

Şerban NICHIFOR

SIMFONIA III, "Ecouri şi Vise din MetAmerica"

SYMPHONY III, "Echoes and Dreams from MetAmerica"

ESECUTORI

Nastro magnetico

3 Flauti (Fl. 3 muta in Fl. piccolo)

3 Obei (Ob. 3 muta in Corno inglese)

3 Clarinetti in Si b (Cl. 3 muta in Saxofono alto in Mi b)

3 Fagotti (Fag. 3 muta in Controfagotto)

4 Corni in Fa

3 Trombe in Do

3 Tromboni

Tuba ad libitum (Tuba = Tuba 3-a 2)

Percussione: - I.) Timpani, Maracas 1, Tamburo basco, 3  $\Delta$ ,  
Sonagli sospesi, Bamboo Chimes, *Piatto grande*

- II.) Campanelli, Vibrafono, Sonagli, Tamburina,  
2 Bongos, Gran cassa

- III.) Tam-tam, Piatti medio e grande, Maracas 2,  
Sonagli sospesi, Eolifono (ossia elettronico),  $\Delta$ ,  
Quijada (Jaw Bone, ossia Raganella)

- IV.) Batteria di Jazz,  $\Delta$ , Campanelli, Campana,  
Gran cassa, Piatti medio e grande, Tam-tam,  
2 Tom-toms

Pianoforte (muta in Celesta)

Arpa

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

Șerban NICHIFOR

S I M P O N I A A IV - A

S Y M P H O N Y NO. IV

Nastro magnetico (ad libitum)

2 Flauti

Flauto piccolo

3 Oboi (Ob. 3 muta in Corno inglese)

3 Clarinetti in Si b (Cl. 3 muta in Saxofono alto in Mi b - ad lib.)

2 Fagotti

Controfagotto

4 Corni in Fa

3 Trombe in Do

3 Tromboni

Tuba - ad libitum (= Trombone 3)

Percussione: - I.) Timpani, Tamburo basso, 3 Piatti (acuto, medio, grande),  $\Delta$  piccolo, Campane;  
- II.) Campanelli, Vibrafono, Tamburo piccolo, 2 Clacson (acuto, medio), 2 Piatti (medio, grande),  $\Delta$  piccolo, Celesta;  
- III.) Vibrafono, Silofono, Campane, 3 Temple Blocks (Wood Blocks), 2 Piatti (medio, grande), Tam-tam, Clacson (acuto), Tamburo piccolo,  $\Delta$  piccolo, Bolidono;  
- IV.) 3 Piatti (acuto, medio, grande), Tam-tam, Batteria di Jazz, 2  $\Delta$  (piccolo, medio), Cow Bell, Gran cassa, 4 Tom-toms, 3 Temple Blocks (Wood Blocks).

Pianoforte (muta in Celesta)

1 Arpa (ossia 2 Arpe: I, II)

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

•—————•





THE WHITE HOUSE  
WASHINGTON

October 1, 1992

PERSONAL

Dear Mr. Nichifor:

Thank you for the beautiful recordings of your Third and Fourth Symphonies, which I recently received through the U. S. Information Agency. I appreciate your having dedicated them "to the glory of America" and I am delighted to know that our cities have inspired you in this uniquely creative way.

The recordings have been donated to the Library Of Congress so that they may be preserved for the people of the United States. Your thoughtful gift will bring many hours of pleasure to all who come to enjoy them.

Best wishes.

Sincerely,

A handwritten signature in dark ink, which appears to be "G. Bush", is written below the word "Sincerely,".

Mr. Serban Nichifor  
Str. Principatele Unite 2  
Villa I, Ap 7  
70.512 Bucharest  
ROMANIA

THE WHITE HOUSE  
WASHINGTON

October 1, 1992

PERSONAL

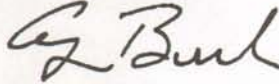
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Best wishes.

Sincerely,

A handwritten signature in dark ink, appearing to read "G. Bush". The signature is fluid and cursive, with the first letter of the last name being a large, stylized capital 'B'.

Mr. Serban Nichifor  
Str. Principatele Unite 2  
Villa I, Ap 7  
70.512 Bucharest  
ROMANIA



Motto: "To write a symphony means,  
to me, to construct a world"  
Gustav Mahler

TO THE GLORY OF AMERICA  
Mamei mele

Serban Nichifor  
(1-V-1985-11-V-1986)

AMERICAN

α) SIMFONIA A III-A

SYMPHONIES

α) SYMPHONY No. III

"ECOURI SI VISE DIN METAMERICA" / "ECHOES AND DREAMS FROM METAMERICA"

First Performance:

20-11-1987, Tîrgu Mureş Philharmonic  
Orchestra, Szabolcs Loránt conductor

I. [East → West]

1) ECHO [ATLANTIC OCEAN, 30-VIII-1982]

LONTANO, IMMATERIALE, SEMPRE POCO RUBATO



*poco a poco crescendo*

*l.v.* (v.l.o.)

Handwritten musical score for five piano parts (Pf.e.1 to Pf.e.5) and two string parts (St.1, St.2). The score is divided into two systems. The first system includes measures 1 to 15, with piano parts featuring descending and ascending melodic lines. The second system includes measures 16 to 31, continuing the melodic development. The string parts are marked with dynamic markings like *mp* and *l.v.*.

Handwritten musical score for five piano parts (Pf.e.1 to Pf.e.5), three string parts (St.1, St.2, St.3), and an organ part (Org.1). The score is divided into two systems. The first system includes measures 1 to 15, with piano parts featuring descending and ascending melodic lines. The second system includes measures 16 to 31, continuing the melodic development. The string parts are marked with dynamic markings like *mp* and *l.v.*. The organ part is marked with *Org.1* and *(Strings)*. The score is marked with *LARGO* and *sempre lontano, molto affrettando*. The page number *-2-* is at the bottom.



0 St. 1 (b) *mp* poco in rilievo *p*

St. 2 (b) *mp* poco in rilievo

St. 3 *f* *mp* molto *p* *lento*

St. 4 *ff* *mf* molto *pp* immateriale *p* *lento*

St. 5 *ff* *mf* molto *pp* immateriale *p* *lento*

Org. 1 *f* *pp* *lento*

Org. 2 *f* *pp* *lento*

*ff* liscio, poco vibrato

Handwritten musical score for a piece titled "St. 1". The score is written on seven staves, labeled "St. 1" through "Org. 2". The notation includes various musical symbols such as notes, rests, and dynamic markings like "p" (piano) and "f" (forte). The score is written in a single system, with the staves arranged vertically. The notation is in a style typical of early 20th-century manuscript notation.

Handwritten musical score for a 5-stemmed organ with 5 manuals and 2 pedals. The score is for a piece titled "Sempres animando" and includes various performance instructions like "poco a poco decrescendo" and "poco a poco accelerando". The notation includes chords, arpeggios, and dynamic markings such as mp, p, and f.



*molto animando*

*N 256*

SUB. N 128 (N 256)

Handwritten musical score for the first system, measures 1-5. The score includes staves for Piano (Pf.e.1), Strings (St.1, St.2, St.3, St.4), and Organs (Org.1, Org.2). The tempo is *molto animando*. The key signature has one sharp (F#). The dynamics range from *ppp* to *mp*. The organ part has a marking *p poco a poco decrescendo*. The string parts have markings *ppp lontano* and *ppp immateriale*. The piano part has a marking *mp dolce, in rilievo*.

Handwritten musical score for the second system, measures 6-10. The score includes staves for Piano (Pf.e.1), Strings (St.1, St.2, St.3, St.4), and Organs (Org.1, Org.2). The tempo is *molto*. The key signature has one sharp (F#). The dynamics range from *ppp* to *mp*. The piano part has a marking *sempre poco marcato*. The organ part has a marking *p poco a poco decrescendo*. The string parts have markings *ppp lontano* and *ppp immateriale*.

Handwritten musical score for the third system, measures 11-15. The score includes staves for Piano (Pf.e.1), Strings (St.1, St.2, St.3, St.4), and Organs (Org.1, Org.2). The tempo is *molto*. The key signature has one sharp (F#). The dynamics range from *ppp* to *mp*. The piano part has a marking *sempre poco marcato*. The organ part has a marking *p poco a poco decrescendo*. The string parts have markings *ppp lontano* and *ppp immateriale*.



Handwritten musical score for "L'Espresso" by Francesco De Gregori. The score is for a piano arrangement and includes parts for Piano (Pf. c.1), Strings (St. 1, 2, 3, 4), and Organ (Org. 1, 2). The key signature is one sharp (F#), and the time signature is 4/4. The score is divided into measures by vertical bar lines. Handwritten annotations include "poco a poco affrettando" at the top, "poco a poco crescendo" in the string parts, and "mp in rilievo" in the organ part. The score ends with a double bar line and a fermata.

sempre affrettando → **160** (154)  $\text{♩} = \text{♩}$  (L.v.)  $\text{♩} = \text{♩}$  **molto allargando**

OPf.e.1  $\text{♩} = \text{♩}$

St.1  $\text{♩} = \text{♩}$  poco a poco decrescendo

St.2  $\text{♩} = \text{♩}$  (sempre P) poco a poco decrescendo

St.3  $\text{♩} = \text{♩}$  poco a poco decrescendo

St.4  $\text{♩} = \text{♩}$  poco a poco decrescendo

Org.1  $\text{♩} = \text{♩}$  poco a poco decrescendo

Org.2  $\text{♩} = \text{♩}$  poco a poco crescendo

Tam.  $\text{♩} = \text{♩}$  molto

Handwritten musical score for a rehearsal marked "QUASI IMPROVISANDO". The score includes parts for St. 1, St. 2, St. 3, St. 4, Org. 1, Org. 2, Fl. piccolo, Fl. 1, and Tam-tam. The tempo is marked "Allegretto" and the mood is "Quasi Improvisando". The score is divided into measures, with some measures marked "P" (Piano) and "decrescendo". The title "QUASI IMPROVISANDO" is written in large, bold letters. The score is written on a single page with a large margin.



poco a poco accelerando  
 (157) Nastro magnetico sempre decrescendo  
 perdendosi  
 St. 1  
 St. 2  
 St. 3  
 St. 4  
 Org. 1  
 Org. 2  
 R. picc.  
 R. 1  
 Ob. 1  
 C. i.  
 Cl. in 1  
 Sib 2  
 Fag. 1/2  
 Tamt.  
 Cel.  
 2  
 2  
 (8-va-85)  
 (v 31)  
 attacca subito

11 ALLEGRO VIVACE (J=144) 2.) INTRADA [ ] JAMAICA, NEW YORK, 30-III-1982

Kennedy International Airport, 4 p.m. - 9 p.m.

Kennedy International Airport, 4 p.m. - 9

Handwritten musical score for a symphony orchestra. The score is written on multiple staves, each labeled with an instrument. The instruments listed are: Fl. picc., Fl. 1, Ob. 1, C. i., Cl. 1/2, Fag. 1/2, Cr., Tuba in D, Trbn i, Tbn ii, Timp. I, Vln I, Vln II, Vle, and Vlc. The score includes various musical notations such as notes, rests, and dynamic markings. Handwritten annotations in Italian are present throughout the score, including "sempre ff marcato", "poco a poco crescendo", "sub. pp deciso", and "ff marcato sempre". The score is written on a single page with a yellowed background.



(a 2)

Fag.  $\frac{1}{2}$   $\text{C}^{\flat}$

Cr.  $\frac{1}{2}$   $\text{C}^{\flat}$

Trbe  $\frac{1}{2}$   $\text{C}^{\flat}$

Trbni  $\frac{1}{2}$   $\text{C}^{\flat}$

Timp. I

Piatto gr. III

*pp poco a poco crescendo*

Vni I *sempre crescendo*

(div. a 2)

Vni II

Vle

Vlc.

Cb.

*molto*

*ff*

(a 2)

21

Fag.  $\frac{1}{2}$   $\text{C}^{\flat}$

Cr.  $\frac{1}{2}$   $\text{C}^{\flat}$

Trbe  $\frac{1}{2}$   $\text{C}^{\flat}$

Trbni  $\frac{1}{2}$   $\text{C}^{\flat}$

Timp. I

Piatto gr. III

*sempre crescendo*

C. mello II

*ben ff in rilievo*

Vni I *ben ff in rilievo*

(div. a 2)

Vni II *ben ff in rilievo*

Vle

Vlc.

Cb.



