

MARTIS OBSERVATIO IN LEONE

MARCUS ALESSI BITTENCOURT

FOR SOLO PIANO
AND CHAMBER ORCHESTRA



2012

MARTIS OBSERVATIO IN LEONE

MARCUS ALESSI BITTENCOURT

PARA PIANO SOLISTA
E ORQUESTRA DE CÂMARA



2012

MARTIS OBSERVATIO IN LEONE

approximate duration: 14 minutes and 10 seconds.

INSTRUMENTATION

abbreviations used:

1 Piano soloist	Pno.
1 Flute	Fl.
1 Oboe	Ob.
1 Clarinet (in B-flat)	Cl.
1 Bassoon	Fg.
2 Horns (double, in F)	Cor. 1 , Cor. 2 (<i>corno</i>)
1 Trumpet (in B-flat)	Trba. (<i>tromba</i>)
1 Trombone (Tenor-Bass, with F device)	Tbne.
5 Violins I	Vln. 1
5 Violins II	Vln. 2
5 Violas	Vle. (<i>viole</i>)
4 Cellos	Vcl.
2 Double basses	Cb.
1 Bass Drum	Gr. C. (<i>gran cassa</i>)

IMPORTANT NOTES:

1. The orchestral full score is **written in C**, that is, exactly as it sounds. As usual, the transposing instruments have their individual parts transposed according to their respective tunings.
2. Accidentals apply to the measure in which they appear, just like the tradition. In spite of this, vast amounts of courtesy accidentals were placed throughout the score to facilitate reading.
3. The natural harmonics for the strings are notated in a similar way to the notation used for artificial harmonics, with a normal note head indicating the open string to be used, and a diamond-shaped note head indicating the point to be touched for the production of the harmonic. This means that if in a notation for a harmonic the normal note head indicates a note which corresponds to an open string, one must then execute a natural harmonic on that string. Otherwise, the notation refers to an artificial harmonic.
4. The Bass Drum is to be positioned horizontally to the ground.

MARTIS OBSERVATIO IN LEONE

duração aproximada: 14 minutos e 10 segundos.

INSTRUMENTAÇÃO

abreviações utilizadas:

1 Piano solista	Pno.
1 Flauta	Fl.
1 Oboé	Ob.
1 Clarinete (em Si bemol)	Cl.
1 Fagote	Fg.
2 Trompas (duplas, em Fá)	Cor. 1 , Cor. 2 (<i>corno</i>)
1 Trompete (em Si bemol)	Trba. (<i>tromba</i>)
1 Trombone Tenor-Baixo (com gatilho para Fá)	Tbne.
5 Violinos I	Vln. 1
5 Violinos II	Vln. 2
5 Violas	Vle. (<i>viole</i>)
4 Violoncelos	Vcl.
2 Contrabaixos	Cb.
1 Bumbo (Bass Drum)	Gr. C. (<i>gran cassa</i>)

NOTAS IMPORTANTES:

1. A grade orquestral **está escrita em Dó**, ou seja, exatamente como soa. As partes individuais dos instrumentos transpositores encontram-se transpostas de acordo com a afinação de cada instrumento, como de costume.
2. Os acidentes ocorrentes são válidos até o final do compasso em que aparecerem, como de costume na tradição. No entanto, acidentes de precaução são largamente utilizados para facilitar a leitura.
3. Os harmônicos naturais para as cordas estão notados de maneira semelhante àquela utilizada para harmônicos artificiais, com uma cabeça de nota normal indicando a corda solta a ser utilizada e uma cabeça em forma de diamante indicando o ponto a ser tocado para a geração do harmônico. Isto significa que se em uma notação de harmônico a cabeça de nota normal indicar uma nota correspondente a uma corda solta, deve-se então executar um harmônico natural naquela corda. Caso contrário, trata-se de um harmônico artificial.
4. O Bumbo (Bass Drum) deverá ser posicionado horizontalmente ao solo.

NOTE: The orchestral full score is written in C,
that is, exactly as it sounds.

NOTA: a partitura orquestral está escrita em Dó,
ou seja, exatamente como soa.

