

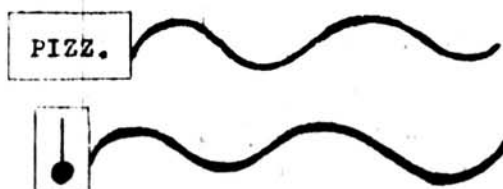
C O N S T E L L A T I O N S

Le conflit interne de ce mouvement symphonique est créé par la collision des deux plans disjoints dans leur déroulement. La réalisation de cette idée a imposé l'utilisation combinée d'un développement bien déterminé en temps et du aléatorisme contrôlé des mobiles et des modules.

LES MOBILES sont des mélodies populaires de Transylvanie circulant dans des groupes indépendants (Violini I, II, Viols, etc.) ayant un développement préfiguré par l'auteur. Chaque instrumentiste des groupes respectives commence avec le numéro d'ordre de sa place, pour continuer au hasard, avec n'importe quel autre numéro de son groupe. (N. B. - A la page 11, système 3, les instrumentistes Vn. I - 2, Vn. I - 3, Vn. II - 2 et Vn. II - 6 recommenceront leurs mélodies initiales).

LES MODULES (pour Percussions II et III) sont des structures sonores bien établies (ne circulant pas, comme les mobiles) qui se répètent jusqu'à l'épuisement du temps indiqué dans la partition.

Les mobiles et les modules sont évidencés par une ligne ondulatoire précédée par l'indication du moyen d'attaque des sons:



C O N S T E L L A T I O N S

Cette musique a un caractère expérimental.

La forme est déterminée par l'opposition entre deux mondes sonores (deux moyens de déroulement temporel) apparemment disjoints, situés en relation d'anamorphose. [L'anamorphose (ana = en remontant, morphé = forme) représente un subtil processus établi entre deux ou plusieurs ensembles apparemment disjoints et basé justement sur les éléments constitutifs communs. Autrement dit, entre les ensembles sonores A, A' et B, ayant les propriétés: $A \cap B = \emptyset$ et $A \cap A' \neq \emptyset$, on peut exprimer la relation de "collage": $A \rightarrow \leftarrow B$, et celle d'"anamorphose": $A \leftrightarrow A'$.]

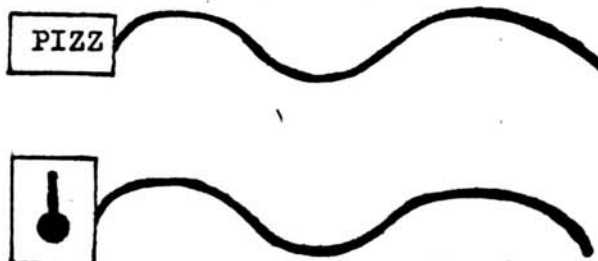
En dégénéralant, les deux mondes sonores convergent dans le finale par les éléments primaires communs extraits de l'éthos des 53 mélodies roumaines de Transylvanie (mode, timbres, spécificité du continuum sonore, etc.).

Les superpositions de ces mélodies (pages 10-20) ont été réalisées selon le principe "black box" appliqué ainsi à une échelle symphonique. En connaissant seulement l'entrée ("input") et la sortie ("output") de l'édifice sonore, le chef d'orchestre ne peut pas influencer l'ordre intérieur, mais il peut parfaitement superviser le flux, le déroulement d'ensemble du système.

La structure interne implique un mouvement continu et aléatoire des mélodies populaires, exposées aux instrumentistes sous la forme des MOBILES (voir Appendix). Chaque instrumentiste commence avec le numéro d'ordre de sa place (Vn. I - 6; Vn. II - 2; Cb. - 3; etc.), pour continuer aléatoirement, avec un autre numéro de son groupe.

Les MODULES (pour Percussion II, III et IV) sont des structures sonores bien établies (ne circulant pas, comme les mobiles) qui se répètent jusqu'à l'épuisement du temps indiqué dans la partition.

