

Mario Milani

In the City

per due fisarmoniche



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Fisarmonica 1

Vivace (M.M. $\text{♩} = \text{c. } 168$)

mf

Fisarmonica 2

Vivace (M.M. $\text{♩} = \text{c. } 168$)

mf

Fis.1

Fis.2

5

Fis.1

Fis.2

9

Fis.1

SB

m

dim

Fis.2

f

BB

13

Fis.1

Fis.2

17

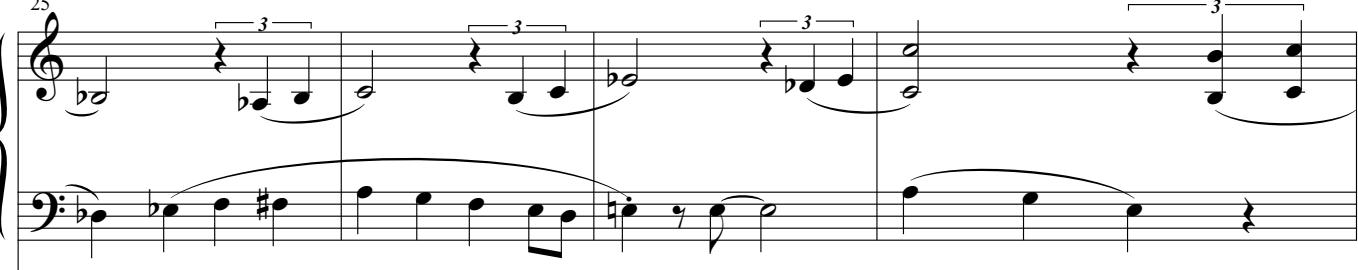
Fis.1

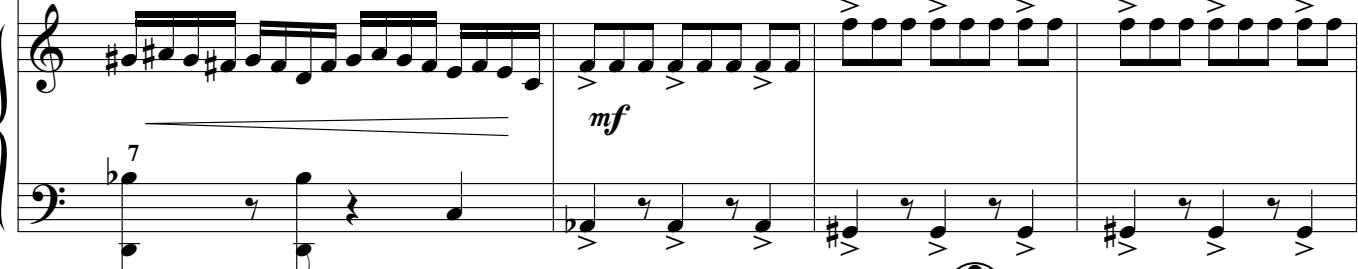
Fis.2

21

Fis.1

Fis.2

25
 Fis.1 {  }
