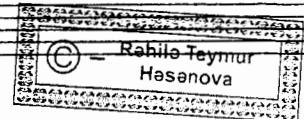


Rahilə Həsənova



Symbols of carpet.

# Vernèe

SCORE

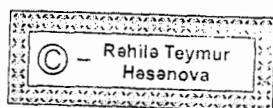
for flute, clarinet, percussion,  
two guitars, piano, violins  
and cellos.

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Washington - 2010.

## Notes:

- 1\*)
  - a) The signs of alteration is activated only for one's given sound;
  - b) The instruments is parted in four opposite groups: each one of them obeys individual showing tempo "M"; only part of percussions has itself own regular rate;
  - c) The lines of tempo "M" bear a relation to frequencies of tremolo, barré and glissando;
  - d) It necessary to cover the strings of piano by flimsy papers.
- 2\*) ↑ or ↓ - instrumental diapason's the highest or lowest sounds are.
- 3\*) ♩ - To perform in one octave above or ♪ - below is written.
- 4\*) ~~~~ - to stop the repetitions.
- 5\*) ▽ - barré-cluster. Capture all possible opened strings.
- 6\*) └ - barré - glissando.
- 7\*) └ - barré - spiccato - glissando,
- 8\*) ▽ - To perform by five fingers in small area short cluster.
- 9\*) Barré-through full diapason of instrument.  
To perform from upper to lower cases/registers.
- 10\*) To perform from lower to upper cases.
- 11\*) Move down by short clusters like a glissando.



Orchestra:

Flute

Clarinet in B

[1] Percussions:

Timpani D, Fis, G, A.

Marimba-fono - basso

Tom-tom (4)

Tam-tam

Temple-blocks (4)

Bongos (3)

[2] Guitars

Piatto sospeso

Piatti (cymbals)

Piano [prepare]

Guirlande (chimes)

Gr. cassa

[6] Violins

Timplipito - oriental timpani (2)

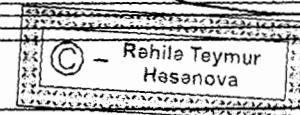
[4] Cellos

Raganella (ratchet)

Flessatono (flex-a-tone)

Pandeiro

Duration ≈ 15'



Washington - 2010.

**1\*)** **(1)**  $\frac{4}{4}$

**2)**  $\frac{3}{4}$

**3)**  $\frac{6}{4}$

**Patetico e Misterioso.**

Violin 1

Violin 2

Fl.

Cl. in B

Percus

M = J

Maracas

M = J

M = J

V-ni

V-Cello

$\textcircled{4} \frac{2}{4}$  $\textcircled{5} \frac{3}{4}$  $\textcircled{6} \frac{2}{4}$  $\textcircled{7} \frac{3}{4}$  $\textcircled{8} \frac{1}{4}$  $\textcircled{9} \frac{2}{4}$ 

A handwritten musical score consisting of nine staves, each with a different rhythmic value indicated above it. The measures are divided by thick black horizontal lines.

- Measure 1:** Staff 1: 2/4 time, 16th-note pattern. Dynamics:  $\text{pp}$ . Staff 2: 6th-note pattern. Dynamics:  $\text{pp}$ . Staff 3: 5th-note pattern. Dynamics:  $\text{pp}$ . Staff 4: 1st-note pattern. Dynamics:  $\text{pp}$ . Staff 5: 1st-note pattern. Dynamics:  $\text{pp}$ . Staff 6: 1st-note pattern. Dynamics:  $\text{pp}$ . Staff 7: 1st-note pattern. Dynamics:  $\text{pp}$ . Staff 8: 1st-note pattern. Dynamics:  $\text{pp}$ . Staff 9: 1st-note pattern. Dynamics:  $\text{pp}$ .
- Measure 2:** Staff 1: 6th-note pattern. Dynamics:  $\text{pp}$ . Staff 2: 5th-note pattern. Dynamics:  $\text{pp}$ . Staff 3: 1st-note pattern. Dynamics:  $\text{pp}$ . Staff 4: 1st-note pattern. Dynamics:  $\text{pp}$ . Staff 5: 1st-note pattern. Dynamics:  $\text{pp}$ . Staff 6: 1st-note pattern. Dynamics:  $\text{pp}$ . Staff 7: 1st-note pattern. Dynamics:  $\text{pp}$ . Staff 8: 1st-note pattern. Dynamics:  $\text{pp}$ . Staff 9: 1st-note pattern. Dynamics:  $\text{pp}$ .
- Measure 3:** Staff 1: 1st-note pattern. Dynamics:  $\text{mp}$ . Staff 2: 1st-note pattern. Dynamics:  $\text{pp}$ . Staff 3: 1st-note pattern. Dynamics:  $\text{pp}$ . Staff 4: 1st-note pattern. Dynamics:  $\text{pp}$ . Staff 5: 1st-note pattern. Dynamics:  $\text{pp}$ . Staff 6: 1st-note pattern. Dynamics:  $\text{pp}$ . Staff 7: 1st-note pattern. Dynamics:  $\text{pp}$ . Staff 8: 1st-note pattern. Dynamics:  $\text{pp}$ . Staff 9: 1st-note pattern. Dynamics:  $\text{pp}$ .
- Measure 4:** Staff 1: 1st-note pattern. Dynamics:  $\text{pp}$ . Staff 2: 1st-note pattern. Dynamics:  $\text{pp}$ . Staff 3: 1st-note pattern. Dynamics:  $\text{pp}$ . Staff 4: 1st-note pattern. Dynamics:  $\text{pp}$ . Staff 5: 1st-note pattern. Dynamics:  $\text{pp}$ . Staff 6: 1st-note pattern. Dynamics:  $\text{pp}$ . Staff 7: 1st-note pattern. Dynamics:  $\text{pp}$ . Staff 8: 1st-note pattern. Dynamics:  $\text{pp}$ . Staff 9: 1st-note pattern. Dynamics:  $\text{pp}$ .
- Measure 5:** Staff 1: 1st-note pattern. Dynamics:  $\text{pp}$ . Staff 2: 1st-note pattern. Dynamics:  $\text{pp}$ . Staff 3: 1st-note pattern. Dynamics:  $\text{pp}$ . Staff 4: 1st-note pattern. Dynamics:  $\text{pp}$ . Staff 5: 1st-note pattern. Dynamics:  $\text{pp}$ . Staff 6: 1st-note pattern. Dynamics:  $\text{pp}$ . Staff 7: 1st-note pattern. Dynamics:  $\text{pp}$ . Staff 8: 1st-note pattern. Dynamics:  $\text{pp}$ . Staff 9: 1st-note pattern. Dynamics:  $\text{pp}$ .

