



Paolo Cavallone

Porte

per orchestra

Edizioni Musicali Rai Com
FOR PERUSAL ONLY

Edizioni RAI TRADE

Edizioni Musicali Rai Com
FOR PERUSAL ONLY

Porte per orchestra (2003)

Porte raccoglie la metafora della sinfonia classica. Il brano cerca di tradurre con il suo procedere personalissimo, per niente convenzionale (basato su un divenire cangiante, in una sorta di “rilettura totale” a blocchi alternati), la molteplicità etico-estetica di oggi, così come la forma-sonata rifletteva, con il suo bitematismo e “ritualismo” oggettivo le esigenze etiche, quindi estetiche della contingenza storica. L’articolato strutturale, un unico movimento in tre sezioni, un tradizionale e sedimentato A-B-A, rimanda alla ciclicità (altrettanto sedimentata quanto la rete invisibile che la genera) del nostro tempo. Il contrasto e lo sviluppo dialogico dei due temi della sinfonia classica si trasformano in una riproposizione di incisi e conseguentemente in un accostamento di blocchi apparentemente discontinui; si crea un altro tipo di contrasto e di dialogo, generato dalla radicale diversità di trattare, di manipolare e di orchestrare ogni ritorno degli elementi. *Porte*, quindi, è sinfonia per analogia, in senso metafisico, intendendo per metafisico tutto ciò che si presuma potersi presentare come risolutivo, in un ambito dichiaratamente astratto ed ipoteticamente superiore, rispetto alla realtà effettuale. Per mezzo di tale astrazione e della ripetizione (a rischio di “ridondanza”), la purezza della musica (giacché solo la musica ne ha il potere) “buca” la ciclicità del quotidiano e delle sue sovrastrutture (e dei loro sottoprodotti) della nostra logora civiltà occidentale. Da qui la ricerca, o forse l’illusione di ricerca, della anelata “essenza” delle cose. Le possibili visioni dalle più diverse angolazioni (le porte astratte e necessarie), rendono attuabile, attraverso la reiterazione variata dell’unico gesto interiore e musicale, il superamento della “cosa in sé” (gesto, idea e sua realizzazione), ridotta a un momento dell’attività soggettiva. Si realizza, così, un processo di autoliberazione e di autopotenziamento infiniti.

Paolo Cavallone

Porte for orchestra (2003)

Porte receives the metaphor of the classic symphony. The piece attempts to translate in a personal manner proceeding, in a sort of “total rereading” with blocks alternated, the ethical-aesthetical multiplicity of today’s world, as well as the sonata-form with its “bi-thematic” and objective “ritualism” as reflected in the ethical and aesthetical requirements of the 18th century. The structure, one movement divided into three sections, a traditional A-B-A, is a reference to the cyclical path of western society. The contrast and the development of the two themes in the classic symphony transform themselves in a repetition of patterns/motives and then apparently discontinuous blocks. Therefore, another kind of contrast and dialogue is created by the different way in which we treat, handle and orchestrate each return of the elements. *Porte* (in Italian means “doors”), is a symphony for analogy, in a metaphysical sense. The meaning of metaphysical could be everything that we resolve in an abstract and hypothetically superior environment, in comparison with the actual reality. By that abstraction and repetition, at the risk of redundancy, the pureness of the music (since only the music has this power) “perforates” the web (the cyclical path with its superstructure) that prevents us to get the poetic truth, the essence. The “doors” represent the various points of view, which utilize variations and repetitions of the unique inner and musical gesture overcoming the “thing itself” (gesture, idea and its realization), reduced to a moment of the subjective activity. In this way we achieve infinite self-liberation and self-strengthening.

