

Șerban NICHIFOR
(1979-80)

S I N F O N I A I

- I.) LA FOLLIA
II.) GRĂDINILE AMĂGIRII /
GARDENS OF DELUSION
III.) " H "



- Premiul "George ENESCU" al
Academiei Române, 1982

- Premiul Uniunii Compozitorilor,
1982

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

- Prize of the Union of Romanian
Composers, 1982



- 4-III-1982, București
Orchestra Filarmonicii din
București - dirijor Mircea BASARAB

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




- Radio-Televiziunea Română

- Romanian Radio and Television

DURATA: ca. 33'

DURATION: ca. 33'

ESECUTORI

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

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

^{++) -} Tonband beigelegt !

EXPLICAȚIILE SIMBOLURILOR

- EXPLANATION OF SYMBOLS



- bandă magnetică

- magnetic tape



- cel mai acut sunet al instrumentului (înălțime nedeterminată).

- the highest note of the instrument (indefinite pitch).



- cel mai acut sunet armonice al instrumentului (înălțime nedeterminată).

- the highest harmonic overtone of the instrument (indefinite pitch).



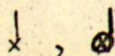
- cel mai grav sunet al instrumentului (înălțime nedeterminată)

- the lowest note of the instrument (indefinite pitch).



- semn indicând urcarea cu 3/4 ton a notei la nivelul căreia este aplicat.

- a symbol indicating a raise with 3/4 of a tone applied to the level of that note.



- sunet alb (quasi mormorando) emis în conformitate cu codul Asociației Fonetice Internaționale:

- white sound (quasi mormorando) beamed in agreement with the code of the International Phonetics Association:

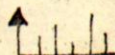
[S] = S
[ʃ] = ʃ
[R] = R
[A] = A

S
ʃ
R
A



- în secțiunea dată, valorile ritmice nu au o determinare strictă.

- within the given section, the rhythmic values need not be strictly observed.



- repetarea cât se poate de rapidă a grupului indicat.

- quickest possible repetition of the indicated group.



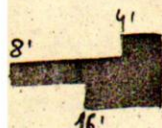
- vibrato foarte lent, cu o diferență a frecvenței de 1/4 ton.

- very slow vibrato with a 1/4 tone frequency difference.



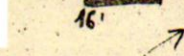
- repetarea cât se poate de rapidă a sunetului.

- the quickest possible repetition of the note.



- conglomerat sonor (cluster) "liscio".

- "liscio" sound cluster.



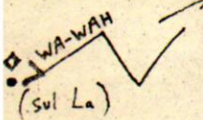
- conglomerat sonor (cluster) "glissando".

- "glissando-vibrato" sound cluster.



- WA-WAH - efect sonor obținut la violoncele păstrând aceeași distanță de ca. 8 cm. între Daumen (pe sunetul fundamental) și degetul 3 (atingând sunetul armonice), într-un glissando rapid și continuu (ascendent-descendent) de-a lungul corzii indicate.

- WA-WAH - sound effect produced on the cellos by maintaining the same distance of about 8 cm. between the thumb (on the fundamental sound) and the third finger (touching the harmonic overtone), into a rapid and steady glissando (ascendant-descendant), along the designated string.



ERLÄUTERUNGEN ZUR NOTATION

- ▲ - höchster Ton des Instruments
- △ - höchster Flageolet des Instruments
- ▼ - tiefster Ton des Instruments
- ## - Erhöhung um 3/4 Ton
- ↓ , ⊙ - weisser Ton (quasi mormorando); die gemuermelten Töne werden nach dem System des internationalen phonetischen Verbandes ausgesprochen:
 - S = -s (wie "tiefster")
 - ſ = sch (wie "schnell")
 - R = r (wie "raten")
 - A = a (wie "achten")
- ~ - innerhalb des gegebenen Abschnittes brauchen die rhythmischen Werte nicht genau ausgeführt zu werden
- ↑ | | | | | - die notierte Tongruppierung so schnell wie möglich wiederholen
- ~~~~~ - sehr langsames Vibrato mit 1/4-Ton Frequenzdifferenz
- - Tonrepetition, möglichst schnell
- 8' 4' 16' - klangliches Konglomerat (cluster) "liscio"
- ~~~~~ - klangliches Konglomerat (cluster) "glissando-vibrato"
- o oder o - Tonband (Nastro magnetico)

Pentru Liana, de la prima
prima la ultima nota...
Dacă nu ar fi existat dragostea noastră, nu ar fi existat nici această simfonie.

Șerban Nichifor
(1979-1988)

SINFONIA

[UMBRE N SCHATTEN]

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

"... Și când ursuză luna în tulburi nori s-ascunde
Și mut, vâdohul vested tresaltă lung fior,
Va rășiri iar umbra cu chip îngelător
Cu ochi a căror taină tu n-ai știut pătrunde.."

Mateiu I. Caragiale

("Die Enttäuschungsgärten")

Mateiu I. Caragiale

("Grădinile amăgirii")

I. LA FOLLIA

Lontano (♩ ~ 60)

II. Tant. grande
III. Piatti grande
IV. Eoliano (aria dell'emo)

V. Gr. c.

d'al. mente

pppp possibile, poca minacciosa

[START] quasi Vento

d'al. mente

pppp lontano

4 Cb. Soli

d'al. mente

pppp possibile, liscio, arco al libitum

* Această muzică este construită pe ideea anamorphosei sonore aplicată într-o perspectivă mai largă.
Orice analogie la stiluri sau maniere "revolute" este în mod explicit premeditată (fără însă ca, în ansamblu, forma să justifice catalogarea la vreau "neo...") și, în perspectivă, necesită.

[illegible]

Picc. PPP dolce

Corni 1-2 pp molto (morte)
3-4

V. Gr. c. pp molto (morte)
II. Tam-tam pp molto (morte)
I. Timpani pp molto (morte)
II. Eolifono pp molto (morte)
III. m.d. Vibrofona pp molto (morte)
m.s. Celesta pp molto (morte)
Sint. pp molto (morte)
Arp. 1 pp molto (morte)
Arp. 2 pp molto (morte)

Violini pp molto (morte)
Violini pp molto (morte)
Viola pp molto (morte)
Violoncelli pp molto (morte)
Tutti Contrabbassi pp molto (morte)
div. a 2 pp molto (morte)

Sempre PPP l'iscio non vibrato, molto sul canto -3-

Tempo \underline{I} ($d \approx 60$)

[illegible]

Quasi Sense Tempo (div 40), come eco (sempre $PPP \leftrightarrow mP$)

(Cello)

[42] PP P con delicatezza, come una ombra

F.F. No. 141

gr. 2

Ob. 2

Cr. i

Cl. 2

Sempre PP dolce e fluido

P con delicatezza, come una ombra

(2) (2)

Sempre PP dolce e fluido

(Sempres quasi Vento)

PP

V. Sint.

Gr. c.

IV

Ptti.

Tam. II

PPPP poco minaccioso

pppp mp pppp

Celato

PPP legato e leggero
(Sempres Pedale)

Arpa 1

FA# Do#

PP legatissimo

poco

Arpa 2

7

FA# Do#

poco

Violini I

poco sul pont.

PP sol pont. (sul Re)

gliss.

Vcl. I

ppp sul pont.

poco

Vcl. II

ppp sul pont.

poco

Viole

ppp sul pont.

poco

Vle.

ppp poco sul fusto

poco

Cb.

ppp poco sul fusto

poco

-6-

piec. *mp*
 Fl. q. 1 *mp*
 2. *ppp* *legatissimo, come una melodia*
 Cr. i. *mp*
 cl. 2 *ppp* *molto*
 Tr. Gr. c. *ppp*
 Tr. Taut. *mp* *pppp*
 Celste *poco*
 Sint. *poco*
 Arpa 1. *poco* *Solo*
 Arpa 2. *Solo* *poco*
 Violini I *ppp* *quasi vibrato largo, poco sficcando* *poco*
 (div. a 2)
 Violini II *ppp*
 (div. a 2)
 Viote
 Violoncelli
 4 Contrabbassi
 Soli

pica. *ff*
 Fl. 1 *ff*
 2 *ff*
 Cr. i. *ff*
 cl. 2 *ff*
 (super *fff*)
 Gr. c. *mp*
 II. Taut. *mp*
 Cel. *mp*
 Arpe 2 *mp*
 Arpe 2 *mp*
 Sint. *mp*
 Vm. I (div. a 2) *mp*
 Vm. II (div. a 2) *mp*
 Vle. *mp*
 Vlc. *mp*
 4 Cb. Sol. *mp*

pica
 Fl. 1
 2
 Cr. i.
 cl. 2
 (super *fff*)
 Gr. c.
 II. Taut.
 Cel.
 Arpe 2
 Arpe 2
 Sint.
 Vm. I (div. a 2)
 Vm. II (div. a 2)
 Vle.
 Vlc.
 4 Cb. Sol.

poco a poco crescendo ed accelerando...

FL. 1 *mp*

Ob. 1 *mp*

Ob. 2 *mp*

Cl. 1 *mp*

Cl. Bass *mp*

(poco in rilievo)

Cr. *mp*

Vib. *mp*

Sint. *mp*

Gr. C. *pppp*

pppp

Tam. *mp*

Pf. *pppp*

poco *simile*

Ped.

