

Antonio Politano

“ NATURA MORTA CON UCCELLI VIVI ”

for recorder ensemble

Stage layout:

Recorder 6 standing	Recorder 5 standing	Recorder 1 standing	Recorder 2 standing	Recorder 3 standing	Recorder 4 standing
		Recorder 9 sitting	Recorder 10 sitting		
	Recorder 7 sitting*			Recorder 8 sitting*	

Conductor

*** : recorder 7 and 8 sitting facing each other**

REQUIRED INSTRUMENTS:

- Recorder 1: sopranino (Yamaha plastic sopranino YRN-302 B II)
- Recorder 2: soprano
- Recorder 3: alto, sopranino (Yamaha plastic sopranino YRN-302 B II)
- Recorder 4: alto, soprano, sopranino (Yamaha plastic sopranino YRN-302 B II)
- Recorder 5: alto, soprano
- Recorder 6: alto, soprano
- Recorder 7: tenor (Yamaha plastic tenor YRT-304 B II, or Yamaha wood tenor YRT-61 M,
or Mollenhauer Denner baroque tenor)
- Recorder 8: tenor (Yamaha plastic tenor YRT-304 B II, or Yamaha wood tenor YRT-61 M,
or Mollenhauer Denner baroque tenor)
- Recorder 9: bass (Zen-on wood bass or Yamaha wood bass; don't use plastic bass),
sopranino (Yamaha plastic sopranino YRN-302 B II), alto
and tenor (Yamaha plastic tenor YRT-304 B II, or Yamaha wood tenor YRT-61 M,
or Mollenhauer Denner baroque tenor)
- Recorder 10: bass (Zen-on wood bass or Yamaha wood bass; don't use plastic bass), soprano

PERFORMANCE NOTES:

- 1) For a better control of dynamics generally play with closed/almost closed teeth.
- 2) All single staccato notes should be performed with throat articulation (: “g” / ”k” rather than “t”).
To help a clear attack, use finger percussion as much as possible.
- 3) Always smooth transition from note to multiphonic and vice versa.
- 4) All given fingerings have been tested on Yamaha/Mollenhauer/Zen-on instruments (sometime, according to individual blowing characteristics, small fingering adjustments could be necessary to get the notated result).

Sopranino recorder: quarter tone and high register fingerings

0 1
2
3
4

0 1
2
3
5

0 1
2
4
5
6
7

0 1
2
4
5

0 1
3
4
5

0 1
3

0
2
4
5
6 (#)

0
2
4
5
6 (#)

0
2
4
5
6 (#)

1

all fingers open

2
3
4
5
6 #

half 0 1
2
3
4
5
6 #
7 #

half 0 1
2
3
4

half 0 1
2
3
6

half 0 1
2
3
6

half 0
2
3
4
5
6
7 (#)

half 0 1
2
3
4
5
6
7 (#)

half 0 1
2
3
4
5
6
7

half 0 1
2
3
4
5
6
7

Soprano recorder: quarter tone fingerings

0 1
2
3
4

0 1
2
3
5

0 1
2
4
5
6
7

0 1
2
4
5

0 1
3
4
5
6 #

0 1
3

0
2
4
5
6 (#)

0
3

1

all fingers open

2
3
4
5
6 #

half 0 1
2
3
4
6
7 #

half 0 1
2
3
4

half 0 1
2
3
6

Alto recorder: quarter tone fingerings

0 1
2
3
4
5
7

mf 0 1
2
3
4

mp 0 1
2
3
5
6
7

0 1
2
3
5

0 1
2
4
5
6
7

0 1
2
4
5

0 1
3
4
5

0 1
3

0
2
4
5
6 (#)

0
3

1
2
4
5

1

all fingers open

2
3
4
5
6 #

half 0 1
2
3
4
6
7 #

half 0 1
2
3
4

half 0 1
2
3
6

half 0 1
2
4
6 #

half 0 1
2
6

half 0 1
2
3
5
6

half 0 1
2
4
5
6 #

half 0 1 or half 0 1
3 half 2
4 4
5 5
6 #

Tenor recorder: quarter tone + extra fingerings

0 1
2
3
4

0 1
2
3
5
6
7

0 1
2
3
5

0 1
2
4
5
6
7 (#)

0 1
2
4
5

0 1
3
4
5
6 #

0 1
3

0
2
4
5
6 (#)

0
3

1
2
4
5

1

all fingers open

2
3
4
5
6 #

half 0 1
2
3
4
6
7 #

For this passage use always this g# fingering:

half 0 1
2
3
4

half 0 1
2
3
6

half 0 1
3
4
5
7

half 0 1
2
3
5
6
7

Bass recorder: quarter tone fingerings

0 1
2
3
4

0 1
2
3
5

0 1
2
4
5
6
7 #

0 1
2
4
5

0 1 or 0 1
3
4
5
7 #

0 1
3

0
2
4
5
6 (#)

0
3

1
2
4
5

1

all fingers open

2
3
4
5
6 #

half 0 1
2
3
4
6 #
7 #

half 0 1
2
3
4

half 0 1 or half 0 1
2
3
6

2
3
6
7 #

Multiphonics soprano recorder:

0 1
2
4
5
6

0 1
2
4
5
6 #

0 1
3
4
5
6 #

0 1
3
4
7

Multiphonics soprano recorder:

0 1
2
3
4
6
7

0 1
2
3
5
6

0 1
2
4
5
6

0 1
3
4
5
7

0 1
3
4
6
7

0
2
3
4
6
7 (#)

1
3
4
6
7

1
3
4
6

Multiphonics alto recorder:

0 1
2
3
4
6
7

0 1
2
3
5
6
7 #

0 1 if it is necessary
2 add a little of 4
3
5
6 #

0 1
2
4
5
6
7

0 1
2
4
5
6

1
2
3

1
3
4
6
7

1
3
4
6

Multiphonics tenor recorder:

0 1
2
3
4
5
7

half 0 1
2
3
4
6
7

0 1
2
3
4
6
7

0 1
2
3
4
6
7

half 0 1
2
3
5
6 #
7

0 1
2
3
5
6 #
7

0 1
2
3
5
6

0 1
2
3
5
6

0 1
3
4
5
7

0
2
3
4
6
7 (#)

0 1
3
4
6

0
2
3

1
3
4
5
7 #

Multiphonics bass recorder:

0 1
2
3
4
5
7 #

0 1
2
3
5
6 #
7

0 1
2
3
5
6

0 1
2
3
5
6

0 1
2
4
5
6

0
2
3

1 Yamaha bass
3
4
6

1 Zen-on bass
3
4
6
7 #

1
2
5
6 #
7

to dear Uros Rojko, in admiration

Natura morta con uccelli vivi

for recorder ensemble

Antonio Politano

Strictly in rhythm (♩ = 112, not less!)
always well articulated

written for "La Rubertina" (Daniele Bragetti and Seiko Tanaka)

Recorder 1

SOPRANINO recorder

Recorder 2

SOPRANO recorder

Recorder 3

ALTO recorder (until bar 245)

always *mf*

Recorder 4

ALTO recorder (until bar 244)

always *mf*

Recorder 5

ALTO recorder (until bar 242)

always *mf*

Recorder 6

ALTO recorder (until bar 241)

always *mf*

Recorder 7

TENOR recorder

Recorder 8

TENOR recorder

Recorder 9

BASS recorder (until bar 241)

Recorder 10

BASS recorder (until bar 239)

