

ȘERBAN NICHIFOR

SIMFONIA I

PARTITURA

EDITURA  MUZICALĂ

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București — 1985

Premiul *George Enescu* al Academiei Republicii Socialiste România, 1982

Premiul Uniunii Compozitorilor și Muzicologilor din Republica Socialistă România, 1982

The George Enescu Prize of the Academy of the Socialist Republic of Romania, 1982

Prize of the Composers' and Musicologists' Union of the Socialist Republic of Romania, 1982

ORCHESTRA

3 Flauti (Fl.), Flauto 3 muta in Flauto piccolo (Fl. picc.)
2 Oboi (Ob.)
Corno inglese (C. ingl.)
3 Clarinetti in S/\flat (Cl.), Clarinetto 3 muta in Clarinetto basso in S/\flat (Cl. basso), ossia Clarinetto elettronico
3 Fagotti (Fg.), Fagotto 3 muta in Controfagotto (Cf.)

4 Corni in Fa (Cor.)
3 Trombe in Do (Tr.)
3 Tromboni (Trb.)

Tuba

PERCUSSIONE*

I.	II.
Timpani (Timp.)	Tam-tam grande (T.-tam)
Capo di flauto	2 Maracas (Meas)
Triangoli (Trgl.)	Crotali (Crot.)
— acuto	Campanelli (Camplli)
— medio	
Piatti (Ptti)	Ferro
— medio	Claves
— grande	
Campane (Camp.)	
Gran cassa (Gr. c.)	
III.	IV.
Piatti grande (Ptti)	Eolifono (Eolif.), ossia
Vibrafono (Vibr.)	Eolifono elettronico
2 Maracas (Meas)	Triangolo acuto (Trgl.)
Tam-tam grande (T.-tam)	Piatti grande (Ptti)
Sirena	Uccelli
Sonagli sospesi (Sgli)	Tam-tam grande (T.-tam)
Sega	2 Temple blocks (T. bl.)
Gran cassa (Gr. c.)	
V.	
Gran cassa (Gr. c.)	
Campane (Camp.)	
Triangolo acuto (Trgl.)	
Ferro	

Pianoforte (Pf.), muta in Ce esta (Cel.), ossia Celesta amplificata

Următoarele instrumente pot fi utilizate în comun de către cei cinci percusioniști :
The following instruments may be used in turn by each of the five percussion performers : T.-tam (II, III, IV); Gr. c. (I, III, V); Ferro (II, V); Camp. (I, V); Ptti (I, III, IV); Trgl. (I, IV, V).

2 Arpe (A.)

12—16 Violini I (Vni I)
10—14 Violini II (Vni II)
8—12 Viole (Vle)
6—10 Violoncelli (Vlc.)
4— 8 Contrabbassi (Cb.)

Nastro magnetico

Synthesizer, Generatore elettronico, 4 Phase Shifters, Organo (elettronico), Coro S.A.T.B. (ossia Synthesizer), Mezzosoprano (ossia Synthesizer), Campane (ossia Synthesizer), 2 Arpe (ossia Pianoforte elettronico).



— 04.03.1982, București, Orchestra Filarmonicii „George Enescu”, dirijor Mircea Basarab
04.03.1982, The Symphony Orchestra of the “George Enescu Philharmonic” of Bucharest, Mircea Basarab conductor



— Radio-Televiziunea Română
Romanian Radio and Television



— cca 33'
abt



— Materialul de orchestră și banda magnetică complementară se pot procura de la Biblioteca de Imprumut a Uniunii Compozitorilor și Muzicologilor din Republica Socialistă România
The orchestra scores as well as the complementary magnetic tape can be provided by the Leding Library of the Composers' and Musicologists' Union of the Socialist Republic of Romania

EXPLICAȚIILE SIMBOLURILOR

bandă magnetică

cel mai acut sunet al instrumentului (înălțime nedeterminată).

cel mai acut sunet armonic al instrumentului (înălțime nedeterminată).

cel mai acut sunet al instrumentului (înălțime nedeterminată).

semn indicând urcarea cu 3/4 ton a notei la nivelul căreia este aplicat.

sunet alb (quasi mormorando) emis în conformitate cu codul Asociației Fonetică Internaționale :

[S] = S
[ſ] = ſ
[R] = R
[A] = A

EXPLICATION OF SYMBOLS



magnetic tape



the highest note of the instrument (indefinite pitch.)



the highest harmonic overtone of the instrument (indefinite pitch).



the lowest note of the instrument indefinite pitch).



a symbol indicating a raise with 3/4 of a tone applied to the level of that note.



white sound (quasi mormorando) beamed in agreement with the code of the International Phonetics Association :

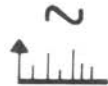
S
SH
R
A

WA—WAH — efect sonor obținut la violoncele păstrind aceeași distanță de cca 8 cm între Daumen (pe sunetul fundamental) și degetul 3 (atingând sunetul armonic), într-un glissando rapid și continuu (ascendent-descendent) de-a lungul corzii indicate.



WA—WAH — sound effect produced on the cellos by maintaining the same distance of about 8 cm. between the thumb (on the fundamental sound) and the third finger (touching the harmonic overtone), into a rapid and steady glissando (ascendant-descendant), along the designated string.

în secțiunea dată, valorile ritmice nu au o determinare strictă.



within the given section, the rhythmic values need not be strictly observed.

repeterea cât se poate de rapidă a grupului indicat.



quickest possible repetition of the indicated group.

vibrato foarte lent, cu o diferență a frecvenței de 1/4 ton.



very slow vibrato with a 1/4 tone frequency difference.

repeterea cât se poate de rapidă a sunetului.



the quickest possible repetition of the note.

conglomerat sonor (cluster) „liscio“.



“liscio“ sound cluster.

conglomerat sonor (cluster) „glissando-vibrato“.



“glissando-vibrato“ sound cluster.

în mod convențional, acest semn indică o pauză de o măsură (indiferent de durata măsurii de 6, 8 sau 12 părțimi).



conventionally, this sign indicates a pause of a measure (irrespective whether there is a measure of 6, 8, or 12 quarter-notes).

INDICAȚII PENTRU UTILIZAREA BENZII MAGNETICE COMPLEMENTARE

- Banda este structurată în două secțiuni : „A“ și „B“.
- Secțiunea „A“ (cca 6") va fi utilizată la începutul primei părți „La Follia“ și conține un sunet de vînt sintetizat electronic ; intensitatea și durata vor fi reglate în concert, în funcție de indicațiile dirijorului (durata totală de 6' a benzii este mai mare decît cea utilă).
- Secțiunea „B“ este formată din două fragmente distincte ; în primul fragment (1'35") orchestra se va sincroniza după reperele intervențiilor orgii înregistrate pe bandă ; în cel de al doilea fragment (cca. 8'55"), chiar dacă evoluțiile benzii și ale orchestrei sînt total independente, în final banda va fi filată în concert, după indicațiile dirijorului (durata totală a benzii de 8'55" este mai mare decît cea utilă). Pentru realizarea unei audiții optime, este de dorit ca operatorul de bandă să controleze sonorizarea direct din sala de concert.

INSTRUCTIONS FOR THE USAGE OF THE COMPLEMENTARY MAGNETIC TAPE

- The tape is structured in two sections : “A” and “B”.
- The “A” section (abt 6') is to be used at the beginning of the first part “La Follia” and comprises a wind sound electronically synthesized ; the intensity and the duration will be adjusted during the concert, according to the conductor's directives (the total duration of 6' of the tape is longer than the necessary one).
- The “B” section consists of two separate fragments : in the first fragment (1'35") the orchestra will be synchronized according to the guide marks of the organ intercessions, recorded on the tape ; in the second fragment (abt 8'55") even if the tape's and the orchestra's evolution are totally independent, in the end the sound on the tape will be faded while the concert is in progress, consonant with the conductor's indications (the total duration of the 8'55" tape is longer than the necessary one). In order to obtain a perfect audition, the tape operator should check the sound effects right from the concert hall.

Pentru Liana
For Liana

SINFONIA I

UMBRE * SHADOWS

ȘERBAN NICHIFOR

"... Și când ursuză luna în tulburi nori s-ascunde
Și mut, văzduhul veșted fresaltă-n lung fior,
Va răsări iar umbra cu chip înșelător,
Cu ochi a căror taină tu n-ai știut pătrunde ..."

Mateiu Caragiale (1885 - 1936)
"Grădinile amăgirii"

"... And when the moon morosely hides behind the murky clouds
The withered silent air in lasting thrill quivers
Anew will rise the shadow with features, so delusive,
And with such secret eyes that you could never fathom ..."

Matthew Caragiale (1885 - 1936)
"Gardens of delusion"

I. LA FOLLIA

4

Lontano ($\text{♩} = \sim 60$)

START quasi Vento

Score for the first system of 'I. LA FOLLIA'. The score is written for a full orchestra and includes the following parts and markings:

- Synth.**: *d'al niente*, *pppp*, *lontano*
- II T.-tam**: *pppp*, *possibile*, *l.v.*
- III Pfti**: *pppp*, *ppp*, *l.v.*
- V Gr.c.**: *d'al niente*, *pppp*, *possibile, poco minaccioso*, *arco ad libitum*, *pp*
- 4 Cb. soli**: *d'al niente*, *pppp*, *possibile, liscio*

Score for the second system of 'I. LA FOLLIA'. The score is written for a full orchestra and includes the following parts and markings:

- Synth.**: *ppp*, *ppp*
- I Timp.**: *pppp*, *ppp*
- II T.-tam**: *pppp*, *ppp*
- III Pfti**: *pppp*, *l.v.*
- IV Eofif.**: *sempre pppp*, *pp*
- V Gr.c.**: *ppp*, *pp*
- A. 1**: *ppp*
- A. 2**: *sempre ppp pochissimo marcato*
- Vle**: *div. a 2*, *con sord.*, *pppp*, *con sord.*, *pppp*
- Vlc.**: *div. a 2*, *con sord. non vibr. molto sul tasto*, *pppp*
- 4 Cb. soli**: *sempre pppp liscio*

21

Synth.

Fl. picc. *ppp dolce*

I Timp.

II T. tam *p* *pp* *mp* *pppp* *molto*

III Vibr.

IV Eolif.

V Gr. c.

Cel.

A. 1 *Mi \flat , Si \flat , Fa \sharp*

A. 2 *molto*

Vni I *ppp* *p liscio* *sub. pppp* *molto*

Vni II *ppp* *sub. pppp* *molto*

Vle *sub. pppp* *molto*

Vlc. *sub. pppp* *molto*

Cb. Tutti *sub. pppp* *molto*

div a 2

25 Poco più mosso (♩ ≈ 80)

This page contains the musical score for measures 25 through 30 of a piece. The score is arranged in a standard orchestral format with the following parts and staves:

- Synth.**: Synthesizer part, marked with a wavy line.
- Fl. picc.**: Piccolo flute, marked *fff*.
- Fl. 1, 2**: First and second flutes, marked *pp cantabile*.
- Ob. 1, 2**: First and second oboes, marked *pp cantabile*.
- C. ingi.**: English horn, marked *pp cantabile*.
- Cl. 1, 2**: First and second clarinets, marked *pp cantabile*.
- Cl. basso**: Bass clarinet, marked *pp cantabile*.
- Fg. 1, 2**: First and second flutes (likely Bass Flute), marked *pp cantabile*.
- Cfg.**: Contrabassoon, marked *pp cantabile*.
- Cor. 1, 2, 3, 4**: Four horns, marked *fff* and *ppp liscio*.
- Tr. 1, 2, 3**: Three trumpets, marked *fff*.
- Trb. 1, 2, 3**: Three trombones, marked *fff*.
- Tuba**: Tuba, marked *fff*.
- I Timp.**: First timpani, marked *fff*.
- III Vibr. (m.s.)**: Third vibraphone, marked *fff*.
- IV Trg.**: Fourth triangle, marked *fff*.
- V Camp.**: Cymbals, marked *fff*.
- Cel.**: Celesta, marked *p dolce*.
- A. 2**: Second accordion, marked *p sonoro* and *pp*.
- Vni I**: Violin I, marked *fff* and *pp cantabile*.
- Vni II (div. a 4)**: Violin II, marked *fff* and *pp cantabile*.
- Vle (div. a 2)**: Viola, marked *fff* and *pp cantabile*.
- Vlc. (div. a 3)**: Violoncello, marked *fff* and *pp cantabile*.
- Cb.**: Contrabass, marked *fff*.

