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Title

BABEL

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BABEL
(2018)

in transposizione

1 piccolo
 2 flauti
 2 oboi
 1 corno inglese
 2 clarinetti in b
 1 clarinetto basso in b
 2 fagotti
 1 contrafagotto

4 corni in f
 3 trombe in b*
 2 tromboni
 1 trombone basso
 1 tuba

3 piatti*
 1 tam-tam
 1 silofono

1 arpa
 1 celesta
 1 pianoforte

archi
 (contrabassi a cinque corde)

* posizione fuori scena di trombe e piatti come segue:

piatti - 3 giocatori con piatti sospesi posizionati nel coro del coro

trombe - 3 giocatori posizionati nella parte posteriore
 dell'auditorium di fronte ai piatti

assicurati che gli strumenti fuori scena abbiano abbastanza luce

this composition was preceded by strong consecutive dreams, visions of various ambiguous numbers, and storyline motives at places that do not exist. when the dreams started to return on daily basis and the urgency seemed to bang on the door of my bedroom, i decided to start paying attention. soon i found out, that the mysterious numbers have numerous possible explanations. one topic became certain, however; it was a theme of babel (babylon in hebrew). the story of babel has a very similar narrative across many different religions: it depicts, both as a metaphor and a historical fact, the highest tower in the city of babel, built with an attempt to reach god. the people's pride and boldness caused god's anger, and he punished the citizens by confusing their common language. this became a transcendental parable to various situations throughout history, and carries a great connection to the mysterious numbers in my dreams. given the circumstances surrounding my personal life, i feel that there is a lack of understanding between people from one simple reason - people do not listen to each other. this is a crucial problem of our daily life, especially when related to politics or culture. everyone keeps telling his own truth, while not being ready to listen to each other. 12b8b3l is a personal exploration of my own misery and suffering that originates from my sensitivity, as i witness people not being able to communicate well, not being able to receive, not being able to share, not being able to think about others. the dreams have a strong influence on the form of the piece, containing a large number of subliminal messages, that embedded in pitches, rhythmical structures, and fundamental relations. the significance of codes may be apparent by a hint in the title of the piece...

nota del compositore, 5 marzo 2018

12
18
31
13
81
21
1881
1381
11
7
5
128231
20

BABEL

Presto assai furioso

4 ca. $\text{♩} = 216$

Musical score for orchestra and timpani. The score consists of two systems of staves. The top system includes Piccolo, Flauti 1,2, Oboi 1,2, Corno inglese, Clarinetti in B 1,2, Clarinetto basso in B, Fagotti 1,2, and Contrafagotto. The bottom system includes Corni in F 1,2, Corni in F 3,4, Trombe in B 1,2,3 (fuori scena), Tromboni 1,2, Trombone basso, Tuba, Piatti 1, Piatti 2, Piatti 3, Tam-tam, Silofono, Arpa, Celesta, and Fortepiano.

(Db, C, Bbb, Ebb, F, Gb, Ab)

Musical score for strings and harp. The strings include Violini I, Violini II, Viole, Violoncelli, and Contrabbassi. The harp is also present. The strings play eighth-note patterns with dynamic markings: *fp con fuoco*, *ff*, *fp*, *subpp*, *fp con fuoco*, *ff*, *fp*, *subpp*, *div.*, *fp con fuoco*, *ff*, *fp*, *subpp*, *div.*, *fp con fuoco*, *ff*, *fp*, *subpp*, *div.*, *fp con fuoco*, *ff*, *fp*, *subpp*, and *f*.

Presto assai furioso

4 ca. $\text{♩} = 216$

Musical score for strings and basso continuo. The strings include Violini I, Violini II, Viole, Violoncelli, and Contrabbassi. The basso continuo includes Arpa, Celesta, and Fortepiano. The strings play eighth-note patterns with dynamic markings: *fp con fuoco*, *ff*, *fp*, *subpp*, *fp con fuoco*, *ff*, *fp*, *subpp*, *div.*, *fp con fuoco*, *ff*, *fp*, *subpp*, *div.*, *fp con fuoco*, *ff*, *fp*, *subpp*, and *f*.

