



FOR PROMOTIONAL
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Finnish Music Information Centre

18 157

Paola Livorsi

Verso

per ensemble

2003

TEOSTO

SUOMALAISEN MUSIIKIN TIEDOTUSKESKUS
FINNISH MUSIC INFORMATION CENTRE

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 Fimic

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Verso

per ensemble

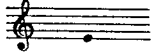


Instrumentation

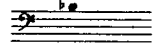
Flute in C (ring flute) and G
Clarinet in A and Bb

Horn in F

Percussion 1

Gong * 

Glockenspiel

Bell-plate 

BambooWind-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
VI. II
Alto I
Alto II
Violoncello
Double-bass

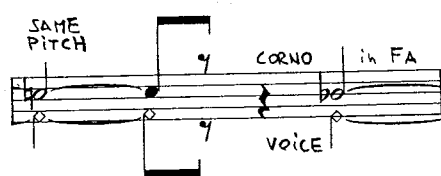
*= Use, if possible, two slightly different pitched instruments

d	- 1/4 of tone	bariolage	trill between usual and harmonic position
‡	+ 1/4 of tone		
‡‡	+ 3/4 of tone		
bb	- 3/4 of tone	bisb. (bisbigliando)	alternate usual and alternative fingering
—————>	slow, gradual change from a to b		

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° (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

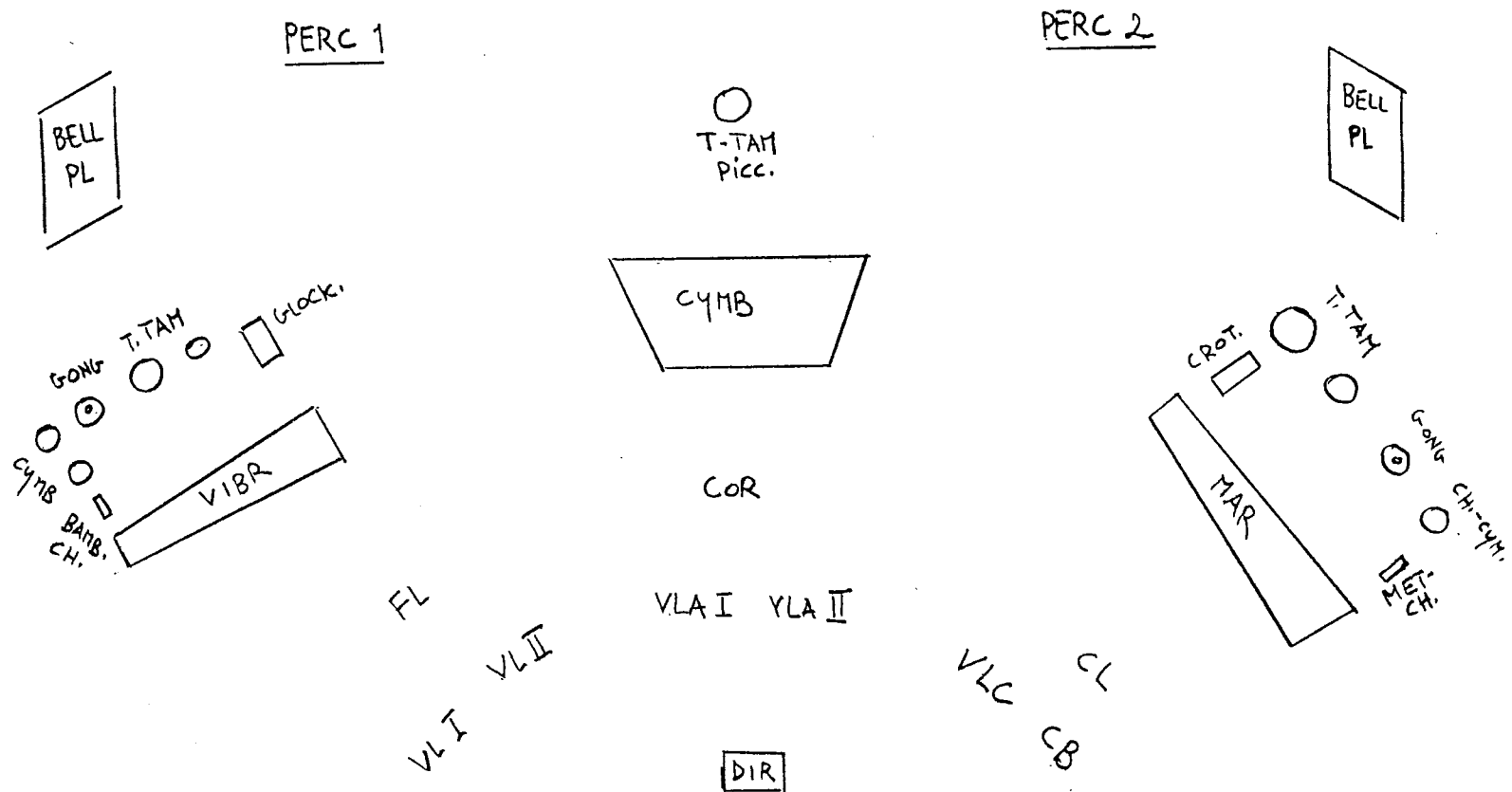
intemb. → ord. from internal embouchure (mouthpiece in the mouth) to ordinary (including change of pitch, a kind of glissando)

