

# ȘTEFAN NICULESCU

PREMIUL UNIUNII COMPOZITORILOR  
DIN REPUBLICA SOCIALISTĂ ROMÂNIA  
(1985)

PRIX DE L'UNION DES COMPOSITEURS  
DE LA RÉPUBLIQUE SOCIALISTE DE  
ROUMANIE (1985)

## CANTOS

SIMFONIA a III-a CONCERTANTĂ

III-ème SYMPHONIE CONCERTANTE

Partitura/Partition

EDITURA MUZICALĂ  
București, 1986

# ORCHESTRA

## solisti:

- a) saxofono (sopranino in *Mi b*, alto in *Mi b*, tenore in *Si b*, baritono in *Mi b*)
- b) clarinetto in *Si b*
- c) oboe, corno inglese in *Fa*, clarinetto in *Mi b*, clarinetto in *Si b*, clarinetto basso in *Si b*

- 3 flauti
- 4 corni in *Fa*
- 3 trombe in *Do*
- 3 tromboni
- tuba

## 3 percussioni:

- I crotali (ossia campanelli), 2 wood-blocks, 2 cow-bells, 2 piatti sospesi, 2 bongos, timbale, 2 tom-toms
- II vibrafono, 2 wood-blocks, 2 cow-bells, 2 piatti sospesi, 2 bongos, timbale, 2 tom-toms
- III campane tubolari, campanelli, 2 wood-blocks, 2 cow-bells, 2 piatti sospesi, 2 bongos, timbale, 2 tom-toms

- 26 violini
- 10 viole
- 8 violoncelli
- 6 contrabbassi

DURATA cca 22'

CANTOS este o simfonie concertantă pentru unul sau mai mulți soliști principali și o orchestră deseori divizată în soliști (secundari).

Trei variante (notate a, b și c în partitură) pot fi alese pentru soliștii principali. În toate cazurile orchestra rămânând identică:

- a) saxofon (sopranino, alto, tenore, baritono), b) clarinet (*Si b*), c) oboi, corn englez și 3 clarinete (1. *Mi b*, 2. *Si b* și 3. basso, *Si b*).

Alte variante pot fi obținute prin combinarea lui a, b și c. De pildă:  
— varianta a — de la 4 la 60 — asociată cu varianta c — de la 108 la sfârșit;

— varianta a — de la 4 la 60 și de la 339 la sfârșit — asociată cu varianta c — de la 108 la 331.

În toate variantele, soliștii principali și cei 3 flautiști sînt așezați lângă dirijor:

CANTOS est une symphonie concertante pour un ou plusieurs solistes principaux ainsi qu'un orchestre fréquemment divisé en solistes (secondaires). Trois variantes (notées a, b et c dans la partition) peuvent être choisies pour les solistes principaux, l'orchestre, dans tous les cas, demeurant identique:

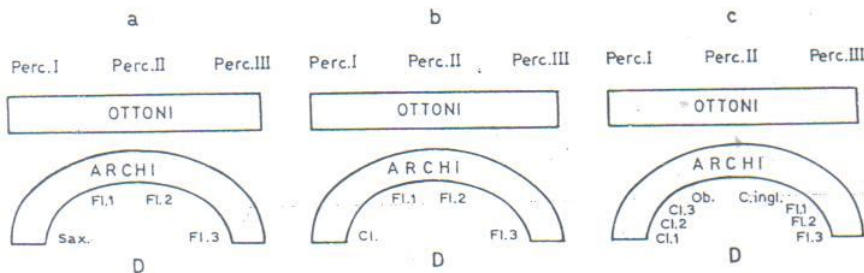
- a) saxophone (sopranino, alto, tenore, baritono), b) clarinette (*Si b*), c) hautbois, cor anglais et 3 clarinettes (1. *Mi b*, 2. *Si b*, et 3. basso *Si b*).

D'autres variantes peuvent être obtenues par combinaison entre a, b et c. Par exemple:

— la variante a — de 4 à 60 — associée à la variante c — de 108 jusqu'à la fin;

— la variante a —, de 4 à 60 et de 339 jusqu'à la fin — associée à la variante c — de 108 à 331.

Pour toutes ces variantes les solistes principaux et les 3 flûtistes seront disposés près du chef d'orchestre:



## Prima audiție absolută:

- a) TIMIȘOARA, 29.XI.1984, Filarmonica de Stat BANATUL, solist Daniel KIENTZY, dirijor Remus GEORGESCU
- b) BUCUREȘTI, 6.II.1986, Orchestra Radioteleviziunii, solist Aurelian Octav POPA, dirijor Iosif CONTA

## Création:

- a) TIMIȘOARA, 29.XI.1984, Philharmonie d'Etat BANATUL, soliste Daniel KIENTZY, chef d'orchestre Remus GEORGESCU
- b) BUCAREST, 6.II.1986, Orchestre de la Radiotélévision, soliste Aurelian Octav POPA, chef d'orchestre Iosif CONTA



a) Sax., alto

b) Cl.

c) Cl. 2

Vni

1, 2

3

4, 5

15, 16

17, 18

19

Vlc

1, 2

3

Vlc

1, 2

3

Cb.

1, 2

3, 4

a) Sax. alto

b) Cl.

c) Cl. 2<sup>a</sup>

1, 2

3

4, 5

Vni

15, 16

17, 18

19

1, 2

3

Vle

1, 2

3

Vlc.

1, 2

3, 4

Cb.

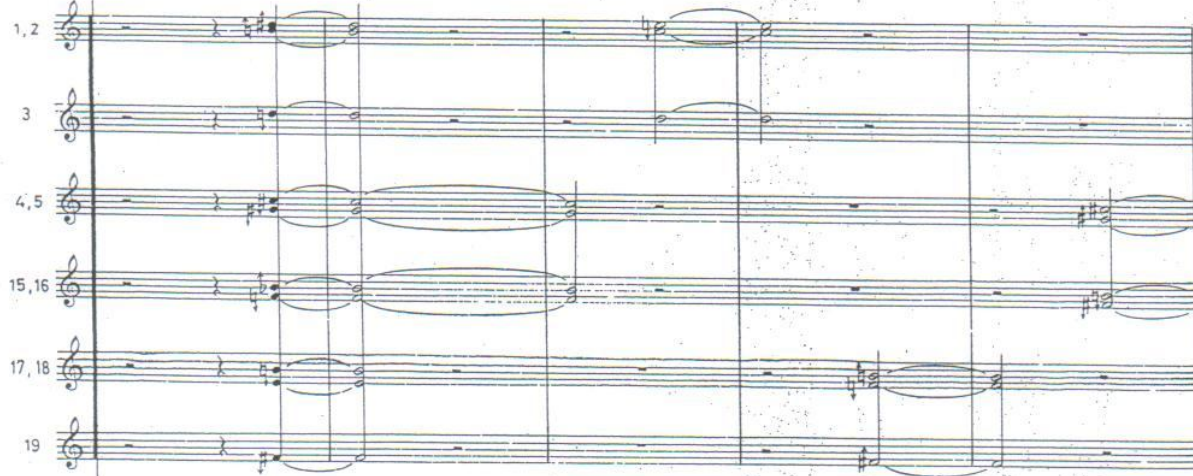
1)  $\overset{a}{\text{p}} \text{---} \overset{b}{\text{p}} \text{---} \overset{a}{\text{p}}$  = articulația ritmului indicat prin două degetări diferite *ad libitum* (specificate prin a și b), care produc același sunet prelungit în legato. Rezultă o oscilație ritmică a timbrului (colorii) sunetului ținut.

$\overset{a}{\text{p}} \text{---} \overset{b}{\text{p}} \text{---} \overset{a}{\text{p}}$  = l'articulation du rythme indiquée par deux doigts différents *ad libitum* (spécifiés par a et b), produisant le même son prolongé en legato. Il en résulte une oscillation rythmique du timbre (couleur) du son tenu.


a) Sax. alto 

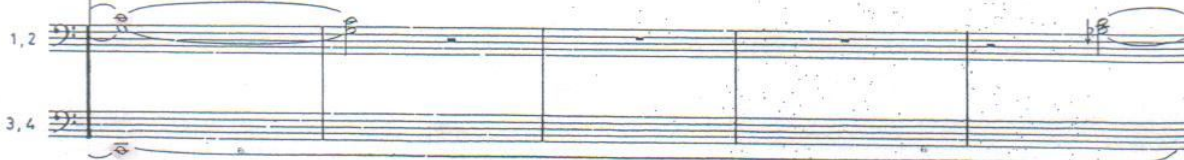
b) Cl. 

c) Cl. 2 

Vni 

Vle 

Vlc. 

