

LUCIANO BERIO

ALLELUJAH II

PER CINQUE GRUPPI DI STRUMENTI

PARTITURA

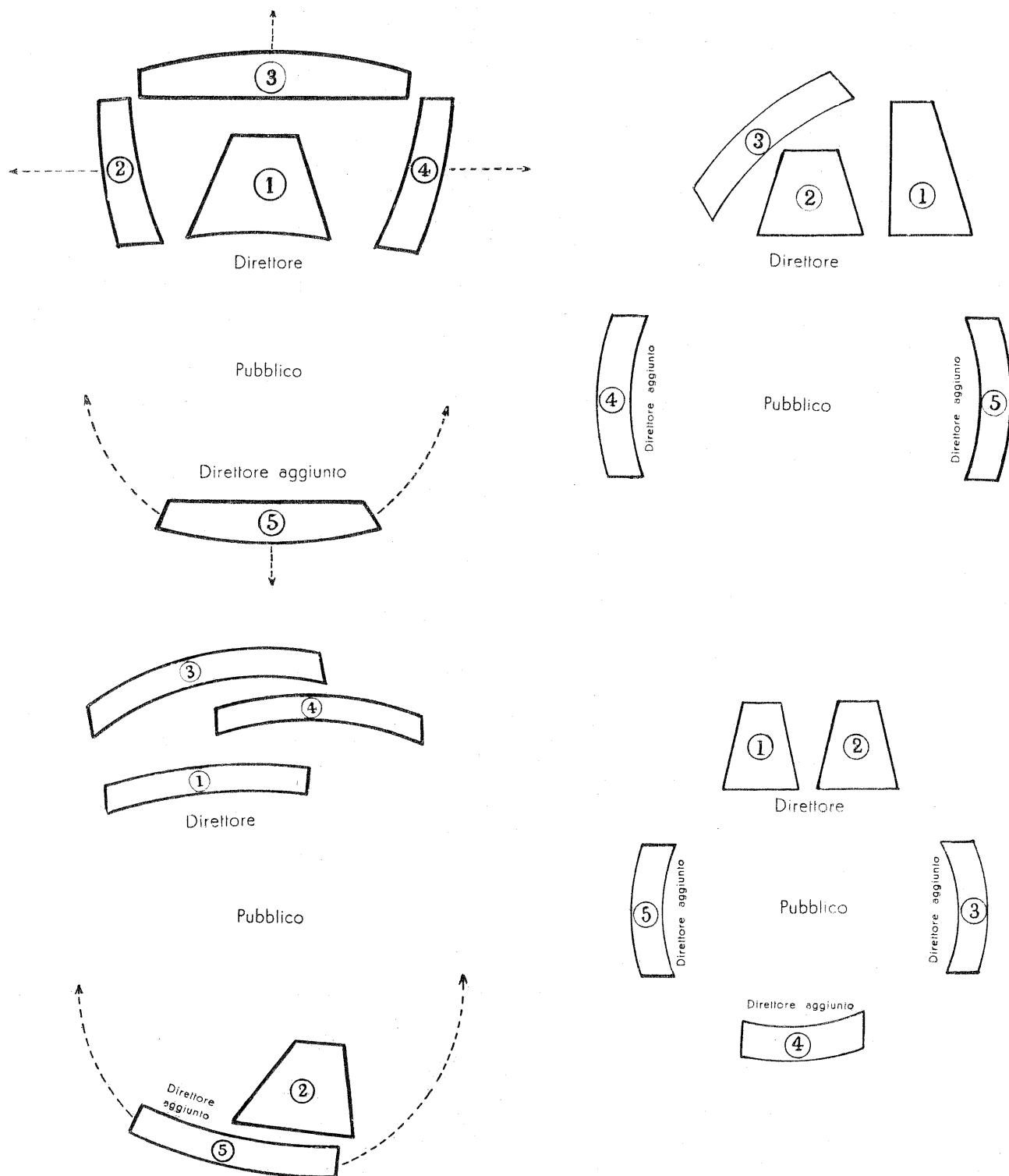
EDIZIONI SUVINI ZERBONI - MILANO

ALL'ORCHESTRA SINFONICA DI ROMA
DELLA RADIOTELEVISIONE ITALIANA

I 5 gruppi possono essere disposti in diverse maniere, in base cioè alle dimensioni e alle caratteristiche acustiche e architettoniche del luogo scelto per l'esecuzione. Ogni criterio di disposizione deve però considerare la necessità di porre almeno uno o due gruppi alle spalle o ai fianchi del pubblico e tener conto che:

- i gruppi debbono essere distanziati il più possibile gli uni dagli altri
- i gruppi 2 e 3 e soprattutto 4 o 5 debbono essere *particolarmente distanziati* tra di loro. E' perciò sempre preferibile che il gruppo 5 sia posto dietro al pubblico e il gruppo 3 davanti, alla massima distanza dal gruppo 5. Se la pedana dell'orchestra è sufficientemente ampia i gruppi 2 e 4 possono essere rispettivamente posti sul lato estremo sinistro e sul lato estremo destro della pedana stessa.
- per i gruppi posti dietro o ai fianchi del pubblico, possibilmente situati su apposite pedane piuttosto elevate, si renderà quasi sempre necessaria la presenza di direttori d'orchestra aggiunti, a meno che la sala non sia tale da permettere ad un solo direttore il controllo di tutti e 5 i gruppi.
- i 10 violini (gruppo 3) e se possibile anche le 10 viole (gruppo 5) devono sedersi affiancati in modo da costituire due linee opposte e lontane. E' anche preferibile che i 10 violini e le 10 viole prendano posto dietro tutti gli altri strumenti dei rispettivi gruppi.



Possibili disposizioni dei gruppi

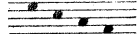
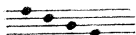

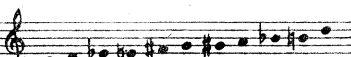


ELENCO STRUMENTI

4 Flauti (II fl. *in sol* III e IV fl. anche ottavini)
 2 Oboi
 Corno inglese
 Clarinetto piccolo in mib
 2 Clarinetti in sib
 Clarinetto basso in sib
 2 Sax. contralti
 2 Sax tenori
 2 Fagotti
 C. Fagotto
 8 Corni
 6 Trombe (la I tr. anche tromba acuta *in fa* o *in sib*)
 5 Tromboni
 Tuba
 Tuba contrabassa
 Timpani

percussione:

2 Tamb. militari (con corde  — senza corde: )
 2 Bongos
 3 Tom-tom
 3 Tam-tam
 3 Piatti sosp.
 Tamburo basco
 2 Triangoli
 2 Holz-trommel (opp. 2 tom-tom)

4 Cencerros 
 5 Temple-block 
 9(10) Gong cinesi 
 11 Campane 

Pianoforte


2 Arpe

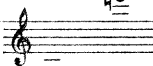
Celesta

Glockenspiel (a tastiera)

Chitarra elettrica

Xylofono

Marymbaphone 

Vibrafono 

10 Violini

10 Viole

8 Violoncelli

6 C.Bassi

7 esecutori

COMPOSIZIONE DEI GRUPPI

I GRUPPO:

Celesta
 Vibrafono
 Marimbaphone
 Chitarra elettrica
 I Arpa
 II Arpa
 Pianoforte
 11 Campane
 2 Bongos
 9 Gong cinesi
 Tamb. basco e triangolo
 6 C.Bassi

II GRUPPO:

4 Flauti
 2 Clarinetti
 Cl. basso
 2 Sax. contr.
 Timpani
 Xylofono
 5 Cencerros e Triangolo
 4 Violoncelli

III GRUPPO:

4 Corni
 3 Tromboni
 Tuba contrabassa
 3 Tam-tam e 3 piatti sosp.
 10 Violini

IV GRUPPO:

2 oboi
 Corno inglese
 Cl. piccolo
 2 Fagotti
 C. Fagotto
 3 Trombe
 2 Tamb. militari
 3 Tom-tom
 4 Temple-block
 Glockenspiel
 4 Violoncelli

V GRUPPO:

2 Sax. tenori
 4 Corni
 3 Trombe
 2 Tromboni
 Tuba
 2 Holz-trommel (opp. 2 tom-tom)
 10 Viole

ALLELUJAH II

5

PER CINQUE GRUPPI DI STRUMENTI

LUCIANO BERIO

1

Vibr. *motore spento* *sf* *sf* *5*

I. Arpa *fff* *p*

II. Arpa *fff*

Cb. *pp*

2

$\frac{4}{8}$ $\text{♩} = 132$

I. Fl. *pppp* *ff* *ppp* *mf* *p* *mf*

II. Fl. (in Sol) *p* *ppp* *f* *pp*

Ott. (III. Fl.) *ppp* *p* *p* *ppp*

Ott. (IV. Fl.) *f* *sf* *ppp*

Vc. *pp* *pp*

$\frac{4}{8}$ $\text{♩} = 132$

$\frac{4}{8}$ $\text{♩} = 132$

$\frac{4}{8}$ $\text{♩} = 132$

2

15 20

Cel. *sf* *mf* *p* *p*

Vibr. *sf* *p* *mf*

I. Arpa *mf* *f* *p* *sf* *p* *f*

II. Arpa *mf* *f* *mf* *mf* *sf* *mf* *pizz.* *p*

Cb. *p* *mf* *p*

15 20

I. Fl. *p* *p* *mf* *p* *p* *mf*

II. Fl. (in Sol) *p* *p* *mf* *p* *p* *mf*

Ott. *p* *pp* *mf* *p* *p* *pp*

Ott. *mf* *pp*

2 Cl. *a 2* *mf* *p* *sf* *p* *pp* *p*

Cl. B. *p* *mf* *mf* *f*

Ve. *mf* *p* *arco* *p* *mf* *mf* *I Solo* *f*

1

Cel. 25 30

I. Arpa

II. Arpa

Cb. *p* *arco* *pp* *p*

I. Fl. *mf* *p* 25 *pp* 30

II. Fl. (in Sol)

Ott. *p* *mf*

Ott. *mf*

2 Cl. *mf* *p* *mf* *sf* *pp*

Cl. B. *p*

Ve. *mf* *p* *pp* *mf*

3

(3)

Sord. *ppp* *p* 30

Sord. *ppp* *p* *p*

1

Cel. *p* *mf* 35 *f* *mf*

Vibr. *pp* *p* *mf*

Mar. *mf*

Chit. el. *f* *mf* *sf*

I. Arpa *sf*

II. Arpa *mf*

Cb. *pp* *pp*

2

I Fl. *mf* 35

II Fl. (in Sol) *p* *mf*

Ott. *p*

Ott. *p*

2 Cl. *p* *pp* *p*

Cl. B. *sf*

Vc. *p* *pp*

3

5 Vni *p* *pp* *mf* *pont.* 35 *pp* *pp* *mp*

5 Vnl *p* *pp* *pp* *p* *p*

1

40

Cel.

Vibr.

Mar.

Chit.el.

I Arpa

II Arpa

Pianof.

Cb.

2

I. Fl.

II. Fl. (in Sol)

Ott.

3

2 Vni

2 Vni

2 Vni

2 Vni

2 Vni

1

Cel. *mf*

Vibr. *ff* *mf* *f* *5* *ff*

Mar. *ff*

Chit. el.

I. Arpa *mf* *mf* *sf* *sf* *ff*

II. Arpa *f* *mf* *p* *sf* *ff*

Pianof. *sf* *pizz.* *ff*

Cb. *f* *ff*

2

45

I. Fl. *mf* *p*

II. Fl. (in Sol) *f* *5*

Ott. *mf* *p* *pp*

Ott. *p* *pp*

Cl. B. *mf* *3* *div.* *pont.*

Ve. *mf*

3

45

2 Vni *p* *mf* *pp* *5 Vni* *f*

2 Vni *p* *mf* *pp* *5 Vni* *f*

2 Vni *mf* *mf* *pp* *5 Vni* *f*

2 Vni *mf* *pp* *5 Vni* *f*

2 Vni *mf* *pp* *5 Vni* *f*

Tuba cb. *mf-p* *p* *mf*

Tam-T. *mf-p* *p* *mf*

4

2 Vc. *div.* *pp* *uniti* *f* *pizz.* *ff*

2 Vc. *div.* *pp* *uniti* *f* *pizz.* *ff*

5 Tuba *pp*

5

50

1 Solo

Violoncello

4 Solo

le altre

5

Tuba

pp

ff

mf

14 (12)

H.C.

1 Cb. pizz. *sf* arco *p* pizz. *mf* 60 arco *ppp*

2 I. Fl. *ppp* *p* 60
2. Ott. *ppp*
Vc. *p*

3 5 Vni *p* 60 via Sord.
5 Vni *p* via Sord.
Tuba eb. *pp*
Tam-T. *ppp*

4 Vc. arco *p* 60

5 5 Vle *f* *mf* *sf* *p* *mf* *pp* 60
5 Vle *f* *mf* *sf* *p* *mf* *pp*
I. Trbn. *p*
Tuba *p*

4

[illegible][illegible]

[illegible]

1

Vibr. *sf*
Mar. *sf*

Cb. *Tutti. mf* *pp*

75 $\frac{6}{8}$ $\text{♩} = 120$

4
8

2

Tim. *sf*
Ve. *mf*

75 $\frac{6}{8}$ $\text{♩} = 120$

4
8

3

2 Vni *pp* *mf*
2 Vni *pp* *mf*
2 Vni *pp* *mf*
2 Vni *pp* *mf*
2 Vni *pp* *mf*

75 $\frac{6}{8}$ $\text{♩} = 120$

4
8

Cr. I. *ff*
Cr. II. *ff*
Cr. III. *ff*
Cr. IV. *ff*

75 $\frac{6}{8}$ $\text{♩} = 120$

4
8

I. Ob. *pp*
II. Ob. *pp*
C. Ing1. *pp*

75 $\frac{6}{8}$ $\text{♩} = 120$

4
8

4

Cl. Picc. *pp*
2 Fg. *pp*
s. c. *sf*
2 Tamb. m. *sf*
2 Vc. *mf*

75 $\frac{6}{8}$ $\text{♩} = 120$

4
8

5

2 Vle *ppp*
2 Vle *ppp*
2 Vle *ppp*
2 Vle *ppp*
2 Vle *ppp*

75 $\frac{6}{8}$ $\text{♩} = 120$

4
8

Cr. I. *sf*
Cr. II. *sf*
Cr. III. *sf*
Cr. IV. *sf*

75 $\frac{6}{8}$ $\text{♩} = 120$

4
8

2 Holz tr. *sf*

75 $\frac{6}{8}$ $\text{♩} = 120$

4
8

80

Cel.

Chit.el.

1 I. Arpa

II. Arpa

Cb.

I. Fl.

II. Fl.
(in Sol)

2 Ott.

2 I. Cl.

II. Cl.

Cl. B.

Vni

80

ppp

mf

sf

p

mf

pp

f

mf

ppp

3

Cr. I.

III.

I. Trbn.

pp

sf

p

4 I. Ob.

II. Ob.

C. Ingl.

Cl. Pice.

2 Fg.

5

Vlo

unite

ppp

Cr.

suono d'eco

1. ppp

2 Trbn.

p

Chit. el. *mf*

1 I. Arpa *sf*

II. Arpa *f*

2

I. Fl. *sf*

2 Ott. *sf mf*

3

Vni *mf*

Cr. I. *pp*

Cr. III. *pp*

I. Trbn. *sempre p e secco*

Tubu. eb. *sempre p e secco*

4

2 Ob. *p*

C. Ing. *p*

Cl. Picc. *mf*

Fg. *p*

Ve. *mf*

5

Vle *mf*

Cr. *pp*

2 Trbn. *sempre p e secco*

Tuba *sempre p e secco*

110

I. Arpa

II. Arpa

Bongos

2 Ott.

Timp.

Cr. I.

Cr. II.

Cr. III.

Cr. IV.

I. Trbn.

II. Trbn.

III. Trbn.

Tuba cb.

2 Ob.

Cl. Picc.

I. Trb.

II. Trb.

III. Trb.

Tamb. m.

3 Tom-T.

Holz tr.