with fingers random drum on the surface of the instrument with fingers' tips of both hands, varying place and speed, for the duration indicated

In the case of long durations, change bow or take breath when needed, but always independently and as imperceptibly as possible.

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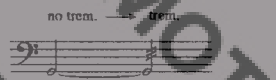
## Disposition



Accidentals follow conventional rules.

The score is not in C. Glockenspiel and Crotales sound two octaves higher.

Pitchless noise: produced by spreading all fingers on strings, touching like harmonics, with light bow pressure (on the indicated string); as an alternative, play on the body of the instrument



gradual passage from normal bowing to tremolo (free accelerando)  
tremolo is always unmeasured



combination of trill, glissando and tremolo  
(speed of trill and tremolo always slightly different)

The piece is commissioned by the Saarländischer Rundfunk



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a Juha

# Verso

Paola Livorsi

misterioso

1

♩ = 44

♩ = 80

Flauto in G

bisb. *tr* *pp* *sempre*

C clarinetto in A

*pp* *sempre*

Corno in F

con sordina *pp* *sempre*

Perc.1

GONG (in centre) *p* VIBR. con arco *p* *mf* 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*

1/2 Ped. (ten.)

Violino I

*mf* *pp*

Violino II

*pp* *sempre*

Viola I

*pp* *sempre* *mp*

Viola II

*mf* *pp*

Violoncello

*mf* *pp*

Contrabbasso

*pp* *sempre* *sim.*

\* = drum with fingers' tips on the surface of the instrument, varying speed, intensity and place

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♩ = 44

Fl. *ord.* *mp*

Cl. *ord.* *tr.* *pp*

Cr. *senza sord.* *voice (in C)* *pp*

Perc.1 *VIBR. con arco* *mp* *GONG (in centre) with beater* *mf*

Perc.2 *MAR.* *p* *GONG (on edge) with beater* *mp*

Cymb. *tr.* *pp*

*1/2 Ped. → Ped.*

Vi. I *♩ = 44* *p* *sempre*

Vi. II *ST* *tr.* *pp*

Vla I *mp* *sempre*

Vla II *mp* *sempre*

Vc. *(sul C)* *pp*

Cb. *pp*

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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  
Vla. I mp sempre

6  
Vla. II mp sempre

6  
Vc. N ST mp pp

6  
Cb. ST pp

3



FL. *mp* *mp* *poco*

CL. *mp* *mp*

Cr. *mp*

Perc.1

Perc.2

Cymb.

VL I *mp* *mf* *mp* *mf*

VL II *mf* *mp* *poco* *a* *poco*

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

V.la II *mp* *poco* *a* *poco*

Vc. *poco* *crescendo* *mf*

Cb. *poco* *a* *poco* *crescendo* *mf*

ST N

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

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

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

Perc.1 *motor on*

Perc.2

Cymb.

