



Francesco Filidei

Ogni gesto d'amore

per violoncello e orchestra

Commissione della città di Monaco per la "Münchener Biennale"

Edizioni Musicali RAI TRADE

Edizioni Musicali Rai Com
FOR PER USA ONLY

dico che lascio parole d'amore:
dico quelle che scrissi e che non scrissi,
dico quelle che dissi e che non dissi,
quelle pensate e quelle non pensate,
ma che, a pensarci, però, ci pensavo:
quando avrò lingua di cenere e polvere,
con quattro corde di vermi vocali,
ci potrà fare, quella, il suo conforto:

Quando è finito ogni gesto d'amore

(dal Novissimum Testamentum di Edoardo Sanguineti)

Quando è finito ogni gesto d'amore, Finito ogni gesto d'amore, Ogni gesto d'amore :

Per mesi e fino all'ultimo giorno di lavoro ho scritto e cancellato a più riprese dal titolo le prime parole del verso di Sanguineti. Il « Quando » è caduto definitivamente quasi subito, mentre il « Finito », negli ultimi giorni, in una alternanza che ha alimentato e tracciato il percorso della composizione.

Prosegue il Novissimum Testamentum :

E così amore finisce in Romanza,
e si chiude in canzone e in cantilena :
Amore muore in strambotto e in rispetto,
Spira in stornello, in elegia, in sonetto :

Amore muore quindi in musica.

E la musica come muore ? Cercavo una musica completamente essiccata, fra le voltate di pagina, ma a poco a poco, con il titolo, le pagine stesse mi hanno forzato a prendere un'altra strada, imponendo il suono. Una forma Rondo ha imbrigliato l'alternarsi di differenti stati emotivi, con possibili scene di vita separate dal richiamo funebre delle grancasse. Un pensiero al Crucifixus di J.S. Bach ed al Weinen Klagen Sorgen Zagen di Franz Liszt ha forse generato l'impianto globale del lavoro, dilatandone l'inesorabile basso ostinato cromatico in Fa minore su tutto il percorso:

Ogni sezione della partitura è costruita infatti seguendo semitono dopo semitono la scala cromatica discendente, partendo dalla nota Fa. Ogni melodia, quando non imprigionata nel suo stesso spettro, è costruita semitono per semitono sulla gamma cromatica, gamma che solo sull'ultima sezione della partitura trova un suo rinascere attraverso la scala di Fa diesis maggiore, serialmente, modalmente, tonalmente.

General Notice

Tutti



Turn the page, pick / and leave \ it naturally and gently (leaving the page can be longer than a quaver).

Flutes



Tongue ram, slap tongue, closing the mouthpiece with the whole mouth, then making a big and very rapid movement with the tongue, against the teeth. (Easy way: say "Hot!") Sound a major seventh lower.



Intonated Whistle tones: one possibility is to cover the whole mouthpiece with the lips, holding it between the teeth, the tongue closing the embouchure (by more than $2/3$, resting on the lower part of the hole). Nearly without blowing, buzzing sounds two octaves above the result, very instable and ppp..



If not differently indicated, cover the whole mouthpiece with the lips, holding it between the teeth, the result is a breath-tone a major seventh below.



Nearly without blowing, buzzing free sounds (Whistle tones) on the indicated fundamental.



Natural Multiphonic, (Harmonics Cluster), sort of « as one block » simultaneous jet whistle, (higher position = higher cluster).



Approximative pitch with small glissando, alternate the sound with voice, flatterzunge, growl etc.

Breathily Multiphonic
1:



Breathily Multiphonic
2:



Oboes



Tongue ram, slap tongue, struck with the tongue on the reed.



Reed only, with glissando up, down.



Approximative pitch with small glissando, alternate the sound with voice, flatterzunge, growl etc.

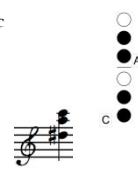
Multiphonic
1:



Multiphonic
2:



Multiphonic
3:



Clarinets



Bisbigliando, trill with right hand on the high keys of the trill, while the left hand change pitches.



Natural Multiphonic, (Harmonics Cluster), harmonics played « as one block » with a lot of lips pressure.

Highest note
(teeth on reed)



Teeth on the reed, very high sound.

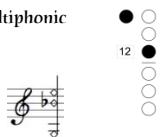


Approximative pitch with small glissando, alternate the sound with flatterzunge, growl etc.

Breathly Multiphonic
1:



Breathly Multiphonic
2:



Bassoons



Tongue ram, slap tongue, struck with the tongue on the reed.



