

FILMSUITE

elab.: Massimo Berzolla

1 $\bullet = 48$ (E. Morricone: "C'era una volta il West")

Flauto
Oboe
Clar.
Corno in Fa
Fagotto
Perc. Glockenspiel o altro
(triangolo ad lib.)
Violino I
Violino II
Viola
Violoncello
Contrabbasso

5 *ritenuto*

Fl.
Ob.
Cl.
Cor. Fa
Fg.
Perc.
Vl.
Vll.
Vla.
Vc.
Cb.

21

ritenuto a tempo

Fl. *dim. molto p*

Ob. *dim. molto p*

Cl. *f dim. molto p*

Cor. Fa *f dim. molto p*

Fg. *f dim. molto p*

Perc.

Detailed description: This system contains the woodwind and percussion parts for measures 21 through 26. The Flute (Fl.) and Oboe (Ob.) parts begin with a *ritenuto* marking and a *dim. molto* dynamic, reaching a *p* (piano) dynamic by measure 22. The Clarinet (Cl.), Cor Anglais (Cor. Fa), and Bassoon (Fg.) parts start with a *f* (forte) dynamic and also *dim. molto* to *p*. The Percussion (Perc.) part has a single eighth note in measure 21. The key signature has two sharps (F# and C#).

21

f dim. molto p

mf espress.

f dim. molto p

f dim. molto p

f dim. molto p

f dim. molto p

Vla. *mf pizz.*

Vc. *f dim. molto p*

Cb. *f dim. molto p*

Detailed description: This system contains the string parts for measures 21 through 26. The Violin I (VI) and Violin II (VII) parts start with a *f* dynamic and *dim. molto* to *p*. The Viola (Vla.) part starts with a *f* dynamic and *dim. molto* to *p*, then changes to *mf pizz.* (mezzo-forte pizzicato) in measure 22. The Violoncello (Vc.) and Contrabass (Cb.) parts start with a *f* dynamic and *dim. molto* to *p*. The key signature has two sharps (F# and C#).

27

mp espress.

mf

Fl.

Ob.

Cl.

Cor. Fa

Fg.

Perc.

Detailed description: This system contains the woodwind parts for measures 27 through 32. The Bassoon (Fg.) part has a *mp espress.* (mezzo-piano, expressive) marking in measure 27 and a *mf* (mezzo-forte) dynamic in measure 32. The Flute (Fl.), Oboe (Ob.), and Clarinet (Cl.) parts have whole notes. The Cor Anglais (Cor. Fa) part has a whole note in measure 27. The Percussion (Perc.) part is silent. The key signature changes to one sharp (F#) in measure 27.

27

arco f

Vla.

Vc.

Cb.

Detailed description: This system contains the string parts for measures 27 through 32. The Viola (Vla.) part starts with a *arco f* (arco, forte) marking in measure 27. The Violin I (VI) and Violin II (VII) parts have eighth notes. The Violoncello (Vc.) and Contrabass (Cb.) parts have whole notes. The key signature has one sharp (F#).

46 $\bullet = 69$

Fl. - - - - - $\frac{2}{4}$ - - $\frac{4}{4}$ - -

Ob. - - - - - $\frac{2}{4}$ - - $\frac{4}{4}$ - -

Cl. - - - - - $\frac{2}{4}$ - - $\frac{4}{4}$ - -

Cor. Fa - - - - - $\frac{2}{4}$ - - $\frac{4}{4}$ - -

Fg. *p espress.* - - - - - $\frac{2}{4}$ - - $\frac{4}{4}$ *p*

Perc. - - - - - $\frac{2}{4}$ - - $\frac{4}{4}$ *p*

46

VI - - - - - $\frac{2}{4}$ - - $\frac{4}{4}$ - -

VII - - - - - $\frac{2}{4}$ - - $\frac{4}{4}$ - -

Vla - - - - - $\frac{2}{4}$ - - $\frac{4}{4}$ - -

Vc. *p espress.* - - - - - $\frac{2}{4}$ *p* - - $\frac{4}{4}$ *pizz.*

Cb. - - - - - $\frac{2}{4}$ - - $\frac{4}{4}$ *p*

52 *rall.* $\bullet = 56$ (J. Williams: "Schindler's list")

