



# Le lacrime di Firenze

The Tears of Florence

Ana Rubio

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6 minutes and 2 seconds

January 2025

# Contents

## Instrumentation:

### Woodwinds

Piccolo (Picc.)  
Flute (Fl.)  
Oboe (Ob.)  
Bb Clarinet (Cl. in Bb)  
Bb Bass Clarinet (B. Cl.)  
Alto Saxophone (A. Sax.)  
Tenor Saxophone (T. Sax.)  
Baritone Saxophone (Bar. Sax.)  
Bassoon (Bsn.)

### Brass

Bb Trumpet (Tpt. in Bb)  
F Horn (Hn. in F)  
Trombone (Tbn.)  
Euphonium (Euph.)  
Tuba (Tba.)

### Percussion

Chimes (Cme.)/ Vibraphone (Vib.)  
Bass Drum (BD)  
Tom Toms (Toms)/ Rainstick (Rs)/ Tam-Tam (Tam)/ Shaker (Sh.)  
Tambourine (Tamb.)/ Rainstick (Rs)/ Mark Tree (Mk. Tr.)/ Triangle (Trgl.)

## Performance Instruction:

### Special Noteheads

◇ = blowing wind without distinguishable pitch

The diamond-shaped notehead is seen in the brass section and is supposed to replicate the Florentine winds on a stormy day.

### Chimes

The chimes are supposed to sound like the sacred Florentine bell towers heard around the city. They sound bold and like a bell swinging back and forth.

### Car and Ambulance Sounds

MM. 18 - 20, the trumpets and alto saxophones are supposed to sound loud and obnoxious, with a slightly distorted tone. They are supposed to replicate the sounds of the sirens and the car horns heard in Florence.



## Programme Notes:

The piece is a journey through the human psyche and a dance through the Florentine Renaissance (for the most part). You are greeted by a lively Piccolo player who opens the gates to Firenze. As you walk down the street, you suddenly hear ambulance sirens and car horns. The sounds remind you that you are in modern-day Florence, but you soon transport to the Renaissance as you hear the church bells ringing.

The first artist's workshop is Filippino Lippi's. He is working diligently on a triptych with two paintings of the Saints Mary Magdalene and John the Baptist. The centerpiece (the Crucifixion) is missing. The two Saints are weak, frail, and sickly. The bags under their eyes are hollow, their cheeks are bones, and their bodies are eaten till only their skeleton show. This heartbreaking scene depicts the physical manifestations of grief. Outside, you hear the strong winds and rain causing damage to the city, paralleling the damage done by grief.

Walking through Florence, you enter the workshop of Leonardo Da Vinci, painting *The Adoration of the Magi*. In the foreground of the painting, there is a depiction of Mary holding Jesus, who reaches out to and is being adorned by the three Magi who bear gifts to him. In the middle ground, there is a depiction of various Saints with pained expressions, resembling the fears of Italians that Da Vinci saw in life. In the background, there is fighting, destruction, and ruins to show the battle that Italy underwent. While painting his masterpiece, Da Vinci rambles to you about his new egg paint, his attempts at a flying machine, and so on. As his thoughts swirl around, you remember a scholar mentioning that Da Vinci was thought to have ADHD.

After walking through Florence again, we enter Michelangelo's workshop where he paints *Venus and Cupid*. Michelangelo paints a beautiful Venus being kissed on the lips by her baby Cupid. However, hidden in the corner of the painting is a dead man and two masks. The two masks represent the two-faced nature of humans. One of the masks is virtue, and the other is vice. Michelangelo opens up to you, speaking of a deep melancholy and torment that he feels. His depiction of the masks and the dead man could be a depiction of his unresolved depression.

Finally, you teleport to Luigi Pampaloni's workshop in 1839, where he sculpts a funerary statue for Count Vincenzo. You see a dead mother made of stone holding her son's hand. Her son, only a child, weeps beside her as he holds his mother's lifeless hand. This intense sense of grief was depicted beautifully by the boy's posture and facial expression. His scream for his mother to stay by his side forever.

Before you leave Firenze, you return to the Renaissance. The playful Piccolo player winks at you as you finish your final dance. You pop a florin into his hat and bid him farewell.

