



Andrea Morello

Forte di Bard

Symphonic Poem for Concert Band



Commissioned for the 3th International Symphonic Band Contest
"Vallée d'Aoste" 2008

ISMN-5200711260



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Partitura
Piccolo - Flauto
Oboe
Fagotto
1-2-3 Clarinetto Slb
Clarinetto Basso
1-2 Sax Contralto
Sax Tenore
Sax Baritono
1-2-3 Corno FA - Mlb.
1-2-3 Cornetta
1-2-3 Trombone B.C - T.C.
Eufonio B.C. - T.C.
Tuba
Contrabbasso
Timpani
1-2 Percussione
Mallet
Parti Europee

Conductor Score
Piccolo - Flute
Oboe
Bassoon
Bb Clarinet 1-2-3
Bb Bass Clarinet
Eb Alto Sax 1-2
Bb Tenor Sax
Eb Baritone Sax
F - Eb Horn 1-2-3
Bb Cornet 1-2-3
Trombone B.C. - T.C. 1-2-3
Euphonium B.C. - T.C.
Tuba
String Bass
Timpani
Percussion 1-2
Mallet
European Parts

Andrea Morello

Forte di Bard

Symphonic Poem for Concert Band

score

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Andrea Morello nato a Ivrea nel 1971, ha intrapreso gli studi musicali presso l'Istituto Musicale Regionale di Aosta sotto la guida del Maestro Giorgio Girotto. Diplomato in Oboe (con il massimo dei voti) al Conservatorio G. Verdi di Torino. Nel 1996 si perfeziona con il Maestro Francesco Pomarico partecipando ai Corsi Internazionali di Musica Università di Oviedo. Attualmente collabora con diverse orchestre italiane tra cui l'Orchestra Sinfonica Nazionale della RAI. Dal 1994 è primo oboe nell'Orchestra Sinfonica Giovanile del Piemonte con la quale ha effettuato tournée in tutto il mondo. Dal 1996 è direttore della Società Filarmonica Vittoria di Tavagnasco. Questo ruolo lo ha portato a comporre musica che si distingue per la melodia accattivante supportata da una solida base armonica con una scrittura musicale di grande efficacia



out for both their catching tunes resting on a sound harmonic base and for a very effective musical writing.

Andrea Morello was born in Ivrea (Turin) in 1971, began his musical curriculum at the Regional Musical Institute of Aosta under the guidance of the teacher Giorgio Girotto and graduated with full marks in oboe from the Turin's G. Verdi Conservatoire. In 1996 he specialized with Francesco Pomarico and took part in the International Musical Courses of the Oviedo's University. He cooperates at present with several Italian orchestras and, among them, the RAI's National Symphonic Orchestra. Since 1994 he's been first oboe in the Piedmont's Youth Symphonic Orchestra which toured throughout the world with. He's been manager of the Victory Philharmonic Society of Tavagnasco since 1996 and this role led him to compose music that stands

