

Paola Livorsi

# Verso

per ensemble

2003

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# *Verso*

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**Instrumentation**

Flute in C (ring flute) and G  
Clarinet in A and Bb

Horn in F

**Percussion 1**

Gong \* 

Glockenspiel

Bell-plate 

Bamboo Wind-Chimes  
Tam-tam piccolo (small) and medio (medium)  
Suspended Cymbal  
Chinese Cymbal

Vibraphone

**Percussion 2**

Gong \* 

Crotales 

Bell-plate 

Metal Wind-Chimes  
Tam-tam medio and grande (medium and large)  
Chinese Cymbal

Marimba

**Cymbalum** (plays also 2 Sand-paper blocks and Tam-tam piccolo)

VI I

ifferent pitched instruments



$\flat$  - 1/4 of tone  
 $\sharp$  + 1/4 of tone  
 $\sharp\sharp$  + 3/4 of tone  
 $\flat\flat$  - 3/4 of tone  
 → slow, gradual change from a to b

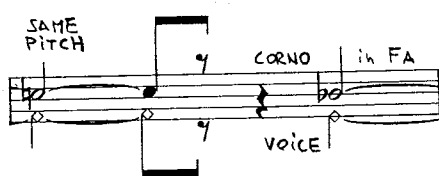
bariolage

trill between usual and harmonic position

SP sul ponticello near the bridge  
 ST sul tasto over the fingerboard  
 N normale normal position  
 V vibrato ord.  
 NV non vibrato  
 ord. ordinario

in C 7. etc.

natural harmonic, 7<sup>o</sup> (Corno in A, C, etc. just indicates the fundamental, not the instrument); do not correct pitch



with voice: always notated in C (instrumental part always in F)


flautato soft sound, obtained by balancing lightness of bow pressure with maximum speed (in the case of long values, change bow often, always imperceptibly, according to the written duration)

al tallone with the heel (frog) of the bow

tr trill between the written pitch and the upper half-tone

tr inf.(inferiore) trill between the written pitch and the lower half-tone

- only breath
- ◐ breathy sound
- ordinary sound

 valves half way down : produce a small, tiny sound (move valves rapidly according to the graphic)

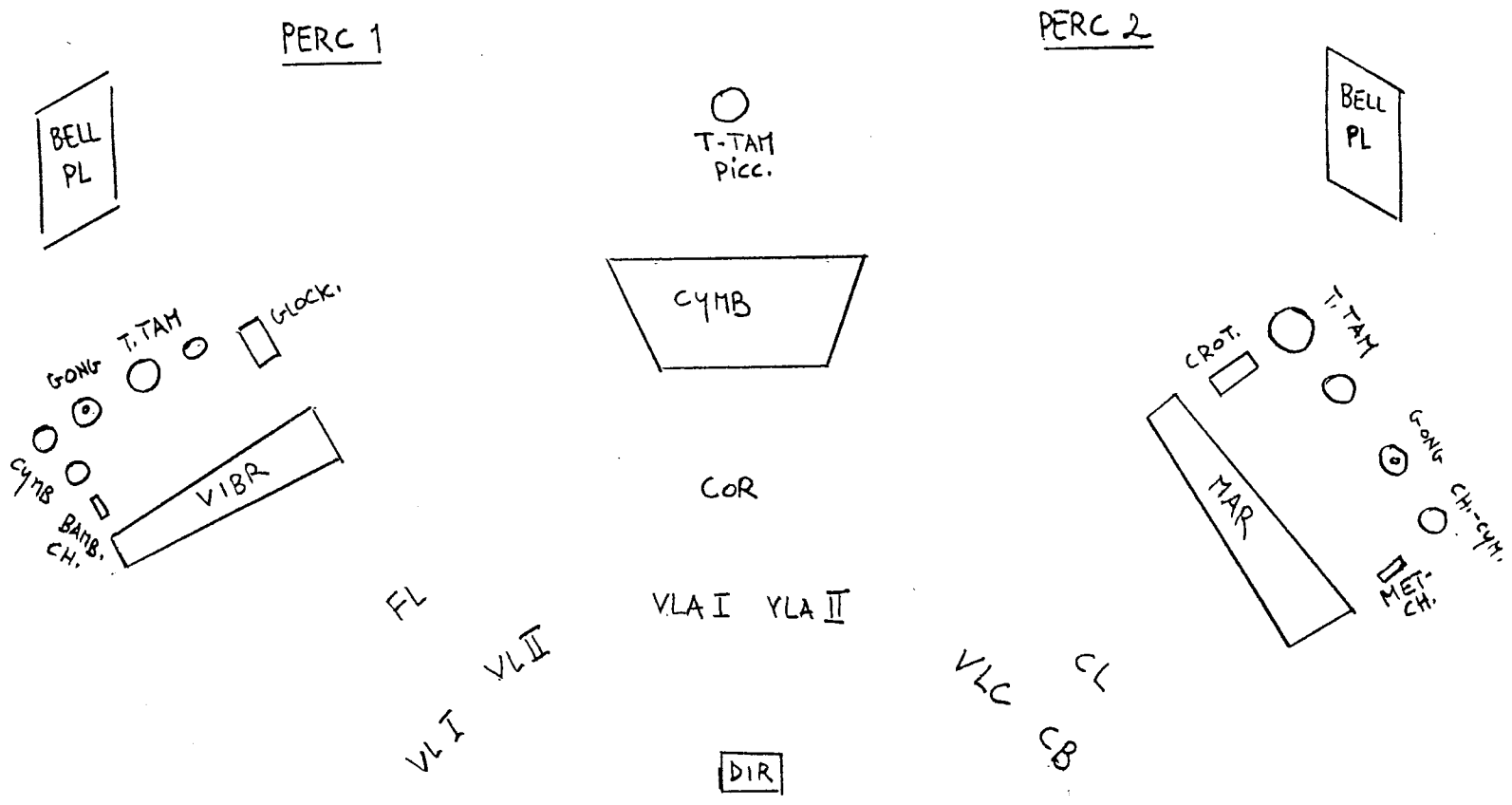
⊕ half stopped

int.emb. → ord. from internal embouchure (mouthpiece in the mouth) to ordinary (including change of pitch, a kind of glissando)

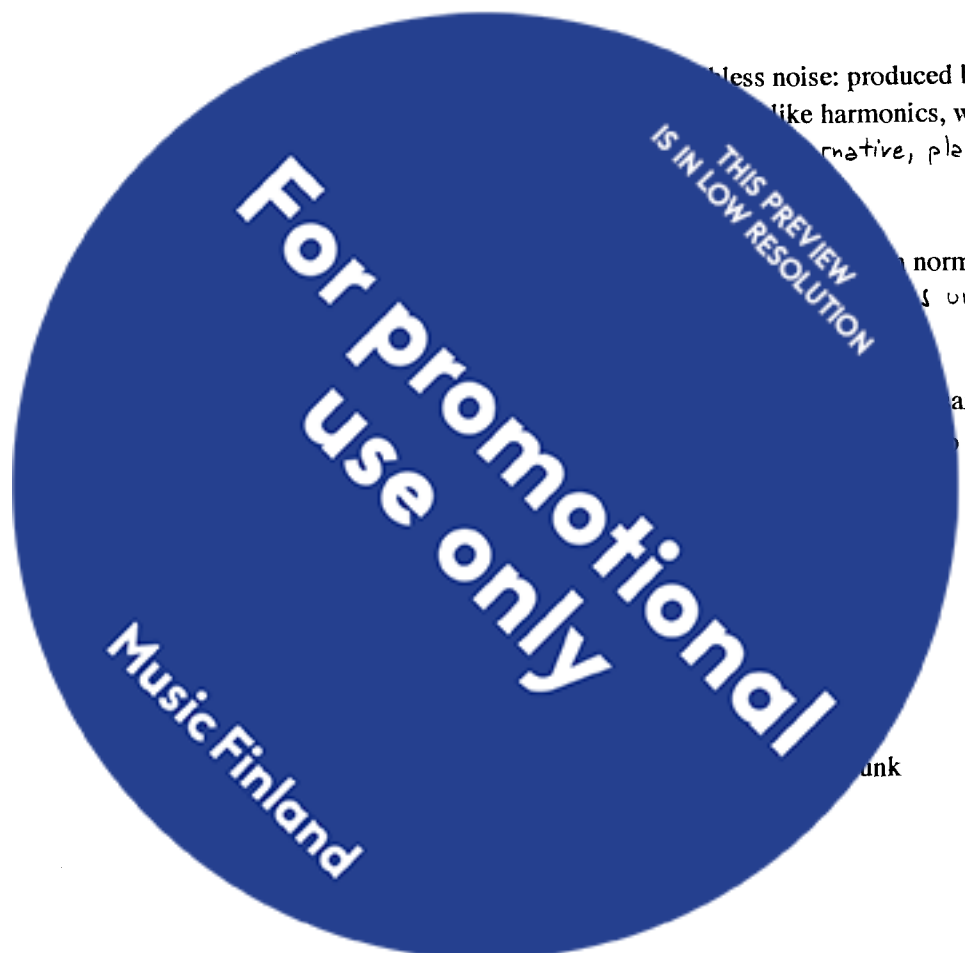
with ... tips of both hands,  
 ... always independently and



**Disposition**



Accidentals follow conventional rules.  
 The score is not in C. Glockenspiel and Crotales sound two octaves higher.



less noise: produced by spreading all fingers on strings,  
 like harmonics, with light bow pressure (on the indicated string);  
 alternative, play on the body of the instrument  
 normal bowing to tremolo (free accelerando)  
 is unmeasured  
 ando and tremolo  
 always slightly different)

a Juha

# Verso

Paola Livorsi

misterioso

1

♩ = 44 ♩ = 80

Flauto in G

bisb. *tr* *pp* sempre

*tr* *pp* sempre

C clarinetto in A

bisb. *tr* *pp* sempre

*tr* *pp* sempre

Corno in F

con sordina

*pp* sempre

Perc.1

GONG (in centre) *p*

VIBR. con arco *p* < *mp*

GONG with fingers random (drumming) \* *p* < *mf* > *p* < > etc.

Perc.2

GONG (in centre) *p*

MARIMBA *pp*

GONG with fingers random (drumming) *p* < *mf* > *p* < > etc.

Cymbalum

leather mallets

*p*

*p*

1/2 Ped. (ten.)

Violino I

*mf pp*

*mf pp*

*mf pp*

Violino II

*pp* sempre

Viola

*mp*

Vcllo

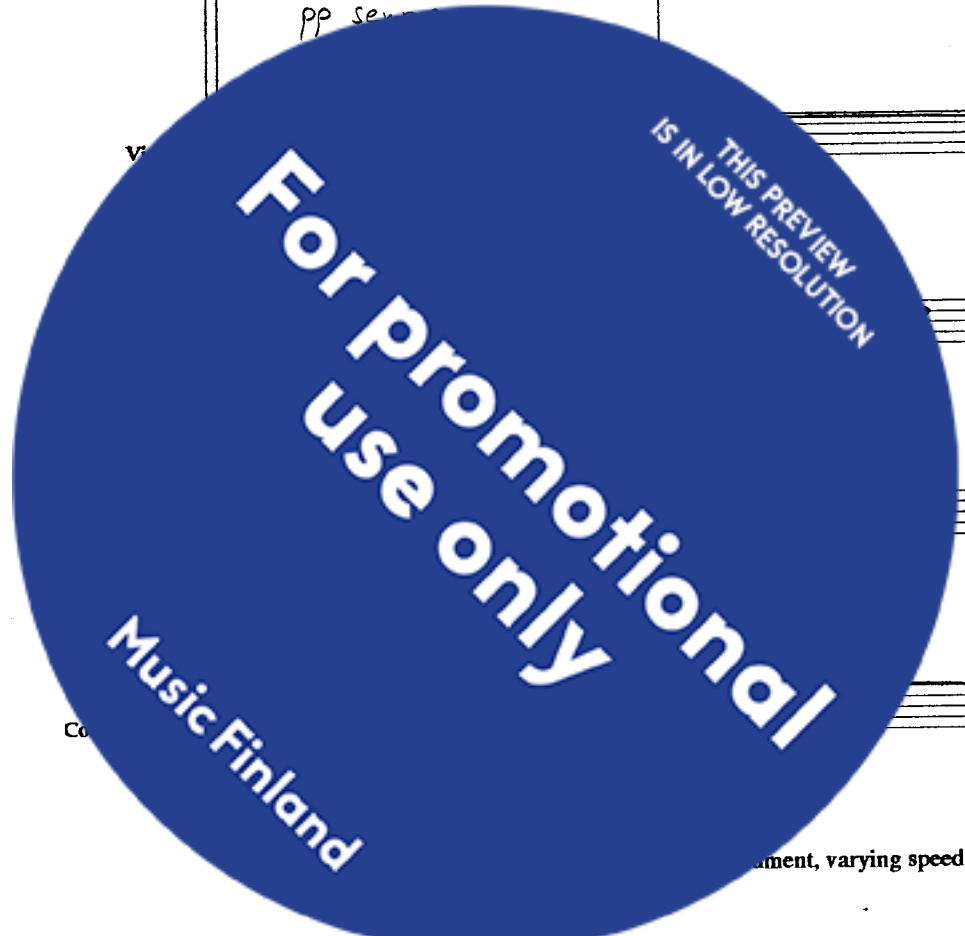
*mf pp*

Contrabbasso

*mf pp*

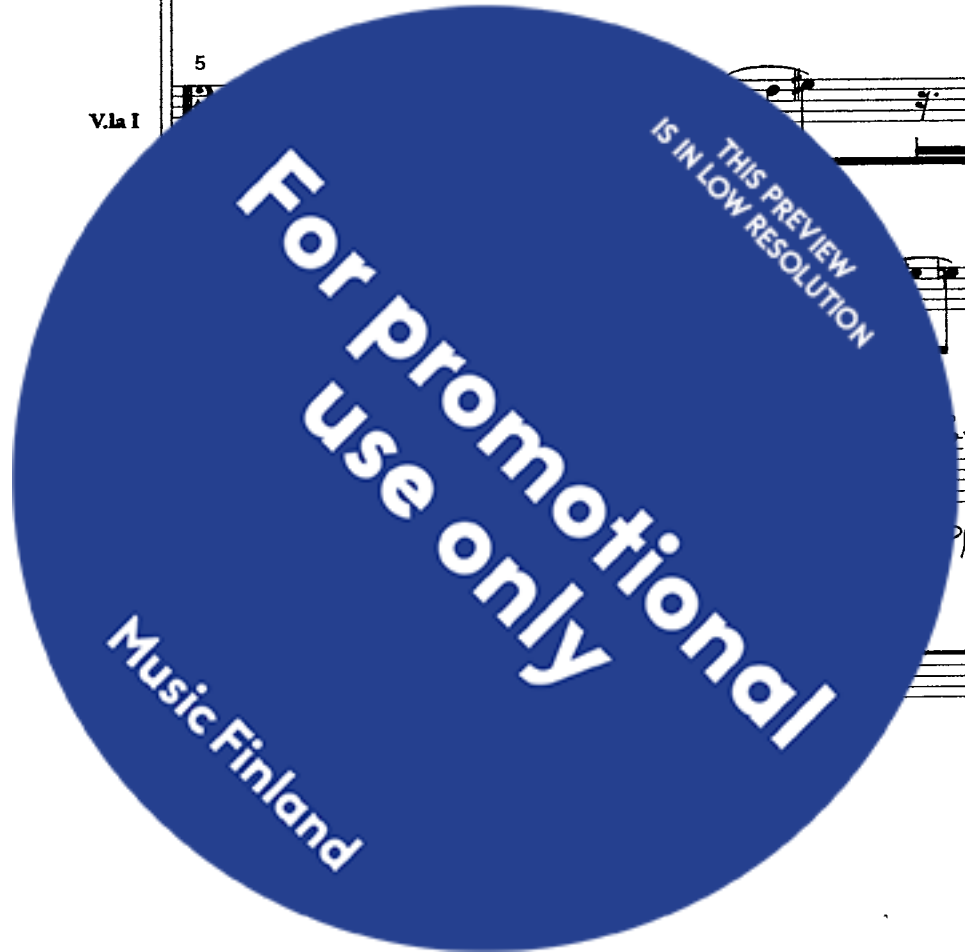
Organo

sim.



ment, varying speed, intensity and place

Musical score for various instruments including Flute (Fl.), Clarinet (Cl.), Cor Anglais (Cr.), Percussion 1 (Perc.1), Percussion 2 (Perc.2), Cymbals (Cymb.), Violin I (Vl. I), Violin II (Vl. II), and Viola I (V.la I). The score includes dynamic markings such as *mp*, *pp*, *p*, *mf*, and *sempre*, as well as performance instructions like "ord.", "tr.", "senza sord.", "VIBR. con arco", "MAR.", "GONG (in centre) with beater", and "GONG (on edge) with beater".





6  
 FL. prendi FL. in DO  
 p sempre

6  
 CL. p sempre

6  
 Cr. *morendo* pp

6  
 Perc.1 GONG con arco f VIBR. (mot.off) tr. p

6  
 Perc.2 GONG con arco (eco) MAR. tr. inf. mf p

6  
 Cymb. pp

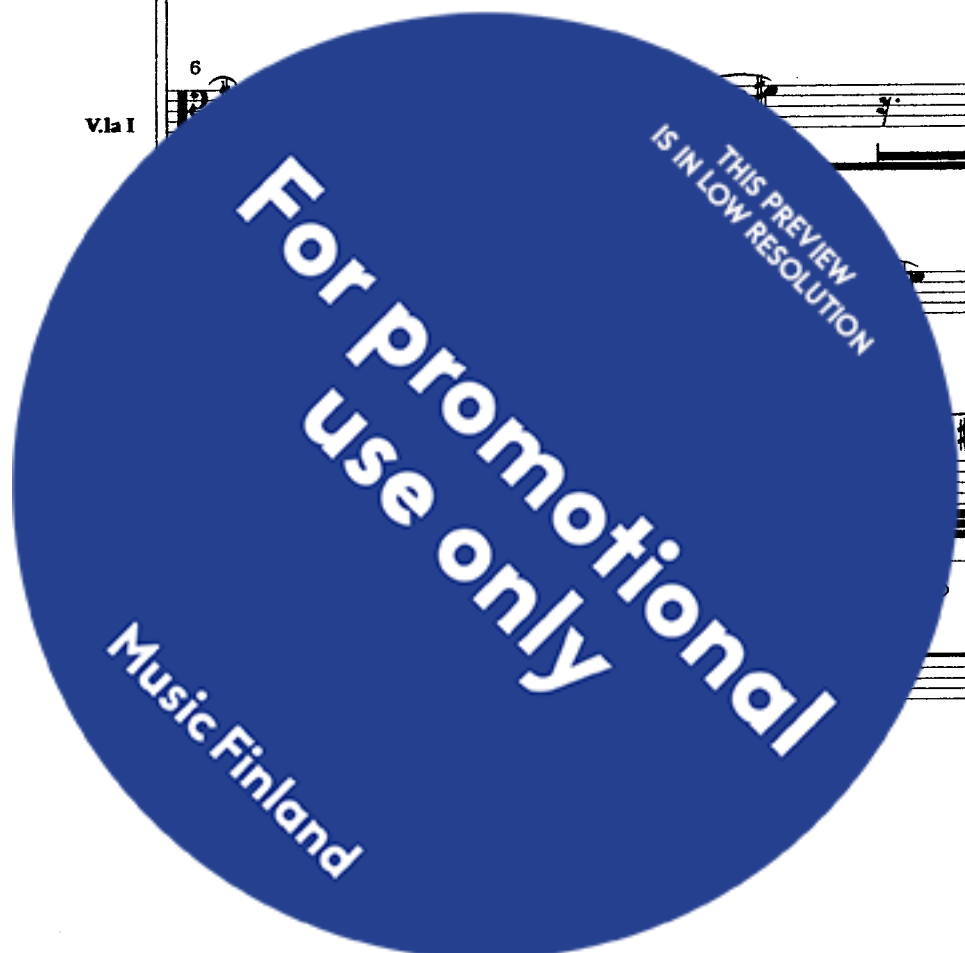
6  
 VI. I mp sempre

6  
 VI. II mp sempre

6  
 V.la I

ST

pp



Fl. *p sempre* *mp*

Cl. *p sempre* *mp*

Cr. *mf*

Perc.1

Perc.2

Cymb.

VI. I *mp*

VI. II *mp* *mf* *mp*

V.la I *mp* *mf* *mp*

V.la II *mp* *mf*

N *mp* *poco* *2*

ST *pp*



FL. *mp* *mp* *poco*

CL. *mp* *mp*

Cr. *mp*

Perc.1

Perc.2

Cymb.

VI. I *mp* *mf* *mp* *mf*

VI. II *mf* *mp* *poco* *a* *poco*

V.la I *mf* *mp* *poco* *a* *poco*

V.la II *a* *poco*

*crescendo*  
→ N

*poco* *crescendo* *mf*



FL. *prendi FL. in SOL*  
*crescendo* *mp* *mf* *p*

Cl. *poco* *crescendo* *mp* *mf* *p*

Cr. *mp* *mf* *f* etc.

