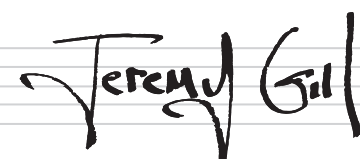


Epiphanies

songs for soprano and small orchestra



Jeremy Gil

Epiphanies

songs for soprano and small orchestra

Premiere

15 and 16 March 2025 at The Forum Auditorium, Harrisburg, PA
by Robin Johannsen and the Harrisburg Symphony Orchestra, Stuart Malina, conductor

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Instrumentation

flute
oboe
clarinet in B-flat
bassoon

horn in F
trumpet in C

harp

solo soprano

strings

Duration

approximately 21 minutes

Acknowledgment

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and thanks to Alfonso Seville, Sophie Harmsen, François-Xavier Hotier,
Andrea Schiano Soave, and Zsófia Bán for guidance on pronunciation

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Epiphanies

La niña

(Federico García Lorca, 1898–1936)

La niña va en el columpio
de norte a sur
de sur a norte.
En la parábola
tiembla una estrella roja
bajo todas las estrellas.

Weißt du noch?

(Rainer Maria Rilke, 1875–1926)

Weißt du noch: fallende Sterne, die
quer wie Pferde durch die Himmel sprangen
über plötzlich hingehaltne Stangen
unsrer Wünsche—hatten wir so viele?—
denn es sprangen Sterne, ungezählt;
fast ein jeder Aufblick war vermählt
mit dem raschen Wagnis ihrer Spiele,
und das Herz empfand sich als ein Ganzes
unter diesen Trümmern ihres Glanzes
und war heil, als überstünd es sie!

Je n'ai pas oublié

(Charles Baudelaire, 1821–1867)

Je n'ai pas oublié, voisine de la ville,
Notre blanche maison, petite mais tranquille;
Sa Pomone de plâtre et sa vieille Vénus
Dans un bosquet chétif cachant leurs membres nus,
Et le soleil, le soir, ruisselant et superbe,
Qui, derrière la vitre où se brisait sa gerbe,
Semblait, grand œil ouvert dans le ciel curieux,
Contempler nos dîners longs et silencieux,
Répandant largement ses beaux reflets de cierge
Sur la nappe frugale et les rideaux de serge.

Upupa

(Eugenio Montale, 1896–1981)

Upupa, ilare uccello calunniato
dai poeti, che roti la tua cresta
sopra l'aereo stollo del pollaio
e come un finto gallo giri al vento;
nunzio primaverile, upupa, come
per te il tempo s'arresta,
non muore più il Febbraio,
come tutto di fuori si protende
al muover del tuo capo,
aligero folletto, e tu lo ignori.

Used by permission of the Estate of Eugenio Montale
by arrangement with the Italian Literary Agency.

The girl

(translation by Jerome Rothenberg)

The girl on the swing
goes from north down to south,
from south up to north.
And on the parabola
a red star is trembling
beneath all the stars.

Do you still remember?

(translation by Edward Snow)

Do you still remember: falling stars, how
they leapt slantwise through the sky
like horses over suddenly held-out hurdles
of our wishes—had we so many?—
for stars, innumerable, leapt everywhere;
almost every look upward was wedded
to the swift hazard of their play,
and the heart felt itself a single thing
beneath that vast disintegration of their brilliance—
and was whole, as though it would survive them!

I've not forgotten

(translation by A. S. Kline)

I've not forgotten, near to the town,
our white house, small but alone:
its Pomona of plaster, its Venus of old
hiding nude limbs in the meagre grove,
and the sun, superb, at evening, streaming,
behind the glass, where its sheaves were bursting,
a huge eye in a curious heaven, present
to gaze at our meal, lengthy and silent,
spreading its beautiful candle glimmer
on the frugal cloth and the rough curtain.

Hoopoe

(translation by John Richmond)

Hoopoe, merry bird the poets slander,
you revolve your crest atop the pole
which sticks up in the air above the henhouse
so that like a weathercock you spin round in the wind;
hoopoe, you're the harbinger of spring,
as if for you time's stopped
and February never dies,
as if the world beyond you rolls out
following the movement of your head,
a fact of which you're unaware, you sprite with wings.

Várakozás

(Zsófia Bán, b. 1957)

Ma reggel már eljöt az idő
Ne késlekedj tovább, várlak
Oly szép vagy édes gyermek
Te hozzál ma nékem boldogságot
Ne félj megszületni, várlak
Megvédlek bármitől
Testem a tested hónapok óta
Szárnyal a képzelet
Hogy milyen leszel vajon
Nicsak, mi az ott, fenn a fán?
Még nem láttam – madár!
Élet madara
Mint egy látomás ül a fán
Madár, madár, egy hírhozó madár
Vörös tollával üzeni hogy
Jön az új élet!

Used by permission of Zsófia Bán.