Martis Observatio in Leone

(2012)

Marcus Alessi Bittencourt

A  = 92

Fl. ob. Cl. Fg. Cor. 1 Cor. 2 Trba. Tbne. Gr. C. * Vln. 1 Vln. 2 Vle. Vcl. Cb.

con bacchette morbide da timpano

pizz.  

ff          <img alt="Dynamic ff icon" data-bbox="1467

7

Fl. 3:2

Ob. 3

Cl. ff 3:2

Fg. ff 3:2 ff pp ff 4:3 ff

Cor. 1 ffz 3:2 ffz

Cor. 2 ffz ffz

Trba. ff 3:2 ff mf

Tbne. ffz 3:2 ff ffz ff

Gr. C. + f ppp + f

Vln. 1 sul pont. 3 ff ordinario pizz. ff pizz. ff

Vln. 2 non div. ff non div. mf ff non div. sul pont.

Vle. ff fp non div. ff mp non div. ff

Vcl. ff pizz. ff pizz. ff mp ff non div.

Cb. ff pizz. ff pizz. ff arco ff

13

13

Fl.

Ob.

Cl.

Fg.

Cor. 1

Cor. 2

Trba.

Tbne.

Gr. C.

Vln. 1

Vln. 2

Vle.

Vcl.

Cb.

20

B

= 76

Fl. *ff* — *mf*

ob. *ff* — *mf* — *ff*

Cl. *ff*

Fg. *ff* — *p* — *ff*

Cor. 1 *ff* — *ff*

Cor. 2 *ff* — *ff*

Trba. *ff* — *ff* — *ffz*

Tbne. *ff* — *ff* — *ffz*

Gr. C. *ppp* — *ff*

Pno. *mf* — *p* — *mf* — *mf*

Vln. 1 *pizz.* — *ff* — *arco* — *ff*

Vln. 2 *ff* — *pizz.* — *ff* — *arco* — *non div.* — *ff*

Vle. *pizz.* — *ff* — *non div.* — *ff*

Vcl. *ff* — *mp* — *ff*

Cb. *pizz.* — *ff* — *ff* — *ff*

26

Fl.

ob.

Cl.

Fg.

Cor. 1

Cor. 2

Trba.

Tbne.

Pno.

Vln. 1

Vln. 2

Vle.

Vcl.

Cb.

5

3

sfz

f

5.6

mp

pp

f

5.4

31 C

Fl. -

Ob. -

Cl. -

Fg. -

Cor. 1 -

Cor. 2 -

Trba. -

Tbne. - (pedale)

Pno. -

Vln. 1 -

Vln. 2 -

Vle. -

Vcl. -

Cb. -

Detailed description: This is a page from a musical score. The top section (measures 1-10) features woodwind instruments (Flute, Oboe, Clarinet, Bassoon) and brass (Trombone, Tuba). The piano (Pno.) begins its part in measure 11. The bottom section (measures 11-15) features strings (Violin 1, Violin 2, Viola, Cello, Double Bass). Measure 11 starts with a forte dynamic (ff) for the piano. Measures 12-13 show various dynamics (mf, f, pp, ff) and performance instructions (sul pont., non div.). Measures 14-15 continue with these patterns, leading into the next section.

36

Fl. -

Ob. -

Cl. -

Fg. -

Cor. 1 -

Cor. 2 -

Trba. -

Tbne. -

Pno. -

Vln. 1 -

Vln. 2 -

Vle. -

Vcl. -

Cb. -

40

Fl.

ob.

Cl.

Fg.

Cor. 1

Cor. 2

Trba.

Tbne.

Pno.

Vln. 1

Vln. 2

Vle.

Vcl.

Cb.

44

= 92

D

Fl. *mf* 3:2

Ob. *mp* 3:2 *f ff mp*

Cl. *mf* 3:2 *p ff mp f*

Fg. *ff mf mf*

Cor. 1 *mp mf*

Cor. 2 *mp mf mp*

Trba. *mp mp ff mp*

Tbne. *mp mp ff mp*

Pno. *ff 5:4 ff 3:2 ff*

Vln. 1 *mf ff p*

Vln. 2 *mp ff p*

Vle. *mp ff p*

Vcl. *mf ff p*

Cb. *p ff mp*

50

Fl. *f* *mf*

Ob. *mp* *f* *mp* *f* *mp*

Cl. *mp* *mp* *#* *mp* *#* *mp*

Fg. *mf* *#* *mf* *mf* *mf*

Cor. 1 *mp* *mf* *fp* *fp*

Cor. 2 *fp* *fp* *p*

Trba. *mp* *mp* *mf*

Tbne. *mp* *mp* *mf* *f*

Pno. *mf*

Vln. 1 *p* *p* *p* *non div.*

Vln. 2 *p* *p* *p* *non div.*

Vle. *non div.* *mp* *p* *mf* *non div.* *non div.*

Vcl. *p* *p* *p* *mf*

Cb. *mf*

57

E

57 E

Fl. Ob. Cl. Fg. Cor. 1 Cor. 2 Trba. Tbne. Pno. Vln. 1 Vln. 2 Vle. Vcl. Cb.