Les mobiles et les modules sont notés avec une ligne ondulatoire précédée par l'indication du moyen d'attaque des sons:



L E G G E N D A



N.
C. L. B.
PIZZ.
S. A.



- glissando
- glissando sempre vibrato (quasi portamento)
- son "blanc" obtenu aux instruments à cordes en tirant l'archet sur le chevalet.
- normale
- col legno battuto
- pizzicato
- senza ancia: manière d'exécution sans anche (pour les Hautbois, Clarinettes et Bassons); on entend ainsi l'articulation de l'embouchure, la percussion des doigts et des sons très sourdins dans la nuance PP - mP (quasi "son blanc").
- jouer avec les baguettes dures des Timbales (pour les Bongos et Tom-toms).
- frapper simultanément la timbale avec 2 baguettes dures.

O R C H E S T R A

Armonia: 3 Flauti (Fl.)
3 Oboi (Ob.)
3 Clarinetti in si (Cl.)
3 Fagotti (Fg.)

4 Corni (Cr.)
3 Trombe in Do (Tr.)
3 Tromboni (Tn.)
1 Tuba (Tb.)

Percussioni: I - Crotale (Ct.), Piatti grande (Ptti.), 2 Temple blocks (T. bl.),
3 Timpani (Tnp.).
II - Crotale (Ct.), Vibrafono (Vbf.), Tam-tam (Tamt.), 4 Bongos (Bg.),
Castagnette (Cst.).
III - Crotale (Ct.), Campana (Cmp.), 4 Tom-tom (Tomt.), Gran cassa (Gr.c.),
Frusta (Fr.).

Celista (Cel.)

Archi: 10 Violini I (Vn. I)
10 Violini II (Vn. II)
8 Viole (Vl.)
8 Violoncelli (Vo.)
4 Violbassi (Vb.)

P A R T I T U R A

S C R I T T A

I N

D O

CONSTELLATIONS "

SERBAN NICHIFOR 1977

LARGO (♩ = 60-80 M.M.)
PONTANO

5

I Cl. 4 mf (e.v.)

II Cl. mf (e.v.)

Vcl. I senza motore (e.v.)

III Cl. mf (e.v.)

Cel. 5 mf Ped. e.v.

Vni I. 1 4 p fisco

2

3

4

5

6

7

8

9

10

Vn. II 1 p fisco

2

3

4

5

6

7 p fisco

8

9

10

Vl. I. 1 (arco ad libitum) p fisco, senza espressione

Handwritten musical score for orchestra, page 5. The score includes parts for:

- Flute 1 (Fl. 1): *senza vibr.* (without vibrato)
- Flute 2 (Fl. 2): *senza vibr.* (without vibrato)
- Clarinet I (Cl. I)
- Clarinet II (Cl. II)
- Cello (Cel.)
- Violin I (Vn. I. 1-10)
- Violin II (Vn. II. 1-10)
- Viola (Vi. 4)

The score features complex melodic lines with slurs, dynamic markings (p, f), and performance instructions like *senza vibr.* and *vibr.* (vibrato). The bottom of the page is marked with the number - 2 -.

poco a poco crescendo...

#p. #p. #p. #p. #p.

f *f* *p*

I. Cl.

II. Vbf. *con motore* #d.

III. Cl.

Cel.

Vn. I. 1. 2. 3. 4. 5. 6. 7. 8. 9. 10.

Vn. II. 1. 2. 3. 4. 5. 6. 7. 8. 9. 10.

VI. 1. *sempre al tasto*

1. *moeto* *cre* *scen*

Fl. 2.

3.

II. Vcl. f.

moeto *cre* *scen*

Vn. I. 1.

2.

3.

4.

5.

6.

7.

8.

9.

10.

Vn. II. 1.

2.

3.

4.

5.

6.

7.

8.

9.

10.

moeto *cre* *scen*

.....do...ed...affretando

1. Fl. 1
2. Fl. 2
3. Fl. 3

poco a poco Crescendo

I. Vln.
II. Vcl.

do...ed...affretando

Vn. I. 1-10
Vn. II. 1-10

do...ed...affretando

1

Fl. 1, 2, 3

Cl. 1, 2, 3, 4

Bs. 1, 2, 3

mf

ben marcato

I viol. 1

II viol. 2

III Cmp

Timpani

Viol. I 1-4

Viol. II 1-4

f

molto sul ponticello

sura

sul Ra

sul

sura

f

molto sul ponticello

Sempre mf (ben marcato)

The score is written for a string quartet and orchestra. The top section shows the string quartet parts (Violin I, Violin II, Viola, Violoncello) with dynamic markings of *mf* and *ben marcato*. Below this is the orchestra section, starting with the *Cmp* (Cymbal) and *III* (Trombones). The string parts for Violin I, Violin II, Viola, and Violoncello are marked with *Sempre f* and *Sempre f (sul pont.)*. The score includes various musical notations such as notes, rests, and performance instructions like *sul RE* and *sul Do*. The bottom of the page features the page number *- 7 -*.