8

Vln. I *sub pp* — *f*

Vln. II *sub pp* — *f*

Vl-e. *sub pp* — *f*

V-c. *sub pp* — *f*

C-b. *sub pp* — *f*

3 **4** **5**

ff *ff*

=

15

Ob. 1,2. *p eco*

Cor. I. *p eco*

Cl. (B) 1,2. *p eco*

Cor. (F) 1,2. *a2* *p inquietante*

Cor. (F) 3,4. *p inquietante*

Tr-be. (B) 1,2,3. (fuori scena) *a3* *mf inquietante*

Vln. I *ff*

Vln. II *ff*

Vl-e. *divisi, gliss da appunto a nota*

V-c. *divisi, gliss da appunto a nota*

C-b. *divisi, gliss da appunto a nota*

Vln. I *divisi, gliss da appunto a nota*

Vln. II *divisi, gliss da appunto a nota*

Vl-e. *divisi, gliss da appunto a nota*

V-c. *divisi, gliss da appunto a nota*

C-b. *divisi, gliss da appunto a nota*

div.

=

22

Vln. I *ff* — *f* *sub pp* — *f* *ff sub p*

Vln. II *ff* — *f* *sub pp* — *f* *ff sub p*

Vl-e. *ff* — *f* *sub pp* — *f* *ff sub p*

C-b. —

1

27

Fl. 1. -

Fl. 2. *mf* *fuori dal mondo*

Cl. (B) 1. -

Cl. (B) 2. *mf* *fuori dal mondo*

Tr-ni. 1. *p* *fuori dal mondo*

Tr-ni. 2. *p* *fuori dal mondo*

Cel. *mf* *fuori dal mondo*

1

Vln. I *f* *fp* *ff* *fp* *subpp* *f* *subpp*

Vln. II *f* *fp* *ff* *fp* *subpp* *f* *subpp*

Vl-e. *f* *fp* *ff* *fp* *subpp* *f* *subpp*

V-c. *f* *fp* *ff* *fp* *subpp* *f* *subpp*

C-b. *fp* *ff* *fp* *subpp* *f* *subpp*

=

33

Fl. 1. - *dim.*

Fl. 2. *dim.*

Cl. (B) 1. - *dim.*

Cl. (B) 2. - *dim.*

Tr-ni. 1. *f* *dim.*

Tr-ni. 2. *f* *dim.*

Cel. -

4 **3** **5**

Vln. I *f*

Vln. II *f*

Vl-e. *f*

V-c. *f*

C-b. *f*

8

39

Ob. 1,2.

Cor. I.

Cl. (B) 1,2.

Cor. (F) 1,2.,

Cor. (F) 3,4.

Tr-be. (B) 1,2,3.,
(fuori scena)

p eco

p eco

p eco

p inquietante:

III.

p inquietante:

mf inquietante

Vln. I

tutti

I. divisi, gliss da appunto a nota

II. divisi, gliss da appunto a nota

III. divisi, gliss da appunto a nota

IV. divisi, gliss da appunto a nota

Vln. II

tutti

I. divisi, gliss da appunto a nota

II. divisi, gliss da appunto a nota

III. divisi, gliss da appunto a nota

IV. div.

VI-e.

V-c.

C-b.

2

P.ti 1. (fuori scena) **P.ti 2.** (fuori scena) **P.ti 3.** (fuori scena)

Pf.

Vln. I **Vln. II** **VI-e.** **V-c.** **C-b.**

Musical score for orchestra and piano, page 55, measures 55-60. The score includes parts for Arp., Cel., Pf., Vln. I, Vln. II, Vi.-e., V.c., and C.-b. The instrumentation changes frequently between measures, indicated by measure numbers above the staves. Measure 55 starts with Arp. in 3/4, followed by Cel. in 4/4, then Pf. in 4/4, then Vln. I/Vln. II in 3/4. Measure 56 shows Cel. in 4/4, then Pf. in 4/4, then Vln. I/Vln. II in 4/4. Measure 57 shows Pf. in 4/4, then Vln. I/Vln. II in 4/4. Measure 58 shows Vln. I/Vln. II in 4/4, then Vi.-e. in 3/4, then V.c. in 3/4. Measure 59 shows Vln. I/Vln. II in 4/4, then Vi.-e. in 4/4, then V.c. in 4/4. Measure 60 shows Vln. I/Vln. II in 4/4, then Vi.-e. in 3/4, then V.c. in 3/4. The score uses various dynamics like *p*, *eco*, *f*, and *div.* throughout the measures.