Perc.1 *motor on*

Perc.2

Cymb.

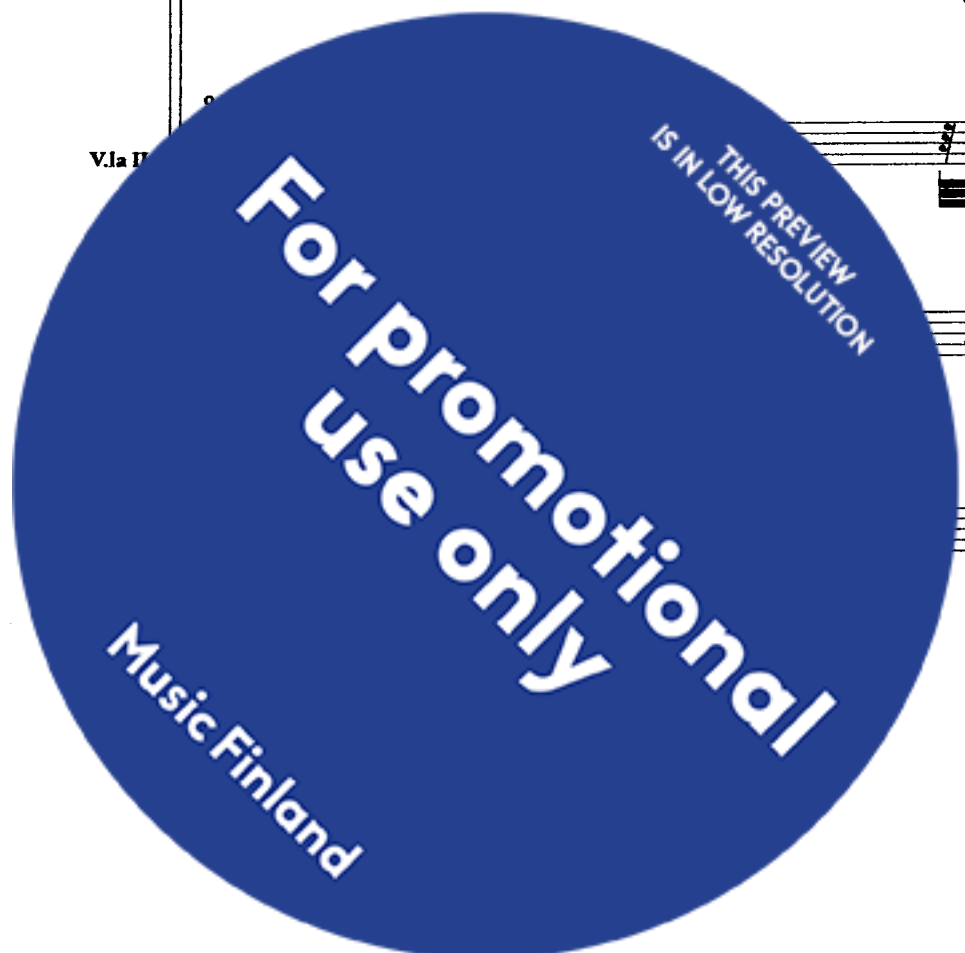
VI. I *mp* *f* *f* *jeté* (♩)

VI. II *cre - scen - do*

V.la I *scen - do* *mf* *tr. inf.*

V.la II *cre - scen - do* *jeté* (♩) *f*

*feroce, al tall.* *N* *ff*



FL. *tr. inf.* *p* *mf* *bisb. tr.* *sempre gliss.*

Cl. *tr.* *mp* *mf*

Cr. *mf* *p* *f* *mf*

Perc.1 VIBR. con arco GONG (with mallets, eco) BAMBOO WIND-CH. (J) *f* *p*

Perc.2 (MAR.) T-TAM GR. fing. *mp* *f* *mf*

Cymb. *mf* *f*

1/2 *ped* *ped* *ped* 1/2 *ped* *mp*

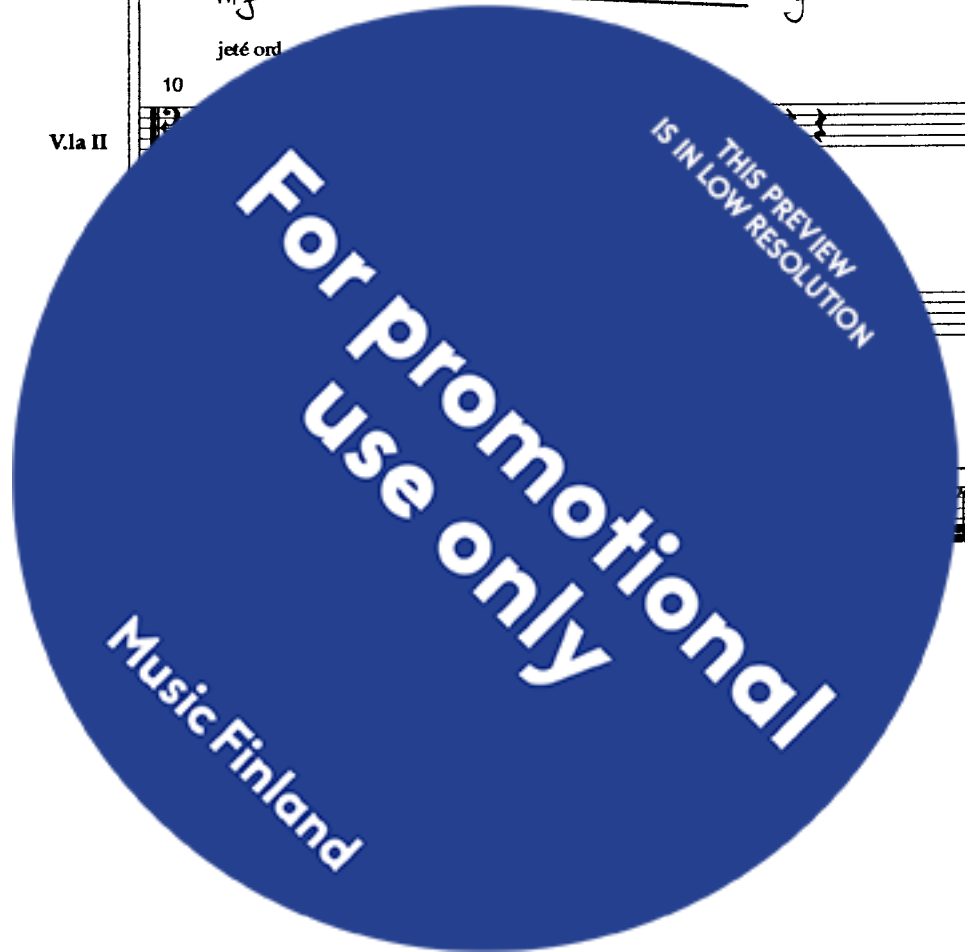
VI. I arco *tr.* *mp* *f* *ff* *sempre gliss.* *p* *mf* *p* etc. *jeté ord.* *col legno*

VI. II *tr.* *mf* *f* *f*

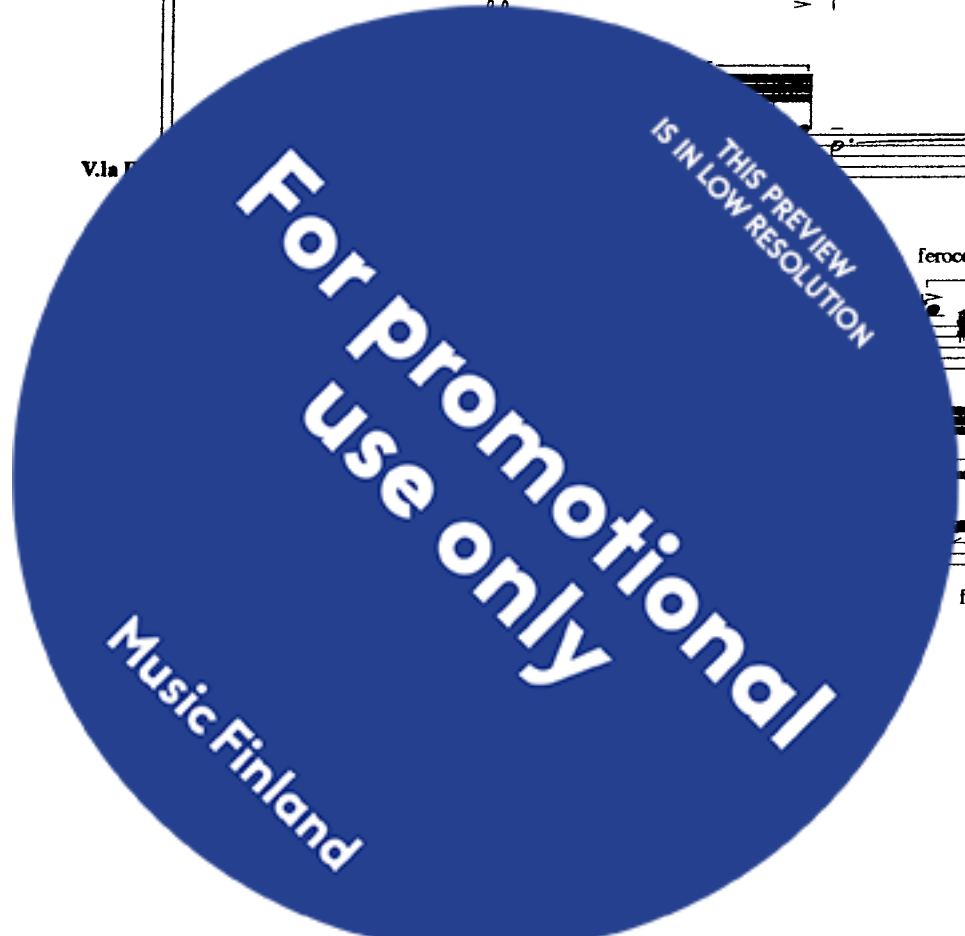
V.la I *(inf.)* *mf* *f* *jeté ord.* *col legno*

V.la II *jeté ord.* *feroce, al tallone* *sempre gliss.* *ff* *f* *mf* *mp* *mf* *mp*

(gliss.) *mf* *p* etc. *f* *mf*



(gliss.) gliss. • → •  
 Fl. *mp > p < mp > p etc. poco cresc. mf > p*  
 Cl. *mp < mf*  
 Cr. *mp* *cuivré* *f* *pp*  
 Perc. I *BELL-PL. soft mallet. (imitate the finger drumming)*  
*mp < mf > mp < > etc.*  
 Perc. 2 *T-TAH G.R. fing.*  
*< f > mf < f > < > etc.*  
 Cymb. *mp*  
 (ten.)  
 V.I. *(gliss.)* *ord.* *feroce, al tallone*  
*p < mf > p < >* *ff* *f > mf > mp mf > mp*  
 V.I. II *feroce, al tallone* *ff* *mf*  
 V.I.a I *feroce, al tallone* *mf*  
 V.I.a II *mf*  
 V.I.a III *feroce, al tallone* *ff* *dim.*



12

Fl.  $mp < mf$   $f > p$

Cl.  $p < mp$   $mp < f$

Cr.

Perc.1 BAMBOO WIND-CH.  $f > p$

Perc.2 MARIMBA  $p < f$

Cymb.  $mf <$   $mf$  sempre wooden mallets

• Ped • 1/2 Ped

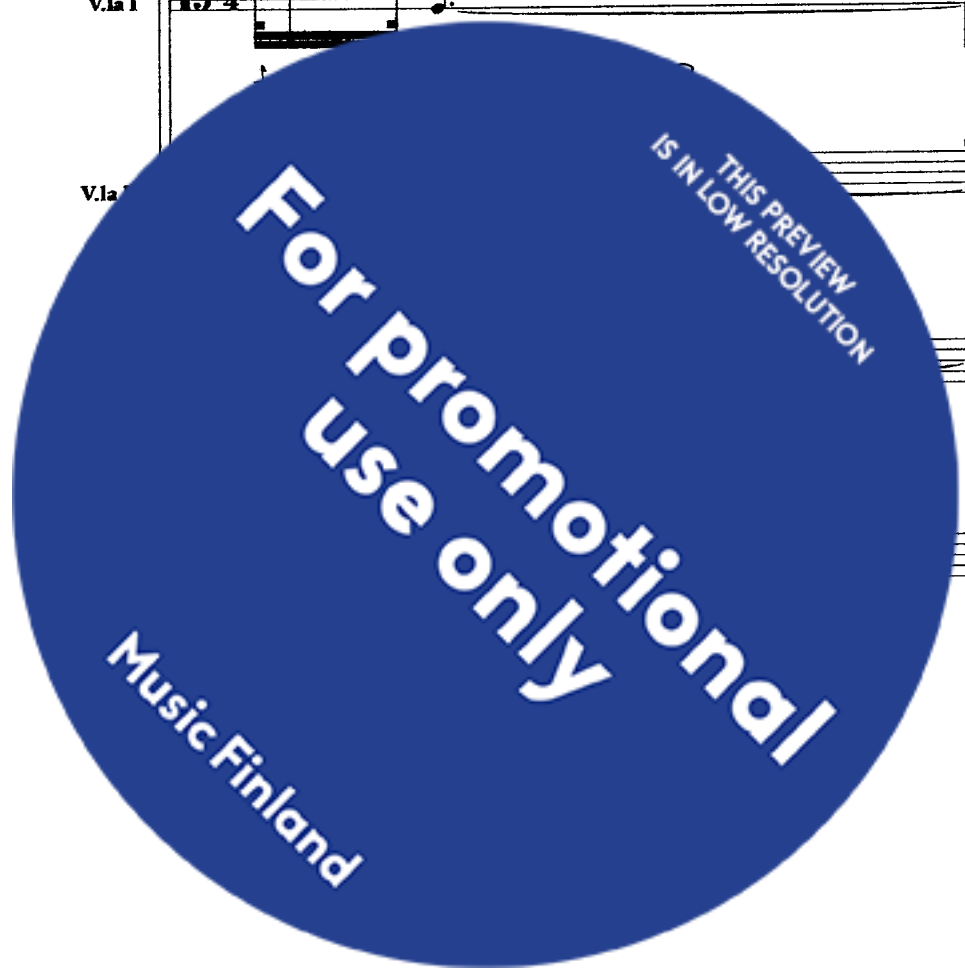
VI. I  $f >$   $mf <$  arco

VI. II  $f >$   $mf <$  arco

V.la I  $mf$

V.la II  $mf$

jeté col legno  $f >$   $mf$  arco



(FL. in SOL)

sempre gliss.

FL. 13

Cl. 13

mp mf p

Ctr. 13

mf p

con sord. pp

Perc.1 13

VIBR. (motor off) soft mallets mp

Perc.2 13 BELL-PL. (stop resonance in 5")

MAR. mp mf

Cymb. 13

f mf p

mf mp

1/2 Ped → Ped

VI. I 13

pizz. sf arco mf p

VI. II 13

pizz. sf arco mp

V.la I 13

mf mp mf mp

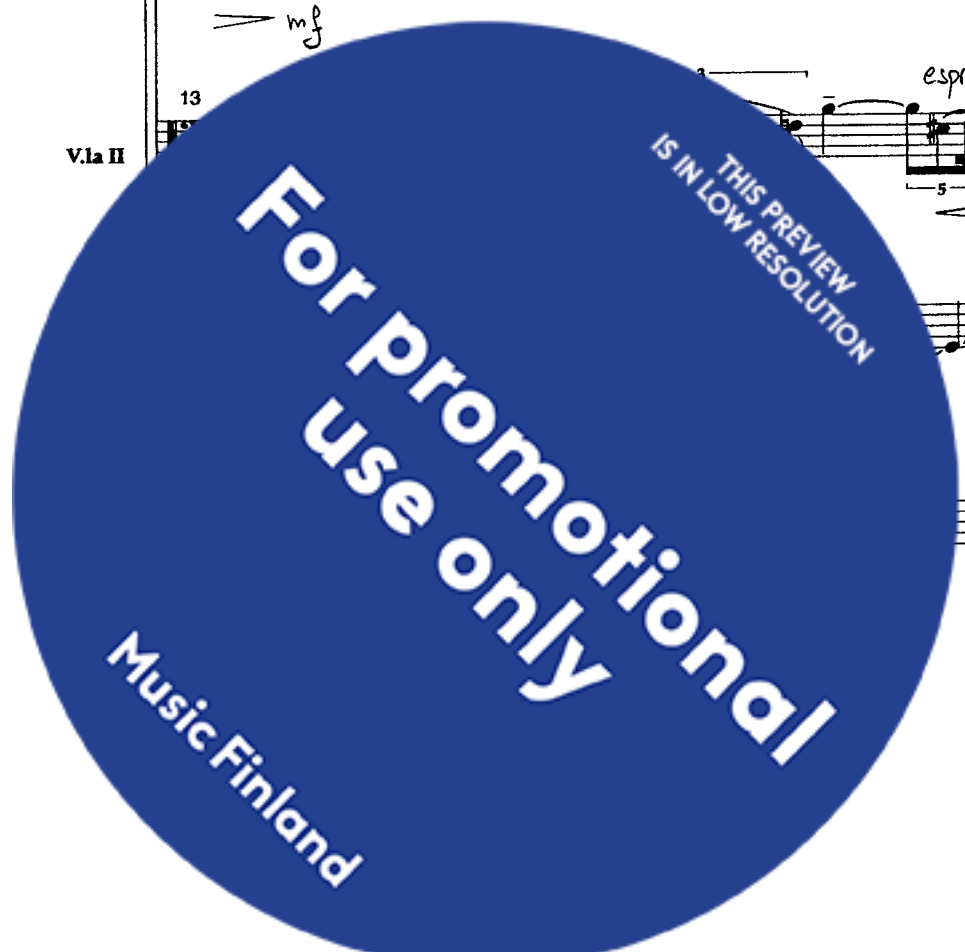
V.la II 13

espr. p

V.la II 13

V.la II 13

arco mf p





Fl. *mf*  $\rightarrow$  *p*

Cl. *mf* *dolce*

Cr. *pp sempre* *senza sord.* *sf*  $\rightarrow$  *p*

Perc.1 *mp* *mf* *con arco*

Perc.2 *mf* *mp* *mf* *mp* *f* *mf* *mp*

Cymb. *mp* *mf*

IV c.

