

Ao Maestro Rui Massena

SomFonia n° 42

«Amadeus»

I

Francisco LORETO (*1974)

Flute 1.2. $\text{♩} = 80$ $\frac{4}{4}$ *pp* *ff* *fff*

Oboes 1.2. *pp* *ff* *fff*

B♭ Clarinets 1.2. *pp* *ff* *fff*

Bassoons 1.2. *pp* *ff* *fff*

Horns in F 1.2. *ff*

B♭ Trumpets 1.2. *ff*

Timpani (32", 29", 26") $\text{♩} = 80$ *ffp* *mf*

Bass-Drum *ff* *fff*

Tubular Bells (hammer: right hand)

Violins 1 $\text{♩} = 80$ $\frac{4}{4}$ *mf* *tenuto senza vibrato*

Violins 2 *mf* *tenuto (con vibrato) in G string*

Violas *pp—mf—f—fff* *mp*

Cellos *pizz. slap ** *(pizz. slap)*

Basses *pizz. slap ** *(pizz. slap)*

OBS: *pizz. slap ou 'palm slap' = play in strings with palm of right hand.

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9

Fl.

Ob.

Cl.

Bs.

Hrn.

Tpt.

Timp.

T.B.

Vln. I

Vln. II

Vla.

Vc.

D.B.

Change to mallets: m m

f

ff

fff

arco

div.

[illegible]

15

Fl.

Ob.

Cl.

Bs.

Timp.

T.B.

Vln. I

Vln. II

Vla.

Vc.

D.B.

1. solo

mf

pp

mp

ppp

Change to Bass-Drum

Change to mallets: **||**

pizz.

mp

pizz.

mp

tenuto

pizz.

mp



19

Ob.

Cl.

Bs.

Timp.

Vln. II

Vla.

Vc.

D.B.

23

Fl.

Ob.

Cl.

Bs.

Hrn.

Tpt.

Timp.

Bom.

Vln. I

Vln. II

Vla.

Vc.

D.B.

boucher

fff

(+ = surdine CUP)

fff

Change: 32" - D; 26" - C#

ff

fff

fff *possivel*

arco *fff* *possivel*

arco *fff* *possivel*

f

f

31

Fl. *sfz* *ligeirissimo* *mf*

Ob. *sfz* *ligeirissimo* *mf*

Cl. *sfz* *ligeirissimo* *mf*

Bs. *sfz* *mf*

Hrn. *sfz*

Tpt. *sfz*

Timp. *D. S. (Death Stroke)*

Bom. *D. S. (Death Stroke)*

Vln. I *ff* *(non div.) fff*

Vln. II *ff* *(non div.) fff*

Vla. *ff* *(non div.) fff*

Vc. *ff* *(non div.) fff*

D.B. *ff*

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34

Fl.

Ob.

Cl.

Bs.

Hrn.

Tpt.

Timp.

Bom.

Vln. I

Vln. II

Vla.

Vc.

D.B.

Change to Tubular Bells

II

$\text{♩} = 50$
2/4

Piccolo

Flute alto in G

Oboe 1.

English Horn

A Clarinets 1.2.

Bassoons 1.2.

Horns in F 1.2.

B♭ Trumpets 1.2.

Timpani

Tubular Bells

Violins 1

Violins 2

Violas

Cellos

Basses

In this movement it is necessary place a cymbal in inverted position on the 32" timpani head (tuned in C)

pp *mf* *mp* *ppp* *con sord.* *senza cresc.* *pizz.* *only 1 player con sord.* *sempre mp*

17

Picc. *mp* *tr* *mf*

Fl. *mp* *tr*

Ob. *mp* *cresc. poco a poco*

E. H. *mp* *cresc. poco a poco*

Cl. *mp*

Bs. *mp*

Hrn. *mp* *cresc. pouco a pouco*

Tpt. *mp* *cresc. pouco a pouco*

Timp. (play tremulo in cymbal) *sfp* *cresc. pouco a pouco*

TB.

