

# MYRIAM MARBE

## SERENATA

**Eine kleine Sonnenmusik**  
für Streicher und Schlagzeug

**Serenada**  
(un mică muzică de soare)

**Entstehungsjahr: 1974**

Uraufführung: 29. Juni 1974 Braşov (Kronstadt)  
Philharmonie Gh. Dima, Leitung Ilarion Ionescu-Galaţi

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# Moshe Serenata

Schlagzeuger  
I Campana \*\*

Timpain  
Frusta  
Tamburo piccolo

T-Tom (grave-medium)  
Piatti ( " " )

Marimba

II Campana \*\*

T-Tom  
Bongos  
Tamb. mil.  
I Buhai \*\*\*

III

Campana \*\*

Gr. Cassa  
Tamb-Tamb.  
Tamb. mil.

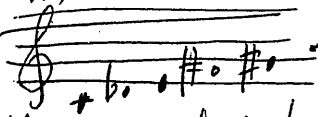
I. Violine [1, 2, 3, 4] [3, 2, 1] Kontrabaß  
Bratsch (1) Cello [1, 2]  
II. Violine [1, 2, 1, 1] [K. B.] \*  
Für Streich  
auch Celli und  
Kleines Schlagzeug.

im Saal

Violini Flöten

[1, 2, 3, 4, 5] [1, 2, 1]

auch "Toace" (Holzbrett)  
und Campana \*\*



MM 1974/1

irgendwo,  
stereophonisch,  
eine Celesta \*\*

\* In der Partitur in realer Höhe geschrieben.

\*\* Real geschrieben

\*\*\* rumänischer Fieper Waldteufel



Myriam Make

Serenade

1974

COZLOVSCII MUZA

436092

MM 1974/1



Handwritten musical score for strings and woodwinds. The score is divided into sections for Violins (VI), Violas (Vla), Cellos (Cbs), and Woodwinds (wood). Each section contains multiple staves (1-4 for strings, 1-4 for woodwinds). The notation includes dynamic markings such as *p*, *mp*, *mf*, and *mf*, and performance instructions like *pochiss cresc* and *pochiss cresc*. Measure numbers 1 through 13 are indicated along the staves.

Handwritten musical score for woodwinds and brass. The score is divided into sections for Woodwinds (wood) and Brass (Cbs). Each section contains multiple staves (1-4 for woodwinds, 1-4 for brass). The notation includes dynamic markings such as *sub. pp* and *ppont*. A handwritten note at the top of this section reads: *\* Numerele indica ordinea atacului si (de la repeti) ordinea in care vor intra in tremollo.*

15

1 res - cun - do : molto

2

3

4

5

MM 1974/1



**I**  
6 0'35" II  
la virful arcusului

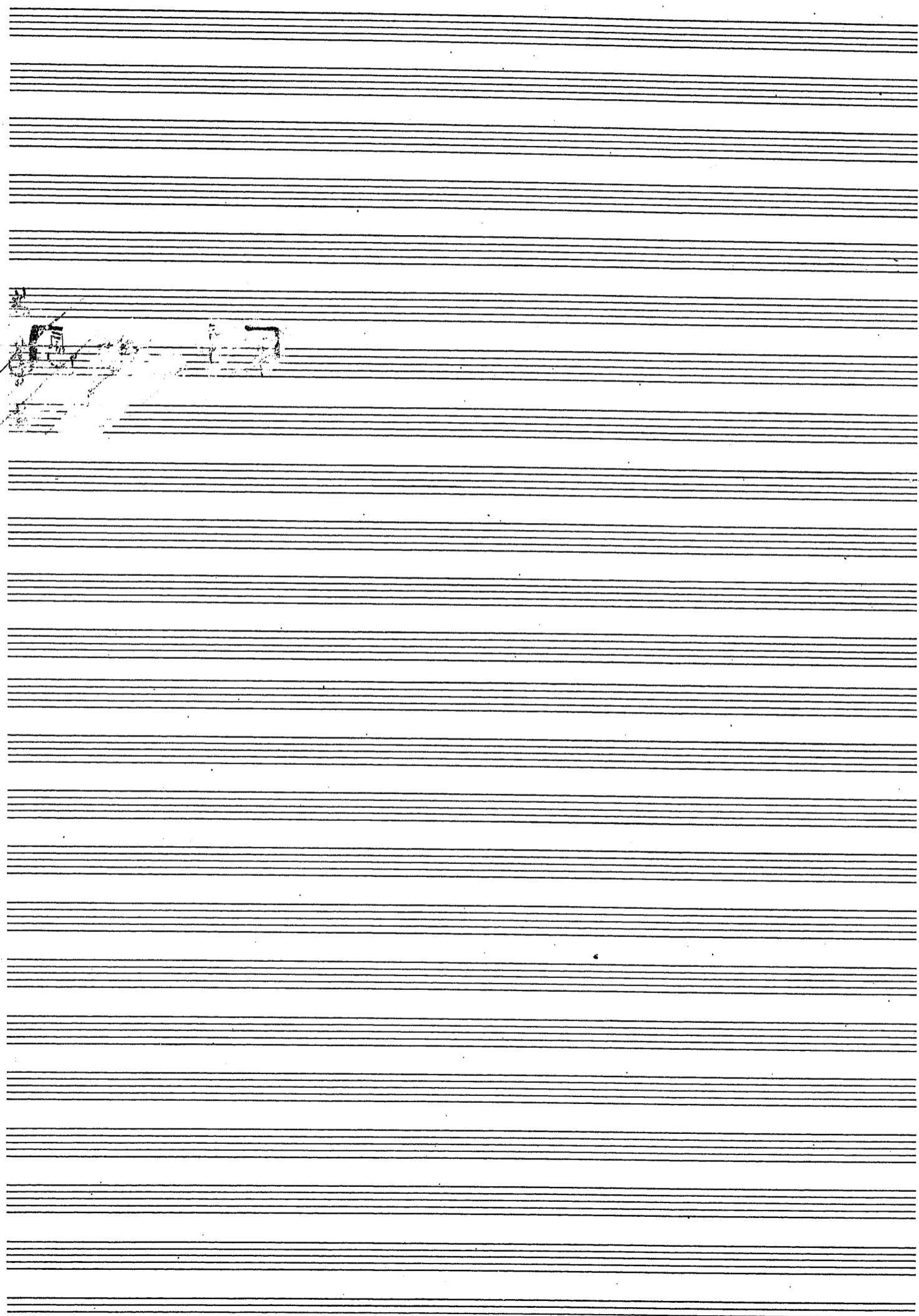
VI

VI

3  
vln 2



MM 1974/1



**MM 1974/1**

The musical score is handwritten and spans approximately 12 staves. It includes various musical notations such as notes, rests, and dynamic markings. The instruments are indicated by the following labels:

- Violins (vcll):** Staves 1 and 2, with first and second endings marked.
- Violas (vcll):** Staves 3 and 4.
- Cellos (vcll):** Staves 5 and 6.
- Double Basses (vcll):** Staves 7 and 8.
- Woodwinds:** Staves 9 and 10, with markings for "ord." (oboe) and "fclt" (flute).
- Strings:** Staves 11 and 12, with markings for "ord." (violin) and "pont." (viola).

Dynamic markings include *pp*, *mf*, *ppp*, and *ppp*. There are also performance instructions like "ord." and "pont." and some lyrics: "res - cen - do". A circled number "9" is present in the upper right area of the score.





10

11

5-

11

Handwritten musical score for multiple instruments. The score is organized into systems of staves. The top system includes staves 1-4 (strings), staves 3-2 (woodwinds), staff 4 (brass), and staff 4 (piano). The middle system includes staff 3 (woodwind), staff 2 (woodwind), staff 4 (brass), and staff 4 (piano). The bottom system includes staves 1-2 (piano). The score contains various musical notations such as notes, rests, and dynamic markings. Key markings include *pizz*, *arco tr*, *poco f*, *ord*, *sf*, *p*, *mf*, and *mp*. There are also some handwritten annotations like *tr* and *tr* above notes.

11

- 6 -

12

13

The musical score consists of several staves. The upper staves (1-4) are for Violin I, Violin II, Viola, and Violoncello/Double Bass. The lower staves (1-4) are for Oboe, Clarinet, Bassoon, and Contrabass. The score includes various musical notations such as notes, rests, dynamics (p, mf, pp, sf), articulation (gliss, pizz, arco, tr), and performance instructions like 'cresc' and 'decresc'. There are also some boxed annotations in the lower staves.

Handwritten musical score for orchestra, measures 13-15. The score is written on multiple staves, including strings (1-4), woodwinds (oboes 1-2, bassoon 3, clarinet 4), brass (trumpets 1-3, trombones 1-3), and percussion (snare, cymbal, triangle, tom-tom, bass drum). The score includes various performance markings such as *tr*, *mp*, *poco sf*, *f*, *meno f*, *arco*, *pizz*, *mf*, *f*, *ord.*, *pp*, *poco cresc*, *poco decresc*, *tr*, *gliss*, *tim tam*, *crés-cen-do*, *mf*, *f*, *pp*, *poco cresc*, *ord.*, *pp*, *poco cresc*, *ord.*, *pp*, *poco cresc*.

16

17

Musical score for strings and piano. The score is divided into two systems by a vertical bar line. The first system includes staves for Violin I (1), Violin II (2), Viola (3), Violoncello (4), and Piano (Clav). The second system includes staves for Violin I (1), Violin II (2), Violoncello (4), and Piano (Clav). The piano part features various articulations such as *arco*, *pizz*, *tr*, and *mp*. There are also some handwritten annotations and markings throughout the score.

MM 1974/1



III 1'35" 18 1'40" 9 19

II

4

3

2

1

*mp* *mf* *poco p* *tr*

II

4

3

2

1

*mf* *f* *poco f* *arco tr* *pizz* *sempre f*

II

4

3

2

1

*mp* *mf* *sf* *arco tr* *pizz* *arco* *tr*

cl (real)

*f* *stralucitor* *non leg.*

I

4

3

2

1

*ulterior //* *sempre f* *sf* *tr* *rapidissimo possibile* *poco f (ma non troppo)* *imota ulterior*

cl

*f*

26

27

28

Handwritten musical score for measures 26-28. The score is divided into two systems, I and II. System I includes staves 1-4, and System II includes staves 1-4. The bottom staff is for the cello (cl). The music features various dynamics such as *mf*, *f*, and *mf*. Performance instructions include *(scute - puțin stădente)*, *// ulcior cu apă*, *(gilgit în grav)*, *poco in rilievo*, and *imită ulciorul*. There are also markings for *rapidissimo* and *la vioara*.

28

29 2'30"

30

Handwritten musical score for measures 28-30. The score is divided into two systems, I and II. System I includes staves 1-4, and System II includes staves 1-4. The bottom staff is for the cello (cl). The music features various dynamics such as *p*, *mf*, *f*, and *pp*. Performance instructions include *la vioara*, *cl in rilievo*, *imită ulciorul*, *glissandi lente si p*, and *slap*.

30

31

32

1 *ia seara* *poco f* *tr* *poco f*

2 *poco* *poco* *poco* *tr* *mp*

3 *tr* *mp* *in rilievo*

4 *ulior sf* *scorta sf* *ulior cu apa*

3 *\**

2 *\**

1 *\**

1 *o*

2 *o*

4 *ulior*

3 *cl - in rilievo* *tr* *mp*

2 *gliss lent p* *in moare* *tr* *mp*

1 *ulior*

*rapide*

*f* *#0 #1 #2 #3 #4 #5*

alternează trilar și stapouri din ce  
 în ce mai dese și în crescendo  
 pe seara:  
 în mediu și  
 (real) în special din  
 acut

2'45"

32

33

34

35

1 *ulcio*

2 *tr*

3 *tr* *mp*

4 *mf grav*

*S rta-velo-ebus*

3 *ben f* *pizz* *arco* *pizz*

2 *ben f* *pizz* *arco* *pizz*

1 *ben f* *pizz*

4 *ben f* *pizz*

3 *arco* *pizz* *gliss*

2 *arco* *pizz* *gliss*

1 *arco* *pizz* *gliss*

4 *ben f* *pizz*

3 *ben f* *pizz* *arco* *pizz*

2 *ben f* *pizz* *arco* *pizz*

1 *ben f* *pizz* *arco* *pizz*

4 *ben f* *pizz* *arco* *pizz*

3 *arco* *pizz* *gliss*

2 *arco* *pizz* *gliss*

1 *arco* *pizz* *gliss*

4 *ia vioara* *S4-A poco* *f in rilievo*

3 *tr* *mp*

2 *tr* *mp*

1 *ulcio* *1) sf* *ia vioara* *poco in rilievo*

cl *pull* *f* *gliss* *sf*

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17 se poate renunța, dacă schimbarea de instrument este prea rapidă



35

36

37

38

1. *sf* *v* *v* *mm*

2. *tr* *tr* *tr*

3. *f* *CL*

4. *mm*

trec treptat (menținând  
și din vechile formule)  
în alternări de pizz.  $\phi$   
 $\uparrow \downarrow \uparrow \downarrow \uparrow \downarrow$   
în toate regiștele  
+ intervenții ulcior

3. *arco* *pont*

2. *sf arco* *pont*

1. *sf arco* *pont*

clor. *arco* *pont*

1. *arco* *pont*

2. *sf arco* *pont*

5. *arco* *pont*

6. *sf arco* *pont*

alternări  
rapide de  
pizz.  $\phi$   $\uparrow \downarrow$   
sub *f*  
col legno = *CL*

ord.

arco *f* ord.

arco *f* ord.

arco *f*

pe - san - te -

4

4

ord.

arco *f* ord.

arco *f* ord.

$\uparrow \downarrow \uparrow$

pe sunete din  
scara:  
 $\sharp \cdot \sharp \cdot \sharp \cdot \sharp$   
în toate regiștele

4. *S* 1-4

3. *tr*

1. *ulcior* *sf* *v* *v* *mm*

trec treptat (menținând  
și din vechile formule)  
în alternări de pizz.  $\phi$   
 $\uparrow \downarrow \uparrow \downarrow \uparrow \downarrow$   
în toate regiștele  
+ intervenții ulcior

cl. *ff*

38

39 IV 3'15"

40

1  
2  
3  
4

*continua area precedenta lor*

3 \* Reluarea  
2 # Improvizatiei  
1 # prin alternan rapide  
de pizz ♪  
1 ♪ ↑ ↓ ↑ ↑ ↑  
col legno  
1 ♪ In toate registrele  
(fara precizare  
de scara muzicala)

4  
3  
2  
1

*continua area precedenta lor*

cl. IMPROVIZATII VARIATIONALE PE FORMULELE PRECEDENTE

W  
R  
U  
D  
E  
N  
S  
I  
F  
I  
C  
A

OPRIRE BRUSCA, IN BINE SINCRONIZATA

V  
in  
Sala

1  
2  
3  
4  
5

*tr*

*f*



40 IV 3'20"

15

41

42

cc  
Mar  
(Vibr)

(ad. lib.)

poco meno f

poco meno f

poco meno f

poco meno f

poco meno f

MM 1974/1

S tutti  
42 cl. 3' 35''

43 pizz ondo

44

The musical score is written on multiple staves. The top section includes staves for Violins I and II, Violas, Cellos, and Double Basses. The bottom section includes staves for Flutes (1 and 2), Clarinets (1, 2, 3, 4), Bassoons (1 and 2), and Basses (1, 2, 3, 4, 5). The score is divided into two measures by a vertical bar line. The first measure is marked with a rehearsal mark '42' and contains notes for various instruments, including string pizzicatos and woodwind entries. The second measure is marked with a rehearsal mark '43' and contains notes for strings and woodwinds, including a 'pizz ondo' instruction. The score concludes with a rehearsal mark '44'. Dynamics such as *sf*, *mf*, and *ord.* are used throughout. Performance markings like *pizz*, *arco*, and *tr* are also present.

