

DURATA: ca 22'

Serban NICHIFOR
(1988)

SINFONIA A VI-A, "ARCURI IN TIMP"

ESECUTORI

- Flauto piccolo
- 2 Flauti
- 3 Oboi - Ob. 3 muta anche in Corno inglese
- 3 Clarinetti in Si b
- 2 Fagotti
- Controfagotto

- 4 Corni in Fa
- 3 Trombe in Do
- 3 Tromboni

- 4 Percussione: - I.) Timpani, 3 Piatti (piccolo, medio, grande);
- II.) Campane, Campanelli, Silofono, 3 Δ (piccolo, medio, grande), 3 Tom-toms (acuto, medio, grave), Frusta, Gran cassa;
- III.) Campane, Campanelli, Vibrafono, 2 Cinelli, Maracas;
- IV.) 3 Piatti (piccolo, medio, grande), Tam-tam, Campane, Silofono, Batteria di Jazz.
(NB - Instrumentele subliniate se folosesc în comun)

- Pianoforte
- Celesta
- Arpa

- Archi (16/14/12/10/8)

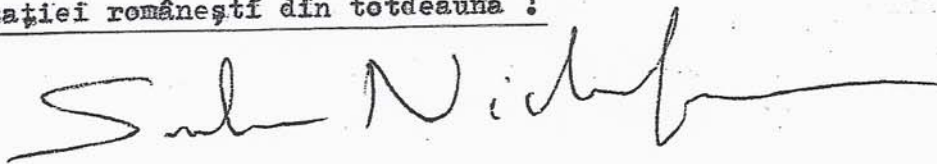
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IPI Name No. 46376567
IPI Base No. I-000391194-0

SIMFONIA A VII-A, "ARCURI ÎN TIMP"

Simfonia a VII-a, "Arcuri în timp" a fost concepută ca un elogiu adus muncii - acest factor esențial în definirea personalității umane atât la nivelul individual, cât și la cel național. În acest sens, Ateneul Român (ce și-a sărbătorit recent centenarul) reprezintă un adevărat simbol al continuității culturii și civilizației românești, constituite în timp grație muncii nenumăratelor generații de creatori.

Dimensiune fundamentală a culturii românești, muzica și-a demonstrat permanent vocația universală, începând cu tezaurul folclorului nostru multi-milenar. Gîndită în acest spirit, Simfonia a VII-a se desfășoară într-o amplă formă anamorfotică, a cărei macro-structură este determinată de sugestiile trans-stilistice ale unei unice teme de sorginte populară, temă sintetizată din elemente constitutive ale unei "clase de melodii" cuprinse în culegerile lui Gheorghe GUCU, Béla BARTÓK și Traian MÎRZA. Avînd o micro-structură pendulatorie cu substrat hexacordic și o ritmică obstinată asemănătoare medievalului "Modus Secundus" (alternînd Brevis cu Longa imperfecta), această temă românească devine arhetipul unor proiecții anamorfotice atingînd zone distincte ale muzicii universale în evoluția ei istorică.

Privit din apropiere, un tablou anamorfotic pare disproporționat, pentru ca, din perspectivă, el să își releve echilibrul formelor. Prin analogie, muzica anamorfotică pare a avea în detaliu o structură de colaj, pentru ca, la sfîrșitul audierii, să i se evidențieze tocmai caracterul unitar al discursului sonor. Este și cazul Simfoniei a VII-a, în care inflexiunile baroce, romantice și enesiene ale proiecțiilor anamorfotice au scopul de a reliefa imaginea complexă a Ateneului Român ca palat al muzicii și, în același timp, ca indestructibil monument al culturii, al civilizației românești din totdeauna !



(Șerban NICHIFOR

SIMFONIA A VI-A. "ARCURI ÎN TIMP"

Simfonia a VI-a, "Arcuri în Timp" reprezintă un omagiu adus muncii, ca factor esențial al progresului civilizației noastre.

Concepută și în intenția de a reliefa vocația universală a folclorului muzical românesc, Simfonia a VI-a este structurată în trei părți ("Passacaglia", "Intermezzo" și "Anamorfosi") ce implică proiectarea în perspective sonore aparent diferite a unei unice teme de sorginte populară. Multiplele valențe trans-stilistice ale acestei teme sînt subsumate unui flux continuu generalizator, evidențiind posibilitățile constructive ale unei dezvoltări simfonice de tip anamorfotic (și deci eminamente monotematice) în elaborarea edificiului sonor.

Această muzică - ce se dorește a fi cît mai naturală, mai accesibilă - urmărește realizarea unei comunicări directe cu marele public.

Serban Nichifor -
'Serban NICHIFOR

București, 12-XII-1988

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SIMFONIA A VI-A

Serban Nichifor
(10-IV-12-XII-1988)

Durata: n22'

- pe o veche temă de colindă -
["Arcuri în Timp", 1888-1988]

Pentru LIANA

1.) PASSACAGLIA

Motto: "Labor Omnia Vincit Improbus"

Larghetto n60

II Camp. 3
Ptho gr. 4
Tamt. IV
Vlc.
Cb. (div. a 2)
Arpa
Vni II (div. a 2)
Vle (div. a 2)
Vlc.
Cb. (div. a 2)
Fl. 1/2
Vibf.
Ptho gr. I
Tamt. IV
Arpa
Vni I
Vni II (div. a 2)
Vle (div. a 2)
Vlc.
Cb. (div. a 2)

["Doam-ne i-su-se Hris-toa-se
P dolce, ma in rilievo
Tu esti no-ua 11 zori-fru-moa-se -"]
piu
a 2 mp semplice, in rilievo
P leggiero, in rilievo
poco
uniso

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Fl. 1 $\frac{1}{2}$ (a2)

Trbne 1 $\frac{1}{2}$

Vibf. $\frac{1}{2}$ lv.

Ptto gr. $\frac{1}{2}$

Tamt. $\frac{1}{2}$

Celesta

Arpa

Vni I (div. a 2)

Vni II (div. a 2)

Vle (div. a 2)

Vlc.

Cb.

31

Solo

mp dolce, ma in rilievo

mp dolce, ma in rilievo

div. a 2

PP

liscio

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poco animando ----- $\text{♩} \sim 82$

Ob. 1

Trbne 1 $\frac{1}{2}$

Ptto gr. $\frac{1}{2}$

Tamt. $\frac{1}{2}$

Cel.

Arpa

Vni I (div. a 2)

Vni II (div. a 2)

Vle (div. a 2)

Vlc.

Cb.

mp dolce

PP

div. a 2

Pizz

poco animando

• ~ 82

Handwritten musical score for orchestra, measures 41-42. The score includes parts for Oboe (Ob.), Clarinet in B-flat (Cl. 1 in Sib), Cor Anglais (Cr. 1 3/4), English Horn (Enelli), Piano (Pto or Taut), Cello (Cel), Arpa, Violin I (Vni I div. a2), Violin II (Vni II div. a2), Viola (Vle div. a2), Violoncello (Vlc.), and Contrabass (Cb. div. a2). The music is in 3/4 time and features various dynamics like *mf*, *mp*, and *p*, along with articulation marks like accents and slurs. A "Con Sordini" marking is present for the woodwinds in measure 42.

poco a poco precipitando

Handwritten musical score for a symphony orchestra. The score is written on ten staves, each labeled with an instrument or section. The notation includes various musical symbols such as notes, rests, and dynamic markings. The score is divided into measures by vertical bar lines. The instruments listed are:

- Ob. 2
- Cl. 1 in Sib
- Cr. 1/3
- Enelli
- Vib. f.
- Tamt.
- Arpa
- Vni. I (div. a 2)
- Vni. II (div. a 2)
- Vle (div. a 2)
- Vlc.
- Cb. (div. a 2)

The score includes dynamic markings such as *mf* and *unis.* (unison). The notation is in a single system, with measures grouped by bar lines. The score is written in a clear, legible hand.

(sempre precipitando) → $\text{♩} \sim 100$

81

61

Fl.

Ob.

Cl.

Cr. $\frac{1}{3}$

Vibf. III

Pti medio gr. IV

Tamt. IV

Arpa

Pf.

Vni I

Vni II (div. a 2)

Vle (div. a 2)

Vlc.

Cb.

(div. a 2)

Arco mf pesante

poco à poco allargando ---- Appassionato ♩ ~ 72

poco a poco allargando... Appassionato n. 72

Fl. picc. (8^a)
Fl. 1/2
Ob. 1/2
Cl. in Sib. 2
Fag. 1/2
Cr. 1/2
C. melli
P. melli
Taut.
Arpa
Pf.
Vni I
Vni II (div. a 2)
Vle (div. a 2)
Vlc.
Cb. (div. a 2)
Piano

71

poco a poco allargando... Appassionato n. 72

f, sfz, molto, pesante, div. a 3

- 5 -

poco a poco accelerando →

Fl. picc. $\frac{1}{2}$ (a2)

Fl. $\frac{1}{2}$ (a2)

Ob. $\frac{1}{2}$ (a2)

Cl. in Sib $\frac{1}{2}$ (a2)

Fag. $\frac{1}{2}$ (a2)

Cr. $\frac{1}{2}$ $\frac{3}{4}$

Trba 1

Cnelli $\frac{1}{2}$

Phi. m. $\frac{1}{2}$

Ant. $\frac{1}{2}$

Arpa

Pf.

Vni I

Vni II

Vle (div. a3)

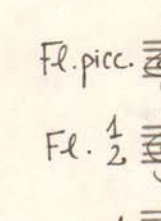
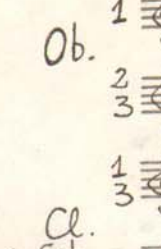
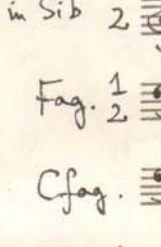
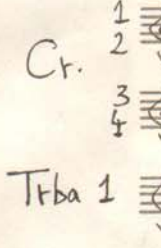
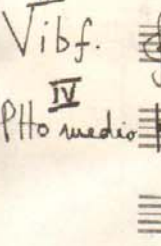
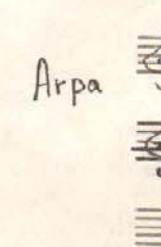
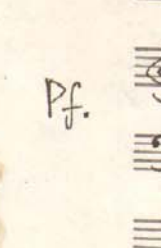
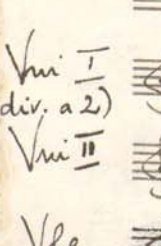
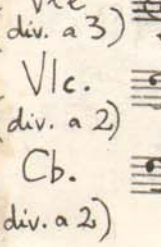
Vlc.

Cb. (div. a2)

SOLO

accelerando

- 6 -

Fl. picc. 
Fl. 1/2 
Ob. 1 
Ob. 2/3 
Cl. in Sib. 1/3 
Fag. 1/2 
Cfag. 
Cr. 1/2 
Cr. 3/4 
Trba 1 

III Vib.
IV Pto medio

Arpa

Pf.

Vni I (div. a 2)
Vni II
Vle (div. a 3)
Vlc. (div. a 2)
Cb. (div. a 2)

- 7 -

poco a poco accelerando $\rightarrow$ ff $\boxed{\bullet \sim 100}$

[illegible]

Sempre precipitando

♩ N 120

Subito Pesante (♩ N 90)

ff

Fl. picc.

Fl. 1/2 (a2)

Ob. 1/2/3 (a3) ff

Cl. 1/2/3 in Sib (a3) fff

Fag. 1/2 (a2)

Cfag.