IL FORTE DI BARD

Quando ancora la Storia non aveva iniziato a scrivere né date, né avvenimenti certi, né nomi propri, il "fanciullino", che nell'uomo delle origini viveva di miti e visioni fantastiche, aveva individuato nel Verrou, posto al centro della stretta, tra i due versanti scoscesi della valle, il luogo ideale per lasciare impresso nella roccia un messaggio d'arte e di religiosità. I Romani, alla conquista dei passi alpini, non potevano non erigervi un Castrum fortificato, che nel VI sec. d.C. i Longobardi di Teodorico chiamarono "Clausurae Augustanae". Liutprando di Cremona, per primo, alla fine del IX sec., parlò della "...Hannibalis viam, quam Bardum dicunt..." Nel 1034 alcune cronache citano i "Praecisa saxa inexpugnabilis oppidi Bardi". Decadendo l'uso del latino, sostituito dal volgare, si continuò comunque ad indicare la fortezza, prima con l'appellativo "Castel di Bardo", poi con quello definitivo di "Forte di Bard". Napoleone Bonaparte, incaricato di guidare il Corpo di Spedizione Rivoluzionario nella I Campagna d'Italia, dapprima sottovalutò la possibile resistenza del "château de Bard", ma alla fine dovette modificare i suoi programmi e ritardare di ben 16 giorni la marcia di conquista della pianura piemontese! A quel punto, a Bard, divenuto nella definizione del I Console "le vilain château", Bonaparte provvide, da par suo, a cancellare anche il ricordo dell'onta subita: l'11 luglio, ormai rientrato a Parigi, scrisse: "Prenez des mesures pour vous assurer de la prompte démolition spécialement du château de Bard...". La sconfitta e il successivo esilio di Napoleone segnano il ritorno dei sovrani della Restaurazione: Vitt. Emanuele I re di Savoia, Cipro e Gerusalemme, duca di Aosta, riprende possesso del suo regno, ma si deve al successore Carlo Felice, il progetto di ricostruzione del Forte, che nel 1828, venne affidato al Cav. Augusto Olivero. I lavori durarono dieci anni e 1500 furono le anonime maestranze che contribuirono alla sua realizzazione... La fortezza, costruita per opporsi ad ipotetici, possibili invasori, fu prigione, presidio, polveriera. Smilitarizzata nel 1974, ha conosciuto un lungo periodo di "silenzioso letargo"... Con la conclusione dei lavori di restauro e l'apertura, nel gennaio del 2006, del museo delle Alpi, i portoni del Forte si sono aperti alla cultura: da baluardo militare ad avamposto dell'arte, da sentinella armata a fonte d'ispirazione poetica...

Margherita Barsimi

LE FORT DE BARD

À l'époque où l'Histoire n'avait pas encore de structure concrète pour transcrire les dates, les événements et les noms, "l'enfant", qui habitait l'homme des premiers temps, se nourrissait de mythes et de visions fantastiques. Il avait découvert que le Verrou, situé au centre de l'étroite gorge entre les versants abrupts de la vallée, était un lieu idéal pour laisser dans la roche l'empreinte d'un message artistique et religieux. Les Romains, engagés dans la conquête des cols alpins, se devaient donc d'y faire construire un castrum fortifié qu'au VIe siècle après J.-C. les Lombards de Théodoric appelèrent Clausurae Augustanae. Liutprand de Crémone le premier, à la fin du IXe siècle parle de la "...Hannibalis viam, quam Bardum dicunt...". En 1034, certaines chroniques citent les "Praecisa saxa inexpugnabilis oppidi Bardi". Lorsque le latin cède la place à la langue vulgaire, on continue d'appeler la forteresse, Castel de Bard qui, par la suite, deviendra définitivement Fort de Bard. Lors de la première campagne d'Italie, Napoléon Bonaparte, à la tête du Corps d'expédition révolutionnaire, avait d'abord sous estimé la résistance possible du Château de Bard mais à la fin, il se vit contraint de modifier son programme et de retarder de 16 jours sa marche pour conquérir la plaine du Piémont. À ce point, à Bard, devenu dans la définition du Premier Consul, "le vilain château", Bonaparte pourvint à effacer aussi le souvenir de l'outrage subi. Le 11 juillet, alors qu'il était rentré à Paris, il écrivit "Prenez des mesures pour vous assurer de la prompte démolition spécialement du château de Bard...". La défaite et l'exil successif de Napoléon marquent le retour des souverains de la Restauration. Victor-Emmanuel Ier roi de Savoie, Chypre et Jérusalem duc d'Aoste, reprend possession de son royaume. Toutefois, c'est à son successeur Charles-Félix que l'on doit le projet de reconstruction du Fort qui, en 1828, est confié au Chevalier Augusto Olivero. Les travaux durèrent dix ans ; 1.500 ouvriers spécialisés, anonymes, contribuent à sa réalisation. La forteresse construite pour s'opposer à d'hypothétiques et possibles envahisseurs servit de prison, de garnison, de poudrière. Démilitarisée en 1974, elle connut une longue période de "léthargie silencieuse". Une fois les travaux de restauration achevés, l'inauguration en janvier 2006 du Musée des Alpes, a permis au Fort d'ouvrir ses portes à la culture : de bastion militaire à avant-poste de l'art, de sentinelle armée à source d'inspiration poétique...

