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

Vultur gryphus

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 *(corno)*
1 Trumpet (in B-flat)	Trba. *(tromba)*
1 Trombone (Tenor-Bass, with F device)	Tbne.
5 Violins I	Vln. 1
5 Violins II	Vln. 2
5 Violas	Vle. *(viole)*
4 Cellos	Vcl.
2 Double basses	Cb.
1 Bass Drum	Gr. C. *(gran cassa)*

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 *(corno)*
1 Trompete (em Si bemol)	Trba. *(tromba)*
1 Trombone Tenor-Baixo (com gatilho para Fá)	Tbne.
5 Violinos I	Vln. 1
5 Violinos II	Vln. 2
5 Violas	Vle. *(viole)*
4 Violoncelos	Vcl.
2 Contrabaixos	Cb.
1 Bumbo (Bass Drum)	Gr. C. *(gran cassa)*

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.

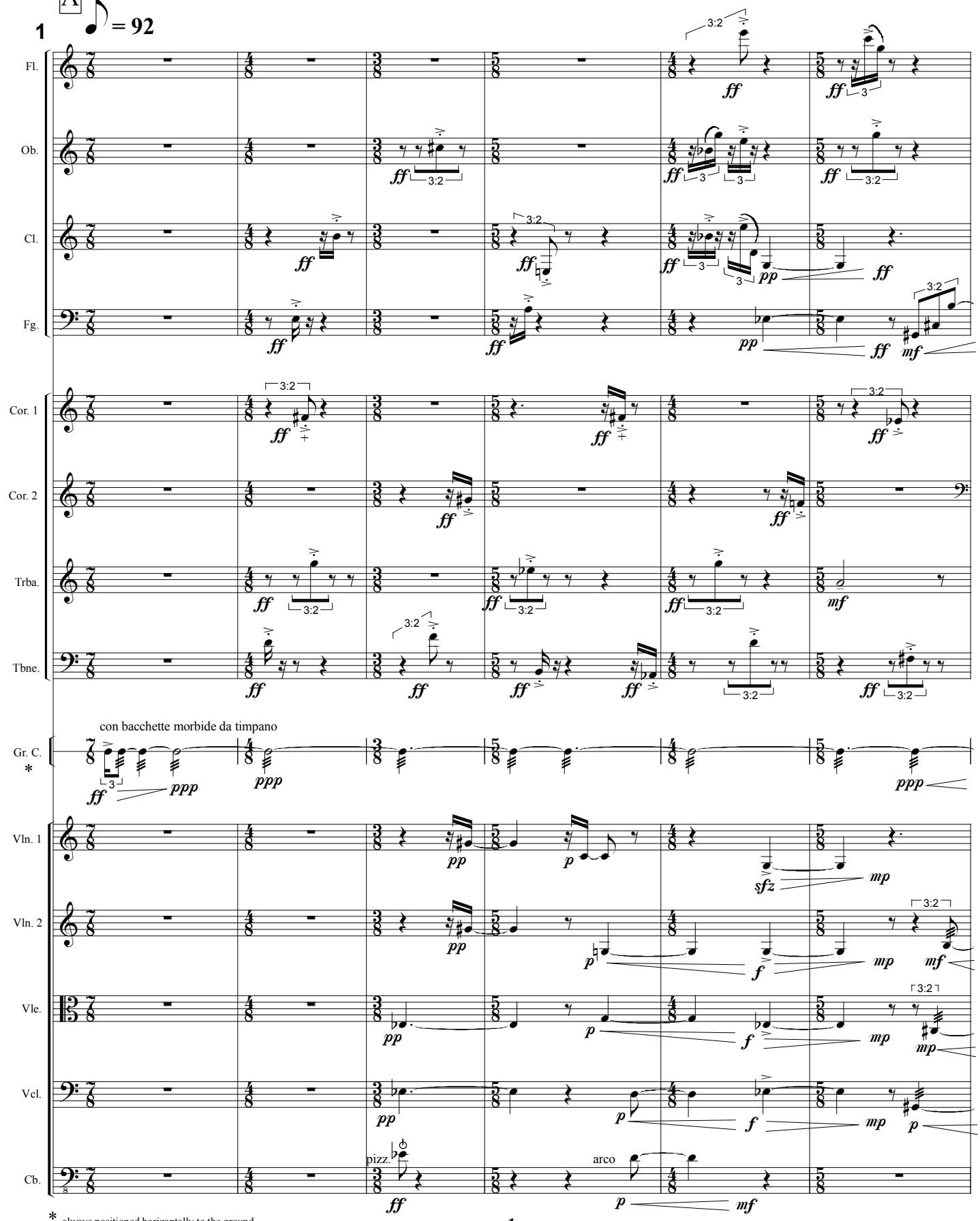
NOTE: The orchestral full score **is written in C**, that is, exactly as it sounds.

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

Martis Observatio in Leone

(2012)

Marcus Alessi Bittencourt



* always positioned horizontally to the ground.
posicionado sempre horizontalmente ao solo.

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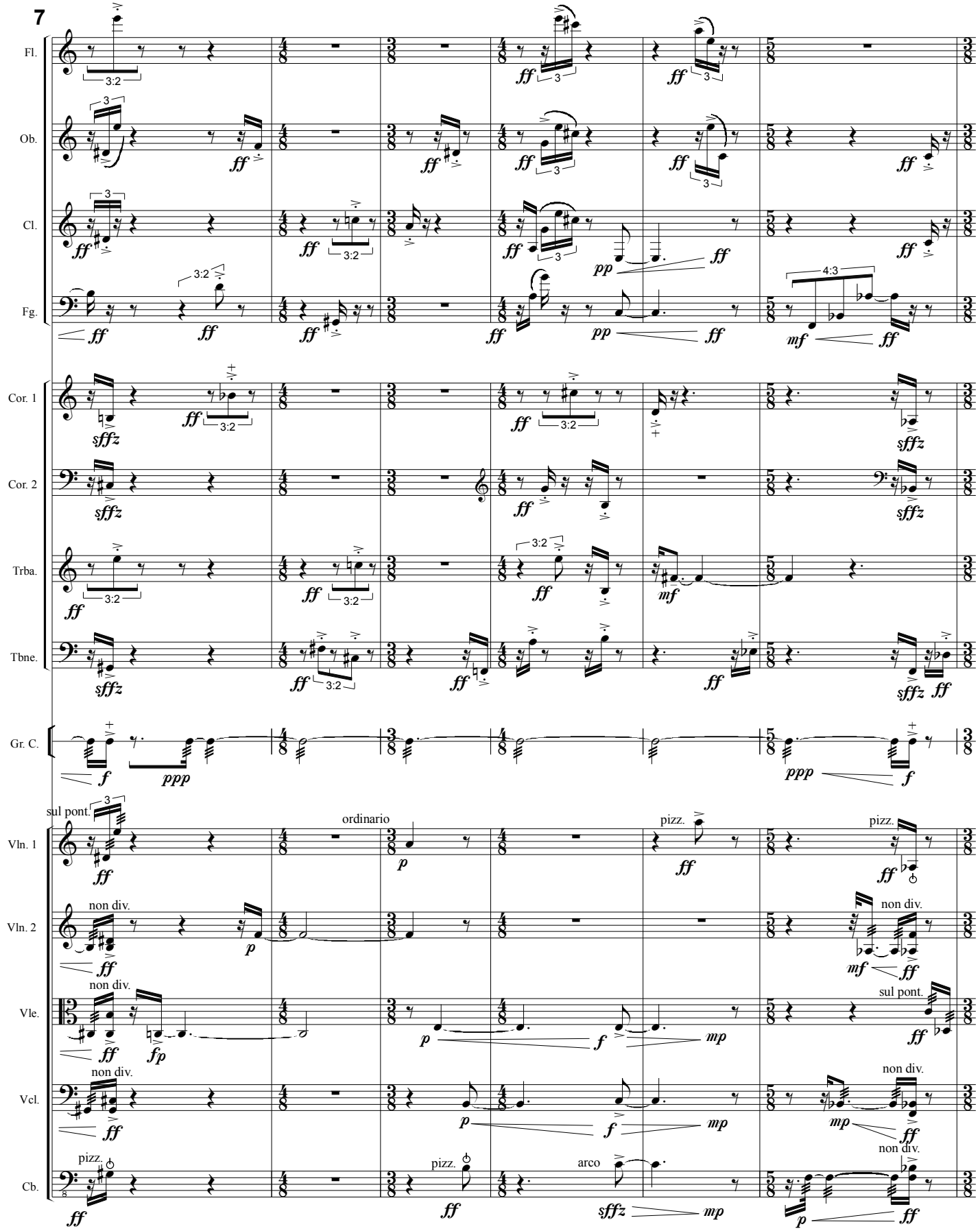
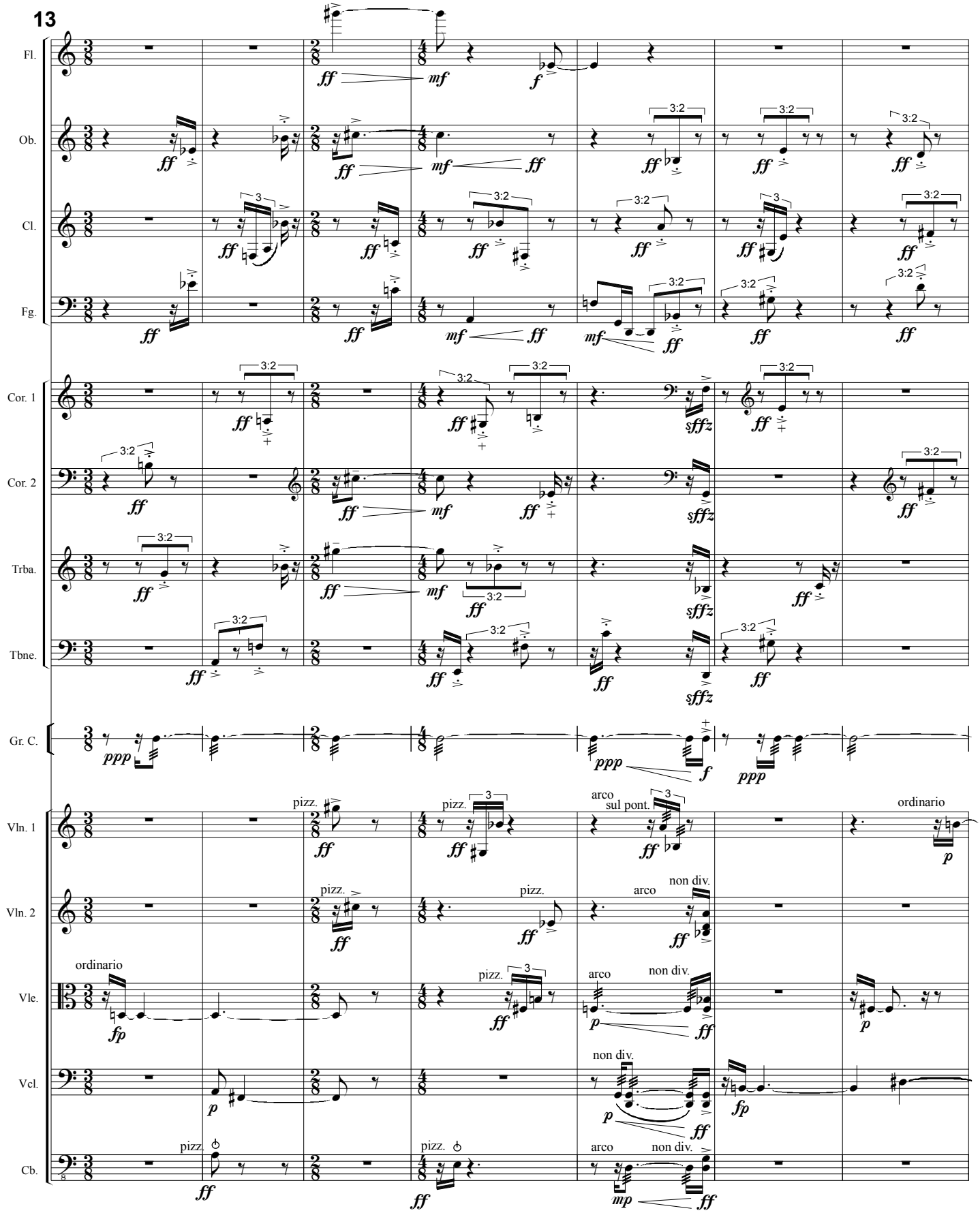
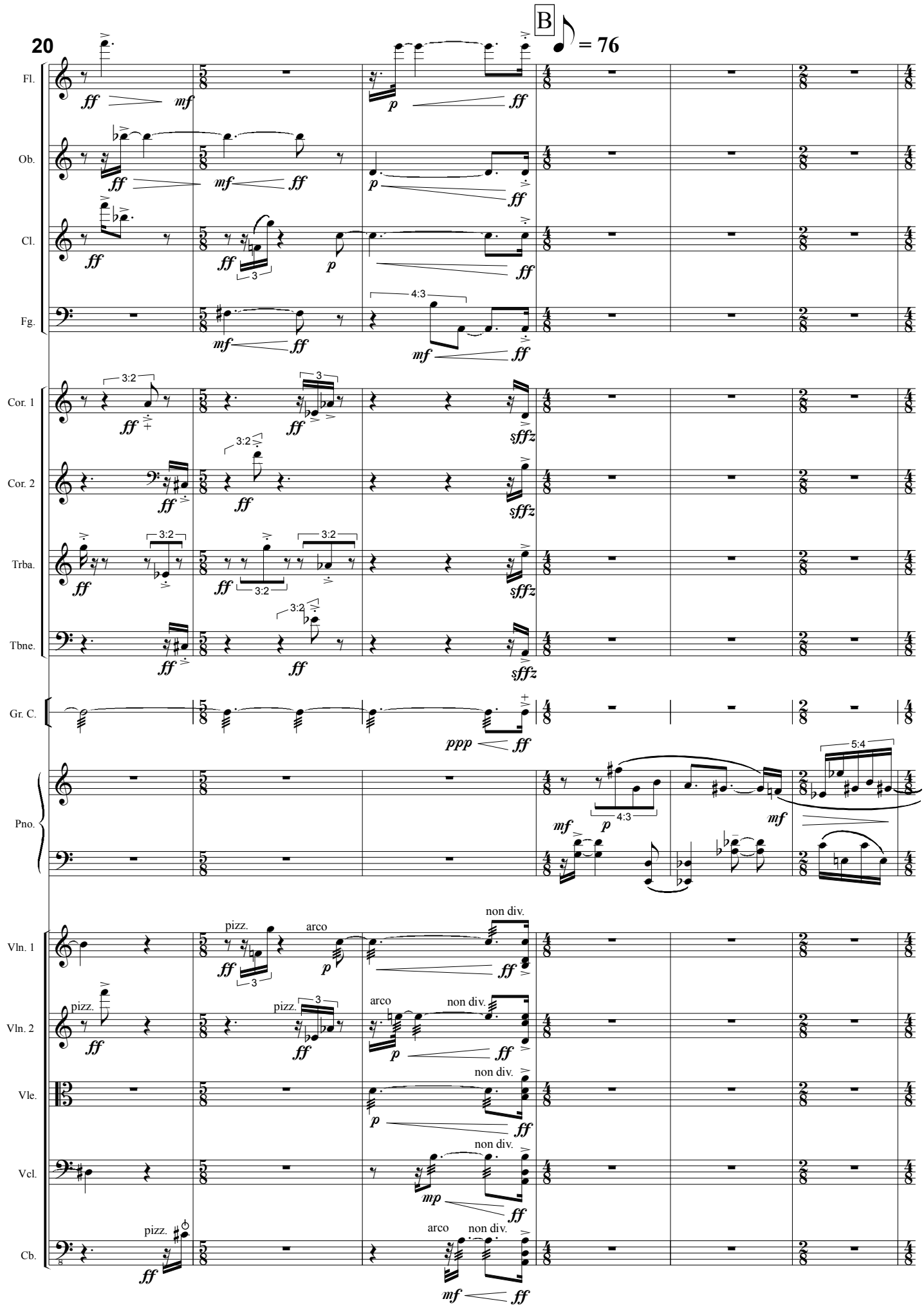
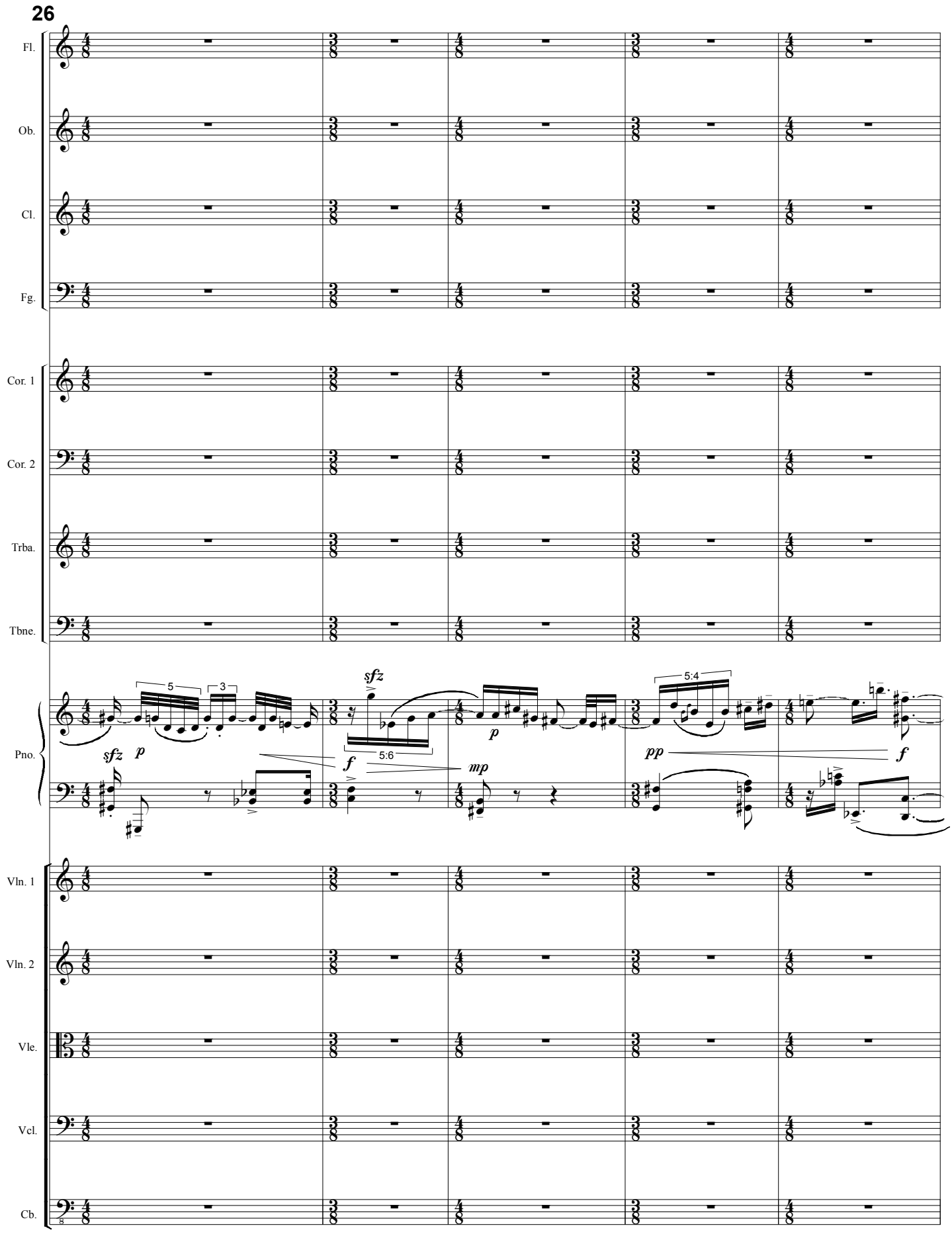
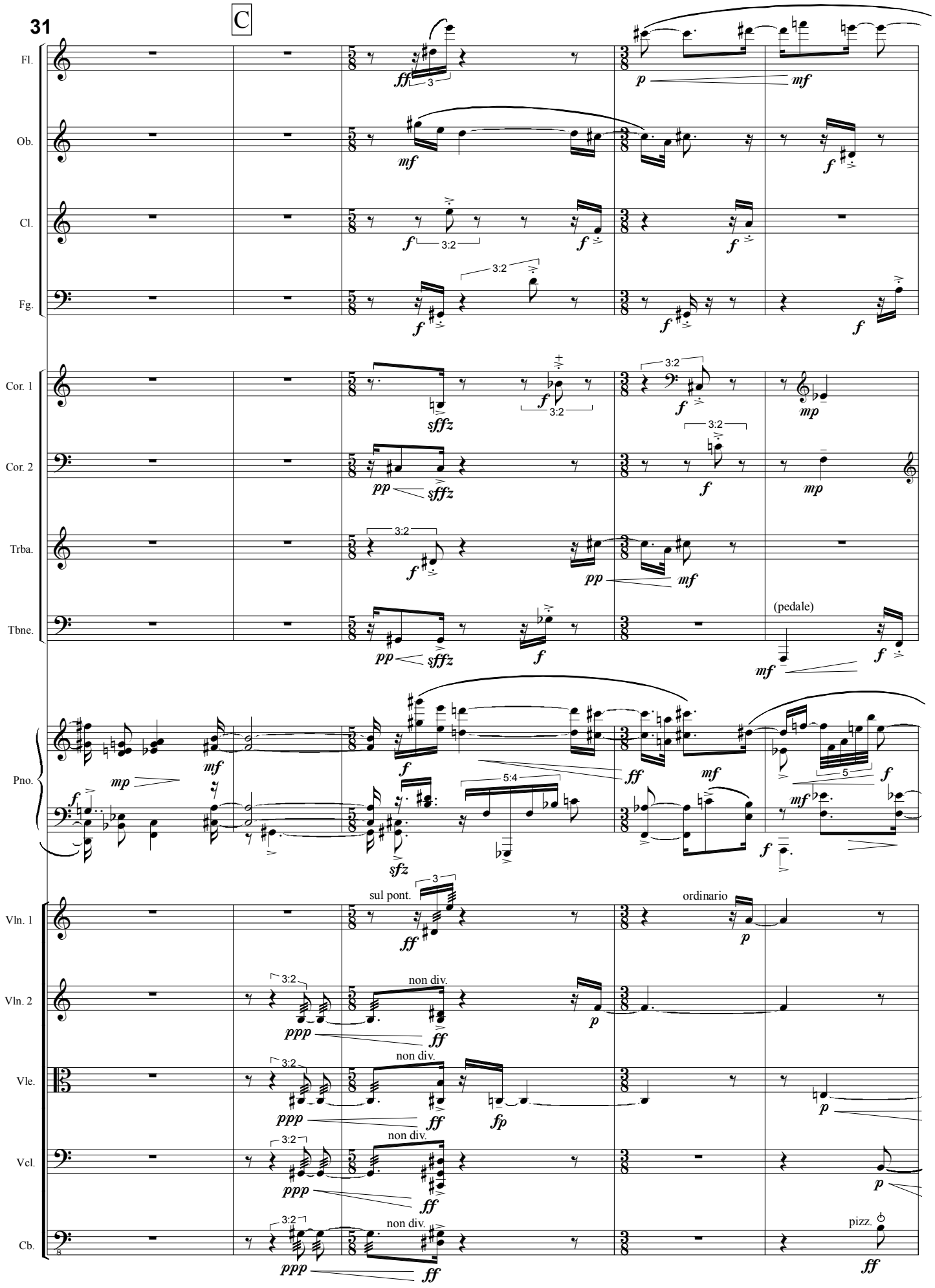
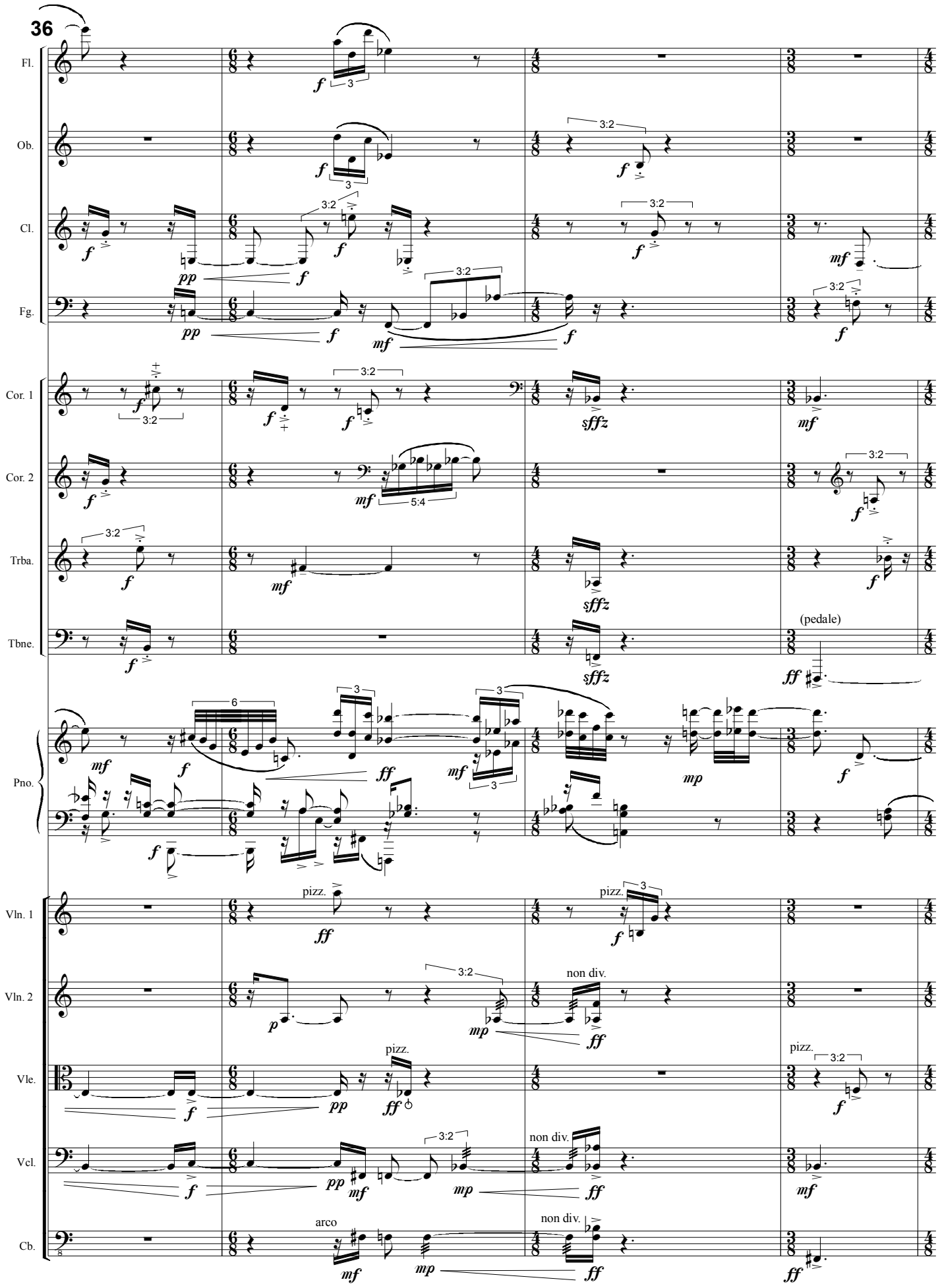