*ben ff in rilievo*

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

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

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

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

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

Trbe  $\frac{1}{2}$

Trbui  $\frac{1}{2}$

I Tim.  $\frac{1}{2}$

III Plogr.  $\frac{1}{2}$

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

Vni I (dir. a2)

Vni II

Vle

Vlc.

Cb.

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

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

Cl.  $\frac{1}{2}$  in sib (a3) *in rilievo*

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

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

Trbe  $\frac{1}{2}$

Trbui  $\frac{1}{2}$

I Tim.  $\frac{1}{2}$

III Plogr.  $\frac{1}{2}$

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

Vni I (dir. a2) *unis.*

Vni II

Vle

Vlc.

Cb.

*ben ff*

*3 7 (+Fl. picc)*



Fl. picc. *fff* *molto sfz*

Fl. 1/2 *fff* *molto sfz*

Ob. 1,2 *fff* *molto sfz*

Ob. 3 *fff* *molto sfz*

Cl. 1,2 *fff* *molto sfz*

Cl. 3 *fff* *molto sfz*

Fag. 1/2 *fff* *molto sfz*

Cfag. *fff* *molto sfz*

Cr. 1+3 *fff* *molto sfz*

Cr. 2+4 *fff* *molto sfz*

Trba 3 *fff* *molto sfz*

Trbn 1/2 *fff* *molto sfz*

I Timp. *fff* *molto sfz*

III Timp. *fff* *molto sfz*

Pttagr. *fff* *molto sfz*

C-nell. *fff* *molto sfz*

Pf. *fff* *molto sfz*

Vni I *fff* *molto sfz*

(div. a 2) *fff* *molto sfz*

Vni II *fff* *molto sfz*

Vle. *fff* *molto sfz*

Vlc. *fff* *molto sfz*

Cb. *fff* *molto sfz*

(div. a 2) *fff* *molto sfz*

Magazinul „Muzica“

28

- 9 -

(9)



L'istesso tempo (♩ N 144)

Trbe 1. *mp* in rilievo, quasi improvvisando

Sole 2. *mp* in rilievo, quasi improvvisando

III Pttogr. *l. v.*

IV Batteria di jass *sempre p. ritmico, poco improvvisando*

Vni I *sempre p. discio*

Vni II *sempre p. discio*

Vle (div. a 2) *sempre p. discio*

Vlc. (div. a 2) *sempre p. discio*

3 Cb. soli *sempre p. ritmico*

Trbe 1. *mp* in rilievo, quasi improvvisando

Sole 2. *mp* in rilievo, quasi improvvisando

IV Batteria di jass *poco a poco crescendo ed animando*

Vni I *sempre p. discio*

Vni II (div. a 2) *sempre p. discio*

Vle (div. a 2) *sempre p. discio*

Vlc. (div. a 2) *sempre p. discio*

3 Cb. soli *sempre p. ritmico*

(sempre crescendo ed animando)

Trbe 1. *mf*

Sole 2. *mf*

IV Batteria di jass *p*

Vni I *mp*

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

Vle (div. a 3) *div. a 3*

Vlc. (div. a 3) *div. a 3*

3 Cb. soli *mp*



(sempre crescendo ed animando) ----->

Fl. piccolo  
Fl. 1/2  
Ob. 1/2  
Ob. 3/4  
Cl. 1/2  
Cl. 3/4  
Fag. 1/2  
Fag. 3/4

Trbe 1  
Sle 2

IV  
Batteria di jam  
Arpa  
Vni I  
Vni II (unis)  
Vle (div. a 3)  
Vlc. (div. a 3)  
3Cb. Sl.

13  
14  
15

mp  
mf  
molto

glicando  
Tutti  
Arco

- 1 1 - (11)



Piv. Mosso (d ~ 154)

51

Fl. piccolo (a 2) ff

Fl. 2 (a 3) ff

Ob. 1/3 (a 3) ff

Cl. 1/3 (a 3) ff

Fag. 1/2 f ben sostenuto

Cfag. f ben sostenuto

Cr. 1 Solo ff in rilievo

Cr. 3/4 f ben sostenuto

Trba 2 sola

I Timp. f marcato

II Vibf. ff in rilievo

IV Batteria di jazz 3 Bongos 1 Tom-tom f marcato

Arpa sfz l.v.

Vini I (div. a 2) ff

Vini II (div. a 4) (div.) f gettate

Vle (div. a 4) (div.) f gettate

Vlc. (div. a 4) (div.) f gettate

Cb. Tutti (div. a 2) f



Fl. piccolo  
Fl. 1/2  
Ob. 1/3  
Cl. 1/3  
Fag. 1/2  
Cfag.  
Cr. 1/2  
I. Timp.  
II. Vib.  
Batteria di jam.  
Arpa  
Vni. I  
(div. a 2)  
Vni. II  
(div. a 4)  
Vle  
(div. a 4)  
Vlc.  
(div. a 4)  
Cb.  
(div. a 2)



Fl. picc.   
 Fl. 1.   
 Ob.   
 Cl.   
 Fag.   
 C. fag.   
 Cr.   
 I Timp.   
 II Vibf.   
 IV Batterie di jass   
 Arpa   
 Vni I   
 (div. a 2)   
 Vni II   
 (div. a 4)   
 Vle   
 (div. a 4)   
 Vlc.   
 (div. a 4)   
 Cb.   
 (div. a 2)



Handwritten musical score for a symphony orchestra, featuring various instruments and their parts. The score is written on multiple staves, including woodwinds (Flute, Oboe, Clarinet, Bassoon, Contrabassoon), brass (Trumpet, Trombone, Tuba, Euphonium, Horn), strings (Violin I, Violin II, Viola, Violoncello, Double Bass), and percussion (Timpani, Snare Drum, Cymbals, Triangle, etc.). The notation includes notes, rests, and dynamic markings such as *mf* (mezzo-forte) and *molto*. The score is divided into measures, with some measures containing multiple notes or rests. The overall style is that of a handwritten manuscript, likely a composer's sketch or a working draft.



Subito GRANDIOSO (d n 160)

Handwritten musical score for a symphony orchestra, page 16. The score is written in G major (one sharp) and 2/4 time. The tempo is marked "Subito GRANDIOSO" with a metronome marking of quarter note = 160.

The instruments and parts shown are:

- Fl. pic. (Piccolo Flute)
- Fl. 1 (First Flute)
- Ob. 1 (First Oboe)
- Cl. 1 (First Clarinet)
- Fag. 1 (First Bassoon)
- Cfag. (Contrabassoon)
- Cr. 1, 2, 3, 4 (Corni)
- Trbe 1, 2, 3 (Trumpets)
- Tbni 1, 2, 3 (Trombones)
- I Timp. (First Timpani)
- II C-melli (Second Corni)
- II Vibf. (Second Vibraphone)
- IV Battoria di jass (Fourth Battery of Jass)
- Arpa (Harp)
- Pf. (Piano)
- Vni I (Violini I)
- Vni II (Violini II)
- Vle (Viola)
- Vlc. (Violoncello)
- Cb. (Contrabasso)

Key markings and annotations include:

- ffff** (fortissimo) in the woodwinds and strings.
- in rilievo** (in relief) in the Trumpet 1 part.
- l.v.** (lento) in the Vibraphone and Battery of Jass parts.
- div. a 2** (divided by 2) for the Violini I and II parts.
- div. a 3** (divided by 3) for the Viola part.
- div. a 2** (divided by 2) for the Violoncello and Contrabasso parts.

The score is written on 16 staves, with the bottom staff being the Contrabasso part. The page number "16" is written at the bottom center.



Fl. piccolo (a2) (8m)

Fl. 1/2 (a2) (8m)

Ob. 1/2 (a3)

Cl. 1/2 (a3) (#)

Fag. 1/2 (a2)

Cfag

Cr. 1/2 3/4

Trbe 1/2 (a2)

Trbni 1/2 3/4

I Timpani

II C. nelli

IV Battenti di jam

Arpa

Pf.

Vni I (div. a2)

Vni II (div. a2)

Vle (div. a3)

Vlc. (div. a2)

Cb. (div. a2)



poco a poco agitando

[illegible]



(sempre agitando)

R.picc.  
R.

Ob. 1  
2

Cl. 1  
2

Fag. 1  
2

C.fag.

Cr. 1  
2  
3  
4

Tubo 1  
2  
3

Trbn 1  
2  
3

I Timp.

II C-nelli

Vibf.

Batteria di jazz

Arpa

Pf.

Vni I  
(div. a 2)

Vni II  
(div. a 2)

Vle  
(div. a 2)

Vlc.  
(div. a 2)

Cb.  
(div. a 2)

[81]

p

b p

f

sffz

possibile

Muti in Fugato 3]

Con motore

l.v.

Δ

possibile

molto appassionato

sub. P tranquillo e deciso possibile sffz

sub. P tranquillo e deciso

sub. P tranquillo e deciso

possibile sffz

- 19 - (19)



Sub. IMMATERIALE (♩ 156), come esso sempre P. leggero

II Vibf. (con motor) 6 (b) o. l.v. sempre P. leggero

Arpa 4 (in 2) P. dolce e ritmico

Cel. P. dolce e ritmico (+ Ped. l.v.)

Pf. (b) o. l.v. (decrescendo naturalmente — sempre Ped. l.v.)

Vni I (div. a 2) P. tranquillo e lieve

Vle (div. a 2) P. tranquillo e lieve

Vlc. (div. a 2) P. tranquillo e lieve

Sax. alto in Mi b Solo dal niente

II Vibf. b o. l.v. mp espressivo, in rilievo

Arpa b o. l.v.

Cel. b o. l.v.

Vni I (div. a 2) # o.

Vle (div. a 2) # o.

Vlc. (div. a 2) # o.

4 Cb. # o.

3 Fl. 31 (Fl. picc. muta in Fl. 3) mp espressivo, in rilievo

Sax. alto in Mi b

II Vibf. b o. l.v. mp espressivo, in rilievo

Arpa (81) 2/2

Cel. 2/2

Vni I (div. a 2) # o.

Vle (div. a 2) # o.

Vlc. (div. a 2) # o.

4 Cb. # o.



A handwritten musical score on aged paper, featuring multiple staves for various instruments. The notation includes notes, rests, dynamics like 'P' (piano) and 'mp' (mezzo-piano), and performance instructions such as 'Con Sordini'. A large number '5' with '(3+2)' below it is written at the top right. The instruments listed include Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Saxophone Alto in B-flat (Sax. alto in Mib), Bassoon (Fag.), Cor Anglais (Cr.), Trombone II (Trba. 2), Vibraphone (Vibr.), Arpa (Arpa), Cello (Cel.), Violin I (Vni. I), Viola (Vle), Violoncello (Vlc.), and Double Bass (Cb.). The score is written in black ink with some corrections and annotations.



L'istesso Tempo (♩ ≈ 156)

poce a poce

crescendo ed

Handwritten musical score for a symphony orchestra, featuring various instruments and dynamic markings. The score is written on multiple staves, including Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Saxophone (Sax.), Cor (Cr.), Trombone (Trbe), Trumpet (Trbn), Vibraphone (Vibf.), Cymbals (Cym.), Arpa (Arpa), and Cello (Cel.). The score includes dynamic markings such as *mf* (mezzo-forte), *p* (piano), *f* (forte), and *l.v.* (lento vivace). The tempo is marked *molto veloce, quasi glissando, sempre in rilievo*. The score is numbered 101 and 102.







Sub. LONTANO E FLUIDO (d.n.66)

12  
4  
(in 4)

2 Cl. *P liscio e non vibrato*

Sax. alto in Mib *liscio e non vibrato*

3 Fag. *P liscio e non vibrato*

Cr.  $\frac{3}{4}$  *ossia (Con Sordini)*

Trba 1 *dolorosa, sempre in rilievo*  
*mp* *poco* *sempre sostenuto, poco vibrato*  
*(f.v.)*

Piatti *allucinante*  
*PPP* *PP*

Tam. *allucinante*

Arpa

Pf. *vibrazione e leggero*

Vle. (div. a 3) *liscio, poco in rilievo*

Vlc. *Sub. P liscio e leggero*

Ob. 1 *mp doloroso, sempre in rilievo*  
*sempre sostenuto, poco vibrato*

3 Fag. *P*

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

Trba 1 *mp*

Tam. *III*

Arpa

Pf. *(Ped.)*

Vle. (div. a 3)

Vlc. *(b)*

4 Cb. *P dolce e liscio*



111  
a 2

mp doloso, sempre in rilievo  
sempre sostenuto, poco vibrato

Fl. 1, 2  
Solo

Ob. 1  
Solo

Cl. 1  
Solo

3 Fag.

Cr. 1/3

Cr. 2/4

Trba 1  
Solo

Tam. III

Arpa

Pf.