Waiting

(translation by Zsófia Bán)

This morning the time has come
Do not dwell any longer, I am waiting
You are so beautiful, sweet child
Bring me joy today
Don't be afraid to be born, I'm waiting for you
I will protect you from anything
My body has been your body for months
Imagination soars
I wonder, what will you be like?
Look, what's there, up in the tree?
I hadn't seen it before – a bird!
Bird of life
Like a vision, sitting in the tree
Bird, bird, a messenger bird
With its red feathers signaling
The arrival of a new life!

for Robin Johannsen, and in memory of Lois Lehrman Grass

Epiphanies

Score is transposed

Jeremy Gill (2024)

1. La niña (Federico García Lorca)

♩ = 88

The score is for a symphony orchestra and soprano. The instruments listed are Flute, Oboe, B♭ Clarinet, Bassoon, F Horn, C Trumpet, Harp, Soprano, Violin I, Violin II, Viola, Violoncello, and Double Bass. The music is in 4/8 time. The key signature is E-flat major, with a box indicating the following notes: E♭, F♯, G♯, A♯, D♯, C♯, B♭. The score includes dynamic markings such as *mf*, *p*, and *mp*, and articulation like accents and slurs. The Soprano part has a vocal line with the word "La" at the end. The string parts (Violin I, Violin II, Viola, Violoncello, Double Bass) feature complex rhythmic patterns with triplets and slurs.

8

Sop. ni - ña va, _____ la ni - ña va, _____ la ni - ña va en el co - lum - pio, _____

Vln I *pp* *mp* *pp* *mp* *pp* *mp* *pp*

Vln II *mp* *pp* *mp* *pp* *mp* *pp* *mp* *pp*

Vla *mp* *pp* *mp* *pp* *mp* *pp* *mp* *pp*

16

Sop. _____ *più f* _____ la ni - ña va, _____ la ni - ña _____

Vln I *mp* *mf* *f* *mp* *mf* *p* *mf* *p*

Vln II *mp* *pp* *mf* *p* *mf* *p* *mf* *p*

Vla *mp* *pp* *mf* *f* *mf* *p* *mf* *p*

24

Sop. va, _____ la ni - ña va en el co - lum - pio _____ *espr.* _____ de nor - _____

Vln I *mp* *pp* *mp* *pp* *mp* *mf*

Vln II *p* *mp* *pp* *mp* *pp* *mf* *p* *mf* *p*

Vla *mf* *p* *mp* *pp* *mp* *pp* *mp* *pp* *mf*

31

Fl.

Ob.

B♭ Cl.

Bsn

F Hn

C Tpt

Hp

Sop.

Vln I

Vln II

Vla

Vc.

D. B.

espr. poco **f**

con sord. espr. poco **f**

mf son.

te a sur de sur a nor te.

senza rit. pizz. 5

p *mf* *p* *poco* *mf* *p* *p* *mf son.*

mf *p* *mp* *pp* *mp* *pp* *mp* *pp* *mf son.*

p *mf* *p* *mp* *pp* *p* *mp* *mf son.*

mf son.

mf son.

mf son.

39

Fl. *meno f*

Ob. *meno f*

B♭ Cl. *p*

Bsn *espr.* *p*

F Hn *p*

C Tpt *meno f*

Hp *dim.* *sub. più f* *Cl*

Sop.

Vln I *mf* *più f* *mf son.*

Vln II *mf* *più f* *mf son.*

Vla *mf*

Vc. *mf* *mf son.*

D. B. *meno f* *mf son.*

sempre l.v. Db Ab A♯ Eb

Detailed description: This page of a musical score covers measures 39 to 44. It features a full orchestral arrangement with woodwinds, brass, strings, and a harp. The woodwinds (Flute, Oboe, Clarinet, Bassoon) and strings (Violins, Viola, Violoncello, Double Bass) play melodic lines with various articulations and dynamics. The harp provides accompaniment with specific fingerings and dynamics. The Soprano voice part is present but contains no notes. Performance instructions include 'sempre l.v.' (sempre legato) and specific fingerings for the harp and woodwinds. Dynamics range from piano (p) to mezzo-forte (mf) and fortissimo (f). The key signature changes from one sharp (F#) to one flat (Bb) between measures 43 and 44.

45

Fl. *meno*

Ob. *meno*

Bb Cl. *pp* *p*

Bsn *pp* *p*

F Hn *pp* *p*

C Tpt

Hp *mp* *p* (l.v.)

Sop. *mf* *meno*
En la pa - rá - - bo - la _ _ _ _ _ tiem - bla, _ _ tiem - bla, _ _ tiem - bla

Vln I *mp* *p*

Vln II *mp* *p*

Vla *p* *eco*

Vc. *mp* *p*

D. B. *(mf)* *mp* *p*

rit.....a tempo

53

The musical score is arranged in a standard orchestral format. The instruments are listed on the left side of the page: Fl. (Flute), Ob. (Oboe), Bb Cl. (B-flat Clarinet), Bsn (Bassoon), F Hn (French Horn), C Tpt (C Trumpet), Hp (Piano), Sop. (Soprano), Vln I (Violin I), Vln II (Violin II), Vla (Viola), Vc. (Violoncello), and D. B. (Double Bass). The score is written in a single system with multiple staves. The music is in 3/4 time. The key signature has one sharp (F#). The score includes various musical notations such as slurs, accents, and dynamic markings. The tempo marking at the top right indicates a change from 'rit.' to 'a tempo'. The piano part features a 'non arp.' section with a D4 chord. The vocal line includes the lyrics 'u - na e - strel - la ro - ja'. The woodwind and string parts include complex rhythmic patterns and triplets.

