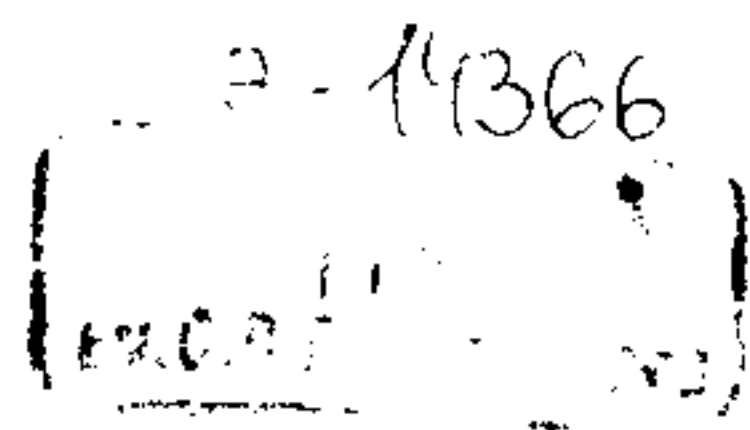


Salvatore Sciarrino

INTRODUZIONE ALL'OSCURO
per 12 strumenti

Partitura



RICORDI

Organico:

Flauto in do* (Fl.)

Oboe (Ob.)

Clarinetto in sib (Cl.)

Fagotto (Fg.)

Corno in fa (Cor.)

Tromba in do (Tr.)

Trombone (Trbn.)

Violino I (Vno I)

Violino II (Vno II)

Viola (Vla)


Violoncello (Vc.)


Contrabbasso (Cb.)

*Tiene a disposizione una testata di Flauto in Sol per i respiri.

OLI E AVVERTENZE

GENERALI

 = crescendo dal nulla (senza il minimo attacco)

 = diminuendo fino al nulla.


Il suono s'intende crescendo alla metà della sua dura-


ta. La partitura non è in suoni reali.

PER IL FLAUTO

I trilli sulla stessa nota si ottengono con armonici uguali di fondamentali diverse.

Per esempio:

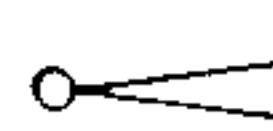
 = coprire con le labbra l'imboccatura tenendola fra i denti (senza stringerli) il più internamente possibile nella bocca; frullare la lingua.

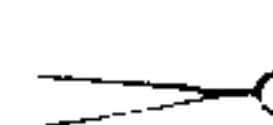
 = stessa posizione; omettere un rapido glissando sulla fondamentale indicata (ascendente e discendente), come per scalare lo strumento.

PER L'OROE

SYMBOLS AND PERFORMANCE NOTES

GENERAL REMARKS

 = crescendo from nothing (without the slightest attack)

 = diminuendo to nothing.

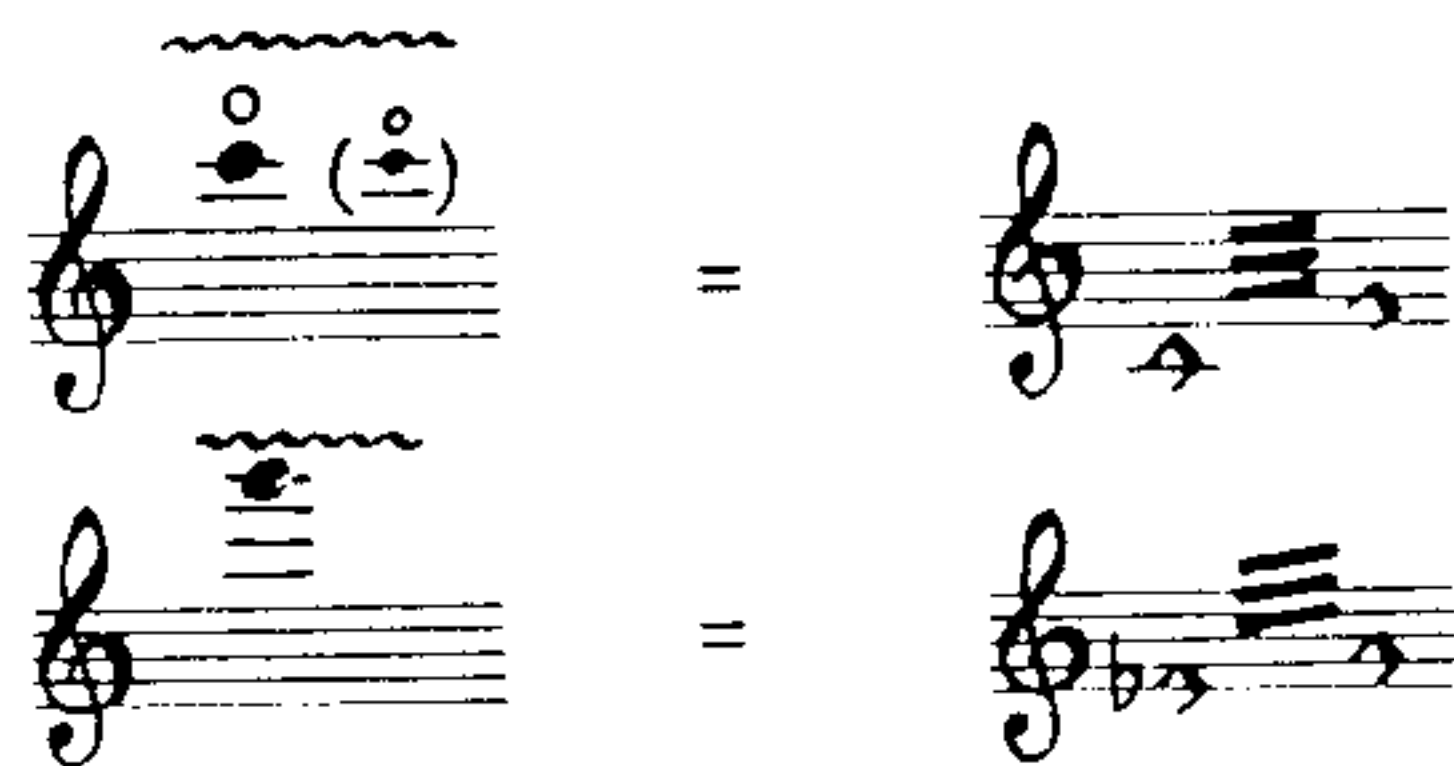
Each sound should carry a crescendo up to the midpoint of its length.

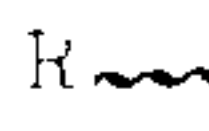
N.B. The score is not notated in actual pitches.


FOR THE FLUTE

Trills on the same note are obtained by the use of the same harmonic note of different fundamentals.

For example:



 = cover the mouthpiece with the lips, gripping lightly with the teeth as far inside the mouth as possible; fluttertongue.

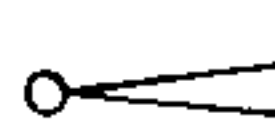
 = the same position; play a rapid glissando on the fundamental note indicated (ascending and descending), as though warming the instrument.


FOR THE OBOE



SYMBOLE UND HINWEISE

ALLGEMEINES

 = crescendo aus dem Nichts (ohne den mindestens Ansatz)

 = diminuendo bis zum Nichts.

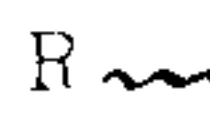
Für jeden Klang gilt das crescendo bis zur Hälfte seiner Dauer.


