

OLE-HENRIK MOE : CHROMAMESIS  
FOR SINFONETTA AND ELECTRONICS

COMMISSIONED FROM "LANDSFORENINGEN NY MUSIKK", NORWAY, WITH FINANCIAL SUPPORT FROM "NORSK KULTURRÅD". COMPLETED IN DECEMBER 1992.

I. STRUMENTI

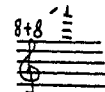
1 FLAUTO ALTO (SOL), ANCHE FLAUTO IN DO, ANCHE FLAUTO PICCOLO, ANCHE FICHETTO DI CANE:



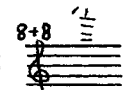
1 FLAUTO BASSO (DO), ANCHE FLAUTO IN DO, ANCHE FLAUTO PICCOLO, ANCHE FICHETTO DI CANE:



1 CLARINETTO IN Sib, ANCHE FICHETTO DI CANE:



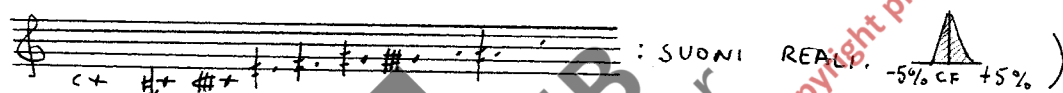
1 CLARINETTO BASSO IN Sib, ANCHE FICHETTO DI CANE:



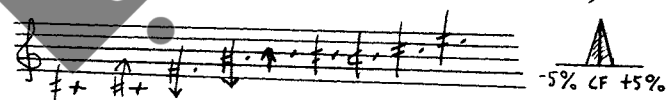
1 SAXOFONO ALTO IN Mib, ANCHE FICHETTO DI CANE:



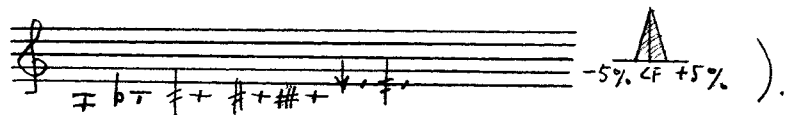
1 CORNO IN FA (CON SORDINI "PRACTICE", "HARMON", É SORDINO "COPERTO": CON TIMBRO QUASI SINUSOIDALE, ET MOLTO PIANO É GLI RIZONATORI DIVERSI:



1 TROMBA IN DO, ANCHE TROMBA PICCOLO IN Mib, (TR. DO: CON SORDINI "PRACTICE", "HARMON", É SORDINO "COPERTO": CON TIMBRO QUASI SINUSOIDALE, ET MOLTO PIANO É CON GLI RIZONATORI DIVERSI: (TR. PICC. Mib: SORDINO "HARMON".)



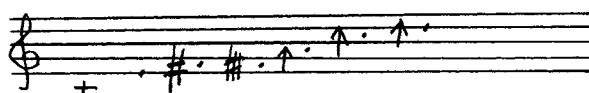
1 TROMBONE TENORE/BASSO (CON SORDINI "PRACTICE", "HARMON", É SORDINO "COPERTO": CON TIMBRO QUASI SINUSOIDALE, ET MOLTO PIANO É CON GLI RIZONATORI DIVERSI:



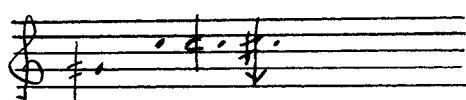
PERCUSSIONE 1: a) DOBACHI, OSSIA PIATTI MET., SOVRAPPOSTO UN TIMPANO GRANDE.



b) BLOCCHI DI METALLO (QUASI VIBRAFONO):



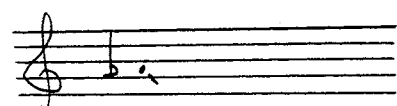
c) GONGHI GIOVANESI:



d) BICCHIERI:



e) BICCHIERE GRANDE, SOVRAPPOSTO IL TIMPANO GRANDE:



STROMENTI, PERC. 1, CONT.: f) CAMPANACCI, Ossia BLOCCHI DI CAMPANELLA:

7304, 93215844 Hz  
8811, 32440576 Hz  
9337, 1966498 Hz  
11817, 7099023 Hz  
14157, 0223744 Hz

g) FICHETTO DI CANE:

PERCUSSIONE 2: a) DOBACHI, Ossia PIATTI MET., SOVRAPOSTO SULL PELLE DI UN TIMPANO:

b) BLOCCHI DI METALLO (QUASI VIBRAFONO):

c) GONGHI GIOVANESI:

d) BICCHIERI:

e) CAMPANACCI, Ossia BLOCCHI DI CAMPANELLA:

2792, 1544462 Hz  
3365, 6264371 Hz  
3582, 07597384 Hz  
4517, 7774382 Hz  
5445, 6979688 Hz  
5795, 92067596 Hz

f) STROMENTO DI SABBIA, TUBO DI CARTONE, CON RIZ. SUONARE QUASI COME UN MARACA. È CON UN POLO DI SABBIA,

g) SONAGLIE CHINESE:

h) OSSCILLATORE, CON SUONO SINUSOIDALE PER SUONARE GLI SUONI DI INTERFERENZE CON IL TIMPANO GRANDE.

i) SEGA, Ossia FLEXATONO SENZA BAGHETTI.

STROMENTI, CONT:

2 VIOLINI: VIOLINO I, ANCHE CAMPANACCHI Ossia BLOCCHI DI CAMPANELLA:

1725, 6233292 Hz  
2080, 07153156 Hz  
2213, 84410212 Hz  
9136, 69614 Hz

VIOLINO II., ANCHE CAMPANACCHI, OSSIA BLOCCHI DI CAMPANELLA:

Handwritten musical notation for Violino II. The staff shows notes with accidentals and stems. Below the staff are frequency values in Hz: 1066, 5310, 8541 Hz; 1285, 5549, 8554 Hz; 1368, 2312, 7172 Hz; 8339, 2998 Hz. Above the staff are rhythmic markings: 8+8, 8+8+8.

1 VIOLA, ANCHE CAMPANACCHI, OSSIA BLOCCHI DI CAMPANELLA:

Handwritten musical notation for Viola. The staff shows notes with accidentals and stems. Below the staff are frequency values in Hz: 659, 0922, 4379, 4 Hz; 794, 5166, 2602, 6 Hz; 854, 6134, 3039, 5 Hz; 8721, 3177 Hz; 9160, 7274 Hz. Above the staff are rhythmic markings: 8+8, 8+8+8.

1 VIOLONCELLO, ANCHE CAMPANACCHI, OSSIA BLOCCHI DI CAMPANELLA:

Handwritten musical notation for Violoncello. The staff shows notes with accidentals and stems. Below the staff are frequency values in Hz: 407, 4388, 4161, 8 Hz; 491, 0382, 7951, 1 Hz; 8306, 0874 Hz; 8482, 155 Hz. Above the staff are rhythmic markings: 8, 8+8, 8+8+8.

1 CONTRABASSO, ANCHE CAMPANACCHI, OSSIA BLOCCHI DI CAMPANELLA:

Handwritten musical notation for Contrabasso. The staff shows notes with accidentals and stems. Below the staff are frequency values in Hz: 251, 6534, 0217, 6 Hz; 303, 4783, 4651, 5 Hz; 522, 6178, 4132, 7 Hz; 7803, 5826 Hz; 7890, 7830, 3 Hz. Above the staff are rhythmic markings: 8, 8+8, 8+8+8.

