



Liana Alexandra

Roumania, Bucarest

TWO IMAGES, Cantata No IV (manuscript)

About the artist

Liana Alexandra Composer Born: May 27, 1947, Bucharest, Romania Married to Serban Nichifor, composer: http://www.free-scores.com/partitions_gratuites_serbannichifor.htm

Studies

1965-1971 - "Ciprian Porumbescu" University of Music, Bucharest, Composition Department. Awarded the special scholarship "George Enescu"

1974, 1978, 1980, 1984 - international courses of composition at Darmstadt, West Germany

1983 - an USIA stipendium in USA

PhD in Musicology

AT PRESENT: Master in music; Professor at the National University of Music of Bucharest, (teaching composition, orchestration and musical analyses), Member of Duo Intermedia and co-director of the NUOVA MUSICA CONSONANTE-LIVING MUSIC FOUNDATION INC.(U.S.A) Festival, with Serban Nichifor

Selected Works

Symphonic, vocal-symphonic and concert music, music for opera

Symphony I (1971)

Cantata for women's choir and... (more online)

Qualification: PROFESSOR DOCTOR IN COMPOSITION AND MUSICOLOGY

Associate: GEMA - IPI code of the artist : I-000402252-8

Artist page : <https://www.free-scores.com/Download-PDF-Sheet-Music-lianaalexandra.htm>

About the piece



Title: TWO IMAGES, Cantata No IV (manuscript)

Composer: Alexandra, Liana

Copyright: Copyright © Liana Alexandra

Publisher: Alexandra, Liana

Instrumentation: Choir and Orchestra

Style: Modern classical

Comment: - for Children's Choir and Orchestra -

Liana Alexandra on [free-scores.com](https://www.free-scores.com)



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Liana Alexandra

CANTATA

Dua Imagini pentru cor de copii
si orchestra

Liana Alexandra

4/4 (♩ ≈ 56)

1. *p* sul pont. con sord. *mp*

2. *p* sul pont. con sord.

3. *p* con sord.

Vlc. 4. *p* con sord.

5. *p* sul pont. con sord.

6. *p* con sord. sul pont.

mp

6 *presto possibile*

ARPA *mp* *mf*

Celesta *mp* *mf*

mp

4. *mp*

5. *mp*

Vlc. 4. *mp*

5. *mp*

6. *mp*

mp

Arpa

mf mp mf mp

Colista

mf mp mf mp

Vla.

con sord.
pp on sord.
mp pp mp pp mp

1. 2. 3. 4. 5. 6.

sul pont.
sul pont.
sul pont.
sul pont.

41 42

mf mp

pp

mf pp

Vla.

19 *f* 20 *mf* 21 *mp*

Vln. I

Vln. II

Vla. *senza sord.*

Vlc. *senza sord.*

Cb. *f* *mf* *mp*

22 *mf* 23 *mf* 24 *f*

Vln. I

Vln. II

Vla.

Vlc.

Cbs. *mp* *mf* *f*

31 32

ff

f sempre

ARPA

f sempre

f *mf* 33

Vln. I *arco*

Vln. II *arco*

Vla

Vlc

Cb. *f* *mf*

36

mf

Celesta

ARPA

mf

XIc.

mf

34

mf

Vln. I

Vln. II

Vla.

Vlc.

Ob.

mf

36

mf

f

37 38 39

Celesta

ARPA
mf sempre

Vibr.
mf sempre

Xil.
mf sempre

Glockenspiel

Vla.
mp *mf*

Vle.
mp *mf* *p*

Detailed description: This page of a musical score covers measures 37, 38, and 39. The Celesta part (measures 37-39) features a rhythmic pattern of eighth notes with a dynamic of *mf*. The ARPA part (measures 37-39) consists of a steady eighth-note accompaniment with a dynamic of *mf sempre*. The Vibraphone (measures 37-39) plays a melodic line of eighth notes with a dynamic of *mf sempre*. The Xylophone (measures 37-39) plays a similar melodic line with a dynamic of *mf sempre*. The Glockenspiel (measures 37-39) plays a rhythmic pattern of eighth notes with a dynamic of *mf sempre*. The Viola part (measures 37-39) features a melodic line with a dynamic of *mp* in measure 37, *mf* in measure 38, and *mf* in measure 39. The Violin part (measures 37-39) features a melodic line with a dynamic of *mp* in measure 37, *mf* in measure 38, and *p* in measure 39.

Musical score for the first system, measures 41 and 42. The notation includes a treble clef with a key signature of one sharp (F#) and a common time signature. Measure 41 is marked with a circled '41' and a dynamic of *mp*. Measure 42 is marked with a circled '42' and dynamics of *mf* and *mp*. The score features a melodic line with slurs and a bass line with triplets. A *fe.* marking is present above the first staff.

Musical score for the Celesta, measures 41 and 42. The notation includes a grand staff with treble and bass clefs and a key signature of one sharp (F#). The instrument is labeled 'Celesta'. The dynamics are marked as *mf sempre*.

Musical score for the Viola, measures 40 and 41. The notation includes a grand staff with two treble clefs and a key signature of one sharp (F#). The instrument is labeled 'Vla'. Measure 40 is marked with a circled '40' and a dynamic of *mf sempre*. Measure 41 is marked with a dynamic of *mf* and a *p* dynamic at the end.

43 *mp* 44 *mf* 45 *mp*

COR.

mp *mf* *mp*

gettato

Vln. I. *gettato*

Vln. II. *gettato*

Vla. *gettato*

Vlc. *gettato*

Cb. *gettato*

mp *mf* *mp*

47 *mp* *mf* 48

String and woodwind parts for measures 47 and 48. The score features a melody in the upper staves and a bass line with triplets in the lower staves. Dynamics are marked *mp* and *mf*.

A series of empty musical staves, likely representing a section of the score that is not fully transcribed or is a placeholder.

46

COR LA — LA A HE — LA LA LA LA
LA — LA WE — LA LA LA LA

Score for horns (COR) with lyrics. The melody is written in two staves. The lyrics are "LA — LA A" and "HE — LA LA LA LA" on the top staff, and "LA — LA" and "WE — LA LA LA LA" on the bottom staff. A sixteenth-note triplet is indicated above the first measure.

mp *mf* *mp*

Vln. I Vln. II Vla. Vcl. Cb.

String and woodwind parts for measures 46, 47, and 48. The score includes parts for Violin I, Violin II, Viola, Violoncello, and Contrabasso. Dynamics are marked *mp* and *mf*. Triplet markings are present throughout the passage.

Musical score for strings, starting at measure 51. The notation includes treble and bass staves with notes, rests, and dynamic markings such as *mp* and *fz.* There are also triplet markings (3) and a fermata.

CORO
Musical score for the chorus, starting at measure 49. The lyrics are: LA LA O O LA HE LA HE. The notation includes vocal lines with lyrics and accompaniment.

Musical score for strings (Violin I, Violin II, Viola, Violoncello, and Double Bass). The notation includes various string parts with dynamic markings such as *mp*, *mf*, and *fz.* There are also triplet markings (3) and a fermata.

