

GIORGIO TOSI

Nel gelido Olimpo di amori perduti

per Orchestra

(2018)

Nel gelido Olimpo di amori perduti

Organico d'Orchestra

3 flauti (terzo anche ottavino)
1 flauto in sol
2 oboi
1 corno inglese
3 clarinetti in si bem.
2 fagotti

4 corni in fa
3 trombe in do
1 tromba in fa
2 tromboni

Percussione 1 timpani (acuto, medio, grave)
Percussione 2 2 piatti sospesi (piccolo e medio)
 glockenspiel a bacchette
 triangolo
 piatti a 2

Arpa
Celesta (a 4 ottave)

Violini I
Violini II
Viole
Violoncelli
Contrabbassi

* Tutti gli archi, tranne i contrabbassi, sono divisi in due parti eguali su 2 pentagrammi, anche quando suonano all'unisono, es: Violini I divisi a metà su 2 pentagrammi.

Durata della composizione 15 - 16 min. c.a

Alcune considerazioni sull'opera

La composizione trae nutrimento da un mio scritto giovanile e revisionato recentemente dal titolo: INCENSI, *confessioni di un giovane compositore*. Riflessioni a tutto campo scritte all'età di 18 anni, proiettate nel lavoro musicale dove l'intento compositivo è quello di dare all'orchestra una rilettura di un glorioso passato, aggiornato all'oggi, recuperando slanci, fraseggi e respiri ariosi propri di un pensiero sinfonico classico. *Nel gelido Olimpo....* è anche la rarefazione di un mondo che è quasi scomparso, basato sui buoni sentimenti, nel percorso affannoso teso e sgranato, volto al recupero e al superamento dell'Arte e dove l'uomo sembra essere "l'unico vero ostacolo".
Riporto un frammento dal mio libro da cui ho estratto motivazione per comporre il lavoro musicale.
I buchi nella piana dove palafitte scendono di lato a sfiorare il sifone, la luce non vedo dalla finestra ed io supino aspetto il giorno più verticale per poterti ammirare come sei. Pagine bianche come riverberi di stelle e si aspetta il grande evento. Cadono le lune sul selciato, vedo una porzione di notte dalla finestra e vedo alternanze ignote e l'apparire illude la vista e del giorno non v'è conoscenza, nel mentre che i lembi si squarciano al piccolo ingegno, il rumore mi annoia. Si sparge la voce che il tempo riposa ma tu dove intendi che rima si sposa con lieve pallore di emisferi ruotanti, nel gelido Olimpo di amori perduti.

N.B. la partitura è scritta in SUONI REALI

Nel gelido Olimpo di amori perduti

1

Giorgio Tosi

1

$\text{♩} = 104$ *misterioso*

Giorgio Tosi

Piccolo

Flute 1. 2. 3.
3° fl. prepara ottavino

Alto Flute

Oboe 1. 2.

English Horn

Clarinet in Bb
1. 2. 3.

Bassoon 1. 2.

Horn in F 1. 3.

Horn in F 2. 4.

Trumpet in C
1. 2. 3.

Trumpet in F

Trombone 1. 2.

Perc. 1
timpani (acuto, medio, grave)

Perc. 2
prepara triangolo

Harp

Celesta

Violin I 1

Violin I 2

Violin II 1

Violin II 2

Viola 1

Viola 2

Violoncello 1

Violoncello 2

Contrabass


This page of a musical score is for a symphony, featuring a variety of instruments. The staves are arranged in a system, with each instrument or group of instruments having its own staff. The instruments listed on the left are: Fl. (Flute), A. Fl. (Alto Flute), Ob. (Oboe), E. Hn. (English Horn), B♭ Cl. (B-flat Clarinet), Bsn. (Bassoon), Hn. 1 (Horn 1), Hn. 2 (Horn 2), C Tpt. (C Trumpet), B. Tpt. (B-flat Trumpet), Tbn. (Trombone), Perc. 1 (Percussion 1), Perc. 2 (Percussion 2), Hp. (Harp), Cel. (Cello), Vln. I 1 (Violin I 1), Vln. I 2 (Violin I 2), Vln. II 1 (Violin II 1), Vln. II 2 (Violin II 2), Vla. 1 (Viola 1), Vla. 2 (Viola 2), Vc. 1 (Violoncello 1), Vc. 2 (Violoncello 2), and Cb. (Double Bass).

The score includes musical notation, dynamics (p, mf), and articulation marks. The key signature is B-flat major (two flats). The time signature is 4/4. The score is divided into measures, with some measures containing multiple staves for a single instrument (e.g., Vln. I 1 and Vln. I 2). The score is written in a standard musical notation style, with notes, rests, and other musical symbols.

