









ROBERTO BECCACECI

EXCLAMAVIT IESUS...

Sinfonia n. 2
per orchestra

fagotti / controfagotto

ABBREVIAZIONI E SEGNI CONVENZIONALI

flttz.	<i>flutterzunge</i> ;			
bordo	il più vicino possibile al bordo,	centro	al centro della membrana,	metà alla metà del disco;
l.v.	lasciar vibrare;			
M	motore acceso,	M	motore spento;	
T	pedale tonale;			
arco	con l'arco,	N	esecuzione normale;	
pizz.	pizzicato;			
pont.	sul ponticello,	>>pont.	vicino al ponticello;	
punta	alla punta;			
tast.	sulla tastiera,	>>tast.	verso la tastiera;	
SV	senza vibrare,	VL	vibrato lento,	VR vibrato rapido;
V	vibrato normale (nel caso del <i>Vibrafono</i> , VM indica la velocità media del motore);			
	passaggio graduale da un tipo di vibrato ad un altro;			
ord.	ordinario;			
s.att.	senza far sentire l'attacco;			
SORD.	con sordina,	s. sord.	senza sordina;	
	passaggio graduale da una modalità esecutiva ad un'altra;			
 	rispettivamente, note e pause di valore indeterminato. La durata relativa è proporzionale alla distanza che separa i segni stessi;			
	corona breve,		corona lunga;	
 	i segni indicano un comune livello dinamico di tutte le parti prive di indicazione propria.			

AVVERTENZE

- 1. I segni di alterazione hanno valore - esclusivamente - nell'ambito della misura e del singolo pentagramma cui si riferiscono.
- 2. La linea tratteggiata indica il passaggio di una stessa parte da uno strumento o da una sezione ad un'altra.

EXCLAMAVIT IESUS...

Sinfonia n. 2 - per orchestra

R. Beccaceci
(2010 - '11)

Parte I

Largo e maestoso; con grande energia

♩ = 36 ca.

Fagotto 1.

Fagotto 2.

Controfagotto

fff *fff*

poco rit. -----

Più lento

♩ = 28 ca.

A

4

1.

2.

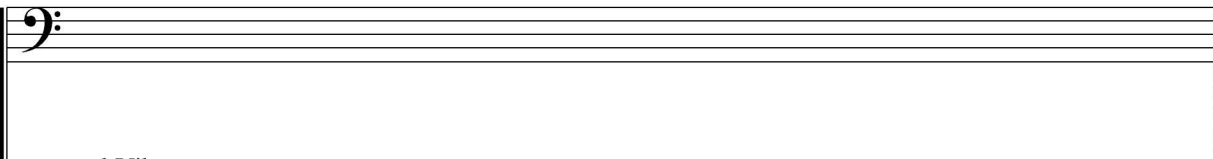
Cfg.

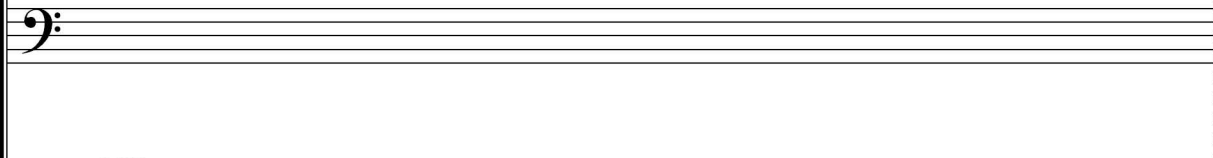
3

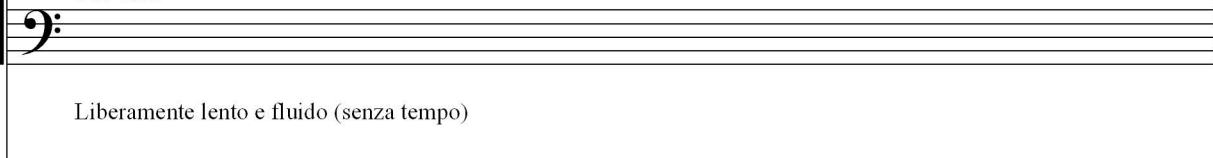
3

3

9 **B**
col Vib.

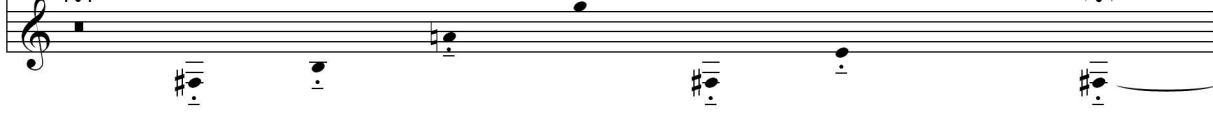
1. 