*sul pontic. non div.*

Dynamics for the bottom staff (measures 4-5):  
Measure 4:  $\text{pp}$ ,  $\text{p}$   
Measure 5:  $\text{pp}$ ,  $\text{p}$ ,  $\text{p}$

⑩  $\frac{3}{4}$

⑪  $\frac{3}{4}$

⑫  $\frac{2}{4}$

⑬  $\frac{5}{4}$

A handwritten musical score for a six-part ensemble. The parts are labeled vertically on the left: 1., 2., sus., 4., 5., and 6.. The score is divided into four measures by vertical bar lines. Measure 1 (10/4 time) contains mostly rests. Measure 2 (11/4 time) features sixteenth-note patterns in the 2nd and 5th parts, with dynamics pp and 4:6 markings. Measure 3 (12/4 time) has eighth-note patterns in the 2nd and 5th parts, with dynamics pp and 4:6 markings. Measure 4 (13/4 time) features sixteenth-note patterns in the 2nd and 5th parts, with dynamics pp, 4:6, 4:5, 4:6, 4:7, and 4:8 markings. The 6th part consists of six staves of continuous black wavy lines. The bass part (4.) has a single note in each measure. The 5th part has a single note in the first and third measures, and a sixteenth-note pattern in the second and fourth measures. The 6th part has a single note in each measure. The score concludes with a dynamic marking of p at the end of the 4th measure.

14  $\frac{1}{4}$       15  $\frac{2}{4}$       16  $\frac{5}{4}$       17  $\frac{2}{4}$       18  $\frac{3}{4}$

oboe      cello      bassoon      strings  
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⑯  $\frac{4}{4}$

⑰  $\frac{4}{4}$

㉑  $\frac{5}{4}$

M.

FL.

CL.

Sosp.  
percus.

M.

TAR.

M.

B-NO

M.

V-ni

cello

This is a handwritten musical score page featuring six staves of music. The top staff is labeled 'M.' and contains a single continuous line. The second staff is labeled 'FL.' and shows a dynamic 'pp' followed by a series of sixteenth-note patterns. The third staff is labeled 'CL.' and has a dynamic 'f'. The fourth staff is labeled 'Sosp. percus.' and shows a dynamic 'ff' with a note value of '1:5'. The fifth staff is labeled 'M.' and contains a single continuous line. The sixth staff is labeled 'TAR.' and shows a dynamic 'ff'. The seventh staff is labeled 'M.' and contains a single continuous line. The eighth staff is labeled 'B-NO' and contains two continuous lines. The ninth staff is labeled 'M.' and contains a single continuous line. The bottom staff is labeled 'V-ni' and shows a dynamic 'ff' with a note value of '1:6'. The tenth staff is labeled 'cello' and shows a dynamic 'ff' with a note value of '1:5'. Measure 19 (4/4) starts with a dynamic 'ff' and a note value of '1:5'. Measure 20 (4/4) continues with a dynamic 'ff' and a note value of '1:5', followed by a dynamic 'f' and a note value of '1:6'. Measure 21 (5/4) begins with a dynamic 'ff' and a note value of '1:6', followed by a dynamic 'f' and a note value of '1:7', and ends with a dynamic 'ff' and a note value of '1:5'. The score concludes with the instruction 'poco a poco cresc.'

22  $\frac{4}{4}$

(23)  $\frac{4}{4}$

24

25 3  
4

26  $\frac{2}{4}$       27  $\frac{3}{4}$       28  $\frac{3}{4}$       29  $\frac{3}{4}$       30  $\frac{2}{4}$

M.  
 FL.  
 CL.  
 p.sosp.  
 Percus.  
 M.  
 guitar.  
 M.  
 b-ho  
 M.  
 V-hi  
 Cello

1:6 1:5 1:5 1:6 1:5 1:5 1:6  
 muta in chimes (guirlande)

(31)  $\frac{3}{4}$ (32)  $\frac{3}{4}$ (33)  $\frac{2}{4}$ (34)  $\frac{4}{4}$ 

M.

Fl.

Cl.

guirlanda 2\*) glissando

Percus.

M.

chitar.

M.

B-nos

M.

V-ni

cello

1:5 1:6 1:6 1:7

pp

muta in p. sost.

vbf.

poco a poco cresc.

sub pp

(35)  $\frac{5}{4}$

(36)  $\frac{5}{4}$

(37)  $\frac{3}{4}$

A handwritten musical score for orchestra and piano, spanning three measures (35, 36, and 37). The score is organized into ten staves:

- 1. (Piano): Measures 35-37.
- 2. (Flute): Measures 35-37. Includes dynamic markings:  $\#$ ,  $b$ ,  $\#$ ,  $b$ ,  $p$ ,  $p$ .
- Cl. (Clarinet): Measures 35-37. Includes dynamic markings:  $p$ ,  $b$ ,  $b$ ,  $p$ .
- P. Sos. (Percussion): Measures 35-37. Includes dynamic markings:  $p$ ,  $p$ .
- Tres. (Bass Drum): Measures 35-37. Includes dynamic markings:  $p$ ,  $p$ .
- M. (Mezzo-soprano): Measures 35-37. Staff is mostly blank.
- itar. (Guitar): Measures 35-37. Includes dynamic markings:  $p$ ,  $p$ .
- M. (Mezzo-soprano): Measures 35-37. Staff is mostly blank.
- no (Double Bass): Measures 35-37. Includes dynamic markings:  $p$ ,  $p$ .
- M. (Mezzo-soprano): Measures 35-37. Staff is mostly blank.
- V-hi (Vibraphone): Measures 35-37. Includes dynamic markings:  $p$ ,  $p$ .
- Cello: Measures 35-37. Includes dynamic markings:  $p$ ,  $p$ .

Measure 35 (5/4 time): Flute has a sixteenth-note pattern. Clarinet has eighth-note patterns. Percussion has eighth-note patterns. Bass drum has eighth-note patterns. Cello has eighth-note patterns.

Measure 36 (5/4 time): Flute has eighth-note patterns. Clarinet has eighth-note patterns. Percussion has eighth-note patterns. Bass drum has eighth-note patterns. Cello has eighth-note patterns.

