



Serban Nichifor

Composer, Teacher

Roumania, Bucarest

About the artist

http://www.voxnovus.com/composer/Serban_Nichifor.htm

Born: August 25, 1954, in Bucharest, Romania

Married to Liana Alexandra, composer: http://www.free-scores.com/partitions_gratuites_lianaalexandra.htm#

Studies

National University of Music, Bucharest, Doctor in Musicology

Theology Faculty, University of Bucharest

International courses of composition at Darmstadt, Weimar, Breukelen and Munchen

USIA Stipendium (USA)

Present Position

Professor at the National University of Music, Bucharest (Chamber Music Department);

Member of UCMR (Romania), SABAM (Belgium), ECPMN (Holland)

Vice-president of the ROMANIA-BELGIUM Association

Cellist of the Duo INTERMEDIA and co-director of the NUOVA MUSICA CONSONANTE-LIVING MUSIC FOUNDATION INC.(U.S.A) Festival, with Liana ALEXANDRA

Selected Works

OPERA, SYMPHONIC, VOCAL-SYMPHONIC AND CONCERTANTE MUSIC:

Constellations for Orchestra (1977)

Symphony I Shadows (1980)

Cantata Sources (1977)

Cantata Gloria Heroum Holocausti (1978)

Opera Miss Christina (libretto by Mircea ELIADE, 1981... (more online)

Qualification: PROFESSOR DOCTOR IN COMPOSITION AND MUSICOLOGY

Personal web: <http://romania-on-line.net/whoswho/NichiforSerban.htm>

Associate: SABAM - IPI code of the artist : I-000391194-0

About the piece



Title: Serban NICHIFOR: SYMPHONY NO 1, 'SHADOWS'
[To my very dear Angel, Wife, Friend and Partner
LIANA ALEXANDRA]

Composer: Nichifor, Serban

Licence: Copyright (c) Serban Nichifor

Publisher: Nichifor, Serban

Instrumentation: Symphonic Orchestra

Style: Modern classical

Serban Nichifor on [free-scores.com](http://www.free-scores.com)

- Contact the artist
- Write feedback comments
- Share your MP3 recording
- Web page and online audio access with QR Code :



Șerban NICHIȚOR
(1979-80)

S I N F O N I A I

- I.) LA FOLLIA
II.) GRĂDINILE AMĂGIRII /
GARDENS OF DELUSION
III.) " H "



- Premiul "George ENESCU" al
Academiei Române, 1982

- Premiul Uniunii Compozitorilor,
1982

- Prize "George ENESCU" of
the Romanian Academy, 1982

- Prize of the Union of Romanian
Composers, 1982



- 4-III-1982, București
Orchestra Filarmonicii din
București - dirijor Mircea BASARAB

- 4-III-1982, Bucharest
Bucharest Philharmonic Orchestra -
Mircea Basarab, conductor




- Radio-Televiziunea Română

- Romanian Radio and Television

DURATA: ca. 33'

DURATION: ca. 33'

E S E C U T O R I

- 3 Flauti (Fl.) - Fl. 3 muta in Fl. Piccolo (Fl. Picc.)
- 2 Oboi (Ob.)
- 1 Corno inglese (Cr. i.)
- 3 Clarinetti in Si \flat (Cl.) - Cl. 3 muta in Cl. basso in Si \flat (Cl. basso)
(ossia elettronico)
- 3 Fagotti (Fag.) - Fag. 3 muta in Controfagotto (Cfag.)
- 4 Corni (Cr.)
- 3 Trombe in Do (Tr.)
- 3 Tromboni (Trbn.)
- 1 Tuba
- Percussione^{+) :}
 - I. Timpani (Timp.), Capo di flauto, 2 Δ (acuto, medio),
2 Piatti (Ptti. medio, grande), Campane (Camp.),
Gran cassa (Gr. c.);
 - II. Tam-tam grande (Tamt.), 2 Maracas (Mrc.), Crotali
(Ct.), Campanelli (C-nelli), Ferro, Claves;
 - III. Piatti grande (Ptti.), Vibrafono (Vibf.), 2 Maracas
(Mrc.), Tam-tam grande (Tamt.), Sirena, Sonagli
sospesi (Sngl.), Sega, Gran cassa (Gr.c.);
 - IV. Eolifono (elettronico), Δ acuto, Piatti grande (Ptti),
Uccelli, Tam-tam grande (Tamt.), 2 Temple Blocks
(T. Bl.);
 - V. Gran cassa (Gr. c.), Campane (Camp.), Δ acuto, Ferro.
- Pianoforte (ossia Pianoforte elettrico) - muta in Celesta
- 2 Arpe
- Nastro magnetico (): Sintetizzatore, Generatore elettronico,
Organo (elettronico), Coro S.A.T.B.,
Mezzosoprano (ossia Sint.), 2 Arpe (ossia Pf.
elettronico), Campane. - ++)
- Archi: 12-16 Violini I (V-ni I)
10-14 Violini II (V-ni II)
8-12 Viole (Vle.)
6-10 Violoncelli (Vlc.)
5-8 Contrabbassi (Cb.)

+) - Die folgenden Schlagzeug können gemeinsam, benutzt werden:
Tamt. gr. (II, III, IV), Gr.c. (I, III, V), Ferro (II, V),
Camp. (I, V), Piatti gr. (I, III, IV), Δ acuto (I, IV, V).

++) - Tonband beigelegt !

EXPLICAȚIILE SIMBOLURILOR

- EXPLANATION OF SYMBOLS



- bandă magnetică

- magnetic tape



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

- the highest note of the instrument (indefinite pitch).



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

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



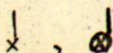
- cel mai grav sunet al instrumentului (înălțime nedeterminată)

- the lowest note of the instrument (indefinite pitch).



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

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



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

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

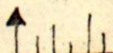
[S] = S
[ʃ] = ʃ
[R] = R
[A] = A

S
ʃ
R
A



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

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



- repetarea cât se poate de rapidă a grupului indicat.

- quickest possible repetition of the indicated group.



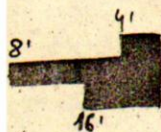
- vibrato foarte lent, cu o diferență a frecvenței de 1/4 ton.

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



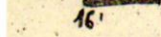
- repetarea cât se poate de rapidă a sunetului.

- the quickest possible repetition of the note.



- conglomerat sonor (cluster) "liscio".

- "liscio" sound cluster.



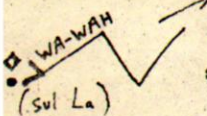
- conglomerat sonor (cluster) "glissando".

- "glissando-vibrato" sound cluster.



- WA-WAH - efect sonor obținut la violoncele păstrând aceeași distanță de ca. 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.



ERLÄUTERUNGEN ZUR NOTATION



- höchster Ton des Instruments



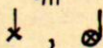
- höchster Flageoletts des Instruments



- tiefster Ton des Instruments



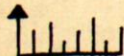
- Erhöhung um 3/4 Ton



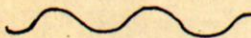
- weisser Ton (quasi mormorando); die gemuermelten Töne werden nach dem System des internationalen phonetischen Verbandes ausgesprochen: S = -s (wie "tiefster")
R = r (wie "raten")
A = a (wie "achten")



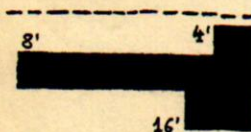
- innerhalb des gegebenen Abschnittes brauchen die rhythmischen Werte nicht genau ausgeführt zu werden



- die notierte Tongruppierung so schnell wie möglich wiederholen



- sehr langsames Vibrato mit 1/4-Ton Frequenzdifferenz

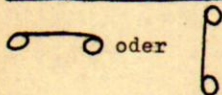


- Tonrepetition, möglichst schnell

- klangliches Konglomerat (cluster) "liscio"



- klangliches Konglomerat (cluster) "glissando-vibrato"



- Tonband (Nastro magnetico)

Pentru Liama, de la prima **Șerban Nichifor**
 prima la ultima nota... (1979-1988)
 Dacă nu ar fi existat dragostea noastră, nu ar fi existat nici această simfonie.

SINFONIA*

[UMBRE N SCHATTEN]

"... Und wenn sich der mürrische Mond in trüben Wolken versteckt	"... Și când ursuză luna în tulburii nori s-ascunde
Und stumm, der verwelkte Himmelraum in langen Schauer auffährt,	Și mut, vâzduhul vested tresaltă-n lung fior,
Wird wieder der Schatten mit betrügerischen Aussehen erscheinen	Va răsări iar umbra cu chip îngelător
Mit Augen deren geheimnis du nicht zu durchdringen gewußt hast."	Cu ochi a căror taină tu n-ai știut pătrunde.."
Mateiu I. Caragiale (<u>"Die Enttäuschungsgärten"</u>)	Mateiu I. Caragiale (<u>"Grădinile amăgirii"</u>)

I. LA FOLLIA

Lontano (♩ ~ 60)

II Tromboni I, II
 III Tromboni III, IV
 IV Eufonio (conia d'ottava)
 V Tromboni V, VI
 Cimbali
 Tamburi

del niente pppp possibile, poco minacciosa
 [START] quasi Vento
del niente pppp lontano
del niente pppp possibile, liscio, arco ad libitum

* Această muzică este construită pe ideea anamorphosei sonore aplicată într-o perspectivă mai largă.
 Orice analogie la stiluri sau maniere "revolute" este în mod explicit premeditată (fără însă ca, în ansamblu, forma să justifice catalogarea la vreun "neo...") și, în perspectivă, necesitălă.

picc. *mf*
 Fl. 1 *p* *no dolce*
 Fl. 2 *p*
 Cr. i. *p*
 cl. 2 *5*
 Gr. c. *mf*
 Tamt. *mf*
 Celesta
 Arpe 2 *mf*
 Arpe 2 *mf*
 C. Sint. *mp*
 Vln. I *ppp*
 Vln. II *ppp*
 Vle. *ppp*
 Vlc. *ppp*
 Cb. S. *ppp*

Musical score for page 50, featuring various instruments including flutes, clarinet, strings, and woodwinds. The score includes dynamic markings like *p*, *mf*, and *ppp*, and performance instructions such as "no dolce" and "5".

poco a poco crescendo ed accelerando...

FL. 1
Ob. 1
Ob. 2
Cl. 1
Cl. bass

(poco in rilievo)

Cr.
III
Vib.
Sint.
V
Gr.c.

II
Tamt.
Pf.
Ped.