Fl. Ob. Cl. Fg. Cor. 1 Cor. 2 Trba. Tbne. Pno. Vln. 1 Vln. 2 Vle. Vcl. Cb.

64

Fl.

Ob.

Cl.

Fg.

Cor. 1

Cor. 2

Trba.

Tbne.

Gr. C.

colla mazza di grancassa

Pno.

Vln. 1

Vln. 2

Vle.

Vcl.

Cb.

mf

mf

mf

ff mf f

mf

mf

mf p

mf ff mf p

f

5:4 3:2 3 5 5:4

ff

non div.

mf

ff

non div.

ff

mf

ff

- 12 -

68

Fl.

ob.

Cl.

Fg.

Cor. 1

Cor. 2

Trba.

Tbne.

Gr. C.

Pno.

Vln. 1

Vln. 2

Vle.

Vcl.

Cb.

Fl.

Ob. *sffz*

Cl. *sffz*

Fg. *ff*

Cor. 1 *p* *ff*

Cor. 2 *p* *ff* *p* *f* *mf*

Trba. *f*

Tbne. *f* *p* *f*

Gr. C. *f*

Pno. *sffz* *sffz* *f* *ff* non div.

Vln. 1 *mp* *ff* non div.

Vln. 2 *mp* *ff* non div.

Vle. *ff* *mp* *ff* non div.

Vcl. *ff* *mf* *ff* non div.

Cb. *ff* *mf* *ff*

Musical score for orchestra and piano, page 77. The score includes parts for Flute, Oboe, Clarinet, Bassoon, Cor. 1, Cor. 2, Trombone, Trombone, Gr. C., Piano, Violin 1, Violin 2, Viola, Cello, and Double Bass. The key signature is F major. The score features dynamic markings such as *f*, *ff*, and *3:2*. The piano part is prominent, especially in the lower half of the page. The strings play eighth-note patterns, often in unison or with rhythmic variations. The woodwind section provides harmonic support with sustained notes and eighth-note patterns.

82

82

Fl.

Ob.

Cl.

Fg.

Cor. 1

Cor. 2

Trba.

Tbne.

Gr. C.

Pno.

Vln. 1

Vln. 2

Vle.

Vcl.

Cb.

87 G

Fl. Ob. Cl. Fg. Cor. 1 Cor. 2 Trba. Tbne. Gr. C. Pno. Vln. 1 Vln. 2 Vle. Vcl. Cb.

91

Fl.

Ob.

Cl.

Fg.

Cor. 1

Cor. 2

Trba.

Tbne.

Gr. C.

Pno.

Vln. 1

Vln. 2

Vle.

Vcl.

Cb.

Fl. *mf*

ob. *mf*

Cl. *mf*

Fg. *mf*

Cor. 1 *mf*

Cor. 2 *mf*

Trba. *mf*

Tbne. *mf*

Gr. C. *f*

Pno. *ff*

Vln. 1 *ff*

Vln. 2 *ff*

Vle. *ff*

Vcl. *ff*

Cb. *ff*

103 H

Fl. f ff

Ob. ff

Cl. f ff

Fg. f ff

Cor. 1 ff

Cor. 2 ff

Trba. ff

Tbne. ff

Gr. C. 3:2

Pno. 3 5:4 5:4 3 5:4 5:4

Vln. 1 f 0 ff non div.

Vln. 2 f non div. ff

Vle. f ff non div.

Vcl. f ff non div.

Cb. ff ff non div.

108

Fl. - | 8 | f | 3 | - | 8 | 3 |

Ob. - | 8 | f | 3 | - | 8 | 3 |

Cl. - | 8 | f | 3 | - | 8 | 3 |

Fg. - | 8 | f | 3 | - | 8 | 3 |

Cor. 1 - | 8 | f | 3 | - | 8 | 3 |

Cor. 2 - | 8 | f | 3 | - | 8 | 3 |

Trba. - | 8 | f | 3 | - | 8 | 3 |

Tbne. - | 8 | ff | (pedale) | 3 | - | 8 | 3 |

Gr. C. - | 8 | ff | 3 | - | 8 | 3 |

Pno. - | 8 | ff | 3 | ff | 4:3 | 3 | ff | 7:6 | 3 | ff | 4:3 | 3 | ff | 5:4 | 3 | ff | 5:6 | 3 |

Vln. 1 - | 8 | f | non div. | 3 | - | 8 | 3 |

Vln. 2 - | 8 | f | non div. | 3 | - | 8 | 3 |

Vle. - | 8 | f | non div. | 3 | - | 8 | 3 |

Vcl. - | 8 | f | non div. | 3 | - | 8 | 3 |

Cb. - | 8 | ff | 3 | - | 8 | 3 |

113

con bacchette morbide da timpano

Gr. C.

