

Andrzej Panufnik | Symphony No.10

Panufnik

Symphony

No.10

Full Score

Boosey & Hawkes

Andrzej

Panufnik

Symphony

No.10

for Orchestra

Full Score

Boosey & Hawkes

Music Publishers Limited  
London · New York  
Bonn · Sydney  
Tokyo · Toronto

## Composer's Note

*Symphony No.10* is dedicated to Sir Georg Solti and the Chicago Symphony Orchestra, who commissioned it in celebration of the Orchestra's centenary. The commission was at once a great honour and a tremendous challenge. My first thought was to write a show-piece with virtuoso pyrotechnics to take fullest advantage of the celebrated technical possibilities of the Orchestra. However, I eventually decided that the best homage to these brilliant players would be a symphony which, through various combinations of groups of instruments, would demonstrate their supreme sound quality, show off their collective musicianship and humanity, and their ability to convey their intense and profound feeling.

A.P.

## Anmerkung des Komponisten

Die *Sinfonie Nr.10* ist Sir Georg Solti und dem Chicago Symphony Orchestra gewidmet, die sie zur Hundertjahrfeier des Orchesters in Auftrag gegeben haben. Der Kompositionsauftrag war mir zugleich eine große Ehre und ungeheure Herausforderung. Mein erster Gedanke ging dahin, ein Glanzstück mit virtuosem Feuerwerk zu schreiben, das die vielgerühmten technischen Möglichkeiten des Orchesters ausnutzt. Schließlich habe ich jedoch entschieden, daß die beste Hommage an diese brillanten Musiker eine Sinfonie ist, die mit Hilfe von verschiedenen kombinierten Instrumentengruppen ihre überragende Klangqualität beweist und ihr kollektives musikalisches Können, ihre menschliche Wärme und die Fähigkeit herausstellt, ihr intensives und profundes Empfinden zu vermitteln.

A.P.

(Übersetzung: Anne Steeb-Mueller)

## Note du Compositeur

La *Symphonie No.10* est dédiée à Sir Georg Solti, qui la commanda pour célébrer la centenaire de l'Orchestre Symphonique de Chicago. Cette commande représentait tout à la fois un grand honneur et un défi redoutable. Ma première idée fut d'écrire une oeuvre pleine de virtuosité, un véritable feu d'artifice démontrant toutes les prouesses techniques pour lesquelles l'Orchestre est fameux. Cependant, j'ai finalement décidé que le meilleur hommage à ces musiciens extraordinaires serait une symphonie qui mettrait en évidence, à travers une palette de combinaisons instrumentales, leur inégalable beauté sonore, les qualités humaines et musicales qu'ils partagent, et la façon dont ils parviennent à exprimer les sentiments les plus intenses et les plus profonds.

A.P.

(Traduction: Frédérick Martin)

## Instrumentation

3 Flutes  
2 Oboes  
2 Clarinets in B $\flat$  (3rd doubling Bass Clarinet)  
2 Bassoons  
Double Bassoon  
6 Horns in F  
3 Trumpets in C  
3 Trombones  
Tuba  
\*Percussion (2 players)  
Piano\*\*  
Harp  
Strings

\*1 – side drum (without snares), tenor drum, bass drum (small, tightly tensioned and laid horizontally)

2 – 2 suspended cymbals (small, large), gong, tam-tam

\*\*With lid off and, if possible, amplified with loudspeaker(s) placed near percussion

Duration: 21 minutes

Parts available on hire.

This score is a facsimile of the composer's autograph manuscript.

*Symphony No. 10* was composed in 1988 and revised in 1990. It was first performed on 1 February 1990 in Orchestra Hall, Chicago, by the Chicago Symphony Orchestra, conducted by the composer.







2

Cr.  
in Fa

1 2 3  
4 5 6

a3

1

Tz. 2

3

Tcb.  $\frac{1}{3}$

Tb.

