

Francesco Bottigliero

# BODENSEE SUITE

(Score)

La Bodensee Suite è stata composta nel mio periodo "tedesco" durante il settembre 2014.

La prima esecuzione si è tenuta a Ravensburg il 5 ottobre 2014.

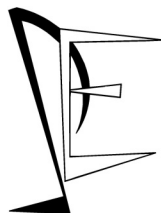
La presente versione è stata curata da me per la prima esecuzione polacca tenuta a Breslavia l'11.02.2023.

Ho apportato delle modifiche importanti nell' ultimo movimento "La valse éternelle".

La parte di violino è stata curata da Christian Danowicz e la parte di violoncello da Marcin Misiak.

La parte di pianoforte è stata curata da Alessandro Deljavan.

A questi tre musicisti fantastici voglio esprimere la mia gratitudine per il loro importante contributo.



# BODENSEE SUITE

Francesco Bottigliero

Moderato (♩ = c. 86-92)

- I -

The musical score is arranged in a standard orchestral format. It features the following parts:

- Violin Solo**: Treble clef, C major key signature, common time. The staff contains whole rests.
- Cello Solo**: Bass clef, C major key signature, common time. The staff contains whole rests.
- Piano**: Treble and Bass clefs, C major key signature, common time. The right hand plays a melodic line with slurs and dynamics *mp* and *p*. The left hand plays a rhythmic accompaniment of eighth notes with slurs.
- Violin I**: Treble clef, C major key signature, common time. The staff contains whole notes with dynamics *pp* and *p*.
- Violin II**: Treble clef, C major key signature, common time. The staff contains whole notes with dynamics *pp* and *p*.
- Viola**: Bass clef, C major key signature, common time. The staff contains whole notes with dynamics *pp* and *p*.
- Cello**: Bass clef, C major key signature, common time. The staff contains whole notes with dynamics *pp* and *p*.
- Double Bass**: Bass clef, C major key signature, common time. The staff contains whole notes with dynamics *p* and *p*.

The score is divided into six measures. The first four measures feature a sustained harmonic texture with the strings playing whole notes and the piano providing accompaniment. The fifth and sixth measures introduce a melodic shift in the piano part and a change in dynamics for the strings.

7

Vln.

Vlc.

Pno.

Vln. I

Vln. II

Vla.

Vc.

D.B.

*sub. pp*

*pp*

*mp*

*mf*

*p*

14

Vln. *mp* *mf* *3*

Vlc. *mp* *mf* *3*

Pno. *mp* *delicatamente* *carezzando*

Vln. I *p*

Vln. II *p*

Vla. *p*

Vc. *p*

D.B. *pizz.* *arco* *p*

*8va*

Detailed description: This page of a musical score (page 4) features a key signature of one sharp (F#) and a common time signature. The score is divided into systems for Violin (Vln.), Violoncello (Vlc.), Piano (Pno.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Double Bass (D.B.). The Violin and Violoncello parts (measures 14-22) consist of eighth-note patterns with triplets and dynamic markings of mezzo-piano (mp) and mezzo-forte (mf). The Piano part (measures 14-22) is mostly silent, with a section starting at measure 22 marked '8va' (octave up), 'mp', 'delicatamente', and 'carezzando'. The Violin I, Violin II, Viola, and Violoncello parts (measures 14-22) play sustained chords with dynamic markings of piano (p). The Double Bass part (measures 14-22) includes pizzicato (pizz.) and arco markings with a piano (p) dynamic. A dashed line labeled '8va' indicates an octave shift for the Piano part starting at measure 22.

21

Vln.

Vlc.

Pno.

Vln. I

Vln. II

Vla.

Vc.

D.B.