Fl.
 Ob.
 Bb Cl.
 Bsn
 F Hn
 C Tpt
 Hp
 Sop.
 Vln I
 Vln II
 Vla
 Vc.
 D. B.

non arp.
 D4
 mf
 mf
 p
 mf
 p
 mf
 p
 mf
 p
 Bb

(sord.)
 p espr.

u - na e - strel - la ro - ja

arco
 3
 mp
 p
 mp
 p

arco
 3
 mp

arco
 3
 3
 mp
 p

arco
 p

arco
 p

61

Fl.

Ob.

C Tpt

Sop.

Vln I

Vln II

Vla

p espr.

p

mp = p

mf

mp = p

70

Fl.

Sop.

Vln I

Vln II

Vla

dolce

ba - jo to - das las e - strel - las.

mp = p

mp = p

mp = p

mp = p

p = pp

mp = p

mp = p

p = pp

mp = p

mp = p

mp = p

p = pp

attacca

2. Weißt du noch?

(Rainer Maria Rilke)

♩ = 144

Flute

Oboe

Soprano

Violin I

Violin II

Viola

p *mf*

Weißt du noch, weißt du noch:

poco fp

Fl.

Ob.

B♭ Cl.

Sop.

f *mf* *f* *f* *f* *f*

f *mf* *mf* *mf* *mf*

fp

fal - - - -

Fl.

Ob.

B♭ Cl.

Sop.

più f *ancora più f*

mf *più f* *più f* *più f* *ancora più f*

mf *più f* *f* *f* *ancora più f*

len - de Ster - - - - ne,

11

Fl.

Ob.

Bb Cl.

Bsn

F Hn

C Tpt

Hp

Sop.

Vln I

Vln II

Vla

Vc.

D. B.

ff

f

f

f

f

ff

f

f

senza sord.

p

p

E \flat F \sharp G \flat A \flat
D \flat C \sharp B \flat

C \sharp G \sharp

14

Fl.

Ob.

B♭ Cl.

Bsn

F Hn

C Tpt

Hp

Sop.

Vln I

Vln II

Vla

Vc.

D. B.

mp

f, son.

mp

f, son.

mp

f, son.

f, son.

f, son.

mp

mp

f, son.

f, son.

f, son.

mp

f, son.

f, son.

mp

f, son.

f

p

f

p

f, son.

f, son.

mp

f, son.

mp

8ba

F#

Ab

mp

f, son.

mp

18

Fl. *f* <

Ob. *f* <

Bb Cl. *f* <

Bsn *mp* *f*

F Hn

C Tpt *mp*

Hp

Sop.

Vln I *p* *f senza dim.*

Vln II *f*

Vla *f*

Vc. *p* *fp*

D. B. *p* *fp*

21

Fl.

Ob.

B♭ Cl.

Bsn

F Hn

C Tpt

Hp

Sop.

Vln I

Vln II

Vla

Vc.

D. B.

mf

p

sfz

mf

pp

pp

pp

pp

pp

mf

mf

f

p

pp

pp

pp

pp

die quer... wie Pfer - de

a tempo

25

Fl.

Ob.

B♭ Cl.

Bsn

F Hn

C Tpt

Hp

Sop.

Vln I

Vln II

Vla

Vc.

D. B.

sfp

mp, sempre secco

mp

f

energico

durch die Him - - - - - mel spran - gen ü - ber plötz - lich

senza rit.-----, *n*

mp, sempre secco

mp, sempre secco

pizz.

mp

29

Fl.

Ob.

B♭ Cl.

Bsn

F Hn

C Tpt

Sop.

Vln I

Vln II

Vla

Vc.

D. B.

espr.

espr.

p

poco

poco

con sord.

espr.

ben tenuto

hin - ge - halt - ne Stan - - gen un - srer Wün - sche— hat - ten wir so vie - le?—

mp

f

mp

f

sub. p

poco

sub. p

poco

mf

p

34

Fl.

Ob.

B♭ Cl.

Bsn

F Hn

C Tpt

Sop.

Vln I

Vln II

Vla

Vc.

D. B.

denn es spran

f *p*

f *p*

f *p*

f *p*

mf *p*

38

Fl.

Ob.

B♭ Cl.

Bsn

F Hn

C Tpt

Sop.

Vln I

Vln II

Vla

Vc.

D. B.

f

f

gen Ster - - ne,

41

Fl.

Ob.

B♭ Cl.

Bsn

F Hn

C Tpt

Sop.

Vln I

Vln II

Vla

Vc.

D. B.

f

mp

f

mp

(sord.)

f

più f

denn es spran -

f

sf mp

f

sf mp

f

sf mp

mp

45

Fl.

Ob.

B♭ Cl.

Bsn

F Hn

C Tpt

Hp

Sop.

