

Narratio

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Giovanni Grosskopf

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d=60
(solo soffio, non intonato)

Flute

Clarinet

Guitar

Piano

Violin

Fl.

Cl.

Gtr.

Pf.

Vln.

5

Fl.

Cl.

Gtr.

Pf.

rispondendo

p

Measure 5: Flute plays a sixteenth-note pattern starting with a grace note. Clarinet and Guitar play sustained notes with grace notes. Piano plays sustained notes.

5

Fl.

Cl.

Gtr.

Pf.

rispondendo

p

Measure 5 continues with similar patterns as the previous measure.

Pf. 8: 8:

7

Fl.

Cl.

Gtr.

p

p

Measure 7: Flute plays a sixteenth-note pattern. Clarinet and Guitar play sustained notes with grace notes. Dynamics: piano dynamic for Flute, forte dynamic for Clarinet, piano dynamic for Guitar.

7

Fl.

Cl.

Gtr.

p

p

Measure 7 continues with similar patterns as the previous measure.

10

Fl.

Cl.

Gtr.

v

p

v

Measure 10: Flute plays a sixteenth-note pattern. Clarinet and Guitar play sustained notes with grace notes. Dynamics: dynamic 'v' for Flute, piano dynamic for Clarinet, dynamic 'p' for Guitar, dynamic 'v' for Clarinet, dynamic 'v' for Gtr.

10

Fl.

Cl.

Gtr.

v

v

Measure 10 continues with similar patterns as the previous measure.

13

Fl.

Cl.

Gtr.

p

17 $\text{d} = 72$

Fl.

Cl.

Gtr.

p

Pf.

imitando la libera cadenza di una recitazione parlata di versi poetici; molto serio, monotono e solenne, come una litania

3

3

3

pp

ppp

senza Ped.

8vb

Fl. *>*

Cl. *p*

Gtr. *>*

Pf. *ppp* *ppp* *pp* *sim.*

Vln. *arco* *pp*

Fl. *p*

Cl. *p*

Gtr.

Pf. *3* *3* *3* *3*

Vln. *p*

- Mov. 3 p.4 -

$\text{d} = 80$ accel. fino a -----

Fl. 26 *p*

Cl. 26 *pp*

Gtr. 26

Pf. 26 *pp*
ancora nello stesso modo, come declamando versi

(8^{vb})

Vln. 26 *p*

Fl. 29

Cl. 29 *mf* con più vivacità

Gtr. 29

Pf. 29

(8^{vb})

Vln. 29 *pp*

32

Fl. *con più vivacità* *mf*

Cl.

Gtr. *con più vivacità* *mf*

Pf. *ppp*

(8^{vb}) -

35

Fl. *mf*

Cl.

Gtr. *mf*

Pf. *ppp*

(8^{vb}) -

d=88 accel. a poco a poco fino a -----

Rit. *

Fl. 38
 Cl. mf
 Gtr. 38
 Pf. 38
 Vln. mf
 Fl. 41
 Cl. molto ritmico
—3— —3—
 Gtr. 41
 Pf. 41
 Vln. rispondendo
—3— V —3— V

(8^{vb})
 = 182

45

Cl.

Vln.

46

Cl.

Vln.

47

Cl.

Vln.

48

Cl.

Vln.

49

Cl.

Vln.

50

53

Fl.

cupo e solenne

mf

Cl.

p *rimanendo sullo sfondo*

Gtr.

mf

Pf.

p

Reo.

cupo e solenne

Vln.

p *rimanendo sullo sfondo*

57

Fl.

Cl.

Gtr.

Pf.

Vln.

p

p

p

pp

* *Rit.*

*Se si esegue "Invocatio" (o "Jubilus") proseguire
di seguito (saltando la battuta di collegamento
numerata con "b") altrimenti eseguirla, e poi*

passare direttamente alla lettera A

61

Fl.

Cl.

Vln.

p

p

61

Gtr.

61

Pf.

linea principale:

*

Rit.

61

Vln.

- Mov. 3 p.9 -

Fl. 63 b
 Cl. 64
p (interrompendosi di colpo)

 Gtr. 63b
 Pf. 64
trem.
 Vln. 63b
p
p calmo
*)
mp
p
pizz. 3
64
(arco)
ppp sullo sfondo

Fl.
 Cl. *ppp sullo sfondo*
ppp

Gtr.
 Pf.
 Vln. *ppp*

ppp
ppp
ppp

*Prima evocazione di "Invocatio":
dirompente, fiero, gridato*
flatt.

