Alessandra Salvati

CANTI ELEATICI

INTRODUCTION TO THE SCORE

Canti eleatici was composed for the Israel Camerata Jerusalem – celebrating its 31st season of activity - and inspired by the theme proposed for the evening of the première: 'In the Footsteps of the Philosophers.'

The Eleatic School was founded by philosopher Parmenides (VI-V century B.C.) in South Italy, in the Greek colony of Elea, a flourishing town on the Tyrrhenian coast, with beautiful temples and a harbour. Remains of the city walls and traces of other buildings still exist today. The Eleatic School can be regarded as the beginning point of Western philosophy. For the first time the empirical approach to reality was replaced by an ontological approach, through the formulation of the all-encompassing concept of Being as a timeless dimension, that expresses the substantial unity of things. *Canti eleatici* was conceived as a musical counterpoint to the discovery of thought in the archaic atmosphere of the old Greek culture, that is the root of Southern Italy culture. In Italian the word 'canto' means both song and poem, and this term happily expresses the synthesis of word and music, thought that becomes sound. The idea of 'singing' is expressed in the score in particular through passages given to solo instruments, like the flute at the beginning of the work or the violoncello that opens the second 'canto.' The score is articulated in two parts and the second 'canto' is a theme with variations. In music there are interesting common features between the Neapolitan popular tradition – Naples is the city where I was born - and the Jewish tradition, that share, for instance, a similar music scale, with the flatted second scale degree. I used this scale together with references to some gestures typical of the Jewish traditional music - such as the solo part of the horn, that reminds the sound of the shofar, in the finale of the second canto - as a homage to the Israeli culture.

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CANTI ELEATICI

Commissioned by the Israel Camerata Jerusalem

INSTRUMENTATION

Flute

2 Oboes

B♭ Clarinet

2 Bassoons

2 F Horns

Timpani

Strings

NOTES

♪=♪ at all meter changes unless differently notated

The sign ▲ indicates the highest possible pitch of the string

Duration: 10 minutes

To my friends Edward and Sylvia Agostini,
whose tenacious and generous support
made this work possible.