Vle (div. a 3)

Vlc.

4 Cb.



Flauti 4/2 Soli (a 2) (b) p. p. b. p. o. mf sonoro

Ob. Soli 2 (b) p. p. b. p. o. mp mf sonoro

Cl. Soli 2 1 2 7 b. p. o. mf sonoro

Fag. 1 2/3 3 mp mf sonoro

Cr. 1 3/4 2 4 (b) p. p. b. p. o. mf poco in rilievo mp sostenuto

Trbn 1 2/3 3 mp sostenuto

Vibf. m. d. m. s. mp fluida, poco in rilievo

Tamt. III più mp

Arpa (87) l.v. l.v.

Pf. (87) (Ped.) mp fluida, poco in rilievo \*Ped.

Vni I (div. a 2) poco a poco poco a poco

Vle (div. a 3) pendulum gliss. perpendant

Vlc. (div. a 2) mp sostenuto

Cb. (div. a 2) mp sostenuto



Fl. 1, 2 (a 2) (b) *Soli.*  
 Ob. *Soli.*  
 Cl. *Soli.*  
 Fag.  $\frac{1}{3}$   
 Cr.  
 Trbn.  $\frac{1}{3}$   
 II m.d. Vibf.  
 III m.s. Taut.  
 Pf.  
 Vm. I (dir. a 2) *Soli.*  
 Vlc. (dir. a 2)  
 Cb. (unis.)

Musical score for page 27, featuring various instruments and vocal parts. The score includes staves for Flute 1 & 2 (a 2), Oboe, Clarinet, Bassoon, Cor, Trumpet, Trombone II m.d., Vibraphone, Trombone III m.s., Piano, Violin I (dir. a 2), Viola, and Cello. The music is written in 2/3 time and includes dynamic markings such as *mp* and *sostenuto*.



Fl. 1/2  
Soli

Ob. 1/2  
Soli

Cl. 1  
Soli

Fag. 1/2/3

Cr. 1/2/3/4

Trba 1

Trbn 1/2/3

IV  
Cnelli

II m.d.  
Vibf

III m.s.  
Tamt.

Arpa

Pf.

Vni I  
(dir. a 2)  
Soli

Vlc.  
(dir. a 2)

Cb.  
(dir. a 2)

mf dolce

mf dolce

mf dolce

mf dolce

Fagotto 3 muta in Controfagotto

Con Sordina

mf sostenuto

mf dolce

mf dolce, sempre leggero

mp leggero

mf gliss.

mf fluido, con dolcezza

leggero, fluido, senza rigore, sempre in rilievo

mf dolce, poco in rilievo

mf sostenuto

mf sostenuto

mf sostenuto



(84) poco a poco decrescendo - - -

Fl. 1 *Soli* (a2) o. p b $\bar{o}$  b $\bar{p}$   $\bar{a}$  *mp*

Ob. 1 *Soli* (a2) o. p b $\bar{o}$  b $\bar{p}$   $\bar{a}$  *mp*

Cl. 1 *Soli* (a2) o. p b $\bar{o}$  b $\bar{p}$   $\bar{a}$  *mp*

Fag. 1 *mf*  $\bar{o}$  b $\bar{o}$   $\bar{a}$  *mp* poco a poco decrescendo - - -

Cr. *mf sostenuto*  $\bar{o}$   $\bar{a}$  *mp sostenuto*

Trba 1 *poco in rilievo* o. d b $\bar{o}$  b $\bar{d}$  o. d *mp* *mp dolce*

Trbn 2/3 *mp sostenuto* b $\bar{o}$   $\bar{a}$  *mp*

IV *l.v.*  $\bar{a}$  *l.v.*

Vib. *mp* o. o. p b $\bar{o}$  b $\bar{p}$   $\bar{a}$  *mp*

Tamt. *mp*  $\bar{a}$   $\bar{a}$  *mp*

Arpa *mp* (b $\bar{o}$ )  $\bar{a}$  *mp*

Pf. *mp poco a poco decrescendo*  $\bar{a}$   $\bar{a}$  *mp*

Vni I *poco a poco decrescendo* o. p b $\bar{o}$  b $\bar{p}$   $\bar{a}$  *mp*

(div. a 2) o. b $\bar{o}$  b $\bar{p}$   $\bar{a}$  *mp*

Vlc. *poco a poco decrescendo* b $\bar{o}$   $\bar{a}$  *mp*

(div. a 2) (b $\bar{o}$ ) b $\bar{p}$   $\bar{a}$  *mp*

Cb. *poco a poco decrescendo* o. b $\bar{o}$   $\bar{a}$  *mp*

(div. a 2) o. b $\bar{o}$   $\bar{a}$  *mp*







*poco a poco calando*

(30)

Fl. 1/2 *soli* (b) H.

Ob. *soli* 1 (b) H.

2 (b) H.

Cl. 1 *delicissimo poco mp*

*soli* 2

Fag. 1, 2 (a2) (#) H.

Cfag. (#) H.

Trbn 1 (b) H.

2 (b) H.

3 (b) H.

IV Cnelli

II Vibf. *bkt. poco a poco decrescendo bkt.*

III Taut. *bkt.*

Arpa *sempre leggerissimo, poco a poco decrescendo*

Pf. *brillante, in rilievo*  
*poco a poco decrescendo*  
*f.v.*

(Ped.)

Vni I (b) H.

(div. a 2) (b) H.

Vlc. (H.)

(div. a 2) (b) H.

Cb. (div. a 3) (#) H.



sempre calando *molto ritardando*

Fl. 1 *Solo* 2 (a2) (b) *rit.*

Ob. 1 *Solo* (b) *rit.*

Cl. 1 *Solo* (b) *rit.*

Fag. 1 (a2) (b) *rit.*

Cfag. (b) *rit.*

Cr. 1 (Con Sord.) *p* *lento* *rit.*

Trba 1 (b) *rit.*

Trbni 1 2 3 *rit.*

IV G. nelli *l.v.*

II Vibf. *mp* *poco marcato* *rit.*

III Taut. *pp* *poco* *rit.* *mp* *rit.*

Arpa *sempre decrescendo* *l.v.*

Pf. *poco a poco morendo* *l.v.* *rit.*

(Ped.)

Vni I (div. a 2) *rit.*

Vni II (div. II) *rit.*

Vlc. (div. II) *rit.*

Cb. (div. a 3) *rit.*

(16-X-85)

(N3'10" N6'10")

attacca subito



# 3.) NOTTURNO [WASHINGTON, D.C., 1-IX-1982]

10 p.m. - 11 p.m.

**IREALE** (♩ ≈ 56)

**SOLO**

Fl. Picc. 4/4

Cr. 1 (H) 4/4

Vibf. (l.v.)

Tamt. (l.v.)

III Piatto medio

Arpa (l.v.)

Pf. (l.v.)

Vni II (div. a 2)

Vle (div. a 2)

Vlc.

*mp miracoloso, sempre in rilievo*

*d'al niente*

*sempre immateriali*

*P fluido, immateriali, pochissimo marcato*

*P dolce, immateriali*

*P dolce, immateriali*

**131**

R. Picc.

III Piatto medio

Vni II (div. a 2)

Vle (div. a 2)

Vlc.







Fl. picc. *mf*

Fl. (a2) *mf*

Ob. *mf*

Cl. *mf*

Sax. alto in Mib *molto*

Fag. *molto*

Cfag. *molto*

Cr. *mf*

Trbe (in Do) *mf* *molto*

Trbni *mf* *molto*

I Timp. *mp* *molto*

III

Piatto medio *molto*

III

Piatto grande *molto*

Pf. *f* *poco in rilievo*

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

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

Vle (div. a 2) *mf* *molto*

VLc. (div. a 2) *mf* *molto*

Cb. *mf* *molto*



Handwritten musical score for a symphony orchestra, page 36. The score is written in 2/2 time and features a key signature of one flat (B-flat). The instruments and parts are listed on the left:

- Fl. picc.
- Fl.  $\frac{1}{2}$  (a 2)
- Ob.  $\frac{1}{2}$
- Cl.  $\frac{1}{2}$  in Sib
- Sax. alto in Mib
- Fag.  $\frac{1}{2}$
- Cfag.
- Cr.  $\frac{1}{2}$
- Trbe  $\frac{1}{2}$
- Trbui  $\frac{1}{2}$
- Timp.
- Ptto gr.
- Pf.
- Vni I
- Vni II
- Vle.
- Vlc. (div. a 2)
- Cb. (div. a 2)

The score includes various musical notations such as notes, rests, and dynamic markings. The dynamic marking *benf* (likely *ben forte*) is prominently featured throughout the score. The page number **-36-** is centered at the bottom, and the number **(36)** is in the bottom right corner.



poco a poco animando

Sub.TEMPO I (♩ N 56), MISTERIOSO

FL. picc. (b) *(secco)*

Fl. (a2) *(secco)*

Ob. *(secco)*

Cl. 1 in Sib 2 *(secco)*

Sax. alt. in Mib *(secco)*

Fag. 1/2 *(secco)*

Cfag. *(secco)*

Cr. 1/2 (a2) *(secco)*

3/4 (a2) *(secco)*

Trbe 1/2 *(secco)*

3 *(secco)*

Trbni 1/2 *(secco)*

3 *(secco)*

Timp. I *(secco)*

Ptti. medio III *molto*

Ptti. gr. III *sempre*

Arpa *molto*

Pf. *molto*

Vni I (a2) *(secco)*

Vni II (b) *(secco)*

Vle (div. a 2) *1. sola*

Vlc. *div. a 2*

Cb. *molto*

**151**

*PPP immateriale e liscio (l.v.)*

*P fluido, poco in rilievo*

*(secco) poco a poco diminuendo*

*sub. PP immateriale*

*2. sola*

*PP immateriale*

*sub. PP sostenuto*

*gliss.*



poco animando ---  $\rightarrow$  ( $\text{♩} \approx 62$ )

*[Handwritten musical score page 38]*

*[Musical notation includes staves for Fl. picc., Fl. 1/2, Ob. 1, Cl. 1 (in Si b), Sax. alto in Mi b, Fag. 1/2, Arpa, Cel., Pf., Vle. 1 (Sole), Vlc. (div. a 3), and 4 Ch. soli.]*

*[Performance instructions and markings include:]*

- Solo*
- Ppp*
- P espressivo*
- poco*
- morendo*
- sostenuto*
- sempre PPP immaterialo*
- leggierissimo*
- Muta in Celento*
- poco*
- PP poco*

- 38 -      (38)



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

- Fl. piccolo (Fl. picc.)
- Fl. 1/2
- Ob. 1
- C. i.
- Cl. 1
- Cl. in Sib. 2
- Sax. alt. in Mib
- Fag. 1/2
- C. fag.
- Cr. 1
- Cr. 3
- III Pto medio
- Arpa
- Calento
- Vni. I (div. a 2)
- Vle. sole 1/2
- Vlc. (div. a 3)
- 4Cb. solo

Dynamic markings and performance instructions include:

- mp* (mezzo-piano)
- pp* (pianissimo)
- p* (piano)
- ppp* (pianississimo)
- Con Sordina* (with mutes)
- espressivo* (expressive)
- poco a poco* (little by little)
- recendo* (fading)
- mp poco in rilievo* (mezzo-piano, slightly more prominent)
- p sostenuto* (piano, sustained)
- mp sostenuto* (mezzo-piano, sustained)
- marcato* (marked)
- poco marcato* (slightly marked)
- sostenuto* (sustained)

The score is written in a single system, with measures grouped by bar lines. The notation includes various musical symbols such as notes, rests, and dynamic markings.



*sempre animando*

*molto precipitando*  
(in Sib) molto f

*Subito Lento* (♩=62), quasi una marcia lontana,  
*molto espressivo*

FL. pic.  
Fl. 1/2  
Ob. 1/2  
C. i.  
Cl. 1/2 (in Bb)  
Sax. alt. (in Mib)  
Fag. 1/2  
Cfag.  
Cr. 1/3

*Muta in Clarinetto 3 (in Sib)*

1  
Trib. sole  
3  
Trib. 1  
Solo

*ossia*  
*Con Sordino*  
*ossia*  
*Con Sordini*  
*ossia*  
*Con Sordino*

[BATTLE HYMN OF THE REPUBLIC]  
mp lontano, ma in rilievo  
mp  
mp lontano, ma in rilievo

III  
Piatto medio  
II  
C. nelli

Arpa

Cel.