Cr. 1/2/3/4 fff

Trbe 1/2/3 (2) fff

Trbni 1/2/3 fff

Timp. I

C-melli III

Campane II

Arpa gliss gliss fff sfffz

Pf. (8) fff fff fff

Vni I

Vni II (div. a 2) unis. fff

Vle (4) fff

Vlc. div. a 2 fff

Cb. (div. a 2) unis. fff

9

poco a poco allargando

Fl. picc. *ff* *f*

Fl. 1/2 *ff* *f*

Cl. 1/2 in Sib *ff* *f*

Fag. 1/2 *ff* *f* *mf* *molto*

Cfag. *ff* *f* *mf* *molto*

Cr. 1/2 *a2* *mf* *in rilievo* *molto*

Cr. 3/4 *a2* *mf* *in rilievo* *molto*

Trbe 1 *ff* *f* *mf* *molto*

Trbe 3 *ff* *f* *mf* *molto*

Trbni 1/2 *ff* *f* *mf* *molto*

Trbni 3 *ff* *f* *mf* *molto*

Timp. I *ff* *f* *mf* *molto*

Camp. II *f dolce* *mf* *molto*

PHo medio IV *f* *mf* *molto*

Arpa *gliss.* *mp* *poco mf* *molto*

Pf. *ff* *f* *mf* *molto*

Vni I *ff* *f* *mp liscio sempre* *poco* *f*

Vni II (div. a 2) *ff* *f* *mp* *piu*

Vle (div. a 2) *ff* *f* *mp* *molto*

Vlc. (div. a 2) *ff* *f* *mp* *molto*

Cb. *ff* *f* *mp* *molto*

Cb. 1-4 *mp* *molto*

Pizz. *mp* *molto*

Tutti *f*

Arco *f*

mp - 10 -

Deciso $\text{♩} = 72$ 111

Cr. $\frac{1}{2}$ $\frac{3}{4}$

Timp. I

Camp. II

Ptho medio IV

Vni I

Vni II (div. a 2)

Vle

Vlc.

Cb.

f *l.v.* *l.v.* *simile* *simile* *simile* *simile*

Fl. 1

Fl. 2

Cl. 1

in Sib 2

Corni 1

Corni 2

Arpa

1^o solo

Vni I

l'altri

Vni II (div. a 2)

Vle

Vlc.

Cb.

liscio *liscio* *liscio* *liscio*

leggiere

Solo *sub. mp dolce ma in rilievo*

sub. p liscio

sub. p liscio

sub. p liscio

Pizz. *sub. p ritmico*

- 11 -

Handwritten musical score for the first system, measures 121-124. The score includes parts for Flute (Fl.), Clarinet in B-flat (Cl. in Sib.), Arpa (Harp), Violin I (Vni I), Violin II (Vni II), Viola (Vle), Violoncello (Vlc.), and Contrabass (Cb.).

Measures 121-124 are marked with a circled "121" at the beginning of the Harp part. The Flute part has a circled "81" at the end of measure 124. The Violin I part has a circled "81" at the end of measure 124. The Viola part has a circled "81" at the end of measure 124. The Violoncello part has a circled "81" at the end of measure 124. The Contrabass part has a circled "81" at the end of measure 124.

Handwritten musical score for the second system, measures 131-134. The score includes parts for Flute piccolo (Fl. picc.), Flute (Fl.), Clarinet in B-flat (Cl. in Sib.), Arpa (Harp), Violin I (Vni I), Violin II (Vni II), Viola (Vle), Violoncello (Vlc.), and Contrabass (Cb.).

Measures 131-134 are marked with a circled "131" at the beginning of the Flute piccolo part. The Flute part has a circled "81" at the end of measure 134. The Clarinet in B-flat part has a circled "81" at the end of measure 134. The Arpa part has a circled "81" at the end of measure 134. The Violin I part has a circled "81" at the end of measure 134. The Violin II part has a circled "81" at the end of measure 134. The Viola part has a circled "81" at the end of measure 134. The Violoncello part has a circled "81" at the end of measure 134. The Contrabass part has a circled "81" at the end of measure 134.

The section is marked "Tutti" at the beginning of measure 131. The Flute piccolo part has a circled "81" at the end of measure 134. The Flute part has a circled "81" at the end of measure 134. The Clarinet in B-flat part has a circled "81" at the end of measure 134. The Arpa part has a circled "81" at the end of measure 134. The Violin I part has a circled "81" at the end of measure 134. The Violin II part has a circled "81" at the end of measure 134. The Viola part has a circled "81" at the end of measure 134. The Violoncello part has a circled "81" at the end of measure 134. The Contrabass part has a circled "81" at the end of measure 134.

The section is marked "Arco" at the beginning of measure 131. The Flute piccolo part has a circled "81" at the end of measure 134. The Flute part has a circled "81" at the end of measure 134. The Clarinet in B-flat part has a circled "81" at the end of measure 134. The Arpa part has a circled "81" at the end of measure 134. The Violin I part has a circled "81" at the end of measure 134. The Violin II part has a circled "81" at the end of measure 134. The Viola part has a circled "81" at the end of measure 134. The Violoncello part has a circled "81" at the end of measure 134. The Contrabass part has a circled "81" at the end of measure 134.

[illegible]

Handwritten musical score for a symphony orchestra, page 141. The score includes parts for Fl. piccolo, Fl. 1/2, Ob. 1/2, Cl. in Sib 3, Fag. 1/2, C. fag., Cr. 1/3, 2/4, Trba 1, Trbne 3, Timp., C. melli, Vibf., Cel., Arpa, Vni I, Vni II (div. a 3), Vle, Vlc., and Cb. The score is written in a key with one flat (B-flat) and a 2/4 time signature. The music features various dynamics (p, f, mf, div.) and articulations (accents, slurs). A "SOLO" marking is present for the Cr. 1/3 part. The score is divided into measures by vertical bar lines, with some measures containing multiple staves for different instruments.

poco allargando - - - →

Ob. $\frac{1}{2}$ 2 $\frac{3}{4}$

Cl. $\frac{1}{2}$ 2 in Sib $\frac{3}{4}$

Fag. $\frac{1}{2}$ 2 (a2)

Cfag. $\frac{1}{2}$ 2 (a2)

Cr. $\frac{1}{3}$ 3 $\frac{2}{4}$ 4

Trba 1 $\frac{1}{4}$

Trbne 3 $\frac{1}{4}$

Timp. I $\frac{1}{4}$

Vibf. III $\frac{1}{4}$

Arpa

Vni I (div. a 2) $\frac{1}{4}$

Vni II (div. a 3) $\frac{1}{4}$

Vle (div. a 2) $\frac{1}{4}$

Vlc. $\frac{1}{4}$

Cb. (div. a 2) $\frac{1}{4}$

Senza Sord. mf $molto$

gliss.

-15-

Handwritten musical score for orchestra and piano. The score is written on multiple staves, each labeled with an instrument or section. The notation includes notes, rests, and dynamic markings such as *ff* (fortissimo). The score is divided into measures by vertical bar lines. A large number '151' is written in the top right corner. The bottom of the page features the number '16'.

Instrumental Parts:

- Fl. picc. (Flute piccolo)
- Fl. 1/2 (Flute 1/2)
- Ob. 1/2 (Oboe 1/2)
- Cl. 1/2 in Sib (Clarinet 1/2 in B-flat)
- Fag. 1/2 (Bassoon 1/2)
- Cfag. (Contrabassoon)
- Cr. 1/3 2/4 (Cello 1/3 2/4)
- Trba 1 (Trumpet 1)
- Trbn 1/3 (Trumpet 1/3)
- Timp. I (Timpani I)
- Silofono III (Solfeggio III)
- Gnelli (Gnelli)
- Pf. (Piano)
- Arpa (Harp)
- Vni I (Violini I)
- Vni II (Violini II)
- Vlc (Violoncello)
- Vlc. (Violoncello)
- Cb. (unis.) (Double Bass)

Dynamic Markings: *ff* (fortissimo) is frequently used throughout the score.

Page Number: 151

Page Number: 16

Fl. piccolo

Fl. 1/2 (a2)

Ob. 1/2 (a2)

Ob. 3

Cl. 1/2 (a2)

Cl. in Sib 3

Fag. 1/2 (a2)

Cfag.

Cr. 1-3 (a4)
2-4

Trba 1

Trbn 1/2

Trbn 3

Timp. I

Timp. II

Silafono

Gnelli III

Vibf. III *ff seco*

Pf.

Arpa

Vni I (div. a 2)

Vni II (div. a 3)

Vle (div. a 2)

Vlc.

Cb.

81

82

83

84

unis.

(non tenuto)

unis.

- 17 -

Grandioso (l'istesso tempo)

Grandioso (l'istesso tempo)

Fl. piccolo
Fl. 1 & 2
Ob.
Cl. in Sib
Fag.
Cfag.
Cr. 1-3 / 2-4
Trbe
Trbn
Timp.
Pto grande I
Enelli III
Pf.
Arpa
Vni I
Vni II (div. a 3)
Vle (div. a 2)
Vlc.
Cb.

ben ff

- 18 -

161

Fl. picc. $\frac{1}{2}$ (a2) 8^{va}

Fl. $\frac{1}{2}$ (a2) 2.

Ob. $\frac{1}{2}$ (a2) 3

Cl. $\frac{1}{2}$ (a2) in Sib 3

Fag. $\frac{1}{2}$ (a2) 2

Cfag. 2

Cr. $\frac{1}{2}$ 3-4

Trbe 1 2 3

Trbni 1 2 3

Timp. I

Pto grande IV

Enelli III

Pf. (8va) (8va)

Arpa

Vni I

Vni II (unis.)

Vle (div. a2)

Vlc.

Cb.

secco

secco

secco

unis.

Sub. Tranquillo n 80 *semplice, in rilievo*

Fl. picc. *4 e Lontano*

Fl. 1 *4 (8)*

Sub. P semplice, in rilievo

Ob. 1 *sub. PP sotto voce*

Ob. 2 *sub. PP sotto voce*

P semplice, in rilievo

sub. P semplice, in rilievo poco

Cl. in Sib

sub. PP sotto voce

sub. PP sotto voce

sub. PP sotto voce

sub. PP sotto voce

sub. PP sotto voce

sub. PP sotto voce

sub. PP sotto voce

sub. PP sotto voce

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sub. PP sotto voce

sub. PP sotto voce

sub. PP sotto voce

Pto picc. *IV*

3 *II* *picc. med. gr.*

sub. PP sotto voce

sub. PP sotto voce

sub. PP sotto voce

sub. PP sotto voce

sub. PP sotto voce

sub. PP sotto voce

sub. PP sotto voce

sub. PP sotto voce

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sub. PP sotto voce

sub. PP sotto voce

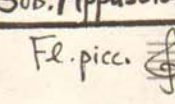
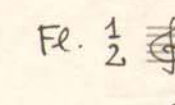
sub. PP sotto voce

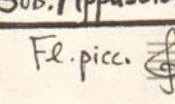
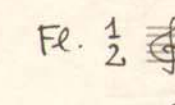
sub. PP sotto voce

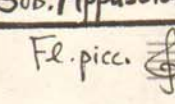
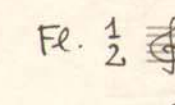
sub. PP sotto voce

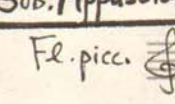
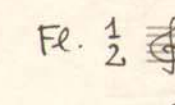
sub. PP sotto voce

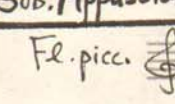
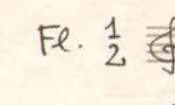
Arpa

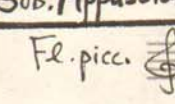
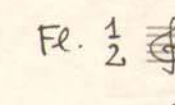
Fl. picc.  

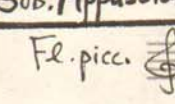
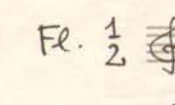
Fl. 1/2  

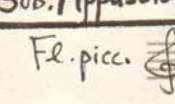
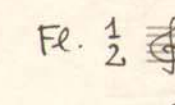
Ob. 1  

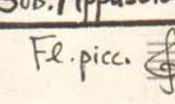
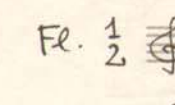
Ob. 2/3  

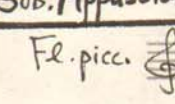
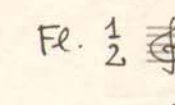
Cl. in Sib  

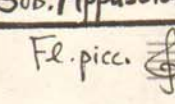
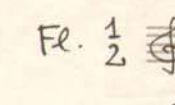
Fag. 1/2  

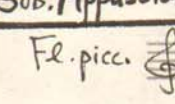
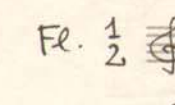
Cfag.  

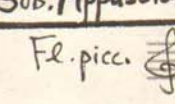
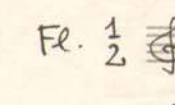
Ct. 1/2  

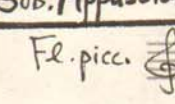
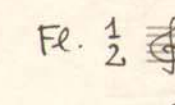
Ct. 3/4  

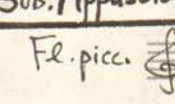
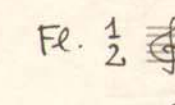
I Timp.  