14

Rec. 1

Rec. 2

Rec. 3

Rec. 4

Rec. 5

Rec. 6

Rec. 7

Rec. 8

Rec. 9

Rec. 10

19

Rec. 1

Rec. 2

Rec. 3

Rec. 4

Rec. 5

Rec. 6

Rec. 7

Rec. 8

Rec. 9

Rec. 10

31

Rec. 1

always *mf*

Rec. 2

mf

f

mf

f

Rec. 3

mf

mf

f

mf

f

Rec. 4

always *mf*

f

always *mf*

Rec. 5

always *mf*

f

Rec. 6

mf

mf

f

always *mf*

Rec. 7

always *mf*

f

always *mf*

Rec. 8

always *mf*

Rec. 9

always *mf*

Rec. 10

always *mf*

36

Rec. 1

always *mf*

Rec. 2

always *mf*

f

always *mf*

Rec. 3

mf

f

mf

Rec. 4

mf

f

mf

f

mf

Rec. 5

mf

f

mf $\leftarrow$ *f*

Rec. 6

mf

f

mf $\leftarrow$ *f*

Rec. 7

always *mf*

Rec. 8

always *mf*

f

Rec. 9

always *mf*

Rec. 10

always *mf*

39

Rec. 1

always *mf* *f* *mp* *mf* *mf*

Rec. 2

mf *mf* *f* *mf*

Rec. 3

mf *f* *mf* *mp*

Rec. 4

mf *f* *mf* always *mf*

Rec. 5

mf *f* always *mf*

Rec. 6

mf *f* *mf* *mp*

Rec. 7

always *mf* *f* *mf* *f* *mf*

Rec. 8

always *mf* *f* *mf* *f* *mf* *mp*

Rec. 9

mf *p* *mf* *f* *mf* *mf*

Rec. 10

always *mf*

42

Rec. 1

always *mf*

f — *mp*

always *mf*

Rec. 2

always *mf*

Rec. 3

always *mf*

f — *mp*

always *mf*

Rec. 4

always *mf*

f — *mp*

mf

Rec. 5

always *mf*

f — *mp*

always *mf*

Rec. 6

always *mf*

Rec. 7

mf

f — *mp*

mf

mf

Rec. 8

always *mf*

f

mp

mf

mf

Rec. 9

mf

f — *mp*

mf

Rec. 10

f — *mp*

always *mf*

46

Rec. 1 *f* *mp* *mf*

Rec. 2 *f* *mf* *mp* *mf* *mp*

Rec. 3 *f* *mf* *mp* *mf*

Rec. 4 *mf* *f* *p*

Rec. 5 *mf* *f* *mp* *mf* *mp* *mf*

Rec. 6 *f* *mf* *mp* *mf* *mp* *mf* *mf*

Rec. 7 *f* *mf* *mp* *mf*

Rec. 8 *f* *mp* *mf* *mp*

Rec. 9 *mf* *mp* *mf* *mp*

Rec. 10 *f* *mf* *mp* *mf*

This musical score is for ten recorders, labeled Rec. 1 through Rec. 10. The notation is written on ten staves. The first staff (Rec. 1) begins with a treble clef and a 16th-note time signature, while the others follow with a 12th-note time signature. The music is composed of eighth and sixteenth notes, often beamed together. Dynamic markings such as *f* (forte), *mp* (mezzo-piano), *mf* (mezzo-forte), and *p* (piano) are placed below the staves to indicate volume changes. Many notes have a small 'z' above them, likely indicating a breath mark or a specific articulation. The score is divided into measures by vertical bar lines, with a final double bar line at the end of each staff.

49

Rec. 1 *always mf*

Rec. 2 *always mf*

Rec. 3 *mp mf mp mf p always mf*

Rec. 4 *mf mp mf p mf*

Rec. 5 *mp mf mp always mf*

Rec. 6 *mp mf mp always mf*

Rec. 7 *mp always mf f*

Rec. 8 *mf mp mf f mp*

Rec. 9 *mf f f mp f*

Rec. 10 *always mf f always f mf*

52

Rec. 1

always *mf*

Rec. 2

always *mf*

Rec. 3

always *mf*

Rec. 4

always *mf*

Rec. 5

always *mf*

Rec. 6

always *mf*

Rec. 7

mf

f ————— *mp*

mf

Rec. 8

mf

f ————— *mp*

Rec. 9

f ————— *mp*

f ————— *mp*

mf

Rec. 10

f ————— *mp*

always *mf*

56

Rec. 1

always *mf*

Rec. 2

always *mf*

Rec. 3

always *mf*

Rec. 4

always *mf*

Rec. 5

always *mf*

Rec. 6

always *mf*

Rec. 7

f *p*

Rec. 8

Rec. 9

p

Rec. 10

mf

61

Rec. 1

always *mf*

Rec. 2

always *mf*

Rec. 3

always *mf*

Rec. 4

always *mf*

Rec. 5

always *mf*

Rec. 6

always *mf*

Rec. 7

always *mf*

Rec. 8

always *mf*

Rec. 9

Rec. 10

mf

68

Rec. 1

mp

always *mf*

Rec. 2

mp

always *mf*

Rec. 3

mp

always *mf*

Rec. 4

mp

always *mf*

Rec. 5

mf

mp

always *mf*

Rec. 6

always *mf*

Rec. 7

always *mf*

Rec. 8

always *mf*

Rec. 9

Rec. 10

mp

74

Rec. 1

always *mf*

Rec. 2

always *mf*

Rec. 3

always *mf*

Rec. 4

always *mf*

Rec. 5

always *mf*

Rec. 6

always *mf*

Rec. 7

always *mf*

Rec. 8

always *mf*

Rec. 9

always *mf*

Rec. 10

81

Rec. 1

always *mf*

f

mf

Rec. 2

always *mf*

f

mf

Rec. 3

always *mf*

f

mf

Rec. 4

always *mf*

f

Rec. 5

always *mf*

f

Rec. 6

always *mf*

f

mf

Rec. 7

always *mf*

f

Rec. 8

always *mf*

f

mf

f

Rec. 9

f

Rec. 10

always *mf*

f

Rec. 10

92

Rec. 1

always *mf*

Rec. 2

always *mf*

Rec. 3

< f *mf* *f* always *mf*

Rec. 4

< f *mf* *f* *mf* *< f* *mf*

Rec. 5

f *mf*

Rec. 6

f *mf* *< f* *mf* *mp*

Rec. 7

mf *mf* *mp*

Rec. 8

always *mf* *mp*

Rec. 9

always *mf* *f* *mp*

Rec. 10

always *mf* *mf*

95

Rec. 1

mp *f* *mf*

Rec. 2

mp *mf* *mp* *mf* *mf*

Rec. 3

< f *mf* *f*

Rec. 4

mp *mf* *mp* *mf* *f*

Rec. 5

< f *mp* *mf* *mp* *f*

Rec. 6

mf *mp* *f*

Rec. 7

mf *mp* *mf* *mp* *f*

Rec. 8

mf *mp* *mf* *mf*

Rec. 9

mf *f* *mp* *mf* *mf* *mp*

Rec. 10

mf *f* *mp* *mf* *mf* *mp*

articulation as before

98

Rec. 1 *f* *mp* always *mf*

Rec. 2 *f* *mp* always *mp*

Rec. 3 *mf* *f* *mp* *mf* *mf* *mp* *mf* *mf* *mp*

Rec. 4 *mf* *f* *mp* *mf* *mp*

Rec. 5 *mf* *f* *mp* *mf* *mp* *mf* *mp* *mf* *mp*

Rec. 6 *mp* *mf* *mp* *mf* *mp* *mp* *p*

Rec. 7 *mf* *mf* *mp* *mf* *mp* *mf* *mp* *mf*

Rec. 8 *f* *mp* *mf* *mp*

Rec. 9 *mf* *mp* always *mf*

Rec. 10 *mf* *mf* *mp* *mf*

articulation as before

articulation as before

articulation as before

101

Rec. 1

always *mf*

Rec. 2

always *mf*

Rec. 3

always *mf*

Rec. 4

always *mf*

Rec. 5

always *mf*

Rec. 6

always *mf*

Rec. 7

mf *f* *mf*

Rec. 8

f *mp* *f* *mp*

Rec. 9

f *mp* always *mf*

Rec. 10

always *mf* *f* *mp*

7/16 7/16 7/16 7/16 7/16 7/16 7/16 7/16 7/16 7/16

[illegible]

