



Valter Bresolin

Compositeur

Brésil, São Paulo

A propos de l'artiste

Chers amis Excusez moi pour quelques fautes qui j'aurais dan cette biographie. Je m'appelle Valter Bresolin né a São Paulo, Brésil. J'ai commencé dans la musique à l'age de 7 ans. Mon premier instrument etait de l'accordeon mais vraiment je suis tombé passionné surtout pour les classiques et j'ai commencé des leçons au piano a l'age de 14 ans. A l'age de 16 ans était le commencement de mon travail et à ce temps lá mes parents n'avait pas de moyens pour payer mes cours. J'ai devenu professeur d'anglais et jái continué toujours avec la musique et au même temps j'ai étudié de l'harmonie, contrepoint e fugue avec un compositeur Brésilien, Eduardo Escalante de l'école de Camargo Guarnieri. Dans l'année 1990 j'avais écrit plusieurs compositions pour piano et d'autres instruments. Je suis autodidacte dans les livres d'orquestration de Sir Walter Piston et traitises d'orquestration de Rimsky Korsakov, Berlioz-Strauss, etc.. Depuis mes sept ans j'ai écrivait plusieurs pièces par l'instruments différants et aussi pour la voix.... (la suite en ligne)

A propos de la pièce



Titre:	Arcanes from the 13th Planet [Opus 22]
Compositeur:	Bresolin, Valter
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Editeur:	Valter Bresolin
Instrumentation:	Orchestre Symphonique
Style:	Classique moderne

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Arcanes do 13º Planeta-(Arcanes from the 13th Planet)

Valter Bresolin

Lento $\text{♩} = 46$

Abertura Sinfônica

Piccolo

1st Flute

2nd Flute

1st Oboe

2nd Oboe

1st Clarinet in B \flat

2nd Clarinet in B \flat

1st Bassoon

2nd Bassoon

1st Horn in F

2nd Horn in F

3rd Horn in F

4th Horn in F

1st Trumpet in B \flat

2nd Trumpet in B \flat

3rd Trumpet in B \flat

Trombone

Bass Trombone

Tuba

Timpani

Tam-tam

Xylophone

Cymbals

Triangle

Bass Drum

Snare Drum

Celesta

Harp

Violin I
Divisi

Violin II
Divisi

Viola
Divisi

Violoncello

Double Bass

pppp

pppp

pppp

pizz.

pizz. pppp

pppp

p

pp

pp

ppp

arco

arco

ppp

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A
Allegro violento ♩ = 100

Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

Hn. 3

Hn. 4

Tpt. 1

Tpt. 2

Tpt. 3

Tbn.

B. Tbn.

Tba.

Timp.

T.-t.

Xyl.

Cym.

Tri.

B. D.

S. D.

Cel.

Hp.

A
Allegro violento ♩ = 100

Vln. I

Vln. II

Vla.

Vc.

Db.

23

Picc. *subito* *f* *pp*

Fl. 1 *ppp* *f* *pp*

Fl. 2 *ppp* *f* *pp*

Ob. 1 *ppp* *f* *pp*

Ob. 2 *f* *pp*

Cl. 1

Cl. 2

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

Hn. 3

Hn. 4

Tpt. 1

Tpt. 2

Tpt. 3

Tbn.

B. Tbn.

Tba.

Timp.

T.-t.

Xyl.

Cym.

Tri.

B. D. *f*

S. D.

Cel.

Hp.

Vln. I

Vln. II

Vla.

Vc.

Db.

26

Picc. *ff*

Fl. 1 *ff*

Fl. 2 *ff*

Ob. 1 *ff*

Ob. 2 *ff*

Cl. 1 *f*

Cl. 2 *f*

Bsn. 1 *f*

Bsn. 2 *f*

Hn. 1

Hn. 2

Hn. 3

Hn. 4

Tpt. 1 *f*

Tpt. 2 *f*

Tpt. 3 *f*

Tbn. *f*

B. Tbn. *f*

Tba. *f*

Timp. *f*

T.-t.

Xyl.

Cym.

Tri.

B. D.

S. D.

Cel.

Hp.

Vln. I *f*

Vln. II *f*

Vla.

Vc.

Db.

29

Picc. *mf*

Fl. 1 *mf*

Fl. 2 *mf*

Ob. 1 *mf*

Ob. 2

Cl. 1

Cl. 2

Bsn. 1

Hn. 1

Hn. 2

Hn. 3

Hn. 4

Tpt. 1

Tpt. 2

Tpt. 3

Tbn.

B. Tbn.

Tba.

Timp.

T.-t.

Xyl.

Cym.

Tri.

B. D.

S. D.

Cel. *f*

Hp. *f*

Vln. I

Vln. II

Vla.

Vc.

Db.

Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

Hn. 3

Hn. 4

Tpt. 1

Tpt. 2

Tpt. 3

Tbn.

B. Tbn.

Tba.

Timp.

T.-t.

Xyl.

Cym.

Tri.

B. D.

S. D.

Cel.

Hp.

Vln. I

Vln. II

Vla.

Vc.