Vni I (div. a 2)

Vni II (div. a 2)

Vle (div. a 2)

Vlc. (div. a 2)

Cb. (Tutti)

[YANKEE DOODLE]  
lontano, ma in rilievo  
mp  
poco marcato

sub. P poco marcato

sub. P poco marcato

un. sub. P fluida

un. sub. P fluida

un. sub. P fluida

(Pizz.) sub. P poco marcato



Handwritten musical score for a full orchestra, featuring the following instruments and parts:

- Trbe sole** (Trumpet solo)
- Trbne Solo** (Trumpet solo)
- II Gr. c.** (Horn in C, second part)
- Arpa** (Harp)
- Celista** (Celesta)
- Vni I (unis.)** (Violin I, unison)
- Vni II (div. a 2)** (Violin II, divided into two parts)
- Vle (div. a 2)** (Viola, divided into two parts)
- Vlc. (unis.)** (Violoncello, unison)
- Cb. (div. a 2)** (Contrabass, divided into two parts)

The score is written on multiple staves, with various musical notations including notes, rests, and dynamic markings. The tempo and mood are indicated by the text "poco a poco decrescendo".



Fl. picc. *f* espressivo, in rilievo

Cl. 1 in Sib *SOLO* *p* *mp dolce* *molto* *f secco*

Fag. 1/2 (a 2) *a 2* *f secco*

Cfag. *f secco*

Cr. 1/3 *(Senza Sordini)* *f secco*

2/4 *f secco*

Trbe 1 *perdendosi* *molto* *f secco*

2/3 *molto* *f secco*

Trbni 1 *molto* *f secco*

2/3 *(Senza Sordini)* *f secco*

C-melli II *l.v.* *f secco*

Arpa *molto* *f secco*

Gr. c. *poco a poco crescendo* *molto* *f secco*

Celista *possibile* *molto* *f secco*

Piatti gr. *molto* *f secco*

Vni I *molto* *f secco*

Vni II (div. a 2) *molto* *f secco*

Vle (div. a 2) *molto* *f secco*

Vlc. *molto* *f secco*

Cb. (unis.) *molto* *f secco*







poco a [181] poco allargando Rubato, quasi senza tempo (N 62-64)

Fl. picc. *mf* *penderoni*

Ob. 1 *mf* *penderoni*

Cl. 1 in Sib *mf* *penderoni*

Piatta grande *mf* *penderoni*

Tam-tam *mf* *penderoni*

Celista *mf* *penderoni*

Arpa *mf* *penderoni*

Vni II (div. a 4) *mf* *penderoni*

Vlc. (div. a 4) *mf* *penderoni*

3 Cb. soli *mf* *penderoni*

Ob. 1 *penderoni*

Cl. 1 in Sib *penderoni*

Celista *penderoni*

Tam-tam *penderoni*

II Vib. *penderoni*

Arpa *penderoni*

Vni II (div. a 4) *penderoni*

Vlc. (div. a 4) *penderoni*

3 Cb. soli *penderoni*

Celista *penderoni*

III Tamt. *penderoni*

II Vib. *penderoni*

Arpa *penderoni*

Vlc. (div. a 4) *penderoni*

3 Cb. soli *penderoni*



# 4.) LOST IN THE FUNHOUSE\* [LAS VEGAS, 2-IX-1982]

SUB. PRESTO DIABOLICO (♩ ≈ 206)

201-DIVERTIMENTO- 10p.m.-12p.m.

Fl. pica. *ff brillante*

Fl. 1 *ff brillante*

Cl. 1 *ff brillante*

in Sib 2 *ff brillante*

Fag. 1 *ff secco*

2 *ff secco*

Cfag. *ff secco*

Cr. 1 *ff secco*

2 *ff secco*

Trbni 1 *ff secco*

2 *ff secco*

I Timp. *ff secco*

II *ff secco*

2. Piatti *ff*

Sonagli *ff*

Martacas *ff*

Vni I *ff brillante*

Vni II *ff brillante*

Vle *ff brillante*

Vlc. (unis.) *ff brillante*

Cb. (tutti) *ff secco*

(div.)

\*-John Barth (1968)



Fl. picc. Fl. 1 Cl. 1 in Sib 2 Fag. (a2) C. fag. Cr. 1 2 3 Trbni 1 2 3 Timp. I IV Piatti medio Tamburina Maracas & Arpa Pf. Vni I Vni II Vle Vlc. Cb. (dis. a 2)

Handwritten musical score for a large orchestra. The score is written on multiple staves, each labeled with an instrument or section. The notation includes various musical symbols such as notes, rests, and dynamic markings. The score is divided into measures by vertical bar lines. The instruments listed on the left include Fl. picc., Fl. 1, Cl. 1 in Sib, 2, Fag. (a2), C. fag., Cr. 1, 2, 3, Trbni 1, 2, 3, Timp. I, IV, Piatti medio, Tamburina, Maracas &, Arpa, Pf., Vni I, Vni II, Vle, Vlc., and Cb. (dis. a 2). The score is written in a single system, with the instruments grouped vertically. The notation is in a standard musical notation style, with notes, rests, and other symbols indicating the musical content. The score is divided into measures by vertical bar lines. The instruments listed on the left include Fl. picc., Fl. 1, Cl. 1 in Sib, 2, Fag. (a2), C. fag., Cr. 1, 2, 3, Trbni 1, 2, 3, Timp. I, IV, Piatti medio, Tamburina, Maracas &, Arpa, Pf., Vni I, Vni II, Vle, Vlc., and Cb. (dis. a 2). The score is written in a single system, with the instruments grouped vertically. The notation is in a standard musical notation style, with notes, rests, and other symbols indicating the musical content. The score is divided into measures by vertical bar lines.







[illegible]



Poco più Mosso (♩ = 210)

Fl. 2 *sffz*

Ob. 1 *sffz*

Ob. 2 *sffz*

Ob. 3 *sffz*

Cl. 3 *sffz*

in Eb

Fag. 1 *sffz*

Cfag.

Cr. 1 *sffz*

Cr. 2 *sffz*

Trbe 1 *sffz*

Trbe 2 *sffz*

Trbe 3 *sffz*

Trbe 4 *sffz*

Trbe 5 *sffz*

Trbe 6 *sffz*

IV Batteria

*P sempre ritmico, poco improvvisando*

Pf. *sffz*

Vni II *sempre P vibrato e liscio*

(div. a 3)

Vle *sempre P vibrato e liscio*

(div. a 3)

Vlc. *Pizz*

Cb. *sub. mp ritmico, poco in rilievo*

(unis.)

*Con Sordino*

*mp in rilievo*

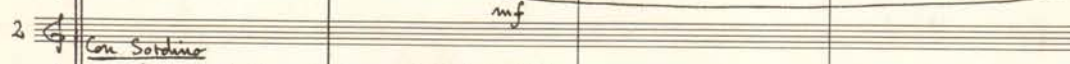
*2/*

*3/*

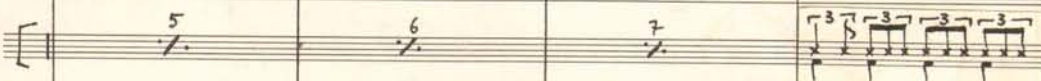
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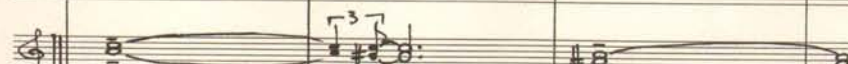
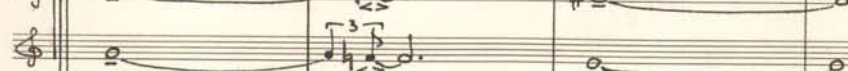
Trbe  
Sole

1   
2 *Con Sordina*   
3 *mf in rilievo* 

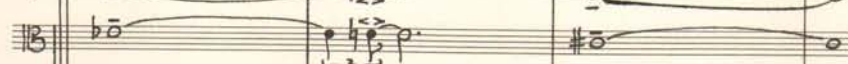
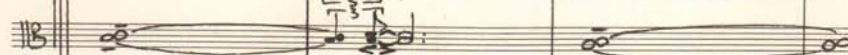
IV  
Batteria



Vni II  
(div. a 3)

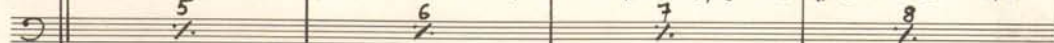
Vle  
(div. a 3)

Vlc.



Cb.





Fl. 1 *mf in ridievo*

Cl. 1 *mf in ridievo*

Trbe Sole  
1 *Via Sordina*  
2 *mf*  
3 *mf*

IV  
Batteria

Vni I  
(div. a 3)

Vni II  
(div. a 3)

Vle  
(div. a 3)

Vlc.

Cb.

*sempre P vibrato e liscio*

*sempre P vibrato e liscio*

2/ 3/ 4/

3 10 11 12



Handwritten musical score for a symphony orchestra, page 52. The score is written for the following instruments:

- Fl.** (Flute): 1 and 2 staves. Part 1 starts with a rest, then plays a melodic line starting at measure 7. Part 2 plays a similar line.
- Ob.** (Oboe): 1 and 2 staves. Part 1 starts with a rest, then plays a melodic line starting at measure 7. Part 2 plays a similar line.
- Cl. in Sib.** (Clarinet in B-flat): 3 staves. Part 1 starts with a rest, then plays a melodic line starting at measure 7. Part 2 plays a similar line.
- Trbe. sole.** (Trumpet solo): 2 and 3 staves. Part 1 starts with a rest, then plays a melodic line starting at measure 7. Part 2 plays a similar line.
- IV Batteria** (Drum): 1 staff. Part 1 starts with a rest, then plays a rhythmic pattern starting at measure 7. Part 2 plays a similar line.
- Vni I** (Violin I): 1 staff. Part 1 starts with a rest, then plays a melodic line starting at measure 7. Part 2 plays a similar line.
- Vni II** (Violin II): 1 staff. Part 1 starts with a rest, then plays a melodic line starting at measure 7. Part 2 plays a similar line.
- Vle** (Viola): 1 staff. Part 1 starts with a rest, then plays a melodic line starting at measure 7. Part 2 plays a similar line.
- Vlc.** (Violoncello): 1 staff. Part 1 starts with a rest, then plays a melodic line starting at measure 7. Part 2 plays a similar line.
- Cb.** (Contrabasso): 1 staff. Part 1 starts with a rest, then plays a melodic line starting at measure 7. Part 2 plays a similar line.

Handwritten annotations include:

- mf in rilievo* (mezzo-forte in relief) written above the Flute, Oboe, and Clarinet staves.
- Via Sordina* (stop mutes) written above the Trumpet solo staves.
- mf* (mezzo-forte) written below the Trumpet solo staves.
- mf in rilievo* (mezzo-forte in relief) written below the Clarinet in B-flat staves.
- mf* (mezzo-forte) written below the Violoncello staff.

The score is divided into measures 13, 14, 15, and 16. The key signature is one sharp (F#).



**IV**

Batteria [ ]

Celesta

Vni I  
(div.a 3)

Vni II  
(div.a 3)

Vle  
(div.a 3)

Vlc.

Cb.



*sfa poco a poco animando ----->*

Fl. picc. *(a2)*

Fl. 1/2 *(a2)*

Ob. 1 *(a2)*

Ob. 2/3 *(a2)*

Cl. 1 *(a2)*

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

Fag. 1/2 *(a2)*

Cfag. *mp*

Cr. 1/2 *f ben marcato*

Cr. 3/4 *f ben marcato*

Trbe 1/2 *sfa*

Sole *sfa*

Trbni 1/2 *f ben marcato*

Trbni 3 *f ben marcato*

I Timp. *molto*

IV Batteria *l.v.*

III Sonagli Sospesi *quasi spiccioli*

Pf. *f ben marcato*

Arpa *7 mp ritmica*

Vni I (div. a 3) *div. a 3*

Vni II (div. a 3) *div. a 3*

Vle (div. a 3) *div. a 3*

Vlc. *Arco*

Cb. *21*

*div. a 4*  
*div. a 2*  
*Arco*  
*div. a 2*  
*f ben marcato*  
*fl (non tremolo) subito*



Cl. 1  
in Sib

*sempre mp leggiero*

IV Δ

*sempre p leggiero*

III  
Sonagli  
sospesi

*(quasi spiccioli)*

*pp*

*più*

*mp*

*pp*

Pf.

*mp poco in rilievo*

Arpa

*mp poco in rilievo*

Vni II  
(div. a 4)

Vle  
(div. a 2)

Vlc.

