

CARTHAGO, 26

Ti amo, ma devo andare

Transposing Score

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$\text{♩} = 110$

The score is for a transposing ensemble. The instruments listed are Piccolo, Flute, Oboe, Clarinet Bb, Bassoon, Horn F, Trumpet Bb, Trombone, Drums, Cymbals, Aeneas (vocal), Violins 1, Violins 2, Violas, Cellos, and Basses. The music is in 4/4 time with a tempo of 110 beats per minute. The Oboe part begins with a *p* dynamic and a *Cresc.* marking. The Horn F part has a *pp* dynamic. The Aeneas vocal line has lyrics: "Se sa-pes - si, tū, pre - cio_ sa per". The string parts (Violins 1, Violins 2, Violas, Cellos) include *pizz* (pizzicato) markings and *mp* dynamics. The Drums part includes a box with the instruction: "STICKS è possibile suonare una batteria leggera, ispirata anquesta linea." The score spans 10 measures.

11

Picc.

Fl. *mp*

Ob.

Cl. *mp*

Bsn. *mp*

Hn.

Tpt

Tbn

Dr.

Cym.

A.

me, quan-to mi pe-sa il tuo do - lo - re, Se sa-pes - si,

Vln I arco

Vln II arco

Vla arco

Vlc arco

Cb. pizz

18

Picc.

Fl.

Ob.

Cl.

Bsn.

Hn.

Tpt.

Tbn.

Dr.

Cym.

A.

Vln I

Vln II

Vla.

Vlc.

Cb.

mp *Cresc.*

Cresc.

Cresc.

mp *Cresc.*

Cresc.

tut - t'i miei rim-pian_ ti, che mi ven - go-no quan - do pian - gi...

Cresc.

Cresc.

Cresc.

Cresc.

Cresc. arco

24

Picc. *f*

Fl. *mf* *Cresc.* *f* *mp* *Cresc. poco a poco*

Ob. *f* *Cresc. poco a poco*

Cl. *f* *mp* *Cresc. poco a poco*

Bsn. *f* *Cresc. poco a poco*

Hn. *f*

Tpt. *mf* *Cresc.* *f*

Tbn. *f*

Dr. *f* *mp* *Cresc. poco a poco*

Cym. *f* *mp* *Cresc. poco a poco*

A. *f* *mp* *Cresc. poco a poco*
Par - to spin - to dai ven - ti in - con - trar' al mio des - ti -

Vln I *f* *mp* *Cresc. poco a poco*
pizz arco

Vln II *f* *mp* *Cresc. poco a poco*
arco

Vla. *f* *mp* *Cresc. poco a poco*
pizz arco

Vlc. *f* *mp* *Cresc. poco a poco*
pizz arco

Cb. *f* *mp* *Cresc. poco a poco*
pizz

29

Picc.

Fl.

Ob.

Cl.

Bsn.

Hn.

Tpt.

Tbn.

Dr.

Cym.

A.

Vln I

Vln II

Vla.

Vlc.

Cb.

no, che gli de - i de - ci - se - ro per me, ma nel pro - fon - do, ma nel pro - fon - do, io so

f *mp* *f* *mp* *f* *mp* *f* *mp* *f* *mp*

arco

35

Picc.

Fl.

mp

f

Dim.

Ob.

f

Dim.

Cl.

f

Bsn.

f

Hn.

f

Tpt.

mp

f

Dim.

Tbn.

f

Dim.

Dr.

Cym.

A.

f

Dim.

che la mi - a vi - ta sa-reb-be più fe - li - ce se la po tes-si pas - sa - re qui tra le

Vln I

f

Dim.

Vln II

f

Dim.

Vla.

f

Dim.

Vlc.

f

Dim.

Cb.

f

Dim.

41

Picc.

Fl. *mp*

Ob. *mp*

Cl. *mp*

Bsn. *mp*

Hn.

Tpt

Tbn

Dr.

Cym.

A.
tua brac_cia... Per-do-na mi

Vln I *mp* pizz

Vln II *mp* pizz

Vla *mp* pizz

Vlc *mp* pizz

Cb. *mp* pizz

48

Picc.

Fl.

Ob.

Cl.

Bsn.

Hn.

Tpt

Tbn

Dr.

Cym.

A.

ti pre-go in gi-noc - chia, ris - par-miar - mi le fiam-me del - la rab - bia,

Vln I

Vln II

Vla

Vlc

Cb.

54

Picc.

Fl.

Ob.

Cl.

Bsn.

Hn.

Tpt.

Tbn.

Dr.

Cym.

A.

Vln I

Vln II

Vla.

Vlc.

Cb.

mio mal-gra - do, so - lo pos-so las-sciar - ti un im-ma-gi - ne, nel pro-fon -

arco p cresc.

arco p cresc.

arco p cresc.

arco p cresc.

pizz arco cresc.

