

Şerban NICHIFOR
(1979-80)

S I N F O N I A I

- I.) LA FOLIA
II.) GRĂDINIILE AMAGIRII /
GARDENS OF DELUSION
III.) "H"



- Prēmiul "George ENESCU" al
Academiei Române, 1982

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

- Premiul Uniunii Compozitorilor,
1982

- Prize of the Union of Romanian
Composers, 1982



- 4-III-1982, Bucureşti
Orchestra Filarmonică din
Bucureşti - dirijor Mircea BASARAB

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



- Radio-Televiziunea Română

- Romanian Radio and Television

DURATA: ca. 33'

DURATION: ca. 33'

E S E C U T O R I

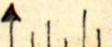
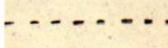
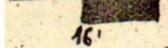
- 3 Flauti (Fl.) - Fl. 3 muta in Fl. Piccolo (Fl. Picc.)
- 2 Oboi (Ob.)
- 1 Corno inglese (Cr. i.)
- 3 Clarinetti in Si b (Cl.) - Cl. 3 muta in Cl. basso in Si b (Cl. basso) (ossia elettronico)
- 3 Fagotti (Fag.) - Fag. 3 muta in Controfagotto (Cfag.)
- 4 Corni (Cr.)
- 3 Trombe in Do (Tr.)
- 3 Tromboni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

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

++) - Tonband beigelegt!

- EXPLICATIILE SIMBOLURILOR**
- bandă magnetică
 - ▲ - cel mai acut sunet al instrumentului (înălțime nedeterminată).
 - △ - cel mai acut sunet armonic al instrumentului (înălțime nedeterminată).
 - ▼ - cel mai grav sunet al instrumentului (înălțime nedeterminată)
 - # - semn indicând urcarea cu $\frac{3}{4}$ ton a notei la nivelul căreia este aplicat.
 - × , ◊ - sunet alb (quasi mormorando) emis în conformitate cu codul Asociației Fonetice Internationale:

[S]	= S
[ʃ]	= ſ
[R]	= R
[A]	= A
- EXPLANATION OF SYMBOLS**
- magnetic tape
 - the highest note of the instrument (indefinite pitch).
 - the highest harmonic overtone of the instrument (indefinite pitch).
 - the lowest note of the instrument (indefinite pitch).
 - a symbol indicating a raise with $\frac{3}{4}$ of a tone applied to the level of that note.
 - white sound (quasi mormorando) beamed in agreement with the code of the International Phonetics Association:

S
ʃ
R
A
- 
- in secțiunea dată, valorile ritmice nu au o determinare strictă.
- 
- repetarea cît se poate de rapidă a grupului indicat.
- 
- vibrato foarte lent, cu o diferență a frecvenței de $\frac{1}{4}$ ton.
- 
- repetarea cît se poate de rapidă a sunetului.
- 
- conglomerat sonor (cluster) "liscio".
- 
- conglomerat sonor (cluster) "glissando".
- 
- WA-WAH - efect sonor obținut la violoncelle păstrind aceeași distanță de ca. 8 cm. între Daumen (pe sunetul fundamental) și degetul 3 (atingând sunetul armonic), intr-un glissando rapid și continuu (ascendent-descendent) de-a lungul corzii indicate.

ERLÄUTERUNGEN ZUR NOTATION



- höchster Ton des Instruments



- höchster Flageolett des Instruments



- tiefster Ton des Instruments



- Erhöhung um 3/4 Ton



- weisser Ton (quasi mormorando); die gemuermelten Töne werden nach dem System des internationalen phonetischen Verbandes ausgesprochen: S = -s (wie "tief~~s~~ter")

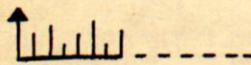
S = sch (wie "schnell")

R = r (wie "raten")

A = a (wie "achten")



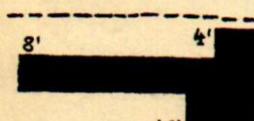
- innerhalb des gegebenen Abschnittes brauchen die rhythmischen Werte nicht genau ausgeführt zu werden



- die notierte Tongruppierung so schnell wie möglich wiederholen

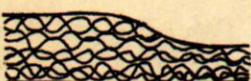


- sehr langsames Vibrato mit 1/4-Ton Frequenzdifferenz

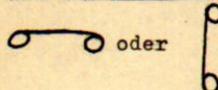


- Tonrepetition, möglichst schnell

- klangliches Konglomerat (cluster) "liscio"



- klangliches Konglomerat (cluster) "glissando-vibrato"



- Tonband (Nastro magnetico)

Pentru Liana, de la prima

Serban Nichifor

pînă în ultima metă...

(1979-1983)

Dacă nu ar fi existat dragoste noastră, nu ar fi existat nici aceasta simfoniă.

SINFONIA *

[UMBRE N SCHATTEN]

"... Und wenn sich der mürrische Mond
in trüben Wolken versteckt
Und stumm, der verwelkte Himmelsraum
im langen Schauder auffährt,
Wird wieder der Schatten
mit betrügerischen Aussehen erscheinen
Mit Augen deren geheimnis
du nicht zu durchdringen gewußt hast."

Mateiu I. Caragiale

(Die Enttäuschungsgärten)

"... Si cînd urșuță luna în tulburi noi sascunde
Si mut, văduhul vested frescătărîng fior,
Va răsări iar umbra cu chip îngelător
Cu ochi a căror taină tu mai stîvă pătrund..."

Mateiu I. Caragiale

("Gredinile amuzante")

I LA FOLLIA

Lontano ($\dot{d} \sim 60$)

*) Această muzică este construită pe ideea anamorphosei sonore aplicată cître perspectivă mai largă.

Orice analogie la siluri sau maniere "revolute" este în mod explicit premeditată (făcea astăzi ca, din ansamblu, forma să justifice catalogarea la vreun "neo...") și, în perspectivă, neesentială.

1-2 Corvi
3-4 Corvi

Con Sord. +
Con Sord. +
d'nf
muted

V

Gr. c.
I Timpani
II Tamb.
IV Eufono
III mdc Vibrafono
m.s. sp
Celesta

con rullante sempre pizzicato quasi glissando
sempre pizzicato marcato
Soprano Pedale PP

Arpa 1
Arpa 2
Sint.

sempre PPP pizzicissimo marcato

Sil.
Violini I div. a 4
Violini II div. a 4
Viole div. a 2
Violoncelli div. a 2

dolce
PPPP - PPP - PPPP
dolce
PPPP liscio non vibrato,
con sord. molto sul tasto
con sord. V
PPPP liscio non vibrato, molto sul tasto
con sord. V
PPPP liscio non vibrato, molto sul tasto
con sord. V
PPPP liscio non vibrato, molto sul tasto
con sord. V

4 Cb. Soli

-2-

Picc. C. 1-2

Corno 3-4 (f) molto (mesto)

PPPPP dolce

I G. c.

II Tom-tom (mento)

III l.v. - P l.v. -

IV P PPPP P muto

V Timpani

VI Eclifono

VII m.d. Vibrafone m.s. (p) m.s. (p) m.s. (p)

VIII Celesta

IX Sint. (p)

X Arpa 1 Sel# Mid Sib

XI Arpa 2 Sel# Mid Sib FA#

XII Violini I

XIII Violini II

XIV Viole

XV Violoncelli

XVI Tutti Contrabbassi div. 2

Scopri sempre PPPPP liscio non vibrato, molto sul canto

- 3 -

Poco più mosso ($d \approx 80$)

poco roll.

Tempo I ($\text{d} = \text{n} 60$)

Fl. 1 (33) *Slur Sordino*

Cl. 2

ritardando

Cr.

I Timpani

III Vibrafono

IV Patti grande

V Tamb.

Cl. 2

Sint.

Arpa 1

Arpa 2

Vcl. I (div. a 2)

Vcl. II (div. a 4)

Vlc. (div. a 2)

Cb. (div. a 2)

ppp poco marcato

perdendo

(88) *ppp mp mfp molto ff molto (molto)*

sul Re

senza sordino

molto f molto

ppp sul poicello

senza sordino

senza sordino

senza sordino

senza sordino

ppp mp ppp mp molto mf molto

ppp liscio

- 5 -

Quasi Susto tempo (dir. 40), come ec (sempre PPP → mp)

42

Fl. pic. (1) PPP con dolcissimo come una ombra
gr. 2 PP dolce e fluido

Ob. 2 (2) P con dolcissima, come una ombra

Gr. i (2) Sempre PP dolce e fluido
(Sempre quasi Vento)

Sint. (1) PP > > > >

Gr. c. IV V PPPP poco minaccioso

Pttr. II Tast. PPPP

Celeste PPP legato e leggero
(Sempre pedale)

Arpa 1 (1) FA# Doh Sib. Doh sol#
PP legatissimo

Arpa 2 (2) E Doh Sib. Doh poco sul pont. PP legatissimo

Vn. I (dir. a.2) PPP sul pont. poco mp
PPP sul pont. (sol Re)

Vn. II (dir. a.2) PPP sul pont. poco pp
(PPP sul pont.) sul pont. poco

Viola PPP poco sul testo PPP mp

Vcl. PPP poco sul testo

Cb. (dir. a.2) PPP poco sul testo

46

picc.

Fl. gr. 1

2.

Cr. i.

cl. 2

Tbn. c.

Tant.

Celesta

P. Sint.

Arpa 1.

Arpa 2

Violin I (div. a 2)

Violin II (div. a 2)

Violas

Violoncellos

legatissimo, come una mela

ppp dolcissimo

poco

ppp quasi vibrato largo,
poco agitato

dolce

Fl. p
 Fl. 2 p
 2 (p *con dolcezza*)
 Cr. i. (p)
 cl. 2 (p) (sopra ppp)

 Gr. c. mp ppp
 Tamm.

 Cellos

 Arpa 2 (p) sol. # pico

 Arpa 2

 Sint

 Vn. I. (dis. 2) (sol. l.) ord. # p
 Vn. II. (dis. 2) (sol. l.) ord. # p

 Vle. B

 Vlc. B

 Cb. Sol. B

54

Tempo Primo ($\text{d} = \approx 60$)

Fl. g. 1. *poco calando*
 2. *l dolcissimo*
 Ob. 1. *l dolcissimo*
 Cr. i. *l dolcissimo*
 Cl. 2. *l dolcissimo*
 Cl. basso *PP*
 Corini *PP* *mp*
 Tant. *pppp* *mp*
 Sint. *l.v.*
 Gr. c.
 Cal. *pppp liscio*
 Vibf. *(l.v.)*
 Sempre *ppp* \rightarrow *mp*
 Pianoforte
 Cossa
 Clavicembalo
 elettronico
 Arpa 2. *Mib, FAh, Sib.*
 Ped. *pp espressivo*
 Arpa 2. *SOL b*
pp
 V-ni I. *ord.*
 V-ni II. *V*
 V-le *pp*
 Vlc. *pp*
 Cb. *pp* *PP vibrato*

50

Fl. 1 (f) *poco a poco crescendo ed accelerando*

Ob. 1 *bp* *bo* *bp* *bo* *bp* *bo* *bp* *bo*

Ob. 2 *bp* *bo* *bp* *bo* *bp* *bo* *bp* *bo*

C. 1 *bd* *bd* *bd* *bd* *bd* *bd* *bd* *bd*

C. basso *bd* *bd* *bd* *bd* *bd* *bd* *bd* *bd*

(*poco in rilievo*)

Cr. *bd* *bd* *bd* *bd* *bd* *bd* *bd* *bd*

Vib. *bd* *bd* *bd* *bd* *bd* *bd* *bd* *bd*

Sint. *pppp* *mp* *pppp* *mp* *pppp* *mp* *pppp* *mp*

I. *pppp* *mp* *pppp* *mp* *pppp* *mp* *pppp* *mp*

G. C. *pppp* *mp* *pppp* *mp* *pppp* *mp* *pppp* *mp*

Tam. II *pppp* *mp* *pppp* *mp* *pppp* *mp* *pppp* *mp*

Pf. *poco* *simile* *poco* *simile* *poco* *simile* *poco* *simile*

Arpa 2 *poco* *simile* *poco* *simile* *poco* *simile* *poco* *simile*

Arpa 2 *Mib Dob. REb* *LAb* *Simile* *Simile*

Vcl. I *bd* *bd* *bd* *bd* *bd* *bd* *bd* *bd*

Vcl. II *bd* *bd* *bd* *bd* *bd* *bd* *bd* *bd*

Vcl. III *bd* *bd* *bd* *bd* *bd* *bd* *bd* *bd*

Cb. *bd* *bd* *bd* *bd* *bd* *bd* *bd* *bd*

62 (1)

