

Beat Furrer

# la bianca notte/die helle nacht

Oper nach Texten von Dino Campana  
und dokumentarischem Material

2013–15

Diese kostenfreie Ausgabe ist ausschließlich für Studienzwecke vorgesehen.  
Für andere Nutzungen sind Exemplare auf Anfrage beim Verlag erhältlich ([info@baerenreiter.com](mailto:info@baerenreiter.com)).

Bitte beachten Sie, dass eine aktuellere Version auf [www.baerenreiter.com](http://www.baerenreiter.com) vorliegen kann.

This free-of-charge edition should be used exclusively for study purpose.  
For other purposes, please contact the publisher who can make copies available ([info@baerenreiter.com](mailto:info@baerenreiter.com)).

Please note that a more up to date version may already be available on [www.baerenreiter.com](http://www.baerenreiter.com).

only for personal use

Partitur



Bärenreiter Kassel · Basel · London · New York · Praha  
BA 11131

Auftragswerk der Hamburgischen Staatsoper

## Rollendisposition

Dino (Bariton), Regolo (Bass-Bariton), Il Russo (Bass),  
Sibilla (Sopran), Indovina (Mezzosopran)  
Chor (mit Chorsoli)

## Orchester

Flöte 1  
Flöte 2, Altflöte, Piccolo  
Flöte 3, Bassflöte, Piccolo  
2 Oboen  
Sopransaxophon in B, Tenorsaxophon in B  
Klarinette 1 in B, Bassklarinette in B  
Klarinette 2 in B, Bassklarinette in B  
Klarinette 3 in B, Bassklarinette in B, Kontrabassklarinette in B  
2 Fagotte  
Kontrafagott  
3 Trompeten in C  
4 Hörner in F  
3 Posaunen in C  
Tuba  
Klavier  
Akkordeon  
Harfe

Perkussion 1: piatto sul timpano, Tamtam, Marimba, snaredrum, Metallplatte, Stahlfeder, Rin auf timpano, Metallblocks, piatto, Eisengitter, Crotales, Glas, chin. Becken auf timpano, Holzkiste, gr. Trommel, Metallblech.

Perkussion 2: gr. Trommel, Marimba, Metallblocks, Tamtam, Rin auf timpano, Vibraphon, Glas, chin. Becken auf timpano, Crotales, Holzkiste, Stahlfeder, Piatto (klein), Wassergong, piatto sul timpano, Styropor, Eisengitter.

Perkussion 3: Tamtam, Marimba, gr. Trommel, Stahlfeder, piatto, Crotales, Glas, Metallblocks, Eisengitter, piatto sul timpano, Rin auf timpano, Vibraphon, Holzkiste, Styropor, Metallblech.

10 Violinen I  
10 Violinen II  
8 Bratschen  
6 Violoncelli  
4 Kontrabässe

Partitur ist in C notiert.

Aufführungsdauer: ca. 100 Minuten

Das Aufführungsmaterial ist leihweise erschienen (BA 11131).

## Inhalt

### *Hafen von Genua*

1. Szene – L'Incontro con Regolo – Dino, Regolo	1
2. Szene – Dino, Regolo, Chor/Chorsoli	2
3. Szene – Dino, Regolo, Indovina	4
4. Szene – Regolo, Dino, Sibilla	16
5. Szene – Indovina	32
6. Szene – Chor, Dino	34
7. Szene – Dino	100

### *Florenz*

8. Szene – Dino/Sibilla	105
9. Szene – Chor	147
10. Szene – Dino	200
11. Szene – Il canto della tenebra – Indovina	205
12. Szene – Dino, Sibilla	210
13. Szene – Sibilla	217

### *Nachtasyl*

14. Szene - Il Russo – Regolo, Russo, Dino	223
15. Szene – Dino, Chor	240
16. Szene – La Chimera – Indovina	252
17. Szene – Dino	257

## Zur Stimme in la bianca notte

Immer wieder ausgehend von der Sprechstimme habe ich versucht, verschiedene Ebenen der Stilisierung zu gestalten. Vom „cantare parlando“/„parlare cantando“ zu einem mehr instrumentalen, vollkommen in die instrumentale harmonische Struktur eingebetteten Gesang („dal niente“ – Vibrato sehr kontrolliert bis non vibrato) (z.B. Szene 13). Vom Monologisierenden (z.B. Szene 5) zum inneren Gesang (z.B. Szene 16) zum dialogisch, dramatischen Gesang (z.B. Ende Szene 8). Diese Ebenen sollen bewusst unterschieden werden, um jeglicher Manieriertheit entgegenzuarbeiten, um eine grosse Vielfalt des Ausdrucks, bzw. der Farben zu erreichen.

Beat Furrer

## Bläser




● beinahe tonlos    ○ tonlos

●————○ kontinuierlicher Übergang von beinahe tonlos zu tonlos

Trp. +————○ Dämpfer (wawa) gedeckt – offen

wht = whistle tones    b.t. = bißchen Ton

## Streicher

Grundton:  Bewegung vom Grundton aus (mit drei Fingern)  
Die Notation der Tonhöhen ist getrennt von der Notation der Artikulation.  
Das Resultat ist hier eine mikrotonale Sequenzierung. (kein gliss.)

① poco sul pont.    ② ponticello    ③ molto sul pont.    ④ tonlos

◇ Flageolett-Griff (auch dort, wo sich keine Hauptknotenpunkte befinden, d. h. nur instabile Klänge resultieren)

clb. = col legno battuto    ♪ Bartók-Pizzicato

## Klavier/Harfe

 möglichst hohe Flageolett-Töne: Saite während des Anschlags berühren.

◇———— Dämpfstelle verschieben

☐ Klavier mit Tasse (bzw. Glas) den Saiten entlang glissandieren

∩ Fingernagel

┆———— gezogen mit harten Schlägel bzw. mit Lineal etc.

▼ mit Plektron bzw. Kreditkarte


## Schlagzeug

┆———— gezogen mit harten Schlägel bzw. mit Lineal etc. [nur Marimba: mit Reibestock]

┆--- stockend gezogen

♪ arco    ✎ Hand    ↻ kurze Kreisbewegung

## Chor

 : In Normallage gesprochen, geringe Differenzierung höher/tiefer

● halboffen    ○ offen

# la bianca notte

## 1. Szene

### L'incontro con Regolo

Hafen von Genua Beat Furrer (2015)

♩ = 96

Akkordeon *sfp*

Dino *pp* *beinahe geflüstert*  
Que-lla fa-ccia, l'o-cchio stra-bi-co! *pp* *p* *mf* Ri-co-rda l'in-con-tro qua-ttro a-nni fa *p* *mf* col co-lle-tto-ne al-le o-re-cchie

Regolo *p*  
Co-me va? *p* Scal-ca-gna-to,

♩ = 96

Violine I *pp* *sfp* *pp* *pont.* *ord.*

---

Akk. *f* *p* **poco ritenuto**

P.I. *ppp* *piatto sul timpano*

D. *p* *für sich* *p* *il ru-mo-re de-lle on-de che si fra-ngo-no sui*

Reg. *f* *p* *p*  
An-co-ra il dia-vo-lo ci a-ve-va ri-u-ni-ti. *p* *p* Cu-o-ri le-gge-ri.

VI. I (1.Solo) *p* *ppp* *cresc. poco a poco* **poco ritenuto**

---

Akk. *sfp* *sfp* *p*

P.I.

D. *p* *3* *5* *5* *p* *5*  
cio-tto-li de-lla spia-ggia. *p* *mf* *6* *6* la su-per-fi-cie del ma-re: *p* *5* *5* An-dia-mo!

Reg. *p* *mf* *6* *6* *p* *3* *5*  
la lu-ce cru-da del so-le. *p* *3* *5* e-ra tu-tta a-bba-glia-nte.

VI. I (1.Solo) *p*

Vla. *tutti* *pont./gläsern* *ppp*

Vc. *tutti* *pont./gläsern* *ppp*

**attacca 2. Szene**

# 2. Szene

♩ = 116

Coro

*pp* Sco - rre - ra - nno sco - rre - ra - nno o e a o o e a o sco - rre - ra - nno\_

Sopran *pp* o e a o o e a o Sco - rre - ra - nno sco - rre - ra - nno

*pp* o e a o o e a o sco - rre - ra - nno Sco - rre - ra - nno sco - rre - ra - nno\_

Alt *ppp* o e a o o e a o o e a o o e a o

*ppp* o e a o o e a o

Tenor *ppp* Sco - rre - ra - nno sco - rre - ra - nno

*ppp* Sco - rre - ra - nno sco - rre - ra - nno

Bass *p* be-vi-to-re *p* si-fi-li-ti-co a-lla fi - ne,

*p* Im-pe - sta - to *p* Im-pe - sta-to a più ri-pre - se

♩ = 116

Violine I *pppp*

Violine II *pppp*

Viola *pppp*

Violoncello *pppp*

poco ritenuto

a tempo

S. *f* lachen [a] sco - rre - ra - nno sco - rre - ra - nno [a] sco - rre - ra - nno

A. *f* lachen [a] sco - rre - ra - nno sco - rre - ra - nno sco - rre - ra - nno\_

T. *f* lachen [a] sco - rre - ra - nno sco - rre - ra - nno sco - rre - ra - nno

B. *f* be-vi-to - re

*f* scial-a-cqua-to - re

Dino *f* con in cuo-re il de-mo-ne de-lla no-vi-tà.

Reg. *mp* so-no ve-

poco ritenuto

a tempo

VI. I

VI. II

Vla.

Vc.

13

S. sco - rre - ra - nno\_ sco - rre - va - nno  
o e a o

A. sco - rre - ra - nno\_ sco - rre - va - nno  
o e a o

T. sco - rre - ra - nno\_ sco - rre - va - nno  
o e a o

D. Ma co - me par - ti - re?

Reg. -nu - to da te e - vo - le - vo par - ti - re. Vo - le - vo par - ti - re.

VI. I tutti unis. ppp

VI. II tutti unis. ppp

Vla. ppp

Vc. ppp

19

P.I. piatto auf timpano pppp

S. sen - za mo - to  
[e] [a] [o] [o]

A. sen - za mo - to  
[e] [a] [o] [o]

T. sen - za mo - to  
[e] [a] [o] [o]

D. *p* beinahe gesprochen  
Ca-mmi-na - vo, ca-mmi-na - vo nell' a-mor-fi-smo de-lla ge-nte. O-gni ta-nto ri-ve - de-vo il suo sguar-do stra-bi-co

VI. II

Vla. *pp* ponte/gläsern (III) pppp

Vc. pppp

25

S. sco - rre - va - nno sen - za mo - to  
o e a o [e] [a] [o] [o]

A. sco - rre - va - nno sen - za mo - to  
o e a o [e] [a] [o] [o]

T. sco - rre - va - nno sen - za mo - to  
o e a o [e] [a] [o] [o]

D. *pp* senza vibr.  
fi-ssò sul fe-no-me-no, su-lla par-te j-nmo-ta che sem-bra-va a - ttrar-lo i - rre-si-sti-bil-me-nte.

VI. I pppp

VI. II pppp

Vla. pppp

Vc. pppp

### 3. Szene

♩ = 112

5 nimmt Klarinette

Bassklarinette 1

Kontrabassklarinette 3

Fagott

Kontrafagott

Horn 1

Posaune 1

Tuba

Klavier

Harfe

Percussion 1

Indovina

Dino

Regolo

sa-li-va al si-len-zio lun-go le mu-ra fi - ne-stre mu- te: a la-to la tor-re, o-tti - cu-spi-de ros-sa im-pe-ne - tra-bi-le a - ri-da.

u-na pia - zze-tta de-ser - ta

♩ = 112

Violine I,II

Viola

Violoncello

Kontrabass

10

Kl.1

Bkl.2

Kb. Kl.3

Fg.

Kfg.

Hn.1

Hn.2

Pos.1

Hfc.

Ind.

D.

R.

U-na fon-ta-na in-a-ri - di - ta,

chio - ma

la la-pi-de spe - zza-ta Si svol-ge-va u-na stra-da a-cchio-tto - la-ta e de-ser - ta ver - so la ci - ttà.

VI.II

Vla.

Vc.

Kb.



21

Fl.1,2  
Ob.1  
Ten. Sax.  
Kl.1  
Bkl.2  
Kb. Kl.3  
Fg.  
Kfg.  
Trp.1  
Hn.1  
Hn.2  
Pos.1  
Pos.2  
Ind.  
D.  
R.  
VI.I,II  
Vla.  
Vc.  
Kb.

pp, p, mp, f, straight, tutti pont., ord.

fui sco-ssò da u-na por-ta che si spa-lan-cò.  
dei ve- cchi, de- lle for-me o-bli- que o-ssu- te e mu- te,

32

Fl.1,2  
Ob.1  
Ten. Sax.  
Kl.1  
Bkl.2  
Kb. Kl.3  
Fg.  
Kfg.  
Hn.1  
Hn.2  
Pos.1  
Ind.  
D.  
R.  
VI.I,II  
Vla.  
Vc.  
Kb.

pp, p, mp, f, vibr., flaut., tasto, espr., flaut., flaut., flaut.

mu - ti  
si a-ccal-ca - va-no te- rri - bi le ne-lla gran lu - ce.  
spin-gen-do-si coi go-mi-ti per-fo - ran - ti, Stri-scia-va-no le lo - ro om - bre lun-go i mu - ri

43 2. Flöte nimmt Piccolo

Fl. 1,2  
Ob. 1  
Ten. Sax.  
Kl. 1  
Bkl. 2  
Kb. Kl. 3  
Fg.  
Kfg.  
Trp. 1  
Hn. 1  
Hn. 2  
Pos. 1  
Ind.  
D.  
R.  
VI. I, II  
Vla.  
Vc.  
Kb.

ca - - - - - n - ti  
Di-re-sse al-la don-na u-na pa-ro-la che ca-dde nel si-len-zio del me-ri-ggio  
ro-ssa-stri e scal-ci-na-ti: e - gli se - gui - va,

53

Fl. 1  
Ob. 1  
Ten. Sax.  
Kl. 1  
Bkl. 2  
Kb. Kl. 3  
Fg.  
Kfg.  
Trp. 1  
Hn. 1  
Hn. 2  
Pos. 1  
Pos. 2  
Tuba  
Ind.  
D.  
R.  
VI. I  
VI. II  
Vla.  
Vc.  
Kb.

Pa - - - - - lli-do a - mo -  
Con u-no sguar-do a-s-sur - do lu - cen - te e vuo-to.  
un ve-chio si vol-tò a guar - dar-ti.

9:12 → pont.  
9:12 → pont.



Musical score for measures 84-94. The score includes parts for Flute 1, Piccolo 2, Oboe 1 & 2, Tenor Saxophone, Clarinet in Bb 1, Bassoon 2, Contrabassoon, Trumpet 1 & 2, Horn 1 & 2, Positone 1 & 2, Horn in E-flat, Percussion 1 (snare drum), Percussion 2 (military bass drum), Double Bass, and Violin I & II. The vocal parts (Soprano and Alto) have lyrics in Italian. The score features various dynamics such as *ff*, *p*, *pp*, *mp*, and *ppp*, along with articulation marks like accents and slurs. Measure numbers 84, 85, 86, 87, 88, 89, 90, 91, 92, 93, and 94 are indicated at the start of their respective staves.

84

85

86

87

88

89

90

91

92

93

94

Mi a-com-pa - gnò per le stra - de mal o-do - ran - ti Ai con-fi - ni del-la cam - pa - gna  
u - na por - ta in - ci - sa di col-pi,

Musical score for measures 95-104. The score includes parts for Flute 1, Piccolo 2, Oboe 1, Tenor Saxophone, Clarinet in Bb 1, Bassoon 2, Contrabassoon, Trumpet 1 & 2, Horn 1, Positone 1, Piano, Horn in E-flat, Percussion 1, Double Bass, Violin I, Violin II, Viola, Violoncello, and Contrabasso. The vocal parts (Soprano and Alto) have lyrics in Italian. The score features various dynamics such as *ff*, *p*, *pp*, *mp*, and *ppp*, along with articulation marks like accents and slurs. Measure numbers 95, 96, 97, 98, 99, 100, 101, 102, 103, and 104 are indicated at the start of their respective staves.

95

96

97

98

99

100

101

102

103

104

guar - da - ta da u-na gio-vi-ne fe-mmi-na in ve - ste ro - sa, en-trai.  
pa - lli-da e gra - ssa, U-na an - ti-ca e o-pu-len-ta ma-



115 (flüchtig)

Fl.1 *p* *ppp*

Ob.1 *pp*

Ten. Sax. *pp* 5-6 5 5-6 nimmt Sopransaxophon

Kl.1 (flüchtig) *p* *ppp* 9-6

Bkl.2 *ppp* 6-5 9-10 *mp* 4-3 5 *pp* 5-7

Kb. Kl.3 *ppp* 7-5 9-10 *mp* 9-6 *pp* 5 *mp* 5-7

Fg. 9-10 *mp* 5-6 *pp* 5-6 5-7

Kfg. 7-5 9-10 *mp* 9-6 *pp* 5-6 *pp* 5-7

Trp.1 *pp*

Trp.2 (flüchtig) *pp* *ppp*

Hn.1 *pp*

Hn.2 *pp* 9-6 9-10 5-6

Pos.1 *fff* 9-10 5-7

Pos.2 *f*

Tuba 9-6 *ppp*

Hfe. *pp*

P.1 T.T. *ppp*

Ind. gli in - e - sti - nti - pia - nti

D. - rri-so a-ggrin-zi - to. Di-stin-si nell' om - bra l'an - ce-lla che dor - mi - va

R. co-lla bo - cca se-mi a - per - ta,

Vl.I,II *fff*

Vla. *pp*

Vc. flaut. 6-5 *pp* 9-10 5-7

Kb. flaut. *pp* 9-6 *p* 4-3 *pp* 4-3 *p*

125

Ob.1 Sopransaxophon

Sop. Sax.

Kl.1

Bkl.2

Kb. Kl.3

Fg.

Kfg.

Trp.1

Hn.1,2

Pos.1,2

Hfc.

P.1

D.

R.

VI.I,II

Vla.

Vc.

Kb.

ran-to-lan-te di un so-nno pe-san-te, se-mi-nu-do Se-de-tti pia-no. bel cor-po a-gi-le am-bra-to. La lun-ga te-o-

135

Fl.1

Picc.2

Ob.1

Sop. Sax.

Kl.1

Bkl.2

Kb. Kl.3

Fg.

Kfg.

Trp.1

Hn.1,2

Pos.1,2

Hfc.

P.1

Ind.

D.

R.

VI.I

VI.II

Vla.

Vc.

Kb.

Da' tre-gua a-gli a-mo-ri se-An-ti-chi ri-tra-tti di fa-mi-glia -ri-a dei suo i a mo-ri sfi-la-va mo-no-to-na ai mie i o-re-cchi.

espr. 8<sup>va</sup> tutti flaut./tasto flaut./tasto

146 *espr./zart*

Fl.1 *p* 7:4 *pp* *sf* 7 *f* *ff* 8:10 *p*

Picc.2 *p* 7:4 *pp* *sf* 7 *f* *ff* 8:10 *p*

Ob.1 *mp* 7:6 *pp*

Sop. Sax. *pp* 5 *p* *pp* 7 *f* *ff* 8:10 *p*

Kl.1 *pp* 5 *p* 7:6 *pp* 7:6

Bkl.2 *pp* 8:6 *ppp* 7:5 *pp* 4:3 *pp* 5

Kb. Kl.3 *pp* 5 *pp* *mp* 5

Fg. *pp* 8:6 *pp* 4:3 *pp* 5

Kfg. *pp* 6:5 *pp* 9:7 *pp* 5:3 *pp*

Trp.1 *pp* *wawa* *ff* *mp* *pp*

Trp.2 *sf* *pp* *mp* *pp*

Hn.1 *pp* 7:5 *ppp* *pp* 5:3 *mp* *pp*

Hn.2 *pp* 8:7 *pp* 7:5 *ppp* *pp* 5:3

Pos.1 *pp* 7:6 *pp* 5

Pos.2 *pp* 5

Tuba *pp*

Klav. *ppp* *sf* 8

Hfc. *pp*

Ind. *gre - ti:*

D. *e-ra-no spar-si sul ta-vo-lo un-tuo-so.*

R. *L'a-gi - le for-ma di don-na da-lla pe - lle am - bra - ta ste-sa sul le-tto*

V.I *mp* *pp* *espr.* 5 *tutti pont.* *sf* *pp*

V.II *pp* *sf* *pp* *pp* *sf* *pp*

Vla. *pp* *sf* *pp*

Vc. *pizz.* *arco* *flaut.* 7:6 *p* *pp* *pp* *pont.* *flaut.* *pp* *pp* *pont.* 5 *pp* *pp* *pont.* 5

Kb. *pizz.* *arco* *flaut.* *pp* *pp* *pp* *pont.* *flaut.* *pp* *pp* *pont.* 5 *pp* *pp* *pont.* 5



157

Fl.1

Picc.2

Ob.1

Sop. Sax.

Kl.1

Bkl.2

Kb. Kl.3

Fg.

Kfg.

Trp.1

Hn.1

Pos.1

Klav.

Hfc.

Ind.

D.  
noi so - litre vi - vi nel si-len - zio me-ri-dia-no. Il suo cor-po am - bra - to

R.  
Ve-nne la no-tte e fu com-pi - ta la con - qui-sta dell'an-ce - lla. la sua bo-cca vo

Vl. I

Vl. II

Vla.

Vc.

Kb.

*pp*, *p*, *mp*, *mf*, *ff*, *spr.*, *tutti*, *ponte.*

166

*ritenuto*

Fl.1 *ppp* *mf* *fff* *ff* *p*

Picc.2 *fff* *pp*

Ob.1 *ppp* *mf* *ff* *pp*

Ob.2 *ff* *pp*

Sop. Sax. *ppp* *mf* *ff* *pp*

Kl.1 *pp* *ff*

Bkl.2 *pp* *mp* *pp* *f* *6.5*

Kb. Kl.3 *mp* *p* *mp* *pp* *f* *6.5*

Fg. *pp* *mp* *pp* *f* *6.5* *pp*

Kfg. *pp* *f* *pp* *f* *pp*

Trp.1 *fff* *ppp* *straight*

Trp.2 *fff* *f* *pp*

Hn.1 *pp* *ff*

Hn.2 *pp* *ff* *mp* *p*

Pos.1 *pp* *mp* *ff*

Pos.2 *pp* *mp* *ff*

Tuba *pp* *mp* *pp* *mf* *6.5*

Klav. *pp* *mp* *pp*

Hfc. *pp* *mp*

P.1 *fff* *Stahlfeder*

P.2 *pp* *T.T.*

Ind. *ff* *pp* *5* *pp* *5*

Chi le ta - ci - tu - rne po - - rte

D. *p* *f* *12-10*  
i suo-i-i-spi-di ne-ri ca-pe - li

R. *f* *p* *5* *3* *8-6* *f*  
-ra - ce a tra-tti la ri-ve-la-zio-ne dei suoi o - cchi a-tte-rr-i-ti di vo-lu-ttà

*ritenuto*

Vl.I *pp* *ff* *pp* *pont.*

Vl.II *pp* *ff* *pp* *pont.*

Vla. *sf* *pp* *ff* *pp* *pont.*

Vc. *pp* *mp* *ff* *tutti unis.* *pont.*

Kb. *mp* *f* *pp* *f* *6.5* *pont.*

174

Fl.1 nimmt gr. Flöte *pp*

Ob.1 *pp*

Sop. Sax. *pp*

Kl.1 *pp*

Bkl.2 *ppp* *p* *pp*

Kb. Kl.3 *ppp* *p* *pp*

Fg. *pp*

Kfg. *p* *ppp*

Trp.1 *ppp*

Hn.1 *ppp*

Hn.2 *ppp*

Pos.1 *ppp*

Tuba *ppp*

Klav. *ppp*

Hfc. *p*

P.1 T.T. *ppp*

Ind. *p*

Gua - rda - che la No - tte Ha a - per - te

VI.I *pp*

VI.II *pp*

Vla. *pp*

Vc. *pp*

Kb. *pp*

184

Fl.1 *ppp*

Kl.1 *ppp*

Bkl.2 *ppp*

Kb. Kl.3 *ppp*

Fg. *ppp*

Kfg. *ppp*

Hn.1 *pp*

Hn.2 *pp*

Pos.1 *ppp*

Pos.2 *ppp*

Tuba *ppp*

Klav. *pp* *espr.*

Hfc. *pp* *8<sup>va</sup>.....1*

P.1 T.T. *ppp*

Ind. *7-6* *ossia:* *pp*

sull' in - fi - ni - to?

VI.I, II *ppp* flaut./tasto

Vla. *ppp* flaut./tasto

Vc. *pp* *ppp* *pp*

Kb. *ppp*

# 4. Szene

♩ = 60

Klarinette 1 *ppp*  
 Klarinette 2 *ppp*  
 Bassklarinette 3 *ppp*  
 Horn 1 *ppp*  
 Horn 2 *ppp*  
 Posaune 1 *ppp* con sord., straight  
 Posaune 2 *ppp* con sord., straight  
 Klavier *ppp*  
 Perkussion 1 *pppp* Rin auf timpano  
 Regolo *ppp* **Regolo** Si a-pri-va-no le chiu-se au - le  
 Violine I *pp* *sim.*  
 Violine II *pp* *sim.*  
 Viola *pp* *sim.*  
 Violoncello *pp*  
 Kontrabass *ppp* *pp*  
 Fl. 1 *pp* bisbigliando<sup>1)</sup>  
 Kl. 1 *pp* <sup>1)</sup>zwei alternierende Griffe  
 Kl. 2 *pp*  
 B. Kl. *ppp*  
 Hn. 1 *ppp* *sim.*  
 Hn. 2 *ppp* *sim.*  
 Pos. 1 *ppp* (7.)  
 Pos. 2 *ppp* *sim.*  
 Klav. *ppp*  
 Akk. *pppp* *pp* (loco) *ppp*  
 Hfc. *mp*  
 R. do-ve la lu-ce a-flo-nda u-gua - le den-tro gli spe-cchi all' in-fi-ni - to...  
 Vl. I *sim.* (vibr.)  
 Vl. II *pppp* *ppp < p >* (vibr.)  
 Vla. *sim.* *pppp < p >* (vibr.)  
 Vc. *pp* *sim.* *pppp*  
 Kb. *pp* (7.) pont. *pp* 1. 11./IV *pp*

13

(bisbigliando)

Fl.1

Kl.1

Kl.2

Hn.1

Hn.2

Pos.1

Pos.2

Klav.

Akk.

R.

a-ppa-re-ndo le i-mma-gi-ni a-ven-tu-ro-se de - lle cor-ti-gia-ne ne-lla lu-ce de-gli spe-cchi

VI. I

VI. II

Vla.

Vc.

Kb.

18

Fl.1

Kl.1

Kl.2

B. Kl.

Hn.1 (7.)

Hn.2

Pos.1

Pos.2

Akk.

Hfe.

R.

im - pa-lli - di - te ne-lla lo-ro a-tti - tu - di-ne di sfi - ngi:

VI. I

VI. II

Vla.

Vc.

Kb.

24

Fl. 1  
Fl. 2  
Cl. 1  
Cl. 2  
B. Cl.  
Hn. 1  
Hn. 2  
Pos. 1  
Pos. 2  
Akk.  
Hfe.  
R.  
VI. I  
VI. II  
Vla.  
Vc.  
Kb.

*pp*, *ppp*, *p*, *sim.*, *vibr.*

e a - nco-ra tu - tto che e-ra que-llo a - ri-do e dol-ce, sfo-ri - te le ro - se sfo-ri - te le

30

Fl. 1  
Fl. 2  
Cl. 1  
Cl. 2  
B. Cl.  
Hn. 1  
Hn. 2  
Pos. 1  
Pos. 2  
Akk.  
Hfe.  
R.  
VI. I  
VI. II  
Vla.  
Vc.  
Kb.

*p*, *pp*, *mp*, *mf*, *vibr.*, *ord.*, *sim.*

ro - se de-lla gio vi-ne - zza, to - rna - va to - rna - va a ri-vi - ve-re



The musical score for page 20 includes the following parts:

- Woodwinds:** Fl. 1 & 2, Picc. (3), Ob. 1 & 2, Sop. Sax., Kl. 1 & 2, B. Kl., Fg. 1, 2, Kfg.
- Brass:** Trp. 1-3, Hn. 1 & 2-4, Pos. 1, 2 & 3, Tuba
- Keyboard & Percussion:** Klav., Akk., Hfc., P. 1, 3, P. 2
- Strings:** Vl. I & II, Vla., Vc., Kb.

Key performance instructions and markings include:

- Dynamic markings:  $ff$ ,  $pp$ ,  $mf$ ,  $f$ ,  $p$ ,  $mp$ ,  $ppp$ .
- Articulation: *dim.*, *fz dim.*, *senza sord.*, *cont. simile (quietschend; die Holzbläser färbend)*.
- Percussion: *Tamam*, *Rin auf timpano*.
- String instructions: *11./I viel Bogen*, *ord.*, *vibrato*.



poco rall. . . . .

43

Fl. 1  
 Fl. 2  
 Picc. (3)  
 Ob. 1  
 Ob. 2  
 Sop. Sax.  
 Kl. 1  
 Kl. 2  
 B. Kl.  
 Fg. 1, 2  
 Kfg.  
 Hn. 1  
 Hn. 2-4  
 Pos. 1  
 Pos. 2, 3  
 Tuba  
 Klav.  
 Akk.  
 Hfe.  
 P. 1, 3  
 P. 2

Measures 43-45. Dynamics range from *ff* to *pp*. The woodwinds and strings have various articulations and slurs. The brass section includes the tuba and horns. The keyboard section includes piano and strings.

poco rall. . . . .

VI I  
 VI II  
 Vla.  
 Vc.  
 Kb.

Measures 46-48. Dynamics range from *pp* to *ff*. The violins and violas have various articulations and slurs. The viola section includes the viola. The violin section includes the violin. The double bass section includes the double bass.

47  $\text{♩} = 112$

Fl. 1, 2

Picc. (3)

Ob. 1, 2

Sop. Sax.

Kl. 1, 2

B. Kl.

Fg. 1, 2

Kfg.

Hn. 1-4

Pos. 1

Pos. 2, 3

Klav.

Akk.

Hfc.

P. 1

P. 2

P. 3

D. *Dino*

E-ro sul tre-no in cor-sa: di - ste - so sul va-go - ne su - lla mi-a te - sta

$\text{♩} = 112$

VI. I

VI. II

Vla.

Vc.

Kb.

