

ivan pakhota

opus 35

«LILITH»

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for 8 performers

Lviv, 2012

Ensemble:

Flûte grande (muta in Alt-Flûte in G)

Oboe (muta in Cor Anglese in F)

Clarinetto in B (muta in Baß-Clarinetto in B)

Fagotto (muta in Contrafagotto)

Corno in F

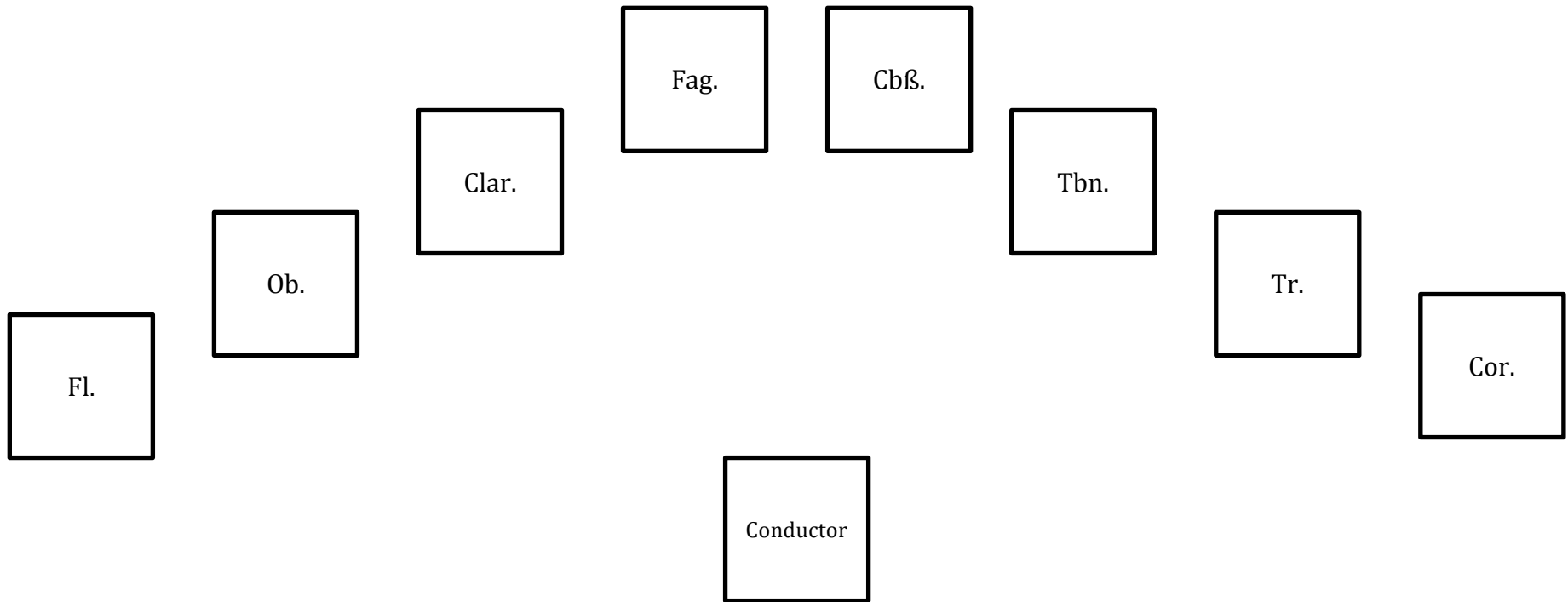
Tromba in B

Trombono

Contrabaß

The score is noted in C

Ensemble layout:



[PL]

### Lilith

Długo trwała wędrówka po umarłych  
ogrodach, zwątpiłem już, że byłaś,  
choć wciąż krwawię głodem.

Ogniem płonęłaś w rozpalonych dłoniach,  
niebem spadałaś na spragnioną ziemię,  
Kobietą byłaś z rozwartą waginą,  
gibkim młodzieńcem i węzem i kotem,

zmienna w nieustającej metamorfozie  
wciąż uciekałaś przed nazwaniem siebie,

A gdy pierwsze słowo Lilith wymówić  
pragnąłem (ruch warg wzniecił burzę)  
ty przed imienia konkretem uciekałaś  
w dotyk, a gdy wzrok ku tobie uniosłem  
w miejscu, gdzie stałaś, wyrastała trawa

i tylko cień twój na ziemię rzucony  
pierzchał w popłochu przed pułapką  
dłoni

ty błękit z purpurą beztrosko  
łączyłaś, innymi kolorami Eden  
przede mną malując

Lilith,  
raju było za mało, by wypełnić tobą.