Pno.

Vle.

Vcl.

Cb.

I = 82

120

Pno.

127

Pno.

133

Pno.

139

 $J = 56$

Fl.

Ob.

Cl.

Cor. 1

Cor. 2

Trba.

Tbne.

Pno.

2 vln. soli

1 vln. solo

2 vln. soli

2 vln. soli

1 vln. solo

2 vln. soli

Vle.

Vcl.

Cb.

146

Fl. *f* *mf*

Ob. 5.6 *mp* *mf* 5.4 *mp* *mf*

Cl. *p* *mf*

Fg. *p* *mf* 3:2 *mf* *mf*

Cor. 1 *p* *p* *mp* (pedale)

Cor. 2 *p* *p* *mf* *f* (pedale)

Trba. 5 3 *mp* 5.6 *mf* 5.4 *f* *mf* *f*

Tbne. *fp* *mf* *mf* *f*

2 vln. soli *p* *mp*

1 vln. solo *mp* *p* *mp* *mp*

2 vln. soli *p* tutti unisoni ordinario

Vln. 1 *p* *mp* *f*

2 vln. soli *p* tutti unisoni ordinario 3:2 *mp* *f*

1 vln. solo *mp* *p* *mp* *mp*

2 vln. soli *p* *mp*

Vle. non div. *sffz* *f* *mp* *f* sempre non div.

Vcl. *mf* *mp* *f*

Cb. *f* *mf* *f* *ff*

151

K

Fl. *mf*

ob.

Cl. *mp*

Fg. *mp*

Cor. 1

Cor. 2 *mp*

Trba. senza sordino *mp*

Tbne. *fp*

Pno. *p* *pp* *3:2* *5:4* *3* *5:4* *mp* *ppp* non div.

Vln. 1 *mf*

Vln. 2

Vle. *mp*

Vcl. *mp* non div.

Cb. *f* *mf*

157

Fl.

ob.

Cl.

Fg.

Cor. 1

Cor. 2

Trba.

Tbne.

Gr. C.

Pno.

Vln. 1

Vln. 2

Vle.

Vcl.

Cb.

con bacchette morbide da timpano

p *mf*

pp *fff*

pp *p* *pp* *p* *mp* *mf*

pp *p* *pp* *p* *mf*

pp *mf*

pp *mf*

pp *p* *pp* *mf*

pp *mf*

pp *p* *pp* *mf*

pp *mf*

f

Fl.

ob.

Cl.

Fg.

Cor. 1

Cor. 2

Trba.

Tbne.

Gr. C.

Pno.

Vln. 1

Vln. 2

Vle.

Vcl.

Cb.

colla mazza di grancassa

con bacchette morbide da timpano

p

p

mp — *mf*

pp

sffz

fp

mp — *mf*

(senza sordino)

sffz

fp

p

sffz

ppp

f

ff

sffz

ppp

f

ff

sffz

p

mf

p

p

mf

p

p

mf

p

mf

p

mf

p

mf

p

Fl.

Ob. 3:2 *p* *mf*

Cl. *p*

Fag. *mf* *p*

Cor. 1 *p* *sffz* *pp* *f*

Cor. 2 *sffz* *pp*

Trba. *sffz* *pp* *f*

Tbne. *sffz* *pp* *f*

Gr. C. *f*

Pno. 5:4 *f* 5:6 *p* *f* *ff*

Vln. 1 *mp* *p*

Vln. 2 *mf* *mp* sul pont. 3:2 *p* ordinario

Vle. *mf* *mp* *pp* *p*

Vcl. *mf* non div. sul pont. 3:2 *pp* ordinario

Cb. *mf* *mp* *pp* *mf*

175

M ♩ = 92

Fl.