Arpa 1 *poco* *simile*

LA 1
DO 1

Arpa 2 *LA 2*
DO 2

simile

Vn. I *v*

Vn. II *v*

Vla. *v*

Vcl. *v*

Cb. *v*

62 (1) (29)

Fl. 1 $\frac{1}{2}$ *mf* poco a poco crescendo ed accelerando

Ob. 1 *mf* poco a poco crescendo ed accelerando

Ob. 2

1 *mf* poco a poco crescendo ed accelerando

Cl. 2 *mf* poco a poco crescendo ed accelerando

Sib.

bass

Fg. 1 *mp* poco a poco crescendo ed accelerando

Cfg.

Cr. *mp* sempre marcato dolce

Sint. *mf* poco a poco crescendo ed accelerando

Vibf. *mp* poco a poco crescendo ed accelerando

I Timp.

VGr. c. *mp*

II Tamt.

Pf. *mp* poco a poco crescendo ed accelerando

Arpa 1 *mp* poco a poco crescendo ed accelerando Solb, Lab

Arpa 2 *mp* poco a poco crescendo ed accelerando Solb, Lab

V-m I

V-m II

V-le

Vlc.

Cb.

FL. pic. *mf* *molto* *ff appassionato*
grnd. 2 *mf* *molto* *ff appassionato*
Ob. 2 *mf* *molto* *ff appassionato*
Cr. i. *mf* *molto* *ff appassionato*
Cl. in Sib. *mf* *molto* *ff appassionato*
basso *mf* *molto* *ff appassionato*
Fg. 2 *mf* *molto* *ff ben sostenuto*
Cf. 2 *mf* *molto* *ff ben sostenuto*
Cr. *mf* *molto* *ff ben sostenuto*
Tr. 1 *mf* *molto* *ff appassionato, in rilievo
molto vibrato*
Tn. 2 *mf* *molto* *ff ben sostenuto*
Tb. 3 *mf* *molto* *ff ben sostenuto*
TS int. *mf* *molto* *ff ben sostenuto*
I Tim. *mf* *molto* *ff ben sostenuto*
V Gr. c *mf* *molto* *ff ben sostenuto*
IV Vib. *mf* *molto* *ff ben sostenuto*
II Tam. *mf* *molto* *ff ben sostenuto*
Eufono *mf* *molto* *ff ben sostenuto*
Pf. *mf* *molto* *ff ben sostenuto*
Aipe 1, 2 *mf* *molto* *ff ben sostenuto*
Vn. i *mf* *molto* *ff ben sostenuto*
Vn. ii *mf* *molto* *ff ben sostenuto*
Vle. *mf* *molto* *ff ben sostenuto*
Vle. *mf* *molto* *ff ben sostenuto*
Cb. *mf* *molto* *ff ben sostenuto*

74

-14-

sempre ritardando, quasi esercizio

Fo.

Cb.

Tb. 3

M. f. suono **M. f. suono**

III Ptti.

IV Follono

Pf.

Van II

Vle

4Cb. Soli

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

- Flutes (Fl.)**: Two staves, marked with "3" and "5" indicating triplets and quintuplets.
- Clarinet (Clf.)**: One staff, marked with "3" indicating a triplet.
- Trumpets (Tub.)**: Three staves, marked with "3" and "5" indicating triplets and quintuplets.
- Violins (Vln.)**: Two staves, marked with "3" and "5" indicating triplets and quintuplets.
- Violas (Vla.)**: One staff, marked with "3" and "5" indicating triplets and quintuplets.
- Cello (Cb.)**: One staff, marked with "3" and "5" indicating triplets and quintuplets.
- Double Bass (B.)**: One staff, marked with "3" and "5" indicating triplets and quintuplets.
- Piano (Pf.)**: One staff, marked with "3" and "5" indicating triplets and quintuplets.
- Conductor's part (C.)**: One staff, marked with "3" and "5" indicating triplets and quintuplets.

The score includes dynamic markings such as *pp*, *f*, *mf*, *ff*, and *p*. It also features various musical notations, including triplets, quintuplets, and slurs. The score is written in a handwritten style, with some corrections and annotations visible.

Fg. 2

Cf.

G.

Tib.

Tbn.

Tuba

I Tim.

II Mrc.

III Ftti.

IV Eufono

Pf.

Vcllo

Violoncello

gliss. per vibrato quasi portamento

sempre in sostenuto (aria ad lib.)

(non dim.)

f sostenuto

Cr.

Tuba

I
Timp.II
2 Mrc.III
ΔIV
Eufono

Pf.

Vn I

Vn II

Vlc

4 Ch. Sol.

f sostenuto

(non div.)
- 18 -

(89)

Cv.

Trb. 3

Tbn. 2

Tuba I

Timp.

III Pdi.

II Mrc.

V Δ

Eufonio

Pf.

Vni I

Vni II

Vlc.

Vla.

Tutti Cb.
(1-8)

- 19 -

pia.
 Fl. g. 1
 2
 1
 Ob. 2
 Cr. i.
 1
 2
 3
 Cl. i. Sib
 2
 3
 Cr. i. 12
 Trb. 3
 Tbn. 1-3
 III Ptti
 II 2 Mrc.
 IV Euf. 1-4
 Pf.
 (Pd.)
 Vini I
 Vini II
 Cb. (1-8)

- 4 7 2 - 4 7 2 - 2 4 7 -
 - 5 - 4 7 4 - 4. 7 -
mf Come eco, quasi uccelli
 (quasi mormorando)
 - 5 - 4 7 4 - 4. 7 -
mf Sordide
 l.v.
 fff Sordide, quasi toccata
 simile
 molto fff
 molto fff
 div. a 2
 pp molto mf molto (muto)

pia. 
 R. g. 1. 
 2. 
 1. 
 Ob. 2. 
 Cr. i. 
 1. 
 Cl. 2. 
 3. 
 mf

Cr. 1-4 
 Trb. 1-3 
 Tbn. 1-3 
 mf

Pf. 

Cb. (1-8) 

Pic.
 Fl.
 2.
 1.
 Ob. 2
 Cor. 1
 1.
 Cl. 2
 3.

f

Cor. 1
 Tib. 1
 Tib. 2

f

Pf.
 (P.L.)

sfz

Cb.
 (r.s.)

ff *molto* *(meno)* *-23-* *div. a 8* *pp* *molto*

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

ff *molto crescendo*

Cr. 1-4
Tib. 1-3
Tbn. 1-3

molto ff pass.

II + III
4/4 Trc.

pp *molto*

pf.
(Ped.) *sfo* *sfo* *sfo* *sfo* *sfo* *sfo*

Cb.
(1-8)

glissando sempre

ff possibile ben sostenuto
-24-

102 Grandioso (♩ = 108)

Handwritten musical score for the first system, measures 1-4. The score includes parts for Flute (Fl.), Oboe (Ob.), Cor Anglais (Cr. i.), Clarinet (Cl.), and Bassoon (Fag.). The tempo is marked "Grandioso" with a metronome marking of 108. The key signature is one sharp (F#). The score is marked with "molto" and "quasi vento".

fff quasi vento

sempre fff possibile, molto sostenuto, in rilievo

Handwritten musical score for the second system, measures 5-8. The score includes parts for Cor Anglais (Cr.), Trumpet (Trb.), Trombone (Tbn.), Euphonium (Eufonia), Tuba (Tub.), Piano (Pf.), Violin I (Vni. I), Violin II (Vni. II), Viola (Vla.), Violoncello (Vlc.), and Double Bass (C. b.). The score is marked with "molto fff" and "subito fff molto drammatico". The piano part is marked with "fff brillante".

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

[illegible]

108

ce le bacchette di metallo

Crotali

sempre pp semplice

pppp poco mp rallentando poco a poco $\text{♩} = 60$ (mista)

2 Vni I Soli

4 Vni I Soli

4 Vni II Soli

2 Vlc.

II GRÄDINILE AMĂGIRII

II DIE ENTTÄUSCHUNGSGARTEN

Rubato, quasi Cadenza (♩ 40-80)
SOLO
pp fluido

Flauto 1 (4) *sempre pp semplice*

Fl. 1 (3)

Fl. 1 (5)

Fl. 1 (7) *pp*

Fl. 1 (9) *p mp dolce*

Fl. 1 (11) *mf poco precipitando*

13

Fl. 1

f *mf* *agitato, poco a poco accelerando*

II
Ct.

14

Fl. 1

eco *pp* *fluida*

II
Ct.

15

Fl. 1

mf *pp* *mf*

II
Ct.

16

Fl. 1

pp *molto* *f* *Lento (♩ = 40)* *sub. PPP lontano*

II
Ct.

17

Fl. 1

poco accelerando *poco*

18

Fl. 1

Tempo I (♩ = 60) *poco a poco accelerando* *p dolce* *mf*

19

Fl. 1

mf *molto*

23

Fl. 1 *f* *appassionato*

~~GRAZIOSO E CANTABILE (d-m72)~~
~~mf gai. in v. vivo~~

Fl. 2

Ob. 1 *mp* *gai*

2

Cl. 1 *mp* *gai*

in Sib 2

Cl. bass *mp* *sostenuto*

C. fog. *mp* *sostenuto*

Tr. 1 (in D) *con Sordana* *mp* *gai*

II C. m. l. *mf* *l.v.*

Celesta *sempre mf* *gai*

Arp. 1 *Lab*

Arp. 2 *mf* *gai* *piccolo*

Arch. *mf* *poco sul ponticello*

mf *poco sul ponticello*

mp *trando*

Handwritten musical score for 'The Rose Tree'. The score is written on ten staves, organized into five systems of two staves each. The instruments are: Fl. piccolo (Fl. p.), Fl. 1, 2, Ob. 1, 2, C1. 1, 2, C2. horn in F, and Fag. 2. The music is in 2/4 time, with a key signature of one flat (B-flat). The score includes various musical notations such as notes, rests, and dynamic markings like *mp* (mezzo-piano) and *mf* (mezzo-forte). The piece is marked with a repeat sign at the beginning and an ending sign at the end. The tempo is indicated as 'Allegretto'.