Fl. 1 *poco crescendo* (1) *p.* (2) *b.p.* (3) *p.* (4) *b.p.*

Ob. 1 (1) *p.* (2) *p.* (3) *p.* (4) *p.*

Ob. 2 (1) *p.* (2) *p.* (3) *p.* (4) *p.*

C. cl. 2 (1) *d.* (2) *b.p.* (3) *d.* (4) *b.p.*

S. b. (1) *#d.* (2) *b.p.* (3) *#d.* (4) *b.p.*

Bass. (1) *p.* (2) *p.* (3) *p.* (4) *p.*

F. cl. 2 *p.* *poco a poco* *crescendo ed accelerando* *b.p.*

C. f. *p.* *sempre marcato dolce*

Sint. *mf*

Vibf. *poco a poco crescendo ed accelerando*

I Timp. *poco a poco crescendo ed accelerando*

V Gr. c. *mp* *pppr* *mp* *pppr*

II Tam. *p* *p*

Pf. *poco* *poco* *crescendo ed accelerando* *b.p.*

Arpa 2 *poco* *poco* *crescendo ed accelerando* *b.p.*

Arpa 2 *Mih, Lab* *Solb, Lab*

V-mi I *b.p.* (1) *p.* (2) *b.p.*

V-mi II *b.p.* (1) *d.* (2) *b.p.*

V-le *b.p.* *b.p.* *b.p.* *b.p.*

Vlc. *b.p.* *b.p.* *b.p.* *b.p.*

Cb. *b.p.* *b.p.* *b.p.* *b.p.*

66

(d = ~144)

Sulito Tempo \bar{t} ($d=ns 60$) un poco slargando

Fl. p
Ob. 12
C. cl.
Cl. & Sib.
basso
Fg. 12
C. fl.
Cr.
Tr. 1
w. D.
Tr. 2
Tuba
I Timp.
S. Sust.
Eolifone
Pf.
Arpe 12
V-nm I
V-nm II
V-le
Vlc.
Cb.

74 Agnate ($d = \sim 108$)

Fl. $\frac{4}{4}$
 Ob. 1,2
 Cr. i.
 1,2
 Cl. in Cib basso $\frac{5}{4}$
 Muta in Clarinetto 3 (ff)

Tg. 12 $\frac{12}{8}$
 Cff. ffff fff molto
 Cff. ffff fff molto

Cr. 1
 Trb 1
 Trb 2
 Trb 3
 Tbn. 1
 Tbn. 2
 Tbn. 3

Sempre ritmico, quasi esercizio

fff possibilmente chiaro con Sord. con Sord.
 con Sord. con Sord.
 con Sord. con Sord.

ff sonoro, quasi vox humana
 poco in rilievo

IV Edifano
 sempre ff salti appassionato, in rilievo

Pf. legato
 Ped. Ped. Ped. Ped. Ped. Ped.

Arpe 4,2

Vni I
 Vni II
 Vle.
 Vlc.
 Cb.

f sostenuto (arco ad lib.)
 fff possibilmente
 fff (4 Ch. Soli)
 f sostenuto (arco ad lib.)

DO 5, RE 4, MI 5, FA 4, SOL 4, LA 4, SI 5

ff

77 sempre ritardando, quasi esercizio

Fo. 1 2 3
C. f. 1 2 3

Trb. 3

mf sonoro mf sonoro

III Ptti.

pp <f> pp

IV Fidifono

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

Vn II

Vle

Y Cb. Sola

80

Fg. 1 2 3

Cfg. 1 2 3

Tub. 1 2 3

Tbm. 1 2 3

Pttri. III

VΔ IV

Eolifone

Pf. Pf.

Vln II

Vlc

4 Cb.Sa.

Fl. g. 1/2
 2/3
 1/2
 Ob. 2/3 - $\overline{y \cdot z}$ - $\overline{y \cdot z}$ - $\overline{z \cdot y}$ -
 Cr. i. 1/2
 Cl. in Sib 1/2
 2/3
 3/4
 Cr. i. 1/2
 Trb. 3/4
 Tbn. 4/3
 Pt. II
 2 Mrc.
 IV Ecclisse
 Pf.
 (Pad.)
 Vani I
 Vani II
 Cb. (t-8)

mp come eco, quasi uccelli
 (quasi mormorando)
mf Sonore
fff Sonore, quasi toccata
 Simile

div. a 2
ff
pp $\overbrace{\text{motto ff}}$ $\overbrace{\text{motto ff}}$ $\overbrace{\text{motto ff}}$

pia. 4
 R. q. 16
 2 6 - ε 7 6 9 2
 1 6 ε 7 6 9 6 7 ε 7 . 6 ε 7 6 9 2
 Ob. 2 6 7 6 7 6 7 - 7 . 6 ε 7 6 7 6 7
 Cr. i.
 1 6 - 7 6 7 6 7 ε 7 6 7 6 7
 Cl. 2 6 - 7 6 7 6 7 ε 7 6 7
 3 6 - - - -
 mf

 Cr. 1.4 6 x
 Trb. 1.3 6 x
 Trb. 1.5 6 x
 mf

 Pf.

 Cb. (1-8) - div. 5 PP \nearrow \nwarrow f \nearrow \nwarrow (muted) - - - - div. 6 PP \nearrow \nwarrow (muted)

p

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

f

Cr. 1
Ttb 1
Tbn 1

f

Pf.

(Pd.)

Cb. (1-8)

ff *molto*

- 23 -

(molto) *div. a R.*

molto

pp *molto*

100

pizz.

Picc. 1/2

Fl. gr. 1/2

2/3

Ob. 1

2

Crt. i. 1

Cl. 2

3

ff

molto crescendo

Crt. 1-4

Trib. 1-3

Tbm. 1-3

molto ff pass.

molto ff pass.

II+III

P.Mrc.

Pf.

(Ped.)

pp

molto

sfz

sfz

sfz

sfz

gissando sempre

ff possibile ben sonante

-24-

102 Grandioso ($d = \sim 108$)

poco
R. gr. 1
2
Ob.
Cn. i.
Cl. 2
3
fff quasi vento

mezzo
mezzo
mezzo
mezzo
mezzo
mezzo
molto
molto

sempre fff possibile, molto sostenuti, in milievo

C. 1
3
4
Trb.
2
3
Tbn.
2
3
Ed. I
II + III
Bc. Mrc.
Pf.
(ped.) fff brillante
Vcl. I
(4-16)
Vcl. II
(4-14)
Vcl. (4-12)
Vlc. (4-10)
C. b.
(4-8)

padiglioni in aria

molto fff

subito fff molto drammatico
(grisamente poco vibrato, quasi portamento)

104

Subito Tempo I ($d \approx 60$)

picc.

Pf. g. 1

Ob.

Cr. i.

Cl. 2

Muta in Clarinetto barre

Fg. 1,2

Cff.

Trom. 3

Tuba

(8)

I

Temp.

V

Gr. c.

IV

Echifone

Pf.

(Pf.)

Subito
(secco) Tempo I ($d \approx 60$)

PPPP lontano e dolce
(solo V) mutato sul tasto (arco ad lato)

2 Vcl. I

Soli

4 Vcl. II

Soli

4 Viole

Soli

2 Vlc. I

Soli

II GRÄDİNİLE AMÄGİRİİ
II DIE ENTTÄUSCHUNGSGARTEN

Rubato, quasi Cadenza (d' nr 40-80)

(4) Flute 1 (d) **(4)** Crotali **(3)** Fl. 1 **(3)** Ct. **(5)** Fl. 1 **(3)** Ct. **(3)** Fl. 1 **(3)** Ct. **(3)** Fl. 1 **(3)** Ct. **(3)** Fl. 1 **(3)** Ct.

Solo **PP fluido**

sempre f semplice

Fl. 1 *f* *mf agitato, poco a poco accelerando*

Ct.

Fl. 1 *b* *eco* *pp flauta*

Ct.

Fl. 1 *mf* *mp pp* *mp*

Ct.

Fl. 1 *Lento (d=40)* *molto f* *sub. pppp lontano*

Ct.

Fl. 1 *poco accelerando* *poco*

Fl. 1 *Tempo I (d=60)* *poco a poco accelerando*

p dolce *mp*

Fl. 1 *mf* *molto*

23
 Fl. 1 f
f appassionato
 GRAZIOSO E CANTABILE (danza)
 Fl. 1 p
 Fl. 1 p
 Ob. 1 *mp piano*
 Cl. 1 *mp piano*
 Cl. 1 *mp sostenuto*
 C. basso *mp sostenuto*
 C. basso *mf sostenuto*
 Tr. 1 *mf piano*
Con Sardina
 C-nelle *mf*
 Celesta *piano*
 Arpa 1 *mf piano*
 Arpa 2 *mf piano*
 Arch. *poco sul penticello*
poco sul penticello

Fl. picc. *b>*

Fl. 1 *b>*

2 *b> V E* - -

Ob. 1 *b>*

2 *b> V E* - -

Cr. i. *b>* *mf* *giocoso*

Cl. 1 *b>* *mp* *sostenuto*

in fib

2 *b> V E* - -

Ct. basso *b>* *(mf)*
in fib

Fag. 1 *b>* *mf* *3~ gioco*

2 *b>* *(mf)* *b>*

C.fag. *b>* *(mf)* *b>* *(--)* *(--)*

Cr. 2 *b>* *mf* *sostenuto*

3 *b>* *b>* *b>*

Tr. 2 *b>* *mf* *gioco*

b> V E - -

Cello II *b>* *mf* *gioco*

Celsta *b>* *b>*

Arpa 1 *b>* *Lab* *b>*

Arpa 2 *b>*

Vni I *b> V E* - -

Vni II *b>*

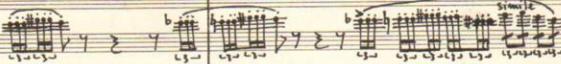
Arcllo-Vle *b>* *mf* *gioco*

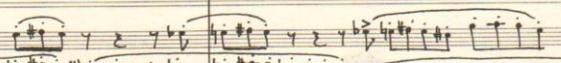
mf *gioco*

Vlc. (div. a2) *b>* *prse gissando* *8 (mordente)* *<>* *8 (am bimbi)* *<>*

Cb. *b>* *mp*

poco a poco crescendo

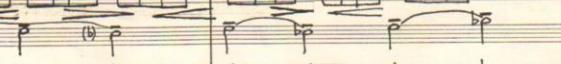
Fl. 2 - 

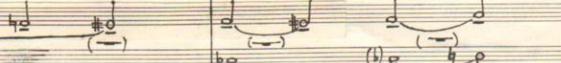
Ob. 2 - 

Cr. i. 

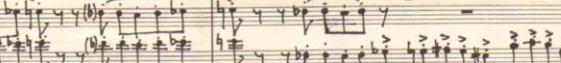
Cl. 1
in Sib - 

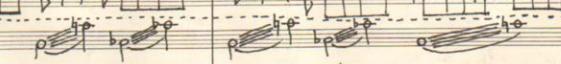
Cl. basso
in Sib - 

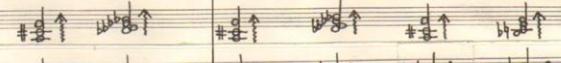
Fag. 1 

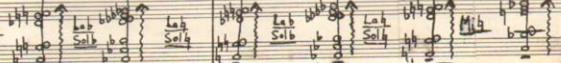
2 

C. fag. 

Cr. 