52 53 54

mf *mp*

Celesta

mf sempre

Coro

LA

Li

LA LA LA LA

LA LA LA LA

1-3

4-6

Vln. I. 7-9

10-12

Vln. II

Vla

Vlc.

Cb. div.

p *mp* *p* *mp*

55 *mp* *mf* *mp*

fe.

Celesta

CORO
LA LA LA
LA LA LA
0 A LA LA LA LA
0 A LA LA LA LA

Vln. I.
p *mp*

Vln. II
p *mp*

Vla.
3

Vlc.
3 *mf*

64

65

Celesta

mf sempre

ARPA

presto possibile sempre

mf

rup

mf

rup

mf

Vibr.

con motore

mf sempre

xie.

presto possibile

mp

mf

glack!

mp

mf

c.l. batt. presto possibile

mp

mf

rup

mf

1. sul pont.

2. nup sempre sul pont.

3. nup sempre sul pont.

4. nup sempre

66

67

Celesta

ARPA

vibr.

xie

flock

CORO

Cb.

68

69

Celesta

mf sempre

ARPA

f sempre

Vibr.

mf

Glock

Coro

LA Li LA LA
A Li LA

Cb.

p *mf* *mf* *p* *mf*

70

71

Celesta

mf sempre

ARPA

mf sempre

CORO

A G A A A LA LA LA LA

mf sempre

cb.

mf sempre

72

73

Celesta

mf sempre

ARPA

mf sempre

Vibr.

mf sempre

XIE.

mp *mf* *mp*

Glock

mp *mf*

CO RO

Li Li A A
Li Li LA

74

75

Celesta

mf sempre

ARPA

mf sempre

Viol. II

mf sempre

Glock.

mf

CORO

LA A O HE - E A
LA O E

sul pont.

mf

p

sul pont.

Cb.

sul pont.

sul pont.

p

mf

p

76

77

Celesta

ARPA

Vibr.

Xylo.

Glock.

Coro

Cb.

78

79

Celesta

mp mf sempre

ARPA

mp f f mf f

vibr.

Glock.

mp mf

Coro

A A b LA LA LA LA LA LA LA LA
A LA LA LA LA LA LA LA LA

1. sul pont. p mf p

2. sul pont.

3. sul pont.

4. sul pont. p mf p

80

81

Celesta

ARPA

Vib. xil.

Glock II

COPO

82

83

Celesta

ARPA

Coro

pizz quasi guitarra sul tasto simile a

Vln. I.

pizz quasi guitarra sul tasto simile a

Vln. II.

pizz quasi guitarra sul tasto simile a

Vla

pizz quasi guitarra sul tasto simile a

84

85

ARPA

mp mf mf

Vibr.

XIP

Glock

mp mf

Coro

LA A A

LA A O

Vln. I

Vln. II

Vla.

mp

Vla. pizz quasi guitarra sul tasto

mf

88

89

ARPA

mf sempre

Vibr.

CoRo.

mp *mf*

Vln. I

Vln. II

Vla.

Vcl.

1.

Ob. 2.

3.

4.

90

91

presto possibile

ARPA

mf

f

mf

mp

Vla

6 6 6 6 6 6

Vlc

mp

1.

mp sempre

2.

mp sempre

3.

4.

mp sempre

92

rall.

93

rall. molto

ARPA

mf

mp

b

1.

p

pp

2.

p

pp

cb.

3.

p

pp

4.

p

pp

pp - 31 -

4 stick on stick

I Tamb. piec.

II 3-blow

III Castagn.

1 *f* sempre

2

3 sub up

V.I. 1-6

V.II 7-12

V.III 1-5

V.IV 6-10

V.V 1-2

V.VI 3-4

V.VII 5-6

V.VIII 1-2

V.IX 3-4

V.X 5-6

f sempre

sub up

4 stick on stick

I Tamb. piec.

II 3-blow

III Castagn.

4 *mf* sempre

5

6

V.I.

V.II

V.III

V.IV

V.V

V.VI

V.VII

V.VIII

V.IX

V.X

mf

f

f

7 *ff sempre* 8 *mp sempre* 9 *ff sempre*

V.I
V.II
Vla
Vlc.

ff sempre *mp sempre* *ff sempre*

10 *Stick on Stick* 11 12

Tamb.
picc. *mf sempre*
3T. B. *mf sempre*
Cava. *mf sempre*

V.I
V.II
Vla
Vlc.

ff *mf* *mf*

stick on stick

I Tamb. piccolo
II T. blacks
III Castagnettes

mf f

13 14 15

V.I.
V.II
Vla
Vlc.

mp f

16 *f sempre* 17 18

V.I.
V.II
Vla
Vlc.

f sempre

19 *sub mp* 20 *sub ff* 21 *sub mp*

Vi. I

Vi. II

Vla

Vlc.

sub mp *sub ff* *sub mp*

22 23 24

2 bongos *mf sempre*

2 bongos *mf sempre*

3 st-tom *mf sempre*

Vi. I

Vi. II

Vla

Vlc.

mf *f*

mp

I bongos

II bongos

III x-tam

mp

25 *ff sempre*

26

27

V.I

V.II

Vla

Vlc.

ff sempre



I bongos

II bongos

III x-tam

28

29 *mf sempre*

30 *mp sempre*

V.I

V.II

Vla

Vlc.

mf sempre

mp sempre

mp mf

bongos

bongos

drums

mp mf

31 32 33

VI. I

VI. II

Vla

Vc

mf f

f mf

34 35 36

VI. I

VI. II

Vla

Vc

f mf

37 38 39

bongos *mf sempre*

bongos *mf sempre*

tom *mf sempre*

V.I

V.II

Vla

Vlc.

mf *f*

40 41 42

f *ff*

V.I

V.II

Vla

Vlc.

f *ff*

43 44 45

mp f mf

bongos
bongos
t. tom

mp f mf

Vi. I
Vi. II
Vla
Vc.

ff sempre

46 47 48

f f f

bongos
bongos
t. tom

Vi. I
Vi. II
Vla
Vc.

ff sempre

49 50

bongos *mf*

bongos *mf*

tom *mf*

51

V.I.

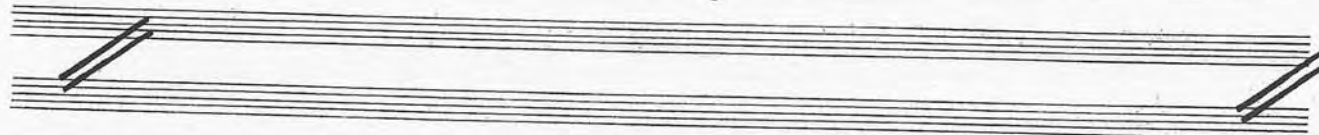
V.II.

Vla.

Vle.

Cb.

mf *f*



54 *mf* *f*

CORO

U - NI - LI - CĀ CI - CI - LI - CĀ

U - NI - LI - CĀ CI - CI - LI - CĀ

U - NI - LI - CĀ CI - CI - LI - CĀ

mf *f*

52 *mf sempre* 53

V.I.

