

F P Ubertelli

Soundtrack I -
“Iron Rain”

Full Score

MMXVI

INSTRUMENTATION

Flauto Piccolo	Flute Piccolo
Flauti 1., 2., Contralto (G)	Flutes 1., 2./Alto (G)
Oboi 1., 2., 3.	Oboes 1., 2., 3.
Clarineti 1., 2., 3. (B)	Clarinets 1., 2., 3. (B \flat)
Fagotti 1., 2., 3., 4./Contrafagotto	Bassoons 1., 2., 3., 4./Contrabassoon
Corni 1., 2., 3., 4. (F)	Horns 1., 2., 3., 4. (F)
Trombe 1., 2., 3. (B)	Trumpets 1., 2., 3. (B \flat)
Tromboni 1., 2., 3.	Trombones 1., 2., 3.
Tuba (F)	Tuba (F)
Gran cassa	Bass Drum
Gong grave	Large Gong
Tam-tam	Tam-tam
Campane tubolari	Tubular Bells
Arpa	Harp
Violini I	Violins I
Violini II	Violins II
Viole I	Violas I
Viole II	Violas II
Violoncelli I	Cellos I
Violoncelli II	Cellos II
Contrabassi I	Basses I
Contrabassi II	Basses II

Composer's statement -

Iron Rain was written as a tribute to Maestro Ennio Morricone.

It is music intended for film, setting an optimistic scene before delving into a world of mystery with its ostinatos by the flutes, creating more questions than answers. The detailed orchestration hangs heavy on the flighty intentions of the aerial flutes, wrapping them in a dark fog which recalls the persistent and cumbersome rainy reality below. The ambiance is bathed in incertitude between hope and despair, as though ordeals of iron perpetually fall from the sky onto those who seek answers.

In some passages, the trumpets (bars 21-24) and trombones (bars 33-36, 75-78) are treated like woodwinds, voluntarily conflicting with their nature.

Duration: 6'30"

"Iron Rain" - Soundtrack

Grave con moto
♩ = ca. 72

AL MAESTRO ENNIO MORRICONE

F P Ubertelli -
Opus 6

SCRITTO IN DO

1

Musical score for woodwinds, brass, and percussion. The score includes staves for Piccolo, Flauto 1, Flauto 2, Flauto Contralto (G), Oboe 1, Oboe 2, Oboe 3, Clarinetto in B♭ 1, Clarinetto in B♭ 2, Clarinetto in B♭ 3, Clarinetto Basso in B♭, Fagotto 1, Fagotto 2, Fagotto 3, Fagotto 4, Contrafagotto, Corni (F) I, III, Corni (F) II, IV, Trombe in B♭ 1, Trombe in B♭ 2, Trombe in B♭ 3, Trombone 1, Trombone 2, Trombone 3, Tuba (F), Gran Cassa, Gong, Tam-tam, and Campane Tubolari. The Campane Tubolari part includes the instruction "sempre" and dynamic markings "mp" and "lv".

Musical score for Arpa. The score includes staves for the right and left hands. The right hand part includes the lyrics "mi fa' so la re do si" and dynamic markings "p", "mf", "p", and "ppp".

Grave con moto
♩ = ca. 72

1

Musical score for strings. The score includes staves for Violini I, Violini II, Viole I, Viole II, Violoncelli I, Violoncelli II, Contrabassi I, and Contrabassi II. The Violini I and II parts include dynamic markings "ppp" and "p".