Paolo Cavallone

Organico dell'orchestra

2 Flauti (2° con obbligo Ottavino)
2 Oboi (2° con obbligo Corno inglese)
2 Clarinetti in sib
2 Fagotti

2 Corni in fa
2 Trombe in do

Timpani

Violini I
Violini II
Viole
Violoncelli
Contrabbassi

Avvertenze generali / General remarks:

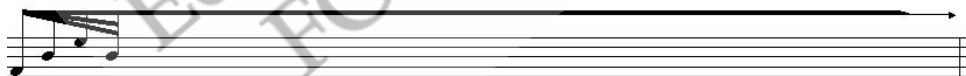
La partitura è scritta in suoni reali eccezion fatta per i traspositori d'ottava.
The score is written in C.

Il rigo dell'ottavino (2° flauto) si trova al di sotto del rigo del 1° flauto nella seconda sezione (pag. 24-38), mentre è posizionato al di sopra (Piccolo -1° flauto-ob.. etc.) nella terza sezione (pag. 39-50) al fine di rendere più agevole la lettura della partitura

The staff of the "Piccolo" is under the staff of the "1st Flute" in the second section (pages 24-38) whereas it is positioned above (Piccolo, 1st Flute, oboe...etc.) in the third section (pages 39-50); all this to facilitate the reading of the score.



l'esecutore è libero di alternare i blocchi liberamente in una sorta di improvvisazione guidata inserendo pause *ad libitum*
free alternation of the blocks (rests ad libitum)



ripetere l'inciso fino al punto indicato dalla freccia
repeat pattern up to the point shown with the arrow

Battute aleatorie si trovano nella terza sezione e devono essere organizzate dal direttore (batt. 178 pag. 47, batt. 180 pag. 48): ripetere gli incisi indicati per il tempo indicato al di sopra della freccia.

Aleatory bars must be organized by conductor (bar 178, page 47 – bar 180, page 48): repeat the patterns for the time shown above the arrow.

Durata: 11' ca.

LEGENDA

Flauti:



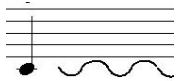
tongue ram



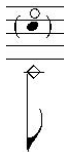
soffio
breath



tremolo di gola
throat tremolo



oscillazione di altezza (con la testata)
oscillation of the pitch



armonico sulla fondamentale indicata
harmonic on the fundamental indicated

Clarineti:



soffio
breath



slap

Flauti e Clarineti:



tremolo di armonici sulle fondamentali indicate
harmonic tremolo on the fundamental indicated

Oboi e fagotti:



colpi di lingua
slap tongue

Corno:



soffio, attaccare con la lingua (assolutamente nessuna nota da eseguire), staccatissimo (non frullato) molto distinto
breath, attack with the tongue (breath only, absolutely no tone production), staccatissimo, very distinct

Trombe:



soffio accelerando progressivamente l'articolazione
breath, gradually quickening the articulation (staccatissimo, no fluttertongue)

Corni e Trombe:



soffio/suono
breath/sound

Timpani:



armonico sulla fondamentale indicata ottenuto poggiando la mano sulla pelle (al centro) del timpano
harmonic on the fundamental indicated obtained laying the hand on the skin (on the center) of the instrument



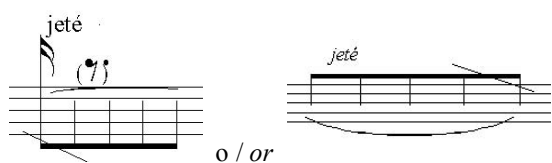
suonare con le mazzuole sul bordo di metallo (caldaia)
play with sticks on the metal edge

Archi:

Gli armonici naturali sono indicati con il cerchietto sulla nota quando l'altezza indicata corrisponde al suono reale, mentre si usa la losanga quando il suono risultante è diverso da quello indicato.