The score includes various dynamic markings such as *fff*, *ppp*, *pp*, *p*, and *pp cantabile*. It also features performance instructions like *senza sord.*, *molto*, *liscio*, *sempre pp secco*, and *unis (sul Re)*. The tempo is indicated as *Poco più mosso* with a metronome marking of approximately 80 beats per minute.

30 *poco rall.* *Tempo I (♩ ≈ 60)*

6 Synth. *ppp come eco*

Fl. picc.

Fl. 1 2 *poco* *ppp* *pp*

Ob. 1 2 *ppp* *pp*

Cl. 1 2 *pp liscio* *ppp* *pp*

Cor. 3 4 *ppp* *pp*

I Timp.

II T-tam

III Vibr.

V Camp.

Cel.

A. 1

A. 2 *Mi h Si h* *ppp poco marcato*

Vni I *div.* *gliss.* *ppp* *gliss.* *ppp*
unis *v (sul Re)* *sul Re*
sempre pp liscio *3. senza sord.*

Vni II *4. senza sord.*

Vle

Vlc.

Cb. (div a 2) *ppp* *ppp*

37 ritardando

Synth.

Fl. 1 2

Cl. 1 2

Cor. 1 2 3 4

I Timp.

II T-tam

III Vibr.

IV Ptti

V Gr.c.

Cel.

A. 1

A. 2

Vni I

Vni II

Vle

Vlc.

Cb.

pp *come eco* *pp* *molto* *ff* *molto* *niente* *pp* *mp* *molto* *pp* *liscio*

secco *perdendosi* *senza sord.* *poco sul pont.* *ppp* *molto*

42 Quasi senza tempo $\text{♩} \approx 40$, come eco (sempre *ppp* \leftrightarrow *mp*)

Synth. *pp*

Fl. picc. *ppp* *p* come dolcezza, come una ombra

Fl. 1 *pp* dolce e fluido

C. ingl. *ppp* *p* come dolcezza, come una ombra

Cl. 2 *ppp* dolce e fluido

II T.-tam *pppp* *mp* *pppp*

IV Pfti *pppp* *pppp* poco minaccioso

V Gr.c. *pppp* poco minaccioso

Cel. legato e leggiero sempre

A. 1 *pp* legatissimo *poco* *poco* Fa# Si#, Do#

A. 2 *pp* legatissimo *poco* *poco* Fa# Do# Si b, Do b

Vni I poco sul pont. *ppp* *poco* *mp* *gliss.* *poco*

Vni II (div. a2) *ppp* *poco* *p* *gliss.* *gliss.* *poco*

Vle poco sul tasto *ppp* *poco*

Vlc. poco sul tasto *ppp* *poco*

Cb. *ppp* *poco*

Synth.

Fl. picc.

Fl. 1

C. ingl.

Cl. 2

II T.-tam

V Gr.c.

Cel.

A. 1

A. 2

Vni I

Vni II

Vle

Vlc.

4 Cb. soli

Detailed description of the musical score for page 45. The score is for a symphony orchestra and includes the following parts: Synth (Synthesizer), Fl. picc. (Piccolo Flute), Fl. 1 (First Flute), C. ingl. (English Clarinet), Cl. 2 (Second Clarinet), II T.-tam (Tamtam), V Gr.c. (Vibraphone), Cel. (Cello), A. 1 (Double Bass 1), A. 2 (Double Bass 2), Vni I (Violin I), Vni II (Violin II), Vle (Viola), Vlc. (Violoncello), and 4 Cb. soli (Solo Contrabasses). The score is written in 3/4 time and features a variety of musical notations, including dynamics (mp, ppp), articulation (accents), and performance instructions (poco). The woodwinds and strings play sustained notes with dynamic markings, while the percussion and vibraphone provide rhythmic accompaniment. The double basses play a melodic line with accents and dynamic markings.

48

Synth.

Fl. picc.

1 Fl. *mp*

2 Fl. *ppp* *legatissimo, come una ombra*

C. ingl. *mp*

Cl. 2 *pppp* *dolcissimo* *sempre pppp*

II T - tam

V Gr. c. *pppp* *mp*

Cel.

A. 1 *poco*

A. 2 *Sol ♮*
Do # *poco*

ppp *quasi vibrato largo, poco glissando* *poco*

Vni I

Vni II *ppp* *poco*

Vle

Vlc.

4 Cb.

Synth.

Fl. 1

Fl. 2

C. ingl.

Cl. 2

II T.-tam

V Gr. c.

Cel.

A. 1

A. 2

Vni I

Vni II

Vle

Vlc.

Cb.

pppp

mp

pppp

mp

pppp

mp

Sol #

Sol ♭

poco

poco

mp

(sul La)

(sul Re)

(sul Sol)

(sul La)

(sul Re)

(sul Sol)

(sul La)

(sul Re)

(sul Sol)

ord. v

ppp

ord.

poco gliss.

poco gliss.

poco calando

Tempo Primo (♩=60)

Synth. *p*

Fl. 1, 2

Ob. 1 *p dolcissimo*

C. ingl.

Cl. 1, 2 *p dolcissimo*

Cl. basso *pp* *p*

Cor. 1, 2, 3, 4 *pp* *mp* *p*
sempre legatissimo e dolce

II T-fam *pppp* *mp* *l.v.*

III Vibr. *pp* *mp* quasi gliss.

V Gr. c. *pppp* liscio

Cel. *l.v.*

Pf. *poco calando*
ppp legato *pp espress.*

A. 1 *pp espress.*
Mi b, Fa ♯, Si b

A. 2 *poco calando*
Sol ♯, Fa ♯, La b, Si b

Vni I, II *mp* *pp* *mf* *p espress.*
ord.

Vle *pizz.* *pp* *p espress.*

Vlc. *pizz.* *pp*

4 Cb. *Tutti div.*
pp vibrato

60 poco a poco crescendo ed accelerando

Synth.

Fl. 1

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Cl. basso

Fg. 1

Fg. 2

Cor. 1

Cor. 2

Cor. 3

Cor. 4

I Timp.

II T.-tam

III Vibr.

V Gr.c.

Pf.

A. 1

A. 2

Vni I

Vni II

Vle

Vlc.

Cb.

mp

mf

p

cresc.

pppp

mp

poco in rilievo

poco a poco

sempre marcato dolce

poco a poco cresc.

poco a poco cresc.

poco

La b, Do ♯

La ♯

Mi ♯, La b

Synth.

Fl. 1
2

Ob. 1
2

C. ingl.

Cl. 1
2

Cl. basso

Fg. 1
2

Cfg.

Cor. 1
2
3
4

I Timp.

II T.-tam

III Vibr.

V Gr. c.

Pf.

A. 1

A. 2

Vni I
II

Vle

Vlc.

Cb.

Orchestral score for measures 67-70. The score includes parts for Synth, Fl. picc., Fl. 1/2, Ob. 1/2, C. ingl., Cl. 1/2, Cl. basso, Fg. 1/2, Cfg., Cor. 1/2/3/4, Tr. 1, Trb. 1/2, Tuba, I Timp., II T.-tam, III Vibr., IV Eolif., V Gr.c., Pf., A. 1,2, Vni I/II, Vle, Vlc., and Cb. The score features various dynamics such as *molto*, *ff*, *ff appassionato*, *ff ben sostenuto*, and *pppp*. Performance instructions include *in rilievo, ma poco vibrato* for the Trumpet and *arco* for the Violins and Viola. The piano part includes a *Solo* section with sixteenth-note patterns.

70

Synth.

Fl. picc.

Fl. 1 2

Ob. 1 2

C. ingl.

Cl. 1 2

Cl. basso

Fg. 1 2

Cfg.

Cor. 1 2 3 4

Tr. 1

Trb. 1 2

Tuba 3

I Timp.

IV Eolif.

Pf.

A. 1, 2

I Vni

II Vni

Vle

Vlc.

Cb.

fff

mf

ff

mf

Do ♮

Fa#

Mi b

Fa ♮

Do b

73 STOP Agitato (♩ = ~ 108)

Synth.

Fl. picc.

Fl. 1 2

Ob. 1 2

C. ingl.

Cl. 1 2

Cl. basso *muta in Cl. 3 (Sib)*

Fg. 1 2

C fg.

Cor. 1 2 3 4

Tr. 1 2 3

Trb. 1 2 3

Tuba

I Timp

IV Eolif.

Pf.

A. 1, 2

Vni I

Vni II

Vle

Vlc.

Cb.

fff *molto*

fff *possibile, quasi clacson*

fff *possibile*

fff *Solo*

legatissimo

sempre fff molto appassionato, sempre in rilievo

Do ♯, Re ♯, Mi ♯, Fa ♯, Sol ♯, La ♯, Si ♯

fff *sostenuto (arco ad libitum), sempre in rilievo*

fff *(4 Cb. soli)*

f *sostenuto (arco ad libitum)*

Fg. 2

Cfg.

mf sempre ritmico, quasi esercizio

Tr.

Trb. 2

Trb. 3

1

2

3

con sord. WA-WAH

gliss.

simile

fff

mf sonoro, quasi vox humana, poco in rilievo

IV Eolif.

ff

mp

ff

Pf.

Vni I

Vni II

Vle

Vlc.

4 Cb.

fff

fff

sempre *mf* ritmico, quasi esercizio

1 Fg.

2 Fg.

Cfg.

2 Trb.

3 Trb.

1 Trb.

2 Trb.

3 Trb.

III Ptti

IV Eolif.

Pf.

Vni I

Vni II

Vle

Vlc.

4 Cb.

The score is divided into two systems. The first system (measures 1-4) features the Flute (Fg.), Clarinet (Cfg.), and three Trumpets (Trb.) playing a rhythmic exercise. The Flutes and Clarinet play eighth-note patterns, while the Trumpets play sustained notes with glissandi. The Piano (Pf.) provides a steady accompaniment with eighth-note chords. The Percussion (Ptti and Eolif.) plays a rhythmic pattern. The Violins (Vni I and II) and Viola (Vle) are silent. The Cello (Cb.) plays a low, sustained note.

The second system (measures 5-8) continues the exercise. The Flutes and Clarinet play eighth-note patterns with some rests. The Trumpets play sustained notes with glissandi. The Piano (Pf.) continues with eighth-note chords. The Percussion (Ptti and Eolif.) plays a rhythmic pattern. The Violins (Vni I and II) and Viola (Vle) are silent. The Cello (Cb.) plays a low, sustained note.

Dynamic markings include *mf* (mezzo-forte), *fff* (fortissimo), *pp* (pianissimo), *mp* (mezzo-piano), and *f* (forte). Performance instructions include "ritmico, quasi esercizio", "gliss.", and "sonoro".

1 Fg. 2 Fg. 3 Cfg. 2 Tr. 3 Tr. 1 Trb. 2 Trb. 3 Trb. III Ptti IV Eolif. V Trgl. Pf. Vni I Vni II Vle Vlc. 4 Cb.

The score for page 79 includes the following parts and markings:

- Flutes (Fg.):** Parts 1 and 2 play a melodic line with slurs and accents.
- Clarinet (Cfg.):** Part 3 plays a similar melodic line.
- Trumpets (Tr.):** Parts 2 and 3 play a rhythmic pattern of eighth notes with slurs and accents.
- Trombones (Trb.):** Parts 1, 2, and 3 play a melodic line with slurs and accents.
- Percussion (Ptti, Eolif., Trgl.):** Includes III Ptti, IV Eolif., and V Trgl. with dynamic markings like *pp*, *f*, *mp*, and *mf*.
- Piano (Pf.):** Features a complex rhythmic pattern with slurs and accents.
- Violins (Vni):** Parts I and II play a melodic line with slurs and accents.
- Viola (Vle):** Part 1 plays a melodic line with slurs and accents.
- Violoncello (Vlc.):** Part 1 plays a melodic line with slurs and accents.
- Double Bass (Cb.):** Part 4 plays a melodic line with slurs and accents.

