

Silvia Rosani

OMERTÀ II

for ensemble

2012

Performance Notes

Woodwinds: flute I (also piccolo and alt-flute), clarinet I (also bass-clarinet);

Percussion: marimba, grancassa, bongos, crotales and gongs (one player);

Keyboards: accordion, piano;

Strings: violin, viola, cello and double bass.

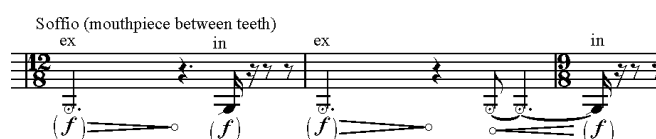


Woodwinds

Gradual passage between full sound and air sound



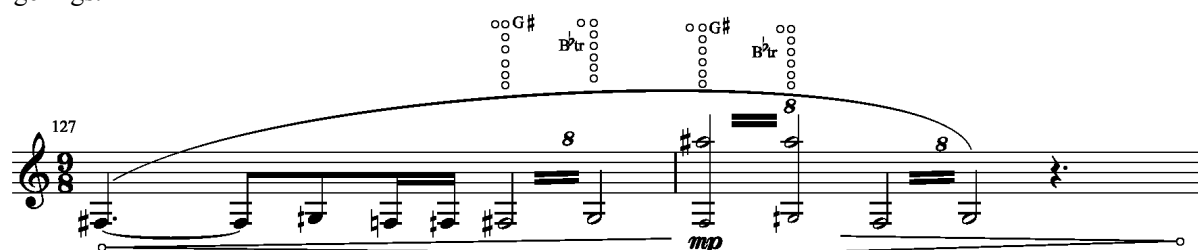
Inhaling and exhaling while keeping the mouthpiece between the teeth. The following example refers to bb.70-71:



Slap tongue (s.t.): diamond-headed notes indicate the resulting sounds, while round-headed notes indicate fingerings. The following example refers to b.29:



Gradual passage from trills between the lower sounds and trills between the higher sounds with the same fingerings.



Strings

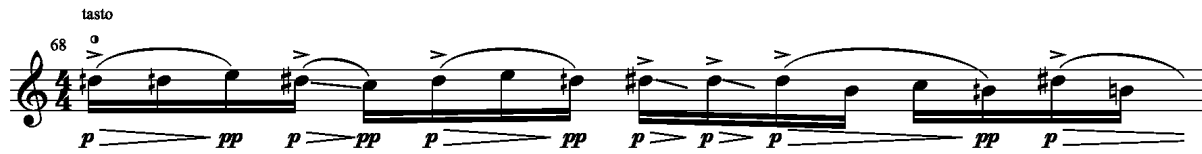
Pont1: poco pont.

Pont2: pont.

Pont3: extreme pont.

Pont4: sul ponte – pitchless (damp the strings if necessary)

The half black half white round indicates that the left hand has to use half pressure, thus in between ordinary and harmonics pressure.



Percussion

Crotales



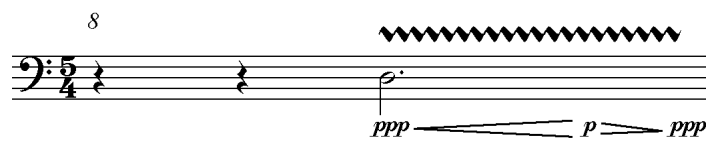
Gong



Bow on crotales



Rub grancassa or gong with sandpaper or anything else that produces rustle. The speed of the movement has to support the dynamic level specified for the passage.



Tremolo produced rubbing in turn grancassa and gong with sandpaper or anything which causes a rustle.

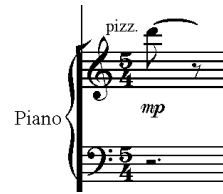


Glissando on bongos with hands. The following examples refers to b.13:

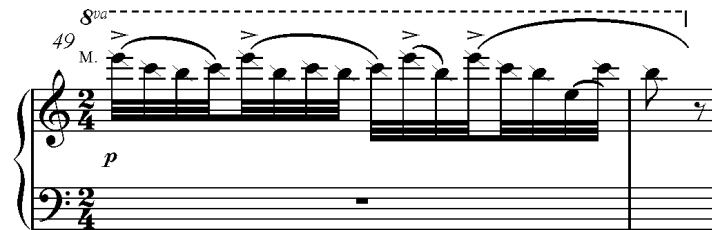


Piano

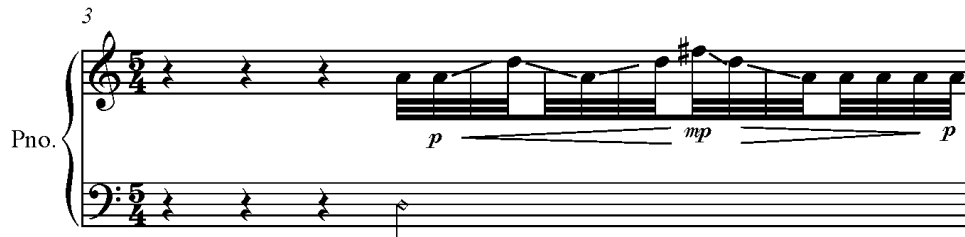
Pinch the indicate string inside the piano. The following example refers to b.1:



M: mute the strings with one hand, while the other plays (a bit of pedal can be used to support dynamics).

