

# IL NOSTRO VESSILLO

CANTATA SCRITTA DALL'AVVOCATO DANTE BERTETTI

E MUSICATA DAL MAESTRO ANGELO GALIMBERTI

PER LA RICORRENZA DEL

60° Anniversario della Fondazione dell'Assoc. Generale degli Operai di Pinerolo

LA PRIMA SORTA NEL REGNO

Fondata il 12 Ottobre 1848

6 - 7 - 8 SETTEMBRE 1908

ADULTI — Da l'ardue e consuete fatiche, o compagni,  
leviamo un istante la fronte sudata  
e, tutta in sua gloria al sol dispiegata  
la nostra vetusta e cara bandiera,  
cantiam del lavoro, cantiam dell'unione,  
cantiam del fraterno amor la canzone.

ADULTI — Oh bella e gloriosa la nostra bandiera  
tra i palpiti sorta del gran quarantotto:  
guardando fidenti al santo suo motto  
i padri per l'almo Statuto esultanti,  
pensosi del santo riscatto italiano,  
si strinser per mutuo soccorso la mano.

FANCIULLI — E ai vostri figlioli, o padri esultanti,  
passò quel vessillo, prezioso retaggio:  
dai nonni l'aveste qual nobile saggio  
d'amore e d'unione tra forti operai:  
e noi che di vostre fatiche campiamo  
con gioia ed orgoglio da voi l'accettiamo.

ADULTI — Uniamci, o compagni, siam tutti operai:  
a tutti sorride ne l'opra manuale  
di pace e progresso lo stesso ideale:  
a tutti è nel core la stessa speranza:  
d'uguali destini a tutti è foriera  
la placida stella di nostra bandiera.

ADULTI — Oh fulgida stella di nostra speranza:  
sul ramo di quercia, sul ramo d'alloro  
piovendo il bel fascio de' raggi tuoi d'oro,  
d'ognor più abbondante, più candida luce  
le mani ricingi che in simbol d'amore  
si stringon tra loro nel bel tricolore.

FANCIULLI — E a noi pur sorrida di candida luce,  
o padri, la stella di vostra bandiera:  
un giorno saremo noi pur della schiera  
che sotto a' suoi raggi fidente s'accoglie:  
allora ci scorga lontano lontano  
fin dove ai nepoti daremo la mano.

TUTTI — Al sacro vessillo che tutti ci accoglie  
guardiamo nel giorno di nostra esultanza,  
e al sol dispiegandolo con forza e speranza,  
uniti in un coro solenne, o compagni,  
cantiam del lavoro, cantiam dell'unione,  
cantiam del fraterno amor la canzone.

*Il nostro Vessillo.*

*Cantata*

*Parole dell'on. Dante Bertetti.*

*Musica di*

*Angelo Galimberti*

*Composta in occasione del 60° anno*

*di fondazione dell'Associazione Operaia di Pinerolo*

*6-7-8 settembre 1908.*

Maestoso (♩ = 96)

Handwritten musical notation for the first system, including piano and bass staves with notes and rests.

Handwritten musical notation for the second system, including piano and bass staves with notes and rests.

Handwritten musical notation for the third system, including piano and bass staves with notes and rests.

Handwritten musical notation for the fourth system, including piano and bass staves with notes and rests.

Handwritten musical notation for the fifth system, including piano and bass staves with notes and rests.

Handwritten musical notation for the sixth system, including piano and bass staves with notes and rests.

Handwritten musical notation for the first system on the right page, including piano and bass staves with notes and rests.

Handwritten musical notation for the second system on the right page, including piano and bass staves with notes and rests.

Handwritten musical notation for the third system on the right page, including piano and bass staves with notes and rests.

Handwritten musical notation for the fourth system on the right page, including piano and bass staves with notes and rests.

Handwritten musical notation for the fifth system on the right page, including piano and bass staves with notes and rests.

Handwritten musical notation for the sixth system on the right page, including piano and bass staves with notes and rests.

*pederale*

*rit. poco a poco*

*dim*

*Cenonite 2*

*Bassi*

*Maestrale (♩ = 104)*

*ritard*

*al tutto in sua glo... Conf. al sol di sic*

*pa-qui, de-viamo un i-stan-te la fronte du-da-ta,*

*al tutto in sua gloria*

*ga... ta La nostra re-tu-sta e-ca-ra bau die-stra*

*al sol di spingata La ban-die-ra, da l'ardue consue-ta fa-ti-che, o com-*

*cantiam del la-vo-ro cantiam del la-*

*pa-qui, le-viamo un i-stan-te la fronte du-da-ta,*

*Cantiam del lavoro*

# Quercio

no - - - - - ue cantiam del fra - ter - no amor - la can - zon

Handwritten musical score for the first system of 'Quercio'. It includes a vocal line with lyrics 'no - - - - - ue cantiam del fra - ter - no amor - la can - zon' and a piano accompaniment. The piano part features a prominent triplet in the right hand. Dynamics include *mf* and *miti*. The key signature has three flats.

Handwritten musical score for the second system of 'Quercio'. It includes a vocal line with lyrics 'rio - sa la no - stra ban - die - ra ora i palpi - ti sor - ta del gran quarau - tot - to; Guardate fi -' and a piano accompaniment. Dynamics include *mf* and *Oh*. The key signature has three flats.

Piano accompaniment for the third system of 'Quercio'. It features a complex rhythmic pattern with many sixteenth notes in both hands. Dynamics include *mf*.

Handwritten musical score for the fourth system of 'Quercio'. It includes a vocal line with lyrics 'den - ti al fante suo motto i pa - ori per l'al - mo statu - to del - tan - ti, den -' and a piano accompaniment. Dynamics include *f* and *p*. The key signature has three flats.

Piano accompaniment for the fifth system of 'Quercio'. It features a complex rhythmic pattern with many sixteenth notes in both hands. Dynamics include *f* and *p*.

# Con dolcezza

Handwritten musical score for the first system of 'Con dolcezza'. It includes a vocal line with lyrics 'de - si del santo ri - scat - to i - ta - liano si stin - ser per mutuo soc -' and a piano accompaniment. Dynamics include *f* and *p*. The key signature has three flats.