ob. *ff*

Cl. *ff*

Fg. *ff*

Cor. 1

Cor. 2 *ff*

Trba. *ff*

Tbne. *ff*

Gr. C. *ppp* < *mp* > *ppp*

Pno. *f* *p* *mf* *ff* *f*

Vln. 1 *pp*

Vln. 2 *pp* *3:2*

Vle. *pp*

Vcl. *pp* *3:2* *ordinario* *f* *sforzando* *mp* *pp*

Cb. *f* *sforzando* *mp*

180

Fl. *mp*

ob. *mf* *3:2*

Cl. *mf* *pp*

Fg. *mf* *pp*

Cor. 1 *pp* *mp*

Cor. 2 *sffz* *pp* *mp*

Trba. *sffz* *mf*

Tbne. *mf*

Gr. C. *ppp* *mp* *ppp* *f*

Pno. *mf* *f* *ff* *ff* *ff* *mf ff*

Vln. 1 *pizz.* *mf* *f* *5:4*

Vln. 2 *mp* *f* *mp sfz*

Vle. *mp* *f* *5:4* *p*

Vcl. *mf* *pp* *pizz.* *ff* *arco divisi* *5:4* *p* *f*

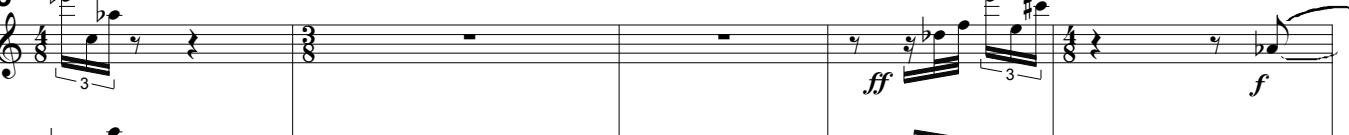
Cb. *ff* *pizz.* *ff* *arco* *5:4* *f*

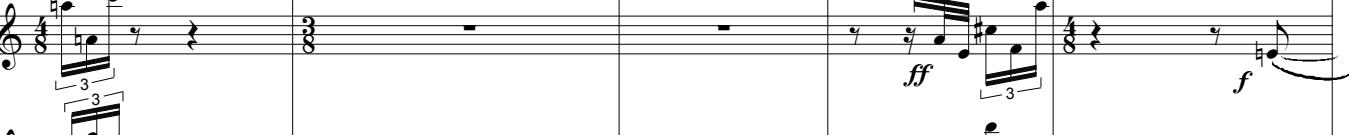
colla mazza di grancassa

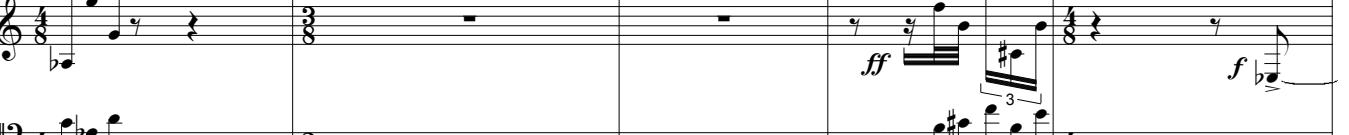
non div.

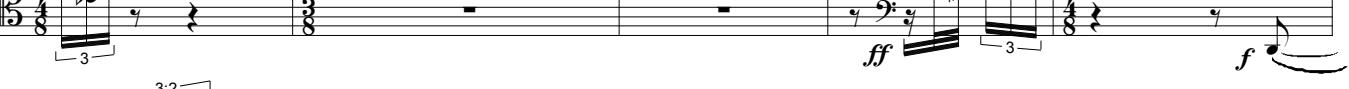
unisoni

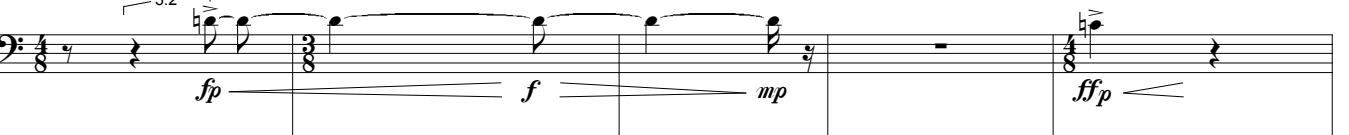
185

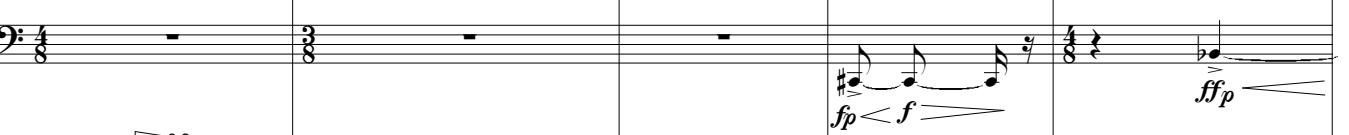
Fl. 