[UA]

### Ліліт

Довго тривала мандрівка померлими  
садами, я вже й не певен був, що ти існувала,  
хоч досі кривавлю голодом.

Ти палала вогнем у гарячих долонях,  
падала небом на висохлу землю,  
ти була Жінкою з розчахнутою піхвою,  
гнучким юнаком, змією й котом,

мінилася нескінченними metamорфозами,  
ухилялася від власного наймення,

А коли перше слово "Ліліт" я забажав  
вимовити (порух вуст зчинив бурю),  
ти від неблаганного імені тікала  
у дотик, а коли підвів я очі до тебе,  
там, де стояла ти, виростала трава,

і лише тінь твоя по землі  
чкурнула, рятуючись від пастки  
руки,

ти блакить із пурпуром легковажно  
єднала, рештою барв  
Едем переді мною малюючи,

Ліліт,  
рай був затісний, аби тобою його наповнити.

i.pakhota

# « LILITH »

...AU MEMOIRÉ D'EDGAR VARÉSE...

for 8 musicians

(op.35)

Misterioso, largo ♩ = 40 (♩ = 80)

FL. alt flûte  
OB. cor angl.  
CL. baß-clar.  
FAG.  
COR. F.  
TR. B $\flat$   
TBN.  
CBS.

rit. -----, a tempo rit. -----,

FL. *pp* *p* *pp* *pp* *ppp* *pp* *pp*

OB. *p* *pp* *ppp* *pp*

CL. *p* *pp* *p* *pp* *pp* *pp*

FAG. *ppp* *pp*

*poco ad lib.*

7 6 3 3 6 3

«b» *pp*

«b» *pp*

«b» *pp*

«b» *pp*

«b» *pp*

**1** *Largissimo* (4/4 = m.m.180 ≥ 8")

FL. *sf* *pp* *p* *mf* *pp* *sf* *pp* *p* *sf* *sf* *p* *pp* *molto*

OB. 4" «Długo trwała wędrowka»... «zwątpilem»... «choć wciąż krwawię głodem.»

CL. «po umarłych ogrodach»... «że byłaś»...

FAG. *p* *pp* *sf* *p* *p* *f*

FAG. *p* *pp* *sf* *p* *p* *f*

CBS. *ppp* 3 3

*muto in contrafagotto*

FL. *ppp* *p* *sf* *p* ...«niebiem spadałaś na spagnioną ziemię,»... *fp* *fp* *fp* *fp*

OB. *pp* *fp*

CL. «Ogniem płonąłaś w rozpalonych dłoniach»... *mp*

FAG. *contrafagotto* *p* *fp*

COR. *fp*

TR. *con sord.* *fp*

TBN. *fp* *pp*

CBS. *f* *pizz.* *sfz* *mp* *espress.* ...«Kobietą byłaś z rozwartą waginą, gibkim młodzieńcem i węzem i kotem,» *f*

rit. ----- 2 Tempo I°

FL. *mute in Flûte grande*

OB. *without reed!!!* *mute in Hautbois*

CL. *mute in Clarineto in B*

FAG. *...«zmienna w nieustającej metamorfozie»...*

COR. *3*

TR. *3*

TBN. *con sord.* *arco*

CBS. *arco*



*espress.* ...«wciąż uciekałaś przed nazwaniem siebie,»  
*f*

Con moto ♩ = 78

*contrafagotto solo*

*f* *p* *mp* *f* *f* *mf* *f* *ff*

*overpress.* *ord., senza vibr.* *overpress.*

*p* *f* *p* *f*

FL. *[fl. gr.]*  
*fp* *mp* *pp* *pp* *fp* *p*<sup>3</sup>

OB. *[ob.]*  
*mp* *p*

CL. *[clar. B]*  
*mp* *p* *mf*<sup>5J:4</sup> *p*<sup>6</sup>

FAG. *f* *mp* *f* *mp* *f* *mp* *mf*<sup>3</sup> *p*<sup>3</sup> *mp*

COR. *fp*

TR. *fp*

TBN. *fp*

CBS. *ord., senza vibr.* *p* *pizz.* *arco* *pizz.* *sfz* *mf*<sup>5</sup> *f*

Musical score for page 7 of the piece « LILITH ». The score is in 4/4 time and features woodwinds and brass instruments. The instruments and their parts are:

- FL. (Flute):** Starts with a triplet of eighth notes. Dynamics include *p*, *mp* (with a sixteenth-note sextuplet), and *ff* (with an overblow). A circled number 3 is above the first measure.
- OB. (Oboe):** Features a rapid, vivacissimo passage starting with a triplet of eighth notes. Dynamics range from *mp* to *ff*. A circled number 22 is below the first measure.
- CL. (Clarinet):** Enters with a sixteenth-note septuplet. Dynamics include *mp*.
- FAG. (Bassoon):** Features triplet patterns. Dynamics include *p*.
- COR. (Cor Anglais):** Enters with a triplet of eighth notes. Dynamics include *sfz*, *fp*, *pp*, and *pp*. A circled number 3 is below the first measure.
- TR. (Trumpet):** Features a triplet of eighth notes. Dynamics include *f*. The instruction "senza sord." is written above the staff.
- TBN. (Tuba):** Features a triplet of eighth notes. Dynamics include *sfz* and *fp*.
- CBS. (Cymbals):** Features a triplet of eighth notes. Dynamics include *f*, *sfz*, *mp*, and *sfz*.

The score includes various musical notations such as triplets, sextuplets, septuplets, and dynamic markings. The woodwinds and brass instruments play melodic lines, while the cymbals provide rhythmic accents.

« LILITH »

overblow

FL. *sfz* *mp* 6 *sfz* *ff* *p* *sfz* *p* *f* 3 *ff*

OB. *mf* 5:4 6 *sfz* *ff*

CL. *sfz* *ppp* 3 *mp* *pp* 6 *mf* *p*

FAG. *sfz* *sfz* *p* 3 *pp* 3 3 *mp* 3

COR. *sfz* *p* 3 *f* *ff* *fp*

TR. *sfz* *ppp* 3 *mp* *mf* *p* *ff*

TBN. senza sord. *sfz* *sfz* *mf* *f* 3 *fp*

CBS. *sfz* *f* 3 *p* *ff* 3 *gliss.* *mf* 5 *ff* 3 *gliss.*

Detailed description: This page of a musical score for the piece "Lilith" features eight staves for woodwinds and strings. The woodwinds include Flute (FL.), Oboe (OB.), Clarinet (CL.), Bassoon (FAG.), Cor Anglais (COR.), and Trombone (TBN.). The strings include Trumpet (TR.) and Cello/Double Bass (CBS.). The score is divided into three measures. The first measure is in 3/4 time, the second in 3/4, and the third in 4/4. The music is characterized by dynamic contrasts, with frequent use of accents (sfz) and various dynamic markings (ppp, mp, mf, f, ff, pp, p). The woodwinds play melodic lines with various articulations and ornaments, while the strings provide harmonic support with rhythmic patterns and glissandos. The Flute part includes an "overblow" instruction. The Cello/Double Bass part includes an "arco" instruction. The Trombone part is marked "senza sord.". The score is written in a key signature of one flat (B-flat major or D minor).

Con moto ♩ = 78

Tempo I°

FL. *mp* *fp* *fp* *fff* 6

OB. [without reed] *p* *mf* *fp* *fff* 7

CL. [without sound] *mf* *f* *fff*

FAG. *p* [without sound, only air] *f* *mf* *mf* *fff* 3

COR. *pp* *fp* *fp* *fp* *fff* 5

TR. con sord. *ppp* [without sound, only air into ambouchoire] *fp* *f* senza sord. *fff* 5

TBN. [without sound, only air into ambouchoire] *p* *fp* *fff*

CBS. sul E glissando a piacere *p* [without sound, only air into ambouchoire] *fff* overpressure the string 5

Largissimo (4/4 = m.m.180 ≥ 8'') *overblow*

FL. *p* *ff* *pp* *p* *f* *p* *f* *p*

OB. *f* *f* *sfz* *mf* *sfz* *f* *ppp*

CL. *f* *fp* *pp* *mf* *f*

FAG. *f* *p* *f* *p* *sfz* *mp* *p*

COR. *[without sound, only air into ambouchoire]* *f* *fp*

TR. *p* *[without sound, only air into ambouchoire]* *f* *fp*

TBN. *[without sound, only air into ambouchoire]* *f* *fp*

CBS. *ff* *ff* *au talone*

[4] [130] [18]