Fcantab.

Fcantab.

Gong

Piano

Ped.

f > (lasciare vibrare)

8

3

This is a handwritten musical score for a brass and piano ensemble. The score is divided into several systems of staves:

- Cornets (Cr.):** Six staves (1-6). The first staff has a treble clef and a key signature of one flat. It features a melodic line with triplets and accents, marked with *f* and *(4)*. The second staff has a bass clef and a key signature of one flat, with a triplet and an *f* marking.
- Trumpets (Tr.):** Three staves (1-3). The first staff has a treble clef and a key signature of one flat. The second and third staves have bass clefs and a key signature of one flat. They play a similar melodic line to the cornets, marked with *f*.
- Trombones (Tb.):** Three staves (1-3). The first staff has a bass clef and a key signature of one flat. The second and third staves have bass clefs and a key signature of one flat. They play a similar melodic line, marked with *f*.
- Gong:** A single staff with a treble clef and a key signature of one flat. It features a single note with an *f* marking.
- Piano:** A grand staff (treble and bass clefs) with a key signature of one flat. It features a melodic line with a triplet and an *ff* marking, and a *Ped.* (pedal) marking.

The score includes various musical notations such as accents, slurs, and dynamic markings (*f*, *ff*). A dashed line indicates a section of the score that is not to be played.

4

Cr. 1 2 3 4 5 6

Tv. 1 2 3

Tub. 1 2 3

Tb.

Tam-T. *f* (lasciare vibrare)

Piano

sempre sul G

Vni *f* molto intenso

Vle *f* molto intenso

Vc. *ff* molto espz.



Musical score for Violins I and II, Violas, and Cellos/Double Basses. The score includes dynamic markings such as *sim.*, *ff*, *ten.*, and *f*. The Violin I part starts with *sim.* and *ff*. The Violin II part has *sim.* and *ff*. The Viola part has *sim.* and *ff*. The Cello/Double Bass part has *ff*. There are also markings for *ten.* and *f* in the upper staves.

//

//

5

Musical score for Violins I and II, Violas, and Cellos/Double Basses. The score includes dynamic markings such as *ff (molto espr.)* and *ff*. The Violin I part has *ff*. The Violin II part has *ff*. The Viola part has *ff*. The Cello/Double Bass part has *ff (molto espr.)* and *ff*.

//

//

Musical score for Violins I and II, Violas, and Cellos/Double Basses. The score includes dynamic markings such as *ten.*, *piu f*, *ff*, and *molto*. The Violin I part has *ten.* and *piu f*. The Violin II part has *ten.* and *piu f*. The Viola part has *ten.* and *piu f*. The Cello/Double Bass part has *ff* and *piu ff*. A vertical note *con solini* is written on the right side.

5  
1  
6

4  
1

Fl. 1 *pp espr.* (h) *p* *pochiss.* *pp sub.* *p*

Fl. 2 *pp possibile* *pp* *pochiss.* *pp sub.* *p*

Fl. 3 *pp* *pochiss.* *pp sub.* *p*

Cl. 1 *pp espr.* (h) *p* *pochiss.* *pp sub.* *p*

Cl. 2 *pp possibile* *pp* *pochiss.* *pp sub.* *p*

Cl. 3 *pp* *pochiss.* *pp sub.* *p*

Arpa *p* (*lasciare vibrare*) *pp sub.* *p*

Vc. *con sordini* *pp espr.* *p*

Cb. *con sordini* *pp espr.* *pochiss.* *pp sub. (espr.)* *p*

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

*poco pp sub. p poco più*

*poco pp sub. p poco più*

*poco pp sub. p poco più*

*poco pp sub. p poco più*

*poco pp sub. p poco più*

*poco pp sub. p poco più*

(4) | (4) |

(muta in Clarinetto Basso)

Arpa

*poco pp sub. p poco più*

Vc.  
Cb.

