

BERNAT VIVANCOS

BACH IM HIMMEL

FOR ORCHESTRA



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Ref. 0028

Bach im Himmel

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<i>Title:</i>	Bach im Himmel
<i>Date:</i>	VIII – 2012, Rupit
<i>For:</i>	Full Orchestra
<i>Duration:</i>	± 20-22 min.
<i>Commission:</i>	Palau de la Música Catalana, Barcelona
<i>First performance:</i>	Orquesta Nacional de España– ONE Miguel Harth-Bedoya, dir. 25 – IX – 2014, Palau de la Música Catalana. Barcelona.
<i>Dedicated to:</i>	Pasqual Maragall
<i>Notes:</i>	A3 paper format is recommended for a better reading.
<i>Pagination:</i>	Turning pages: odd pages, always on the right.

cover / blank page - notes 1 / notes 2 – notes 3 / notes 4 – notes 5 /

blank page – notes (score) / blank page – 1 / 2 – 3 / ... / 28 – 29 / back cover.

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Bach, from his heavenly abode, must often reflect on the mediocrity of the composers who have come after him, trying, poor things, to pursue more or less attractive solutions with linguistic and acoustic ingenuity which doesn't always work. He, who with few (or many) notes created a work of art, now sees his disciples immersed in a technocratic society in which the balance between inspiration and clever tricks, is at the very least, disturbed. The magic of the first Prelude from the Well-Tempered Clavier is proof that simplicity can also be transcendent. I hope that the listener will find in my humble work a small, heartfelt homage to the father of western classical music, where I have dared to rewrite and gloss this small musical jewel with, as I said before, more ingenuity than substance: the change of harmonic mode, the textural work of the magma that appears and disappears in the harmonic flux, the orchestral possibilities that link the instrumental confusion of the orchestral sections and of their total mass, and work on sound's space, as well as the addition of a simple and austere horizontal melody, are merely intended to underline the greatness of the original score, converted now into obsession, where continuity and a certain hypnotic quality in the repetition of the material leads the listener into a contemplative and semi-inebriate state. B.V.

Bach, du haut des cieux, doit penser souvent à la médiocrité des compositeurs qui lui ont succédé, lesquels essayent de trouver des solutions plus ou moins attrayantes à l'aide d'artifices acoustiques et linguistiques pas toujours réussis. Celui qui, avec peu (ou beaucoup) de notes, créait une oeuvre d'art, voit maintenant ses disciples immergés au sein d'une société technocratique dans laquelle l'équilibre entre inspiration et astuce est, à tout le moins, boiteux. La magie de ce premier prélude du Clavier bien Tempéré est une preuve que la simplicité peut aussi être transcendante. Veuille l'auditeur trouver en mon humble travail un petit grand hommage au père de la musique classique occidentale, osant recréer et gloser ce petit bijou musical avec, comme je le disais, plus d'ingéniosité que de réelle invention: la démodification de l'harmonie, le travail textuel du magma qui apparaît et disparaît dans le flux harmonique, le potentiel orchestral qui relie la confusion sonore des sections orchestrales et de leur masse totale, le travail dans l'espace du son, ainsi que l'ajout d'une mélodie plane, simple et austère veulent, seulement, souligner la grandeur de la partition mère, à présent transformée en obsession, dans laquelle la continuité et une certaine hypnose dans la répétition du matériau portent l'auditeur à un état contemplatif et presque d'ivresse. B.V.

Bach, del cel estant, deu pensar sovint en la mediocritat dels compositors que el succeeixen, intentant, aquests, trobar sortides més o menys atractives amb ginys acústics i lingüístics no sempre reeixits. Aquell qui amb poques (o moltes) notes creava una obra d'art, veu ara els seus deixebles immersos en una societat tecnòcrata on l'equilibri entre inspiració i pilleria és, si més no, coix. La màgia d'aquest primer preludi del Clave ben Temperat és una mostra que la simplicitat pot ser, també, transcendent. Vulgui l'oient trobar en el meu humil treball un petit gran homenatge al pare de la música clàssica occidental, gosant recrear i glossar aquesta petita joia musical amb, com deia, més enginy que proposta: la desmodificació de l'harmonia, el treball textural del magma que apareix i desapareix en el flux harmònic, el potencial orquestral que encadena la confusió sonora de seccions orquestrals i de la seva massa total, el treball en l'espai del so, així com l'afegitó d'una melodia plana, simple i austera, volen, només, subratllar la grandesa de la partitura mare, ara traduïda en obsessió, on la continuïtat i certa hipnosi en la reiteració del material condueixen l'oient en un estat contemplatiu i mig ebri. B.V.