SIGNS AND EXPLANATIONS:1. : GENERAL

## a) INTONATION:

a:  $\frac{1}{8}$   $\frac{1}{6}$   $\frac{1}{4}$   $\frac{1}{3}$   $\frac{3}{8}$   $\frac{1}{2}$   $\frac{5}{8}$   $\frac{2}{3}$   $\frac{3}{4}$   $\frac{5}{6}$  ( $\frac{7}{8}$ ) - TONE HIGHER

(EVEN SMALLER DEVIATIONS LOWER (-) AND HIGHER (+) HAVE EXACT FREQUENCY INDICATED)

- b) DYNAMICS: THE DYNAMICS ARE NOTATED IN DECIBELS (SPL), AS HOW LOUD THE INSTRUMENT SHOULD SOUND AT A DISTANCE OF APPROX. 4 METERS TO THE LISTENER IN AN ABSOLUTE SILENT ENVIRONMENT! (SO THIS MUST BE, AS MUCH AS POSSIBLE, BE ADJUSTED TO THE ACOUSTICAL CONDITIONS (BACKGROUND NOISE), IN THE PERFORMANCE ROOM...))

HOWEVER, A HINT IS GIVEN HERE ABOUT WHAT I THINK IS AN APPROXIMATE RELATION BETWEEN DECIBELS AND SUBJECTIVE DYNAMICS (WHEN THE TONE IS AROUND 1000 HZ):

$\circ$	=	0 - 6	DB
ppppp	=	6 - 15	DB
pppp	=	15 - 30	DB
ppp	=	30 - 40	DB
pp	=	40 - 50	DB
p	=	50 - 60	DB
mp	=	60 - 65	DB
mf	=	65 - 70	DB
f	=	70 - 75	DB
ff	=	75 - 85	DB
fff	=	85 - 90	DB
ffff	=	90 - 95	DB
ffffff	=	95 - 120	DB(!)

$\circ$  = CREC. FROM NIENTE

$\circ$  = DIM. TO NIENTE

TRY TO DO THE CRECENDOS AND DIMINUENDOS AS LINEAR AS POSSIBLE, EVEN IN THE SOFTEST PASSAGES, SO THAT A "VITAL" DYNAMIC QUALITY IS PRESERVED.

## c) TIMBRE:

= "WHITE NOISE", "LUFT", WITH AS BROAD SPECTRUM AS POSSIBLE.

= "SINUSODIAL", WITH AS LITTLE PARTIALS AS POSSIBLE.

= SOUND WITH AS MANY PARTIALS POSSIBLE, WITH AS EQUAL LOUDNESS BETWEEN THEM POSSIBLE.











= EMPHASIS ON LOW PARTIALS (-12 TO -20 DB PER OCTAVE)

= SPECTRUM WITH -6 DB FALL PER OCTAVE

= (EX.) "MIX" BETWEEN (EX. GIVEN) "WHITE NOISE" AND "SINE", EQUALLY BALANCED. DYNAMICALLY.



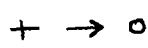
$\rightarrow$  = GRADUAL, LINEAR, TRANSITION BETWEEN THE TWO TIMBRES GIVEN.

2. : FOR THE INSTRUMENTS

- a) WOODWINDS :
-  = AIRSOUND, UP TO ONLY THE LIMEN OF PERSEPTUABILITY OF TONE ;  = NO TONE,  = TONE BARELY AUDIBLE.
  -  = EQUAL MIX BETWEEN ORDINARY SOUND AND AIRSOUND
  -  = TRANSITIONS, ALLWAYS CONTINUOUS, BETWEEN THE SOUND-TYPES INDICATED.
  -  = HARMONIC,  = FUNDAMENTAL.
  -  = (FL.) "WHISTLE TONE ON THE FUNDAMENTAL" (OR "RESONANCE TONE"). PLAY, WITH AS LITTLE AIR AS POSSIBLE, JUST "BEFORE" YOU GET "ORDINARY" TONE, PRODUCING A BEAUTIFUL QUASI SINUSODIAL TONE.
  - WT:  = (FL.) "WHISTLE TONE", WITH PARTIAL () INDICATED, TRY TO PLAY IT AS STABLE AS POSSIBLE.

b) BRASS: COPERTO : MEANS SORT OF LARGE WELVET - MUTE OR CLOTH THAT MUTES THE SOUND, AND GIVES IT A QUASI SINUSODIAL TIMBRE.

NEL RIZONANDRE: MEANS TUBES OR BOWLS ETC. THAT HAS THE SAME FREQUENCY AS THE TONE(S) PLAYED, TO GIVE ITS FUNDAMENTAL AN EVEN RICHER EMPHASIS.

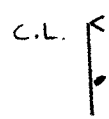
 = CLOSED  
 = OPEN  
 = LINEAR TRANSITION
 }
 WHEN THESE SIGNS ARE USED, THE INSTRUMENTS SHOULD ALWAYS USE A SORT OF WA-WA-MUTE, THAT COULD BE OF DIFFERENT QUALITIES, SO THAT THEY FIT TO THE DIFFERENT DYNAMIC PASSAGES. (ONE CAN, FOR THE LOUDEST PASSAGES, EVEN CHOOSE TO USE A "PLUNGER" MUTE, OR, "PLUNGER" + "PIXIE STRAIGHT".)


c) PERCUSSION : NOTE (2009): IT COULD BE ADVISABLE TO USE A THIRD PERCUSSIONIST!!!!


BICCHIERE : THE GLASSES HAVE TO BE WINE-GLASSES WITH A STEM, THOSE GLASSES HAVING GLISSANDO-PASSAGES SHOULD CONTAIN A LITTLE BIT OF WATER, WHEN THE GLASS IS TILTED A LITTLE, THE FREQUENCY WILL FALL, THE GLASSES ARE PLAYED BY RUBBING THE EDGE WITH A WET FINGER.


OSSCIL: THE SINUSODIAL OSSCILATOR SHOULD BE "ATTACHED" TO THE TIMPANO WITH A LITTLE LOUDSPEAKER, CONTROLLING THE DYNAMICS WITH A FOOT-PEDAL, OR 3. PERCUSSIONIST...

d) STRINGS : C.L. = COL LEGNO TRATTO  
 C.L. = COL LEGNO AND ORD. COMBINED.

C.L.  = (IN COL LEGNO) THE < INDICATES THE POSITION OF THE BOW ON THE STRING, CREATING, WHEN DRAWN LIGHTLY, A TWO-TONE - CHORD.

 = "SHIMMERING TONE" HAVE AN ORDINARY (FIRM) FINGER PRESSURE ON THE LOWEST TONE (THE  $\downarrow$ ) AND A VERY LIGHT ONE ON THE UPPER (THE  $\uparrow$ ). THE BOW IS DRAWN VERY LIGHTLY, DELICATELY, AND THE BOW-POSITION IS QUASI SUL TASTO, PRODUCING A SOFTLY-SOUNDING CLUSTER BETWEEN THE TWO FREQUENCIES.

 = "BOW HARMONIC" PLAY THE FUNDAMENTAL ( $\uparrow$ ) WITH A QUITE LIGHT PRESSURE ON THE FINGERBOARD WITH THE FIRST FINGER, AND WITH A VERY LIGHT COLOUR-VIBRATO-TRILL, CREATING A VERY ETERIC VIBRATO (APPROX.  $\frac{1}{8}$ -TONE DEVIATION) WITH THE OCTAVE HARMONIC SOUNDING, PRODUCED BY A VERY DELICATE BOW-PRESSURE, RATHER FAST BOW-SPEED, AND THE BOW POSITION BEING  $\frac{1}{4}$  FROM THE BRIDGE, IN RELATION TO THE DISTANCE BETWEEN THE BRIDGE AND THE FIRST FINGER ON THE FINGERBOARD.