Vln I

Vln II

Vla

Vc.

D. B.

mp

f

senza sord.

pizz.

mp

f

mp

f

f

mp

f

pizz.

mp

f

mp

f

mp

f

più

gen Ster - - ne, un - ge - zählt;

49

The page contains musical staves for the following instruments and voice:

- Fl.:** Treble clef, key signature of one flat. Dynamics: *mp*, *cresc.*, *f*.
- Ob.:** Treble clef, key signature of one flat. Dynamics: *cresc.*, *f*.
- B♭ Cl.:** Treble clef, key signature of two flats. Dynamics: *mp*, *cresc.*, *f*.
- Bsn.:** Bass clef. Dynamics: *mp*, *cresc.*, *f*.
- F Hn.:** Bass clef. Dynamics: *cresc.*
- C Tpt.:** Treble clef. Dynamics: *f*.
- Hp:** Grand staff. Chord: **A#**.
- Sop.:** Treble clef. Lyrics: weißt du noch, weißt du noch:
- Vln I.:** Treble clef. Dynamics: *f*. Marking: *arco*.
- Vln II.:** Treble clef. Dynamics: *f*. Marking: *arco*.
- Vla.:** Alto clef. Dynamics: *f*. Marking: *arco*.
- Vc.:** Bass clef.
- D. B.:** Bass clef. Dynamics: *f*. Marking: *arco*.

Measure numbers 49, 50, and 51 are indicated by vertical bar lines.

52

Fl.

Ob.

Bb Cl.

Bsn

F Hn

C Tpt

Hp

Sop.

Vln I

Vln II

Vla

Vc.

D. B.

più f

f

arco

57

Fl. *f*

Ob. *f*

B♭ Cl. *f*

Bsn *f*

F Hn

C Tpt *p*

Hp

Sop.

Vln I *mp* *cresc.*

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

Vla *f*

Vc. *f*

D. B. *f*

60

Fl. *f espr.*

Ob. *f espr.*

Bb Cl. *f espr.*

Bsn *f espr.*

F Hn *f*

C Tpt *f*

Hp *f*
D# C#
Ab Bb Gb

Sop.

Vln I *f espr.*

Vln II *f*

Vla *f espr.*

Vc. *f*

D. B. *f*

65

Fl.

Ob.

B♭ Cl.

Bsn

F Hn

C Tpt

Hp

Sop.

Vln I

Vln II

Vla

Vc.

D. B.

p

sf

fast ein je - - der

68

B♭ Cl.

Sop.

Vc.

D. B.

f, accomp.

f

Auf - blick war ver - mäht mit dem ra - - -

71

B♭ Cl.

Sop.

Vc.

D. B.

cresc.

f

- schen Wag - - nis ih - rer Spie - - - - - le,

74

B♭ Cl.

Sop.

Vc.

D. B.

più f

cresc.

p

p

mit dem ra - - - - - schen Wag - - - - - nis ih - rer

[76]

This page of music contains the orchestral score for measures 76, 77, and 78. The score is for a full orchestra and includes a vocal line for the Soprano. The instruments and their parts are as follows:

- Flute (Fl.):** Measures 76 and 77 are silent. In measure 78, it plays a half note chord (D^b2, F#3) with a forte (*f*) dynamic.
- Oboe (Ob.):** Measures 76 and 77 are silent. In measure 78, it plays a half note chord (D^b2, F#3) with a forte (*f*) dynamic.
- Bassoon (Bsn):** Measures 76 and 77 are silent. In measure 78, it plays a half note chord (D^b2, F#3) with a forte (*f*) dynamic.
- French Horn (F Hn):** Measures 76 and 77 are silent. In measure 78, it plays a half note chord (D^b2, F#3) with a forte (*f*) dynamic.
- Trumpet (C Tpt):** Measures 76 and 77 are silent. In measure 78, it plays a half note chord (D^b2, F#3) with a forte (*f*) dynamic.
- Piano (Hp):** Measures 76 and 77 are silent. In measure 78, it plays a half note chord (D^b2, F#3) with a forte (*f*) dynamic.
- Soprano (Sop.):** Measures 76-78. The vocal line starts in measure 76 with a half note chord (D^b2, F#3) and the lyrics "Spie - le,". It is silent in measures 77 and 78. A dynamic of *mp* is written below the staff.
- Violin I (Vln I):** Measures 76 and 77 are silent. In measure 78, it plays a sixteenth note figure with a dynamic of *mp*.
- Violin II (Vln II):** Measures 76 and 77 are silent. In measure 78, it plays a sixteenth note figure with a dynamic of *mp*.
- Viola (Vla):** Measures 76 and 77 are silent. In measure 78, it plays a sixteenth note figure with a dynamic of *p*.
- Violoncello (Vc.):** Measures 76 and 77 are silent. In measure 78, it plays a sixteenth note figure with a dynamic of *p*.
- Double Bass (D. B.):** Measures 76 and 77 are silent. In measure 78, it plays a sixteenth note figure with a dynamic of *p*.