*poco pp sub. p poco più*





Handwritten musical score for a section of a symphony, featuring five staves: Clarinet (Cl.), Arpa (Arpa), Violin II (Vln II), Viola (Vle), and Archi (Archi). The score is written in 4/4 time and includes various performance instructions and dynamics.

**Cl. (Clarinet):** Two staves (1 and 2). Dynamics: *pp espr.* (first staff), *p* (second staff). Includes markings *(h)* above the notes.

**Arpa (Arpa):** Two staves. Dynamics: *pp sub.* (first staff), *p* (second staff). Includes markings *(h)* above the notes.

**Vln II (Violin II):** Two staves. Dynamics: *espr.* (first staff), *(espr.)* (second staff). Includes markings *(h)* above the notes.

**Vle (Viola):** Two staves. Dynamics: *(dolciss.)* (first staff), *(dolciss.)* (second staff). Includes markings *(h)* above the notes.

**Archi (Archi):** Two staves. Dynamics: *pp sub.* (first staff), *p* (second staff). Includes markings *(espr.)* (first staff), *(espr.)* (second staff), and *(h)* above the notes.

**Additional markings:** *con sordini* (with mutes) and *sul D* (sul ponticello) are present above the Vln II and Vle staves.

accel. poco a poco - - - - -

8

Fl. 1 *pp espr.* *p*

Fl. 2

Cl. 1 *f*

Cl. 2

Arpa *f* *pp sub.* *p*

Piano *pp* *p*

una corda

Ped.

Vni II (div.) *gliss. lento*

Archi: *f* *pp sub.* *p* *gliss. lento*

Vle (div.) *gliss. lento*

Handwritten musical score for orchestra and piano. The score is divided into several systems, each with a vertical dashed line on the left side. The instruments and their parts are as follows:

- Flutes (Fl. 1, 2, 3):** Three staves. Flute 1 has a first ending bracket. Flute 2 has a second ending bracket. Flute 3 has a third ending bracket. Dynamics include *poco f* and *piu f*.
- Oboe (Ob. 1):** One staff with a first ending bracket. Dynamics include *poco f* and *piu f*.
- Arpa (Harp):** Two staves. Dynamics include *poco f* and *piu f*.
- Piano:** Two staves. Dynamics include *poco f*, *piu f*, and *ff*. Includes a pedal marking *(Ped.)* and the instruction *tre corde*.
- Violins II (Vii II):** Two staves, marked *(div.)*. Dynamics include *pp*, *p*, and *ff*.
- Archi (Strings):** A bracketed section with dynamics *poco f* and *piu f*.
- Viola (Vle):** Two staves, marked *(div.)*. Dynamics include *pp*, *p*, and *ff*.

The score features complex rhythmic patterns, including triplets and sixteenth notes, and various dynamic markings throughout.

3 allegro moderato<sup>x)</sup>  
9

Fl. 1<sup>a</sup> 3<sup>a</sup> 2<sup>a</sup> 3<sup>a</sup> 1<sup>a</sup> 2<sup>a</sup> { FF

Ob. 1<sup>a</sup> 2<sup>a</sup> { FF

Arpa

Piano (Ped.) / secco / sim.

Cassi col legno F (col legno) F

con sord. <sup>ten., molto vibr.</sup> <sup>ten.</sup> <sup>sim.</sup>

I div. a 2<sup>a</sup> { FF con passione / molto ten. / FF / molto ten.

Vni ten., molto vibr. sim.

II (div.) FF

Vle (div.) FF

Vc. div. a 3 FF

x) l = ± 72



10

**Piano**  
Musical notation for piano with dynamics *FF* and *f*. Includes slurs and accents.

**Cassi**  
(col legno)  
Musical notation for cassetta with dynamics *f*.

**Vni I (div.)**  
Musical notation for Violin I with dynamics *molto esp.* and *molto ff*.

**Vni II (div.)**  
Musical notation for Violin II with dynamics *f*.

**Vle (div.)**  
Musical notation for Viola with dynamics *ff*.

**Vc. (div.)**  
Musical notation for Violoncello with dynamics *ff*.



*piu ff*

Piano

secco

Cassi

*piu f*

I (div.)