65

Sil.

mf; *risoluto*

Arp.

f *risoluto*

Cel.

p

Pf.

pp *f*

Rd.

Vln. I

3 *4* *3* *4* *3* *4* *3*

Vln. II

Vl-e.

V-c.

C-b.

=

73

Ob. 1,2.

Cor. I.

Cl. (B) 1,2.

Cl. b.

Fag. 1,2.

C-fg.

fp *f*

fp *f*

fp *f* *fp* *f*

fp *f* *fp* *f*

fp *f* *fp* *f*

a2

P-ti 1.
(fuori scena)

Sil.

mf; *risoluto*

Arp.

f *risoluto*

Cel.

p

Pf.

pp *f* *sf* *sf* *senza ped.*

Rd.

3 *4* *3* *4* *3*

Vln. I

Vln. II

Vl-e.

V-c.

C-b.

81

Picc.

Fl. 1,2.

Ob. 1,2.

Cor. I.

Cl. (B) 1,2.

Cl. b.

Fag. 1,2.

C-fg.

4

5

4

P-ti 1.
(fuori scena)

P-ti 2.
(fuori scena)

P-ti 3.
(fuori scena)

Pf.

4

5

4

Vln. I

Vln. II

Vl-e.

V-c.

C-b.

=

3
fermata lunga
ca. $\text{♩} = 54$

A tempo
ca. $\text{♩} = 216$

G. P.

P-ti 1.
(fuori scena)

P-ti 2.
(fuori scena)

P-ti 3.
(fuori scena)

Pf.

4

5

4

Vln. I

Vln. II

Vl-e.

V-c.

C-b.

3
fermata lunga
ca. $\text{♩} = 54$

A tempo
ca. $\text{♩} = 216$

G. P.

fermata lunga
ca. $\text{♩} = 54$

A tempo
ca. $\text{♩} = 216$

4
4

Fl. 1,2.
Ob. 1,2.
Cor. I.
Cl. (B) 1,2.
Cor. (F) 1,2.
Cor. (F) 3,4.
Tr-be. (B) 1,2,3,
(fuori scena)
P-ti 1.
(fuori scena)
P-ti 2.
(fuori scena)
P-ti 3.
(fuori scena)
Pf.
Vln. I
Vln. II
Vl-e.
V-c.
C-b.

93

pp **mf**

pp **mp**

p **mf**

mp **mf**

I **II** **III** **IV** **con sord.** **mp** **mf**

pp **pp** **con sord.** **fff** **mf**

p **sfz** **3 fp** **mf** **f** **5** **mf** **f** **5** **mf**

fermata lunga
ca. $\text{♩} = 54$

A tempo
ca. $\text{♩} = 216$

8th **ff con fuoco, risoluto**

ff **fp**

fp **div.**

fp **div.**

fp **div.**

fp **div.**

fp

2

99

Picc. *f testardo*

Fl. 1,2.

Ob. 1,2. *f testardo*

Cor. I.

Cl. (B) 1,2. *f testardo*

Fag. 1,2. *f testardo*

P-ti 3. (fuori scena)

Vln. I

Vln. II

Vl-e.

V-c.

C-b.

106

Fl. 1,2. *subpp* *f*
Ob. 1,2. *subpp* *f*
Cor. I. *f ottuso*
Cl. (B) 1,2. *subpp* *f*
Fag. 1,2. *a2*

P-ti 1. (fuori scena) *pp* *f*
P-ti 2. (fuori scena) *pp* *f*
P-ti 3. (fuori scena) *pp* *f* *pp* *f*

5
4

Vln. I *subpp* *f* *ffp* *f* *sub pp* *f* *sub pp* *f* *sub pp* *f* *sub p* *ff*
Vln. II *subpp* *f* *ffp* *f* *sub pp* *f* *sub pp* *f* *sub pp* *f* *sub pp* *f* *sub p* *ff*
Vl-e. *subpp* *f* *ffp* *f* *sub pp* *f* *sub pp* *f* *sub pp* *f* *sub pp* *f* *sub p* *ff*
V-c. *subpp* *f*
C-b. *subpp* *f*

5
4

Arp. *f*
Cel.
Pf. *p bell-like*

5
4

Vln. I
Vln. II
Vl-e.
V-c. *f* *mp* *mp* *mp*
C-b. *f* *mp* *mp* *mp*

121

Arp. *f*
Cel.
Pf. *mp*

Vln. I
Vln. II *mp* *mp* *mp* *mp*
Vl-e. *mp* *mp* *mp* *mp*
V-c. *mp* *f* *f* *f*
C-b. *mp* *f* *f*

128

Arp.

