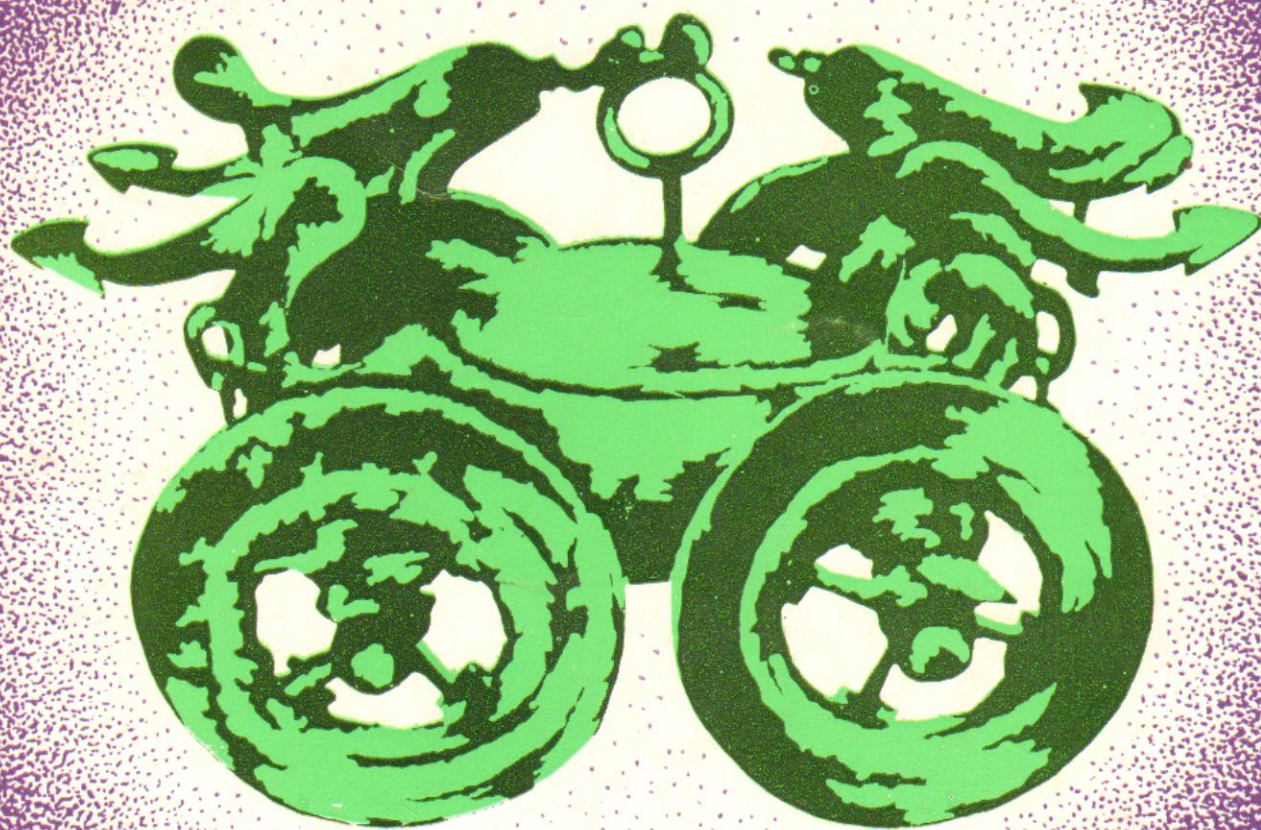




ȘERBAN  
NICHIFOR

izvoare  
2050  
sources

editura  
muzicală

PARTITURA  
SCORE



ȘERBAN  
NICHIFOR

**izvoare**  
**2050**  
**sources**

Cantată  
Cantata

PARTITURA  
SCORE

Editura muzicală  
București — 1980





7 XII 1978, BUCUREȘTI/BUCHAREST

Corul și Orchestra simfonică ale Radioteleviziunii române

*The Choir and Symphony Orchestra of Romanian R.T.V.*

- CAROL LITVIN (orch. cond.)
- AUREL GRIGORAȘ (ch. cond.)
- SORIN SEMILIAN (bariton)
- POMPEI HĂRĂȘTEANU (basso)
- NICOLAE LICAREȚ (org.)

Coperta de / Cover designed by ANTON DRAGOȘ

Imaginea de pe coperta exterioară reprezintă  
„CARUL SOLAR de la Bujoru-Teleorman“ (cca 750 î.e.n.).

*The picture on the front cover represents*  
“THE SOLAR CHARIOT of Bujoru-Teleorman“ (ca 750 B.C.).



# IZVOARE 2050 SOURCES

Campestres melius Scythae  
quorum plaustra vagas rite  
trahunt domos  
vivunt et rigidi Getae  
inmetata quibus iugera liberas  
fruges et Cererem ferunt  
nec cultura placet longior annua  
defunctumque laboribus  
aequali recreat sorte vicarius.

HORATIUS, Carmina III, 24

O viață mai bună duc sciții din stepă  
ce obișnuiesc să poarte pe care  
casele lor rătăcitoare ;  
la fel și geții cei aspri,  
cărora pământul nehotărnicit  
le dă roade și cereale libere.  
Nu le place să cultive același  
ogor mai mult de un an,  
iar după ce au îndeplinit toate  
muncile, le urmează alții care,  
în aceleași condiții, le iau locul.

HORATIUS, Carmina III, 24

A better life do the Scythians  
in the steppe lead  
Who would carry their wandering  
households on carts  
And so would the hard — hearted  
Getae

Whose boundless lands  
Yield fruit and free crops.  
They do not like to till the same  
field for more than a year  
And after performing all the labours  
Others come up to take their places  
and do the same.

HORACE, Carmina III, 24

...νεωστεί τε τοῦ βασιλέως Βυρεβίστα πρώτου καὶ μεγίστου γερονότος  
τῶν ἐπὶ Θράκης βασιλέων καὶ πᾶσαν τὴν πέραν τοῦ ποταμοῦ καὶ  
τὴν ἐπὶ τὰδε κατεισχυρότος γενόμενος...

Neostí te tu Vasiléws Virevista  
prótu ke meghístu ghegonótos ton  
epí Trákis Vasiléon ke pásan tîn  
péran tú potamú ke tîn epi táde  
katishikótos ghenómenos... \*

ANÓNUMOS

Și în timpul din urmă regele  
Burebista ajungînd cel dintîi și  
cel mai mare dintre regii din  
Tracia și stăpînind tot teritoriul  
de dincoace de fluviu (Dunăre)  
și de dincolo...

Decretul dionysopolitan  
în cinstea lui Acornion ;  
inscripție în marmură  
descoperită la Balcic

And latterly King Burebista having  
become the first and greatest of  
all Thracian Kings ruled over all  
the territory lying on either side  
of the river (Danube)...

Decree insssued in Dionysopolis  
in honour of Acornion ;  
an inscription on marble  
found in Balcic

Dehinc regnante Gethis Buruista  
Dicineus venit in Gethiam quo  
tempore Romanorum Sylla potitus  
est principatum. Quem Dicineum  
suscipiens Buruista dedit ei pene  
regiam potestatem, cuius consilio  
Gethi Germanorum terras, quas  
nunc Franci optinent populati sunt.

JORDANES, Getica, XI, 67

Apoi, în vreme ce la geții domnea  
Burebista, a venit în Geția Deceneu,  
pe timpul cînd Sylla a pus mîna  
pe putere la Roma. Primindu-l  
pe Deceneu, Burebista i-a dat  
o putere aproape regală. După sfatul  
acestuia, geții au început să  
pustiască pămînturile germanilor  
pe care acum le stăpînesc francii.

JORDANES, Getica, XI, 67

Then, while Burebista reigned  
over the Getae, Dicineus came to  
their country, at the time when  
Sylla seized the power in Rome.  
Welcoming Dicineus, Burebista  
invested him with almost royal  
attributes. On his advice, the Getae  
started plundering the lands  
of the Germans which are now owned  
by the Franks.

JORDANES, Getica, XI, 67

Antonius proconsul in Thracia  
parum prospere rem gessit.

TITUS LIVIUS, Periochae, CIII

Proconsulul Antonius a întreprins în  
Tracia o acțiune lipsită de succes.

TITUS LIVIUS, Periochae, CIII

Proconsul Antonius undertook  
a campaign without succes  
in Thracia.

TITUS LIVIUS, Periochae, CIII

Vinum ad se omnino importari  
non sinunt, quod ea re ad laborem  
ferendum remollescere homines  
atque effeminari arbitrantur.

JULIUS CAESAR,  
De Bello Gallico, IV, 2, 6

Importarea vinului e cu desăvîrșire  
interzisă fiindcă, după părerea lor,  
vinul moleșește pe oameni și îi face  
incapabili de a rezista la oboseală.

JULIUS CAESAR,  
De Bello Gallico, IV, 2, 6

The import of wine is strictly  
forbidden, for, in their opinion,  
wine enervates men and makes  
them unable to withstand fatigue.

JULIUS CAESAR,  
De Bello Gallico, IV, 2, 6

Unde et pene omnibus barbaris  
Gethi sapientiores semper extite-  
runt Grecisque pene consimiles...