Approximative pitch with small glissando, alternate the sound with voice, flatterzunge, growl etc.

Multiphonic
1:



Multiphonic
2:



Multiphonic
3:



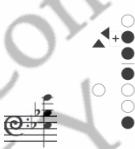
Multiphonic
4:



Multiphonic
5:



Multiphonic
6:



Trumpets



Breath inside the instrument, breath-tone resulting a major second up.

Palm on the mouthpiece

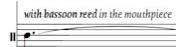


Palm, percussion on the mouthpiece, resulting noise a major second up.



Sordine wawa, open and close.

Approximative pitch with small glissando, alternate the sound with voice, flatterzunge, growl etc.



Play the trumpet with the bassoon reed in the mouthpiece.

Horns



Breath in the instrument.

Palm on the mouthpiece

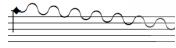


Palm, percussion on the mouthpiece.



Horn 1/2 Piston

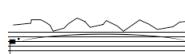
½ Piston saturated sound.



½ Piston descending glissando with ondulate shape.



Approximative pitch with small glissando, alternate the sound with flatterzunge, growl etc.



Horn like an elephant! Heavy free harmonics glissando (changing fundamental).



For the Corrugated conduit, just breath-in softly, resulting in a very soft whistle.

For the Appeau manuel Rossignol, rotate the lever slowly and continuously.

Trombones, Tuba



Breath in the instrument.

Palm on the mouthpiece



Palm, percussion on the mouthpiece.



Sordine wawa, open and close.

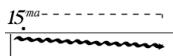


Approximative pitch with small glissando, alternate the sound with flatterzunge, growl etc.



Play the trombone with the bassoon reed in the mouthpiece. (Tuba: don't forget to put water inside the birdcall!)

Harp



With fingertips sliding on strings between Tuning pins and Bridge pins.



Pluck the string and touch it with a fingertip in order to produce a Buzzing sound.

Mute (hand on the strings)



Mute with the hand on the strings.



Brush with plectrum directly on the string.



With a metal stick (es. Diapason) on Tuning pins.



Book (large) sliding the thumb on the bord.

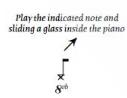


Musical Box (Small model with lever, teeth are muted with scotch tape, Only mechanical noise, no sound at all!) Amplify the sound posing the music box on a box (ex. : cajón).

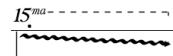
Piano



Hit the metal structure inside the piano with a mallet.



Play the indicated note on the keyboard sliding a glass on the same string.



With fingertips sliding on strings between Tuning pins and Bridge pins.

Mute (hand on the strings)



Mute with the hand (or with a preparation) on the strings.



Brush with plectrum directly on the string.



 With a metal stick (ex. diapason) on Tuning pins.

With a metal stick (ex. Diapason) on Tuning pins.



Sliding a small cutted piece of inner caoutchouc bicycle tire on medium strings.



Book (large) sliding the thumb on the bord.



Musical Box (Small model with lever, teeth are muted with scotch tape, Only mechanical noise, no sound at all!)
Amplify the sound posing the music box on a box (ex. : cajón)

Strings



Small descending glissando.



Pizz Bartok.



Free expressive glissando following the shape, up-down-up or down-up-down, very large glissando (around a fifth).



Exaggerated pression of the bow on the strings with small glissando.



Mute the strings with left hand, brushing with Bow up-down from Bridge to Tasto and Tasto to Bridge. Only Noise, no sound. Crescendo means larger gestures.



The same but very fast.



Hit the string with the wood of the bow.



Exaggerated pressure of the bow on the strings.



Tremolo alto sul ponticello, strings muted with left hand alto sul tasto, as pianissimo as possible, almost air or very soft rain noise.