Vln. I

Vln. II

Vl-e.

V-c.

C-b.

=

134

P-ti 1.
(fuori scena)

P-ti 2.
(fuori scena)

P-ti 3.
(fuori scena)

Arp.

Vln. I

Vln. II

Vl-e.

V-c.

C-b.

6

=

140

P-ti 1.
(fuori scena)

P-ti 2.
(fuori scena)

P-ti 3.
(fuori scena)

Arp.

Vln. I

Vln. II

Vl-e.

V-c.

C-b.

6
4

14

6

Ob. 1,2.

Cl. (B) 1,2.

Cor. (F) 1,2.

Cor. (F) 3,4.

P-ti 1.
(fuori scena)

P-ti 2.
(fuori scena)

P-ti 3.
(fuori scena)

Arp.

7

Vln. I

Vln. II

V-c.

C-b.

152

Fl. 1,2.
Ob. 1,2.
Cor. 1.
Cl. (B) 1,2.
Cl. b.

6
4

8
4

Cor. (F) 1,2.
Cor. (F) 3,4.
Tr-be. (B) 1,2,3,
(fuori scena)
Tr-ni. 1,2.
Tr-no. b.
P-ti 1.
(fuori scena)
P-ti 2.
(fuori scena)
P-ti 3.
(fuori scena)

Arp.
Cel.
Pf.

Vln. I
Vln. II
Vl-e.
V-c.
C-b.

Musical score page 158, featuring 15 staves of music for various instruments. The instruments include Flute 1,2., Oboe 1,2., Clarinet (B) 1,2., Clarinet b., Cor. (F) 1,2., Cor. (F) 3,4., Trombone (B) 1,2,3, (fuori scena), Trompette 1,2., Arp., Cello, Piano, Violin I, Violin II, Viola, Cello bass, and Bassoon. The score shows a mix of sustained notes, rhythmic patterns, and dynamic markings such as *mf*, *p*, *pp*, and *mp*. Measure numbers 158 and 159 are visible at the top right.

165

Picc. *p*

Fl. 1,2. *mf*

Cl. (B) 1,2.

Cl. b.

Cor. (F) 3,4. *mf*

Tr-be. (B) 1,2,3, (fuori scena) *pp* *mf*

Tr-ni. 1,2. *mf*

Sil. *mp*

Arp. (8)

Cel.

Pf.

Vln. I div. *f*

Vln. II div. *f*

Vl-e. div. *ff*

V-c. div. *f*

C-b. div. *f*

9



178

Fag. 1,2. $\frac{3}{4}$ $\frac{4}{4}$ $\frac{3}{4}$ $\frac{4}{4}$ $\frac{5}{4}$

C-fg. $\frac{3}{4}$ $\frac{4}{4}$ $\frac{3}{4}$ $\frac{4}{4}$ $\frac{5}{4}$

Tr-be. (B) 1,2,3, (fuori scena) $\frac{3}{4}$ $\frac{4}{4}$ $\frac{3}{4}$ $\frac{4}{4}$ $\frac{5}{4}$

Tr-ni. 1,2. $\frac{3}{4}$ $\frac{4}{4}$ $\frac{3}{4}$ $\frac{4}{4}$ $\frac{5}{4}$

P-ti 1. (fuori scena) $\frac{3}{4}$ $\frac{4}{4}$ $\frac{3}{4}$ $\frac{4}{4}$ $\frac{5}{4}$

P-ti 2. (fuori scena) $\frac{3}{4}$ $\frac{4}{4}$ $\frac{3}{4}$ $\frac{4}{4}$ $\frac{5}{4}$

P-ti 3. (fuori scena) $\frac{3}{4}$ $\frac{4}{4}$ $\frac{3}{4}$ $\frac{4}{4}$ $\frac{5}{4}$

Vln. I $\frac{3}{4}$ $\frac{4}{4}$ $\frac{3}{4}$ $\frac{4}{4}$ solo $\frac{5}{4}$

