

IMD
INTERNATIONALES MUSIKINSTITUT
GARMSTADT

03/692

G.SCELSI

QUATTRO PEZZI

PER ORCHESTRA

(CIASCUNO SU UNA NOTA)

EDIZIONI DELL'AUTORE

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ISTRUMENTI

1 Flauto in sol
 1 Oboe
 1 Corno inglese
 2 Clarinetti in sib (notazione in do)
 1 Clarinetto basso (c.s.)
 1 Fagotto

4 Corni in fa [⊕ = suono semichiuso]

1 Saxofono contralto in mib
 1 Saxofono tenore in sib } un solo esecutore

3 Trombe in do
 2 Tromboni
 1 Tuba bassa

Sega (o Flexaton)

Timpani

2 Bongos e 1 Thumbo

Piatto sospeso, Tam tam piccolo, Tam tam grande

[⊗ = mazza da tam tam
 ○ = mazza da timpani
 + = mazzuolo dolce]

2 Viole
 2 Violoncelli
 1 Contrabbasso

Le espressioni ④+ e ④- indicano rispettivamente il quarto di tono crescente e calante rispetto alla nota scritta. L'espressione ⑤ indica il ritorno all'intonazione giusta.

Il segno ~~~~~ senza altra indicazione, significa un vibrato assai ampio, cioè l'intermedio fra il normale vibrato e il trillo.

DURATA:

I	-	2'25"
II	-	3'45"
III	-	3'20"
IV	-	3'55"

Complessivi 13'30" circa

IMD
INTERNATIONALES MUSIKINSTITUT
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G. SCELSI

I = 54

1 Flauto in sol

1 Oboe

1 Corno in gl.

2 Clar.(in do)

1 Clar.basso
(in do)

I

II

4 Corni in fa

III

IV

1 Saxof. ten.
(in sib)

2 Trombe(indo)

2 Tromboni

1 Tuba

Timpani

P. Ho sospeso
T. tam piccolo
T. tam grande

I = 54

I

2 Viole

II

1 Violoncello

1 Contrabbasso

5

This page contains six staves of handwritten musical notation. The instruments and their parts include:

- 1. Bassoon:** The first staff shows bassoon parts with dynamics 4^+ , mf , ff , p , and 9 .
- 2. Clarinet:** The second staff shows clarinet parts with dynamics p and $port.$.
- 3. Double Bass:** The third staff shows double bass parts with dynamics 4^+ , mf , p , and 9 .
- 4. Horn:** The fourth staff shows horn parts with dynamics 4^+ , mf , mp , pp , 9 , 4^- , 10 , $via sord.$, mp , mf , and $+$.
- 5. Saxophone Tenor:** The fifth staff shows tenor saxophone parts with dynamics 4^+ , mf , mp , pp , and 9 .
- 6. Trombone:** The sixth staff shows trombone parts with dynamics p , $port.$, 4^+ , 9 , and 10 .
- 7. Violin, Viola, Cello, Double Bass:** The bottom section contains four staves for violin, viola, cello, and double bass. The violin part includes a glissando instruction. Dynamics for this section include 4^+ , mf , p , 9 , 4^- , 10 , 2^- , $gliss.$, mf , p , $gliss.$, mf , p , $gliss.$, mf , p , and mp .

6

10

FL. insol.

4 4

b> b> (4°) *ppp* *mf* *mf* *f* *p* *mf=p* *mp*

V. CL. II.

CL. B. *p*

(sord.) (4°)

CORN. (sord.) *pp* *poco cresc.* (4⁺) *p*

4 4

pp *poco cresc.* (4⁺) *pp* *mf* *mf* *f* *mf* *mp*

J4 X.T. (4⁺) *pp* *mf* *mf* *mf* *mf* *mp*

TRB. *sord.* (4⁺) *pp* *mf* *mf* *mf* *mf* *mp*

10 4

V. VIOL. *mp* (4⁺) *p* (*sempre p*)

II. VIOL. *mp* (4⁺) *p* (*sempre p*)

I. VC. VIOL. *mp* *pp* *mf* *mf* *f=p* *mf=p* *mp*

I. CB. *mp*

15

FL
in sc.