This page contains a handwritten musical score for an orchestra and strings. The score is organized into systems, each with a key signature of one flat and a 4/4 time signature. The instruments listed on the left are:

- Orchestra:** Flutes (1-4), Oboes (1-2), Clarinets (1-2), Bassoons (1-2), Horns (1-4), Trumpets (1-3), Trombones (1-3), Percussion (I: piccolo, II: Tom-tom, III: Tam-tam), Violins I (1-10), Violins II (1-4), Violas (1-8), Cellos (1-4), and Double Basses (1-4).
- Violins I:** Staves 1-10. Includes the instruction "sul sol" in staves 2, 7, and 10.
- Violins II:** Staves 11-14.
- Violas:** Staves 15-22.
- Cellos and Double Basses:** Staves 23-32. Includes the instruction "sul Re" in staves 24, 25, 26, 27, 28, 29, 30, 31, and 32. A specific instruction "sul Re molto sul ponticello" is written above staves 24 and 32.

The score includes various musical notations such as notes, rests, beams, and slurs. A dynamic marking "poco..." is visible at the top right of the first system. At the bottom center, there is a page number "-8-" and the instruction "molto sul ponticello".

poco accelerando

Tb. *b. bassa*

Tam. 1.

Tomb.

Vc. 1. *sul Do*

2.

3.

4.

5.

6.

7. *sul Do*

8. *sul Do*

Cb. 1. *sul Mi*

2.

3. *sul Mi*

4. *sul Mi*

e *Cre* *scen* *do*

Tam. 1.

Tomb. *f ben marc.*

Cb. 2. *(sul pont.)*
mf *poco a poco decrescendo*

Tam. 1.

Tomb.

Cb. 2.

Tam. 1.

Tomb.

MOBILE
2^{da} Brillante

~ 30"

OB. NORMALE

CL. NORMALE

Fg. NORMALE

I. T. bE. *ff possibile*

II. Bg. *ff possibile*

III. Tam. *ff*

III. Tom. *ff possibile*

Cel. MODULO

Vn. I NORMALE

Vn. II NORMALE

Vl. NORMALE

Vc. NORMALE

Cb. NORMALE *ff possibile*

ff possibile ~ 30"

OB.

CL.

Fg.

I. T. bE.

II. Bg. *ff possibile*

III. Tam. *con le dita*

III. Tom. *pp pochissimo marcato*

Cel.

Vn. I

Vn. II

Vl. *pp* *liscio (arco ad lib.)*

Vc. *(2-8)*

Cb.

Ob.

Ce.

Fg.

Bg.

II Vbf. *con bacchette morbide quasi liscio, come eco*

III Vbf. *con motore*

III Comp. *pp quasi liscio, come eco con bacchette morbide*

Cel.

Vn. I

Vn. II

Vf. (1) *pp liscio* (2-8)

Vc.

Cb.

30"

I Fl. I

II Fl. II

III Comp. *sempre pp*

Vn. I 2

VI. 1. *f sfz*

sfz sf disperato

30"

II Fl.

Vn. I 2

3

Vn. II 2

2

6

VI. 1.

8

Vc. 6

7

Cb. 1

4

N

N

N

N

N

N

N

5
4

15"

3. Tempo I (♩ = 40-60 MM)

5 *ff* staccatissimo, respirare ad libitum

4

Cr. 4. 1. 3. 2.

Fr. 1. 2. 3.

Tr. 1. 2. 3.

Tb.

ff staccatissimo

5 *ff* staccatissimo

I. Tmp. (normale) 5 Sim. 7 3

II. Tam. 0 sfz 2.v. sfz 5 6

III. Gr. C. sfz sempre ff sfz simile sfz 5 6

5 *ff*

4

Vn. I. II. VI. Vc. Eb.

1. Cr.
2.
3.
4.

1.
2.
3.

1.
2.
3.

Trp.
1.
2.
3.

Tb.
1.