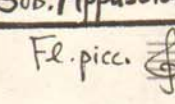
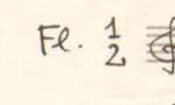
IV 3 PHi ac. med. gr.  

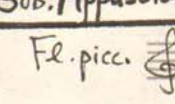
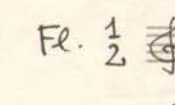
III C-nelli  

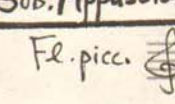
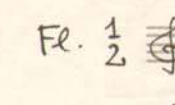
II Silofono  

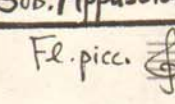
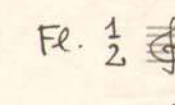
Pf.  

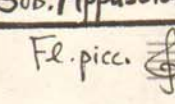
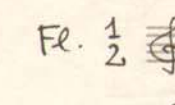
Arpa  

Vni I (div. a 2)  

Vni II (div. a 2)  

Vle  

Vlc.  

Cb.  

Fl. piccolo
Fl. 1
Ob. 1
Ob. 2
Cl. 1
Cl. in Sib 2
Fag. 1
Cfag.
Cr. 1
Cr. 2
Cr. 3
Cr. 4
I
Timp.
IV
3 Pff. ac. med. gr.
III
Cnelli
II
Silofoa
Pf.
Arpa
Vni I
(div. a 2)
Vni II
(div. a 2)
Vle
Vlc.
Cb.

ben f in rilievo, molto espressivo

Fl. picc. *Solo*

Fl. 1/2 *(a2) ben f in rilievo, molto espressivo*

Ob. *Solo*

Ob. 1 *ben f in rilievo, molto espressivo*

Ob. 2/3 *(a2)*

Cl. *Solo*

Cl. in Sib. 1 *ben f in rilievo, molto espressivo*

Cl. in Sib. 2/3 *(a2)*

Fag. 1/2 *(a2) ben f sostenuto*

Cfag. *ben f sostenuto*

Cr. *ben f marcato marcato simile*

Trbe *Solo*

Trbe 1 *ben f in rilievo, molto espressivo*

Trbe 2/3 *ben f sonoro*

I Timp.

IV Tamt.

III C-melli *ben f*

II Silofono *ben f*

Pf.

Arpa *(8↑)*

Vni I (unis.) *unis. ben f détaché*

Vni II (div. a2) *ben f marcato*

Vle *ben f marcato*

Vlc. *ben f sostenuto*

Cb. *ben f sostenuto*

-23-

Fl. picc. (81) P

Fl. $\frac{1}{2}$ (a2)

Ob. 1 P

Ob. 2/3 (a2)

Cl. 1 P

Cl. in Sib 2/3 (a2)

Fag. $\frac{1}{2}$ (a2)

Cfag.

Cr. $\frac{1}{2}$

Cr. $\frac{3}{4}$

Trbe 1 P

Trbe 2/3

I Timp.

IV Tamt.

Celli III

Silofono II

Pf.

Arpa (81)

Vni I

Vni II

Vle

Vlc.

Cb.

Ardente, Marcatissimo (l'istesso tempo)

Handwritten musical score for a symphony orchestra, featuring various instruments and dynamic markings.

Fl. pic. *ff* *in rilievo* *vibrato e ben sostenuto*

Fl. 1/2 *ff* *in rilievo*

Ob. 1/2/3 *ff* *secco* *in rilievo*

Cl. 1/2/3 in Sib *ff* *secco*

Fag. 1/2 *ff* *secco*

Cfag. *ff* *secco*

Cr. 1/3 *ff* *in rilievo*

Cr. 2/4 *ff* *in rilievo*

Trbe 2 *ff* *in rilievo*

Trbe 3 *ff* *sostenuto*

Trbn 1/2/3 *ff* *sostenuto*

Timp. *ff* *secco*

Pf. ac. med. gr. *ff* *secco*

Tant. *ff* *secco*

Emelli *ff* *secco*

Silofono *ff* *secco*

3 Tom-toms (ac, med, gr.) *ff* *secco*

Pf. *ff* *secco*

Arpa *ff* *gliss.* *fluido* *gliss.*

Vni I *ff* *in rilievo* *vibrato e ben sostenuto*

Vni II (dir. a 2) *ff* *secco* *simile*

Vle *ff* *secco* *simile*

Vlc. *ff* *secco* *simile*

Cb. *ff* *secco* *simile*

Handwritten musical score for a symphony orchestra, page 191. The score is written in G major (one sharp) and 3/4 time. The instruments and parts shown are:

- Fl. picc. (Flute piccolo)
- Fl. 1 (Flute)
- Fl. 2 (Flute)
- Ob. 1/2 (Oboe)
- Cl. in Sib 1/2 (Clarinet in B-flat)
- Fag. 1/2 (Bassoon)
- Cfag. (Contrabassoon)
- Cr. 1/2 (Cornet)
- Trbe 1/2 (Trumpet)
- Trbni 1/2 (Trombone)
- Timp. I (Timpani)
- 3 Pti ac. med. gr. (Three Percussion parts: acoustic, medium, grand)
- Tant. II (Tamtam)
- 3 Tont ac. gr. (Three Tom-toms: acoustic, grand)
- Pf. (Piano)
- Arpa (Harp)
- Vni I (Violin I)
- Vni II (Violin II)
- Vle (Viola)
- Vlc. (Violoncello)
- Cb. (Contrabass)

The score includes various musical notations such as notes, rests, dynamics (e.g., *ff*, *pp*, *div.*, *simile*), and performance instructions (e.g., *poss.*, *secco*, *gliss.*). The page number 191 is written in the top right corner.

Sub. Misterioso, Lontano e Largo, quasi senza tempo N 48

Ob. 1 Solo
sub. p dolce e cantabile, in rilievo
perdersi

Trba 1 *Can Sordino* Solo *p dolce e*

^{IV} Ptho acuto
^{III} Vibf. *sub. PP dolce, poco in rilievo*
l.v. *d'al niente* *l.v.* *l.v.* *l.v.*

Vni II
 (div. a 3) *sub. PP dolce e liscio*
sub. PP dolce e liscio

Vle
 (div. a 2) *sub. PP dolce e liscio*

4 Vlc. (1-4) *Pizz.* *PP poco marcato*

4 Cb. (1-4) *Pizz.* *PP poco marcato*

Ob. 1 *7 2*

Trba 1 *cantabile, in rilievo.*
poco

^{IV} Ptho ac.
^{III} Vibf. *PP* *poco* *l.v.* *l.v.* *l.v.*

Vni II
 (div. a 3)

Vle
 (div. a 2)

Vlc.

Cb.

4
4

Fl. pic. *fff* *Sonoro*

Fl. 1. 2. 201 *fff* *Sonoro*

Ob. 1. 2. 3. *fff* *Sonoro*

Cl. 1. 2. *fff* *Sonoro*

in Sib 3

Fag. 1. 2. *a 3* *fff* *Sonoro*

Cfag. *fff* *Sonoro*

Cr. 1. 2. 3. 4.

Trbe 1. 2. 3.

Trbni 1. 2. 3.

Timp. *fff* *Sonoro*

Ptto ac. *IV* *fff* *Sonoro*

Vibf. *III* *fff* *Sonoro*

Vni I (div. a 2) *fff* *Sonoro*

Vni II *fff* *Sonoro*

Vle (div. a 2) *fff* *Sonoro*

Vlc. (Tutti) *fff* *Sonoro*

Cb. (Tutti) *fff* *Sonoro*

Ob. 3 *muto* in Corno inglese

sempre PP leggero e dolce

sempre PP leggero e dolce

sempre PP dolce e liscio

secco

sempre PPP liscio e leggerissimo

sempre PP leggero e dolce, come eco

Vni I *unis.* *PP dolce e liscio (arco ad*

Cr. 1. 2. 3. 4.

Ptto ac. *IV*

Vibf. *III*

Vni I *libitum*

Con sordini

PPP eco

Con sordini

PPPP eco

PPP eco

perdendosi

l.v.

l.v.

attacca subito

poco p

211

4
4

(8'15")

(21-IV / orch. 29-VI)

- 28 -

Immaterialo (♩ v 48)

2.) INTERMEZZO

IV Pto gr. *PPP poco marcato l.v.*

Celesta

Arpa *PP fluido*
Ped - poco marcato l.v.

Pf. *PPP fluido*

Vni I *PP dolce, ma in rilievo*

simile Ped. l.v.

simile Ped. l.v.

poco

IV Pto gr. *PPP sempre l.v.*

Celesta + Pf. (a 2) *PP sempre l.v.*

Arpa

Vni I *pes. pressivo*

Vni II (div. a 4) *sub. PPP*

Vle *sub. PPP*

pp

IV Pto gr. *l.v.*

Celesta + Pf. (a 2) *221*

Arpa

Vni I *pp*

Vni II (div. a 4) *pp*

Vle (div. a 3) *pp*

poco

poco

poco

unis. v

[illegible]

(81)

Fl. 1
Fl. 2
Ob. 1
C. i.
Cl. 1/2 in S.b.
Fag. 1/2
Cr. 1/2
Cr. 3/4

IV Pto medio
III Vibf.
Pf. + Arpa (a 2)
Vni I (div. a 2)
Vni II (div. a 3)
Vle (div. a 2)
Vlc. (unis.)
Cb.

p.
mp
poco a poco crescendo
poco a poco animando → n 66
pp
poco
poco a poco crescendo
poco a poco crescendo
poco a poco crescendo
Pizz
poco a poco crescendo

- 31 -

(81)

Fe. $\frac{1}{2}$

Ob. 1

C.i.

Cl. $\frac{1}{2}$
in Sib

Fag. $\frac{1}{2}$

Cr.
 $\frac{1}{2}$
 $\frac{3}{4}$

II
Camp.

IV
Pffo medio

Pf +
Arpa
(a 2)

Vni I
(div. a 2)
Vni II
(div. a 3)
Vle
Vlc.
(div. a 2)
Cb.

sempre crescendo

l.v.
mf

più
rfz

unis.
div.
unis.
(non tremolo)
Arco

polo a polo affrettando - - - - -> Appassionato (♩ n72)

Handwritten musical score for orchestra and piano. The score is written on multiple staves, with various instruments and parts labeled on the left. The tempo markings at the top are "polo a polo", "affrettando", and "Appassionato (♩ n72)".

Instrumental Parts:

- Fl. picc.
- Fl. 1/2
- Ob. 1/2
- C. i.
- Cl. 1/2
- in Sib 3
- Fag. 1/2
- Cfag.
- Cr. 1/2, 3/4
- Trbni 1/2, 3
- Timpani I
- Camp. II
- G-nelli III
- Ptto medio IV
- Pf. + Arpa (a 2)
- Vni I
- Vni II
- Vle
- Vlc.
- Cb.

Handwritten Annotations:

- 241
- (a 2)
- f
- 3
- 1
- 2
- 3
- 4
- 5
- 6
- 7
- 8
- 9
- 10
- 11
- 12
- 13
- 14
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- 97
- 98
- 99
- 100

Handwritten musical score for a symphony orchestra, featuring various instruments and dynamic markings.

Instruments and Parts:

- Fl. picc.
- Fl. 1/2
- Ob. 1/2
- C. i.
- Cl. in Sib
- Fag. 1/2
- C. fag.
- Cr. 1/2 3/4
- Trbni 1/2 3
- Timp.
- G. melli
- Pf. + Arpa (a 2)
- Vni I
- Vni II
- Vle
- Vlc.
- Cb.

Dynamic Markings:

- ben f* (written multiple times)
- f* (written multiple times)
- un. f* (written once)
- div.* (written once)

Other Notations:

- Rehearsal marks: (a2), (1+3/2+4), (Rev.)
- Trills and triplets are indicated with '3' and slurs.
- Accents and slurs are used throughout the score.

Handwritten musical score for a symphony, featuring various instruments and dynamic markings. The score is written on multiple staves, with some parts marked as "SOLO" or "Lontano".

Top Section:

- Fl. picc.** (Flute piccolo): *poco rall.* (poco rallentando), *mp dolce* (mezzo piano dolce), *Lontano* (Lento), *sempre in rilievo* (sempre in rilievo).
- Fl. 1/2** (Flute 1/2): *(a2)* (seconda).
- Ob. 1/2** (Oboe 1/2): *(a2)* (seconda).
- C. r.** (Clarinet): *p* (piano).
- Cl. 1/2 in Sib** (Clarinet 1/2 in Sib): *(a2)* (seconda).
- Fag. 1/2** (Bassoon 1/2): *(a2)* (seconda).
- C. fog.** (Contrabassoon): *(a2)* (seconda).
- Cr.** (Corno): *(a2)* (seconda).
- Trbni** (Trombe): *1/2* (seconda).
- Timp.** (Timpani): *1/2* (seconda).