Margherita Barsimi
traduction

Rolande Mazollier

THE FORT OF BARD

When history held no written dates, certain events, or exact names, the 'youth' of mankind, whose origins were bound to myths and fanciful visions, singled out the 'Verrou' central rock, in the narrow passage between the steep rugged slopes of the valley, as the ideal place to leave an artistic and religious message. The Romans could not but build a fortified Castrum, whilst conquering the alpine passes, which the Teodorico Long bards called "Clausurae Augustanae" in the C.6th. Liutprando of Cremona was the first, at the end of the IX century, to mention "...Hannibalis viam, quam Bardum dicunt..." In 1034 some chronicles cite "Praecisa saxa inexpugnabilis oppidi Bardi". With the decline of the use of Latin, substituted by common language, the Fort continued to be mentioned, first as "Castel di Bardo", then finally as the Fort of Bard. Napoleon Bonaparte, entrusted as the leader of the Revolution's Expeditionary Corps for the first Italian campaign, at first underestimated the possibility of resistance at "château de Bard", had to finally modify his plan and his march to conquer the plain of piedmont was 16 days late! Bard was defined by the First Consul as the "le vilain château" at that point and Bonaparte undertook to eliminate even the memory of the shame he suffered caused by the delay: on the 11th July, on his return to Paris, he wrote: "Prenez des mesures pour vous assurer de la prompte démolition spécialement du château de Bard...". The downfall and successive exile of Napoleon marked the restoration of the sovereign: Vittorio Emanuele I King of Savoy, Cyprus and Jerusalem, Duke of Aosta, resumed possession of his kingdom, but the project to rebuild the Fort was thanks to his successor Carlo Felice who, in 1828, entrusted it to Cavalier Augusto Olivero. Work lasted 10 years and 1500 anonymous workers toiled together to fulfil it.... The Fort, was built to oppose hypothetic possible invaders, was a prison, garrison and powder magazine. Demilitarization in 1974, led to a long period of "silent hibernation"... On completion of its restoration and the opening of the Museum of the Alps, in January 2006, the gates of the Fort have been opened to culture: from a military bastion to an outpost of art, from an armed sentry post to a source of poetic inspiration...

Margherita Barsimi
translation

Penny Thresh

Lontano

p

Score for **WKY0759 Forte di bard -2-**, featuring a large orchestra and percussion.

Instrumentation:

- C Fl. / Picc. (No Piccolo / + Piccolo)
- Oboe
- Bsn.
- 1st Bb Cl.
- 2nd/3rd Bb Cl.
- Bb Bass Cl.
- 1st Eb A. Sax
- 2nd Eb A. Sax
- Bb T. Sax
- Eb B. Sax
- 1st/2nd/3rd F Hn.
- 1st Bb Cor. (Trpt.)
- 2nd/3rd Bb Cor. (Trpt.)
- 1st/2nd Trbn.
- 3rd Trbn.
- 1st/2nd Euph.
- Basses
- Str. Bs.
- Timp.
- Perc.1 (B.D. p)
- Perc.2 (Susp. Cym. yarn mallets)
- Mallet Perc.

Key Performance Indicators:

- Dynamic Markings:** *crescendo*, *mf* (mezzo-forte), *ff* (fortissimo).
- Tempo/Style:** **Maestoso** (marked at measure 14).
- Rehearsal Mark:** 14.

Score Structure:

- The score is divided into measures, with a key change indicated by a sharp sign (#) on the staff.
- Measures 1-13 show a *crescendo* leading to *mf*.
- Measure 14 marks the beginning of the **Maestoso** section, starting at *ff*.
- The percussion section includes specific instructions for *Concert Tom* (yarn mallets) and *Cr. Cym.* (Pair of Cymbal).

C Fl. / Picc.

Oboe

Bsn.

1st Bb Cl.

2nd/3rd Bb Cl.

Bb Bass Cl.

1st Eb A. Sax

2nd Eb A. Sax

Bb T. Sax

Eb B. Sax

1st/2nd/3rd F Hn.

1st Bb Cor. (Trpt.)

