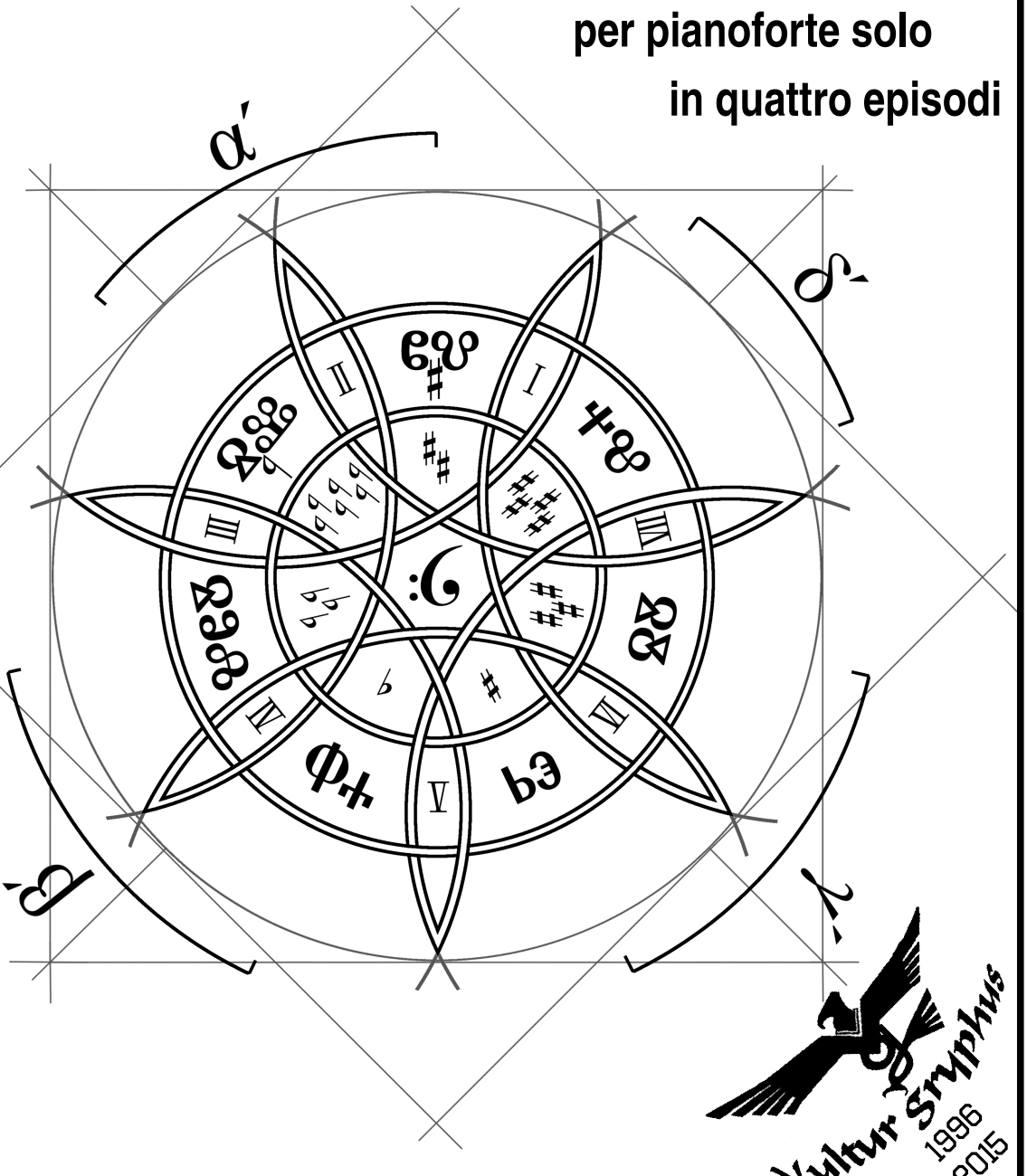
GRAMMATICA

sette pezzi e fughe
per pianoforte solo
in quattro episodi

MARCUS ALESSI BITTENCOURT



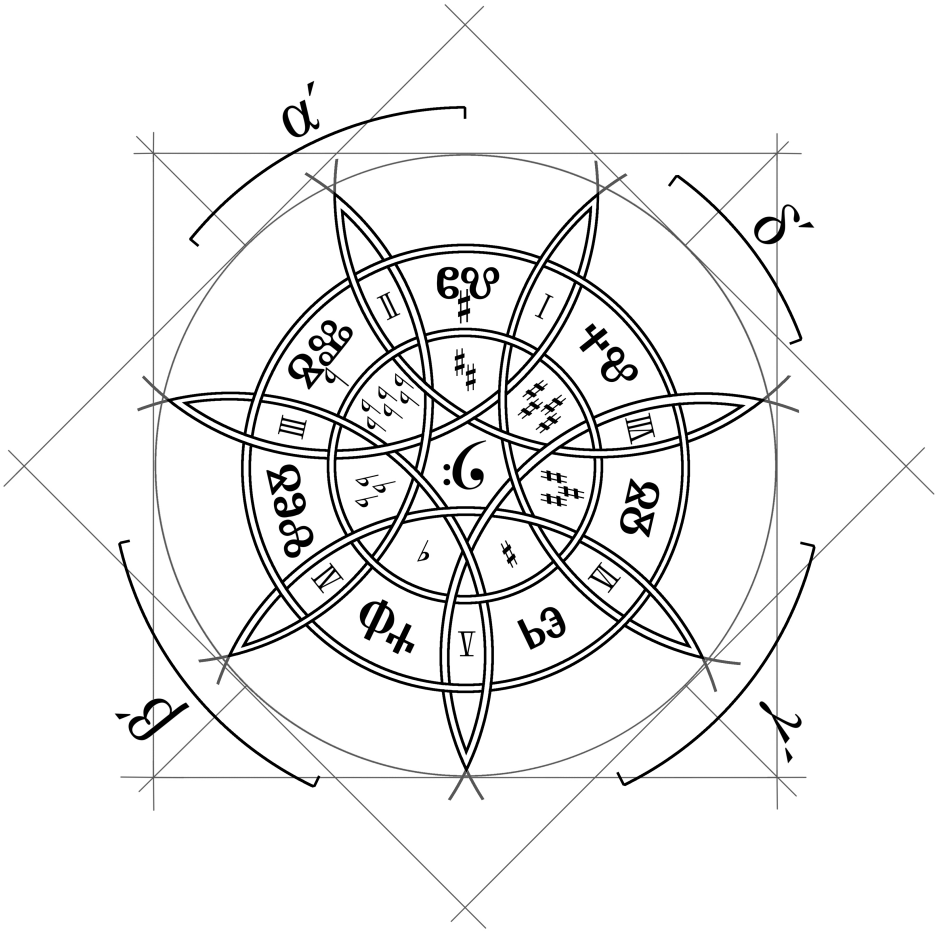
Vultur Gryphus
1996
2015

GRAMMATICA

SETTE PEZZI E FUGHE PER PIANOFORTE SOLO
IN QUATTRO EPISODI

COMPOSTI DA

MARCUS ALESSI BITTENCOURT



0. FUGA INIZIALE
1.1. ALLEGRO E FUGA
1.2. INVOCAZIONE E FUGA
2.2. MOTO PERPETUO E FUGA
2.3. ELEGIA E FUGA
3.1. NOVELLETTA E FUGA
3.2. VARIAZIONI E FUGA
4. BALLATA

Vultur Gryphus
1996
2015

Para o meu saudoso avô Láudio, que com olhos intrigadíssimos me observava trabalhando nas cópias das partituras das primeiras peças desta obra.

Láudio Alfonso Alessi
(1911-1994)

PREFACE

This is a collection of 14 etudes for piano, which is based on the ubiquitous concept of a book of preludes and fugues, written within a neoclassical sound-world. These etudes deal nonetheless more with compositional problems than with piano-playing mechanical ones, and somewhat record the history and evolution of my musical tastes, interests, and of my own development as a composer and pianist during the time of their composition, between the years of 1993 and 1996. Hence the name "Grammar" for the collection: in a certain way, this was my notebook of musical grammar exercises.

The design of the cycle started with the idea of writing a book with seven preludes and fugues, each one working rather loosely with the archetypical basic characteristics of one the seven Western traditional modes: Locrian, Aeolian, Phrygian, Ionian, Mixolydian, Dorian, and Lydian, here listed in the order they are introduced in the cycle. Each prelude received a characteristic name, and the fourteen pieces were divided into four episodes which roughly correspond to four development stages of my own music writing and preoccupations at that time. Curiously, the last prelude-and-fugue couple was split up and the fugue was positioned as the introduction to the whole cycle. Its prelude, named "Ballade", was left alone as the cycle's *grand finale*, for I felt that nothing else could possibly follow its dramatic final closing gesture.

This definitive 2015 edition, prepared with the utmost care as the twenty years jubilee of this collection approached, consolidates and settles all the numerous revisions and rewrites that were subsequently made to these pieces during almost two decades since 1996. For this edition, the text of every single one of these pieces was thoroughly and carefully revised and re-typeset.

Marcus Alessi Bittencourt
July, 2015

PREFÁCIO

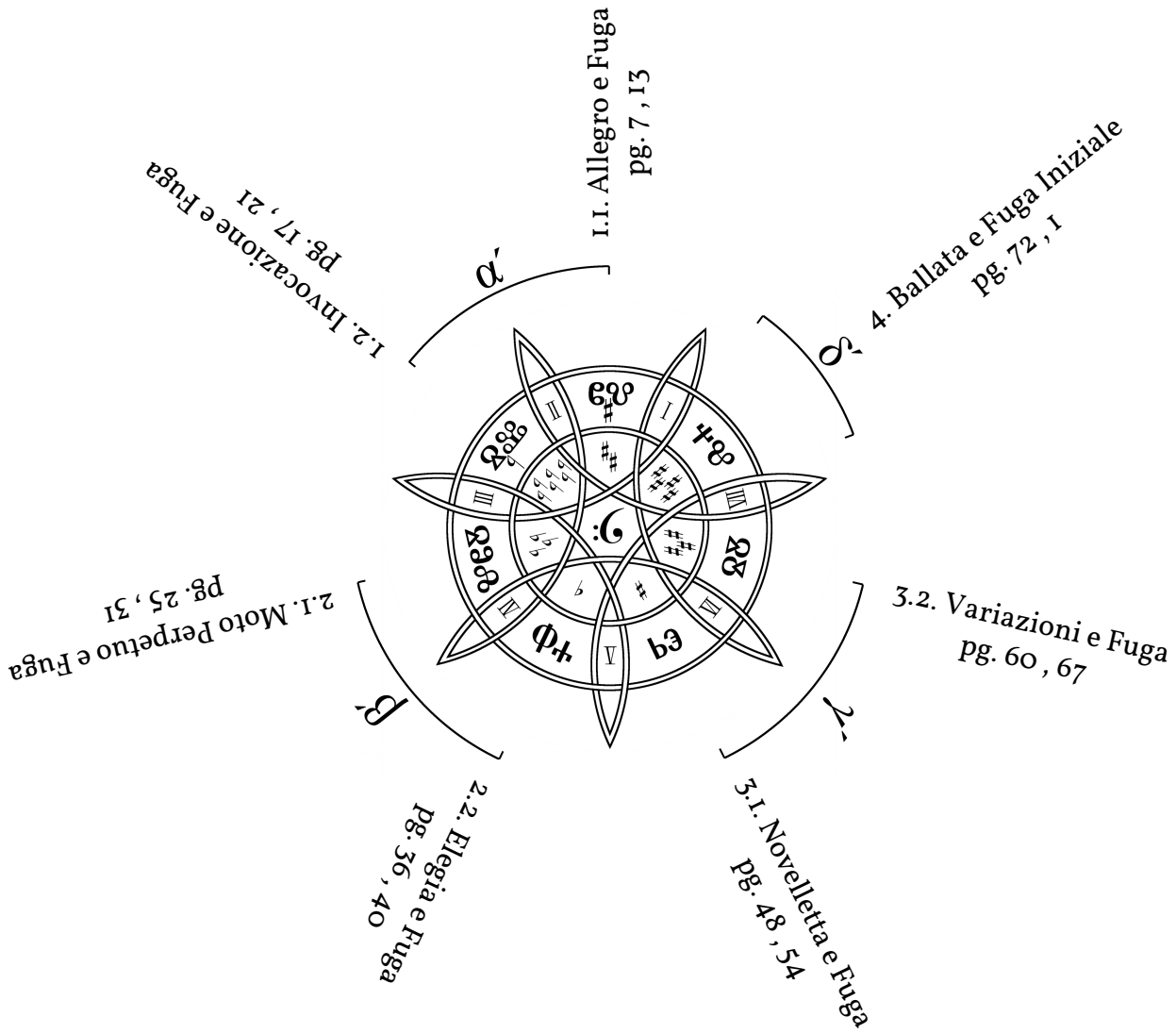
Esta é uma coleção de 14 estudos para piano, baseada no notório conceito de um livro de prelúdios e fugas, escrita dentro da égide de um mundo sonoro neoclássico. Estes estudos lidam no entanto mais com problemas composicionais do que com problemas mecânicos de execução pianística, e de certo modo gravam o histórico e a evolução de meus gostos e interesses musicais, além de meu próprio desenvolvimento como compositor e pianista durante a época de sua composição, entre os anos de 1993 e 1996. Daí vem o nome "Gramática" para esta coleção: de certa maneira, ela foi meu caderno de exercícios de gramática musical.

O projeto do ciclo partiu da idéia de escrever um livro com sete prelúdios e fugas, cada um trabalhando de maneira um tanto livre com as características arquetípicas básicas de um dos sete modos ocidentais tradicionais: Lócrio, Eólio, Frígio, Jônio, Mixolídio, Dórico e Lídio, aqui listados na ordem em que são introduzidos no ciclo. Cada prelúdio recebeu um nome característico e as catorze peças foram divididas em quatro episódios que aproximadamente correspondem a quatro estágios de desenvolvimento da minha escrita e das minhas preocupações musicais naquela época. Curiosamente, o último par dos prelúdios-e-fugas foi separado e a fuga foi posicionada como introdução ao ciclo como um todo. Seu prelúdio, nomeado "Balada", foi deixado sozinho como *grand finale* para o ciclo, pois eu senti que nada possivelmente poderia suceder o seu dramático gesto final.

Esta edição definitiva de 2015, preparada com extremo cuidado às vésperas do jubileu de vinte anos desta coleção, consolida e fixa todas as numerosas revisões e reescritas que foram subsequentemente realizadas nestas peças durante quase duas décadas desde 1996. Para esta edição, o texto de cada uma destas peças foi minuciosa e cuidadosamente revisado e reeditorado.

Marcus Alessi Bittencourt
Julho de 2015

GRAMMATICA



0.	Fuga Iniziale	1
1.1.	Allegro e Fuga	7 , 13
1.2.	Invocazione e Fuga	17 , 21
2.2.	Moto Perpetuo e Fuga	25 , 31
2.3.	Elegia e Fuga	36 , 40
3.1.	Novelletta e Fuga	48 , 54
3.2.	Variazioni e Fuga	60 , 67
4.	Ballata	72

NOTE: accidentals apply to the measure, just as in the tradition. In spite of this, a great number of courtesy accidentals were placed throughout the score to facilitate reading. Pedal markings are to be executed accordingly. Pedalization of places without pedal markings is *ad libitum*.

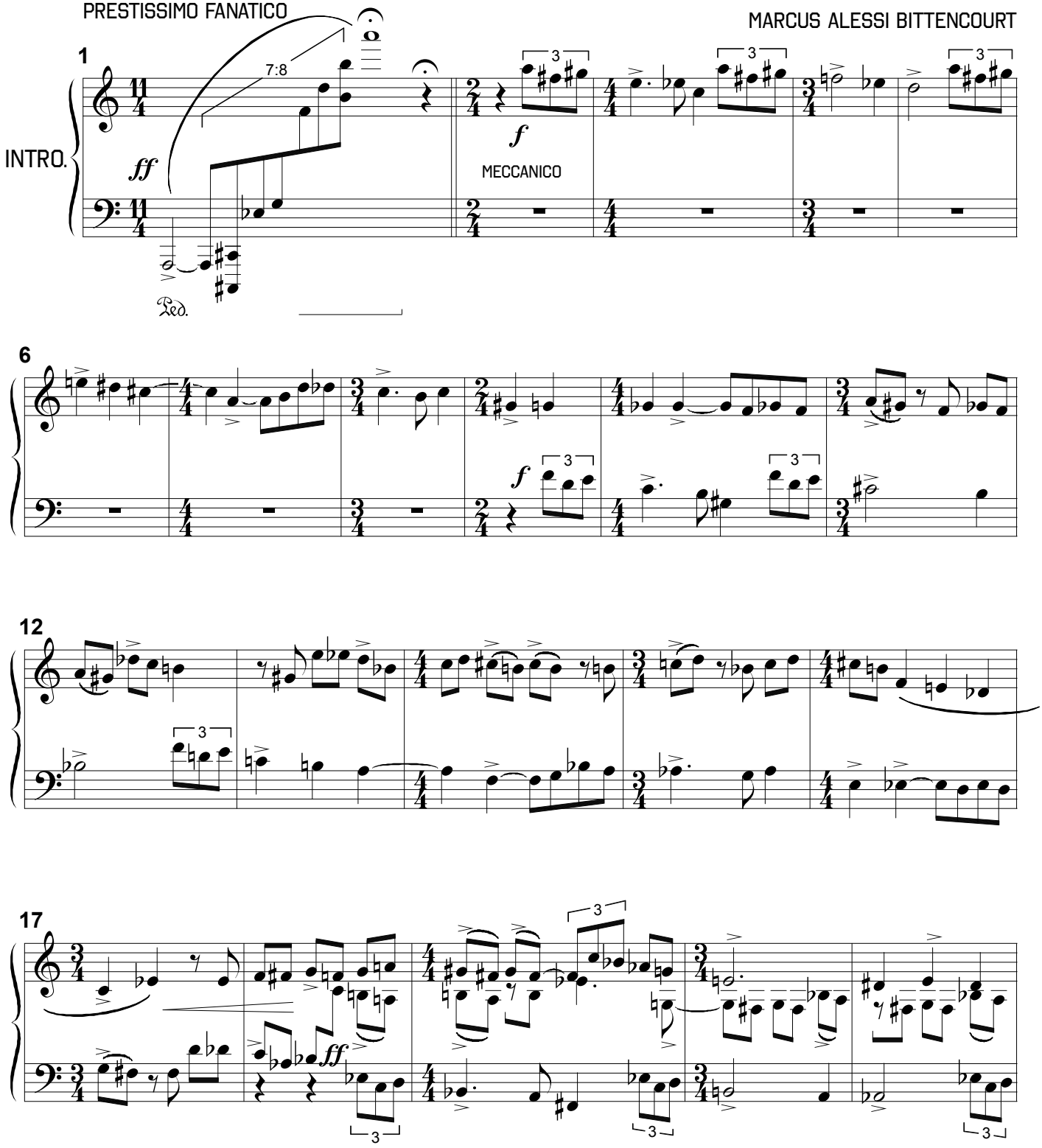
FUGA INICIALE

A TRE VOCI

♩ = 200 – 208

PRESTISSIMO FANATICO

MARCUS ALESSI BITTENCOURT



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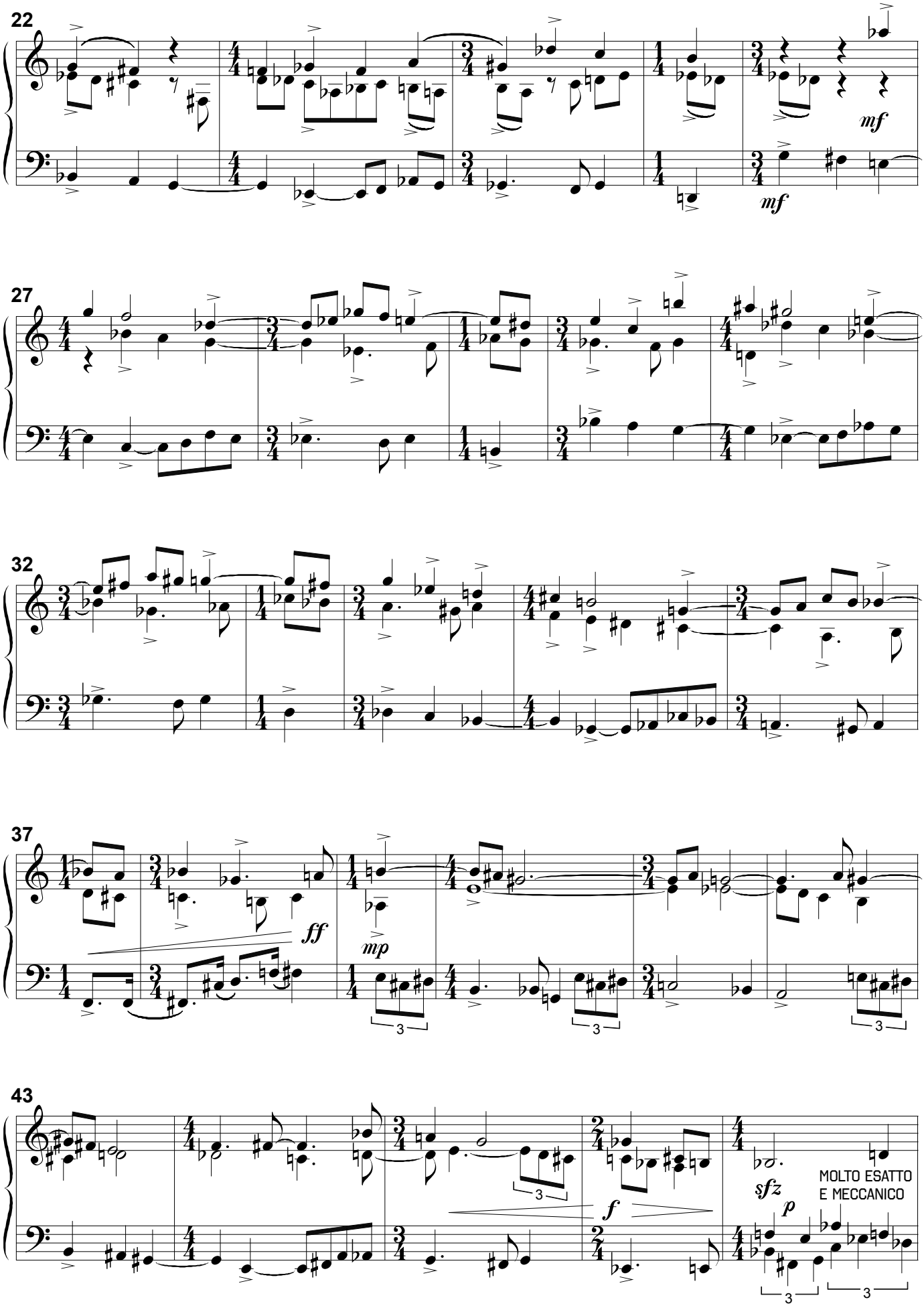
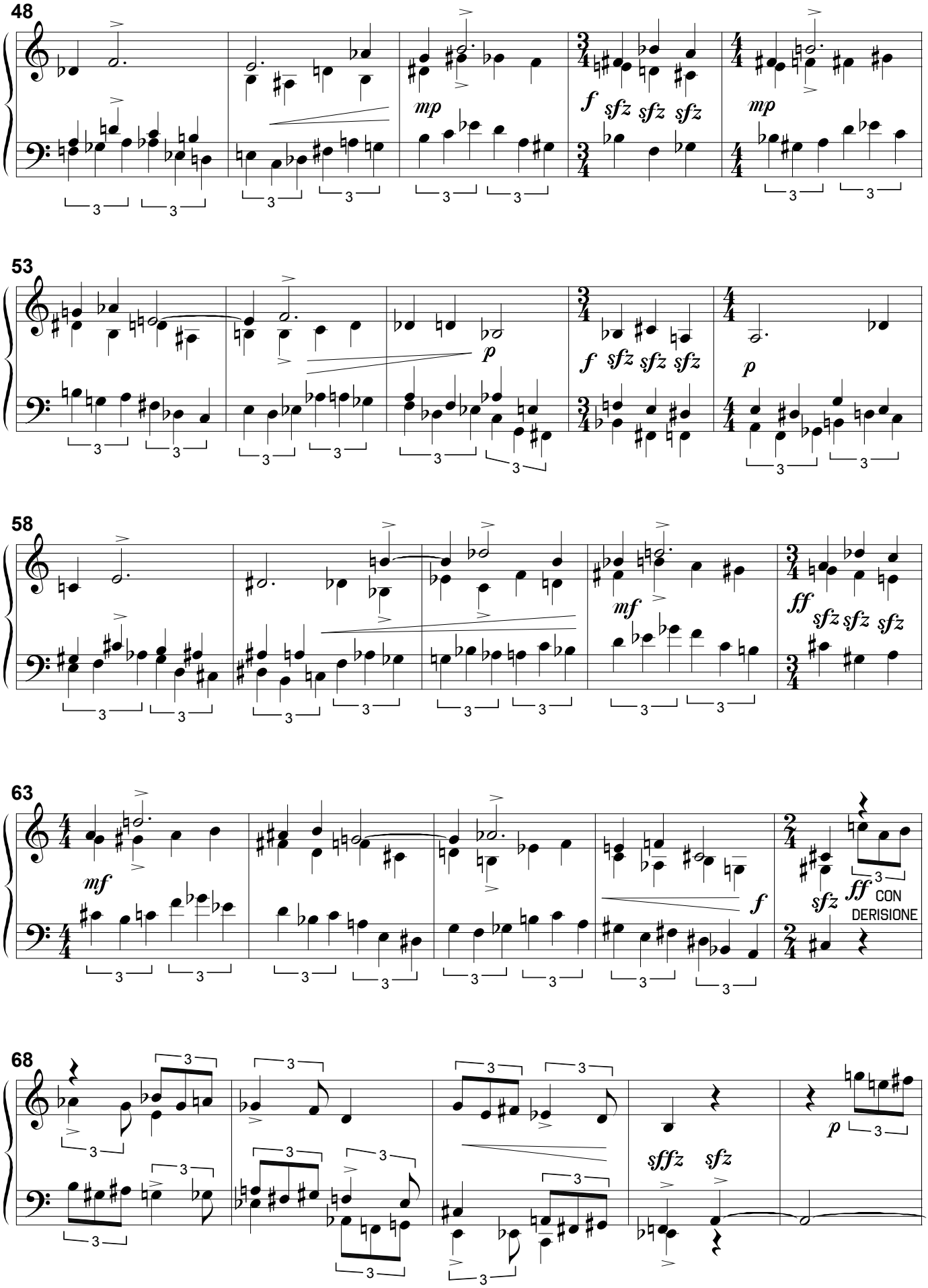

22
mf
mf
27
32
37
ff
mp
3
3
3
43
f
sfz
p
MOLTO ESATTO
E MECCANICO
3
3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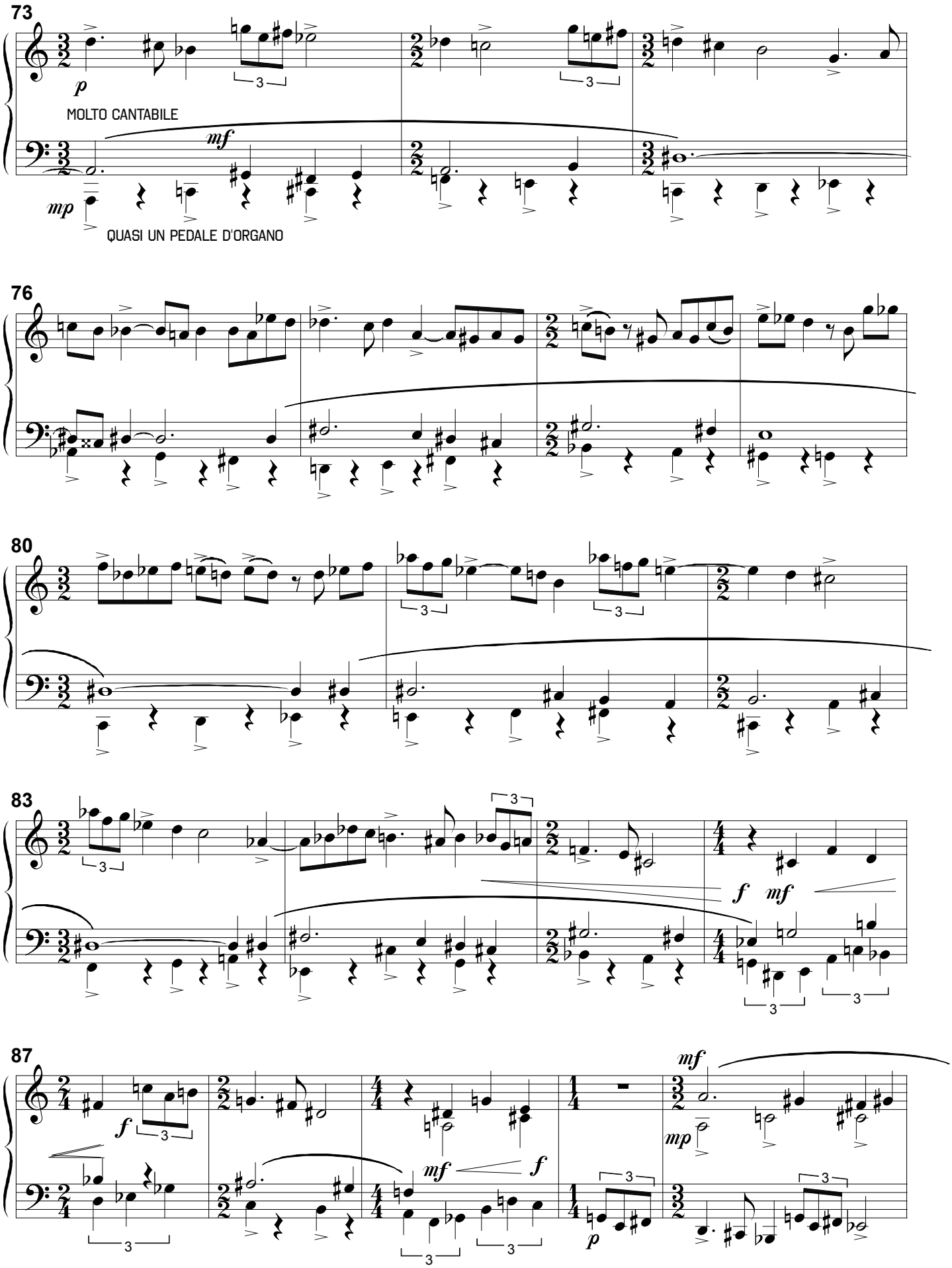
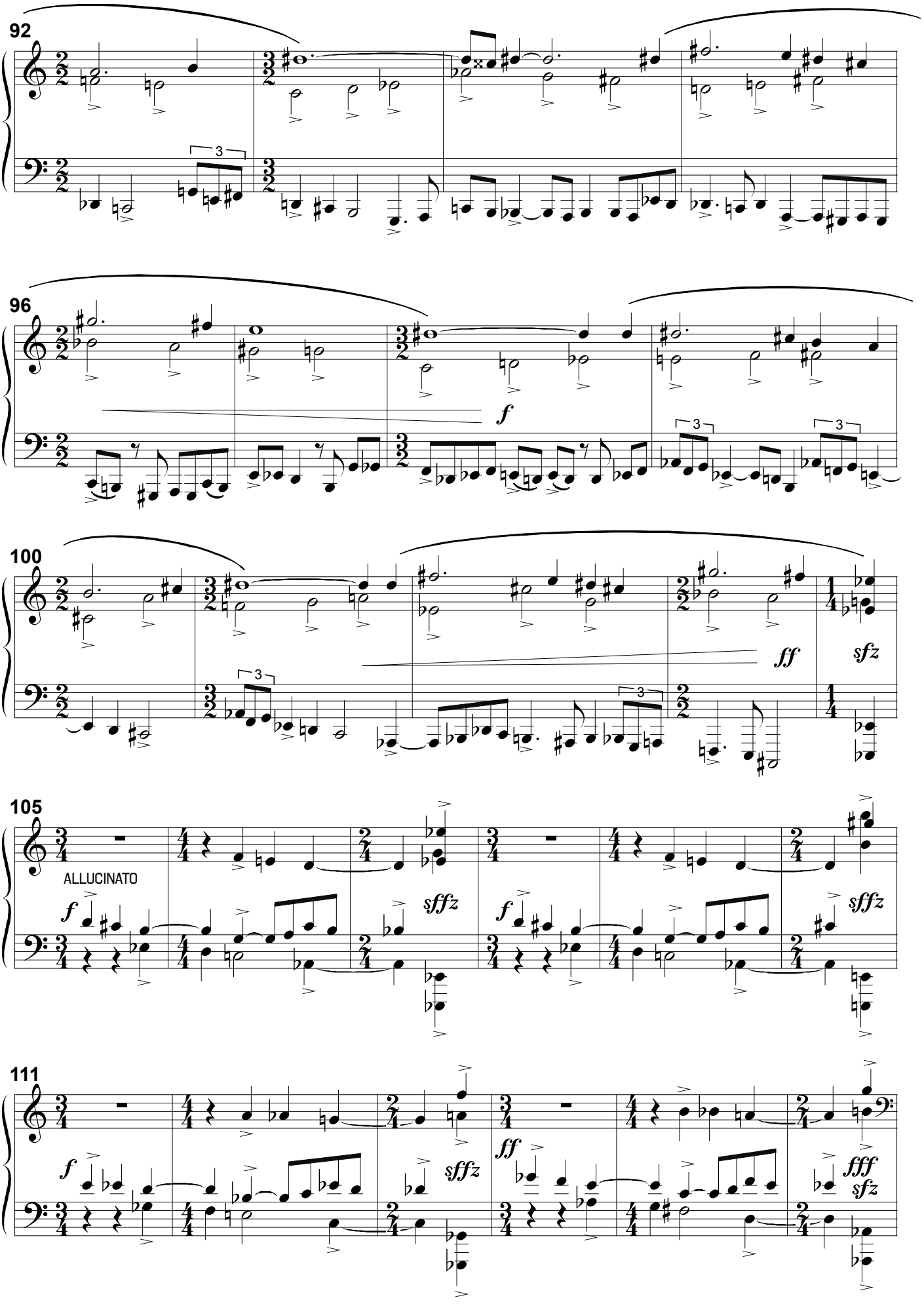
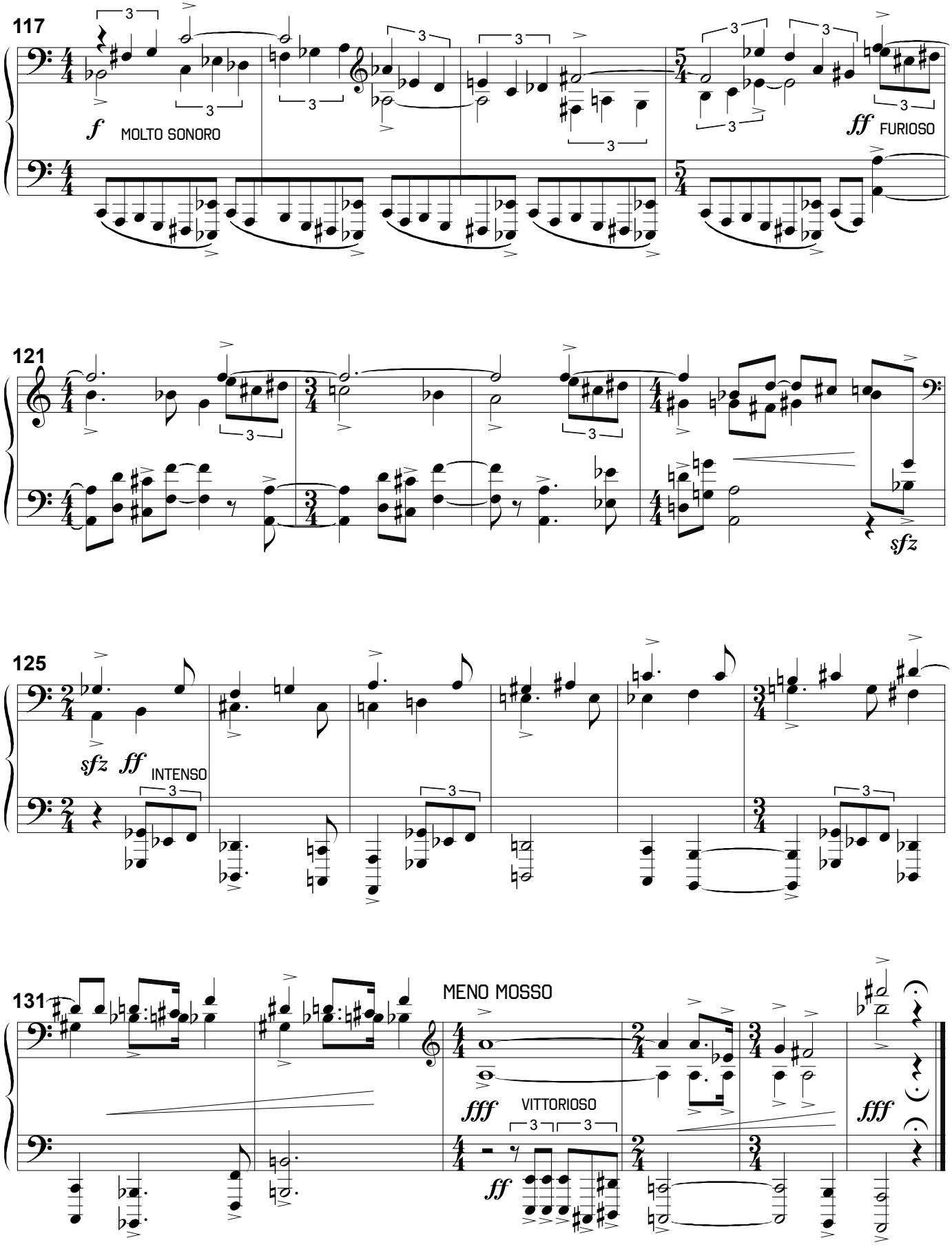
mp
f sfz sfz sfz
mp
53
p
f sfz sfz sfz
p
58
mf
ff sfz sfz sfz
63
mf
f
sfz
ff CON DERISIONE
68
sffz sfz
p


73
p
MOLTO CANTABILE
mf
mp
QUASI UN PEDALE D'ORGANO
76
80
83
f
mf
87
f
mf
mp
p

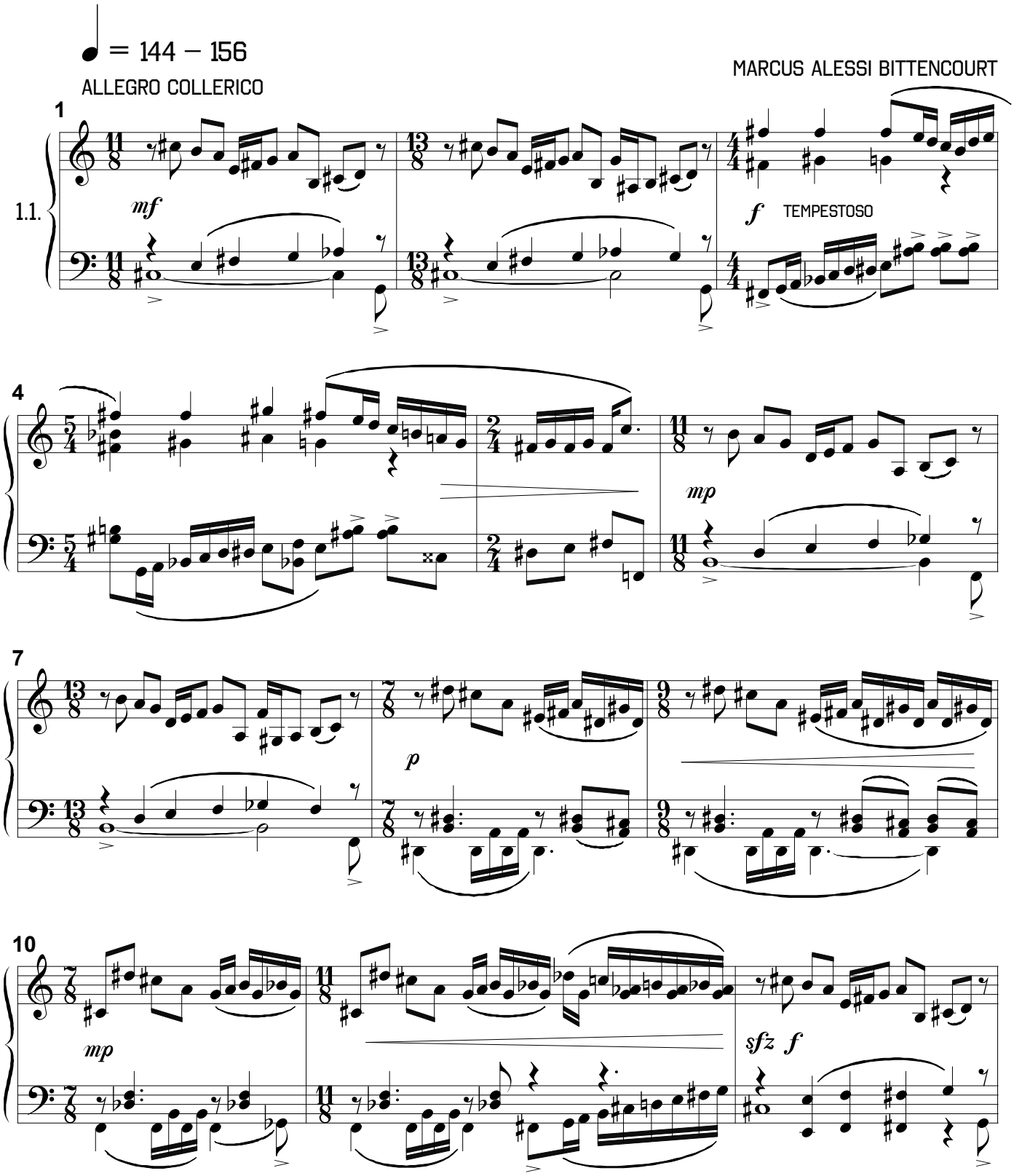

92
96
100
105
ALLUCINATO
111


117
f
MOLTO SONORO
ff
FURIOSO
121
sfz
125
sfz
ff
INTENSO
131
MENO MOSSO
fff
VITTORIOSO
ff
fff

1.1.