[illegible]

Handwritten musical score for "The Rose Tree". The score is written on a grid background and includes various musical notations such as notes, rests, and dynamic markings. The parts are labeled as follows:

- C-solli**: Vocal part, likely Soprano.
- Calista**: Vocal part, likely Alto.
- Arpa 1**: Harp part.
- Arpa 2**: Harp part.
- Archi**: String section.

The score is divided into two systems. The first system includes the vocal parts and the harp parts. The second system includes the string section. The music is written in a single system, with the vocal parts and harp parts on the left and the string section on the right. The score is written in a single system, with the vocal parts and harp parts on the left and the string section on the right.

FR. picc.

Fl. 1

2

Ob. 1

2

Cr. i.

Cl. 1

in sib 2

Cl. basso

in sib Fag. 1

2

Cfag.

Cr. 1

3

4

Tr. 2

II C.ulli

Celente

Arpa 1

Arpa 2

V. m. I

V. m. II

Archi V-k

Vlc.

(div. a.2)

Cb.

poco a poco crescendo

Fl. 2

Ob. 2

Cor. i.

Cl. 1
in Sib

2

Cl. basso
in Sib

Fag. 1

2

C. fag.

Cr.

Tr. 2

Gr. III

Celista

Arp. 1

Arp. 2

Vai. I

Vai. II

Arch. Vng.

Vlc.
(div. a 2)

Cb.

-34-

Handwritten musical score for a symphony, featuring various instruments including Flutes, Oboes, Clarinets, Bassoons, Fagots, Horns, Trumpets, Trombones, Percussion, and Strings. The score is written in a single system with multiple staves, showing complex musical notation and dynamics.

[illegible]

41

Fl. picc. *Tr.*

Fr. 1 *Tr.*

2 *Tr.*

Ob. 1 *Tr.*

2 *Tr.*

Cr. i. *Tr.*

Cl. 1 *Tr.*

in Sib *Tr.*

Cl. basso in Sib *Tr.*

Fag. 1 *Tr.*

2 *Tr.*

Cfag. *Tr.*

Cr. *Tr.*

Tr. in DO *Tr.*

Tbn. *Tr.*

II

C. melle. *Tr.*

Colte. *Tr.*

App. 1 *Mil. Sil.*

App. 2 *Mil. Sil.*

Violini I (div. a 2) *Tr.*

Violini II (div. a 2) *Tr.*

Viole (div. a 1) *Tr.*

Vidovelli (div. a 2) *Tr.*

Contrabassi *div.*

Fl. picc. 1 2

Fl. 1 2

Ob. 1 2

Cr. i.

Cl. 1 2

Cl. basso 1 2

Fag. 1 2

Cfag.

Cr.

Tr. 1 2

Tbn. 1 2 3

C. melle

Celsti

Arpa 1

Arpa 2

Violini I (div. 1)

Violini II (div. 2)

Viola (div. 3)

Violoncelli (div. 4)

C. basso

Subito PP sul timpani
leggero ma tenuto
(suoni armonici)

Fl. 2 *mp molto espressivo*

Vib. *III*

Cl. *4* *(l.v.)* *P dolce* *(l.v.)*

Arpa 1 *sempre PP sempre* *Sib* *bkt* *bkt* *(l.v.)* *Sib*

Arpa 2 *sempre PP sempre* *(l.v.)* *sempre P dolce* *(l.v.)*

Vcl. I *(divisi)*

Vcl. II *(divisi)*

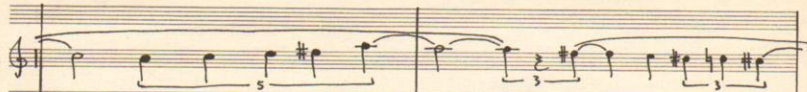
Vcl. *(1 Vcl. Solo)*

Vcl. *(2 Cl. Solo)*

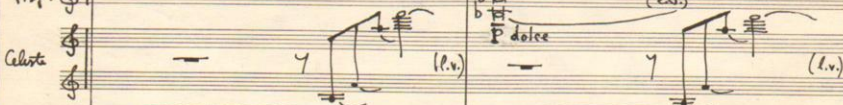
Cb. *(sempre sul La)*

Magazinul „Muzica“

Fl. 1

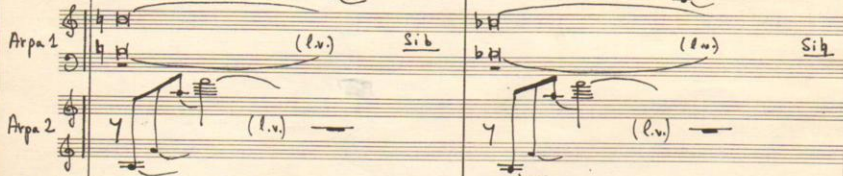
III
Vibf.

Celeste



Arpa 1

Arpa 2

Vnc I
(div. a 1)Vnc II
(div. a 2)Vle.
(div. a 2)Vle.
(div. a 2)

Cb.



(mayra sulla)

Fl. 1

V. Camp.
III Vibf

Celste

Arpa 1

Arpa 2

(8a)

Vcl. I
(div. a2)

Vcl. II
(div. a2)

Vle.
(div. a2)

Vlc.
(div. a2)

Cb.

1. Vcl. Solo

(sempre sul La)

-41-

Fl. 1

V. Comp. (l.v.)

Vib. f. pp dolce

Celista

Arpa 1 (l.v.) Sib

Arpa 2 (l.v.)

Vcl. I (div. a 2) (2 Solo)

Vcl. II (div. a 2) (2 Solo)

Vle. (div. a 2) (2 Solo)

Vle. (div. a 2) (2 Solo)

Cb. (2 Solo) (sempre sul L.)

-42-

Handwritten musical score for the first system of "Muzica" by Magazinu. The score includes parts for Vocelli, Crup. Vibf., Cel., Arpa 1, Arpa 2, Vni I (div. a 2), Vni II (div. a 2), Vle. (8p) (div. a 2), Vlc. (div. a 2), and Cb. The music is in 3/4 time and features various dynamics like pp, p, and f, along with articulation marks like accents and slurs. The bottom of the page is marked "Magazinu „Muzica“" and "42".

Quasi Senza Tempo ($d \approx 40$)

[illegible]

1. Fl. 2. *simile*

pp quasi uccelli

Cl. in b

Cl. basso

Fag. 1. 2.

C. fag.

Cr. 1. 2. 3. 4.

Tbn. 1. 2.

Ti. Uccelli

Ti. Tanti.

Celiste

Arpa I *sempre pp scemere*

Arpa II (Do#)

Vcl. I (div. a 2)

Vcl. II (div. a 2)

Vle. (div. a 2)

Vlc. (div. a 2)

C. b.

pp leg. uccelli

pp leg. uccelli

Rel. La#

45

61 7 poco = poco precipitando ... 3 d

Fl. 1. *pp dolce, quasi uccelli*

Fl. 2.

Cr. 1.

Cl. 1. *poco in rilievo*

Cl. 2.

Cl. basso 1. *poco in rilievo*

Cl. basso 2.

Fag. 1.

Fag. 2.

C. fag. 1.

Cr. 2.

Tbn. 1.

Tbn. 2.

Uccelli *pp*

Corno di flauto *pp*

Tam. *pp*

Gelato

Arpa I *Sol b, Sib*

Arpa II *(Sol b) Fa#, Sib*

Vm. I *(div. a2)*

Vm. II *(div. a2)*

Vle. *(div. a2)*

Vlc. *(div. a2)*

Cb. *(1-2)*

Fl. picc. 1 2

Fl. 2

Ob. 1 2

Cor. i.

Cl. 1 2

Cl. bari.

Fag. 1 2

Cfag.

Cr. 2

Trom. 1 2

Uccelli

Capo

Flauto

Tant.

Celiste

Arpa I

Arpa II

Vcn. I (dis. a.)

Vcn. II (dis. a.)

Vle. (dis. a.)

Vlc. (dis. a.)

Cb. (i-v)

Handwritten musical score for page 63, featuring various instruments and vocal parts. The score is written on multiple staves, with some parts marked with "PP" (pianissimo) and "Adia guasi ucelli;". The instruments listed include Fl. picc., Fl. 2, Ob., Cor. i., Cl., Cl. bari., Fag., Cfag., Cr. 2, Trom., Uccelli, Capo, Flauto, Tant., Celiste, Arpa I, Arpa II, Vcn. I (dis. a.), Vcn. II (dis. a.), Vle. (dis. a.), Vlc. (dis. a.), and Cb. (i-v). The score is divided into two systems, with the first system ending at measure 10 and the second system starting at measure 11. The page number 63 is in the top left, and 20 is in the top right. The page number -48- is at the bottom right.

