

FORESTA MANZONI

BY

YUVAL AVITAL

REQUIEM MONUMENTALE

for Brass band



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L'ira del cielo,  
E l'abbominio della terra, e il brando  
Vendicator, stellato dell'iniquo,  
Che pura e bella dalle man materne  
La mia figlia si prese, e me la rende  
Con lignominia d'un ripudio in fronte!  
onta a quel Carlo della montagna, per cui  
Annuncio di sventura gran cor simile un padre  
È udirsi dir che la sua figlia è giunta!  
Oh! questo di gli sia pagato: oh! cada  
Tanto in fondo i costumi che il più tapino,  
L'ultimo de' soggetti senz'altre vie;  
Dalla sua polve, e gli s'accosti, e possa  
Dirgli senza timor: tu fosti un vile,  
Quando oltraggiasti una innocente.  
O padre, virgin di servo encomio  
Ch'io corra ad incontrar l'oltraggio, io la guidi  
Al tuo cospetto. Oh lassa lei, che invano  
Quel della madre cercherà! dolore  
Sopra dolor! Su queste non sognate, ahi! troppe  
Memorie acerbe affanno al perahn Pintorno  
A quell'anima offesa. Al fiero assalto  
Sprovveduta non venga, e senta prima  
Una voce d'amore che la conforti,

4  
a goder gli avanzi della tavola del signore. Il padre si  
fermò ritto, in atto di chi si dispone ad aspettare; ma un  
de' bravi s'alzò, e gli disse: Signore, padre, venga pure  
avanti: qui non si fanno assalti: capuccini: noi siamo  
amici del convento: E io ci sono stato in certi momenti  
che fuori non era troppo buon'aria per me; e se mi  
avesser tenuta la porta chiusa, la sarebbe andata male -.  
Così dicendo, diede due picchi col martello.

**FORESTA MANZONI by YUVAL AVITAL**  
**REQUIEM MONUMENTALE**  
**FOR A BRASS BAND**

Duration:

28 minutes till 40 minutes approximately when played without repetitions

And broken parts\*,

75 minutes approximately when played with repetitions and broken parts\*-

(\*) will be explained later

Organic:

Since the score requires performance of extremely long notes, each part  
Should be performed by at least 2 musicians (advised 4 musicians per part).

- pocket trumpet in si bemol 1  
- pocket trumpet in si bemol 2

- trumpet in si bemol 1  
- trumpet in si bemol 2  
- trumpet in si bemol 3

- cornet in mi bemol 1  
- cornet in mi bemol 2

- flugelhorn 1  
- flugelhorn 2  
- flugelhorn 3

- horn in fa 1  
- horn in fa 2  
- horn in fa 3  
- horn in fa 4

- trombone 1  
- trombone 2  
- trombone 3  
- bass trombone

- euphonium 1  
- euphonium 2

- contrabass tuba 1  
- contrabass tuba 2  
- contrabass tuba 3  
- contrabass tuba 4

# FORESTA MANZONI BY YUVAL AVITAL

## REQUIEM MONUMENTALE (2)

### A) Parts, broken parts & mise en espace:

This work could be performed in a frontal concert mode, but it was born To be played as a marching band in semi open ambients or open air ambients With special concentrative level within them, such as: inner squares, arenas, cemeteries, tunnels, large factories, museums, ex factories, catacombs, archeological sites.

The work is composed of six sections, of which are 3 aleatoric and 3 are obbligato:

#### A) **bar 1 - 1<sup>o</sup>mo respiro (aleatoric):**

Composed of wind imitation & breathing inside instruments or mouth pieces; To be guided by conductor's instructions.

#### B) **begining till bar 167 "avanti la conversione\*" (obbligato):**

Translation: "before the conversion"

#### C) **bar 168: "respiro, acciaio, ombre (più grave possibile), e luce tremante" (aleatoric):**

Translation: "breath, metal, shadows (lowest possible) & terming light"

Composed of breathing inside instruments or mouth pieces

To be guided by conductor's instructions.

#### D) **bar 169 till bar 332 "dopo la conversione\*" (obbligato):**

Translation: "after the conversion"

#### E) **bar 333 intermezzo: "quel ramo del lago di como" (aleatoric):**

The first words of Manzoni's masterpiece "the betrothed" (in Italian: " i promessi sposi") which starts with a pastoral complex image of como Lake and its surroundings, as a kind of prelude metaphor for the entire Piece. This section is completely graphic - with exception of the 4 tubas, To be created collectively by the performers, guided by the conductor.