GRAMMATICA
EPISODIO PRIMO

ALLEGRO E FUGA



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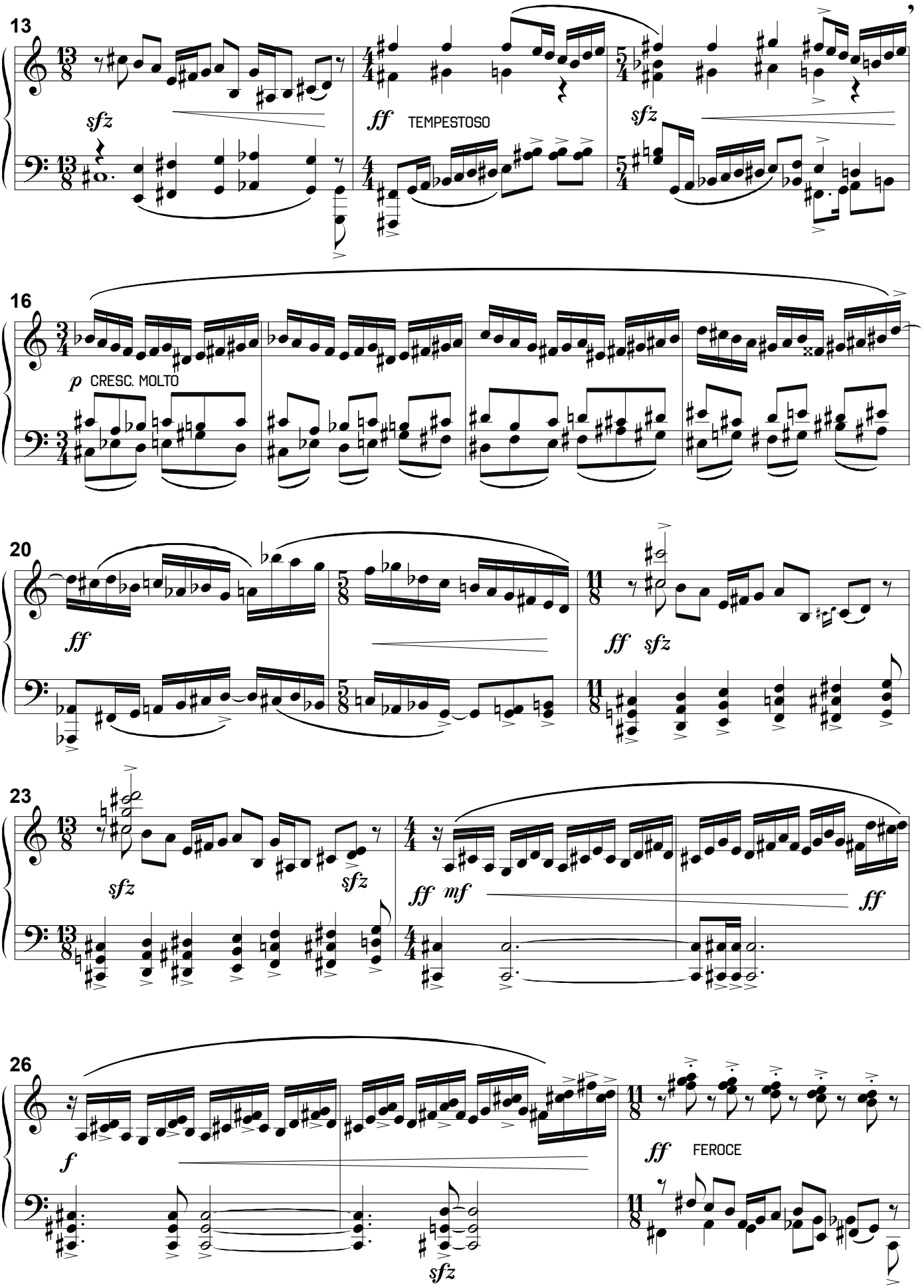
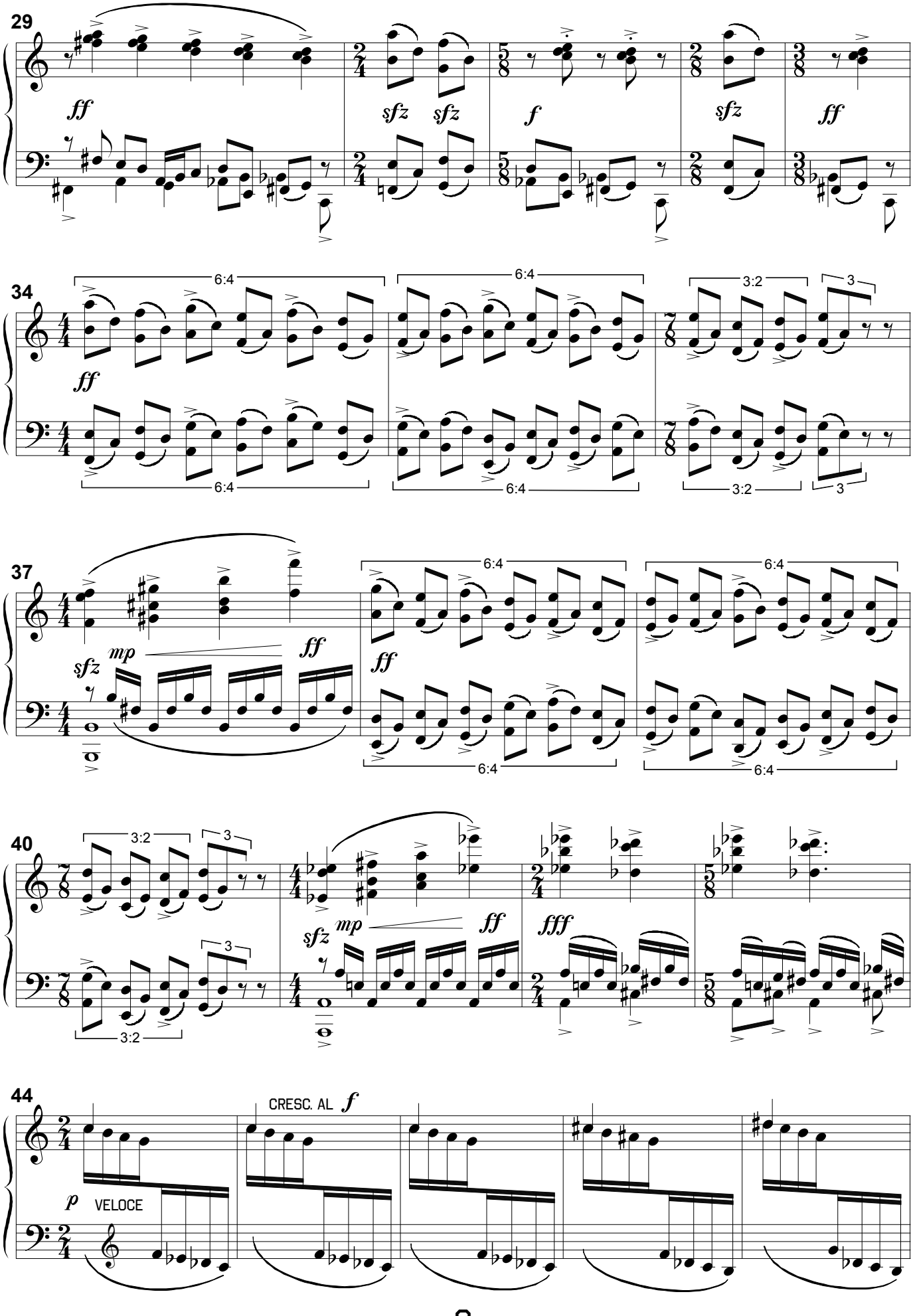
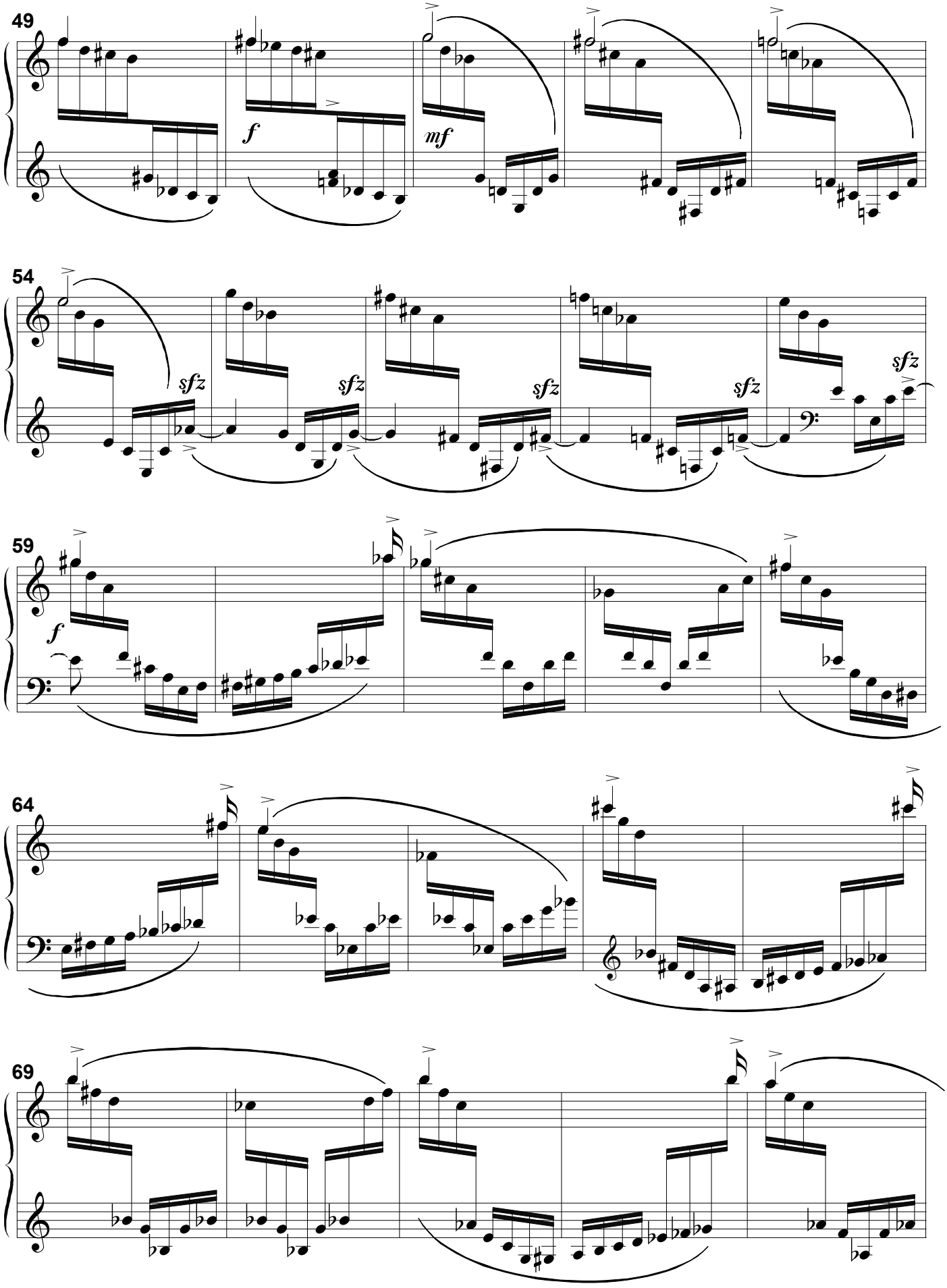

13
sfz
ff
TEMPESTOSO
sfz
16
p
CRESC. MOLTO
20
ff
ff
sfz
23
sfz
sfz
ff
mf
ff
26
f
sfz
ff
FEROCE


29
ff
sfz
sfz
f
sfz
ff
34
6:4
6:4
3:2
3
ff
6:4
6:4
3:2
3
37
6:4
6:4
sfz
mp
ff
ff
6:4
6:4
40
3:2
3
3
3:2
sfz
mp
ff
fff
44
CRESC. AL f
p
VELOCE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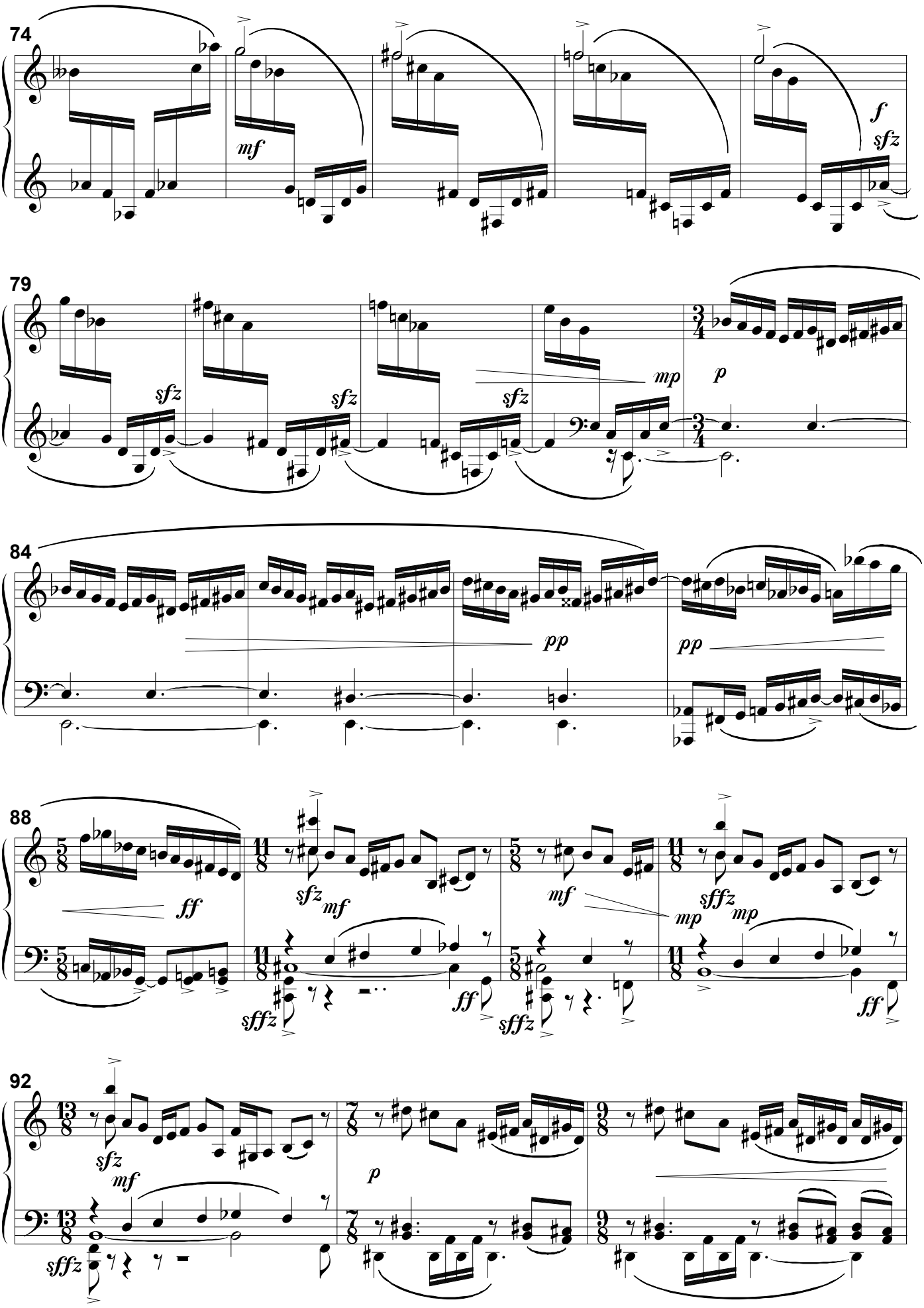
f
mf
54
sfz
sfz
sfz
sfz
sfz
59
f
64
69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mf
f
sfz
79
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sfz
sfz
mp
p
84
pp
pp
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mf
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ff
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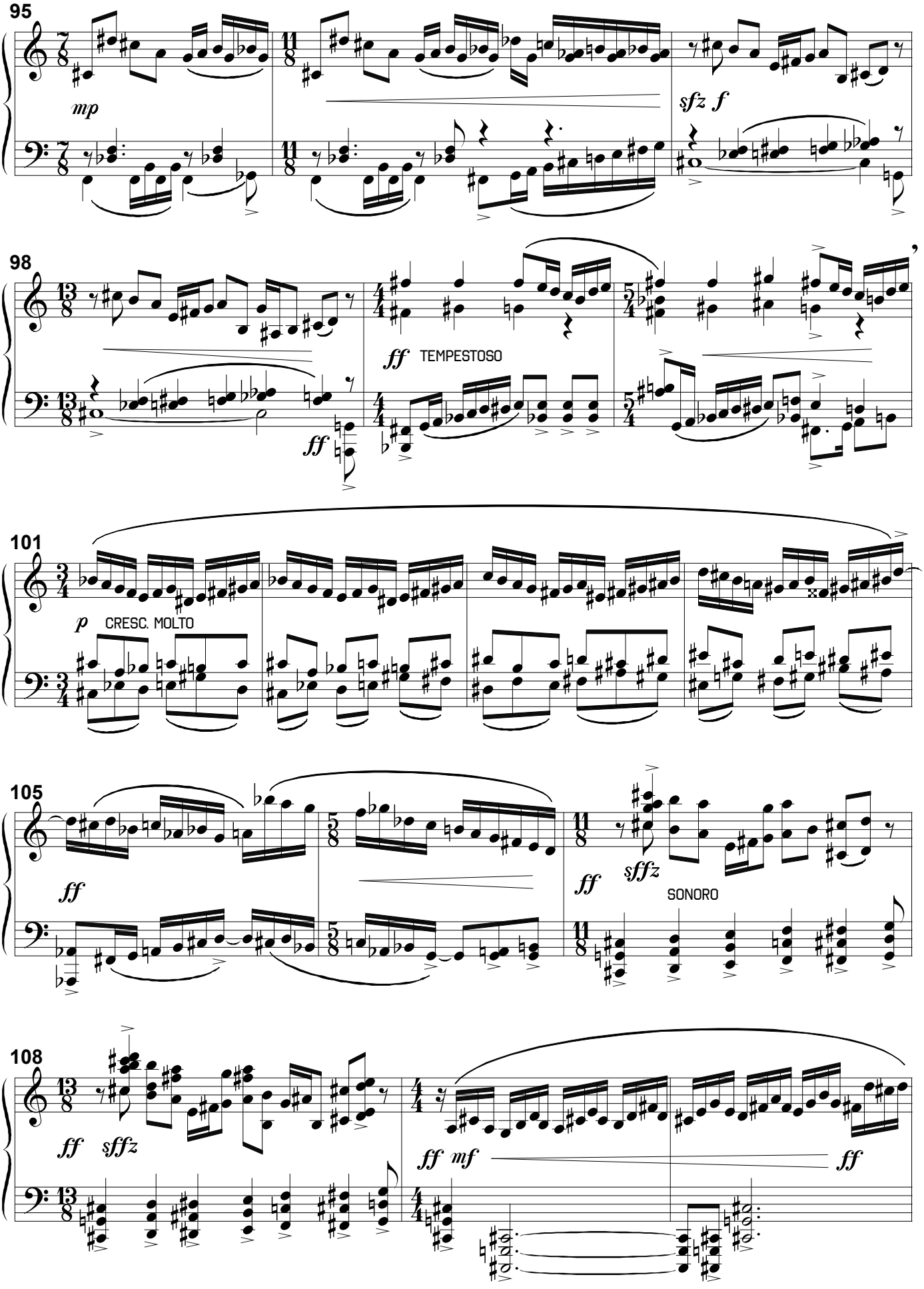
mf
sfzz
p


95
mp
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ff
ff TEMPESTOSO
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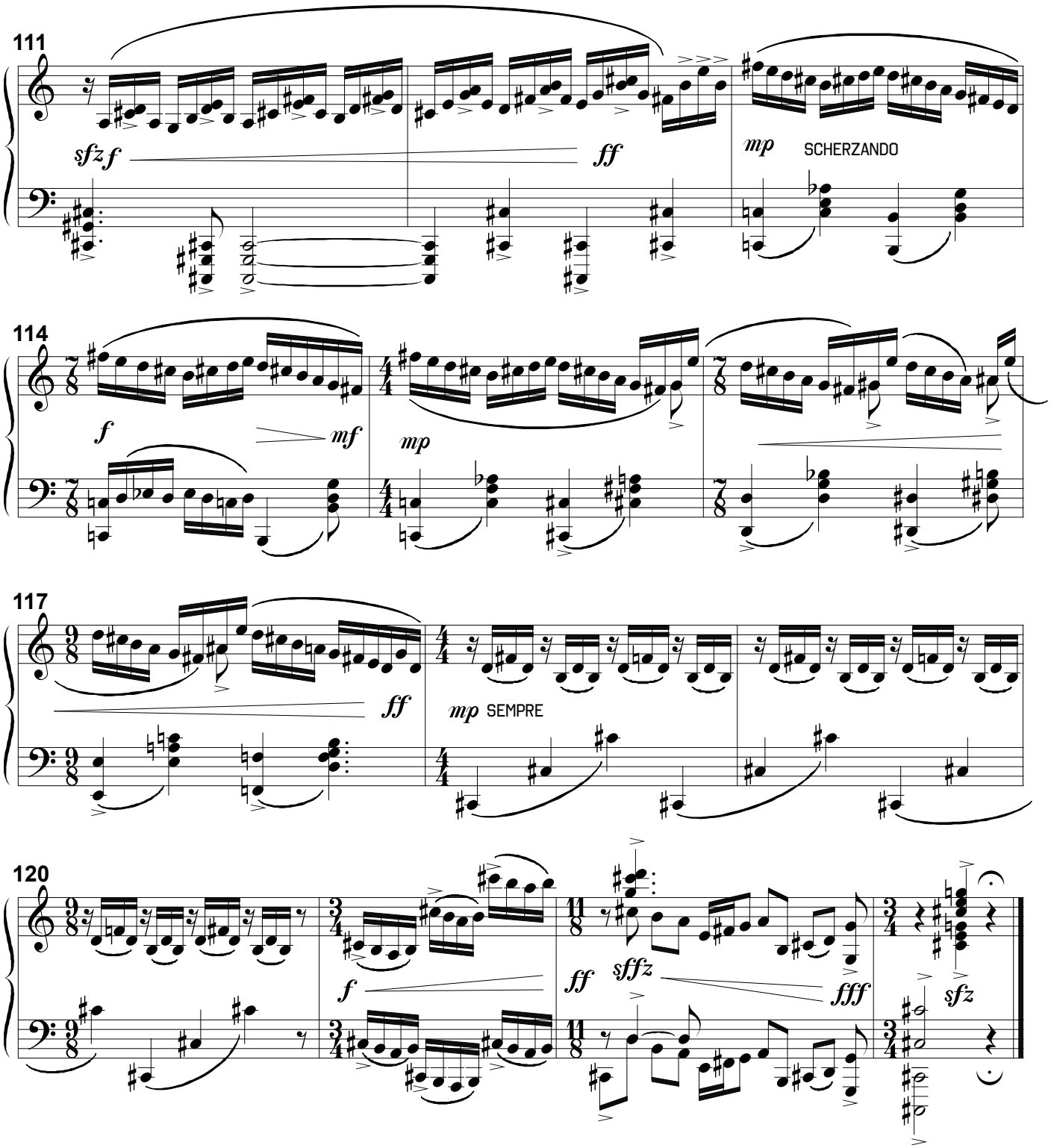
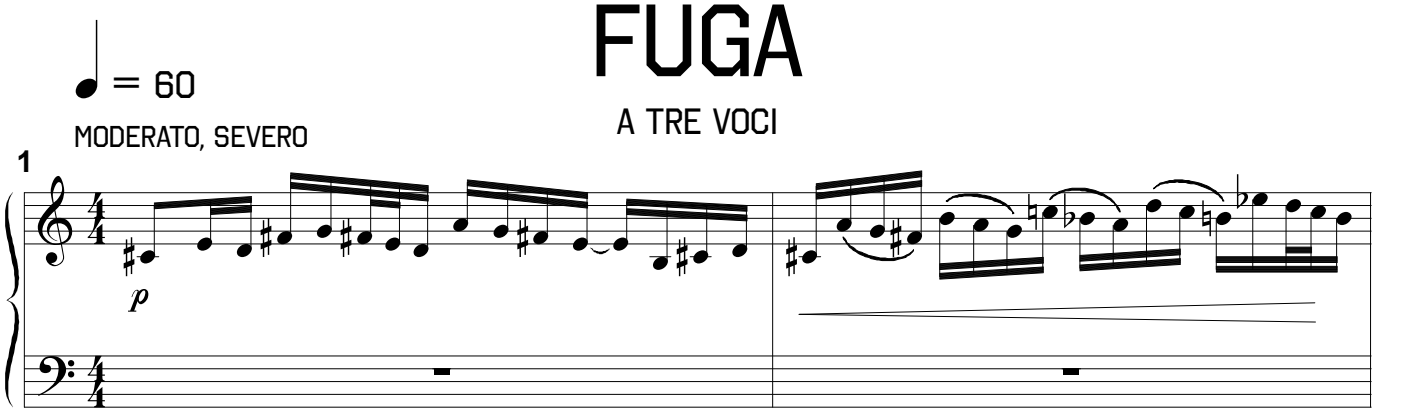
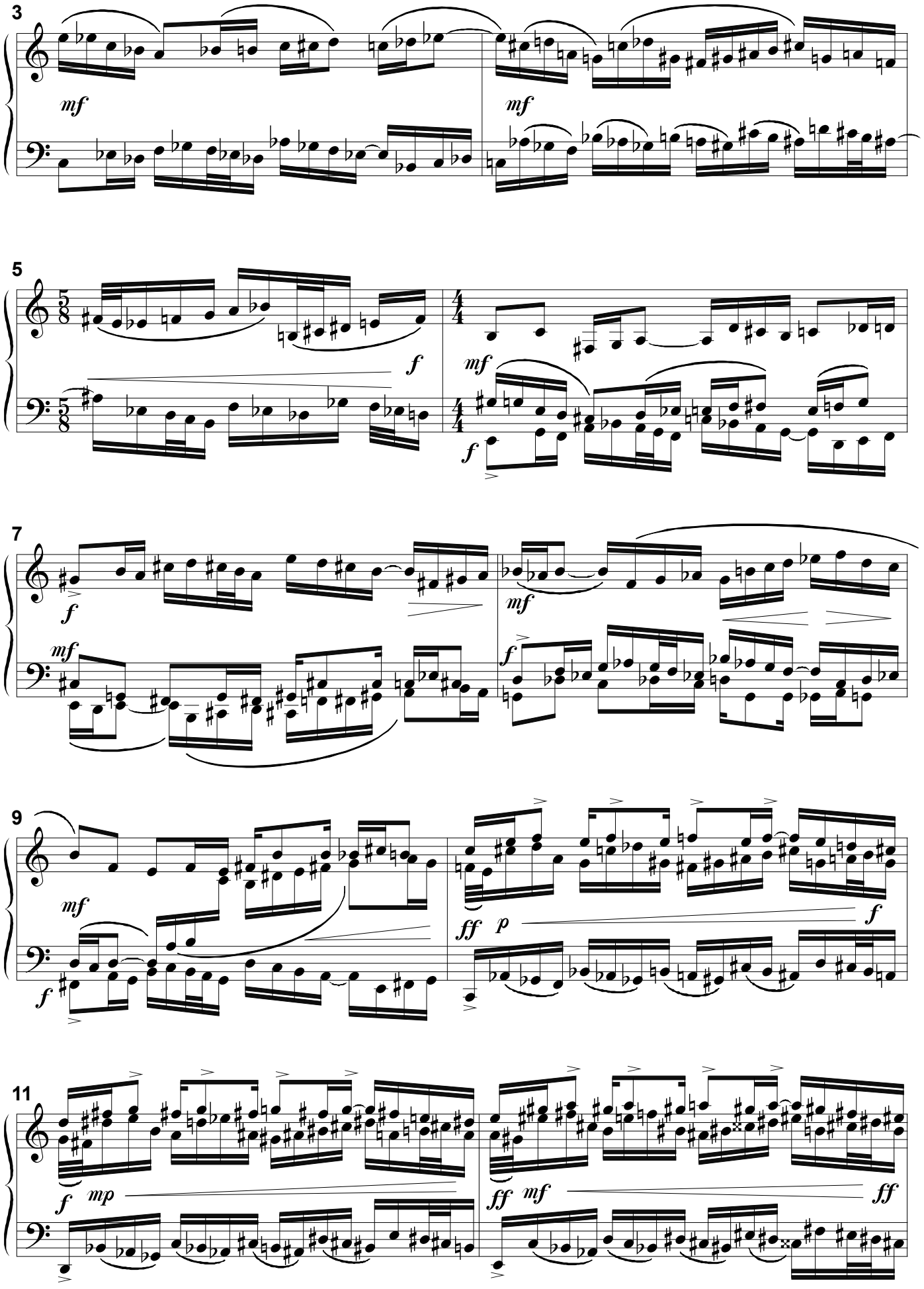
p CRESC. MOLTO
105
ff
ff
sffz
SONORO
108
ff sffz
ff mf
ff

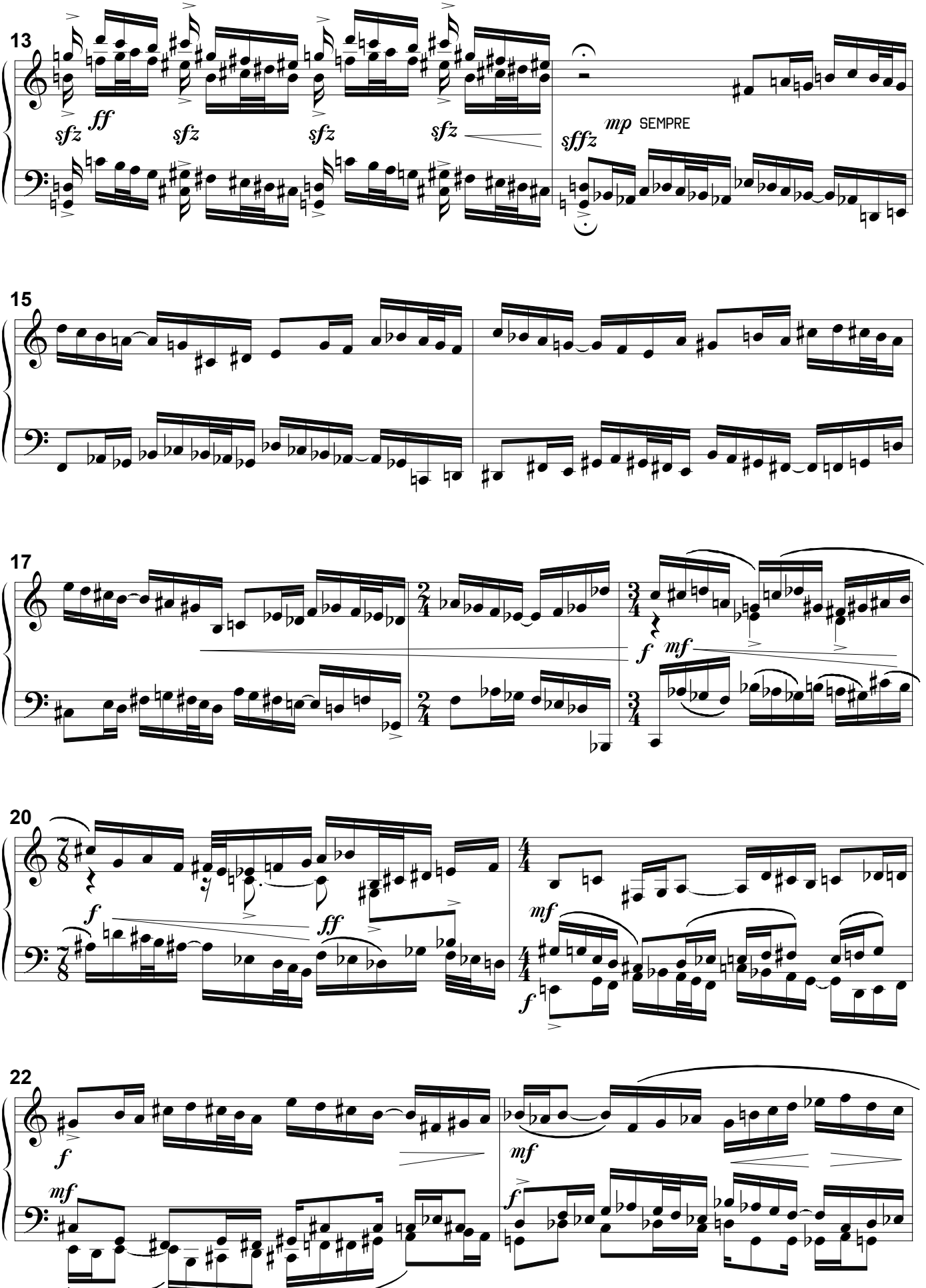


FUGA

A TRE VOCI




3
mf
mf
5
f
mf
4/4
5/8
f
7
f
mf
mf
f
9
mf
f
ff
p
f
11
f
mp
ff
mf
ff


13
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22
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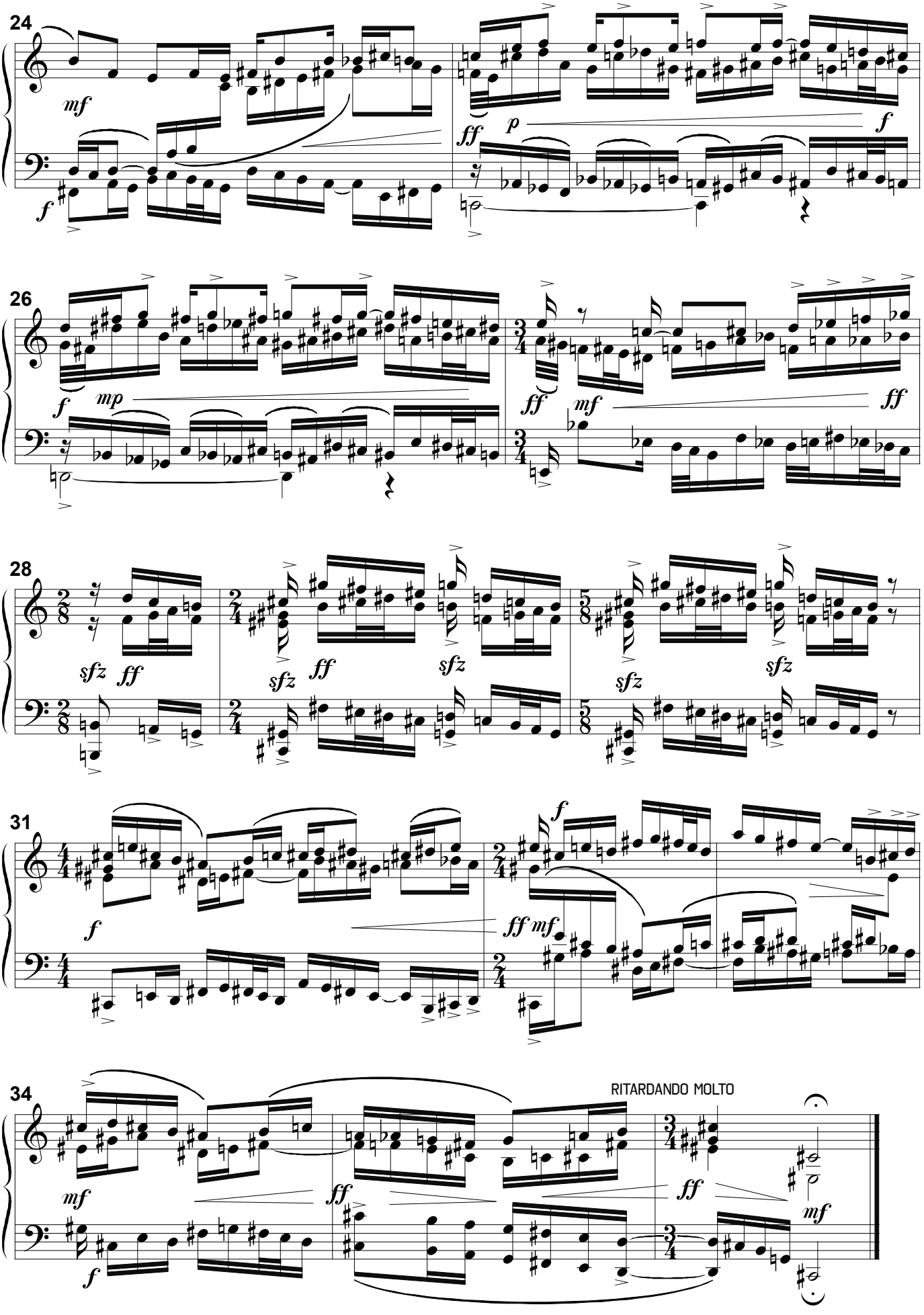
mf
mf
f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sfz
ff
sfz
ff
sfz
sfz
sfz
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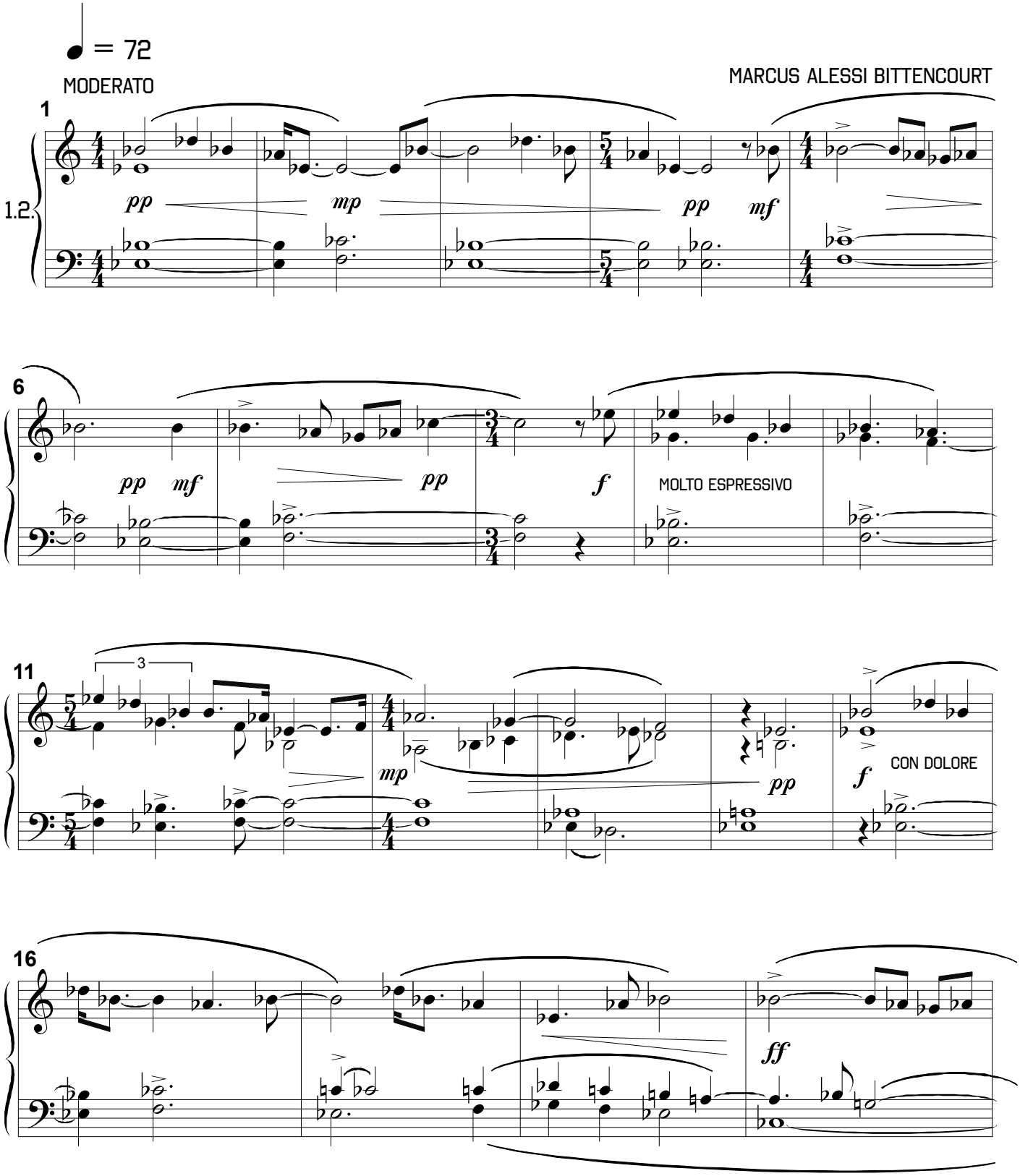
f
f
ff mf
34
mf
f
ff
ff
mf
RITARDANDO MOLTO