110

115 120

I. Arpa. *p* *mf* *sf* *p* *sf* sulla tavola

II. Arpa. *mf*

Bongos *p*

6 8 3 8

115 120

Cl. B. *ppp*

Timp. *p* *p*

6 8 3 8

115 120

Cr. I. III. *mf*

3 I. Trbn. *sf* *sf* *f*

II. Trbn. *sf*

III. Trbn. *sf*

Tuba eb. *mf* *mf*

6 8 3 8

115 120

Cl. Picc. *ppp* *mf* *sf* *f*

2 Fg. *f* *sf* *f*

Cfg. *f* *sf* *f*

4 I. Trb. *mf* *f* *f* *mf* *f*

II. Trb. *p* *mf* *f* *f* *f*

III. Trb. *p* *mf* *f* *f* *f*

Tamb. m. *p* *p* *sempre p*

3 Tom-T. *p* *p* *sempre p*

6 8 3 8

115 120

5 Holz tr. *f* *pp* *p* *sempre p*

2

3

4

5

S. 3507 Z.

1 Bongos *mf* *p* *ff* 130

2 Timp. *p* *ff* 130
4 Cene.

3 Cr. I. *p* *ff* 130
Cr. II.
Cr. III.
Cr. IV.
I. Trbn. *p* *ff*
II. Trbn.
III. Trbn.
Tuba cb.

4 I. Trb. *p* *ff* 130
II. Trb.
III. Trb.
Tamb. m. *ff* *mf*
3 Tom-T. *mf* *p* *ff*
Temple block *ff*

5 Holz tr. *sf* *ff* *mf* *ff* *mf* 130

1 Bongos

135

2 Timp.
Cenc.

3 Cr. I.
Cr. II.
Cr. III.
Cr. IV.
I. Trbn.
II. Trbn.
III. Trbn.
Tuba ch.

4 I. Trb.
II. Trb.
III. Trb.
Tamb. m.
Tom - T.
Temple block

5 Holz tr.

135

S. 5507 Z.

140

I. Arpa

II. Arpa

Bongos

Cb.

arco
mf

ff

2 Cl.

Cl. B.

2 Timp.

Cone.

Vc.

div.

mf

ff

div.

140

Cr. I.

Cr. II.

Cr. III.

Cr. IV.

I. Trbn.

II. Trbn.

III. Trbn.

Tuba cb.

3

2 Fg.

Cfg.

I. Trb.

II. Trb.

III. Trb.

Tamb. m.

Tom-T.

Temple block

Vc.

div.

mf

ff

140

5 Holz tr.

ff

ff

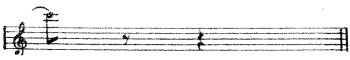
ff

ancora più stacc e sf

ancora più stacc e sf

S. 5507 Z.

5

2^e Cl. 

Cr. I.
II.
Cr. III.
IV.
I.Trbn.
II.Trbn.
III.Trbn.
Tuba cb.

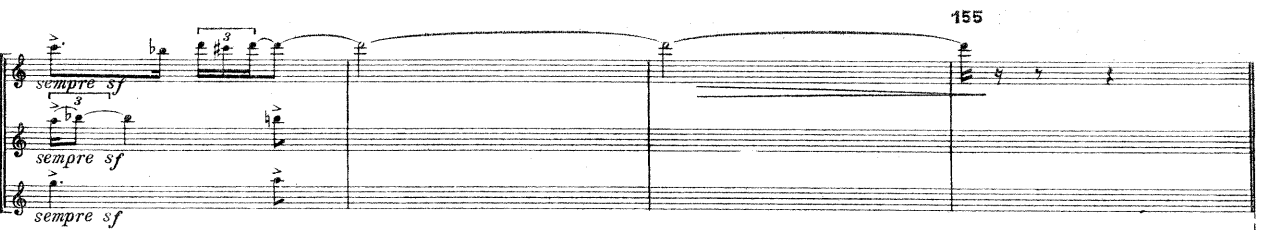
sempre sf



155

I.Trbn.
II.Trbn.
III.Trbn.

sempre sf



Tutti *sf* *sempre*

155

Cr. I.
II.
Cr. III.
IV.
I.Trbn.
II.Trbn.
III.Trbn.
I.Trbn.
II.Trbn.
Tuba



Vibr.

1 Mar.

Bongos

2 Cl.

2 Xil.

Cenc.

Cr. I.

Cr. II.

Cr. III.

Cr. IV.

3 I.Trbn.

II.Trbn.

III.Trbn.

Tuba ch.

2 Ob.

C. Ing.

Cl. Picc.

I.Trb.

II.Trb.

III.Trb.

Glock

Tamb m.

Tom-T.

Temple block

Cr. I.

Cr. II.

Cr. III.

Cr. IV.

5 I.Trb.

II.Trb.

III.Trb.

I.Trbn.

II.Trbn.

Tuba

Holz tr.

160

2. Fg.

Cfg.

Tutti *ff* sempre

I. Trb.

II. Trb.

III. Trb.

Glock

ff sempre

Tom-T.

Temple block

4

160

Cr. I.
Cr. II.
Cr. III.
Cr. IV.

Tutti *ff* sempre

I. Trb.
II. Trb.
III. Trb.
I. Trbn.
II. Trbn.
Tuba
Holz tr.

This musical score page contains measures 160 through 163. The instruments are arranged in a standard orchestral layout. The woodwinds (Cr. I-IV) and brass (I-III Trb., I-II Trbn., Tuba, Holz tr.) are shown. The woodwinds have a melodic line with triplets and slurs. The brass instruments provide harmonic support with sustained notes and some melodic fragments. The woodwinds are marked with a forte dynamic and the instruction 'sempre'. The woodwinds are marked with a forte dynamic and the instruction 'sempre'. The woodwinds are marked with a forte dynamic and the instruction 'sempre'.

165 170

Cr. I. II. *a 2*

Cr. III. IV. *a 2*

I.Trbn. *III.*

II.Trbn. *III.*

III.Trbn.

Tuba cb.

Tam-T.

165 170

Cfg.

I.Trb.

II.Trb.

III.Trb.

165 170 *a 2*

Cr. I. II. *a 2*

Cr. III. IV. *a 2*

I.Trbn.

II.Trbn.

III.Trbn.

I.Trbn.

II.Trbn.

Tuba

1 Bongos *ff* 175

2 Timp *f* 175

I. con Sord. *fff* 3 via Sord. *f* *ff*

Cr. I. II. *fff* 3

Cr. III. IV. *f* *ff*

I. Trbn. *f* *ff*

3 II. Trbn. *f* *ff*

III. Trbn. *f* *ff*

Tuba cb. *f* *ff*

Tam-T. *f* *ff*

Cfg. *f* *ff*

I. Trb. *f* *ff*

II. Trb. *f* *ff*

4 III. Trb. *f* *ff*

Tom-T. *f* *ff*

Temple block *f* *ff*

175 I. Sola (IV. leggiero) *p*

I. Vla *p*

Cr. I. II. *fff* 3 a 2 *ff* *mf*

Cr. III. IV. *fff* Sord. *fff* *mf*

5 I. Trbn. *f* *ff*

II. Trbn. *f* *ff*

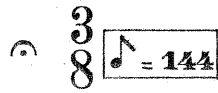
III. Trbn. *f* *ff*

I. Trbn. *f* *ff*

Tuba *f* *ff*

Holz tr. *f* *ff*

S. 5507 Z.



2 Vle *I Sola* *mf* *le altre 2* *a 2 (div.)* *un.*

4 Vle *I Sola* *mf* *le altre 2* *a 4 (div.)* *un.*

4 Vle *I Sola* *mf* *le altre 2* *a 4 (div.)* *un.*

I. Sax. Ten. *mf* *mf* *f* *f*

II. Sax. Ten. *mf* *mf* *f* *f*

Cr. I. *mf* *mf* *f* *f*

Cr. II. *mf* *mf* *f* *f*

Cr. III. *mf* *mf* *f* *f*

Cr. IV. *mf* *mf* *f* *f*

I. Trb. *mf* *mf* *f* *f*


II. Trb. *mf* *mf* *f* *f*

III. Trb. *mf* *mf* *f* *f*

I. Trbn. *mf* *mf* *f* *f*

II. Trbn. *mf* *mf* *f* *f*

Tuba *mf* *mf* *f* *f*

1 Cb.  $\frac{4}{8}$ $\text{♩} = 160$

$\frac{4}{8}$ $\text{♩} = 160$

2 Ob. 

C. Ingl. 

Cl. Picc. 

2 Fg. 

4 Cfg. 

I. Trb. 

II. Trb. 

III. Trb. 

2 Vc. 

2 Vc. 

180

2 Vle 

2 Vle 

2 Vle 

2 Vle 

2 Vle 

I. Sax. Ten. 

II. Sax. Ten. 

5 Cr. I. 

Cr. II. 

Cr. III. 

Cr. IV. 