- Mov. 3 p.10 -

68

Fl.

(riprendendo come se l'interruzione non ci fosse stata)

Cl.

Gtr.

mf

68

Pf.

sempre calmo

cupo e solenne

Vln.

p

linea principale:

Rit.

p

pp

71

Seconda evocazione di "Invocatio": dirompente, fiero, gridato

(interrompendosi di colpo)

Fl.

Cl.

ppp sullo sfondo

Gtr.

Pf.

m.d.f SOLO
in rilievo

Vln.

ppp sullo sfondo

- Mov. 3 p.11 -

ppp

73

(riprendendo come se l'interruzione non ci fosse stata)

Fl.

Cl. *ppp*

Gtr. *mf*

Pf. *m.s.*
sempre *p calmo* *m.d.*

Vln.

76 *d=152*

A

Fl.

Cl.

Gtr. *sereno, incantato* *pizz.*

Pf. *p sereno, incantato*

Vln. *pizz.*

- Mov. 3 p.12 -

*Se si esegue "Invocatio" (o "Jubilus") proseguire
di seguito (saltando la battuta di collegamento
numerata con "b") altrimenti eseguirla, e poi
passare direttamente alla lettera B*

**Terza evocazione di "Invocatio":
dirompente, fiero, gridato
(interrompendosi di colpo)**

Fl. *p*

Cl. *p*

Gtr. *mf*

Pf.

Vln. *p*

Fl. *pp cresc.* *sffz*

Cl. *pp cresc.* *sffz*

Gtr. *pp cresc.* *non l.v. f*

Pf. *pp* *8vb*

Vln. *p cresc.* *sffz*

- Mov. 3 p.13 -

(riprendendo come se
l'interruzione non ci fosse stata)

B

Fl. 89

Gtr. 89 *calmo, incantato*
mf calmo, incantato

Pf. 89 *(8vb)* *pizz.*

Vln. 89 *p*

Fl. 94

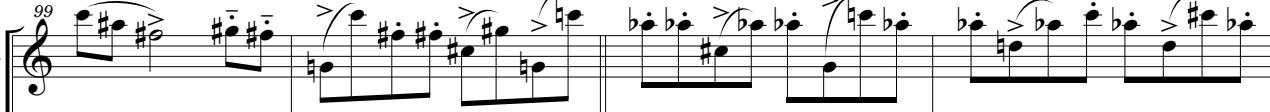
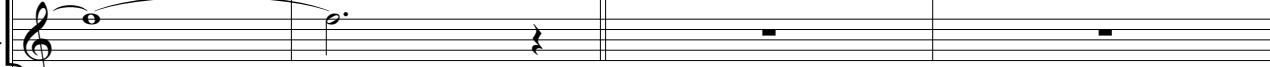
Cl. 94 *p*