7
Fl.
Ob.
Cl.
Fg.
Cor. 1
Cor. 2
Trba.
Tbne.
Gr. C.
Vln. 1
Vln. 2
Vle.
Vcl.
Cb.
sul pont.
ordinario
pizz.
non div.
arco

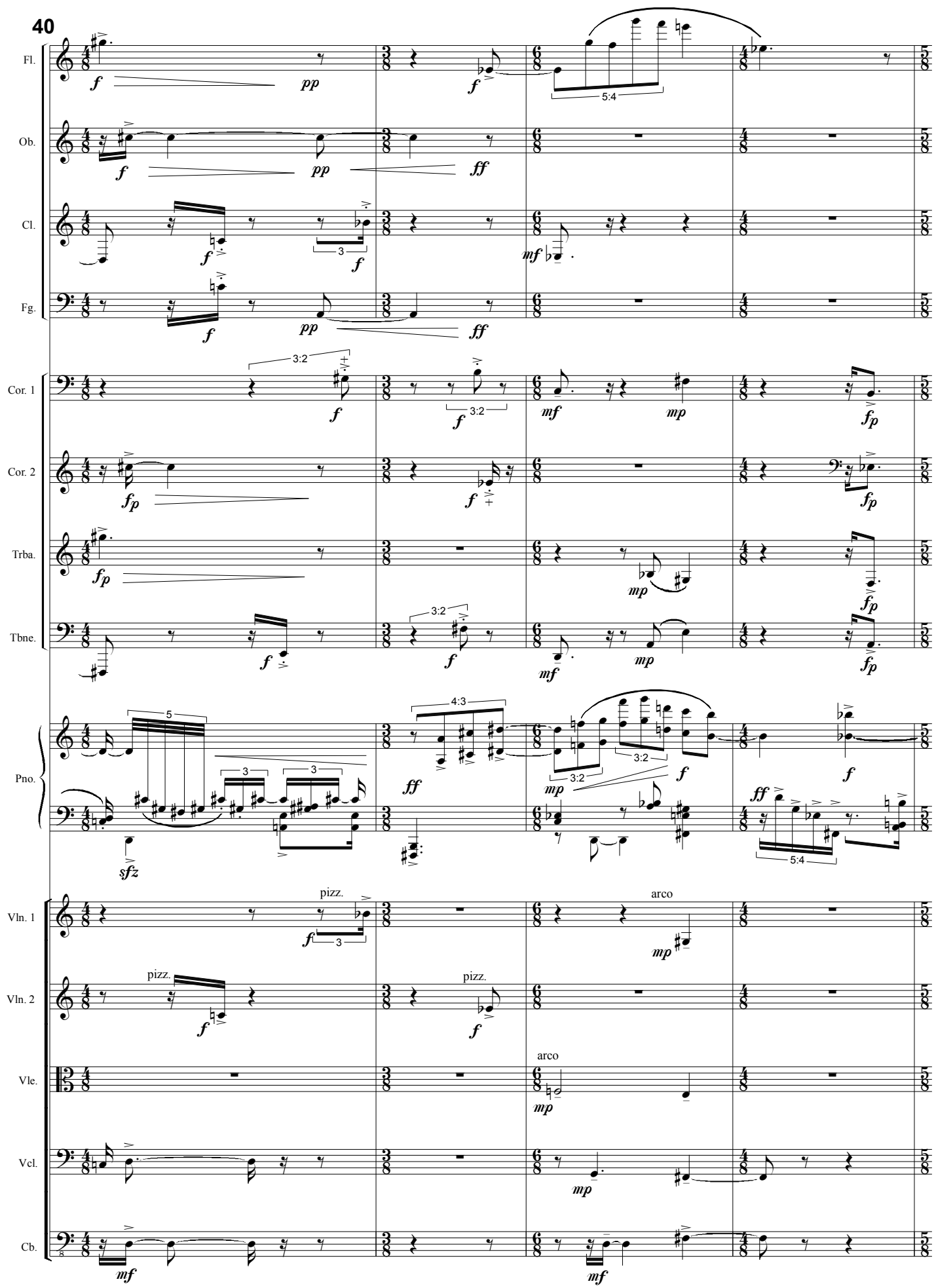

13
Fl.
Ob.
Cl.
Fg.
Cor. 1
Cor. 2
Trba.
Tbne.
Gr. C.
Vln. 1
Vln. 2
Vle.
Vcl.
Cb.
pizz.
arco
sul pont.
ordinario
non div.

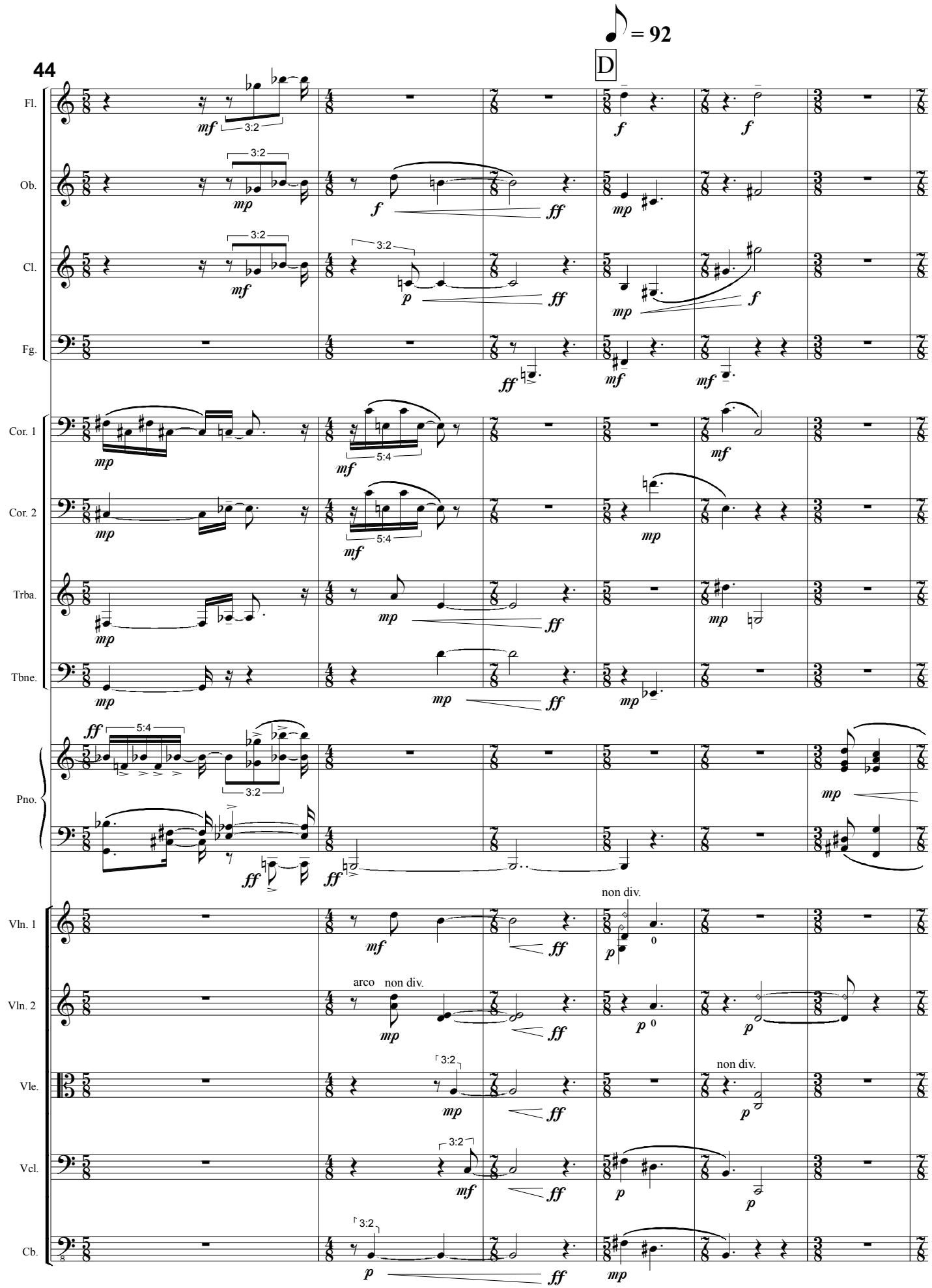

20
B
= 76
Fl.
Ob.
Cl.
Fg.
Cor. 1
Cor. 2
Trba.
Tbne.
Gr. C.
Pno.
Vln. 1
Vln. 2
Vle.
Vcl.
Cb.
pizz.
arco
non div.

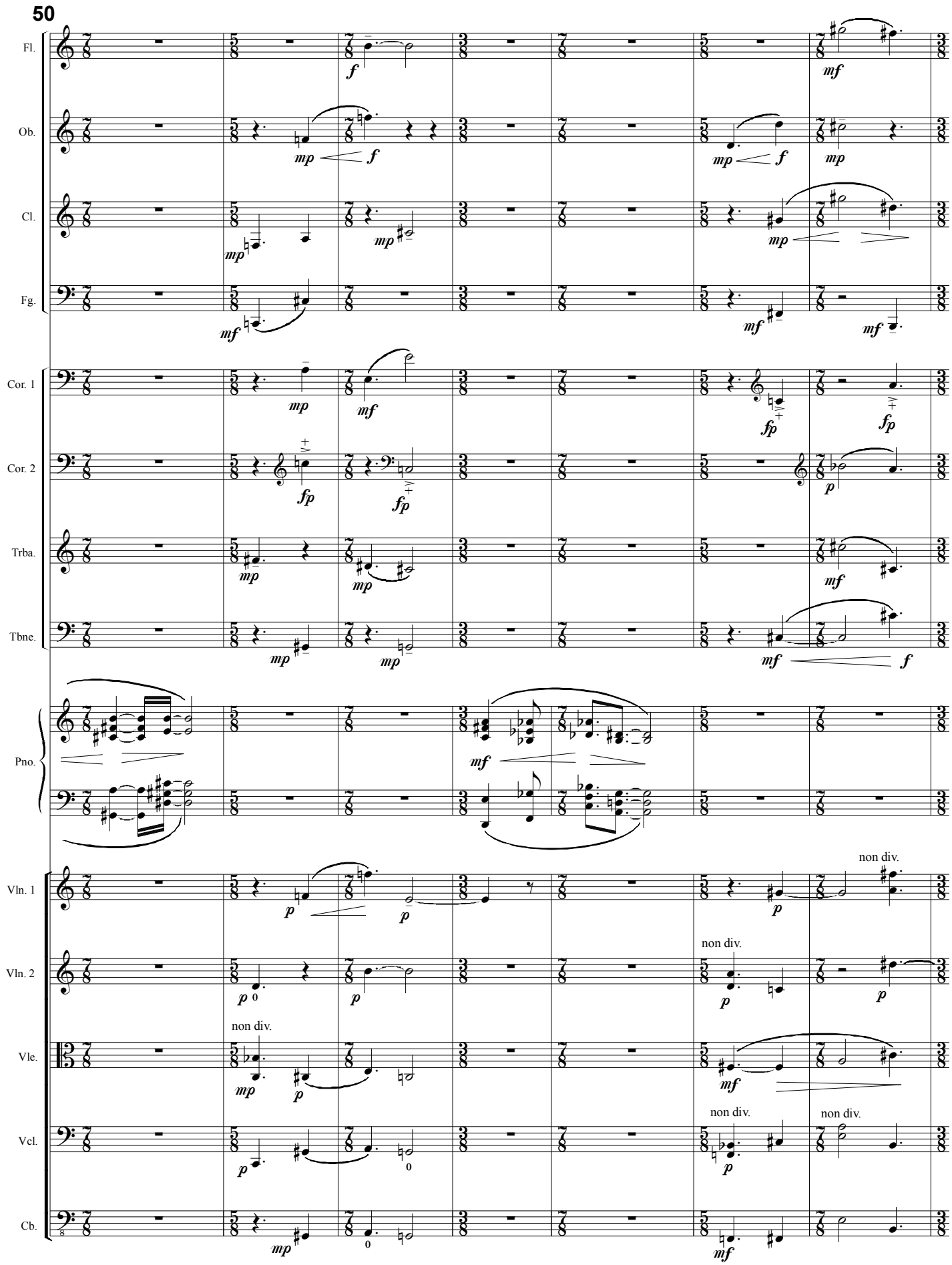

26
Fl.
Ob.
Cl.
Fg.
Cor. 1
Cor. 2
Trba.
Tbne.
Pno.
Vln. 1
Vln. 2
Vle.
Vcl.
Cb.
sfz
p
5
3
sfz
f
5:6
mp
p
5:4
pp
f

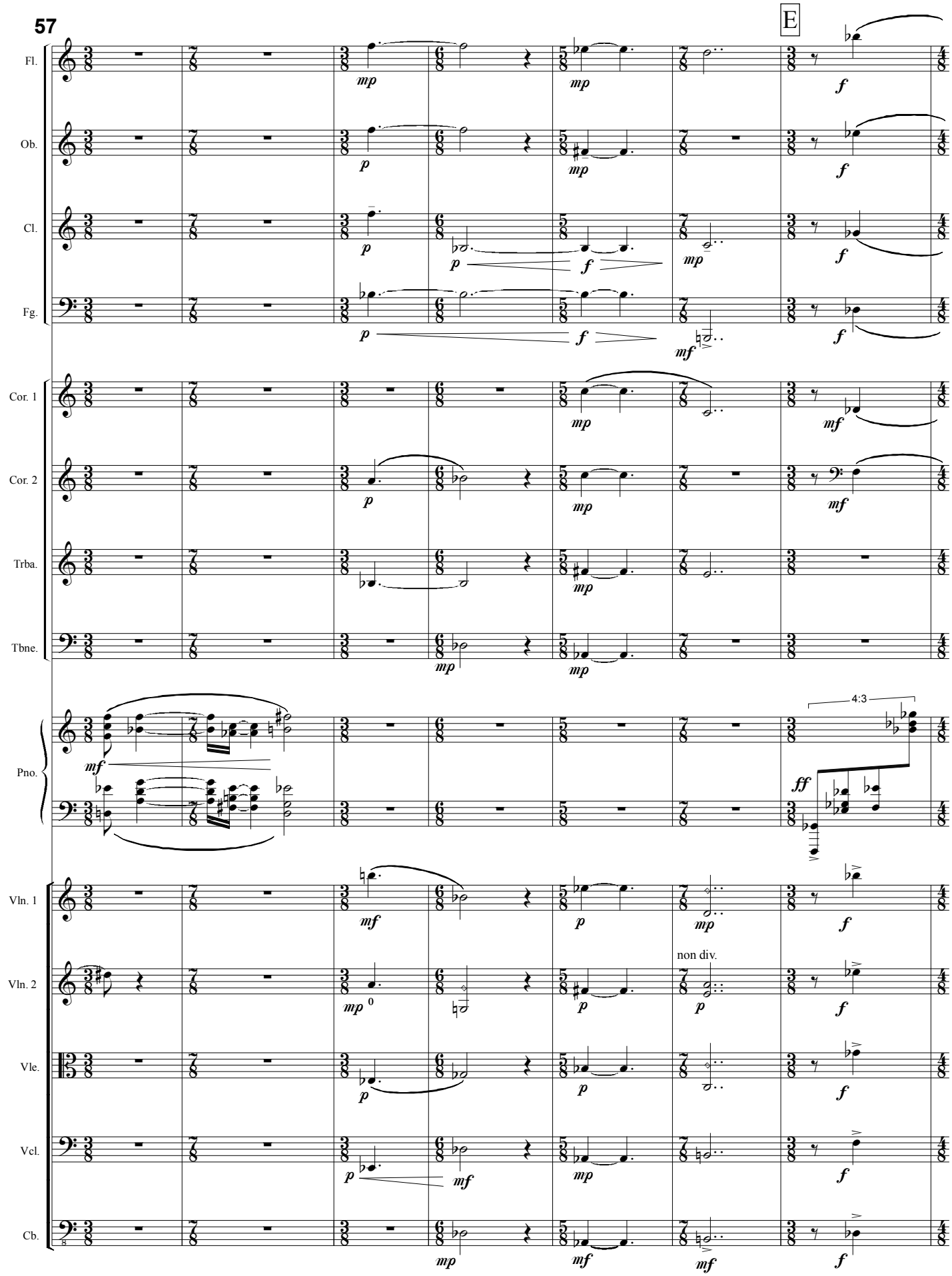

31
C
Fl.
Ob.
Cl.
Fg.
Cor. 1
Cor. 2
Trba.
Tbne.
Pno.
Vln. 1
Vln. 2
Vle.
Vcl.
Cb.
(pedale)
sul pont.
ordinario
non div.
pizz.

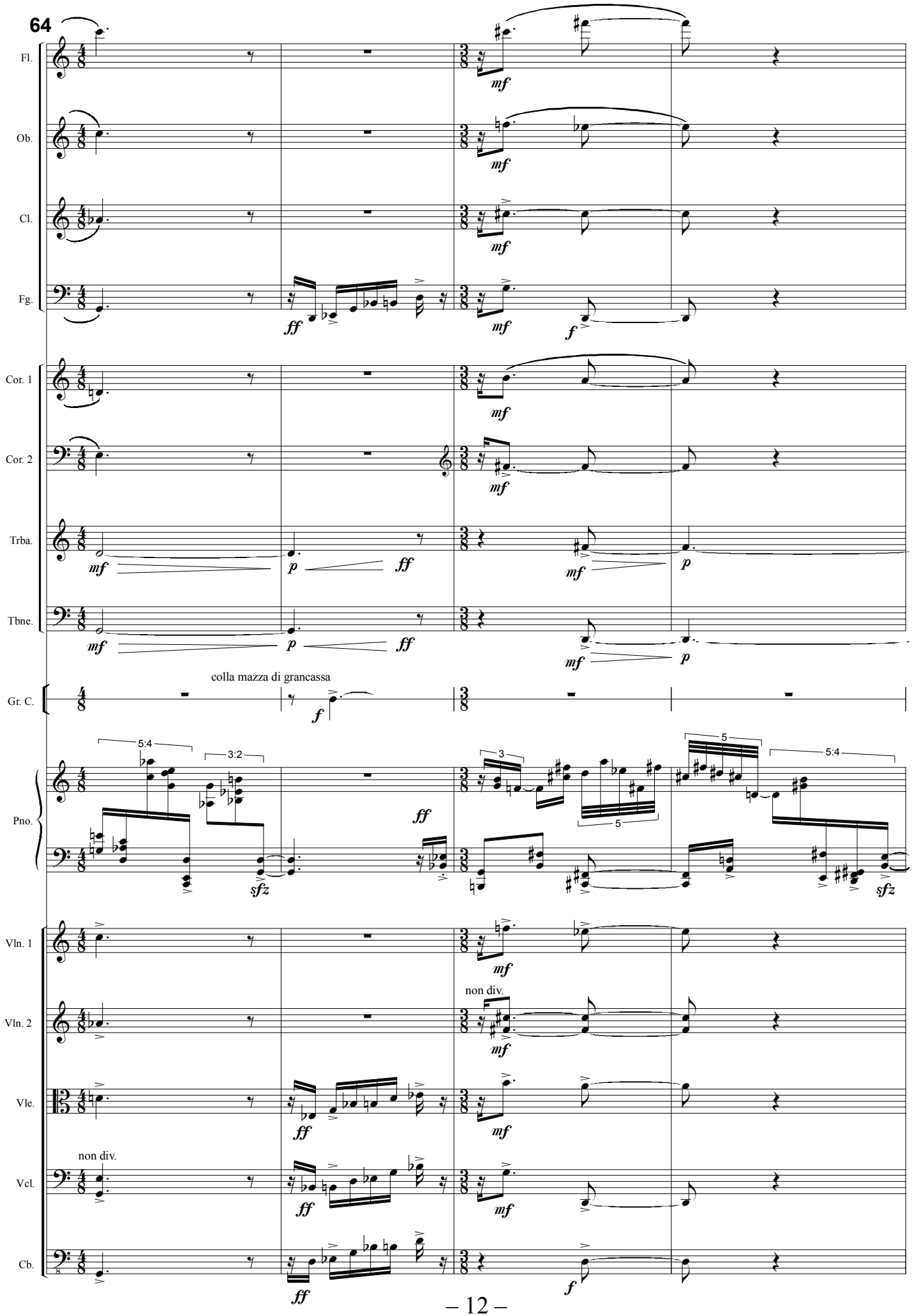

36
Fl.
Ob.
Cl.
Fg.
Cor. 1
Cor. 2
Trba.
Tbne.
Pno.
Vln. 1
Vln. 2
Vle.
Vcl.
Cb.
(pedale)
pizz.
non div.
arco

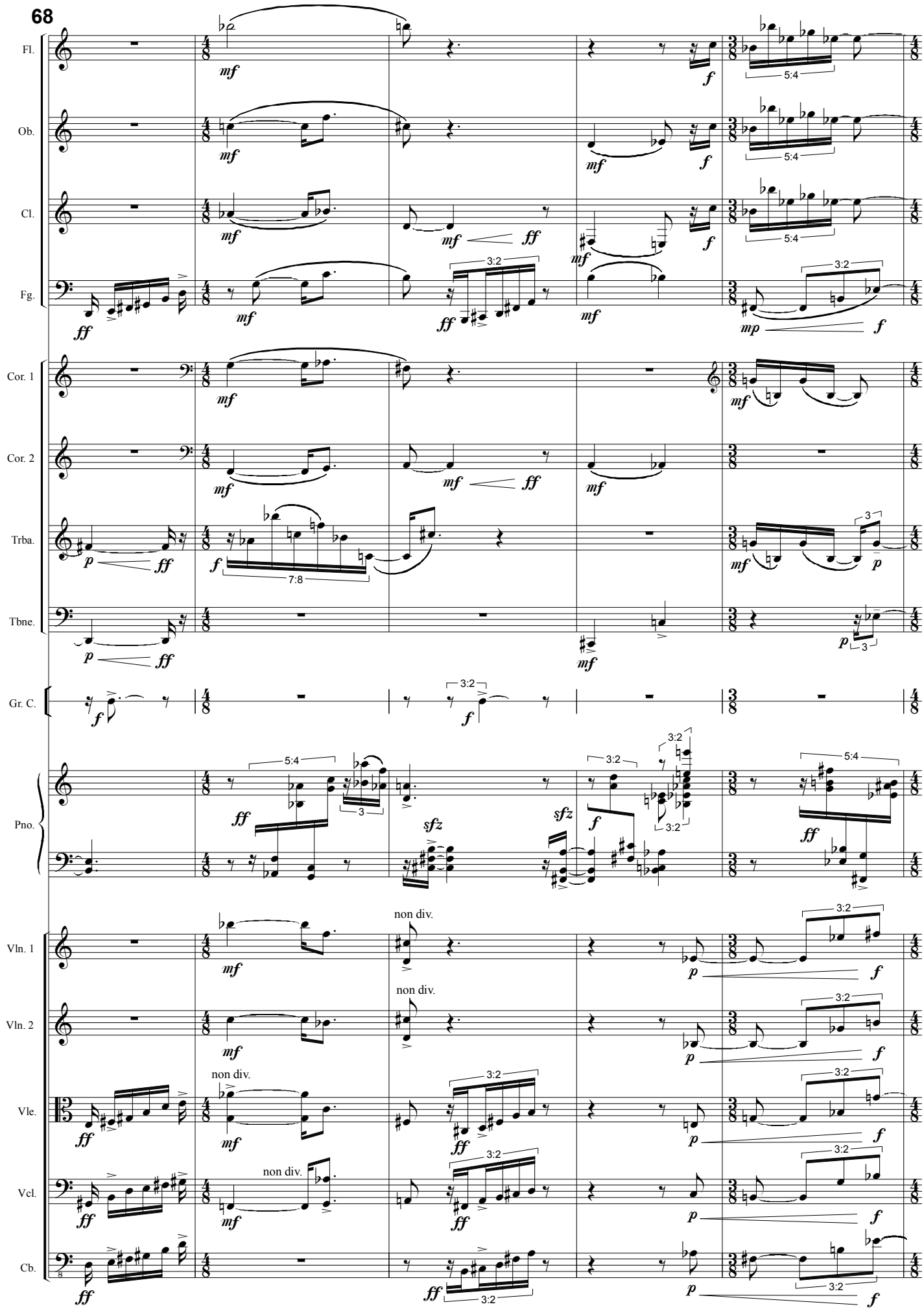

40
Fl.
Ob.
Cl.
Fg.
Cor. 1
Cor. 2
Trba.
Tbne.
Pno.
Vln. 1
Vln. 2
Vle.
Vcl.
Cb.
pizz.
arco

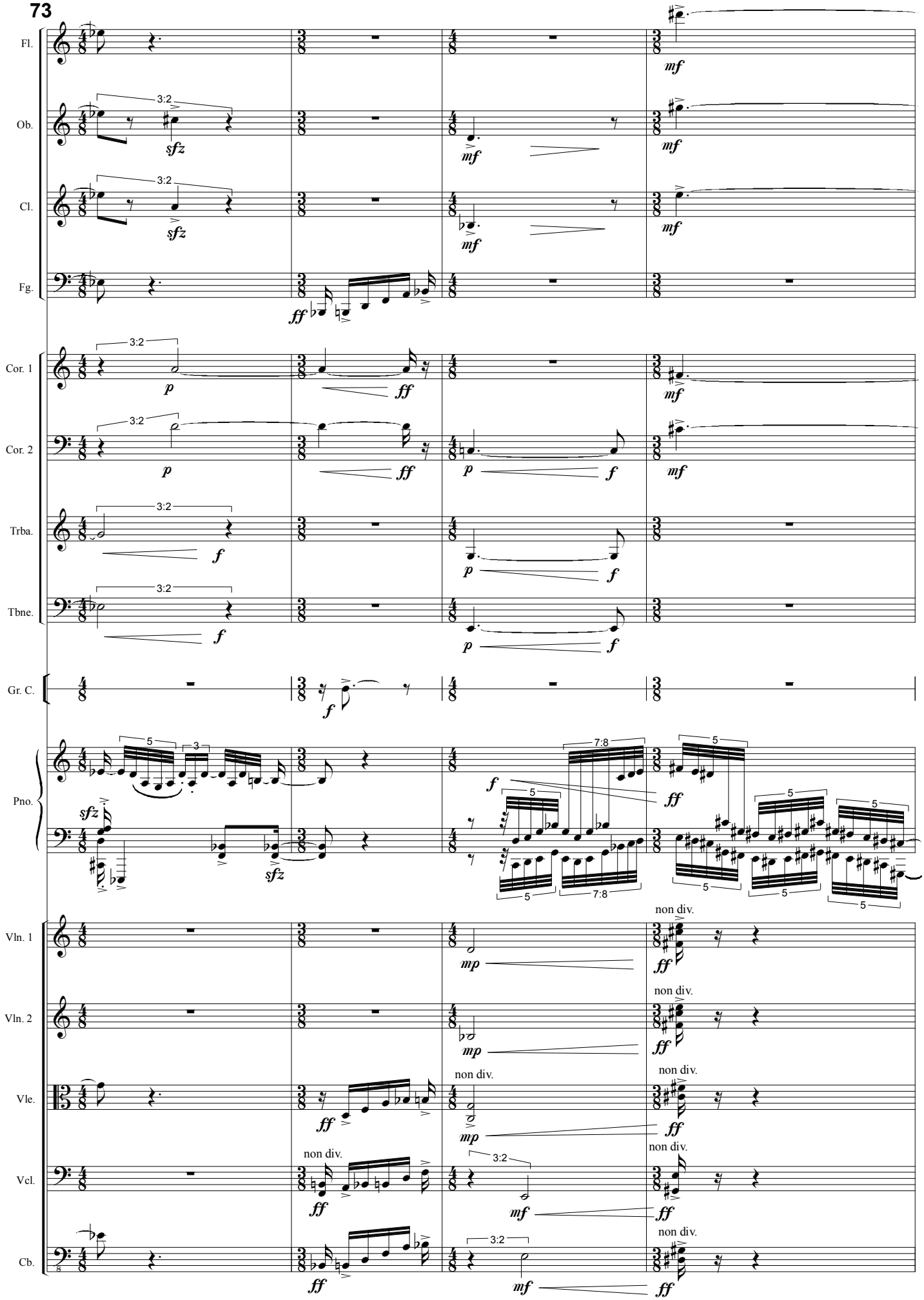

44
♪ = 92
D
Fl.
Ob.
Cl.
Fg.
Cor. 1
Cor. 2
Trba.
Tbne.
Pno.
Vln. 1
Vln. 2
Vle.
Vcl.
Cb.
non div.
arco
non div.
non div.