3

4

Picc. *f* *p* *ppp* *f espress.*

Fl. 1. *f* *p* *f* *p* *sf* *f espress.*

Fl. 2. *p* *f* *sf* *p* *p*

Fl. (G) *p* *f* *sf* *p* *f espress.*

Ob. 1. *p* *f*

Ob. 2. *p* *f*

Ob. 3. *p* *f*

Cl. (Bb) 1. *p* *f* *p*

Cl. (Bb) 2. *p* *f* *p*

Cl. (Bb) 3. *p* *f* *p*

Cl. B. (Bb) *f* *ff* *p* *f* *p*

Fag. 1. *p* *f* *p*

Fag. 2. *p* *f*

Fag. 3. *p* *f* *p* *f*

Fag. 4. *p* *f* *p* *f*

Cor. I, III *aperto a 2.* *p* *f* *p* *f*

Cor. II, IV *ppp* *f* *p* *f*

T.-Tam *ppp* *mf* *lv.*

C. Tub. *mf* *lv.*

Arpa *f* *ff* *lv.*

3

4

V-ni I *f* *p* *f* *p* *f*

V-ni II *f* *p* *f* *p* *f*

V-le I *f* *p* *f* *p* *f*

V-le II *f* *p* *f* *p* *f*

V-c. I *div.* *p* *f* *p* *f* *unis.* *f*

V-c. II *div.* *p* *f* *p* *f* *unis.* *f*

C-b. I *f* *p* *f* *mf* *f* *subito* *f*

C-b. II *f* *p* *f* *mf* *f* *subito* *f*

Picc. *f* *p* *ppp*

Fl. 1. *f* *ff* *p* *ppp* *p* *ppp*

Fl. 2. *f* *ff* *sf* *p* *ppp* *ppp* *p* *< f*

Fl. (G) *f* *ff* *p* *f* *ppp* *p* *< f*

Ob. 1. *ppp* *ppp* *ppp* *p* *ppp*

Ob. 2. *ppp* *ppp* *ppp* *p* *ppp*

Ob. 3. *f* *ff* *p*

Cl. (B♭) 1. *ppp* *p* *mf* *p* *pp*

Cl. (B♭) 2. *ppp* *pp*

Cl. B. (B♭) *p*

Fag. 1. *ppp* *f* *ppp* *p* *ppp*

Fag. 2. *p* *ppp* *f* *ppp* *p* *ppp*

Fag. 3. *p* *f* *ppp* *p* *ppp*

Fag. 4. *f* *ppp* *p* *ppp*

C-Fag. *mf* *ff* *p* *ppp*

Cor. I, III *p* *ppp* *p* *ppp*

Cor. II, IV *p* *ppp* *p* *ppp*

Tr-ba (B♭) 1. *ppp* mettere sord. *f* con sord. *ppp*

Tr-ba (B♭) 2. *ppp* mettere sord. *f* con sord. *ppp*

Tr-ba (B♭) 3. *ppp* con sord. *ppp*

Tbn. 1. *ppp* (con sord.) *p* *ppp* togliere sord.

Tbn. 2. *ppp* (con sord.) *p* *ppp* togliere sord.

Tbn. 3. *ppp* (con sord.) *p* *ppp* togliere sord.

Tba. (F) *ppp* *p* *ppp*

Gong *mf* l.v.

T.-Tam *ppp* *f* l.v.

C. Tub. *ppp* *f* l.v.

Arpa *p*

V-ni I

V-ni II

V-le I

V-le II

V-c. I *ff* *5* *fff* *5* *ppp* *mf* *ppp* *mf* *ppp*

V-c. II *p* *ppp* *mf* *ppp* *mf* *ppp*

C-b. I *p* *ppp* *mf* *ppp* *mf* *ppp*

C-b. II *p* *ppp* *mf* *ppp* *mf* *ppp*

This page of a musical score, numbered 13, features a variety of instruments and complex musical notation. The woodwind section includes Piccolo (Picc.), Flutes 1, 2, and (G), Oboes 1, 2, and 3, Clarinets in Bb 1, 2, and 3, Clarinet in Bb, Bassoon 1, Bassoon 2, Bassoon 3, Bassoon 4, and Contrabassoon (C-Fag.). The brass section consists of Cori in I and II, Trombones in Bb 1, 2, and 3, and a Trombone and Tuba (T.-Tub.). The percussion section includes a Tam-tam (T.-Tam) and a Tuba (C. Tub.). The string section includes Violins I and II, Violas I and II, Violoncellos I and II, and Contrabasses I and II. The score is marked with numerous dynamics such as *f*, *p*, *ff*, *f espress.*, *ppp*, and *mf*. Performance instructions include *aperto a 2.* for the horns and *(con sord.)* for the trombones. The page number '13' is enclosed in a box at the top right.

14

15

53

Picc.

Fl. 1.

Fl. 2.

Fl. (G)

Ob. 1.

Ob. 2.

Ob. 3.

Cl. (Bb) 1.

Cl. (Bb) 2.

Cl. (Bb) 3.

Cl. B. (Bb)

Fag. 1.

Fag. 2.

Fag. 3.

Fag. 4.

C-Fag.

Cor. I, III

Cor. II, IV

Tr-ba (Bb) 3.

Detailed description: This block contains the musical score for woodwinds and brass instruments. It includes parts for Piccolo, Flutes 1, 2, and (G), Oboes 1, 2, and 3, Clarinets in Bb 1, 2, and 3, Clarinet in Bb, Bassoons 1, 2, 3, and 4, Contrabassoon, Cori 1, 3 and 2, 4, and Trombone 3. The score is divided into measures 14 and 15. Dynamics include *ff*, *f*, *p*, *ppp*, and *f subito*. There are various articulations and slurs throughout the score.

14

15

V-ni I

V-ni II

V-le I

V-le II

V-c. I

V-c. II

C-b. I

C-b. II

Detailed description: This block contains the musical score for string instruments. It includes parts for Violins I and II, Violas I and II, Violas, Cellos I and II, and Contrabasses I and II. The score is divided into measures 14 and 15. Dynamics include *mf*, *f*, *p*, and *ff*. There are various articulations and slurs throughout the score.