I. Trb. 

II. Trb. 

III. Trb. 

I. Trbn. 

II. Trbn.

Tuba

1 Eb. *mf* *f* *p* 155

I. Oit. *p* 185

II. Oit. *p*

I. Cl. *p*

II. Cl. *p*

2 Cl. B. *mf*

I. Sax. Contr. *p*

II. Sax. Contr. *mf*

2 Vc. *f* *mf*

2 Vc. *mf*

Sord. *pp* *ppp*

2 Vni *pp* *ppp*

2 Vni *pp* *ppp*

2 Vni *pp* *ppp*

2 Vni *pp* *ppp*

2 Vni *pp* *ppp*

3 Cr. I. III. *pp* *f*

Cr. II. IV. *pp* *a 2*


I. Trbn. *mf* *pp*

II. Trbn. *mf* *pp*

III. Trbn. *mf* *pp*

Tuba eb. *f* *p* *mf*

4 3 Trb. II. *pp* senza Sord.

 = 132

2 Otl. *mf* *bb* *z*

2 Cl. *f* *bb* *z*

2 *f* *bb* *z*

Xil. *f* *bb* *z*

Trg. *f* *z*

Timp. *f* *z*

 = 132

The musical score for the beginning of "The Rose Tree" features three parts: Cr. I. III. (Cello), Cr. II. IV. (Double Bass), and Tuba. The Cr. I. III. part starts with a treble clef and a key signature of one flat (B-flat). The Cr. II. IV. part starts with a bass clef and a key signature of one flat (B-flat). The Tuba part starts with a tuba clef and a key signature of one flat (B-flat). The tempo is marked "Allegretto" and the time signature is 3/4. The music begins with a half note G2 (one ledger line below the staff) in the Cr. I. III. part, followed by a half note A2 (two ledger lines below the staff) in the Cr. II. IV. part. The Tuba part enters with a half note G2 (one ledger line below the staff). The music then continues with a half note A2 (two ledger lines below the staff) in the Cr. I. III. part, followed by a half note B2 (three ledger lines below the staff) in the Cr. II. IV. part. The Tuba part continues with a half note A2 (two ledger lines below the staff). The music concludes with a half note G2 (one ledger line below the staff) in the Cr. I. III. part, followed by a half note F2 (three ledger lines below the staff) in the Cr. II. IV. part. The Tuba part continues with a half note G2 (one ledger line below the staff).

3 Trb.

188

189

190

II-III. (senza Sord.)

191

200

Cel. *mf*

Vibr. *mf*

Mar. *p*

Chit.el.

1 I. Arpa *p*

II. Arpa *f*

Gong c. *p*

Cb.

200 *ppp* *rall.* $\text{♩} = 132$

2 Cl. *ppp*

Cl. B. *p* *mf*

2 Sax. Contr. *ppp*

2 Xil. *mf*

Trg. *f* *ff*

Timp. *p* *div.*

Ve. *ppp* *rall.*

200 *Sord.* *ppp* *div. a 5* $\text{♩} = 132$

Vai. *ppp*

4 Cr. *ppp* *III.* *mp* *a 2* *ff*

3 I. Trbn. *mp*

II. Trbn. *mp*

III. Trbn. *ff*

Tuba cb. *ff*

Tam-T. *p*

200 *rall.* $\text{♩} = 132$

2 Ob. *ppp*

C. Ingl. *p* *mf*

Cl. Picc. *ppp*

Fg. *p*

Cfg. *ppp*

4 3 Trb. *mp* *I. II.*

Glock. *p*

Tamb. m. *ff*

Tam-T. *mf*

Temple block *mf*

Ve. *div.* *ppp* *Sole* $\text{♩} = 132$

200 *ppp*

Vle. *ppp*

2 Sax. Ten. *mf*

4 Cr. *I. III.* *mp* *ff*

5 3 Trb. *mp* *I. II.* *ff*

Trbn. I. *ff*

Trbn. II. *ff*

Tuba *ff*

Holz. tc. *p* *ppp* *mf* *ff*

205
Tutti *sf*

Vibr.
Mar.
Chit. el.
2 Arpe
Pianof.
Camp.
Gong. c.
Bongos
Cb.

205
Tutti *sf*

2 Ott.
2 Cl.
Cl. B.
I. Sax.
Contr.
II. Sax.
Contr.
Xil.
Trg.
Timp.
Ve.

205
Tutti *sf*

10 Vni
4 Cr.
I. Trbn.
II. Trbn.
III. Trbn.
Tuba cb.
Tam-T.

205
Tutti *sf*

2 Ob.
C. Ingl.
Cl. Picc.
Fg.
Cf. g.
3 Trb.
Glok.
Tamb. m.
Tom-T.
Temple
block
4 Ve.

205
Tutti *sf*

I. Sax.
Ten.
II. Sax.
Ten.
4 Cr.
3 Trb.
2 Trbn.
Tuba
Holz tr.

Da questo punto la I. Tromba può prendere lo strumento ordinario in DO

(*)

S. 5507 Z.

215

Cel. *p*

Vibr. *p*

Mar. *p*

1 I. Arpa *mf* *mf* *s*

II. Arpa *mf* *p* *s*

Cb. *pp*

→ **♩ = 50**

♩ = 76

210

2 Cl. *f*

Cl. B. *p*

2 I. Sax. Contr. *pppp*

II. Sax. Contr. *pppp*

215 **1** *f*

→ **♩ = 50**

♩ = 76

210

3 10 Vni *pppp*

→ **♩ = 50**

♩ = 76

210

10 Vle *ppp*

5 I. Sax. Ten. *ppp*

II. Sax. Ten. *ppp*

→ **♩ = 50**

♩ = 76

1

I. Arpa

II. Arpa

Cb.

♩ = 96

♩ = 112

2

I. Fl.

II. Fl.
(in Sol)

2 Cl

Cl. B.

I. Sax.
Contr.

♩ = 96

acc.
220

♩ = 112

3

5 Vni

Cr. I.

Cr. II.

Cr. III.

Cr. IV.

I.

II. Sord.

via Sord.

pp

mf

pp

♩ = 96

♩ = 112

♩ = 96

acc.
220

♩ = 112

5

5 Vlo

2. Sax.
Ten.

Cr. I.

Cr. II.

Cr. III.

Cr. IV.

I.

III. Sord.

pppp

pp

pp

pp

mf

pp

1 $\text{♩} = 132$ 225 $\text{♩} = 72$

Cel.

Vibr.

Mar.

Chit. el.

I. Arpa

II. Arpa

Cb.

$\text{♩} = 132$ $\text{♩} = 72$

I. Fl.

2 2 Ott.

Cl. B.

$\text{♩} = 132$

3

5 Vni

5 Vni

Cr. I.

Cr. II.

Cr. III.

Cr. IV.

$\text{♩} = 72$

3

5 Val

5 Vni

Cr. I.

Cr. III.

Cr. II.

Cr. IV.

Sord.

$\text{♩} = 132$ 225

4

2 Ob.

2 Fg.

I. Trb.

II. Trb.

$\text{♩} = 132$ 225 $\text{♩} = 72$

5

5 Vle

5 Vle

2 Sax.

Ten.

Cr. I.

Cr. II.

I. Trb.

Sord.

5/8 $\text{♩} = 60$ 4/8

2

230 235

I. Fl.

II. Fl.

III. Fl.

(i 2 Ott prendono Fl.)

2 Cl.

Cl. B.

2 Sax.

Contr.

mf *p* *sf* *ppp*

5/8 $\text{♩} = 60$ 4/8

3

4 Soli 230 4 Soli

5 Vcl.

Cr. I.

Cr. II.

Cr. III.

Cr. IV.

ppp *ppp* *pppp* *sparire* *sf*

5/8 $\text{♩} = 60$ 4/8

5

230

5 Vle

5 Vle

2 Sax.

Ten.

Cr. I.

Cr. II.

Cr. III.

Cr. IV.

mf *p* *sf*

S. 5507 Z.

1

(4/8)

Cel. *pp* *p*

Vibr. *pp* *ppp*

Mar. *pp* *ppp*

Cb. pizz. *pp* *ppp* arco *pp*

♩ = 82

2

I. Fl. *pppp*

II. Fl. (in Sol.) *pppp*

III. Fl. *pppp*

IV. Fl. *pppp*

240

♩ = 82

♩ = 82

♩ = 82

1

Cel. *pp*

Vibr. *pp*

Mar. *pp*

Cb. pizz. *pp* arco *pp*

♩ = 104

♩ = 104

♩ = 104

♩ = 104

4

1 Vc. pizz. *pp*

1 Vc. pizz. *pp*

1 Vc. pizz. *pp*

1 Vc. pizz. *pp*

1

Cel.

Chit. cl.