2nd/3rd Bb Cor. (Trpt.)

1st/2nd Trbn.

3rd Trbn.

1st/2nd Euph.

Basses

Str. Bs.

Timp.

Perc.1

Perc.2

Mallet Perc.

mf

Susp. Cym.

mf

99

C Fl. / Picc.

Oboe

Bsn.

1st Bb Cl.

2nd/3rd Bb Cl.

Bb Bass Cl.

1st Eb A. Sax

2nd Eb A. Sax

Bb T. Sax

Eb B. Sax

1st/2nd/3rd F Hn.

1st Bb Cor. (Trpt.)

2nd/3rd Bb Cor. (Trpt.)

1st/2nd Trbn.

3rd Trbn.

1st/2nd Euph.

Basses

Str. Bs.

Timp.

Perc.1

Perc.2

Mallet Perc.

Il divisi

A. Bb, D

mf

ff

mf

ff

mf

ff

WKY0759 *Forte di bard* -18-

WKY0759 *Forte di bard* -19-

C Fl. / Picc.

Oboe

Bsn.

1st Bb Cl.

2nd/3rd Bb Cl.

Bb Bass Cl.

1st Eb A. Sax

2nd Eb A. Sax

Bb T. Sax

Eb B. Sax

1st/2nd/3rd F Hn.

1st Bb Cor. (Trpt.)

2nd/3rd Bb Cor. (Trpt.)

1st/2nd Trbn.

3rd Trbn.

1st/2nd Euph.

Basses

Str. Bs.

Timp.

Perc.1

Perc.2

Mallet Perc.

Demoscore for web

C, F

mf

118

Andante espressivo $\text{♩} = 155$

C Fl. / Picc. *(Oboe)* *p dolce*

Oboe *Solo I* *p dolce*

Bsn. *p dolce*

1st Bb Cl. *Solo I* *p dolce*

2nd/3rd Bb Cl.

Bb Bass Cl.

1st Eb A. Sax *(Horns)* *p dolce*

2nd Eb A. Sax *(Horns)* *p dolce*

Bb T. Sax

Eb B. Sax

1st/2nd/3rd F Hn. *Soli* *Tutti* *p dolce*

1st Bb Cor. (Trpt.)

2nd/3rd Bb Cor. (Trpt.)

1st/2nd Trbn.

3rd Trbn.

1st/2nd Euph.

Basses *p dolce*

Str. Bs. *p dolce*

Timp.

Perc.1 *ff*

Perc.2 *Susp. Cym.* *Cr. Cym.* *mf* *ff*

Mallet Perc. *Glock. soft mallets* *p dolce*

126

C Fl. / Picc.

Oboe

Bsn.

1st Bb Cl.

2nd/3rd Bb Cl.

Bb Bass Cl.

1st Eb A. Sax

2nd Eb A. Sax

Bb T. Sax

Eb B. Sax

1st/2nd/3rd F Hn.

1st Bb Cor. (Trpt.)

2nd/3rd Bb Cor. (Trpt.)

1st/2nd Trbn.

3rd Trbn.

1st/2nd Euph.

Basses

Str. Bs.

Timp.

Perc.1

Perc.2

Mallet Perc.

mf *p*

Demoscoring for web

WKY0759 Forte di bard -23-

135

No Piccolo

p dolce

Tutti

p dolce

Play II Cl.

p dolce

dolce

p

p dolce

p dolce

(Bassoon)

p dolce

Mark Tree

L.v

mf

p

C Fl. / Picc.

Oboe

Bsn.

1st Bb Cl.

2nd/3rd Bb Cl.

Bb Bass Cl.

1st Eb A. Sax

2nd Eb A. Sax

Bb T. Sax

Eb B. Sax

1st/2nd/3rd F Hn.

1st Bb Cor. (Trpt.)

2nd/3rd Bb Cor. (Trpt.)

1st/2nd Trbn.

3rd Trbn.

1st/2nd Euph.

Basses

Str. Bs.

Timp.

Perc.1

Perc.2

Mallet Perc.

C Fl. / Picc.

Oboe

Bsn.

1st Bb Cl.

2nd/3rd Bb Cl.