Tr. 2 

C. melle 

Celesta 

Arpa 1 

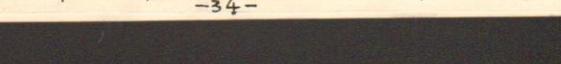
Arpa 2 

Vcl I - 

Vcl II - 

Archi-Vcl 

Vlc.
(dcl. a 2) 

Cb. 

41

Fl. picc.

R. 1

2

Ob. 1

2

Cr. i

Cl. 1

Sib

Cl. basso

Fag. 1

2

C. fag.

Cr.

Tr. in Do

T. bari.

T. tuba.

C-melodeon

Clar.

Arpa 1

Arpa 2

Violin I (div. 2)

Violin II (div. 2)

Viola (div. 2)

Violoncello (div. 2)

Cello basso

Subito Tempo I
(poco rubato)

F.1. *mp molto espressivo*

Vib. (l.v.) b dolce (l.v.) (l.v.) Sib

Cel. Sempre PP Sancar (l.v.) Sib

Arpa 1. Sib
Arpa 2. (l.v.) Sempre PP Sancar (l.v.) (l.v.)

Vcl. T. (divisi) (l.v.) (l.v.) 3

Vcl. T. (divisi)

Vcl. T. (divisi)

Vcl. (divisi) (1 Vcl. Solo)

Vcl. (divisi)

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

Fl. 1

Vib.

Celesta

Arpa 1

Arpa 2

Trombones

Bassoon 1

Bassoon 2

Viola 1

Viola 2

Cello

poco a poco allargando - - -

F.1

quasi uccelli

molto

IV
Uccelli

I
Cmpt. *p.dolce*

Vibf.

Cel.

Arpa 1 *(l.m.) Sib*

Arpa 2 *(l.m.) Sib*

Vcl. I
(dov. a 2)

Vcl. II *(dov. a 2)*

Vle. (8'')
(dov. a 2) *(4 Vle. 8'')*

Vlc.
(dov. a 2)

Cb. *(2 Cb. 8'')*
(Mazurka frot La)

p.ppp *poco*

Fl. 1

Fl. 2

Cl. 1
in C
2

Al. basso
in C
2

Fag. 1
2

C. fag. 2

Cr. 2
3
4

Tbn. 1
2

Uccelli

Tamb.

Cellos

Arpa 1

Arpa 2

Vn. T.
dici. a 2
(2,3,4,5,6)
(3,4,5,6,7,8)
dici. a 2
(2,3,4,5,6,7,8)
(1,2,3,4,5,6,7,8)

Vlc.

Vcl.
(2,3,4,5,6,7,8)
(1,2,3,4,5,6,7,8)

Vcl.
(2,3,4,5,6,7,8)

Cb. 2

Flute 1: *ppp*
ppp

Flute 2: *ppp*
ppp *molto grazioso*

Clarinet 1: *ff legatissima*
ff legatissima

Bassoon: *ff*
ff

Double Bass: *ff*

C. Bassoon: *ff*
ff *solo*

Clarinet 2: *p lontano*
p lontano *e fluido, per la viltava*
ff legatissima
ff legatissima

Tuba: *ff*
ff

Ukulele: *ppp dolce*

Tambourine: *ppp*
ppp

Cello: *ppp dolce*

Arpa 1: *(2.v.) Doh, Reh,* *(2.v.) Fa, Sol,* *Sempre PP dolce*

Arpa 2: *Mib, Sib.* *Sempre PP scottorevole*

Vn. T.: *perdendo* *(2.v.)*
ppp dolce e leggiero
ppp dolce e leggiero
ppp dolce e leggiero
ppp dolce e leggiero
ppp dolce e leggiero
ppp dolce e leggiero

Vlc.: *ppp dolce e leggiero*
ppp dolce e leggiero

Vcl.: *ppp dolce e leggiero*
ppp dolce e leggiero

Cb. 2: *ppp dolce e leggiero*
ppp dolce e leggiero

Fl. 1
Fl. 2 *Silente*

p p quasi uccelli

Ct.
Cl basso
C fag.
C fag.
Cr. 1 2 3 4

Tbm.
Uccelli

poco P

p p legatissimo

Taut.

Celsta

Arpa I
Stessa pp scorrere
Arpa II
(D o #) *Re ♯ La ♯*

Vcl. I
(div. 2)

Vcl. II
(div. 2)

Vle.
(div. 2)

Vlc.
(div. 2)

Cb

63.

pp dolce grazie uccelli

Fl. picc. 2
Fl. 2
Ob. 2
Cr. i.
Cl. 1 (a) o.
Cl. basso
Fag. 1 P ♫ P P
Fag. 2 o.
Cfr. 1 o.
Cfr. 2 (b) o.
Cr. 2 3 o.
Tuba. 1 b.o.
Tuba. 2 o.
Uccelli
Corno
Flauto II pp sonoro
Tamb.
Celeste
Arpa I Lab
Arpa II
Vcl. I (div. a.)
Vcl. II (div. a.)
Vlc. (div. a.)
Vlc. (div. a.)
C. b. (t.u.)

65

- Subito Animato ($d \approx 116$)

67

F. picc. (16) -

Fl. 1 (16) -

Fl. 2 (16) -

Cr. i. (16) -

Gr. c. (16) -

Arpa I (16) -

Arpa II (16) -

Vcl. I (div. a 2) (16) -

Vcl. II (div. a 2) (16) -

Vlc. (div. a 2) (16) -

Cb. (div. a 2) (16) -

PPP dolce, quasi moreando

poco gliss.

poco gliss.

poco gliss.

poco gliss.

poco gliss.

50-

71

Fl. picc. (1) (2)

Fl. 1 2

Cr. i.

Gr. c. I auto medio

Arpa I

Arpa II

Vcl. I (div. a 2)

Vcl. II (div. a 2)

Vlc. (div. a 2)

Vlc. (div. a 2)

Cb. (div. a 2)

79

Fl. picc. *mf*
 Fl.
 Ob. 1 *f molto* *P dolce ma in ritr. e*
 Fag. 1 *sempre P dolce ma in ritr. e*
 Cr. *Cuvier & bouché*
 Tr. 1 *in Do* *f*
 Timp. *sempre PPPP lontano, poco marcato*
 II. Cembali *f* *l.v.*
 I. Cembali *mf* *l.v.*
 △ marco *l.v.*
 E. tamb. *l.v.*
 G. c. *f* *(ferr.)*
 Cel. *P dolce*
 Arpa *sempre P dolce*
 Sub. *c f3*
 Vn. I *Arco* *Vna. 1 Sola*
 (div. a2) *L'altro Vni.*
 Pizz. *pp*
 Vn. II *Arco* *Pizz.*
 (div. a2) *pp*
 Vle. *pp*
 (div. a2) *pp*
 Vlc. *sfz molto*
 (div. a2) *Pizz.*
 Cb. *pp*
 (div. a2) *pp*

Fl. picc. | Fl. | Fl. | Fl. |

1 | 2 | 3 | 4 | 5 |

Ob. 1 | Ob. 2 | Ob. 3 | Ob. 4 | Ob. 5 |

Fag. 1 | Fag. 2 | Fag. 3 | Fag. 4 | Fag. 5 |

Cfag. | Cc. | Cc. | Cc. | Cc. |

I Timp. | II Timp. | III Timp. | IV Timp. | V Timp. |

VI C-nelli | VII C-nelli | VIII C-nelli | IX C-nelli | X C-nelli |

V Gr. c. | V Gr. c. | V Gr. c. | V Gr. c. | V Gr. c. |

Cl. | Cl. | Cl. | Cl. | Cl. |

Arpa 1 | Arpa 2 | Arpa 3 | Arpa 4 | Arpa 5 |

Vni I (div. a2) | Vni II (div. a2) | Vni III (div. a2) | Vni IV (div. a2) | Vni V (div. a2) |

Vle. (div. a2) | Vle. (div. a2) | Vle. (div. a2) | Vle. (div. a2) | Vle. (div. a2) |

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

Cb. (div. a2) | Cb. (div. a2) | Cb. (div. a2) | Cb. (div. a2) | Cb. (div. a2) |

D: D: D: D: D:

sempre PPP liscio, acc. ad lib.

Fl. picc. |

Fl. 1 (8va) | #p p p | p | p | #p p p | p | p |

Fl. 2 | p | p | p | p | p | p | p | p |

Ob. 1 | d | #d d | d | b | d | #d d | p | p |

Fag. 1 | p | #p p | p | b | p | #p p | p |

Fag. 2 | o. |

I Timpani | C | D | E | F |

II Cembali | #D | (E) | D | (E) | D | (E) | D | (E) |

IV Gr. c. | F | G | A | B |

Cel. | #F# | F# | F# | F# | F# | F# | F# | F# |

Arpa 1 | 3 3 3 3 | 3 3 3 3 | 3 3 3 3 | 3 3 3 3 | 3 3 3 3 | 3 3 3 3 | 3 3 3 3 | 3 3 3 3 |

Vn. I (div. a.2) | P | dolce poco marcato | P | dolce poco marcato | P | dolce poco marcato | P | dolce poco marcato |

Vn. II (div. a.2) | Arco | P | dolce poco marcato | Arco | P | dolce poco marcato | Arco | P | dolce poco marcato |

Vcl. (div. a.2) | B | #D | B | D | B | D | B | D |

Vlc. (div. a.2) | C | #E | C | E | C | E | C | E |

Cb. (div. a.2) | D | F | D | F | D | F | D | F |

103

Fl. picc. (Tr.)

Fl.

Ob. 1

Fag. 1

Cfag.

Cr.

I. Temp.

II. C. will.

III. G. c.

Cal.

Arpa 1

Vani I
(dir. a 2)

Vani II
(dir. a 2)

Vle.
(dir. a 2)

Vlc.
(dir. a 2)

Cb.
(dir. a 2)

Tr.

Sempre pp liscio

pp lontano

pp lontano

Sempre PPP lontano

pp dolce per momento

pp dolce per momento

pp dolce per momento

pp dolce per momento

pp dolce per momento

pp dolce per momento

pp liscio, arco ad lib.

107

poco allargando

molto

Subito Brillante,
quasi Marcia [d=80]

Fl. picc. 1 (r) | o. | o. | o. | o. | o. | molto

Fl. 2 | p. | o. | o. | p. | o. | molto

Ob. 1 d o | o d | d o | molto

Fag. 1 o | o | o | o | molto

C.fag. o | PPP | molto

Cr. 1 ♭8 | ♭8 | ♭8 | ♭8 | ♭8 | molto

Tr. 2 | ♭8 | ♭8 | ♭8 | ♭8 | ♭8 | molto

Trib. 2 | ♭8 | ♭8 | ♭8 | ♭8 | ♭8 | molto

Sensu Sordina | ♭8 | ♭8 | ♭8 | ♭8 | ♭8 | molto

I. Timp. o | (PP) | molto

II. G. uelli | ♭8 | (L.v.) | ♭8 | (L.v.) | Sub. ff sonoro, ben marcato

V. Gr. c. | | | | | |

Cel. | | | | | |

Arpa 1 | | | | | |

Vni I (div. a 2) Arc. pp | bo. | Pizz. | bo. | Arc. pp | bo. | molto

Vni II (div. a 2) Arc. pp | bo. | Pizz. | bo. | Arc. pp | bo. | molto

Vle. (div. a 2) o. | o. | o. | o. | molto

Vlc. (div. a 2) o. | o. | o. | molto

Cb. (div. a 2) o. | o. | o. | molto

poco a poco precipitando ---

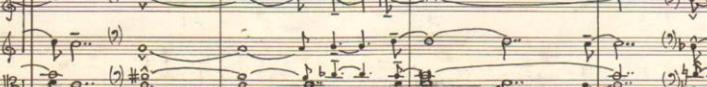
Fl. picc. *f*
 Fl. 2 *molto fff*
 Ob. 2 *oo:*
 Cr. i. *molto*
 Cl. 2 *molto*
 in b1b
 Cl. basso *fff*
 in b1b
 Fag. 2 *molto*
 C-fag. *fff sostenuto*
 Cr. *molto fff*
 Tr. *molto fff*
 Trib. *molto fff*
 Tuba *molto fff*
 I. Tim. *molto fff*
 II. Tim. *molto fff*
 Esilofone *fff*
 III. Taurot. *fff*
 Cuad. *fff*
 I. Comp. *fff*
 Celesta *fff sonoro*
 (elettronica)
 II. Comp. *fff dolce*
 (sonoro Pedale)
 Archi *fff*
 (div.)
fff sostenuto