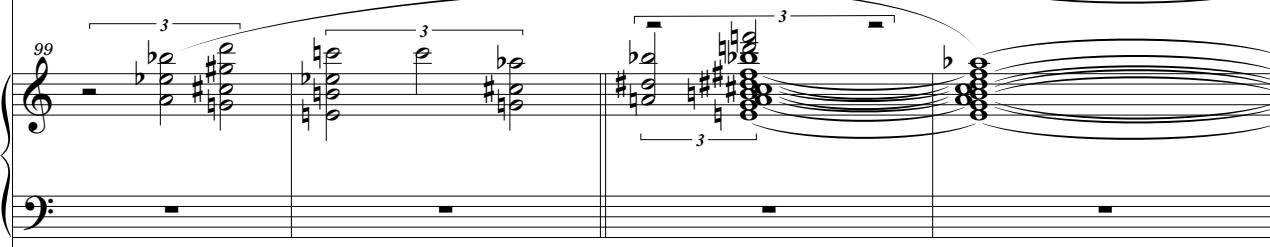
Gtr. 94 *p*

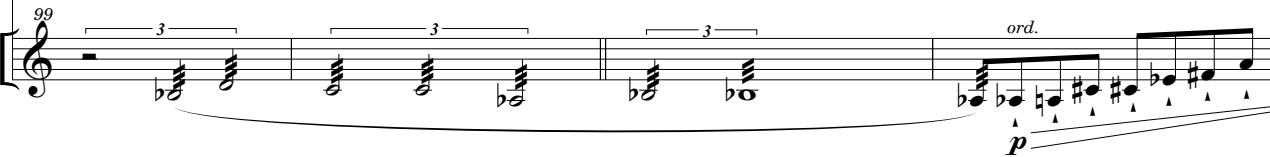
Pf. 94 *(8vb)*

Vln. 94 *arco pont.*

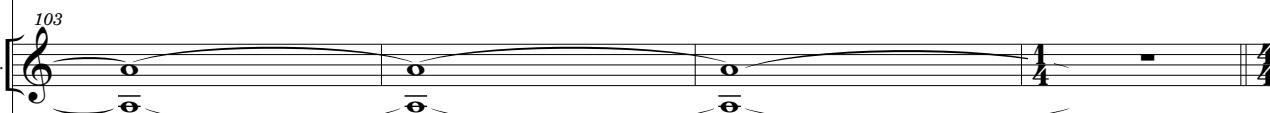
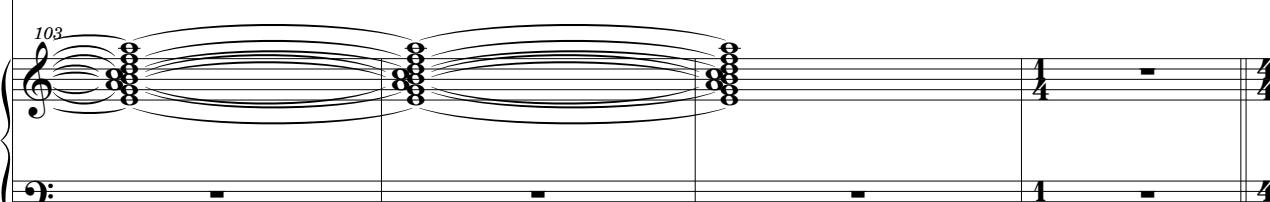
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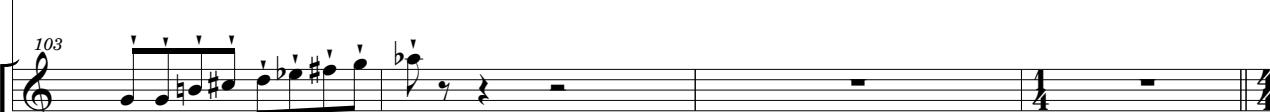
Fl. 
 Cl. 

Gtr. 
 Pf. 

Vln. 

Fl. 
 Cl. 

Gtr. 
 Pf. 

Vln. 

*Se si esegue "Ignotum" proseguire
 di seguito (saltando le battute di collegamento
 numerate con "b", "c", "d"), altrimenti eseguirle, e poi
 passare direttamente alla lettera C*

Fl.

Cl.

Gtr.

Pf.

Vln.

Fl.

Cl.

Gtr.

Pf.

Vln.

107

p

(sempre legato ten.)

pp dolce

110b

p

110c

110d

110b

110b

- Mov. 3 p.16 -

Fl. 112 *Prima evocazione di "Ignotum": crudele, inquietante*
flatt. *pp sullo sfondo*
Cl. *pp sullo sfondo*

Gtr. 112 *pizz. (ostacolare la vibrazione delle corde con il palmo della mano destra)*
f sffz *f ben udibile*
Pf. *ff feroce*
f
Vln. *pizz.* *f*

Fl. 115
Cl.
Gtr. *norm.* *f*
Pf. *pp*
Vln.

118

Fl.

Cl.

Flute and Clarinet parts. The Flute has a sustained note followed by a sixteenth-note pattern. The Clarinet has a sustained note followed by a eighth-note pattern.

118

Gtr.

pizz.

f ben udibile

118

Pf.

ff

f

118

Vln.

Guitar (Gtr.) plays eighth-note chords with dynamic *ff*. Piano (Pf.) plays eighth-note chords with dynamic *f*. Violin (Vln.) plays eighth-note chords.

120

Fl.

Cl.

pp

p

Flute (Fl.) and Clarinet (Cl.) play eighth-note patterns. The dynamic changes from *pp* to *p*.

120

Gtr.

Guitar (Gtr.) plays eighth-note patterns.

120

Pf.

Piano (Pf.) plays eighth-note patterns.

120

Vln.

arco

pp dolce

- Mov. 3 p.18 -

Violin (Vln.) plays eighth-note patterns with dynamic *pp dolce* and *arco*.

123

Fl.

C

p

Cl.

p

123

Gtr.

norm.

calmo, incantato

123

Pf.

p

Vln.

* Rcd.

(pensato battendo i quarti puntati)

p vivace, spiritoso

127

Fl.

Cl.

127

Gtr.