Piano accompaniment for the second system of 'Con dolcezza'. It features a complex rhythmic pattern with many sixteenth notes in both hands. Dynamics include *f* and *p*.

Handwritten musical score for the third system of 'Con dolcezza'. It includes a vocal line with lyrics 'cor - so la man' and a piano accompaniment. Dynamics include *f* and *p*. The key signature has three flats.

Piano accompaniment for the fourth system of 'Con dolcezza'. It features a complex rhythmic pattern with many sixteenth notes in both hands. Dynamics include *f* and *p*. The key signature has three flats.

Handwritten musical score for the fifth system of 'Con dolcezza'. It includes a vocal line with lyrics 'den - ti al fante suo motto i pa - ori per l'al - mo statu - to del - tan - ti, den -' and a piano accompaniment. Dynamics include *f* and *p*. The key signature has three flats.

Piano accompaniment for the sixth system of 'Con dolcezza'. It features a complex rhythmic pattern with many sixteenth notes in both hands. Dynamics include *f* and *p*.

*Andante*

Soprani (♩ = 66)

*Andante*

Epai vo-stri fi-glio-li o pa-dre sul-tan-ti passo qual ve-

*all. p. tempo*

sel-lo pre-lio so-... restag-gio: hai nomi l'a-re ste qual nobi-le sag-gio d'amore e di-

*dim. ass.*

mo-ne tra fr-ti o-pe-ra-i e noi che do-vo-stre fa-ti che cam-pia ... mo con

*dim.*

Martiale = (♩ = 104)

gioia ed orgo-glio da mi'ac-cet-ta -- molto no-i risul-to

Muamoci, o com-pa-gni, siamo tutti o-pe-

Bassi

ra-i, a tut-ti sor-ri-de ne lo-pra ma-nale di pa-re e di pro-gro-ppo lo-sti-soi-

a-le a tut-ti è a tut-ti è nel cor s'ugua-la que-sta-ma-tut-ti-

la sti-sa spe-ran-za

a tut-ti è fo-rie-ra -- da placida stel-la di no-stra bu-die-ra. Oh ful-gida

*f. Stesso Movimento (♩ = 88)*

cor. Uniamoci, o compa-gni, ... siamo tutti *Piano*

cor. Uniamoci, o compa-gni, ... siamo tutti operai

o-pe-rai a tut-ti sor-ri-de nel o-pa ma-nu a-le la stel-la spe-ran-za è nel cor.

a tut-ti sor-ri-de ne l'o-pa ma-nu a-le la stel-la spe-ran-za è nel cor.

*crif. eda. vivando*

*sempre cap.*

stel-la di nostra spe-ranza sul ramo di quercia sul ra-mo d'al-lo-ro fiorendo il bel  
 Oh fulgida stella di nostra speranza sul ramo di quercia sul ramo d'al-lo-ro  
 fa scio de' rag-gi tuoi d'o-ro d'ognor abton-daute pui can-di-da lu-ce--le man ri-  
 fiorendo il fa scio de' rag-gi tuoi d'o-ro d'ognora pui can-di-da lu-ce--le man ri-  
 cinge che in-mor-d'a mor si- stringon tra lor sul bel tri--co lor

*La tempo*

*Lento = (1=46)*  
*Soprani*  
*colla guida*

Sa mi ton ton-da di candida lu-ce il pa-tri la stella di vo-stra ban-  
 diera: Un giorno torremo noi pure della schiera che sol-to a' suoi raggi fidente s'ac-  
 coglie Al-lo-ra la sciora lontano lon-ta--no fin dove ai ne-poti saremo la man-  
 no

*rall. H con tenerezza*

*Martiale Granioso*

Sop.  $\text{♩} = 104$

Org. *Al sacro offi-*

Bas. *del to che tutti - ci ac-*

*Al sacro offi-*

*Guardiamo nel*

*co- gliet*

*Guardiamo nel*

*giorno di nostra e sul tan-za*

*Molti in un coro*

*Al sol di pie- gam - do lo con forza e spe-*

*Molti in un coro*

*So - len - ne o com - pa - gni*

*Al sacro offi- li - lo che tut - ti sei me-*

*co- gliet guardiamo nel giorno di no- stra sul tan-za*

*cantiam del lavo - ro, cantiam dell'u-*

*cantiam del lavo - ro*

Handwritten musical score for the first system on page 11. It consists of three staves: a vocal line (Soprano/Alto), a vocal line (Tenor/Bass), and a piano accompaniment. The lyrics are: "nio - ne del frater no - mor - - - cantiam la can - zou - - - cantiam la can - zou - can". The piano part features complex rhythmic patterns with triplets and sixteenth notes.

*Fin. Molto* (♩ = 112)

Handwritten musical score for the second system on page 11. It continues the vocal and piano parts from the first system. The lyrics are: "rou. Can. liqui del - la - vo - ro, Can. liqui del - li - mio - ne Can". The piano accompaniment continues with similar rhythmic complexity.

Handwritten musical score for the third system on page 12. It includes tempo markings: *(♩ = 126)* and *pro Stringendo*. The lyrics are: "tiam del - fra - ter - no a - mor la - can - zou - cantiam, Can". The piano part features a more active accompaniment with frequent sixteenth notes.

Handwritten musical score for the fourth system on page 12. The lyrics are: "tiam, cantiam, can - tiam - - -". The piano part concludes with a final chord. To the right of the music, there is a signature and date: "Angelo Galimberti Compose. Ticino 31 Luglio 1908."





# Il nostro Vessillo ~ Cantata

Ottavino Reb  
e Flauto in Do

Aug. Galimberti

Maestoso  $\text{F} \# \# 2$

*rit.*

*Col Flauto in Do*

*Flauto*

*Marziale*

*Coll'ottavino Reb*

*energico*

*f*

*ritard.*

*Col Flauto in Do*

*Andante*

*ritard.*

*12*

*Sub. Scleritat.*

*f*

*ritard.*

*13*

*sempre col flauto in Do*

*Cantabile*

*Marchiale*

*ritornello*

*Lento*

*Coll' Oboino del*

*Marziale grandioso*

*ritornello*

11-8-908.