119

Fl. picc. (2) 

Fl. 1 (2) 

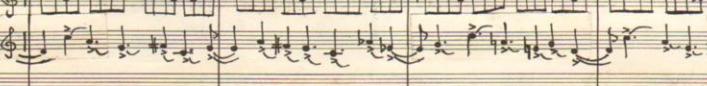
Ob. 1 (2) 

Gr. i. (2) 

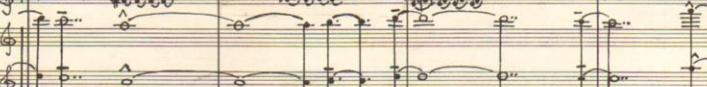
C. b. 1 (2) 

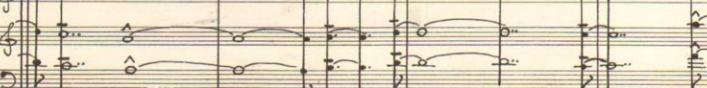
C. b. 2 (2) 

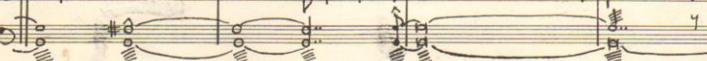
Fag. (2) 

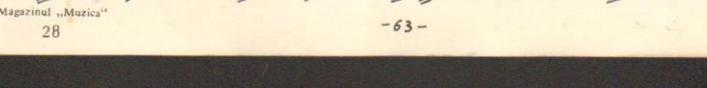
Crt. (2) 

Tr. (2) 

Trib. 1 (2) 

Tuba (2) 

Temp. (2) 

Eolifono (2) 

Taum. (2) 

C-mel. (2) 

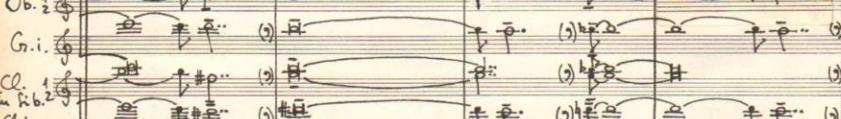
Cmp. (2) 

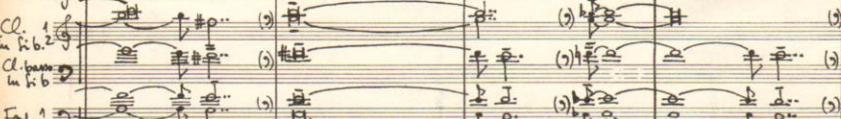
Celesta (elettronica) (2)

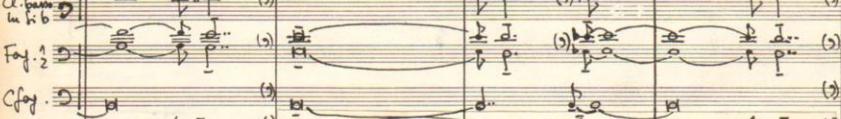
Archi. (2)

Fl. picc. (2) 

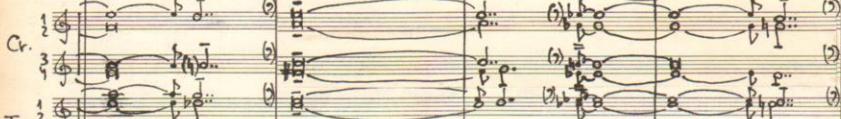
Fl. 2 (unison) (2) 

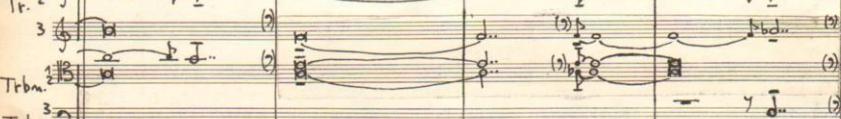
Ob. 1 (2) 

G. i. (2) 

Cl. 1 (in F# b2) (2) 

Cl. basso (in F# b2) (2) 

Fag. 2 (2) 

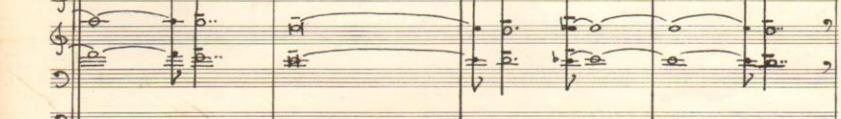
Cfag. (2) 

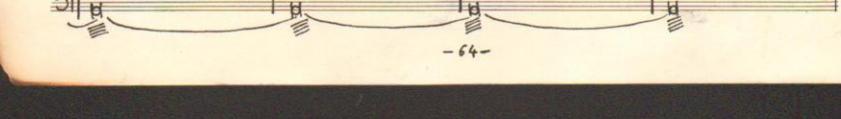
Cr. (2) 

Tr. 1 (2) 

Trib. (2) 

Tuba (2) 

Tim. (I) 

Eolifonete (II) 

Taunt. (III) 

C. cello II (2) 

Cmp. (2)

Celeste (Metronome) (2)



Fl. picc. $\frac{2}{4}$

Fl. 1 $\frac{2}{4}$ (Cwts.)

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

C. i. $\frac{2}{4}$

Cl. 1 $\frac{2}{4}$ in Bb

Cl. basso $\frac{2}{4}$ in Bb

Tay. 1 $\frac{2}{4}$

Cfag. $\frac{2}{4}$

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

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

Tr. 1 $\frac{2}{4}$ (poco in ritardo)

Tr. 2 $\frac{3}{4}$

Tib. 2 $\frac{1}{4}$ B

Tuba 3 $\frac{2}{4}$

Temp. I $\frac{2}{4}$

Temp. II $\frac{2}{4}$

Eolifono I $\frac{2}{4}$

Eolifono II $\frac{2}{4}$

Tamb. l.v.

Gr. c. $\frac{2}{4}$ *Sonata
de Membranofon
de Alceste*

G. Cello I $\frac{2}{4}$

Cimp. V $\frac{2}{4}$

Celesta (Falla) $\frac{2}{4}$

Archi $\frac{2}{4}$

(non dura) $\frac{2}{4}$

Subito Tempo I [♩ = 60] poco rubato

1

Fl. picc. -
 Fl. 1. -
 Ob. 2. -
 Cm. i. -
 Cl. 1.
 in lib
 cl. basso
 in lib
 Fag. 2. -
 C. fag. 2. -
 Cr. -
 Tr. -
 Tuba -
 Tim. -
 Califone -
 Gr. c. -
 apo di flauto -
 II nelli -
 V imp. -
 strata -
 stronica -
 III ibf. -
 pal. -
 m. 1 -
 m. 2 -
 e. -
 v. a. 2 -
 v. a. 2 -
 bari. 2 -
 bari. 2 -

Muta
 in Fagotto 3

Sempre PP
 misti
 l.v.
 Cattoli
 Sempre PP complice
 l.3
 l.5

Sempre PPPP lontano (l.v.)
 (con mezzetinte)

(l.v.)
 pp legato
 ma in rilievo

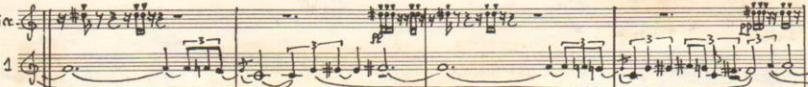
(l.v.)
 pp
 pp legato

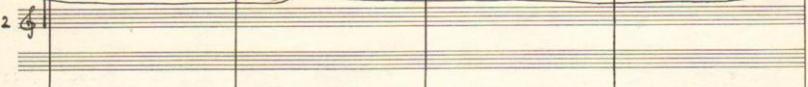
(div) molto sul tasto
 Sempre popolissimo (acc. ad libitum)
 (div) molto sul tasto
 Sempre PPPP liscio (acc. ad libitum)

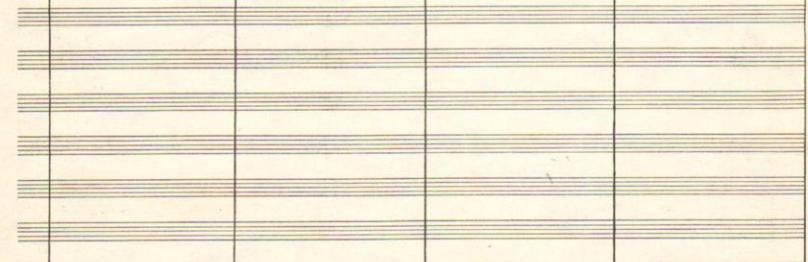
sol. PP
 (wedge)

ff quasi uccelli
 ① -
 # *misericordia*
 poco su rilievo

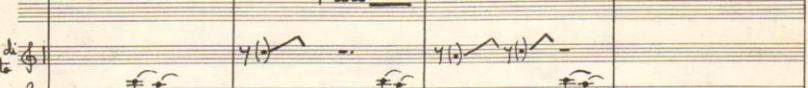
- 66 -

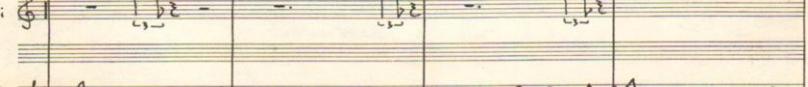
Fl. picc. 4/4 

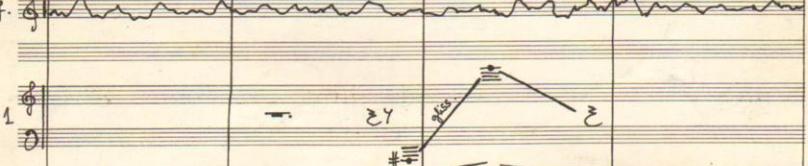
Fl. 1 2/4 

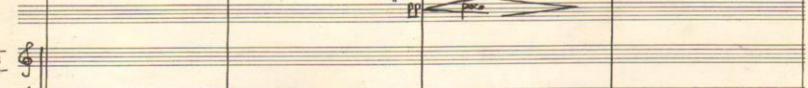
Tacet. 

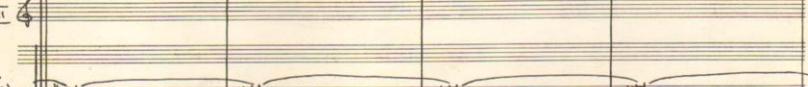
I
Capo di flauto 

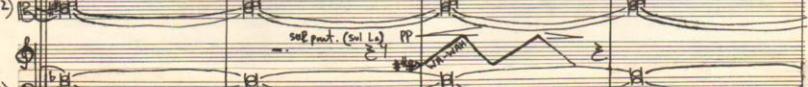
Crotoli 

Vibf. 

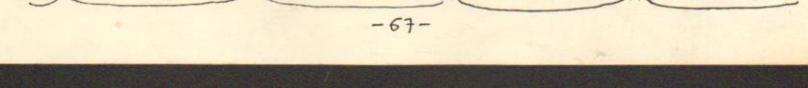
Arpa 1 

Vni I 

Vni II 

Vle. (div. a2) 

Vlc. (div. a2) 

4Cb. 

II
Tacet. 

III
Tacet. 

139

14

poco a poco caland

Fl. picc | 

Fl. 16

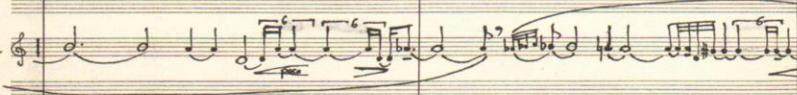
Cr. i. 