VL I *mp* *f* *jeté* *f*

VL II *cre - scen - do*

Vla I *cre - scen - do* *tr. inf.* *mf*

Vla II *cre - scen - do*

Vc. *jeté* *f*

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

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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. *f* *mp* *f* *p*

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

Cymb. *mf* *f* *mp*

1/2 *Red* *Red* *Red* 1/2 *Red* *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.)* *mp* *f* *jeté ord.* *col legno* *jeté ord.* *col legno*

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

Vc. *jeté ord.* *col legno* *mp*

Cb. *sempre gliss.* *(gliss.)* *mp* *mf* *p* *mf* *p* *> etc.* *f* *mf*

Fl. (gliss.) 3 5 3 mp > p < mp > p etc. poco cresc. mf > p gliss. • → • mp < mf

Cl.

Cr. cuivré 5 mp f pp

Perc.1 BELL-PL. soft mallet. (imitate the finger drumming) mp < mf > mp < > etc.

Perc.2 T-TAM G.R. fing. < f > mf < f > < > etc.

Cymb. mp (ten.)

VI. I (gliss.) ord. feroce, al tallone 5 5 ff f > mf > mp mf > mp

VI. II feroce, al tallone 5 6 ff mf

V.la I feroce, al tallone 5 6 ff mf

V.la II feroce, al tallone 5 6 ff mf

Vc. feroce, al tallone 5 5 ff mf > mp < mf > mf dim.

Cb. 3 3 3 7 feroce, al tallone ff



(FL. in SOL)

sempre gliss.

Fl.

Cl.

Ctr.

Perc.1

Perc.2

Cymb.

VI. I

VI. II

V.la I

V.la II

Vc.

Cb.

con sord.

VIBR. (motor off)  
soft mallets

MAR.

BELL-PL. (stop resonance in 5")

pizz.  $\circ$

arco

espr.

mf

mp

pp

f

p

sf

1/2 Ped

Ped

10

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

Cl. *mf* *dolce*

Ct. *pp* *sempre* *senza sord.* *mf*  $\rightarrow$  *p*

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

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

Cymb. *mp* *mf* *Red.*

IV c.

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

VI. II *pizz.* *mp* *mf* *f* *p* *mf* *ff*

Wla. *p* *mf* *p* *mp* *mf* *f*

V.la II *pizz.* *mp* *mf* *p* *mf* *mf* *p* *arco* *mf* *ff* *ff* *pizz.*

Vc. *pizz.* *mf* *mp* *mf* *mf* *f* *mf* *sempre* *ff* *ff*

Cb. *mf* *f* *mf* *sempre* *ff* *ff*

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2

FL.  $\text{NV}$   $\text{mf}$   $\text{p}$

CL.  $\text{pp}$

Ct.  $\text{cuivré}$   $\text{sf sf}$   $\text{p}$

Perc.1 with mallets  $\text{mf}$   $\text{mp}$   $\text{mf}$   $\text{mp}$   $\text{p}$

Perc.2  $\text{p}$   $\text{mf}$   $\text{mp}$   $\text{p}$

Cymb.  $\text{cuivré}$   $\text{sf sf}$

VL I  $\text{dim.}$   $\text{mf}$   $\text{p}$

VL II arco  $\text{f}$   $\text{mp}$   $\text{fff}$   $\text{pizz.}$

V.la I  $\text{dim.}$   $\text{mf}$   $\text{p}$

V.la II  $\text{pizz.}$   $\text{mp}$   $\text{mf}$   $\text{mp}$   $\text{pizz. ord.}$   $\text{mf}$   $\text{mp}$   $\text{mf}$   $\text{p}$

Vc.  $\text{mf}$   $\text{mp}$   $\text{mf}$   $\text{mp}$   $\text{pizz. ord.}$   $\text{mf}$   $\text{mp}$   $\text{mf}$   $\text{p}$

Cb.  $\text{fp}$   $\text{mf}$   $\text{mp}$   $\text{sf sf}$   $\text{mp}$   $\text{mf}$   $\text{mp}$   $\text{mf}$

[illegible]