Il contrabbasso segue la stessa logica tenendo però conto della trasposizione d'ottava (per esempio, l'armonico d'ottava sarà indicato con la nota con il cerchietto anche se l'effetto reale è un'ottava al di sotto)

The natural harmonics are indicated with a circle on the note when the indicated pitch is equal to the actual sound. On the other hand the lozenge is used when the actual sound is not equal to that indicated.



jeté stoppando le corde sulla tastiera con la mano sinistra

jeté stopping the strings on the fingerboard with the left hand

Il numero delle ripetizioni nel *jeté* è sempre libero

"jeté" repetitions are free



percuotere la cassa armonica con le dita

hit the soundbox with fingers



arco battuto vicino al ponticello (stoppando le corde con la mano sinistra)

hit the bow near the bridge (stopping the strings on the fingerboard with the left hand)



molto vibrato

a Patrizia

Porte

per orchestra

Paolo Cavallone

Sostenuto $\bullet = 92$ ca.

Flauto 1
Flauto 2
Oboe 1
Oboe 2
Clarinetto 1
Clarinetto 2
Fagotto 1
Fagotto 2
Corno 1
Corno 2
Tromba 1
Tromba 2
Timpani
Violini I 1
Violini I 2
Violini II 1
Violini II 2
Viola 1
Viola 2
Violoncelli 1
Violoncelli 2
Contrabassi

jet whistle
p *f*
p *pp*
p *s*
p
pp
saffio
p
sf *p* *flatt.*
sf *p*
f *sf* *p* *saffio/suono* *f* *saffio*
f *sf* *p* *saffio*
sf *p* *arco (IVc)* *pp*
f *mf* *f*
f *sf* *f*
f *sf* *f*
f *sf* *p* *lc*
f *sf* *pp* *IIIc*
f *sf* *p* *IIc*
sf *p* *IIc*

This page contains the musical score for measures 5 through 8 of a piece. The score is arranged in a standard orchestral format with the following parts:

- Flutes (Fl. 1, Fl. 2):** Both parts play a melodic line starting in measure 5. Fl. 1 has a 7-measure rest in measure 6. Dynamics range from *f* to *pp*.
- Oboes (Ob. 1, Ob. 2):** Both parts play a melodic line. Ob. 1 has a 5-measure rest in measure 6. Dynamics range from *f* to *mp*.
- Clarinets (Cl. 1, Cl. 2):** Both parts play a melodic line. Cl. 1 has a 3-measure rest in measure 6. Dynamics range from *f* to *ppp*.
- Bassoons (Fg. 1, Fg. 2):** Both parts play a melodic line. Dynamics range from *f* to *pp*.
- Cornets (Cr. 1, Cr. 2):** Both parts play a melodic line. Cr. 1 has a 5-measure rest in measure 6. Dynamics range from *mp* to *f*. Includes markings for *cuivrés* and *soffio/suono*.
- Trumpets (Trb. 1, Trb. 2):** Both parts play a melodic line. Dynamics range from *f* to *sf*. Includes marking for *breve caduta*.
- Timpani (Timp.):** Plays a melodic line. Dynamics range from *sf* to *pp*. Includes marking for *gliss.*
- Violins (Vln. I 1, Vln. I 2, Vln. II 1, Vln. II 2):** All parts play a melodic line. Dynamics range from *f* to *p*. Includes marking for *jeté col legno*.
- Violas (Vla. 1, Vla. 2):** Both parts play a melodic line. Dynamics range from *f* to *p*. Includes marking for *jeté col legno*.
- Violoncello (Vc. 1, Vc. 2):** Both parts play a melodic line. Dynamics range from *f* to *p*. Includes marking for *pizz.*
- Contra Bass (Cb.):** Plays a melodic line. Dynamics range from *f* to *f*. Includes marking for *pizz.*

The score includes various musical notations such as rests, slurs, and dynamic markings. A large watermark "Edizioni Musicali Rai.com FOR PERUSAL ONLY" is visible across the page.