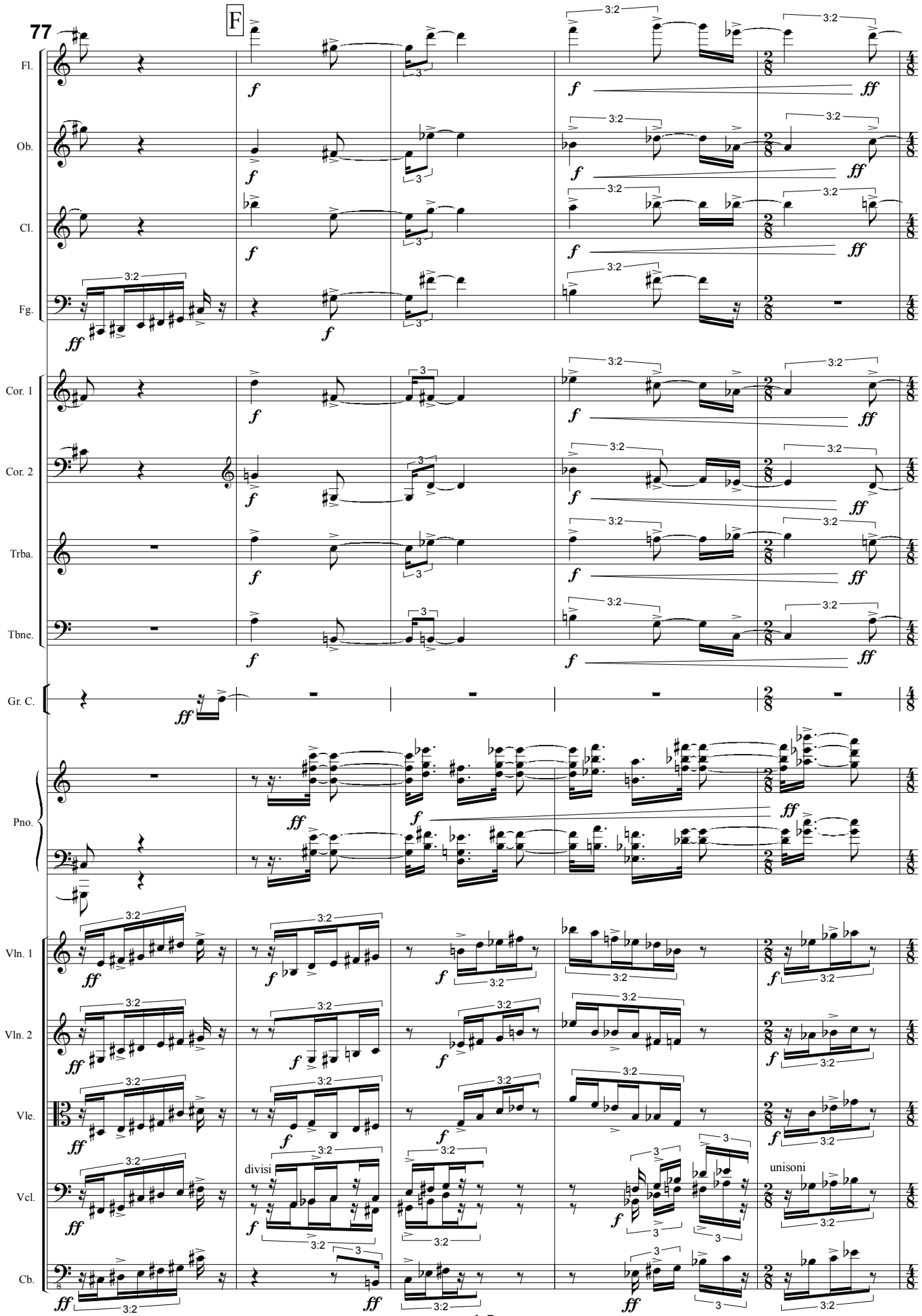

50
Fl.
Ob.
Cl.
Fg.
Cor. 1
Cor. 2
Trba.
Tbne.
Pno.
Vln. 1
Vln. 2
Vle.
Vcl.
Cb.
non div.

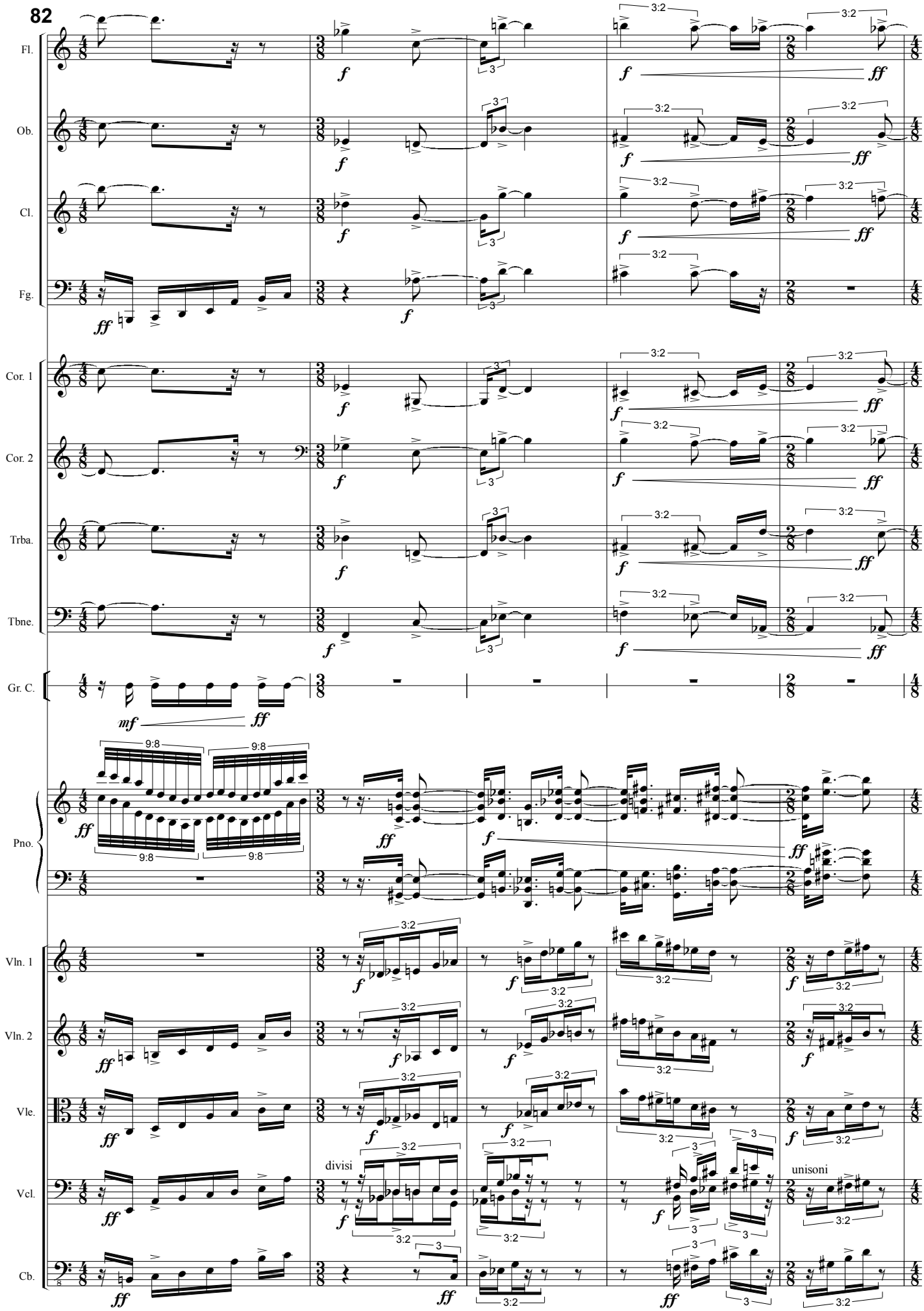

57
E
Fl.
Ob.
Cl.
Fg.
Cor. 1
Cor. 2
Trba.
Tbne.
Pno.
Vln. 1
Vln. 2
Vle.
Vcl.
Cb.
4:3
non div.

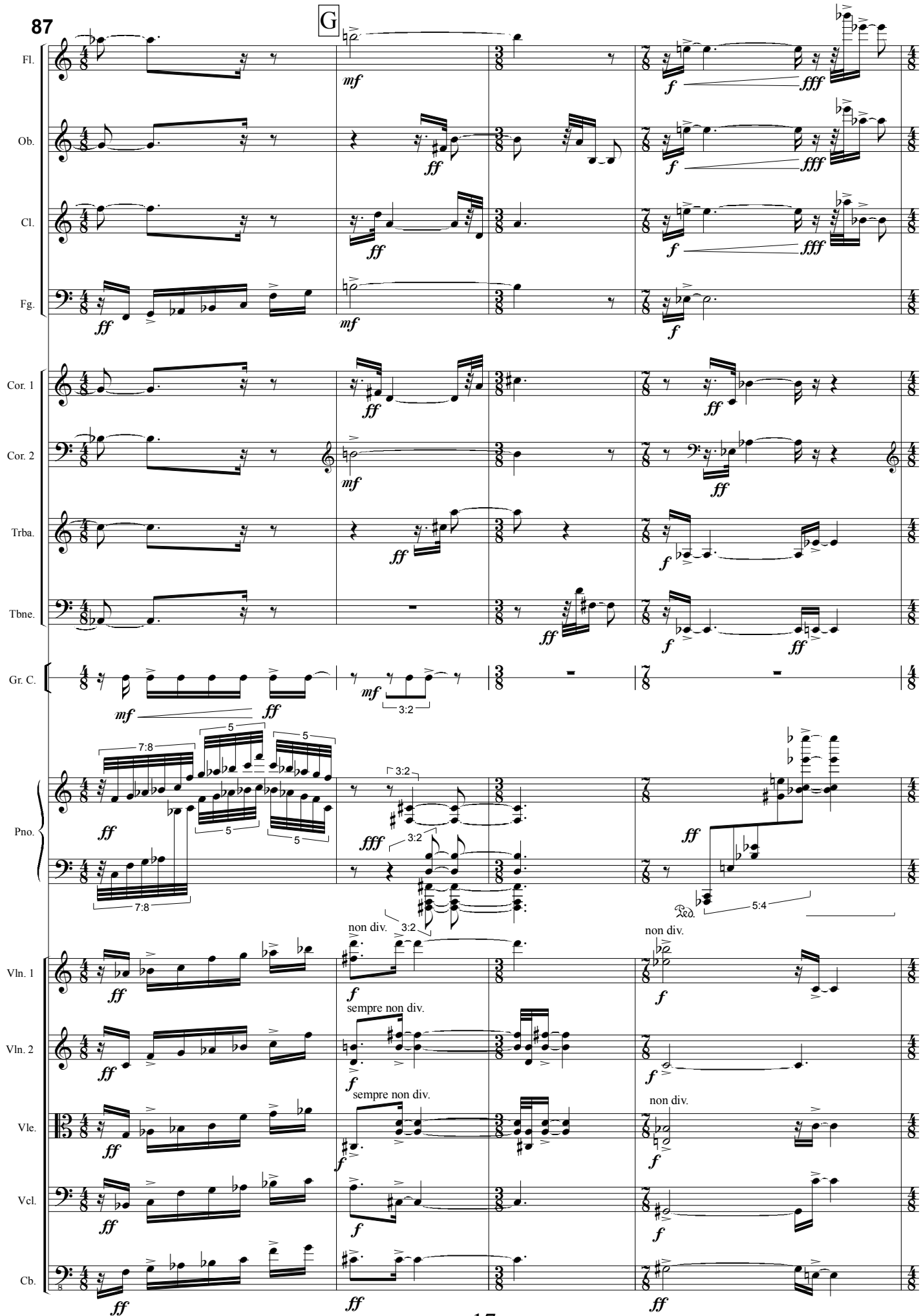

64
Fl.
Ob.
Cl.
Fg.
Cor. 1
Cor. 2
Trba.
Tbne.
Gr. C.
colla mazza di grancassa
Pno.
Vln. 1
Vln. 2
Vle.
Vcl.
Cb.
non div.
non div.
5:4
3:2
3
5
5:4
mf
ff
f
p
sfz

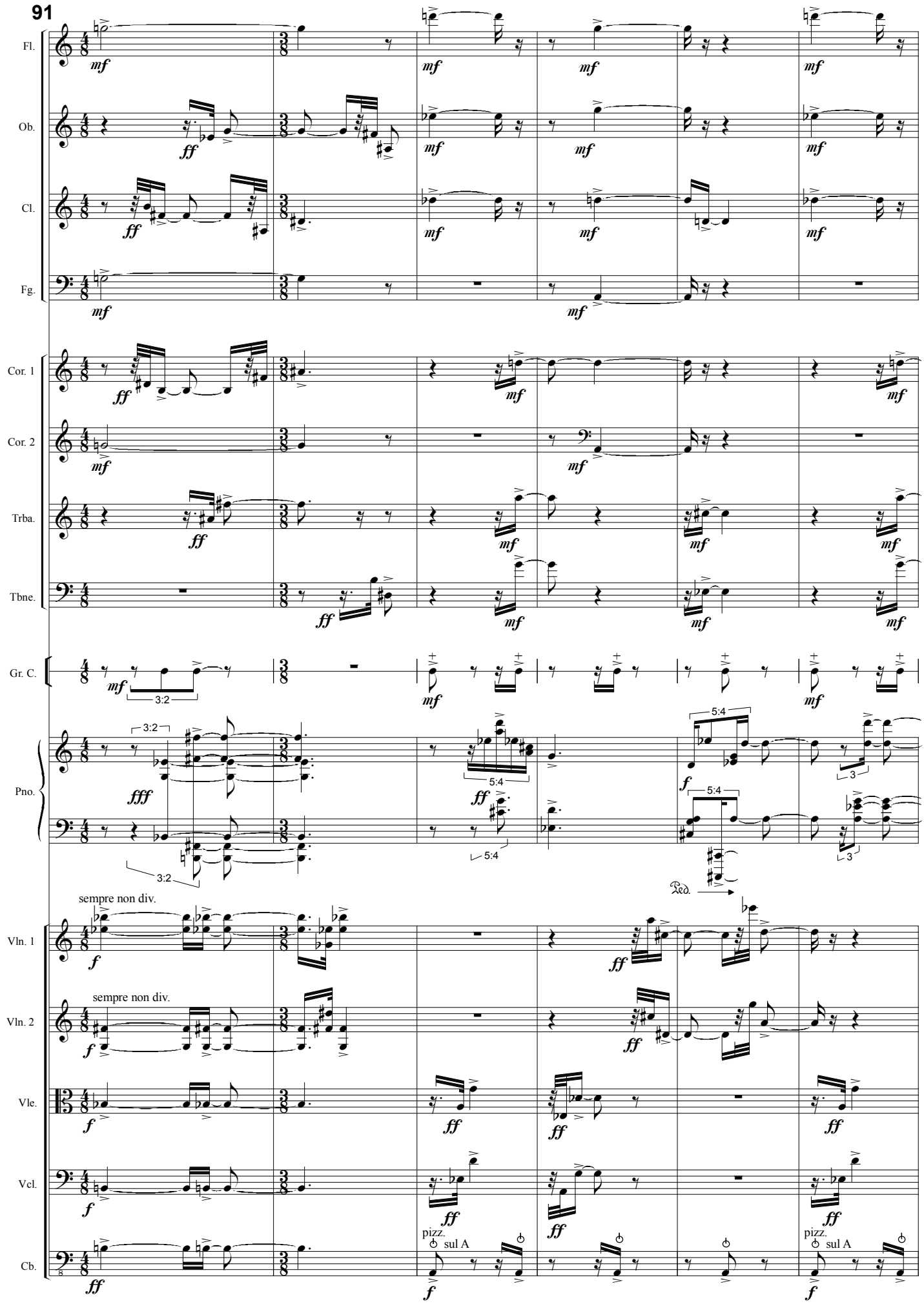

68
Fl.
Ob.
Cl.
Fg.
Cor. 1
Cor. 2
Trba.
Tbne.
Gr. C.
Pno.
Vln. 1
Vln. 2
Vle.
Vcl.
Cb.
non div.

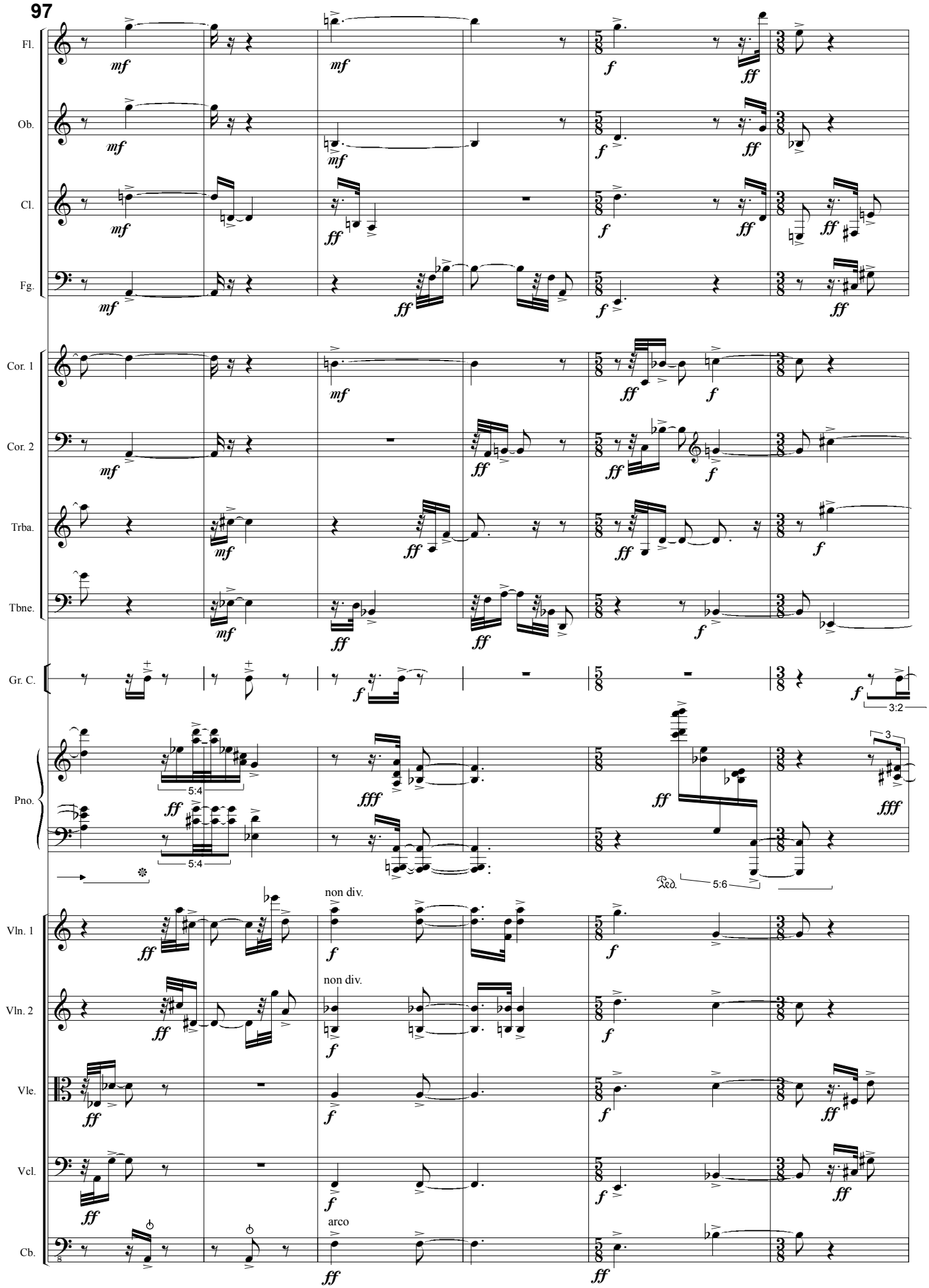

Fl.
Ob.
Cl.
Fg.
Cor. 1
Cor. 2
Trba.
Tbne.
Gr. C.
Pno.
Vln. 1
Vln. 2
Vle.
Vcl.
Cb.
3:2
sfz
mf
ff
p
f
5
3
7:8
non div.