The score features various dynamics including *p* (piano), *f* (forte), and *mp* (mezzo-piano). The tempo is marked with a common time signature and a '7' symbol, indicating a specific rhythmic value.

Ah

84a tempo

Fl.

Ob.

B♭ Cl.

Bsn

F Hn

C Tpt

Sop.

Vln I

Vln II

Vla

Vc.

D. B.

mp, come prima

mp, come prima

mp, come prima

mp, come prima

pizz.

als ein Gan - zes un - ter die - sen Trüm - - - -

88

B♭ Cl. *sub. p* *f*

Bsn *sub. p* *f*

Sop.
- mern ih - res Glan - - - - zes

Vln I *sf mp* *f*

Vln II *sf mp* *f*

Vla *sf mp* *f*

Vc. *sf mp* *f*

D. B.

92

B♭ Cl. *mp* *f*

Bsn *mp* *f*

Sop.
und war heil,

Vln I

Vln II

Vla *mp* *f*

Vc. *mp* *f*

D. B.

più

96

Fl. *mp* *mf*

Ob. *mp* *mf* *f*

B♭ Cl. *f*

Bsn

F Hn

C Tpt

Hp *mp* *mf* *f*

Sop. (ah) *fr*

Vln I *mp*

Vln II *mp*

Vla *mp* *f*

Vc. *mp* *f*

D. B.

Db Cb Bb F# Gb Ab Eb A#

D# C# G#

3 3

a tempo

99

Fl.

Ob.

B♭ Cl.

Bsn

F Hn

C Tpt

Hp

Sop.

Vln I

Vln II

Vla

Vc.

D. B.

tr *piacere* *f*

p molto *f* *mf* *mf* *mf*

pizz. *mf* *mf* *mf*

pizz. *mf* *mf* *mf*

pizz. *mp* *mf* *mf*

pizz. *mp* *mf* *mf*

als ü - ber - stünd es sie! Weißt du noch, weißt du noch,

mp

mp

103

Fl. *p* *ma energico*

Ob. *p* *ma energico*

B♭ Cl. *p* *ma energico*

Bsn *fp*

F Hn *fp*

C Tpt *p*

Hp *f* p.d.l.t.

Sop. *mf* *f*
 weißt du noch, weißt du noch, weißt du noch?

Vln I *mf* *mf* *f*

Vln II *mf* *mf* *f*

Vla *mf* *f*

Vc. *mf* *mp* *mf* *f* sharp *f*

D. B. *mf* *f* arco *fp*

107

Fl. *cresc.* *f*

Ob. *cresc.* *f*

B♭ Cl. *cresc.* *f*

Bsn *p cresc.* *f*

F Hn *p cresc.* *p*

C Tpt *p cresc.* *p*

Hp

Sop.

Vln I *arco* *p cresc.* *f*

Vln II *arco* *p cresc.* *f*

Vla *arco* *p cresc.*

Vc. *arco* *p cresc.* *f*

D. B. *p*

Detailed description: This page of a musical score covers measures 107 to 110. The woodwind section (Flute, Oboe, Clarinet in B-flat, Bassoon, French Horn, and Trumpet in C) features a melodic line that begins in measure 107 with a *p* dynamic and a *cresc.* marking, reaching a forte (*f*) dynamic by measure 110. An accent (^) is placed over the first note of the woodwind line in measure 108. The brass section (Bassoon, French Horn, and Trumpet) also plays a similar melodic line, starting with a *p* dynamic and *cresc.* marking, and ending with a *p* dynamic in measure 110. The string section (Violin I, Violin II, Viola, and Violoncello) is marked *arco* and follows the same melodic contour, starting with a *p* dynamic and *cresc.* marking, and reaching a *f* dynamic by measure 110. The Double Bass (D. B.) part is marked *p* and provides a rhythmic accompaniment. The Harp (Hp) and Soprano (Sop.) parts are silent throughout these measures.

[109] vuoto molto rit.

Fl. *ff* *n*

Ob. *ff* *n*

B♭ Cl. *ff* *n*

Bsn *ff* *n*

F Hn *ff* *cuivré* *ff* *pù f* *n*

C Tpt *ff* *cuivré* *ff* *pù f* *n*

Sop.

Vln I

Vln II

Vla *f* *ff*

Vc. *sff* *n*

D. B. *ff* *sff* *attacca*

3. Je n'ai pas oublié

(Charles Baudelaire)

$\text{♩} = 69$

Flute *p* *poco f* *p*

B♭ Clarinet *p* *poco f* *p*

Bassoon *p* *poco f* *p*

F Horn *poco rf* > *mp*

Soprano *semplice*
Je n'ai pas ou - bli - é,

Violin I *p*

Violin II *p*

Viola *p*

Violoncello

Double Bass *n*

8

Sop. *n*
voi - si - ne de la vil - le, No - tre blan - che mai - son,

Vln I *poco* *poco rf* *p*

Vln II *poco* *poco rf* *p*

Vla *poco* *poco rf* *p*

Vc.

