

FULL SCORE CONCERT BAND / HARMONIE

ZIGGURAT

after Pieter Brueghel the Elder

Wouter LENAERTS

NEDERLANDS

De toren van Babel uit 1563 is het bekendste meesterwerk van Pieter Bruegel de Oude (ca. 1520-1569). De trapvormige tempeltoren of *ziggoerat* was een belangrijke ontmoetingsplaats voor mensen uit verschillende werelden en culturen. De spirituele betekenis ervan reikt echter nog verder: deze toren wordt beschouwd als de hemelpoort – de poort die twee werelden van elkaar scheidt. Dit werk maakt de muzikale verbinding tussen deze twee werelden. Hiervoor haalde de componist zijn inspiratie uit het Lutherkoraal 'Ach Gott, vom Himmel sieh darein' (1524), de legendarische koning Nimrod en schilder Pieter Bruegel de Oude, wiens initialen aan de basis liggen van een van de thema's.

ENGLISH

The Tower of Babel was built in 1563 and is the best-known masterpiece of Pieter Bruegel the Elder (ca. 1520-1569). The step-like temple tower or *ziggur* was an important meeting place for people from different continents and cultures. However, its spiritual meaning is even more important as this tower was considered to be the gate to heaven – the gate dividing two worlds. This work creates a musical connection between these two worlds. As sources of inspiration, the composer used the Luther chorale 'Ach Gott, vom Himmel sieh darein' (Oh God, Look Down from Heaven, 1524), the legendary King Nimrod and the painter Pieter Bruegel the Elder, whose initials form the basis of one of the themes.

FRANÇAIS

Gigantesques tours carrées à étages, les ziggourats mésopotamiennes ont toujours fasciné les hommes. L'une des plus célèbres est celle de l'ancienne Babylone, ville que le roi Nemrod appelait Babel. La Tour de Babel devait être la porte du ciel, mais elle devint le symbole de l'orgueil et de la confusion des langues. L'une des plus célèbres représentations de la Tour de Babel est le tableau éponyme de Peter Brueghel l'Ancien (vers 1520–1569). Wouter Lenaerts s'en est inspiré pour réaliser cette toile musicale impressionnante.

DEUTSCH

Das Gemälde *Der Turmbau zu Babel* aus dem Jahre 1563 ist das bekannteste Meisterwerk von Pieter Brueghel, dem Älteren (ca. 1520–1569). Die Stufentürme oder Ziggurate, aus denen sich der Turm zu Babel zusammensetzte, stellten einen wichtigen Versammlungsort für Menschen aus verschiedenen Welten und Kulturen dar. Die spirituelle Bedeutung reicht jedoch noch weiter, denn diese Türme wurden als Himmelspforte betrachtet: die Pforte, welche die beiden Welten voneinander trennte. Zu diesem Werk ließ sich der Komponist von Luthers Choral *Ach Gott, vom Himmel sieh' darein* (1524), vom legendären König Nimrod und dem Maler Pieter Brueghel, der Ältere, dessen Initialen einem der musikalischen Themen zugrunde liegen, inspirieren.

ITALIANO

La ziggurat è la costruzione templare caratteristica delle religioni dell'area mesopotamica. Una delle più celebri è quella dell'antica Babilonia. La Torre di Babele fu costruita sul fiume Eufrate con l'intenzione di arrivare al cielo e dunque a Dio, ma divenne il simbolo dell'orgoglio e della confusione. Una delle più celebri rappresentazioni della Torre di Babele è il dipinto di Peter Brueghel il Vecchio (attorno al 1520-1569), che ha ispirato il compositore nella realizzazione di questo brano impressionante.

ZIGGURAT

after Pieter Brueghel the Elder

Full score CONCERT BAND

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ZIGGURAT

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Meer informatie over de aanschaf van een volledige opname van dit werk vindt u op onze website:

For further details on how to obtain a full recording of this work, please visit our website:

Pour plus de détails sur la démarche à suivre afin d'obtenir une version intégrale de cette œuvre, veuillez consulter notre site:

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Per informazioni su come ricevere l'incisione integrale di questo brano, consultate il nostro sito web:

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Lengte / Duration / Durée / Dauer : 13:42