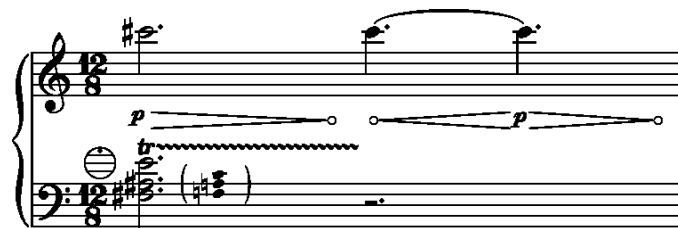


One hand silently presses the diamond-headed notes while the other lightly presses on the corresponding string in order to produce the harmonics whose pitches are indicated by the round-headed notes.



Accordion

Trill between two buttons of the standard manual used to produce a tremolo between two chords. When *dal niente* o *al niente* is used, the trill should start or finish imperceptibly. The following example refers to b. 131:



Pulling and pushing the bellow without producing any pitched sound:



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[illegible]

[illegible]

[illegible]

19

Picc. *sfz* *p* *du* *d*

Accord. *8va* *6* *ddd* *6* *dd* *6* *6*

Vln. *port1* *ord* *IIIc* *IVc* *sfz* *dd* *3* *3* *port3* *du*

Cl. *p* *du*

Perc. *du*

Cb. *du*

Pno. *6* *ddd* *dufs* *d* *du* *ddd*

Vla. *6* *ddd* *du* *ord* *du* *ddd*

Vc. *6* *ddd* *du* *ord* *du* *ddd*

[illegible]

22

Pic.

Accord.

Vln.

Cl.

Perc.

Gongs

Cb.

Pno.

Vla.

Vc.

23

[illegible]

[illegible]

[illegible]

37

Picc.

Accord.

Vln.

Cl.

Perc.

Cb.

Pno.

Vla.

Vc.

Detailed description: This page contains musical notation for measures 37-40 of a score. The staves are arranged from Piccolo at the top to Violoncello at the bottom. The Piccolo, Accordion, and Violin staves contain whole rests. The Clarinet, Percussion, Contrabass, Piano, Viola, and Violoncello staves contain complex musical passages. These passages feature a variety of note values, slurs, accents, and dynamic markings such as *p*, *pp*, *mp*, *ddd*, *dd*, and *mp*. Some sections are marked with 's.t.' (sotto voce) or 'arco battuto'. Fingerings (5, 6) and other performance instructions like 'ord' and 'pont2' are also present.

[illegible]

[illegible]

55

A. Fl.

Vln.

Illc. b

pon12

dd

Illc. b

tasto

pon12

dd

Accord.

MIII

8va

8

[illegible]

The musical score consists of three staves:

- A. Fl.**: Features melodic lines with trills and grace notes, often marked with *mp* or *du*. It includes dynamic markings like *mf* and *pp*.
- Vln.**: Provides harmonic support with sustained chords and tremolos, marked with *mf*.
- Accord.**: Accompanying instrument playing sustained chords and tremolos, marked with *d*, *du*, and *mp*.

The score includes various performance instructions such as *tremolo*, *punt2*, *punt1*, *ord*, *tasto*, and *sisto*, along with dynamic markings like *mf*, *mp*, *du*, and *pp*.



[illegible]

[illegible]

107

Fl. *sfmp* *p*

Accord. *mp* *pp*

Vln. *ord* *mp*

B. Cl. *mp*

Perc. *Marimba*

Cb. *sfmp* *p* *mp* *pp* *sf*

$\text{♩} = \text{♩}$

$\text{♩} = \text{♩}$

117

Fl. mp ppp

Accord.

Vln. $\text{pont}2$

B. Cl. mp

Perc.

Ch. p

Pno. M. mp d du d mp d

Vla. d ord $\text{♩} = \text{♩}$

Vc. ord llc. $\text{pp} < d > \text{pp}$ du $> d$ du $> d$ du d du d $\text{pont}2$

to Grancassa
to Gongs

p ord llc. mp $> p$ mp $> p$ mp $> p$ $\text{pont}2$

[illegible]

34

128

Fl. *pp* *mp* *pp*

Accord. *p*

Vln. *mf*

B. Cl. *mp*

Perc. *pp*

Pno. *M. mp* *p* *mp* *p* *p* *mp* *p* *mp* *p* *mf*

Vla. *p*

Vc. *sfmp* *pp* *sfmp* *pp* *mf*

ord *tr* *ord*

no sortina

132

[illegible]

