

Massimo Botter

Specchi Invisibili

per orchestra d'archi

[2025]

Organico Completo

<i>12</i>	<i>Violini I</i>
<i>10</i>	<i>Violini II</i>
<i>8</i>	<i>Viole</i>
<i>6</i>	<i>Violoncelli</i>
<i>3</i>	<i>Contrabbassi</i>

Organico ridotto (minimo)

<i>8</i>	<i>Violini I</i>
<i>6</i>	<i>Violini II</i>
<i>5</i>	<i>Viole</i>
<i>4</i>	<i>Violoncelli</i>
<i>3</i>	<i>Contrabbassi</i>

per orchestra d'archi [2025

Massimo Botter

8/4 Immobile glaciale ♩ = 54

6/4 **A**

8/4 **6/4** **4/4**

Violini I - 1

Violini I - 2

Violini II - 1

Violini II - 2

Viola I

Viola II

Violoncelli I

Violoncelli II

Contrabbassi I

Contrabbassi II

pta

p > *pp*

non vib.

ppp

col legno battuto

jeté

ff

pp

p

n.v.

p

mf

l.v.

ppp

arco

ppp

pta

p > *pp*

jeté

col legno battuto

ff

pp

pizz.

mf

non vib.

arco

ppp

p

n.v.

p

mf

l.v.

ppp

arco

ppp

Cantabile

pizz.

p

pp

p

IVc

arco

jeté

col legno battuto

ff

p

norm.

arco

pp

mf

l.v.

pizz.

mp

jeté

col legno battuto

ff

p

arco

ppp

p

pizz.

mf

arco

pp

mp

p

IVc

arco

pp

p

pp

mp

pp

mf

l.v.

IIIc

arco

pp

p

pizz.

f

arco

pp

mp

pizz.

pp

mp

p

5:4

3:2

5:4

3:2

84

11

8
4

B

5
4

6
4

7
4

lunga

8^{va}

Lento

♩ = 54

vln. I - 1

ppp sub. *ppp* sub. *pp* *pp* cresc. *pp* *f* *mp* *p* *p* *mf*

Ilc Ic Ilc Ic simile

vln. I - 2

ppp sub. *ppp* sub. *pp* *pp* cresc. *pp* *f* *mp* *p* *p* *mf*

Ilc Ic Ilc Ic

vln. II - 1

ppp sub. *ppp* sub. *pp* *f* *mp* *pp* *p* *mf*

Ilc Ic

vln. II - 2

ppp sub. *ppp* sub. *pp* *ff* *mp*

gliss. 4:3

vle. I

sord. *mp* *mf* *pp* sub. *mf* *f* *mf* *p* *mp*

espressivo 5:6 4:3

vle. II

sord. *mp* *mf* *p* *pp* *mf* *f* *mf* *p* *mp*

espressivo 5:6 4:3

vc. I

ppp sub. *p* *ppp* *f* *mp* *p* *p* *mp*

gliss. 4:3

vc. II

ppp sub. *p* *ppp*

Cb I

ppp sub. *p* *pp* *ff* *p* *mf* *pp* *sfz* *f* *pp* *mp* *p* *p* *mf*

pizz. arco 3:2

Cb II

ppp sub. *p* *pp* *ff* *p* *mf* *pp* *sfz* *f* *pp* *ppizzarco* *ppp* *mf*

pizz. arco pta

16

4

rall.....

7
4

a tempo

5
4

7
4

3
4

vln. I - 1

vln. I - 2

vln. II - 1

vln. II - 2

vle. I

vle. II

vc. I

vc. II

Cb I

Cb II

pta

p.n.

gliss.

tr

vib.

norm.

immob.

pizz.

arco

p

mp

pp

mf

ppp

f

ff

sub.

sfz

5:4

3:2

4:3

[illegible]

[illegible]

[illegible]