Cb. 

25

a) Sax.alto *mp* *p* *mp*

b) Cl. *mp* *p* *mp*

c) Cl.2 *mp* *p* *mp*

1,2 *sul pont.*

3

4,5 *sul pont.* *sul tasto*

Vni

15,16

17,18 *sul pont.*

19

1,2 *sul pont.*

3

Vle

*sul pont.*

1,2 *sul pont.*

3

Vlc.

1,2 *sul pont.*

3,4 *sul pont.* *sul tasto* *sul pont.* *sul tasto*

Cb.

a) Sax. alto *p* *mp*

b) Cl. *p* *mp*

c) Cl. 2 *p* *mp*

Vni

1,2 sul tasto sul pont.

3

4,5 sul pont.

15,16

17,18 sul tasto sul pont.

19

Vle

1,2 sul tasto sul pont.

3 sul tasto sul pont.

Vlc.

1,2 sul tasto sul pont.

3

Cb.

1,2 sul tasto sul pont.

3,4 sul pont. sul tasto sul pont. sul tasto sul pont.



a) Sax. alto 35 a b a

b) Cl. a b a

c) Cl. 2 a b a

Vni

1, 2 sul tasto sul pont.

3 sul tasto sul pont.

4, 5 sul tasto sul pont.

15, 16 sul tasto sul pont.

17, 18 sul tasto sul pont.

19 sul tasto sul pont.

Vle

1, 2 sul tasto sul pont.

3 sul tasto sul pont.

Vlc.

1, 2 sul tasto sul pont.

3 sul tasto sul pont.

Cb.

1, 2 sul tasto sul pont.

3, 4 sul tasto sul pont.

1 *con sord.*  
*pp quasi legato sempre*

Tr. 2 *con sord.*  
*pp quasi legato sempre*

3 *con sord.*  
*pp quasi legato sempre*

a) Sax. alto  
*mp* *f* *mp* *mf*

b) Cl  
*mp* *f* *mp* *mf*

c) Cl. 2  
*mp* *f* *mp* *mf*

1, 2 *ord., poco vibr. sempre*

3

4, 5 *ord., poco vibr. sempre*

15, 16 *ord., poco vibr. sempre*

17, 18 *ord., poco vibr. sempre*

19

1, 2 *ord., poco vibr. sempre*

3 *ord., poco vibr. sempre*

1, 2 *ord., poco vibr. sempre*

3 *ord., poco vibr. sempre*

1, 2 *ord., poco vibr. sempre*

Cb. 3, 4 *sul pont.* *ord.* *col legno batt., in rilievo sempre*  
*mf*

5, 6 *sul pont., in rilievo sempre*  
*mf pp*

Tr. 1

Tr. 2

Tr. 3

Trb. 1

Trb. 2

con sord.

*pp* quasi legato sempre

con sord.

*pp* quasi legato sempre

a) Sax. alto

*f*

b.) Cl.

*f*

c) Cl. 2

*f*

Vni 1, 2

3

4, 5

15, 16

17, 18

19

Vle 1, 2

3

Vlc. 1, 2

3

Cb. 1, 2

3, 4

5, 6

pizz.

*mf*

1  
Tr. 2  
3

1  
Trb. 2

a) Sax. alto  
b) Cl.  
c) Cl. 2

1,2  
3  
4,5  
15,16  
17,18  
19  
Vni

1,2  
3  
Vie

1,2  
3  
Vic.

1,2  
3,4  
5,6  
Cb.

col legno batt. pizz.  
mf (sul pont.)  
if pp mf

Tr. 1, 2, 3

Trb. 1, 2

a) Sax. alto

b) Cl.

c) Cl. 2

*f* *f sempre*

Vni 1, 2, 3, 4, 5, 15, 16, 17, 18, 19

uniti

Vle 1, 2, 3

uniti

Vlc. 1, 2, 3

uniti

Cb. 1, 2, 3, 4, 5, 6

col legno batt. Dizz.

(sul pont.) *mf*

*f pp* *mf*

Cor.

Tr.

Trb.

*pp quasi legato sempre*

I Crot.

II Vibr.

III Comp.

a) Sax. alto

b) Cl.

c) Cl. 2

Vni

Vle

Vlc.

Cb.

1  
Cor. *ff* *ff* *pp*

2  
Cor. *ff* *ff* *pp*

3  
Cor. *ff* *ff* *pp*

4  
Cor. *ff* *ff* *pp*

2  
Tr. *g*

3  
Tr. *g*

1  
Trb. *g*

2  
Trb. *g*

3  
Trb. *g*

I Crot.

II Vibr.

III Comp.

1,2  
3  
Vni *pp*

4,5  
17,18 *pp*

15,16  
19 *pp*

1,2  
3  
Vle *pp*

1,2  
3  
Vlc. *pp*

1,2  
3,4  
Cb. *pp* *pizz.*

5,6 *fpp* *f*

col legno batt. *f*

(sul pont.)

70

Tr. 2 *cresc.*

Tr. 3 *cresc.*

Trb. 2 *cresc.*

Trb. 3 *cresc.*

Cb. 3,4 *col legno batt.* *pizz.*

Cb. 5,6 *f (in rilievo sempre) (sul pont.)*

*ff pp (in rilievo sempre)* *f*

75 80

Tr. 1 *p cresc.* *f*

Tr. 2 *cresc.* *f*

Tr. 3 *f*

Trb. 1 *f*

Trb. 2 *f*

Trb. 3 *f*

Tuba *con sord.* *p cresc., quasi legato sempre.* *f*

Cb. 3,4 *col legno batt.* *pizz.*

Cb. 5,6 *ff (sul pont.)*

*ff pp* *ff*



85

1  
2  
3

1  
2  
3

Trb.

Tuba

3,4  
Cb.  
5,6

col legno batt. pizz.

*ff*  
(sul pont.)

*f pp*  $\longleftarrow$  *ff*

90

95

1  
2  
3

1  
2  
3

Tr.

Trb.

Tuba

3,4  
Cb.  
5,6

cresc.

col legno batt. pizz.

*ff*  
(sul pont.)

*fff pp*  $\longleftarrow$  *ff*

cresc.

col legno batt. pizz.

*ff*  
(sul pont.)

*fff pp*  $\longleftarrow$  *ff*

100 105

Cor. 1-4

Tr. 1-3

Trb. 1-3

Tubo

I Crof.

II Vibr.

III Camp.

a) Sax. baritono

b) Cl.

c) Cl. 1 in mi b, Cl. 2, Cl. 3 basso

Vni 1-14, 15-26

Vle 1-10

Vlc. 1-8

Cb. 1, 3, 4; 2, 5, 6

*ff*, *fff*, *pp*, *ppp*, *f*, *ff*, *fff*, *pp*, *ppp*, *fff*, *f*, *ff*, *fff*, *pp*, *ppp*, *fff*

uniti, col legno batt. pizz.

uniti, sul pontic.

*ff p* *fff*

110

a) Sax. baritono  
 b) Cl.  
 Ob.  
 C. ingl.  
 c) Cl. 1 in sib  
 Cl. 2  
 Cl. 3 basso

Vni 1-3  
 15-17  
 Vle 1, 2  
 Vlc. 1, 2

Vni 4-6  
 18-20  
 Vle 3, 4  
 Vlc. 3, 4

Vni 7-10  
 21-23  
 Vle 5-7  
 Vlc. 5, 6

Vni 11-14  
 24-26  
 Vle 8-10  
 Vlc. 7, 8

Cb. 1-6

*fff* possibile sempre al 144  
*fff* sempre  
 ord. 3) gliss lento sul Mi  
 sul pont. ord.