1.-5. *ord.* *espr.* *pizz.* *1-5. arco* *pont.*

6.-10. *ord.* *f* *pizz.* *arco* *pont.*

1.-4. *ord.* *f* *pizz.* *arco* *pont.*

5.-8. *ord.* *f* *pizz.* *arco* *pont.*

1.-3. *ord.* *f* *pont.*

4.-6. *ord.* *f* *pont.*

This page contains musical notation for various instruments and vocal parts. The instrumental parts include:

- Flutes (Fl. 1, 2):** Solo with intricate passages, dynamics ranging from ppp to mp.
- Piccolo (Picc. 3):** Solo part.
- Oboe (Ob. 1):** Solo part.
- Saxophone (Sop. Sax.):** Solo part.
- Clarinets (Kl. 1, 2):** Solo parts with crescendos.
- Bass Clarinet (B. Kl.):** Solo part.
- Bassoon (Fg. 1, 2) and Contrabassoon (Kfg.):** Solo parts.
- Trumpets (Trp. 1-3):** Solo part.
- Horns (Hn. 1, 2):** Solo part.
- Trombones (Pos. 1, 2, 3):** Solo parts with dynamics like wawa and straight.
- Piano (Klav.):** Solo part.
- Accordion (Akk.):** Solo part.
- Harpsichord (Hfc.):** Solo part.
- Trumpet (P. 1):** Solo part.
- Percussion (P. 2, 3):** Solo parts.

The vocal parts include:

- Soprano (S.):** Part for Sibilla, lyrics: "La be - lle - zza de - lla ve - lo - ci - tà. U -"
- Alto (D.):** Part for Sibilla, lyrics: "su - lla mia te - sta fu - ggi - va - no le ste - lle e i so - fì del de - se - rto"
- Tenor (R.):** Part for Regolo, lyrics: "lacht"

The string and woodwind accompaniment includes:

- Violins (VI. I, II):** Parts with pizzicato and arco techniques.
- Viola (Vla.):** Solo part.
- Violoncello (Vc.):** Solo part.
- Double Bass (Kb.):** Solo part.

Dynamics and performance markings include ppp, cresc., mp, p, ff, wawa, straight, hysterisch, lacht, pizz., arco, and flaut.

56

Fl.1

Fl.2

Picc. (3)

Ob.1

Ob.2

Sop. Sax.

Kl.1

Kl.2

B. Kl.

Fig. 1,2

Kfg.

Trp. 1-3

Hn. 1-4

Pos. 1-3

Klav.

Akk.

P.1

P.2

S.

D.

VI. I

VI. II

Vla.

Vc.

Kb.

na - be - lle - zza nuo - va. U - - - - na be - lle - zza nuo - - - va.

in fra - go - re fe - rre - o: in - co - ntro le on - du - la - zio - ni

pp, p, ff, f, sf, sff, mba, vibra, mbl, Glas, 8:6, a 2, a 3, a 4 +, 5, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35, 36, 37, 38, 39, 40, 41, 42, 43, 44, 45, 46, 47, 48, 49, 50, 51, 52, 53, 54, 55, 56, 57, 58, 59, 60, 61, 62, 63, 64, 65, 66, 67, 68, 69, 70, 71, 72, 73, 74, 75, 76, 77, 78, 79, 80, 81, 82, 83, 84

60

Fl. 1,2 *a2*  
*pp* *f* *mf* *ff* *5*

Picc. (3) *mf* *ff* *5*

Ob. 1,2 *a2*  
*mf* *ff* *5* *a2* *ppp*

Sop. Sax. *mf* *ff* *5*

Kl. 1 *mp* *ff* *5*

Kl. 2 *mp* *ff* *5*

B. Kl. *p* *f* *ppp* *mp*

Fg. 1,2 *p* *f*

Kfg. *p* *mf* *pp* *mp*

Trp. 1-3 *a3* *p* *ff* *ppp*

Hn. 1-4 *a4* *p* *pp* *fp* *ppp*

Pos. 1 *pp* *sfpp* *sfpp* *ppp*

Pos. 2,3 *a2* *pp* *sfpp* *sfpp* *ppp*

Klav. *sf* *ppp* *sf*

Akk. *ppp*

Hfc. *mf*

P1 *pp* *ff* *piatto*

S. *f* *pp*  
La poe-si - a dev' e-sse-re con ce - pi - ta dev' e-sse-re con-ce-pi - ta co-me un vio le-nta a-ssal-to co - - -

D. *f* *pp*  
co - me di dor - si di bel - ve co-me di dor-si di bel-ve in a-ggua-to:

VI. I *sfpp* *pp* *mp* *5* *pp* *mp*

VI. II *1. pizz. ff* *1-5. pizz. mp* *f* *arco pp* *pp* *mp* *5* *pp* *mp*

Vla. *sfpp* *pizz. p* *mp* *f* *arco pp* *pp* *mp* *5* *pp* *mp*

Vc. *1. pizz./pont. mp* *1-3. pizz. p* *mp* *f* *arco pp* *pp* *mp* *5* *pp* *mp*

*ppp* *mp* *5* *pp* *mp*

64

Fl.1,2 *pp* < *mp* >

Ob.1,2 *sfz* *ppp*

Sop. Sax. *pp*

Kl.1,2 *a 2* *p* *pp*

B. Kl. *ppp* *5* *mp* *ppp* *5* *mf*

Fg.1,2 *ppp* *5* *mp* *ppp* *5* *mf*

Kfg. *ppp* *5* *mp* *ppp* *5* *mf*

Trp.1-3 *a 3* *sfz* *ppp* *sfz* *ppp*

Hn.1-4 *a 4* *pp* *p* *pp*

Pos.1-3 *a 3* *sfz* *ppp* *senza sord.* *ppp* *f*

Akk. *sfz* *ppp*

Hc. *mp*

P.1 Eisengitter

S. *f* *4:3* *(f)* *5*  
 - me un vio - le - nta a - ssal - to con - tro le for - ze del i - gno - - to,

D. *5:4*  
 sel - va - ggia, ne - ra, ne - ra, co - rsa dai ven - ti

VI. I *pont.* *ppp* *p* *ppp* *ppp* *ff*

VI. II *pont.* *ppp* *p* *ppp* *ppp* *ff*

Vla. *pont.* *ppp* *p* *ppp* *ppp* *ff*

Vc. *pont.* *ppp* *p* *ppp* *flaut./tasto* *pp* *pont.* *ppp* *p* *ppp* *ff*

Kb. *pont.* *pp* *pont.* *ppp* *p* *ppp* *ff*

68

Fl. 1,2 *f* *ff*

Picc. (3) *f* *ff*

Ob. 1,2 *f* *ff*

Sop. Sax. *f* *ff*

Kl. 1,2 *f* *ff*

B. Kl. *pp* *f* *pp* *mp*

Fg. 1,2 *pp* *f* *pp* *mp*

Kfg. *pp* *f* *pp* *mp*

Trp. 1 *f*

Trp. 2,3 *f*

Hn. 1-4 *pp*

Tuba *pp* con sord.

Klav. *fff* *fff*

Akk. *fff* *pp*

Hfc. *p*

P. 1 *fff*

P. 2 chin. Becken auf timpano *pp*

P. 3 T.T. *ppp*

S. *f* *p* *f* *p*

D. *p* *f* *p*

VI. I *pp* *mf* *ppp*

VI. II *pp* *mf* *ppp*

Vla. *p* *pp* *mf* *fff* *ppp* *ppp*

Vc. *p* *f* *pp* *mf* *p* *fp* *ppp*

Kb. 1. pizz. *f* 1.-4. arco *f* *pp* *fp*

per... ri-dur-le a pro-star - si

per ri - dur - le a pro-star - si

la Pa-mpa che mi co-rre-va in-co - ntro

per pre - nder-mi nel su-o mi-ste - ro:

div. *pp* *mf* *ppp*

pont./gläsern *ppp*

pont./gläsern *ppp*

pont./gläsern *ppp*

pont./gläsern *ppp* *ppp*

pont./gläsern *ppp* *ppp*

pont./gläsern *ppp*

pont./gläsern *ppp*

pont. *fp*







drängend . . . . . a tempo

drängend . . . . .

Fl. 1,2 *pp* *a2* *pp* *f* *ppp* *p*

Picc. (3) *f*

Ob. 1,2 *pp* *f*

Sop. Sax. *pp* *f*

Kl. 1,2 *pp* *f* *ppp* *p*

B. Kl. *pp* *ppp* *mf* *pp* *mp* *pp*

Fg. 1,2 *pp* *ppp* *mf* *pp* *mp* *pp*

Kfg. *pp* *ppp* *mf* *mp* *pp*

Trp. 1,2 *f*

Hn. 1-4 *pp*

Tuba *pp*

Akk. *sfz*

Hfc. *f*

P. 1 *ff* *Stahlfeder* *mf*

P. 2 *ff* *T.T.*

S. *„schwärmerisch“* *pp* *f* *pp* *f* *pp* *f*

a-ttra-ver-sa la Tè - rra, la - ncia - - ta a cor - sa, e - ssa pu - re, sul cir - cui - to

D. *pp* *f* *pp* *f* *pp* *f*

nel tur-bi-ne a - ssor-dan - te nel lu-gu-bre fra-ca-sso

drängend . . . . . a tempo

drängend . . . . .

VI. I *pp* *pp* *f* *pp* *ppp* *mf*

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

Vla. *pp* *f* *pp* *f* *pp* *f*

Vc. *pp* *p* *f* *pp* *f* *pp* *f*

Kb. *p* *pp* *pp* *pp* *pp* *ff*

85 **poco rall.**

Fl. 1,2 *pp* *p* *ppp* *f* *pp*

Ob. 1,2 *pp* *p* *ppp* *f* *pp*

Sop. Sax. *f* *pp*

Kl. 1,2 *pp*

B. Kl. *mp* *ppp* *f* *ppp* *pp*

Fg. 1,2 *mp* *ppp* *f* *ppp*

Kfg. *mf* *ppp* *f* *ppp*

Trp. 1-3 *sfz* *ppp* *sfz*

Hn. 1-4 *pp* *ppp*

Pos. 1-3 *pp* *p* *pp* *sfz* *pp*

Klav. *pppp*

Akk. *pppp*

P.1 *pp*

P.2 chin. Becken auf timpano *ppp*

P.3 *ppp*

S. *f* *p*  
sul cir-cui - to de - lla sua or - bi - ta. sfo - nda-re le mi-ste-rio-se po-rt-e dell'im-po-ssi-bi-le?

D. nel lu-gu-bre fra-ca-ss-o de-lla co-rre-nte de-lla co-rre-nte i-rre-si-sti-bi-le.

**poco rall.**

VI. I *ppp* *mf* *pp* *sfppp* *ppp* *ppp*

VI. II *ppp* *f* *pp* *sfppp* *ppp* *ppp*

Vla. *ppp* *ff* *sfppp* *ppp* *ppp*

Vc. *ppp* *f* *sfppp* *ppp* *ppp*

Kb. *p* *ff*

gläsern *ppp*

gläsern *ppp*

gläsern *ppp*

gläsern *ppp*

gläsern 1. *ppp*

## 5. Szene

ruhig, ♩ = 60

Flöte 1,2

Oboe 1

Sopransaxophon

Klarinette 1

Klarinette 2

Bassklarinetten 3

Fagott

Kontrafagott

Trompete 1,2

Horn 1,2

Posaune 1,2

Tuba

Klavier

Akkordeon

Harfe

Indovina

I - lla-ngui-di - va la se - ra ce - le - ste sul ma - re: Pu - rej do - ra - ti si - le - nzii ad o - ra ad o - ra dell'

ruhig, ♩ = 60

con sord., div.

Violine I,II

Viola

Violoncello

Kontrabass

Fl. 1,2

Ob. 1

Ob. 2

Sop. Sax.

Kl. 1

Kl. 2

B. Kl. 3

Fg.

Kfg.

Trp. 1,2

Hn. 1,2

Pos. 1,2

Tuba

Klav.

Akk.

Hfc.

Ind.

a - le va - rea - ron le - nta - me - nte in un a - zzu - rre - ggia - re: Lo - nta - ni ti - nti dei va - rii co - lo - ri dai più lo - nta - ni si -

VI. I, II

Vla.

Vc.

Kb.

Fl.1,2  
Ob.1  
Ob.2  
Sop. Sax.  
Kl.1  
Kl.2  
B. Kl.3  
Fg.  
Kfg.

Trp.1,2  
Hn.1,2  
Pos.1,2  
Tuba

Klav.  
Akk.  
Hfc.  
P.1  
Ind.  
VI.I,II  
Vla.  
Vc.  
Kb.

11

- le - nzii ne la ce - le - ste se - ra va - rca - ron gli u - cce - lli d'o - ro: la na - ve già cie - ca var - can - do ba - tte - ndo la

pizz. arco

p  
pp  
T.T.

Fl.1,2  
Ob.1  
Sop. Sax.  
Kl.1  
Kl.2  
B. Kl.3  
Fg.  
Kfg.

Trp.1,2  
Hn.1,2  
Pos.1,2  
Tuba

Klav.  
Akk.  
Hfc.  
P.2  
Ind.  
VI.I,II  
Vla.  
Vc.  
Kb.

16

te - ne - bra coi no - stri nau - fra - ghi cuo - ri ba - tte - ndo la te - ne - bra l'a - le ce - le - ste sul ma - re.

pppp

T.T.

## 6. Szene

♩ = 108

Klarinette 1

Klarinette 2

Trompete 1

Klavier

14. Oberton Klang:  
8<sup>te</sup>...

pp

Perkussion 1

chin. Becken  
auf timp.

pppp

Perkussion 2

gr. Trommel

pppp

**tutti: gehaucht/beinahe gesprochen**

Sopran

1.-3. *ppp*  
pa - - rrà ve - - de - re nel cie - - lo ... pa - rrà in que -

4.-6. *ppp*  
pa - - rrà ve - - de - re nel cie - - lo ... pa - rrà que-llo le -

Alt

1.-3. *ppp*  
pa - - rrà ve - - de - re nel cie - - lo ... pa - rrà in que -

4.-6. *ppp*  
pa - - rrà ve - - de - re nel cie - - lo ... pa - rrà que-llo le -

Tenor

1.-3. *ppp*  
pa - - rrà ve - - de - re nel cie - - lo ... pa - rrà in que -

4.-6. *ppp*  
pa - - rrà ve - - de - re nel cie - - lo ... pa - rrà que-llo le -

Bass

1.-3. *ppp*  
pa - - rrà ve - - de - re nel cie - - lo ... pa - rrà in que -

4.-6. *ppp*  
pa - - rrà ve - - de - re nel cie - - lo ... pa - rrà que-llo le -

♩ = 108

Violine I

1. *sfpp*

2.-10. *pppp*

Violine II

*pppp*

♩ = 116

8

Kl.1

Kl.2

Trp.1

Klav.

P.2

S.

A.

T.

B.

le - var - si a vo - - lo e di que - - - llo fu - ggi - re con pa - u - ra le

le - var - si a vo - - lo di que - - - llo fu - ggi - re con pa - u - ra

le - var - si a vo - - lo e di que - - - llo fu - ggi - re con pa - u - ra le

le - var - si a vo - - lo di que - - - llo fu - ggi - re con pa - u - ra

le - var - si a vo - - lo e di que - - - llo fu - ggi - re con pa - u - ra le

le - var - si a vo - - lo di que - - - llo fu - ggi - re con pa - u - ra

le - var - si a vo - - lo e di que - - - llo fu - ggi - re con pa - u - ra le

le - var - si a vo - - lo di que - - - llo fu - ggi - re con pa - u - ra

gr. Tr.

pppp

Klang:

♩ = 116

VI. I

VI. II

Vla.

pppp

sfpppp

16

Kl.1

Kl.2

Trp.2

P.1

P.3

S.

A.

T.

B.

VI. I

VI. II

Vla.

con sord. wawa

pp

pppp

pppp

pppp

fia - mme che di-scen-da-no pa-rrà ve-de-re pa-rrà le-var-si a vo-lo fu-ggi-re con pa-u-ra

fia - mme che di-scen-da-no no-ve ru-i-ne pa-rrà le-var-si a vo-lo

fia - mme che di-scen-da-no pa-rrà ve-de-re pa-rrà le-var-si a vo-lo fu-ggi-re con pa-u-ra

fia - mme che di-scen-da-no no-ve ru-i-ne pa-rrà le-var-si a vo-lo

fia - mme che di-scen-da-no pa-rrà ve-de-re pa-rrà le-var-si a vo-lo fu-ggi-re con pa-u-ra

fia - mme che di-scen-da-no no-ve ru-i-ne pa-rrà le-var-si a vo-lo

pp

sfpp

pppp

pont. (gläsern)

sfpppp

22

Kl.1

Kl.2

Trp.2

P.1

P.3

S.

A.

T.

B.

VI. I

VI. II

Vla.

le fia-mme che di-scen-da-no sen-ti-ran par-la-re gli a-ni-ma-li sco-rre-ra-nno sen-za mo-to

fu-ggi-re con pa-u-ra le fia-mme sen-ti-ran par-la-re gli a-ni-ma-li sen-ti-ran par-la-re gli a-ni-ma-li sco-rre-ra-nno sen-za mo-to

le fia-mme che di-scen-da-no sen-ti-ran par-la-re gli a-ni-ma-li sco-rre-ra-nno sen-za mo-to

fu-ggi-re con pa-u-ra le fia-mme sen-ti-ran par-la-re gli a-ni-ma-li sen-ti-ran par-la-re gli a-ni-ma-li sco-rre-ra-nno sen-za mo-to

le fia-mme che di-scen-da-no sen-ti-ran par-la-re gli a-ni-ma-li sco-rre-ra-nno sen-za mo-to

fu-ggi-re con pa-u-ra le fia-mme sen-ti-ran par-la-re gli a-ni-ma-li sen-ti-ran par-la-re gli a-ni-ma-li sco-rre-ra-nno sen-za mo-to

26

Fl.1,2

Kl.1

Kl.2

Kl.3

Trp.1,2

Pos.1,2

Klav.

Akk.

Hfc.

P.1

P.3

VI. I

VI. II

Vla.

Vc.

Kb.

wa wa

"sprechend" wa wa

poco vibr. espressivo

pizz., secco

sim.

pizz. (1./5.) pont

wa wa

"sprechend" wa wa

poco vibr. espressivo

pizz., secco

sim.

pizz. (1./5.) pont

Kontrabass Flageolette im Violinschlüssel: immer klingend! 2) 32tel-Figuren: Bogen bleibt auf der Saite. Pausen nicht verlängern.





Fl.1,2  
Kl.1,2  
Kl.3  
Trp.1,2  
Hn.1,2  
Klav.  
Akk.  
Hfc.

Musical score for woodwinds, brass, and keyboard instruments. Flutes 1 and 2, Clarinets 1 and 2, Clarinet 3, Trumpets 1 and 2, Horns 1 and 2, Piano, Accordion, and Harp. The score includes various musical notations such as slurs, ties, and dynamic markings like *ppp*.

S.  
A.  
T.  
B.

1. no - - ve ru - i - - ne  
2. no - - ve ru - i - - ne  
3. pa - - rra le - - var - - si a  
4. pa - - rra le - - var - - si a  
5. pa - - rra le - - var - - si a  
6. pa - - rra le - - var - - si a

[a] [a] [a] [a] [a]

[a] [a] [a] [a]

*pp*  
*pp*

Vocal score for Soprano (S.), Alto (A.), Tenor (T.), and Bass (B.). The lyrics are in Italian and include the words "no - - ve ru - i - - ne" and "pa - - rra le - - var - - si a". The score includes vocal lines with lyrics and piano accompaniment with dynamic markings like *pp*.

VI. I  
VI. II  
Vla.  
Vc.  
Kb.

1-5.  
6-10.  
*pp*  
1.2.  
3-6.  
1.  
2-4.  
*ppp*

Musical score for string instruments: Violin I (VI. I), Violin II (VI. II), Viola (Vla.), Violoncello (Vc.), and Kontrabaß (Kb.). The score includes various musical notations such as slurs, ties, and dynamic markings like *pp* and *ppp*.



42

Fl.1

Fl.2

Ob.1

Kl.1

Kl.2

Trp.1,2

Klav.

Akk.

Hfc.

P.1

P.3

S.

VI. I

VI. II

Vla.

Vc.

Kb.

*pp*

*pp*

*pp*

*ppp*

*ppp* cresc. poco a poco

*ppp*

*mf*

*ppp*

(a 2)

Mar.

[e]

1-5

6-10

1

pp

1,2

3-6

1

2-4

*pp*



50

Fl.1

Fl.2

Kl.1

Kl.2

B. Kl. (3)

Fg.1

Hn.1

Pos.1

"sprechend"

*p*

Klav.

*ppp*

Akk.

*pp*

Hfc.

*pp*

P.1

P.2

P.3

Mar.

Vibraphon

*pp*

S.

A.

T.

B.

allucinazioni uditive	☹	espresse idee deliranti
☹	ripetizioni sonore del pensiero	☹
idee di grandezza assurde	☹	discorsi strambi

5.6. \* *pp - mp*

\* tiefe Sprechlage/kontinuierlich wechselnd zwischen stimmhaft und stimmlos

VI. I

(IV arco, pont./flüsternd

*pp*

arco, pont./flüsternd

*pp*

VI. II

Vla.

1.-5. pont./flüsternd

*pp*

Vc.

1.-2. (III/11.)

*pp*

1.-4. *ppp*

1.2. *p*

3.4. (I/10.) *pp*









66

Fl.1, Fl.2, Ob.1, Sop. Sax., Kl.1, Kl.2, B. Kl. (3), Fig.1, Hn.1,2, Pos.1, Klav., Akk., S., A., VI. I, VI. II, Vla., Vc., Kb.

ord. *p dim. pp*

*pp* *f*

*pppp* *mp*

*pp* *ff* *pp*

1.-6. *pppp*  
[c] → [a] → [c]

*pppp*  
[c] → [a]

→ [a]

*pppp*

pont. vibrato ord.

*mp* *pp*

1.-3. 4.-6. *pp*

1.2. *mp* *pp*

70

Kl.1, Hn.1, Pos.1, Pos.2, Akk., Hfe., P.2, VI. I, VI. II

*ppp*

*ppp*

(wawa) *ppp*

(wawa) *ppp*

*ppp* *pp cresc. poco a poco* *f*

(5.) *p* *sim.*

Crotales *ff*

1. Solo *wild* *f*

1. Solo *wild* *f*

6.-10. *pppp*



80

Fl.1 *f* *pp*

Fl.2 *f* *pp*

Ob.1 *ff*

Sop. Sax. *pp*

Kl.1 *ff* *pp*

Kl.2 *pp*

B. Kl. (3) *pp*

Fig.1 *pp*

Kfg. *pp*

Trp.2 *ppp*

Hn.1 *p* *pp*

Pos. 2,3 *mp* a 2

Klav. *pp*

Akk. *ff* *p*

P.1 *pp* Marimba

T. *ppp* legatissimo [5] *ppp*

B. *ppp* legatissimo *ppp* sen - - ti - - ran

VI. I

VI. II *mf* *pp* *ppp*

Vla. *pont.*

Vc. 1-3 4-6

Kb. 1.2 3.4 *pp*

















110

Fl.1, Fl.2, Ob.1,2, Sop. Sax., Kl.1, Kl.2, B. Kl. (3), Fg.1, Fg.2, Trp.1, Trp.2, Hn.1, Pos.1, Klav., Akk., S., A., T., B., VI. I, VI. II, Vla., Vc.

pp, p, mp, f, sim., non legato, pp dim., [a], [b], [c], usw., pont./flüsternd

allucinazioni uditive, idee di grandezza assurde, esprese idee deliranti, discorsi strambi, ripetizioni sonore del pensiero

\* tiefe Sprechlage/kontinuierlich wechselnd zwischen stimmhaft und stimmlos







126

Fl. 1,2

Picc. (3)

Ob. 1,2

Sop. Sax.

Kl. 1

Kl. 2

B. Kl. (3)

Fig. 1

Pos. 1,2

Klav.

Akk.

Hfc.

S.

A.

VI. I

VI. II

Vc.

Kb.

*pp* *mp* *sim.* *pont.*



130

Fl.1, Fl.2, Picc.(3), Ob.1,2, Sop. Sax., Kl.1, Kl.2, B. Kl.(3), Fg.1,2, Trp.1, Trp.2, Pos.1,2, Klav., Akk., Hfc., P.1, P.3, S., A., T., B., Vl. I, Vl. II, Vla., Vc., Kb.

mf, f, p, pp, ppp, sf, ff, arco, pizz., pont., sim., (IV), (5), (a), 1.2, \*o, usw., nno, te, 1.-3., 4.-6., 1., 2., 3., 4., 5., 6., 7., 8., 9., 10., 11., 12., 13., 14., 15., 16., 17., 18., 19., 20., 21., 22., 23., 24., 25., 26., 27., 28., 29., 30., 31., 32., 33., 34., 35., 36., 37., 38., 39., 40., 41., 42., 43., 44., 45., 46., 47., 48., 49., 50., 51., 52., 53., 54., 55., 56., 57., 58., 59., 60., 61., 62., 63., 64., 65., 66., 67., 68., 69., 70., 71., 72., 73., 74., 75., 76., 77., 78., 79., 80., 81., 82., 83., 84., 85., 86., 87., 88., 89., 90., 91., 92., 93., 94., 95., 96., 97., 98., 99., 100., 101., 102., 103., 104., 105., 106., 107., 108., 109., 110., 111., 112., 113., 114., 115., 116., 117., 118., 119., 120., 121., 122., 123., 124., 125., 126., 127., 128., 129., 130.

ONLY FOR PERUSI



138

Ob.1

Kl.1

Kl.2

Kb. Kl.(3)

Fig.1

Fig.2

Kfg.

Trp.1

Hn. 1-4

Pos.1

Pos.2

Akk.

S.

A.

T.

B.

Vl. II

Vla.

Vc.

*ppp*

*pp*

*p*

*mp*

*mf*

*pp - mf*

*ppp*

*p*

straight

dim. poco a poco

muta in Bkl.

1.-3.

1.-6.

1.-6.

1.-6.

1.-6.

pont.

only for perusoli

142

Fl.1  
Fl.2  
Ob.1  
Ob.2  
Sop. Sax.  
Kl.1  
Kl.2  
Fg.1  
Fg.2  
Kfg.  
Trp.1  
Trp.3  
Hn. 1-4  
Pos. 1  
Pos. 2,3  
Akk.  
P.3  
S.  
A.  
T.  
B.  
VI. I  
VI. II  
Vla.  
Vc.  
Kb.

*p*, *pp*, *ppp*, *f*, *ff*, *mf*, *ppp*, *pp*, *mf*

straight, sim., a 4, a 2, (15), (div.), pont., (1. arco) 1.-4., pont. ③

Crotales

ONLY FOR PERUSO!



151

Fl.1

Picc.(3)

Ob.1

Sop. Sax.

Kl.1

Kl.2

Bassklarinette

B. Kl.(3)

Fig.1

Pos.1

Pos.2

Klav.

Akk.

P.1

Tamt.

P.2

P.3

1) ossia Hände

S.

A.

T.

B.

VI. I

VI. II

Vla.

Vc.

Kb.



159

Fl. 1, 2  
Picc. (2), (3)  
Ob. 1, 2  
Sop. Sax.  
Kl. 1, 2  
B. Kl. (3)  
Fg. 1  
Trp. 1, 2  
Akk.  
P. 1, 2, 3 (Mar.)  
Vl. I, II  
Vla.  
Vc.