 = "FORMANT PLAYING", PLAY TREMOLO-GLISSANDO (ONE FINGER), BETWEEN THE TWO FUNDAMENTALS INDICATED, AND PLAY THE FORMANT ( $\uparrow$ ) AND ITS CHANGES, BY CHANGING THE FOLLOWING PARAMETERS: BOW PRESSURE, BOW SPEED, AND BOW POSITION.

3. THE TAPE : THE TAPE PART IS IN MONO(!), AND SHOULD BE PLAYED BY AT LEAST TWO LOUDSPEAKERS, SO THAT ITS SOUND IS RECEIVED AS EQUALLY AS POSSIBLY IN TO THE PERFORMANCE-ROOM.

~~4/4~~  
4/4

♩ = 48 MM

FL. ALTO (SOL)

FL. BASSO (DO)

CL. Sib

CL. BASSO Sib

SXF. ALTO Mib

COR. (FA)

TR. (DO)

TRB. TEN/B.

TIMP. COP. ERCTO CON UN DOB. ACHI TIMP. PED.

SON. CHIN.

VN. I

VN. II

VLA.

VC.

CB.

FL. ALTO (SOLO)

FL. BASSO (DO)

CL. Sib

CL. BASSO Sib

SXF. ALTO Mib

COR. (FA)  
(CON SORDINO "PRACTICE")

TR. (DO)  
(CON SORD. "PRACTICE")

TRB. TEN/B.  
(CON SORD. "PRACTICE")

DOB.

TIMP. PED.

PL. MET.

VN. I

VN. II

VLA.

VC.

CB.

F.D.I.C. 16

F.D.I.C. 16

F.D.I.C. 16

F.D.I.C. 16

F.D.I.C. 16

F.D.I.C. 16

COPERTO + "PRACTICE"

COPERTO + "PRACTICE"

COPERTO + "PRACTICE"

PL. MET.

ARCO

SOP. CHINT.

A.N.

A.N.

A.N.

A.N.

FL. DO:

NEL RIZ.

NEL RIZ.

NEL RIZ.

C.L.

C.L.

A.M.

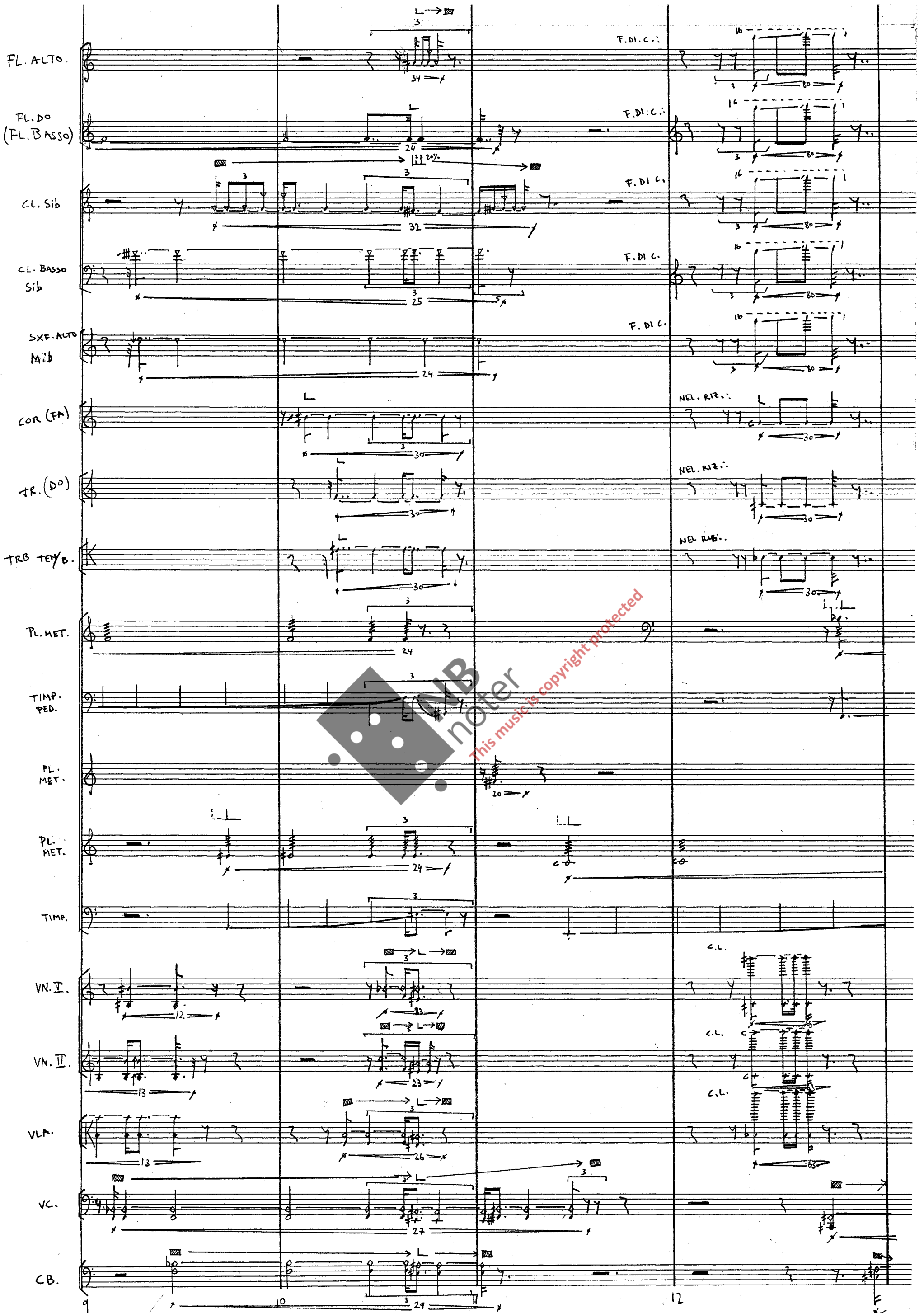
A.M.

2



Musical score for various instruments including Flute (FL. ALTO, FL. DO (FL. BASSO)), Clarinet (CL. Sib, CL. BASSO Sib), Saxophone (SAX. ALTO Mib), Horn (COR (FA), TR. (DO)), Trumpet (TRB TENOR B.), Percussion (PL. MET., TIMP. PED., TIMP.), Violin (VN. I., VN. II.), Viola (VLA.), Violoncello (VC.), and Contrabasso (CB.).

The score consists of multiple staves, each with handwritten musical notation, including notes, rests, and performance markings such as *F.D.I.C.*, *NEL. RIZ.*, and *c.l.*. Rehearsal marks are indicated by numbers 9, 10, 12, and 13.





FL. ALTO

FL. BASSO

CL. Sib

CL. BASSO Sib

SXF. ALTO. Mib

COR. FA

TR. DO

TRB. TEN.

P1

PL. MET.

TIMP. PED.

P2

PL. MET.

TIMP. PED.

VN. I.

VN. II.

VLA.

VC.

CB.

NEL RIZONATORE!

DOBACIII:

35

3

37

33

3

32

21

23

23

20

30

29

29

23

30

35

17

31

18

19

20

3

5

FL. ALTO (SOL)

FL. BASSO (DO)

CL. Sib

CL. BASSO Sib

SXF. ALTO MiB

COR. FA.

TRBA Do

TRB. TEN.

DOBACHI

PL. MET.

SOVRADOSTO

UN

TIMP.

P1

PL. MET.

SOVRADOSTO

UN

TIMP.

P2

VN. I

VN. II

VLA.

VC.

LB.

Musical score for various instruments including Flutes, Clarinets, Saxophone, Cor Anglais, Trumpets, Percussion, and Strings. The score includes measures 21 through 24. Key markings include 'NEL RISONATORE' and 'L V'. Measure numbers 21, 22, 23, and 24 are indicated at the bottom of the page.