Il Nostro Vessillo ~ Cantata ~ Aug.º Galimberti

*Maestoso*  $\text{F} \text{ } \frac{2}{4}$   $\text{5}$

*p* *cres.* *cres.* *dim*

*Marciale*  $\text{a}$   $\text{F} \text{ } \frac{2}{4}$

*p* *cres.* *cres.* *f* *energico*

12

9



b 12  
8

Handwritten musical score for strings, measures 1-12. The score is written on three staves. The first staff has a treble clef and a key signature of one flat. The second and third staves have bass clefs. The music consists of rhythmic patterns with accents and slurs. The third staff includes the instruction "poco stringendo".

11-8-908.

*2<sup>a</sup> Clarino Lib*  
 N.J.C. *Il Nostro Vessillo - Cantata -* Angelo Galimberti

*Maestoso* 4/4 *b* 2 5 | *6* *p*

Handwritten musical score for Clarinet, measures 1-12. The score is written on three staves. The first staff has a treble clef and a key signature of one flat. The music features sixteenth-note patterns and slurs. The second staff includes the instruction "Cres.". The third staff includes the instruction "dim".

Handwritten musical score for Clarinet, measures 13-14. The score is written on one staff with a treble clef and a key signature of one flat. The music features sixteenth-note patterns and slurs.

*Martiale* 4/4 *p*

Handwritten musical score for Clarinet, measures 15-16. The score is written on two staves with a treble clef and a key signature of one flat. The music features eighth-note patterns and slurs. The second staff includes the instruction "Cres.".

Handwritten musical score for Clarinet, measures 17-18. The score is written on two staves with a treble clef and a key signature of one flat. The music features eighth-note patterns and slurs. The second staff includes the instruction "Cres.".

Handwritten musical score for Clarinet, measures 19-20. The score is written on two staves with a treble clef and a key signature of one flat. The music features eighth-note patterns and slurs. The second staff includes the instruction "Cres.".

*38*







*Energico*  
Musical notation with dynamic markings *p*, *f*, and *con dolcezza*.

*Andte*  
Musical notation with dynamic markings *p*, *f*, *dim*, and *ritard.*

*Andte*  
Musical notation with dynamic markings *f*, *pp*, *ritard.*, *sempre cresc.*, and *sempre string.*

*al tempo*  
Musical notation with dynamic markings *f*, *Lento*, *pp*, *dim*, *sempre cresc.*, and *Meno*.

*Marziale grandioso*  
Musical notation with dynamic markings *f*, *pp*, *ritard.*, *sempre cresc.*, and *Allegro*.

612

*poco string!*  
*fine!*

11/9 - 908.

4<sup>te</sup> Clarino Lib

K.J.C. *Il Nostro Vessillo - Cantata - A. Galimberti*

Maestoso  $\text{♩} = 5$

*cres.* *poco* *a poco*  
*dim* *Marziale* *ritard.*

12

38

*Energico*

Handwritten musical notation for the first section of the score, featuring six staves of music with various notes, rests, and dynamic markings like 'p' and 'f'.

*Andante*

Handwritten musical notation for the second section of the score, featuring two staves of music with notes and rests.

*Andante*

Handwritten musical notation for the third section of the score, featuring three staves of music with notes, rests, and dynamic markings like 'p' and 'f'.

*Morziale*  
*Poco Menu*

Handwritten musical notation for the fourth section of the score, featuring two staves of music with notes and rests.

*ravvivando*

Handwritten musical notation for the first section of the second page, featuring two staves of music with notes and rests.

*atempo*  
*Lento*

Handwritten musical notation for the second section of the second page, featuring two staves of music with notes and rests.

*Meno*  
*Stato*

Handwritten musical notation for the third section of the second page, featuring two staves of music with notes and rests.

*Morziale*  
*grandioso*

Handwritten musical notation for the fourth section of the second page, featuring two staves of music with notes and rests.

*Molto*

Handwritten musical notation for the fifth section of the second page, featuring two staves of music with notes and rests.

Handwritten signature or initials at the bottom right of the page.











12/8

*pro strings*

2<sup>o</sup> Genes Mib  
 Il Nostro Vespillo - Cantata - A Galimberti

*poterose squillante*

Maestoso

*Maestoso*

*Mauriale*

*Energico*

*ritard.*

38





Il Nostro Vessillo Cantata Aug. Galimberti

*presto e squillante*

**Maschero**  $\text{F: } b2$

**Marijato**  $7/5$

**energico**

*ritard.*

*and.*

*aj.*

12

13





Il nostro Veffillo - Cantata - a Galimberti -

3<sup>o</sup> Genio Mib

*bravo e squillante*

Maestolo  $\text{C}$   $\text{f}$

*p. cresc. poco a poco*  $\text{f}$   $\text{dim}$

Marziale  $\text{a}$   $\text{f}$   $\text{pau}$

$\text{f}$   $\text{pau}$

$\text{f}$

*energico*  $\text{f}$

$\text{f}$

$\text{f}$

$\text{f}$

<sup>12</sup>  $\text{f}$  *and<sup>te</sup>*  $\text{pau}$

$\text{f}$

*Andte*  
Musical score on the left page, featuring multiple staves with handwritten notation. The score includes various dynamics such as *f*, *f* *rulli*, *mf*, *ritornando*, *f* *atenjo*, and *mf*. It also contains tempo markings like *Morziale* and *Poco Meno*. The notation includes notes, rests, and bar lines, with some sections marked with a double bar line and repeat signs.

*Fin' Mollo*  
Musical score on the right page, featuring multiple staves with handwritten notation. The score includes dynamics such as *f* and *mf*. It contains the tempo marking *Poco string?*. The notation includes notes, rests, and bar lines, with some sections marked with a double bar line and repeat signs.