38

E

7

4

Tempo tranquillo ♩ = 56

5

4

7

4

5

4

vln. I - 1

pizz. f

arco f

mf mf p f p mf

vln. I - 2

pizz. f

arco f

mf mf $p >$ f p mf

vln. II - 1

pizz. f

arco f

mf mf f sfz f mf

vln. II - 2

pizz. f

arco f

mf mf f sfz f mf

vle. I

1 pp

2 p mf mf p mf

vle. II

3 pp

4 p mf mf p mf

vc. I

pizz. f

arco f

p mf mp mf

vc. II

pizz. f

arco f

p p p mf mf mp mf mf

Cb I

mf pp p mf mf f mf

Cb II

mf p mp mf mf f mf

[illegible]

55

3 7 6 3 7 in uno $\text{♩} = 80$

vln. I - 1

vln. I - 2

vln. II - 1

vln. II - 2

vle. I

vle. II

vc. I

vc. II

Cb I

Cb II

mf $\frac{5:4}{f}$ *pppp* *ppp* *p* $\frac{6:4}{ppp \text{ sub.}}$ *mp* $\triangleleft$ *ppp* $\triangleleft$ *p* $\frac{8va}{f}$ *f* $\triangleleft$ *ff*

mp $\triangleleft$ *mf* *fff* *p* $\frac{3:2}{ppp}$ $\triangleleft$ *f* *p* $\frac{3:2}{mf}$ $\triangleleft$ *ppp* $\triangleleft$ *p* $\frac{8va}{f}$ *f* $\triangleleft$ *ff*

mf $\frac{5:4}{f}$ *pppp* *ppp* *p* $\frac{6:4}{ppp \text{ sub.}}$ *mp* $\triangleleft$ *ppp* $\triangleleft$ *p* $\frac{7:4}{f}$ *f* $\triangleleft$ *ff*

mp $\triangleleft$ *mf* *fff* *p* $\frac{3:2}{ppp}$ $\triangleleft$ *f* *p* $\frac{3:2}{mf}$ $\triangleleft$ *ppp* $\triangleleft$ *p* $\frac{7:4}{f}$ *f* $\triangleleft$ *ff*

pppp *ppp* *ppp* $\triangleleft$ *f* *ppp sub.* *mp* $\triangleleft$ *ppp* $\triangleleft$ *p* $\frac{8va}{f}$ *f* $\triangleleft$ *ff*

mp $\triangleleft$ *mf* *fff* *f* *pizz.* *arco* $\frac{3:2}{ppp}$ $\triangleleft$ *f* *p* $\frac{3:2}{mf}$ $\triangleleft$ *ppp* $\triangleleft$ *p* $\frac{5:4}{ppp}$ $\triangleleft$ *f* *pta* *gliss.* *p.n.* $\frac{3:2}{f}$ $\triangleleft$ *ff*

pppp *ppp* *ppp* $\triangleleft$ *f* *ppp sub.* *mp* $\triangleleft$ *ppp* $\triangleleft$ *f* *f* $\triangleleft$ *ff*

mp $\triangleleft$ *mf* *fff* *f* *pizz.* *arco* $\frac{3:2}{ppp}$ $\triangleleft$ *f* *ppp* $\triangleleft$ *p* $\frac{5:4}{ppp}$ $\triangleleft$ *f* *pta* *gliss.* *p.n.* $\frac{3:2}{f}$ $\triangleleft$ *ff*

pppp *ppp* *ppp* $\triangleleft$ *f* *ppp sub.* *mp* $\triangleleft$ *ppp* $\triangleleft$ *f* *f* $\triangleleft$ *ff*

mp $\triangleleft$ *mf* *fff* *f* *pizz.* *arco* $\frac{3:2}{ppp}$ $\triangleleft$ *f* *ppp* $\triangleleft$ *p* $\frac{5:4}{ppp}$ $\triangleleft$ *f* *pta* *gliss.* *p.n.* $\frac{3:2}{f}$ $\triangleleft$ *ff*

pppp *ppp* *ppp* $\triangleleft$ *f* *ppp sub.* *mp* $\triangleleft$ *ppp* $\triangleleft$ *f* *f* $\triangleleft$ *ff*

mp $\triangleleft$ *mf* *fff* *f* *pizz.* *arco* $\frac{3:2}{ppp}$ $\triangleleft$ *f* *ppp* $\triangleleft$ *p* $\frac{5:4}{ppp}$ $\triangleleft$ *f* *pta* *gliss.* *p.n.* $\frac{3:2}{f}$ $\triangleleft$ *ff*

