

Previsioni del tempo

**Teen Town, The remark you made
e perturbazioni varie**

J. Pastorious - J. Zawinul

Arrangiamento e trascrizione
di
Franz Bazzani

ORGANICO

Flauto
Clarinetto in sib
Pianoforte
Harmonium
Quintetto d'archi

La partitura è scritta in do.

Il contrabbasso è scritto una ottava sopra.

Previsioni del tempo

Franz Bazzani

$\bullet = 132-140$

Flauto

Clarinetto in Sib

Harmonium

Pianoforte

Percussione

Violino I

Violino II

Viola

Violoncello

Contrabasso

mf

p

pp

mp

pizz

p

Timp (29")

The musical score is for the piece "Previsioni del tempo" by Franz Bazzani. It is written in common time (C) and has a tempo of 132-140 beats per minute. The score includes parts for Flauto, Clarinetto in Sib, Harmonium, Pianoforte, Percussione, Violino I, Violino II, Viola, Violoncello, and Contrabasso. The Clarinetto part begins with a melody marked *mf*, followed by a section marked *p*. The Harmonium part features chords marked *pp*. The Percussione part includes a timpani roll marked *mp*. The Violino I, II, and Viola parts have pizzicato passages marked *pizz* and *p*. The Violoncello and Contrabasso parts have sustained notes marked with a fermata.

7

Fl. *mf* *f* *mf*

Cl in Sib *p* *mf* *f* *mf*

Har *pp*

Pf. *p* 8va 5

Perc Triangolo *p* Timp (29") *p* Rullante *mf*

VI I *mf* *f* *mf*

VI II *mf* arco pizz *f* arco *mp*

Vla *mf* arco pizz *f* arco *mp*

Vc pizz *mf* arco pizz *f* arco *mp*

Cb pizz *mf* arco *f* arco *mp*

Fl. Musical staff for Flute. It contains rests for the first three measures and a melodic phrase in the fourth measure starting with a *pp* dynamic and ending with a *f* dynamic.

Cl in Sib Musical staff for Clarinet in Sib. It contains rests for the first three measures and a melodic phrase in the fourth measure starting with a *pp* dynamic and ending with a *f* dynamic.

Har. Musical staff for Harp, consisting of two staves (treble and bass clef). It contains rests for all four measures.

Pf. Musical staff for Piano, consisting of two staves (treble and bass clef). It contains rests for the first two measures, a chord in the third measure (*p*), and a melodic phrase in the fourth measure starting with a *p* dynamic and ending with a *f* dynamic. Fingerings 6 and 7 are indicated.

Perc. Musical staff for Percussion, containing rests for all four measures.

VI I Musical staff for Violin I. It starts with a *pizz* (*mf*) dynamic, followed by *arco* (*gliss*) and *pizz* in the second measure, and *arco* (*f*) in the third measure.

VI II Musical staff for Violin II. It starts with a *pizz* (*mf*) dynamic and has a *pizz* (*p*) dynamic in the third measure.

Vla Musical staff for Viola. It starts with a *pizz* (*mf*) dynamic and has an *arco* (*f*) dynamic in the third measure.

Vc Musical staff for Violoncello. It starts with a *pizz* (*mf*) dynamic, has an *arco* (*f*) dynamic in the third measure, and a *pizz* (*f*) dynamic in the fourth measure.

Cb Musical staff for Contrabasso. It starts with a *pizz* (*mf*) dynamic and has a *pizz* (*p*) dynamic in the third measure.

Fl. *gliss*
p *ff*

Cl in Sib *gliss*
mf *p* *quasi gliss*
ff

Har.

Pf. *ff*

Perc *Timp (29'')*
f

VI I *p* *mf* *ff*

VI II *arco*
pp *gliss* *mf* *ff*

Vla *f* *p* *mf* *ff*

Vc *f* *p* *mf* *ff*

Cb *(pizz)*
mf *mf* *p* *mf* *ff*

22

Fl. *mf*

Cl in Sib *mf*

Har.

Pf. *f*

Perc *Rullante* *mf*

VI I *p* *f* *p*

VI II *pizz* *arco* *p* *f* *p*

Vla *pizz* *arco* *p* *f* *p*

Vc *pizz* *arco* *p* *f* *p*

Cb *(pizz)* *gliss* *p* *f* *arco* *p*

27

Fl.