C 9

p più *p*

3 4

CORN

più *p* 9

più *p* 9

senza sord.

sord. 9

pp

3 4

SAX. T.

p più *p*

3 4

TR. BE.

p

TR. BE.

9

p più *p*

9

p

p

sord.

15

3 4

VIOLE

9

p più *p*

semire con sord. ponticello

9

p più *p*

semire con sord. pont.

9 (arm.)

p cresc.

p più *p*

pp

3 4

20

FL. isol.

OB.

C. ING.

I. CL.

II. CL.

CL. B.

CORN.

SAY. T.

I. TR. BE.

II. TR. BE.

TUBA

20

4

VIOLE.

II. VIOLE.

I. C.B.

II. C.B.

C. INGL.

I. CL.

CORNI

I. TR. ^{be}

II. TR. ^{mi}

3
4

V. VIOL.

II. VIOL.

T. VC.

T. CB.

f tastiera

pp

f tastiera

pp

sord.

pp

poen cresc.

poen cresc.

pp

pp >

3
4

10 3
4

4

3 4

30

C. INGL.

P.

CL.

II.

(4^o)

f

(4^o)

f

più f

(4^o)

f

CL. B.

pp

f

(4^o)

mf

f

sord.

f via sord.

CORNI

senza sord.

senza sord.

(4^o)

mf

f

f

f

ff

f

f

f

3 4

4

3 4

3 mf

f

(4^o)

SAX. T.

ppp

mp

(4^o)

mf

(4^o)

mp

TRB.

II.

TRB.

III.

(sord.)

f

TUBA

senza sord.

(4^o)

mf

p. H. S.
T-t. P.
T-t. H.

3 4

4

3 4

30

2 VIOLE

mp

(4^o)

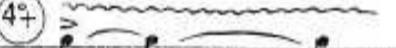
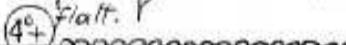
mp

1 VIO

1 CB.

Handwritten musical score page 44. The score includes parts for Oboe (OB.), C. INGL., Flute (FL.), Bassoon (BSN.), Clarinet Bb (CL. B.), and Horn (CORN.). The notation is in 4/4 time. Various dynamics and performance instructions are written in ink, including ff , f , mf , p , pp , and q . Measure numbers 1 and 2 are circled with a question mark.

4
4

SAX.T. (4°) 
senza sord. (4°)  f flatt.
 TR.B. (4°) 
 (jord.) (4°)  f
 TUBA 
 sord. (4°)  più p  ppp
 TIMP. 
 P.H.S.  mp
 T.t.p. 
 T.t.gr. 

A handwritten musical score page featuring two staves. The top staff is mostly blank. The bottom staff begins with a dynamic instruction '1. C.B.' followed by a bass clef. Measures 44 and 45 are shown. Measure 44 starts with a eighth note followed by a fermata. Measure 45 starts with a eighth note, followed by a wavy line above the staff, then a sixteenth note, and a eighth note. Below the staff, the dynamics 'p' and 'più p' are written under the first two notes of measure 45. Measure 46 begins with a eighth note. The page number '4' is located in the top right corner.

12

35

3

4

CORNI

11

44

745A

100

44

44

35

44

240 (E)

78

三

4

II

J = 84

1 Flauto in sol 3
1 oboe 4
1 Corno ingl.
1 Clarinetto (DO)
1 Clar. basso (DO)
1 Fagotto

4 Corni in FA
II
III
IV

1 Saxof. ten. (Sib)
2 Trombe (DO)
2 Tromboni
1 Tuba

Sega (o Flexaton)
2 Bongos e
1 Thumbo

Piatto sosp.
Tam tam picc.
Tam tam gr.