Cb.  
(div. a 2)

*p liscio (arco ad libitum)*

*poco*

*poco*

*poco*

*poco*

-55-

(55)



Fl. picc. 2  
2  
mf dolce

Cl. 1  
in si<sup>b</sup>

Cr. 1 mf dolce

IV Δ sempre *P* leggero ma ritmico

III  
Sonagli  
Sospesi più mp pp

Pf.

Arpa

Vni I  
(div. a 2) P liscio (arco ad libitum)

Vni II  
(div. a 4)

Vle  
(div. a 2)

Vlc.

Cb.  
(div. a 2)



L'ISTESSO TEMPO (♩=108), poco rubato

Fl. piccolo 2  $\sharp \bar{o}$  2 *mf dolce, molto espressivo, sempre in rilievo*

Fl. 2  $\sharp \bar{o}$  *mf dolce, molto espressivo, sempre in rilievo*

Cl. 1 in Sib  $\flat \bar{e} \flat \bar{o}$  *sempre mp leggiero*

2  $\flat \bar{e} \flat \bar{o}$  *sempre mp leggiero, come eco*

Cr. 1  $\sharp \bar{o}$  *mf dolce, molto espressivo, sempre in rilievo*

3  $\sharp \bar{o}$  *mf dolce, molto espressivo, sempre in rilievo*

IV  $\Delta$  2

Vib. II *Con Moto*  $\sharp \bar{o}$  *l.v.*

III *Sonagli sospesi*  $\bar{o}$  *mp* *poco mp* *pp*

Pf.  $\sharp \sharp \sharp \sharp$

Arpa  $\sharp \sharp \sharp \sharp$

Vni. I (div. a 2)  $\sharp \bar{o}$  *mp* *ritmico*

Vni. II (div. a 4)  $\sharp \sharp \sharp \sharp$

Vle (div. a 2)  $\sharp \sharp \sharp \sharp$

Vlc.  $\sharp \sharp \sharp \sharp$  *mp ritmico*

Cb. (div. a 2)  $\sharp \bar{o}$



Fl. picc.  
Fl. 2

Cl. 1  
in Sib

2

Cr. 1  
3

IV Δ

II Vibf.

III Sonagli  
Sospesi

Pf.

Arpa

Vni I  
(div. a 2)

Vni II  
(div. a 2)

Vle  
(div. a 2)

Vlc.

Cb.  
(div. a 2)



*a2*

Fl. picc.  
Fl. 2

Cl. 1  
in Sib

2

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

*a2*

IV  $\Delta$   
II  
Vibf.

III  
Sonagli  
sospesi

Pf.

Arpa

Vni I  
(div. a 2)

Vni II  
(div. a 4)

Vle  
(div. a 2)

Vlc.

Cb.  
(div. a 2)

*poco*

*pp*



poco a poco animando

261

Fl. picc.  
Fl. 2

Cl. 1  
in Sib

Cr. 1/3

Trbne 1

IV Δ

IV Vibf.  
III  
Sonagli  
sospesi

Pf.

Arpa

Vni I  
(div. a 2)

Vni II  
(div. a 4)

Vle  
(div. a 2)

Vlc.

Cb  
(div. a 2)



SEMPRE PIÙ MOSSO (dN 128)

Fl. picc. Fl. 2  
 Fl. 1  
 Cl.  $\frac{1}{2}$  in Sib  
 2 Fag.  
 C. fag.  
 Cr.  $\frac{1}{3}$   
 Trba 1  
 Trbna 1  
 IV  $\Delta$   
 II Vibf.  
 II C. melli  
 III Sonagli Sospesi  
 Pf.  
 Arpa  
 Vni I (div. a 2)  
 Vni II (div. a 2)  
 Vcl. (div. a 2)  
 Vlc.  
 Cb. (div. a 2)



Fl. 1

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

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

Cfag.

Trba 1

Trbne 1

C-melli  
III  
Sonagli  
Sospesi

Pf.

Arpa

Vni I  
(div. a 2)

Vni II  
(div. a 4)

Vle  
(div. a 2)

Vlc.

Cb.  
(unis.)

*molto*

*molto*

(81)

(81)



271 poco a poco animando

FL. 1 2 *sfe* *sfe* 7

Fl. Picc. *sfe*

Ob. 1 2 *a 2* *sfe* *sfe* 7

Cl. 1 2 *sfe* *sfe* 7

in Sib 3 *sfe*

Fag. 1 2 *sfe* *sfe* 7

Cfag. *sfe*

Cr. 1 2 3 4 *sfe* *sfe* *sfe* *sfe* 7

Trba 1 *sfe* 7

Trbn 1 *sfe* 7

I Timp. *sfe* *sfe* 7

II C.elli *sfe* *sfe* 7

III Sonagli sospesi *sfe* *f* *ben sostenuto*

IV  $\Delta$  piccolo *sfe* *f* *ben sostenuto*

Pf. *sfe* *ben f secco (sempre in rilievo)* *sfe* *sfe* 7

Arpa (84) *sfe* *secco* 7

Vni I *sfe* 7

(div. a 2) *sfe* 7

Vni II *sfe* 7

(div. a 4) *sfe* 7

Vle *sfe* 7

(div. a 2) *sfe* 7

Vlc. *sfe* 7

Cb. *sfe* 7



(sempre animando):-

(sempre animando) -

(1.) sfz  
(2.)

Fl. 1/2  
Fl. picc.  
Ob.  
Cl.  
in Sib  
Fag.  
Cfog.  
Cr.  
Trba 1  
Timp.  
Piatto medio  
C-nelli  
Sonagli  
Sospesi  
IV Δ piccolo  
Pf.  
Arpa  
Vni I  
(div. a 2)  
Vni II  
(div. a 4)  
Vle  
(div. a 2)  
Vlc.  
Cb.

f in rilievo  
ff molto  
mf  
l.v.  
Mute in Tam-tam  
glissando  
div. a 2

fin rilievo  
fin rilievo  
Mute in Tam-tam



Fl. 1 *f in rilievo*

Ob. 1 *f in rilievo*

Cl. 1/2 *sub. mf sostenuto*

in Sib 3 *sub. mf sostenuto*

Fag. 1/2 *sub. mf sostenuto*

Cfag. *sub. mf sostenuto*

Cr. 1 *sub. mf sostenuto*

Trba 1 *f in rilievo*

III  
Piatto  
medio *sfo* *l.v.*

II  
Cnelli *f in rilievo*

IV  
Tamt. *mp*

Pf. *sub. mf ritmico*

Arpa *sub. mf ritmico*

Vni II (div. a 3) *sub. mf sostenuto*

Vle (div. a 2) *sub. mf sostenuto*

Vlc. (div. a 2) *sub. mf sostenuto*



Fl. 1

Ob. 1

Cl. in Sib

Fag.

Cfag.

Cr. 1

Trbn 1

C<sup>II</sup>-melli

IV Tamt.

Pf.

Arpa

Vni <sup>II</sup> (div. a 3)

Vle (div. a 2)

Vlc. (div. a 2)



poco a poco animando

Fl. 1

Fl. 2  
Fl. picc.

1

Ob.

2  
3

Cl.  
in Sib

3

Fag. 1/2

Cfag.

Cr. 1

Trba 1

I  
Timp.

C. II  
melli

IV  
Tamt.

Pf.

(87)

Arpa

Vni I

Vni II  
(div. a 3)

Vle  
(div. a 2)

Vlc  
(div. a 2)

Cb.



SEMPRE PIÙ MOSSO (♩ ≈ 144)

291

Fl. 1

Fl. 2 (a2) *molto cantabile*  
Fl. picc. *ff in rilievo*

Ob. 1 (a2) *molto cantabile*  
Ob. 2/3 *ff in rilievo*

Cl. 1/2/3 in Sib (a3) *ff in rilievo*  
*molto cantabile*

Fag. 2 *ff ritmico*

Cfag. *ff ritmico*

Cr. 1/2/3/4 *ff sostenuto*

Trbe 1/2/3 *ff ritmico, poco in rilievo*

Trbni 1/2/3 *ff sostenuto*

I Timp. *ff*

III Pto medio *ff*

IV Taut. + Batteria *ff*  
*Batteria sempre improvvisando sino al §*

Pf. *ff ritmico, poco in rilievo*

Arpa *l.v.*

Vni I *molto cantabile*  
*ff in rilievo*

Vni II *ff ritmico*

Vle. *ff ritmico*

Vlc. *molto cantabile*  
*ff in rilievo*

Cb. *ff ritmico*



Fl. 2  
Fl. picc.

Ob.

Cl. 1/2  
in Sib

Fag.

Cfag.

Cr.

Trbe

Trbni

I  
Timp.

III  
Ptt. mediana

IV  
Batteria improvvisando

Pf.

Ped

Vni I

Vni II

Vle

Vlc.

Cb.



Fl. 2  
Fl. picc. (a2)

Ob. 2/3 (a2)

Cl. 1/3 in Sib (a3)

Fag. 1/2

Cfag.

Cr. 1/2 3/4

Trbe 2 3

Trbni 1/2 3

I  
Timp.

III  
Ptt. medio

IV  
Batteria improvisando

Pf.

Ped. \* Ped. \*

Vni I

Vni II

Vle

Vlc.

Cb.



Fl. 2 (a2) Fl. picc.

Ob. 2/3 (a2)

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

Fag. 1/2

Cfag.

Cr. 1/2 3/4

Trbe 2/3

Trbni 1/2 3/4

I Timp.

III Pttor medio

IV Batteria improvvisando

Pf.

Ped

Vni I

Vni II

Vle

Vlc.

Cb.



Fl. 2  
Fl. picc.

Ob. 2

Cl. 1  
in Sib 3

Fag. 1/2

Cfag.

Cr. 1/2  
3/4

Trbe 2  
3

Trbni 1/2  
3

Timp.

Ptto medio

IV  
Batteria  
improvvisando

Pf.

Ped.

Vni I

Vni II

Vle

Vlc.

Cb.



Fl. 2 (a2) *Fl. picc.*

Ob. 2 (a2)

Cl. 1 (a3) *in Sib*

Fag. 1/2

Cfag.

Ct. 1/2 3/4

Trbe 1/2 3/4

Trbui 1/2 3/4

I Timp.

III Pttor. medio

IV Batteria improvisando

Pf.

Ped.

Vni I

Vni II

Vle

Vlc.

Cb.



Fl. 2  
Fl. picc.

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

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

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

Cfag.

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

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

Trbui  $\frac{1}{2}$   
 $\frac{3}{4}$

I  
Timp.

III  
Ptto medio

IV  
Battuta  
improvisando

Pf.

Arpa

Vni I

Vni II

Vle

Vlc.

Cb.

*molto cantabile*



ff 3 2 1

Fl. 1

Fl. 2  
Fl. picc.

Ob.  
1  
2  
3

Cl.  
1  
in Sib  
2  
3

Fag. 1/2

Cfag.

Cr.  
1/2  
3/4

Trbe.  
2  
3

Ttbn.  
1/2  
3

I  
Timp.

III  
Pttor medio

IV  
Batteria  
improvvisando

Pf.

Ped  
(89)

Arpa

Vni I

Vni II

Vle

Vlc.

Cb.

glissando



Fl. 1 *ben ff molto cantabile*

Fl. 2 *(a2) ben ff molto cantabile*

Fl. picc. *ben ff molto cantabile*

Ob. 1 *ben ff molto cantabile*

Ob. 2 *ben ff ritmico*

Ob. 3 *ben ff ritmico*

Cl. 1 *ben ff molto cantabile*

Cl. in Sib 2 *ben ff ritmico*

Cl. in Sib 3 *ben ff ritmico*

Fag. 1 *ben ff marcato*

Fag. 2 *ben ff marcato*

Cfag. *ben ff marcato*

Cr. 1 *ben ff sostenuto*

Cr. 2 *ben ff sostenuto*

Cr. 3 *ben ff sostenuto*

Cr. 4 *ben ff sostenuto*

Trba 1 *Solo ben ff in rilievo, molto cantabile*

Trbui 1 *ben ff sostenuto*

Trbui 2 *ben ff sostenuto*

Trbui 3 *ben ff sostenuto*

Timp. *l.v.*

Ptto medio *l.v.*

Tamt. *l.v.*

C-nelli *ben ff*

Battina improvvisando *ben ff poco in rilievo*

Pf. *ben ff poco in rilievo*

Ped. *\* Ped \**

Arpa *ben ff*

Vni I *ben ff molto cantabile*

Vni II *ben ff molto cantabile*

Vle *ben ff marcato*

Vlc. (div. a 4) *ben ff marcato*

Cb. (div. a 2) *ben ff marcato*



Fl. 1

Fl. 2 (a2)

Fl. picc.