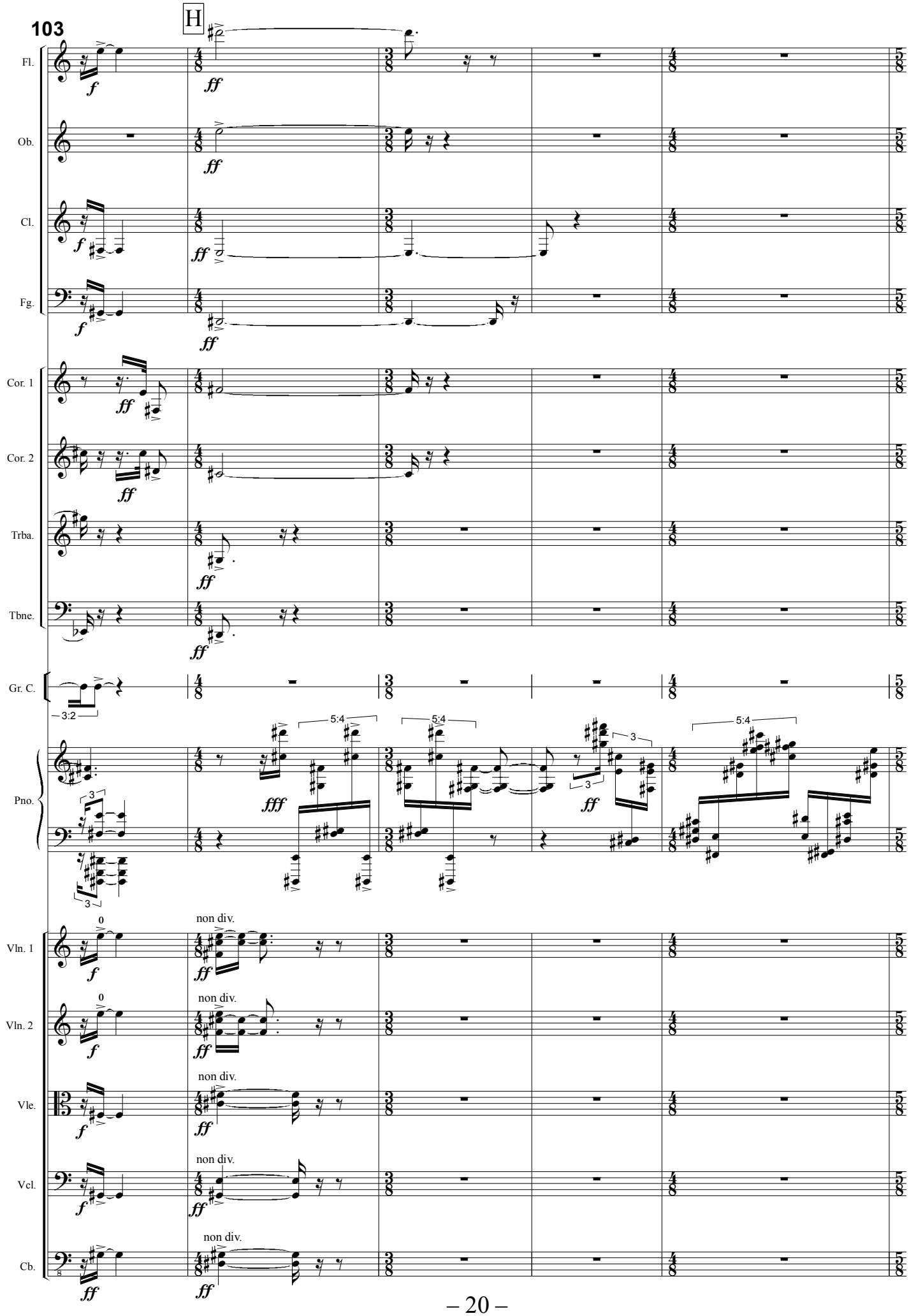

77
F
Fl.
Ob.
Cl.
Fg.
Cor. 1
Cor. 2
Trba.
Tbne.
Gr. C.
Pno.
Vln. 1
Vln. 2
Vle.
Vcl.
Cb.
divisi
unisoni

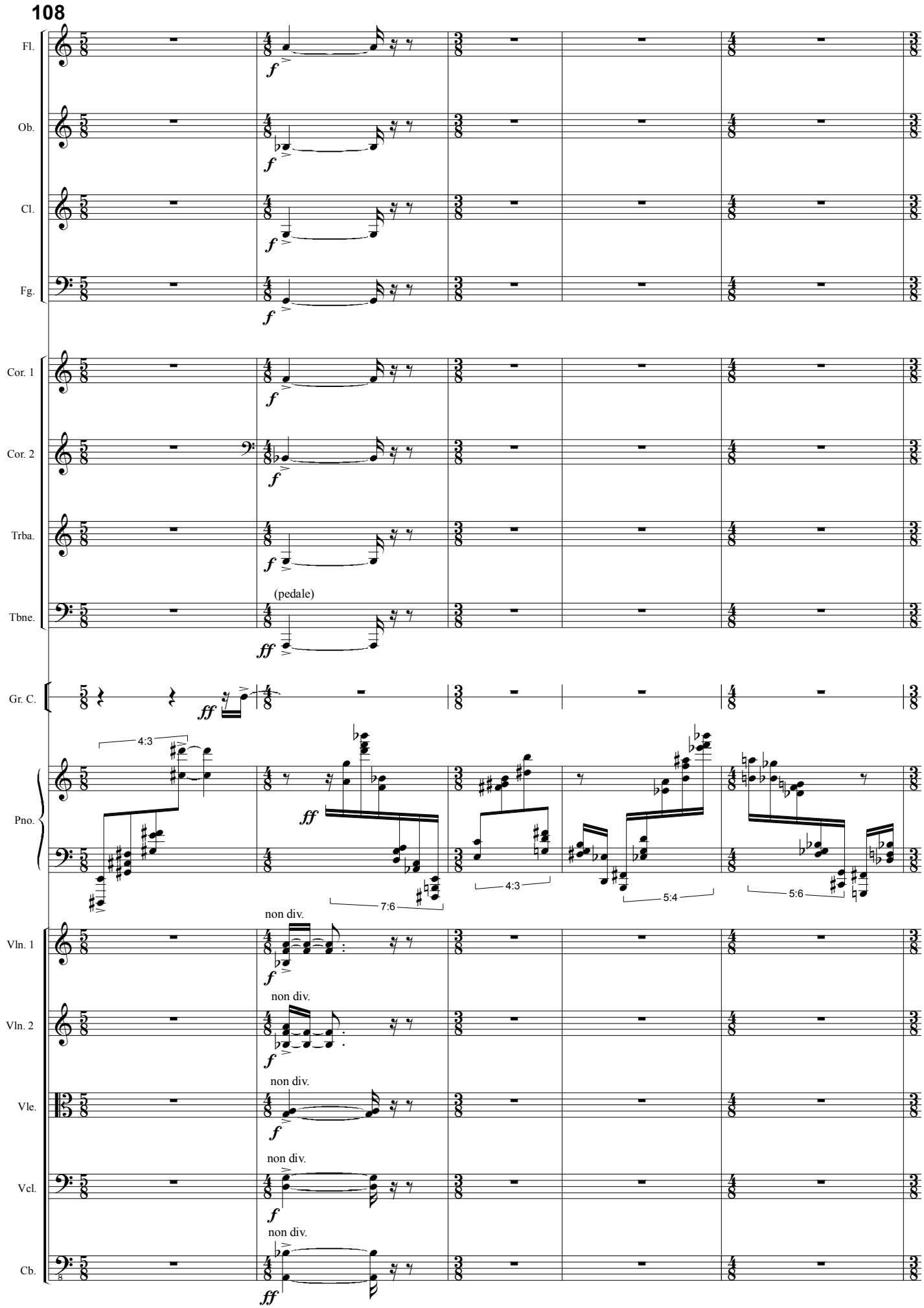

82
Fl.
Ob.
Cl.
Fg.
Cor. 1
Cor. 2
Trba.
Tbne.
Gr. C.
Pno.
Vln. 1
Vln. 2
Vle.
Vcl.
Cb.
divisi
unisoni

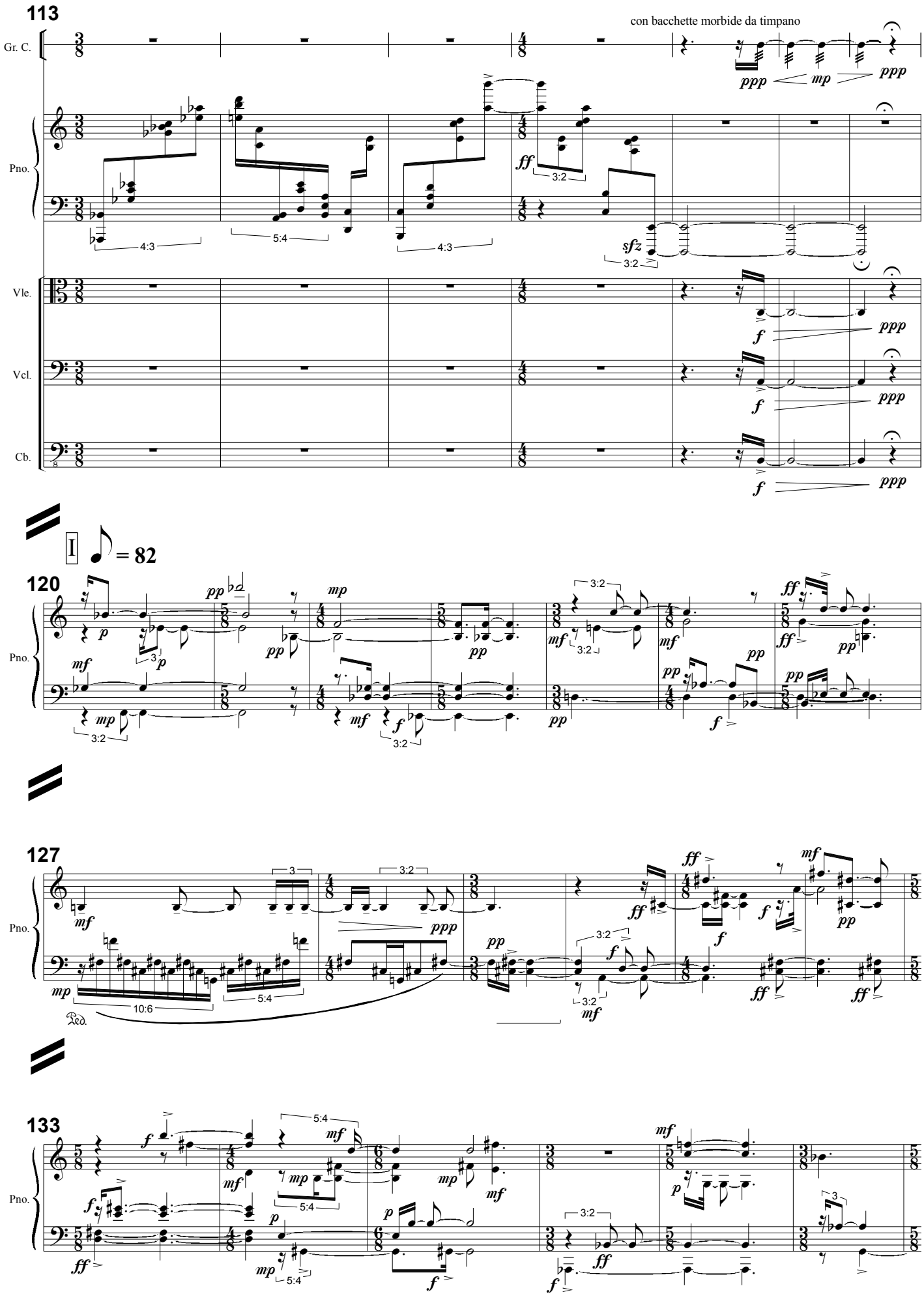

87
G
Fl.
Ob.
Cl.
Fg.
Cor. 1
Cor. 2
Trba.
Tbne.
Gr. C.
Pno.
Vln. 1
Vln. 2
Vle.
Vcl.
Cb.
mf
ff
fff
f
7:8
5
3:2
5:4
non div.
sempre non div.
Ped.

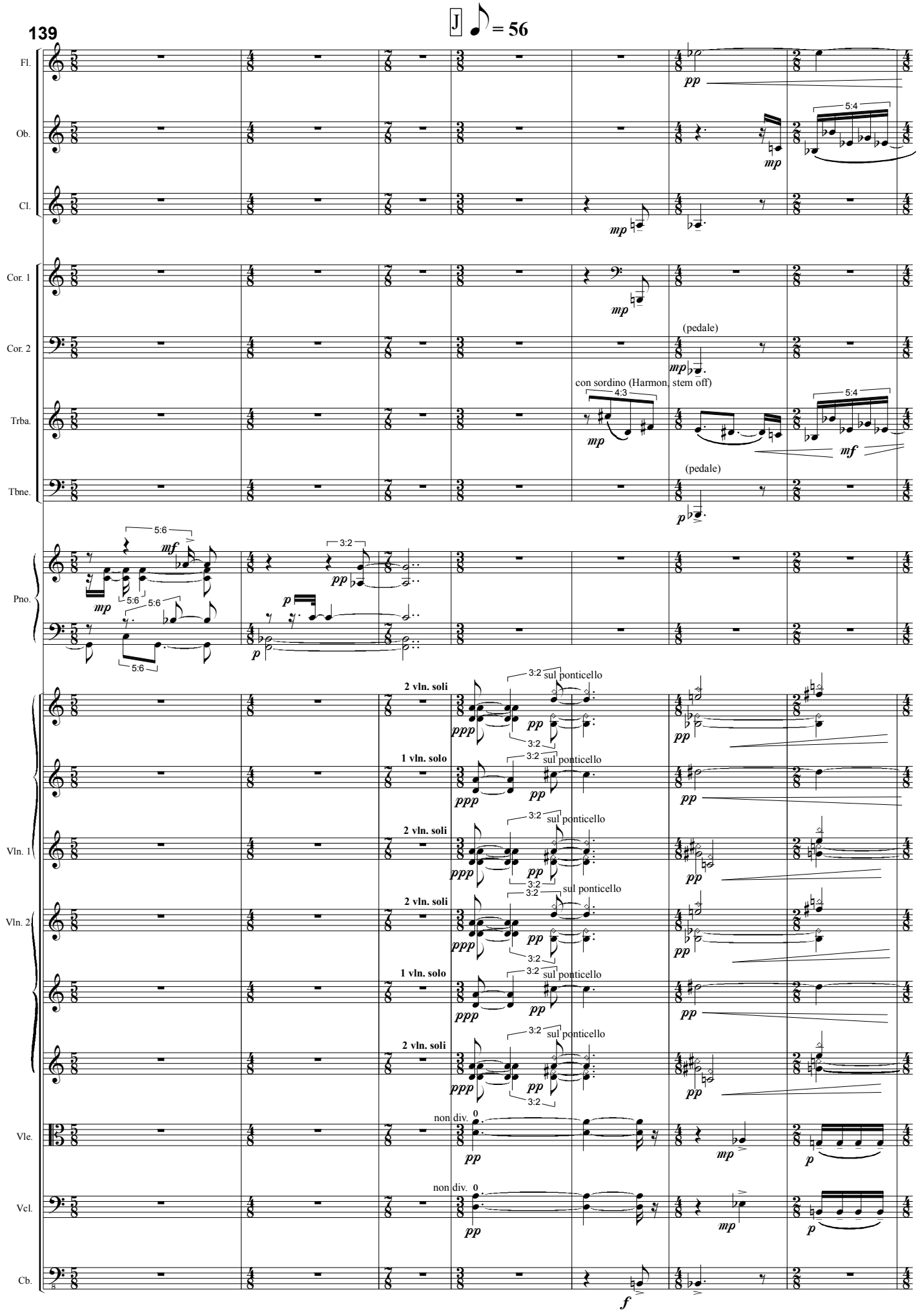

91
Fl.
Ob.
Cl.
Fg.
Cor. 1
Cor. 2
Trba.
Tbne.
Gr. C.
Pno.
Vln. 1
Vln. 2
Vle.
Vcl.
Cb.
sempre non div.
sempre non div.
pizz.
sul A
pizz.
sul A
Ped.

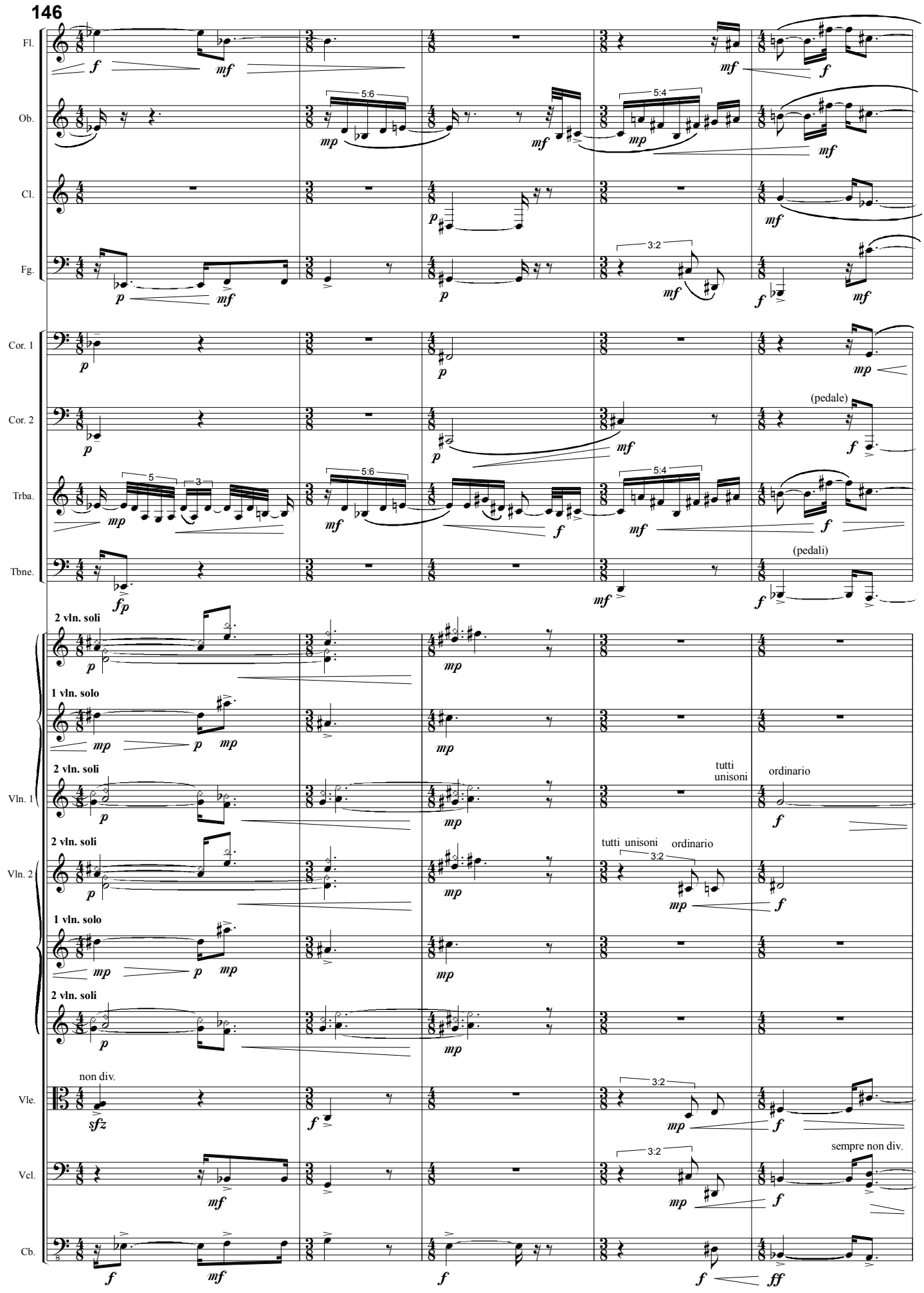

97
Fl.
Ob.
Cl.
Fg.
Cor. 1
Cor. 2
Trba.
Tbne.
Gr. C.
Pno.
Vln. 1
Vln. 2
Vle.
Vcl.
Cb.
non div.
non div.
arco
5:4
5:4
3:2
5:6
Ped.

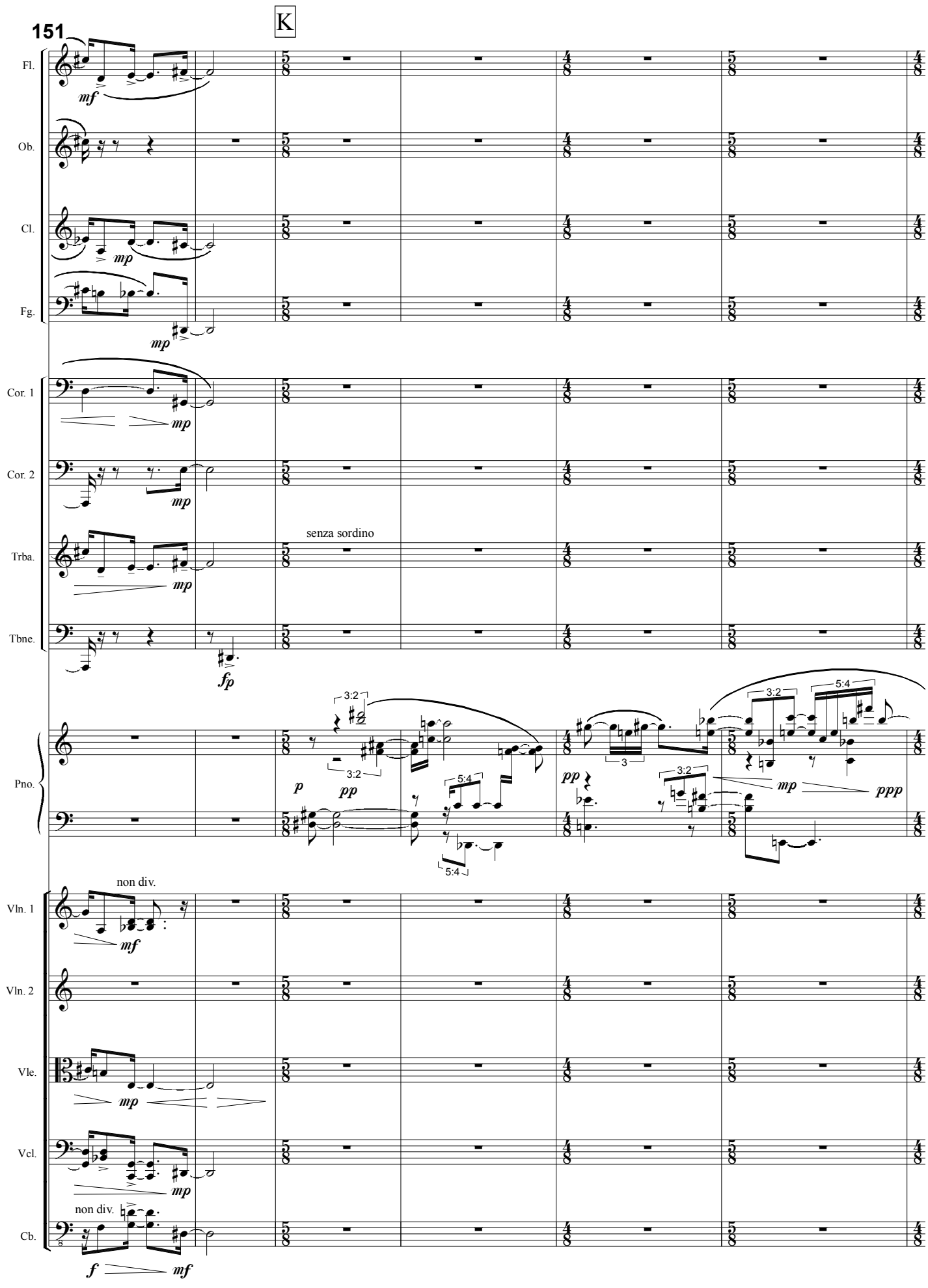

103
H
Fl.
Ob.
Cl.
Fg.
Cor. 1
Cor. 2
Trba.
Tbne.
Gr. C.
Pno.
Vln. 1
Vln. 2
Vle.
Vcl.
Cb.
f
ff
fff
3:2
5:4
3
non div.

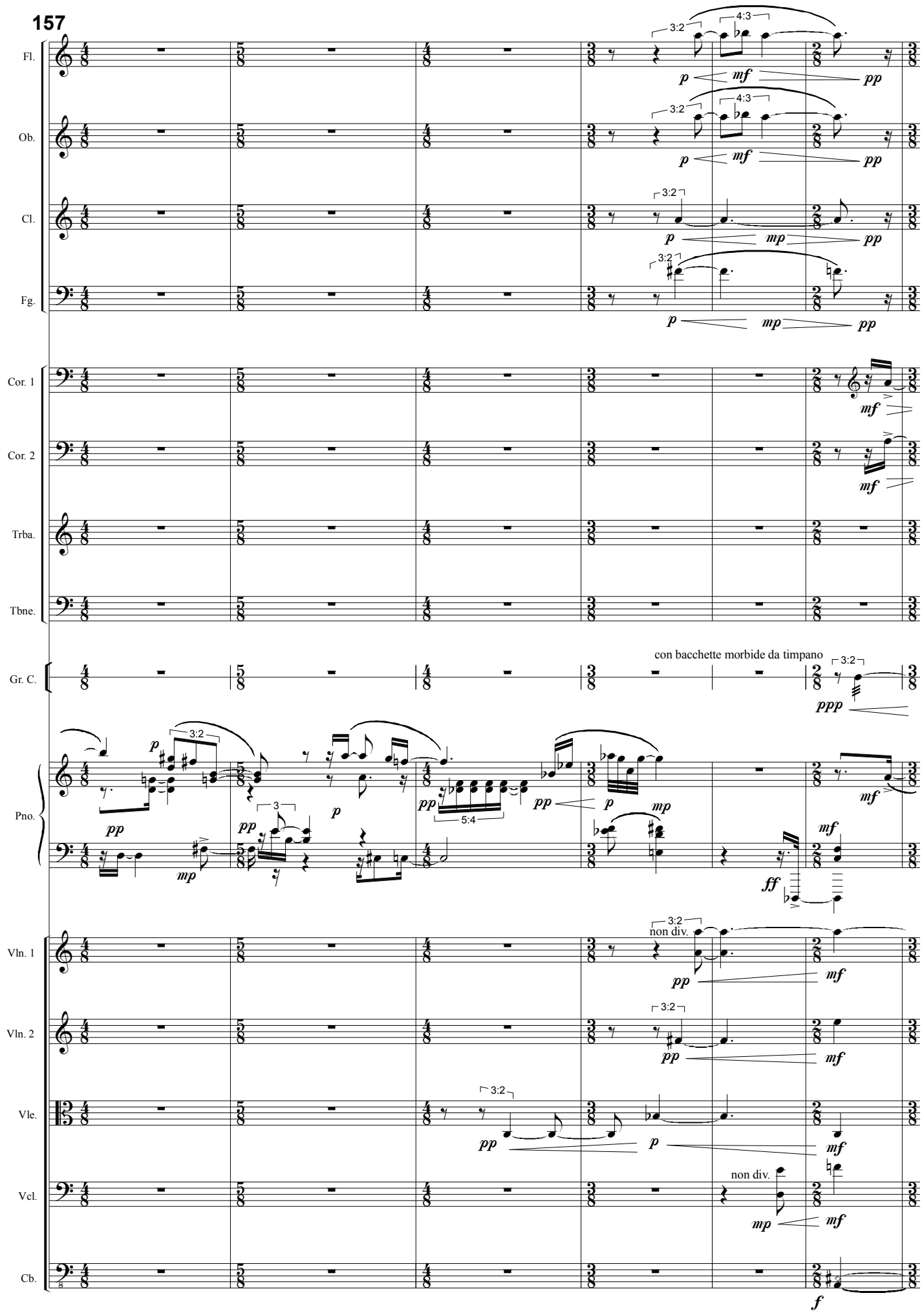

108
Fl.
Ob.
Cl.
Fg.
Cor. 1
Cor. 2
Trba.
Tbne.
(pedale)
Gr. C.
Pno.
4:3
7:6
4:3
5:4
5:6
Vln. 1
Vln. 2
Vle.
Vcl.
Cb.
non div.