2. 


Cfg. 


col Vib.

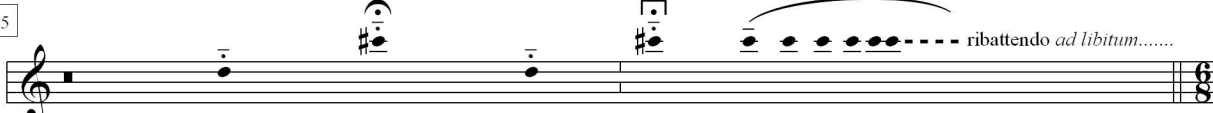
Liberamente lento e fluido (senza tempo)


Vib. 

13 

Vib. 

14 

Vib. 

15 

stringendo moltissimo ----
ribattendo *ad libitum*.....

Scorrevole; un poco ansioso

17

♩. = 28 ca.

C

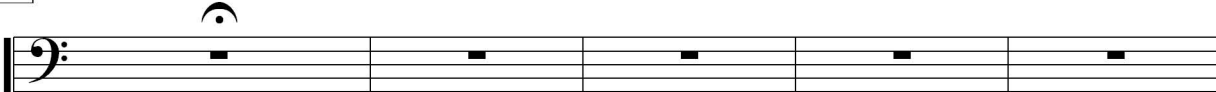
1. 


2. 


Cfg. 

25

D

1. 

2. 

Cfg. 

30

come un'eco

E

1. 

2. 

Cfg. 

38 *come un'eco*

1. *p* *mp* *p*

2.

Cfg.

42 **F**

1. 3

2. 3 *p*

Cfg. 3

48 *rit.*

1.

2. *mp > p* *s.att.*

Cfg. *pp s.att.*

Animato e molto teso; brutale

52 $\text{♩} = 56 \text{ ca.}$ **G**

1. 

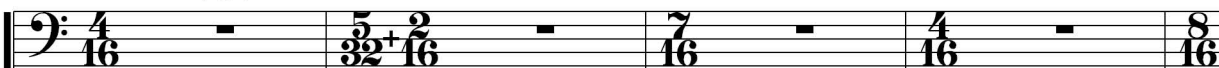
2. 


Cfg. 


ff

Lento e meditativo (tempo rubato; non rigoroso)


55 $\text{♩} = 34 \text{ ca.}$ **H**


1. 

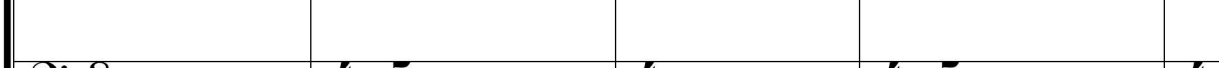
2. 

Cfg. 

59 **I**


1. 


2. 


Cfg. 

63

J

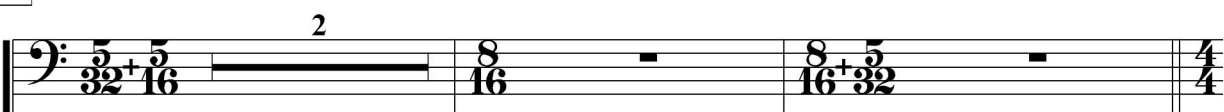
1. 

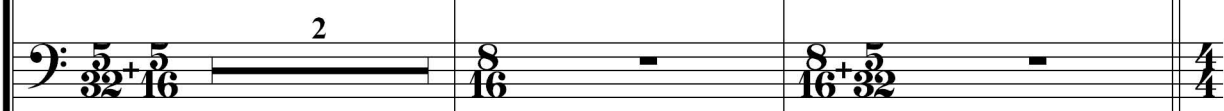
2. 


Cfg. 

rit. sensibilmente . . .

67

1. 

2. 

Cfg. 

Di nuovo animato

♩ = 56 ca.

71

K

1. 

2. 

Cfg. 

ff

75

L

1. 2.

Cfg.

< il più possibile

80

rit. molto gradualmente -----

1. 2.

Cfg.

2

Pagina lasciata vuota per agevolare la voltata

Parte II

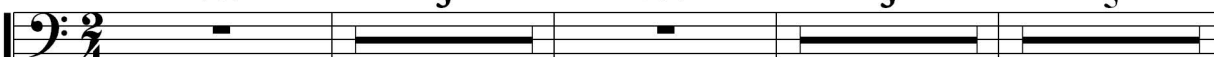
Andante mosso


85


♩ = 54 ca.

A

B

1. 