#### F) **bar 334 till end: coda (obbligato)**

\*the 'conversion' is referred to Manzoni's conversion to catholicism. In few books i've read, Manzoni's poetry is divided in this manner, so - why not using it in Foresta Manzoni?

This structure could function in two modes:

1) the first mode is a simple linear mode beginning till end, with shorter Or longer durations of the aleatoric parts (the total sum of durations of The aleatoric sections vary between 3.30" till 13:00").

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## REQUIEM MONUMENTALE (3)

2) the second mode is the following:

I) play straight sections A-E. At the end of section E.

II) during the performance of section E the musicians start separating into sections in space, into the following groups:

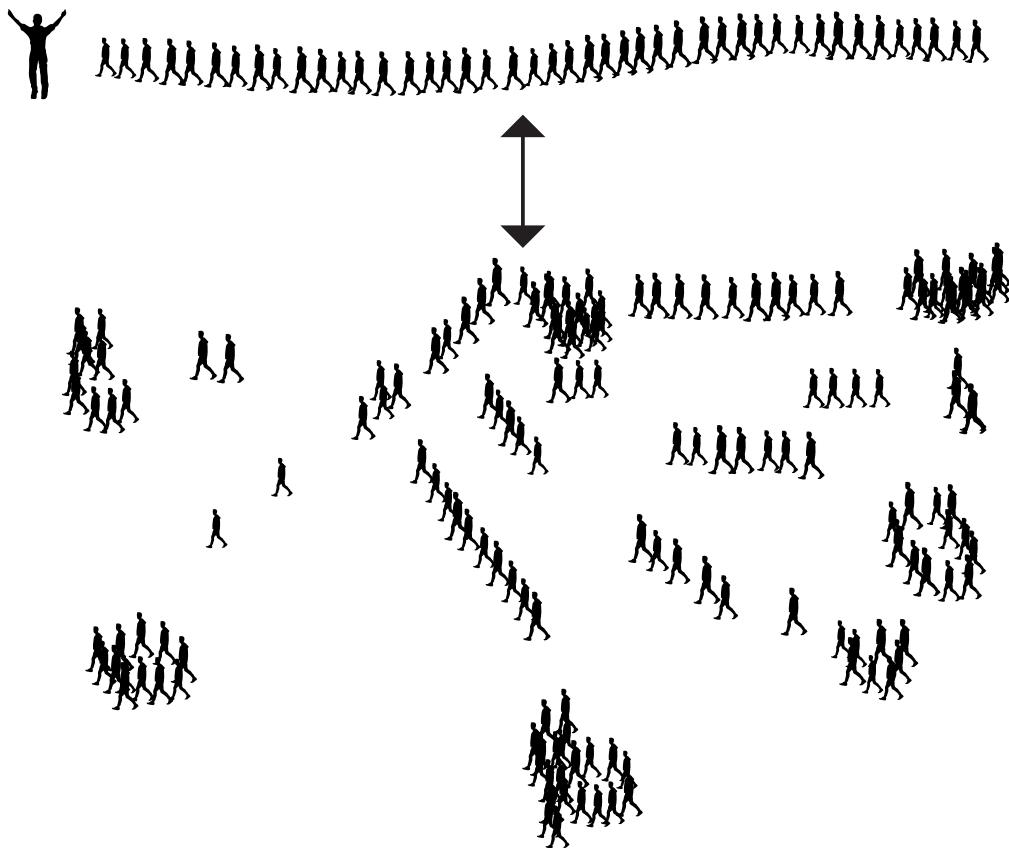
- A) pocket trumpets in si bemol 1 & 2 + trumpets in si bemol 1-3.
- B) cornets in mi bemol 1 & 2 + flugelhorns 1-3.
- C) horns 1-4.
- D) trombones 1-3 + bass trombone.
- E) euphoniums 1 & 2.
- f) contrabass tubas 1-4.

Each group will play in a different location in space section B, or Both sections B & D (ignoring section C), where one of the musicians In each group will function also as conductor. Perform both played parts As well as rests.

III) when finished, start performing section e and walk while playing to A meeting point previously planned.