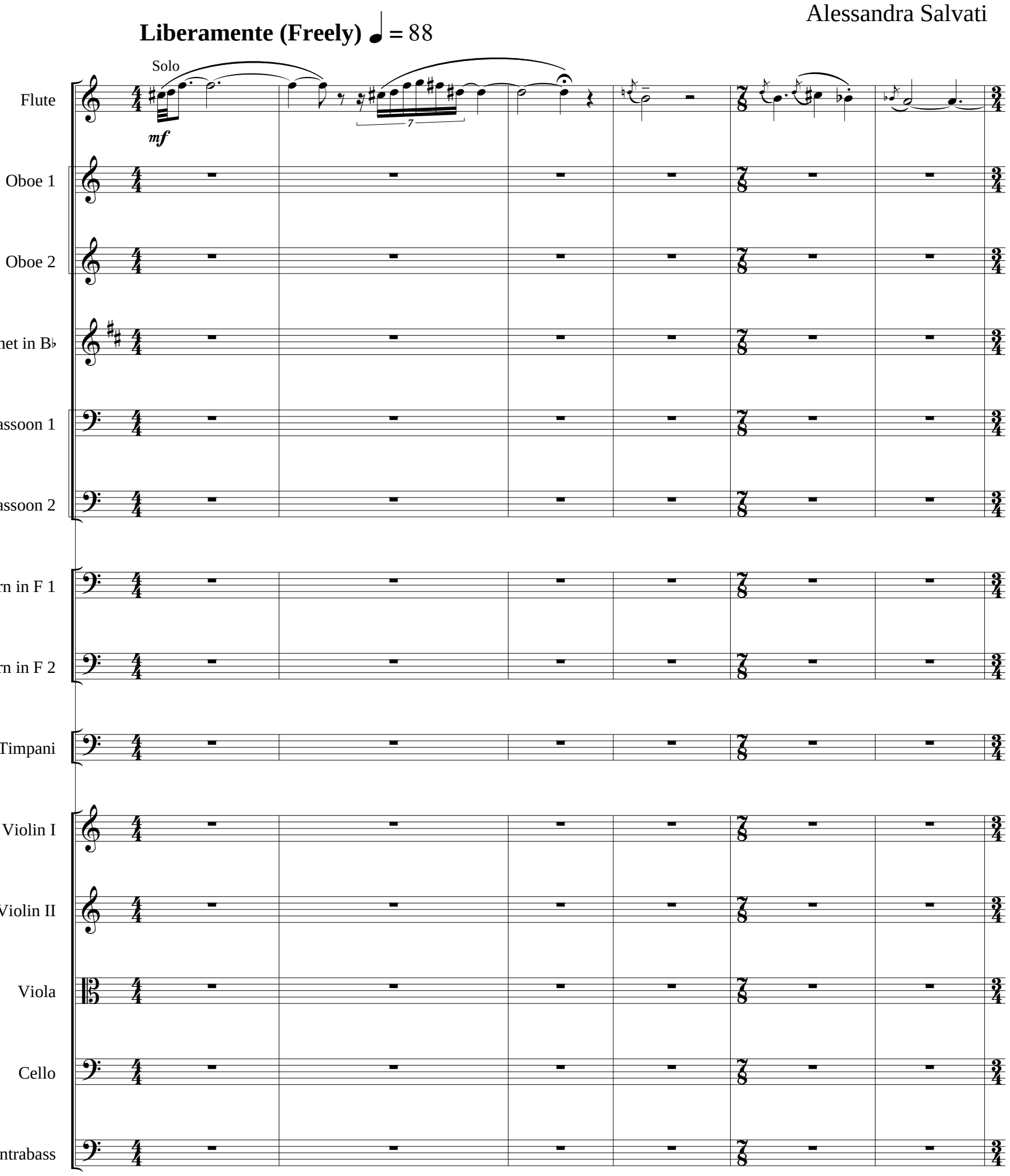
For Edward and Sylvia Agostini

Canti eleatici

Canto I

Transposed score

Alessandra Salvati



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7

A

Moderato ♩ = 100

Fl.

I Vln.

Vln. I

Vln. II

Vla.

Vc.

Cb.

12

17

B♭ Cl.

mp *mf* *p* *f* *tr* div. tutti

20

B

Fl.
Ob. 1
B♭ Cl.
Bsn. 1
Bsn. 2
Timp.
I Vln.
Vln. I
Vln. II
Vla.
Vc.

25

27

Fl.
Ob. 1
Ob. 2
B♭ Cl.
Bsn. 1
Bsn. 2
Timp.
Vln. I
Vln. II
Vla.
Vc.

28

30

C

Molto rit. **A tempo** (♩ = 100)

Fl.

Ob. 1

Ob. 2

B♭ Cl.

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

Timp.

Vln. I

Vln. II

Vla.

Vc.

Cb.

arco div.

tutti

arco

arco div.

tutti

arco

34

38

Poco cedendo

Fl.

Ob. 1

Ob. 2

B♭ Cl.

Bsn. 1

Bsn. 2

Hn. 1

Solo

Hn. 2

Timp.

Vln. I

Vln. II

Vla.

Vc.

Cb.

D

Calmo ♩ = 92

45

Fl.
Ob. 1
Ob. 2
B♭ Cl.
Bsn. 1
Bsn. 2
Hn. 1
Hn. 2
Timp.
Vln. I
Vln. II
Vla.
Vc.
Cb.

Solo
Solo
tutti
div.
tutti
div.
div.
div.

49

54

Fl.

Ob. 1

Ob. 2

B♭ Cl.

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

Timp.

Vln. I

Vln. II

Vla.

Vc.

Cb.

mp

mf

ff

tutti

archi al tallone

div.

8 **E**

59

Fl.
Ob. 1
Ob. 2
B♭ Cl.
Bsn. 1
Bsn. 2
Hn. 1
Hn. 2
Vln. I
Vln. II
Vla.
Vc.
Cb.

arco ord.
jetè al pont.
pizz.
tutti jetè al pont.
tutti pizz.
tutti
div.

64

F

Andante cantabile ♩ = 88

Solo

arco

mf espr. e legato

71

74

77

Vln. I

Vln. II

Vla.

Vc.

Cb.

mf *espr. e legato*

f

mp

tutti

mf *espr. e legato*

G

Subito animando ♩ = 100

81

Fl.

Ob. 1

Ob. 2

B♭ Cl.

Bsn. 1

Bsn. 2

arco

85

H
Cadenza

Fl.
Ob. 1
Ob. 2
B♭ Cl.
Bsn. 1
Bsn. 2
Hn. 1
Hn. 2
Vln. I
Vln. II
Vla.
Vc.
Cb.

pp
mf
f
Liberamente (Freely)
Solo
sfz
div.

91

93

Bsn. 1

p
ff
sffz
mp

94

96

Bsn. 1
Timp.
Cb.

mf
mp
tutti pizz.

I

A tempo (♩ = 100)

101

103

Fl.

Ob. 1

Ob. 2

B♭ Cl.

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

Timp.