1 Viola
1 Violoncello
1 Contrabasso

3 4 *J = 84* [1] [5]

3 4 *p*

CLAR.

CL. B.

CORNI
III

SAX.T.

SEGA

This page contains five staves of handwritten musical notation. The instruments are Clarinet (CLAR.), Bass Clarinet (CL. B.), Horns III (CORN), Saxophone T. (SAX.T.), and Segas (SEGA). The notation includes various note heads, stems, and beams. Dynamic markings such as *p*, *mf*, and *pp* are present. Performance instructions include *(sord.)* and wavy lines above certain notes. The score is divided into measures by vertical bar lines.

10

C. INGL.

cl. B.

Bb CORNI

HORN

TRUMPET

SAX-T.

TROMBA/TUBA/BASS

15

(sord.)

sord.

pp \geq p

pp \leq p

4°+

9

20

Fl. insol.

OB.

C. INGL.

CLAR.

CL. B.

FAG.

CORNI

via sord.

f

f

p

f

f

p

sord.

ppp

TR. be.

sord.

f

mf

pp

senza sord.

mf

20

1 VLA

pizz.

mp

1 VC.

pizz.

mp

1 CB.

pizz.

mp

pizz.

pizz.

p

FL. in sol | (4)

OB. | (g)

C. INGL. | 25

CL. B. | (4^o)

FAG. | pp

CORN. | poco sf

SAX. T. | senza sord.

TUBA | mf

TUBA | (sord.)

TUBA | (4^o) poco f

TUBA | (g)

TUBA | poco f

TUBA | p

1. VC. | (4^o)

1. CB. | mf

CL.B. -

PAG. d. d. d. (sempre pp)

CORNI III. d. d. (sempre p)

SAX.T. -

TRB. sord. metallica (4+) m^f = (4+) m^f = (4+) m^f = (4+) m^f =

TUBA -

IVLA pp => (4+) m^f = (4+) m^f = (4+) m^f =

1 VC. -

1 CB. -

30

FL. insol.

OB.

C. INGL.

CL. B.

FG.

R.

CORN.

III.

35

TUBA

TR. BE.

sord. metallica

p

pp

30

TUBA

pp

mp

30

TUBA

pizz.

mp (o)

35

(arco)

pp

1. VCL.

1. VCL.

1. CL.

p

pp

FL. (1so)

C. INGL.

CLAR.

CL. B.

FAG.

I. CORNI

II. CORNI

TR. BE.

1 VLA

1 VC.

45

FL.
in 30/

C. INGL.

CLAR.

CL. B.

FAG.

I.

II.

CORNI

SAX.T.

TUBA

BONG.
THUMBO

45

1 VLA

1 VC.

1 CB.

pizz.

arco

mf

pp appena percettib.

50

OB. -

SAX.T.

TR. ^{DE}

TRB. ⁿⁱ

TUBA

BONG C.

THUMBOO

50

60

affrett.

FL. insol.

OB.

C. INGL.

CLAR.

CL. B.

PAG.

CORNI

III.

IV.

VIA SORD.

VIA SORD.

SAX. T.

senza sord.

(4°)

f

TR. be.

pp

(4°)

mf

9

pp

(4°)

mf

9

pp

(4°)

mf

9

pp

(4°)

mf

9

pp

(4°)

mf

JECH.

pp

(4°)

mf

9

4°

mf

9

4°

f

PIATTO

T.T.-PIC

T.T.-GR.

mp

60

affrett. (4°) (9) ...

1 VLA

1 VC

1 CB

ff starce.

(4°) (2)

f

tempo

Fyten

OB.
CLAR.
CL. B.
FAG.
CORN.

p pp
f
4°
9
p
4°
9
sord. mp
sord. mp
9
mf
p

—
—

SAX-T.

TR. ^{be}

TRB.

TUBA

SEGA

BONG
e

THUMBO

PIATTO

T.T. PIC.