N.B. Die Partitur ist nicht in der wirklichen Tonhöhe notiert.

FÜR DIE FLÖTE

Die Triller auf derselben Note erzielt man mit gleichen Obertönen von verschiedenen Grundtönen.

Zum Beispiel:

 = das Mundstück mit den Lippen bedecken, wobei man es so weit wie möglich im Munde zwischen den Zähnen hält (ohne die Lippen zusammenzupressen); Flatterzunge.

 = mit der oben angegebenen Technik vom vorgeschriebenen Grundton aus ein rasches Glissando ausführen (aufwärts und abwärts), wie beim Aufwärmen.


FÜR DIE OBOE



PER IL CLARINETTO

I trilli sulla stessa nota si ottengono trillando una chiave estranea.

Es.: *etc.*

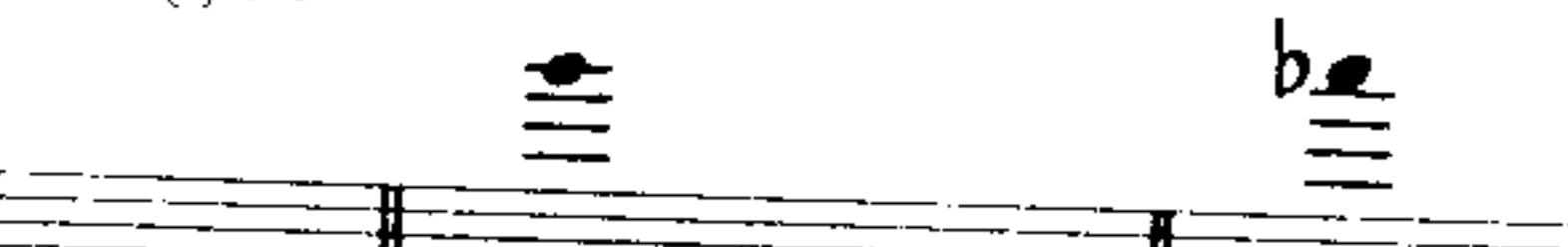


mi basso	mi \flat basso	fa basso
low E	low E flat	low F
tiefes E	tiefes Es	tiefes F

FOR THE CLARINET

Trills on the same note are obtained by trilling with an extraneous key.

E.g.:




fa \sharp basso	sol \sharp
low F sharp	G sharp
tiefes Fis	Gis

giccurararsi

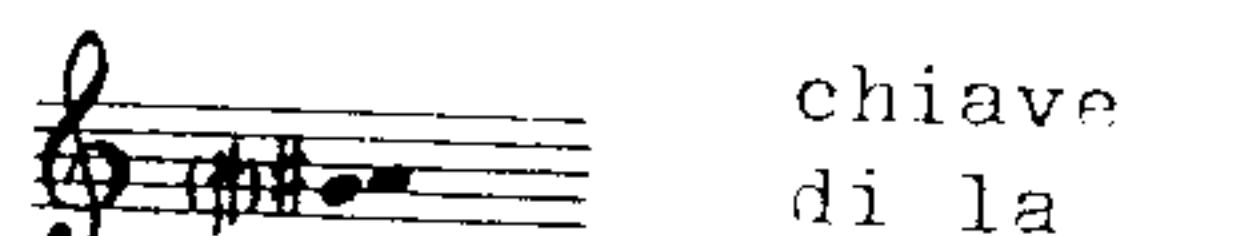
FÜR DIE KLARINETTE

Die Triller auf derselben Note erzielt man durch Trillern mit einer nicht gehörigen Klappe.

Z.B.:

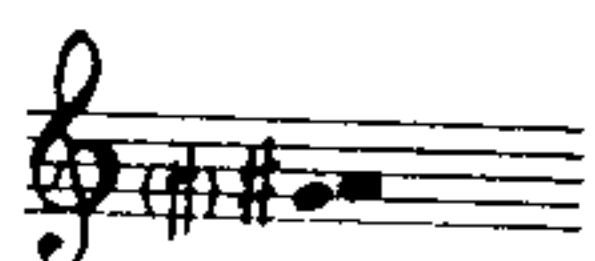


fa \sharp basso	sol \sharp
low F sharp	G sharp
tiefes Fis	Gis



chiave di la centrale

chiave di mi \flat basso



middle A key

low E flat key



Klappe des mittleren A

Klappe des tiefen Es

tali suoni richiedono molta aria e niente pressione.

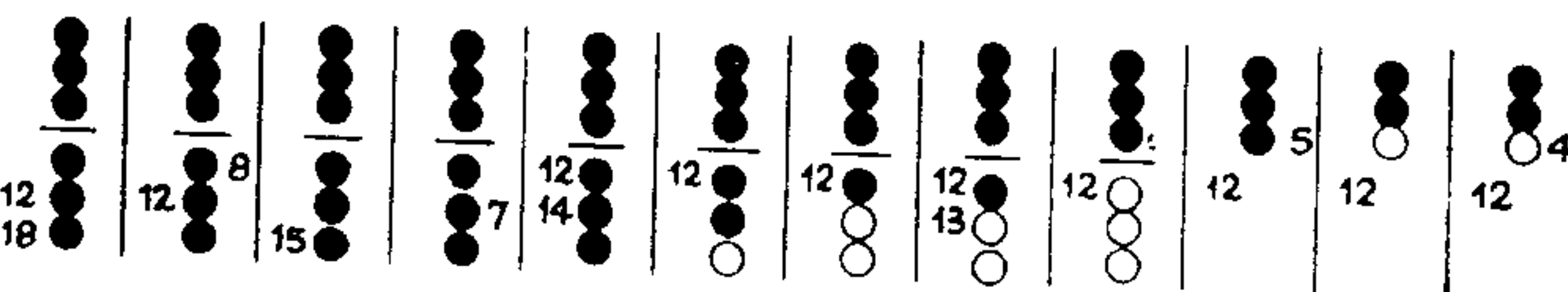
These sounds require a large air volume and no pressure.

derartige Klänge erfordern viel Luft und keinen Druck.

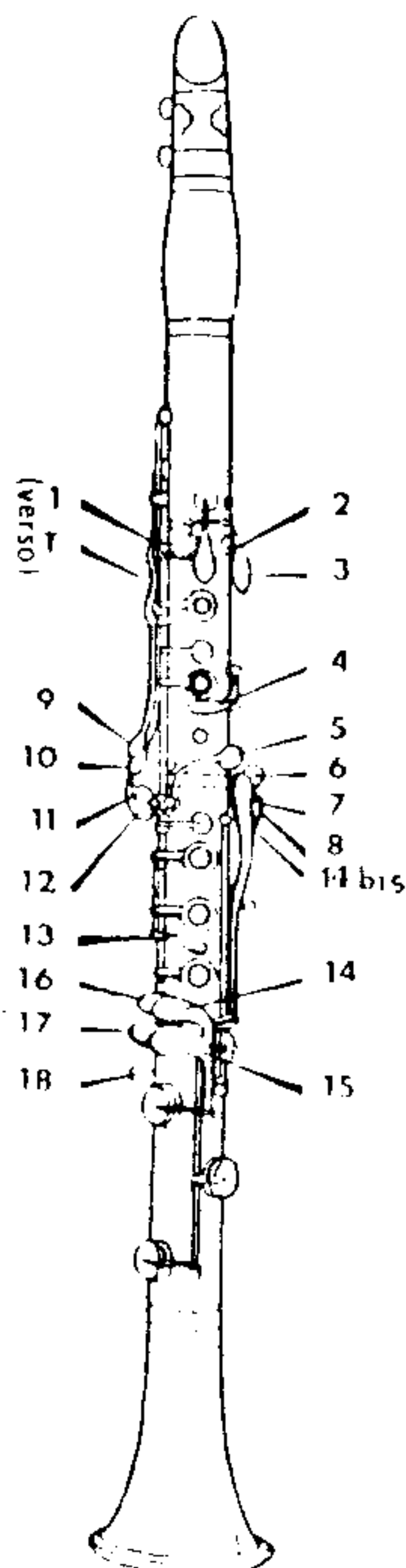


(battuta 240)
(measure 240)
(Takt 240)