 Ob. 

 Cl. 

 Fag. 

 Cor. 1 

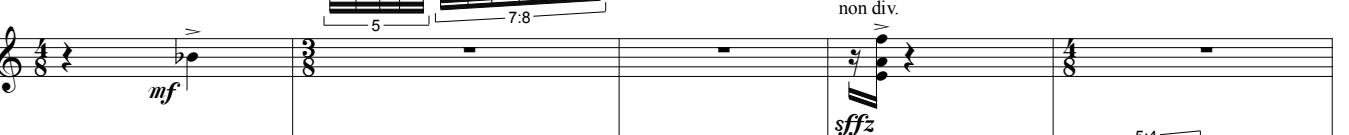
 Cor. 2 

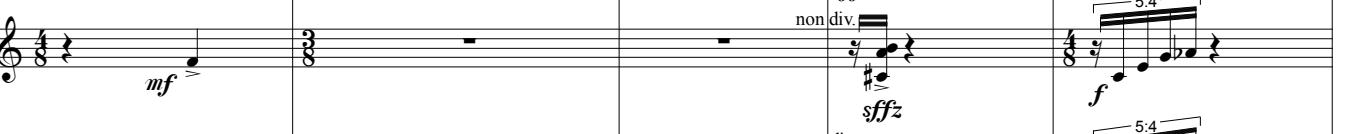
 Trba. 

 Tbne. 

 Gr. C. 

 Pno. 

 Vln. 1 

 Vln. 2 

 Vle. 

 Vcl. 

 Cb. 

190

195

Fl.

ob.

Cl.

Fg.

Cor. 1

Cor. 2

Trba.

Tbne.

Gr. C.

Pno.

Vln. 1

Vln. 2

Vle.

Vcl.

Cb.

N

mf *ff* *5:4* *ff*

ff *3* *5:4* *ff*

ff *3* *5:4* *ff*

f *ff* *mf* *5:4* *ff*

mf

ff *3:2* *p*

ff *3:2* *p*

ff *3:2* *p*

ff *3:2* *p*

colla mazza di grancassa *ff* *3:2*

ppp *mf* *ppp*

13:8 *5* *5*

feroce ffff

non div. *sffz* *mf*

199

Fl. *ff*

Ob. *ff*

Cl. *ff*

Fg. *ff*

Cor. 1 *f*

Cor. 2 *f*

Trba. *f*

Tbne. *f*

Gr. C.

Pno. *ff* *sfp*

Vln. 1 *mf*

Vln. 2 *mf*

Vle. *mf*

Vcl. *mf*

Cb. *mf*

203

Fl. 5.4 ff

Ob. 5.4 ff

Cl. 5.4 ff

Fg. 5.4 ff

Cor. 1 3:2 ff p f

Cor. 2 3:2 ff p f

Trba. 3:2 ff p f

Tbne. 3:2 (pedale) ff p f

Gr. C. 3:2 ff

Pno. ffff ff sfz ff 5.4

Vln. 1 mf

Vln. 2 mf

Vle. mf

Vcl. mf

Cb. mf

207

Fl.

Ob.

Cl.

Fg.

Cor. 1

Cor. 2

Trba.

Tbne.

Gr. C.

Pno.

Vln. 1

Vln. 2

Vle.

Vcl.

Cb.

211

Fl.

Ob.

Cl.

Fg.

Cor. 1

Cor. 2

Trba.

Tbne.

Gr. C.

Pno.

Vln. 1

Vln. 2

Vle.

Vcl.