Measure 37 (3/4 time): Flute has sixteenth-note patterns. Clarinet has eighth-note patterns. Percussion has eighth-note patterns. Bass drum has eighth-note patterns. Cello has eighth-note patterns.

(38)  $\frac{3}{4}$

(39)  $\frac{5}{4}$

(40)  $\frac{2}{4}$

(41)  $\frac{3}{4}$

A handwritten musical score page featuring four staves of music. The top staff consists of two systems of music, each with a key signature of one sharp (F#). Measure 38 (3/4 time) starts with a dynamic of 1:6, followed by a crescendo instruction. Measure 39 (5/4 time) begins with a dynamic of 1:5, followed by a melodic line labeled "muta in guirlande". Measure 40 (2/4 time) starts with a dynamic of 1:6, followed by a crescendo instruction. Measure 41 (3/4 time) begins with a dynamic of 1:5, followed by a melodic line labeled "più cresc.". The bottom staff contains lyrics: "nella" in measure 38, "elli" in measure 39, and "simile" in measure 41. Various dynamics, including  $\text{f} \text{ ff}$ ,  $\text{p}$ , and  $\text{mp}$ , are indicated throughout the score.

(42)  $\frac{3}{4}$       (43)  $\frac{2}{4}$       (44)  $\frac{2}{4}$       (45)  $\frac{4}{4}$       (46)  $\frac{2}{4}$

M.

Fl.

Cl.

percus.  
guirlande  
gissante

Vibr.

M.

chitar.

M.

p-no

M.

V-ni

Cells

(47)  $\frac{3}{4}$       (48)  $\frac{3}{4}$       (49)  $\frac{1}{4}$       (50)  $\frac{3}{4}$       (51)  $\frac{3}{4}$

M.

Fl.

cl.

b. sosp.  
Percus.

muta in Bongos

pp

più cresce.

M.

chitar.

mp

M.

trom.

mp

M.

V-ni

cello

(52)  $\frac{2}{4}$ (53)  $\frac{2}{4}$ (54)  $\frac{3}{4}$ (55)  $\frac{3}{4}$ (56)  $\frac{3}{4}$ 

M.

Fl.

Cl.

Bongos

Percus.

M.

chitar.

M.

p-no

M.

V-ni

Celli

1:6 1:6 1:6

1:5 1:5 1:6

1:3 1:3 1:3 1:3 1:6 1:3 1:3 1:3 1:6

pp più crescendo pp

poco a poco cresc.

pp più cresc.

pp cresc.

pp (f)

p più cresc.

pp

58  $\frac{4}{4}$  M chitar  
 59  $\frac{3}{4}$  Percus. B negos  
 60  $\frac{3}{4}$  Fl M

cl.  
 o.  
 Pno.  
 M.  
 V-hi.  
 celi.

$\frac{3}{4}$

61  $\frac{2}{4}$       62  $\frac{3}{4}$       63  $\frac{3}{4}$       64  $\frac{5}{4}$

M.

Fl.

Cl.

Bongos

Percus.

M.

chitar.

M.

P-no

V-ni

Colli

tempo changes: 1:6, 1:5, 1:3, 1:6, 1:5, 1:3, 1:3, 1:5

dynamic markings:  $p$ ,  $f$

instruction: *mora in Temple-blocks*

(55)  $\frac{3}{4}$ (66)  $\frac{3}{4}$ (67)  $\frac{4}{4}$ (68)  $\frac{3}{4}$ 

M.

Fl.

Cl.

Temple-blocks

Percus.

M

chitar.

M.

p-no

V-ni

Celli

1:6 1:6 1:6 1:6

1:5 1:5 1:5 1:5

1:5 1:5

1:3 1:3

1:5 1:6 1:3

1:4 2 3 4 5

subb

4\*

8

1:3

sub P

#

1:6 1:6 1:6

1:5

1:5 1:5 1:5

1:6 1:6 1:6

1:5

1:5 1:5 1:5

(69)  $\frac{5}{4}$

(70)  $\frac{4}{4}$

(71)  $\frac{4}{4}$

M.

Fl.

Cl.

Temple-blocks

Percus.

M.

chitar.

M.

B-Ng.

M.

V-ni

Celli

This is a handwritten musical score for orchestra and guitar, spanning three measures (69, 70, and 71). The score is organized into six staves. The first three staves (M., Fl., Cl.) feature rhythmic patterns with various time signatures (1:6, 1:5, 1:6, 1:5, 1:6) and dynamics (mp, f). The fourth staff (Percus.) includes instructions for 'Temple-blocks' and 'muta in Bongos'. The fifth staff (chitar.) shows a guitar part with a wavy line and dynamic markings (mp, f). The sixth staff (V-ni) contains a rhythmic pattern with a dynamic marking (mp). The score concludes with a final staff for 'Celli'.

**(72)  $\frac{5}{4}$**   
**(73)  $\frac{4}{4}$**   
**(74)  $\frac{4}{4}$**

M.

FL.

CL.

longos  
'ercur.

mf      diminuendo

1:3    1:5    1:3    1:6    1:6

1:3    1:6    1:3

poco a poco 1:6 crescendo  
1:5    1:6

Muta in Temple-blocks

M.

staf.

dim.

poco a poco crescendo

M.

P-no

mf      dim.

poco a poco crescendo

M.

V-ni

mf      dim.

poco a poco crescendo

celli

(75)  $\frac{3}{4}$

(76)  $\frac{3}{4}$

(77)  $\frac{4}{4}$

(78)  $\frac{3}{4}$

M.

FL.

CL.

Temple-blocks

percus.

M.

chitar.

pno

M.

V-ni

Cello

Measure 1: M. (piano), FL., CL., Temple-blocks, percus., M. (piano), guitar, pno, M. (piano).  
Measure 2: M. (piano), FL., CL., Temple-blocks, percus., M. (piano), guitar, pno, M. (piano).  
Measure 3: M. (piano), FL., CL., Temple-blocks, percus., M. (piano), guitar, pno, M. (piano).  
Measure 4: M. (piano), FL., CL., Temple-blocks, percus., M. (piano), guitar, pno, M. (piano).  
Measure 5: M. (piano), FL., CL., Temple-blocks, percus., M. (piano), guitar, pno, M. (piano).  
Measure 6: M. (piano), FL., CL., Temple-blocks, percus., M. (piano), guitar, pno, M. (piano).  
Measure 7: M. (piano), FL., CL., Temple-blocks, percus., M. (piano), guitar, pno, M. (piano).  
Measure 8: M. (piano), FL., CL., Temple-blocks, percus., M. (piano), guitar, pno, M. (piano).  
Measure 9: M. (piano), FL., CL., Temple-blocks, percus., M. (piano), guitar, pno, M. (piano).  
Measure 10: M. (piano), FL., CL., Temple-blocks, percus., M. (piano), guitar, pno, M. (piano).  
Measure 11: M. (piano), FL., CL., Temple-blocks, percus., M. (piano), guitar, pno, M. (piano).  
Measure 12: M. (piano), FL., CL., Temple-blocks, percus., M. (piano), guitar, pno, M. (piano).