2. 

Cfg. 


98


C


D

E

F

1. 

2. 

Cfg. 

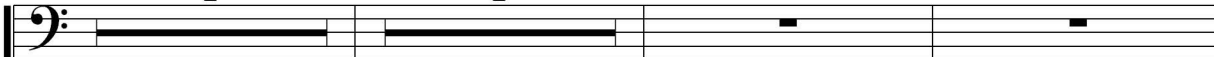
111

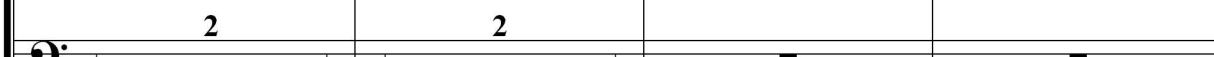
G


H

I

J

1. 

2. 

Cfg. 

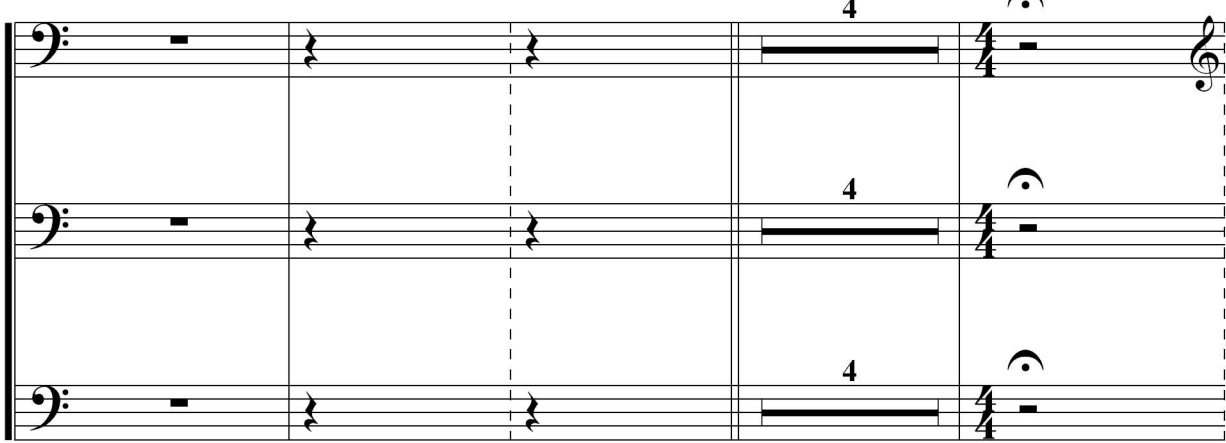
rit.----- || **Agitato con grande energia;
feroce (tempo I)**

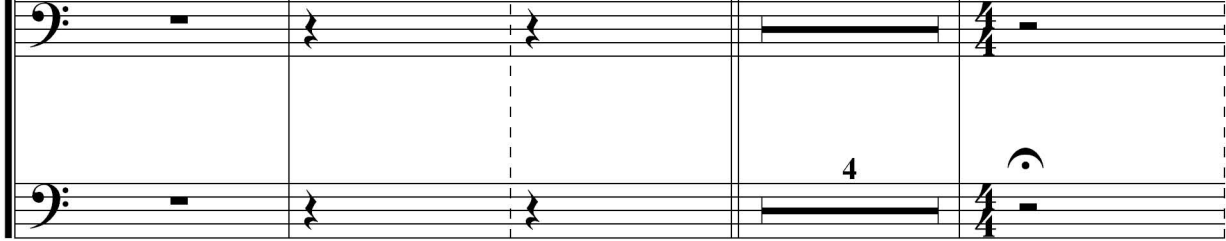
117

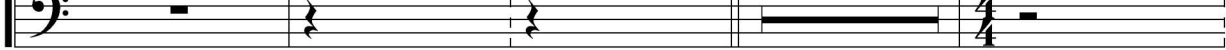
K

♩ = 63 ca.

L

1. 


2. 

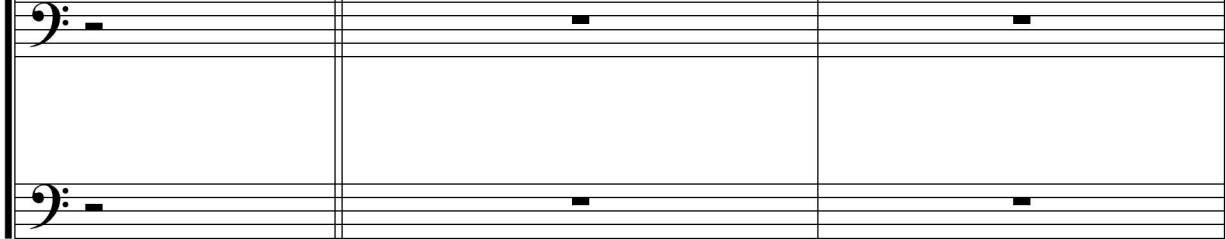
Cfg. 