## Artworks:

Buonarroti, Michelangelo. *Venus and Cupid*. 1532.

Da Vinci, Leonardo. *Adoration of the Magi*. 1481.

Lippi, Filippino. *Saint John the Baptist; Saint Mary Magdalene*. 1500.

Pampaloni, Luigi. *Burial Monument to Maria Radzville Krasinski with Her Son Zygmunt*. 1839.

## Dedication and Thanks:

This piece is dedicated to Florence, Italy. Firenze was a beautiful place that I was privileged to experience in person. It is filled with magic in art. I would also like to express my gratitude to Dr. Federico Pacchioni for offering this beautiful experience to go to Florence. It was an unforgettable journey. Thomas Yamada, thank you for being my musical editor and tutor. Lastly, thank you to all of the people in my life who supported me in my musical journey.

I hope you hear the beauty of Firenze as you listen to my piece. To conclude, my music is also dedicated to the sick, to those who need healing. You are not alone, and you **can** seek [help](#). You deserve it!

## Publications:

Sapere Aude Creative Journal, Chapman University, May 2025  
To be announced

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**Dancing** ♩ = 80      **Skipping** ♩ = 85

Piccolo *mf* *dance-like*

Flute 1 *mf* *dance-like*

Flute 2 *mf* *dance-like*

Oboe 1 *mf* *dance-like*

Oboe 2 *mf* *dance-like*

Clarinet in B♭ 1

Clarinet in B♭ 2/3

Bass Clarinet

Alto Saxophone

Tenor Saxophone

Baritone Saxophone

Bassoon 1 *mf* *light and bouncy*

Bassoon 2 *mf* *light and bouncy*

Trumpet in B♭ 1

Trumpet in B♭ 2

Trumpet in B♭ 3

Horn in F 1

Horn in F 2

Trombone 1/2

Trombone 3

Euphonium

Tuba

Chimes

Bass Drum *mf*

Toms *mf*

Tambourine *mf*

8 9 10 11 12 13 14

Picc. *sim. sempre* Solo *sim. sempre*

Fl. 1 *sim. sempre*

Fl. 2 *light and bouncy*

Ob. 1 *light and bouncy*

Ob. 2 *light and bouncy*

Cl. in B $\flat$  1 *mf light and bouncy*

Cl. in B $\flat$  2/3 *mf light and bouncy*

B. Cl. *mf light and bouncy*

A. Sax. *mf light and bouncy*

T. Sax. *mf light and bouncy*

Bar. Sax. *mf light and bouncy*

Bsn. 1 *sim. sempre*

Bsn. 2 *sim. sempre*

Tpt. in B $\flat$  1 *mf dance-like*

Tpt. in B $\flat$  2 *mf*

Tpt. in B $\flat$  3 *mf light and bouncy*

Hn. in F 1 *mf light and bouncy*

Hn. in F 2 *mf light and bouncy*

Tbn. 1/2 *mf light and bouncy*

Tbn. 3 *mf light and bouncy*

Euph. *mf light and bouncy*

Tba. *mf light and bouncy*

Cme.

BD

Toms

Tamb.

15 16 17 18 19 20 21

Picc. *Tutti*

Fl. 1 *expression*

Fl. 2 *expression*

Ob. 1 *expression*

Ob. 2 *expression*

Cl. in B♭ 1 *light and bouncy*

Cl. in B♭ 2/3 *sim. sempre*

B. Cl. *sim. sempre*

A. Sax. *sim. sempre*

T. Sax. *sim. sempre*

Bar. Sax. *sim. sempre*

Bsn. 1 *sim. sempre*

Bsn. 2 *sim. sempre*

Tpt. in B♭ 1 *sim. sempre*

Tpt. in B♭ 2 *dance-like*

Tpt. in B♭ 3 *sim. sempre*

Hn. in F 1 *sim. sempre*

Hn. in F 2 *sim. sempre*

Tbn. 1/2 *sim. sempre*

Tbn. 3 *sim. sempre*

Euph. *sim. sempre*

Tba. *sim. sempre*

Cme. *f*

BD *f*

Toms *To Rainstick*

Tamb. *To Rainstick*

*Car Horn*

*Ambulance*

*Ambulance*

*sf sf sf sf*

*ff ff ff*

**[23] Tranquil** ♩ = 120

22 23 24 25 26 27 28 29 30 31

Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. in B♭ 1

Cl. in B♭ 2/3

B. Cl.

A. Sax.

T. Sax.

Bar. Sax.