T.T. GR.

tempo

Handwritten musical score for strings (1 VLA, 1 VC, 1 CB) on three staves. Measure 13: 1 VLA has eighth-note pairs with grace notes and a fermata over the second note; 1 VC has eighth-note pairs with grace notes and a fermata over the second note; 1 CB has eighth-note pairs with grace notes and a fermata over the second note. Measure 14: All three parts play eighth-note pairs with grace notes and a fermata over the second note. Measure 15: 1 VLA and 1 VC play eighth-note pairs with grace notes and a fermata over the second note; 1 CB plays eighth-note pairs with grace notes and a fermata over the second note. Dynamics: measure 13 (measures 1-2), measure 14 (measures 1-2), measure 15 (measures 1-2) are **pizz.**; measure 15 (measure 3) is **mp**. Articulations: measure 13 (measures 1-2) have slurs; measure 14 (measures 1-2) have slurs; measure 15 (measures 1-2) have slurs; measure 15 (measure 3) has a vertical dash above the note heads. Performance instructions: measure 15 (measure 3) includes **pizz.**, **mp**, **mf**, **sempre pizz. (non arm.)**, and **mp**.

28

75

♩ = 104

riten.

CLAR.

CL.B.

FG.

CORNI

SAX.T.

BONG
THUMBO

75

♩ = 104

riten.

1 VLA

1 VC

1 CB.

Tempo I (J=84) **80**

FL. insol. *mp* — *pp* — *ppp* — *p* — *p* — *p* — *p* — *p* —

OB. — *pp* — *p* — *p* — *mf* —

C. INGL. — *pp* — *mf* — *mf* —

CLAR. — — — — — — — —

CL. B. — *pp* — *p* — *p* — — — —

FAG. — *ppp* — *p* — *mf* — *mf* — *mf* — *mf* — *mf* —

I. CORNI *sord.* — — — — — — — —

II. CORNI *PPP quasi impercettibile* — — — — — — — —

III. CORNI — — — — *pp* — *d.* — *d.* —

(sempre con sord. quasi impercettibile)

SAX.T. — *ppp* — — — — — — — —

TR. BE. *(sord.)* — — — — — — — —

II. TR. *mp* — *pp* — *p* — *p* — *p* — *p* — *sfp* —

I. TR. — — — — — — — —

III. TR. — — — — — — — —

(sord. metall.) — — — — — — — —

pp — — — — — — — —

Tempo I (J=84) **80**

TUBA. — — — — — — — —

T. VC. — — — — — — — —

T. CB. — — — — — — — —

85

R. insol.

OB.

C. INGL.

CLAR.

CL. B.

FAG.

CORNI

TR. be

TR. ni

BONG
THUMBO

1 VLA

1 VC.

1 CB.

Dynamic markings and performance instructions:

- R. insol.: $\gg ppp$, p
- OB.: -
- C. INGL.: -
- CLAR.: p
- CL. B.: p
- FAG.: p
- CORNI: $pp \#$, $\#$, mf
- TR. be: $=mf$, mp , $\#$, $\#$, $senza sord.$
- TR. ni: $=mp$, $\gg pp$, $sord. normale$, $poco f$, $senza sord.$, p , $poco f$
- BONG THUMBO: mf
- 1 VLA: $arco$, pp
- 1 VC.: -
- 1 CB.: $arco$, pp , mf

90

FL. in sol

OB.

C. INGL.

CLAR.

CL. B.

FAG.

CORN.

MUS. T.

m. de

TUBA

SEGA

BONG

THOMBO

PIATTO

P. PIE.

P. G.

95

sord. normale

senza sord.

smorz.

pp (con l'arco)

p smorz.

p smorz.

90

95

ponticello

pp ponticello

32

100

FL. insol.

CLAR.

CL.B.

FAG.

