

SERBAN NICHIFOR
1997

TIL NORGE
(ALLA NORVEGIA)

Concerto GRIEGoriano per Pianoforte ed Orchestra

Durata : 18'30"

O informație în "Corriere della sera"

Artă tracilor mediatizată în "Le Figaro", la 7 Ianuarie 2001

În vreme ce institutii din România trimit

carte românească în Basarabia

Tipografia "Dosoitei" din Iași împriimă carte rusească tot pentru Basarabia

La Iași, știe orice om cu oarecâ de carte - sau tipăriți cărți românești fundamentale pentru cultura națională: "Carte românească de învățătură" numită și "Căzania lui Voronca" (1543), "Psaltirea în versuri" tradusă în 1573 de la mare cântăreț, mihailovici Moldovei, Dosoftei, etc. În semn de prețuire pentru cel din urmă cântăreț, poezii și traduceri, a cărei tipografie a fost, cu unele servicii pentru promovarea limbii române, o cultură nouă, trimțând de aici călți în toate provinciile românești, însoțit de o listă de scriitori moldoveni și o listă de scriitori basarabeni. Aventura se încheie, cu scrieri tipografice la Vasilii și Bărbănt, o listă privată în urmă cu câțiva ani, pecheții moldoveni (de vreo 90 la sută) fiind cumpărați de un om de afaceri din Chișinău, Basarabeni, pe numele său Vlad Filat. Fost, apoi, șef al Agenției de Publicitate din Republica Moldova, Ion se creșterea general al Guvernului Suroza. Nu-mie lăși Vlad Filat a fost asociat și unor mari afaceri: dubioase - cu țigări și cu alte cele. Un masiv transport de țigări (de circa 7 tone) a fost confiscat la Iași, după ce trece pe la o poartă în zbor prin vama de la Prut. De altfel, dacă Guvernul Suroza a fost considerat vehement - și a rezistat decăți puțin, cum se știe - la Iași a fost pus și pe seama unor persoane compromise din acal Cabinet, între care și Vlad Filat. Dar oșta e o altă poveste, ce ar merita reluată în alt context. Oamenii care au făcut parte din conducerea întreprinderii "Dosoitei" spun că noul patron al societății, Vlad Filat, a vândut tipografia din Vaslui și Bărbănt și a ocupat aproape întreaga sumă cu care a cumpărat pocheții moldoveni. "Talent" la basarabeni și incompetență (decur mără)

la FPS. Când, se mai spune, numai lereu-nile din jurul acestor tipografi ar face miliarde de lei, mult mai mult decât a dat Vlad Filat pe întreg patrimoniul. Patronul, totuși șef de la Chișinău, într-un guvern el-mei, n-a mai dat prin Iași de o bună bucată de vreme. Nu se știe de ce. Poate că are afaceri mai groase prin alte părți, poate că vrea ca lumea de pe aici să uite episodul cu transportul de țigări confiscate. Cine conduce toțiș trebuirea de la SC "Dosoitei"? SA. Iași? Un alt domn, tot din Chișinău? Răz, cumnatul lui Vlad Filat, se abține, carei director executiv. De preție se că, inginer agronom. So fi recalcificat ca manager în tipărituri. Dar ceea ce ni se pare cel puțin ciudat este că în tipografia (altfel, modernizată) se poartă numele lui Dosoftei, cel care - repeli - introducea și tipărea carte românească pentru țigări creștinești din provinciile românești, se tipărește acum carte rusească! Și carte rusească... Asta în vreme ce institutii din România, organizații nonguvernamentale se străduiesc de peste 10 ani să trimită carte românească în Basarabia, unde cultura română e sâlcioasă de tipăriturile rusești. Tată că în această dramatică situație pen-ru finia limbii române în provincia de pe Prut de Vlad Filat (or putea să se numea-că foarte bine și Vladimir Filatov) trimite tipărituri rusești în spațiul românesc. Se vede că banii pentru acest domn din Chișinău, cu tipografia poartă din Iași, nu-i mîrș. Nici de iun, nici de literă tipărită, nici de altceva. Parole să țasă, nu! așa? Sentimentul românesc, cultivarea limbii române sunt străine fîrîi sale de afaceri.

Vasile Iancu

MUZICĂ / Orchestra Națională Radio

Sub semnul romantismului

Primul concert susținut în acest mileniu de către Orchestra Națională Radio a stat sub semnul romantismului, propunând Concertul nr. 2 pentru clarinet și orchestră de Weber (solist fiind binucosul Aurelian Octav Popa, care a abordat partitura într-o manieră poate mai modernă față de variantele interpretative anterioare), Simfonia nr. 4 a "Romantica" de Bruckner (lucrare monumentală construită cu rigoare și profesionalism sub bagheta dirijorului Paul Popescu) și, în primă audiere pentru pian și orchestră de Șerban Nichifor - un opus foarte special, excelent realizat, pornind de la căvea schite pe care Edvard Grieg le-a notat prin 1992 pentru Concertul nr. 2 pentru

pian, dar pe care nu l-a finalizat. Aceste fragmente au fost puse la dispoziția compozitorilor care au dorit să participe la concursul internațional organizat în Norvegia tocmai pentru a selecta cele mai bune creații concertanțe scrise pe baza elementelor autentice imaginare de Grieg. Astfel s-a născut Concerto GREGORIANO "Till Norge" (Alto Norvegic) conceput de Șerban Nichifor în trei secțiuni, care se cântă fără pauză, debutând în sonorități specifice muzicii lui Grieg, în care involburările romantice alenează cu structuri ritmice pregnante și suprafețe lirice, aeriile, urmate apoi de citarea unei linii melodice surprinzătoare prin inflexiunile românești-orien-tate (ceea ce ne face să ne întrebăm dacă nu cumva Grieg cunoștea, într-un

de o tehnică impecabilă și un lăsușu invăluitor, aspecte regăsite de alții și în delictul Cantic al lui Solvieg de Grieg, alent ca bis. La pupă, dirijorul Paul Popescu a asigurat o colaborare fluentă și sigură a orchestrei cu solista, punând totodată în valoare scriitura orchestrală pe care Șerban Nichifor a concepută în spiritul muzicii lui Grieg tocmai pentru a fi cât mai aproape de ceea ce, poate, a născut acele scurte melodii rămase prin tre schiele marelui romantic norvegian. Un program de mare înălțare, bene-ficiind de intervenționea unor priapioniști de mareă calitate, însoțit de un public numeros, un început se bun augur în "Anul 1 al muzicii".

Anca Florica

Zabriskie Point, film-simbol al generației hippie

Pe canalul de filme clasice TCM poate fi văzut, în această noapte, începând cu ora 3.15, Zabriskie Point, filmul făcut de Michelangelo Antonioni în America în anul 1970. Unul dintre cei mai inovatori cinești ai tuturor timpurilor, creatorul practic al unei noi forme de cinematograf, Antonioni este realizatorul unor filme prin care descrie cu nimeni altul alienarea societății moderne, datorată incapacității de comunicare și invaziei tehnologiei în colidare. Peliculele sale italiene sunt tot adevărate borne în istoria cinematografiei: "Stridul", "Aventura", "Noaptea, Eclipsa", "Desertul roz". Stilul filmelor sale este caracterizat de tăcerile nesfârșite care străpung personajele și de cadrele ineburătoare de lungi prin care e descrisă derubla eroinel (interpretate înolideaua de Monica Vitti, mai puțin în Noaptea, unde protagonista e Jeanne Moreau). După aceste filme, Antonioni șia exprimat în continuare revolta împotriva lumii occidentale prin două opere făcute în străinătate și care surprind mai bine decât

orice esența altitudinii lănelor generației anilor '60: Blowup (1966), în Marea Britanie, și Zabriskie Point (1970), în SUA. Ele sunt importante și pentru istoria muzicii pop-rock: Blowup este singurul film în care apare într-o secvență formația Yardbirds în concert, iar Zabriskie Point are o coloană sonoră unde pot fi găsite toate marile nume ale muzicii psihedelice, inclusiv Pink Floyd, The Grateful Dead și The Rolling Stones. În legătură cu Zabriskie Point, Antonioni declară: "Căltărit în lung și în lat prin Statele Unite, la un moment dat am avut dorința să fac un film. E o țară în care imaginea țar în ochi la fiecare papas. Dintr-o toale-finele mele, acesta este în cea mai mare măsură improvizat în timpul turnării. Personajele mele încarnază contrapuz actual dintre tineret și civilizație". Într-o revoltă studențile; un lătar este urmărit pentru o crimă pe care ea comiso și fura un avion cu care luge în deșert. Pe drum, oflat în avion, el agată o tărădă dintr-un

Lă Academie a fost aniversată închiderea anului jubiliar Eminescu

Șfășitul anului 2000, anul Eminescu, l-a strâns în Aula Academiei Române pe reprezentanții ai fostei și actualei puteri. Au fost prezenți toșul și actualul președinte al țării, Emil Constantinescu și Ion Iliescu, foșul și actualul ministru al Culturii, Ion Caramitru și Răzvan Theodorescu, precum și alie personalități. Activă putere, în discursurile înute, a vorbit despre democratizarea accesului la carte, în așa fel încât următorii ani să reprezinte renasterea cărții ieșine pe care so poala cumpara oricine. Fosta putere, prin vocea lui Ion Caramitru, s-a reținut în realizările administrației sale în anul Eminescu. Aninim căvea dintre ele: focalizarea manuscritelor eminesciene cu apăratură digitală, refacerea complexului de la Ipotești, apariția de CD-uri cu operele lui Emi-nescu etc. (D.S.)

Doinel Tronaru

"TIL NORGE" / "ALLA NORVEGIA"

Concerto GRIEGoriano per Pianoforte ed Orchestra

- prolegomena -

Dans la période 1882-1883, le génial compositeur norvégien Edvard GRIEG a conçu quelques esquisses pour un Deuxième Piano-Concerto - œuvre restée, malheureusement, inachevée. Ces fragments sont donc contemporaines avec la Sonate Op. 36 pour violoncelle et piano, avec les Walzer-Caprices Op. 37 pour piano à quatre mains et avec les

8 Pièces lyriques Op. 38 pour piano - œuvres composées par GRIEG dans une époque créatrice passée à Bergen et à Lofthus, dans sa magnifique maison située au-dessus d'un splendide fjord. Parmi les caractéristiques stylistiques de cette période - marquée aussi par l'influence prégnante du merveilleux folklore montagnard norvégien - on peut remarquer - entre autres - des spécificités mélodiques (échelles tonico-modales pré-penta-, penta- et heptatoniques, courts motifs très énergiques et souvent de facture répétitive, la respiration ample des phrases lyriques, une expression sonore extrêmement profonde et accessible en même temps, une poésie musicale tout à fait unique), harmoniques (accords de 7, 9, 13, tritons (4+), mixtures de 4, alternances majeur/mineur souvent homonymiques, séries de 5 dans l'accompagnement quasi-ostinato, sensibles "résoudrées" sur la dominante, pédales en basse, etc.), rythmiques (basées surtout sur des formules particulières d'extraction populaire - comme celles dérivées de Halling, Spring et Gangar -, ainsi que sur des combinaisons très inédites imaginées par le compositeur) et organologiques (par exemple des "reflets" de la technique instrumentale propre au violon de Hardanger). Evidemment, on ne peut pas épuiser le domaine infini de la stylistique GRIEGorienne !