This page of a musical score contains measures 57 through 60. The instruments are arranged as follows:

- Woodwinds:** Piccolo (Picc.), Flute 1 (Fl. 1.), Flute 2 (Fl. 2.), Flute in G (Fl. (G)), Oboe 1 (Ob. 1.), Oboe 2 (Ob. 2.), Oboe 3 (Ob. 3.), Clarinet in Bb 1 (Cl. (Bb) 1.), Clarinet in Bb 2 (Cl. (Bb) 2.), Clarinet in Bb 3 (Cl. (Bb) 3.), Clarinet in B (Cl. B. (Bb)), Bassoon 1 (Fag. 1.), Bassoon 2 (Fag. 2.), Bassoon 3 (Fag. 3.), Cor Anglais 1, III (Cor. I, III), Cor Anglais 2, IV (Cor. II, IV).
- Strings:** Violin I (V-ni I), Violin II (V-ni II), Viola I (V-le I), Viola II (V-le II), Violoncello I (V-c. I), Violoncello II (V-c. II), Contrabass I (C-b. I), Contrabass II (C-b. II).

Measure 57 features a Piccolo and Flute 1 part with a dynamic of *ff*. Measures 58-60 show a complex woodwind texture with various dynamics including *f*, *ff*, *ff espress.*, *p*, and *mf*. The strings play a steady accompaniment with dynamics ranging from *ff* to *mf*. A section marked *tr* (trills) is present in measures 59 and 60 for the Viola and Violoncello parts. The page number 16 is located at the top center.

61 $\text{♩} = \text{ca. } 144$ $\text{♩} = \text{ca. } 72$

Fl. 1.

Fl. 2.

Fl. (G)

Ob. 1.

Ob. 2.

Ob. 3.

Cl. (B \flat) 1.

Cl. (B \flat) 2.

Cl. B. (B \flat)

Fag. 3.

Cor. I, III

Cor. II, IV

Tbn. 1.

Tbn. 2.

Tbn. 3.

senza sord.

ppp *mp* *f*

V-ni I

V-ni II

V-le I

V-le II

V-c. I

V-c. II

C-b. I

C-b. II

fff *ppp* *sim.*

rall. ♩ = 72
a tempo

19

20

Picc. *f* *p* *ff* *espress.*

Fl. 1. *mf* *f* *p* *ff* *f* *espress.*

Fl. 2. *mf* *f* *ff* *f* *espress.*

Fl. (G) *mf* *f* *ff* *f* *espress.*

Ob. 2. *ppp*

Cl. (Bb) 1. *ppp*

Cl. B. (Bb) *ppp*

C-Fag. *ppp*

Cor. I, III *p*

Cor. II, IV *p*

Tbn. 1. *p*

Tbn. 2. *p*

Tbn. 3. *p*

rall. ♩ = 72
a tempo

19

20

V-ni I *ppp* *f* *pp* *ff* *pp* *p* *pp*

V-ni II *ppp* *f* *pp* *ff* *pp* *p* *pp*

V-le I *ppp* *f* *pp* *ff* *pp* *p* *pp*

V-le II *ppp* *f* *pp* *ff* *pp* *p* *pp*

V-c. I *ppp* *f* *pp* *ff* *pp* *p* *pp*

V-c. II *ppp* *f* *pp* *ff* *pp* *p* *pp*

C-b. I *ppp* *f* *pp* *ff* *pp* *p* *pp*

C-b. II *ppp* *f* *pp* *ff* *pp* *p* *pp*

alla corda *pp* *ff* *pp* *solo* *tutti*

23

82

Picc. *f espress.*

Fl. 1. *f espress.*

Fl. 2. *f espress.*

Fl. (G) *f espress.*

Ob. 1.

Ob. 3. *ff*

Cl. (Bb) 1. *ff*

Cl. (Bb) 2. *p*

Cl. (Bb) 3. *ff*

Cl. B. (Bb) *ff*

Fag. 1. *ff*

Fag. 2. *ff*

C-Fag. *ff*

Cor. I, III *pppp* *a 2.* Half Mute *ff* *p* *pp* togliere sord.

Cor. II, IV *pppp* *a 2.* Half Mute *ff* *p* *pp* togliere sord.

Tr-ba (Bb) 1. *pppp* togliere sord.

Tr-ba (Bb) 2. *pppp* togliere sord.

Tr-ba (Bb) 3. *pppp* togliere sord.