 Fis.2 {  }

 29
 Fis.1 {  }
 Fis.2 {  }

 33
 Fis.1 {  }
 Fis.2 {  }

37

Fis.1

Fis.2

39

Fis.1

Fis.2

41

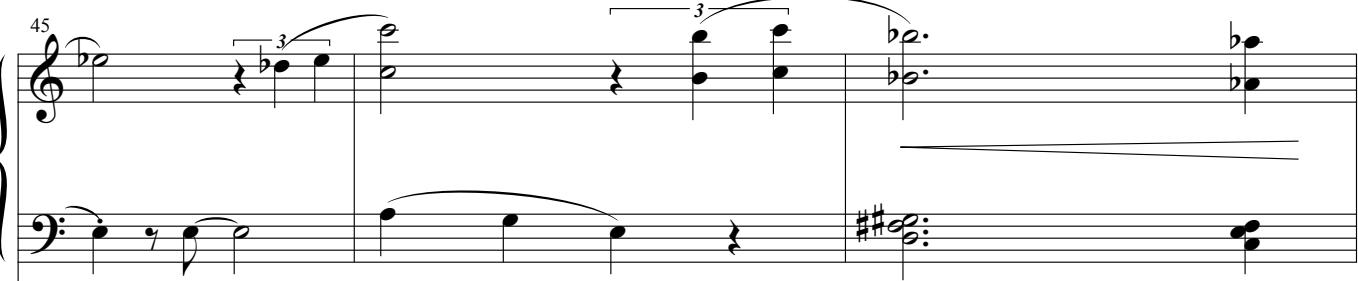
Fis.1

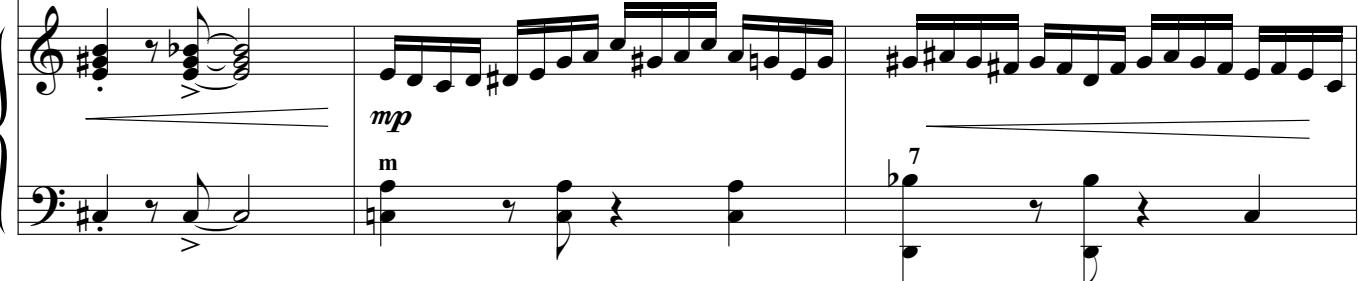
mp

BB

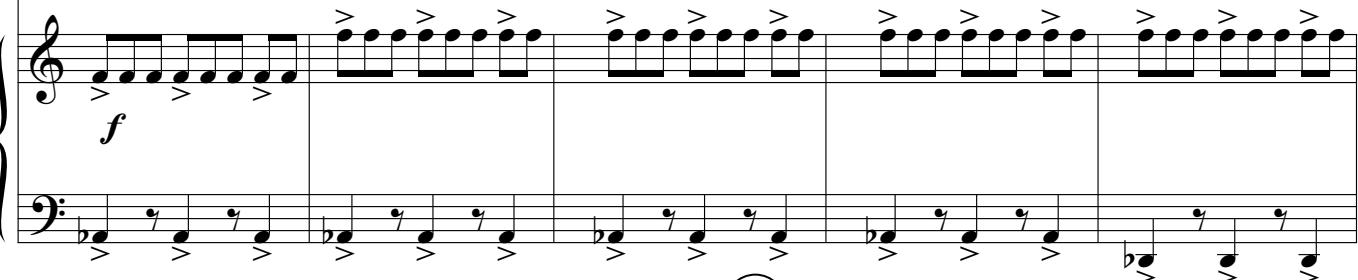
Fis.2

p

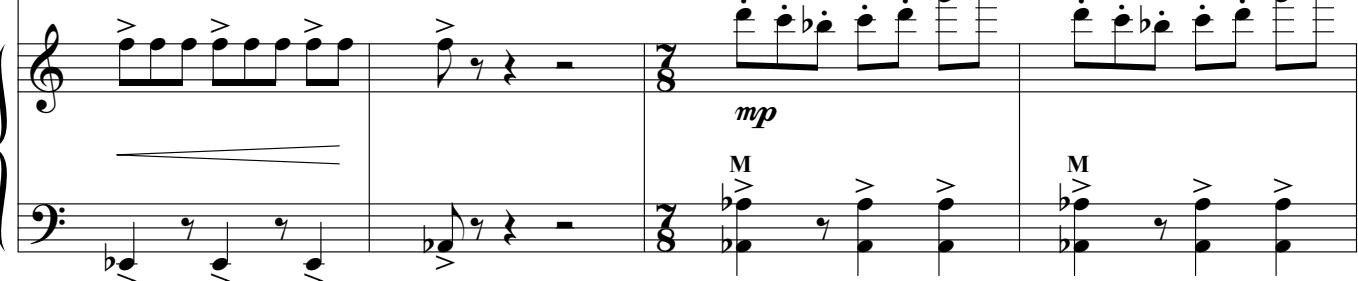
45
 Fis.1 { 

 Fis.2 { 

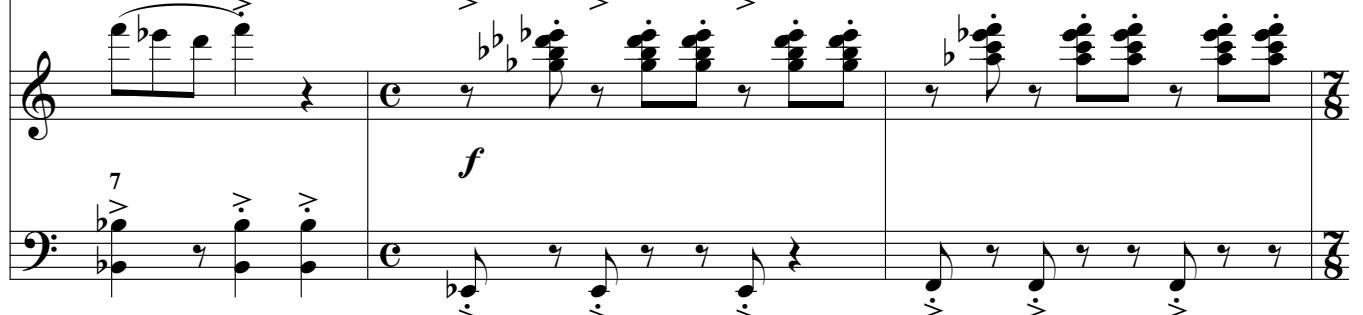
48
 Fis.1 { 

 Fis.2 { 

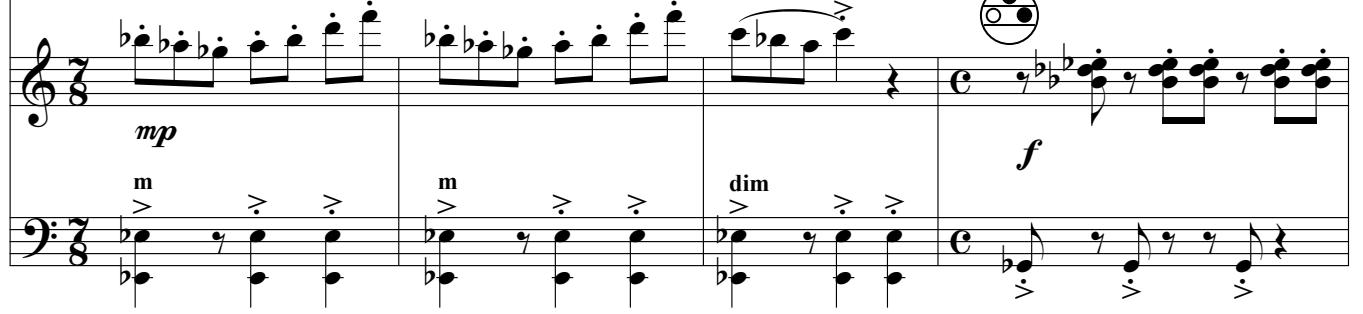
53
 Fis.1 { 

 BB
 Fis.2 { 

57
 Fis.1 {

 Fis.2 {


60
 Fis.1 {

 BB
 Fis.2 {


64
 Fis.1 {

 BB

Fis.2 {


67

Fis.1

mp

f

Fis.2

mp

f

dim

71

Fis.1

ff

Fis.2

ff

BB

75

Fis.1

Fis.2

78

Fis.1

Fis.2

81

Fis.1

Fis.2

85

Fis.1

Fis.2

88

Fis.1

Fis.2

p

m

91

Fis.1

Fis.2

c

M

dim

95

Fis.1

f

mf

Fis.2

f

dim

m

98

Fis.1

Fis.2

102

Fis.1

Fis.2

106

Fis.1

Fis.2

111

Fis.1

M

p
m

Fis.2

M

p
m

115

Fis.1

M

f
m

Fis.2

M

mf
m

118

Fis.1

M.