D. B. *poco rf* *poco rf*

15

Fl. *p* *poco rf* *dim.*

Ob. *poco rf* *poco rf*

B♭ Cl. *p* *poco rf* *dim.*

Bsn *p* *poco rf* *dim.*

F Hn *p* *poco rf*

Sop.

pe - ti - - te mais tran - quil - - - le;

22

Fl. *p*

B♭ Cl. *p*

Bsn *p*

Sop.

Sa Po - mo - ne de plâ - tre et sa viel - le Vé - nus

Vln I *p* *cresc.*

Vln II *p* *cresc.*

Vla *p* *cresc.*

Vc.

D. B. *p* *cresc.*

28

Sop. Dans un bos - quet ché - tif ca - chant leurs mem - bres nus,

Vln I *poco* *molto* *dim.*

Vln II *poco* *molto* *dim.*

Vla *poco* *molto* *dim.*

Vc. *cresc.* *poco* *molto* *dim.*

D. B. *poco* *molto* *dim.*

stent.....a tempo

35

Bb Cl. *p*

Bsn *p*

F Hn *p*

C Tpt con sord. *poco rf*

Sop. Et le so - leil, le soir, ru - is - se - lant et su -

Vln I

Vln II

Vla

Vc.

42

Fl.

Ob.

B♭ Cl.

Bsn

F Hn

C Tpt

Sop.

Vln I

Vln II

Vla

Vc.

D. B.

p

mf

p

cresc.

più f

- per - be, _____

Qui, der - ri - è - re la vi - - tre où se bri - sait sa

48

Fl.

mp *cresc.* *f*

Ob.

f

B♭ Cl.

f

Bsn.

f

F Hn.

mp *f*

C Tpt.

f

Sop.

f *ben tenuto* *ten.-----*

ger - be, Sem - blait, grand œil ou - vert dans le ciel cu - ri -

Vln I.

cresc. *molto*

Vln II.

cresc. *molto*

Vla.

cresc. *molto*

Vc.

cresc. *molto*

D. B.

cresc. *molto*

55

Fl. *f* *mp* *poco* *poco*

Ob.

B♭ Cl. *f* *mp* *poco* *poco*

Bsn *f* *mp* *poco* *poco*

F Hn *f* *mp* *poco*

C Tpt *f* *p*

Sop. *mf*

- eux, Con - tem - pler nos dî - ners longs et si - len -

62

Fl. *dim.*

Ob. *mf*

B♭ Cl. *dim.* *p* *dim.*

Bsn *dim.* *p ma espr.* *dim.*

F Hn

Sop.

- cieux,

rit.....a tempo

70

Fl.

Ob.

B♭ Cl.

Bsn

F Hn

C Tpt

Hp

E♭	F♯	G♭	A♭
D♭	C♯	B♯	

Sop.

Ré - pan - dant lar - ge - ment ses beaux re - flets de cier - ge

Vln I

Vln II

Vla

Vc.

D. B.

77

Hp

Sop.

Vln I

Vln II

Vla

Vc.

D. B.

B \natural B \flat D \sharp C \sharp A \flat D \flat E \flat

poco rf *pp*

Sur la nap - pe fru - ga - le et les

poco rf *p* *poco*

83

Sop.

Vln I

Vln II

Vla

Vc.

D. B.

ri - deaux de ser - - - ge.

sempre p *poco rf* *dim.* *senza sord.*

p *poco rf* *dim.* *senza sord.*

poco

90

Sop.

Vln I senza sord.

Vln II senza sord.

Vla senza sord.

attacca

4. Upupa (Eugenio Montale)

$\text{♩} = 108$
(3+2)

Soprano *p* U - pu - pa,

Double Bass *mf mp f mf p*

9 *mp p più f*

Sop. u - pu - pa, i - la - re uc - cel - lo ca - lun - nia - to dai po - e - ti,

D. B. *mp p mp mp mf mf*

18 (2+3)

Fl. *p pp f p*

B♭ Cl. *p eco poco*

Hp *p mp pp*

E♯ F♯ G♯ A♯
D♯ C♯ B♯

mp

Sop. che ro - ti la tu - a cre - sta so - pra l'a-

D. B. *f*

25 (3+2)

Ob. *p* *fp* *mf* *fp*

B♭ Cl. *p*

Sop. *f, ben marc.*

- e - re - o stol - lo del pol - la - io e co - me un fin - to gal - lo

31

Ob.

Bsn *p* *cresc.* *f*

Sop. *cresc.* *f*

gi - - - - - (i) - - - - -

37 vuoto

Bsn *p*

C Tpt *con sord.* *p* *f* *p* *mp*

Sop. *p* *f*

ri al ven - to; pizz. alla chitarra

Vln I *f* *f* *f*

44 vuoto

C Tpt *mf* *f* *p* *mp*

Sop. *f*

nun - zi - o pri - ma - ve - ri - - - - le,

Vln I *f* *f* *p* *cresc.*

50

C Tpt

mf *mp* (2+3)

Hp

p.d.l.t. *p* *p* *p*

Sop.

p

u - pu - pa,

Vln I

(9) *p*

Vln II

pp *pp*

Vla

pp

Vc.

p > pp *p > pp* *p > pp*

57

Hp

normal *pp* *pp* *p* *mp* p.d.l.t.