Moelijkheidsgraad / Difficulty / Degré de difficulté / Schwierigkeitsgrad : 6

CONCERT BAND

Full Score	
Piccolo	2
C Flute 1	2
C Flute 2	2
G Alto Flute	1
Oboe 1	2
Oboe 2	2
English Horn	1
Bassoon 1	2
Bassoon 2	2
Eb Clarinet	1
Bb Clarinet 1	4
Bb Clarinet 2	4
Bb Clarinet 3	4
Eb Alto Clarinet	1
Bb Bass Clarinet	2
Bb Contrabass Clarinet (optional)	1
Eb Alto Saxophone 1	2
Eb Alto Saxophone 2	2
Bb Tenor Saxophone	2
Eb Baritone Saxophone	1
Bb Bass Saxophone (optional)	1
Bb Trumpet / Cornet 1 (ad lib Eb Tpt.)	2
Bb Trumpet / Cornet 2	2
Bb Trumpet / Cornet 3	2
French Horn 1, 2, 3, 4	2
C Trombone 1, 2, 3	2
C Bass Trombone	2
C Baritone 1, 2	2
Bb Baritone / Euphonium 1, 2 (G-key)	2
C Basses	2
Violoncello (optional)	2
String Bass (optional)	2
Timpani	1
Mallet	2
Percussion 1	2
Percussion 2	2
Percussion 3	2
Harp	1
Harpichord	1
Piano	1

Extra partijen voor sommige landen /
Additional parts for several countries /
Extra pour des pays étrangers /
Zusätzlich für das Ausland :

HARMONIE

Bb Trombone 1 (G-key)	1
Bb Trombone 2 (G-key)	1
Bb Trombone 3 (G-key)	1
Bb Baritone / Euphonium 1 (F-key)	2
Bb Baritone / Euphonium 1 (G-key)	2
Bb Baritone / Euphonium 2 (F-key)	2
Bb Baritone / Euphonium 2 (G-key)	2
Eb Basses (F-key)	2
Eb Basses (G-key)	2
Bb Basses (F-key)	2
Bb Basses (G-key)	2

The Land of Shinar
Misterioso $\text{♩} = 60$

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Musical score for page -2, featuring various instruments including Flute, Oboe, Clarinet, Bassoon, Trumpet, Trombone, and Percussion. The score includes dynamic markings such as *mf*, *f*, and *pp*.

A Ach Gott, vom Himmel sieh darein
 Martin Luther - 1534 (Psalm 124)
 L'Adesso tempo (♩ = 104)

Musical score for page -1, including vocal lines and instrumental accompaniment for instruments like Flute, Oboe, Clarinet, Bassoon, Trumpet, Trombone, and Percussion. It includes dynamic markings such as *mf*, *f*, *pp*, and *ppp*.

Musical score for page 0, measures 22-25. The score includes staves for Piccolo, Flutes 1 and 2, G.A. Flute, Oboes 1 and 2, English Horn, Bassoons 1 and 2, E-flat Clarinet, B-flat Solo Clarinet 1 and 2, B-flat Clarinet 1 and 2, B-flat Clarinet 3, E-flat Alto Clarinet, B-flat Bass Clarinet, B-flat Bass Clarinet, E-flat Alto Saxophone 1 and 2, B-flat Tenor Saxophone, B-flat Soprano Saxophone, B-flat Bass Saxophone, French Horns 1 and 2, Baritone Euphonium, Contrabass, Violin, Double Bass, Harp, Harpsichord, Timpani, Mallets, and Percussion 1 and 2. The score features complex rhythmic patterns, including sixteenth-note runs in the Piccolo and Flutes, and various dynamic markings such as *mp*, *p*, and *f*. Specific performance instructions include "soft sticks" for the Timpani and "Tubular bells" for the Mallets.

Musical score for page 1, measures 26-29. The score continues from page 0, including staves for Piccolo, Flutes 1 and 2, G.A. Flute, Oboes 1 and 2, English Horn, Bassoons 1 and 2, B-flat Solo Clarinet 1 and 2, B-flat Clarinet, B-flat Bass Clarinet, E-flat Alto Saxophone 1 and 2, B-flat Tenor Saxophone, B-flat Soprano Saxophone, B-flat Bass Saxophone, French Horns 1 and 2, Baritone Euphonium, Contrabass, Violin, Double Bass, Harp, Harpsichord, Percussion, and Timpani. The score features complex rhythmic patterns, including sixteenth-note runs in the Piccolo and Flutes, and various dynamic markings such as *mp*, *p*, and *f*. Specific performance instructions include "medium sticks" for the Timpani and "hard sticks" for the Percussion.