*indrawn breath* *indrawn breath*

*overblow*

FL. *overblow*  
*ff* *pp* *p* *f* *p* *pp* *rit.*

OB. *indrawn breath*  
*f* *mf* *sfz* *mf* *sfz* *ppp*

CL. *f* *fp* *pp* *mf* *muta in Baß-Clar.* *[baß-clar.] ppp*

FAG. *f* *p* *f* *p* *sfz* *mp* *p* *muta in Faqotto* *[fag.] ppp*

COR. *p* «A gdy pierwsze słowo Lilith  
wymówić pragnąłem...» *ppp*

TR. *[without sound,  
only air into ambouchoure]* *mp* *f* *tranquillissimo* «...(ruch warg  
wzniecił burzę)» *pp*

TBN. *voice*  
the lowest note - sound, like the door creak  
«a» *p* «a» *p* «a» *p* «a» *p*

CBS. *p* *mp* *sfz* *fp* *fp* *sf*

« LILITH »

L'istesso tempo ma più poco mosso (♩~62)

The musical score is for the piece "Lilith" and consists of eight staves. The key signature is one flat (B-flat) and the time signature is 5/4. The tempo is "L'istesso tempo ma più poco mosso" with a metronome marking of ♩~62. The Flute (FL.) part features a complex melodic line with dynamic markings of *p*, *sfz*, *f*, and *p*, and includes "overflow" markings. The Oboe (OB.), Clarinet (CL.), and Bassoon (FAG.) parts play a rhythmic accompaniment of eighth notes with dynamic markings of *pp*. The Cor Anglais (COR.), Trumpet (TR.), and Trombone (TBN.) parts are mostly silent, with a few notes in the beginning. The Cello/Double Bass (CBS.) part is silent until the end, where it plays a glissando on the G string with "arco" and "gliss. sul G harmonics" markings, and a dynamic marking of *mf*.



overblow

FL. *sfz* *pp* 7 7 7 7

OB. *pp* 5 5 5 5

CL. *pp* 6 6 6 6

FAG. *pp* 6 6 6 6

COR. *f* *fp* *sfz* *f* 5 6

TR. *f* *sfz* *f* 5 6

TBN. *f* *fp* *sfz* *f* 7 9

CBS. *f* *mf* *mf* *f* *mf*

FL. *p* *mp* *p* *mp* *sfz* *sfz*

OB. *mf* *mp* *sfz* *sfz*

CL. *sfz* *sfz*

FAG. *sfz* *sfz*

COR. *sfz* *sfz* *sfz*

TR. *sfz* *sfz* *sfz*

TBN. *sfz* *sfz* *sfz*

CBS. *pizz.* *sfz* *feroce, presto possibile arco* *fff au talon*

Con moto ♩ = 78

FL. *pp* 7 7 7 7 *fff* 6 6 6

OB. *pp* 5 5 5 5 *fff* 7 7 7

CL. *pp* 6 6 6 6 *fff* 6 6 6

FAG. *pp* 6 6 6 6 *fff*

COR. *f* 5 6 *fff* 5 5 5 5

TR. *f* 5 6 *fff* 5 5 5 5

TBN. *f* 9 *fff*

CBS. *ff* *f* 3 *fff* *pizz.* *arco* *gliss. sul G harmonics* *p*

**5** Tempo I°

*FL.* *ppp* *f* *ppp* *mp* *pp*

*OB.* *ppp* *f* *ppp* *p*

*CL.* *ppp* *f* *ppp*

*FAG.* *ppp* *f* *ppp*

*COR.* *f* *p* *pp*

*TR.* *f* *ppp* *pp* *pp*

*TBN.* *deciso* *mf* *f* *pp*

*CBS.*

*dolce*

«a gdy wzrok ky tobie uniosłem,  
w miejscu gdzie stałaś,  
wyrastała trawa..»

[without sound,  
only air into ambouchoure]

con sord.

[without sound,  
only air into ambouchoure]

[without sound,  
only air into ambouchoure]

con sord.

3

5

6

7

6

5

3

Con moto. Poco sostenuto

FL. *ppp* muta in Alt-Flûte

OB. *pp* muta in Cor Angl.

CL. *pp*

FAG. «i tylko cień twój na ziemię  
rzucony pierchał w popłochu  
przed pułapką dłoni...»  
*f*

COR. *ppp*

TR. *ppp* senza sord.