9

Fl. 1 *jet whistle*

Fl. 2 *tremolo di gola soffio* *jet whistle*

Ob. 1

Ob. 2

Cl. 1 *pp*

Cl. 2 *soffio* *mf*

Fg. 1

Fg. 2

Cr. 1 *pp* *flatt.* *p* *mf*

Cr. 2 *flatt.* *p* *mp*

Trb. 1 *soffio* *f* *soffio*

Trb. 2 *f*

Timp. *pp*

Vln. I 1 *mp* (IVc) s (IIIc) 5

Vln. I 2 *mp* (IVc) s (IIIc) 5

Vln. II 1 *mp* (IVc) s (IIIc) s 5

Vln. II 2 *mp* (IVc) s (IIIc) s 5

Vla. 1 *p* (IIIc) (IIc) 5

Vla. 2 *p* (IIIc) (IIc) 5

Vc. 1 *p* (Ic) (IVc) *mp* (Ic) (IIc) 5

Vc. 2 *p* (Ic) (IVc) *mp* (Ic) (IIc) 5

Cb. *arco* (Ic) (IIc) *pp* *mp* (Ic) (IIc) 5

This page contains a musical score for measures 13 through 16. The instruments included are:

- Flutes 1 and 2 (Fl. 1, Fl. 2)
- Oboe 1 (Ob. 1) and Oboe 2 (Ob. 2)
- Clarinets 1 and 2 (Cl. 1, Cl. 2)
- Bassoons 1 and 2 (Fg. 1, Fg. 2)
- Cor Anglais 1 and 2 (Cr. 1, Cr. 2)
- Trumpets 1 and 2 (Trb. 1, Trb. 2)
- Timpani (Timp.)
- Violins 1 and 2 (Vln. I 1, Vln. I 2, Vln. II 1, Vln. II 2)
- Viola 1 and 2 (Vla. 1, Vla. 2)
- Violoncello 1 and 2 (Vc. 1, Vc. 2)
- Contrabass (Cb.)

The score features various dynamics such as *f*, *sf*, *p*, *mf*, *mp*, and *pp*. Performance instructions include *flatt.*, *jeté col legno*, *crine*, *pizz. (Ilc)*, and *arco*. There are also markings for *(IVc)* and *(Vc)*. The music includes complex rhythmic patterns with sixteenth and thirty-second notes, as well as rests and slurs.

FL 1
FL 2
Ob. 1
Ob. 2
Cl. 1
Cl. 2
Fg. 1
Fg. 2
Cr. 1 (VI pos.)
Cr. 2 (IV pos.)
Trb. 1
Trb. 2 (breve caduta)
Timp.
Vln. I 1
Vln. I 2
Vln. II 1
Vln. II 2
Vla. 1 (crine)
Vla. 2
Vc. 1 (IVc)
Vc. 2 (IVc)
Cb. (IIc)

p, *mp*, *f*, *sf*, *fp*, *mf*, *gliss.*, *breve caduta*, *flaut.*, *IIc*, *IVc*, *IIIc(IVc)IIIc segue*, *IVc*, *IIc*

This page contains the musical score for the 21st to 24th measures of a piece. The score is arranged in a standard orchestral format with the following parts:

- Flutes (Fl. 1, Fl. 2):** Both parts play a melodic line starting in measure 21, marked *f* and *sf*.
- Oboes (Ob. 1, Ob. 2):** Both parts play a melodic line starting in measure 21, marked *f* and *sf*.
- Clarinets (Cl. 1, Cl. 2):** Cl. 1 plays a melodic line starting in measure 21, marked *f* and *sf*. Cl. 2 plays a rhythmic accompaniment of eighth notes, marked *p*.
- Bassoons (Fg. 1, Fg. 2):** Both parts play a rhythmic accompaniment of eighth notes, marked *p*.
- Cor Anglais (Cr. 1, Cr. 2):** Cr. 1 plays a melodic line starting in measure 21, marked *sf* and *p*. Cr. 2 plays a melodic line starting in measure 21, marked *sf* and *p*. Both parts include glissando markings (*gliss.*) and dynamic markings like *mp* and *f*.
- Trumpets (Trb. 1, Trb. 2):** Both parts play a melodic line starting in measure 21, marked *sf* and *f*. Trb. 2 includes a triplet and a *flatt.* marking.
- Timpani (Timp.):** Plays a rhythmic pattern starting in measure 21, marked *sf* and *f*. Includes a *gliss.* marking.
- Violins (Vln. I 1, Vln. I 2, Vln. II 1, Vln. II 2):** Vln. I 1 and Vln. II 1 play a melodic line starting in measure 21, marked *p*. Vln. I 2 and Vln. II 2 play a rhythmic accompaniment of eighth notes, marked *p*. Vln. II 2 includes a *flaut.* marking.
- Violas (Vla. 1, Vla. 2):** Vla. 1 plays a melodic line starting in measure 21, marked *p*. Vla. 2 plays a melodic line starting in measure 21, marked *p*.
- Cellos/Double Basses (Vc. 1, Vc. 2, Cb.):** Vc. 1 plays a melodic line starting in measure 21, marked *sf*. Vc. 2 plays a melodic line starting in measure 21, marked *p*. Cb. plays a melodic line starting in measure 21, marked *sf*.