81

1
2
Pg.
Cf. g.

1
2
3
4
Cor.

1
2
3
Tr.

1
2
3
Trb.

III Ptti
IV Eolif.
V Trgl.

Pt.

Vni II

Vle

4Cb.

Cfg.

1
2
3
4
Cor.

Tuba

I Timp.

II Mcos

III Piatti

IV Eolif.

V Trgl.

Pt.

Vni II

Vle

4Cb.

(non dim.)

f sostenuto

f sostenuto

mp sub.

ff mp sub.

ff

senza sord.

senza sord.

senza sord.

molto

pp

pp

f

sempre mf

sempre mp

mf sostenuto

mf sostenuto

pp

ppp

(in rilievo)

molto

sostenuto, quasi campanella

sostenuto (arco ad lib.)

gliss., poco vibrato quasi portamento

90

Cor. 1 2

3 4

Tr. 3

Trb. 2 3

Tuba

dolce e liscio

dolce e liscio

I Timp. *pp* *mf* *pp* *mp* *molto* (niente)

II Mcas *f* *mp* *pp* *molto*

III Ptti *pp* *molto*

IV Eolif. *mp* *pp* *mf* *molto*

V Trgl. *pp* *mf* *molto*

Pf. 5 10 9 9 5 6

Vni I *p* *f* *molto* *mp*

poco sul ponticello *molto* (niente)

Vni II *poco a poco crescendo*

Vle (div.) *f* *gliss.* (niente)

Vlc. *p* *f* *gliss.* (niente)

Cb. (1-8) *f* *gliss.* (niente)

Ob. 2 *mp* come eco, quasi uccelli

Cl. 1 *mp* come eco, quasi uccelli

Cl. 2

Cor. 1-4 *mf* sonore a 4 (quasi mormorando)

Tr. 1-3 *mf* sonore a 3

Trb. 1-3 *mf* sonore a 3

II Mcas *fff*

III Pfti *fff*

IV Eolif. *fff* l.v.

Pf. *fff* sonore, quasi toccata

Vni I *molto fff*

Vni II *molto fff*

Cb. (1-8) div. a 2 *pp* *mf* (niente)

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Cor. 1-4 *poco a poco crescendo*

Tr. 1-3

Trb. 1-3

Pf. *pp* *molto mf* (niente)

Cb. (1-8) div. a 3 *pp* *molto mf* (niente)

100 *molto crescendo*

Fl. picc. 1 2

Fl. 1 2

Ob. 1 2

C. ingl. 1 2 3

ff *molto crescendo*

Cor. 1-4 S

Tr. 1-3 R S

Trb. 1-4 S *molto ff possibile*

II 2 Mcas

III 2 Mcas *pp* *molto*

Pf. *sf sf sf sf sf sf*

---(Ped.)---

Cb. (1-8) *glissando sempre*

ff possibile, ben sostenuto

Grandioso (♩ = ~108)

102 *fff* quasi vento

Fl. picc. *fff* molto (niente)

Fl. 1 *fff* molto (niente)

Fl. 2 *fff* molto (niente)

Ob. 1 *fff* molto (niente)

Ob. 2 *fff* molto (niente)

C. ingl. *fff* molto

Cl. 1 *fff* molto

Cl. 2 *fff* molto

Cl. 3 *fff* molto

Cor. 1 2 *sempre fff* possibile, molto sostenuto, in rilievo

Cor. 3 4 *sempre fff* possibile, molto sostenuto, in rilievo

Tr. 1 *sempre fff* possibile, molto sostenuto, in rilievo

Tr. 2 3 *sempre fff* possibile, molto sostenuto, in rilievo

Trb. 1 2 *sempre fff* possibile, molto sostenuto, in rilievo

Trb. 3 *sempre fff* possibile, molto sostenuto, in rilievo

II 4 Mcas *ff*

III *ff*

IV Eolif. *p* molto *ff* > *p*

Pf. *fff* brillante

Vni I (1-16)

Vni II (1-14)

Vle (1-12)

Vlc. (1-10)

Cb. (1-8) *sub fff* molto drammatico
glissando, poco vibrato, quasi portamento

107

Sub.Tempo I (♩ ≈ 60)

bacch. di metallo

II Crot.

sempre pp semplice e ritmico

2 Vni I soli

(arco ad lib.)

lontano e dolce

pppp

poco

4 Vni II soli

lontano e dolce

pppp

poco

4 Vle sole

lontano e dolce

pppp

poco

2 Vlc soli

lontano e dolce

pppp

poco



II Crot.

rallentando poco a poco ----- ♩ ≈ 60

2 Vni I soli

mp

(niente)

4 Vni II soli

mp

(niente)

4 Vle sole

mp

(niente)

2 Vlc soli

mp

(niente)

[~7'30"]

attaca subito

II

GRĂDINILE AMĂGIRII

GARDENS OF DELUSION

4

Rubato, quasi Cadenza (♩ ≈ 40-80)

Solo

pp fluido

4"

sempre *pp* semplice

pp

p

mp dolce

poco precipitando

mf

p

agitato, poco a poco accelerando

mf

16

Fl. 1

eco

pp fluido

mf

II Crof.

Fl. 1

molto accelerando

mp *pp* *mp* *pp* molto *f*

II Crof.

Fl. 1

Subito Lento (*d* ~ 40)

sub. *pppp* lontano

Fl. 1

poco accelerando

Tempo I (*d* ~ 60)

poco *p* dolce

Fl. 1

poco a poco accelerando

mp

Fl. 1

molto *ff* appassionato

Fl. 1

9 10

29 Grazioso e cantabile (♩ = ~ 72)

Fl. picc. *mf* *gaio, in rilievo* *solo*

Fl. 1

Ob. 1 *mp* *gaio*

Ob. 2 *mp* *gaio*

Cl. 1 *mp* *gaio*

Cl. 2 *mp* *sostenuto*

Cl. basso *mp* *sostenuto*

C fg. *mp* *sostenuto*

Tr. 1 *con sord.* *mp* *gaio*

II Campili *mf* *l.v.*

Cel. *sempre mf* *gaio*

A. 1 *p* *La b*

A. 2 *mp* *La b*

Vni I *mp* *gaio* *gettato*

Vni II *mp* *gaio* *gettato* *sul Re.*

Vle *mp* *poco sul pont.*

Vlc. *mp* *poco sul pont.*

Cb. *mp*

(non tremolo) *mp*

31

Fl. picc.

1

2

Ob.

1

2

Cl.

1

2

Cl. basso

Fg. 2

Cfg.

Tr.

1

2

3

1

2

3

II Campili

Cel.

A.

1

A.

2

Vni

I

II

Vle

Vlc.

Cb.

mp gaio

mp sostenuto

con sord.

con sord. (non vibr.)

con sord. (non gliss. e vibr.)

mp sostenuto con sord. (non gliss. e vibr.)

mp sostenuto con sord. (non gliss. e vibr.)

La b

La b

La b

La b

Mi b

Sol b

Si b

Re b

mp gaio

(P II)

(P III)

Fl. 2

Ob. 2

C. ingl. *mf giocoso*

Ci. 1 *mp sostenuto*

Ci. 2

Cl. basso

Fg. 1 *mf giocoso*

Fg. 2 *mp*

Cfg. *mp*

Cor. 2 *mp sostenuto*

Cor. 3

Cor. 4

Tr. 2

II Campili *mf giocoso*

Cel.

A. 1 *Lab*

A. 2 *Lab*

Vni I

Vni II *mf giocoso*

Vle *mf gio*

Vlc. (div. a2) *mf* poco gliss. (non tremolo)

Cb. *mf*

poco

a

poco

crescendo

simile

Fl. 2

Ob. 2

C. ingl.

Cl. 1

Cl. 2

Cl. basso

Fg. 1

Fg. 2

Cfg.

Cor. 2

Cor. 3

Tr. 2

Campli

Cel.

A. 1

A. 2

Vni I

Vni II

Vle

Vlc.

Cb.

This page of a musical score, numbered 37, contains the following parts and markings:

- Fl. 2:** Flute 2 part with *simile* marking.
- Ob. 2:** Oboe 2 part.
- C. ingl.:** Clarinet in G part.
- Cl. 1 & 2:** Clarinet 1 and 2 parts.
- Cl. basso:** Bass Clarinet part.
- Fg. 1 & 2:** Bassoon 1 and 2 parts.
- Cfg.:** Contrabassoon part.
- Cor. 2, 3, 4:** Horns 2, 3, and 4 parts.
- II Campli:** Trumpets II part.
- Cel.:** Cymbals part.
- A. 1 & 2:** Timpani parts with notes labeled Fa#, Mi b, Si b, and Fa#.
- Vni I & II:** Violins I and II parts with *simile* markings.
- Vle:** Viola part with *simile* marking.
- Vlc.:** Violoncello part with *simile* marking.
- Cb.:** Contrabasso part.

Fl. picc. 1

Fl. 2

Ob. 1

Ob. 2

C. ingl. 1

Cl. 1

Cl. 2

Cl. basso

Fg. 1

Fg. 2

Cfg. 1

Cor. 1

Cor. 2

Cor. 3

Cor. 4

Tr. 1

Tr. 2

Tr. 3

Trb. 1

Trb. 2

Trb. 3

II Campili

Cel. 1

Cel. 2

A. 1

A. 2

Vni I 1,3,5,7,9,11,13

Vni I 2,4,6,8,10,12,14

Vni II 1,3,5,7,9,11

Vni II 2,4,6,8,10,12

Vie 1,3,5,7,9

Vie 2,4,6,8,10

Vic. 1,3,5,7

Vic. 2,4,6,8

Cb. 1

Cb. 2

41

Fl. picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

C. ingl.

Cl. 1

Cl. 2

Cl. basso

Fg. 1

Fg. 2

Cfg.

Cor. 1

Cor. 2

Cor. 3

Cor. 4

Tr. 1

Tr. 2

Tr. 3

Trb. 1

Trb. 2

Trb. 3

II Campi

Cel.

A. 1

A. 2

Vni I

Vni II

Vle

Vlc.

Cb.

Mi b
Si b

div.

Fl. 1 *p molto espress.*

III Vibr.

Cel. *sempre pp sonoro*

A. 1 *Sib* *p dolce* *I.v.* *Sib*

A. 2 *sempre pp sonoro* *I.v.* *sempre p dolce* *I.v.*

Vni I *poco gliss.*

Vni II

Vle

Vlc.

Cb. *(2 Cb. soli)*

Fl. 1

III Vibr.

Cel. *p dolce* *I.v.* *I.v.*

A. 1 *I.v.* *Sib* *I.v.* *Sib*

A. 2 *I.v.* *I.v.*

Vni I

Vni II

Vle

Vlc.

Cb. *(2 Cb. soli)*

Fl. 1

III Vibr.

V. Camp.

Cel.

A. 1

A. 2

(1 Solo)

Vni I

Vni II

Vle

(1 Vlc. solo)

Vlc.

Cb.

pp dolce

p dolce

l.v.

si b

1 Vno solo

(1 Vlc. solo)

Fl. 1

III Vibr.

V Camp. *pp dolce*

Cel.

A. 1

A. 2

Vni I (1 Solo)

Vni II

Vle (1 Vla sola)

Vlc. (1 Vlc. solo)

Cb. (2 Cb. soli)

(sempre sul La)

Fl. 1 *quasi uccelli* *molto*

III Vibr.