1) M = multifonic *ad lib.* cu baza pe sunetul indicat - multiphonique *ad lib.* ayant la base sur le son indiqué  
 2) M = tremolo între multifonicul cu baza indicată și un alt multifonic *ad lib.* - tremolo entre le multiphonique avec la base indiquée et un autre multiphonique *ad lib.*  
 3)  $\hat{\Delta}$  = cel mai înalt sunet cu putință în *fff* (pe Mi) - le plus haut son possible en *fff* (sur Mi)  
 NOTĂ PENTRU COARDE: Schimbări deseori și individual m cu v pentru menținerea constantă a nuanței *fff*  
 NOTE POUR LES CORDES: Changer souvent et individuellement m avec v pour maintenir constante la nuance *fff*

115

1 A  
5 6 7 C<sub>5</sub>

1 A  
2 5 6 7 C<sub>5</sub>

1 (G<sub>2</sub>)  
C<sub>5</sub>

120

1 A  
3 7 6 5 C<sub>5</sub>

1 A  
5 6 7 C<sub>5</sub>

a) Sax. baritono

b) Cl.

Ob.

C. ingl.

c) Cl. 1 in mib.

Cl. 2

Cl. 3 basso

Vni 1-3

Vni 15-17

Vle 1, 2

Vlc. 1, 2

Vni 4-6

Vni 18-20

Vle 3, 4

Vlc. 3, 4

Vni 7-10

Vni 21-23

Vle 5-7

Vlc. 5, 6

Vni 11-14

Vni 24-26

Vle 8-10

Vlc. 7, 8

Cb. 1-6

sul pont.

125

a) Sax. baritono

b.) Cl.

Ob.

C.ingl.

c.) Cl. 1. in mi b

Cl. 2.

Cl. 3. basso

Vni 1-3

Vni 15-17

Vle 1, 2.

Vlc. 1, 2.

Vni 4-6

Vni 18-20

Vle 3, 4.

Vlc. 3, 4.

Vni 7-10

Vni 21-23

Vle 5-7

Vlc. 5, 6.

Vni 11-14

Vni 24-26

Vle 8-10.

Vlc. 7, 8.

Gb. 1-6

ord.  $\Delta$

sul pont.

ord.  $\Delta$

1)  $\text{f} \text{f} \text{f} = \text{f} \text{f} \text{f}$

1 A 3 5 7 5 C<sub>5</sub> 1 (G<sub>2</sub>) C<sub>5</sub> (130) 1 A 5 C<sub>5</sub> 1 A 2 5 7 C<sub>5</sub> 1 A 2 5 7 C<sub>5</sub> 1 A 5 C<sub>5</sub> 1 A 2 5 7 C<sub>5</sub>

a) Sax. baritono

b) Cl. M M M M M M M

c) Ob. C.ingl. Cl. 1 m. mi b Cl. 2 Cl. 3 basso

Vni 1-3 15-17

Vle 1, 2

Vlc. 1, 2

Vni 4-6 18-20

Vle 3, 4

Vlc. 3, 4

Vni 7-10 21-23

Vle 5-7

Vlc. 5, 6

Vni 11-14 24-26

Vle 8-10

Vlc. 7, 8

Cb. 1-6 sul pont. ord.

135

140

Sunete de „taur”<sup>1)</sup> ad libitum  
pe 3 „înălțimi” diferite  
Sons de „taureau” ad libitum  
sur 3 „hauteurs” différentes.

a) Sax. baritono

b) Cl.

c) Ob.  
C. ingl.  
Cl. 1 in mi b  
Cl. 2  
Cl. 3 basso

Vni 1-3  
15-17

Vle 1, 2

Vlc. 1, 2

Vni 4-6  
18-20

Vle 3, 4

Vlc. 3, 4

Vni 7-10  
21-23

Vle 5-7

Vlc. 5, 6

Vni 11-14  
24-26

Vle 8-10

Vlc. 7, 8

Cb. 1-6

sul pont.

ord.

ff

fff:ff

fff:ff


fff

1) (grave)  
(medio)  
(acuto)

aliso continuo

1 A  
C<sub>5</sub>  
1(G<sub>#</sub>)  
C<sub>5</sub>  
1(G<sub>#</sub>)  
C<sub>5</sub>  
1 A  
3  
5  
7  
C<sub>5</sub>

1) Similitare „zgomotului alb” electronic, aceste sunete se obțin prin scoaterea mustiucului și suflarea direct în tubul instrumentului.  
Similaires au „bruit blanc” électronique, on obtient ces sons par l’enlèvement du bec et en soufflant directement dans le tube de l’instrument.

Fl. 1 

Sax. baritono muta in Sax. soprano

b) Cl. 

*melodia*

Vni

1-5  *mp*

6-10  *mp*


11-14  *p*

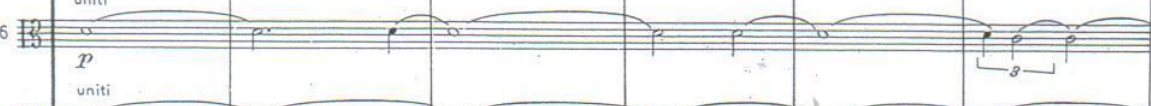
15-18  *p*


19-22  *p*

23-26  *p*

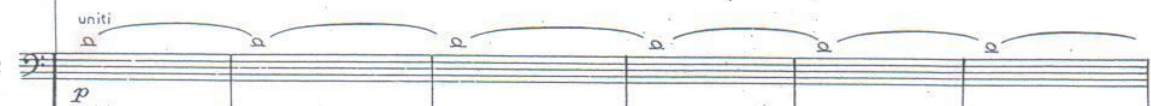
Vle


1-3  *p*


4-6  *p*

7-10  *p*

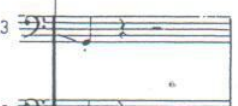
Vlc.


1, 2  *p*

3-5  *p*

6-8  *p*

Cb.

1-3 

4-6 



Fl 1 150 155

Fl 2 *mf*  
*mf*  
con sord.  
Tr. 3 *mf*

a) Sax. soprano *ff*  
b) Cl. *ff*  
c) Cl. 1 in mi♭ *ff*

Vni 1-5 *mf*  
6-10 *mf*  
11-14 *mp*  
15-18 *mp*  
19-22 *mp*  
23-26 *mp*

Vle 1-3 *mp*  
4-6 *mp*  
7-10 *mp*

Vlc. 1, 2 *mp*  
3-5 *mp*  
6-8 *mp*

Fl. 1 2 *a2*

Tr. 3

a) Sax. soprano *p* (*senza dim!*)

b) Cl. *p* (*senza dim!*)

c) Cl. 1 in mjb (*senza dim!*)

Vni

1-5

6-10

11-14

15-18

19-22

23-26

Vle

1-3

4-6

7-10

Vlc.

1, 2

3-5

6-8

Fl. 1 2 *a2* 165

Fl. 3 *f*

Tr. 3 *f*

Vni 1-5 *f*

Vni 6-10 *f*

Vni 11-14 *mf*

Vni 15-18 *mf*

Vni 19-22 *mf*

Vni 23-26 *mf*

Vle 1-3 *mf*

Vle 4-6 *mf*

Vle 7-10 *mf*

Vlc. 1, 2 *mf*

Vlc. 3-5 *mf*

Vlc. 6-8 *mf*

Cb. 1-3 *mf*

Cb. 4-6 *mf*

Fl. 1-3 <sup>23</sup>

Tr. 1 *senza sord.*  
Tr. 2 *f senza sord.*

Tr. 3

a) Sax. sopranino *ff*

b) Cl.

c) Cl. 1 in mi♭ *ff*

Vni 1-10 *uniti*  
11-14  
15-18  
19-22  
23-26 *di di*

Vle 1-3  
4-6  
7-10

Vlc. 1, 2  
3-5  
6-8

Cb. 1-3  
4-6

175

Tr.

Musical score for Tr. 1 and 2. Tr. 1 is in the upper staff, Tr. 2 in the lower staff. Both parts feature melodic lines with slurs and accents. The dynamic marking *ff* is present at the end of the section.

Tr. 3

senza sord.

*ff*

a) Sax.  
sopranino

Musical score for Sax. sopranino. The part consists of a single melodic line with a slur and the instruction *(senza dim!)*.

b) Cl.

Musical score for Cl. (Clarinete). The part consists of a single melodic line with a slur and the instruction *(senza dim!)*.

c) Cl. 1  
in mi b

Musical score for Cl. 1 in mi b. The part consists of a single melodic line with a slur and the instruction *(senza dim!)*.

Vni

Musical score for Vni (Violini). It includes four staves for different sections: 11-14, 15-18, 19-22, and 23-26. Each staff contains a melodic line with slurs.

Vle

Musical score for Vle (Violini). It includes three staves for different sections: 1-3, 4-6, and 7-10. Each staff contains a melodic line with slurs and triplets.