Fl. <sup>21</sup> *mp* *p* *mp* *mf* *p*

Cl. <sup>21</sup> *p* *mp* *mf* *mp*

Cr. <sup>21</sup>

Perc.1 <sup>21</sup>

Perc.2 <sup>21</sup>

Cymb. <sup>21</sup> *p* *mf* *p sempre* *mf*

VI. I <sup>21</sup>

VI. II <sup>21</sup> arco *mp*

V.la I <sup>21</sup>

V.la II <sup>21</sup> arco *mp*

Vc. <sup>21</sup> *col legno battuto* *mp sempre* *col legno battuto* *pizz.* *f* *mf* *c.l.b.* *pizz.*

Cb. <sup>21</sup> *mf* *mp* *poco* *crescendo* *f*

Fl. <sup>22</sup> *p* *mf* *p* *mf* *mp*

Cl. <sup>22</sup> *mp* *mf* *p* *mf*

Cr. <sup>22</sup>

Perc.1 <sup>22</sup>

Perc.2 <sup>22</sup>

Cymb. <sup>22</sup> *p* *poco* *a* *poco*

VI. I <sup>22</sup>

VI. II <sup>22</sup> *mf* *f*

Vla. I <sup>22</sup>

Vla. II <sup>22</sup> *mf* *f* *arco*

Vc. <sup>22</sup> *mp*

Cb. <sup>22</sup> (pizz.) *mp* *mf* *p* *mf* *f* *cf*

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Fl. *più dolce*

Cl.

Cr.

Perc.1 GONG (mallets)

Perc.2 BELL-PL. (beater) l.v.

Cymb. cre - scen - do

VI. I arco

VI. II

V.la I col legno battuto arco

V.la II col legno battuto arco

Vc. c.l.b. arco

Cb. (c.l.b.)

col legno b. pizz.

col legno b. pizz.

col legno b. pizz.

col legno b. pizz.

Fl.

Cl.

Ct.

Perc.1

Perc.2

Cymb.

1/2 Ped.

26

tr

mp

f

mf

f

GONG with mall.

f

mp

f

mp

p

mf

mp

f

mp

VI. I

VI. II

Vla I

Vla II

Vc.

Cb.

26

tr

mf

mp

c.l.b.

poco f

arco

f

ff

f

ff

f

ff

f

ff

f

ff

ff

[illegible]

poco ritenuto **calmando** (a tempo)

[illegible]

3

leggerissimo

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

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

Cr. *p* *mp* *p*

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

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

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

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

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

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

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

Vc. *p sempre* *p sempre*

Cb. *tr.* *mp* *pp* *mf* *f*

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FL. 34 *pp* sempre *p* sempre

CL. 34 *pp* sempre *p* sempre

Cr.

Perc.1 34 *pp* *VIBR. con arco* *mp*

Perc.2 34 *pp* T-TAM M. fing. *p < mp > p < > etc.*

Cymb. 34 *p* *mp* *Bea*

VL. I 34 *f*

VL. II 34 *p* sempre *mp* sempre

V.la I 34 *f* *mf*

V.la II 34 *p* sempre *mp* sempre

Vc. 34 *p* sempre

Cb. 34 *mp* *mf*

FL. *p* sempre

CL. *p* sempre

Cr.

Perc.1 with mallets (motor off)

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

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

VL I *sf* *ord.* *mp* sempre

VL II *mp* sempre

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

V.la II *mp* sempre *mp*

Vc. *mf* *f* *mf*

Cb. *sf* *mf* *f* *mf*

36

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

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

Cr.

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

Perc.2 *CROTALES* *pp* *mp*

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

VI. I *mp* *mp*

VI. II *mp* *mp*

V.la I *f* *mf* *f* *p* *tr* *p*

V.la II *quasi gliss. \** *tr* *mf* *tr* *mp p*

Vc. *f* *sf* *f* *mf*

Cb. *f* *mf*

\* = without tremolo in this case

FL. *p* *mp*

CL. *mp* *p*

Ct.

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

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

Cymb. *pizz.* *mf*

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

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

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

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

Vc. *sf* *mf* *mf*

Cb. *sf* *mf* *mf*

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

FL.

CL.

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

Cr.

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

Perc.1

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

Perc.2

39 *pizz.* *mp*

Cymb.

39 *mp* *sempre*

VI. I

39 *mp* *sempre*

VI. II

39 *mp* *f*

Vla I

39 *p* *f*

Vla II

39 *sf* *fp*

Vc.