111

Rec. 1

always *mf*

Rec. 2

always *mf*

Rec. 3

always *mf*

Rec. 4

always *mf*

Rec. 5

always *mf*

Rec. 6

always *mf*

Rec. 7

always *mf*

Rec. 8

f *mp* always *mf*

Rec. 9

f *mf* *f* *p*

Rec. 10

mf *f* *mp* *mf*

115

Rec. 1 *f* *mp* *mf* *mp*

Rec. 2 *f* *mf* *mp* *mf* *mp*

Rec. 3 *f* always *mf*

Rec. 4 always *mf*

Rec. 5 *f* always *mf*

Rec. 6 always *mf* *mp* *mf*

Rec. 7 always *mf*

Rec. 8 *f* *mf* *mf* *mp*

Rec. 9 *mf* *mf* *mp* *mp*

Rec. 10 *mf* *mp* *mf*

articulation as before

119

Rec. 1 *mf* *mf* *mp*

Rec. 2 always *mf*

Rec. 3 *mp* *mf* *mp* *mf* *mp* articulation as before

Rec. 4 *mf* *mp* *mf* *mp* *p* articulation as before

Rec. 5 *mf* *mp* *mf* *mp* *p* articulation as before

Rec. 6 *mf* *mp* *mf* *mp* *mf* *mp* *p* articulation as before

Rec. 7 *mp* *mf* *mp* *f* *mp* articulation as before

Rec. 8 *mf* *mp* *mf* *mf* *mp* *mf*

Rec. 9 *mf* *mp* *f* *mp* *f* *mp*

Rec. 10 always *mf*

122

Rec. 1 *f* *mf* *f* *mf* *f* *mf*

Rec. 2 *mf* *mf* *f* *mf* *f* *mf*

Rec. 3 *f* *f* *mf* *f* *mf*

Rec. 4 *f* *f* *mf* *f*

Rec. 5 *f* always *mf*

Rec. 6 *f* *mf* *f*

Rec. 7 *mf* *f* *mf*

Rec. 8 *mf*

Rec. 9

Rec. 10 always *mf**

articulation as before

half 0 1
2
3
5
6
7

* until bar 148
always dry slap
with clear fundamental pitch

128

Rec. 1

always *mf*

Rec. 2

f always *mf*

Rec. 3

mf *f* always *mf*

Rec. 4

always *mf*

Rec. 5

always *mf*

Rec. 6

always *mf*

Rec. 7

always *mf*

Rec. 8

half 0 1
2
3
5
6
7

always *mf*

Rec. 9

mf *mf*

Rec. 10

mf

134

Rec. 1

always *mf*

articulation as before

f

always *mf*

articulation as before

Rec. 2

always *mf*

articulation as before

f

Rec. 3

always *mf*

f

mf

always *f*

Rec. 4

always *mf*

articulation as before

f

mf

always *f*

Rec. 5

always *mf*

articulation as before

f

mf

always *f*

Rec. 6

always *mf*

articulation as before

f

always *f*

Rec. 7

f

mf

f

mf

f

always *f*

Rec. 8

mf

f

always *f*

Rec. 9

always *f*

Rec. 10

always *f*

137

Rec. 1

f always *mf*

articulation as before

Rec. 2

mf *f* always *mf*

articulation as before

Rec. 3

always *f*

Rec. 4

always *f*

Rec. 5

always *f*

Rec. 6

always *f*

Rec. 7

always *f*

mp

Rec. 8

mp

poco dim.

Rec. 9

f

Rec. 10

always *mf*

141

articulation as before

Rec. 1

always *f*

mf

f *mf*

Rec. 2

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

Rec. 3

always *f* *mf*

Rec. 4

always *f*

Rec. 5

always *f*

Rec. 6

always *f*

Rec. 7

mp

Rec. 8

p always *f*

Rec. 9

Rec. 10

mf

145

Rec. 1

always *mf*

Rec. 2

mf *f* always *mf* *mp*

Rec. 3

f always *mf*

Rec. 4

always *mf* *f* *mf*

Rec. 5

always *mf*

Rec. 6

always *f*

Rec. 7

mp *poco dim.*

Rec. 8

f *mp*

Rec. 9

Rec. 10

articulation as before

148

Rec. 1

mp

mf

mp

Rec. 2

mf

mf

articulation as before

mp

Rec. 3

f

mf

f

mp

mf

Rec. 4

f

mf

f

mf

mp

mf

Rec. 5

f

mf

mp

Rec. 6

f

mp

mf

Rec. 7

always *f*

mp

Rec. 8

p

mf

Rec. 9

f

mf

Rec. 10

mf

mf

mp

151

Rec. 1 *mf* *f* *always mf*

Rec. 2 *always mf* *mp* *always mf*

Rec. 3 *always mf* *always f*

Rec. 4 *always mf* *f* *f* *mf* *f*

Rec. 5 *mf* *f* *mf* *f* *f* *mf* *mf*

Rec. 6 *always mf* *f* *mf* *f* *f* *mf*

Rec. 7 *always mf* *f*

Rec. 8 *mf* *mp* *mf* *f* *mf* *mf* *f*

Rec. 9 *mp* *ff* *mp* *ff* *p* *always f*

Rec. 10 *ff* *mp* *ff* *mp* *ff* *mp* *mf*

articulation as before

154

Rec. 1 *always mf* *ff* *always mf*

Rec. 2 *always mf* *f* *mf*

Rec. 3 *always f* *mf* *mf*

Rec. 4 *mf* *f* *mf* *f* *f* *ff* *mf* *f* *mf*

Rec. 5 *mf* *f* *f* *mf* *always f* *mf*

Rec. 6 *always f* *mf* *f* *mf*

Rec. 7 *f* *mf* *f* *ff* *mf*

Rec. 8 *always f* *ff* *mf*

Rec. 9 *always f* *mf*

Rec. 10 *always f* *ff*

articulation as before

157

Rec. 1 *mf* *cresc.* *f* *mf* *cresc.* 5 3

Rec. 2 *mf* *cresc.* *f* *mf* *cresc.* 5 6 *f*

Rec. 3 *f* *mf* *f* *mf* *cresc.* *f* *mf*

Rec. 4 *mf* *f* *mf* *f* *mf* *cresc.*

Rec. 5 *f* *mf* *f* *mf* *cresc.* *f*

Rec. 6 *f* *f* *mf* *f* *mf* *cresc.* *f* *mf*

Rec. 7 *cresc.* *f* *cresc.* *ff* always *f*

Rec. 8 *cresc.* *ff* always *f*

Rec. 9 *mf* *f* *mf* *poco dim.*

Rec. 10 *mf* *f* always *mf* *cresc.* 3 5 3

articulation as before

160

Rec. 1

ff *poco dim.* *f* *poco dim.* *f* *poco dim.*

Rec. 2

f *ff* *always f* *poco dim.* *always mf*

Rec. 3

mf *ff* *mp*

Rec. 4

f *mf* *poco dim.* *f* *mf* *poco dim.* *f*

Rec. 5

mf *f* *poco dim.* *f* *poco dim.*

Rec. 6

mf *poco dim.* *mf*

01
2
4
5
6
7

Rec. 7

f *ff* *always f*

Rec. 8

f *ff* *f* *poco dim.* *f*

01
2
3
5
6

Rec. 9

mp *mf*

01
2
3
5
6 #
7

Rec. 10

f *poco dim.* *always f*

01
2
4
5
6

Detailed description: This is a page from a musical score for 10 recorders, numbered 38. The page contains ten staves, each labeled 'Rec. 1' through 'Rec. 10'. The music is written in treble clef for Recorders 1-8 and bass clef for Recorders 9-10. The key signature has one sharp (F#). The score includes various musical notations such as dynamics (e.g., *ff*, *f*, *mf*, *mp*, *poco dim.*, *always f*), articulation (accents, slurs), and fingerings (e.g., 9, 6, 3, 5, 6, 7). A vertical line divides the page into two systems. At the end of the page, there are two vertical lists of numbers: one on the right side of the Rec. 6 staff (01, 2, 4, 5, 6, 7) and one on the right side of the Rec. 9 staff (01, 2, 3, 5, 6 #, 7). The page number '38' is in the top left corner, and the measure number '160' is at the top left of the first staff.