12-8-908



*and<sup>te</sup>*  
2/4 *rall. a tempo*  
Musical notation on a single staff with various notes and rests.

*Marciale* *f* 2/4 *8* *9* *8* *h* *rall.*  
*Poco*  
*Meno* *rit.* *revivando* *conf. e string.*  
Musical notation on a single staff with dynamic markings and tempo changes.

*f* *atempo*  
*Lento*  
Musical notation on a single staff with dynamic markings and tempo changes.

*pp* *mf* *mf*  
Musical notation on a single staff with dynamic markings and triplet figures.

*Marciale grandioso* 2/4 *f*  
Musical notation on a single staff with dynamic markings and triplet figures.

*conf.* *piu* *Moffo* *molto squillante*  
Musical notation on a single staff with dynamic markings and tempo changes.

*f* *f*  
*f* *poco string.*  
Musical notation on a single staff with dynamic markings and a *poco string.* instruction.

12-8-908.

*h* *rall.*  
*p* *conf.* *f*  
Musical notation on a single staff with dynamic markings and a *rall.* instruction.



 *A nostro Vessillo - Cantata - A Galimberti*

*Maestoso*  $\text{F: b}$  2 *poderoso e squillante*

*f* *dim* *ritard.* *Maestoso*

*p. cis.* *f* *Maestoso*

*p. cis.* *f* *Energico*  $\text{F: bbb}$  *f*


*f* *f*



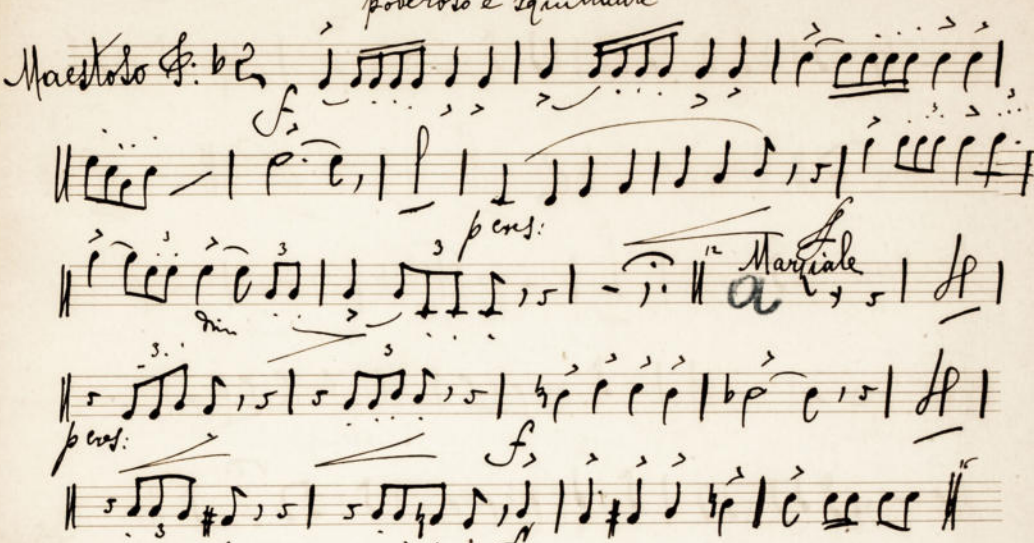
Handwritten musical score on the left page, featuring multiple staves of music. The notation includes various clefs, time signatures, and dynamic markings such as *f*, *pp*, *sf*, and *rit.*. A section is marked "Solo" and "sibilantissimo". The score concludes with a double bar line and the instruction "f atempo".

Handwritten musical score on the right page, continuing the composition. It includes markings for "Lento", "Mozz. Grandioso", and "Molto squillante". A section is marked "Molto" and "Mozz. 8". The score ends with a double bar line and the number "11-8-908".

2<sup>o</sup> Cornetto Lib

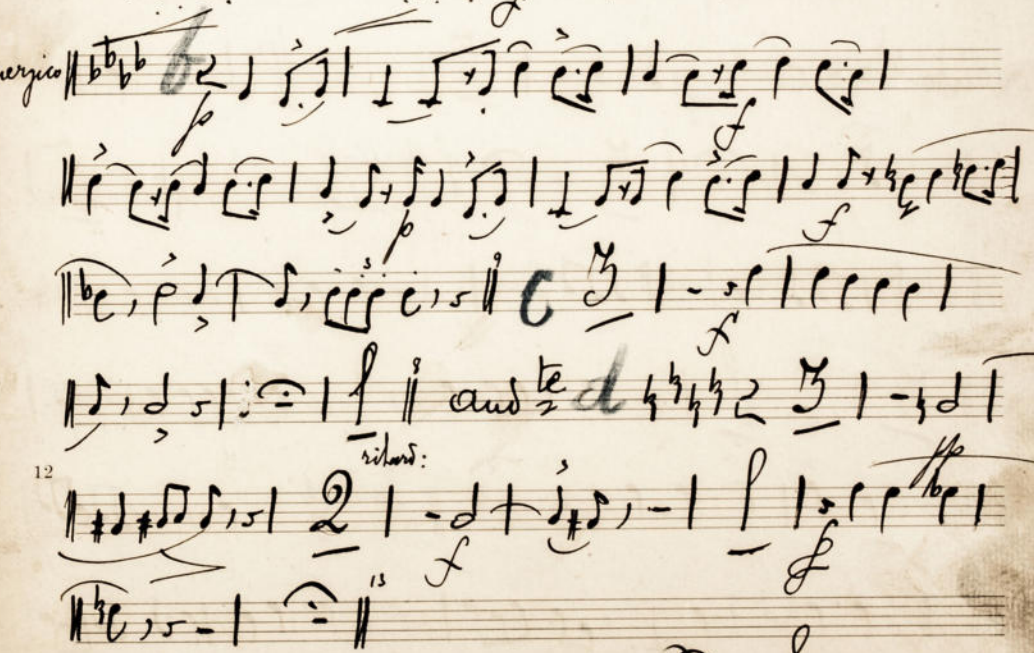
 Il nostro vessillo ~ Cantata ~ a Galimberti