T



e viceversa
and vice versa
und zurück



PER GLI ARCHI

→ = armonico (indica la nota sfiorata)

→ = glissando d'armonici naturali sulla corda indicata (le note segnate sono quella di partenza e quella d'arrivo)

tr

→(2) = trillo d'armonici, ma alternando le dita

→ = il maggior numero d'oscillazioni nella durata prescritta; eseguire come un vibrato ampio e nervoso (ma senza premere il dito; molto vicino al ponticello!)

≡ = tremolo d'arco, il più serrato possibile.

≡ = jeté

N.B. Si raccomanda di suonare sempre al ponticello.

FOR THE STRINGS

→ = harmonic (indicates the note lightly grazed)

→ = glissando of natural harmonics on the string indicated (the written notes marked with a sign are those of departure and arrival)

tr

→(2) = trill of harmonics, but alternating the fingers
попеременно пальцами

→ = The greatest possible number of oscillations within the prescribed duration; play like a wide, nervous vibrato (but without excessive finger pressure; as near the bridge as possible!)

≡ = bow tremolo, as tight as possible. *напряжённое дрожание*

≡ = jeté

2 = stacc.-martelé?

N.B. It is necessary always to play towards the bridge.

to graze - нежно касаться,
grazed - "примечуется"

FÜR DIE STREICHER

→ = Oberton (bezeichnet die zu streifende Note)

→ = Glissando der natürlichen Obertöne auf der angegebenen Saite (die eingezeichneten Noten bestimmen Anfang und Ende des Glissandos)

tr

→(2) = Triller der natürlichen Obertöne, aber beide Finger aufheben

→ = Die Meistzahl der Tonschwankungen in der vorgeschriebenen Dauer. Sie sind auszuführen wie ein weitschwingendes und nervöses Vibrato (doch ohne Fingerdruck, sehr nahe am Steg!)

≡ = Tremolo des Bogens, so dicht wie möglich.

≡ = jeté

N.B. Immer am Steg spielen.

Salvatore Sciarrino

INTRODUZIONE ALL'OSCURO

per 12 strumenti

Molto calmo

a Riccardo Chailly

per 12 strumenti

Molto calmo

Fl.

Ob.

Cl.
in Sib.

Fg.

Cr.

Tr.

Trbn.

Vno. I

Vno. II

Vla.

Vc.

Cb.

pp

f

piu p pass.

(soffio)

Wa Wa

(soffio)

(al pont.)

(lentiss.)

IVc.

* Gliss. con i fori se sul flauto aperto;
altrimenti d'imboccatura, aiutando con la meccanica.

Fl. *pp* *(gloss.)* *sim.* *pp* *3* *3* *3* *3*

Ob.

Cl. *(sempre sim.)* *pp*

Eg.

Cr.

Tr.

Trbn.

Vno I *pp*

Vno II *pp*

Vla *pp*

Vc. *pp*

Ch. *pp* *IIc.* *(IV)*

stringendo

Agitato

tornando al

10 solo la testata

respiro
(inspir. espir. sim.)

Fl.

Ob.

Cl.

Eg.

Cr.

Tr.

Trbn.

B.

Vno I

Vno II

Vla

Vc.

Cb.

(gliss.)

colpi di lingua (senza suono)

simile

(o)
colpi di lingua
(senza suono)

tr

tr

III c.

IV c.

II c.

ff > più p poss.

più p poss.

ppp

Tempo I (Calmo)

15

Fl.

Ob.

Cl.

Eg.

Cr.

Tr.

Trbn.

Vno I

Vno II

Vla

Vc.

Cb.

15

16

17

18

19

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99

100

poco stringendo - - - - - (più mosso) tornando al - - - - -

Fl. 

Ob. 

Cl. 

Fg. 

Cr. 

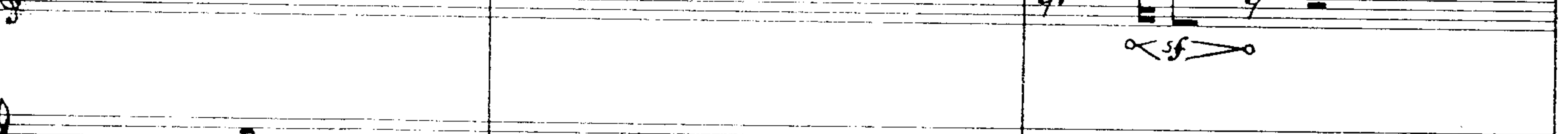
Tr. 

Trbn. 

Vno I 

Vno II 

Vla. 

Vc. 

Cb. 

T. 

tempo I

stringendo (molto) - - - A tempo (subito)

Fl.

Ob. *5* *sim.* *5* *(mf)*

Cl. *pp* *colpi di lingua (senza suono)* *5* *5* *5* *(p)*

Eg. *3* *3* *3* *(pp)*

Cr. *p* *f*

Tr.

Trbn. *senza sord.* *f*

Vno I *tr* *(#)* *f* *ff*

Vno II *tr* *(#)* *f* *ff*

Vla *(m)* *ff*

Vc. *(IV)* *pp*

Cb. *IV c.* *ff*

rall.

FE.

Ob.

Cl. *sim.* 5 3 5 *sim.*

Fg.

Cr.

Tr.

Trbn.

Fl.

Vno I

Vno II

Vla.

Vcl.

C.

Ch.

Tr.

Trbn.

Fl.

Calmo

30

[illegible]

Fl.

Ob.

Cl.

Eg.

Cr.

Tr.

Trbn.

F

Vno I.

Vno II.

Vla.

Vc.

Cb.

trmm trmm trmm

γ $\sharp p$ $(\sharp p)$ γ $\sharp p$ γ $\sharp p$ $\sharp p$ γ

$\langle \sharp p \rangle$ $\langle p \rangle$ $\langle \sharp p \rangle$

trmm trmm trmm

γ $(b3)$ γ γ γ γ γ γ

$\langle \sharp p \rangle$ $\langle p \rangle$ $\langle \sharp p \rangle$

Agitato (poco)

Fl.

Ob.

Cl.

Fg.

Cr.

Tr.

Trbn.

Vno I

Vno II

Vla

Vc.

Ch.

Agitato

40

[illegible]

This image shows a page from a musical score, likely for a symphony orchestra. The score is written for the following instruments: Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Fg.), Horn (Cr.), Trumpet (Tr.), Trombone (Trbn.), Violin I (Vno I), Violin II (Vno II), Viola (Vla), Violoncello (Vc.), and Contrabass (Cb.).