The score includes various dynamic markings such as *f*, *sf*, *p*, *mp*, *mf*, and *pp*. It also features performance instructions like *gliss.*, *flatt.*, and *flaut.*. The page is numbered 21 at the beginning of each staff.

24

Fl. 1 *ff* *p*

Fl. 2 *ff* *p*

Ob. 1 *ff* *p*

Ob. 2 *ff* *p*

Cl. 1 *ff* *p*

Cl. 2 *ff* *p*

Fg. 1 *ff* *p*

Fg. 2 *ff* *p*

Cr. 1 *ff* *f* *p*

Cr. 2 *ff* *mp* *p*

Trb. 1 *ff* *p*

Trb. 2 *ff* *p*

Timp. *ff* *f*

Vln. I 1 *ff*

Vln. I 2 *ff*

Vln. II 1 *ff*

Vln. II 2 *ff*

Vla. 1 *ff*

Vla. 2 *ff*

Vc. 1 *ff*

Vc. 2 *ff*

Cb. *ff*

This page contains the musical score for measures 27 through 30. The instruments listed on the left are:

- Fl. 1 (Flute 1)
- Fl. 2 (Flute 2)
- Ob. 1 (Oboe 1)
- Ob. 2 (Oboe 2)
- Cl. 1 (Clarinet 1)
- Cl. 2 (Clarinet 2)
- Fg. 1 (Fagotto 1)
- Fg. 2 (Fagotto 2)
- Cr. 1 (Corni 1)
- Cr. 2 (Corni 2)
- Trb. 1 (Trombe 1)
- Trb. 2 (Trombe 2)
- Timp. (Timpani)
- Vln. I 1, Vln. I 2 (Violini I)
- Vln. II 1, Vln. II 2 (Violini II)
- Vla. 1, Vla. 2 (Vcllo)
- Vc. 1, Vc. 2 (Violoncelli)
- Cb. (Contrabbasso)

The score features various dynamics such as *mp* (mezzo-piano), *f* (forte), and *p* (piano). It includes articulation marks like accents and slurs, and fingerings for woodwinds. The woodwinds and strings play melodic lines, while the brass and timpani provide harmonic support. A large watermark 'Edizioni Musicali Rai Com FOR PERUSAL ONLY' is overlaid diagonally across the page.

This page of a musical score contains measures 30, 31, and 32. The instruments listed on the left are:

- Fl. 1 and Fl. 2: Flutes
- Ob. 1 and Ob. 2: Oboes
- Cl. 1 and Cl. 2: Clarinets
- Fg. 1 and Fg. 2: Bassoons
- Cr. 1 and Cr. 2: Cor Anglais
- Trb. 1 and Trb. 2: Trumpets
- Timp.: Timpani
- Vln. I 1, Vln. I 2, Vln. II 1, Vln. II 2: Violins
- Vla. 1 and Vla. 2: Violas
- Vc. 1 and Vc. 2: Cellos
- Cb.: Double Bass

The score includes various dynamics such as *sf*, *f*, *pp*, *p*, *mp*, and *ppp*. Performance instructions include *cuivrés*, *soffio/suono*, *breve caduta*, *jeté col legno*, *crine*, *pizz.*, and *arco*. Measure 30 starts with a rehearsal mark. Measure 32 features a *leggero* marking and a *ppp* dynamic. A large watermark 'Edizioni Musicali Rai.com FOR PERUSAL ONLY' is overlaid diagonally across the page.