Db.

f *gliss.*

f *gliss.*

f *gliss. 3^{ma} 7*

f *gliss.*

mf

mf

mf

p

p

mf

mf

mf

42

Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

Hn. 3

Hn. 4

Tpt. 1

Tpt. 2

Tpt. 3

Tbn.

B. Tbn.

Tba.

Timp.

T.-t.

Xyl.

Cym.

Tri.

B. D.

S. D.

Cel.

Hp.

Vln. I

Vln. II

Vla.

Vc.

Db.

mf

f

ff

f

47

Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

Hn. 3

Hn. 4

Tpt. 1

Tpt. 2

Tpt. 3

Tbn.

B. Tbn.

Tba.

Timp.

T-t.

Xyl.

Cym.

Tri.

B. D.

S. D.

Cel.

Hp.

Vln. I

Vln. II

Vla.

Vc.

Db.

Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

Hn. 3

Hn. 4

Tpt. 1

Tpt. 2

Tpt. 3

Tbn.

B. Tbn.

Tba.

Timp.

T.-t.

Xyl.

Cym.

Tri.

B. D.

S. D.

Cel.

Hp.

Vln. I

Vln. II

Vla.

Ve.

Db.

mf

p

3

66 *Maestoso*

Picc.
Fl. 1
Fl. 2
Ob. 1
Ob. 2
Cl. 1
Cl. 2
Bsn. 1
Bsn. 2
Hn. 1
Hn. 2
Hn. 3
Hn. 4
Tpt. 1
Tpt. 2
Tpt. 3
Tbn.
B. Tbn.
Tba.
Timp.
T.-t.
Xyl.
Cym.
Tri.
B. D.
S. D.
Cel.
Hp.

Maestoso *Divisi* *Divisi* *Divisi* *Divisi* *Divisi* *Tutti* *Tutti* *pizz.*

Vln. I
Vln. II
Vla.
Vc.
Db.

75

Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

Hn. 3

Hn. 4

Tpt. 1

Tpt. 2

Tpt. 3

Tbn.

B. Tbn.

Tba.

Timp.

T.-t.

Xyl.

Cym.

Tri.

B. D.

S. D.

Cel.

Hp.

Vln. I

Vln. II

Vla.

Vc.

Db.

mf

f

Tutti

f

f

f

f

This page of a musical score, numbered 83, features a variety of instruments. The woodwind section includes Piccolo (Picc.), Flute 1 (Fl. 1), Flute 2 (Fl. 2), Oboe 1 (Ob. 1), Oboe 2 (Ob. 2), Clarinet 1 (Cl. 1), Clarinet 2 (Cl. 2), Bassoon 1 (Bsn. 1), Bassoon 2 (Bsn. 2), Horn 1 (Hn. 1), Horn 2 (Hn. 2), Horn 3 (Hn. 3), Horn 4 (Hn. 4), Trumpet 1 (Tpt. 1), Trumpet 2 (Tpt. 2), Trumpet 3 (Tpt. 3), Trombone (Tbn.), Baritone Trombone (B. Tbn.), and Tuba (Tba.). The percussion section includes Timpani (Timp.), Tom-tom (T.-t.), Xylophone (Xyl.), Cymbals (Cym.), Triangle (Tri.), Bass Drum (B. D.), Snare Drum (S. D.), and Celesta (Cel.). The string section consists of Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Double Bass (Db.). The score is written in 7/8 time and includes dynamic markings such as *mf* and *p*. The woodwinds and strings have active parts, while the brass and percussion are mostly silent on this page.

This page of a musical score, numbered 18 and 87, contains staves for various instruments. The Piccolo (Picc.), Flutes 1 and 2 (Fl. 1, Fl. 2), Oboes 1 and 2 (Ob. 1, Ob. 2), Clarinets 1 and 2 (Cl. 1, Cl. 2), Bassoons 1 and 2 (Bsn. 1, Bsn. 2), Horns 1, 2, 3, and 4 (Hn. 1-4), Trumpets 1, 2, and 3 (Tpt. 1-3), Trombones (Tbn., B. Tbn., Tba.), Timpani (Timp.), T-toms (T.-t.), Xylophone (Xyl.), Cymbals (Cym.), Triangle (Tri.), Bass Drum (B. D.), Snare Drum (S. D.), Cello (Cel.), and Harp (Hp.) are listed on the left. The strings section (Vln. I, Vln. II, Vla., Vc., Db.) is at the bottom. The score shows musical notation for measures 87, 88, 89, and 90. The Clarinet 1 and 2 parts have a melodic line starting in measure 87 with a *mf* dynamic. The Bassoon 1 and 2 parts have a rhythmic accompaniment. The Horn 2 part has a melodic line starting in measure 88 with a *mf* dynamic. The Horn 3 part has a rhythmic accompaniment starting in measure 88 with a *mf* dynamic. The Horn 4 part has a rhythmic accompaniment starting in measure 88 with a *mf* dynamic. The Cello part has a rhythmic accompaniment starting in measure 89 with a *p* dynamic. The Cello part has a melodic line starting in measure 90 with a *mf* dynamic. The Cello part has a melodic line starting in measure 90 with a *p* dynamic. The Cello part has a melodic line starting in measure 90 with a *p* dynamic. The Cello part has a melodic line starting in measure 90 with a *p* dynamic.