Inspiré par tous ces éléments, le Piano-Concerto GRIEGoriano "Til Norge" ("Alla Norvegia") est structuré en trois mouvements contrastants, projetant les séquences des esquisses initiales dans des perspectives sonores très différenciées, enchaînées - conformément au principe de la "Section d'Or" ("Sectio Aurea") - dans un flux cyclique, impliquant la relation Thèse/Antithèse/Synthèse.**))

- La première partie "Eftklang" / "Ricordi" (Parafraasi) expose - dans une dynamisation progressive - les sonorités imaginées par GRIEG.

- Axée sur l'idée musicale B, la deuxième partie "Eit Syn" / "Visione" (Quasi Fantasia) développe des inédits rapports anamorphotiques avec les transfigurations des autres idées (A,C), dans une forme variationnelle très libre. Anticipé par un nouveau thème dérivé des idées A et C, la "Cadenza" du piano marque le moment "Sectio Aurea".

- La dernière partie "Dansen gaar" / "Danza fantastica" (Finale) a la fonction d'une reprise construite dans une forme qui évoque une valse norvégienne, très proche de la facture du "Spring" en ce qui concerne la rythmique ternaire. Les derniers moments du Concerto projettent dans une apothéose sonore le nom translittéré de GRIEG, comme une symbolique signature musicale.

En fait, dans cette œuvre - inspirée par la musique et dédiée à la mémoire d'Edvard GRIEG - l'intention de l'auteur a été de mettre une fois de plus en évidence les valences universelles de sa prodigieuse création musicale, comme expression sublimée des intonations si spécifiques du magnifique folklore norvégien !

*) - voir aussi les exemples musicaux à la page IV

**) - voir aussi le SCHEMA DE LA MACRO-STRUCTURE FORMELLE à la page IV

GRIEGSELSKAPET

Oslo, le 2 Mars 1998.

Prof. Dr. Serban Nichifor
Université de Musique Bucarest
Roumanie
Fax 0040 1 615 8396

Cher Collègue.

Je m'excuse de cette réponse retardée, dû à beaucoup de voyages ce dernier temps. - C'est avec grand plaisir que je constate de votre lettre que votre oeuvre pour notre concours international sera édité et donné aux concerts publics. Vous êtes naturellement complètement libre à vous utiliser les esquisses d'Edvard Grieg dans votre musique, et c'est pour nous un honneur de pouvoir confirmer que votre oeuvre a été jugé dans le finale de notre concours international.

Avec mes meilleurs sentiments, je vous souhaite le plus grand succès de vos projets musicaux.



Einar Steen-Nøkleberg, Professeur, Pianiste
Président du Jury

SERBAN NICHIFOR

1997

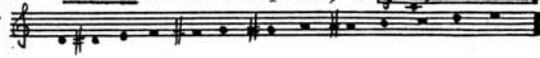
TIL NORGE (ALLA NORVEGIA)

Concerto GRIEGoriano per Pianoforte ed Orchestra

Durata : 18'30''

- I.) "Efteklang"/"Ricordi"(Parafrasi) - p.1 (ca 6');
- II.) "Eit Syn"/"Visione"(Quasi Fantasia)-p.32 (ca 10'15");
- III.) "Dansen gaar"/"Danza fantastica"(Finale)-p.66(ca 2'15").

ESECUTORI

- 2 Flauti (Fl.) - Fl.2 muta in Flauto piccolo (Fl.picc.)
- 2 Oboi (Ob.)
- 2 Clarinetti in La (Cl.)
- 2 Fagotti (Fg.)
- 4 Corni in Fa (Cr.)
- 2 Trombe in Do (Tr.)
- 3 Tromboni
- Timpani (Timp.) - muta in Piatto medio (Ptto m.)
- Percussione I: 3 Piatti - acuto (Ptto ac.), medio (Ptto m.), grave (Ptto gr.);
Tam-tam (Tamt.); Batteria (Batt.)-Tamburo piccolo (Tamb.picc.)
e Piatto acuto sospeso (Ptto.); Triangolo piccolo (Δ);
Crotali (ossia Campanelli) →  (effetto 8↑)
- Percussione II: Campanelli (C-nelli - ossia Glockenspiel) →  (effetto 8↑)
Campane (Camp.) →  (suoni reali)
- Pianoforte solo
- Archi: - Violini I (Vni I)
- Violini II (Vni II)
- Viole (Vle)
- Violoncelli (Vlc.)
- Contrabbassi (Cb.)

Nota Bene

La structure orchestrale est analogue à celle utilisée par Edvard GRIEG dans son fameux Piano-Concerto Op. 16: 2-2-2(La)-2/4-2(Do)-3/Timpani/Archi.
Dans ce Piano-Concerto GRIEGoriano "Til Norge" on a ajouté seulement 2 percussionnistes.

SCHEMA DE LA MACRO-STRUCTURE FORMELLE
(ayant une configuration cyclique, de "boucle")

Dédié à la mémoire d'Edvard GRIEG, le Piano-Concerto GRIEGoriano "Til Norge" est basé sur les esquisses conçues, entre 1882-1883, par ce génial compositeur norvégien pour son III-ème Piano-Concerto inachevé: les fragments A, B et C (c-c'-c''-c''').*)

- I.) → Thèse = Première Partie (quasi-exposition) - mesures 1-207:
A (m.1-24) - B (m.25-54) - C/c (m.55-86) - c' (m.87-138) - c'' (m.139-155) - c''' (m.156-207); (attacca subito)
- II.) → Antithèse - Deuxième Partie (quasi-développement) - mesures 1-225:
B (m.1-18) - C/c' varié (m.19-26) - B varié (m.27-34) - A varié (m.35-51) - C/c' varié (m.52-73) - Φ [A/ ~ C] (m.74-113 = Sectio Aurea) - Cadenza (m.114-176) - C/c' (m.177-207) - C/c'' (m.208-225); (attacca subito)
- III.) → Synthèse = Troisième Partie (quasi-reprise) - mesures 1-107:
C/c''' varié (m.1-52) - A/C (m.53-68) - B varié (m.69-96) - Coda [A varié (m.97-104) + motif "E.GRIEG" translittéré (m.105-107)].

Nota Bene

- Φ = motif obtenu par l'anamorphose des éléments mélodiques de l'A et des éléments rythmiques du C; ce motif marque la Section d'Or (Sectio Aurea) de la durée globale de l'oeuvre.
- la signature musicale "E.GRIEG" (page 87, m.105) est obtenue par un processus de translittération sonore:



*) Edvard Grieg:

Piano Concerto in B Minor. Fragments -

→ A

Klavier

Orchester

→ B

→ C

(c')

- 1 -

(c'')

(c''')

- 2 -

"TIL NORGE" / "ALLA NORVEGIA"

Durata: $\sim 18'30''$

- Concerto **GRIEG**oriano per Pianoforte ed Orchestra -

I.) "Efteklang"/"Ricordi" (Parafrasi)

- 1 -

poco a poco animando $\rightarrow$ Larghetto ($\downarrow$ 54)

Handwritten musical score for a symphony, featuring staves for Cl. 2, Fg., Tamt., Pf., Vni., Vln., Vcl., and Cb. The score includes dynamic markings like mp, mf, p, and crescendos, as well as tempo changes to "Larghetto (♩=54)". A rehearsal mark "11" is present.

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

- Fl.** (Flute): Two staves, measures 1-4.
- Ob.** (Oboe): Two staves, measures 1-4.
- Cl.** (Clarinet): Two staves, measures 1-4.
- Fg.** (Fagott/Bassoon): Two staves, measures 1-4.
- Tamt.** (Tamtam): One staff, measures 1-4.
- Pf.** (Piano): Two staves, measures 1-4.
- Vni I** (Violini I): One staff, measures 1-4.
- Vni II** (Violini II): One staff, measures 1-4.
- Vle** (Viola): One staff, measures 1-4.
- Vlc.** (Violoncello): One staff, measures 1-4.
- Cb.** (Contrabbasso): One staff, measures 1-4.

The score includes dynamic markings such as *mp* (mezzo-piano), *p* (piano), and *piu* (pizzicato). It also features performance instructions like *Ped.* (Pedal) and *piu* (pizzicato). The notation includes various musical symbols such as notes, rests, and slurs.

(8↑) ----- 7 (Loco) ----- *accargando* ----- Adagio (♩ 54) sempre allarg. -----

Fl. 1 2

Ob. 1/2

Cl. 1/2

Fg. 1/2

Cr. 1/2 3/4

Tr. 1 2

Tb. 1 2/3

Timp.

Secco

(21)

(8↑) ----- 7 ----- *molto allargando* ----- Adagio (♩ 54) sempre allarg. -----

Pf.

molto (21) *allargando* ----- Adagio (♩ 54) sempre allargando -----

Vni I

Vni II

Vlc

Vlc.

Cb.

benf - 5 - *piu* *ben vibrato* *mf* *molto*

Poco Animato (♩ = 114)

(31)

Fl. 2

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Fg. 1

Fg. 2

Cr. 1

Cr. 2

Tr. 1

Tr. 2

Tb. 1

Tb. 2

Timp.

a 2

f

Poco Animato (♩ = 114)

(31)

Pf.

Ped. ----- * Ped. ----- * Ped. ----- * Ped. ----- * Ped. ----- * Ped. ----- *

Poco Animato (♩ = 114)

(31)

Vni. I

Vni. II

Vle.

Vlc.

Cb.

Tutti

f

1 Fl. *sub. mf poco in rilievo* (41)

2 Fl. *poco a poco precipitando - Allegro (♩ 120)*

Ob. 1 & 2

Cl. 1 & 2 *mf sub.*

Fg. 1 & 2 *mf sub.*

Cr. 1 & 2

Tr. 1 & 2 *mp ben sost.*

Tb. 1 & 2 *mp ben sost.*

Timp. *secco*

Pf. *poco a poco precipitando - Allegro (♩ 120)* (41) (81) *ff brillante*

Ped. - - - - -

poco a poco precipitando - Allegro (♩ 120)

Vni I *Pizz. mf sub.* (41) *Pizz. ben marc.*

Vni II *Pizz. mf sub.* *Pizz. ben marc.*

Vle *Pizz. mf sub.*

Vlc. *Pizz. mf sub.*

Cb. *Pizz. mf sub.*

1 *Fg.*

2

f secco molto

f secco molto *pp*

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

mf ben sost. *molto*

Tr. 1

Tb. 1

(81)

Pf.

ff (poco Ped.) *piu* *ben ff secco molto*

Vni. I

Vni. II

Vle

Vlc.

Cb.

f ben marc.

f ben marc.

sfz

sfz

(51)

molto allarg. Sub. Giocoso, sempre lontano (♩. n. 88)

Fl. 1. 2. *mp* *Solo* *in rilievo* (in 2)

Ob. 1. 2. *mp* *Solo* *in rilievo* (in 2)

Cl. 1. 2. *mp* *Solo* *in rilievo* (in 2)

Fg. 1. 2. *pp eco*

Ct. 1. 2. 3. 4.

Tr. 1. 2.

Tb. 1. 2.

Timp.