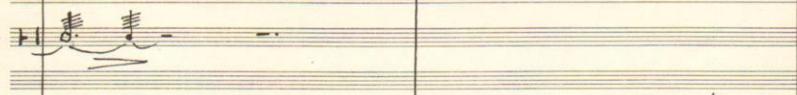
Trotz. **f** **p**: **p**: **p**: **d**: **ffff** *Lontano*

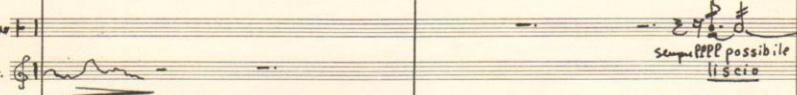
A handwritten musical score consisting of two staves. The top staff is labeled "Variation I" and the bottom staff is labeled "Variation II". Both staves begin with a clef, a key signature, and a common time signature. The music consists of measures of quarter notes and rests.

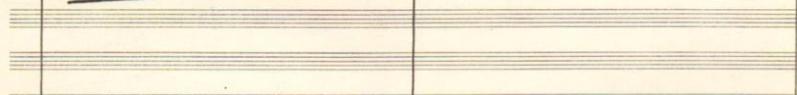
143 Largo ($\downarrow = \approx 74$) con fioriture

Fl. 1 

Ct. i. 

IV
Trom. 

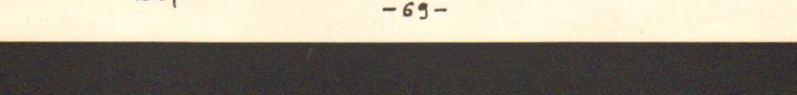
IV
Eclifone 

Vibf. 

Vln I 

Vln II 

Vle 

Vlc. 

Cb. (tutti) 

145

3
d.

Ft. 1 *ff* *p* dolce

Cri. *p* dolce

Fag. *p* lontano, poc. in rilievo
 2. *p* lontano
 Cr. con sord. *p*
 3. *p* con sord.
 4. *pp* lontano (— —)
 e Regata Scena

Eolifono *d.*

Vcl I *p* (contrattando)

Vcl II *d.* *#d.* *#d.*

Vla 1 *p* — —

Vla 2-10 *p* — —

Cb. *p* liscio (ass. -d. lib.)

poco a poco accelerando -
 447
 Fl. 1
 Cr. i.
 Fag.
 Cr.
 Eolifone
 Vln I
 Vln II
 Vlc.
 Cb.

448
 molto

149 Subito A Tempo ($d=74$) poco rubato.

Fl. picc. *ppp misterioso*

Fl. 1 *ppp misterioso*

2 *ppp misterioso*

Cl. 1 *ppp misterioso*

in 3/4

II C-nelle *sffz* *l.v.*

Celente *sffz poss.* *l.v.*

Vn. I

Vn. II *ffpp*

Vcl. *ppp lontano*

Vlc. *ppp*

Cb. *fff*

151

rallentando - - -

Fl. picc. 1 (non decrescendo), Muta in Flauto grande 3
 Fl. 2 (non decrescendo), G. P.
 PPP sostenuto

153 Tempo I (d.=n40-80) legatissimo e dolce

Cl. 1 (non decrescendo), legatissimo e dolce
 in Sib 2 (non decrescendo), legatissimo e dolce
 Cl. basso 3 (non decrescendo), legatissimo e dolce
 in Sib 4 (non decrescendo), legatissimo e dolce

155

Cl. 1 (non decrescendo), legatissimo e dolce
 in Sib 2 (non decrescendo), legatissimo e dolce
 Cl. basso 3 (non decrescendo), legatissimo e dolce
 in Sib 4 (non decrescendo), legatissimo e dolce

4 Vlc.

PPPP lontano

Cl. 1 (non decrescendo), legatissimo e dolce
 in Sib 2 (non decrescendo), legatissimo e dolce
 Cl. basso 3 (non decrescendo), legatissimo e dolce
 in Sib 4 (non decrescendo), legatissimo e dolce

4 Vlc.

159 (sempre legatissimo)

Cl. in Sib
Cl. basso in Sib
Fag. 1
I Tim. P.
Gr. c.
4 Vlc.
4 Ch.
Cl. in Sib
Cl. basso in Sib
Fag. 1
I Tim.
Gr. c.
4 Vlc.
4 Cb.

169

171 Quasi Cadenza, poco rubato ($\text{d} = \text{n} 66$)

172

173

fluido e misterioso

Cl. basso in Sib
I Tim.
Gr. c.
4 Vlc.
4 Cb.

Cl. basso in Sib
I Tim.
Gr. c.
4 Vlc.
4 Cb.

175

Cl. basso in F
I Timp.
II Gr. c.
4 Vlc.
4 Cb.

177 Solito Giusto (d=n 66)

MP dolce e sostenuto

Cl. basso in F
I Timp.
II Gr. c.
4 Vlc.
4 Cb.

178

Ob. 1
Ob. 2
Cr. i.
Cl. basso in F
I Timp.
II Gr. c.
II Tant.
Arpa 2

Muta in Clarinetto 3 (F#)

4 Vlc.
4 Cb.

181 L'istesso tempo (d=n 66) sempre legatissimo

Ob. 1
Ob. 2
Cr. i.
I Timp.
II Tant.
Arpa 1
Arpa 2
Vlc. Cb. (Tutti)

PPP lontano

PPP

-76-

poco a poco crescendo ed accelerando →

Ob. 1
Ob. 2
C. i.

 I Tim. II Tim. poco a poco crescendo ad accelerando
 II Taut. II Taut.
 Arpa 1
Arpa 2
Vlc.
Cb.

(legatissimo) (respirare ad libitum)

Ob. 1
Ob. 2
C. i.

 I Tim. II Tim. (legatissimo) (respirare ad libitum)
 II Taut. II Taut.
 Arpa 1
Arpa 2
Vlc.
Cb.

187 (sempre legatissimo)
(respirare ad lib.)

D. = n° 78] (sempre crescendo ed accelerando) →

Fl. 3 |
Fl. 1 |
Fl. 2 |
Ob. 1 |
Ob. 2 |
Cri. |

187 (sempre legatissimo)
(respirare ad lib.)

PP leggiero

I Temp. |
II Tamb. |

Arpa1 |
Arpa2 |
Vlc. |
Cb. |

pp

188 |

Fl. 3 |
Fl. 1 |
Fl. 2 |
Ob. 1 |
Ob. 2 |
Cri. |

I Temp. |
II Tamb. |

Arpa1 |
Arpa2 |
Vlc. |
Cb. |

ARCO

191 (sempre legatissimo) (respirare ad lib.)

Fl. 3
Fl.
Ob.
Crt.

(sempre legatissimo) (respirare ad lib.)

I Timp.
II Tam.

Arpa 1
Arpa 2
Vlc.
Cb.

193 [d. = 92] (sempre cres. ed. accelerando)

Fl. 3
Fl.
Ob.
Crt.
Cl.
in Sib 2
II Tam.

P scorrevole

Arpa 1
Arpa 2
Vlc.
Cb.

(sempre legatissimo) (respirare ad lib.)

195

Fl. 3
Fl. 1
Fl. 2
Ob.
Ct. i.
Cl. 2
in Sib
Cl. 3
Tant.
Arpa 1
Arpa 2
Vlc.
Cb.
Fl. 3
Fl. 1
Fl. 2
Ob.
Ob. 2
Ct. i.
Cl. 2
in Sib
Cl. 3
Tant.
Arpa 1
Arpa 2
Vlc.
Cb.

196

$D = \sim 100$ (sempre crescendo ed accelerando)
(sempre legatissimo) (respirare ad lib.)

199

Fl. 3
Fl. 1
Fl. 2
Ob.
Cr. i.
Cl.
in Sib.
Fag.

(sempre legatissimo) (respirare ad lib.)

mP dolce

I
Temp. (I) - - - (pp)

II
Tamb. (II) *mp*

Arpa 1
Arpa 2

Vcl. (I) *ARCO* (pp)
Cb. (I) *pizz.*

(sempre legatissimo) (respirate ad lib.)

201

Ft. 3
Fl.
Fl.
Ob.
Cr. i.
Cl. 2
in Sib
Fag.
I
Temp.
II
Tamt.
Arpa 1
Arpa 2
Vlc.
Cb.

(pp)

$\text{d.} = \text{~108}$ (sempre decrescendo ed accelerando)
(sempre legatissimo) (respirare ad lib.)

203

Fl. 3
Fl. 1
Fl. 2
Ob.
Cr. i.
Cl. 2
in fib.
Fag. 2
Fag. 3
Tr. 1
in Do
Tr. 2
Tr. 3

mf sordamente sempre ben marcato
mf sordamente sempre ben marcato
mf sordamente sempre ben marcato

mf sordamente

Timp.
II Tam.
Arpa 1
Arpa 2
Vlc.
Cb.

Pizz. *Arco*

205 (sempre legatissimo) (respirate ad lib.)

F. 3

Fl. 1

Fl. 2

Ob.

Ct. i.

Cl. 2

in 16th

Fag. 2

Fag. 3

Tr. 2

in Do

Tribus 2

I

II

Temp.

Tant.

Arpa 2

Arpa 2

Vlc.

Cb.

mf Sordamente sempre ben marcato

mf Sordamente sempre ben marcato

mf Sordamente sempre ben marcato

ARCO

(sempre legatissimo) (respirare ad lib.)

207

Fl. 3

Fl.

Ob.

Crt.

Cl. 2
in 2/4

Fag. 2

Tr. 2
in D

Tribn 2

I. Timp.

II. Timp.

Arpa 1

Arpa 2

Vlc.

Cb.

(sempre legatissimo) (respirare ad lib.) - [d. = n. 120] - (sempre crescendo ed oculando)

209

F. 1. 3.

F. 1.

Ob.

C. r. i.

C. l. 2.

in Sib.

Fag. 2.

3.

1.

Tr. 2.

in Do.

3.

1.

Trib. 2.

3.

I. Timp.

metta

f scintillante

II. Taut.

b. f

Pf.

Arpa 1

Arpa 2

Vlc.

Cb.

Pizz. ARCO

2.11 (sempre legatissimo) (respirate ad fib.)

273 (legatissimo)

d.=n.144 Non Legato (tempo lento, ed acc.)

Fl. 3
Fl. 1
Fl. 2
Ob.
Cr. 1
Cl. 1
in Sib
Cl. 2
Fag. 1
Fag. 2
Tr. 1
in Do
Tr. 2
Tribu.
I
Temp. II
molto
ff trionfante
II Tant.
Pf.
Arpa 1
Arpa 2
Vlc.
Cb.

Fl. 3

Fl.

Ob.

Cr. i.

Cl. in Sib

Fag. 2

Fag. 3

Tr. 2

Tr. 3

Trbm. 2

Trbm. 3

I.

Tim.

Pf.

Arpa1

Arpa2

Vlc.

Cb.

Fl. 3
 Fl. 1
 Fl. 2
 Ob.
 Cr. i.
 Cl.
 in Bb
 2
 3
 1 B
 Fag. 2 B
 3
 1
 Tr. 2
 in D
 3
 1 B
 Trib. 2 B
 3
 I
 Timp.
 Pf.
 Arpa 1
 Arpa 2
 Vlc.
 Cb.

Cl. 1
 in B
 - - - - - $\sharp p$ p p
mf con tristezza

Fag. 1
 B
 - - - - - $\sharp p$ p $b.p.$
mf con tristezza

Cr. 1
 $\sharp \text{B}:$ $\text{B}:$ $\sharp \text{B}:$ $(\flat) \text{d}.$ bd.
 3 $\sharp \text{B}:$ $\sharp \text{B}:$ $\sharp \text{B}:$

Trbm. 1
 2 $\text{B}:$
 Tuba 3 $\text{D}:$

molto
mf con tristezza

III
 Ptti.
 grande

II
 C-nelli

Vcl. I
 Vcl. II
 Vlc.
 Cb.