Cl in Sib

Har.

Pf.

Perc

VI I

VI II

Vla

Vc

Cb

31

Fl. *p*

Cl in Sib *p* *mf* *f* *mf*

Har. *p* *mf*

Pf. *p* *8va*

Perc *Timp (29")* *mf* *f*

VI I *f* *ff*

VI II *f* *mf* *f*

Vla *mf* *f* *mf*

Vc *mf* *f* *mf*

Cb *pizz* *f*

36

Fl. *f* *gliss*

Cl in Sib *f* *gliss*

Har.

Pf. *f* *p*

Perc. *Rullante* *mf*

VI I *p* *f* *pizz* *gliss* *p*

VI II *f* *pizz* *gliss* *p*

Vla *f* *pizz* *gliss* *p*

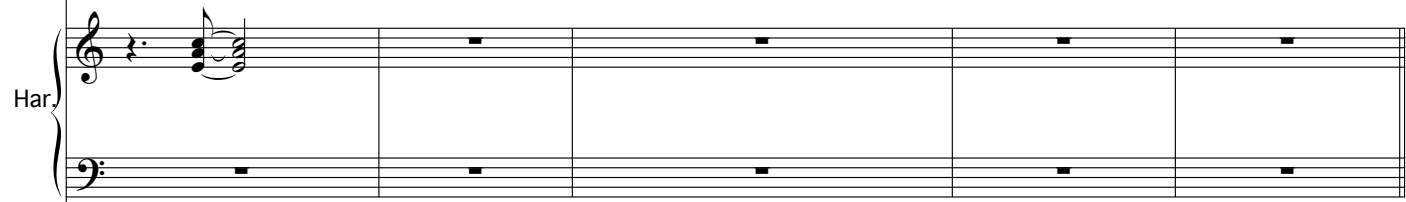
Vc *f* *pizz* *gliss*

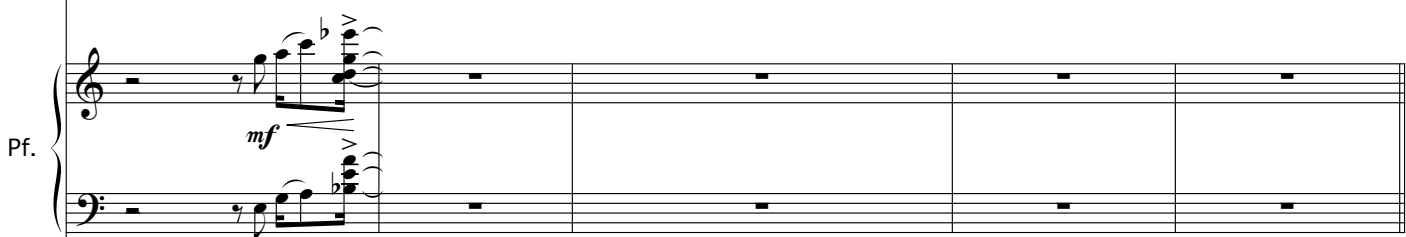
Cb *f* *pizz* *gliss*

40

Fl. 

Cl in Sib 

Har. 

Pf. 

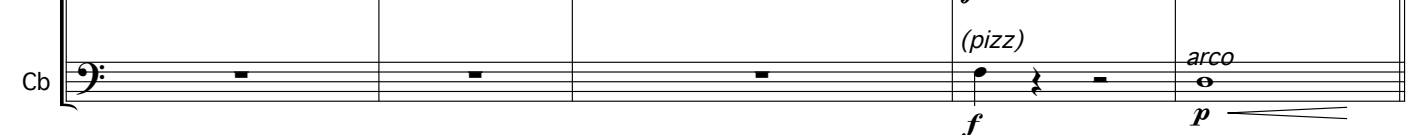
Perc 

VI I 

VI II 

Vla 

Vc 

Cb 

Questo “Aleablatt”, composto di 4 misure tratteggiate da ritornellare almeno 7 volte, è da considerarsi come un momento solistico collettivo.

Seppur segnalato nella spiegazione a seguire dedicata a ciascun esecutore, il direttore mantiene il compito di dare il via a ciascuna improvvisazione singola nel seguente ordine: pianoforte, in realtà senza soluzione di continuità, flauto, clarinetto in sib, harmonium ed archi.