60

G

7

8

Energico

♩ = 96

4

8

6

8

2

8

7

8

a tempo

vln. I - 1

8^{va}

ppp

ppp

ppp

p

ppp

pp

ppp

pp

ppp

vln. I - 2

8^{va}

ppp

ppp

ppp

p

ppp

pp

ppp

pp

ppp

vln. II - 1

jeté

5:4

mf

6:4

mf

3:2

3:2

f

ff

pizz.

6:4

fff

arco

8^{va}

ppp

pp

ppp

pp

ppp

vln. II - 2

pizz.

mf

mf

f

ff

ff

ff

f

ff

6:4

fff

ppp

pp

ppp

pp

ppp

vle. I

jeté

5:4

mf

f

ff

ff

f

ff

6:4

fff

mp

p

pp

vle. II

pizz.

mf

f

f

ff

ff

f

ff

6:4

fff

mp

p

pp

vc. I

jeté

6:4

mf

f

f

ff

ff

f

f

6:4

fff

mp

mp

p

pp

vc. II

pizz.

mf

f

jeté

5:4

f

ff

ff

f

f

6:4

fff

mp

mp

p

pp

Cb I

n.v.

ppp

f

ppp

mf

f

ppp

mp

p

mp

f

mp

p

pp

Cb II

n.v.

ppp

f

ppp

mf

f

ff

ppp

mp

p

mp

f

mp

p

pp

[illegible]

[illegible]

81

447446

vln. I - 1

vln. I - 2

vln. II - 1

vln. II - 2

vle. I

vle. II

vc. I

vc. II

Cb I

Cb II

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

pp *ppp* sub. *mp* *pp* *p*

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

pp *ppp* sub. *mp* *pp* *p*

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

pp *ppp* sub. *mp* *pp* *p*

f *ff* *fff* *f* *f* *mp*

ppp *p* *pp* *mp* *mf*

ppp *p* *pp* *mp* *mf*

gliss *gliss* *gliss* *gliss* *gliss*

90

5
4

Agitato ♩ = 92

legato

8^{va}

vln. I - 1

fff

5:4

mf

f

fff

5:4

ff

f

ff

sord.

vln. I - 2

fff

5:4

mf

f

vln. II - 1

legato

fff

5:4

mf

f

legato

fff

5:4

ff

f

ff

vln. II - 2

fff

5:4

mf

f

vle. I

fff

5:4

mf

f

fff

5:4

ff

ff

f

ff

vle. II

ff

5:4

mf

f

fff

5:4

ff

f

ff

vc. I

uniti

ppp

pp

f

3:2

pp

mp

f

3:2

vc. II

pp

f

3:2

pp

mp

f

3:2

Cb I

ppp

pp

f

3:2

pp

mp

f

3:2

Cb II

pp

f

5:4

pp

mp

f

5:4

3
4

5
4

2
4

7
4

[illegible]

Violins I & II

- vln. I - 1: Starts with a half note G#4, followed by eighth notes A#4-B#4-C#5-D#5-E#5-F#6-G#6-A#6-B7. Dynamics: *ff*, *fff*, *ff*, *fff*. Rhythmic markings: 5:4, 3:2.
- vln. I - 2: Similar pattern to vln. I - 1. Dynamics: *ff*, *ff*, *fff*.
- vln. II - 1: Starts with a half note G#4, followed by eighth notes A#4-B#4-C#5-D#5-E#5-F#6-G#6-A#6-B7. Dynamics: *ff*, *fff*. Rhythmic marking: 5:4.
- vln. II - 2: Similar pattern to vln. II - 1. Dynamics: *ff*, *ff*, *fff*. Rhythmic marking: 3:2.

Violas I & II

- vle. I: Starts with a half note G#4, followed by eighth notes A#4-B#4-C#5-D#5-E#5-F#6-G#6-A#6-B7. Dynamics: *ff*, *fff*. Rhythmic marking: 3:2.
- vle. II: Similar pattern to vle. I. Dynamics: *ff*, *ff*, *ff*. Rhythmic marking: 5:4.