39 *sf* *mf* *mp* *fp*

Cb.



FL. 44 *prendi FL. in DO* *mf* *p* *mp* *tr. inf.*

CL. 44 *pp* *mf* *mp* *tr. inf.*

Cr. 44 *sempre* *pp*

Perc.1 44 *VIBR. con arco* *T-TAM M. fing.* *GLOCK.* *p* *p < mf > p < f > mf < f > etc.* *mp*

Perc.2 44 *CROT.* *BELL-PL. felt soft mall. random (imitate fing.)* *CROT. con arco* *mp > pp* *p < mf > p etc.* *p* *tr. inf.*

Cymb. 44 *T-TAM picc. fing.* *p < mf > p < > etc.* *(CYMB.)* *soft mall.* *pp*

VI. I 44

VI. II 44

V.la I 44

V.la II 44

Vc. 44

Cb. 44 *(sempre trem.)* *ST* *N* *ST* *SP* *N* *SP* *pp* *ff* *pp* *poco* *a* *poco*

tr. inf.

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* *mf* *p* etc. *tr.* *tr.*

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

Cymb. *mp* *pp* *mp*

(Ped.) (ten.)

VI. I *p* *mf* *pp* *trem.* *no trem.\* NV*

VI. II *p* *mf* *pp* *trem.* *no trem.\* NV*

Vla. I *f* *mp* *trem.* *no trem.\**

Vla. II *f* *mp* *trem.* *no trem.\**

Vc. *f* *mp* *trem.* *no trem.\** *tr.* *tr.*

Cb. *crescendo* *trem.* *no trem. (ord.)* *tr.* *tr.* *mf p*

\* = rall. ad libitum, every part in a different time

53 (FL in SOL)

Fl.

Cl.

Cr.

Perc.1

Perc.2

Cymb.

VL I

VL II

Vla I

Vla II

Vc.

Cb.

with hand

ord.

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

NV no trem.

ST

ST

mf

no trem.

N

trem.

no trem.

NV

mf

p

mf

p

FL. *mf* *p* prendi FL in DO

CL.

Cr. *mp*

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

Perc.2 57 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 N → SP *mf* *mp* *mf*

V.la II N → SP *mp* *mf* *p*

Vc. N *mp*

Cb. *mp*

FL

CL

Cr.

Perc.1

Perc.2

Cymb.

VI. I

VI. II

V.la I

V.la II

Vc.

Cb.

con sordina

+ sempre

mp

mf

f

p

BELL-PL.  
soft mallet.

mf

mp

p

pp

(CYMB.) soft mallet.

pp

poco

crescendo

Red

Red 1/2

N

SP

mf

f

mp

mf

p

f

p

pp

mf

f

mp

mf

mp

f

p

f

p

N

SP

N

SP

N

SP

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.

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

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

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

V.la I <sub>N</sub> <sub>mp</sub> <sub>mf</sub> <sub>IV c.</sub> <sub>mp</sub> <sub>mf</sub>

V.la II <sub>mf</sub> <sub>p</sub> <sub>mp</sub> <sub>mf</sub> <sub>NV</sub> <sub>p</sub>

Vc. <sub>N</sub> <sub>mp</sub>

Cb. <sub>SP</sub> <sub>N</sub> <sub>NV</sub> <sub>p</sub> <sub>mf</sub> <sub>mp</sub> <sub>f</sub>

5

66 = 60 (FL in DO)

FL

pp sempre

6

6

6

6

6

CL (CL in B)

p sempre

6

6

6

6

6

Cr.

mf

GLOCK.

mp sempre

6

6

7

METAL WIND-CH.

pp

pp

(TAM-T.)

mp

Cymb.