(51)

molto allargando ... Sub. Giocoso, sempre lontano (♩. n. 88)

Pf. *pp secco* *ppp* (in 2)

P. eco *pp secco* *ppp esitando*

molto allargando ... Sub. Giocoso, sempre lontano (♩. n. 88)

(51)

Vni. I. *pp* *(Pizz.)* *div.*

Vni. II. *pp* *(Pizz.)*

Vle. *pp* *(Pizz.)* *(in 2)*

Vlc. *pp* *(Pizz.)* *sub. pp*

Cb. *pp* *(Pizz.)*

Fl. 1/2 (61) *p* *f*

Ob. 1 *f* *p sub.*

Ob. 2 *p* *f* *p sub.*

Cl. 1/2 *p* *f* *p sub.*

Pf. (61) *mf* (81)

Vni I (61) *f* *p sub.*

Vni II *f* *p sub.*

Vle *p sub.* *p sub.* *Arco*

Vlc. *p sub.*

Cb. *p sub.*

Ob. 1 *p dolce* *poco mp* **91**

Pf. *sempre p dolce* *poco a poco* **91**

Vari I *pp* *poco* **91 mp**
Vari II *pp* *poco* **91 mp**
Vle *pp* *poco* **91 mp**
Vlc. *pp* *poco* **91 mp**
Cb. *pp* *poco* **91 mp**

Ob. 1 2

P dolce *mp*

101

I
trattali
ssia (melli)

sempre P dolce

II
melli

Pf.

101

mp

Recl. * Recl.

Vni I

Vni II (4)

Vle (3) (2) (3) (4)

Vlc. (1) (2) (3) (4)

Cb.

101

mp

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

- Fl. 1** (Flute 1): Part 1, marked *pp eco*.
- Fl. piccolo** (Flute piccolo): Part 1, marked *pp eco*.
- Ob.** (Oboe): Parts 1 and 2, marked *pp eco*.
- Cl.** (Clarinet): Parts 1 and 2, marked *mp*.
- Cr.** (Crotchet): Parts 1, 2, and 3, marked *mp*.
- Crotali** (Crotchet): Part 1, marked *pp eco*.
- G-nelli** (G-nelli): Part 1, marked *pp eco*.
- Pf.** (Piano): Part 1, marked *pp eco*.
- Vni I** (Violini I): Part 1, marked *pp eco*.
- Vni II** (Violini II): Part 1, marked *pp eco*.
- Vle** (Viola): Part 1, marked *pp eco*.
- Vlc.** (Violoncello): Part 1, marked *pp eco*.
- Cb.** (Contrabasso): Part 1, marked *pp eco*.

The score includes various musical notations such as notes, rests, and dynamic markings (*pp eco*, *mp*, *pp*). It also features performance instructions like *unis.* (unison) and *div.* (divisi). The bottom of the page is marked with the page number *- 17 -*.

Fl. 1 *111*

Fl. picc. *P*, *mp* *P dolce* *poco* *mp*

Ob. 1 *PP dolce* *poco* *P*

Ob. 2 *PP dolce* *poco* *P*

Cl. 1 *PP* *P* *PP dolce* *poco* *P*

Cl. 2 *PP dolce* *poco* *P*

Cr. 1 *+ PP dolce* *poco* *P +*

Cr. 2 *PP dolce (bouché)* *poco* *P +*

Cr. 3 *P dolce*

Cr. 4 *P dolce*

Crotali *P dolce*

Belli *P dolce*

111 *8↑*

Pf. *mp* *mf*

Ped. ** Ped.*

111

Vni I *PP* *poco* *p*

Vni II *PP* *poco* *p*

Vla *PP* *poco* *p*

Vlc. *PP* *poco* *p*

Cb. *PP* *poco* *p*

Handwritten musical score for woodwinds and strings. The instruments listed on the left are Fl. 1, Fl. piccolo, Ob. 1 and 2, Cl. 1 and 2, Fg. 1/2, Cr. 1/2 and 3/4, Crotali, and Mell. The score includes various musical notations such as notes, rests, and dynamic markings like *mp* and *pp*. A section of the string part (Violins I and II, Viola, and Cello) is also visible at the bottom of this section, with measures numbered (2), (3), and (4).

Handwritten musical score for piano and strings. The piano part (Pf.) is prominently featured with complex rhythmic patterns and dynamic markings like *pp* and *pp dolce*. Below it, the string section (Violins I and II, Viola, and Cello) continues with measures numbered (2), (3), and (4). The score includes various musical notations such as notes, rests, and dynamic markings like *pp* and *pp dolce*.

Fl. 1 *pp eco*

Fl. pcc. *pp eco* (131)

Ob. 1/2 *pp* *molto* *f*

Cl. 1/2 *f* *molto*

Fg. 1/2 *mp* *molto*

Cr. 1/2 *pp eco* (bouché)

3/4 *22 (ord)*

Tr. 1 *f*

2 *f*

Tb. 1 *f*

2/3 *f*

Pho m. *f*

Timp. *pp* *molto* *f*

Celli II *p* *molto* *f*

Pf. *poco* *f*

Ped. --- *

Ped. ---

Vni I *pp eco* *div.* *pp* *molto* *f*

Vni II *pp eco* *div.* *pp* *molto* *f*

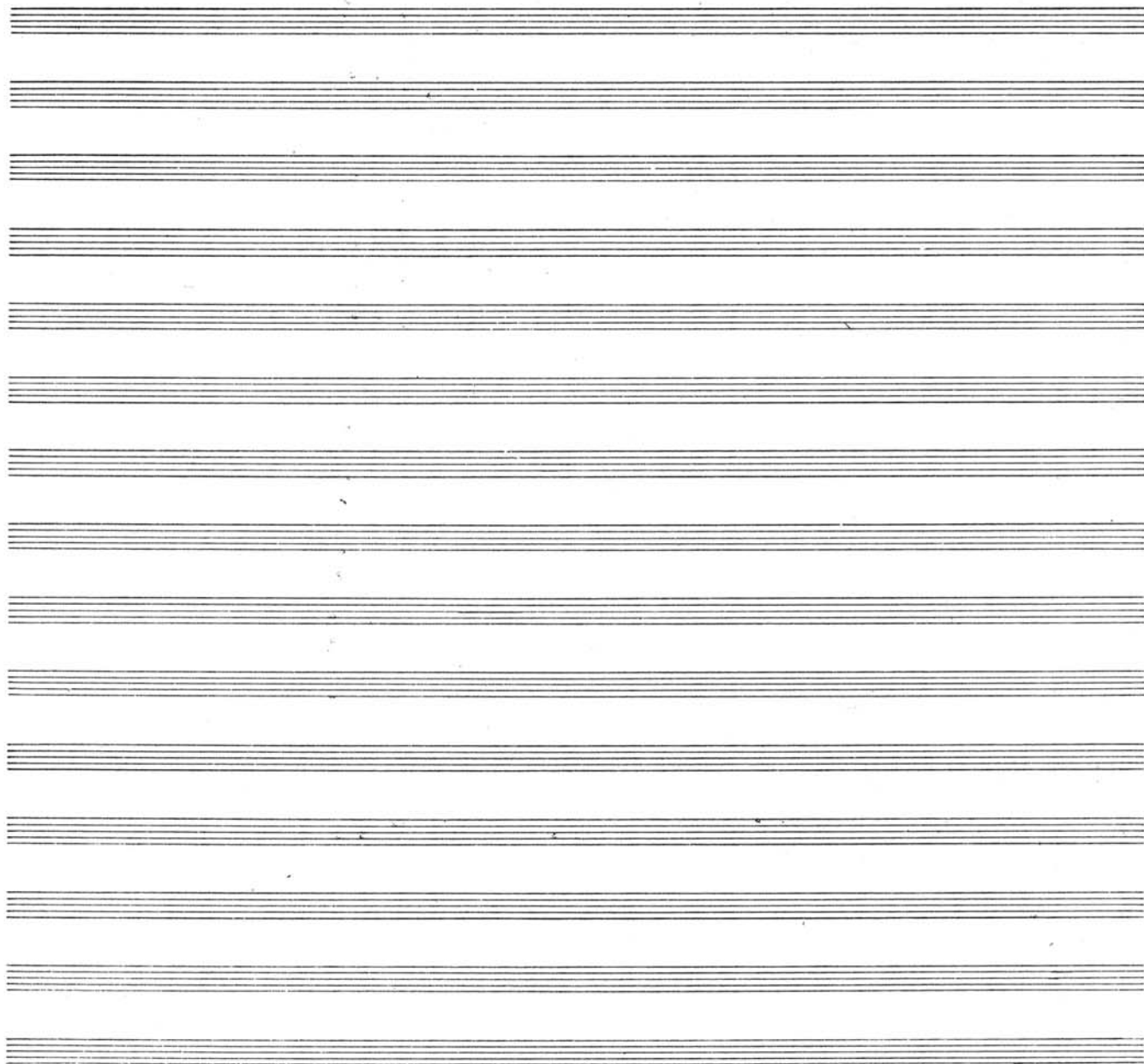
Vle *pp eco* *div.* *pp* *molto* *f*

Vlc. *pp eco* *div.* *pp* *molto* *f*

Cb. *pp eco* *div.* *pp* *molto* *f*

Arco

mf *f*



Pf.

Handwritten musical notation for a piano part. It begins with a treble clef and a key signature of two sharps (F# and C#). The notation includes several measures of music, with a circled measure number '161' above the staff. The piece concludes with a dynamic marking of 'mf' (mezzo-forte).

Handwritten musical notation for a string ensemble, including Violin I (Vni I), Violin II (Vni II), Viola (Vle), Violoncello (Vlc.), and Contrabass (Cb.).

The notation includes various dynamics such as *pp* (pianissimo) and *mp* (mezzo-piano). A circled measure number '161' is present above the Violin I staff. A circled measure number '81' is present above the Violin I staff. The notation includes various musical symbols such as notes, rests, and slurs.

1

poco a poco accelerando

Fl. 1

Fl. pice.

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

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

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

mf

mf

(171)

poco a poco accelerando

Pf.

mf

(171)

poco a poco accelerando

Vin. I

Vin. II

Vle

Vlc.

Cb.

mp

mp

mp

mp

mp

(87)

(171)

Più Allegro (♩. ~ 126)

Fl. 1 *f* *sub. mf* *pp sub.*

Fl. pic. *f* *sub. mf* *pp sub.*

Ob. 1/2 *pp sub.*

Cl. 1/2 *pp sub.*

Fg. 2/2 *mf* *pp sub.*

II
celli

P dolce

Più Allegro (♩. ~ 126)

Pf. *f* *sub. p*

Più Allegro (♩. ~ 126)

Vni I *mf* *pp sub.* *Arco unis.*

Vni II *mf* *pp sub.* *Arco unis.*

Vlc I *mf* *pp sub.* *Arco unis.*

Vlc. II *mf* *pp sub.* *Arco unis.*

Cb. *mf* *pp sub.*

Handwritten musical score for a symphony orchestra, measures 181-184. The score includes parts for Flute 1, Flute Piccolo, Oboe, Clarinet, Bassoon, Trumpet, Trombone, and Cello/Double Bass. The key signature is D major (two sharps). The tempo/mood is "sempre accelerando". The score shows various dynamics including *mf*, *f*, *sub. mf*, *sub. pp*, *pp*, and *f*. There are also performance markings like "sempre accelerando" and "sempre".