162

Rec. 1
always *mf*

Rec. 2
always *mf*

Rec. 3
mp

Rec. 4
poco dim.
mf
01
2
4
5
6

Rec. 5
always *mf*

Rec. 6
always *mf*

Rec. 7
always *mf*

Rec. 8
always *mf*

Rec. 9
mf

Rec. 10
always *f*

164

Rec. 1

always *mf*

Rec. 2

always *mf*

Rec. 3

mp

always *mf*

Rec. 4

mf

gradually open half 0

poco dim.

mf

Rec. 5

mf *poco dim.* always *mf*

Rec. 6

always *mf*

Rec. 7

always *mf*

Rec. 8

always *mf*

Rec. 9

mf *p*

always *mf*

Rec. 10

always *mf*

01 2 3 4 5 6

166

Rec. 1
always *mf*
01 2 4 5 6 #
6

Rec. 2
mf *poco dim.*
1 3 4 6 7
always *mf*
6

Rec. 3
always *mf*
9
01 2 3 5 6 #
if it is necessary
add a little of 4
6

Rec. 4
mf *poco dim.*
5

Rec. 5
always *mf*
5

Rec. 6
always *mf*
5

Rec. 7
always *mf*
6

Rec. 8
always *mf*
3

Rec. 9
always *mf*

Rec. 10
always *mf*

168

Rec. 1

always *mf*

Rec. 2

always *mf*

Rec. 3

always *mf*

Rec. 4

always *mf*

Rec. 5

always *mf*

Rec. 6

always *mf*

Rec. 7

always *mf*

Rec. 8

always *mf*

Rec. 9

always *mf*

Rec. 10

always *mf*

170

Rec. 1

always *mf*

Rec. 2

always *mf*

Rec. 3

always *mf*

Rec. 4

always *mf*

Rec. 5

always *mf*

Rec. 6

always *mf*

Rec. 7

always *mf*

Rec. 8

always *mf*

Rec. 9

always *mf*

Rec. 10

always *mf*

172

Rec. 1

always *mf*

Rec. 2

always *mf*

Rec. 3

always *mf*

Rec. 4

always *mf*

Rec. 5

always *mf*

Rec. 6

always *mf*

Rec. 7

always *mf*

Rec. 8

always *mf*

Rec. 9

always *mf*

Rec. 10

always *mf*

f

01
2
4
5
6

0
2
3

174

Rec. 1

always *f*

Rec. 2

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

Rec. 3

always *f*

1
2
3
4
5
6
7

Rec. 4

f *f* *mf* always *f*

01
2
3
4
5
6
7#

Rec. 5

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

01
2
3
4
5
6
7#

Rec. 6

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

01
2
3
4
5
6
7#

Rec. 7

always *f*

Rec. 8

always *f*

Rec. 9

always *f*

Rec. 10

always *f*

179

Rec. 1

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

Rec. 2

mf *f* always *mf* *mf* *mf* *mf* *f*

Rec. 3

always *f* *mf* *f*

Rec. 4

always *f*

Rec. 5

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

Rec. 6

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

Rec. 7

f

Rec. 8

f

Rec. 9

Rec. 10

f

01 2 3 4 5 6 7

01 2 3 4 5 6 7 #

184

Rec. 1

Rec. 2

Rec. 3

Rec. 4

Rec. 5

Rec. 6

Rec. 7

Rec. 8

Rec. 9

Rec. 10

The musical score is organized into 10 horizontal staves, each labeled 'Rec. 1' through 'Rec. 10' on the left. The score is divided into five measures by vertical bar lines. The notation includes various musical symbols: notes (quarter, eighth, sixteenth), rests, and dynamic markings such as *f* (forte), *mf* (mezzo-forte), and 'always *f*' or 'always *mf*'. Some notes are marked with accents (>) or slurs. Fingerings are indicated by numbers 5 and 6. The key signature is one flat (B-flat), and the time signature is 2/4. The first measure of the first staff is marked with the number '184'.

Rec. 10

[illegible]

a little slower (♩ = 106)

201

Rec. 1

Rec. 2

Rec. 3

Rec. 4

Rec. 5

Rec. 6

Rec. 7

Rec. 8

Rec. 9

Rec. 10

a little slower (♩ = 106)

01 2 3 5 6

206

Rec. 1

always *mf*

Rec. 2

f always *mf*

Rec. 3

always *f*

Rec. 4

always *f*

Rec. 5

always *f*

Rec. 6

always *f*

Rec. 7

always *f*

Rec. 8

always *f*

Rec. 9

Rec. 10

Detailed description: This is a musical score for 10 recorders, labeled Rec. 1 through Rec. 10. The score is organized into five measures. Rec. 1 and Rec. 2 have complex melodic lines with many notes, often beamed together in groups of six or five. Rec. 3, Rec. 4, Rec. 5, Rec. 6, Rec. 7, Rec. 8, Rec. 9, and Rec. 10 have simpler parts, often consisting of single notes or short phrases. The time signature changes from 3/8 to 2/4 in the second measure, and then to 3/4 and 4/4 in subsequent measures. Dynamic markings include *mf* (mezzo-forte) and *f* (forte). Many notes have accents (>) above them. Fingerings are indicated by numbers 3, 5, and 6. The score is written in treble and bass staves.

[illegible]

215

Rec. 1 *mf* *mp* *pp* 01 01 01 01 same fingerings as before
3 3 3 3
4 4 4 4
5 5 5 5
6 6
7

Rec. 2 *ff* *mp* *pp* 01 01 01 01 same fingerings as before
3 3 3 3
4 4 4 4
5 5 5 5
6 6
7

Rec. 3 *ff* *pppp* 1 1 1 1 same fingerings as before 1 1 1 1 same fingerings as before
3 3 3 3 3 3 3 3
4 4 4 4 4 4 4 4
5 5 5 5 5 5 5 5
6 6 6 6 6 6 6 6
7 7 7 7

Rec. 4 *pppp* 1 1 1 1 same fingerings as before *f* *ppp*
3 3 3 3
4 4 4 4
5 5 5 5
6 6
7

Rec. 5 *ff* *ppp* 1 1 1 1 same fingerings as before *f*
3 3 3 3
4 4 4 4
5 5 5 5
6 6
7

Rec. 6 *ff* *ppp* 1 1 1 1 same fingerings as before *f*
3 3 3 3
4 4 4 4
5 5 5 5
6 6
7

Rec. 7 *ff* *f* *mf* *mp*

Rec. 8 *ff* *mf* *mp* *f* *mf* *mp*

Rec. 9 *ff* *ff* *ff* *mp* 01 2 3 4 5 7 # *

Rec. 10 *ff* *ff* *mf* *ff* *ff* *p* 01 2 3 4 5 7 # *

* : if it's necessary
add a little of 6 #

Rec. 10

22.