Bottom Section:

- IV** (Fourth movement): *ac. gr.* (accompaniment grande).
- 2 PHi** (Two Piano): *ac. gr.* (accompaniment grande).
- Cel.** (Cello): *mp* (mezzo piano), *poco in rilievo* (poco in rilievo).
- Arpa** (Arpa): *glissando* (glissando).
- Pf.** (Piano): *mf* (mezzo-forte), *molto* (molto).
- Vni I** (Violini I): *sub. PPP immateriali* (subito PPP immateriali).
- Vni II** (Violini II): *sub. PPP immateriali* (subito PPP immateriali).
- Vle** (Viola): *sub. PPP immateriali* (subito PPP immateriali).
- Vlc.** (Violoncello): *sub. PPP immateriali* (subito PPP immateriali).
- Cb.** (Contrabbasso): *sub. PPP immateriali* (subito PPP immateriali).

The score includes various musical notations, including notes, rests, and dynamic markings, indicating a complex and expressive composition.

Fl. picc.

Fl. 1

mp dolce, sempre in rilievo

Pf^{IV} acuto

pp

Cel.

Vni I

(div. a 4)

Vni II

Vle

Vlc. 1+2

Soli

sempre pp liscio

pp *poco* *pp* *fluido* *fluido*

Fl. picc. $b - \theta$

Fl. 1 $b - \theta$

Fl. 2

Ob. 1

Ph^{IV} ac.

Vib^{III} f.

Cel.

Arpa

Vni I b

(div. a 4)

Vni II

Vle

Vlc. $\frac{1+2}{\text{soa}}$

(div. a 2)

mp dolce

mp poco in rilievo

P fluido

Fl. picc. 261
 1 Fl.
 2 Fl.
 Ob. 1
 Pto ac. ^{IV}
 Vib. ^{III}
 Cel.
 Arpa
 Vni I (div. a 4)
 Vni II
 Vle
 Vlc.
 Tutti (div. a 2)

Musical score for measures 261-264. The score includes parts for Flute Piccolo, Flutes 1 and 2, Oboe 1, Percussion (Pto ac.), Vibraphone, Cello, Arpa, Violin I, Violin II, Viola, and Violoncello. The key signature is one sharp (F#). The tempo is marked *molto*. Dynamics include *mf* (mezzo-forte) and *mp* (mezzo-piano). The score features complex rhythmic patterns, including triplets and sixteenth notes, and includes performance markings such as *pizz* (pizzicato) and *Arco* (arco).

Handwritten musical score for a symphony orchestra, featuring various instruments and dynamic markings. The score is written on multiple staves, including woodwinds (Fl. picc., Fl. 1/2, Ob. 1), brass (Fag. 1/2, C. fag., Cr., Trba 1), percussion (Timp., P. Ho IV ac., Vib. f.), strings (Vni I, Vni II, Vle, Vlc., Cb.), and piano (Pf.).

Key markings and instructions include:

- Dynamic markings:** *mf* (mezzo-forte), *f* (forte), *p* (piano), *mp* (mezzo-piano), *sfz* (sforzando), *pp* (pianissimo).
- Tempo/Character markings:** *poco rallentando*, *Appassionato* (♩ = 72).
- Performance instructions:** *cantabile, sempre in rilievo*, *molto*, *l.v.* (lento), *poss. (l.v.)*, *SOLO*, *Senza Sordino*.
- Rehearsal marks:** 81, 82, 83, 84, 85, 86, 87, 88, 89, 90, 91, 92, 93, 94, 95, 96, 97, 98, 99, 100.

The score is written in a single system, with measures 81 through 100 visible. The notation includes complex rhythmic patterns, triplets, and various articulations.

Handwritten musical score for a symphony orchestra, featuring various instruments and dynamic markings. The score is written on multiple staves, including:

- Fl. piccolo (Fl. picc.)
- Fl. 1/2
- Ob. 1/2
- C. i.
- Cl. 1/2
- in Sib 3/4
- Fag. 1/2
- C. fag.
- Cr. 1/2
- 3/4
- Trba 1
- Trbni 1/2
- 3/4
- Timp. III
- Vibf.
- G. melli II
- Cel.
- Arpa + Pf. (a 2)
- Vni I
- Vni II
- Vle (div. a 2)
- Vlc.
- Cb. (div. a 2)

Dynamic markings include *f* (forte), *ff* (fortissimo), *ben sostenuto* (very sustained), *sonoro* (sonorous), and *Animato* (animated). The tempo marking is *Animato (♩ = 80)*, with the instruction *ma sempre Grandioso* (but always grandiose). The score is marked with *poco stringendo* (becoming more urgent).

The score is written in a system with multiple staves, showing complex musical notation including notes, rests, and dynamic markings. The bottom of the page is marked with *- 41 -*.

Handwritten musical score for a large orchestra, featuring multiple staves and instruments. The score is written in a system of four measures.

Instruments and Parts:

- Fl. picc. (Piccolo Flute)
- Fl. 1/2 (Flute 1/2)
- Ob. 1/2 (Oboe 1/2)
- C. i. (Clarinet in C)
- Cl. 1/2 in Sib (Clarinet in B-flat)
- Fag. 1/2 (Bassoon 1/2)
- Cfag. (Contrabassoon)
- Cr. 1+3 (Cornet 1+3)
- Cr. 2+4 (Cornet 2+4)
- Trbni 1/2 (Trumpet 1/2)
- Trbni 3 (Trumpet 3)
- I Timp. (Timpani I)
- III Vibf. (Vibraphone III)
- C-melli (Cymbal)
- Arpa+ Pf. (Harp and Piano)
- (a2) (Piano part, marked a2)
- Viol. I (Violin I)
- Viol. II (Violin II)
- Vle (Viola)
- Vlc. (Violoncello)
- Cb. (Double Bass)
- (div. a2) (Double Bass part, marked a2)

Notation and Performance Indicators:

- Rehearsal marks: (81), (a2), (81)
- Dynamic markings: $\#10$, $\#01$
- Articulation: acc (accents), p (piano), f (forte)
- Ornaments: orn (ornaments)
- Trills: tr (trills)
- Slurs: sl (slurs)
- Phrasing: phr (phrasing)
- Emphasis: emph (emphasis)
- Staccato: stacc (staccato)
- Legato: legato (legato)
- Accented: acc (accents)
- Unison: unis. (unison)

Page Number: -42-

Handwritten musical score for a symphony orchestra, page 43. The score is written in 2/2 time and features a key signature of one flat (B-flat).

Instrumentation and Parts:

- Fl. picc.** (Piccolo Flute)
- Fl. 1/2** (First Flute)
- Ob. 1/2** (Oboe)
- C. i.** (Clarinet in C)
- Cl. 1/2 in Sib** (Clarinet in B-flat)
- Fag. 1/2** (Bassoon)
- Cfag.** (Contrabassoon)
- Cr.** (Cello)
- Trbni** (Trumpet)
- Timp.** (Timpani)
- Vibf.** (Vibraphone)
- C. nelli** (Cello)
- Ptti ac. med. gr.** (Percussion, medium and grand)
- Arpat** (Arpa)
- Pf. (a 2)** (Piano)
- Vni I** (Violin I)
- Vni II** (Violin II)
- Vle** (Viola)
- Vlc.** (Violoncello)
- Cb.** (Contrabasso)

Key Features and Annotations:

- Measure 281:** A large number "281" is written in a box at the top of the first system.
- Rehearsal Mark 81:** A circled "81" is present in the Fl. picc. part.
- Rehearsal Mark 142:** A circled "142" is present in the Cl. 1/2 in Sib part.
- Dynamic Markings:** "ff" (fortissimo) is marked in the Percussion part.
- Articulation:** "p." (piano) is marked in the Fl. picc. part.
- Phrasing:** "a 2" (a two) is marked in the Fl. 1/2, Ob. 1/2, and Cr. parts.
- Tempo/Character:** "ac. med. gr." (allegretto moderato grande) is marked in the Percussion part.

The score is written on a single page, with the page number "43" at the bottom center.

Handwritten musical score for orchestra and strings, featuring various instruments and parts. The score is written on multiple staves, including:

- Fl. pic.
- Fl. 1/2
- Ob. 1/2
- C. i.
- Cl. 1/2
- in Sib 3
- Fag. 1/2
- Cfag.
- Cr. 1+3
- Cr. 2+4
- Trbn. 1/2
- Trbn. 3
- Timp.
- Vibf.
- C. nelli
- P. Hi. ac. m. gr.
- Arpa
- Pf.
- Vni I
- Vni II
- Vle
- Vlc.
- Cb.

The score includes various musical notations, including notes, rests, and dynamic markings such as *poco a poco allargando*, *gliss.*, *molto*, *attacca subito*, and *non tremolo*. The page number **64** is visible in the top right corner.

3.) ANAMORFOSI

Allegro (♩ w 144)

291

Fl. pic. 1/2 Fl. 1/2 Ob. 1/2 C. i. 1/2 Cl. 1/2 in Sib 3 Fag. 1/2 C. fag. 1+3 Cr. 2+4 Trbe 1/2 3 Trbui 1/2 3 Timp. III Vibf. C. nelli II IV Pti ac. m. gr. Camp. Arpa Pf. Vni I Vni II Vle Vlc. Cb. (div. a 2)

Handwritten musical score for "3.) ANAMORFOSI". The score is written for a full orchestra and includes various performance instructions and dynamics.

Performance Instructions and Dynamics:

- Fl. pic. 1/2 Fl. 1/2:** *sffz* (3)
- Ob. 1/2:** *sffz* (a2)
- C. i. 1/2:** *sffz* (a2)
- Cl. 1/2 in Sib 3:** *sffz* (a2)
- Fag. 1/2:** *sffz* (a2)
- C. fag. 1+3:** *sffz* (a2)
- Cr. 2+4:** *sffz* (a2)
- Trbe 1/2 3:** *fff ben sostenuto*
- Trbui 1/2 3:** *fff ben sostenuto*
- Timp. III:** *sffz* *fff marcato*
- Vibf.:** *sffz sempre fff*
- C. nelli II:** *fff sempre*
- IV Pti ac. m. gr.:** *l.v.*
- Camp.:** *sffz* *fff in rilievo*
- Arpa:** *fff sempre*
- Pf.:** *fff sempre ben marcato*
- Vni I:** *sffz*
- Vni II:** *fff 3 sempre 3 3 3*
- Vle:** *fff 3 sempre 3 3 3*
- Vlc.:** *fff 3 sempre 3 3 3*
- Cb. (div. a 2):** *sffz* *sempre fff ben marcato*

Other markings:

- Corno inglese muta in Oboe 3*
- Muta subito in Camp.*
- simile*
- 45-*

81

Fl. 1 $\frac{1}{2}$ $\frac{a2}{3}$ *sempre fff in rilievo*

Ob. 1 $\frac{1}{2}$ $\frac{a3}{3}$ *sempre fff in rilievo*

Cl. 1 $\frac{1}{2}$ $\frac{a3}{3}$ *sempre fff in rilievo*

in Sib $\frac{1}{2}$ $\frac{a3}{3}$ *sempre fff in rilievo*

Fag. 1 $\frac{1}{2}$ $\frac{a3}{3}$ *sempre fff in rilievo*

Cfag. $\frac{1}{2}$ $\frac{a3}{3}$ *sempre fff in rilievo*

1+3 $\frac{a2}{3}$ *sempre fff in rilievo*

Cr. 2+4 $\frac{a2}{3}$ *sempre fff in rilievo*

Trbe $\frac{1}{2}$ $\frac{a2}{3}$ *sempre fff in rilievo*

Trbni $\frac{1}{2}$ $\frac{a2}{3}$ *sempre fff in rilievo*

Timp. I $\frac{a2}{3}$ *sempre fff in rilievo*

Vib. $\frac{a2}{3}$ *sempre fff in rilievo*

G-nelli $\frac{a2}{3}$ *sempre fff in rilievo*

Camp. IV $\frac{a2}{3}$ *sempre fff in rilievo*

Arpa $\frac{a2}{3}$ *sempre fff in rilievo*

Pf. $\frac{a2}{3}$ *sempre fff in rilievo*

Vni I $\frac{a2}{3}$ *sempre fff in rilievo*

Vni II $\frac{a2}{3}$ *sempre fff in rilievo*

Vle $\frac{a2}{3}$ *sempre fff in rilievo*

Vlc. $\frac{a2}{3}$ *sempre fff in rilievo*

Cb. $\frac{a2}{3}$ *sempre fff in rilievo*

(a 2)

Fl. $\frac{1}{2}$ (a2)
 Ob. $\frac{1}{2}$ (a3)
 Cl. $\frac{1}{2}$ (a3)
 in Sib $\frac{1}{2}$
 Fag. $\frac{1}{2}$
 C. fag.
 Cr. $\frac{1}{2}$ 1+3 (a2)
 2+4 (a2)
 Trbe $\frac{1}{2}$
 Trbni $\frac{1}{2}$
 Timp. I
 Vibf. III
 C. melli. II
 Camp. IV
 Arpa
 Pf.
 Vni I
 Vni II
 Vle.
 Vlc.
 Cb. (unis.)
 unis.
 div. a 2
 fff
 p. (l.v.)
 - 47 -

The musical score is written for a full orchestra. The top staves are for woodwinds: Flute (a2), Oboe (a3), Clarinet in Sib (a3), Bassoon (a2), and Contrabassoon (a2). Below these are the strings: Cor Anglais (a2), Trumpet (a2), Trombone (a2), Timpani (I), Vibraphone (III), Celesta (II), and Cymbals (IV). The bottom staves are for the string section: Harp, Piano, Violin I, Violin II, Viola, Violoncello, and Double Bass (Cb. (unis.)). The score includes various musical notations such as notes, rests, dynamics (fff, p), articulations (accents, slurs), and performance instructions (unis., div. a 2). The page number - 47 - is at the bottom.