IV Uccelli *p dolce*

V Camp. *pp dolce* *l.v.* *ppp* *poco*

Cel.

A. 1 *l.v.* *sib* *l.v.* *sib*

A. 2 *l.v.* *l.v.*

Vni I

Vni II *2 Soli* *molto*

Vle *(1 Via solo)* *(1 Vic. solo)* *molto* *(tacet)*

Vlc.

Cb. *(2 Cb. soli)* *(sempre sul La)*

1
Fl. 1

2
Fl. 2

1
Cl.

2
Cl. basso

2
Fg.

Cfg.

1
Cor 2

3
4

1
Trb.

2

II T.-tam

IV Uccelli

Cel.

1
A.

2
A.

Vni I

Vni II

Vle

Vlc.

Cb.

simile

quasi uccelli

pp *legatissimo*

poco p

sempre pp scorrevole

Re ♯, La ♯

(Do ♯)

Fl. picc. 1 *pp dolce, quasi uccelli*

Fl. 2

Ob. 2 *pp*

C. ingl. 1 *pp dolce* *poco* *ppp* *poco in rilievo* *poco*

Cl. 1

Cl. 2

Cl. basso *p poco in rilievo*

Fg. 2

Cfg.

Cor. 1

Cor. 2

Cor. 3

Cor. 4

Trb. 1

Trb. 2

I Capo di flauto

II T-tam

IV Uccelli *p* *ppp*

Cel.

A. 1 *La ♯, Fa ♯*

A. 2 *Sol ♯, La ♯, Si ♯* *(Sol ♯)*

Tutti

Vni I

Vni II

Vle *poco*

Vlc. *ppp molto espress.*

Cb.

62 **4** poco a poco precipitando **3** **2**

Fl. picc. *ppp dolce, quasi uccelli*

Fl. 1

Fl. 2

Ob. 1

Ob. 2

C. ingl.

Cl. 1

Cl. 2 *poco in rilievo*

Cl. basso

Fg. 1 *p poco in rilievo*

Fg. 2

Cfg.

Cor. 1

Cor. 2

Cor. 3

Cor. 4

Trb. 1

Trb. 2

I Capodi flauto *ppp sonoro*

II T. - tam *ppp sonoro*

IV Uccelli *p ppp*

Cel.

A. 1 *Sol ♮, Si ♭*

A. 2 *Fa ♯, Si ♭*

Vni I

Vni II

Vle

Vic.

Cb.

65 **2**

3

Subito Animato (♩ = ~ 116)

Fl. picc. 1 *molto ppp dolce*

Fl. 2 *ppp dolce, quasi marmorando*

Ob. 1

C. ingl. 1 *Solo mp molto cantabile, in rilievo*

Cl. 1

Cl. 2

Cl. basso

Fg. 1

Fg. 2

Cfg.

Cor. 1

Cor. 2

Cor. 3

Cor. 4

Trb. 1

Trb. 2 *(non gliss.)*

I Trgl. m. *sempre pppp lontano, poco minaccioso*

II T-tam *l.v.*

IV Uccelli

V Gr.c.

Cel. *sempre pppp l.v.*

A. 1 *Do ♮, Re ♮ l.v.*

A. 2 *p sub pppp ritmico, poco sonoro l.v.*

Vni I *div, pizz sempre pppp possibile poco gliss.*

Vni II *sempre pp poco gliss.*

Vle *sempre pp poco gliss.*

Vlc. *ppp liscio non tremolo poco gliss.*

Cb. 1-4 *Tutti div. pp non tremolo sempre pp*

Fl. picc.

1

Fl.

2

ppp dolce, quasi mormorando

C. ingl.

I Trgl.

V Gr.c.

A. 1

l.v.

A. 2

Vni I

Vni II

poco gliss.

Vle

poco gliss.

Vlc.

poco gliss.

Cb.

This musical score page, numbered 71, contains the following parts and staves:

- Fl. picc.**: Piccolo flute part with a melodic line and a trill.
- Fl.**: Flute parts 1 and 2, with part 1 playing a melodic line and part 2 playing a rhythmic accompaniment.
- C. ingl.**: English horn part with a melodic line.
- I Trgl.**: Trumpet part with a melodic line.
- V Gr.c.**: Trombone part with a melodic line.
- A. 1**: First violin and first viola parts, both playing sustained chords with *l.v.* (lento) markings.
- A. 2**: Second violin and second viola parts, playing rhythmic accompaniment.
- Vn. I**: First violin part.
- Vn. II**: Second violin part.
- Vle**: Violin part.
- Vlc.**: Violoncello part.
- Cb.**: Contrabass part.

Fl. picc. 1
Fl. 2
C. ingl.
I Trgl.
V Gr.c.
A. 1
A. 2
Vni I
Vni II
Vle
Vlc.
Cb.

The score is written for measures 74, 75, and 76. The Fl. picc. part has a wavy line above it. The Fl. 1 part has a melodic line with slurs and accents. The Fl. 2 part has a similar melodic line. The C. ingl. part has a simple harmonic line. The I Trgl. part has a rhythmic pattern. The V Gr.c. part has a simple harmonic line. The A. 1 part has a complex texture with many notes and slurs, and the word "l.v." is written below. The A. 2 part has a rhythmic pattern. The Vni I, Vni II, Vle, Vlc., and Cb. parts have simple harmonic lines.

Fl. picc. 1
Fl. 2
C. ingl.
I Trgl.
V Gr.c.
A. 1
A. 2
Vni I
Vni II
Vle
Vlc.
Cb.

poco gliss.

l.v.

80

Fl. picc.
1
Fl.
2
C. ingl.
I Trgl.
V Gr. c.
A. 1
A. 2
Vni I
Vni II
Vle
Vlc.
Cb.

The score is for page 80 and includes the following parts: Piccolo Flute (Fl. picc.), Flute 1 (Fl. 1), Flute 2 (Fl. 2), English Horn (C. ingl.), Trumpet 1 (I Trgl.), Trombone (V Gr. c.), Violin 1 (A. 1), Violin 2 (A. 2), Violin I (Vni I), Violin II (Vni II), Viola (Vle), Violoncello (Vlc.), and Contrabass (Cb.). The score is written in a key signature of one flat (B-flat) and a common time signature (C). It features complex woodwind and string passages, including trills and grace notes. The woodwinds have various articulations and slurs. The strings play sustained chords and rhythmic patterns. The brass parts are primarily sustained notes with some articulation. The page number '80' is in a box at the top left.

Fl. picc.
1
2
C. ingl.
I Trgl.
V Gr.c.
A. 1
A. 2
Vni I
Vni II
Vle
Vlc.
Cb.

ppp

l.v.

poco gliss.

Detailed description: This page of a musical score covers measures 83, 84, and 85. The woodwind section includes Piccolo Flute (Fl. picc.), Flute 1 (Fl. 1), Flute 2 (Fl. 2), and English Horn (C. ingl.). The string section consists of Violins 1 and 2 (A. 1, A. 2), Violas (Vle), Cellos (Vlc.), and Double Basses (Cb.). The woodwinds play melodic lines with various articulations and dynamics. The strings provide harmonic support with sustained notes and glissandos. The score is marked with a dynamic of *ppp* and includes performance instructions like *l.v.* and *poco gliss.*

Fl. picc. *p dolce* *mf*

Fl. 1 *sempre p dolce ma in rilievo*

Fl. 2 *p* *dolcissimo*

Ob. *f* *molto* *p dolce ma in rilievo*

C. ingl. *sempre p dolce ma in rilievo*

Fg. 1 *sempre p dolce ma in rilievo*

Cor. 1 *senza sord.* *mp* *sf* *molto* *cuivré-bouché*

Cor. 2 *senza sord.* *p* *molto*

Cor. 3 *pp* *molto*

Cor. 4 *pp* *molto*

Tr. 1 *con sord.* *f* *molto*

I Timp. *f* *molto* *I.V.* *sempre ppp lontano, poco minaccioso*

I Trgl. *mf* *I.V.*

II Camp. *mf* *I.V.*

III T-fam. *sf* *I.V.*

V Gr.c. *sf* *I.V.*

Cel. *sempre 2da. p dolce*

A. 1 *La* *f* *sempre p dolce*

A. 2 *sub. sf* *I.V.*

Vni I *pizz.* *1 Vno solo* *arco* *pp sonoro sul Mi* *l'altri Vni sul Re ppp lontano (pizz.) p dolce poco marcato*

Vni II *pizz.* *arco* *pp*

Vle *pizz.* *arco* *pp*

Vlc. *sf* *molto* *arco ad lib.* *p dolcissimo*

Cb. *pp* *sempre pp liscio*

Fl. 1
Fl. 2
Ob. 1
Fg. 1
I Timp.
II Campli
Cel.
A. 1
Vni I
Vni II
Vle
Vlc.
Cb

poco
pp possibile, poco marcato
pp
p dolce, poco marcato
poco gliss.
poco
simile arco
pizz.
arco

Detailed description: This page of a musical score, numbered 89, contains staves for various instruments. The woodwind section includes Flute 1 and 2, Oboe 1, and Bassoon 1. The percussion section includes two timpani and two cymbals. The string section includes Violin I and II, Viola, Violoncello, and Contrabass. The score features complex rhythmic patterns, including sixteenth-note runs in the flutes and cymbals, and sustained chords in the strings. Performance instructions such as *poco*, *pp possibile, poco marcato*, *pp*, *p dolce, poco marcato*, *simile arco*, *pizz.*, *arco*, and *poco gliss.* are present throughout the score.

1 Fl. 1

2 Fl. 2

Ob. 1

Fg. 1

Cfg.

I Timp.

II Camplli

V Gcc.

Cel.

A. 1

Vni I

Vni II

Vle

Vlc.

Cb.

sempre ppp liscio

sempre ppp lontano, poco minaccioso

arco

pizz. pp

p dolce, poco marcato

arco

pizz. pp

p dolce, poco marcato

poco gliss.

poco

arco ad lib.

sempre pp liscio

1 Fl. 1

2 Fl. 2

Ob. 1

Fg. 1

Cfg.

I Timp.

II Camplli

V Gr.c.

Cel.

A. 1

Vni I

Vni II

Vle

Vlc.

Cb.

poco

eco

pizz.

p dolce, poco marcato

arco

pp

poco

eco

poco gliss

(sul Sol)

(sul Do)

Fl. picc. *tr* *pp* *dolcissimo*

1

2

Ob. 1

Fg. 1

Cfg.

I Timp.

II Campli *l.v.*

Cel.

A. 1

Vni I *arco* *pp* *pizz.* *p dolce, poco marcato*

Vni II *pizz.* *p dolce, poco marcato* *arco*

Vle

Vlc. *(sul Sol)* *(sul Re)*

Cb.

Fl. picc. 1

Fl. 2

Ob. 1

Fg. 1

Cfg.

I Timp.

II Campli

V Gr.c.

Cel.

A. 1

Vni I

Vni II

Vle

Vlc.

Cb.

sempre pppp liscio

sempre ppp lontano

arco

pp

p dolce, poco marcato

pizz.

arco

pp

p dolce, poco marcato

arco ad lib.

pp

liscio

(sul La)

Fl. picc. 1
Fl. 2
Ob. 1
Fg. 1
C fg.
Cor. 1, 2, 3, 4
I Timp.
II Campelli
V Gr. c.
Cel.
A. 1
Vni I
Vni II
Vle
Vlc.
Cb.

sempre pp liscio

pp lontano

sempre ppp lontano

p dolce, poco marcato

arco

pp

pizz.

p dolce, poco marcato

arco

pp

p dolce, poco marcato

arco

pp

arco ad lib.

sempre pp liscio

110 **4** Subito Brillante
quasi Marcia ♩ = ~ 80

Cor. 1 2 3 4

Tr. 1 2 3

Trb. 1 2 3

I Timp. *sub. ff sonoro, ben marcato*

II Camp. *sempre ff sonoro*

III T.-tam

mf *f*

Ob. 1 2

C. ingl. 1 2

Cl. 1 2

Cor. 1 2 3 4

Tr. 1 2 3

Trb. 1 2 3

I Timp.