Timp.
7 6 5 6 6 5 6 5 5

Tam-t.
sfz ev. sfz ev. sfz ev.

Gr. C.
sfz sfz

ff possibile

ff possibile *f*

Vn. I.
Vn. II.
Vi.
Vc.
Cb.

- 13 -

4 2 5

OB. 1, 2, 3

CL. 1, 2, 3

Tr. 1, 2, 3

Cr. 1.

2.

3.

4.

F. 1.

2.

3.

Tb. 1.

2.

3.

Tb.

I. Tmp.

II. Csk.

III. Gr.C.

con brio

Cel.

Vn. I

Vn. II

Vl.

Vc.

CB.

sff

ff *buffo*

muta in Tbl.

muta in

f

Ped.

ff

C.L.B.

C.L.B.

C.L.B.

C.L.B.

C.L.B.

1. Fl. 1. *sempre p*

2. Fl. 2. *sempre p*

Oboe 1, 2, 3

Clarinet 1, 2, 3

Bassoon 1, 2, 3

I. Tr. 1. *sfz*

II. Tr. 2. *sfz*

III. Tr. 3. *sfz*

Vn. I, II *ff*

Vi. *ff*

Vc. *ff*

Cb. *ff*

sempre p

1. Fl. 1.

2. Fl. 2.

3. Fl. 3. *sempre p*

Oboe 1, 2, 3 *ff*

Clarinet 1, 2, 3 *ff*

Bassoon 1, 2, 3 *ff*

I. Tr. 1. *ff*

II. Tr. 2. *ff*

III. Tr. 3. *sfz*

Vn. I, II *ff*

Vi. *ff*

Vc. *ff*

Cb. *ff*

mp

5

Fl. 1, 2, 3

Oboe 1, 2, 3

Clarinet 1, 2, 3

Horn 1, 2, 3, 4

Trumpet 1, 2, 3

Trombone 1, 2, 3

Percussion I: *con sord. sempre frullato*

Percussion II: *con sord. sempre frullato*

Percussion III: *con sord. sempre frullato*

Snare Drum: *con sord. sempre frullato*

Cymbals: *con sord. sempre frullato*

Tom-toms: *con sord. sempre frullato*

Violins I, II

Viola

Violoncello

Contrabass

pp (subito)

pp, *mp*, *e.v.*

1. 

poco a poco crescendo

sempre pp


Cr. 1. 

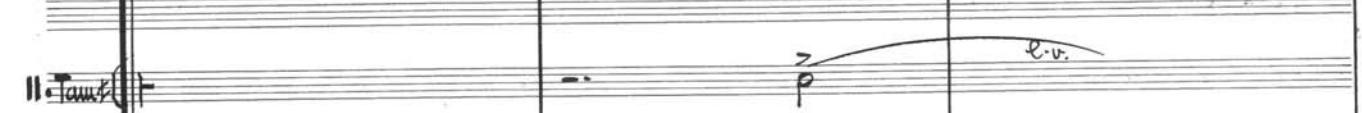
Tr. 1. 


Tn. 1. 


T.B. 

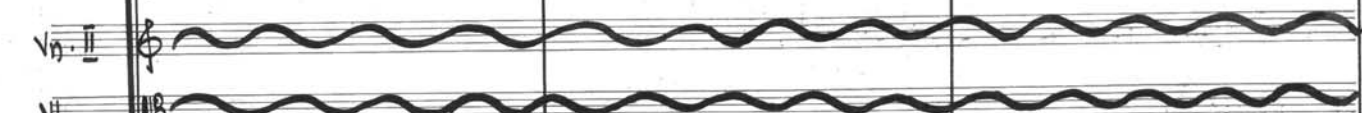
sempre pp

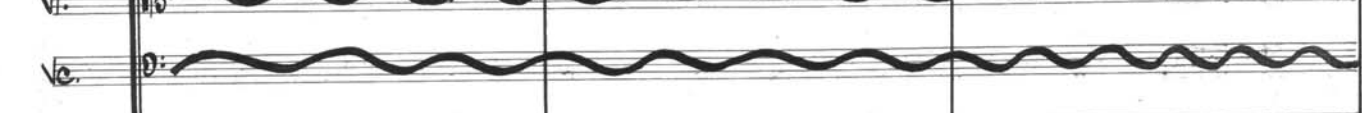
I. *ph* 


II. *Tam* 


III. *Cl.* 

Vn. I 

Vn. II 

Vl. 