Vlc.

Musical score for Vlc. (Violoncelli). It includes three staves for different sections: 1, 2; 3-5; and 6-8. Each staff contains a melodic line with slurs and triplets.

Cb.

Musical score for Cb. (Contrabbassi). It includes two staves for different sections: 1-3 and 4-6. Each staff contains a melodic line with slurs and triplets.

Tr.

1 

2 


3 


a) Sax. soprano 


b) Cl. 


c) Cl. 1 in mib 

Vni


11-14 


15-18 

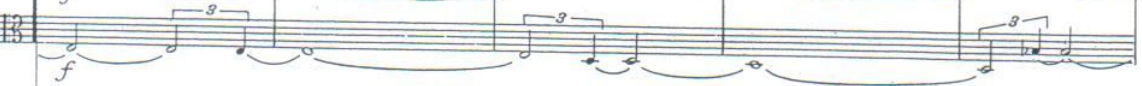
19-22 

23-26 

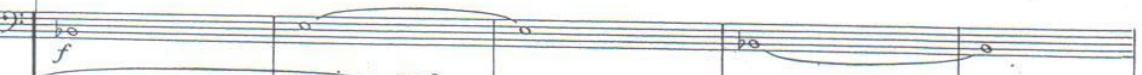
Vle


1-3 


4-6 

7-10 


Vlc.

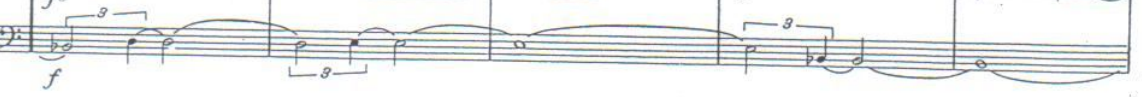
1, 2 

3-5 

6-8 

Cb.

1-3 

4-6 

185

1

Tr. 2

3

a) Sax. sopranino

b) Cl.

c) Cl. 1 in mi b

(senza dim!)

(senza dim!)

(senza dim!)

11-14

15-18

Vni

19-22

23-26

1-3

Vle

4-6

7-10

1, 2

Vlc.

3-5

6-8

1-3

Cb.

4-6

1. 1-3 *f* *a3*

1 *f*

2 *f*

3 *f*

Sax. soprano

Cl.

Cl. 1 in mi b

11-14 *mf*

15-18 *mf*

19-22 *mf*

23-26 *mf*

1-3 *mf*

4-6 *mf*

7-10 *mf*

1, 2 *mf*

3-5 *mf*

6-8 *mf*

1-3 *mf*

4-6 *mf*

SUI RE



Fl 1-3

Tr. 2

3

a) Sax. sopranino *ff*

b) Cl. *ff*

c) Cl. 1 in mi b *ff*

11-14

Vni 15-18

19-22

23-26

1-10 *mf*

Vle 1-3

4-6

7-10

Vlc. 1, 2

3-5

6-8

Cb. 1-3

4-6

SUI RE

Fl. 1-3 *mf*

Tr. 1 *mf*

a) Sax. soprano *(ff)* (senza dim!)

b) Cl. *(ff)* (senza dim!)

c) Cl. 1 in mi b *(ff)* (senza dim.)

1-10 *mp*

11-14 *mp*

Vni 15-18 *mp*

19-22 *mp*

23-26 *mp*

1-3 *mp*

Vle 4-6 *mp*

7-10 *mp*

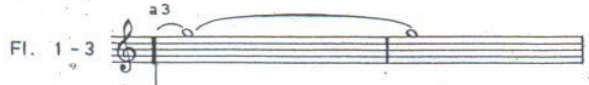
1, 2 *mp*

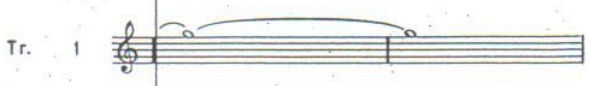
Vlc. 3-5 *mp*

6-8 *mp*

Cb. 1-3 *mp* SUI RE

4-6 *mp* SUI RE

Fl. 1-3 

Tr. 1 

210

1-5 

6-10 

Vni   
 11-14  *mp*  
 15-18  *p*  
 19-22  *p*  
 23-26  *p*

Vle   
 1-3  *p*  
 4-6  *p*  
 7-10  *p*

Vlc.   
 1, 2  *p*  
 3-5  *p*  
 6-8  *p*

Cb.   
 1-3  *p* Sui RE  
 4-6  *p* Sui SOL

QUASI CADENZA a,b,c) <sup>1)</sup>  
 Senza direttore d'orchestra <sup>2)</sup>  
 Poco rubato ♩ ≈ 140 (♩ ≈ 70)

frull.

a) Sax. soprano

frull. (ossia yellow tr.)

b) Cl.

frull. (ossia yellow tr.)

c) Cl. 1 in mi b

215

Vni

1-5

6-10

11-14

15-18

19-22

23-26

Vle

1-3

4-6

7-10

Vlc.

1, 2

3-5

6-8

Cb.

1-3

4-6

Sul SOL

1) - Vezi **NOTA PENTRU ORCHESTRĂ** de la pagina următoare.  
 - Voir la **NOTE POUR L'ORCHESTRE** de la page suivante.

2) - De-a lungul fragmentului **QUASI CADENZA**, dar fără nici o modificare a ritmului, se pot improviza următoarele transformări: înlocuirea unui sunet printr-un multifonic având drept bază sunetul înlocuit; b) Introducerea unui *glissando* între două sunete distincte și succesive; c) utilizarea *ad libitum* de culori diferite: *frullato*, *yellow-tremolo* (*flatterment*, *bisbigliando*), *slape* etc.

- Pendant tout le fragment **QUASI CADENZA**, mais sans aucune modification du rythme, l'on peut improviser les transformations suivantes: a) remplacement d'un son par un multiphonique ayant à sa base le son remplacé; b) introduction d'un *glissando* entre deux sons distincts et successifs; c) utilisation *ad libitum* de diverses couleurs: *frullato*, *yellow-tremolo* (*flatterment*, *bisbigliando*), *slape*, etc.

I QUASI CADENZA (Jouer debout!)  
Senza direttore d'orchestra  
Poco rubato  $\text{♩} \approx 140$  ( $\text{♩} \approx 70$ )

II QUASI CADENZA (Jouer debout!)  
Senza direttore d'orchestra  
Poco rubato  $\text{♩} \approx 140$  ( $\text{♩} \approx 70$ )

Fl. 2

Fl. 3

a) Sax. sopranino

b) Cl.

c) Cl. 1 in mi b

Vni 11-26

Vle 1-6  
7-10

Vlc. 1-8

Cb. 1-6

NOTĂ PENTRU ORCHESTRĂ: După măsurile (II) pentru toți solistii celor 3 variante și (25) pentru toată orchestra, instrumentiștii interpretează fără dirijor textul menționat. Dirijorul nu va indica decât momentul de debut al fiecărei intervenții. În total sînt 12 asemenea momente, marcate cu săgeți (I) și numerotate de la (1) la (12). Începînd cu intervenția (VII), saxofonul (sau solistii din celelalte variante) și cele 3 flaute vor continua să cînte, ca anterior, fără dirijor. În timp ce restul instrumentelor vor cînta normal sub bagheta dirijorului.

NOTE POUR L'ORCHESTRE: Après les mesures (II) pour les solistes des trois variantes et (25) pour toute l'orchestre, les instrumentistes exécutent sans chef d'orchestre le texte mentionné. Le chef d'orchestre n'indiquera que le moment du début de chaque intervention. Au total il existe 12 moments de ce genre, marqués par des flèches (I) et numérotés de (1) à (12). À partir du moment (VII), le saxophone (ou les solistes des autres variantes) et les 3 flûtes joueront comme auparavant sans chef d'orchestre, tandis que le reste des instruments joueront normalement sous la baguette du chef d'orchestre.

Fl. 2

Fl. 3

a) Sax. sopranino

b) Cl.

c) Cl. 1 in mi b

Vni 11-26

Vle 1-6  
7-10

Vlc. 1-8

Cb. 1-6

1)

NOTĂ PENTRU FLAUTE: articularea în ritmul indicat a două degete diferite (specificate prin  $\diamond$ ), care produc același sunet prelungit în legato. Rezultatul este o oscilație ritmică a timbrului (culoarii) sunetului ținut.