66 = 60

VI. I

mf

5

VI. II

(N) → ST

(NV) → V

p

mp

poco

poco

N

N

SP

N

Vc.

mf

f

mp

5

5

Cb.

mf

mp

p

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 II *crescendo* *mf* *f*

Vc. *p* *mf* *mp* *ST*

Cb. *ST* *N* *sf* *sf* *sf*

FL. <sup>69</sup> *mp* *p* *tr.* *inf. (♭±)*

CL. <sup>69</sup> *mp* *p* *tr.*

Cr. <sup>69</sup> *mp*

Perc.1 <sup>69</sup> *p* *p* *pp*

Perc.2 <sup>69</sup>

Cymb. <sup>69</sup> *pp* *sempre*

VI. I <sup>69</sup> *no trem.* *trem.* *tr.* *inf.* *pp*

VI. II <sup>69</sup> *no trem.* *trem.* *tr.* *pp*

V.la I <sup>69</sup> *mf*

V.la II <sup>69</sup> *mp* *mf* *pp*

Vc. <sup>69</sup> *NV* *p* *NV*

Cb. <sup>69</sup> *f* *mf* *f* *p* *NV* *p sub.*

71

FL

CL

Cr.

Bb3-F3  
bisb. slowly → accel.

pp mp

mf

(air only)

ord.  $\Phi$

sim.

sf sf

mp

Perc.1

CHIN.-CYMB.  
soft mallet

pp

Perc.2

CROTALES

p

Cymb.

VL I

mf

VL II

mf

V.la I

p

V.la II

3

5

flaut.

mp

ord.  
rubato

Vc.

ord.

p

mf

sf sf sf sf

Cb.

ord.

p

f

[illegible]

75

Fl.

75

Cl.

75

Ct.

75

Perc.1

75

Perc.2

75

Cymb.

75

VI. I

75

VI. II

75

V.la I

75

V.la II

75

Vc.

75

Cb.

mf

mp

p

pp

mp

pp

mp

pp

poco cresc.

mp

pp

p

mp

p

mp

NV

mp

V

NV

mp

NV

mf

mp

NV

mp

p

tr.

inf.

p

f

no trem.

trem.

no trem.

trem.

tr.

inf.

p

f

NV, SP

mp

SP

N

al tall.

ff

f

(d)



78

Fl.

78

Cl.

78(+)

Cr.

78

Perc.1

78

Perc.2

78

Cymb.

78

VI. I

78

VI. II

78

Vla I

78

Vla II

78

Vc.

78

Cb.

mp

p

mf

mp

p

mf

to centre

mf

SP

mf (no Ped.)

N

mp

mf

mp

mf

mp

f

mf

dim.

dim.

NV, ST

mp

FOR PROMOTIONAL USE ONLY

FIMIC

40

79

Fl.

79

Cl.

mp

p

bisb. tr.

79

Cr.

79

Perc.1

79

Perc.2

79

Cymb.

Red.

1/2 Ped.

p

pp

pp

79

VI. I

3

p

mf

mf p

79

VI. II

N

tr.

p

N quasi NV

p

mf

79

V.la I

79

V.la II

tr.

inf.

p

mf

mp

mf

79

Vc.

N

legatissimo

mf

mp

pp

79

Cb.

II-III c.

82

Fl.

82

Cl.

82

Cr.

82

Perc.1

T-TAM picc. (mall.) from edge to centre

82

Perc.2

CHIN.-CYMB. con arco

82

Cymb.

82

VL I

ord.

82

VL II

82

Vla I

82

Vla II

82

Vc.

ST, quasi NV

82

Cb.

NV

V

42

85

Fl. *mf* *p* prendi FL in SOL

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

Cr. *p* *mp*

Perc.1 85 T-TAM M. con arco *p* *f*

(MAR.)

Perc.2 85 *p* poco a poco cresc.

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

VI. I 85 *mp* *poco f* *mp*

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

Vla I 85 *p* *mf* *mf*

Vla II 85 *mf* *p* *mf* no trem. *tr.* (d.b.)

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

Cb. 85 *p* *mf*

FOR PROMOTIONAL USE

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

N → SP

tr

87

VI. II

5

3

no trem. → trem. → SP

tr

87

V.la I

13

15

no trem. → trem. → SP

tr

87

V.la II

13

15

no trem. → trem. → SP

tr

87

Vc.

6

6

N

mp

87

Cb.

3

5

3

V

mp

p

6

89 (FL in SOL)

int. emb. NV

ord.

$\text{♩} = 60$

sempre sim.

Fl.

*mp* *mf > mp* *mp*

Cl.