Bach, desde el cielo, debe pensar a menudo en la mediocridad de los compositores que le han sucedido, intentando, éstos, encontrar salidas mas o menos atractivas por medio de trucos acústicos y lingüísticos no siempre logrados. Quien con pocas (o muchas) notas creaba una obra de arte, ve ahora a sus discípulos sumergidos en una sociedad tecnócrata donde el equilibrio entre inspiración y pillería resulta, a lo menos, cojo. La magia de este primer preludio del Clave bien temperado es una muestra de que la simplicidad puede ser también trascendente. Quiera el oyente hallar en mi humilde trabajo un pequeño gran homenaje al padre de la música clásica occidental, osando recrear y glosar esta pequeña joya musical con mas ingenio que propuesta: la desmodificación de la armonía, el trabajo textural del magma que aparece y desaparece en el flujo armónico, el potencial orquestal que encadena la confusión sonora de secciones orquestales y de su masa total, el trabajo en el espacio del sonido, así como el añadido de una melodía plana, simple y austera, quieren únicamente subrayar la grandeza de la partitura madre, ahora traducida en obsesión, donde la continuidad y cierta hipnosis en la reiteración del material, conducen al oyente a un estado contemplativo y casi ebrio. B.V.

Effectif de l'orchestre

Orchestre à 4:

4 - 4 - 4 - 4 / 6 - 4 - 4 - 1 / 7 - 2 - 2 / 16 - 14 - 12 - 10 - 8

- 1 Piccolo
 - 3 Flûtes
 - 3 Hautbois
 - 1 Cor Anglais
 - 3 Clarinettes en Si b
 - 1 Clarinette Basse en Si b
 - 3 Bassons
 - 1 Contrebasson

 - 6 Cors en Fa
 - 4 Trompetes en Do
 - 3 Trombones ténor
 - 1 Trombone basse
 - 1 Tuba

 - 7 Percussionistes:
 - 1 percussioniste en jouant 4 timbales
 - 4 percussionistes en jouant:
Cymbales (1), Cymbales suspendues (1), Tam- tam (1), Grosse Caisse (1)
 - 2 percussioniste en jouant 2 Vibraphones (Fa 2 - Fa 5)

 - 2 Harpes
 - 2 Pianos
-

- Cordes: chaque group est divisé en trois sousgroupes.

Est conseillé de suivre la distribution suivante –ou similaire– des groupes, toujours selon les possibilités de l'orchestre. Deux instrumentistes de différent subgroup peuvent lire du même pupitre, car les parties séparées sont réalisées par groupes de trois (A+B+C dans chaque partition du group).

16 - 14 - 12 - 10 - 8 (preferible)		14 - 12 - 10 - 8 - 6		12 - 10 - 8 - 6 - 4 (à éviter)	
- 16 Vl. I:	A: 6 - B: 5 - C: 5	14 Vl. I:	A: 5 - B: 5 - C: 4	12 Vl. I:	A: 4 - B: 4 - C: 4
- 14 Vl. II:	A: 5 - B: 5 - C: 4	12 Vl. II:	A: 4 - B: 4 - C: 4	10 Vl. II:	A: 4 - B: 3 - C: 3
- 12 Alt.:	A: 4 - B: 4 - C: 4	10 Alt.:	A: 4 - B: 3 - C: 3	8 Alt.:	A: 3 - B: 3 - C: 2
- 10 Vlc.:	A: 4 - B: 3 - C: 3	8 Vlc.:	A: 3 - B: 3 - C: 2	6 Vlc.:	A: 2 - B: 2 - C: 2
- 8 Cb.:	A: 3 - B: 2 - C: 3	6 Cb.:	A: 2 - B: 2 - C: 2	4 Cb.:	A: 1 - B: 1 - C: 2

Divisi à deux (A, B ou C):

- 6 instrumentistes: 3 + 3
- 5 instrumentistes: 3 + 3
- 4 instrumentistes: 2 + 2
- 3 instrumentistes: 2 + 1
- 2 instrumentistes: 1 + 1

Divisi à quatre (A, B ou C):

- 6 instrumentistes: 2 + 1 + 2 + 1
- 5 instrumentistes: 2 + 1 + 1 + 1
- 4 instrumentistes: 1 + 1 + 1 + 1

- Partition écrite avec les instruments transpositeurs suivants:

Cor Anaglais en Fa, Clarinette Basse en Si b, Cors en Fa.

- Les instruments suivants sont écrits dans la partition de façon habituelle:

Piccolo (+1), Clarinette Basse en Si b (-1), Contrebasson (-1) et Contrebasses (-1).

- Les Cors se transposent toujours à la quinte juste inférieure (clefs de Sol et Fa) .

Traduction des mots utilisés dans la partition

<u>Français</u>	<u>Italiano</u>	<u>English</u>	<u>Deutsch</u>	<u>Català</u>	<u>Castellano</u>
Aéré	Sfogato	Easily	Luftig	Aeri	Aénero
À la corde	Alla corda	On the string	an der Saite	Ala corda	A la cuerda
Calme	Calmo	Calm	Ruhig	Calmat	Calmado
Dessin	Disegno	Drawing	Zeichnung	Dibuix	Dibujo
Doux	Dolce	Sweet	Sanft	Dolç	Dulce
En chantant	Cantando	Singing	Singend	Cantant	Cantando
Énergique	Energico	Energetic	Energisch	Enèrgic	Enérgico
Flottant	Galleggiante	Floating	Treibend	Flotant	Flotando
Intense	Intenso	Intense	Intensiv	Intens	Intenso
Libre	Libero	Free	Frei	Lliure	Libre
Lontain	Lontano	Far away	Fern	Llunyà	Lejano
Magmatique	Magmatico	Magmatic	Magmatische	Magmàtic	Magmático
Perpétuel	Perpetuo	Perpatual	Fortwährend	Perpetu	Perpetuo
Respiration circulaire	Respirazione circolare	Circular breathing	Zirkularatmung	Respiració circular	Respiración circular
Rêve	Sogno	Dream	Traum	Somni	Sueño
Sans cesse	Constantemente	Constantly	Ständig	Sense aturar-se	Constantemente
Solide	Solido	Solid	Solide	Sòlid	Sólido
Souple	Flessibile	Supple	Weich	Flexible	Flexible
Toujours	Sempre	Always	Immer	Sempre	Siempre
Triomphal	Trionfale	Triumphant	Triumphierend	Triomfal	Triunfal

Position

Cl. I

Timb.