Arpa 2

Arpa 1

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

Fl. 2

Ob. 1

Ob. 2

1

Cl. in Bb

Sib

bass

Fg. 2

Cfg.

Cr. 2

3

sempre marcato dolce

♩ Sint.

III Vib. f.

I Timp.

V Gr. c.

II Tamt.

Pf.

Arpe 1

Arpe 2

V-m I

V-m II

V-le

Vlc.

Cb.

p poco a poco crescendo ed accelerando

mp

mf

ppp

Solb, Lab

Mib, Lab

fff sempre *ritardato*, quasi *esercizio*

1. Fo.
2. Fo.
Cb.

Tb. 3

M. f. *sonoro* M. f. *sonoro*

III Ptti. *pp* < *f* > *pp*

IV F. ed. fono

Pf. Ped. Ped. Ped. Ped. Ped. Ped. Ped.

Vcn II

Vla. *fff*

VCb. Sol.

1. Fl.
2. Fl.
Cf. fl.

Tub. 3

1. Tbn.
2. Tbn.
3. Tbn.

III Ptti
IV Edifono

Pf.

Vnc II

*Voce più vibrata (andante) -
quasi portamento*

mf

Vcl

4Cb.Scl

Fig. 2

Cf. *mp*

Cr.

1 *mf sub*

2 *mf sub*

Tbn. 1 *mf*

2 *mf*

3 *mf*

(senza sud.)

marcato

Tuba I *mf sostenuto*

Timp. I *mf*

2 Mrc. *pp* *mf*

III Flti *pp* *f* *pp*

IV *f* *pp* *mf*

Violonf. *f* *pp* *mf*

sempre mf sostenuto, quasi campanello

Pf. *ped.* *ped.* *ped.* *ped.* *ped.*

Vcllo II *gliss. per vibrato quasi portamento*

*sempre in *f* sostenuto (arco ad lib.)*

Vcllo *mf* *f* *mf* *f*

Viol. Soli *mf* *f* *mf* *f*

(*non dim.*)

f sostenuto

- 17 -

Cr.

Handwritten musical score for Cello (Cr.). The notation is on a single staff with a treble clef and a key signature of one sharp (F#). It features a melodic line with various ornaments and rests, and a bass line with chords and rhythmic patterns.

Tuba I
Timp.
II 2 Mrc.
III Δ
IV Eufonio

Handwritten musical score for Tuba I, Timp., 2 Mrc., III Δ, and IV Eufonio. The Tuba I part has a dynamic marking of *mf sostenuto*. The Timp. part has dynamics of *pp*, *mf*, *pp*, and *mf*. The 2 Mrc. part is marked *(in rilievo)* and *molto*. The III Δ part has dynamics of *p*, *f*, *pp*, and *mp*. The IV Eufonio part has dynamics of *p*, *f*, *pp*, and *mp*.

Pf.

Handwritten musical score for Piano Forte (Pf.). The notation is on a grand staff with treble and bass clefs. It features a complex, arpeggiated texture with many sixteenth notes. Pedal markings are present below the bass line.

Vcn I
Vcn II
Vlc
Cb. Sol.

Handwritten musical score for Violin I (Vcn I), Violin II (Vcn II), Viola (Vlc), and Cello/Double Bass (Cb. Sol.). The Vcn I part has dynamics of *pp* and *molto*, with a *div.* marking. The Vlc part has dynamics of *f* and *sostenuto*. The Cb. Sol. part has a dynamic of *f* and *sostenuto*. The Vcn II part has a dynamic of *pp*.

pia.
 Fl. g. 1
 2
 1
 Ob. 2
 Cr. i.
 1
 Ce. i. sib
 2
 3
 Cr. i. 4
 Trb. 3
 Tbn. 1-3
 III Ptti
 II 2 Mrc.
 IV Euf. 1-4
 Pf.
 (Ped.)
 Vini I
 Vini II
 Cb. (1-8)

mf Come eco, quasi uccelli
 (quasi mormorando)
mf Sordre
 l.v.
 fff Sordre, quasi toccata
 simile
 molto fff
 molto ffff
 div. a 2
 pp molto mf molto (rit.)

Fl. 1
 Fl. 2
 2
 1
 Ob. 2
 Cor. 1
 1
 Cl. 2
 3

Poco a poco crescendo

Cr. 1
 Tbn. 3
 Tbn. 1

Pf.

Cb. (A-B)
 div. a 3
 pp *ritto mf marc* (ritate)

pia.
 R. q. 1.
 2.
 1.
 Ob. 2.
 Cr. i.
 1.
 Cl. 2.
 3.

mf

Cr. 1-4
 Trb. 1-3
 Tbn. 1-3

mf

Pf.

Cb. (1-8)

pp \leftarrow *molto f* \rightarrow *molto* *(rit.)*

pp \leftarrow *molto*

Musical score for woodwinds and strings. Instruments include Piccolo (Pic.), Flute (Fl.), Oboe (Ob.), Cor Anglais (Cor. i.), and Clarinet (Cl.). The score features complex rhythmic patterns with many beamed notes and rests. A dynamic marking of *f* is present at the bottom of the section.

Musical score for brass instruments: Cornet (Cor. II), Trumpet (Tpt.), and Trombone (Tbn.). The notation includes notes with 'x' marks above them, indicating specific articulation or performance techniques. Dynamic markings include *f* and *pp*.

Musical score for Piano (Pf.). The notation shows a dense texture of notes, with dynamic markings of *sfz* and *fz* indicating forte accents.

Musical score for Contrabass (Cb. (r. h.)). The notation includes a dynamic marking of *ff* (fortissimo) and a hairpin crescendo leading to a *pp* (pianissimo) section. The tempo is marked *molto*. A section marked *div. a 8* (divisions of 8) is also present. The page number *-23-* is written at the bottom.

pic.
R. g. 1
2
Ob. 1
2
Cr. i. 1
Cl. 2
3

ff *molto* *crescendo*

Cr. 1-4
Tib. 1-3
Tbn. 1-3

molto *ff pass.*

II + III
4/4 Trc.
pf.
(Ped.)

sfz *sfz sfz*

Cb. (1-8)

ff possibile *sfz sfz sfz sfz*

glissando sempre
-24-

102 Grandioso (♩ = n. 108)

pa. *fff* *molto* (rit.)

R. g. 1 *fff* *molto* (rit.)

2 *fff* *molto* (rit.)

Ob. 1 *fff* *molto* (rit.)

2 *fff* *molto* (rit.)

Cr. i. 1 *fff* *molto* (rit.)

Cl. 2 *fff* *molto* (rit.)

3 *fff* *molto* (rit.)

fff quasi vento

molto

sempre fff possibile, molto sostenuto, in rilievo

Cr. 1/2 *padiglioni in aria*

3/4

Trb. 1 *fff*

2 *fff*

3 *fff*

Tbn. 1 *fff*

2 *fff*

3 *fff*

II
Eolofon *fff* *molto fff*

II+III
Mrc. *fff*

Pf. *fff brillante*

Vni. I (1-10)

Vni. II (1-10)

Vla. (1-10)

Vlc. (1-10)

*subito fff molto drammatico
(glissando poco vibrato, quasi portamento)*

Cb. (1-8)

Accelerando
 fff *poss. staccatissimo*
 Perc.
 Fl. 1
 2
 Ob. 1
 2
 Cr. i.
 1
 2
 Cl. 1
 2
 3
 Fg. 12
 Cfg.

(frullato)
 Cr. 2
 3
 Trb. 1
 2
 3
 Tbn. 1
 2
 3
 Tuba
 8v
 fff *ben sostenute*

I
 Timp.
 V
 Gr.c.
 IV
 Edifono
 fff *molto* fff *poss.* p fff mp

Pf.
 (8v)
 fff *ben marcato*
 (Ped.)
 Vnc. I (1-16)
 Vnc. II (1-14)
 Vlc. (1-12)
 Vcl. (1-10)
 Cb. (1-8)
 fff *ben sostenute*

Subito Tempo I (♩ = 60)

picc. *fff*

R. q. 1 *fff*

2 *fff*

Ob. 1 *fff*

2 *fff*

Cr. i. *fff*

1 *fff*

Cl. 2 *fff*

3 *fff*

Mute in Clarinetto basso

Fg. 1, 2 *fff*

Cf. *fff*

Tromb. 3 *fff*

Tuba *fff*

I *P* *fff* *P* *fff* *secco*

Timpani

V *P* *fff* *P* *fff* *secco*

Gr. c.

IV *fff* *mp* *molto fff pass.*

Organo

Pf. *fff*

(Ped.) *fff*

Subito (secco) Tempo I (♩ = 60)

2 Vni. Solo *pppp* lontano e dolce
con *molto* ind. tanto (arco col. lib.)

4 Viol. Solo *pppp*

4 Viole Solo *pppp*

2 Vlc. Solo *pppp*

fff

108
 con le bacchette di metallo

Crotali

sempre pp semplice

6145

pppp poco mp (muoversi)

2 Vni I Solo
 4 Vni II Solo
 4 Viols Solo
 2 Vlc.

II GRÄDINILE AMĂGIRII

II DIE ENTTÄUSCHUNGSGARTEN

Rubato, quasi Cadenza (♩ = 40-80)

SOLO

Flauto I (4)

Crotali (4^{na})

sempre *pp* semplice

Fl. 1 (3)

Ct. (II)

Fl. 1 (5)

Ct. (II)

Fl. 1 (7)

Ct. (II)

Fl. 1 (9)

p *mp dolce*

Ct. (II)

Fl. 1 (11)

mf poco precipitando

Ct. (II)

13

Fl. 1

f *mf* *agitato*, *poco a poco accelerando*

Ct.

15

Fl. 1

eco *pp* *fluida*

Ct.

17

Fl. 1

mf *mp* *pp* *mf*

Ct.

19

Fl. 1

pp *molto* *f* *Lento (♩ = 40)* *sub. Pppp lontano*

Ct.

21

Fl. 1

poco accelerando *poco*

23

Fl. 1

Tempo I (doble) *poco a poco accelerando*

P dolce *mf*

25

Fl. 1

mf *molto*

Fl. picc.
 Fl. 1
 2
 Ob. 1
 2
 Cl. 1
 2
 Cl. basso
 Fag. 2
 C. fag.

