

3rd & 4th Horn in Eb

Funiculi - Funicula Rhapsody

for Concert Band

Luigi Denza / Yo Goto

Maestoso ♩ = 72

Maestoso section, 4/4 time signature. The score begins with a 2-measure rest, followed by a 2-measure rest, then a 4-measure rest. The first melodic phrase starts on a whole note G4, followed by a half note A4 (marked a2), and a quarter note B4 (marked 3). This is followed by a 4-measure rest, then a half note G4, and a quarter note A4 (marked 3). The section concludes with a 4-measure rest, followed by a half note G4, and a quarter note A4 (marked 3). The dynamic markings are *ff* and *cresc.*.

Allegro brillante ♩ = 144 [A]

Allegro brillante section, 6/8 time signature. The score begins with a 3-measure rest, followed by a 15-measure rest. The first melodic phrase starts on a quarter note G4, followed by a quarter note A4 (marked a2), and a quarter note B4. This is followed by a 3-measure rest, then a quarter note G4, and a quarter note A4 (marked 3). The dynamic markings are *fff*, *f*, *cresc.*, and *ff*.

Allegro brillante section, 6/8 time signature. The score begins with a 17-measure rest. The first melodic phrase starts on a quarter note G4, followed by a quarter note A4 (marked a2), and a quarter note B4. This is followed by a 3-measure rest, then a quarter note G4, and a quarter note A4 (marked 3). The dynamic markings are *mp* and *ff*.

Allegro brillante section, 6/8 time signature. The score begins with a 17-measure rest. The first melodic phrase starts on a quarter note G4, followed by a quarter note A4 (marked a2), and a quarter note B4. This is followed by a 3-measure rest, then a quarter note G4, and a quarter note A4 (marked 3). The dynamic markings are *marc.* and *ff*.

Allegro brillante section, 6/8 time signature. The score begins with a 17-measure rest. The first melodic phrase starts on a quarter note G4, followed by a quarter note A4 (marked a2), and a quarter note B4. This is followed by a 3-measure rest, then a quarter note G4, and a quarter note A4 (marked 3). The dynamic markings are *mf* and *f*.

Allegro brillante section, 6/8 time signature. The score begins with a 17-measure rest. The first melodic phrase starts on a quarter note G4, followed by a quarter note A4 (marked a2), and a quarter note B4. This is followed by a 3-measure rest, then a quarter note G4, and a quarter note A4 (marked 3). The dynamic markings are *f* and *fp*.

Allegro brillante section, 6/8 time signature. The score begins with a 17-measure rest. The first melodic phrase starts on a quarter note G4, followed by a quarter note A4 (marked a2), and a quarter note B4. This is followed by a 3-measure rest, then a quarter note G4, and a quarter note A4 (marked 3). The dynamic markings are *fp* and *cresc.*.

Allegro brillante section, 6/8 time signature. The score begins with a 17-measure rest. The first melodic phrase starts on a quarter note G4, followed by a quarter note A4 (marked a2), and a quarter note B4. This is followed by a 3-measure rest, then a quarter note G4, and a quarter note A4 (marked 3). The dynamic markings are *f* and *fp*.

Allegro brillante section, 6/8 time signature. The score begins with a 17-measure rest. The first melodic phrase starts on a quarter note G4, followed by a quarter note A4 (marked a2), and a quarter note B4. This is followed by a 3-measure rest, then a quarter note G4, and a quarter note A4 (marked 3). The dynamic markings are *f stacc.* and *fp*.

Allegro brillante section, 6/8 time signature. The score begins with a 17-measure rest. The first melodic phrase starts on a quarter note G4, followed by a quarter note A4 (marked a2), and a quarter note B4. This is followed by a 3-measure rest, then a quarter note G4, and a quarter note A4 (marked 3). The dynamic markings are *f stacc.* and *fp*.

The musical score consists of ten systems of notation. The first system is a single staff with eighth notes and a dynamic marking of *mf*. The second system includes a box labeled 'F', a measure rest of 16, and a staccato instruction. The third system has a box labeled 'G', a dynamic of *f marc.*, and a measure rest of 2. The fourth system includes a first ending bracket, a dynamic of *fp*, and a crescendo instruction. The fifth system has a second ending bracket, a dynamic of *ff*, and a glissando instruction. The sixth system includes a box labeled 'J', a dynamic of *mp cresc.*, and a measure rest of 10. The seventh system has a box labeled 'H', a dynamic of *mf*, and a measure rest of 18. The eighth system includes a box labeled 'I', a dynamic of *f*, and a measure rest of 5. The ninth system has a box labeled 'K', a dynamic of *f*, and a measure rest of 12. The tenth system includes a box labeled 'L', a dynamic of *p*, and a measure rest of 5. The eleventh system has a box labeled 'M', a dynamic of *mp*, and a measure rest of 2. The twelfth system includes a box labeled 'N', a dynamic of *f*, and a measure rest of 2. The thirteenth system has a box labeled 'O', a dynamic of *mf*, and a measure rest of 2.

[N] $\text{♩} = 72$ **[O]** $\text{♩} = 144$ **G.P.** **[P]** $\text{♩} = 72$

The score consists of nine staves of music.
 - **Staff 1:** Section N (3/4 time, 72 bpm) with a 18-measure rest, followed by Section O (6/8 time, 144 bpm) with an 11-measure rest, then Section P (3/4 time, 72 bpm) starting with a piano (*p*) dynamic.
 - **Staff 2:** Continuation of Section P, ending with a mezzo-piano (*mp*) dynamic.
 - **Staff 3:** Continuation of Section P, followed by Section Q (6/8 time) starting with a forte (*f*) dynamic.
 - **Staff 4:** Continuation of Section Q, featuring a crescendo (*cresc.*) and a piano (*p*) dynamic.
 - **Staff 5:** Continuation of Section Q, ending with a crescendo (*cresc.*) and a piano (*p*) dynamic.
 - **Staff 6:** Continuation of Section Q, featuring a ritardando (*rit.*) and a tempo change to 144 bpm ($\text{♩} = 144$), starting with a forte (*f*) dynamic and ending with a fortissimo (*ff*) dynamic.
 - **Staff 7:** Section R (6/8 time) starting with a marcato (*marc.*) and fortissimo (*ff*) dynamic.
 - **Staff 8:** Continuation of Section R, featuring a ritardando (*rit.*) and a tempo change to *a tempo*, starting with a fortissimo (*ff*) dynamic.
 - **Staff 9:** Section S (6/8 time, 168 bpm) starting with a fortissimo (*ff*) dynamic, followed by Section T (6/8 time) starting with a fortissimo (*ff*) dynamic.
 - **Staff 10:** Continuation of Section T, featuring a glissando (*gliss.*) and a crescendo (*cresc.*), ending with a fortissimo (*fff*) dynamic.
 - **Staff 11:** Continuation of Section T, featuring a fortissimo (*ff*) dynamic, a tempo change to 72 bpm ($\text{♩} = 72$), a 3-measure rest, a fortissimo (*ff*) dynamic, a tempo change to 168 bpm ($\text{♩} = 168$), a fortissimo (*ff*) dynamic, a crescendo (*cresc. molto*), and a fortissimo (*fff*) dynamic.