Se lo ritiene opportuno il direttore stesso può intervenire nell'improvvisazione come ulteriore strumentista.

Le prime 4 misure sono dedicate al PIANOFORTE solo che collega la prima parte della composizione all'Aleablatt. Il pianista, con dinamica “pp”, suona rigorosamente “al tempo” tre dei possibili accordi di cinque suoni che si muovono per semitono verso il grave scritti in partitura. Valori musicali e pause lunghe. Durante il succedersi dei ritornelli (7 almeno) deve a mano a mano evidenziarsi un ritmo incalzante sempre più fitto di semiminime, prima a gruppi di due, tre, quattro, e cinque semiminime, interpolati a pause via via più brevi, fino per concludere con l'ultima ripetizione di solo accordi del valore di semiminima così come scritto in partitura. Il tutto in crescendo moltissimo.

FLAUTO: attacca alla I[^] ripetizione (dopo il pianoforte solo) utilizzando effetti quali colpi di chiave. Gruppi di note con valori brevi ed interpolando pause lunghe. Di seguito la II[^] ripetizione in pizzicato, staccatissimo pronunciando la lettera “T” dinamica “p” e crescendo. III[^] ripetizione: mescolando colpi di chiave e pizzicato addensando le figurazioni in dinamica crescendo quanto è possibile. IV[^] ripetizione: TACET.

Dal V[^] al VII[^] ritornello riprendere solo il pizzicato e alternare o inserire i suoni armonici scritti come passaggio graduale da soffio a suono armonico e viceversa. Il tutto in crescendo moltissimo.

NB: i suoni rappresentati in partitura sono un esempio di come elaborare i rit.

CLARINETTO: attacca alla IV[^] ripetizione, quando il flauto si ferma. Utilizzare il multifonico 1 scelto tra quelli a disposizione. Dinamica “mp-mf”. Valori lunghi e di seguito pause brevissime. Ripetizione V[^] - IDEM. Dal VI[^] al VII[^] ritornello: passare ai multifonici 2 e 3 in crescendo molto. Gruppi ritmici brevi che si estendono; brevi pause tra un gruppo e l'altro.

NB: i suoni rappresentati in partitura sono un esempio di come elaborare i rit.

HARM: dal ritornello numero IV interagire con il pianoforte solo con brevissimi abbellimenti – sempre acciaccature cromatiche superiori o inferiori singole; ritornello V acciaccature doppie, rit. VI[^] acciaccature triple, rit. VII[^] acciaccature quadruple e precenti. Dinamica “p”. Addensando ma non crescendo.

NB: i suoni rappresentati in partitura sono un esempio di come elaborare i rit.

ARCHI: da ripetizione VI[^] tutti gli archi attaccano insieme ma sfasati. Tutti “pp” e tutti, tranne il contrabbasso, suoni armonici, ritmo aperiodico, glissando, alternando gruppi ritmici più o meno densi. Brevissime pause, via via “prendendo il tempo”. Poi, pulsazione di semiminima regolare raggiunta, mantenendo l'altezza, alla VII[^] ripetizione, tutti rigorosamente insieme in crescendo fino al massimo della dinamica possibile.

CONTRABASSO: pizzicando “sul ponticello” muovendo “sulla tastiera”, “p” crescendo molto, figurazioni ritmiche di ottavi di terzina acutissime glissando gradatamente verso il grave. No IV corda vuota.

Handwritten musical score for a string quartet and piano. The score is arranged in systems for Flute (Fl.), Clarinet (Cl.), Violin I (Vl. I), Violin II (Vl. II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.).

Flute (Fl.): Features complex rhythmic patterns with sixteenth and thirty-second notes, and dynamic markings such as $\Delta(p)$. A section is marked with a double bar line and the number 11, followed by a section with a circled 7 and a circled 9.

Clarinet (Cl.): Remains mostly silent in this section.

Violin I (Vl. I): Plays a melodic line with dynamic markings $\Delta(mf)$ and $(simile)$.

Violin II (Vl. II): Plays a melodic line with dynamic markings $\Delta(mf)$ and $(simile)$.

Viola (Vla.): Plays a melodic line with dynamic markings $\Delta(mf)$ and $(simile)$.

Violoncello (Vc.): Plays a melodic line with dynamic markings $\Delta(mf)$ and $(simile)$.