Francesco Filidei

Ogni gesto d'amore

For Cello and Orchestra

to Francesco Dillon

Andante $\text{♩} = 63 \text{ or more}$

F.I. Flute I $\text{♩} \text{ Tam... } \text{♩} \text{ } \text{♩}$
F.II. Flute II $\text{♩} \text{ Tam... } \text{♩} \text{ } \text{♩}$
Oboe I Oboe I $\text{♩} \text{ Tam... } \text{♩} \text{ } \text{♩}$
Oboe II Oboe II $\text{♩} \text{ Tam... } \text{♩} \text{ } \text{♩}$
CL.B-I CL.B-I $\text{♩} \text{ Tam... } \text{♩} \text{ } \text{♩}$
CL.B-II CL.B-II $\text{♩} \text{ Tam... } \text{♩} \text{ } \text{♩}$
CL.Bc CL.Bc $\text{♩} \text{ Tam... } \text{♩} \text{ } \text{♩}$
Fl.g.I Fl.g.I $\text{♩} \text{ Tam... } \text{♩} \text{ } \text{♩}$
Fl.g.II Fl.g.II $\text{♩} \text{ Tam... } \text{♩} \text{ } \text{♩}$
Crm.I Crm.I $\text{♩} \text{ Tam... } \text{♩} \text{ } \text{♩}$
Crm.II Crm.II $\text{♩} \text{ Tam... } \text{♩} \text{ } \text{♩}$
Crm.III Crm.III $\text{♩} \text{ Tam... } \text{♩} \text{ } \text{♩}$
Crm.IV Crm.IV $\text{♩} \text{ Tam... } \text{♩} \text{ } \text{♩}$
Tr.I Tr.I $\text{♩} \text{ Tam... } \text{♩} \text{ } \text{♩}$
Tr.II Tr.II $\text{♩} \text{ Tam... } \text{♩} \text{ } \text{♩}$
Tr.III Tr.III $\text{♩} \text{ Tam... } \text{♩} \text{ } \text{♩}$
Tribal Tribal $\text{♩} \text{ Tam... } \text{♩} \text{ } \text{♩}$
Tribal.II Tribal.II $\text{♩} \text{ Tam... } \text{♩} \text{ } \text{♩}$
Tribal.III Tribal.III $\text{♩} \text{ Tam... } \text{♩} \text{ } \text{♩}$
Tuba Tuba $\text{♩} \text{ Tam... } \text{♩} \text{ } \text{♩}$

Tpt. Tpt. $\text{♩} \text{ } \text{♩}$
Prc.I Prc.I $\text{♩} \text{ Hand brush in one direction }$
Prc.II Prc.II $\text{♩} \text{ Hand brush in one direction }$
Prc.III Prc.III $\text{♩} \text{ Hand brush in one direction }$
Prc.IV Prc.IV $\text{♩} \text{ } \text{♩}$

Arps Arps $\text{♩} \text{ } \text{♩}$
Pf. Pf. $\text{♩} \text{ } \text{♩}$

Cello Cello $\text{♩} \text{ } \text{♩}$

V.I. V.I. $\text{♩} \text{ Tam... } \text{♩} \text{ } \text{♩}$
V.II V.II $\text{♩} \text{ Tam... } \text{♩} \text{ } \text{♩}$
V.III V.III $\text{♩} \text{ Tam... } \text{♩} \text{ } \text{♩}$

V.II. V.II. $\text{♩} \text{ Tam... } \text{♩} \text{ } \text{♩}$
V.II. V.II. $\text{♩} \text{ Tam... } \text{♩} \text{ } \text{♩}$
V.II. V.II. $\text{♩} \text{ Tam... } \text{♩} \text{ } \text{♩}$

Vlc Vlc $\text{♩} \text{ Tam... } \text{♩} \text{ } \text{♩}$
Vcl Vcl $\text{♩} \text{ Tam... } \text{♩} \text{ } \text{♩}$

Cb. Cb. $\text{♩} \text{ Tam... } \text{♩} \text{ } \text{♩}$
Cb. Cb. $\text{♩} \text{ Tam... } \text{♩} \text{ } \text{♩}$

(3+2+2)

With reversed Cymbal

Corrugated Conduit

Breath inside, very soft and a little bit insatiable on the same note

Breath inside, very soft and a little bit insatiable on the same note

(3+2+2)

Breath inside, opening with the tongue z'z of the mouthpiece

Breath inside, covering with the tongue z'z of the mouthpiece

With reversed Cymbal

Corrugated Conduit

Corrugated Conduit

(3+2+2)

Piano (inside) Sliding a small piece of inner carcasehouse bicycle tire on medium strings

120.

(3+2)

4 [27]

Crm.I
Crm.II
Tpm
Prc.I
Prc.II
Prc.III
Prc.IV

$\frac{2}{4}$ $\frac{2}{4} \frac{3}{16}$ $\frac{2}{4} \frac{3}{16}$ $\frac{2}{4} \frac{3}{16}$ $\frac{2}{4} \frac{3}{16}$ $\frac{2}{4} \frac{3}{16}$ $\frac{2}{4} \frac{3}{16}$

(3+2+2)

Corrugated Conduits $\frac{2}{4}$ $\frac{2}{4}$ $\frac{2}{4}$ $\frac{2}{4}$ $\frac{2}{4}$ $\frac{2}{4}$ $\frac{2}{4}$

Corrugated Conduits $\frac{2}{4}$ $\frac{2}{4}$ $\frac{2}{4}$ $\frac{2}{4}$ $\frac{2}{4}$ $\frac{2}{4}$ $\frac{2}{4}$

[28]

Fl.I
Fl.II
Crm.I
Crm.II
Tpm
Prc.I
Prc.II
Prc.III
Prc.IV
Arpa
Pf.