The score is divided into measures by vertical bar lines. The notation includes various musical symbols such as notes, rests, triplets, and dynamic markings. Key markings include:

- Flute (Fl.):** Mostly rests.
- Oboe (Ob.):** Features triplets in the first measure.
- Clarinet (Cl.):** Features triplets and sixteenth-note patterns.
- Bassoon (Fg.):** Features a triplet in the first measure.
- Horn (Cr.):** Includes dynamic markings like *mf* and *pp*, and a marking *più p. poss.* for the Trumpet.
- Trumpet (Tr.):** Includes the marking *più p. poss.*.
- Trombone (Trbn.):** Includes a dynamic marking of *mf*.
- Violin I (Vno I) and Violin II (Vno II):** Feature complex rhythmic patterns, including triplets and sixteenth notes, with dynamic markings like *pp* and *p*. The Violin I part has a marking *trmm* above the staff.
- Viola (Vla):** Includes dynamic markings like *pp*.
- Violoncello (Vc.) and Contrabass (Cb.):** Include dynamic markings like *pp*.

The score is written in a standard musical notation style, with a key signature of one flat (B-flat) and a time signature of 3/4.

Calmo

accel. (lento)

50

Ob.

Cl.

Eg.

Cr.

Tr.

Trbn.

Vncl I

Vno II

Vla

Vcl

Cb.

B.

Trbn.

Handwritten musical score for page 50, featuring various instruments and dynamic markings.

Dynamic markings include: *(p)*, *(pp)*, *mf*, *f*, *ppp*.

Performance instructions include: *tr* (trill), *acc.* (accelerando), *lento* (lento).

Rehearsal marks are indicated by vertical lines and the number 7.

Calmo

accel. (lento)

50

Ob.

Cl.

Fg.

Cr.

Tr.

Trbn.

Vncl. I

Vncl. II

Vla.

Vcl.

Cb.

Trbn.

The musical score is written for a full orchestra. The instruments listed on the left are Oboe (Ob.), Clarinet (Cl.), Flute (Fg.), Cor Anglais (Cr.), Trumpet (Tr.), Trombone (Trbn.), Violin I (Vncl. I), Violin II (Vncl. II), Viola (Vla.), Violoncello (Vcl.), and Double Bass (Cb.). The score is divided into measures by vertical bar lines. The Oboe part has a triplet of eighth notes marked (p). The Clarinet and Flute parts have triplet markings. The Cor Anglais part has a half note marked (o) and mf. The Trumpet and Trombone parts have a half note marked mf. The Violin I and Violin II parts have a half note marked f and a triplet of eighth notes marked (p). The Viola, Violoncello, and Double Bass parts have a half note marked mf. The score includes various musical notations such as notes, rests, and dynamic markings.

This image shows a page from a musical score, likely for a symphony orchestra. The score is written for the following instruments:

- Fl. (Flute)
- Ob. (Oboe)
- Cl. (Clarinet)
- Fg. (Bassoon)
- Cr. (Horn)
- Tr. (Trumpet)
- Tbn. (Trombone)
- Vno I (Violin I)
- Vno II (Violin II)
- Vla (Viola)
- Vc. (Violoncello)
- Ch. (Contrabass)

The score includes various musical notations and performance instructions:

- Fl.:** Rests throughout the page.
- Ob.:** Triplets of eighth notes, marked with a '3' and a bracket.
- Cl.:** Triplets of eighth notes, marked with a '3' and a bracket.
- Fg.:** Triplets of eighth notes, marked with a '3' and a bracket.
- Cr.:** Notes with slurs and dynamics. Includes the instruction "suoni d'eco" (echo sounds) and "piu p poss." (as loud as possible). Dynamics include *ppp* and *pp*.
- Tr.:** Notes with slurs and dynamics. Includes the instruction "piu p poss." (as loud as possible). Dynamics include *ppp* and *pp*.
- Tbn.:** Notes with slurs and dynamics. Includes the instruction "Wa wa" and "piu p poss." (as loud as possible). Dynamics include *ppp* and *pp*.
- Vno I, Vno II, Vla, Vc., Ch.:** Notes with slurs and dynamics. Dynamics include *ppp* and *pp*.

The score is written in a standard musical notation style, with notes, rests, and dynamic markings clearly visible.

subito
Calmo

[illegible]

Fl.

Ob.

Cl.

Fg.

Cr. (+ sempre)

Tr.

Trbn.

Vno I

Vno II

Vla

Vc.

Cb.

(pp)

(+ → 0 → +)

(+ pp)

trance
p (#)

trance
p (#)

(pp)

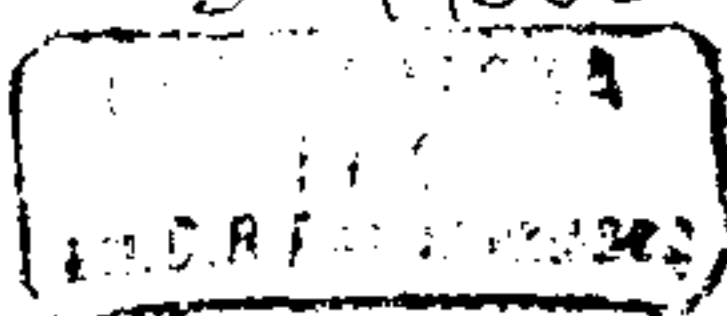
(pp)

Agitato

65

(solo la testata)

Э-14366



This is a page from a musical score, likely for a symphony orchestra. The score is written for various instruments, including Flutes (Fl.), Clarinets (Cl.), Bassoon (Fg.), Horns (Cr.), Trumpets (Tr.), Trombones (Trbn.), Percussion (Perc.), Violins I (Vno I), Violins II (Vno II), Viola (Vla), Violoncello (Vc.), and Double Bass (Cb.). The score includes dynamic markings such as *pp* (pianissimo), *p* (piano), *f* (forte), and *sf* (sforzando). There are also performance instructions in Italian, such as "gliss. su tutta la corda senza allargare la posizione" (glissando on the whole string without widening the position) and "come prima (senza allargare la posizione)" (as before (without widening the position)). The score is written in a standard musical notation with staves and measures.

rall. - - - - -

Ob.

Cl.

Bg.

Cr.

Tr.

Trbn.

Fl.

Vno. I

Vno. II

Vla.

Vc.

Cb.

Tr.

The musical score for page 75 is divided into four measures. The woodwind section (Oboe, Clarinet, Bassoon) plays a rhythmic triplet pattern in the first two measures, followed by a rest in the third measure, and then continues the pattern in the fourth measure. The string section (Violoncello, Contrabass, Trombone) plays a descending triplet pattern in the first two measures, followed by a rest in the third measure, and then continues the pattern in the fourth measure. The score is marked 'rall.' and includes dynamic markings like 'fp' and 'p'.

accel. (molto)