Measure 1: 1:6 1:6 1:5 1:5 1:4 1:3  
Measure 2: 1:6 1:5 1:3 1:6 1:3 1:7  
Measure 3: 1:3 1:6 1:3 1:6 1:3 1:8  
Measure 4: 1:3 1:6 1:3 1:6 1:3 1:8  
Measure 5: 1:5 1:5 1:5 1:5 1:5 1:5  
Measure 6: 1:5 1:5 1:5 1:5 1:5 1:5  
Measure 7: 1:5 1:5 1:5 1:5 1:5 1:5  
Measure 8: 1:5 1:5 1:5 1:5 1:5 1:5  
Measure 9: 1:5 1:5 1:5 1:5 1:5 1:5  
Measure 10: 1:5 1:5 1:5 1:5 1:5 1:5  
Measure 11: 1:5 1:5 1:5 1:5 1:5 1:5  
Measure 12: 1:5 1:5 1:5 1:5 1:5 1:5

(79)  $\frac{3}{4}$ (80)  $\frac{5}{4}$ (81)  $\frac{5}{4}$ 

M.

Fl. *sabb* poco a poco crescendo 1:6 1:5 1:4 1:6 1:6 1:5

cl. *minta in guirlande* glissando

Percus.

M.

hitar. 1 2 3 4 5 6 7 glissando - tenuto

poco a poco crescendo 1:6 1:5 1:4 1:6 1:5 1:4

pno *sabb* poco a poco crescendo 1:6 1:5 1:4 1:6 1:5 1:4

V-ni *sabb sul tasto* poco a poco crescendo 1:6 1:5 1:4 1:6 1:5 1:4 1:6

Celli 1:5 1:5 1:5 1:5 1:4 1:5 1:5 1:4 1:4

(82)  $\frac{4}{4}$

(83)  $\frac{3}{4}$

(84)  $\frac{3}{4}$

(85)  $\frac{3}{4}$

A handwritten musical score page featuring six staves of music. The staves are labeled on the left with instrument names: 1. (empty), 2. Bb, 3. Cl., 4. timpani, 5. cymbals, 6. M., 7. M., 8. Bb-no, 9. M., and 10. V-hi. Measure 82 (4/4 time) starts with a sustained note on staff 1. Staff 2 has a wavy line with dynamic *mf*. Staff 3 has a wavy line. Staff 4 has a wavy line with dynamic *mp*. Staff 5 has a wavy line. Staff 6 has a wavy line. Staff 7 has a wavy line. Staff 8 has a wavy line. Staff 9 has a wavy line. Staff 10 has a wavy line. Measure 83 (3/4 time) starts with a sustained note on staff 1. Staff 2 has a wavy line. Staff 3 has a wavy line. Staff 4 has a wavy line. Staff 5 has a wavy line. Staff 6 has a wavy line. Staff 7 has a wavy line. Staff 8 has a wavy line. Staff 9 has a wavy line. Staff 10 has a wavy line. Measure 84 (3/4 time) starts with a sustained note on staff 1. Staff 2 has a wavy line. Staff 3 has a wavy line. Staff 4 has a wavy line. Staff 5 has a wavy line. Staff 6 has a wavy line. Staff 7 has a wavy line. Staff 8 has a wavy line. Staff 9 has a wavy line. Staff 10 has a wavy line. Measure 85 (3/4 time) starts with a sustained note on staff 1. Staff 2 has a wavy line. Staff 3 has a wavy line. Staff 4 has a wavy line. Staff 5 has a wavy line. Staff 6 has a wavy line. Staff 7 has a wavy line. Staff 8 has a wavy line. Staff 9 has a wavy line. Staff 10 has a wavy line.

Measure 82 (4/4):  
1. Sustained note.  
2. Wavy line, *mf*.  
3. Wavy line.  
4. Wavy line, *mp*.  
5. Wavy line.  
6. Wavy line.  
7. Wavy line.  
8. Wavy line.  
9. Wavy line.  
10. Wavy line.

Measure 83 (3/4):  
1. Sustained note.  
2. Wavy line.  
3. Wavy line.  
4. Wavy line.  
5. Wavy line.  
6. Wavy line.  
7. Wavy line.  
8. Wavy line.  
9. Wavy line.  
10. Wavy line.

Measure 84 (3/4):  
1. Sustained note.  
2. Wavy line.  
3. Wavy line.  
4. Wavy line.  
5. Wavy line.  
6. Wavy line.  
7. Wavy line.  
8. Wavy line.  
9. Wavy line.  
10. Wavy line.

Measure 85 (3/4):  
1. Sustained note.  
2. Wavy line.  
3. Wavy line.  
4. Wavy line.  
5. Wavy line.  
6. Wavy line.  
7. Wavy line.  
8. Wavy line.  
9. Wavy line.  
10. Wavy line.

86  $\frac{3}{4}$      
 87  $\frac{3}{4}$      
 88  $\frac{4}{4}$      
 89  $\frac{3}{4}$

M.

Fl.

Cl.

guirlande muta in Tom-Tom

Percus.

M.

chitar.

sub pp

M.

piano

sub pp

M.

sul ponticello

V-ni

Celli

pp

1:8 1:7

1:8 1:7 più cresc.

1:7 1:8

1:7 1:8

1:8

1:8

1:8

più cresc.

2

3

4

5

più cresc.

più cresc.

1:6 1:6 1:6 1:6 1:6 1:6 1:6 1:6 1:6 1:6 1:5 1:5 1:5 1:5 1:5 1:5 1:5 1:5 1:5 1:5 1:4 1:4 1:4

più crescendo

90  $\frac{2}{4}$

91  $\frac{3}{4}$

92  $\frac{4}{4}$

93  $\frac{4}{4}$

M.

F.  
Fl.

1:8 1:8 1:8

1:8 1:7

1:7 1:8

1:7 1:8 1:7

Cl.

om-tom

Percus.

1:7 1:7 1:6 1:7

1:8 1:7

1:6 1:7

M.