JORDANES, Getica, 40

De aceea geții au fost totdeauna  
superiori aproape tuturor barbarilor  
și aproape egali cu grecii...

JORDANES, Getica, 40

Therefore the Getae have always  
been superior to other barbarians  
and almost equal to the Greeks...

JORDANES, Getica, 40

\* Transcriere fonetică.  
Phonetical transcription.



...τὴν δὲ τελευταίαν καὶ μεγίστην ἄλωσιν οὐ πρὸ πλειόνων ἢ πεντήκοντα καὶ ἑκατὸν ἐτῶν εἶχον δὲ καὶ ταύτην γέται καὶ τὰς ἐν τοῖς ἀριστεροῖς τοῦ πόντου πόλεις μέχρι Ἀπολλωνίας...

Tín de teleftéan ke meghístu álosin u pro plíonon i pendíkonda ke ekatón etón ihon de ke táftin ghéte ke tas en tis aristerís tu póntu pólis méhri Apollonías.\*

DION CHRYSOSTOMOS, XXXVI, 4

Ultima și cea mai îndelungată cucerire se spune că a avut loc nu mai departe de acum o sută cincizeci de ani. Geții au luat atît orașul Boristhenes, cit și alte cetăți așezate pe țărmurile Pontului Stîng, pînă la Apollonia.

DION CHRYSOSTOMOS, XXXVI, 4

The last and the longest conquest is said to have taken place about a hundred and fifty years ago. The Getae took not only the town of Boristhenes, but also other cities on the shore of the Left Pontus, up to Apollonia.

DION CHRYSOSTOMOS, XXXVI, 4

...ὁ μὲν οὖν Βοιρεβίστας ἔφθμ καταλυθεὶς ἐπαναστάντων αὐτῶ τινων πρὶν ἢ Ῥωμαίους στείλει στρατείαν ἐπ' αὐτὸν οἱ δὲ διαδεξάμενοι τὴν ἀρχὴν εἰς πλείω μέρη διέστησαν καὶ δὴ καὶ νῦν, ἡνίκα ἐπεμψεν ἐκ' αὐτοῦ στρατείαν...

O men un Virevístas éftm katalithís epanastánton aftótinon prin i Roméus stíli stratían eplitón. I de diadexámeni tín arhín is plio méri diéstisan ke di ke nin iníka épempsen ep aftús stratían.\*

STRABON, VII, 3, 11

Iar Burebista a sfîrșit prin a fi răsturnat de niște rebeli înainte ca romanii să fi pornit o armată împotriva lui. Cei ce i-au urmat, au îmbucățit întinderea stăpînită de el în mai multe părți.

STRABON, VII, 3, 11

And Burebista ended by being overthrown by some rebels before the Romans could dispatch an army against him. His followers divided the whole expanse of land which had been his realm into several parts.

STRABON, VII, 3, 11

\* Transcriere fonetică  
Phonetical transcription.

Bibliografie: ION HORĂȚIU CRIȘAN — *Burebista și epoca sa*, Editura științifică și enciclopedică București, 1977

Bibliography: ION HORĂȚIU CRIȘAN — *Burebista and his epoche*, Editura științifică și enciclopedică, București, 1977

PARTITURA-SCORE / 7

Appendix I-INSERTO / 53

Appendix II / 57

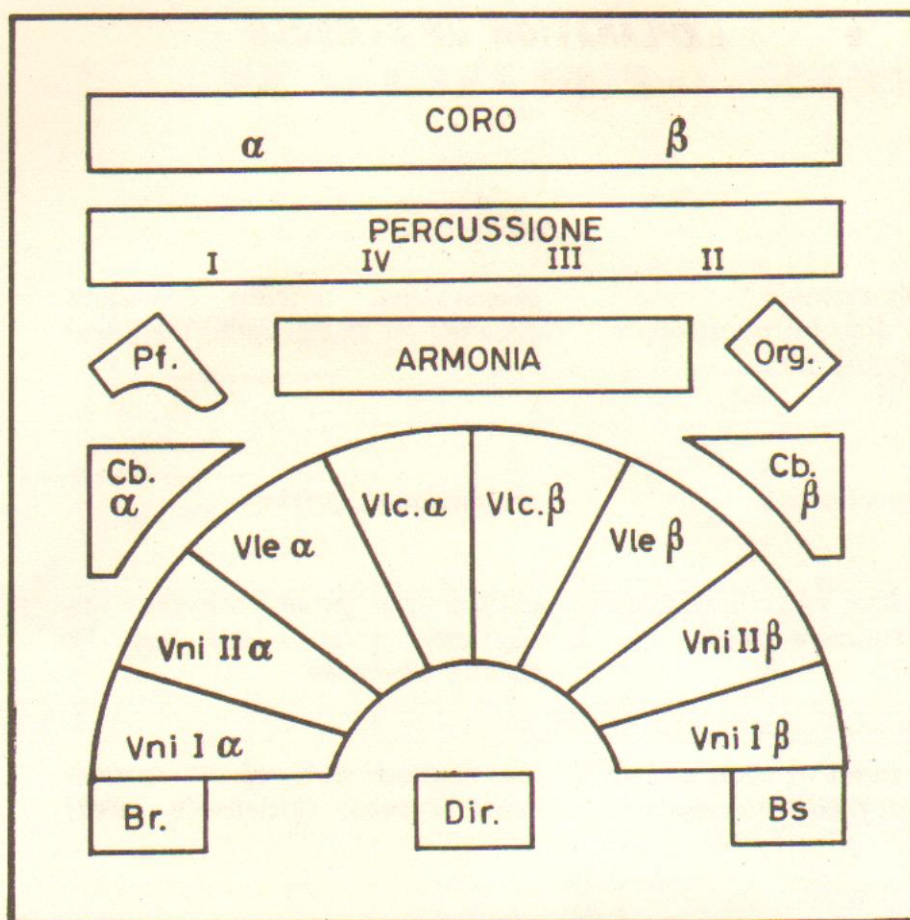
MOBILE ARCHI / 58

MOBILE CORNI / 67

MODULO TROMBE 1, 2 e TROMBONE 1 / 68

MODULO TROMBE 3, 4 e TROMBONE 2 / 70





Partitura scritta in Do

Durata : cca 13'

## ESECUTORI

CORO : 28-36 Soprani (S.) — 14-18 Soprani  $\alpha$   
— 14-18 Soprani  $\beta$   
28-36 Alti (A.) — 14-18 Alti  $\alpha$   
— 14-18 Alti  $\beta$

ARMONIA : 4 Corni in Fa (Cor.)  
4 Trombe in Do (Tr.)  
3 Tromboni (Trb.)  
Tuba

PERCUSSIONE : I — 3 Timpani (Timp.), Piatti grande (Ptti),  
Maracas 1 (Mrc. 1), Sonagli (Sngl.)  
II — 3 Tom-toms (T.-toms), Maracas 2 (Mrc. 2),  
Campane di bambù (Camp. di bb.)  
III — Gran cassa 1 (Gr. c. 1), Tam-tam grande (T.-tam)  
IV — Gran cassa 2 (Gr. c. 2), Campane tubolari (Camp.)

Pianoforte (Pf.)

Organo (Org.) — *ad libitum*

SOLI : Baritono (Br.)  
Basso (Bs.)

ARCHI : 16 Violini I (Vni I) — 8 Violini I  $\alpha$   
— 8 Violini I  $\beta$   
14 Violini II (Vni II) — 7 Violini II  $\alpha$   
— 7 Violini II  $\beta$   
12 Viole (Vle) — 6 Viole  $\alpha$   
— 6 Viole  $\beta$   
10 Violoncelli (Vlc.) — 5 Violoncelli  $\alpha$   
— 5 Violoncelli  $\beta$

LUCRAREA POATE FI EXECUTA-  
TĂ NUMAI ÎN LIMBILE LATINA  
ȘI GREACĂ.

THE WORK SHOULD BE PERFOR-  
MED IN LATIN AND IN GREEK  
ONLY.