44

45

46

170

Violin I and II staves (1-4) with various markings including *tr*, *p*, *arco*, and *poco f*.

Musical staves for *Me* (Mezzo-soprano) and *Clas* (Clarinet) with *arco* and *mf* markings.

Violoncelli (Vclli) staves (1-2) with *arco* and *pizz* markings.

Orchestra (Or) staves (1-4) with *ord*, *tr*, and *arco* markings.

Contra Bass (Cb) staff with *mf*, *f*, and *poco f* markings.

Five additional musical staves at the bottom of the page, likely for other instruments or voices, with various musical notations.

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47 4'

-18-

48 *rapide*

49

50

The image shows a handwritten musical score for measures 47 through 50. The score is arranged in systems. The first system includes staves 1, 2, 3, and 4. The second system includes staves 3, 2, and 1. The third system includes Clarinet (Clas), Violin 1 (vcll 1), and Violin 2 (vcll 2). The fourth system includes Trombone (tr) and Trumpet (tr). The fifth system includes Clarinet (Cl) and Trombone (tr). The sixth system includes Trombone (tr) and Trumpet (tr). The seventh system includes staves 1, 2, 3, 4, and 5. The score contains various musical notations such as notes, rests, dynamics (poco f, mp, f, ff, mf), articulation (tr, acc), and performance instructions (rapide, rapidissimo, ben sf, guo). The key signature is one sharp (F#) and the time signature is 4/4.

4/12

50

eres - cen - do - 19 mol - to

se repeta  
la  
se repeta  
ultima  
forma  
le sau  
se omit  
ultima  
le sunte,  
deca  
acest  
suon  
este  
necesar  
si  
perfect  
si  
cronizat  
al  
corzilor  
de  
pe  
scene

51

52 4/25"

53 - 20

54

55 4/30"

56

The musical score consists of multiple staves. The upper staves (1-4) are for string instruments, with clefs and dynamic markings such as *arco*, *and*, and *sf*. The middle staves (5-8) are for woodwinds, with clefs and dynamic markings like *arco*, *and*, and *sf*. The lower staves (9-12) are for vocal or piano parts, with lyrics and performance instructions such as *gliss*, *senza decresc*, and *ben*. The score is divided into measures 51 through 56, with specific time signatures and performance directions.

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56

57

58

59

60

61

Handwritten musical score for orchestra and strings. The score is divided into measures 56 through 61. The instruments listed on the left are:

- 1 Flute (Fl.)
- 2 Flute (Fl.)
- 3 Flute (Fl.)
- 4 Flute (Fl.)
- 5 Flute (Fl.)
- 1 Clarinet (Cl.)
- 2 Clarinet (Cl.)
- 3 Clarinet (Cl.)
- 4 Clarinet (Cl.)
- 5 Clarinet (Cl.)
- 1 Bassoon (Fg.)
- 2 Bassoon (Fg.)
- 3 Bassoon (Fg.)
- 4 Bassoon (Fg.)
- 5 Bassoon (Fg.)
- 1 Trumpet (Tr.)
- 2 Trumpet (Tr.)
- 3 Trumpet (Tr.)
- 4 Trumpet (Tr.)
- 5 Trumpet (Tr.)
- 1 Trombone (Tbn.)
- 2 Trombone (Tbn.)
- 3 Trombone (Tbn.)
- 4 Trombone (Tbn.)
- 5 Trombone (Tbn.)
- 1 Tuba (Tub.)
- 2 Tuba (Tub.)
- 3 Tuba (Tub.)
- 4 Tuba (Tub.)
- 5 Tuba (Tub.)
- 1 Snare Drum (Tm.)
- 2 Snare Drum (Tm.)
- 3 Snare Drum (Tm.)
- 4 Snare Drum (Tm.)
- 5 Snare Drum (Tm.)
- 1 Cymbal (Cym.)
- 2 Cymbal (Cym.)
- 3 Cymbal (Cym.)
- 4 Cymbal (Cym.)
- 5 Cymbal (Cym.)
- 1 Triangle (Tri.)
- 2 Triangle (Tri.)
- 3 Triangle (Tri.)
- 4 Triangle (Tri.)
- 5 Triangle (Tri.)
- 1 Tom-tom (Tm.)
- 2 Tom-tom (Tm.)
- 3 Tom-tom (Tm.)
- 4 Tom-tom (Tm.)
- 5 Tom-tom (Tm.)
- 1 Bass Drum (Tm.)
- 2 Bass Drum (Tm.)
- 3 Bass Drum (Tm.)
- 4 Bass Drum (Tm.)
- 5 Bass Drum (Tm.)
- 1 Timpani (Tm.)
- 2 Timpani (Tm.)
- 3 Timpani (Tm.)
- 4 Timpani (Tm.)
- 5 Timpani (Tm.)
- 1 Percussion (Perc.)
- 2 Percussion (Perc.)
- 3 Percussion (Perc.)
- 4 Percussion (Perc.)
- 5 Percussion (Perc.)

The score includes various musical notations such as dynamics (f, ff, sf), articulation (accents, slurs), and performance instructions (e.g., *gliss*, *sempre f*). There are also some handwritten annotations and markings throughout the score.

MM 1974/1

62 5'

63 Stutti -22-

poco a poco 64

The musical score is arranged in systems. The top system includes staves for Flutes (1-4), Oboes (1-2), Clarinets (1-4), Bassoons (1-2), and Contrabassoon (cl). The middle system includes staves for Trumpets (I, II, III), Trombones (I, II, III), and Timpani (I, II, III). The bottom system includes staves for Violins (1-5) and Cellos/Double Basses (1-2). The score is marked with various dynamics such as *f* (forte) and *mf* (mezzo-forte). A large handwritten '4' is present with the text 'cu timpi inegali' (with unequal times) written below it. The tempo marking 'poco a poco' is written above the score. The page number '28' is at the bottom left, and 'MM 1974/1' is at the bottom right.

S

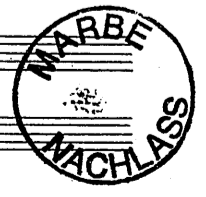
65

66

67

Musical score for strings and woodwinds. The score is divided into systems. The first system includes staves for Violins I, Violins II, Violas, Cellos, Double Basses, and Clarinets. The second system includes staves for Flutes, Oboes, Bassoons, and Contrabassoons. The third system includes staves for Trumpets I, Trumpets II, Trombones I, Trombones II, Trombones III, and Tubas. The fourth system includes staves for Horns I, Horns II, Horns III, and Horns IV. The score contains various musical notations, including notes, rests, and dynamic markings such as *imp* (impassioned) and *pizz* (pizzicato). There are also performance instructions like *alternarsi variationali arco + pizz* (alternating variations arco + pizzicato). The score is marked with measures 65, 66, and 67, and includes a section labeled *etc (fragment)*.

MM 1974/1



The score is a handwritten musical manuscript for a large ensemble. It consists of multiple staves, each representing a different instrument or section. The notation includes notes, rests, and various performance markings such as *imp* (improvise), *arco*, *pizz*, *ff*, and *sub mp*. The score is divided into two measures, 68 and 69, with a time signature of 5/4. The instruments listed on the right side of the score include: *soonpli*, *erotali*, *cow-bells*, *maraca*, *gitaro*, *tamb*, *ragamochi (misa)*, *Pruba*, *ragamochi (misa)*, *tamb*, *maraca*, *cow-bells*, *erotali*, *soonpli*, *Cl*, *tp*, *Big T-tom*, *T-mil*, and several unlabeled staves. The notation is dense and includes many accidentals and dynamic markings.

69 V 5'40<sup>n</sup>

70

71

1 5-8i *IMP* den - si - fi - ca - re

2 *IMP* den - si - fi - ca - re

3 *IMP* den - si - fi - ca - re

4 *mar*

3 *g*

2 *toml*

1 *bag* *mf*

*clb* *mf* *mf* *bag (nuca)*

1 *bag* *mf*

2 *toml*

4 *mar*

3 *c-b* *IMP* den - si - fi - ca - re

2 *er* *IMP* den - si - fi - ca - re

1 *mf* *IMP* den - si - fi - ca - re

*Ph:*

I *tp* *p*

II *bg* *T-tom* *imp rapidă, cu pregădare pe bongos + tom înalt* *IMP cu pregădare pe tom-uri*

III *tbl ml* *T-tom* *p* *mf*

71

72

5'55"

73

-26

74

Handwritten musical score for strings, including parts for Violin I, Violin II, Viola, Cello, and Double Bass. Each part begins with a dynamic marking of *f* (forte). The notation consists of rhythmic patterns of vertical strokes across multiple staves.

Handwritten musical score for percussion and timpani. The parts include:

- tp** (snare drum): *f* → *mf* → *imp*
- Bg** (bass drum): *f* → *mf*
- T tom** (tom-tom): *f* → *mf*
- th mal** (mallets): *f* → *mf*
- T-tam** (tam-tam): *f* → *f*

Lyrics: *cres - cen - do* and *de - cres - cen - do*



74

75

76

77

27

1) alternanți rapide de lovirea corzilor, cutiei de rezonanță (diferite locuri) cu mână și arcușul, CL, sirub,

2) idem, dar cu diferențieri de înălțimi mai evidente (eventual intercalări de flag. pt)

MM 1974/1

78 VI 6'30" M.M.D. = approx 44

28

6'40"

1 2 3 4 5 6

1 *con sord*

2 *con sord*

V-I 3 *con sord*

4 *con sord*

3 *con sord*

2 *con sord*

1 *con sord*

obas *con sord*

1 *con sord*

2 *con sord*

4 *con sord*

3 *con sord*

2 *con sord*

1 *con sord*

cl *con sord*

I Pti m *etouffez! idem*

II T-tom *mf (sonoritate surdă - infundată - toluși prezenta și amenințătoare)*

III GC *mf (sonoritate surdă - infundată - toluși prezenta și amenințătoare)*

*sf* *tr* *ia flautul*

grop salt *mf* *mf* *mf* *mf*



6 7 8 9 10

1 *IMP ritmica*  
*f pizz*

2 *IMP ritmica*  
*f pizz*

3 *IMP ritmica*  
*f pizz*

4 *IMP ritmica*  
*f pizz*

3 *af*

2 *af*

1 *af*

chas *af*

1 *af*

2 *idem*

4 *f pizz IMP ritmica*

3 *f pizz IMP ritmica*

2 *f pizz IMP ritmica*

1 *f*

cl *3 3 3 3*

I Phr *< >*

II Bg T-tom *IMP*

III Gc *(margin)*

pian ad lib *placat cu gume*  
*(natural)*

Bl. *frul sempre*  
*laun fl.*  
*rapidissimo - equal*

(toca)

1 *(part)*

2 *(part)*

3 *(part)*

4 *(part)*

5 *(part)*

MM 1974/1

Handwritten musical score for a string quartet and piano. The score is divided into measures 11 through 15. The instruments are:

- Violin I (Vn I)
- Violin II (Vn II)
- Viola (Vla)
- Cello (Vcl)
- Double Bass (Vclb)
- Piano (pian)
- Flute (fl)

Key markings and performance instructions include:

- Measures 11-12:** *arco*, *pizz*, *post*, *sf*
- Measure 13:** *7!*
- Measure 14:** *sf*, *IMP ritmica*
- Measure 15:** *pizz IMP ritmica*, *sf*, *arco*, *aliso*

The piano part includes a section marked *pian ad lib.* and a *tracé (fl)* section.

16 17 18 19 20

1 senza sord.

2 senza sord.

3 senza sord.

4 senza sord.

3 *gliss*

2 *poco f*

1 *poco f*

1 *poco f*

Clas *pizz*

1 senza sord

2 *senza sord*

4 *arco pont.*

3 *mf arco pont.*

2 *mf arco pont.*

1 *mf arco pont.*

Cl *poco f*

I *P.H.*

tp *poco f* *cre- cen- do* *f*

II *Bg*

*T-tan*

*Bukai*

III *GC*

*T-tan*

*pian*

*ad lib*

*IMP pe sunetele respective in valori rapide*



26 27 28 29 30 <sup>33</sup> <sup>4/35</sup> <sup>152</sup>

1 *pizz sf* *arco* *glissandi lunghi dar rapide* *flag*

2 *pizz* *arco* *glissandi lunghi dar rapide* *flag*

3 *pizz* *arco* *glissandi lunghi dar rapide* *flag*

4 *pizz* *arco* *glissandi lunghi dar rapide* *flag*

3 *pizz sf*

2 *pizz sf*

1 *pizz sf*

Clas *IMP ritmică timbrală pe (toate registrele) cu glissandi multe*

1 *sf*

2 *sf*

4 *senza sord.* *pizz* *arco* *sf* *arco* *molto* *benf*

3 *senza sord.* *pizz* *arco* *sf* *arco* *molto* *benf*

2 *senza sord.* *pizz* *arco* *sf* *arco* *molto* *benf*

1 *senza sord.* *pizz* *arco* *sf* *arco* *molto* *benf*

*poco accelerando*  
(se pierde senza ritmică & spre noul tempo in care apare:)

Cl *sf*

II Flp *sf*

II Bukar

GC

III *pp*

pian *Continuare IMP*

ff 31 f 32 33 34 35

1 2 3 4

3 2 1

claus

1 2

4 3 2 1

cl

I tp

II Tb mrl

III T-tam  
C-pane

schimba vioara (scordatura!)

meno f

pizz

schimba viola (scordatura!)

pizz sf

imp joc pe flug cu unele glas

ff

(real)

poco f (ma non troppo)

poco f

bree la T-tam

mf sf sf sf sf sf

sempre pp

poco f



36

37 (real) *h h*

35

38

39

40

*poco f (ma non troppo)*

*leggiere*

*leggiere* *pizz*

*leggiere* *pizz*

*(arco) poco f ma non troppo*

*continua IMP*

*in*

*in*

*in*

*in*

*in*

*in*

*sf* *sf*

*R sf sf sf sf*

*poco f*

*poco f*

*poco f*

*poco f*

*poco f*

*poco f*

79

36

80

41

42

43

nela visara

per-den-do si

pizz

perden do si

per-den-do-si (senza rall)

nela  
mola

molto

per-den-do-si

nela visara

per-den-do-si

molto

perden do si

senza decresc

senza decresc

opane II

opane III

opane Sala



180

8'

181

-37-

Percutionistul I trece la Corno II

IMP realizată de doi percutionisti  
din ce în ce mai densă și sonoră

IMP din ce în ce mai densă și sonoră

din ce în ce mai multe  
duble și  
acorduri

Corno II

Corno III

Corno în Sala

perc

182

8' 15"

8' 25"

I-II

III

S

sonore

183

8' 25"

184

suprapunerii

dialoguri

suprapunerii densă

Corno II

Corno III

Corno Sala

IMP

1) 8'40" 38 9'07" 7

1 arco SV tutti

2 arco mp

3 arco mp

4 arco mp

3 arco mp

2 arco poco f >

1 arco poco f >

clon arco mp

1 arco mp

2 arco mp

4 arco mp

3 arco mp

2 arco mp

1 arco mp

I Marimba

II IMP

III IMP

Cpansala IMP

1) încadrarea în măsură de 4 e arbitrară și nu are decât scopul de a facilita  
 mersul vocilor. Vor fi evitate deci toate elementele care sunt în evidență  
 tipul de măsură, eludându-se accentele - și chiar lărgind unii dintre  
 timpi (fără a pierde sincronismul!).



7 86 9'30" 9 *tutti poco pont* 39 10 11 12 13 14

Handwritten musical score for strings and woodwinds. The score consists of 14 staves. The first 13 staves are numbered 1 through 13 on the left. The 14th staff is labeled 'obus' on the left. The music is written in a common time signature (C) and features a variety of note values, including quarter notes, eighth notes, and sixteenth notes, often beamed together. There are several slurs and ties throughout the piece. The notation is handwritten and appears to be a working draft.