223

Rec. 1 *pp*

Rec. 2 *mf* *ppp* *ppp* *ff* gliss. with +1

(same fingerings as before)

3 3 3 3 same fingerings as before
4 4 4 4
5 5 5
6 6
7

1 1
3 3
4 4
5 5

Rec. 3

Rec. 4 *mp*

Rec. 5 *mp* *f* *ppp* *p*

1 1 1 1 1 1 1 1
3 3 3 3 3 3 3 3
4 4 4 4 4 4 4 4
5 5 5 5 5 5 5 5
6 6
7

1 1 1 1 1 1 1 1
3 3 3 3 3 3 3 3
4 4 4 4 4 4 4 4
5 5 5 5 5 5 5 5
6 6
7

Rec. 6 *mp*

Rec. 7 *p* *pp* *f* *ppp* *p*

0 1 0 1 0 1 0 1 same fingerings as before
3 3 3 3 3 3 3 3
4 4 4 4 4 4 4 4
5 5 5 5 5 5 5 5
6 6
7

0 2 3 4 6 7#

Rec. 8 *pp* *mf* *pppp* *p*

0 1 0 1 0 1 0 1 same fingerings as before
3 3 3 3 3 3 3 3
4 4 4 4 4 4 4 4
5 5 5 5 5 5 5 5
6 6
7

half 0 1 2 3 4 6 7

Rec. 9 *p* *mp*

Rec. 10 *p*

1 3 4 6
if it's necessary
add 7 #

225

Rec. 1

pp *f* *pp*

01 01 01 01 01 01 same fingerings as before
 3 3 3 3 3 3
 4 4 4 4 4 4
 5 5 5 5 5 5
 6 6 7 6

Rec. 2

ppp *pp* *f* *ppp*

1 1 1 1 same fingerings as before
 3 3 3 3
 4 4 4 4
 5 5 5 5
 6 6 7 6

01 01 01 01 same fingerings as before
 3 3 3 3
 4 4 4 4
 5 5 5 5
 6 6 7 6

Rec. 3

p

ppp

1 1 1 1 same fingerings as before
 3 3 3 3
 4 4 4 4
 5 5 5 5
 6 6 7 6

Rec. 4

p

ppp

01 01 01 01 same fingerings as before
 3 3 3 3
 4 4 4 4
 5 5 5 5
 6 6 7 6

Rec. 5

mp

Rec. 6

pp *ff*

gloss, with +1

3 3 3 3 same fingerings as before
 4 4 4 4
 5 5 5 5
 6 6 7 6

1 1 1 1 same fingerings as before
 3 3 3 3
 4 4 4 4
 5 5 5 5
 6 6 7 6

dim. opening half 1

Rec. 7

mp *p*

Rec. 8

gradually close 0..... 01 2 3 4 6 7 *mp*

Rec. 9

mp *p*

Rec. 10

mp *p*

227

Rec. 1

pp

01 01 01 01 same fingerings as before
3 3 3 3
4 4 4 4
5 5 5 5
6 6
7 7

mf

ppp

Rec. 2

pp

01 01 01 01 same fingerings as before
3 3 3 3
4 4 4 4
5 5 5 5
6 6
7 7

f

ppp

Rec. 3

(same fingerings as before)

ff

ppp

ppp

01 01 01 01 same fingerings as before
3 3 3 3
4 4 4 4
5 5 5 5
6 6
7 7

f

Rec. 4

f

(same fingerings as before)

ppp

pp

3 3 3 3 same fingerings as before
4 4 4 4
5 5 5 5
6 6
7 7

gliss. with +1

Rec. 5

p

pp

1 1 1 1 same fingerings as before
3 3 3 3
4 4 4 4
5 5 5 5
6 6
7 7

ff

Rec. 6

(same fingerings as before)

ppp

ff

1 1 1 1 same fingerings as before
3 3 3 3
4 4 4 4
5 5 5 5
6 6
7 7

same fingerings as before

Rec. 7

half 01 *p*

2
3
5
6 #
7

gradually close 0.....

01 2
3 3
5 5
6 #
7 7

mp

Rec. 8

mp

gradually open half 0

Rec. 9

p

mp

Rec. 10

mp

Rec. 1

Rec. 2

Rec. 3

Rec. 4

Rec. 5

Rec. 6

Rec. 7

Rec. 8

Rec. 9

Rec. 10

pp 0 1 0 1 0 1 0 1 same fingerings as before
3 3 3 3
4 4 4 4
5 5 5 5
6 6 6
7

mf *ppp*

pp *ff* *ppp*

gliss. with +1
same fingerings as before
1 1 1 1 same fingerings as before
3 3 3 3
4 4 4 4
5 5 5 5
6 6 6
7

(same fingerings as before) *ppp* *ff* *ppp*

gliss. with +1
(same fingerings as before) 1 1 1 1 same fingerings as before
3 3 3 3
4 4 4 4
5 5 5 5
6 6 6
7

dim. opening half 1

ppp *f* *ppp*

(same fingerings as before) *ppp* *f* *ppp*

0 1 0 1 0 1 0 1 same fingerings as before
3 3 3 3
4 4 4 4
5 5 5 5
6 6 6
7

ppp *p* *mp*

mp

p *pp* *f*

0 1 0 1 0 1 0 1 same fingerings as before
3 3 3 3
4 4 4 4
5 5 5 5
6 6 6
7

p *mp*

p

231

Rec. 1

ppp *f* *ppp* *pp*

01 01 01 01 same fingerings as before
 3 3 3 3
 4 4 4 4
 5 5 5 5
 6 6 6 6
 7 7 7 7

Rec. 2

gliss. with +1
 (same fingerings as before) *ff* *ppp* *pp*

1 1 1 1 same fingerings as before
 3 3 3 3
 4 4 4 4
 5 5 5 5
 6 6 6 6
 7 7 7 7

dim. opening half 1

01 01 01 01 same fingerings as before
 3 3 3 3
 4 4 4 4
 5 5 5 5
 6 6 6 6
 7 7 7 7

Rec. 3

ppp *p*

(same fingerings as before)

Rec. 4

pp *f* *pp* *p*

01 01 01 01 same fingerings as before
 3 3 3 3
 4 4 4 4
 5 5 5 5
 6 6 6 6
 7 7 7 7

Rec. 5

pp *ff*

3 3 3 3 same fingerings as before
 4 4 4 4
 5 5 5 5
 6 6 6 6
 7 7 7 7

gliss. with +1
 1 1 1 1 same fingerings as before
 3 3 3 3
 4 4 4 4
 5 5 5 5
 6 6 6 6
 7 7 7 7

dim. opening half 1

Rec. 6

p

Rec. 7

p *p*

01 01 01 01 same fingerings as before
 3 3 3 3
 4 4 4 4
 5 5 5 5
 6 6 6 6
 7 7 7 7

Rec. 8

ppp

(same fingerings as before)

Rec. 9

mp

Rec. 10

mp

p mp

Rec. 1

Rec. 1

237

pp *mf*

01 01 01 01 same fingerings as before
3 3 3 3
4 4 4 4
5 5 5 5
6 6 6 6
7 7 7 7

Rec. 2

Rec. 2

(same fingerings as before) *ppp* *mf*

same fingerings as before

Rec. 3

Rec. 3

(same fingerings as before) *ppp* *ff*

gliss. with half 2 gliss. with +1

01 01 01 01 same fingerings as before
3 3 3 3
4 4 4 4
5 5 5 5
6 6 6 6
7 7 7 7

3 3 3 3 same fingerings as before 1 1 1 1 same fingerings as before
4 4 4 4 3 3 3 3
5 5 5 5 4 4 4 4
6 6 6 6 5 5 5 5
7 7 7 7 6 6 6 6

Rec. 4

Rec. 4

p *ppp* *ff*

01 01 01 01 same fingerings as before
3 3 3 3
4 4 4 4
5 5 5 5
6 6 6 6
7 7 7 7

Rec. 5

Rec. 5

pp *ff*

gliss. with +1

3 3 3 3 same fingerings as before
4 4 4 4
5 5 5 5
6 6 6 6
7 7 7 7

1 1 1 1 same fingerings as before dim. opening half 1
3 3 3 3
4 4 4 4
5 5 5 5
6 6 6 6
7 7 7 7