(8↑)

Fl. $\frac{1}{2}$ (a2) 301

Ob. $\frac{1}{2}$ (a3)

Cl. $\frac{1}{2}$ (a3)

in Sib $\frac{1}{2}$ (a2)

Fag. $\frac{1}{2}$

Cfag.

1+3 (a2)

Cr. (a2)

2+4

Trbe $\frac{1}{2}$

Trbni $\frac{1}{2}$

Timp. I

Vibf.

G-nelli II

Camp. IV

Arpa

Pf.

Vni I

Vni II

Vle

Vlc.

Cb. (unis.)

div. a 2

-48-

Fl. 1 $\frac{1}{2}$ (a2) (8⁺)
 Ob. 1 $\frac{1}{2}$ (a3)
 Cl. 1 $\frac{1}{2}$ (a3)
 in Sib $\frac{2}{3}$
 Fag. 1 $\frac{1}{2}$ (a2)
 C. fag.
 Cr. 1+3 (a2)
 2+4 (a2)
 Trbe 1
 2 3
 Trbni 1
 2 3
 I
 Timp.
 III
 Vibf.
 C^{II} melli
 Camp. IV
 Arpa
 Pf.
 Vni I
 Vni II
 Vle
 Vlc.
 Cb.
 (div. a2)

Musical score for a symphony orchestra, featuring various instruments and their parts across multiple staves. The score includes dynamic markings such as *molto*, *gliss.*, and *div. a2*. The page number - 49 - is visible at the bottom.

Fl. picc. **SOLO** **(84)** *mp* *molto espressivo, sempre in rilievo* **341**

Fl. 1 **(a2)** *p* *7*

Ob. 1 **(a3)** *p* *7*

Cl. in Sib **(a3)** *p* *7*

Sub. Lontano, l'istesso tempo (♩ ~ 144)

Cr. **(4)** *sub. p* *sostenuto* *#* *8* .. *///*

3 *sub. p* *sostenuto* *8* .. *///*

4 *sub. p* *sostenuto* *8* .. *///*

III Vibf. *P dolce* *(l.v.)*

II C-melli *[P dolce]* *(l.v.)*

IV Ptho medio *mp dolce* *(l.v.)*

P dolce

mp dolce *(l.v.)*

Arpa **(8↑)** *p* *ritmico* *7* .. *7* ..

Pf **(8↑)** *p* *dolce e ritmico* *(l.v.)* *#* *8* .. *7* .. *#* *8* .. *7* ..

Ped. *simile* *8* .. *7* .. *8* .. *7* ..

-1^a sola Vni I *leggiere* *P dolce* *poco in rilievo* *7* .. *7* ..

-l'altri Vni I *p* *7*

Vni II *p* *7*

Vle (div. a 2) **(4)** *P* *fluido* *#* *8* .. *7* ..

Vlc (div. a 2) *P* *fluido* *#* *8* .. *7* ..

Cb. **Pizz.** *g* *(l.v.)* *7* .. *7* ..

(div. a 2) *P poco marcato*

Fl. picc.
 Fl. 1
 Ob. 1
 Cl. 2
 in Si b
 P sostenuto
 Cr.
 1 2 3 4
 Vib.
 P dolce
 Arpa
 (8⁺)
 Pf.
 Vni I
 - 1^a sola
 Vni II
 - 1^a sola
 Vle
 (div. a 3)
 Vlc.
 (div. a 2)
 Cb.
 (div. a 2)
 P dolce e leggiero
 div. a 2
 - 51 -

Fl. picc. Fl. 1 *a2* poco a poco crescendo [6]
[4] in 2

Ob. 1 poco a poco crescendo

Cl. $\frac{2}{3}$ *a2* *p* sostenuto poco a poco crescendo

Cr. $\frac{1}{2}$ $\frac{3}{4}$ poco a poco crescendo

Vib. *III* poco a poco crescendo

Pto acuto *IV* *d'al niente* *p* *piu mp*

Arpa (81) poco a poco crescendo

Pf. poco a poco crescendo

Vni I *1^a sola* poco a poco crescendo

Vni II *1^a sola* poco a poco crescendo

Vle (div. a 3) poco a poco crescendo

Vlc. (div. a 2) poco a poco crescendo

Cb. (div. a 2) poco a poco crescendo

unis. Arco *V*

Fl. picc. Fl. 1 $\left[\begin{smallmatrix} 6 \\ 4 \end{smallmatrix} \right] (a2) \text{mf}$ $\left[\begin{smallmatrix} 3 \\ 2 \\ 1 \end{smallmatrix} \right]$ in 2

Ob. 1 mf $\text{Sub. Poco Più Mosso} (\text{♩} \sim 192 / \text{d.} \sim 64)$

Fag. 1/2 a2 mf pesante

Cr. 1/2 mf pesante
3/4 mf pesante

Vib. mf (l.v.)
C. melli mf (l.v.)
Pti ac. med. gr. mf (l.v.)

Arpa mf pesante

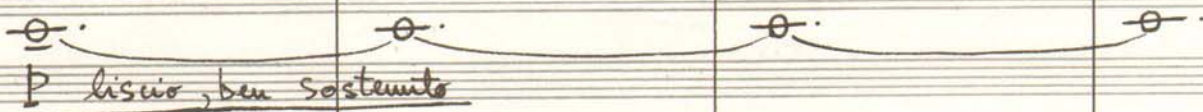
Pf. mf pesante

Vni. I mf deciso
Tutti mf deciso
Vni. II mf deciso
Tutti mf deciso
Vle (div. a 2) mf pesante
Vlc. (div. a 2) mf pesante
Cb. (div. a 2) mf pesante

-53-

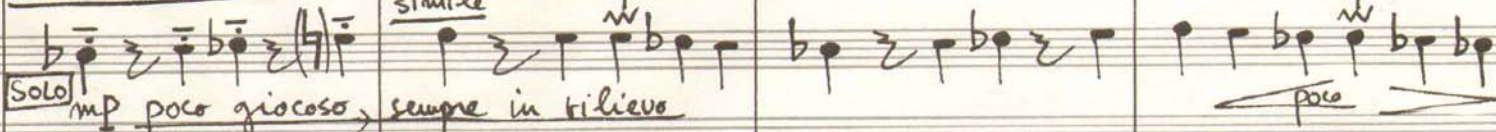
Handwritten musical score for a symphony, page 54. The score is written on multiple staves, including woodwinds (Flute, Oboe, Clarinet, Bassoon, Contrabassoon), strings (Violins I & II, Viola, Violoncello, Double Bass), and percussion (Vibraphone, Gong, Triangle, Arpa, Piano). The music is in a key with three flats (B-flat major or D minor) and a 4/4 time signature. The tempo is marked "molto" and "secco". The score includes various musical notations such as notes, rests, dynamics (mf, mp, f), and articulation marks. The page number "54" is visible at the bottom.

Cl. 3
in Sib



Con Sordino

Trba 1



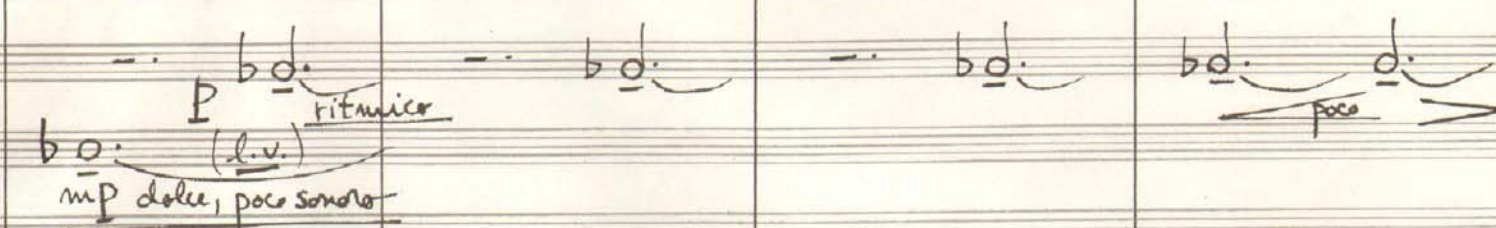
Con Sordino

Trbni



Timp.

Camp.



Arpa



Pf.

Vlc. 1-4

Cb. 1-4



Fl. 1 *mp poco giocoso, sempre simile in rilievo*

Ob. 1 *mp poco giocoso, sempre in rilievo*

Fag. 1/2 *a2*
P liscio, ben sostenuto
Sempre più mosso (d.n. 96)

Trba 1

Trbni 1/2 *P liscio, ben sostenuto*

Trbni 3 *P liscio, ben sostenuto*

Timp. I

Vibf. *P dolce (l.v.)*

Camp. II *P dolce (l.v.)*

Arpa

Pf.

Vle (div. a3) *P liscio, ben sostenuto*

Vlc. 1-4 *(Arco)*

Vlc. 5-8 *(Pizz.)*

Cb. 1-4 *Pritonica*

(81) --- 7

Fl. 1

Ob. 1

Allegro (d.v. 120)

Cl. 1 *mf* *gaio, poco in rilievo* *simile*

Fag. 1 *mp* *poco in rilievo*

Fag. 2 *mp*

Cfag. *mp*

Cr. 1/2 *mp*

Cr. 3/4 *mp* *poco in rilievo*

Trbni 1/2 *mp* *poco in rilievo*

Trbni 3

Timp. I

Timp. II

Vibf. *mp*

Camp. II *mp* (l.v.)

Camp. IV

Silofono *mf* *gaio, poco in rilievo*

Arpa *mp* *ritmico*

Pf.

Vni I *mf* *gaio, in rilievo*

Vni II *unis.* *mf* *gaio, in rilievo* *simile*

Vle (div. a 2) *mp*

Vlc. *mp*

(div. a 2) *mp* *poco in rilievo*

Cb. *Pizz.* *mp* *ritmico*

(div. a 2) *mp* *ritmico*

Handwritten musical score for orchestra and strings, featuring various instruments and dynamic markings.

Instrumentation:

- Ob. (Oboe)
- Cl. in Sib (Clarinet in B-flat)
- Fag. (Bassoon)
- Cfag. (Contrabassoon)
- Cr. (Cello)
- Timp. (Timpani)
- Vibf. (Vibraphone)
- Gnelli (Glockenspiel)
- Silofono (Sitar)
- Arpa (Harp)
- Pf. (Piano)
- Vni I (Violin I)
- Vni II (Violin II)
- Vle (div. a 2) (Viola)
- Vlc. (div. a 2) (Violoncello)
- Cb. (div. a 2) (Double Bass)

Key Features:

- 341** (Measure number)
- sempre precipitando** (Always accelerating)
- mf** (mezzo-forte)
- mf gaio** (mezzo-forte, lively)
- simile** (like the preceding)
- Arco unis.** (Arco, unison)
- (8↓)** (8 measures down)
- (secco)** (staccato)
- quies.** (quiet)

Score Structure:

The score is written on multiple staves, showing complex rhythmic patterns and dynamic changes. The tempo is marked **sempre precipitando** (always accelerating). The score includes various musical notations such as notes, rests, and articulation marks.