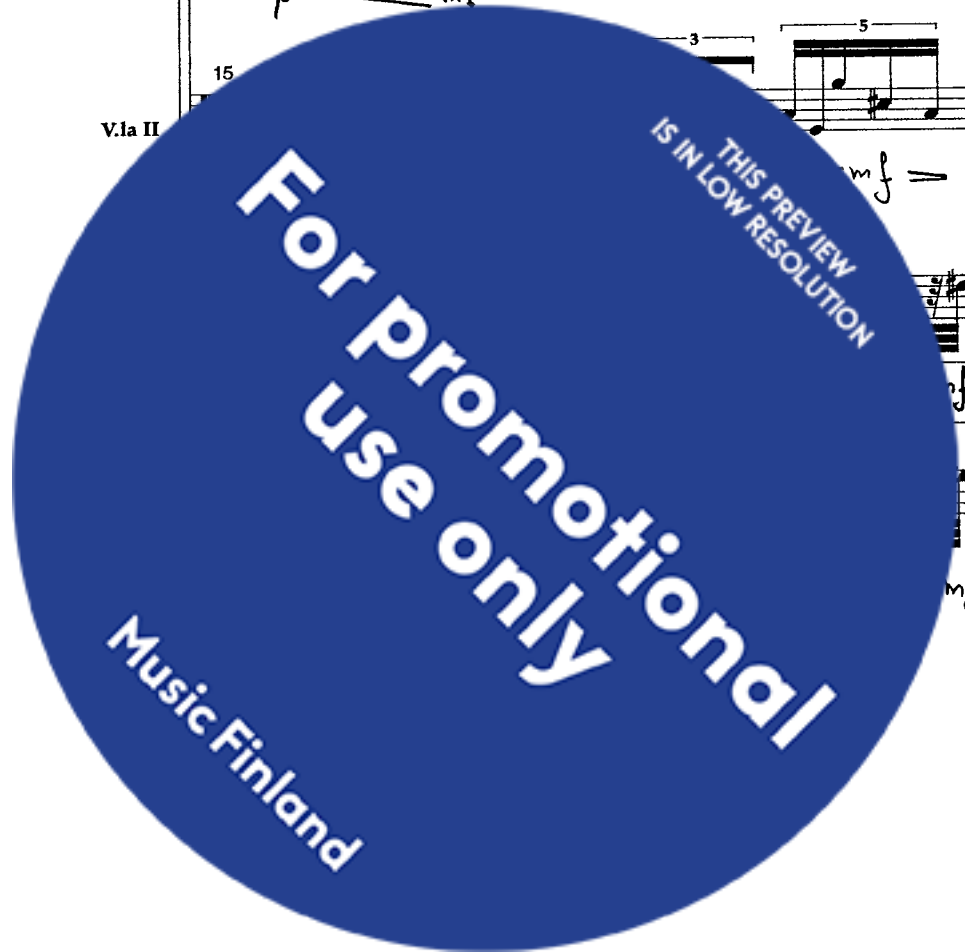
VI. I *mp*  $\rightarrow$  *p* *mp* *mf* *mp* *mf* *f*

VI. II *mp* *mf* *f* *p* *fff*

V.la I *p*  $\rightarrow$  *mf* *p* *mp*  $\rightarrow$  *mf* *f*

V.la II *mf*  $\rightarrow$  *mf* *p* *mf*  $\rightarrow$  *sf* *fff*

*mf sempre* *mf sempre* *fff*



2

FL *mf* *NV* *p*

CL *pp*

Cr *cuivré* *sf sf* *p*

Perc.1 *with mallets* *mf* *mp* *mf* *mp* *p*

Perc.2 *p* *mf* *mp* *p*

Cymb. *cuivré* *sf sf*

VI. I *dim.* *mf* *p*

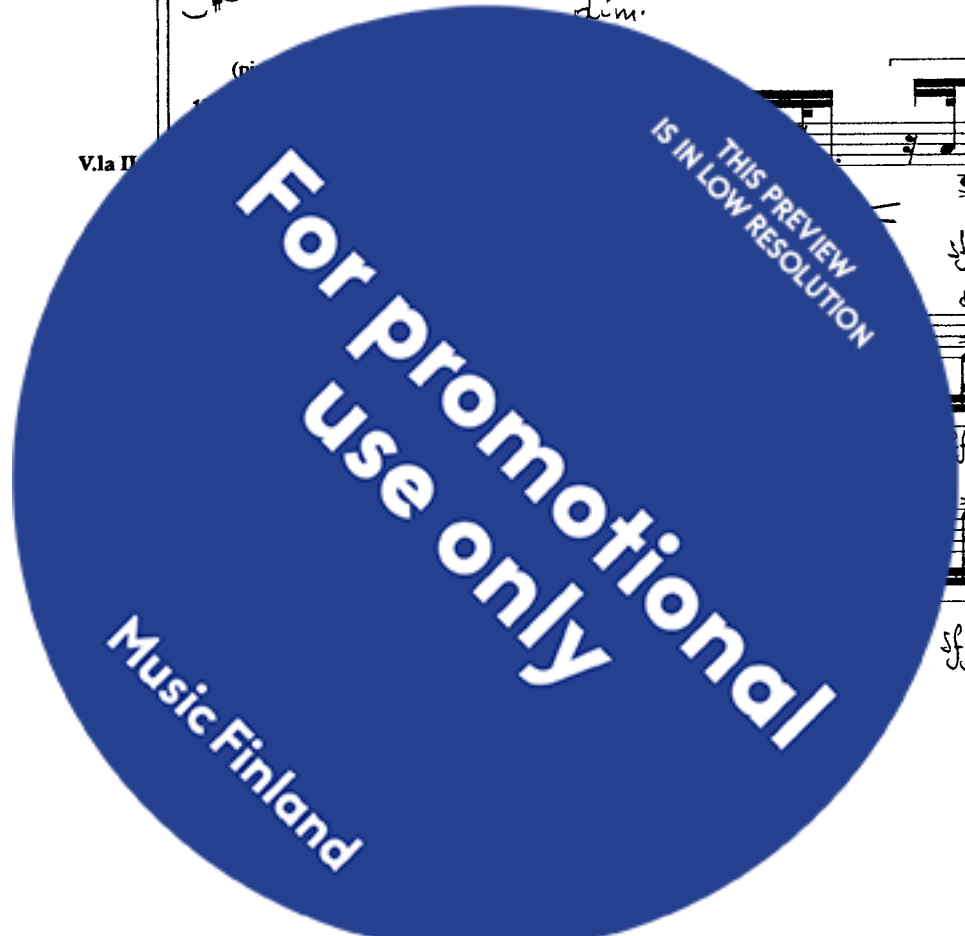
VI. II *arco* *f* *mp* *fff*

V.la I *dim.* *mf* *p*

V.la II *mp* *mf* *mp* *mf* *p*

*(pizz. ord.)* *mp* *mf* *mp* *mf* *p*

*fff* *mp* *mf* *mp* *mf*



19 prendi FL in DO

Fl. p sempre

Cl. p sempre < mp

Ct. mp mf

Perc.1 mf f sf sf sf mf f

Perc.2 mf sf sf sf

Cymb. cuivre f p mf

ord.

jeté col legno (♩. ♩)

VL I p f

VL II p f

V.la I p f

V.la II f sf sf sf mp < mf = mf p

f f sf sf sf mp < mf = mf = p

BAMBOO WIND-CH. (♩.)

Red. → 1/2 Red.

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Fl. *mp* *p* *mp* *mf* *p*

Cl. *p* *mp* *mf* *mp*

Cr.

Perc.1

Perc.2

Cymb.

VI. I

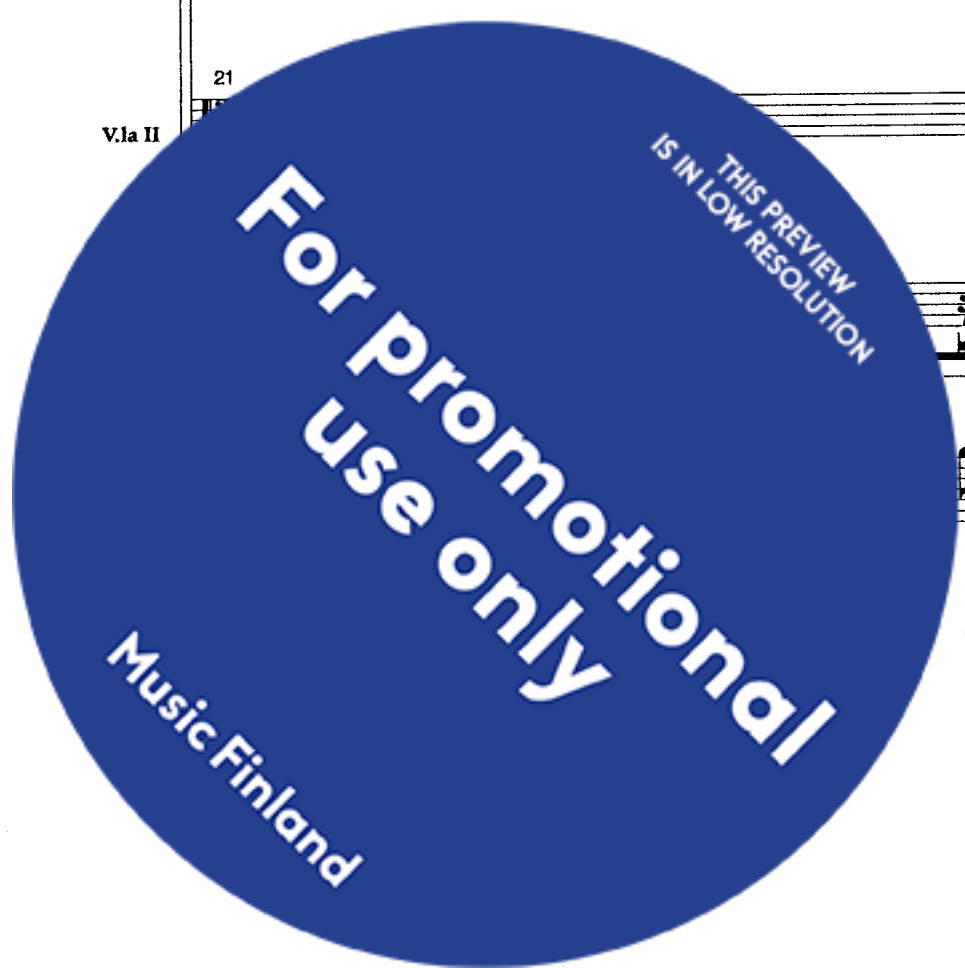
VI. II *arco* *mp*

V.la I

V.la II *arco* *mp*

*pizz.* *c.l.b.* *f* *mf* *pizz.*

*poco* *crescendo* *f*



Fl. 22 *p* *mf* *p* *mf* *mp*

Cl. 22 *mp* *mf* *p* *mf*

Cr. 22

Perc.1 22

Perc.2 22

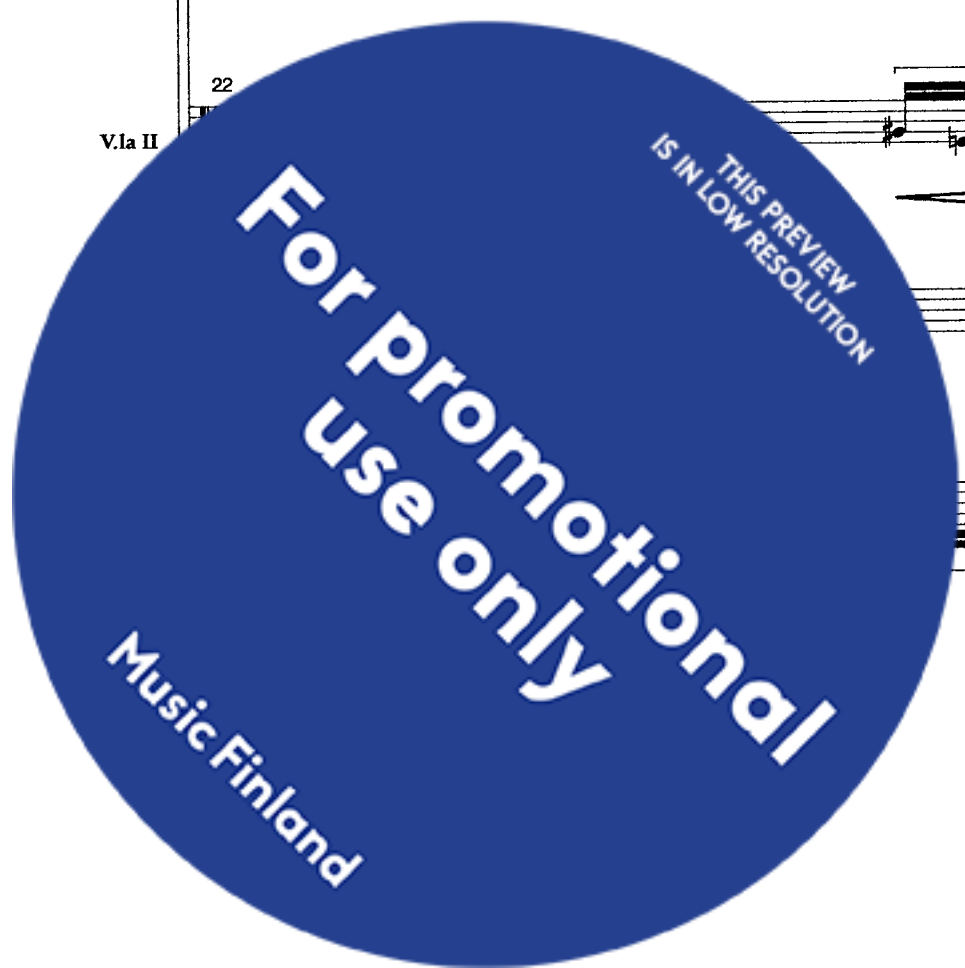
Cymb. 22 *p* *poco* *a* *poco*

VI. I 22

VI. II 22 *mf* *f*

V.la I 22

V.la II 22 *mf* *f* *arco* *mp* *c.l.b.* *p* *mf* *f*



Fl. *più dolce*

Cl.

Cr.

Perc.1 GONG (mallets) *p* *f*

Perc.2 BELL-PL. (beater) i.v. *mf*

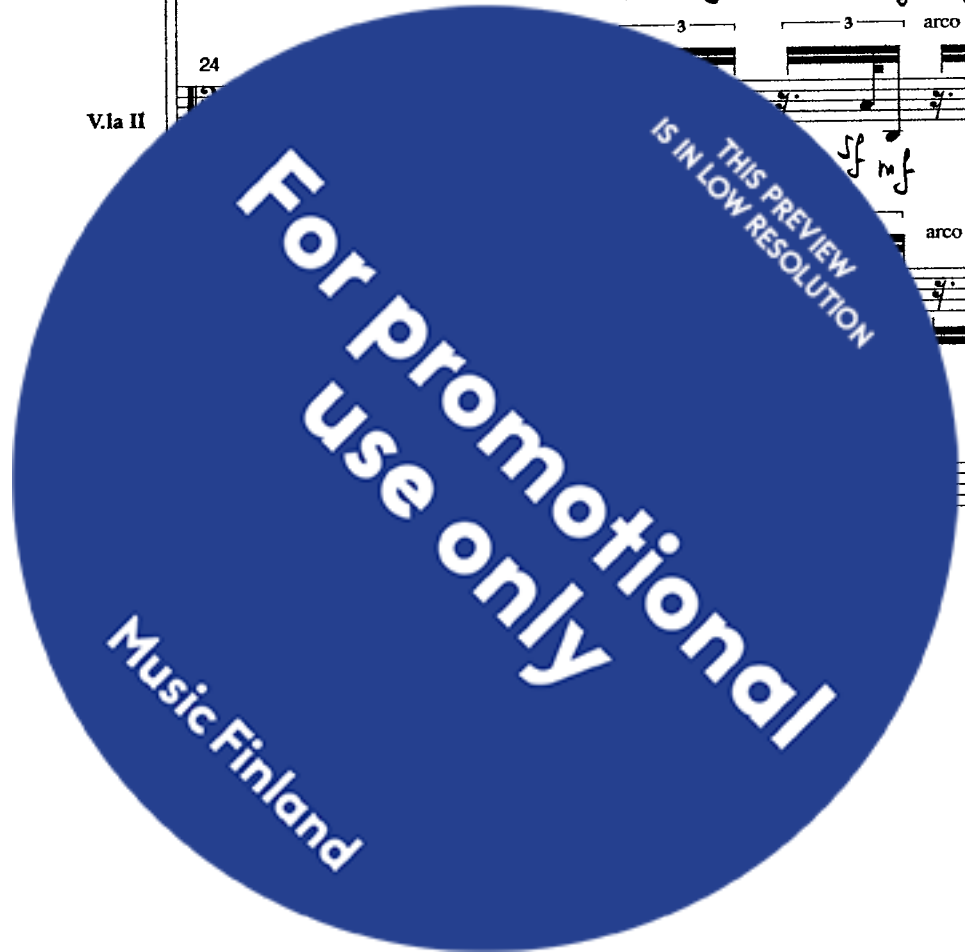
Cymb. *cre - scen - do*

VI. I *arco* *f* *ff*

VI. II *arco* *ff*

V.la I *col legno battuto* *mp* *sf* *sf* *mf* *f* *ff* *f* *mf*

V.la II *arco* *col legno b.* *pizz.* *col legno b.* *pizz.* *col legno b.* *pizz.*



FL.

CL.

Ct.

Perc.1

Perc.2

Cymb.

mp

f

mf

f

GONG with mall.

f

mp

f

mp

p

mf

mp

f

mp

1/2 Red.

VI. I

VI. II

V.la I

V.la II

mf

poco f

f

ff

arco

f

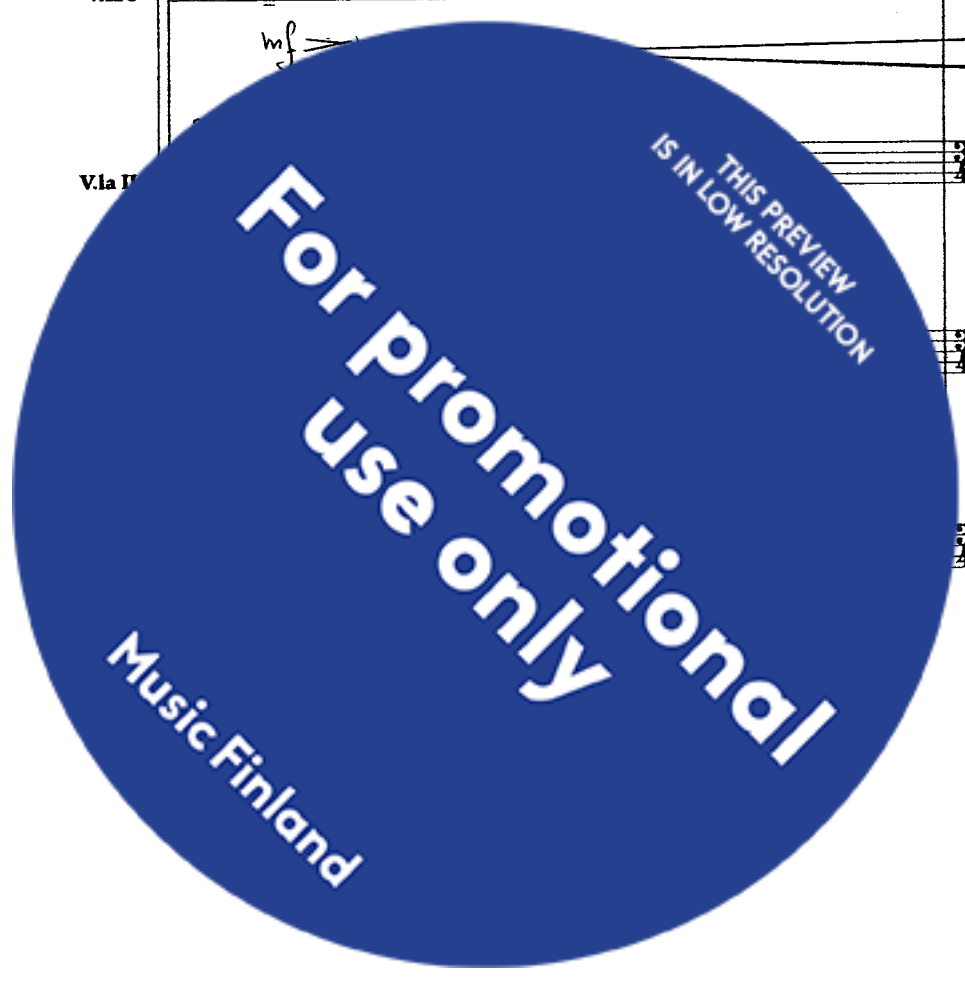
ff

ff

f

ff

ff



28

FL

28

CL

28

Cr.

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

28

Perc.1

28

Perc.2

28

Cymb.

*mf* *mp* *mf* *p* *mf* *p* *mf* *p*

1/2 *ad.*

28

VI. I

28

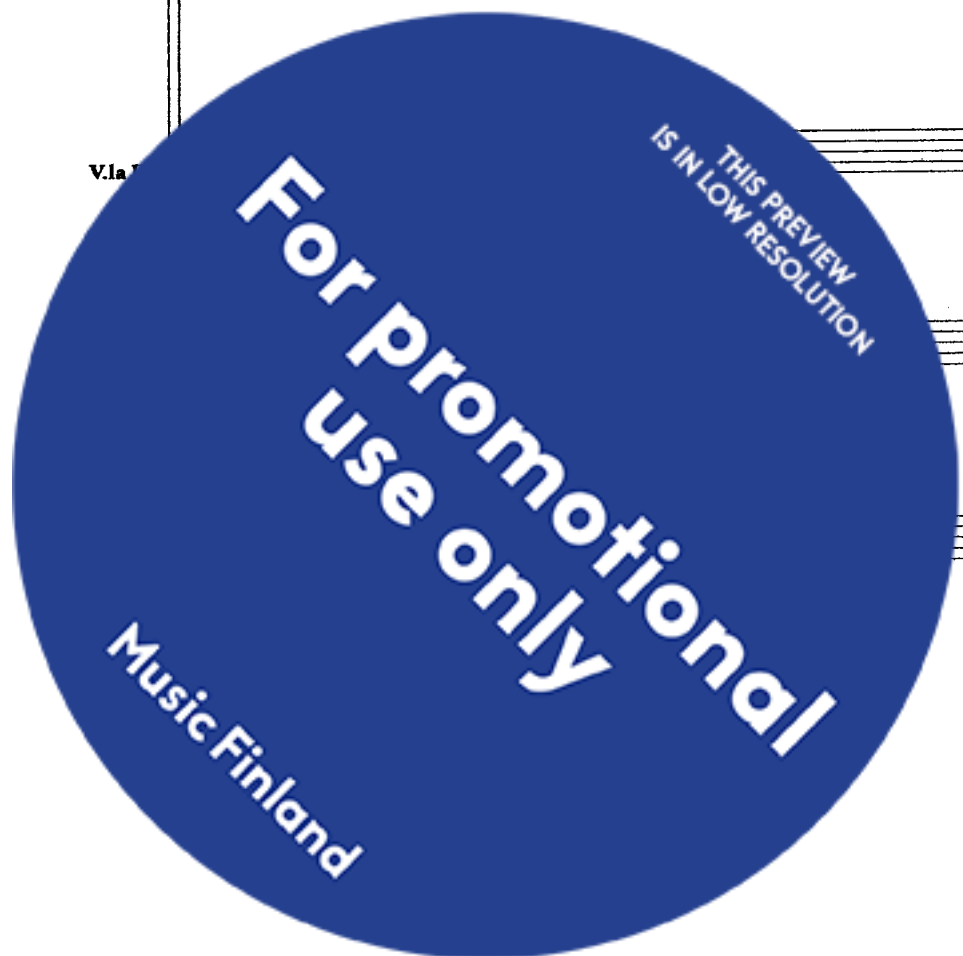
VI. II

28

V.la I

28

V.la II





*poco ritenuto* **calmando** (a tempo)

FL.