Rec. 6

Rec. 6

same fingerings as before *f* *ppp* *pp* gliss. with +1

3 3 3 3 same fingerings as before
4 4 4 4
5 5 5 5
6 6 6 6
7 7 7 7

Rec. 7

Rec. 7

p *pp* *mf*

01 01 01 01 same fingerings as before
3 3 3 3
4 4 4 4
5 5 5 5
6 6 6 6
7 7 7 7

Rec. 8

Rec. 8

mp

Rec. 9

Rec. 9

mp *p*

Rec. 10

Rec. 10

p *mp*

239

Rec. 1

(same fingerings as before) *ppp* *mp* *mf* *f* *p* *mf*

Rec. 2

(same fingerings as before) *ppp* *mp* *mf* *mf*

Rec. 3

(same fingerings as before) *pppp* dim. opening half 1 *pp* *mf*

1 1 1 1 same fingerings as before 1 1 1 1 1 1
 3 3 3 3 3 3 3 3 3 3
 4 4 4 4 4 4 4 4 4 4
 5 5 5 5 5 5 5 5 5 5
 6 6 6 6 6 6 6 6 6 6
 7 7 7 7 7 7 7 7 7 7#

Rec. 4

(same fingerings as before) gliss. with half 2 *pppp* *pp* *mf* gliss. with half 2 *ppp*

01 01 01 01 same fingerings as before 01 01 01 01 same fingerings as before
 3 3 3 3 3 3 3 3 3 3
 4 4 4 4 4 4 4 4 4 4
 5 5 5 5 5 5 5 5 5 5
 6 6 6 6 6 6 6 6 6 6
 7 7 7 7 7 7 7 7 7 7

Rec. 5

(same fingerings as before) *pppp* *ppp* gliss. with half 2 *mf* *ppp*

01 01 01 01 same fingerings as before 01 01 01 01 same fingerings as before
 3 3 3 3 3 3 3 3 3 3
 4 4 4 4 4 4 4 4 4 4
 5 5 5 5 5 5 5 5 5 5
 6 6 6 6 6 6 6 6 6 6
 7 7 7 7 7 7 7 7 7 7

Rec. 6

gliss. with +1 *ff* *pppp* dim. opening half 1 *pp*

1 1 1 1 same fingerings as before dim. opening half 1
 3 3 3 3 3 3 3 3 3 3
 4 4 4 4 4 4 4 4 4 4
 5 5 5 5 5 5 5 5 5 5
 6 6 6 6 6 6 6 6 6 6
 7 7 7 7 7 7 7 7 7 7

Rec. 7

(same fingerings as before) *ppp* *pp* *mf*

01 01 01 01 same fingerings as before
 3 3 3 3 3 3 3 3 3 3
 4 4 4 4 4 4 4 4 4 4
 5 5 5 5 5 5 5 5 5 5
 6 6 6 6 6 6 6 6 6 6
 7 7 7 7 7 7 7 7 7 7

Rec. 8

Rec. 9

mp dim. gradually opening half 5

Rec. 10

take SOPRANO recorder *p*

241

Rec. 1

mf 6 sf mf 6 mp mf sf mf

Rec. 2

always mf

Rec. 3

gliss. with half 2 pppp

1	1	1	1
3	3	3	3
4	4	4	4
	5	5	5
		6	6
			7 #

same fingerings as before

Rec. 4

pp f

1	1	1	1
3	3	3	3
4	4	4	4
	5	5	5
		6	6
			7

same fingerings as before

Rec. 5

pp mf ppp

1	1	1	1
3	3	3	3
4	4	4	4
	5	5	5
		6	6
			7

same fingerings as before

1	1	1	1
3	3	3	3
4	4	4	4
	5	5	5
		6	6
			7 #

same fingerings as before

Rec. 6

gliss. with half 2 mf pppp

same fingerings as before

1	1	1	1
3	3	3	3
4	4	4	4
	5	5	5
		6	6
			7 #

same fingerings as before

Rec. 7

ppp f

(same fingerings as before)

01	01	01	01
3	3	3	3
4	4	4	4
	5	5	5
		6	6
			7

same fingerings as before

Rec. 8

ppp pp mf ppp

01	01	01	01
3	3	3	3
4	4	4	4
		5	5
		6	6
			7

same fingerings as before

Rec. 9

ppp

Rec. 10

take SOPRANO recorder

take SOPRANO recorder

take SOPRANINO recorder

♩ = 100

244

Rec. 1

f *f* *mf* *f* *mf* *sf* *mf*

01
3
4
5
6 #

Rec. 2

always *mf*

5

Rec. 3

gliss. with half 2

take SOPRANINO recorder

pppp

(same fingerings as before)

1	1	1	1
3	3	3	3
4	4	4	4
5	5	5	5
6	6	6	6
7	7	7	7

Rec. 4

gliss. with half 2

take SOPRANO recorder

pppp

1	1	1	1
3	3	3	3
4	4	4	4
5	5	5	5
6	6	6	6
7	7	7	7

Rec. 5

Rec. 6

SOPRANO rec. (until bar 325)

mf

0
2
3
4
6
7 #

always *mf*

Rec. 7

ppp

Rec. 8

Rec. 9

SOPRANO rec. (until bar 343)

Rec. 10

mf *mf* *mp* *mf* *f* *mf*

1
3
4
6

3

249

Rec. 1

mf always *f*

Rec. 2

always *mf* *f* always *mf*

Rec. 3

SOPRANINO rec. (until bar 327)

always *mf* *f* *mf*

01
3
4
7

Rec. 4

SOPRANO rec. (until bar 272)

always *mf*

0
2
3
4
6
7 (#)

Rec. 5

SOPRANO rec. (until bar 342)

mp *mf* *mp* *mf* *f* *mf* *mp*

1
3
4
6

Rec. 6

always *mf*

Rec. 7

Rec. 8

SOPRANINO rec. (until bar 320)

Rec. 9

mf *f* always *f*

01
2
4
5
6

Rec. 10

always *mf*

253

Rec. 1

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

01 3 4 7

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

Rec. 2

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

1 3 4 6

Rec. 3

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

Rec. 4

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

1 3 4 6

Rec. 5

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

Rec. 6

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

Rec. 7

Rec. 8

Rec. 9

f *mp* *mf* *f* *mf* *f*

01 3 4 7

Rec. 10

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

258

Rec. 1

f

mf *f*

always *mf*

Rec. 2

always *mf*

Rec. 3

f

f *mf* *f*

always *mf*

Rec. 4

f

01
2
4
5
6

always *mf*

* 01
3
4
6
7

f

Rec. 5

always *mf*

Rec. 6

always *mf*

Rec. 7

always *mf*

Rec. 8

always *mf*

Rec. 9

f

always *mf*

Rec. 10

always *mf*

01
2
4
5
6

262

Rec. 1

always *f*

Rec. 2

always *mf*

Rec. 3

mf *f* *mf* *f*

Rec. 4

always *mf*

Rec. 5

always *mf*

Rec. 6

always *mf* *f* *mf* *f* *mf*

Rec. 7

always *mf*

Rec. 8

always *mf*

Rec. 9

mf *f* *mf* *f*

Rec. 10

always *mf*

The musical score is written for ten recorders, labeled Rec. 1 through Rec. 10. The notation is in 2/4 time. Recorder 1 begins at measure 262. The score includes various musical elements such as eighth and sixteenth notes, rests, and slurs. Dynamic markings are used throughout, including *f* (forte), *mf* (mezzo-forte), and *always mf*. Some measures contain complex rhythmic patterns, such as sixteenth-note runs in Rec. 3 and Rec. 6. The page number 71 is in the top right corner.

