

Carlo Domeniconi

Suite Pittoresca

Für Bassklarinetten, Gitarre und Streichorchester

Partitur

edition ex tempore

Suite Pittoresca

Carlo Domeniconi

I. Cantabile

$\text{♩} = \text{ca. } 100$
sonido real

Bass-Klarinette in B

p molto espr.

Gitarre

Violine 1

Violine 2

Viola

Violoncello

Kontrabass

4

B.-Kl. in b

p

Git.

Vln. 1

pp

Vln. 2

pp

Vla.

pp

Vc.

pp

Cb.

pp

9

B.-Kl. in b

p molto espr.

Git.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

12

B.-Kl. in b

Git.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

pp

p

pp

p

pp

p

mp

pp

p

pp

p

18

B.-Kl. in b

Git. *mp sperduto* *riprendendo*

Vln. 1

Vln. 2

Vla. *p*

Vc. *p*

Cb.

20

B.-Kl. in b

Git.

Vln. 1 *mp*

Vln. 2 *mp*

Vla. *mp*

Vc. *Solo (cantabile)*

Cb. *mp*

25

B.-Kl. in b

Git.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

30

B.-Kl. in b

Git.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

33

B.-Kl. in b

Git.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

mp

p

mf

mf

mf

mf

38

B.-Kl. in b

Git.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

f

mf

f

mf

f

mf

f

mf

f

mf

p

p

p

p

arco

43 *poco rall.*

B.-Kl. in b

Git.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

p molto espr.

pp espr.

46

B.-Kl. in b

Git.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

poco rall.

A tempo

50

B.-Kl. in b

mp sub.

Git.

Vln. 1

p
sordino

Vln. 2

p
sordino

Vla.

p
sordino

Vc.

p
sordino

Cb.

p

espr.

pp

pp

pp

rall.

54

B.-Kl. in b

Git.

Vln. 1

mp

Vln. 2

Vla.

Vc.

Cb.

II. Burla

♩ = ca. 112

B.-Kl. in b

Git.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

6

B.-Kl. in b

Git.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

10

B.-Kl. in b

8

mp

Git.

f

Vln. 1

poco sfz

Vln. 2

poco sfz

Vla.

poco sfz

Vc.

poco sfz

Cb.

poco sfz

15

B.-Kl. in b

8

Git.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

20

B.-Kl. in b

Git.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

24

B.-Kl. in b

Git.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

f

mf

f

mf

div.

mf

29

B.-Kl. in b

Git.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

unis.

pizz.

Detailed description: This block contains the musical score for measures 29 through 33. The instruments are B.-Kl. in b, Git., Vln. 1, Vln. 2, Vla., Vc., and Cb. The B.-Kl. and Git. parts are mostly rests. Vln. 1 has a melodic line with slurs and accents. Vln. 2 has a more rhythmic line with slurs. Vla. has a melodic line with slurs and accents. Vc. has a bass line with slurs and accents, including the annotations 'unis.' and 'pizz.'. Cb. has a bass line with slurs and accents.

34

B.-Kl. in b

Git.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

Detailed description: This block contains the musical score for measures 34 through 38. The instruments are B.-Kl. in b, Git., Vln. 1, Vln. 2, Vla., Vc., and Cb. The B.-Kl. and Git. parts are mostly rests. Vln. 1 has a melodic line with slurs and accents. Vln. 2 has a more rhythmic line with slurs. Vla. has a melodic line with slurs and accents. Vc. has a bass line with slurs and accents. Cb. has a bass line with slurs and accents.

39

B.-Kl. in b

8

p

Git.

mf

Vln. 1

Vln. 2

Vla.

p

Vc.

p

Cb.

44

B.-Kl. in b

8

Git.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

48

B.-Kl. in b

p *f*

Git. *mf*

Vln. 1 *mf* pizz.

Vln. 2 *mf* pizz.

Vla. *fp* *mf* pizz.

Vc. *fp* *mf* pizz.

Cb.

53

B.-Kl. in b

Git.

Vln. 1 *mp*

Vln. 2

Vla. *mp*

Vc. arco *mf*

Cb. pizz. *mf* arco *p* *mf*

57

B.-Kl. in b

Git.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

arco

62

quasi cadenza (poco più lento)

B.-Kl. in b

Git.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

pizz.

66 *riten.* ----- *accel.* *esitando*

B.-Kl. in b

Git.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

70 *riprendendo* **A tempo**

B.-Kl. in b

Git.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

75

B.-Kl. in b

Git.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

80

B.-Kl. in b

Git.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

85

B.-Kl. in b

Git.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

90

B.-Kl. in b

Git.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

(8va bassa ad.lib.)