Vln. I

Vln. II

Vla.

Vc.

Cb.

p

mp

tutti

div.

arco

pizz.

105

107

Fl.

Ob. 1

Ob. 2

B♭ Cl.

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

Timp.

Vln. I

Vln. II

Vla.

Vc.

Cb.

109

J

Fl.

Ob. 1

Ob. 2

B♭ Cl.

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

Timp.

Vln. I

Vln. II

Vla.

Vc.

Cb.

arco

112

Fl.

Ob. 1

Ob. 2

B♭ Cl.

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

Timp.

Vln. I

Vln. II

Vla.

Vc.

Cb.

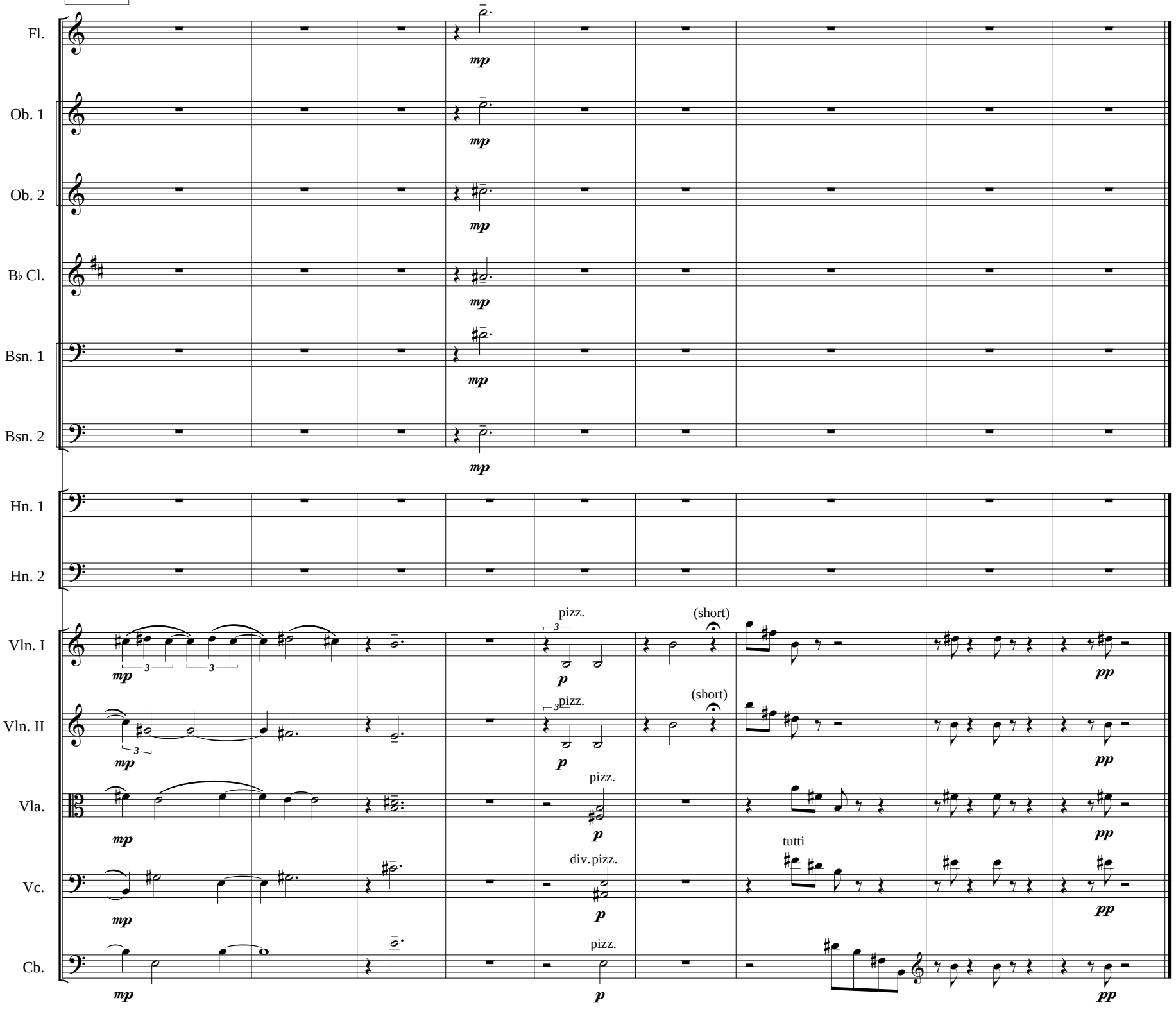
K

115

Fl.
Ob. 1
Ob. 2
B♭ Cl.
Bsn. 1
Bsn. 2
Hn. 1
Hn. 2
Timp.
Vln. I
Vln. II
Vla.
Vc.
Cb.