Musical score for orchestra, measures 33-36. The score includes staves for Flutes (FL 1, 2), Oboes (Ob. 1, 2), Clarinets (Cl. 1, 2), Bassoons (Fg. 1, 2), Cor Anglais (Cr. 1, 2), Trumpets (Trb. 1, 2), Trombones (Tbn.), Timpani (Timp.), Violins I & II (Vln. I 1, 2, II 1, 2), Violas (Vla. 1, 2), Cellos (Vc. 1, 2), and Double Basses (Cb.). Performance markings include dynamics (pp, mf, f, mp), articulation (jet whistle, tremolo di gola, soffio, flaut.), and fingering (IVc, IIIc, Ic, IIc).

33

FL 1: tremolo di gola, pp, jet whistle, f

FL 2: p, mf, p, jet whistle, f

Cl. 1: pp

Cl. 2: soffio, mf

Fg. 2: mf

Cr. 1: 33 flaut., p, mp

Cr. 2: flaut., p, mp

Trb. 1: soffio (7*), f

Trb. 2: soffio, f

Timp.: pp

Vln. I 1: mp, IVc, IIIc, 5

Vln. I 2: mp, (IVc) 5, IIIc, 5

Vln. II 1: mp, IVc, IIIc, 5

Vln. II 2: mp, IVc, IIIc, 5

Vla. 1: p, mp, Ic, IIc, 5

Vla. 2: p, mp, Ic, IIc, 5

Vc. 1: p, mp, (IVc), Ic, IIc

Vc. 2: p, mp, (IVc), Ic, IIc

Cb.: arco, pp, mp

Edizioni Musicali Rai Com
FOR PERUSAL ONLY

37

Fl. 1 *sf* *mp*

Fl. 2 *sf* *p*

Ob. 1 *f* *sf*

Ob. 2 *f* *sf*

Cl. 1 *f* *sf* *p*

Cl. 2 *f* *sf*

Fg. 1 *mf* *f* *sf*

Fg. 2 *f* *sf*

Cr. 1 *mp* *mf* *sf* *mf*

Cr. 2 *mf* *sf* *mf*

Trb. 1 *p* *f* *sf* *mf* *flaut.*

Trb. 2 *p* *f* *sf* *mf* *flaut.*

Timp. *mp* *sf* *mf*

Vln. I 1 *p* *f* *jeté col legno* *crine*

Vln. I 2 *sf* *f* *jeté col legno* *crine flaut.*

Vln. II 1 *p* *f* *jeté col legno* *crine*

Vln. II 2 *p* *f* *jeté col legno* *crine flaut.*

Vla. 1 *sf* *jeté col legno*

Vla. 2 *sf* *jeté col legno*

Vc. 1 *mp* *sf* *mf* *jeté col legno* *pizz.*

Vc. 2 *p* *sf* *mf* *jeté col legno* *pizz.*

Cb. *sf* *sf*

40

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Fg. 1

Fg. 2

Cr. 1

Cr. 2

Trb. 1

Trb. 2

Timp.

Vln. I 1

Vln. I 2

Vln. II 1

Vln. II 2

Vla. 1

Vla. 2

Vc. 1

Vc. 2

Cb.

p

mp

sf

f

gliss.

flaut.

(V pos.)

(III pos.)

IIIc

IIc

IVc

IIIc

(ord.)

IIIc IVc IIIc segue

(IVc)

arco

IIIc

mp

sf