60

Woodwinds: Picc., Fl., Ob., Cl., Bsn. Dynamics: *f*, *mp*.

Brass: Hn., Tpt., Tbn. Dynamics: *f*.

Drum: Dr. Cymbals: Cym.

Vocal: A. Lyrics: *f* - do del la tua me - mo - ria... *mp* Par to, spen - to

Strings: Vln I, Vln II, Vla, Vlc, Cb. Dynamics: *f*, *mp*. Techniques: *pizz*, *arco*.

Detailed description: This page of the musical score, numbered 60, contains ten systems of notation. The first five systems are for woodwinds: Piccolo (Picc.), Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), and Bassoon (Bsn.). The next three systems are for brass: Horn (Hn.), Trumpet (Tpt.), and Trombone (Tbn.). These instruments play a rhythmic accompaniment, with the woodwinds and brass marked *f* (forte) and the flute marked *mp* (mezzo-piano). The drum (Dr.) and cymbals (Cym.) parts consist of rhythmic patterns and effects. The vocal line (A.) features lyrics in Italian, with dynamics *f* and *mp*. The string section (Vln I, Vln II, Vla, Vlc, Cb.) provides harmonic support, with dynamics *f* and *mp*, and includes markings for *pizz* (pizzicato) and *arco* (arco). A complex seven-note arpeggio is featured in the strings in the third measure of the system.

65

Picc.

Fl.

Ob.

Cl.

Bsn.

Hn.

Tpt.

Tbn.

Dr.

Cym.

A.

Vln I

Vln II

Vla.

Vlc.

Cb.

75

Picc. *f*

Fl. *f* *un poco cresc.*

Ob. *f* *mp* *un poco cresc.*

Cl. *f* *mp* *un poco cresc.*

Bsn. *f* *un poco cresc.*

Hn. *f*

Tpt. *f*

Tbn. *f*

Dr. *f*

Cym.

A. *f* *un poco cresc.*
- li - ce se po-tes-si... Se po - tes-si... Par__ to, spin-to dai ven-ti in-con - trar' al mio des - ti__

Vln I *f* *mp* *un poco cresc.*

Vln II *f* *mp* *un poco cresc.*

Vla. *f* *mp* *un poco cresc.*

Vlc. *f* *mp* *un poco cresc.*

Cb. *f* *mp* *un poco cresc.*

81

Picc. *mf*

Fl. *mf*

Ob. *mf*

Cl. *mf*

Bsn. *mf*

Hn. *mp*

Tpt. *mp*

Tbn. *mp*

Dr.

Cym.

A. *mf*

no che gli de-i de-ci-se-ro per me, ma nel pro-fon-do, ma nel pro-fon-do, io so

Vln I *mf* *mp*

Vln II *mf* *mp*

Vla. *mf* *mp*

Vlc. *mf* *mp*

Cb. *mf* *mp*

87

Picc.
 Fl.
 Ob.
 Cl.
 Bsn.
 Hn.
 Tpt.
 Tbn.
 Dr.
 Cym.
 A.
 Vln I
 Vln II
 Vla.
 Vlc.
 Cb.

f *Dim.*
f *Dim.*
f *Dim.*
f *Dim.*
f *Dim.*
f *Dim.*
f *Dim.*
f *Dim.*
f *Dim.*
f *Dim.*
f *Dim.*
f *Dim.*
f *Dim.*
f *Dim.*
f *Dim.*
f *Dim.*
f *Dim.*
f *Dim.*
f *Dim.*
f *Dim.*

che la mi - a vi - ta sa-reb-be più fe - li - ce se la po- tes-si pas - sa - re qui

93



93

Picc.

Fl. *p*

Ob. *p*

Cl. *p*

Bsn. *p*

Hn. *p*

Tpt. *p*

Tbn.

Dr.

Cym.

A. *p*
con te... con te...

Vln I *p*

Vln II *p*

Vla. *p*

Vlc. *p*

Cb. *p*
pizz

100

Musical score for Carthago, 26, page 17, rehearsal mark 100. The score includes parts for Piccolo, Flute, Oboe, Clarinet, Bassoon, Horn, Trumpet, Trombone, Drums, Cymbals, Alto Saxophone, Violin I, Violin II, Viola, Violoncello, and Contrabass. The key signature is three flats (B-flat, E-flat, A-flat) and the time signature is 4/4. The score is divided into four measures. The Flute, Oboe, and Bassoon parts have melodic lines in the second and third measures. The Alto Saxophone part has a melodic line in the second and third measures with the lyrics "con te...". The Violin I, Violin II, Viola, and Violoncello parts have sustained chords in the first measure and then move to sustained notes in the second and third measures. The Contrabass part has a rhythmic pattern in the first measure and then sustained notes in the second and third measures. The Drums part has a rhythmic pattern in the first measure and then sustained notes in the second and third measures. The Cymbals part is silent throughout the score.