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Contemporary Music Score Collection

Title

BABEL

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Author

Janata, Lukáš

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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

4/4 ca. ♩=216

Piccolo

Flauti 1,2.

Oboi 1,2.

Corno inglese

Clarineti in B 1,2.

Clarinetto basso in B

Fagotti 1,2.

Contrafagotto

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

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

Arpa

Celesta

Fortepiano

Presto assai furioso

4/4 ca. ♩=216

Violini I
fp con fuoco *ff* *fp* *subpp* *f*

Violini II
fp con fuoco *ff* *fp* *subpp* *f*

Viola
div.
fp con fuoco *ff* *fp* *subpp* *f*

Violoncelli
div.
fp con fuoco *ff* *fp* *subpp* *f*

Contrabassi
div.
fp con fuoco *ff* *fp* *subpp* *f*

8

Vln. I *subpp* *f* **3**/**4** **5**/**4**

Vln. II *subpp* *f*

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

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

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

I. *divisi, gliss da appunto a nota*

II. *divisi, gliss da appunto a nota*

Vln. I *ff* III. *divisi, gliss da appunto a nota* IV. *divisi, gliss da appunto a nota*

I. *divisi, gliss da appunto a nota*

II. *divisi, gliss da appunto a nota*

Vln. II *ff* III. *divisi, gliss da appunto a nota* IV. *divisi, gliss da appunto a nota*

Vl-e. *div.*

V-c. *div.*

C-b. *div.*



22

Vln. I *ffp* *f* *sub pp* *f* *sub pp* *f* *sub pp* *f* *sub pp* *f* *sub p*

Vln. II *ffp* *f* *sub pp* *f* *sub pp* *f* *sub pp* *f* *sub pp* *f* *sub p*

Vl-e. *ffp* *f* *sub pp* *f* *sub pp* *f* *sub pp* *f* *sub pp* *f* *sub p*

C-b.

39

Ob. 1.,2. *p eco*

Cor. I. *p eco*

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

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

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

Tr-be. (B) 1.,2.,3., (fuori scena) *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. *divisi, gliss da appunto a nota*

Vl-e. *div.*

V-c. *div.*

C-b. *div.*

46

P-ti 1. (fuori scena) *pp* — *f*

P-ti 2. (fuori scena) *pp* — *f*

P-ti 3. (fuori scena) *pp* — *f*

Pf. *f risoluto* *sub pp*

Vln. I *div.* *ffp* — *f* *sub pp* — *f* *sub pp* — *f* *sub pp* — *f* *sub pp* — *f* *sub p* — *f*

Vln. II *div.* *ffp* — *f* *sub pp* — *f* *sub pp* — *f* *sub pp* — *f* *sub pp* — *f* *sub p* — *f*

Vl-e. *div.* *ffp* — *f* *sub pp* — *f* *sub pp* — *f* *sub pp* — *f* *sub pp* — *f* *sub p* — *f*

V-c.

C-b.

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

55

Arp. *p eco*

Cel.

Pf. *f*

Vln. I $\frac{3}{4}$ $\frac{4}{4}$ $\frac{4}{4}$ *div.* $\frac{3}{4}$ $\frac{4}{4}$ $\frac{3}{4}$

Vln. II *div.* *p* *f* *p* *f*

Vl-e. *div.* *p* *f* *p* *f*

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

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

65

3/4 4/4 3/4 4/4 3/4

Sil. *mf*:risoluto *mf*

Arp. *f* risoluto

Cel. *p*

Pf. *pp* *f*

Vln. I 3/4 4/4 3/4 4/4 3/4

Vln. II

Vl-e.

V-c.

C-b.

==

73

3/4 4/4 3/4 4/4 3/4

Ob. 1,2.

Cor. I.

Cl. (B) 1,2.

Cl. b.

Fag. 1,2.

C-fg.

P-ti I. (fuori scena)

Sil. *mf*:risoluto *mf*

Arp. *f* risoluto

Cel. *p*

Pf. *pp* *f* *sfz* *senza ped.* *sfz*

Vln. I 3/4 4/4 3/4 4/4 3/4

Vln. II

Vl-e.

V-c.

C-b.

a2

81 $\frac{4}{4}$ $\frac{5}{4}$ $\frac{5}{4}$

Picc. a_2 fp f fp f

Fl. 1, 2. fp f fp f fp f

Ob. 1, 2. fp f fp f fp f

Cor. I. fp f fp f fp f

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

Cl. b. fp f fp f fp f

Fag. 1, 2. f fp f fp f fp

C-fg. fp f fp f fp f

P-ti 1. (fuori scena) pp ff

P-ti 2. (fuori scena) pp ff

P-ti 3. (fuori scena) pp ff

Pf. fp ff barbaro 8^{va}

Vln. I. ff barbaro

Vln. II. ff barbaro

Vi-e. ff barbaro

V-c. ff barbaro

C-b. ff barbaro



3 fermata lunga ca. $\text{ca. } \text{ca. } =54$ $\frac{5}{4}$ G. P.