*p* *sempre* *p*

Cr.

Perc.1

T-TAM M. fing. on edge

*p*

Perc.2

T-TAM GR. fingers from centre

*pp < mp* *mp* *mf >*

Cymb.

T-TAM picc. fing. from centre to edge

*p* *mf*

VL I

VL II

V.la I

con sordina

flaut (random)

*p*

V.la II

Vc.

N

ST NV

ST NV

con sord. NV, ST\*

*pp* *pp sempre*

Cb.

sim.

*pp*

\* = change bow, always independently and as imperceptibly as possible

94

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

Cl. *mf* *mp*

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

Perc.1 *on edge* *mp < mf* *to edge* *centre* *pp* *edge* *mp* *VIBR. con arco* *mf*

Perc.2 *p* *mp* *p* *pp*

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

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

VL II *jeté* *p < mf* *pp* *sempre* *NV, ST \**

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

V.la II *jeté* *mf < f*

Vc. *con sordina*

Cb. *flaut (random)* *p* *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 GONG (beat.) improvviso (on edge) BELL-PL. (beater)

Perc.2 GONG (beat.) improvviso

Cymb. N → SP mp mf

VI. I arco flaut. mp

VI. II NV, ST pp sempre

V.la I pp sempre

V.la II arco con sordina flaut (random) p sempre

Vc. flaut (random) p sempre

Cb. mp < f pp mf < f

1/2 Red

al tall.

al tall.

Fl. 101 *sim.* *p* *sempre*

Cl. 101 *sim.* *p* *sempre*

Cr. 101 *in C7. valves half-way down* *p* *mp* *p* *mp* *p*

Perc.1 101

Perc.2 101

Cymb. 101 *T-TAM soft mallet* *mp* *pp*

Vl. I 101 *SP* *ff* *senza sord.* *N* *mp* *mf*

Vl. II 101 *senza sord.* *N* *mf* *mp*

Vla I 101 *senza sord.* *N* *mf* *mp*

Vla II 101 *senza sord.* *N* *mp* *mf* *mp*

Vc. 101 *flaut.* *ord.* *mp* *mf*

Cb. 101 *NV, ST* *flaut.* *ord.* *pp* *p* *mf*

V ord. NV

104

Fl.

104

Cl.

104

Cr.

104

Perc.1

VIBR. motor on

104

Perc.2

BELL-PL soft mall. on edge

104

Cymb.

soft mallets

(CYMB.)

SP

1/2 Ped. (ten.)

104

VI. I

con sord.

NV, ST

104

VI. II

con sord.

NV, ST

104

V.la I

N NV, ST

104

V.la II

NV, ST

104

Vc.

senza sord.

flaut.

104

Cb.

107

Fl.

107

Cl.

107

Cr.

pp sempre

mf p

ord.

p

mf

mp

motor off

107

Perc.1

107

Perc.2

MAR.

mp

mf

mp

107

Cymb.

p

107

VI. I

107

VI. II

107

V.la I

mf p

N

mf

mp

107

V.la II

N

mf

mp

107

Vc.

N

SP

ST

f

p subito

NV

ST

N

NV, ST

107

Cb.

mp

mf

mp

mf

FOR PROMOTIONAL USE ONLY

legatissimo sempre

int.emb.

ord.

Fl. 110 3 *p* *mf*

Cl. 110 *p*

Ct. 110

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

Perc.2 110

Cymb. 110 medium mall. *p* *mp* *mf* N → SP soft mall. *mf*

1/2 *Red* → *Red* (ten.)

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

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

V.la I 110

V.la II 110

Vc. 110 NV *mf* *p* *mf* NV

Cb. 110 NV *mf* *mp* *p* NV

FOR PROMOTIONAL USE ONLY

112

Fl.

Cl.

Cr.

Perc.1 (VIBR.)

Perc.2

Cymb.

VI. I

VI. II

V.la I

V.la II

Vc.

Cb.

flaut.

SP

al tall.

con sordina

p

mf

p

mp

f

mp

flaut.

SP

al tall.

con sordina

mp

mp

flaut.

SP

al tall.

con sordina

p

f

N

SP

mp

f

NV

p

p

113

Fl.

113

Cl.

113

Cr.