8 Contrabbassi (Cb.) — 4 Contrabbassi  $\alpha$   
— 4 Contrabbassi  $\beta$



## EXPLICAȚIILE SIMBOLURILOR

## EXPLANATION OF SYMBOLS



scriitură proporțională  
(duratele sînt direct proporționale  
cu distanțele grafice)

proportional writing (duration  
depends on the graphic distance)



scriitură proporțională

proportional writing



în secțiunea dată, valorile ritmice  
nu au o determinare strictă

within the given section the  
rhythmic values need not be  
strictly observed



cel mai acut sunet al vocii sau al  
instrumentului (înălțime nedeter-  
minată)

the highest note of the instru-  
ment or voice (indefinite pitch)



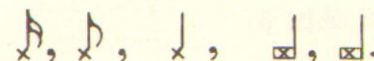
vibrato foarte lent, cu o diferență  
a frecvenței de 1/4 ton (obținut  
prin glisare)

very slow vibrato with 1/4 tone  
frequency difference (produced  
by sliding the finger)



tremolo foarte rapid și neregulat

very rapid non-rhythmicized tre-  
molo



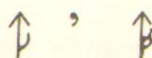
sunet alb (șoptit în pp-mp quasi-  
parlando în ff)

white sound (whisperd in pp-mp,  
quasi parlando in ff)



glissando pe sunete armonice

glissando (harmonics)



lovitură cu o baghetă de timpan  
pe corzile grave ale pianului

stroke with timpani stick across  
the lower strings of the piano



lovitură simultană cu ambele ba-  
ghete ale timpanului

simultaneous stroke both tim-  
pani sticks



grafic utilizat la anumite instru-  
mente de percuție (pian, zurgă-  
lăi, clopote de bambus), repre-  
zentînd o evoluție sonoră apro-  
ximativă, în care coordonata ver-  
ticală determină înălțimea rela-  
tivă, iar cea orizontală — desfă-  
șurarea în timp.

graphic used at certain percussi-  
on instruments (piano, slight  
bells, bamboo chimes), represen-  
ting an approximate evolution of  
the sound: the vertical is the re-  
lative pitch and the horizontal  
is the temporary flow



repetarea liberă a unei secvențe  
muzicale

the free repetition of musical se-  
quence



mobile (secvențe melodice circu-  
lînd într-o ordine aleatoare)

mobile (melodic sequences occu-  
ring in a aleatory order)



lovitură circulară cu o baghetă  
metalică pe marginea tam-tam-u-  
lui

circular stroke with a metallic  
stick on the tam-tam's border



lănțișoare metalice (catenelle me-  
talliche)

little metallic chains (catenelle  
metalliche)



# IZVOARE 2050 SOURCES

SERBAN NICHIFOR

**4/4 Moderato scorrevole** (♩ = 80)

arco  
Ptti  
pp sonore  
Mrc. 1  
Gr.c.  
pp  
a2  
molto sf  
pp sonore

Pf.  
pp  
sf  
sf

sempre sul pont.

**4/4 Moderato scorrevole** (♩ = 80)

sempre sul pont.

Vni I  
pp  
pp  
pp  
pp  
pp  
pp  
non vibrato  
pp

Vni II  
pp  
pp  
pp  
pp  
pp  
pp

Vle  
pp  
pp  
pp  
pp  
pp  
pp

Vlc.  
pp  
pp  
pp  
pp  
pp  
pp

Vni I  
d'al niente  
pp  
sempre pp

Vni II  
d'al niente  
pp  
sempre pp

Vle  
d'al niente  
pp  
sempre pp

Vlc.  
d'al niente  
pp  
sempre pp

β



poco, bocca chiuso  
 unis. *ppp* liscio (come eco)

S.

Gr.c.   
*sempre pp* sonore

T.-tam

Ptti   
*mp* *pp* *mf* *f*

Mrc.   
*molto*

Pf.   
*pp* *mp* l.v.  
 ped.

Vni I

Vni II

α Vle

Vlc.

Vni I

Vni II   
 (non vibrato)

β Vle

Vlc.



unis. *ppp*  
 S. *A*  
 Gr.c.1  
 Mrc. 1 *ff*  
 T.-toms *f sub. molto*  
 Ptti *arco* *mf*  
 Camp. *f sonore*  
 1  
 Pf. *pp ↔ mp* *I.v.*  
 Vni I *mf* *ppp* *molto* *fp*  
 Vni II *mf* *ppp* *molto* *fp*  
 Vle *mf* *ppp* *molto* *fp*  
 Vlc. *mf* *ppp* *molto* *fp*  
 Vni I *ppp come eco* *molto* *f*  
 Vni II *ppp come eco* *molto* *f*  
 Vle *ppp come eco* *molto* *f*  
 Vlc. *ppp come eco* *molto* *f*  
*ppp come eco* *molto* *f*







Musical score for the first system, featuring strings and woodwinds. The score is divided into two parts,  $\alpha$  and  $\beta$ , with dynamics ranging from *pp* to *molto*. The instruments include Violins I and II, Violas, Cellos, Double Basses, Flutes, Clarinets, and Bassoons. The score includes various musical notations such as notes, rests, and dynamic markings.



**2** **Larghetto** (♩ = 66) **6** **4** **3** **4**

*pp* *legatissimo*, normale

**S. α+β**

**1** *f* *pp* *mormorando* *3* ME - LI - US QUO - RUM RI - TE

**2** *f* *pp* *mormorando* *3* SCY - THAE VA - GAS TRA - HUNT

**α**

**3** *pp* *mormorando* *3* CAM - PES - TRES QUO - RUM DO - MOS

**4** *f* *pp* *mormorando* *3* SCY - THAE PLA - US - TRA RI - TE

**5** *pp* *mormorando* *3* CAM - PES - TRES VA - GAS TRA - HUNT

**6** *pp* *mormorando* *3* ME - LI - US QUO - RUM RI - TE

**A.**

**1** *sf* *pp* *mormorando* *3* SCY - THAE PLA - US - TRA TRA - HUNT

**2** *f* *pp* *mormorando* *3* ME - LI - US VA - GAS DO - MOS

**3** *sf* *pp* *mormorando* *3* SCY - THAE PLA - US - TRA DO - MOS

**β**

**4** *pp* *mormorando* *3* CAM - PES - TRES PLA - US - TRA DO - MOS

**5** *f* *pp* *mormorando* *3* ME - LI - US VA - GAS RI - TE

**6** *pp* *mormorando* *3* CAM - PES - TRES QUO - RUM TRA - HUNT

**Cor. 1** *o+*

**Tr. 2** *o+*

**3** *f* *pp* *sub., liscio*

**T.-tam**

**Camp.** *ff* *lv.* **6** **4** **3** **4**

**Pf.** *Larghetto* (♩ = 66) *sempre pp* *mp* *(Ped.)*

**Vni I**

**Vni II**

**α+β Vle** *unite*

**1**

**2**

**Vlc.**

**3**

**α Cb. 1-4** *1. pizz. (non gliss.)*

**β Cb. 1-4** *pp*



3/4 (unis.) 4/4 3/4 4/4

S.  $\alpha + \beta$

A

1 RI - GI - DI GE - TAE IN - ME - TA - TA LI - BE - RAS CE - RE - REM CUL -

2 RI - GI - DI GE - TAE IN - ME - TA - TA LI - BE - RAS ET FE - RUNT

3  $\alpha$  RI - GI - DI GE - TAE IU - GE - RA LI - BE - RAS FRU - GES CUL -

4 VI - VUNT ET RI - GI - DI GE - TAE QUI - BUS LI - BE - RAS CE - RE - REM NEC

5 VI - VUNT ET RI - GI - DI GE - TAE QUI - BUS LI - BE - RAS ET FE - RUNT

6 VI - VUNT ET RI - GI - DI GE - TAE QUI - BUS LI - BE - RAS FRU - GES NEC

A.

1 RI - GI - DI GE - TAE IN - ME - TA - TA LI - BE - RAS CE - RE - REM FE - RUNT

2 RI - GI - DI GE - TAE IU - GE - RA LI - BE - RAS ET CUL -

3  $\beta$  RI - GI - DI GE - TAE IU - GE - RA LI - BE - RAS FRU - GES NEC

4 RI - GI - DI GE - TAE IU - GE - RA LI - BE - RAS CE - RE - REM NEC

5 VI - VUNT ET RI - GI - DI GE - TAE QUI - BUS LI - BE - RAS ET NEC

6 RI - GI - DI GE - TAE IN - ME - TA - TA LI - BE - RAS FRU - GES FE - RUNT

Cor. 1 3/4 4/4

2-4 4/4

Tr. 2 3/4 4/4

3

Pf. (Ped.)

$\alpha$  Cb. 1 3/4 4/4

2 4/4

3

$\beta$  Cb. 1 3/4 4/4

2 4/4

3

*sempre p liscio*



4 2 3 4

S.  $\alpha$   $\beta$

1 2 3 4 5 6

A.  $\alpha$   $\beta$

1 2 3 4 5 6

Cor. 2-4

Pf.

(P.)

4 2 3 4

$\alpha$  Cb. 1 2 3 4

$\beta$  Cb. 1 2 3 4

TU - RA LON - GI - OR DE - FUNC-TUM-QUE AE - QUA - LI RE-CRE-AT SOR - TE VI -

PLA-CET DE- FUNC-TUM-QUE AE - QUA - LI RE-CRE-AT SOR - TE

TU - RA AN-NU - A LA-BO-RI-BUS AE - QUA - LI RE-CRE-AT SOR - TE

LON - GI - OR AE - QUA - LI RE-CRE-AT SOR - TE

PLA-CET LA - BO-RI-BUS AE - QUA - LI RE-CRE-AT SOR - TE

AN-NU - A LA - BO-RI-BUS AE - QUA - LI RE-CRE-AT SOR - TE VI -

LON - GI - OR AE - QUA - LI RE-CRE-AT SOR - TE VI -

TU - RA PLA-CET DE- FUNC-TUM-QUE AE - QUA - LI RE-CRE-AT SOR - TE

AN-NU - A AE - QUA - LI RE-CRE-AT SOR - TE

TU - RA LON - GI - OR AE - QUA - LI RE-CRE-AT SOR - TE

PLA-CET DE- FUNC-TUM-QUE AE - QUA - LI RE-CRE-AT SOR - TE

AN-NU - A LA - BO- RI-BUS AE - QUA - LI RE-CRE-AT SOR - TE VI -



4  
4

3 Allegretto

*sempre legatissimo*

S.  $\alpha$   $\beta$

1 CA-RI-US A

2 VI-CA-RI-US A

3 VI-CA-RI-US A

4 VI-CA-RI-US A

5 VI-CA-RI-US A

6 CA-RI-US A

A.  $\alpha$   $\beta$

1 CA-RI-US A

2 VI-CA-RI-US A

3 VI-CA-RI-US A

4 VI-CA-RI-US A

5 VI-CA-RI-US A

6 CA-RI-US A

Cor. 2-4 *tacet*

Mrc. 1 *molto* *tacet*

Mrc. 2

Pf. *I.V.*

$\alpha + \beta$  Vni I

4 arco ad libitum *gliss.*

*ppp lontano, legatissimo* *gliss.*

*ppp lontano, legatissimo* *gliss.*

*ppp lontano, legatissimo* *gliss.*

*ppp lontano, legatissimo* *gliss.*

$\alpha \beta$  Vlc.