127

Pf.

127

Vln.

Fl. 132

Cl.

Gtr. 132

Pf. 132

Vln. 132

*Se si esegue "Ignotum" proseguire
di seguito (saltando la battuta di collegamento
numerata con "b"), altrimenti eseguirla, e poi
passare direttamente alla lettera D 137 b*

Fl. 136

Cl. 136

Gtr. 136

Pf. 136

Vln. 136

Seconda evocazione di "Ignotum": minaccioso

p sullo sfondo

pp sullo sfondo

f

m.d. espres.

m.d. mp in rilievo, apparentemente dolce, ma minaccioso

pp sullo sfondo, apparentemente dolce, ma minaccioso

senza Ped.

mp

pp sullo sfondo

- Mov. 3 p.20 -

142

Fl.

Cl.

Gtr.

Pf.

Vln.

pp ma in rilievo

This section of the score shows five staves. The Flute and Clarinet play eighth-note patterns. The Guitar and Piano provide harmonic support with sustained notes and chords. The Violin plays sixteenth-note patterns. Measure 142 concludes with a dynamic instruction *pp ma in rilievo*.

150

D

Fl.

Cl.

Gtr.

Pf.

Vln.

Reo.

** Reo.*

V

- Mov. 3 p.21 -

This section begins with a melodic line from the Flute and Clarinet. The Guitar and Piano provide harmonic support. The Violin plays sixteenth-note patterns. Measures 150 and 151 feature dynamic markings *pp*, *p*, and *V*. The section ends with a repeat sign and the instruction *- Mov. 3 p.21 -*.

Fl. 156 *pp*
 Cl.
 Gtr. *melodico*
 Pf. *p incantato e misterioso*
 Vln. *(Ped. sempre ten.)*

Fl. 161
 Cl.
 Gtr.
 Pf.
 Vln. - Mov. 3 p.22 -

Fl. *p* *b*₂ *b*₂ *b*₂ *b*₂

Cl. *p* *b*₂ *b*₂ *b*₂

Gtr. *mf* *b*₂ *b*₂ *b*₂

Pf. *b*₂ *b*₂ *b*₂ *b*₂

Vln. *p* *p* *p* *p*

(Ped. sempre ten.)

Fl. *p* *p* *p*

Cl. *p* *p*

Gtr. *b*₂ *b*₂ *b*₂ *b*₂

Pf. *b*₂ *b*₂ *b*₂ *b*₂

Vln. *p* *p*

171 *b*₂ *b*₂ *b*₂ *b*₂ *b*₂

Gtr. *b*₂ *b*₂ *b*₂ *b*₂ *b*₂

Pf. *b*₂ *b*₂ *b*₂ *b*₂

Vln. *p*

- Mov. 3 p.23 -

Fl. *p* *equilibrato con il violino*
 Cl.
 Gtr. *f equilibrata con il violino*
 Pf. *pp rimanendo sullo sfondo*
mp in rilievo, dolce (rilevare la nota superiore della m.s.)
**Red.*
 Vln. *p equilibrato con la chitarra*

Fl. *181*
 Cl.
 Gtr.
 Pf.
 Vln. *- Mov. 3 p.24 -*

Fl.

Cl.

Gtr.

Pf.

Vln.

186

sempre pp rimanendo sullo sfondo

rilevare la nota superiore della m.s.

sempre mp in rilievo, dolce

Fl.

Cl.

Gtr.

Pf.

Vln.

191

*Se si esegue "Planctus" proseguire
di seguito (saltando le battute di collegamento
numerate con "b" e "c"), altrimenti eseguirle, e poi
passare direttamente alla lettera E*