~~X~~

~~X~~

I M

Musical notation for the first mallet part (I M). It begins with a box containing rhythmic markings. The notation includes a treble clef, a key signature of one flat, and a dynamic marking of *p* (piano). The notes are mostly quarter and eighth notes.

*ben p*

II cp

III cp

cp sala

87

88

89

-40

90

8va

8va

etc

8va

inălțarea

cumul pe 2

cumul pe 3

si dparitfa lu "la"

convergența pe "la" (cum se tragemolb-ai)

inălțare (doar "la") pe

flageolate

pe = den-do-si

etc

lasport

10/15

10/50

Fotokopien

MM 1974/1

Handwritten musical score for orchestra and voice. The score is divided into several systems of staves. The instruments listed on the left include:

- Flutes (Fl. 1, Fl. 2)
- Violins (VI. 1, VI. 2)
- Violas (Vla. 1, Vla. 2)
- Cellos (Cl. 1, Cl. 2)
- Double Basses (Cb. 1, Cb. 2)
- Woodwinds (Wd. 1, Wd. 2)
- Trumpets (Tr. 1, Tr. 2)
- Trombones (T. 1, T. 2)
- Drum (Dr.)
- Percussion (P. 1, P. 2, P. 3, P. 4, P. 5)

The score includes various musical notations such as notes, rests, and dynamic markings. Key markings include:

- con sord* (con sordina) written in many staves.
- stouffez!* and *idem* in the Trombone part.
- mf* (mezzo-forte) in the Bassoon part with the instruction: *(sonoritate surda - infundata - colusi prezenta si ameninta toare)*.
- tr* (trill) and *la flautul* in the Flute part.
- pont* (ponticello) in the Percussion parts.

The score is numbered 1 through 6 at the top of the first system.

MM 1974/1



Handwritten musical score for orchestra and piano. The score is divided into measures 6, 7, 8, 9, and 10. The instruments and parts include:

- Violins I (V1):** Measures 8-10 feature *imp ritmica* and *f pizz* markings.
- Violins II (V2):** Measures 8-10 feature *imp ritmica* and *f pizz* markings.
- Violas (Vla):** Measures 8-10 feature *imp ritmica* and *f pizz* markings.
- Violas II (Vla2):** Measures 8-10 feature *imp ritmica* and *f pizz* markings.
- Celli (Celi):** Measures 8-10 feature *imp ritmica* and *f pizz* markings.
- Double Basses (Cb):** Measures 8-10 feature *imp ritmica* and *f pizz* markings.
- Flutes (Fl):** Measures 8-10 feature *imp ritmica* and *f pizz* markings.
- Clarinets (Cl):** Measures 8-10 feature *imp ritmica* and *f pizz* markings.
- Piano (P):** Measures 8-10 feature *imp ritmica* and *f pizz* markings.
- Contra Bass (Cb):** Measures 8-10 feature *imp ritmica* and *f pizz* markings.
- Trumpets (Tr):** Measures 8-10 feature *imp ritmica* and *f pizz* markings.
- Trombones (Tbn):** Measures 8-10 feature *imp ritmica* and *f pizz* markings.
- Percussion (Perc):** Measures 8-10 feature *imp ritmica* and *f pizz* markings.
- Harmonica (Harm):** Measures 8-10 feature *imp ritmica* and *f pizz* markings.
- String Ensemble (Str):** Measures 8-10 feature *imp ritmica* and *f pizz* markings.

Additional markings include *f*, *sf*, *ritmica*, *imp*, *pizz*, *idam*, *3-7*, *IMP*, *(margine)*, *Blorat cu gume*, *(natural)*, *fast sempre*, *lento*, *imp*, *rapidissimo*, *eguale*, and *(part)*.



Handwritten musical score for orchestra and strings, measures 12-15. The score includes parts for Violins I and II, Violas, Cellos, Double Basses, Flutes, Clarinets, Bassoons, Horns, Trombones, Trumpets, Percussion, Piano, and Cello/Double Bass. It features various musical notations such as 'arco', 'pizz', 'IMP ritmica', and dynamic markings like 'sf' and 'p'.

MM 1974/1





16 17 18 19 20

1 senza sord.

2 senza sord.

3 senza sord.

4 senza sord.

Vla 3 senza sord. *glus*

2 senza sord. *poco f*

1 senza sord. *poco f*

claro *pizz* senza sord. *poco f*

alt. 1 senza sord.

2 *idem* senza sord.

4 *arco pont*

3 *mf arco pont*

2 *mf arco pont*

1 *mf arco pont*

cl. *poco f*

Phi *f*

tp *poco f* *cre-scen-do*

B $\flat$  *f*

T. com

Bukai

GC

T. lam

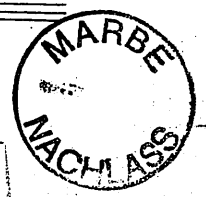
pian *ad lib*

3

4

IMP pe sunetele respective in valoi rapide

MM 1974/1





Handwritten musical score for orchestra, measures 26-30. The score includes staves for strings (Violins I-IV, Violas, Cellos/Double Basses), woodwinds (Clarinets), percussion (I and II Timpani, Buhai), and piano (Continuo IMP).

Measure 26: (26)

Measure 27: pizz sf x 28 arco

Measure 28: arco glissandi lunghi dar rapide

Measure 29: flag sf

Measure 30: f

Violins I-IV: senza sord. (without mutes), arco, sf, mezzo, benf (beneficial).

Violas: senza sord., arco, sf, mezzo, benf.

Cellos/Double Basses: IMP ritmica + timbrala pe (rhythmic and timbral), (tutte registre) (all registers), eu glissandi multe (many glissandi).

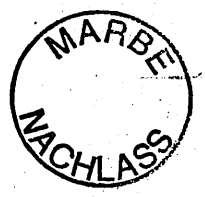
Clarinets: sf

Timpani: sf

Piano: Continuo IMP

Tempo/Performance instructions: poco accelerando (se pierde senza ritmica q. apre noua tempo in care apare).

MM 1974/1



34 *ff* *f* 33 34 35

1 *schimba vioara (scordatura!)*

2 *meno f*

3 *pizz*

4 *sf*

5 *sf* *schimba viola (scordatura!)*

6 *pizz* *ff*

7 *IMP joc pe flug cu unele alina*

8 *ff*

9 *schimba vioara scordatura!*

10 *ff* *schimba vioara scordatura!* *poco f (ma non troppo)*

11 *(real)* *poco f*

12 *Duce la T-tom*

13 *mf* *sf* *sf* *sf* *sf* *sf*

14 *T-tan sempre pp*

15 *pp* *poco f*

MM 1974/1



(34)

x (real)  
37 h h

38

39

40

37 38 39 40

*poco f (ma non troppo)*

37 38 39 40

*leggiere*

*leggiere*

*pizz*

*leggiere*

*pizz*

37 38 39 40

*(arco) poco f ma non troppo*

*continua IMP*

*pe*

*in*

*pp*

37 38 39 40

37 38 39 40

I T-cm

37 38 39 40

*sf.*

*sf.*

II tb. mil

37 38 39 40

*R.*

*R.*

*R.*

*sf.*

*sf.*

*sf.*

III Cpane

37 38 39 40

*poco f*

37 38 39 40

MM 1974/1



Handwritten musical score for orchestra and voice. The score is divided into systems. The top system includes vocal lines with lyrics: "nela viora", "per-den-do si", and "nela viora". The second system includes a vocal line with lyrics: "per-den-do-si (separall)", "nela viora", and "molto". The third system includes a vocal line with lyrics: "per-den-do-si". The fourth system includes a vocal line with lyrics: "nela viora". The fifth system includes a vocal line with lyrics: "per-den-do-si" and "molto". The sixth system includes a vocal line with lyrics: "per-den-do-si". The seventh system includes a vocal line with lyrics: "per-den-do-si". The eighth system includes a vocal line with lyrics: "per-den-do-si". The ninth system includes a vocal line with lyrics: "per-den-do-si". The tenth system includes a vocal line with lyrics: "per-den-do-si". The eleventh system includes a vocal line with lyrics: "per-den-do-si". The twelfth system includes a vocal line with lyrics: "per-den-do-si". The thirteenth system includes a vocal line with lyrics: "per-den-do-si". The fourteenth system includes a vocal line with lyrics: "per-den-do-si". The fifteenth system includes a vocal line with lyrics: "per-den-do-si". The sixteenth system includes a vocal line with lyrics: "per-den-do-si". The seventeenth system includes a vocal line with lyrics: "per-den-do-si". The eighteenth system includes a vocal line with lyrics: "per-den-do-si". The nineteenth system includes a vocal line with lyrics: "per-den-do-si". The twentieth system includes a vocal line with lyrics: "per-den-do-si".

MM 1974/1



**I Percuționistul I începe la Cpane II**

**Cpane II** *IMP realizată de doi percutionisti: din ce în ce mai densă și sonoră.*

**Cpane III** *IMP din ce în ce mai densă și sonoră*

**Cpane în Sală**

*dim. ce în ce mai multe duple și acorduri*

*poesj*

**I-II**

**III**

**S** *sonore*

*suprapunerii dialoguri suprapunerii dense*

**Cpane II** *IMP*

**Cpane III** *IMP*

**Cpane Sală** *IMP*

MM 1974/1



1) 85

SV tutti

Vla. 1, 2, 3 arco

Clarinete 1, 2, 3, 4 arco

Flauturi 1, 2, 3, 4 arco

Violoncelli I, II

Contrabasu

Marimba

Copii Sala

1) încadrarea în măsură de 4/4 e arbitrară și nu are decât scopul de a facilita  
 mersul vocilor. Vor fi evitate deci toate elementele care sînt în evidență  
 tipul de măsură, eludîndu-se accentele - și chiar lărgind unii dintre  
 timpuri (fără a pierde sincronismul!).

MM 1974/1





186

tutti  
poco pont 39

Musical score for strings and woodwinds. The score is written for 12 string players (Violins I, Violins II, Violas, Cellos, and Double Basses) and woodwinds (Flutes, Oboes, Clarinets, Bassoons, and Contrabassoon). The notation includes various musical symbols such as notes, rests, and dynamic markings. The string parts are primarily sustained notes with some movement. The woodwind parts feature more rhythmic patterns and melodic lines. The score is organized into systems, with the string parts grouped together and the woodwind parts grouped together. The overall texture is dense and complex.

MM 1974/1



87                      88                      89                      -40                      90

etc

cumul pe 2    cumul pe 2    înălțarea    și apariția lui "la"    convergența pe "la" (armonia tamolli-ii)  
înălțare (doar "la") pe  
flageolate  
per-den-do-si

etc

MM 1974/1



MM 1974/1

Serenata

1974

(A) SE

MM 1974/1

V.I

*Jh I*

VI - 9 pg x 4 = 36

4 exemplars

MM 1974/1

VI

12 pochiss cresc

pochiss cresc

pochiss cresc

pochiss cresc

REP, ER

VI 1 2 3 4

1 2 3 4

cres-cen-do molto ben f

cres-cen-do molto ben f

cres-cen-do molto ben f

cres-cen-do molto ben f

Repet

VI 1 2 3 4

3 4 5 6

pont sub p

pont sub p

pont sub p

pont sub p

Repet *viola vuol ch'io dispaia beptat*

4 ↓ ↓ 69 jedes ↓  
chaque ↓

6 a la punta di arco  
la virful arcusuli

VI

1 2 3 4

p b M

p tr

b tr

b tr



MM 1974/1

VI-2-69

88

ord. *rit. rinf.*

ord. *forte*

*meno p*

*mf*

ord.

*mf*

*pp*

ord.

*mf*

*pp*

ord.

*mf*

*perdendosi*

REPER vla3

9 2

*poco f*

*poco f*

*mf*

*pp*

*pizz*

*poco f*

*foco f*

Reper vla1

Reper vcl

10 4

11

*pizz*

*arco*

*tr*

*f*

Reper vla3

Reper vcl

*claus*



MM 1974/1

11 12 2 13

VI 1 2 3 4

gloss lent p mf pizz arco pp

vla 2 vcl pizz

13 4- 14 2 15 4

1 2 3 4

tr mp p pccsf tr p pccsf

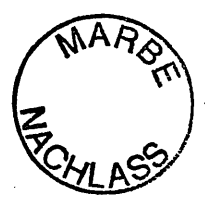
vla 2 vcl pizz

16 17

1 2 3 4

poco

vla 3



MM 1974/1

VI-4

44 (↓86)

pochissimo meno mosso

17 18 19 20 21 22 23 24

WT 1,2,3,4

Reper clarinet

24 4 ucello VI-1 25 2 26

VI 1,2,3,4

Reper VII 2

26 27 28

mf

ucello mit Wasser (gilt in grav)

ucello

ucello mit Wasser (gilt in grav)

den ucello nachmachen

cl imita ucello

scute - putin stridete ein bisschen schauf

nimmt die Violine a viara

(↓96)

28 29 30

2

mimmt die Violine a viara

cl in niervo

cl in niervo

Reper VII 2

clap

clap

clap



MM 1974/1



4

30 nimmt die Violine  
ia vioara

31

32

Reper cl

32

33

34  $\frac{3}{2} = 1$

35

Reper  
vcll - chas - ucelli  
1296

Reper  
vcll  
4 ulcior

35

36

Reper vcll  
vcll chas

alternari rapide de pizt  
p CL P P + etc

(sempre 444)

IMPROVISATION:  
en alternand des pizz, p  
abwechselnde  
alternari de ↑ ↓ P P T C L  
dans tous les registres  
in allen Höhen  
+ ucelli

37

38

39 ad bb

40

IMP de plus en plus dense cresc  
immer dichter u. cresc

pp

Reper: goup violi  
in sala

Reper: Violinen im Saal  
Violons dans la salle.



MM 1974/1

V.I 6

40

41

4 ↓↓ (change pedes ↓)

42

V.I  
1,2,3,4

Reper Marimba

Reper viola sala

Synchronise

stutti

42

43

44

1 c.l. sf

2 pizz. sf

3 pizz. sf

4 sf

pizz arto

mf arto poco

mf arto poco

mf poco

44

45

46

1

2

3

4

Reper VII

clarinet

Viola + VI II

tr

p

poco

arto

tr



MM 1974/1

V.I

I 7

47 48 49 50

1  
2  
3  
4

*poco f*  
*mp*  
*mp*  
*mp*

50 51

1  
2  
3  
4

*pizz.*  
*arco*  
*pont*  
*pizz.*  
*pizz.*  
*arco*  
*pont*  
*pizz.*

se repetă ultimele formule sau se omit  
ultimele sunete spre a se sincroniza sfârșitul  
brusc.

51 4 ↓ (↓ 12) 52 53 54 55 3 ↓

Reper clar.

56 57 58 59 60 61 62

1  
2  
3  
4

*f*  
*sf*  
*G.P.*  
*f*  
*f*  
*f*  
*f*

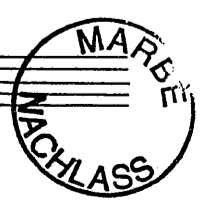
*arco*  
*arco*  
*arco*  
*arco*

mimmt die Violine  
to vioara  
prend le violon

Reper  
coarde sală

Vcelli + Vla + Cbas  
SCENĂ

MM 1974/1



62 63 <sup>(S)</sup> tutti poco a poco 64 <sup>(S)</sup>  $\text{v} \cdot \text{f}$

Reper  $\frac{3}{2}$  65 66 67

1 etc. (fragmente) imp.

2 etc. (fragmente) imp.

3 imp.

4

Big-Tom Timp. Fl.

