









ROBERTO BECCACECI

EXCLAMAVIT IESUS...

Sinfonia n. 2
per orchestra

oboi / corno inglese

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.

Oboe 1.

Oboe 2.

Corno inglese

fff

fff

poco rit.

Più lento

♩ = 28 ca.

A

1.

2.

C. ing.

4

3

3

3

B

col Vib.

1.

2.

C. ing.

Vib.

Liberamente lento e fluido (senza tempo)

13

Vib.

14

Vib.

15

N.B.

2

s.att.

6

s.att.

ff

stringendo moltissimo - -

flttz.

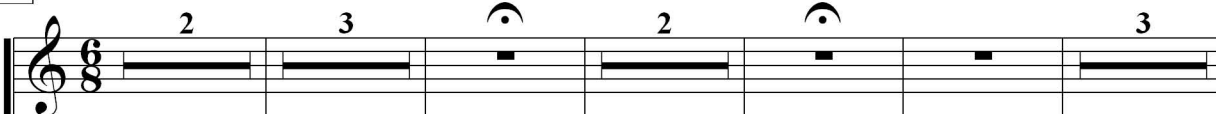
flttz.

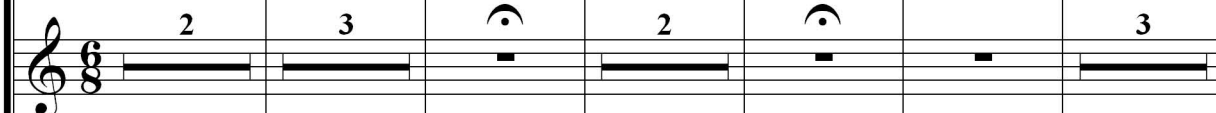
ribattendo *ad libitum*.....

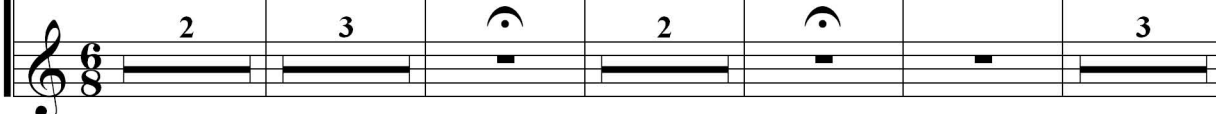
N.B.: L'ordine di entrata dei vari strumenti è determinato dalla successione numerica.

Scorrevole; un poco ansioso


17 $\text{♩} = 28 \text{ ca.}$ **C** **D**


1. 

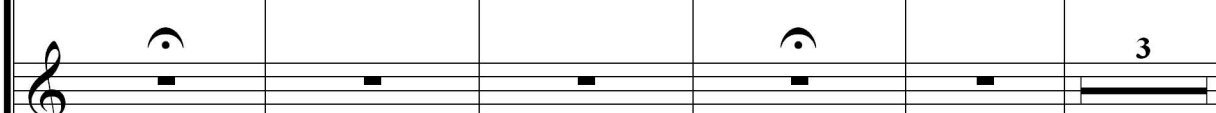
2. 

C. ing. 


30 *come un'eco* **E**


1. 
p *mp* *p*

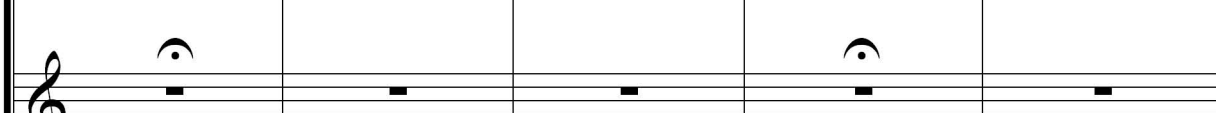
2. 

C. ing. 

38 (simile)

1. 
p *mp* *p*

2. 
V.ni II

C. ing. 

43

F

1.

2.

C. ing.

p

47

rit.

1.

2.

C. ing.

mp > p

Animato e molto teso; brutale

♩ = 56 ca.

G

52

1. 2.

C. ing.

ff

Lento e meditativo (tempo rubato; non rigoroso)

♩ = 34 ca.