Ob. 1

Ob. 2/3

Cl. 1

Cl. in Sb 2/3

Fag. 1/2

Cfag.

Cr. 1/2

Cr. 3/4

Trba 1

Trbni 1/2

Trbni 3

Timp. I

Tamt. III

C. melli. II

Batteria improvvisabile

Pf.

Arpa

Vni I

Vni II

Vle

Vlc. (div. a 4)

Cb. (div. a 2)



Fl. 1

Fl. 2  
Fl. picc.

Ob.  
1  
2  
3

Cl.  
in Sib  
1  
2  
3

Fag.  
1  
2

Cfag.

Cr.  
1  
2  
3  
4

Trba. 1

Trbni  
1  
2  
3

Timp.  
I

Tam.  
III

C-nelli  
II  
IV

Batteria  
improvvisando

Pf.

Arpa

Vni I

Vni II

Vle

Vlc.  
(div. a 4)

Cb.  
(div. a 2)



Fl. 1

Fl. 2  
Fl. picc.

Ob. 1  
Ob. 2  
Ob. 3

Cl. 1  
in Sib  
Cl. 2  
Cl. 3

Fag. 1/2

Cfag.

Cr. 1/2  
Cr. 3/4

Trba 1

Trbni 1/2  
Trbni 3

I  
Timp.

III  
Tamt.

II  
C. nelli  
IV  
Battin  
improvvisando  
Pf.

Ped  
(80)

Arpa

Vni I

Vni II

Vle

Vlc.  
(div. a 4)

Cb.  
(div. a 2)



341

Fl. 1

Fl. 2  
Fl. picc.

Ob.  
1  
2/3

Cl.  
in Sib  
1  
2/3

Fag. 1/2

Cfag.

Cr.  
1/2  
3/4

Trba. 1

Trbui  
1/2  
3

I  
Timp.

III  
Tamt.

II  
C-nelli  
IV  
Battoria  
improvvisando  
Pf.

Ped  
(81)

Arpa

Vni I

Vni II

Vle

Vlc.  
(div. a 4)

Cb.  
(div. a 2)



Fl. 1  
 Fl. 2  
 Fl. pice.  
 Ob.  
 Cl. in Sib  
 Fag.  
 Cfg.  
 Cr.  
 Trba 1  
 Trbni  
 I Timp.  
 III Tamt.  
 C-nelli  
 II Battenti improvvisando  
 Pf.  
 Arpa  
 Vni I  
 Vni II  
 Vle  
 Vlc. (div. a 4)  
 Cb. (div. a 2)

- 81 - (81)



Fl. 1

Fl. 2

Fl. picc.

Ob.

Cl. in Sib

Fag.

Cfag.

Cr.

Trba 1

Trbni

Timp.

Tamt.

C-melli

Battina

Pf.

Arpa

Vni I

Vni II

Vle

Vlc. (div. a 4)

Cb. (div. a 2)







*ff giocoso, poco in rilievo*

Fl. 1  
2

*ff giocoso, poco in rilievo*

Ob. 2/3 (a2) *ben ff in rilievo*

Cl. 2/3 in Sib (a2) *ben ff in rilievo*

Fag. 2 *ff sostenuto*

Cfag.

Cr. 1/2 (a2) *ben ff in rilievo*

Soli 3/4 (a2) *ben ff in rilievo*

Trbni 1/2 *ff sostenuto*

3 *ff sostenuto*

IV Batterie Improvisando

III Tamt. *l.v.*

II Vibf *ben ff in rilievo*  
*ff. giocoso, poco in rilievo*

Pf.

Arpa *(glissando)*  
*ben ff*  
*sempre fluido*

Vni II (div. a 2) *ff giocoso, poco in rilievo*

Vle (div. a 2) *ff sostenuto*

Vlc (div. a 2) *ff poco marcato*

Cb. (unis.) *ff poco marcato*



Fl. 1 2

Ob. 3 (a2)

Cl. 2 in Sib (a2)

Fag. 1/2 (a2)

Cr. Soli 3/4 (a2)

Trbn 1/2 3

IV Batteria improvvisando

Vib II

Pf.

Arpa (glissando)

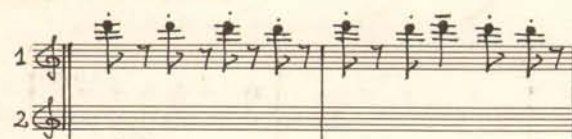
Vni II (div. a 2)

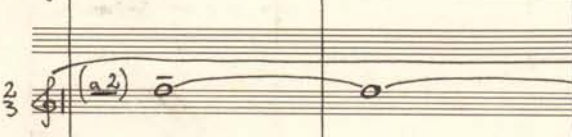
Vle (div. a 2)

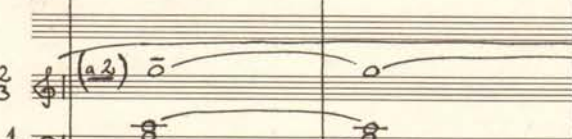
Vlc. (div. a 2)

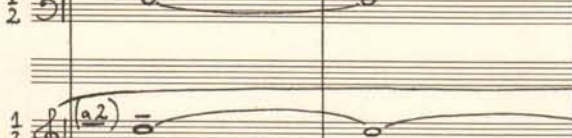
Cb.

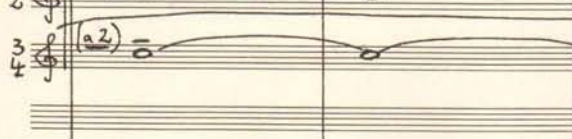


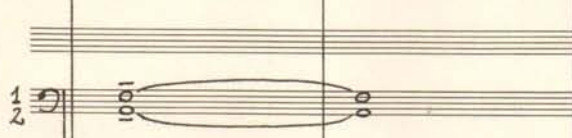
Fl. 1 

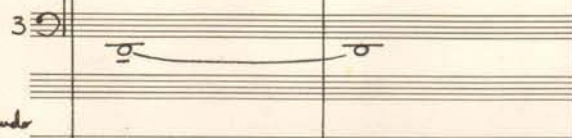
Fl. 2 

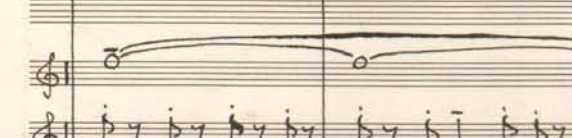
Ob.  $\frac{2}{3}$  

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

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

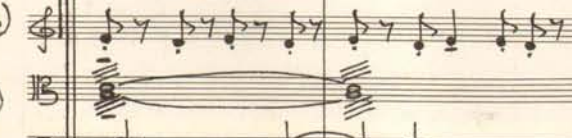
Cr. Soli  $\frac{1}{2}$  

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

Trbni  $\frac{1}{2}$  

Trbni  $\frac{3}{4}$  

IV Batteria improvvisando 

II Vibf. 

Pf. 

Arpa 

Vni II (div. a 2) 

Vle (div. a 2) 

Vlc. (div. a 2) 

Cb. 



[illegible]



371 *sffz*

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

Fl. picc. *sffz*

Ob. 1 *sffz*

Ob. 2  $\frac{3}{4}$  (a2) *sffz*

Cl. in Sib 1 *sffz*

Cl. in Sib 2  $\frac{3}{4}$  (a2) *sffz*

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

Cfag. *sffz*

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

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

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

(Cr. ossia non legato)

(Trbn 1,2 ossia non legato)

Trbni 1 *sffz*

Trbni 2 *sffz*

Trbni 3 *sffz*

I Timp. *sffz*

II Vibf. *sffz*

III Pto. gr. *sffz*

IV-Batteria improvvisando

Pf. *sffz*

Arpa *glissando*

Vni I (unis.) *sffz*

Vni II (dir. a 2) *sffz*

Vle. *sffz*

Vlc. (unis.) *sffz*

Cb. *sffz*

*l.v.* *Muta in* *Eolifono*

88- (88)



Fl. 1  $\frac{1}{2}$  (a2)  $\dot{b}$   $p$   $\dot{b}$   $\# \dot{b}$   $\dot{b}$   $\dot{b}$

Fl. picc.  $\dot{b}$   $p$   $\dot{b}$   $\# \dot{b}$   $\dot{b}$   $\dot{b}$

Ob. 1  $\dot{b}$   $p$   $\dot{b}$   $\# \dot{b}$   $\dot{b}$   $\dot{b}$

Ob. 2  $\frac{3}{4}$  (a2)  $\dot{b}$   $p$   $\dot{b}$   $\# \dot{b}$   $\dot{b}$   $\dot{b}$

Cl. in Sib 1  $\# \dot{b}$   $p$   $\dot{b}$   $\# \dot{b}$   $\dot{b}$   $\# \dot{b}$   $\dot{b}$

Cl. in Sib 2  $\frac{3}{4}$  (a2) -  $\# \dot{b}$   $p$   $\dot{b}$   $\# \dot{b}$   $\dot{b}$   $\dot{b}$

Fag. 1  $\frac{1}{2}$  (a2)  $v_0$   $v_0$   $v_0$   $v_0$   $v_0$   $v_0$

Cr. 1  $\frac{1}{2}$   $\# \dot{b}$   $\dot{b}$   $\dot{b}$   $\# \dot{b}$   $\dot{b}$   $\dot{b}$

Cr. 3  $\frac{4}{4}$   $\# \dot{b}$   $\dot{b}$   $\dot{b}$   $\# \dot{b}$   $\dot{b}$   $\dot{b}$

Trbn. 1  $\frac{1}{2}$  -  $\dot{b}$   $\dot{b}$   $\dot{b}$   $\# \dot{b}$   $\dot{b}$   $\dot{b}$

Trbn. 3  $\frac{3}{4}$   $v_0$   $v_0$   $v_0$   $v_0$   $v_0$   $v_0$

I Timp.  $\frac{1}{2}$   $v_0$   $v_0$   $v_0$   $v_0$   $v_0$   $v_0$

II Vib.  $\frac{1}{2}$   $v_0$   $v_0$   $v_0$   $\# \dot{b}$   $\dot{b}$   $\dot{b}$

IV Bateria improvisando  $\frac{1}{2}$  -  $\dot{b}$   $\dot{b}$   $\dot{b}$   $\dot{b}$   $\dot{b}$   $\dot{b}$

Pf.  $\frac{1}{2}$  -  $\dot{b}$   $\dot{b}$   $\dot{b}$   $\dot{b}$   $\dot{b}$   $\dot{b}$

Arpa  $\frac{1}{2}$  (glissando)  $v_0$   $v_0$   $v_0$   $v_0$   $v_0$   $v_0$

Vni I  $\frac{1}{2}$   $\dot{b}$   $p$   $\dot{b}$   $\# \dot{b}$   $\dot{b}$   $\dot{b}$

Vni II (div. a 2)  $\frac{1}{2}$  -  $\dot{b}$   $\dot{b}$   $\dot{b}$   $\# \dot{b}$   $\dot{b}$   $\dot{b}$

Vle  $\frac{1}{2}$   $\dot{b}$   $p$   $\dot{b}$   $\# \dot{b}$   $\dot{b}$   $\dot{b}$

Vlc.  $\frac{1}{2}$   $v_0$   $v_0$   $v_0$   $v_0$   $v_0$   $v_0$

Cb.  $\frac{1}{2}$   $v_0$   $v_0$   $v_0$   $v_0$   $v_0$   $v_0$



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

Fl. picc.  $p_v$

Ob. 1  $p_v$

Ob. 2  $\frac{3}{4}$  (a2)  $p_v$

Cl. in Sib 1  $\#p_v$

Cl. in Sib 2  $\frac{3}{4}$  (a2)  $p_v$

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

Cfag.  $p_v$

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

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

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

Trbn 1  $\frac{1}{2}$   $p_v$

Trbn 2  $\frac{3}{4}$   $p_v$

I Timp.  $p_v$

II Vibf.  $p_v$

IV Battoria improvvisando

Pf.  $p_v$

Arpa  $p_v$  (glissando)

Vni I  $p_v$

Vni II (unis.)  $p_v$

Vle  $p_v$

Vlc.  $p_v$

Cb. (div. a 2)  $p_v$



Handwritten musical score for a symphony orchestra, page 91. The score is written in 2/4 time and features a variety of instruments and parts.