♩ = 200

91

Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

Hn. 3

Hn. 4

Tpt. 1

Tpt. 2

Tpt. 3

Tbn.

B. Tbn.

Tba.

Timp.

T.-t.

Xyl.

Cym.

Tri.

B. D.

S. D.

Cel.

Hp.

Vln. I

Vln. II

Vla.

Vc.

Db.

f

pizz.

f

f

sol.

mf

f

f

Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

Hn. 3

Hn. 4

Tpt. 1

Tpt. 2

Tpt. 3

Tbn.

B. Tbn.

Tba.

Timp.

T.-t.

Xyl.

Cym.

Tri.

B. D.

S. D.

Cel.

Hp.

Vln. I

Vln. II

Vla.

Vc.

Db.

Picc. *p* *mf*

Fl. 1 *mf*

Fl. 2 *mf*

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

Hn. 3

Hn. 4

Tpt. 1

Tpt. 2

Tpt. 3

Tbn.

B. Tbn.

Tba.

Timp.

T.-t.

Xyl.

Cym.

Tri.

B. D.

S. D.

Cel.

Hp.

Vln. I

Vln. II

Vla.

Vc.

Db.

f

f

f

mf

tr

132

Picc.
 Fl. 1
 Fl. 2
 Ob. 1
 Ob. 2
 Cl. 1
 Cl. 2
 Bsn. 1
 Bsn. 2
 Hn. 1
 Hn. 2
 Hn. 3
 Hn. 4
 Tpt. 1
 Tpt. 2
 Tpt. 3
 Tbn.
 B. Tbn.
 Tba.
 Timp.
 T.-t.
 Xyl.
 Cym.
 Tri.
 B. D.
 S. D.
 Cel.
 Hp.
 Vln. I
 Vln. II
 Vla.
 Vc.
 Db.

159

Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

Hn. 3

Hn. 4

Tpt. 1

Tpt. 2

Tpt. 3

Tbn.

B. Tbn.

Tba.

Timp.

T.-t.

Xyl.

Cym.

Tri.

B. D.

S. D.

Cel.

Hp.

Vln. I

Vln. II

Vla.

Vc.

Db.

Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

Hn. 3

Hn. 4

Tpt. 1

Tpt. 2

Tpt. 3

Tbn.

B. Tbn.

Tba.

Timp.

T.-t.

Xyl.

Cym.

Tri.

B. D.

S. D.

Cel.

Hp.

Vln. I

Vln. II

Vla.

Vc.

Db.

Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

Hn. 3

Hn. 4

Tpt. 1

Tpt. 2

Tpt. 3

Tbn.

B. Tbn.

Tba.

Timp.

T.-t.

Xyl.

Cym.

Tri.

B. D.

S. D.

Cel.

Hp.

Vln. I

Vln. II

Vla.

Vc.

Db.

mf

f

Divisi

Divisi

Picc.
 Fl. 1
 Fl. 2
 Ob. 1
 Ob. 2
 Cl. 1
 Cl. 2
 Bsn. 1
 Bsn. 2
 Hn. 1
 Hn. 2
 Hn. 3
 Hn. 4
 Tpt. 1
 Tpt. 2
 Tpt. 3
 Tbn.
 B. Tbn.
 Tba.
 Timp.
 T.-t.
 Xyl.
 Cym.
 Tri.
 B. D.
 S. D.
 Cel.
 Hp.
 Vln. I
 Vln. II
 Vla.
 Vc.
 Db.

Picc. *mf*

Fl. 1 *f*

Fl. 2 *f*

Ob. 1 *f*

Ob. 2 *mf*

Cl. 1 *mf*

Cl. 2 *mf*

Bsn. 1 *mf*

Bsn. 2 *mf*

Hn. 1 *f*

Hn. 2 *f*

Hn. 3 *f*

Hn. 4 *f*

Tpt. 1 *f*

Tpt. 2 *f*

Tpt. 3 *f*

Tbn. *f*

B. Tbn. *f*

Tba. *f*

Timp. *f*

T.-t. *f*

Xyl.

Cym.

Tri.

B. D. *f*

S. D. *f*

Cel.

Hp.

Vln. I *f*

Vln. II *f*

Vla. *f*

Vc. *mf*

Db. *mf*

Maestoso

Picc.
 Fl. 1
 Fl. 2
 Ob. 1
 Ob. 2
 Cl. 1
 Cl. 2
 Bsn. 1
 Bsn. 2
 Hn. 1
 Hn. 2
 Hn. 3
 Hn. 4
 Tpt. 1
 Tpt. 2
 Tpt. 3
 Tbn.
 B. Tbn.
 Tba.
 Timp.
 T.-t.
 Xyl.
 Cym.
 Tri.
 B. D.
 S. D.
 Cel.
 Hp.
 Vln. I
 Vln. II
 Vla.
 Vc.
 Db.

ppp
p
perdendosi