268

Rec. 1 *mf* *f* *mp* *mf* always *f*

Rec. 2 always *mf* *f* *mf* *f* always *mf*

Rec. 3 *mf* *f* *mf* *mf* *f* always *mf*

Rec. 4 always *mf*

Rec. 5 always *mf* *f*

Rec. 6 always *mf*

Rec. 7 *mp*

Rec. 8 *mf*

Rec. 9 *mf* always *f* *mf*

Rec. 10 always *mf*

01 2 4 5 6

01 2 4 5 6

01 3 4 6 7

[illegible]

279

Rec. 1

always *f*

5

mf

f

Rec. 2

always *mf*

f

mf

Rec. 3

f

mf

f

always *f*

5

SOPRANINO rec. (until bar 355)

Rec. 4

always *mf*

f

mf

f

Rec. 5

always *mf*

01 01
3 3
4 4
6 5
7 6

Rec. 6

always *mf*

3

1
3
4
6
7

Rec. 7

always *mf*

Rec. 8

always *mf*

Rec. 9

f

mf

f

Rec. 10

always *mf*

284

Rec. 1

always *f*

Rec. 2

f

always *mf*

Rec. 3

mf *f*

always *mf*

Rec. 4

mf

always *f*

Rec. 5

always *mf*

Rec. 6

f

always *mf*

Rec. 7

mf

Rec. 8

always *mf*

mp

Rec. 9

always *mf*

Rec. 10

always *mf*

5

5

6

288

Rec. 1

mf *f* *mf* *mf* always *f*

Rec. 2

f always *mf*

Rec. 3

always *mf* always *f* *mf* *f* *mf*

Rec. 4

always *f* *mf* *f* *mf* always *f*

01
3
4
7

Rec. 5

always *mf* *mp* *cresc.* *f*

Rec. 6

mp *cresc.*

Rec. 7

mp *cresc.*

Rec. 8

mp *cresc.*

Rec. 9

mf *f* *mf* *mf* *mp* *cresc.*

Rec. 10

always *mf* *mp*

a little accel. ----- a tempo (♩ = 100)

293

Rec. 1

always *f*

Rec. 2

always *mf*

cresc.

Rec. 3

always *f*

mf

cresc.

Rec. 4

mf

mf

f

mf

f

Rec. 5

mf

cresc.

ff

Rec. 6

(*cresc.*)

f

Rec. 7

(*cresc.*)

f

Rec. 8

(*cresc.*)

ff

Rec. 9

(*cresc.*)

ff

f

Rec. 10

(*cresc.*)

mf

f

ff

f

labium gliss.

mp

297

Rec. 1

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

labium gliss.

Rec. 2

always *mf*

Rec. 3

always *mf* always *f*

Rec. 4

always *f* *mf*

Rec. 5

always *mf*

Rec. 6

always *mf* *f* *mp* *ff*

labium gliss.

Rec. 7

always *mf*

Rec. 8

always *mf*

Rec. 9

mf *f* *mf*

Rec. 10

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

labium gliss.

[illegible]

305

Rec. 1 *mf* *f* *mf* *f* *mf* < *f*

Rec. 2 always *mf* *f* always *f*

Rec. 3 always *f* *mf* *f* always *f*

Rec. 4 *mf* < *ff* *f* *ff* *mf*

01
3
4
5
6#

Rec. 5 always *f* *mf* *f* *mf* *f* *mf*

Rec. 6 always *mf* *f* *mf* *f*

Rec. 7 always *mf*

Rec. 8 always *mf* *f* *mf*

Rec. 9 *mf* *f* *mf* < *f* *mf* *f*

Rec. 10 always *mf* *f* *mf* *f*

310

Rec. 1 *f* *mf* *f* *mf* *f* always *f*

Rec. 2 *f* *mf* *f* *mf* *f* *mf*

Rec. 3 *mf* *f* always *f*

Rec. 4 *f* *mf* always *f*

Rec. 5 *mf* always *f* always *mf*

Rec. 6 *f* *mf* *f* always *f*

Rec. 7 always *mf*

Rec. 8 always *mf*

Rec. 9 *f* *mf* *f* *mf* *f*

Rec. 10 *f* *mf* *f* *mf* *f* *mf*

315

Rec. 1

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

Rec. 2

mf *f* *mf* *f*

Rec. 3

f *mf* *f*

Rec. 4

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

Rec. 5

mf *f* *mf* *f*

Rec. 6

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

Rec. 7

always *mf* *f* *mf*

Rec. 8

mf

Rec. 9

f *mf* *f*

Rec. 10

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

320

Rec. 1 *f* *mf* *f*

Rec. 2 *f* *p*

Rec. 3 *f* *p* *f*

Rec. 4 *f* *mf* *f*

Rec. 5 *f* *mf* *f* *always mf*

Rec. 6 *mf* *f* *mf* *f* *mf* *p*

Rec. 7 *f* *mf* *f* *mf*

Rec. 8 *always mf* *poco dim.*

Rec. 9 *poco dim.* take ALTO recorder

Rec. 10 *pp* *f* *pp*

same fingerings as before

01 01 01 01 same fingerings as before

3 3 3 3

4 4 4 4

5 5 5 5

6 6 6 6

7 7 7 7

3 3 3 3 same fingerings as before

4 4 4 4

5 5 5 5

6 6 6 6

7 7 7 7

3 3 3 3 same fingerings as before

4 4 4 4

5 5 5 5

6 6 6 6

7 7 7 7

3 3 3 3 same fingerings as before

4 4 4 4

5 5 5 5

6 6 6 6

7 7 7 7

gliss. with +1

Rec. 10

328

Rec. 1

(same fingerings as before)

ppp

pp

0 1 0 1 0 1 same fingerings as before
3 3 3 3
4 4 4 4
5 5 5 5
6 6 6 6
7 7 7 7

mp

ppp

Rec. 2

mf

0 1 same fingerings as before
3 3
4 4
5 5
6 6
7 7

ppp

pp

same fingerings as before

mf

Rec. 3

take ALTO recorder

Rec. 4

always *f*

5

Rec. 5

mf

mp

pp

3 3 3 3 same fingerings as before
4 4 4 4
5 5 5 5
6 6 6 6
7 7 7 7

gliss. with +1

f

1 1 1 same fingerings as before
3 3 3 3
4 4 4 4
5 5 5 5
6 6 6 6
7 7 7 7

Rec. 6

ALTO rec. until the end

gliss. with +1

pp

3 3 3 3 same fingerings as before
4 4 4 4
5 5 5 5
6 6 6 6
7 7 7 7

f

Rec. 7

ppp

p

0 1 0 1 0 1 same fingerings as before
3 3 3 3
4 4 4 4
5 5 5 5
6 6 6 6
7 7 7 7

f

pppp

Rec. 8

p

0 1 0 1 0 1 same fingerings as before
3 3 3 3
4 4 4 4
5 5 5 5
6 6 6 6
7 7 7 7

mf

ppp

p

0 1 0 1 0 1 same fingerings as before
3 3 3 3
4 4 4 4
5 5 5 5
6 6 6 6
7 7 7 7

Rec. 9

pp

3 3 3 3 same fingerings as before
4 4 4 4
5 5 5 5
6 6 6 6
7 7 7 7

gliss. with +1

f

ppp

Rec. 10

always *mf*

332

Rec. 1

always *f*

Rec. 2

pp

mp

mf

mp

mf

Rec. 3

ALTO rec. until the end

ppp

f

gliss. with +1

3 3 3 3 same fingerings as before

4 4 4 4

5 5 5

6 6 7

1 1 1 1 same fingerings as before

3 3 3 3

4 4 4 4

5 5 6

6 6 7

Rec. 4

always *f*

5

Rec. 5

ppp

(same fingerings as before)

always *mf*

Rec. 6

gliss. with +1

same fingerings as before

1 1 1 1

3 3 3 3

4 4 4 4

5 5 5

6 6 7

ppp

p

0 1 0 1 0 1 same fingerings as before

3 3 3 3

4 4 4 4

5 5 5

6 6 7

mf

ppp

Rec. 7

pp

0 1 0 1 0 1 same fingerings as before

3 3 3 3

4 4 4 4

5 5 5

6 6 7

mf

Rec. 8

mf

(same fingerings as before)

pppp

pp

0 1 0 1 0 1 same fingerings as before

3 3 3 3

4 4 4 4

5 5 5

6 6 7

f

Rec. 9

pp

3 3 3 3 same fingerings as before

4 4 4 4

5 5 5

6 6 7

mf

gliss. with +1

ppp

1 1 1 1 same fingerings as before

3 3 3 3

4 4 4 4

5 5 5

6 6 7

Rec. 10

mf

3

338

Rec. 1 always *f*

Rec. 2 *ff* labium gliss. *mp* always *mf* *ff* labium gliss.