M.

hitar.

1 2 3 4 5

1:4 1:4

pp f ff gliss.

M.

M.

P-ho

p

#

#

M.

V-hn

1:4 marcato 1:3

1:3 1:3 1:3 1:3 1:3 1:3

sf

sf

Celli

1:3 1:3 1:3 1:3 1:3 1:3

sf

sf

(94)  $\frac{3}{4}$ (95)  $\frac{3}{4}$ (96)  $\frac{2}{4}$ (97)  $\frac{5}{4}$ 

A handwritten musical score for orchestra and piano, spanning four measures (94-97). The score is organized into ten staves:

- Piano (right hand):** Measures 94-97. Dynamics:  $m\ddot{p}$ ,  $1:7$ ,  $1:8$ ,  $1:6$ ,  $1:7$ ,  $1:5$ ,  $1:6$ ,  $1:7$ ,  $1:8$ .
- Piano (left hand):** Measures 94-97. Dynamics:  $m\ddot{p}$ ,  $1:8$ .
- Double Bass (D.B.):** Measures 94-97. Dynamics:  $m\ddot{p}$ .
- Violin 1 (V. I.):** Measures 94-97. Dynamics:  $1:5$ .
- Violin 2 (V. II.):** Measures 94-97. Dynamics:  $m\ddot{p}$ .
- Cello (C.):** Measures 94-97. Dynamics:  $m\ddot{p}$ .
- Bassoon (B.):** Measures 94-97. Dynamics:  $m\ddot{p}$ .
- Flute (F.):** Measures 94-97. Dynamics:  $m\ddot{p}$ .
- Soprano (S.):** Measures 94-97. Dynamics:  $m\ddot{p}$ .
- Tenor (T.):** Measures 94-97. Dynamics:  $m\ddot{p}$ .

The score includes various performance instructions such as slurs, grace notes, and dynamic markings like  $m\ddot{p}$  and  $sf$ . Measure 97 concludes with a fermata over the piano's right hand.

M.  
 Fl.  
 Cl.  
 Tom-tom  
 Percus.  
 M.  
 Chitar.  
 P-no  
 V-hi  
 Celli

98  $\frac{3}{4}$       99  $\frac{3}{4}$       100  $\frac{3}{4}$       101  $\frac{2}{4}$       102  $\frac{2}{4}$

M. (Measures 98-100): Flute and Clarinet play eighth-note patterns. Tom-tom and Percussion provide rhythmic support. Measures 101-102: Piano and Vibraphone play eighth-note patterns. Measures 101-102: Guitar plays eighth-note chords. Measures 101-102: Bassoon and Double Bass provide harmonic support.

(103)  $\frac{4}{4}$       (104)  $\frac{2}{4}$       (105)  $\frac{1}{4}$       (106)  $\frac{2}{4}$       (107)  $\frac{4}{4}$

M.

Fl.

Cl.

Tom-tom muta in Tam-tam

Percus.

M.

chitar.

M.

P-no

M.

V-hi

Celli

$\frac{4}{4}$   
 $\frac{2}{4}$   
 $\frac{1}{4}$   
 $\frac{2}{4}$   
 $\frac{4}{4}$

$f$   
 $ff$   
 $sforz.$   
 $poco a poco cresc.$

$f$   
 $ff$   
 $sforz.$   
 $1:8$   
 $1:7$   
 $1:8$   
 $poco a poco cresc.$

$f$   
 $ff$   
 $sforz.$   
 $1:8$   
 $1:7$   
 $1:6$   
 $poco a poco cresc.$

$f$   
 $ff$   
 $sforz.$   
 $1:8$   
 $1:7$   
 $1:6$   
 $1:5$   
 $1:5$   
 $f$   
 $sforz.$   
 $1:6$   
 $1:8$   
 $1:5$   
 $1:5$   
 $poco a poco crescendo$

(108)  $\frac{5}{4}$ (109)  $\frac{1}{4}$ (110)  $\frac{5}{4}$ (111)  $\frac{2}{4}$ 

M.

FL.

CL.

Tam tam

Percus.

M.

Guitar.

M.

pno

M.

v-ni

Celli

(112)  $\frac{3}{4}$       (113)  $\frac{4}{4}$       (114)  $\frac{3}{4}$       (115)  $\frac{3}{4}$

M. (Measures 112-115)

FL. (Measure 112: 1:8, 1:7; Measure 113: 1:7, 1:6; Measure 114: 1:6, 1:7; Measure 115: 1:8)

CL. (Measure 112: 1:7, 1:8; Measure 113: 1:6, 1:7; Measure 114: 1:8, 1:7; Measure 115: 1:1, 1:3, 1:8)

Timp/bells (Measure 112: 1:3; Measure 113: 1:3, 1:3; Measure 114: 1:6; Measure 115: 1:1, 1:3, 1:8)

Percus. (Measure 112: pp; Measure 113: pp; Measure 114: -; Measure 115: -)

M. (Measures 112-115)

Chitar. (Measure 112: 2, 3, 4; Measure 113: 5, 6, 7, 8; Measure 114: 9, 10, 11; Measure 115: 1, 2; Measure 115: 1:6)

M. (Measures 112-115)

P-no (Measure 112: f, pp, bp; Measure 113: f, pp, bp; Measure 114: f, pp, bp; Measure 115: f, pp, bp)

M. (Measures 112-115)

V-hi (Measure 112: 1:6, 1:6, 1:5, 1:5; Measure 113: 1:6, 1:6, 1:5, 1:5; Measure 114: 1:6, 1:6, 1:5, 1:5; Measure 115: 2, 3)

Celli (Measure 112: 1:5, 1:5, 1:4, 1:4; Measure 113: 1:5, 1:5, 1:4, 1:4; Measure 114: 1:6, 1:6, 1:5, 1:5; Measure 115: 2, 3)

(116)  $\frac{4}{4}$       (117)  $\frac{5}{4}$       (118)  $\frac{2}{4}$       (119)  $\frac{2}{4}$

M.

FL.

CL.

Timp.

Chitarra

P.-no.

V-ni

Celli

(120)  $\frac{2}{4}$ (121)  $\frac{3}{4}$ (122)  $\frac{4}{4}$ (123)  $\frac{4}{4}$ 

M.

FL.

mf 1:7

CL.

Gr. cassa

Percus.

mp

M.

Chitar.

mf

M.

p-ho

M.