Reper  $\frac{2}{2}$  senza misura 68 69

1 Sonagli

2 cristallo

3 cow-bells

4 maracas

Reper: Percussion  
Percutie  
Schlagzeug

MM 1974/1

V.I 9

69

70

71

71

72

73

74

mit den Fingern auf der Violine schnell schlagen  
avec les doigts sur le bois de l'instrument

74

75

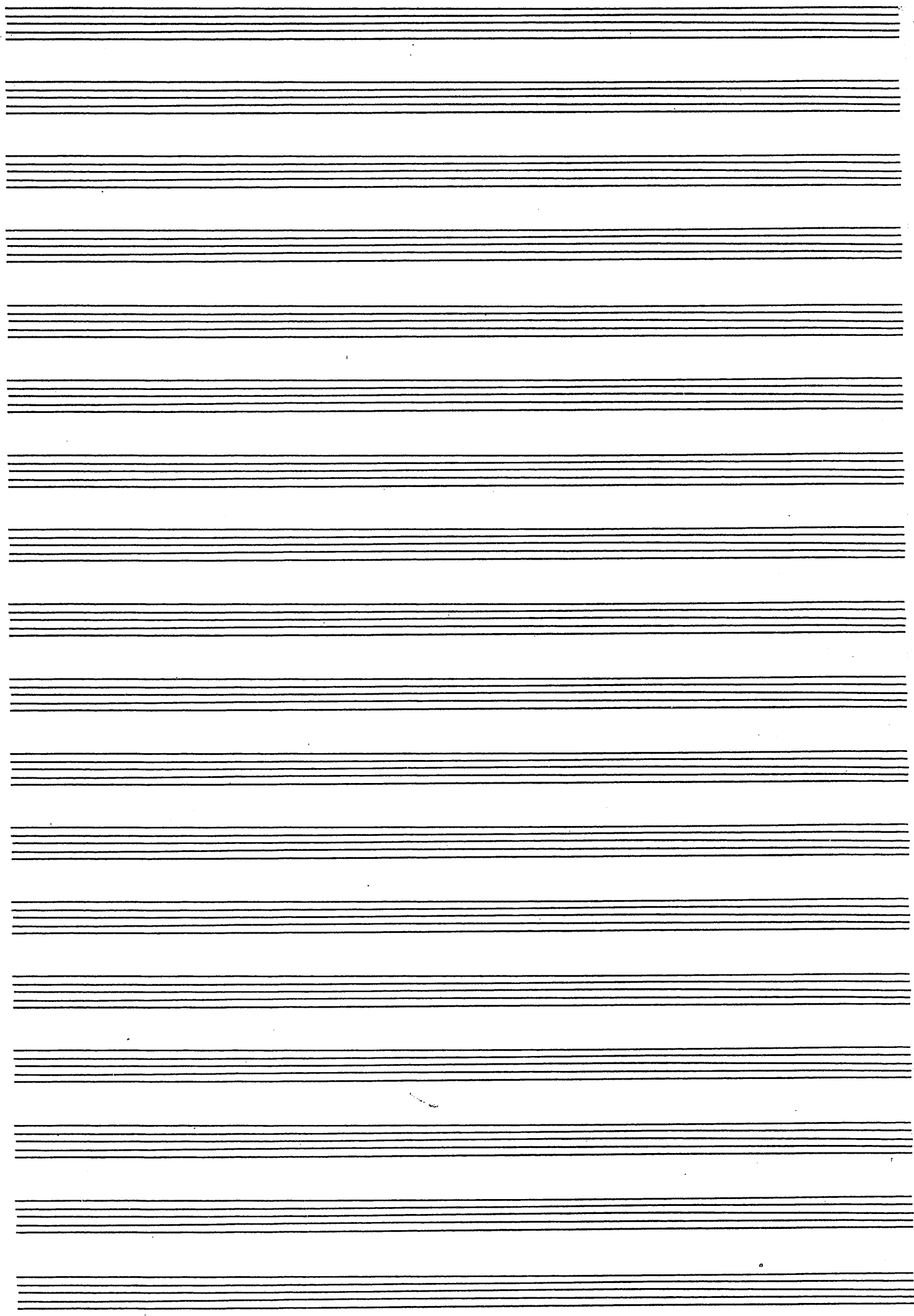
76

77

- 1) alternări rapide de lozirea corzilor, cutiei de rezonanță (diferite locuri) cu mâna, arcașul, c.l., șurub.
- 1) schnelle abwechselnde Schläge auf den Saiten u. Instrument, mit der Hand, Bogen, C.L.
- 1) frappez, en alternant rapidement, les cordes, le bois de l'instrument, avec la main, d'archet et c.l.

MM 1974/1

U



MM 1974/1

1



Mm d. = aprox 44

78

VI

1 con sord

2 con sord

3 con sord

4 con sord

1 2 3 4 5 6

6

7

8 *S violi IMP*

9

10

1 IMP ritmica

2 IMP ritmica

3 IMP ritmica

4 IMP ritmica

f pizz

f pizz

f pizz

f pizz

(+)

(+)

(+)

(+)

sf

sf

sf

sf

11

12 arco pont

13

14

15

1 arco pont

2 arco pont

3 arco pont

4 arco pont

IMP ritmica

pizz

pizz IMP ritmica

IMP ritmica

pizz

pizz IMP ritmica

f

f

f

f

f

f

f

f

f

sf

sf

16

17 senza sord

18

19

20

1 senza sord

2 senza sord

3 senza sord

4 senza sord

sf

sf

sf

sf

21 22 arco 23 24 25

26 27 pizz 28 arco 29 30  $\text{♩} \approx \text{aprox } 152$

31 ff 32 f 33 schimba vioara (scordatura!) 34 meno f 35 pizz

36 (real) 37 4/4 poco f (ma non troppo) 38 39 40 leggiero leggiero pizz



MM 1974/1



41 79 42 43 44 80

pizz per-den-do si

85 1 2 3 4 5 6 7

arco SV tutti arco mp arco mp arco mp mf

86 7 9 10 11 12 13 14

tutti poco pont

87 88 89 90 etc

8va etc

MM 1974/1

1) încadrarea în măsură de  $\frac{4}{4}$  e arbitrară și nu are decât scopul de a facilita mersul vocilor. Vor fi evitate deci toate elementele care sânt în evidența tipul de măsură, eludându-se accentele - și chiar lărgind unii dintre timpi (fără a pierde sincronismul!).



VII

$$4 \times 3 \text{ ex} = 12$$

VII

$$VII \text{ } 8 \text{ pg} \times 4 = 32$$

4 exemplare

4

Reper

4

Reper VI

3 4 5 6

vclli, cbas, viole  
dispor. traetst

ramine doar VI  
es bleibt nur die  
I. Violinen  
restent seulement  
les 1. violons

6 7 8 9 10 11



MM 1974/1



Reper

vla

11

12

13

4

3

2

1

pont

ppp

poco cresc

poco

poco decresc

poco cresc

poco

poco cresc

poco cresc

Reper

vla

13 4

14 2

15

4

3

2

1

ord.

pp

ord.

pp

poco decresc

poco decresc

ord.

pp

poco cresc

poco cresc

ord.

pp

poco cresc

poco cresc

16

17

4

3

2

1

tr

mp

tr

tr

tr

tr

tr

17

18 4

19

4

3

2

1

mf

mf

mf

mf

mf

poco f

tr

tr

tr

MM 1974/1

20 21 22

*v II - 3*  
*Pochissimo meno mosso*

1 2 3 4

*mf* *f* *sempre f*

*arco tr.* *pizz.*

*5-4-3-1*

*poco p*

22 23 24

4 3

*mp* *sf*

*arco tr.* *pizz.* *arco*

*Reper clarinet*

*f* *mp* *arco tr.* *pizz.* *arco*

24 25 26

4 2

*Reper VI-I, u.* *f*

*sempre f* *imita ulcional* *f* *like ucello*

*tr.* *tr.* *tr.* *tr.* *tr.*

*rapidissimo possibile*

*Poco f (molto non troppo)*

*Reper clarinet*

26 27 28

4 *VI-I, u.* *sf*

*poco in rilievo* *ulterior* *ucello*

*tr.* *tr.* *tr.* *tr.* *tr.*

*f* *f* *sf*

4 clarinet imita ulcional like ucello

MM 1974/1



28 (♩ ≈ 96)

29 <sup>VI-1</sup> 2

30 VII-4

Violin I: *poco f* *nimmt die Violine in die Hand / prend le violon*

Violin II: *poco f* *nimmt die Violine in die Hand / prend le violon*

Violoncello: *tr* *in rilievo*

Reper clar. *slap*

Clarinet: *imita uclionul*

Clarinet slap

30 4

31 *u cello*

32

Violin I: *glus lent p* *nimmt die Violine in die Hand / prend le violon*

Violin II: *glus lent p* *nimmt die Violine in die Hand / prend le violon*

Violoncello: *tr* *in rilievo*

Reper clar. *slap*

32 <sup>VI-1</sup> 2

33 <sup>VI-1</sup> 2

34 <sup>3</sup>/<sub>2</sub> 1 = 1

35

Violin I: *poco f* *nimmt die Violine in die Hand / prend le violon*

Violin II: *poco f* *nimmt die Violine in die Hand / prend le violon*

Violoncello: *tr* *in rilievo*

Reper vla uclli cbs

35 8-4

36 (sempre 4+)

37

Violin I: *tr* *in rilievo*

Violin II: *tr* *in rilievo*

Violoncello: *tr* *in rilievo*

Reper vla uclli cbs *alternari de pizz, p, sf, etc*

**IMPROVISATION:**  
 en alternant des pizz, & abwechselnde ↑ ↓ p p f f  
 alternari de C L dans tous les registres in allen Höhen + ucelli

37 3-4

38

39 ad lib.

40

Violin I: *IMP de plus en plus dense, cresc*

Violin II: *immer dichter u. cresc.*

Violoncello: *tr* *in rilievo*

Reper: Violinen in Saal, REPER: Violons dans la salle

**Arrest brusque synchronise!**  
 Plötzlich anhalten!  
 Opribe sineronzata!

**MM 1974/1**



V. II 5

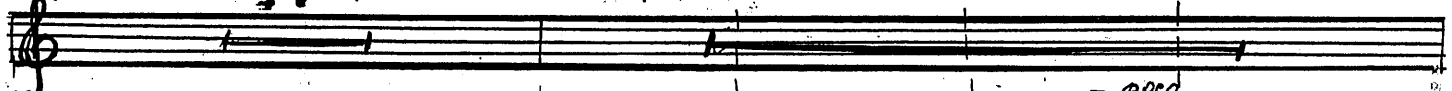
1

40

41

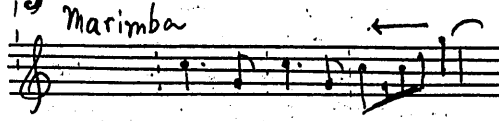
4 ↓ ↓ (↓ ≈ 100)

42

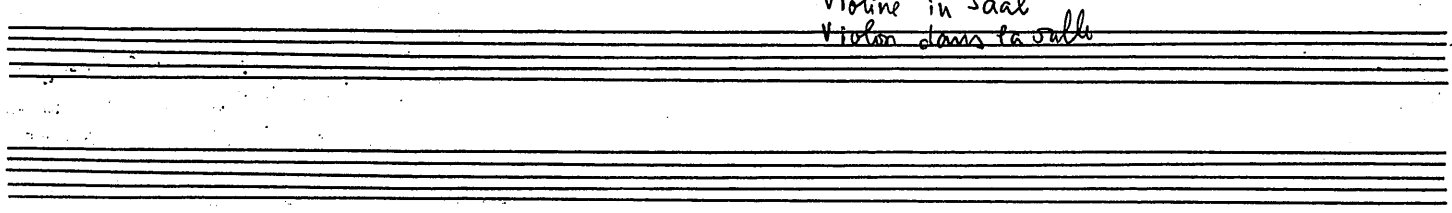


Marimba

Reper



Reper  
violară sala  
Violine in Saal  
Violon dans la salle



Synchronisé!

42

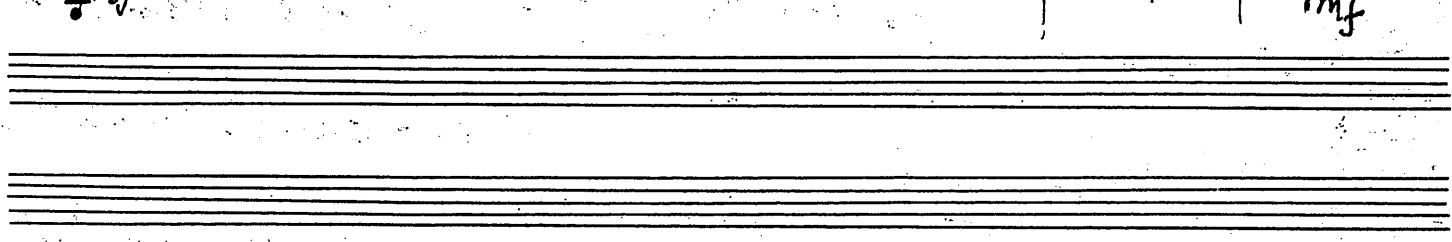
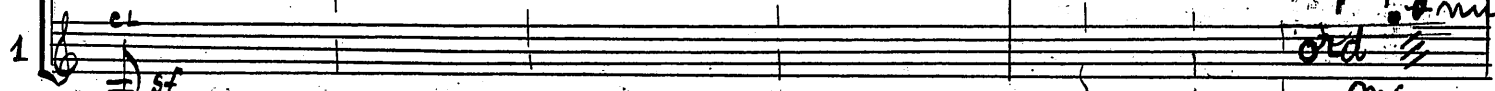
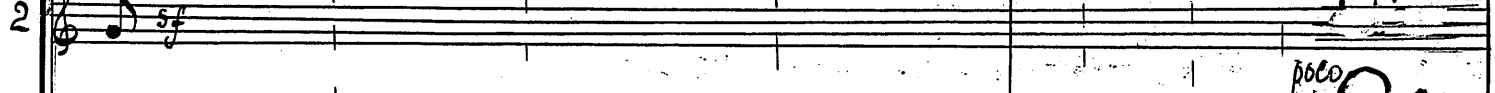
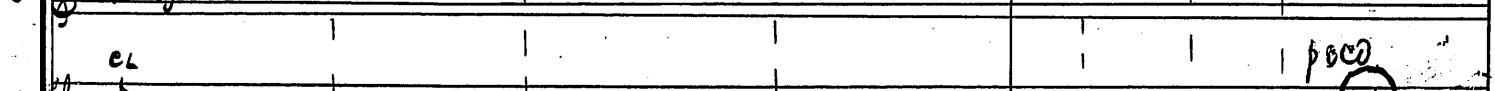
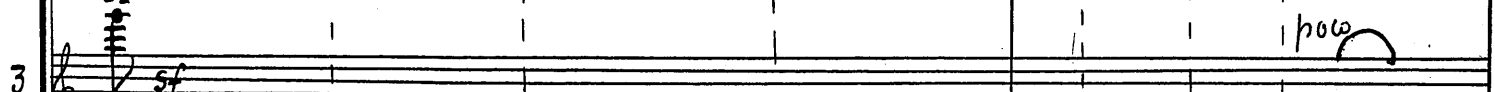
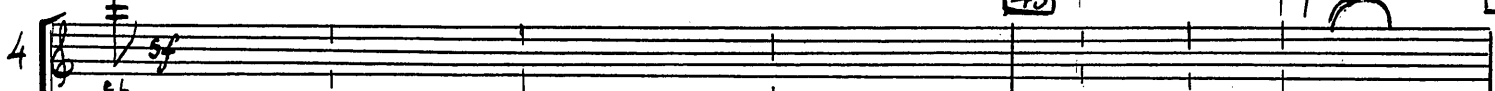
C.L.

Reper V.I

43

poco

44



Reper Cl.