III. Parlando

♩ = 46

B.-Kl. in b *p e dolce*

Git.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

7

B.-Kl. in b *poco più f*

Git. *più f*

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

13 *poco animato* *A tempo*

B.-Kl. in b
Git.
Vln. 1
Vln. 2
Vla.
Vc.
Cb.

p

Detailed description: This system contains measures 13 through 18. The B.-Kl. in b part features a melodic line with a slur over measures 13-15 and a fermata in measure 16. The guitar part has a similar melodic line. The violin parts are silent. The viola part has a melodic line starting in measure 16 with a *p* dynamic. The cello part has a melodic line with a slur over measures 13-15 and a fermata in measure 16. The double bass part is silent.

19

B.-Kl. in b
Git.
Vln. 1
Vln. 2
Vla.
Vc.
Cb.

mp espr.

p

mp

Detailed description: This system contains measures 19 through 24. The B.-Kl. in b and guitar parts are silent. The violin parts have a melodic line starting in measure 20 with a *p* dynamic. The viola part has a melodic line starting in measure 20 with a *p* dynamic. The cello part has a melodic line with a slur over measures 19-20 and a fermata in measure 20, with a *mp espr.* dynamic. The double bass part has a melodic line with a slur over measures 19-20 and a fermata in measure 20, with a *mp* dynamic.

24

B.-Kl. in b

Git.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

mp

mf

pizz.

mp

30

poco animando *rall.*

B.-Kl. in b

Git.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

pp

pp

36

B.-Kl. in b

Git.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

pp
arco

pp

42

B.-Kl. in b

Git.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

pizz.

p

47

B.-Kl. in b

dal niente

dolce e p

Git.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

52

B.-Kl. in b

tr

Git.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

57

B.-Kl. in b

Git.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

61

B.-Kl. in b

Git.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

pp

67

B.-Kl. in b

Git.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

73

B.-Kl. in b

Git.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

rall.

Quasi cadenza

sperduto

pizz.

arco

p

pp

79

B.-Kl. in b

Git.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

mp *pp*

mp *pp*

mp *pp*

mp

84

B.-Kl. in b

Git.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

p

p

p

pizz.

90 *accel.* *accel.*

B.-Kl. in b

Git.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

p

pp pizz.

95 **G.P.** **A tempo**

B.-Kl. in b

Git.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

pp arco

pp arco

pp arco

pp arco

pp arco

pp

IV. Festivo

♩ = ca. 116

B.-Kl. in b

f

Git.

Vln. 1

f

Vln. 2

f

Vla.

f

Vc.

f

Cb.

f

7

B.-Kl. in b

3 3 3 3 3 3

Git.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

13

B.-Kl. in b

mf

Git.

mf

f

Vln. 1

Vln. 2

Vla.

mf

Vc.

mp

mf

Cb.

mp

18

B.-Kl. in b

Git.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

23

B.-Kl. in b

Git.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

28

B.-Kl. in b

Git.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

33

B.-Kl. in b

8

f *mf* *p*

tr

Git.

mf *f*

Vln. 1

con sordino

p

Vln. 2

con sordino

p

Vla.

con sordino

p

Vc.

div.

mf

unis.

p

pizz.

arco

Cb.

mf *p*

38 (tr)

B.-Kl. in b

mp

tr

Git.

f

Vln. 1

mp

Vln. 2

mp

Vla.

mp

Vc.

mp

Cb.

mp

43 (tr)

B.-Kl. in b

Git.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

f

senza sord.

mf

mf

mf

48

B.-Kl. in b

Git.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

f

f

f

tr

53

B.-Kl. in b

8

tr

Git.

Vln. 1

pizz.

p

Vln. 2

Vla.

pizz.

p

Vc.

p

Cb.

59

B.-Kl. in b

8

tr

p

Git.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

64

B.-Kl. in b

Git.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

arco

p

69

B.-Kl. in b

Git.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

p

div. pizz.

mp

pizz.

mp

pizz.

mp

pizz.

mp

pizz.

mp

\emptyset D.C. al \emptyset

V. Corale

♩ = 54

First system of the musical score for 'V. Corale'. The score is arranged in six staves: B.-Kl. in b, Git., Vln. 1, Vln. 2, Vla., and Vc. The time signature changes from 2/4 to 3/4 and back to 2/4. The Vc. and Cb. parts feature a melodic line with a 'div.' (divisi) marking and dynamic markings of *p* and *pp*. The Vln. 1, 2, and Vla. parts are mostly silent in this system.

Second system of the musical score for 'V. Corale'. The score continues with six staves. The Vln. 1, 2, and Vla. parts now have active melodic lines starting with a *p* dynamic. The B.-Kl. in b, Git., Vc., and Cb. parts are mostly silent, with some rests and a few notes in the Vc. and Cb. staves. The time signature remains 2/4.