V.II.

Vla.

Vle.

Cb.

mf sempre *mf*

55 *f* 56 *mf* 57 *f* *mf*

CoRo

ci - ci - Li - cA ci - ci - PA - NA u - ni - Li - cA PA - u - LEA - NA PA - u - LEA - NA ci - ci - PA - NA
 ci - ci - Li - cA ci - ci - PA - NA u - ni - Li - cA PA - u - LEA - NA PA - u - LEA - NA ci - ci - PA - NA
 ci - ci - Li - cA ci - ci - PA - NA u - ni - Li - cA PA - u - LEA - NA PA - u - LEA - NA ci - ci - PA - NA

f *mf* *f* *mf*

58 59 60

I *p* *mf* *p*

II *p* *mf* *p*

III *p* *mf* *p*

mf *ff* *mf sempre*

61 *mf* *ff* 62 *mf* *f* 63 *f* *mf*

CORO
 PA - u - LEA - NĀ ci - ci - PA - NĀ ci - ci - LI - CĀ ci - ci - PA - NĀ EL - NIC JEL - NIC HOS - TAN PIN - TIC
 PA - u - LEA - NĀ ci - ci - PA - NĀ ci - ci - LI - CĀ ci - ci - PA - NĀ EL - NIC JEL - NIC HOS - TAN PIN - TIC
 PA - u - LEA - NĀ ci - ci - PA - NĀ ci - ci - LI - CĀ ci - ci - PA - NĀ EL - NIC JEL - NIC HOS - TAN PIN - TIC

V.I. *ff* *mf* *f* *mf*
 V.II
 Vla
 Vlc.
 Cb. *mf* *f* *mf* *f* *mf*

64 65 66

piatto *mf* *pp*
mf *pp*

V.I
 V.II
 Vla
 Vlc.
f *mp*

67 68 69

ff.

mf f mf

xylo.

mf f mf

Coro

EL - NIC, JEL - NIC HOS - TAN PIN - TIC PIN - TIC HOS - TAN JEL - NIC EL - NIC
EL - NIC JEL - NIC HOS - TAN PIN - TIC PIN - TIC HOS - TAN JEL - NIC EL - NIC
EL - NIC JEL - NIC HOS - TAN PIN - TIC PIN - TIC HOS - TAN JEL - NIC EL - NIC

mf f mf

V.I V.II Vla Vla Eb

mf f mf

mf sempre

70 71 72

fl.

mf — f — mf

xylo.

mf — f — mf

Coro

U-NI-LI-CA CI-CI-LI-CA CI-CI-PA-NA
 U-NI-LI-CA CI-CI-LI-CA CI-CI-PA-NA
 U-NI-LI-CA CI-CI-LI-CA CI-CI-PA-NA

mf — f — mf

V.I

V.II

Vla

Vcl.

Cb.

p mf f mf mp f

mf — f — mf mp f

74 *se.* *mf* *ff* 75

76 *xye.* *mf* *ff*

Coro

PA-U-LEA-NA CI-G-PA-NA
PA-U-LEA-NA CI-CI-PA-NA
PA-U-LEA-NA CI-CI-PA-NA

mf *ff*

73 *mp* *mf* *ff sempre* *mp*

V.I
V.II
Vla
Vla.
Cb.

mp *mf* *ff sempre*

mp *f*

76 77 78

V.I

V.II

Vla

Vlc.

mp *f*

f sempre

80 81

CORO

EL-NIC JEL-NIC HOS-TAN PIN-TIC SIM-NIC PIN-TIC EL-NIC JEL-NIC
 EL-NIC JEL-NIC HOS-TAN PIN-TIC SIM-NIC PIN-TIC EL-NIC JEL-NIC
 EL-NIC JEL-NIC HOS-TAN PIN-TIC SIM-NIC PIN-TIC EL-NIC JEL-NIC

79 *f* *ff* *f* sempre

V.I

V.II

Vla

Vlc.

cb.

f *ff* *f* sempre

84

fe.

ff sempre

82

83

Coro

ff sempre

ff sempre

85

86

87

ff

Coro.

EL-NIC JEL-NIC HOS-TAN PIN-TIC SIM-NIC HOS-TAN EL-NIC JEL-NIC PA-U - LEA-NÄ CI-CI-PA-NÄ
 EL-NIC JEL-NIC HOS-TAN PIN-TIC SIM-NIC HOS-TAN EL-NIC JEL-NIC PA-U - LEA-NÄ CI-CI-PA-NÄ
 EL-NIC JEL-NIC HOS-TAN PIN-TIC SIM-NIC HOS-TAN EL-NIC JEL-NIC PA-U - LEA-NÄ CI-CI-PA-NÄ

ff sempre

ff sempre

88 89

90

I bongos
II bongos
III T. tom

CORO

Ci - ci - PA - NA PA - U - LEA - NA
Ci - ci - PA - NA PA - U - LEA - NA
Ci - ci - PA - NA PA - U - LEA - NA

ff sempre

V.I
V.II
Va
Vla
Cb.

91 92 93

ff sempre

This section contains three measures of music, numbered 91, 92, and 93. Each measure features a grand staff with three staves. The top staff has a treble clef and a key signature of one sharp (F#). The middle and bottom staves have bass clefs. The music consists of chords with stems pointing upwards, some with slurs. The dynamic marking *ff sempre* is written below the first staff.

bongos

bongos

III tom

presto possibile

This section contains three measures of music for percussion instruments. The top staff is labeled 'bongos', the middle 'bongos', and the bottom 'III tom'. The music is a rhythmic pattern of eighth notes. The tempo marking *presto possibile* is written above the bottom staff.

ff

V.I

V.II

Vla

Vla

Cb.

ff sempre

This section contains three measures of music for strings and double bass, numbered 91, 92, and 93. The staves are labeled V.I, V.II, Vla, Vla, and Cb. The music features dense chordal textures with many notes beamed together. The dynamic marking *ff* is written above the first staff, and *ff sempre* is written below the last staff.

94 *f* 95 96 *fff*

I Bongos
II Bongos
III Tam.

f *fff*

V.I
V.II
Vle.
Vlc.
Cb.

Copiar. J. J. J.

COR

DOUA IMAGINI

Liana Alexandra

CANTATA

pentru COR de CORI & ORCHESTRA

Tacet al Reper

mp
Flaut.

mf

mp

The musical score is written on five systems of staves. Each system consists of a vocal line (treble clef) and a piano accompaniment line (treble clef). The key signature has one sharp (F#). The score includes measure numbers 41 through 53. Measure 41 is marked as a 'Tacet al Reper' for the vocal line. Measure 42 includes dynamic markings: *mp* Flaut., *mf*, and *mp*. Measure 43 has a downward-pointing arrow above it. Measure 46 has a '6' above it, indicating a sextuplet. The notation includes various note values, rests, and slurs.

Musical notation system 1, measures 54-55. Measure 54 includes a fingering '6' above a sixteenth-note run. Measure 55 ends with a fermata.

Musical notation system 2, measures 56-58. Measure 58 contains a first ending bracket labeled '1'.