Bsn. 1

Bsn. 2

Tpt. in B♭ 1

Tpt. in B♭ 2

Tpt. in B♭ 3

Hn. in F 1

Hn. in F 2

Tbn. 1/2

Tbn. 3

Euph.

Tba.

Cme.

BD

Rs

Rs

To Toms

To Tambourine

*p*

*mp*

*mf*

*f*

*p lightly*

*sffz blow air*



**B Running** ♩. = 90

*mf*

32 33 34 35 36 37

Picc. *mf*

Fl. 1 *mf*

Fl. 2

Ob. 1 *mf*

Ob. 2

Cl. in B♭ 1 *mf*

Cl. in B♭ 2/3

B. Cl. *mf*

A. Sax. *mf* *dance-like*

T. Sax. *mf*

Bar. Sax. *mf*

Bsn. 1 *mf*

Bsn. 2 *mf*

Tpt. in B♭ 1 *mf*

Tpt. in B♭ 2 *mf*

Tpt. in B♭ 3 *mf*

Hn. in F 1 *mf*

Hn. in F 2 *mf*

Tbn. 1/2 *mf*

Tbn. 3 *mf*

Euph. *mf*

Tba. *mf*

Cme.

BD *mf*

Toms *mf*

Tamb. *mf*

38 39 40 41 42 43

Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. in B♭ 1

Cl. in B♭ 2/3

B. Cl.

A. Sax.  
*sim. sempre*

T. Sax.

Bar. Sax.

Bsn. 1

Bsn. 2

Tpt. in B♭ 1

Tpt. in B♭ 2

Tpt. in B♭ 3

Hn. in F 1

Hn. in F 2

Tbn. 1/2

Tbn. 3

Euph.

Tba.

Cme.

BD

Toms

Tamb.

Detailed description: This is a page from a musical score, page 6, showing measures 38 through 43. The score is for a large orchestra. The instruments listed on the left are: Piccolo (Picc.), Flute 1 (Fl. 1), Flute 2 (Fl. 2), Oboe 1 (Ob. 1), Oboe 2 (Ob. 2), Clarinet in B-flat 1 (Cl. in B♭ 1), Clarinet in B-flat 2/3 (Cl. in B♭ 2/3), Bass Clarinet (B. Cl.), Alto Saxophone (A. Sax.) with the instruction 'sim. sempre', Tenor Saxophone (T. Sax.), Baritone Saxophone (Bar. Sax.), Bassoon 1 (Bsn. 1), Bassoon 2 (Bsn. 2), Trumpet in B-flat 1 (Tpt. in B♭ 1), Trumpet in B-flat 2 (Tpt. in B♭ 2), Trumpet in B-flat 3 (Tpt. in B♭ 3), Horn in F 1 (Hn. in F 1), Horn in F 2 (Hn. in F 2), Trombone 1/2 (Tbn. 1/2), Trombone 3 (Tbn. 3), Euphonium (Euph.), Tuba (Tba.), Cymbal (Cme.), Bongos (BD), Tom-toms (Toms), and Tambourine (Tamb.). The measures are numbered 38, 39, 40, 41, 42, and 43 at the top. The music is written in treble and bass staves with various musical notations including notes, rests, and dynamic markings.

 Gentle ♩ = 96

44 45 46 47 48 49 50 51 52

Picc. 

Fl. 1 

Fl. 2 

Ob. 1 

Ob. 2 

Cl. in B♭ 1 

Cl. in B♭ 2/3 

B. Cl. 

A. Sax. 

T. Sax. 

Bar. Sax. 

Bsn. 1 

Bsn. 2 

Tpt. in B♭ 1 

Tpt. in B♭ 2 

Tpt. in B♭ 3 

Hn. in F 1 

Hn. in F 2 

Tbn. 1/2 

Tbn. 3 

Euph. 