Rec. 3 always *f*

Rec. 4 always *f*

Rec. 5 *ff* labium gliss. *mp* always *mf* *ff* labium gliss. *mp*

Rec. 6 *ff* labium gliss. *mp* *ff* labium gliss. *mp* *ff* labium gliss. *p* always *mf*

Rec. 7 *f* *mp* *mf* *f* *mf* *f* *mp* *mf* *f* *mp* *mf* *f* *mp* *mf*

Rec. 8 *mf* *f* *mp* *mf* *f* *mp* *mf* *f* *mp* *mf* *f* *mp*

Rec. 9 *ff* labium gliss. *mp* *ff* labium gliss. *mp* *ff* labium gliss. *p* *ff*

Rec. 10 always *mf*

340

Rec. 1

always *f*

Rec. 2

mp *ff* *mp* *always mf* *f* *ff*

labium gliss.

Rec. 3

always *f* *mf* *f*

Rec. 4

always *f* *mf* *f*

Rec. 5

ff *mp* *always mf* *ff* *p*

labium gliss.

Rec. 6

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

labium gliss.

Rec. 7

f *mp* *f* *mp* *mf* *f* *f*

Rec. 8

mf *f* *mp* *always f* *mf* *f* *f*

Rec. 9

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

labium gliss.

Rec. 10

always mf

342

Rec. 1 *f* *ff* *p* labium gliss. always *mf* *f*

Rec. 2 *mp* *ff* *p* labium gliss. always *mf* *mp*

Rec. 3 *ppp* *f* *ppp* *mp* gliss. with +1
 3 3 3 3 same fingerings as before 1 1
 4 4 4 4 3 3
 5 5 5 5 4 4
 6 6 6 6 5 5
 7 7

Rec. 4 always *f* *mf* *f* *mf*

Rec. 5 labium gliss. *ff* *p* take ALTO recorder

Rec. 6 labium gliss. *ff* *p* *ppp* *f* gliss. with +1
 3 3 3 3 same fingerings as before 1 1
 4 4 4 4 3 3
 5 5 5 5 4 4
 6 6 6 6 5 5
 7 7

Rec. 7 *f* *mp* *mp* *f*

Rec. 8 *mp* *p* *f*

Rec. 9 labium gliss. *mp* take Tenor recorder

Rec. 10 always *f*

[illegible]

346

Rec. 1

(same fingerings as before)

pp

mf

f

mf

mf

f

Rec. 2

1 1 same fingerings as before

3 3

4 4

5 5

6 6

7 7

ppp

always *mf*

Rec. 3

ppp

3 3 3 3 same fingerings as before

4 4 4 4

5 5 5 5

6 6 6 6

7 7

gliss. with +1

f

1 1

3 3

4 4

5 5

6 6

7 7

same fingerings as before

dim. opening half 1

ppp

pp

01 01 01

3 3 3

4 4 4

5 5 5

6 6 6

7 7 7

Rec. 4

mf

f

mf

always *f*

Rec. 5

same fingerings as before

f

ppp

gliss. with +1

f

3 3 3 3 same fingerings as before

4 4 4 4

5 5 5 5

6 6 6 6

7 7 7 7

1 1

3 3

4 4

5 5

6 6

7 7

Rec. 6

f

p

mp

f

Rec. 7

mf

pp

(same fingerings as before)

1 1

3 3

4 4

5 5

6 6

7 7

mp

f

p

mp

same fingerings as before until bar 351

Rec. 8

f

p

Rec. 9

TENOR rec. until the end

01 1

2 2

3 3

4 4

5 5

6 6

7 7

mp

f

Rec. 10

348

Rec. 1 *mf* *mf* *f* *mf* always *f*

Rec. 2 *mf* *mf* *f* always *f*

Rec. 3 same fingerings as before *f* *ppp* *mp*

0 1
3
4
5
6
7

Rec. 4 *f* *mf* *f* *f* *mf* always *f*

0 1
2
4
5
6

Rec. 5 *ppp* *mf* *mf* *mp* *mp*

1 1 same fingerings as before
3 3
4 4
5 5
6 6
7 7

dim. opening half 1

Rec. 6 *p* *mp* *f*

Rec. 7 *f* *p* *mp* *f* *p*

Rec. 8 *p* *f*

Rec. 9 *pp* *p* same fingerings as before

0 1 0 1 0 1
3 3 3 3
4 4 4 4
5 5 5 5
6 6
7

Rec. 10

01
2
3
5
6

352

Rec. 1

always *f*

p *mf* *ppp*

0 1 0 1 0 1 0 1
3 3 3 3
4 4 4 4
5 5 5 5
6 6 6 6
7 7

same fingerings as before

Rec. 2

always *mf*

pp *mf* *ppp* *pp*

0 1 0 1 0 1 0 1
3 3 3 3
4 4 4 4
5 5 5 5
6 6 6 6
7 7

same fingerings as before

Rec. 3

ppp *f* *ppp*

gliss. with +1

3 3 3 3 same fingerings as before 1 1
4 4 4 4 3 3
5 5 5 5 4 4
6 6 6 6 5 5
7 7

dim. opening half 1

Rec. 4

(same fingerings as before) *ppp*

always *mf*

Rec. 5

gliss. with +1
f *ppp*

dim. opening half 1

mp *mf*

6 6 6

Rec. 6

p *pp* *f* *ppp*

0 1 0 1 0 1 0 1
3 3 3 3
4 4 4 4
5 5 5 5
6 6 6 6
7 7

same fingerings as before

Rec. 7

pp *mf* *pp*

0 1 0 1 0 1 0 1
3 3 3 3
4 4 4 4
5 5 5 5
6 6 6 6
7 7

same fingerings as before

Rec. 8

f *p* *mp*

3

Rec. 9

pp

6 6 6

Rec. 10

mf *pp* *mp*

3

always *mp*

354

Rec. 1 *mf* *f* *mp* *mf* *mp*

Rec. 2 *mp* *ppp* *mp* *pp* *f* *ppp*

(same fingerings as before)

3 3 3 3 same fingerings as before
4 4 4 4
5 5 5 5
6 6 6 6
7 7 7 7

gliss. with +1

1 1 1 1 same fingerings as before
3 3 3 3
4 4 4 4
5 5 5 5
6 6 6 6
7 7 7 7

Rec. 3 *mp* *pp* *mp* always *mf*

Rec. 4 take ALTO recorder

Rec. 5 *p* *p* *mf* *p* *p*

Rec. 6 *ppp* *pp* *mf* *ppp*

(same fingerings as before)

3 3 3 3 same fingerings as before
4 4 4 4
5 5 5 5
6 6 6 6
7 7 7 7

gliss. with +1

1 1 1 1 same fingerings as before
3 3 3 3
4 4 4 4
5 5 5 5
6 6 6 6
7 7 7 7

dim. opening half 1

Rec. 7 *mp* *mf* *mp* *mp*

Rec. 8 *mp* *mf* *mf* *mf* *mp*

Rec. 9 *mp* *mf* *mp* *mf* *mf*

Rec. 10 *mf* *mf* *mp* *mp*

357

Rec. 1 *always mp*

Rec. 2 *always mp*

Rec. 3 *always mf* *mp* *mp* *pp*

Rec. 4 ALTO rec. *mf* *mp*

Rec. 5 *mf* *p*

Rec. 6 *mf* *mp* *mf* *mp*

Rec. 7 *mf* *p*

Rec. 8 *mf* *mp* *mp*

Rec. 9 *mf* *mp* *p*

Rec. 10 *mp*