INVOCAZIONE E FUGA



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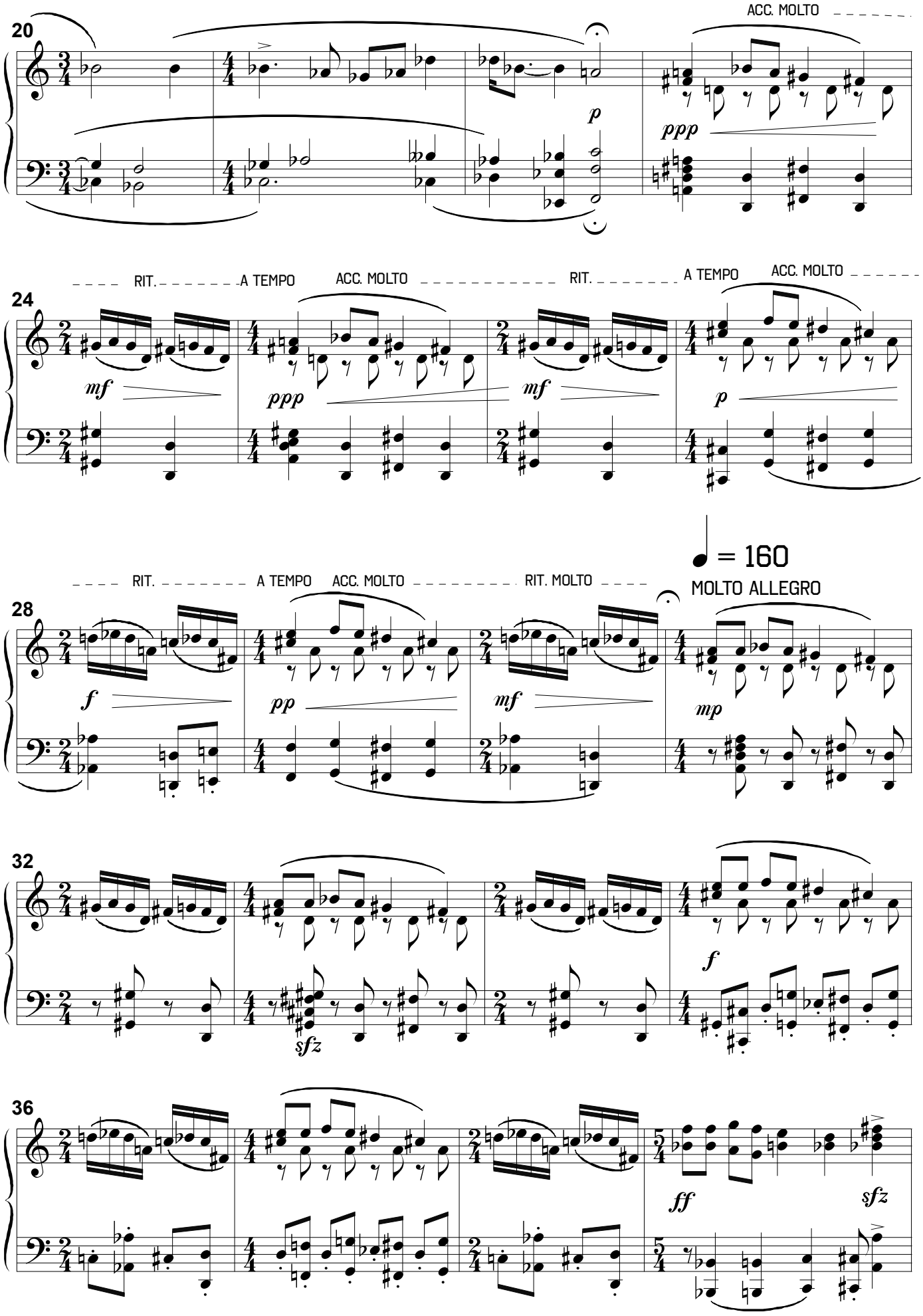
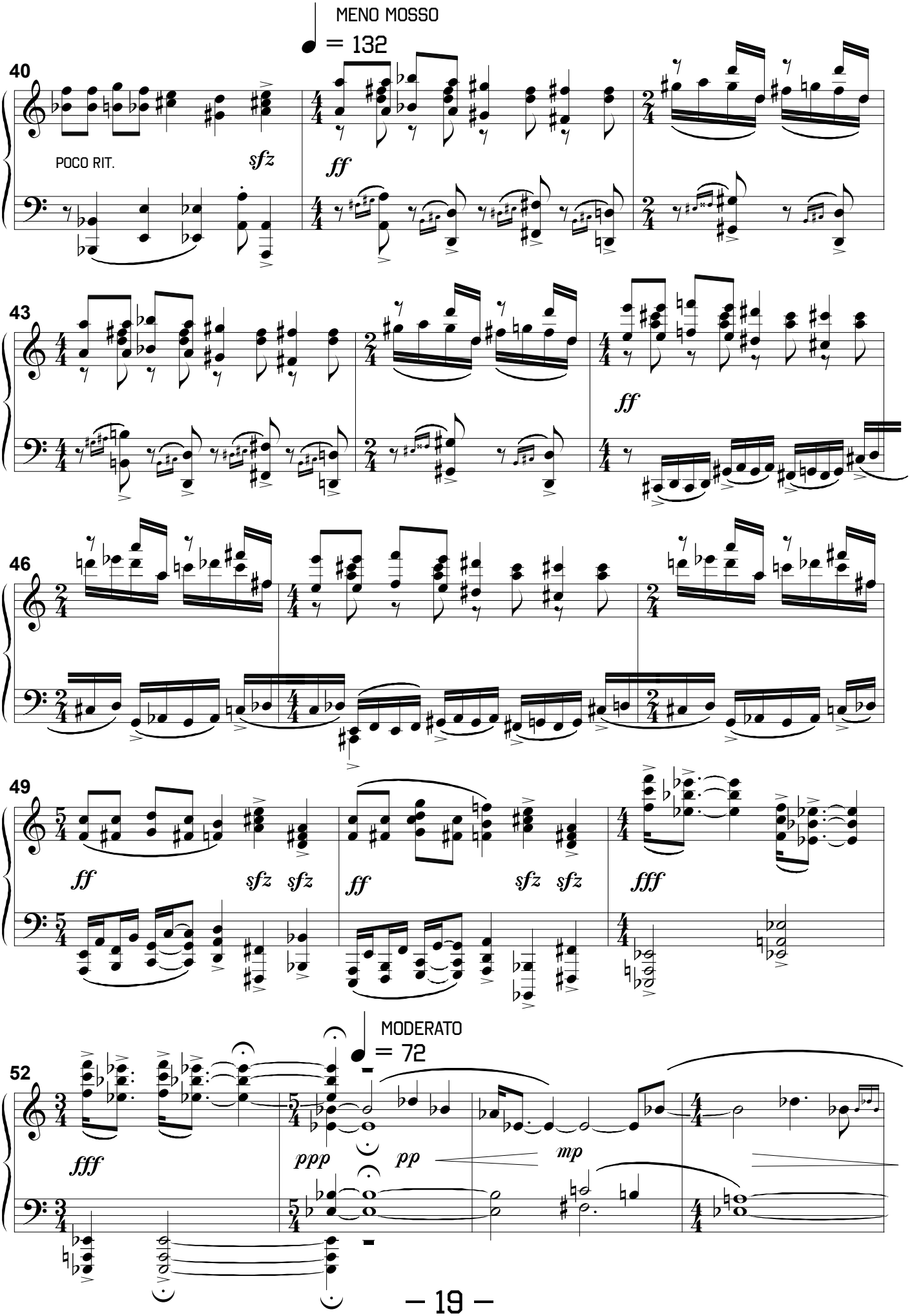
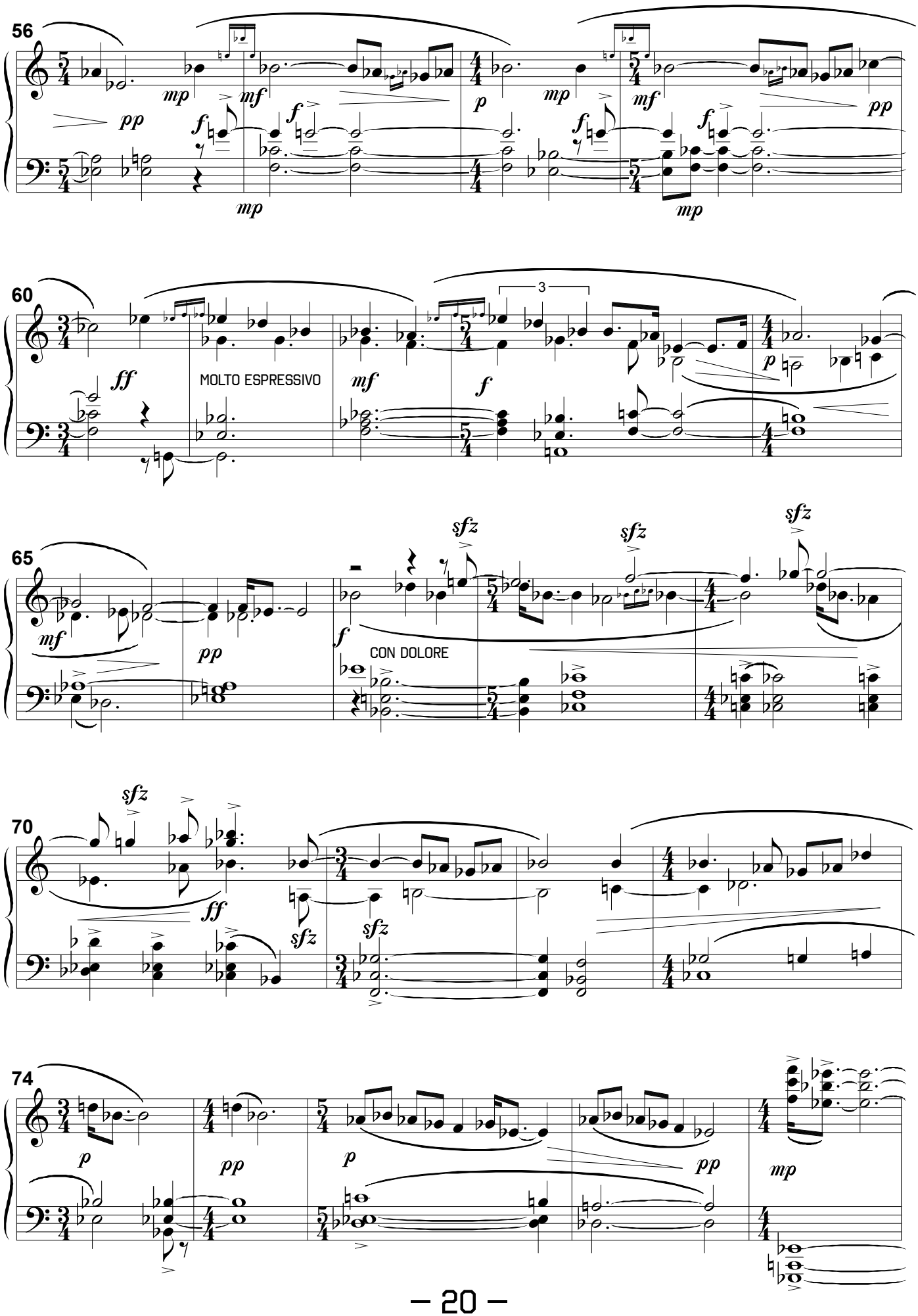
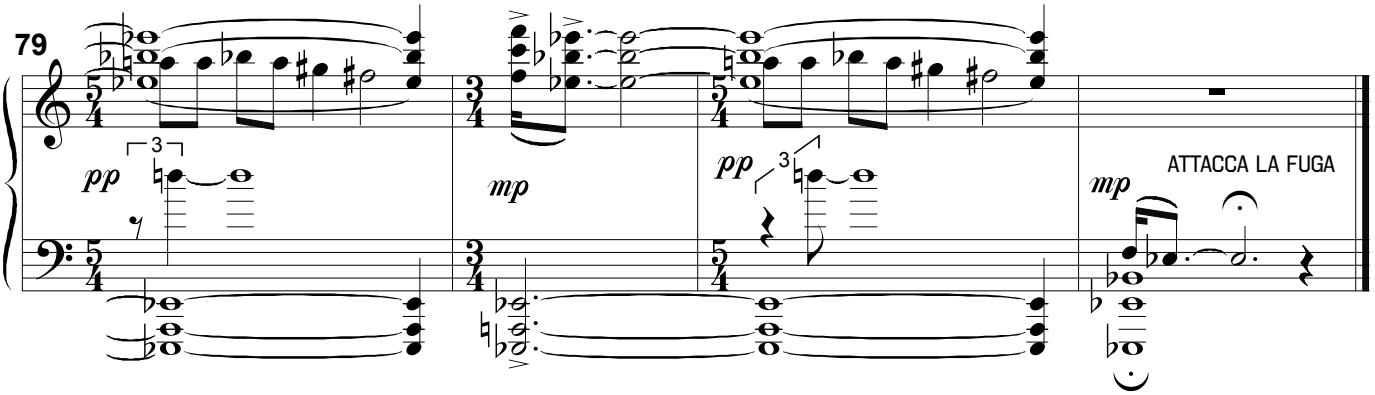

20
ACC. MOLTO
p
ppp
24
RIT.
A TEMPO
ACC. MOLTO
RIT.
A TEMPO
ACC. MOLTO
mf
ppp
mf
p
♩ = 160
MOLTO ALLEGRO
28
RIT.
A TEMPO
ACC. MOLTO
RIT. MOLTO
f
pp
mf
mp
32
sfz
f
36
ff
sfz

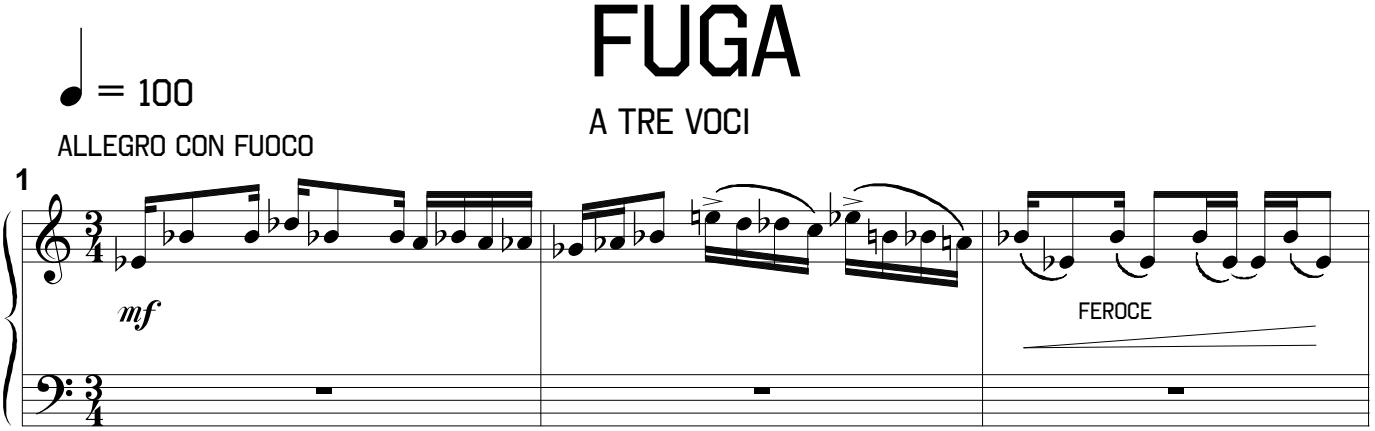

MENO MOSSO
= 132
40
POCO RIT.
sfz
ff
43
ff
46
49
ff
sfz sfz
ff
sfz sfz
fff
52
MODERATO
= 72
fff
ppp
pp
mp

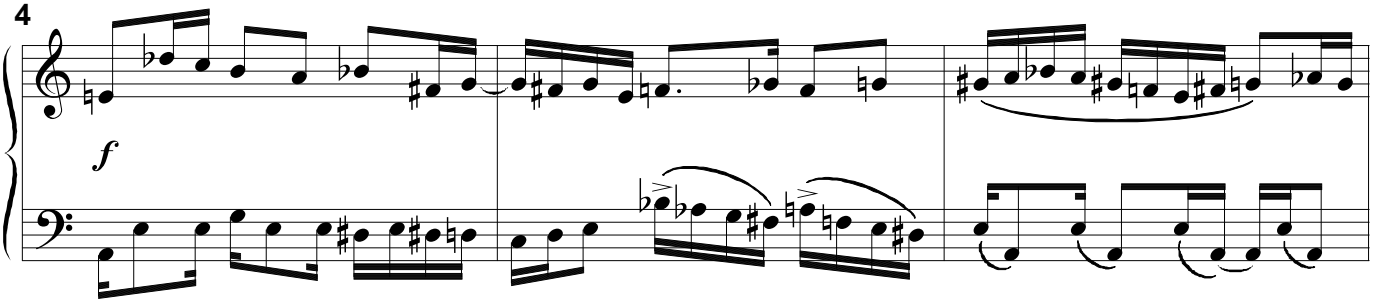

56
60
MOLTO ESPRESSIVO
65
CON DOLORE
70
74

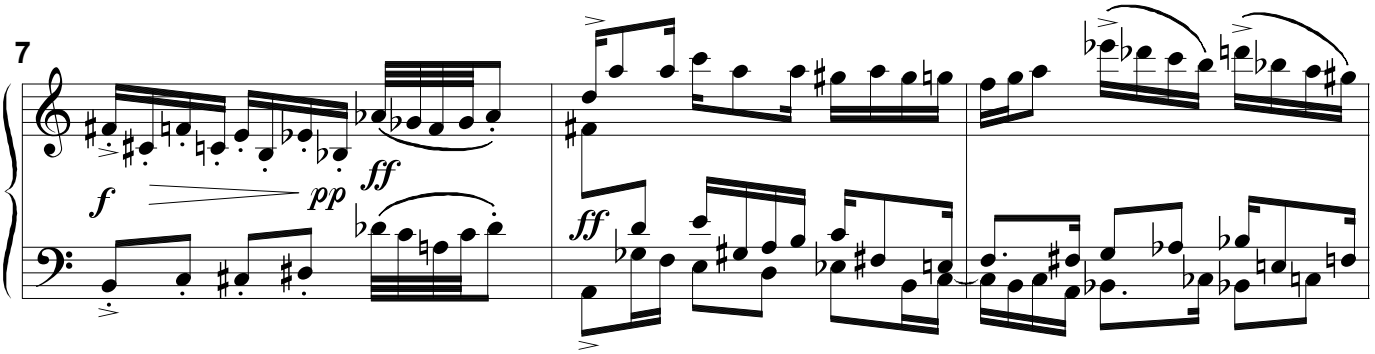


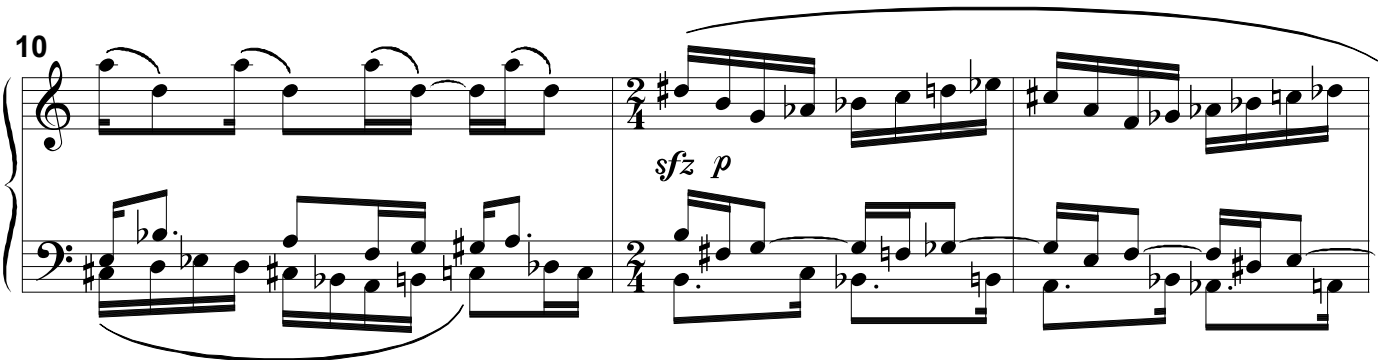
FUGA

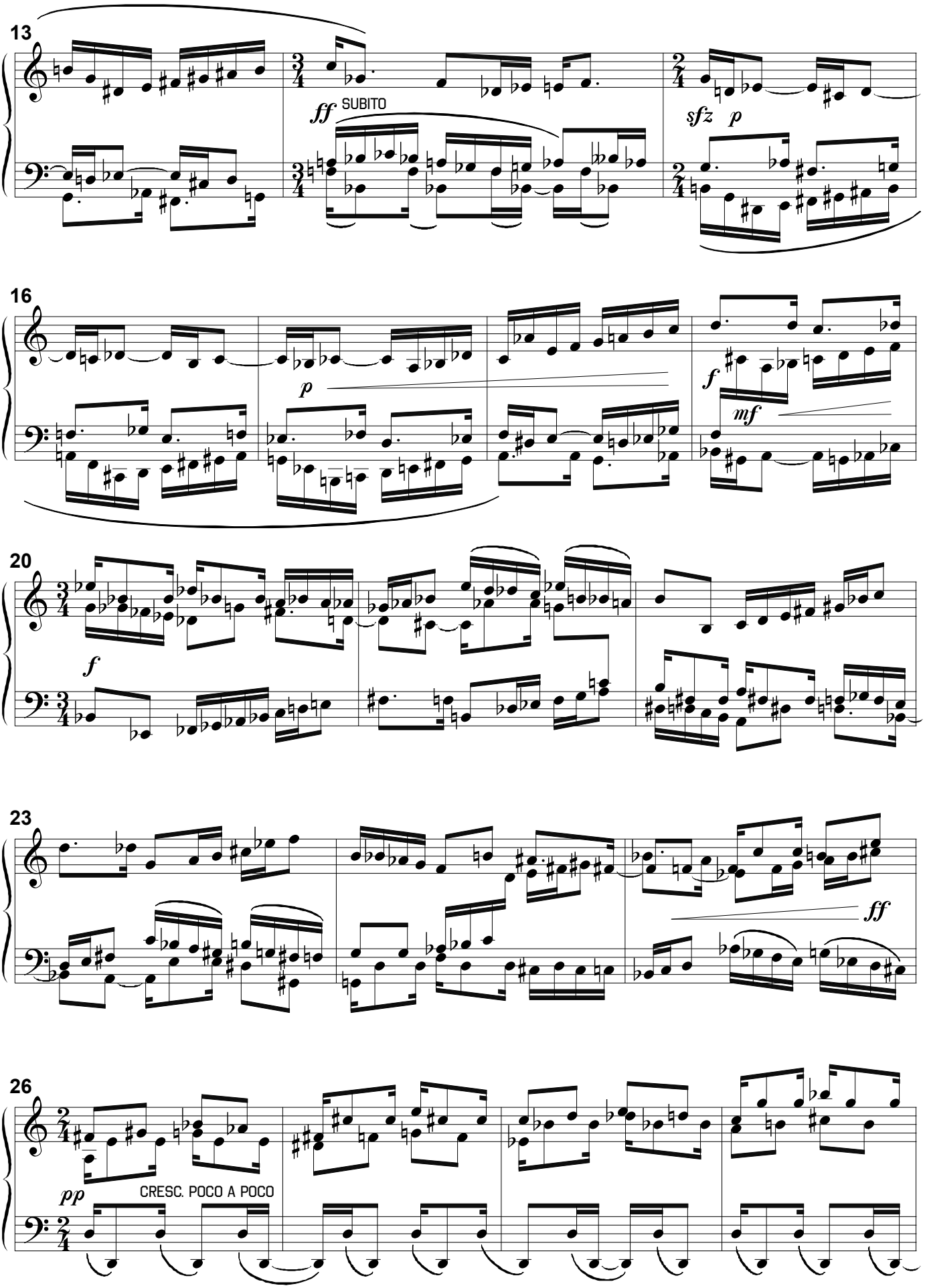
A TRE VOCI

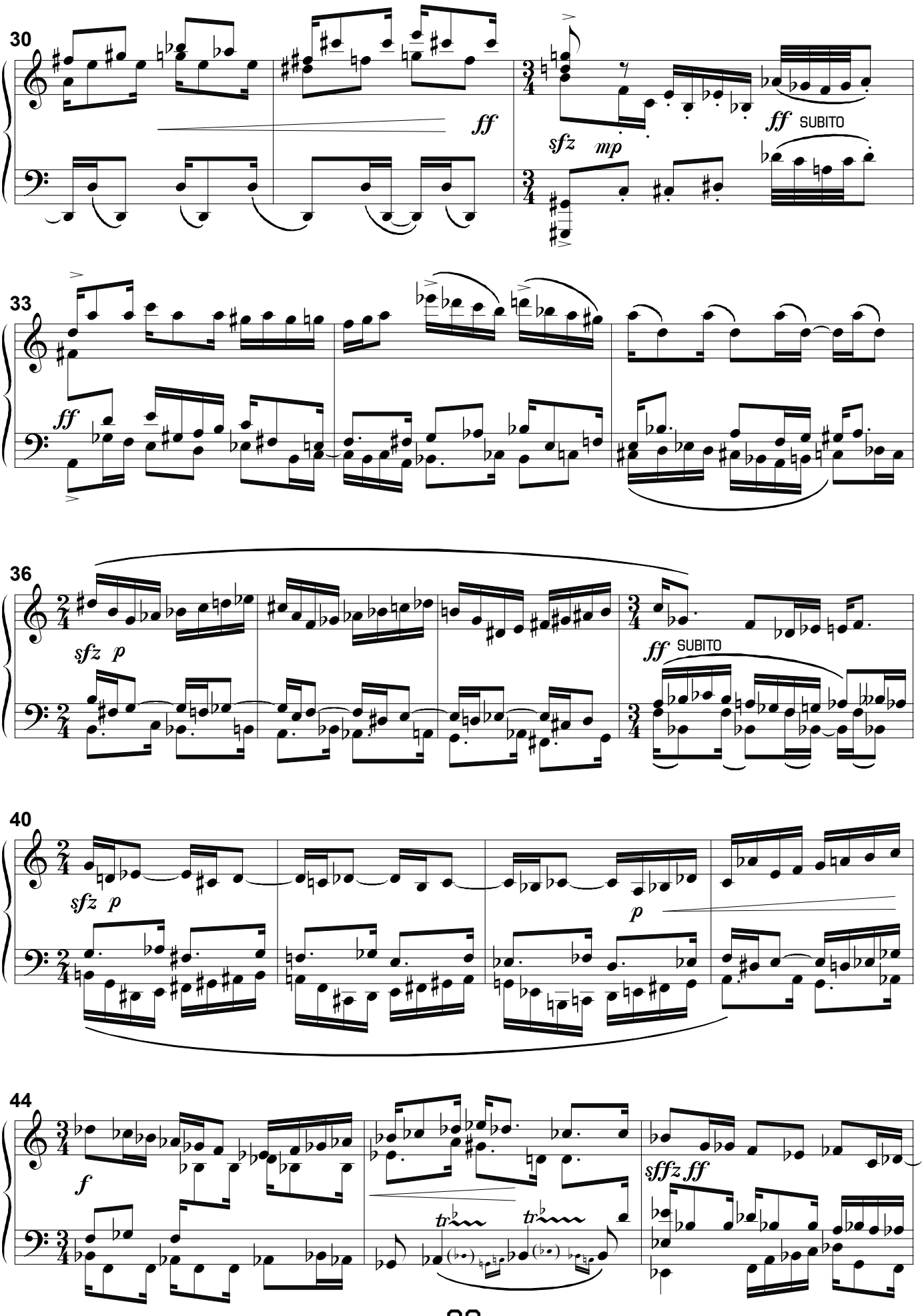


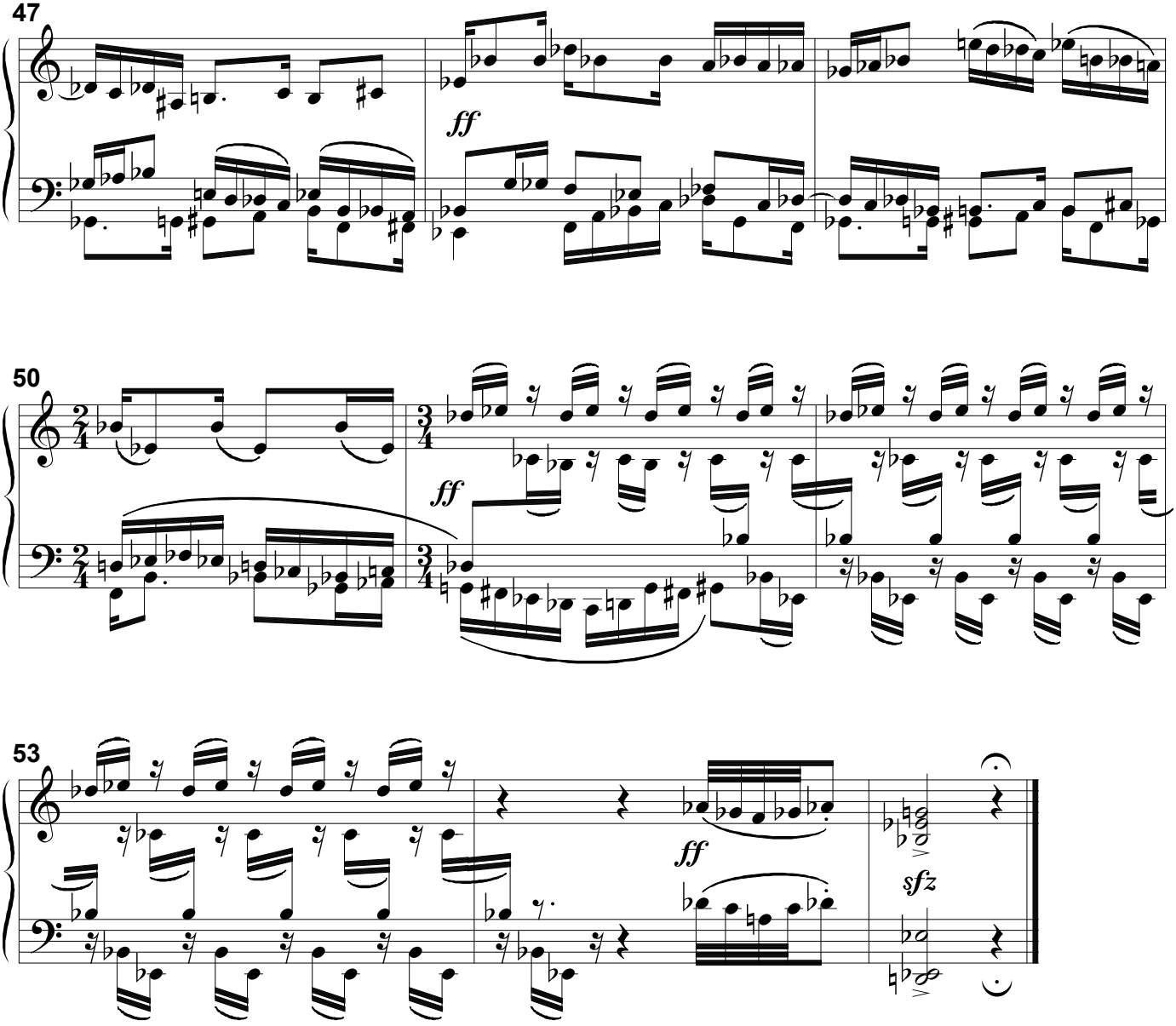







13
ff SUBITO
sfz p
16
p
f
mf
20
f
23
ff
26
pp
CRESC. POCO A POCO


30
ff
sfz mp
ff SUBITO
33
ff
36
sfz p
ff SUBITO
40
sfz p
p
44
f
tr
tr
sffz ff


47
ff
50
ff
53
ff
sfz

2.1.

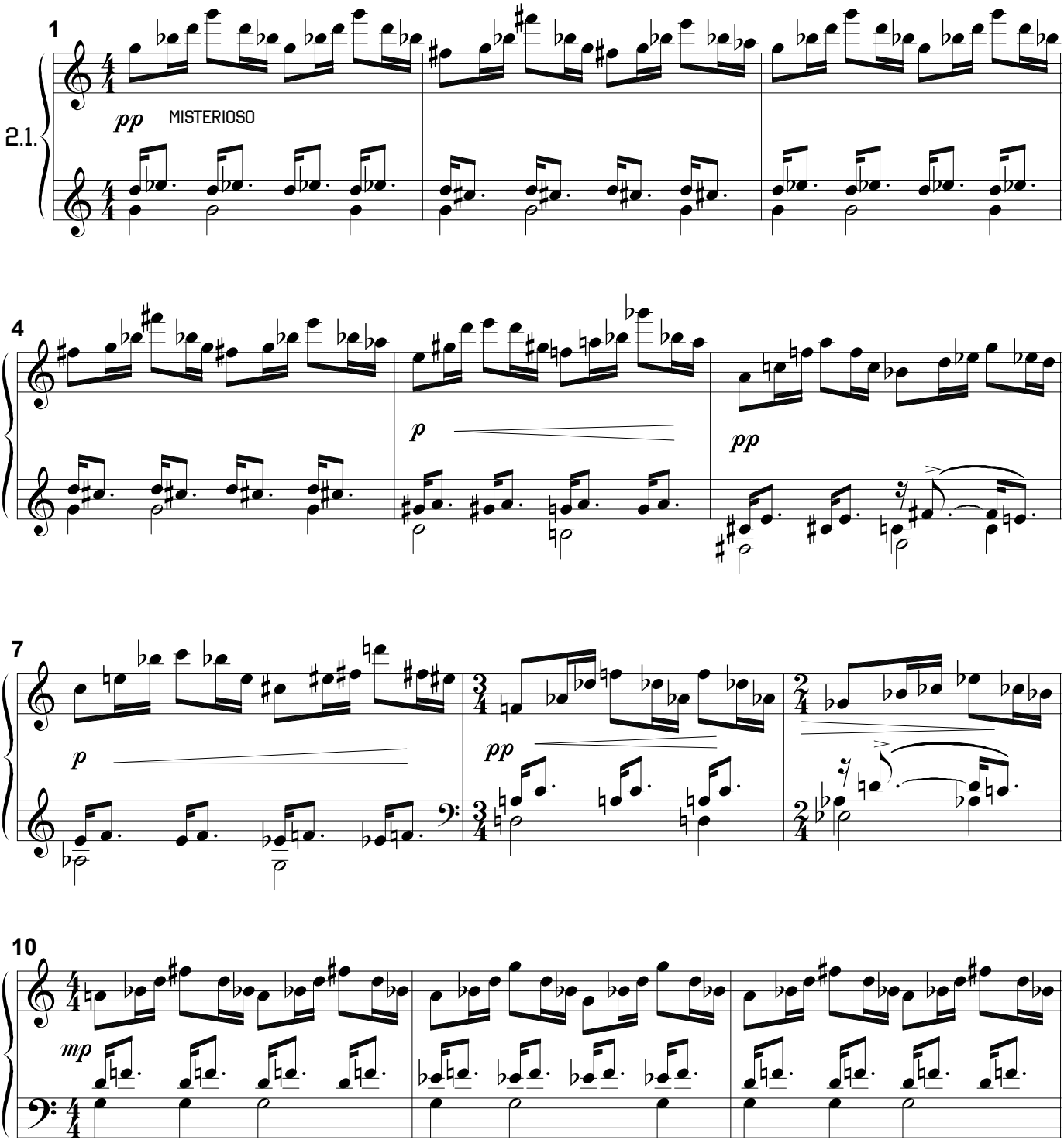
GRAMMATICA
EPISODIO SECONDO

MOTO PERPETUO E FUGA

♩ = 120

ALLEGRO OSTINATO

MARCUS ALESSI BITTENCOURT



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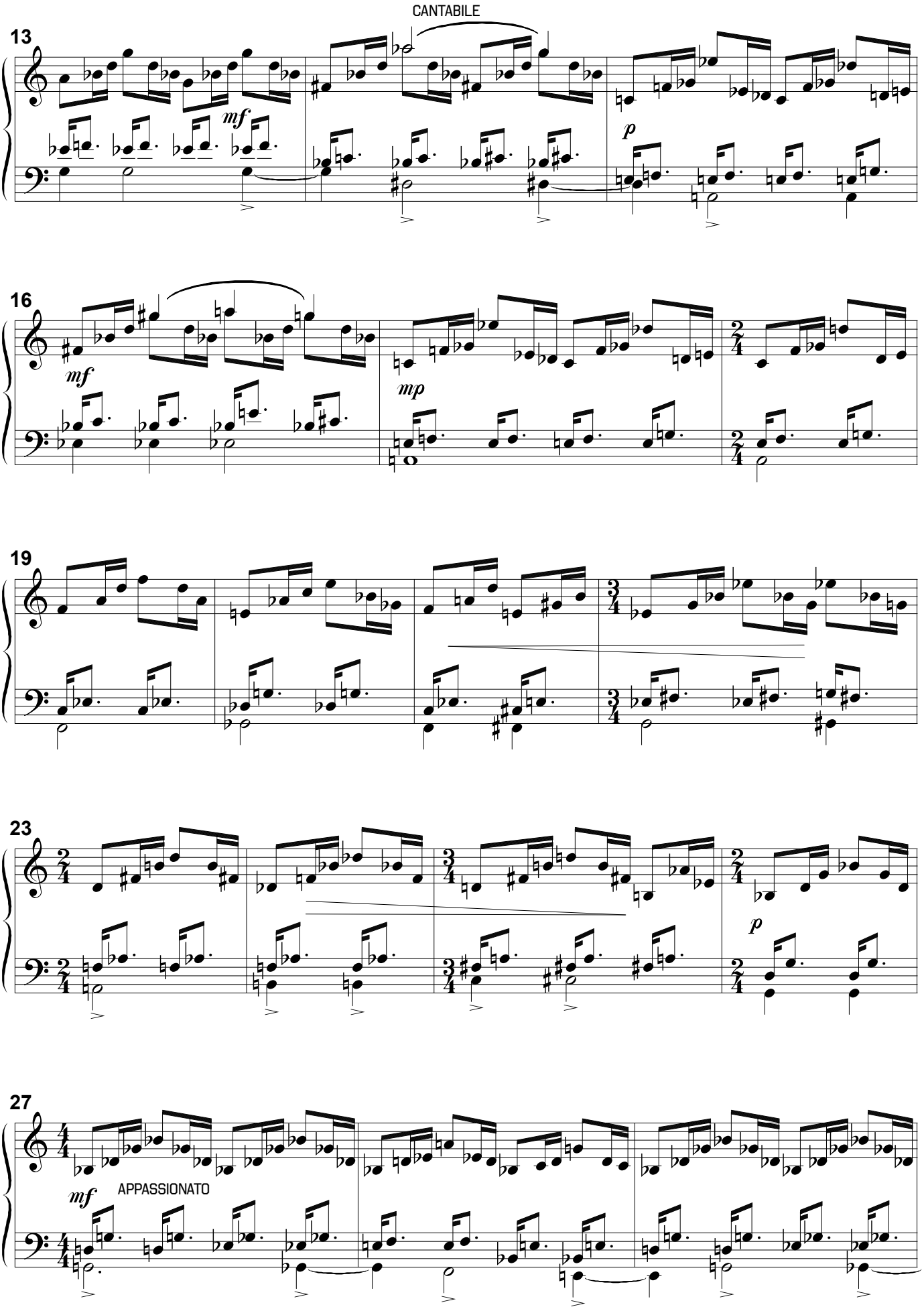
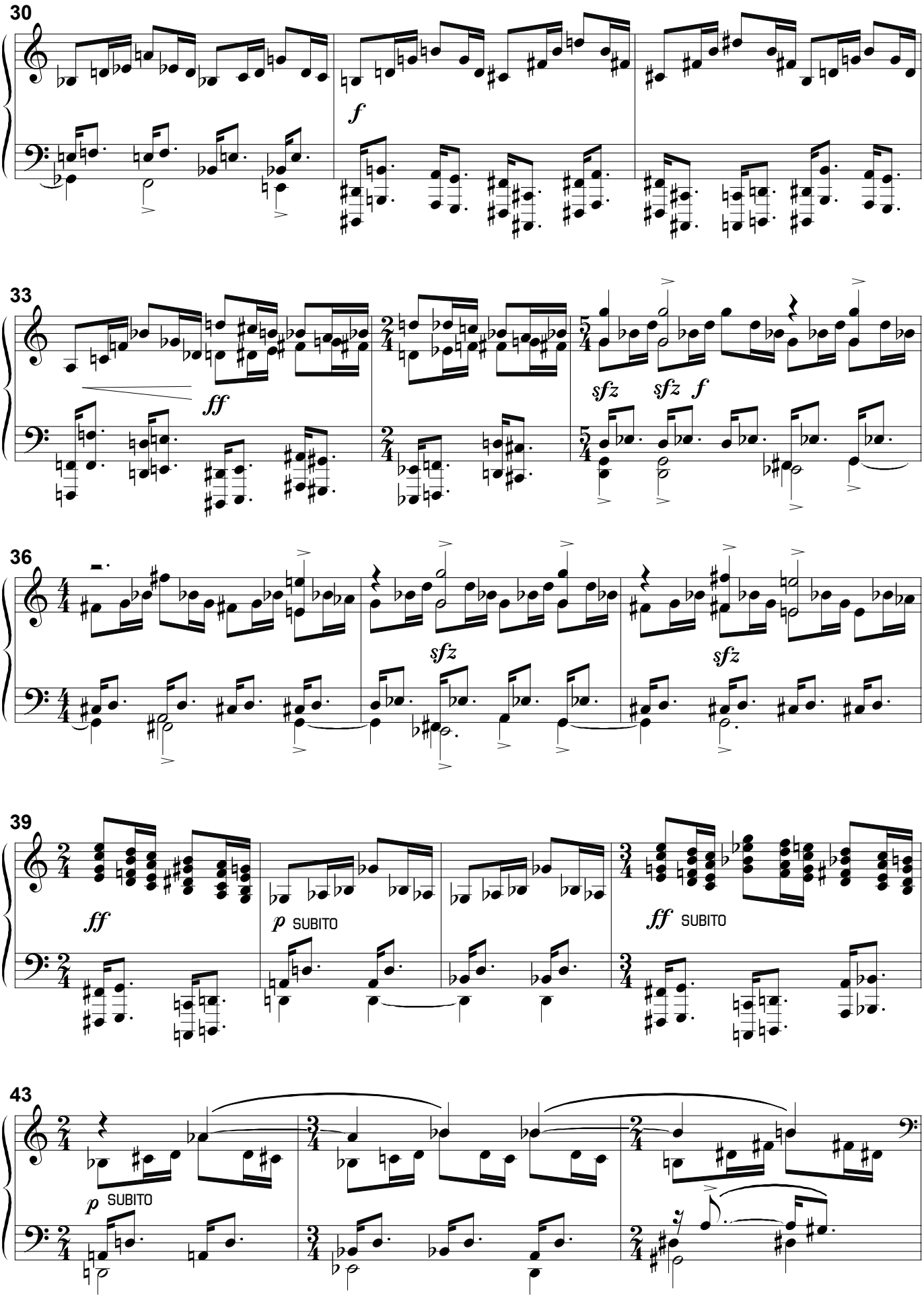
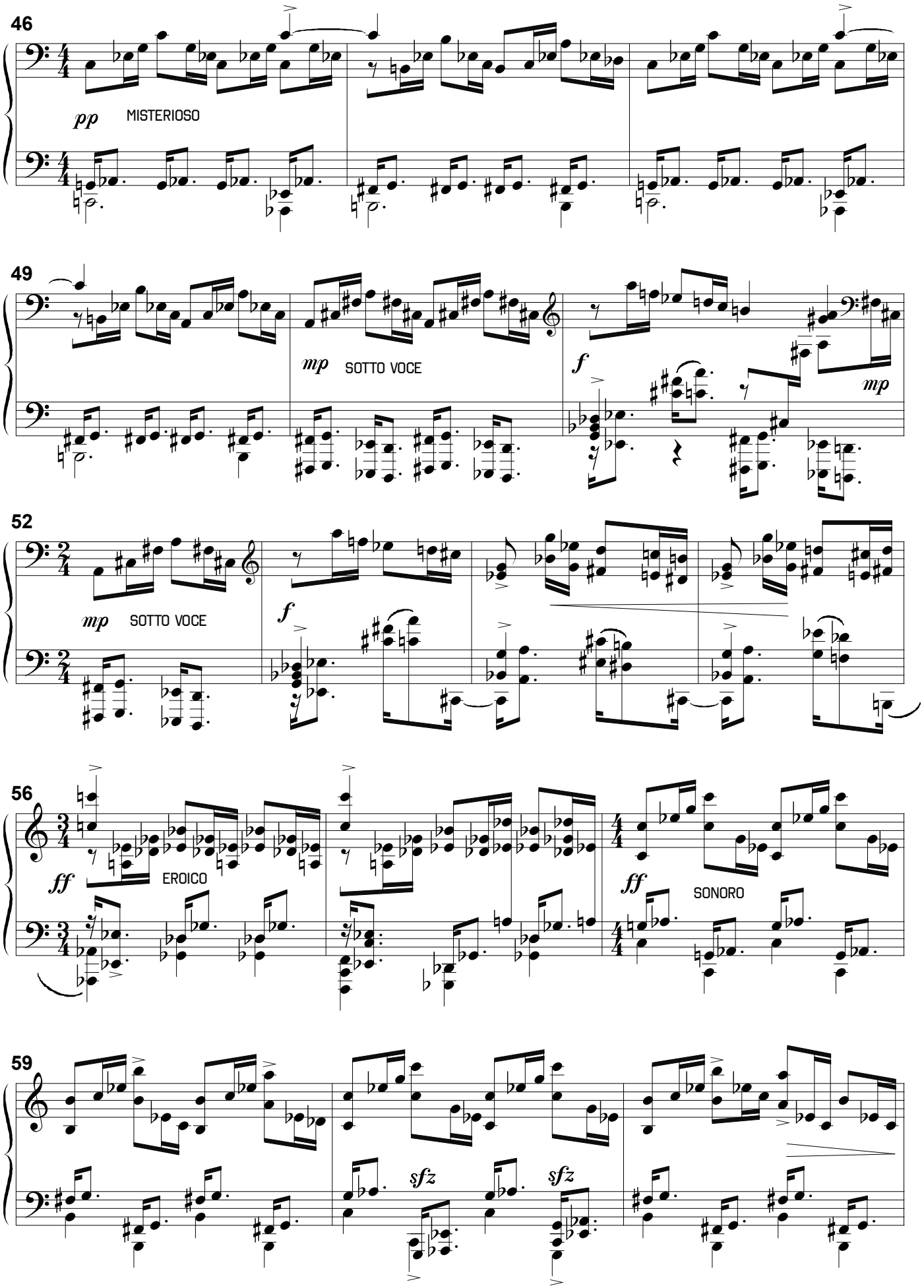
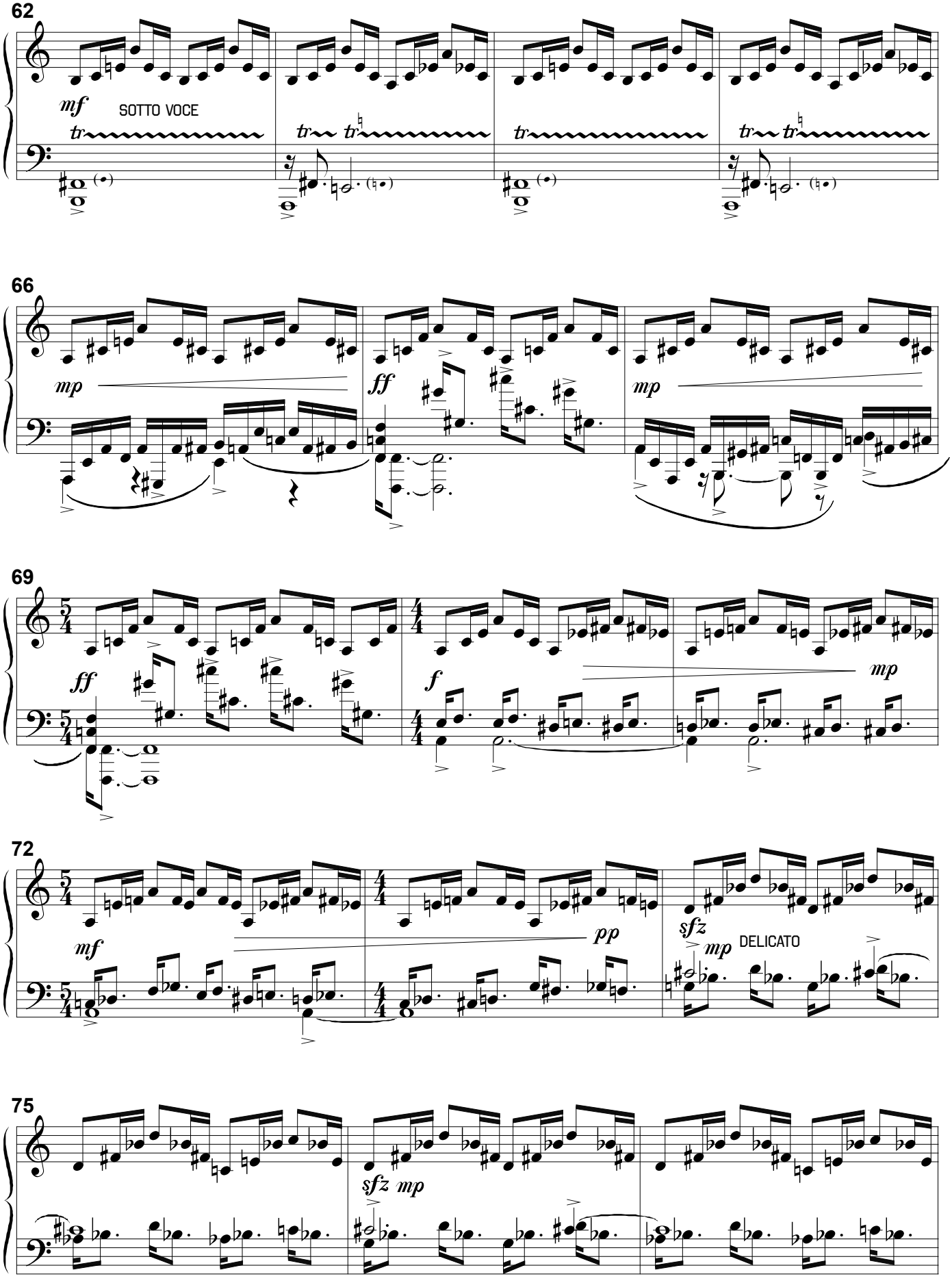
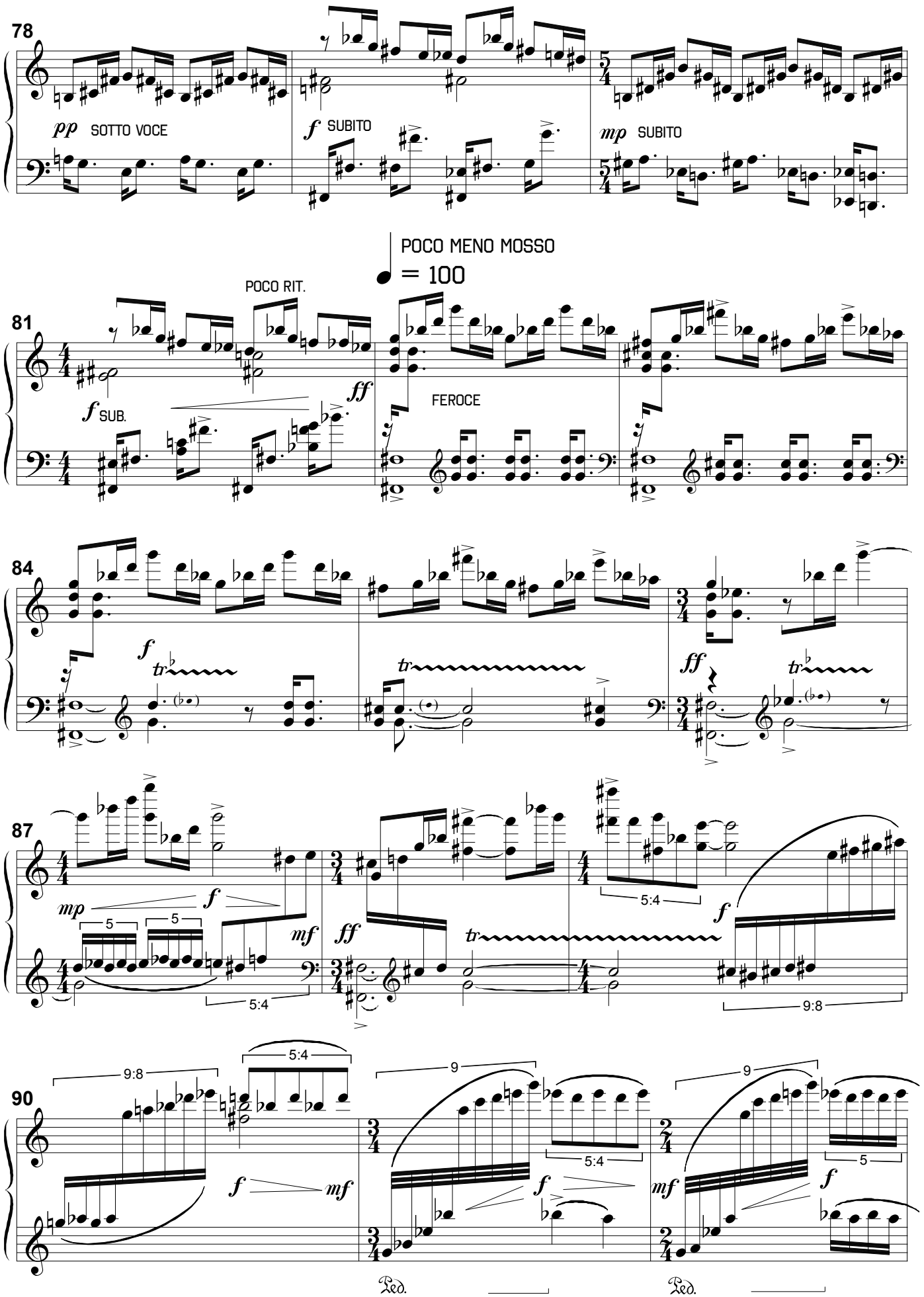
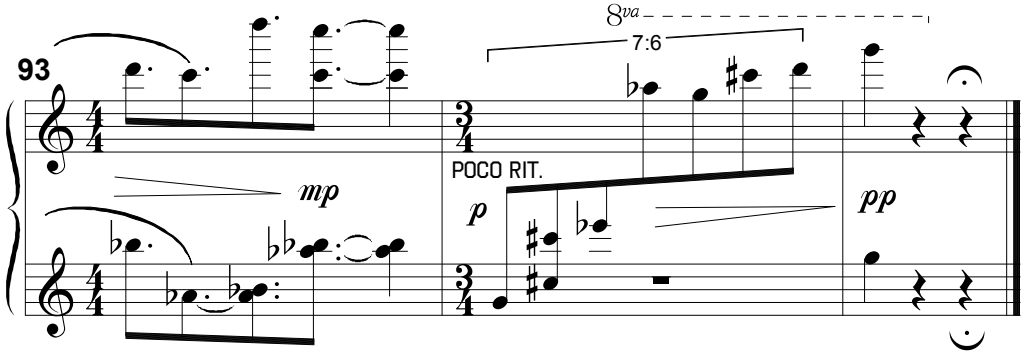