V-ni

mf

Celli

(124)  $\frac{3}{4}$ (125)  $\frac{4}{4}$ (126)  $\frac{4}{4}$ (127)  $\frac{2}{4}$ 

M.

FL.

CL.

Gr. cassa

Percuss.

M.

Chitarra

*marcato*

f

M.

p-ho

M.

V-ni

4 5 6 7

Celli

(128)  $\frac{5}{4}$

(129)  $\frac{5}{4}$

Handwritten musical score for orchestra and guitar, measures 128-129.

The score consists of two systems separated by a vertical bar line. The left system (measure 128) has a key signature of one sharp. The right system (measure 129) has a key signature of one sharp. Both systems are in common time.

Instrumentation:

- Flute (FL.)
- Clarinet (CL.)
- R. cossa (R. cossa)
- percuss. (percuss.)
- M. (M.)
- Guitar (Chitarra)
- M. (M.)
- Pno (Pno)
- M. (M.)
- V-ni (V-ni)
- Cello (Celli)

Performance instructions:

- Measure 128:
  - Flute: eighth-note patterns with dynamic  $f$ .
  - Clarinet: eighth-note patterns.
  - R. cossa: eighth-note patterns.
  - percuss.: eighth-note patterns with dynamic  $sff$ .
  - M.: silent.
  - Guitar: sustained notes with dynamic  $f$ .
  - M.: silent.
  - Pno: eighth-note patterns starting at  $f$ , leading to a crescendo.
  - M.: silent.
  - V-ni: sustained notes.
  - Cello: sustained notes with dynamic  $f$ .
- Measure 129:
  - Flute: eighth-note patterns.
  - Clarinet: eighth-note patterns.
  - R. cossa: eighth-note patterns.
  - percuss.: eighth-note patterns with dynamic  $pp$ .
  - M.: silent.
  - Guitar: sustained notes.
  - M.: silent.
  - Pno: eighth-note patterns leading to a crescendo.
  - M.: silent.
  - V-ni: sustained notes.
  - Cello: sustained notes.

Other markings:

- Measure 128: "vibrato" above R. cossa.
- Measure 128: "muta in pandeiro" above percuss.
- Measure 129: "più cresc." above Pno.
- Measure 129: Measure numbers 8, 9, 10, 11, 12, 13 are written above the staves.

(130)  $\frac{2}{4}$

(131)  $\frac{3}{4}$

(132)  $\frac{2}{4}$

(133)  $\frac{3}{4}$

M.

FL.

CL.

Indeira

Percuss.

M.

Gitarra

M.

p-ho

M.

V-ni

Celli

This image shows a page from a handwritten musical score. It consists of four systems of music, each with multiple staves. The instruments listed are M., FL., CL., Indeira, Percuss., Gitarra, p-ho, V-ni, and Celli. The score includes various musical markings such as dynamic changes (mf, poco, crescendo, f), articulations (marcato, spicc.), and performance instructions (1:7, 1:6, 1:8). The time signatures indicated at the top of each system are (130) 2/4, (131) 3/4, (132) 2/4, and (133) 3/4.

(134)  $\frac{1}{4}$ (135)  $\frac{3}{4}$ (136)  $\frac{3}{4}$ (137)  $\frac{3}{4}$ 

M.

FL.  
3 1:8 1:8 1:8 1:7 1 espressivo 2

CL.  
1:7 1:7 1:6 1:7 1 2

madeira  
Percuss.

M.

Chitarra 1 2 3 4 5 6 7 8  
1:8 espressivo

M.

p-ho 1 2 3 4 5 6 7 8  
espressivo

M.

V-ni 8 9 10 11 12 13 14 15  
1:6 1 (F# d bb) 2 3 4 5  
espressivo

Celli 8 9 10 11 12 13 14 15  
1:8

(138)  $\frac{3}{4}$

(139)  $\frac{3}{4}$

(140)  $\frac{4}{4}$

M.

FL.

CL.

ndeira  
Percuss.

M.

Chitarra

M.

pno

M.

V-ni

Celli

Measure 138 (3/4 time):  
Flute (FL.) has a sustained note with a wavy line underneath.  
Clarinet (CL.) has a sustained note with a wavy line underneath.  
ndeira Percuss. has a dynamic *f* and a marking *espressivo*.  
Measure 139 (3/4 time):  
Flute (FL.) has a sustained note with a wavy line underneath.  
Clarinet (CL.) has a sustained note with a wavy line underneath.  
ndeira Percuss. has a dynamic *f* and a marking *espressivo*.  
Measure 140 (4/4 time):  
Flute (FL.) has a sustained note with a wavy line underneath.  
Clarinet (CL.) has a sustained note with a wavy line underneath.  
ndeira Percuss. has a dynamic *ff*.  
Guitar (Chitarra) has a sustained note with a wavy line underneath.  
Piano (pno) has a dynamic *ff*.  
Double Bass (V-ni) has a sustained note with a wavy line underneath.  
Cello (Celli) has a sustained note with a wavy line underneath.

(141)  $\frac{4}{4}$ (142)  $\frac{3}{4}$ (143)  $\frac{3}{4}$ 

M.

FL. sub p

CL. sub p

Tam-tam

Percuss.

Barre ritmo irregolare

M.

Chitarra quasi solo 6\*) gliss. duraz. 9/16 s. più cresc.

M.

p-no sub p più crescendo

M.

V-ni 1 (f# d f#) 2 3 4

Celli sub p 1:7 1:7 1 (f# d f#) 2 più crescendo 3 4

(144) 2  
4

(145) 3  
4

(146) 3  
4

(147) 2  
4

M.

FL. *mf* 1:8 1:8

CL. 1:7 1:7

Tam-tam

Percuss. *mf* *sfp* molto vibrato

M.

Gitarre *mf* *sfp*

M.

B-ho *mf* f

M.

V-ni 5 6 7 8 9

Celli *mf* 5 6 7 8 9 f

(148)  $\frac{2}{4}$      
 (149)  $\frac{5}{4}$      
 (150)  $\frac{3}{4}$      
 (151)  $\frac{3}{4}$

M.

Fl.  $f$  1:7 1:5 *più crescendo*

Cl. 1:6 1:6

Tam-tam

Percuss.

M.

Chitarra *più crescendo*

M.

p-no  $f$  *più crescendo*  $\#$  *sub p*

M.