Subito Animato ($d \approx 116$)

[illegible]

Handwritten musical score for a symphony, featuring various instruments and vocal parts. The score is written on multiple staves, including Fl. (Flute), Fl. 1, Fl. 2, Cr. i. (Cello), Gr. c. (Guitar), Δ. acate (Delta acate), Arpa I (Arpa), Arpa II (Arpa), Vini I (Violini), Vini II (Violini), Vle. (Violoncello), Vlc. (Violoncello), and Cb. (Contrabbasso). The score includes musical notation, dynamics (ppp, p, f), and performance instructions (e.g., "della, quasi morosamente", "poco gliss."). The score is divided into measures, with some measures containing rests or specific musical notations.

71

Fl. piccolo

Fl. 1

Fl. 2

Cr. i.

Gr. c.

Δ arato medio

Arpe I

Arpe II

Vnc. I
(div. a 2)

Vnc. II
(div. a 2)

Vlc.
(div. a 2)

Vlc.
(div. a 2)

Cb.
(div. a 2)

Fl. proc.

Fl. 1

Fl. 2

Cr. i.

Gr. c.

Δ auto.

Arp. I

Arp. II

Vm. I

Vm. II

Vle.

Vlc.

Cb.

para gliss.

Handwritten musical score for "L'Espresso" by Debussy. The score is written on multiple staves, including:

- Fl. piccolo** (Flute piccolo)
- Fl.** (Flute)
- Cr. i.** (Clarinet in E-flat)
- Gr. c.** (Guitar)
- Arpa I** (Harp I)
- Arpa II** (Harp II)
- Vni I** (Violin I)
- Vni II** (Violin II)
- Vle.** (Viola)
- Vcl.** (Violoncello)
- Cb.** (Contrabasso)

The score includes various musical notations such as notes, rests, and dynamic markings. The piece is in 3/4 time and features a complex, layered texture characteristic of Debussy's style.

Handwritten musical score for 'L'Alceste' by Gluck, measures 83-86. The score includes parts for Fl. piccolo, Fl. 1 and 2, Cr. (Corni), Gr. c. (Grand Cor), Arpa I and II, Vm. I and II (Violoncello), Vcl. (Violoncello), and Cb. (Contrabbasso). The music is in 2/4 time and features various dynamics like ppp, pp, and p. There are also performance instructions like 'Senza sordina' and 'poco gliss.'

- 55 -

Fl. price.

[illegible]

Sempre PP liscio, arc. ed lib.
-56-

Tr.

Fl. picc.

Fl. 1

Fl. 2

Ob. 1

Fag. 1

C. fag.

Timp.

Ouille

Gr. c.

Cal.

Arpa 1

Vcl. I (div. a 2)

Vcl. II (div. a 2)

Vle. (div. a 2)

Vlc. (div. a 2)

Cb. (div. a 2)

P. dolcissimo

sempre PPP liscio

sempre PPP lontano

Arco PP

l' dolce per incanto

Arco PP

l' dolce per incanto

(ind. B)

(ind. B)

n

sempre PP liscio, arco ad lib.

Handwritten musical score for a symphony, likely by Giuseppe Verdi, featuring multiple staves for various instruments and voices. The score is written in a historical style with many annotations and corrections.

Staves and Instruments:

- Fl. picc. (Flute piccolo)
- Fl. 1 (Flute 1)
- Fl. 2 (Flute 2)
- Ob. 1 (Oboe 1)
- Fag. 1 (Bassoon 1)
- C. fag. (Contrabassoon)
- Cr. (Corno)
- Tim. (Timpani)
- Gr. c. (Grande corno)
- Cal. (Cello)
- Arpa (Harp)
- Vani I (div. a 2) (Vocal soloists I, divided in two)
- Vani II (div. a 2) (Vocal soloists II, divided in two)
- Vle. (div. a 2) (Violoncello, divided in two)
- Vle. (div. a 2) (Violoncello, divided in two)
- Cb. (div. a 2) (Contrabasso, divided in two)



Annotations and Performance Instructions:



- Tr.* (Trasferimento)
- Sempre PP liscio* (Always very piano, smooth)
- PP lontano* (Very piano, distant)
- Sempre PPP lontano* (Always very, very piano, distant)
- Arco PP* (Bow very piano)
- P dolce poco marcato* (Piano, sweet, slightly marked)
- Arco* (Bow)
- Pizz.* (Pizzicato)
- 59 - sempre PP liscio, marc ad lib.* (59 - always very piano, smooth, marked ad libitum)



The score is written in a historical style, with many annotations and corrections. The notation includes various musical symbols, clefs, and dynamic markings. The handwriting is in ink on aged paper.



[illegible]



- 61 -



Fl. picc.  (2) 



Fl. 1  (2) 



Ob. 1  (2) 



Gr. i.  (2) 



Cl. b. 1  (2) 



Cl. b. 2  (2) 



Fag. 1  (2) 



Fag. 2  (2) 



Cfag.  (2) 



Cr.  (2) 



Tr.  (2) 



Trbn.  (2) 



Tuba  (2) 



I. Temp.  (2) 



II. Eolifono  (2) 

III. Taut.  (2) 

II. C-melli.  (2) 

V. Crup.  (2) 

Celesta (electronic)  (2) 

Archi  (2) 

Fl. 1. *pr.* *(unus)*

Fl. 2

Ob. 1

G. i.

Cl. 1

in b. 1

Cl. 2

in b. 2

Fag. 1

C. fag.

Cr.

Tr.

Trbn.

Tuba

Timp.

Eolifone

Tamt.

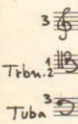

II

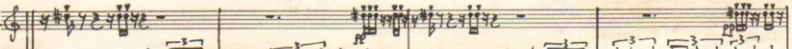
C.celli

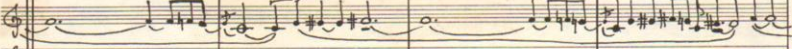
Comp.

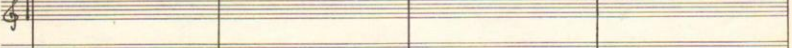
Alto


(electronic)

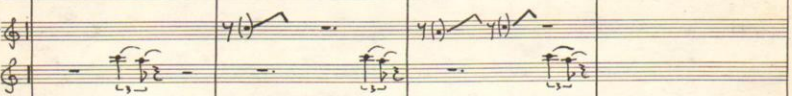
Fl. picc. 
Fl. 1 
Ob. 1 
C. i. 
Cl. in Bb 
Cl. bass in Bb 
Fag. 1 
Fag. 2 
Cr. 1 
Cr. 2 
Tr. 1 
Tr. 2 
Tuba 
Timp. I
Timp. II
Eolifono
Tamt.
Gr. c.
Gnelli
Cmp
Celote
Archi
(pizz. div.)

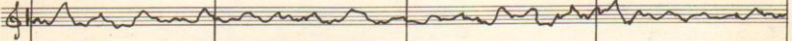
Fl. pic. 


Fl. 1 

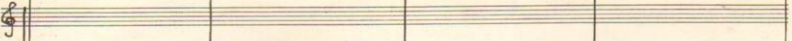
Fl. 2 

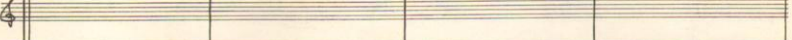
IV
Tamt. 


Capo di
flaute
II
Crotali 

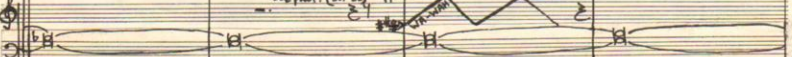
Vibf. 


Arpa 1 

Vni I 

Vni II 

Vle.
(div. a2) 


Vlc.
(div. a2) 

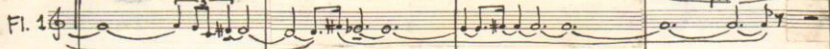
4Cb. 

139

4
0.

poco a poco calando


Fl. pic. 

Fl. 1. 

Cr. i. 

IV
Tant. 

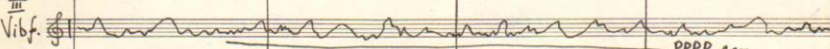
pppp lontano

I
Capo
flauto 

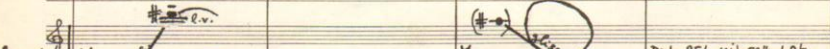
pp

Crotali 

perdendosi

III
Vibf. 


pppp eco


Arp. 2 

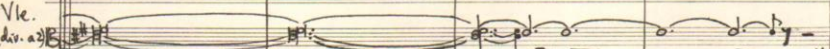
pp eco

leggerissimo (minuti)


Do b, RE b, MI b, FA#, LA b


Vni. I 

Vni. II 

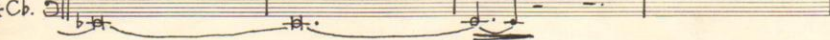
Vle. (div. a2) 

col. pp
pizz. (cello)
pizz. (basso)


Vlc. (div. a2) 

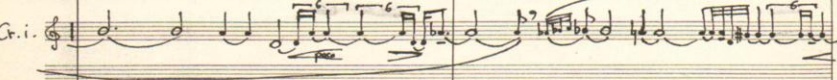
Vic. d. Solo 


pppp pass.


4Cb. 

143 Largo (♩ = 74) con fantasia

Fl. I 

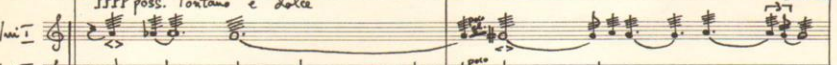
Gr. i. 


IV
Tamt. 


IV
Eolif. 