Cb.

p

pp

pizz.

pp

p

mf

♩ = 60

2

I. Fl.

II. Fl. (in Sol)

III. Fl.

IV. Fl.

245

ppp

ppp

ppp

ppp

p

pppp

p

p

p

3

2 Vni

2 Vni

2 Vni

2 Vni

2 Vni

via Sord.

pizz.

mf

pizz.

mf

pizz.

mf

pizz.

mf

pizz.

mf

245

arco

pp

arco

pp

arco

pp

arco

pp

pizz.

f

pizz.

f

pizz.

f

pizz.

f

♩ = 60

4

1 Ve.

1 Ve.

1 Ve.

1 Ve.

mf

arco

mf

arco

mf

arco

mf

arco

mf

4

1 Ve.

1 Ve.

1 Ve.

1 Ve.

pizz.

mf

pizz.

mf

pizz.

mf

pizz.

mf

♩ = 60

♩ = 60

acc. _____

1 Cb 

250 subito acc. _____

I. Fl. 

II. Fl. (in Sol) 

III. Fl. 

IV. Fl. 

sempre ppp

sempre ppp

sempre ppp

1 Cb

255

♩ = 120

I Fl

255

ppp

mf

sff

II Fl in Sol

ppp

mf

sff

III Fl

mf

sff

IV Fl

mf

sff

2

III Fl

IV Fl

fff

sf

sff

The image shows a musical score for two flutes, labeled 'III Fl' and 'IV Fl'. The score is written on two staves. The first staff (III Fl) has a treble clef and a key signature of one flat. The second staff (IV Fl) has a treble clef and a key signature of one flat. The music is in 4/4 time. The first staff has a long note that spans across the first two measures, followed by a rest. The second staff has a long note that spans across the first two measures, followed by a rest. The dynamic marking 'fff' is written above the first staff. The dynamic marking 'sf' is written below the second staff. The dynamic marking 'sff' is written below the first staff. The score is numbered '2' in the top left corner.

acc. ♩ = 120

255

arco *pp* *pizz.* *f*

2 Vni

arco *pp* *pizz.* *f*

2 Vni

arco *pp* *pizz.* *f*

3 2 Vni

arco *pp* *pizz.* *f*


2 Vni


arco *pp* *pizz.* *f*

2 Vni

arco *pp* *pizz.* *f*

2 Vni

 = 120

 = 120

260 $\text{♩} = 128$

Cel.

Vibr.

Mar.

Chit.el.

1

I. Arpa

II. Arpa

Cb. (arco) *p*

260 $\text{♩} = 128$

I. Fl.

II. Fl. (in Sol)

III. Fl.

2

IV. Fl.

1 Vc.

1 Vc.

1 Vc.

1 Vc.

pizz. *ff*

3 $\text{♩} = 128$

2 Vni

2 Vni

2 Vni

2 Vni

2 Vni

arco *pp*

265

Cel.

Vibr.

Mar.

Chit.el.

1 I. Arpa

II. Arpa

2 Cb.

2 Cb.

2 Cb.

pizz

arco *mf*

pizz

arco *mf*

pizz

arco *mf*

f *à la table*

f *à la table*

p

p

p

265

I. Fl.

II. Fl. (in Sol)

III. Fl.

IV. Fl.

2

1 Vc.

1 Vc.

1 Vc.

1 Vc.

arco

(pizz.)

arco

(pizz.)

265

2 Vni

2 Vni

3

2 Vni

2 Vni

2 Vni

2 Vni

pizz.

div. #

pizz.

div. b

pizz.

div.

pizz.

div.

pizz.

div.

pizz.

div.

uniti

uniti

uniti

uniti

ppp

(♩ = 128)

1 Vc.

1 Vc.

1 Vc.

1 Vc.

4

pizz.

arco

pizz.

arco

Vibr.
 Mar.
 1. Arpa
 2. Arpa

Musical score for "The Rose Tree" featuring Vibraphone (Vibr.), Maracas (Mar.), and two Arpas (I and II). The key signature is one flat (B-flat), and the time signature is 2/4. The score includes dynamics such as *pp* and *pppp*, and articulation marks like accents and slurs. The first arpa part is marked with a large "1" and the second with a large "2".

4

1 Vc. *mf* *p* *arco* *tast. senza vibr.* *ppp* *f*

1 Vc. *mf* *p* *arco* *tast. senza vibr.* *ppp* *f*

1 Vc. *mf* *p* *arco* *tast. senza vibr.* *ppp* *f*

1 Vc. *mf* *p* *arco* *tast. senza vibr.* *ppp* *f*

275

I. Fl.

II. Fl.
(in Sol)

III. Fl.

IV. Fl.

2 Cl.

2 Sax.
Contr.

XII.

Cenc.

bacc. morbide

pp

mf

ff

moderato

275

Via Sord.

2 Vni

ppp

2 Vni

ppp

via Sord.

3

2 Vni

via Sord.

2 Vni

via Sord.

2 Vni

via Sord.

arco

ppp

276

div.

pp

div.

pp

div.

pp

div.

pp

(a)

pp

275

2 Ob. *ppp* *pp* *p*

C. Ingl. *p*

Cl. Picc. *ppp* *pp* *p*

Tamb. m. *ppp*

5 2 Sax. Ten. 1. Trb.

5 Vle. 5 Vle.

275

via Sord. via Sord. I Solo

mf *f* *3* *a 2*

280 Tutti *ff*

Col. *sff*

Vibr. *sff*

Mar. *sff*

Chit.el. *sff*

I. Arpa *sff*

II. Arpa *sff*

Cb. *div. sff*

(Tutti)

1

I. Fl. *ppp*

II. Fl. (in Sol)

III. Fl.

IV. Fl.

2

2 Cl.

Cl. B.

Xil.

Timp.

Cenc. *bacch. dure sff*

Ve. *sff*

3

5 Vni

3 Vni

4 Cr. *sff-pp*

4

2 Ob.

C. Ingl.

Cl. Pice.

2 Fg.

Glock.

Tamb. *sff*

Tom-T.

Temple blok

Ve. *sff*

5

Vlo.

2 Sax. Ten.

4 Cr. *sff-ppp*

Holz tr. *ff sub.*

molto ff

5507 Z.

dim.

Cel. *pp* *pppp*

Vlbr.

Mar.

1

I. Arpa *ppp*

II. Arpa *ppp* (*sparire*)

Bongos *ppp*

Cb.

dim. $\text{♩} = 100$

I. Fl.

II. Fl. (in Sol)

III. Fl.

IV. Fl. prendono Ott.

2

2 Cl.

Cl. B.

Xil.

Timp.

Cenc.

Ve.

dim. $\text{♩} = 100$

5 Vni Sord. *ppp* *4 Soli* 285

5 Vni Sord. *ppp*

3

4 Cr *ff* *ppp*

dim. $\text{♩} = 100$

2 Ob.

C. Ing.

Cl. Picc.

2 Fg.

4

Glock.

Tamb. m.

Tom-T.

Temple block

Ve.

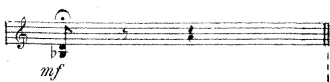
dim. $\text{♩} = 100$


Vle Sord. div. *ppp*

5


4 Cr. *sf* *f* *ppp*

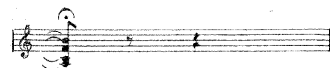
Holz tr. *sf*


1 Mar. 

 = 60

3 Xil. 

 = 60

4 Vni 

 = 60

5 Vio 

2 I. Cl. 
 II. Cl. 
 Cl. B. 

 = 60

2

I. Cl.

II. Cl.

Cl. B.

sf

sf

295

3 Cb.

3 Cb.

p

pizz.

mf

mf

$\text{♩} = 94$

$\left(\frac{3}{8}\right) \text{♩} = 94$

2

I. Cl.

II. Cl.

Cl. B.