A tempo ca. $\text{ca. } =216$

P-ti 1. (fuori scena) p p sfz fp mf f pp

P-ti 2. (fuori scena) p p sfz fp mf f pp

P-ti 3. (fuori scena) p p sfz fp mf f pp

Pf. 8^{va}

3 fermata lunga ca. $\text{ca. } =54$ $\frac{5}{4}$ G. P.

A tempo ca. $\text{ca. } =216$

Vln. I. ff con fuoco, risoluto

Vln. II. ff con fuoco, risoluto

Vi-e. ff con fuoco, risoluto

V-c. ff con fuoco, risoluto

C-b. ff con fuoco, risoluto

fermata lunga ca. ♩=54

A tempo ca. ♩=216

4/4

Fl. 1,2. *pp* *mf*

Ob. 1,2. *pp* *mp*

Cor. I. *p* *mf*

Cl. (B) 1,2. *mp* *mf*

Cor. (F) 1,2. *pp* *mp* *mf*

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

Tr-be. (B) 1,2,3, (fuori scena) *con sord.* *ppp* *mf*

P-ti 1. (fuori scena) *p* *sfz* *fp* *mf* *f*

P-ti 2. (fuori scena) *p* *sfz* *fp* *mf* *f*

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

Pf. *ppp*

fermata lunga ca. ♩=54

A tempo ca. ♩=216

4/4

Vln. I. *ff con fuoco, risoluto* *fp*

Vln. II. *ff con fuoco, risoluto* *fp* *div.*

Vl-e. *ff con fuoco, risoluto* *fp* *div.*

V-c. *ff con fuoco, risoluto* *fp* *div.*

C-b. *ff con fuoco, risoluto* *fp*

99 **4**

Picc. *f testardo* *f*

Fl. 1,2. *f testardo* *f*

Ob. 1,2. *f testardo* *f*

Cor. I. *f testardo* *f*

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

Fag. 1,2. *f testardo* *f*

P-ti 3. (fuori scena)

Vln. I. *div.* *fp* *fp* *f* *subpp* *f*

Vln. II. *div.* *fp* *fp* *f* *subpp* *f*

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

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

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

106

Fl. 1.,2. *subpp* *f*

Ob. 1.,2. *subpp* *f*

Cor. I. *f* *ottuso*

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

Fag. 1.,2. *f* *a2*

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

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

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

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 p* *ff*

Vl.e. *subpp* *f* *ffp* *f* *sub pp* *f* *sub pp* *f* *sub pp* *f* *sub p* *ff*

V.c. *subpp* *f*

C-b. *subpp* *f*

54



114

5/4

Arp. *f*

Cel. *f*

Pf. *p* bell-like

Vln. I *f*

Vln. II *f*

Vl.e. *f*

V.c. *f* *mp* *mp* *mp*

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



121

Arp. *f*

Cel. *f*

Pf. *mp*

Vln. I *mp* *mp* *mp* *mp* *f*

Vln. II *mp* *mp* *mp* *mp* *f*

Vl.e. *mp* *mp* *mp* *mp* *f*

V.c. *mp* *f* *f* *f* *f*

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

128

Arp.

Vln. I

Vln. II

Vi-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

Vi-e.

V-c.

C-b.



140

P-ti 1. (fuori scena)

P-ti 2. (fuori scena)

P-ti 3. (fuori scena)

Arp.

Vln. I

Vln. II

V-c.

C-b.

146 $\frac{6}{4}$ 7

Ob. 1.,2. *p*

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

Cor. (F) 1.,2., *pp* *mf*

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

P-ti 1. (fuori scena) *p* *mp* *p* *mp*

P-ti 2. (fuori scena) *p* *mp*

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

Arp. *f*

Vln. I *ff* *f* *ff*

Vln. II *ff*

V-c. *f*

C-b. *f*

152 $\frac{6}{4}$ 8 $\frac{4}{4}$ 8

Fl. 1.,2. *p*

Ob. 1.,2. *mf*

Cor. I. *mf*

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

Cl. b. *p*

Cor. (F) 1.,2., *pp* *mf*

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

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

Tr-ni. 1.,2. *p*

Tr-no. b. *p*

P-ti 1. (fuori scena) *p* *mf*

P-ti 2. (fuori scena)

P-ti 3. (fuori scena)

Arp. *f*

Cel.