Cellos I & II

- vc. I: Starts with a half note G#4, followed by eighth notes A#4-B#4-C#5-D#5-E#5-F#6-G#6-A#6-B7. Dynamics: *fff*, *ff*, *p*.
- vc. II: Similar pattern to vc. I. Dynamics: *fff*, *ff*, *p*.

Double Basses

- Cb I: Starts with a half note G#4, followed by eighth notes A#4-B#4-C#5-D#5-E#5-F#6-G#6-A#6-B7. Dynamics: *mf*, *ff*, *p*.
- Cb II: Similar pattern to Cb I. Dynamics: *mf*, *ff*, *p*.

[illegible]

[illegible]

[illegible]

127

Più mosso aggressivo $\text{♩} = 66$

Score for Violins I & II, Violas, Cellos I & II, and Double Basses.

Violins I & II: Violins I and II play sustained notes, mostly in the upper register, with dynamics ranging from *pp* to *mf*.

Violas: Violas I and II play rapid sixteenth-note passages, often with *5:4* fingerings, and dynamic markings like *ppp*, *pppp*, *ff*, and *fff*.

Cellos I & II: Cellos I and II play rapid sixteenth-note passages, often with *5:4* fingerings, and dynamic markings like *ppp*, *pppp*, *f*, and *fff*.

Double Basses: Double Bass I and II play rapid sixteenth-note passages, often with *5:4* fingerings, and dynamic markings like *pp*, *ppp*, *gliss.*, and *pppp*.

Other markings: *mf*, *pp*, *ppp*, *pppp*, *ff*, *fff*, *pizz.*, *arco*, *sfz*.

74

130

molto rall.....

4

vln. I - 1

vln. I - 2

vln. II - 1

vln. II - 2

vle. I

vle. II

vc. I

vc. II

Cb I

Cb II

arco pizz.

139

4 4 6 4 2 4 7 4

musical score for vln. I - 1, vln. I - 2, vln. II - 1, vln. II - 2, vle. I, vle. II, vc. I, vc. II, Cb I, Cb II

musical notation including notes, rests, dynamics (mp, mf, p, pp), articulation (pizz., arco), and performance instructions (gliss., IVc, arco, legato, 1/2 pressione).

143

7/4

5/4

7/4

vln. I - 1

vln. I - 2

vln. II - 1

vln. II - 2

vle. I

vle. II

vc. I

vc. II

Cb I

Cb II

pizz.

arco

ff

ff

ff

mp

mf

f

ff

pp

pppp

legato

5:4

7:6

9:8

rit.

4

4

a tempo

1

4

6

4

Poco meno ma aggressivo ♩ = 96

5

4

vln. I - 1

pizz.

pp

pp

mp

p

arco

ppp

pp < mf

pp

ff

f

f

ff

f

mf

vln. I - 2

arco

pp

pp

mp

p

ppp

pp < mf

pp

ff

f

f

ff

f

mf

vln. II - 1

pizz.

pp

pp

mp

p

arco

ppp

pp < mf

pp

ff

f

f

ff

f

mf

vln. II - 2

arco

pp

pp

mp

p

ppp

pp < mf

pp

ff

f

f

mp

3:2

3:2

3:2

f

ff

mp

3:2

f

p

3:2

3:2

sfz

f

vle. I

pp

mp

p

pizz.

mp

arco

ppp

pp < mf

pp

ff

f

f

mp

5:4

f

ff

sub.

mp

f

p

5:4

mf

vle. II

pp

mp

p

pizz.

mp

arco

ppp

pp < mf

pp

ff

f

f

ff

f

mf

vc. I

arco

pp

mp

p

pizz.

mp

arco

ppp

pp < mf

pp

ff

3:2

3:2

f

f

f

ff

f

ff

pizz.

ff

arco

mf

vc. II

pizz.

mp

p

mp

p

mp

ppp

pp < mf

pp

ff

3:2

3:2

sfz

f

mp

5:4

mp

mp

5:4

Cb I

pizz.

mp

p

p

pizz.

mp

arco

ppp

pizz.

pp

p

pp

ff

f

f

ff

f

sfz

ff

pizz.