Cb.

ff

ff

ff

ff

p f

p f

p f

p f

ff 3:2

fff

ff sfz ff

mf

215 O

Fl. *ff* 5:4

Ob. *ff* 5:4

Cl. 5:4

Fg. *ff* 5:4

Cor. 1 > *ff* 5:4

Cor. 2 > *ff* 5:4

Trba. > *ff* 5:4

Tbne. > *ff* 5:4

Gr. C. 3 5:4

Pno. *ffff* 5:4

Vln. 1 *ff* 5:4

Vln. 2 *ff* 5:4

Vle. *ff* 5:4

Vcl. *ff* 5:4

Cb. *ff* 5:4

218

Fl. ff f

Ob. ff f

Cl. ff f

Fg. ff f

Cor. 1 ff f

Cor. 2 ff f

Trba. ff f

Tbne. ff f

Gr. C. ff f

Pno. ff f

Vln. 1 f ff

Vln. 2 f ff

Vle. f ff

Vcl. f ff

Cb. f ff

223

The score consists of ten staves. The top six staves include Flute, Oboe, Clarinet, Bassoon, Cor. 1, Cor. 2, Trombone, and Tuba. The bottom four staves include Grand C. (piano), Piano, Violin 1, Violin 2, Viola, Cello, and Double Bass. The piano part features a prominent bass line and harmonic support. The score includes various time signatures (3:2, 5:4, 6:8, 5:6) and dynamic markings such as *ff*, *f*, and *sffz*. The piano part has a large melodic line with grace notes and slurs.

227

Fl. *ff*

Ob. *ff*

Cl. *ff*

Fag. *ff*

Cor. 1 *f* *ff*

Cor. 2 *f* *ff*

Trba. *f* *ff*

Tbne. *f* *ff*

Pno. *sffz* *sffz* *ff*

Vln. 1 *mf* *mf*

Vln. 2 *mf* *mf*

Vle. *mf* *mf*

Vcl. *mf* *mf* *unisoni* *mf*

Cb. *f* *mf*

The musical score page 227 features a complex arrangement of instruments. The top section includes Flute, Oboe, Clarinet, Bassoon, Horn 1, Horn 2, Trombone, Double Bass, and Piano. The piano part is grouped with a brace and includes dynamic instructions like 'ff' and 'sffz'. The bottom section includes Violin 1, Violin 2, Cello, and Bass. The violins play eighth-note patterns, while the bassoon and bass play sustained notes. The score uses various time signatures, including 3:2 and 5:4. Measure 1 consists of six measures of 3:2 followed by one measure of 5:4. Measures 2 through 6 consist of two measures of 3:2 followed by one measure of 3:2.

232

P

= 76

Fl.

ob.

Cl.

Fg.

Cor. 1

Cor. 2

Trba.

Tbne.

Gr. C.

Pno.

Vln. 1

Vln. 2

Vle.

Vcl.

Cb.

con bacchette morbide da timpano

sul ponticello

non div.

- 42 -

237

Fl.

ob.

Cl.

Fg.

Cor. 1

Cor. 2

Trba.

Tbne.

Gr. C.

Pno.

Vln. 1

Vln. 2

Vle.

Vcl.

Cb.

3:2

f

f

mf 3:2

p

f 4:3

mp *f*

p

p

f *p*

mf *mf* *f*

mf 3:2 *f* *sfz* *p*

mf 3:2 *f* *sfz* *p*

ppp *ff*

ff 5:4 *sfz* *f* 5:3 *ff* 5:6 *sfz* *ff* 3:2

ordinario non div.
p *ff* *sfz*

Fl.

ob.

Cl.

Fg.

Cor. 1

Cor. 2

Trba.

Tbne.

Pno.

Vln. 1

Vln. 2

Vle.

Vcl.

Cb.

mf *f*

mf *f*

mf *f*

mp *f*

mf

mf

pp *ff*

mf

mf

pp *ff*

f

mf

mf

pp *ff*

f

mf

mf

ff

sffz

ff

sfz

f *mp* *mf*

5:4

divisi

3:2

p *ff*

3:2

p *ff*

3:2

mp *ff*

3:2

mp *ff*

mf *ff*

247

Q ♩ = 92

Fl.

ob.

Cl.

Fg.

Cor. 1

Cor. 2

Trba.

Tbne.

Gr. C.

Pno.

Vln. 1

Vln. 2

Vle.

Vcl.

Cb.

con bacchette morbide da timpano

p
pp

5:6 → (R&d.) 5:6 *

sul tasto unisoni 4:3 pp

sul tasto 4:3 pp

sul tasto 4:3 pp

sul tasto 4:3 pp

sul tasto 4:3 pp

4:3 ordinario pp sfz

Fl. *ff*

Ob. *ff*

Cl. *ff*

Fg. *ff*

Cor. 1 *f*

Cor. 2 *f*

Trba. *f*

Tbne. *f*

Pno. *ff*

Vln. 1 *mf*

Vln. 2 *mf*

Vle. *mf*

Vcl. *mf*

Cb. *f* *ff* *mf* *f* *mf*

ordinario

ordinario

ordinario

0

0

259

Fl. *ff*

Ob. *ff*

Cl. *ff*

Fg. *ff*

Cor. 1 *f*

Cor. 2 *f*

Trba. *f*

Tbne. *f*

Pno. *ff*

Vln. 1 *mf* *ff*

Vln. 2 *mf*

Vle. *mf*

Vcl.