CORNI

TR. I

TR. II

This section of the score contains six staves. The first three staves (Flute, Clarinet, Bassoon) play eighth-note patterns with sustained notes and 'mor.' markings. The fourth staff (Bassoon) has a similar pattern. The fifth staff (Horn) starts with a sustained note followed by eighth-note patterns with 'sord.' and 'pp' dynamics. The sixth staff (Trombone I) has eighth-note patterns with 'mor.' markings. The bassoon (Trombone II) has eighth-note patterns with 'pp' and 'mor.' markings.

TR. I

TR. II

This section continues with two staves for Trombones. Trombone I has eighth-note patterns with 'mor.' markings. Trombone II has eighth-note patterns with 'pp' and 'mor.' markings.

T. ULA.

100

sord

pp

pppp

This section shows a single staff for Tuba. It begins with a rest, followed by eighth-note patterns with 'sord.' and 'pp' dynamics. The final measure consists of eighth-note patterns with 'pppp' and 'mor.' markings.

III

$\text{♩} = 66$

1 Flauto in sol

1 Corno inglese

1 Clarinetto (do)

1 Clar. basso
(do)

1 Fagotto

II
Corni in fa

III

IV

1 Sax. contr.
(mi b)

3 Tromba (do)
1st sord.

2 Tromboni

1 Tuba

2 Viole

2 Violoncelli

5

5

34

CORNI: Three staves in treble clef. Dynamics: *sord.*, *pp*, *ppp*. Articulations: circled *g*, circled *4°*, circled *4°-*.

SAX-C.: One staff in treble clef. Dynamics: *p*, *pp*. Articulations: circled *g*, circled *4°*.

TR. BE.: Three staves in treble clef. Dynamics: *sord.*, *pp*—*p*. Articulations: circled *4°*.

CORNI

SAX-C.

TR. BE.

10

(sord.)

35

4

sord.

CORN. (g) (4°+) (g) (4°) (g) (4°) (g) (4°)

piv p ppp p pp p p poco cresc. via sord.

SAX.C. (g) (4°) (g) (4°)

mf pp

4 4

TR. bē (sord.) (g) (4°)

pp poco cresc.

4 4

15 (4°) (g) (4°) (4°) (4°) (4°) (4°)

CORN. (g) (4°) (4°) (4°) (4°) (4°) (4°)

mp pp

3 4 (4°) (4°) (4°) (4°) (4°) (4°)

pp mp

3 4

4 4

SAX.C. (4°)

15 (4°) (4°) (4°) (4°) (4°) (4°)

TR. bē (4°) (4°) (4°) (4°) (4°) (4°)

mp ppp pp

3 4 (4°) (4°) (4°) (4°) (4°) (4°)

III. senza sord. (4°) (4°) (4°) (4°) (4°) (4°)

ppp p

4 4

36

poco riten.

a tempo senza sord.

senza sord.

mp

mp

mp

pp

poco

sord.

p

mp

4°+

ppp

20

COR CORNI

SAX-C.

TAX

TR TR. be

poco riten.

a tempo

5

4

4

4

20

COR CORNI

SAX-C.

SA

TR TR. be

senza sord.

(sord.)

pp =>

4°+

pp

mf

sempre 4°+

mf

sord.

4°+

mf

mf flatt.

3

4°+

mf flatt.

3

4°+

mf

20

25

CORN.

poco sf

flatt.

via sord.

mf

SAX. C.

4°

25

4° viatt.

mf *4°*

4°

via sord.

TR. BE.

mf

via sord.

b *p*

p poco cresc.

mp

mf

3
4

flatt. +

ff

3

5

4

CORN.

flatt. +

ff

3

5

4

ff

3

5

4

SAX. C.

f flatt.

più f

3

5

4

4°

p

TR. BE.

mf flatt.

3

5

4

4° flatt.

3

5

4

mf flatt.

3

5

4

4° b

3

5

4

p

mf

3

5

4

38

5
CORN. { 4° p
p f

4 30 sord. 3 6
mf

5 4 sax.c. sempre 4°
5 stacc. 6 7 8 9 5
f non troppo

4 4 TR. BE

5 4 TRB. mf

4 4

mf = pp mor.

mf intenso

flatt.
pp mor.

via sord.