Vln. II $\frac{3}{4}$ $\frac{4}{4}$ $\frac{3}{4}$ $\frac{4}{4}$ solo $\frac{5}{4}$

VI-e. $\frac{3}{4}$ $\frac{4}{4}$ $\frac{3}{4}$ $\frac{4}{4}$ $\frac{5}{4}$

V-c. $\frac{3}{4}$ $\frac{4}{4}$ $\frac{3}{4}$ $\frac{4}{4}$ $\frac{5}{4}$

C-b. $\frac{3}{4}$ $\frac{4}{4}$ $\frac{3}{4}$ $\frac{4}{4}$ $\frac{5}{4}$

Tempo loco, non accelerando ma asincrono

10

asincrono, molto accel. gradualmente.....

17

Tr-be. (B) 1,2,3,
(fuori scena)

povero in densità,
intensificare gradualmente, dialogo agitato con le trombe
asincrono

P-ti 1.
(fuori scena)

povero in densità,
intensificare gradualmente, dialogo agitato con le trombe
asincrono

P-ti 2.
(fuori scena)

povero in densità,
intensificare gradualmente, dialogo agitato con le trombe
asincrono

P-ti 3.
(fuori scena)

10 **Tempo loco, non accelerando ma asincrono**
tempo loco, non accelerando

Vln. I solo
f
tempo loco, non accelerando

Vln. II solo
f

Giocoso ironico

ca. $\text{J}=160$

Picc.

Fl. 1,2.

Cor. I.

Cl. (B) 1,2.

Fag. 1,2.

Tr-be. (B) 1,2,3,
(fuori scena)

P-ti 1.
(fuori scena)

P-ti 2.
(fuori scena)

P-ti 3.
(fuori scena)

Giocoso ironico
ca. $\text{J}=160$

ff

fp inquietante **f** **fp** inquietante **f**

3

4

Picc.

Fl. 1,2.

Ob. 1,2.

Cor. I.

Cl. (B) 1,2.

Cl. b.

Cor. (F) 1,2.

Cor. (F) 3,4.

Tr-be. (B) 1,2,3,
(fuori scena)

P-ti 1.
(fuori scena)

P-ti 2.
(fuori scena)

P-ti 3.
(fuori scena)

3 **4** **accel.**

f agitato furioso, molto ottuso

a2 **f** agitato furioso, molto ottuso

f agitato furioso, molto ottuso

Vln. I

Vln. II

Vla.

V-c.

C-b.

3 **4** **accel.**

f agitato furioso, molto ottuso

f agitato furioso, molto ottuso

f agitato furioso, molto ottuso

div.

f agitato furioso, molto ottuso

div.

f agitato furioso, molto ottuso

Presto stretto

11 ca. $\omega = 184$

poco rall.

2

A tempo

164 ■

10

A musical score page showing two staves of music. The top staff is for the piano (Picc.) and the bottom staff is for the orchestra. The score includes parts for Picc., Fl. 1., Fl. 2., Ob. 1,2., Cor. I., Cl. (B) 1,2., Sil., Arp., and Cel. The music is in 6/4 time, with a dynamic instruction "A tempo". The piano part consists of sixteenth-note patterns. The orchestra parts include woodwind entries (Flutes 1 and 2, Oboes 1 and 2, Clarinets 1 and 2), a sustained note from the harp (Arp.), and cello bassoon entries (Cel.). The cellos play eighth-note patterns with slurs. The score is numbered 54 at the top right.

A tempo

6
4(8) >

- 1 -

Musical score for orchestra, page 5, measures 4-5. The score includes parts for Vln. I, Vln. II, Vla., V-c., and C-b. The key signature changes from 6/8 to 4/4 at measure 5. Measure 4 starts with a dynamic of f . Measure 5 begins with a dynamic of p .

12 Largamente

ca. =84-88

170

Picc.

Fl. 1.,2.

Ob. 1.,2.

Cor. I.

Cl. (B) 1.,2.

Cl. b.

Cor. (F) 1.,2.

Cor. (F) 3.,4.

Tr-be. (B) 1.,2.,3.,
(fuori scena)

Tr-ni. 1.,2.

Tr-no. b.

T-ba.

P-ti 1.
(fuori scena)

P-ti 2.
(fuori scena)

P-ti 3.
(fuori scena)

Arp.