Cb II

pizz.

mp

p

p

mp

ppp

pizz.

pp

p

pp

ff

sfz

f

pp

f

ff

sfz

arco

mf

150

54

54

34

54

44

Ansioso ♩ = 60

poco più mosso ♩ = 80

Violin I - 1: *pp*, *leggerissimo*, *8va*, *5:4*, *3:2*, *3:2*, *f*, *3:2*, *ff*, *ppp sub.*, *pp*

Violin I - 2: *pp*, *pta leggerissimo*, *5:4*, *5:4*, *3:2*, *f*, *3:2*, *ff*, *ppp sub.*, *pp*

Violin II - 1: *pp*, *pta leggerissimo*, *5:4*, *3:2*, *3:2*, *f*, *3:2*, *ff*, *ppp sub.*

Violin II - 2: *pp*, *arco*, *pta leggerissimo*, *3:2*, *5:4*, *3:2*, *f*, *3:2*, *ff*, *ppp sub.*, *pp*

Viola I: *mp*, *pizz.*, *5:4*, *3:2*, *3:2*, *3:2*, *f*, *3:2*, *ff*, *ppp sub.*, *pp*, *mp*

Viola II: *mp*, *pizz.*, *3:2*, *3:2*, *3:2*, *f*, *3:2*, *ff*, *ppp sub.*, *ppp*, *Ic legato*, *3:2*, *5:4*

Violoncello I: *pppp*, *IVc legato*, *7:6*, *5:4*, *f*, *3:2*, *ff*, *ppp sub.*, *pp*, *pizz.*, *3:2*

Violoncello II: *pppp*, *IVc arco 1/2 pressione*, *5:4*, *7:6*, *pizz.*, *f*, *3:2*, *fff*, *ppp sub.*, *pp*, *Ic legato*, *7:6*

Contrabasso I: *mp*, *pizz.*, *5:4*, *3:2*, *3:2*, *mp*, *f*, *arco*, *ff*, *pp*

Contrabasso II: *pp*, *IVc legato*, *7:6*, *5:4*, *pizz.*, *f*, *arco*, *ff*, *pp*, *3:2*, *3:2*

157

7

8

2

4

P

4

Grave $\text{♩} = 60$

3

4

come un'eco lontano

3

4

vln. I - 1

fff pppp fff ff ff fff ppp pp p mp

vln. I - 2

fff pppp fff fff mp fff pp pp p

vln. II - 1

ff fff pppp fff ff ff fff pp p mp

vln. II - 2

ff fff pppp fff fff mp fff pp pp p

vle. I

pizz.

arco

sfz ff fff pppp fff ff ff fff pp p mp

vle. II

pizz.

arco

sfz ff fff pppp fff fff mp fff pp pp p

vc. I

pizz.

arco

sfz ff fff pppp fff ff ff fff pp p mp

vc. II

pizz.

arco

sfz ff fff pppp fff fff mp fff pp pp p

Cb I

pizz.

arco

sfz ff fff pppp fff sfz sfz sfz fff p p mp p mf

Cb II

pizz.

arco

sfz ff fff pppp fff sfz sfz sfz fff p p mp p mf

Energico (ripresa) (♩ = 96)

3/4 7/4 4/4 7/4 4/4 6/4

vln. I - 1

vln. I - 2

vln. II - 1

vln. II - 2

vle. I

vle. II

vc. I

vc. II

Cb I

Cb II

ppp mf pp pp pta 8va 5:4 5:4 p pp p p 3:2 mp

ppp pp 8va 3:2 ppp pp 8va 5:4 p pp p p 5:4 p 3:2 pp mp

pp 8va ppp pta 8va 5:4 p pp p p 5:4 p 3:2 pp mp

mf > mp 3:2 p mf 9:8 pp p p 3:2 pp mp

ppp mf pp mf > mp 3:2 p pta 5:4 pp p p 5:4 p 3:2 pp mp

ppp cresc. pp ppp pp 3:2 p p 9:8 pp pp p

ppp mf ppp cresc. ppp Cantabile 1. Solo ff f 3:2 mf < f

mf > p 3:2 p mf 9:8 pp pp pp p

ppp ppp 3:2 p ppp p 3:2 p ppp mp

167

6/4

7/4

3/4

4/4

Violins I - 1

Violins I - 2

Violas I - 1

Violas I - 2

Violas II - 1

Violas II - 2

Cellos I

Cellos II

Double Basses I

Double Basses II

ptta 8va

vib.