CORN. { 4°
9
mf

4° + 3
9

SAX.C.

TR. BE

4° 9
pp = mf

(senza sord.) 4° 9
sord. flatt. 3
mf

(sord.) 9
9 mp

4° 9
mf

35

5
4

CORNI

SAX.C.

TR. BE

TRB.^m

35

5
4

(g) +
mp

(4°)
mf

(g) +
mf

(4°)
p

(g) +
mf

(4°)
mf

(g) +
mp

(4°)
mf

(4°)
p

(g) +
p

(4°)
p

(g) +
p

5
4

40

6
4

CORNI

SAX.C.

TR. BE

TRB.^m

5
4

(+) +
p dimin. pp

(+) +
pp

poco dimin.

poco dimin.

(+) +
p dimin. pp

(sord.)
ppp

6
4

40

5
4

6
4

*poco movendo al-*FL.
in sol

C. INGL.

CLAR.

CL. B.

FAG.

*pp**b>**b>**pp**mp**mp**mp**mp*

CORN.

*pp**p**poco sf**+**pp**pp**b>**poco sf**+**pp*

SAX. C.

*sord. di feltro**ppp*

TR. BE

*so.*2
VIOLE*a 2 - sord.*2
VC.*ppp poco cresc.**a 2 - sord.**pp**pp*

143

$\text{♩} = 84$

44

45

44

45

$\text{♩} = 84$

44

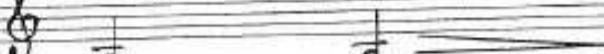
45

tornando al-

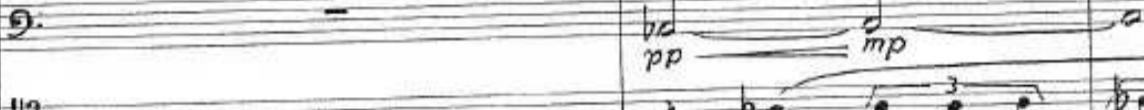
C. INGL.



CLAR.



CL. B.



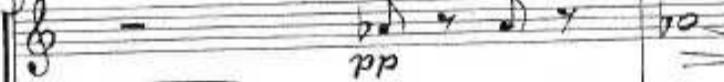
FAG.



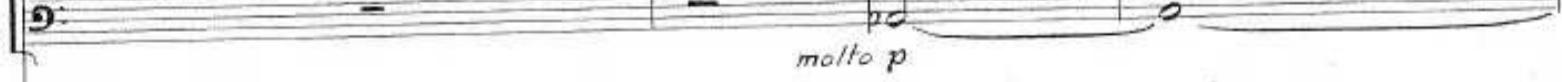
CORN.



TR. DE



TUBA

*tornando al-*

2 VIOLE



2 VC.



♩ = 66

CL. B. 5 50 (4+) 4 4 (4+)

FAG.

R. B.

CORNI

III. IV.

50 (sempre sord. di feltro)

TR. 4e sord. di feltro (4+)

TUBA 4 4 (4+)

VIOLE 2 2 (7a SOLA) 4 4 (a2) 4 4 (4+)

VC. 2 2 5 4 4 (a2) 4 4 pp

tornare poco a poco al 5 4

CL. B. 5 4 (p dimin.) 4 4 (9) 4 4

FAG. 12 12 4 4 pp

CORNI 4 4 4 4 pp

TR. 4e 4 4 4 4 pp

VIOLE 2 2 5 4 4 4 4 pp

VC. 2 2 5 4 4 4 4 pp

5 5 55 4 4 (9) 4 4

tornare poco a poco al 5 4 4 4 pp

44

FL. insol.