FL. ALTO SOL

FL. BASSO DO

CL. Sib

CL. BASSO Sib

SXF. ALTO Mib

COR. FA.

TRBA. DO

TRB. TEN.

PL. MET. SOVRAPOSTO UN TIMP.

PL. MET. SOVRAPOSTO UN TIMPANO!

VN. I.

VN. II.

VLA.

VC.

CB.

3

5:4

28

23

30

24

5:4

26

29

27

3

NEL RIZONATORE:

3

22

3

27

22

3

23

21

26

23

27

26

23

27

24

25

3

5

3

30

27

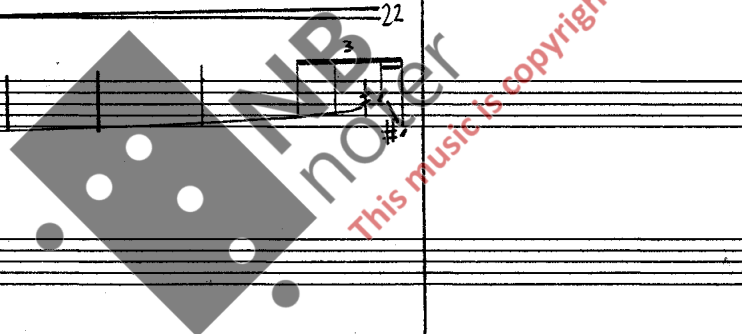
30

3

24

7

24



FL. ALTO Sol

FL. BASSO DO

CL. Sib

CL. BASSO Sib

Sax: SXF.A. Mib

COR. FA

TRBA. DO

TRB. TEN.

PL. MET. :  
P<sub>1</sub> SOVRAPOSTO  
VN  
TIMP. :

PL. MET. :  
P<sub>2</sub> SOVRAPOSTO  
VN  
TIMP. :

GNG. GJOV.

VN. I

VN. II

VLA.

VC.

CB.

29 30 31 32

21 27 26 30 21 20 23 24 20 26 20 22 26 21 27 20 22 23 21 28

5:4 5:4

c.s. "H.M."

8

FL. ALTO sol

FL. BASSO DO

CL. Sib.

CL. BASSO Sib.

SXF. Mib

COR. FA

TRBA. DO

TRB. TEN.

P<sub>1</sub> BICCHIERE:

P<sub>2</sub> BICCHIERE:

SEGA:

INC. GIOV.

VN. I.

VN. II.

VLA.

VC.

CB.

STAB. ∞ WT

STAB. ∞ WT

SUONO DI RISONANZA:

COPERTO + RIZ →

COPERTO + RIZ →

COPERTO + RIZ →

FREGARE CON UN DITO:

SOTTILE, COME UN AURA

ARLO:

(L.S. "HEAVY METAL" (L))

(nv)

(L)

53 34 35 36

9

FL. ALTO  
(SOL)

FL. BASSO  
(DO)

CL. Sib

CL.

SXF. Mib

COR. FA

TR. Do

TRB. TEN.

BICCHIERE

BICCHIERE

VNI.

VNI.

VLA.

VC

CB

MUTA IN FLAUTO IN DO

MUTA IN FLAUTO IN DO

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37

38

39

40



FL. 1: IN DO:

FL. 2: IN DO:

CL. Sib

CL. B. Sib

SXF. A. Mib

COR. FA:

TR. DO:

TRB. TEN.

BICCHIERE:

BICCHIERE:

VNI:

VN II:

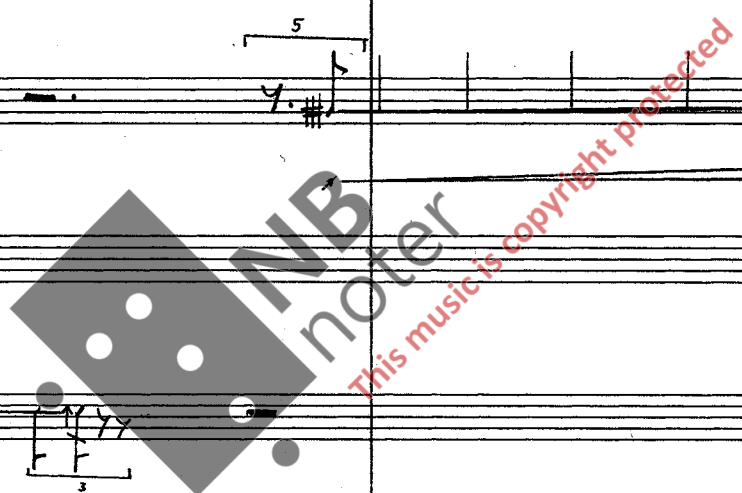
VLA:

VC:

CB:

Handwritten annotations: "NEL RISONATORE:" and "LV." are present in the woodwind parts.

Measures 41, 42, 43, 44 are indicated at the bottom of the staves.



FL.1: IN DO

FL.2: IN DO

CL. Sib.

CL B: Sib.

SXF. A. Mib

COR. FA

TR. DO

TRB. TEN.

BICCHIERE:

BICCHIERE:

VNI

VNII

VLA:

VC:

CB.

NEL RISONATORE:

NEL RISONATORE:

NEL RISONATORE:

PL. MET.

PL. MET.

STAB ∞

(ARCO)

STAB ∞

(ARCO)

VLA:

VC:

12

Handwritten musical score for a symphony orchestra. The score is arranged in a standard orchestral layout with staves for woodwinds, brass, percussion, and strings. The instruments listed on the left are:

- FL. I.
- FL. II.
- CL. Sib.
- CL. B. Sib.
- Sx.F. A. Mib.
- COR. FA.
- TR. DO
- TRB. TEN.
- Bicchiere: P<sub>1</sub>
- Bicchiere: P<sub>2</sub>
- VN. I.
- VN. II.
- VLA.
- VC.
- C.B.

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

- NEL RISONATORE!* (repeated in several staves)
- (NEL RIZ.)*
- PL. MET.* (Percussion)
- VLA.* (Violoncello)
- VC.* (Violoncello)

Measure numbers are indicated at the bottom of the page: 49, 50, 51, 52, and 27. A circled number 13 is centered at the bottom.



FL. I.:

FL. II.:

CL. Sib

CL. B. Sib

SXF. A. M. b.

COR. FA.

TR. DO

TRB. TEN.

BICCHIERE:

BICCHIERE:

VN. I.:

VN. II.

VLA.

VC.

CB.

53 54 55 56

FL. I.

FL. II

CL. Sib

CL. BSib

SXF. A. Mib

COR. FA

TR. DO

TRB. TEN.

(FRECCARE)

BICCHIERE GRANDE

SOUVRAPOSTI IN TIMPANI

BICCHIERE

P<sub>2</sub> PL. MET.

PL. MET.

VN. I

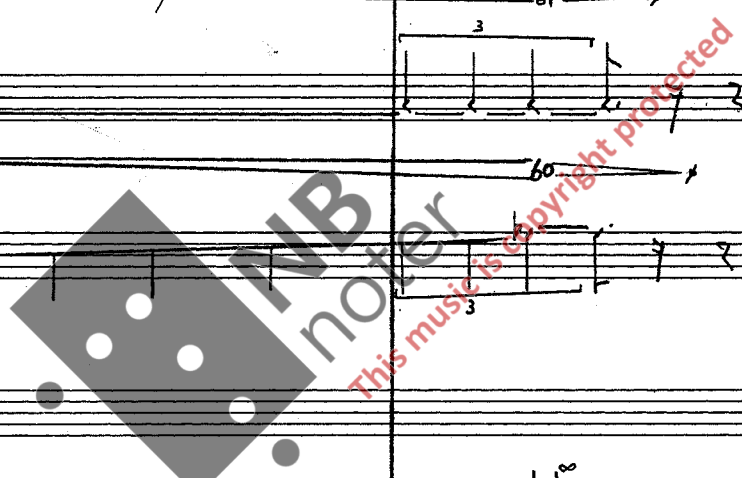
VN. II

VLE.