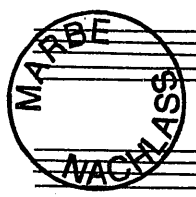
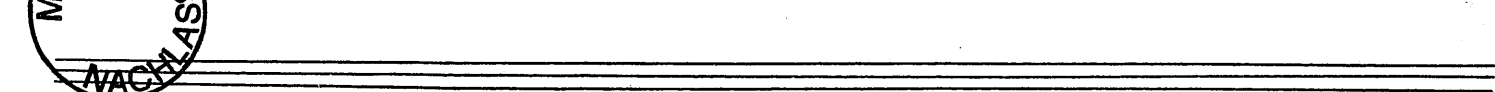
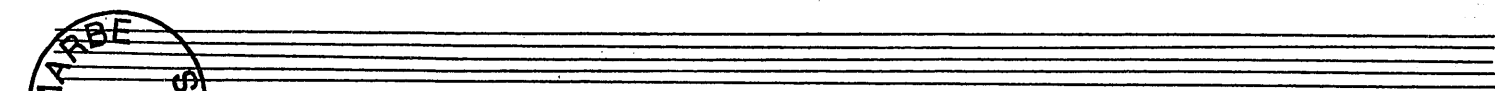
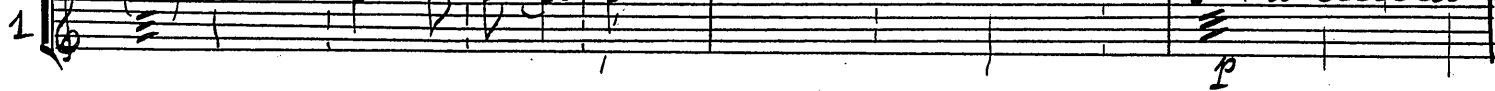
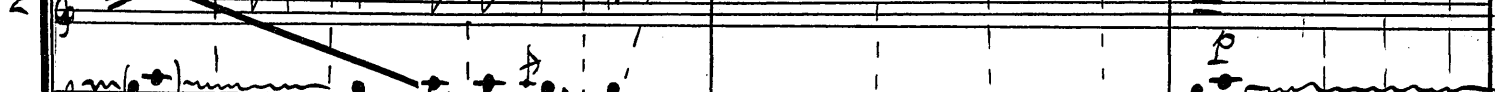
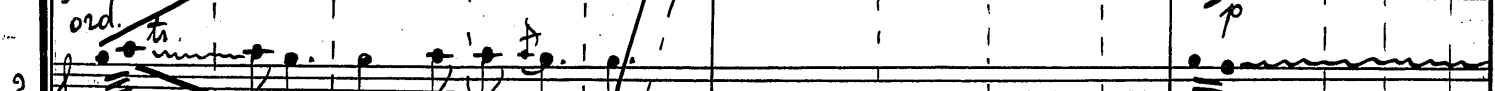
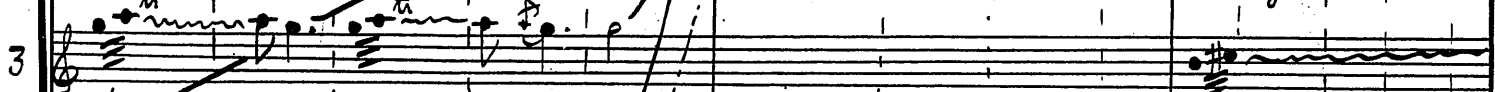
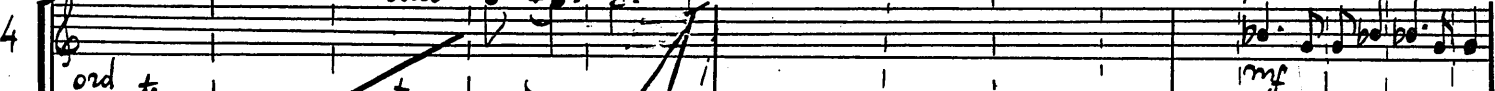
44

45

V.I

46

Vlas  
pizz.



MM 1974/1



Reper ultior

VI  
# # # # #

47 48 49 50

ta Vla. Vla. cbs

mp

eres - cen - do mol - to

50 51

pizz. ord.

pizz. arco pont. 9 pizz.

se repetă ultimele formule  
sau se omit ultimele sunete  
spre a se sincroniza sfârșitul brusc

Reper  
Vla - Vla  
cbs

CL

clar

51 52 53 54 55 56

arco

arco cl

cl

ord

cl

arco

sf senza decise.

MM 1974/1



Reper *vec*

56 57 58 59 60 61

4 3 2 1

*sf* *G.P.* *f*

nimmt die Violine  
Prend le Violon  
ia vioara

62 63 *Stutti* *poco a poco* 64

4 3 2 1

Reper *vec* 3/2

65 66 67

4 3 2 1

*IMP* *etc. (fragments)*

Bg - Tom - Timpani - Fl

MM 1974/1

v. II 8

2

senza misura

68

69

den-si-fi-ca-re  
immer dichter  
de plus en plus denses.  
den-si-fi-ca-re

in sordana  
nimmt die  
Violine  
prend le Violon

mit den Fingern auf das Instrument schlagen  
avec les doigts sur le bois de l'instrument.

Schnelle abwechselnde Schläge auf Saiten und  
Instrument mit der Hand, Bogen, C.L.  
Frappez, en alternant rapidement, les  
cordes et le bois de l'instrument, avec la main  
l'archet, C.L.

reper  
toree  
sala  
in Saal  
dans en salle.

MM 1974/1

78 mm d. = approx. 44

4  
3  
2  
1

1 2 3 4 5

4  
3  
2  
1

6 7 9 10

*p* *Sua IMP*

pizz IMP ritmica

pizz IMP ritmica

pizz IMP ritmica

4  
3  
2  
1

11 12 13 14 15

(pizz)

(pizz) IMP ritmica

(pizz) IMP ritmica

(pizz) IMP ritmica

4  
3  
2  
1

16 17 18 19 20

*barro pont*

*mf arco pont*

*mf arco pont*

*mf arco pont*

barro pont

mf arco pont

mf arco pont

mf arco pont

21 22 23 24 25

ord.

ord.

ord.

ord.



26 27 28 29 30

4  
3  
2  
1

senza cord. pizz arco  
senza cord. pizz arco  
senza cord. pizz arco  
senza cord. pizz arco

arco  
sf > molto  
arco  
sf > molto  
arco  
sf > molto  
arco  
sf > molto

4  
3 benf  
3 benf  
benf

f

31 ff 32 f 33 34 35

4  
3  
2  
1

ff Schimbă vioara  
seordatura!  
(real)  
poco f (ma non troppo)

36 37 38 39 40

4  
3  
2  
1

41 42 43 44 80

4  
3  
2  
1

reia vioara

MM 1974/1



1) 85

7 86 9 *tratt. poco port* 10 11 12 13 14

87 88 89 90

1) încadrarea în măsură de  $\frac{4}{4}$  e arbitrară și nu are decât scopul de a facilita  
 mersul vocilor. Vor fi evitate deci toate elementele care sînt în evidență  
 tipul de măsură, eludîndu-se accentele - și chiar lărgind unii dintre  
 timpi (fără a pierde sincronismul!).

**MM 1974/1**

*He*

*Vla 7<sub>b1</sub> .x2 = 14.*

*2 exemplare*

viola-1-

4 *Vla* 2

(intrări ale tuturor celorlalte instrumente) *pochiss. cresc*

3 *pochiss. cresc.*

viola 2 *pochiss. cresc.*

1 *pochiss. cresc.*

reper  
weel

---

3 *11* *ris-cen-do molto* *10* *2* *ben f* *13*

2 *4* *cres-cen-do molto* *12* *ben f*

1 *4* *cres-cen-do molto* *13* *ben f*

---

3 *3* *pont sub p* *4* *reper VI* *5* *pp* *6*

2 *pont sub p* *pendendosi*

1 *pont sub p* *pendendosi*

*dispar traptat VII, vcelli, clas*

---

VI *4* *69*

VI 1 *REPER I 1*

viola 123

---

VI 4 *88*

3 *7* *a la punta di arco* *8*

2 *la virgul arcusului* *ben p* *a la punta di arco* *tr*

1 *ben p* *pp*

---

VI *reper*

3 *9* *2*

2 *ord.* *felle*

1 *ord.* *pp* *mf* *mf* *re-cen-do*



MM 1974/1

Viola

viola - 2 -

REPER <sup>VIH</sup> 4 11

viola 3 2 1

poco f

arco

REPER. vcel 1 ebas

Detailed description: This system contains measures 10 and 11 of the Viola part. Measure 10 is marked with a box containing the number 10. The score features three staves for the viola (labeled 1, 2, 3) and a REPER staff. Measure 10 includes a dynamic marking of *poco f*. Measure 11 includes a dynamic marking of *arco*. The REPER staff has a circled 1 and the word "ebas".

11 12 13

viola 3 2 1

poco f

REPER vcel

Detailed description: This system contains measures 11, 12, and 13. Measure 11 is boxed with the number 11. Measure 12 is boxed with the number 12. Measure 13 is boxed with the number 13. The score features three staves for the viola and a REPER staff. Measure 11 includes a dynamic marking of *poco f*. The REPER staff has a circled 1 and the word "vcel".

13 14 15

viola 3 2 1

sonore

meno f

gliss Ant

REPER vcel 2 pizz

Detailed description: This system contains measures 13, 14, and 15. Measure 13 is boxed with the number 13. Measure 14 is boxed with the number 14. Measure 15 is boxed with the number 15. The score features three staves for the viola and a REPER staff. Measure 13 includes a dynamic marking of *sonore*. Measure 14 includes a dynamic marking of *meno f*. Measure 15 includes a dynamic marking of *f gliss Ant*. The REPER staff has a circled 1 and the word "vcel 2 pizz".

16 17

viola 3 2 1

gliss Ant

Detailed description: This system contains measures 16 and 17. Measure 16 is boxed with the number 16. Measure 17 is boxed with the number 17. The score features three staves for the viola. Measure 16 includes a dynamic marking of *gliss Ant*.

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Viola 4↓ (↓ ≈ 88)

pochissimo meno mosso

viola - 3

viola 1-2-3

Reper: v̄ii

clari net

viola 1-2-3

Reper: v̄I, uccios

viola

3 2 1

4 13! ↓ ≈ 96

5 vla-ucelli chas

Reper: v̄I

viola

3 2 1

4↓ (↓ ≈ 96 sempre)

abwechselnde alternances de :

pizz, ♩ ↑ ↓

sub f col legno = C

auf den Tönen: pe surate du scare: sur les sons

en toute registre in allen Höhen dans tous les registres

IMP rovisation: en alternand des abwechselnde alternari de dans tous les registres in allen Höhen + ucelli

(sempre 4↓)

viola 1,2,3

IMP de plus en plus immer dichter dense, cresce u. cresce

ad lib

ff

Arrêt brusque  
 synchronisé! Plötzlich anhalten!  
 Opine brusca, sincronizata

Reper: Violinen in Saal  
 gruppa Violons dans la salle



MM 1974/1

Vle. 4

40 41 4 ↓ ↓ (≈ 100) 42

Reper Reper vibrata sola tr

42 (S) tutti pizz. 43 44

S synchronise Reper VI

reper Cl. VII

44 45 46

47 48 49 50

Ulcior. Vlo. f sf chiar. f



MM 1974/1

Ve. 5

50 *cres* ----- *cen* ----- *do* *mal* ----- *to* *pont.* 51

*se repetă ultimele formule  
sau se omit ultimele formule  
apoi a se sincroniza sfîrșitul brusc.*

51 4 ↓ ↓ (↓ 2/16) 52 53 54 *ord. sf* 55 56

56 *s* 57 58 59 60 61 62



Vle 6

62 63 *s tutti* 64

65 66 67

68 69

*senza misura*

repetari // giro  
 wiederholen  
 Répéter  
 repetari // tamburina  
 wiederholen  
 Répéter  
 repetari // raganella  
 (Kleine  
 petite)  
 Percutie  
 Schlagzeug  
 Percution

MM 1974/1

Vle. 7

69

70

71

mit den Fingern auf das Instrument schlagen  
avec les doigts sur le bois de l'instrument

71

72

73

74

74

75

76

77

1) alternări rapide de lovire a  
corzilor cu fier de rezonanță  
(diferite locuri) cu mână, arcușul  
Cl., surub.

dans la Salle in Saal  
Reper toapa  
sola

1) Schnelle abwechselnde Schläge auf den Saiten und Instrument, mit der Hand,  
Bogen, c.l.

1) Frappez en alternant rapidement, les cordes, le bois de l'instrument,  
avec la main, l'archet, c.l.

MM 1974/1

VIOLA - P-

78 mm d. = approx. 44

Musical score for measures 1-5. Three staves (3, 2, 1) are shown. Measure 1 is marked 'con sord'. Measures 2-5 show complex rhythmic patterns with various dynamics and articulations.

viori IMP

Musical score for measures 6-10. Three staves (3, 2, 1) are shown. Measure 6 is marked 'sf'. Measures 7-10 show complex rhythmic patterns with various dynamics and articulations.

Musical score for measures 11-15. Three staves (3, 2, 1) are shown. Measures 11-15 show complex rhythmic patterns with various dynamics and articulations.

Musical score for measures 16-20. Three staves (3, 2, 1) are shown. Measure 16 is marked 'sf'. Measure 17 is marked 'sf'. Measure 18 is marked 'sf'. Measure 19 is marked 'senza sord.'. Measure 20 is marked 'poco sf'.

14 # 16  
4 4

Musical score for measures 21-25. Three staves (3, 2, 1) are shown. Measure 21 is marked 'sf'. Measure 22 is marked 'sf'. Measure 23 is marked 'vibrato larg'. Measure 24 is marked 'glis.'. Measure 25 is marked 'sf'.

MM 1974/1



VIOLA - 9 -

26 27 (pizz ?) 28 29 30 = approx 152

ff > f

31 32 33 34 35

schimba viola (scordatura!)

36 37 38 39 40

(arco) poco ma non troppo

79

80

41 42 43 44

per-der-do-si (senza rall) nella viola molto



MM 1974/1

1) 85

86 tutti poco pont

87 88 89 90

Vla etc.

1) încadrarea în măsură de  $\frac{4}{4}$  e arbitrară și nu are decât scopul de a facilita  
 mersul vocilor. Vor fi evitate deci toate elementele care sânt în evidență  
 tipul de măsură, eludându-se accentele - și chiar lărgind unii dintre  
 timpi (fără a pierde sincronismul!).



Vlc. Cb

4 pg x 3 ex = 12 pg

3 exemplare

Viol 1-4

Vle.

REFER *pochiss. cresc* [1]

vclli 1 *pochiss. cresc* 2

vclli 2 *pochiss. cresc* 2

REFER *crescendo molto* [2] *ben f* [3]

vclli 1 *crescendo molto* *ben f*

vclli 2 *crescendo molto* *ben f*

[3] *sub p* [4] *Reper VI* [5] *dispar ebas + violc* [6]

vclli 1 *sub p* *pendentes* *dispar ebas + violc*

vclli 2 *sub p* *pendentes* *dispar ebas + violc*

*dispar treptat VII*

REFER (4269) (4288)

Reper VI *viola* *VI 4*

vclli 1+2 [6] [7] [8]

Reper VI 4 VI 4

vclli 1 *poco pp* *pp* *pp* *pp* *poco* *pp* *pp* *pp* *pp* *pp*

vclli 2 *poco pp* *pp* *pp* *pp* *poco* *pp* *pp* *pp* *pp* *pp*

Reper *viola 3* *arco* *chao*

vclli 1 [10] *ord* *tr* *sf* *arco* *pizz* [11]

vclli 2 *ord* *tr* *sf* *arco* *pizz*



MM 1974/1

Me.

vcl-2-



Reper. vcl 1

11

12

vcelli

1

2

arco

pizz

mf

arco

sf

2

arco

cris - cin - do

Reper. vcl 2

13

14

15

vcelli

1

2

arco

f

pizz

f

arco

4

Reper. vcl 3

16

17

vcelli

1

2

arco

pizz

arco

17

18

19

20

21

22

23

24

25

26

27

28

29

30

31

32

vcelli 1-2

2

4

3

4

2

4

2

4

138

meno mosso

reper. vcl 1

13

13!