TBN. *ppp* senza sord.

CBS. *fp* overpress. ord.

overblow II

[alt-fl.] *f* *sfz*

[cor angl.] *pp*

10

9

5

« LILITH »

FL. *f* *sfz* *pp* *f* *sfz* *pp* *mp* *pp*

OB. *9*

CL. *10* *fp* *fp* *fp*

FAG. *mp* *7* *5* *f* *3* *p*

COR. *f* *3* *9*

TR. *f* *3* *9*

TBN. *f* *3* *9*

CBS. *overpress.* *ord.* *sul pont.* *pizz.* *arco sul pont.* *fp* *sfz* *sfz* *fp* *sfz* *sffz*

6

FL. *sfz* *sfz* *pp*

OB. *p* *mp* *pp*

CL. *fp* *fp* *p* *p*

FAG. *pp* *pp*

COR. *sfz* *pp*

TR. *sfz* *pp*

TBN. *sfz* *pp*

CBS. *mf* *pp*

overblow

pizz.

arco sul pont.

11 9 10 10 10 10 10 11 11 11 6 3 3 3

« LILITH »

FL. *sfz* *mp* 11 11

OB. *sfz* *f*

CL. *ff* *fff* 7 7 7 7

FAG. *sfz* *mp* 10 10

COR. *sfz* *fff* 3

TR. *sfz* *fff* 3

TBN. *sfz* *fff* 3

CBS. *pizz.* *sfz* *fff* *sul tasto* *arco* *vibr. molto*

Detailed description: This page of a musical score is for the piece "Lilith". It features seven staves for woodwinds and strings. The woodwinds include Flute (FL.), Oboe (OB.), Clarinet (CL.), Bassoon (FAG.), Cor Anglais (COR.), Trumpet (TR.), and Trombone (TBN.). The string section (CBS.) is represented by a single staff. The score is in 4/4 time. The woodwinds and strings play a rhythmic pattern of eighth notes, often with accents and dynamic markings such as *sfz* (sforzando), *mp* (mezzo-piano), *f* (forte), *ff* (fortissimo), and *fff* (fortississimo). The Clarinet part includes several seven-note slurs. The Bassoon part includes ten-note slurs. The string part includes a *pizz.* (pizzicato) marking and a *vibr. molto* (vibrato molto) marking. The Flute and Oboe parts have double bar lines with the number 11, indicating a first ending. The Clarinet part has a dashed line indicating a breath mark or similar performance instruction. The string part has a *sul tasto* marking above a note and an *arco* marking below it.



FL. *ff* *mp* *mp* *fff*

OB. *sfz* *mp* *fff* *mp*

CL. *feroce* «... ty błękit z purpurą beztrósko łączyłaś,  
innymi kolorami Eden przede mną malując...» *ff* *fff*

FAG. *pp* *mp*

COR. *sfz* *sfz* *fff* *f* *sfz* *mp*

TR. *sfz* *sfz* *fff* *f* *sfz* *mp*

TBN. *sfz* *sfz* *fff* *f* *sfz* *mp*

CBS. *sfz* *overbress.* *ff* *pizz.* *sfz* *sul pont.* *mp*

« LILITH »

overblow

FL.

sfz *sfz* *mp* *f* *mp*

OB.

*sfz* *mp* *mf*

CL.

*sfz* *sfz* *fp* *fp* *fp* *p* *ff* *p*

FAG.

*sfz* *sfz* *mp* *fp* *fp* *mp* 12 12 12

COR.

*fff* subito *p*

TR.

*p* *fff* subito *p*

TBN.

*fff* subito *p*

CBS.

arco *pizz.* *mf* *f* *mf* *f* arco

harmonics sul G

« LILITH »

FL. *overblow* *ff*

OB. *f* *p* *mf* *f* *ff*

CL. *fp* *ff*

FAG. 12 12 12 12 12

COR. *fp* *ff*

TR. *fp* *ff*

TBN. *fp* *ff*

CBS. *pizz.* *arco* *pizz.* *sfz* *mf* *f* *f*

Detailed description: This page of a musical score is for the piece "Lilith". It features seven staves for woodwinds and strings. The Flute (FL.) part includes an "overblow" instruction and a dynamic of *ff*. The Oboe (OB.) part starts with *f* and *p*, then moves to *mf* and *f*, ending with *ff*. The Clarinet (CL.) part begins with *fp* and ends with *ff*. The Bassoon (FAG.) part consists of six measures of sixteenth-note patterns, each marked with a "12" and a slur. The Cor Anglais (COR.) and Trumpet (TR.) parts both start with *fp* and end with *ff*. The Trombone (TBN.) part starts with *fp* and ends with *ff*. The Cello/Double Bass (CBS.) part starts with *pizz.* and *sfz*, then switches to *arco* with *mf*, then back to *pizz.* with *f*, and ends with *f*. The score is in 2/4 time and includes various articulations like slurs and accents.