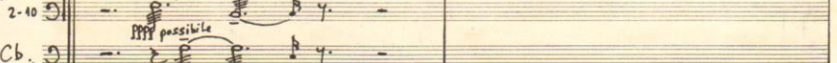
III
Vibf. 

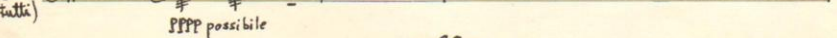
pppp poss. lontano e dolce

Vni. I 

Vni. II 

Vle. 

Vle. (2-4) 

Cb. (tutti) 

pppp possibile

sempre pppp possibile
liscio

Fl. 1 *P dolce*

Cr. i. *P dolce*

Fag. 1 *P lontano, per in rilievo*

2 *pp lontano*

Cr. 2 *Con sord.*

3 *Con sord.*

pp lontano (— —) (— —)

e Ragabiscum

IV
Colifone

Vni I *P (continuo)*

Vni II

Vle

Vle. 1

2-10

Cb.

P liscio (au - d lib)

poco a poco accelerando

147

41

Fl. 1

Cr. i.

Fag.

Cr.

IV
Eolifono

Vni I

Vni II

Vle.

Vle.

Cb.

Fl. picc. 4/4 *PPP misterioso* *pp* *PPP sostenuto* *PPP sost.*

Fl. 1 *PPP misterioso*

Fl. 2 *PPP misterioso*

Cl. 1 *PPP misterioso*

in C♭ 2 *PPP misterioso*

II C. nelli *sfz* *l.v.*

Celente *sfz poss.* *l.v.*

Vni. I *ffpp*

Vni. II *ffpp*

Vlc. I *ffpp* *PPP lontano*

Vlc. II *ffpp*

Cb. *ffpp*

159 (sempre legatissimo)

Handwritten musical score for orchestra and woodwinds. The score is divided into three systems, each starting with a rehearsal mark (161, 163, 165). The instruments listed on the left are: Cl. 1, Cl. in Bb 2, Cl. basso in Bb, Fag. 1, Gr. c., 4 Vlc., and 4 Cb. The notation includes various musical symbols such as notes, rests, and dynamic markings. Key dynamic markings include *pppp*, *pppp lontano*, *poco*, *piu*, *molto*, *f appassionato*, *molto molto*, *fff*, and *poco a poco*. The score is written in a cursive, handwritten style.

Cl. 1
Cl. in Bb 2
Cl. basso in Bb
Fag. 1
Gr. c.
4 Vlc.
4 Cb.

161
163
165

pppp
pppp lontano
poco
piu
molto
f appassionato
molto molto
fff
poco a poco

167

Cl. 1 in Sib
Cl. 2 in Sib
Cl. basso in Sib
Fag. 1
I Tim.
II Gr. c.
4 Vlc.
4 Ch.

169

Cl. 1 in Sib
Cl. 2 in Sib
Cl. basso in Sib
Fag. 1
I Tim.
II Gr. c.
4 Vlc.
4 Ch.

171

Cl. basso in Sib

173

Quasi Cadenza, poco rubato (d=N 66)

Cl. basso in Sib

175

Cl. basso in Sib
I Tim.
II Gr. c.
4 Vlc.
4 Ch.

fluida e misteriosa

173

Cl. basso in Sib
I Tim.
II Gr. c.
4 Vlc.
4 Ch.

175

Cl. basso in Si \flat
 I Timp.
 II Gr. c.
 4 Vlc.
 4 Cb.

(sempre PPP liscio)

poco

177 Subito Giusto (d=N 66)

mp dolce e sostenuto

Cl. basso in Si \flat
 I Timp.
 II Gr. c.
 4 Vlc.
 4 Cb.

179

Ob. 1
 Ob. 2
 Cr. i.
 Cl. basso in Si \flat
 I Timp.
 II Timp.
 Arpe 2
 4 Vlc.
 4 Cb.

ppp

Muta in Clarinetto 3 (Si \flat)

sempre liscio

PPP

Tutti Vlc. Cb.

181 lo stesso tempo (d=N 66) sempre legatissimo

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

PPP lontano

PPP sub.

183

poco a poco crescendo ed accelerando--->

Ob. 1

Ob. 2

Cr. i.

I Timp.

II Tamt.

Arpa 1

Arpa 2

Vlc.

Cb.

185

(legatissimo) (respirare ad libitum)

Ob. 1

Ob. 2

Cr. i.

(legatissimo) (respirare ad libitum)

I Timp.

II Tamt.

Arpa 1

Arpa 2

Vlc.

Cb.

187

(sempre legatissimo)
(respirare ad lib.)

d. = n78 (sempre crescendo ed accelerando) →

Fl. 3

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cr. i.

(sempre legatissimo)
(respirare ad lib.)

PP leggiero

I
Timp.

II
Tamt.

Arpa 1

Arpa 2

Vlc.

Cb.

189

Fl. 3

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cr. i.

I
Timp.

II
Tamt.

Arpa 1

Arpa 2

Vlc.

Cb.

ARCO

191 (sempre legatissimo) (respirare ad lib.)

Fl. 3 *hp.*

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cr. i.

(sempre legatissimo) (respirare ad lib.)

I
Timp.

II
Tamt.

Arpa 1

Arpa 2

Vlc.

Cb.

193 *hp.* *ad. = 92* (sempre cresc. ed. accelerando)

Fl. 3

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cr. i.

1
Cl.

2
in Sib

3
Tamt.

Arpa 1

Arpa 2

Vlc.

Cb.

scorrevole

ARCO

(sempre legatissimo) (respirore ad lib.)

195

Fl. 3

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cr. i.

Cl. 2

in Sib

3

Tant.

Arpa 1

Arpa 2

Vlc.

Cb.

197

Fl. 3

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cr. i.

Cl. 2

in Sib

3

I Timp.

II Tant.

Arpa 1

Arpa 2

Vlc.

Cb.

ARCO

Pizz

$\text{♩} = \text{♩} 100$ (sempre crescendo ed accelerando)
(sempre legatissimo) (respirare ad lib.)

199

Fl. 3

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cr. i.

Cl. 1

Cl. in Sib. 2

Cl. in Sib. 3

Fag. 1

Fag. 2

Fag. 3

mp

mp

mp

(sempre legatissimo) (respirare ad lib.)

mp dolce

I

Timp.

(ff)

II

Tamt.

mp

Arpa 1

Arpa 2

Vlc.

arco

pp

Cb.

Pizz

(sempre legatissimo) (respirare ad lib.)

201

Fl. 3

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Gr. i.

Cl. 1

Cl. 2

in Sib

3

Fag. 1

Fag. 2

3

I
Timp.

II
Tamt.

Arpa 1

Arpa 2

Vlc.

Cb.

ARCO

Pizz

ARCO

[♩ = 108] (sempre - crescendo ed accelerando) -
(sempre legatissimo) (respirare ad lib)

203

Fl. 3

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cr. i.

Cl. in Sib

1

2

3

Fag. 2

1

2

3

Tr. in Do

1

2

3

mf sordamente

mf sordamente sempre ben marcato

mf sordamente sempre ben marcato

mf sordamente sempre ben marcato

I

Timp.

II

Tamt.

Arpa 1

Arpa 2

Vlc.

Cb.

Pizz

ARCO

205 (sempre legatissimo) (respirare ad lib.)

Fl. 3

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cr. i.

Cl. 1 in b

Cl. 2 in b

Cl. 3 in b

Fag. 1

Fag. 2

Fag. 3

Tr. 1 in Do

Tr. 2 in Do

Tr. 3 in Do

Trbu. 1

Trbu. 2

Trbu. 3

I Timp.

II Taut.

Arp. 1

Arp. 2

Vlc.

Cb.

mf sordamente sempre ben marcato

mf sordamente sempre ben marcato

mf sordamente sempre ben marcato

ARCO

Pizz.

Pizz.

(sempre legatissimo) (respirare ad lib.)

207

Fl. 3

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cr. i.

Cl. 1

Cl. 2

in Eb

3

1

Fag. 2

3

1

Tr. 2

in Do

3

1

Tbn. 2

3

I

Timp.

II

Tamt.

Arp. 1

Arp. 2

Vlc.

Cb.

ARCO

Pizz.

ARCO

209

(sempre legatissimo) (respirare ad lib.)

♩. = ≈ 120

(sempre crescendo ed accelerando) →

Fl. 3
 Fl. 1
 Fl. 2
 Ob. 1
 Ob. 2
 Cr. i.
 Cl. 1
 Cl. 2 in Sib.
 Cl. 3
 Fag. 1
 Fag. 2
 Fag. 3
 Tr. 1
 Tr. 2 in Do
 Tr. 3
 Tr. 1 B
 Tr. 2 B
 Tr. 3 B
 Timp.
 II
 Tamt.
 Pf.
 Arpa 1
 Arpa 2
 Vlc.
 Cb.

molto
f scintillante
f
ARCO
Pizz.
ARCO

211 (sempre legatissimo) (respirare ad lib.)

Fl. 3

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cr. i.

Cl. 1

Cl. 2

in Sib

Cl. 3

Fag. 1

Fag. 3

1

Tr. 2

in Do

3

1

Trbn. 2

3

I

Timp.

II

Tamt.

Pf.

Arpa 1

Arpa 2

Vlc. div.

Cb.

213 (legatissimo)

d. 214 Non Legato (sempre conc. ed acc.)

Fl. 3

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cr. i.

Cl. 1

Cl. in Sib 2

3

1

Fag. 2

3

1

Tr. 2

in Do 3

1

Trbn. 2

3

I Timp.

molto

ff trionfante

II Taut.