Picc. Cymb. Cymb. Susp. Fl. I

VI. I A

Trpt. I

Fg. III VI. II B Alt. C Htb. III

Cor I Cor III

Pno. I Pno. II

Trbn. I Vlc. A Cb. A Trbn. B Cl. III

Htb. I

Cb. C Vlc. C Trpt. IV

Cor V Fg. I

Alt. A Vibr. I Vibr. II VI. II A Cor VI

Fg. II

Trbn. III VI. I B VI. I C Trpt. II Fl. III

Cor A. Trpt. III VI. II C Alt. B Cor II

Harpa II Harpa I Htb. II

Cor IV

Trbn. II

Fl. II Vlc. B Cb. B

Tam. T. Bombo Cfgt.

Tuba

Cl. B Cl. II

- Bach im Himmel -

Calme (♩ = ± 60) Basé sur le prélude num. 1 du "Das Wohltemperierte Klavier" de Johann Sebastian Bach

The score is a full orchestral score for the piece "Bach im Himmel". It features 35 staves for various instruments. The Piano I part is the only one with musical notation, starting with a 'solo' marking and 'mp' dynamics. The score is in 4/4 time and has a tempo of Calme (♩ = ± 60). The key signature is one sharp (F#).

9

Pno. I

13

Pno. I

17

Pno. I

21

Pno. I

25

Pno. I

29

Pno. I

33

A Sans cesse

doux
p Ped. ad lib. toujours avec résonance

doux
p Ped. ad lib. toujours avec résonance

mp

p

poco rit.

mp

doux
mp

37

Ped. simile

42

47

Musical score for measures 47-51. The score is arranged in a system with six staves. From top to bottom, the staves are: Violin I (Vibr. I), Violin II (Vibr. II), Harp I (Harpe I), Harp II (Harpe II), Piano I (Pno. I), and Piano II (Pno. II). The music is in a key with one sharp (F#) and a 3/4 time signature. The Violin parts feature intricate sixteenth-note patterns with slurs and ties. The Harp parts consist of sustained chords and arpeggiated figures. The Piano parts provide a rhythmic and harmonic foundation with sustained chords and moving bass lines.

52

Musical score for measures 52-56. The score continues with the same six-staff system. The Violin parts continue with their complex sixteenth-note textures. The Harp parts maintain their harmonic support with sustained chords and arpeggios. The Piano parts continue with their rhythmic and harmonic accompaniment. The overall texture is dense and polyphonic.

57

Musical score for measures 57-61. The score continues with the same six-staff system. The Violin parts continue with their complex sixteenth-note textures. The Harp parts maintain their harmonic support with sustained chords and arpeggios. The Piano parts continue with their rhythmic and harmonic accompaniment. The overall texture is dense and polyphonic.

62

62

Vibr. I

Vibr. II

Harpe I

Harpe II

Pno. I

Pno. II

66

B Aéré

66

B Aéré

Vibr. I

Vibr. II

Harpe I

Harpe II

Pno. I

Pno. II

70

70

Vibr. I

Vibr. II

Harpe I

Harpe II

Pno. I

Pno. II

Vibr. I *p*

Vibr. II *p*

Harpe I *mp*

Harpe II *mp*

Pno. I *mp*

Pno. II *mp*

VI. I - A *pp* très doux, aéré, flottant, molto legato

VI. I - B *pp* très doux, aéré, flottant, molto legato

VI. I - C *pp* très doux, aéré, flottant, molto legato

VI. II - A *pp* très doux, aéré, flottant, molto legato

VI. II - B *pp* très doux, aéré, flottant, molto legato

VI. II - C *pp* très doux, aéré, flottant, molto legato

Alt. - A *pp* très doux, aéré, flottant, molto legato

Alt. - B *pp* très doux, aéré, flottant, molto legato

Alt. - C *pp* très doux, aéré, flottant, molto legato

Vlc. - A *pp* très doux, aéré, flottant, molto legato

Vlc. - B *pp* très doux, aéré, flottant, molto legato

Vlc. - C *pp* très doux, aéré, flottant, molto legato

Cb. - A *ppp* très doux, aéré, flottant, molto legato
div.

Cb. - B *ppp* très doux, aéré, flottant, molto legato
div.

Cb. - C *pp* pizz.