Cb. *fff* *sffz*

265

271

Musical score for orchestra and piano, page 10, measures 1-10.

Flute (Fl.):
Measure 1: $\text{mp} \leftarrow f$, pp
Measures 2-10: pp

Oboe (Ob.):
Measures 1-10: pp

Clarinet (Cl.):
Measure 1: p , mp , pp
Measures 2-10: pp

Bassoon (Fg.):
Measure 1: mp , pp
Measures 2-10: pp

Cor. 1:

Cor. 2:

Tuba (Trba.):
Measure 1: mp , pp
Measures 2-10: pp

Trombone (Tbne.):
Measure 1: mp , pp
Measures 2-10: pp

Piano (Pno.):
Measures 1-4: ff , pp , f , pp
Measures 5-10: mf , pp , p , f , mf , pp
Measure 5: 3:2 time signature
Measure 8: 3:2 time signature
Measure 10: 3:2 time signature

三

280

287

R

Fl. ob. Cl. Fg.

Cor. 1 Cor. 2 Trba. Tbne.

Pno.

Vln. 1 Vln. 2 Vle. Vcl. Cb.

3:2 3:2 3:2 3:2

p p p p

ffz 3:2

p p

3:2

3:2

ffz 3:2

p

3:2

3:2

arco

295

Fl. *mp*

ob.

Cl. *mp*

Fg. *mp*

Cor. 1

Cor. 2 *mp*

Trba.

Tbne. *mp*

Gr. C. { 5 - | - | 3 - | 4 - | 5 - | 5 - | 3 - |
colla mazza di grancassa
pp

Pno. { 5 - | - | 3 - | 4 - | 5 - | 5 - | 3 - |
f > *mp* *mf*
5 - | - | 3 - | 4 - | 5 - | 5 - | 3 - |

Vln. 1 *mp*

Vln. 2 *mp*

Vle. *mp*

Vcl. *mp*

Cb. *mp*

301

Fl. *mp* — *pp*

Ob. *mp* — *pp*

Cl. *mp* — *pp*

Fg. *mp* — *pp*

Cor. 1 *mp* — *pp* — *mp* — *pp* — *pp* — *mp* — *pp* — *ff*

Cor. 2 *mp* — *pp* — *mp* — *pp* — *pp* — *mp* — *pp* — *ff*

Trba. *mp* — *pp* — *mp* — *pp* — *pp* — *mp* — *pp* — *ff*

Tbne. *mp* (pedali) — *pp* — *mp* — *pp* — *pp* — *mp* — *pp* — *ff*
con bacchette morbide da timpano

Gr. C. *ppp* — *ppp* — *ff*

Pno. *mf* — *pp* — *pp* — *pp* — *pp* — *pp* — *pp* — *sfz* — *ff*
Red. — *5:6* — *5:6* — *5:6* — *5:6* — *5:6* — *5:6* — *5:6* — ***
sul tasto

Vln. 1 *mp* — *pp* — *sul tasto* — *4:3* — *4:3* — *4:3* — *4:3* — *pp*

Vln. 2 *mp* — *pp* — *sul tasto* — *4:3* — *4:3* — *4:3* — *4:3* — *pp*

Vle. *mp* — *pp* — *sul tasto* — *4:3* — *4:3* — *4:3* — *4:3* — *pp*

Vcl. *mp* — *pp* — *sul tasto* — *4:3* — *4:3* — *4:3* — *4:3* — *pp*

Cb. *mp* — *pp* — *sul tasto* — *4:3* — *4:3* — *4:3* — *4:3* — *pp*

306

Fl.

ob.

Cl.

Fg.

Cor. 1

Cor. 2

Trba.

Tbne.

Gr. C.

Pno.

Vln. 1

Vln. 2

Vle.

Vcl.

Cb.

f

sffz

pizz.

mf

lasciar vibrare al niente

pizz.

mf

pizz.

mf

pizz.

mf

pizz.

mf

pizz.

mf

pizz.

mf

dur: ± 14' 10"