Dynamic markings: *ppp*, *pp*, *ff*, *mf*, *sf*, *pp*

Performance instructions: *muta in Fl.*, *Tamtam*

Rehearsal mark: (5)

Watermark: ONLY FOR PERUSAHAAN



163

Fl.1  
pp cresc. 3 5 mp dim. 7 5 pp

Fl.2  
p dim. 5 pp

Fl.3  
muta in Fl. Fl.2 ḅ p dim. 3 5

Ob.1  
p dim. 5 pp

Ob.2  
p dim. 5 pp

Sop. Sax.  
pp cresc. 3 5 mp dim. 7 5 pp

Kl.1  
p dim. 5 pp

Kl.2  
pp cresc. 3 5 mp dim. 7 5 pp

B. Kl. (3)  
pp cresc. 3 5 mp dim. 7 5 pp

Fg.1,2  
p dim. 5 pp

Trp.1  
p dim. 5 pp

Trp.2  
pp cresc. 3 5 mp dim. 7 5 pp

Trp.3  
p dim. 5 pp

Hn.1  
p dim. 5 pp

Hn.2,3  
pp cresc. 3 5 mp dim. 7 5 pp

Pos.1,2  
pp cresc. 3 5 mp dim. 7 5 pp 1. (14, A)

Pos.3  
p dim. 5 pp

Klav.  
8<sup>va</sup> PPP 8<sup>va</sup>

P.1  
Tamt. Mar.  $\hat{\hat{}}$  PPP

P.2  
ff

P.3  
Mar.  $\hat{\hat{}}$  PPP

S.  
pp ve - - - dra - - - nno mf

A.  
pp ve - - - dra - - - nno mf

T.  
pp ve - - - dra - - - nno mf

B.  
pp ve - - - dra - - - nno mf

Vi. I  
sfp

Vi. II  
(div.) flaut. PPP

Vc.  
(div.) (arco) flaut. PPP

Kb.  
1,2 (III,13) (III,12) mf ord. 6 6 (III,15) (III,14) f 9-8 9-8 PPP  
3. ord. → pont. f PPP  
4. ord. → pont. f PPP

ppp f ppp

167

FL.1 *p* *ppp*

FL.2 *ppp*

FL.3

Ob.1

Sop. Sax. *p* *ppp*

Kl.1 *ppp* *f*

Kl.2 *p* *ppp* *p* *5* *5* *sim.* *5*

B. Kl. (3) *ppp* *pp* *sim.* *6* *6* *6* *6* *6* *6*

Flg.1 *ppp* *pp* *sim.* *6* *6* *6* *6*

Flg.2 *pp* *5* *5*

Trp.1 straight *b...* *ppp* *f*

Trp.2 *p* *ppp*

Trp.3

Hn. 2,3 (2.) *p* *ppp*

Pos.1 *p* *ppp* *p* *5* *5* *sim.* *5* *5* *5* *5*

Pos.2 *p* *ppp* *p* *5* *5* *sim.* *5* *5* *5* *5*

Klav. (8.) *5* (8.) *5*

P.1 Mar. *ppp*

P.3 Mar. *ppp*

S. *ppp* (a) 4.-6. *pp-p*

A. *ppp* (a) 4.-6. *pp-p*

T. *ppp* (a) 4.-6. *pp-p*

B. *ppp* (a) 4.-6. *pp-p*

Vi. I

Vi. II *pp* *9-8* *9* *mf* *9* *pp* *9*

Vla. *p* *pp* *pp*

Vc. *p* *pp* *pp*

Musical score for page 71, measures 171-174. The score includes parts for woodwinds (Flute 1 & 2, Oboe 1 & 2, Soprano Saxophone, Clarinet 1 & 2, Bass Clarinet 3), strings (Violin 1 & 2, Viola, Violoncello, Double Bass), brass (Trumpet 1, Horn 1 & 2, Positone 1 & 2), keyboard (Piano), and vocal soloists (Soprano, Alto, Tenor, Bass).  
Measures 171-174: This section features a complex orchestral texture. The woodwinds play intricate melodic lines, with Flutes 1 and 3 having a *p* dynamic and Flute 2, Oboe 1 & 2, and Soprano Saxophone playing *f*. Clarinets 1 and 2 play *pp*. The string section provides a rhythmic accompaniment with a *pp* dynamic. The brass section consists of sustained chords, with Trumpet 1 at *pp* and Horns 1 & 2 at *pp*. The Piano part has a *pp* dynamic with a *sim.* (sostenuto) marking. The vocal soloists (Soprano, Alto, Tenor, Bass) sing the lyrics "ve - - - dra" with dynamics ranging from *ppp* to *mp*.  
Measures 175-176: This section continues the orchestral texture. The woodwinds have various dynamics including *f*, *ppp*, and *pp*. The string section remains at *pp*. The brass section has a *pp* dynamic. The Piano part has a *pp* dynamic with *sim.* markings. The vocal soloists sing "ve - - - dra" with dynamics ranging from *ppp* to *mp*.  
Measures 177-178: This section continues the orchestral texture. The woodwinds have various dynamics including *f*, *ppp*, and *pp*. The string section remains at *pp*. The brass section has a *pp* dynamic. The Piano part has a *pp* dynamic with *sim.* markings. The vocal soloists sing "ve - - - dra" with dynamics ranging from *ppp* to *mp*.  
Measures 179-180: This section continues the orchestral texture. The woodwinds have various dynamics including *f*, *ppp*, and *pp*. The string section remains at *pp*. The brass section has a *pp* dynamic. The Piano part has a *pp* dynamic with *sim.* markings. The vocal soloists sing "ve - - - dra" with dynamics ranging from *ppp* to *mp*.  
Measures 181-182: This section continues the orchestral texture. The woodwinds have various dynamics including *f*, *ppp*, and *pp*. The string section remains at *pp*. The brass section has a *pp* dynamic. The Piano part has a *pp* dynamic with *sim.* markings. The vocal soloists sing "ve - - - dra" with dynamics ranging from *ppp* to *mp*.  
Measures 183-184: This section continues the orchestral texture. The woodwinds have various dynamics including *f*, *ppp*, and *pp*. The string section remains at *pp*. The brass section has a *pp* dynamic. The Piano part has a *pp* dynamic with *sim.* markings. The vocal soloists sing "ve - - - dra" with dynamics ranging from *ppp* to *mp*.  
Measures 185-186: This section continues the orchestral texture. The woodwinds have various dynamics including *f*, *ppp*, and *pp*. The string section remains at *pp*. The brass section has a *pp* dynamic. The Piano part has a *pp* dynamic with *sim.* markings. The vocal soloists sing "ve - - - dra" with dynamics ranging from *ppp* to *mp*.  
Measures 187-188: This section continues the orchestral texture. The woodwinds have various dynamics including *f*, *ppp*, and *pp*. The string section remains at *pp*. The brass section has a *pp* dynamic. The Piano part has a *pp* dynamic with *sim.* markings. The vocal soloists sing "ve - - - dra" with dynamics ranging from *ppp* to *mp*.  
Measures 189-190: This section continues the orchestral texture. The woodwinds have various dynamics including *f*, *ppp*, and *pp*. The string section remains at *pp*. The brass section has a *pp* dynamic. The Piano part has a *pp* dynamic with *sim.* markings. The vocal soloists sing "ve - - - dra" with dynamics ranging from *ppp* to *mp*.  
Measures 191-192: This section continues the orchestral texture. The woodwinds have various dynamics including *f*, *ppp*, and *pp*. The string section remains at *pp*. The brass section has a *pp* dynamic. The Piano part has a *pp* dynamic with *sim.* markings. The vocal soloists sing "ve - - - dra" with dynamics ranging from *ppp* to *mp*.  
Measures 193-194: This section continues the orchestral texture. The woodwinds have various dynamics including *f*, *ppp*, and *pp*. The string section remains at *pp*. The brass section has a *pp* dynamic. The Piano part has a *pp* dynamic with *sim.* markings. The vocal soloists sing "ve - - - dra" with dynamics ranging from *ppp* to *mp*.  
Measures 195-196: This section continues the orchestral texture. The woodwinds have various dynamics including *f*, *ppp*, and *pp*. The string section remains at *pp*. The brass section has a *pp* dynamic. The Piano part has a *pp* dynamic with *sim.* markings. The vocal soloists sing "ve - - - dra" with dynamics ranging from *ppp* to *mp*.  
Measures 197-198: This section continues the orchestral texture. The woodwinds have various dynamics including *f*, *ppp*, and *pp*. The string section remains at *pp*. The brass section has a *pp* dynamic. The Piano part has a *pp* dynamic with *sim.* markings. The vocal soloists sing "ve - - - dra" with dynamics ranging from *ppp* to *mp*.  
Measures 199-200: This section continues the orchestral texture. The woodwinds have various dynamics including *f*, *ppp*, and *pp*. The string section remains at *pp*. The brass section has a *pp* dynamic. The Piano part has a *pp* dynamic with *sim.* markings. The vocal soloists sing "ve - - - dra" with dynamics ranging from *ppp* to *mp*.

175

Fl.1

Fl.2

Fl.3

Ob.1,2

Sop. Sax.

Kl.1

Kl.2

B. Kl.(3)

Trp.1

Trp.2

Hn.1

Hn.2

Pos.3

Akk.

S.

A.

T.

B.

VI. I

VI. II

Vla.

Vc.

Kb.

wa wa

pp

mf

ppp

ff

senza sord.

pp

pp

ve - - - - dra'

ti

ve - - - - dra'

ti

ve - - - - dra'

ti

ve - - - - dra'

ti

ve - - - - dra'

ti

ve - - - - dra'

ti

pont.

mp

pp

tasto

ppp

cresc. poco a poco

pont.

mp

pp

tasto

ppp

cresc. poco a poco

1.2.

3.4.

pp

1. (II.11.)

pp

(II.10.)

(II.9.)

2.3.

pp

179

Fl.1  
Fl.3  
Kl.1  
Kl.2  
Trp.2  
Akk.  
S.  
A.  
T.  
B.  
Vi. I  
Vi. II  
Vla.  
Vc.  
Kb.

ca - - - - de - - - - re  
ca - - - - de - - - - re  
ca - - - - de - - - - re  
ca - - - - de - - - - re  
ca - - - - de - - - - re  
ca - - - - de - - - - re  
ca - - - - de - - - - re  
ca - - - - de - - - - re

flaut. *ppp* *cresc. poco a poco* *ff* pont.  
ord. *ff* pont.  
*mp* *ppp*

183

Fl.1, 2, 3

Ob.1, 2

Sop. Sax.

Kl.1, 2

B. Kl. (3)

Fg.1, 2

Kfg.

Trp.1, 2

Hn.1

Pos.1

Klav.

P.1, 2

P.3

S.

A.

T.

B.

VI. I

VI. II

Vla.

Ve.

Kb.

pp, ff, mf, pp, f, 7:8, 6, 3, 8<sup>va</sup>, Metallblocks, Marimba, Tamtam, sehr hohe Flageolets, 8<sup>va</sup>, pont., 1-4, 1, 2, 3, 5

190

Fl. 1, 2, 3  
Ob. 1, 2  
Sop. Sax.  
Kl. 1, 2  
B. Kl. (3)  
Fg. 1, 2  
Kfg.  
Trp. 1, 2  
Hn. 1  
Pos. 1  
Klav.  
P. 1  
P. 2  
P. 3  
S.  
A.  
T.  
B.  
VI. I  
VI. II  
Vla.  
Vc.  
Kb.

*pp*, *mp*, *f*, *p*, *mf*, *ff*, *f*, *p*

4:5

*pp*, *mf*, *ff*

6 3

*pp*, *ff*

8<sup>ve</sup> 1

8<sup>ve</sup> 1 word

*f*, *ff*

Glas

Metallblocks

*f*, *ff*

Holzkiste

Stahlfeder

1-3 *pp*

ve - - - - dra'

1-3 *pp*

ve - - - - dra'

1-3 *pp*

ve - - - - dra'

1-3 *pp*

ve - - - - dra'

5

*pp*, *ff*, *p*, *f*

5

*pp*, *ff*, *p*, *f*

5

*pp*, *ff*, *p*, *f*

5

*pp*, *ff*, *p*, *f*

5

*pp*, *ff*, *p*, *f*

This page of a musical score, numbered 76, contains the following parts and markings:

- Flutes (Fl. 1, 2, 3):** Part 197. Dynamics range from *f* to *ff*. Includes a 4:5 ratio marking.
- Oboes (Ob. 1, 2):** Dynamics range from *f* to *ff*. Includes a 4:5 ratio marking.
- Soprano Saxophone (Sop. Sax.):** Dynamics range from *f* to *ff*. Includes a 4:5 ratio marking.
- Clarinets (Kl. 1, 2):** Dynamics range from *f* to *ff*. Includes a 4:5 ratio marking.
- Bass Clarinet (B. Kl. (3)):** Dynamics range from *f* to *ff*. Includes a 4:5 ratio marking.
- Bassoon (Fg. 1, 2):** Dynamics range from *f* to *ff*.
- Contrabassoon (Kfg.):** Dynamics range from *f* to *ff*. Includes a 4:5 ratio marking.
- Trumpet (Trp. 1):** Dynamics range from *mf* to *f*. Includes a 4:5 ratio marking.
- Horn (Hn. 1, 2):** Dynamics range from *mf* to *f*. Includes a 4:5 ratio marking.
- Positone (Pos. 1, 2, 3):** Dynamics range from *mf* to *f*.
- Piano (Klav.):** Includes a 3-measure triplet and a 6-measure triplet, both marked *f* to *ff*.
- Acoustic Guitar (Akk.):** Dynamics range from *sf* to *ff*.
- Harmonica (Hfc.):** Dynamics range from *sf* to *ff*.
- Drum Set (P. 1, 2, 3):** P. 1: *ff* with *Metallblocks* marking. P. 2: *ff* with *Metallblocks* marking. P. 3: *ff* with *Stahlfeder* marking.
- Vocalists (S., A., T., B.):** Lyrics include "- ti" and "ca".
- Violins (VI. I, II):** Dynamics range from *p* to *ff*. Includes a 5-measure phrase and an 8:6 ratio marking.
- Viola (Vla.):** Dynamics range from *p* to *ff*. Includes a 5-measure phrase and an 8:6 ratio marking.
- Violoncello (Vc.):** Dynamics range from *p* to *ff*. Includes a 5-measure phrase and an 8:6 ratio marking.
- Double Bass (Kb.):** Dynamics range from *sf* to *ff*. Includes a *div.* marking and a circled *sf* marking.



202

Fl. 1, 2, 3

Ob. 1, 2

Sop. Sax.

Kl. 1, 2

B. Kl. (3)

Fg. 1, 2

Trp. 1

Klav.

Akk.

P. 1, 2, 3

S.

A.

T.

B.

Vi. I, II

Vla.

Vc.

Kb.

ff, mp, mf, p, f, sfp, ppp, s.g.

Crotales

Metallblocks

de re di grande alture vedra'ti cadere

ppp mf

Musical score for orchestra and woodwinds, measures 207-216. The score is divided into two systems. The first system includes woodwinds (Flutes 1, 2, 3; Oboes 1, 2; Soprano Saxophone; Clarinets 1, 2; Bass Clarinet; Bassoon 1, 2) and Percussion (Trumpet 1; Horn 1; Accordion; Crotchet). The second system includes strings (Violin I, Violin II, Viola, Violoncello, Kontrabaß). The score features various dynamics such as *f*, *mp*, *ff*, *mf*, *ppp*, and *p*. It includes articulation marks like accents and slurs, and performance instructions such as *pont.* and *3*. The key signature has one flat and the time signature is 7/16. A large watermark 'ORIGINAL PERUSAI' is overlaid diagonally across the page.

211

Fl.1, 2, 3

Ob.1, 2

Sop. Sax.

Kl.1, 2

B. Kl. (3)

Fg.1, 2

Hn.1, 2, 3

Pos. 1-3

Klav.

P.1, 2

VI. I, II

Vla.

Vc.

Kb.

*f*, *mp*, *p*, *ff*, *ppp*, *pp*, *ff*, *f*, *p*, *div.*, *pont.*

Metalblocks, Crotales, Tamtam

8va...1, 8va...1

216

Fl. 1,2  
muta in Piccolo Piccolo  
ff  
p  
f

Fl. 3  
ff

Ob. 1,2  
ff  
p  
f

Sop. Sax.  
ff  
p  
f

Kl. 1  
ff  
p  
f

Kl. 2  
ppp  
p  
f  
ppp

B. Kl. (3)  
ppp  
p  
f  
ff  
p  
pp

Fg. 1  
ppp  
p  
f

Fg. 2  
f

Kfg.  
ff

Trp. 1,2  
ff

Trp. 3  
f

Hn. 1,2  
pp  
f  
sf  
sf

Hn. 3,4  
f  
pp  
p

Pos. 1,2  
ff

Klav.  
pp  
f  
ff

Akk.  
fff

P. 2  
Stahlfeder  
ff

S.  
gehaucht ppp  
mp  
vedra'ti cadere p mf

A.  
gehaucht ppp  
mp  
vedra'ti cadere p mf

T.  
gehaucht ppp  
mp  
vedra'ti cadere p mf

B.  
gehaucht ppp  
mp  
vedra'ti cadere p mf

Vi. I  
ff  
pont. 3  
ord. pp  
f  
ff

Vi. II  
ff  
pont. 3  
ord. pp  
f  
ff

Vla.  
ff  
pont.  
ord. pp  
f  
ff

Vc.  
ff  
pont.  
ord. pp  
f  
ff

Kb.  
f  
pont.  
ord. pp  
ff

ONLY FOR PERUSSA

This musical score page, numbered 81, features a variety of instruments and vocal parts. The orchestral instruments include Flutes (Fl. 1, 2), Piccolo (Picc. 3), Oboes (Ob. 1, 2), Soprano Saxophone (Sop. Sax.), Clarinets (Kl. 1, 2), Bass Clarinet (B. Kl. 3), Fagot (Fg. 1, 2), Contrabass (Kfg.), Trumpets (Trp. 1, 2, 3), Horns (Hn. 1, 2, 3, 4), Positively (Pos. 1-3), Piano (Klav.), and Cymbals (Akk.). The vocal soloists are Soprano (S.), Alto (A.), Tenor (T.), and Bass (B.). The score is divided into measures, with dynamic markings such as *p*, *ppp*, *f*, *ff*, and *fff* indicating volume levels. Performance instructions include *muta in Flauto* for the Piccolo, *con sord. (straight)* for the Trumpets, and *Stahlfeder* for the Piano. The vocal parts include the lyrics "gedraucht vedra'ti cadere di grande alture". The string section (Violins I and II, Viola, Violoncello, and Kontrabaß) features complex rhythmic patterns with triplets and accents.

226

Fl. 1,2

Ob. 1,2

Sop. Sax.

Kl. 1,2

B. Kl. (3)

Fg. 1,2

Kfg.

Trp. 1

Trp. 2,3

Hn. 1,2

Hn. 3,4

Pos. 1-3

Klav.

Akk.

P. 1

P. 2

P. 3

S.

A.

T.

B.

VI. I

VI. II

Vla.

Vc.

Kb.

*p* *f* *ff* *pp* *mp*

*gehaucht* *di grande alture*

*vedra'ti cadere*

Mbl. Hzk. Metallblocks Glas

231

Fl. 1  
Ob. 1,2  
Sop. Sax.  
Kl. 1  
Kl. 2  
B. Kl. (3)  
Fg. 1,2  
Kfg.  
Trp. 1  
Trp. 2,3  
Hn. 1,2  
Akk.  
P. 1  
P. 2  
P. 3  
Marimba Röhren  
Vibraphon  
Stahlfeder

(b)

statura media	☹	mani grosse	☹	capelli fulvi
	☹	torace e membra robusti	☹	pelle rosea
nutrizione generale buona	☹	viso squadrato	☹	cranio tondo a calvo in avanti
	☹	orecchie regolari	☹	fronte ampia
densi sopraccigli	☹	occhi azzurri	☹	naso breve e largo
	☹	bocca e mento forti	☹	viso squadrato

1.2. (b) pp - mp

1.2. (b) pp - mp

1.2. (b) pp - mp

1.2. (b) pp - mp

VI. 1  
VI. 2  
Vla.  
Vc.  
Kb.

235

Fl.1-3

Ob.1,2

Sop. Sax.

Kl.1,2

B. Kl. (3)

Fg.1,2

Kfg.

Trp.1-3

Hn.1,2

Pos.1,2

Klav.

Akk.

P.1

P.2

P.3

S.

A.

T.

B.

VI. I

VI. I<sup>I</sup>

VI. II

VI. I<sup>I</sup>

VI. II

Vla.

Vc.

1) Tremolo Bewegung über alle 4 Saiten (in unregelmässiger Abfolge der Saiten) während die linke Hand gleichmässig glissandiert.



239

Fl. 1, 2 *a 2*  
*p* *f* *mf* *mf* *ff* *a 2* *f* *ff* *3*

Fl. 3 *muta in Piccolo* *Piccolo* *f* *ff* *3*

Ob. 1, 2 *p* *ff* *mf* *ff* *f* *ff* *3*

Sop. Sax. *p* *ff* *mf* *ff* *ff* *3*

Kl. 1, 2 *p* *f* *mf* *mf* *ff* *p* *ff* *3*

B. Kl. (3) *mf* *ff* *ff* *3*

Fig. 1, 2 *mf* *ff* *mf* *ff* *3*

Trp. 1-3 *p* *f* *mf* *mf* *ff* *f* *ff* *3*

Hn. 1, 2 *a 2* *f* *ff* *p* *ff* *3*

Pos. 1, 2 *a 2* *f* *ff* *p* *ff* *3*

Klav. *pp* *ff* *Red. sev.* *pp* *ff*

Akk. *p* *ff* *ff* *3*

P. 1 Marimba *ff* Metalblocks

P. 2 Glas *ff*

P. 3 Metalblocks *f* *ff*

S. 2.-6. (b) *pp - mp* 1.-6. (b) *pp - mp*

A. 2.-6. (b) *pp - mp* 1.-6. (b) *pp - mp*

T. 2.-6. (b) *pp - mp* 1.-6. (b) *pp - mp*

B. 2.-6. (b) *pp - mp* 1.-6. (b) *pp - mp*

VI. I (ord.) *p* *ff* *p* *ff*

IV/III *VI I 1-4* *VI II 1-4* *pp* *ff* *pp* *f*

VI. II (ord.) *p* *ff* *p* *ff*

IV/III *VI I 5-8* *VI II 5-8* *Vla. 1-3* *pp* *ff* *pp* *f*

Vla. (ord.) *p* *ff* *p* *ff*

Vc. (ord.) *p* *ff* *p* *ff*

IV/III *Vla. 4-6* *Vc. 1-6* *pp* *ff* *pp* *f*

Kb. *p* *ff*

Musical score for page 86, featuring various instruments including Flutes, Piccolo, Oboes, Saxophones, Clarinets, Bassoons, Trumpets, Horns, Percussion, Keyboard, and Strings. The score includes dynamic markings, articulation, and performance instructions.

Fl.1,2 *a 2*  
Picc. (3)  
Ob.1,2  
Sop. Sax.  
Kl.1  
Kl.2  
B. Kl. (3)  
Fg.1,2  
Kfg.  
Trp.1,2  
Trp.3  
Hn.1,2  
Pos.1-3  
Klav.  
Akk.  
P.1 *Marimba Röhren*  
P.2 *Vibraphon* *Tamtam*  
S. *1.-5. (b) pp - mp*  
A. *1.-5. (b) mf p*  
T. *1.-5. (b) mf p*  
B. *1.-5. (b) mf p*  
VI. I  
VI. II  
IV/III *VI.I 1-4* *VI.II 1-4* *pizz. (rall.) f*  
VI. II  
IV/III *VI.I 5-8* *VI.II 5-8* *VIa. 1-3* *pp ff*  
Vla.  
Vc.  
IV/III *VIa. 4-6* *Vc. 1-6* *pizz. (rall.) f*  
Kb.

247

Fl. 1,2 a 2 *f*

Picc. (3) *f*

Ob. 1,2 *f*

Sop. Sax. *f*

Kl. 1 *p* *ff*

Kl. 2 *p* *ff*

B. Kl. (3) *ff*

Fig. 1,2 *mf* *ff*

Kfg. *mf* *ff*

Trp. 1-3 1.2. a 2 *f*

Hn. 1,2 a 2 *p* *ff*

Pos. 1,2 a 2 *p* *ff*

Klav. *fff*

Akk. *f*

Mar. *ff*

Tamt. *ff* Stahlfeder

S. 1.-3. (b) *f* *p* 2.-5. (b) *p* *f*

A. 1.-3. (b) *f* *p* 2.-5. (b) *p* *f*

T. 1.-3. (b) *f* *p* 2.-5. (b) *p* *f*

B. 1.-3. (b) *f* *p* 2.-5. (b) *p* *f*

VI. I (ord.) V *p* *ff*

VI. I 1-5 VI. II 1-5 *p* *ff*

IV<sup>I</sup> III *p* *ff*

VI. II (ord.) V *p* *ff*

VI. II 6-10 VI. II 6-10 Vc. 1-4 *p* *ff*

IV<sup>I</sup> III *p* *ff*

Vc. (ord.) V *p* *ff*

Vc. (ord.) V *p* *ff*

IV<sup>I</sup> III *p* *ff*

Vc. 4-6 Vc. 1-6 *p* *ff*

Kb. *p* *ff*

This page of a musical score covers measures 251 to 266. It features a variety of instruments including woodwinds (Flute, Piccolo, Oboe, Saxophone, Clarinet, Bass Clarinet, Trumpet, Horn, Trombone), strings (Violin I & II, Viola, Violoncello, Kontrabaß), and percussion (Klavierspiel, Akkordeon, Marimba, Vibraphon, Metallblocks, Eisengitter, sciacalli). The score includes dynamic markings such as *ff*, *f*, *p*, and *pp*, as well as performance instructions like *pizz. (rall.)*. A large, semi-transparent watermark reading "ONLY FOR PERUSOL" is overlaid diagonally across the entire page.

255

**Instrumental Parts:**

- Fl. 1,2
- Picc. (3)
- Ob. 1,2
- Sop. Sax.
- Kl. 1,2
- B. Kl. (3)
- Fl. 1,2
- Kfl.
- Trp. 1
- Trp. 2,3
- Hn. 1-4
- Pos. 1-3
- Klav.
- Akk.
- Hrc.
- P1
- P2
- P3

**Vocal Parts:**

- S. (Soprano)
- A. (Alto)
- T. (Tenor)
- B. (Bass)

**String Parts:**

- VI. I
- VI. II
- Vla.
- Vc.
- Kb.

**Tempo/Performance Indicators:**

- pp*, *ff*, *p*, *mp*, *mf*
- ve* (breath marks)
- dra'* (breath marks)
- 1), 2), 3), 4), *a 2*, *a 4*, *a 2*
- 1), *mf*, *ff*, *pp*
- Eisengitter*, *Tamtam*, *Metallblocks*, *Marimba*
- arco*

1) Klavier: sehr hohe Flageolets.

261

Fl. 1, 2

Picc. (3)

Ob. 1, 2

Sop. Sax.

Kl. 1, 2

B. Kl. (3)

Fg. 1, 2

Kfg.

Trp. 1

Trp. 2, 3

Hn. 1-4

Pos. 1-3

Klav.

Akk.

P. 1

P. 2

P. 3

S.

A.

T.

B.

VI. I

VI. II

Vla.

Vc.

Kb.

265

Fl. 1, 2

Picc. (3)

Ob. 1, 2

Sop. Sax.

Kl. 1, 2

B. Kl. (3)

Fg. 1, 2

Kfg.

Trp. 1

Trp. 2, 3

Hn. 1-4

Pos. 1-3

Klav.

Akk.

P. 1

P. 2

P. 3

S.

A.

T.

B.

VI. I

VI. II

Vla.

Vc.

Kb.

269

Fl. 1, 2

Picc. (3)

Ob. 1, 2

Sop. Sax.

Kl. 1, 2

B. Kl. (3)

Fg. 1, 2

Kfg.

Trp. 1

Trp. 2, 3

Hn. 1-4

Pos. 1-3

Klav.

Akk.

P. 1

P. 2

P. 3

S.

A.

T.

B.

VI. I

VI. II

Vla.

Vc.

Kb.

273

Fl. 1, 2

Picc. (3)

Ob. 1, 2

Sop. Sax.

Kl. 1, 2

B. Kl. (3)

Fg. 1, 2

Kfg.

Trp. 1

Trp. 2, 3

Hn. 1-4

Pos. 1-3

Klav.

Akk.

P. 1

P. 2

P. 3

S.

A.

T.

B.

VI. I

VI. II

Vla.

Vc.

Kb.

277

Fl. 1, 2

Picc. (3)

Ob. 1, 2

Sop. Sax.

Kl. 1, 2

B. Kl. (3)

Fg. 1, 2

Kfg.

Trp. 1

Trp. 2, 3

Hn. 1-4

Pos. 1-3

Klav.

Akk.

P. 1

P. 2

P. 3

S.

A.

T.

B.

VI. I

VI. II

Vla.

Vc.

Kb.

281

Fl. 1, 2

Picc. (3)

Ob. 1, 2

Sop. Sax.

Kl. 1, 2

B. Kl. (3)

Fg. 1, 2

Kfg.

Trp. 1

Trp. 2, 3

Hn. 1-4

Pos. 1-3

Klav.

Akk.

P. 1

P. 2

P. 3

S.

A.

T.

B.

VI. I

VI. II

Vla.

Vc.

Kb.

285

Fl. 1, 2

Picc. (3)

Ob. 1, 2

Sop. Sax.

Kl. 1, 2

B. Kl. (3)

Fg. 1, 2

Kfg.

Trp. 1

Trp. 2, 3

Hn. 1-4

Pos. 1-3

Klav.

Akk.

P. 1

P. 2

P. 3

S.

A.

T.

B.

VI. I

VI. II

Vla.

Vc.

Kb.

289

Fl. 1, 2

Picc. (3)

Ob. 1, 2

Sop. Sax.

Kl. 1, 2

B. Kl. (3)

Fg. 1, 2

Kfg.

Trp. 1

Trp. 2, 3

Hn. 1-4

Pos. 1-3

Klav.

Akk.

P. 1

P. 2

P. 3

S.

A.

T.

B.

VI. I

VI. II

Vla.

Vc.

Kb.

293

Fl. 1, 2

Picc. (3)

Ob. 1, 2

Sop. Sax.

Kl. 1, 2

B. Kl. (3)

Fg. 1, 2

Kfg.

Trp. 1

Trp. 2, 3

Hn. 1-4

Pos. 1-3

Klav.

Akk.

P. 1

P. 2

P. 3

S.

A.

T.

B.

VI. I

VI. II

Vla.

Vc.

Kb.



273

Kl. 1,2

B. Kl. (3)

Fg. 1,2

Kfg.

Hn. 1,2

Hn. 3,4

Pos. 1-3

Klav.

P. 2 Holz-kiste harte Schlägel *ff*

P. 3 piatto sul timpano *ppp*

S.  
-re di grande al-

A.  
-re di alture

T.  
-re di di grande

B.  
-re di alture

VI. I pizz. arco *pppp* flaut. *pp* con sord. (außer 1. Spieler) *f*

VI. II pizz. arco *pppp* flaut. *pp* con sord. (außer 1. Spieler) *f*

Vla. pizz. arco *pppp* flaut. *pp* con sord. (außer 1. Spieler) *f*

Vc. pizz. arco *pppp* flaut. *pp* con sord. (außer 1. Spieler) *f*

ONLY FOR REHEARSAL





285

Fl.1 *tr* *pp*

Kl.1,2 *pp* *ppp*

Hrn.1 *ppp*

Klav. *8<sup>va</sup>...* *8<sup>va</sup>...*

Hfe. *pp*

P.1 Metall Holz Fell *pppp* *ppp*

P.2 *Tamtam* *pp*

P.3 *piatto sul Timpano 1)* *ppp*

1) zart quietschende Klänge

S. *pp sempre*  
za tu

A. *pp sempre*  
za tu

T. *pp sempre*  
za tu

B. *pp sempre*  
za tu

VI. I *f*

VI. II *mf* *ff* *flaut.*

Vla. *mf* *ff* *flaut.*

Vc. *mf* *ff* *flaut.*

Kb. *ppp*

289

Marimba *mf*, *pppp*, *pp*, *p*, *pp*, *p*, *p*

Wassergong *pppp*, *pp*

gr. Trommel *pp*

Metall Holz Fell *pp*, *p*

1) zart quietschende Klänge

piatto sul Timpano 1) *mf*, *p*, *pp*

3 *p*, *p*

S. da

A. da

T. da

B. da

flaut. *mp*, *mf*, *ff*, *mf*, *p*

flaut. *mp*, *mf*, *ff*, *mf*, *p*

flaut. *mp*, (III) *mf*, *ff*, *mf*, *p*

flaut. *mp*, (II) *mf*, *ff*, *mf*, (II) *p*





298

Fl. I

Kb. Kl. (3)

Kfig.

Klav.

Akk.

Hfe.

P.1  
Metall Holz Fell

P.2  
Tamtam

P.3  
Metall Holz Fell

S.  
to - - - rren

A.  
to - - - rren

T.  
to - - - rren

B.  
to - - - rren

VI. I  
1. 2-10. (pppp) *tr* *mp* *pp* *ff* *p* *f* *6*

VI. II  
1. 2-10. (pppp) *tr* *mp* *pp* *f* *p* *f* *6* (III) arco/flaut. 1.H. *tr* *pizz.* *8<sup>va</sup>*

Via.  
1. 2-8. (pppp) *tr* *mp* *pp* *f* *p* (IV) 1.H. arco/flaut. 1.H. *pizz.* *8<sup>va</sup>*

Vc.  
1. 2-6. (pppp) *tr* *mp* *pp* (III) *pizz.* *mf* *f* (II)

Kb.  
*sim.*

Klav. *pp* *8<sup>va</sup>.1*

Akk. *cresc.* *mf* *ppp*

P.1 Marimba *pp cresc.* *p*

P.2 gr. Trommel *ppp*

P.3 Marimba *pp cresc.* *p*

S. - ti *r'a*

A. - ti *r'a*

T. - ti *r'a*

B. - ti *r'a*

VI. I *ppp* *f* *ff* *pizz.* *6*

VI. II *f* *pizz.* *6*

Vla. *arco* *p* *ff* *arco/flaut.* *f*

Vc. *poco f* *pizz. pont. (III)* *mf* *(IV)* *f*

Kb. *mf* *pizz./pont.* *tutti, arco*

*ONLY FOR PERUSAL*

306

Klav. *ff* *p* *f* *f* *ord.* *f* *pp* *fff*

Akk. *cresc.* *mf* *pp* *cresc.* *mf*

Hfc. *mf* *poco sf* *p* *pp* mit Fingernagel

P.1 Marimba *pp cresc.* *(p)* piatto sul Timpano *(ppp)*

P.2 gr.Tr. *(ppp)* piatto sul Timpano *(ppp)* Syropor sul piatto sul Timpano *(pppp)* *poco sf* *(pppp)*

P.3 Marimba *pp cresc.* *(p)* piatto sul Timpano *(ppp)*

S. com - t'accompagneranno *(ppp)*

A. com - t'accompagneranno *(ppp)*

T. com - t'accompagneranno *(ppp)*

B. com - t'accompagneranno *(ppp)*

VI I arco flaut. *f* *ff* *mp* *mp* *fff*

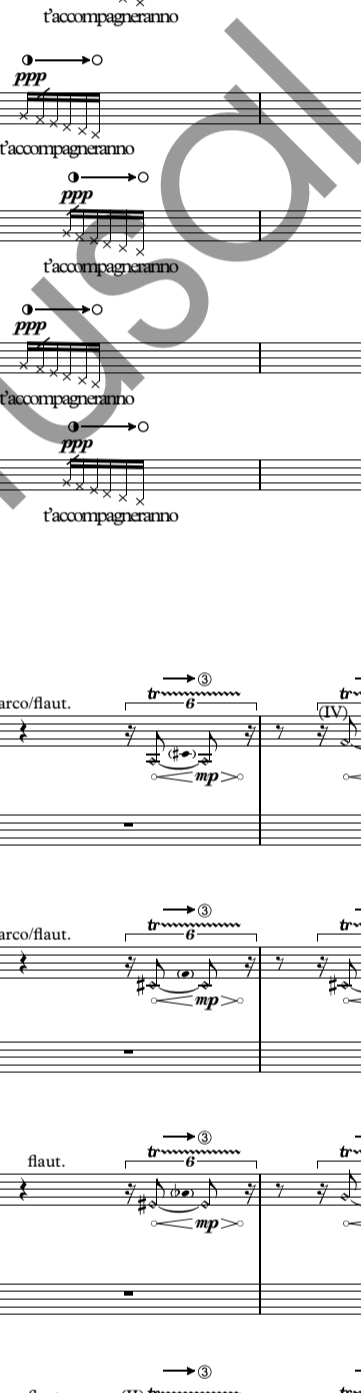
VI II arco flaut. *f* *ff* *mp* *mp* *fff*

Vla. arco flaut. *f* *ff* *p* *fff* *mp* *mp* *fff*

Vc. arco flaut. *f* *ff* *p* *fff* *mp* *mp* *mf*

Kb. *pp* *mp* *tutti arco* *tonlos* *mp*

1) Klavier: "Obertongliss.", aufwärts



7. Szene

♩ = 96

Akkordeon *pppp*

Dino *p*  
*pp*  
*mp*  
*pp*  
 E-ro gio-vi-ne in-quieto pa-lli-do a-sse-ta-to e-rra-nte die-tro le la-rve del mi-ste-ro.

