



# Joao Dovicchi

Brazil

## Fantasia per pianoforte a 4 mani (Opus 55)

### About the artist

Brazil-Italian pianist and composer. Studied piano with Zulmira Elias Jose, Magda Tagliaferro, Hans Graff e Conrad Hansen. Had classes on composition with Johannes Oelsener, György Ligeti and Karlheinz Stockhausen. Obtained his master degree at Univ. Sao Paulo ECA/USP oriented by Prof. Dr. Amilcar Zani Neto. Un compositore italo-brasiliano che penetra il senso della musica in modo piacevole senza perdere di vista la contemporaneità.

**Qualification:** MD

**Artist page :** <https://www.free-scores.com/Download-PDF-Sheet-Music-dovicchi.htm>

### About the piece



**Title:** Fantasia per pianoforte a 4 mani [Opus 55]  
**Composer:** Dovicchi, Joao  
**Copyright:** Copyright © Joao Dovicchi  
**Instrumentation:** 1 Piano, 4 Hands (duet)  
**Style:** Modern classical

### Joao Dovicchi on [free-scores.com](https://www.free-scores.com)



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# Fantasia

per pianoforte a 4 mani  
dedicata a Heloisa e Amilcar Zani

Opus 55  
J. C. Dovicchi

Andante

Piano 1

Piano 2

1.

2.

12

1.

*mp* *mf* *p*

2.

*p* *mp* *f* *p*

19

1.

*pp* *p*

2.

23

1.

*mp* *p*

2.

26

1. *mp* *p*

2.

28

1. *mp* *mf* *p*

2. *mp* *p*

31

1. *mp*

2.

34

1. *mf* *p* *mf*

2.

37

1. *p* *p*

2.

40

1. *mp* *mf* *f*

2. *p*

43 <sup>8</sup>

1. *mp* *mp* *p*

2.

46

1. *mp*

2.

49

1. *mf* *f* *mf* *mp*

2. *mf* *mp*

54 **Largo**

1. *pp* *Quasi recitativo*

2. *p* *pp*

57

1.

2.

61 **Adagio molto**

1. *p*

2. *pp* *Ped. simile*

63

1. *mp* *p*

2.

65

1. *mf* *mp* *mf* *mp*

2. *p*

67

1. *mf* *mp*

2.



69

1. *p* *mf* *mp*

2. *pp* *p*

71

1. *mf* *mp* *mf* *mp*

2.

73

1. *pp*

2. *pp*

75

1.

2.

*p*

*mp*

77

1.

2.

*p*

79

1.

2.

*pp*

81 **Moderato**

1. *Lascia suonare*  
*pp*

2. *Lascia suonare*  
*pp*

84 *p*

1. *p*

2. *p*

86 *mp* *p* *pp*

88

1.

*mp*

2.

8

90

1.

*p*

2.

*pp*

8

The image displays two systems of musical notation, numbered 1 and 2. Each system consists of two staves. The first system (measures 92-93) features a treble clef staff with a piano (*p*) dynamic and a bass clef staff with a pianissimo (*pp*) dynamic. The second system (measures 94-95) follows the same layout. The notation includes various note values, rests, and accidentals, with some notes beamed together. The piece concludes with a double bar line at the end of the second system.

96

1.

2.

98

1.

2.

*p* *Ritenu*

Tempo I

8

100

1.

2.

pp p < mf > p

pp mp p

Detailed description: This system covers measures 100 to 103. Measure 100 features a piano introduction with a dynamic of *pp*. A first ending bracket spans measures 100-101, and a second ending bracket spans measures 102-103. Dynamics include *pp*, *p*, *mf*, and *p*. A double bar line is present at the end of measure 101.

104

1.

2.

p < mf > p mf

mp p mp p mp

Detailed description: This system covers measures 104 to 108. Dynamics include *p*, *mf*, *p*, and *mf* in the first system, and *mp*, *p*, *mp*, *p*, and *mp* in the second system.

109

1.

2.

p mf > p pp Rall. p < mf > p

p mp p > pp Rall. mp

Detailed description: This system covers measures 109 to 113. Dynamics include *p*, *mf*, *p*, *pp*, *Rall.*, *p*, and *mf* in the first system, and *p*, *mp*, *p*, *pp*, *Rall.*, and *mp* in the second system.

115 *A tempo*

1. *pp* *p* *mf* *p*

2. *pp* *p* *mp* *p*

120

1. *mp* *f* *mf* *p*

2. *mp* *f* *mf*

125

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

2. *p* *mp* *p* *mp*



130

1.

2.

*f* *p* *p* *pp*

135 **Moderato**

1.

2.

*mp* *p*

137

1.

2.

139

1.

2.

*mp*

141

1.

2.

*p*

143

1.

2.

*mp*

8

145

1.

2.

147

1.

2.

149

1.

2.

151

1.

2.

Musical score for measures 151-152. Part 1 (treble clef) features a melodic line with triplets and accents. Part 2 (bass clef) provides harmonic support with chords and triplets.

153

1.

2.

Musical score for measures 153-154. Part 1 (treble clef) continues the melodic line with triplets and accents. Part 2 (bass clef) continues the harmonic support with chords and triplets.

155

1.

2.

Musical score for measures 155-158. Part 1 (treble clef) features a melodic line with triplets and accents. Part 2 (bass clef) provides harmonic support with chords and triplets.

8

157

1. *mp*

2.

8

159

1.

2.

8

161

1.

2.

163

1.

2.

165

1.

2.

167

1.

2.

*Ritardando fino all'andante*

Andante

171

1.

*p* < *mf* > *p* *p*

2.

*mp* *p* *mp* *p* *mp*

177

1.

*mf* > *p* *mf* *p* *mf* *p*

2.

*p* *mp* *p* *mp* *p*

182

1.

*p* < *mf* > *p* *p* < *mf* > *p*

2.

*pp* *p* *mp* *p* *p*

8

187

1.

*mp* *mf*

2.

*mp* *p* *mp* *f* *p*

193

1.

*pp* *Rall*

2.

*pp*