NOTE POUR LES FLÛTES: l'articulation dans le rythme indiqué de deux doigts différents (spécifiés par  $\diamond$ ), produisant le même son prolongé en legato. Il en résulte une oscillation rythmique du timbre du son tenu.

III QUASI CADENZA (Jouer debout!)  
 Senza dirretpre d'orchestra  
 Poco rubato  $\text{♩} \approx 140$  ( $\text{♩} \approx 70$ )

Fl. I

Fl. 2

Fl. 3

a) Sax. soprano

b) Cl.

c) Cl. I in mi b

Vni 11-26

Vle 1-6  
7-10

Vlc. 1-8

Cb. 1-6

Fl. 1

Fl. 2

Fl. 3

a) Sax. soprano

b) Cl.

c) Cl. I in mi b

Vni 11-26

Vle 1-6  
7-10

Vlc. 1-8

Cb. 1-6

1

Fl. 2

3

a) Sax. sopranino

b) Cl.

c) Cl. 1 in mi b

ff f ff slape muta in Sax. a. Sax. alto

c) Cl. 2 ff

Vni 11-26

Vle 1-6 7-10

Vlc. 1-8

Cb. 1-6

1

Fl. 2

3

a) Sax. alto

b) Cl.

c) Cl. 2 in mi b

ff f ff frull. vibr. r. M M M

ff f ff

ff f ff

ff f ff

Vni 11-26

Vle 1-6 7-10

Vlc. 1-8

Cb. 1-6

(IV)

(8-16")

pppp < ppp

multifonic sau cel mai inalt sunet posibil.  
multiphonique ou le son le plus haut possible.

1  
 Fl. 2  
 3

a) Sax. alto  
 b) Cl.  
 c) Cl. 2

Tuba  
 V (8-16")  
 ppp ← ppp

Vni 11-26  
 Vle 1-6  
 7-10  
 Cb. 1-6

1  
 Fl. 2  
 3

a) Sax. alto  
 b) Cl.  
 c) Cl. 2

Cor. 1  
 VI  
 sună o cvintă mai jos - sonne une quinte plus bas  
 (8-12")  
 pppp ← ppp

Tuba  
 Vni 11-26  
 Cb. 1-6



1

Fl. 2

3

a) Sax. alto

b) Cl.

c) Cl. 2

Cor. 1

VII (4-6")

VII suré o cventă mai jas  
sonne une quinte plus bas  
(8-12")

Cor. 2

Trb. 1

Tuba

Cb.

1

Fl. 2

3

a) Sax. alto

b) Cl.

c) Cl. 2

Cor. 2

Trb. 1

Trb. 2 (4-6")

Tuba

Cb. 1-6

frull.

IX

1 *frull.*

Fl. 2 *frull.* *ff f*

3

a) Sax. alto *f* *ff* *ff* *f < ff > f* *fff* *ff-fff*

b) Cl. *f* *ff* *ff* *ff ff simile* *f < ff > f* *fff* *ff-fff*

c) Cl. 2 *f* *ff* *ff* *ff ff simile* *f < ff > f* *fff* *ff-fff*

Cor. 1

2

Cor. 3 *sună o cvintă mai jos - sonne une quinte plus bas (8-12")* *pppp* *ppp* *XII*

Cor. 4 *sonne une quinte plus bas (8-12")* *sună o cvintă mai jos* *pppp* *ppp*

Trb. 1

2

Trb. 3 *XI (4-6")* *pppp* *ppp*

Tuba

*XII*

4 *J = 76*

1 *pp*

2

3

4

5 *pp*

6

7

8 *pp* *mp*

Vni *sul pont.*

15 *pp*

16

17

18 *pp*

19

20

21

22 *pp*

cb. 1-6

1

Fl. 2

3

a) Sax. alto

b) Cl.

c) Cl. 2

ff fff

vibr. r.

frull.

frull.(y.tr.)

a b a b a b,

ff fff

f fff f ff fff

f fff f ff fff

f fff f ff fff

Cor. 1-4

Trb. 1-3

Tuba

220

sul pont.

1 2 3 4

5 6 7 8

Vni

15 16 17 18

19 20 21 22

mp

pp mp

ord.

pp mp

pp mp

p mp

pp mp

Cb. 1-6

1 *frull.*

Fl. 2 *frull.*

3

a) Sax. alto  
*ff* *f* *ff* *fff > f* *f* *ff* *fff*  
*frull.(y.tr.)*

b) Cl.  
*ff* *f* *ff* *fff > f* *f* *ff* *fff*  
*frull.(y.tr.)*

c) Cl. 2  
*ff* *f* *ff* *fff > f* *f* *ff* *fff*

Cor. 1-4

Trb. 1-3

Tuba

225

ord.

1  
2  
3  
4

5  
6  
7  
8

Vni

15  
16  
17  
18

19  
20  
21  
22

Cb. 1-6

*pp* *mp* *pp* *f* *pp* *pp* *f* *pp*

*sul pont.* *sul pont.*

1

Fl. 2

3

a) Sax. alto

b) Cl. 1

c) Cl. 2

Cor. 1-4

Trb. 1-3

Tuba.

W.bl.1

I

W.bl.1

II

W.bl.1

III

Cow.bl.1

W.bl.2

Cow.bl.2

230

Più mosso  
 ♩ ≈ 80-84  
 sul pont.

1

2

3

4

5

6

7

8

Vni

15

16

17

18

19

20

21

22

Cb. 1-6

1 *frull.*

Fl. 2 *frull.*

3 *frull.*

a) Sax. alto *vibr. r.* *frull.* *vibr. r.* *ff* *fff* *ff* *fff*

b) Cl. *b a b a b* *frull. (y. tr.)* *a b a b a b a* *ff* *fff* *ff* *fff*

c) Cl. 2 *b a b a b a b* *frull. (y. tr.)* *a b a b a b a* *ff* *fff* *ff* *fff*

Cor. 1-4

Trb. 1-3

Tubo

1 W.bl.1 Ptti 1,2 Cow.b.1

II W.bl.1,2 Cow.b.1,2

III W.bl.1 Ptti 1,2 Cow.b.1 W.bl.2 Cow.b.2

235

240

1 2 3 4 *f*

5 6 7 8 *pp* *f* *pp*

Vni 15 16 17 18 *pp* *f*

19 20 21 22 *f* *pp*

Cb. 1-6

1

Fl. 2

3

a) Sax. alto

b) Cl.

c) Cl. 2

ff ff simile

ff

fff

ffp

fff

f

vibr. r

frull.

frull. (y. tr.)

Cor. 1-4

Trb. 1, 2

Tuba.

I (Cow. b.1) W. bl. 2 Cow. b.2 Ptti 1 W. bl. 1,2

II (Cow. b.1,2) W. bl. 1,2 Ptti 1,2

III (Cow. b. 2) Ptti 1,2 W. bl. 1,2 Cow. b. 1,2

245

sul pont.

ord.

pp < f > pp

f

p

f

p

f

p

f

p

f

p

p < f > p

1

2

3

4

5

6

7

8

Vni

15

16

17

18

19

20

21

22

Cb. 1-6

1  
Fr. 2  
3  
a) Sax. alto  
b) Cl.  
c) Cl. 2  
Cor. 1-4  
Trb. 1, 2  
Tuba  
I  
II  
III  
250  
Vni  
Cb. 1-6

frull.  
frull.  
v. r.  
vibr. r.  
f  
fff  
f  
ff  
f  
ff  
f  
fff  
sempre  
f  
fff  
f  
ff  
f  
ff  
f  
fff  
sempre  
f  
fff  
f  
ff  
f  
ff  
f  
fff  
sempre  
mp  
mf  
f  
f > p < f  
sul pont.  
ord.  
p  
f  
p  
f  
p  
f  
p  
f  
p  
f  
p  
f  
p  
f



1

Fl:

2

3

a) Sax. alto

b) Cl.

c) Cl. 2

Tacet al 288  
muta in Sax. tenore

Tacet al 288

Tacet al 288

*ffff*

*(y.tr.)*

*ffff*

*(y.tr.)*

*ffff*

1

2

3

Cor.

4

*sună o cvintă mai jos.  
sonne une quinte plus bas.*

255

*pp* *p* *pp* *p* *pp*

1

2

3

Trb.