This image shows a page from a musical score, likely for a symphony. The score is written for a large ensemble, including woodwinds, brass, and strings. The instruments listed on the left are Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Fg.), Horn (Cr.), Trumpet (Tr.), Trombone (Trbn.), Violin I (Vno I), Violin II (Vno II), Viola (Vla), Violoncello (Vc.), and Double Bass (Cb.). The score is written in a standard musical notation with various notes, rests, and dynamic markings. The first staff (Fl.) has a dynamic marking of 'pp' (pianissimo) and a crescendo hairpin. The second staff (Ob.) has a dynamic marking of 'p' (piano). The third staff (Cl.) has a dynamic marking of 'pp' and a crescendo hairpin. The fourth staff (Fg.) has a dynamic marking of 'p' and a crescendo hairpin. The fifth staff (Cr.) has a dynamic marking of 'p' and a crescendo hairpin. The sixth staff (Tr.) has a dynamic marking of 'p' and a crescendo hairpin. The seventh staff (Trbn.) has a dynamic marking of 'p' and a crescendo hairpin. The eighth staff (Vno I) has a dynamic marking of 'p' and a crescendo hairpin. The ninth staff (Vno II) has a dynamic marking of 'p' and a crescendo hairpin. The tenth staff (Vla) has a dynamic marking of 'p' and a crescendo hairpin. The eleventh staff (Vc.) has a dynamic marking of 'p' and a crescendo hairpin. The twelfth staff (Cb.) has a dynamic marking of 'p' and a crescendo hairpin. The score is written in a standard musical notation with various notes, rests, and dynamic markings. The first staff (Fl.) has a dynamic marking of 'pp' (pianissimo) and a crescendo hairpin. The second staff (Ob.) has a dynamic marking of 'p' (piano). The third staff (Cl.) has a dynamic marking of 'pp' and a crescendo hairpin. The fourth staff (Fg.) has a dynamic marking of 'p' and a crescendo hairpin. The fifth staff (Cr.) has a dynamic marking of 'p' and a crescendo hairpin. The sixth staff (Tr.) has a dynamic marking of 'p' and a crescendo hairpin. The seventh staff (Trbn.) has a dynamic marking of 'p' and a crescendo hairpin. The eighth staff (Vno I) has a dynamic marking of 'p' and a crescendo hairpin. The ninth staff (Vno II) has a dynamic marking of 'p' and a crescendo hairpin. The tenth staff (Vla) has a dynamic marking of 'p' and a crescendo hairpin. The eleventh staff (Vc.) has a dynamic marking of 'p' and a crescendo hairpin. The twelfth staff (Cb.) has a dynamic marking of 'p' and a crescendo hairpin.

80

poco riten. - - -

Handwritten musical score for a symphony orchestra. The score is written on staves for the following instruments: Fl. (Flute), Ob. (Oboe), Fg. (Bassoon), Cr. (Clarinet), Tr. (Trumpet), Trbn. (Trombone), Vn. (Violin), Vla. (Viola), Vc. (Violoncello), and Cb. (Double Bass). The score includes various musical notations such as notes, rests, dynamics (pp, mf, p, ff), and performance instructions in Italian like "(togliere il bocch.)" and "(rimettere il bocch.)". The score is written in a single system with four measures. The first measure contains a lot of notation, including a large "ff" dynamic and a "gliss. lentiss." instruction. The second measure contains a "p" dynamic and a "respiro nel bocchino" instruction. The third measure contains a "p" dynamic and a "respiro" instruction. The fourth measure contains a "p" dynamic and a "respiro" instruction. The score is written in a single system with four measures. The first measure contains a lot of notation, including a large "ff" dynamic and a "gliss. lentiss." instruction. The second measure contains a "p" dynamic and a "respiro nel bocchino" instruction. The third measure contains a "p" dynamic and a "respiro" instruction. The fourth measure contains a "p" dynamic and a "respiro" instruction.

a tempo (Agitato)

85

(flauto)

Fl. (flauto) measures 85-88. Measures 85 and 86 are marked *mp*. Measures 87 and 88 are marked *pp*. The flute part includes a wavy line above the staff in measures 85 and 86, and a wavy line above the staff in measures 87 and 88.

Ob. measures 85-88.

Cl. measures 85-88. Measure 85 has a triplet of eighth notes. Measures 86-88 have eighth notes.

Eg. measures 85-88.

Cr. measures 85-88.

Tr. measures 85-88.

Trbn. measures 85-88.

Vno I measures 85-88. Measure 85 has a wavy line above the staff. Measures 86-88 have a wavy line above the staff.

Vno II measures 85-88. Measure 85 has a wavy line above the staff. Measures 86-88 have a wavy line above the staff.

Vla measures 85-88. Measure 85 has a wavy line above the staff. Measures 86-88 have a wavy line above the staff.

Vc. measures 85-88.

Cb. measures 85-88.

Measures 87 and 88 feature a large, complex musical notation in the lower right corner, possibly a double bass or a large ensemble part, with a wavy line above the staff and a wavy line below the staff.

11-11-11

* Prende il re un po' crescente.

Fl. *f* *mf sub.*

Ob. *(p)*

Cl. *pp* *(pp)*

Fg. *(p)* *(p)*

Cr.

Tr.

Trbn.

Vno I. *jeté* *(trem.)* *sempre pp* *f* *(f)* *mp* *f*

Vno II. *jeté* *pp* *pp*

Vla. *jeté* *(trem.)* *f* *p* *mf* *f*

Vc. *p*

Cb. *pizz. (sul tasto)* *(rapido l'arp)* *p*

15

(Ic.)

IIc.

Fl. (flauto) *sf* 3

Ob. *(p)*

Cl. *(mf)* *(mf)* *(p)* *(norm)* *tr* *pp*

Eg. *(pp)* *(mf)* *(p)*

Cr.

Tr. *Wa wa* *f*

Trbn. *Wa wa* *f*

Vno I *(15)* *sf* *fff* 9

Vno II *(8)* *sf* *fff* 15 (II) *fff* 9

Vla. *fff* 9

Vc. *fff*

Cb. *arco* *fp* *f* *pp* *(II)* *(O)* *pp* *flautando* *Tast.* *gradualm. verso il* *V V V V (sim.)*

Fl. *mp* *pp* *sempre sim.*

Ob.

Cl. *mp* *pp* *sempre sim.*

Eg.

Cr.

Tr.

Trbn.

Vno I *sord.* *mp*

Vno II *sord.* *mp*

Vla *sord.* *mp*

Vc.

Cb. *Pont. verso il T. (sim.) P. T. P. IIc. (flaut.) T. V M (sim.)*

ff *p*

Fl.

Oboe

Cl.

Bs.

Hr.

Tr.

Tbn.