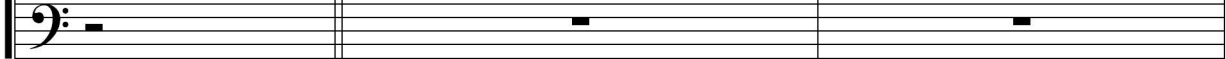
|| **Molto moderato e flessibile; estatico (tempo II)**

♩ = 46 ca.

M

1. 

2. 

Cfg. 

126

129

132

138 **Tempo I** **P**

a 2

1. 2.

Cfg.

fff

141 **Tempo II** **Q**

1. 2.

Cfg.

148 **Tempo I** **R**

a 2

1. 2.

Cfg.

fff

rit. molto gradualmente -----

151

1. *div.* **S** 3

2. 3

Cfg. **fff**

----- **|| Molto vivace e irrequieto**

158 ♩ = 92 ca. **T**

1. 2 14

2. 2 14

Cfg. 2 14

175 **U V W**

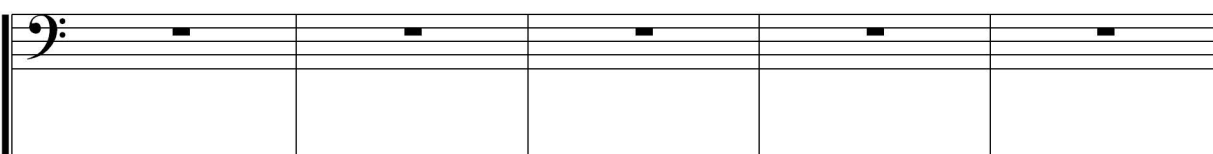
1. 17 17 16

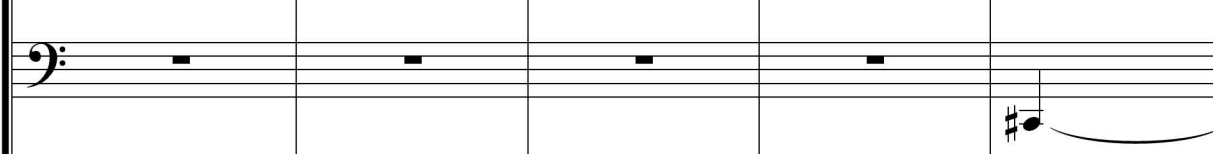
2. 17 17 16


Cfg. 17 17 16

225

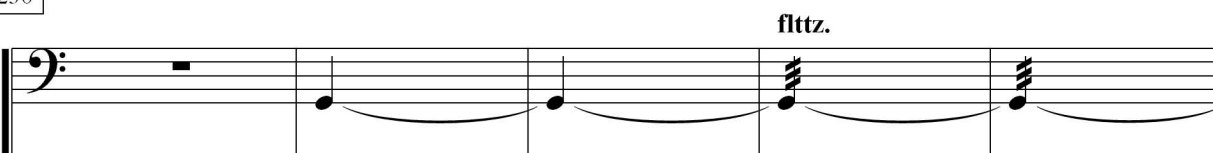
X*poco rit.* -----


1. 


2. 

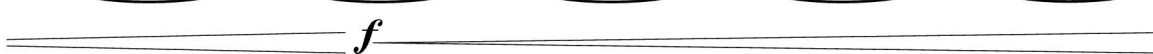
Cfg. 

230

1. 

2. 

Cfg. 



235

1. 

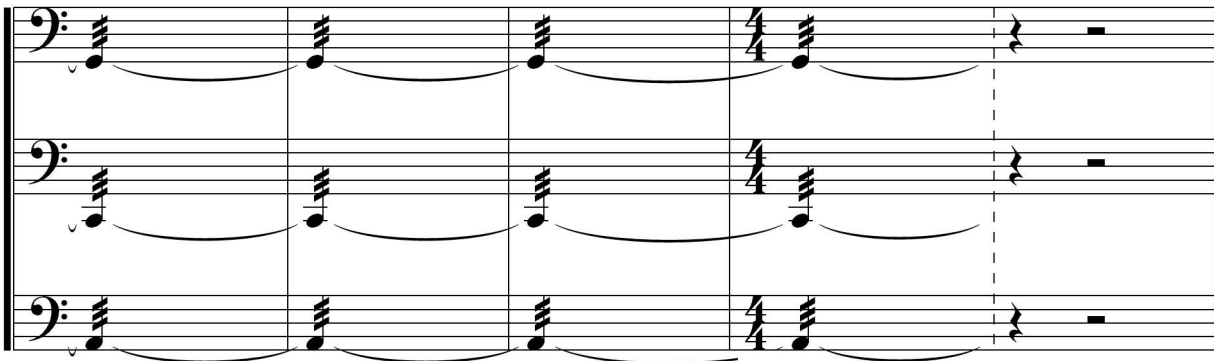
2. 