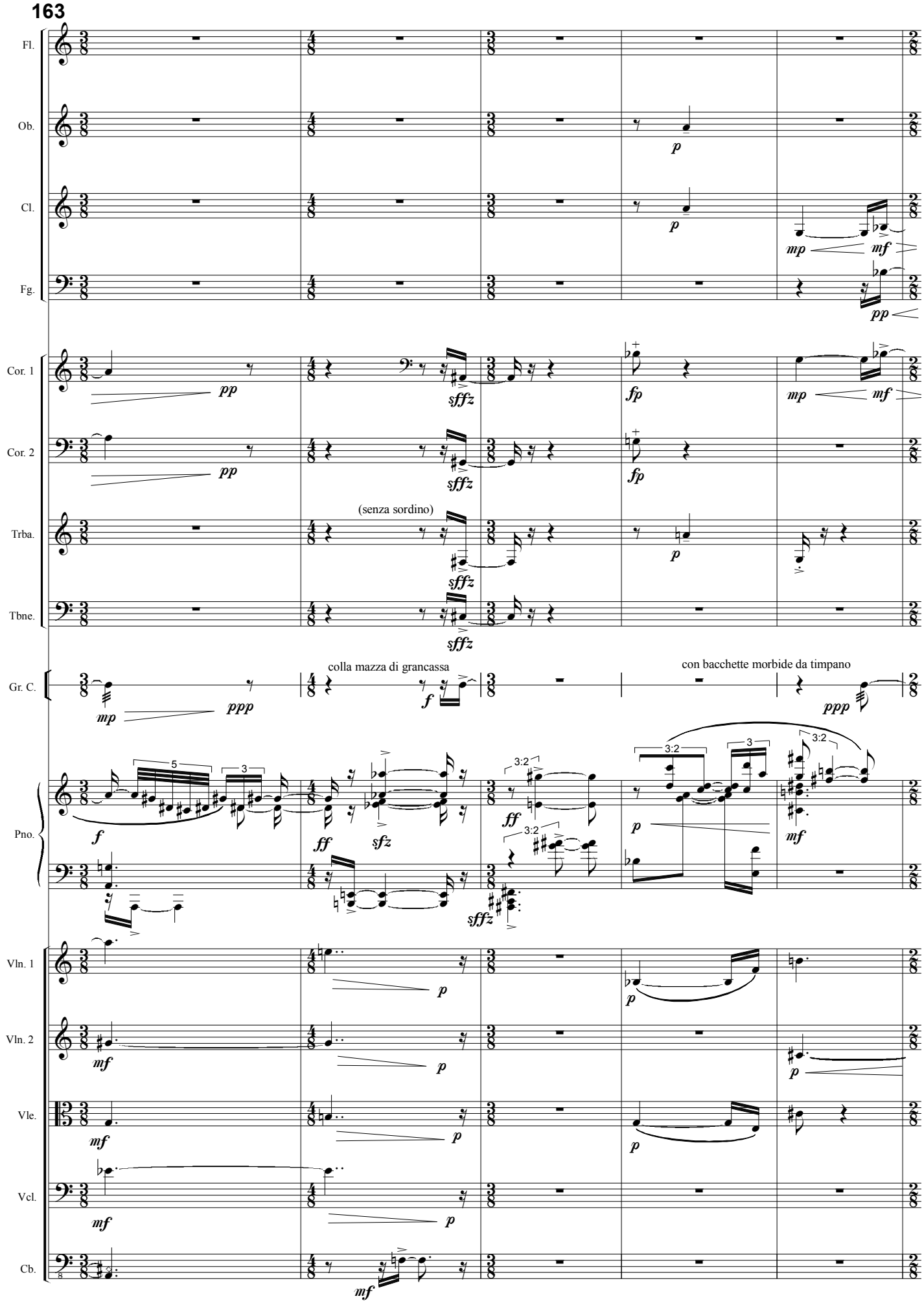

113
con bacchette morbide da timpano
Gr. C.
Pno.
Vle.
Vcl.
Cb.
I = 82
120
127
133

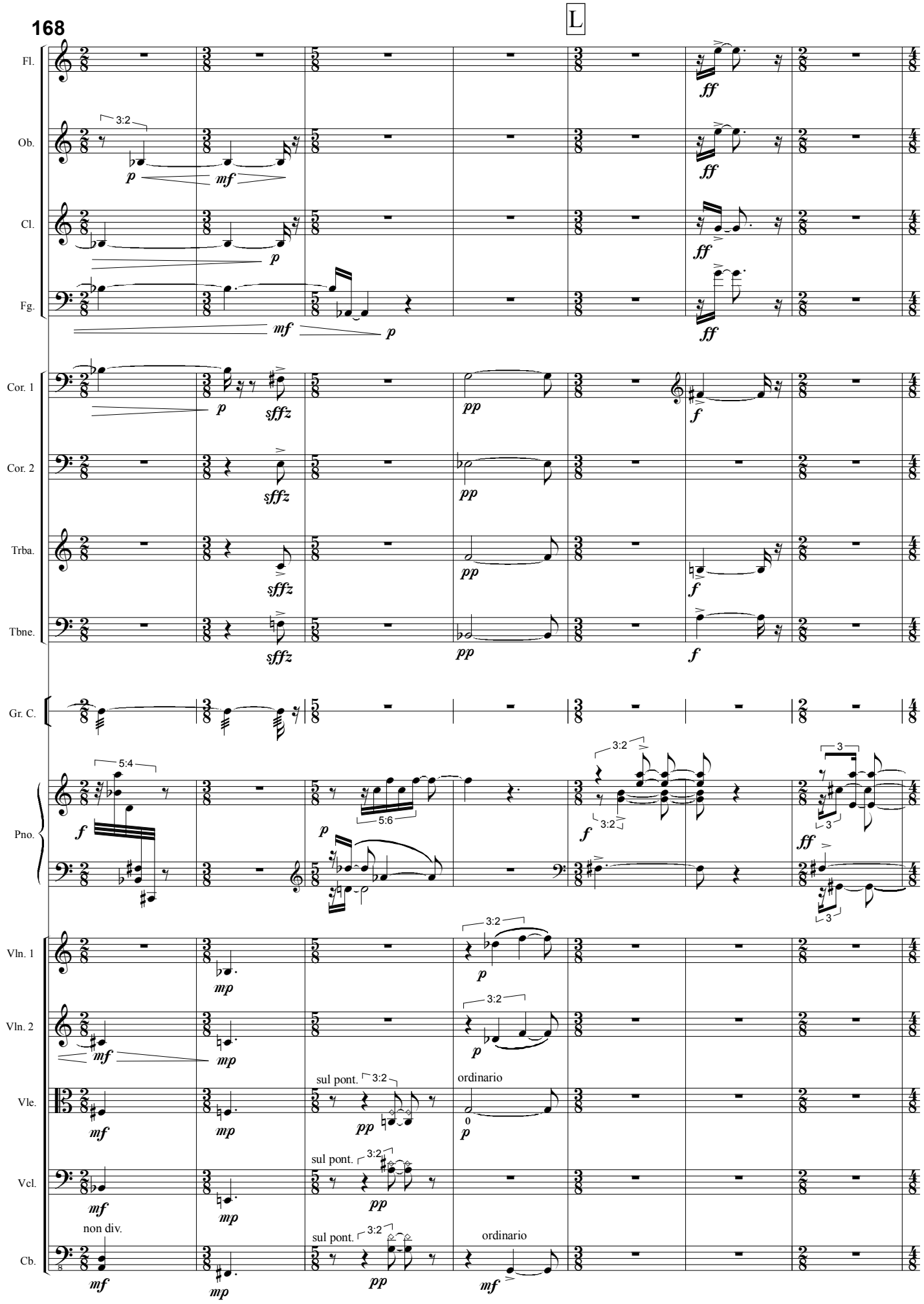

139
♩ = 56
Fl.
Ob.
Cl.
Cor. 1
Cor. 2
Trba.
Tbne.
Pno.
Vln. 1
Vln. 2
Vle.
Vcl.
Cb.
pp
mp
mf
p
ppp
f
(pedale)
con sordino (Harmon, stem off)
4:3
5:4
5:6
3:2
2 vln. soli
1 vln. solo
sul ponticello
non div.

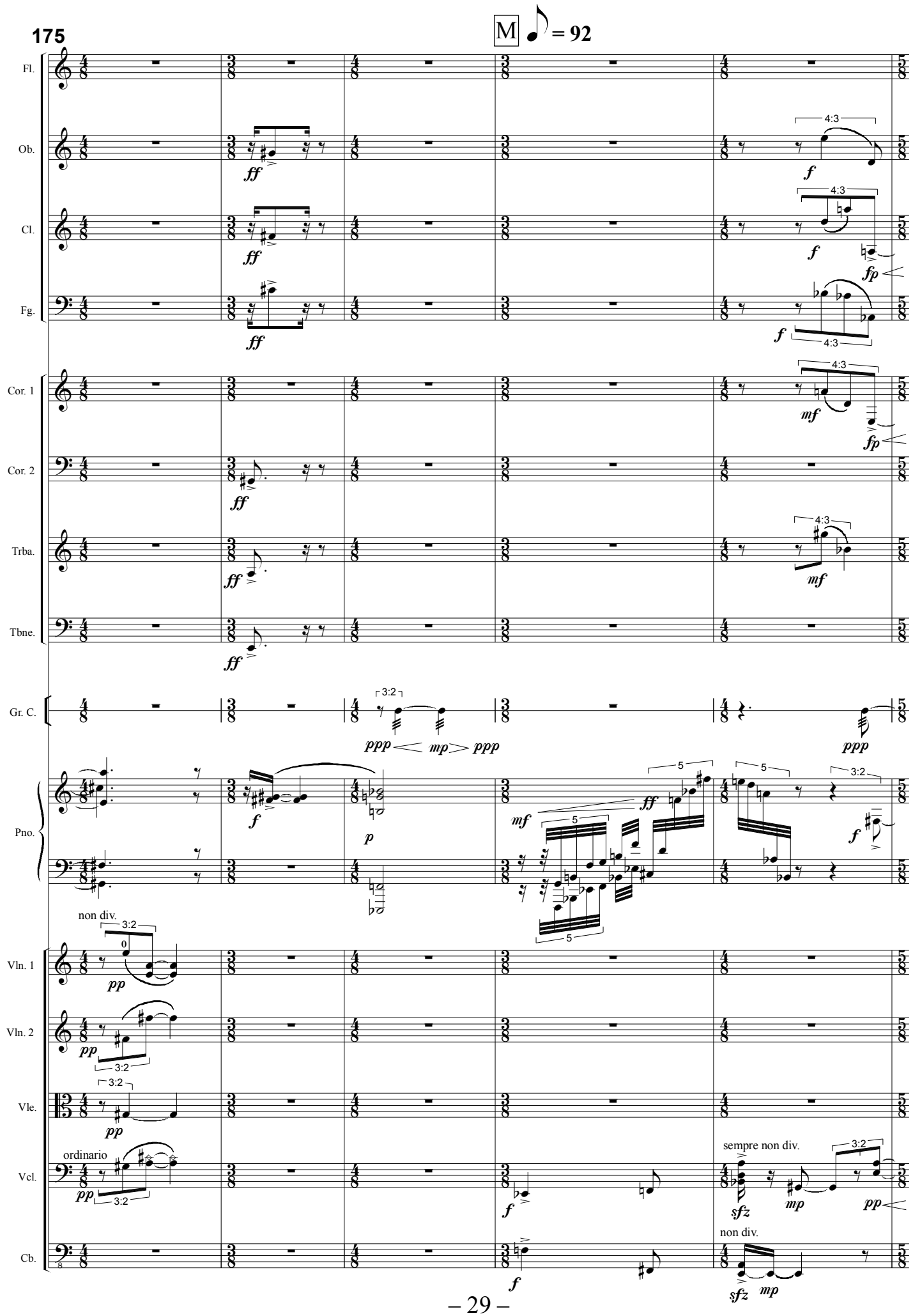

146
Fl.
Ob.
Cl.
Fg.
Cor. 1
Cor. 2
Trba.
Tbne.
2 vln. soli
1 vln. solo
2 vln. soli
Vln. 1
2 vln. soli
Vln. 2
1 vln. solo
2 vln. soli
Vle.
Vcl.
Cb.
non div.
(pedale)
(pedali)
tutti unisoni
ordinario
tutti unisoni
ordinario
sempre non div.
5:6
5:4
3:2
5
3

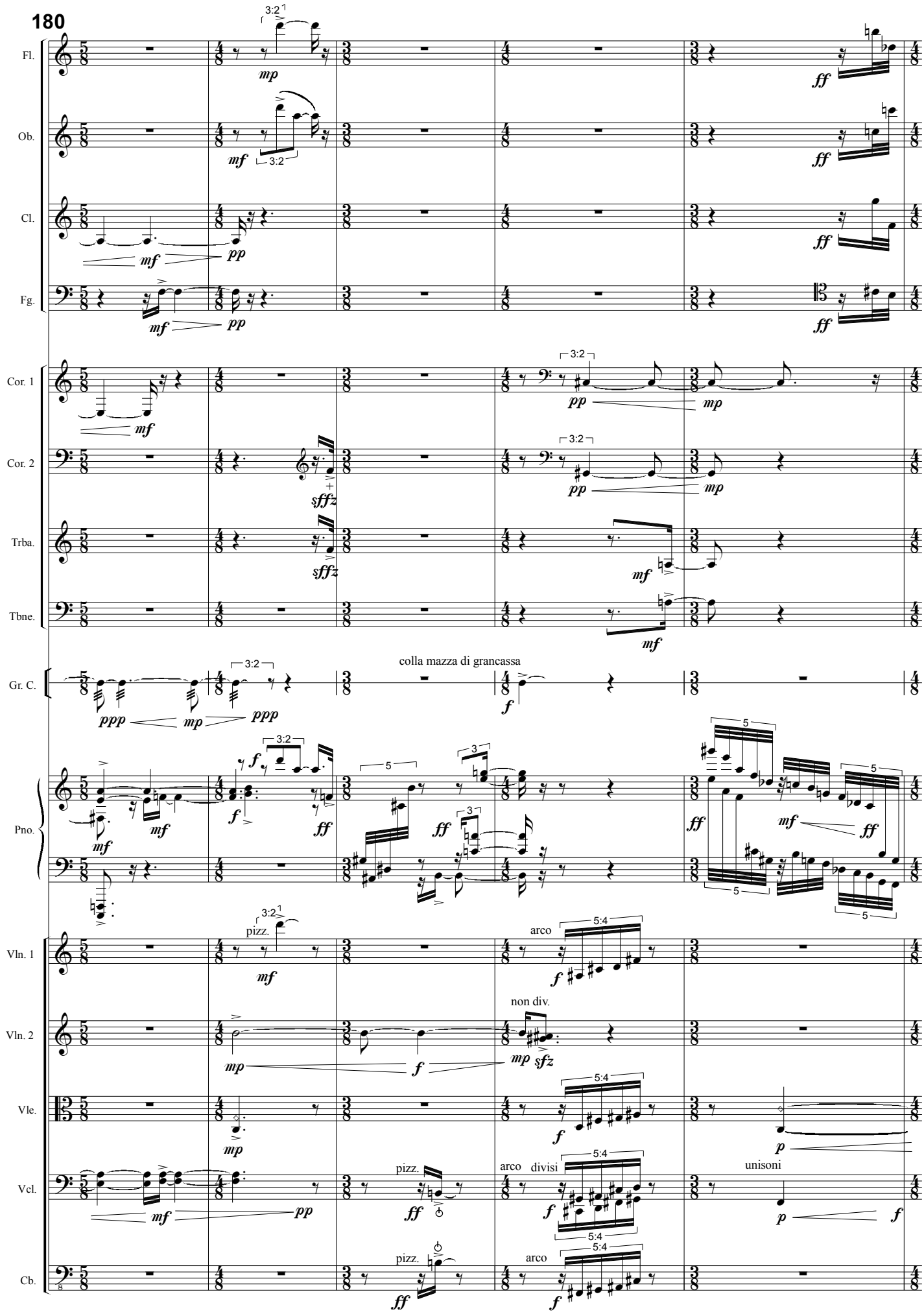

151
K
Fl.
Ob.
Cl.
Fg.
Cor. 1
Cor. 2
Trba.
Tbne.
Pno.
Vln. 1
Vln. 2
Vle.
Vcl.
Cb.
senza sordino
non div.
non div.
mf
mp
fp
p
pp
ppp
f
3:2
5:4
3

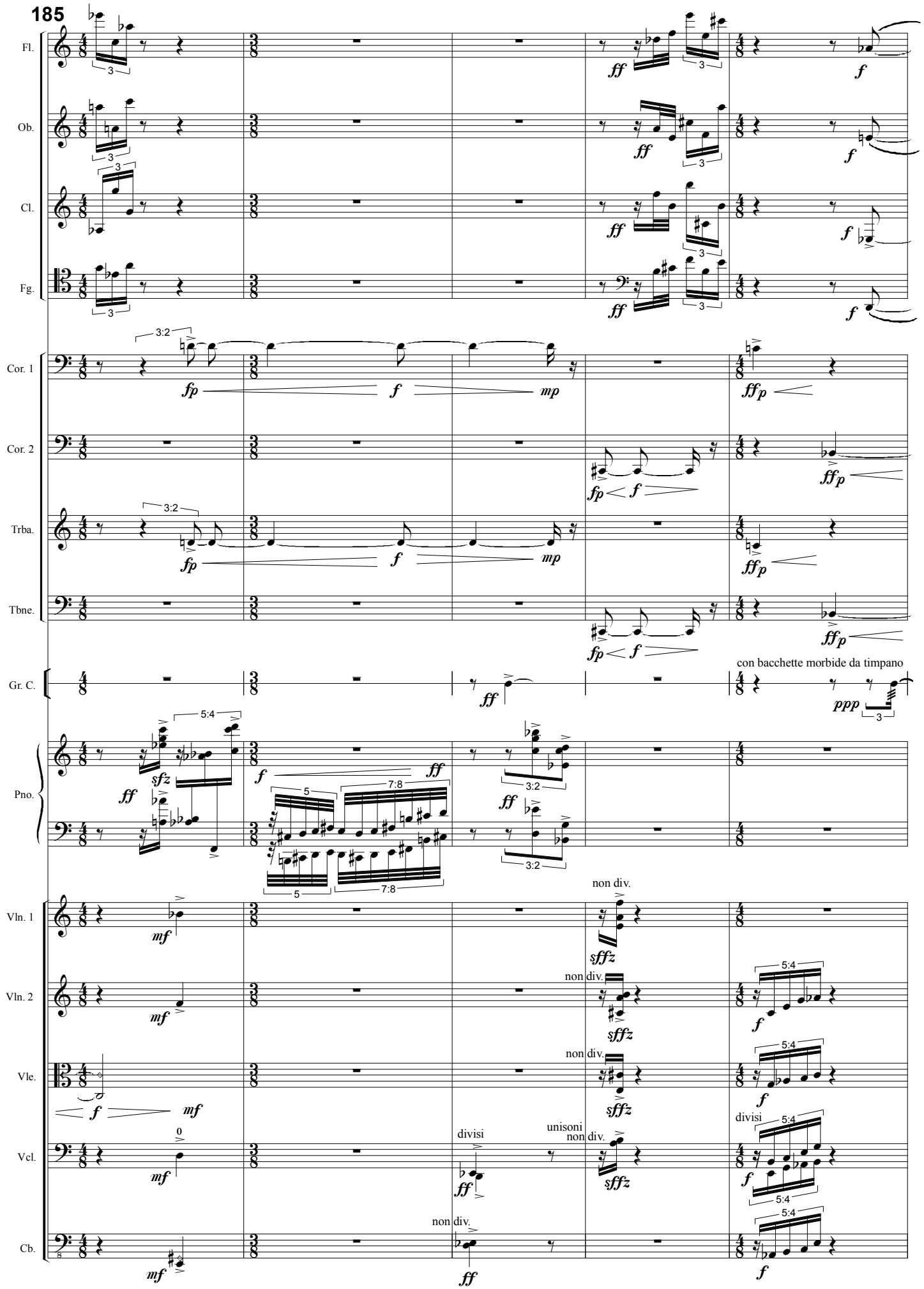

157
Fl.
Ob.
Cl.
Fg.
Cor. 1
Cor. 2
Trba.
Tbne.
Gr. C.
con bacchette morbide da timpano
Pno.
Vln. 1
Vln. 2
Vle.
Vcl.
Cb.
non div.

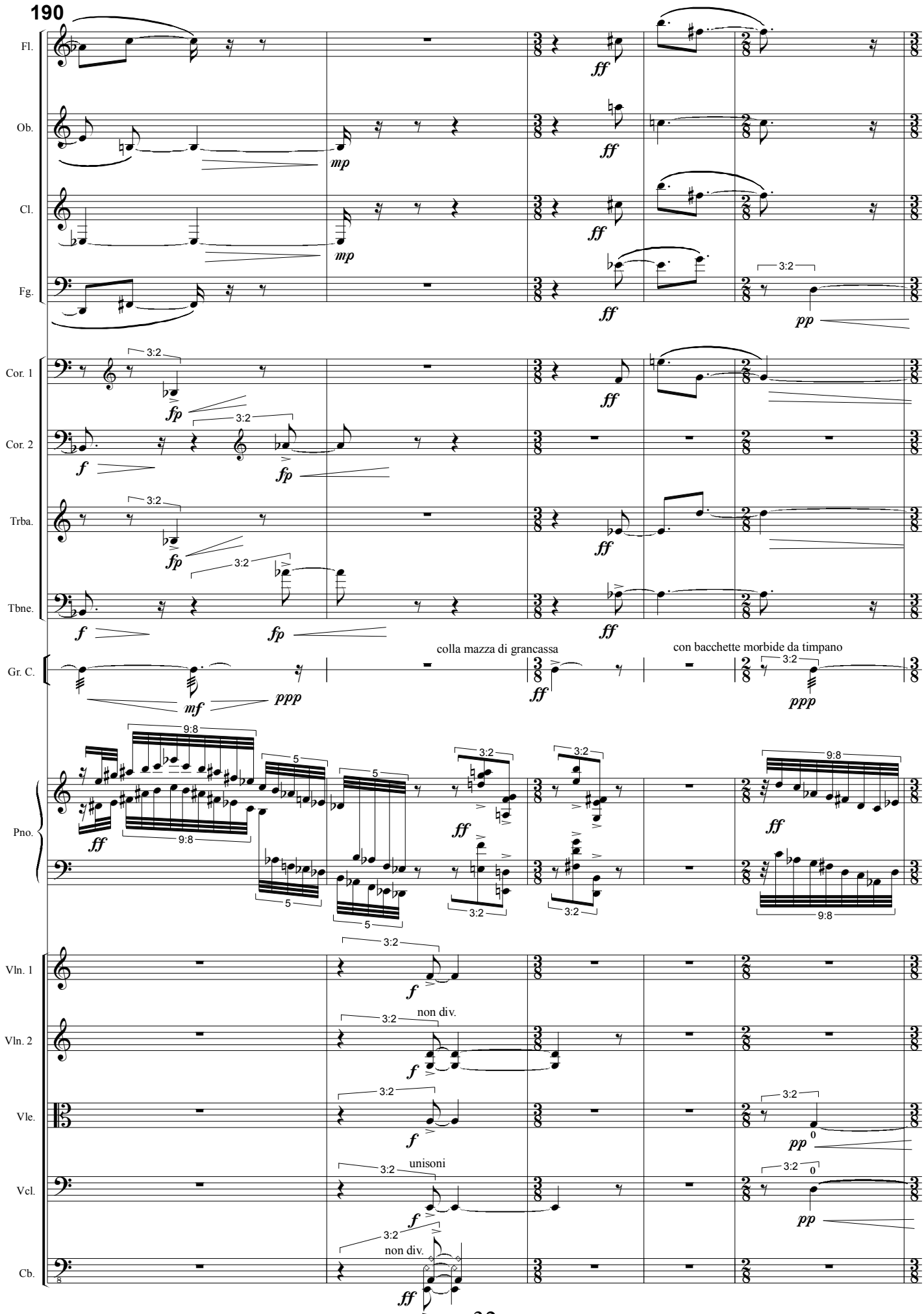

163
Fl.
Ob.
Cl.
Fg.
Cor. 1
Cor. 2
Trba.
Tbne.
Gr. C.
Pno.
Vln. 1
Vln. 2
Vle.
Vcl.
Cb.
(senza sordino)
colla mazza di grancassa
con bacchette morbide da timpano

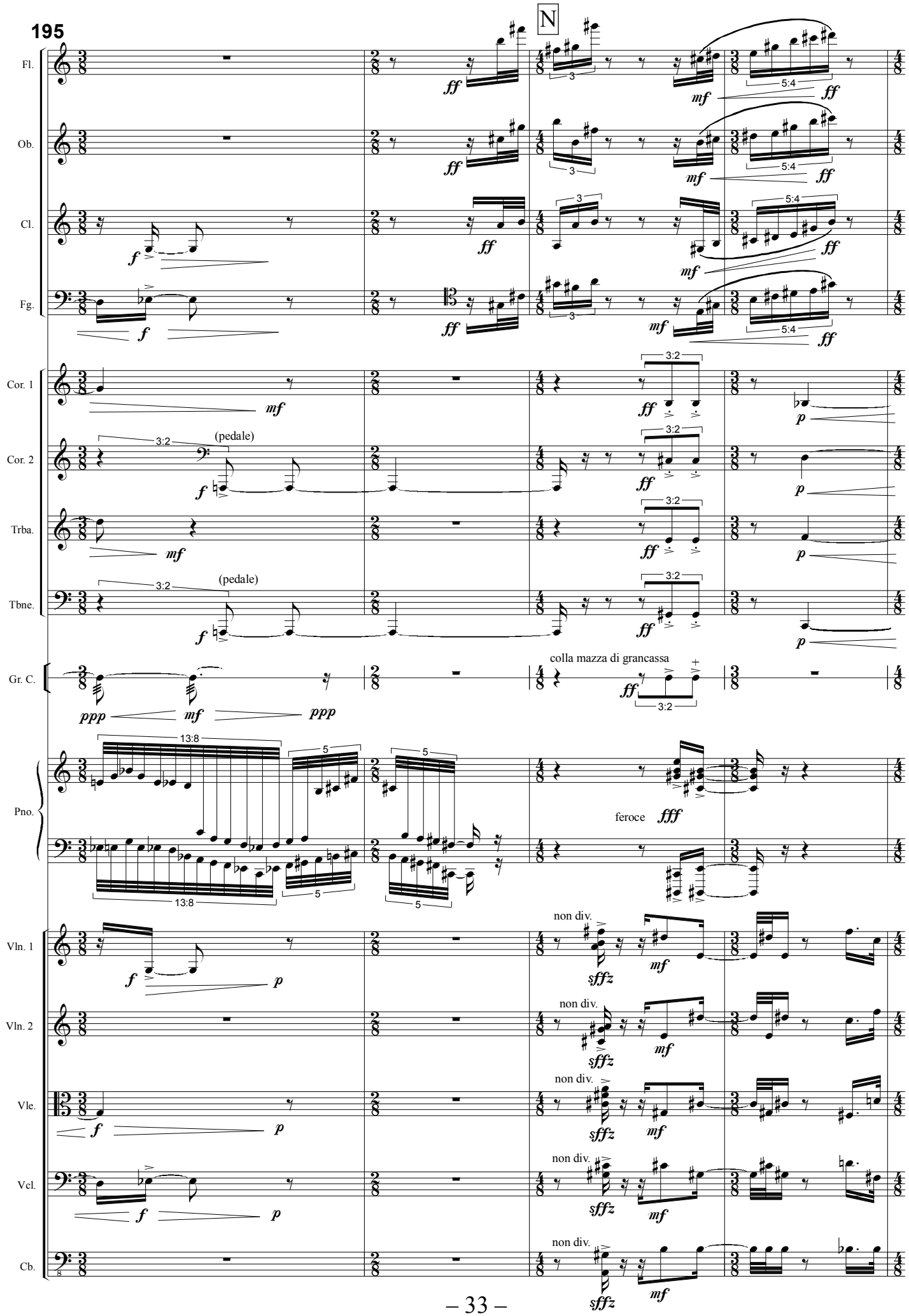

168
L
Fl.
Ob.
Cl.
Fg.
Cor. 1
Cor. 2
Trba.
Tbne.
Gr. C.
Pno.
Vln. 1
Vln. 2
Vle.
Vcl.
Cb.
3:2
5:4
5:6
3
sul pont.
ordinario
non div.