Vno I

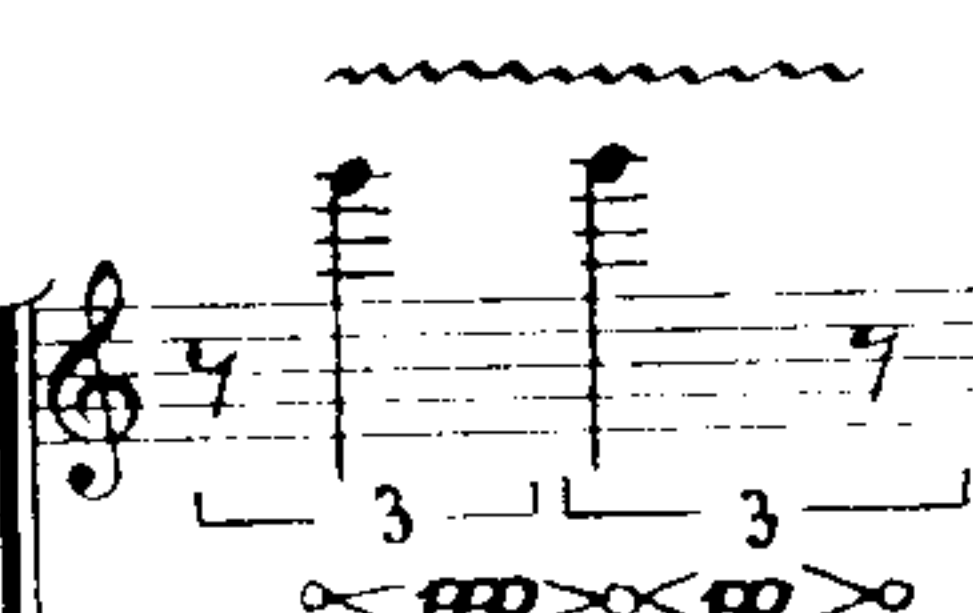
Vno II


Vla

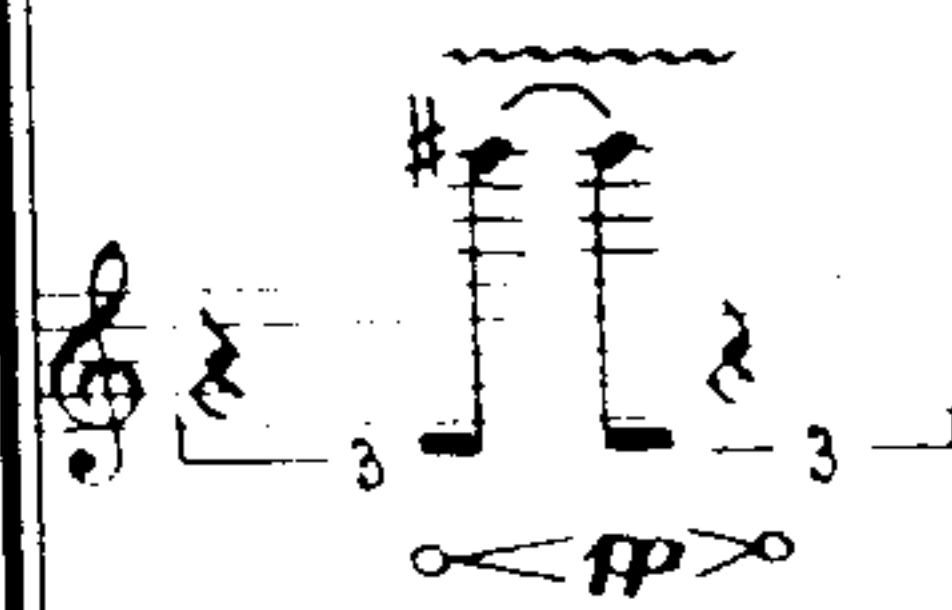
Vcl

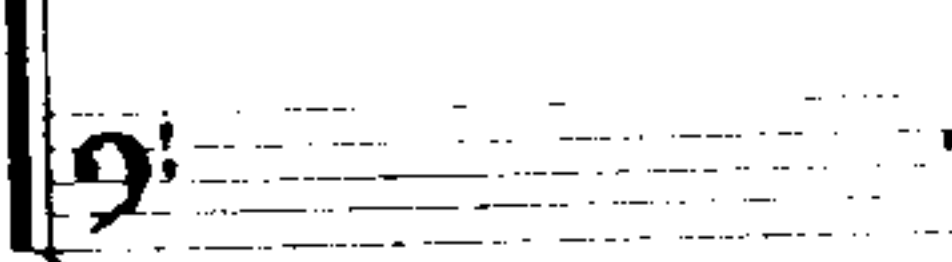
Cb.


113

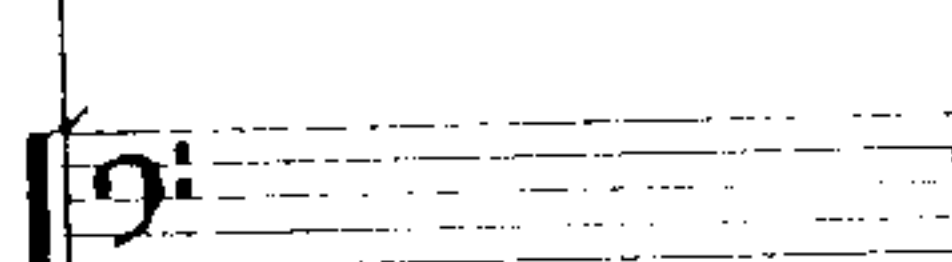
Fl. 


Ob. 


Cl. 


Eg. 

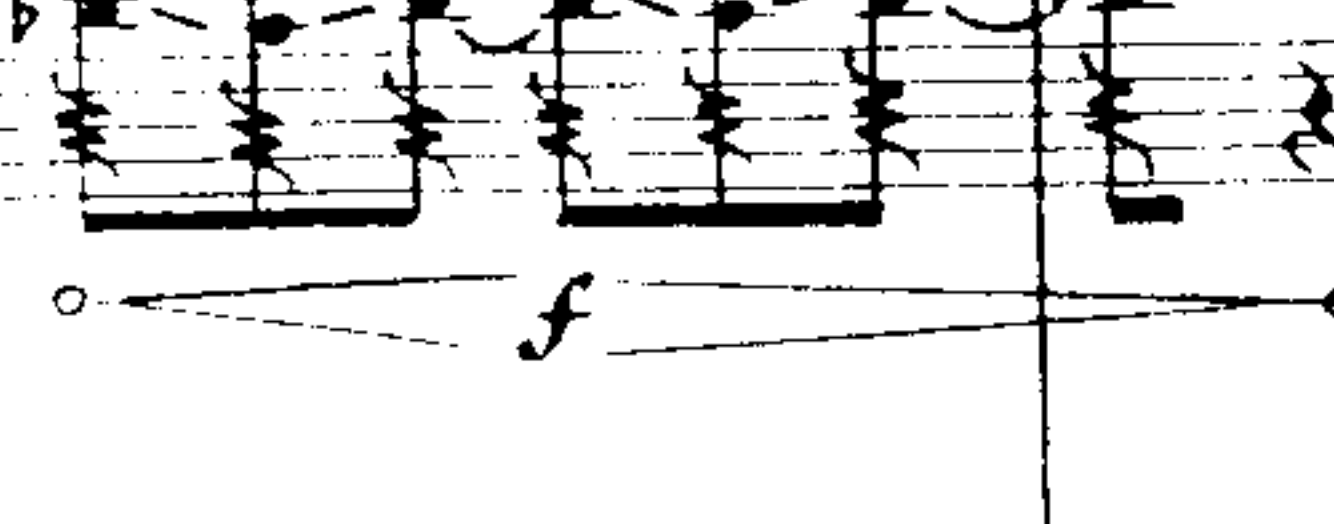
Cr. 


Tr. 


Trbu. 

Vno I 

Vno II 

Vla 

Vc. 

Cb. 

Fl.

Ob.

Cl.

Bs.

Cr.

Tr.

Trbn.

Vno I

Vno II

Vla

Vc.

Cb.

13

Fl.

Ob.

Cl.

Fg.

Cr.

Tr.

Trbn.

Vno I

Vno II

Vla

Vcl

Cb

13

Fl. Imboccatura tra i denti R (rullo di lingua) *ff* *p* *sf* (norm.)

Ob.

Cl.

Fg.

Cr.

Tr.

Trbn.

Vno I (flaut.) *f* *f* *f* *p* *f* *ff* *fff* *sf*

Vno II

Vla (9) *ff* (flaut.) *mp* *mf* *ff* *fff* *sf*

Vc.

Cb.

(d) sulla cordiera con l'arco

This page of a musical score is for a symphony, featuring staves for various instruments. The instruments listed on the left are Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Fg.), Horn (Cr.), Trumpet (Tr.), Trombone (Trbn.), Violin I (Vno I), Violin II (Vno II), Viola (Vla), Cello (Vc), and Double Bass (Cb.).