Musical notation system 3, measures 59-60. Measure 60 features a sixteenth-note run.

Musical notation system 4, measures 61-62. Measure 62 features a sixteenth-note run.

Musical notation system 5, measures 63-67. Measure 64 contains a third ending bracket labeled '3'.

Musical notation system 6, measures 68-69. Measure 69 features a sixteenth-note run.

Musical notation system 1, measures 70-71. Measure 70 contains a sixteenth-note triplet marked with a '6'. Measure 71 begins with a flat sign (b).

Musical notation system 2, measures 72-73. Measure 72 contains a first fingering '1' under a note. Measure 73 contains a flat sign (b).

Musical notation system 3, measures 74-75. Measure 74 contains a sixteenth-note triplet marked with a '6'. Measure 75 contains a flat sign (b).

Musical notation system 4, measures 76-77. Measure 76 contains a flat sign (b). Measure 77 contains a flat sign (b).

Musical notation system 5, measures 78-79. Measure 78 contains a sixteenth-note triplet marked with a '6'. Measure 79 contains a flat sign (b).

Musical notation system 6, measures 80-82. Measure 80 contains a flat sign (b). Measure 81 contains a first fingering '1' under a note. Measure 82 contains a flat sign (b).

83 84

85 86

87 88

89 90 *rit. molto...*

54 *mf* *f*

TACET AL REPER.

u - Ni - Li - CĂ ci - ci - Li - CĂ

4/4

u - Ni - Li - CĂ ci - ci - Li - CĂ

u - Ni - Li - CĂ ci - ci - Li - CĂ

mf *f*

55 *f* 56 *mf* *f*

ci - ci - Li - CĂ ci - ci - PA - NĂ

u - Ni - Li - CĂ PĂ - u - LEA - NĂ

ci - ci - Li - CĂ ci - ci - PA - NĂ

u - Ni - Li - CĂ PĂ - u - LEA - NĂ

ci - ci - Li - CĂ ci - ci - PA - NĂ

u - Ni - Li - CĂ PĂ - u - LEA - NĂ

57 *mf* 58

PĂ - u - LEA - NĂ ci - ci - PA - NĂ

PĂ - u - LEA - NĂ ci - ci - PA - NĂ

PĂ - u - LEA - NĂ ci - ci - PA - NĂ

3

61 *mf* *ff*
 PĂ - U - LEA - NĂ CI - CI - PA - NĂ

62 *mf*
 CI - CI - LI - CĂ CI - CI - PA - NĂ

PĂ - U - LEA - NĂ CI - CI - PA - NĂ

CI - CI - LI - CĂ CI - CI - PA - NĂ

PĂ - U - LEA - NĂ CI - CI - PA - NĂ

CI - CI - LI - CĂ CI - CI - PA - NĂ

63 *f* *mf*
 EL - NIC JEL - NIC HOS - TAN , PIN - TIC

64 *mf*
 3

EL - NIC JEL - NIC HOS - TAN , PIN - TIC

EL - NIC JEL - NIC HOS - TAN PIN - TIC .

67 *mf*
 EL - NIC , JEL - NIC HOS - TAN PIN - TIC

68 *f* *mf*
 PIN - TIC HOS - TAN JEL - NIC EL - NIC

EL - NIC JEL - NIC HOS - TAN PIN - TIC

PIN - TIC HOS - TAN JEL - NIC EL - NIC

EL - NIC JEL - NIC HOS - TAN PIN - TIC

PIN - TIC HOS - TAN JEL - NIC EL - NIC

69 *mf* *f*
 U - NI - LI - CĂ

70 *f*
 CI - CI - LI - CĂ CI - CI - PA - NĂ

U - NI - LI - CĂ

CI - CI - LI - CĂ CI - CI - PA - NĂ

U - NI - LI - CĂ

CI - CI - LI - CĂ CI - CI - PA - NĂ

mf *f* *mf*

72 74 *mf* *f* 75

PA-U-LEA-NĂ CI-CI-PA-NĂ

PA-U-LEA-NĂ CI-CI-PA-NĂ

PA-U-LEA-NĂ CI-CI-PA-NĂ

80 *f sempre* 81

EL-NIC JEL-NIC HOS-TAN PIN-TIC SIM-NIC PIN-TIC EL-NIC JEL-NIC

EL-NIC JEL-NIC HOS-TAN PIN-TIC SIM-NIC PIN-TIC EL-NIC JEL-NIC

EL-NIC JEL-NIC HOS-TAN PIN-TIC SIM-NIC PIN-TIC EL-NIC JEL-NIC

82 83

PA-U-LEA-NĂ CI-CI-PA-NĂ CI-CI-LI-CĂ U-NI-LI-CĂ

PA-U-LEA-NĂ CI-CI-PA-NĂ CI-CI-LI-CĂ U-NI-LI-CĂ

PA-U-LEA-NĂ CI-CI-PA-NĂ CI-CI-LI-CĂ U-NI-LI-CĂ

84 85

PA-U-LEA-NĂ CI-CI-PA-NĂ EL-NIC JEL-NIC HOS-TAN PIN-TIC

PA-U-LEA-NĂ CI-CI-PA-NĂ EL-NIC JEL-NIC HOS-TAN PIN-TIC

PA-U-LEA-NĂ CI-CI-PA-NĂ EL-NIC JEL-NIC HOS-TAN PIN-TIC

86 87

SIM-NIC HOS-TAN EL-NIC JEL-NIC PĂ-U-LEA-NĂ CI-CI-PA-NĂ

SIM-NIC HOS-TAN EL-NIC JEL-NIC PĂ-U-LEA-NĂ CI-CI-PA-NĂ

SIM-NIC HOS-TAN EL-NIC JEL-NIC PĂ-U-LEA-NĂ CI-CI-PA-NĂ

88 89

CI-CI-PA-NĂ PĂ-U-LEA-NĂ

CI-CI-PA-NĂ PĂ-U-LEA-NĂ

CI-CI-PA-NĂ PĂ-U-LEA-NĂ

8

4. (♩ ≈ 56-60 MM)

mp

1^o

1^o sul pont con for.

2^o con for.

3^o

4^o con for.

5^o con for. sul pont

6^o con for. sul pont

mp



6 presto possibile

trpa

mp

mp

celesta

mp

mp

mp

1^o

2^o

3^o

4^o

5^o

6^o

mp

p

Handwritten musical score for the first system, measures 7-9. The score includes parts for:

- trpa** (trumpet): *mf*, *mp*, *mf*, *mp*
- celesta**: *mf*, *mp*, *mf*, *mp*
- na** (piano): *pp*, *mp*, *pp*, *mp*, *pp*, *mp*

Measure 7 includes the instruction *con for.* (con sordina). Measures 8 and 9 show dynamic markings *mf* and *mp* with hairpins. The piano part features complex chordal textures with *pp* and *mp* dynamics.