Pf.

Arpa 1

Arpa 2

Vlc.

Cb.

sfz

l.v.

Fl. 3

1

Fl. 2

1

Ob. 2

Cr. i.

1

Cl. in Bb 2

3

1

Fag. 2

3

1

Tr. in D 2

3

1

Trbn. 2

3

I

Timp.

Pf.

Arpa 1

Arpa 2

Vlc.

Cb.

Handwritten musical score for page 217, featuring various orchestral instruments. The score is written in G major (one sharp) and 4/4 time. The instruments and their parts are:

- Fl. 3 (Flute 3)
- Fl. 1 (Flute 1)
- Fl. 2 (Flute 2)
- Ob. 1 (Oboe 1)
- Ob. 2 (Oboe 2)
- Cr. i. (Cor Anglais)
- Cl. 1 (Clarinet 1)
- Cl. 2 (Clarinet 2)
- Cl. 3 (Clarinet 3)
- Cl. 4 (Clarinet 4)
- Fag. 2 (Bassoon 2)
- Fag. 3 (Bassoon 3)
- Tr. 1 (Trumpet 1)
- Tr. 2 (Trumpet 2)
- Tr. 3 (Trumpet 3)
- Tr. 4 (Trumpet 4)
- Trbn. 1 (Trombone 1)
- Trbn. 2 (Trombone 2)
- Trbn. 3 (Trombone 3)
- Trbn. 4 (Trombone 4)
- I. Timp. (Timpani I)
- Pf. (Piano)
- Arpe 1 (Arpeggiator 1)
- Arpe 2 (Arpeggiator 2)
- Vlc. (Violoncello)
- Cb. (Contrabass)

The score includes dynamic markings such as *sfz* (sforzando) and *f* (forte). The bottom of the page features the page number - 90 -.

Sobito Molto Sostenuuto, poco trattenendo

219

6 $\text{♩} = \sim 96$

Muta in Flauto Piccolo

Fl. 3

Fl. 2

Ob. 2

Cr. i.

cl. in Sib 3

Fag. 2

3

Cr. 1

3

Tr. in Do 2

3

Tbn. 2

3

Tuba

I Timp.

III

Ptti. grande

Pf.

Arpa 1

Arpa 2

Vni I

Vni II

Vle

Vlc.

Cb.

Muta in Controfagotto

Radiglioni in aria

fff Impetuoso

fff ben sostenuto

Handwritten musical score for "L'Espresso" by Giuseppe Verdi. The score is on aged, yellowed paper and includes parts for various instruments and voices. The instruments listed are Cr. (Corno), Tr. (Tromba), Trbn. (Trombone), Tuba, Pti. grande (Percussion grande), V. (Voci - Voices), and Cb. (Cello). The score is divided into two systems. The first system includes parts for Cr., Tr., Trbn., Tuba, and Pti. grande. The second system includes parts for V. (Voci), V. (Voci), Vla. (Violoncello), Vlc. (Violoncello), and Cb. (Cello). The music is written in a handwritten style with various musical notations, including notes, rests, and dynamic markings like "fff" and "molto". The paper shows signs of age, including stains and discoloration.

Cl. 1^a
in F^b

Fag. 1

Cr.

Trbn.
TubaIII
Ptti.
grandeII
C-nelli

Vni I

Vni II

Vle.

Vlc.

Cb.

mf con tristezza

mf con tristezza
mf con tristezza(1) b^b.molto
mf con tristezza

(mente)

mf dolce

Cl. 1 in F^b

Fag. 1

Cr. 1 2 3

Trbn. 1 2 3

Tuba

II
C. melli.

Vcn. I

Vcn. II

Vla.

Vcl.

Cb.

227

mf poco a poco crescendo

Fl. 1

Ob. 1

Cr. i.

Cl. 1
in Sib

Fag. 1

Cr. 2
4

Trbn. 1
2
3

Tuba

mf poco a poco crescendo

II
C.elli

Vibf.

Vni. I

Vni. II

Vle.

Vlc.

Ch.

(l.v.)
(con motore)

mf leggiero, poco a poco crescendo

229

ed incalzando

mf

Fl. pic. 1
Fl. 1
Ob. 1
Cr. i.

Cr. 2
Cr. 3

Trbn. 1
Tuba 3

ed incalzando

III
Vibf.
Vni. I
Vni. II
Vle.
Vlc.
Cb.

Handwritten musical score for a symphony orchestra, page 231. The score is written on multiple staves, including woodwinds, brass, strings, and percussion.

Woodwinds:

- Fl. picc. (Piccolo Flute): Treble clef, key signature of one flat (B-flat).
- Fl. 1 (First Flute): Treble clef, key signature of one flat (B-flat).
- Ob. 1 (Oboe 1): Treble clef, key signature of one flat (B-flat).
- Cor. 1 (Cor Anglais): Treble clef, key signature of one flat (B-flat).
- Cl. in Bb (Clarinet in B-flat): Treble clef, key signature of one flat (B-flat).

Brass:

- Cr. (Corni): Treble clef, key signature of one flat (B-flat).
- Tr. in D (Trumpet in D): Treble clef, key signature of one flat (B-flat).
- Tuba 1 (Tuba 1): Bass clef, key signature of one flat (B-flat).
- Tuba 2 (Tuba 2): Bass clef, key signature of one flat (B-flat).
- Vib. (Vibraphone): Treble clef, key signature of one flat (B-flat).

Strings:

- Vn. I (Violin I): Treble clef, key signature of one flat (B-flat).
- Vn. II (Violin II): Treble clef, key signature of one flat (B-flat).
- Vle. (Viola): Treble clef, key signature of one flat (B-flat).
- Vlc. (Violoncello): Treble clef, key signature of one flat (B-flat).
- Ch. (Cello): Treble clef, key signature of one flat (B-flat).

Percussion:

- Tr. in D (Trumpet in D): Treble clef, key signature of one flat (B-flat).

The score includes various musical notations such as notes, rests, dynamics (e.g., *f*, *ff*), and articulation marks. The key signature is one flat (B-flat) throughout the page.

fff grandioso, molto appassionato

233

Fl. piccolo
Fl. 1
Ob. 1
Cr. i.
Cl. 1
Cl. 2
Fag. 1
Fag. 2
Cr. 2
Tr. 1
Tr. 2
Tuba 1
Tuba 2
Timp.
Gr. c.
Vib.
Pf.
Arpa 1
Arpa 2
Vni. I
Vni. II
Vla.
Vlc.
Cb.

ff

fff grandioso, molto appassionato

fff grandioso, molto appassionato (A.V.)

un. v.

-98-

235

Fl. proc. 1/2

Fl. 1 2

Ob. 1 2

Cr. i. 1

Cl. 1 2

in 1 2

3

Fag. 1 2

Cr. 1 2 3 4

Tr. 1 2

in Do

Trbn. 1 2

Tuba 1 2 3

I

Temp. 1 2

Gr. v. c. 1 2

Pf. 1 2

Arpa 1 2

Vni. I 1 2

Vni. II 1 2

Vle. 1 2

Vlc. 1 2

Cb. 1 2

Handwritten musical score for a symphony, featuring multiple staves for various instruments. The score is written in a single system, with measures numbered 237 and 238. The instruments listed on the left include Fl. 1, Ob. 1, Cr. 1, Cl. 1, Fag. 1, Fag. 2, Cr. 2, Tr. 1, Tr. 2, Tr. 3, Tr. 4, Tr. 5, Tr. 6, Tr. 7, Tr. 8, Tr. 9, Tr. 10, Tr. 11, Tr. 12, Tr. 13, Tr. 14, Tr. 15, Tr. 16, Tr. 17, Tr. 18, Tr. 19, Tr. 20, Tr. 21, Tr. 22, Tr. 23, Tr. 24, Tr. 25, Tr. 26, Tr. 27, Tr. 28, Tr. 29, Tr. 30, Tr. 31, Tr. 32, Tr. 33, Tr. 34, Tr. 35, Tr. 36, Tr. 37, Tr. 38, Tr. 39, Tr. 40, Tr. 41, Tr. 42, Tr. 43, Tr. 44, Tr. 45, Tr. 46, Tr. 47, Tr. 48, Tr. 49, Tr. 50, Tr. 51, Tr. 52, Tr. 53, Tr. 54, Tr. 55, Tr. 56, Tr. 57, Tr. 58, Tr. 59, Tr. 60, Tr. 61, Tr. 62, Tr. 63, Tr. 64, Tr. 65, Tr. 66, Tr. 67, Tr. 68, Tr. 69, Tr. 70, Tr. 71, Tr. 72, Tr. 73, Tr. 74, Tr. 75, Tr. 76, Tr. 77, Tr. 78, Tr. 79, Tr. 80, Tr. 81, Tr. 82, Tr. 83, Tr. 84, Tr. 85, Tr. 86, Tr. 87, Tr. 88, Tr. 89, Tr. 90, Tr. 91, Tr. 92, Tr. 93, Tr. 94, Tr. 95, Tr. 96, Tr. 97, Tr. 98, Tr. 99, Tr. 100. The score includes various musical notations such as notes, rests, and dynamic markings. The right margin contains handwritten notes: "237", "238", "239", "240", "241", "242", "243", "244", "245", "246", "247", "248", "249", "250", "251", "252", "253", "254", "255", "256", "257", "258", "259", "260", "261", "262", "263", "264", "265", "266", "267", "268", "269", "270", "271", "272", "273", "274", "275", "276", "277", "278", "279", "280", "281", "282", "283", "284", "285", "286", "287", "288", "289", "290", "291", "292", "293", "294", "295", "296", "297", "298", "299", "300".