Handwritten musical score for measures 180-181. The score includes parts for Piano (Pf.), Violin I (Vni I), Violin II (Vni II), Viola (Vle), and Violoncello (Vlc.). Measure 180 features a piano introduction with a 'sub' marking. Measure 181 is marked with a circled '181' and 'sempre accelerando ->'. It includes dynamic markings like 'sub. mf', 'f', 'pp sub.', and 'Pizz. div.'. The bottom of the page has the number '- 27 -'.

Fl. I

Fl. II

Ob.

Cl.

Fg.

Tr.

Tb.

Pf.

Vni.

Vii.

Vle.

Vlc.

Cb.

sempre accelerando - - - - - Più Allegro (♩ = 132)

(191)

sempre accelerando - - - - - Più Allegro (♩ = 132)

(191)

- 28 -

Handwritten musical score for a symphony orchestra. The score is written on multiple staves, each labeled with an instrument or section. The notation includes notes, rests, and dynamic markings. The instruments and sections are:

- Fl. 1 (Flute 1)
- Fl. pic. (Flute piccolo)
- Ob. (Oboe)
- Cl. (Clarinet)
- Fg. (Fagotto/Bassoon)
- Cr. (Corno/Corn)
- Tr. (Tromba/Trombone)
- Tb. (Tromba/Trombone)
- Timp. (Timpani)
- C.elli (Cello)
- Pf. (Piano)
- Vin. I (Violin I)
- Vin. II (Violin II)
- Vle. (Viola)
- Vlc. (Violoncello/Cello)
- Cb. (Contrabasso/Double Bass)

The score includes various dynamic markings such as *pp* (pianissimo), *mf* (mezzo-forte), *f* (forte), *sub. f* (subito forte), *sub. p* (subito piano), *div.* (diviso), and *sub.* (subito). The notation is handwritten and appears to be a draft or a working score.

Fl. 1 $\text{F}\sharp$ $\text{C}\sharp$ $\text{G}\sharp$ $\text{F}\sharp$ $\text{E}\sharp$ $\text{D}\sharp$ $\text{C}\sharp$
 Fl. picc. $\text{F}\sharp$ $\text{C}\sharp$ $\text{G}\sharp$ $\text{F}\sharp$ $\text{E}\sharp$ $\text{D}\sharp$ $\text{C}\sharp$
 Ob. 1 $\text{F}\sharp$ $\text{C}\sharp$ $\text{G}\sharp$ $\text{F}\sharp$ $\text{E}\sharp$ $\text{D}\sharp$ $\text{C}\sharp$
 Cl. 1 $\text{F}\sharp$ $\text{C}\sharp$ $\text{G}\sharp$ $\text{F}\sharp$ $\text{E}\sharp$ $\text{D}\sharp$ $\text{C}\sharp$
 Fg. 1 $\text{F}\sharp$ $\text{C}\sharp$ $\text{G}\sharp$ $\text{F}\sharp$ $\text{E}\sharp$ $\text{D}\sharp$ $\text{C}\sharp$
 Cr. 1 $\text{F}\sharp$ $\text{C}\sharp$ $\text{G}\sharp$ $\text{F}\sharp$ $\text{E}\sharp$ $\text{D}\sharp$ $\text{C}\sharp$
 Cr. 2 $\text{F}\sharp$ $\text{C}\sharp$ $\text{G}\sharp$ $\text{F}\sharp$ $\text{E}\sharp$ $\text{D}\sharp$ $\text{C}\sharp$
 Tr. 1 $\text{F}\sharp$ $\text{C}\sharp$ $\text{G}\sharp$ $\text{F}\sharp$ $\text{E}\sharp$ $\text{D}\sharp$ $\text{C}\sharp$
 Tb. 1 $\text{F}\sharp$ $\text{C}\sharp$ $\text{G}\sharp$ $\text{F}\sharp$ $\text{E}\sharp$ $\text{D}\sharp$ $\text{C}\sharp$

sempre poco a poco precipitando

Timp. $\text{F}\sharp$ $\text{C}\sharp$ $\text{G}\sharp$ $\text{F}\sharp$ $\text{E}\sharp$ $\text{D}\sharp$ $\text{C}\sharp$
 Melli. $\text{F}\sharp$ $\text{C}\sharp$ $\text{G}\sharp$ $\text{F}\sharp$ $\text{E}\sharp$ $\text{D}\sharp$ $\text{C}\sharp$

sempre poco a poco precipitando

Pf. $\text{F}\sharp$ $\text{C}\sharp$ $\text{G}\sharp$ $\text{F}\sharp$ $\text{E}\sharp$ $\text{D}\sharp$ $\text{C}\sharp$

sempre poco a poco precipitando

ff poco in rilievo

Vini I $\text{F}\sharp$ $\text{C}\sharp$ $\text{G}\sharp$ $\text{F}\sharp$ $\text{E}\sharp$ $\text{D}\sharp$ $\text{C}\sharp$
 Vini II $\text{F}\sharp$ $\text{C}\sharp$ $\text{G}\sharp$ $\text{F}\sharp$ $\text{E}\sharp$ $\text{D}\sharp$ $\text{C}\sharp$
 Vle $\text{F}\sharp$ $\text{C}\sharp$ $\text{G}\sharp$ $\text{F}\sharp$ $\text{E}\sharp$ $\text{D}\sharp$ $\text{C}\sharp$
 Vlc. $\text{F}\sharp$ $\text{C}\sharp$ $\text{G}\sharp$ $\text{F}\sharp$ $\text{E}\sharp$ $\text{D}\sharp$ $\text{C}\sharp$
 Cb. $\text{F}\sharp$ $\text{C}\sharp$ $\text{G}\sharp$ $\text{F}\sharp$ $\text{E}\sharp$ $\text{D}\sharp$ $\text{C}\sharp$

II.) "Eit Syn" / "Visione" (Quasi Fantasia)

Sub. Allegretto (♩ = 114)

Fl. 1 2

Fl. picc. *Muta in Fl. 2*

Ob. 1/2 ①

Cl. 1/2 ①

Fg. 1/2

Cr. 1/2 3/4

Tr. 1/2

Tb. 1/2

Timp.

Ptto. m.

C.elli

Sub. Allegretto (♩ = 114) *mp*

Pf. ①

/sub. P. grazioso, lontano

Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped. *

Sub. Allegretto (♩ = 114)

Vin. I 2

Vin. II 4

Vle ①

Vlc.

Cb.

11

Fl. 1 *f* *secco*

Fl. 2 *f* *secco*

Ob. 1 *f* *secco*

Ob. 2 *f* *secco*

Cl. 1 *f* *secco*

Cl. 2 *f* *secco*

Fg. 1 *f* *secco*

Fg. 2 *f* *secco*

Cr. 1 *f* *secco*

Cr. 2 *f* *secco*

Tr. 1 *f* *secco*

Tr. 2 *f* *secco*

Tb. 1 *f* *secco*

Tb. 2 *f* *secco*

Timp. *f* *secco*

11

Pf. *mf* *Ped.* *mf* *Ped.* *mf* *Ped.*

11 (unis.)

Vni. I *f* *mf sub.* *div.* *mf sub.* *unis.*

Vni. II *f* *mf sub.* *div.* *mf sub.* *unis.*

Vle. *f* *mf sub.* *div.* *mf sub.* *unis.*

Vlc. *f* *mf sub.* *div.* *mf sub.* *unis.*

Cb. *f* *mf sub.* *div.* *mf sub.* *unis.*

-33- *mf sub.*

Handwritten musical score for Flute (Fl.), Oboe (Ob.), Piano (P), and Percussion (Perc.).

Fl. (Flute): Two staves. The first staff has a circled measure number (21) and a dynamic marking *p*. The second staff has a circled measure number (81) and a dynamic marking *p*. Both staves show melodic lines with slurs and ties.

Ob. (Oboe): Two staves. The first staff has a circled measure number (21) and a dynamic marking *p*. The second staff has a circled measure number (81) and a dynamic marking *p*. Both staves show melodic lines with slurs and ties.

P. (Piano): Two staves. The first staff has a circled measure number (21) and a dynamic marking *p*. The second staff has a circled measure number (81) and a dynamic marking *p*. Both staves show melodic lines with slurs and ties.

Perc. (Percussion): Two staves. The first staff has a circled measure number (21) and a dynamic marking *p*. The second staff has a circled measure number (81) and a dynamic marking *p*. Both staves show melodic lines with slurs and ties.

Handwritten musical score for Piano (Pf.), Violin I (Vni I), Violin II (Vni II), Viola (Vle), Violoncello (Vlc.), and Contrabass (Cb.).

Pf. (Piano): Two staves. The first staff has a circled measure number (21) and a dynamic marking *p*. The second staff has a circled measure number (81) and a dynamic marking *p*. Both staves show melodic lines with slurs and ties.

Vni I (Violin I): Two staves. The first staff has a circled measure number (21) and a dynamic marking *p*. The second staff has a circled measure number (81) and a dynamic marking *p*. Both staves show melodic lines with slurs and ties.

Vni II (Violin II): Two staves. The first staff has a circled measure number (21) and a dynamic marking *p*. The second staff has a circled measure number (81) and a dynamic marking *p*. Both staves show melodic lines with slurs and ties.

Vle (Viola): Two staves. The first staff has a circled measure number (21) and a dynamic marking *p*. The second staff has a circled measure number (81) and a dynamic marking *p*. Both staves show melodic lines with slurs and ties.

Vlc. (Violoncello): Two staves. The first staff has a circled measure number (21) and a dynamic marking *p*. The second staff has a circled measure number (81) and a dynamic marking *p*. Both staves show melodic lines with slurs and ties.

Cb. (Contrabass): Two staves. The first staff has a circled measure number (21) and a dynamic marking *p*. The second staff has a circled measure number (81) and a dynamic marking *p*. Both staves show melodic lines with slurs and ties.

(88)

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. 1/2

Fg. 1/2

Cr. 1/2

Cr. 3/4

poco allargando-- Sub. Moderato (♩=88)

ppp (l.v.)

amp. (l.v.)

(88)

Pf.

Loco

mp

Ped.

poco allargando-- Sub. Moderato (♩=88)

poco mf

(loco)

Vin. I

Vin. II

Vle

Vlc.

Cb.

poco allargando-- Sub. Moderato (♩=88)

mp

sub. P vibrato e ritmico

1. *Re.* *mf* *f*

2. *Ob.* *mf* *f*

3. *Cl.* *mf* *f*

4. *Fg.* *mf* *f*

5. *Cr.* *mf* *f* (Cr. sempre Coperto)

poco a poco precipitando --- *Scorrevoles (♩ = 98)* *sempre precipitando* ---

Timp.

6. *Pf.* *mf* *f*

7. *Pd.* *poco a poco precipitando* --- *Scorrevoles (♩ = 98)* *sempre precipitando* ---

8. *Vni I* *mf* *f*

9. *Vni II* *mf* *f*

10. *Vle* *mf* *f*

11. *Vlc.* *mf* *f*

12. *Cb.* *mf* *f*

poco a poco precipitando --- *Scorrevoles (♩ = 98)* *sempre precipitando* ---

Arco *37*

1 (87)

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. 1

Cl. 2

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

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

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

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

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

Timp.

C^{II}elli

Muta in Fl. picc.

mf

poco a poco allargando

Pf.

f

ff

Ped.

molto

poco a poco allargando

poco a poco allargando

(88)

Vni. I

Vni. II

Vle

Vlc.

Cb.