*Maestoso*  $\text{♩} = 2$  *poderoso e squillante*

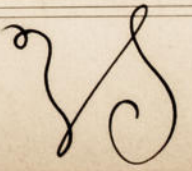


*pens.* *Martiale*

*Energico*



*12* *15*



Aus  $\frac{2}{2}$   $\text{p}$   $\text{rall: a tempo}$

$\text{f}$   $\text{cresc.}$

Marziale  $\text{f}$   $\text{rall:}$

Loco Meno  $\text{p}$   $\text{cresc.}$   $\text{arrivando}$   $\text{cresc.}$

$\text{string}$   $\text{p}$   $\text{cresc.}$   $\text{arrivando}$   $\text{cresc.}$

$\text{f}$   $\text{a tempo}$

Lento  $\text{p}$   $\text{f}$   $\text{m}$

$\text{f}$   $\text{Marziale grandioso}$

$\text{p}$   $\text{cresc.}$

$\text{p}$   $\text{cresc.}$   $\text{f}$

$\text{cresc.}$   $\text{Molto}$   $\text{f}$   $\text{molto squillante}$

$\text{f}$   $\text{f}$

$\text{p}$   $\text{rall:}$   $\text{poco string.}$

12-8-908.

$\text{p}$   $\text{cresc.}$   $\text{f}$   $\text{rall:}$

$\text{f}$   $\text{rall:}$

$\text{f}$   $\text{rall:}$

$\text{f}$   $\text{rall:}$

$\text{f}$   $\text{rall:}$

$\text{f}$   $\text{rall:}$

$\text{f}$   $\text{rall:}$

$\text{f}$   $\text{rall:}$

$\text{f}$   $\text{rall:}$

$\text{f}$   $\text{rall:}$



Il Nostro Vessillo - Cantata

1<sup>o</sup> Corno Sib

A. Galimberti

*poderoso e squillante*

*cris. poco a poco*

Handwritten musical notation for the first staff, including notes, rests, and dynamic markings like *f* and *p*.

Handwritten musical notation for the second staff, including notes, rests, and dynamic markings like *p*.

Handwritten musical notation for the third staff, including notes, rests, and dynamic markings like *f*.

Handwritten musical notation for the fourth staff, including notes, rests, and dynamic markings like *f* and *cris.*

Handwritten musical notation for the fifth staff, including notes, rests, and dynamic markings like *f*.

Handwritten musical notation for the sixth staff, including notes, rests, and dynamic markings like *f*.

Handwritten musical notation for the seventh staff, including notes, rests, and dynamic markings like *f*.

Handwritten musical notation for the eighth staff, including notes, rests, and dynamic markings like *f*.

Handwritten musical notation for the ninth staff, including notes, rests, and dynamic markings like *p* and *con dolcezza*.

Handwritten musical notation for the tenth staff, including notes, rests, and dynamic markings like *p*.

Handwritten signature or flourish at the bottom right of the page.



12/8

*f*  
*poco string!*

12-8-908.

2.º Corno Hib.

K.J.C. *Il nostro Veffillo - Cantata - A Galimberti*

*poderoso e squillante*

Maestolo *f*

*p* *crif: poco a poco* *dim.*

*Morziale*

*part: f*

*energico* *p* *f*

*12*

*And<sup>te</sup>* *p*

*p ritard:*

Handwritten signature or initials.

2

Handwritten musical score on the left page, featuring multiple staves with complex notation, including triplets, slurs, and dynamic markings such as *pp*, *f*, *mf*, *ff*, *rit.*, *all.*, *dim.*, *acc.*, *sfz.*, and *rit.*. The score includes tempo markings like *Andante* and *Allegro*, and performance instructions such as *arco* and *tr.*. The notation is dense and expressive, with many slurs and accents throughout.

Handwritten musical score on the right page, starting with the tempo marking *Meno* and the dynamic marking *grandioso*. It features a variety of musical notations, including slurs, accents, and dynamic markings like *f*, *mf*, and *ff*. The score includes a section marked *Mozz.* and another marked *Allegro*. The notation is clear and detailed, with many slurs and accents.

12/8/908





*Il Notro Veffillo - Cantata - A Galimberti*

3° Corno Mib

*poteroso e squillante*

Maestoso  $\text{f}$

crf. poco a poco  $\text{f}$

*harziale*

Dim  $\text{f}$

12 *ritard.*

*And.te*

$\text{f}$   $\text{p}$  crf.  $\text{f}$  Dim

pp. stacc. e leggero

And<sup>te</sup>  $\frac{6}{8}$  Musical notation with triplets and slurs.

Musical notation with triplets and slurs.

Musical notation with triplets and slurs.

Morziate  $\frac{2}{4}$  Musical notation with slurs and accents.

Musical notation with slurs and accents.

Musical notation with slurs and accents.

Musical notation with slurs and accents.

Lento  $\frac{2}{4}$  Musical notation with slurs and accents.

Musical notation with slurs and accents.

Musical notation with slurs and accents.

Morziate grandioso Musical notation with slurs and accents.

Musical notation with slurs and accents.

Musical notation with slurs and accents.

Musical notation with slurs and accents.

Musical notation with slurs and accents.

Musical notation with slurs and accents.

Musical notation with slurs and accents.

Musical notation with slurs and accents.

Musical notation with slurs and accents.

Musical notation with slurs and accents.

Musical notation with slurs and accents.

Musical notation with slurs and accents.

Musical notation with slurs and accents.

Musical notation with slurs and accents.

72-8-908.

Bassoflicorno

Il Nostro Vessillo ~ Cantata ~ a Galimberti.