CANTABILE
13
mf
p
16
mf
mp
19
23
p
27
mf
APPASSIONATO


30
f
33
ff
sfz
sfz
f
36
sfz
sfz
39
ff
p SUBITO
ff SUBITO
43
p SUBITO


46
pp
MISTERIOSO
49
mp
SOTTO VOCE
f
mp
52
mp
SOTTO VOCE
f
56
ff
EROICO
ff
SONORO
59
sfz
sfz

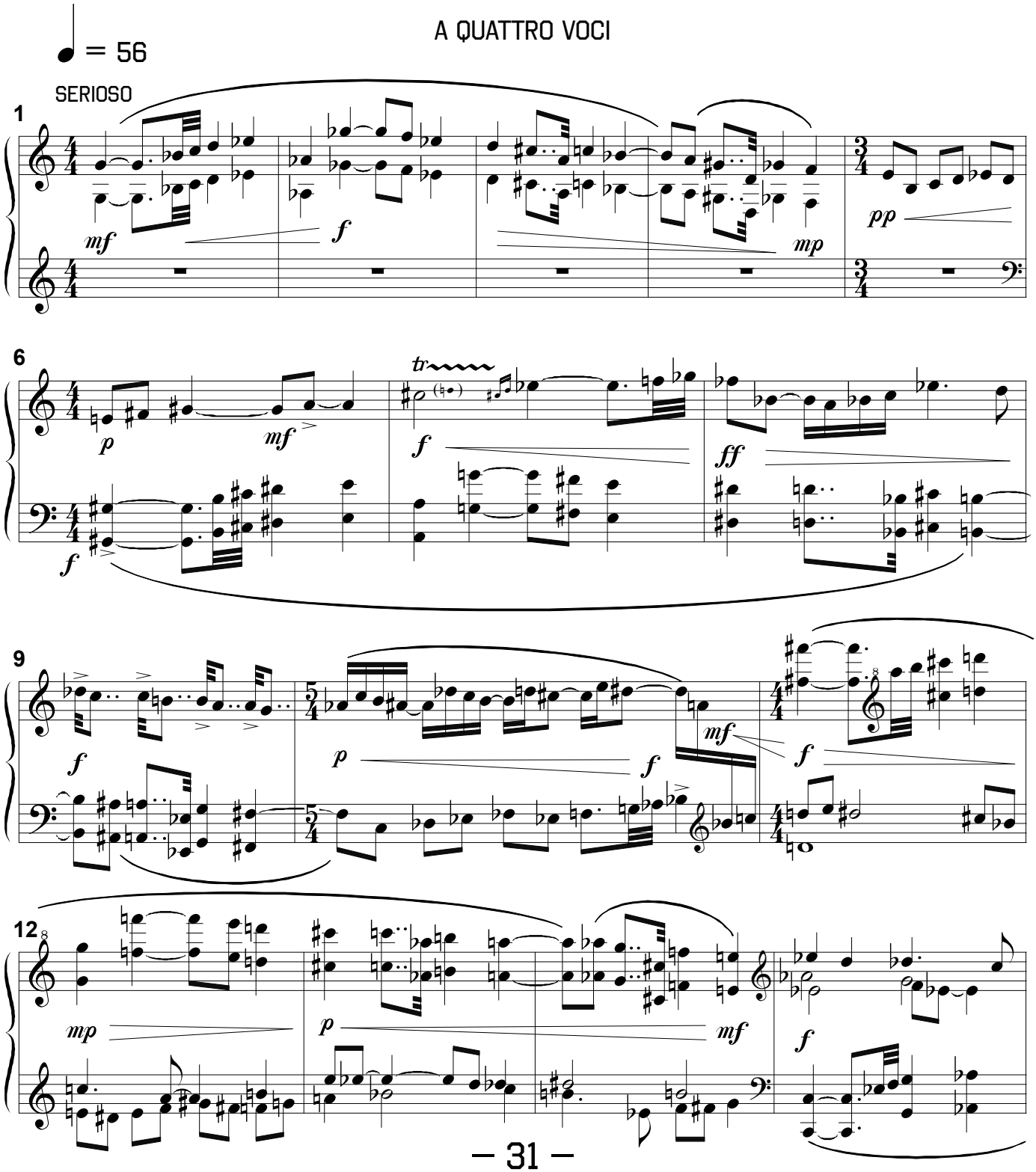

62
mf
SOTTO VOCE
66
mp
ff
mp
69
ff
f
mp
72
mf
pp
sfz
mp
DELICATO
75
sfz mp

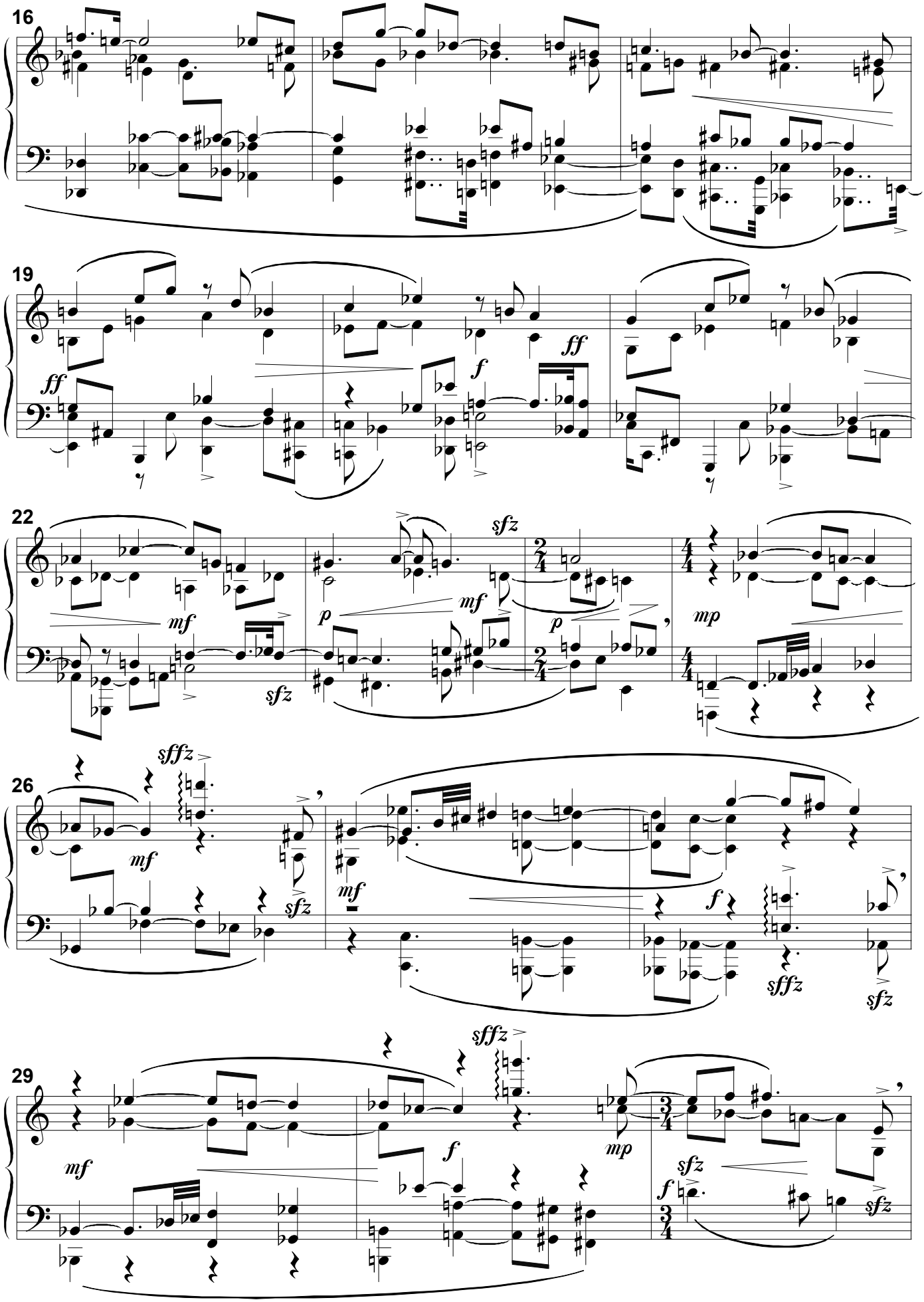

78
pp SOTTO VOCE
f SUBITO
mp SUBITO
POCO MENO MOSSO
= 100
POCO RIT.
81
f SUB.
ff
FEROCE
84
f
tr
ff
87
mp
f
mf
ff
5
5:4
9:8
90
9:8
5:4
9
f
mf
Ped.

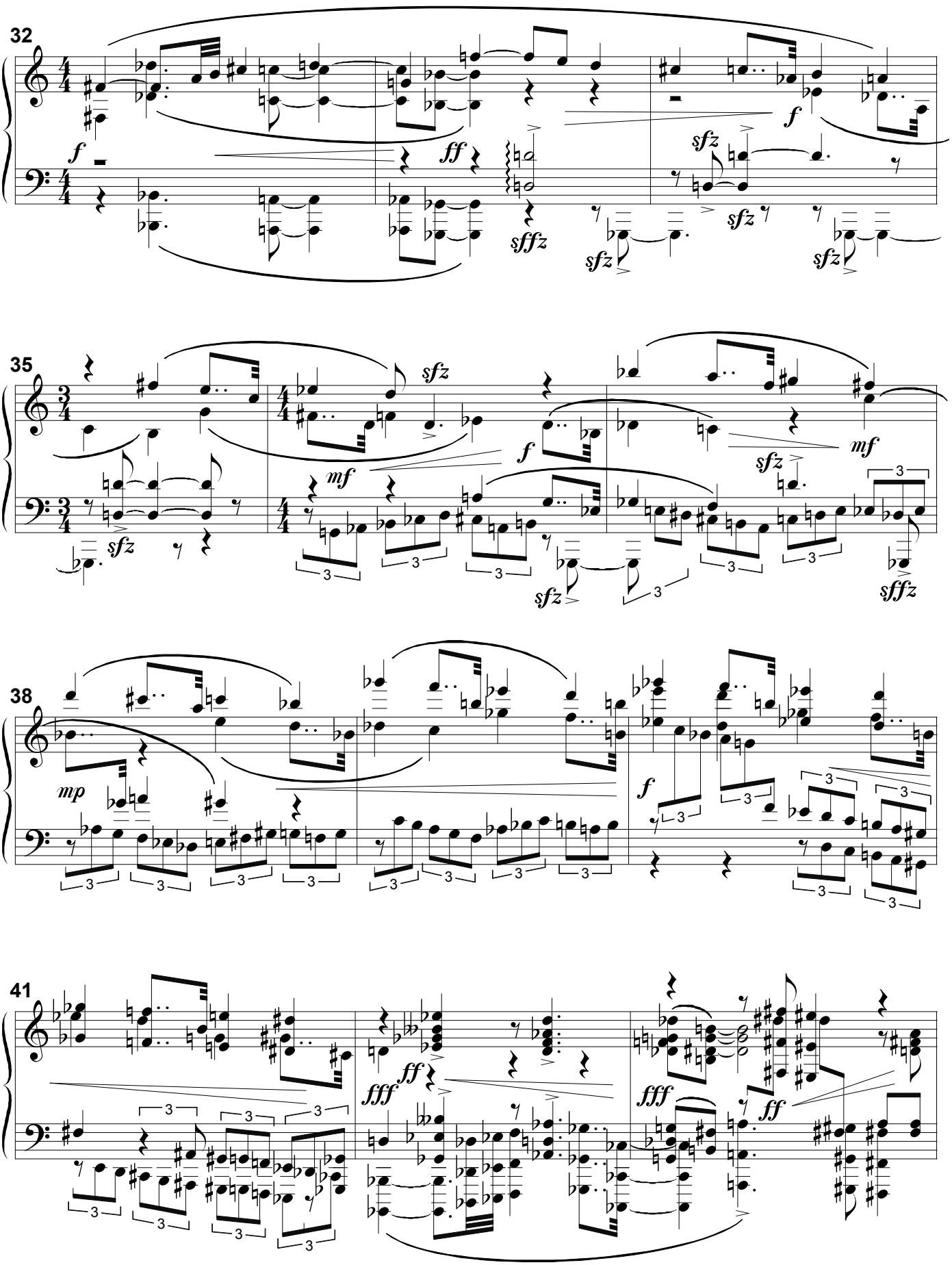


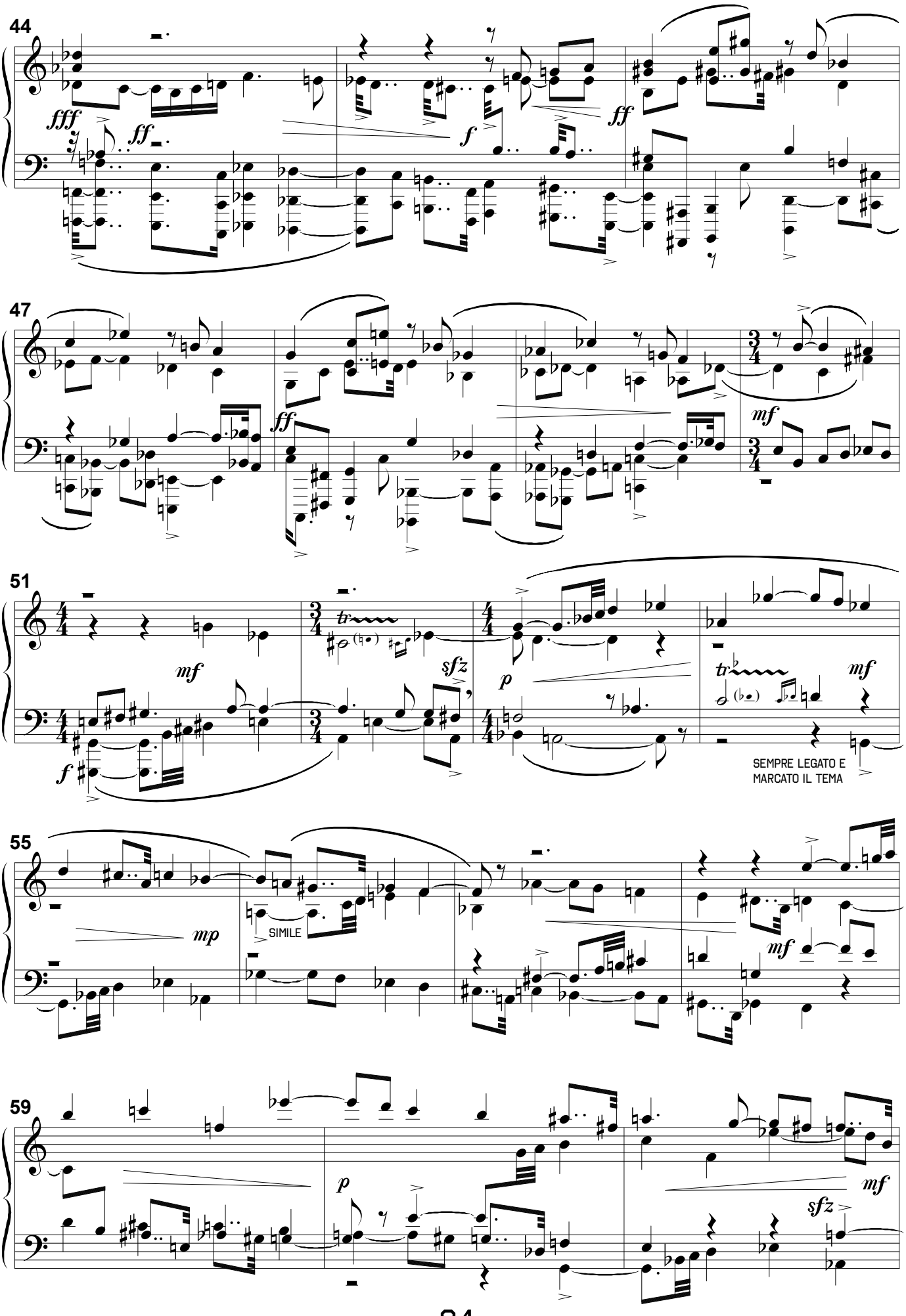
FUGA

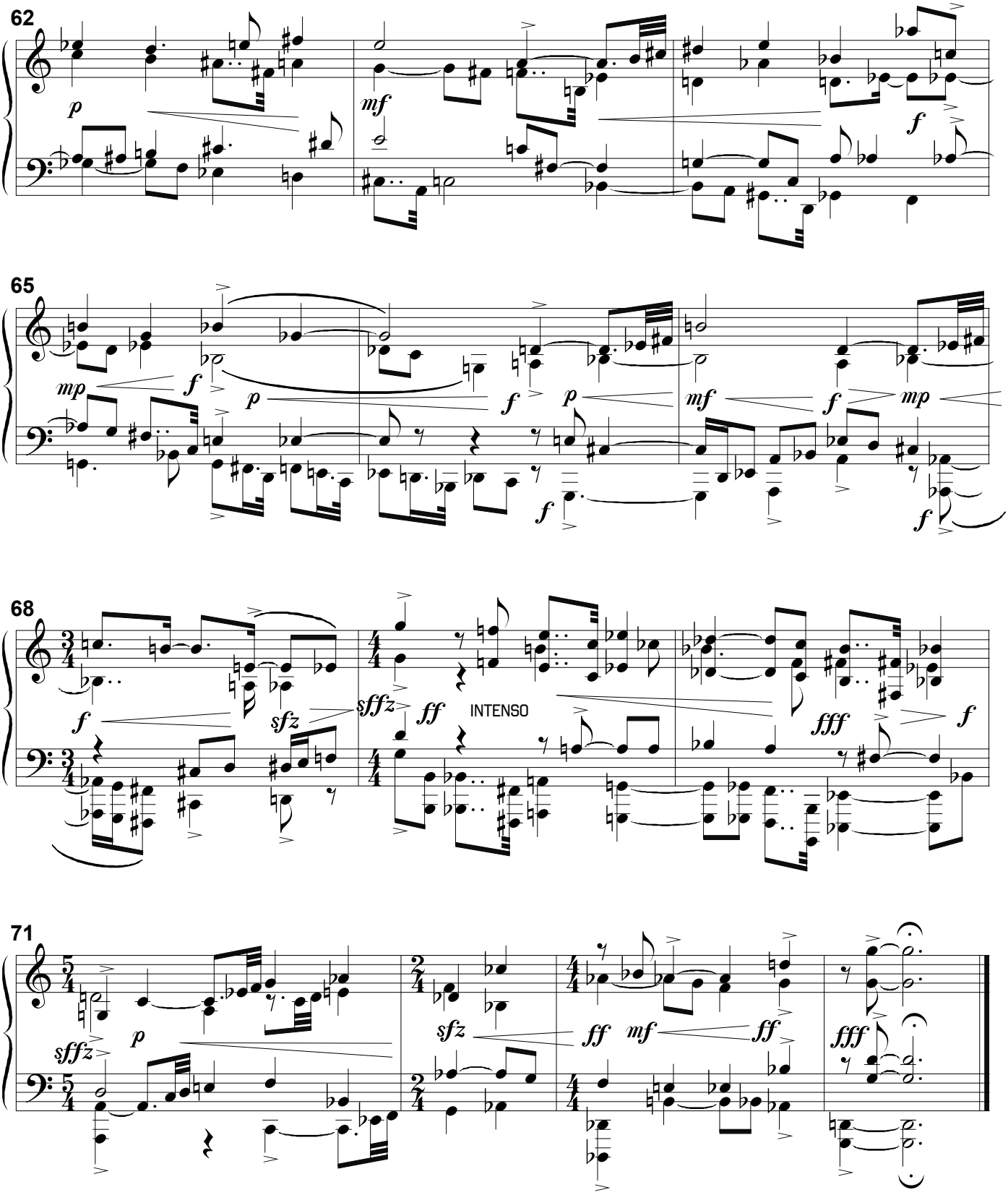
A QUATTRO VOCI




16
19
22
26
29
ff
f
mf
p
mp
sfz
sffz


32
35
38
41


44
fff
ff
f
ff
47
ff
mf
51
mf
sfz
p
tr
mf
f
SEMPRE LEGATO E
MARCATO IL TEMA
55
mp
SIMILE
mf
59
p
mf
sfz


62
p
mf
f
65
mp
f
p
f
p
mf
f
mp
f
68
f
sfz
sffz
ff
INTENSO
fff
f
71
sffz
p
sfz
ff
mf
ff
fff

2.2.

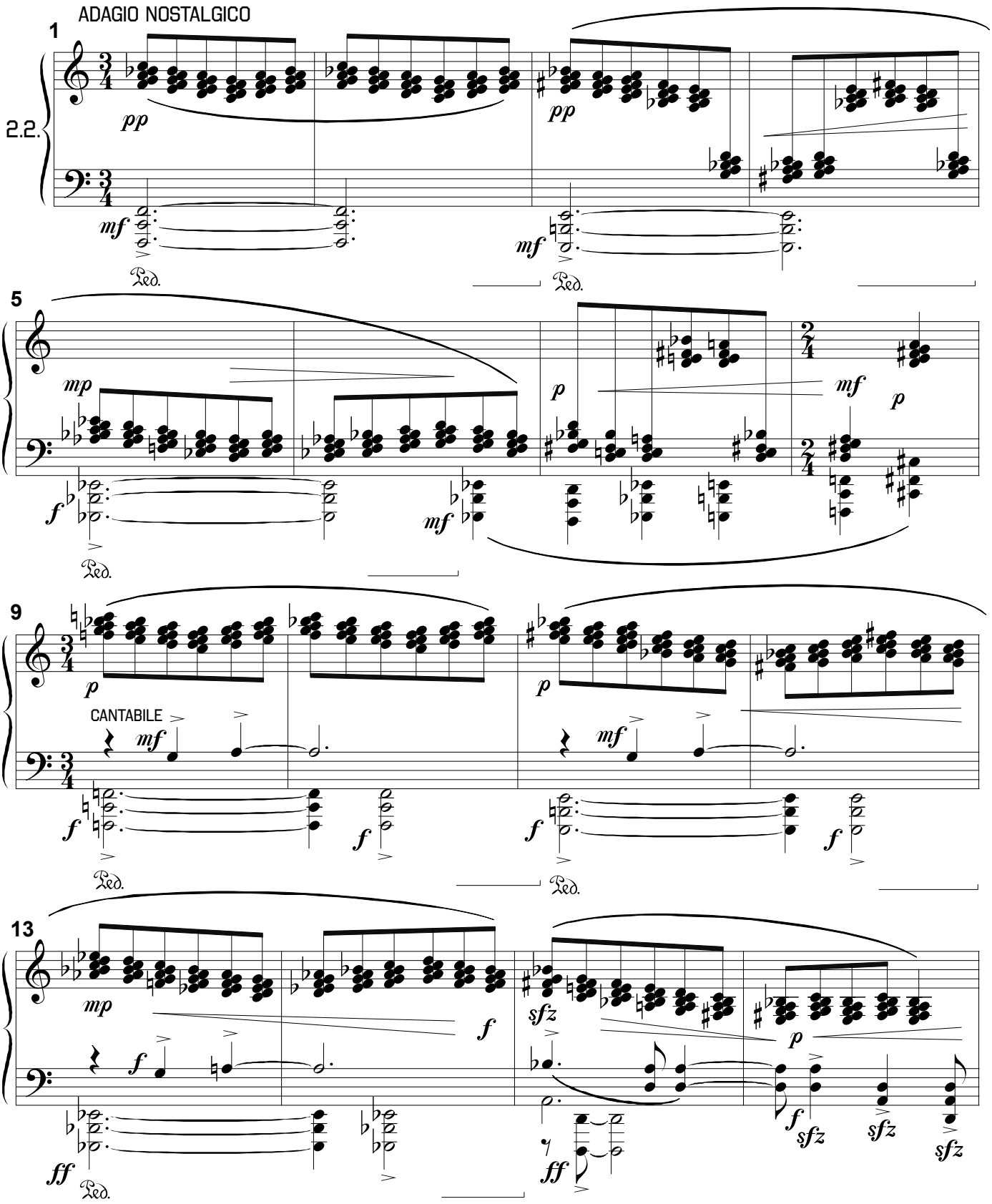
GRAMMATICA
EPISODIO SECONDO

ELEGIA E FUGA

♩ = 48

MARCUS ALESSI BITTENCOURT

ADAGIO NOSTALGICO



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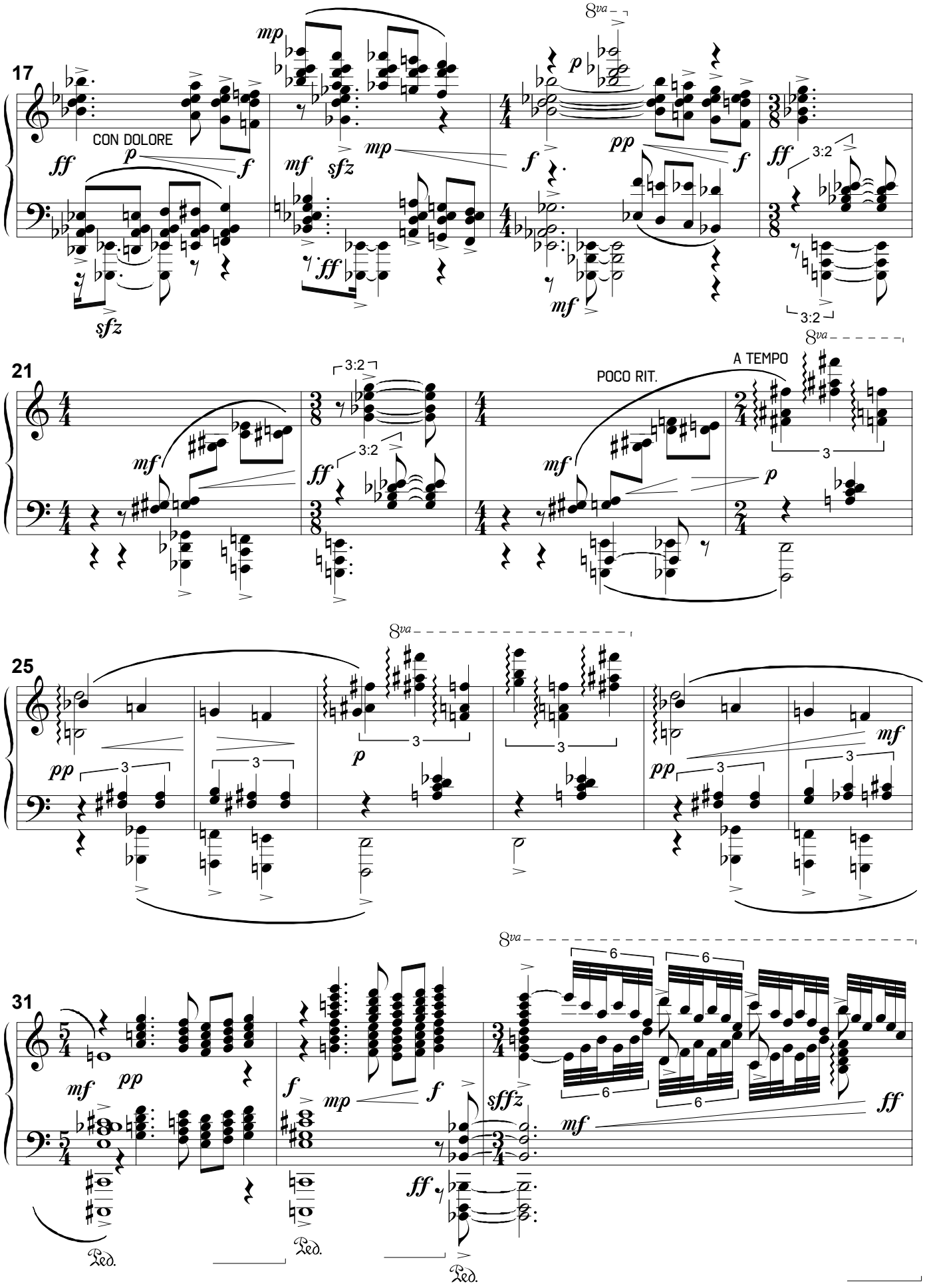
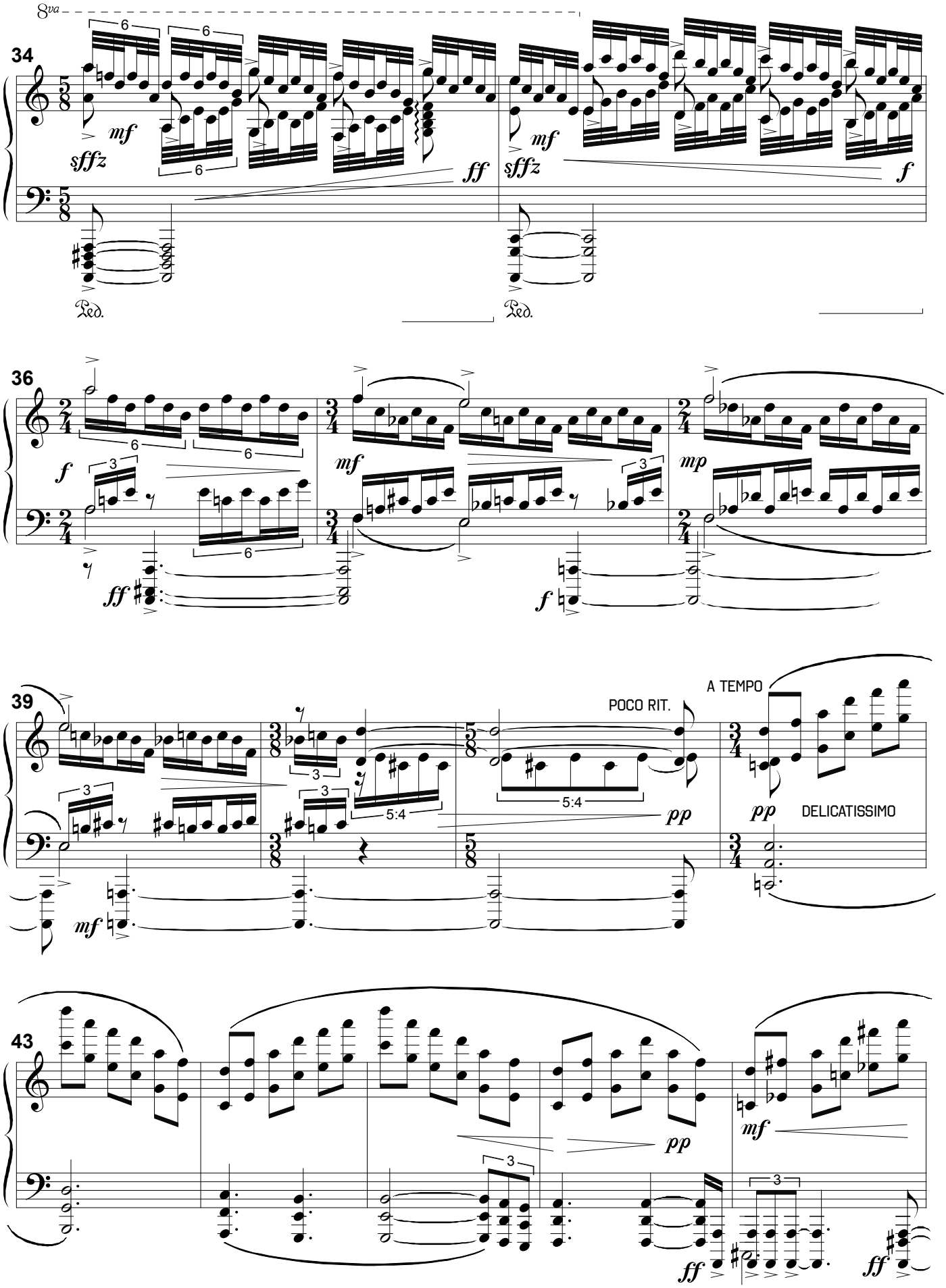
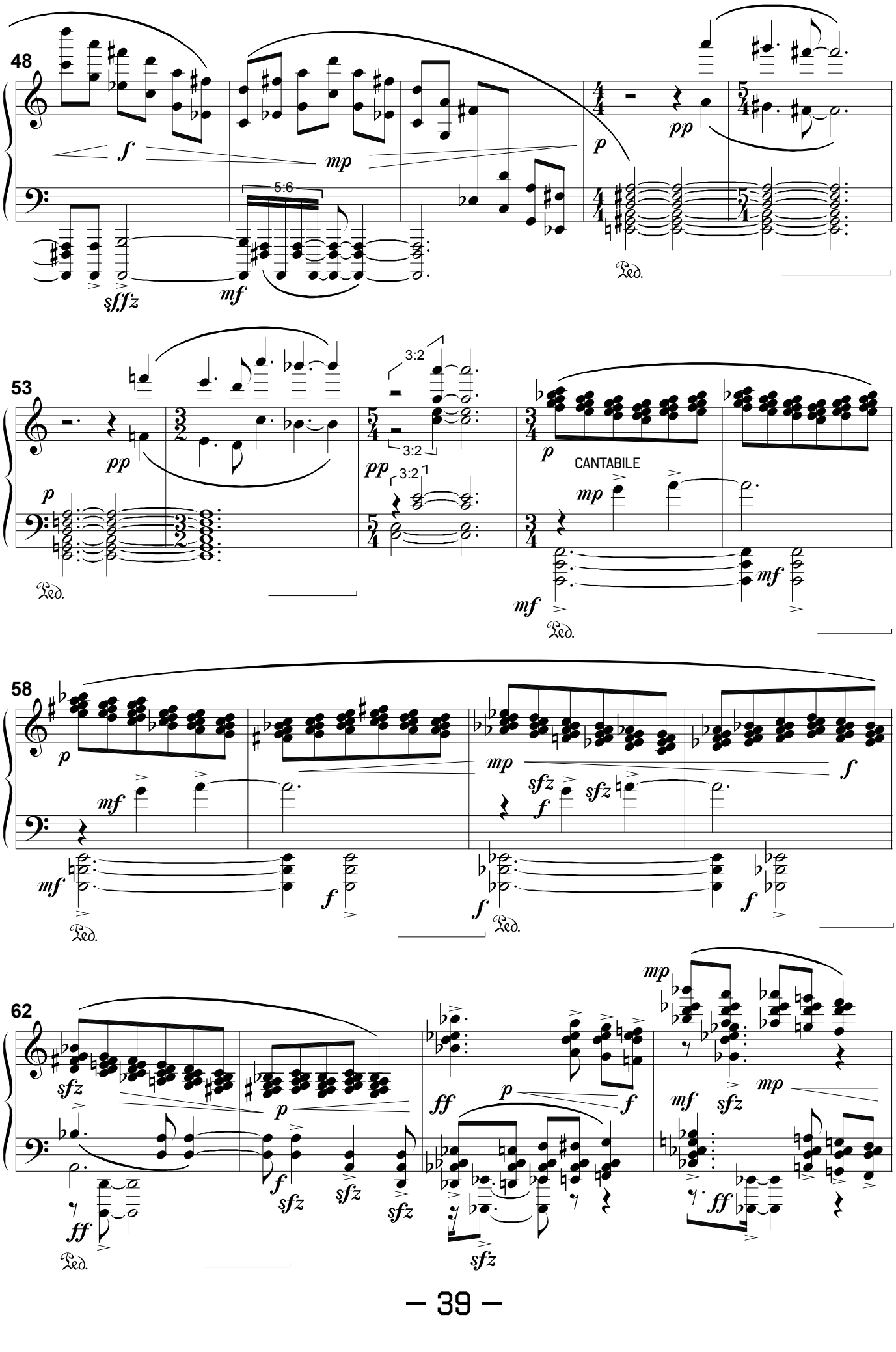
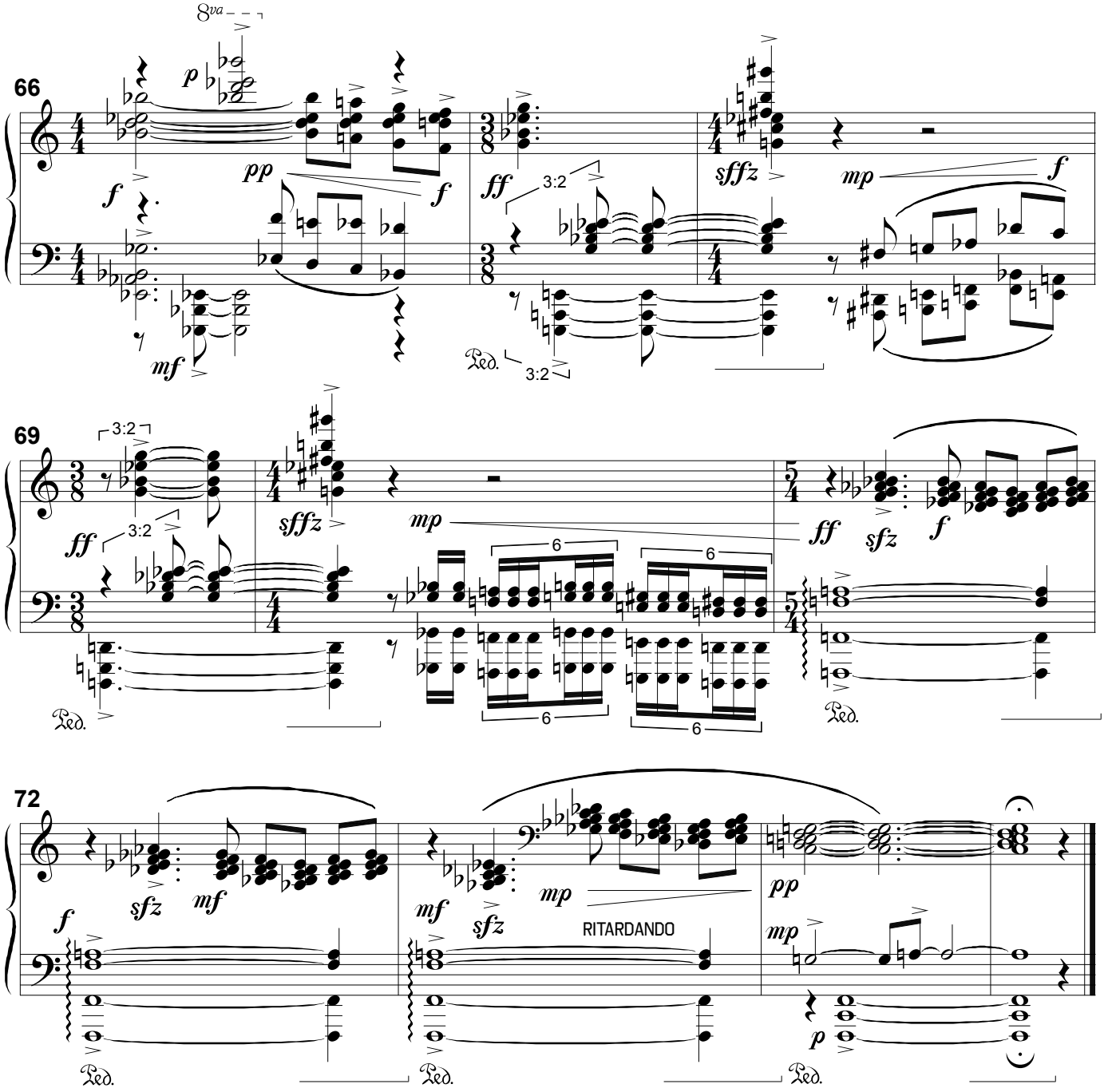

