

**Ancient Airs and Dances  
Suite 1 Balletto**

**Ottorino Respighi**  
*Arranged by David Marlatt*

*Balletto detto "Il conte Orlando" after Simone Molinari*

Respighi had a fascination with the music of the distant past, both from Italy and elsewhere. His orchestral elaborations of early repertoire are among his most frequently heard works today, including his three suites *Ancient Airs and Dances* which are essentially symphonic transcriptions of sixteenth and seventeenth century lute pieces.

Simone Molinaro (1570-1633) composed numerous collections of sacred and secular vocal works, and as a music publisher, brought out an important edition of Don Carlo Gesualdo's five-voice madrigals in 1603. Molinaro's *Intavolatura di liuto libro primo* is one of the most notable lute collections of its time. In that collection his *Balletto detto "Il conte Orlando"* appears as a triple-time dance. Respighi alters it to duple meter and in the middle provides contrast by transposing the melody into the minor mode, where the solo line is played *dolce* before the material is revisited in its original form by the full ensemble.

**PREVIEW ONLY**

ISBN: 9781771578400  
CATALOG NUMBER: CC221132

COST: \$15.00  
DURATION: 2:20

DIFFICULTY RATING: Medium-Difficult  
4 Clarinets, Bass Clarinet

# ANCIENT AIRS AND DANCES

## Suite I

BALLETTO detto "Il conte Orlando"  
Allegretto moderato  $\text{♩} = 126$

O. Respighi  
(1879-1936)  
Arranged by David Marlatt

B♭ Clarinet 1

B♭ Clarinet 2

B♭ Clarinet 3

B♭ Clarinet 4

B♭ Bass Clarinet

1

2

3

4

B

1

2

3

4

B

18 19 20 21 22

1 *cresc.*

2 *cresc.*

3

4 *cresc.*

B *cresc.*

23 24 25 26 27

1 *f*

2 *f*

3 *f*

4 *f*

B *f*

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28 29 30 31 32

1 *fp*

2 *fp*

3 *fp*

4 *fp*

B *fp*

1 33 *ff* 34 35 36 37

2 *ff*

3 *ff*

4 *ff*

B *ff*

1 38 *pp* 39 *rall.* 40 *a Tempo* 41 *not lead* *pp*

2 *pp*

3 *pp*

4 *lead* *p dolce*

B *pp* *sost.*

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1 43 44 45 46 47

2

3

4

B

48 *lead* 49 50 51 52

1 *p*

2 *p*

3 *p*

4 *p*

B *p*

Detailed description: This system of musical notation covers measures 48 to 52. It features five staves: four treble clefs (labeled 1, 2, 3, 4) and one bass clef (labeled B). The key signature is three flats (B-flat, E-flat, A-flat). Measure 48 has a 'lead' annotation above the first staff. Dynamics include piano (*p*) in measures 49, 50, and 52. The music consists of various rhythmic patterns, including eighth and sixteenth notes, often beamed together.

53 54 55 56 57

1 *f* *p*

2 *f* *p*

3 *mf* *f* *p*

4 *f* *p*

B *f* *p*

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Detailed description: This system covers measures 53 to 57. It features the same five-staff layout as the previous system. Dynamics include forte (*f*) in measures 53, 54, 56, and 57; piano (*p*) in measures 55 and 57; and mezzo-forte (*mf*) in measure 54. A large, semi-transparent watermark reading 'PREVIEW ONLY' is overlaid across the center of the page, partially obscuring the musical notation in measures 54 and 55.

58 59 60 61 62

1 *cresc.*

2 *cresc.*

3 *cresc.*

4 *cresc.*

B *cresc.*

Detailed description: This system covers measures 58 to 62. It features the same five-staff layout. The dynamic marking *cresc.* (crescendo) is present in measures 61 and 62 across all staves. The music continues with rhythmic patterns similar to the previous systems, including beamed eighth and sixteenth notes.

1 63 64 65 66 67 68

2

3 *mf* *f*

4 *f*

B *f*

1 69 70 71 72 73 74

2 *fp* *ff*

3 *fp* *ff*

4 *fp* *ff*

B *fp* *ff*

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1 75 76 77 78 79

2

3

4

B *molto rall.*