Tba. 

Cme. 

BD 

Toms 

Tamb. 

**To Vibraphone**

**To Tam-tam**

**To Mark Tree**

*Solo*  
*mf gently sing*

*mp*

53 54 55 56 57 58 59

Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. in Bb 1

Cl. in Bb 2/3

B. Cl.

A. Sax.

T. Sax.

Bar. Sax.

Bsn. 1

Bsn. 2

Tpt. in Bb 1

Tpt. in Bb 2

Tpt. in Bb 3

Hn. in F 1

Hn. in F 2

Tbn. 1/2

Tbn. 3

Euph.

Tba.

Vib.

BD

Tam

Mk. Tr.

*mp*

*f*

*play if needed*

*Solo*

*Tutti*

To Chimes

60 61 62 63

Flute 1

Picc. *mp*

Fl. 1 *(f)* Solo *p*

Fl. 2 *(f)* *Tutti* *mp*

Ob. 1 *mp* *p*

Ob. 2

Cl. in B♭ 1

Cl. in B♭ 2/3 *p*

B. Cl. *mp*

A. Sax. *p*

T. Sax. *p*

Bar. Sax. *mp*

Bsn. 1 *mp*

Bsn. 2 *mp*

Tpt. in B♭ 1 *p*

Tpt. in B♭ 2 *p*

Tpt. in B♭ 3 *p*

Hn. in F 1 *p*

Hn. in F 2 *p*

Tbn. 1/2 *p*

Tbn. 3 *p*

Euph. *p*

Tba. *p*

To Vibraphone

Cme. *ff* *p*

BD *p*

Tam *f*

Mk. Tr. *To Rainstick*



64 65 66

Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. in B $\flat$  1

Cl. in B $\flat$  2/3

B. Cl.

A. Sax.

T. Sax.

Bar. Sax.

Bsn. 1

Bsn. 2

Tpt. in B $\flat$  1

Tpt. in B $\flat$  2

Tpt. in B $\flat$  3

Hn. in F 1

Hn. in F 2

Tbn. 1/2

Tbn. 3

Euph.

Tba.

Vib.

BD

Tam

Rs

*p*

**D Dancing**

$\text{♩} = 90$

67 68 69 70 71 72 73 74

Picc. *mf*

Fl. 1 *mf*

Fl. 2 *mf*

Ob. 1 *mf*

Ob. 2 *mf*

Cl. in B $\flat$  1 *mf*

Cl. in B $\flat$  2/3 *mf*

B. Cl. *mf*

A. Sax. *mf*

T. Sax. *mp* *mf*

Bar. Sax. *mf*

Bsn. 1 *mf*

Bsn. 2 *mf*

Tpt. in B $\flat$  1 *mf*

Tpt. in B $\flat$  2

Tpt. in B $\flat$  3

Hn. in F 1

Hn. in F 2

Tbn. 1/2 *mf*

Tbn. 3 *mf*

Euph. *mf*

Tba. *mf*

Vib. *To Chimes*

BD *f* *To Toms* *mf*

Tam *f* *To Tambourine* *mf*

Rs *mf*

Picc. 75 76 77 78 79 80 81  
 Fl. 1  
 Fl. 2  
 Ob. 1  
 Ob. 2  
 Cl. in B♭ 1  
 Cl. in B♭ 2/3  
 B. Cl.  
 A. Sax. *mf*  
 T. Sax.  
 Bar. Sax.  
 Bsn. 1  
 Bsn. 2  
 Tpt. in B♭ 1  
 Tpt. in B♭ 2  
 Tpt. in B♭ 3  
 Hn. in F 1  
 Hn. in F 2  
 Tbn. 1/2  
 Tbn. 3  
 Euph.  
 Tba.  
 Cme.  
 BD *ff*  
 Toms  
 Tamb.