Tv. 1
 (in D) 2
 3
 Trbn. 1
 2
 3

con sordina
(non vibrato)
mp sostenuto
con sordina
(non vibrato)
mp sostenuto
con sordina
(non vibrato)
mp sostenuto

II
 C. velle
 Viola
 Arpa 1
 Arpa 2
 Archi

Fl. picc.
 Fl. 1
 2
 Ob. 1
 2
 Cr. i.
 Cl. 1
 in sib
 2
 Cl. basso
 in sib
 Fag. 1
 2
 C. fag.
 Cr. 1
 3
 4
 Tr. 2
 C.ulli
 Celeste
 Arpa 1
 Arpa 2
 Vm. I
 Vm. II
 Arcl. V. k.
 Vc.
 (div. a. 2)
 Cb.

Musical score for page 33, featuring various instruments including Flute, Oboe, Clarinet, Bassoon, Cor Anglais, Trumpet, Trombone, Celeste, Harp, Violin, Viola, and Double Bass. The score includes dynamic markings such as *mf*, *mp*, *mp sostenuto*, and *mf giocoso*, along with performance instructions like *Lab*, *ped*, and *non trando*. The page number 33 is indicated at the top.

Handwritten musical score for a symphony orchestra, page 37. The score is divided into two systems, each with two measures. The instruments and parts are as follows:

- Fl. 2**: Flute 2, melodic line with slurs.
- Ob. 2**: Oboe 2, melodic line with slurs.
- Cr. i.**: Clarinet in C, melodic line with slurs.
- Cl. 1 in Sib**: Clarinet in Bb, melodic line with slurs.
- Cl. 2 in Sib**: Clarinet in Bb, melodic line with slurs.
- Cl. bass in Sib**: Bass Clarinet in Bb, melodic line with slurs.
- Fag. 1**: Bassoon 1, melodic line with slurs.
- Fag. 2**: Bassoon 2, melodic line with slurs.
- Cfag.**: Contrabassoon, melodic line with slurs.
- Cr.**: Clarinet in C, melodic line with slurs.
- II Gaulte**: Second Flute, melodic line with slurs.
- Celista**: Celesta, melodic line with slurs.
- Arpa 1**: Harp 1, melodic line with slurs.
- Arpa 2**: Harp 2, melodic line with slurs.
- V. m. I**: Violin I, melodic line with slurs.
- V. m. II**: Violin II, melodic line with slurs.
- Archi Vie.**: Viola, melodic line with slurs.
- Vlc. (dir. 2)**: Violoncello, melodic line with slurs.
- cb.**: Contrabasso, melodic line with slurs.

The score includes various musical notations such as slurs, accents, and dynamic markings. The bottom of the page features the page number -35- and the watermark free-scores.com.

Fl. picc. (piccolo flute)
Fl. 1 (flute)
2 (flute)
Ob. 1 (oboe)
2 (oboe)
Cr. i. (clarinet in C)
Cl. 1 (clarinet in Bb)
2 (clarinet in Bb)
Cl. basso in Sib. (clarinet in Bb)
Fag. 1 (bassoon)
2 (bassoon)
C. fag. (contrabassoon)
Cr. 2 (clarinet in C)
3 (clarinet in C)
Tr. in Do (trumpet in C)
3 (trumpet in C)
Tbn. 1 (trombone)
2 (trombone)
3 (trombone)
C. V. (cornet)
C. B. (cornet)
A. 1 (alto saxophone)
A. 2 (alto saxophone)
V. I. (Violini I)
div. a 1 (Violini I divided)
div. a 2 (Violini I divided)
V. II. (Violini II)
div. a 1 (Violini II divided)
div. a 2 (Violini II divided)
V. III. (Violoncelli)
div. a 1 (Violoncelli divided)
div. a 2 (Violoncelli divided)
C. Basso (Cello/Bass)
C. Basso (Cello/Bass)

Handwritten musical score for orchestra and strings. The score is written on multiple staves. The instruments listed on the left include woodwinds (Flute, Piccolo, Oboe, Clarinet, Bassoon, Contrabassoon), brass (Trumpet, Trombone), saxophones (Alto Saxophone), and strings (Violin I, Violin II, Viola, Violoncello, Cello/Bass). The score features various musical notations such as notes, rests, dynamics (e.g., *f*, *mf*, *f*), articulation (e.g., *legato*), and performance instructions (e.g., *Affrettando poco a poco*). There are also some handwritten annotations in Italian, such as "scena sordana" and "D. Reb. Mib. Sib.".

Fl. picc. *Tr*

Fr. 1 *Tr*

2 *Tr*

Ob. 1 *Tr*

2 *Tr*

Cr. i. *Tr*

Cl. 1 *Tr*

i. Sib *Tr*

2 *Tr*

Cl. basso in Sib *Tr*

Fag. 1 *Tr*

2 *Tr*

Cfag. *Tr*

Cr. *Tr*

1 *Tr*

2 *Tr*

Tr. in DO *Tr*

3 *Tr*

Tbn. *Tr*

1 *Tr*

2 *Tr*

3 *Tr*

II

C. melle. *Tr*

Celste *Tr*

Arp. 1 *Tr*

Arp. 2 *Tr*

Violini I (div. = 2) *Tr*

Violini II (div. = 2) *Tr*

Viole (div. = 1) *Tr*

Violoncelli (div. = 2) *Tr*

Contrabassi *Tr*

Mit. Sib

Mit. b. Sib

Mit. Sib

div.

Fl. 2

mp molto espressivo

3

Detailed description: This block contains the musical notation for the second flute part. It starts with a half rest, followed by a melodic line in G major. The first measure has a dynamic marking of *mp molto espressivo*. The second measure features a triplet of eighth notes. The staff continues with several more notes, including a sharp sign at the end.

III Vib.

Col.

Arpa 1

Arpa 2

Vcl. I (div.)

Vcl. II (div.)

Vcl. (div.)

Cb.

sempre pp sempre

Sib

P dolce

(l.v.)

Sib

sempre P dolce

(l.v.)

(1 Vcl. Solo)

(2 Cb. Soli)

(sempre sul La)

Detailed description: This block contains the musical notation for the lower instruments. It includes parts for three violins (divisi), two violas, and a double bass. The harp parts (Arpa 1 and Arpa 2) are marked *sempre pp sempre*. The double bass part is marked *(sempre sul La)*. There are various dynamic markings such as *P dolce* and *(l.v.)*. The woodwind parts (Vib. and Col.) have rests. The strings have sustained notes with some bowing or vibrato markings.

Fl. 1

Vibf. *III*

Celste

Arpa 1

Arpa 2

Vnc I
(div. a 1)

Vnc II
(div. a 2)

Vle.
(div. a 2)

Vle.
(div. a 2)

Cb.
(sempre sul La)

pomp.

dolce

(l.v.)

(l.v.)

(l.v.)

(l.v.)

(2 Vnc Solo)

(2 Cb Solo)

Fl. 1

Cimp. Vib. $\overline{\text{V}}$ $\overline{\text{III}}$ $\overline{\text{PP}}$ dolce (l.v.)

Celeste (l.v.)

Arpa 1 (l.v.) Sib (l.v.) Sib

Arpa 2 (l.v.)

1. Vln. Solo

Vln. I (div. a2)

Vln. II (div. a2) 2. Vln. Solo

Vlc. (div. a2) (1 Vln. Solo)

Vlc. (div. a2)

Cb. (2 Cb. Solo) (sempre sul La)

-41-

Fl. 1

Vib. *pp dolce* (l.v.)

Celeste *pp dolce* (l.v.)

Arpeg. *pp dolce* (l.v.) *Sib* (l.v.) *Sib*

Atpt. 2 (l.v.)

Vcl. I (div. a 2) *pp dolce* (l.v.)

Vcl. II (div. a 2) *pp dolce* (l.v.)

Vlc. (div. a 2) *pp dolce* (l.v.)

Vlc. (div. a 2) *pp dolce* (l.v.)

Cb. *pp dolce* (l.v.)

(Cump. sul L.)

-42-

3

FR. I

quasi uccelli

molto

IV Uccelli

V Amp. Vibraf.

III Vibraf.

Cel.

Arpa 1

Arpa 2

Vcn. I

(div. a 2)

Vcn. II

(8 p.) (div. a 2)

Vcl. (8 p.)

(div. a 2)

Vlc.

(div. a 2)

Cb.

pp dolce

l.v.

Sib

molto

faint

(l.v.)

(l.v.)

(2 Cb. soli)

(sempre sul La)

PPP

poco

1. *pp quasi ucelli*

FE. 2 *simile*

Cl. 1 *b♭*

Cl. 2 *b♭*

Cl. bass *b♭*

Fag. 1

Fag. 2

C. fag.

Cr. 1

Cr. 2

Cr. 3

Cr. 4

Tbn. 1

Tbn. 2

Ucelli

Tam. II

Celste

Arpa I *sempre pp scurevole*

Arpa II *(Do#)*

Rel. La#

Vcn. I *(div.a.2)*

Vcn. II *(div.a.2)*

Vle. *(div.a.2)*

Vlc. *(div.a.2)*

C. b. *(c. v.)*

61 7 Poco = poco precipitando ... 3 d

Fl. pic. *pp dolce, quasi uccelli*

Fl. 2

Cr. 1

Cl. in Bb 1 2 *poco in rilievo*

Cl. basso in Bb *poco in rilievo*

Fag. 1 2

C. fag. 1 2

Cr. 2 1 2

Tbn. 1 2

Uccelli *pp*

Capo di flauto *pp suavo*

Tromb. I

Gelbst. *pp*

Arpa I *Sol b, Sib*

Arpa II *(Sol b) Fa#, Sib*

Vcl. I (div. 1) *p*

Vcl. II (div. 1) *p*

Vcl. (div. 2) *p*

Vcl. (div. 3) *p*

Cb. (1-4)

Fl. picc. 1

Fl. 2

Ob. 1

Ob. 2

Cr. i.

Cl. 1

Cl. in C b

Cl. basso

Fag. 1

Fag. 2

Cfag.

Cr. 2

1

2

Tromb. 1

Tromb. 2

Uccelli

Capo

Flauto

Tant.

Cel. est.

Arpa I

Arpa II

Vcn. I (dir. a.)

Vcn. II (dir. a.)

Vcl. (dir. a.)

Vcl. (dir. a.)

Cb. (i-v)

67

Fl. prec. *Tr*

Fl. 1 *Tr*

Fl. 2

PPP dolce, quasi motu morando

Cr. i.

Gr. c. *Tr*

I
acuto
moder.

Arpa I *Tr*

Arpa II

Vni I
 (div. a2) *Tr*

Vni II
 (div. a2) *Tr*

Vle.
 (div. a2) *Tr*

Vlc.
 (div. a2) *Tr*

Cb.
 (div. a1) *Tr*

pp *gliss.*

pp *gliss.*

pp *gliss.*

pp *gliss.*

pp *gliss.*

pp *gliss.*

Fl. piccolo (picc.)