194b

pp

191

191

191

#8

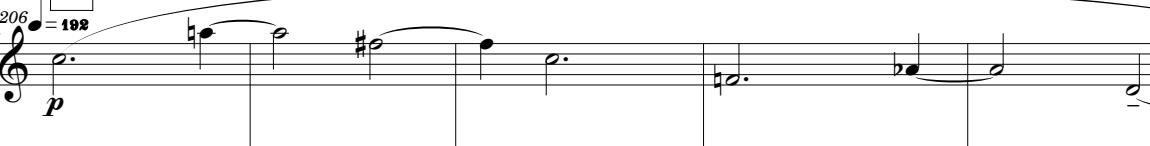
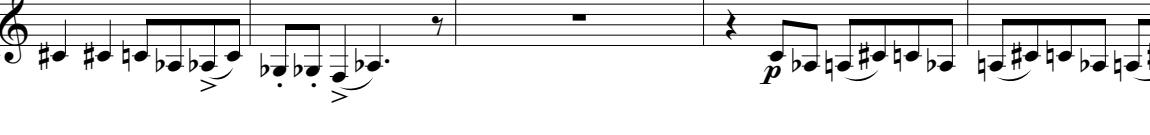
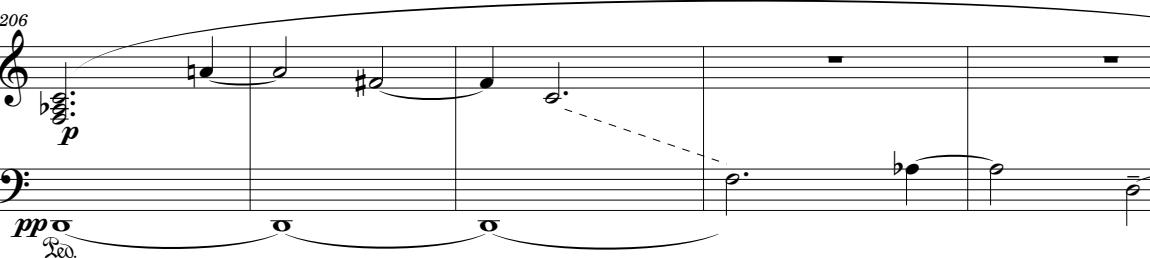
pp

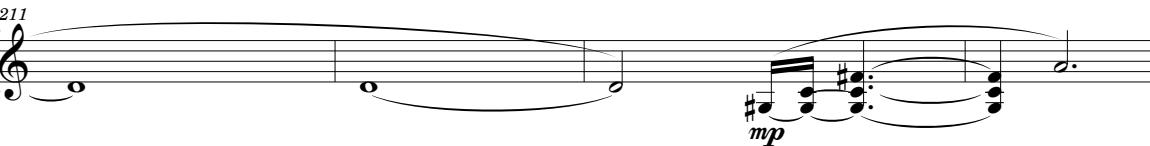
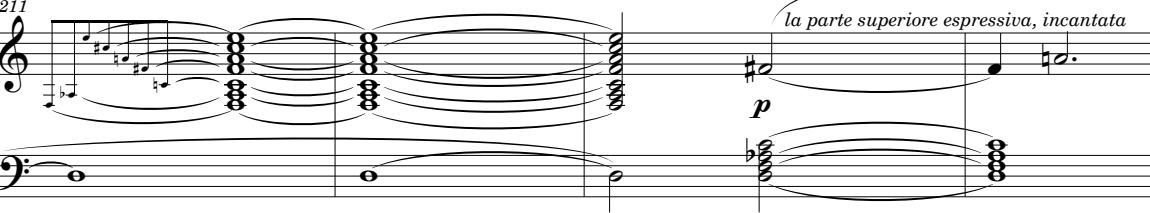
- Mov. 3 p.25 -

Musical score for Flute (Fl.) and Clarinet (Cl.). The score consists of two staves. The Flute staff begins with measure 199, marked with a '3' above the first three notes. The Clarinet staff begins with measure 200, also marked with a '3' above the first three notes. The tempo is indicated as $\text{♩} = 176$. The dynamics for the Clarinet are marked *p*.

Musical score for guitar (Gtr.) at measure 199. The key signature is A major (no sharps or flats). The first two notes are muted (indicated by a 'v' over the note heads) and have grace marks above them. The third note is a sustained eighth note with a grace mark above it. The fourth note is a sustained eighth note with a grace mark above it. The fifth note is a muted eighth note with a grace mark above it.

Musical score for piano (Pf.) at measure 199. The section starts with a fermata over two measures. The first measure begins with a dynamic of *mp* *espr.*. The second measure begins with a dynamic of *poco rit.* and ends with *a tempo*. The piano part features various note heads and stems, with some notes connected by horizontal lines. The bass line consists of eighth-note patterns. Measure 200 begins with a dynamic of *p*.

E
 206 
Cl. 
Gtr. 
Pf. 
Vln. 

 211 
Cl. 
Gtr. 
Pf. 
Vln. 

- Mov. 3 p.27 -

Fl. 215
 Cl.
 Gtr.
 Pf.
 Vln.

(Ped. sempre ten.)
 219
 Fl.
 Cl.
 Gtr.
 Pf.
 Vln.

- Mov. 3 p.28 -

Fl. (223)

 Cl.

 Gtr. (223)

 Pf. (223)

(Ped. sempre ten.)