*pp* *p* *pp* *p* *pp* *p* *pp*

*pp* *p* *pp* *p* *pp* *p* *pp*

*pp* *p* *pp* *p* *pp* *p* *pp*

Tuba

*pp* *p* *pp* *p* *pp* *p* *pp*

1

II

III

(W. bl. 1,2)

Cow. b. 1,2

Ptti 1,2

Vibr.

(W. bl. 1,2)

Ptti 1,2

Campii ♂

Cb. 1-6

*pp* *p* *pp* *p* *pp* *p* *pp*

1

Fl. 2

3

260

Cor.

1

2

3

4

Trb.

1

2

3

Tuba

(Ptti 1,2)

Crotales 15

(Vibr.)

Ptti 1,2

(Camplli)

Cow. b.1,2

Ptti 1,2

Camplli

Cb. 1-6

1

Fl. 2 Tacet al 288 (Asseyez-vous!)

3 Tacet al 288 (Asseyez-vous!)

265

Tr. 1 (senza sord.) *pp*

Tr. 2 (senza sord.) *pp*

Tr. 3 (senza sord.) *pp*

Cor. 1 *pp mp pp mp pp mp pp mp pp mp*

2 *mp pp mp pp mp pp mp pp mp pp mp pp*

3 *mp pp mp pp mp pp mp pp mp pp mp pp*

4 *mp pp mp pp mp pp mp pp mp pp mp pp*

Trb. 1 *mp pp mp pp mp pp mp pp mp pp mp pp*

2 *mp pp mp pp mp pp mp pp mp pp mp pp*

3 *mp pp mp pp*

Tuba *mp pp mp*

(Crotales) 15


(Ptti 1,2) Vibr.

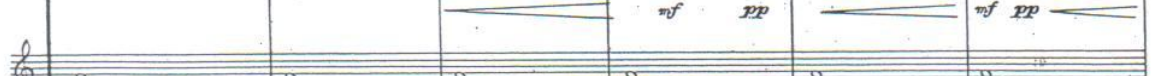
III Campelli


Cb. 1-6 *mp pp mp*

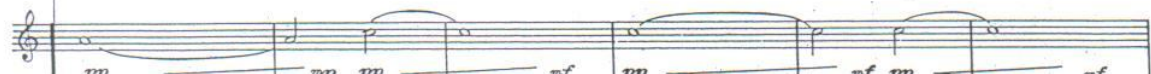
Fl. 1  Tacet al 288  
(Asseyez-vous!)

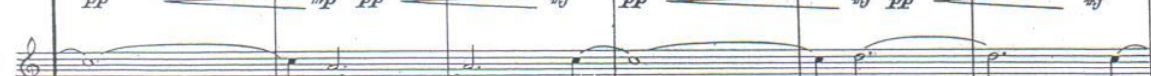
270

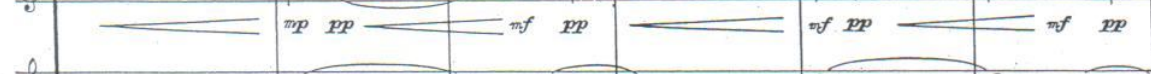
1  *mf pp*


Tr. 2  *mp pp* *mf pp*


3  *mp pp* *mf pp* *mf pp*


1  *pp* *mp pp* *mf* *pp* *mf pp* *mf*

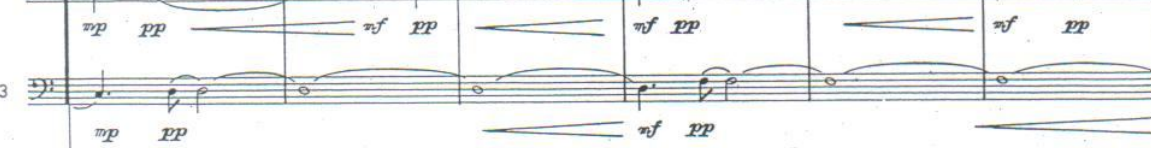
Cor. 2  *mp pp* *mf pp* *mf pp* *mf pp* *mf pp*


3  *mp pp* *mf pp* *mf pp* *mf pp* *mf pp*

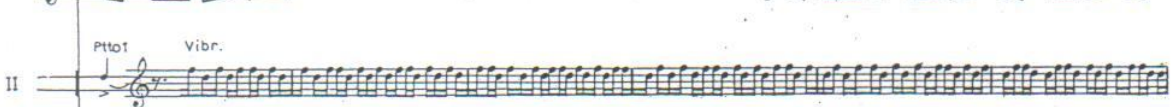
4  *mp pp* *mf pp* *mf pp* *mf pp*

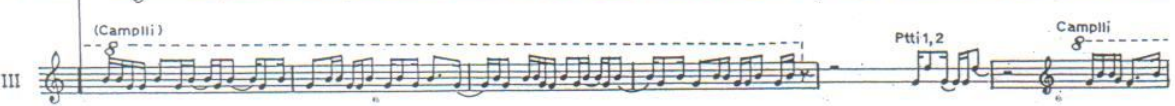
1  *mp pp* *mf pp* *mf pp*

Trb. 2  *mp pp* *mf pp* *mf pp* *mf pp*

3  *mp pp* *mf pp*

I  (Crotales) *15* Cow. b. 1,2 Ptti 1,2 Crotales *15*

II  Pttol Vibr.

III  (Camplli) *8* Ptti 1,2 Camplli *8*

275

280

1 *mf pp* *mf pp* *mf pp* *mf pp* *mf pp* *mf pp*

Tr. 2 *mf pp* *mf pp* *mf pp* *mf pp* *mf pp* *mf pp* *f pp*

3 *mf pp* *mf pp* *mf pp* *mf pp* *mf pp* *mf pp*

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

Cor. 2 *mf pp* *mf pp* *mf pp* *mf pp* *mf pp* *mf pp*

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

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

1 *mf pp* *mf pp* *mf pp* *mf pp* *mf pp* *mf pp*

Trb. 2 *mf pp* *mf pp* *mf pp* *mf pp* *mf pp* *mf pp*

3 *mf pp* *mf pp* *mf pp* *mf pp* *mf pp* *mf pp*

Tuba *pp*

(Crotales) *pp* Ptti 1,2 Bgs 1,2 *pp*

(Vibr.) Ptti 1,2

(Campili)

1 *f pp* *f pp* *f pp*

Tr. 2 *f pp* *f pp* *f pp*

3 *f pp* *f pp* *f pp*

1 *pp* *f pp* *f pp* *f pp*

Cor. 2 *f pp* *f pp* *f pp*

3 *f pp* *f pp* *f pp*

4 *f pp* *f pp* *f pp*

1 *f pp* *f pp* *f pp*

Trb. 2 *f pp* *f pp* *f pp*

3 *f pp* *f pp* *f pp*

Tubo *f pp* *f pp* *f pp* *f pp* *f pp* *f pp*

(Bgs. 1, 2)

I *pp* *cresc.*

(Ptti 1, 2)

II *pp* *cresc.*

Bgs. 1, 2

III *pp* *cresc.*

Fl. 1-3 *fff* *mp* *frull* 290

Tr. 1 *fff sempre*

Tr. 2 *fff sempre*

Tr. 3 *fff sempre*

Cor. 1 *fff sempre*

Cor. 2 *fff sempre*

Cor. 3 *fff sempre*

Cor. 4 *fff sempre*

Trb. 1 *fff sempre*

Trb. 2 *fff sempre*

Trb. 3 *fff sempre*

Tubo *fff sempre*

I [2 Bgs, Timb., 2 Tom] *fff* (improvisation) *ppp*

II [2 Bgs, Timb., 2 Tom] *fff* *ppp*

III [2 Bgs, Timb., 2 Tom] *fff* (improvisation) *ppp*

a) Sax. tenore

b) Cl.

c) Ob.  
C. ingl.  
Cl. 1 mi b  
Cl. 2  
Cl. 3 basso

Vni div. 1-14 *fff* *pp* sul pont.

Vni div. 15-26 *fff* *pp* sul pont.

Vle div. 1-10 *fff* *pp* sul pont.

Vlc div. 1-8 *fff* *pp* sul pont.

Cb. 1-6 *fff sempre* *pp*

Fl. 1-3 *fff* *a3* *trull.*

Tr. 1 *fff*

Tr. 2 *fff*

Tr. 3 *fff*

Cor. 1 *fff*

Cor. 2 *fff*

Cor. 3 *fff*

Cor. 4 *fff*

Trb. 1 *fff*

Trb. 2 *fff*

Trb. 3 *fff*

Tuba *fff*

I 2 Bgs *fff* (impr.)