Tbn. 1. *pppp* *ppp* *f* *ppp*

Tbn. 2. *pppp* *ppp* *f* *ppp*

Tbn. 3. *pppp* *ppp* *f* *ppp*

Tba. (F) *pppp*

G. Cassa

C. Tub. *f* *l.v.* *ff*

23

V-ni I *loco* *ppp*

V-ni II *loco* *ppp*

V-le I *loco*

V-le II *loco*

V-c. I *loco*

V-c. II *loco*

C-b. I *loco* *ppp*

C-b. II *loco* *ppp*

86

Picc. *f* *p* *f*

Fl. 1. *f* *fff* *9* *9* *f* *p* *f*

Fl. 2. *f* *fff* *9* *9* *fff* *mf*

Fl. (G)

Ob. 1.

Cl. (Bb) 1. *f* *fff* *3* *3* *p*

Cl. (Bb) 2. *f* *fff* *9* *9* *p*

Cl. B. (Bb) *f* *3* *mf*

Fag. 1. *pp* *f* *fff* *9* *9* *f* *p*

Fag. 2. *pp* *f* *fff* *9* *9* *f* *p*

C-Fag. *p* *7* *6*

Cor. I, III *senza sord.* *ppp*

Cor. II, IV *senza sord.* *ppp*

Tr-ba (Bb) 1. *p* *9* *f* *p* *togliere sord.*

Tbn. 1. *ppp* *f*

Tbn. 2. *ppp* *f*

Tbn. 3. *ppp* *f*

G. Cassa *p* *3* *fff*

C. Tub. *f* *lv.*

V-ni I *ppp* *fff* *p*

V-ni II *ppp* *fff* *p*

V-le I *ppp* *fff* *p*

V-le II *ppp* *fff* *p*

V-c. I *ppp* *fff* *p*

V-c. II *ppp* *fff* *p*

C-b. I *ppp* *fff* *p*

C-b. II *ppp* *fff* *p*

90

25

26

Picc. *ff* *ff espress.*

Fl. 1. *ff* *ff espress.* *fff*

Fl. 2. *ff* *ff espress.* *fff*

Fl. (G) *ff espress.* *fff*

Cl. B. (Bb) *ff espress.*

Cor. I, III *f* *ff* *f* *mf* *fff espress.* *mf* *fff*

Cor. II, IV *f* *ff* *f* *mf* *fff espress.* *fff*

Tbn. 1. *ff*

Tbn. 2. *ff*

Tbn. 3. *ff*

V-ni I *ppp* *f* *ff espress.*

V-ni II *ppp* *f* *ff espress.*

V-le I *ppp* *f* *fff*

V-le II *ppp* *f* *fff*

V-c. I *ppp* *f* *fff*

V-c. II *ppp* *f* *fff*

C-b. I *ppp* *f* *fff*

C-b. II *ppp* *f* *fff*

27

28

97

Picc. *p* *fff* *p*

Fl. 1. *fff* *p*

Fl. 2. *fff* *p*

Fl. (G) *fff* *p*

Fag. 1. *p* *fff*

Fag. 2. *p* *fff*

Fag. 3. *p* *fff*

Fag. 4. *p* *fff*

Cor. I, III *mf* *f* *ff*

Cor. II, IV *mf* *f* *ff*

Tr-ba (B \flat) 1. *senza sord.* *f espress.* *ff*

Tr-ba (B \flat) 2. *senza sord.* *f espress.* *ff*

Tbn. 1. *f* *ff*

Tbn. 2. *f* *ff*

27

28

V-ni I *fff* *mf* *f* *f*

V-ni II *fff* *gliss.* *loco* *gliss.* *alla corda* *fff espress.*

V-le I *mf* *ff espress.* *p* *fff espress.*

V-le II *mf* *ff espress.* *p* *fff espress.*

V-c. I *mf* *ff espress.* *p*

V-c. II *mf* *ff espress.* *p*

C-b. I *fff espress.*

C-b. II

29

104

Fl. 1. *f espress.* *ppp* *f espress.*

Fl. 2. *f espress.* *ppp* *f espress.*

29

V-ni I *f* *mf*

V-ni II *p* *ff* *p*

V-le I *p* *ff* *p*

V-le II *p* *ff* *p*

V-c. I *p* *ff* *p*

V-c. II *p* *ff* *p*

C-b. I *p* *ff* *p*

C-b. II *p* *ff* *p*

30

109

Fl. 1. *ppp* *mf* *ppp* *mp* *pppp*

Fl. 2. *ppp* *mf* *ppp* *mp* *pppp*

T-Tam *p* *f*

C. Tub. *p* *mf*

30

V-ni I *f* *p* *ppp*

V-ni II *f* *p* *ppp*

V-le I *f* *p* *ppp*

V-le II *f* *p* *ppp*

V-c. I *f* *p* *ppp*

V-c. II *f* *p* *ppp*

C-b. I *f* *p* *ppp*

C-b. II *f* *p* *ppp*