VC (ARCO.) PL. MET.

VC (ARCO.)

CB. PL. MET.



FL. I. (Do)  
FL. II. (Do)  
CL. Sib  
CL. B. Sib  
SXF. A. Mib  
COR. FA.  
TR. DO.  
TRB. TEN.  
P<sub>1</sub> BICCHIERE GRANDE SOVRAPOSTO VN TIMP.  
P<sub>2</sub> BICCHIERE  
VN. I  
VN. II  
VLA.  
VC.  
CB

FL. ALTO SOL

FL. ALTO:

FL. BASSO (DO)

FL. BASSO:

CL. Sib

CL. BASSO Sib

SXP: OCARINA:

COR. FA. (+ COPERTO) (QUASI L)

TRBA. DO

TRB. TEN.

P1 BICCHIERE GRANDE  
SOVRAPPOSTO UN TIMP.

P2 DORACCHI  
SOVRAPPOSTO UN TIMP.

GNG. GIOV.

VN. I. PL. MET. 16

VN. II. PL. MET. 16

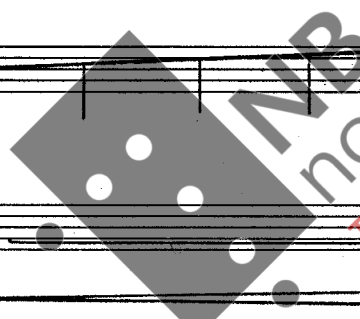
VLA. PL. MET. 16

VC PL. MET. 16

S.R. CB. 30

VC: VLA:

55 60 65 70 75 80 85 90 95 100



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FL. ALTO SOL.

FL. BASSO

CL. Sib

CL. B. Sib

SXF. ALTO.

COR. FA.

TR. BA. DO

TRB. TEN.

P<sub>1</sub> PL. MET.

P<sub>2</sub> PL. MET.

CNC. G.M.

VN. I.

VN. II

VLA.

VC.

CB.



Handwritten musical score for orchestra and woodwinds. The score is divided into three systems. The instruments listed on the left are:

- I: FL. ALTO
- II: FL. PICC.
- CL. Sib.
- CL. B. Sib.
- SXF. ALTO Mib
- COR. FA.
- TRBA. DO
- TRB. TEN.
- PL. MET.
- PL. MET.
- P. MET.
- VN. I.
- VN. II.
- VLA.
- VC.
- CB.

The score includes various musical notations such as notes, rests, and dynamic markings. A large watermark "NB noter" is visible across the center of the page. The page number "19" is circled at the bottom center. The score system numbers 73, 74, 75, and 76 are indicated at the bottom of the staves.

FL. PICC.

FL. PICC.

CL. Sib.

CL. B. Sib.

SAX. ALTO/MB.

COR. FA.

TRBA. DO

TRB. TEN.

P1  
PL. MET.

P2  
PL. MET.

PL. MET.

VN. I.

VN. II.

VLA.

VC.

CB.

20

Handwritten musical score for a symphony orchestra, measures 81-84. The score includes parts for woodwinds, brass, and strings.

**Woodwinds:** CL. Sib, CL. B. Sib, Sax. A., Cor. FA., TR. DO, TRB. TEN.

**Brass:** BL. MET. STAB. OPT. (multiple staves), VN. I, VN. II, VLA., VC., CB.

**Performance Instructions:** ARCO OU FREGANDO, COP. + SORD. "HM", NEL RIZ., L, LV., Poss., no Poss.

**Measure Numbers:** 81, 82, 83, 84.

**Handwritten Fingerings:** 14257.0223744, 8811.32440576, 5445.6779688, 3365.6264321, 2080.07152156, 1285.55490554, 794.516626026, 491.038278511, 303.478346515.

**Watermark:** NBNoter. This music is copyright protected.

CL. Sib  
CL.B. Sib  
SXF A.M.  
LOR. PA.  
TR. DO.  
TRB. I.  
P1  
BL. MET. STAB. OPT.  
BL. MET. STAB. OPT.  
P2  
BL. MET. STAB. OPT.  
BL. MET. STAB. OPT.  
VNI: BL. MET. STAB. OPT.  
VN. II: BL. MET. STAB. OPT.  
VLA: BL. MET. STAB. OPT.  
VC: BL. MET. STAB. OPT.  
CB: BL. MET. STAB. OPT.

14257.0223744  
11827.7099023  
14257.0223744  
8811.32440576  
309.93215844  
8811.32440576  
5445.6979688  
4517.7774382  
5445.6979688  
3365.6264371  
2792.15441462  
3365.6264371  
2080.07153156  
1725.6233292  
1285.55490554  
1066.53108541  
794.516626026  
659.092243794  
491.038279511  
407.438841618  
303.498346518  
251.653402176

85 86 87 88

Handwritten musical score for a symphony orchestra. The score is written on 18 staves, each labeled with an instrument or section. The instruments listed are: PL. PICC., FL. PICC., CL. Sib., CL. B. Sib., SXT. A. mib., COR. FR., TR. DO., TRB. TEN., PL. n., PERC I. P. m. (with LV. and 72), BUCCHIERE, PL. m. (with LV. and 63), PERC II, PL. m. (with LV. and 63), VN I: PL. m. (with LV. and 64), VN II: PL. m. (with LV. and 67), VLA: PL. m. (with LV. and 65), VC.: PL. m. (with LV. and 64), and CB.: A. m. (with LV. and 65). The score includes various musical notations such as notes, rests, and dynamic markings like 'sim.'. There are also performance instructions like 'BUCCHIERE' and '5. DE SASS'. The page is numbered 23 at the bottom center. A large watermark 'NB noter' is visible across the middle of the page.

FL. PICC.

FL. PICC.

CL. Sib

CL. B. Sib

COR. FA

TR. DO

TR. B. TEN.