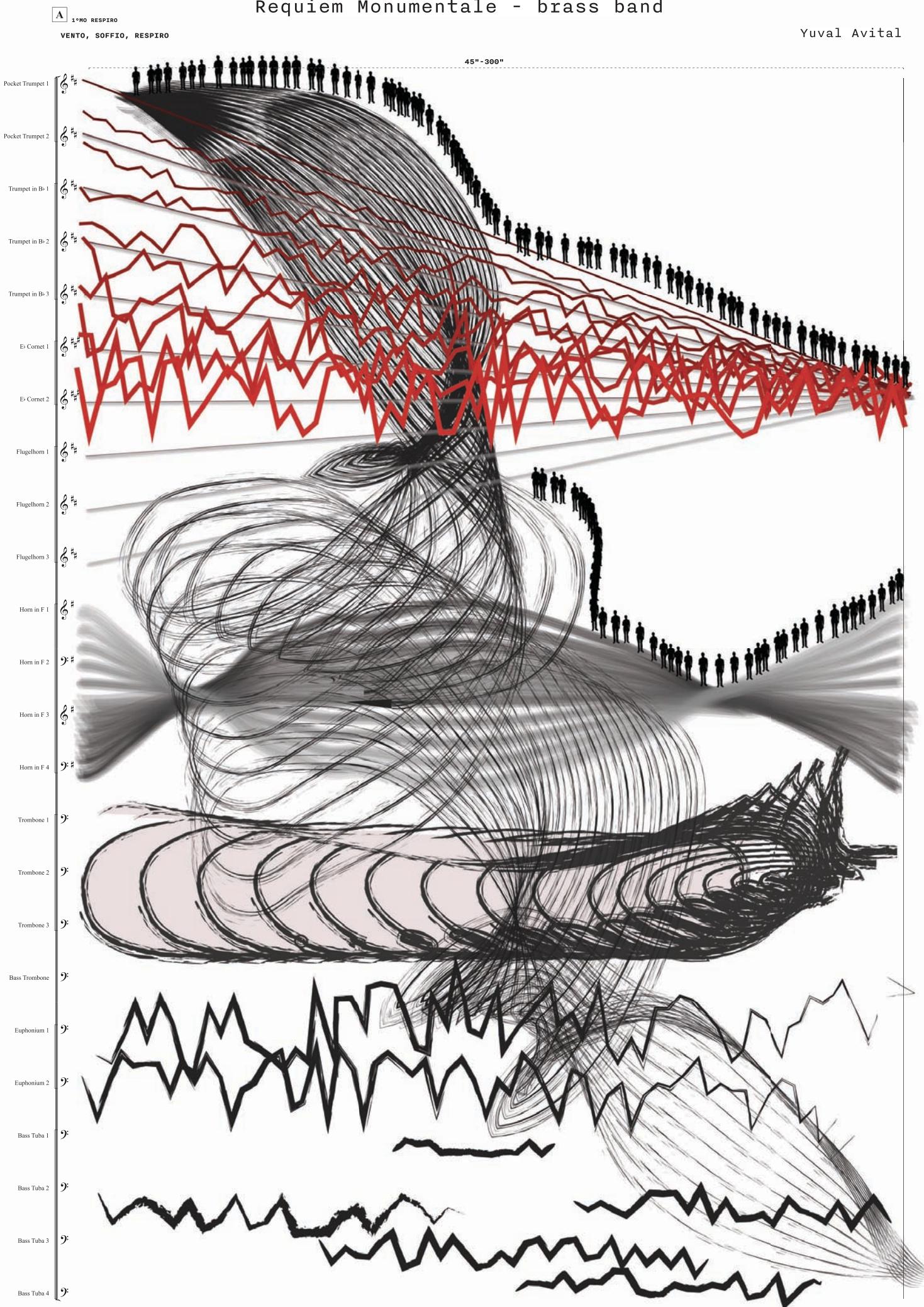
IV) when all musicians had arrived to the meeting point, play 1 minute More of section E, then go to section F (coda).

IV) finish at the end of part F, or loop the entire order once more, morphing between the ending of F and part A.