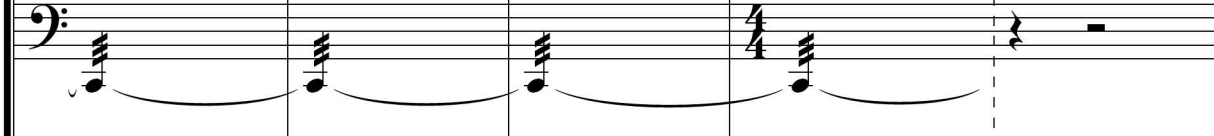
Cfg. 

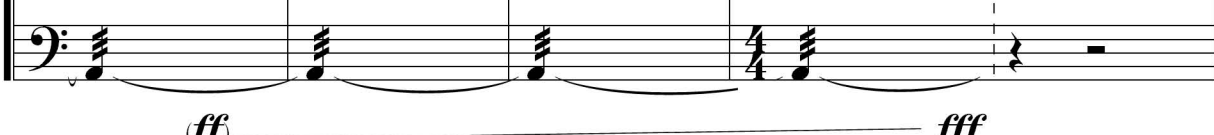



240

|| a Tempo

1. 

2. 

Cf. 

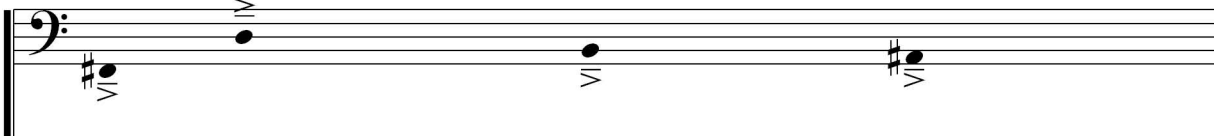
ff  *fff*

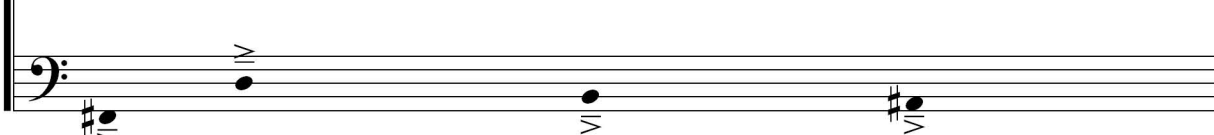
Y Liberamente e molto largo; a tempo le


244

al gesto del Direttore

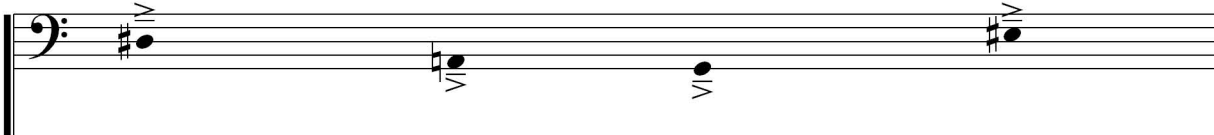
a 2

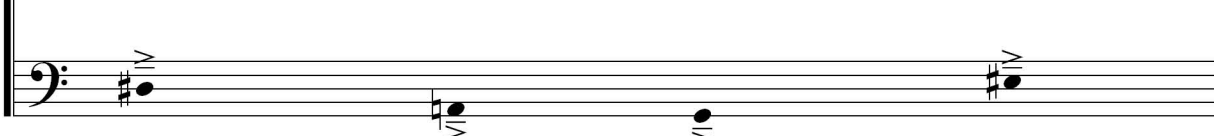
1. 


2. 

Cf. 