This page of the musical score covers measures 11 through 15. The instrumentation includes:

- Flute (Fl.):** Measures 11-15, featuring a melodic line with dynamics *mf* and *p*.
- Oboe (Ob.):** Measures 11-15, featuring a melodic line with dynamics *p* and *mf*.
- Bassoon (Bsn.):** Measures 11-15, featuring a melodic line with dynamics *p* and *mf*.
- Clarinet (Cl.):** Measures 11-15, featuring a melodic line with dynamics *mf* and *p*.
- Horns (Hn.):** Measures 11-15, featuring a melodic line with dynamics *mf* and *p*.
- Trumpets (Tpt.):** Measures 11-15, featuring a melodic line with dynamics *mf* and *p*.
- Trombones (Tbn.):** Measures 11-15, featuring a melodic line with dynamics *mf* and *p*.
- Percussion (Perc.):** Measures 11-15, featuring a melodic line with dynamics *mf* and *p*.
- Harp (Hp.):** Measures 11-15, featuring a melodic line with dynamics *mf* and *p*.
- Cello (Cel.):** Measures 11-15, featuring a melodic line with dynamics *mf* and *p*.
- Violins (Vln.):** Measures 11-15, featuring a melodic line with dynamics *mf* and *p*.
- Violas (Vla.):** Measures 11-15, featuring a melodic line with dynamics *mf* and *p*.
- Cellos/Double Basses (Vc.):** Measures 11-15, featuring a melodic line with dynamics *mf* and *p*.

The score is written in a key signature of three flats (B-flat major or D-flat minor) and a 4/4 time signature. The dynamics range from *p* (piano) to *mf* (mezzo-forte). The notation includes various musical symbols such as notes, rests, and articulation marks.

 = 92 *un poco più calmo*

16

Fl. *mp* 1. 2.

A. Fl. *p*

Ob. *mp* *p*

E. Hn. *mf*

B♭ Cl. *mf*

Bsn. *mp* 1. *mf*

Hn. 1 *mf* 1. *mf*

Hn. 2

C Tpt. 1. *mf* metti sord.

B. Tpt.

Tbn. 1. *mf*

Perc. 1

Perc. 2

Hp. *p*

Cel.

Vln. I 1 *p*

Vln. I 2 *p*

Vln. II 1 *p*

Vln. II 2 *p*

Vla. 1 *mp* *mf* *p*

Vla. 2 *mp* *mf* *p*

Vc. 1 *mp* *mf* *p*

Vc. 2 *mp* *mf* *p*

Cb. *mp* *mf*

 = 96

21

Picc. *p*

Fl. 1. *p* 2. *p*

A. Fl. *mf* *p*

Ob. *mf* *p*

E. Hn. *p*

B♭ Cl. *p*

Bsn. *p*

Hn. 1

Hn. 2

C Tpt. sord. 1. *p*

B. Tpt.

Tbn.

Perc. 1

Perc. 2 Trg. *p*

Hp. *mp* *p* L.V.

Cel. *mp* *ped.*

Vln. I 1 *mf* *p*

Vln. I 2 *mf* *p*

Vln. II 1 *p* *mf* *p*

Vln. II 2 *p* *mf* *p*

Vla. 1 *p*

Vla. 2 *p*

Vc. 1 *p*

Vc. 2 *p*

Cb. *p*

un poco rit.

1

This image shows a page of a musical score, likely for a symphony, featuring various instruments. The score is written in 8/8 time and includes dynamic markings such as *f*, *mf*, *p*, and *p subito*. The instruments listed on the left include Picc., Fl., A. Fl., Ob., E. Hn., B♭ Cl., Bsn., Hn. 1, Hn. 2, C Tpt., B. Tpt., Tbn., Perc. 1, Perc. 2, Hp., Cel., Vln. I 1, Vln. I 2, Vln. II 1, Vln. II 2, Vla. 1, Vla. 2, Vc. 1, Vc. 2, and Cb. The score is divided into measures, with some measures containing multiple staves for different instruments. The page number 35 is visible in the top left corner.

This image shows a page of a musical score, measures 39-41. The score is for a symphony and includes parts for the following instruments: Piccolo, Flute, Oboe, English Horn, Bassoon, Horns (Hn. 1, Hn. 2), Trumpets (C Tpt., B. Tpt.), Trombones (Tbn.), Percussion (Perc. 1, Perc. 2), Harp (Hp.), Cello (Cel.), Violins (Vln. I 1, Vln. I 2, Vln. II 1, Vln. II 2), Violas (Vla. 1, Vla. 2), and Cellos/Double Basses (Vc. 1, Vc. 2, Cb.). The key signature is three flats (B-flat major or D-flat minor). The score features various musical notations including triplets, slurs, and dynamic markings such as *mf*, *mp*, and *f*. The percussion part includes a Glockenspiel (Glock.) and a snare drum (8va). The harp part includes a tremolo (tr). The strings part includes a tremolo (tr) and a tutti marking.

pizz.