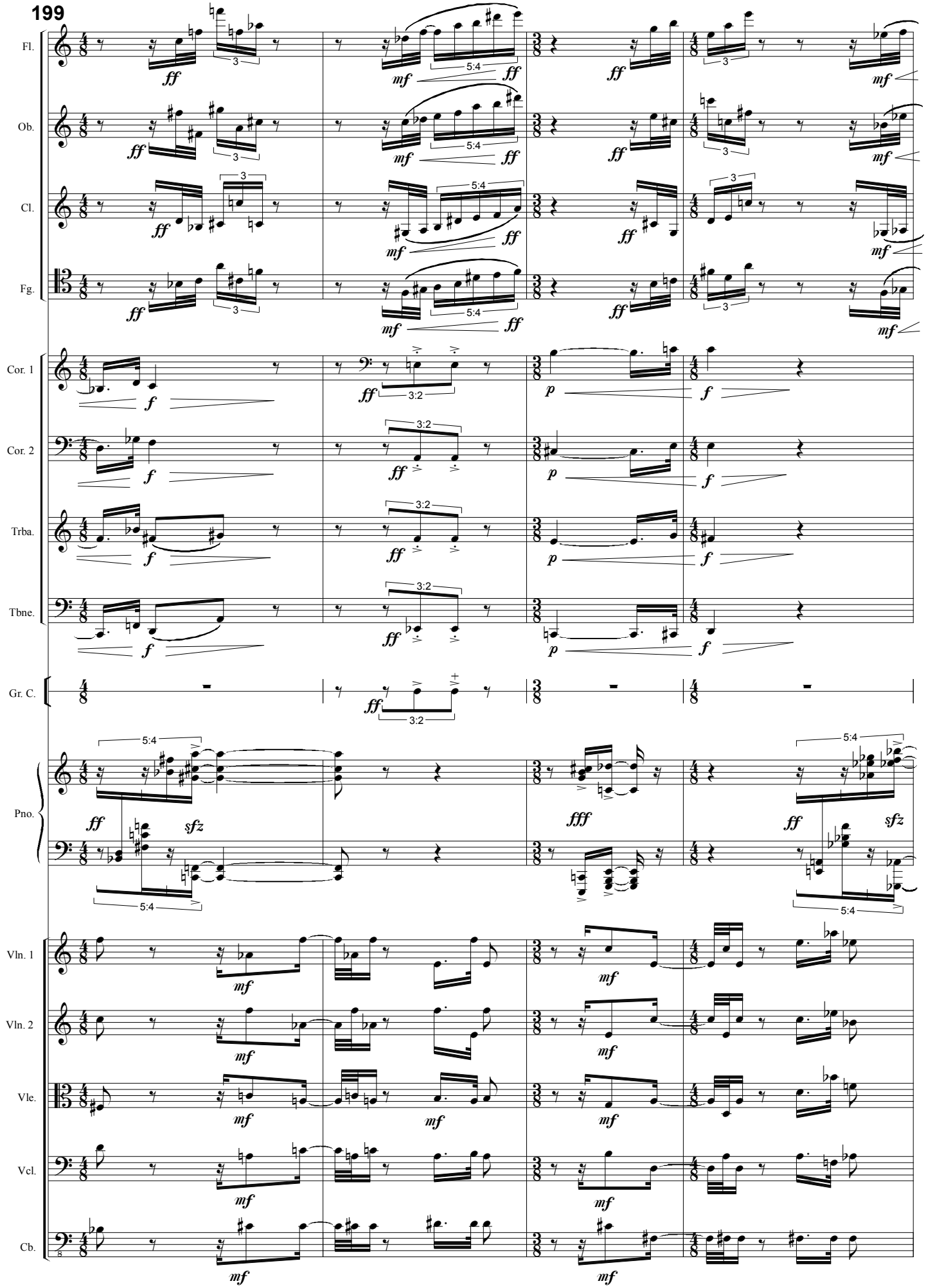

175
M = 92
Fl.
Ob.
Cl.
Fg.
Cor. 1
Cor. 2
Trba.
Tbne.
Gr. C.
Pno.
Vln. 1
Vln. 2
Vle.
Vcl.
Cb.
non div.
ordinario
sempre non div.
non div.

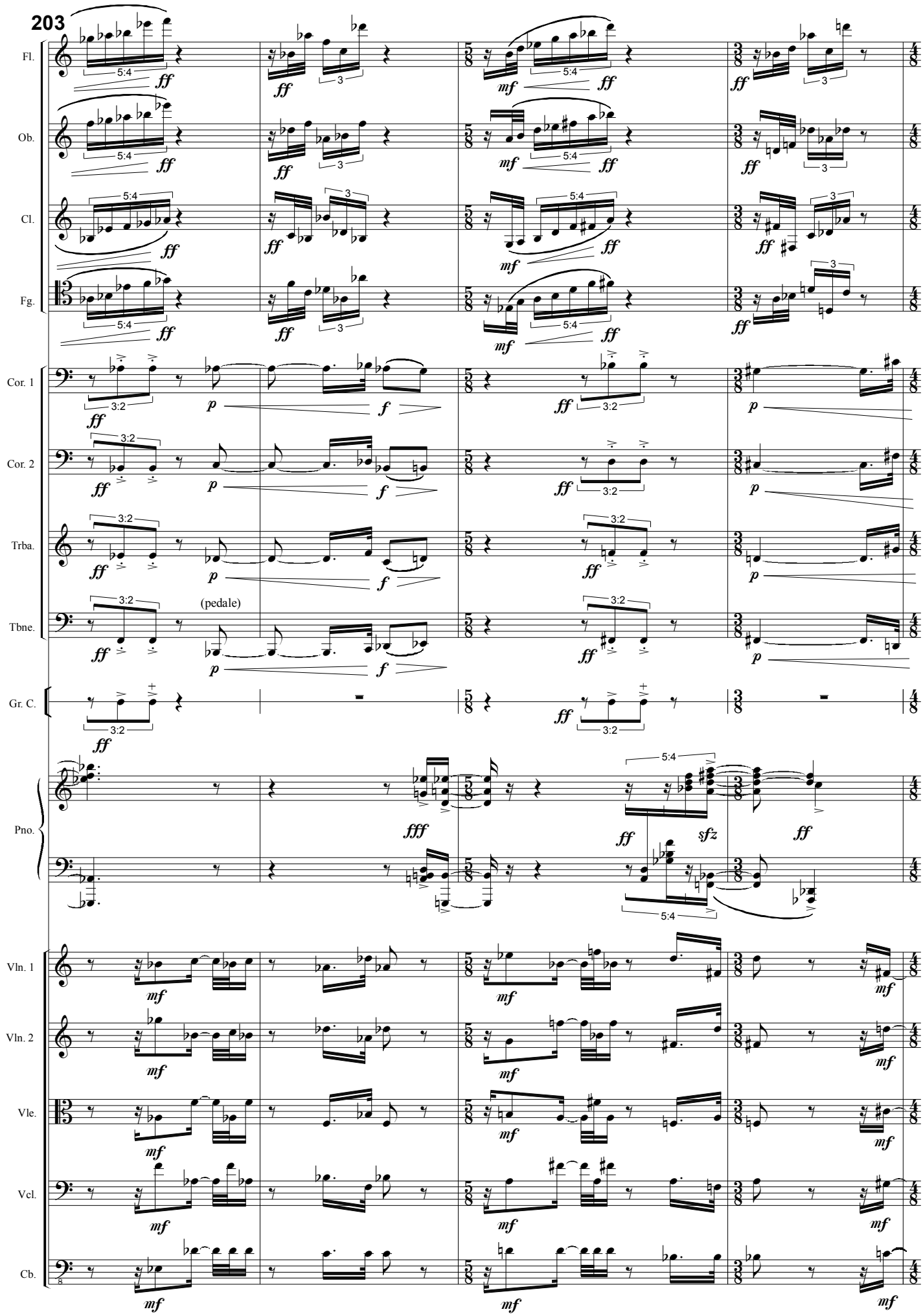

180
Fl.
Ob.
Cl.
Fg.
Cor. 1
Cor. 2
Trba.
Tbne.
Gr. C.
colla mazza di grancassa
Pno.
Vln. 1
Vln. 2
Vle.
Vcl.
Cb.
pizz.
arco
non div.
arco divisi
unisoni

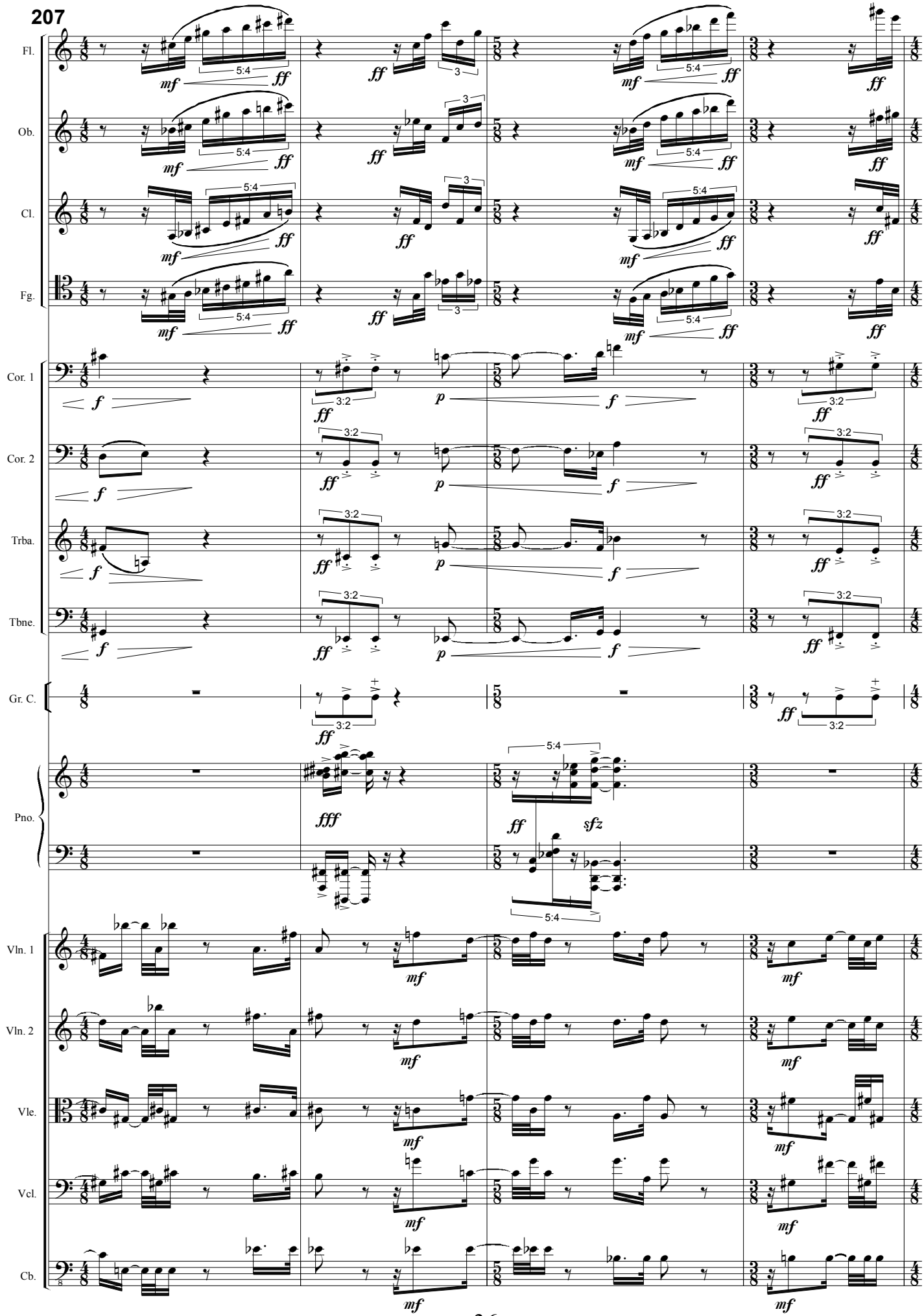

185
Fl.
Ob.
Cl.
Fg.
Cor. 1
Cor. 2
Trba.
Tbne.
Gr. C.
con bacchette morbide da timpano
Pno.
Vln. 1
Vln. 2
Vle.
Vcl.
Cb.
non div.
divisi
unisoni

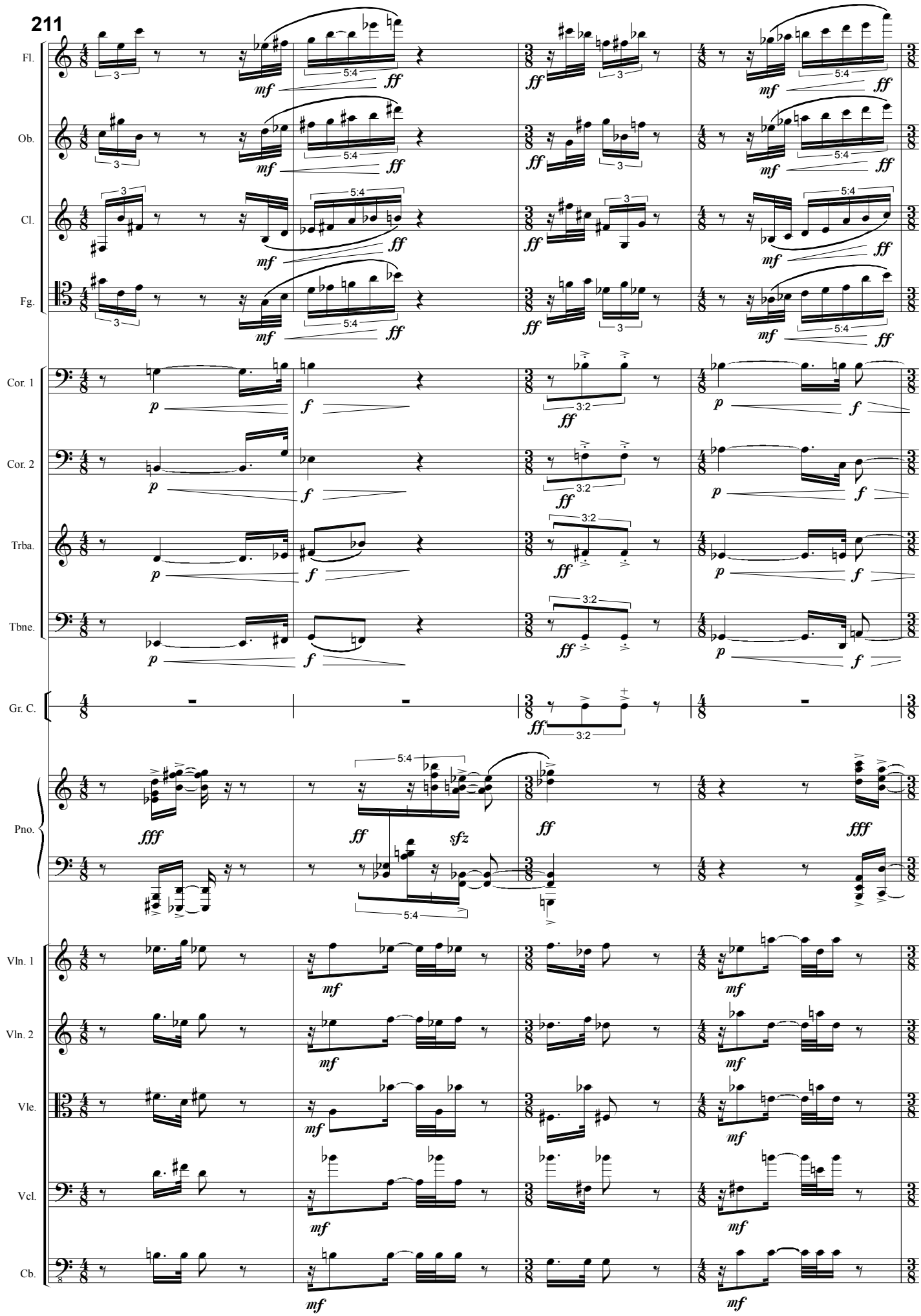

190
Fl.
Ob.
Cl.
Fg.
Cor. 1
Cor. 2
Trba.
Tbne.
Gr. C.
Pno.
Vln. 1
Vln. 2
Vle.
Vcl.
Cb.
colla mazza di grancassa
con bacchette morbide da timpano
non div.
unisoni
non div.

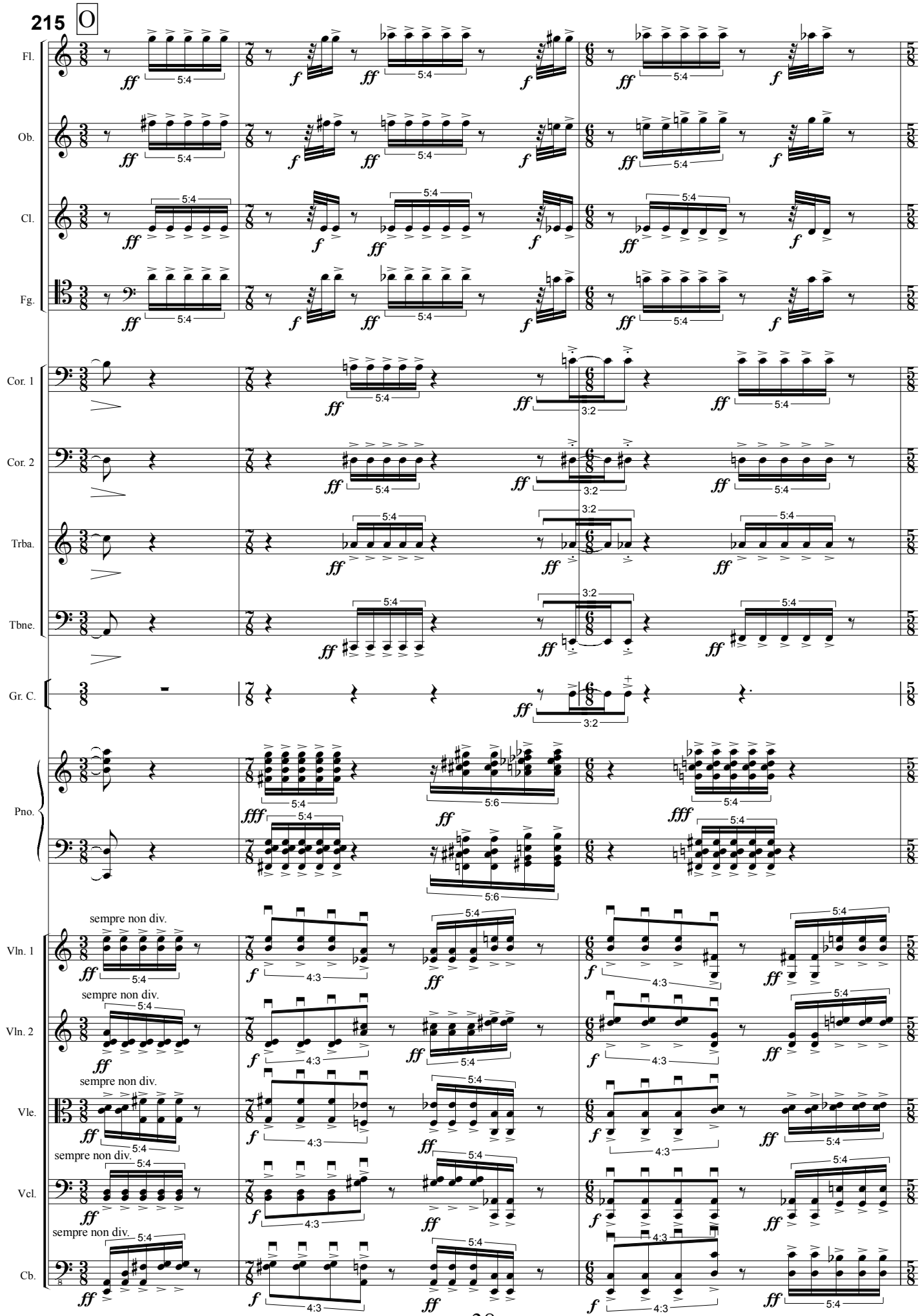

195
N
Fl.
Ob.
Cl.
Fg.
Cor. 1
Cor. 2
Trba.
Tbne.
Gr. C.
Pno.
Vln. 1
Vln. 2
Vle.
Vcl.
Cb.
(pedale)
(pedale)
colla mazza di grancassa
feroce
non div.