Fl. - - - - - *pp*

Ob. - - - - - *pp*

Cl. - - - - - *pp*

Cor. Fa - - - - - *pp*

Fg. *pp* - - - - - *pp*

Perc. - - - - -

52

VI *Solo* *p espress.*

VII - - - - -

Vla - - - - -

Vc. *p* *mf* *p espress.*

Cb. *p*

70

Fl. -

Ob. -

Cl. -

Cor. Fa -

Fg. *p*

Perc. -

70

VI

VII

Vla

Vc

Cb

ritenuto

76

Fl. *mp*

Ob. *mp*

Cl. *p legato*

Cor. Fa *mf*

Fg. *mf*

Perc. -

76

VI

VII

Vla

Vc *pizz. mf in rilievo*

Cb

88

Fl. *pp* *rall.* *ppp*

Ob. *pp* *p* *rall.* *ppp*

Cl. *pp* *p* *rall.* *ppp*

Cor. Fa *pp* *p* *rall.* *ppp*

Fg. *pp* *p* *rall.* *ppp*

Perc. *rall.*

88

VI *p* *rall.*

VII *p* *rall.* *ppp*

Vla *pp* *rall.* *pp*

Vc *pp* *rall.* *pp*

Cb *pp* *rall.* *ppp*

94 $\bullet = 116$ *rall.* a tempo *rall.* a tempo

Fl. *p* *p*

Ob. *p* *p*

Cl. *p* *p*

Cor. Fa *p* *p*

Fg. *mf* *mf* *mf* *f*

Perc. Tamb. mil. *p* *p* *p* *mf*

VI *p* *p*

VII *p* *p*

Vla *p* *p*

Vc *p* *p*

Cb *p* *p* *pizz.* *f*

119 *Sw*

Fl.

Ob.

Cl.

Cor. Fa

Fg.

Perc.

119

VI

VII

Vla

Vc

Cb

arco

mf

mf

arco

arco

f

127

Fl.

Ob.

Cl.

Cor. Fa

Fg.

Perc.

f

f

f

127

VI

VII

Vla

Vc

Cb

151

Fl.

Ob.

Cl.

Cor. Fa

Fg.

Perc.

ff

sfz

ff

sfz

sfz

ff

sfz

151

VI

VII

Vla

Vc

Cb

arco

arco

arco

arco

arco

sfz

sfz

sfz

sfz

sfz

sfz

159

Fl.

Ob.

Cl.

Cor. Fa

Fg.

Perc.

f

f

mf

mf

mf

159

VI

VII

Vla

Vc

Cb

f

mf

mf

mf

mf

mf

183

Fl.
Ob.
Cl.
Cor. Fa
Fg.
Perc.
VI
VII
Vla
Vc
Cb

191

♩ = 56

Fl.
Ob.
Cl.
Cor. Fa
Fg.
Perc.
VI
VII
Vla
Vc
Cb

sordina *p*

Timp. *p* *p* *p* *pp* *p* *p*

G.C.

215

Fl.

Ob.

Cl.

Cor. Fa

Fg.

Perc.

mp

215

VI

VII

Vla

Vc

Cb

223

Fl.

Ob.

Cl.

Cor. Fa

Fg.

Perc.

p

mp

p

p

Timp.

223

VI

VII

Vla

Vc

Cb

mf

mf

248 a tempo

Fl.
Ob.
Cl.
Cor. Fa.
Fg.
Perc.
VI
VII
Vla.
Vc.
Cb.

248

VI
VII
Vla.
Vc.
Cb.

254

Fl.
Ob.
Cl.
Cor. Fa.
Fg.
Perc.
VI
VII
Vla.
Vc.
Cb.

254

VI
VII
Vla.
Vc.
Cb.

♩ = 63 (A. Morricone: "Tema d'amore" da "Nuovo Cinema Paradiso")
a tempo tratt. a tempo

269

Fl.

Ob.

Cl.

Cor. Fa

Fg.

Triangolo (ad lib.)

pp

269

VI

VII

Vla

Vc

Cb

277

Fl.

Ob.

Cl.

Cor. Fa

Fg.

Perc.

277

VI

VII

Vla

Vc

Cb

300

Fl. *f*

Ob. *f*

Cl. *f*

Cor. Fa *f*

Fg. *f*

Perc.

300

VI *f*

VII *f*

V.la *f*

Vc *f*

Cb *f*

305 **Adagio** *rall.*

Fl. *p*

Ob. *p*

Cl. *p*

Cor. Fa *p*

Fg. *p* *mp*

Perc. *pp*

305 **Solo**

VI *p*

VII *p*

V.la *p*

Vc *p*

Cb *p*