Fl. 1

Fl. 2

Cr. i.

Gr. c. (Glockenspiel)

Δ maracas

Arpa I

Arpa II

Vn. I (div. a 2)

Vn. II (div. a 2)

Vlc. (div. a 2)

Vlc. (div. a 2)

Cb. (div. a 2)

Detailed description of the musical score: The score is for page 71 and includes parts for Fl. piccolo, Fl. 1 and 2, Cr. i., Gr. c. (Glockenspiel), Δ maracas, Arpa I, Arpa II, Vn. I (div. a 2), Vn. II (div. a 2), Vlc. (div. a 2), Vlc. (div. a 2), and Cb. (div. a 2). The Fl. piccolo part has a dynamic marking of *pp* and a *tr* (trill) marking. The Fl. 1 and 2 parts have a dynamic marking of *pp* and a *tr* marking. The Cr. i. part has a dynamic marking of *pp*. The Gr. c. part has a dynamic marking of *pp*. The Δ maracas part has a dynamic marking of *pp*. The Arpa I and II parts have a dynamic marking of *pp*. The Vn. I and II parts have a dynamic marking of *pp*. The Vlc. parts have a dynamic marking of *pp*. The Cb. part has a dynamic marking of *pp*. The score is written in a common time signature and features various musical notations including notes, rests, and dynamic markings.

Fl. prec.

Fl. 1

Fl. 2

Cr. i.

V. Gr. c.

I *auto*

II *auto*

Arpa I

Arpa II

Vm. I

Vm. II

Vle.

Vlc.

Cb.

Handwritten musical score for orchestra and strings, measures 79-82. The score includes parts for Flute piccolo (Fl. picc.), Clarinet 1 (Cl. 1), Clarinet 2 (Cl. 2), Cor Anglais (Cor. i.), Grand Cello (Gr. c.), Double Bass (Basso), Arpa I, Arpa II, Violin I (Vni. I), Violin II (Vni. II), Viola (Vlc.), Violoncello (Vlc.), and Contrabass (Cb.).

Measures 79-82 are marked with a *Tr* (trill) above the first measure of each system. The Flute piccolo part has a circled measure number 80. The Grand Cello part is marked *I* and *Andate*. The Arpa I part has a double bar line with a slash. The string parts (Violin I, Violin II, Viola, Violoncello, Contrabass) are marked with *o.* (octave) and *b.* (basso).

Fl. piccolo
 Fl. 1
 Fl. 2

Tr
 P dolce

ppp

Cor. I

Cor. II
 Cor. III
 Cor. IV

Senza Sordino

pp

ppp

Arpa I

(l.v.)

Arpa II

Vcl. I

Vcl. II

poco gliss.

Vcl. III

poco gliss.

Vcl. IV

poco gliss.

Vcl. V

poco gliss.

Vcl. VI

poco gliss.

Cb.

Fl. picc. *mf*

Fl. 1 *sempre dolce ma in rilievo*

Fl. 2 *delicissimo*

Ob. 1 *f molto* *P dolce ma in rilievo*

Fag. 1 *sempre dolce ma in rilievo*

Cr. *mf* *cuvré-bouché*

Ti. I in Do *sempre PPP lontano, poco minaccioso*

Timp. I *PP possibile, poco marcato*

II C.elli *f* *l.v.*

I Tamt. *f* *l.v.*

II Tamt. *f* *l.v.*

Gr. c. *sfz (ferro)*

Cel. *P dolce* *(sempre più)*

Arpa I *sempre P dolce*

Arpa II *sub. c. fz*

Vni I *Arco* *Vna I Solo* *Altri Vni* *PP lontano* *(Pizz)*

Vni II *Arco* *PP* *P dolce poco marcato*

Vlc. (div. a2) *PP* *P dolce poco marcato*

Vlc. (div. a1) *sfz molto* *P delicissimo*

Cb. (div. a2) *sempre PP liscio, arco ad lib.*

Fl. picc.

Fl. 1

Musical notation for Flute 1 and Piccolo, including notes, rests, and dynamic markings like *p*.

Musical notation for Flute 2, including notes and rests.

Ob. 1

Musical notation for Oboe 1, including notes and rests.

Fag. 1

Musical notation for Bassoon 1, including notes and rests.

Cfag.

Musical notation for Contrabassoon, including notes and rests.

sempre PPP liscio

I Timp.

Musical notation for Timpani I, including notes and rests.

II C-melli

Musical notation for Chime bells, including notes and rests.

T. Gr. c.

Musical notation for Tom-toms, including notes and rests.

Cal.

Musical notation for Cymbals, including notes and rests.

sempre PPP lontano, poi minima-ecoso

Arpa 1

Musical notation for Harp 1, including notes and rests.

Vni I

Musical notation for Violin I, including notes and rests.

(div. a2)

Musical notation for Violin I, including notes and rests.

Vni II

Musical notation for Violin II, including notes and rests.

(div. a2)

Musical notation for Violin II, including notes and rests.

Vle.

Musical notation for Viola, including notes and rests.

(div. a2)

Musical notation for Viola, including notes and rests.

Vlc.

Musical notation for Violoncello, including notes and rests.

(div. a2)

Musical notation for Violoncello, including notes and rests.

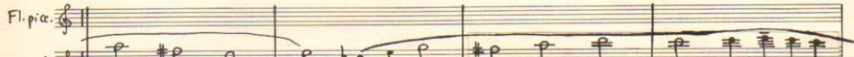
Cb.

Musical notation for Contrabass, including notes and rests.

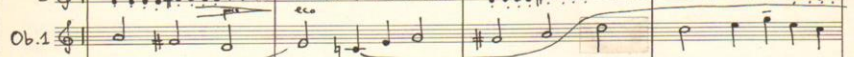
(div. a2)

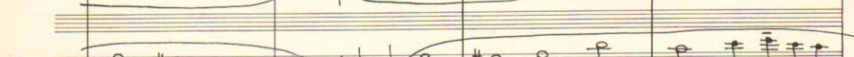
Musical notation for Contrabass, including notes and rests.

sempre PP liscio, arco od lb.

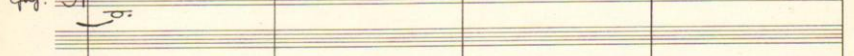
Fl. pic. 

Fl. 1 


Fl. 2 

Ob. 1 

Fag. 1 


Cfag. 

I Timp. 

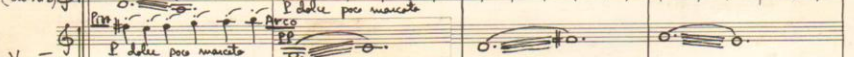
II C-melli 

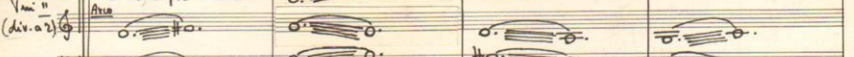
III Gr. c. 

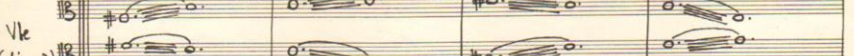
Cal. 


Arpa 1 

Vani I (div. a 2) 

Vani II (div. a 2) 

Vle (div. a 2) 

Vlc. (div. a 2) 

Cb. (div. a 2) 

pp, *eco*, *arco*, *pp dolce poco marcato*, *arco*, *pp*, *poco sfz*, *arco*

Tr

Fl. picc. *p* *dolcissimo*

Fl. 1 & 2

Ob. 1

Fag. 1

Cfag.

Timp. I

Ouille II

Gr.c.

Col.

Arpa 1

Vcl. I (div. a 2) *Arco* *pp* *p dolce per incanto*

Vcl. II (div. a 2) *Arco* *pp* *p dolce per incanto*

Vle. (div. a 2)

Vlc. (div. a 2) *(ind. Scl)* *(ind. B)* *(ind. L)*

Cb. (div. a 2)

sempre ppp lirico

sempre ppp lontano

n

Fl. picc.

2

Fl. 2

Ob. 1

Fag. 1

Cfag.

Cr. 1

3

I Timp.

II C. velle

G. c. c.

Cel.

Arpa

Vani I (div. a 2)

Vani II (div. a 2)

Vle. (div. a 2)

Vlc. (div. a 2)

Cb. (div. a 2)

sempre pp liscio

sempre PPP lontano

Arco PP

I dolce poco marcato

Arco PP

Arco PP

Arco PP

Arco PP

sempre pp liscio, arco ad lib.

107

poco allargando

molto

Subito Brillante,
quasi Marcia $d=n80$

4

Fl. picc. *molto*

Fl. 1 *molto*

Fl. 2 *molto*

Ob. 1 *molto*

Fag. 1 *molto*

C. fag. *ppp molto*

Cr. 1 *molto*

Cr. 2 *molto*

Tr. 1 *molto*

Trbn. 1 *molto*

Trbn. 2 *molto*

I Timp. *ppp molto*

II Timp. *pp molto*

Gr. c. *pp molto*

Cel. *molto*

Atpa 1 *molto*

Vni I (div. a 2) *pp molto*

Vni II (div. a 2) *pp molto*

Vlc. (div. a 2) *molto*

Vlc. (div. a 2) *molto*

Cb. (div. a 2) *pp molto*

Senza cordina
senza cordina

Sub. ff sonoro, ben marcato

Alleg. pp
P dolce più marcato

Alleg. pp
P dolce più marcato

Alleg. pp
P dolce più marcato

ppp
v

molto

Ob. 2

Cr. i.

Cl. in Si b

Cl. b. in Si b

Cr. 2

Tr. in Do

Trbn. 1 2 3

I Timp.

III Tamt.

II C. melli.