CL.B. *bz* *ppp*

FAG. *p*

I. *sord.* *bz* *pp*

II. CORNI

III. *senza sord.* *bz* *ppp* — appena —

IV. TR.be. *pp*

V. *p* *pp*

60

FL. insol.

poco

p

60

I. *bz* *poco*

TR.be. *bz* *pp* — *poco* — *p*

II. *bz* *pp* — *poco* — *p* *mar.*

IV

5 $J=66$

1 Flauto in sol

1 Oboe

1 Corno inglese

2 Clarinetti (DO) I II

1 Clar. basso (DO)

1 Fagotto

4 Corni in fa III IV II (sord.)

1 Saxof. contr. (MI^b)

3 Trombe (DO)

2 Tromboni

1 Tuba

Saga (o Flexaton)

Timpani

2 Bongos ♀

1 Thumbo

Piatto sosp.
T. tam piccolo
T. tam grande

2 Viole

2 Violoncelli

1 Contrabasso

$\frac{5}{4}$ $J=66$

pp — p

pp — poco f

5

CLAR.

CL. B.

CORN.

SAX. C.

TR. BE.

SAX. C.

TR. BE.

2 VLE.

2 VC.

1 CB.

4

10

CLAR.

CL.B.

FAG.

CORN.

SAX.C.

TR. *be*

2 VC.

The score consists of six systems of music. The first system (measures 1-4) features woodwind entries: Clarinet (wavy line), Bassoon (measured notes), Bassoon (measured notes), Horn (measured notes), Horn (measured notes), and Saxophone C (measured notes). Measure 5 begins a new section with Trombone entries. The second system (measures 5-8) shows Trombone (measured notes), Clarinet (wavy line), Bassoon (measured notes), Bassoon (measured notes), Horn (measured notes), and Horn (measured notes). The third system (measures 9-12) continues with Trombone (measured notes), Clarinet (wavy line), Bassoon (measured notes), Bassoon (measured notes), Horn (measured notes), and Horn (measured notes). The fourth system (measures 13-16) concludes with Trombone (measured notes), Clarinet (wavy line), Bassoon (measured notes), Bassoon (measured notes), Horn (measured notes), and Horn (measured notes). The fifth system (measures 17-20) begins with Double Bass entries.

FL. in sol.

CLAR.

CL. B.

FAG.

CORNI

SAX. C.

TR. be.

TR. di.

TIMP.

TIMP.

R. VLE.

2. VC.

1. CB.

15

FL. IN SOL

OB.

C. INGL.

CLAR.

H.

CL. B.

FAG.

I.

II.

CORNI

III.

SAX. C.

TR. BE

TRB.

T.T. GR.

2 VIE

2 VC.

1 CB.

4

4

SAX. C.

TR. BE

III.

TRB.

15

T.T. GR.

2 VIE

2 VC.

1 CB.

50

3
4 [20]

OB. ff mf
C. INGL. ff
CLAR. II
CL. B.
FAG. 9 f

CORNI 9 p ff
SAX. C. 4° p mf

3
4

SAX. C. 9 ff sub. mf f

TR. BE. (sord.) 4° pp
TR. BE. 9 pp
TR. BE. 9 sord. metallica
TUBA = ff mf f sord. f

TIMP. 3 mf

T.T. GR. 9 poco crest. 3 20 p ponticello

2 VLE. (sempre con sord.) a 2 9 p. 3 20

1 CB. 4° pizz. ff 3 20 ff

FL. in sol. $\frac{4}{4}$ (4^o) b_2 ff tr. (b₂)

O.B. ff

C-INCL. ff

CLAR. II. (4^o) b_2 ff

CL.B. ff

FAG. ff

CORNI II. ff mf

SAX.C. ff

TR.B. I. (SORD.) II. III. TRB. II. (4^o) b_2 f senza sord. (4^o) b_2 ff mf

TUBA ff

SEGA ff con l'arco mf

TIMP. p

BONG THUMBO

1 VLE. arco (4^o) b_2 ff pontic. 5

2 VLE. arco (4^o) b_2 ff pontic. 5

2 VC. arco ff pontic. 5

1 CB. f pontic. 5

56

35

FL. in sol

OB.