Contrabass (Cb.): Plays a melodic line with dynamic markings $\Delta(mf)$ and $(simile)$.

Piano (Perc): Indicated by a large bracket on the right side of the score, but no specific notation is present.

Other markings: The score includes various performance instructions such as (p) , (mf) , and $(simile)$. There are also some handwritten annotations like "X7" in the top right corner and "X" marks on the Flute staff.

46

Fl. *f* *mf*

Cl in Sib *mf*

Har.

Pf. *f* *fff*

Perc. *fff*

VI I *f*

VI II *f*

Vla *f*

Vc *f*

Cb *f*

Detailed description: This page of a musical score covers measures 46 through 49. The key signature is three sharps (F#, C#, G#) and the time signature is 4/4. The score includes parts for Flute I, Clarinet in Bb, Piano, Percussion, Violin I, Violin II, Viola, Violoncello, and Contrabass. Measure 46 features a dynamic shift from *f* to *mf* for the Flute I and Clarinet in Bb. The Piano part has a *fff* dynamic. The Percussion part has a *fff* dynamic. The Violin I, Violin II, Viola, Violoncello, and Contrabass parts all have a *f* dynamic. The Flute I part has a sixteenth-note run in measure 47, marked with a '6' and a slur. The Clarinet in Bb part has a whole note in measure 49. The Piano part has a sixteenth-note run in measure 48, marked with a '6' and a slur. The Percussion part has a *fff* dynamic in measure 49. The Violin I part has a whole note in measure 49. The Violin II part has a half note in measure 49. The Viola part has a half note in measure 49. The Violoncello part has a half note in measure 49. The Contrabass part has a half note in measure 49.

51

rall. $\text{♩} = 72$

This page of a musical score, numbered 51, features a tempo marking of *rall.* and a metronome marking of $\text{♩} = 72$. The score is arranged in a standard orchestral layout with the following parts from top to bottom: Flute (Fl.), Clarinet in Bb (Cl in Sib), Harp (Har.), Piano (Pf.), Percussion (Perc.), Violin I (VI I), Violin II (VI II), Viola (Vla), Violoncello (Vc), and Contrabass (Cb). The Flute and Clarinet parts are marked with a forte (*f*) dynamic. The Harp part is marked with a mezzo-forte (*mf*) dynamic. The Piano part also features a mezzo-forte (*mf*) dynamic. The Percussion part is marked with a forte (*f*) dynamic. The Violin I, Violin II, Viola, Violoncello, and Contrabass parts are all marked with a forte (*f*) dynamic. The score includes various musical notations such as slurs, ties, and dynamic markings.

58

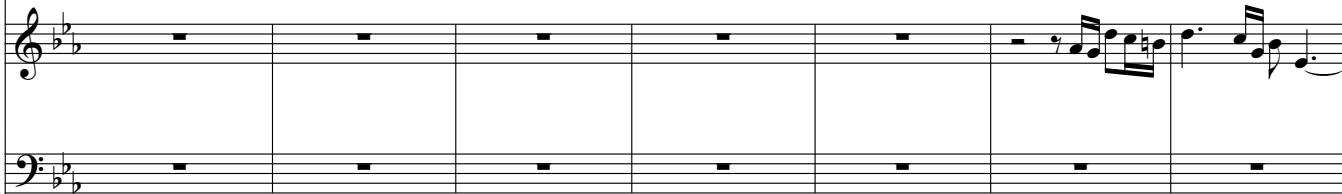
Fl.



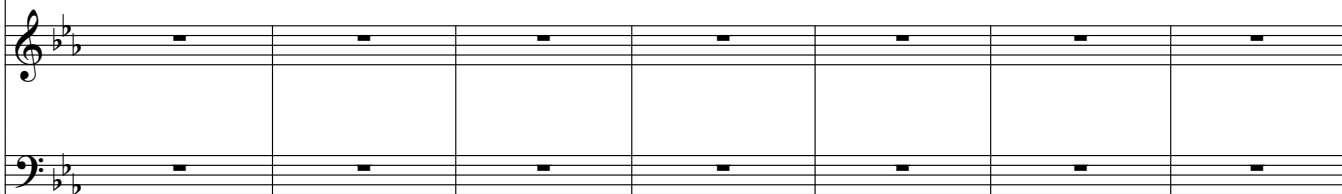
Cl in Sib



Har.