*sempre sul Do, colpire con unghia, sempre gliss. (ossia pizz. normale)*

*sempre sul Do, colpire con unghia, sempre gliss. (ossia pizz. normale)*

Allegretto  $\sim$  ( $\text{♩} = 80$ )

unis.

$\alpha + \beta$  Cb. *sempre pp*







*sempre legatissimo*

$\alpha$  S.  $\beta$

$\alpha$  A.  $\beta$

Tuba

Timp. *ppp*

$\alpha+\beta$  Vni I

$\alpha+\beta$  Vni II

*sempre sul tasto, arco gettato*

*pp sempre gliss.*

*sempre sul tasto, arco gettato*

*pp sempre gliss.*

*sempre sul tasto, arco gettato*

*pp sempre gliss.*

$\alpha+\beta$  Vle

$\alpha+\beta$  Vlc.

(sempre sul Do)

(sempre sul Do)

$\alpha+\beta$  Cb.



$\alpha$  S.  $\beta$   $\alpha$  A.  $\beta$  Timp.  $\alpha+\beta$  Vni I  $\alpha+\beta$  Vni II  $\alpha+\beta$  Vle  $\alpha+\beta$  Vlc.

*molto*  
*cresc. molto*  
*molto*

3  
2

3  
2



4 Maestoso (♩ = 66)

**S. α+β** *ff* *sostenuto*  
NE - OS - TÍ - TE TU VA - SI - LÉ - OS VI - RE - VÍS - TA

**A. α+β** *ff* *sostenuto*  
NE - OS - TÍ - TE TU VA - SI - LÉ - OS VI - RE - VÍS - TA

3  
2

2  
2

Cor. 1 *ff* *sostenuto, ben marcato*

1 *ff* *sostenuto, ben marcato*

Trb. 2 *ff* *sostenuto, ben marcato*

3 *ff* *sostenuto, ben marcato*

Tuba *ff* *sostenuto, ben marcato*

Timp. *ff* *I.v.* *sempre ff*

Camp. *ff subito* *I.v.*

Pf. *ff* *ben marcato*

3  
2

Maestoso (♩ = 66)

2  
2

**I** *pp*

**II** *pp*

α+β Vni

arco

α+β Vlc. *ff* *arco*

α+β Cb. *ff* *arco*



(unis.) >  $\text{PRÓ-TU KE ME - GHÍS - TU}$   $\text{GHE - GO - NÓ-TOS TON E - PÍ TRÁ-KIS VA - SI - LÉ - ON}$

(unis.) >  $\text{PRÓ-TU KE ME - GHÍS - TU}$   $\text{GHE - GO - NÓ-TOS TON E - PÍ TRÁ-KIS VA - SI - LÉ - ON}$

1  $\text{Cor.}$  2 3 2 4 2

1 Trb. 2 3

Tuba (8)

Timp.

T.-tam  $\text{ff}$   $\text{I.v.}$   $\text{ff}$

Pf.  $\text{sempre Ped.}$   $\text{I.v.}$   $\text{I.v.}$  3 2 4 2

$\alpha + \beta$  Vlc.

$\alpha + \beta$  Cb.



*ff gliss. quasi gridare (ben marcato)* *poco slargando*

S. KÉ PÁ-SAN TÍN PÉ-RAN TÚ PO-TA-MÚ KE TÍN E-PÍ TÁ-DE KA-TI-SHI-KÓ-TOS GHE-

A. KÉ PÁ-SAN TÍN PÉ-RAN TÚ PO-TA-MÚ KE TÍN E-PÍ TÁ-DE KA-TI-SHI-KÓ-TOS GHE-

1 2 3 4

Cor. 1 2 3 4

Tr. 2 3 4

Trb. 2 3

Tuba

Timp.

Camp. *ff*

T.-tam

Pf.

$\alpha+\beta$  Vlc.

$\alpha+\beta$  Cb.

4 2 3 2 3 4 4



5 **Brillante**

sempre gridare [~]

S.



4  
4

$\alpha + \beta$

A.



- TÍN DE TELEFTÉAN KE MEGHÍSTIN ÁLOSIN U PRO PLIÓNON  
I PENDÍKONDA KE EKATÓN ETÓN  
ÍHON DE KE TÁFTIN GHÉTE KE-TAS EN TIS ARISTERÍS  
TU PÓNTU PÓLIS MÉHRI APOLLONÍAS...  
- DEHINC REGNANTE GETHIS BURUISTA  
DICINEUS VENIT IN GETHIAM  
QUO TEMPORE ROMANORUM SYLLA POTITUS EST PRINCIPATUM...  
- QUEM DICINEUM SUSCIPiens  
BURUISTA DEDIT EI PENE REGIAM POTESTATEM  
CUIUS CONSILIO GETHI GERMANORUM TERRAS  
QUAS NUNC FRANCI OPTINENT POPULATI SUNT...  
- ANTONIUS PROCONSUL IN THRACIA  
PARUM PROSPERE REM GESSIT...  
- VINUM AD SE OMNINO IMPORTARI NON SINUNT  
QUOD EA RE AD LABOREM FERENDUM REMOLLESCERE HOMINES  
ATQUI EFFEMINARI ARBITRANTUR...  
- UNDE ET PENE OMNIBUS BARBARIS GETHI SAPIENTIORES  
SEMPER EXTITERUNT GRECISQUE PENE CONSIMILES...

**Brillante, ben marcato** (♩ = 126)

1 2 3 4

Cor.

1 2 3 4

Tr.

1 2 3 4

Trb. 2

3

Tuba

4

Timp.

T.-tam

*fff* *l.v.*

Pf.

*secco*

$\alpha + \beta$  Vlc.

$\alpha + \beta$  Cb.



S.  
A.

(sempre gridare ~)

5  
4

4  
4

1

2

Cor.

3

4

1

2

Tr.

3

4

Trb. 1

4  
4

2  
2

S.  
A.

1

2

Cor.

3

4

1

2

Tr.

3

4

Trb. 1

(frull.)

(frull.)







Gr.c. *a2* Ptti *arco mp* (i.v.)

Pf. (Ped.)

Vni I II  $\alpha$  *pp* *V*

Vle *ppp* *ff*

Vni I II  $\beta$

Vle *ppp* *ff*

Vlc.

Ptti *pp* (i.v.) Mrc.2

Gr.c. *a2*

Vni I II  $\alpha$  *p*

Vni I II  $\beta$  *pp*

Vle *ppp* *ff*

Vlc.

Mrc. 2 *mf* *a2* *sf* *molto*

Gr.c.

Vni I II  $\alpha$

Vle *ppp* *ff*

Vni I II  $\beta$  *p* *V*

Vlc.



Mrc. 1 *ff* *a2*

Gr. c. *a2*

Pf. *pp*  $\longleftrightarrow$  *mp* (Ped.)

Vni I II *mp*

$\alpha$  Vle *Sul Re (arco ad lib.)* *ppp*

Vlc. *ppp liscio*

Vni I II *mp*

$\beta$  Vle *ppp* *ff*

Vlc.

T.-tam *f sub. molto*

Gr. c. *a2*

Pf. *l.v.* (Ped.)

Vni I II *v*

$\alpha$  Vle *arco* *mf* (l.v.) *ppp*

Vlc.

Vni I II *v*

$\beta$  Vle *ppp*

Vlc.



Gr.c. 1

Camp. *f*

Vni I II

$\alpha$  Vle

Vlc.

Vni I II

$\beta$  Vle

Vlc.

Gr. c. a2 *pp* *molto*

Pf.

(2do.) normale

Vni I II *mf*

$\alpha$  Vle *ff*

Vlc.

Vni I II normale *mf*

$\beta$  Vle *ff* *ff ppp*

Vlc.

Gr.c. a2 *f*

Vni I II

$\alpha$  Vle *ff*

Vlc.

Vni I II

$\beta$  Vle *ff*

Vlc.



1  
Mrc. *pp* *ff*

2 *f*

Gr.c.1

Pf. *ff*

Vni I II *f* *ben marcato*

$\alpha$  Vle *ff* *ff* *ff* *p*

Vlc. *f* *p*

Vni I II *f* *ben marcato*

$\beta$  Vle *ff* *ff* *ff* *p*

Vlc. *f* *p*

Gr.c.1

Camp. *f*

Pf. *pp*  $\longleftrightarrow$  *mf*

Vni I II

$\alpha$  Vle

Vlc.