Cel.

Pf.

Vln. I

Vln. II

Vla.

V-c.

C-b.

12 Largamente

ca. =84-88

12 Largamente

ca. =84-88

177

3 **4** **5** **6** **4** **5** **4**

Picc. *f*

Fl. 1.,2. *f*

Ob. 1.,2. *f*

Cor. I. *f*

Cl. (B) 1.,2. *f*

Cl. b. *f*

Fag. 1.,2. *mf* *I.* *a2* *ff*

C-fg. *pp* *ff*

Cor. (F) 1.,2. *p* *a2* *ff*

Cor. (F) 3.,4. *pp* *ff*

Tr-be. (B) 1.,2.,3.,
(fuori scena) *fp* *mf* *fp* *a2*

Tr-ni. 1.,2. *pp* *ff*

Tr-no. b. *pp* *ff*

T-ba. *pp* *ff*

P-ti 1.
(fuori scena)

P-ti 2.
(fuori scena)

P-ti 3.
(fuori scena) *p* *f*

Arp. *f*

Cel. *mf*

Pf. *f* *ff* *f*

3 **4** **6** **5** **4**

Vln. I *f*

Vln. II *f*

Vla. *f*

V-c. *ff*

C-b. *ff*

accel.

A tempo

13 ca. =216

183 $\frac{4}{4}$ $\frac{5}{4}$ $\frac{6}{4}$ $\frac{3}{4}$ $\frac{4}{4}$ $\frac{4}{4}$ $\frac{3}{4}$

Arp. Cel. Pf.

$\frac{3+2+2}{4}$

$\frac{3}{4}$ $\frac{4}{4}$ $\frac{4}{4}$ $\frac{3}{4}$

p eco

A tempo

13 ca. =216

183 $\frac{4}{4}$ $\frac{5}{4}$ $\frac{6}{4}$ $\frac{3}{4}$ $\frac{4}{4}$ $\frac{4}{4}$ div. $\frac{3}{4}$

Vln. I Vln. II Vla. V.c. C-b.

$\frac{3+2+2}{4}$

$\frac{3}{4}$ $\frac{4}{4}$ $\frac{4}{4}$ $\frac{3}{4}$

p div. p div. p div. f

191

183 $\frac{4}{4}$ $\frac{4}{4}$ $\frac{3}{4}$ $\frac{3}{4}$

Arp. Cel. Pf.

$\frac{4}{4}$ $\frac{3}{4}$

p eco

198 $\frac{3}{4}$ $\frac{4}{4}$ $\frac{3}{4}$ $\frac{4}{4}$ $\frac{3}{4}$ $\frac{4}{4}$

Sil. Arp. Cel. Pf.

$\frac{mf}{risoluto}$ f p pp

$\frac{4}{4}$

Musical score for orchestra and piano, page 206, measures 206-207. The score includes parts for Oboe 1,2., Cor. I., Cl. (B) 1,2., Cl. b., Fag. 1,2., C-fg., Sil., Arp., Cel., and Pf. The piano part features a continuous eighth-note bass line. The strings play eighth-note patterns, and the woodwinds provide harmonic support. Measure 206 ends with a forte dynamic. Measure 207 begins with a piano dynamic and concludes with a piano dynamic.

2

219

Picc.

Fl. 1,2.

Ob. 1,2.

Cor. I.

Cl. (B) 1,2.

Cl. b.

Tr-be. (B) 1,2,3,
(fuori scena)

Vln. I

Vln. II

Vla.

V-c.

C-b.

con sord.
f

pizz.

sfz

div. pizz.

sfz

div. pizz.

pizz.

div.

sfz

15

ca 20''.

15

15

15 arco ca 20" G. P.

Vln. I

Vln. II

Vla.

V.-c.

C.-b.

*ff risposta agitata ai venti
cercando di imitare, sul pont.*

G. P.

G. P.

G. P.

G. P.

G. P.

G. P.

228

Cor. (F) 1,2., Cor. (F) 3,4.

Tr-be. (B) 1,2,3., (fuori scena)

P-ti 1. (fuori scena)

P-ti 2. (fuori scena)

P-ti 3. (fuori scena)

T-t.

Vln. I

Vln. II

Vla.

V-c.

=

229

Picc.