 Vln. (223)

 Fl. (228)

 Cl. (228)

 Gtr. (228)

 Pf. (228)

**R&O.*

 Vln. (228)

Fl. 232
 Cl. p
 Gtr. 232
 Pf. (loco)
 Vln. 232

*Se si esegue "Planctus" proseguire
 di seguito (saltando le battute di collegamento
 numerate con "b", "c", "d", "e", "f"), altrimenti eseguirle, e poi
 passare direttamente alla lettera F*

237 237 b
 Fl. p
 Cl. >
 Gtr. 3
 Pf. l.v.
 Vln. 237

237 c 237 d
 Fl. >
 Cl. >
 Gtr. 3
 Pf. pp
 Vln. 237

237 e 237 f
 Fl. >
 Cl. >
 Gtr. 3
 Pf. (8^{vb})
 Vln. 237

- Mov. 3 p.30 -

Fl. 237f *p*
 Cl. 237f *p*
 Gtr. 237f
 Pf. 237f 88 *drammatico* *mp* *mf* *senza Ped.* *arco*
 Vln. 237f *pp*

Fl. 242 *p* 208 *p* **F**
 Cl. *tr.* *(senza trillo)* *p*
 Gtr. 242 *p*
 Pf. 242 *f* *f* *calmo, incantato* *p* *p* *pizz.*
 Vln. 242 *tr.* *p*

- Mov. 3 p.31 -

Fl.

Cl.

Gtr.

Pf.

(*Ped. sempre ten.*)

Vln.

This section contains five staves. The Flute and Clarinet staves show sixteenth-note patterns with grace notes and dynamic markings *p*. The Guitar staff shows eighth-note chords. The Piano staff has sustained notes and a dynamic *p*. The Violin staff shows eighth-note patterns. Measure 253 begins with a piano dynamic and a sustained note on the piano staff.

Se si esegue "In secreto mysterium" proseguire
di seguito (saltando le battute di collegamento
numerate con "b", "c", "d", "e"), altrimenti eseguirle, e poi
passare direttamente alla lettera G G 256 b

Fl.

Cl.

Gtr.

Pf.

Vln.

ppp

8vb

- Mov. 3 p.32 -

This section continues from the previous one. It includes instructions for performing the "In secreto mysterium" section. The Flute and Clarinet staves continue their sixteenth-note patterns. The Guitar staff shows eighth-note chords. The Piano staff has sustained notes and a dynamic *ppp*, followed by a bass clef and a dynamic *8vb*. The Violin staff shows eighth-note patterns. Measure 256 begins with a piano dynamic and a sustained note on the piano staff.

Fl. 256c *p*
 Cl. 256d 3
 256e
 Gtr.
 Pf. 256c
 (8^{vb})
 (Ped. sempre ten.)
 (Ped. sempre ten.)

Prima evocazione di "In secreto mysterium": sussurrato, incantato, cullante
 Poco più lento, se necessario al pianista

Fl. 259 *p*
 Cl.
 Gtr. 259
 pizz. (ostacolare la vibrazione delle corde con il palmo della mano destra)
 Pf. 259 Come un ruscello
ppp sempre legato
 liquido, sussurrando, senza accenti, senza il minimo senso di agitazione
 (8^{vb})
 Vln. 259 pizz.

263

Gtr.

Pf.

Vln.

This section contains three staves. The first staff (Gtr.) has a treble clef, a key signature of one sharp, and a common time signature. It consists of six measures of eighth-note patterns. The second staff (Pf.) has a treble clef, a key signature of one sharp, and a common time signature. It features six measures of sixteenth-note patterns with grace notes. The third staff (Vln.) has a treble clef, a key signature of one sharp, and a common time signature. It contains six measures of eighth-note patterns.

267

Cl.

Gtr.

Pf.

Vln.

This section contains four staves. The first staff (Cl.) has a treble clef and a common time signature. It consists of six measures of eighth-note patterns. The second staff (Gtr.) has a treble clef, a key signature of one sharp, and a common time signature. It features six measures of eighth-note patterns. The third staff (Pf.) has a treble clef, a key signature of one sharp, and a common time signature. It contains six measures of sixteenth-note patterns with grace notes. The fourth staff (Vln.) has a treble clef, a key signature of one sharp, and a common time signature. It consists of six measures of eighth-note patterns.

Al tempo precedente

G

Fl. *p*

Cl. *p*

Gtr. *norm.* *mp*

Pf. *p calmo, incantato*
*Reed.