Vni I II

$\beta$  Vle

Vlc.



Ptti *arco*  
 Gr.c. 1 *pp* *ff*

Pf.

(22.)

Vni I II

$\alpha$  Vle

Vlc.

Vni I II

$\beta$  Vle

Vlc.

Ptti (i.v.)  
 Gr.c. 1  
 T.-tam  
 Camp. *ff*

Pf.

(22.)

Vni I II *ff*

$\alpha$  Vle *ff*

Vlc. *ff*

Vni I II *ff*

$\beta$  Vle *ff*

Vlc. *ff*







[illegible]



Gr.c. 1

Org.

Vni I

Vni II

$\alpha$  Vle

Vlc.

Cb.

Vni I

Vni II

$\beta$  Vle

Vlc.

Cb.

*simile*

*simile*

*col legno batt.*

*fff*

*simile*

*simile*

*col legno batt.*

*simile*

Gr.c. 1

Org.

Vni I

Vni II

$\alpha$  Vle

Vlc.

Cb.

Vni I

Vni II

$\beta$  Vle

Vlc.

Cb.

Timp.

con la bacch. di legno

*fff*

*sempre fff*



Cor. 1-4

Tr. 1-4

Trb. 1-3

Tuba

Timp.

Gr.c. 1

Org.

(2)

I Vni

II Vni

$\alpha$  Vle

Vlc.

Cb. (col legno battuto)

I Vni

II Vni

$\beta$  Vle

Vlc.

Cb. (col legno battuto)



Cor. 1-4

Tr. 1-4

Trb. 1-3

Tuba

Timp.

Gr.c. 1

Org.

*sempre ff*

I Vni

II Vni

$\alpha$  Vle

Vlc.

Cb.

I Vni

II Vni

$\beta$  Vle

Vlc.

Cb.

Cor. 1-4

Tr. 1-4

Trb. 1-3

Tuba

Timp.

Gr.c. 1

Org.

*fff*

*fff*

*3*  
*2*

*2*  
*2*



2/2 8

Cor. 1-4

Tr. 1-4

Trb. 1-3

Tuba

Timp.

T.-toms

Gr. c. 1

Org.

*sempre f*

*simile*

2/2

I Vni

*ff con fuoco (ossia spiccato)*

II Vni

*ff con fuoco (ossia spiccato)*

α Vle

*mf ben sostenuto*

Vlc.

*mf ben sostenuto*

arco

Cb.

*mf ben sostenuto*

I Vni

*ff con fuoco (ossia spiccato)*

II Vni

*ff con fuoco (ossia spiccato)*

β Vle

*mf ben sostenuto*

Vlc.

*mf ben sostenuto*

arco

Cb.

*mf ben sostenuto*



T.-toms *ff sub.* Gr. c. 1 *ff*

Vni I

Vni II

$\alpha$  Vle

Vlc.

Cb.

Vni I

Vni II

$\beta$  Vle

Vlc.

Cb.

**==**

T.-toms *ff ben marcato*

Gr. c. 1

Timp.

Vni I

Vni II

$\alpha$  Vle

Vlc.

Cb.

Vni I

Vni II

$\beta$  Vle

Vlc.

Cb.



Cor. 1-4 *pp* *molto*

Tr. 1-4 *pp* *molto*

Trb. 1-3 *pp* *molto*

Tuba *pp* *molto*

Timp. *ff* *molto* *pp* *molto*

T.-toms *ff* *molto* *pp* *molto*

Gr.c. 1 *ff* *molto* *pp* *molto*

Vni I

Vni II

$\alpha$  Vle

Vlc.

Cb.

Vni I

Vni II

$\beta$  Vle

Vlc.

Cb.



Cor. 1-4 *sf* *pp* *molto* *sf* *sf* *sf* *pp* *poco*

Tr. 1-4 *sf* *pp* *molto* *sf* *sf* *sf* *pp* *poco*

Trb. 1-3 *sf* *pp* *molto* *sf* *sf* *sf* *pp* *poco*

Tuba *sf* *pp* *molto* *sf* *sf* *sf* *pp* *poco*

Timp. *fff marcato*

T. - toms *fff marcato*

Gr.c. 1

I Vni

II Vni

$\alpha$  Vle

Vlc.

Cb.

I Vni

II Vni

$\beta$  Vle

Vlc.

Cb.



Cor. 1 4 *a poco fff staccatissimo*

Tr. 1-4 *a poco fff staccatissimo*

Trb. 1-3 *a poco fff staccatissimo*

Tuba *a poco fff staccatissimo*

Timp. *sempre fff*

T.-toms *sempre fff simile*

Gr.c. 1 *sempre fff*

Pf. *fff*

Vni I *sempre fff*

Vni II *sempre fff*

α Vle *fff sub.*

Vlc. *fff sub.*

Cb. *fff sub.*

Vni I *sempre fff*

Vni II *sempre fff*

β Vle *fff sub.*

Vlc. *fff sub.*

Cb. *fff sub.*



This image shows a page from a musical score, likely for a symphony or concert band. The score is written for a large ensemble, with multiple staves for various instruments. The instruments listed on the left include:

- Cor. (Cor Anglais) - 4 staves (1-4)
- Tr. (Trumpet) - 4 staves (1-4)
- Trb. 2 (Trumpet 2) - 3 staves (1-3)
- Tuba - 1 staff
- Timp. (Timpani) - 1 staff
- T.-toms (Tom-toms) - 1 staff
- Gr.c. 1 (Glockenspiel 1) - 1 staff
- Vni (Violini) - 4 staves (I and II for two sections)
- Vle (Violoncelli) - 4 staves (I and II for two sections)
- Vlc. (Violoni) - 4 staves (I and II for two sections)
- Cb. (Contrabbassi) - 4 staves (I and II for two sections)

The score is written in a standard musical notation with various dynamic markings and articulations. Key markings include:

- fff possibile**: This marking appears frequently across the score, indicating a fortissimo (very loud) dynamic with the instruction "possibile" (possible).
- s**: This marking appears in several places, likely indicating a staccato or sforzando articulation.
- acc**: This marking appears in the lower sections, likely indicating an accent.

The score is organized into measures, with bar lines indicating the end of each measure. The notation includes various musical symbols such as notes, rests, and dynamic markings.



1 2 3 4

Cor.

1 2 3 4

Tr.

1 2 3 4

Trb. 2

3

Tuba.

Timp.

T.-toms

Gr.c. 1

Muta in T.-tam

4 4

I

Vni

II

α Vle

Vlc.

Cb.

I

Vni

II

β Vle

Vlc.

Cb.

4 4



4 9 \*

4 Largo (♩ = 60-88)  
(poco rubato)

1 *sf*

2 *sf*

Cor. 3 *sf*

4 *sf*

1 *sf*

2 *sf*

Tr. 3 *sf*

4 *sf*

1 *sf*

Trb. 2 *sf*

3 *sf*

Tuba *sf*

Timp. *sf*

T.-toms *sf*

Camp. *sf* (I.V.)

T.-tam *sf* (I.V.)

Pf. *sf* (I.V.)

4 *sf* (I.V.)

Sngl. *sempre pp*

Camp.di bb. *sempre pp*

I *sf*

Vni II *sf*

Vle *sf*

1 *sf*

2 *sf*

3 *sf*

4 *sf*

α Vlc. *sempre pp*

*sempre pp*

*sempre pp*

*sempre pp*

Cb. *sf*

I *sf*

Vni II *sf*

Vle *sf*

Vlc. *sf*

Cb. *sf*

*sf*

Sul Do  
(arco ad lib.)

Solo *gliss. arm. 0*  
*mf cantabile*



Handwritten musical score for "The Great Wall" by John Williams. The score includes staves for Piano (Pf.), Singing (Sngl.), and a Choir (Camp. di bb.). The piano part features a melodic line with a "Solo" marking. The choir part consists of four voices (1, 2, 3, 4) with sustained notes and slurs.

The musical score is for a vocal and instrumental setting. The vocal part (Br.) is in the key of D major and 4/4 time, with lyrics in Latin. The instrumental parts include a Flute (Camp.), Singing (Sngl.), and a Bassoon (Camp. di bb.). The string section (α Vlc.) consists of four violins, each with a different part. The score is written on a single page with a white background and black ink.

**Br.**  
 IS PLÍ - O MÉ - RI DI - É S - TI SAN KE DI KE 'NIN I - NÍ - KA É - PEM - PSEN

**α Vlc.**

1 *pp* liscio

2 *pp* liscio

3 *pp* liscio

Grave quasi senza tempo

Camp. *mf ben marcato* 9 5 10

Sngl. I.v. molto I.v. molto *ff sonore*

Camp. di bb. *ff sonore*

Br. EP AF-TÚS STRA-TÍ - AN

Bs. sul Re *gliss. armon.*

1. sul Re *mf*

2. *mf*

3. *mf*

4. *mf*

α Vlc. (sul tasto, non vibrato)

β Vlc. 1. 2. 3.



Gr.c. *a2* *pppp*

Br.