113

Perc.1

BELL-PL. soft mallet. from edge to centre

113

Perc.2

GONG (mallet.)

113

Cymb.

113

VI. I

NV, ST

pp sempre

113

VI. II

NV, ST

pp sempre

113

V.la I

al tall. 6 con sord. NV, ST

pp sempre

113

V.la II

al tall. 6 con sord. NV, ST

pp sempre

113

Vc.

con sord. NV, ST

pp sempre

113

Cb.

con sord. NV, ST

pp sempre

flaut. senza sord. 3 5 3

flaut. senza sord. 3

mp

115

Fl.

Cl.

Ctr.

Perc.1

Perc.2

Cymb.

Vl. I

Vl. II

V.la I

V.la II

Vc.

Cb.

mp

mf

p

pp

p

sf

pp

mp

pp

MAR.

poco rall.

valves half-way down

senza sord.

gliss.

NV, ST

N

mp < mf

pp

senza sord.

NV, ST

N

mp < mf

pp

senza sord.

flaut.

SP

al tall.

5

3

6

7

5

ff

mf

flaut.

SP

al tall.

5

6

7

5

5

ff

mf

SP

al tall.

5

6

5

N

NV, ST

N

ff

p < sf

pp

ST

N

pp

ff

5

6

5

musical score for various instruments and voices, including Flute (Fl.), Clarinet (Cl.), Cor Anglais (Cr.), Percussion (Perc.1, Perc.2), Cymbals (Cymb.), Violins (VI. I, VI. II), Viola I (V.la I), Viola II (V.la II), Violoncello (Vc.), and Contrabass (Cb.).

Key markings and dynamics include:

- poco V* (poco Vento)
- VIBR.* (Vibrato)
- Rea* (Rehearsal mark)
- calmo* (calm)
- III c.* (Third ending)
- ST* (Staccato)
- NV, ST* (Non Vibrato, Staccato)
- N* (Non Vibrato)

Dynamics range from *pp* (pianissimo) to *sf* (sforzando), with various crescendo and decrescendo markings.

Rehearsal mark 117 is indicated at the beginning of several staves.

119

Fl. *mf* *f* *mf*

Cl. *p*

Cr.

Perc.1 *p*

Perc.2

Cymb. *dolce* *mp*

\* 1/2 Red

119

VL I *mp* *mf* *mp* *mf*

VL II *mf* *sf* *f* *sf* *p*

V.la I *flaut.* *mp* *N* *mf* *sf* *flaut.* *5* *N* *NV*

V.la II *flaut.* *ord.* *mf* *f* *mf* *sf* *mf* *sf* *f*

Vc. *mp* *mf* *mp* *mf* *mp* *sf* *mf* *sf* *f*

Cb. *f* *sf* *sf* *mf*

122

Fl.

122

Cl.

122

Cr.

122

Perc.1

122

Perc.2

122

Cymb.

122

VL I

122

VL II

122

V.la I

122

V.la II

122

Vc.

122

Cb.

NV

mf

f

mp

VIBR.

(MAR.)

mf

mp

f

IV-III c.

mp

mp

mp

f

p

125

Fl.

125

Cl.

125

Cr.

125

Perc.1

125

Perc.2

125

Cymb.

125

VI. I

125

VI. II

125

V.la I

125

V.la II

125

Vc.

125

Cb.

prendi CL. in Si B

ord.

mf

fp

f

mf

p

GONG

GONG

leather mall.

N

SP

eco

1/2 Red

Red

NV, ST

NV, ST

58

7

FL. 128 *f* *sf sf sf* *sf sf sf* prendi FL. in DO

CL. 128 *f* *sf sf sf* *sf sf sf*

Cr. 128 *pp* *perdendosi*

Perc.1 128 VIBR. *f* 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* *sf sf sf* *sf sf sf* al tall. night sord. NV *p* sempre

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

V.la I 128 *pp* *perdendosi*

V.la II 128 *pp* *perdendosi*

Vc. 128 *p* *f* *sf sf sf* *sf sf sf* al tall. night sord. NV *p* sempre

Cb. 128 *p* *f* *sf sf sf* *sf sf sf* al tall. night sord. NV *p* sempre