132

133

134

135

vcelli

1

2

ben f

pizz

arco

pizz

arco

pizz

135

4

136

vcelli

1

2

pizz

arco

pizz

abwechselnde:  
alternances de:  
pizz, q ↑ ↓, CL.  
P P ↑  
in toate registree  
in allem Höhen  
dans tous les registres

36 (sempre 4 ↓)

IMPROVISATION:  
en alternand des pizz, q  
abwechselnde ↑ ↓ P P  
dans tous les registres + CL  
in allen Höhen  
+ vcelli

37

38

39

40

vcelli

1

2

IMP

de plus en plus  
immer dichter

dense, cresc  
u. cresc

ff

od. lib

MM 1974/1

Arrêt brusque synchronisé!  
Plötzlich anhalten!

Vc. cb.

40 41 4↓↓ (↓≈loo) 3 42

Reper Marimba ← in Saal - dans la salle  
 Reper Reper  
 Violaria Violaria

42 43 poco 44

c. bas. Synchronise poco

1 sf poco

2 pizz. poco

44 45 46

Reper VII VI VII

C. bas arco

1 pizz. pizz.

2 arco

47 48 49 50

C. bas sf f

1 f sf f

2 mf

MM 1974/1

Vlc. Cb.

50 *cres -* *cen -* *cb* *nimmt den Kontrabaß* *mol -* *to* 51

*ia C. basul*  
*prend la Contrebasse*

*nimmt den Cello*  
*ia Vc.*  
*prend le Ve*

*ord.* *pizz.*

51 4 ↓↓ (↓ ≈ 112) 52 53 54 CL 55

*se repetă ultimele formule*  
*cau se arit ultimele sunete*  
*spre a se sincroniza sfârșitul brusc*

*(arco)* *sf*  
*CL* *sf*  
*(arco)*  
*CL*  
*(arco)*  
*sf*  
*Cl*  
*Reper*  
*vii*

3

*prend la Cb.*  
*ia contrabbasul*  
*nimmt den Kontrabaß*

56 57 58 59 60 61 62

*ia violoncelul*  
*nimmt das Cello*  
*prend le Ve.*

*G.P.*

MM 1974/1



62

63 *tutti*

*poco a poco* 64

62 63 *tutti* 64 *poco a poco*

65 *imp* 66 67

*alternari variatonale (arco + pizz.)*

Reper  
Viola  
Arabche

Bongos  
Tom

Timpani

Senza misura 68 69

*pizz.* *arco* *frusta*

*pizz.* *arco* *ragamela (Kleine) (petite)*

*tamb.*

MM 1974/1

Vlc. Cb.

6

69

70

71

71

72

73

4

mit den Fingern auf das instrument schlagen  
avec les doigts sur le bois de l'instrument

74

75

76

77

1) alternanți rapide de lovire a corzilor, cutiei de rezonanță  
(diferite locuri) cu mână, arcușul C.L. surub.

1) Schnell abwechselnde Schläge auf den Saiten und instrument, mit der Hand, Bogen, C.L.

1) Frappez, en alternant rapidement, les cordes, le bois de l'instrument, avec la main, l'archet, C.L.

MM 1974/1



Vlc + Cb - 7 -

78 mm d. = aprox. 44

1 2 3 4 5

cbas

1 2

con sord

Senza IMP

6 7 8 9 10

cbas

1 2

sf

idem

sf

11 12 13 14 15

cbas

1 2

sf

idem

arco

gliss

16 17 18 19 20

cbas

1 2

pizz

senza sord

senza sord

Sf

IMP pe sunetele respective + in valori rapide

21 22 23 24 25

arco

benf

durata gliss = d

IMP similara precedentei



MM 1974/1



Vlc + Cb

-p-

26 27 28 29 30  $\text{♩}^1 = \text{aprox. } 152$

cbas

1 IMP ritmică + timbrală  
pe (toate registrele)  
cu glissandi multe

2

31 ff 32 f 33 34 35

cbas

1 IMP joc pe flag  
cu unele  
gliss

2

36 37 38 39 40

1 continua IMP  
pe  
în  
pp

2

41 42 43 44 45

per - den - do - si



MM 1974/1

Handwritten musical score for Violins 1 and 2 and Cello/Double Bass. Measures 1-7. **85** is boxed above measure 1. *arco* is written above each staff. *mp* and *mf* dynamics are indicated. A circled '6' is above measure 6.

Handwritten musical score for Violins 1 and 2 and Cello/Double Bass. Measures 7-14. **86** is boxed above measure 8. *tutti poco* and *pont* are written above measure 9. *mf* dynamics are indicated. A circled '7' is above measure 7. A circled '4' is above measure 14.

Handwritten musical score for Cello and Double Bass. Measures 87-90 are boxed above the staves. *et c.* is written at the end of the system.



**MM 1974/1**

1) încadrarea în măsură de  $\frac{4}{4}$  e arbitrară și nu are decât scopul de a facilita  
 mersul vocilor. Vor fi evitate deci toate elementele care sct în evidență  
 tipul de măsură, eludându-se accentele - și chiar lărgind unii dintre  
 timpi (fără a pierde sincronismul!).

9 cl

10 cl

imita ulciorul

rapidissimo

cl

slap

imita ulciorul

slap

Magazinul „Muzica“  
24

11 cl

rapide

altănează tulerii și slap-uri din ce în ce mai dese și în crescendo pe seara:

(real) in mediu și in special în acut

12 cl

pull

sf

1) se poate renunța, dacă schimbarea de instrument este prea rapidă

17 *Del. f. Poco f. poco f.*

18 *ben. d. rapidissimo*

19 *ff stidente*

20 *ben. d.*

21

22 *mf sf*

23 *improvizata la corz.*

24 *reper: grupul de percutii solo sub mp Pti mediu*

Reper

percussie la ca corp

I Phi

I tp

II Bg T. tom

III th mil T. tom

imp rapida, cu pregadare pe bongostom mali

mf cu pregadare pe Com. mi

mf

25

traci corzile

percussie

percussie corz

corp

71 72 73 74

tp

Bg T. tom

th mil T. tom

f mf

imp

ben f mf

cres - cen - do

cres - cen - do

f de - cres - cen - do

26

Reper ed

corp

intra grup corz in sala

74 75 76 77 78

I tp

II Bg Tom

III T. tom

f

imp

ff

cres - cen - do

(p)

27

MM 1974/1

cl. *Stralucitor*

1 *Reper* 22 *des B* 23

cl.

*ulcior* 25 26 27 *imita ulciorul*

u.

27 *rapidissimo* 28 29 *imita ulciorul*

*L. Slap*

u.

29 30 31 *f Rapide*

*L. Slap*

31 *alternanță tu lini și slap mi pe scari* 32 *Reper* *4* *4* *vea* *vealli* *Chao* 33

*cl.*

*din ce în ce mai dese in special în acut*  
*și în creșterea - cer - do*



VI-1

VI-4

VI-2

33

34

35

*ff*

*ard*

35

36

37

*ff*

38

39

40

*reper-tion sup sola*

*improvizati variational pe formulele' precedente*

*oprirea brusca, bine sincronizati in ff*

reper

VI

VII-1

40

43

44

45

46

reper

vlc - vll4

vllc ebos

46

47

48

*cl # touch*

49

50

MM 1974/1



Handwritten musical notation on a grand staff. The first system includes a circled '78' and a '6' above the staff. The notation features various rhythmic values, including triplets and slurs. Performance markings include 'tocco', 'Gr. Cant.', 'p', 'f', and 'ff'. A large section of the lower staff is heavily scribbled over with ink.

Handwritten musical notation on a grand staff. The first system includes a circled '21' and a '26' above the staff. The notation includes slurs and dynamic markings such as 'p' and 'imp'.

Handwritten musical notation on a grand staff. The first system includes a circled '30' and a '3' above the staff. The notation includes slurs and dynamic markings such as 'acc.' and 'f'. The lower staff contains complex rhythmic patterns with many accidentals.

Handwritten musical notation on a grand staff, consisting of a single system with a complex melodic line and various accidentals.

Handwritten musical notation on a grand staff. The first system includes a circled '79' above the staff. The notation includes slurs and dynamic markings such as 'p' and 'f'. Below the staff, there are handwritten notes: 'pe durata aprox a 2-măsur' and 'idem pendentes'. The piece concludes with 'Tacet al Fine' and a signature 'L. C. C.'.

MM 1974/1



b ± b ± + . - + ± b ±

b . b + b ± b + ± b + b . b . b + b ±

b . b + b ± b + b ± <sup>Seq</sup> <sub>12</sub> # . # . # . # .

b . b . b . b . b . b . b ± b ± b ± b . b . b + b + b + b +

**MM 1974/1**

Fl. GRUP SALĂ Flöten im Saal - Flûtes dans la salle  
beginnen hier! Commencent ici!

1

cl. *Reper.* *ulcior (vle.-vla-cbas) etc.*

47 48 49 50

Fl. 1 *4.* *poco sf*

Fl. 2 *4.* *poco sf*

*Reper. Cl.* *etc.*

50 51

Fl. 1 *muta Fl. picc.*

Fl. 2 *muta Fl. picc.*

démontez la flûte  
die Flöte zerlegen

*Reper.* *vle. vle. cbas* *cl. clarinet*

51 52 53 54 55 56

Fl. 1 *démontez la flûte* *reia si demonteați flautul*

Fl. 2 *démontez la flûte* *reia si demonteați flautul*

cl. *clarinet*

*Reper.* *vle. vle. cbas*

*3*

mimmt wieder  
[die flöte u. zerlegt sie  
[prend de nouveau la flûte  
pour la démonter

*Reper.* *grup corzi în sală + ulcior*

2-

Reper. *Viola*

CORZI SALA CORZI SCENA *ulcior*

56 57 58 59 60 61 62

Fl. 1 *gliss.* *f* *gliss.* *G.P.* *sempre f* *gliss.*

Fl. 2 *gliss.* *G.P.* *gliss.*

Reper. *cl., corzi*

62 63 64

*re-monteaqã Fl.* *f* *Synchronise' TUTTI* *poco a poco* *f*

Fl. 1 *f* *f* *f*

Fl. 2 *f* *f* *f*

Reper. *Bratsche* *Alto*

65 66 67

*Reper. tp* *Diapason*

Fl. 1 *f* *f* *f*

Fl. 2 *f* *f* *f*

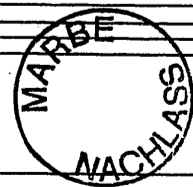
*3/2 sempre*

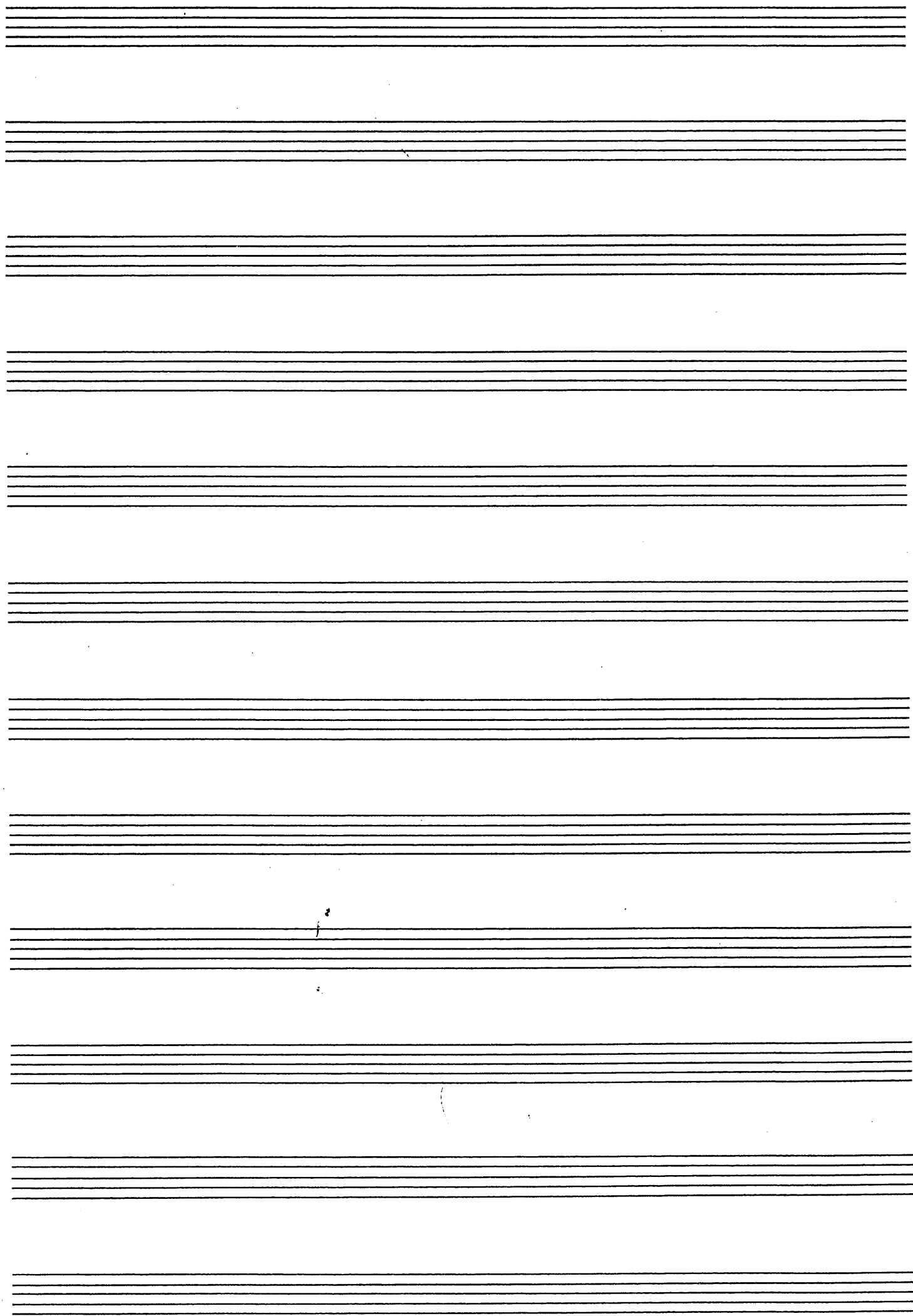
MM 1974/1

Schlagzeug - percussion  
*Senza misura*  
 2/2  
 68 69  
 Fl. 1  
 Fl. 2  
 IMP

69 70 71 72 73 74  
 Fl. 1/2

Reper.  
 tp  
 CORZI ÎN SALĂ Streich im Saal  
 Cordes dans la Salle  
 etc  
 ce.  
 74 75 76 77  
 Fl. 1  
 Fl. 2  
 trece la toaca (Fl. 1)  
 geht am Holzbrett  
 change avec la "Toaca"  
 trece la toaca (Fl. 2)  
 f  
 ben f





**MM 1974/1**

cl. *Reper.* *ulcior (vle.-vla.-cbas)* etc.

47 48 49 50

Fl. 1 *4* *(↓ ~ 100)*

2 *poco sf*

*Reper. cl.* etc.

50 51

Fl. 1

2 *muta Fl. piece.*

*demontez la flûte*  
*die Flöte zerlegen*

*Reper.* *vle. vle. cbas* *cl.* *clarinet*

51 52 53 54 55 56

Fl. 1 *demonteară*  
*flautul*

2 *4* *(↓ ~ 112)* *reia și demonteară flautul* *gliss.*

*Reper.* *grup sozii în sală + ulcior*

*mimmt wieder die Flöte u. zerlegt sie*  
*[prend de nouveau la flûte pour la démonter]*



2.