$\frac{2}{4}$ $\frac{2}{4}$

(3+2+2)

Whistle notes $\frac{2}{4}$ $\frac{2}{4}$

Whistle notes $\frac{2}{4}$ $\frac{2}{4}$

Rattle Drum $\frac{2}{4}$ $\frac{2}{4}$

Clay Chimes (Jan for whom I am writing...) $\frac{2}{4}$ $\frac{2}{4}$

Rattle Drum $\frac{2}{4}$ $\frac{2}{4}$

Musical Box (Fa₂ M₂) $\frac{2}{4}$ $\frac{2}{4}$

(Small, with reed) (lever, on the piano) $\frac{2}{4}$ $\frac{2}{4}$

pppp (Bite the teeth with hand, slow movements, almost no pitches)

[29]

Fl.I
Fl.II
Crm.I
Crm.II
Crm.III
Crm.IV
Tpm
Prc.I
Prc.II
Prc.III
Prc.IV
Arpa
Pf.

$\frac{2}{4}$ $\frac{2}{4}$

$\frac{2}{4}$ $\frac{2}{4}$ $\frac{2}{4}$ $\frac{2}{4}$ $\frac{2}{4}$ $\frac{2}{4}$ $\frac{2}{4}$ $\frac{2}{4}$ $\frac{2}{4}$ $\frac{2}{4}$ $\frac{2}{4}$ $\frac{2}{4}$

Breath inside (very deep inside the instrument 'Schau!') $\frac{2}{4}$ $\frac{2}{4}$

Breath inside (very deep inside the instrument 'Schau!') $\frac{2}{4}$ $\frac{2}{4}$

(3+2+2)

Corrugated Conduits $\frac{2}{4}$ $\frac{2}{4}$

Corrugated Conduits $\frac{2}{4}$ $\frac{2}{4}$

Whistle notes $\frac{2}{4}$ $\frac{2}{4}$

Whistle notes $\frac{2}{4}$ $\frac{2}{4}$

Leather Vibes... $\frac{2}{4}$ $\frac{2}{4}$

Clay Chimes $\frac{2}{4}$ $\frac{2}{4}$

Musical Box (Fa₂ M₂) $\frac{2}{4}$ $\frac{2}{4}$

pppp (Bite the teeth with hand, slow movements, almost no pitches)

16

(3+2+2)

Fl.I
Fl.II
Fl.III
Tpt.
Drum, Bass
Prcl.I
Prcl.II
Prcl.III
Prcl.IV
Arp.
Pf.
Cello

(3+2+2)

Fl.I
Fl.II
Fl.III
Tpt.
Drum, Bass
Prcl.I
Prcl.II
Prcl.III
Prcl.IV
Arp.
Pf.
Cello

(58)

Crm. I
Crm. II
Tpn.
Prc. II
With Bow
Prc. III
Prc. IV
Prc. V
Plane [inside] catananche
Pf.
Cello

(3+2)

Fl.I
Fl.II
Cl.B-I
Crm.I
Crm.II
Tpt.
Prc.I
Prc.II
Prc.IV
Pf.
Cello

(3+2)

Fl.I
Fl.II
Cl.B-I
Crm.I
Crm.II
Tpt.
Prc.I
With bow
Waterphone
With bow
Piano (inside) piano
Vibono solo

(3+2+2)

Fl.I
Fl.II
Cl.B-I
Crm.I
Crm.II
Tpt.
Prc.I
With bow
Waterphone
With bow
Piano (inside) piano
Vibono solo

(3+2+2)

Fl.I
Fl.II
Cl.B-I
Crm.I
Crm.II
Crm.III
Crm.IV
Tpt.
Prc.I
Prc.II
Prc.III
Prc.IV
Cello

(3+2+2)

Fl.I
Fl.II
Cl.B-I
Crm.I
Crm.II
Tpt.
Prc.I
With bow
Waterphone
With bow
Piano (inside) piano
Vibono solo

Poco più

Breath inside, covering the whole mouthpiece
(Repeating pitch)