Vc. 

Cb. 

(cresc.)

1. *quasi sono bianco **

2. *quasi sono bianco **

1. *l.v.*

II. *pp poco a poco l.v.*

III. *l.v.*

1, 3, 5, 7, 9
Vn. I.

2, 4, 6, 8, 10

1, 3, 5, 7, 9
Vn. II

2, 4, 6, 8, 10

1, 3, 5, 7
Vi.

2, 4, 6, 8

1, 3, 5, 7
Ve.

2, 4, 6, 8

1, 3
Cb.

2, 4

sempre mp

sempre mp

sempre mp

sempre mp

sempre mp

sempre mp

sempre mp

1. Fl. 1. 2. 3. 4. 5. 6. 7. 8. 9. 10. 11. 12. 13. 14. 15. 16. 17. 18. 19. 20. 21. 22. 23. 24. 25. 26. 27. 28. 29. 30. 31. 32. 33. 34. 35. 36. 37. 38. 39. 40. 41. 42. 43. 44. 45. 46. 47. 48. 49. 50. 51. 52. 53. 54. 55. 56. 57. 58. 59. 60. 61. 62. 63. 64. 65. 66. 67. 68. 69. 70. 71. 72. 73. 74. 75. 76. 77. 78. 79. 80. 81. 82. 83. 84. 85. 86. 87. 88. 89. 90. 91. 92. 93. 94. 95. 96. 97. 98. 99. 100. 101. 102. 103. 104. 105. 106. 107. 108. 109. 110. 111. 112. 113. 114. 115. 116. 117. 118. 119. 120. 121. 122. 123. 124. 125. 126. 127. 128. 129. 130. 131. 132. 133. 134. 135. 136. 137. 138. 139. 140. 141. 142. 143. 144. 145. 146. 147. 148. 149. 150. 151. 152. 153. 154. 155. 156. 157. 158. 159. 160. 161. 162. 163. 164. 165. 166. 167. 168. 169. 170. 171. 172. 173. 174. 175. 176. 177. 178. 179. 180. 181. 182. 183. 184. 185. 186. 187. 188. 189. 190. 191. 192. 193. 194. 195. 196. 197. 198. 199. 200. 201. 202. 203. 204. 205. 206. 207. 208. 209. 210. 211. 212. 213. 214. 215. 216. 217. 218. 219. 220. 221. 222. 223. 224. 225. 226. 227. 228. 229. 230. 231. 232. 233. 234. 235. 236. 237. 238. 239. 240. 241. 242. 243. 244. 245. 246. 247. 248. 249. 250. 251. 252. 253. 254. 255. 256. 257. 258. 259. 260. 261. 262. 263. 264. 265. 266. 267. 268. 269. 270. 271. 272. 273. 274. 275. 276. 277. 278. 279. 280. 281. 282. 283. 284. 285. 286. 287. 288. 289. 290. 291. 292. 293. 294. 295. 296. 297. 298. 299. 300. 301. 302. 303. 304. 305. 306. 307. 308. 309. 310. 311. 312. 313. 314. 315. 316. 317. 318. 319. 320. 321. 322. 323. 324. 325. 326. 327. 328. 329. 330. 331. 332. 333. 334. 335. 336. 337. 338. 339. 340. 341. 342. 343. 344. 345. 346. 347. 348. 349. 350. 351. 352. 353. 354. 355. 356. 357. 358. 359. 360. 361. 362. 363. 364. 365. 366. 367. 368. 369. 370. 371. 372. 373. 374. 375. 376. 377. 378. 379. 380. 381. 382. 383. 384. 385. 386. 387. 388. 389. 390. 391. 392. 393. 394. 395. 396. 397. 398. 399. 400. 401. 402. 403. 404. 405. 406. 407. 408. 409. 410. 411. 412. 413. 414. 415. 416. 417. 418. 419. 420. 421. 422. 423. 424. 425. 426. 427. 428. 429. 430. 431. 432. 433. 434. 435. 436. 437. 438. 439. 440. 441. 442. 443. 444. 445. 446. 447. 448. 449. 450. 451. 452. 453. 454. 455. 456. 457. 458. 459. 460. 461. 462. 463. 464. 465. 466. 467. 468. 469. 470. 471. 472. 473. 474. 475. 476. 477. 478. 479. 480. 481. 482. 483. 484. 485. 486. 487. 