Allegro Vivo (d. n. 138)

Fl. picc. $\frac{1}{2}$ $\frac{a2}{f}$ $\textcircled{8\uparrow}$ *scherzando*

Fl. $\frac{1}{2}$ $\frac{a2}{f}$ *scherzando*

Ob. 1 $\frac{1}{2}$ $\frac{a2}{f}$ *scherzando*

Ob. 2 $\frac{1}{2}$ $\frac{a2}{f}$ *scherzando*

Cl. in Sib 1 $\frac{1}{2}$ $\frac{a2}{f}$ *scherzando*

Cl. in Sib 2 $\frac{1}{2}$ $\frac{a2}{f}$ *scherzando*

Fag. $\frac{1}{2}$ $\frac{a3}{f}$ *marcato*

Cfag. $\frac{1}{2}$ $\frac{a4}{f}$ *marcato*

Cr. $\frac{1}{2}$ $\frac{a4}{f}$ *marcato*

Trba 1 $\frac{1}{2}$ *Senza Sord.* *f* *marcato*

Trbni $\frac{1}{2}$ $\frac{3}{4}$ *Senza Sord.* *f* *sostenuto*

Timp. I $\frac{1}{2}$ $\frac{a2}{f}$ *marcato*

Vibf. $\frac{1}{2}$ $\frac{a2}{f}$

C-nelli II $\frac{1}{2}$ $\frac{a2}{f}$

Silofono IV $\frac{1}{2}$ $\frac{a2}{f}$

Arpa $\frac{1}{2}$ $\frac{a2}{f}$ $\textcircled{8\uparrow}$

Pf. $\frac{1}{2}$ $\frac{a2}{f}$ *marcato*

Vni I (div. a 2) $\frac{1}{2}$ $\frac{a2}{f}$ *scherzando*

Vni II $\frac{1}{2}$ $\frac{a2}{f}$ *marcato* *div.*

Vle (div. a 2) $\frac{1}{2}$ $\frac{a2}{f}$ *sostenuto*

Vlc. (un. s.) $\frac{1}{2}$ $\frac{a2}{f}$ *marcato*

Cb. $\frac{1}{2}$ $\frac{a2}{f}$ *marcato*

[illegible]

4 Sub. A da gio lontano (♩ n 60)

Fl. 1 **4** **4** **Solo**

mp nostalgico, sempre in rilievo

Fag. 1 **Solo**

P dolce, poco in rilievo

Celente **III**
Campane

(l.v.)

Ptto piccolo **I**

leggero
PPP *poco*

Arpa

PP leggero
(8↑)
(l.v.)
mp marcato dolce

Pf.

(l.v.)
(l.v.)
mp marcato dolce

Vni I
(div. a 2)

Vni II

PP
poco a poco calando

Vle

Vlc.

Cb.

Handwritten musical score for a symphony orchestra, page 62. The score is written in brown ink on aged paper. The instruments listed on the left are: Fl. picc., Fl. 1, Ob. 1/2 3, Cl. 1/2 3 in Sib, Fag. 1, Cr. 1/2 3/4, Celesta, Pto picc., Arpa, Pf., Vni I, Vni II, Vle, Vlc., and Cb.

The score is divided into three measures. The first measure contains a "SOLO" marking above the Fl. 1 staff. The second measure contains a "poco a poco animando" marking below the Cr. 1/2 3/4 staff. The third measure contains a "poco" marking below the Pto picc. staff.

Key markings and dynamics include:

- Fl. 1:** *mp nostalgico, in rilievo* (first measure), *poco* (second measure), *mf dolce* (third measure).
- Ob. 1/2 3:** *P liscio* (first measure), *poco* (second measure), *mf dolce* (third measure).
- Cl. 1/2 3 in Sib:** *mp liscio* (third measure).
- Fag. 1:** *mp liscio* (third measure).
- Cr. 1/2 3/4:** *Con Sordini* (first measure), *a2* (first measure), *Con Sordini* (first measure), *P liscio* (first measure), *poco in rilievo* (first measure), *poco* (second measure), *mp liscio* (third measure).
- Celesta:** *mp dolce* (third measure).
- Pto picc.:** *pp* (first measure), *piu* (second measure), *P dolce* (third measure), *poco* (third measure).
- Arpa:** *pp* (first measure), *(l.v.)* (first measure), *P poco in rilievo* (first measure), *(l.v.)* (second measure), *mp* (third measure).

The score is written in a single system with multiple staves. The notation includes various musical symbols such as notes, rests, slurs, and dynamic markings. The page number "- 62 -" is written at the bottom center.

361

Fl. picc. mp

Fl. 1 $\frac{1}{2}$ mp

Ob. 1 mp

Cl. $\frac{1}{2}$ in Sib p

Fag. 1 p

Fag. 2 p

Cr. $\frac{1}{2}$ p

Cr. 3 $\frac{3}{4}$ p

(sempre animando)

Cel. p

Vibf. p

IPHo picc. pp

Arpa p

Pf. p leggiero

Vni I

Vni II

Vle

Vlc.

Cb.

div. a 2

div. a 2

div. a 2

[illegible]

Fl. picc. *mp* *poco* *poco a poco decrescendo*

Fl. 1 *mp* *poco a poco allargando*

Ob. 2 *mp* *poco*

Ob. 3 *mp* *poco*

Cl. in Sib *mp* *poco*

Fag. *mp* *poco a poco decrescendo*

Cfag. *mp* *poco a poco decrescendo*

Cr. *mp* *poco*

Trbe *mp* *poco a poco decrescendo*

Trbni *mp* *poco a poco decrescendo*

Cel. *mp*

Vibf. *mp*

Ptt. *mp*

Arpa *mp*

Pf. *mp*

Vni I *mp*

Vni II *mp*

Vle *mp*

Vlc. *mp*

Cb *mp*

-65-

Fl. picc.

Cl. 1 in Sib

Fag. 2

Cfag.

Trba 2

Trbni 1 2/3

Gnelli II

Vibf.

Camp. IV

Ptto picc. I

Cel.

Atpa

Pf.

Vni I

Vni II (div. a 2)

Vle (div. a 2)

Vlc.

Cb.

sempre allargando...

LONTANO, SOGNANDO (♩ ≈ 70)

quasi improvvisando

SOLO

mp molto espressivo, sempre in rilievo

Via Sordino

Via Sordini

mp leggero

p sempre

div. a 6 PP

pliscio (non tremolo)

div. a 4

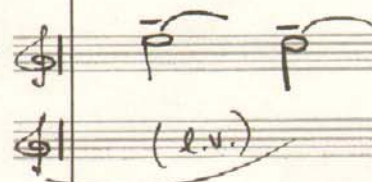
pliscio

pliscio

Cl.
in Sib 1



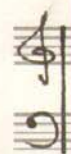
C^{II}-nelli
Vibf. ^{III}



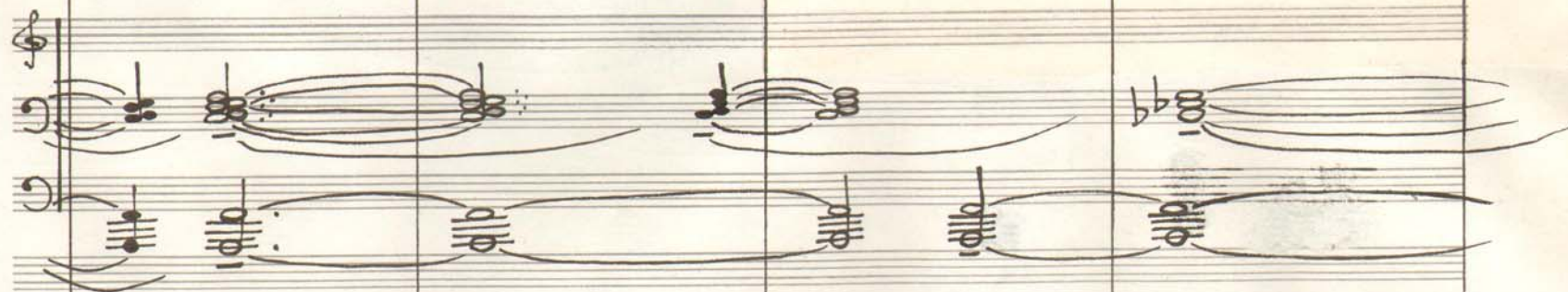
Cel.



Arpa



Pf.



Vni I



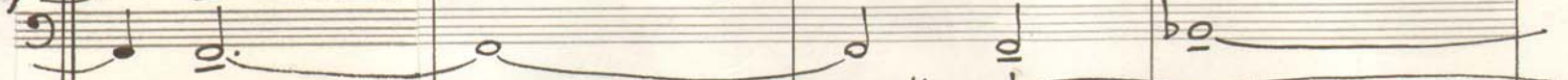
Vni II
(div. a 6)



Vle
(div. a 4)



Vlc.



Cb.



Cl.
in Sib

II
Cnelli
III
Vibf.

Cel.

Arpa

Pf.

Vni I

Vni II

Vle

Vlc.

Cb.

(div. a 2)

mp

leggiere

P leggiere

mp leggiere

P sempre

div. a 4

Fl. 1

Cl. 1
in Sib

Fag. 1/2

Cr. 1/2
3/4

Trba 1

(Con Sordino)

C-melli II

Vib. f.

Cel.

Arpa

Pf.

Vni I

Vni II
(div. a 4)

Vle
(div. a 2)

Vlc.

Cb.
(div. a 2)

- 69 -

Fl. 1

Cl. 1 in Sib

Fag. 1 $\frac{1}{2}$ *a 2*

Cr. $\frac{1}{2}$ *Senza Sordini*
 $\frac{3}{4}$ *Senza Sordini*

Trba 1

IV Tamt.

II Cmelli
III Vibf.
Cel.

Arpa

Pf.

Vni I
Vni II (div. a 2)
Vle (div. a 2)
Vlc. (div. a 2)
Cb. (div. a 2)

391

poco a poco rallentando

pp mp

(81)

(82)

div. a 3

div. a 3

-70-

Fl. 1

Cl. 1
in Sib

Fag. 1

Cr.
1 2 3 4
p sostenuto
p sostenuto

Trba 1

Via Sordino

Immaterialo, come eco (♩ n 54)

IV
Tamt.

II
Cnelli

III
Vibf.

Cel.
+ Arpa
(a 2)

Pritmico, poco in rilievo

Pf.

1^a sola
mp nostalgico, in rilievo

Vni I
(1^a sola)

Vni II
(div. a 2)

Vle
(div. a 3)

Vlc.
(div. a 3)

Cb.
(div. a 2)

-71-

Pizz.

3
4

Sub. poco animato (♩ ~ 60)

Fag. 1 2

Cr. 1/2 3/4

IV Tamt.

Cel.

Arpa + Pf. (a 2)

Vni. I (1-a sola)

Vni. II (div. a 2)

Vle (div. a 3)

Vlc. (div. a 3)

Cb. (div. a 2)

(Arco)

(Pizz.)

molto

più

72

Fl. 1/2

(a2)

401

mf *Sempre* *animando* --->

Cl. 1/2

(a2)

Fag.

Cr.

Trba 3

Trbni

I Timp.

IV Tamt.

Cel.

Arpa

Pf.

Vni I

(tutti)

Vni II

(unis.)

Vle

(div. a 2)

Vlc.

(div. a 2)

Cb.

(div. a 2)

Tutti

Arco

Fl. picc. 1/2
Fl. 2/3
Ob. 1/2
Cl. 1/2
in Sib 2/3
Fag. 1/2
Cfag.