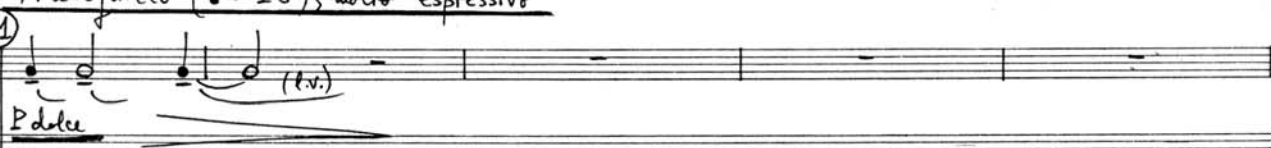
mf

mf

mf

mf

Tranquillo (♩ = 48), molto espressivo

Timp. 

Tranquillo (♩ = 48), molto espressivo

Pf. 

Tranquillo (♩ = 48), molto espressivo



Fl. 1 *mf* *f* *ben f*

Fl. pice. *f* *ben f*

Ob. 1 *f* *ben f*

Ob. 2 *mf* *f* *ben f*

Cl. 1 *f* *ben f*

Cl. 2 *f* *ben f*

Fg. 1 *f* *ben f*

Fg. 2 *f* *ben f*

Cr. 1 *f* *ben f*

Cr. 2 *f* *ben f*

Cr. 3 *f* *ben f*

Cr. 4 *f* *ben f*

Timp. *f*

sempre crescendo ed animando - - - - - *Sostenuto (♩ 70)*

sempre crescendo ed animando - - - - - *(Loco)* *Sostenuto (♩ 70)*

Pf. *mf* *f* *ben f*

Ped. - - - - - * Ped. - - - - - * Ped. - - - - - * Ped. - - - - - * Ped. - - - - - * Ped. - - - - - * Ped. - - - - - *

sempre crescendo ed animando - - - - - *(Loco)* *Sostenuto (♩ 70)*

Vni I *mf* *f* *ben f*

Vni II *mf* *f* *ben f*

Vle *mf* *f* *ben f*

Vlc. *mf* *f* *ben f*

Cb. *mf* *f* *ben f*

- 41 -

Arco

Handwritten musical score for the first system. It includes staves for Cello II (Celli II), Piano I (Pto I), and Piano II (Pto II). The Cello II part features a melodic line with notes and rests, marked with *mp* and *poco*. The Piano I and II parts provide harmonic support with sustained notes and dynamic markings *p* and *pp*.

Handwritten musical score for the second system, starting with a rehearsal mark (89). It includes staves for Piano Forte (Pf.), Piano I (Pto I), and Piano II (Pto II). The Pf. part has a more active melodic line. The Piano parts continue with sustained notes. A Pedal point is indicated at the bottom of the system.

Handwritten musical score for the third system, featuring Violin I (Vni I), Violin II (Vni II), Viola (Vle), Violoncello (Vlc.), and Contrabass (Cb.). The Violin and Viola parts have sustained notes with dynamic markings *p* and *pp*. The Violoncello and Contrabass parts have a more active line. The system concludes with a page number -43-.

Handwritten musical score for two staves. The top staff is marked *pp*, *poco*, *p*, and *molto*. The bottom staff is marked *pp*, *p*, *mp*, and *molto*. A tempo marking *molto accelerando* is written above the top staff, leading to a final tempo of $\text{♩} = 140$.

Handwritten musical score for two staves. The top staff is marked *pp*, *mp*, *p*, and *molto*. The bottom staff is marked *pp*, *mp*, *p*, and *molto*. A tempo marking *molto accelerando* is written above the top staff, leading to a final tempo of $\text{♩} = 140$. The score includes markings for *(8↑)* and *(Loco)*.

Handwritten musical score for five staves: Vni I, Vni II, Vle, Vlc, and Cb. The staves are marked with dynamics *pp*, *p*, *mp*, and *molto*. A tempo marking *molto accelerando* is written above the Vni I staff, leading to a final tempo of $\text{♩} = 140$. The Cb staff includes a marking for *Arco*.

Empty musical staves for orchestral parts.

Sub. Sostenuto (♩ 70) p.a.p. allarg. --- (♩ 56) sub. p.a.p. animando --- sub. molto rall.

Handwritten musical notation for Flute II (Fl. II) and Horn I (Horn I). Both parts start with a whole note chord in G major (G, B, D, F#) marked *sffz* (sforzando). The Flute II part has a circled measure number 61. The Horn I part has a circled measure number 6. Both parts end with a whole note chord in G major.

Sub. Sostenuto (♩ 70) p.a.p. allarg. --- (♩ 56) sub. p.a.p. animando --- sub. molto rall.

Handwritten musical notation for Piano (Pf.). The piano part features a complex texture with multiple voices, including chords and single notes, marked with *ff* (fortissimo), *molto*, and *mf* (mezzo-forte). Pedal points are indicated with 'Ped.' and asterisks. Measure numbers 61 and 6 are circled. The section concludes with a *molto* marking and a final chord.

Sub. Sostenuto (♩ 70) p.a.p. allarg. --- (♩ 56) sub. p.a.p. animando --- sub. molto rall.

Handwritten musical notation for the string section (Violins I, Violins II, Violas, Cellos, and Double Basses). The strings play a sustained texture with various dynamics including *ff*, *sffz*, *molto*, *pp* (pianissimo), and *mf*. The Violins I and II parts have circled measure numbers 61 and 6. The section ends with a *molto* marking and a final chord.

Handwritten musical score for Flute, Oboe, Clarinet, and Bassoon. The score is divided into two systems. The first system shows the instruments with a 1/2 time signature and a key signature of one sharp (F#). The second system shows the instruments with a 5/4 time signature and a key signature of one sharp (F#). The instruments are Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), and Bassoon (Fg.). The notation includes notes, rests, and dynamic markings like 'p' and 'f'.

Handwritten musical score for the song "L'Espresso" by Francesco De Gregori. The score is for a 12-piece band, including Cr. (Cello), Tr. (Trumpet), and Tb. (Tuba). It features two systems of staves, each with a key signature change and a "L'Espresso" section. The notation includes various musical symbols like notes, rests, and dynamics.

Handwritten musical score for Timp. and Pffo gr. (Percussion). The score is divided into two measures. The first measure features a Timp. part with a series of eighth notes and a Pffo gr. part with a single note. The second measure features a Timp. part with a series of eighth notes and a Pffo gr. part with a single note. The score includes dynamic markings: *ppp*, *dolcissimo*, *poco*, *p*, *pp*, and *p*. The Pffo gr. part is marked *d'al niente* and *(l.v.)*.

Handwritten musical score for piano (Pf.) and pedal (Ped.). The score is in G major (one sharp) and 4/4 time. It features a melody in the right hand and a bass line in the left hand. The melody is marked with a forte (f) dynamic and includes a trill (tr) in the final measure. The bass line is marked with a piano (p) dynamic and includes a trill (tr) in the final measure. The score is divided into two systems by a double bar line. The first system contains measures 1-4, and the second system contains measures 5-8. The score is written on a grand staff with a treble and bass clef. The key signature is one sharp (F#). The time signature is 4/4. The score includes various musical notations such as notes, rests, trills, and dynamics. The handwritten text includes "Pf.", "Ped.", "f", "p", "tr", and "(l.v.)".

Handwritten musical score for Violins I and II, Viola, Violoncello, and Contrabasso. The score is in 4/4 time with a key signature of two sharps (F# and C#). The Violins I and II parts are mostly rests. The Viola part has a 'Pizz.' (pizzicato) marking. The Violoncello and Contrabasso parts have dynamic markings like 'pp' and 'p'.

Handwritten musical score for a symphony, featuring staves for Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Fg.), Cello (Cr.), Trombone (Tr.), Tuba (Tb.), Timpani (Timp.), Percussion (Perc.), Piano (Pf.), Violin I (Vni I), Violin II (Vni II), Viola (Vle), Violoncello (Vlc.), and Contrabass (Cb.). The score includes dynamic markings (pp, mf, mp, p, f, r/z), articulation (accents, slurs), and tempo markings (molto). The piece is in 4/4 time, with a key signature of one sharp (F#). The score is divided into two systems, with measures 5 and 4 indicated at the top of each system. The first system ends with a repeat sign, and the second system ends with a final cadence.

Fl. $\frac{1}{2}$ *pia.* $\frac{1}{2}$ $\text{F}\sharp$ $\text{C}\sharp$

Ob. $\frac{1}{2}$ $\text{F}\sharp$ $\text{C}\sharp$

Cl. $\frac{1}{2}$ $\text{F}\sharp$ $\text{C}\sharp$

Fg. $\frac{1}{2}$ $\text{F}\sharp$ $\text{C}\sharp$

Cr. $\frac{1}{2}$ $\text{F}\sharp$ $\text{C}\sharp$

Tr. $\frac{1}{2}$ $\text{F}\sharp$ $\text{C}\sharp$

Tb. $\frac{1}{2}$ $\text{F}\sharp$ $\text{C}\sharp$

Timp. $\frac{1}{2}$ $\text{F}\sharp$ $\text{C}\sharp$

Pho. $\frac{1}{2}$ $\text{F}\sharp$ $\text{C}\sharp$

pp mp p *più*

3 (71) 4

Pf. $\frac{1}{2}$ $\text{F}\sharp$ $\text{C}\sharp$

pp mp p *più*

6 6 6 6 6 6

Ped. * Ped. * Ped. * Ped. *

3 (71) 4

Vni. $\frac{1}{2}$ $\text{F}\sharp$ $\text{C}\sharp$

Vni. II $\frac{1}{2}$ $\text{F}\sharp$ $\text{C}\sharp$

Vle. $\frac{1}{2}$ $\text{F}\sharp$ $\text{C}\sharp$

Vlc. $\frac{1}{2}$ $\text{F}\sharp$ $\text{C}\sharp$

Cb. $\frac{1}{2}$ $\text{F}\sharp$ $\text{C}\sharp$

pp mp p *più*

3 (71) 4

-49-

Handwritten musical score for woodwinds and percussion. The score includes parts for Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Fg.), Cor Anglais (Cr.), Trumpet (Tr.), Trombone (Tb.), Timpani (Timp.), and Percussion (Perc.). The key signature is one sharp (F#) and the time signature is 3/4. The score features various dynamics such as *ff* (fortissimo), *mp* (mezzo-piano), and *molto*. There are also markings for *in rilievo* and *molto*. The score is marked with a rehearsal mark (81) and includes a *poco rall.* (poco rallentando) instruction.

Molto Appassionato (♩ = 90)

poco rall.

Molto Appassionato (♩ = 90)

Handwritten musical score for strings. The score includes parts for Violin I (Vn. I), Violin II (Vn. II), Viola (Vle), Violoncello (Vlc.), and Contrabass (Cb.). The key signature is one sharp (F#) and the time signature is 3/4. The score features various dynamics such as *ff* (fortissimo), *mp* (mezzo-piano), and *molto*. There are also markings for *in rilievo* and *molto*. The score is marked with a rehearsal mark (81) and includes a *poco rall.* (poco rallentando) instruction.

Molto Appassionato (♩ = 90)

poco rall.

Handwritten musical score for strings. The score includes parts for Violin I (Vn. I), Violin II (Vn. II), Viola (Vle), Violoncello (Vlc.), and Contrabass (Cb.). The key signature is one sharp (F#) and the time signature is 3/4. The score features various dynamics such as *ff* (fortissimo), *mp* (mezzo-piano), and *molto*. There are also markings for *in rilievo* and *molto*. The score is marked with a rehearsal mark (81) and includes a *poco rall.* (poco rallentando) instruction.