dim

m

Fis.2

m

dim

m

121

Fis.1

m M m c

Fis.2

m M m c

124

Fis.1

dim m 3 3 3 3

Fis.2

f m 3 3 3 3

129

Fis.1

> > > > > > >

Fis.2

> > > > > > >

134

Fis.1

Fis.2

139

Fis.1

M

Fis.2

143

Fis.1

m-dim

f

p

m

Fis.2

m-dim

f

p

M

147

Fis.1

Fis.2

151

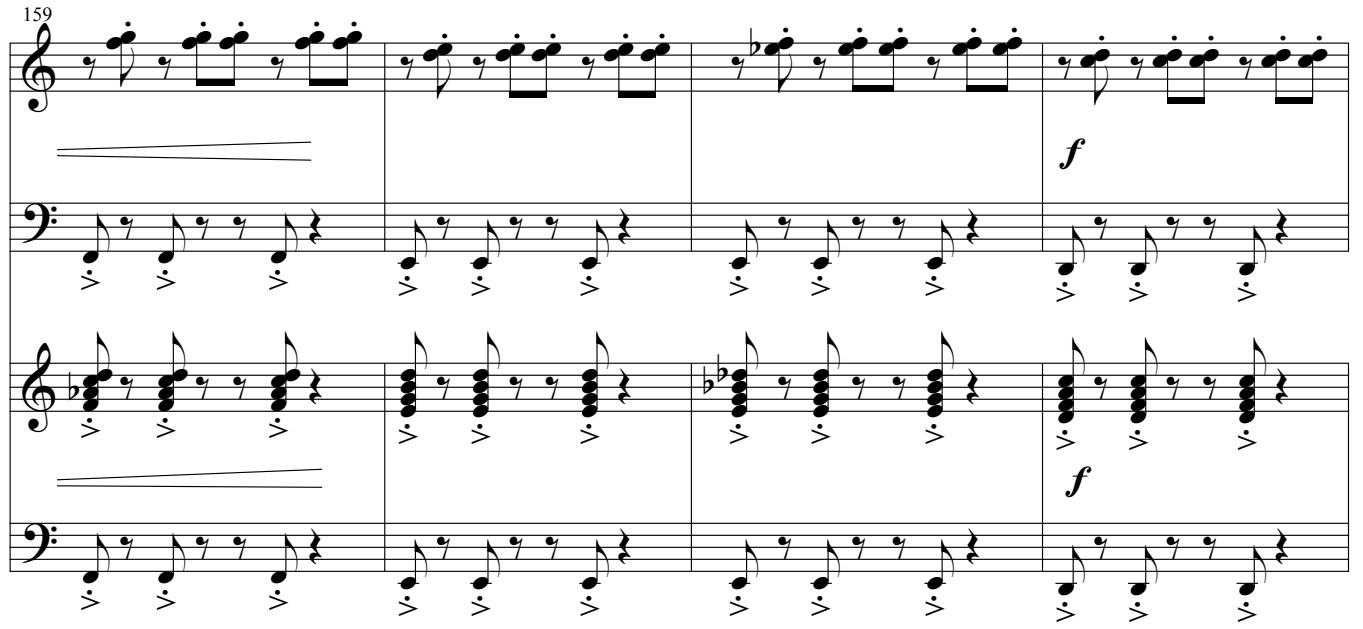
Fis.1

Fis.2

155

Fis.1

Fis.2

159
 Fis.1 {


 Fis.2 {

 163
 Fis.1 {


 Fis.2 {

 166
 Fis.1 {


 Fis.2 {

170

Fis.1

rall

Fis.2

m

3 3

3 3

più veloce (M.M. $\text{c. } 132$) segue

173

Fis.1

f

segue

più veloce (M.M. $\text{c. } 132$) segue

Fis.2

f

segue

179

Fis.1

Fis.2

Fis.1

184

Fis.2

Fis.1

189

rall

allargando

Fis.2

allargando

Moderato (M.M. $\text{♩} = \text{c.72}$)

195

Fis.1

mp

BB

Moderato (M.M. $\text{♩} = \text{c.72}$)

Fis.2

mp

BB

200
 Fis.1 {
 Fis.2 }
 a tempo
 205
 Fis.1 {
 Fis.2 }
 a tempo
 209
 Fis.1 {
 Fis.2 }
 a tempo

213

Fis.1

f

3

C

Fis.2

f

C

217

Fis.1

f

3

C

Fis.2

f

C

221

Fis.1

p

C

Fis.2

p

C

225

Fis.1

cresc.

mf
SB

acc.

Fis.2

cresc.

f

acc.

Vivace (M.M. $\text{♩} = \text{c. } 168$)