*unis.*

*pp sub, dolciss.*

*cresc. poco a poco*

Vni

II (div.)

*pp sub, dolciss.*

*cresc. poco a poco*

Vle

(div.)

*pp sub.*

*Vle: cresc. poco a poco*

Vc.

(div.)

*pp sub.*

*cresc. poco a poco*

*pp sub.*

*cresc. poco a poco*

Cb.

div. a 3

*pp*

Handwritten musical score for Violin I, Violin II, Viola, Violoncello, and Contrabasso. The score is written in 4/4 time and features complex rhythmic patterns and dynamic markings.

**Violin I (Vni):** The first staff shows a melodic line with accents (*v*) and a hairpin crescendo leading to a dynamic marking of *poco f*, followed by a hairpin decrescendo leading to *piu f*. A *(h)* marking is present above the staff.

**Violin II (Vni):** The second staff mirrors the first violin's melodic line with accents and dynamic markings.

**Viola (Vle):** The third and fourth staves show a dense texture of sixteenth-note patterns. Dynamic markings include *f* and *piu f*.

**Violoncello (Vc.):** The fifth and sixth staves show a dense texture of sixteenth-note patterns. Dynamic markings include *poco f* and *piu f*.

**Contrabasso (Cb.):** The seventh and eighth staves show a dense texture of sixteenth-note patterns. Dynamic markings include *poco f*.



12

Cr.  
1 a3  
2  
3  
4 a3  
5  
6

con sordini

Tub.  
1  
2

**ff secco**

8

Piano

(loco)  
senza ped.

col legno

Cassi

**f**

Vni  
I  
II

senza sordi.

Vle  
(div.)

Vc.  
(div.)

Cb.  
(div.)

**ff sost.**

**piu f**

**ff sost.**

Handwritten musical score for orchestra, page 19. The score includes parts for Cori (6), Trombe (2), Piano, Cassi, Vle (div.), Vc. (div.), and Cb. (div.).

**Cori (6):** Six staves with dynamic markings *f* and *p*. A handwritten *a3* is present above the first staff.

**Trombe (2):** Two staves with dynamic markings *f* and *p*.

**Piano:** Two staves with dynamic markings *ff*, *bf*, and *f*. Includes the instruction "(senza Ped.)".

**Cassi:** One staff with dynamic marking *f* and the instruction "(col legno)".

**Vle (div.):** Two staves with dynamic marking *ff sost.* and a handwritten *(4)*.

**Vc. (div.):** Two staves with dynamic marking *ff sost.* and a handwritten *(4)*.

**Cb. (div.):** Two staves with dynamic marking *ff* and a handwritten *(4)*.

13

Cx. 1 2 3 4 5 6

Tub. 1 2

Piatto gr. *battenti di timpani*  
 Gong  
 Tam-T. *p*  
*(sempre lasciare vibrare)*

Vle (div.)

Vc. (div.)

Cb. (div.)

Ct. 1 2 3 4 5 6

Tub. 1 2

Piatto gr.  
Gong  
Tam-T.

cresc. poco a poco

Vle (div.)

Vc. (div.)

Cb. (div.)

4

14

Handwritten musical score for a symphony orchestra, measures 14-17. The score includes parts for Cfg., Cr., Trp., Tbn., Vln., Vcl., and Cb., along with Percussion (Gong, Tam-T.).

**Measure 14:** Cfg., Cr., Trp., and Tbn. parts feature *ff espr. (cantab.)* dynamics. Cr. parts include *ffp* dynamics. Percussion includes Gong and Tam-T. with *f* dynamics.