H tempo (♩ = 90)

Handwritten musical score for the first system, featuring staves for Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Fg.), Cor Anglais (Cr.), Trumpet (Tr.), Trombone (Tb.), and Timpani (Timp.). The Flute and Oboe parts include a circled '1' and a 'poco a poco precipitando' marking. The Bassoon part includes a circled '1' and a 'molto' marking. The Cor Anglais part includes a circled '1' and a 'molto' marking. The Trumpet and Trombone parts include a circled '1' and a 'molto' marking. The Timpani part includes a circled '1' and a 'molto' marking.

Handwritten musical score for the second system, featuring staves for Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Fg.), Cor Anglais (Cr.), Trumpet (Tr.), Trombone (Tb.), and Timpani (Timp.). The Flute and Oboe parts include a circled '1' and a 'poco a poco precipitando' marking. The Bassoon part includes a circled '1' and a 'molto' marking. The Cor Anglais part includes a circled '1' and a 'molto' marking. The Trumpet and Trombone parts include a circled '1' and a 'molto' marking. The Timpani part includes a circled '1' and a 'molto' marking.

Handwritten musical score for the third system, featuring staves for Violin I (Vni.), Violin II (Vni.), Viola (Vle.), and Cello (Cb.). The Violin I and Violin II parts include a circled '1' and a 'poco a poco precipitando' marking. The Viola part includes a circled '1' and a 'molto' marking. The Cello part includes a circled '1' and a 'molto' marking. The score includes various markings such as 'div.', 'sub. mf', 'Pizz.', and 'Arco'.

molto allargando ——— *Malinconico (♩ 56), poco rubato*

Fl. < 1 *pice* *mf* *mp*

Ob. 1 *mf* *mp*

Cl. 1 *mf* *mp*

Fg. 1 *mf* *mp*

Cr. 1 *f* *mp*

2 *f* *mp*

3 *f* *mp*

4 *f* *mp*

Tr. 1 *f* *mp*

2 *f* *mp*

Tb. 1 *f* *mp*

2 *f* *mp*

Timp. *mf* *mp* *molto* *pp* (l.v.)

II nelli *mf* *mp* *molto* *pp* (l.v.)

III gr. *mf* *mp* *molto* *pp* (l.v.)

molto *p* *poco* *mp* *pp*

molto allargando ——— *Malinconico (♩ 56), poco rubato*

Pf. *f* *mf* *pp* *molto* *p dolce e lontano*

Ped. *x Ped.* *x Ped.* *x Ped.*

molto allargando ——— *Malinconico (♩ 56), poco rubato*

Vin I *mf* *pp* *molto* *p* *pp* *1 Solo*

Vin II *mf* *pp* *molto* *p* *pp* *1 Solo*

Vle *mf* *pp* *molto* *p* *pp* *immateriale, liscio*

Vlc. *mf* *pp* *molto* *p* *pp* *immateriale, liscio*

Cb. *f* *mf* *mp* *p* *pp* *immateriale, liscio*

Pizz *pp vibrato*

(111) poco animando

Fl. 1 *pr.*

Ob. 1/2

Cl. 1/2

Fg. 1/2

Tr. 1/2

Tr. 1/2

Tb. 1/2

Imp.

II. melli. *sempre P dolce* (l.v.)

Ho. gr. *P* (l.v.)

pp (l.v.)

(111) poco animando

Fl. 1

Ob. 1/2

Cl. 1/2

Fg. 1/2

Tr. 1/2

Tb. 1/2

Imp.

II. melli. *sempre P dolce* (l.v.)

Ho. gr. *P* (l.v.)

pp (l.v.)

(111) poco animando

Vm. I

Vm. II

Vle. (1 Solo) *sempre PP liscio*

Vle. (1 Solo) *sempre PP liscio*

Cb.

CADENZA - Andantino ($\text{♩} \approx 72$), sempre rubato, improvvisando

Pf. Solo

mp

mod

poco

Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped.

Handwritten musical score for piano (Pf. solo) with the following markings:

- Tempo/Expression markings:** *poco a poco ritardando*, *molto allargando*, *Quasi Sogmando* (marked with a 4/4 time signature).
- Performance markings:** *mf*, *mp*, *pp*, *fluido*, *Ped.* (pedal).
- Technical markings:** *121* (circled), *3* (triplets), *8* (octave).

Handwritten musical score for piano (Pf.) and pedal (Ped.). The score is written on three staves. The top staff is for the piano, the middle staff is for the solo (Solo), and the bottom staff is for the pedal. The music is in 4/4 time and features complex rhythmic patterns, including triplets and sixteenth notes. The tempo is marked "sempre allargando" (always slowing down). The score includes dynamic markings such as "poco" and "mp". The piece concludes with a final chord and a double bar line.

Sub. Largo ($\text{♩} = 46$) = sempre rubato, improvvisando

Sub. Largo (♩ = 6) - sempre rubato, improvvisando

Pf. solo)

Ped. sempre fluido, legatissimo, lontano

poco p

poco mp

2/4

sempre allargando
 Pf. (Solo) mp
 Ped.
 *Ped.
 (n. 40)
 PP
 Chantano
 poco
 PPP
 6 8

Sempre Immaterialo, Sognando, Rubato (♩.v40) (8↑) *quasi Campane*

Pf. (solo) *PPP* *quasi Campane* *P* *PP* *mp* *PP* *PP* *PP*

-- (sempre Ped. l.v.) --

(Loco)

Pf. (solo) *PP* *PPP* *PP* *PP* *ppoco a poco cresc.* *P*

-- (sempre Ped. l.v.) --

Sub. Poco Animato (♩.v64) ma sempre rubato, improvvisando *mp poco marc.* *P*

Pf. (solo) *PP* *PPP* *mp* *P*

-- (sempre Ped. l.v.) --

Pf. (solo) *mp* *PP* *P poco marc.*

-- (sempre Ped. l.v.) --

poco a poco precipitando

Pf. (solo) *P* *mp* *pp poco marc.* *molto*

-- (sempre Ped. l.v.) --

** Ped.*

Fl. picc. (6/8) (181) *p dolce* *poco*

Ob. 2 *pp dolce* *poco*

Cl. 1/2 *pp dolce* *poco*

Andantino (♩. n. 72), *sempre precipitando* → *Giocoso* (♩. n. 88)

Cr. 1/2 *mf* *p* *+ pp dolce* *poco*

Cr. 3/4 *mf* *p* *+ pp dolce* *poco*

I *totali* *p dolce*

II *nelli*

Andantino (♩. n. 72), *sempre precipitando* → *Giocoso* (♩. n. 88)

Pf. *f ben marcato* *molto* (ma sempre in rilievo) *p* *sempre fluido, lontano*

Real.

Andantino (♩. n. 72), *sempre precipitando* → *Giocoso* (♩. n. 88)

Vni I (6/8) (181) *pp* (2) (3) (4) *poco*

Vni II *poco* (2) (3) (4) *poco*

Vle *Tutti* *pp* *poco*

Vlc. *Tutti* *pp* *poco*

Cb. (dir.) (Pitt.) *pp* *poco*

Handwritten musical score for "The Swan" by Maurice Strakosky. The score is for a full orchestra and piano. It includes staves for Piano (Pf), Violin I and II, Viola, Violoncello (Vlc.), and Contrabass (Cb.). The music is in 4/4 time and features a key signature of one sharp (F#). The score is divided into measures, with some measures marked with circled numbers (187, 191, 192). The piano part has a "Ped." (pedal) marking. The string parts have various markings including "P" (piano), "V" (violin), and "C" (cello).

Pf.

(Ped.) ----- *

- 62 -

ben vibrato

sempre precipitando

Fl. 1 $\text{F}\sharp\text{F}\sharp$ mp cresc. molto sub. allarg. sffz

Fl. picc. $\text{F}\sharp\text{F}\sharp$ mp cresc. molto sffz

Ob. 1 $\text{F}\sharp\text{F}\sharp$ mp cresc. mf molto

Ob. 2 $\text{F}\sharp\text{F}\sharp$ mp cresc. mf molto

Cl. 1 $\text{F}\sharp\text{F}\sharp$ mp cresc. mf molto

Cl. 2 $\text{F}\sharp\text{F}\sharp$ mp cresc. mf molto

Fg. 1 $\text{F}\sharp\text{F}\sharp$ mp cresc. mf molto

Fg. 2 $\text{F}\sharp\text{F}\sharp$ mp cresc. mf molto

Cr. 1 $\text{F}\sharp\text{F}\sharp$ mp cresc. mf molto

Cr. 2 $\text{F}\sharp\text{F}\sharp$ mp cresc. mf molto

Cr. 3 $\text{F}\sharp\text{F}\sharp$ mp cresc. mf molto

Cr. 4 $\text{F}\sharp\text{F}\sharp$ mp cresc. mf molto

Tr. 1 $\text{F}\sharp\text{F}\sharp$ mp cresc. mf molto

Tr. 2 $\text{F}\sharp\text{F}\sharp$ mp cresc. mf molto

Tb. 1 $\text{F}\sharp\text{F}\sharp$ mp cresc. mf molto

Tb. 2 $\text{F}\sharp\text{F}\sharp$ mp cresc. mf molto

Timp. $\text{F}\sharp\text{F}\sharp$ mp cresc. mf molto

Ptto m. $\text{F}\sharp\text{F}\sharp$ mp cresc. mf molto

Subito
Via Sordino

Con Sord.

Con Sord.

pp poco a poco crescendo

sempre crescendo

sempre precipitando

sub. allarg.

$\sim 10'15''$
 $\sim 16'15''$

attacca
Subito

sempre precipitando

sub. allarg.

Vni I $\text{F}\sharp\text{F}\sharp$ mp cresc. mf molto

Vni II $\text{F}\sharp\text{F}\sharp$ mp cresc. mf molto

Vle $\text{F}\sharp\text{F}\sharp$ mp cresc. mf molto

Vlc. $\text{F}\sharp\text{F}\sharp$ mp cresc. mf molto

Cb. $\text{F}\sharp\text{F}\sharp$ mp cresc. mf molto

Arca $\text{F}\sharp\text{F}\sharp$ mp cresc. mf molto

mp sempre crescendo

attacca
subito

(Finale)

Allegro, poco pesante (♩. n 120)

Handwritten musical score for a symphony orchestra. The score is written on multiple staves, each labeled with an instrument or section. The notation includes notes, rests, and various dynamic markings. The instruments listed are:

- Picc.** (Piccolo)
- Ob.** (Oboe)
- Cl.** (Clarinet)
- Fg.** (Flute)
- Cr.** (Cornet)
- Tr.** (Trumpet)
- Tb.** (Trombone)
- Timp.** (Timpani)
- Pffo m.** (Percussion m.)
- Gnelli** (Gnelli)

The score includes various dynamic markings such as *sffz*, *secco*, *Con Sord.*, *P dolce-poco in rilievo*, and *poco*. The notation is handwritten and appears to be a working draft or a composer's sketch.