488. 489. 490. 491. 492. 493. 494. 495. 496. 497. 498. 499. 500. 501. 502. 503. 504. 505. 506. 507. 508. 509. 510. 511. 512. 513. 514. 515. 516. 517. 518. 519. 520. 521. 522. 523. 524. 525. 526. 527. 528. 529. 530. 531. 532. 533. 534. 535. 536. 537. 538. 539. 540. 541. 542. 543. 544. 545. 546. 547. 548. 549. 550. 551. 552. 553. 554. 555. 556. 557. 558. 559. 560. 561. 562. 563. 564. 565. 566. 567. 568. 569. 570. 571. 572. 573. 574. 575. 576. 577. 578. 579. 580. 581. 582. 583. 584. 585. 586. 587. 588. 589. 590. 591. 592. 593. 594. 595. 596. 597. 598. 599. 600. 601. 602. 603. 604. 605. 606. 607. 608. 609. 610. 611. 612. 613. 614. 615. 616. 617. 618. 619. 620. 621. 622. 623. 624. 625. 626. 627. 628. 629. 630. 631. 632. 633. 634. 635. 636. 637. 638. 639. 640. 641. 642. 643. 644. 645. 646. 647. 648. 649. 650. 651. 652. 653. 654. 655. 656. 657. 658. 659. 660. 661. 662. 663. 664. 665. 666. 667. 668. 669. 670. 671. 672. 673. 674. 675. 676. 677. 678. 679. 680. 681. 682. 683. 684. 685. 686. 687. 688. 689. 690. 691. 692. 693. 694. 695. 696. 697. 698. 699. 700. 701. 702. 703. 704. 705. 706. 707. 708. 709. 710. 711. 712. 713. 714. 715. 716. 717. 718. 719. 720. 721. 722. 723. 724. 725. 726. 727. 728. 729. 730. 731. 732. 733. 734. 735. 736. 737. 738. 739. 740. 741. 742. 743. 744. 745. 746. 747. 748. 749. 750. 751. 752. 753. 754. 755. 756. 757. 758. 759. 760. 761. 762. 763. 764. 765. 766. 767. 768. 769. 770. 771. 772. 773. 774. 775. 776. 777. 778. 779. 780. 781. 782. 783. 784. 785. 786. 787. 788. 789. 790. 791. 792. 793. 794. 795. 796. 797. 798. 799. 800. 801. 802. 803. 804. 805. 806. 807. 808. 809. 810. 811. 812. 813. 814. 815. 816. 817. 818. 819. 820. 821. 822. 823. 824. 825. 826. 827. 828. 829. 830. 831. 832. 833. 834. 835. 836. 837. 838. 839. 840. 841. 842. 843. 844. 845. 846. 847. 848. 849. 850. 851. 852. 853. 854. 855. 856. 857. 858. 859. 860. 861. 862. 863. 864. 865. 866. 867. 868. 869. 870. 871. 872. 873. 874. 875. 876. 877. 878. 879. 880. 881. 882. 883. 884. 885. 886. 887. 888. 889. 890. 891. 892. 893. 894. 895. 896. 897. 898. 899. 900. 901. 902. 903. 904. 905. 906. 907. 908. 909. 910. 911. 912. 913. 914. 915. 916. 917. 918. 919. 920. 921. 922. 923. 924. 925. 926. 927. 928. 929. 930. 931. 932. 933. 934. 935. 936. 937. 938. 939. 940. 941. 942. 943. 944. 945. 946. 947. 948. 949. 950. 951. 952. 953. 954. 955. 956. 957. 958. 959. 960. 961. 962. 963. 964. 965. 966. 967. 968. 969. 970. 971. 972. 973. 974. 975. 976. 977. 978. 979. 980. 981. 982. 983. 984. 985. 986. 987. 988. 989. 990. 991. 992. 993. 994. 995. 996. 997. 998. 999. 1000.

Violoncello
Red.

Ob. *mf* *dramatico*

Cel. *mf* *dramatico*

Fg. *mf* *dramatico*

I. Sngl.

Cel. *c.v.*

Vl. 1.