The score includes dynamic markings such as *pp* (pianissimo), *f* (forte), and *ff* (fortissimo). It also features a rehearsal mark "13:" and a tempo marking "Allegretto". The music is in 3/4 time and includes complex rhythmic patterns and melodic lines. The score is written for a full orchestra, with each instrument having its own staff. The notation includes various musical symbols such as notes, rests, and dynamic markings.

Handwritten musical score for a symphony orchestra, featuring staves for Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Fg.), Horn (Cr.), Trumpet (Tr.), Trombone (Trbn.), Violin I (Vno I), Violin II (Vno II), Viola (Vla), Violoncello (Vc.), and Double Bass (Cb.).

The score is divided into measures by vertical bar lines. The Flute, Oboe, Clarinet, and Bassoon parts feature melodic lines with triplets and dynamic markings such as *pp*, *p*, *ppp*, and *fff*. The Violin I and Violin II parts play a dense, tremolo-like texture, with dynamic markings including *mf*, *f*, *pp*, *ppp*, and *fff*. The Viola part also features a tremolo texture, marked *ff*. The Violoncello and Double Bass parts play a low, sustained texture, marked *p* and *pp*.

Dynamic markings and performance instructions are present throughout the score, including:

- mf* (mezzo-forte)
- f* (forte)
- pp* (pianissimo)
- ppp* (pianississimo)
- fff* (fortississimo)
- p* (piano)
- pp* (pianissimo)
- ppp* (pianississimo)
- fff* (fortississimo)
- senza trem.* (senza tremolo)

The score is written in a single system, with the parts for Violin I and Violin II grouped together, and the parts for Viola, Violoncello, and Double Bass grouped together. The Flute, Oboe, Clarinet, and Bassoon parts are written in the upper staves, while the Horn, Trumpet, and Trombone parts are written in the lower staves.

130

Fl.

Ob.

Cl.

Bg.

Cr.

Tr.

Trbn.

Vno(I)

Vno(II)

Vla

Vc.

Cb.

(imboccatura
srai denti)

R 3

(norm.)

(c. di lingua)

(mf)

III c.

(Ic.)

sulla condiera
(arco) (d)

simile

più p poss. - 3

simile

più p poss. - 3

p

Fl.

Ob.

Cl.

Eg.

Cr.

Tr.

Trbn.

Vno I

Vno II

Vla

Vc.

Cb.

Measure 13: Flute has a triplet of eighth notes. Oboe has a half note. Clarinet has a half note. English Horn has a half note. Cor Anglais has a half note. Trumpet has a half note. Trombone has a half note. Violin I and II have a dense rhythmic pattern. Viola has a dense rhythmic pattern. Violoncello has a half note. Contrabass has a half note.

Measure 14: Flute has a half note. Oboe has a half note. Clarinet has a half note. English Horn has a half note. Cor Anglais has a half note. Trumpet has a half note. Trombone has a half note. Violin I and II have a dense rhythmic pattern. Viola has a dense rhythmic pattern. Violoncello has a half note. Contrabass has a half note.

Measure 15: Flute has a half note. Oboe has a half note. Clarinet has a half note. English Horn has a half note. Cor Anglais has a half note. Trumpet has a half note. Trombone has a half note. Violin I and II have a dense rhythmic pattern. Viola has a dense rhythmic pattern. Violoncello has a half note. Contrabass has a half note.

[illegible]

140

Fl.

Ob.

Cl. (c. di lingua)

Fg.

Cr.

Tr.

Trbn.

Vno I

Vno II

Vla

Vc

Cb.

145

The page contains musical notation for a piano piece. It features multiple staves with various musical notations, including notes, rests, and dynamic markings like 'pp' and 'mp'. A large bracket on the left side groups several staves together. The notation is complex, featuring many accidentals and dynamic markings.

Handwritten musical score for a symphony orchestra. The score is written on 12 staves, each labeled with an instrument or section:

- Fl.** (Flute): Treble clef, key signature of one flat (B-flat). Dynamics include *mp*, *f*, and *pp*.
- Ob.** (Oboe): Treble clef, key signature of one flat (B-flat). Dynamics include *mp* and *pp*.
- Cl.** (Clarinet): Treble clef, key signature of one flat (B-flat). Dynamics include *mp*, *f*, and *pp*.
- Bs.** (Bassoon): Bass clef, key signature of one flat (B-flat). Dynamics include *mp* and *pp*.
- Cr.** (Horn): Treble clef, key signature of one flat (B-flat). Dynamics include *mp*, *f*, and *pp*.
- Tr.** (Trumpet): Treble clef, key signature of one flat (B-flat). Dynamics include *mp*, *f*, and *pp*.
- Tbn.** (Trombone): Bass clef, key signature of one flat (B-flat). Dynamics include *mp*, *f*, and *pp*.
- Vno I** (Violin I): Treble clef, key signature of one flat (B-flat). Dynamics include *mp*, *f*, *ff*, *pp*, and *p*.
- Vno II** (Violin II): Treble clef, key signature of one flat (B-flat). Dynamics include *mp*, *f*, *ff*, *pp*, and *p*.
- Vla** (Viola): Bass clef, key signature of one flat (B-flat). Dynamics include *mp*, *f*, *ff*, *pp*, and *p*.
- Vc.** (Violoncello): Bass clef, key signature of one flat (B-flat). Dynamics include *mp*, *mf*, *ff*, *pp*, and *pp*.
- Cb.** (Double Bass): Bass clef, key signature of one flat (B-flat). Dynamics include *mp*, *mf*, *ff*, *pp*, and *pp*.

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

155

Fl.

Ob.

Cl.

Fg.

Cr.

Tr.

Trbn.

Vno I.

Vno II.

Vla.

Vc.

Cb.

This image shows a page from a musical score, likely for a symphony orchestra. The score is written for the following instruments: Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Fg.), Horn (Cr.), Trumpet (Tr.), Trombone (Tbn.), Violin I (Vno I), Violin II (Vno II), Viola (Vla.), Cello (Vcl.), and Double Bass (Cb.). The score is organized into measures, with various musical notations including notes, rests, dynamics (mp, f, p, pp), and articulation marks. The notation is in standard musical notation, with treble and bass clefs used for the respective instruments. The page is numbered 111 in the bottom right corner.

Fl.

Ob.

Cl.

Eg.

Cr.

Tr.

Trbn.

Vno I

Vno II

Vla

Vc.

Cb.

(+ sempre)

(o)

[illegible]

This musical score page, numbered 170, contains staves for the following instruments: Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Fg.), Cor Anglais (Cr.), Trumpet (Tr.), Trombone (Trbn.), Piano (P), Violin I (Vno I), Violin II (Vno II), Viola (Vla), Violoncello (Vc), and Double Bass (Cb). The score is divided into four measures. The woodwind section (Fl., Ob., Cl., Fg., Cr., Tr., Trbn.) features melodic lines with various articulations and dynamics, including *pp*, *mp*, and *p*. The string section (Vno I, Vno II, Vla, Vc, Cb) provides harmonic support with sustained notes and trills, marked with *mp* and *p*. The Piano part includes trills and sustained notes. The score includes various musical notations such as notes, rests, trills, and dynamic markings.