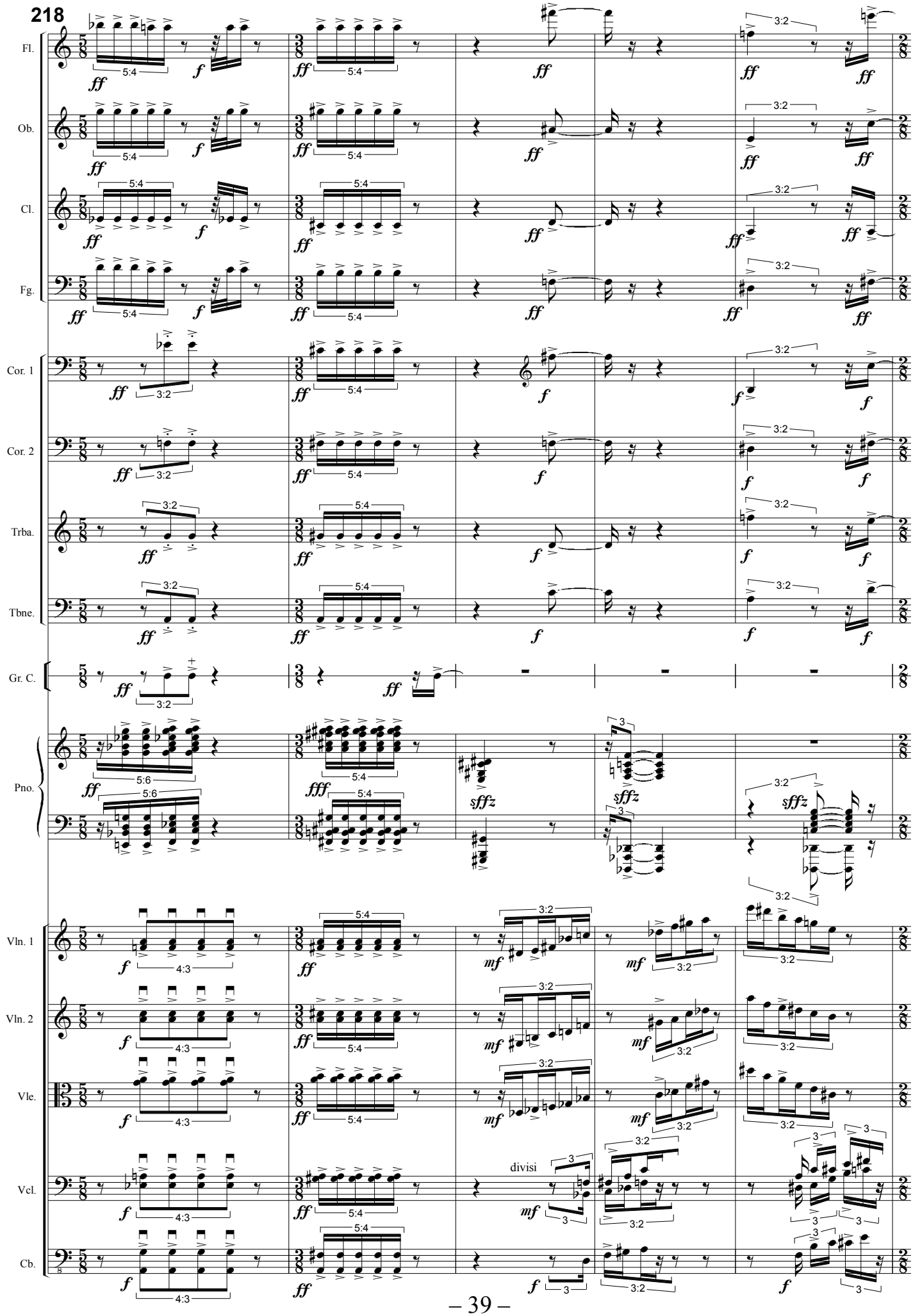

199
Fl.
Ob.
Cl.
Fg.
Cor. 1
Cor. 2
Trba.
Tbne.
Gr. C.
Pno.
Vln. 1
Vln. 2
Vle.
Vcl.
Cb.

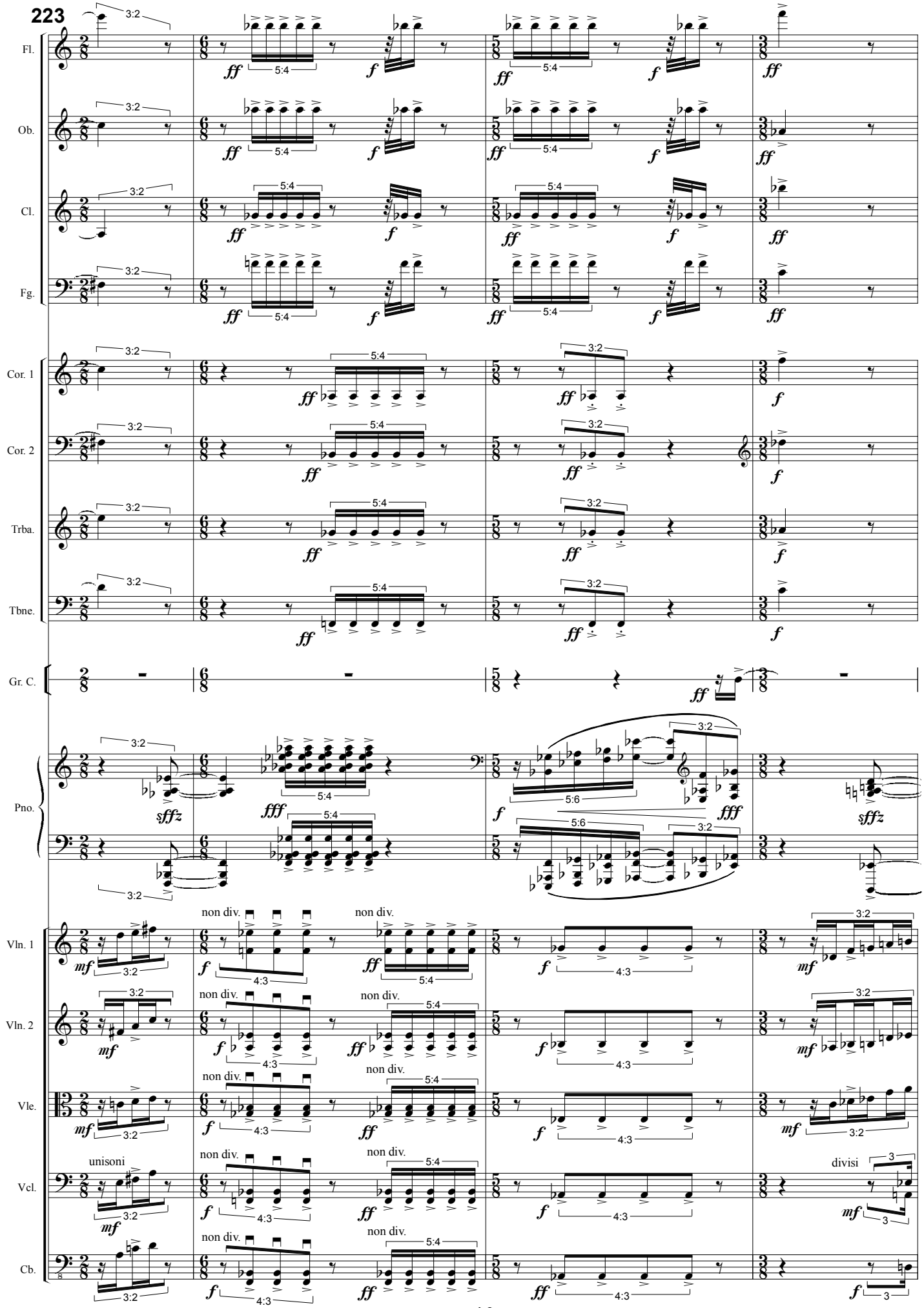

203
Fl.
Ob.
Cl.
Fg.
Cor. 1
Cor. 2
Trba.
Tbne.
(pedale)
Gr. C.
Pno.
Vln. 1
Vln. 2
Vle.
Vcl.
Cb.

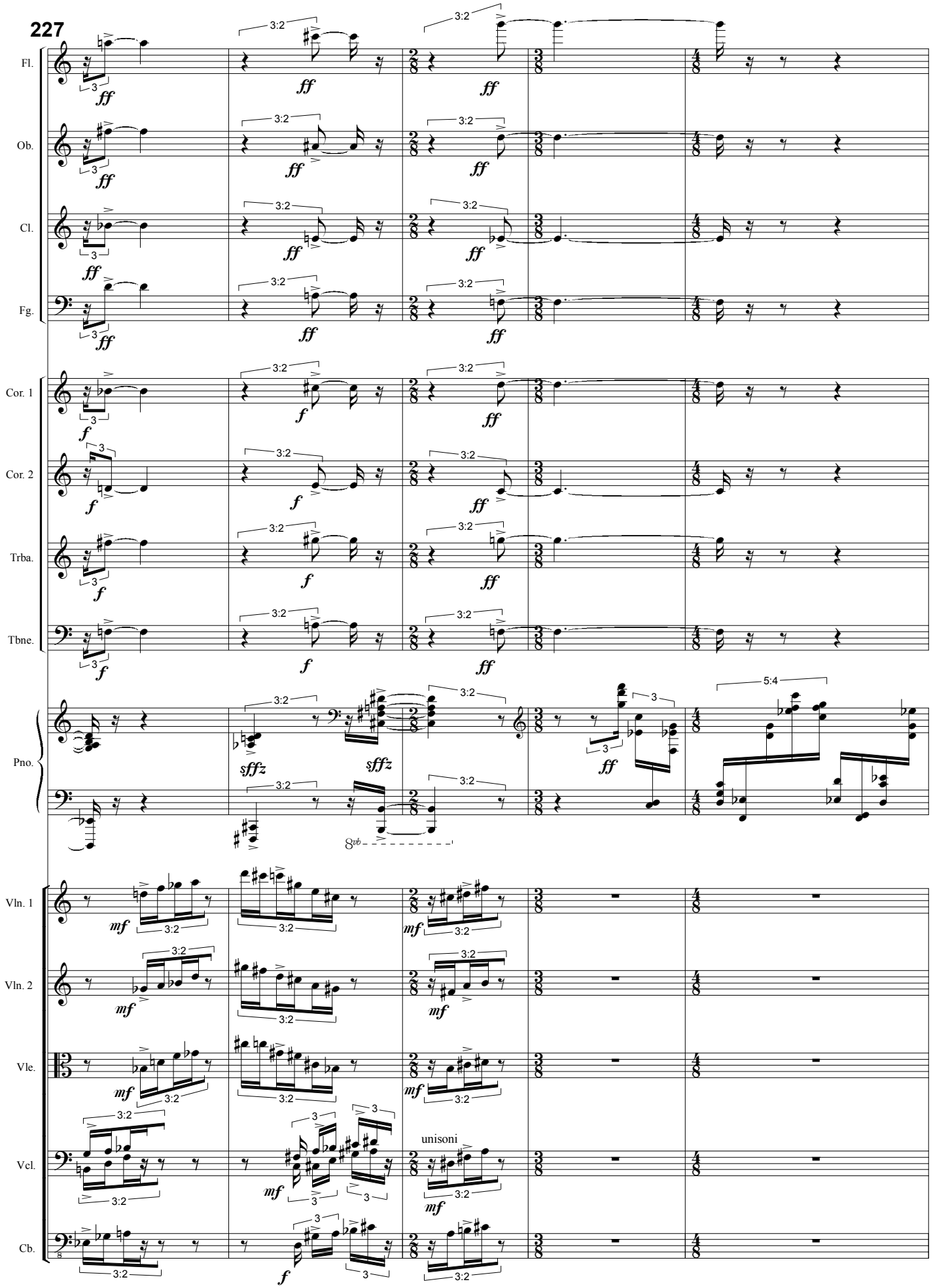

207
Fl.
Ob.
Cl.
Fg.
Cor. 1
Cor. 2
Trba.
Tbne.
Gr. C.
Pno.
Vln. 1
Vln. 2
Vle.
Vcl.
Cb.

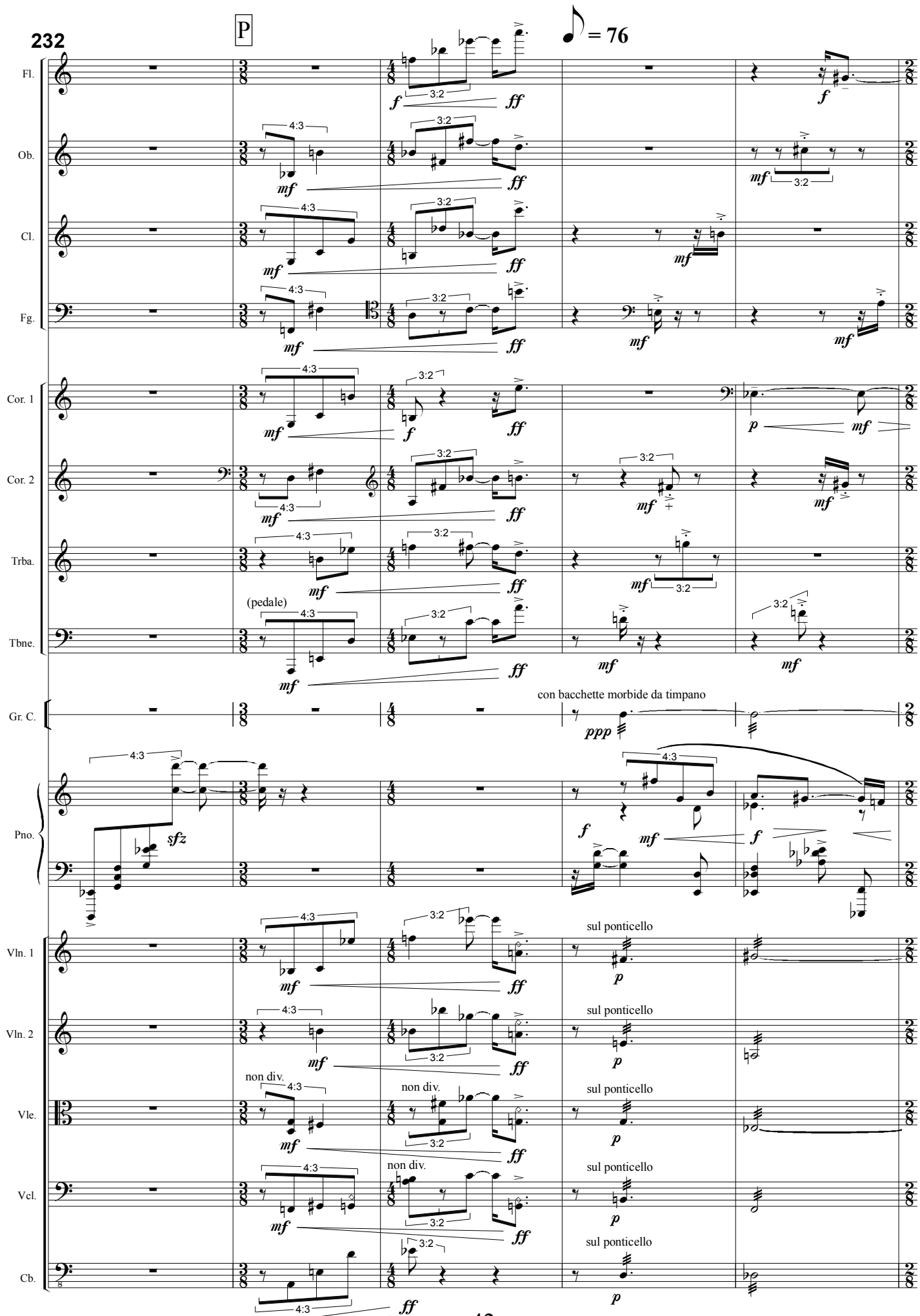

211
Fl.
Ob.
Cl.
Fg.
Cor. 1
Cor. 2
Trba.
Tbne.
Gr. C.
Pno.
Vln. 1
Vln. 2
Vle.
Vcl.
Cb.

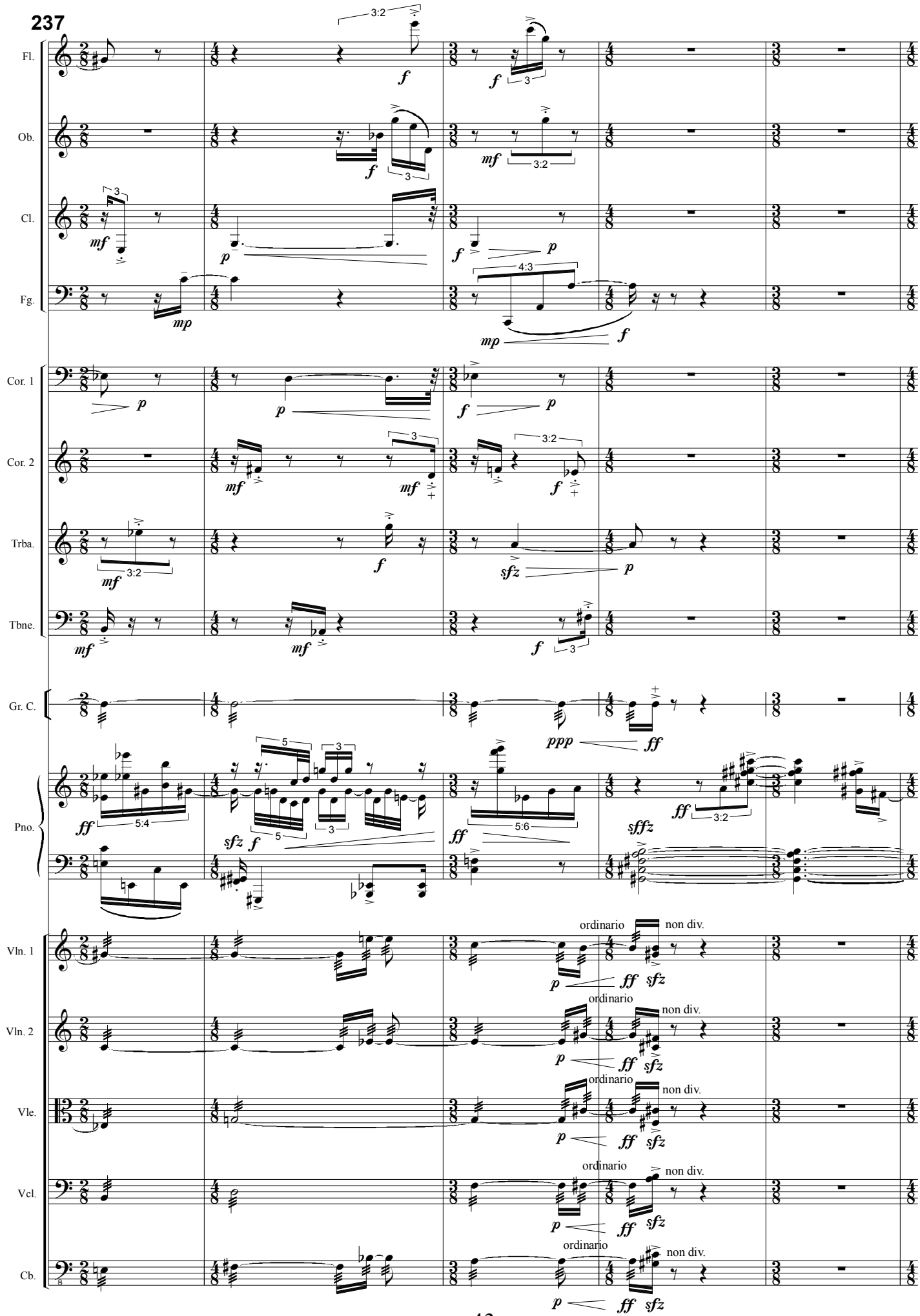

215
O
Fl.
Ob.
Cl.
Fg.
Cor. 1
Cor. 2
Trba.
Tbne.
Gr. C.
Pno.
Vln. 1
Vln. 2
Vle.
Vcl.
Cb.
sempre non div.

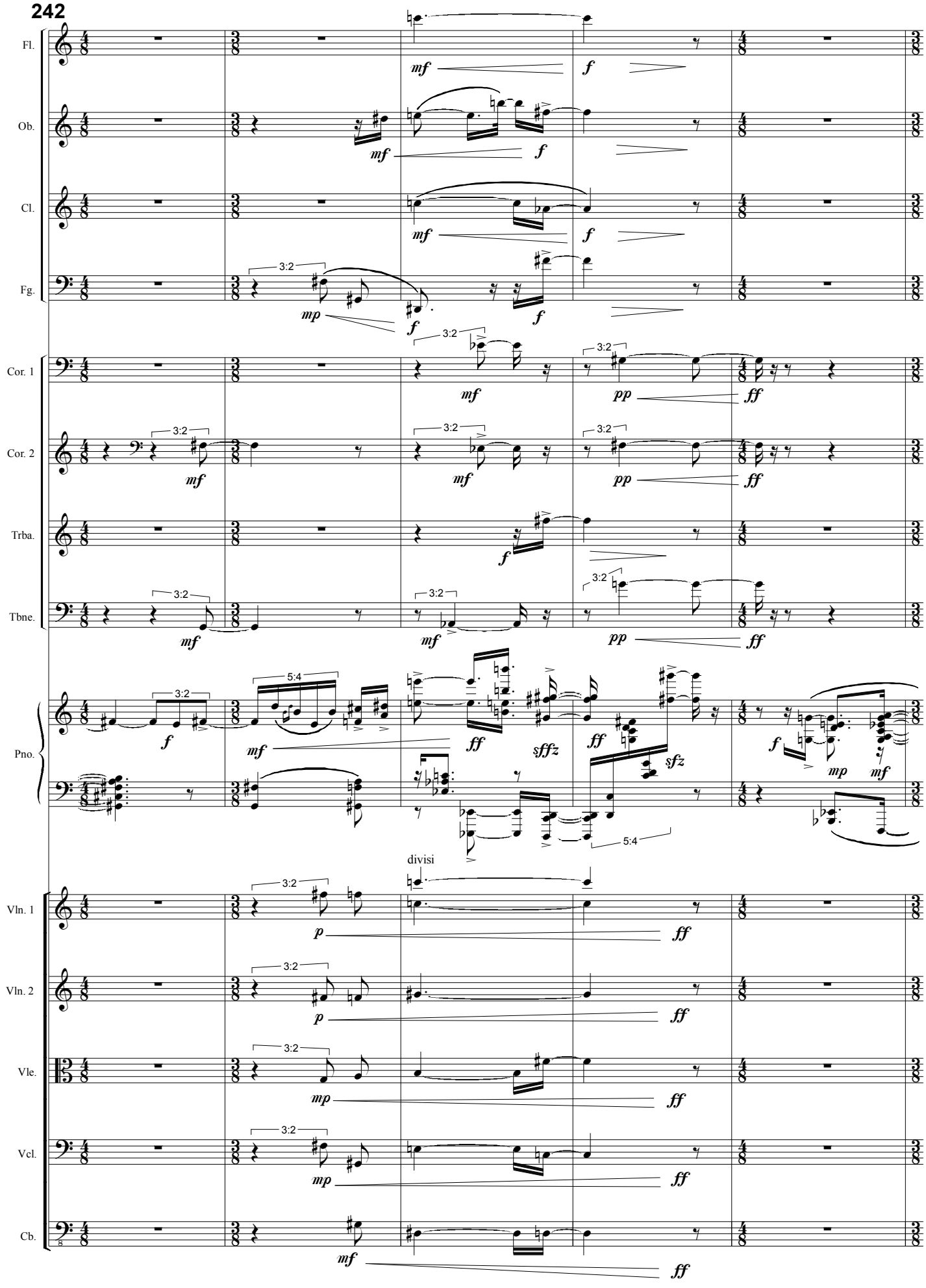

218
Fl.
Ob.
Cl.
Fg.
Cor. 1
Cor. 2
Trba.
Tbne.
Gr. C.
Pno.
Vln. 1
Vln. 2
Vle.
Vcl.
Cb.
divisi

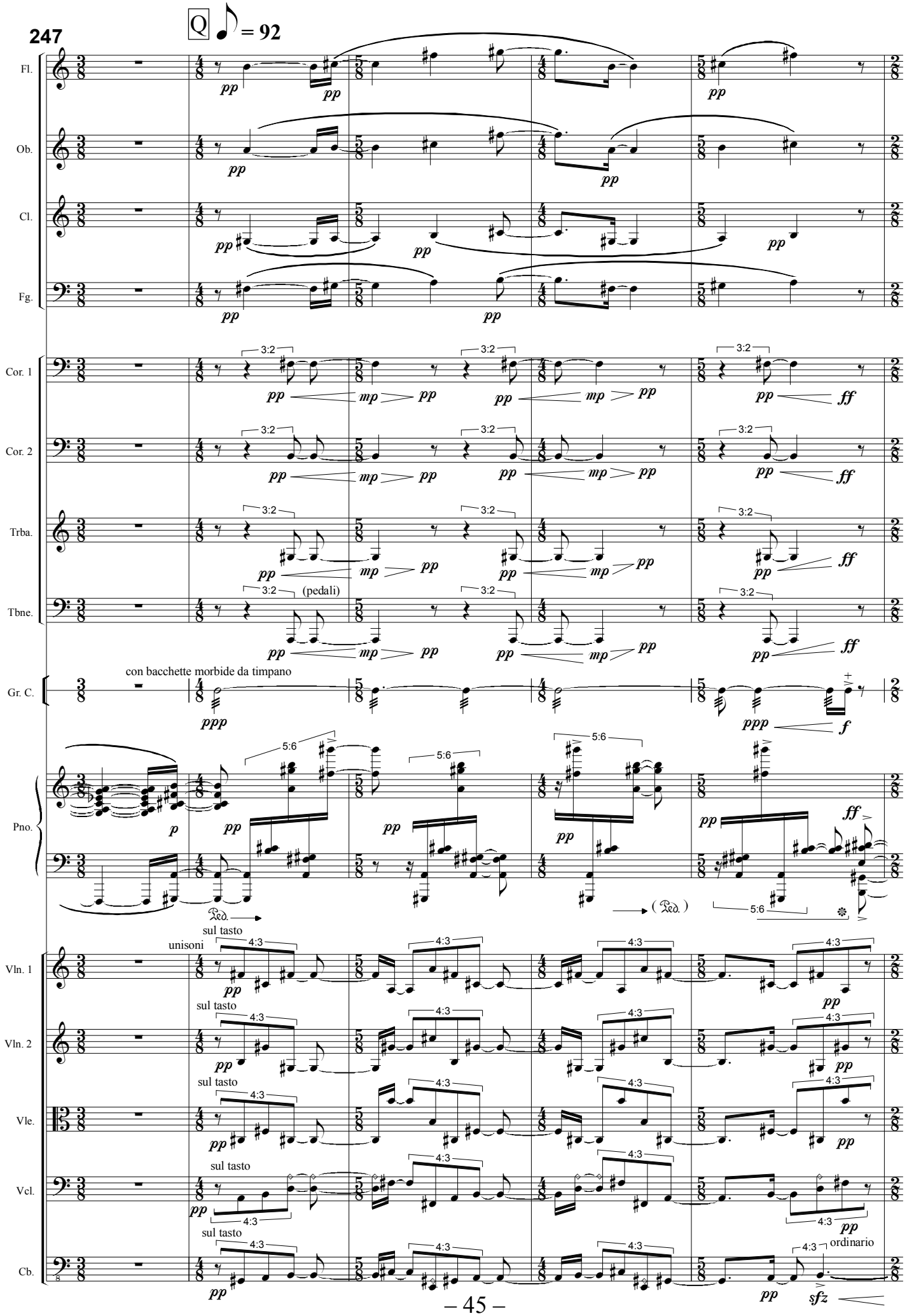

223
Fl.
Ob.
Cl.
Fg.
Cor. 1
Cor. 2
Trba.
Tbne.
Gr. C.
Pno.
Vln. 1
Vln. 2
Vle.
Vcl.
Cb.
non div.
unisoni
divisi

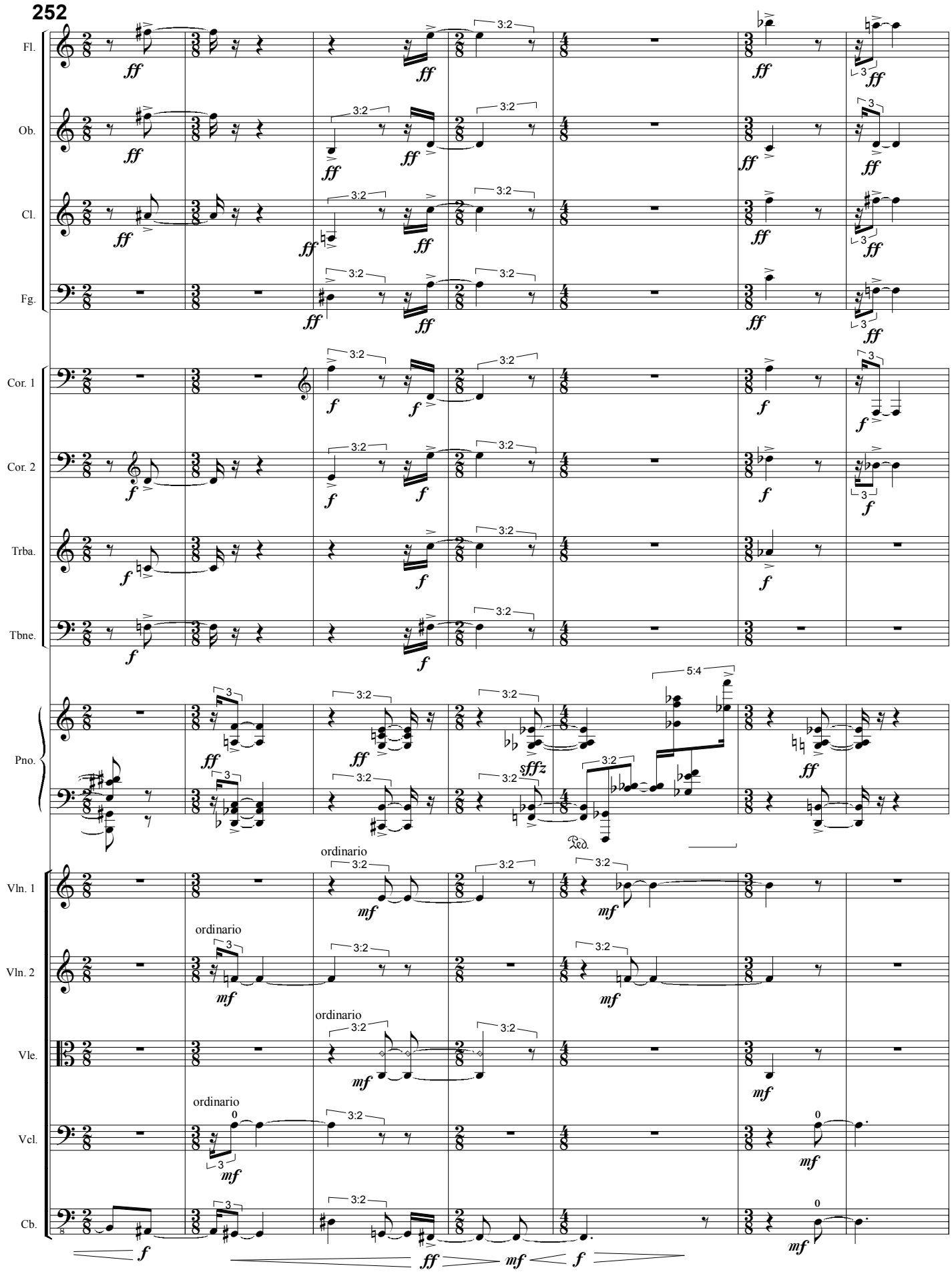

227
Fl.
Ob.
Cl.
Fg.
Cor. 1
Cor. 2
Trba.
Tbne.
Pno.
Vln. 1
Vln. 2
Vle.
Vcl.
Cb.
unisoni

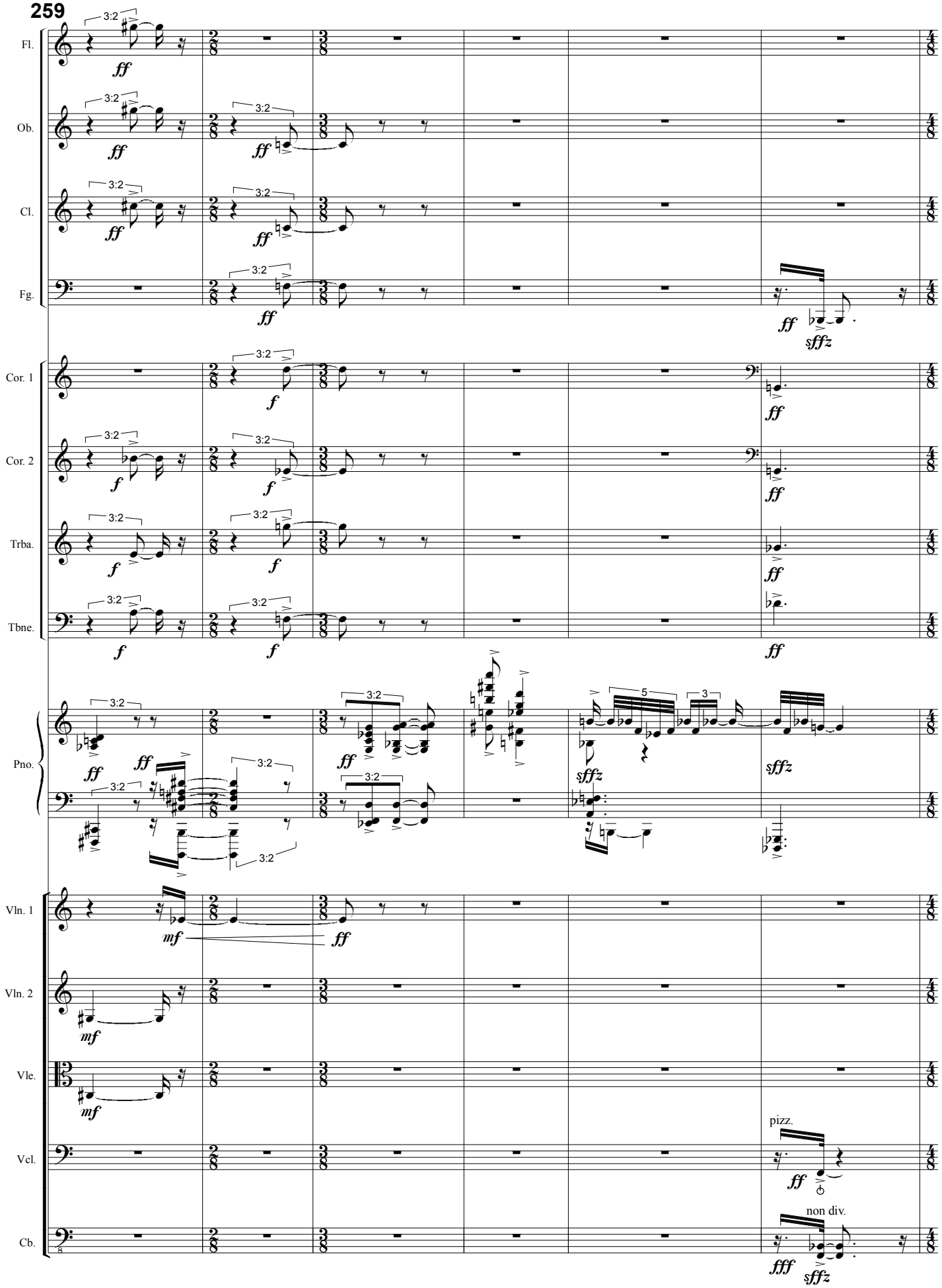

232
P
♪ = 76
Fl.
Ob.
Cl.
Fg.
Cor. 1
Cor. 2
Trba.
Tbne.
(pedale)
Gr. C.
con bacchette morbide da timpano
Pno.
Vln. 1
Vln. 2
Vle.
Vcl.
Cb.
sul ponticello
non div.
4:3
3:2