V-ni  $f$  *più crescendo*  $\#$   $(\# \# \#)$   $2$

Celli  $f$  *più crescendo*  $\#$   $(\# \# \#)$   $2$

1:6    1:6    1:5    1:4

(152)  $\frac{2}{4}$ (153)  $\frac{3}{4}$ (154)  $\frac{2}{4}$ (155)  $\frac{3}{4}$ 

M.

FL.      1:7      1:6      poco      a poco      crescendo      1:7      1:8      1:7      1:6

CL.      1:6      1:7

iganella

Percuss.      poco      a poco      crescendo

glissando

M.

Chitarra      poco      a poco      crescendo

M.

p-ho      poco a poco crescendo

M.

V-ni      3      4      5

Celli      3      poco a poco crescendo      4      5

(156)  $\frac{5}{4}$ (157)  $\frac{2}{4}$ (158)  $\frac{3}{4}$ 

M.

FL.

CL.

Muta in Gr. cassa

Percuss.

M.

Chitarra

M.

p-no

M.

V-ni

Celli

This is a handwritten musical score for orchestra and guitar. The score is divided into three measures: 156 (5/4 time), 157 (2/4 time), and 158 (3/4 time). The instrumentation includes Flute (FL.), Clarinet (CL.), Percussion (Percuss.), Chitarra (guitar), Piano (p-no), Violin (V-ni), and Cello (Celli). The score features various musical markings such as dynamic levels (f, mf, sforzando), articulation marks (trills, slurs, accents), and specific performance instructions like 'Muta in Gr. cassa' for the guitar. The manuscript is written on five-line staves with vertical bar lines indicating measures and horizontal bar lines indicating sections between measures. Measure 156 starts with a sustained note for the flute and clarinet, followed by eighth-note patterns. Measure 157 begins with a forte dynamic for the piano and guitar, followed by eighth-note patterns. Measure 158 starts with a sustained note for the violin and cello, followed by eighth-note patterns.

(159)  $\frac{2}{4}$ (160)  $\frac{4}{4}$ (161)  $\frac{7}{4}$ 

M.

FL.  $f$  1:5 1:6 1:8

CL. 1:5 1:6 1:8

Gt. cassa > muta in Flessatono

Percuss.  $sf$

M.

Chitarra

M.

p-no  $f$  ff

M.

V-ni  $f$  ff 10

Colli

(162)  $\frac{3}{4}$ (163)  $\frac{3}{4}$ (164)  $\frac{4}{4}$ 

M.

FL.  
snbb 1:8 molto crescendo

CL.  
1:8 1:8 1:7

Lessatone  
Percuss.  
molto crescendo glissando

M. sub 2

Chitarras  
martellato

M.

p-no sub molto crescendo

V-ni  
Barra - spicc. - glissando  
snbb molto crescendo

Celli

M.

165  $\frac{5}{4}$

FL. (ff)

CL. (ff)

Piatti  
Percuss. gliss. vibrato

M.

Chitarra (ff)

M.

p-no (ff)

M.

V-ni 4 5 6 7

Colli (ff) 4 5 6 7

166  $\frac{4}{4}$

167  $\frac{4}{4}$

muta in flessatono

vibrato

(168)  $\frac{3}{4}$ (169)  $\frac{3}{4}$ (170)  $\frac{4}{4}$ 

M.

FL. ff 1:8 1:8 1:8

CL. 1:8 1:8 1:7

i lessatono

Percuss. ff > fff

muta in Marimbafono-basso

M.

Chitarra ff > >

p-no ff

M.

V-ni Barre - spic. glissando ord. - barre - glissando div. in 6 martellato  
fff 1:3 espressivo 1:4 1:4  
dir. in 4

Celli

(171) 2(172) 5(173) 6

M.

FL.

CL.

Marimba *più ad libitum*

Percuss.

M.

Chitarra

M.

p-no

V-ni

Celli

This is a handwritten musical score for orchestra and guitar, spanning three measures (171, 172, and 173). The score is organized into four systems separated by vertical bar lines. The first system (measures 171 and 172) includes parts for Marimba (with dynamic 'più ad libitum'), Percussion, and Chitarra. The second system (measures 172 and 173) includes parts for Flute, Clarinet, and Double Bass (Celli). The third system (measures 172 and 173) includes parts for Violin (V-ni) and Double Bass (Celli). The fourth system (measures 173) includes a part for Piano (p-no). The score features various musical markings such as dynamics (e.g., fff, espressivo), articulations (e.g., slurs, accents), and performance instructions (e.g., legato, ad libitum). Measure 171 ends with a fermata over the Marimba and Percussion parts. Measure 172 begins with a dynamic fff and includes a tempo marking of 1:3. Measure 173 begins with a dynamic 1:5 and includes a tempo marking of 1:5. Measure 173 concludes with a dynamic 1:1 and a fermata over the Double Bass part.

(174)  $\frac{3}{4}$ (175)  $\frac{4}{4}$ (176)  $\frac{3}{4}$ 

M.

FL.

CL.

larimba

Percuss.

M.

Chitarra

M.

p-no

M.

V-ni

Celli

1 2 3

1:7 1:7 1:3

1:8 1:8 1:7

1:5 1:5 1:4 1:4 51 mil.

1:4 1:4 1:5

glissando-tenuto

glissando-tenuto

177  $\frac{2}{4}$       178  $\frac{3}{4}$       179  $\frac{5}{4}$       180  $\frac{3}{4}$

This image shows a handwritten musical score for an ensemble. The score consists of four systems of music, each with multiple staves. The instruments listed on the left are: M., FL., CL., Marimba, Percuss., Chitarra, P-no, V-ni, and Cello. The score includes various musical markings such as dynamics (e.g., ff, f, ff), articulations (e.g., accents, slurs), and performance instructions (e.g., tremolo, sforzando). Measure 177 starts with a 2/4 time signature. Measures 178 and 179 begin with a 3/4 time signature, indicated by a circled '3' above the staff. Measure 179 contains a tempo marking '1:5'. Measures 178 and 179 also feature a dynamic instruction 'ff' (fortissimo) over several staves. Measure 180 begins with a 3/4 time signature. The score uses a grid system with vertical dashed lines and horizontal solid lines for staff placement.

⑩ 181  $\frac{4}{4}$       ⑪ 182  $\frac{2}{4}$       ⑫ 183  $\frac{4}{4}$       ⑬ 184  $\frac{3}{4}$

M.

FL.

CL.

Marimba

Percuss.

M.

Chitarra

M.

pno

M.

V-ni

Cello

(185)  $\frac{5}{4}$ (186)  $\frac{4}{4}$ (187)  $\frac{4}{4}$ 

M.