II Camp.

III T.-tam

V Camp. *sempre f dolce, ma sonoro*

poco a poco precipitando

ff *molto* *ff* *molto* *ff* *molto* *ff* *molto* *ff* *molto* *ff* *molto*

Fl. picc. *ff cantabile*

Fl. 1 2 *a2 ff cantabile*

Ob. 1 2 *molto ff cantabile*

C. ingl. *molto ff cantabile*

Cl. 1 2 *molto ff cantabile*

Cl. basso *ff cantabile*

Fg. 1 2 *ff cantabile*

Cfg. *ff sostenuto*

Cor. 1 2 3 4 *molto ff cantabile*

Tr. 1 2 3 *molto ff cantabile*
(poco in rilievo)

Trb. 1 2 3 *molto ff cantabile*

Tuba *ff sostenuto*

I Timp. *ff dolce, ma sonoro*

II Camp. *ff sonoro*

III T. tam *ff*

IV Eolif. *sempre ff*

V. Camp. *ff dolce, ma sonoro*

Cel. (amplificata) *sempre ff dolce*
(sempre rit.)

Vni I *ff cantabile*

Vni II *ff cantabile*

Vle *ff*

Vlc. *ff*

Cb. *ff div. (non tremolo)*
ff sostenuto

119

Fl. picc.
Fl. 1 2
Ob. 1 2
C. ingl.
Cl. 1 2
Cl. basso
Fg. 1 2
Cfg.
Cor. 1 2 3 4
Tr. 1 2 3
Trb. 1 2 3
Tuba
I Timp.
II Camp.lli
III T.-tam
IV Eolif.
V Camp.
Cel. (amplif.)
Vni I II
Vle
Vlc.
Cb.

This page of a musical score covers measures 121, 122, and 123. The instruments and parts are arranged as follows:

- Flutes:** Fl. picc., Fl. 1, Fl. 2
- Oboes:** Ob. 1, Ob. 2
- Clarinets:** C. ingl., Cl. 1, Cl. 2, Cl. basso
- Fagotti:** Fg. 1, Fg. 2
- Contrabasso:** C. fg.
- Chorus:** Cor. 1, 2, 3, 4
- Trumpets:** Tr. 1, 2, 3
- Trumpets:** Trb. 1, 2
- Tuba:** Tuba 3
- Timpani:** I Timp.
- Cymbals:** II Campili
- Tam-tam:** III T.-tam
- Eolian Harp:** IV Eolif.
- Cymbals:** V Camp.
- Celesta:** Cel. (amptif.)
- Violins:** Vni I, Vni II
- Violas:** Vle
- Violoncello:** Vlc.
- Double Bass:** Cb.

Measure 121 features a melodic line in the woodwinds and strings, with a dynamic marking of *p*. Measure 122 continues this line. Measure 123 introduces a new melodic phrase in the woodwinds, marked with a dynamic of *pp* and the instruction *(poco in rilievo)*. The percussion parts include rhythmic patterns for the timpani, cymbals, and tam-tam.

This musical score page contains the following parts and staves:

- Fl. picc.
- Fl. 1, 2
- Ob. 1, 2
- C. ingl.
- Cl. 1, 2
- Ci basso
- Fg. 1, 2
- Cfg.
- Cor. 1, 2, 3, 4
- Tr. 1, 2, 3
- Trb. 1, 2, 3
- I Timp.
- II Camplli
- III T.-tam
- V Eolif.
- V Camp.
- Cel. (amplif.)
- Vni I, II
- Vle
- Vlc.
- Cb

The score is divided into two systems. The first system (measures 123-124) features woodwinds and strings with various articulations and dynamics. The second system (measures 125-126) features the timpani and cymbals with rhythmic patterns, and the amplified cello with sixteenth-note passages. The page number 73 is located at the bottom right.

125

Fl. picc.
Fl. 1
2
Ob. 1
2
C. ingl.
Cl. 1
2
Cl. basso
Fg. 1
2
Cfg.
Cor. 1
2
3
4
Tr. 1
2
3
Trb. 1
2
3
I Timp.
II Camp. II
III T-tam
IV Eolif.
V Camp.
Cel. (amplif.)
Vni I
II
Vle
Vic.
Cb. (div. 2)

Fl. picc. *a2*

Fl. 1 2

Ob. 1 2 *a2*

C. ingl.

Cl. 1 2

Cl. basso

Fg. 1 2 *a2*

Cfg.

Cor. 1 2 3 4

Tr. 1 2 3 *poco in rilievo*

Trb. 1 2 3 Tuba

I Timp.

II Campi

III T. - tam *fff* *l.v.*
Gr. c.

IV Eolif. *fff* *sonoro, molto minaccioso in rilievo*

V. Camp.

Cel. (amplif.) *12*

Vni I II

Vle

Vlc.

Cb. *(non div.)* *(tutti)*

This page of a musical score, numbered 129, contains the following parts and staves:

- Fl. picc.**: Piccolo flute, with a trill in the first measure.
- Fl.**: Flute 1 and 2.
- Ob.**: Oboe 1 and 2.
- C. ingl.**: English horn.
- Cl.**: Clarinet 1 and 2.
- Cl. basso**: Bass clarinet.
- Fg.**: Bassoon 1 and 2.
- Cfg.**: Contrabassoon.
- Cor.**: Horns 1, 2, 3, and 4.
- Tr.**: Trumpets 1, 2, and 3.
- Trb.**: Trombones 1 and 2.
- Tuba**: Tuba.
- I Timp.**: First timpani.
- II Campli**: Second cymbals.
- III Gr.c.**: Third gong.
- IV Eolif.**: Fourth eolian harp.
- V Camp.**: Fifth cymbal.
- Cel. (amplif.)**: Celesta (amplified), featuring sixteenth-note patterns with first and second endings.
- Vni**: Violins I and II.
- Vle**: Viola.
- Vlc.**: Violoncello.
- Cb.**: Contrabasso.

Fl. picc. Fl. 1 C. ingl. II Crot. III Vibr. IV T.-tam A. 1 Vni I Vni II Vle Vlc. Cb.

perdendosi
pppp eco
pppp lontano
gliss.
leggerissimo (niente)
pppp possibile
pppp possibile
pppp possibile, lontano e dolce
pppp possibile, lontano e dolce
1 Vic. solo
pppp possibile, lontano e dolce, poco in rilievo
pppp possibile
pppp possibile

Do ♮, Re ♭, Mi ♯, Fa ♯, La ♭

Fl. 1 C. ingl. Fg. 1 Fg. 2 Cor. 1 Cor. 2 Cor. 3 Cor. 4 IV Eolif. Vni I Vni II Vle Vlc. Cb.

p dolce
p lontano, poco in rilievo
pp lontano
con sord.
con sord. 3.
pp lontano e legatissimo
sempre *pppp* possibile, liscio
p (non trem.)
p (arco ad lib.)
p liscio

151

rallentando

muta in Fl. 3

Tempo I (♩. ≈ 40-80)

Fl. picc. *non decrescendo*

1 Fl. *non decrescendo*

2 Fl. *ppp sostenuto non decrescendo*

1 Cl. *pppp legatissimo e dolce*

2 Cl. *pppp legatissimo e dolce*

Cl. basso *pppp legatissimo e dolce*

1 Cl. *poco*

2 Cl. *poco*

Cl. basso *poco*

4 Vlc. *pppp lontano*

1 Cl. *poco*

2 Cl. *poco*

Cl. basso *poco*

4 Vlc. *poco*

(sempre legatissimo)

1 Cl. *pppp*

2 Cl. *pppp*

Cl. basso *pppp*

Fg. 1 *pppp*

V Gr.c. *sempre pppp lontano*

4 Vlc. *poco gliss.*

4 Cb. *mp pppp lontano*

1 Cl.
2 Cl.
Cl. basso
Fg. 1
V Gr.c.
4 Vlc.
4 Cb.

1 Cl.
2 Cl.
Cl. basso
Fg. 1
V Gr.c.
4 Vlc.
4 Cb.

1 Cl.
2 Cl.
Cl. basso
Fg. 1
V Gr.c.
4 Vlc.
4 Cb.

Quasi una marcia lontano

1 Cl. 2 Cl. Cl.basso Fg. 1 I Timp. V Gr.c. 4 Vlc. 4 Cb.

molto *pp* *pppp* *pizz.* *molto* *pp* *pp* *pp*

1 Cl. 2 Cl. Cl.basso Fg. 1 I Timp. V Gr.c. 4 Vlc. 4 Cb.

molto *pp* *Solo* *p*

Quasi Cadenza , poco rubato (♩ = ~ 66)

Cl.basso I Timp. V Gr.c. 4 Vlc. 4 Cb.

Do *fluido e misterioso*

173

Musical score for measures 173-174. The Cl. basso part features a complex melodic line with slurs and fingerings (4, 5, 5, 5, 5, 5, 4). The I Timp. part has a simple rhythmic accompaniment. The V Gr. c. part consists of sustained chords. The 4 Vlc. and 4 Cb. parts provide a steady bass line.



Musical score for measures 175-176. The Cl. basso part continues with a complex melodic line, including slurs and fingerings (4, 4, 4, 4, 5, 5). The I Timp. part has a simple rhythmic accompaniment. The V Gr. c. part consists of sustained chords. The 4 Vlc. and 4 Cb. parts provide a steady bass line.



Subito Giusto (♩ = ~ 66)

Musical score for measures 177-178. The Cl. basso part features a melodic line with slurs and fingerings (5), marked *mp dolce e sostenuto*. The I Timp. part has a simple rhythmic accompaniment. The V Gr. c. part consists of sustained chords. The 4 Vlc. and 4 Cb. parts provide a steady bass line.

1 Ob. *ppp*

2 Ob. *ppp*

C. ingl. *ppp*

Cl. basso *ppp* muta in Cl. 3 *molto*

I Timp.

II T.-tam *sempre ppp liscio*

V Gr.c.

A. 1 *ppp*

A. 2 *ppp*

4 Vlc. *ppp sub.* Tutti

4 Cb. *ppp sub.* Tutti



L'istesso tempo (♩=66) sempre legatissimo

1 Ob. *ppp lontano*

2 Ob.

C. ingl.

I Timp.

II T.-tam *ppp*

A. 1

A. 2

Vlc.

Cb.

poco a poco crescendo ed accelerando

Ob. 1

Ob. 2

C. ingl.

I Timp.

II T-tam

A. 1

A. 2

Vlc.

Cb.



(respirare ad lib.)

Ob. 1

Ob. 2

C. ingl.

I Timp.

II T-tam

A. 1

A. 2

Vlc.

Cb.

legatissimo
(respirare ad lib.)

legatissimo
(respirare ad lib.)

legatissimo

sempre legatissimo, (respirare ad lib.)

1 Fl. 2 Fl. 3 Fl.

1 Ob. 2 Ob.

C. ingl.

I Timp. II T.-tam

A. 1 A. 2

Vlc. Cb.

pp *leggero*

pp

1 Fl. 2 Fl. 3 Fl.

1 Ob. 2 Ob.

C. ingl.

I Timp. II T.-tam

A. 1 A. 2

Vlc. Cb.

arco *v*

1
Fl. 2
3
Ob. 1
2
C.ingl.
I Timp.
III T.-tam
A. 1
A. 2
Vlc. pizz.
Cb.

1
Fl. 2
3
Ob. 1
2
C.ingl.
Cl. 1
2
3
II T.-tam
A. 1
A. 2
Vlc. arco v
Cb.

1
Fl. 2
3
Ob. 1
2
C. ingl.
Cl. 1
2
3
II T.-tam
A. 1
A. 2
Vlc. pizz. arco V
Cb.

This system of the musical score covers measures 195 to 200. It features a woodwind section with three flutes, two oboes, a cor Anglais, and three clarinets. The percussion section includes two timpani and two auxiliary bass drums. The string section consists of violins and cellos. The woodwinds play melodic lines with various articulations and dynamics. The strings provide harmonic support, with the violins playing a pizzicato figure in the first measure and switching to arco in the second measure.