H

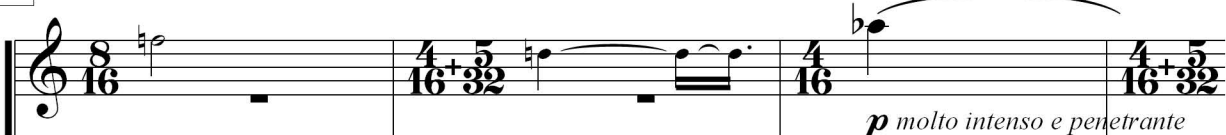
V. ni I

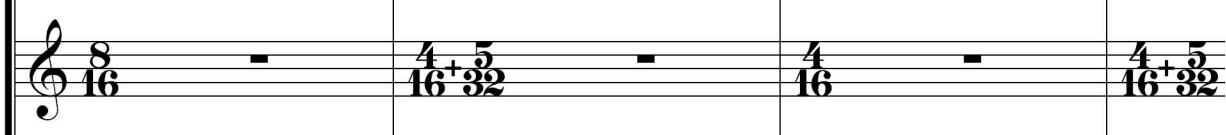
55

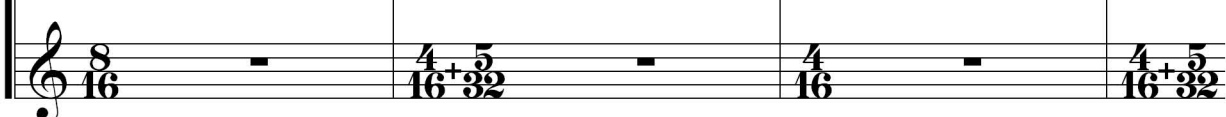
1. 2.

C. ing.

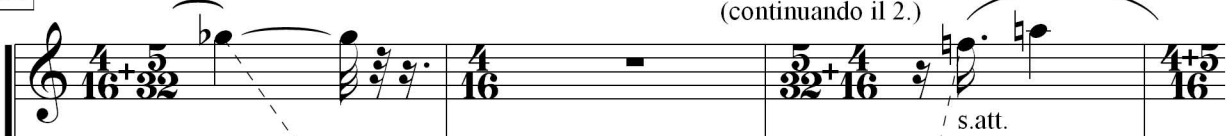
59

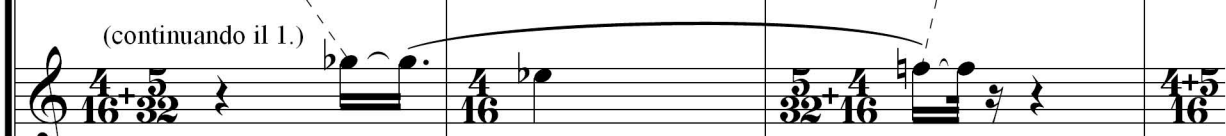
1. 

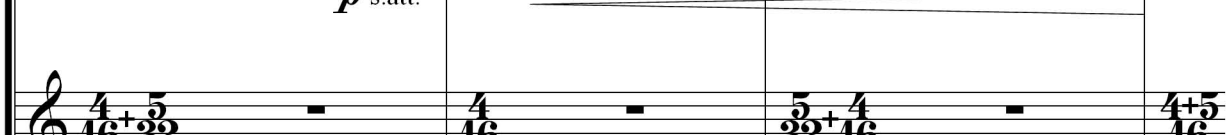
2. 

C. ing. 


62

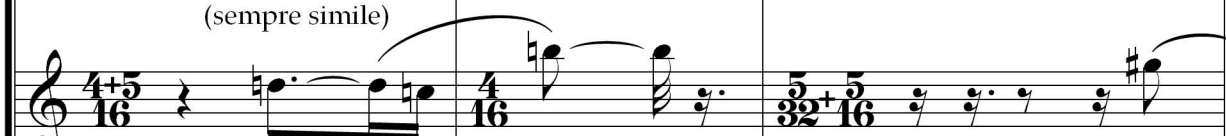
1. 


2. 

C. ing. 

65

1. 

2. 

C. ing. 

Pagina lasciata vuota per agevolare la voltata

Parte II

Andante mosso

85

♩ = 54 ca.

A

1. 2. 3.

93

B

C

D

1. 2. 3.

E

104 Cl. 1.

1.

5 4

F

107

1.

mf

G

110

1.

2.

(mf)

5 5 3 5

H

112

1.

2.

