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(Prices current September 2008)

MERTON MUSIC

MARTUCCI

Notturmo

Op. 70 No.1

Arranged for string sextet

by

Aidan Woodcock

VIOLIN I

Merton Music

8 Wilton Grove

London SW19 3QX England

Phone/Fax: 020 8540 2708 (+44 20 8540 2708)

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www.ourtext.co.uk

6021

Notturmo

Op.70 No.1

Moderato ♩=56

[Molto liberamente e lascia respirare la musica]

Giuseppe Martucci
arr. Aidan Woodcock

p espress.

10

p *legato*

f *mf* *pp* *p*

subito p

Largamente A tempo

p *f*

p espress. *dolce* *mf espress.*

p espress. dim. *p*

50 *f*

A tempo *pp* *cresc. ed affret*

60 *poco meno* *dim.*

p

70 *tranquillo*

con sord. *pp* *pp tranquillo*

poco rit. *A tempo* 80 *p*

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p legato

10

p espress.

f *pp*

subito *p*

p

Largamente *f* A tempo *pp*

40 *poco cresc.*

dim. *p*

50 *cresc.* *f*

pp *cresc. ed affret*

A tempo *sf* *poco meno* *f* *dim.*

p *p dolce*

70 *tranquillo*

con sord. *pp* *pp*

pp *poco rit. A tempo* *pp*

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Giuseppe Martucci

[Molto liberamente e lascia respirare la musica]

arr. Aidan Woodcock

1

p legato

1

p

10

1

20

f

< subito p

30

f

Largamente

A tempo

1

p

40

poco cresc.

dim.

p

50

cresc.

f

pp

cresc. ed affret.

A tempo

sf

6

60

3

f

f

dim.

pizz.

arco

p

pp

con sord.

pizz.

arco

pp

tranquillo

70

pizz.

mf

mf

mf

A tempo

poco rit.

arco

80

pp

pp

p

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[Molto liberamente e lascia respirare la musica]

Giuseppe Martucci
arr. Aidan Woodcock

1 *p dolce* 2 *p dolce* 3 *p sentito* 10

1 3

20 *f* *pp* *subito p*

30 *p* *legato*

Largamente *f*

A tempo 3 40 *p* *poco cresc.*

dim. *p*

cresc. *f*

pp *cresc. ed affret*

A tempo **poco meno** 60 *f* *pp* *dim.*

p *pp* *con sord.* *pizz. arco*

tranquillo 70 *f*

pp

poco rit. A tempo 80 *dim.* *p*

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2 2

p *p dolce*

10 2

p

20

f *pp legato*

subito p

30

Largamente
pizz.

A tempo
arco

p *f* *p espress.*

40

mf *poco cresc.*

dim. *p*

50

cresc. *f* *pp*

A tempo

poco meno
60

cresc. ed affret *sf* *f* *dim.* *p*

70

tranquillo

pizz.

pp

con sord.
arco

poco rit. A tempo
80

p

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First system of musical notation. It consists of six staves. The top two staves are in treble clef, and the bottom four are in bass clef. The key signature has three flats. The first staff begins with a *p* dynamic. The second staff also begins with a *p* dynamic. The third staff has a *p espress.* dynamic. The fourth staff has a *legato* marking. The system concludes with a double bar line.



Second system of musical notation, consisting of six staves. The top two staves are in treble clef, and the bottom four are in bass clef. The key signature has three flats. The first staff has dynamics *f*, *mf*, and *pp*. The second staff has dynamics *f* and *pp*, with a *legato* marking. The third staff has a *f* dynamic. The fourth staff has a *f* dynamic. The fifth staff has a *f* dynamic. The sixth staff has a *pp* dynamic and a *legato* marking. The system concludes with a double bar line.



Third system of musical notation, consisting of six staves. The top two staves are in treble clef, and the bottom four are in bass clef. The key signature has three flats. All staves in this system begin with a *subito p* dynamic. The system concludes with a double bar line.

6

poco rit. *A tempo*

mf

con sord. arco

arco *pp*

80

pp

dim.

30

Largamente

p *f*

p *f*

p *f*

legato *f* *pizz.*

A tempo

p espress.

pp

p

arco *p espress.*

40

dolce *Sul.G* *mf espress.* *p espress. dim.*

mf sonoramente *dim.*

poco cresc. *dim.*

poco cresc. *dim.*

p *poco cresc.* *dim.*

mf *poco cresc.* *dim.*

Musical score for measures 35-49. The score consists of five staves. The first staff is the Violin I part, the second is Violin II, the third is Viola, the fourth is Cello, and the fifth is Double Bass. The music is in a minor key and features a complex rhythmic pattern with many sixteenth notes. Dynamics include *p* (piano) and *pp* (pianissimo). There are several accents and hairpins throughout the passage.

Musical score for measures 50-69. The score consists of five staves. The music continues with a similar rhythmic complexity. Dynamics range from *f* (forte) to *pp* (pianissimo). There are markings for *cresc.* (crescendo) and *f* (forte). The texture is dense with many sixteenth notes.

Musical score for measures 70-84. The score consists of five staves. The tempo changes to *A tempo* and then *poco meno*. The music features a prominent triplet pattern in the upper staves. Dynamics include *cresc. ed affret* (crescendo and accelerando), *f* (forte), and *dim.* (diminuendo). There are also markings for *pp* (pianissimo) and *mf* (mezzo-forte).

Musical score for measures 35-49. The score consists of five staves. The first staff is the Violin I part, the second is Violin II, the third is Viola, the fourth is Cello, and the fifth is Double Bass. The music is in a minor key and features a complex rhythmic pattern with many sixteenth notes. Dynamics include *p* (piano) and *pp* (pianissimo). There are several accents and hairpins throughout the passage.

Musical score for measures 50-69. The score consists of five staves. The music continues with a similar rhythmic complexity. Dynamics range from *f* (forte) to *pp* (pianissimo). There are markings for *cresc.* (crescendo) and *f* (forte). The texture is dense with many sixteenth notes.

Musical score for measures 70-84. The score consists of five staves. The tempo changes to *A tempo* and then *poco meno*. The music features a prominent triplet pattern in the upper staves. Dynamics include *cresc. ed affret* (crescendo and accelerando), *f* (forte), and *dim.* (diminuendo). There are also markings for *pp* (pianissimo) and *mf* (mezzo-forte).

Giuseppe Martucci (1856 - 1909) was an eminent Italian pianist, conductor, composer and teacher. He established initially an international reputation as a pianist, winning the admiration of Liszt and Anton Rubinstein but in his early 20's he abandoned the life of a touring virtuoso in favour of teaching as professor of piano at the Naples Conservatory and of conducting, his concerts with the resident Naples orchestra and later with the Liceo Musicale in Bologna being remarkable for a rare breadth of taste, introducing the music of Wagner, Brahms and Debussy to Italian audiences. As a composer he was at his best in chamber music and in lighter orchestral pieces. Of the latter, two in particular, *Notturmo* Op.70/1 and *Novelletta* Op.82/2, both originating as piano pieces, have retained a firm place in the concert repertoire.

We acknowledge with gratitude the generosity of Aidan Woodcock in making his sextet transcription of the *Notturmo* available for publication, and of Ashley Frampton of Classic Occasions Music Copying in putting his computer setting at our disposal.

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