Vln. *arco* *p*

Fl. *p*

Cl. *p*

Gtr. *o*

Pf. *ppp* *8vb*

Vln. *p*

- Mov. 3 p.35 -

281

Gtr.

Pf.

Vln.

286 *cupo, espressivo*

Fl.

Cl.

Vln.

286

Gtr.

Pf.

Vln.

291

Fl.

Cl.

Gtr.

Pf.

Vln.

This section of the score shows five staves. The Flute and Clarinet play sustained notes. The Guitar and Piano provide harmonic support with eighth-note patterns. The Violin plays sixteenth-note patterns. Measure 291 concludes with a dynamic *l.v.tutto*.

295

Fl.

Cl.

Gtr.

Pf.

Vln.

This section continues with sustained notes from the Flute and Clarinet. The Guitar and Piano provide harmonic support. The Violin's sixteenth-note patterns continue. Measure 295 ends with a dynamic *p*.

Se si eseguono sia "In secreto mysterium" che
 "In nemore clamores" proseguire di seguito
 (saltando entrambe le serie di battute di collegamento
 numerate con "b", "c", "b1", "c1"), altrimenti: se viene eseguito il solo
 "In nemore clamores" eseguire la prima serie ("b", "c"), e poi passare
 direttamente alla lettera [H]; se non viene eseguito nemmeno quello,
 saltare la prima serie ("b", "c"), eseguire la seconda serie ("b1", "c1") 301 b - 301 c - 301 b1
 300 e poi passare direttamente alla lettera I

Seconda evocazione di "In secreto mysterium": sussurrato, incantato, cullante
 Poco più lento, se necessario al pianista

301c1

301c1

Come un ruscello
 ppp sempre legato
 liquido, sussurrando, senza accenti, senza il minimo senso di agitazione
 *Ric.

301c1

Prima evocazione di "In nemore clamores": nostalgico

- Al tempo precedente

Musical score for orchestra and piano, page 309. The score includes parts for Flute (Fl.), Clarinet (Cl.), Piano (Pf.), and Violin (Vln.). The Flute and Clarinet parts feature melodic lines with dynamic markings *ppp* and *mf*. The Piano part consists of sustained chords. The Violin part has a rhythmic pattern with dynamic *ppp* and *arco*. The score is set against a background of sustained notes. A text box contains the lyrics: *come rispondendo ad un richiamo con un altro richiamo*.

Fl. 313

Cl.

Gtr. 313 norm. mp

Pf. 313 la parte superiore cantabile p * Red. 8^{vb}-

Fl. 319

Cl. p

Pf. 319 (8^{vb})

Vln. 319 (arco) p

Fl.

Cl.

Pf.

(*Ped. sempre ten.*)

8vb

Vln.

325

Fl.

Cl.

Pf.

8vb

Vln.

331

Se si eseguono sia "In nemore clamores" che "Rota" proseguire di seguito (saltando entrambe le serie di battute di collegamento numerate con "b", "c", "d", "e", "b1", "c1"), altrimenti: se viene eseguito il solo "Rota" eseguire la prima serie ("b", "c", "d", "e"), e poi passare direttamente alla lettera [L]; se non viene eseguito nemmeno quello, saltare la prima serie ("b", "c", "d", "e"), eseguire la seconda serie ("b1", "c1") e poi passare direttamente alla lettera [M]

passare e direttamente alla lettera **M**; se non viene eseguita la prima serie, saltare la prima serie ("b", "c", "d", "e"), eseguire la seconda serie ("b1", "c1") e poi passare direttamente alla lettera **M**

...fino a $\text{C} = 126$
 339 b

Fl.

Cl.

Pf.

Vln.

(Ped. sempre ten.)

Reo.

Fl. 339c

Cl. 339 d

339 e

339 b1 $\text{D} = 126$

339 c1 $\text{D} = 126$
accel. a poco a poco fino a

Gtr. 339c

Pf. 339c

pp

Seconda evocazione di "In Nemore Clamores": nostalgico

341 $\text{C} = 104$

Fl. *p come dei richiami*

Cl. *pp*

Pf. *pp*

(*Ped. sempre ten.*)

Vln. *(arco)* *pp*

347

Fl. *p*

Cl.

L $\text{C} = 104$

Prima evocazione di "Rota": incalzante

347 *mf*

Gtr. *mf*

Pf. *pp* (*lasciar vibrare senza suonare*)

Vln. *(arco)* *pp*

353

Pf.

Vln.