Sop.

sempre p (3+2) *poco*

co - me per te il tem - po s'ar - re - sta, il tem - po s'ar - re - sta,

Vln I

Vln II

pp *pp* *pp* *pp*

Vla

pp *pp*

Vc.

pp *pp* *p > pp* *mp > pp*

65 vuoto \wedge normal

Hp

Sop. *più*
il tem - po s'ar - re - sta,

Vln I arco *pp*

Vln II *poco* *pp* senza vib.

Vla *pp* senza vib.

Vc. *p > pp* *p > pp* *pp*

74 solo solo

Fl. *p* *p* *eco*

Bb Cl. *p* *eco*

Hp *p* *mp* *eco*

Sop.

Vln I *pp sempre* senza vib.

Vln II

84 (3+2)

Fl.

Ob.

B♭ Cl.

Bsn.

F Hn.

C Tpt.

Hp.

Sop.

Vln I.

Vln II.

Vla.

Vc.

D. B.

p, espr.

più

mf

dim.

(sord.)

espr. < mf

mf

mf

94

Fl. *p* *cresc.* *f*

Ob. *p* *cresc.* *f*

B♭ Cl. *p* *cresc.* *f*

Bsn *p* *f*

F Hn con sord. *poco f*

C Tpt (sord.) *poco f*

Hp C# Bb *f*

Sop.

Vln I *p* *cresc.* *f*

Vln II *mf* *p* *cresc.* *f*

Vla *p* *cresc.* *f*

Vc. *p* *cresc.* *f*

D. B. *p* *cresc.* *f*

101

Fl. *mf* *mf* *p* *poco più f* *mf* *p*

Ob. *p* *poco più f* *mf* *p*

B♭ Cl. *mf* *p* *poco più f* *mf* *p*

Bsn *mf*

F Hn *mp* *senza sord.*

C Tpt

Hp *p*

Sop. *mp* *p* *p* *p*
non muo - re più, — non muo - re più il Feb - bra - io, —

Vln I *fp*

Vln II *fp* *mp*

Vla *fp* *mp*

Vc. *mf* *mf* *mp*

D. B. *mf* *mf* *mf*

109

B♭ Cl.

Bsn

F Hn

Sop.

Vln II

Vla

pp

pp

pp

pp

pp

pp

p

n

p

n

pp

pp

(2+3)-----
chiaro

co - me tut - to di fu - o - ri si pro - ten - de al muo - ver del tu - o ca -

117 vuoto

Ob.

Sop.

D. B.

p

mp

p

mf

mp

mf

mp

f

mf

p

po,

127

Fl.

Ob.

B♭ Cl.

Sop.

D. B.

f

f

mf

mp

mf

f

p

f sempre

3

3

3

3

dim.

3

3

mp

p

131

Fl.

B♭ Cl.

Sop.

Vln I

Vln II

Vla

Vc.

fp

mf

p, *ma ben marc.*
un poco ruvido

cresc.

a - li -

137

C Tpt

Sop.

Vln I

Vln II

Vla

Vc.

(sord.)

mp

mf

p

sub. f

f

f

f

p

pizz.
alla chitarra

p

ge - ro fol - let - to, e tu lo i -

144

Bsn

C Tpt

Sop.

Vln I

Vln II

Vla

Vc.

f

eco

p cresc.

f

mp

- gno - ri.

f

f

più f

pizz. alla chitarra

più f

149

Bsn

C Tpt

Hp

Vln I

Vln II

Vla

Vc.

f

più f

ff

mf

f

più f

ff

f

ff

ff

ff

ff

ff

pizz. alla chitarra

ff

pizz.

ff, sonoro

attacca

Ch Bb G# A#

5. Várakozás

(Zsófia Bán)

♩ = 56

Flute *p, puro*

Oboe *p, puro*

B♭ Clarinet *p, puro*

Bassoon *p, puro*

F Horn *p, puro*

C Trumpet *p, puro* (sord.)

Soprano *mf, luminoso*
Ma reg - gel_ már el - jött az i - dő Ne kés - le - kedj

Violin I arco *pp*

Violin II arco *pp*

Viola pizz. *mf* arco *pp* pizz. *mf* arco *pp*

Violoncello pizz. *mf*

Double Bass pizz. *mf*

molto ten....a tempo

poco accel.....a tempo

6

Fl. *p* *espr.* *f*

Ob. *p* *espr.*

B♭ Cl. *espr.* *f* 5 7

Bsn *p* *f* 5

F Hn *espr.* *f* *ben marcato*

C Tpt *p*

Sop.
to - vább, vár - lak

Vln I *p* *p* *f*

Vln II *p* *p* *f*

Vla *p* *poco* *p* *f*

Vc. *f espr.* *poco* *p* *molto* *f espr.*

D. B. *p* *poco* *molto* *f espr.*

10

Fl.

Ob.

B♭ Cl.

Bsn

F Hn

C Tpt

Hp

E♭	F♯	G♯	A♯
D♯	C♯	B♯	

Sop.

intimo

Oly szép vagy — é - des gyer - mek — Te hoz - zál ma né - kem — bol - dog - sá -

Vln I

Vln II

Vla

Vc.