I Timb. 2 Tom *fff*

II 2 Bgs *fff* (impr.)

II Timb. 2 Tom *fff*

III 2 Bgs *fff*

III Timb. 2 Tom *fff*

a) Sax. tenore *fff*

b) Cl. *fff* M

c) Ob. *fff*

C. ingl. *fff*

Cl. 1 *fff*

Cl. 2 *fff*

Cl. 3 *fff* basso

Vni div. 1-14 *fff* ord. 8

Vni div. 15-26 *fff* ord. 8

Vle div. 1-10 *fff* ord. 8

Vlc. div. 1-8 *fff*

Cb. 1-6 *fff*



Fl. 1-3 *mp* *a3* *frull.* **300**

Tr. 1-3

Cor. 1-4

Trb. 1-3

Tuba

I 2 Bgs. Timb. 2 Tem. (impr.)

II 2 Bgs. Timb. 2 Tem. (impr.) *ppp* (impr.)

III 2 Bgs. Timb. 2 Tem. (impr.) *ppp*

a) Sax. tenore *mp* *mp*

b) Cl. *mp* *mp*

c) Ob. *mp* *mp*

Cl. 1 mi b *mp* *mp*

Cl. 2 *mp* *mp*

Cl. 3 basso *mp* *mp*

Vni div. 1-14 *fff* *pp* *sul pont.*

Vni div. 15-26 *fff* *pp* *sul pont.*

Vle div. 1-10 *fff* *pp* *sul pont.*

Vlc. div. 1-8 *fff* *pp* *sul pont.*

Cb. 1-6 *fff* *pp* *sul pont.*

Fl. 1-3

Tr.

Cor.

Trb.

Tuba

I

II

III

a) Sax. tenore

b) Cl.

c)

Ob.

C. ingl.

Cl. 1  
mi b

Cl. 2

Cl. 3  
basso

div. 1-14

div. 15-26

div. 1-10

div. 1-8

Cb. 1-6

Fl. 1-3

Tr. 1, 2, 3

Cor. 1, 2, 3, 4

Trb. 1, 2, 3

Tuba

1, II, III

a) Sax. tenore

b) Cl.

Ob.

C. ingl.

c) Cl. 1 mi b, Cl. 2, Cl. 3 basso

div. 1-14 Vni, div. 15-26 Vle, div. 1-10 Vlc., div. 1-8 Vcl., Cb. 1-6

Fl. 1-3

Tr. 1, 2, 3

Cor. 1, 2, 3, 4

Trb. 1, 2, 3

Tuba

I [2 Bgs, Timb., 2 Tom] (impr.)

II [2 Bgs, Timb., 2 Tom] (impr.)

III [2 Bgs, Timb., 2 Tom] (impr.)

a) Sax. tenore

b) Cl.

c) Ob.  
C. ingl.  
Cl. 1 mi b  
Cl. 2  
Cl. 3 basso

Vni div. 1-14, 15-26

Vle div. 1-10

Vlc. div. 1-8

Cb. 1-6

Fl. 1-3

Fl. 1-3 staff with notes, dynamics *fff*, *mp*, and *frull.* (trill). A circled number 320 is present.

Tr. 1, 2, 3 staves with musical notation.

Cor. 1, 2, 3, 4 staves with musical notation.

Trb. 1, 2, 3 staves with musical notation.

I, II, III percussion staves (2 Bgs, 2 Timb., 2 Tom) with musical notation and dynamics *ppp*.

a) Sax. tenore, b) Cl., c) Ob., C.ingl., Cl. 1 mi b, Cl. 2, Cl. 3 basso staves with musical notation and dynamics *fff*, *mp*.

Vni, Vle, Vlc., Cb. staves with musical notation and dynamics *fff*, *ppp*.

Fl. 1-3 *mf* *frull.* 325

Tr. 1 *pp*  
 Tr. 2 *pp*  
 Tr. 3 *pp*  
 Cor. 1 *pp*  
 Cor. 2 *pp*  
 Cor. 3 *pp*  
 Cor. 4 *pp*  
 Tr. 1 *pp*  
 Tr. 2 *pp*  
 Tr. 3 *pp*  
 Tuba *pp*

I 2 Bgs *cresc.* *pp* *cresc.* *p*  
 II 2 Bgs *cresc.* *pp* *cresc.* *p*  
 III 2 Bgs *cresc.* *pp* *cresc.* *p*

a) Sax. tenore *mf* *mf*

b) Cl. *mf* *mf*

c) Ob. *mf*  
 C. ingl. *mf*  
 Cl. 1 mi b *mf*  
 Cl. 2 *mf*  
 Cl. 3 basso *mf*

Vni div. 1-14 *ppp* *pp*  
 Vni div. 15-26 *ppp* *pp*  
 Vle div. 1-10 *pp*  
 Vlc. div. 1-8 *pp*  
 Cb. 1-6 *pp*

Fl. 1-3

Tr. 1, 2, 3

Cor. 1, 2, 3, 4

Trb. 1, 2, 3

Tuba

I. 2 Bgs, Timb., 2 Tom

II. 2 Bgs, Timb., 2 Tom

III. 2 Bgs, Timb., 2 Tom

a) Sax. tenore

b) Cl.

c) Ob., C. ingl., Cl. 1 mi b, Cl. 2, Cl. 3 basso

Vni. div. 1-14, 15-26

Vle. div. 1-10

Vlc. div. 1-8

Cb. 1-6

*f*, *ff*, *cresc.*, *mp*, *trull.*, *trull.*, *ff*, *trull.*

330

frull.

Fl. 1-3

Tr. 1, 2, 3

Cor. 1, 2, 3, 4

Trb. 1, 2, 3

Tuba

I [ 2 Bgs, Timb., 2 Tom ]

II [ 2 Bgs, Timb., 2 Tom ]

III [ 2 Bgs, Timb., 2 Tom ]

a) Sax. tenore

b) Cl.

c) Ob., C. ingl., Cl. 1 mi b, Cl. 2, Cl. 3 basso

Vni div. 1-14, 15-26

Vie div. 1-10

Vlc. div. 1-8

Cb. 1-6

ff, f, cresc., mp, f



1  
*ff* *cresc.* *fff* *ffff*

Tr. 2  
*ff* *cresc.* *fff* *ffff*

3  
*ff* *cresc.* *fff* *ffff*

1  
*ff* *cresc.* *fff* *ffff*

Cor. 2  
*ff* *cresc.* *fff* *ffff*

3  
*ff* *cresc.* *fff* *ffff*

4  
*ff* *cresc.* *fff* *ffff*

1  
*ff* *cresc.* *fff* *ffff*

Trb. 2  
*ff* *cresc.* *fff* *ffff*

3  
*ff* *cresc.* *fff* *ffff*

Tubo.  
*ff* *cresc.* *fff* *ffff*

I  
2 Bgs  
Timb.  
2 Tom  
*ff* *cresc.* *fff* *ffff*

II  
2 Bgs  
Timb.  
2 Tom  
*ff* *cresc.* *fff* *ffff*

III  
2 Bgs  
Timb.  
2 Tom  
*ff* *cresc.* *fff* *ffff*

div. 1-14  
Vni. *ff* *fff* *ffff*

div. 15-26  
Vni. *ff* *fff* *ffff*

div. 1-10  
Vle. *ff* *fff* *ffff*

div. 1-8  
Vlc. *ff* *fff* *ffff*

1-6  
Cb. *ff* *cresc.* *fff* *ffff*

Più mosso  $\text{♩} = 92-96$  (340)

1 Solo  $p$  sempre

Fl. 2 Solo  $p$  sempre

3 Solo  $p$  sempre

a) Sax. tenore  $p$  sempre

b) Cl.  $p$  sempre

c) C. ingl.  $p$  sempre

in rilievo sempre, quasi portato sempre

I Crotales  $p$  sempre

II Vibr.  $p$  sempre

III Camp.  $p$  sempre

poco marc. sempre

Vni 15  $pp$  sempre

16  $pp$  sempre

17  $pp$  sempre

18  $pp$  sempre

19  $pp$  sempre

20  $pp$  sempre

21  $pp$  sempre

22  $pp$  sempre

23  $pp$  sempre

1 Fl. 2 Fl. 3 Fl.

I Crotales

II Vbr.