V Amp.

normale ffp *molto ffp* *molto ffp*

normale *molto* *molto*

ffp *molto* *molto*

mf *f* *f* *f*

sempre ff suono

sempre f dolce ma suono

Fl. picc. ff *cantabile*

FR. 1 *molto* *fff* *molto* *ffp* (*uniso.*) *molto* *fff*

Ob. 2 *molto* *fff* *molto* *ffp* *molto* *fff*

Cr. i. *molto* *fff* *molto* *ffp* *molto* *fff* *cantabile*

Cl. 1/2 *molto* *fff* *molto* *ffp* *molto* *fff*

Cl. basso in b b *molto* *fff* *molto* *ffp* *molto* *fff*

Fag. 1/2 *molto* *fff* *molto* *ffp* *molto* *fff* *cantabile* *fff sostenuto*

C.fag. *molto* *fff* *molto* *ffp* *molto* *fff* *fff*

Cr. 1 *molto* *fff* *molto* *ffp* *molto* *fff* *fff* *cantabile*

Cr. 2 *molto* *fff* *molto* *ffp* *molto* *fff* *fff* *cantabile*

Cr. 3 *molto* *fff* *molto* *ffp* *molto* *fff* *fff* *cantabile*

Tr. 1 *molto* *fff* *molto* *ffp* *molto* *fff* *fff* *cantabile*

Tr. 2 *molto* *fff* *molto* *ffp* *molto* *fff* *fff* *cantabile*

Tr. 3 *molto* *fff* *molto* *ffp* *molto* *fff* *fff* *cantabile*

Tuba 1 *molto* *fff* *molto* *ffp* *molto* *fff* *fff* *fff sostenuto*

Tuba 2 *molto* *fff* *molto* *ffp* *molto* *fff* *fff* *fff sostenuto*

Tuba 3 *molto* *fff* *molto* *ffp* *molto* *fff* *fff* *fff sostenuto*

Timp. *molto* *fff* *molto* *ffp* *molto* *fff* *fff* *fff sostenuto*

Eolifone *molto* *fff* *molto* *ffp* *molto* *fff* *fff* *fff sostenuto*

Tamt. *molto* *fff* *molto* *ffp* *molto* *fff* *fff* *fff sostenuto*

Cembali *molto* *fff* *molto* *ffp* *molto* *fff* *fff* *fff sostenuto*

Crup. *molto* *fff* *molto* *ffp* *molto* *fff* *fff* *fff sostenuto*

Celesta elettronica *molto* *fff* *molto* *ffp* *molto* *fff* *fff* *fff sostenuto*

Archi *molto* *fff* *molto* *ffp* *molto* *fff* *fff* *fff sostenuto*

Fl. picc. (2)

Fl. 2 (mks) (2)

Ob. 2 (2)

Gr. i. (2)

Cl. 1 in Bb (2) #

Cl. basso in Bb (2)

Fag. 2 (2)

Cfag. (2)

Cr. 2 (2)

Tr. 1 (2)

3 (2)

Trbn. 2 (2)

3 (2)

Tuba I (2)

II (2)

Eolifono (2)

III Taut. (2)

II C-melli (2)

V Amp. (2)

Celste (electronic) (2)

Archi (2)

Fl. pic. (1) Fl. 1 (2) Fl. 2 (3) Ob. 1 (4) G. i. (5) Cl. 1 (6) Cl. 2 (7) Fag. 1 (8) C. fag. (9) Cr. 1 (10) Cr. 2 (11) Tr. 1 (12) Tr. 2 (13) Trbn. 1 (14) Tuba 3 (15) Timp. I (16) Timp. II (17) Eolifone (18) Tamt. I (19) Tamt. II (20) C.celli (21) Comp. (22) Celeste (23) (24) (25) (26) (27) (28) (29) (30)

Fl. pic.
 Fl. 1
 Ob. 1
 C. i.
 Cl. in B.
 Cl. bari. in B.
 Fag.
 C. fog.
 Cr. 1
 Cr. 3
 Tr. 1
 Tr. 3
 Tbn. 1
 Tuba
 Timpani
 Ecolofono
 Tamt. I
 Tamt. II
 Gr. c.
 C. uelli
 Camp.
 Calista (altr.)
 Arcli
 (non dir)

Fl. pic. *pp quasi uccelli*

Fl. 2

Ob. 3

Cl. 1
in sib
Cl. 2
in sib
C. bamb.
in sib

Fag. 2

Cfag. *Muta in Fagotto 3*

Cr. 1
2
3

Tr. 1
2
3

Trbn. 1
2
3

Tuba

I Timp.
II Eolifant
III Gr. c.
I Capo di f. lauta

C.celli
V. Cimp.

Celista
(electronica)

Vibf. *sempre PPPP lontano (l.v.) (con motore)*

Arpa *quasi (l.v.)*
pp leggierissimo ma in rilievo

Vai I
Vai II

Vlc. (div. a2)
Vlc. (div. a2)

C. bari (div. a2)

pp quasi uccelli

mf misterioso poco in rilievo

sempre pp
mistoso
l.v. Muta
Scitoli
l.v.
sempre pp sempre

l.v.
con 2 spaziabile
sempre PPPP lontano (l.v.) (con motore)

quasi (l.v.)
pp leggierissimo ma in rilievo

Pedini molto sul tasto
sempre ppp scio (arco ad libitum) sul tasto
sol. pp (arco ad libitum) sul tasto
sempre ppp scio (arco ad libitum)
sempre ppp scio (arco ad libitum)

Fl. pic. *pp*

Fl. 1

Fl. 2

IV Tamt. *semp. PPPP liscio*

I Capo di flauto

II Crotali

Vibf.

Arpa 1

Vni I

Vni II

Vle. (div. a2)

Vlc. (div. a2)

sol. part. (sol. Lo) pp

4Cb.

139

4
0.

poco a poco calando -----

Fl. pic. *ppp*

Fl. 1. *ppp*

Cr. i. *ppp*

IV Taut. *pppp lontano*

Cg. po. flauto *ppp*

Crotali *perdendosi*

III Vibf. *pppp eco*

Arp. 1 *ppp* *ev.* *legghissimo (manti)*

Do \flat , RE \flat , MI \flat , FA \sharp , LA \flat

Vni. I *ppp*

Vni. II *ppp*

Vle. (div. a2) *ppp*

Vlc. (div. a2) *ppp*

4Cb. *ppp*

Vic. 1 Solo *ppp*

143 Largo (♩ = 74) con fantasia

Fl. 1 *pppp pass.* *pass.*

Cr. i. *pppp*

IV Taut

IV Eolifone

III Vibf.

*sempre pppp possibile
liscio*

Vcn I *pppp poss. lontano e dolce*

Vcn II *pppp poss. lontano e dolce*

Vle *pppp poss. lontano e dolce*

Vle (2-4) *lontano e dolce, poi in rilievo*

Cb. (tutti) *pppp possibile*

pppp possibile

Fl. 1 *P dolce*

Cr. I. *P dolce*

Fag. 1 *PP lontano, pec in rilievo*

Fag. 2 *PP lontano*

Cr. 2 *Con Sord.*

Cr. 3 *Con Sord.*

PP lontano (— —) & Ragato scuro

IV
Eolifone

Vni I *P (sottovoce)*

Vni II *P*

Vle *P*

Vle. 1 *P*

Vle. 2-10 *P*

Cb. *P*

P liscio (au - d lib)

Poco a poco accelerando

4
d.

Fl. 1

Cr. i.

Fag. 1

Fag. 2

Cr. 2

IV
Eolifono

Vni I

Vni II

Vle.

Vlc.

Cb.

149

Subito A Tempo (♩ = 74) poco rubato

Fl. picc. *ppp misterioso* *ppp sostenuto*

Fl. 1 *ppp misterioso*

Fl. 2 *ppp misterioso*

Cl. 1 *ppp misterioso*

in Sib. 2 *ppp misterioso*

II C. nelli *sfz* *l.v.*

Celente *sfz poss.* *l.v.*

Vni. I

Vni. II *ffpp* *ppp lontano*

Vlc. I *ffpp*

Vlc. II *ffpp*

Cb. *ffpp*

151

rallentando

Fl. picc. 1 *Muta in Flauto grande 3*

Fl. 2 *G.P.*

PPP sostenuto

(non decrescendo)

153

Tempo I (♩. = 40-80) *legatissimo e dolce*

Cl. in Si♭ 1 *legatissimo e dolce*

Cl. in Si♭ 2 *legatissimo e dolce*

Cl. basso in Si♭ *legatissimo e dolce*

PPPP

155

Cl. in Si♭ 1

Cl. in Si♭ 2

Cl. basso in Si♭

poco

4 Vlc. *PPPP lontano*

157

Cl. in Si♭ 1

Cl. in Si♭ 2

Cl. basso in Si♭

4 Vlc. *poco*

159 (sempre legatissimo)

Cl. 1 in Si b

Cl. basso in Si b

Fag. 1

Gr. c.

4 Vlc.

4 Cb.

pppp

pppp lontano

mp

poco

161

Cl. 1 in Si b

Cl. basso in Si b

Fag. 1

Gr. c.

4 Vlc.

4 Cb.

pppp lontano

mp

piu

163

Cl. 1 in Si b

Cl. basso in Si b

Fag. 1

Gr. c.

4 Vlc.

4 Cb.

molto

f appassionato

pppp

molto

molto

165

Cl. 1 in Si b

Cl. basso in Si b

Fag. 1

Gr. c.

4 Vlc.

4 Cb.

fff

poco a poco

poco a poco

fff

poco a poco

169

Cl. 1
in Sib

Cl. basso
in Sib

Fag. 1

I Timp.
II Gr. c.

4 Vlc.

4 Cb.

molto *pp* *ppp*

171

Cl. 1
in Sib

Cl. basso
in Sib

Fag. 1

I Timp.
II Gr. c.

4 Vlc.

4 Cb.

SOLO

173 Quasi Cadenza, poco tubato (d=66)

173

Cl. basso
in Sib

fluida e misteriosa

I Timp.
II Gr. c.

4 Vlc.

4 Cb.

173

Cl. basso
in Sib

I Timp.
II Gr. c.

4 Vlc.

4 Cb.

175

Cl. basso in Si b

I Timp.

II Gr. c.

4 Vlc.

4 Cb.

poco

177 *Sobito Giusto* (d=N 66)

mp dolce e sostenuto

Cl. basso in Si b

I Timp.

II Gr. c.

4 Vlc.

4 Cb.

179

Ob. 1

Ob. 2

Cr. i.

Cl. basso in Si b

I Timp.

II Tamt.

Arpe 2

4 Vlc.

4 Cb.

ppp

sempre legatissimo

ppp

Tutti Vlc. Cb.

Muta in Clarinetto 3 (Si b)

184 *lo stesso tempo* (d=N 66) *sempre legatissimo*

Ob. 1

Ob. 2

Cr. i.

I Timp.

II Tamt.

Arpe 1

Arpe 2

Vlc. Cb. (Tutti)

ppp lontano

ppp sub.

183

poco a poco crescendo ed accelerando --->

Ob.

Cr. i.

I Timp.

II Tamt.