15 15 5 5

114

1.

2.

f

15

I J

115

1.

2.

3.

f

5 5 5 3

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

K **L**

♩ = 63 ca.

117

1.

2.

3.

ff *fff*

3 3 3 4 4 4

muta in C. ing.

♪ = 46 ca.

|| Tempo I N

|| Tempo II **O**

|| Tempo I P

|| Tempo II Q

|| Tempo I R

143

|| Tempo II Q || Tempo I R

1. 4 2/4 2

2. 4 2/4 2

C. ing. 4 2/4 2

rit. molto gradualmente -----

151

S

1. 2 2 3

2. 2 2 3

C. ing. 2 2 3

|| **Molto vivace e irrequieto**

♩ = 92 ca.

T

158

1. 2 14 2 14

2. 2 2 14 14

C. ing. 2 2 14 14

175

U**V****W****X**


1. 17 17 16


2. 17 17 16

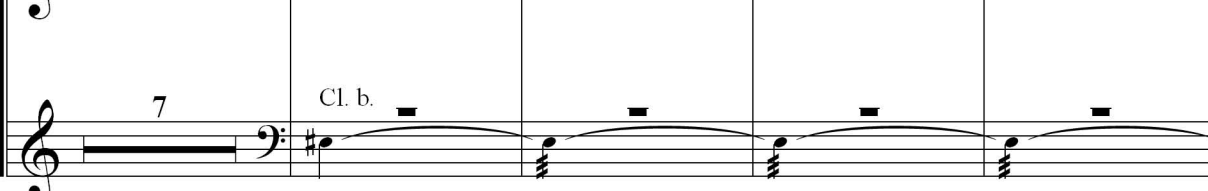
C. ing. 17 17 16

poco rit.

226

1. 

2. 

C. ing. 

237

1. 

2. 

C. ing. 

|| a Tempo

241

1. 

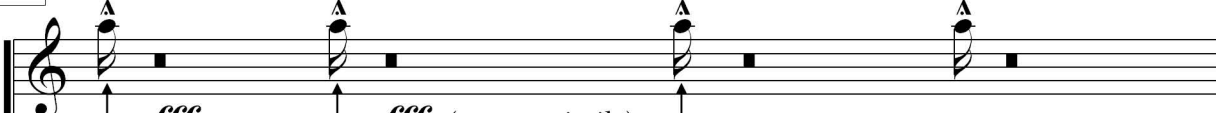
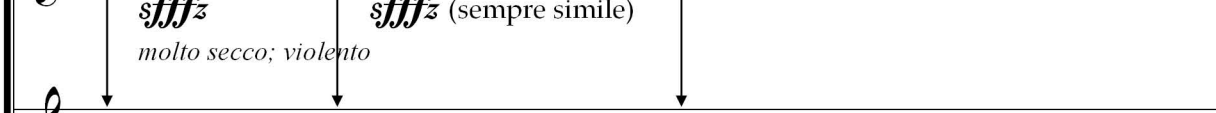
2. 

C. ing. 

Liberamente e molto largo; a tempo le

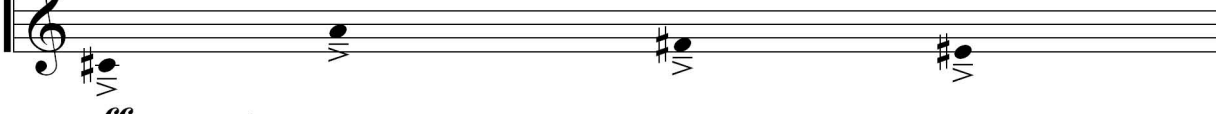
Y
al gesto del Direttore

244 a 2


1. 
2. 