Fl.I
Fl.II
Cl.B-I
Crm.I
Crm.II
Tpt.
Prc.I
Prc.II
Prc.III
Prc.IV
Arpa
Pf.
Cello

(3+2)

Fl.I
Fl.II
Cl.B-I
Crm.I
Crm.II
Tpt.
Prc.I
With bow
Waterphone
With bow
Piano (inside) piano
Vibono solo

(3+2)

Fl.I
Fl.II
Cl.B-I
Crm.I
Crm.II
Tpt.
Prc.I
With bow
Waterphone
With bow
Piano (inside) piano
Vibono solo

(82)

(3+2)

(3+2+2)

(3+2+2)

Fl.I
Fl.II
CL.B.
Crm.I
Crm.II
Crm.III
Crm.IV
Tpm
Prc.I
Prc.II
With bow
Prc.III
Prc.IV
Arpa
Pf.
Cello

(82)

(3+2)

(3+2+2)

(3+2)

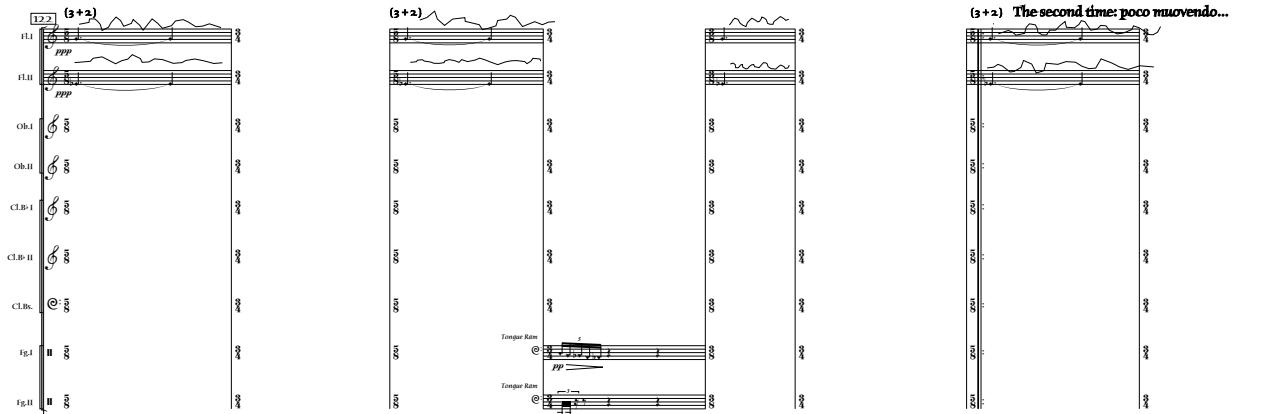
Fl.I
Fl.II
CL.B.-I
CL.B.-II
CL.B.-III
Crm.I
Crm.II
Tpm
Prc.I
Prc.II
With bow
Prc.III
Prc.IV
Arpa
Pf.
Cello

8

(3+2)

Irruendo ♩ = 188 ca

Fl.I
Fl.II
Ob.I
Ob.II
Cl.B-I
Cl.B-II
Cl.B-III
Hg.I
Hg.II
Cm.I
Cm.II
Cm.III
Cm.IV
Tr.I
Tr.II
Tr.III
Trbn.I
Trbn.II
Trbn.III
Tuba
Tpm
Prc.I
Prc.II
Prc.III
Prc.IV
Arpa
Pf.
CHILO
VII
VII
VII
Vle
Vc.
Ch.

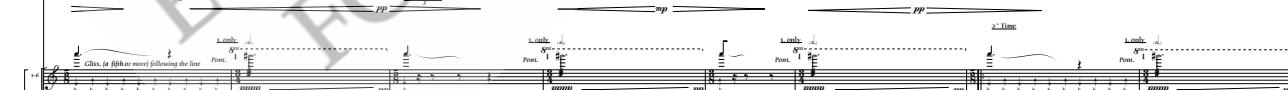
(3+2) 