The score is for measures 75 through 81. The key signature has one sharp (F#). The percussion section includes Piccolo, Bongos (BD), Tom-toms (Toms), and Tambourine (Tamb.). The woodwind section includes Flute 1 and 2, Oboe 1 and 2, Clarinet in B♭ 1 and 2/3, Bass Clarinet, Alto Saxophone, Tenor Saxophone, Baritone Saxophone, Bassoon 1 and 2, Trumpet in B♭ 1, 2, and 3, Horn in F 1 and 2, Trombone 1/2 and 3, Euphonium, and Tuba. The brass section includes Horn in F 1 and 2, Trombone 1/2 and 3, Euphonium, and Tuba. The percussion section includes Bongos (BD), Tom-toms (Toms), and Tambourine (Tamb.). The score features various dynamics including *mf* (mezzo-forte) and *ff* (fortissimo).

82 83 84 85 86 87 88 89 90

Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. in B♭ 1

Cl. in B♭ 2/3

B. Cl.

A. Sax.

T. Sax.

Bar. Sax.

Bsn. 1

Bsn. 2

Tpt. in B♭ 1

Tpt. in B♭ 2

Tpt. in B♭ 3

Hn. in F 1

Hn. in F 2

Tbn. 1/2

Tbn. 3

Euph.

Tba.

Cme.

BD

Toms

Tamb.

Solo  
p

To Vibraphone  
ff

To Shaker

To Triangle

[illegible]



99 100 101 102 103 104

Picc. *p* Solo

Fl. 1 *pp*

Fl. 2 *Tutti* *p*

Ob. 1

Ob. 2

Cl. in B $\flat$  1

Cl. in B $\flat$  2/3

B. Cl.

A. Sax. *p*

T. Sax. *p*

Bar. Sax.

Bsn. 1

Bsn. 2

Tpt. in B $\flat$  1

Tpt. in B $\flat$  2 *pp*

Tpt. in B $\flat$  3 *pp*

Hn. in F 1

Hn. in F 2

Tbn. 1/2

Tbn. 3

Euph.

Tba.

Vib.

BD *pp*

Sh.

Trgl.

**F** Grieving ♩ = 92

105 106 107 108 109 110 111 112 113 114

Picc. *mp weep*

Fl. 1 *p* Flute 1

Fl. 2 *p*

Ob. 1

Ob. 2

Cl. in B♭ 1 *Solo mp*

Cl. in B♭ 2/3 *mp* Bass Clarinet

B. Cl. *mp*

A. Sax. *pp*

T. Sax. *pp*

Bar. Sax. *pp*

Bsn. 1 *mp*

Bsn. 2

Tpt. in B♭ 1 *pp*

Tpt. in B♭ 2 *pp*

Tpt. in B♭ 3 *pp*

Hn. in F 1 *mp say "good bye"*

Hn. in F 2 *mp say "good bye"*

Tbn. 1/2 *pp*

Tbn. 3

Euph. *p*

Tba. *p*

Vib. *p* **To Chimes** *f*

BD

Sh. *(ppp) just a touch*

Trgl.

115 116 117 118 119 120 121 122 123 124 125

Picc. Fl. 1 Fl. 2 Ob. 1 Ob. 2 Cl. in B♭ 1 Cl. in B♭ 2/3 B. Cl. A. Sax. T. Sax. Bar. Sax. Bsn. 1 Bsn. 2

Tpt. in B♭ 1 Tpt. in B♭ 2 Tpt. in B♭ 3 Hn. in F 1 Hn. in F 2 Tbn. 1/2 Tbn. 3 Euph. Tba. Cme. BD Sh. Trgl.

*mp* Oboe 1 *mp* *pp* *p* *p* *ff* To Toms To Tambourine

**G**

126 127 128 129 130 131

Picc. *mf* *Tutti*

Fl. 1 *mf*

Fl. 2

Ob. 1 *mf*

Ob. 2

Cl. in B♭ 1 *mf* *Tutti*

Cl. in B♭ 2/3 *mf*

B. Cl. *mf*

A. Sax. *mf*

T. Sax. *mf*

Bar. Sax. *mf*

Bsn. 1 *mf*

Bsn. 2 *mf*

Tpt. in B♭ 1 *mf*

Tpt. in B♭ 2 *mf*

Tpt. in B♭ 3 *mf*

Hn. in F 1 *mf*

Hn. in F 2 *mf*

Tbn. 1/2 *mf*

Tbn. 3 *mf*

Euph. *mf*

Tba. *mf*

Cme.