**Measure 15:** Similar dynamics and articulation. Cr. parts continue with *ffp*. Percussion includes Gong and Tam-T. with *f* dynamics.

**Measure 16:** Similar dynamics and articulation. Cr. parts continue with *ffp*. Percussion includes Gong and Tam-T. with *f* dynamics.

**Measure 17:** Similar dynamics and articulation. Cr. parts continue with *ffp*. Percussion includes Gong and Tam-T. with *f* dynamics.

**Violin and Viola parts (Vle/Vcl.):** *ff* dynamics, *pizz.* (pizzicato) articulation, and *senza sordini* (without mutes) instruction.

**Double Bass part (Cb.):** *ff* dynamics, *pizz.* (pizzicato) articulation, and *unis.* (unison) instruction.

**Other markings:** *con sord.* (with mutes) for Trp. and Tbn. parts. *unis.* (unison) for Vcl. and Cb. parts.

Handwritten musical score for a string quartet, featuring parts for Cfg., Cx., Tr., Tb., Vc., and Cb. The score is written in a single system with six staves. The key signature is one sharp (F#) and the time signature is 4/4. The music is divided into two measures, each marked with a circled '4' above the staff. The first measure is marked with *pp sub., espr.* and the second with *p*. The Cfg. part has a melodic line with a slur and a '+' sign. The Cx. part has a melodic line with a slur and a '+' sign, and a lower line with a slur and a '+' sign. The Tr. part has a melodic line with a slur and a '+' sign, and a lower line with a slur and a '+' sign. The Tb. part has a melodic line with a slur and a '+' sign. The Vc. part has a melodic line with a slur and a '+' sign. The Cb. part has a melodic line with a slur and a '+' sign. The score includes various dynamic markings and articulation symbols.

Cfg. *pp sub., espr.* *p*

Cx. 1 *pp sub., espr.* *p*  
2 *pp sub.* *p*  
3 *pp sub.* *p*  
4 *pp sub.* *p*  
5 *pp sub.* *p*  
6 *pp sub.* *p*

Tr. 1 *pp sub., espr.* *p*  
2 *pp sub.* *p*  
3 *pp sub.* *p*

Tb. *pp sub., espr.* *p*

Vc. *pp sub.* *p*

Cb. *pp sub.* *p*



15

Handwritten musical score for measures 15-18. The score includes parts for Cfg., Cr., Tr., Tb., Vc., and Cb. with various dynamics and performance instructions.

**Cfg.** (4) *F* *pp espr.* *Fg.* *az* (4) *Fespr.*

**Cr.** 1 *az* *F* *pp sub, espr.* *Fespr.*  
2 *F* *pp sub, espr.*  
3 *az* *F* *pp sub.* *F*  
4 *az* *F* *pp sub.*  
5 *az* *F* *pp sub.*  
6 *az* *F* *pp sub.*