Bs.

Solo (ossia a 2 Violoncelli soli)

α Vlc. 1 *sul Sol con passione* *gliss. arm.*

Gr.c. *a2*

Br. VI - RE - VIS - TAS

Bs. MEN O - MEN UN VI - RE - VÍS - TAS É -

α Vlc. 1 *sul La*

Gr.c. *a2*

Br. *molto ff* *dramatico* É - FTM KA - TA - LI THÍS KA - TA -

Bs. - FTM KA - TA - LI THÍS KA - TA - LI - THÍS

α Vlc. 1 *sul Sol* *sempre mf*

Gr.c. *a2*

Br. *mf cantabile* LI - THÍS E - PA - NAS - TÁN - TON AF - TÓ - TI - NON

Bs. KA - TA - LI - THÍS

α Vlc. 1

Br. (9) PRIN I RO - MÉ - US STÍ - LI STRA - TÍ - AN E - PLI -

α Vlc. 1



Adagio poco rubato (♩ = 60)

*p dolce, legatissimo*

S. β

11

1 *p dolce leg.*

2 *p dolce leg.*

3 *p dolce leg.*

4 *p dolce leg.*

5 *p dolce leg.*

6 *p dolce leg.*

A. β 1-6 *p dolce*

Camp. *p*

Br. TON *mp religioso*

Bs. I DE DI - A - DE - XÁ - ME - NI TÍN AR - HÍN IS PLÍ-O MÉ-RI DI - ÉS - TI - SAN KE DI KE NIN I - NÍ -

S. β

1

2

3

4

5

6

A. β 1-6

Bs. KA É - PEM-PSEN EP AF - TÚS STRA - TÍ - AN

S. β

1 *pp* *mf molto*

2 *pp* *mf molto*

3 *pp* *mf molto*

4 *pp* *mf molto*

5 *pp* *mf molto*

6 *pp* *mf molto*

A. β 1-6 *pp* *mf molto*

3-6 *pp* *mf molto*

34



12 *ff pp* *legatissimo (respirare individualmente)*

*ppp* *molto*

S.α

1-3

4

5

6

A.α

1-3

4-6

S.β

1-3

4

5

6

A.β

1-2

3-6

Ptti

*pp* *sf* l.v.

3 4

S.α

1-3

4

5

6

A.α

1-3

4-6

S.β

1-3

4

5

6

A.β

1-2

3-6



13 Largo (♩ = 72)

*pp* liscio

S. α

1-3

4

5

6

A

*pp* liscio

A

*pp* liscio

A

*pp* liscio

A

A. α

1-3

4-6

A

*pp* liscio

A

*pp* liscio

A

S. β

1-3

4

5

6

A

*pp* liscio

A

*pp* liscio

A

*pp* liscio

A

A. β

1-2

3-6

A

*pp* liscio

A

*pp* liscio

A

Largo (♩ = 72)

Camp.

*mp*

I.v.

T.- tam

*pp*

*mf*

Gr.c. 2

sempre *pp*

Sngl.

Camp. di bb.

Br.

*mp*

*b.e.*

A

Bs.

*mp*

*b.e.*

A

α Vlc. 1

sul La

Solo

gliss. armonico

*mp* legatissimo







14 Sonore (♩ = 40-60)

$\frac{5}{4}$  (2+3)

liscio, ben sostenuto (respirare individualmente)

sempre *fff* molto cantabile

S.  $\alpha+\beta$

A.  $\alpha+\beta$

Cor. 1-4

Tr. 1-4

1-2

[~]

*sempre ff* molto cantabile  
in rilievo

*sempre ff* molto cantabile  
in rilievo

*sempre ff* molto cantabile  
in rilievo

Trb.

3

(frull.)

*sempre fff* ben marcato

Tuba

*sempre fff* ben marcato

Timp.

*sempre fff* ben marcato

T. - toms

*sempre fff* ben marcato

Grc.

*sempre fff* ben marcato

Camp.

*ff*

Sngl.

Camp. di bb.

$\frac{5}{4}$  (2+3) Sonore (♩ = 40-60)

Pf.

*sempre fff* ben marcato

*sempre fff*

Org.

ad libitum

*sempre fff* ben marcato

32' 64'

I

Vni

*sempre fff* molto cantabile

II

*sempre fff* molto cantabile

$\alpha+\beta$

Vle.

*sempre fff* molto cantabile

Vlc.

*sempre fff* molto cantabile

Cb.

*sempre fff* molto cantabile

\*Appendix II, pag. 57



S. 

A. 

Cor. 1-4 

Tr. 1-4 

1-2 

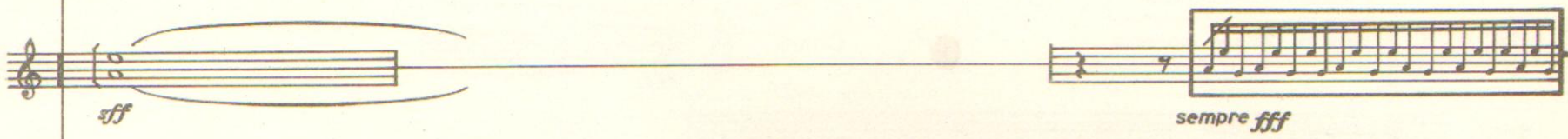
Trb. 3 

Tuba 

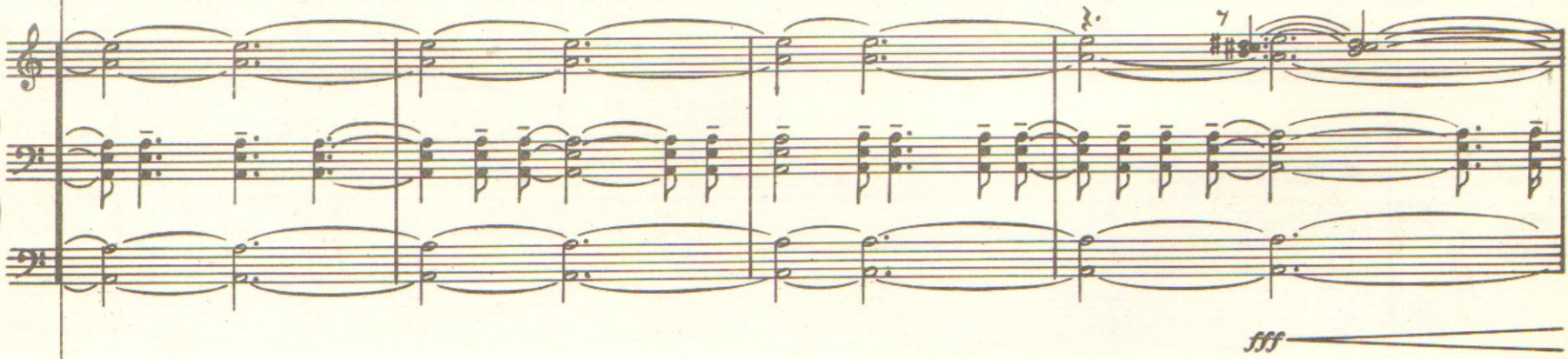
Timp. 

T.-toms 

Gr. c. 

Camp. 

Pf. 

Org. 

I Vni 

II Vni 

$\alpha+\beta$  Vle 

Vlc. 

Cb. 

ARMONIA in piedi  
 CORNI - padiglioni in aria

*ff*

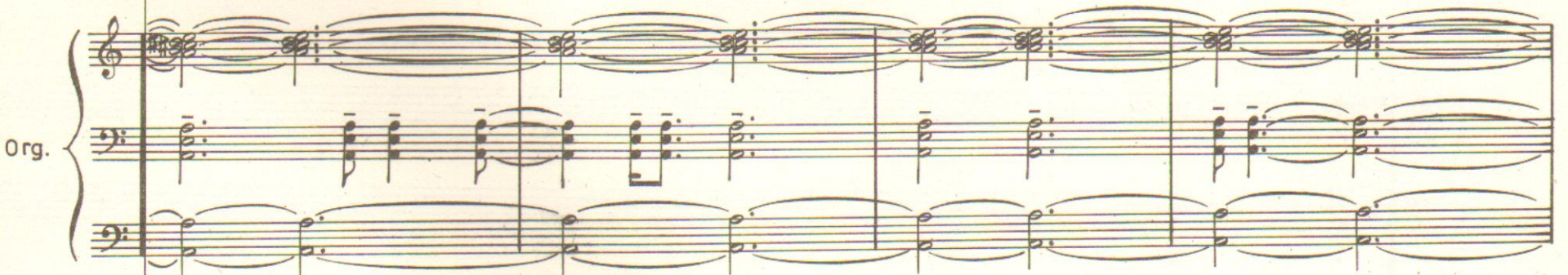
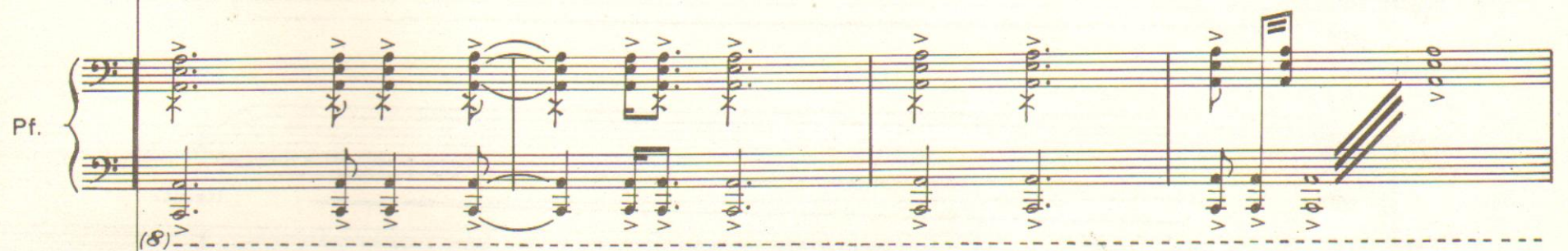
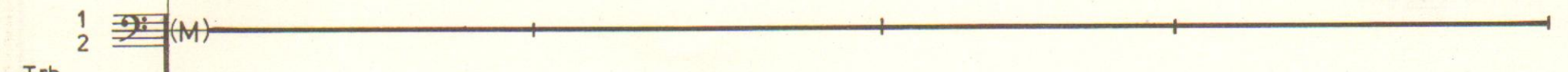
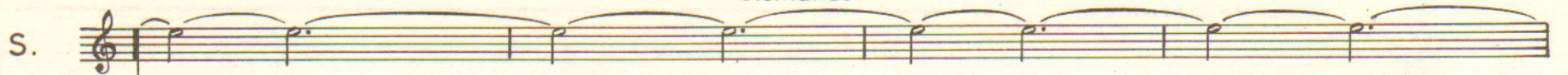
*sempre fff*