*Maestoso*  $\# : \flat \flat \flat$   $2/4$  *poteroso e squillante*

*all. poco a poco*

*all. energico*

*all.*

38



b b b c

Handwritten musical score for strings, featuring multiple staves with complex rhythmic patterns and dynamic markings. The score includes:

- Staff 1: Melodic line with slurs and accents.
- Staff 2: Rhythmic accompaniment with triplets and slurs.
- Staff 3: Further rhythmic accompaniment.
- Staff 4: *fin Molto* marking, followed by a section marked *molto squillante*.
- Staff 5: Continuation of the rhythmic accompaniment.
- Staff 6: Continuation of the rhythmic accompaniment.
- Staff 7: Continuation of the rhythmic accompaniment.
- Staff 8: *fin poco string:* marking, followed by a final rhythmic flourish.

12-8-908.

Corombone di Santa



*Il Nostro Veffillo - Cantata - di Galimberti*

Handwritten musical score for Trombone, featuring multiple staves with complex rhythmic patterns and dynamic markings. The score includes:

- Staff 1: *Maestoso* marking, followed by a section marked *Poderoso e squillante*.
- Staff 2: Continuation of the *Maestoso* section.
- Staff 3: Continuation of the *Maestoso* section.
- Staff 4: Continuation of the *Maestoso* section.
- Staff 5: Continuation of the *Maestoso* section.
- Staff 6: Continuation of the *Maestoso* section.
- Staff 7: Continuation of the *Maestoso* section.
- Staff 8: Continuation of the *Maestoso* section.
- Staff 9: Continuation of the *Maestoso* section.
- Staff 10: Continuation of the *Maestoso* section.
- Staff 11: Continuation of the *Maestoso* section.
- Staff 12: Continuation of the *Maestoso* section.
- Staff 13: Continuation of the *Maestoso* section.
- Staff 14: Continuation of the *Maestoso* section.
- Staff 15: Continuation of the *Maestoso* section.
- Staff 16: Continuation of the *Maestoso* section.
- Staff 17: Continuation of the *Maestoso* section.
- Staff 18: Continuation of the *Maestoso* section.
- Staff 19: Continuation of the *Maestoso* section.
- Staff 20: Continuation of the *Maestoso* section.
- Staff 21: Continuation of the *Maestoso* section.
- Staff 22: Continuation of the *Maestoso* section.
- Staff 23: Continuation of the *Maestoso* section.
- Staff 24: Continuation of the *Maestoso* section.
- Staff 25: Continuation of the *Maestoso* section.
- Staff 26: Continuation of the *Maestoso* section.
- Staff 27: Continuation of the *Maestoso* section.
- Staff 28: Continuation of the *Maestoso* section.
- Staff 29: Continuation of the *Maestoso* section.
- Staff 30: Continuation of the *Maestoso* section.
- Staff 31: Continuation of the *Maestoso* section.
- Staff 32: Continuation of the *Maestoso* section.
- Staff 33: Continuation of the *Maestoso* section.
- Staff 34: Continuation of the *Maestoso* section.
- Staff 35: Continuation of the *Maestoso* section.
- Staff 36: Continuation of the *Maestoso* section.
- Staff 37: Continuation of the *Maestoso* section.
- Staff 38: Continuation of the *Maestoso* section.
- Staff 39: Continuation of the *Maestoso* section.
- Staff 40: Continuation of the *Maestoso* section.
- Staff 41: Continuation of the *Maestoso* section.
- Staff 42: Continuation of the *Maestoso* section.
- Staff 43: Continuation of the *Maestoso* section.
- Staff 44: Continuation of the *Maestoso* section.
- Staff 45: Continuation of the *Maestoso* section.
- Staff 46: Continuation of the *Maestoso* section.
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- Staff 52: Continuation of the *Maestoso* section.
- Staff 53: Continuation of the *Maestoso* section.
- Staff 54: Continuation of the *Maestoso* section.
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- Staff 58: Continuation of the *Maestoso* section.
- Staff 59: Continuation of the *Maestoso* section.
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- Staff 61: Continuation of the *Maestoso* section.
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- Staff 63: Continuation of the *Maestoso* section.
- Staff 64: Continuation of the *Maestoso* section.
- Staff 65: Continuation of the *Maestoso* section.
- Staff 66: Continuation of the *Maestoso* section.
- Staff 67: Continuation of the *Maestoso* section.
- Staff 68: Continuation of the *Maestoso* section.
- Staff 69: Continuation of the *Maestoso* section.
- Staff 70: Continuation of the *Maestoso* section.
- Staff 71: Continuation of the *Maestoso* section.
- Staff 72: Continuation of the *Maestoso* section.
- Staff 73: Continuation of the *Maestoso* section.
- Staff 74: Continuation of the *Maestoso* section.
- Staff 75: Continuation of the *Maestoso* section.
- Staff 76: Continuation of the *Maestoso* section.
- Staff 77: Continuation of the *Maestoso* section.
- Staff 78: Continuation of the *Maestoso* section.
- Staff 79: Continuation of the *Maestoso* section.
- Staff 80: Continuation of the *Maestoso* section.
- Staff 81: Continuation of the *Maestoso* section.
- Staff 82: Continuation of the *Maestoso* section.
- Staff 83: Continuation of the *Maestoso* section.
- Staff 84: Continuation of the *Maestoso* section.
- Staff 85: Continuation of the *Maestoso* section.
- Staff 86: Continuation of the *Maestoso* section.
- Staff 87: Continuation of the *Maestoso* section.
- Staff 88: Continuation of the *Maestoso* section.
- Staff 89: Continuation of the *Maestoso* section.
- Staff 90: Continuation of the *Maestoso* section.
- Staff 91: Continuation of the *Maestoso* section.
- Staff 92: Continuation of the *Maestoso* section.
- Staff 93: Continuation of the *Maestoso* section.
- Staff 94: Continuation of the *Maestoso* section.
- Staff 95: Continuation of the *Maestoso* section.
- Staff 96: Continuation of the *Maestoso* section.
- Staff 97: Continuation of the *Maestoso* section.
- Staff 98: Continuation of the *Maestoso* section.
- Staff 99: Continuation of the *Maestoso* section.
- Staff 100: Continuation of the *Maestoso* section.