I. Sngl.

Cel. *f* *sonore*

f *possibile*

Vl. 1.

Ob. *pp* *come eco*

Cel. *pp* *come eco*

Fg. *pp* *come eco*

I. Sngl.

II. Taut.

III. Cel. *ff* *sonore*

pp *come eco* *c.v.*

Vl. 1. *(non diminuate)*

APPENDIX

MOBILE - OBOE

The musical score is written for Oboe and consists of three numbered sections:

- Section 1:** Starts with a tempo marking of $\text{♩} = 123$. The key signature has one sharp (F#) and the time signature is 2/4. It features a melodic line with various articulations and slurs.
- Section 2:** Starts with a tempo marking of $\text{♩} = 132$. The key signature has two sharps (F# and C#) and the time signature is 2/4. This section includes trills (tr) and slurs.
- Section 3:** Starts with a tempo marking of $\text{♩} = 368$. The key signature has two flats (Bb and Eb) and the time signature is 2/4. It is marked *improvvisando* and contains complex rhythmic patterns, including triplets and sixteenth-note runs.

MOBILE CLARINETTI (in Sib)

♩ = 176

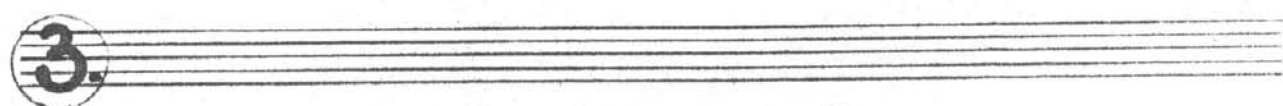
1.  *molte volte*

 *molte volte*

♩ = 138

2.  *molte volte*

 molte volte (d'a capo)

3.  *molte volte*

 *molte volte*

 *molte volte*

 *molte volte*

 *molte volte*

MOBILE - FAGOTTI

♩ = 188

1.

♩ = 218

2.

♩ = 112

3.

Mobile Corni (in FA)

fff possibile

The musical score is written for two parts, labeled 1 and 2, in the key of F major (one sharp) and 2/4 time. Part 1 consists of four staves of music, featuring a variety of rhythmic patterns including eighth and sixteenth notes, and frequent triplet markings. Part 2 consists of four staves, with the first two staves showing a steady eighth-note pattern and the latter two staves featuring more complex rhythmic figures and glissando markings. The score is written on a grand staff with a treble clef and a key signature of one sharp (F#).

MODULO-PERCUSSIONE II (4 BONGOS) $\frac{1}{2}$ $\frac{3}{4}$

BONGOS $\frac{1}{2}$ $\frac{3}{4}$ E → $\sim 8''$

($\sim 8''$)

($\sim 8''$)

simile

MODULO-PERCUSSIONE III (4 TOM-TOM)

TOM-TOM $\frac{2}{4}$ E

→ **~B~**

(~8^m)

(~8^m)

simile

MODULO PERCUSSIONE IV (Celesta ↔ Campanelli)

8

Celesta
↕
Campanelli

sempre fff possibile

Ped.



(8)

(Ped.)



(8)

(Ped.)



(8)

(Ped.)



MOBILE VIOLINI I

(Vni I - 1/2)

1. $\text{♩} = 300$

2. $\text{♩} = 126$

3. $\text{♩} = 108$

4. $\text{♩} = 136$

(Vni) 2/2

5. $\text{♩} = 108$
Sinile marcato

6. $\text{♩} = 400$

7. $\text{♩} = 104$

8. $\text{♩} = 78$

9. $\text{♩} = 140$

10. $\text{♩} = 145$

MOBILE - violini II

(Vni II - 1/2)

1. $\text{♩} = 110$

2. $\text{♩} = 160$

3. $\text{♩} = 120$

4. $\text{♩} = 144$

5. $\text{♩} = 104$

6. $\text{♩} = 108$

(Violin II - 2/2)



MOBILE - VIOLE -

(Vle - 1/2)

Handwritten musical score for Violin in 1/2 time, titled "MOBILE - VIOLE -". The score is divided into four numbered sections (1, 2, 3, 4) and includes various musical notations such as notes, rests, triplets, and dynamic markings.

Section 1: Starts with a tempo marking of $\text{♩} = 102$. It features a series of eighth-note patterns, including a quintuplet (5) and several triplets (3). The key signature is one flat (B-flat).