119

L



Duration: 5 min.

Canto II

TEMA

Andantino cantabile ♩ = 72

Cello I Solo

Cello

mf *f* *p subito* *mp*

A VAR. I

Lo stesso tempo

21

Fl. *p*

Ob. 1 *p*

Ob. 2 *p*

B♭ Cl. *p*

Bsn. 1 *mp* *mf*

Bsn. 2 *mf*

Hn. 1 *p* *mf*

Hn. 2 *mf*

Vln. I arco *mp* *mf* *p*

Vln. II arco *mp* *mf* *p*

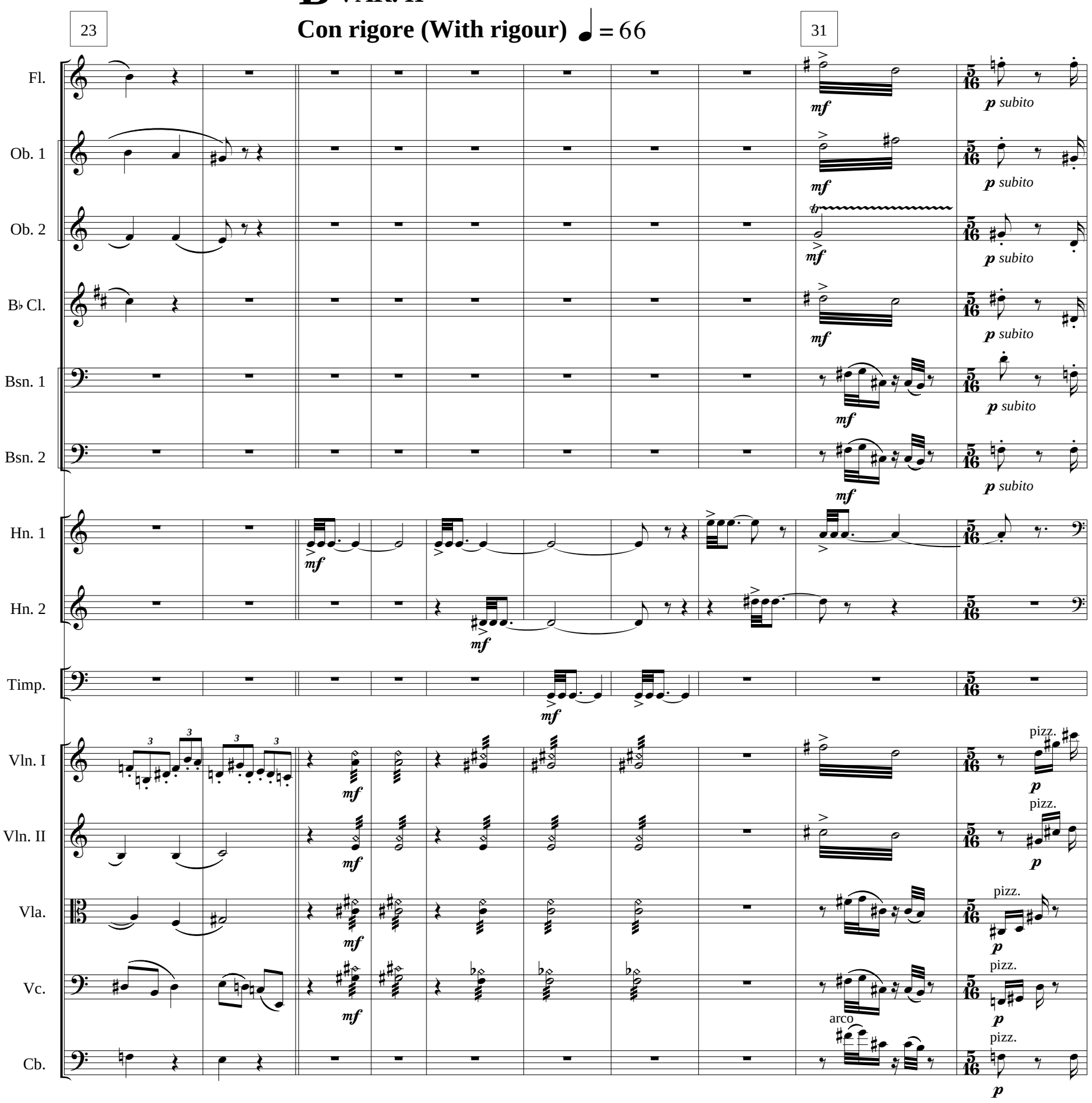
Vla. arco *mp* *mf* *p*

Vc. tutti pizz. *mp* arco *mf* *p* pizz.