175

Fl. *solo la testata (respiro)*

Ob. *(senza tr)* *mp* *sempre*

Cl. *tr* *p* *mp* *tr* *sub.* *ff*

Fg. *ff*

Cr. *ff*

Tr. *ff*

Trbn. *ff*

Vno I *ff*

Vno II *ff*

Vla. *ff*

Vcl. *ff*

Cb. *ff*

suoni d'eco

5 *4*

(togliere il bocchino)

(togliere il bocchino e la corda)

tr *p* *ff*

tr *p* *ff*

tr *p* *ff*

(d.) *(molta pressione d'arco)* *(al pont.)*

(d.) *p* *più p poss.*

poco accel. - - - - -

Fl.

Ob.

Cl.

B♭

Vla.
Cr.

Tr.

Trbn.

Ti

Vncl. I

Vncl. II

Mu

Vc

Cb.

Fl.

Ob.

Cl.

B♭

Vla.
Cr.

Tr.

Trbn.

Ti

Vncl. I

Vncl. II

Mu

Vc

Cb.

Fl.

Ob.

Cl.

Fg.

Cr.

Tr.

Trbu.

Vno I

Vno II

Vla

Vc

Cb

(3)
f
sub.

(togliere l'ancia)

(mp)

(o)

insp. espir. (sim.)
respiro nel bocch.
mp

sord.

sord.

sord.

sord.

15.
(Ic.)

15.
(Ic.)

sf

sf

tr

tr

più p. pass. -

Animato

rall.

Calmo

185

Fl. *fff* sempre

Ob.

Cl. *(fp)*

Bg.

Cr. *(respiro nel bocch.)* *f* *(rimettere il bocch.)* *fff* *(togliere il bocchino)*

Tr. *p* *(rimettere il bocch.)*

Trbn. *(s. sord.)* *(s. ffio)* *ff* *(sord.)*

Vn. I *f* *p* *ff*

Vn. II *f* *p* *ff*

Vla. *(p)* *(p)* *(p)* *fff* più p poss. sempre

Vc.

Cb. *(passaggio insensibile fra le corde)*

accel. - - - - -

190

Fl.

Ob.

Cl.

B♭

Cr.

Tr.

Trbn.

Vno I

Vno II

Vla.

Vc.

Cb.

tranne *tranne* *tranne*
#p (45) 7 #p 7 #p
◁ pp ▷ ◁ p ▷ ◁ pp ▷

tranne *tranne* *tranne*
7 (b5) 7 7 7
◁ pp ▷ ◁ p ▷ ◁ pp ▷

ppp
più p poss.

(insensibile, come prima)

Agitato

195

Fl. *< sf pp_{sub.} >*

Ob.

Cl.

Fg. *respiro nella sola ancia*
inspir. (sim.)
espir.
< pp > *< p >* *< p >*

Cr. *respiro nel bocch.*
inspir. (etc.)
espir.
< pp > *< mp >*

Tr.

Trbn. *Wa wa*
(+ = °)
< mf >
(o)
(soffio)
< mp >
(tagliare il bocch.)

Vno I *tr*
#2 (h2)
f *ff*

Vno II *tr*
#2 (h2)
f *ff*

Vla *tr*
b2
f

Vc *(IV)*
(pont.)
ff

Cb. *(più p poss.)*

rall. - - - - -

Fl. *pp* *mp* *mp*

Ob.

Cl. *mp* *mp*

Fig. *p* *mp*

Cr. *p* *p* *mp* (rimettere il bocch.)

Tr.

Trbn.

Vno I *tranne* *tranne* *tranne* *tranne* *tranne*
pp *p* *mp* *mp* *mp*

Vno II *tranne* *tranne* *tranne* *tranne* *tranne*
pp *p* *mp* *mp* *mp*

Vla. *tranne*
mf *più p poss. -*

Vc.

Cb. *(più p poss. -)*

Calmo

accel.

200

Ob.

Cl.

Fg.

Cr.

Tr.

Trbn.

Vno I

Vno II

Vla

Vc.

Cb.

Tr.

Trbn.

(soffio)

mf

(+ Ξ^0)

più *p* poss.

(respiro nel bocch.)

p

p

tr

(*tr*)

ff

tr

(*tr*)

ff

(*tr*)

più *p* poss.

(pont.)

mp

[illegible]

sub. Meno mosso e rall. (poco) - - - - -

210

Fl.

Ob.

Cl.

Eg.

Cr.

Tr.

Trbn.

Vno I

Vno II

Vla

Vc.

Cb.

Fl. *pp* *p*

Cl. *più p poss. -*

Eg. *(pp)* *p* *pp* *mf*

Cr. *mf*

Tr. *(+3°)* *mf*

Trbn. *p* *mf* *p*

Vno I *f* *p* *ff* *pp* *pp* *pp*

Vno II *f* *p* *ff* *pp* *pp* *pp*

Vc. *(II)* *ff*

Fl.

Ob.

Cl.

Fg.

Cr.

Tr.

Trbn.

Vno I

Vno II

Vla

Vc.

Ch.

(rimettere l'ancia)

(colpi di lingua)

(rimettere il bocch.)

(più p poss.)

più p poss.

- Agitato

[illegible]

rall. - - - - -

220

Fl.

Ob.

Cl.

Eg.

Cr.

Tr.

Trbn.

Vno I

Vno II

Vla

Vc.

Ch.

The musical score for page 220 is written for a full orchestra. The woodwind section (Flute, Oboe, Clarinet, Euphonium, Cor Anglais) and the Cor Anglais part feature a melodic line with slurs and accents, marked with 'mp' (mezzo-piano) and 'f' (forte) dynamics. The string section (Violin I, Violin II, Viola, Violoncello, Double Bass) provides a harmonic accompaniment, with the Violoncello part marked with 'mp' and 'f' dynamics. The percussion part is marked with 'mp' and 'f' dynamics. The score includes a 'rall.' (rallentando) marking at the top. The page number '220' is in the top left corner.

Calmo

accel. - - - - -

225

Full orchestral score page 225. The page contains staves for Flute (Fl.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vcllo.), Contrabasso (Cb.), Clarinet (Cl.), Bassoon (Fg.), Horn (Cr.), Trumpet (T.), Trombone (Tbn.), Tuba (Tub.), and Timpani (Tim.).

Key markings and annotations include:

- Fl.:** *pp*, *mf*, *ppp*, *f sub.*
- Vln. I:** *pp*, *mp*
- Vln. II:** *p*, *pp*
- Vla.:** *p*
- Vcllo.:** *p*
- Cr.:** *p*, *pp*
- T.:** *p*
- Tbn.:** *più p poss.*
- Tim.:** *più p poss.*
- Cl.:** *tr*, *p*
- Fg.:** *tr*, *p*
- Annotations:** *(rimettere il bocch.)*, *senza dimin.*, *più p poss.*

Agitato

poco rit. a tempo (Agitato)

230

[illegible]

Fl. (flauto) *pp* *sim.*
 Ob.
 Cl. *pp* *sim.*
 Fg.
 Cr. *pp* *sub.* *suono d'eco* *f* *(soffio)*
 Tr.
 Trbn. *pp* *gliss.* *(flatt.)* *ff*
 VnObl.
 VnoII. *f*
 Vla. *mp*
 Vc. *mp* *f* *sub.* *mp*
 Cb. *mp* *(II)* *mp* *f* *(molta pressione d'arco)*

[illegible]

Fl. (testata sola)

Ob.

Cl.

Fg.

Cr.

Tr.

Trbn.

hno I

hno II

Vla.

Vc.

Cb.

ppp

mf

rapidiss.

(calando gradatamente l'intonazione)

lontano

più p. poss. (un soffio)