Arpa 1

Arpa 2

Vlc.

Cb.

185

(legatissimo) (respirare ad libitum)

Ob.

Cr. i.

(legatissimo) (respirare ad libitum)

I Timp.

II Tamt.

Arpa 1

Arpa 2

Vlc.

Cb.

187 (sempre legatissimo)
(respirare ad lib.)

d. = n. 78 (sempre crescendo ad accelerando) →

Fl. 3
1
Fl. 2
1
Ob. 2
Cr. i.
(sempre legatissimo)
(respirare ad lib.)
I Timp.
II Tamt.
Arpa 1
Arpa 2
Vlc.
Cb.

PP leggiero

189

Fl. 3
1
Fl. 2
1
Ob. 2
Cr. i.
I Timp.
II Tamt.
Arpa 2
Vlc. ARCO
Cb.

191 *(sempre legatissimo) (respirare ad lib.)*

Fl. 3 *hp.*

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cr. i.

(sempre legatissimo) (respirare ad lib.)

I
Timp

II
Tamt.

Arpa 1

Arpa 2

Vlc.

Cb.

193 *(sempre cresc. ed. acceleranda)*

Fl. 3

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cr. i.

Cl. 1

Cl. 2 in Sib

II
Tamt.

scorrevole

Arpa 1

Arpa 2

Vlc. *ARCO*

Cb.

(sempre legatissimo) (respirore ad lib.)

195

Fl. 3

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cr. i.

1

Cl. 2

in Sib

3

II
Tant.

Arpa 1

Arpa 2

Vlc. *Pizz* *ARCO*

Cb.

197

Fl. 3

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cr. i.

1

Cl. 2

in Sib

3

I
Timp.

II
Tant.

Arpa 1

Arpa 2

Vlc. *Pizz*

Cb.

$\text{♩} = \text{♩} 100$ (sempre crescendo ed accelerando)
(sempre legatissimo) (respirare ad lib.)

199

Fl. 3

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cr. i.

Cl. 1

Cl. in Sib. 2

Cl. in Sib. 3

Fag. 1

Fag. 2

Fag. 3

(sempre legatissimo) (respirare ad lib.)

mp dolce

I Timp.

II Tamt.

Arpa 1

Arpa 2

Vlc.

Cb.

(sempre legatissimo) (respirare ad lib.)

201

Fl. 3

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cori.

Cl. 1

Cl. 2

in Sib. 3

Fag. 1

Fag. 2

Fag. 3

I
Timp.

II
Tamt.

Arpa 1

Arpa 2

Vlc.

Cb.

ARCO

Pizz

ARCO

(PR)

♩ = 108 (sempre - crescendo ed accelerando) (sempre legatissimo) (respirare ad lib.)

203

Fl. 3

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cr. i.

Cl. 1

Cl. in Sib 2

Fag. 1

Fag. 2

Tr. in Do 1

Tr. in Do 2

Tr. in Do 3

mf sordamente sempre ben marcato

mf sordamente sempre ben marcato

mf sordamente sempre ben marcato

mf sordamente sempre ben marcato

mf sordamente

I Timp.

II Tamt.

Arpa 1

Arpa 2

Vlc.

Cb.

Pizz

ARCO

205 (sempre legatissimo) (respirare ad lib.)

Handwritten musical score for orchestra and voices. The score is written on multiple staves, including woodwinds, brass, strings, and voices. The tempo and performance instructions are "(sempre legatissimo) (respirare ad lib.)".

Flutes: Fl. 1, Fl. 2, Fl. 3

Woodwinds: Ob. 1, Cr. i. 1, Cl. in Bb 2, 3, Fag. 2, 3

Brass: Trbn. 1, 2, 3

Strings: I Timp., II Tamt., Arp. 1, Arp. 2, Vlc., Cb.

Voice parts: Tr. in Do (Tenor), Trbn. 2 (Bass)

Lyrics:
mf *sublime* sempre *ben marcato*
mf *sublime* sempre *ben marcato*
mf *sublime* sempre *ben marcato*

Performance markings: *arco*, *pizz.*

207 (sempre legatissimo) (respirare ad lib.)

Fl. 3

1

Fl. 2

Ob. 1

2

Cri. 1

Cl. 1

in Sib 3

1

Fag. 2

3

Tr. 1

in Do 2

3

1

Tbn. 2

3

I

Timp.

II

Tamt.

Arpa 1

Arpa 2

Vlc.

Cb.

209

(sempre legatissimo) (respirare ad Trib.)

$\text{♩} = \sim 120$

(sempre crescendo ed accelerando) →

Fl. 3

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cr. i.

Cl. 1

Cl. 2 in Sib.

Cl. 3

Fag. 1

Fag. 2

Fag. 3

Tr. 2 in Do

Tr. 3

Trbn. 1

Trbn. 2

Trbn. 3

I Tim.

II Tamt.

Pf.

Arpa 1

Arpa 2

Vlc.

Cb.

molto

f scintillante

ARCO

Pizz.

ARCO

211 (sempre legatissimo) (respirate ad lib.)

The image shows a page of a musical score, measures 211 and 212. The score is for a full orchestra and strings. The instruments listed on the left are:

- Fl. 3 (Flute 3)
- Fl. 1, 2 (Flutes 1 and 2)
- Ob. 1, 2 (Oboes 1 and 2)
- Cr. i. 1 (Cor Anglais 1)
- Cl. in Sib 2, 3 (Clarinets in B-flat 2 and 3)
- Fag. 1, 3 (Bassoons 1 and 3)
- Tr. in Do 1, 2, 3 (Trumpets in C 1, 2, and 3)
- Tbn. 1, 2, 3 (Trombones 1, 2, and 3)
- I Timp. (Timpani I)
- II Tamt. (Tamtam II)
- Pf. (Piano)
- Arpa 1, 2 (Harp 1 and 2)
- Vlc. (Violoncello)
- Cb. (Contrabasso)

The score is written in a key signature of one flat (B-flat) and a common time signature (C). The tempo/mood is indicated as "sempre legatissimo" and "respirate ad lib.". The music features complex rhythmic patterns, including sixteenth and thirty-second notes, and rests. The strings play a steady accompaniment. The woodwinds and brass have various melodic and harmonic parts. The piano part has a rhythmic accompaniment. The harp and cello play sustained chords. The double bass plays a rhythmic pattern. The timpani and tamtam are used for rhythmic effects.

213 (legatissimo)

d. 2144 Non Legato (tempo cresc. ed acc.)

Fl. 3

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cr. i.

Cl. 1

Cl. in Sib 2

3

1

Fag. 2

3

1

Tr. 2

in Do 3

1

Trbn. 2

3

1

Timp. I

molto

ff trionfante

Tant. II

Pf.

Arpa 1

Arpa 2

Vlc.

Cb.

Handwritten musical score for orchestra, measures 217-220. The score is written on 24 staves, organized into three systems. The instruments are: Flute 3 (Fl. 3), Flute 1 (Fl. 1), Flute 2 (Fl. 2), Oboe 1 (Ob. 1), Oboe 2 (Ob. 2), Cor Anglais (Cr. i.), Clarinet 1 (Cl. 1), Clarinet 2 (Cl. 2), Clarinet 3 (Cl. 3), Bassoon 1 (Fag. 1), Bassoon 2 (Fag. 2), Bassoon 3 (Fag. 3), Trumpet 1 (Tr. 1), Trumpet 2 (Tr. 2), Trumpet 3 (Tr. 3), Trombone 1 (Trbn. 1), Trombone 2 (Trbn. 2), Trombone 3 (Trbn. 3), I Timpani (I Timp.), Percussion (Pf.), Arpa 1 (Arpa 1), Arpa 2 (Arpa 2), Violin (Vlc.), and Cello (Cb.). The music is in 2/4 time and features a complex rhythmic pattern with many sixteenth and thirty-second notes. Dynamic markings such as *sfz* and *sf* are present throughout. The score is written in a clear, legible hand.

Cl. 1^o
in Si b

Fag. 1

Cr.

Trbn.
Tuba

III
Ptti.
grande

II
C-nelli

Vni I

Vni II

Vle.

Vlc.

Cb.

mf con tristezza

mf con tristezza

mf con tristezza

molto

mf con tristezza

(miente)

mf dolce

Cl. 1 in F

Fag. 1

Cr. 1 2

Trbu. 1 2

Tuba 3

Celli II

Vcl. I

Vcl. II

Vla.

Vcl. Cb.

Handwritten musical score for a symphony orchestra, page 225. The score includes parts for Clarinet in F, Bassoon 1, Cor Anglais (2 parts), Trumpets (2 parts), Trombones (3 parts), Cello, Violin I and II, Viola, and Cello/Double Bass. The music is in 4/4 time and features a variety of dynamics and articulations.

mf poco a poco crescendo

Fl. 1

Ob. 1

Cr. i.

Cl. 1
in Sib

Fag. 1

Cr. 2
3
4

Trbn. 1
2
3

Tuba

mf poco a poco crescendo

II
C.elli

Vibf.

Vni. I

Vni. II

Vle.

Vlc.

Ch.

(d.v.) (con motore)

mf leggiero, poco a poco crescendo

Unis. (con tremolo) (con tenuto)

Unis. (con tenuto)

Unis. (con tenuto)

Unis. (con tenuto)

233

Fl. piccolo
 Fl. 1
 Ob. 2
 Cori I
 Cl. 1 in Bb
 Cl. 2 in Bb
 Fag. 1
 Fag. 2
 C. fag.
 Cr. 1
 Cr. 2
 Tr. 1 in D
 Tr. 2 in D
 Tr. 3 in D
 Tuba 1
 Tuba 2
 Tuba 3
 Timpani I
 Timpani V
 Gr. c.
 Vib. III
 Pf.
 Arpa 1
 Arpa 2
 Vni I
 Vni II
 Vle
 Vlc.
 Cb.

fff grandioso, molto appassionato

fff grandioso, molto appassionato (r.v.)

-98-

Fl. picc.
Fl. 1/2
Ob. 1/2
Cor. i.
Cor. ii.
Fag. 1
Fag. 2
Cr.
Tr. in D
Trbn.
Tuba 3
Timp.
Gr. c.
Pf.
Arpa 1
Arpa 2
Viol. I
Viol. II
Vle.
Vlc.
Cb.

