

# LA SESTA MUSA

Version for Clarinet in Bb, Bassoon & Harp

Fagotto  
(Bassoon)

by ILIO VOLANTE

♩ = 90

A

First line of musical notation for section A. It begins with a bass clef, a key signature of one sharp (F#), and a common time signature (C). The first measure contains a whole rest with a '2' above it. This is followed by a repeat sign, then another whole rest with a '2' above it. The section concludes with a final whole rest with a '7' above it.

B

First line of musical notation for section B. It starts with a bass clef, a key signature of one sharp (F#), and a common time signature (C). The first measure has a whole rest. The second measure contains a triplet of eighth notes, marked with a '3' below. The third measure has a quarter note. The fourth measure has a half note. The fifth measure has a quarter note. The sixth measure has a half note. The seventh measure has a whole note. The dynamic marking *mf* is placed below the first measure.

Second line of musical notation for section B. It continues from the first line. The first measure has a quarter note. The second measure has a half note. The third measure has a quarter note. The fourth measure has a half note. The fifth measure has a quarter note. The sixth measure has a half note. The seventh measure has a whole note. The dynamic marking *f* is placed below the first measure. A '3' is written below the first measure. A '6' is written above the sixth measure.

First line of musical notation for section C. It starts with a bass clef, a key signature of one sharp (F#), and a common time signature (C). The first measure has a quarter note. The second measure has a half note. The third measure has a quarter note. The fourth measure has a half note. The fifth measure has a quarter note. The sixth measure has a half note. The seventh measure has a whole note. The dynamic marking *f* is placed below the first measure. A '3' is written below the first measure. A '3' is written below the sixth measure.

Second line of musical notation for section C. It continues from the first line. The first measure has a quarter note. The second measure has a half note. The third measure has a quarter note. The fourth measure has a half note. The fifth measure has a quarter note. The sixth measure has a half note. The seventh measure has a whole note. The dynamic marking *f* is placed below the first measure. A '3' is written below the first measure. A '3' is written below the sixth measure. Accents (>) are placed above the eighth and ninth notes of the seventh measure.

Third line of musical notation for section C. It starts with a first ending bracket labeled '1.' above the first measure. The first measure has a quarter note. The second measure has a half note. The third measure has a quarter note. The fourth measure has a half note. The fifth measure has a quarter note. The sixth measure has a half note. The seventh measure has a whole note. The dynamic marking *f* is placed below the first measure. A '3' is written below the first measure. A '3' is written below the sixth measure.

Fourth line of musical notation for section C. It continues from the third line. The first measure has a quarter note. The second measure has a half note. The third measure has a quarter note. The fourth measure has a half note. The fifth measure has a quarter note. The sixth measure has a half note. The seventh measure has a whole note. The dynamic marking *f* is placed below the first measure. A '3' is written below the first measure. A '3' is written below the sixth measure. A '4' is written above the fourth measure. A '2.' is written above the first measure.

Musical notation for section D. It starts with a bass clef, a key signature of one sharp (F#), and a common time signature (C). The first measure has a quarter note. The second measure has a half note. The third measure has a quarter note. The fourth measure has a half note. The fifth measure has a quarter note. The sixth measure has a half note. The seventh measure has a whole note. The dynamic marking *p* is placed below the first measure. A '3' is written above the first measure. A '3' is written below the sixth measure.

LA SESTA MUSA - Ilio Volante - BASSOON

Musical staff 1: Bass clef, key signature of one sharp (F#). The staff contains a sequence of eighth and sixteenth notes, including a triplet of eighth notes. A slur covers the final two measures.

E

Musical staff 2: Bass clef, key signature of one sharp (F#). The staff contains a sequence of eighth and sixteenth notes, including a triplet of eighth notes. A slur covers the final two measures. The dynamic marking *mf* is present below the staff.

F

Musical staff 3: Bass clef, key signature of one sharp (F#). The staff begins with a sixteenth rest followed by a sixteenth note, then a sequence of eighth and sixteenth notes, including a triplet of eighth notes. The dynamic marking *p* is present below the staff.

Musical staff 4: Bass clef, key signature of one sharp (F#). The staff contains a sequence of eighth and sixteenth notes, including a triplet of eighth notes. The dynamic marking *p* is present below the staff.

Musical staff 5: Bass clef, key signature of one sharp (F#). The staff contains a sequence of eighth and sixteenth notes, including a triplet of eighth notes. The dynamic marking *p* is present below the staff.

Musical staff 6: Bass clef, key signature of one sharp (F#). The staff contains a sequence of eighth and sixteenth notes, including a triplet of eighth notes. The dynamic marking *p* is present below the staff.

Musical staff 7: Bass clef, key signature of one sharp (F#). The staff contains a sequence of eighth and sixteenth notes, including a triplet of eighth notes. The dynamic marking *pp* is present below the staff.

Musical staff 8: Bass clef, key signature of one sharp (F#). The staff contains a sequence of eighth and sixteenth notes, including a triplet of eighth notes. The dynamic marking *pp* is present below the staff. The tempo marking *rall. molto* is present above the staff.