**Tr.** 1 *F* *pp sub, espr.* *Fespr.*  
2 *F* *pp sub.* *F*  
3 *F* *pp sub.*

**Tb.** (4) *F* *pp sub, espr.* (4) (4) *Fespr.*

**Vc.** (4) (4) *F* *pp sub.* *F*

**Cb.** (4) (4) *F*

16

Fig. 1 *a2*

2 *ff* *Psub, espr.*

1 *a2* (4) 1 *ff* *PPsub, espr.*

2 *ff* *PPsub.*

3 *a2* (4) *ff* *PPsub.*

4 *a2* (4) *ff* *PPsub.*

5 *a2* (4) *ff* *PPsub.*

6 *b0* *ff* *PPsub.*

1 *a3* *ff* *Psub, espr.*

2 *ff* *Psub, espr.*

3 *ff* *Psub, espr.*

1 *b* *ff* *PPespr.*

2 *b0* *con sord.* *PPpossibile*

3 *ff* *PPpossibile*

Tb. *ff*

Arpa *pp* *b+* *t*

senza sord. pizz., sempre sul G *Vni I*

senza sord. pizz., sempre sul C *Vle* *pp dolce, vibr.*

unis. *t*

Vc. *ff* *secco*

Cb. *ff* *secco*

**Fl. 1** *a2* *poco* *Respr.*

**Cl. 3** *a2* *poco cresc.* *poco* *pp*

**Tr. 1** *a3* *poco* *Respr.*

**Tbn. 2** *poco cresc.* *poco* *pp* *Respr.*

**Arpa** *poco cresc.* *poco* *p*

**Vni. 1** *poco cresc.* *(p)* *p*

**Vle** *poco cresc.* *(p)* *p*



1 *poco cresc.*

Tc. 2 *poco cresc.*

3 *poco*

1 *poco cresc.*

Tcb. 2 *poco cresc.*

3 *poco*

Arpa *poco cresc.*

Vni II *poco cresc.*

Vc. *poco cresc.*

1 *p* *cresc.*

Tz. 2 *pp* *cresc.*

3 *pp* *cresc.*

Arpa *p* *cresc.*

arco *molto vibr.* *p* *cresc.* (h)

Vni *pespi.* *pp* *cresc.* (h)

arco *pp sub.* *molto vibr.* *p* *cresc.* (h)

Vle *pespi.* *pp sub.* *cresc.* (h)

Vc. *pp sub.*



accel. poco a poco

18

Fl. 1 *pp possibile* *trillo* *pp possibile* *pp* *p*

Fl. 2 *pp possibile* *trillo* *pp possibile* *pp* *p*

Fl. 3 *pp possibile* *trillo* *pp possibile* *pp* *p*

Ob. 1 *pp possibile* *trillo* *pp possibile* *pp* *p*

Ob. 2 *pp possibile* *trillo* *pp possibile* *pp* *p*

Cl. 1 *pp possibile* *trillo* *pp possibile* *pp* *p*

Cl. 2 *pp possibile* *trillo* *pp possibile* *pp* *p*

Fg. 1 *pp possibile* *trillo* *pp possibile* *pp* *p*

Fg. 2 *pp possibile* *trillo* *pp possibile* *pp* *p*

Tr. 1 *f*

Tr. 2 *f*

Tr. 3 *f*

Trb. 1 *f*

Trb. 2 *f*

Trb. 3 *f*

Arpa *f* *pp sub.* *p*

Piano *pp* *una corda* *Ped.*

Vui I *f* *pp sub, dolciss.* *p*

Vui II *f* *pp sub, espr.* *p*

Vle *f* *pp sub, dolciss.* *p*

Vc. *f* *pp sub, espr.* *p*

19

Fl. 1  
2/3  
Ob. 1  
2  
Cl. 1  
2  
Fg. 1  
2

Arpa

Piano (Ped.)

Vni  
Vle  
Vc

Fl. 1 2 3

Ob. 1 2

Cl. 1 2

Fg. 1 2

Arpa

Piano (Ped.)

Vni I II

Vle

Vc.

3(9) presto\*)  
20

Fl. 1 2 3  
2 a3  
secco

Ob. 1 2  
a2 (H)

Cl. 1 2  
secco

b. 1 2  
a2  
ff marc.

Fg. 1 2  
ff marc.

c. 1 2

a6 senza sord.

1.2.  
3.4.  
5.6.  
Cu. senza sord.

Tzb. 1 2 3  
ff secco  
senza sord.

Tb. ff marc.

Tr. 1 2 3  
ff secco

battenti di timp.

Cassi  
ff (con tutta forza)

Archiv al tallone

Vni I II  
secco

Vle secco

Vc. div. a2  
marc.

Cb. div. a2  
ff marc.

senza sord.