Cl. 1 f
in F_{sharp}b
Cl. 2 f

Fag. 1 B

Cr. 1 G
Cr. 2 G

Trib. 1 B
Trib. 2 D

Tuba C

Cello II

Vcl I

Vcl II

Vlc

Cb.

The score consists of ten staves. The first four staves (Clarinet 1, Clarinet 2, Bassoon 1, Bassoon 2) have dynamics and articulations. The next two staves (Trombone 1, Trombone 2) show sustained notes with slurs. The Tuba staff has a dynamic marking of C . The Cello II staff contains sixteenth-note patterns. The final four staves (Violin I, Violin II, Viola, Cello I) show sixteenth-note patterns with various rhythmic figures and grace notes.

mf poco a poco crescendo

Fl. 1
 Ob. 1
 Cr. i.
 Cl. 1 in Bb
 Fag. 1 B
 Cr. 1 B
 Cr. 2 B
 Trb. 1 B
 Trb. 2 B
 Tuba B
 Cello B
 Vib. B
 Vcl. I
 Vcl. II
 Vlc.
 Kb.

mf poco a poco crescendo

(l.v.) leggero > poco a poco crescendo
 (con moto)

(non tenuto) unis. (non tenuto) unis. (non tenuto) unis.

ed incalzando

[229]

Fl. picc.

Fl. 1

Ob. 1

Cr. i.

Cv.

Trib.

ed incalzando

Vibf.

Vcl. I

Vcl. II

Vle.

Vlc.

Cb.

231

Fl. picc. | Fl. 1 | Ob. 1 | Cr. 1 | Cl. 2 in C

f d. p. p. b.p. p.
bp. p. bp. bp. bp. bp. bp. p. p. bp. p.
bp. d. bp. p. bp. bp. bp. bp. d. bp. p. d.

Cr. 2 | Cr. 3 | Tr. 2 in Do | Tr. 3 | Tuba 1 | Tuba 2

ff ff ff ff ff ff

Vibf. | Vcl. I | Vcl. II | Vle. | Vlc. | Ch.

Magazinul "Musica" - 97 -

233

fff grandioso, molto appassionato

Fl. picc. b.p. b.p. ♫p. o. f.
 Fl. 1 b.d. b.d. ♫d. o. d.
 Ob. 2 b.d. b.d. ♫d. o. d.
 Cr. i. b.p. b.p. ♫p. ♫o. p.
 Cl. 1 b.p. b.p. ♫d. ♫o. p.
 in lib. 3
 Fag. 1 B b.p. ♫p. o. f.
 Fag. 2 C fag. fff grandioso, molto appassionato
 Cr. 1 2 3
 Tr. in Do 3
 Trom. 1 (B) B
 Tuba 3 (B) B
 Timpani 1
 V Gr. c.

 Vib. III b.p. b.p. b.p. fff grandioso, molto appassionato
 (A.v.)
 Pf.
 Arpa 1
 Arpa 2

 Vcl I b.p. b.p. ♫p. o. unis. II
 Vcl II b.p. b.p. ♫p. o. II
 Vlc. b.p. b.p. ♫d. o. unis. II
 Cb. (B) B (B) B

Fl. picc. 6. #o. p. p. p. p.

Fl. 2 6. #o. d. d. d. d.

Ob. 2 6. #o. H. d. d. d.

Cr. i. 6. #o. p. p. #o. p.

Cl. 2 6. #o. b. b. b. b.

3 6. fff b. b.

Fag. 1 6. #o. p. p. p. p.

Fag. 2 6. b. b. b. b. b. b.

Cfag. 6. b. b. b. b. b. b.

Cr. 3 6. #o. b. b. b. b. b.

4 6. b. b. b. b. b. b.

Tr. 2 6. #o. b. b. b. b.

Do 6. #o. b. b. b. b.

Trbn. 2 6. #o. b. b. b. b.

Tuba 3 6. b. b. b. b. b. b.

I. Timp. 6. b. b. b. b. b. b.

V. Gr. c. 6. b. b. b. b. b.

Pf. 6. b. b. b. b. b. b.

Arpa 1 6. b. b. b. b. b. b.

Arpa 2 6. b. b. b. b. b. b.

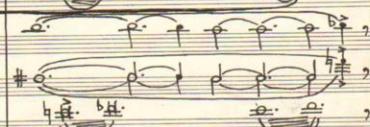
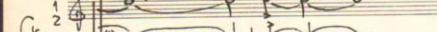
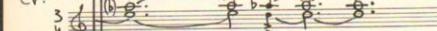
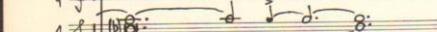
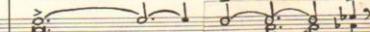
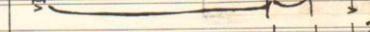
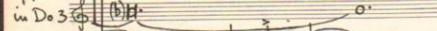
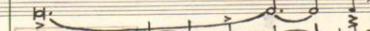
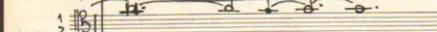
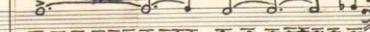
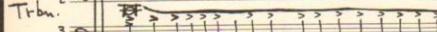
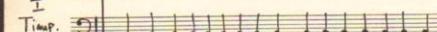
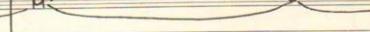
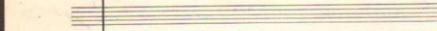
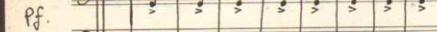
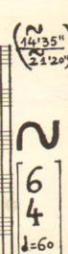
Vcl. I 6. #o. p. p. p. p.

Vcl. II 6. #o. p. p. p. p.

Vlc. 6. #o. d. d. d. d.

Vla. 6. #o. d. d. d. d.

Cb. 6. b. b. b. b. b. b.

237 
 Fl. picc. 
 Fl. 1 
 Ob. 1 
 Cr. i. 
 Cl. 1 
 w. sub. 
 Fag. 1 
 Fag. 2 
 Cffag. 
 Cr. 2 
 3 
 4 
 1 
 2 
 Tr. 
 in Do 3 
 Trbn. 
 Tuba 
 I 
 Timp. 
 V 
 Pf. 
 Arpa 1 
 Arpa 2 
 Vcl I 
 Vcl II 
 Vlc 
 Vla 
 - 100 -


attacca
subito

2

(1) →

6"

III. H

7"

(2) →

Coro

A

B

Cantabile

20000 Hz

Generatore
elettronico

Sinus 16 Hz

Organo

O

4 Cr.

3 Trb.

3 Trm.

Tuba

Gr. C.

Sirena

Ecl. farf.

II Ferro

Vani I

Vani II

ARCHI

Vle

Vlc.

Cb.

fffff drammatico (sempre glissando)

[START]

(+ Modulation)

fffff ben marcato

vibrato, quasi Salmodia

fffff Sonoro

fffff organo pieno ($f = 64$)

fffff Sonoro

fffff Sonoro

fffff ben marcato

(sol Mi)

fffff drammatico

sul ponticello

Tr.

(sol Mi)

fffff drammatico

sul ponticello

Tr.

(sol La)

fffff drammatico

sul ponticello

Tr.

(sol Sol)

fffff drammatico

sul ponticello

2

7
4

Sonoro e frullato (quasi Sirena)

Sonoro e frullato (quasi Sirena)

2

5

ff

ff

ff

ff

ff

ff

ff

ff

ff

ff

ff

ff

ff

ff

ff

ff

ff

ff

ff

ff

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(3) →

7"

(4) →

5"

Coro
 T
 B
 mf

Campane 4
 Zonototie
 Generatore
 Elettromic.
 Str. 16 Hz

Organo 7
 4

3 Fl.
 2 Ob.
 Cr. i.
 2 Cl.
 4 Gt.
 3 Trb.
 in Do
 3 Tm. +
 Tuba

2 △
 Sonagli
 II Cembali
 V Gr. Corso
 IV Eufoni

Pif.
 Vm I
 Vm II
 Vlc
 Vlc
 Cb.

S.A.G.
 Coro
 T
 B
 mf

poco = poco

fffff organo pieno

5
 4

6
 4

Mute in
 piatti
 Mute in
 lauro-tam

fffff sostenuto

fffff sonoro

(sol Mi)
 (su tutte le corde)

mette sul pont.
 mette sul pont.

O S. Cato
 T B crescendo
 Zomoto Hez
 Genu.
 effetti
 sim.
 16 Hz

crescendo
 Organ
 O

3 Fl.
 2 Ob.
 2 C.
 2 Cl.
 2 Cc.
 cl. basso

2 Fag.
 Fag.

4 Gr.
 3 Trb.
 3 Tb.

Tuba
 I
 Pratic
 II
 Tamb.
 II
 Guadag
 G.A.C.
 Edif.
 Pf.

Voca
 Voca
 Vle
 Vlc
 Cb

(5) → 6" → (6) → 4"

(7) →

5"

(8) →

2"

(9) →

3"

Coro
 T
 B
 a poco decrescendo
 20000 Hz
 Femmine
 elettronico
 Simes
 16 Hz

Otg.
 3 Fl.
 2 ob.
 C. i.
 2 ce.

Cl. basso
 2 Fag.
 C fag.
 4 Cr.
 3 Trb.
 3 Tb.
 Tuba
 I
 Piatti
 III
 Tamb.
 II
 G. nelle
 Gr. c.
 E. Eolifon
 Pf.
 Vni I
 Vni II
 Ule
 AR
 Vlc.
 Cb.

a poco decrescendo

5
 [5]
 4

2
 [2]
 4

3
 [3]
 4

7
 4

fffff possibile dinamica
 b
 fffff possibile dinamica

Muta in Ferro

(Ped-->)

fffff possibile

(vol. Mi)
 (vol. Mi)
 (vol. Mi)

molto fffff possibile

(10) → 7"

(11) → 2" (12) → 2" (13) → 4"

Core
B PP

Camp. PP

20000 Hz

General
eletta
46 Hz.

(+ Modulation)

P — *muted*

6
4

Organ PP

3 Fl. PP liscio

2 Ob. PP liscio

Cr. i. PP liscio

2 Cl. PP liscio
(Sib)

Cl. basso PP liscio
(Sib)

2 Fag. PP liscio

C fag. PP liscio

4 Gr.

3 Trb.

3 Tb.

Tenor.

G. c.

Arpe 1
DO \sharp , MI \flat , SOL \flat , LAB, SIB
DO \sharp , RE \sharp , MI \flat , SOL \flat

2
DO \sharp , RE \sharp , MI \flat , FA \sharp , SOL \flat , LAB, SIB

Pf. PP (secco)
(Pd.) PP (scand.)

Vcl I PP

Vcl II PP

Vlc PP

Vlc PP

Cb PP

ppp ppp crescendo

fffff (organus plena)

[2] [2] [4]

ppp liscio poco a poco crescendo

ppp liscio poco a poco crescendo

DO \sharp , RE \sharp , MI \flat , FA \sharp , SOL \flat , LAB, SIB

DO \sharp , RE \sharp , MI \flat , FA \sharp , SOL \flat , LAB, SIB

(14) → 6"

(15) → 3" (16) → 4"

(17) → 2"

○ Cava
T
B

Camp. fffff *f.v.*

20000 Hz
Guitar
Electric
16 Hz

Org. 5 fffff > poco a poco decrescendo [2] [3]

○ 3 FR. 6 [4] [4]

20b. fffff

Cr. i. fffff

2 Cl. fffff

Cl. basso fffff

2 Taf. fffff

C. fog. fffff Sonoro e fluidato (quasi Sistena)

4 Cr. fffff

3 Trb. fffff

3 Tm + Tuba fffff Sonoro e fluidato (quasi Sistena)

Sirena 3 [4]

I / II Compagnello + Compagnella m.f. risolto l.v. fffff ben marcato

III Piatto grande

IV Faust. misterio l.v. l.v.

V Gr. c. misterio l.v.