III Camp.

a) Sax. tenore

b) Cl.

c) C. ingl.

Ob. *in rilievo sempre col C. ingl.*

1 Vni *Solo* *p sempre*

2 Vni *Solo* *p sempre*

3 Vni *Solo* *p sempre*

4 Vni *Solo* *p sempre*

5 Vni *Solo* *p sempre*

6 Vni *Solo* *p sempre*

15 Vni

16 Vni

17 Vni

18 Vni

19 Vni

20 Vni

21 Vni

22 Vni

23 Vni

350 Solo

1

Fl. 2

3

Tr. 1

Solo con sord.

*p* sempre

I Crotales

II Vibr.

III Camp.

a) Sax. tenore

b) Cl.

c) Ob.

C.ingl.

Vni

1

2

3

4

5

6

15

16

17

18

Vni

19

20

21

22

23

355 (Solo)

1

Fl. 2 (Solo)

3 (Solo)

Tr. 1 (Solo)

I Crotales

II Vibr.

III Comp.

a) Sax. tenore

b) Cl.

c) C. ingl.

Vni

1 Solo

2 Solo

3 Solo

4 Solo

5 Solo

6 Solo

Vni

15

16

17

18

19

20

21

22

23

360

I Crotales

II Vibr.

III Comp.

a) Sax. tenore

b) Cl.

c) C. ingl.

Ob.

(Solo)

(Solo)

(Solo)

Vni

(Solo)

(Solo)

(Solo)

15

16

17

18

Vni

19

20

21

22

23

Cb. 1-6

sul tasto

PP sempre

1 *Solo*

Fl. 2 *Solo*

3 *Solo*

Tr. 1 *Solo*

I Crotales

III Vibr.

III Comp.

a) Sax. tenore

b) Cl.

c) Ob.

C. ingl.

(Solo)

1

2

3

4

5

6

Vni

15

16

17

18

19

20

21

22

23

Cb. 1-6

sul pont. → tasto → pont. → tasto → pont.

370

(Solo)

1 Fl. 1 (Solo)

2 Fl. 2 (Solo)

3 Fl. 3 (Solo)

Tr. 1 (Solo)

I Crotales

II Vibr.

III Camp.

a) Sax. tenore

b) Cl.

c) C. ingl.

Solo

1

2

3

Vni

4

5

6

Vni

15

16

17

21

22

23

Vlc. 1-8

sul tasto → sul pont.

tasto → pont. → tasto

pont. *ppp* sempre → tasto



375

I Crotales

II Vibr.

III Comp.

a) Sax. tenore

b) Cl.

c) C. ingl.

Ob.

Vni

1 (Solo) *s*

2 (Solo) *s*

3 (Solo) *s*

4 (Solo) *s*

5 (Solo) *s*

6 (Solo) *s*

Vni

15

16

17

21

22

Vlc. 1-8

Cb. 1-6

Vle. 1-10

sul pont. → sul tasto → pont.

tasto → pont. → tasto *pp sempre* → pont. → tasto

pont. → tasto → pont. → tasto → pont.

1 Solo

Fl. 2 Solo

3 Solo

Tr. 1 Solo

I Crotales

II Vibr.

III Camp.

a) Sax. tenore

b) Cl.

c) Ob.

C. ingl.

(Solo)

1

2

3

4

5

6

Vni

Vni 15-26

sul pont.

pp sempre

tasto

pont.

Vle 1-10

Vlc. 1-8

Cb. 1-6

385

1 (Solo)

Fl. 2 (Solo)

3 (Solo)

Tr. 1 (Solo)

I Crotales

II Vibr.

III Comp.

a) Sax. tenore

b) Cl.

c) C. ingl.

Vni 15-26

Vle 1-10

Vlc. 1-8

Cb. 1-6

sul tasto → pont. → tasto → pont. → tasto

pont. → tasto → pont. → tasto → pont.

tasto → pont. → tasto → pont. → tasto

pont. → tasto → pont. → tasto → pont.

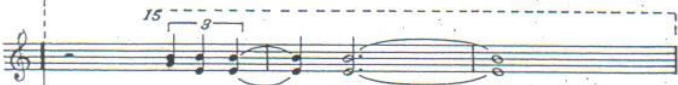
390


1 (Solo) 


Fl. 2 (Solo) 


3 (Solo) 


Tr. 1 (Solo) 


I Crotales 

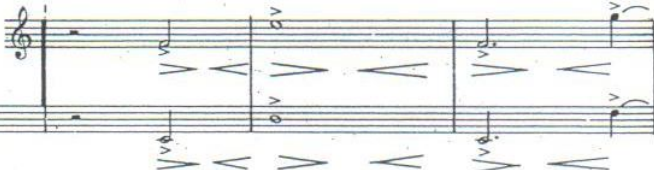
II Vibr. 

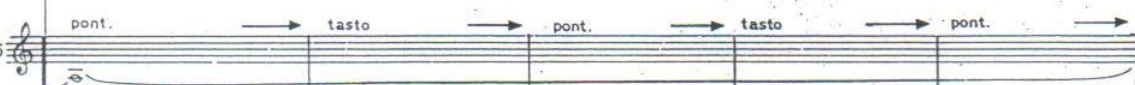
III Comp. 


a) Sax. tenore 

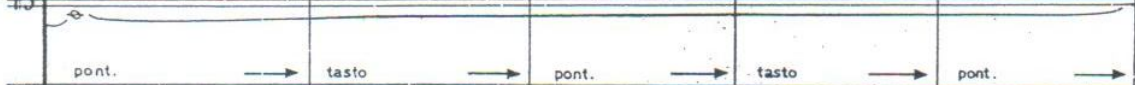
b) Cl. 


c) C. ingl. 

Ob. 

Vni 15-26 

Vle 1-10 

Vlc. 1-8 

Cb. 1-6 

395

1  
Fl. 2  
3  
Tr. 1

I Crotales  
II Vibr.  
III Comp.

a) Sax. tenore  
b) Cl.  
c) Ob.  
C. ingl.

Vni 1-6

Solo

Vni 15-26  
Vle 1-10  
Vlc. 1-8  
Cb 1-6

tasto → presto → tasto → pont. → tasto

pont. → tasto → pont. → tasto → pont.

tasto → pont. → tasto → pont. → tasto

pont. → tasto → pont. → tasto → pont.

400 405

a) Sax. tenore

b) Cl.

c) C. ingl.

(Solo)

1

2

3

4

5

6

Vni

Vni 15-26

Vie 1-10

Vlc. 1-8

Cb. 1-6

pont. → tasto → pont. → tasto → pont. → tasto →

poco rit.

1 Solo

Fl. 2 Solo

3 Solo

Tr. 1 Solo senza sord. (p)

I Crotales f

II Vibr. f

III Camp. f

a) Sax. tenore

b) Cl.

c) C. ingl.

Vni

1 (Solo)

2 (Solo)

3 (Solo)

4 (Solo)

5 (Solo)

6 (Solo)

Vni 15-26

Vle 1-10

Vlc 1-8

Cb. 1-6

pont. → tasto → pont. → tasto → pont. →

tasto → pont. → tasto → pont. → tasto →

pont. → tasto → pont. → tasto → pont. →

tasto → pont. → tasto → pont. → tasto →

a tempo ma poco più mosso

a2  $\approx 108$

415

Fl. 1,2  
3

Tr. 1  
2  
3

Cor. 1,2  
3,4

Trb. 1  
2  
3

Tubo

NOTĂ PENTRU ALAMĂ: Fără accente pe timpi: cresc. uniform (pină la fff posibil).

NOTE POUR LES CUIVRES: Sans accents sur les temps: cresc. uniforme (jusqu'à fff possible).

I Crotale

II Vibr.

III Comp.

NOTĂ PENTRU PERCUȚIE: Nu ataca! debutul ultimei măsuri: l.v. pină la completa extincție a vibrațiilor.

NOTE POUR LA PERCUSSION: N'attaquez pas le debut de la dernière mesure: l.v. jusqu'à la complète extinction des vibrations.

a) Sax. tenore

b) Cl.

c) C. ingl.

1-14 Vni

15-26 Vni

Vle 1-10

Vic 1-8

Cb. 1-6

NOTĂ PENTRU ORCHESTRĂ: Mantine coroana 20-30 de secunde.

NOTE POUR L'ORCHESTRE: Maintenir le point d'orgue 20-30 secondes.

Desenul muzical: STROINI C.