Handwritten musical score for the second system, measures 10-12. This system includes parts for:

- fl** (flute): *mf*, *mp*, *mf*
- vc** (violin): *mf*, *pp*

Measures 10 and 11 feature the instruction *rit part* (ritardando part). Measure 12 includes the instruction *pp* (pianissimo). The flute part has a melodic line with slurs and accents. The violin part consists of sustained notes with a dynamic hairpin.

Handwritten musical score for the third system, measures 13-15. This system includes parts for:

- fl** (flute): *mf*, *mp*, *mf*
- vc** (violin): *mf*, *pp*

Measures 13 and 14 feature the instruction *rit part* (ritardando part). Measure 15 includes the instruction *pp* (pianissimo). The flute part continues with a melodic line. The violin part has sustained notes with a dynamic hairpin.

Handwritten musical score for measures 19-22. The score is written for five instruments: *whr I*, *whr II*, *vla*, *vln*, and *cb*. The dynamics are marked as *f*, *mf*, and *mp*. The *whr II*, *vla*, *vln*, and *cb* parts include the instruction "sempa for." with a treble clef. The *whr I* part has a treble clef. The *vln* part has a bass clef. The *cb* part has a bass clef. The score includes various musical notations such as slurs, accents, and dynamic markings.

Handwritten musical score for measures 23-24. The score is written for five instruments: *whr I*, *whr II*, *vla*, *vln*, and *cb*. The dynamics are marked as *mf* and *f*. The *whr II*, *vla*, *vln*, and *cb* parts include the instruction "sempa for." with a treble clef. The *whr I* part has a treble clef. The *vln* part has a bass clef. The *cb* part has a bass clef. The score includes various musical notations such as slurs, accents, and dynamic markings.

Handwritten musical score for a string quartet and piano. The score is written on ten staves. The top two staves are for the first and second violins, both in treble clef. The next two staves are for the first and second violas, both in alto clef. The bottom four staves are for the first and second cellos and the first and second double basses, all in bass clef. The piano part is written on a single staff in treble clef. The score includes various musical notations such as notes, rests, slurs, and dynamic markings. The dynamic markings include *f* (forte), *mp* (mezzo-piano), and *f sempre*. There are also markings for *arco* and *pizz* (pizzicato). The score is divided into measures by vertical bar lines. There are some handwritten annotations and corrections throughout the score. At the bottom right, there is a circled letter 'K'.

Handwritten musical score for strings and celesta. The score is divided into two systems.

System 1 (Measures 34-36):

- Measures 34-35:** Labeled with measure number 34 and dynamic *mf*. The strings (vi, v, va, vb, cb) play a rhythmic pattern of eighth notes with triplets. The celesta part is indicated by a bracket and a *mf* dynamic.
- Measure 36:** Labeled with measure number 36. The celesta part has a *mf* dynamic. The strings continue their pattern.

System 2 (Measures 35-36):

- Measures 35-36:** Labeled with measure number 35 and dynamic *mf*. The strings play a more complex rhythmic pattern with triplets and accents. The celesta part is indicated by a bracket and a *f* dynamic.

(*) Corzile deplasate mai jos și lasate cîteva postaturi sub xilofon.

⊗ Attenué xil - Sais en 8 ↓ - bas. 37-38

- 8 -

Handwritten musical score for percussion instruments. The score is divided into measures 37, 38, and 39. The instruments and their parts are:

- Celesta:** Measures 37-39, marked *mf sempre*.
- Arpa:** Measures 37-39, marked *mf sempre*.
- Vibrafono:** Measures 37-39, marked *mf sempre*.
- Xilofono:** Measures 37-39, marked *mf sempre*. Includes a circled 'X' and a downward arrow '↓' in measure 37.
- Glockenspiel:** Measures 37-39, marked *mf sempre*.
- Wla:** Measures 37-39, marked *mp* and *mf*.

↓
corgile mai joo

Handwritten musical score on ten staves. The score includes various musical notations such as notes, rests, and dynamic markings. The first staff is marked with a treble clef and a 4/4 time signature. The score is divided into two systems by a vertical dashed line. The first system contains staves 1 through 5, and the second system contains staves 6 through 10. The notation includes melodic lines, rhythmic patterns, and some complex passages with many notes. Dynamic markings such as *mp* and *mf* are present throughout. There are also some handwritten annotations and corrections, including a large scribble on staff 7 and a note with an arrow pointing to it that says "ritornel etc".

This page of a handwritten musical score features several staves. At the top, a grand staff (treble and bass clefs) contains piano accompaniment with dynamic markings *mp*, *mf*, and *mp*. Below this are several empty staves. A choir part is written on two staves with the label "Coro" on the left. The bottom section of the page contains five staves for woodwinds: Flute (Fl), Oboe (Ob), Clarinet (Cl), Bassoon (Fag), and Contrabassoon (Cb). Each woodwind staff is marked with *mp* and *settato*. The bottom-most staff is a double bass line with dynamic markings *mp*, *mf*, and *mp*. The score is written in a clear, legible hand.

Handwritten musical score for piano, measures 47-48. The score is written on two staves. Measure 47 is marked *mp* and measure 48 is marked *mf*. The music features a melodic line in the right hand and a more active bass line in the left hand.

Empty musical staves, likely for other instruments or a continuation of the piece.

Handwritten musical score for piano, measures 46-48. Measure 46 is marked *mp*, measure 47 is marked *mf*, and measure 48 is marked *mp*. The music is written on a single staff.

Handwritten musical score for piano, measures 46-48. The score is written on five staves, labeled on the left as *mi*, *vi*, *cl*, *co*, and *cb*. Measure 46 is marked *mp*, measure 47 is marked *mf*, and measure 48 is marked *mp*. The music is a complex orchestral arrangement with dense textures.

Handwritten musical score for piano, measures 46-48. The score is written on a single staff, marked *mp*, *mf*, and *mp* across the measures.

The image shows a handwritten musical score on page 12. The score is arranged in systems. The top system contains staves for Violin I (Vn I), Violin II (Vn II), Viola (Vla), Cello (Vcl), and Double Bass (Cb). The Violin I part starts with a dynamic marking of *mp*. The second system features a vocal line with lyrics: "la", "he", "la". Below the vocal line are staves for Violin I, Violin II, Viola, Cello, and Double Bass. The Violin I part in this system has dynamic markings of *mp*, *mf*, and *mp*. The bottom system continues the instrumental parts for Violin I, Violin II, Viola, Cello, and Double Bass, with dynamic markings of *mp*, *mf*, and *mp*.

A handwritten musical score for a string quartet and choir. The score is written on multiple staves. At the top, there are two staves for the first violin and second violin, with dynamics markings of *mf* and *mp*. Below these are two staves for the viola and cello, with dynamics markings of *mf* and *mp*. The string parts include various musical notations such as slurs, accents, and dynamic markings. A section of the score is marked "celeste" and "mf sempre". In the lower part of the score, there are staves for the choir, with lyrics "la la la la" and "la ta la la". The choir parts include vocal lines and accompaniment. The score concludes with a dynamic marking of *mp*.