Vln. I *ff* *mp subito*

Vln. II *ff* *mp subito*

Vla. *arco* *sfz* *mp* *cresc. poco a poco*

Vc. *arco* *sfz* *mp* *cresc. poco a poco*

DB. *arco* *mp* *cresc. poco a poco*

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23

Picc. *tr* *f*

Fl. *mf* *f* *tr*

Ob. *ff*

E. H. *ff*

Cl. *ff*

Bs. *ff* 3 3 3 3 3 3 3 3

Hrn. *ff*

Tpt. *ff*

Timp. *ff*

Vln. I

Vln. II

Vla. *ff*

Vc. *ff*

DB. *ff*

27

Picc. *mf* *mp*

Fl. *mf*

Ob. *dim. poco a poco*

E. H. *dim. poco a poco*

Cl. *dim. poco a poco*

Bs. *dim. poco a poco*

Hrn. *dim. poco a poco*

Tpt. *dim. poco a poco*

Timp. *dim. poco a poco*

Vln. I *dim. poco a poco*

Vln. II *dim. poco a poco*

Vla. *dim. poco a poco*

Vc. *dim. poco a poco*

DB. *dim. poco a poco*

III

Minuetto ♩ = 130

The image displays a page from a musical score, likely for a symphony, featuring various instruments. The score is written in 3/4 time and includes dynamic markings such as *f*, *mf*, and *fff*. A tempo marking "Minuetto ♩ = 130" is visible. The instruments listed on the left include Piccolo, Flute Alto in G, Oboe 1., English Horn, A Clarinets 1. & 2., Bassoons 1. & 2., Horns in F 1. & 2., B♭ Trumpets 1. & 2., Timpani (32" - F#, 29" - G, 26" - C), Bass Drum, Violins 1, Violins 2, Violas, Cellos (Left side players), and Basses (Left side players). The score is partially obscured by a large blue watermark on the right side.

8

1. 2. $\left(\frac{3}{4} \quad \frac{3}{8} \quad \frac{3}{4} \quad \frac{3}{8} \quad \frac{3}{4} \right)$

Picc. *mp*

Fl. *mp*

Ob. *mp*

E. H. *mp*

Cl. *mp*

Bs. *mp*

Hrn. *ff* *nat.* *fff*

Tpt. *ff* *senza sord.* *fff*

Tim. *ff* strikes the head keeping one hand as a mute

B. D. *ff* strikes the head keeping one hand as a mute

Vln. I *ff* col leg

Vln. II *ff* col legno

Vla. *ff* col legno into

Vc. *ff* Right side players pizz. slap (all hand) *mp* pizz. slap (only one finger)

D.B. *ff* Right side players pizz. slap (all hand) *mp* pizz. slap (only one finger)

17

Picc. *f*

Fl. *ff*

Ob. *f*

E. H. *ff*

Cl. *mf*

Bs. *mf*

Hrn. 1. *p* (nat.) *mf*

Tpt. (senza sord.) *mf*

Tim. *ff*

B. D. *ff*

Vln. I arco *ff*

Vln. II arco *ff*

Vla. arco *ff*

Vc. Left side players arco *ff*

D.B. Left side players arco *ff*

24

Picc.

Fl.

Ob.

E. H.

Cl.

Bs.

Hrn.

Tpt.

Timp.

B. D.

Vln. I

Vln. II

Vla.

Vc.

D.B.

IV

$\text{♩} = 210 / \text{♩} = 105$

Flutes 1.2. *p* *molto crescendo* *fff* *molto diminuendo* *p*

Oboes 1.2. *p* *molto crescendo* *fff* *molto diminuendo* *p* 1. solo

B♭ Clarinets 1.2. *p* *molto crescendo* *fff* *molto diminuendo* *p*

Bassoons 1.2. *p* *molto crescendo* *fff* *molto diminuendo* *p*

Horns in F 1.2. *a 2* *ff*

B♭ Trumpets 1.2. *a 2* *ff*

Timpanis Play the Tubular Bells part (only first 7 bars)

Tubular Bells *fff* (change to timpani)

Bass Drum *fff* *molto diminuendo*

$\text{♩} = 210 / \text{♩} = 105$

Violins 1 *fff* *ff* *f* *mf*

Violins 2 *fff* *ff* *f* *mf*

Violas *fff* *ff* *f* *mf*

Cellos *fff* *fff* *molto diminuendo*

Basses *fff* *diminuendo*

46

Fl.

Ob.

Cl.

Bs.

Hrn.

Tpt.

Vln. I

Vln. II

Vla.

Vc.

D.B.

2.

p

2.

p

2.

p

p

arco

p

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55

Fl.

Ob.

Cl.

Bs.

Hrn.

Tpt.

T. B.

Vln. I

Vln. II

Vla.

Vc.

D.B.

f

solo
subito ff

a 2
Multiphonics: it make with fingers of new graphic:
f possivel

a 2
Multiphonics: F low positions, without fingers 1 and 6, with Eb key:
f possivel

f

solo
subito ff

ff

sul tasto
sfz

sul tasto
sfz

sul tasto
sfz

sul tasto
sfz

arco
sfz

sul tasto

64

Fl.

Ob.

Cl.

Bs.

Hrn.

Tpt.

Timp.

T. B.

Vln. I

Vln. II

Vla.

Vc.

D.B.

string III

string IV

string III

string III

string IV

notes x = Strike the rim with the wooden part of mallet ()

74

Fl.