17
CON DOLORE
21
POCO RIT.
A TEMPO
25
31

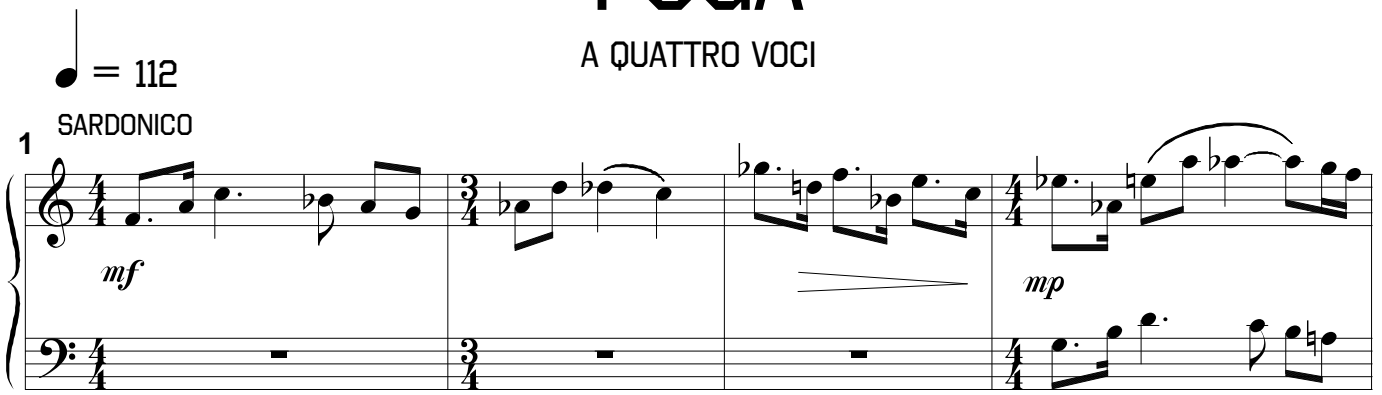

8va
34
mf
sffz
ff
Ped.
36
f
ff
mf
f
mp
39
POCO RIT.
A TEMPO
pp
DELICATISSIMO
mf
43
pp
mf
ff

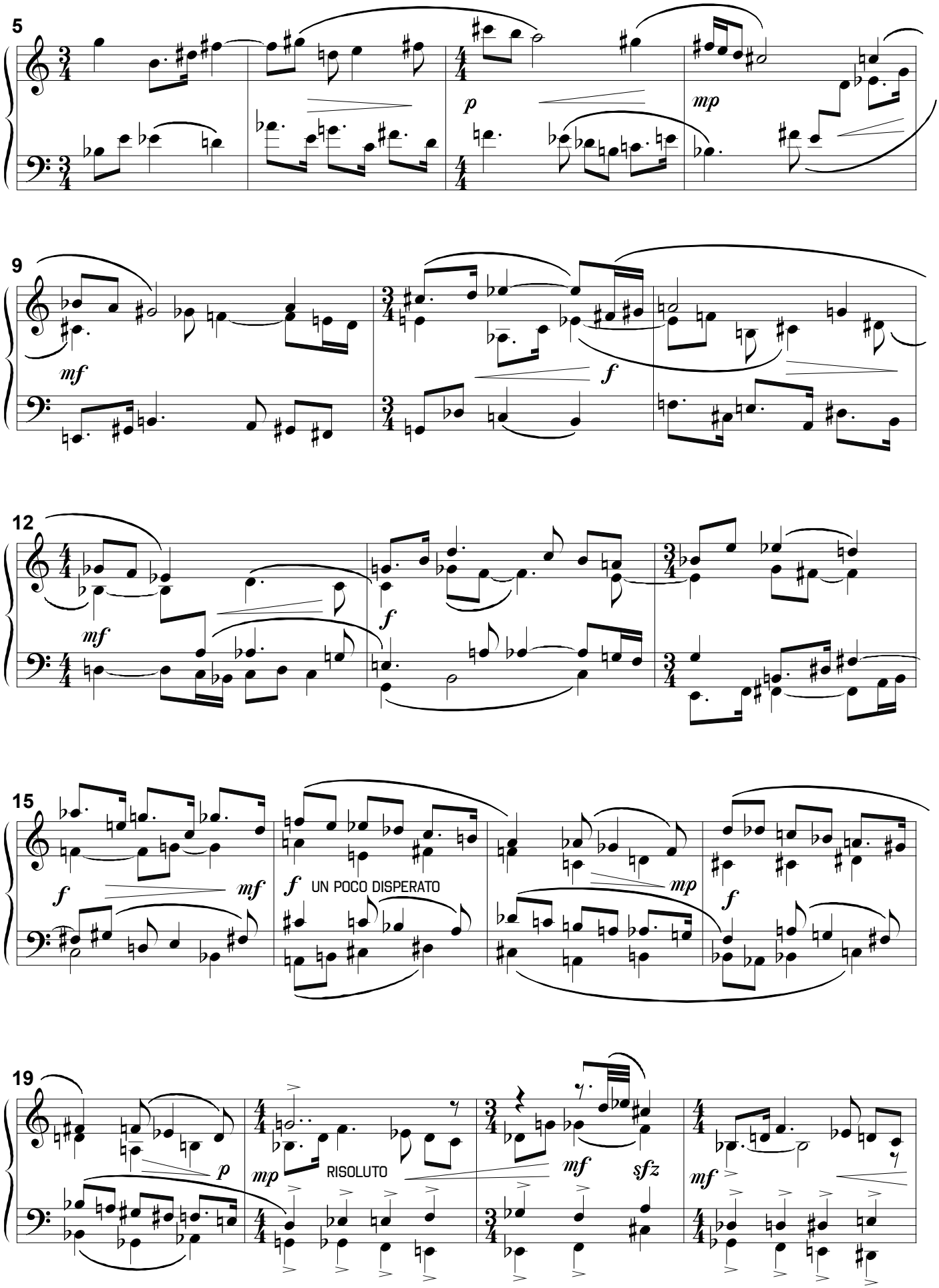

48
53
58
62
5:6
3:2
CANTABILE

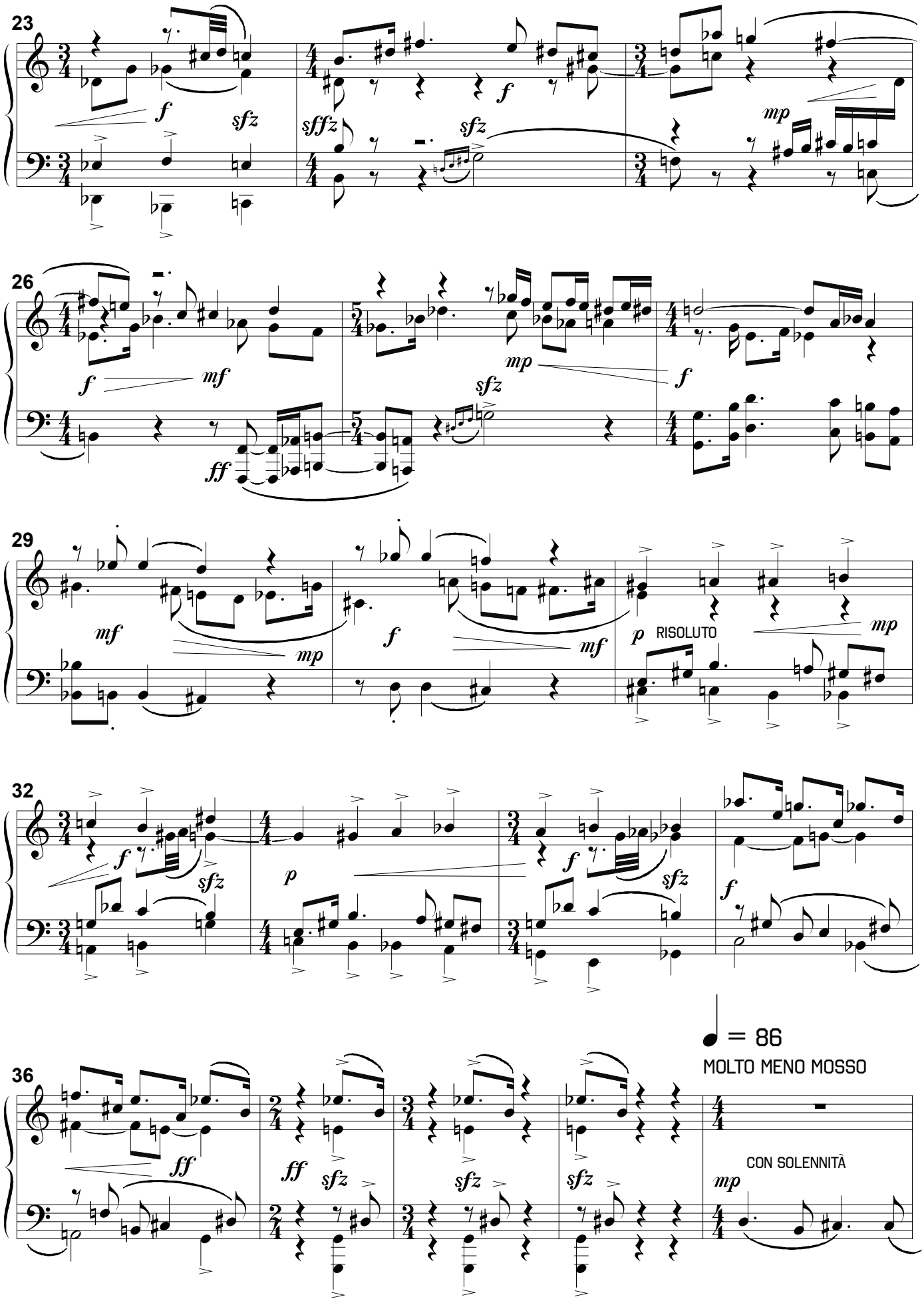


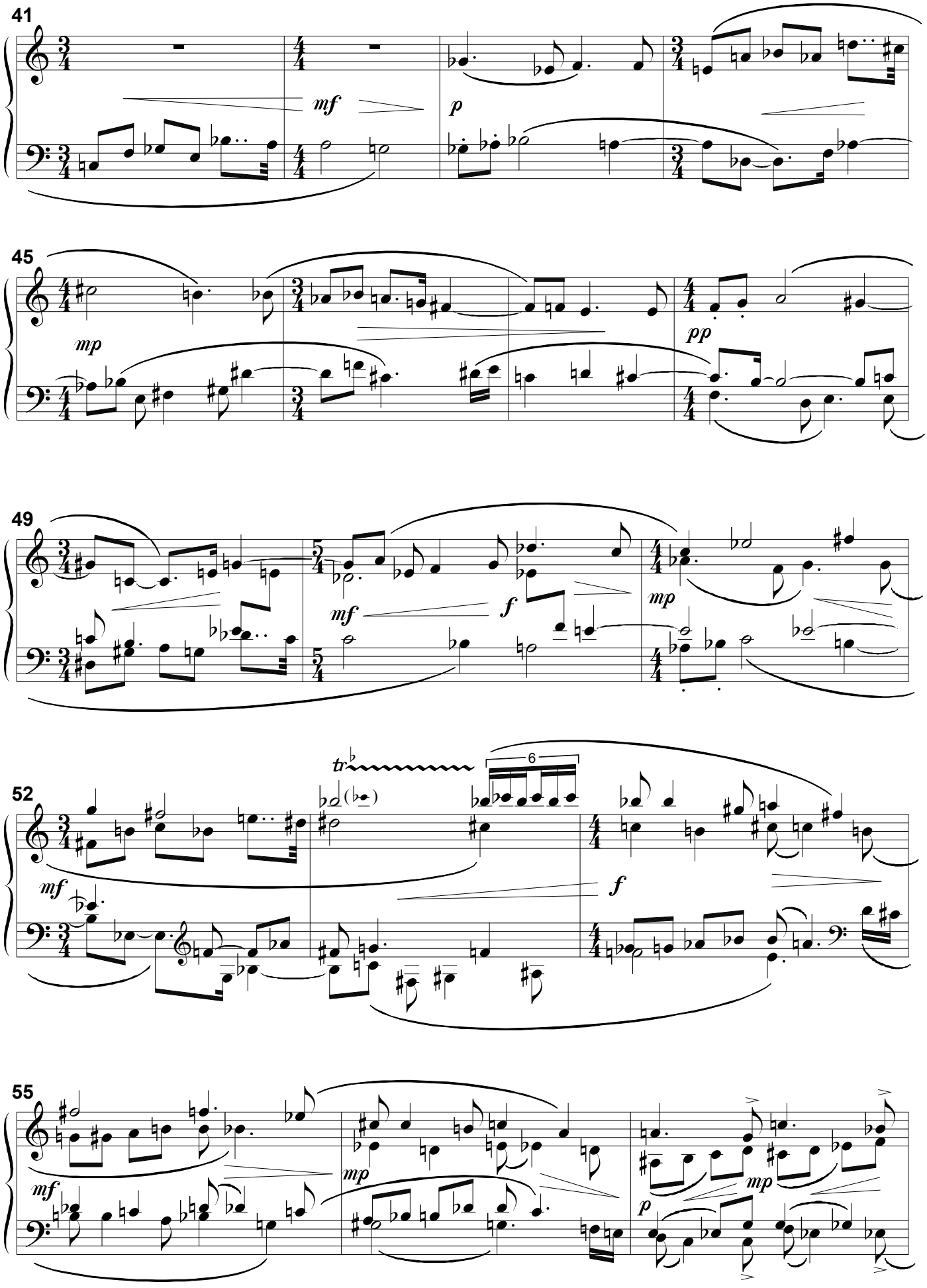
FUGA

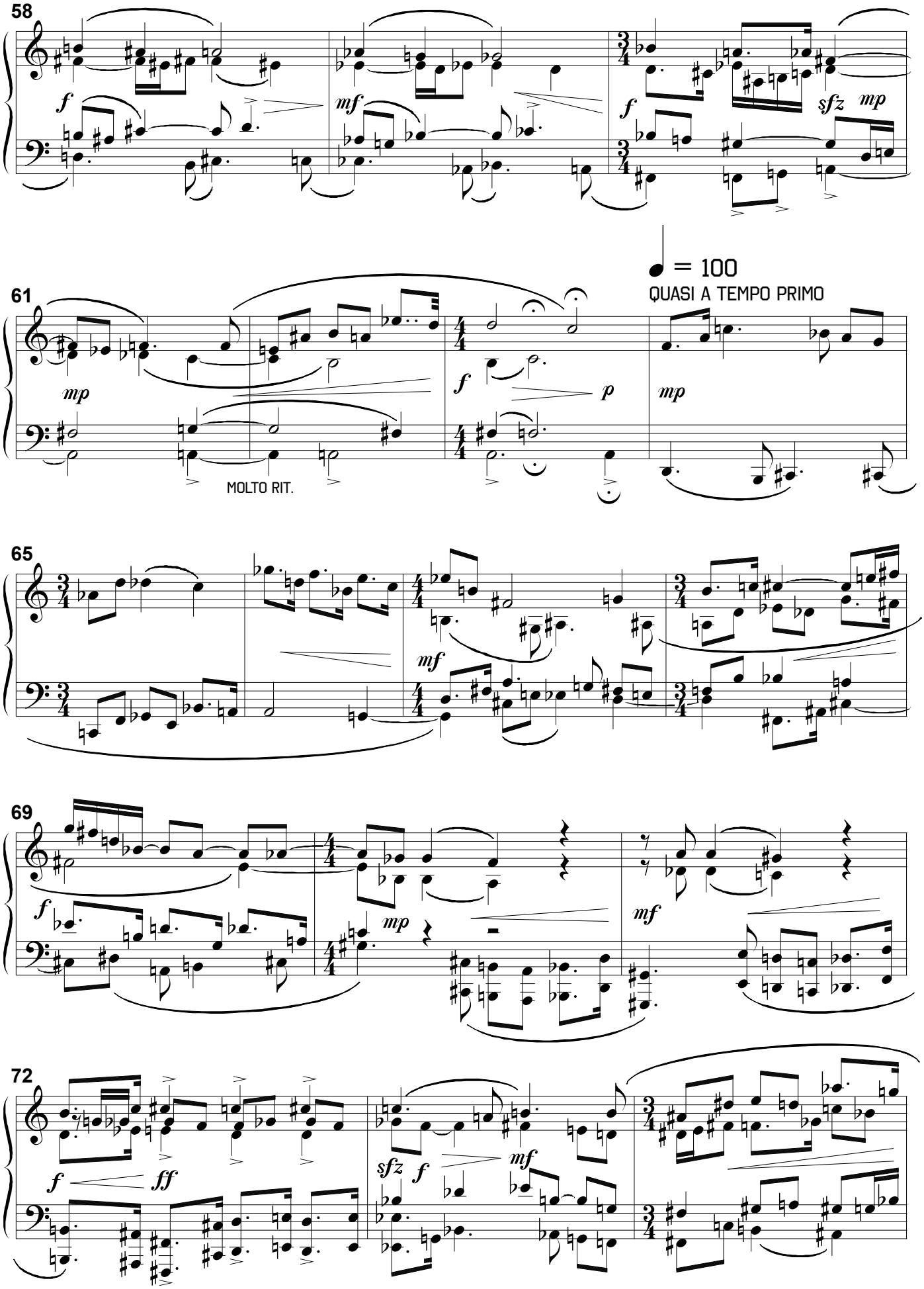
A QUATTRO VOCI

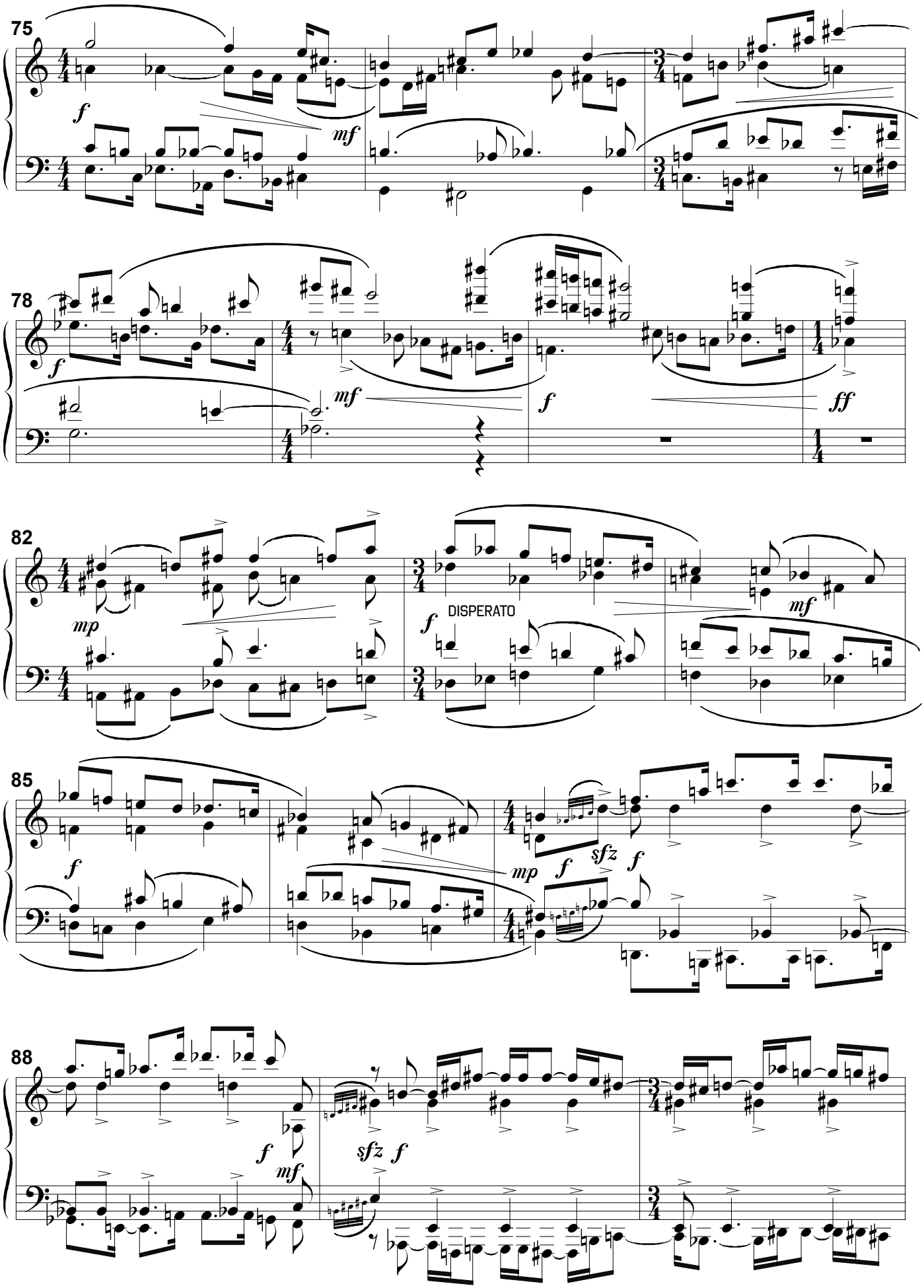


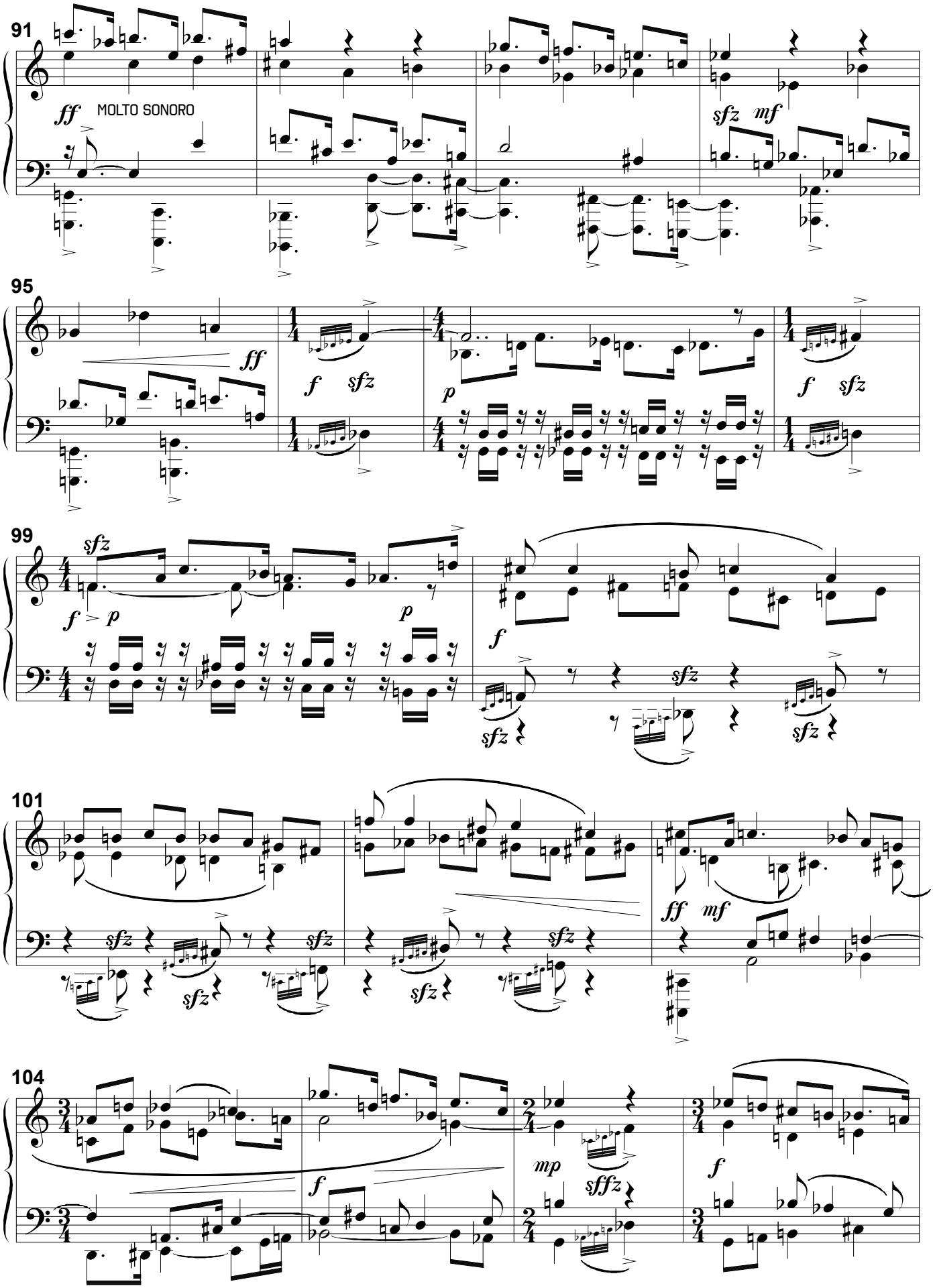

5
p
mp
9
mf
f
12
mf
f
15
f
mf
f
UN POCO DISPERATO
mp
f
19
p
mp
RISOLUTO
mf
sfz
mf

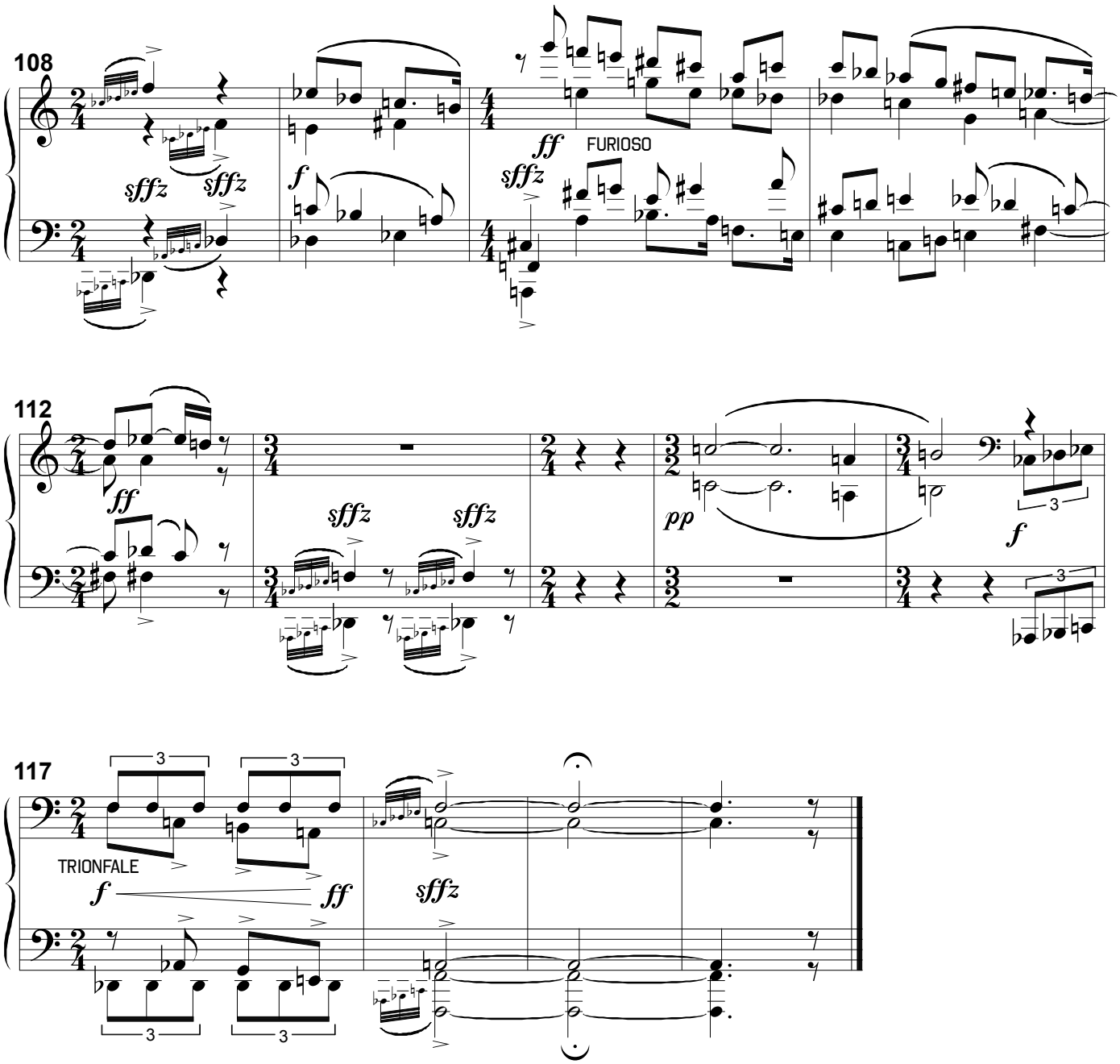

23
f
sfz
sffz
f
sfz
mp
26
f
mf
ff
mp
sfz
f
29
mf
mp
f
mf
p
RISOLUTO
mp
32
f
sfz
p
f
sfz
f
36
ff
ff
sfz
sfz
sfz
♩ = 86
MOLTO MENO MOSSO
CON SOLENNITÀ
mp


41
mf
p
45
mp
pp
49
mf
f
mp
52
tr
6
mf
f
55
mf
mp
mp
p

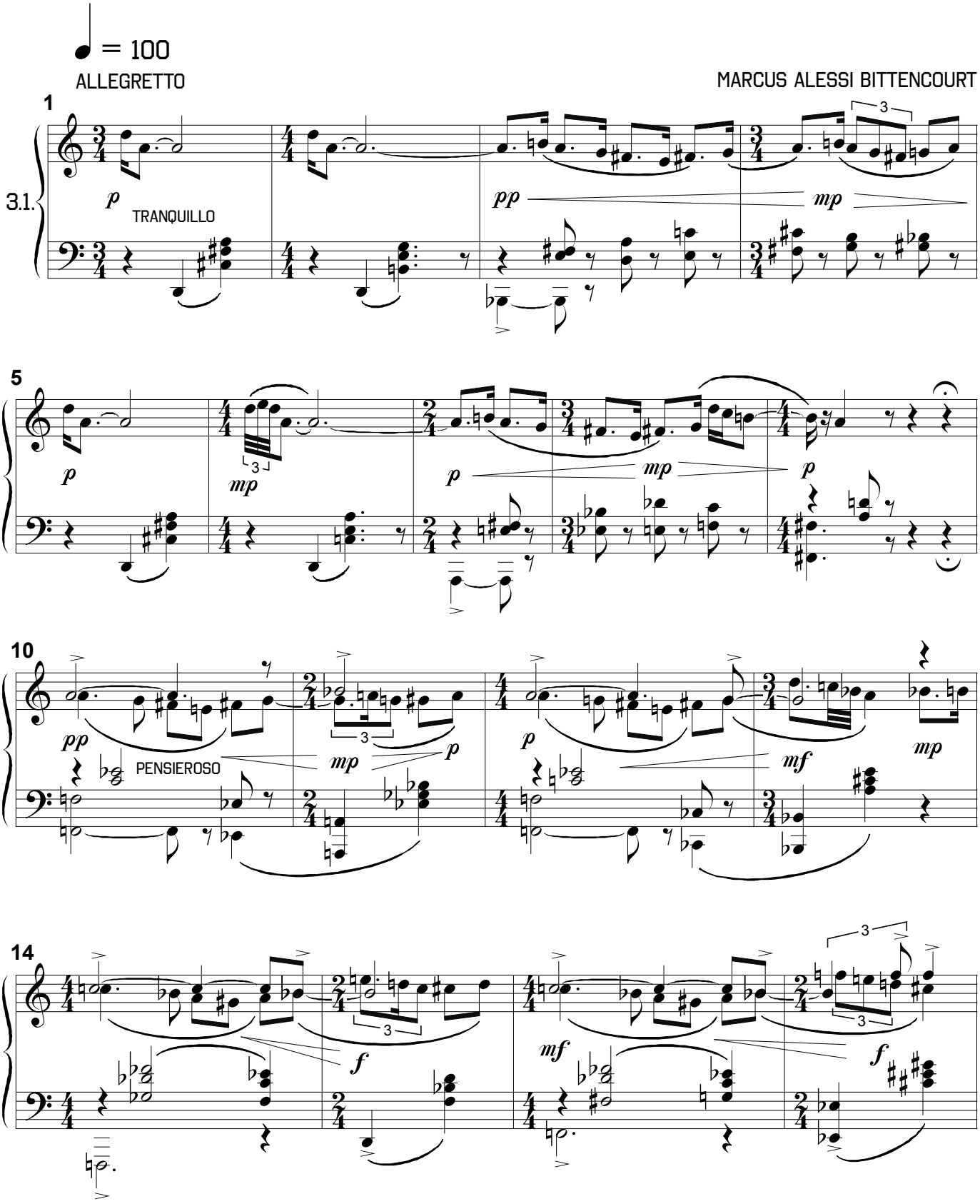

58
f
mf
f
sfz
mp
61
♩ = 100
QUASI A TEMPO PRIMO
mp
f
p
mp
MOLTO RIT.
65
mf
69
f
mp
mf
72
f
ff
sfz
f
mf


75
f
mf
78
f
mf
f
ff
82
mp
f
DISPERATO
mf
85
f
mp
f
sfz
f
88
f
mf
sfz
f


91
ff
MOLTO SONORO
sfz
mf
95
ff
f
sfz
p
f
sfz
99
sfz
f
p
p
f
sfz
sfz
sfz
101
sfz
sfz
sfz
sfz
sfz
ff
mf
104
f
mp
sffz
f


108
sffz
sffz
f
ff
FURIOSO
sffz
112
ff
sffz
sffz
pp
f
3
3
117
3
3
TRIONFALE
f
ff
sffz
3
3

NOVELLETTA E FUGA



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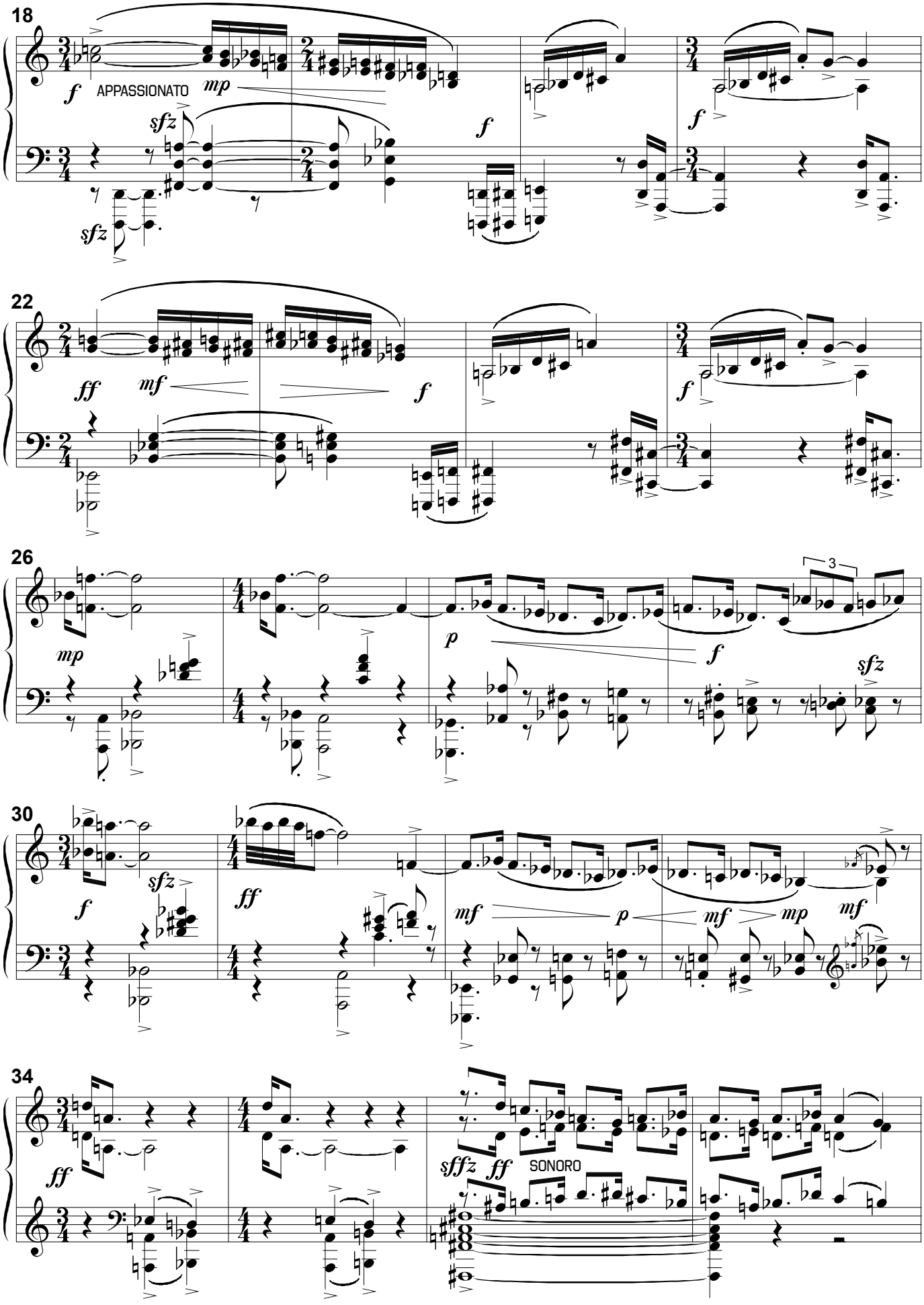
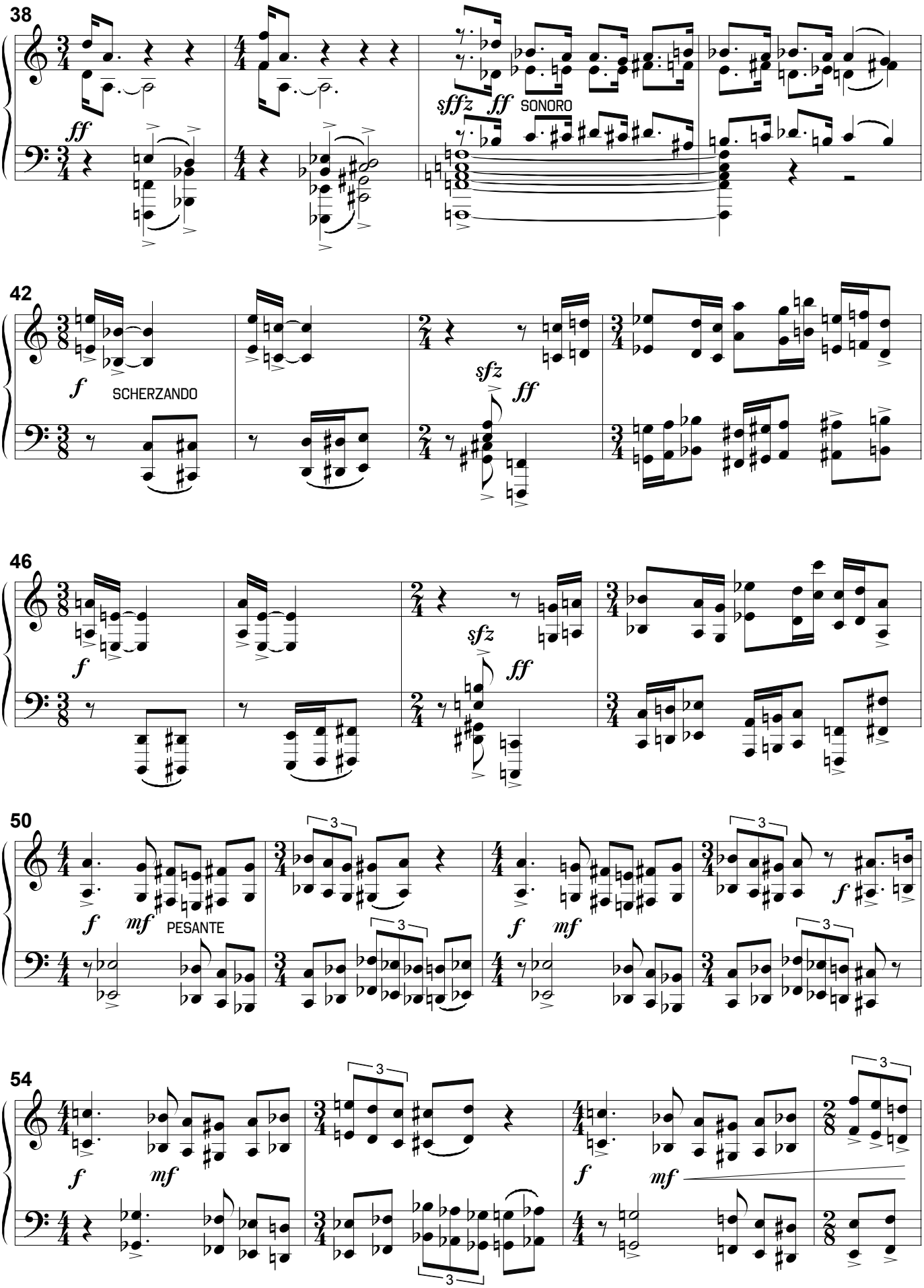
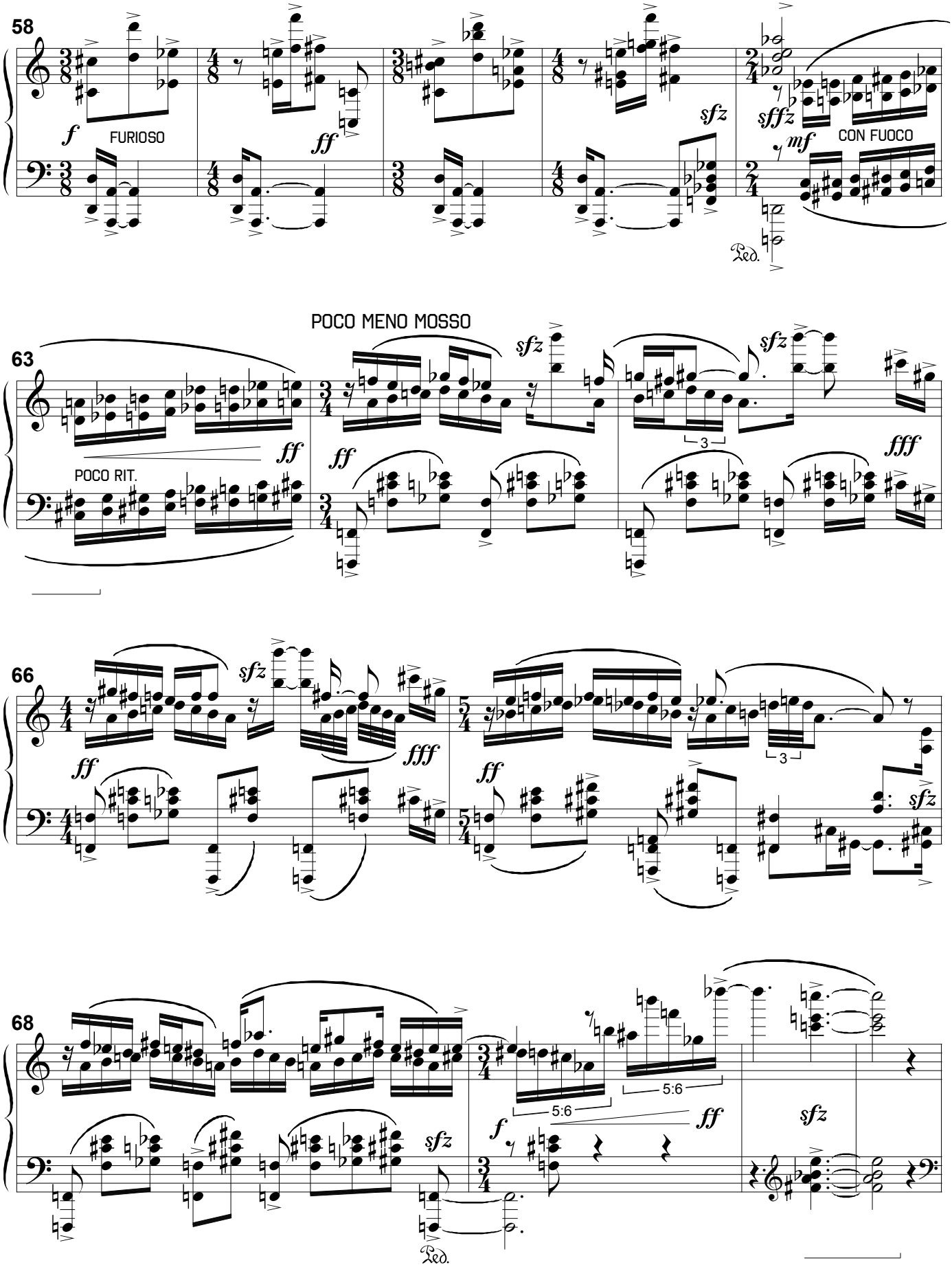
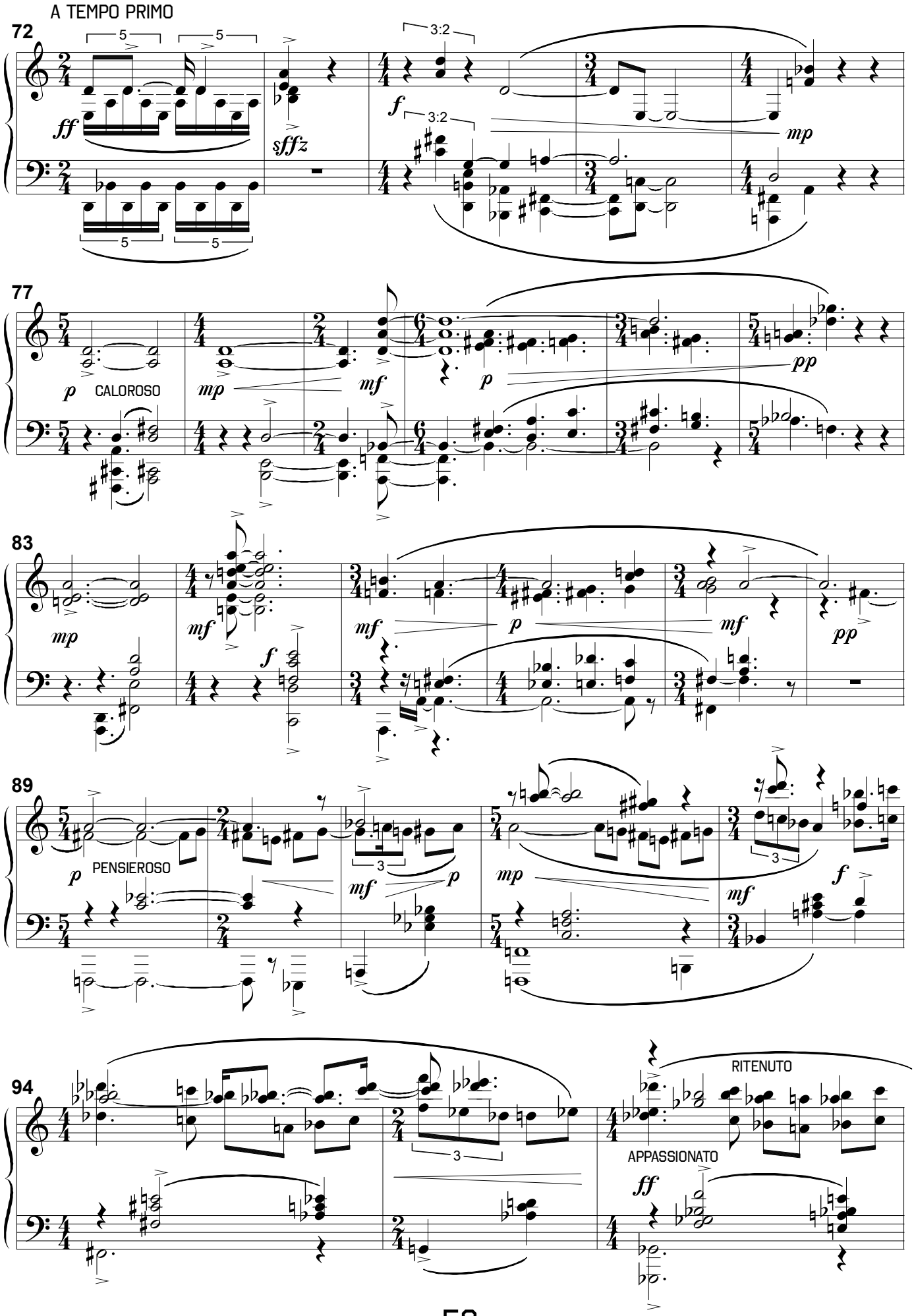
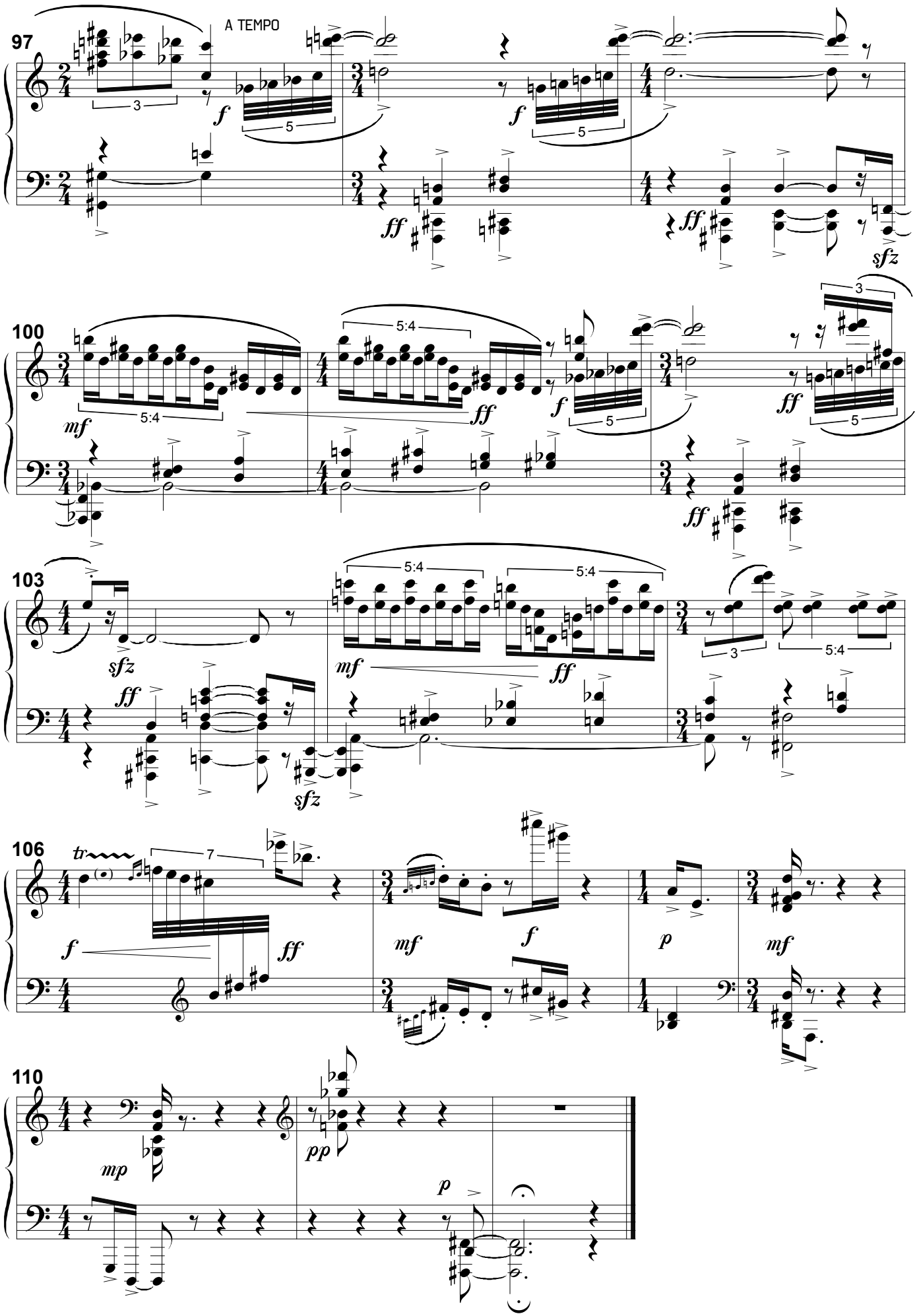