(a3) f 3

molto

Appassionato (♩ = 72)

poco allargando

Trbe 1/2
3
Trbni 1/2
3

f *in rilievo*

molto

I Timp.
II C. nelli
IV Tamt.

f

molto

Cel.
Arpa

f *glissando*

molto

Pf.

f

molto

Vni I
Vni II
Vle (unis.)
Vlc.
Cb. (div. a 2)

f

molto

74

ossia in 1

(♩. n 80)

Sub. Prestissimo (♩. n 240)

Fl. picc. 1/2 (a3) sffz secco
Ob. 1/2 (a3) sffz secco
Cl. 1/2 (a3) sffz secco
in Sib 1/2 (a3) sffz secco
Fag. 1/2 (a3) sffz secco
Cfag. 1/2 (a3) sffz secco

Cr. 1/2 7 sffz secco
3/4 7 sffz secco
Trbe 1/2 7 sffz secco
3/4 7 sffz secco
Trbni 1/2 7 sffz secco
3/4 7 sffz secco
Timp. I 7 sffz secco
C-nelli II 7 sffz
III 7 sffz
2 Cinelli IV 7 sffz
Tamt. 7 sffz

Arpa 7 sffz secco

Pf. 7 sffz secco
(8v) 7 sffz secco

Vni I 7 sffz secco
Vni II 7 sffz secco
Vle 7 sffz secco
Vlc. 7 sffz secco
Cb. (unis.) 7 sffz secco

cuivrez

sempre crescendo

malto sffz

cuivrez

l. v.

l. v.

sub. pp

ritmico

Pizz. PP subito

Pizz. PP subito

Pizz. PP subito

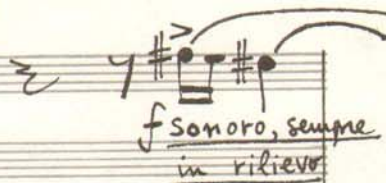
Pizz. PP subito

Pizz. PP subito

- 7 5 - PP subito

Fl. picc. 

SOLO


f sonoro, sempre
in rilievo

Pf.

poco a poco  crescendo - - - - -  *mp* inflessibile

Vni I

Vni II
(div. a 2)

Vle
(div. a 2)

Vlc.

Cb.

poco a poco  crescendo - - - - -  *mp* inflessibile
poco a poco  crescendo - - - - -  *mp* inflessibile
poco a poco  crescendo - - - - -  *mp* inflessibile
poco a poco  crescendo - - - - -  *mp* inflessibile

Fl. picc. 

9

9

ben f

$T_{\overline{I}}$

IV
Batteria

(Gr. Cassa)

Pf.

$$V_{ni} \text{ II}$$

(div. a 2)

Vle
(div. a 2)

Vlc.

Cb.

Fl. picc. $\text{4 2 1 } (\sharp) p.$ $\text{ben } f$

I
Timp.

IV
Batteria
(Gr. cassa)

Pf.

Vni II
(div. a 2)

Vle
(div. a 2)

Vlc.

Cb.

Fl. piccolo *Sfz*

Fl. 1 *Solo* *f* *Sonoro*

Fl. 2 *Solo* *f* *Sonoro*

Fl. 3 *f* *Sonoro*

Fl. 4 *f* *Sonoro*

I Timp. *Sfz*

I Pto medio *PP*

IV Batteria (Gr. cassa) *Sfz* *Secco* *sub. PP ritmico* *poco a poco* *crescendo*

Pf. *///*

Vni II (div. a 2) *///*

Vle (div. a 2) *///*

Vlc. *///*

Cb. *///*

Fl. picc. 1 2

Fl. 1 2

431

Silofono II

C-melli III

Pf. medio I

Batteria IV (Gr. cassa)

Pf.

Vni II (div. a 2)

Vle (div. a 2)

Vlc.

Cb.

Fl. picc. 1 (8va) 2

Fl. 1 (8va) 2

Cl. in Sib 1 Solo 2 *ben f Sonoro*

Fag. 1/2 *a2* *mp*

Cr. 1/2 3/4 *mp*

Silofono II

C-nelli III

Pfto medio IV Batteria *sfz* *sub. P dolce e ritmico*

Pf. *sub. mp*

Vni II (div. a 2) *sub. mp*

Vle (div. a 2) *sub. mp*

Vlc. *sub. mp*

Cb. *sub. mp*

Fl. picc.

Fl. $\frac{1}{2}$

1

2

3

Cl.
in Sib

ben f sonoro

Fag. $\frac{1}{2}$ (a2)

mp

1

2

3

4

mp

mp

II
Silofoono

mf

III
C-nelli

mf

mf

mf

IV
Batteria

p

molto

Pf.

Vni II
(div. a 2)

Vle
(div. a 2)

Vlc.

Cb.

Fl. picc. $\frac{4}{4}$ $\frac{4}{4}$ $\frac{1}{4}$

Fl. $\frac{1}{2}$ $\frac{2}{2}$ (a2)

Ob. $\frac{1}{2}$ $\frac{2}{2}$ $\frac{3}{4}$ a3

Cl. $\frac{1}{2}$ $\frac{2}{2}$ $\frac{3}{4}$ in Sib a3

Fag. $\frac{1}{2}$ $\frac{2}{2}$ (a2) mf

Cr. $\frac{1}{2}$ $\frac{3}{4}$ $\frac{4}{4}$ mf

Trbe 1 $\frac{1}{2}$ $\frac{2}{2}$ $\frac{3}{4}$ Con Sord. f

Trbe 2 $\frac{1}{2}$ $\frac{2}{2}$ $\frac{3}{4}$ Con Sordino

Trbe 3 $\frac{1}{2}$ $\frac{2}{2}$ $\frac{3}{4}$ Con Sordino

II Silofono $\frac{1}{2}$ $\frac{2}{2}$ f

III C-nelli $\frac{1}{2}$ $\frac{2}{2}$ f

IV Batteria $\frac{1}{2}$ $\frac{2}{2}$ f (l.v.) sub. PPritunier poco a poco crescendo

Pf. $\frac{1}{2}$ $\frac{2}{2}$ $\frac{3}{4}$ mf

Vni I $\frac{1}{2}$ $\frac{2}{2}$ $\frac{3}{4}$

Vni II (unis.) $\frac{1}{2}$ $\frac{2}{2}$ $\frac{3}{4}$ unis. mf

Vle (unis.) $\frac{1}{2}$ $\frac{2}{2}$ $\frac{3}{4}$ mf

Vlc. $\frac{1}{2}$ $\frac{2}{2}$ $\frac{3}{4}$ mf

Cb. (div. a 2) $\frac{1}{2}$ $\frac{2}{2}$ $\frac{3}{4}$ mf

- 83 -

Fl. picc. $\text{Fl. } \frac{1}{2}$ Ob. 1 2 3 Cl. in Sib 1 2 3 Fag. $\frac{1}{2}$ Cr. 1 2 3 Trbe. 2 3

IV
Bateria

Pf.

Vni I Vni II Vle Vlc. Cb. (div. a 2)

Handwritten musical score for a symphony orchestra. The score is written on multiple staves, including woodwinds (Flute, Oboe, Clarinet, Bassoon), strings (Violins I & II, Viola, Violoncello, Double Bass), percussion (Bateria), and piano (Pf.). The notation includes various musical symbols such as notes, rests, dynamics (p, f, mf, crescendo), and articulation marks. The score is divided into measures by vertical bar lines. The woodwinds and strings are marked with "poco a poco" and "crescendo". The percussion section is marked with "mf" and "molto". The piano section is marked with "p" and "crescendo". The score is written in a system of staves, with the woodwinds and strings grouped together, and the percussion and piano sections separate.

Fl. picc. (84) *ff* so-mo-ro 7 **451**

Fl. 1/2 (a2) *ben f*

Ob. 1 (a2) *ben f*

Ob. 2/3 (a2)

Cl. 1 (a2) *ben f*

Cl. in Sib 2/3 (a2)

Fag. 1/2 (a2)

Cr. 1/2 2/3 3/4

Trbe 2/3

Timp. I *mf secco*

Silofono II

C-nelli III *sfz*

Vibf. III (l. v.) *ff sonoro*

Batteria IV *sfz sfz secco*

Pf.

Vni I (84) *ben f*

Vni II *ben f*

Vle

Vlc.

Cb. (div. a 2)

[illegible]

Fl. picc.

(b) p

mp dolce, molto espressivo, quasi improvvisando

III
Vibf.

mp dolce

Cel.

sempre P ritmico

Arpa

sempre P ritmico

Pf.

pp sempre

Vni I

Vni II

Vle

Vlc.

Cb.

(div. a 2)

(Pizz.)

(Pizz.)

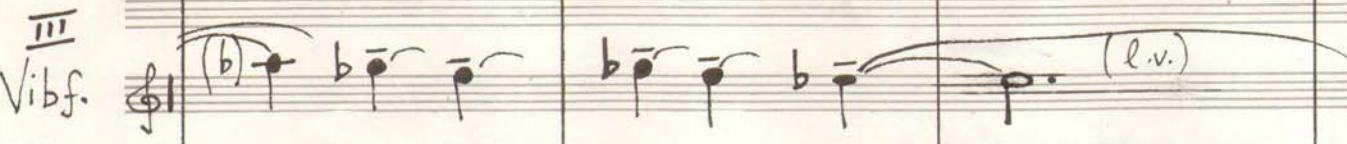
(Pizz.)

pp sempre

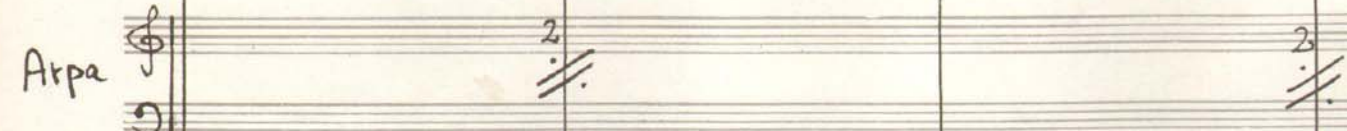
mp

dolce, molto espressivo, quasi improvvisando

Fl. picc.  461 (b) b b b b b b b b poco

III
Vibf.  (b) b b b b b b b b (l.v.)

Cel.  2. 2.

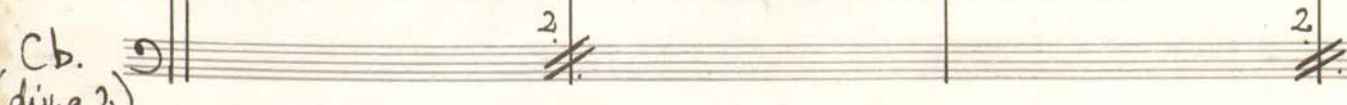
Arpa  2. 2.

Pf.  2. 2.

(8↑)
Vni I  (b) b b b b b b b b poco
Vni II

Vle  2. 2.

Vlc.  / / / /

Cb.  2. 2.
(div. a 2)

Fl. picc. $\text{a}2$ ff $\text{8}\uparrow$

Fl. $\frac{1}{2}$ $\text{a}2$ ff

Ob. $\frac{1}{2}$ $\text{a}2$ ff

Cl. $\frac{1}{2}$ $\text{a}2$ ff

in Sib

Fag. $\frac{1}{2}$ $\text{a}3$ ff

Cfag.

Allegro appassionato (♩ = 144), poco pesante

Cr. $\frac{1}{2}$ $\frac{3}{4}$ $\text{a}4$ ff

Trba 1 ff

Trbni $\frac{1}{2}$ ff

3

Timp. I ff

Vibf. ff (l.v.) -

Celli II ff l.v.

Cel. ff l.v.

Arpa ff l.v.

Pf. ff

Vni I ff $\text{8}\uparrow$

Vni II ff

Vle (div. a 2) $\text{div. a}2$ ff Arco

Vlc. ff Arco

Cb. (unis.) ff Arco unis.

471

4

3

4

Fl. piccolo 3 (81) 4 4

Fl. 1/2 4 (a2) 4

Ob. 1/2 3

Cl. in Sib 1/2 3

Fag. 1/2 (a3)

Cfag. 1/2 (a4)

Cr. 1/2 3 4

Trbe 1 2

Trbni 1/2 3

Timp. I

C-melli II

Pffo medio IV

Pf.

Vni I (81)

Vni II

Vle (div. a2)

Vlc.

Cb. (unis.)

Sub. Lontano e Lento (♩ ≈ 54)

PPP immaterialo

Sub. P

Con Ped. l.v.

immaterialo

immaterialo

Sub. PP

Sub. PP immaterialo

Fl. picc. $\frac{4}{4}$

Solo $\text{P eco, molto espressivo}$

481

poco a poco allargando

Cl. 1 in Sib *Solo* mp nostalgic

Cr. $\frac{1}{2}$ $\frac{3}{4}$

Con Sord.

Con Sord.

(sons d'écho)

PP *poco*

(sons d'écho)

PP dolce

III Vibf.