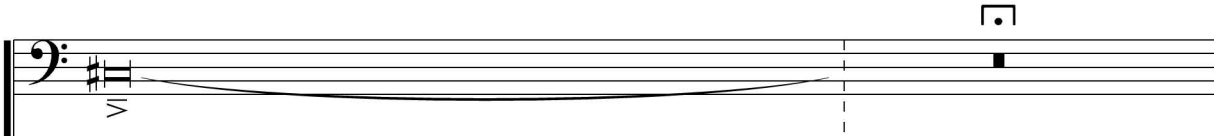
ff con grande potenza; pesante

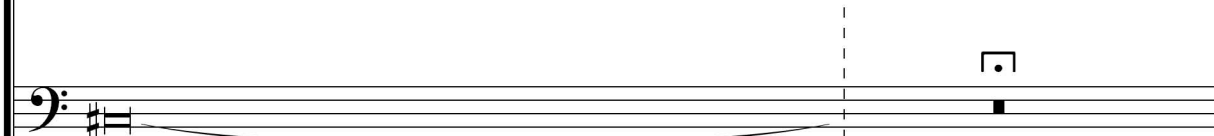
1. 

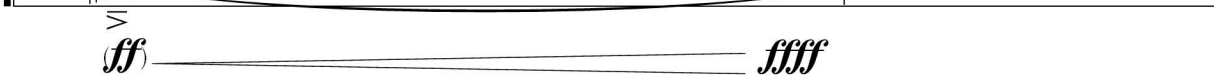
2. 


Cf. 

acc. il più possibile

1. 

2. 

Cf. 

ff  *ffff*

Pagina lasciata vuota per agevolare la voltata

Parte III

Largo rubato

246

♩ = 52 ca.

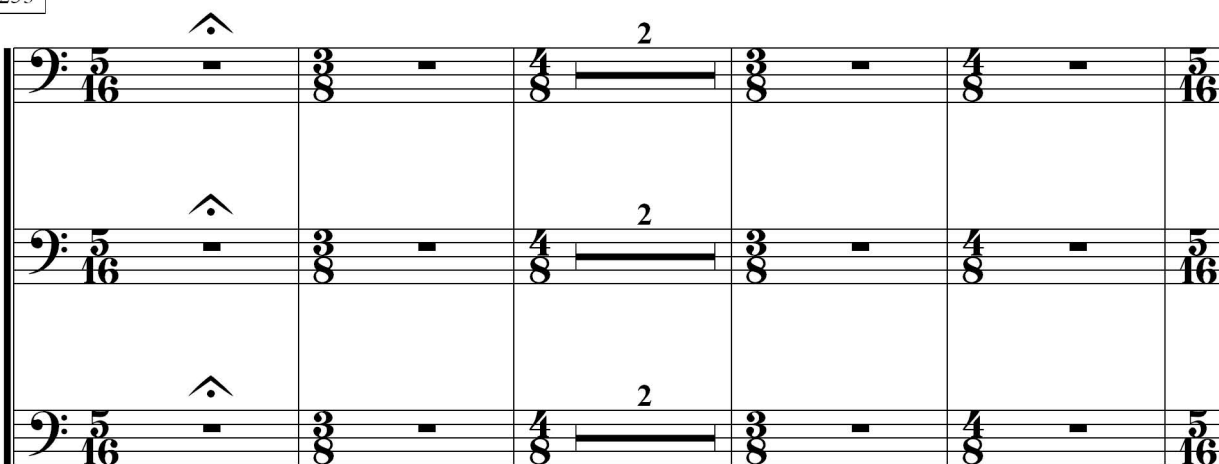
A

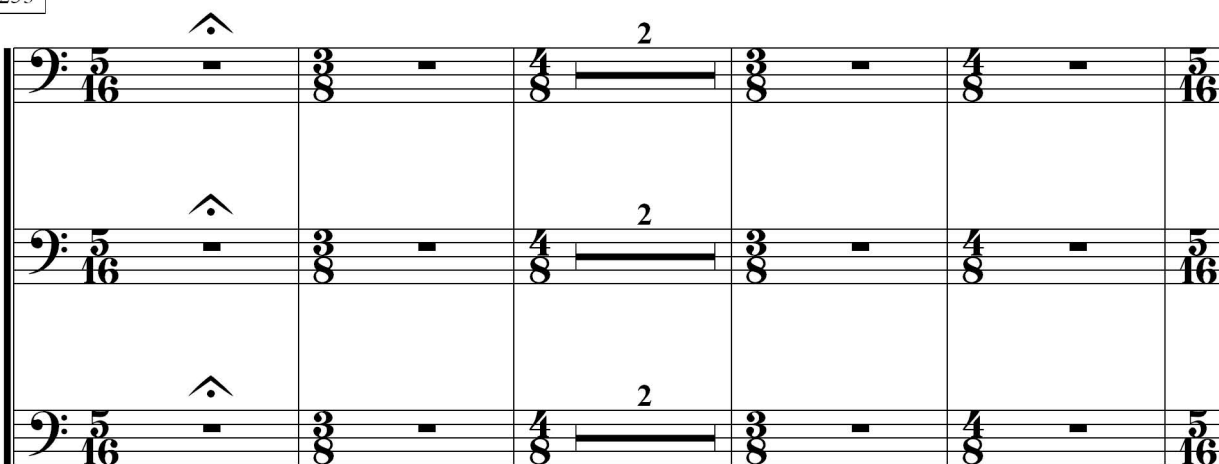
1. 

