

Francesco Bottigliero

# VARIAZIONI GIOCOSE

*sul tema "Là ci darem la mano"*

per orchestra da camera

NB

In caso questo brano venga eseguito a chiusura del concerto è possibile presentarlo nella versione "ADDII", esattamente come la celebre sinfonia di Haydn. La giocosità scenica, riprende il clima musicale di queste variazioni dette "Giocose".

In case this piece will be performed at the end of the concert, is it possible to present it in the the version "Addii", exactly like the famous symphony by J. Haydn, all the musicians will slowly, and per groups, leave the stage.

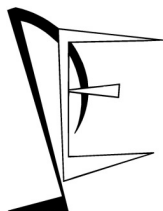
In caso si esegua la versione "ADDII" vanno fatte due cose

- 1) Taglio della ripresa del tema da batt 235 a batt . 252 inclusa.
- 2) I professori d'orchestra lasciano la postazione man mano seguendo le didascalie nelle rispettive parti nella CODA a batt. 229 e 233 e nella ripresa del tema a batt. 257, 261,264.

Il direttore deciderà quando uscire prima della ripresa del tema.

In case it will be chooseen the "Addii" version, then it's necessary do as follows:

- 1) Cut the reprise of the theme from bar 235 to bar 252 (included)
- 2) The musicians shall leave their chairs following the written advices in the own music-parts, in the CODA, and in bars 229 - 233



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sul tema "Là ci darem la mano"

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TEMA - Adagio ♩ = 56

The musical score is for a chamber orchestra and is written in 2/4 time with a key signature of three sharps (F#, C#, G#). The tempo is Adagio, with a metronome marking of ♩ = 56. The score is divided into two systems. The first system includes Flute, Oboe 1, Oboe 2, Clarinet in A, Bassoon, Horn in F 1, and Horn in F 2. The second system includes Violin I, Violin II, Viola, Cello, and Double Bass. The Flute, Oboe 1, Oboe 2, Clarinet in A, and Horn in F 1 parts begin in the fourth measure with a piano (*p*) dynamic. The Bassoon part begins in the first measure with a mezzo-piano (*mp*) dynamic. The Violin I, Violin II, Viola, Cello, and Double Bass parts begin in the first measure with a piano (*p*) dynamic. The score consists of four measures. The first three measures are primarily rests for the woodwinds and horns, with the strings playing a rhythmic accompaniment. The fourth measure features a melodic entry for the woodwinds and horns, while the strings continue their accompaniment.

5

Fl. *p*

Ob. 1 *p*

Ob. 2 *p*

A Cl. *p*

Bsn.

5

Hn. 1 *p*

Hn. 2 *p*

5

Vln. I

Vln. II

Vla.

Vc. *mf*

D.B.

9

Fl. *p* *p*

Ob. 1 *p* *p*

Ob. 2 *p* *p*

A Cl. *2*

Bsn. *p* *p*

Hn. 1 *p* *p*

Hn. 2 *p*

Vln. I *p*

Vln. II *p*

Vla. *p*

Vc. *p*

D.B. *p*

14

Fl.

Ob. 1

Ob. 2

A Cl.

Bsn.

Hn. 1

Hn. 2

Vln. I

Vln. II

Vla.

Vc.

D.B.

The image displays a page of a musical score, page 5, starting at measure 14. The score is arranged in three systems. The first system includes Flute (Fl.), Oboe 1 (Ob. 1), Oboe 2 (Ob. 2), Alto Clarinet (A Cl.), and Bassoon (Bsn.). The second system includes Horn 1 (Hn. 1) and Horn 2 (Hn. 2). The third system includes Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Double Bass (D.B.). The key signature is three sharps (F#, C#, G#), and the time signature is 3/4. The woodwinds and brass are mostly silent, with some activity in the final measure. The strings play a rhythmic pattern of eighth notes throughout the passage.

VAR. I Allegro (♩ = ca. 124)

19

Fl. *mf*

Ob. 1

Ob. 2

A Cl. *mp*

Bsn.

19

Hn. 1

Hn. 2

19

Vln. I *mf* *pp*

Vln. II *mf* *pp*

Vla. *mf* *pp*

Vc. *mf* *pp*

D.B. *mf* *mp*