Bb Bass Cl.

1st Eb A. Sax

2nd Eb A. Sax

Bb T. Sax

Eb B. Sax

1st/2nd/3rd F Hn.

1st Bb Cor. (Trpt.)

2nd/3rd Bb Cor. (Trpt.)

1st/2nd Trbn.

3rd Trbn.

1st/2nd Euph.

Basses

Str. Bs.

Timp.

Perc.1

Perc.2

Mallet Perc.

mf *p*

Allargando

149

C Fl. / Picc. *crescendo* *mf*

Oboe *crescendo* *mf*

Bsn. *crescendo* *mf*

1st Bb Cl. *crescendo* *mf*

2nd/3rd Bb Cl. *crescendo* *mf* *Tutti*

Bb Bass Cl. *crescendo* *mf* *f*

1st Eb A. Sax *crescendo* *mf*

2nd Eb A. Sax *crescendo* *mf*

Bb T. Sax *crescendo* *mf* *f*

Eb B. Sax *f*

1st/2nd/3rd F Hn. *crescendo* *mf*

1st Bb Cor. (Trpt.) *mf*

2nd/3rd Bb Cor. (Trpt.) *mf*

1st/2nd Trbn. *mf*

3rd Trbn. *mf* *f*

1st/2nd Euph. *mf* *f*

Basses *crescendo* *mf* *f*

Str. Bs. *crescendo* *mf* *f*

Timp. *G, B, C* *soft mallets* *mf*

Perc.1

Perc.2

Mallet Perc. *crescendo* *mf*

Disteso = 65

Disteso ♩ = 65
+ Piccolo

C Fl. / Picc.

Oboe

Bsn.
Tutti

1st Bb Cl.

2nd/3rd Bb Cl.

Bb Bass Cl.

1st Eb A. Sax

2nd Eb A. Sax

Bb T. Sax

Eb B. Sax

1st/2nd/3rd F Hn.

1st Bb Cor. (Trpt.)

2nd/3rd Bb Cor. (Trpt.)

1st/2nd Trbn.

3rd Trbn.

1st/2nd Euph.

Basses

Str. Bs.

Timp.

Perc.1
f
Pair of Cymbal

Perc.2
f

Mallet Perc.
Xylophone plastic mallets f

154

C Fl. / Picc.

Oboe

Bsn.

1st Bb Cl.

2nd/3rd Bb Cl.

Bb Bass Cl.

1st Eb A. Sax

2nd Eb A. Sax

Bb T. Sax

Eb B. Sax

1st/2nd/3rd F Hn.

1st Bb Cor. (Trpt.)

2nd/3rd Bb Cor. (Trpt.)

1st/2nd Trbn.

3rd Trbn.

1st/2nd Euph.

Basses

Str. Bs.

Timp.

Perc.1

Perc.2

Mallet Perc.

Susp. Cym.

Demoscore for web

C Fl. / Picc.

Oboe

Bsn.

1st Bb Cl.

2nd/3rd Bb Cl.

Bb Bass Cl.

1st Eb A. Sax

2nd Eb A. Sax

Bb T. Sax

Eb B. Sax

1st/2nd/3rd F Hn.

1st Bb Cor. (Trpt.)

2nd/3rd Bb Cor. (Trpt.)

1st/2nd Trbn.

3rd Trbn.

1st/2nd Euph.

Basses

Str. Bs.

Timp.

Perc.1

Perc.2

Mallet Perc.

Demoscore for web

C, F, G *hard mallets*

160 Allegro Maestoso ♩ = 120

C Fl. / Picc. *ff*

Oboe *ff*

Bsn. *ff*

1st Bb Cl. *ff*

2nd/3rd Bb Cl. *ff*

Bb Bass Cl. *ff*

1st Eb A. Sax *ff*

2nd Eb A. Sax *ff*

Bb T. Sax *ff*

Eb B. Sax *ff*

1st/2nd/3rd F Hn. *ff*

1st Bb Cor. (Trpt.) *ff*

2nd/3rd Bb Cor. (Trpt.) *ff*

1st/2nd Trbn. *ff*

3rd Trbn. *ff*

1st/2nd Euph. *ff*

Basses *ff*

Str. Bs. *ff*

Timp. *ff* *mf* *f*

Perc.1 *ff*

Perc.2 *ff* Pair of Cymbal

Mallet Perc. *ff*

168

C Fl. / Picc.