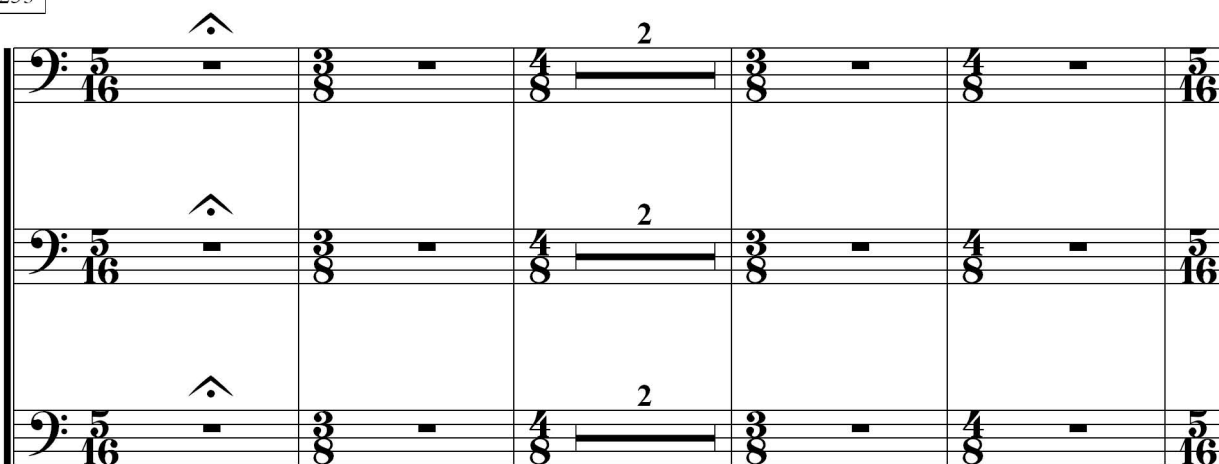
2. 

Cfg. 

253

1. 

2. 

Cfg. 

poco rit. ----- **a Tempo**

259

Fl. 1.

1.

2.

Cfg.

264

B

1.

2.

Cfg.

mp sfz p subito ppp

269

poco rit. -----

1.

2.

Cfg.

----- a Tempo

275

C

1. $\frac{12}{8}$ $\frac{6}{8}$ $\frac{4}{8}$ $\frac{5}{16}$

2. $\frac{4}{8}$ $\frac{6}{8}$ $\frac{4}{8}$ $\frac{5}{16}$

Cfg. $\frac{4}{8}$ $\frac{6}{8}$ $\frac{4}{8}$ $\frac{5}{16}$

mp sfz p subito pp

poco rit.-----

278

1. $\frac{12}{8}$ $\frac{5}{16}$ $\frac{4}{8}$ $\frac{3}{8}$ $\frac{4}{8}$

2. $\frac{5}{16}$ $\frac{4}{8}$ $\frac{3}{8}$ $\frac{4}{8}$

Cfg. $\frac{5}{16}$ $\frac{4}{8}$ $\frac{3}{8}$ $\frac{4}{8}$

ppp

----- a Tempo

282

D

rit. molto-----

1. $\frac{12}{8}$ $\frac{6}{8}$ $\frac{4}{8}$ $\frac{4}{4}$

2. $\frac{4}{8}$ $\frac{6}{8}$ $\frac{4}{8}$ $\frac{4}{4}$

Cfg. $\frac{4}{8}$ $\frac{6}{8}$ $\frac{4}{8}$ $\frac{4}{4}$

mp ppp

Tumultuoso ed energico; irruente

288

♩ = 38 ca.

E

1. 2.

Cfg.

1. solo

mp *mf*

292

F

1. 2.

Cfg.

mp *liev.*

mf

294

1. 2.

Cfg.

poco *mf* *f*

296

G

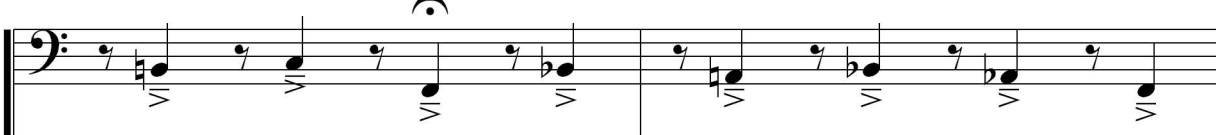
1. 2.