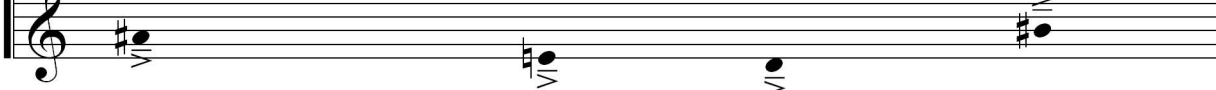
ffffz
molto secco; violento

ffffz (sempre simile)

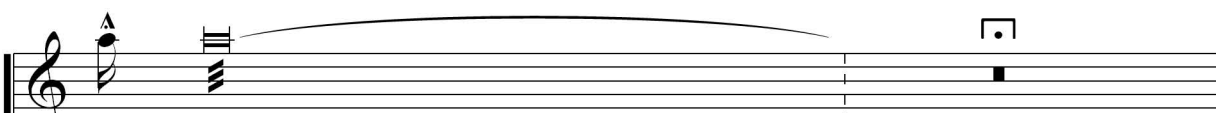
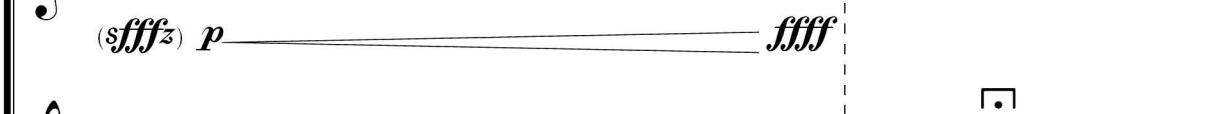
C. ing. 

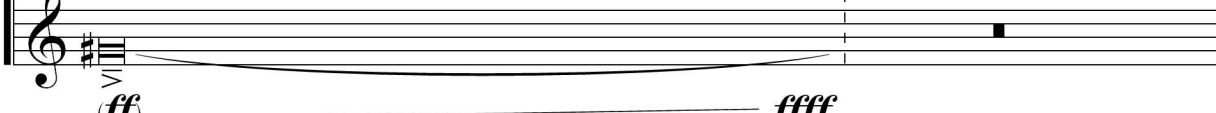
ff con grande potenza; pesante

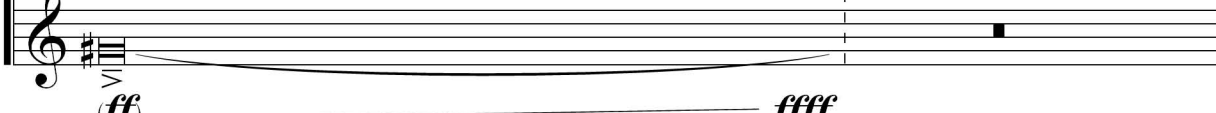
1. 
2. 


C. ing. 

acc. il più possibile - - - - -

1. 
2. 

(ffffz) p  *ffff*

C. ing. 

ff  *ffff*

Pagina lasciata vuota per agevolare la voltata

Parte III

Largo rubato

246

♩ = 52 ca.

A

1.

2.

C. ing.

252

1.

2.

C. ing.

256

1.

2.

C. ing.

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

260

1. 

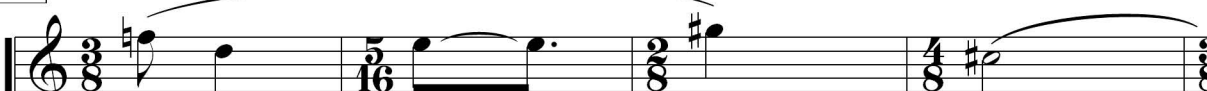
2. 



C. ing. 

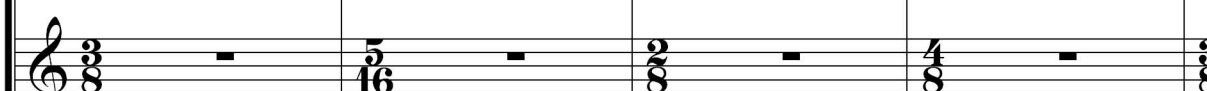
p  *poco*

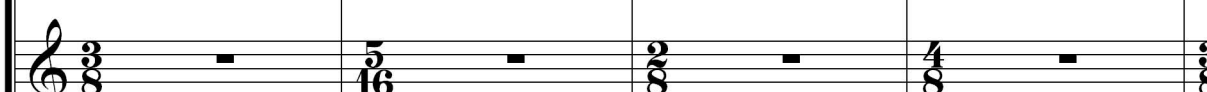
266

B

1. 


mp in rilievo  *liev.* 


2. 


C. ing. 


270

poco rit. -----

1. 

mp 

2. 

C. ing. 

----- a Tempo

C

274

1.

2.

C. ing.

V.ni I (1. metà)

mf

mf

poco rit.-----

278

1.

2.