♩ = 96

Violine I *pppp* *cresc.* *espr.* *p dim.*

Violoncello *pppp*

Kontrabass *pppp*

9

Hn.1-4 *pp* *pppp*

Pos.1 *p* *p*

Pos.2 *p* *p*

Akk. *pppp*

P.1 *pppp*  
 Marimba  
 T.T.-Schlägel

D. *pp*  
 Poi fu-ggii. Mi pe-rsi per il tu-mu-lto

VI. I *ppp* *ppp*

14

Pos.1 *sfpp* *p*

Pos.2 *ppp* *p*

Akk. *sfpp*

P.1 *pppp*  
 piatto auf timpano

D. *ppp* *mp* *pp* *mp* *p*  
 de-lle ci-ttà co-lo-ssa-li, vi-di le bian-che ca-tte-dra-li le-var-si con-ge-ri-e e-nor-me di fe-de e di so-gno, etwas gehaucht

VI. I *pppp* *pont.*

Vc. *pppp* *pont.*

Kb. *pppp* *flaut./pont.*



20

Pos.1 *pppp* *mp*

Pos.2 *pppp* *mpsf*

Akk. *sfppp*

Hfc.

P.1 Marimba *pppp*

D. *ppp* *mp* *pp* *p* *pp* *mp*  
 vi - di le Al-pi le-var-si co-me co-me più gran-di ca-tre-dra-li,

Vi. I 2.-10. *pppp* *pont.*

Vi. II *pppp* *pont.*

Vc. *pppp* *pont.*

Kb. *pppp* *pont.*

26

Fl.1 *pp* *wh.*

Pos.1 *ppp* *sf* *pp* *p* *pppp*

Pos.2 *pppp* *p* *ppp* *mp* *pp* *pppp*

Akk.

D. *pp* *p* *pp* *p* *pp* *mp* *pp* *pp*  
 e pie-ne de-lle gran-di om-bre ver-di de-gli a-be-ti, e pie-ne de-lla me-lo-di-a dei to-rre-nti di cui u-di-vo il can-to na-

Vi. I 1. *pp* *espr.* *mp* *pp*  
 2.-10.

Vi. II

Vc.

Kb.

32

Pos.1 *mp* *ppp* *plunger*

Pos.2 *mp* *ppp* *plunger*

Hfc.

D. *mp* *p* *pp* *p* *pp* *mp*  
 -scen-te dall'in-fi-ni-to del so-gno. Il to-rre-nte mi ra-con-ta-va o-scu-ra-men-te la sto-ria. Io fi-sso tra le lan-ce i-mmo-bi-li de-gli a-be-ti

Vi. I 2.-10. *tutti* (III) *f*

Vi. II (IV) *f*

Vla. (III) *f*

Vc. *f*

Kb.

38

Fl. 1, 2 *pp* *wht*

Pos. 1 *p* (plunger) *pppp* *ppp* *p* *ppp*

Pos. 2 *p* *pppp* *mp* *ppp* *mp*

Akk. *ppp*

Hfc. *f* *a.t.*

D. *pp* *für sich* *p* *pp* *pp*

cre-den-do a tra-tti va-ga-re u-na nuo-va me-lo-di - a sel-va-ggia e pu-re tri-ste for-se fi-ssa-vo le nu-bi che sem-

Vl. I *pppp* *1.* *cantabile* *f* *pp*

Kb. *pppp* *mp*

44

Hn. 1-4 *ppp* *a 4*

Pos. 1 *p* *pp*

Pos. 2 *p* *pp*

Klav. *ppp* *8<sup>ve</sup>*

Akk. *pp*

Hfc. *f* *8<sup>ve</sup>*

P. 1 Marimba *pp* *3*

P. 3 piatto auf timpano *ppp*

D. *pp* *mp* *pp* *p > pp*

-bra-va-no a-ttar-dar-si cu-rio-se un i-stan-te su quel pae-sa-ggio pro-fon-do e spiar-lo e sva-ni-re

Vl. I *tutti* (III) *mp* *4*

Vl. II (IV) *mp* *4*

Vla. *pppp* *3* *gläsern* (III) *ppp* *2*

Vc. *mp* *4*

51

Fl. I, 2 *wht.* *start* *8va* *pp*

Klav. *sf*

Akk. *pp*

P.1 *Marimba* *pp*

P.3 *piatto auf timpano* *ppp*

D. *pp* *mf* *pp* *pp* *mf* *pp* *pp*

die-tro le lan-ce i-mmo-bi-li de-gli a - be - ti. U-na fan-ciu - lla nel to - rren-te la - va - va, la - va - va e can-ta - va ne-ll'e

VI. I *1.* *8va* *pppp* *espr.* *vibr.* *mp* *2.-10.* *pont.* *pppp*

VI. II *pont.* *pppp*

Vla. *ppp*

Vc. *pont.* *pppp* *pont.* *pppp*

Kb. *pont.* *pppp*

56

Pos. 1 *plunger* *pppp* *sf* *pp* *mp* *pp*

Pos. 2 *plunger* *pppp* *mp* *sf* *pp* *pp*

Klav. *pppp* *8va* *pppp* *8va*

Akk. *pppp*

Hfe. *f*

P.1 *piatto auf timpano* *pppp*

D. *p* *pp* *p* *pp* *f* *pp*

ne - vi de-ll'e bian-che Al-pi. Si vol-se, mi a-ccol-se, ne-lla no - tte mi-a-mò.

VI. I *1.* *pont.* *pp* *7.4* *tutti* *poco pont.* *pppp*

VI. II *poco pont.* *pppp*

Vc. *pont.* *pppp*

Vc. *pont.* *pppp*

Kb. *flaut./pont.* *2.* *pppp*

62 *a 2*

Kl.1,2 *pppp*

B. Kl. *pppp* *pp*

Kfg. *ppp*

**ritenuto** **a tempo**

Hn.1-4 *a 4 dolce* *ppp*

Pos.1,2 *a 2 wawa* *pppp* *p*

Tuba *ppp*

Klav. *8va*

Hfe. *8va* *p*

D. *ekstatisch pp* *p* *pp*

E an - co - ra su - llo sfon - do le Al - pi il bian - co de - li - ca - to mi - ste - ro,

**ritenuto** **a tempo**

VI. I

VI. II

Vla. *flaut./tasto espr.* *pppp* *mp* *ppp*

Vc. *tutti tasto/flaut.* *ppp*

Kb. *3*

68

B. Kl. *5* *pp* *ppp*

Fg.1,2 *a 2* *pp* *ppp*

Kfg. *pp* *ppp*

Hn.1,2 *ppp cresc.* *5* *mp* *pp* *sf p* *pp* *ppp*

Hn.3,4 *ppp cresc.* *pp* *sf p* *pp* *ppp*

Tuba *con sord.* *pp* *ppp*

Klav. *8va* *sf*

D. *p* *5* *mp* *5* *mf* *mp* *f* *mp* *p*

nel mio ri - cor - do s'a - cce - se la pu - ri - ta de - lla lam - pa - da ste - lla - re, bri - llo la lu - ce de - lla se - ra d'a - mo - re.

VI. I *pont.* *sf* *mp* *mf* *sf*

VI. II *pont.* *sf* *mp* *mf* *pp*

Vla. *pont.* *ppp* *f* *pp*

Vc. *pont.* *sf* *tasto/flaut.* *ppp* *pp* *vibr.* *mp*

Kb. *pp* *pont.*

attacca 8. Szene

# 8. Szene

Florenz

♩ = 56 - 60

(leggero)

Bassflöte (3) *ppp*

Klarinette 1 *ppp*

Klarinette 2 11. *ppp*

Horn 1 *ppp*

Horn 2 7. *ppp*

Posaune 1 con sord., wawa *ppp*

Posaune 2 con sord., wawa *ppp*

Klavier *mp*

Akkordeon *ppp*

Harfe *mf*

Percussion 1 Rin auf timpano *pppp*

Percussion 3 Tamtam *pppp*

♩ = 56 - 60

Violine I flaut./pont. 1. (IV) *ppp*

Violine II flaut./tasto 2. (IV) *ppp*

Viola (flüchtig) 1. con sord. ord. *ppp*

Violoncello flaut./tasto 1. (IV) *ppp*

Kontrabass 1.2. (11./IV) *ppp*

5

Fl.1

B.Fl.(3)

Kl.1

Trp.1

Hn.1

Hn.2

Pos.1

Pos.2

Klav.

Akk.

Hfe.

P3

VI. I

VI. II

Vla.

Vc.

11. con sord., straight

PPP

11.

7.

(7.)

-p-

PPP

pp

vibr. ord.

p PPP

pp

Rin auf timpano

PPPP

(1.) tasto (flaut.)

pp PPP

(2.) (III)

flaut. vibr. ord.

p PPP

1. (IV) flaut.

PPP

ord., flüsternd

1. V senza sord. vibr., tasto

<p>

pont.

PPP

2. V

PPP

5.-8.

PPP cresc.

1.-3.

PPP cresc.

2.-6.

PPP

This page of a musical score contains the following parts and markings:

- Fl. 1:** Starts with a *ppp* dynamic marking.
- B.Fl. (3):** Features a *ppp* dynamic marking and a tremolo effect.
- Kl. 1 & 2:** Clarinet parts with *ppp* dynamics.
- Trp. 1:** Trumpet part with a *ppp* dynamic marking.
- Hn. 1 & 2:** Horn parts with *ppp* dynamics.
- Pos. 1 & 2:** Poson parts with *ppp* dynamics.
- Klav.:** Piano part with *mf* and *ppp* dynamics, and a *Rin auf timpano* instruction.
- Akk.:** Accordion part with *ppp* dynamics and vibrato markings.
- Hfc.:** Harp part with *ppp* dynamics.
- P. 1:** Percussion part with *pppp* dynamics.
- VI. I:** Violin I part with *ppp* dynamics, *pont.* (ponticello) markings, and fingering numbers (6, 6-10, 1, 2).
- VI. II:** Violin II part with *pp* and *ppp* dynamics, and fingering numbers (1, 1-5).
- Vla.:** Viola part with *pp* and *ppp* dynamics, and fingering numbers (5-8, 1).
- Vc.:** Cello part with *ppp* and *p* dynamics, and fingering numbers (1-3, 4, 4-6).
- Kb.:** Double Bass part with *ppp* dynamics and fingering numbers (2, 7.II).

This page of a musical score, numbered 108, contains staves for the following instruments: Fl. 1, B. Fl. (3), Ob. 1, 2, Kl. 1, 2, B. Kl. (3), Sax., Trp. 1, Hn. 1, 2, Pos. 1, 2, Klav., Akk., Hfc., VI. I, VI. II, Vla., Vc., and Kb. The score is divided into four measures. The first measure starts at measure 13. The Fl. 1 part begins with a *ppp* dynamic and a long note. The B. Fl. part has a *ppp* dynamic and a melodic line. The Ob. 1, 2 part has a *ppp* dynamic and a long note. The Kl. 1, 2 part has a *ppp* dynamic and a long note. The B. Kl. part has a *ppp* dynamic and a melodic line. The Sax. part has a *ppp* dynamic and a long note. The Trp. 1 part has a *ppp* dynamic and a long note. The Hn. 1, 2 part has a *ppp* dynamic and a long note. The Pos. 1, 2 part has a *ppp* dynamic and a long note. The Klav. part has a *f* dynamic and a long note. The Akk. part has a *f* dynamic and a long note. The Hfc. part has a *p* dynamic and a long note. The VI. I part has a *mf* dynamic and a long note. The VI. II part has a *p* dynamic and a long note. The Vla. part has a *ppp* dynamic and a long note. The Vc. part has a *p* dynamic and a long note. The Kb. part has a *ppp* dynamic and a long note. The score includes various dynamics such as *ppp*, *p*, *mf*, *f*, and *mp*. There are also performance instructions like *m/v/m vibr.*, *ord.*, *pont.*, and *flaut.*. The score is marked with a large watermark "ONLY FOR PERUSAI".



Musical score for page 109, featuring various instruments including Flutes, Oboes, Clarinets, Saxophone, Trumpets, Horns, Piano, Accordion, Harpsichord, Violins, Violas, Cellos, and Double Bass. The score is divided into measures and includes dynamic markings such as *pp*, *mp*, *mf*, *ppp*, and *p*. Performance instructions like *sim.* and *flaut.* are present. A large watermark "ONLY for Perusal" is overlaid diagonally across the page.

17

Fl.1 *pp* 5 5 5 *sim.* *pp* 6 6 6 *sim.*

Fl.3 *pp* 5 5 5 *sim.* *pp* 7:8 7:8 *sim.*

Ob.1,2 *ppp* *ppp*

Kl.1 11. *ppp*

Kl.2 7. *ppp*

B. Kl.(3) *pp* *sim.* *p*

Sax. *ppp* *p*

Trp.1 *pp* *mp* *pp*

Hn.1 *ppp*

Hn.2 *ppp*

Klav. *f*

Akk. *mp* *pp* *mf* *pp*

Hfc. *pp*

VI I (1.) *mf* *pp* *flaut.* *mf* 5 *pp*  
(2.) *pp* *flaut.* *mf* 5 *pp*

VI II 1. *pp* *mp* *flaut.* *mf* 5 *pp*

Vla. *ppp* *p* *pp* 1. *flaut.* *mf* 5 *pp*

Vc. *ppp* *p* *pp* *flaut.* (II) *mf* *pp*  
*flaut.* (III) *mf* *pp*

Kb. (2.-4.) *mp* *pp* 1. (7.II) *pp*

The musical score is arranged in a standard orchestral format with multiple staves for each instrument family. The instruments listed on the left are: Fl. 1 & 3, Ob. 1, Kl. 1 & 2, B. Kl. (3), Sax., Trp. 1 & 2, Hn. 1 & 2, Pos. 1 & 2, Klav., Akk., Hfc., P. 3, Vl. I & II, Vla., Vc., and Kb. The score includes various musical notations such as notes, rests, slurs, and articulation marks. Dynamic markings range from *ppp* to *ff*. Performance instructions include *flüsternd* (whispering) for strings and *ord.* (order) for the double bass. A specific instruction for the Saxophone part at the end of the page reads: "sim." (simulated). The page number "110" is located at the top left.

1) Sehr enge Umspielung

This page of a musical score, numbered 111, contains staves for various instruments. The woodwind section includes Flute 1 (Fl. 1), Flute 3 (Fl. 3), Oboe 1 (Ob. 1), Oboe 2 (Ob. 2), Clarinet 1 (Kl. 1), Clarinet 2 (Kl. 2), Bass Clarinet (B. Kl. (3)), and Saxophone (Sax.). The brass section includes Trumpet 1 (Trp. 1), Trumpet 2 (Trp. 2), Horn 1 (Hn. 1), Horn 2 (Hn. 2), Positone 1 (Pos. 1), and Positone 2 (Pos. 2). The keyboard section includes Piano (Klav.) and Accordion (Akk.). The percussion section includes P3 (Crotales). The string section includes Violin I (VI. I), Violin II (VI. II), Viola (Vla.), Violoncello (Vc.), and Kontrabaß (Kb.). The score features complex rhythmic patterns, including sixteenth-note runs and triplets. Dynamics range from *ppp* to *ff*. Performance instructions include *flüsternd* (whispering), *ord.* (order), and *sim.* (simulazione). A large watermark 'ONLY FOR PERUSAI' is visible across the page.

29

Fl.1, Fl.3: *mp* → *ff* → *f* 6

Ob.1, Ob.2: *pp* → *ff* → *pp* / *f* → *pp*

Kl.1, Kl.2, B. Kl.(3), Sax.: *ppp* → *mp* → *ppp* / *f* 6

Trp.1,2, Hn.1,2: *p* → *pp* → *p*

Pos.1, Pos.2: *p* → *pp* → *mp* → *p* / senza sord.

Akk.: *ff* → *pp* → *pp* → *ff* → *pp*

Hfc.: *f* 8<sup>va</sup>

VI. I: (1) *8<sup>va</sup> sim.* → *flüsternd* → *ff* 5 / (2) *8<sup>va</sup> sim.* → *mf* → *f*

VI. II: (1) *8<sup>va</sup> vibr.* → *flüsternd* → *mf* → *ff* 5

Via.: 1.-4. *pp* → *ff* → *mf* → *ff* 5 / 5.-8. *pp* → *ff* → *mf* → *ff* 5

Vc.: 1.-3. *pp* → *ff* → *mf* → *p* → *mp* / (IV) flaut. *mf* / *p* → *mp* / 4.-6. *pp* → *ff* → *mf* → *p* → *mp* / (IV) flaut. *mf* / *p* → *mp*

Kb.: *ppp* → *mp*

33

Fl.1, Fl.3, Ob.1, Ob.2, Kl.1, Kl.2, B. Kl. (3), Sax., Fg. 1,2, Kfg., Trp.1, Trp.2, Hn. 1,2, Pos. 1,2, Tuba, Klav., Akk., Hfc., P.1, P.2, P.3, Vl. I, Vl. II, Vla., Vc., Kb.

musical notation including dynamics (mp, ff, p, pp, mf, f, ff, p, pp, f, p, p cresc., p), articulation (accents, slurs), and performance instructions (senza sord., Tamtam, Piatto, quietischend, ord., Crotales).

Measure numbers 33, 34, 35, 36 are indicated at the top of the score.

37

Fl. I *pp* 5 *sim.*

Ob. I *f*

Kl. I *pp* 6 5 *sim.*

Klav. *p*

Akk. *ff* *mf* *mp* *ppp* *p* *mp* *f* *ppp*

P. 2 *ppp*

Rin auf timpano

VI. I (1.) *ppp* *mp* *ppp* *p* *ppp* *p* *ppp* *mf* *ppp*

VI. I (2.) *ppp* *mp* *ppp* *p* *ppp* *p* *ppp* *mf* *ppp*

VI. II *mf* *ppp*

Vla. 1-4. *ppp* *mp* *ppp* *p* *ppp* *p* *ppp*

5-8. *espressivo* *p* *poco vibr.* *non vibr.* *espressivo*

Vc. 1. *ppp* *mp* *ppp* *p* *ppp* *mf* *ppp* *ppp* *mp*

2. *ppp* *mp* *ppp* *p* *ppp* *mf* *ppp* *ppp* *mp*

41

**molto ritenuto**      **quasi senza tempo**      **a tempo**

Fl. I *ppp*

Fl. 3 *ppp*

Kl. I, 2 *pp*

B. Kl. (3) *ppp* (wie ein Hauch) *p*

Trp. 1 con sord. (straight) +

Klav. 13. 14. *p*

Akk. *p*

Hfc.

P. 1 Rin auf timpano *PPPP*

S. **Sibilla** *pp* *pp* *p*

Ti ho so-gna-to,

VI. I (1.) *p* *ppp* *pppp* *ppp* *pp*

VI. I (2.) *p* *ppp*

VI. II *p* *ppp* (pont.) *ppp*

Vla. gläsern *pppp* 1. *ppp* (5-8.) *ppp*

Kb. 1. 2. (14./V) *ppp*



*poco ritenuto*

49

Fl. 1, 2

Fl. 3

Ob. 1, 2

Kl. 1

Kl. 2

B. Kl. (3)

Sax.

Fg. 1, 2

Trp. 1, 2

Hn. 1, 2

Pos. 1, 2

Tuba

Akk.

Hfc.

P. 1

P. 3

S.

*poco ritenuto*

VI. I

VI. II

Vla.

Vc.

Kb.



53

Fl.1, Fl.3, Kl.1, Kl.2, B. Kl.(3), Hn.1,2, Pos.1,2, Klav., Akk., Hfe., S., Vl. I, Vl. II, Vl. 2,3, Vla., Kb.

musical score for measures 53-64

PPP, P, PP, pp, dim., Rubig, a 2+, con sord., a 2, pp, 6, 5, 1., pp, mf, pizz., mf

S. lyrics: O - a - si se - re - ne ... Più a fon - do più a fon - do O - a - si se -

57

Fl.1, Kl.1, Kl.2, B. Kl.(3), Hn.1,2, Klav., Akk., Hfe., P.3, S., Vl. I, Vl. II, Vla., Kb.

musical score for measures 57-64

molto rall. . . . .

PPP, pp, 8.°, 2.°, T.T., 1.-10. (IV) tasto, 1.-8. tasto, flautato (wie ein Hauch), p, ppp, p

S. lyrics: - re - ne Più a fon - do Sia - mo so - li sia - mo so - li su - lla te - rra

molto rall. . . . .

a tempo

61

Fl.1, 2

Fl.3

Ob.1,2

Kl.1, 2

B. Kl. (3)

Sax.

Fig.1,2

Trp.1, 2

Hn.1,2

Pos.1,2

Tuba

Akk.

Hfc.

S.

bru - - ce ... bru - - ce - - re - - - mo

a tempo

VI. I

VI. II

Vla.

Vc.

Kb.

ord.

65

Kl.1

B. Kl.(3)

Fg.1

Hn.1

Pos.1,2

Klav.

Akk.

Hfe.

P.1

S.

VI.1

VI. II

Per-ché tre-mo? Se tu do-ma-ni mi scri-ves - si che è sta - to un so-gno, che ti sei

chin. Becken auf timpano

*ppp*

*pp*

*p*

*pppp*

69

Kl.1

Kl.2

Kfg.

Hn.1

Akk.

Hfe.

P.1

S.

D.

VI.1

VI. II

sve - glia - to, che non mi a - mi. Ta - ce - re,

A - mo - re, pri-ma-ve-ra del so-gno

Dino

*ppp*

*p*

*pppp*

*pp*

*sfpp*

*ppp*

*sfpp*

♩ = 72

♩ = 72

B. Fl. (3) Bassflöte

pp *p* *pppp* *mp*

Kl. 1

Kl. 2

B. Kl. (3)

Akk.

Hfc.

*pp*

S. ta - ce - re... Non do-vrei al-tro che ta-ce - re È ve - ro... è ve-ro che m'hai det-to

D. sei so - la, a - mo - re, pri-ma-ve-ra del so-gno

VI. I

*ppp < p > pp* *spp* *ppp* *pp*

VI. II

*ppp* *spp*

B. Fl. (3)

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

Kl. 1

Kl. 2

muta in Bkl.

B. Kl. (3)

*pppp*

Hn. 1,2

*sppp*

Akk.

Hfc.

*pp* *p*

S. a - mo - re? È ve - ro... è ve-ro che m'hai det-to

D. sei so - la, sei so - la, sei so - la che ap-pa - ri nel ve - lo dei fu-mi di vio - la.

VI. I

*ppp < p > pp* *f* *p*

VI. II

*ppp* *spp* *p* *f*

Vc.

*pp* *espr.* *pont.* *mp*

88

B. Fl. (3) *ppp* *p* *ppp*

Kl. I *ppp* *p* *ppp*

B. Kl. (3) *pppp* (ein Hauch) (Zwerchfell) *(pppp)*

Trp. I con sord., wawa *pp*

Hrn. I *pp*

Klav. *p*

Akk.

Hfc. *ppp*

S. a - mo - re? Son tu - a. Son tu - a. So - no fe - li - ce.

D. Sei so - la sei so - la che ap - pa - ri nel ve - lo dei fiu - mi di vio - la.

VI. I 1. *pp* *sfp* *pp* *f* *pp* *f* *p*

VI. II 1. *pp* *sfp* *pp* *p* *f*

Vla. 1.-4. *espr.* *p* *espr.* *sfp*

5.-8. *espr.* *p* *espr.* *sfp*

Vc. *pp* *pp* *p* *ppp*

95

B. Fl. (3) *pp* *mp* *pp*

Kl. I *pppp* *p*

B. Kl. (3) *(pppp)*

Trp. I *(pp)*

Klav.

Akk.

S. Son tu - a. Son tu - a. So - no fe - li - ce.

D. Co - me u - na nu - vo - la, co - me u - na nu - vo - la, co - me u - na nu - vo - la bian - ca, (elastisch) *pp* *mp* *pp*

VI. I (1.) *pp* *sfp* *sfp*

(2.-10.)

VI. II 1. *sfp*

VI. 3 *sfp*

Vla. 1.-8. *espr.* *p* *espr.* *sfp*

102

Fl. 1 *pp* *mp*

B. Fl. (3) *pp* *mp*

Kl. 1 *pp* *p*

B. Kl. (2) *ppp* *p*

B. Kl. (3) *ppp* *p*

Fg. 2 *pp* *mp*

Kfg. *pp* *mp*

Trp. 1, 2 *fp* *pp*  
a 2 (straight)

Pos. 1 *pp* *pp* *mp*  
con sord. (straight)

S. *pp* *p* *pp* *mp*  
no - - n pos - so più      no - - n pos-so più

D. *p* *pp* *mf*  
co-me u-na nu - vo la bian - ca,      co-me u-na nu - vo-la bian-ca pres-so al mio cuo - re,

VI I *ff* *pp* *p* *pp* *mp*

VI II *ff* *pp* *p* *pp* *mp*

Vla. *ff* *pp* *p* *pp* *mp*

Vc. *p* *pp* *p* *pp* *mp*

106

Fl.1 *ff*

B. Fl. (3) *sfpp* *f* muta in Fl.

Ob. 1,2 *ff* a 2

Kl. 1 *f* *mp* *pp*

B. Kl. (2) *pp* *p*

B. Kl. (3) *ppp* *p*

Sax. *f* *pp* *p*

Fg. 1,2 *mp* *p*

Trp. 1 *f*

Trp. 2 *f* *pp* *p*

Hn. 1 *mp* *p* *pp* *p*

Pos. 1 *pp*

S. *f* *p* *pp* *f*  
 non pos - so più dor - mi - re no - - - n pos-so più

D. *pp* *mp*  
 co-me u - na nu - vo - la bian - ca,

VI I *pp* *mp* *pp* *p*

VI II *pp* *mp* *pp* *p*

Vla. 1-4 *pp* *mf* *pp* *mp* *pp* *p*

Vc. 1-3 *pp* *f* *pp* *mp* *pp* *p*

Kb. *f* *mp*

rall. . . . a tempo

110

Fl.1, 2, 3

Ob.1, 2

Kl.1

B. Kl. (2)

B. Kl. (3)

Sax.

Fg.1, 2

Kfg.

mf, f, pp, mp, p, ppp, pppp

Trp.1

Trp.2

Hn.1, 2

Pos.1, 2

Akk.

pp, mf, pp, f, pp

Marimba

P.1

P.3

Stahlfeder

ff

S.

D.

no - - n pos-so più no - - n pos-so più dor - mi - re

co-me u-na nu - vo-la bian-ca pres-so al mio cuo - re, o re - sta

f, pp, f, p

rall. . . . a tempo

VI. I

VI. II

Vla.

Vc.

Kb.

pp, mp, f, espr., (III), pont., pp



114

Fl.1, Fl.3, Ob.1,2, Kl.1, B. Kl.(2), B. Kl.(3), Sax., Fg.1,2, Trp.1,2, Hn.1,2, Pos.1, P.1, P.3, S., D., VI. I, VI. II, Vla., Vc., Kb.

no - - - n pos-so più no - - - n pos-so più no - - - n pos-so più dor-mi - re

o re - sta! Non at - tri - star - ti,

Marimba  $\text{b}$ , Stahlfeder

Dynamic markings:  $pp$ ,  $mf$ ,  $f$ ,  $ppp$ ,  $mp$ ,  $p$ ,  $ff$ ,  $espr.$ ,  $sw.$

Tempo/Performance markings:  $1.$ ,  $2.$ ,  $a 2.$ ,  $a 2 \text{ b}$ ,  $1.-10.$ ,  $2.-10.$

Articulation:  $\text{trill}$ ,  $\text{acc}$ ,  $\text{rit}$ ,  $\text{rit}$ ,  $\text{rit}$

Rehearsal marks:  $\text{③}$

Detailed description: This page of a musical score (page 125) features a complex orchestration. It begins at measure 114 with a key signature of two flats and a 3/4 time signature. The score includes parts for woodwinds (Flutes 1 and 3, Oboes 1 and 2, Clarinet 1, Bass Clarinets 2 and 3, Saxophone, Fagot 1 and 2), brasses (Trumpets 1 and 2, Horns 1 and 2, Positively), and percussion (Marimba and Stahlfeder). The vocal soloists (Soprano and Alto) enter with lyrics in Italian. The score is rich with dynamic markings, including piano ( $p$ ), mezzo-forte ( $mf$ ), forte ( $f$ ), and fortissimo ( $ff$ ), as well as performance directions like *espr.* and *sw.*. It contains numerous articulation marks and rehearsal symbols. The bottom of the page features a large, diagonal watermark reading 'ONLY FOR PERUSA'.

**ritenuto (poco)**

**a tempo**

119

Fl.1, Fl.3, Kl.1, B. Kl.(2), B. Kl.(3), Sax., Trp.1, Hn.1,2

*pp*, *mp*, *pp*, *pp*, *pp*, *pp*, *pp*

S., D.

(Ekstatisch) *pp* *mp*

No - - - n tro-vo più non tro - - - vo più il sòn - no

*pp* o re - sta o re - sta!