B The Confusion of Tongues

Agitato $J = 128$

35

Perc. p

Fl. 1-2 p

G.A.Fl. p

Obs. 1-2 p

E.Hr. mp

Bsn. 1-2 p

E.Cl. p

1 p

B.Cl. 2 p

3 p

E.A.Cl. p

B.B.Cl. p

B.C.B.Cl. p

1 p

E.A.Sx. p

2 p

B.T.Sx. p

E.B.Sx. p

B.B.Sx. p

1-3 p *1-3 con sordino*

F.Hrn. p *con sordino*

2-4 p

Bar - Euph. p

C.Basn. p

Vcl. p

D.B. p

Hp. p *Harmonica*

Temp. p

Mall. p

1 p *soft stick*

Perc. p *Triangle*

3 p

Perc. p

Fl. 1-2 p

G.A.Fl. p

Obs. 1-2 p

E.Hr. mp

Bsn. 1-2 p

E.Cl. p

1 p

B.Cl. 2 p

3 p

E.A.Cl. p

B.B.Cl. p

B.C.B.Cl. p

1 p

E.A.Sx. p

2 p

B.T.Sx. p

E.B.Sx. p

B.B.Sx. p

1-3 p

F.Hrn. p *con sordino*

2-4 p

Bar - Euph. p

C.Basn. p

Vcl. p

D.B. p

Hp. p

Pno. p

Temp. p

Mall. p

Perc. p

C

Pic.

Fl. 1, 2

G.A.R.

Obs. 1, 2

E. Hn.

Bsn. 1, 2

E.C.

1

B.Cl. 2

3

E.A.C.

B.B.C.

B.C.B.C.

1

E.A.Sx.

2

B.T.Sx.

E.B.Sx.

B.B.Sx.

F.Hn. 1, 3
2, 4

Bar - Euph.

C.Bas.

Vcl.

D.B.

Hr.

Pnc.

Temp.

Hr.

Pnc. 1, 2, 3

Pic.

Fl. 1, 2

G.A.R.

Obs. 1, 2

E. Hn.

Bsn. 1, 2

E.C.

1

B.Cl. 2

3

E.A.C.

B.B.C.

B.C.B.C.

1

E.A.Sx.

2

B.T.Sx.

E.B.Sx.

B.B.Sx.

B.Tm.Cl. 1

F.Hn. 1, 3
2, 4

C.Tm. 1

Bar - Euph.

C.Bas.

Vcl.

D.B.

Hr.

Pnc.

Temp.

Hr.

Pnc. 1, 2, 3

Tubular Bells

Triangle

D

Fl. 1-2
 G.A. Fl.
 Obs. 1-2
 E. Fl.
 Bsn. 1-2
 C. Cl.
 1
 B. Cl. 2
 3
 B.A. Cl.
 B.S. Cl.
 B.C. Cl.
 1
 B.A. Sn.
 2
 B.T. Sn.
 B.S. Sn.
 B.S. Sn.
 1
 B. Trp. Cl. 2
 3
 F. Hrn.
 1-3
 2-4
 C. Trp. 2
 3
 Bar. Euph.
 C. Bass
 Wd.
 D.S.
 Tpt.
 Perc.
 Timb.
 Hrn.
 Perc.
 1

E

Fl. 1-2
 G.A. Fl.
 Obs. 1-2
 E. Fl.
 Bsn. 1-2
 C. Cl.
 1
 B. Cl. 2
 3
 B.A. Cl.
 B.S. Cl.
 B.C. Cl.
 B.S. Sn.
 B.T. Sn.
 B.S. Sn.
 1
 B. Trp. Cl. 2
 3
 F. Hrn.
 1-3
 2-4
 C. Trp. 2
 3
 Bar. Euph.
 C. Bass
 Wd.
 D.S.
 Tpt.
 Perc.
 Timb.
 Hrn.
 Perc.
 1