Pf.



Perc



VI I



VI II



Vla



Vc



Cb



65

Fl.

Cl in Sib

Har.

Pf.

Perc.

VI I

VI II

Vla

Vc

Cb

p

p

arco

mp

Leg.

Detailed description: This page of a musical score covers measures 65 through 70. The key signature is B-flat major (two flats). The score is arranged in a standard orchestral format. The Flute (Fl.) and Clarinet in B-flat (Cl in Sib) parts are mostly silent, with a few notes in measure 70 marked with a piano (*p*) dynamic. The Harp (Har.) part features a complex texture in measures 65-66, including a triplet and a triplet of eighth notes, before becoming silent. The Piano (Pf.) part has a rhythmic accompaniment in the left hand, marked *Leg.* (legato), and a melodic line in the right hand. A dynamic of *p* is indicated in measure 65. A fermata is placed over the piano part in measure 69. The Percussion (Perc.) part is silent throughout. The Violin I (VI I) and Violin II (VI II) parts play a simple melodic line, with the Violin I part marked *arco* and *p* in measure 70. The Viola (Vla) part has a melodic line that becomes more active in measure 70, marked *mp*. The Violoncello (Vc) and Contrabass (Cb) parts provide a steady bass line, with the Cb part marked *mp* in measure 70.

72

Fl. *mf* *ff* 7

Cl in Sib *mf* *ff* 6 3 3

Har.

Pf. *mf*

Perc Tam tam *mf* *f* *mf*
lasciar vibrare

VI I *f* *ff* 5

VI II *f* *ff* 5

Vla *f* *ff*

Vc *f* *ff*

Cb *mf* *ff*

77

This musical score page contains measures 77 through 82. The instruments and their parts are as follows:

- Flute (Fl.):** Measures 77-80 are silent. In measure 81, it plays a half note G4 (piano, *p*). In measure 82, it plays a quarter note G4, quarter note A4, quarter note B4, quarter note C5 (mezzo-forte, *mf*).
- Clarinet in B-flat (Cl in Sib):** Silent throughout.
- Harp (Har.):** Silent in measures 77-80. In measure 81, it plays a half note G4 (piano, *p*). In measure 82, it plays a quarter note G4, quarter note A4, quarter note B4, quarter note C5 (piano, *p*).
- Piano (Pf.):** Measures 77-80 are silent. In measure 81, it plays a half note G4 (piano, *p*). In measure 82, it plays a quarter note G4, quarter note A4, quarter note B4, quarter note C5 (piano, *p*).
- Percussion (Perc):** Labeled "Tam tam". In measure 77, it plays a half note G4 (mezzo-forte, *mf*). It is silent in measures 78-82.
- Violin I (VI I):** Silent in measures 77-80. In measure 82, it plays a quarter note G4, quarter note A4, quarter note B4, quarter note C5 (mezzo-forte, *mf*).
- Violin II (VI II):** Silent in measures 77-80. In measure 82, it plays a quarter note G4, quarter note A4, quarter note B4, quarter note C5 (mezzo-forte, *mf*).
- Viola (Vla):** Measures 77-80 are silent. In measure 81, it plays a half note G4 (pianissimo, *pp*). In measure 82, it plays a quarter note G4, quarter note A4, quarter note B4, quarter note C5 (piano, *p*).
- Violoncello (Vc):** Measures 77-80 are silent. In measure 81, it plays a half note G4 (pianissimo, *pp*). In measure 82, it plays a quarter note G4, quarter note A4, quarter note B4, quarter note C5 (mezzo-forte, *mf*).
- Contrabass (Cb):** Measures 77-80 are silent. In measure 81, it plays a half note G4 (pianissimo, *pp*). In measure 82, it plays a quarter note G4, quarter note A4, quarter note B4, quarter note C5 (mezzo-forte, *mf*).