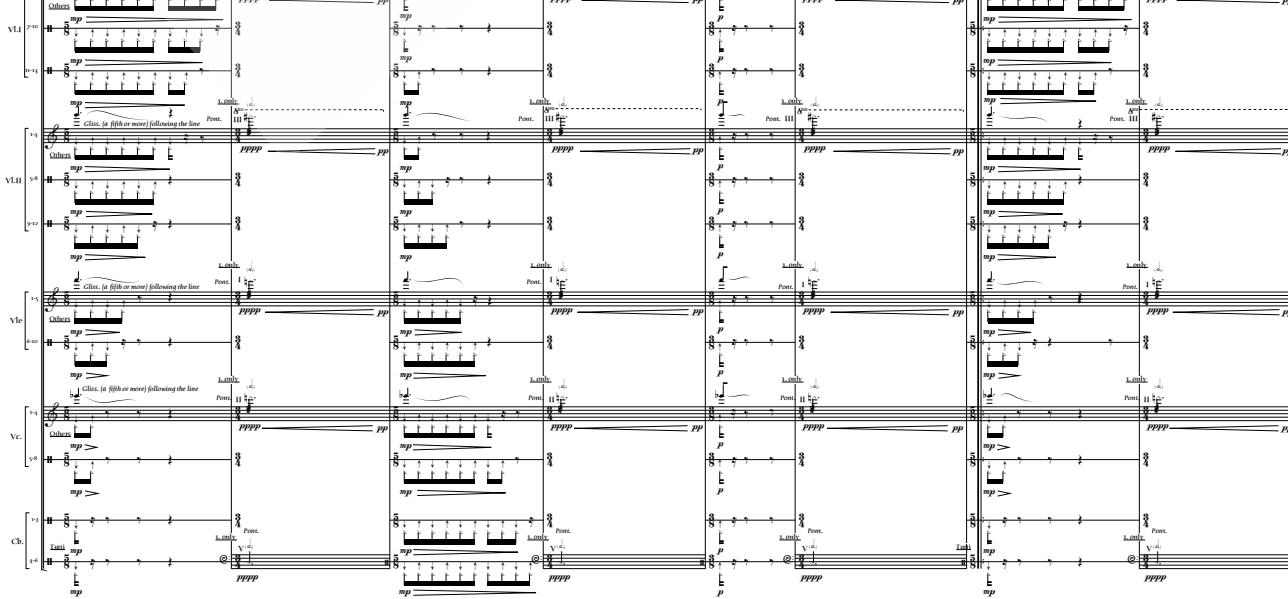
(3+2) 











Fl.I
Fl.II
Oboe I
Oboe II
Clarinet Bb I
Clarinet Bb II
Clarinet Bass I
Clarinet Bass II
Horn I
Horn II
Corno I
Corno II
Corno III
Corno IV
Trumpet I
Trumpet II
Trumpet III
Trombone I
Trombone II
Trombone III
Tuba
Piano
Percussion I
Percussion II
Percussion III
Percussion IV
Arpa
P.F.
Cello
Viola
Violin
Vcl
Vcl
Vcl
Vcl
Ch.

2O (188) (3+2+2)

(3+2+2)

21 (189) (3+2+2)

22 (190) (3+2+2)

23 (191) (3+2+2)

24 (192) (3+2+2)

25 (193) (3+2+2)

26 (194) (3+2+2)

27 (195) (3+2+2)

28 (196) (3+2+2)

29 (197) (3+2+2)

30 (198) (3+2+2)

31 (199) (3+2+2)

32 (200) (3+2+2)

33 (201) (3+2+2)

34 (202) (3+2+2)

35 (203) (3+2+2)

36 (204) (3+2+2)

37 (205) (3+2+2)

38 (206) (3+2+2)

39 (207) (3+2+2)

40 (208) (3+2+2)

41 (209) (3+2+2)

42 (210) (3+2+2)

43 (211) (3+2+2)

44 (212) (3+2+2)

45 (213) (3+2+2)

46 (214) (3+2+2)

47 (215) (3+2+2)

48 (216) (3+2+2)

49 (217) (3+2+2)

50 (218) (3+2+2)

51 (219) (3+2+2)

52 (220) (3+2+2)

53 (221) (3+2+2)

54 (222) (3+2+2)

55 (223) (3+2+2)

56 (224) (3+2+2)

57 (225) (3+2+2)

58 (226) (3+2+2)

59 (227) (3+2+2)

60 (228) (3+2+2)

61 (229) (3+2+2)

<img alt="Musical score page 61 continuing from page 60. The instrumentation remains the same: Flute I, Flute II, Oboe I, Oboe II, Clarinet B-1, Clarinet B-2, Clarinet B-3, Bassoon I, Bassoon II, Bassoon III, Trombone I, Trombone II, Trombone III, Tuba, Piccolo, Flute, Oboe, Clarinet, Bassoon

(206)