C. ing.

f *ma sempre dolce*

p

liev.

mf

p

----- a Tempo

D*rit. molto*-----

282

1.

2.

C. ing.

poco

poco

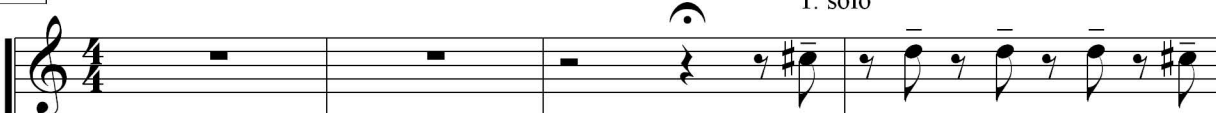
3

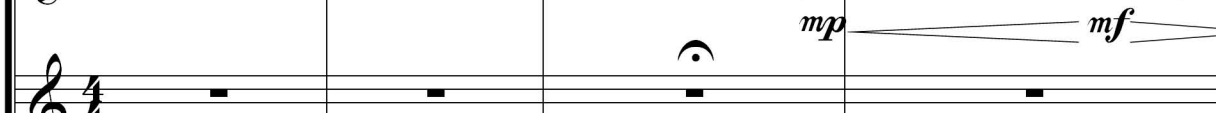
3


3

Tumultuoso ed energico; irruente


288 ♩ = 38 ca. **E** 1. solo

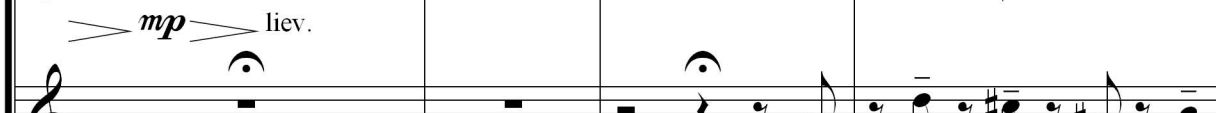
1. 

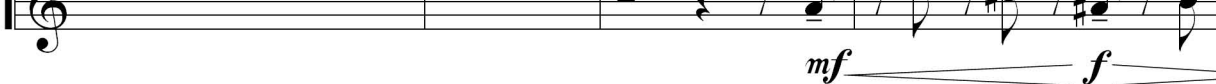
2. 

C. ing. 

292 **F**

1. 

2. 

C. ing. 


296 **G**

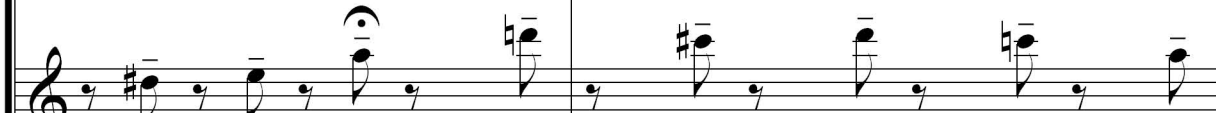
1. 

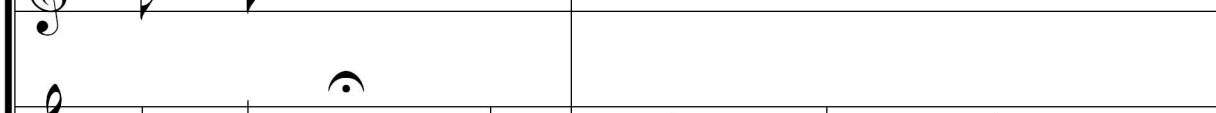
2. 

C. ing. 

298

1. 

2. 

C. ing. 

rit. -----

300

1.

2.

C. ing.

ff

Con grande tenerezza e profonda mestizia

301

H

1. solo

I

1.

2.

C. ing.

mp *poco* *mp* *mf* *mp* *p*

307

1.

2.

C. ing.

pp *p* *pp* liev. *mp*

J

311

1.

2.

C. ing.

poco *p* *mp* *p* *pp*

mf

K

315

1.

2.