This page of the musical score, numbered 78, contains the following parts and staves:

- Vibr. I**: Violin I, first staff, featuring a melodic line with slurs.
- Vibr. II**: Violin II, second staff, featuring a rhythmic accompaniment.
- Harpe I**: Harp I, third staff, featuring a rhythmic accompaniment.
- Harpe II**: Harp II, fourth staff, featuring a rhythmic accompaniment.
- Pno. I**: Piano I, fifth staff, featuring a melodic line with slurs.
- Pno. II**: Piano II, sixth staff, featuring a rhythmic accompaniment.
- VI. I - A, B, C**: Violin I parts, seventh, eighth, and ninth staves, featuring sustained notes.
- VI. II - A, B, C**: Violin II parts, tenth, eleventh, and twelfth staves, featuring sustained notes.
- Alt. - A, B, C**: Alto parts, thirteenth, fourteenth, and fifteenth staves, featuring sustained notes.
- Vlc. - A, B, C**: Violoncello parts, sixteenth, seventeenth, and eighteenth staves, featuring sustained notes.
- Cb. - A, B, C**: Contrabasso parts, nineteenth, twentieth, and twenty-first staves, featuring sustained notes.

This page of the musical score, numbered 83, contains the following parts:

- Vibr. I
- Vibr. II
- Harpe I
- Harpe II
- Pno. I
- Pno. II
- VI. I - A
- VI. I - B
- VI. I - C
- VI. II - A
- VI. II - B
- VI. II - C
- Alt. - A
- Alt. - B
- Alt. - C
- Vlc. - A
- Vlc. - B
- Vlc. - C
- Cb. - A
- Cb. - B
- Cb. - C

This page of the musical score, numbered 88, contains the following parts:

- Vibr. I & II:** Two staves of vibraphone, each with a treble clef and a key signature of one flat.
- Harpe I & II:** Two grand piano staves, each with a grand staff (treble and bass clefs).
- Pno. I & II:** Two piano staves, each with a grand staff.
- VI. I - A, B, C:** Three violin I staves.
- VI. II - A, B, C:** Three violin II staves.
- Alt. - A, B, C:** Three alto saxophone staves.
- Vlc. - A, B, C:** Three viola staves.
- Cb. - A, B, C:** Three contrabass staves.

The score is written in a key signature of one flat and a common time signature. It features complex rhythmic patterns, including sixteenth and thirty-second notes, and various articulations such as slurs and accents. Vertical dashed lines indicate measure boundaries.

This page of the musical score, numbered 93, contains the following parts:

- Vibr. I & II:** Two vibraphone staves with melodic lines and arpeggiated patterns.
- Harpe I & II:** Two harp staves with arpeggiated accompaniment.
- Pno. I & II:** Two piano staves with complex rhythmic and melodic textures.
- VI. I - A, B, C:** Three first violin staves, mostly containing whole notes.
- VI. II - A, B, C:** Three second violin staves, mostly containing whole notes.
- Alt. - A, B, C:** Three alto saxophone staves, mostly containing whole notes.
- Vlc. - A, B, C:** Three viola staves, mostly containing whole notes.
- Cb. - A, B, C:** Three cello staves, with the first two containing whole notes and the third containing more active bass lines.

This page of the musical score contains the following parts:

- Vibr. I
- Vibr. II
- Harpe I
- Harpe II
- Pno. I
- Pno. II
- VI. I - A
- VI. I - B
- VI. I - C
- VI. II - A
- VI. II - B
- VI. II - C
- Alt.- A
- Alt.- B
- Alt.- C
- Vlc.- A
- Vlc.- B
- Vlc.- C
- Cb.- A
- Cb.- B

The score is written for a full orchestra and includes various musical notations such as notes, rests, and dynamic markings.

Vibr. I

Vibr. II

Harpe I

Harpe II

Pno. I

Pno. II

VI. I - A

VI. I - B

VI. I - C

VI. II - A

VI. II - B

VI. II - C

Alt. - A

Alt. - B

Alt. - C

Vlc. - A

Vlc. - B

Vlc. - C

Cb. - A

Cb. - B

Cb. - C

113

Vibr. I

Vibr. II

Harpe I

Harpe II

Pno. I

Pno. II

VI. I - A

VI. I - B

VI. I - C

VI. II - A

VI. II - B

VI. II - C

Alt. - A

Alt. - B

Alt. - C

Vlc. - A

Vlc. - B

Vlc. - C

Cb. - A

Cb. - B

Cb. - C

The musical score for page 113 is a full orchestral score. It features 18 staves, each representing a different instrument or section. The instruments are: Vibras I and II, Harpe I and II, Pno. I and II, VI. I - A, B, C, VI. II - A, B, C, Alt. - A, B, C, Vlc. - A, B, C, and Cb. - A, B, C. The score is written in a single system with a common time signature. The notation includes various rhythmic values, accidentals, and phrasing slurs. Vertical dashed lines indicate measure boundaries. The overall style is classical and detailed.

The musical score for page 118 of "Bach im Himmel" for Full Orchestra is divided into several sections. The top section includes Violins I and II, Harps I and II, and Pianos I and II, all featuring intricate rhythmic patterns with many sixteenth and thirty-second notes. The middle section consists of Violins I (A, B, C), Violins II (A, B, C), and Alti (A, B, C), which play sustained, long-note passages. The bottom section includes Violas (A, B, C) and Cellos (A, B, C), also playing sustained harmonic lines. Vertical dashed lines indicate specific measures throughout the score.