Section 2: Starts with a tempo marking of $\text{♩} = 138$. It continues with eighth-note patterns and includes a first ending bracket (1.) and a second ending bracket (2.).

Section 3: Starts with a tempo marking of $\text{♩} = 170$. It features eighth-note patterns and includes a first ending bracket (1.) and a second ending bracket (2.). The section concludes with the instruction "molte volte".

Section 4: Starts with a tempo marking of $\text{♩} = 120$. It features eighth-note patterns and includes a first ending bracket (1.) and a second ending bracket (2.). The key signature changes to one sharp (F#).

(Vle - 2/2)

1.
2.

5. $\text{♩} = 144$
saltando simile

6. $\text{♩} = 184$

7. $\text{♩} = 186$

8. $\text{♩} = 200$

MOBILE - VIOLONCELLI

(Vlc - 1/2)

1. $\text{D} \# \frac{2}{4}$ f

Musical notation for exercise 1, first system. Treble clef, D major, 2/4 time. Starts with a forte dynamic. Features eighth-note runs and slurs.

$\text{♩} = 114$

2. $\text{D} \# \frac{2}{4}$

Musical notation for exercise 2, first system. Treble clef, D major, 2/4 time. Features eighth-note runs.

9. (1) $\text{D} \# \frac{2}{4}$

Musical notation for exercise 2, second system. Bass clef, D major, 2/4 time. Features eighth-note runs.

9. $\text{D} \# \frac{2}{4}$

Musical notation for exercise 2, third system. Bass clef, D major, 2/4 time. Features eighth-note runs.

9. $\text{D} \# \frac{2}{4}$

Musical notation for exercise 2, fourth system. Bass clef, D major, 2/4 time. Features eighth-note runs and first/second endings.

$\text{♩} = 120$

3. $\text{D} \# \frac{2}{4}$

Musical notation for exercise 3, first system. Treble clef, D major, 2/4 time. Features chords and eighth-note runs.

9. $\text{D} \# \frac{2}{4}$

Musical notation for exercise 3, second system. Bass clef, D major, 2/4 time. Features chords and eighth-note runs.

9. $\text{D} \# \frac{2}{4}$

Musical notation for exercise 3, third system. Bass clef, D major, 2/4 time. Features chords and eighth-note runs.

9. $\text{D} \# \frac{2}{4}$

Musical notation for exercise 3, fourth system. Bass clef, D major, 2/4 time. Features chords and eighth-note runs.

$\text{♩} = 330$

4. $\text{D} \# \frac{2}{4}$

Musical notation for exercise 4, first system. Treble clef, D major, 2/4 time. Features eighth-note runs and slurs.

improvisando

(Vlc - 2/2)

Handwritten musical notation for the first system, featuring a treble clef and a complex melodic line with many slurs and ties.

Handwritten musical notation for the second system, continuing the melodic line with various rhythmic values and slurs.

f = 400

Handwritten musical notation for the third system, starting with a measure rest and a fermata, followed by a complex melodic line.

♩ = 70 - accelerando → 104

Handwritten musical notation for the fourth system, featuring a complex melodic line with many slurs and ties.

6.

Handwritten musical notation for the fifth system, starting with a measure rest and a fermata, followed by a complex melodic line.

Handwritten musical notation for the sixth system, featuring a complex melodic line with many slurs and ties.

Handwritten musical notation for the seventh system, featuring a complex melodic line with many slurs and ties.

7. *♩* = 195

Handwritten musical notation for the eighth system, starting with a measure rest and a fermata, followed by a complex melodic line.

Handwritten musical notation for the ninth system, featuring a complex melodic line with many slurs and ties.

Handwritten musical notation for the tenth system, featuring a complex melodic line with many slurs and ties.

♩ = 174

Handwritten musical notation for the eleventh system, featuring a complex melodic line with many slurs and ties.

8. *♩* = 174 *molto vite*

Handwritten musical notation for the twelfth system, featuring a complex melodic line with many slurs and ties.

MOBILE CONTRABASSI

$\text{♩} = 110$ *accelerando sin' ae fine - 152)*

1. $\text{♩} = 107$

2. $\text{♩} = 124$

3. $\text{♩} = 144$

4. $\text{♩} = 112$