Pf. *f*

Vln. I $\frac{6}{4}$ $\frac{4}{4}$

Vln. II $\frac{6}{4}$ $\frac{4}{4}$

Vl-e.

V-c. *f*

C-b. *f*

158

Fl. 1.,2. *mf*

Ob. 1.,2. *p*

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

Cl. b. *mf*

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

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

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

Tr-ni. 1.,2. *mf*

Arp. *mf* *pp* *senza ped.*

Cel.

Pf. *pp* *senza ped.*

Vln. I

Vln. II

Vl-e.

V-c.

C-b.

165

Picc. *p*

Fl. 1.,2. *mf*

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

Cl. b. *mf*

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

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

Tr-ni. 1.,2. *mf*

Sil. *mp*

Arp.

Cel.

Pf.

Vln. I *div.*

Vln. II *div.*

Vl-e. *ff*

V-c. *div.*

C-b. *div.*

9

11 Presto stretto

ca. ♩=184

poco rall.

160 Picc. 5/4 4/4 6/4

Fl. 1. *f* furioso, giocoso

Fl. 2. *f* furioso, giocoso

Ob. 1., 2. *f* furioso, giocoso

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

Sil. *f*

Arp. *f*

Cel. *mf*

Pf. *f* furioso, giocoso *mp*

11 Presto stretto

ca. ♩=184

poco rall.

Vln. I *f*

Vln. II *f*

Vla. *f*

V-c. *f*

C-b. *f*

A tempo

164 Picc. 6/4 4/4 5/4

Fl. 1. *f*

Fl. 2. *f*

Ob. 1., 2. *f*

Cor. I. *f*

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

Sil. *f*

Arp. *f*

Cel. *f*

A tempo

Vln. I *f*

Vln. II *f*

Vla. *f*

V-c. *f*

C-b. *f*

12 Largamente
ca. ♩=84-88

170 $\frac{5}{4}$ $\frac{2}{4}$ $\frac{5}{4}$ $\frac{2}{4}$ $\frac{5}{4}$

Picc. f

Fl. 1., 2. f

Ob. 1., 2. f

Cor. I. f

Cl. (B) 1., 2. f

Cl. b. f

Cor. (F) 1., 2. mfp II.

Cor. (F) 3., 4. mfp

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

Tr-ni. 1., 2. mfp

Tr-no. b. mfp

T-ba. mfp

P-ti 1. (fuori scena) p f

P-ti 2. (fuori scena) p f

P-ti 3. (fuori scena)

Arp. f

Cel.

Pf. f f f f f

Reo.

12 Largamente
ca. ♩=84-88

185 $\frac{5}{4}$ $\frac{2}{4}$ $\frac{5}{4}$ $\frac{2}{4}$ $\frac{5}{4}$

Vln. I f

Vln. II f

Vla. f

V-c. ff f ff f

C-b. ff f ff f

177 $\frac{3}{4}$ $\frac{5}{4}$ $\frac{6}{4}$ $\frac{5}{4}$ $\frac{4}{4}$ accel.

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 f pp ff

C-fg. f pp ff

Cor. (F) 1,2. p pp ff

Cor. (F) 3,4. pp ff

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

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

Vln. I. f

Vln. II. f

Vla. f

V-c. ff f

C-b. ff f

13 A tempo ca. ♩=216

Arp. 183 $\frac{4}{4}$ $\frac{5}{4}$ $\frac{6}{4}$ $\frac{3+2+2}{3}$ $\frac{4}{4}$ $\frac{4}{4}$ $\frac{3}{4}$

Cel. *p*

Pf. *f* *pp* *f*

Reo.

13 A tempo ca. ♩=216

Vln. I $\frac{4}{4}$ $\frac{5}{4}$ $\frac{6}{4}$ $\frac{3+2+2}{3}$ $\frac{4}{4}$ $\frac{4}{4}$ $\frac{4}{4}$ div. $\frac{3}{4}$

Vln. II *p* *f*

Vla. *p* *f*

V-c. *f*

C-b. *f*

191 $\frac{4}{4}$ $\frac{3}{4}$ $\frac{3}{4}$

Arp. *p* *eco*

Cel.

Pf.

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

Vln. II *p* *f*

Vla. *p* *f*

V-c. *f*

C-b. *f*

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

Sil. *mf*:risoluto *mf* *mf*:risoluto

Arp. *f* *risoluto*

Cel. *p*

Pf. *pp* *f* *pp*

Reo.

206

4/4 3/4 4/4 3/4

Ob. 1,2. *fp* *f* *fp*

Cor. I. *fp* *f* *fp*

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

Cl. b. *fp* *f* *fp*

Fag. 1,2. *fp* *f* *fp*

C-fg. *fp* *f* *fp*

Sil. *mf*

Arp.