The musical score for page 123 of "Bach im Himmel" for Full Orchestra. The score is arranged in a standard orchestral format with the following parts from top to bottom:

- Vibr. I (Violins I)
- Vibr. II (Violins II)
- Harpe I (Harp I)
- Harpe II (Harp II)
- Pno. I (Piano I)
- Pno. II (Piano II)
- VI. I - A (Violin I - A)
- VI. I - B (Violin I - B)
- VI. I - C (Violin I - C)
- VI. II - A (Violin II - A)
- VI. II - B (Violin II - B)
- VI. II - C (Violin II - C)
- Alt. - A (Alto A)
- Alt. - B (Alto B)
- Alt. - C (Alto C)
- Vlc. - A (Viola A)
- Vlc. - B (Viola B)
- Vlc. - C (Viola C)
- Cb. - A (Cello A)
- Cb. - B (Cello B)
- Cb. - C (Cello C)

The score features complex rhythmic patterns in the string and harp parts, with many notes beamed together. The woodwind parts (Alti, Vlcs, Cbs) are primarily sustained notes with some melodic movement. Vertical dashed lines indicate measure boundaries.

The musical score for page 128 of "Bach im Himmel" for Full Orchestra. The score is arranged in a standard orchestral format with the following parts from top to bottom:

- Vibr. I (Violins I)
- Vibr. II (Violins II)
- Harpe I (Harp I)
- Harpe II (Harp II)
- Pno. I (Piano I)
- Pno. II (Piano II)
- VI. I - A (Violin I - A)
- VI. I - B (Violin I - B)
- VI. I - C (Violin I - C)
- VI. II - A (Violin II - A)
- VI. II - B (Violin II - B)
- VI. II - C (Violin II - C)
- Alt. - A (Alto - A)
- Alt. - B (Alto - B)
- Alt. - C (Alto - C)
- Vlc. - A (Viola - A)
- Vlc. - B (Viola - B)
- Vlc. - C (Viola - C)
- Cb. - A (Cello - A)
- Cb. - B (Cello - B)
- Cb. - C (Cello - C)

The score features complex rhythmic patterns, including sixteenth and thirty-second notes, and various articulations such as slurs and accents. The key signature is one flat (B-flat major or D minor), and the time signature is common time (C).

The musical score for page 133 is arranged in a standard orchestral format. It includes the following parts from top to bottom: Vibraphone I and II, Harp I and II, Piano I and II, Violin I (A, B, C), Violin II (A, B, C), Alto Saxophone I, II, and III, Violoncello I, II, and III, and Contrabass I, II, and III. The score is written in a key signature of one flat (B-flat) and a 4/4 time signature. The upper strings (Violins and Violas) play a melodic line with slurs and ties, while the lower strings (Cellos and Contrabasses) provide a harmonic foundation with sustained notes and some rhythmic patterns. The piano parts feature intricate textures with sixteenth-note runs and arpeggiated figures. The harp and vibraphone parts are more melodic and lyrical, often playing in parallel motion with the upper strings.

The musical score for page 138 of "Bach im Himmel" for Full Orchestra. The score is arranged in a standard orchestral format with the following parts from top to bottom:

- Vibr. I (Violins I)
- Vibr. II (Violins II)
- Harpe I (Harp I)
- Harpe II (Harp II)
- Pno. I (Piano I)
- Pno. II (Piano II)
- VI. I - A (Violin I - A)
- VI. I - B (Violin I - B)
- VI. I - C (Violin I - C)
- VI. II - A (Violin II - A)
- VI. II - B (Violin II - B)
- VI. II - C (Violin II - C)
- Alt.- A (Alto A)
- Alt.- B (Alto B)
- Alt.- C (Alto C)
- Vlc.- A (Viola A)
- Vlc.- B (Viola B)
- Vlc.- C (Viola C)
- Cb.- A (Cello A)
- Cb.- B (Cello B)
- Cb.- C (Cello C)

The score shows measures 1 through 5. The key signature is one sharp (F#) and the time signature is 4/4. The music features complex rhythmic patterns, including sixteenth and thirty-second notes, and various articulations such as slurs and accents.

D Solide

Picc.
Fl. I-I
Fl. II
Hob. I-I
Hob. II
Cor. A.
Cl. I-I
Cl. II
Cl. B.
Bsn. I-I
Bsn. II
C. Bsn.
Cor. II-I
Cor. III-IV
Cor. V-VI
Tpt. I-I
Tpt. II-IV
Trbn. I-I
Trbn. II
Trbn. B.
Tuba
Timp.
Vibr. I
Vibr. II
Perc. I
Perc. II
Harpe I
Harpe II
Pno. I
Pno. II
Vl. I - A
Vl. I - B
Vl. I - C
Vl. II - A
Vl. II - B
Vl. II - C
Alt. - A
Alt. - B
Alt. - C
Vc. - A
Vc. - B
Vc. - C
Cb. - A
Cb. - B
Cb. - C