Ob.

Cl.

Timp.

T. B.

Vln. I

Vln. II

Vla.

Vc.

D.B.

mp

mp

mp



82

Fl.

Ob.

Cl.

Bs.

Timp.

Vln. I

Vln. II

Vla.

Vc.

D.B.

mp

mf

mf

p

p

pizz.

89

Fl.

Ob.

Cl.

Bs.

Hrn.

Tpt.

Timp.

T. B.

Vln. I

Vln. II

Vla.

Vc.

D.B.

seco!

a 2

ff

sfz



Francisco Loreto

Francisco Loreto est né en 1974 à Ponta do Sol, sur l'île de Madère au Portugal. Il enseigne l'analyse, les techniques de composition, l'acoustique et la clarinette au Conservatoire de musique (Ecole des Arts) de Madeira depuis 1998. Il est clarinette solo de l'Orchestre Classique de Madère.

Francisco Loreto boucle simultanément ses études de clarinette au Conservatoire de Musique de Lisbonne et de musicologie à L'Université Nouvelle de la même ville. Pendant cette période d'études, il occupe la place de clarinette solo de l'Orchestre symphonique des jeunes. Il a aussi étudié la direction d'orchestre avec Maestro Roberto Perez.

En 1995, il écrit "Ensaio Teórico sobre o Sequencialismo Alfatonal" ("Essai théorique sur le séquentialisme alfatonal") qui décrit le langage qu'il utilise dans la plupart de ses compositions. Ses oeuvres sont régulièrement diffusées sur les radios nationales, notamment son quatuor à cordes "Todos os Nomes". En 2002, il collabore avec la compagnie de Ballet de l'île. En 2004 il compose «Dez a Fio» pour clarinette et piano comme pièce imposée du Concours International de Musique de Madère.

Dans le cadre des classes de musique de chambre du Conservatoire de Madère, Francisco Loreto fonde «l'Atelier de musique contemporaine» destiné aux nouveaux langages musicaux.

Francisco Loreto was born in 1974 in Ponta do Sol, on Madeira Island in Portugal. Since 1998, he teaches analysis, composition techniques, acoustics and clarinet at the Conservatory of Music – Madeira School of the Arts and holds concurrently the principal clarinet position of the Madeira Classical Orchestra.

He graduated during the same year from the Lisbon College of Music and the Universidade Nova de Lisboa in clarinet and musicology, respectively. During his studies at the aforementioned schools, he was principal clarinet of the Youth Symphony Orchestra. Francisco Loreto also studied orchestra conducting with Maestro Roberto Perez.

In 1995 he wrote "Ensaio Teórico sobre o Sequencialismo Alfatonal" ("Theoretical Essay on Alfatonal Sequentialism") which outlines the musical language that is used in most of his works. His compositions, such as the string quartet, "Todos os Nomes" are regularly broadcast on RTP Madeira. He collaborated with the Madeira Ballet Company in 2002 and composed "Dez a Fio" for clarinet and piano for the 2004 edition of the International Clarinet Contest Madeira Music.

Francisco Loreto founded the Atelier de Musica Contemporânea, (Contemporary Music Workshop) a group dedicated to the new musical languages at the Conservatory of Music – Madeira School of the Arts.

Francisco Loreto ist 1974 in Ponta do Sol, auf der Insel Madeira, in Portugal geboren. Seit 1998 unterrichtet er Analyse, Kompositionstechnik, Akustik und Klarinette am Konservatorium (Schule für Kunst und Musik) von Madeira und ist Solo-Klarinettist der Madeira Classical Orchestra.

Sein Studium schloss er am Konservatorium und an der Universidade Nova de Lisboa ab (Klarinette bzw. Musikwissenschaft). Während des Studiums war er Solo-Klarinettist im Jugend-Sinfonieorchester und erlernte auch das Dirigieren mit Maestro Roberto Perez.

1995 schrieb er "Ensaio Teórico sobre o Sequencialismo Alfatonal" ("Theoretische Abhandlung über die alfatonalen Sequenzen"), eine Erläuterung seiner häufig eingesetzten musikalischen Sprache. Seine Werke, wie zum Beispiel das Streichquartett "Todos os Nomes", werden regelmässig vom nationalen Funk RTP Madeira ausgestrahlt. 2002 arbeitete Francisco Loreto mit dem Madeira Ballet zusammen und komponierte "Dez a Fio" für Klarinette und Klavier für den Internationalen Klarinetten Wettbewerb 2004 Madeira Music geschrieben.

Francisco Loreto ist Gründer - im Rahmen des Konservatoriums - der Werkstatt für zeitgenössische Musik, die dem neuen musikalischen Ausdruck gewidmet ist.