$\begin{bmatrix} 6 \\ 4 \end{bmatrix}$
 $d=60$

2

possibile

attacca
subito

2

6"

III. H

7"

① →

② →

Coro

fffff drammatico (sempre glissando) vibrato, quasi Salmodia

[START]

(+ Modulation)

Campana

fffff ben marcato

20000 Hz
Generatore
elettronico
sinus 46 Hz

fffff Sonoro

Organo

fffff organo pieno (1/2 - 64)

[7]
[4]

Sonoro e frullato (quasi Sirena)

4 Cr.

Ja60

3 Tib.

3 Trn.

Tuba

Gr. C.

III Sirena

IV Edifario

II Furo

fffff Sonoro

fffff Sonoro

9. Sonoro e frullato (quasi Sirena)

fffff l.v. Muta in Gr. Corso

fffff ben marcato

Vni I

(sol Mi)

fffff drammatico

sul ponticello

Vni II

(sol Mi)

fffff drammatico

sul ponticello

ARCHI

Vle

(sol la)

fffff drammatico

sul ponticello

Vlc.

(sol la)

fffff drammatico

sul ponticello

Cb.

(sol sol)

fffff drammatico

sul ponticello

Handwritten musical score for "Canto" by Zoroastro Granados. The score is written on a large sheet of paper with a grid background. It features a 6/4 and 4/4 time signature change. The score includes parts for Coro, Zoroastro Granados, Organ, Flute, Clarinet, Bassoon, Trombone, Trumpet, Tuba, Piano, Tam-tam, Cello, Double Bass, and Strings. The score is written in a handwritten style with various musical notations, including notes, rests, and dynamic markings. The score is divided into two main sections, 6" and 4", with a 5" section at the end. The score is written on a large sheet of paper with a grid background.

7 → 5" 8 → 2" 9 → 3"

Coro
T B
2000 Hz
Fornitura
elettronica
16 Hz

Org.

3 Fl.
2 Ob.
2 Cl.

Cl. basso
2 Fag.
C. fag.

4 Cr.
3 Trb.
3 Tb.

Tuba
I Piatti
II Tamt.
C. melli.
Gr. c.
II Eolofon
Pf.

Var. I
Var. II
Vle
Vc.
Cb.

5
4

2
4

3
4

7
4

ppp decrescendo

ppp decrescendo

fff possibile drammatico

fff possibile drammatico

Muta in Ferro

molto

fff possibile

molto

fff possibile

[illegible]

18 → 3"

19 → 5"

20 → 7"

4d

Handwritten musical score for multiple instruments. The score is organized into three measures corresponding to the time markers 18, 19, and 20. The instruments listed on the left include:

- Coro
- Camp.
- Zoonoth
- Gram.
- 16th
- Org.
- 3 Fl.
- 2 Ob.
- Cr. i.
- 2 Cl.
- Cl. bass
- 2 Fag.
- C. fag.
- 4 Gr.
- 3 Trb.
- 3 Tb.
- Tuba
- III Sirena
- I/II Campanella
- Pf.
- Vcl. I (16)
- Vcl. II (16)
- Vcl. I (12)
- Vcl. II (12)
- Cl. (8)

The score contains various musical notations, including dynamics (e.g., *fff*, *ffff*, *fffff*), articulations (e.g., *rit.*, *accel.*), and performance instructions (e.g., *possibile*, *glissando*, *scissando*). There are also handwritten notes in French, such as *fff ben sostenuto* and *fff ben sostenuto*. The right margin contains the notation 4d and some numerical values like $\sim 1'30''$ and $\sim 2'50''$.

Sempre PPPP \leftrightarrow mp immateriale, come le ombre

1 $\text{♩} = 80-84$

4 ♩ quasi vento
sempre PPPP come eco, poco \rightarrow
poco vibrato molto, quasi vox humana

Generatore elettronico sinus \rightarrow 220 Hz
Phasey \rightarrow 1/2 Hz

PPP subito (sempre PPP)

4 ♩

V Ferro
sempre PPPP ritmico, quasi orologio

Crotaloidi
sempre PPPP ritmico, quasi orologio

Claves
sempre PPPP ritmico, quasi orologio

T. B.
sempre PPPP ritmico, quasi orologio

Δ
sempre PPPP ritmico, quasi orologio

Arpa 1
poco in arpeggio
sempre PPP sonoro

Arpa 2
poco in arpeggio
sempre PPP sonoro

Pf.
(ossia clavicembalo elettronico)
sempre PPP leggero

Sento Pedala

* ossia : 2 Claves

M. Sopr.
2. Arpa
(ossa int. + p. 11)

Sulcinaria

Grenar.
clatte.
staus

(224)

Module

mf in rilievo

V Ferro

II Croc. (a)
Claves

IV T. R. 2

I Δ 1

III Segn

Arpa 1

Arpa 2

pf.

O M. Sopr.
2. Alto

Sint.

Guerres.

Ochestra

Simus

(22)

Solo

quasi Vox humana

Cl. basso
di Sib
Elettroacustico
(ad libitum)

Sempre nel cantando sonoro e dolce, poco in rilievo

V Ferro

Gut. (A)

Claves

T. BC

I Δ

III Saga

espressivo e liscio

Arpa 1

Arpa 2

P.f.

M. Sopr.
 2. Arpe
 Sint.
 Granañato
 adalt.
 O sinus
 (224)

Cl. bano
 (in Sib)
 (electronico)
 ad lib

V Ferro
 II Crat. (a)
 Claves
 IV T. Bl.
 I Δ
 III Sega

Arpa 1
 Arpa 2
 Pf.

FA #, SOL #
 RE #
 FA #, SOL #

- 111 -

P.M. Sopr.

2 Alto

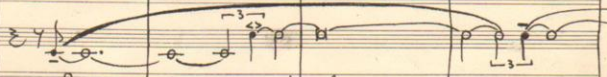
Sint.

Generatore

elettr.

Sint.

(224)

Cl. basso
(in Sib)
(elettronico)
ad lib.

mp quasi Vox humana, poco in rilievo

V Ferro

II Crst. (a)

Claves

III T. Bl.

I Δ

III Soga

Arpa 1

Arpa 2

Pf.

P espressivo e liscio

M-Sopr.
 2 Arpe.
 Sint.
 Generational
 clath.
 sinus
 (226) ...

Cl. basso
 (trb)
 (electronic)
 ad lib.

V Ferro
 II Crot. (a)
 Claves
 IV T. Ba.
 I Δ
 III Soga

Arpa 1
 Arpa 2
 Pf.

M. Sopr.
2. Arpe

Sint.

Generatore
elettr.
sinus
(226)

Cl. basso
(lib)
(elettronico
ad lib.)

mf quasi: Vox humana, poco in rilievo.

V Ferro

II Crot. (A)
Claves

IV T. Bx. 2

I Δ 2

III Soga

Arpa 1

Arpa 2

Pf.

DA, RE, FA, SOL, SI, LA

O M-Sopr.
 2 Arpa
 Sint.
 General
 electon.
 SINUS
 (224)

Cl. basso
 (h.b.)
 (electronic)
 ad lib.

V Ferro

II Crot. (a)
Claves

IV T.R. 1

I Δ 2

III Soga

Arpa 1

Arpa 2

Pf.

Mib. Solb. Sih.

DO #, KE#, FA#, SOL #, LA#

M-Sopr.
2 Arpa

Sint.

Generatore
elettronico
Stauss
(22)

Cl. basso
(icb)
(electronic)
ad lib.

V Ferro

II Crist. (A)
Claves

IV T. Bl. 2

I Δ 2

Arpa 1

Arpa 2

Pf.

M-Sopr.
2 Arpe

Sint.

Generat.
electr.
O. Sues
(22)

Cl. bano
(h.b)
(electronic)
ad lib.

mp quasi-Vox humana, poco in rilievo

V Ferro

Crot. (a)
Claves

NT. Bol. 2

I Δ 2

Arp 1 *Do 4, sol 6*

Arp 2

Pf.

sol 6

-117-

M-Sopr.
2 Arpe

Sind.

Gonimetro
altri.
nuovo
(224) →

Cl. basso
(b.b.)
(altissimo)

V Ferro

II Crot. (a)
Claves

IV T. Bk. 4

I Δ 4

III Soga

Arpa 1

Arpa 2

Pf.

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

Violini II
1-5
6-8
II

Viola
1-4
5-8
B

Violoncelli
1-4
5-8
C

C-bassi
1-4
C

Prespessivo e liscio

v sempre Ponticello & Tasto, irregolare

(non tremolo)

PPPP liscio (arco ad libitum)

(non tremolo)

PPPP liscio (arco ad libitum)

b

v PPPP liscio (arco ad libitum)

b

(non tremolo)

PPPP liscio (arco ad libitum)

b

PPPP a punto d'arco

b

PPPP liscio (arco ad libitum)

b

PPPP a punto d'arco

b

(non tremolo)

PPPP liscio (arco ad lib.)

M. Sopr.
 2. Arpe.
 Sint.
 Generatore
 elettrica.
 Sinus
 (224)

V Ferro
 II Grot. (A)
 Claves
 IV T. Bd.
 I Δ $\frac{1}{2}$
 III Seg.