IV Pto medio

poco

poco

Cel.

Arpa

P dolce

P profondo

P profondo

(Con Ped. l.v.)

Vni I

Vni II

Vle (div. a 2)

Vlc.

Cb.

d'al niente

$\frac{4}{4}$ (ossia in 2)

Subito Prestissimo ($\text{♩} \sim 208 / \text{♩} \sim 104$)

Handwritten musical score for various instruments, including percussion and strings. The score is divided into measures and includes dynamic markings and performance instructions.

II Frusta
III Maracas
IV Pfto medio
I Pfto grande

Arpa
Pf.

Vni I
Vni II
Vle (div. a 2)
Vlc.
Cb. (div. a 2)

Dynamic markings: *pp*, *sub. sfz*, *sfz*, *molto*, *ff*, *crescendo*, *decrescendo*, *poco*, *a poco*, *gliss.*, *sfz*, *pp*, *ff*, *crescendo*, *molto*.

Performance instructions: *Subito Prestissimo*, *molto*, *ff*, *crescendo*, *decrescendo*, *poco*, *a poco*, *gliss.*.

Other markings: *(l.v.)*, *(8↑)*, *(b)*, *Pizz.*, *93-*.

Fl. 1 f *gaio*
 Ob. 1 f *gaio*
 Cl. 1 in Sib f *gaio*
 Fag. $\frac{1}{2}$ $\text{a}2$
 C. fag. ff
 Trbni $\frac{1}{3}$ $\text{a}3$
 II Silofono f *gaio*
 III C-nelli f *gaio*
 I P. Ho. gr. mp (l.v.)
 IV Batteria p *dolce e ritmico*
 Arpa p
 Pf. mp *ritmico*
 (81)
 Vni I f *gaio*
 Vni II f *gaio*
 Vle (div. a 2) mp *ritmico*
 Vlc. mp *ritmico*
 Cb. (div. a 2) mp *ritmico*

Musical score for page 94, featuring various instruments and their parts. The score includes dynamics such as f (forte), ff (fortissimo), mp (mezzo-piano), and p (piano). It also includes performance instructions like *gaio* (lively), *dolce e ritmico* (sweet and rhythmic), and *ritmico* (rhythmic). The score is divided into measures, with some measures containing rests or specific articulation marks.

Handwritten musical score for a symphony orchestra, page 95. The score is written in 4/4 time and features a key signature of one flat (B-flat). The instrumentation includes:

- Fl. picc. (Piccolo Flute)
- Fl. 2 (Second Flute)
- Ob. 1 & 2 (Oboes)
- Cl. 1 & 2 in Sib (Clarinets in B-flat)
- Fag. 1 & 2 (Bassoons)
- Cfag. (Contrabassoon)
- Cr. 1 & 2 (Corni)
- Trbe 1 & 2 (Trumpets)
- Trbni 1 & 2 (Trombones)
- I Timp. (Timpani I)
- II Silofono (Timpani II / Silofono)
- III Gnelli (Gong)
- IV Batteria (Drum)
- Pf. (Piano)
- Vni I & II (Violins I & II)
- Vle (div. a 2) (Viola, divided into two parts)
- Vlc. (Violoncello)
- Cb. (div. a 2) (Double Bass, divided into two parts)

The score includes various musical notations such as notes, rests, and dynamic markings (e.g., *f*, *ff*, *sub. f*, *mp*, *mf*, *molto*, *sub. mp*). There are also performance instructions like *f gaio* and *sub. f*. The page number 95 is visible at the bottom center.

Fl. picc.
 Fl. 1
 Fag. $\frac{1}{2}$ (a 2)
 C fag.
 Trbni $\frac{1}{2}$ a 2
 3
 C^{III} melli
 II Δ picc.
 IV
 Batteria (Gr. c.)
 Cel.
 Arpa
 Pf.
 Vni I (div. a 2)
 Vni II
 Vle (div. a 2)
 Vlc.
 Cb. (div. a 2)

Musical score page 96, featuring various instruments and their parts. The score is written in a handwritten style with musical notation, including notes, rests, and dynamic markings. The instruments listed on the left are: Fl. picc., Fl. 1, Fag. $\frac{1}{2}$, C fag., Trbni $\frac{1}{2}$, 3, C^{III} melli, II Δ picc., IV, Batteria (Gr. c.), Cel., Arpa, Pf., Vni I (div. a 2), Vni II, Vle (div. a 2), Vlc., and Cb. (div. a 2). The score is divided into measures by vertical bar lines. Dynamic markings such as *mf in rilievo*, *mp dolce*, and *unis.* are present. The page number - 96 - is at the bottom.

501

L'istesso tempo (♩ 208/♩ 104)

GRANDIOSO

6
4 (in 3)

Fl. picc.

Fl. 1

Ob. 1

Cl. 1

in Sib.

Fag. 1

Cfag.

Cr. 2

3

4

Trbe 1

2

3

Trbni 1

2

3

III C-melli

II Δ picc.

IV Batteria (Gr. c.)

Arpa

Cel.

Pf.

Vni I (div. a 2)

Vni II

Vle (div. a 2)

Vlc.

Cb. (div. a 2)

mp

molto f

sub. p

molto f

mf

f

Timp.

ffz

mf

f

molto

sub. p

molto f

mf

f

sub. p

molto f

mf

f

sub. p

molto f

mf

f

Fl. picc. ff

Fl. 2. ff

Ob. $\frac{1}{2}$ $\frac{3}{3}$ ff

Cl. $\frac{1}{2}$ $\frac{3}{3}$ ff

in Sib

Fag. $\frac{1}{2}$ $\frac{3}{3}$ ff

Cfag.

Cr. $\frac{1}{2}$ $\frac{3}{3}$ ff

Trbe $\frac{1}{2}$ $\frac{3}{3}$ ff

Trbni $\frac{1}{2}$ $\frac{3}{3}$ ff

Timp. ff *ritmico*

Batteria (P.H.o.) ff *l.v.*

2PH med. ff *l.v.*

IV gr. ff *l.v.*

Tamt. ff *l.v.*

Camp. ff

Arpa+ Pf. ff

(a 2)

(8)

ff Sonoro e ritmico

Vni I (div. a 3) ff

Vni II (div. a 3) ff

Vle (div. a 3) ff

Vlc. (div. a 3) ff

Cb. (div. a 2) ff

98

Fl. picc. $\frac{1}{2}$
Fl. 2 $\frac{1}{2}$
Ob. $\frac{1}{2}$
Cl. $\frac{1}{2}$
in Sib $\frac{1}{2}$
Fag. $\frac{1}{2}$
C. fag. $\frac{1}{2}$
Cr. $\frac{1}{2}$
Trbe $\frac{1}{2}$
Trbni $\frac{1}{2}$
I Timp. $\frac{1}{2}$
II Frusta $\frac{1}{2}$
IV P. Hi med. $\frac{1}{2}$
IV gr. $\frac{1}{2}$
Tamt. $\frac{1}{2}$
III Camp. $\frac{1}{2}$
Arpa + P. f. $\frac{1}{2}$
(a 2) $\frac{1}{2}$
(8) $\frac{1}{2}$
Vni I (div. a 3) $\frac{1}{2}$
Vni II (div. a 3) $\frac{1}{2}$
Vle (div. a 3) $\frac{1}{2}$
Vlc. (div. a 3) $\frac{1}{2}$
Cb. (div. a 2) $\frac{1}{2}$

[illegible]

(poco a poco allargando) ----- SEMPRE DOLENTE E SEMPLICE (♩ ~ 90)

2
4 (in 1)
G.P.

3
2

Cr. 1

SOLO

Sempre
sans d'écho

Handwritten musical notation for Cr. 1, featuring a melodic line with notes and rests, and performance instructions: sempre MP, nostalgico, poco, pesante.

Vle
(div. a 2)
Vlc.
(div. a 2)
Cb.
(div. a 2)

Handwritten musical notation for Vle, Vlc., and Cb., featuring a melodic line with notes and rests, and performance instructions: sempre PP, esitando.

32

G.P.

Cr. 1

mp

Solo

mp

POC

Vle.  (div. a 2)

Vlc.  (div. a 2)

Cb.  (div. a 2)

pp

pp

pp

pp

pp

pp

$\frac{2}{4}$ (in 1)
G.P.

$\frac{3}{2}$

$\frac{2}{2}$

Cr. 1

Vle $\frac{3}{4}$
(div. a 2)
Vlc. $\frac{3}{4}$
(div. a 2)
Cb. $\frac{3}{4}$
(div. a 2)

Fl. 1 $\frac{2}{2}$ $\frac{3}{2}$ Solo 531 $\frac{2}{2}$

G.P.

mp cantabile, con malinconia

Cr. 1 $\frac{2}{2}$ Con Sordino

P eco pochissimo

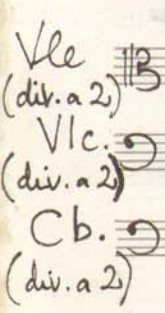
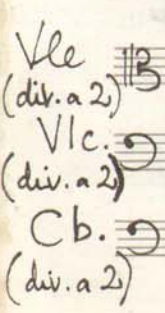
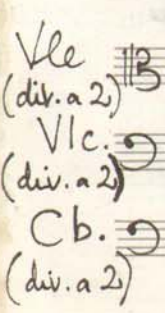
Vle (div. a 2)
Vlc. (div. a 2)
Cb. (div. a 2)

Pizz PP $\frac{7}{8}$ - $\frac{7}{8}$ - $\frac{7}{8}$

Pizz PP $\frac{7}{8}$ - $\frac{7}{8}$ - $\frac{7}{8}$

Pizz PP $\frac{7}{8}$ - $\frac{7}{8}$ - $\frac{7}{8}$

Fl. 1 

Vle 
(div. a 2)
Vlc. 
(div. a 2)
Cb. 
(div. a 2)

Fl. 1 3
2 2
2 3
2

mp *poco* *G.P.* *mp* *poco*

Cr. 1 (Con Sord.)

P dolce *poco* *P* *poco*

Vle (div. a 2) B b

Vlc. (div. a 2) C b

Cb. (div. a 2) C b

pp *pp* *pp*

Arco *sempre pp dolce, poco marc.*

Arco *sempre pp dolce, poco marc.*

Arco *sempre pp dolce, poco marcato*

1 Fl. 2 Fl. Cl. 1 in Sib Fag. 1 Cr. 2 3 Gr. cassa II

mp poco

mp poco

mp poco

mp poco

mp poco

sempre pp profondo e liscio

Vle (div. a 2) Vlc. (div. a 2) Cb. (div. a 2)

sempre pp

sempre pp

sempre pp

Fl. 1
2
Cl. 1
in Sib

mp

Fag. 1

Cr. 1
2
3

II Gr. cassa
III Vibf.

Tamt.

Vle (div. a 2)
Vlc. (div. a 2)
Cb. (div. a 2)

Fl. 1
2

Cr. 1

I
Timp.

II
Gr. cassa

IV
Tamt.

Arpa

Vle
(div. a 2)
Vlc.
(div. a 2)
Cb.
(div. a 2)

(ossia 8↓) *mp dolce*

in rilievo

gliss.

poco a poco precipitando - - - - -

Cr.
 1 Via Sordini
 2 Via Sordini
 3
 4

mp possibile

mp possibile

I Timp. pp possibile

II Gr. cassa pp possibile

III Campana mp dolce l.v.

IV Taut. pp possibile

Arpa

in rilievo sempre in rilievo, poco a poco crescendo poss.

mp gliss. mp gliss.

Vle (div. a 2) pp possibile

Vlc. (div. a 2) pp possibile

Cb. (div. a 2) pp possibile

Handwritten musical score for orchestra and solo instruments. The score includes parts for Fl. picc., Ob., Cl. in Sib, Fag., Cr., Trbe, Trbni, Timp., Gr. cassa, G. nelli, Pfo acuto, Tamt., Cel., Arpa, Pf., Vni I, Vni II, Vle, Vlc., and Cb. The score is written in 2/3 time and features various musical notations, including dynamics (ff, sf, p, m.d., m.s.), articulation (accents, staccato, secco), and performance instructions (poss., gliss.). The title "SUB. DECISO (dn60)" is written in the center. The score is divided into measures, with some measures marked with "a2" or "a3". The final measure is marked "FINE".

(25-V/)
2 9'
2 2.2'

(25-V/)
orch. 12-XII
1988)
Bucuresti

Surban Nichisor