BD *mf*

Toms *mf*

Tamb. *mf*

132 133 134 135 136 137

Picc. Fl. 1 Fl. 2 Ob. 1 Ob. 2 Cl. in B♭ 1 Cl. in B♭ 2/3 B. Cl. A. Sax. T. Sax. Bar. Sax. Bsn. 1 Bsn. 2 Tpt. in B♭ 1 Tpt. in B♭ 2 Tpt. in B♭ 3 Hn. in F 1 Hn. in F 2 Tbn. 1/2 Tbn. 3 Euph. Tba. Cme. BD Toms Tamb.

The musical score is arranged in a system of staves. The woodwind section includes Piccolo, Flutes 1 and 2, Oboes 1 and 2, Clarinets in B♭ 1 and 2/3, Bass Clarinet, Alto Saxophone, Tenor Saxophone, Baritone Saxophone, Bassoon 1 and 2, Trumpets in B♭ 1, 2, and 3, Horns in F 1 and 2, Trombone 1/2, Trombone 3, Euphonium, and Tuba. The percussion section includes Cymbals, Bongos, Tom-toms, and Tambourine. The score shows various musical notations including rests, eighth notes, sixteenth notes, and sixteenth rests, with some measures containing complex rhythmic patterns and slurs.



138 139 140 141 142 143 144 145 146

$\text{♩} = 80$

Picc. *Solo*

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. in B♭ 1

Cl. in B♭ 2/3

B. Cl.

A. Sax.

T. Sax.

Bar. Sax.

Bsn. 1

Bsn. 2

Tpt. in B♭ 1

Tpt. in B♭ 2

Tpt. in B♭ 3

Hn. in F 1

Hn. in F 2

Tbn. 1/2

Tbn. 3

Euph.

Tba.

Cme.

BD

Toms

Tamb.

*f*

*f*

*f*

147 148 149 150

Picc. *[Measures 147-150: Piccolo part with melodic lines and rests]*

Fl. 1 *[Measures 147-150: Flute 1 part with rests]*

Fl. 2 *[Measures 147-150: Flute 2 part with rests]*

Ob. 1 *[Measures 147-150: Oboe 1 part with rests]*

Ob. 2 *[Measures 147-150: Oboe 2 part with rests]*

Cl. in B $\flat$  1 *[Measures 147-150: Clarinet in B-flat 1 part with rests]*

Cl. in B $\flat$  2/3 *[Measures 147-150: Clarinet in B-flat 2/3 part with rests]*

B. Cl. *[Measures 147-150: Bass Clarinet part with rests]*

A. Sax. *[Measures 147-150: Alto Saxophone part with rests]*

T. Sax. *[Measures 147-150: Tenor Saxophone part with rests]*

Bar. Sax. *[Measures 147-150: Baritone Saxophone part with rests]*

Bsn. 1 *[Measures 147-150: Bassoon 1 part with rests]*

Bsn. 2 *[Measures 147-150: Bassoon 2 part with rests]*

Tpt. in B $\flat$  1 *[Measures 147-150: Trumpet in B-flat 1 part with rests]*

Tpt. in B $\flat$  2 *[Measures 147-150: Trumpet in B-flat 2 part with rests]*

Tpt. in B $\flat$  3 *[Measures 147-150: Trumpet in B-flat 3 part with rests]*

Hn. in F 1 *[Measures 147-150: Horn in F 1 part with rests]*

Hn. in F 2 *[Measures 147-150: Horn in F 2 part with rests]*

Tbn. 1/2 *[Measures 147-150: Trombone 1/2 part with rests]*

Tbn. 3 *[Measures 147-150: Trombone 3 part with rests]*

Euph. *[Measures 147-150: Euphonium part with rests]*

Tba. *[Measures 147-150: Tuba part with rests]*

Cme. *[Measures 147-150: Cymbal part with rests]*

BD *[Measures 147-150: Bass Drum part with rests]*

Toms *[Measures 147-150: Tom-toms part with rests]*

Tamb. *[Measures 147-150: Tambourine part with rests]*