FL.

Cl.

Marimba

Percuss.

M.

Guitara

M.

p-no

M.

V-ni

Coffi

This page contains six staves of musical notation, divided into three measures. The first measure (185) starts with a piano entry, followed by woodwind parts (Flute and Clarinet), and a Marimba line with '1:5' markings. The second measure (186) begins with a guitar part featuring downward-pointing arrows over chords, followed by piano entries. The third measure (187) continues the guitar and piano patterns. The notation uses standard musical symbols like notes, rests, and clefs, along with specific markings like '1:5' and downward-pointing arrows.

(188)  $\frac{4}{4}$ (189)  $\frac{4}{4}$ (190)  $\frac{2}{4}$ 

M.

FL. 1:7 1:7 1:6 1:6

CL. 1:7 1:7 1:6 1:7

Marimba 1:5 1:5 1:5 1:5

Percuss.

M.

Chitarra 10\* regulare e marcissimo 1:2 1:2 1:2 1:2

M.

p-ho

M.

V-ni

Celli

(191)  $\frac{3}{4}$ (192)  $\frac{4}{4}$ (193)  $\frac{3}{4}$ 

M.

FL.

CL.

Marimba

Percuss.

M.

Gitarra

M.

p-no

M.

V-ni

Celli

This is a handwritten musical score for orchestra and piano. It consists of four systems of music, each with a different time signature: 3/4, 4/4, 3/4, and 3/4. The instruments listed are Marimba, Percuss., Gitarra, p-no (piano), V-ni (violin), and Celli (cello). The score includes various musical markings such as wavy lines, slurs, and dynamic changes like 'p' (piano) and 'f' (forte). Measures are numbered 1 through 5 across the different systems. The piano part is indicated by 'p-no' with a bracket under the first two systems, and 'V-ni' with a bracket under the last two systems.

(194) <sup>2</sup>  
4

(195) <sup>3</sup>  
4

(196) <sup>3</sup>  
4

(197) <sup>2</sup>  
4

M.

FL.

CL.

Larimba  
Percuss.

M.

Chitarra

M.

p-ho

M.

V-ni

Celli

This is a handwritten musical score for orchestra and guitar, spanning four measures (194 to 197). The score is organized into six staves. The first three staves (M., FL., CL.) are mostly silent. The fourth staff (Larimba/Percuss.) features a rhythmic pattern of eighth and sixteenth notes with various dynamics (pp, f, ff) and articulations (staccato dots, slurs). The fifth staff (Chitarra) shows sustained notes with wavy lines above them. The sixth staff (p-ho) contains a complex pattern of triangles and dots on a single line, with dynamics like pp, f, ff, and articulations. The guitar (V-ni) and bass (Celli) provide harmonic support with sustained notes and occasional vertical strokes. Measure numbers 4, 5, and 6 are written below the guitar and triangle staves respectively.

(198)  $\frac{1}{4}$ (199)  $\frac{4}{4}$ (200)  $\frac{3}{4}$ (201)  $\frac{2}{4}$ 

M.

FL.

CL.

Marimba

Percuss.

1:5

M.

Chitarra

M.

B-ho

1:8

1:6

M.

V-ni

Celli

(202)  $\frac{4}{4}$ (203)  $\frac{4}{4}$ (204)  $\frac{2}{4}$ 

M.

FL. 3

CL. 3

Marimba  
Percuss.

M.

Chitarra 9 10 11

p-no

V-ni

Celli

(205)  $\frac{5}{4}$ (206)  $\frac{5}{4}$ (207)  $\frac{3}{4}$ 

M.

Fl.

CL.

Marimba

Percuss.

M.

Gitarra

M.

p-no

M.

V-ni

Coffi

(208)  $\frac{3}{4}$ (209)  $\frac{3}{4}$ (210)  $\frac{4}{4}$ (211)  $\frac{3}{4}$ 

M.

Fl.

Cl.

Marimba

Percuss.

M.

Gitarra

M.

p-no

M.

V-ni

Celli

Frull.

1:4  
2:4  
3:4

1:5 1:5 1:5 1:5

1:8 1:6 1:4 1:8 1:6 1:4

56.

(212)  $\frac{1}{4}$ (213)  $\frac{4}{4}$ (214)  $\frac{2}{4}$ (215)  $\frac{6}{4}$ 

M.

FL.

CL.

Marimba

Percuss.

1:5      fff

1:4      1:3

diminuendo

M.

Guitarra

fff

diminuendo

M.

p-no

1:4      1:4      1:4      1:4      1:4      1:4      1:8      1:6      1:6      1:6      1:6

diminuendo

M.

V-ni

fff

unis.

diminuendo

Cello

(216)  $\frac{3}{4}$

(217)  $\frac{4}{4}$

(218)  $\frac{6}{4}$

A handwritten musical score for four staves across three measures. The top staff includes parts for M., Flute (FL.), Clarinet (CL.), Marimba, and Percuss. The middle staff includes a guitar (Chitarra). The bottom staff includes parts for Pno (piano), V-nr (Vienna), and Cello (Cilli). Measure 216 (3/4 time) shows dynamic markings like ff and f, and performance instructions like "Troll." and "Frill.". Measure 217 (4/4 time) continues with similar dynamics and performance techniques. Measure 218 (6/4 time) features a sustained note from the piano, dynamic markings like ff and fff, and performance instructions like "diminuendo" and "muta in Timpani". The score concludes with a bass clef and a dynamic ff.

M.  
FL.  
CL.  
Marimba  
Percuss.  
M.  
Chitarra  
M.  
Pno  
V-nr  
Cilli

Troll.  
Frill.  
diminuendo  
muta in Timpani  
diminuendo  
diminuendo  
diminuendo  
unis.  
diminuendo

(219)  $\frac{2}{4}$ (220)  $\frac{2}{4}$ (221)  $\frac{5}{4}$ (222)  $\frac{4}{4}$ 

M.

fl.

cl.

spans.  
recess.

*legato*

*misterioso*

1:6 1:5 1:5 1:6

diminuendo

M.

Chitarra

f

diminuendo

M.

glissando - tremolo

pno

dimm.

M.

V-hi

*col ponticello*

*espressivo*

Celli

*col ponticello*

*espressivo*

diminuendo

(223)  $\frac{5}{4}$ (224)  $\frac{5}{4}$ (225)  $\frac{5}{4}$ 

M.

FL.

Cl.

ass.

M.

perc.

M.

2-no

M.

V-ni

Celli