2
[6
4
] d=60

Fl. picc.
Fl. 1
Ob. 1
Cr. i.
Cl. 1
3
Fag. 1
Fag. 2
Cr. 1
2
3
4
Tr.
in Do 3
Trbn.
Tuba 3
I
Timp.
Gr. c.
Pf.
Arpa 1
Arpa 2
Vni. I
Vni. II
Vle
Vlc
Cb.

possibile

attaca
Subito

① → 6" ② → 7" III. H

Coro
 fffff dramatico (sempre glissando) vibrato, quasi Salmodia
 [START]
 (+ Modulation)

Campanelli
 fffff ban marciati

20000 Hz
 Generatore elettronico sinus 46 Hz

Organo
 fffff Sonoro
 fffff organo pieno (1/2 = 64) [7] [4]
 Sonoro e frullato (quasi Sirena)

4 Cr. [6] [4] 460
 3 Tib. in Do
 3 Trm.
 Tuba
 Gr. C. I. fffff sonoro
 II. fffff sonoro
 Sirena
 III. fffff sonoro
 Edifizio
 IV. fffff
 Ferro
 fffff ban marciati
 fffff l.v. [Muta in Gr. Corsi]

ARCI
 Vni I (sol Mi) fffff dramatico sul ponticello
 Vni II (sol Mi) fffff dramatico sul ponticello
 Vcl (sol La) fffff dramatico sul ponticello
 Vcl (sol La) fffff dramatico sul ponticello
 Cb (sol Sol) fffff dramatico sul ponticello

7 →

5"

8 →

2"

9 →

3"

Coro
T
B
2000 Hz
Forniti
altrimenti
16 Hz

Org.

3 Fl. }
2 Ob. }
2 Cl. }
2 Ce. }

Cl. basso

2 Fag.

C. fag.

4 Cr.

3 Trb.

3 Tb.

Tuba

Piatti I

III
Tamt.

C. melle II

Gr. c. I

IV Eolofon

Pf.

Vcl. I

Vcl. II

Vle

Vc.

Cb.

5/4

2/4

3/4

7/4

pppp possibile drammatico

ffff possibile drammatico

Muta in Ferro

molto

fffff possibile (deco)

molto

fffff possibile

(incl. Sol)

(incl. Mi)

(incl. Mi)

(incl. Mi)

(incl. La)

(incl. Sol)

Sempre PPPP ↔ mp immateriale, come le ombre.

1 $\text{♩} = 80-84$

4♩

quasi vento
sempre PPPP come eco, poco →

Sintetizzatore

poco vibrato molto, quasi vox humana

Generatore elettronico sinus

Phase

PPP subito (sempre PPP)

4♩

V Ferro

sempre PPPP ritmico, quasi orologio

II Cristallo

III Claves

IV T. Bl.

I Δ

sempre PPPP ritmico, quasi orologio

Arpa 1

Arpa 2

sempre PPP sonoro

poco in rubato

sempre PPP sonoro

simile

simile

REF.

REF.

Pf. (ossia clavicembalo elettronico)

sempre PPP leggero

Senza Pedala

*) ossia : 2 Claves

M. Sopr.
2. Arpa
(Cassa Int. + P.)
Sinfonietta

Gravim.
elctro.
stems
(224)

Module
mf in vltivo

V Ferro

II Cont. (A)
Claves

IV T. B. 2

I Δ

III Sega

Arpa 1

Arpa 2

pf.

Mib

Mib

M. Sopr.
2. Alto

Sint.

Generat. elettronica
Sinus (220)

Solo quasi Vox humana

Cl. basso in Sib
Elettronico
(ad libitum)

Sempre in p cantando sonoro e dolce, poco in rilievo

V Ferro

VI Gut (A)
Claves

VII T. BC 3

III Saga

espressivo e liscio

Arpa 1

Arpa 2

Pf.

M. Sopr.
2. Arpe

Sint.

Gravimetro
adalt.
O sinus
(224)

Cl. basso
(in Si b)
(electronico)
ad lib

V Ferro

II Crat. (a)

Claves

III T. Bl. 1

II Δ 2

III Soga

Arpa 1

Arpa 2

Pf.

FA 4, SOL 4

RE #

FA #, SOL #

P.M. Soprano
2 Alto

Sint.

Generatore
elettr.
Sonus
(224)

Cl. basso
(in Sib)
(elettromico)
ad lib.

mp quasi Vox humana, poco in rilievo

V Ferro

II Crd. (A)
Claves

III T. Bl.

IV Δ

V Soga

P espressivo e liscio

Arpa 1

Arpa 2

Pf.

M-Sopr.
2. Arpe

Sint.

Generatore
elettr.
sinus
(220) →

Cl. basso
(in B)
(elettronico
ad lib.)

V Ferro

II Crot. (a)
Claves

IV T. Ba. 2

I Δ 2

III Soga

Arpa 1

Arpa 2

Pf.

M. Sopr.
2. Arpe

Sint.

Generatore
elettr.
sinus
(226)

Cl. basso
(lib)
(elettronico
ad lib.)

mp quasi: Vox humana, poco in rilievo.

V Ferro

II Croc. (A)
Claves

IV T. Bx. 2

I Δ 2

III Soga

Arpa 1

Arpa 2

Pf.

DA4, RE4, FA4, SOL4, SI4

M-Sopr.
2 Arpe

Sint.

General
electr.
strings
(22.4)

Cl. basso
(electronic)
ad lib.

V Ferro

VI Crat. (a)

Claves

IV T. Bk. 1

I Δ 2

III Sca

Arpa 1

Arpa 2

Pf.

Mib. Solb. Sih.

DO #, RE#, FA#, SOL#, LA#

M-Sopr.
2 Arpej

Sint.

Generatore
elettr.
Staus
(22)

This system contains the vocal line for the Soprano (M-Sopr.) and two arpeggiated parts (2 Arpej). Below these are staves for a synthesizer (Sint.) and an electronic generator (Generatore elettrico Staus) with a frequency of 22. The notation includes various rhythmic patterns and melodic lines.

Cl. basso
(icb)
(elettronica)
ad lib.

This system features a part for a bass clarinet (Cl. basso) with the instruction "(icb) (elettronica) ad lib.". The notation shows a melodic line with some rests and dynamic markings.

V Ferro

III Crot. (A)
Claves

IV T. Bl. 2

I Δ 2

This system includes parts for five instruments: V Ferro, III Crot. (A) Claves, IV T. Bl. 2, and I Δ 2. The notation is dense with rhythmic patterns and complex textures.

Arpa 1

Arpa 2

Pf.

This system features two harp parts (Arpa 1 and Arpa 2) and a piano part (Pf.). The harp parts have a tremolo effect, and the piano part has a specific rhythmic pattern.

M-Sopr.
2 Arpe

Sint.

Generat.
electr.
Ostrei
(22)

Cl. bano
(b) (altissima)
ad lib.

mp quasi Vox humana, poco in rilievo

V Ferro

Crat. (a)

Claves

IV T. Bl. 2

I Δ 2

Arp 1 *Do 4, sol 6*

Arp 2

Pf.

M. Sopr.
2 Arpe

Sind.

Genestr.
altri.
rimo
(224) →

Cl. basso
(b, b)
(altissimo)

V Ferro

II Crot. (a)
Claves

IV T. Bk.

I Δ

III Soga

Arpa 1

Arpa 2

Pf.

Violini I

Violini II

Viola

Violoncelli

C-bassi

espressivo e liscio

v sempre Ponticello & Tasto irregolare

(non tremolo)

PPPP liscio (arco ad libitum)

(non tremolo)

PPPP liscio (arco ad libitum)

(non tremolo)

PPPP liscio (arco ad libitum)

PPPP a punto d'arco

PPPP liscio (arco ad libitum)

PPPP a punto d'arco

(non tremolo)

PPPP liscio (arco ad lib.)

M. Sopr.
2 Arpe.
Sint.
Guitarra electrica.
Sinas
(22)

Musical score for vocal and electronic instruments. The vocal line (M. Sopr.) is on a high staff. Below it are staves for 2 Arpes (Arpeggiators), Sint. (Synthesizer), Guitarra electrica (Electric guitar), Sinas (Saxophone), and a staff with the number (22). The notation includes various rhythmic patterns and melodic lines.

V Ferro
II Grot. (A)
Claves
IV T. Bd.
I Δ 2
III Sega

Musical score for percussion instruments. It includes staves for V Ferro, II Grot. (A) Claves, IV T. Bd., I Δ 2, and III Sega. The notation shows complex rhythmic patterns and textures.

Arpa 1
Arpa 2
Pf.
Do#, Sol#

Musical score for harps and piano. It includes staves for Arpa 1, Arpa 2, and Pf. (Piano). The piano part has a melodic line with notes marked Do# and Sol#. The harp parts feature arpeggiated chords.

1-2
5-6
3-4
7-8
Violini I
(8)
(7)
9-12
Violini II
1-5
6-10
Viole
1-4
5-8
V-celli (1-6)
C-bassi (1-4)

Musical score for string instruments. It includes staves for Violini I (Violins I), Violini II (Violins II), Viole (Violas), V-celli (Violins), and C-bassi (Celli). The notation shows sustained chords and rhythmic patterns for each section.

M. Soprano
2. Arpa

Sint.

Grande
clava.
sioux

(226)

Cl. basso
(6-6)
(clitronia)

quasi Vox humana
mp ardente, in rilievo

V Ferro

(sempre PPP)

II Crut. (a)
II Claves

IV T. B. 1

(sempre PPP)

I Δ 1

III Sape

Arpa 1

Arpa 2

RE#, Mi, FA#, SOL#, Si

Pf.

1-2
5-6

3-4
7-8

Violini I

(84)
(TV)

3-12

Violini II

1-5
6-16

Viole

1-4
5-8

V. celi
(1-6)

C. bassi
(1-4)

M-Sop. *f*
2 Arp. *f*

Sint.

Granata
electr.
Sinos
(224) ----->

Cl. haro
(6/6)
(electronic)
molto f *molto* *molto* *molto*

V Ferro

II Crat. (a)
Claves

IV T. Bc

I Δ 2

Arpa 1

Arpa 2

Pf.

1-2
5-6

3-4
7-8

Violini I

9-12

1-5
6-10

Violini II

1-4
5-8

Viole

Violoncelli
(4-6)

C-bassi
(1-4)

M-Sopra
2 Alpi

Sint.

Organetto
elettronico
Sivius
(224)

Cl. basso
(b) (elettronico)

molto *molto* *poco* *poco* *poco*

V Ferro

III Crat. (a)
Claves

IV T. Al. 2

I Δ

Arpa 1

Arpa 2

Pf.

La b. sig.

M. Sopr.
2 Arpe

Sint.