1
Fl. 2
3
Ob. 1
2
C. ingl.
Cl. 1
2
3
I Timp.
II T.-tam
A. 1
A. 2
Vlc. pizz.
Cb.

This system of the musical score covers measures 201 to 206. It continues the orchestration from the first system, adding a first timpani part. The woodwind parts continue with their melodic and harmonic roles. The string section maintains its pizzicato texture. The score concludes with a double bar line and repeat signs.

1
Fl. 2
3

Ob. 1
2

C. ingl.

Cl. 1
2
3

Fg. 1
2
3
mp dolce, (sempre legatissimo, respirare ad lib.)

I Timp.
II T.-tam
mp

A. 1
2

Vlc. *arco v*
(pp) *pizz.*

Cb.

1
Fl. 2
3
Ob. 1
2
C.ingl.
Cl. 1
2
3
Fg. 1
2
3
I Timp.
II T.-tam
A. 1
A. 2
Vlc.
Cb.

arco v
v
pizz.
arco
pp

1
Fl. 2
3
Ob. 1
2
C.ingl.
Cl. 1
2
3
Fg. 1
2
3
mf sordamente
Tr. 1
2
3
mf sordamente, sempre ben marcato
mf sordamente, sempre ben marcato
mf sordamente, sempre ben marcato
I Timp.
II T-tam
A. 1
2
Vlc.
Cb.
pizz.
arco
v

1
Fl. 2
3
Ob. 1
2
C.ingl.
Cl. 1
2
3
Fg. 1
2
3
Tr. 1
2
3
Trb. 1
2
3
I Timp.
II T-tam
A. 1
A. 2
Vlc.
Cb.

arco v
pizz.
arco V
pizz.
arco V

Musical score for orchestra and strings, measures 209-210. The score is divided into two systems. The first system includes Flutes (Fl.), Oboes (Ob.), Cor Anglais (C. ingl.), Clarinets (Cl.), Bassoons (Fg.), Trumpets (Tr.), Trombones (Trb.), Timpani (I Timp., II T.-tam), Piano (Pf.), and two cellos (A. 1, A. 2). The second system includes Violins (Vlc.) and a double bass (Cb.). The score features various musical notations such as notes, rests, slurs, and dynamic markings. The tempo and performance instructions are 'sempre legatissimo, respirare ad lib.' and 'sempre crescendo ed accelerando'. The time signature is 4/4, and the tempo is approximately 120 beats per minute. The key signature is one flat (B-flat major or D minor). The score is written for three parts of each instrument.

This page contains the musical score for measures 211 and 212. The score is arranged in systems for various instruments:

- Flutes (Fl.):** Three staves (1, 2, 3) in treble clef.
- Oboes (Ob.):** Two staves (1, 2) in treble clef.
- Clarinet in G (C.ingl.):** One staff in treble clef.
- Clarinets (Cl.):** Three staves (1, 2, 3) in treble clef.
- Bassoons (Fg.):** Three staves (1, 2, 3) in bass clef.
- Trumpets (Tr.):** Three staves (1, 2, 3) in treble clef.
- Trumpets (Trb.):** Three staves (1, 2, 3) in bass clef.
- Timpani (Timp.):** I Timp. and II T.-tam in bass clef.
- Piano (Pf.):** Two staves in bass clef.
- Double Basses (A.):** Two staves (1, 2) in bass clef.
- Violoncello (Vlc.):** One staff in bass clef.
- Double Bass (Cb.):** One staff in bass clef.

The score features complex rhythmic patterns, including sixteenth and thirty-second notes, and rests. Performance markings include accents, slurs, and dynamic markings such as *div.* (divisi) and *v.* (accents). The key signature changes from one flat to two flats between measures 211 and 212.

This page of a musical score, numbered 215, contains the following parts and staves:

- Flute (Fl.):** Three staves (1, 2, 3).
- Oboe (Ob.):** Two staves (1, 2).
- Clarinet (Cl.):** Three staves (1, 2, 3).
- Bassoon (Fg.):** Three staves (1, 2, 3).
- Trumpet (Tr.):** Three staves (1, 2, 3).
- Trombone (Trb.):** Three staves (1, 2, 3).
- Timpani (I Timp.):** One staff.
- Piano (Pf.):** Two staves.
- Acoustic Bass (A.):** Two staves (1, 2).
- Violoncello (Vic.):** One staff, marked with *(div.)*.
- Double Bass (Cb.):** One staff.

The score is written in a common time signature and includes various musical notations such as notes, rests, and dynamic markings.

This page of a musical score, numbered 217, contains the following parts and staves:

- Flutes (Fl.):** 3 staves (1, 2, 3)
- Oboes (Ob.):** 2 staves (1, 2)
- Clarinet in G (C. ingl.):** 1 staff
- Clarinets (Cl.):** 3 staves (1, 2, 3)
- Fagots (Fg.):** 3 staves (1, 2, 3)
- Trumpets (Tr.):** 3 staves (1, 2, 3)
- Trumpets (Trb.):** 3 staves (1, 2, 3)
- Timpani (I Timp.):** 1 staff
- Piano (Pf.):** 2 staves
- Double Basses (A.):** 2 staves (1, 2)
- Violins (Vlc.):** 1 staff
- Celli (Cb.):** 1 staff

The score includes various musical notations such as dynamics (e.g., *sf*, *f*), articulation (accents), and performance instructions like *div.* and *gliss.* A large right-pointing arrow is located at the top right of the page.

Cor. 1 2 3 4

Tr. 1 2 3

Trb. 1 2 3

Tuba

III Ptti

Vni I II

Vle

Vlc.

Cb.

Detailed description: This system contains the first five staves of the score. The woodwinds (Cor., Tr., Trb., Tuba) play sustained chords. The strings (Vni, Vle, Vlc., Cb.) play a rhythmic pattern of eighth notes with various articulations like accents and staccato. The III Ptti part has a long note with a 'molto' dynamic marking.

Cl. 1

Fg. 1

Cor. 1 2 3 4

Trb. 1 2 3

II Camplli

III Ptti

Vni I II

Vle

Vlc.

Cb.

mf con tristezza

mf con tristezza

mf dolce

molto

mf con tristezza

niente

div.

div.

Detailed description: This system contains the next five staves. The Cl. and Fg. parts are marked 'mf con tristezza'. The Cor. and Trb. parts have long notes with 'molto' dynamics. The II Camplli part is marked 'mf dolce'. The strings continue with their rhythmic pattern, with some parts marked 'div.' (divisi).

Cl. 1
Fg. 1
Cor. 2, 3, 4
Trb. 1, 2, 3
II Campli

Vni I, II
Vle
Vlc.
Cb.

Fl. 1
Ob. 1
C. ingl.
Cl. 1
Fg. 1
Cor. 1, 2, 3, 4
Trb. 1, 2, 3
II Campli
III Vibr.
Vni I, II
Vle
Vlc.
Cb.

mf poco a poco crescendo ed incalzando

mf poco a poco crescendo

(con motore) sempre l.v. leggero

poco a poco crescendo unis.

(non tremolo) unis.

(non trem.) unis.

non trem.

Fl. picc. *mf*

Fl. 1

Ob. 1

C. ingl.

Cor. 1 2 3 4

Trb. 1 2 3 Tuba

ed incalzando

III Vibr.

Vni I II

Vle

Vlc.

Cb. *div.*

mf

div.

div.

mf

Fl. picc. *f* *ff*

Fl. 1 *f* *ff*

Ob. 1 *f* *ff*

C. ingl. *f* *ff*

Cl. 1 *ff*

Cl. 2 *f* *ff*

Cor. 1 2 3 4 *ff*

Tr. 1 2 3 *ff*

Trb. 1 2 3 *ff*

Tuba *ff*

III Vibr. *ff*

Vni I *f* *ff*

Vni II (div.) *f* *ff* unis.

Vle *f* *ff*

Vlc. *f* *ff*

Cb. *ff*

Fl. picc. 1 2

Ob. 1 2

C. ingl. 1 2

Cl. 1 2 3

Fg. 1 2

Cfg.

Cor. 1 2 3 4

Tr. 1 2 3

Trb. 1 2 3

Tuba

I Timp.

III Vibr.

V Gr. c.

Pf.

A. 1 2

Vni I II

Vle

Vlc.

Cb.

ff

fff

fff grandioso, molto appassionato

sempre fff grandioso, molto appassionato

sempre fff grandioso, molto appassionato

Fl. picc.
1
2
Ob.
1
2
C. ingl.
1
2
Cl.
3
Fl.
1
2
Cfbg.
Cor.
1
2
3
Tr.
1
2
3
Trb.
1
2
3
Tuba
I Timp.
V Gr.c.
Pf.
A.
1
2
Vni
I
II
Vle
Vic.
Cb.

III. H

1

6" 7"

S. A. Coro
ossia Synth.

T. B. *fffff* drammatico (sempre glissando, quasi salmodia) poco a poco

Camp. ossia Synth. **START** (+Modulation) *fffff* ben marcato (non decrescendo)

20000 Hz Generatore elettr. sinus 16 Hz *fffff* sonoro poco a poco

Organo *fffff* organo pieno (1/2 - 64) **7** sonoro e frullato (quasi Sirena)

Cor. 1 2 3 4 *fffff* sonoro e frullato (quasi Sirena)

Tr. 1 2 3 *fffff* sonoro e frullato (quasi Sirena)

Trb. 1 2 3 *fffff* sonoro e frullato (quasi Sirena)

II Ferro *fffff* ben marcato muta in Gr. cassa

III Sirena *fffff* sonoro I.V.

IV Eolif. *fffff*

V. Gr. c. *fffff* sonoro

I Vni *fffff* drammatico sul Mi, sul pont. gliss.

II Vni *fffff* drammatico sul La, sul pont. gliss.

Vle *fffff* drammatico sul La, sul pont. gliss.

Vlc. *fffff* drammatico sul Sol, sul pont. gliss.

Cb. *fffff* drammatico

3 7" 5"

Coro S. A. T. B.

Camp. *mf* *fff* I.V.

Generatore *mf* poco a poco

Org. *ffff* organo pieno

3 Fl.

2 Ob.

C. ingl.

2 Cl.

4 Cor.

3 Tr.

3 Trb. + Tuba

I 2 Trgl. I. muta in Ptti *ffff*

II Campli *ffff* sonoro muta in T-tam

III Sgli *ffff*

IV Eolif. *ffff*

V Gr. c. *ffff*

Pf. *ffff* sonoro

I Vni (sul Mi)

II Vni (sul La)

Vle (sul La) molto sul pont. (su tutte le corde)

Vlc. (sul La) molto sul pont.

Cb. (sul Sol) molto sul pont.

5 6

5

6"

4"

S.
A.
Coro
T.
B.

crescendo *fffff* poco

Generatore

crescendo *fffff* poco

Org.

3 Fl.
2 Ob.
C. ingl.
2 Cl.

6

4

5

fffff

Cl. basso

fffff

2 Fg.

fffff

Cfg.

4 Cor.

3 Tr.

3 Trb.

Tuba

fffff

I Ptti

II Compli

III T-tam

III Eolif.

V Gr. c.

Pf.

fffff

I

Vni

II

Vle

(sul La-Mi)

(sul Sol)

(sul Sol)

(sul Sol - Re)

Vlc.

(sul Re-La)

Cb.

7 5" 2" 3"

Coro
S. A. T. B.
a poco decrescendo

Generatore
a poco decrescendo

Org.

3 Fl. 2 Ob. C. ingl. 2 Cl.
5 2 3 7

Cl. basso

2 Fg.

Cfg.

4 Cor.
3 Tr.
3 Trb.
Tuba
ffff possibile drammatico

I Ptti

II Campili

III T-tam

IV Eolif.