4

49

Fl.

A. Fl.

Ob.

E. Hn.

B♭ Cl.

Bsn.

Hn. 1

Hn. 2

C Tpt.

B. Tpt.

Tbn.

Perc. 1

Perc. 2

Hp.

Cel.

Vln. I 1

Vln. I 2

Vln. II 1

Vln. II 2

Vla. 1

Vla. 2

Vc. 1

Vc. 2

Cb.

p

pp

(1.2. con sord.)

p

accl. gradualmente fino a nuovo segno metronomico

54

Fl. *p* 1. 2. 3. 3° prepara ott.

A. Fl.

Ob.

E. Hn.

B♭ Cl. *p* 3. 9 9 9 9

Bsn. *p* 2. 9 9 9 9 1. 9 9

Hn. 1

Hn. 2

C Tpt. (1.2.3. sord.) *p* 1. 2. 3. 1.2.3. via sord.

B. Tpt.

Tbn. 2.

Perc. 1

Perc. 2

Hp.

Cel. *p* ped.

Vln. I 1 *p* via sord.

Vln. I 2 *p* via sord.

Vln. II 1 *p* via sord.

Vln. II 2 *p* via sord.

Vla. 1 9 9 9 9 9 9 9 9 9 9 9

Vla. 2 9 9 9 9 9 9 9 9 9 9 9

Vc. 1 9 9 9 9 9 9 9 9 9 9 9

Vc. 2 9 9 9 9 9 9 9 9 9 9 9

Cb.

64

Fl. *mf*

A. Fl. *mf*

Ob. *mf*

E. Hn.

B♭ Cl. *mf*

Bsn. *mf*

Hn. 1

Hn. 2

C Tpt.

B. Tpt.

Tbn. *mf*

Perc. 1

Perc. 2

Hp.

Cel.

Vln. I 1 *mf*

Vln. I 2 *mf*

Vln. II 1 *mf*

Vln. II 2 *mf*

Vla. 1 *mf*

Vla. 2 *mf*

Vc. 1 *mf*

Vc. 2 *mf*

Cb.

68

Fl. *mf*

A. Fl. *mf*

Ob. 1. *mf*

E. Hn.

B♭ Cl. 1. 2. *mf*

Bsn. *mf*

Hn. 1. 1. *mf* *f*

Hn. 2. 2. *mf* *f*

C Tpt. 1. *mf* *f*

B. Tpt.

Tbn. 1. 2. via sord. *mf* *f*

Perc. 1

Perc. 2

Hp. *mf*

Cel.

Vln. I 1. *f*

Vln. I 2. *f*

Vln. II 1. *f*

Vln. II 2. *f*

Vla. 1. *f* *mf*

Vla. 2. *f* *mf*

Vc. 1. *f*

Vc. 2. *f*

Cb. *mf* *f*

72

Fl.

A. Fl.

Ob.

E. Hn.

B♭ Cl.

Bsn.

Hn. 1

Hn. 2

C Tpt.

B. Tpt.

Tbn.

Perc. 1

Perc. 2

Hp.

Cel.

Vln. I 1

Vln. I 2

Vln. II 1

Vln. II 2

Vla. 1

Vla. 2

Vc. 1

Vc. 2

Cb.

DO ♯ FA ♯

+++|++++

SI ♭

f

mf

This page of the musical score covers measures 77 through 81. The instrumentation includes Piccolo, Flute, Oboe, Bassoon, Horns (1 and 2), Trumpets (C and Bb), Trombone, Percussion (Perc. 1 and 2), Harp, Cello, Violins (1 and 2), Violas, Cellos, and Double Basses. The key signature is D major, and the time signature is 4/4. The score features various musical notations including dynamics (f, mf, ff), articulation (accents, slurs), and performance instructions (Gliss., b.m., L.V.).

82

Picc. *f* *prepara fl. in do*

Fl. *f*

A. Fl.

Ob. *f*

E. Hn.

B♭ Cl. 1. 2.

Bsn. *f*

Hn. 1 1. 3. *f*

Hn. 2 2. *f*

C Tpt. 3. *f*

B. Tpt.

Tbn. *f* *mf*

Perc. 1 *f*

Perc. 2 L.V. *prepara Glock.*

Hp.

Cel.

Vln. I 1 82 *f*

Vln. I 2 *f*

Vln. II 1 *f*

Vln. II 2 *f*

Vla. 1 *f*

Vla. 2 *f*

Vc. 1 *f*

Vc. 2 *f*

Cb. *f*