Oboe

Bsn.

1st Bb Cl.

2nd/3rd Bb Cl.

Bb Bass Cl.

1st Eb A. Sax

2nd Eb A. Sax

Bb T. Sax

Eb B. Sax

1st/2nd/3rd F Hn.

1st Bb Cor. (Trpt.)

2nd/3rd Bb Cor. (Trpt.)

1st/2nd Trbn.

3rd Trbn.

1st/2nd Euph.

Basses

Str. Bs.

Timp.

Perc.1

Perc.2

Mallet Perc.

Demoscore for web

This image shows a page from a musical score, likely for a symphony or concert band. The score is written for a large ensemble, with staves for various instruments including woodwinds, brass, and percussion. The instruments listed on the left include C Fl. / Picc., Oboe, Bsn., 1st Bb Cl., 2nd/3rd Bb Cl., Bb Bass Cl., 1st Eb A. Sax., 2nd Eb A. Sax., Bb T. Sax., Eb B. Sax., 1st/2nd/3rd F Hn., 1st Bb Cor. (Trpt.), 2nd/3rd Bb Cor. (Trpt.), 1st/2nd Trbn., 3rd Trbn., 1st/2nd Euph., Basses, Str. Bs., Timp., Perc. 1, Perc. 2, and Mallet Perc. The score includes dynamic markings such as *mf* (mezzo-forte) and *ff* (fortissimo), and a large red watermark "Demoscoring for web" is overlaid diagonally across the center. The page number "225" is visible in the top right corner.

C Fl. / Picc.

Oboe

Bsn.

1st Bb Cl.

2nd/3rd Bb Cl.

Bb Bass Cl.

1st Eb A. Sax

2nd Eb A. Sax

Bb T. Sax

Eb B. Sax

1st/2nd/3rd F Hn.

1st Bb Cor. (Trpt.)

2nd/3rd Bb Cor. (Trpt.)

1st/2nd Trbn.

3rd Trbn.

1st/2nd Euph.

Basses

Str. Bs.

Timp.

Perc.1

Perc.2

Mallet Perc.

mf

ff

Cr. Cym.

WKY0759 Forte di bard -42-

C Fl. / Picc.

Oboe

Bsn.

1st Bb Cl.

nd/3rd Bb Cl.

Bb Bass Cl.

1st Eb A. Sax

nd Eb A. Sax

Bb T. Sax

Eb B. Sax

1st/2nd/3rd F Hn.

1st Bb Cor.
(Trpt.)

nd/3rd Bb Cor.
(Trpt.)

1st/2nd Trbn.

3rd Trbn.

1st/2nd Euph.

Basses

Str. Bs.

Timp.

Perc.1

Perc.2

Mallet Perc.

Demoscore for web

232

F, G, C

mf

ff

Cr. Cym.

Score for **WKY0759 Forte di bard -44-**

Instrumentation:

- C Fl. / Picc.
- Oboe
- Bsn.
- 1st Bb Cl.
- 2nd/3rd Bb Cl.
- Bb Bass Cl.
- 1st Eb A. Sax
- 2nd Eb A. Sax
- Bb T. Sax
- Eb B. Sax
- 1st/2nd/3rd F Hn.
- 1st Bb Cor. (Trpt.)
- 2nd/3rd Bb Cor. (Trpt.)
- 1st/2nd Trbn.
- 3rd Trbn.
- 1st/2nd Euph.
- Basses
- Str. Bs.
- Timp.
- Perc.1
- Perc.2
- Mallet Perc.

Key Signature: B-flat major (two flats)

Time Signature: 4/4

Tempo: *Allegro*

Dynamic Markings: *ff* (fortissimo), *sfz* (sforzando), *tr* (trill), *acc* (accents), *3* (triplets), *Piccolo 8^{va}*

Watermark: Demoscore for web



Demoscore for web

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