Pf. fffff

Vcl I fffff Poco... (sempre bel Lo)

Vcl II fffff div. a 6 fffff ben sostenuto

Vle. fffff (sempre bel Lo)

Vic. fffff div. a 5 fffff ben sostenuto

Cb. fffff

(18) → 3"

(19) → 5"

(20) → 7"

4d

Contra
T
B
Canto
G
20000Hz
Grav.
16Hz

Coto
Camp.
20000Hz
Grav.
16Hz

fff

(+ Modulation)
fff

(~1'30")
(~22'50")

Org. piano

(4') (4x8') (4x5x2')
(8') (8x4x1') (8x4x1+16') (8x4x1+4x1')
(16') (16x4x1') (16x4x1+16')

(8') (8x4x1)

(16') (16x4x1)

(32') (32x4x1)

(64') (64x4x1)

(128') (128x4x1)

(256') (256x4x1)

(512') (512x4x1)

(1024') (1024x4x1)

(2048') (2048x4x1)

(4096') (4096x4x1)

(8192') (8192x4x1)

(16384') (16384x4x1)

(32768') (32768x4x1)

(65536') (65536x4x1)

(131072') (131072x4x1)

(262144') (262144x4x1)

(524288') (524288x4x1)

(1048576') (1048576x4x1)

(2097152') (2097152x4x1)

(4194304') (4194304x4x1)

(8388608') (8388608x4x1)

(16777216') (16777216x4x1)

(33554432') (33554432x4x1)

(67108864') (67108864x4x1)

(134217728') (134217728x4x1)

(268435456') (268435456x4x1)

(536870912') (536870912x4x1)

(1073741824') (1073741824x4x1)

(2147483648') (2147483648x4x1)

(4294967296') (4294967296x4x1)

(8589934592') (8589934592x4x1)

(17179869184') (17179869184x4x1)

(34359738368') (34359738368x4x1)

(68719476736') (68719476736x4x1)

(137438953472') (137438953472x4x1)

(274877906944') (274877906944x4x1)

(549755813888') (549755813888x4x1)

(1099511627776') (1099511627776x4x1)

(2199023255520') (2199023255520x4x1)

(4398046511040') (4398046511040x4x1)

(8796093022080') (8796093022080x4x1)

(17592186044160') (17592186044160x4x1)

(35184372088320') (35184372088320x4x1)

(70368744176640') (70368744176640x4x1)

(140737488353280') (140737488353280x4x1)

(281474976706560') (281474976706560x4x1)

(562949953413120') (562949953413120x4x1)

(1125899906826240') (1125899906826240x4x1)

(2251799813652480') (2251799813652480x4x1)

(4503599627304960') (4503599627304960x4x1)

(9007199254609920') (9007199254609920x4x1)

(18014398509219840') (18014398509219840x4x1)

(36028797018439680') (36028797018439680x4x1)

(72057594036879360') (72057594036879360x4x1)

(144115188073756800') (144115188073756800x4x1)

(288230376147513600') (288230376147513600x4x1)

(576460752295027200') (576460752295027200x4x1)

(1152921504590054400') (1152921504590054400x4x1)

(2305843009180108800') (2305843009180108800x4x1)

(4611686018360217600') (4611686018360217600x4x1)

(9223372036720435200') (9223372036720435200x4x1)

(18446744073440870400') (18446744073440870400x4x1)

(36893488146881740800') (36893488146881740800x4x1)

(73786976293763481600') (73786976293763481600x4x1)

(147573952587526963200') (147573952587526963200x4x1)

(295147905175053926400') (295147905175053926400x4x1)

(590295810350107852800') (590295810350107852800x4x1)

(1180591620700215705600') (1180591620700215705600x4x1)

(2361183241400431411200') (2361183241400431411200x4x1)

(4722366482800862822400') (4722366482800862822400x4x1)

(9444732965601725644800') (9444732965601725644800x4x1)

(18889465931203451289600') (18889465931203451289600x4x1)

(37778931862406902579200') (37778931862406902579200x4x1)

(75557863724813805158400') (75557863724813805158400x4x1)

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(30223145489655202073600') (30223145489655202073600x4x1)

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(241785163917241616588800') (241785163917241616588800x4x1)

(483570327834483233177600') (483570327834483233177600x4x1)

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(2451990405614290088283352546400680764800') (2451990405614290088283352546400680764800x4x1)

(4903980811228580176566705092800676539200') (4903980811228580176566705092800676539200x4x1)

(9807961622457160353133410185600672578400') (9807961622457160353133410185600672578400x4x1)

(19615923244904320706268202371200668556800') (19615923244904320706268202371200668556800x4x1)

(39231846489808641412536404742400664513600') (39231846489808641412536404742400664513600x4x1)

(78463692979617282825072809484800660257600') (78463692979617282825072809484800660257600x4x1)

(156927385959234565650145618969600656128800') (156927385959234565650145618969600656128800x4x1)

(313854771918469131300291237939200652057600') (313854771918469131300291237939200652057600x4x1)

(627709543836938262600582475878400648115200') (627709543836938262600582475878400648115200x4x1)

(1255419087673876525201164951756800644230400') (1255419087673876525201164951756800644230400x4x1)

(2510838175347753050402329903513600642115200') (2510838175347753050402329903513600642115200x4x1)

(5021676350695506100804659807027200639830400') (5021676350695506100804659807027200639830400x4x1)

(1004335270139101220160931960154400638615200') (1004335270139101220160931960154400638615200x4x1

Sempre PPPP ↔ mP immateriale, come le ombre.

$$1 \quad \underline{d = 80 - 84}$$

4d

guasi vento
sempre PPPP come eco, poco →

poco vibrato legato, guasi vox humana

Generatore elettronico
Sinus + 220

Phaser (1) 220 Hz (2) 18,56 Hz

PPP subito (sempre PPP)

4d

V.Ferro
sempre PPP ritmico, quasi ora

Crotalolo
Claves

WT. & C.
muore forte vibrante, quasi orologia

I △ 1
sempre PPP ritmico, quasi orologia

Arpa 1
sempre PPP sonoro
Arpa 2
sempre PPP sonoro

Pf.
(ossia
clavicembalo
elettronico)
Scena Pedala

poco in anticipo

Silente REB.

REB.

PPP leggero

* ossia : 2 Claves

*^o) ossia : 2 Claves

6

(Appendix!)

M. Sopra f
2. Arie
(ossia sott. "Pf. Pf.")
Sustentato

Module

mf in rit.
rit.

V Ferro

VI Crot.(A)
Claves

IV T. B.P.

I Δ

III Segu

Arpa 1 Mib.

Arpa 2

Pf.

- 109 -

11

M. Sopr.
2 Arpe

Sint.

Gassette:
Delta
Sinus
(244) →Cl. basso
in Sib
Elettronico
ad libitum

[SOLO] quasi Vox humana.

Sempre mp cantando sonoro e dolce, poco in rilievo.

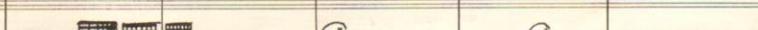
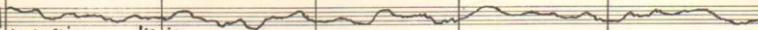
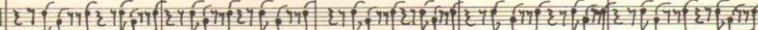
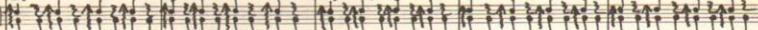
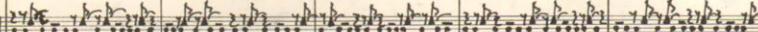
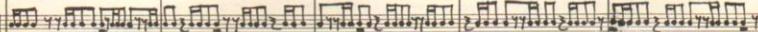
V Ferro

II Clav. (A)

IV. P.E. 2

I Δ

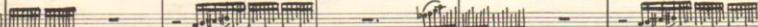
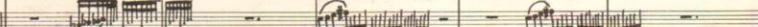
III Segn.



Arpa 1

Arpa 2

Pf.



16

M. Soprano
2. Arpe

Sint. f

Gewandt.
elettr.

C. sinus
(224)

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

V. Ferro

II. Crot. (a)

Claves

III. T. B.R. 2

I. △ 2

III. Segn.

Arpa 1

Arpa 2

Pf.

21

M. S.p.
2 Arpe C

Sint. 3
Generated
elletto
Sintus
(224)

O. basso
(l'isib)
(elettronico)
ad lib.

mP quasi Vox humana, poca in rilievo

V Ferro

II Crot. (A)

II Claves

III T. & C. 1

I Δ 1

III Segn. ♫

P espressivo e liscio

Arpa 1

Arpa 2

Pf.

M-Sopr. f
2 Arpe.

Sint. (f)

Generator
claves
sirois
(226) →

C. basso (b) (b)
(elettronico)
(ad lib.)

V Ferro

IV Crot.(a)

Claves

III T.B.C.

I △

III Seg. (f)

Arpa 1 (f)

Arpa 2 (f)

P.f.

31

M-Sopf. f
2. Arpe L

Sint. g
Generatori
clista
situs
(224) ...

Cl. basso
(Sib)
(Ritornello)
(ad lib.)

V Ferro

II Crot. (A)
Claves

IV T. Bc. 2

I Δ 2

III Soga

Arpa 1

Arpa 2

Pf.

mp quasi Vox humana, puro in nullo

- 114 -

M-Sopf.
2 Arpe

Sint.

Gesang
cltr.
sinus
(224) ...

Cl. basso
(sib)
(clavicemb.)
ad lib.

V Ferro

Crot. (a)

— Claves

IV T.P.R. 2

I △ 2

III Segu

Arpa 1

Arpa 2

P.f.

Mi b, Sol b, Si b. Do #, Re #, Fa #, Sol #, La #

-115-

P M-Soprf. f
2 Arpet

Sint. g

Generatore
elettrone
stereo
(224) ...

C. basso
(cib)
Elettromic.
(ad lib.)

IV Ferro f

II Crot.(A) f

Claves

IV T. 8&1/2 f

I Δ 2

Arpa 2

Arpa 2

Pf.

- 116 -

M-Score
2 Arpe L

Sint. ♫

Gemaltes
Gitarre
Sticks

(228) - 3

C. basso ♫
(Kb)
(Elettronica)
(ad lib.)

- E D G B D G - 5 - C G B D G - 3 - E G B D G -

mp quasi Vox humana, poco in ritardo

V Ferro

Crot. (A)

Claves

IV T. Pz. 2

I Δ 2

Arpa 1 Do h. sol b.

Arpa 2

Pf.

M-Sopr. 2 Arpe c
Sint. f

Grematura (1) (2)
slotta. (1) (2)
trem. (1) (2)
(2x4) ----->

C. basso (1) (2) (3) (4)
(lettone)

V. Ferro

T. Crot. (1) Claves

T. T.R. 2

I. △

III. Soga f

P. espressivo e liscio

Arpa 1

Arpa 2

Pf.

y sempre Ponticello ↔ Tasto, irregolare
 (non tremulo) PPPP liscio (arco ad libitum)
 (non tremulo) PPPP liscio (arco ad libitum)

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

Violini II
 9-12
 1-5
 6-10

Viola
 1-4
 5-8

Violoncelli
 1-6
 C-bassi
 1-4

b
 y PPPP liscio (arco ad libitum)
 (non tremulo) PPPP liscio (arco ad libitum)
 b
 Tr.
 b
 P.P.P.P. = punto d'arco
 b
 PPPP liscio (arco ad libitum)
 b
 PPPP/a punti d'arco
 b
 y PPPP/a punto d'arco
 b
 (non tremulo) PPPP liscio (arco ad lib.)

M-Sopra f
2 Arpt c
Sint. j
Generatores
clat.
Sines
0 (224) ----->

V Ferro
II Grot.(a)
II Claves
IV T. &c
I △
III Segn g

Alpaz 1
Arpa 2
Pf.