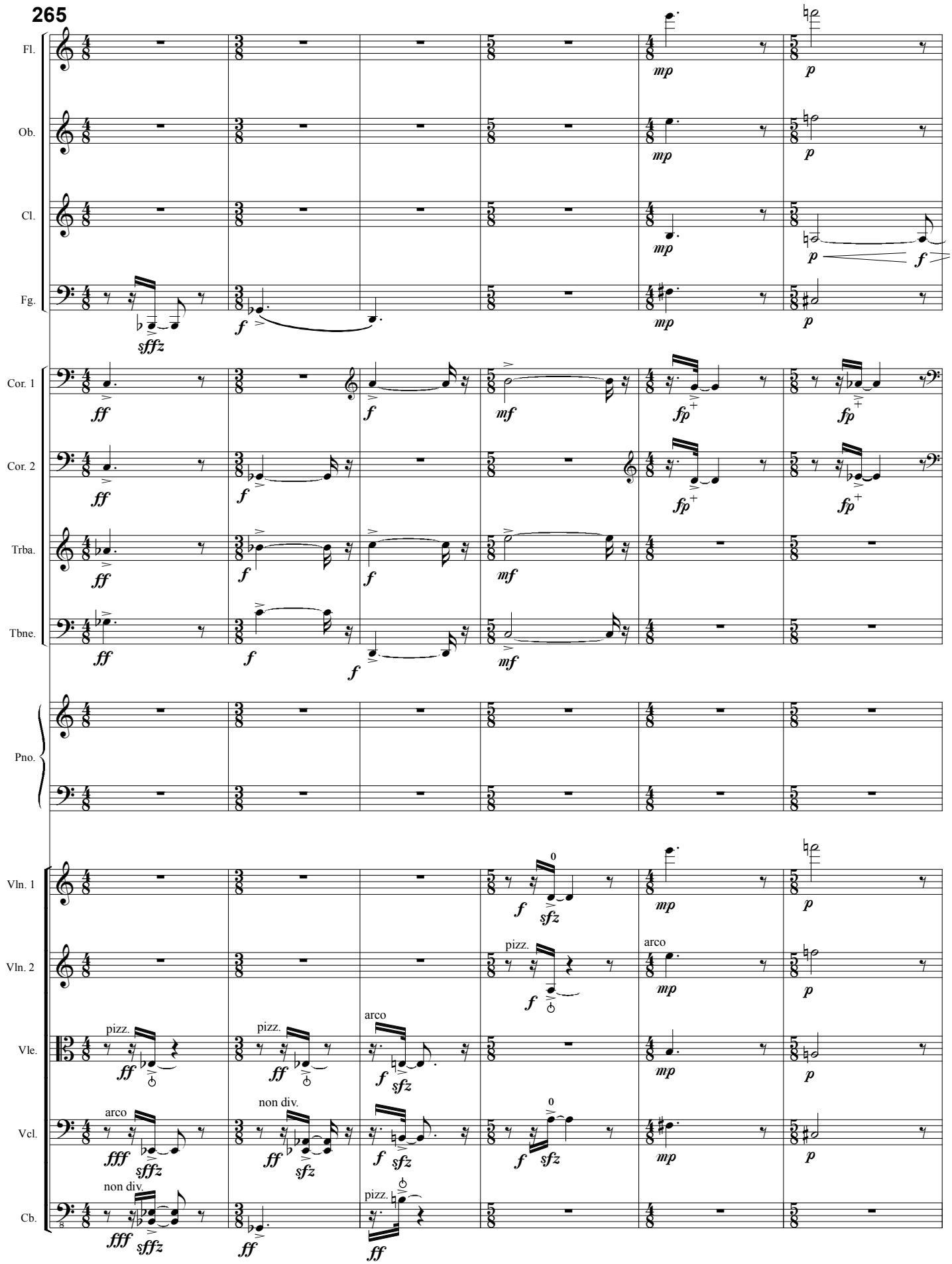

237
Fl.
Ob.
Cl.
Fg.
Cor. 1
Cor. 2
Trba.
Tbne.
Gr. C.
Pno.
Vln. 1
Vln. 2
Vle.
Vcl.
Cb.
ordinario
non div.

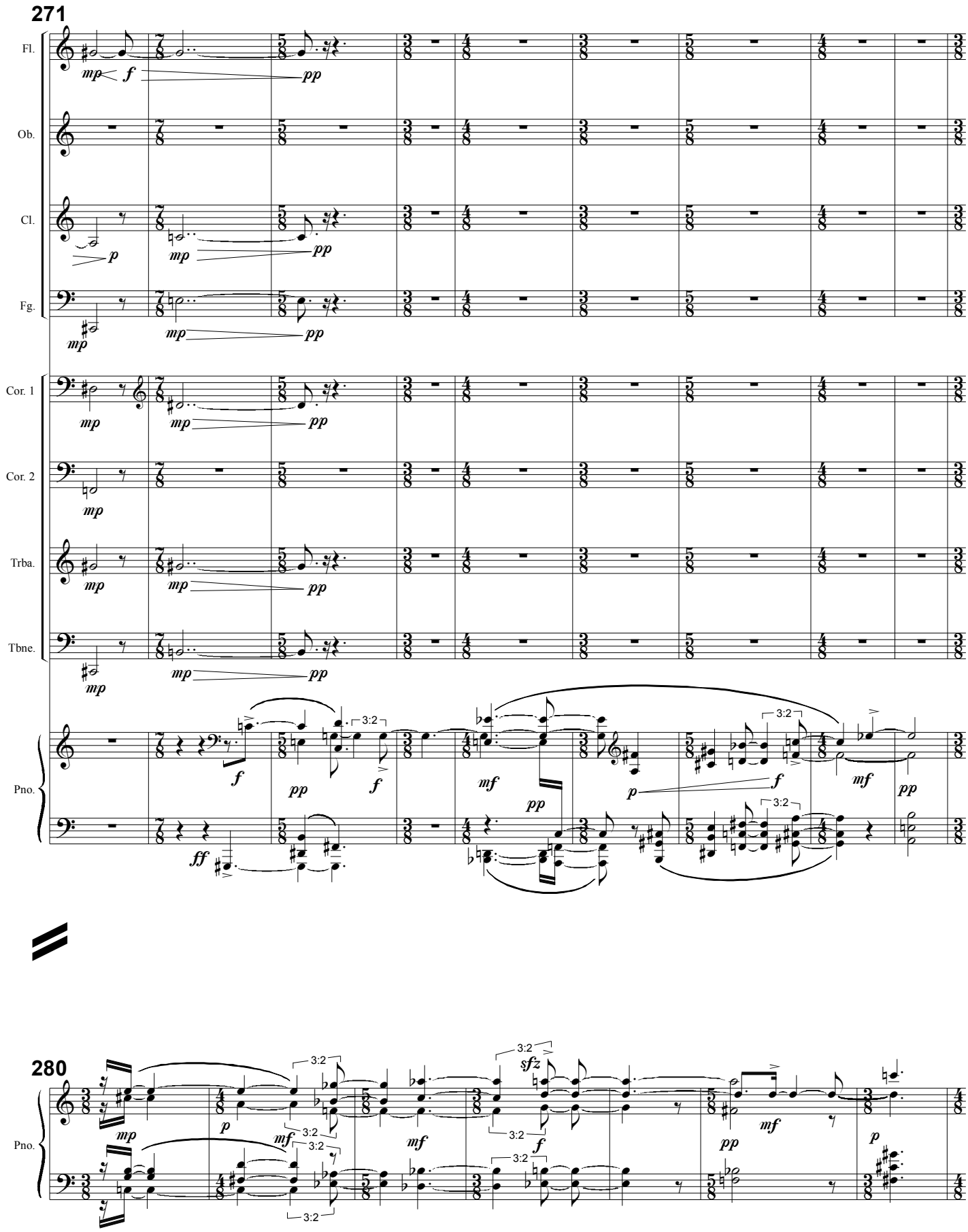

242
Fl.
Ob.
Cl.
Fg.
Cor. 1
Cor. 2
Trba.
Tbne.
Pno.
Vln. 1
Vln. 2
Vle.
Vcl.
Cb.
divisi
3:2
5:4
mf
f
mp
pp
ff
sfz
sfffz

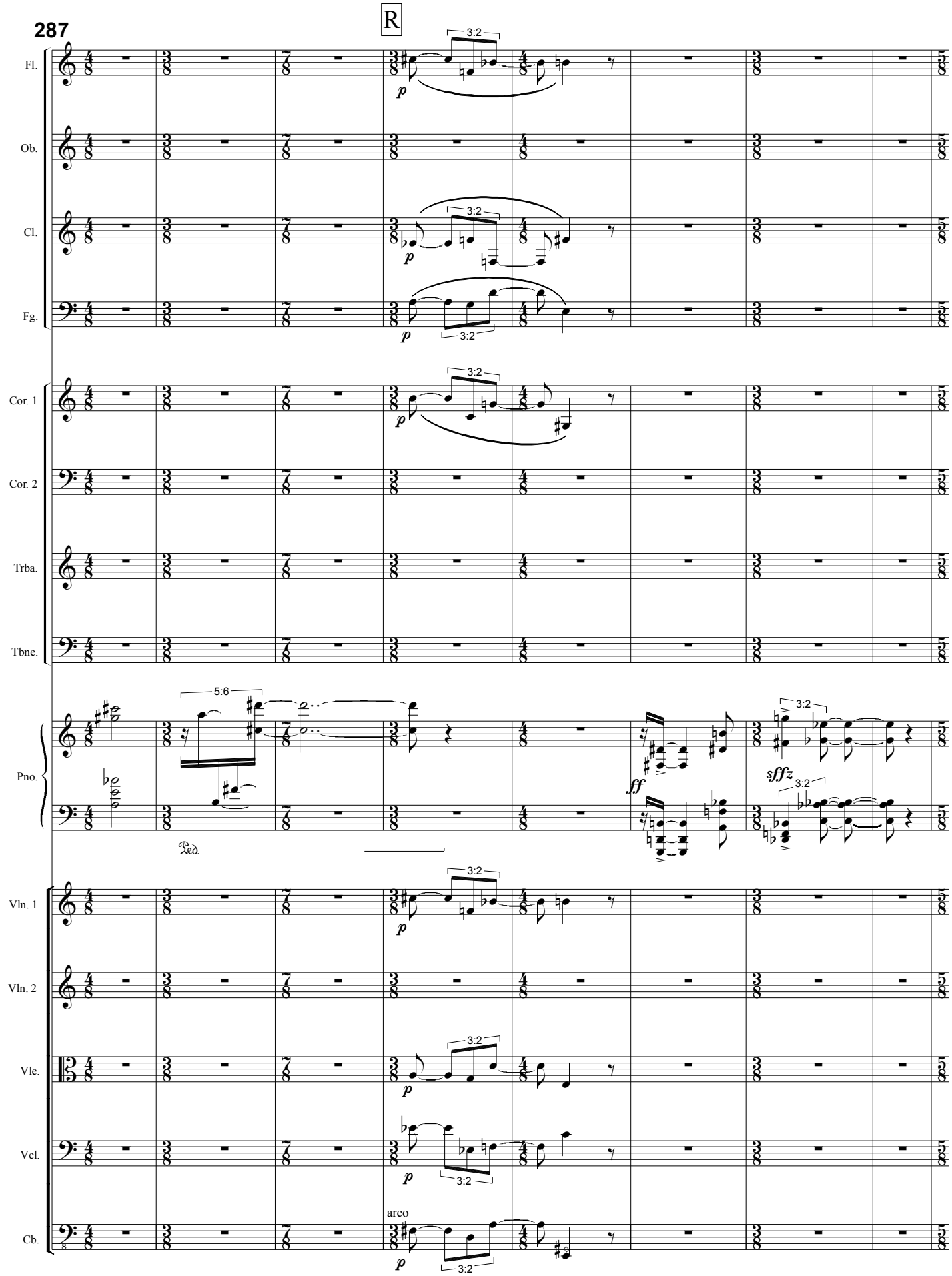

247
Q = 92
Fl.
Ob.
Cl.
Fg.
Cor. 1
Cor. 2
Trba.
Tbne.
(pedali)
Gr. C.
con bacchette morbide da timpano
Pno.
Vln. 1
Vln. 2
Vle.
Vcl.
Cb.
unisoni
sul tasto
ordinario

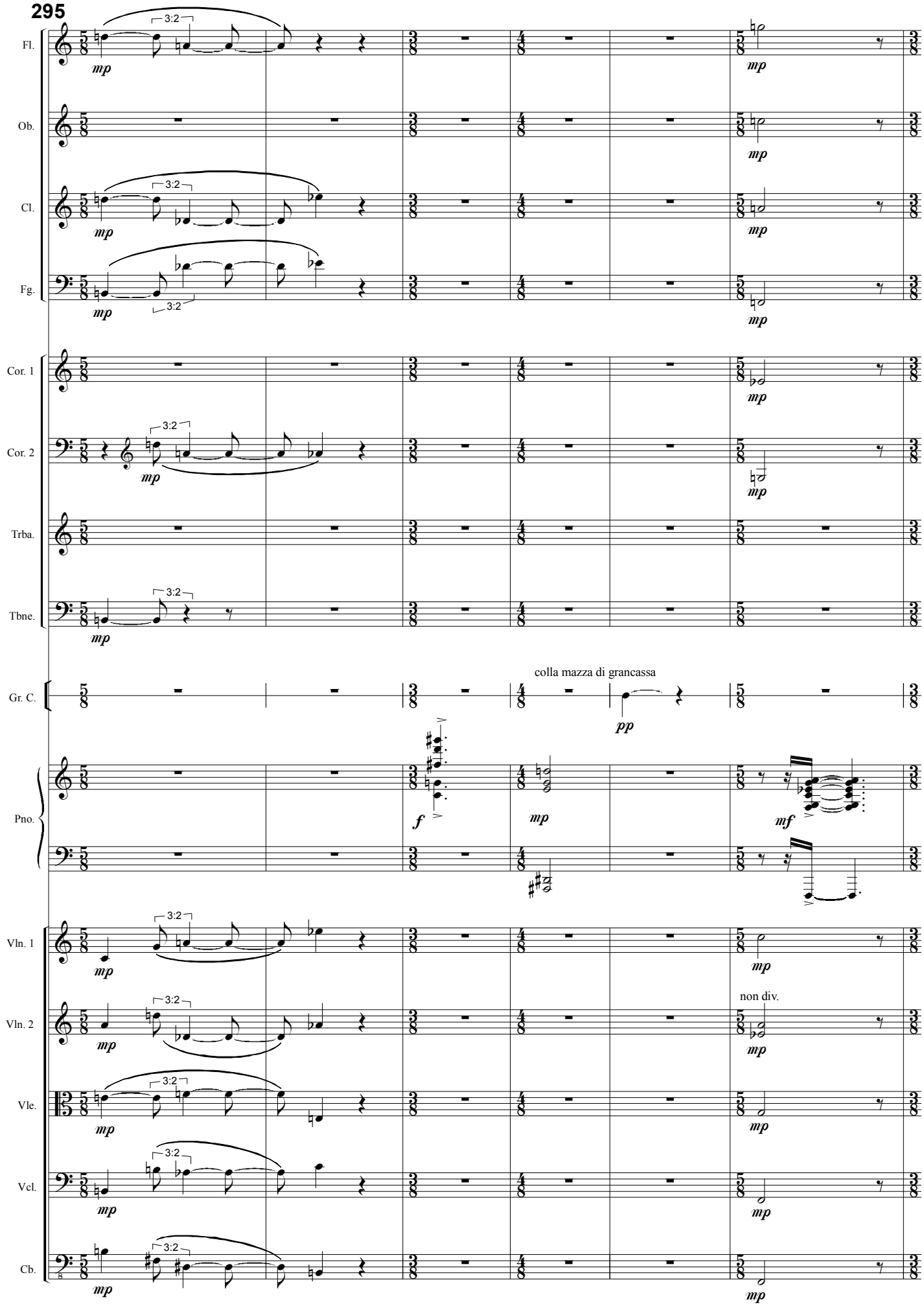

252
Fl.
Ob.
Cl.
Fg.
Cor. 1
Cor. 2
Trba.
Tbne.
Pno.
Vln. 1
Vln. 2
Vle.
Vcl.
Cb.
ordinario
Ped.

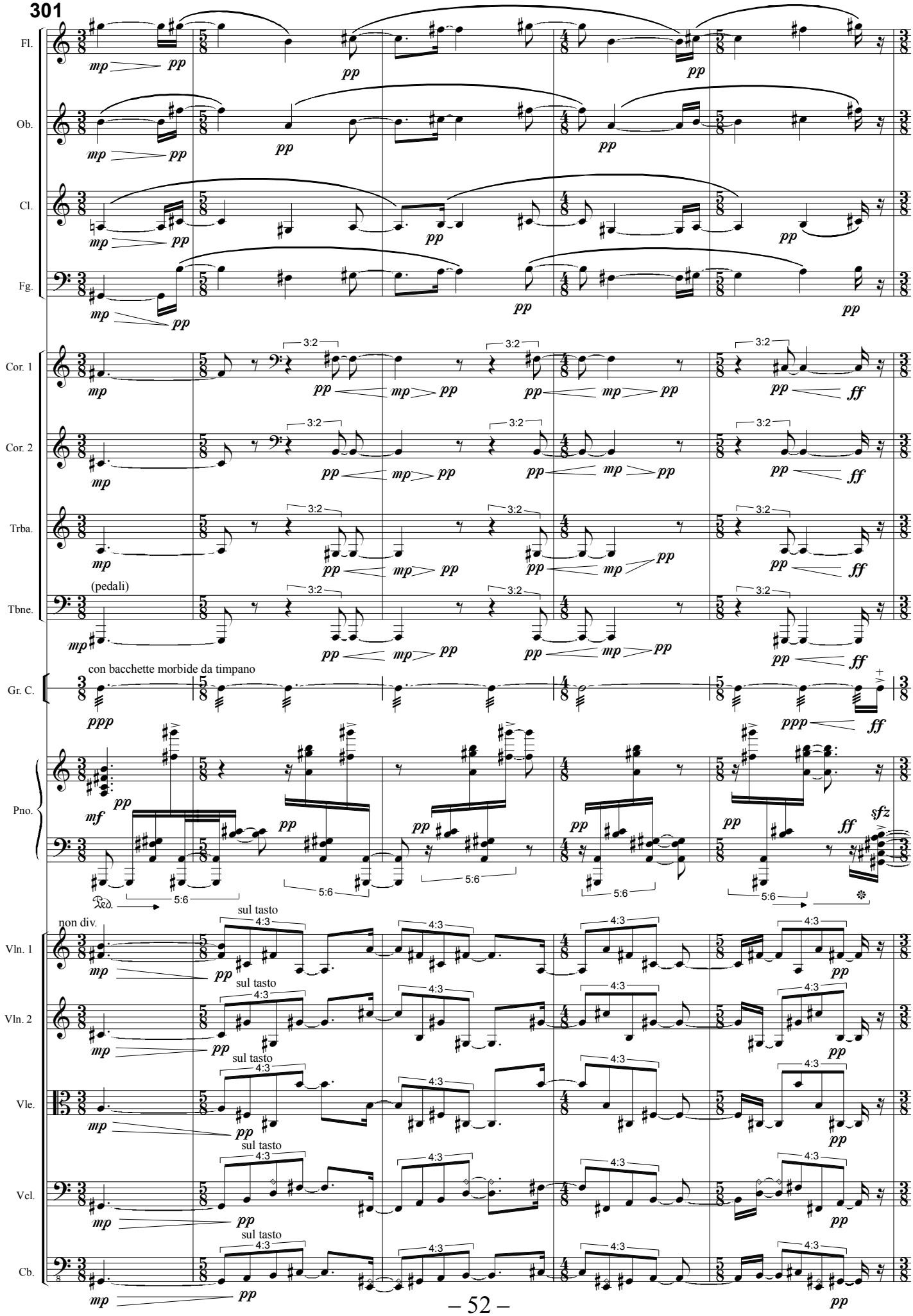

259
Fl.
Ob.
Cl.
Fg.
Cor. 1
Cor. 2
Trba.
Tbne.
Pno.
Vln. 1
Vln. 2
Vle.
Vcl.
Cb.
3:2
5
3
ff
f
mf
sffz
fff
pizz.
non div.

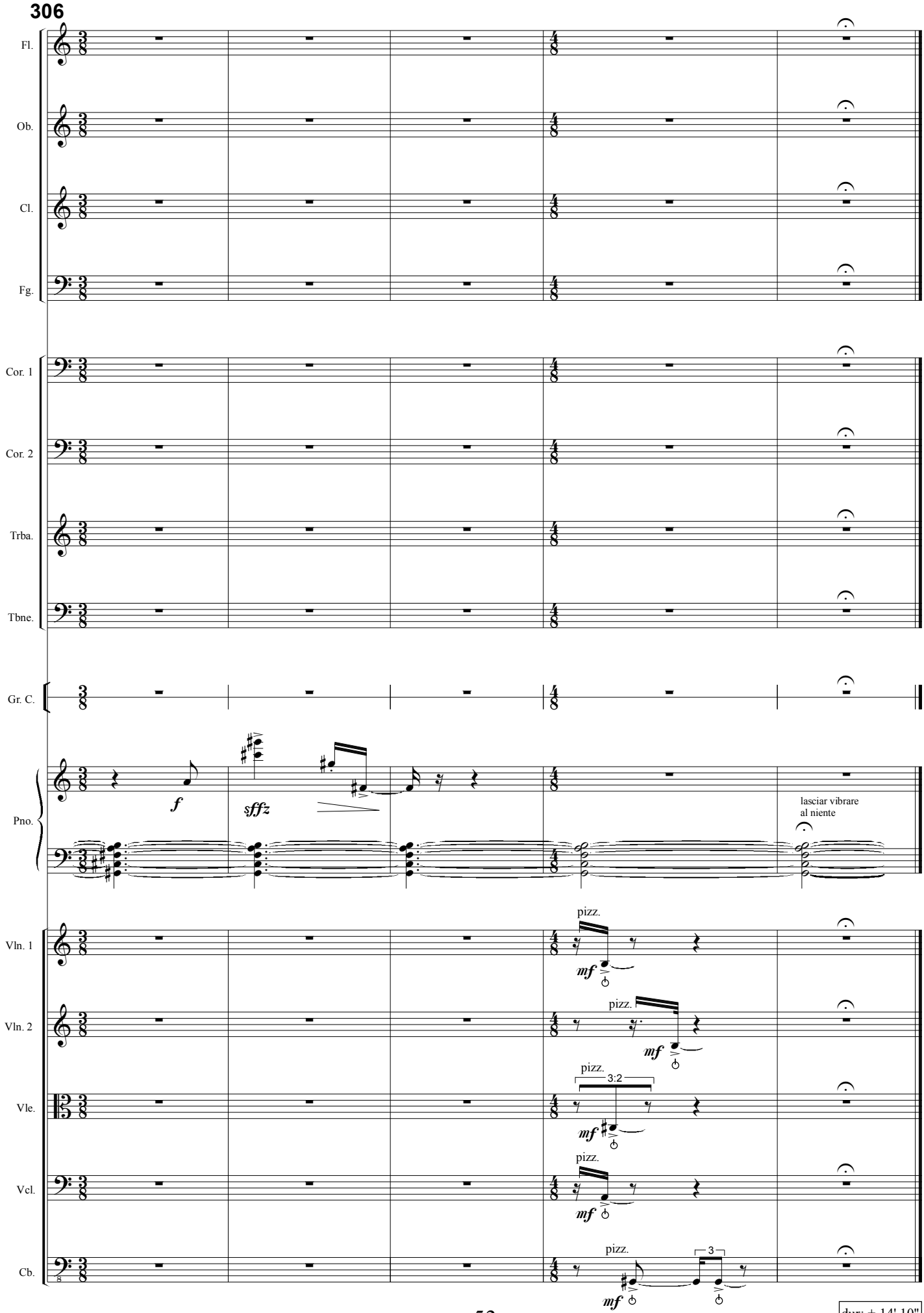

265
Fl.
Ob.
Cl.
Fg.
Cor. 1
Cor. 2
Trba.
Tbne.
Pno.
Vln. 1
Vln. 2
Vle.
Vcl.
Cb.
pizz.
arco
non div.


271
Fl.
Ob.
Cl.
Fg.
Cor. 1
Cor. 2
Trba.
Tbne.
Pno.
280
Pno.


287
R
Fl.
Ob.
Cl.
Fg.
Cor. 1
Cor. 2
Trba.
Tbne.
Pno.
Vln. 1
Vln. 2
Vle.
Vcl.
Cb.
3:2
5:6
p
ff
sfffz
Ped.
arco


295
Fl.
Ob.
Cl.
Fg.
Cor. 1
Cor. 2
Trba.
Tbne.
Gr. C.
Pno.
Vln. 1
Vln. 2
Vle.
Vcl.
Cb.
colla mazza di grancassa
non div.
mp
pp
f
mf
3:2


301
Fl.
Ob.
Cl.
Fg.
Cor. 1
Cor. 2
Trba.
Tbne.
(pedali)
Gr. C.
con bacchette morbide da timpano
Pno.
Vln. 1
Vln. 2
Vle.
Vcl.
Cb.
non div.
sul tasto
3:2
4:3
5:6


306
Fl.
Ob.
Cl.
Fg.
Cor. 1
Cor. 2
Trba.
Tbne.
Gr. C.
Pno.
Vln. 1
Vln. 2
Vle.
Vcl.
Cb.
f
sffz
lasciar vibrare
al niente
pizz.
mf
3:2
3

dur: ± 14' 10"