38

b b b b b

Musical notation with treble clef and notes.

p con dolcezza

Musical notation with dynamic markings *mp* and *rit.*

Musical notation with dynamic markings *mp* and *rit.*

Musical notation with dynamic markings *mp* and *rit.*

Musical notation with dynamic markings *pp* and *rit.*

Musical notation with dynamic markings *mp* and *rit.*

Musical notation with treble clef and notes, labeled *Marziale*.

Voci sole

Musical notation with dynamic markings *f* and *rit.*

Musical notation with dynamic markings *f* and *rit.*

Musical notation with dynamic markings *f* and *rit.*

Musical notation with dynamic markings *f* and *rit.*

Musical notation with dynamic markings *f* and *rit.*

rit. p acc.

Musical notation with treble clef and notes.

Musical notation with dynamic markings *ppoco meno* and *rit.*

Musical notation with dynamic markings *mp* and *rit.*

Musical notation with dynamic markings *mp* and *rit.*

Musical notation with dynamic markings *mp* and *rit.*

Musical notation with dynamic markings *mp* and *rit.*

Musical notation with dynamic markings *mp* and *rit.*

Musical notation with dynamic markings *mp* and *rit.*

Musical notation with dynamic markings *mp* and *rit.*

Musical notation with dynamic markings *mp* and *rit.*

Musical notation with dynamic markings *mp* and *rit.*

Musical notation with dynamic markings *mp* and *rit.*

32

Handwritten musical score on the left page, featuring multiple staves with complex notation, including triplets and dynamic markings such as *f*, *molto squillante*, and *string*. The score includes a key signature of two flats and a common time signature.

12-8-907.

1<sup>a</sup> Bombardino

K.J.C. St. Nostro Vespillo - Cantata - Galimberti -

Handwritten musical score on the right page, featuring multiple staves with complex notation, including triplets and dynamic markings such as *Maestoso*, *pp*, *dim*, *sf*, *energico*, and *f*. The score includes a key signature of two flats and a common time signature.

Handwritten signature or initials at the bottom right of the page.

Handwritten musical score on the left page, featuring ten staves of music. The notation includes treble clefs, various time signatures, and dynamic markings such as *f*, *p*, *ritard.*, *and<sup>te</sup>*, *dim.*, *pp*, *mf*, and *all.*. A section is labeled *Marziale* with a *ff* dynamic. The score concludes with a *rall.* marking and a final *f* dynamic.

Handwritten musical score on the right page, featuring ten staves of music. The notation includes treble clefs, various time signatures, and dynamic markings such as *f*, *rit.*, *loco*, *Meno*, *mf*, *pp*, *mf*, *ff*, *rit.*, *stent.*, *Marziale grandioso*, *mf*, *f*, *pp*, and *f*. A section is labeled *Marziale* with a *ff* dynamic. The score concludes with a *f* dynamic and a large stylized signature or flourish.



b b b

Handwritten musical score on the left page, featuring multiple staves of music. The notation includes various rhythmic values, accidentals, and dynamic markings such as *ff*, *f*, *molto squillante*, and *pocho string*. The music is written in a style characteristic of 18th or 19th-century manuscript notation.

12-8-908

2<sup>a</sup> Bombardino

Il Nostro Vessillo ~ Cantata ~ A Galimberti

poteroso e squillante

Handwritten musical score on the right page, titled "Il Nostro Vessillo ~ Cantata ~ A Galimberti". The score is for a Bombardino part, marked "Maestoso" and "poteroso e squillante". It includes dynamic markings like *ff*, *f*, and *molto squillante*, along with performance instructions such as "cresc. poco a poco" and "dim". The notation features complex rhythmic patterns and articulation marks.

Handwritten signature or initials at the bottom right of the page.

Handwritten musical score on the left page, featuring ten staves of music. The notation includes various dynamics such as *f*, *pp*, *mf*, *ff*, and *dim*, as well as performance instructions like *ritard.*, *andante*, *all. a tempo*, *dim. Marziale*, *Voca. Solo*, *solice e legato*, and *all.*. The piece concludes with a *f* dynamic and *all.* marking.

Handwritten musical score on the right page, featuring ten staves of music. The notation includes dynamics such as *f*, *pp*, and *mf*, along with performance instructions like *Loco Meno*, *ritard.*, *all. e string.*, *atempo*, *Lento*, *sempre all.*, *Meno*, *all.*, *Marziale*, *stent. grandioso*, and *all.*. The page ends with a large handwritten number '38'.

b b b E

Handwritten musical score on the left page, featuring six staves of music. The notation includes various notes, rests, and dynamic markings such as *f*, *quillante molto*, and *presting*. The music is written in a style characteristic of 19th-century manuscript notation.

- 13 - 8 - 908 -

1<sup>o</sup> Felittone Sib



Il Nostro Vessillo ~ Cantata a Galimberti

Handwritten musical score on the right page, titled "Il Nostro Vessillo ~ Cantata a Galimberti". It features ten staves of music. The notation includes dynamic markings such as *Maestoso*, *Marziale*, *Buffo in 2<sup>a</sup> mov.*, and *Energico*. The music is written in a style characteristic of 19th-century manuscript notation.

Handwritten signature or flourish at the bottom right of the page.



1° Basso infa

Il Nostro Vessillo - Cantata ~ a Galimberti

Maestoso  $\text{#} : \flat \flat \flat \text{ } \frac{2}{4}$  *pp* *sf. poco a poco*