I. Sax. Contr.

II. Sax. Contr.

2 Ve.

2 Ve.

mf

mf

mf

mf

mf

f

p

$\text{♩} = 94$

$\left(\frac{3}{8}\right) \text{♩} = 94$

2 Vni

2 Vni

3 2 Vni

2 Vni

2 Vni

via Sord.

via Sord.

via Sord.

via Sord.

via Sord.

ppp

ppp

ppp

ppp

ppp

$\text{♩} = 94$

$\left(\frac{3}{8}\right) \text{♩} = 94$

5 Vle

5 Vle

5

I. Sax. Ten.

II. Sax. Ten.

via Sord.

via Sord.

p

p

mf

mf

mf

mf

295

1 Cb. ³⁰⁰ arco *f*

2 Vni *ppp* ³⁰⁰ I. Solo *sf* *f* *mf*

2 Vni *ppp* *f* *mf*

3 2 Vni *ppp* *f* *mf*

2 Vni *ppp* *f* *mf*

2 Vni *ppp* *f* *mf*

4 Cl. Picc. *mf* *f* *ff* *mf* ³⁰⁰ *sf* *p* *ff*

2 Vle ^{I. Sola} *f* *mf* ³⁰⁰ *sf* *mf*

2 Vlo *mf* *f* *mf* *ff*

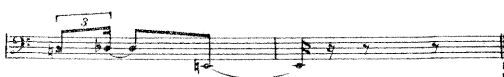
2 Vle *mf* *f* *mf* *ff*

5 2 Vle *mf* *f* *mf* *ff*

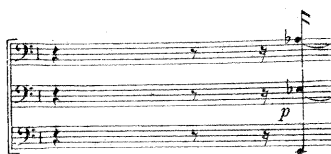
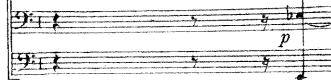
2 Vle *mf* *f* *mf* *ff*

I. Sax. Ten. *mf* *ff*

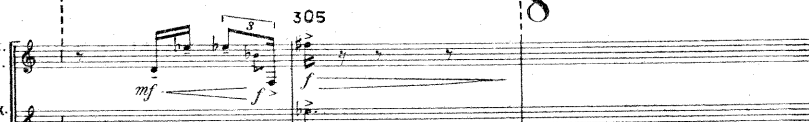
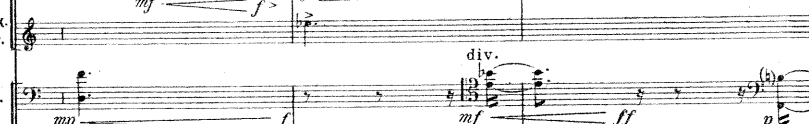

II. Sax. Ten. *mf*

1 Cb. 


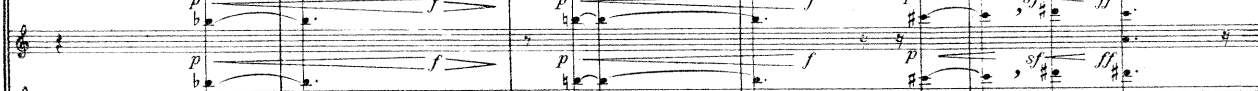

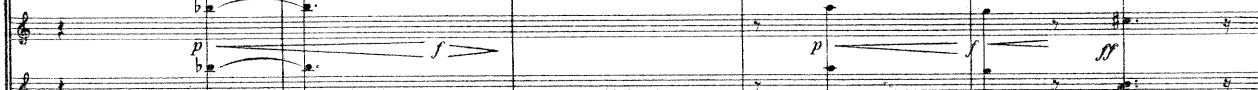
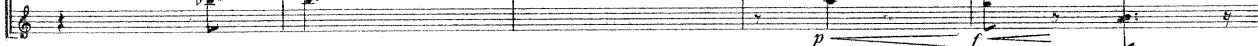
 = 92

2 Cb. 
1 2 Cb. 
2 Cb.

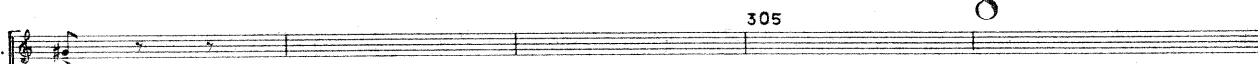
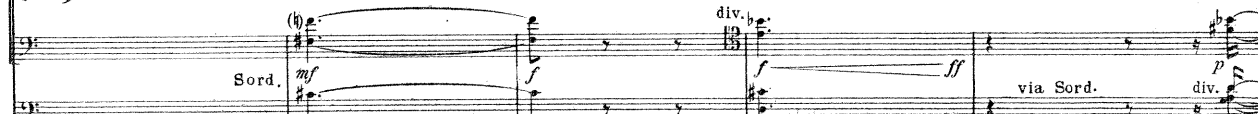
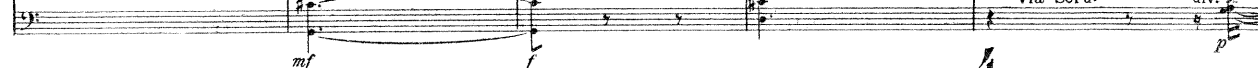
4
8

2 I. Sax. Contr. 
2 II. Sax. Contr. 
2 Vo. 
2 Vo. 

 = 92

2 Vni 
2 Vni 
2 Vni 
2 Vni 
2 Vni 

 = 92

Cl. Pice. 
2 Vo. 
2 Vo. 

 = 92

2 Vle 
2 Vle 
2 Vle 
2 Vle 
2 Vle 
1. Sax. Ten. 
II. Sax. Ten. 

2

4

1

S. 5507 Z.

1

2 Cb

2 Vc

3 Vni

4 Vc

5 Vlo

315

ff

p

pp

3

4

5

6

7

8

9

10

320

1

3 Cb. *pizz.* *sempre mf* *arco*

8 Cb. *sempre mf*

320

2

2 Vc. *sempre pppp* *a 2*

320

3

1 *ppp*

2 *ppp*

3 *ppp*

4 *ppp*

5 *ppp*

5 Vni *sempre mf*

via Sord.

320

4

2 Vc. *via Sord.* *div.* *ppp*

2 Vc. *ppp*

320

5

1 *ppp*

2 *ppp*

3 *ppp*

4 *ppp*

5 *ppp*

5 Vla *sempre mf*

via Sord.

1 3. Cb. 3. Cb.

2 I. Cl. II. Cl. Cl. B. I. Sax. Contr. II. Sax. Contr. 2 Vc. 2 Vc.

3 1 Vni 2 Vni 3 Vni 4 Vni 5 Vni

4 2 Vc. Sord. 2 Vc. con.

5 1 Vlo 2 Vlo 3 Vlo 4 Vlo 5 Vlo I Sax. Ten. II Sax. Ten.

3 2 Vni 2 Vni 2 Vni 2 Vni 2 Vni

3 Piatti sosp.

325 $\text{♩} = 112$ acc. $\text{♩} = 132$

$\text{♩} = 112$ acc. $\text{♩} = 132$

$\text{♩} = 112$ acc. $\text{♩} = 132$

$\text{♩} = 112$ acc. $\text{♩} = 132$

S. 5507 Z.

acc. 320

1 3 Cb. *pp* *mf* *f* *p* *ff sub.p*

3 Cb. *pp* *mf* *f* *p* *ff sub.p*

4 8

acc. $\text{♩} = 92$ ($\text{♩} = 184$)

2 I. Sax. Contr. *ppp*

2 II. Sax. Contr. *ppp*

2 Ve. *mp* *f* *p* *ff sub.p*

2 Ve. *mp* *f* *p* *ff sub.p*

4 8

acc. $\text{♩} = 92$ ($\text{♩} = 184$)

2 Vni *pp* *mf* *f* *ff*

2 Vni *pp* *mf* *f* *ff*

2 Vni *pp* *mf* *f* *ff*

3 2 Vni *pp* *mf* *f* *ff*

2 Vni *pp* *mf* *f* *ff*

3 Piatti sosp. *pp*

4 8

acc. $\text{♩} = 92$ ($\text{♩} = 184$)

Tamb. m. *pp* *mf* *f* *ff sub.p*

4 2 Ve. *pp* *mf* *f* *ff sub.p*

2 Ve. *pp* *mf* *f* *ff sub.p*

4 8

acc. $\text{♩} = 92$ ($\text{♩} = 184$)

2 Vle *pp* *mf* *f* *ff*

2 Vle *pp* *mf* *f* *ff*

2 Vle *pp* *mf* *f* *ff*

5 2 Vle *pp* *mf* *f* *ff*

2 Vle *pp* *mf* *f* *ff*

I. Sax. Ten. *pp* *mf* *f* *ff*

II. Sax. Ten. *pp* *mf* *f* *ff*

Holz. tr. *pp* *mf* *f* *ff*

1

I. Arpa

II. Arpa

3 Cb

3 Cb

335

2

Fl. I.

Fl. II.

2 Ve.

2 Ve.

335

3

2 Vni

2 Vni

2 Vni

2 Vni

2 Vni

2 Vni

Cr. I.

Cr. II.

Cr. III.

Cr. IV.

335

4

Tamb.

2 Ve.

2 Ve.

335

5

2 Vle

2 Vle

2 Vle

2 Vle

2 Vle

Holz. tr.