229

Fis.1

f

> > >

Fis.2

mf

> > >

233

Fis.1

> > > > > >

Fis.2

> > > > > >

237

Fis.1

> > >

> > >

> > >

m-dim

Fis.2

> >

> >

> >

f

> >

> >

> >

>

241

Fis.1

dim 7

m

dim

Fis.2

b7

b7

b7

b7

244

Fis.1

M

m

7

Fis.2

b7

b7

b7

8

247

Fis.1 {

Fis.2 {

251

Fis.1 {

Fis.2 {

255

Fis.1 {

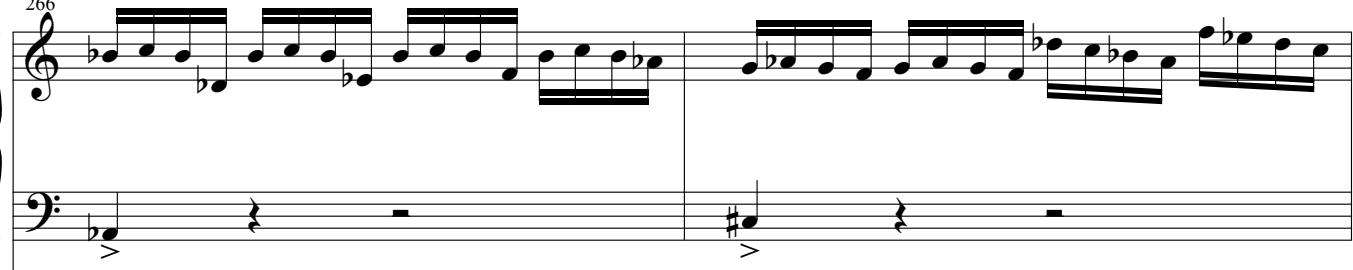
Fis.2 {

258
 Fis.1 {

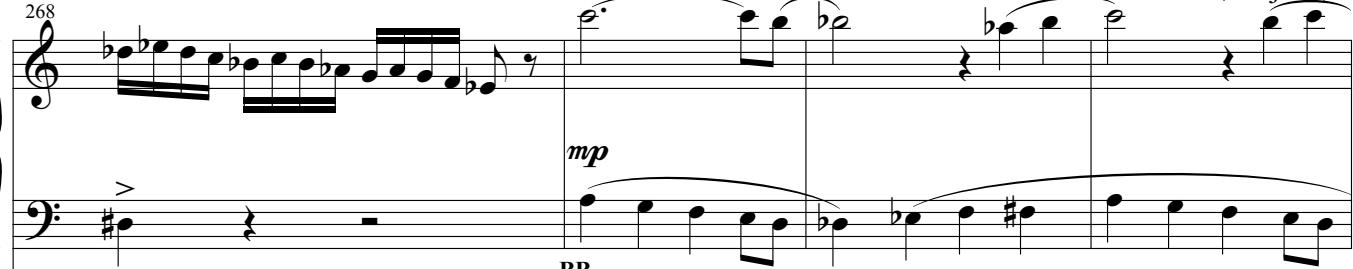
 Fis.2 {

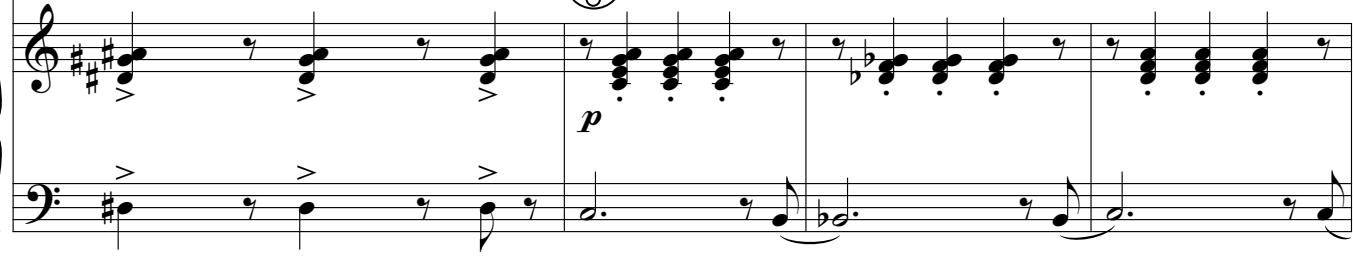
 261
 Fis.1 {

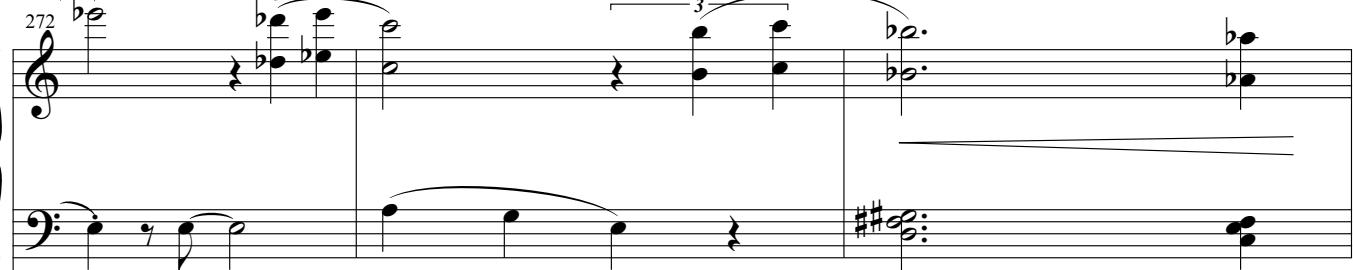
 Fis.2 {

266
 Fis.1 {


 Fis.2 {


 268
 Fis.1 {


 Fis.2 {


 272
 Fis.1 {


 Fis.2 {


275

Fis.1

f

SB

Fis.2

f

Vivace (M.M. $\text{♩} = \text{c. } 200$)

280

Fis.1

BB

Fis.2

ff

BB

285

Fis.1

Fis.2

289

Fis.1

Musical score for two voices, Fis.1 and Fis.2, in common time (C). The key signature is one flat (B-flat). The vocal parts are in soprano range. Measure 289 begins with a dynamic of *mf*. The vocal parts play eighth-note patterns consisting of pairs of notes connected by horizontal stems. The patterns are identical for both voices. The score includes measure lines and a repeat sign. The dynamic *ff* is indicated at the end of the measure. The vocal parts end with a single note followed by a fermata. The vocal parts end with a single note followed by a fermata.

Fis.2