This is a handwritten musical score for a string quartet and a vocal soloist. The score is written on ten staves. The top two staves are for the Violin I and Violin II parts, both in treble clef. The next two staves are for the Viola and Violoncello parts, both in bass clef. The bottom two staves are for the vocal soloist, with lyrics written below the notes. The score includes various musical notations such as notes, rests, slurs, and dynamic markings. The dynamics are marked as *mp* (mezzo-piano) and *mf* (mezzo-forte). There are also performance instructions like *rit.* (ritardando) and *rit.* (ritardando) written above the staves. The lyrics for the vocal soloist are "la la la" and "LA LA LA LA". The score is written in a clear, legible hand.

Ten empty musical staves, likely for woodwinds or strings, arranged in two groups of five.

58 59 60

Handwritten musical notation for measures 58, 59, and 60. Measure 58 is marked with a 'c500' dynamic. The notation includes notes and rests in both treble and bass clefs, with 'A' markings below the notes.

sul tasto

f *mp*

f *mp*

f *mp*

f *mp*

f *mp*

f *mp*

f *mp*

f *mp*

f *mp*

f *mp*

Musical notation for string instruments (Violin I, Violin II, Viola, Violoncello, Contrabasso) and Double Bass. Each staff is marked with 'sul tasto' and dynamic markings 'f' and 'mp'. The notation consists of horizontal lines with dots, indicating sustained notes.

64

65

celesta

mf sempre

Arpa

presto possibile sempre

mp *mf* *mp* *mf*

vibr.

mf sempre

presto possibile

mp *mf*

glock.

mp *mf*

1 c. l. batt. *presto possibile*

2 *mp* *mf*

3 *del pont*

4 *mp sempre*

del pont

mp sempre

c. l. batt. *presto possibile*

mp *mf*

(X) de la mäs. 65 - pua la sfärsit - de lăsat spațiu pentru crotale

A handwritten musical score for orchestra and voice, page 18. The score is written on ten staves. The instruments and parts are:

- Celesta:** Two staves, marked *mp* and *mf*. Includes a dynamic hairpin and a $6/7$ time signature change.
- Arpa (Harp):** Two staves, marked *mp* and *mf*. Includes a dynamic hairpin and a $7/8$ time signature change.
- Violins (vln):** Two staves, marked *mf*.
- Violas (vln):** Two staves, marked *mf*.
- Glockenspiel (glock):** One staff, marked *mp* and *mf*.
- Conductor (cond):** One staff with lyrics: HE HE E. A box below contains the lyrics "could mai ja".
- Double Basses (cb):** Two staves, marked *p*, *mf*, and *f*.

The score features various musical notations including notes, rests, dynamics (*mp*, *mf*, *p*, *f*), and time signature changes ($6/7$, $7/8$). There are also some handwritten annotations and a boxed section of lyrics.

69

celsta

mf sempre

Arpa

wibr.

glac.

CSO

cb

The image shows a handwritten musical score for a piece, likely in 3/4 time. The score is divided into four main parts:

- elctra (Electric Guitar):** The top system, starting at measure 20. It features a treble clef and a key signature of one flat (B-flat). The notation is dense with sixteenth notes and includes a *mf sempre* dynamic marking.
- Arpa (Arpa):** The second system, also in a treble clef with a one-flat key signature. It contains chords and some melodic lines, with a *mf sempre* dynamic marking and a downward-pointing arrow.
- coro (Chorus):** The third system, featuring a vocal line with lyrics "LA LA" and "LA LA LA LA". It includes a *Me lo* marking above a note and a *mf sempre* dynamic marking.
- clarinet (clarinet):** The bottom system, with a 3/4 time signature and a one-flat key signature. It shows a melodic line with a *mf sempre* dynamic marking and a *ord.* (order) marking.

Handwritten musical score for multiple instruments. The score is divided into systems:

- celeste:** Two staves with treble clef, key signature of one flat (Bb), and a 9/2 time signature. The music consists of dense sixteenth-note patterns. Dynamics include *mf sempre*. A measure number '73' is written above the staff.
- Alpa:** Two staves with bass clef and a key signature of two flats (Bbb). The music features long, sustained notes with some tremolos. Dynamics include *mf sempre*.
- vibr. xil:** Two staves with bass clef and a key signature of one flat (Bb). The music consists of dotted notes. Dynamics include *mf sempre*.
- esro:** A single staff with a treble clef, containing a complex rhythmic pattern. Dynamics include *mp*, *mf*, *mp*, *p*, and *mf*.
- Corno:** Two staves with treble and bass clefs, key signature of one flat (Bb), and a 9/2 time signature. The music features quarter and eighth notes. Dynamics include *mp* and *mf*. Lyrics 'Li Li LA' are written below the notes.

↓
 coml nusi fo cu citeva
 portative

clara

mf sempre

Mpa

mf sempre

vibr.

mf sempre

Organo

mf

LA LA A O HE - E A E

mf

p *mf* *p*

Celista

76 77

Apça

Vibri
Kil
Flaut
Coro

Conul mai jos

cb

Handwritten musical score for a symphony orchestra and choir. The score is written in 2/4 time and includes the following parts:

- Celesta:** Two staves with rhythmic patterns. Dynamics range from *mp* to *mf sempre*.
- Timpani:** Two staves with rhythmic patterns. Dynamics range from *mp* to *f*.
- Glockenspiel:** One staff with rhythmic patterns. Dynamics range from *mp* to *mf*.
- Chorus:** Two staves with vocal lines. The lyrics are "la la la la" and "La la la la".
- Contra Basses (cb):** Four staves with rhythmic patterns. Dynamics range from *mf* to *f*. A note is marked "cb - fara tremolo".

The score includes various musical notations such as clefs, notes, rests, and dynamic markings. The overall style is that of a handwritten manuscript.

-9-
-25-

Handwritten musical score for a percussion ensemble. The score is divided into two systems by a vertical bar line. The instruments and their parts are as follows:

- celesta:** Two staves. The upper staff has a treble clef and a key signature of one flat. The lower staff has a bass clef and a key signature of one flat. The music consists of dense sixteenth-note patterns. A dynamic marking of *mf sempre* is written below the first staff.
- xylo:** Two staves. The upper staff has a treble clef and a key signature of one flat. The lower staff has a bass clef and a key signature of one flat. The music consists of sixteenth-note patterns. Dynamic markings include *mf* and *f*.
- vibr.:** One staff with a treble clef and a key signature of one flat. The music consists of a melodic line with a dynamic marking of *mf*.
- glock:** One staff with a treble clef and a key signature of one flat. The music consists of sixteenth-note patterns. Dynamic markings include *mf* and *pp*.

Additional markings include *pp* and *mp* in the xylo and glock parts, and *mf* in the celesta part. There are also some handwritten notes and symbols, such as *b7* and *b7b*, above the xylo staff.

el. g. *82* *83*

Aco *D b9* *b 9b*

con. HE - E li
HE - E li

VI *quasi guitarra sul tasto*
simile

VII *quasi guitarra sul tasto*
simile

VIII *quasi guitarra sul tasto*
simile

IX *quasi guitarra sul tasto*
simile

f *mf* *mp* *f*

mp *mf*

Handwritten musical score for a jazz ensemble, divided into two systems. The first system covers measures 86 and 87. The second system continues the piece with measures 88 and 89.

