

Au Arias- Prélude

Two-minutes piece for orchestra

Duration C. 2 min.

Instrumentation

2 flutes (2nd doubles piccolo)

2 oboes

2 Bb clarinets

2 bassoons

4 horns

2 Bb trumpets

3 trombones

Tuba

Timpani

Strings

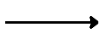
Important Note: Score is written in C. Except instruments that transpose octaves (Piccolo, double bass, etc.). Orchestral parts are given with ordinary transpositions.

GENERAL REMARKS

* When **Libero** is indicated, the conductor must follow a free tempo that will give time to the musical events to develop themselves.

* **Trills** should be played a semitone up.

* **Glissandos** should be played as smoothly as possible, without any accent on the beginning or ending of the note. The notated pitch at the beginning should be left immediately so that, no specific pitch should be heard. For glissandos should be taken into account that the duration will determine the velocity of the glissando.

*  The arrow shows a transformation of one way from playing/singing to another, e.g. from *molto vibrato* (MV) to *senza vibrato* (SV), or from *sul tasto* (ST) to *sul ponticello* (SP) or to indicate a change in the speed of a tremolo or a trill.

*  *Crescendo* from niente. A similar sign is also used to indicate *decrescendo* to niente.

* SV: *Senza vibrato*; MV: *Molto vibrato* (rapid and narrow vibrato). When vibrato markings are not specified, performers may use their preferred vibrato.

STRINGS


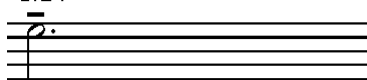
* When sustained notes are required, they should be played with imperceptible bow changes

* SP: *Sul ponticello*. Playing very close to the bridge.

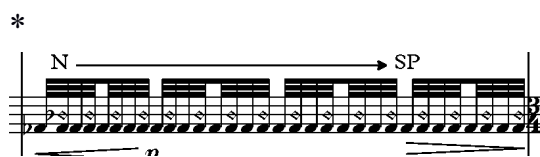
* ST: *Sul tasto*.

* N: Normal (used to cancel SP and ST).

* SP ↔ ST Constantly alternating *sul ponticello* and *sul tasto* ad libitum and gradually.

* MV  SV


Change gradually to *molto vibrato* to *senza vibrato*. A similar indication is used for changing from *sul ponticello* to *sul tasto*.



Tremolo produced by alternating the finger pressure between normal and light (harmonic). The result should be alternating normal and harmonic sounds (two octaves higher). In the present example, the passage must be played moving from the normal position (N) to *sul ponticello* (SP).

Prelude

For orchestra

Au Arias

SCORE IN C

All instruments are notated at sounding pitch, except instruments which transpose octaves.

Libero Moderato ♩=52

poco rit. .

Poco piú mosso del tempo primo

Flute I

Flute II / Picc.

Oboe I

Oboe II

Clarinet in B♭ I

Clarinet in B♭ II

Bassoon I

Bassoon II

Horn I-III

Horn II-IV

Trumpet I

Trumpet II

Trombone I

Trombone II

Trombone III

Tuba

Timpani

Libero Moderato ♩=52

poco rit. .

Poco piú mosso del tempo primo

Violin I

Violin I

Violin II

Viola

Cello I

Cello II

Double bass I

Double bass II

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Avanti, piú mosso

poco rit. . . .

Fl. I *mp* *mf* — molto *tr*

Fl. II *mp* *mf* — molto *tr*

Ob. I *mf*

Ob. II *mf*

Cl. I

Cl. II

Bsn. I

Bsn. II

Hrn. I-III *Sord.* *pocosfz*

Hrn. II-IV *Sord.* *pocosfz*

Tpt. I

Tpt. II

Tbn. I *Sord.* *pocosfz*

Tbn. II

Tbn. III

Tba. *p*

Timp.

Avanti, piú mosso

poco rit. . . .

Vln. I *p* *mp* *mf* *div. piú*

Vln. II *p* *mp*

Vla. *mp*

Cello *gliss.* *pocosfz*

Dbass. *mp*

Intenso ♩=62

Fl. I *molto* *f* Flz *sfz* *f*

Picc. *Piccolo* *picc.* *f* Flz *sfz* *f* *sfz*

Ob. I *molto* *molto*

Ob. II *legato* *mf* 6 6 6 6

Cl. *a 2 legato* *mf*

Bsn. *a 2 legato* *mf*

Hrn. I-III *Senza ord.* *p* *mf cresc.*

Hrn. II-IV *Senza ord.* *p* *mf cresc.*

Tpt. I *p*

Tpt. II *p*

Tbn. I *Senza ord.* *p* *gliss.* *mp* *mf cresc.*

Tbn. II *gliss.* *mp* *mf cresc.*

Tbn. III *mp* *mp* *mf cresc.*

Tba. *mp* *mf cresc.* *8^{va}*

Timp.

Intenso ♩=62

Vln. I *f* 3 *f* 3 *p cresc.* 6

Vln. II *f* 3 *f* 3 *gliss.*

Vla. 6 6 6 6 *div.*

Cello *f* *gliss.* *f* *gliss.*

Dbass. *gliss.*

13

Fl. I

Picc.

Ob. I

Ob. II

Cl. I

Cl. II

Bsn.

Bsn. II

Hrn. I-III

Hrn. II-IV

Tpt. I

Tpt. II

Tbn. I

Tbn. II

Tbn. III

Tba.

Timp.

Vln. I

Vln. II

Vla.

Cello

Dbass.

accel.

molto!

p

Libero, comme cadenza

fff

p

mf cresc.

mf cresc.

div.

gliss.

gliss.

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Nervoso, enérgico ♩=70

Fl. I *f*

Picc. *f*

Ob. I *f*

Ob. II *f*

Cl. I *ff*

Cl. II *ff*

Bsn. I *ff*

Bsn. II *ff*

Hrn. I-III *ff*

Hrn. II-IV *ff*

Tpt. I *ff*

Tpt. II *ff*

Tbn. I *ff*

Tbn. II *ff*

Tbn. III *ff*

Tba. *ff*

Timp.

Nervoso, enérgico ♩=70

Vln. I *ff*

Vln. II *ff*

Vla. *f* *nervoso, sempre legato*

Cello *f* *nervoso, sempre legato*

Dbass. *ff*

Dbass. *ff*

19

Fl. I *ff*

Picc. *ff*

Ob. I

Ob. II

Cl. I *legato* *f*

Cl. II *legato* *f*

Bsn. I *legato* *f*

Bsn. II *legato* *f*

Hrn. I-III

Hrn. II-IV

Tpt. I

Tpt. II

Tbn. I

Tbn. II

Tbn. III

Tba.

Timp.

Vln. I *ffff*

Vln. II *ffff*

Vla. *gliss.*

Cello *gliss.*

Dbass. *gliss.*

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accl.

Tempo primo, libero e lento

Fl. I *molto* *fff*

Picc. *molto* *fff*

Ob. I *molto* *fff*

Ob. II *molto* *fff*

Cl. I *molto* *fff*

Cl. II *molto* *fff*

Bsn. I *molto* *fff*

Bsn. II *molto* *fff*

Hrn. I-III *fff*

Hrn. II-IV *fff*

Tpt. I *fff*

Tpt. II *fff*

Tbn. I *fff*

Tbn. II *fff*

Tbn. III *fff*

Tba. *fff*

Timp. *pp subito*

accl.

Tempo primo, libero e lento

Vln. I *molto* *fff*

Vln. II *molto* *fff*

Vla. *molto* *fff*

Cello *molto* *fff*

Dbass. *gliss.* *molto* *fff*