**ritenuto (poco)**

**a tempo**

VI. I, VI. II, Vla., Vc., Kb.

1.-5. (sphärisch) *pppp* *p* *mp*

6.-10. (sphärisch) *pppp* *p* *mp*

1.-10. (sphärisch) *pppp* *p* *mp*

1.-4. pont. *pp* (sphärisch) *pppp* *p* *mp*

5.-8. pont. *pp* (sphärisch) *pppp* *p* *mp*

1.-3. (sphärisch) *pppp* *p* *mp*

4.-6. (sphärisch) *pppp* *p* *mp*

(sphärisch) pont./flaut. *pppp* div. *p* *mf*

rall. . . . tempo

ritenuto (poco)

a tempo

Musical score for woodwinds, brass, and strings, measures 123-130. Instruments include Fl. 1, Fl. 3, Ob. 1, 2, B. Kl. (2), B. Kl. (3), Sax., Fg. 1, Trp. 1, Pos. 1, and Hfc. Dynamics range from *pp* to *p*. Includes performance markings such as *a 2* and *muta in Kl.*

Vocal parts for Soprano (S.) and Bass (D.) with Italian lyrics. The lyrics are:   
S.: e so - - - no fe - li - ce. No - - - n tro-vo piu non tro -   
D.: Non at - tri - star - ti, non at - tri - star - ti, non at - tri - star - ti.

rall. . . . tempo

ritenuto (poco)

a tempo

Musical score for strings and keyboard instruments, measures 123-130. Instruments include VI. I, VI. II, Vla., Vc., and Kb. Includes performance markings such as *(sphärisch)* and *pppp*.

rall.  
molto

äußerst ruhig (♩ = ♩ = 56)

128

Fl.1

Fl.3

Ob.1,2

Kl.1

Kl.2

B. Kl. (3)

Sax.

Fg.1

Trp.1

Hn.2

Pos.2

Klav.

S.

D.

vo più il son - no e so - - no fe - li - ce.

non at - tri - star - ti o So - le!

rall.  
molto

äußerst ruhig (♩ = ♩ = 56)

1.

1.-5.

2.

6.-10.

1.

1.-10.

1.

1.-4.

2.

5.-8.

2. flaut.

1.-3.

1.

1.-3.

V.

Kb.

132

Fl.1

Fl.3

Ob.1

Kl.1

Kl.2

B. Kl. (3)

Fig.1

Hn.1

Hn.2

Pos.1

Pos.2

Akk.

Hfc.

Vi. I

Vi. II

Vla.

Vc.

Kb.

7. con sord. (wawa)

11.

8<sup>va</sup>

pp

1. espr.

ppp

1. m/vn flaut.

pp

1. V

ppp

(2.)

vibr. ord.

pp

ppp

1-3.

(pont.)

pp

1. (11./IV)

pp

2.-4. (6./III)

ppp

134

Fl.1

Fl.3

Ob.1

Kl.1

Kl.2

B. Kl.(3)

Fg.1

Hn.1

Hn.2

Pos.1

Pos.2

Akk.

Hfc.

VI. I

VI. II

Vla.

Vc.

Kb.

*ppp*

*pp*

*p*

*pppt*

*pp*

*pp*

*pp*

(1.)

2.

(1.)

1.-10.

(pont.)

1.-4.

5.-8. (pont.)

(1.-3.)

4.-6.

(1.)

*espr.*

*pont.*

ONLY FOR PERUSAL

136

FL.1  
FL.3  
Ob.1  
Kl.1  
Kl.2  
B. Kl. (3)  
Fg.1  
Trp.1  
Hn.1  
Hn.2  
Pos.1  
Pos.2  
Akk.  
Hfc.  
VI. I  
VI. II  
Vla.  
Vc.  
Kb.

mp pp pp  
p pp  
vibr. ord. pp  
flaut./tasto pp cresc.  
flaut./tasto p pont. ppp  
flaut. ppp  
flaut. ppp

138

Fl.1

Fl.3

Ob.1

Kl.1

Kl.2

B. Kl. (3)

Fg.1

Trp.1

Hn.1

Hn.2

Pos.1

Pos.2

Akk.

Vi. I

Vi. II

Vla.

Vc.

Kb.

*pp*

*mp*

*p*

*pp*

*p*

11.

1. *pp*

2. *mp*

1. flaut./tasto

(5.-8.)

1.-3. (pont.)

4.-6.

(13./IV)



140

Fl.1 *mp* *pp*

Fl.3

Ob.1 *mp* *pp*

Kl.1 *cresc. poco a poco*

Kl.2 *cresc. poco a poco*

B. Kl. (3) *cresc. poco a poco*

Sax.

Fig.1 *cresc. poco a poco*

Trp.1 *p* *pp*

Hn.1

Hn.2 11.

Pos.1 7.

Pos.2

Akk. *f* *pp*

Hfc. *p*

VI. I

VI. II *espr.* *pp*

Vla. 5-8. (pont.) 1.-4. (pont.) *pp*

Vc. *mp*

Kb. (10./V) *pp* flaut. *ppp* flaut. *ppp*

142

Fl.1 *cresc. poco a poco*

Fl.3 *pp*

Ob.1,2 a 2

Kl.1

Kl.2 *(p)*

B. Kl. (3)

Sax. *cresc. poco a poco*

Fig.1

Trp.1 *pp*

Hn.1

Hn.2 11.

Pos.1

Pos.2

Akk.

Hfc.

VI I 1. *pp* *mp* *pp*  
(2.) *p*

VI II

Vla. (1.-4.)  
5. *pp* *cresc.*  
flaut./tasto

Vc. 1. *mf* *pp* *pp*  
(4.-6.)

Kb. *mp*

144

Fl.1

Fl.3

Ob.1,2

Kl.1

Kl.2

B. Kl. (3)

Sax.

Fg.1

*pp*

*cresc. poco a poco*

*f*

*p*

*p*

*p*

*p*

*p*

Holzbläser: Einsätze immer noch leise

Trp.1

Hn.1

Hn.2

Pos.1

Pos.2

Akk.

Hfc.

VI. I

VI. II

Vla.

Vc.

Kb.

*mp*

*pp*

7.

11.

*ff*

*pp*

*espr.*

1. flaut.

*pp*

pont.

*mp*

1. tasto

*p*

pont.

*f*

*pp*

*mf*

*pp*

*mf*

146

Fl.1

Fl.3

Ob.1,2

Kl.1

Kl.2

B. Kl. (3)

Sax.

Fig.1

Trp.1

Hn.1

Hn.2

Pos.1

Pos.2

Akk.

P.2

VI. I

VI. II

Vla.

Vc.

Kb.

8va

a 2

*pp*

*f*

*mf*

*pp*

11.

*mp* cresc. poco a poco

Crotales

*ff*

1.

2.

3

5

5

espr.

1.-10.

*mp*

(1.)

V

*pp*

tasto

pont.

*f*

(1.) vibr.

ord.

*f*

4-6.

*pp*

*ff*

*p*

(7./II.)

*p*

5

cresc.

5

5

5

(15./V)

*p*

6

cresc.

6

6

6

148

Fl.1

Fl.3

Ob.1,2

Kl.1

Kl.2

Trp.1

Hn.1

Hn.2

Pos.1

Pos.2

Akk.

Crotales

P.1

VI. I

VI. II

Vla.

Vc.

Kb.

*ff* *p*

*ff* *p*

*ff* *mp*

*f* *p*

*pp* *mp* *pp*

*p* *f* *p*

*f* *pp* *f*

*f* *pp* *f*

7.

11.

1.

5.

5-8. pont.

(17.V)

(11.IV)

③

③

Fl.1 <sup>150</sup>  
 Fl.3  
 Ob.1,2  
 Kl.1  
 Kl.2  
 B. Kl.(3)  
 Sax.  
 Fg.1

11.  
*pp*

*p*

Hn.1  
 Hn.2  
 Pos.1  
 Pos.2

11.  
*pp*

Klav.

*p cresc. poco a poco*

Akk.

*mf* *f*

P.2

piatte auf timpano  
*mf* *p* *f*

VI. I  
 VI. II

(1.) *ff* *f*

VI. II

*ff* *ff*

Vla.  
 Vc.

1.-4. pont. *p* *f*  
 (5.-8.) *mf*

Vc.

4.-6. *ff*  
 pont. vibr. *fff dim.*

Kb.

(14./IV) *p cresc.*  
 (17./V) *p cresc.*



Musical score for page 139, featuring various instruments including Flutes, Oboes, Clarinets, Saxophone, Trumpets, Horns, Positons, Piano, Accordion, Percussion, Violins, Viola, Violoncello, and Double Bass. The score includes dynamic markings such as *ppp*, *ff*, *f*, and *p*, and performance instructions like *senza sord.* and *a 2*. The page number 139 is located in the top right corner.

152

Fl.1, 2, 3

Ob.1,2

Kl.1, 2

Sax.

Trp.1,2

Hn.1, 2

Pos.1, 2

Klav.

Akk.

P.1, 2, 3

VI. I, II

Vla.

Vc.

Kb.

*ppp*

*ff*

*f*

*p*

*senza sord.*

*a 2*

*sim.*

*Vibraphon*

*Eisengitter*

(8./II) 9:8 *f* (11./III) *ff*

(7./II) *f* (10./III) *ff*

molto rall.

155

Fl. 1  
Fl. 3  
Ob. 1,2  
Kl. 1  
Kl. 2  
B. Kl. (3)  
Sax.  
Fg. 1,2

Trp. 1,2  
Hn. 1  
Hn. 2  
Pos. 1  
Pos. 2  
Tuba

Klav.  
Akk.  
P. 1  
P. 2

piatto

Crotales

molto rall.

VI. I  
VI. II  
Vla.  
Vc.  
Kb.

(1.)  
3

(2.)  
5

6

espr.

1-6. n/n

1.2. (15./IV)

1.-4. pizz.



♩ = 72 rall. . . . . a tempo

159

Fl.1 *Lang* *ppp*

Kl.1 *ppp*

B. Kl. (3) *ppp*

Hn.1 *Lang* *ppp*

Hfc. *Lang* *pp* *poco sf*

P.1 *Lang* *T.T.*

S. *Lang* *Ruhig Ekstatisch pp* *flüchtig* *7:6*  
 al cie - lo not - tur - no. va - ga - va - no co-me gli spet - tri:

D. *pp* *Lang*  
 A-prim-mo la fi - ne - stra Gli u - o - mi - ni co-me spet - tri va - gan - ti:

♩ = 72 rall. . . . . a tempo

*Lang*

VI. I *1.-5.* *ppp* *con sord.* *ppp* *6.-10.* *ppp* *pp* *gehaucht*

VI. II *1.-10.* *con sord.* *ppp* *f* *senza sord.*

Vla. *1.-4.* *con sord.* *ppp* *f* *senza sord.*  
*5.-8.* *con sord.* *ppp* *f* *senza sord.*

Vc. *con sord.* *ppp*

163

Kl.1 *ppp*

Kl.2 *ppp*

B. Kl. (3) *ppp*

Fg. 1,2 *ppp*

Trp.1 *ppp* *straight*

Hn.1 *ppp*

Hn.2 *ppp*

Pos. 1,2 *ppp*

Hfc. *p*

S. *ppp* *p* *7* *pp*  
 si com-po - ne - va in un so - gno co - me per u - na me - lo - di - a

D. *6* *p* *ppp* *6* *mp*  
 e la cit - tà? in un so - gno ca - den - za - to,

VI. I *(1.-5.)* *ppp*

Kb. *arco* *ppp*

167

per u - na me - lo - di - a in - vi - si - bi - le

sca - tu - ri - ta da quel va - ga - re.

Non e - ra dun - que il mon - do a - bi - ta - to

a - bi - ta - to da dol - ci spet - tri

accel. . . . . a tempo

ruhig

171

il so - gno ri - de - sto nel - le po - ten - ze su - e

Qual pon - te,

e nel - la not - te non e - ra il so - gno

ri - de - sto nel - le po - ten - ze su - e

tut - te tri - on - fa - le?

accel. . . . . a tempo

ruhig

175

**drängend** **ruhig**

Fl. 1,2  
Ob. 1,2  
Kl. 1  
Kl. 2  
B. Kl. (3)  
Sax.  
Fg. 1,2  
Trp. 1  
Hn. 1  
Hn. 2  
Hfc.  
P. 1  
P. 2  
S.  
D.  
VI. I  
VI. II  
Vla.  
Vc.  
Kb.

1.2  
1.4  
pp  
f  
a 2  
a 2  
f  
f  
p  
f  
ff  
straight  
sffmp  
pp  
pp  
ppp  
pp  
Marimba  
T.T.  
f  
mp  
f  
pp  
pp  
f  
f  
pp  
pp  
pp  
pp

mu - ti chie-dem-mo,  
ge - tta - to sull'in - fi - ni - to,  
qual pon - te,  
qual pon-te a-bbia-mo noi ge-tta-to sull'in-fi-ni-to,  
che tu-to ci ap-pa - re

rall. . . . tempo accel. . . ritenuto poco a tempo

Musical score for Flutes (Fl.1, Fl.3), Clarinets (Kl.1), Bass Clarinet (B. Kl.(3)), and Saxophone (Sax.) in 3/4 time. The score starts at measure 180 with a *ppp* dynamic. Flute parts feature a melodic line with a trill in measure 182. Clarinet parts play a low register accompaniment. The saxophone part has a melodic phrase in measure 182.

Musical score for Trumpet (Trp.1) and Horn (Hn.1) in 3/4 time. The Trumpet part has a melodic line starting in measure 182. The Horn part plays a low register accompaniment.

Musical score for Piano (P.2) and Trombone (T.T.) in 3/4 time. The Piano part features a melodic line with a trill in measure 182. The Trombone part plays a low register accompaniment.

Vocal score for Soprano (S.) and Bass (D.) in 3/4 time. The Soprano part has the lyrics: "che tut-o ci ap-pa-re om-bra A qual so - gno a qual so - gno le-vam-mo". The Bass part has the lyrics: "om-bra di e-ter - ni-tà? a qual so - gno le-vam-mo la no - stal-gi-a". Dynamics include *f* and *pp*.

rall. . . . tempo accel. . . ritenuto poco a tempo

Musical score for Violin I (VI. I) and Violin II (VI. II) in 3/4 time. Both parts start with a *ppp* dynamic and a "con sord." instruction. The Violin I part has a melodic line with a trill in measure 182.

Musical score for Violin III (VI. III) and Violin IV (VI. IV) in 3/4 time. Both parts start with a *ppp* dynamic and a "con sord." instruction. The Violin III part has a melodic line with a trill in measure 182.

Musical score for Viola (Vla.) and Cello (Vc.) in 3/4 time. Both parts start with a *ppp* dynamic and a "con sord." instruction. The Viola part has a melodic line with a trill in measure 182. The Cello part has a melodic line with a trill in measure 182.

Musical score for Contrabass (Kb.) in 3/4 time. The part starts with a *ppp* dynamic and a "con sord." instruction. The Contrabass part has a melodic line with a trill in measure 182.

**ruhig** **äußerst ruhig** **rall.** . . . . .

186

Fl.1

Kl.1

Kl.2

B. Kl. (3)

Fg.1

Trp.1

Hn.1

Pos. 1,2

Tuba

Klav.

Akk.

P1

S.

D.

la no - stal - gi - a la no-stal-gi - a del-la no-stra bel-le-zza?

del-la no-stra bel-le-zza?

*pizz.* *sf* *scod* *sim.* *8<sup>va</sup>* *ppp* *scod*

*con sord., wawa* *pp* *ppp* *ppp*

*chin. Becken auf timpano* *pppp*

*f* *mp* *p* *ppp*

**ruhig** **äußerst ruhig** **rall.** . . . . .

gläsern *espr.*

VI. I

VI. II

Vla.

Vc.

Kb.

1.-5. *pp* *senza sord.* *pp* *ppp* *p*

6.-10. *pp*

senza sord. *pp*

1.-4. flaut. *pp* *con sord. flaut./tasto* *ppp* (0.)

5.-8. flaut. *pp*

1.-3. flaut. *pp* *con sord. flaut./tasto* *ppp* (7.)

4.-6. flaut. *pp*

flaut. *pp*

ruhig

192

Fl. 1

B. Fl. (3)

Kl. 1

B. Kl. (3)

Hn. 1

Klav.

Akk.

Hfc.

S.

D.

La lu - na sor - ge - va

sor - ge - va nel - le sua vec - chia ve - sta - glia

die - tro la chie - sa

die - tro la chie - sa

la chie - sa bi - zan - ti - na.

die - tro la chie - sa

ruhig

VI. I

VI. II

Vla.

Vc.

Kb.

1.-5.

6.-10.

1.-8.

1.-6.

1. pizz.

2.-10. flaut.

1) flaut.

1) flaut.

1) flaut.

1) Streicher: Es sollen keine Grundtöne hörbar sein.

# 9. Szene

♩ = 120

Flöte 1 *pp*

Flöte 2 *pp*

Klarinette 1 *ppp* *schattenhaft* *6*

Klarinette 2 *ppp* *schattenhaft* *6*

Bassklarinetten 3 *ppp* *flüchtig* *6*

Horn 1 *ppp* (11.)+

Horn 2 *ppp*

Posaune 1 *pp*

Posaune 2 *pp*

Perkussion 2 *pppp* *gr. Trommel*

S  
A  
T  
B  
1.-3.  
la be - lle - zza nuo - va: l'uo - mo che tie - ne il vo - la - nte, vi - via - mo nell' a - sso - lu - to,

S  
A  
T  
B  
4.-6.  
la be - lle - zza de - lla ve - lo - ci - tà. a - ttra - ver - sa la te - rra. a - bbia - mo cre - a - ta

♩ = 120

Violine I *pppp* *pont.* *pont./flüsternd* *ppp*

Violine II *ppp* *pont./flüsternd* *ord.* *pppp*

Viola *ppp* *pont./flüsternd*

Violoncello *ppp* *pont./flüsternd*

Kontrabass *ppp* *pp* *sim.* *pont.* *pp* *sim.*





This page contains a musical score for orchestra and vocal soloists. The instruments listed on the left are Fl. 1 & 2, Kl. 1 & 2, B. Kl., Fg. 1 & 2, Hn. 1 & 2, Pos. 1 & 2, 3, Klav., Akk., Hfc., P. 1 & 2 (Marimba), P. 3 (Vibraphon), S. (Soprano), A. (Alto), T. (Tenor), B. (Bass), Vl. I & II, Vla., Vc., and Kb. The score includes vocal lines with lyrics in Italian and dynamic markings such as *pp*, *p dim.*, *mp*, *ppp*, *ff*, *espr.*, and *pizz.*. There are also performance instructions like *leggero/gehaucht* and *arco*. The page number 149 is in the top right corner.

12

Fl.1  
Fl.2  
Ob.1  
Ten. Sax.  
Kl.1  
Kl.2  
B. Kl.  
Fg.1  
Fg.2  
Hn.1  
Hn.2  
Pos.1  
Pos.2,3  
Akk.  
S.  
A.  
T.  
B.  
VI. I  
VI. II  
Vla.  
Vc.  
Kb.

*pp*

o - ffi - ci - ne a - ppe - se a - lle nu - vo - le

in - cen - dia - ti da - vio - len - te lu - ne

in - cen - dia - ti da - vi - o - len - te lu - ne

le gra - ndi fo - lle a - gi - ta - to dal la - vo - ro,

in - cen - dia - ti da - vi - o - len - te lu - ne e ...

in - cen - dia - ti da - vi - o - len - te lu - ne e ...

in - cen - dia - ti da - vi - o - len - te lu - ne e ...

- ppe - se a - lle nu - vo - le

can - tie - ri in - cen - dia - ti da - vio - len - te lu - ne

in - cen - dia - ti da - vi - o - len - te lu - ne e ...

in - cen - dia - ti da - vi - o - len - te lu - ne e ...

si - mi - lia gi - na - sti gi - ga - nti

da - vio - len - te lu - ne e - le - ttri - che

in - cen - dia - ti da - vi - o - len - te lu - ne e ...

in - cen - dia - ti da - vi - o - len - te lu - ne e ...



20

Fl.1 *pp*

Fl.2 *pp*

Ob.1

Ob.2

Ten. Sax.

Kl.1 *pp*

Kl.2 *pp*

B. Kl.

Fg.1

Fg.2

Hn.1 *ppp*

Hn.2 *ppp*

Hn.3,4

Pos.1 *ppp*

Pos.2 *ppp*

Klav. *fff*

Akk. *ppp*

P.1 *ff*

P.3 *ppp*

S. *pp*  
 1. 3. *pp* o - ffi - ci - ne a - ppe - se a - lle  
 2. *pp* o - ffi - ci - ne a - ppe - se a - lle nu -  
 4. 6. no - ttu - rno

A. *pp*  
 1. 3. *pp* o - ffi - ci - ne a - ppe - se a - lle nu -  
 2. *pp* o - ffi - ci - ne a - ppe - se a - lle nu - vo -  
 4. 6. no - ttu - rno

T. *pp*  
 1. 3. *pp* o - ffi - ci - ne a - ppe - se a - lle nu - vo - le  
 2. *pp* o - ffi - ci - ne a - ppe - se a - lle nu - vo - le  
 4. 6. no - ttu - rno

B. *p*  
 1. 2. *p* o - ffi - ci - ne a - ppe - se a - lle nu - vo - le pei -  
 2. *p* o - ffi - ci - ne a - ppe - se a - lle nu - vo - le pei -

VI. I *pp* *cresc. poco a poco*  
 flüsternd/flautato  
 legatissimo: quasi gliss.

VI. II *pp* *cresc. poco a poco*

Vla. *ppp*  
 flüsternd/flautato  
 legatissimo: quasi gliss.

Vc. *ppp*  
 1. flüsternd/flautato  
 legatissimo: quasi gliss.

Kb. *pp* (3./1.) *pp*



28

Fl. 1 *pp* 6

Fl. 2 *pp* 6

Ob. 1 *pp* 6

Ten. Sax. *pp* 6

Kl. 1 *pp* 6

Kl. 2 *pp* 6

B. Kl. 6

Kfg. 6

Hn. 1

Hn. 2

Pos. 1,2 *pppp* a 2 + *ff*

Klav. *fff* 5 5 5 5 5 5 5 5 8<sup>ve</sup>

Akk.

P. 1 Marimba Metallblocks *ff* 3

P. 2 Metallblocks *ff* 3

P. 3 Marimba *mp* *f* 3

S. 1-3 *p dim.* 5 *ppp* [e] po - ni - si - mi - li a gi - nna - sti

S. 4-6 *mf* 5 [a] [e]

A. 1-3 *p dim.* 5 *ppp* [e]

A. 4-6 *mf* 5 [a] [e]

T. 1-3 *p dim.* 5 *ppp* [e]

T. 4-6 *mf* 5 [a] [e]

B. 1-3

B. 4-6 ba -

VI. I 1. 1-5. *pp* *flüsternd*

VI. II

Via.

Vc.

Kb. *pp*



This page of a musical score, numbered 156, contains the following parts and markings:

- Woodwinds:** Flute 1 (Fl. 1), Flute 2 (Fl. 2), Oboe 1 (Ob. 1), Oboe 2 (Ob. 2), Tenor Saxophone (Ten. Sax.), Clarinet 1 (Kl. 1), Clarinet 2 (Kl. 2), Bass Clarinet (B. Kl.), Bassoon 1 (Fg. 1), Bassoon 2 (Fg. 2), and Contrabassoon (Kfg.).
- Brass:** Trumpets 1-3 (Trp. 1-3), Horns 1-3 (Hn. 1-3), and Trombones 1-3 (Pos. 1-3).
- Percussion:** Kettle Drum (Klav.), Snare Drum (Hfc.), and various auxiliary instruments including Glass (Glas), Steel Spring (Stahlfeder), Metal Blocks (Metallblocks), and Crotales.
- Strings:** Violins 1-3 (S.), Violas 1-3 (A.), Tenors 1-3 (T.), and Basses 1-3 (B.).
- Other:** Violin I (VI. I), Violin II (VI. II), Viola (Vla.), and Cello (Vc.).

Key musical markings include dynamics such as *pp*, *f*, *mp*, *mf*, *pp cresc.*, *mf dim.*, and *mp dim.*. Performance instructions like *pizz./secco* and *15<sup>ma</sup>* are also present. The score is marked with a large watermark reading "Musik für Perusol".



This page of a musical score includes the following parts and markings:

- Flutes (Fl. 1, 2):** Starting at measure 42, playing sixteenth-note patterns with *ff* dynamics.
- Oboes (Ob. 1, 2):** Similar to flutes, with *ff* dynamics.
- Trumpets (Trp. 1-3):** Playing chords with *sf* and *pp* dynamics.
- Horns (Hn. 1, 2; Hn. 3, 4):** Playing chords with *ff* dynamics.
- Positively (Pos. 1-3):** Playing chords with *f* and *mp* dynamics.
- Clavichord (Klav.):** Playing a complex sixteenth-note pattern with *ppp* dynamics.
- Harpsichord (Hfc.):** Playing chords with *mp* dynamics.
- Timpani (P. 1, 2, 3):** Playing patterns with *ff* dynamics, including effects like "Eisengitter" and "Metallblocks".
- Soprano (S.):** Singing with *ppp* dynamics, lyrics: "vi - bra - nte fer -".
- Alto (A.):** Singing with *ppp* dynamics, lyrics: "vi - bra -".
- Tenore (T.):** Singing with *ppp* dynamics, lyrics: "vi - bra -".
- Bass (B.):** Singing with *ppp* dynamics, lyrics: "vi - bra -".
- Violins (VI. I, II):** Playing sixteenth-note patterns with *ffppp* and *pp* dynamics.
- Viola (Vla.):** Playing sixteenth-note patterns with *pp* dynamics.
- Violoncello (Vc.):** Playing sixteenth-note patterns with *f* dynamics.
- Double Bass (Kb.):** Playing sixteenth-note patterns with *pppp* dynamics, including the instruction "flautato".

46

Fl.1

Fl.2

Ob.1

Kl.1

Kl.2

B. Kl.

Fg.1

Fg.2

Kfg.

Trp.1,2

Hn.1,2

Hn.3,4

Klav.

P.1

P.3

Crotales

Crotales

S.

A.

T.

B.

VI. I

VI. II

Kb.

vi - bra - nte fer - vo - re no - ttu - - rno

[m] vi - bra - nte fer - vo - re fer - vo - re no - ttu - rno

vi - bra - nte fer - vo - - re fer - vo - re no - ttu - rno

vi - bra - nte fer - vo - re no - ttu - - rno vi - bra - nte fer - vo - re no - ttu - - rno

vi - bra - nte fer - vo - - re no - ttu - - rno

- vo - re no - ttu - rno fer - vo - - re no - - ttu - - - rno

- nte fer - vo - - re no - ttu - - rno fer - vo - re no - ttu - rno

ONLY FOR PERUSQI

51

Fl.1

Fl.2

Ob.1

Ob.2

Ten. Sax. *nimmt Sopransaxophon*

Kl.1

Kl.2

B. Kl.

Fg.1

Fg.2

Kfg.

Tuba *con sord. ppp*

Akk.

S. 1-3. 4-6. *p* a - bbia - - -

A. 1-3. 4-6. *p* a - bbia - - - mo cre - a - - ta a -

T. 1-6. *p* l'uo - mo che tie - ne il vo - la - - nte, a - ttra - ve - - rsa la te - -

B. 1-6. *p* l'uo - mo che tie - ne il vo - la - - nte, a - ttra - ve - - rsa la te - rra, a - ttra - ve -

VI. I *flaut., flüsternd mp dim. poco a poco pp pp*

VI. II *flaut., flüsternd mp dim. poco a poco pp pp*

Vla. *flaut., flüsternd mp dim. poco a poco pp pp*

Vc. *flaut., flüsternd mp dim. poco a poco pp pp*

Kb. *ppp sempre*

56

Fl.1 *p*

Fl.2 *pp*

Kl.1 *pp*

Kl.2 *pp*

Hn.1,2 *pp* a 2

Hn.3,4 *pp* a 2

Pos.1 *pp*

Pos.2,3 *pp* a 2

S. *p*  
a - - - bbia - - - mo cre - - a - - ta l'e - - te -  
- mo cre - - a - - ta a - bbia - mo cre - a - ta l'e - te - rna ve -

A. *p*  
a - - - bbia - - - mo cre - - a - - ta l'e - - te -  
- bbia - mo cre - - a - - ta l'e - te - rna ve -

T. *p*  
- rra, a - ttra - ve - - - rsa la te - - ra,

B. *p*  
- - - rsa la te - - rra,

VI. I *pizz., secco* *p* *mf*

VI. II *pizz., secco* *p* *mf*

Vla. *pizz., secco* *p* *mf*

Vc. *pizz., secco* *p* *mf*

This page contains the musical score for page 161. The instruments and parts are as follows:

- Flutes (Fl. 1, 2):** Playing a complex rhythmic pattern with triplets and sixteenth notes.
- Oboes (Ob. 1, 2):** Playing a melodic line with triplets and sixteenth notes.
- Soprano Saxophone (Sop. Sax.):** Playing a melodic line with triplets and sixteenth notes.
- Clarinets (Kl. 1, 2):** Playing a melodic line with triplets and sixteenth notes.
- Bass Clarinet (B. Kl.):** Playing a melodic line with triplets and sixteenth notes.
- Flutes (Fig. 1, 2):** Playing a melodic line with triplets and sixteenth notes.
- Koboa (Kfg.):** Playing a melodic line with triplets and sixteenth notes.
- Trumpets (Trp. 1-3):** Playing a melodic line with triplets and sixteenth notes.
- Horns (Hn. 1, 2, 3, 4):** Playing a melodic line with triplets and sixteenth notes.
- Positively (Pos. 1, 2, 3):** Playing a melodic line with triplets and sixteenth notes.
- Piano (Klav.):** Playing a melodic line with triplets and sixteenth notes.
- Harmonica (Hfc.):** Playing a melodic line with triplets and sixteenth notes.
- Percussion (P. I.):** Playing a melodic line with triplets and sixteenth notes.
- Vocals (S., A.):** Singing the lyrics: "rna ve - lo - ci - tà" and "lo - ci - tà".
- Violins (Vl. I, II):** Playing a melodic line with triplets and sixteenth notes.
- Viola (Vla.):** Playing a melodic line with triplets and sixteenth notes.
- Violoncello (Vc.):** Playing a melodic line with triplets and sixteenth notes.
- Double Bass (Kb.):** Playing a melodic line with triplets and sixteenth notes.

The score includes various musical notations such as triplets, sixteenth notes, and dynamic markings like *pp*, *f*, and *mf*. There are also performance instructions like "senza sord." and "arco".

65

Fl.1, Fl.2, Ob.1, Ob.2, Sop. Sax., Kl.1, Kl.2, B. Kl., Fg.1, Fg.2, Kfg., Trp.1-3, Hn.1,2, Hn.3,4, Pos.1-3, Klav., Hfc., P.1, P.3, S., A., Vl. I, Vl. II, Vla., Vc., Kb.

*pppp*, *pp*, *sim.*, *ff*, *pp*, *[m]*, *flaut.*, *ppp*, *ord.*, *V*, *ppp*

Glas, Metallblocks, Kette auf Tamt.

8<sup>va</sup>...1

4-6, 4-6, 1, 2-4

65

♩ = 60

68

Kl.1, Kl.2, B. Kl., Fg.1, Kfg.