System 1 (Measures 86-87):

- Trumpet (Tpa):** Measure 86 has a dynamic of *mp* and a fingering of 432. Measure 87 has a dynamic of *f* and a fingering of 1.
- Trombone (Tbr):** Measure 86 has a dynamic of *mp*. Measure 87 has a dynamic of *f*.
- Saxophone (sax):** Measure 86 has a dynamic of *mp*. Measure 87 has a dynamic of *f*.
- Violin I (vln I):** Measure 86 has a dynamic of *mp*. Measure 87 has a dynamic of *mp*.
- Violin II (vln II):** Measure 86 has a dynamic of *mp*. Measure 87 has a dynamic of *f*.
- Viola (vla):** Measure 86 has a dynamic of *mp*. Measure 87 has a dynamic of *f*.
- Violoncello (vcl):** Measure 86 has a dynamic of *mp*. Measure 87 has a dynamic of *f*.
- Double Bass (db):** Measure 86 has a dynamic of *p*. Measure 87 has a dynamic of *f*.

System 2 (Measures 88-89):

- Trumpet (Tpa):** Measure 88 has a dynamic of *mp*. Measure 89 has a dynamic of *mp*.
- Trombone (Tbr):** Measure 88 has a dynamic of *mp*. Measure 89 has a dynamic of *mp*.
- Saxophone (sax):** Measure 88 has a dynamic of *mp*. Measure 89 has a dynamic of *mp*.
- Violin I (vln I):** Measure 88 has a dynamic of *mp*. Measure 89 has a dynamic of *mp*.
- Violin II (vln II):** Measure 88 has a dynamic of *mp*. Measure 89 has a dynamic of *mp*.
- Viola (vla):** Measure 88 has a dynamic of *mp*. Measure 89 has a dynamic of *mp*.
- Violoncello (vcl):** Measure 88 has a dynamic of *mp*. Measure 89 has a dynamic of *mp*.
- Double Bass (db):** Measure 88 has a dynamic of *p*. Measure 89 has a dynamic of *f*.

90 presto possibile

91

mp

f

mp sempre

mp sempre

mp sempre

mp sempre

~~31~~
31

92

rall r..

~~92~~

rall molto.....

flax

Musical notation for the flute part, showing a melodic line with slurs and dynamics. The notation includes a treble clef, a key signature of one flat, and a time signature of 3/4. The melody consists of eighth and quarter notes, with a final measure containing a half note. Dynamics include *f* and *mp*.

f

mp

cb

Musical notation for the contrabass part, showing a bass line with slurs and dynamics. The notation includes a bass clef, a key signature of one flat, and a time signature of 3/4. The bass line consists of quarter notes, with a final measure containing a half note. Dynamics include *f* and *mp*.

stick on stick

Handpiece
blocks
castagnets

16 *Scempe*

Scempe

Handwritten musical score for a string ensemble, measures 19-21. The score consists of six staves. The first three staves are marked *sub mp*, the second and third *omb ff*, and the fourth, fifth, and sixth *omb. mp*. The music features a complex rhythmic pattern with many beamed notes and rests.

Handwritten musical score for woodwinds and strings, measures 22-24. The top three staves are for woodwinds: I 2 boys (marked *mf sempre*), II 2 boys (marked *mf sempre*), and III 3 tenors (marked *mf sempre*). The bottom four staves are for strings, marked *mf*. The woodwind parts have sparse notation with many rests, while the string parts are dense with beamed notes. Measure numbers 22, 23, and 24 are indicated at the start of their respective systems.

Handwritten musical notation for three staves: Bongos, Bongos, and Timpani. The notation includes rhythmic patterns and dynamic markings such as *mp* and *mf*.

f sempre

Handwritten musical notation for a piano section, consisting of multiple staves. The dynamic marking *f sempre* is written at the beginning of the section.

f sempre

Handwritten musical notation for a piano section, consisting of multiple staves. The dynamic marking *f sempre* is written at the beginning of the section.

bongos
bongos
timpani

Handwritten musical notation for bongos and timpani. The dynamic marking *f* is indicated.

28 *mf sempre* 30 *mp sempre*

Handwritten musical notation for a piano section, consisting of multiple staves. The dynamic markings *mf sempre* and *mp sempre* are indicated at measures 28 and 30 respectively.

Handwritten musical score for three staves. The top staff is marked *mp* and *mf*. The middle and bottom staves are marked *mp* and *mf*. The notation includes notes, rests, and dynamic markings.

Handwritten musical score for six staves, numbered 31, 32, and 33. The notation includes notes, rests, and dynamic markings such as *mf* and *f*.

Handwritten musical score for six staves, numbered 34, 35, and 36. The notation includes notes, rests, and dynamic markings such as *f* and *mf*.

Handwritten musical score for six staves, numbered 37, 38, and 39. The notation includes notes, rests, and dynamic markings such as *f* and *mf*.

4/4 stick on stick

Handb. picc. f

blocks f

castagnetti f

1-6

vi 7-12

1-5

vi 6-10

1-2 3

vla. 5-6

1-2

vlc. 3-4 5-6

f sempre

sub. mp

sub. mp

Handb. picc. stick on stick

blocks mf sempre

castagnetti mf sempre

mf

5 6

5 6

mf

f

Handwritten musical score for strings and woodwinds. The score is divided into three measures. The first measure is marked *ff sempre*, the second *mp sempre*, and the third *ff sempre*. The instruments are VI I, VI II, Fluo, and REC. The notation features dense sixteenth-note patterns with various accidentals.

Handwritten musical score for percussion and strings. The percussion part includes I Tamb. piec., II block, and III castag., with the instruction "stick on block" above the first staff. The string part includes VI I, VI II, Vla, and Vcl. The score is divided into three measures, with dynamic markings *mp sempre* and *ff*. The notation includes various rhythmic patterns and accidentals.

I [Corn] *mf sempre*
II [Corn] *mf sempre*
III [Horn] *mf sempre*

f *ff*

49

40

Handwritten musical score for measures 49-50. The score includes staves for two Trombones (Trombo), Horns (Corno), Violin I (VI), Violin II (VII), Viola (Va), Violoncello (Vc), and Contrabasso (Cb). The music features a complex rhythmic pattern with many sixteenth notes. Dynamic markings include *mf* and *f*. Measure numbers 49 and 50 are indicated at the top.

Handwritten musical score for a Coro (Chorus) part, measures 51-52. The lyrics are:

u - ni - li - ca ci - ci - li - ca

u - ni - li - ca ci - ci - li - ca

u - ni - li - ca ci - ci - li - ca

Dynamic markings include *mf* and *f*.