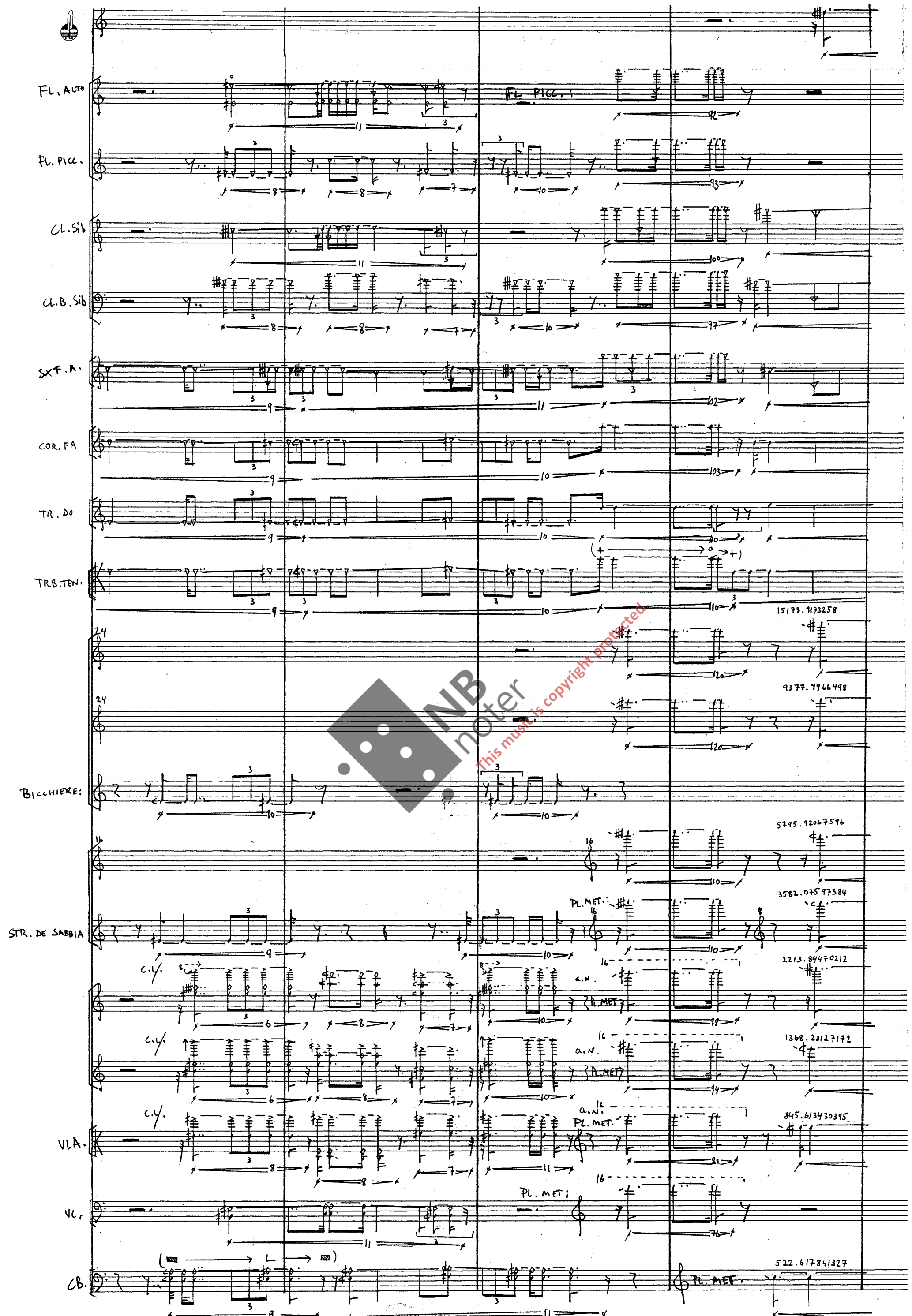
Fl. A.

The image shows a page of a musical score for woodwinds and brass instruments. The instruments listed on the left are: Fl. Picc., Fl. Picc., Cl. Sib, Cl. B. Sib, Cor. FA, Tr. DO, and Tr. B. TEN. The score is divided into systems, with measures 93, 94, 95, and 96 clearly marked. The notation includes complex rhythmic patterns, slurs, and dynamic markings. A large watermark 'MP noter' is visible across the center of the page, along with the text 'This music is copyright protected'. The bottom left corner contains the logo 'D18 PANOPUS SCORE-SYSTEM' and the page number '93'. The bottom center has '(24)' and the page number '95'. The bottom right corner has the page number '96' and the text 'Order Ref. No. 11'.

FL. ACTO  
FL. PICC.  
CL. Sib  
CL. B. Sib  
SXT. A.  
COR. FA  
TR. DO  
TR. TEN.  
BICCHIERE:  
STR. DE SABBIA  
VLA.  
VC.  
CB.

FL. PICC.  
PL. MET.  
PL. MET.  
PL. MET.  
PL. MET.  
PL. MET.  
PL. MET.  
PL. MET.  
PL. MET.  
PL. MET.  
PL. MET.  
PL. MET.  
PL. MET.  
PL. MET.

15173. 7173258  
9377. 7966498  
5795. 92067596  
3582. 07597384  
2213. 84470212  
1368. 23127172  
845. 613430395  
522. 617841327



FL. PICC. 3

FL. PICC. 67 90

CL. Sib 30 100

CL. B. Sib 88 69

SXF. A. Mib 70 89 91

COR. FA. 41 90 99 100

TR. DO 58 83 100

TRB. TEN. 3 93 103

DOBACHI: 70 68 24 120 24 120 50

FREGARE CON GOMMA  
(A TUTTO RICORRE: ARCO)

STR. DE SABBIA!

VN I 16 83

VN I 16 83

VLA: 16 77

VC.: 16 77

CB. 16 68

101 102 103 104



Handwritten musical score for string quartet and woodwinds. The score is organized into systems, each containing multiple staves. The instruments are labeled on the left side: GNG. GIOV., STR. DE SABBIA, and woodwinds (VN., VLA., VC., CB.). The notation includes complex rhythmic patterns, slurs, and dynamic markings. A large watermark "NB noter" is overlaid on the score, along with the text "This music is copyright protected".

C.S. "H.M." + COP. RIZ.

ARCO: 24

ARCO: 24

ARCO: 16

ARCO: 16

PL. MET.: 16

PL. MET.: 16

PL. MET.: 16

PL. MET.: 8

PL. MET.: 8

Handwritten musical score for a symphony orchestra. The score is arranged in a system of staves. From top to bottom, the staves are labeled: GNG. GSOV., PL. MET., PL. MET., PL. MET., PL. MET., VN. I, VN. II, VLA., VC., and CB. The music is written in a key signature of one sharp (F#) and a 3/4 time signature. The score includes various musical notations such as notes, rests, beams, and slurs. There are numerous measure numbers and bar lines throughout the score. A large, semi-transparent watermark is overlaid on the center of the page, reading "NB noter" and "THIS MUSICAL COPYRIGHT PROTECTED".

FL. PICC. FL. DO: FL. DO: CL. Sib. CL. B. Sib. SAX. Alto. COR. FA. TR. Do TRB. TEN. BICCHIERE. PL. MET. PL. MET. VN. S.T. VN. S.T. VLA: S.T. VC. ( → ) CB. PL. MET.

113 114 115 116

FL. I (Do) FL. PICC. FL. II (Do) CL. S. B. CL. B. S. B. SAX. ALTON. COR. FA. TR. DO TR. B. TEN. P1 P2 Vln. I. Vln. II. Vla. Vc. Cb.

117

118

119

120

FL. ALTO

FL. PICC.

FL. BASSO.

CL. Sib

CL. B. Sib

SXF. A. Mib

COR. FA.

TR. DO

TRB. TEN.

Bicc.

P1 PL.M.

PL.MOT.

P2

VN. I.

VN. II.

VLA.

VC.

CB.

The image shows a handwritten musical score for a symphony orchestra. The score is organized into systems, with each system containing staves for different instruments. The instruments listed on the left are: FL. PICC., FL. BASSO., CL. Sib, CL. B. Sib, SXF. A. Mib, COR. FA., TR. DO, TRB. TEN., Bicc., P1 PL.M., PL.MOT., P2, VN. I., VN. II., VLA., VC., and CB. The score is divided into three systems, with measures 121, 122, 123, and 124 marked at the bottom. A large watermark 'MNB noter' is overlaid on the page, along with the text 'This music is copyright protected'. The score includes various musical notations such as notes, rests, and dynamic markings.

FL. ALTO.  
FL. BASSO  
CL. Sib  
CL. B. Sib  
SXF. A. Mib  
COR. FA.  
TR. DO  
TRB. TEN.  
P. MET.  
P. MET.  
VN. I.  
VN. II.  
VLA.  
VC  
CB.

125 126 127 128

FL. ALTO. (Soc.)  
 FL. PICC.  
 CL. Sib  
 CL. B. Sib  
 Sax. A. Mib  
 Cor. FA.  
 TR. Do  
 TRB. TEN.  
 FL. MET.  
 PL. MET.  
 VN I.  
 VN II. PL. MET.  
 VLA. PL. MET.  
 VC.  
 CB. PL. MET.