« LILITH »

7

FL. *f* *ff*

OB. *f* *ff*

CL. *f* *ff*

FAG. *f* *ff*

COR. *f* *ff* *mf*

TR. *f* *ff* *mf*

TBN. *f* *ff* *mf*

CBS. arco

*fff* au talon

*Agressif. Poco mosso*

FL. *ff* *fff* *ff* *fff* *fff* *fff*

OB. *ff* *fff* *ff* *fffz*

CL. *ff* *fff* *ff* *fffz* *fff*

FAG. *ff* *fff* *ff* *fffz* *fff*

COR. *ff* *sfz > f* *ff* *fffz* *fff*

TR. *ff* *sfz > f* *ff* *fffz* *fff*

TBN. *ff* *sfz > f* *f* *ff* *fffz* *fff*

CBS. *fff* *fff au talon* *mf* *gliss. sul D*

[without sound, only air]

*feroce, presto possibile*

« LILITH »

FL. *p sf fff*

OB. *[shout!] fff*  
«LILITH! RAJU BYŁO ZA MAŁO BY WYPEŁNIĆ TOBĄ!!!» *fff*

CL. *p sf fff*

FAG. *p sf fff*

COR. *p sf fff*

TR. *p sf fff*

TBN. *p sf fff*

CBS. *fff* *pizz. sfz sfz sfz*

Detailed description: This page of a musical score is for the piece "Lilith". It features eight staves: Flute (FL.), Oboe (OB.), Clarinet (CL.), Bassoon (FAG.), Cor Anglais (COR.), Trumpet (TR.), Trombone (TBN.), and Cello/Double Bass (CBS.). The score is divided into two systems. The first system is in 5/4 time, and the second system is in 4/4 time. The woodwinds (FL., CL., FAG., COR., TR., TBN.) play a complex rhythmic pattern of eighth and sixteenth notes, often in triplets, with dynamic markings of *p*, *sf*, and *fff*. The Oboe (OB.) has a vocal line with the lyrics: «LILITH! RAJU BYŁO ZA MAŁO BY WYPEŁNIĆ TOBĄ!!!» and a dynamic marking of *fff*. The Cello/Double Bass (CBS.) part consists of a series of triplets in the first system and accented notes in the second system, with dynamic markings of *fff* and *pizz. sfz*.

Musical score for the piece "Lilith", page 27. The score is arranged for woodwinds and strings. The instruments are: Flute (FL.), Oboe (OB.), Clarinet (CL.), Bassoon (FAG.), Cor Anglais (COR.), Trumpet (TR.), Trombone (TBN.), and Cello/Double Bass (CBS.). The music is in 3/4 time and features a complex rhythmic pattern of eighth notes with accents and slurs. The dynamics range from *fff* (fortissimo) to *p* (piano), with accents (*sfz*) and slurs. The woodwinds (FL., OB., COR., TR.) play a melodic line with slurs and accents, while the strings (CL., FAG., TBN., CBS.) play a rhythmic accompaniment. The CBS. part includes the instruction "arco sul tasto".

« LILITH »

This musical score is for the piece "Lilith" and is arranged for a woodwind and string ensemble. It consists of eight staves, each representing a different instrument: Flute (FL.), Oboe (OB.), Clarinet (CL.), Bassoon (FAG.), Cor Anglais (COR.), Trumpet (TR.), Trombone (TBN.), and Cello/Double Bass (CBS.). The score is divided into four measures. Each instrument part features a rhythmic pattern of eighth notes, often grouped into triplets (marked with a '3') or nonets (marked with a '9'). The dynamics are varied, including fortissimo (fff), piano (p), pianissimo (pp), and sforzando (sfz). The woodwinds (FL., OB., CL., FAG., COR., TR.) play melodic lines with accents and slurs, while the strings (TBN., CBS.) provide a rhythmic accompaniment with slurs and accents. The overall texture is dense and rhythmic.