Allegro, poco pesante (♩. ≈ 120)

Handwritten musical score for piano (Pf.). The score is in G major (one sharp) and 2/4 time. It features a complex rhythmic pattern with many beamed eighth and sixteenth notes. Performance markings include *ff* (fortissimo), *sub. p* (subito piano), *secco* (dry), and *va. d.* (vibrato). The score is divided into measures by vertical bar lines, with some measures containing multiple staves.

Allegro, poco pesante (♩. n. 120)

Handwritten musical score for strings and woodwinds. The score includes staves for Violin I, Violin II, Viola, Violoncello, Contrabasso, Flute, Oboe, Clarinet, Bassoon, and Double Bass. The music is in 2/4 time, key of D major, and marked 'Allegretto'. The score features various dynamics (sfz, sub. pp, p), articulations (pizz., vibrato), and performance instructions (unms.).

Fl. 1 *mp dolce - poco in rilievo*

Fl. piccolo *mp dolce - poco in rilievo*

Ob. 1/2 *mp*

Cl. 1/2 *mp*

Fg. 1/2 *mp*

Cr. 1/2 *Con Sordini*

Cr. 3/4 *Con Sordini*

Tr. 1/2

Tb. 1/2

Timp.

P.Hom.

C.elli

poco a poco accelerando

poco a poco accelerando

Pf. *mf*

poco a poco accelerando

Vin. I *mp*

Vin. II *mp*

Vle. *mp*

Vlc. *mp*

Cb. *mp*

Fl. 1 *19 11*

Fl. picc. *22*

Ob. 1/2 *22*

Cl. 1/2 *22*

Fg. 1/2 *22*

Tr. 1/2 *mf*

Tb. 1 *(Con Sord.)*

Tb. 2 *mf*

Timp.

Hr. I

Hr. II

(Sempre acc.) → Più Allegro (l. n. 126)

Pf. *f*

(Sempre acc.) → Più Allegro (l. n. 126)

(Sempre acc.) → Più Allegro (l. n. 126)

Vin. I

Vin. II

Vle. *Arco*

Vlc. *Arco*

Cb. *(Pizz.)*

Fl. 1 21

Fl. picc.

Ob. 1/2 1 *P*

Cl. 1/2 2 *P* 1 *P* 2 *P* *poco*

Fg. 1/2

Cr. 1/2 3/4

Tr. 1/2 *(Con Sord.)* 1 *mf*

Tb. 1/2 *sffz* *mf*

Timpani

Pf. *ac.* *pp* *poco* *pp* *(l.v.)*

Melli. *P* *poco*

Pf. *sffz* 21 89 *sub. P* *poco* *sub. f*

Vin. I 21

Vin. II

Vle. *sffz*

Vlc. *sffz*

Cb. *sffz*

Arco

Pizz. *f*

(31)

Fl. 1

Fl. picc.

Ob.

Cl. 1/2

Fg.

Cr.

Tr.

Tb.

Imp.

Hr. gr.

II. melli.

(Con Sord.)

sforz

(Con Sord.)

poco

(Con Sord.)

mf

(l.v.)

pp

poco

Sempre accelerando ----- $\rightarrow$ Più Allegro (l.v. 132)

sforz sempre accelerando ----- $\rightarrow$ Più Allegro (l.v. 132)

(31)

f

sub. p

sforz

poco

f sub.

sforz sempre accelerando ----- $\rightarrow$ Più Allegro (l.v. 132)

(31)

Viol. I

Viol. II

Vcl.

Vcl.

Cb.

sforz

sforz

sforz

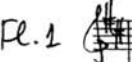
pp

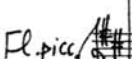
poco

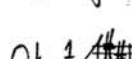
f Arco

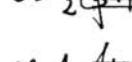
f Arco

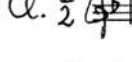
sub. f

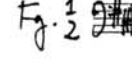
Fl. 1 

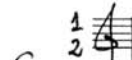
Fl. picc. 

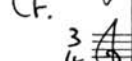
Ob. 1 & 2 

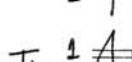
Cl. 1 & 2 

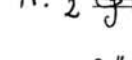
Fg. 1 & 2 

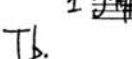
Cr. 1 & 2 

Tr. 1 & 2 

Tb. 1 & 2 

Timp. 

I. PH. ac. m. gt. 

II. nelli 

Handwritten musical score for "The Rose Tree". The score is written on ten staves. The first staff is for Piano (Pf.) and features a melody with chords and dynamics like *sub. p* and *sub. f*. The second staff is for Violin I (Vni I) and Violin II (Vni II), both in G major. The third staff is for Viola (Vle) and Violoncello (Vlc.), both in G major. The fourth staff is for Contrabass (Cb.) in G major, with a circled *Pizz.* marking. The score includes various musical notations such as notes, rests, and dynamic markings.

(41)

Fl. 1 *ben f*

? picc. *ben f*

Ob. 1/2 *ben f*

Fl. 2 *ben f*

Fg. 1/2

Tr. 1/2

Tb. 1/2

Via Sordini

Via Sordini

Via Sordini

Via Sordini

Via Sordini

mf ben sostenuto

poco a poco crescendo

(l.v.)

f

f

Sempre poco a poco precipitando

(41)

Pf. *sub. f*

ff

Sempre poco a poco precipitando

(41)

Lu. I *(div.)*

Lu. II *(div.)*

Vle *(div.)*

Vlc. *(div.)*

Cb. *(div.)*

ben f sostenuto

ben f sostenuto

f

Fl. 1 ff ben sostenuto

Fl. picc. ff ben sostenuto (in 2!)

Ob. ff ben sostenuto

Cl. ff ben sostenuto

Fg. ff ben sostenuto

Cr. ff ben sostenuto

Tr. ff ben sostenuto

Tb. ff ben sostenuto

Tb. ff ben sostenuto

Tb. ff ben sostenuto

Timp. f ben marcato

I Batteria f ritmico, ben marcato (Tamburo piccolo)

II Amp. f sonoro

Vivace (♩. n 168 / ♩. n 84!) molto appassionato

Vivace (♩. n 168 / ♩. n 84!) molto appassionato

Pf. ff deciso (in 2!)

Vivace (♩. n 168 / ♩. n 84!) molto appassionato

Vn. I ff ben sostenuto

Vn. II ff ben sostenuto (in 2!)

Vle ff ben sostenuto

Vlc. ff ben sostenuto

Cb. ff ben sostenuto (Pizz.)

Fl. 1
Fl. picc.
Ob. 1/2
Cl. 1/2
Fg. 1/2
Cr.
Tr. 1/2
Tb.
Timp.
Batt.
Camp.

(81) (Loco)
Pf.
Vni I
Vni II
Vle
Vlc.
Cb.

Handwritten musical score for the first system, measures 59-61. The score includes parts for:

- Fl. 1
- Fl. piccolo
- Ob. 1
- Cl. 1
- Fg. 1
- Cr. 1
- Tr. 1
- Tb. 1
- Timp.
- Batt.
- Camp.

Measure 61 is marked with a circled "61". The key signature is one sharp (F#).

Handwritten musical score for the second system, measures 80-61. The score includes parts for:

- Pf.
- Vni. I
- Vni. II
- Vle.
- Vlc.
- Cb.

Measure 80 is marked with a circled "80". Measure 61 is marked with a circled "61". The key signature is one sharp (F#). Performance markings include *fff fluido, scortevole* and *Arco*.

Handwritten musical score for the first system, measures 1 through 8. The instruments and parts are:

- Fl. 1 (Flute 1): Treble clef, key of D major.
- Fl. piccolo (Flute piccolo): Treble clef, key of D major.
- Ob. 1/2 (Oboe 1/2): Treble clef, key of D major.
- Cl. 1/2 (Clarinet 1/2): Treble clef, key of D major.
- Fg. 1/2 (Fagotto 1/2): Bass clef, key of D major.
- Cr. 1/2 (Corni 1/2): Treble clef, key of D major.
- Tr. 1/2 (Trombe 1/2): Treble clef, key of D major.
- Tb. 1/2 (Trombe 1/2): Bass clef, key of D major.
- Timp. (Timpani): Bass clef, key of D major.
- Batt. (Batteria): Bass clef, key of D major.
- Camp. II (Campanelli II): Bass clef, key of D major.

Measure numbers 1, 2, 3, 4, 5, 6, 7, 8 are indicated above the staves. The notation includes various musical symbols such as notes, rests, and dynamic markings.

poco a poco precipitando

Handwritten musical score for the second system, measures 9 through 16. The instruments and parts are:

- Pf. (Pianoforte): Treble and Bass clefs, key of D major.

Measure numbers 9, 10, 11, 12, 13, 14, 15, 16 are indicated above the staves. The notation includes various musical symbols such as notes, rests, and dynamic markings.

poco a poco precipitando

poco a poco precipitando

Handwritten musical score for the third system, measures 17 through 24. The instruments and parts are:

- Vni. I (Violini I): Treble clef, key of D major.
- Vni. II (Violini II): Treble clef, key of D major.
- Vle (Viola): Treble clef, key of D major.
- Vlc. (Violoncello): Bass clef, key of D major.
- Cb. (Contrabbasso): Bass clef, key of D major.

Measure numbers 17, 18, 19, 20, 21, 22, 23, 24 are indicated above the staves. The notation includes various musical symbols such as notes, rests, and dynamic markings.

Fl. 1 (81) (2) *sf* *sfz*
 Fl. pice. (2) *sf* *sfz*
 Ob. 1/2 (1) *sf* *sfz* (in 1) *sfz*
 Cl. 1/2 (1) *sf* *sfz* (2) *sfz* *poco*
 Fg. 1/2 *a2* *sf* *sfz*
 Cr. 1/2 *a2* (2) *sf* *sfz* (3) *sfz* (2) *sfz*
 Tr. 1/2 *sf* *sfz*
 1 *sf* *sfz*
 Tb. *sf* *sfz*
 Timp. *sf* *sfz*
 Batt. I *sf* *sfz* (l.v.) *sfz* *sub. P ritmico*
 amp. II *sf* *sfz* (l.v.) *subito*
ff (sempre precipitando) → *sub. rall.* *Quasi Walzer (d.n.80), allucinante*

Pf. (81) (151) *sf* *sfz* *sub.* *poco* *mp*
 (sempre precipitando) → *sub. rall.* *Quasi Walzer (d.n.80), allucinante*
Subito

Vni I (2) *sf* *sfz* *div.* *sfz* *espressivo*
 Vni II (2) *sf* *sfz* *div.* *sfz* *espressivo*
 Vle (2) *sf* *sfz* *div.* *sfz* *espressivo*
 Vlc. (2) *sf* *sfz* *div.* *sfz* *espressivo*
 Cb. *sf* *sfz* *div.* *sfz* *espressivo*
sub. P leggiero *poco*
sub. P ritmico
 -78- (+)

Re. 1 (71)

Fl. 1 *Muta in Fl. 2*

Ob. 1/2

Cl. 1/2

Fg. 1/2

Cr. 1/2

Cr. 3/4

Tr. 1/2

Tb. 1

Tb. 2

Tb. 3

Horn. P *leggiere* *poco* P *poco* PP *più*

Tr. P *sempre*

Timpani P *leggiere* *poco*

Pf. (71) (81) (Loco) *poco* *più*

Vni. I (71) *mp* *poco* *più*

Vni. II *p* *poco* *più*

Vla. *p* *poco* *più*

Vlc. *p* *poco* *più*

Cb. *div.* *unis.* *poco* *più*

Handwritten musical score for the first system, measures 1 through 5. The instruments and parts include:

- Fl.** (Flute): Two staves, both in G major (one sharp). Dynamics: *mf*.
- Ob.** (Oboe): In G major. Dynamics: *mf*.
- Cl.** (Clarinet): In B-flat major (two flats). Dynamics: *mp*.
- Fg.** (Fagotto): In G major. Dynamics: *mp*.
- Cr.** (Corno): Two staves, both in G major. Dynamics: *mp* + *(bouché)*.
- Tr.** (Tromba): In G major. Dynamics: *mp*. Includes markings "Con Sordino" and circled numbers 1, 2, 4.
- Tb.** (Trombo): Three staves, all in G major. Dynamics: *mp*.
- Pfho m.** (Piano Forte Horn m.): In G major. Dynamics: *mp*. Includes marking "(l.v.)".
- Pfho Δ** (Piano Forte Horn Δ): In G major. Dynamics: *mp*. Includes marking "(l.v.)".
- II melli** (Second Mellotron): In G major. Dynamics: *mp*. Includes marking "(l.v.)".