Generat.
D. electr.
Sintus
(220) →

Cl. Basso
(b.b.)
(electronic)

V Ferro

II Crat. (a)
Claves

IV T. Rd. 2

I Δ 2

III Sega

P espressivo e liscio

Arpe 1

Arpe 2

Pf.

DM-Sopr.
 2 Atpe.
 Sint.
 Cornett
 Oboe
 Siyas
 (224)

Cl. Bass
 (b: b)
 (electronic)

V Ferro
 VI Crut. (a)
 Claves
 IV T. Bcl.
 III Soga
 Atpe 1
 Atpe 2
 Pf.

Doh, REg, SOLg
 REg, Mi b, FAg, SOLg, Sib

(secco)
 molto
 molto appassionato

M-Sopr. f
2 A pp

Sint.

Generant. elect. or simos (226) →

Cl. baron. (si b) (electronic)

sempre mp dolce e sempre in miliosa

V Ferro

VI Crot. (a) Claves

IV T. Bl. 1

III Sega

Arpa 1

Arpa 2

sempre pp

Pf.

sempre pp

sempre Ped. →

O. M. Sopr.
2. Alto

Sint.

Genant.
ektta.
sinus
(220)...

Cl. Basso
(altissimo)

V. Ferro

II. Crut. (a)
Claves

IV. T. Bl. 2

Arpa 1

Arpa 2

Pf.

(Pd)...

sempre PPP

z.v.

M. Sopr.
2 App.
Sint.
Generat.
elettr.
sint.
(226)

Cl. basso
(electronic)

V Ferro
II Cont. (a)
Claves
IV T. BK. 2

Arpa 1
Arpa 2
Pf.
(Ped)....>

M. Sopr.
2 Arpe

Sint.

Generatore
elettr.
sinus

(22) →

Cl. basso
(sib)
(electronic)

V Ferro

II Crot. (A)
Claves

IV T. Bl. $\frac{1}{2}$

Arpa 1

Arpa 2

Pf.

(Ped) →

Violini I
1-2
3-4
5-6

Violini II
1-5
6-10

Viole
1-4
5-8

V-celli
(1-6)

C-bassi
(1-4)

Sempre Ponticello → Tasto, irregolare

(non tremolo)

PPPP liscio (arco ad lib.)

(non tremolo)

PPPP liscio (arco ad lib.)

8↑

PPPP liscio (arco ad lib.)

(non tremolo)

PPPP liscio (arco ad lib.)

PPPP (a punto d'arco)

PPPP liscio (arco ad lib.)

PPPP (a punto d'arco)

PPPP (a punto d'arco)

(non tremolo)

PPPP liscio (arco ad lib.)

M-Sopr. 2 Arpe
Sint.
Gonastes
alt. sinos
Cl. Basses (6/8) (electronic)
V Ferro
II Croc. (A) Claves
IV T. B.
Arpa 1
Arpa 2
Pf.
Violini I
Violini II
Viola
V. celli (1-6)
C-bassi (1-4)

(224) →

mp in rilievo

M-Sopr.
2 Arpe

Sint.

Goniat. ditta.
sinus

(22) →

Cl. bass.
(Si b)
(allargando)

V Ferro

II Crot.
Claves

Arpa 1

Arpa 2

Pf.

1-2
5-6
3-4
7-8

Violini I

9-12

1-5
6-10

Violini II

1-4
5-8

Viola

V-celli
1-6

C-bassi
1-4

The musical score is written on multiple staves. At the top, there are staves for M-Soprano (2 Arpe) and Sint. Below these are staves for Goniat. ditta. sinus, Cl. bass. (Si b) (allargando), V Ferro, and II Crot. Claves. The middle section includes Arpa 1, Arpa 2, and Pf. The bottom section contains string parts for Violini I (1-2, 5-6, 3-4, 7-8), Violini II (1-5, 6-10), Viola (1-4, 5-8), V-celli (1-6), and C-bassi (1-4). The score includes various musical notations such as notes, rests, and dynamic markings like 'allargando' and 'mf'.

M. Sopr.
2 Arpe

Sint.

Grana.
O. eletta
sim. (22)

Fl. picc.

Fl. 1/2

Ob. 1/2

Co. i.

Cl. 1/2
Sib.

Cl. basso
(elettronica)
Fog. 2

C. fog.

Cr.
1/2
3/4

Trb.
1/2
3

Trbu.
1/2
3

V Ferro

II Crat.
Claves

III Soga

Arpa 1

Arpa 2

Pf.

(Ped.)---->

131

M-Sopr
 2Ampf
 Snt
 Genoa
 Ostin
 P. pic
 Fl. 1
 Fl. 2
 Ob. 1
 Cr. i.
 Cl. 1
 Cl. 2
 Cl. Bass
 (S.B.)
 (altissimo)
 Fag. 1
 Fag. 2
 Cfg.
 Cr. 1
 Cr. 2
 Trb. 1
 Trb. 2
 Trb. 3
 Tbn. 1
 Tbn. 2
 Tbn. 3
 V. Ferro
 V. Gr. c.
 II. Tamt.
 IV. Edifontr.
 III. Sgr.
 Arpa 1
 Arpa 2
 Pf.
 (Ped.)

mp espressivo e liscio
molto
sub pppp
molto

- 432 -

M-Sop.
2. Arpe

Sint.

Guitar
elct.
sinos
(224) →

Cl. basso
(Sib)
(elctronic)
f dolc >>> ff doloso, quasi grido
sub. MP colura, dolce e scempita

V Ferro

I Gr. cassa

II Tamt.

IV Edifone

III Sega

Arpa 1

Arpa 2

Pf.

(Ped.) →

sempre Ponticello Fasto, irregolare

1-2 (non tremolo) PPPP liscio (arco od libitium)

3-4 (non tremolo) PPPP liscio (arco od libitium)

Violini I

5-12 (non tremolo) PPPP liscio (arco od lib.)

1-5 (non tremolo) PPPP liscio (arco od libitium)

Violini II

6-10 (non tremolo) PPPP liscio (arco od libitium)

Viola

1-4 (non tremolo) PPPP liscio (arco od libitium)

5-8 (non tremolo) PPPP liscio (arco od libitium)

Vlc. 1-6 (non tremolo) PPPP liscio (arco od libitium)

Cb. 1-4 (non tremolo) PPPP liscio (arco od libitium)

133

M-Sopra
2 Arpa

Sint.

Generatore
elettr.
sinuso

(22) →

Cl. basso
(Si b)
(elettronico)

V Ferro

I Gr. c.

II Tamt.

IV Edifone

III Segna

Arpa 1

Arpa 2

Pf.

(Ped) →

5-8

3-6

Violini I

3-12

Violini II

1-5

6-10

Viole

1-4

5-8

Vlc. 1-6

Cb. 1-4

sempre pp
minaccioso,
poco in rilievo

M. Sopr.
2 Arpa

Sint.

Gen. clatta. sin.

(228) →

Cl. basso (5.b) (altissimo)

mp dolce

V Ferro

I Gr.c.

II Tamt.

IV Edifur.

III Soga

P espressivo e liscio

Arpa 1

Arpa 2

Pf

(Ped.) →

1-2
5-6

3-4
7-8

Violini I

9-12

1-5

Violini II

6-10

1-4

Viole

5-8

Vlc. 1-6

Cb. 1-4

M. Sop.
2 Arpe

Sint.

Contra
alt. s.
sims

(22)

Cl. basso
(elett.)
(electronic)

mp dolce in rilievo

poco in rilievo

sempre pp rimbombato

V Ferro

ppp snore

I Gr. c.

II Tamt.

IV Edolfo

III Cega

sempre pp rimbombato

sempre pp rimbombato

sempre pp rimbombato

Arpa 1

Arpa 2

Pf.

ppp

ppp

(Ped.)----->

M. Sopr.
2 Arpa

Sint.

Generatore elettr. sinus (224) →

Cl. basso (in b) elettronica

(Vibrato)

mp *molto*

I Gr. corni

II Tanti

IV Eufoni

III Sega

pu *pu* *pu*

lv

Arpa 1

Arpa 2

Pf.

(Ped.) →

151

M. Sop.
2 Arpe
Sint.

Generatore
electr.
sinus

(224) →

I Gr. c.
II Tamt.
IV Edifon.

sempre PP minaccioso

interrotta subito
(non dim.)

60-120"

M. Sop.
2 Arpe
Sint.

Generatore
electr.
sinus

poco a poco perdendosi

[STOP] FINE

[$\frac{\sqrt{9'45''}}{\sqrt{32'05''}}$ ($\pm 30''$)]

Bucuresti, 15 Iunie 1980

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

"Bhagavad-gītā"

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

"Bhagavadgītā"

(200 î.e.n. - 200 e.n.)

APPENDIX

Modulo

21 → FINE (III. H)

(Pagina 109.)

ppp ↔ *mf* *irata*, poco *riverbero*

Malinconico $\text{♩} = 116$

(N. 25^h)

sempre portamento e poco vibrato

Mezzo-Soprano
(ossia Sopr.)

(ossia Pf. «bizzico»
Arpa I
Arpa II

The first system of the score includes a vocal line for Mezzo-Soprano (or Soprano) and two harp parts (Arpa I and Arpa II). The vocal line begins with a melodic phrase in a minor key, marked with a dynamic of *ppp*. The harp parts provide a complex accompaniment with arpeggiated figures and sustained chords.

The second system continues the vocal and harp parts. A dynamic marking of *mf* is indicated. The harp parts feature intricate arpeggiated patterns. A rehearsal mark with a double bar line and a repeat sign is present at the beginning of this system.

The third system continues the musical development. The vocal line has a melodic contour that rises and then falls. The harp accompaniment remains active with arpeggiated textures. A rehearsal mark is also present at the start of this system.

The fourth system concludes the piece. The vocal line ends with a sustained note. The harp parts continue with arpeggiated figures until the final measure. A rehearsal mark is present at the beginning of this system.

Ms. 

Arpa I 

Arpa II 

Ms. 

Arpa I 

Arpa II 

Ms. 

Arpa I 

Arpa II 

Ms. 

Arpa I 

Arpa II 

Ms. **2**

Arpa I **2**

Arpa II **2**

Ms. **3** **4**

Arpa I **3** **4**

Arpa II **3** **4**

Ms. **5** **6**

Arpa I **5** **6**

Arpa II **5** **6**

Ms. **7** **16**

Arpa I **7** **16**

Arpa II **7** **16**

(8'41" / 5'41")