V Gr.c.

Pf.
- (seco.) -
gliss. (sul Mi) gliss. (sul Mi) sempre sul Mi
ffff possibile (secco)

I Vni
gliss. (sul Mi) gliss. (sul Mi) sul Mi
ffff possibile

II Vni
gliss. (sul Mi) gliss. (sul Mi) sul Mi
ffff possibile

Vie
gliss. (sul La) gliss. (sul La) gliss. (sul La)
ffff possibile

Vic.
gliss. (sul La) gliss. (sul La) gliss. (sul La)
ffff possibile

Cb.
gliss. (sul Sol) gliss. (sul Sol) gliss. (sul Sol)
molto fffff possibile

10

S. A. T. B. Coro

7"

2"

2"

4"

Camp. *pp* minaccioso (+ Modulation) *p* molto

Generatore *pp* minaccioso poco a poco crescendo

Org. *pp* minaccioso *fff* (organo pieno)

3 Fl. *pp* liscio 2 4 6

2 Ob. *pp* liscio

C. ingl. *pp* liscio

2 Cl. *pp* liscio

Cl. basso *pp* liscio

2 Fg. *pp* liscio

Cfg. *pp* liscio

4 Cor. *pp* liscio

3 Tr. *pp* liscio

3 Trb. *pp* liscio

III T-tam *mp* liscio poco a poco cresc.

V Gr.c. *pp* liscio poco a poco cresc.

A. 1 Do ♯, Mi ♭, Sol ♭, La ♭, Si ♭ I.V. Do ♯, Re ♯, Mi ♯, Fa ♯, Sol ♭, La ♭, Si ♭

A. 2 Do ♯, Re ♯, Mi ♭, Sol ♭, Si ♭ I.V. Do ♯, Re ♯, Mi ♭, Fa ♯, Sol ♯, La ♯, Si ♯

Pf. *p* sonoro (secco)

I Vni

II Vni

Vle

Vlc.

Cb.

14

6" 3" 4" 2"

S. A. Coro
T. B.

Comp. *fff* *fff* i.v.

Generatore *ffff* *fff* poco a poco decrescendo

Org.

3 Fl. 6 3 4 2 3

2 Ob. *fff*

C. ingl. *fff*

2 Cl. *fff*

Cl. basso *fff*

2 Fg. *fff*

Cfg. *fff*

Cor. 1 2 3 4 *fff* sonoro e frullato (quasi Sirena) *fff*

Tr. 1 2 3

Trb. 1 2 3 *fff* sonoro e frullato (quasi Sirena)

I Comp. + II Compili *fff* ben marcato

III Sirena

IV Ptti i.v.

V Gr.c. molto i.v.

Pf. *fff* *fff*

Vni I *fff* sempre sul La

II *fff* ben sostenuto

Vle *fff* sempre sul La

Vlc. *fff* ben sostenuto

Cb. *fff* ben sostenuto

18 3" 5" 7"

S. A. Coro

T. B.

Camp. *fff* (+ Modulation) *fff* molto

Generatore *fff* molto

Org. *sub. fffff* (4') (4'+8') (4'+8'+2') (8') (8'+4') (16') (16'+8') *organo pieno*

(8'+4') (8'+4'+16') (16'+8'+4') (16') (8'+4') (8'+4'+16')

3 Fl. 3 5 7 4

2 Ob.

C. ingl. 2 Cl.

Cl. basso 2 Fg. Cfg. *fffff* molto

4 Cor. *fffff*

3 Tr. *fffff*

1 2 Trb. *fffff* possibile

3 Tuba *fffff* possibile

I Comp. II Compilii *fffff* molto *fffff* possibile

V Ferro Gr.c. *fffff*

III Sirena

IV Eotif. *fffff*

Pf. *fffff* ben sostenuto *gliss.*

Vni I (sul Mi) *fffff* molto *gliss.* *fffff* possibile

II (sul La) *fffff* molto *gliss.* *fffff* possibile

Vle (sul La) *fffff* molto *gliss.* *fffff* possibile

Vlc. (sul La) *fffff* molto *gliss.* *fffff* possibile

Cb. (sul Sol) *fffff* molto *fffff* possibile

fffff ben sostenuto

4 21
 Sempre *pppp* ↔ *mp* immateriale come le ombre
 ♩ = 80-84

Synth. *quasi vento, sempre pppp come eco*
vibrato lento 309,37 Hz
396 Hz
440 Hz
528 Hz
594 Hz *e irregolare (4 Phase Shifters*)*

Generatore 74,25 Hz
37,12 Hz
18,56 Hz

I Trgl. *sempre pppp ritmico, quasi orologio*

II [Crot. / Clav.]

IV 2 T.-bl.

V Ferro *sempre pppp ritmico, quasi orologio*
poco in rilievo

A. 1 *sempre pppp sonoro* *sim.* *poco in rilievo* *sim.*

A. 2 *sempre pppp sonoro*

Pf. *pppp leggero*

senza *ad.*

* 4 Phase Shifters (MXR 100)
 ** ossia 2 Claves

1.)	⊗	180° / LFO speed	1" → 2"
2.)	⊗	360° / LFO speed	2" → 4"
3.)	⊗	720° / LFO speed	4" → 8"
4.)	⊗	1080° / LFO speed	8" → 16"

Synth.

Generat.

I Trgl.

II [Crot. / Clav.]

IV 2 T.-bl.

V Ferro

A. 1 *Mi^b*

A. 2 *Re^b* *Re[#]*

Pf.

27

Synth.

Generat.

I Trgl.

II [Crot. Clav.]

IV T.-bl.

V Ferro

A. 1

A. 2

Pf.

Mi

START APPENDIX I pag.147

M.-sopr. 2 Arpe

Modulo

mf sempre in rilievo

Synth.

Generat.

Cl. basso (elett. ad lib.)

Solo quasi vox humana

*sempre **mp** cantando sonoro e dolce, poco in rilievo*

I Trgl.

II [Crot. Clav.]

III Segr.

IV T.-bl.

V Ferro

A. 1

A. 2

Pf.

p espressivo e liscio, quasi vox humana

Modulo
Synth.
Generat.
Cl. basso
I Trgl.
II [Crot. / Clav.]
III Segno
IV T.-bl.
V Ferro
A. 1
A. 2
Pf.

Modulo
Synth.
Generat.
Cl. basso
I Trgl.
II [Crot. / Clav.]
III Segno
IV T.-bl.
V Ferro
A. 1
A. 2
Pf.

Re^b Re[#] Fa[♯] Sol[♯]

39

Modulo

Synth.

Generat.

I Trgl.

II [Crot. Clov.]

III Segn.

IV T-bl.

V Ferro

A 1

A 2

Pf.

Modulo

Synth.

Generat.

Cl. basso

I Trgl.

II [Crot. Clov.]

III Segn.

IV T-bl.

V Ferro

A. 1

A. 2

Pf.

mp quasi vox humana, poco in rilievo

p espressivo e liscio

This musical score is divided into two systems. The first system includes staves for Modulo, Synth., Generat., Cl. basso, I Trgl., II [Crot. / Clav.], III Segno, IV T.-bl., V Ferro, A. 1, A. 2, and Pf. The second system includes staves for Modulo, Synth., Generat., Cl. basso, I Trgl., II [Crot. / Clav.], III Segno, IV T.-bl., V Ferro, A. 1, A. 2, and Pf. The score contains complex rhythmic patterns, including sixteenth-note runs and triplets, with various articulation marks and dynamic indications.

Modulo
Synth.
Generat.

Cl. basso *Solo*
I Trgl.
II [Crot. / Clav.]
III Segno
IV T.-bl.
V Ferro
A. 1
A. 2
Pf.

Modulo
Synth.
Generat.

quasi vox humana, poco in rilievo
Cl. basso
I Trgl.
II [Crot. / Clav.]
III Segno
IV T.-bl.
V Ferro
A. 1
A. 2
Pf.

Do ♭, Re ♭, Fa ♯, Sol ♭, Si ♭.

Modulo

Synth.

Generat.

Cl. basso

I Trgl.

II [Crot. Clav.]

IV T.-bl.

V Ferro

A. 1

A. 2

Pf.

Mib Solb Sib

Modulo

Synth.

Generat.

Cl. basso

I Trgl.

II [Crot. Clav.]

IV T.-bl.

V Ferro

A. 1

A. 2

Pf.

Do#, Re#, Fa#, Sol#, La b

Modulo

Synth.

Generat.

Cl. basso

I Trgl.

II [Crot. Clav.]

IV T.-bl.

V Ferro

A. 1

A. 2

Pf.

Modulo

Synth.

Generat.

Cl. basso

I Trgl.

II [Crot. Clav.]

IV T.-bl.

V Ferro

A. 1

A. 2

Pf.

mp quasi vox humana, poco in rilievo

Do ♯ Sol ♭

69

Modulo

Synth.

Generat.

Cl. basso

I Trgl.

II [Crot. Clav.]

III Segno

IV T.-bl.

V Ferro

A. 1

A. 2

Pf.

I Vni

II Vni

Vle

Vlc.

Cb.

Mod.

Synth.

Gener.

Cl. basso

I Trgl.

II Croc. Clov.

III Segno

IV T.-bl.

V Ferro

A. 1

A. 2

Pf.

1-2
5-6

Vni I

3-4
7-8

9-12

Vni II

1-5

6-10

Vle

1-4

5-8

Vlc. 1-6

Cb. 1-4

p espressivo e liscio

sempre ponticello ↔ tasto, irregolare

non trem.

pppp liscio (arco ad libitum)

pppp liscio (arco ad libitum)

pppp liscio (arco ad libitum)

pppp liscio (arco ad libitum)

pppp liscio (arco ad libitum)

pppp (a punta d'arco)

pppp liscio (arco ad libitum)

pppp (a punta d'arco)

pppp (a punta d'arco)

pppp liscio (arco ad libitum)

pppp liscio (arco ad libitum)

pppp liscio (arco ad libitum)

Musical score for page 75, featuring various instruments and parts:

- Mod.
- Synth.
- Gener.
- Cl. basso
- I Trgl.
- II [Crot. Clav.]
- III Segno
- IV T.-bl.
- V Ferro
- A. 1
- A. 2
- Pf.
- Vni I (1-2, 3-4, 5-6, 7-8)
- Vni II (1-5, 6-10)
- Vle (1-4, 5-8)
- Vlc (1-6)
- Cb. (1-4)

78

Mod.

Synth.

Gener.

Cl. basso

I Trgl.

II [Crot. Clov.]

III Segno

IV T-bl.

V Ferro

A. 1 Do#, Sol#

A. 2

Pf.

Vni I
1-2
5-6
3-4
7-8
9-12

Vni II
1-5
6-10

Vle
1-4
5-8

Vlc. 1-6

Cb. 1-4

Mod.

Synth.

Gener.

Cl. basso *Solo* *quasi vox humana*
mp ardente, in rilievo

I Trgl.

II [Crot. Clav.]

III Segno

IV T.-bl.

V Ferro *sempre ppp*

A. 1 *sempre ppp*

A. 2 *Re #, Mi b, Fa #, Sol #, Si b*

Pf.

Vni I
1-2
5-6
3-4
7-8
9-12

Vni II
1-5
6-10

Vle
1-4
5-8

Vlc. 1-6

Cb. 1-4

Musical score for measures 84-86. The score includes parts for Mod., Synth., Gener., Cl. bosso, I Trgl., II [Crot. Clav.], III Segno, IV T-bl., V Ferro, A. 1, A. 2, Pf., Vni I (1-2, 3-4, 5-6, 7-8, 9-12), Vni II (1-5, 6-10), Vle (1-4, 5-8), Vlc. (1-6), and Cb. (1-4). The Cl. bosso part features a melodic line with a 'molto' marking and a dynamic change to 'f'. The II [Crot. Clav.] part has a rhythmic pattern with a '9' marking. The A. 2 part is marked '(sempre ppp)'. The string parts (Vni I, Vni II, Vle, Vlc., Cb.) are marked with 'ppp' and have a wavy line indicating a tremolo effect. The Vle part has a '7' marking. The Vlc. part has a '1' marking. The Cb. part has a '1' marking.