Picc.
Fl. I-I
Fl. II
Hob. I-I
Hob. II
Cor. A.
Cl. I-I
Cl. II
Cl. B.
Bsn. I-I
Bsn. II
C. Bsn.
Cor. II-I
Cor. II-II
Cor. V-VI
Tpt. I-I
Tpt. II-IV
Trbn. I-I
Trbn. II
Trbn. B.
Tuba
Timp.
Vibr. I
Vibr. II
Perc. I
Perc. II
Harp. I
Harp. II
Pno. I
Pno. II
Vl. I-A
Vl. I-B
Vl. I-C
Vl. II-A
Vl. II-B
Vl. II-C
Alt. A
Alt. B
Alt. C
Vc. A
Vc. B
Vc. C
Cb. A
Cb. B
Cb. C

Picc.
Fl. I-I
Fl. II
Hob. I-I
Hob. II
Cor A.
Cl. I-I
Cl. II
Cl. B.
Bsn. I-I
Bsn. II
C. Bsn.
Cor. I-II
Cor. III-IV
Cor. V-VI
Tpt. I-I
Tpt. II-IV
Trbn. I-I
Trbn. II
Trbn. B.
Tuba
Timp.
Vibr. I
Vibr. II
Perc. I
Perc. II
Harp. I
Harp. II
Pno. I
Pno. II
Vl. I-A
Vl. I-B
Vl. I-C
Vl. II-A
Vl. II-B
Vl. II-C
Alt. A
Alt. B
Alt. C
Vc. A
Vc. B
Vc. C
Cb. A
Cb. B
Cb. C

E Perpétuel

The musical score for "Perpétuel" (page 175) is a complex orchestral work. It features a variety of instruments, including woodwinds, brass, strings, and percussion. The score is characterized by intricate rhythmic patterns, particularly in the woodwind and string sections, which often play sixteenth and thirty-second notes. Dynamic markings range from *mp* (mezzo-piano) to *fpp* (fortississimo), indicating a wide range of volume and texture. The Harp parts are notable for their glissandi and the inclusion of the lyrics "do-re-mi-fa-sol-la-si". The overall mood is "Perpétuel" (perpetual), suggesting a continuous, flowing musical texture.

182

Fl. I-II
Fl. III
Htb. I-II
Htb. III
Cor A.
Cl. I-II
Cl. III
Cl. B.
Bsn. I-II
Harpe I
Harpe II

idem. aprox., dessin très libre
la 2ème harpe toujours en suivant le même dessin de la 1ère. harpe à distance de \downarrow (aprox.)
idem. aprox., dessin très libre

do-re-mi-fa-sol-la-sib
do-re-mi-fa-sol-la-sib

187

Fl. I-II
Fl. III
Htb. I-II
Htb. III
Cor A.
Cl. I-II
Cl. III
Cl. B.
Bsn. I-II
Harpe I
Harpe II

do#-re-mi-fa-sol-la-sib
do-re-mi-fa-sol-la-sib
do#-re-mi-fa-sol-la-sib
do-re-mi-fa-sol-la-sib

Fl. I-II
Fl. III
Htb. I-II
Htb. III
Cor A.
Cl. I-II
Cl. III
Cl. B.
Bsn. I-II
Harpe I
Harpe II

do-re-mib-fa-sol-la-sib

do-re-mib-fa-sol-la-sib

Fl. I-II
Fl. III
Htb. I-II
Htb. III
Cor A.
Cl. I-II
Cl. III
Cl. B.
Bsn. I-II
Harpe I
Harpe II

do-re-mib-fa#-sol-la-sib

do-re-mib-fa-sol-lab-si

do-re-mib-fa#-sol-la-sib

do-re-mib-fa-sol-lab-si

202

Fl. I-II
Fl. III
Htb. I-II
Htb. III
Cor A.
Cl. I-II
Cl. III
Cl. B.
Bsn. I-II
Harpe I
Harpe II

do-re-mib-fa-sol-la-si
do-re-mib-fa#-sol-la-si

207

Fl. I-II
Fl. III
Htb. I-II
Htb. III
Cor A.
Cl. I-II
Cl. III
Cl. B.
Bsn. I-II
Harpe I
Harpe II

do-re-mib-fa-sol-la-si
do-re-mib-fa-sol-lab-sib

This page contains the full orchestral score for the piece "Bach im Himmel". The score is written for a full orchestra and includes parts for the following instruments:

- Flutes I & II (Fl. I-II)
- Oboes I & II (Hob. I-II)
- Clarinets I & II (Cl. I-II)
- Bassoon I & II (Bsn. I-II)
- Contrabassoon (C. Bsn.)
- Cor Anglais (Cor. A.)
- Cornets I, II, III, IV, V, VI (Cor. I-VI)
- Trumpets I, II, III, IV (Tpt. I-IV)
- Trombones I, II, III, Bass (Trbn. I-III, Trb. B.)
- Tuba (Tuba)
- Timpani (Timp.)
- Vibraslap I & II (Vibr. I-II)
- Percussion I & II (Perc. I-II)
- Harp I & II (Harpe I-II)
- Piano I & II (Pno. I-II)
- Violins I, II (Vl. I-II)
- Violas (Vcl.)
- Celli (Vc.)
- Double Basses (Cb.)