Fine

9

B.-Kl. in b

Git.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

pp *mp* *p*

Fine

Detailed description: This system contains measures 9 through 12. It features six staves: B.-Kl. in b, Git., Vln. 1, Vln. 2, Vla., and Cb. The time signature is 3/4. Dynamics include *pp*, *mp*, and *p*. A fermata is placed over the final note of the first violin part in measure 12. The word "Fine" appears at the top right of the system.

13 **libero e cantato**

B.-Kl. in b

Git.

rall.

Detailed description: This system contains measures 13 and 14. It features two staves: B.-Kl. in b and Git. The time signature is 3/4. A *rall.* marking is present above the guitar staff in measure 14. A fermata is placed over the final note of the B.-Kl. part in measure 14.

B.-Kl. in b

Git.

rall.

Detailed description: This system contains measures 14 and 15. It features two staves: B.-Kl. in b and Git. The time signature is 3/4. A *rall.* marking is present above the B.-Kl. staff in measure 15. A fermata is placed over the final note of the B.-Kl. part in measure 15.

B.-Kl. in b

Git.

rall. **D.C. al Fine**

Detailed description: This system contains measures 15 and 16. It features two staves: B.-Kl. in b and Git. The time signature is 3/4. A *rall.* marking is present above the B.-Kl. staff in measure 16. The instruction "D.C. al Fine" is written at the end of the system.

VI. Jongleurs

♩ = ca. 120

B.-Kl. in b

Git.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

5

B.-Kl. in b

Git.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

9

B.-Kl. in b

8

f

Git.

f

Vln. 1

Vln. 2

Vla.

Vc.

p

Cb.

p

13

B.-Kl. in b

8

tr

3 3

Git.

pizz.

mf

tr

Vln. 1

mf

pizz.

mf

tr

Vln. 2

mf

arco

mf

tr

Vla.

mf

Vc.

Cb.

18

B.-Kl. in b

Git.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

23

B.-Kl. in b

Git.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

p

pp

pp

pp

27

B.-Kl. in b

Git.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

p

p

f

sfz

sfz

sfz

32

B.-Kl. in b

Git.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

pp

pp

pizz.

pp

p

p

sfz

37

B.-Kl. in b

8

tr

Git.

Vln. 1

mf

Vln. 2

mf

arco

Vla.

mf

pizz.

Vc.

mf

pizz.

Cb.

mf

41

B.-Kl. in b

Git.

Vln. 1

mp

simile

Vln. 2

Vla.

mp

tr

Vc.

Cb.

46

B.-Kl. in b

Git.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

50

B.-Kl. in b

Git.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

54

B.-Kl. in b

Git.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

sfz

f

f

f

f

f

60

B.-Kl. in b

Git.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

mf

sfz

mf

pp

pp
pizz.

mp

mp

65

B.-Kl. in b

Git.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

p

p

p

mp

f

mp

f

Detailed description of the musical score: The score is for page 43, starting at measure 65. It features seven staves: B.-Kl. in b (Bass Clarinet in B-flat), Git. (Guitar), Vln. 1 (Violin 1), Vln. 2 (Violin 2), Vla. (Viola), Vc. (Violoncello), and Cb. (Contrabasso). The B.-Kl. part has a treble clef and a key signature of one flat, with a '65' above the first measure and an '8' below the first staff. The guitar part also has a treble clef and a key signature of one flat. The violin and viola parts have treble and alto clefs respectively, and all are marked with a piano (*p*) dynamic. The cello and double bass parts have bass clefs and are marked with mezzo-piano (*mp*) and forte (*f*) dynamics. The music consists of rhythmic patterns in the woodwinds and strings, with some melodic lines in the guitar and double bass. The piece concludes with a double bar line at the end of measure 68.

VII. Ricordo

♩ = 54

B.-Kl. in b

p espr.

breve

Git.

p

Vln. 1

Vln. 2

Vla.

Vc.

pp

breve

Cb.

pp

6

B.-Kl. in b

Git.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

10

B.-Kl. in b

Git.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

p

mp espr. (solo)

pizz.

arco

mp

15

B.-Kl. in b

Git.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

p molto espr.

mp

p molto espr.

mp

p molto espr.

mp

pp

21

B.-Kl. in b

8

Git. libero

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

22

B.-Kl. in b

8

pp

Git.

Vln. 1

Vln. 2

Vla.

Vc. ppp

Cb. ppp

26

B.-Kl. in b *pp*

Git.

Vln. 1 *pp*

Vln. 2 *ppp*

Vla. *ppp*

Vc. *ppp*

Cb. *ppp*