Fl. 1,2.

Ob. 1,2.

Cor. I.

Cl. (B) 1,2.

Cl. b.

Fag. 1,2.

C-fg.

Cor. (F) 1,2., Cor. (F) 3,4.

Tr-be. (B) 1,2,3., (fuori scena)

Tr-ni. 1,2.

Tr-no. b.

T-ba.

Vln. I

Vln. II

Vla.

V-c.

C-b.

$\frac{2+2+3}{7}$

$\frac{5}{4}$

$\frac{2+2+3}{8}$

$\frac{5}{4}$

238

Picc. 5

Fl. 1,2. 2+2+2+3

Ob. 1,2. 9 8

Cor. I. 4+2

Cl. (B) 1,2. 6 4

Cl. b.

Fag. 1,2.

C-fg.

Cor. (F) 1,2.

Cor. (F) 3,4.

Tr-be. (B) 1,2,3, (fuori scena)

Tr-ni. 1,2.

Tr-no. b.

T-ba.

P-ti 1. (fuori scena)

P-ti 2. (fuori scena)

P-ti 3. (fuori scena)

Vln. I 5

Vln. II non div. 9 8

Vla. 4+2 6 4

V-c. 16 5 4

C-b. 6 4

*puoi alzare te stesso
colpendo il campanello
del piatto al ritmo*

*gliss. a D
ma non suonare il D*

*gliss. a G
ma non suonare il G*

*gliss. a G
ma non suonare il G*

div.

ff

ff

ff

ff

ff

Musical score page 26, system 4-2 to 6-4. The score includes parts for Picc., Fl. 1,2., Ob. 1,2., Cor. I., Cl. (B) 1,2., Cl. b., Fag. 1,2., C-fg., Cor. (F) 1,2., Cor. (F) 3,4., Tr-be. (B) 1,2.,3., (fuori scena), Pf., Vln. I, Vln. II, Vla., V-c., and C-b. The score features complex rhythmic patterns, dynamic markings like *fp*, *mf*, *mp*, and *ff*, and performance instructions such as *div.* and *ff 3*. Measure 243 starts in 6/4, transitions to 5/4, then 3+3+1, and finally 6/4. Measures 244-245 show various woodwind entries with dynamic markings like *fp*, *mf*, and *mp*. Measures 246-247 feature piano entries with dynamic markings like *f* and *ff*. Measures 248-249 show string entries with dynamic markings like *ff 3*. Measures 250-251 show bassoon entries with dynamic markings like *ff 3*.

2

247

Picc. -

Fl. 1.,2. -

Ob. 1.,2. -

Cl. (B) 1.,2. -

Cl. b. -

Fag. 1.,2. -

C-fig. -

Pf. -

6 4 5 4 6 4 5 4

Musical score for orchestra, page 10, measures 11-12. The score includes parts for Vln. I, Vln. II, Vla., Vc., and C-b. The key signature changes from 6/4 to 5/4. Measure 11 starts with a forte dynamic (ff) for the bassoon and cello basso parts, followed by a piano dynamic (pp) for the violins. Measure 12 continues with the same dynamics and instrumentation.

17

$\frac{5}{4}$

Picc.

Cor. (F) 1.,2., I. p

Cor. (F) 3.,4. II. p

Tr-be. (B) 1.,2.,3., (fuori scena) p

Pf. p

257

Cor. (F) 1.,2., I. p

Cor. (F) 3.,4. II. p

Tr-be. (B) 1.,2.,3., (fuori scena) p

Vln. I

Vln. II

Vla. solo tr ff

V-c. ff

C-b. tutti ff

261

Vln. I tutti p tutti solo tr

Vln. II tutti p tutti solo tr

Vla. (tr) tutti p tutti solo tr

V-c. tutti ff tutti f tutti solo tr

C-b. tutti p tutti f tutti ff tutti f tutti solo tr

265

Cl. b. f

C-fg. f

Vln. I 4 tutti 4 tutti 5 tutti 4 tutti

Vln. II tutti 4 tutti 5 tutti 4 tutti

Vla. tutti f tutti 4 tutti 5 tutti 4 tutti

V-c. tutti ff tutti 5 tutti f tutti 5 tutti

270

18

6 **4**

Picc.

Fl. 1,2.

Ob. 1,2.

Cor. I.