18
APPASSIONATO
22
26
3
30
34
SONORO


38
sffz ff SONORO
42
f SCHERZANDO
sfz ff
46
f
sfz ff
50
f mf PESANTE
f mf
f
54
f mf
f mf


58
FURIOSO
CON FUOCO
POCO MENO MOSSO
63
POCO RIT.
66
68
5:6
5:6
Ped.
Ped.


A TEMPO PRIMO
72
ff
sffz
f
mp
77
p
CALOROSO
mp
mf
p
pp
83
mp
mf
f
mf
p
mf
pp
89
p
PENSIEROSO
mf
p
mp
mf
f
94
RITENUTO
APPASSIONATO
ff


97
A TEMPO
100
103
106
110

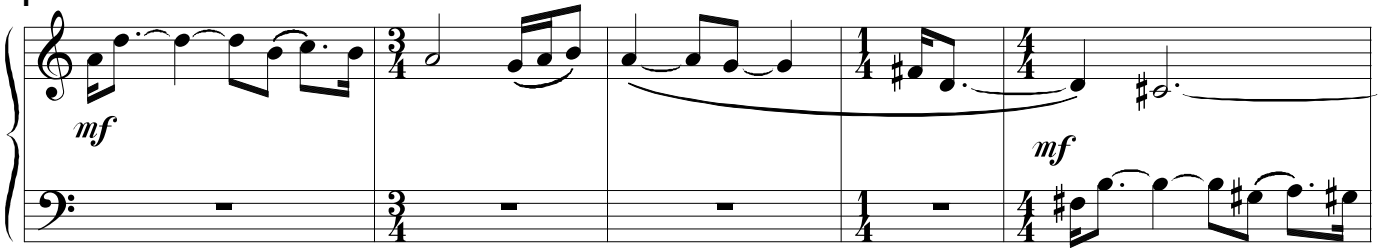
FUGA

A CINQUE VOCI

♩ = 120

ALLEGRO EROICO

1



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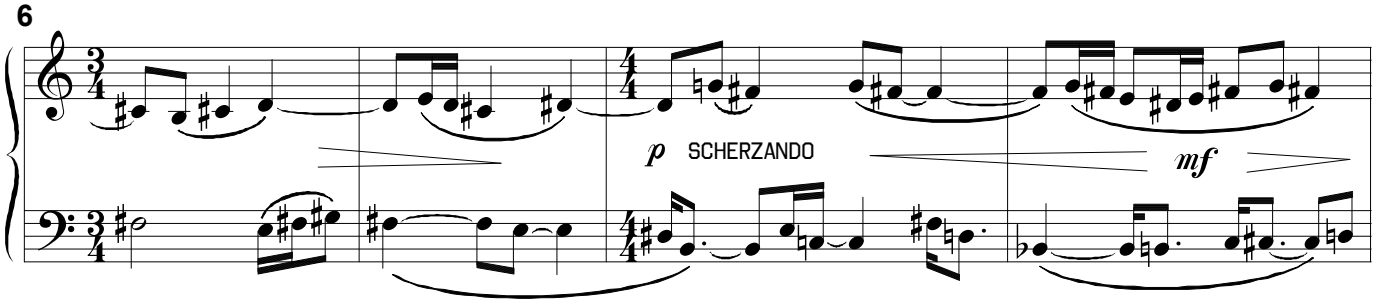

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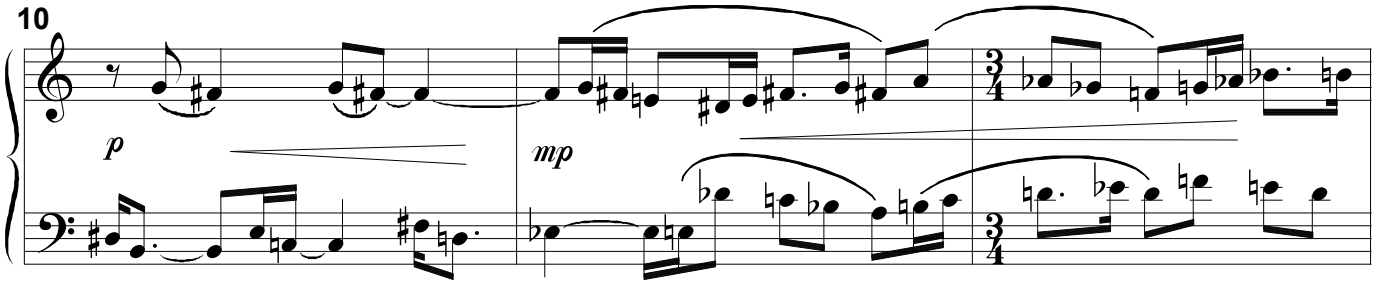

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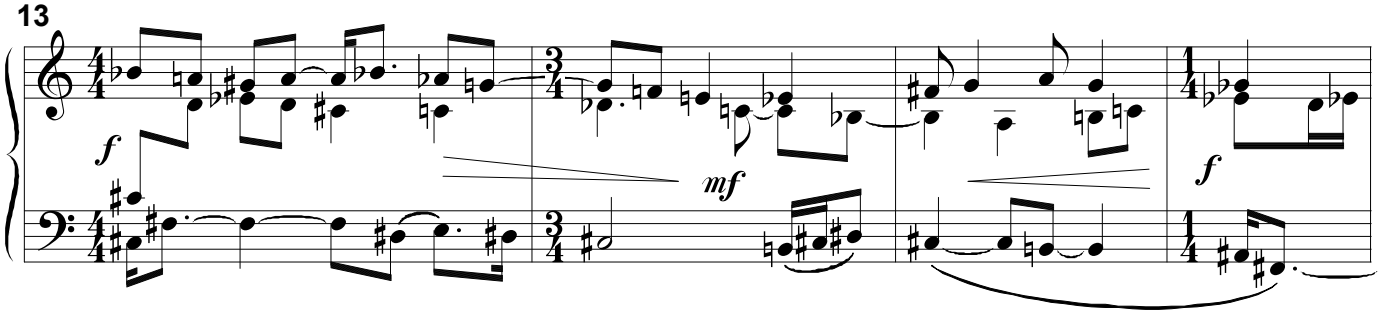

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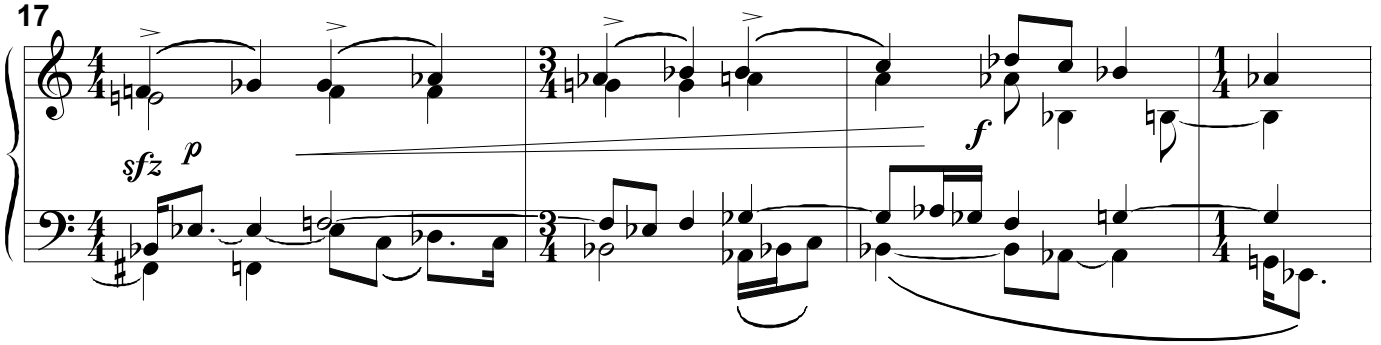
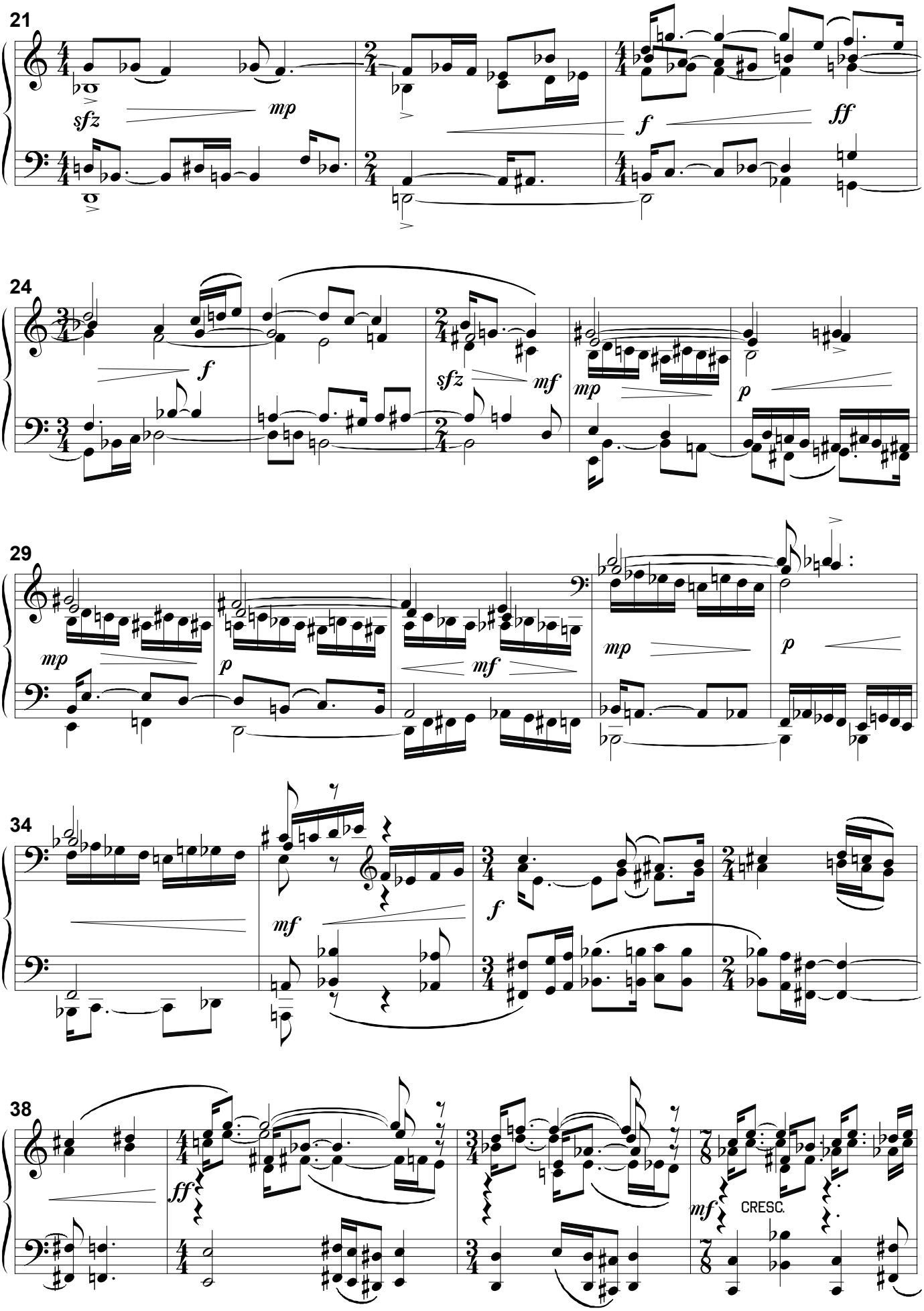
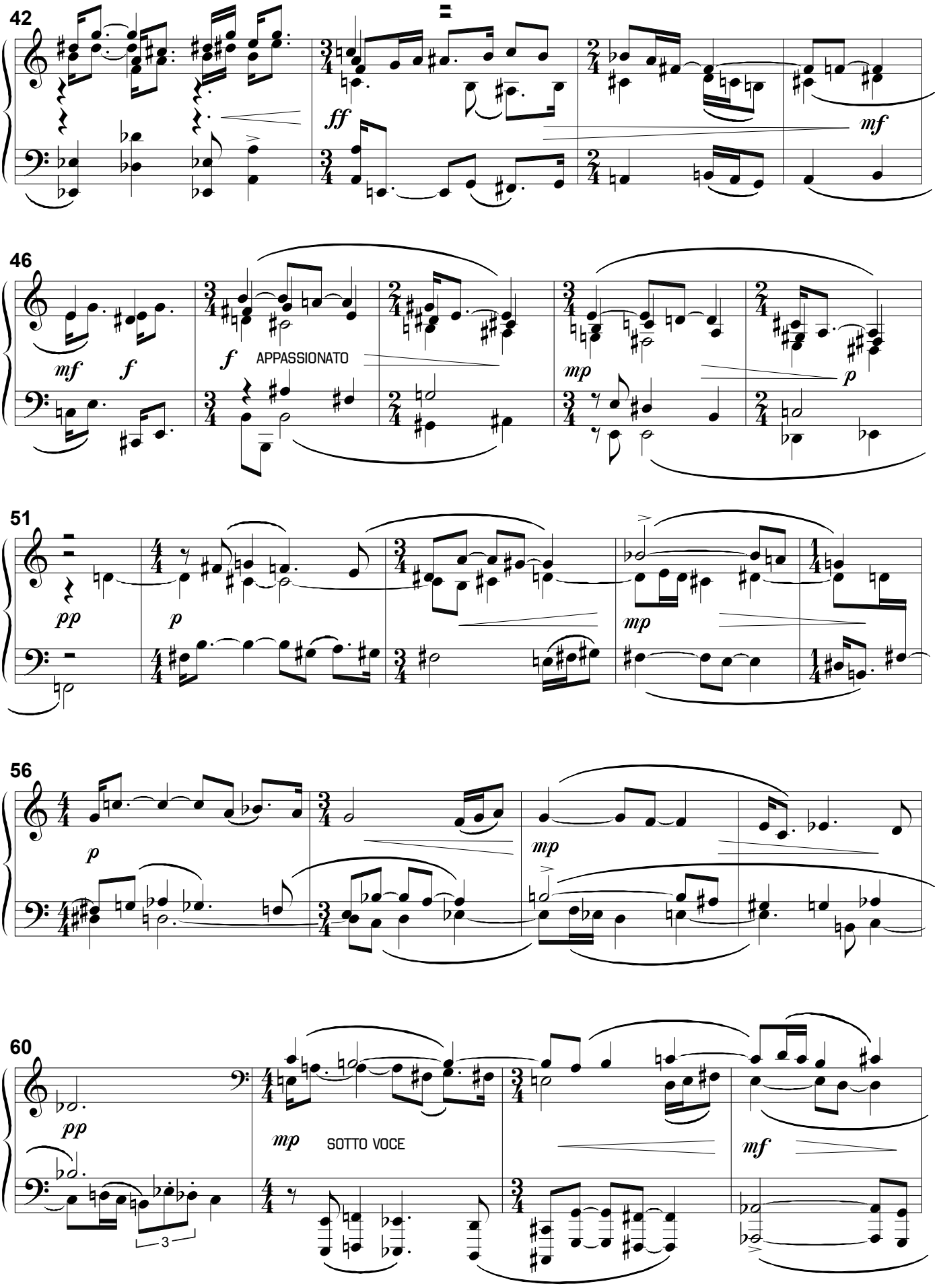
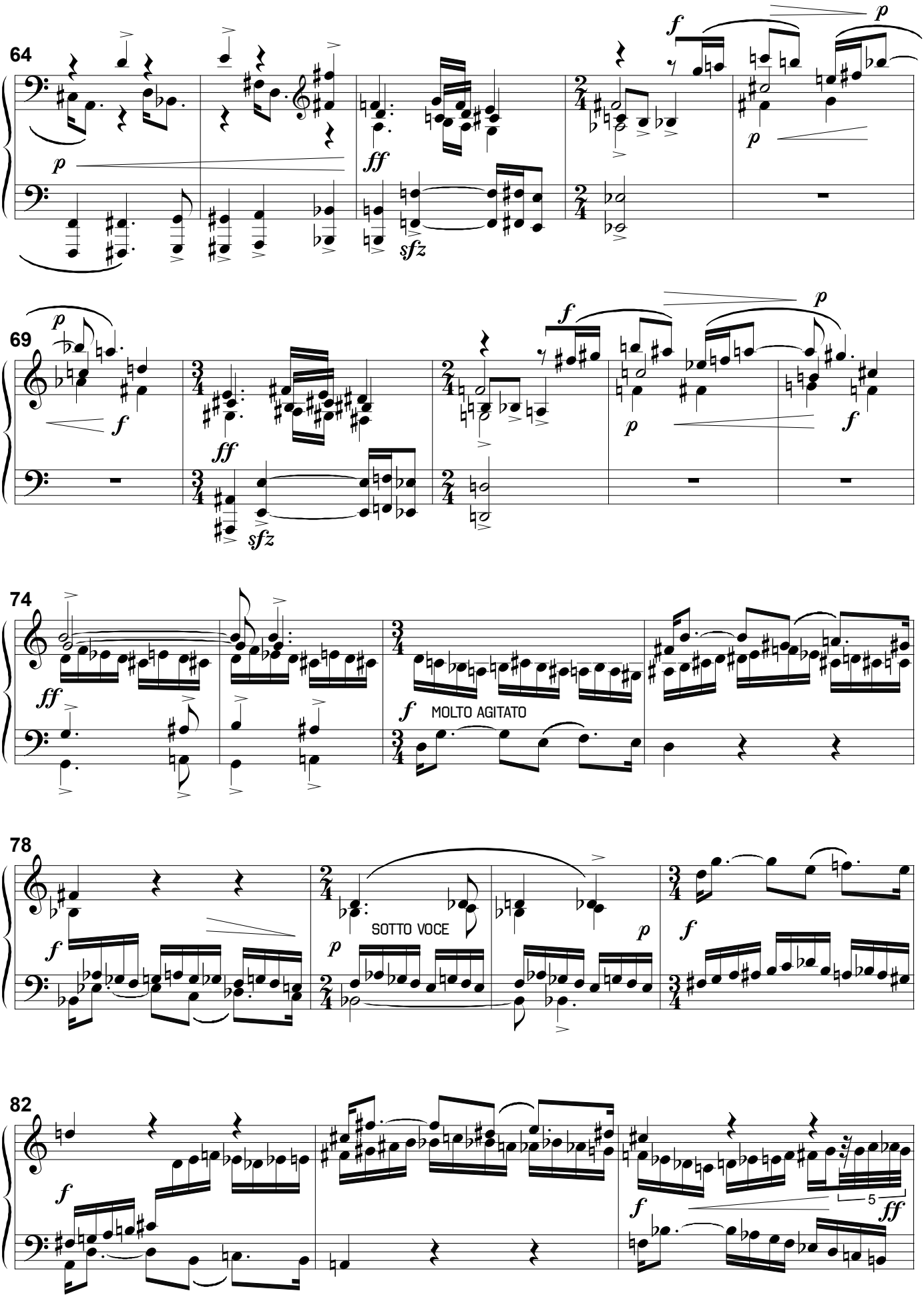
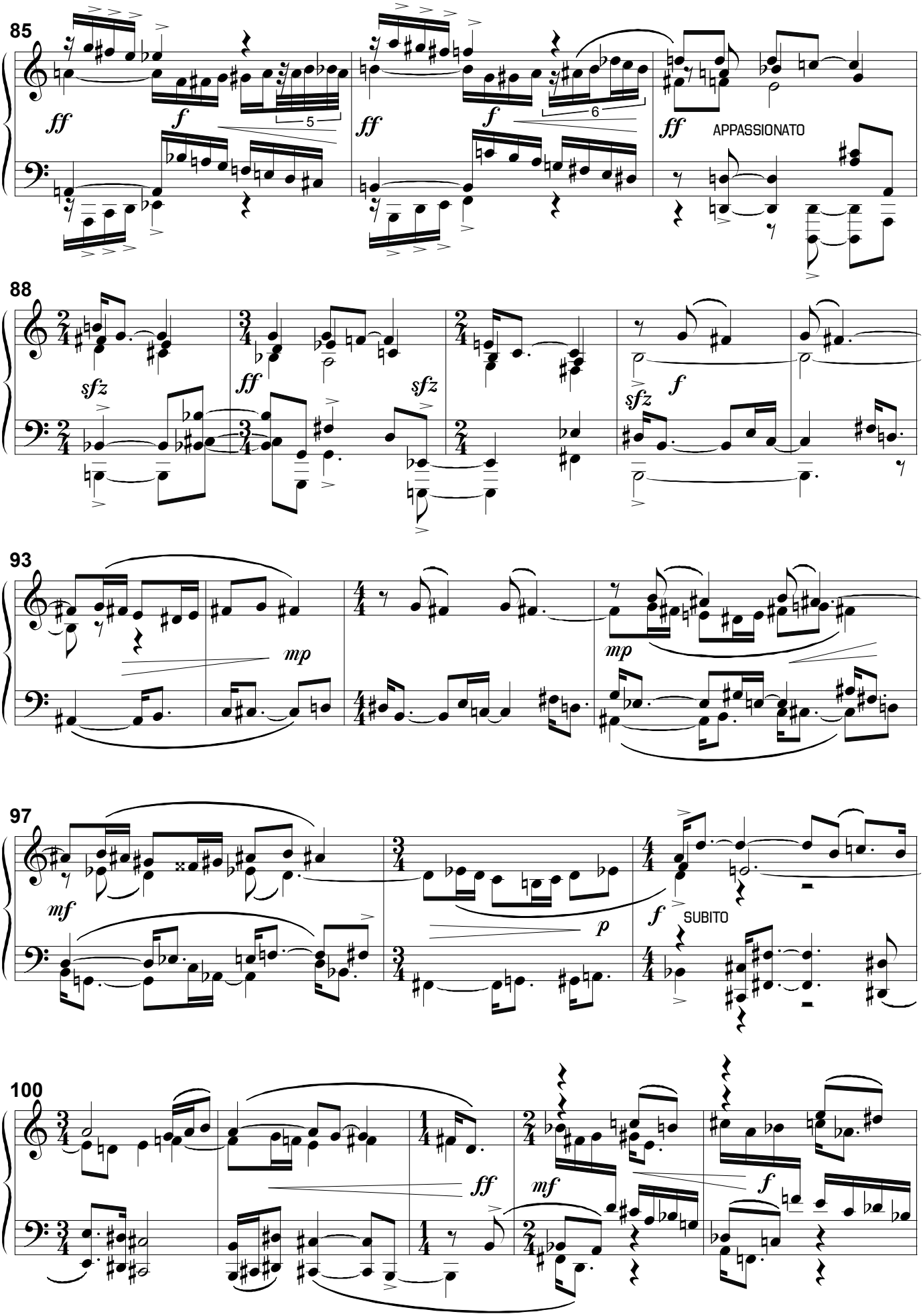
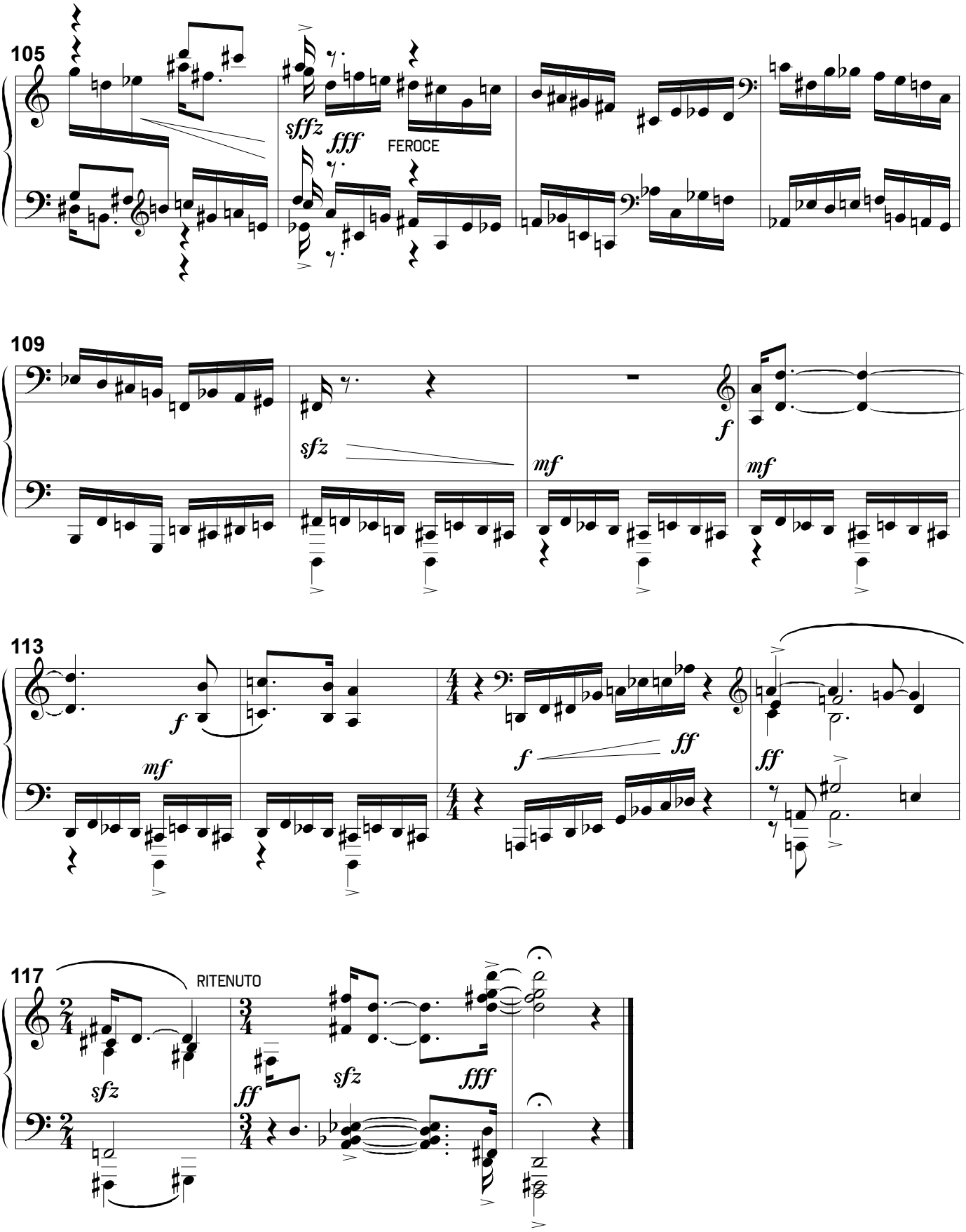



21
sfz
mp
f
ff
24
f
sfz
mf
mp
p
29
mp
p
mf
mp
p
34
mf
f
38
ff
mf
CRESC.


42
ff
mf
46
mf
f
f
APPASSIONATO
mp
p
51
pp
p
mp
56
p
mp
60
pp
mp
SOTTO VOCE
mf
3


64
69
74
MOLTO AGITATO
78
SOTTO VOCE
82


85
ff
f
5
ff
f
6
ff
APPASSIONATO
88
sfz
ff
sfz
sfz
f
93
mp
mp
97
mf
p
f
SUBITO
100
ff
mf
f