CL.

Cr.

Perc.1

Perc.2

Cymb.

VI. I

VI. II

V.la I

V.la II

arco *sea*  $\rightarrow$  1/2 *sea*

pizz.

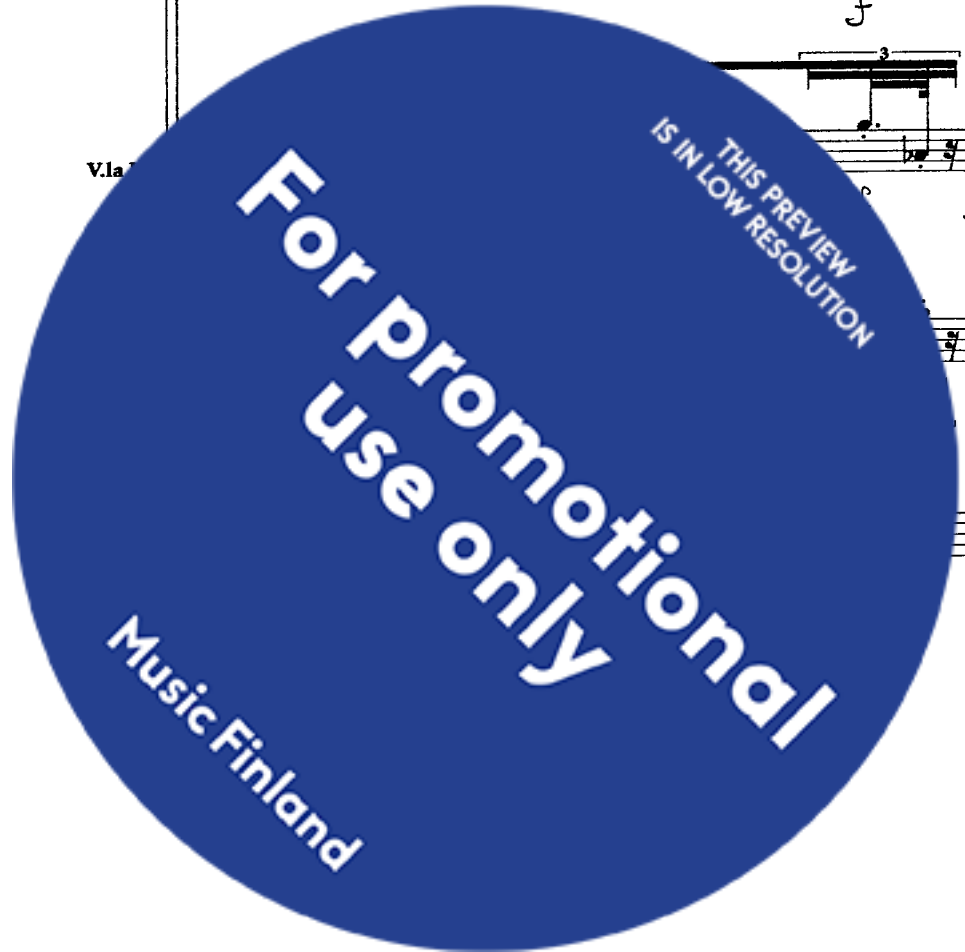
*poco rit.*

a tempo

*più dolce*

*sf* *p* *mp* *f* *mf* *p*

3 5 7



leggerissimo

3

FL. (FL. in DO) *bis. tr.* *mp* *pp sempre*

CL. *tr.* *p* *mp* *mf* *pp sempre*

Cr. *p* *mp* *p*

Perc.1 *VIBR. con arco* *mp* *SUSP.-CYMB. soft mallet* *pp*

Perc.2 *METAL WIND-CH.* *p* *T-TAM M. with mallet.* *pp*

Cymb. *p* *pizz. mp* *Red*

VI. I *poco meno* *mp* *p* *mf* *f*

VI. II *tr.* *p* *p sempre*

Vla I *tr. inf.* *mp* *mf* *f*

Vla II *tr.* *mp* *p sempre*

Vc. I *p sempre*

Vc. II *mp* *mf* *f*



34

FL. *pp* sempre *p* sempre

CL. *pp* sempre *p* sempre

Cr.

Perc.1 *pp* *mp* VIBR. con arco

Perc.2 *pp* T-TAM M. fing. *p* < *mp* > *p* < > etc.

Cymb. *mp* *p*

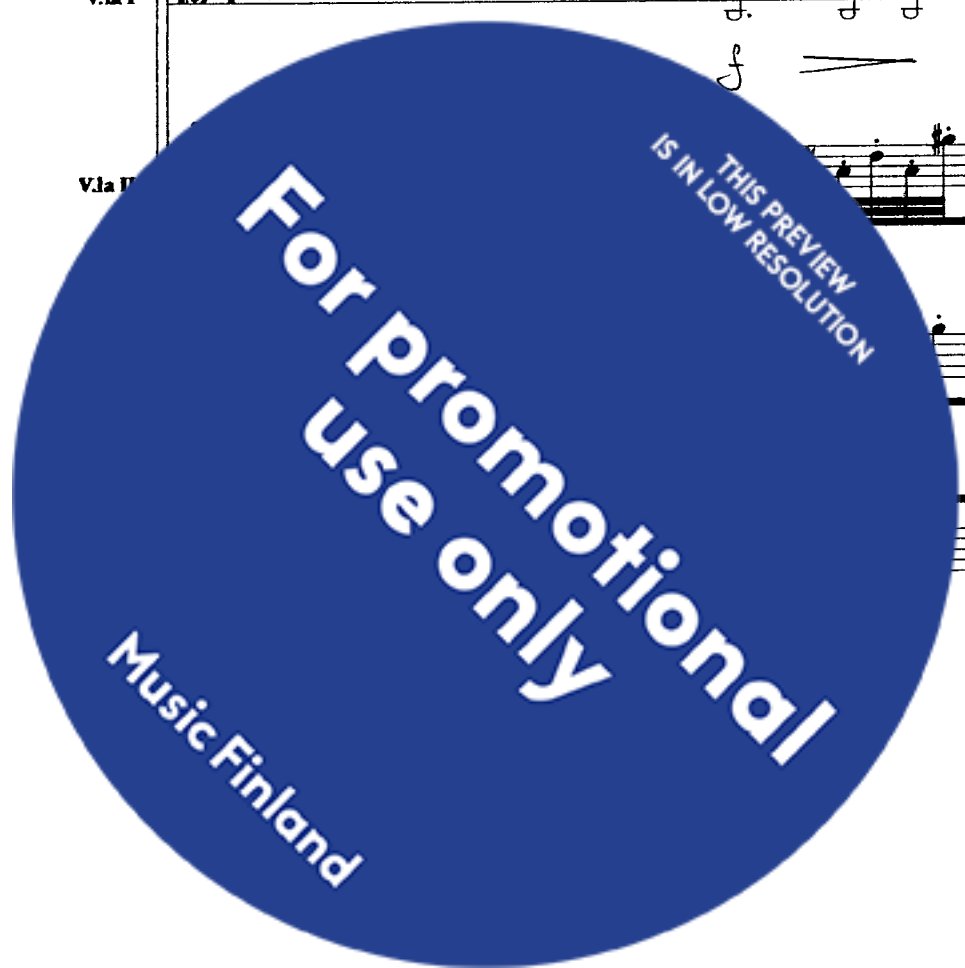
• *ped*

VL I *f*

VL II *p* sempre *mp* sempre

V.la I *f* *mf*

V.la II *mp* sempre



35

FL. *p sempre*

CL. *p sempre*

Cr.

Perc.1 *with mallets (motor off)*

Perc.2 *T-TAM M. fing.* *mp < mf > mp < > etc.* *MAR.* *tr. inf.* *mf* *p*

Cymb. *SAND PAP-BL.* *f* *mf* *(CYMB) pizz.* *mp*

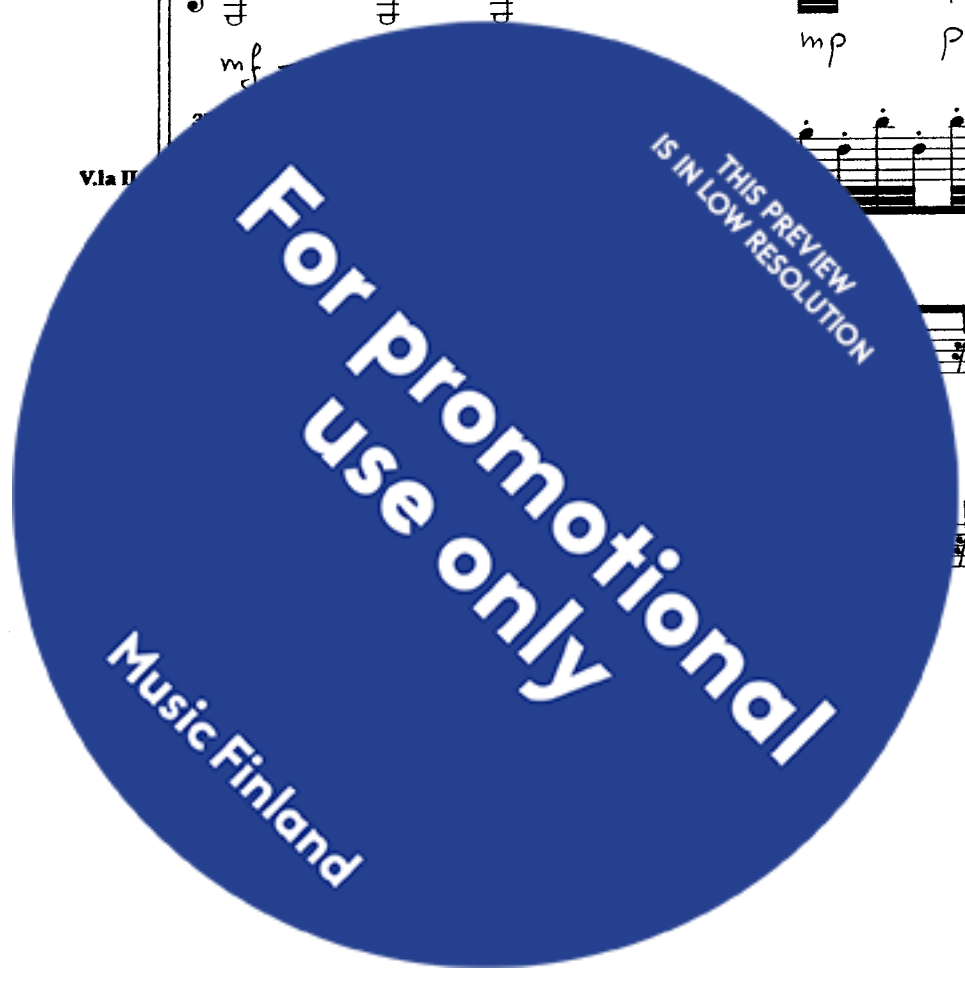
VI. I *ord.* *mf* *mp sempre*

VI. II *mp sempre*

V.la I *mf* *mp* *p* *mf* *mf*

V.la II *mp*

*f* *mf*



36

Fl. *mp* *sf p* *tr. inf.*

Cl. *mp* *pp* *sf p*

Cr.

Perc.1 *mf* *con arco* *p* *mf*

Perc.2 *pp* *CROTALES* *mf*

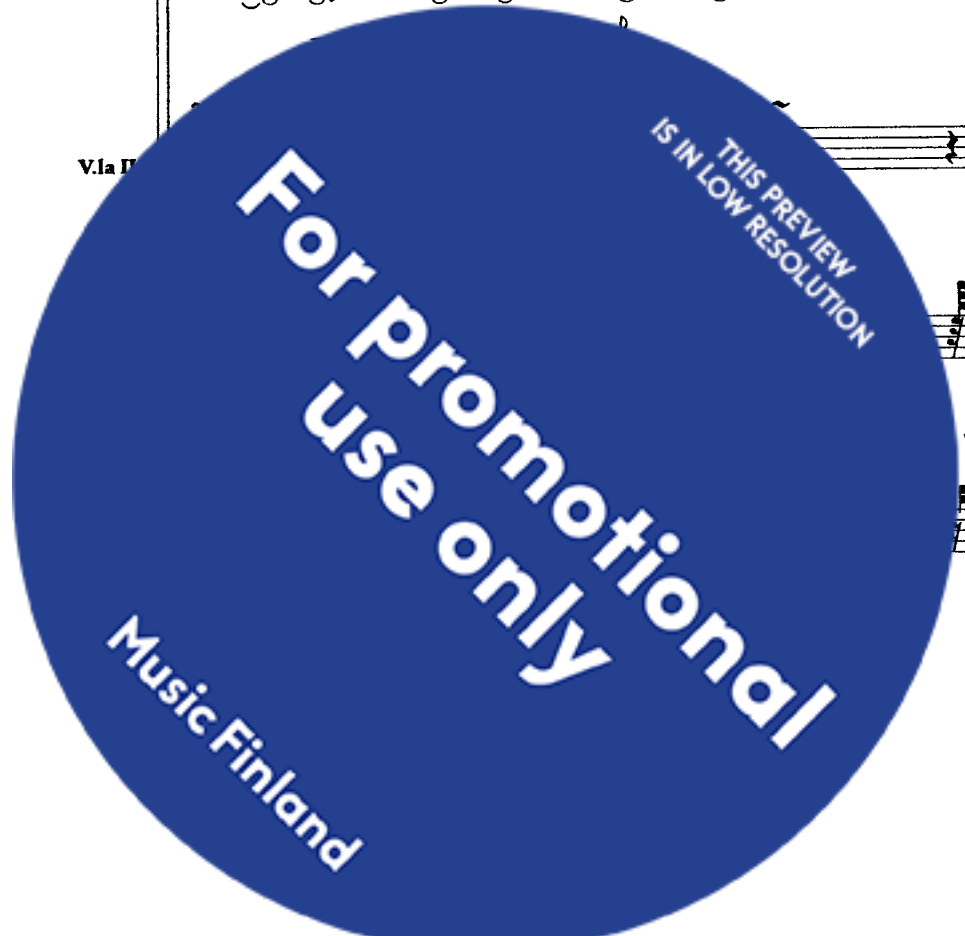
Cymb. *pizz.* *mp* *pizz.* *mp*

VI. I *mp* *mf* *f* *p* *tr.* *mp p*

VI. II *mp* *mf* *f* *p* *tr.* *mp p*

V.la I *mf* *f* *mf*

V.la II *mf*



38

Fl. *p* *mp*

Cl. *mp* *p*

Ct.

Perc.1 SUSP-CYMB (moll.) VIBR. (mot. off) *p* *p* *mf*

Perc.2 T-TAM M. MAR. *pp* *mp* *mf*

Cymb. *mf*

VI. I *poco* *cresc.* *mf* *sf*

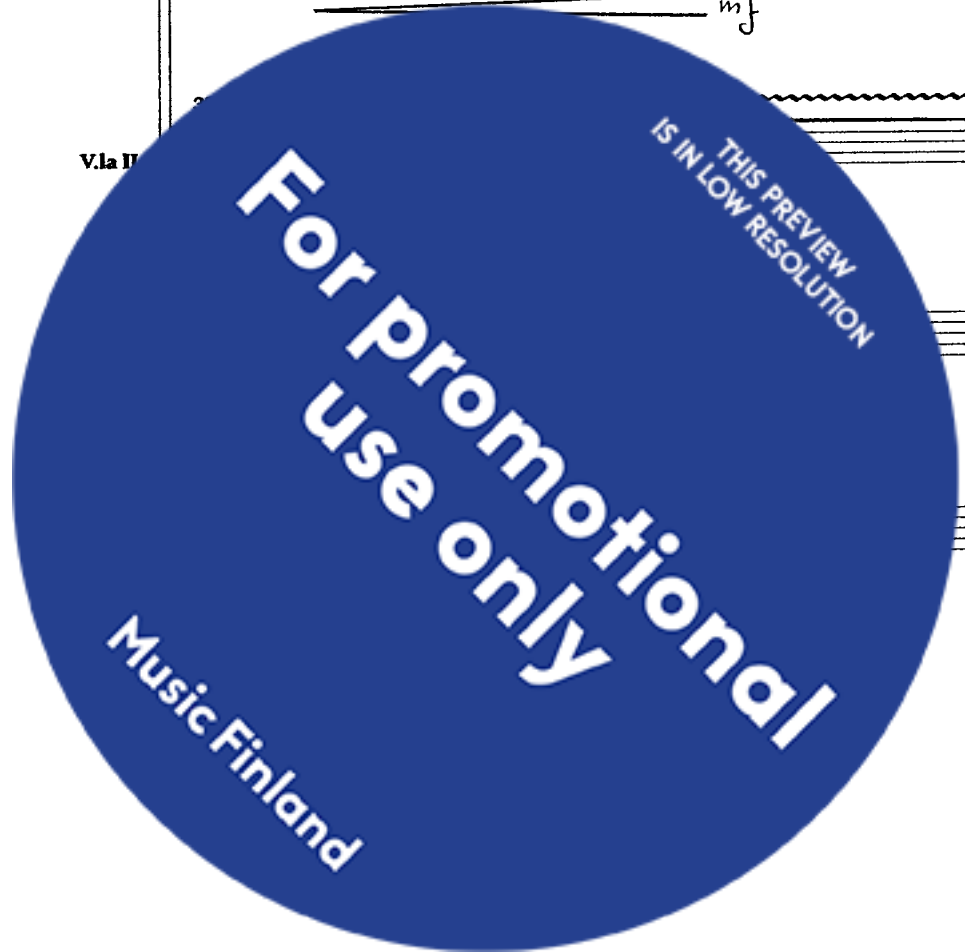
VI. II *poco* *cresc.* *mf* *sf*

V.la I *mf* *sf* *mf*

V.la II *sf* *mf* *sf* *mf*

V.la III *sf* *mf* *sf* *mf*

V.la IV *sf* *mf* *sf* *mf*



39 *leggero* *tr* *mp* *p* *mp*

39 *mouthpiece reversed* *sempre (air only)* *sf* *sf* *p* *sf* *p* *mf* *p* *mf* *mp*

39 CH-CYMB. *con arco* *p* *f*

39 T-TAM M. *con arco* *p* *f* MET. WIND-CHIMES *p*

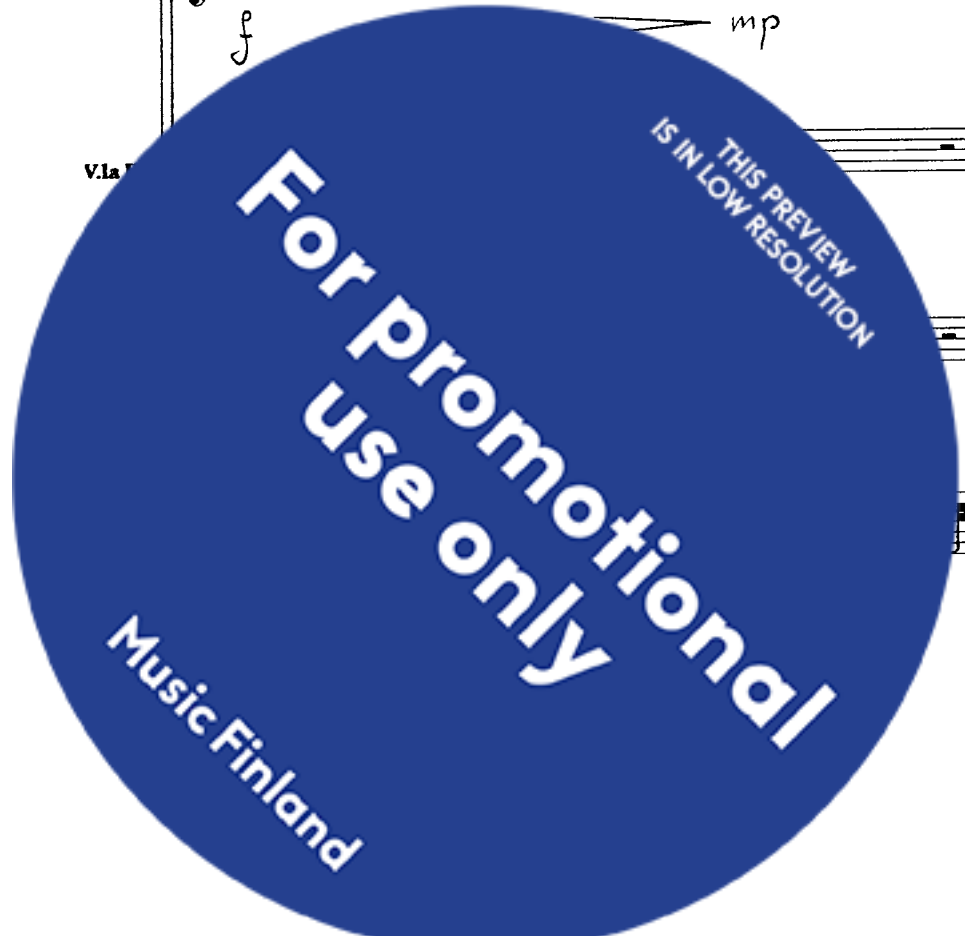
39 *pizz.* *mp*

39 *mp* *sempre*

39 *mp* *sempre*

39 *f* *mp* *f* *f* *fp*

39 *mf* *mp* *fp*







44 preadi FL. in DO

FL. *mf* *p* *mp* *tr. inf.*

CL. *pp* *mf* *mp* *tr. inf.*

Cr. *pp* *sempre*

Perc.1 VIBR. con arco T-TAM M. fing. GLOCK. *p* *p < mf > p < f > mf < f > etc.* *mp*