Do ♯, Sol ♯

Violini I
Violini II
Viola
V-ulli
(1-6)
C-bassi
(4-4)

5-6
3-4
1-2
9-12
4-5
6-10
1-4
5-8
5-8
(b)

M-S 2
2 Arpe

Sint. f

Gemshorn (1)
clth.
S. S. (1)
(22d) ----->

Cl. basso (2)
(3/4)
(elettronico)

quasi: Vox humana
mf ardente, in rilievo

V. Ferro
(Scarpa PPP)

Crot. (1)
Claves

IV T. 8.1
(Scarpa PPP)

I Δ 2
(Scarpa PPP)

III Segn. f

Arpa 1
(Scarpa PPP)
RE#, MI[#], FAH, SOL[#], SI[#]

Arpa 2
(Scarpa PPP)

Pf.

Violini I
1-2
5-6
3-4
3-8
(89)
(T)

Violini II
3-12
1-5
6-10
4-4
Violoncello
5-8
V. C. bassi
(1-6)
(1-4)

M-Sop = f
2 Arpa 2

Sint. (1)

Generator elctr.
Siros (22d) ----->

C (bass) (16)
(elettronica) smooth f dolce molto molto molto molto

V Ferro

II Crot.(a)
Claves

IV T. BC

I △

Arpa 1

Arpa 2

Pf.

Violini I 1-2
5-6

3-4
7-8 (em)

Violini II 9-12

1-5

Violoncelli 6-10

1-4

Viola 5-8

Violoncelli (1-6)

C-bassi (1-4) (6)

M-Sopr. f
2 Arpe

Sint. f

Generated clotte
O sinus (224) - - -

C. basso (16b)
(electronic)

molto molto

V Ferro

II Crat. (A)

Claves

IV T. P.R.

I Δ :

Arpa 1

Arpa 2

P.F.

M-Sop. f
2 Arpe 2

Sint. g

Gemsh.
clitter.
Staves
(22d) →

Cl. basso (b)
(electronic)

V Ferro

II Crot.(A)

Claves

IV T.R.

I Δ

III Sega

Pf.

Arpe 1

Arpe 2

p espressivo e liscio

M-Sop. f
2 Arpe L

Sint. f

General
slotta
Sivers
(22.6)

Cl. (perc.)
(b. b)
(dethomme)

V Ferro

Crot. (A)

II Claves

IV T. B.C.

III Segn.

Arpa 1 Do₄, RE₄, SOL₄

Arpa 2 RE₄, MI₄, FA₄, SOL₄, SI₄

Pf.

- 124 -

M-Soprf.
2 Arpa 1
Sint.

Grenad.
clotto:
siurus
(226) H. →

Cl. (perc.)
(elettronico)

Sempre m. P. dolce e sognante, in rilievo

IV Ferro

II Crot.(A)
— Claves

IV T.Rd. 1
2

III Segn.

Arpa 1

Arpa 2

Pf.

Sempre PPP

Sempre Ped. → - 125 -

Sempre P.P.P. l.v.

O M-Sop. f
 2 Arpe c
 Sint. g
 Gend. elte siens (22d) ...
 Cl. basso (c-b) (d'f'm'')
 (d'f'm'')
 V Ferro
 II Crot. (a)
 II Claves
 IV T. & C.
 Arpa 1
 Arpa 2
 Pf.

- 126 -

M. Seppi
2 Arpa

Sint. (G)

Guitar
Electric
Bass (226) →

(L) bass (R) (Electronics)

V Ferro

II Cnt. (A)

III Claves

IV T. BC. 2

Arpa 1

Arpa 2

Pf.

(Ped.) → - 127 -

M-Sopr. f
2 Arpe
Sint. f
Generato.
slitta.
sinus
(224) ----->

Cl. harmon.
(Sub)
(ethnics)

V Ferro

II Crot. (A)
Claves

IV T. & C. 1

Arpa 1

Arpa 2

Pf.

Violini
1-2
5-6
3-4
3-8
(84) ----->

Violin II
9-12
4-5
6-10
(74) ----->

Viola
1-4
5-8
(64) ----->

C-Celli
(1-6)

C-bassi
(1-4)

M-Sop. f
2 Arpe C
Sint. f
Glockens.
elktro.
Siurus
(22d) ----->

Cl. basso (Sb)
(ellettomica)

V Ferro

H Crot.
Claves

Arpa 1

Arpa 2

Pf.

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

Violinimi I
(89)
(11)

9-12

1-5

Violinii II

6-10

1-4

Viole
5-8

V-cellis
1-6

C-bassi
1-4

M-Soprf.
2 Arpe

Sint. f

Grem. eletti. 2
sim. (220) ->

Fl. picc.

Fl. 2

Ob. 2

G.i.

Ccl. 2

Sib.

Cl. largo (in b)
(diatonic) Fag. 2

poco rubato (in tempo)

L3-1

Cfag.

Ctr.

Trb.

Trbu.

Tuba

V Ferro

II Crot.
Claves

III Segn.

Arpa 1

Arpa 2

Pf.

(Ped.) ->

- 131 -

M. Superf.
2 Arpe.

Sint. (sustained)

Gesam.
Ottava
Sim.
(24)

Flpno.

Fl. 1

Fl. 2

Ob. 1

Cri.

Cl. 1
Sch. 2
Al. basso
(bass)
(electronic)
Fig. 2

Cl. 2

Glo.

Cr. 2

Cr. 3

Trb.

3

Trb. 2

Tuba

V Forno - - - - - -

VI Gr. c. - -

II Tamb. - -

IV Eufonio - -

III Sogno *espressivo e liscio*

Arpa 1 - - - - - -

Arpa 2 - - - - - -

Pf. - - - - - -

(Ped.)

sub ffff *papabeb* *matto*

- 132 -

M-Sop. 2 Arpe Sint.

Gemutas (b) ellet. simos (226) →

Cl. basso (nb) (d'ethnico) f dolce > < ff dolorosa, quasi grido

sub. M.P calmo, dolce e semplice

I Ferro

I Gr. cassa

II Tam. I

III Edifoni I

IV Seg. I

Arpa 1

Arpa 2

Pf. (Ped.) →

Violini I

Violini II

Viole

Vcl. 1-6

Cb. 1-4

ammaccioso, poco in rilievo (non dim.)
ammaccioso, poco in rilievo (non dim.)
ammaccioso, poco in rilievo (non dim.)
ammaccioso, poco in rilievo

Semplici Ponticello Tasto, irregolare
 (non tremolo) PPPP liscio (arco ad libitum)
 (non tremolo) PPPP liscio (arco ad libitum)
 89. Tr.

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

b v PPPP liscio (arco ad lib.)
 b (non tremolo) PPPP liscio (arco ad libitum)
 Tr. b PPPP (a punto d'area)
 b PPPP liscio (arco ad libitum)
 b PPPP (a punto d'area)
 b PPPP (a punto d'area)
 b (non tremolo) PPPP liscio (arco ad libitum)

M-Sop. f
2. Arpa 2

Sint. f

Gemuter-
elctro-
sinus f

(22b) ----->

Cl. basso
(Sc b)
(elettronico)

V Ferro

I Gr. c.

II Tant.

IV Edifonato

III Segn. ♫

Arpa 1

Arpa 2

Pf.

$\frac{5}{2}$

$\frac{5}{6}$

$\frac{3}{4}$

$\frac{3}{8}$

(8a)

Violini I

3-12

4-5

Violini II

6-10

1-4

Viole

5-8

Vlc. 1-6

Cb. 1-4

M.Sopr. f
2 Arpe

Sint. f

Gen.
cltto.
Sim.

O (228) ----->

Cl. basso (f^b)
(elettronico)

V.Ferro

I Gr.c.

II Taut.

IV Edifone

III Segn. ♩

Arpa 1 - z y - - z y - - z y - -

Arpa 2 - z y - - z y - - z y - -

Pf. - z y - - z y - - z y - -

(Ped.) ----->

+2

5-6

3-4

7-8

Violini I (88) ----->

9-12

1-5

Violini II (71)

6-10

1-4

Viole

5-8

Vic. 1-6

Cb. 1-4

mp dolce

(non dim.)

(non dim.)

(non dim.)

P espressivo e fisico

M-Sopr.
2 Arpe

Sint.

Guitarra
cltta.
simb.

(22)

Cbasso (ellettronico) - 27p - mfp dolce in rilievo - sempre pp minaccioso

V Ferto

I Gr. c.

II Tanet.

IV Eufonietta

III Segna -

Arpa 1 - γ - PPP

Arpa 2 - γ - PPP

Pf. - γ - -

(Ped.) ----->

pos in rilievo

sempre pp minaccioso

- 136 -

M. Sopr.
2 Arpe

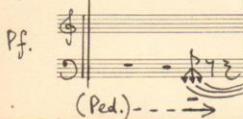
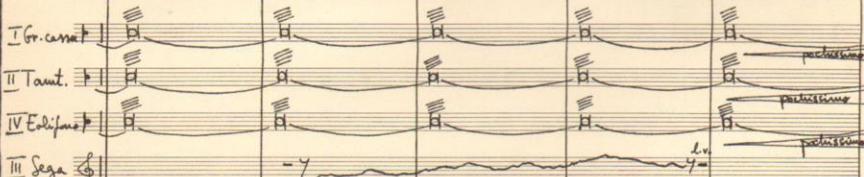
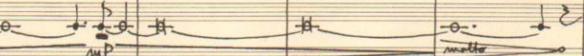
Sint.

Gemutas
eletto.
Sintus

(226) →

Cl. basso
(s.b.)
electronics

(vibrate)



M.Sopr.
2 Arpe
Sint.

Generatores elitter. simus

(22)

I Gr.c.
II Taut.
IV Edifor.

Scempe PP minaccioso
Scempe PP minaccioso
Scempe PP minaccioso

Interratto subito
(non dim.)
(non dim.)
(non dim.)

~ 60-120"

M-Sopr.
2 Arpe
Sint.

poco a poco perdendosi

Generatores elitter. simus

(22)

poco a poco perdendosi

FINE [STOP]

$\begin{bmatrix} \sim 9'15'' (\#30) \\ \sim 32'05'' \end{bmatrix}$

Bucuresti, 13 iunie 1980

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

"Bhagavad-gītā"

"...Eu sănă moarte care distrugе totul,
Eu sănă zugăditorul lumii..."

"Bhagavad-gītā"
(200 i.e.n.-200 e.n.)

APPENDIX

[2] → FINE (III-H)

(Pagina 109)

Modulo

PPP ↔ mf irreal, poco riverbero

Malincomico. ♩ = 116

(~25) 10 → sempre portamento e poco vibrato

Mezzo-Soprano (ossia Sint.)

Arpa I

Arpa II

Ms.

Arpa I

Arpa II

Ms.

Arpa I

Arpa II

Ms.

Arpa I

Arpa II

Ms. | 

Arpa I | 

Arpa II | 

Ms. | 

Arpa I | 

Arpa II | 

Ms. | 

Arpa I | 

Arpa II | 

二

Musical score for three voices (Ms., Arpa I, Arpa II) across four staves. Measures 2, 3, 4, 5, 6, 7, and 16 are shown. Measure 16 concludes with a repeat sign and two endings, labeled 8' 41" and 9' 41".

Measure 2: Ms. has a dotted quarter note followed by a dotted eighth note tied to a sixteenth note. Arpa I and Arpa II play eighth-note patterns.

Measure 3: Ms. has a dotted quarter note followed by a dotted eighth note tied to a sixteenth note. Arpa I and Arpa II play eighth-note patterns.

Measure 4: Ms. has a dotted quarter note followed by a dotted eighth note tied to a sixteenth note. Arpa I and Arpa II play eighth-note patterns.

Measure 5: Ms. has a dotted quarter note followed by a dotted eighth note tied to a sixteenth note. Arpa I and Arpa II play eighth-note patterns.

Measure 6: Ms. has a dotted quarter note followed by a dotted eighth note tied to a sixteenth note. Arpa I and Arpa II play eighth-note patterns.

Measure 7: Ms. has a dotted quarter note followed by a dotted eighth note tied to a sixteenth note. Arpa I and Arpa II play eighth-note patterns.

Measure 16: Ms. has a dotted quarter note followed by a dotted eighth note tied to a sixteenth note. Arpa I and Arpa II play eighth-note patterns. The measure concludes with a repeat sign and two endings.

III.