335

S. 5507 Z.

Col. *p* *mf* *p* *mf*

I. Arpa *p* *mf*

II. Arpa *p* *mf*

Cb. *p* *mf*

1

rall. $\text{♩} = 112$ $\text{♩} = 104$

Fl. I. *mf* *p* *mf*

Fl. II. *mf* *p* *mf*

2^o Ott. *mf* *p* *mf*

2^o Cl. *p* *mf* *pp* *p*

Cl. B. *p*

2 Sax. Contr. *p*

Vo. *p* *uniti*

10 Vni. *pp* *Sord. a 2* *sf-p*

Cr. I. *sf-pp* *a 2* *p*

Cr. II. *sf-pp* *a 2* *sf-p*

Cr. III. *sf-p*

Cr. IV. *sf-p*

3

I. Trbn. *sf-p*

II. III. Trbn. *sf-p*

o tuba e.b. *sf-p*

Tam-T. *p*

rall. $\text{♩} = 112$ $\text{♩} = 104$

2 Ob. *mf* *f*

Cl. Picc. *p*

4

2 Fg. *f*

Glock. *p* *mf*

Vo. *mf*

rall. $\text{♩} = 112$ $\text{♩} = 104$

10 Vle. *Tutte* *mf* *ppp*

2 Sax. Ten. *mf* *ppp*

Cr. I. *mf* *ppp*

Cr. II. *ppp* *Sord. a 2* *p* *sf-p*

Cr. III. *a 2* *ppp* *sf-p*

Cr. IV. *ppp* *sf-p*

Tuba *ppp*

5

1

II. Arpa *mf* *mf* *mf*

Cb. *ppp*

2

2 Fl. *mf* *mf*

2 Oit. *mf*

2 Cl. *mf*

Cl. B. *mf*

2 Sax. *mf*

Vc. *mf*

3

10 Vni *sf-p* *sf* *molto* *ppp*

Cr. I. *sf-p* *sf* *molto* *ppp*

Cr. II. *sf-p* *sf* *molto* *ppp*

Cr. III. *sf-p* *sf* *molto* *ppp*

Cr. IV. *sf-p* *sf* *molto* *ppp*

I. Trbn. *sf-p* *sf* *molto* *ppp*

II. III. Trbn. *sf-p* *sf* *molto* *ppp*

4

C. lugl. *f*

Cl. Pico. *ppp* *ppp*

2 Fg. *mf* *mf* *pp*

Cfg. *mf* *mf* *pp*

Trb. I. *ppp*

Trb. II. *ppp*

Trb. III. *ppp*

Glock. *f*

Vc. *pppp*

5

10 Vle *sf-p* *sf* *molto* *fff*

2 Sax. *sf-p* *sf* *molto* *fff*

Ten. *sf-p* *sf* *molto* *fff*

Cr. I. *sf-p* *sf* *molto* *fff*

Cr. II. *sf-p* *sf* *molto* *fff*

Cr. III. *sf-p* *sf* *molto* *fff*

Cr. IV. *sf-p* *sf* *molto* *fff*

2 Trbn. *sf-p* *sf* *molto* *fff*

Tuba *sf-p* *sf* *molto* *fff*

6 Sole *pppp*

S. 5507 Z.

acc. 355 rall. 360

Cel.

I. Arpa

II. Arpa

Pianof.

Cb.

mf *f* *mf* *ff* *p* *pizz.* *p* *sf*

sempre

acc. 355 $\text{♩} = 132$ rall. 360 $\frac{6}{8} \left(\frac{3}{4} \right) \text{♩} = 50 \triangle$ *dolce*

I. Fl.

II. Fl. (in Sol)

2 Cl.

Cl. B.

2 Sax.

sf *f* *ppp* *mf-ppp* *f*

acc. 355 $\text{♩} = 132$

3 10 Vni

acc. 355 $\text{♩} = 132$

Cl. Picc.

Glock.

Temple block

Vc.

p *f* *p* *mf* *pp* *pizz.* *sf*

$\frac{6}{8} \left(\frac{3}{4} \right) \text{♩} = 50 \triangle$

$\frac{6}{8} \left(\frac{3}{4} \right) \text{♩} = 50 \triangle$

I. Fl.

II. Fl. (in Sol)

Ott.

365

acc. $\text{♩} = 72$

motore spento

Vibr. *p* *mf* *pp* *mf* *pp*

Mar. *pp* *p* *mf* *pp* *pp* *mf* *f* *pp* *pp*

Bongos *p*

Cb. *pp* *p*

370

$\text{♩} = 72$

acc. $\text{♩} = 72$

I. Fl. *p* *pp*

II. Fl. (in Sol) *p* *pp*

Ott. *p* *mf* *pp*

Ott. *p* *mf* *pp*

Xil. *pp* *mf* *p* *mf* *f* *pp*

Cenc. *p* *f* *p*

bacchette morbide

370

$\text{♩} = 72$

$\text{♩} = 72$

$\text{♩} = 72$

$$\frac{4}{8}^{(2)}_{(4)} \boxed{\text{♩} = 60} \boxed{}$$

2

$$4_{8}^{(2)} \boxed{\text{♩} = 60} \mid$$

1

acc. →

380

Vibr.

Mar.

Bongos

Cb.

ppp *mf* *p* *f* *p* *ppp* *p*

2

6/8 (3/4) ♩ = 50 Δ acc. → ♩ = 70

380

I. Fl.

II. Fl. (in Sol)

Ott.

Ott.

2 Cl.

Cl. B.

Xil.

Timp.

Cene.

ppp *pp* *pp* *p* *mf* *pp* *pp* *mf* *pp*

4

6/8 (3/4) ♩ = 50 Δ acc. → ♩ = 70

380

Tamb. m.

Tom-T.

ppp *mf* *pp*

385

Cel.

Vibr.

1 Mar.

Bongos

Cb.

mf *p* *f* *pp*

$\text{♩} = 100 (\Delta)$

385

I. Fl.

II. Fl. (in Sol)

III. Fl.

IV. Fl.

Ott.

2 Cl.

Cl. B.

Xil.

Timp.

Cene.

2 Ve.

2 Ve.

p *mf* *f* *pp* *div.* *pont.*

$\text{♩} = 100 (\Delta)$

385

2 Fg.

Tamb.m.

Tom-T.

4 Temple block

2 Ve.

2 Ve.

p *f* *pp* *div.* *pont.* *div. pp*

390

1

Cel.

Vibr.

Mar.

Bongos

Cb.

pizz.

arco

4

3

390

I. Fl.

II. Fl. (in Sol)

III. Fl.

IV. Fl.

2

2 Cl.

Cl. B.

Xil.

Timp.

Cenc.

2 Vc.

2 Vc.

a 2 pizz.

a 2 pizz.

4

3

390

Sord.

3 4 Vni

pppp senza vibrare.

4

2 Fg.

Tamb. m.

Tom-T.

4 Temple block

2 Vc.

2 Vc.

a 2 pizz.

a 2 pizz.

4

3

390

1 *Augos* *acc.* *pp* *ppp* 395

Cb.

$\text{♩} = 84$ *acc.* $(\text{♩} = 104)$ 395

I. Fl.

2 Cl. B. *mf* *p* *mf* 395

Cone. *pp* *mf* *p* *mf*

2 Vc. *div. arco* *mf-pp* *arco* *mf-pp* *div.*

2 Vc. *mf-pp* *arco* *mf-pp* *div.*

$\text{♩} = 84$ *acc.* $(\text{♩} = 104)$

3 4 Vni

$\text{♩} = 84$ *acc.* $(\text{♩} = 104)$

4 Tom-T. *pp* *pp*

Temple block *pp*

2 Vc. *mf-pp*

2 Vc. *mf-pp*

400

Vibr.

Mar.

Bongos

Cb.


f

f

f

p

pizz. p

4
8  = 132 □□

400

I. Fl.

II. Fl.

III. Fl.

IV. Fl.

2 Cl.

Cl. B.

XII.

Vc.

f

pp

mf-pp

f

ff


mf

pp

f

pizz.

via Sord.

4
8  = 132 □□

400

I. Solo

Vni

3

Tuba cb.

Tam-T.



ppp Tutti gli altri pizz.
via Sord.

via Sord

pp

p

v

48  

400

Cl. Picc.

mf *p* *f*

4 Tom-T.

pp

Vc.

via Sord. pizz.

pp

405

Cel.

Vibr.