Hn.1,2, Hn.3,4, Pos.1-3, Hfc.

P.1, S., A.

S., A.

S., A.

VI. I, VI. II, Vla., Kb.

VI. I, VI. II, Vla., Kb.

VI. I, VI. II, Vla., Kb.

70

Kl.1, Kl.2, B. Kl., Fg.1

Hn.1, Hn.3,4, Pos.1, Pos.3

S., A.

S., A.

S., A.

VI. I, VI. II, Vla., Kb.

VI. I, VI. II, Vla., Kb.

VI. I, VI. II, Vla., Kb.

Vc., Kb.

Vc., Kb.

Vc., Kb.

The page contains musical notation for various instruments and voices. The woodwind section includes Kl. 1, Kl. 2, B. Kl., and Fg. 1, all playing complex patterns with many slurs and fingerings. Horns (Hn. 1, Hn. 3), Pos. 1, 2, and 3, and Klav. are mostly silent, with some notes in the second measure. Akk. and P. 1 (Tamtam) play in the second measure. The vocal section (S., A., T.) has lyrics: "a - - bbia - - mo cre - a - -". VI. I and VI. II play notes with specific markings like (7. Oberton) vibrato. Vla. and Vc. play in the second measure, with Vc. marked *ppp*/flüsternd cresc. poco. Kb. plays in the second measure with markings (8./IV).







78

Fl.1

Fl.2

Kl.1

Kl.2

B. Kl.

Fig.1

Hn.3

Hn.4

Pos.2

Pos.3

Akk.

S.

A.

T.

B.

VI. I

VI. II

Vla.

Vc.

Kb.

*pp*

*ppp*

*p*

*cresc.*

*ppp cresc. poco*

*p*

1-3. ta

4-6. a - - bbia - - mo cre - - a -

1-3. - ta

4-6. a - - bbia - - mo cre - a - - ta

1-3. - - a - - - ta

4-6. a - - bbia - - mo cre - - a -

1-3. - - a - - - ta

1. n/m

2. V

*ppp*

n/m

*p*

1.

2.-10.

1.

n/m

*mp*

5.-8.

*pp*

ord.

1-3.

*ppp cresc. poco*

*p*

1. (8./III)

2.-4.

80

Fl.1

Kl.1

Kl.2

B. Kl.

Fig.1

Hn.3

Hn.4

Pos.2

Pos.3

Klav.

Akk.

Hfc.

S.

A.

T.

B.

VI. I

VI. II

Vla.

Vc.

Kb.

ppp

pp

p

ppp

p dim.

pp

l'e - - - - ter - - - -

ta

l'e - - - - ter - - - -

l'e - - - - na

l'e - - - - ter - - - -

l'e - - - - - - - - ter - - - - - - - -

1. espr.

vibr.

p

ppp

pp

ppp

(II) espr.

ppp

pp

1.-4.

mp

ord.

pp

p

pp

3.4.

pp

ONLY FOR PERUSAHA

82

Fl.1 *pp* 5

Fl.2 *pp*

Kl.1 5

Kl.2 5

B. Kl. 5

Fig.1 5

Hn.3 *pp*

Hn.4 *ppp*

Pos.2 *pp*

Pos.3 *ppp*

Akk. *ppp*

S. 1-3. - na

4-6. (11.) a - - bbia - - mo cre - - a -

A. 1-3. - na

4-6. a - bbia - mo cre - a - - ta

T. 1-3. - na

4-6. a - - bbia - - mo cre - - a -

B. 1-3. - na

VI. I 1. *pp*

2. *ppp*

VI. II 1. flaut.

2. flaut.

Vla. 1-4. *p*

5. *ppp*

Vc. 1-3. *pp*

4. *p*

Kb. 1. (11./IV) *p*

3,4. *mp* *pp* *p* pizz.

ONLY FOR PERUSAI





88

Fl.1 *ppp*

Kl.1 *ppp*

Kl.2 *ppp*

B. Kl. *ppp*

Fg.1 *ppp*

Hn.3 *ppp*

Hn.4 *pp* *ppp*

Pos.2 *ppp*

Pos.3 *pp* *ppp*

Akk. *p* *ppp*

S. 1-3. - - ta  
4-6. *pp* l'e - - ter - - - - - na

A. 1-3. - - ta  
4-6. *pp* l'e - - ter - - - - - na

T. 1-3. - - ta  
4-6. *pp* l'e - - ter - - - - - na

B. 1-3. - - ta

VI. I 1. *pp*  
6. *pp*

VI. II 1. *pp*  
2. *pp*  
*espr., poco vibr.*  
*p* 5 5 *pp*

Vla. 1. *pp*  
5. *p* *pp*

Vc. 4-6. *p* *pp*

Kb. 1.2. (10.(II)) *pp cresc.*

ONLY FOR PERUSAHA



90

FL.2 *p dim.* 5 5

Ob.1 *pppp cresc.*

Kl.1 5 5 5 5 5 5 5 5 5 5 5 5 5 5 5 5

Kl.2 5 5 5 5 5 5 5 5 5 5 5 5 5 5 5 5

B. Kl. 5 5 5 5 5 5 5 5 5 5 5 5 5 5 5 5

Fig.1 5 5 5 5 5 5 5 5 5 5 5 5 5 5 5 5

Hn.3 *pp* *ppp*

Hn.4 *ppp*

Pos.2 *pp* *ppp*

Pos.3 *ppp*

Klav. *mf*

Akk. *p* *pp cresc.*

Hfc. *mf*

S. 1-3. *mf* 5 a - bbia -  
l'e - te - rna ve - lo - ci - ta

4-6.

A. 1-3. *mp* a - bbia - mo cre - a -  
l'e - te - rna ve - lo - ci - ta *p* vi - via - - - mo nel a - - - sso -  
4-6.

T. 1-3. l'e - te - rna ve - lo - ci - ta

4-6.

B. 1-3. l'e - te - rna ve - lo - ci - ta

VI. I 1-5. *ppp* ord.

VI. II 1. *cresc.* *espr., poco vibr.* (14.) ord. *p*  
2. *p*

Via. 1. *cresc.* 5-8. flaut. *p cresc.*

Vc. 1-3. *ppp* *p* *ppp*

Kb. 1.2. *p*  
3.4. *pp*

ONLY FOR PERUSAJ

92

Fl.1 *p dim.* 5

Fl.2 *pp*

Ob.1 *pp* *pppp cresc.*

Kl.1 5

Kl.2 5

B. Kl. 5

Fg.1 5

Hn.3 *ppp*

Hn.4 *pp* *ppp*

Pos.2 *ppp*

Pos.3 *pp* *ppp*

Akk. *mp*

Hfc. *p* *8va*

S. *1-3.* - mo cre - a - ta l'e - ter - na ve - lo - ci - tà  
*4-6.* l'e - - - - te - - - -

A. *1-3.* - - - - ta  
*4-6.* lu - - - - to, [a] l'e - - - - te - - - -

T. *1-3.* tà  
*4-6.* l'e - - - - te - - - -

B. *4-6.* l'e - - - - te - - - -

VI. I *1-5.* *pp* *pp*  
*6.*

VI. II *1.* *ppp*  
*2.* *ppp*

Vla. *1-4. flaut.* *ppp*  
*(14.)* *p*  
*5-8.*

Vc. *4-6.* *ppp* *p* *ppp*

Kb. *1.2.* *ppp*

ONLY FOR PERUSAL

94

Fl.1 *pp* *ppp*

Fl.2

Ob.1 *pp*

Kl.1

Kl.2

B. Kl.

Fg.1

Trp.1 *con sord. (straight)*

Trp.2 *con sord. (straight)* *pp* *p*

Hn.3 *pp* *ppp*

Hn.4 *ppp*

Pos.2 *pp* *ppp*

Pos.3 *ppp*

Akk. *mf* *pp cresc.*

S. 1.-3. *ppp* *pp*  
4.-6. rna l'e - - - - -

A. 1.-3. *ppp* *pp*  
4.-6. rna l'e - - - - -

T. 1.-3. *ppp*

B. 4.-6. rna

VI. I 6. *mp* *pp* *espr.* *v* 1. *pp*

VI. II 2. *pp* *mp* *flaut.* *pp* *mp*

Vla. 1.-4. *mp* *pp*  
5.-8. *ppp cresc.*

Vc. 1.-3. *ppp* *p*

Kb. 1.2. *mp* *pp*  
3.4. *ppp* *f*

*ONLY for perusal*

The musical score for page 176 includes the following parts and markings:

- Flutes (Fl.1, Fl.2):** Rapid sixteenth-note passages with slurs and fingerings (5).
- Soprano Saxophone (Sop. Sax.):** Sustained notes with dynamics *pp* and *mp*.
- Clarinets (Kl.1, Kl.2):** Rapid sixteenth-note passages with slurs and fingerings (5).
- Bass Clarinet (B. Kl.):** Rapid sixteenth-note passages with slurs and fingerings (5).
- First Bassoon (Fg.1):** Rapid sixteenth-note passages with slurs and fingerings (5).
- Trumpets (Trp.1, Trp.2):** Sustained notes with dynamics *pp* and *mp*.
- Horns (Hn.3, Hn.4):** Sustained notes with dynamics *ppp*.
- Positively Horns (Pos.2, Pos.3):** Sustained notes with dynamics *ppp*.
- Accordions (Akk.):** Sustained notes with dynamic *f dim.*
- Vocal Parts (S., A.):**
  - Lyrics: *te - - - - - rna*, *a - - - bbia - - - mo - cre - - a -*, *a - - - bbia - - - mo -*, *a - - - bbia - - - mo - cre - a - - - ta*
  - Dynamic markings: *ppp*, *p*, *pp*.
  - Measure numbers: 1.-3., 1.2., 3.4., 5.6.
- Violins (VI. I, VI. II):**
  - VI. I: Dynamics *espr.*, *mp*, *pp*.
  - VI. II: Dynamics *mp*.
- Viola (Vla.):** Dynamics *pp*, *mp dim.*, *pp*.
- Violoncello (Vc.):** Dynamics *ppp*, *mp*.
- Double Bass (Kb.):** Dynamics *mp*, measure marking (12./III).

Musical score for page 177, featuring various instruments and vocal parts. The score includes staves for Flute 1 and 2 (Fl.1, Fl.2), Soprano Saxophone (Sop. Sax.), Clarinet 1 and 2 (Kl.1, Kl.2), Bass Clarinet (B. Kl.), Fagot 1 (Fg.1), Trumpet 1 and 3 (Trp.1, Trp.3), Horns 3 and 4 (Hn.3, Hn.4), Trombone 2 (Pos.2), Piano (Klav.), Accordion (Akk.), and Harp (Hfc.). There are also vocal parts for Soprano (S.), Alto (A.), Tenor (T.), and Bass (B.), and a string section with Violin I and II (VI. I, VI. II), Viola (Vla.), Violoncello (Vc.), and Kontrabaß (Kb.).

The score is marked with various dynamics and performance instructions, including *ppp*, *pp*, *mp*, *mf*, *pp cresc.*, *espr.*, *p*, and *cresc.*. A large watermark "ONLY FOR PERUSAI" is visible across the score.

Lyrics for the vocal parts:

S.  
1.2. *mf* ta l'e - - te - - rna  
3.4. *pp* a - - - - - bbia  
5.6. cre - - a - - ta

A.  
1.2. *pp* a - - - - - bbia  
3.4. l'e - - te - - rna  
5.6. cre - - a - - ta

T.  
1.2. *pp* a - - - - - bbia

B.  
1.2. *pp* a - - - - - bbia

VI. I  
1.-5. *pp cresc.*  
*mp* 7 7 *pp*

VI. II  
1. *espr.*  
*mf* 6 6

Vla.  
1.-4. *p* 5 5  
5.-8. *ppp* *cresc.*

Vc.  
1.-3. *pp* *mp* *pp*

Kb.  
1.2. *pp*

This musical score page includes the following parts and markings:

- Flutes 1 & 2 (Fl.1, Fl.2):** Rapid sixteenth-note passages with dynamic markings *ppp* and *mp*.
- Ob.1:** Sustained notes with dynamic markings *ppp* and *mp*.
- Sop. Sax.:** Sustained notes with dynamic markings *pp*, *mp*, and *ppp*.
- Kl.1 & 2 (Kl.1, Kl.2):** Rapid sixteenth-note passages with dynamic markings *ppp* and *mp*.
- B. Kl.:** Rapid sixteenth-note passages with dynamic markings *ppp* and *mp*.
- Fg.1:** Rapid sixteenth-note passages with dynamic markings *ppp* and *mp*.
- Trp.2 & 3:** Sustained notes with dynamic markings *pp* and *mf*.
- Hn.3 & 4:** Sustained notes with dynamic markings *pp* and *mf*.
- Akk.:** Sustained notes with dynamic markings *f* and *pp cresc.*
- Vocal Soloists (S., A., T., B.):** Lyrics include "mo cre a - - - - - ta a - bbia - mo cre -" with dynamic markings *f* and *pp cresc.*
- VI. I:** Rapid sixteenth-note passages with dynamic markings *mp* and *pp cresc.*
- VI. II:** Sustained notes with dynamic markings *pp cresc.*
- Vla.:** Rapid sixteenth-note passages with dynamic markings *mf* and *mf dim.*
- Vc.:** Sustained notes with dynamic markings *pp* and *mp*.
- Kb.:** Rapid sixteenth-note passages with dynamic markings *pp* and *f*.

102

Fl.1  
Fl.2  
Ob.1,2  
Sop. Sax.  
Kl.1  
Kl.2  
B. Kl.  
Fg.1  
Trp.2  
Trp.3  
Hn.3  
Hn.4  
Akk.  
S.  
A.  
T.  
B.  
VI. I  
VI. II  
Vla.  
Vc.  
Kb.

1-3. *pp* *ppp*  
4-6. *p*

1-3. *pp* *ppp*  
4-6. *p*

*pp* *ppp*  
*pp* *ppp*

1-5. *pp cresc.*  
6. *mf*

1. *mf*  
6.-10. *pp*

*pp* *f*

*mp* *pp*

*pp* *f*







Musical score for page 182, measures 108-144. The score includes staves for Flutes 1 and 2, Oboes 1 and 2, Soprano Saxophone, Clarinets 1 and 2, Trumpets 1, 2, and 3, Horns 3 and 4, Piano, Accordion, Percussion 2, Violins I and II, Viola, Violoncello, and Double Bass. It features complex rhythmic patterns with many sixteenth notes, dynamic markings like *ff*, *pp*, and *f*, and performance instructions such as "piano (quietschend)" and "cresc.".

110

The page contains a musical score for 183 measures, starting at measure 110. The instruments and their parts are:

- Flutes 1 & 2:** Both parts play a rapid sixteenth-note passage, marked with a '5' (fingerings) and a 'z' (articulation).
- Oboe 1 & 2:** Both parts play a sustained chord, marked with a 'ff' dynamic.
- Soprano Saxophone:** Plays a melodic line starting with a 'pp' dynamic and a 'f' dynamic, then a 'cresc.' dynamic.
- Clarinets 1 & 2:** Both parts play the same rapid sixteenth-note passage as the flutes.
- Trumpets 1, 2, & 3:** Trumpet 1 has a 'mf' to 'pp' dynamic. Trumpets 2 and 3 have a 'f' to 'pp' dynamic.
- Horns 3 & 4:** Horn 3 has a 'f' dynamic. Horn 4 has a 'pp' dynamic.
- Piano:** Plays a steady sixteenth-note accompaniment, marked with '5' (fingerings).
- Accordion:** Plays a sustained chord, marked with 'p' and 'ff' dynamics.
- Percussion:** Includes Crotales, marked with a 'ff' dynamic.
- Violin I:** Starts with a 'pp' dynamic and 'n/n' marking, then moves to a 'ff' dynamic with triplets.
- Violin II:** Starts with a 'pp' dynamic and 'n/n' marking, then moves to a 'ff' dynamic with sixteenth-note passages and a 'p' dynamic.
- Viola:** Starts with a 'p' dynamic and 'n/n' marking, then moves to a 'ff' dynamic with sixteenth-note passages and a 'p' dynamic.
- Cello:** Plays a melodic line, marked with '1-3', 'pp', and 'f' dynamics.
- Double Bass:** Plays a steady eighth-note accompaniment, marked with 'f' and 'ff' dynamics.

This page of a musical score, numbered 184, contains the following parts and markings:

- Flutes (Fl. 1, 2):** Measure 112 is marked. Both parts play rapid sixteenth-note passages with slurs and fingering (5).
- Oboes (Ob. 1, 2):** Play sustained notes with *pp* dynamics.
- Soprano Saxophone (Sop. Sax.):** Plays sixteenth-note passages with *ff* dynamics.
- Clarinets (Kl. 1, 2):** Play sixteenth-note passages with slurs and fingering (5).
- Trumpets (Trp. 1, 2, 3):** Trp. 1 starts with *f* and ends with *pp*. Trp. 2 and 3 have *pp* markings.
- Horns (Hn. 3, 4):** Hn. 4 starts with *f*. Hn. 3 and 4 have *pp* markings.
- Piano (P. 1, 2):** P. 1 has *ff* markings and includes *Crotales* markings. P. 2 has *ff* markings.
- Violins (VI. I, II):** VI. I has *ff* markings. VI. II has *ff* markings and includes *9-16* markings.
- Viola (Vla.):** Has *ff* markings and includes *3* markings.
- Violoncello (Vc.):** Starts with *pp* and *v* markings. Later has *ff* and *pp* markings, and includes *3* markings.
- Keyboard (Kb.):** Has *ff* markings and includes *(15/IV)* markings.

114

Fl.1

Fl.2

Ob.1,2

Sop. Sax.

Kl.1

Kl.2

B. Kl.

Fg. 1,2

Kfg.

Trp.1

Trp.2

Hn.1

Hn. 2-4

Pos. 1-3

Tuba

Klav.

Hfc.

P.1

P.2

P.3

S.

A.

T.

B.

VI. I

VI. II

Vla.

Vc.

Kb.

la be - lle - zza nuo - va:

la be - lle - zza nuo - va:

la be - lle - zza nuo - va:

la be - lle - zza nuo - va:

la be - lle - zza nuo - va:

be - lle - zza nuo - va:

flaut.

flaut.

flaut.

flaut.

flaut.

flaut.

tutti flaut.

The image displays a detailed musical score for page 185 of a symphony. The score is organized into systems for various instruments: woodwinds (Flutes 1 and 2, Oboes 1 and 2, Soprano Saxophone, Clarinets 1 and 2, Bass Clarinet, Bassoons 1 and 2, Contrabassoon, Trumpets 1 and 2, Horns 1, 2-4, Trombones 1-3, and Tuba), brass (Trumpets 1 and 2, Horns 1, 2-4, Trombones 1-3, and Tuba), keyboard (Piano and Clavichord), percussion (Cymbals 1-3, Marimba, and Metalblocks), and strings (Violins I and II, Violas, Cellos, and Double Basses). There are also vocal parts for Soprano (S.), Alto (A.), Tenor (T.), and Bass (B.). The score includes various musical notations such as clefs, time signatures, dynamics (e.g., ff, mp, p, f), articulation (accents), and phrasing. A large, diagonal watermark reading "ONLY FOR PAPER" is superimposed over the center of the page.

This musical score page, numbered 186, covers measures 117 to 146. It features a full orchestral arrangement and vocal soloists. The instruments include Flute 1 & 2, Oboe 1 & 2, Soprano Saxophone, Clarinet 1 & 2, Bass Clarinet, Bassoon 1 & 2, Contrabassoon, Trumpet 1 & 2, Horns 2-4, Bassoon 1-3, Piano, Accordion, Harp, Percussion (Stahlfeder and Glas), Violin I, Violin II, Viola, Violoncello, and Kontrabaß. The vocal soloists are Soprano (S.), Alto (A.), Tenor (T.), and Bass (B.). The score is in 9/16 time and includes various dynamics such as *pp*, *f*, *ff*, *mp*, and *sfz*. It also contains performance instructions like *trem.* (trémolo) and *non trem.* (non trémolo). The lyrics for the vocalists are: "la be-lle-zza de-lla ve-lo-ci-tà. Uo-mo al vo-la-nte".

121

**Fl. 1, 2**  
*mp* 3 3 *f* *ff*

**Ob. 1, 2**  
*mp* 3 3 *f* *ff*

**Sop. Sax.**  
*mp* 3 3 *f* *ff*

**Kl. 1, 2**  
*mp* 3 a 2 *f* *ff*

**B. Kl.**  
*pp* 5 5 *f* *pp* 5 5 *f*

**Fg. 1, 2**  
*pp* 5 5 *f* *pp* 5 5 *f*

**Kfg.**  
*f* *pp* *f* *pp* *f*

**Trp. 1-3**  
*sfpp* 1. 3 3 *p* *f* 1. 2. *pp* *sfpp*

**Hn. 1**  
*pp* 3 3 *p*

**Hn. 2-4**  
*sfpp* *p*

**Pos. 1-3**  
*f* 1. 3 3 *pp* *ff* *p* 2. 3. a 2.

**Klav.** *ff*

**Akk.** *sfpp* *sfpp*

**Hfe.** *ff* *mf* *ff*

**P. 1** *ff* *ff* *Stahlfeder*

**P. 2** *ff* *Marimba* *ff* *3*

**P. 3** *< f* *Metallblocks*

**S.**  
la be - lle - zza nuo - va: la be - - lle - zza nuo - va:  
l'uo - mo che tie-ne il vo - la - nte, a - - - ttra-ve - rsa la te - rra,

**A.**  
la be - lle - zza nuo - va: la be - - lle - zza nuo - va:  
l'uo - mo che tie-ne il vo - la - nte, a - - - ttra-ve - rsa la te - rra,

**T.**  
la be - lle - zza nuo - va: be - - lle - zza nuo - va:  
l'uo - mo che tie-ne il vo - la - nte, a - - - ttra-ve - rsa la te - rra,

**B.**  
be - lle - zza nuo - va: nuo - va:  
l'uo - mo che tie-ne il vo - la - nte, a - ttra-ve - rsa la te - rra,

**VI. I** *pizz., secco* *f* *arco, salt.* *mp* *ff*

**VI. II** *pizz., secco* *f* *arco, salt.* *mp* *ff*

**Vla.** *pizz., secco* *f* *arco, salt.* *mp* *ff*

**Vc.** (II) *ff* *arco, salt.* *mp* *ff*

**Kb.** *f* *ff*

This page contains the musical score for measures 125 to 146. The score is arranged in systems for various instruments and voices. The instruments listed on the left include Flute 1 & 2 (Fl. 1,2), Oboe 1 & 2 (Ob. 1,2), Soprano Saxophone (Sop. Sax.), Clarinet 1 & 2 (Cl. 1,2), Bass Clarinet (B. Kl.), Fagot 1 & 2 (Fg. 1,2), Contrabass (Kfg.), Trumpets 1-3 (Trp. 1-3), Horns 1,2 and 3,4 (Hn. 1,2 and Hn. 3,4), Positone 1-3 (Pos. 1-3), Keyboard (Akk.), Harp (Hfc.), Percussion 1-3 (P. 1, 2, 3) with specific instruments like Metallblocks, Marimba, and Glas, Violin I (VI. I), Violin II (VI. II), Viola (Vla.), Violoncello (Vc.), and Double Bass (Kb.).

The vocal parts (Soprano, Alto, Tenor, Bass) have lyrics in Italian. The lyrics for Soprano, Alto, Tenor, and Bass are:
   
S. la be-lle-zza de-lla ve-lo-ci-tà. vio-le-nto a-ssa-lto con-tro le-for-ze dell i-gno-te,
   
sul cir-cui - to de-lla sua or - bi - ta. l'uo - mo che tie-ne il vo-la-nte, a - -
   
A. la be-lle-zza de-lla ve-lo-ci-tà. vio-le-nto a-ssa-lto con-tro le-for-ze dell i-gno-te,
   
sul cir-cui - to de-lla sua or - bi - ta. l'uo - mo che tie-ne il vo-la-nte, a - -
   
T. la be-lle-zza de-lla ve-lo-ci-tà. vio-le-nto a-ssa-lto con-tro le-for-ze dell i-gno-te,
   
sul cir-cui - to de-lla sua or - bi - ta. l'uo - mo che tie-ne il vo-la-nte, a - -
   
B. be-lle-zza de-lla ve-lo-ci-tà. vio-le-nto a-ssa-lto con-tro le-for-ze dell i-gno-te,
   
sul cir-cui - to de-lla sua or - bi - ta. l'uo - mo che tie-ne il vo-la-nte,

The score includes various musical notations such as dynamics (e.g., *ff*, *mf*, *f*, *pp*, *sfp*), articulation (accents, slurs), and performance instructions (e.g., "Metallblocks", "Marimba", "Glas", "pizz., secco", "arco"). Measure numbers 125, 130, and 146 are clearly marked. A large watermark "PERUSAI" is visible diagonally across the page.



This page is a score for a symphonic work, page 189, containing the following parts and markings:

- Fl. 1, 2:** Flutes 1 and 2, dynamics *f*, *ff*, *mf*.
- Ob. 1, 2:** Oboes 1 and 2, dynamics *ff*.
- Sop. Sax.:** Soprano Saxophone, dynamics *ff*.
- Kl. 1, 2:** Clarinets 1 and 2, dynamics *p*, *f*, *mf*.
- B. Kl.:** Bass Clarinet, dynamics *p*, *mf*.
- Fg. 1, 2:** Bassoons 1 and 2, dynamics *p*, *mf*.
- Kfg.:** Contrabassoon, dynamics *mf*.
- Trp. 1-3:** Trumpets 1-3, dynamics *p*, *f*, *fp*.
- Hn. 1, 2:** Horns 1 and 2, dynamics *sffp*, *fp*.
- Hn. 3, 4:** Horns 3 and 4, dynamics *sffp*, *fp*.
- Pos. 1-3:** Trombones 1-3, dynamics *ff*, *p*, *sffp*, *f*, *sfp*.
- Klav.:** Piano, dynamics *fff*, *f*, *ff*.
- Akk.:** Accordion, dynamics *sffp*.
- Hfc.:** Harp, dynamics *mf*, *ff*.
- P. 1, 2, 3:** Percussion (P1: *ff<sup>3</sup>*, P2: *Stahlfeder*, P3: *Metallblocks*, *<ff>*).
- S., A., T., B.:** Soprano, Alto, Tenor, Bass vocal parts with lyrics:
  - per ri-dur-le a pro-strar-si a pro-star-si da-van-ti all'uo-mo
  - ttra-ve-rsa la te - rra, sul cir-cui - to de-lla sua or - bi - ta. vi - via - mo nell'a - sso - lu - to,
- VI. I, VI. II, Vla.:** Violins I, Violins II, and Viola, marked *arco, salt.*, dynamics *mp*, *ff*.
- Vc.:** Violoncello, dynamics *mp*, *ff*.
- Kb.:** Contrabasso, dynamics *ff*.

134

Fl. 1, 2 *mf* *f* *fp*

Ob. 1, 2 *mf* *f*

Sop. Sax. *mf* *f* *fp*

Kl. 1, 2 *mf* *f* *mf* *f*

B. Kl. *mf* *f* *mf* *f*

Fg. 1, 2 *mf* *f* *mf* *f*

Kfg. *mf*

Trp. 1-3 *mf* *f* *fp*

Hn. 1, 2 *sf* *sf* *fp*

Hn. 3, 4 *sf* *sf* *fp*

Pos. 1-3 *sf* *sf*

Tuba *sf* *sf*

Klav. *ff* *ff*

Akk. *sf* *sf* *ff* *sf*

Hfc. *ff*

P. 1 *ff* *ff* *ff* *ff*

P. 2 *ff* *ff* *ff* *ff*

P. 3 *ff* *ff* *ff* *ff*

S. *p* *f* *p* *f* *p* *f*

A. *p* *f* *p* *f* *p* *f*

T. *p* *f* *p* *f* *p* *f*

B. *p* *f* *p* *f* *p* *f*

VI. I *p* *f* *pp* *f*

VI. II *p* *f* *pp* *f*

Vla. *p* *f* *ff* *pp* *f*

Vc. *p* *f* *ff* *pp* *f*

Kb. *p* *f* *pp* *f*

Metallblocks *ff*<sup>3</sup>

Marimba *ff*

Kette auf Tamtam *ff*

Eisengitter

vio-le-nto a-ssa-lto con-tro le for-ze dell i-gno - te, per ri-dur le a pro-strar-si a pro-star si da-van-ti all'uo-mo

a-bbia - mocre-a - ta l'e-ter-na ve-lo-ci-tà

Musical score for measures 139-142. The score is for a full orchestra and vocal soloists. The instrumentation includes Flute I & II, Oboe I & II, Soprano Saxophone, Clarinet I & II, Bass Clarinet, Fagot I & II, English Horn I & II, Bassoon, Horn I & II, Trombone I, 2, & 3, Trumpet I & II, Snare Drum (P.1, P.2, P.3), Cymbal, Klavier, Akkordeon, and Harfe. The vocal soloists are Soprano (S.), Alto (A.), Tenor (T.), and Bass (B.).

Measures 139-142:

- Orchestra:** Flutes, Oboes, Saxophones, Clarinets, Bass Clarinet, Fagots, English Horns, Horns, Trombones, Trumpets, Snare Drum, Cymbal, Piano, Harp, and Accordion. Dynamic markings include *mp*, *mf*, *pp*, *f*, and *ff*. Performance instructions include *pp*, *f*, *mp*, and *f*. Specific markings include "Metallblocks" and "Holzkiste".
- Vocal Soloists (S., A., T., B.):** Singing the lyrics: "can - tie - ri in - cen - dia - ti da vio - le - nte lu - ne i - - -". The lyrics continue: "vi - bra - nte fer - vo - re no - ttu - rno fer - vo - re no - ttu - rno de - gli ar - se - na - li". Dynamic markings include *p*, *mf*, *pp*, *f*, and *ff*. Performance instructions include *pp*, *f*, *mp*, *f*, and *pp*. A marking "tutti unis." is present.