353

M

$\text{d}=104$

accel. a poco a poco fino a - - - - -

358

Fl.

Cl.

Gtr.

358

mp

la parte superiore cantabile

$\text{mp calmo, incantato}$

* $\text{R} \omega$

358

Vln.

(*arco*) p

364

Fl.

Cl.

Pf.

(*Ped. sempre ten.*)

Vln.

ppp

8vb

369

Fl.

Cl.

Pf.

(*8vb*)

Vln.

374

Fl.

p

Cl.

p

Pf.

(*Ped. sempre ten.*)

Vln.

ppp

8vb

379

Cl.

p

Pf.

(8vb)

loco

Vln.

p

*Se si eseguono sia "Rota" che "Diaphonia" (ovvero "Invocatio ad caelum") proseguire di seguito (saltando entrambe le serie di battute di collegamento numerate con "b", "b1", "c1"), altrimenti: se viene eseguito il solo "Diaphonia" eseguire la prima serie ("b"), e poi passare direttamente alla lettera **N**; se non viene eseguito nemmeno quello, saltare la prima serie ("b"), eseguire la seconda serie ("b1", "c1") poi passare direttamente alla lettera **O***

Fl. 385

Cl. 385 b 385 b1 385 c1

Pf. 385 404 ppp

Vln. 385 f p

Seconda evocazione di "Rota": incalzante

Fl. 387 *p non legato*

Gtr. 387 *mp*

Pf. 387

Vln. 387 > V

The musical score consists of four staves. The Flute (Fl.) staff starts with a rest, followed by a melodic line with eighth and sixteenth notes. The instruction *p non legato* is placed below the staff. The Guitar (Gtr.) staff begins with a rest, followed by a complex pattern of sixteenth-note chords. The instruction *mp* is placed below the staff. The Piano (Pf.) staff starts with a rest, followed by a series of eighth-note chords. The Violin (Vln.) staff starts with a rest, followed by a rhythmic pattern involving eighth and sixteenth notes, with dynamic markings > and V above the staff.

Evocazione di "Diaphonia": energico, maestoso

fino a $\text{O} = 126$

N

393

Fl.

Cl.

ppp molto legato, sullo sfondo

f fiero, energico

$\text{O} = 104$

5 5 5 5

393

Gtr.

f fiero, energico

393

Pf.

mf fiero, maestoso senza Ped.

393

Vln.

f fiero, energico

397

Fl.

f

3

Cl.

mf

397

Gtr.

397

Pf.

ppp molto legato, sullo sfondo

m.s.

mp in rilievo

Rit.

397

Vln.

f

v

- Mov. 3 p.48 -

401

O

Fl.

Cl.

p cupo e solenne

la parte superiore espressiva, incantata

401

mp

Pf.

*** Reo.**

pp

mp malinconico

mp

415

Fl.

p rispondendo

Cl.

p

415

Gtr.

p rispondendo

415

Pf.

*

431

Fl.

Cl.

Gtr.

Pf.

*imitando la libera cadenza di una recitazione parlata di versi poetici;
molto serio, monotono e solenne, come una litania*

ppp

p

mp

8vb

441

Fl.

Cl.

Gtr.

Pf.

ancora più piano (eco)

p

mp

8vb

451

Fl.

Cl.

Gtr.

Pf.

(8^{vb}) - - - - -

This section contains three staves. The first staff (Flute) has two eighth-note grace marks followed by a fermata. The second staff (Clarinet) has a sixteenth-note grace mark followed by a fermata. The third staff (Guitar) has two eighth-note grace marks followed by a fermata. The piano staff (Pf.) shows two eighth-note grace marks with a fermata above them. The bass staff (Bassoon) has two eighth-note grace marks with a fermata below them. The tempo is marked 451.

458

Fl.

Cl.

Gtr.

pp

458

pp

This section contains three staves. The first staff (Flute) has a series of eighth-note grace marks with a fermata. The second staff (Clarinet) has a series of eighth-note grace marks with a fermata. The third staff (Guitar) has a series of eighth-note grace marks with a fermata. The tempo is marked 458. Dynamics pp are indicated for both the flute and guitar staves.

Fl. 465

Cl.

Gtr. 465

Pf.

Vln. 465

*tamburellando con due dita sulla cassa,
molto rapidamente*

1 C. *ppp*

pizz.

472

Fl.

Cl.

Gtr.

Pf.

Vln.

rall.

più piano

rall. (rall. il tempo, non il tremolo)

pp

472

3 C.

rall.

arco