Musical score for page 8, measures 27-32. The score includes parts for Flute (Fl.), Clarinet in A (Cl. A), Oboe (Obs.), English Horn (E. Hn.), Bassoon (Bsn.), Clarinet in C (Cl. C), Bassoon in C (Bsn. C), Trumpet in C (Tpt. C), Trombone in C (Tbn. C), Trumpet in B-flat (Tpt. Bb), Trombone in B-flat (Tbn. Bb), Baritone/Euphonium (Bar. Euph.), Bassoon in B-flat (Bsn. Bb), Viola (Vcl.), Double Bass (D.B.), Percussion (Perc.), and Timpani (Timp.). The music features various dynamics such as *mp*, *mf*, *f*, and *pp*, along with performance markings like *rit.* and *rit. a.*

Musical score for page 9, measures 33-38. The score includes parts for Flute (Fl.), Clarinet in A (Cl. A), Oboe (Obs.), English Horn (E. Hn.), Bassoon (Bsn.), Clarinet in C (Cl. C), Bassoon in C (Bsn. C), Trumpet in C (Tpt. C), Trombone in C (Tbn. C), Trumpet in B-flat (Tpt. Bb), Trombone in B-flat (Tbn. Bb), Baritone/Euphonium (Bar. Euph.), Bassoon in B-flat (Bsn. Bb), Viola (Vcl.), Double Bass (D.B.), Percussion (Perc.), and Timpani (Timp.). The music features various dynamics such as *mp*, *mf*, *f*, and *pp*, along with performance markings like *rit.* and *rit. a.*. A specific instruction for the 1st Trumpet in C is noted: "1st Cornet solo (change to E.Cornet ad lib.)".

G

Flu. 1, 2
Cl. A, B
Bsn. 1, 2
Ob. 1, 2
E. Hrn.
Hrn. 1, 2, 3
B. Hrn. 1, 2, 3
B. Trbn. 1, 2, 3
Bar. Euph.
Bsn. 1, 2, 3
Perc. 1, 2, 3
Pno.

Flu. 1, 2
Cl. A, B
Bsn. 1, 2
Ob. 1, 2
E. Hrn.
Hrn. 1, 2, 3
B. Hrn. 1, 2, 3
B. Trbn. 1, 2, 3
Bar. Euph.
Bsn. 1, 2, 3
Perc. 1, 2, 3
Pno.

H A Tempo

Quasi cadenza (ad libitum) crescendo poco a poco al Tempo Primo
 poco rallento — tornando al tempo — poco rall. —
 115

G.A.R. *Quasi cadenza (ad libitum)* *con più frenesia*
 B.Cl. 1 *Quasi cadenza (colta parte)*
 C.Bass. *Quasi cadenza (colta parte)*
 Vl. *Quasi cadenza (colta parte)*
 D.B. *Quasi cadenza (colta parte)*
 Perc. 3 *continue rhythm (2 tempi)*

116 **I The Deserted City**
 Desolato - ♩♩♩♩♩ (lunga)

Pic. *Quasi cadenza - poco lento e ad lib. 1° solo*
 Fl. 1-2 *Quasi cadenza (colta parte)*
 G.A.R. *Quasi cadenza (colta parte)*
 Cl. 1-2 *Quasi cadenza (colta parte)*
 E.Hr. *Quasi cadenza (colta parte)*
 Bsn. 1-2 *Quasi cadenza (colta parte)*
 E.Cl. *Quasi cadenza - poco lento e ad lib. 1° solo*
 I *con più frenesia*
 B.Cl. 2 *Quasi cadenza (colta parte)*
 3 *Quasi cadenza (colta parte)*
 E.A.C. *Quasi cadenza (colta parte)*
 B.B.C. *Quasi cadenza (colta parte)*
 B.C.B.C. *Quasi cadenza (colta parte)*
 C.Bass. *Quasi cadenza (colta parte)*
 Vl. *Quasi cadenza (colta parte)*
 D.B. *Quasi cadenza (colta parte)*
 Hp. *Harpiccioli*
pp *Quasi cadenza - poco lento e ad lib. (colta parte)*
 Tim. *soft sticks*
 Mat. *Gluckenspiel (cymbal sticks)*
pp *Quasi cadenza - poco lento e ad lib. (colta parte)*
 Perc. 1 *Quasi cadenza (colta parte)*
 3 *Quasi cadenza (colta parte)*