Tuba II: Turn... $\frac{2}{4} \cdot \frac{8}{16}$

Tuba II: Turn... $\frac{2}{4} \cdot \frac{8}{16}$

Oboe II: Turn... $\frac{2}{4} \cdot \frac{8}{16}$

Oboe II: Turn... $\frac{2}{4} \cdot \frac{8}{16}$

Clarinet I: Turn... $\frac{2}{4} \cdot \frac{8}{16}$

Clarinet I: Turn... $\frac{2}{4} \cdot \frac{8}{16}$

Clarinet II: Turn... $\frac{2}{4} \cdot \frac{8}{16}$

Clarinet II: Turn... $\frac{2}{4} \cdot \frac{8}{16}$

Flute I: Turn... $\frac{2}{4} \cdot \frac{8}{16}$

Flute I: Turn... $\frac{2}{4} \cdot \frac{8}{16}$

Flute II: Turn... $\frac{2}{4} \cdot \frac{8}{16}$

Flute II: Turn... $\frac{2}{4} \cdot \frac{8}{16}$

Corno I: Turn... $\frac{2}{4} \cdot \frac{8}{16}$

Corno I: Turn... $\frac{2}{4} \cdot \frac{8}{16}$

Corno II: Turn... $\frac{2}{4} \cdot \frac{8}{16}$

Corno II: Turn... $\frac{2}{4} \cdot \frac{8}{16}$

Corno III: Turn... $\frac{2}{4} \cdot \frac{8}{16}$

Corno III: Turn... $\frac{2}{4} \cdot \frac{8}{16}$

Corno IV: Turn... $\frac{2}{4} \cdot \frac{8}{16}$

Corno IV: Turn... $\frac{2}{4} \cdot \frac{8}{16}$

Trumpet I: Turn... $\frac{2}{4} \cdot \frac{8}{16}$

Trumpet I: Turn... $\frac{2}{4} \cdot \frac{8}{16}$

Trumpet II: Turn... $\frac{2}{4} \cdot \frac{8}{16}$

Trumpet II: Turn... $\frac{2}{4} \cdot \frac{8}{16}$

Trumpet III: Turn... $\frac{2}{4} \cdot \frac{8}{16}$

Trumpet III: Turn... $\frac{2}{4} \cdot \frac{8}{16}$

Trumpet IV: Turn... $\frac{2}{4} \cdot \frac{8}{16}$

Trumpet IV: Turn... $\frac{2}{4} \cdot \frac{8}{16}$

Tuba I: Turn... $\frac{2}{4} \cdot \frac{8}{16}$

Tuba I: Turn... $\frac{2}{4} \cdot \frac{8}{16}$

Timpani: @: $\frac{2}{4}$

Percussion I: Hand brush in one direction $\frac{2}{4} \cdot \frac{8}{16}$

Percussion I: Waterphone $\frac{2}{4} \cdot \frac{8}{16}$

Percussion II: Hand brush in one direction $\frac{2}{4} \cdot \frac{8}{16}$

Percussion II: Tam-tam $\frac{2}{4} \cdot \frac{8}{16}$

Percussion III: Beaten with mallet $\frac{2}{4} \cdot \frac{8}{16}$

Percussion IV: $\frac{2}{4} \cdot \frac{8}{16}$

Arpox: Block $\frac{2}{4} \cdot \frac{8}{16}$

Arpox: $\frac{2}{4} \cdot \frac{8}{16}$

Piano: Piano (inside) $\frac{2}{4} \cdot \frac{8}{16}$

Cello: $\frac{2}{4} \cdot \frac{8}{16}$

(3+2+2)