1 Mar.

Bongos

Cb.

arco

pp

p

pp

p

(2/4) ♩ = 120

405

I. Fl.

II. Fl. (in Sol)

III. Fl.

IV. Fl.

2 Cl.

Cl. B.

Xil.

Vc.

arco

pizz.

mf

mf

mf

pp

f

mf

f

mf

pp

p

arco

sf

(2/4) ♩ = 120

405

3 Vni

Tuba cb.

Tam-T.

via Sord.

(1 Solo)

(gli altri)

pizz.

mf

pp

f

mf

arco

p

(2/4) ♩ = 120

405

Cl Picc.

3 Fg.

Tom-T.

Vc.

arco

pizz.

mf

mf

mf

pp

p

div. arco

p

sf

(2/4) ♩ = 120

1

Cel. *mf* *sempre p*

Vibr. *mf* *sempre p*

Mar. *mf* *p*

Bongos

Cb. *pizz. mf* *sempre p* *arco*

2

I. Fl. *mf* *sempre p*

II. Fl. *mf* *sempre p*

III. Fl. *f* *sempre p*

IV. Fl. *mf* *sempre p*

2nd Cl. *ff* *p* *mf* *sempre p*

Cl. B. *mf* *sempre p*

Xil. *mf*

Timp.

Ve. *sempre p*

3

5 Vni. *sempre p*

5 Vni. *sempre p*

4

Cl. Picc. *f* *sempre p*

2 Fg. *f* *p* *sempre p*

Ve. *sempre p*

1

2

Musical score for the section "Sord. senza Sord." (Mute without Mute). The score is written for two staves. The first staff has a treble clef and a key signature of one flat (B-flat). The second staff has a bass clef and a key signature of one flat (B-flat). The tempo is marked "Allegretto". The time signature is 3/4. The first staff has a dynamic marking of *ppp* (pianissimo) and a breath mark. The second staff has a dynamic marking of *ppp* (pianissimo) and a breath mark. The score includes a repeat sign with first and second endings. The first ending is marked with a "3" and a repeat sign. The second ending is marked with a "3" and a repeat sign. The score ends with a double bar line.

5

415

Cel.

Vibr.

Mar.

Chit.el.

1 2 Arpe

Pianof.

Gong. C.

Bongos

Cb.

2

Fl. I.

Fl. III.

2 Cl.

Cl. B.

2 Sax.

Contr.

Xil.

Timp.

Vc.

3

10 Vni

4 Cr.

3 Trbn.

Tuba eb.

Tam-T.

4

2 Ob.

C. Ingl.

Cl. Picc.

2 Fg.

Cfg.

Glock

Tamb-m

Tom-T.

Temple block

Vc.

5

10 Vle

2 Sax.

Ten.

4 Cr.

molto

Sord.

sf - p *ff* *p*

S. 5507 Z.

420

Vibr.

Mar.

1 Pianof.

Bongos

Cb.

420

Fl. I.
II.

Fl. III.
IV.

2 Cl. B.

2 Sax.
Contr.

Timp.

Ve.

420

3 10 Vni

4 Cr.

420

Cfg.

Tamb.

4 Tom-T.

Temple
block

Ve.

420

5 10 Vlo

2 Sax.
Ten.

4 Cr.

S. 5507 Z.

1 425
Cb.

$\frac{4}{8}$ = 72

2 425
Fl. I.
Fl. II.
(in Sol)
Fl. III.
Fl. IV.
Vc.

poco

$\frac{4}{8}$ = 72

425
Trb.

I. senza Sord.
II-III. Sord. *p*

Glock

mp *pp*

I. Solo
Vc.

p *mf* *f* *p* *mf*

$\frac{4}{8}$ = 72

430

Cel. *motore acceso*

Vibr. *ppp*

Mar. *ppp*

Chit. el. *ppp*

I. Arpa *mf*

II. Arpa *mf*

Pianof. *ppp*

Camp. *mazz. morbid*

Gong. c. *ppp*

Bongos *mazz. morbide*

Cb. *pp*

430

I. Fl. *ppp*

II. Fl. *ppp*

III. Fl. *ppp*

IV. Fl. *ppp*

2 Cl. *mf*

Cl. B. *ppp*

2 Sax. Contr. *mf*

Xil. *pp*

Timp. *mf*

Cene. *mf*

Ve. *mf*

430 *div a 5*

10 Vni *ppp*

4 Cr. *p*

3 Trbn. *p*

Tuba eb. *p*

Tam T. *p*

430

2 Ob. *mf*

C. lagl. *mf*

Cl. Picc. *mf*

2 Fg. *mf*

4 Cfg. *mf*

3 Trb. *p*

Glock. *pp*

Ve. *mf*

430

Vle *p*

2 Sax. Ten. *p*

4 Cr. *p*

3 Trb. *p*

2 Trbn. *p*

Tuba *p*

10 Vni *div*

Cr. I. III. *ppp*

Sord. *ppp*

Tutti

435

Col.

Vibr.

Mar.

Chit. el.

I. Arpa

II. Arpa

Pianof.

Camp.

Gong e.

Cb.

gliss. con l'ungghia

gliss. con l'ungghia

gliss. con l'ungghia

435

I. Fl.

II. Fl.

2 III. Fl.

IV. Fl.

Vc.

♩ = 92

3 Vni Cr. I. III.

 = 92

435

2 Ob.

2 Fg.

3 Trb.

Ve.

ppp

ppp

♩ = 92

5 Glock. 

2

3

1000

440 ♩ = 72 445

5 I.Trb. *sf-p (dolce)* *mf* *pp* *p* *ff*

♩ = 120

♩ = 120

♩ = 120

♩ = 120

acc. molto → (♩ = 184)

1 Gong c. *ff* *sf*

acc. molto → (♩ = 184)

2 Timp. *ff*

acc. molto → (♩ = 184)

3 Cr. I. II. *ff* 3
Cr. III. IV. *ff* 3
Trbn. I. *ff* 3
Trbn. II. III. *ff* 3

acc. molto → (♩ = 184)

4 I. Trb. *ff* 5
II. Trb. *ff* 5
III. Trb. *ff* 5
via sord. *ff* 5
450

acc. molto → (♩ = 184)

5 I. Trb. *ff* 5
II. Trb. *ff* 5
III. Trb. *ff* 5
I. Trbn. *ff* 5
II. Trbn. *ff* 5
450

455 motore spento *3* *3* *3*
 Vibr. *3*
 1 Gong e. *p* *3* *3* *3*
 Cb. *I. Solo* *p* *f*
 bacchette durissime

$\text{♩} = 132$

455
 I. Fl. *p*
 2 Ott. *p*
 2 Cl. B. *mp*
 Timp. *p*
 Cenc. *f* *p* *(p)*
 Ve. *mf*

$\text{♩} = 132$

455
 Cr. I. *3*
 Cr. II. *3*
 Cr. III. *3*
 Cr. IV. *3*
 I. Trbn. *3*
 II. Trbn. *3*
 III. Trbn. *3*
 Tuba cb. *pp*
 Tam-T. *sf*

$\text{♩} = 132$

455
 Ob. *f*
 Cl. Picc. *f* *p*
 4 I. Trb. *sf* *3*
 II. Trb. *3*
 Glock. *sf*

$\text{♩} = 132$

5
 Cr. I. *sf*
 Cr. II. *sf*
 Cr. III. *sf*
 Cr. IV. *sf*
 I. Trb. *3*
 II. Trb. *3*
 III. Trb. *3*
 I. Trbn. *3*
 Tuba *ff*

460

Cel.

Vibr.

1 Mar.

Gong c.

Cb.

465

sempre mp

p

sempre mp

con verga di metallo

p

pp


pizz.

p

mf

ff

p

4 I. Trb. 

470

Cel.

Vibr.

1 Mar.

Gong c.

Cb. solo

f *mf* *pp* *mf* *pp* *mf*

ppp *p* *f*

pp

arco *p* *pp*

2

470

I. Fl.

II. Fl. (in Sol)

2 Ott.

I. Cl.

f *ppp* *f* *sempre ppp* *pp sempre*

mf *p* *pp*

prendono il Flauto

Trb. I.

Trb. II.

p

1

Cel. *pp* *p* 475

Vibr. *mf*

Mar. *p*

Cb. solo *p*

2

I. Fl. *pp* *mf* 475

II. Fl. (in Sol) *ppp*

III. Fl. *pp* *ppp*

IV. Fl. *pp* *ppp*

Cl. *pp* *p*

Cl. B. *pp* *p*

XII. *p*

Milano 1958-59