D. B.

mp, *ma sempre espr.*

p

mf *p*

mf *p*

n

n

n

mf

mp *mp* *p*

mp *mp* *p*

mp *espr.*

mf *p*

14

Fl.

Ob.

B♭ Cl.

Bsn

F Hn

C Tpt

Hp

Sop.

Vln I

Vln II

Vla

Vc.

D. B.

più f *p*

più f *p*

p *espr.*

espr.

espr.

più f

got Ne félj meg - szü - let - ni, vár lak

p

p

p

p

rit. tornando al tempo

17

Fl. *mp*

Ob. *mp*

B♭ Cl. *p*

Bsn *espr.* 3 3 3 *p*

F Hn *p*

C Tpt *mp* senza sord.

Hp *mf, chiaro*

Sop. Meg - véd - - - lek bár - - - mi - tól

Vln I *p*

Vln II *p*

Vla *p*

Vc. *p*

D. B. *p*

D# C# G# G# F#

rit.....a tempo

20

Fl. *f* *p* *f* *p*

Ob.

B♭ Cl. *espr.* *f* *p*

Bsn *f* *p* *espr.* *f* *p* *espr.*

F Hn *f* *p* *p* *espr.* *p*

C Tpt *p* *mf(eco)* *p*

Hp *f* *p* *f* *p*

Sop. *f* 3 *agitato*
 Tes - tem a tes - ted hó - na - pok ó - ta Szár - nyal a kép - ze - let

Vln I *f* *p* *f* *p* trem.

Vln II *f* *p* *f* *p* *espr.* *p* trem.

Vla *f* *p* *f* *p* trem.

Vc. *f* *p* *f* *p* trem.

D. B. *p* *f* *p*

24

Ob. *f* *fr* *eco*

Sop. *più f* *son.*

Vln I *p* *p* *p* *molto*

Vln II *p* *p* *p* *molto*

Vla *p* *p* *p* *molto*

Vc. *p* *p* *p* *molto*

Hogy mi - lyen le - szel va - jon Ni - csak, mi az ott, fenn a fán? Még nem lát - tam -

28 *legato* *stent.....a tempo*

Bb Cl. *p* *mf* *mp* *p*

Bsn *p* *mf* *mp* *p*

F Hn *p* *mf* *mf espr.*

C Tpt *mf* *f* *mp* *p* *con sord.*

Sop. *mf* *f* *mp* *p* *3*

ma - dár! É - - - let ma - da - ra Mint egy lá - to - más

Vln I *sub. p* *mf* *p*

Vln II *sub. p* *mf* *p*

Vla *sub. p* *mf* *p* *V espr.*

Vc. *pizz.* *arco* *son.* *espr.*

D. B. *mf*

32

Fl. *mp > p* *p* *pp* *eco* *n*

Ob.

B♭ Cl. *mp > p* *p* *pp* *eco* *n*

Bsn *p* *p* *pp* *eco* *n*

F Hn *eco, espr.* *n*

C Tpt

Hp

Sop. *p*
 ü l a fán Ma - - dár,

Vln I *espr.* *pp* *puro*

Vln II *espr.* *pp* *puro*

Vla *p* *dim.* *n* *pp* *puro*

Vc. *p* *dim.* *n*

D. B. *p* *dim.* *n*

37

Fl. *pp* *f* *pp* *f* *espr.* 3

Ob. *pp* *f* *pp* *f* *p*

B♭ Cl. *pp* *f* *pp* *f* *p*

Bsn *f* *p*

F Hn

C Tpt *p* senza sord.

Hp *f* *rf* *p* C#

Sop. ma - - dár, egy hír - ho - zó ma - dár

Vln I *cresc.* *f* *pp* *f* *espr.* 3

Vln II *cresc.* *f* *pp* *f*

Vla *cresc.* *f* *pp* *f*

Vc. *p*

D. B. *p*

ten.....tempo rilassato

rit.....molto.....

42

Fl. *p* *meno* *p* senza vib.

Ob. *p* *meno*

B♭ Cl. *p* *meno* *p* senza vib.

Bsn *p* *meno* *p* senza vib.

F Hn *p* *p*

C Tpt *meno*

Hp *poco rf*

Sop. Vö - rös tol - lá - val_ ü - ze - ni hogy Jön az új

Vln I *p*

Vln II *meno* *p*

Vla *meno* *p*

Vc. *meno* *p*

D. B. *meno* *p*

45a tempo rit.....

Fl. *pp*

Ob. *pp*

B♭ Cl. *pp*

Bsn *pp*

F Hn *pp*

C Tpt *pp* con sord.

Hp
lontano, ma chiaro
F♯ G♯

Sop.
pp
 é - - - - - let!

Vln I *pp sempre al fine*

Vln II *pp sempre al fine*

Vla *pp sempre al fine*

Vc. *pp sempre al fine*

D. B. *pp sempre al fine*

D♯ C♯ B♯ E♭ F♯ G♯