**Instrumental Parts:**

- Fl. 1 & 2:** Flute parts, marked *molto*.
- Fl. piccolo:** Flute piccolo part, marked *molto*.
- Ob. 1 & 2:** Oboe parts, marked *molto*.
- Cl. in Sib:** Clarinet in B-flat part, marked *molto*.
- Fag. 1 & 2:** Bassoon parts, marked *molto*.
- Cfag.:** Contrabassoon part, marked *molto*.
- Cr. 1, 2, 3, 4:** Cor parts, marked *molto*.
- Trba. 2:** Trombone 2 part, marked *molto*.
- Trbni 1 & 3:** Trombone 1 and 3 parts, marked *molto*.
- I Timp.:** First Timpani part, marked *molto*.
- Ptto. gr. II:** Gong part, marked *molto*.
- Vibf. IV:** Vibraphone part, marked *molto*.
- Bateria improvisanda:** Improvised percussion part.
- Pf.:** Piano part, marked *molto*.
- Arpa:** Harp part, marked *molto*.
- Vui I & II:** Violin I and II parts, marked *molto*.
- Vle (unis.):** Viola (unison) part, marked *molto*.
- Vlc.:** Violoncello part, marked *molto*.
- Cb. (unis.):** Contrabass (unison) part, marked *molto*.

**Performance Markings:**

- SOLO:** A box containing the word "SOLO" is placed above the Trombone 2 part.
- in rilievo:** A marking above the Trombone 2 part.
- glissando:** A marking above the Vibraphone part.
- glissando:** A marking above the Harp part.
- molto:** A marking appearing frequently throughout the score, indicating a tempo or dynamic instruction.



poco a poco affrettando - - - - -

(a2)

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

Fl. picc. fff

Ob. 1 fff

Ob. 2 (a2) fff

Ob. 3 fff

Cl. 1 fff

Cl. in Sib (a2) fff

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

Cfag. fff

Cr. 1 fff ben sostenuto

Cr. 3 fff ben sostenuto

Cr. 4 fff ben sostenuto

Trbe 1 SOLO ben fff in rilievo

Trbe 2 SOLO ben fff in rilievo

Trbe 3

Trbni 1 fff ben sostenuto

Trbni 2 fff ben sostenuto

Trbni 3 fff ben sostenuto

I Piatto grande

II Vibf. ff

III Eolifono

IV Batteria improvvisando

Pf. sffz

Arpa (glissando)

Vni I fff

Vni II fff

Vle (div. a 4) fff

Vlc. (div. a 2) fff

Cb. fff

Muta in Celesta



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

Fl. piccolo *ov*

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

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

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

Cfag. *ov*

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

Trbe 2 *ov*

Trbni 1 *ov*

Trbni 2 *ov*

Trbni 3 *ov*

III Ptt. gr. *ov*

II Vibf. (ghisando) *ov*

III Eolifono *ov*

IV Batteria improvvisando *ov*

Arpa (ghisando) *ov*

Vni I *ov*

Vni II *ov*

Vle (div. a 4) *ov*

Vlc. (div. a 2) *ov*

Cb. *ov*



(sempre affrettando) - - - - -

Fl. 1/2 (a2)

Fl. picc.

Ob. 1 (a2)

Ob. 2/3 (a2)

Cl. 1 in Sib (a2)

Cl. 2/3 in Sib (a2)

Fag. 1/2

Cfag.

Cr. 1/2

Cr. 3/4

Trbe 1

Trbe 2

Trbni 1/2

Trbni 3

Ptto. gr. I

Vibf. II (gliss.)

Eolifono III

IV Batteria improvvisando

Arpa (gliss.)

Vni I

Vni II

Vle (div. a 4)

Vlc. (div. a 2)

Cb.



*molto affrettando*

401

Fl. 1/2 (a2) *possibile*

Fl. picc. *possibile*

Ob. 1/2 (a2) *possibile*

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

Fag. 1/2 *possibile*

Cfag. *possibile*

Cr. 1/2 *possibile*

3/4 *possibile*

Trbe 2 *possibile*

3 *possibile*

Trbni 1/2 *possibile*

3 *possibile*

IV Batteria *improvvisando sin' al* *possibile* (STOP)

I Plla. gr. *l.v.*

II Vibf. *possibile* *l.v.*

III Eolifon *possibile*

Arpa (a2) *possibile* *l.v.*

Vni I *possibile*

Vni II *possibile*

Vle (div. a 4) *possibile*

Vlc. (div. a 2) *possibile*

Cb. *possibile*



4  
4 G.P.  
[~ 10-15"]

(~ 3'35")  
(~ 14')

I  
Ptt. gr.

II  
Vibf.

Celesta

Arpa

poco a poco  
(l.v.)

PP lontano

perdendosi

(l.v.)

poco a poco

PP lontano

perdendosi

SOLO

mp lontano e semplice, come eco

# 7/8 l.v.

b 7/8 l.v.

7/8 l.v.

lento l.v.

Ped l.v.

(l.v.)

poco a poco

PP lontano

perdendosi

(29-III-86)

attacca  
subito



[YAVAPAI, GRAND CANYON, 3-IX-1982]

Allucinante, dolcissimo, poco rubato (♩ ≈ 72)

5 p.m. - 8 p.m.

Handwritten musical score for a string quartet, featuring staves for Violin I, Violin II, Viola, and Violoncello. The score includes dynamic markings (pp, p, mp, f), articulation (accents, slurs), and performance instructions (e.g., "Quasi Coro, ben vibrato", "div. a 3"). The notation is in 4/4 time, with a key signature of one flat (B-flat).

Poco più mosso (♩ = 90)

[illegible]



proslargando  $\rightarrow$  Tempo I ( $\downarrow \sim 72$ )

allargando poco a poco...

431

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

Tbn. 2

III Tamt.

IV Camp.

Vibf.

Arpa

Vni. I

(div. a 2)

Vni. II

(div. a 2)

Vle.

Vlc.

(div. a 2)

Cb.

(div. a 2)

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

Ob. 2

III  $\Delta$

III Tamt.

IV Gnelli

Vibf.

Celste

Arpa

Vni. I

Vni. II

Vle.

Vlc.

Cb.

THE SON OF ALKNOODOK  
semplice

pp dolcissimo e semplice

mp dolcissimo e semplice

mp dolcissimo e semplice

pp dolce, poco marcato

P dolce e vibrato

P dolce e vibrato

P dolce, poco marcato

pp P<sub>1</sub> lontano

sempre PP vibrato

-98-

(98)



Poco più Mosso (♩ = 52), lontano (PP-mp) poco animando

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

Ob. 1  $\frac{1}{2}$  *mp dolce*

Cl. 1  $\frac{1}{2}$  *P dolcissimo e fluide*

in Sib 3 *P dolcissimo e fluide*

Fag. 1 *P dolce ma sostenuto*

2 *P dolce ma sostenuto*

Cr. 1  $\frac{1}{2}$  *P dolce ma sostenuto*

3  $\frac{3}{4}$  *P dolce ma sostenuto* (sempre sans d'écho)

III  $\Delta$  *sempre PP lontano*

III Tamt. *leggero* *PP*

IV C. uelli *mp*

II Vibf. *mp*

Cel. *mp*

Arpa *mp*

Vni. I *mp dolce, in rilievo*

(div. a 2) *mp dolce, in rilievo*

Vni. II *P dolcissimo e fluide*

(div. a 2) *P dolcissimo e fluide*

Vle. *mp dolce, in rilievo*

(div. a 2) *P dolcissimo e fluide*

Vlc. *mp dolce, più marcato*

Cb. *sempre PP dolce e vibrato*

(div. a 2)



Più MOSSO (♩ = 58)

sempre poco a poco animando

(1+3) (a2)

molto

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

**Instruments and Parts:**

- Fl. (Flute) 1, 2
- Ob. (Oboe) 1, 2, 3
- Cl. in Sib. (Clarinet in Sib) 1, 2, 3
- Fag. 1/2 (Bassoon) 1, 2
- Cr. (Corn) 1, 2, 3, 4
- III Tamt. (Trombone III)
- I Timp. (Timpani)
- VC-nelli (Violoncello)
- Vibf. (Vibraphone)
- Cel. (Celesta)
- Arpa (Harp)
- Vni. I (Violin I) (div. a2)
- Vni. II (Violin II) (div. a3)
- Vle. (Viola) (div. a2)
- Vlc. (Violoncello)
- Cb. (Contrabasso) (div. a2)

**Dynamic Markings and Performance Instructions:**

- mp dolce* (mezzo-piano, dolce)
- mp* (mezzo-piano)
- p* (piano)
- pp* (pianissimo)
- sonoro* (sonorous)
- vibrato* (vibrato)
- poco a poco crescendo* (poco a poco crescendo)
- molto* (molto)
- più* (più)
- 100* (100)

**Other Notations:**

- 4/4
- 1+3 (a2)
- 100
- 100



ANDANTINO (♩=69)

Handwritten musical score for a symphony orchestra, titled "ANDANTINO (♩=69)". The score is written on multiple staves, each labeled with an instrument or section. The notation includes notes, rests, and dynamic markings.

**Instrumental Parts:**

- Fl. (Flute):** 1st and 2nd staves, marked *mf dolce*.
- Ob. (Oboe):** 1st and 2nd staves, marked *mf dolce*.
- Cl. in Bb (Clarinet in B-flat):** 1st and 2nd staves, marked *mf dolce*.
- Fag. (Bassoon):** 1st and 2nd staves, marked *mf sonoro*.
- Cr. (Cello):** 1st and 2nd staves, marked *mf dolce*.
- Trib. (Trombone):** 1st and 2nd staves, marked *mf dolce*.
- Timp. (Timpani):** 1st and 2nd staves, marked *mf dolce*.
- Tamt. (Tamtam):** 1st and 2nd staves, marked *mf dolce*.
- Gulli (Glockenspiel):** 1st and 2nd staves, marked *mf dolce*.
- Vib. (Vibraphone):** 1st and 2nd staves, marked *mf dolce*.
- Cel. (Celesta):** 1st and 2nd staves, marked *mf dolce*.
- Arpa (Harp):** 1st and 2nd staves, marked *mf sonoro*.
- Vni. I (Violin I):** 1st and 2nd staves, marked *mf dolce*.
- Vni. II (Violin II):** 1st and 2nd staves, marked *mf dolce*.
- Vle. (Viola):** 1st and 2nd staves, marked *mf dolce*.
- Vlc. (Violoncello):** 1st and 2nd staves, marked *mf dolce*.
- Cb. (Contrabasso):** 1st and 2nd staves, marked *mf sonoro*.

**Dynamic Markings:** *mf dolce*, *mf sonoro*, *mf*, *mp*, *l.v.*, *forte*.

**Page Number:** - 101 - (101)



Handwritten musical score for a symphony orchestra, page 102. The score is written in G major (one sharp) and 3/4 time. The tempo is marked *animando* at the top right. The page number 102 is at the bottom center, with (102) in parentheses next to it.

The instruments and parts shown are:

- Fl. (Flute) 1 and 2
- Ob. (Oboe) 1 and 2
- Cl. in Sib. (Clarinet in B-flat) 1 and 2
- Fag. (Bassoon) 1 and 2
- Gr. (Horn) 1, 2, 3, and 4
- Tbn. (Trumpet) 1, 2, 3, and 4
- Tim. (Timpani)
- Tant. (Tamtam)
- Gnelli (Glockenspiel)
- Vib. (Vibraphone)
- Cell. (Cello)
- Arpa (Harp)
- Vni. I (Violin I) (div. a 2)
- Vni. II (Violin II) (div. a 3)
- Vle. (Viola) (div. a 2)
- Vlc. (Violoncello) (div. a 2)
- Cb. (Contrabass) (div. a 2)

The score includes various musical notations such as notes, rests, dynamics (p, f, pp, pcc, l.v., m.p.), and articulation marks. There are also some handwritten annotations and corrections.



14 16

Fl. 1 *f* *dolce* (Fl. 3 muto in Fl. picc.)