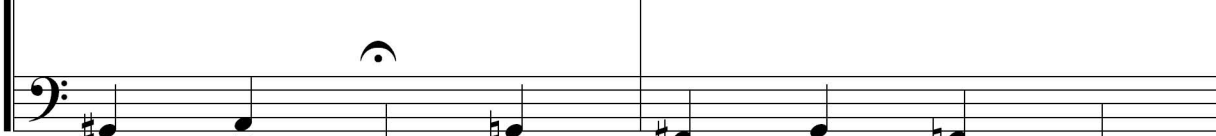
Cfg.


f

mf *liev.* *f*

298

1. 

2. 

Cfg. 

poco f

rit. -----

300

1. 

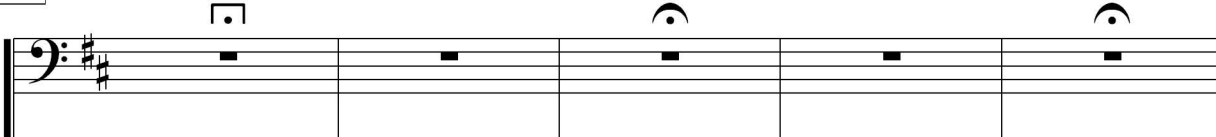
2. 


Cfg. 

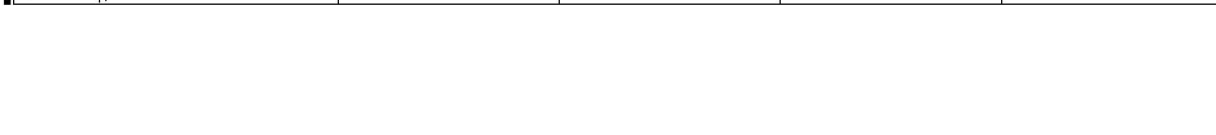
ff

Con grande tenerezza e profonda mestizia**H**

301

1. 

2. 

Cfg. 

306

I

1. solo

1.

2.

Cfg.

310

J

1.

2.

Cfg.

313

K

1.

2.

Cfg.

(Lo stesso tempo)

L

316

1.

2.

Cfg.

V.ni I (1. metà)

rit. ----- || **Largo e maestoso (come all'inizio)**

320 **M**

1. **1.**

2. **2.**

Cfg. **Cfg.**

fff

324 **N** *rit. sensibilmente* -----

1. **1.**

2. **2.**

Cfg. **Cfg.**

pp s.att. *fffz*

attacca:

Parte IV

328 ♩ = 40 ca.

1.

2.

Cfg.

Mantenendo il tempo ma libero e fluido; senza rigore ritmico

331 **A** *poco rit.* -----

con la parte

con la parte

con la parte

339

D **E** *rit.* -----

1.

2.

Cfg.

345 **F** *rit. molto gradualmente* - - - - -

1. **5/4** - **4/4** - **5/4** - **4/4** - **5/4** - **3/4** - **4/4** - **2/4** - **4/4**

2. **5/4** - **4/4** - **5/4** - **4/4** - **5/4** - **3/4** - **4/4** - **2/4** - **4/4**

Cfg. **5/4** - **4/4** - **5/4** - **4/4** - **5/4** - **3/4** - **4/4** - **2/4** - **4/4**

Andante scorrevole; gioioso

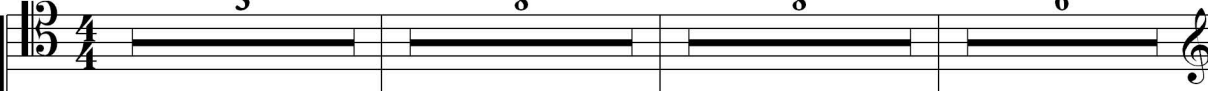
353


♩ = 48 ca.


G

H

I

1. 

2. 

Cfg. 

rit. sensibilmente ----- || **a Tempo**

378

V.ni I (1. metà)

1. 

2. 

Cfg. 

381

J

1. 

2. 

Cfg. 

f deciso, ma con espressione intensa e commossa

384

1.
2.
Cfg.

*più **f*** *liev.*

K
a 2

387

1.
2.
Cfg.

***ff** ma sempre espressivo, senza forzare*

L

391

1.
2.
Cfg.

ff

rit. molto

395

1.
2.
Cfg.

*non troppo **p*** *il più possibile*