The score features various musical notations including dynamics (e.g., *pppp*, *ff*, *mf*), articulation (e.g., *rit.*, *rit.*, *rit.*), and performance instructions (e.g., "à la corde, intense", "Cymbales", "Grosse Caisse"). The piece is in 4/4 time and marked "Énergique".

The image displays a page of a musical score for a full orchestra, specifically page 219. The score is arranged in a standard orchestral format with multiple staves for each instrument family. The instruments listed on the left side of the page include:

- Piccolo
- Fl. I, II, III
- Hob. I, II, III
- Cor A.
- Cl. I, II, III
- Cl. B.
- Bon. I, II, III
- C. Bon.
- Cor. I, II, III, IV, V, VI
- Trpt. I, II, III, IV
- Trbn. I, II, III
- Trb. B.
- Tuba
- Timb.
- Vibr. I, II
- Perc. I, II
- Harpe I, II
- Pno. I, II
- Vi. I, II, III
- Vcllo I, II, III
- Cb. I, II, III

The musical notation is dense, featuring various note values, rests, and dynamic markings. The page is numbered '219' in the top left corner.

Picc.
 Fl. I-I
 Fl. II
 Hb. I-I
 Hb. II
 Cor. A.
 Cl. I-I
 Cl. II
 Cl. B.
 Bon. I-I
 Bon. II
 C. Bon.
 Cor. I-I
 Cor. III-IV
 Cor. V-VI
 Tpt. I-I
 Tpt. III-IV
 Trbn. I-I
 Trbn. II
 Trbn. B.
 Tuba
 Timb.
 Vbr. I
 Vbr. II
 Perc. I
 Perc. II
 Harp. I
 Harp. II
 Pno. I
 Pno. II
 V. I-A
 V. I-B
 V. I-C
 V. II-A
 V. II-B
 V. II-C
 Vcl. A
 Vcl. B
 Vcl. C
 Cb. A
 Cb. B
 Cb. C

Picc.
 Fl. I-I
 Fl. II-III
 Hrb. I-I
 Hrb. II-III
 Cor. A.
 Cl. I-I
 Cl. II-III
 Cl. B.
 Bon. I-I
 Bon. II-III
 C. Bon.
 Cor. I-II
 Cor. III-IV
 Cor. V-VI
 Tpt. I-II
 Tpt. III-IV
 Trbn. I-I
 Trbn. II-III
 Trb. B.
 Tuba
 Timb.
 Vbr. I
 Vbr. II
 Perc. I
 Perc. II
 Harpe I
 Harpe II
 Pno. I
 Pno. II
 Vl. I-A
 Vl. I-B
 Vl. I-C
 Vl. II-A
 Vl. II-B
 Vl. II-C
 Vcl. A
 Vcl. B
 Vcl. C
 Cb. A
 Cb. B
 Cb. C

240

Pic.

Fl. I-II

Fl. III

Hob. I-II

Hob. III

Cor A.

Cl. I-II

Cl. III

Cl. B.

Bon. I-II

Bon. III

C. Bon.

Cor. I-II

Cor. III-IV

Cor. V-VI

Trpt. I-II

Trpt. III-IV

Trbn. I-II

Trbn. III

Trb. B.

Tuba

Timb.

Vibr. I

Vibr. II

Perc. I

Perc. II

Harpe I

Harpe II

Pno. I

Pno. II

Vi. I-A

Vi. I-B

Vi. I-C

Vi. II-A

Vi. II-B

Vi. II-C

Alt. A

Alt. B

Alt. C

Vc. A

Vc. B

Vc. C

Cb. A

Cb. B

Cb. C

G Triomphale

The musical score for "Triomphale" is a full orchestral work. It begins with a Piccolo part and is followed by woodwinds including Flutes I-III, Oboes I-III, Cor Anglais, Clarinets I-III, Bassoons I-III, and a Tuba. The brass section consists of Trumpets I-IV, Trombones I-III, and a Tuba. The percussion section includes Timpani, Vibraphone I-II, and Percussion I-II. The string section is divided into Violins I-III, Viola I-III, Alto I-III, Violoncello I-III, and Contrabass I-III. The score is characterized by intricate rhythmic patterns, particularly in the woodwinds and strings, with frequent use of sixteenth-note runs and complex textures. Dynamic markings range from mezzo-piano (mp) to fortissimo (ff), with some sections marked sf (sforzando). The score is divided into measures by vertical bar lines, and some parts include specific rhythmic notations like "div. a 4 (1-2-3-4)".

This page of the musical score, numbered 253, contains the orchestral parts for measures 253 through 256. The score is arranged in a standard orchestral layout with staves for various instruments. The woodwind section includes Piccolo, Flutes I, II, and III, Horns I, II, and III, Clarinets A and B, Bassoon I, II, and III, and Cor Anglais. The brass section includes Trumpets I-IV, Trombones I-III, and Tuba. The percussion section includes Timpani, Vibraphone I and II, and Percussion I and II. The strings section includes Harp I and II, Piano I and II, Violins I-A, B, and C, Violas, Cellos, and Contrabasses. The score features complex rhythmic patterns, including sixteenth-note runs and dense textures, particularly in the string and woodwind parts. Dynamic markings such as *mf* and *ff* are present throughout the score.

Pic.