\*) l. = ±120

Fl. 1 2 3  
a3 b2  
a2 {FF}

Ob. 1 2  
a2  
a2 {FF}

Cl. 1 2  
a2 {FF}

Fg. 1 2  
a2 {FF}

C. c.

Tr. 1 2/3  
a6  
1.2.  
3.4.  
5.6.  
FF

Tub. 1 2/3  
a6  
FF

Tb.

Cassi

Vni I II  
Vle  
Vc. (div.)  
Cb. (div.)

21

Fl.  $\frac{1}{2}$   $\frac{2}{3}$   $\frac{3}{4}$   $a_3$   $(h)$

Ob.  $\frac{1}{2}$   $\frac{2}{3}$   $\frac{3}{4}$   $a_2$   $(h)$

Cl.  $\frac{1}{2}$   $\frac{2}{3}$   $\frac{3}{4}$   $a_2$   $\{FF\}$

b.  $\frac{1}{2}$   $\frac{2}{3}$   $\frac{3}{4}$   $a_2$   $\{FF\}$

Fg.  $\frac{1}{2}$   $\frac{2}{3}$   $\frac{3}{4}$   $a_2$   $\{FF\}$

c.  $\frac{1}{2}$   $\frac{2}{3}$   $\frac{3}{4}$   $a_2$   $\{FF\}$

Trb.  $\frac{1}{2}$   $\frac{2}{3}$   $\frac{3}{4}$   $b_1$   $\{FF\}$

Tb.  $\frac{1}{2}$   $\frac{2}{3}$   $\frac{3}{4}$   $b_1$   $\{FF\}$

( 21 )

Cassi  $\frac{1}{2}$   $\frac{2}{3}$   $\frac{3}{4}$   $ff$

Vni I  $\frac{1}{2}$   $\frac{2}{3}$   $\frac{3}{4}$   $(h)$   $\{FF\}$

Vni II  $\frac{1}{2}$   $\frac{2}{3}$   $\frac{3}{4}$   $b_1$   $\{FF\}$

Vle  $\frac{1}{2}$   $\frac{2}{3}$   $\frac{3}{4}$   $\{FF\}$

Vc.  $\frac{1}{2}$   $\frac{2}{3}$   $\frac{3}{4}$   $\{FF\}$

(div.)  $\frac{1}{2}$   $\frac{2}{3}$   $\frac{3}{4}$   $\{FF\}$

Cb.  $\frac{1}{2}$   $\frac{2}{3}$   $\frac{3}{4}$   $\{FF\}$

(div.)  $\frac{1}{2}$   $\frac{2}{3}$   $\frac{3}{4}$   $\{FF\}$



Fl. 1 a3  
2  
3

Ob. 1 a2  
2

Cl. 1 a2  
2

b.

Fg. 1 a2  
2

c.

a 6  
1.2.  
Cr. 3.4.  
5.6

Tr. 1  
2  
3

Trb. 1  
2  
3

Tb.

Cassi

Vni I  
II

Vle

Vc. (div.)

Cb. (div.)

This page of a handwritten musical score includes the following parts and markings:

- Flute (Fl.):** Part 1, marked *a3*.
- Oboe (Ob.):** Part 1, marked *a2*.
- Clarinet (Cl.):** Part 1, marked *a2*.
- Fagott (Fg.):** Part 1, marked *a2*.
- Cor Anglais (Co.):** Part 1, marked *a6*.
- Trumpet (Tr.):** Part 1, marked *ff*.
- Trombone (Tcb.):** Part 1, marked *ff*.
- Tuba (Tb.):** Part 1, marked *(h)*.
- Cassinetto (Cassi):** Part 1, marked *ff*.
- Violin (Vui):** Parts I and II.
- Viola (Vle):** Part 1.
- Violoncello (Vc.):** Part 1.
- Contrabbasso (Cb.):** Part 1, marked *(div.)*.

The score features various musical notations including dynamic markings (*ff*, *(h)*), articulation marks (*>*), and performance instructions such as *a2*, *a3*, and *a6*. The woodwind and string parts show complex rhythmic patterns and melodic lines.