CLAR.

CORN.

SAX.C.

TR. be
(sempre senza sord.)

II. III.
I (senza sord.)

TRB.
f > II (sord. metall.)

TUBA

SEGA

TIMP.

BONG e THUMBO

T.T. PIC.

2 VLE

2 VC.

1 CB.

5 4

3 4

5 4

3 4

pizz.

pizz.

arco (a 2)

(a 2)

pizz. (natur.)

pizz. (natur.) ff

58

FL. in sol. (4^o) 3
OB. 3
C. INGL. 4
CLAR. 3
CL. B. 3
FAG. 3
CORNI 3
III. 3
IV. 3
SAX. C. 3
TR. DE 3
SECA 3
BONG. 3
THUMBO 3
PIATTO 3
SOSPESO 3
2 VLE. 3
2 VC. 3
1 CBA. 3

58

59

This image shows a page of handwritten musical notation for an orchestra. The page is filled with staves for different instruments, each with its own unique rhythmic patterns and dynamics. The notation is highly detailed, with many small strokes and markings. The page is numbered 59 at the top right. The instruments represented include Flute (Fl. in sol.), Oboe (OB.), Clarinet (CLAR.), Bassoon (B.B.), Alto (AG.), and Trombone (TR.). The notation uses a variety of time signatures and key signatures, with specific measures circled and labeled with numbers like 42 and 45. The dynamic markings are also varied, including p (pianissimo), f (fortissimo), mf (mezzo-forte), and pp (pianississimo). The overall style is very technical and precise, typical of a composer's manuscript.

60

FL. in so/

OB. pp mf

C. INGL.

I. CLAR. II.

CL. B.

FAG. 5 pp

I. (sempre mf) II. (sempre mf)

CORN. III. IV.

SAX. C. mp

3 4 4

9 pp mf mp p dimin. (senza sord.) (senza sord.) (sord. metall.) p. pp

3 4 4

8^a 2 VLE. p f mf p. dimin. 2 VC. p. p. 1 CB. p. 4 4

4 4

50

CL. B.

FAG.

I. II. III. IV. CORNI

p *mf* *poco a poco* - - - *sord.*

p *mf* *poco a poco* - - - *sord.* *ppp*

p *mf* *poco a poco* - - - *sord.* *ppp*

4 4

5 4

1. TR. II. 2. TR. II.

sord. di feltro *sord. di feltro*

III. *pp*

I. *mf* *p*

II. *mf*

1. TR. II. 2. TR. II.

ppp

4

50

5 4

2 VLE. 2 VC. 1 CB.

mor. *a2*

pp

4 4

5 4

pp

62

cedendo - $\frac{4}{4}$ - $\text{d} = 60$

55

5

C-INGL.

CLAR.

CL-B.

CORN.

SAX-C.

TR. BE.

TUBA

TIMP.

2 VLE.

2 VC.

1 CB.

FL. insol.

C. INGL.

CLAR.

CORNI III.

TR. BE.

TUBA

2 vLE

2 vc.

1 cb.

60

ppp pp

3

3

sord.

4°

p

mor.

3

4°

molto p

(sola-sord.)

9

pp

mor.

mor.

60

mor.

This page contains six staves of handwritten musical notation. The instruments are: Flute (FL. insol.), Clarinet (CLAR.), Horn (CORN. III.), Trombone (TR. BE.), Tuba (TUBA), and Double Bass (2 vLE, 2 vc., 1 cb.). The music is divided into measures by vertical bar lines. Various dynamics and performance instructions are written above the staff or next to specific notes. Measure 60 is indicated at the top right of the page. The notation uses standard musical symbols like quarter and eighth notes, with some unique markings such as 'sord.' (sordino) and 'mor.' (mordent). The instrumentation is listed vertically on the left side of the page, with the corresponding staves on the right.