Cel.

Pf. *f* *sfz* *senza ped.* *sfz* *sfz*

And.



14 **Largando accuto**
♩ = 84-88

213

4/4 5/4 5/4

Picc. *fp* *f* *fp* *f* *f*

Fl. 1,2. *fp* *f* *fp* *f* *f*

Ob. 1,2. *f* *fp* *f* *fp* *f*

Cor. I. *f* *fp* *f* *fp* *f*

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

Cl. b. *f* *fp* *f* *fp* *f*

Fag. 1,2. *fp* *f* *fp* *f* *f*

C-fg. *f* *fp* *f* *fp* *f*

P-ti 1. (fuori scena) *pp* *ff*

P-ti 2. (fuori scena) *pp* *ff*

P-ti 3. (fuori scena) *pp* *ff*

Arp.

Cel.

Pf. *ff* *barbaro*

14 **Largando accuto**
♩ = 84-88

4/4 5/4 5/4

Vln. I. *ff* *barbaro*

Vln. II. *ff* *barbaro*

Vla. *ff* *barbaro*

V-c. *ff* *barbaro*

C-b. *ff* *barbaro*

243 $\frac{4+2}{6}$ $\frac{5}{4}$ $\frac{3+3+1}{7}$ $\frac{6}{4}$

Picc. *mf mfp*

Fl. 1,2. *fp*

Ob. 1,2. *f*

Cor. I. *fp*

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

Cl. b. *fp*

Fag. 1,2. *fp*

C-fg. *fp*

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

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

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

Pf. *f*

Vln. I. *ff*

Vln. II. *ff*

Vla. *ff*

V-c. *ff*

C-b. *ff*

247 $\frac{6}{4}$ $\frac{5}{4}$ $\frac{6}{4}$ $\frac{5}{4}$

Picc. *mf*

Fl. 1,2. *fp*

Ob. 1,2. *fp*

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

Cl. b. *fp*

Fag. 1,2. *fp*

C-fg. *fp*

Pf. *f*

Vln. I. *pp*

Vln. II. *pp*

Vla. *ff*

V-c. *ff*

C-b. *ff*

17

251 $\frac{5}{4}$

Picc. *mf*

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

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

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

Pf.

257

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

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

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

Vln. I

Vln. II

Vla. *ff* solo *tr*

V-c. *ff* solo *tr*

C-b. *ff* tutti

261

Vln. I tutti *p* solo *f* *tr*

Vln. II tutti *p* solo *f* *tr*

Vla. *p* *tr* *f*

V-c. *ff* *tr*

C-b. *ff*

265 $\frac{4}{4}$ $\frac{5}{4}$

Cl. b. *f* *tr*

C-fg. *f*

Vln. I tutti $\frac{4}{4}$ $\frac{5}{4}$

Vln. II tutti

Vla. tutti *f* *tr*

V-c. tutti *ff*

C-b. *f*

278 **2+2+3** **7** **8** **5** **4** **89**

Picc. *ff* *f* *ff* *f* *ff*

Fl. 1,2. *ff* *f* *ff* *f* *ff*

Ob. 1,2. *ff* *f* *ff* *f* *ff*

Cor. I. *ff* *f* *ff* *f* *ff*

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

Cl. b. *ff* *f* *ff* *f* *ff*

Fag. 1,2. *ff* *ff* *ff*

C-fg. *ff* *ff* *ff*

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

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

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

Tr-ni. 1,2. *ff*

Tr-no. b. *ff*

T-ba. *ff*

P-ti 1. (fuori scena) *f*

P-ti 2. (fuori scena) *f*

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

Vln. I. *ff* **2+2+3** **7** **8** **5** **4** **89**

Vln. II. *ff*

Vla. *ff*

V-c. *ff* div.

C-b. *ff*

puoi aiutare te stesso colpendo il campanello del piatto al ritmo

puoi aiutare te stesso colpendo il campanello del piatto al ritmo

puoi aiutare te stesso colpendo il campanello del piatto al ritmo

19 Largo espressivo
ca. ♩=76

2+2+2+3 9/8 4+2 6/4

281 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.

Vln. I

Vln. II

Vla.

V-c.

C-b.

19 Largo espressivo
ca. ♩=76



284

Cor. I.

Cl. (B) 1,2.

Cor. (F) 1,2.

Cor. (F) 3,4.

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

Vln. I

Vln. II

Vla.

V-c.

C-b.

6/4 7/4

pp ff

pp ff

pp ff

f

pp ff

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

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

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

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

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

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., (fuori scena)
Tr-be. (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.

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