Handwritten musical score for measures 52-53. The score includes staves for Violin I (VI), Violin II (VII), Viola (Va), Violoncello (Vc), and Contrabasso (Cb). The music continues with a complex rhythmic pattern. Dynamic markings include *mf sempre* and *mf*. Measure numbers 52 and 53 are indicated.

f *mf* *f* *mf*

56

Coro

f *mf* *f* *mf*

ci-ci-li-că ci-ci-pa-nă u-ni-li-că pă-u-lea-nă pă-u-lea-nă ci-ci-pa-nă
ci-ci-li-că ci-ci-pa-nă u-ni-li-că pă-u-lea-nă pă-u-lea-nă ci-ci-pa-nă
ci-ci-li-că ci-ci-pa-nă u-ni-li-că pă-u-lea-nă pă-u-lea-nă ci-ci-pa-nă

vi
vii
la
lc
cb

This system contains the vocal parts and woodwinds for measures 56-59. The vocal parts (Soprano, Alto, Tenor) have lyrics in Romanian. The woodwinds include Flute (vi), Clarinet (vii), Bassoon (la), Oboe (lc), and Cor Anglais (cb). Dynamics range from *f* to *mf*. There are crescendo and decrescendo hairpins.

58 59 60

triflauto
triflauto
triflauto

p *mf* *f*

vi
vii
la
lc
cb

mf *ff* *mf sempre*

This system contains the string and woodwind parts for measures 58-60. The strings are labeled triflauto (triflute). The woodwinds are the same as in the first system. Dynamics range from *p* to *ff*. There are crescendo and decrescendo hairpins.

61 *mf* *ff* 62 *mf* *f* 63 *f* *mf*

cro

Pa-u-lea-nă ci-ci-pa-nă ci-ci-li-că ci-ci-pa-nă El-nic jee-nic hos-tan, pin-tic
 Pa-u-lea-nă ci-ci-pa-nă ci-ci-li-că ci-ci-pa-nă El-nic jee-nic hos-tan pin-tic
 Pa-u-lea-nă ci-ci-pa-nă ci-ci-li-că ci-ci-pa-nă El-nic jee-nic hos-tan pin-tic

vi *mf* *f* *mf*

vi

vla

vc

cb

mf *f* *mf* *f* *mf*

I Flauto *mf* *pp*

II Flauto *mf* *pp*

64 65 66

vi

cb

Handwritten musical score for strings (H). The score consists of three staves. The first two staves are for violins and violas, and the third is for cellos and double basses. The music features a melodic line with slurs and dynamic markings of *mf*, *f*, and *mf*. There are also some handwritten annotations above the staves, including a sharp sign and a circled '72'.

Handwritten musical score for woodwinds (W). The score consists of two staves. The music features a melodic line with slurs and dynamic markings of *mf*, *f*, and *mf*.

Handwritten musical score for voices (V). The score consists of two staves. The lyrics are: "U-ni-li-ca Ci-ci-li-ca Ci-ci-pa-na". The music features a melodic line with slurs and dynamic markings of *mf*, *f*, and *mf*.

Handwritten musical score for woodwinds (W) and strings (S). The score consists of six staves. The first two staves are for woodwinds (VI and VII), and the last four are for strings (Vc, Vc, Cb). The music features a complex texture with many notes and slurs, and dynamic markings of *p*, *mf*, *f*, *mp*, and *f*.

Handwritten musical notation for a piano accompaniment. It features a treble and bass clef with a key signature of one sharp (F#). The music consists of several measures of chords and melodic lines. Dynamics include *f* (forte) at the beginning and *mf* (mezzo-forte) and *ff* (fortissimo) at the end.

Handwritten musical notation for a vocal line. It is written in a single staff with a treble clef and a key signature of one sharp. The melody is simple and consists of a few notes. Dynamics include *mf* and *ff*.

Handwritten musical notation for a vocal line with lyrics. The lyrics are: "pa-u-lea-nă ci-ci-pa-nă", "pa-u-lea-nă ci-ci-pa-nă", and "pa-u-lea-nă ci-ci-pa-nă". The music is written in a single staff with a treble clef and a key signature of one sharp. Dynamics include *mf* and *ff*.

Handwritten musical notation for an orchestral arrangement. It includes staves for Violin I (VI), Violin II (VII), Viola (Va), Violoncello (Vc), and Contrabasso (Cb). The music is written in a key signature of one sharp. Dynamics include *mp* (mezzo-piano), *mf* (mezzo-forte), *ff sempre* (fortissimo sempre), and *mp*. There are some ink smudges on the VI and VII staves.

mp

VI
VII
Fla
Cl

mp *f*

f sempre

80 81

Coro

El-nic jel-nic hos-tan pin-tic Nim-nic pin-tic El-nic jel-nic
 El-nic jel-nic hos-tan pin-tic Nim-nic pin-tic El-nic jel-nic
 El-nic jel-nic hos-tan pin-tic Nim-nic pin-tic El-nic jel-nic

f *ff* *f sempre*

VI
VII
Fla
Cl
Cb

f *ff* *f sempre*

Violins I
Violins II
Violas

Siempre

82 83 84

pa-u-lea-na ci-ci-pa-na ci-ci-li-ca u-ni-li-ca pa-u-lea-na ci-ci-pa-na
 pa-u-lea-na ci-ci-pa-na ci-ci-li-ca u-ni-li-ca pa-u-lea-na ci-ci-pa-na
 pa-u-lea-na ci-ci-pa-na ci-ci-li-ca u-ni-li-ca pa-u-lea-na ci-ci-pa-na

VI
VII
re
re
Cb

Siempre

fl

85 86 87

El-nic jel-nic hos-tan pin-tic sim-nic hos-tan el-nic jel-nic pa-u-lea-na ci-ci-pa-na
 El-nic jel-nic hos-tan pin-tic sim-nic hos-tan el-nic jel-nic pa-u-lea-na ci-ci-pa-na
 El-nic jel-nic hos-tan pin-tic sim-nic hos-tan el-nic jel-nic pa-u-lea-na ci-ci-pa-na

Allegro

Allegro

N

fl

presto possibile

I bongos

II bongos

III tm

Coro

ci-ci-pa-na pa-u-lea-na

ci-ci-pa-na pa-u-lea-na

ci-ci-pa-na pa-u-lea-na

ff sempre

90

ff sempre

Handwritten musical score for three staves. The top staff is marked with measure numbers 92 and 93. The music consists of chords with stems and beams. The instruction *f sempre* is written below the staves.

Handwritten musical score for three staves labeled *longo*, *bravo*, and *Auton*. The music is a rhythmic pattern of eighth notes. The instruction *presto possibile* is written at the beginning of the section.

Handwritten musical score for five staves labeled *vlr*, *vlno*, *vlca*, *vlc*, and *cb*. The music features dense chordal textures with many notes per staff. The instruction *f sempre* is written at the beginning of the section.

Handwritten musical score for five empty staves with the instruction *f sempre* written at the beginning.

This page of a handwritten musical score, numbered 51, features several systems of staves. The top system consists of three staves with a dynamic marking of *f* at the beginning and *fff* at the end. The middle system contains three staves labeled *I Longa*, *II Longa*, and *III Tom*, each with a treble clef and a key signature of one sharp. The bottom system includes staves for *VI*, *VI*, *Re*, *ele*, and *ob*, with dynamic markings of *f* and *fff*. The notation includes various note values, rests, and articulation marks.