Perc.2 CROT. BELL-PL. felt soft mall. random (imitate fing.) CROT. con arco *mp > pp* *p < mf > p etc.* *p <*

Cymb. T-TAM picc. fing. (CYMB.) soft mall. *p < mf > p < > etc.* *pp*

VI. I

VI. II

V.la I

V.la II

SP N SP

*ff* *pp* poco a poco



tr. inf.  $\Omega$

prendi FL in SOL

Fl. *mf* *p* *mf*

Cl. *mf* *p* *mf*

Cr. *mp* *mf* *p* *pp*

Perc.1 BELL-PL soft mall. GLOCK. *p* *mp* *p*

Perc.2 CROT. ar co T-TAM M. (soft mall.) *p* *mf*

Cymb. *mp* *pp* *mp*

(Ped.) (ten.)

trem → no trem.\* NV

8<sup>va</sup> *p* *mf* *pp*

tr. *mf* *pp*

VI. I *p* *mf* *pp*

VI. II *p* *mf* *pp*

V.la I *f* *mp*

V.la II *f* *mp*

trem → no trem.

trem → no trem.

trem. →

3

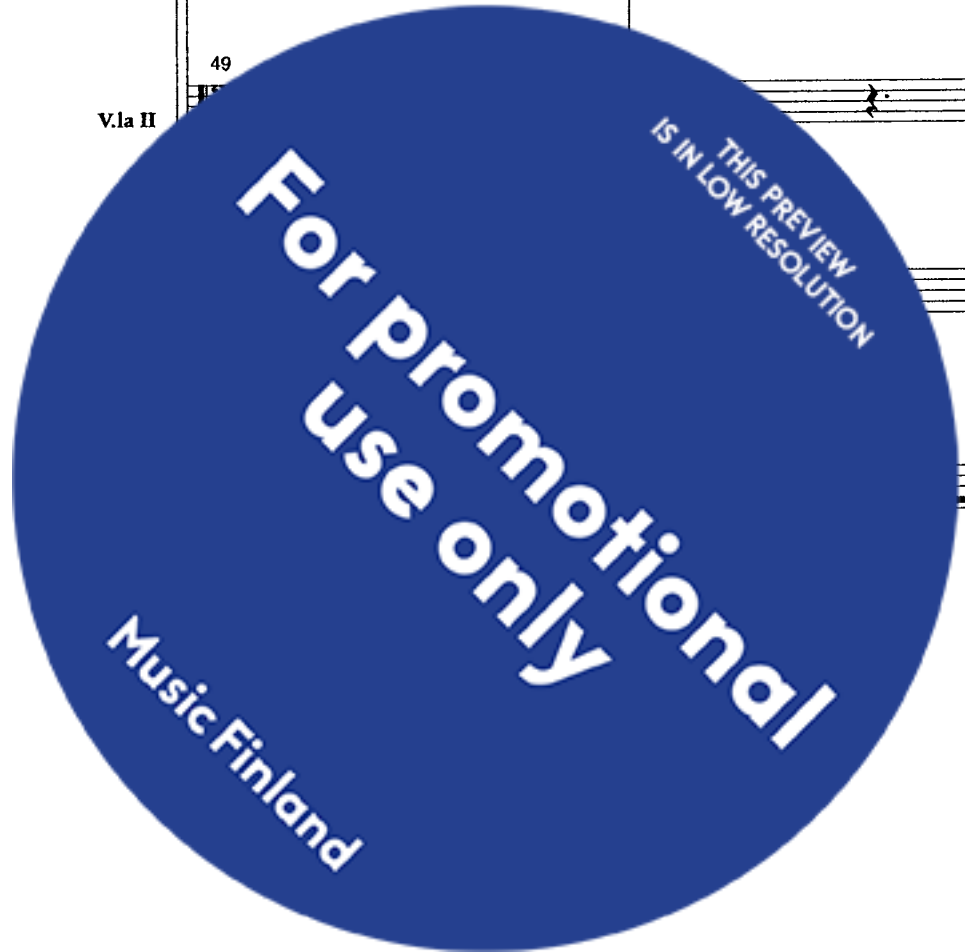
3

3

3

N → ST trem.

*mf* *p*



(FL in SOL)

Fl.

Cl.

Cr.

Perc.1

Perc.2

Cymb.

VI. I

VI. II

V.la I

V.la II

53

ord.

with hand

mf p

p

mp

pp

pp

mf

T-TAM M. beater

very soft mallets

mp

pp

1/2 Red

ST → N

pp

mf

p

NV

trem. → no trem.

mf

p

mf

pp

trem. → no trem.

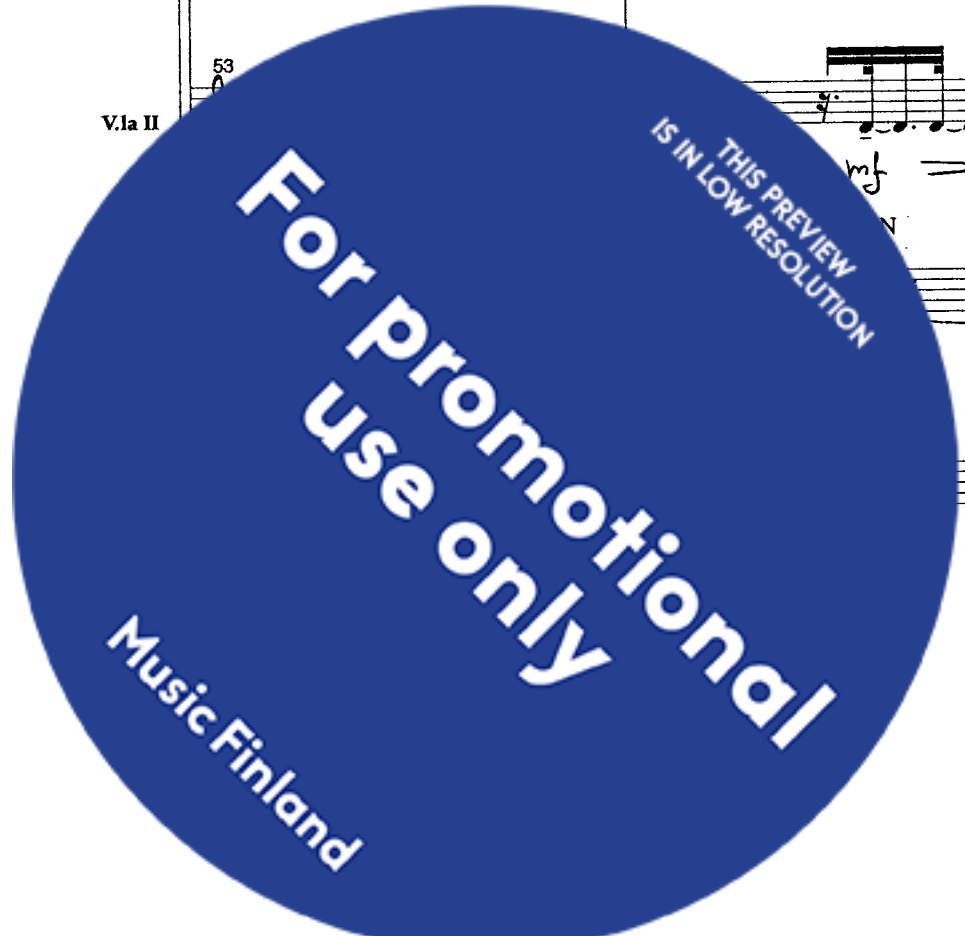
N

trem. → no trem.

NV

mf

p



prendi FL in DO

FL. *mf* *p*

CL.

Cr. *mp*

Perc.1 T-TAM M. fing. *f* *mf* *mp*

Perc.2 BELL-PL felt soft mallet. *mp* *p* *pp*

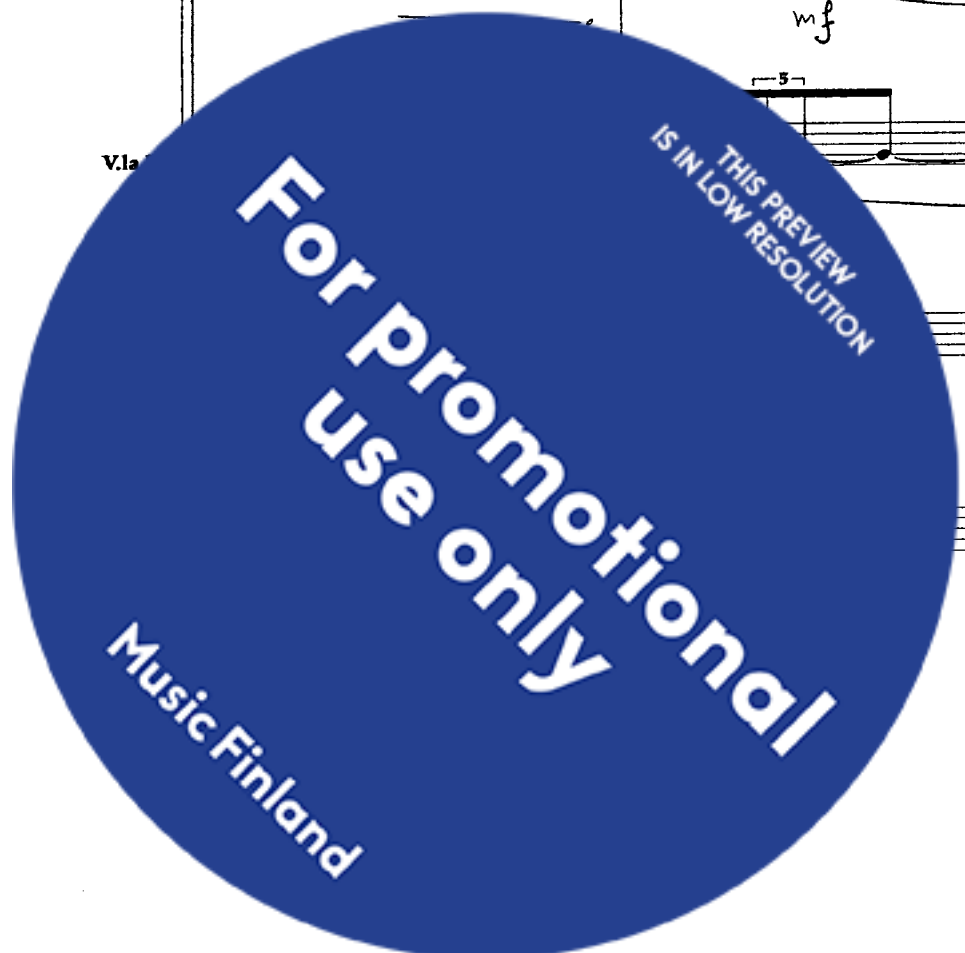
Cymb. T-TAM picc. fing. *mp* *mf* *f*

VI. I N → SP *p* *mf* *f* *fp*

VI. II N → SP *mp* *mf* *p* *f* *p*

V.la I *mf* N → SP *mp* *mf*

V.la II *p* *mp* N



FL

CL

Cr. *con sordina*  
*mp* *mf* *f* *p*  
*+ sempre*

Perc.1

Perc.2 *BELL-PL. soft mall.*  
*mf* *mp* *p* *pp*

Cymb. *(CYMB.) soft mall.*  
*pp* *poco* *crescendo*  
*Red* *Red*  
*1/2*

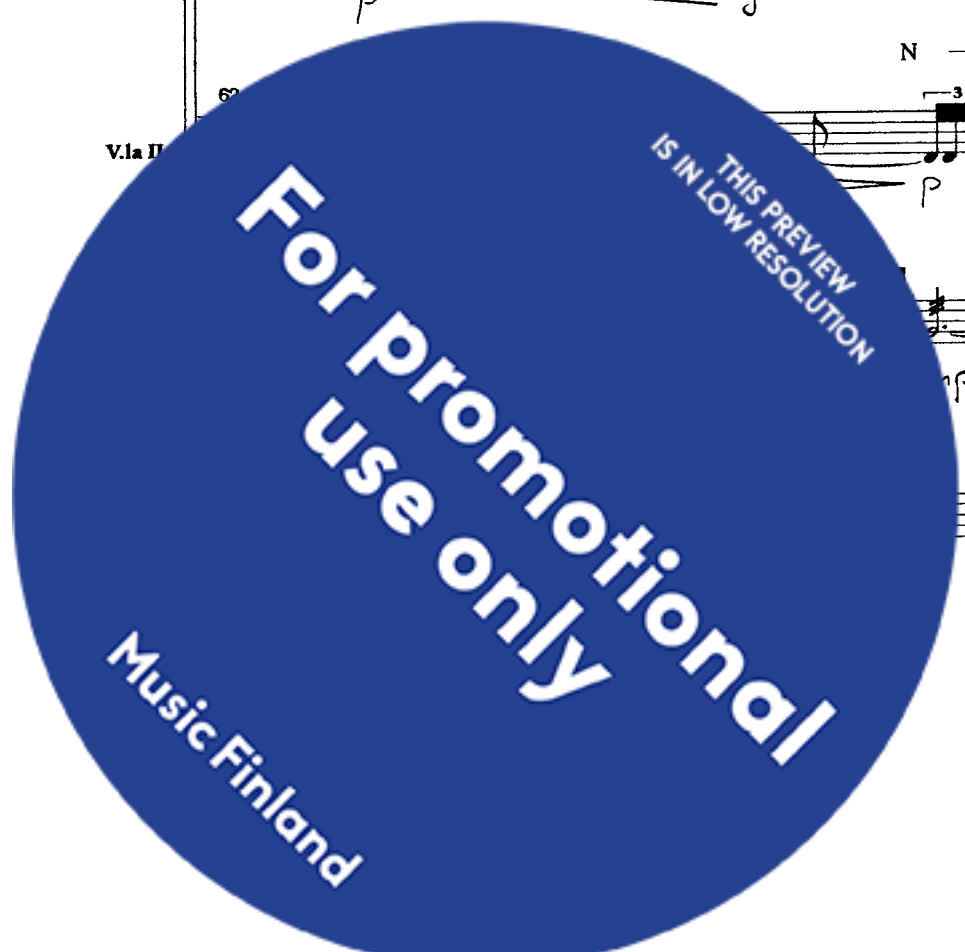
VI. I

VI. II

V.la I *N* *5* *SP*  
*p* *f* *mp*

V.la II *N* *5* *SP* *SP* *N*  
*p* *f* *p* *pp*

*N* *5* *SP*  
*mf* *f* *p* *f* *p*



64

FL

64 prendi CL in B

CL

64 senza sord. <sup>o</sup> <sub>mp</sub>

Cr.

64 (T-TAM M.) wooden sticks <sub>pp</sub> <sub>mf</sub>

Perc.1

64 CHINESE-CYMB. soft mallets <sub>pp</sub> <sub>mp</sub>

Perc.2

64 T-TAM PICC. soft mall. <sub>p</sub>

Cymb.

5 6 7 SP <sub>mp</sub> <sub>mf</sub>

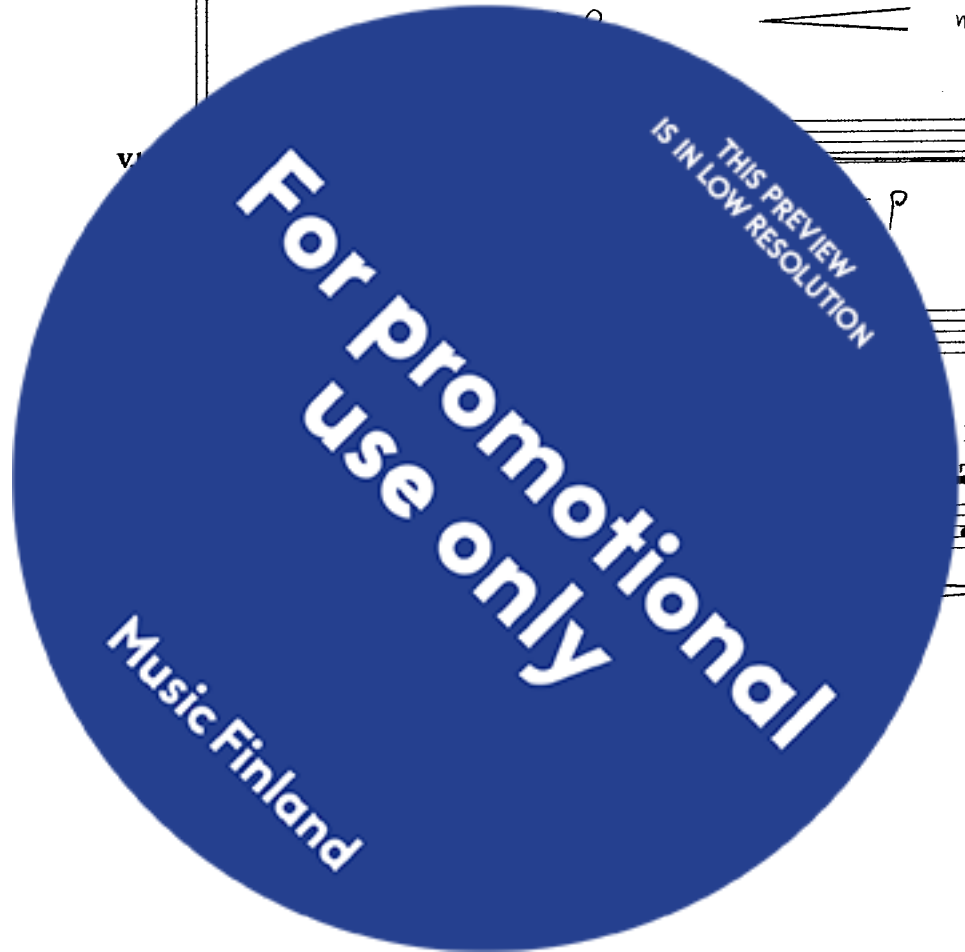
64 VI. I <sub>mp</sub> <sub>fp</sub> N

64 VI. II <sub>pp</sub> <sub>mf</sub> <sub>mp</sub> N

64 V.la I <sub>mf</sub> <sub>mp</sub> <sub>mf</sub> IVc. NV

64 <sub>p</sub> <sub>mp</sub> <sub>mf</sub> <sub>p</sub> NV

64 <sub>mp</sub> <sub>f</sub> N NV



5

66  $\text{♩} = 60$   
(FL in DO)

Fl. *pp sempre*

66 (CL in B)

Cl. *p sempre*

66

Cr. *mf*

66

Perc.1 GLOCK. *mp sempre*

66 METAL WIND-CH.

Perc.2 *pp*

66 (TAM-T.)