Arpa 1
 Arpa 2
 Pf.

4-2
 5-6
 3-4
 7-8
 Violini I
 9-12
 Violini II
 1-5
 6-10
 Viole
 1-4
 5-8
 V-celli
 (1-6)
 C-bassi
 (1-4)

Do#, Sol#

M. Sopr.
2. Arpa

Sint.

Genet.
clath.
sious

(226)

quasi Vox humana
mp ardente, in rilievo

Cl. basso
(b.b)
(clitronia)

Sempre PPP

V. Ferro

Crot. (a)

II. Claves

IV. T. B.

I. Δ

III. Seta

Arpa 1

Arpa 2

Pf.

RE#, Mi, FA#, SOL#, Si

Violini I

Violini II

Viole

V. celi
(1-6)

C. bassi
(1-4)

1-2
5-6

3-4

3-12

1-5
6-16

4-4

5-8

M-Sop. 2 Arp. 1
Sint.
Granata elctr. sinus
(224) ----->

Cl. harp (4/6)
(electronic) *molto f* *molto* *molto* *molto*

V Ferro
II Grot. (a) Claves
IV T. B.
I $\Delta \frac{1}{2}$

Arpa 1
Arpa 2
Pf.

Violini I
1-2 5-6
3-4 7-8
9-12
Violini II
1-5 6-10
Viola
1-4 5-8
Violoncelli (1-6)
C-bassi (1-4)

M-Sopr.
 2 Alpi
 Sint.
 (Percussion)
 clatter
 silences
 (224)

Cl. basso
 (b)
 (electronic)

V Ferro
 Crat. (a)
 Claves
 T. Al. 1
 I Δ : 1

Arpa 1
 Arpa 2
 pf.

molto
 molto
 poco
 poco
 poco

La b. si b.

M. Sopr.
 2 Arpe.
 Sint.
 Generat.
 O. electr.
 sinus
 (224) →

Cl. Basso
 (b.b.)
 (electronic)

V Ferro
 II Crat. (a)
 Claves
 IV T.R. 2
 I Δ 2
 III Seg.

Arpe 1
 Arpe 2
 Pf.

P. espressivo e liscio

OM Sopr.
 2 Atpe
 Sint.
 Generat.
 ultra-
 Sines
 (224)

Cl. bass
 (b.b.)
 (electronic)

V Ferro
 Crut. (b)
 Claves
 IV T. B.
 III Soga
 Atpe 1
 Atpe 2
 Pf.

Doh, REh, SOLh
 REh, Mi, FAh, SOLh, Sib

(secco)
 molto appassionato

sempre Ped.....→

Q. base =
(lib)
(electronics)

V Ferro

— Crat. (A)
 = Claves

IV T. Bl.

Атра 1

Arpa2

Pf.

(Red) \rightarrow

M. Sopr.
2 Arpt.

Sint.

Generat.
elctra
sious
(226)

Cl. harp
(h's)
(electronic)

V Ferro

II Cwt.(a)
Claves

IV T. Bk. 2

Arpa 1

Arpa 2

Pf.

(Ped)....→

-127-

M-Sopr.
2 Arpe

Sint.

Generatore
electr.
sinus

Cl. bano
(sib)
(electronic)

V Ferro

II Crot. (A)
Claves

IV T.B.I. $\frac{1}{2}$

Arpa 1

Arpa 2

Pf.

Violini I

Violini II

Viola

Valli
(1-6)

C-bassi
(1-4)

220

mp in rilievo

Sempre Ponticello \leftrightarrow Tasto, irregolare

(non tremolo)

PPPP liscio (arco ad lib.)

(non tremolo)

PPPP liscio (arco ad lib.)

8+

PPPP liscio (arco ad lib.)

(non tremolo)

PPPP liscio (arco ad lib.)

PPPP (a punto d'arco)

PPPP liscio (arco ad lib.)

PPPP (a punto d'arco)

PPPP (a punto d'arco)

(non tremolo)

PPPP liscio (arco ad lib.)

M-Sopr.
2 Arpe

Sint.

Goniatia
alt. sinos

(224) →

Cl. Bass
(6-12)
(clitronico)

mp in rilievo

V Ferro

II Croc. (A)
Claves

IV T. & 1

Arpa 1

Arpa 2

Pf.

1-2
5-6

3-4
7-8

Violini
I

9-12

1-5
Violini II

6-10

1-4
Viole

5-8

V.celli
(1-6)

C-bassi
(1-4)

M-Sopr.
2 Arpe

Sint.

Guitar
elct.
sinus

(22)

Cl. bass
(S: b)
(electronic)

V Ferro

II Crot.
Claves

Arpa 1

Arpa 2

Pf.

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

Violini I

9-12

1-5
6-10

Violini II

1-4
5-8

Viole

V-celli
1-6

C-bassi
1-4

inferno

M. Sopr.
 2 Arpe.
 Sint.
 Genoa.
 O. clatta.
 sin.
 Fl. picc.
 Fl. $\frac{1}{2}$
 Ob. $\frac{1}{2}$
 G. i.
 Cl. $\frac{1}{2}$
 Sib.
 Cl. basso
 (i. b.)
 (elettrom.)
 Fag. 2
 C. fog.
 Cr.
 Trb.
 Trbu.
 Tuba
 V Ferro
 II Crat.
 Claves
 III Sga.
 Arpa 1
 Arpa 2
 Pf.

poco rubato (in tempo)
 L3-
 (Ped.)---->
 -131-

- 432

M-Sops -
2 Arpe

Sint.

Generatore
eletta.
Sinos

9

Cl. bar
(C. b.)

(electron)

У Б...

T Gr-co

11 Tamit

IV Eolife

II Sega

Arpa

Arpa

٥٨

4-2

3-4

7-8

Violini

1

9-12

3-12

A-E

$$1-3$$

510141

6-10

4-1.

1-4
Violet

50

5-8

M...

Vlc.1-6

91

Cb. 1-4

M-Sopr.
2 Arpa

Sunt.

Gonfoni
elettr.
sinus

(22) →

Cl. bass
(Si b)
(electronic)

V Ferro

I Gr. c.

II Taut.

IV Edifone

III Segna

Arpa 1

Arpa 2

Pf.

(Ped) →

5-6

3-4

Violini
I

3-12

Violini II

1-5
6-10

1-4

Viole

5-8

Vlc. 1-6

Cb. 1-4

sempre pp

minaccioso, poco in rilievo

sempre pp

minaccioso, poco in rilievo

sempre pp

minaccioso, poco in rilievo

M. Sopr.
2. Arpa

Sint.

Gen.
clat.
sin.

(228) →

Cl. Basso
(5.b)
(clittinio)

mp dolce

V Ferro

I Gr.c.

II Taut.

IV Edifuro

III Soga

Arpa 1

Arpa 2

Pf.

(Ped.) →

Violini I

Violini II

Viole

Vlc. 1-6

Cb. 1-4

P espressivo e liscio

(non dim.)

(non dim.)

(non dim.)

1-2
5-6

3-4
7-8

9-12

1-5

6-10

1-4

5-8

M. Sop.
 2. Arpe
 Sint.
 Counter
 elct.
 sinus
 (22)

Cl. basso
 (electronic)
 mp dolce in rilievo
 poco in rilievo
 sempre pp minaccioso

V Ferro
 I Gr. c.
 II Tamt.
 IV Eufonia
 III Orga

Arpa 1
 Arpa 2
 Pf.
 (Ped.)

PPP snore
 sempre pp minaccioso
 sempre pp minaccioso
 sempre pp minaccioso
 PPP
 PPP

- 136 -

Ms. Sopr.
 2 Arpe.
 Sint.
 Generatore
 elettr.
 sinus
 (224) →

Cl. basso
 (in b)
 elettronica

(vibrato)
mp
molto

I Gr. corni
 II Tanti.
 IV Eufoni
 III Sega

Arpa 1
 Arpa 2
 Pf.
 (Ped.) →

perchiusura
perchiusura
perchiusura
lv
7

151

M. Sop.
2 Arpe
Sint.

Generatore
elettr.
sinus

(224) →

I Gr. c.
II Taut.
IV Edifior

sempre pp minaccioso

interrotto subito
(non dim.)

60-120"

M. Sop.
2 Arpe
Sint.

Generatore
elettr.
sinus

(224)

poco a poco perdendosi

[STOP] FINE

$\left[\frac{N 9'45''}{N 32'05''} (\pm 30'') \right]$

București, 15 Iunie 1980

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

"Bhagavad-gītā"

"...Eu sînt moartea care distruge totul,
Eu sînt zguditorul lumii..."

"Bhagavad-gītā"

(200 î.e.n. - 200 e.n.)

APPENDIX

Modulo

21 → FINE (III. H)

(Pagina 109.)

ppp ↔ *mf* *irreali, poco riverbero*

Malinconico $\text{♩} = 116$

(N. 25th)

sempre portamento e poco vibrato

Mezzo-Soprano
(ossia Sinf.)

(ossia Pf. «basso»
Arpa I
Arpa II

Ms. Arpa I Arpa II

Ms. Arpa I Arpa II

Ms. Arpa I Arpa II

Ms. Arpa I Arpa II

(Loco)

Ms. **2**

Arpa I **2**

Arpa II **2**

Ms. **3**

Arpa I **3**

Arpa II **3**

4

Ms. **5**

Arpa I **5**

Arpa II **5**

6

Ms. **7**

Arpa I **7**

Arpa II **7**

16

16

16

(8'41" / 5'41")