Reper. Viola

56 57 58 59 60 61 62

corzi SALA corzi SCENĂ

ulcior

G.P.

gliss.

f

gliss.

sempre f

gliss.

Reper. cl. corzi

62 63 64

Synchronise' TUTTI

poco a poco

remonteașă Fl.

f

f

f

Reper. Bratsche Alto

65 66 67

Reper. tp

3/2 sempre

f

f

Schlagzeug - percussion  
*percussie*  
 Senza misura

68 69

IMP

Fl.  $\frac{1}{2}$

69 70 71 72 73 74

Reper. tp

CORZI IN GALÄ Streich im Saal  
 Cordes dans la Salle etc

cl.

Fl. 1

Fl. 2

face la toaca (Fl. 1)  
 geht am Holzbrett *f*  
 change avec la "Toaca"  
 face la toaca (Fl. 2)

benf

74 75 76 77

MM 1974/1





Fl. (Saal)

-4-

78, mm d. = approx. 44

2 3 4 5

fl. 1  
Tutti  
fl. 1  
ia flautul  
Tutti

6 7 8 9 10

fl. 1  
Tutti  
fl. 1  
ia flautul  
Tutti  
8 via IMP  
pizzicissimo - equalis

11

Tutti  
fl. 1



MM 1974/1

CORZI GRUP IN SALĂ - Streich im Saal - Cordes dans la Salle  
commencent ici!

ad lib.

36 beginnt hier! 37 38 39 40

V  
in  
sală

4 ↓ (↓ ≈ 96)

Reper (ad lib.) Marimba ←

Mar  
(Vibr.)

40 41 42

poco meno f

poco

poco meno f

poco

poco meno f

poco

poco meno f



21 CORZI IN SALTA

Reper. *pizz.*

42 43 44

1

2 *poco*

3

4

5

Reper. *v. II*

44 45 46

1

2 *clarinet*

3

4

5

*f* *p*

*v.I* *v.Ia + v.I*

MM 1974/1

Reper

cl. Fl. sală V.7

47 48 49 50

1 f p f

2 f p f

3 f p f

4 f p f

5 f p f

50 51

1

2 pizz. arco pizz.

3

4

5 pizz.

MM 1974/1



4 CORZI IN SALA

Reper. Fl. sala  
*glissandi*  
*glissandi*  
*cl.*

51 52 53 54 55 56

1  
2  
3  
4  
5

*f*  
*f*  
*f*  
*f*  
*f*

*arco*  
*pizz.*  
*arco*

*Al.*

mimmt die Violine  
 ia vioara  
 prend le violon

oprire sincronizată  
 cu cea a flautilor  
 mit den Flöten zusammen  
 plötzlich anhalten!  
 Arrêt brusque synchronisé avec  
 les flûtes

3 viola  
 4  
 Reper.

56 57 58 59 60 61 1) 62

1  
2  
3  
4  
5

*f*  
*f*  
*f*  
*f*  
*f*

*G.P.*

*sempre f*  
1)  
*sempre f*  
1)  
*sempre f*  
1)  
*sempre f*  
1)  
*sempre f*

1) Man spielt die  
 selben Formeln  
 1) on joue les mêmes  
 formules

MM 1974/1

CORZI GRUP ÎN SALĂ

5

cl.  
Corzi  
Reper.  
bici

62

63 *5 tutti*

*poco a poco* 64 *S*

Bratche - Alto

Reper. *fp*

Fl. sală (in Saal - dans la Salle)

65 66 67

1

2 *sempre 3/2*

3 *sempre 3/2*

4 *sempre 3/2*

5 *sempre 3/2*

MM 1974/1

6

2

senza misura

Schlagzeug - Percussion  
percute

68

69

69

70

71

72

73

4

74

Reper.  
tp.

Fl. 1 tocca

1) Schnelle abwechselnde Schläge auf den Saiten u. Instrument, mit der Hand, Bogen, C.L., mit verschiedenen Höhen, auch mit  
 1) Frappez, en alternand rapidement, les cordes, le bois de l'instrument, avec la main, l'archet, C.L., -sur des hauteurs différentes, aussi des sons harmoniques pour ↑

MM 1974/1

78 d. = aprox. 44

Handwritten musical score for strings, measures 1-5. The score consists of five staves. Measure 1 is marked with a double bar line and the word "pont". Measures 2, 3, 4, and 5 are also marked with "pont". The notation includes various accidentals and dynamic markings.

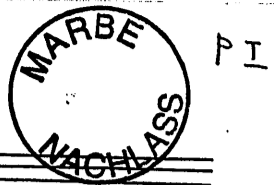
Handwritten musical score for strings, measures 6-10. The score consists of five staves. Measure 6 is marked with a double bar line and the word "(pont)". Measure 7 is marked with a double bar line and the word "p 8 viol IMP". Measures 8, 9, and 10 are marked with a double bar line and the word "V". The notation includes various accidentals and dynamic markings.



MM 1974/1



Perc. I begint hier - commence ici



Reper. 39 triluri coarde in sala

MARIMBA staff with notes and measure numbers 40 and 41. Includes instruction 'Tacet al' and 'Tacet pina la'.

Reper. G.P. staff with notes and measure numbers 59, 60, 61, 62, 63, 64. Includes instruction 'glin. Fl in sala' and 'cl.'.

Reper. and TIMP. staves with notes and measure numbers 65, 66, 67. Includes instruction 'improvizatie la corzi'.

Reper. and TIMP. staves with notes and measure numbers 68, 69. Includes instruction 'senza misura' and 'PIATTI MEDIUM'.

Reper. and PIATTI staves with notes and measure numbers 69, 70, 71. Includes instruction 'percutie si la corzi' and 'GRAVE'.

PIATTI and TIMP. staves with notes and measure numbers 71, 73, 74. Includes instruction 'toate corzile percutie' and 'cres-cen-do'.

Reper. and TIMP. staves with notes and measure numbers 74, 75, 76, 77, 78. Includes instruction 'corzi' and 'toaca'.

MM 1974/1

**PERCUTIE I**

Bici (Frusta) Campana

TIMPANI

TAMB. Picc.

T. TOM (grav. si mediu)

PIATTI (mediu si grav)

MARIMBA

*mu*

[78] mm d. = approx 44

I PHi m

1 2 3 4 5  
etouffez! idem →

Sua IMP

I PHi

6 7 8 9 10

I PHi m

11 12 13 14 15

I PHi  
tp

16 17 18 19 20  
poco f cres - cen - do f

tp

21 22 23 24 25  
cres - cen - do  
(88ss = d) sf mf beuf

I tp

26 27 28 29 30  
sf mf

d. = approx 152

I tp

31 32 33 34 35  
ff f  
bree la T-tom

I T-tom

36 37 38 39 40  
sf sf

[79]

41 42/43 44

41 42/43 44  
perden do si

[80]



80

81

Percutionistul I trece la Cpane II

Cpane II

Cpane III

Cpane in Sala

imp realizată de doi percutioniști  
 din ce în ce mai densă și sonoră  
 din ce în ce mai multe  
 duble și  
 acorduri

pozi

82

I-II

III

S

sonore

83

84

suprapuneri dialoguri suprapuneri densă

Cpane II

Cpane III

Cpane Sala

IMP



1) 85

I Marimba  
II IMP  
III IMP  
C. prima sala IMP

86

I M Marimba IMP  
II cp  
III cp

87 88 89 90

I M Marimba  
II cp  
III cp Salta

etc

**MM 1974/1**

1) încadrarea în măsură de  $\frac{4}{4}$  e arbitrară și nu are decât scopul de a facilita  
mersul vocilor. Vor fi evitate deci toate elementele care sînt în evidență  
tipul de măsură, eludîndu-se accentele - și chiar lărgind unii dintre  
timpuri (fără a pierde sincronismul!).

MARBE  
NACHLASS

Perc. II commence ici!  
beginnt hier!

P II

59 60 61 *glm. Fl. in sala*  
*ulterior corzi in sala*  
Reper. G.P. *etc.*  
62 63 64  
Bq. *sf*  
T-TOM

Reper. *etc.* *improvisatie la corzi* *reper timpan* *etc.*  
65 66 67  
Bq.  
T-TOM

Reper. *IMP.* *reper: grupul de percutie solo*  
68 69  
Bq. *IMP.*  
T-TOM *senza misura* *Sul mp*

Reper. *percutie si la corzi*  
69 70 71  
Bq. *improvisation - besonders bongos*  
*IMP. rapida, cu pregadere pe bongos + Tom inalt*  
T-TOM *IMP. besonders auf Tom*  
*cu pregadere pe TOM-MERI*

71 72 73 74  
Bq. *lontze corzile* *percutie corzi* *corzi*  
T-TOM *percutie* *IMP.* *mf*

Reper. *corzi* *introse* *grup corzi* *in sala* *toaca*  
75 76 77 78  
Bq. *IMP.*  
T-TOM *cres-cen-do* *ff*

MM 1974/1

**PERCUTIE II**

T. TOM  
BONGOS  
BUHAI  
TAMB. MIL  
CAMPANE

*Alc*

**MM 1974/1**

1

Perc. II



1 **mp** mm d. - approx. 44

II T-tom (gtr) musical staff with measures 1-5

II Bg T-tom musical staff with measures 6-10, including 'p Suoi IMP' and 'IMP' markings

II Bg T-tom musical staff with measures 11-15, including '-(IMP)-' and 'IMP' markings

II Bg T-tom and Buhai musical staff with measures 16-20

Buhai musical staff with measures 21-25, including a wavy line and a downward arrow

II Buhai musical staff with measures 26-30, including a wavy line and 'approx 152' marking

II Tb mlie musical staff with measures 31-35, including 'sf' and 'mf' markings

II Tb. mil and C pane musical staff with measures 36-40, including 'sf' and 'poco f' markings

C pane II musical staff with measures 41-44, including '79' and '80' markings, and 'senza decresce' instruction

MM 1974/1

80



I Percutionistul I trece la Cpane II

Cpane II

Cpane III

Cpane in Sala

IMP realizată de doi percutioniști  
pen ce în ce mai densă și sonoră

IMP din ce în ce mai densă și sonoră

din ce în ce mai multe  
duble și  
acorduri

poos

I-II

III

S

sonore

3

3

3

suprapuneri dialoguri suprapunere densă

Cpane II

Cpane III

Cpane Sala

IMP

IMP

IMP



1) 85

86

87 88 89 90



1) încadrarea în măsura de  $\frac{4}{4}$  e arbitrară și nu are decât scopul de a facilita  
 mersul vocilor. Vor fi evitate deci toate elementele care sânt în evidența  
 tipul de măsură, eludându-se accentele - și chiar lărgind unii dintre  
 timpi (fără a pierde sincronismul!).


Perc. III *beginnt hier!*  
*commence ici!*

P III

Reper. 59 60 *ulterior* 61 *glm. Fl. in sala* cl. *etc.* *etc.* *etc.* *etc.*

62 *mp* *f* 64

TB. MIL.



Reper. *etc.* *improvizatie la corzi* *etc.*

65 66 67

TB. MIL.

*sf* *sf* *sf*

Reper. *IMP.* *reper: grupul de percutie solo*

68 69

TB. MIL.

*sf* *sf* *Sub mp*

*senza misura*

Reper: *percutie si la corzi*

69 70 71

TB. MIL.

T-TAM *p* *mf*

Reper *toate corzile* *percutie corzi* *corzi*

71 72 73

TB. MIL.

T-TAM *cres-cen-do* *sf* *f* *de-cres-cen-do*

Reper *corzi* *intrare* *grup corzi* *in sala* *toaca*

74 75 76 77 78

T-TAM *(p)*

MM 1974/1

**PERCUTIE III**

- GR. CASSA
- TAM-TAM
- CAMPANE
- TAMB. MIL.

*Alu*

**MM 1974/1**

1



1 **7P** mm d. = approx 2

III GC

mf (sonoritate surdă, infundată - colusi) prezenta si amenintătoare

III GC

8 Suavimp (marginie)

III GC

III GC  
T-tam

GC  
T-tam

III GC  
T-tam  
Cpane

pp = approx 152

III T-tam  
Cpane

31 ff sempre pp poco f

III Cpane

III Cpane

senza decresc

80

81

Percutionistul I trece la Cpane II

IMP realizată de doi percutionisti  
pen ce in ce mai densa si sonora din ce in  
ce mai multe  
duble si  
acorduri

IMP din ce in ce mai densa si sonora  
acorduri

Cpane II

Cpane III

Cpane in Sala

perc.

82

I-II

III

S

sonore

perc. Solo

83

84

suprapuneri dialoguri suprapunere densa

Cpane II

Cpane III

Cpane Sala

IMP

IMP

IMP

IMP

IMP

IMP

IMP



1) PS



1) încadrarea în măsura de  $\frac{4}{4}$  e arbitrară și nu are decât scopul de a facilita mersul vocilor. Vor fi evitate deci toate elementele care sînt în evidență tipul de măsură, eludîndu-se accentele - și chiar lărgind unii dintre timpi (fără a pierde sincronismul!).

Ram ad lib.

-1-

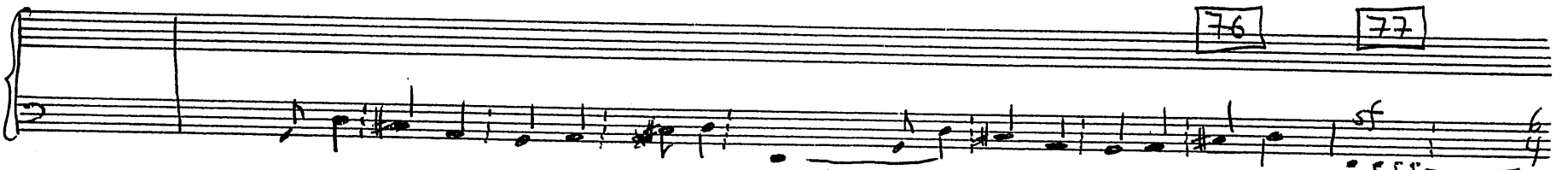
74

75

76

77

pian  
ad lib.



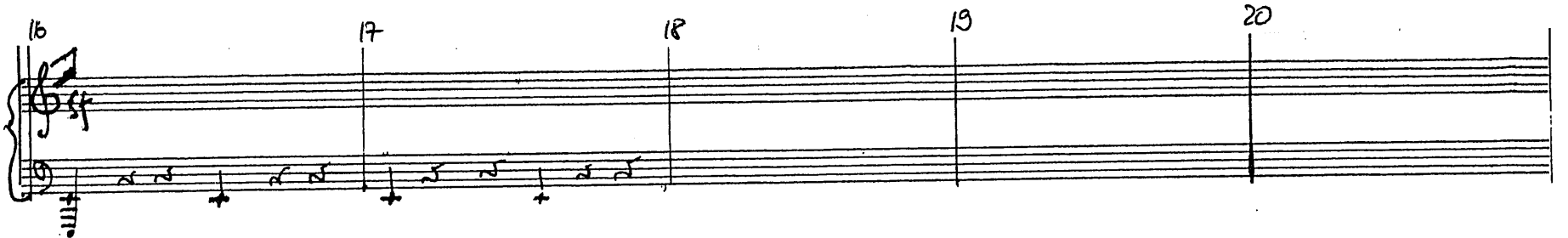
pian  
ad lib.