Cymb. *mp*

66  $\text{♩} = 60$

VI. I *mf*

66

VI. II

66 (N) → ST

V.la I *mp*

(NV) → V

V. I *p* → *mp* *poco* *z* *poco*

V. II *f* → *mp*

V. III *mp* → *p*

N → SP → N



Fl. *pp* *mp* *p*

Cl. *mp* *p*

Cr. *p* with voice (in C) *mf*

Perc.1 *mf* *p* *mp*

Perc.2

Cymb. *soft mallet* *pp*

VI. I *p*

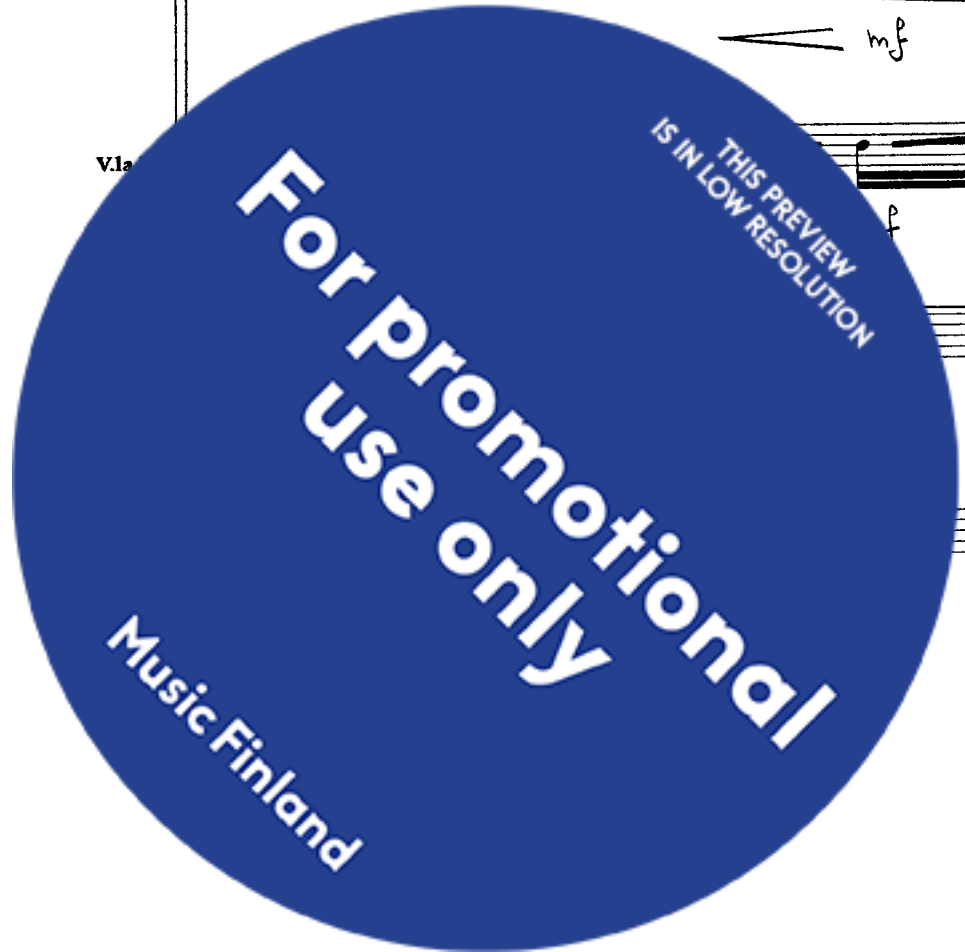
VI. II *p* *mf*

V.la I *mf* *fp*

V.la *f* *f* *mf* *mf*

*N* *sf* *sf* *sf*

*ST*





Fl. *mp* *p* *tr.* *inf. (♭<sub>2</sub>)*

Cl. *mp* *p* *tr.*

Cr. *mp*

Perc.1 *p* *p* *pp*

Perc.2

Cymb. *pp* *sempre*

VI. I *no trem.* *trem.* *tr.* *inf.* *pp*

VI. II *no trem.* *trem.* *tr.* *pp*

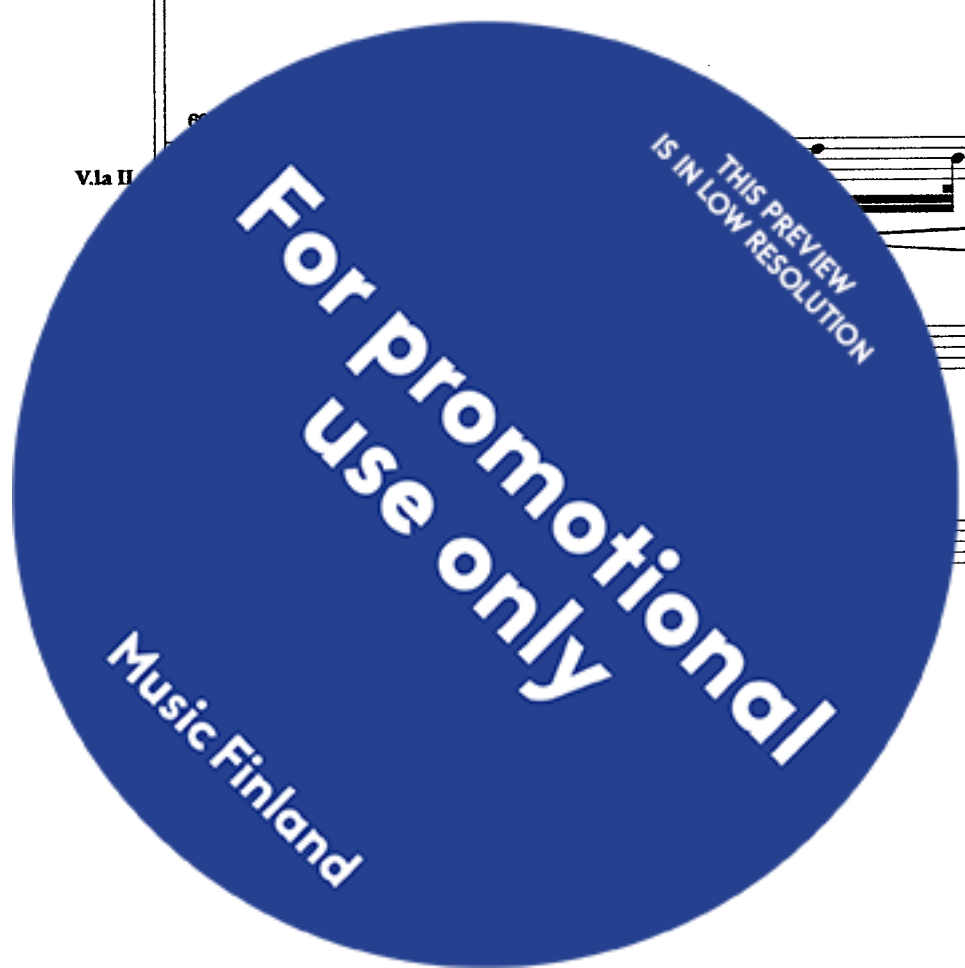
V.la I *mf*

V.la II *mf* *pp*

V.la III *mf* *pp* *NV* *p*

V.la IV *mf* *pp* *NV* *p* *sub.*

*f*





FL. *pp* *mf* *mp* *mp* *pp*

CL. *mp* *p* *mp* *p* *pp*

Cr. *mf* *f* *p subito*

Perc.1

Perc.2 *p* *pp* *ppp*

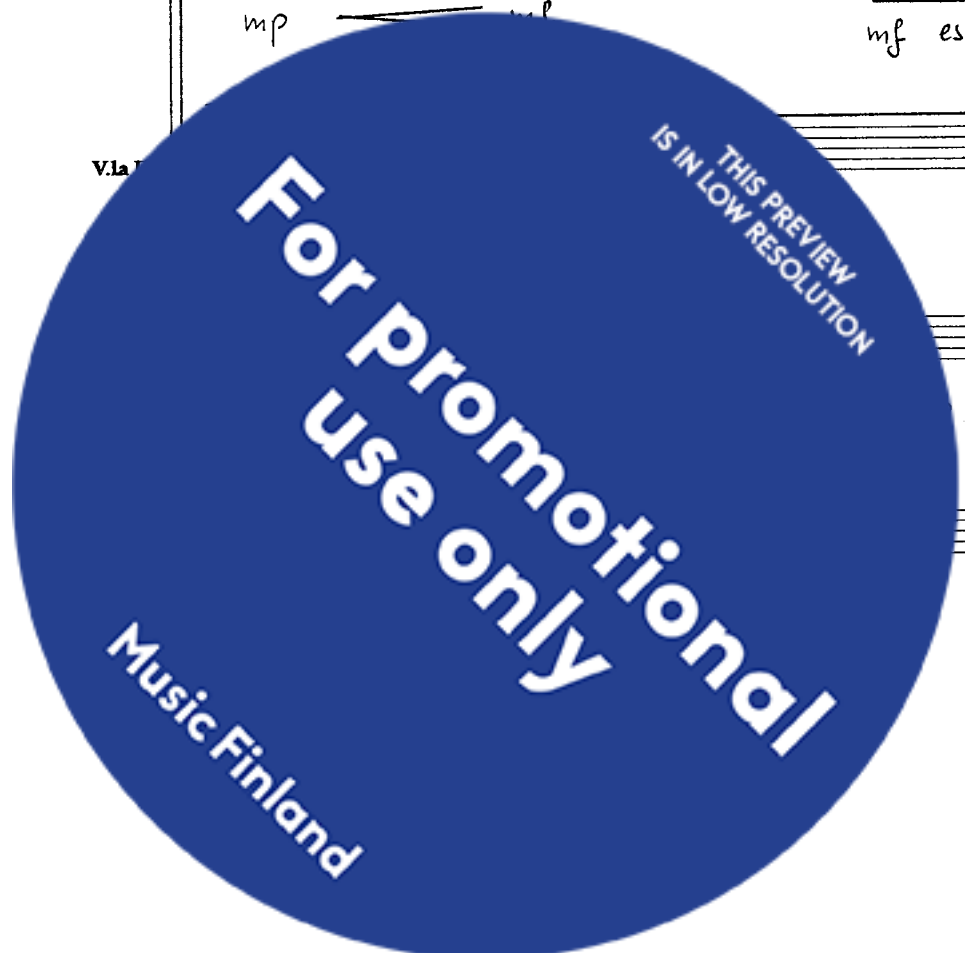
Cymb.

VI. I *pp* *mf* SP N

VI. II *mf* *p sub.* *mf* SP N

V.la I *mp* *mf espr.*

V.la II *mf*



75

Fl. *mf* *mp* *p* *pp* *mp* *tr.*

Cl. *mp* *pp* *mp* *pp* *mp* *tr.*

Ct. *pp* *poco cresc.* *mp* *pp*

Perc.1 GLOCK. *p*

Perc.2 *p* *mp*

Cymb.

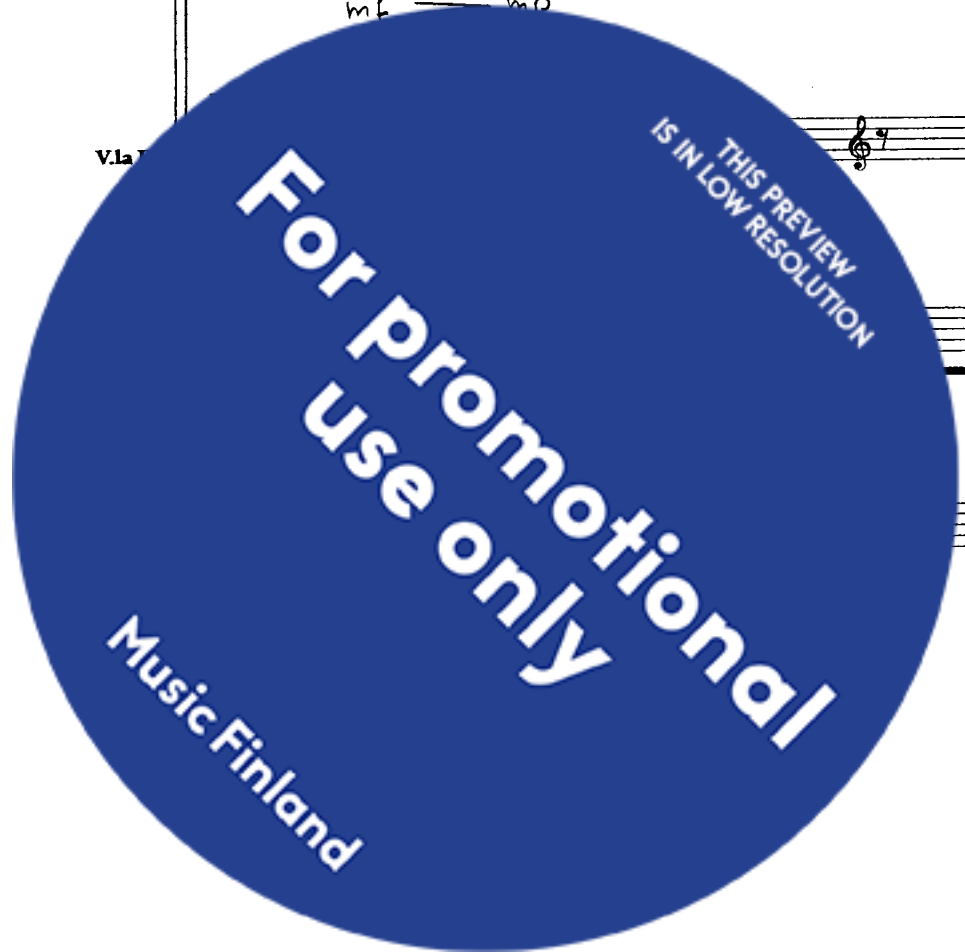
Vl. I *NV* *mp*

Vl. II *V* *NV* *mp*

V.la I *mf* *mp* *p* *f* *no trem.* *trem.* *tr. inf.*

V.la II *p* *f* *no trem.* *trem.*

V.la III *NV, SP* *mp* *SP* *N* *f* *ff* *al tall.*



FL. *mp* *p* *mp* *p*

CL. *mf* *p* *pp* *p* *pp*

Cr. *mf*

Perc.1 CHIN.-CYMB. with mallets *pp* *soft from edge*

Perc.2 MET. WIND-CH. *mp* *rall.* *pp*

Cymb.

VI. I *mf* *mp* *mf* *mp* *mf*

VI. II *mp* *p* *mp* *p*

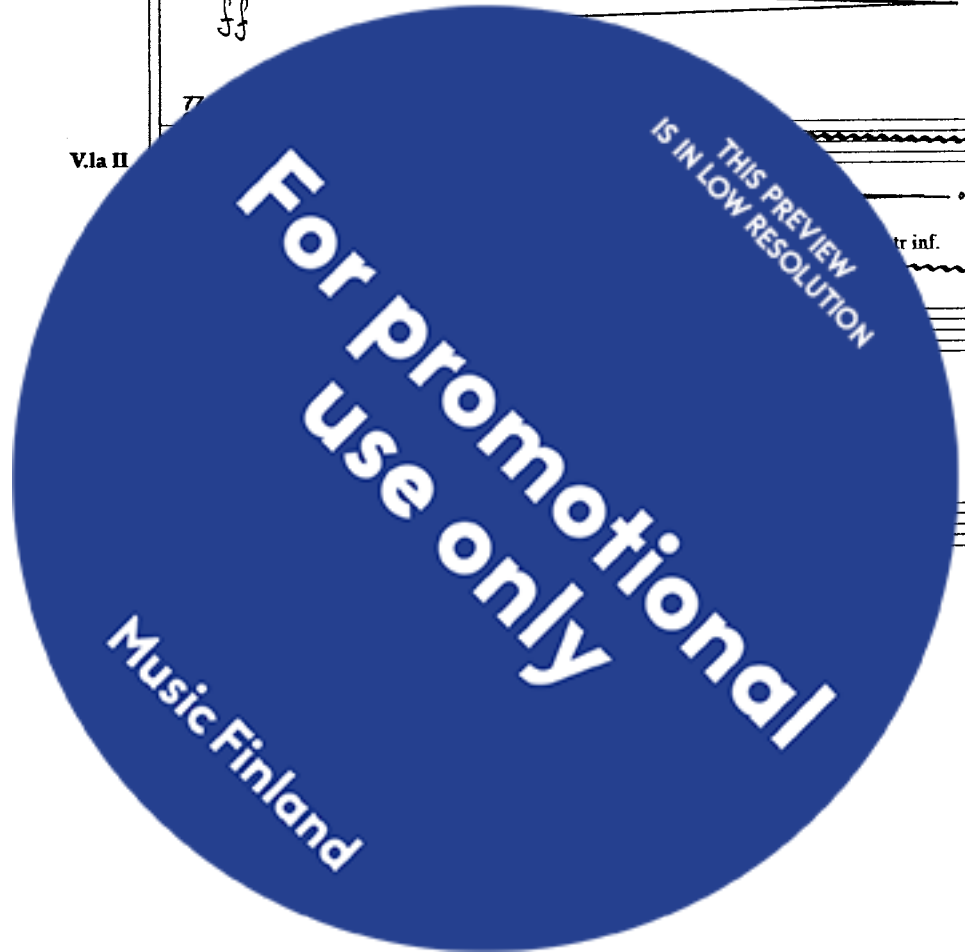
V.la I *ff* *p* *mp*

V.la II *tr inf.* *N* *SP*

*poco* *a* *poco*

*N* *SP*

*ff* *poco* *a* *poco*











85 *mf* *p* *prendi FL in SOL*

85 *mf* *dim.* *p* *prendi CL in LA*

85 *p* *tr.* *mp*

85 T-TAM M. con arco *p* *f*

85 *p* *tr.* *poco a poco cresc.*

85 T-TAM picc. fing. *p* *from center* *to edge* *mf*

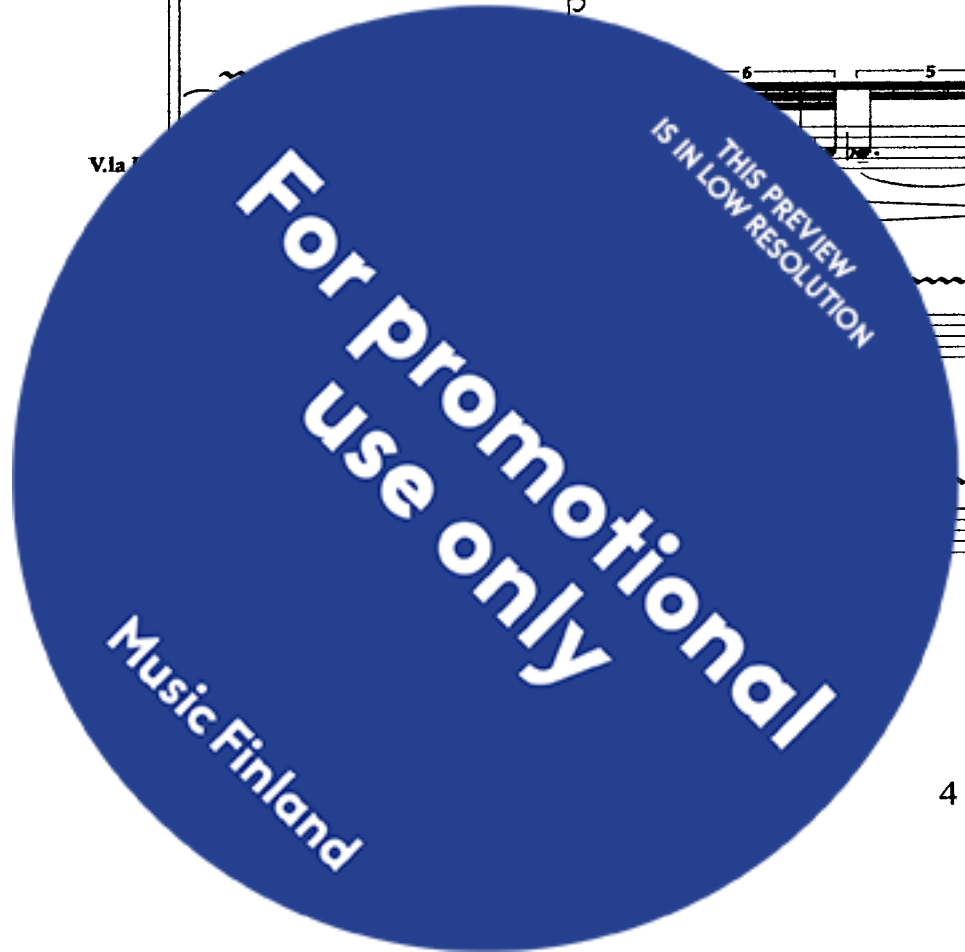
85 *mp* *poco f* *mp*

85 (inf.) *p* *mf* *mf*

85 *p* *tr.* *mf* *mf* *mf* *no trem.* *tr.*

85 *p* *tr. inf.* *mf* *mf* *mf* *no trem.* *tr.*

*mf*



87

Fl.

87

Cl. (CL in LA)

mp

87

Cr.