C. ing.

poco

mf *f* *mp*


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


(Lo stesso tempo)

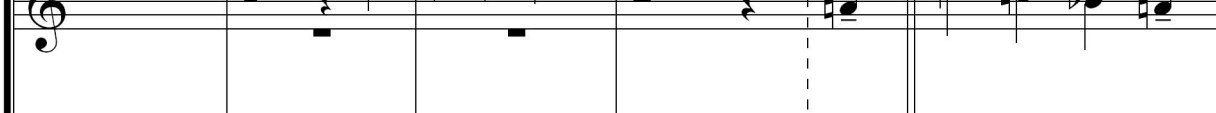
L

M

318

1. 

2. 

C. ing. 

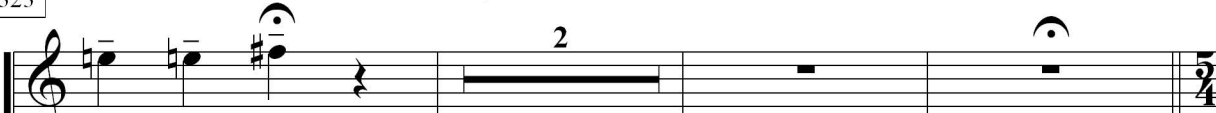
fff

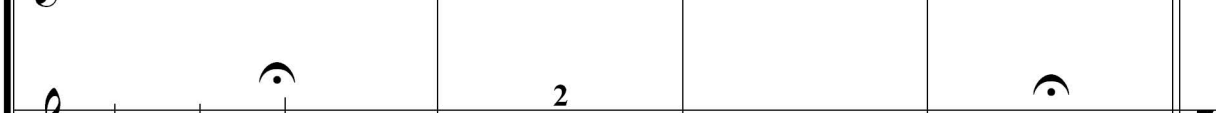
V.ni I (1. metà)


N

rit. sensibilmente -----

323

1. 

2. 

C. ing. 

5/4

attacca:

Parte IV

328 ♩ = 40 ca.

1. 2.

C. ing.

2

2

Mantenendo il tempo ma libero e fluido; senza rigore ritmico

331 A

Fl. 1.

1. 2.

C. ing.

con la parte

con la parte

poco rit. -----

333

Fl. 1.

1.

2.

C. ing.

The first system of the score shows four staves. The top staff is for Flute 1 (Fl. 1.) and contains a melodic line starting with a triplet of eighth notes, followed by a triplet of eighth notes, a sextuplet of eighth notes, a quintuplet of eighth notes, and ending with a triplet of eighth notes. The second and third staves are for Oboe 1 (1.) and Oboe 2 (2.), both of which have a whole rest with a fermata. The fourth staff is for the English Horn (C. ing.) and also has a whole rest with a fermata.

335

B

1.

2.

C. ing.

Cl. b.

The second system of the score, marked with a section change 'B', shows four staves. The top two staves are for Oboe 1 (1.) and Oboe 2 (2.), both with whole rests and fermatas. The third staff is for the English Horn (C. ing.) and also has a whole rest with a fermata. The bottom staff is for the Bass Clarinet (Cl. b.) and contains a melodic line starting with a triplet of eighth notes, followed by another triplet of eighth notes, then a quintuplet of eighth notes, and ending with a triplet of eighth notes.

337

1.
2.

C. ing.

Cl. b.

338

C

1.
2.

C. ing.

continuando il Cl. b.

mp poco *mp* *mf* liev.

339

1.
2.

C. ing.

p poco *p* *mp* liev.

340

D

1.
2.

C. ing.

Cl. 1.

E

341

continuando il Cl.
1. solo

1. 2.

C. ing.

Cl. 1.

p *liev.* *p*

343

rit.

1. 2.

C. ing.

p *liev.* *p* *liev.* *pp*

a Tempo

F

345

1. 2.

C. ing.

p *poco* *pp*

349

rit. molto gradualmente

1. 2.

C. ing.

Andante scorrevole; gioioso

353 ♩ = 48 ca. **G H I**

1. 2. 3 8 8 6

C. ing. 3 8 8 6

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

378 V.ni I (1. metà)

1. 2. ,

C. ing. ,

381 **J**
a 2

1. 2. ,

C. ing. ,

f deciso, ma con espressione intensa e commossa

384 ,

1. 2. ,

C. ing. ,

più **f** liev.

387 **K**

1.

2.

C. ing.

ff ma sempre espressivo, senza forzare

391 **L**

1.

2.

C. ing.

ff *fff* (simile)

ff

rit. molto

395

1.

2.

C. ing.

fff *ff* *fff*

p non troppo il più possibile