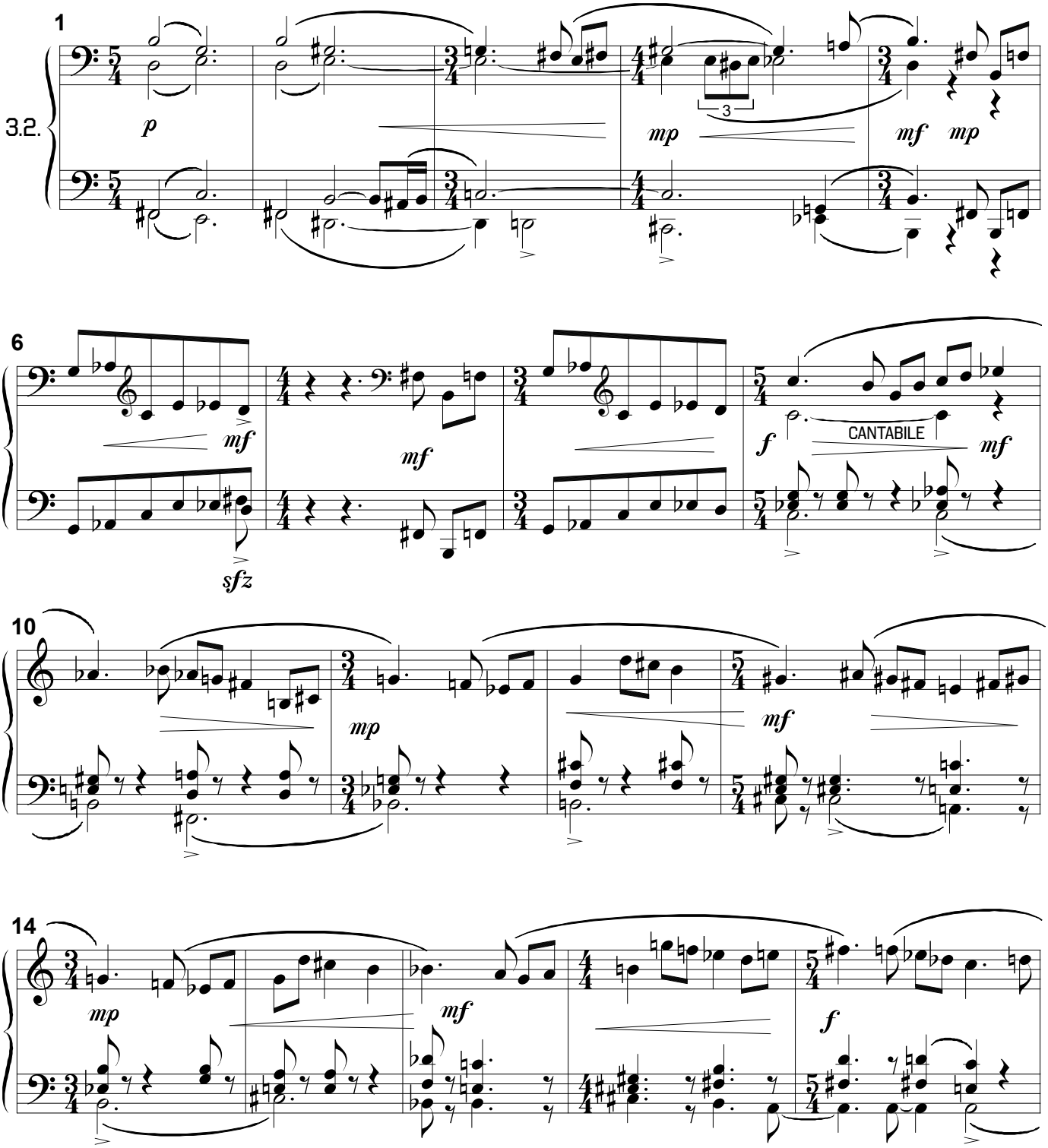

105
sffz
fff
FEROCE
109
sfz
mf
f
mf
113
f
mf
f
ff
ff
117
RITENUTO
sfz
ff
sfz
fff

VARIAZIONI E FUGA

♩ = 160

ALLEGRO MOLTO MODERATO

MARCUS ALESSI BITTENCOURT



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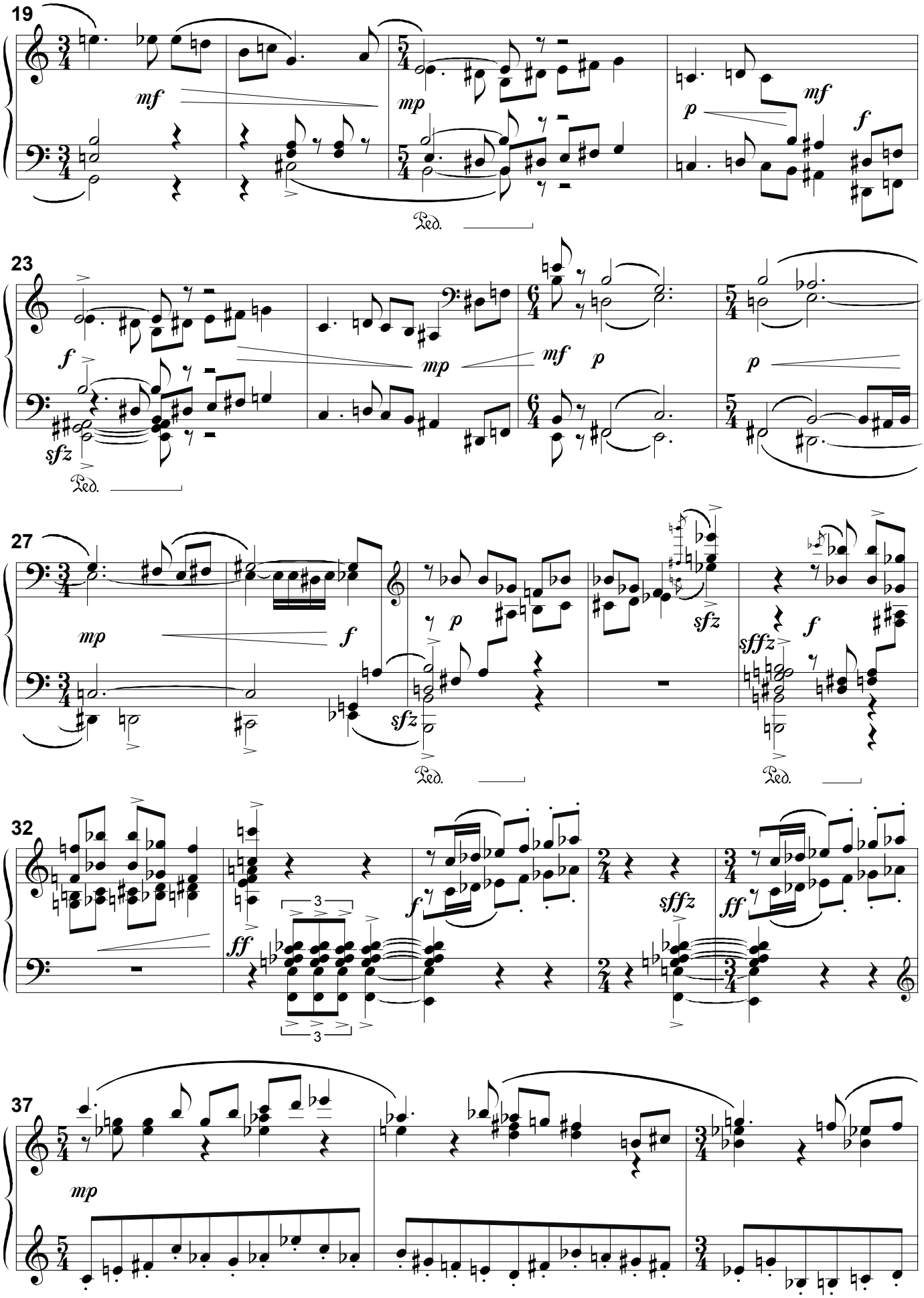
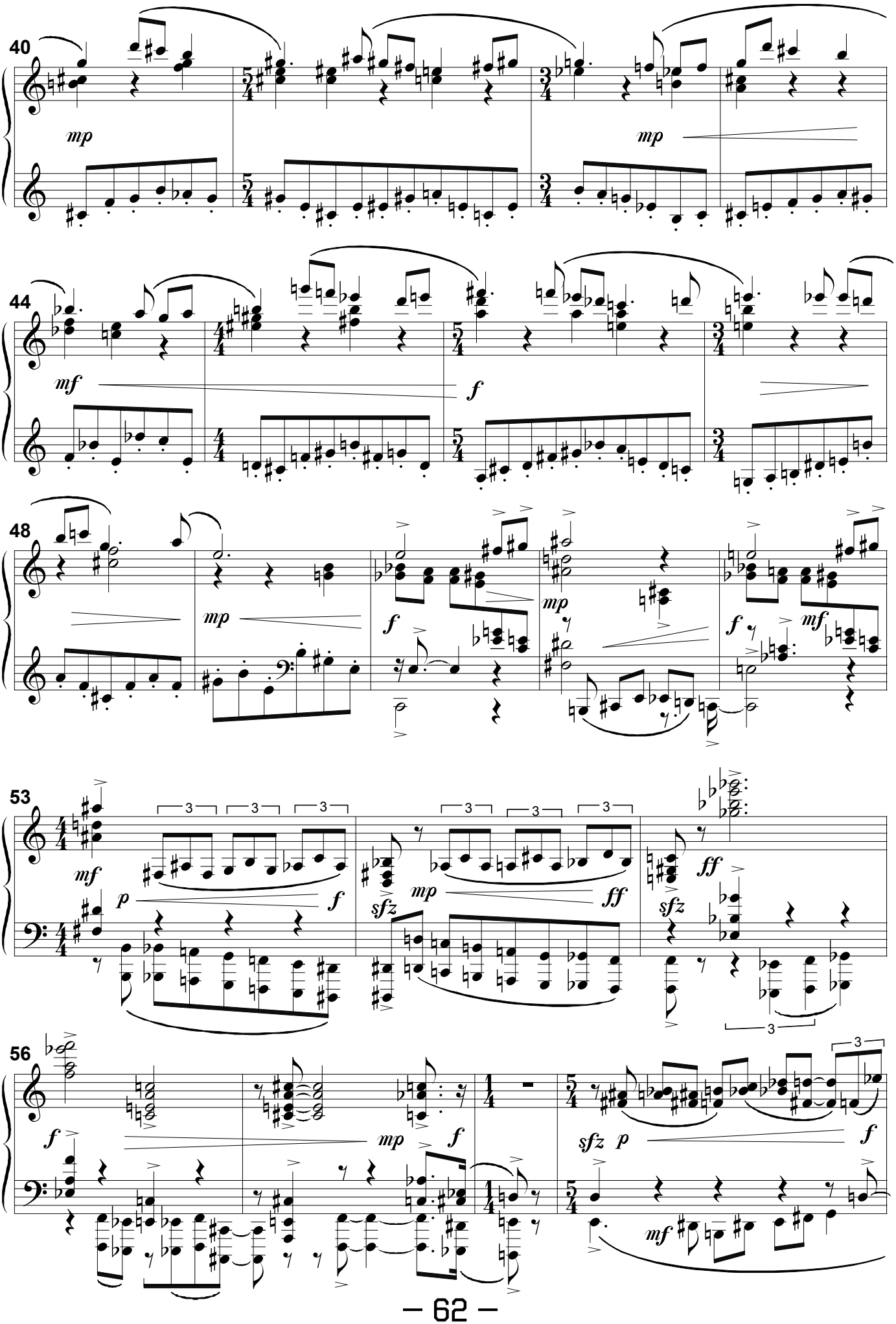
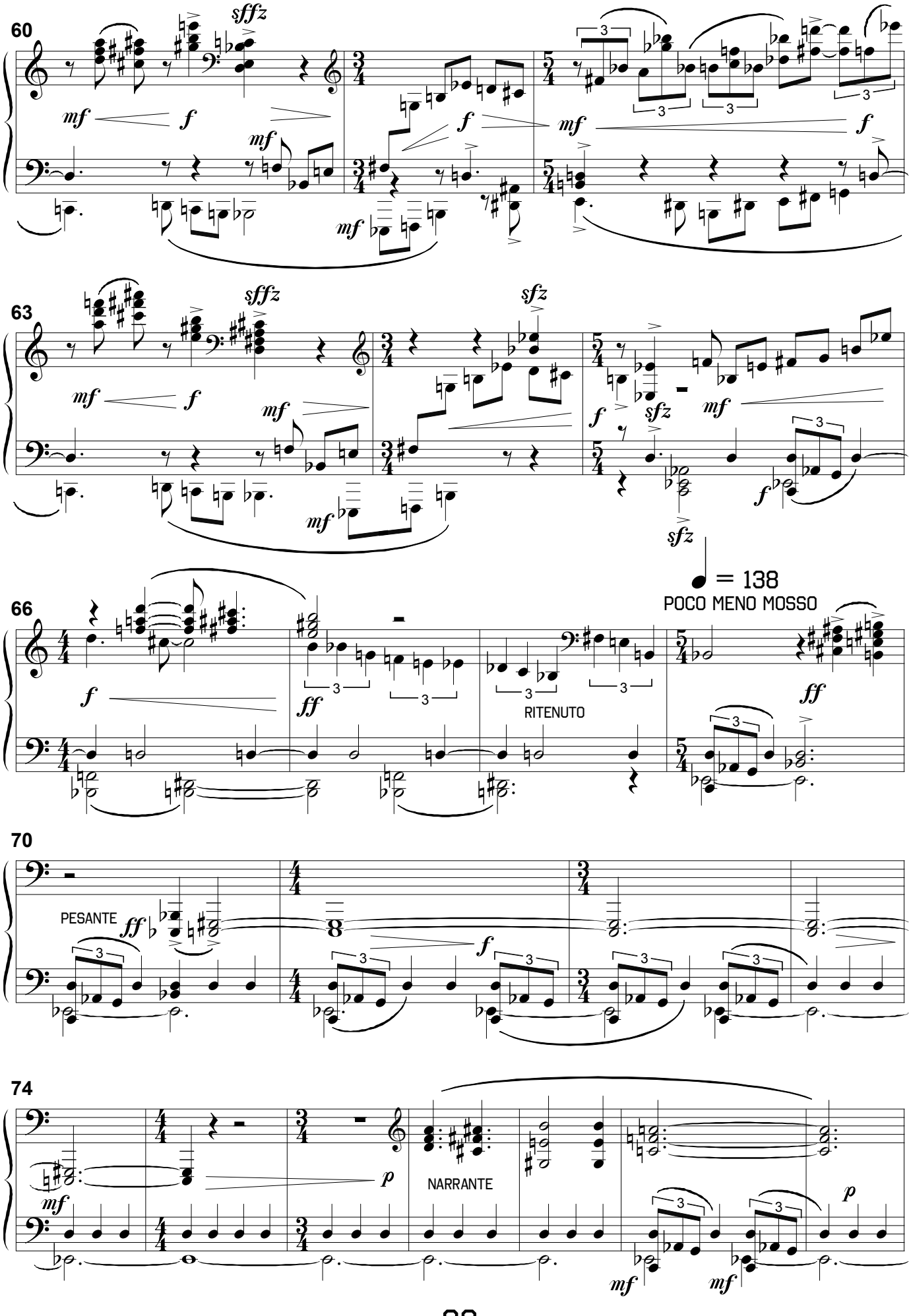
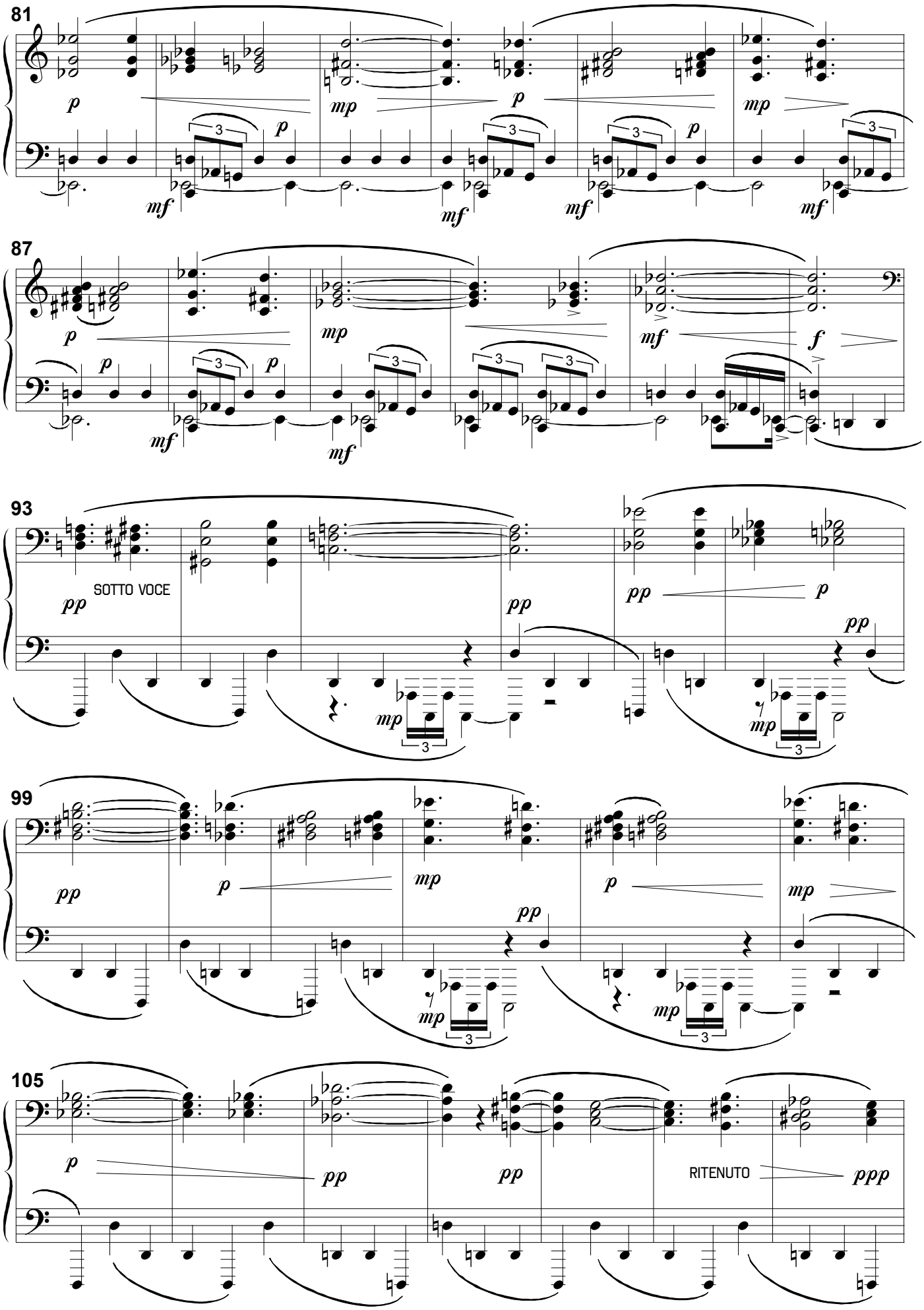
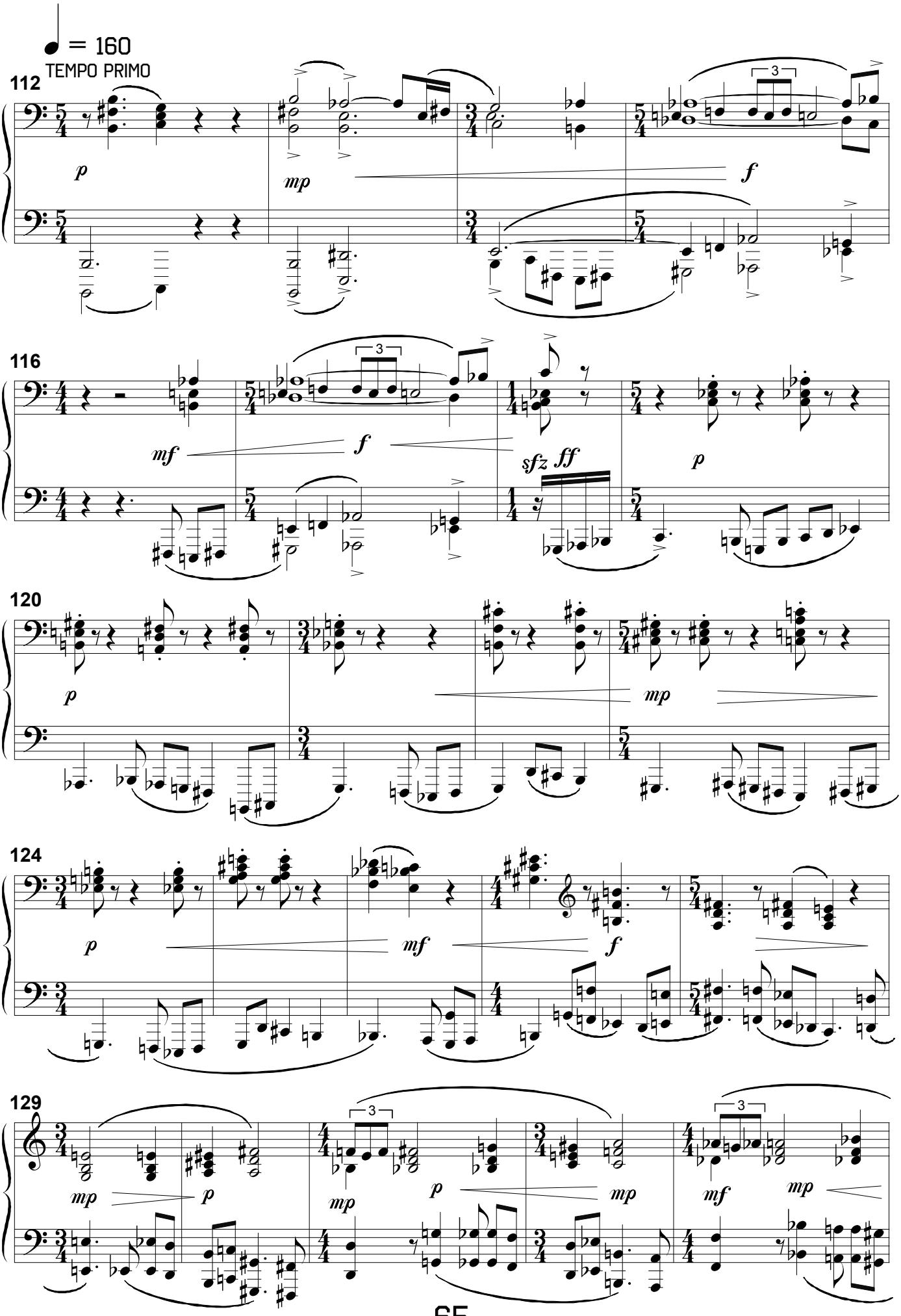
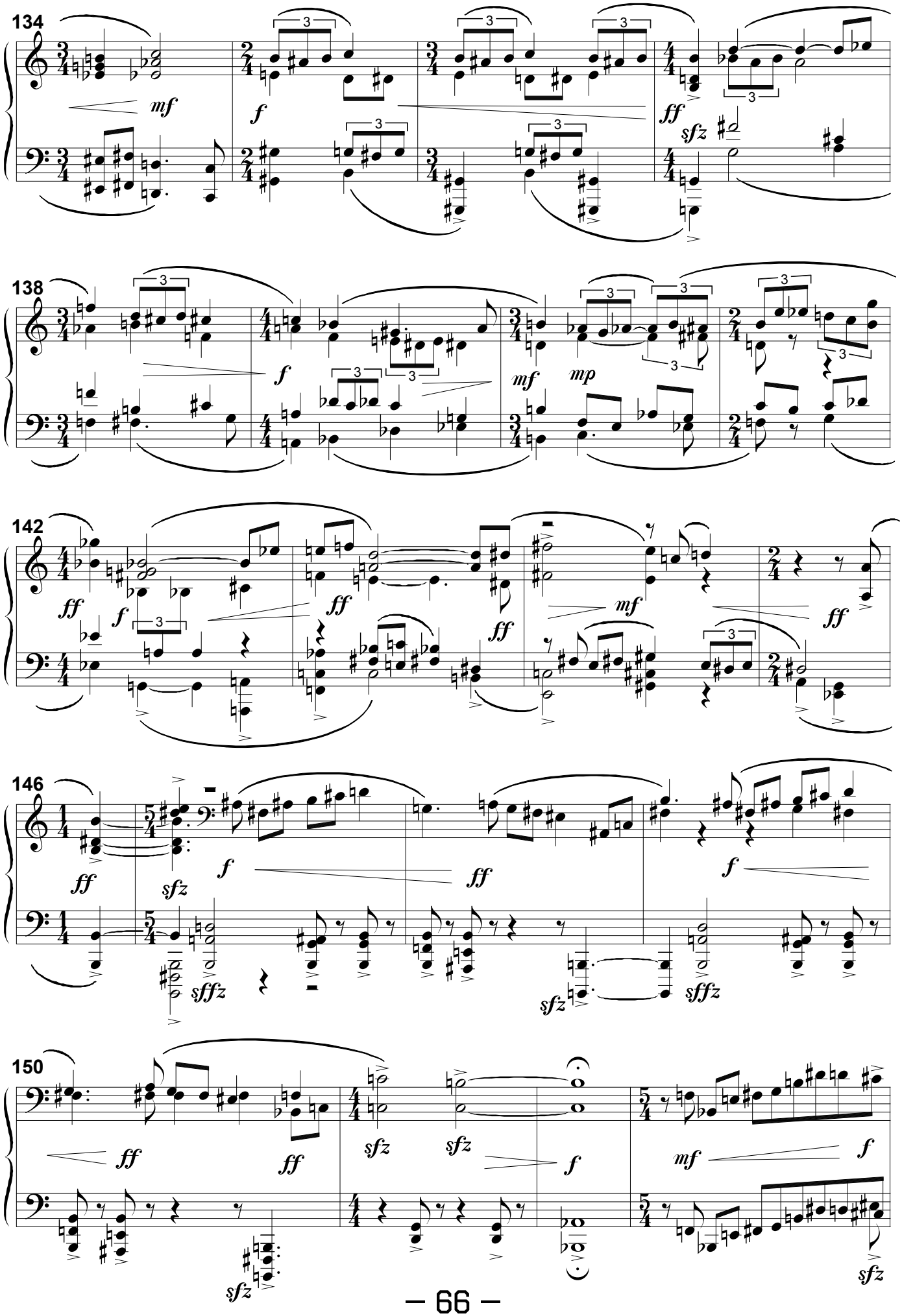

19
mf
mp
p
mf
f
Ped.
23
f
sfz
mp
mf
p
p
Ped.
27
mp
f
p
sfz
sfz
sffz
f
Ped.
Ped.
32
ff
3
3
f
sffz
ff
37
mp

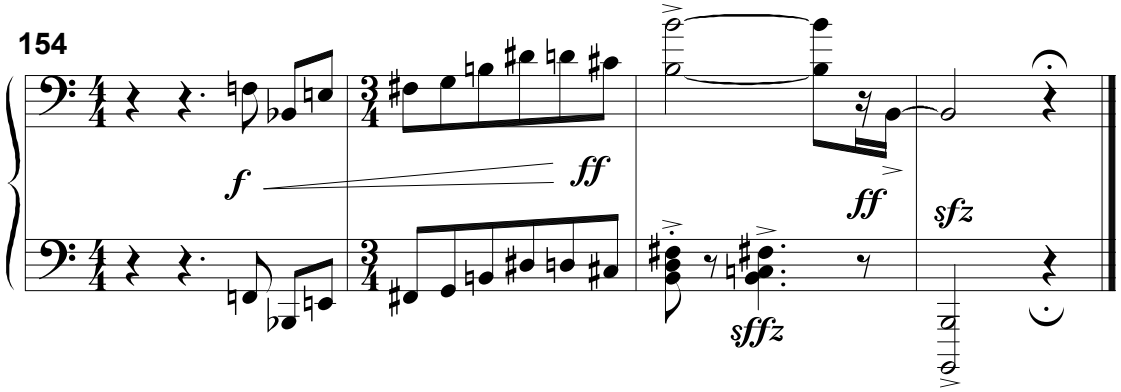

40
mp
mp
44
mf
f
48
mp
f
mp
f
mf
53
mf
p
f
mp
sfz
ff
ff
sfz
3
56
f
mp
f
sfz
p
f
mf


60
sfffz
mf
f
mf
mf
f
mf
f
63
sfffz
sfz
mf
f
mf
mf
f
sfz
mf
sfz
f
66
♩ = 138
POCO MENO MOSSO
f
ff
RITENUTO
ff
70
PESANTE
ff
f
74
mf
p
NARRANTE
p
mf
mf


81
87
93
SOTTO VOCE
99
105
RITENUTO

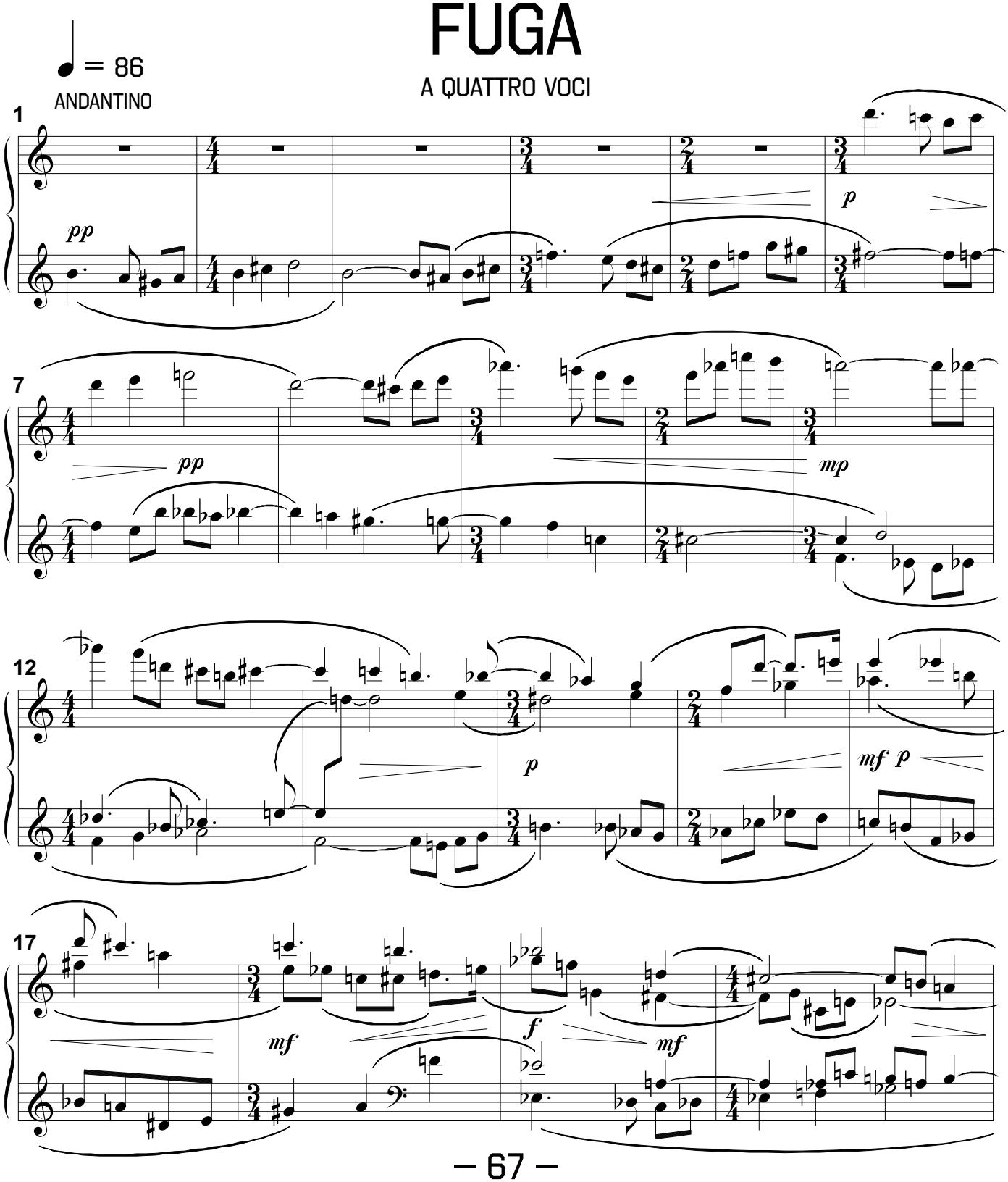

♩ = 160
TEMPO PRIMO
112
p
mp
f
3
116
mf
f
sfz ff
p
120
p
mp
124
p
mf
f
129
mp
p
mp
p
mp
mf
mp
3
3

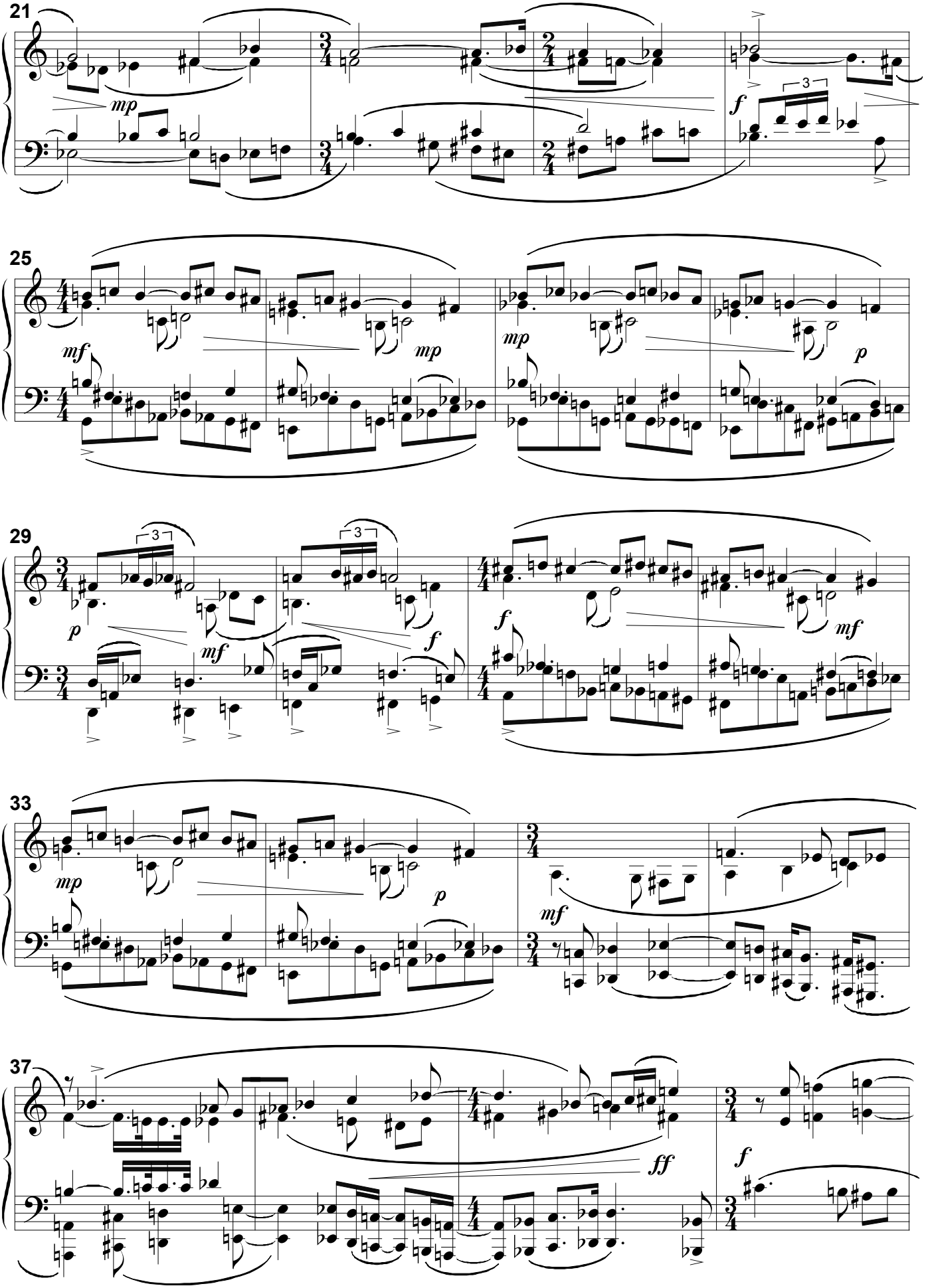

134
mf
f
ff
sfz
138
f
mf
mp
142
ff
f
ff
ff
mf
ff
146
ff
sfz
f
ff
f
sffz
sfz
sffz
150
ff
ff
sfz
sfz
f
mf
f
sfz
sfz

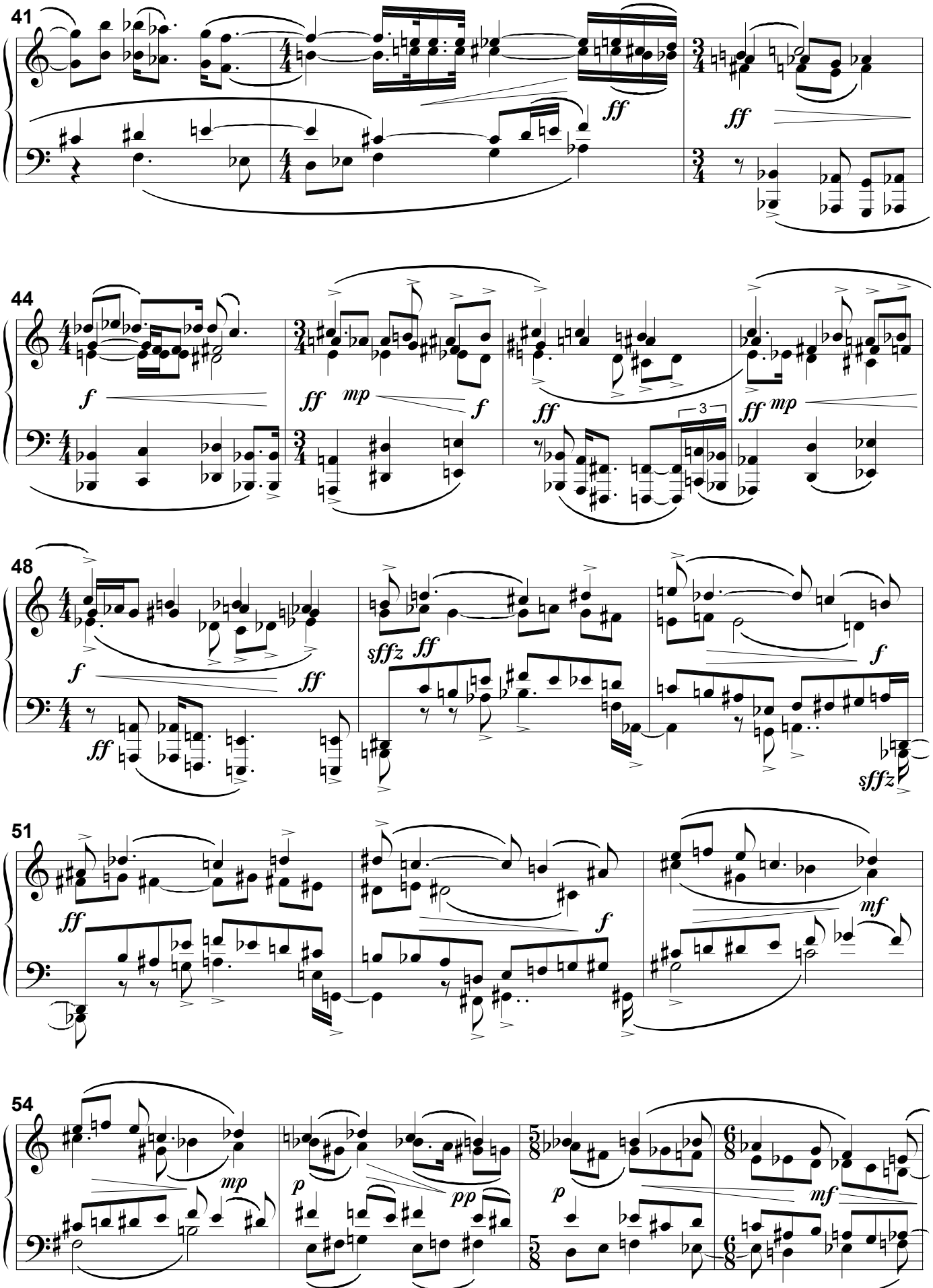


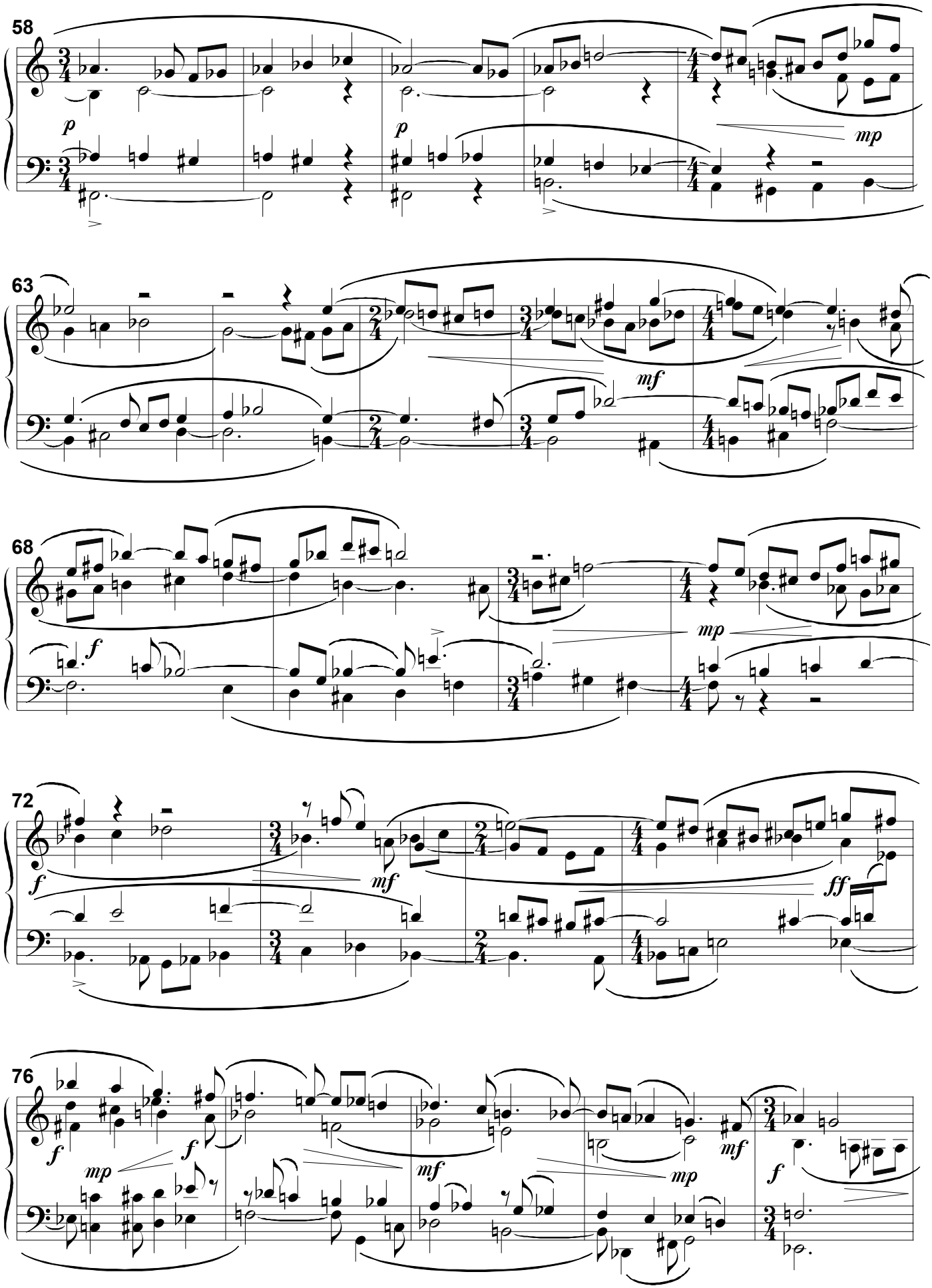
FUGA

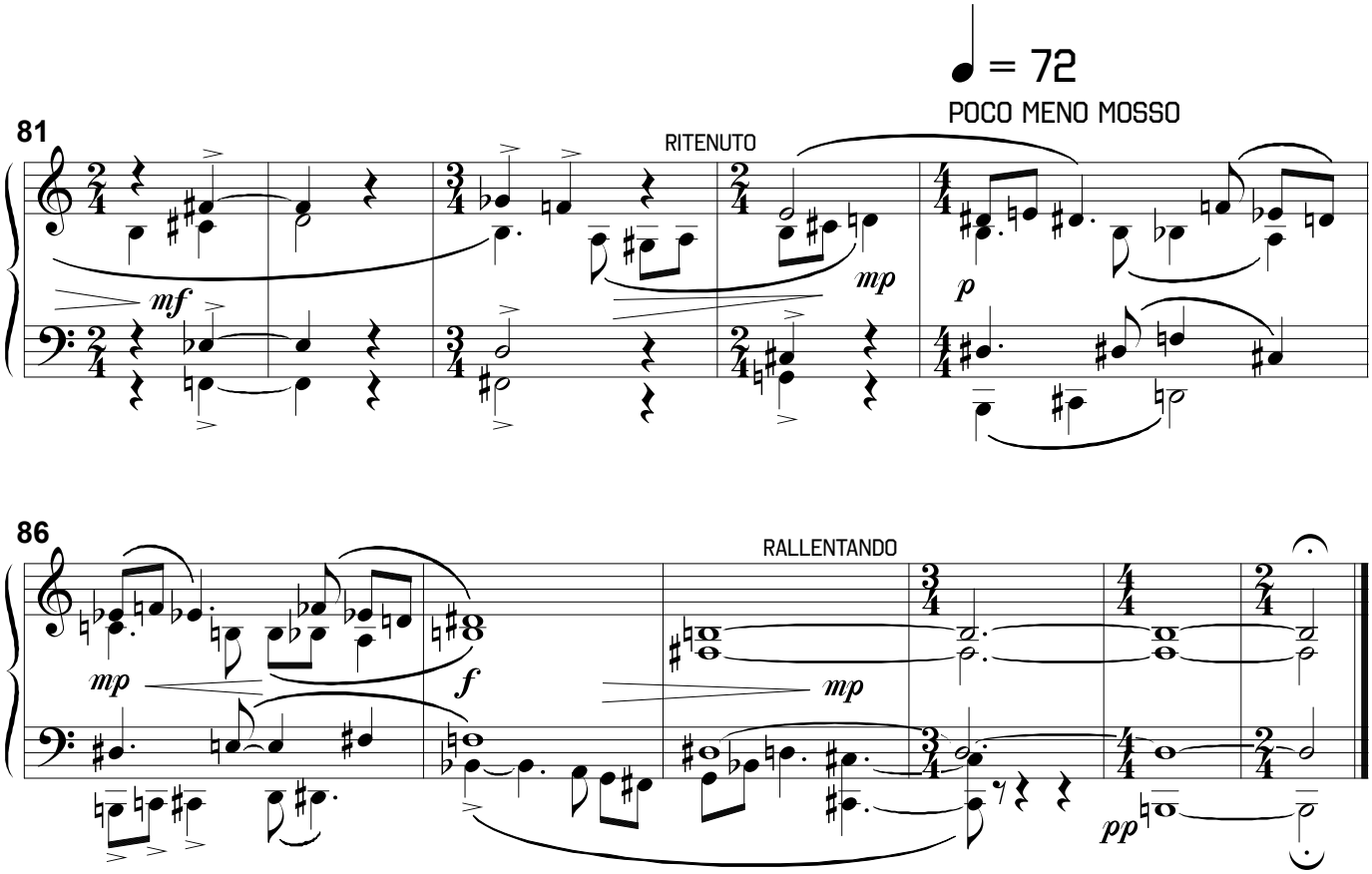
A QUATTRO VOCI



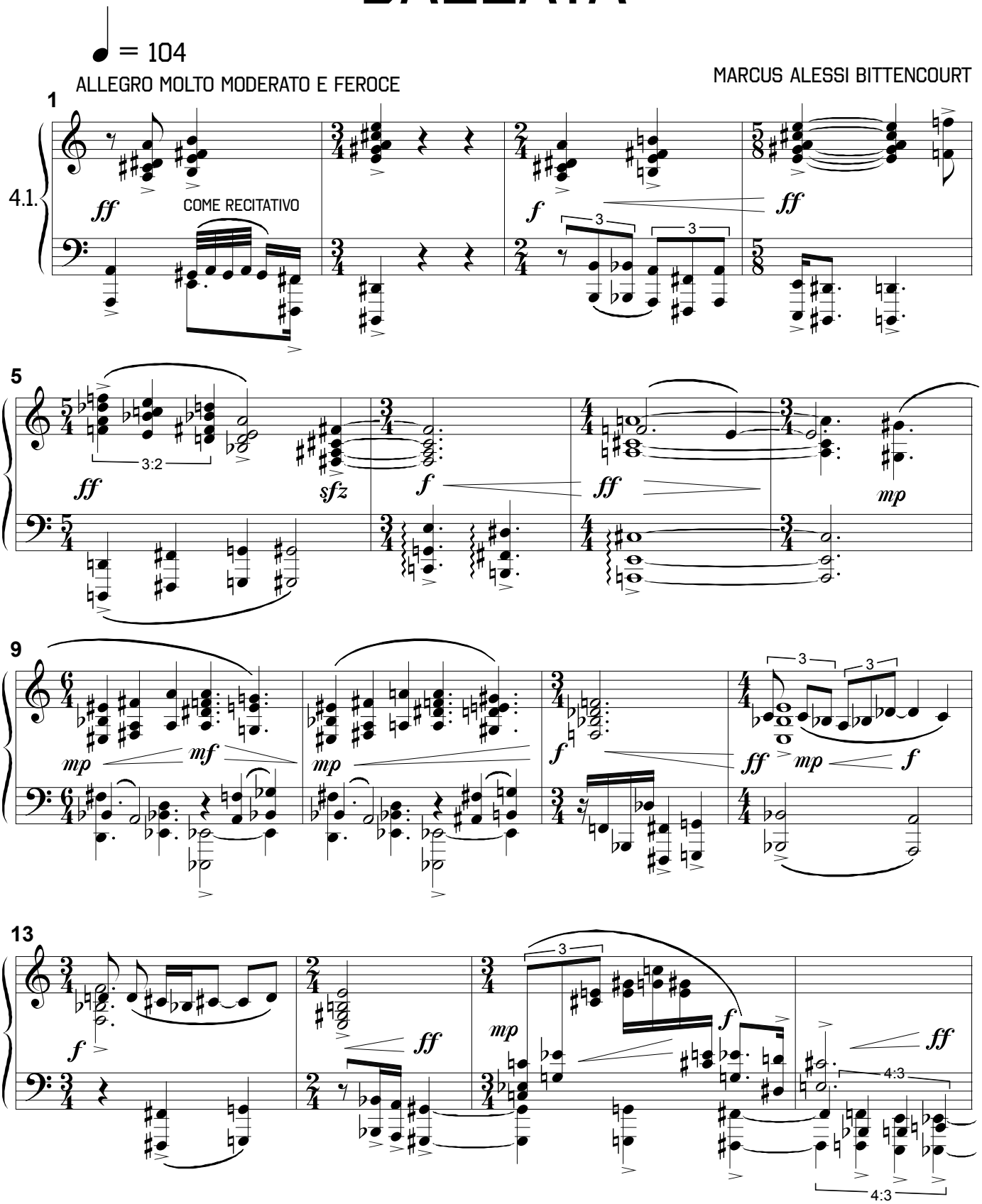

21
mp
f
25
mf
mp
mp
p
29
p
mf
f
f
mf
33
mp
p
mf
37
ff
f


41
ff
ff
44
f
ff mp
f
ff
3
ff mp
48
f
ff
ff
sffz ff
f
sffz
51
ff
f
mf
54
mp
p
pp
p
mf