245.85081  
 100 (Poss.)  
 110  
 112  
 107  
 110  
 3  
 111  
 24  
 120  
 100  
 109  
 24  
 120  
 100  
 109  
 24  
 120  
 96  
 100  
 24  
 120  
 93  
 97  
 24  
 120  
 11  
 93  
 24  
 120  
 85  
 91  
 24  
 120  
 67  
 87  
 129  
 130  
 131  
 132

FL. PICC.  
FL. PICC.  
CL. Sib  
CL. B. Sib  
SXF. A. Mib  
COR. FA.  
TR. DO  
TRB. TEN.  
BICCHIERE  
PL. MET.  
PL. MET.  
STR. DE SABBIA  
VN. I.  
VN. II.  
VLA.  
VC.  
CB.



FL. ALTO  
FL. BASSO  
CL. Sib  
CL. B. Sib  
SXF. A. Mib  
COR. FA.  
TR. DO  
TRB. TEN.  
VN. I.  
VN. II.  
VLA.  
VC.  
CB.

137

138

139  
35

140

FL. ALTO. FL. PICC. CL. Sib CL. B. Sib SXF. A. Mib COR. FA. TR. DO TRB. TEN. PL. MET. PL. MET. OSSCIL. TIMP. VNI. VN. II. VLA. VC. CB.

FL. PICC.

PL. MET.

PL. MET.

141 142 143 144

FL. ALTO  
FL. BASSO  
CL. Sib.  
CL. B. Sib.  
SXF. A. Mib.  
COR. FA.  
TR. DO.  
TRB. TEN.  
PL. MET.  
VN. I.  
VN. II.  
VLA.  
VC.  
CB.

145 146 147 148

37

TRREGARE  
CON GOMMA!  
DOBACHI!  
SOVRAPPOSTO IL  
TIMP:

FL. ALTO

FL. BASSO

CL. Sib

CL. B. Sib.

SXF. ALTO  
Mib

COR. FA

TR. DO.

TRBN. TEN.

PL. MET.

VNI: PL. MET.

VN II: PL. MET.

VLA:

VC.: PL. MET.

CB.: PL. MET.

FL. PICC.:

9552.00051

9839.2998

9160.7274

8482.155

7803.5826

9136.69619

8721.39177

8306.98374

7870.78303

TIMP: (b)

149 150 151 152

38

( II. )

FL. DO I.

FL. DO II.

CL. Sib

CL. B. Sib

SXF: A. Mi b

COR. FA

TR. DO

TRB. TEN.

P1  
BICCIERO  
GRANDE  
SOVRAPOSTO  
IL  
TIMPANO:

P2  
DOBACHI  
SOVRAPOSTO  
IL  
TIMPANO:

VN. I.

VN. II.

VLA

VC

CB

FREGARE  
CON UN DITO;

FREGARE CON UN DITO COPERTO  
CON GOMMA  
(CONDOMA)

153

154

155

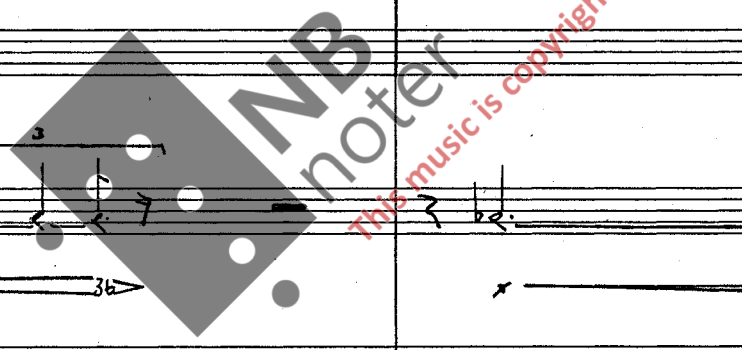
39

156

Handwritten musical score for a symphony orchestra. The score is divided into two systems, P1 and P2, and includes the following parts:

- P1:**
  - Fl. Do I.
  - Fl. Do II.
  - Cl. Sib
  - Cl. B. Sib
  - Sxf. A. Mib
  - Cor. Fa.
  - Tr. Do
  - Trb. Ten.
  - Bicchiere Gr.
  - Sovraposto Il Timp.
- P2:**
  - Dobachi
  - Sovraposto Il Timp.
- String Section:**
  - Vn. I
  - Vn. II
  - Vla.
  - Vc.
  - Cb.

The score features various musical notations including triplets, slurs, and dynamic markings. Measure numbers 157, 158, 159, and 160 are indicated at the bottom of the page.



FL. Do I.

FL. Do II.

CL. Sib

CL. B. sib

SXFA MiB

COR. FA

TR. DO

TRB. TEN.

P1

BIGGIERO GR.

SOVRAPOSTO

IL

TIMPANO:

DOBACHI:

SOVRAPOSTO

IL

TIMPANO:

VN. I.

VN. II.

VLA.

VL.

CB.

FL. DO I: (L) 42 31

FL. DO II 40 31

CL. Sib 42 31

CL. BASSO 43 32 3

SXF ALTO. 43 31

COR. (FA) 37

TR. (DO) 37

TRB. TEN.

P<sub>1</sub> (FREGANDO) BICCIERO GRANDE 28 3

P<sub>2</sub> DOBANI ((FREGANDO)) 34 3

VN. I 43 33

VN. II 44 32

VLA 41 33

VC. 41 33

CB. 38 31

165

166

167

168

(42)



FL. DO I.  
FL. DO II.  
CL. Sib  
CL. B. Sib  
SXF. ACTO Mib  
COR. (FA)  
TR. (DO)  
TRB. TEN.  
Bicc. GR.  
TP.  
DOB.  
TP.  
VN. I.  
VN. II.  
VLA.  
VC.  
CB.

169 170 171 172

FL. Do I.  
FL. Do II.  
CL. Sib.  
CL. B. Sib.  
SXF. A. MiB.  
COR. (FA)  
TR. Do  
TRB. TEN.  
Bicc.  
TP.  
Dob.  
TP.  
VN. I.  
VN. II.  
VLA.  
VC.  
CB.

FL. DO I FL. Picc.

FL. DO II FL. Picc.

CL. Sib

CL. B. Sib

SXF. A Mib

COR. FA.

TR. DO TR. Picc Mib

TRB. TEN. [C.S. PLUNGER:]

BICCH. GR.

TP.

DOB.

TP.

VN. I. PL. MET.

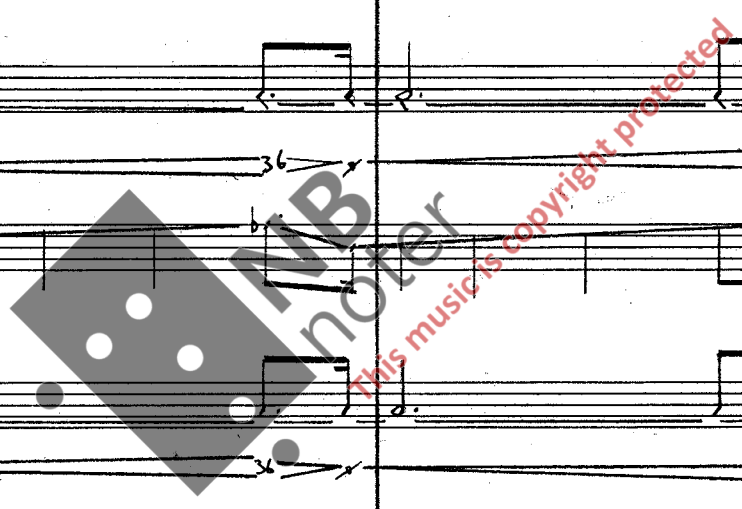
VN. II. PL. MET.

VLA. PL. MET.

VC. PL. MET.

CB. PL. MET.