Fl. 2 *f* *dolce*

Ob. 1 *f* *dolce*

Ob. 2 *f* *dolce*

Cl. 1 *f*

Cl. in Bb 2 *f*

Fag. 1+2 *f* *pizz.*

Fag. +3 *f* *ritmico*

Cr. 1 *f* *pizz.*

Cr. 3/4 *f* *pizz.*

Trba. 1 in Do *f* *ben f. sonoro* *in vivo*

Trbni. 1/3 *f* *pizz.*

Timp. *f* *con le mani*

2 Tom-toms *f* *ritmico*

3 Δ *f* *inflessibile e ritmico*

Quijada (Jaw Bone) *sforz.* *ossia Raganello*

II Vib. *f* *l.v.*

Cel. *f* *l.v.*

Arpe *f* *l.v.*

Vni. I (div. a 2) *f* *dolce*

Vni. II (div. a 3) *f* *ritmico*

Vle. (div. a 2) *f* *ritmico*

Vlc. (div. a 2) *f* *ritmico*

Cb. (div. a 2) *f* *ritmico*

*sforz. f* *ritmico* *ossia meta arco, meta legno* - 103 - (103)



*Solo* benf in rilievo

Fl. piccolo *f*

Fl. 2 *f* (a2)

Ob. 1 *f*

Ob. 3 *f*

Cl. 1 *f*

Cl. in Bb 3 *f*

Fag. 1+2 *f*

Cr. 1 *f*

Cr. 2 *f*

Cr. 3 *f*

Trbe. in Do 1 *f*

Trbe. in Do 2 *f*

Trbn. 1 *f*

2 Bongos *f* ritmico

2 Tom-toms *f*

3  $\Delta$  *f*

Quijada (Jaw Bone) ossia Ragunella *sfo*

Claves *sfo*

Cel. *l.v.*

Arpa *l.v.*

Vni. I (div. 2) *f*

Vni. II (div. 3) *f*

Vle. (div. 2) *f* (tutti) *benf in rilievo*

Vlc. (div. 2) *f*

Cb. *f*

*sempre f*



**7**  
**16**  
(in 3)

Fl. piccolo  
Fl. 1 & 2  
Ob.  
Clarinetti in Sib  
Fagotti  
Corni  
Trombe in Do  
Tromboni  
2 Bongos  
2 Tom-toms  
3 Triangoli  
Piatto metallico  
Claves  
Celesta  
Arpa  
Violini I  
Violini II  
Viola  
Vcllo  
Cello  
Cb.

461

Solo  
sempre mp molto cantabile, in rilievo  
Fag. 3 muta in C fag.  
sub. pp lontano  
sub. pp lontano  
sub. pp subito, lontano  
mf molto cantabile, in rilievo  
sempre P dolce e ritmico, poco in rilievo  
a punta d'arco  
fpp subito, lontano  
solo  
pp subito  
3 Cb. solo  
vibrato  
sempre PP dolce e lontano

-105-

(105)



Sub. Allegro molto agitato (♩ = 110)

[illegible]



poco a poco acelerando.

Fl. picc.  $\frac{1}{2}$   $\frac{1}{3}$   $\frac{1}{4}$

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

2 Ob.  $\frac{1}{3}$   $\frac{1}{4}$   $\frac{1}{8}$

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

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

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

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

Trbe. in Do  $\frac{1}{2}$   $\frac{1}{3}$   $\frac{1}{4}$

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

I Timp.  $\frac{1}{2}$   $\frac{1}{3}$   $\frac{1}{4}$

IV Tamt.  $\frac{1}{2}$   $\frac{1}{3}$   $\frac{1}{4}$

II Gr. c.  $\frac{1}{2}$   $\frac{1}{3}$   $\frac{1}{4}$

III Eolifono (electronic)  $\frac{1}{2}$   $\frac{1}{3}$   $\frac{1}{4}$

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

Vni. I (div. a 2)  $\frac{1}{2}$   $\frac{1}{3}$   $\frac{1}{4}$

Vni. II  $\frac{1}{2}$   $\frac{1}{3}$   $\frac{1}{4}$

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

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

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

ff minaccioso

ff minaccioso

ff ben marcato

ff dolce l.v.

ff Sonoro e pesante

ff subito

ff minaccioso

ff pesante e vibrato

ff ben marcato

- 107 - (107)







(sempre accelerando)

(J n 132)

Fl. picc. (Tr. 4) *ff*

1. *ff*

2. *ff* *sonoro*

Cl. 1. *molto*

2. *molto*

Fag. *molto*

Cfag. *molto*

Cr. *molto*

3. *molto*

Trbni *molto*

I Timp. *molto*

IV Piatto gr. *molto*

IV Tamt. *molto*

III Edifono (electronic) *molto*

Pf. *molto*

Arpa *molto* (*glissando*)

Vni. I (unis.) *ff*

Vni. II *ff*

Vlc. (unis.) *ff*

Vlc. (div. a 3) *ff*

Cb. (div. a 2) *ff*



Grandioso, Sub. JN94

fff maestoso e sonoro

Fl. pice.  $\text{Fl. } \frac{1}{2}$   $\text{Ob. } \frac{1}{2}$   $\text{Cl. } \frac{1}{2}$  in Sib  $\text{Fag. } \frac{1}{2}$   $\text{Cfag.}$   $\text{Cr. } \frac{1}{2}$   $\text{Trbe. } \frac{1}{2}$  in D  $\text{Trbni } \frac{1}{2}$   $\text{Tim. p.}$   $\text{Eolifono}$   $\text{(clatirono)}$   $\text{Piatto gr.}$   $\text{Tam.}$   $\text{Pf.}$   $\text{Arpa}$   $\text{Vni I}$   $\text{Vni II}$   $\text{Vle}$   $\text{Vlc.}$   $\text{Cb.}$  (div. a 2)

Handwritten musical score for a symphony orchestra. The score is written on multiple staves, each labeled with an instrument. The notation includes notes, rests, and dynamic markings such as *fff* and *maestoso e sonoro*. The score is divided into measures by vertical bar lines. The bottom of the page features the page number **- 110 -** and the number **(110)** in parentheses.



- 111- (111)



sempre poco a poco precipitando

(N. 132)

481

Fl. picc. (a2) *possibile* *fff*

Fl. 1/2 (a2) *possibile* *fff*

Ob. 1/3 (a3) *possibile* *fff*

Cl. 1/3 in Sib (a3) *possibile* *fff*

Fag. 1/2 *molto* *possibile*

Cfag. *molto* *possibile*

Cr. 1/2 (b) *ben sostenuto* *fff* *possibile*

3/4 (b) *ben sostenuto* *fff* *possibile*

Trbe in Do 1 *fff* *molto* *possibile*

2/3 *fff* *molto* *possibile*

Trbni 1 *fff* *molto* *possibile*

2/3 *fff* *molto* *possibile*

I Timp. *fff* *molto* *possibile*

III Eolifono (elettronico) *mf* *possibile* *l.v.*

IV Piattogr. *mf* *possibile* *l.v.*

IV Tamt. *mf* *possibile*

II C-melli (a2) *l.v.*

Pf. *possibile*

Arpa (a2) *glissando* *possibile*

Vni I *possibile* *fff*

Vni II *possibile* *fff*

Vle *possibile* *fff*

Vlc. *possibile* *fff*

Cb. (dis. a 2) *molto* *possibile*



St. 1. 3/2 *Sempre PP immaterialo*

Pf. e. 1. 3/2 *["KEHURE KATZARU"]  
(GHOST-DANCE SONG)* *mp semplice e profondo, sempre in rilievo*

Fl. pice. 1/2 3/2 *ffffz*

Fl. 1. 2. 1/2 3/2 *(a2) fffz*

Ob. 1. 2. 3/2 3/2 *(a3) fffz*

Cl. 1. 2. 3/2 3/2 *(a3) fffz*

in Sib 3/2 3/2

Cr. 1. 2. 3/2 3/2 *(a2) fffz*

Trbe 1. 2. 3/2 3/2 *ffffz*

IV Campana 3/2 *l.v.*

III Edifono (electronic) 3/2 *ffffz*

I piccolo 3/2 *l.v.*

IV Tam-tam 3/2 *l.v.*

II Grnelli 3/2 *l.v.*

Arpa 3/2 *l.v.*

Pf. 3/2 *l.v.*

Vni I 3/2 *ffffz*

Vni II 3/2 *ffffz*

Vle 3/2 *ffffz*

Vlc. 3/2

Cb. 3/2

*pp lontano*



St. 1

Pf.e. 1

Org. 1

491

*sempre P fluido*

St. 1

Pf.e. 1

Org. 1

*e dolce*

*poco*

St. 1

Pf.e. 1

Pf.e. 2

Org. 1

Org. 2

Tam. III

501

*mp semplice e profondo*

*sempre P fluido e dolce*

*PPP* *poco* *PP*



St. 1

Pf.e. 1

Pf.e. 2

Pf.e. 3

Pf.e. 4

Pf.e. 5

Pf.e. 6

Org. 1

Org. 2

IV  
Camp.

III  
Tamt.

*mp semplice e profondo*

*mp semplice e profondo*

*mp semplice e profondo*

*mp semplice e profondo*

*mp semplice e profondo*

*mp semplice e profondo*

*ppp immateriale*

*p dolce*

*poco PP*

St. 1

Pf.e. 1

Pf.e. 2

Pf.e. 3

Pf.e. 4

Pf.e. 5

Pf.e. 6

Org. 1

Org. 2

III  
Tamt.

*poco*

*ppp*

*ppp*

*ppp*



511

mp dolce poco a poco decrescendo

mf dolce poco a poco decrescendo

St. 1

St. 2

Pf.e.1

Pf.e.2

Pf.e.3

Pf.e.4

Pf.e.5

Pf.e.6

Pf.e.7

Org. 1

Org. 2

Tamt.

Songhi sospesi  
Bamboo Chimes

sub. mf dolce poco a poco  
l.v.

ppp lontano poco

ppp lontano poco

pp immaterialmente  
pp immaterialmente

P liscio

pp

["RAIN DANCE SONG"]

mp lontano ma deciso poco in rilievo

Vox  
humana  
(Coro per voci  
virili)

Songhi sosp.  
Bamboo Chimes



521

St. 1

St. 2

Pf.e. 1 *mp poco a poco decrescendo*

Pf.e. 2 *mp poco a poco decrescendo*

Pf.e. 3 *mp poco a poco decrescendo*

Pf.e. 4 *mp poco a poco decrescendo*

Pf.e. 5 *mp poco a poco decrescendo*

Pf.e. 6 *mp poco a poco decrescendo*

Pf.e. 7 *mp poco in rilievo*

Org. 2

Vox humana  
(Coro per voci virili)  
(*mp*)

I  
Sonagli  
sospesi

I  
Bamboo  
Chimes

IV  
Campanelli

II  
Vibf.

Celesta

Arpa

*mp poco in rilievo*

*mp poco in rilievo*

*mp poco in rilievo*

*mp poco in rilievo*



St. 1

St. 2

Pf.e. 1 *sempre decrescendo*

Pf.e. 2 *sempre decrescendo*

Pf.e. 3 *sempre decrescendo*

Pf.e. 4 *sempre decrescendo*

Pf.e. 5 *sempre decrescendo*

Pf.e. 6 *sempre decrescendo*

Pf.e. 7

Org. 2

Org. 3

Vox humana  
(Coro per  
voci virili)

*poco a poco riverbero*

III  
Tamt.

I  
Sonagli  
Sospesi

I  
Bambos  
Chimes

IV  
C-melli

II  
Vibf.

Celesta

(81)  
Arpa

Vle  
(div. a 2)

Vlc.  
(div. a 3)

Cb.  
(div. a 2)

*Sul tasto*  
*pp liscio*

*Sul tasto*  
*pp liscio*

*Sul tasto*  
*pp liscio*



BIBLIOTECA MUZICALĂ  
A UNIUNII COMPOZITORILOR DIN R.P.R.



*poco a poco allargando*

64

531

St. 1 *pp poco a poco pendendosi*

St. 2 *pp poco a poco pendendosi*

Pf.e. 1

Pf.e. 2

Pf.e. 3

Pf.e. 4

Pf.e. 5

Pf.e. 6 *poco in rilievo*

Pf.e. 7 *l.v. P dolce*

Org. 2 *pp poco a poco pendendosi*

Org. 3 *pp poco a poco pendendosi*

Vox humana (Coro per voci virili) *l.v. (riverbero)*

**IV**  
Campane

**III**  
Tamt. *pp poco*

**I**  
Sonagli sospesi *l.v.*

**I**  
Bambas *l.v.*

**I**  
Chimes *l.v.*

**IV**  
C-nelli *poco in rilievo*

**II**  
Vibf. *l.v. P dolce*

Arpa *l.v. P dolce*

Vle (div. a 2) *pp poco a poco pendendosi*

Vlc. (div. a 3) *pp poco a poco pendendosi*

Cb. (div. a 2) *pp poco a poco pendendosi*

(11-V-85)

*attacca ad libitum*  
**SINFONIA IV**