87

Mod.

Synth.

Gener.

Cl. basso

dolce

molto *molto*

I Trgl.

II [Crot. Clav.]

III Segno

IV T-bl.

V Ferro

A. 1

A. 2

Pf.

Vni I

1-2
5-6

3-4
7-8

9-12

Vni II

1-5

6-10

Vle

1-4

5-8

Vlc. 1-6

Cb. 1-4

Mod.
Synth.
Gener.
Cl. basso
I Trgl.
II [Crot. Clav.
III Segno
IV T.-bl.
V Ferro
A. 1
A. 2
Pf.

Mod.
Synth.
Gener.
Cl. basso
I Trgl.
II [Crot. Clav.
III Segno
IV T.-bl.
V Ferro
A. 1
A. 2
Pf.

Mod.
Synth.
Gener.

Cl. basso

I Trgl.
II [Crot. Clav.]
III Segno

IV T.-bl.
V Ferro

A. 1
A. 2
Pf.

p espressivo e liscio

Mod.
Synth.
Gener.

Cl. basso

I Trgl.
II [Crot. Clav.]
III Segno

IV T.-bl.
V Ferro

A. 1
A. 2
Pf.

Do \sharp , Re \sharp , Sol \sharp

102

Mod.

Synth.

Gener.

Cl. basso

II [Crot. Clov.]

III Segno

IV T.-bl.

V Ferro

A. 1

A. 2

Pf.

molto *molto* *f appassionato* (secco)

Re \flat , Mi \flat , Fa \flat , Sol \flat , Si \flat

Mod.

Synth.

Gener.

Cl. basso

II [Crot. Clov.]

III Segno

IV T.-bl.

V Ferro

A. 1

A. 2

Pf.

Solo

sempre mp dolce e semplice

sempre ppp

sempre rit.

The musical score for page 108 is divided into two systems. The first system includes staves for Mod., Synth., Gener., Cl. basso (with the instruction *in rilievo*), II [Crot. Clav.], IV T.-bl., V Ferro, A. 1, A. 2, and Pf. The second system repeats these instruments. The Cl. basso part features a melodic line with slurs and accents. The II [Crot. Clav.] part has a rhythmic pattern of eighth notes. The IV T.-bl. part consists of a steady eighth-note accompaniment. The V Ferro part has a sparse rhythmic pattern. The A. 1 and A. 2 parts have rests with occasional notes marked *sempre ppp* and *l.v.*. The Pf. part has rests with occasional notes marked *l.v.*. The Gener. part has a thick black line. The Synth. part has a wavy line. The Mod. part has a wavy line. The second system is identical to the first.

Mod. Synth. Gener. Cl. basso II [Crot. Clov.] IV T.-bl. V Ferro A. 1 A. 2 Pf.

Mod. Synth. Gener. Cl. basso II [Crot. Clov.] V T.-bl. V Ferro A. 1 A. 2 Pf.

120

Mod.

Synth.

Gener.

Cl. basso

II [Crot. Clav.]

IV T- bl.

V Ferro

A. 1

A. 2

Pf.

---(2da.)--->

I Vni

II Vni

Vle

Vlc.

Cb.

123

Mod.

Synth.

Gener.

Solo

Cl. basso

mp in rilievo

II [Crot. Clav.]

IV T.-bl.

V Ferro

A. 1

A. 2

Pf.

--(2a.)--
sempre ponticello ↔ tasto, irregolare

1-2
5-6
pppp liscio (arco ad lib.)

3-4
7-8
pppp liscio (arco ad lib.)

9-12
pppp liscio (arco ad lib.)

1-5
pppp liscio (arco ad lib.)

6-10
pppp (a punta d'arco)

1-4
5-8
pppp liscio (arco ad lib.)

pppp (a punta d'arco)

Vcl. 1-6
pppp (a punta d'arco)

Cb. 1-4
pppp liscio (arco ad lib.)

Musical score for page 126, featuring various instruments including Mod., Synth., Gener., Cl. bosso, II Crof. Clov., IV T-bl., V Ferro, A. 1, A. 2, Pf., Vni I, Vni II, Vle, Vlc, and Cb. The score includes dynamic markings such as *mp in rilievo* and performance instructions like *mp*. The Vni I and Vni II sections are marked with *mf* and *f* dynamics. The Vle and Vlc sections are marked with *f* dynamics. The Cb. section is marked with *f* dynamics. The Cl. bosso part includes a *mp in rilievo* marking. The V Ferro part includes a *mp* marking. The A. 1 and A. 2 parts include *mp* markings. The Pf. part includes a *mp* marking. The Vni I and Vni II parts include *mf* and *f* markings. The Vle and Vlc parts include *f* markings. The Cb. part includes *f* markings. The score is written in a multi-measure rest format for most instruments, with some melodic lines in the Cl. bosso, V Ferro, and Pf. parts.

Musical score for page 129, featuring various instruments and sections:

- Mod. (Mandolin)
- Synth. (Synthesizer)
- Gener. (Guitar)
- Cl. basso (Clarinet in Bass)
- II [Crot. Clav.] (Cymbal/Clavichord)
- IV T.-bl. (Trumpet in B-flat)
- V Ferro (Violin)
- A. 1 (Alto 1)
- A. 2 (Alto 2)
- Pf. (Piano)
- 1-2 Vni (Violin I)
- 5-6 Vni (Violin I)
- 3-4 Vni (Violin I)
- 7-8 Vni (Violin I)
- 9-12 Vni (Violin I)
- 1-5 Vni II (Violin II)
- 6-10 Vni II (Violin II)
- 1-4 Vle (Viola)
- 5-8 Vle (Viola)
- Vc. 1-6 (Violoncello)
- Cb. 1-4 (Contrabass)

The score includes various musical notations such as slurs, accents, and dynamic markings. A rehearsal mark is present in the Piano part: -- (220.) -->

Musical score for page 132, featuring the following instruments and parts:

- Mod. (Modulation)
- Synth. (Synthesizer)
- Gener. (Generators)
- Cl. basso (Clarinet Bass)
- II [Crot. Clav.] (Crotchet/Clavichord)
- V Ferro (Violin Ferro)
- A. 1 (A. 1)
- A. 2 (A. 2)
- Pf. (Piano)
- Vni I (Violin I, parts 1-2, 3-4, 7-8, 9-12)
- Vni II (Violin II, parts 1-5, 6-10)
- Vle (Viola, parts 1-4, 5-8)
- Vlc. (Violoncello, parts 1-6)
- Cb. (Contrabasso, parts 1-4)

Mod.

Synth.

Gener.

Cl. basso

ardente

poco rubato (in tempo)

mf

II [Crot. Clav.]

V Ferro

A. 1

A. 2

Pf.

--- (2do.) --->

Mod.

Synth.

Gener.

Cl. basso

II [Crot. Clav.]

III Segno

V Ferro

A. 1

A. 2

Pf.

--- (2do.) --->

Mod.

Synth.

Gener.

Cl. basso

III Segno

IV Ferro

A. 1

A. 2

Pf.

mp espressivo e liscio

g *molto sub.*

-- (200) --

Mod.

Synth.

Gener.

Cl. basso

I Gr. c.

II T.-tam

III Segno

IV Eolif.

V Ferro

A. 1

A. 2

Pf.

pppp *molto* *f dolce* *ff*

sempre pp *minaccioso, poco in rilievo*

sempre pp *minaccioso, poco in rilievo*

sempre pp *minaccioso, poco in rilievo*

-- (200) --

147

Mod.

Synth.

Gener.

Cl. basso

doloroso, quasi grido

mp calmo, dolce e semplice

I Gr.c.

II T.-tam

III Segno

IV Eotif.

V Ferro

A. 1

A. 2

Pf.

sempre ponticello ↔ fasto, irregolare

(non trem.)

pppp liscio (arco ad lib.)

(non trem.)

pppp liscio (arco ad lib.)

(non trem.)

pppp liscio (arco ad lib.)

(non trem.)

pppp liscio (arco ad lib.)

pppp (a punta d'arco)

pppp liscio (arco ad lib.)

pppp (a punta d'arco)

pppp (a punta d'arco)

pppp (a punta d'arco)

(non trem.)

pppp liscio (arco ad lib.)

151

Mod.

Synth.

Gener.

Cl. basso

I Gr.c.

II T.-tom

III Segn.

IV Eolif.

V Ferro

A. 1

A. 2

Pf.

Vni I

Vni II

Vle

Vlc.

Cb.

sempre pp minaccioso, poco in rilievo

p espressivo e liscio

Mod.

Synth.

Gener.

Cl. basso

I Gr.c.

II T.-tom

III Segno

IV Eolif.

V Ferro

A. 1

A. 2

Pf.

Vni I

Vni II

Vle

Vlc. 1-6

Cb. 1-4

Solo

mp dolce

(non dim.)

(non dim.)

p espressivo e liscio

(non dim.)

160

Mod.

Synth.

Gener.

Cl. basso *Solo*
mp dolce, in rilievo

III Segno

V Ferro *ppp Sonoro*

A. 1 *ppp*

A. 2 *ppp*

Pf. *ppp*

---(2da.)---

Mod.

Synth.

Gener.

Cl. basso *Solo poco in rilievo (vibrato)*

I Gr. c. *sempre pp minaccioso*

II T.-tam *sempre pp minaccioso*

III Segno *quasi grido (v.)*

IV Eolif. *sempre pp minaccioso*

A. 1

A. 2

Pf. *p drammatico*

---(2da.)---

170

Mod.

Synth.

Gener.

Cl. bosso

I Gr. c.

II T.-tom

IV Eotif.

molto

pochissimo

pochissimo

pochissimo

sempre pp

sempre pp

sempre pp

minaccioso

minaccioso

minaccioso

(non dim.)

(non dim.)

(non dim.)

interrotto sub.

30" - 60"

STOP

Mod.

Synth.

Gener.

poco a poco perdendosi

poco a poco perdendosi

poco a poco perdendosi

FINE

~ 9' 30" (±30")

~ 32 - 33'

București 1980

"... Eu sînt moartea care distruge totul,
Eu sînt zguduitoarea lumii ..."

"Bhagavad - gītā"
(200 f.e.n. - 200 e.n.)

"... All-seizing Death am I,...
that causes worlds to perish ..."

"Bhagavad - gītā"
(200 B.C. - 200 A.D.)

APPENDIX

Modulo  (III-30 al FINE)

sempre *mp* ↔ *mf* irreali, poco riverbero, in rilievo

START →

4 Malinconico  = 116

sempre portamento e poco vibrato, con espressione

Mezzo-soprano (ossia Synth.)

Arpo 1

Arpo 2



Ms.

A. 1

A. 2



Ms.

A. 1

A. 2

(Synth. ossia σ^1)



Ms.

A. 1

A. 2

Ms.

A. 1

A. 2

poco ritardando

Ms.

A. 1

A. 2

a tempo

i.v.

Ms.

A. 1

A. 2

Ms. *(b)♯*. *I.v.*

A. 1 *(I.v.)*

A. 2

Ms.

A. 1

A. 2

Ms. *I.v.* **1** *(Loco)*

A. 1 **1**

A. 2 *(I.v.)* **1**

Ms. *b♯*. *I.v.* **2**

A. 1 *(I.v.)* **2**

A. 2 **2**

Ms. 8

A. 1 8

A. 2 8 (l.v.)

Ms. 4

A. 1 4 (l.v.)

A. 2 4

Ms. 5 6

A. 1 5 6

A. 2 5 6 (l.v.) (l.v.)

Ms. 7 60-90" STOP

A. 1 7 (l.v.) (l.v.)

A. 2 7

Redactor
CONSTANTIN V. DRĂGOI

Tehnoredactor
GEORGE MĂGUREANU

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