Handwritten musical score for the second system, measures 6 through 9. The instruments and parts include:

- Pf.** (Piano Forte): Two staves, both in G major. Dynamics: *mp*. Includes marking "(8+)" and "Ped." with asterisks.

Handwritten musical score for the third system, measures 10 through 13. The instruments and parts include:

- Vni I** (Violini I): In G major. Dynamics: *mf*. Includes marking "unis. v".
- Vni II** (Violini II): In G major. Dynamics: *mf*. Includes marking "Arco".
- Vle** (Viola): In G major. Dynamics: *mf*. Includes marking "Arco".
- Vlc.** (Violoncello): In G major. Dynamics: *mf*.
- Cb.** (Contrabbasso): In G major. Dynamics: *mp*.

Fl. 1 *f* *p* *ben f* (2) *ben f*

Ob. 1/2 *f* *p* *ben f* (2) *ben f*

Cl. 1/2 *f* *p* *ben f* (2) *ben f*

Fg. 1/2 *f* *p* *ben f* *ben f*

Cr. 1/2 (ord.) *f* *p* *ben f* *sostenuto*

3/4 (aperto) *f* *p* *ben f* *sostenuto*

Tr. 1/2 (Senza Sord.) ① *f* *p* *ben f* *sostenuto* ② *in rilievo*

Tb. 1 *f* *p* *ben f* *ben f*

2/3 *f* *p* *ben f* *ben f*

Timp. *sfz* (secco)

Hr. gr. *f* *p* *ben f* *ben f*

Melli. *f* *p* *ben f* *ben f*

f *ritmico*

Pf. ⑧ *f* *p* *ben f* *ben f* (Loco) *ben f*

Vni. I *f* *p* *ben f* (2) *ben f*

Vni. II *f* *p* *ben f* *ben f*

Vle. *f* *p* *ben f* (2) *ben f*

Vlc. *f* *p* *ben f* (2) *ben f*

Cb. *f* *p* *ben f* *ben f*

div *Atro* *Pizz*

- 82 -

Handwritten musical score for a full orchestra. The score is written for the following instruments:

- Fl. 1 & 2
- Ob. 1 & 2
- Cl. 1 & 2
- Fg. 1 & 2
- Cr. 1 & 2
- Tr. 1 & 2
- Tb. 1 & 2
- Timp.
- Hr. gr.
- II melli.

The score includes dynamic markings such as *ff*, *f*, *mf*, and *p*. There are also performance instructions like *poco a poco precipitando* and *molto*. The score is marked with a large "91" in a circle at the beginning of the first system.

Handwritten musical score for a full orchestra, continuing from the previous page. The score is written for the following instruments:

- Pf.
- Vni. I & II
- Vle
- Vlc
- Cb.

The score includes dynamic markings such as *ff*, *f*, *mf*, and *p*. There are also performance instructions like *poco a poco precipitando* and *molto*. The score is marked with a large "91" in a circle at the beginning of the first system and a large "81" in a circle at the beginning of the second system.

Fl. 1 ffz
 Fl. 2 ffz
 Ob. $\frac{1}{2}$ ffz
 Cl. $\frac{1}{2}$ ffz
 Fg. $\frac{1}{2}$ ffz
 Cr. $\frac{1}{2}$ ffz
 Tr. $\frac{1}{2}$ ffz
 Tb. $\frac{1}{2}$ ffz
 Timp. ffz
 > Ho m. ffz (l.v.)
 > melli ffz (l.v.)

Tamt.
 mf dolce, profondo

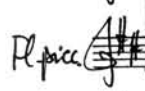
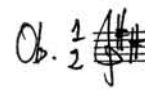
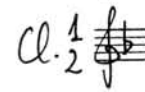
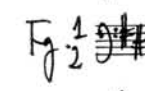
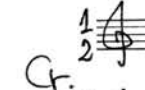
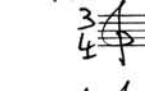
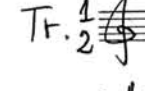
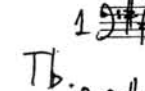
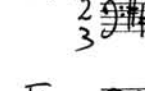
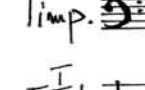
Sub. Rubato (dn 62) poco a poco allargando ----- Grandioso (dn 70)

Pf. (84) ff (l.v.)
 quasi Campana
 Ped. ff
 Sub. Rubato (dn 62) poco a poco allargando
 Grandioso (dn 70)
 (sempre quasi Campana)
 ben ff
 pesante
 Ped. ff

Sub. Rubato (dn 62) poco a poco allargando ----- Grandioso (dn 70)

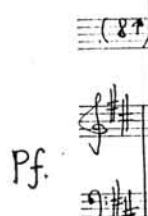
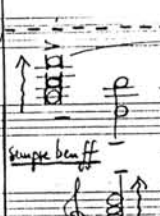
Vni I ff sub.
 Vni II ff
 Vle ff
 Vlc. ff
 Cb. ff sempre ben sostenuto e vibrato
 sempre ben sostenuto e vibrato
 molto
 ben ff mf molto
 ben ff mf molto
 ben ff mf molto
 ben ff mf molto
 ben ff mf molto
 ben ff mf molto

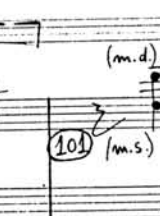
(101)

Fl. 1 
Fl. piccolo 
Ob. 1 & 2 
Cl. 1 & 2 
Fg. 1 & 2 
Cr. 
Tr. 1 & 2 
Tb. 
Timp. 
Tamt. I 
Tamt. II 

mf dolce (l.v.) *mp* *con le bacchette di Timpani* *molto*

poco a poco precipitando

Pf. 


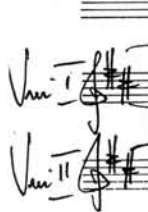
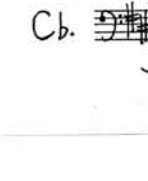
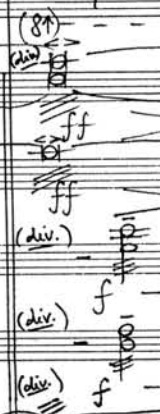
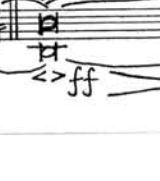








poco a poco precipitando

Vin. I 
Vin. II 
Vle 
Vlc. 
Cb. 

Fl. 1 *pp*

Fl. 2 *pp*

Ob. 1/2 *ff*

Cl. 1/2 *ff*

Fg. 1/2 *pp* *mf* *molto*

Cr. 1/2 *mp* *ben f*

Cr. 3/4 *p* *f*

Tr. 1/2 *p*

Tb. 1 *pp* *mf* *molto*

Tb. 2 *pp* *mf* *molto*

Tb. 3 *pp*

Timp. *sffz* *sub.* *3 Ptti* *mf* *molto*

Tamt. I *sffz* *(l.v.)* *mp* *molto*

Tamt. II *sffz*

(dn 100) sempre poco a poco precipitando

Pf. *(m.d.)* *(l.v.)* *sffz* *molto* *(dn 120)*

sempre Ped. *(m.s.)*

(dn 100) sempre poco a poco precipitando

Vni I *sffz*

Vni II *sffz*

Vle *div. sffz*

Vlc *div. sffz*

Cb. *div. sffz* *pp sub.* *mf* *molto* *ff*

unis.

Fl. 1 *fff ben sostenuto* *mf* *molto* *ffffz (secco)*

Fl. picc. *fff ben sostenuto* *mf* *molto* *ffffz (secco)*

Ob. 1/2 *fff ben sostenuto* *mf* *molto* *ffffz (secco)* *fff* *ffffz (secco)*

Cl. 1/2 *fff ben sostenuto* *mf* *molto* *ffffz (secco)* *fff* *ffffz (secco)*

Fg. 1/2 *fff ben sostenuto* *mf* *molto* *ffffz (secco)* *fff* *ffffz (secco)*

Cr. 1/2 *fff ben sostenuto* *mf* *molto* *ffffz (secco)* *fff* *ffffz (secco)*

Cr. 3/4 *fff ben sostenuto* *mf* *molto* *ffffz (secco)* *fff* *ffffz (secco)*

Tr. 1/2 *fff ben marcato, in rilievo* *mf* *molto* *ffffz (secco)* *fff* *pesante* *ffffz (secco)*

Tb. 1 *fff ben marcato, in rilievo* *mf* *molto* *ffffz (secco)* *fff* *pesante* *ffffz (secco)*

Tb. 2 *fff ben sostenuto* *mf* *molto* *ffffz (secco)* *fff* *pesante* *ffffz (secco)*

Timp. *fff* *mf* *molto* *ffffz (secco)* *fff* *pesante* *ffffz (secco)*

Pf. *fff ben marcato, in rilievo* *mf* *molto* *ffffz (secco)* *fff* *pesante* *ffffz (secco)*

Camp. *fff ben marcato, in rilievo* *mf* *molto* *ffffz (secco)* *fff* *pesante* *ffffz (secco)*

Allegro (dn 120) - poco allargando - Sub. Risoluto (dn 140)

Allegro (dn 120) - poco allargando - Sub. Risoluto (dn 140)

Pf. *fff ben marcato* *fff possibile* *secco*

Ped. *Allegro (dn 120) - poco allargando - Sub. Risoluto (dn 140)*

Vm. I *fff ben marcato, in rilievo* *mf* *molto* *ffffz (secco)* *fff* *pesante* *ffffz (secco)*

Vm. II *fff ben marcato, in rilievo* *mf* *molto* *ffffz (secco)* *fff* *pesante* *ffffz (secco)*

Vle *fff ben sostenuto* *mf* *molto* *ffffz (secco)* *fff* *pesante* *ffffz (secco)*

Vlc. *fff ben sostenuto* *mf* *molto* *ffffz (secco)* *fff* *pesante* *ffffz (secco)*

Cb. *fff ben sostenuto* *mf* *molto* *ffffz (secco)* *fff* *pesante* *ffffz (secco)*

**) A B C D E F G H I J K L M N O P Q R S T U V W X Y Z =>*

E. G R I E G (signature musicale) *(~2'15" / ~18'30")*

Translittération sonore

Serban Niculescu, Bucuresti 10-11-10-1997 (Campus: 10-11-10-1997; orchestra: 10-11-10-1997)