Fl. I-I

Fl. II

Hrb. I-I

Hrb. II

Cor. A.

Cl. I-I

Cl. II

Cl. B.

Bon. I-I

Bon. II

C. Bon.

Cor. I-I

Cor. II-IV

Cor. V-VI

Trpt. I-I

Trpt. II-IV

Trbn. I-I

Trbn. II

Trbn. B.

Tuba

Timb.

Vibr. I

Vibr. II

Perc. I

Perc. II

Harpe I

Harpe II

Pno. I

Pno. II

Vi. I-A

Vi. I-B

Vi. I-C

Vi. II-A

Vi. II-B

Vi. II-C

Alt. A

Alt. B

Alt. C

Vc. A

Vc. B

Vc. C

Cb. A

Cb. B

Cb. C

This page of the musical score, numbered 268, contains the following instruments and parts:

- Piccolo
- Fl. I-I, Fl. II, Fl. III
- Hrb. I-I, Hrb. II
- Clar. A., Clar. B., Clar. III
- Ban. I-I, Ban. II, C. Ban.
- Cor. I-II, Cor. III-IV, Cor. V-VI
- Trpt. I-I, Trpt. III-IV
- Trbn. I-I, Trbn. II, Trbn. B., Tuba
- Timb.
- Vibr. I, Vibr. II
- Perc. I, Perc. II
- Harpe I, Harpe II
- Pno. I, Pno. II
- Vi. I-A, Vi. I-B, Vi. I-C, Vi. II-A, Vi. II-B, Vi. II-C
- Alt. A, Alt. B, Alt. C
- Vc. A, Vc. B, Vc. C
- Cb. A, Cb. B, Cb. C

This page contains the musical score for page 275 of "Bach im Himmel" for Full Orchestra. The score is arranged in a standard orchestral format with multiple staves for each instrument family. The instruments listed on the left side of the page are: Picc., Fl. I-I, Fl. II, Fl. III, Hrb. I-I, Hrb. II, Cor. A., Cl. I-I, Cl. II, Cl. B., Bon. I-I, Bon. II, C. Bon., Cor. I-II, Cor. III-IV, Cor. V-VI, Trpt. I-I, Trpt. III-IV, Trbn. I-I, Trbn. II, Trbn. B., Tuba, Timb., Vbr. I, Vbr. II, Perc. I, Perc. II, Harpe I, Harpe II, Pno. I, Pno. II, Vl. I-A, Vl. I-B, Vl. I-C, Vl. II-A, Vl. II-B, Vl. II-C, Alt. A, Alt. B, Alt. C, Vc. A, Vc. B, Vc. C, Cb. A, Cb. B, and Cb. C. The score features complex rhythmic patterns, including sixteenth and thirty-second notes, and dynamic markings such as *mf* and *ff*. The page is divided into measures by vertical bar lines, and the music is written in a key signature of one flat.

This page contains the full orchestral score for the piece "Lointain, un rêve...". The score is written for a large ensemble, including woodwinds, brass, strings, and percussion. The instruments listed on the left side of the page are: Piccolo (Pic.), Flute I (Fl. I), Flute II (Fl. II), Horn I (Hb. I), Horn II (Hb. II), Clarinet A (Cor. A), Clarinet B (Cl. B), Bassoon I (Bon. I), Bassoon II (Bon. II), Contrabassoon (C. Bon.), Cor Anglais (Cor. II), Cor Anglais (Cor. III), Cor Anglais (Cor. V), Trumpet I (Tpt. I), Trumpet II (Tpt. II), Trombone I (Trbn. I), Trombone II (Trbn. II), Trombone III (Trbn. III), Tuba (Tuba), Timpani (Timb.), Vibraphone I (Vibr. I), Vibraphone II (Vibr. II), Percussion I (Perc. I), Percussion II (Perc. II), Harp I (Harpe I), Harp II (Harpe II), Piano I (Pno. I), Piano II (Pno. II), Violin I A (Vl. I-A), Violin I B (Vl. I-B), Violin I C (Vl. I-C), Violin II A (Vl. II-A), Violin II B (Vl. II-B), Violin II C (Vl. II-C), Viola A (Vcl. A), Viola B (Vcl. B), Viola C (Vcl. C), Cello A (Cb. A), Cello B (Cb. B), and Cello C (Cb. C). The score is divided into measures by vertical bar lines. A dashed vertical line is present in the middle of the page. Performance instructions are provided for several instruments: Clarinet B (Cl. B) has a first ending marked "1. solo" and a second ending marked "2. très doux, très flottant, respiration circulaire jusqu'à la fin, si possible, molto legato"; Percussion I (Perc. I) and Percussion II (Perc. II) have dynamic markings of *mf* and *f* respectively. The overall tempo is marked "poco rit." at the top left.

288

Cl. I-II

Pno. I

Pno. II

292

Cl. I-II

Pno. I

Pno. II

296

Cl. I-II

Pno. I

Pno. II

300

Cl. I-II

Pno. I

Pno. II

304

Cl. I-II

Pno. I

Pno. II

308

Cl. I-II

Pno. I

Pno. II

312

Cl. I-II

Pno. I

Pno. II

316

Cl. I-II

Pno. I

Pno. II

rit. -----

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