3 *dim*

12 *Marziale* *sf.*

*sf. energico* *f*

*ritard. s* *p*

*and*  $\frac{4}{4}$





*p. and.* *f* *and<sup>te</sup>* *10*

*f* *Marziale* *f* *8* *9* *8*

*rit. poco* *Meno* *12* *11* *10* *9* *8* *7* *6* *5* *4* *3* *2* *1*

*crescendo* *p* *sempre cresc. e string.* *and.*

*stempo* *f* *Adento* *12* *11* *10* *9* *8* *7* *6* *5* *4* *3* *2* *1*

*ff* *11* *10* *9* *8* *7* *6* *5* *4* *3* *2* *1*

*and.* *11* *10* *9* *8* *7* *6* *5* *4* *3* *2* *1*

*and.* *11* *10* *9* *8* *7* *6* *5* *4* *3* *2* *1*

*Marziale Grandioso* *11* *10* *9* *8* *7* *6* *5* *4* *3* *2* *1*

*rit.* *11* *10* *9* *8* *7* *6* *5* *4* *3* *2* *1*

*and.* *11* *10* *9* *8* *7* *6* *5* *4* *3* *2* *1*

*f* *11* *10* *9* *8* *7* *6* *5* *4* *3* *2* *1*

*and.* *11* *10* *9* *8* *7* *6* *5* *4* *3* *2* *1*

*rit. poco* *Meno* *12* *11* *10* *9* *8* *7* *6* *5* *4* *3* *2* *1*

*ff* *11* *10* *9* *8* *7* *6* *5* *4* *3* *2* *1*

*and.* *11* *10* *9* *8* *7* *6* *5* *4* *3* *2* *1*

*rit. poco* *Meno* *12* *11* *10* *9* *8* *7* *6* *5* *4* *3* *2* *1*

*ff* *11* *10* *9* *8* *7* *6* *5* *4* *3* *2* *1*

*and.* *11* *10* *9* *8* *7* *6* *5* *4* *3* *2* *1*

*rit. poco* *Meno* *12* *11* *10* *9* *8* *7* *6* *5* *4* *3* *2* *1*

*ff* *11* *10* *9* *8* *7* *6* *5* *4* *3* *2* *1*

*and.* *11* *10* *9* *8* *7* *6* *5* *4* *3* *2* *1*

*rit. poco* *Meno* *12* *11* *10* *9* *8* *7* *6* *5* *4* *3* *2* *1*

*ff* *11* *10* *9* *8* *7* *6* *5* *4* *3* *2* *1*

*and.* *11* *10* *9* *8* *7* *6* *5* *4* *3* *2* *1*

*rit. poco* *Meno* *12* *11* *10* *9* *8* *7* *6* *5* *4* *3* *2* *1*

*ff* *11* *10* *9* *8* *7* *6* *5* *4* *3* *2* *1*

*and.* *11* *10* *9* *8* *7* *6* *5* *4* *3* *2* *1*











3.º Trombone d'accomp.<sup>to</sup>



Il Nostro Vessillo ~ Cantata ~ A Galimberti

Maestoso # : b b b 2/4

*f*

Maschiato

*f*

*f*

*f*

12

*f*

ritard.

Handwritten flourish or signature at the bottom right of the page.

*Andte*  $\text{E} \flat \flat 2$   $\frac{10}{4}$   $\frac{6}{\dots}$

*Marziale*  $\text{E} \flat \flat 2$   $f$   $\text{rall.}$

*Toco Nuovo*  $\text{E} \flat \flat 2$   $f$   $p. qf.$   $ritornello$   $sf.$

*string.*  $\text{E} \flat \flat 2$   $sf.$   $al tempo$

*Andte*  $\text{E} \flat \flat \flat 2$   $sf.$   $17$

*Marziale*  $\text{E} \flat \flat 2$   $f$   $sf.$   $17$

*Grandioso*  $\text{E} \flat \flat 2$   $p$

$\text{E} \flat \flat 2$   $f$

$\text{E} \flat \flat 2$   $p$

$\text{E} \flat \flat 2$   $sf.$   $3$   $3$

*Molto*  $\text{E} \flat \flat 2$   $f$   $13$   $8$

$\text{E} \flat \flat 2$   $f$

*Poco String.*  $\text{E} \flat \flat 2$   $f$   $sf.$

13-8-908.

Empty musical staves for notation.



2  
accordato *f* *atempo*

Musical notation on a single staff, starting with a treble clef and a key signature of one sharp (F#). The notation includes a whole note chord, followed by several eighth notes, and ends with a double bar line.

Lento *f* *accordato*  
Musical notation on a single staff, starting with a treble clef and a key signature of one sharp. It features a half note chord, followed by eighth notes, and ends with a double bar line.

Musical notation on a single staff, starting with a treble clef and a key signature of one sharp. It includes a half note chord, followed by eighth notes, and ends with a double bar line.

Morziale  
grandioso *f* *accordato*  
Musical notation on a single staff, starting with a treble clef and a key signature of one sharp. It begins with a half note chord, followed by eighth notes, and ends with a double bar line.

Musical notation on a single staff, starting with a treble clef and a key signature of one sharp. It features a half note chord, followed by eighth notes, and ends with a double bar line.

*Piu Mosso* *cel.*  
Musical notation on a single staff, starting with a treble clef and a key signature of one sharp. It includes a half note chord, followed by eighth notes, and ends with a double bar line.

Musical notation on a single staff, starting with a treble clef and a key signature of one sharp. It features a half note chord, followed by eighth notes, and ends with a double bar line.

Musical notation on a single staff, starting with a treble clef and a key signature of one sharp. It includes a half note chord, followed by eighth notes, and ends with a double bar line.

Musical notation on a single staff, starting with a treble clef and a key signature of one sharp. It features a half note chord, followed by eighth notes, and ends with a double bar line.

Musical notation on a single staff, starting with a treble clef and a key signature of one sharp. It includes a half note chord, followed by eighth notes, and ends with a double bar line.

13 - 8 - 908.



Il Nostro Vessillo ~ Cantata ~ a Galimberti

Maestoso  $\#$ : 2/5 *c. sola* *pp* *cut.*

*tutti* *cresc.* *ff* *Marziale*

*c. sola* *mf* *ff* *energico*

*c. sola* *ff* *tutti* *ff*

*And.te* *c. sola* *ff* *tutti*

*And.te* *c. sola* *ff* *tutti*

*Marziale* *ff* *rall.*

*Poco Meno* *c. sola* *tutti* *stempo*

<sup>12</sup> *Lento* *ff* *tutti* *c. sola* *pp*

*ff* *tutti* *pp* *soh* *hoh*

Marziale

*grazioso* *2/2* *colp*

*tutti* *colpo e tutto* *Molto* *18* *12* *8 tutti*

13-8-908.