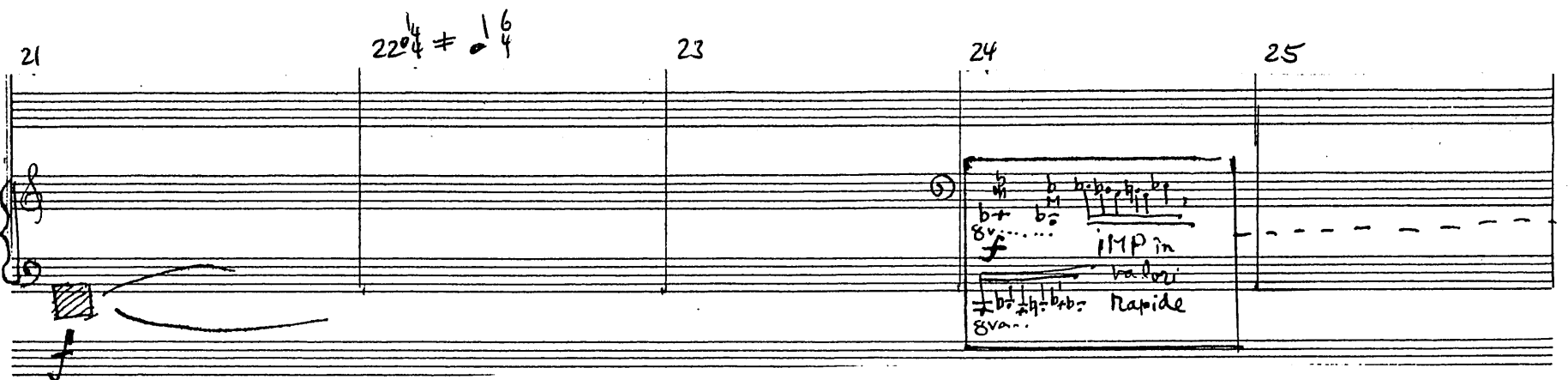
pian  
ad lib.



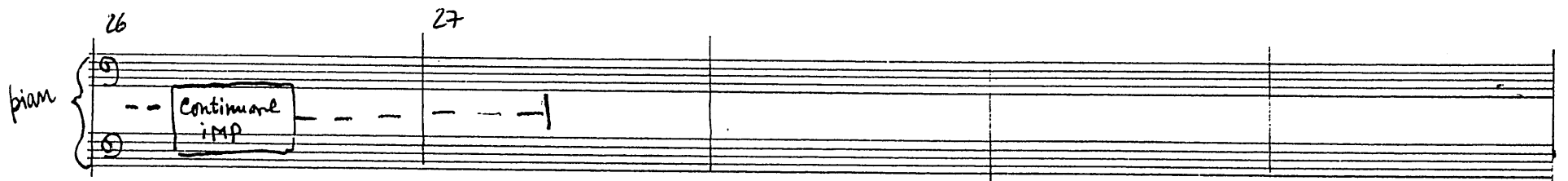
pian  
ad lib.



pian



pian



MM 1974/1



# Crane in Sala

80

81

1

*Percutionistul I trece la Crane II*

*IMP realizată de doi percutionisti  
din ce în ce mai densă și sonoră*

*IMP din ce în ce mai densă și sonoră*

*din ce în ce mai multe  
duble și  
acorduri*

*Crane II*

*Crane III*

*Crane in Sala*

82

*I-II*

*III*

*S*

*sonore*

*Crane in Sala*

83

84

*suprapuneri*

*dialoguri*

*suprapuneri densă*

*Crane II*

*Crane III*

*Crane Sala*

MM 1974/1



# Copane in Sala

1) 85

7

8 tutti poco part

9

10

11

12

13

87

88

89

90

cumul pe 9.

cumul pe 8.

inãltarea 9.

si dparitia lui "la"

convergerea pe "la" (cu mica taenolb-ici)

inãltare (doar "la") pe

flageolate

pe = den-ds-si

etc

**MM 1974/1**

1) încadrarea în măsură de  $\frac{4}{4}$  e arbitrară și nu are decât scopul de a facilita mersul vocilor. Vor fi evitate deci toate elementele care sânt în evidență tipul de măsură, eludându-se accentele - și chiar lărgind unii dintre timpi (fără a pierde sincronismul!).



40

41

42

VI 1,2,3,4

Reper  
Marimba

Reper  
Viola Solo

S tutti

44

45

46

Reper



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... 18 ...

VI-2

47 48 *rapido* 49 50

50 *cres - en - do* *mol - to* 51

se repetă ultimele formule sau se omit ultimele sunete spre a se sincroniza sfârșitul dinuse

51 52 53 54 55 56

Reper clar:

56 57 58 59 60 61 62

Reper  
coarde sala *vcelli + vla + cbs*



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62

63 *Stutti*

*poco a poco* 64

8

65

66

67

*imp*

*etc. (fragmente)*

Bg-Tom

Timpan

*fe.*

68

69

*soanelli*

*errotale*

*cow-bells*

*maraca*

*Percie*



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V.I - Y

69 70 71

1 2 3 4

den - si - fi - ca - re

den - si - fi - ca - re

den - si - fi - ca - re

mp

f

71 72 73 74

1 2 3 4

f

f

f

f

f

74 75 76 77

1 2 3 4

f

f

f

f

f

1) alternanți rapide de loarea corzilor, cutiei de rezonanță (diferite locuri) cu mână, arcușul c.l., șurul.



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40

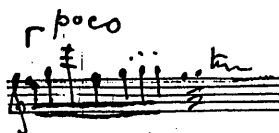
41

VII

1

42

Reper  
vioara solo



42

Reper VI

43

44

Musical score for measures 42-44, featuring four staves (1-4) with various musical notations and dynamics like 'mf' and 'ord.'.

Musical score for measures 44-46, featuring four staves (1-4) with various musical notations, dynamics like 'mf' and 'p', and performance instructions like 'arco' and 'pizz'.



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h. - 18

VI 2



Repetizioni

47 val vln 48 cbas 49 mp 50 mp

50

Cres - cen - do mol - to

51

se repeta ultimele formule  
sau se omit ultimele sunete  
npe a se sincroniza spiritul Buse

Repetizioni  
veicelli  
cbas

51 52 53 54 CL 55 arco CL 56 CL sf senza decresc

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Reper  
veel

56 57 58 59 60 61

62 63 S. tutti 64

reper bg — reper tp — fl solo

65 66 67

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Int. 18 (Am 2 pp x 12 postume?)

VII - 4



168

169

Musical score for measures 168-169. It consists of four staves. The top staff is labeled 'maraca' and contains a rhythmic pattern. The second staff is labeled 'cow-bells'. The third staff is labeled 'cristale'. The bottom staff is labeled 'sings'. The music is marked 'imp' (improvvisation) and includes some handwritten notes.

169

70

171

Musical score for measures 169-171. It consists of four staves. The top staff is labeled 'mar' and contains a rhythmic pattern. The second staff is labeled 'cb' and contains a melodic line with lyrics 'den - si - fi - ca - re'. The third staff is labeled 'cr' and contains a melodic line with lyrics 'den - si - fi - ca - re'. The bottom staff is labeled 'xfl' and contains a melodic line with lyrics 'den - si - fi - ca - re'. The music is marked 'imp' and includes a dynamic marking 'f'.

171

172

173

174

Musical score for measures 171-174. It consists of four staves. The top staff is labeled 'cu vlnca' and contains a rhythmic pattern. The second staff is labeled 'f' and contains a melodic line. The third staff is labeled 'f' and contains a melodic line. The bottom staff is labeled 'f' and contains a melodic line. The music is marked 'f' and includes a dynamic marking 'f'.

174

175

176

177

Musical score for measures 174-177. It consists of four staves. The top staff is labeled 'el' and contains a rhythmic pattern. The second staff is labeled 'el' and contains a melodic line. The third staff is labeled 'el' and contains a melodic line. The bottom staff is labeled 'el' and contains a melodic line. The music is marked 'el' and includes a dynamic marking 'f'.

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toaca  
sala

Viola - 1

40 41 42

Reper  
voora  
sala

42 43 44

*S tutti*  
*pizz*  
*mf*

16

44 45 46

Reper  
cl  
v I

*arco*  
*mf*

17

47 48 49 50

*f sf*

*ulcior*  
*veel*

*chas*

18

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50 51

*cris - tin - do mol - to*

se repeta ultimele formule  
sau se omit ultimele note  
spre a se sincroniza sfarsitul brusei

51 52 53 54 55 56

Repet  
VI

56 57 58 59 60 61 62

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Viola 3

[62] [63] *Stutti* [64] *S*

[65] [66] [67]

[68] [69]

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viola 4

25

69 70 71

71 72 73 74

74 75 76 77

Reper toacă  
salo

1 alternanți rapide de lovire a  
corzilor, cutiei de rezonanță  
(diferite locuri) cu mâna, arcușul,  
CL, struș.



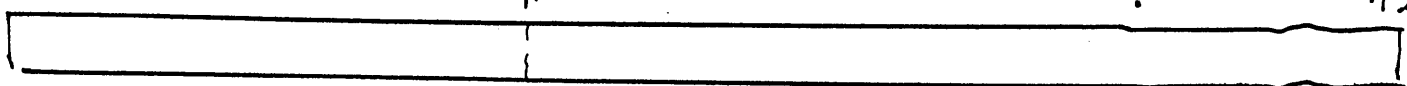
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vcelli clas A

40

41

42



Reper  
viciari  
sala

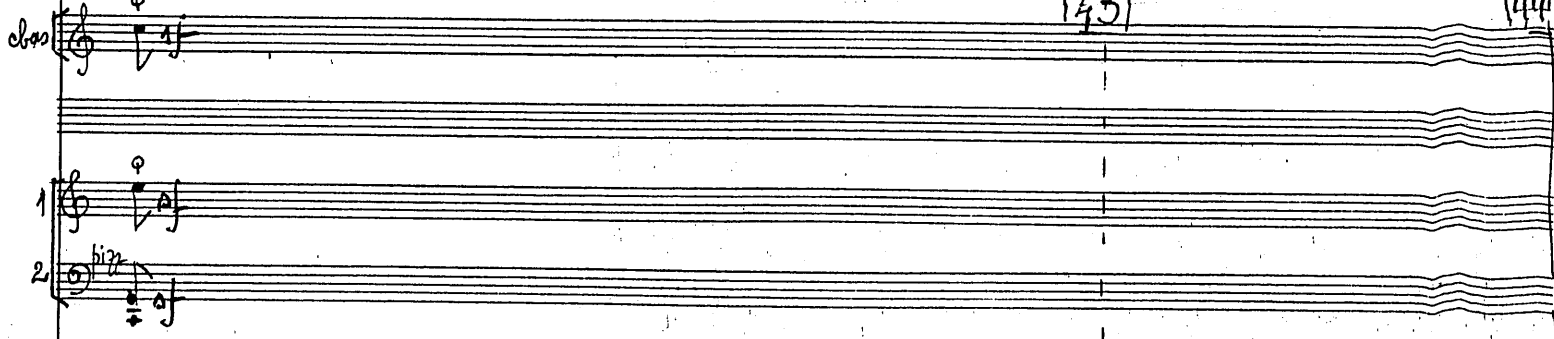


42

Reper  
VI scena

43

44

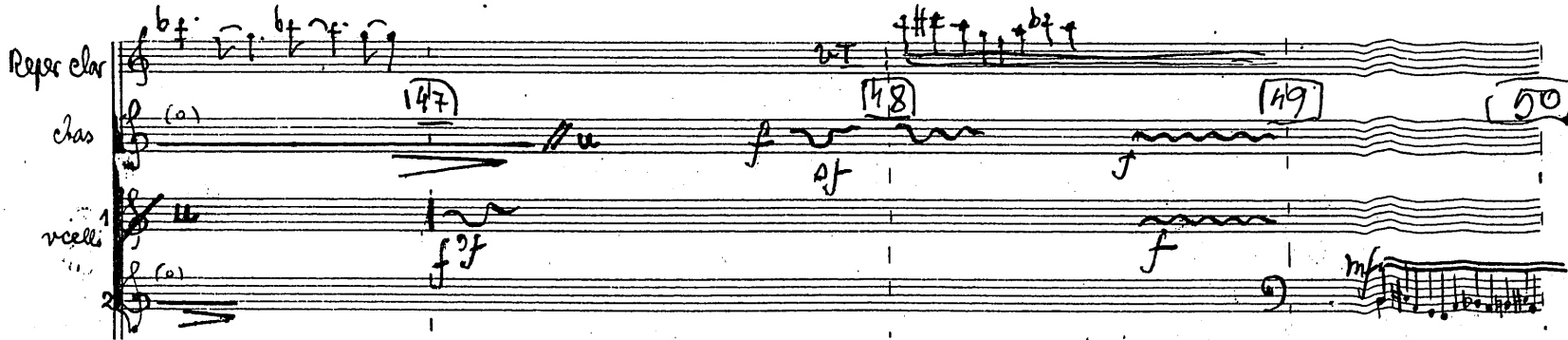
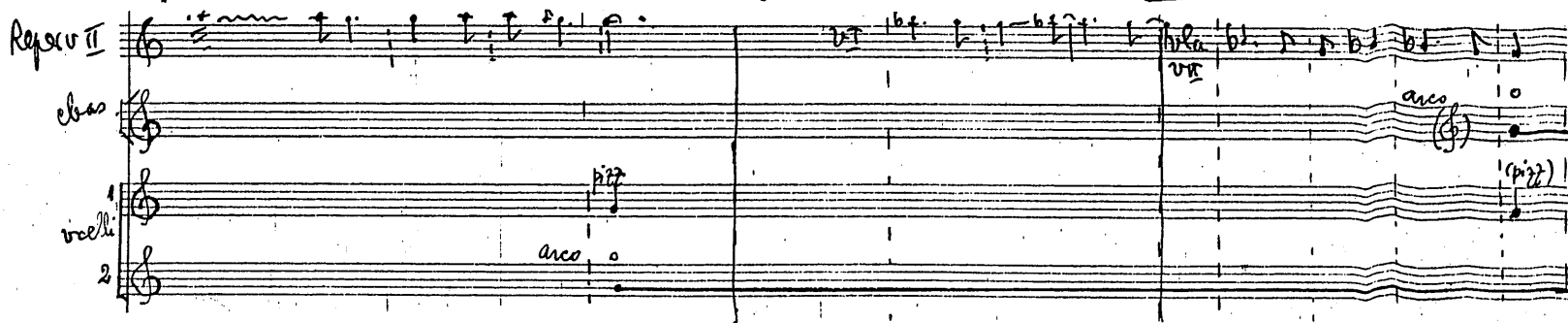


44

45

45

46



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veel cbs 2

50

54

Handwritten musical score for cbs and veeli. The top staff is labeled 'cbs' and contains the lyrics 'cbs - cbs - da mol - to'. The middle staff is labeled 'veeli' and contains the lyrics 'ia chasid' and 'ia veelid'. The bottom staff is labeled 'veeli' and contains the lyrics 'pont' and 'ord'. The score includes various musical notations such as notes, rests, and dynamic markings like *f* and *fff*.

se repetă ultimele formule  
sau se omit ultimele  
sunete care a se sincroniza  
afectul buse

Handwritten musical score for three staves, numbered 51, 52, 53, 54, 55, and 56. The staves are labeled 'cbs' and 'veeli'. The score includes various musical notations such as notes, rests, and dynamic markings like *f* and *fff*. There are also some handwritten annotations like 'arco' and 'Reper cl VI'.

Handwritten musical score for three staves, numbered 56, 57, 58, 59, 60, 61, and 62. The staves are labeled 'cbs', '1', and '2'. The score includes various musical notations such as notes, rests, and dynamic markings like *f* and *fff*. There are also some handwritten annotations like 'ia combatant' and 'ia veelid'.

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recl: cbes 3

162

163 Stutti

164

22

165

166

167

23

168

169

24



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veelid 17

69 70 71

71 72 73 74

74 75 76 77

↑ alternanți rapide de lovine a corzilor, cîtei  
de rezonanță (diferite locuri) cu hîna, arcușul  
C. L. surub.



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