87

Perc.1

87

Perc.2 BELL-PL. soft mallets

mp

87

Cymb. SAND-PAP. BL. rapidissimo

mp

87

VI. I

7

mf

no trem. → trem. → SP

tr

87

VI. II

5

3

mf

no trem. → trem. → SP

tr

87

V.la I

mf

no trem. → trem. → SP

tr

87

V.la II

5

7

5

mf

87

V.la III

6

6

mf

87

V.la IV

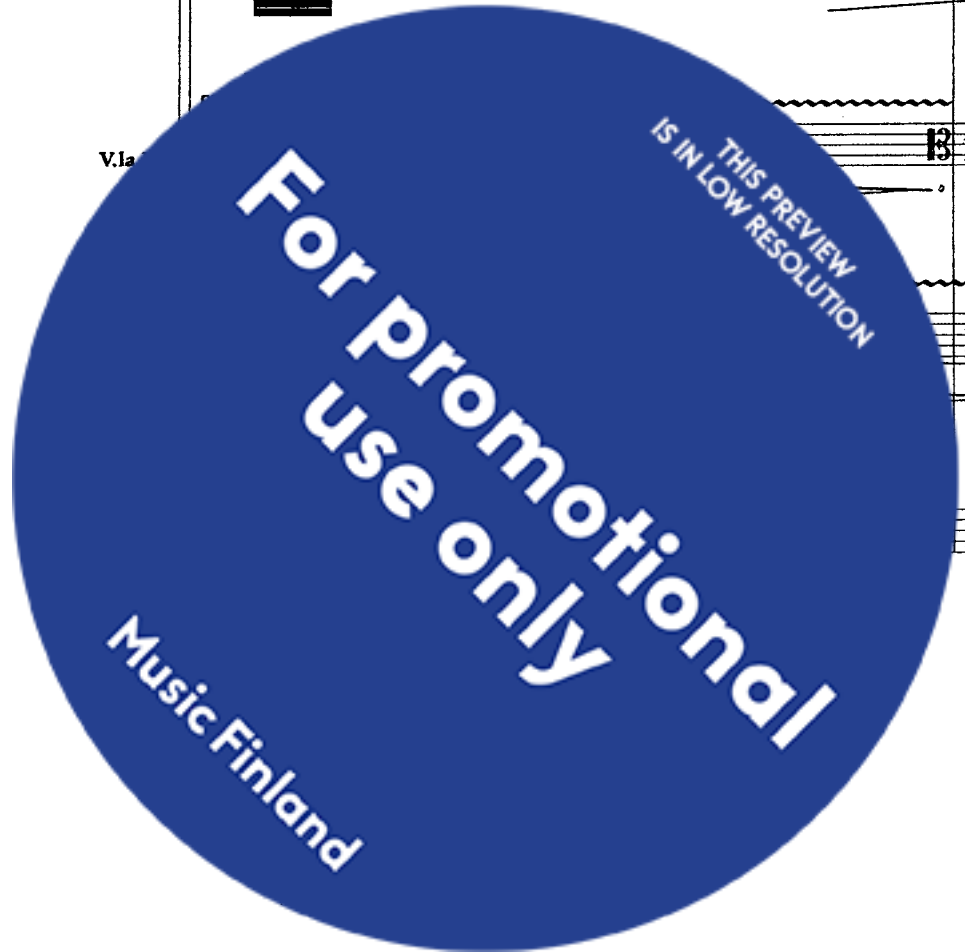
3

5

3

mf

V



6

int. emb. → ord.  $\text{♩} = 60$

89 (FL in SOL) NV ○ *sempre sim.*

Fl. *mp* *mf > mp* *mp*

Cl. *p sempre* *p*

Cr.

Perc.1 *T-TAM M. fing.* *on edge*

Perc.2 *T-TAM GR. fingers* *from centre* *pp < mp* *mp* *mf >*

Cymb. *T-TAM picc. fing.* *from centre to edge* *p* *mf*

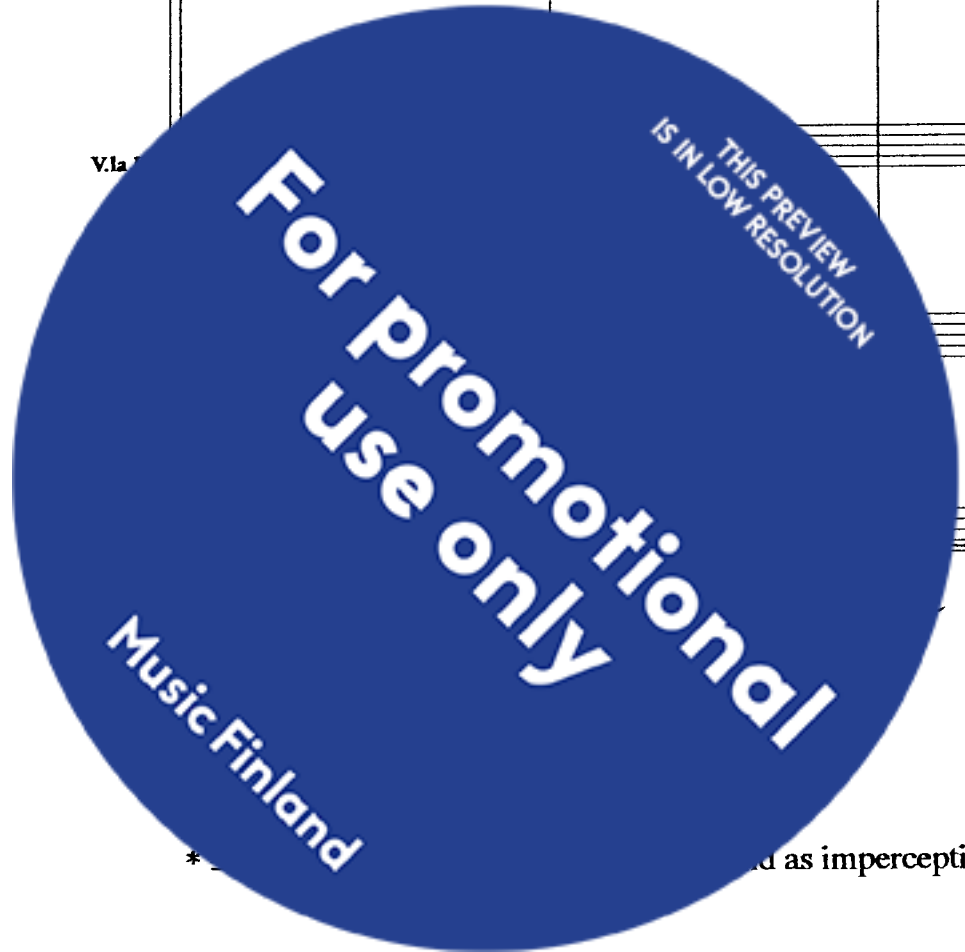
VI. I  $\text{♩} = 60$

VI. II

V.la I *con sordina* *flaut (random)* *p*

V.la II

*sim.* *pp*



94

Fl. *mf* *mp* *mf* *mp*

Cl.

Cr. *con sordina* *p sempre* *senza sord.*

Perc.1 *on edge* *mp=mf* *T-TAM P. beater* *VIBR. con arco* *pp* *edge* *mf*

Perc.2 *to edge* *centre* *p* *mp* *p* *pp*

Cymb. *sim.* *mp < mf* *(CYMB.)* *N→SP* *p* *1/2 sord* *mf*

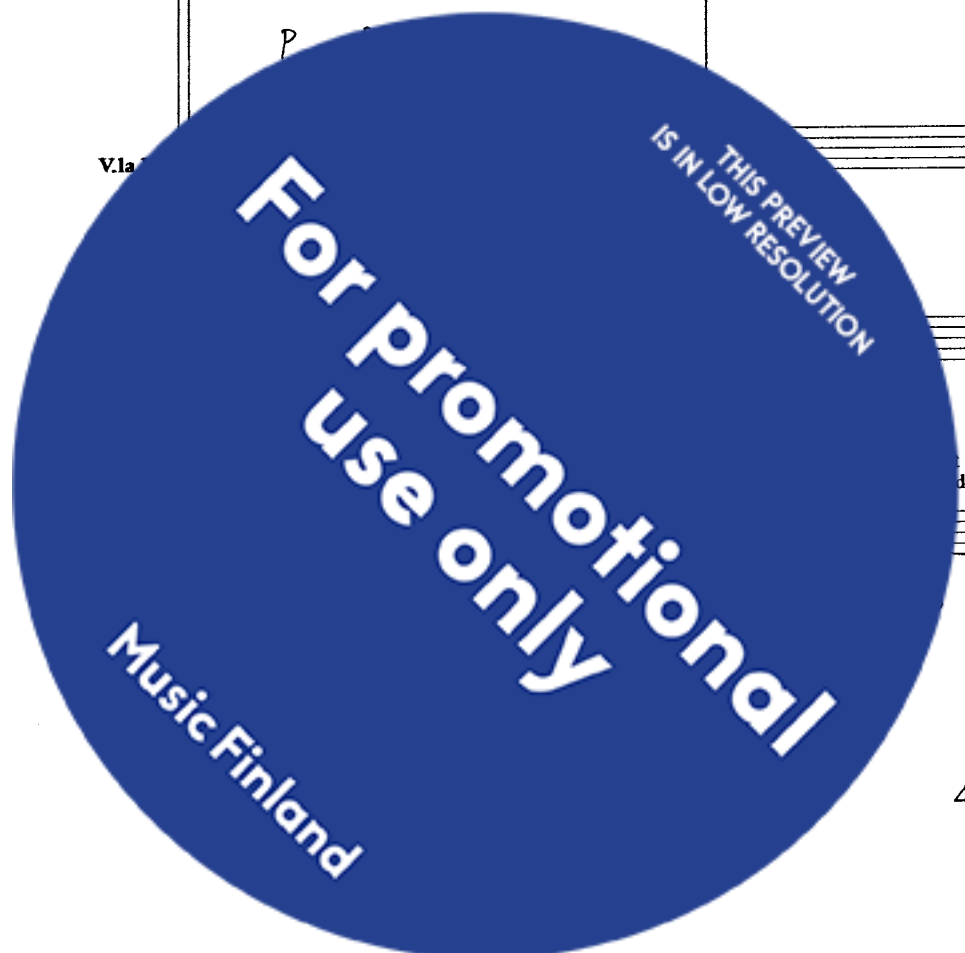
VI. I *jeté* *p* *f* *arco con sord.* *NV, ST \**

VI. II *jeté* *p* *mf* *pp* *sempre* *NV, ST \**

V.la I *p* *pp sempre*

V.la II *jeté* *mf* *f* *con sordina*

dom) *sempre*



V ord. NV int.emb. ord.

Fl. *mp* *mp < mf* *p sempre*

Cl. *mp < mf* *pp sempre*

Cr. *mp < mf* *pp sempre*

Perc.1 *sf* *mf*

Perc.2 *sf*

Cymb. *mp* *mf*

VI. I *mp*

VI. II *pp sempre* *pp sempre*

V.la I *pp sempre* *pp sempre*

V.la II *p sempre*

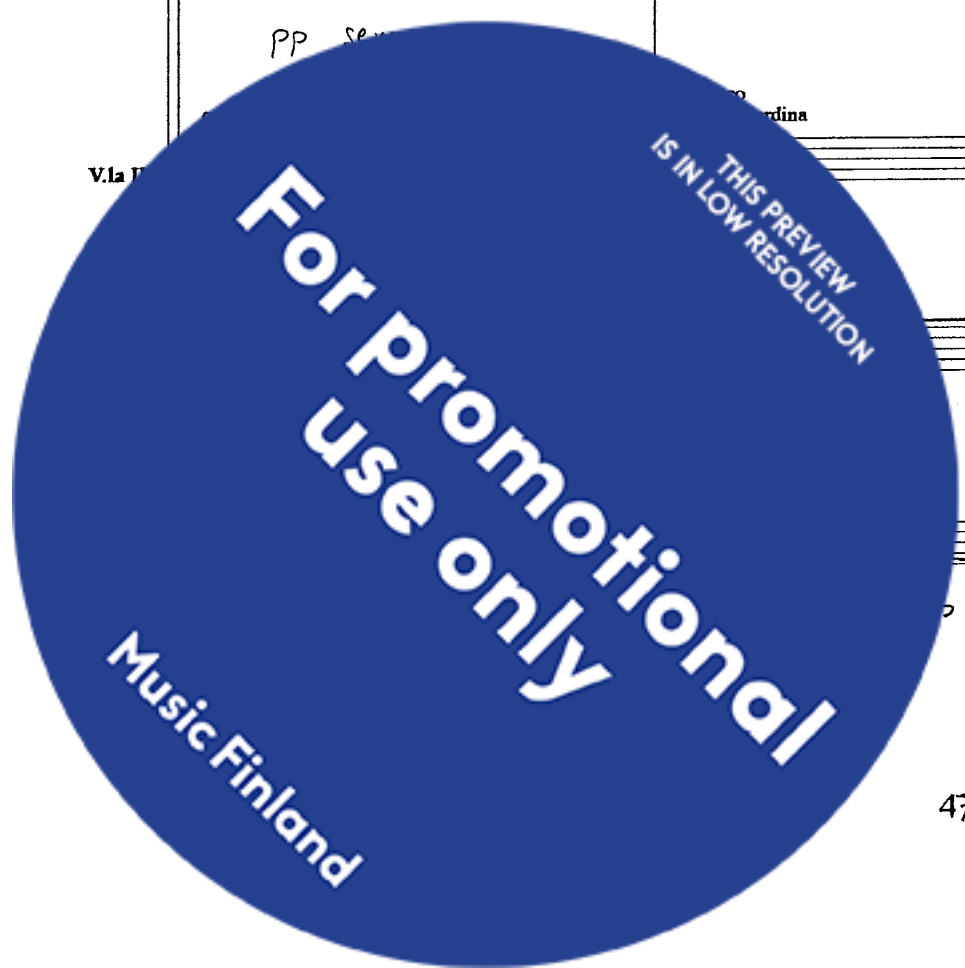
flaut. *mp*

flaut. (random) *p sempre*

ST SP al tall.

SP al tall.

\* 1/2 *2da*



101

Fl. *p* *sempre* *sim.* *p* *sempre*

Cl. *p* *sempre* *sim.* *p* *sempre*

Cr. *p* *in C7.* *valves half-way down* *mp* *p* *mp* *p*

Perc.1

Perc.2

Cymb. *T-TAM soft mall.* *mp* *pp*

VI. I *SP* *tall.* *N* *mp* *mf*

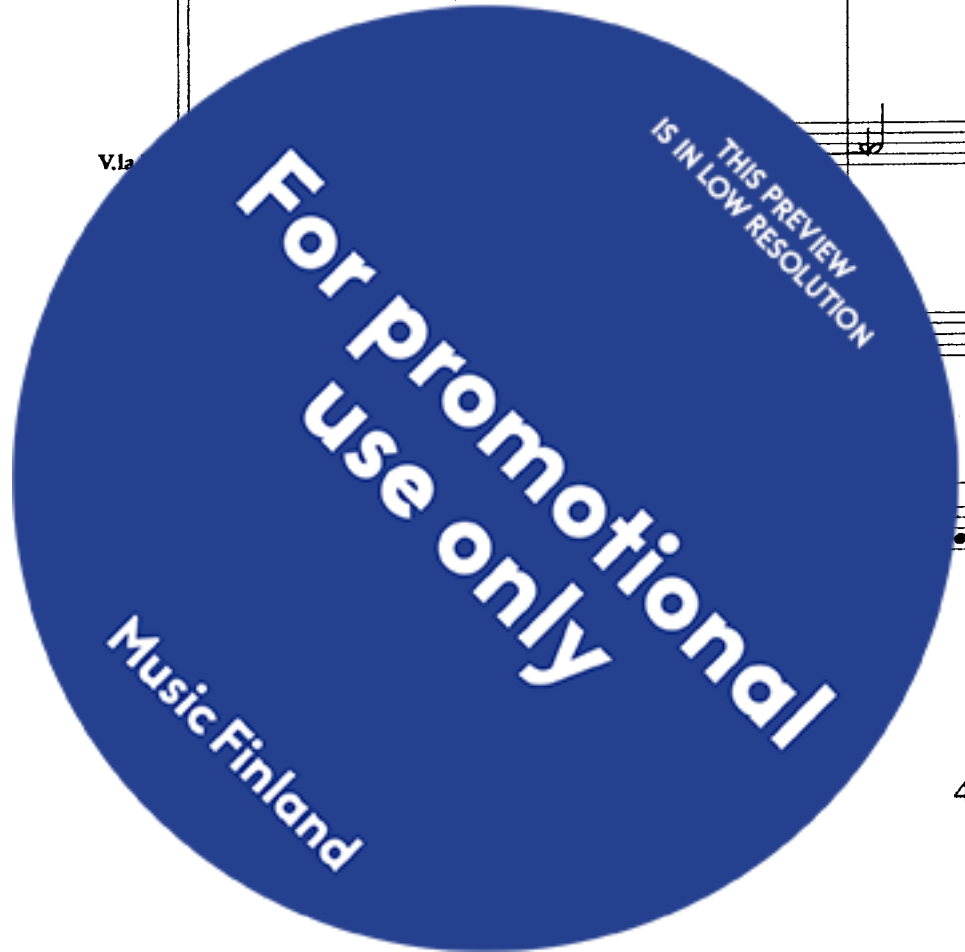
VI. II *senza sord.* *N* *mf* *mp*

V.la I *senza sord.* *N* *mf* *mp*

V.la II *senza sord.* *N* *mp* *mf* *mp*

flaut. *ord.* *mp* *mf*

*ord.* *mf*



104

Fl. *mp* *mf* V ord. NV

Cl. 104

Cr. 104 in D7. *pp*

Perc.1 104 VIBR. motor on *p* *mf* *pp*

Perc.2 104 BELL-PL soft mallet. on edge *p*

Cymb. 104 soft mallets *p*

(CYMB.) *p* *mp* SP 1/2 Ped. (ten.)

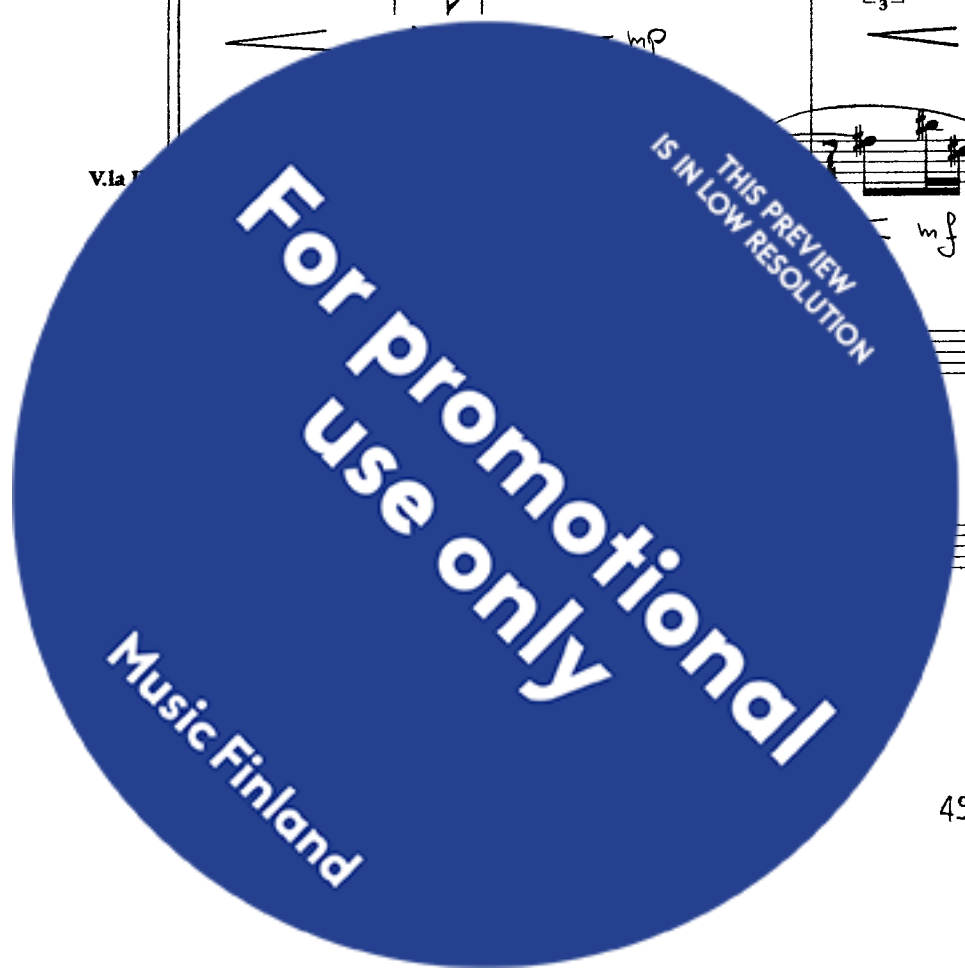
VI. I 104 con sord. NV, ST *pp*

VI. II 104 con sord. NV, ST *pp*

V.la I 104 N → NV, ST *mf* *f* *mp*

V.la II 104 NV, ST *mf* *mp*

flaut. senza sord. *p*







legatissimo sempre

int.emb. → ord.

Fl. 110 *p* *mf*

Cl. 110 *p*

Cr. 110

Perc.1 110 *p* *mp* *mf* VIBR. (motor off)

Perc.2 110

Cymb. 110 *p* *mp* *mf* medium mall. *mf* soft mall. *mf*

1/2 *p* → *ten.*

VI. I 110 *mf* *p* senza sord. N

VI. II 110 *mf* *p* *mp* senza sord. , flaut.

V.la I 110

V.la II 110 *mf* *p* *mf* *p* N NV N NV



112

Fl.

Cl.

Cr.

Perc.1 (VIBR.)  
*sf p* *mf* *p* *mp* *f* *mp*

Perc.2

Cymb.