58 61 56 66 3 70 61 3 58 81 3 47 58 82 3 47 83 47 48 31 36 45 5 5 31 45 60 66 60 66 61 66 51 59 79 51 172 178 174 180



FL. Picc. I.  
FL. Picc. II.  
Cl. sib.  
Cl. B. sib.  
SXF. A. Mi b.  
COR. FA.  
TR. P. Mi b.  
TRB. TEN.  
BICCIERO GRANDE  
SOVRAPOSTO UN  
TIMPANO:  
DOBACHI:  
SOVRAPOSTO UN  
TIMPANO:  
VN I. PL. MET.  
VN II. PL. MET.  
VLA. PL. MET.:  
VC. PL. MET.  
CB. PL. MET.

P<sub>1</sub>  
BICCIERO GR.:  
SOVRAPOSTO  
UN  
TIMPANO:

P<sub>2</sub>  
DOBACHI:  
SOVRAPOSTO  
UN  
TIMPANO:

VNI.

VN. II.

VLA.

VC.

CB.

The image shows a musical score for percussion and strings. The percussion part includes two sets of timpani (Bicciero Gr. and Dobachi) and a snare drum (Sovraposto Un). The string part includes Violin I, Violin II, Viola, Violoncello, and Contrabasso. The score is written in a system with multiple staves. The percussion staves are at the top, and the string staves are at the bottom. The score is marked with measures 185, 186, 187, and 188. There are various musical notations, including notes, rests, and dynamic markings. A large watermark 'NB notey' is visible across the center of the page, along with the text 'This music is copyright protected'.

FL. DO I.  
FL. DO II.  
CL. Sib  
CL. B. Sib  
SXF. A. M. b

P<sub>1</sub> BILIERO GRANDE :  
SOVRAPPOSTO  
UN  
TIMPANO

P<sub>2</sub> DOBACHI :  
SOVRAPPOSTO  
UN  
TIMPANO

VN. I.  
VN. II.  
VLA.  
VC.  
CB.

189 190 191 192

FL. DO. I.

FL. DO. II.

CL. Sib.

CL. B. Sib.

SXF. A. Mib.

C.S. F + COP.

C.S. D + COP.

C.S. D + COP.

BICCIERO :  
GRANDE

P<sub>1</sub> SOVRAPPOSTO  
UN  
TIMPANO :

DOBACHI  
SOVRAPPOSTO  
UN  
P<sub>2</sub> TIMPANO :

VI. I.

VI. II.

VLA. :

VC.

CB.

193

194

195

49

196

FL. I DO

FL. II DO

CL. Sib

CL. B. Sib

SXF. A. Mib

COR. FA.

TR. DO

TRB. TEN.

P<sub>1</sub> BICHIERE GRANDE  
SOVRAPOSTO UN  
TIMPANO:

P<sub>2</sub> DOBACHI:  
SOVRAPOSTO UN  
TIMPANO:

VN. I.

VN. II.

VLA.

VCL.

CB.

FL. PICC.

TR. P. Mib [C.S. PL.]

C.S. PL.

R. MET.

PL. MET.

PL. MET.

PL. MET.

PL. MET.

58 60 61 51 59 61 53 59 60 53 60 46 49 50 46 47 40 41 59 63 55 63 56 62 53 60 59 62

197 198 199 200

(50)



FL. PICC. 78 80 86 88

FL. PICC. 80 82 88 90

CL. Sib 85 87 82 90

CL. BASSO Sib 90 95 NB!

SXF. ALTO Mib 90 95 90 96

COR. FA. 94 95 94 98

TR. Mib 89 90 92 94

TR. TEN. 96 100 98 100

P1 Bicc. 60 120 90 120

P1 Timp. 120 90 120

FICHETTO DI CANE

P2 DDB. 66 70 94 110

P2 Timp. 92 110

VN. I PL. MET. STAB. OPT. 110 110 90 90

VN. II PL. MET. STAB. OPT. 105 110 88 86

VLA. PL. MET. STAB. OPT. 96 96 88 94

VC. PL. MET. STAB. OPT. 90 90 80 82

PL. MET. STAB. OPT. 90 88 80 80

Loco → FREGARE: Bicc.

Loco → Timp.

Loco → DDB.

Loco → Timp.

Loco → S.T. VN. I

Loco → S.T. VN. II

Loco → S.T. VLA.

Loco → S.T. VC.

Loco → S.T. CB.

201 202 203 (51) 204

FL. I DO

FL. II DO

CLAR. BASSO

CLAR. ALTO

COR. FA.

TR. DO

TRB. TEN.

BICCIERO GRANDE

SOVRAPOSTO UN TIMPANO:

DOBACHI

SOVRAPOSTO UN TIMPANO:

205 206 207 208

52

FL. DO I.  
FL. DO II.  
CL. Sib  
CL. B. Sib  
SXF. A. mib  
COR. FA.  
TR. DO  
TRB. TEN.  
BICCI ERG. SR.  
SOVRAPOSTO UN TIMPANO  
DOBACHI  
SOVRAPOSTO UN TIMPANO  
VN. I.  
VN. II.  
VLA.  
VC.  
CB.

C.S.P. + COP.  
C.S.P. + COP.  
C.S.P. + COP.

209 210 211 212

49 55 51 49 55 46 53 44 52 46 54 51 35 3 50 3 35 2 50 3 48 55 48 55 51 42 47 42 52 42 50

FL. DO I.

FL. DO II

CL. Sib

CL. B. Sib

SXF. A. Sib

COR. FA.

TR. DO

TR. TEN.

BICCIE RO GR.

SOVRAPOSTO

UN TIMPANO

DOBACHI

SOVRAPOSTO

UN TIMPANO

VN. I.

VN. II.

VLA.

VL.

CB.

FL. PICC.:  
FL. PICC.:  
C.S. PL.  
TR. PICC. mib  
C.S. PL.  
PL. MET.  
PL. MET.  
PL. MET.

62 81 83 59 83 85 56 80 85 52 85 88 49 89 89 49 89 92 41 43 51 41 43 62 60 98 61 98 50 98 54 98 52 91 98

213 214 215 216



FL. PICC. I  
FL. PICC. II  
CL. Sib  
CL. B. Sib  
SXF. A. Mib  
COR. FA.  
TR. P. Mib  
TR. TEN.  
BILDERE GRANO.  
SOVRAPOSTO  
UN  
TIMPANO:  
DOBACHI:  
SOVRAPOSTO  
UN  
TIMPANO:  
VNI. PL. MET.  
VN. II. PL. MET.  
VLA. PL. MET.  
VC. PL. MET.  
CB.: R. MET.

FL. DO:  
FL. DO:  
C.S. HM COP.  
TR. DO: C.S. HM COP.  
C.S. HM COP.  
C.S. PL.  
TR. PICC. Mib  
C.S. PL.  
VN:  
VN:  
VLA:  
VC:  
CB.

85 3 88  
86 3 89  
86 3 85  
89 3 90  
89 3 90  
90 3 95  
96 3 96  
96 3 100  
52 3 56  
64 3 64  
100 3 110  
100 3 110  
96 3 106  
110 3 109  
110 3 109

55  
49  
60  
46  
40  
50  
47  
51  
44  
46  
60  
60  
60  
53  
50

OBS!!!

FL. PICC. I.  
FL. PICC. II.  
CL. Sib.  
CL. BASSO Sib  
SXF. ALTO Mid.  
COR. FA.  
TR. Picc. Mid.  
TRB. TEN.  
BICCIERO GRANDE  
SOVRAPOSTO UN TIMPANO  
DOBACHI  
SOVRAPOSTO UN TIMPANO  
VNI: PL. MET.  
VNI: PL. MET.  
VLA. PL. MET.  
VC. PL. MET.  
CB. PL. MET.

221 222 223 224