58
p
p
mp
63
mf
68
f
mp
72
f
mf
ff
76
f
f
mp
mf
mp
mf
f


♩ = 72
POCO MENO MOSSO
81
RITENUTO
mf
mp
p
86
RALLENTANDO
mp
f
mp
pp

BALLATA



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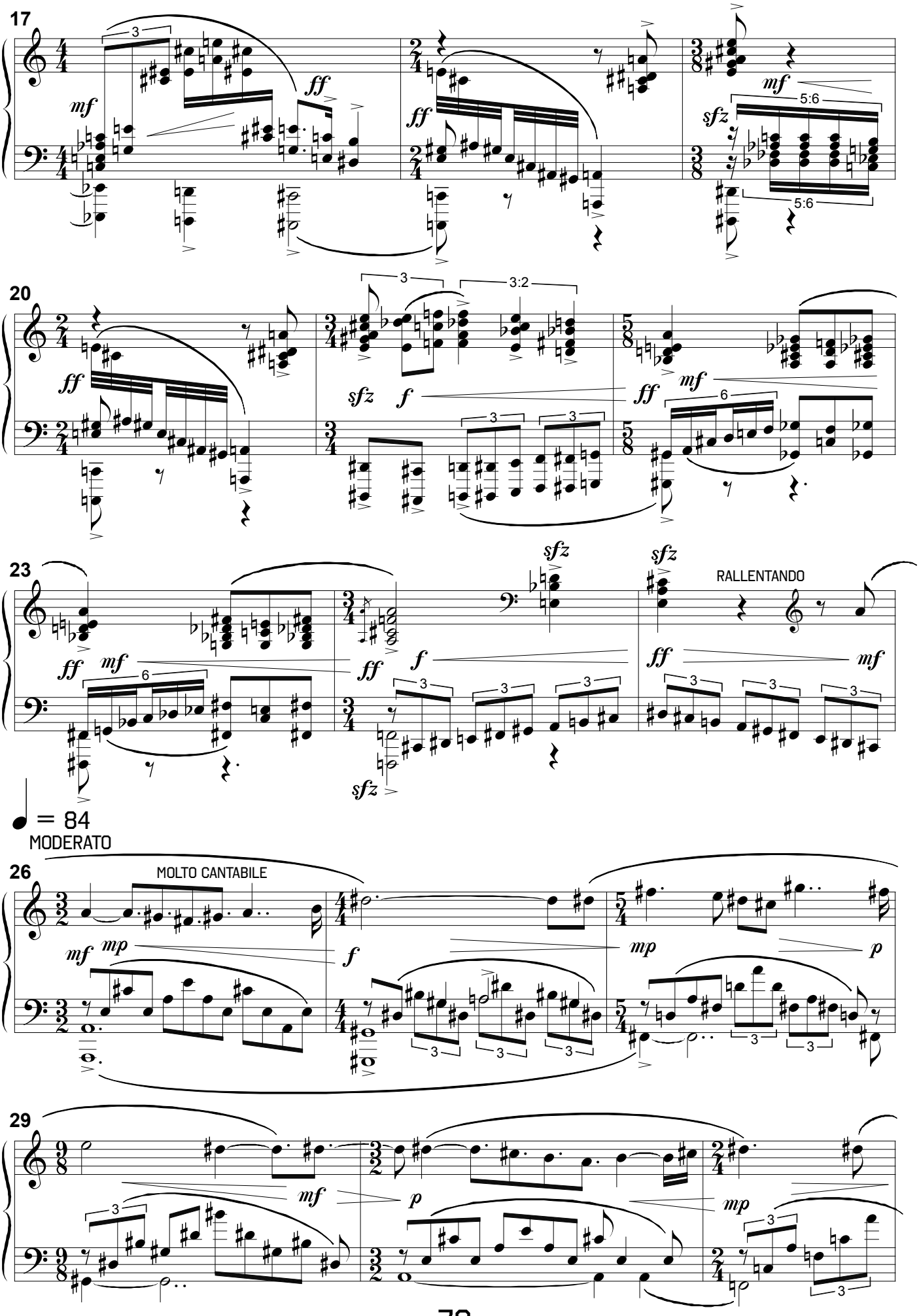
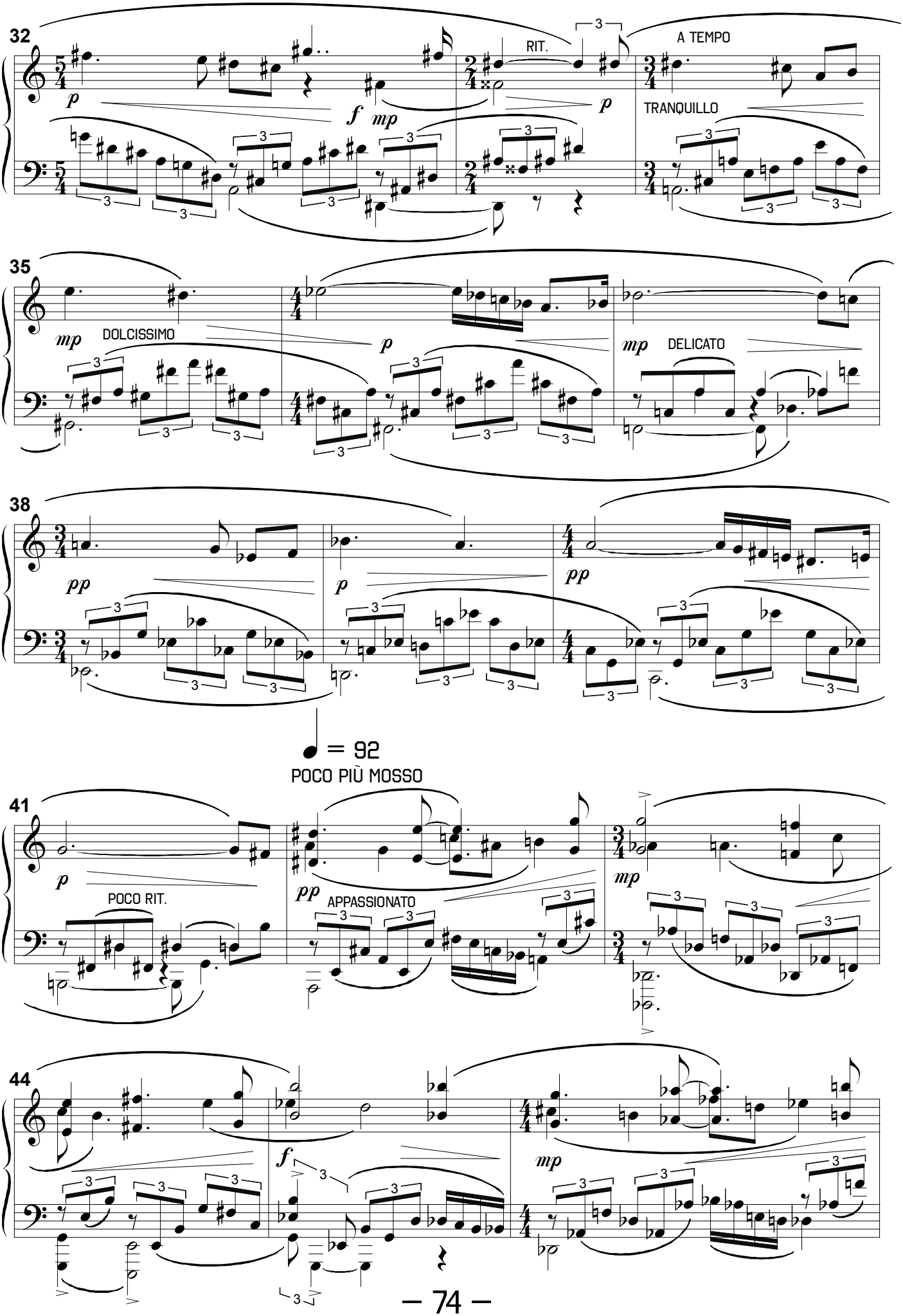
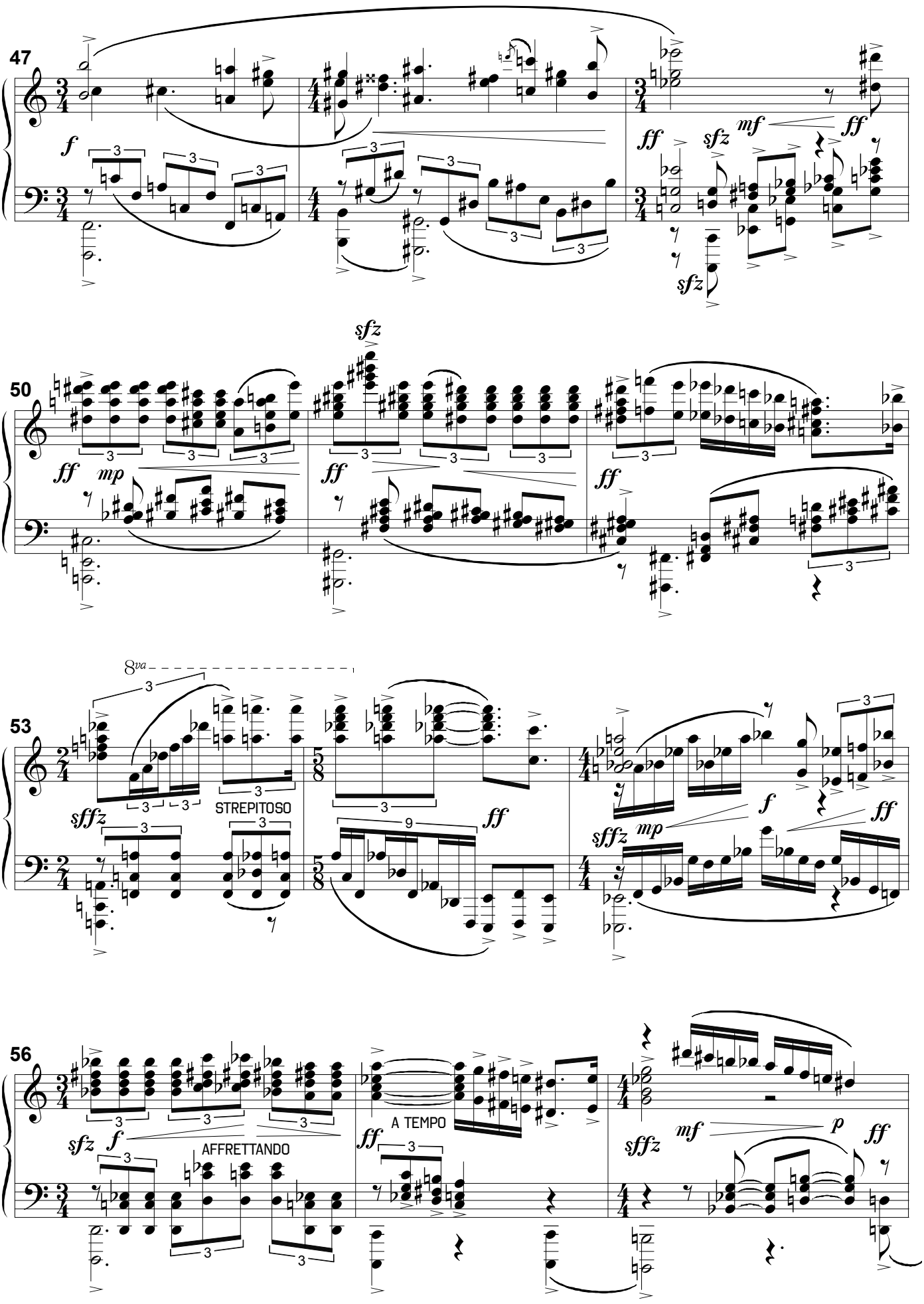
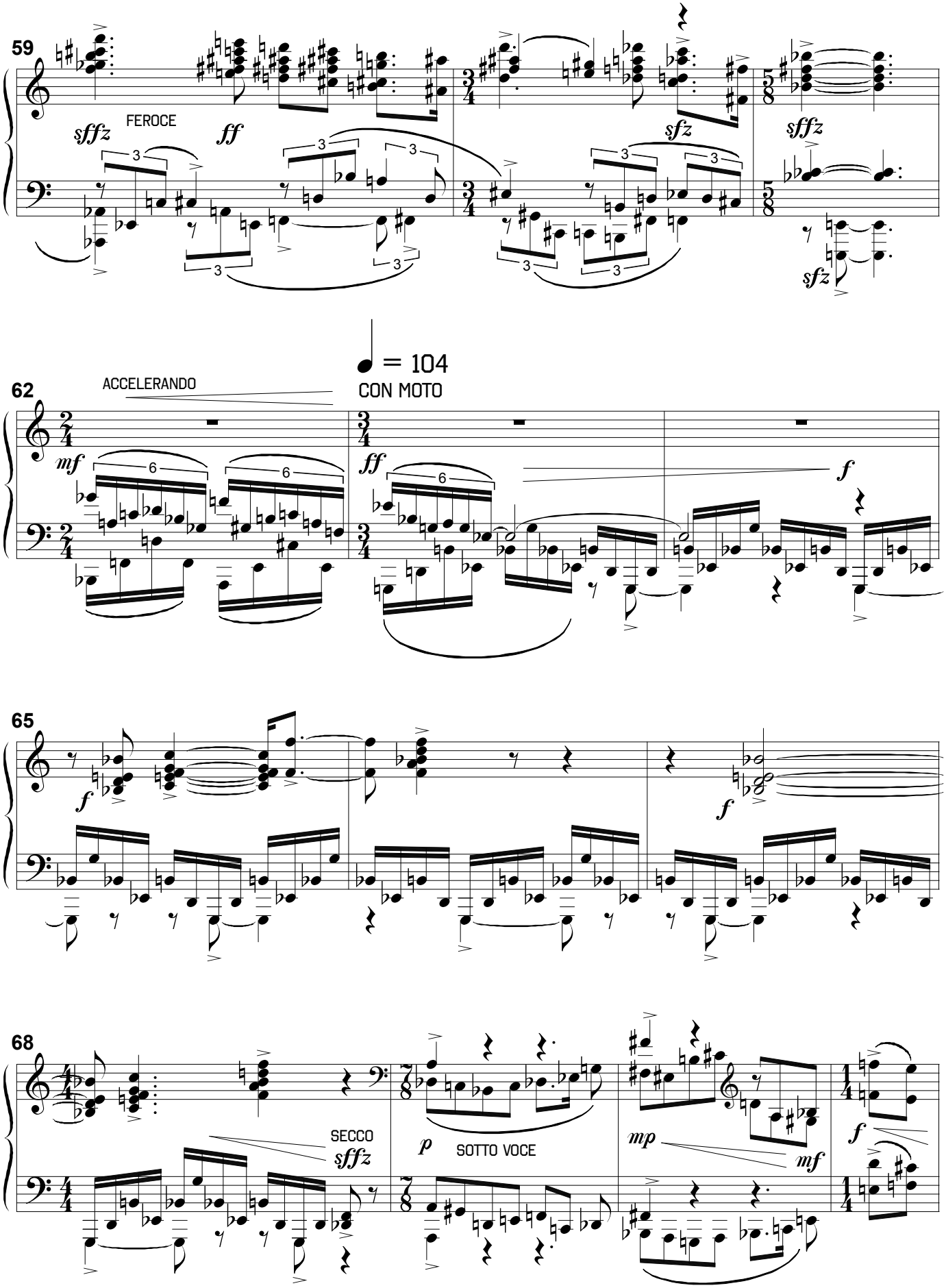
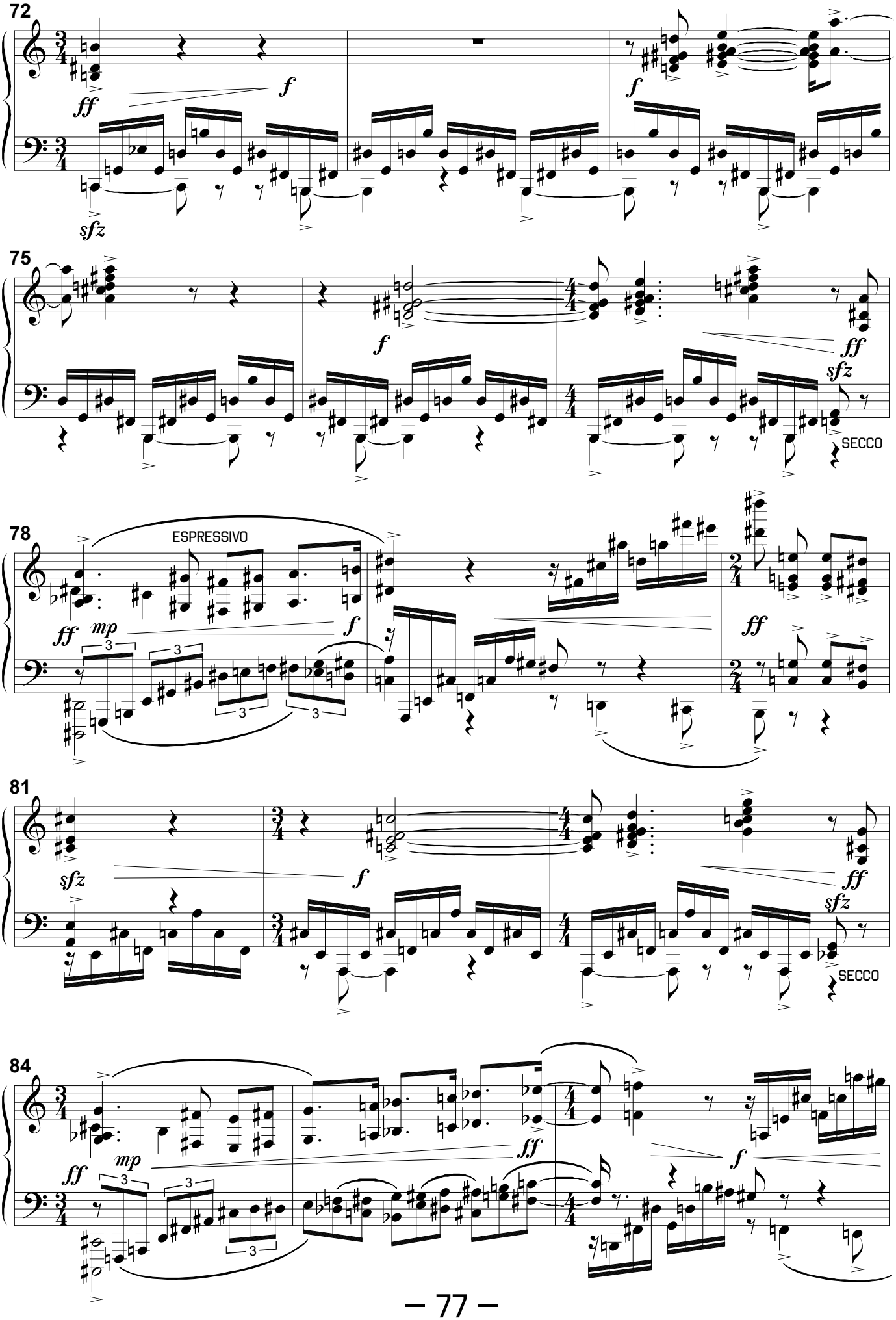
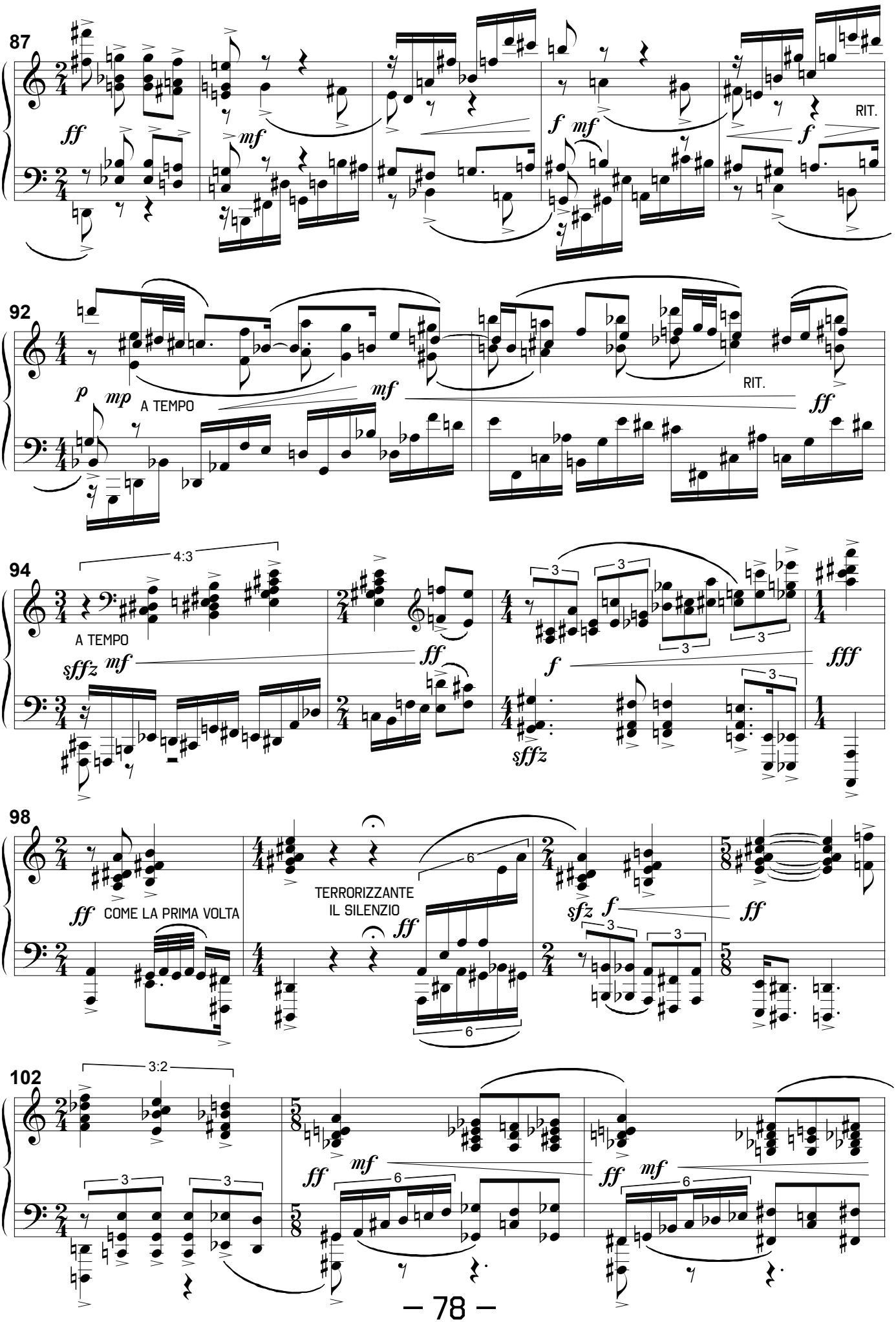

17
20
23
RALLENTANDO
♩ = 84
MODERATO
26
MOLTO CANTABILE
29

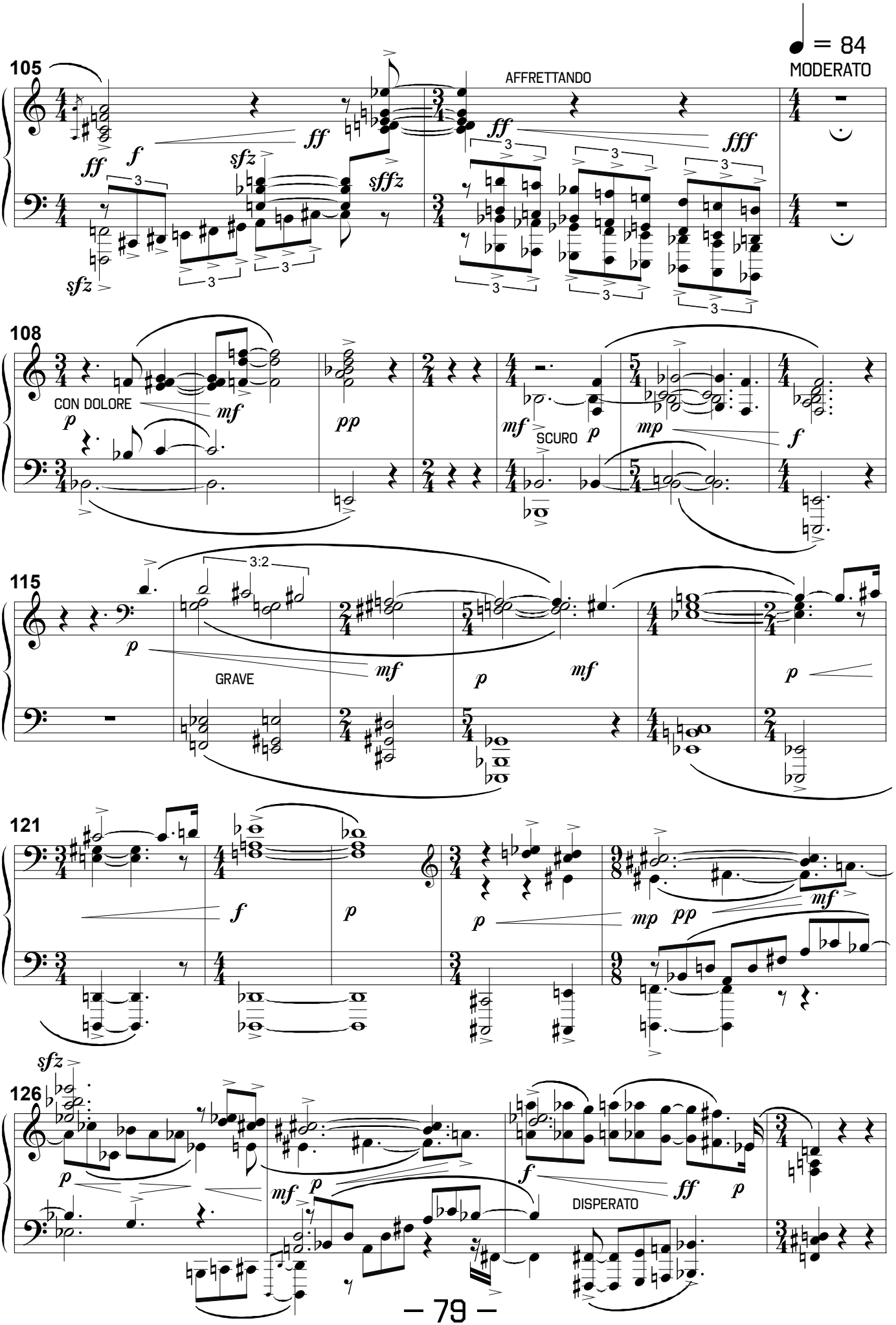

32
RIT.
A TEMPO
TRANQUILLO
35
DOLCISSIMO
DELICATO
38
41
POCO RIT.
APPASSIONATO
♩ = 92
POCO PIÙ MOSSO
44

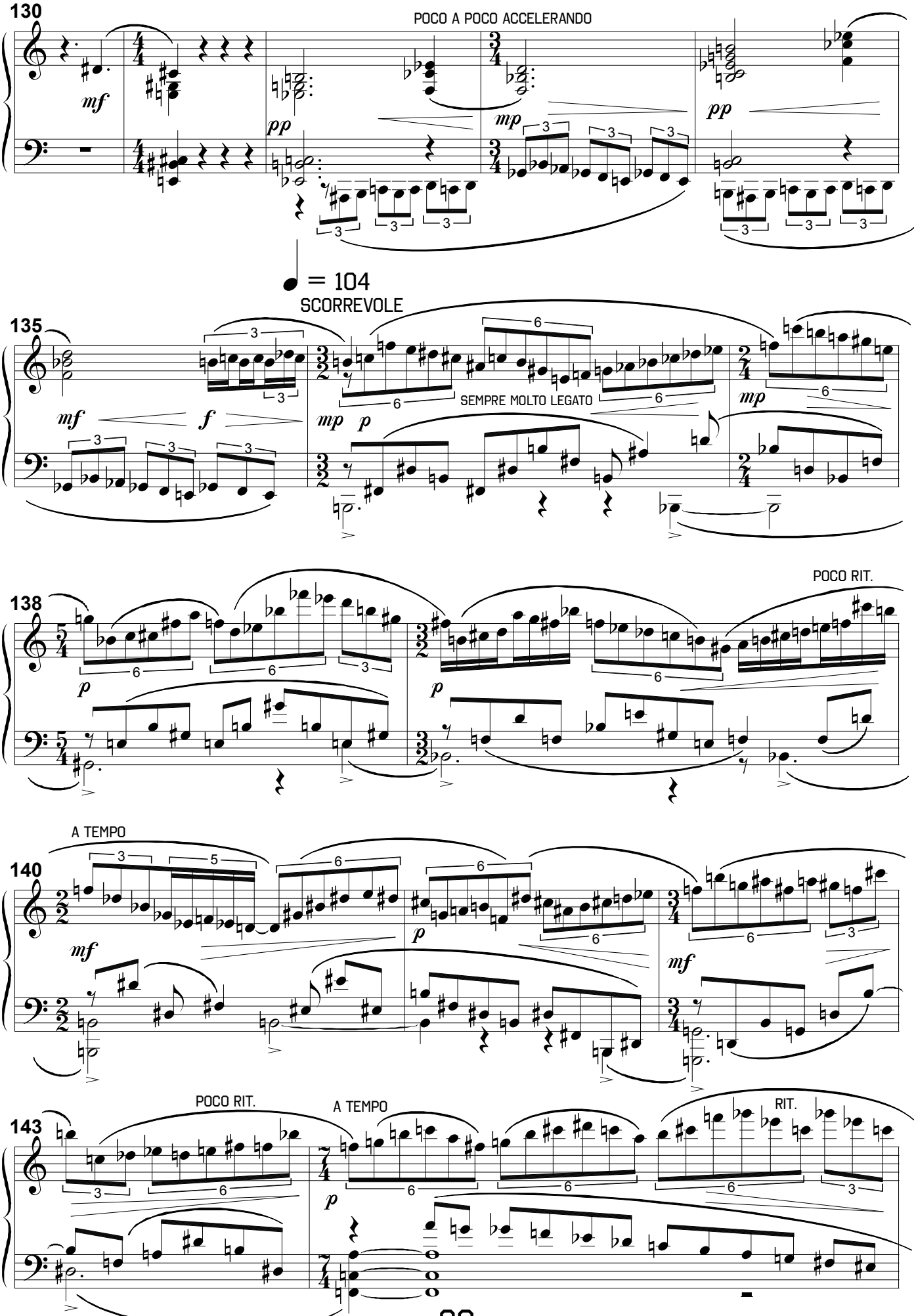

47
f
ff
sfz
mf
ff
sfz
50
sfz
ff
mp
ff
ff
53
8va
sffz
STREPITOSO
ff
sffz
mp
f
ff
56
sfz
f
AFFRETTANDO
ff
A TEMPO
sffz
mf
p
ff

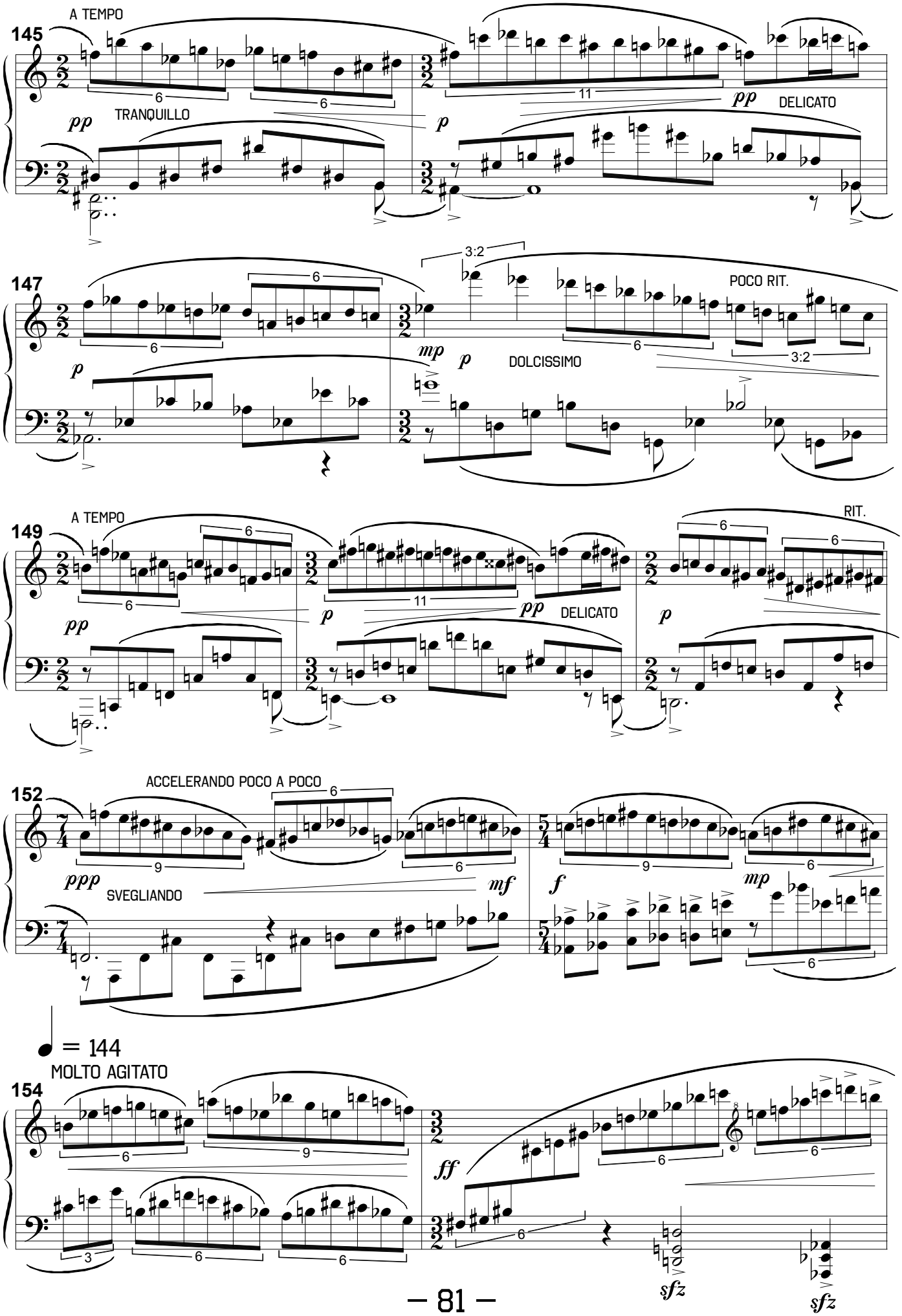

59
FEROCE
sffz
ff
sfz
sffz
sfz
62
ACCELERANDO
♩ = 104
CON MOTO
mf
ff
f
65
f
f
68
SECCO
sffz
p
SOTTO VOCE
mp
mf
f

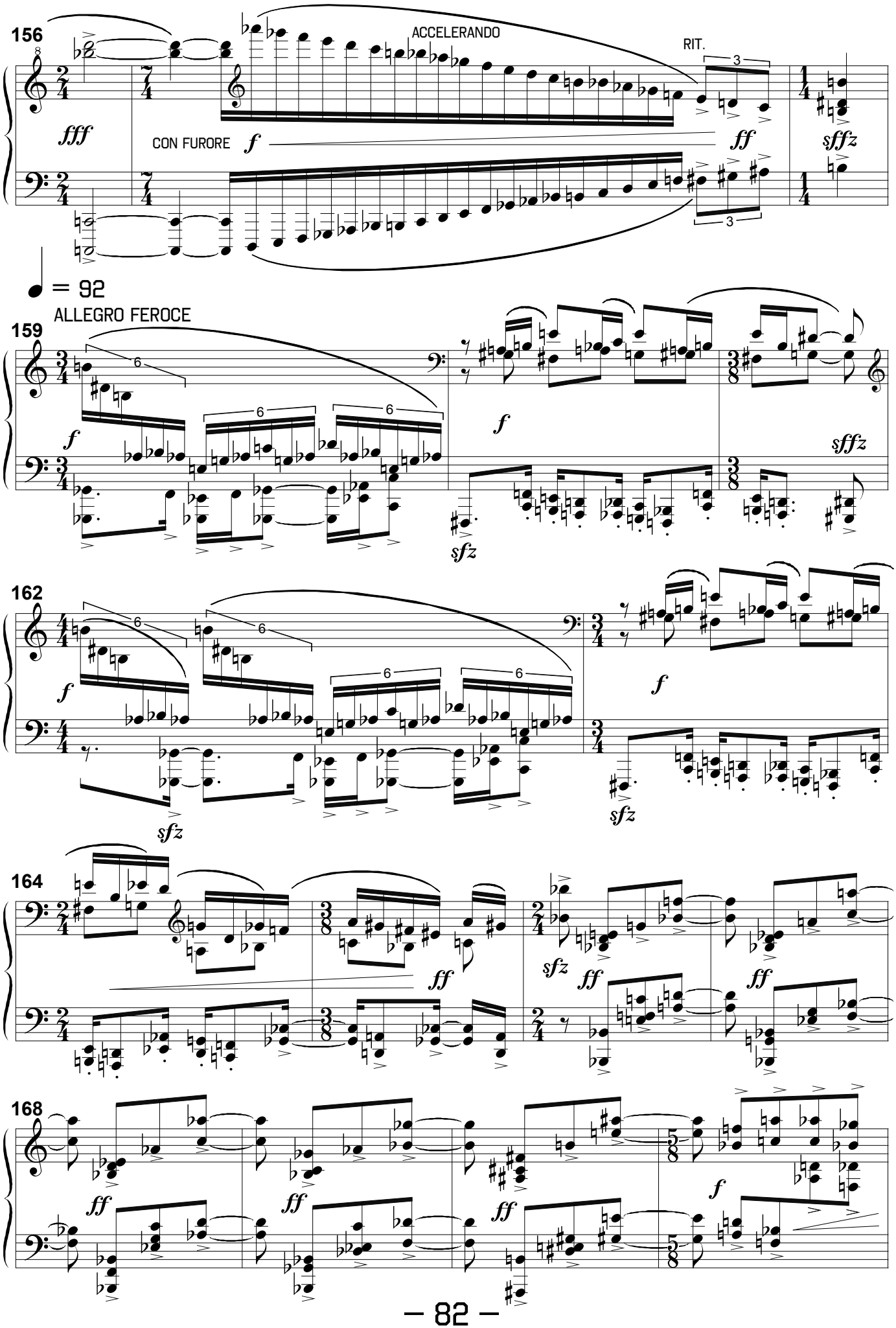

72
ff
f
sfz
f
75
f
ff
sfz
SECCO
78
ESPRESSIVO
ff
mp
f
ff
81
sfz
f
ff
sfz
SECCO
84
ff
mp
ff
f

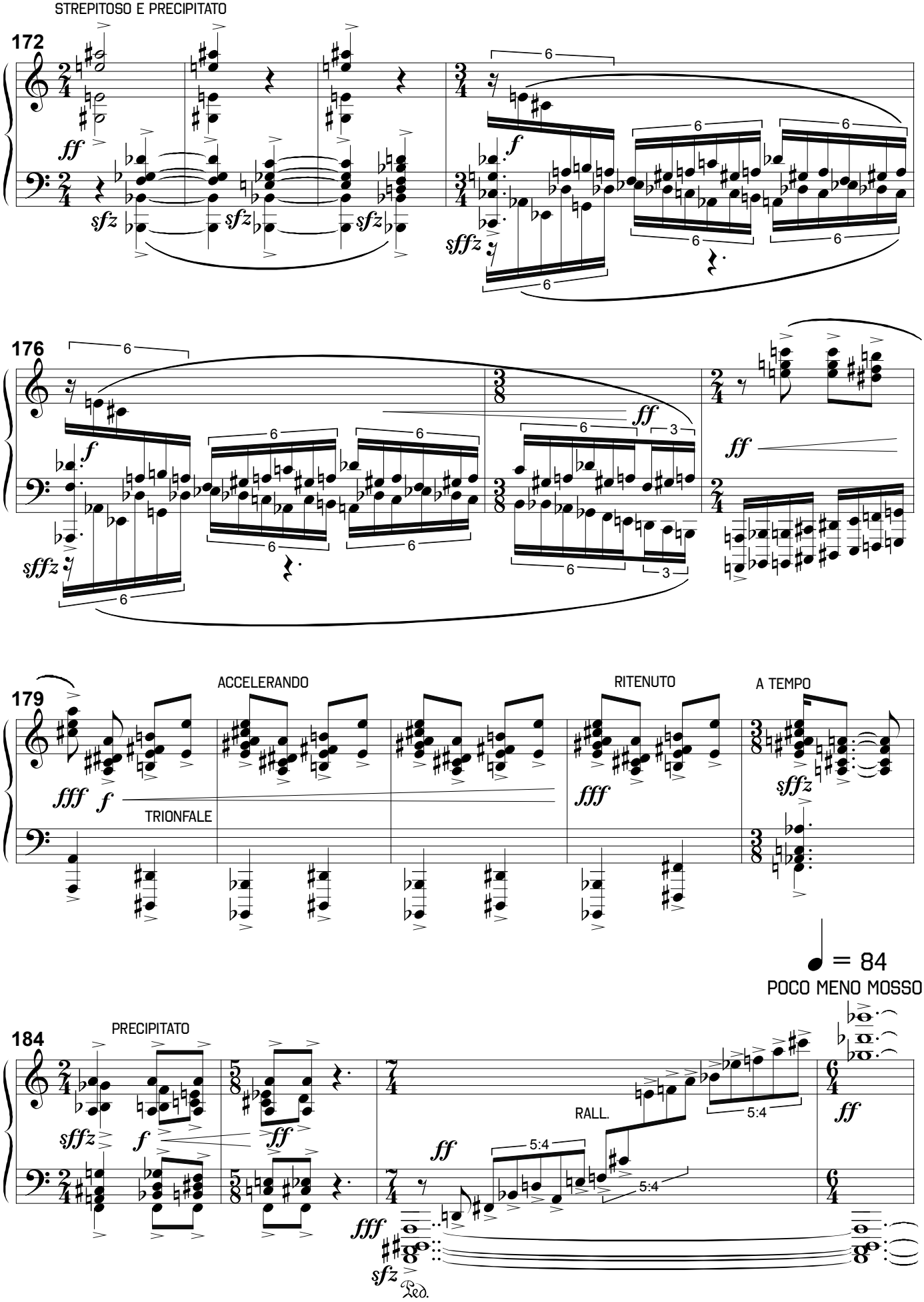

87
ff
mf
f mf
f
RIT.
92
p
mp
A TEMPO
mf
RIT.
ff
94
4:3
A TEMPO
sffz mf
ff
f
sffz
fff
98
ff COME LA PRIMA VOLTA
TERRORIZZANTE
IL SILENZIO
ff
sfz f
ff
102
3:2
ff mf
ff mf

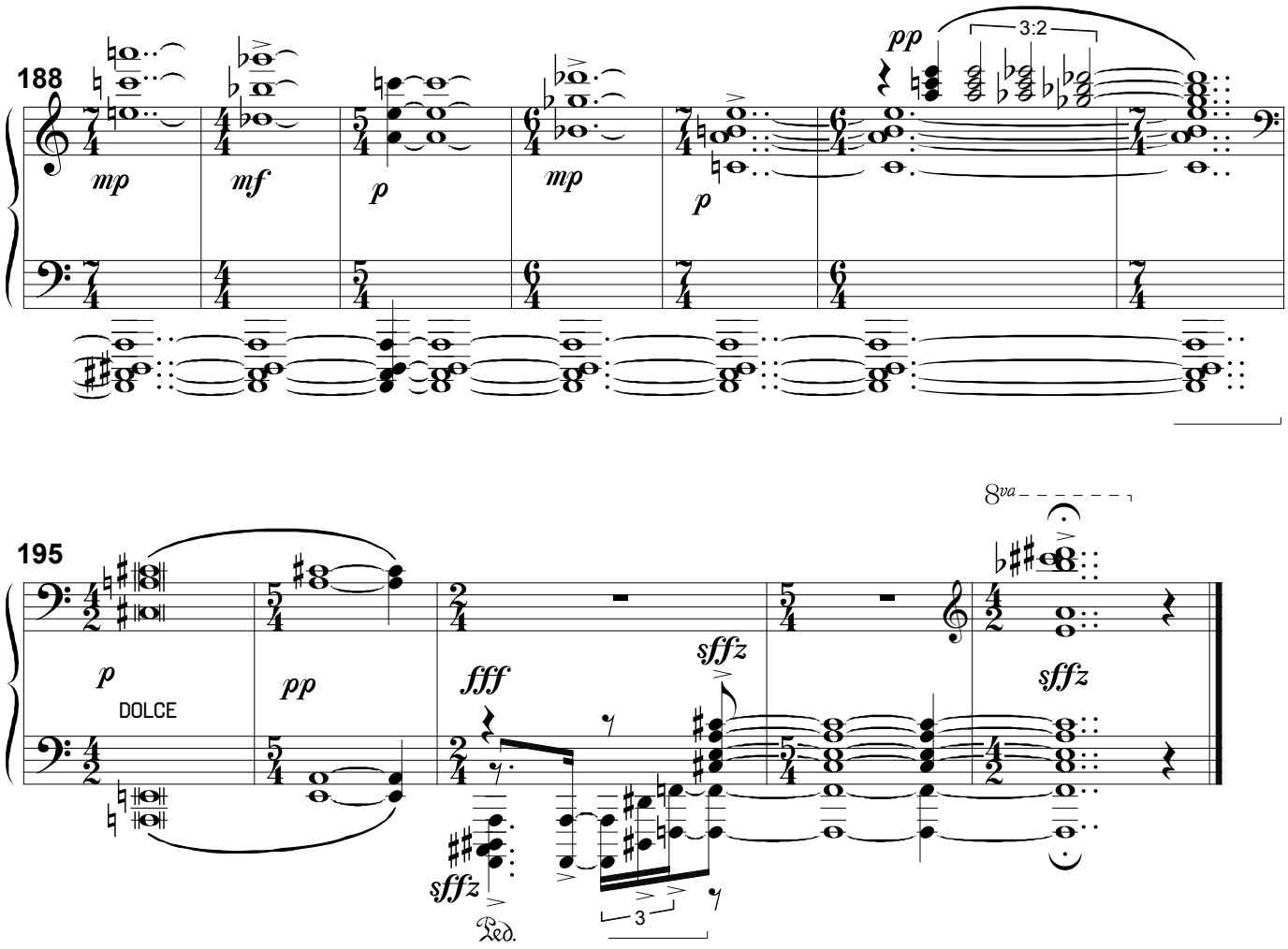

105
♩ = 84
MODERATO
AFFRETTANDO
108
CON DOLORE
SCURO
115
GRAVE
121
126
DISPERATO


130
POCO A POCO ACCELERANDO
mf
pp
mp
pp
♩ = 104
SCORREVOLE
135
mf
f
mp
p
SEMPRE MOLTO LEGATO
mp
138
POCO RIT.
p
p
A TEMPO
140
mf
p
mf
143
POCO RIT.
A TEMPO
RIT.
p


A TEMPO
145
TRANQUILLO
DELICATO
147
POCO RIT.
DOLCISSIMO
149
A TEMPO
RIT.
DELICATO
152
ACCELERANDO POCO A POCO
SVEGLIANDO
= 144
MOLTO AGITATO
154


156
ACCELERANDO
RIT.
fff
CON FURORE
f
ff
sffz
= 92
ALLEGRO FEROCE
159
f
sfz
sffz
162
164
168


STREPITOSO E PRECIPITATO
172
176
179
ACCELERANDO
RITENUTO
A TEMPO
TRIONFALE
= 84
POCO MENO MOSSO
184
PRECIPITATO
RALL.
5:4
Ped.



Le silence éternel de ces espaces infinis m'effraie!!

Blaise Pascal (1623-1662)