Cl. (B) 1,2.

Cl. b. *(tr)* *tr*..... *f*

C-fg. *b*..... *f*

Cor. (F) 1,2. *p* *I.* *p* *II.*

Cor. (F) 3,4. *p* *p* *p*

Tr-be. (B) 1,2,3,
(fuori scena) *p* *ff* *p* *p*

18

6 **4**

5 **4**

Vln. I *tr*..... *f*

Vln. II *tr*..... *f*

Vla. *tr*..... *f*

V-c. *tr*..... *f*

C-b. *b*..... *f*

=

274

Picc.

Fl. 1,2.

Ob. 1,2.

Cor. I.

Cl. (B) 1,2.

Cl. b.

Fag. 1,2.

C-fg.

Cor. (F) 1,2. *a*² *ff* *p* *I.*

Cor. (F) 3,4. *ff* *p*

Tr-be. (B) 1,2,3,
(fuori scena) *ff*

Tr-ni. 1,2.

Tr-no. b.

T-ba.

2+2+3

7 8 5 4

98

Picc. 278

Fl. 1,2.

Ob. 1,2.

Cor. I.

Cl. (B) 1,2.

Cl. b.

Fag. 1,2.

C-fg.

Cor. (F) 1,2.

Cor. (F) 3,4.

Tr-be. (B) 1,2,3,
(fuori scena)

Tr-ni. 1,2.

Tr-no. b.

T-ba.

P-ti 1.
(fuori scena)

P-ti 2.
(fuori scena)

P-ti 3.
(fuori scena)

Vln. I

Vln. II

Vla.

V.c.

C-b.

*pui alzare te stesso
colpendo il campanello
del piatto al ritmo*

*pui alzare te stesso
colpendo il campanello
del piatto al ritmo*

*pui alzare te stesso
colpendo il campanello
del piatto al ritmo*

*pui alzare te stesso
colpendo il campanello
del piatto al ritmo*

2+2+3

7 8 5 4

98

2+2+2+3

281 9 8

Picc. Fl. 1,2. Ob. 1,2. Cor. I. Cl. (B) 1,2. Cl. b.

4+2

6 4

19 Largo espressivo

ca. =76

5 4

Cor. (F) 1,2. Cor. (F) 3,4. Tr-be. (B) 1,2,3., (fuori scena) Tr-ni. 1,2. Tr-no. b. T-ba.

a2

f

3

3

3

3

19 Largo espressivo

ca. =76

5 4

Vln. I Vln. II Vla. V-c. C-b.

9

8

6 4

div. 5

6

4

=

284

Cor. I. Cl. (B) 1,2. Cor. (F) 1,2. Cor. (F) 3,4. Tr-be. (B) 1,2,3., (fuori scena)

6

4

7

Vln. I Vln. II Vla. V-c. C-b.

6

4

7

pp ff

pp ff

pp ff

pp ff

pp ff

20 *Compassionevolmente, molto espressivo*
 $2+2+3$ ca. =60

Tr-be. (B) 1,2,
(fuori scena)

Tr-ba. (B) 3.
(fuori scena)

20 *Compassionevolmente, molto espressivo*
 $2+2+3$ ca. =60

Vln. I
Vln. II
Vla.
V-c.
C-b.

5 $\frac{5}{4}$

58 $\frac{5}{4}$

Tr-be. (B) 1,2,
(fuori scena)

Tr-ba. (B) 3.
(fuori scena)

293 $\frac{5}{4}$

Picc.
Fl. 1,2.
Ob. 1,2.
Cor. I.
Cl. (B) 1,2.
Cl. b.
Fag. 1,2.
C-fg.

298 flz. $\frac{7}{4}$ flz. $\frac{5}{4}$

Cor. (F) 1,2.
Cor. (F) 3,4.
Tr-be. (B) 1,2,
(fuori scena)

Tr-ba. (B) 3.
(fuori scena)

Tr-ni. 1,2.
Tr-no. b.
T-ba.

P-ti 1.
(fuori scena)

P-ti 2.
(fuori scena)

P-ti 3.
(fuori scena)

T-t.

2+2+3 $\frac{7}{4}$ $\frac{5}{4}$

Vln. I
Vln. II
Vla.
V-c.
C-b.

div. $\frac{5}{4}$

durata ca. 12'