(8)

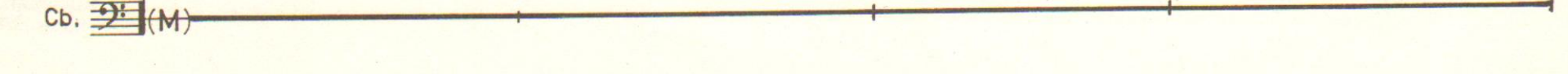
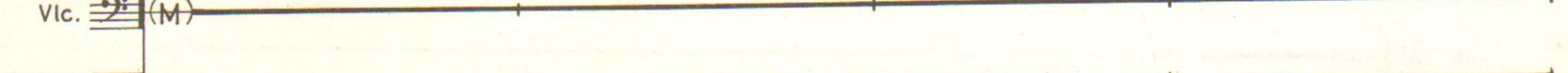
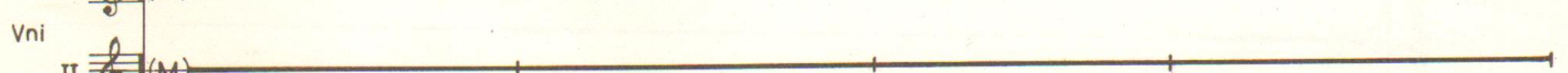
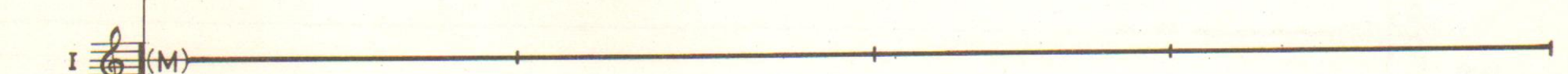
*fff*



slentando



*fff* possibile, organo pieno





(20-30")

S. *(respirare individualmente)*

A. *(respirare individualmente)*

Cor. 1-4 (M)

Tr. 1-4 (M)

Trb. 1 2 (M)

3 *fff*

Tuba *fff*

Timp. *fff* *marcatissimo* *l.v.*

T.-toms *fff*

T.-tam *fff*

Camp. *fff*

Pf. *fff* *(Ped.)* *(tacet)*

Org.

I Vni (M)

II Vni (M)

$\alpha+\beta$  Vle (M)

Vlc. (M)

Cb. (M)

București,  
iunie 1978



# Appendix I

## INSERTO



# Appendix I INSERTO

( Il seguente brano musicale sarà di obbligo inserito ed eseguito allorché  
l'organo fa parte dell'insieme orchestrale )

**4** **9**  
**4** Grave (♩ = 60)

1  
2  
3  
4  
Cor.

1  
2  
3  
4  
Tr.

1  
2  
3  
Trb. 2

Tuba

Timp.

T.-toms

Org.

quasi rubato

4' 8'

fff sonore (organo pieno)

Quasi Cadenza

16' (32')

pioso

**4** **9**  
**4** Grave (♩ = 60)

I  
Vni

II  
Vni

α Vle

Vlc.

Cb.

I  
Vni

II  
Vni

β Vle

Vlc.

Cb.



Org.

First system of the organ score. The upper staves (treble and bass) feature a dense, sustained chord in the right hand and a similar chord in the left hand, both marked *fff*. The lower staff (bass) contains a single line of music with a few notes and rests.

Org.

Second system of the organ score. The upper staves continue with the dense chord, marked *fff*. The lower staff has a single line of music with notes and rests.

Org.

Third system of the organ score. The upper staves continue with the dense chord, marked *fff*. The lower staff has a single line of music with notes and rests.

9 bis **Largo** (♩ = 60-88)  
poco rubato

Camp. *fff* l.v.

T.-tam *fff* l.v.

Sngl. *sempre pp*

Camp. di bb. *sempre pp*

Pf. *fff* l.v.

(20.) *fff* l.v.

Score for percussion and piano. The percussion parts (Camp., T.-tam, Sngl., Camp. di bb.) are marked *fff* or *sempre pp*. The piano part (Pf.) is marked *fff*. The system includes a measure marked (20.) and a measure marked (7 -).

Org.

Fourth system of the organ score. The upper staves continue with the dense chord, marked *fff*. The lower staff has a single line of music with notes and rests.

2 *mf*

α Vlc. 3 *mf*

4 *mf*

Score for violoncello and viola. The system includes three staves, each with a measure marked *mf*.







## Appendix II

**MOBILE**      ARCHI ( $\alpha + \beta$ )

**MOBILE**      CORNI

**MODULO**    TROMBE 1, 2 e TROMBONE 1

**MODULO**    TROMBE 3, 4 e TROMBONE 2



# MOBILE - VIOLINI I ( $\alpha + \beta$ )

*sempre fff molto cantabile*

1  $\text{♩} = 300$

2  $\text{♩} = 126$

3  $\text{♩} = 108$

4  $\text{♩} = 136$



5  $\text{♩} = 108$  *simile, marcato*

6  $\text{♩} = 400$

7  $\text{♩} = 104$

8  $\text{♩} = 78$

9  $\text{♩} = 140$

10  $\text{♩} = 145$



# MOBILE - VIOLINI II ( $\alpha + \beta$ )

*sempre fff molto cantabile*

1  $\text{♩} = 110$

2  $\text{♩} = 160$

3  $\text{♩} = 120$

4  $\text{♩} = 144$

5  $\text{♩} = 104$

6  $\text{♩} = 108$





7  $\text{♩} = 132$

8  $\text{♩} = 112$

9  $\text{♩} = 126$

10  $\text{♩} = 126$



# MOBILE - VIOLE ( $\alpha + \beta$ )

*sempre fff molto cantabile*

1  $\text{♩} = 102$

This section consists of seven staves of music in 2/4 time. It begins with a treble clef and a key signature of one flat. The tempo is marked as 102 quarter notes per minute. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. There are several triplets marked with a '3' and a slur. The section concludes with a dynamic marking of *sf* (sforzando) and a fermata.

2  $\text{♩} = 138$

This section consists of two staves of music in 2/4 time. It begins with a treble clef and a key signature of one flat. The tempo is marked as 138 quarter notes per minute. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. There are several triplets marked with a '3' and a slur. The section concludes with a dynamic marking of *sf* (sforzando) and a fermata.