VI. I  
*p* *flaut.* *SP* *al tall.* *con sordina*

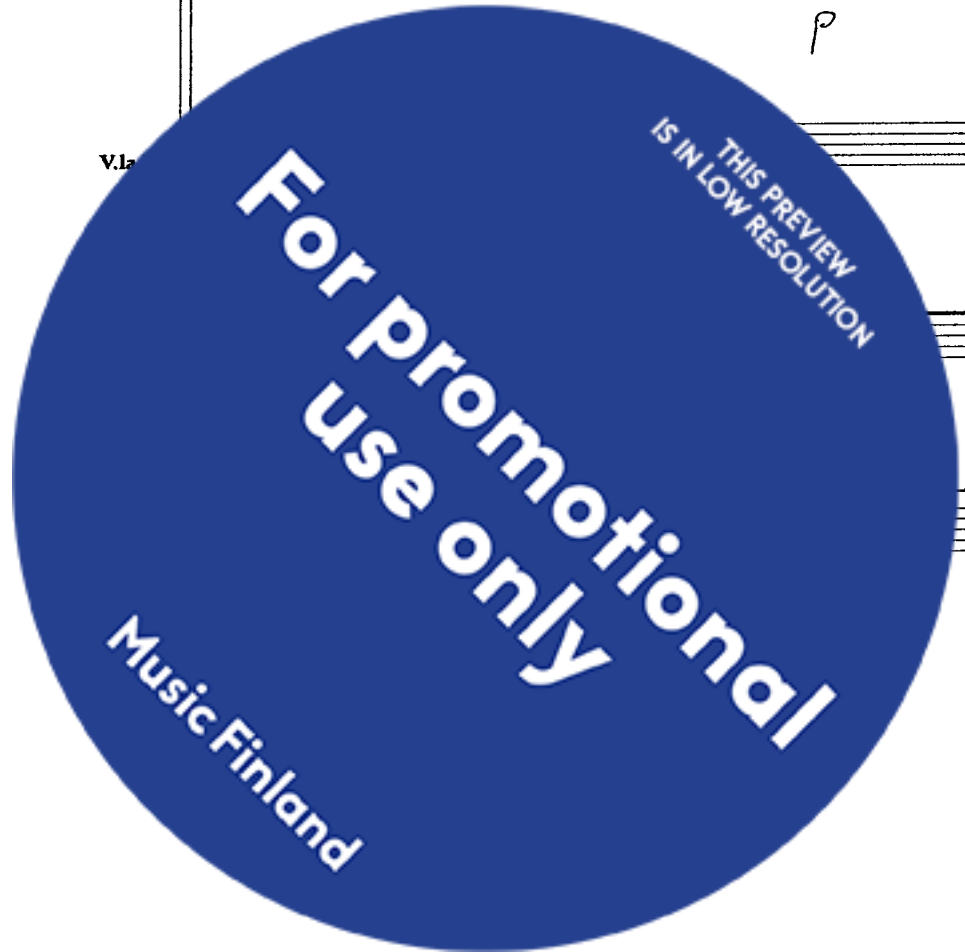
VI. II  
*mp* *mp* *flaut.* *SP* *al tall.* *con sordina*

V.la I  
*p* *N* *SP* *f*

V.la II  
*mp* *f*

V.lb

V.lc



113

Fl. *f* *mf* *p* *f* *mf*

Cl. *mp* *sf* *pp*

Cr. *mp* *mf* *sf* *p* *pp*

Perc.1 BELL-PL. soft mall. *pp* *mf*  
 from edge to centre

Perc.2 GONG (mall.) *mf*

Cymb. *mp*

VI. I NV, ST *pp* sempre

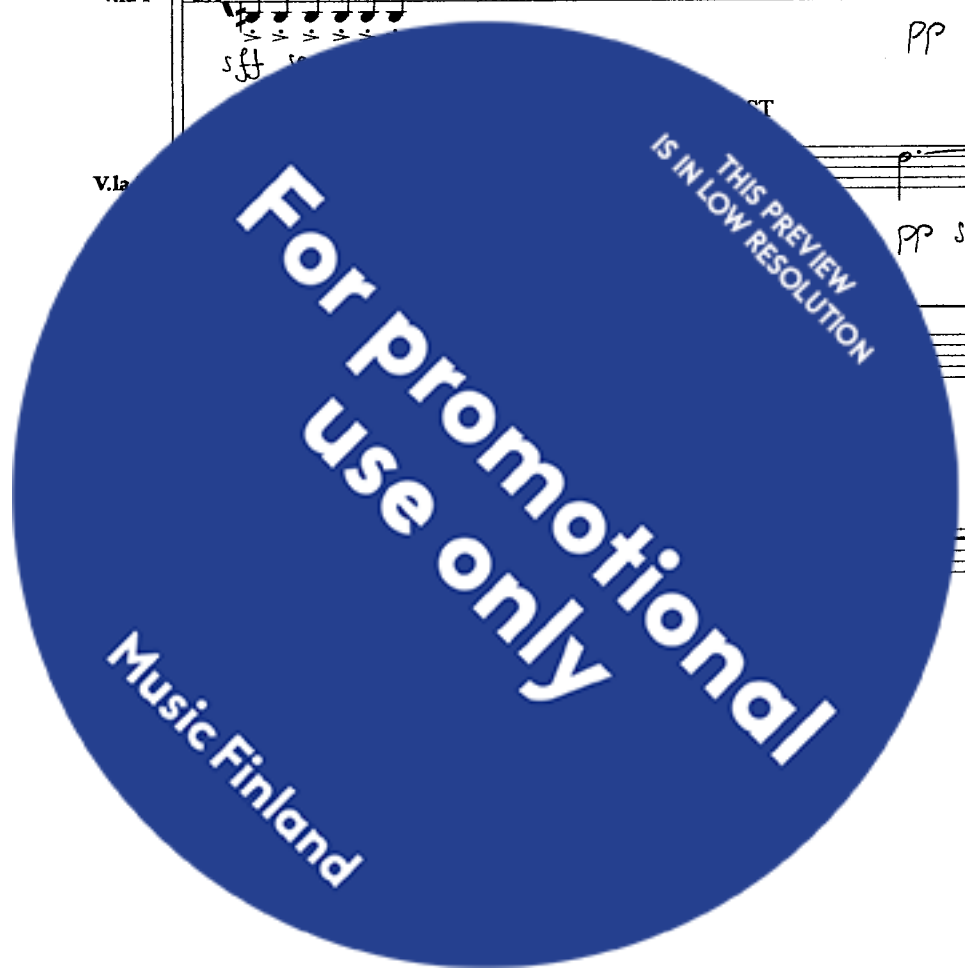
VI. II NV, ST *pp* sempre

V.la I al tall. *sff* con sord. NV, ST *pp* sempre

V.la NV, ST *pp* sempre

flaut. *senza sord.* *p*

flaut. *senza sord.* *mp*



115

Fl.

Cl.

Ct.

Perc.1

Perc.2

Cymb.

VI. I

VI. II

V.la I

V.l.

mp

mf

p

pp

p

sf

pp

mp

pp

valves half-way down

MAR.

poco rall.

mf

pp

senza sord.

gliss.

NV, ST

N

pp

mp < mf

pp

senza sord.

NV, ST

N

pp

mp < mf

pp

senza sord.

flaut.

SP

al tall.

mf

pp

ff

ff

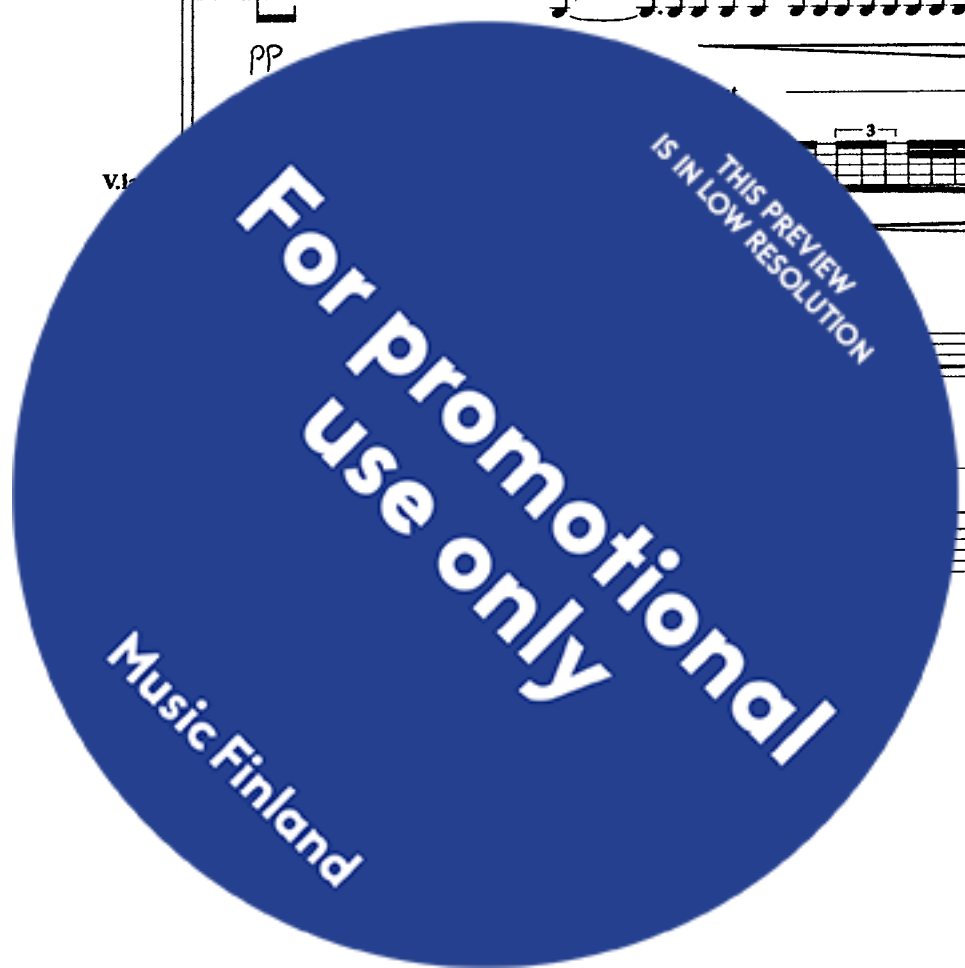
mf

ST

N

mp

N



117 *poco V*

FL. *mf* *p*

Cl. *mf* *p*

Cr. *mp* *pp* *mp*

Perc.1 *VIBR.* *mp* *mf* *f* *mf*

Perc.2 *mf* *f* *p*

Cymb. *mp* *mf* *p*

\* *Rea*

VI. I *mp* *mf* *p* *mp* *mf*

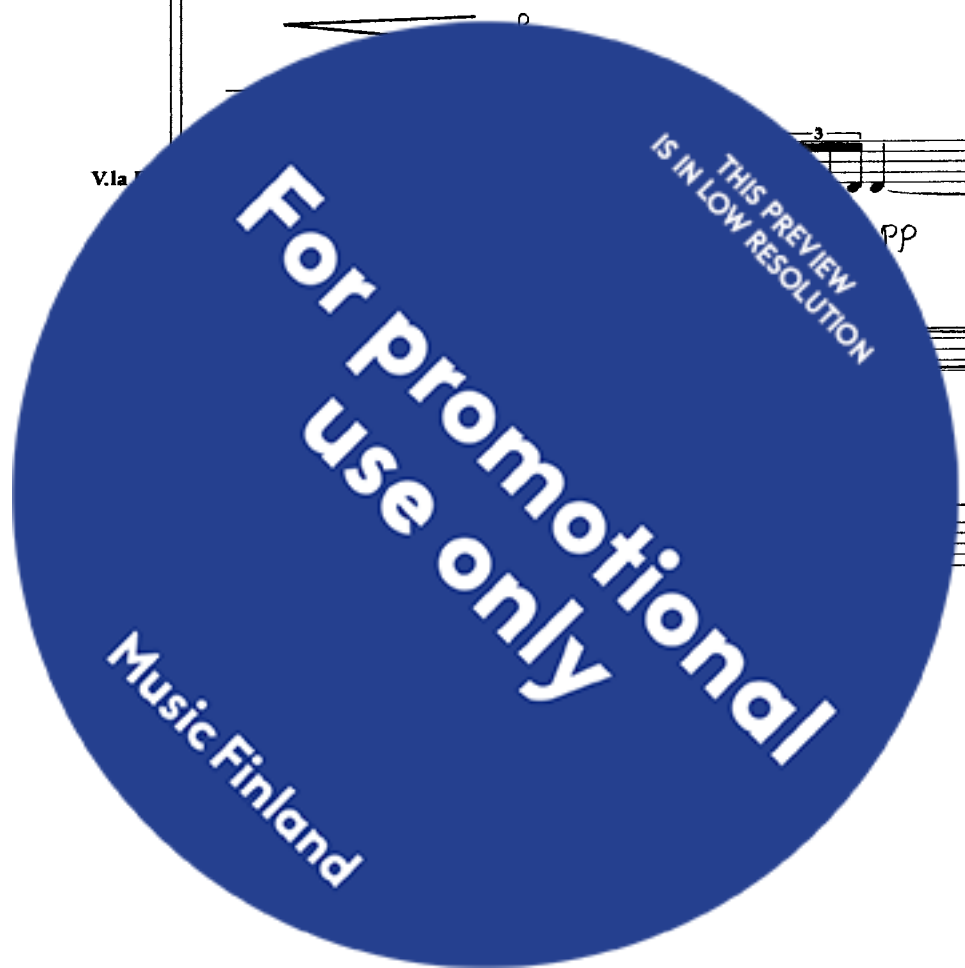
VI. II *mp* *mf* *p* *mf* *p*

V.la I *calmo* *mf*

V.la II *NV, ST* *N* *pp* *mp*

*mf* *p*

*mf* *sf* *mf* *p*



119

Fl. *mf* *f* *mf*

Cl. *p*

Cr.

Perc.1 *p*

Perc.2

Cymb. *dolce* *mp*

\* 1/2 *Red*

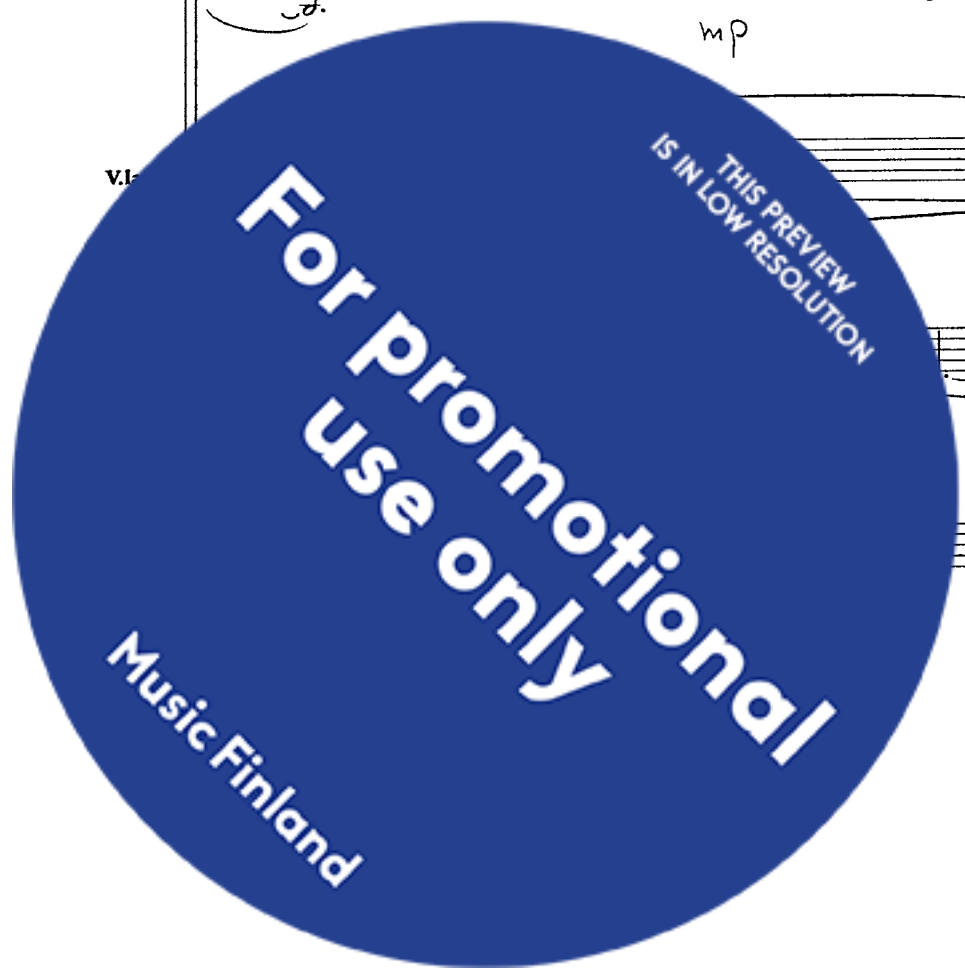
VI. I *mp* *mf* *mp* *mf*

VI. II *mf < sf* *f < sf* *p*

Vla. I *flaut.* *mp* *N* *mf < sf* *flaut.* *mf* *N* *NV* *p*

VI. II *mf < sf* *mf < sf* *f < sf* *f*

*f < sf* *sf* *mf*





125

Fl. *f* *mf*

Cl. *mf* *f* *mf*  
prendi CL. in Si B

Cr. *mf* *fp* *f*

Perc.1 *f* *sf*  
GONG

Perc.2 *mf* *p* *sf*  
GONG

Cymb. leather mall. *mp* *mf* *mp* *mf* *f* *p*  
N → SP  
1/2 *Red* → *Red*  
eco

VI. I *ff* *p*

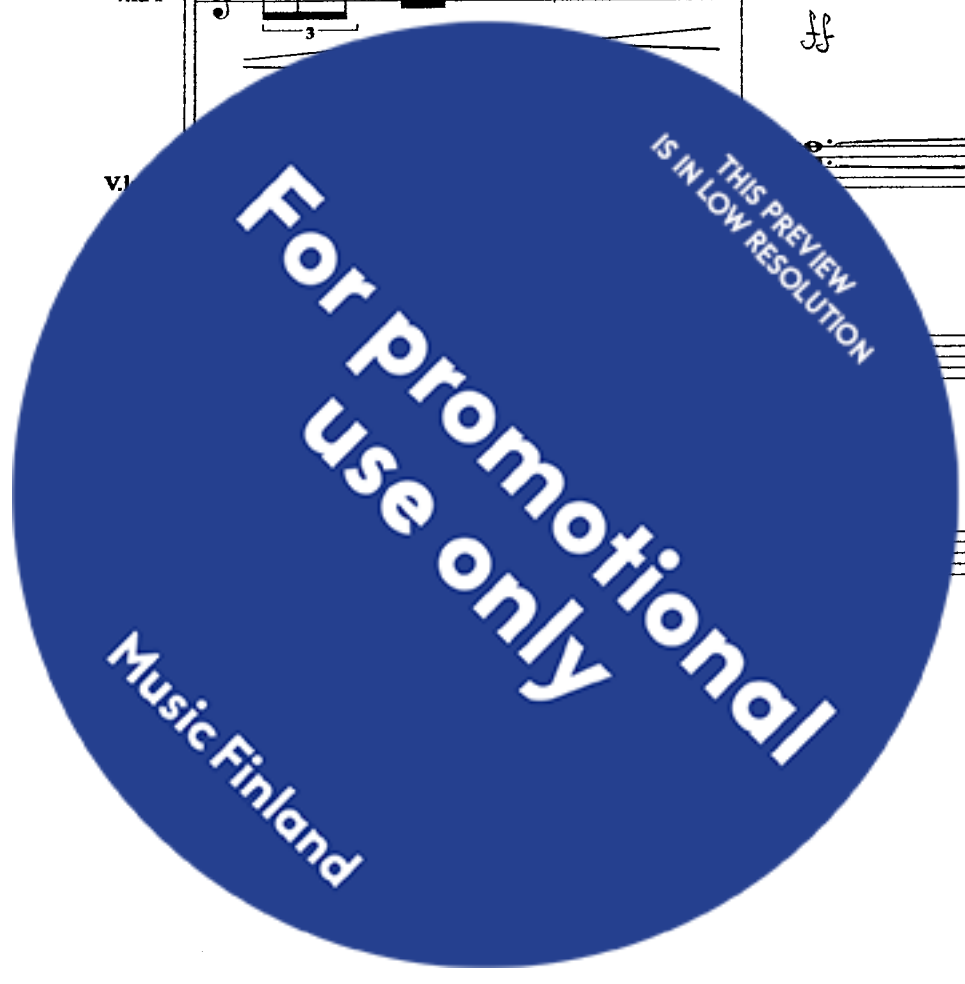
VI. II *ff* *p*

V.la I *ff* *mp*  
N → NV, ST

VI. *mp*  
N → NV, ST

*p*

*p*





prendi FL. in DO

FL. 128 *f* *fff* *fff*

CL. 128 *f* *fff* *fff*

Cr. 128 *pp* *perdendosi*

Perc.1 128 *f* VIBR. T-TAM M. beat *p* GLOCK. *p*

Perc.2 128 MAR. *f* CH-CYMB. mallets *mp* CROT. con arco *mp*

Cymb. 128 T-TAM picc. beat *mf*

VI. I 128 *p* *f* *fff* *fff* al tall. night sord. NV *p* sempre

VI. II 128 *p* *f* *fff* *fff* night sord. NV *p* sempre

V.la I 128 *pp* *perdendosi*

V.la 128 *perdendosi*

V.la 128 night sord. NV *p* sempre

V.la 128 night sord. NV *p* sempre