143

FL.1 *f* *p* *mp* *mf*

FL.2 *f* *p* *mp* *mf*

Ob.1 *f* *p* *mp* *mf* *pp*

Ob.2 *f* *p* *mp* *mf* *pp*

Sop. Sax. *f* *p* *mp* *mf* *pp*

Kl.1 *f* *p* *mp* *f* *pp*

Kl.2 *f* *p* *pp* *p* *mf* *p*

B. Kl. *pp* *mf* *pp* *f*

Fg. 1,2 *pp* *mf* *pp* *f*

Kfg. *pp* *mf* *pp* *f*

Trp. 1-3

Hn. 1,2 *p* *mp* *mf*

Hn. 3,4 *p* *mp* *mf*

Pos. 1-3 *p* *mf*

Klav. *fff* *p* *ff*

Akk. *f* *mf* *f*

P.1 *Eisengitter* *ff*

P.2 *Metallblocks*

P.3 *Metallblocks* *ff*

S. *f* *p* *f* *pp* *f* *pp*

A. *f* *p* *f* *pp* *f* *pp*

T. *f* *p* *f* *pp* *f* *pp*

B. *p* *f* *p* *f* *pp* *f*

Vi. I *f* *ppp* *mf* *ppp*

Vla. *ff*

Vc. *ff*

Kb. *ff* *p*

Lyrics:  
 - ncen - dia - ti da vio - le - nte lu - ne e - le - ttri - che can - tie - ri in - cen - dia - ti da  
 fer - vo - re no - ttu - rno de - gli ar - se - na - li o - - - - - ffi - ci - ne a - ppa - se  
 - ncen - dia - ti da vio - le - nte lu - ne e - le - ttri - che can - tie - ri in - cen - dia - ti da  
 fer - vo - re no - ttu - rno de - gli ar - se - na - li o - - - - - ffi - ci - ne a - ppa - se  
 - ncen - dia - ti da vio - le - nte lu - ne e - le - ttri - che can - tie - ri in - cen - dia - ti da  
 fer - vo - re no - ttu - rno de - gli ar - se - na - li o - - - - - ffi - ci - ne a - ppa - se  
 i - ncen - dia - ti da vio - le - nte lu - ne e - le - ttri - che in - cen - dia - ti  
 fer - vo - re no - ttu - rno de - gli ar - se - na - li o - ffi - ci - ne a - ppa - se

147

Fl.1, Fl.2: *ppp*, *f*, *p*, *mf*, *ff*

Ob.1, Ob.2, Sop. Sax.: *f*, *pp*, *ff*, *pp*, *ff*

Kl.1, Kl.2: *f*, *pp*, *ff*, *pp*, *ff*

B. Kl., Fg.1,2, Kfg.: *pp*, *f*, *pp*, *f*, *pp*, *f*

Trp.1-3: *ppp*, *f*, *p*, *ff*

Hn.1,2, Hn.3,4: *mp*, *f*, *p*

Pos.1,2, Pos.3, Tuba: *mp*, *f*, *p*

Klav., Akk.: *ppp*, *f*, *pp*, *ff*

P.1, P.3: *ff* (Stahlfeder), *ff* (Metallblocks)

S. (Soprano):  
 vio - le - nte lu - ne i - n - n - cen - dia - ti da vio - le - nte lu - ne e - le - ttri - che  
 a - ppe - - - - se a - lle nu - vo - le po - - - - nti si - mi - li - a gi - na - sti gi - ga - nti

A. (Alto):  
 vio - le - nte lu - ne i - n - n - cen - dia - ti da vio - le - nte lu - ne e - le - ttri - che  
 a - ppe - - - - se a - lle nu - vo - le po - - - - nti si - mi - li - a gi - na - sti gi - ga - nti

T. (Tenor):  
 vio - le - nte lu - ne i - n - n - cen - dia - ti da vio - le - nte lu - ne e - le - ttri - che  
 a - ppe - se al - le nu - vo - le po - - - - nti si - mi - li - a gi - na - sti gi - ga - nti

B. (Bass):  
 vio - le - nte lu - ne i - n - n - cen - dia - ti da vio - le - nte lu - ne e - le - ttri - che  
 a - ppe - se al - le nu - vo - le po - - - - nti si - mi - li - a gi - na - sti gi - ga - nti

Vi. I, Vi. II, Vla., Vc., Kb.: *ff*, *pp*, *f*, *pp*, *f*, *pp*, *f*

151

Fl. 1,2

Ob. 1,2

Sop. Sax.

Kl. 1

Kl. 2

B. Kl.

Fg. 1,2

Kfg.

Trp. 1-3

Hn. 1,2

Hn. 3,4

Pos. 1-3

Tuba

Klav.

Akk.

Hr.

P.1

P.2

Kette auf Tamtam

Stahlfeder

Metallblocks

S.

A.

T.

B.

o - - - ffi - ci - ne a - ppa - se a - ppe - - - se a - lle nu - vo - le po - - - nti si - mi - li a gi - na - sti gi - ga - nti

o - - - ffi - ci - ne a - ppa - se a - ppe - - - se a - lle nu - vo - le po - - - nti si - mi - li a gi - na - sti gi - ga - nti

o - ffi - ci - ne a - ppa - se a - ppe - se al - le nu - vo - le po - - - nti si - mi - li a gi - na - sti gi - ga - nti

o - ffi - ci - ne a - ppa - se a - ppe - se al - le nu - vo - le po - - - nti si - mi - li a gi - na - sti gi - ga - nti

Dino

D.

be - lle j - de - e be - lle j - dee per cui si muo - re be - lle j - de - e per cui si muo - re

VI. I

VI. II

Vla.

flaut. #

flaut.

Vc.

flaut.

flaut.

Kb.

157  $\text{♩} = 72$

Fl.2  
Sop. Sax.  
Kl.1  
B. Kl.  
Kfg.  
Trp.1,3  
Trp.2  
Hn.1,2  
Hn.3,4  
Pos.1  
Pos.2  
Klav.  
Akk.  
Hfc.  
P.1  
P.3

S.  
A.  
T.  
B.

$\text{♩} = 72$

VI. I  
VI. II  
Via.  
Vc.  
Kb.

Musical score for orchestra and vocal soloists, page 196. The score includes parts for:  
- Fl. 1, 2  
- Ob. 1  
- Sop. Sax.  
- Kl. 1, 2  
- B. Kl.  
- Trp. 1, 2, 3  
- Hn. 1, 2, 3, 4  
- Pos. 1, 2  
- Klav.  
- Akk.  
- Hfe.  
- S. (Soprano)  
- A. (Alto)  
- T. (Tenor)  
- B. (Bass)  
- VI. I (Violin I)  
- VI. II (Violin II)  
- Vla. (Viola)  
- Vc. (Violoncello)  
- Kb. (Double Bass)  
The score includes various musical notations such as dynamics (pp, f, ppp, mf), articulation (accents, slurs), and performance instructions (pizzicato, vibrato). The vocal parts include lyrics in Italian: 'lu - to, vi - via - mo nell' a - sso - lu - to, a - bbia - mo cre - a - ta'.



167

Fl.1  
f

Fl.2  
f

Ob.1  
pp cresc.

Ob.2  
pp cresc.

Sop. Sax.  
f

Kl.1  
f

Kl.2  
pp cresc.

B. Kl.  
ff

Kfg.  
ff

Trp.1  
pp

Trp.2,3  
pp

Hn.1,2  
ppp

Hn.3,4  
ppp

Pos.1  
pp

Pos.2  
ppp

Klav.  
-

Akk.  
fff

Hfc.  
ff

P.1  
gr. Trommel  
pp

P.2  
Crotales  
ff

P.3  
Tamtam  
pp

S.  
a - bbia - mo cre - a - ta

A.  
a - bbia - mo cre - a - ta l'e - te - rna. ve - lo - ci - ta

T.  
a - bbia - mo cre - a - ta

B.  
a - bbia - mo

VI. I  
p cresc.

VI. II  
pp cresc.

Vla.  
espr. ff

Vc.  
vibr. espr. ff

Kb.  
ff

This page of a musical score, numbered 198, contains a variety of instruments and vocal parts. The orchestral parts include:

- Flutes (Fl. 1, 2):** Fl. 1 starts with a melodic line at *p*, while Fl. 2 has rests.
- Oboes (Ob. 1, 2):** Ob. 1 plays a melodic line with *cresc.* and *f* dynamics. Ob. 2 has rests.
- Soprano Saxophone (Sop. Sax.):** Plays a melodic line with *p* and *pp* dynamics.
- Clarinets (Kl. 1, 2):** Kl. 1 plays a melodic line with *cresc.* and *f* dynamics. Kl. 2 has rests.
- Trumpets (Trp. 1, 2, 3):** Trp. 1 has a melodic line with *f* and *pp* dynamics. Trp. 2 and 3 have rests.
- Horns (Hn. 1, 2, 3, 4):** Hn. 1 and 2 have rests. Hn. 3 and 4 play a melodic line with *mf* dynamics.
- Positively (Pos. 1, 2):** Pos. 1 has rests. Pos. 2 plays a melodic line with *ppp* dynamics.
- Keyboard (Klav.):** Plays a melodic line with *fff* dynamics.
- Accordions (Akk.):** Plays a melodic line with *p*, *f*, and *p* dynamics.
- Harps (Hfe.):** Has rests.
- Timpani (P. 1, 2):** P. 1 plays *ff* on Crotales. P. 2 has rests.

The vocal parts include:

- Soprano (S.):** Singing "l'e - - - ter - - - na" and "a - bbia - mo\_\_ cre - - a - ta".
- Alto (A.):** Singing "l'e - - - ter - - - na" and "a - bbia - mo\_\_ cre - - a - ta".
- Tenor (T.):** Singing "l'e - - - ter - - - na" and "a - bbia - mo\_\_ cre - a - - ta".
- Bass (B.):** Singing "l'e - - - ter - - - na" and "a - bbia - mo\_\_ cre - a - - ta".

The string parts include:

- Violins (VI. I, II):** VI. I plays a melodic line with *mp* and *f* dynamics. VI. II plays a melodic line with *mp* and *f* dynamics.
- Viola (Vla.):** Plays a melodic line with *f* and *ff* dynamics.
- Violoncello (Vc.):** Plays a melodic line with *f* and *cresc.* dynamics.
- Double Bass (Kb.):** Plays a melodic line with *ff* dynamics.

The score is marked with various dynamics such as *p*, *f*, *pp*, *ppp*, *mf*, *fff*, *cresc.*, and *dim.*. It also includes performance instructions like *Crotales*, *Tam-tam*, and *espr.*. A large watermark "ONLY FOR PERSO" is visible across the page.

Musical score for orchestra and vocal soloists, starting at measure 177. The score includes staves for Flute 1 & 2, Oboe 1, Soprano Saxophone, Clarinets 1 & 2, Bass Clarinet, Trumpets 1, 2, & 3, Horns 1, 2, 3, & 4, Positively 1 & 2, Accordion, Harp, Percussion (P.1), Vocal Soloists (Soprano, Alto, Tenor), Violins I & II, Viola, Violoncello (Vc.), and Double Bass (Kb.). Dynamics range from *pppp* to *ff*. Performance markings include *cresc.*, *dim.*, and *espr.*. A large watermark "ONLY FOR PERUSAI" is overlaid diagonally across the page.

**attacca 10. Szene**

# 10. Szene

♩ = 60

Flöte 1  
Klarinette 1  
Klarinette 2  
Horn 1  
Posaune 1  
Posaune 2  
Akkordeon  
Perkussion 1  
Dino

Flöte 1: *ppp*  
Klarinette 1: *ppp*  
Klarinette 2: *ppp*  
Horn 1: *pp* (7.)+  
Posaune 1: *ppp* wawa  
Posaune 2: *pp* wawa  
Akkordeon: *ppp*  
Perkussion 1: *pppp* piatto auf timpano  
Dino: *p* mi sem-bra

♩ = 60

Violine I  
Violine II  
Viola  
Violoncello

Violine I: *pppp* con sord. 3-10  
Violine II: *pppp* div. con sord. 3-10  
Viola: *pppp* pont./gläsern 1.2  
Violoncello: *pp* 1.

Fl. 1  
Sop. Sax.  
Kl. 1  
Kl. 2  
Trp. 1,2  
Hn. 1  
Akk.  
P. 3  
D.  
VI. I  
VI. II  
Vla.  
Vc.  
Kb.

Fl. 1: *pp*  
Sop. Sax.: *pp*  
Kl. 1: *pp*  
Kl. 2: *pp*  
Trp. 1,2: *pp* 1. wawa  
Hn. 1: *pp*  
Akk.: *p*, *ppp*, *pp*  
P. 3: *pp* gr. Trommel  
D.: *pp* (gehaucht) *pp* *f* *pp* *p* *ppp* *pp* *ppp* (gehaucht)  
mi sem-bra mi sem-bra co-me se u-na mon-ta-gna un'e-nor-me mon-ta-gna che e - nor-me spe-ttra-le ma-ca-bra  
VI. I: *pppp* 1.2. div. 3-10. flaut. *p* sim. *p*  
VI. II: *pp* 1.2. (2.) 3-10. flaut. *p* sim. (7.) *pp*  
Vla.: *p* 1.2. 3-8. flaut. *p* sim. *poco sff* 1. (pont.) 2. *pp*  
Vc.: *pp* 1-3. *pp* 4-6. *poco sff*  
Kb.: *p* a 4 (tonlos/auf dem Steg)

Musical score for measures 12-16. Instruments include Fl.1, Sop. Sax., Kl.1, Kl.2, Trp.1,2, Akk., Hfc., P.3, and D.

Lyrics: che e - nor-me spe-ttra - le e - nor-me spe-ttra - le che e-nor-me spe-ttra-le ma-ca-bra per - ché per - ché

Dynamic markings: pp, mp, mf, f, pp<sub>5</sub>.

Musical score for measures 17-21. Instruments include VI. I, VI. II, Vla., Vc., and Kb.

Lyrics: per-ché non e - si-ste per - ché non e-si-ste si si-a dri-zza-ta a-ccan-to e vo - glia e vo-glia e vo-glia e - si-ste-re - e vog-lia e-si-ste-re -

Dynamic markings: pp, p, mp, f, pp, ppp, ppp (non cresc.), p, mp, pp, ppp.

Musical score for measures 22-26. Instruments include Fl.1, Sop. Sax., Kl.1, Kl.2, Trp.1,2, Akk., P.3, and D.

Lyrics: per-ché non e - si-ste per - ché non e-si-ste si si-a dri-zza-ta a-ccan-to e vo - glia e vo-glia e vo-glia e - si-ste-re - e vog-lia e-si-ste-re -

Dynamic markings: pp, p, ppp, p, ppp, p, pp.

Musical score for measures 27-31. Instruments include VI. I, VI. II, Vla., Vc., and Kb.

Lyrics: per-ché non e - si-ste per - ché non e-si-ste si si-a dri-zza-ta a-ccan-to e vo - glia e vo-glia e vo-glia e - si-ste-re - e vog-lia e-si-ste-re -

Dynamic markings: mp, ppp, p, ppp, ppp, pp, p, ppp, p, mp, p.





rall. poco a poco. . . . . ♩ = 40

FL.1 *ff* *pp*

Ob.1 *pp*

Sop. Sax. *mp* *ppp*

Kl.2 *pp*

Hn. 1-4 *pp dim.* *ppp*

Klav. *f*

Akk. *pp* *sfp* *sfp* *sfp* *sfp*

Hfc. *f* *pp*

P.1 *ff*

P.2 *ff*

D. *pp* *p* *f* *pp* *f* *pp* *p*

da-rei mio san-gue ma ma non e-si-ste ma non e-si-ste non e-si-ste non e-si-ste non e-si-ste.

rall. poco a poco. . . . . ♩ = 40

VI. I *fp* *fp* *mp*

VI. II *f* *pp* *fp* *fp*

Vla. *fp* *fp* *mp*

Vc. *fp* *fp* *mp* *mp*

Kb. *mp* *mp*



# 11. Szene

## Il canto della tenebra

ca. 56

Klarinette 1 *pppp*

Klarinette 2 *pppp*

Kontrabassklarinette 3 *pppp*

Horn 1 *ppp*

Akkordeon *ppp*

Harfe *pp*

Indovina *pp*  
In - quie - - ti spi - - ri -

ca. 56

Violine I *senza sord.* *sfp* *pppp* *ppp* *flaut.* *ppp*

Violine II *senza sord.* *sfp* *pppp*

Viola 1. *senza sord.* 3. *etwas unruhig flaut./tasto* *ppp* *espr., etwas absetzen*

Violoncello *ppp* *p* *ppp*

Kontrabass

Kl. 1 *pppp* *ppp* *ppp*

Kb. Kl. 3 *pppp*

Trp. 1 *con sord. wawa* *ppp* *ppp*

Hn. 1 *pp*

Tuba *con sord.* *pppp*

Akk. *ppp*

Hfc. *pp*

Ind. *ti* *sia dol - ce* *sia dol - ce*

VI. I *pppp*

Vla. 1. *etwas unruhig flaut./tasto* *ppp* 7-8 *ppp* 7-8 *ppp*

2.-8. *flaut./tasto* *ppp* *ppp*

Vc. *pppp* *ppp* *flaut.*

Kb. *pppp*



Fl. 1,2: 9:8 triplet pattern. Ob. 1: *p*. Ten. Sax.: *ppp*. Kl. 1: 9:8 triplet pattern. Kb. Kl. 3: *pp*. Fg.: *pp*. Trp. 1, 2: *pp* and *sfp*. Hn. 1, 2: sustained notes. Akk.: sustained chords. Hfc.: 9:8 triplet pattern. Ind.: *p* to *f* dynamic. VI. I: 1. *espr.* 9:8 triplet pattern. VI. II: *sfp* and *pp*. Vla.: 1.-8. *pp*, *pont.* Vc.: *sfp*.

*che spi - ri - ti stan - no a a - scol - ta - re A - - - sco - - - Ita;*

Ten. Sax.: *ppp*. Kl. 1, 2: *ppp*. Kb. Kl. 3: *ppp*. Hn. 1, 2: *ppp*. Pos. 1: *ppp*. Akk.: sustained chords. Hfc.: *pp*. Ind.: *ppp* to *p* dynamic. VI. I: 1.-10. *pppp* to *pp* *rubig., espr.*. VI. II: *pp*. Vla.: *pp* *flaut./tasto* *div.*. Vc.: *ppp* to *unis.* *poco sfppp*.

*la lu - - - ce la lu - - - ce del cre - pu - sco - lo at - te - nua*

30

Fl. 1, 2 *p*

Kl. 1, 2 *pp*

Kb. Kl. 3 *ppp*

Kfg. *ppp*

Hn. 1 *ppp*

Hn. 2 *p*

Pos. 1

Tuba (con sord.) *ppp*

Akk. *ppp*

Hfc.

Ind. *pp* *mp* *ppp*  
 ed a - gli in-quieti spi - ri-ti è do - lce la - te - ne - bra:

VI. I *p* *ppp*

Vla. *ppp* *gehäucht*

Vc. *ppp*

Kb. *pizz.* *pp*

35

Fl. 1, 2 *pp*

Kl. 1, 2 *ppp*

Kb. Kl. 3 *ppp*

Fg. *ppp*

Kfg. *ppp*

Hn. 1

Hn. 2

Pos. 1

Tuba *ppp*

Klav. *ppp*

Akk. *ppp*

Hfc.

Ind. *mp*  
 si - le - va e scom - pa - re il ve - nto e - cco to - rna al ma - re e - cco sen-ti-a - mo an-si-ma - re il cuo - re

VI. I *1.* *etwas unruhig* *flaut./IV* *espr., etwas absetzen* *7:8* *7:8* *7:8* *pont.*

Vla. *ppp*

Vc. *sf* *pppp*

Kb. *arco, pont.* *ppp*

39

Kl.1.1  
Kl.1.2  
Kb. Kl.3  
Hn.1  
Klav.  
Akk.  
Hfe.  
P.1  
Ind.  
Vl.1  
Vla.  
Vc.

pppp  
pppp  
pppp  
p  
pp  
T.T. ↑  
ppp  
pp  
che ci a - - - - - mò di più!  
1.-10. V  
p  
ppp  
tasto/gehaucht  
(ppp)  
p  
ppp  
ppp

43

Kl.1.1  
Kl.1.2  
Kb. Kl.3  
Kfg.  
Trp.1  
Hn.1  
Klav.  
Akk.  
Hfe.  
P.2  
Ind.  
Vl.1  
Vl.2  
Vla.  
Vc.  
Kb.

(con sord.)  
ppp  
pppp  
T.T. ↑  
pppp  
E già il pae - sa - ggio de - gli al - be - ri e l'ac - que è no - ttu - rno il fiu - me va vi - a ta - ci - tu - rno.  
1. etwas unruhig flaut./IV 7:8 pp  
2. etwas unruhig flaut./IV 7:8 pp  
pizz.  
pp

# 12. Szene

ca. 56

Score for woodwinds, strings, and percussion. Instruments include Klarinette 1 & 2, Trompete 1 & 2, Horn 1-4, Klavier, Akkordeon, Harfe, Perkussion 1 & 2, and Dino. The score features dynamic markings such as *ppp*, *pp*, and *pppp*, along with performance instructions like "wawa" and "piatto sul timpano". The vocal line for Dino includes the lyrics: "e le ste-lle a-sse-nti, e non un Di-o ne-lla se-ra d'a-mo-re di vio-la:".

ca. 56

Score for strings and bass. Instruments include Violine I & II, Viola, Violoncello, and Kontrabass. The score features dynamic markings such as *ppp*, *pp*, and *ppp*, along with performance instructions like "flaut.", "gliss.", and "espr.". The vocal line for Dino continues with the lyrics: "ma tu tu ne-lla se-ra d'a-mo-re di vio-la: ma tu tu".

Score for brass and woodwinds. Instruments include Kl. 1 & 2, Trp. 1, Hn. 1-4, Pos. 1-3, Akk., Hfc., D., VI. I & II, Vla., Vc., and Kb. The score features dynamic markings such as *ppp*, *pp*, *ppp*, and *pp*, along with performance instructions like "sim.", "vibr.", and "pizz.". The vocal line for Dino continues with the lyrics: "ma tu tu ne-lla se-ra d'a-mo-re di vio-la: ma tu tu".

11

Fl.1

Kl.1

Kl.2

B. Kl.

Trp.1

Hn.1-4

Pos.1

Pos.2

Akk.

Hfe.

D.

chi - na - ti gli o - cchi, tu ad un ig - no - to cie - lo no - ttu - rno che a - ve - vi ra - pi - to u - na me - lo - di - a di ca - re - zze.

VI. I

VI. II

Vla.

Vc.

16

Fl.1

Fl.2

Sop. Sax.

Kl.1

Kl.2

B. Kl.

Trp.1

Trp.2,3

Hn.1-4

Pos.1

Pos.2,3

Akk.

Hfe.

P. I

S.

D.

Ri - co - rdo, ri - co - rdo, ca - ra: I lie - vi co - me l'a - li di u - na co - lo - mba tu le tue mem - bra po - sa - sti su - lle mi - e.

VI. I

VI. II

Vla.

Vc.

Tamtam

Sibilla





Fl.1,2     *ritenuto*     *a tempo*     *ritenuto* ,

26

B. Fl. (3)     *f*     *pp*     *mf*     *pp*     *ppp*

Ob.1,2     *f*     *pp*

Sop. Sax.

Kl.1

B. Kl.     *f*     *p*     *pp*     *ppp*

Fig.1     *pppp*     *pp*

Fig.2

Kfg.

Trp.1,2     *sfp*

Hn.1,2     *sfp*     *pp*

Hn.3,4     *sfp*     *pp*

Pos.1,2     *pp*

Klav.     *sf*     ord.

Hfc.

S.     *p*     *f*     *p*     *p*

D.     *p*     *f*     *p*     *p*

mi se - nto mo - ri - re     pia - ngo     pia - ngo co - me que - lla no - tte

a - li - ta - ra - no a u - na     più chia - ra lu - ce     le mi - e me - mbra ne - lla tu - a do - ci - le nu - vo - la

*ritenuto*     *a tempo*     *ritenuto* ,

VI. I     *sfp*     *espr.*     1. - 5. (gläsern) *mp*     pont.     1. *espr.*     *p*     ord.     2. - 10.     *ppp*

VI. II     *sfp*     (gläsern) *mp*     ord.     *ppp*

Vla.     (gläsern) *mp*     ord.     *ppp*

Vc.     (gläsern) *mp*

Kb.     *mp*     *pp*

31 **a tempo** **ritenuto** **a tempo**

Fl. 1,2  
 Picc.(3)  
 Ob. 1,2  
 Sop. Sax.  
 Kl. 1,2  
 Kl. 1  
 Kl. 2  
 B. Kl.  
 Fg. 1

Trp. 1-3  
 Hn. 1-4  
 Pos. 1-3  
 Hfc.  
 P. 1

S.  
 D.

la - - - gri-me sen-za ri-spo-sta ri - co - rda-ti o -  
 ne lla tua do-ci - le nu-vo-la dei di-vi - ni ri-fle - ssi. O non a- cce - nde - rle! No - - - n a- cce - nde - rle!

**a tempo** **ritenuto** **a tempo**

VI. I  
 VI. II  
 Vla.  
 Vc.  
 Kb.

flaut.  
 flaut.  
 flaut.  
 flaut.  
 flaut.

Fl. 1, 2  
Picc. (3)  
Ob. 1, 2  
Sop. Sax.  
Cl. 1  
Cl. 2  
B. Cl.  
Fg. 1  
Fg. 2  
Trp. 1-3  
Hn. 1-4  
Pos. 1-3  
Klav.  
Akk.  
Hfe.  
P. 2  
S.  
D.  
Vi. I  
Vi. II  
Vla.  
Vc.  
Kb.

36

mf p

f 6

f p 3

f p 3

f p 3

f p 3

mf p

f 6

f p 3

pp p pp

mp

f 6 p

f p 3

f p 3

a 3

mf pp

f pp

f

a 4

sfz pp

sfz

2. 3. a 2

pp

pp

pp

mp

Stahlfeder

mp

ra è tro-ppo ta - rdi ti per - do - no ti per-do - no

non a - cce-nde-rie! Non a - cce-nde-rie: tu - tto è va - no va - no è il so - gno

(gehaucht)

1. 5

2-10. sim. ppp mf f

sim. ppp mf f

sim. ppp mf f

sim. ppp mf f

sim. ppp mf f

1.-8. flaut./tasto ppp sim.

div. ppp

Fl. 1, 2  
Picc. (3)  
Ob. 1, 2  
Sop. Sax.  
Kl. 1  
Kl. 2  
B. Kl.  
Fg. 1, 2  
Kfg.  
Trp. 1-3  
Hn. 1-4  
Pos. 1-3  
Klav.  
Akk.  
P. 1  
P. 2  
P. 3  
S.  
D.  
VI. I  
VI. II  
Vla.  
Vc.  
Kb.

*pp*, *ppp*, *ff*, *f*, *dim.*, *mp*, *ppp*, *flaut./tasto*

Stahlfeder  
Metallblocks  
Metallblocks

piatto auf timpano

vi - - - vi

(ruhig)  
tu - tto è va - no

(ruhig)  
tu - tto è va - no

(ruhig)  
tu-tto è so - gno

13. Szene

ca. 60

Bassflöte (3) *ppp*  
 Klarinette 1,2 *pppp*  
 Trompete 1 *ppp* straight *ppp* *pp* *ppp*  
 Horn 1,2 *ppp*  
 Horn 3,4 *ppp*  
 Posaune 1 straight *ppp* *pp* straight *ppp* *sim.*  
 Posaune 2 *ppp* *pp* straight *ppp* *sim.*  
 Klavier *f*  
 Akkordeon *ppp*  
 Harfe *pp*  
 Sibilla *Sibilla*  
 ca. 60  
 Violine I 1. *pp* *ppp* vibr. *pp*  
 2. *pp* vibr.  
 3.-10. *ppp*  
 Violine II 1. *pp* *ppp* vibr.  
 2.-10. *ppp*  
 Viola 1. *pp*  
 2.-8. *pppp*  
 Violoncello 1.-3. *ppp* flaut. (III) *ppp*  
 Fl. 1,2 *ppp* a 2 *ppp*  
 B. Fl. (3) *ppp*  
 Kl. 1,2 *pp* a 2 *pp*  
 Hn. 1,2 *ppp*  
 Hn. 3,4 *ppp*  
 Pos. 1 *ppp* *p* *pp* *ppp* *pp* (7.)  
 Pos. 2 *ppp* *pp* (7.) *ppp*  
 Klav. *pp* *pp*  
 Akk. *pp* *pp*  
 Hfc. *p*  
 S. *pp* *ppp* *p* *pp* *p* 5 5 *p* 5 (gehaucht)  
 - ra - la no - tte a - cce - - - sa - in tu-tto il suo bru-li-ca-me di ste-lle e di fia-mme.  
 VI. I 1. *ppp* *ppp* *ppp* flaut. m/n *ppp*  
 2. *ppp*  
 3.-10. *ppp*  
 VI. II 1. *ppp* *ppp*  
 2.-10. *ppp*  
 Vla. 1. *ppp* *pp*  
 2.-8. *ppp*  
 Vc. 1.-3. *ppp* flaut. (III) *ppp* *ppp*  
 Kb. *p*

11 *nimmt gr. Flöte*

B. Fl. (3) *pp*

Kl. I *pp*

Trp. I *pp*

Hn. 1, 2

Hn. 3, 4

Pos. 1 *pp*

Pos. 2 *pp*

Akk.

Hfe.

S. *(gehaucht)* *ppp* *mf* *ppp* *f* *ppp*  
 A - va - nti co - - me co - - - me u - na mo - strua - sa co - - -

VI. I *espr.*

VI. II *vibr.* *p* *ppp*

Vla. *p*

Vc. *ppp* *p* *ppp*

16

Fl. 1 *ppp*

Fl. 2 *ppp*

Kl. I *pp*

Trp. 1 *pp*

Trp. 2 *pp* *sim.*

Hn. 1, 2

Hn. 3, 4

Pos. 1 *sim.*

Pos. 2 *sim.*

Akk.

Hfe. *p*

S. *f* *mp* *(beinahe gehaucht)* *p*  
 - me u - na mo - struo - sa fe - ri - ta u - - - na mo - struo - sa fe - ri - ta u - na vi - a pro - fon - da - va. Dal giar - di - no u - na can -

VI. I *p* *pp* *p* *mp* *ppp*

VI. II *ppp*

Vla. *flaut./tasto* *ppp* *p* *ppp*

Vc. *ppp* *p* *ppp* *ppp* *p* *ppp*

Kb. *ppp* *mp*

21

Fl.1, Fl.2, Kl.1, Kl.2, Trp.1, Trp.2, Hn.1.2, Hn.3.4, Pos.1, Pos.2, Akk., S., VI. I, VI. II, Vla., Vc., Kb.

*ppp*, *pp*, *sim.*, *cresc. poco a poco*, *pp dim.*, *p*, *mp*

- zo - ne si rom-pe in ca - te - na fie-vo-le di sin-ghio-zzi: la ve - - -

1. *pp dim.*, 2-10, 3-10, 1-4, 5-8, 1-3, 4-6, *ppp*, *p*, *ppp*, *p*, *flaut./tasto*, *mp*

Detailed description: This page of the musical score (page 21) contains staves for Flutes 1 and 2, Clarinets 1 and 2, Trumpets 1 and 2, Horns 1, 2, 3, and 4, Positively, Accordion, Soprano, Violin I and II, Viola, Violoncello, and Contrabasso. The Soprano part has lyrics: "- zo - ne si rom-pe in ca - te - na fie-vo-le di sin-ghio-zzi: la ve - - -". Dynamics include *ppp*, *pp*, *sim.*, *cresc. poco a poco*, *pp dim.*, *p*, and *mp*. Performance directions like *flaut./tasto* and *(tasto)* are present. There are also first and second endings marked with 1. and 2.

26

Sop. Sax., Kl.1, Kl.2, Trp.1, Trp.2, Hn.1, Hn.2, Pos.1, Pos.2, Akk., S., VI. I, VI. II, Vla., Vc., Kb.