Cb. pizz. *mp* arco *mf* *p*

B VAR. II

Con rigore (With rigour) ♩ = 66



C

33

38

Fl.
Ob. 1
Ob. 2
B♭ Cl.
Bsn. 1
Bsn. 2
Hn. 1
Hn. 2
Vln. I
Vln. II
Vla.
Vc.
Cb.

arco

D VAR. III

Meccanico (Mechanical) ♩ = 68

pizz.

44

47

49

Vln. I

Vln. II

Vla.

Vc.

Cb.

E VAR. IV

Allegro ♩ = 120

F

Fl.

Ob. 1

Ob. 2

B♭ Cl.

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

Timp.

Vln. I

Vln. II

Vla.

Vc.

Cb.

63

G

74

Fl.
Ob. 1
Ob. 2
B♭ Cl.
Bsn. 1
Bsn. 2
Hn. 1
Hn. 2
Timp.
Vln. I
Vln. II
Vla.
Vc.
Cb.

75

H

79

Fl.

Ob. 1

Ob. 2

B♭ Cl.

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

Vln. I

Vln. II

Vla.

Vc.

Cb.

pizz.

pizz.

83

I **J**

Poco meno ♩ = 112

Fl.
Ob. 1
Ob. 2
B♭ Cl.
Bsn. 1
Bsn. 2
Hn. 1
Hn. 2
I Vln.
Vln. I
Vln. II
Vla.
Vc.
Cb.

arco

K

107

111

Fl.
Ob. 1
B♭ Cl.
Bsn. 1
Vln. I
Vln. II
Vla.
Vc.
Cb.

Solo

Solo

L VAR. V

Tempo giusto ♩ = 100

118

Fl.
Ob. 1
Ob. 2
B♭ Cl.
Bsn. 1
Bsn. 2
Hn. 1
Hn. 2
Vln. I
Vln. II
Vla.
Vc.
Cb.

pizz.

120

M

123

Fl.

Ob. 1

Ob. 2

B♭ Cl.

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

Vln. I

Vln. II

Vla.

Vc.

Cb.

N

Subito: ♩ = 138

130

Fl.
Ob. 1
Ob. 2
B♭ Cl.
Bsn. 1
Bsn. 2
Hn. 1
Hn. 2
Vln. I
Vln. II
Vla.
Vc.
Cb.

O

Subito tempo primo: ♩ = 100

132

138

140

P

Finale ♩ = 138

Q

27

Poco più mosso ♩ = 144

Ob. 2

B♭ Cl.

Bsn. 1

Bsn. 2

Hn. 1

Solo

Timp.

Vln. I

Vln. II

Vla.

Vc.

pizz.

151

156

Bsn. 1

Timp.

Vc.

arco

Cb.

arco

molto legato

28

160

R

Fl.

Ob. 1

Ob. 2

B♭ Cl.

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

Timp.

Vln. I

Vln. II

Vla.

Vc.

Cb.

arco

169

172

S

Fl.

Ob. 1

Ob. 2

B♭ Cl.

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

Timp.

Vln. I

Vln. II

Vla.

Vc.

Cb.

181

183

T

Fl.

Ob. 1

Ob. 2

B♭ Cl.

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

Timp.

Vln. I

Vln. II

Vla.

Vc.

Cb.

pizz.

U

190 196 198

Fl.
Ob. 1
Ob. 2
B♭ Cl.
Bsn. 1
Bsn. 2
Hn. 1
Hn. 2
Timp.
Vln. I
Vln. II
Vla.
Vc.
Cb.

199

205

V

Fl.

Ob. 1

Ob. 2

B♭ Cl.

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

Timp.

Vln. I

Vln. II

Vla.

Vc.

Cb.

10

9

div.

207

W

211

Fl.

Ob. 1

Ob. 2

B♭ Cl.

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

Timp.

Vln. I

Vln. II

Vla.

Vc.

Cb.

tutti

div.

34

215

X

Y

Fl.

Ob. 1

Ob. 2

B♭ Cl.

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

Timp.

Solo

Vln. I

Vln. II

Vla.

Vc.

Cb.

225

Z

Fl.
Ob. 1
Ob. 2
B♭ Cl.
Bsn. 1
Bsn. 2
Hn. 1
Hn. 2
Timp.
Vln. I
Vln. II
Vla.
Vc.
Cb.

div.

tutti

London, May 2014