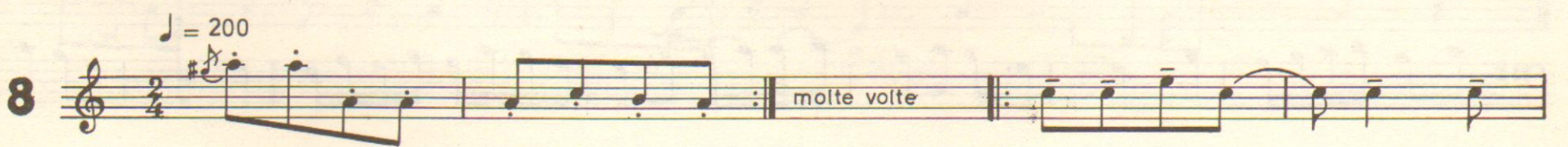
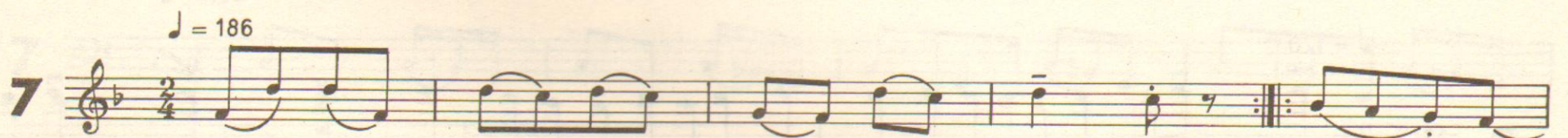
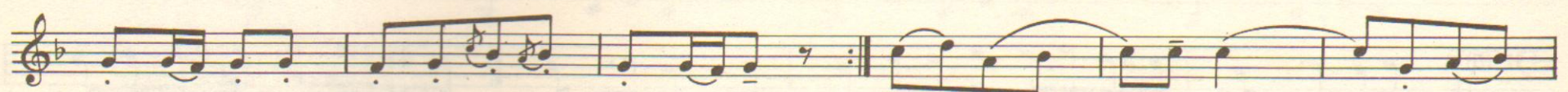
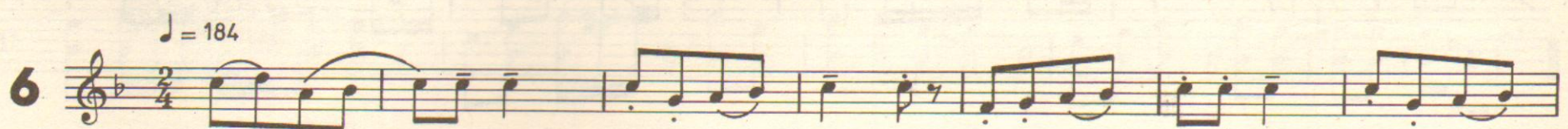
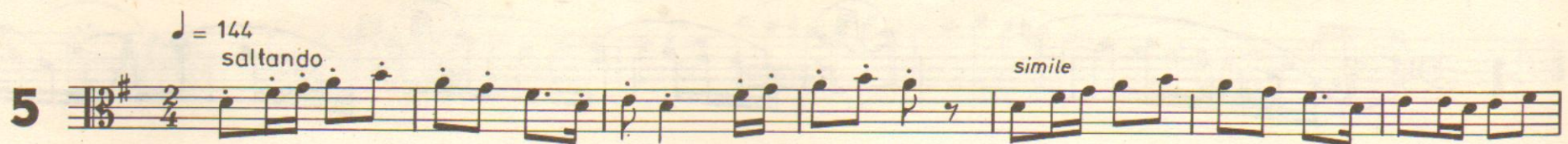
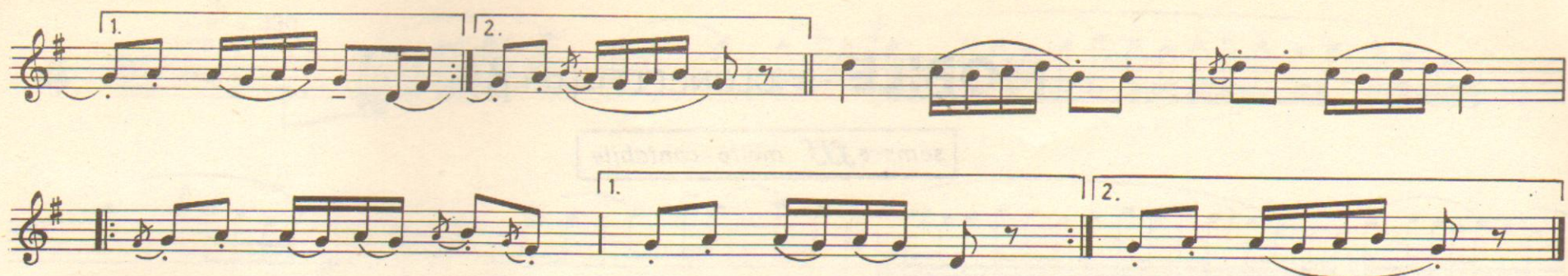
3  $\text{♩} = 170$

This section consists of two staves of music in 2/4 time. It begins with a treble clef and a key signature of one flat. The tempo is marked as 170 quarter notes per minute. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. There are several triplets marked with a '3' and a slur. The section concludes with a dynamic marking of *sf* (sforzando) and a fermata.

4  $\text{♩} = 120$

This section consists of two staves of music in 2/4 time. It begins with a treble clef and a key signature of one flat. The tempo is marked as 120 quarter notes per minute. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. There are several triplets marked with a '3' and a slur. The section concludes with a dynamic marking of *sf* (sforzando) and a fermata.







# MOBILE - VIOLONCELLI ( $\alpha + \beta$ )

*sempre fff molto cantabile*

**1**

**2**

$\text{♩} = 114$

**3**

$\text{♩} = 120$



**4**  $\text{♩} = 330$   
improvvisando

**5**  $\text{♩} = 400$

**6**  $\text{♩} = 70$  accelerando  $\rightarrow 104$   
V

**7**  $\text{♩} = 195$

**8**  $\text{♩} = 174$



# MOBILE - CONTRABBASSI ( $\alpha + \beta$ )

*sempre fff molto cantabile*

$\text{♩} = 116$  (accelerando sin' al fine - 152)

**1**

$\text{♩} = 107$

**2**

$\text{♩} = 124$

**3**

$\text{♩} = 144$

$\text{♩} = 112$

**4**



# MOBILE - CORNI (in Fa)

*sempre fff molto cantabile*

**1**

**2**

**3**

**4**



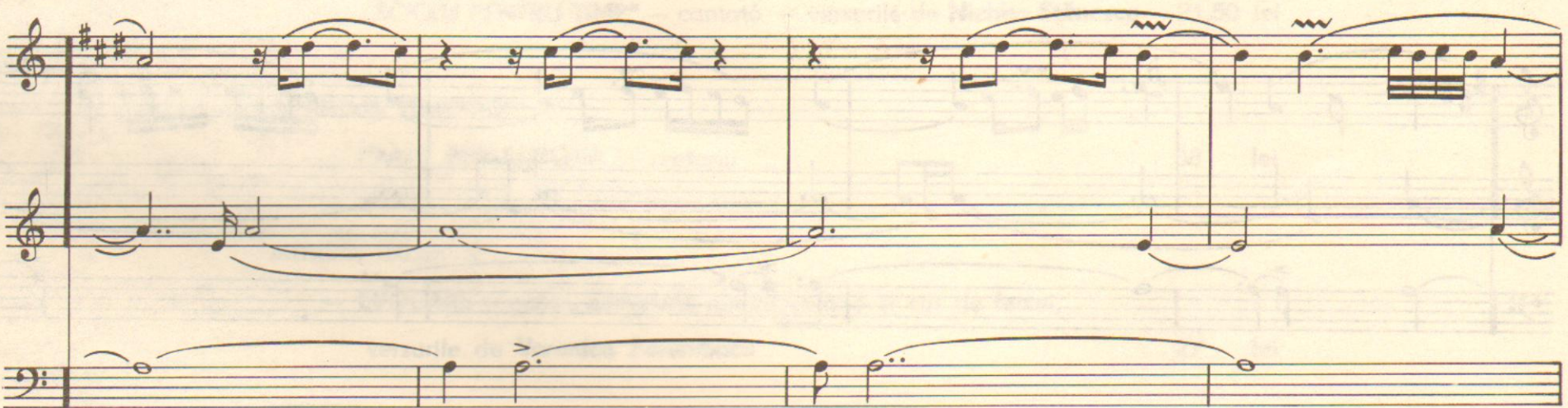
# MODULO - TROMBE 1,2 e TROMBONE 1

*sempre fff cantabile in rilievo*

(♩ = cca 102)

The musical score is written for three parts: Trombe 1 and 2 (labeled 'Tr.'), and Trombone 1 (labeled 'Trb. 1'). The key signature is three sharps (F#, C#, G#), and the time signature is 4/4. The tempo is marked as approximately 102 beats per minute (♩ = cca 102). The score consists of three systems of staves, each containing three staves. The first system shows measures 1-4, the second system shows measures 5-8, and the third system shows measures 9-12. The music is characterized by a cantabile (melodic) style with a forte (ff) dynamic. The Trombe 1 and 2 parts feature a melodic line with a triplet in measure 1 of the first system. The Trombone 1 part provides a harmonic foundation with sustained notes and some melodic movement.







# MODULO - TROMBE 3,4 e TROMBONE 2

*sempre fff cantabile in rilievo*

(♩ = cca 100)

The musical score is written for three parts: Trombone 3 (Tr. 3), Trombone 4 (Tr. 4), and Trombone 2 (Trb. 2). The key signature is A major (three sharps: F#, C#, G#) and the time signature is 4/4. The tempo is marked as approximately 100 beats per minute (♩ = cca 100). The dynamics are *sempre fff* (fortissimo) and the style is *cantabile in rilievo* (cantabile in relief). The score consists of six systems, each with three staves. The notation includes various musical symbols such as notes, rests, slurs, and ornaments. The first system includes a tempo marking and a dynamic marking. The second system includes a tempo marking and a dynamic marking. The third system includes a tempo marking and a dynamic marking. The fourth system includes a tempo marking and a dynamic marking. The fifth system includes a tempo marking and a dynamic marking. The sixth system includes a tempo marking and a dynamic marking.

Desenul muzical: STROINI



Redactor : VASILE ȘIRLI

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