*ppp*, *pp*, *f*, *ppp*, *mp*, *p*, *pp dim.*, *pp*, *p*, *pp*, *pp*, *ppp*, *p*, *pp*, *ppp*, *pp*, *pp < mp > pp*, *pp < p >*

- na è a - per - ta, la ve - - - - na è a - per - ta: a - - - - ri - do - rosso e dol - ce

*cresc. poco a poco*, *pp dim.*, *pp*, *p*, *pp*, *ppp*, *p*, *pp*, *ppp*, *p*, *pp*, *ppp*, *pp*, *pp*, *ppp*, *p*, *pp*

Detailed description: This page of the musical score (page 26) continues the instrumentation from the previous page, adding Soprano Saxophone. The Soprano part has lyrics: "- na è a - per - ta, la ve - - - - na è a - per - ta: a - - - - ri - do - rosso e dol - ce". Dynamics include *ppp*, *pp*, *f*, *ppp*, *mp*, *p*, *pp dim.*, *pp*, *p*, *pp*, *ppp*, *pp*, *ppp*, *p*, *pp*, *ppp*, *pp*, and *pp < mp > pp* / *pp < p >*. Performance directions like *flaut./tasto* and *(tasto)* are present. There are also first and second endings marked with 1., 2., and 3.

31

Fl.1

Fl.2

Sop. Sax.

Kl.1

Kl.2

Trp.1

Trp.2

Hn.1

Hn.2

Pos.1

Pos.2

Akk.

S.

a - - - ri-do ro-ssò e dol-ce a - - - ri-do ro-ssò a - - -

1. *pp* *p* *pp* *mp* *p*

2. *p* *ppp* *p* *mp* *p*

3.-10. *p* *pp* *p*

1. *pp* *p* *pp* *mp* *p*

2.-10. *pp* *p*

Vla. *p* *pp* *p*

Vc. *pp* *p* *pp* *p*

Kb. *ppp* *mp* *ppp* *mp* *pp*



36

Fl.1 *ppp* *p* *ppp* *ppp* *mf*

Fl.2 *p* *ppp* *mf*

Fl.(3) *pp* *mf* *pp*

Ob.1,2 *pp* *p* *pp* *mp* *pp* *pp*

Sop. Sax. *p* *pp dim.* *ppp* *mp p dim.* *ppp*

Kl.1 *mp* *sim.\** *sim.\**

Kl.2 *mp* *sim.\**

B. Kl. *pp* *pp* *pp* *pp* *mf* *p*

Fig.1,2 *pp* *pp* *p*

Kfg. *pp* *p*

Trp.1-3 *pp* *mf* *pp* *p* *f* *pp*

Hn.1 *cresc. poco* *(o)* *(o)* *(o)*

Hn.2 *cresc. poco* *(o)* *(o)* *(o)*

Pos.1 *cresc. poco* *(o)*

Pos.2 *cresc. poco* *(o)*

Tuba *pp* *pp*

Klav. *fff* *dim.*

Akk. *cresc.* *ff*

S. *mf* *pp* *f* *p* *ff*  
 - rido rosso e dolce a - - - rido rosso e dolce è il panorama scheletrico del mondo. a - - - rido rosso e dolce è

VI. I *mf* *p* *mf* *p* *ff*  
*espr.* *loco* *loco* *loco* *loco*  
 3-10. *p* *mf* *p*

VI. II *pp* *mp* *p cresc.* *pp cresc.* *f*  
*espr.* *loco* *loco* *loco* *loco*

Vla. *pp* *mp* *pp* *mp*

Vc. *p* *pp* *pp* *mp* *pp*

Kb. *mf* *ppp* *f* *p* *f* *pp*  
*ord.* *ord.* *ord.*

\* Kl.1,2: immer etwas mehr *cresc./dim.*

41

Fl. 1, 2, 3  
Ob. 1, 2  
Sop. Sax.  
Kl. 1, 2  
B. Kl.  
Fg. 1, 2  
Kfg.  
Trp. 1, 2  
Hn. 1, 2  
Pos. 1, 2  
Tuba  
Klav.  
Akk.  
Hfc.  
P. 1  
S.  
V. I  
V. II  
Vla.  
Vc.  
Kb.

*il pa-no-ra-ma sche-le-tri-co del mon - do.*

# 14. Szene Il Russo

Nachtasyl

ca. 56

Akkordeon *pppp*

Perkussion I *pppp*  
piatto sul timpano

Coro

Tenor 1-3. kaum hörbar *pppp* [m] *pp* *pppp* [a] *pp* [a]

Tenor 4-6. kaum hörbar *pppp* [m] *pp* *pppp* [m]

Bass 1-3. kaum hörbar *pppp* [m] *pp* *pppp* [a] *pp* [a]

Bass 4-6. kaum hörbar *pppp* [m] *pp* *pppp* [m]

ca. 56

Violine I *ppp* *vibr.*

Violine II *ppp*

Akk. 6

T. 1-3. *pppp* [a] [m] *pp* *pppp* [a] [m] *pp*

T. 4-6. *pp* [a] [m] *pppp* [a] [m] *pp* *pppp* [a] [m] *pp*

B. 1-3. *pppp* [a] [m] *pp* *pppp* [a] [m] *pp*

B. 4-6. *pp* [a] [m] *pppp* [a] [m] *pp* *pppp* [a] [m] *pp*

VI. I *ppp*

VI. II *ppp*

ONLY FOR PERUSAI

♩ = 120

Fl.1, Fl.2, Kl.1, Kl.2, B. Kl., Fg.1, Fg.2, Klav., P.1, P.2

gr. Trommel: Styropor auf Fell

pp, mf, pp

Reg. *Regolo* beinahe gehaucht

Ca-mmi-na - va-no ve-lo-ce-me - nte co-me pa - zzi, cia - scu - no a - sso - rto in ciò che for - ma - va l'u - ni - co

♩ = 120

VI. I, VI. II, Vla., Vc.

pizz., ppp cresc. poco, p dim., espr.

15

Fl.1  
Fl.2

Ob.1

Kl.1  
Kl.2

B. Kl.

Fg.1  
Fg.2

Trp.1

Hn.1,2  
Hn.3

Pos.1  
Pos.2,3

Klav.

Akk.

P.1  
P.2

Reg.

Russo

se - nso da - lla sua vi - ta: la su - a co - lpa.

Russo

«Un uo - mo in u - na no - tte di di - ce - mbre,

Trp.1

Hn.1,2  
Hn.3

Pos.1  
Pos.2,3

Klav.

Akk.

P.1  
P.2

Reg.

Russo

se - nso da - lla sua vi - ta: la su - a co - lpa.

Russo

«Un uo - mo in u - na no - tte di di - ce - mbre,

Trp.1

Hn.1,2  
Hn.3

Pos.1  
Pos.2,3

Klav.

Akk.

P.1  
P.2

Reg.

Russo

se - nso da - lla sua vi - ta: la su - a co - lpa.

Russo

«Un uo - mo in u - na no - tte di di - ce - mbre,

VI. I

VI. II

Vla.

Vc.

Kb.

flaut. (wie ein Schatten)

ppp

Fl. 1,2 *pp*

Ob. 1

Ob. 2 *pp*

Sop. Sax. *pp*

Kl. 1 *mp* *pp*

Kl. 2 *mp* *pp*

B. Kl. *pp*

Fg. 1 *pp*

Fg. 2 *pp*

Trp. 1,2 *pp*

Hn. 1 *pp*

Pos. 2,3 (a 2)

Klav. *pp*

Akk. *mp*

Reg. *pp*

Russo

VI. I *p* *ff* *pizz.* *p* *pp* *cresc.*

VI. II *p* *ff* *p* *ff* *pp* *cresc.*

Vla. *pp* *cresc.*

Vc. *pizz.* *p*

Kb. *sfpp*

Dei fra - ti gri - gi dal vo - lto se - re - no,

so - lo ne - lla su - a ca - sa, se - nte il te - rro - re de - lla su - a so - li - tu - di - ne.

24

Fl.1

Fl.2

Kl.1

Kl.2

B. Kl.

Fg.1

Fg.2

Klav.

Reg.

tro-ppo se-re-no, a-ssi-si: vi-gi-la-va-no.

gehaucht

VI. I

1. 2-5. 6-10.

*espr.*

*8<sup>va</sup>*

*p*

VI. II

1. 2-10.

*p*

Vla.

1.-4. 5.-8.

*p*

Vc.

9-8

only for personal use

28

The score includes the following parts and markings:

- Flutes (Fl. 1, 2):** *pp*
- Oboes (Ob. 1, 2):** *pp*
- Soprano Saxophone (Sop. Sax.):** *pp*
- Clarinets (Cl. 1, 2):** *pp*
- Bass Clarinet (B. Kl.):** *ppp*, *5*
- First Bassoon (Fg. 1):** *ppp*
- Second Bassoon (Kfg.):** *ppp*, *5*
- Trumpets (Trp. 1, 2, 3):** *pp*, *a 2*, *5*
- Horn 1, 2 (Hn. 1, 2):** *ppp*, *a 2*, *5*
- Horn 3, 4 (Hn. 3, 4):** *ppp*, *a 2*, *5*
- Posauna (Pos. 1):** *pp*
- Accordions (Akk.):** *p*, *6*
- Vocal (Russo):** *Russo*  
 Pe - nsa che fuo - ri de - gli uo - mi - ni for - se muoi - o - no di fre - ddo:
- Violins (VI. I, II):** *ff*, *(poco)*, *spp*
- Violas (Via.):** *ff*, *(poco)*, *spp*
- Violoncello (Vc.):** *spp*
- Double Bass (Kb.):** *ppp*, *flaut.*, *5*, *ppp*, *p*









45

Fl.1

Fl.2

Picc. (3)

Ob.1,2

Sop. Sax.

Kl.1

Kl.2

B. Kl.

Fg.1

Kfg.

Trp.1

Trp.2

Hn.1

Hn.2

Klav.

Akk.

P.1

P.2

P.3

D.

Reg.

Russo

VI. I

VI. II

Vla.

Vc.

Kb.

ord.

*p*

*pp*

*ppp*

*pppp*

*f*

*ff*

*fff*

muta in Bassflöte

Stahlfeder

Metallblocks

Glas

*ff*

*ff*

*ff*

*f*

per non u-di-re il ro-mbo

*p*

scri - ve - va fe-bbril-me - nte.

**Russo** *p*

Un uo - mo in u - na no - tte di ce - mbre, so - lo ne-lla su-a ca - sa,

*ff*

*sfpp*

*pp*

*sfpp*

*sfpp*

flaut. (wie ein Schatten)

*pppp*

*pp* < *f* > *pp*

*pp* < *f* > *pp*

\*) Grundton nicht hörbar: hohe Obertöne

50

Fl. 1.2 a 2 *pp*

Kl. 1.1 *pp*

Kl. 1.2 *pp*

B. Kl. *pp*

Fg. 1.2 a 2 *f* *pp*

Hn. 1-4 a 4 *sfpp*

Pos. 1 con sord. wawa *pp* "sprechend"

Pos. 2 con sord. wawa *pp* "sprechend"

Pos. 3 *f*

Klav. *pp* *legatissimo*

D. *p* *f*  
co - me di to-rre-nte sa-ss-o-so di to-rre-nte sa-ss-o - so del co-nti - nuo stri-scia - re dei pa - ssi.

Reg. *f*  
Par-la-va: qua - ndo, me-ntre mi fi-ssa - va co-gli o - cchi spa-ve-nta - ti e vuo - ti,

VI. I 1.-5. *pizz.* *p* *cresc.*

VI. II 1. *pp* *cresc.*

Vla. (VI) vibr. *pp* *f* *pp* 1.-4. *pp* *cresc.* 5.-8. *pizz.* *p*

Vc. *pizz.* *p*

Kb. *f*



59 **poco ritenuto**

B. Fl. (3) *pp* *mp*

Kl. 1, 2 *pp* *a 2*

B. Kl. *pppp*

Hn. 1-4 *a 4* *sfpp*

Hfe. *p*

P. 1 *ppp* piatto sul timpano

P. 2 *ppp* Tamtam

D. *p* *pp* *mp*

Reg. *p* *pp* *mp*

Russo *ppp* *se-nte il te-rro-re de-lla su-a so-li-tu-di-ne.*

qua-si in-fa-nti-le, co-me di-me-ra-vi-glia.

che li-ri-em-pi-va: non di-te-rro-re: in-co-nscio,

**poco ritenuto**

VI. I 1.-5. *pppp* *p* *espr.* *p* *mf* *ppp* pont.

VI. I 6.-10. *pppp* *p* *pp* *ppp* pont.

VI. II 1.-5. *pppp* *p* *pp* *ppp* pont.

VI. II 6.-10. *pppp* *p* *pp* *ppp* pont.

Vla. 1.-4. *pppp* *p* *pp* *ppp* pont.

Vla. 5.-8. *pppp* *p* *pp* *ppp* pont.

Vc. 1.-3. *pppp* *p* *ppp* pont.

Vc. 4.-6. *pppp* *p* *ppp* pont.

Kb. *pppp* *p* *f*

gläsern

tasto/flaut.

arco

1. 1. *ppp* pont.

65 **a tempo**

Musical score for measures 65-82. The score includes parts for Flute 1 and 2 (Fl.1, Fl.2), Clarinet 1 and 2 (Kl.1, Kl.2), Bass Clarinet (B. Kl.), Bassoon 1 (Fg.1), Horns 1, 2 and 3, 4 (Hn.1,2 and Hn.3,4), Trumpets 1 and 2 (Pos.1, Pos.2), Keyboard (Klav.), Double Bass (D.), and Regent (Reg.). The woodwinds and strings play a rhythmic pattern of eighth notes with accents, often marked with 'pp' and 'sprechend'. The brass parts are mostly rests, with a vocal line (Reg.) starting at measure 81. The Regent part includes the lyrics:   
a - ffa - ma - to, spia - to im - pla - ca - bil - me - nte,  
Il Ru - sso e - ra co - nda - na - to. Da di - cia - no - ve me - si rin-chiu - so.

**a tempo**

Musical score for measures 83-100. The score includes parts for Violin I (VI. I), Violin II (VI. II), Viola (Vla.), and Violoncello (Vc.). The strings play a rhythmic pattern of eighth notes with accents, marked with 'pp' and 'pizz.'. The Violin I part includes the marking 'espr.' and 'ppp cresc.' at the end. The Violoncello part includes the marking 'pizz.' and 'p'. The measures are grouped with '9-8' markings.



This page contains a musical score for measures 68 through 91. The score is arranged in a standard orchestral format with multiple staves for each instrument and vocal parts. The instruments include Flutes 1 and 2, Oboe 1, Soprano Saxophone, Clarinets 1 and 2, Bass Clarinet, Fagots 1 and 2, Horns 1, 2, 3, and 4, Trumpets 1-3, Percussion 1 and 2, Keyboard, Accordion, Piano, Double Bass, Trombones, Violins I and II, Viola, Violoncello, and Double Bass. The vocal parts are for Reginald, Russo, and the Russian Chorus. The score features complex rhythmic patterns, including sixteenth and thirty-second notes, and dynamic markings such as *pp*, *mf*, *ppp*, *f*, and *ff*. There are also performance instructions like *poco* and *9-8*. The vocal lines include lyrics in Italian: "a - ve - va con - fe - ssa - to." and "do - ve - va con - fe - ssa - re." and "Pen - sa che fuo - ri de - gli uo - mi - ni fo - rse muoi - o - no di".

72

Fl.1

Fl.2

Ob.1

Ob.2

Sop. Sax.

Kl.1

Kl.2

B. Kl.

Fg.1

Fg.2

Trp.1-3

Hn.1,2

Hn.3,4

Pos.1-3

Akk.

Russo

fre - ddo: ed e-sce per sa-lva - rli. Al ma-ti-no qua-ndo to-rna, so - lo, tro-va su-lla po-rta u-na do-nna, mo - rta a-sst-de-ra - ta. E si u - cci - de.»

Vi. I

Vi. II

Vla.

77

Kl.1

Hn.1-4

Pos.1-3

Hfc.

P.1

D.

Reg.

Vi. I

Vi. II

Vla.

Vc.

Kb.

flaut./tasto

chin. Becken auf timpano

ekstatisch

o - ra lo ve - do chiu-de-rsi gli o - re-ghi per non u - di - re

E il su - ppli-zio del fa - ngo! Co-lla lo-ro pla-ci-da gio-ia i fra - ti, col lo-ro ghi-gno mu - to



15. Szene

ca. 56

Klarinette 1  
Klarinette 2  
Horn 1  
Horn 2  
Posaune 1  
Posaune 2  
Akkordeon

ca. 56

Dino

(fast gehaucht)

E-ra-no j pri-mi gio-rni che la pri-ma-ve-ra si sve-glia - va.

Da-lla ca-me-ra-ta a vo-lte

la ca-me-ra-ta dei

Violine I  
Violine II  
Viola  
Violoncello  
Kontrabass

Kl. 1  
Kl. 2  
Hn. 1  
Hn. 2  
Pos. 1  
Pos. 2  
Pos. 3  
Akk.  
D.  
VI. I  
VI. II  
Vla.  
Vc.

ve - ri pa-zzi do-ve o-ra mi a-ve-va-no me - sso, ol-tre le sba-rre di fe-rro, io guar - da-vo il cor-ni-cio-ne pro-fi-lar-si al tra-mon-to.





22

Fl.1 *pp*

Kl.1

Kl.2

B. Kl.

Kfg.

Trp.1

Trp.2

Pos.1 *senza sord.*  
*ppp cresc.* *p*

Pos.2 *p*

Tuba *ppp*

Akk.

Hfc. *ossia: Klav.*  
*p*

P.1 *Tamtam*  
*ppp*

A.

T.

B.

D. *gehaucht*  
Ne-lla ca-me-ra-ta non c'e-ra che il ta-nfo e il re-spi-ro so-rdo dei pa-zzi a-ddor-men-ta-ti die-tro le lo-ro chi-me-re.

Vl. I 1. *p*  
2. *p*  
3-10. *p*

Vl. II 1. *p*  
2-10. *pp*

Vla. *pp cresc.* *p*

Vc. *pp cresc.* *p*

Kb. *arco* ③ *ppp* *ord.* *pp* *ord.* ③ *ppp* *p*

attacca





35

Fl. 1

B. Fl. (3)

Kl. 1, 2

B. Kl.

Fg. 1, 2

Kfg.

Trp. 1

Trp. 2, 3

Hn. 1

Hn. 2

Klav.

Akk.

P. I. Marimba

D.

u - na dol-ce-zza di mar-ti - rio, mi si tor-ce - va pei ner - vi. Fe-bbri - le, fe-bbri - le, cu - rva sull'or - lo de-lla stu - fa

VI. I

VI. II

Vla.

Vc.

Kb.

40

B. Kl. *ppp* *p* *ppp* *p*

Fg. 1,2 *ppp* *p*

Kfg. *ppp* *p*

Hn. 1,2 *sfpp* *a 2*

Hn. 3,4 *sfpp* *a 2*

Pos. 1-3 *f* *pp* *(wawa)* *a 3*

Klav. *ff* *ord.*

Akk. *sfpp*

Hfc. *p*

P.1 *f* *Marimba*

P.3 *f* *Tamtam*

D. *la te-sta bar-bu - ta, la te-sta bar-bu - ta scri-ve - va. La pe-nna sco-rre - va sco-rre - va stri - de - va*

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

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

Vla. *p* *mp* *pp* *p* *p* *mf* *pp* *mp* *vibr.*

Vc. *p* *mp* *pp* *p* *p* *mf* *pp* *mp*

Kb. *pp* *mp* *trem., pont.*

45

B. Fl. (3)

B. Kl.

Fg. 1,2

Kfg.

Hn. 1-4

Klav.

Akk.

Hfc.

Marimba  
P.I.

D.

spa-smo-di-ca. Per - ché, per-ché e-ra u-sci-to per sal - va - re, per sal-va-re al-tri uo - mi - ni? Un su-o ri - tra-tto di de-lin-que-nte,

VI. I

VI. II

Vla.

Vc.

Kb.

The musical score is written for a large ensemble and includes a vocal line. The vocal line (D.) is in Italian and reads: "spa-smo-di-ca. Per - ché, per-ché e-ra u-sci-to per sal - va - re, per sal-va-re al-tri uo - mi - ni? Un su-o ri - tra-tto di de-lin-que-nte,". The instruments include B. Fl. (3), B. Kl., Fg. 1,2, Kfg., Hn. 1-4, Klav., Akk., Hfc., Marimba (P.I.), VI. I, VI. II, Vla., Vc., and Kb. The score contains various musical notations such as dynamics (pp, p, mp, mf, f, sf, sfpp), articulation (accents, slurs), and performance instructions (trem., pont., vibr., non trem.). The key signature is one flat (B-flat major/D minor) and the time signature is 4/4. The page number 45 is at the top left.

50

Fl. 1, 2

Ob. 1, 2

Sop. Sax.

Kl. 1, 2

B. Kl.

Fg. 1, 2

Kfg.

Trp. 1-3

Hn. 1-4

Klav.

Akk.

Marimba

P.1

P.3

D.

VI. I

VI. II

Vla.

Vc.

Kb.

*p* *pp* *mp* *f* *ff* *sfz*

a 2 a 3 a 4

un in - sen - sa - to, se - ve - ro nei su - oi a - bi ti g - le - ga - nti, la te - sta por - ta - ta al - ta con di - gni - tà a - ni - ma - le:

Tamtam

54

Fl.1,2 *p* *a 2* *f* *a 2* *f* *6*

Ob.1,2 *p* *a 2* *f* *a 2* *f* *6*

Sop. Sax.

Kl.1,2 *p* *a 2* *f* *a 2* *f* *6*

B. Kl. *f* *6* *p* *f* *5* *5* *5*

Fg.1,2 *a 2* *f* *a 2* *f* *6* *p* *f* *5* *5* *5*

Kfg. *p* *f* *5* *5* *5*

Trp.1-3 *a 3* *f* *6*

Hn.1-4 *1-3.* *mp* *a 4* *pp* *p*

Pos.1-3 *senza sord.* *mp* *a 3* *sfpp*

Tuba *pp* *p*

Klav. *8va. 1* *sf*

Akk. *pp* *mp*

P.1 *Stahlfeder*

P.2 *Metallblocks* *f* *3*

P.3 *Tamtam* *f*

D. *pp* *mp* *allmählich immer erregter* *p*

un al - tro, un so - rri - so, l'i-mma - gi - ne di un so - rri - so ri - tra - tta a me-mo - ria, la te - sta,

VI. I *tasto* *pp* *f* *pont.* *pp* *mf*

VI. II *tasto* *pp* *f* *pont.* *pp* *mf*

Vla. *tasto* *pp* *f* *pont.* *vibr.* *pp* *f* *pp* *pp* *mf* *pp* *p*

Vc. *tasto* *pp* *f* *pont.* *pp* *mf*

Kb. *pp* *mf*

58

Fl.1,2 *ff*

Ob.1,2 *ff*

Sop. Sax. *ff*

Kl.1,2 *ff*

B. Kl. *mf* *mf* *p* *f*

Fg.1,2 *mf* *mf* *p* *f*

Kfg. *p* *f*

Trp.1-3 *ff*

Hn.1-4 *ff* *sfz* *mp*

Pos.1-3 *ff*

Tuba *mp*

Klav.

Akk. *ff*

Hfc.

P.1 *ff* *ff* *ff* *ff*

P.2 *ff*

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

la te - sta de - lla fan - ciu - lla d'E - ste. Poi te - ste, poi te - ste di con - ta - di - ni ru - ssi te - ste,

VI. I *p* *f* *p* *f* *mp* *f*

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

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

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

Kb. *p* *f*

Stahlfeder *ff* Metallblocks *ff*

Eisengitter *fff*

tasto *p* *f* *mp* *f*

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

vibr. *f*

62

Fl. 1,2  
Ob. 1,2  
Sop. Sax.  
Kl. 1,2  
B. Kl.  
Fg. 1,2  
Kfg.  
Trp. 1-3  
Hn. 1-4  
Pos. 1-3  
Tuba  
Akk.  
P.1 Holz, Eisen, Metall, Glas  
P.2 Metall, Glas  
D.  
VI. I  
VI. II  
Vla.  
Vc.  
Kb.

te - ste, te - ste bar - bu - te, te - ste, te - ste, e an - co - ra te - ste

attacca 16. Szene

# 16. Szene La Chimera

äußerst ruhig, ♩ ca. 60

Flöte 1  
Flöte 2  
Oboe 1  
Oboe 2  
Klarinette 1  
Klarinette 2  
Bassklarinette 3  
Fagott  
Horn 1,2  
Harfe

äußerst ruhig, ♩ ca. 60

Violine I  
Violine II  
Viola  
Violoncello  
Kontrabass

Fl. I  
Ob. I  
Kl. I  
Kl. II  
B. Kl. III  
Fg.  
Kfg.  
Hn. I, 2  
Tuba  
Hfc.  
Indovina  
VI. I  
VI. II  
Vla.  
Vc.  
Kb.

Indovina *zögernd, quasi legato sempre* *allmählich fließend*  
Non so se tra ro - cce il tuo pa - lli - do vi - so m'a - ppa - rve, o so -

tasto/flaut.  
tasto/flaut.  
tasto/flaut.  
pizz. arco, tast./flaut.





noch ruhiger

34

Kl.1, Kl.2, B. Kl.3, Fg., Kfg., Hn.1, Hn.2, Hfc., P.1, P.2, Ind., Vl.I, Vl.II, Vla., Vc., Kb.

- nir - ta - - - ci - tu - - - rno.

Eisengitter

piatto

noch ruhiger

espr. 1.

ppp, pp, mp, arco, pizz., pp

fließend

molto rall.

a tempo

42

Fl.1, Fl.2, Ob.1, Ob.2, Sop. Sax., Kl.1, Kl.2, B. Kl.3, Fg., Kfg., Trp.1, Trp.2, Hn.1, Hn.2, Pos.1,2, Tuba, Hfc., P.1, P.2, Ind.

senza sord., senza sord., a 2 senza sord., senza sord.

ff, p, mp, ff, pp

So - rri - so di un

fließend

molto rall.

a tempo

tutti

Vl.I, Vl.II, Vla., Vc., Kb., Ind.

flaut./tasto

pp, ppp, arco, pizzo, arco, tasto/flaut.

51

Kl.1, 2  
B. Kl.3  
Fg.  
Kfg.

Trp.1, 2  
Hn.1, 2  
Pos.1

Hfc.

Ind.  
vo - lto no - ttu - rno: Gua - rdo le bia - nche, gua - rdo le bia - nche ro - cce, gua - rdo

VI.1  
VI.2  
Vla.  
Vc.  
Kb.

*ppp*  
*mp*  
*con sord.*  
*ppp*  
*pizz.*

59

Fl.1  
Ob.1  
Kl.1  
B. Kl.3  
Fg.  
Hn.1, 2  
Pos.1, 2

Hfc.

Ind.  
le mu - te fo - nti, gua - rdo le mu - te fo - nti, gua - rdo le mu - te fo - nti, mu - te

VI.1  
VI.2  
Vla.  
Vc.  
Kb.

*arco*  
*poco sfpp*  
*poco sfpp*



17. Szene

ca. 60

Akkordeon *pp* *p* *pp*

Perkussion 2 gr. Trommel *pp*

Dino *pp* *pp* *p* *pp*  
 wie ein Kind  
 Io mi chia-mo,

ca. 60

Violine I *pp* *ppp* *p* *ppp*  
 1. *pp* *ppp* *p* *ppp*  
 2. *pp* *ppp* *p* *ppp*

Violine II *ppp* *ppp* *ppp*  
 1. *ppp* *ppp* *ppp*  
 2. *ppp* *ppp* *ppp*

Viola *ppp* *ppp* *ppp*  
 1. *ppp* *ppp* *ppp*

Violoncello *ppp* *ppp* *ppp*  
 1.-3. *ppp* *ppp* *ppp*  
 4.-6. *ppp* *ppp* *ppp*

B. Fl. (3) *pp* (ohne cresc.)  
 mit mechanischer Regelmäßigkeit

Hn. 1 *ppp* (7.) +  
 Hn. 2 *ppp* (10.) +

Klav. *pp* *pp*

Akk. *pp* *pp*

Hfe. *pp* *pp*

P. 1 *pp* cont. sempre  
 P. 2 *pp* cont. sempre  
 P. 3 *pp* cont. sempre

D. *pp*  
 \* zarte/kurze Quietscher auf Metallblech: immer tiefer

D. io mi chia-mo, mi chia-mo Di - no, e co-me Di-no, e co-me Di-no mi chia-mo

VI. I *ppp* *ppp* *pp* *pp* *pp*  
 1. *ppp* *ppp* *pp* *pp* *pp*  
 2. *ppp* *ppp* *pp* *pp* *pp*  
 3.-10. *ppp* *ppp* *pp* *pp* *pp*

VI. II *pp* *pp* *pp* *pp* *pp*  
 1. *pp* *pp* *pp* *pp* *pp*  
 2. *pp* *pp* *pp* *pp* *pp*  
 3.-10. *ppp* *ppp* *pp* *pp* *pp*

Vla. *ppp* *pp* *p* *ppp* *p*  
 1. *ppp* *pp* *p* *ppp* *p*  
 2. *ppp* *pp* *p* *ppp* *p*  
 3.-8. *ppp* *pp* *p* *ppp* *p*

Vc. *ppp* *ppp* *ppp* *ppp* *ppp*  
 1.-3. *ppp* *ppp* *ppp* *ppp* *ppp*  
 4.-6. *ppp* *ppp* *ppp* *ppp* *ppp*

Vc. *ppp* *ppp* *ppp* *ppp* *ppp*  
 1.-6. *ppp* *ppp* *ppp* *ppp* *ppp*  
 \* sempre: ganz ohne Bogen druck: gehaucht

Vc. *ppp* *ppp* *ppp* *ppp* *ppp*  
 11. *ppp* *ppp* *ppp* *ppp* *ppp*  
 14. *ppp* *ppp* *ppp* *ppp* *ppp*

B. Fl. (3)

Hn. 1 (7.)

Hn. 2 (10.)

Akk.

P. 1 cont. *pp sempre*

P. 3 *pp sempre*

D. E-di-son. Po- sso vi-ve-re, po- sso vi-ve-re sen-za man-gia-re, so-no e-

VI. I 1. *pp* *p* *pp* *mp*

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

3.-10.

VI. II 1. *pp* *p* *pp* *pp*

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

3.-10.

Vla. 1. *sfpp* *p* *pp* *pp*

2. *pp* *p* *pp* *pp* *sempre sim.*

3.-8. *pizz./secco (mechanisch)* *pp* *p* *ppp*

Vc. *ppp* flaut./gehaucht (11.) (7.)

B. Fl. (3) 13

Hn. 1

Hn. 2

Klav.

Akk.

Hfe.

P. 1 cont. *pp sempre*

P. 2 Crotales *ff*

P. 3 cont. *pp sempre*

D. - le - ttri-co, so-no u-na sta-zio-ne te-le - gra - fi-ca So-no con-ten-ti-ssi-mo co-si,

VI. I 1. *pp* *mp* *pp* *mf*

2. *pp* *sfpp* *pp* *mf* *pp*

3.-10.

VI. II 1. *pp* *sfpp* *pp* *p* *pp*

2. *sfpp* *pp* *p* *pp*

3.-10.

Vla. 1. *pp* *mp* *ppp*

2. *pp* *mp* *ppp*

3.-8. *pizz./secco* *pp* *mp* *ppp*

Vc. *ppp* flaut. - - -

\* sempre: ganz ohne Bogendruck; gehaucht