84

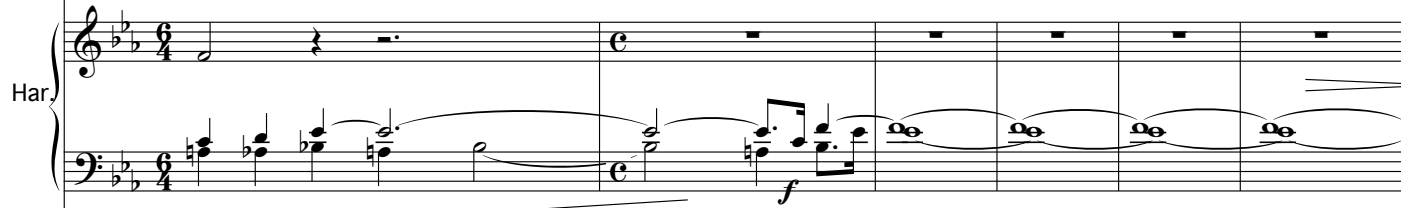
This musical score page contains measures 84 through 87. The instruments and their parts are as follows:

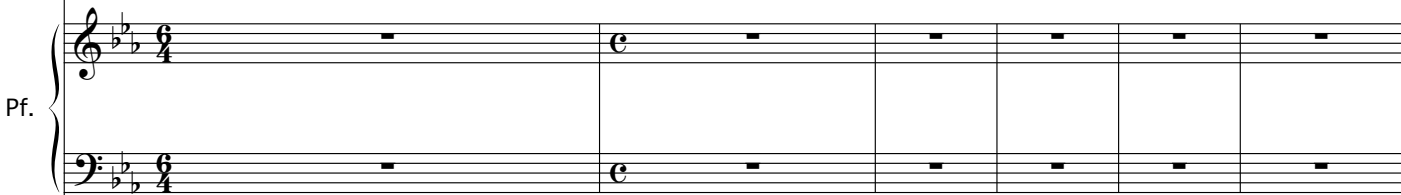
- Flute (Fl.):** Measures 84-85 feature a melodic line with a slur and a fermata. Measures 86-87 continue with a more active melodic line, marked with a forte (*f*) dynamic.
- Clarinet in B-flat (Cl in Sib):** Measures 84-85 are mostly rests. Measures 86-87 enter with a melodic line, marked with a forte (*f*) dynamic.
- Harp (Har.):** Measures 84-85 feature a melodic line in the bass clef, marked with a mezzo-forte (*mf*) dynamic. Measures 86-87 continue with a melodic line, marked with a forte (*f*) dynamic.
- Piano (Pf.):** Measures 84-87 are entirely rests.
- Percussion (Perc):** Measures 84-87 are entirely rests.
- Violin I (VI I):** Measures 84-85 feature a melodic line with a slur and a fermata. Measures 86-87 continue with a melodic line, marked with a forte (*f*) dynamic.
- Violin II (VI II):** Measures 84-85 feature a melodic line with a slur and a fermata. Measures 86-87 continue with a melodic line, marked with a forte (*f*) dynamic.
- Viola (Vla):** Measures 84-85 feature a melodic line with a slur and a fermata. Measures 86-87 continue with a melodic line, marked with a forte (*f*) dynamic.
- Violoncello (Vc):** Measures 84-85 feature a melodic line with a slur and a fermata. Measures 86-87 continue with a melodic line, marked with a forte (*f*) dynamic.
- Contrabass (Cb):** Measures 84-85 feature a melodic line with a slur and a fermata. Measures 86-87 continue with a melodic line, marked with a forte (*f*) dynamic.

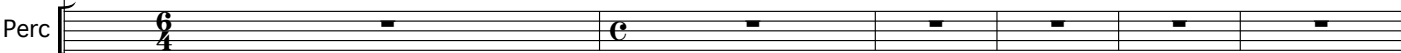
89

Fl. 

Cl in Sib 

Har. 


Pf. 

Perc 

VI I 

VI II 

Vla 

Vc 

Cb 

95

♩ = 140

Fl. *f* *pp subito* *f* *ff*

Cl in Sib *f* *pp subito* *f* *ff*

Har.

Pf. *p* *pp* *fff* *8va* *6* *

Perc. *Ped.*

VI I *p* *pp* *f* *pp subito* *f* *ff* *gliss*

VI II *p* *pp* *f* *pp subito* *f* *ff* *gliss*

Vla *p* *pp* *f* *pp subito* *f* *ff*

Vc *p* *pp* *f* *pp subito* *f* *ff* *pizz gliss*

Cb *p* *pp* *f* *pp subito* *f* *ff* *pizz*