Violin I: Turn... $\frac{2}{4} \cdot \frac{8}{16}$

Violin I: Turn... $\frac{2}{4} \cdot \frac{8}{16}$

Violin II: Turn... $\frac{2}{4} \cdot \frac{8}{16}$

Violin II: Turn... $\frac{2}{4} \cdot \frac{8}{16}$

Viola: Turn... $\frac{2}{4} \cdot \frac{8}{16}$

Viola: Turn... $\frac{2}{4} \cdot \frac{8}{16}$

Cello: Turn... $\frac{2}{4} \cdot \frac{8}{16}$

Cello: Turn... $\frac{2}{4} \cdot \frac{8}{16}$

15^{me}

Violin I: Turn... $\frac{2}{4} \cdot \frac{8}{16}$

Violin I: Turn... $\frac{2}{4} \cdot \frac{8}{16}$

Violin II: Turn... $\frac{2}{4} \cdot \frac{8}{16}$

Violin II: Turn... $\frac{2}{4} \cdot \frac{8}{16}$

Viola: Turn... $\frac{2}{4} \cdot \frac{8}{16}$

Viola: Turn... $\frac{2}{4} \cdot \frac{8}{16}$

Cello: Turn... $\frac{2}{4} \cdot \frac{8}{16}$

Cello: Turn... $\frac{2}{4} \cdot \frac{8}{16}$

15^{me}

A detailed musical score page for orchestra and piano, spanning four measures (212 to 215). The score includes parts for Flute I, Flute II, Oboe I, Oboe II, Clarinet I, Clarinet II, Bassoon, Figaro, Corno I, Corno II, Corno III, Corno IV, Trombone I, Trombone II, Trombone III, Tuba, Timpani, Percussion I, Percussion II, Percussion III, Percussion IV, Arpa (Arpège), Piano, Cello, Violin I, Violin II, Viola I, Viola II, Double Bass, and Bassoon. The music features complex rhythmic patterns, dynamic markings like *ppp*, *p*, *f*, and *fff*, and performance instructions such as "brushed with mallet" and "harmonic gliss. between indicated positions". Measure 212 starts with a forte dynamic. Measures 213-214 feature sustained notes and rhythmic patterns. Measure 215 concludes with a dynamic shift and harmonic changes.

The image shows a single page from a musical score. The page is numbered 218 at the top left. The score is written for a large ensemble, including woodwind (Flute I, Flute II, Oboe I, Oboe II, Clarinet I, Clarinet II, Bassoon), brass (Trumpet I, Trumpet II, Trombone I, Trombone II, Trombone III, Tuba), and strings (Arpa, Pf, Cello, Viola, Vcl, Vcll, Vcll, Vcll, Cb). The score includes several staves for percussion, featuring multiple sets of drums and cymbals. The music is set in common time. Various dynamics are indicated throughout the score, such as 'ppp' (pianissimo) and 'f' (fortissimo). There are also specific performance instructions: 'Leave vibraphone' (for vibraphone), 'Water Gong' (for water gong), 'Brushed with mallet' (for brushes/mallets), and 'Play the indicated note sliding a glass inside a piano' (with a note marked 'mf'). The score is highly detailed, with many measures of music and rests.

(2+1)

Fl.I
Fl.II
Oboe
Ob.II
CLB-I
CLB-II
CLBc
Fig.I
Fig.II

(3+2+2)

Crm.I
Crm.II
Crm.III
Crm.IV
Tr.I
Tr.II
Dr.III
Trbm.I
Trbm.II
Trbm.III
Tuba

(3+2+2)

Tpt.
Prc.I
Prc.II
Prc.III
Prc.IV

(3+2+2)

Arps
Pf

(3+2+2)

Cello

15^{mo}

Vcl.¹⁺²
Vcl.¹⁺²

15^{mo}

Vlh.¹⁺²
Vlh.¹⁺²

15^{mo}

Vle.¹⁺²
Vle.¹⁺²

15^{mo}

Vc.¹⁺²
Vc.¹⁺²

15^{mo}

Cb.¹⁺²

Poco a poco muovendo...

(3+2+2) (3+2+2) (3+2+2)

Flute I
Flute II
Oboe
Clarinet I
Clarinet II
Bassoon I
Bassoon II
Figaro I
Figaro II
Horn I
Horn II
Horn III
Horn IV
Trombone I
Trombone II
Trombone III
Tuba

Timpani
Percussion I
Percussion II
Percussion III
Percussion IV
Arpa
Piano
Cello
Viola
Double Bass
Vcl.

The image shows a page from a musical score. The top section features staves for Flute I, Flute II, Oboe I, Oboe II, Clarinet I, Clarinet II, Bassoon I, Bassoon II, Bassoon III, Bassoon IV, Trombone I, Trombone II, Trombone III, Trombone IV, Tuba, Piccolo I, Piccolo II, Piccolo III, Piccolo IV, Argot, Piano, Cello, Double Bass, Viola, Double Bass, Violin, Double Bass, and Cello. The music includes various dynamics like *p*, *pp*, *mf*, and *sf*. The bottom section shows staves for Flute I, Flute II, Oboe I, Oboe II, Clarinet I, Clarinet II, Bassoon I, Bassoon II, Bassoon III, Bassoon IV, Trombone I, Trombone II, Trombone III, Trombone IV, Tuba, Piccolo I, Piccolo II, Piccolo III, Piccolo IV, Argot, Piano, Cello, Double Bass, Viola, Double Bass, Violin, Double Bass, and Cello. The music includes various dynamics like *p*, *pp*, *mf*, and *sf*.

Acc...

Poco Mosso ♩ = 152 ca.