pizz.

arco

mf

mp

p

f

fff

ppp

5:4

9:8

3:2

4:3

musical score for strings and woodwinds, measures 171-174

Violins I (vln. I - 1, 2): Part 1 (vln. I - 1) features a melodic line with dynamics *ppp*, *f*, and *p*, and a triplet of eighth notes. Part 2 (vln. I - 2) provides harmonic support with a triplet of eighth notes and a *ppp* dynamic.

Violins II (vln. II - 1, 2): Part 1 (vln. II - 1) includes a melodic line with dynamics *ppp*, *f*, and *p*, and a triplet of eighth notes. Part 2 (vln. II - 2) features a melodic line with dynamics *ppp*, *mf*, and *pp*, and a triplet of eighth notes.

Violas (vle. I, II): Part 1 (vle. I) features a melodic line with dynamics *ppp*, *f*, and *p*, and a triplet of eighth notes. Part 2 (vle. II) provides harmonic support with a triplet of eighth notes and a *ppp* dynamic.

Violoncellos (vc. I, II): Part 1 (vc. I) features a melodic line with dynamics *f*, *mp*, and *ppp*, and a triplet of eighth notes. Part 2 (vc. II) provides harmonic support with a triplet of eighth notes and a *ppp* dynamic.

Contrabasses (Cb I, II): Part 1 (Cb I) features a melodic line with dynamics *ppp*, *p*, and *pp*, and a triplet of eighth notes. Part 2 (Cb II) provides harmonic support with a triplet of eighth notes and a *ppp* dynamic.

Performance Instructions: The score includes various performance markings such as *leggerissimo*, *espressivo*, *tutti*, and *1. Solo espressivo*. It also features a large **7/4** time signature and a **3/4** time signature.

174

3/4 6/4 7/4 4/4 5/4 3/4

Religioso ♩ = 66

vln. I - 1

vln. I - 2

vln. II - 1

vln. II - 2

vle. I

vle. II

vc. I

vc. II

Cb I

Cb II

1. Solo espressivo

tutti

altri

ppp

pp

p

mf

f

ff

5:4

3:2

8va

pta

182

3
4

Energico ♩ = 96

6
4

5
4

3
4 molto rall.

vln. I - 1

f *f* *5:4* *p* *pp* *p* *fff* *6:4* *fff*

vln. I - 2

pp *mp* *pp* *sub.* *p* *pppp* *sub.* *pp* *ppp* *fff*

vln. II - 1

f *f* *5:4* *p* *fff* *6:4* *fff*

vln. II - 2

f *5:4* *mp* *pp* *sub.* *p* *pppp* *sub.* *pp* *sub.* *ppp* *fff*

vle. I

f *f* *5:4* *ppp* *f* *p* *fff* *6:4* *fff*

vle. II

f *5:4* *ppp* *f* *f* *mp* *pp* *sub.* *p* *pppp* *sub.* *pp* *ppp* *fff*

vc. I

f *f* *5:4* *ppp* *f* *mp* *pp* *sub.* *1. Solo* *ff* *f* *ff* *f* *Tutti* *fff* *6:4* *fff*

vc. II

f *5:4* *ppp* *f* *f* *mp* *pp* *sub.* *p* *pppp* *sub.* *pp* *sub.* *ppp* *fff*

Cb I

f *7:8* *ff* *p* *pp* *mf* *mp* *fff* *arco* *fff*

Cb II

f *6:4* *ff* *p* *pp* *mf* *pizz.* *mp* *fff* *arco* *fff*