# FORESTA MANZONI

Score



## AVANTI LA CONVERSIONE

## FORESTA MANZONI

Adagio  $\text{♩} = 60$

Pkt. Tpt. 1      cuvré      nat.  
ff > 0      f

Pkt. Tpt. 2      cuvré      nat.  
ff > mf      mp > 0      f      nf > 0

Bs. Tpt. 1      cuvré      nat.  
ff > mf      mp

Bs. Tpt. 2      cuvré      nat.  
ff > mf      mp      ff > fp      fp > mp

Bs. Tpt. 3      cuvré      nat.  
mp > f      f > mp

Eb Cnt. 1      cuvré  
ff      mf

Eb Cnt. 2      cuvré  
ff      mf

Flghn. 1      cuvré      nat.  
ff > mf      mp

Flghn. 2      cuvré      nat.  
mp

Flghn. 3      cuvré      nat. cuvré      nat.  
ffp > ffp      fp > mp

Hn. 1      cuvré      nat.  
f > mp

Hn. 2      cuvré      nat.  
ff > f      mp

Hn. 3

Hn. 4      cuvré      nat.  
ff > f      mp

Tbn. 1

Tbn. 2      cuvré      nat.  
ff > mf      mp

Tbn. 3      cuvré      nat.  
ff > mf      mp

B. Tbn.      cuvré      nat.  
ff > mp

Euph. 1      cuvré      nat.  
ffp > ffp      mp

Euph. 2      cuvré      nat.  
ffp > f

B. Tba. 1      cuvré      nat.  
ffp > ffp      mp

B. Tba. 2      cuvré      nat.  
ffp > mp

B. Tba. 3      cuvré      nat.  
ff > mp

B. Tba. 4      cuvré      nat.  
ff > mp

Pkt. Tpt. 1

Pkt. Tpt. 2

B♭ Tpt. 1

B♭ Tpt. 2

B♭ Tpt. 3

E♭ Cnt. 1

E♭ Cnt. 2

Flghn. 1

Flghn. 2

Flghn. 3

Hn. 1

Hn. 2

Hn. 3

Hn. 4

Tbn. 1

Tbn. 2

Tbn. 3

B. Tbn.

Euph. 1

Euph. 2

B. Tba. 1

B. Tba. 2

B. Tba. 3

B. Tba. 4

## FORESTA MANZONI

Pkt. Tpt. 1

Pkt. Tpt. 2

B♭ Tpt. 1

B♭ Tpt. 2

B♭ Tpt. 3

E♭ Cnt. 1

E♭ Cnt. 2

Flghn. 1

Flghn. 2

Flghn. 3

Hn. 1

Hn. 2

Hn. 3

Hn. 4

Tbn. 1

Tbn. 2

Tbn. 3

B. Tbn.

Euph. 1

Euph. 2

B. Tba. 1

B. Tba. 2

B. Tba. 3

B. Tba. 4

Measure 16:

- Pkt. Tpt. 1: *mp*
- Pkt. Tpt. 2: *mp*
- B♭ Tpt. 1: *sfp*
- B♭ Tpt. 2: *sfp*
- B♭ Tpt. 3: *mp*
- E♭ Cnt. 1: *mp*
- E♭ Cnt. 2: *f*
- Flghn. 1: *f*
- Flghn. 2: *mf*
- Flghn. 3: *mf*
- Hn. 1: *mp*
- Hn. 2: *mp*
- Hn. 3: *fp*
- Hn. 4: *fp*
- Tbn. 1: *sfp*
- Tbn. 2: *sfp*
- Tbn. 3: *mf*
- B. Tbn.: *o*
- Euph. 1: *o*
- Euph. 2: *mf*
- B. Tba. 1: *o*
- B. Tba. 2: *fp*
- B. Tba. 3: *fp*
- B. Tba. 4: *fp*

Measure 17:

- Pkt. Tpt. 1: *f*
- Pkt. Tpt. 2: *f*
- B♭ Tpt. 1: *sfp*
- B♭ Tpt. 2: *sfp*
- B♭ Tpt. 3: *mf*
- E♭ Cnt. 1: *cuvré*
- E♭ Cnt. 2: *sfp*
- Flghn. 1: *mp*
- Flghn. 2: *mp*
- Flghn. 3: *mp*
- Hn. 1: *f*
- Hn. 2: *f*
- Hn. 3: *mp*
- Hn. 4: *mp*
- Tbn. 1: *sfp*
- Tbn. 2: *mp*
- Tbn. 3: *mf*
- B. Tbn.: *fp*
- Euph. 1: *mp*
- Euph. 2: *mf*
- B. Tba. 1: *pp ≈ mf waves*
- B. Tba. 2: *fp*
- B. Tba. 3: *fp*
- B. Tba. 4: *pp ≈ mf waves*

Measure 18:

- Pkt. Tpt. 1: *f*
- Pkt. Tpt. 2: *f*
- B♭ Tpt. 1: *sfp*
- B♭ Tpt. 2: *sfp*
- B♭ Tpt. 3: *mf*
- E♭ Cnt. 1: *nat.*
- E♭ Cnt. 2: *p*
- Flghn. 1: *f*
- Flghn. 2: *mp*
- Flghn. 3: *mp*
- Hn. 1: *0*
- Hn. 2: *mp*
- Hn. 3: *0*
- Hn. 4: *0*
- Tbn. 1: *sfp*
- Tbn. 2: *mp*
- Tbn. 3: *mf*
- B. Tbn.: *fp*
- Euph. 1: *mp*
- Euph. 2: *mf*
- B. Tba. 1: *pp ≈ mf waves*
- B. Tba. 2: *fp*
- B. Tba. 3: *fp*
- B. Tba. 4: *pp ≈ mf waves*

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Pkt. Tpt. 1

Pkt. Tpt. 2

Bs. Tpt. 1

Bs. Tpt. 2

Bs. Tpt. 3

E. Cnt. 1

E. Cnt. 2

Flghn. 1

Flghn. 2

Flghn. 3

Hn. 1

Hn. 2

Hn. 3

Hn. 4

Tbn. 1

Tbn. 2

Tbn. 3

B. Tbn.

Euph. 1

Euph. 2

B. Tba. 1

B. Tba. 2

B. Tba. 3

B. Tba. 4

*waves*

*curvè*

*sforz.*

*Con sord.*

*nat.*

## FORESTA MANZONI

Pkt. Tpt. 1      f      mf      mf      mp      mf

Pkt. Tpt. 2      f      mf      mf      mp      mf

B♭ Tpt. 1      mf      *ppp-f* waves, variate accents ad. lib.

B♭ Tpt. 2      mf      *ppp-f* waves, variate accents ad. lib.

B♭ Tpt. 3      mf      *ppp-f* waves, variate accents ad. lib.

E♭ Cnt. 1      mf      mp

E♭ Cnt. 2      mf

Flghn. 1      nat.      mf      f      fp      f      fp      mf      f      mf

Flghn. 2      sfmp      mf      fp      mf      fp      mf      3      3      3      3      3      3

Flghn. 3      mf

Hn. 1      f      f

Hn. 2      mp      fp      fp      sfmp      fp      fp      f      ff      ff

Hn. 3      mp      fp      fp      sfmp      sfmp      sfmp      ff

Hn. 4      f      fp      fp      f      fp      sfmp      sfmp      ff

Tbn. 1      mf      fp      sfmp      sfmp      sfmp      sfmp

Tbn. 2      sfmp      sfmp      sfmp      Senza sord.

Tbn. 3      sfmp      f      fp      mp      sf

B. Tbn.      sf

Euph. 1      *ppp-mf* waves      f      mf      mp

Euph. 2      mf      f      mp

B. Tba. 1      mf      mf      mp

B. Tba. 2      mf      mf      mp

B. Tba. 3      mf      mf      mp

B. Tba. 4      ff      mf      mf      mp

Pkt. Tpt. 1

Pkt. Tpt. 2

B♭ Tpt. 1

B♭ Tpt. 2 *ppp = ff waves, variate accents ad. lib.*

B♭ Tpt. 3

E♭ Cnt. 1

E♭ Cnt. 2

Flghn. 1

Flghn. 2

Flghn. 3

Hn. 1

Hn. 2

Hn. 3

Hn. 4

Tbn. 1 *sfmp*

Tbn. 2 *Senza sord.*

Tbn. 3 *ppp = ff waves*

B. Tbn.

Euph. 1 *mf f*

Euph. 2 *mp*

B. Tba. 1

B. Tba. 2

B. Tba. 3 *fimp*

B. Tba. 4

## FORESTA MANZONI

Pkt. Tpt. 1

Pkt. Tpt. 2

B: Tpt. 1

B: Tpt. 2

B: Tpt. 3

E: Crt. 1

E: Crt. 2

Flghn. 1

Flghn. 2

Flghn. 3

Hn. 1

Hn. 2

Hn. 3

Hn. 4

Tbn. 1

Tbn. 2

Tbn. 3

B. Thbn.

Euph. 1

Euph. 2

B. Tba. 1

B. Tba. 2

B. Tba. 3

B. Tba. 4

Pkt. Tpt. 1

Pkt. Tpt. 2

B♭ Tpt. 1

B♭ Tpt. 2

B♭ Tpt. 3

E♭ Crt. 1

E♭ Crt. 2

Flghn. 1

Flghn. 2

Flghn. 3

Hn. 1

Hn. 2

Hn. 3

Hn. 4

Tbn. 1

Tbn. 2

Tbn. 3

B. Thbn.

Euph. 1

Euph. 2

B. Tba. 1

B. Tba. 2

B. Tba. 3

B. Tba. 4