Handwritten musical score for a symphony orchestra, page 38. The score includes parts for Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (b.), Fagott (Fg.), Trompete (Tr.), Trombone (Tb.), Violine (Vni), Viola (Vle), Violoncello (Vc.), and Kontrabaß (Cb.).

The score is written in 2/3 time and includes various musical notations such as dynamics (ff, f, mf, molto), articulation (accents, slurs), and performance instructions (a3, a2, a6, div.).

Key markings and instructions include:

- Fl.:** 1. a3, 2. a2, 3. a2, {ff}
- Ob.:** 1. a2, 2. a2, {ff}
- Cl.:** 1. a2, 2. a2, {ff}
- b.:** a2, {ff}
- Fg.:** 1. a2, 2. a2, {ff}
- Tr.:** 1. a6, 2. a6, 3. a6, 4. a6, 5. a6, 6. a6, {ff}
- Tb.:** 1. a6, 2. a6, 3. a6, 4. a6, 5. a6, 6. a6, {ff}
- Vni:** I, II, {ff}
- Vle:** {ff}
- Vc. (div.):** {ff}, molto
- Cb. (div.):** {ff}, molto



24

Fl. 1 a3  $\text{ff}$   $\text{f}$   $\text{ff}$   $\text{f}$

Ob. 1 a2  $\text{ff}$   $\text{f}$   $\text{ff}$   $\text{f}$

Cl. 1 a2  $\text{ff}$   $\text{f}$   $\text{ff}$   $\text{f}$

G. 1.2. a6  $\text{fpp}$   $\text{f}$   $\text{fpp}$   $\text{f}$

Tr. 1  $\text{fpp}$   $\text{f}$   $\text{fpp}$   $\text{f}$

Tb. 1  $\text{fpp}$   $\text{f}$   $\text{fpp}$   $\text{f}$

Piano

(Ped.)

Cassi

Vc. (div.)

Cb. (div.)





25

a5  
 1.2.  
 3.4.  
 5.6.  
 Cx. *F secco*  
*chrom., quasi gliss.* *sim.*  
 Tr. 1 2 3 *F secco*  
*chrom., quasi gliss.* *sim.*  
 Trb. 1 2 3 *F secco*  
*gliss. b:*  
 Piano *sempre ff secco*  
 Ped.  
 Cassi  
 Piatto *sempre ff secco*  
*battente di triangolo*  
 (l.v.)  
 Archi: *ff con tutto l'arco*  
 div. a2  
 Vni  
 Vle  
 Vc.  
 unis.



Legni: *fff* marc.

Cx. 1.2. a6  
3.4.  
5.6.

Musical notation for Cor Anglais (Cx.) in 2/3 time, featuring a melodic line with trills and slurs. The key signature has one sharp (F#).

Tu. 1  
3

Musical notation for Trumpet (Tu.) in 2/3 time, featuring a melodic line with trills and slurs. The key signature has one sharp (F#).

Tub. 1  
3

Musical notation for Trombone (Tub.) in 2/3 time, featuring a melodic line with trills and slurs. The key signature has one sharp (F#).

Piano

Musical notation for Piano in 2/3 time, featuring a rhythmic accompaniment with slurs and accents. The key signature has one sharp (F#).

Cassi

Musical notation for Cymbals (Cassi.) in 2/3 time, featuring a rhythmic accompaniment with slurs and accents. The key signature has one sharp (F#).

Piatto

Musical notation for Tom-toms (Piatto.) in 2/3 time, featuring a rhythmic accompaniment with slurs and accents. The key signature has one sharp (F#).

Fl. a3  
1  
3

Musical notation for Flute (Fl.) in 2/3 time, featuring a melodic line with trills and slurs. The key signature has one sharp (F#).

Ob. 1  
2

Musical notation for Oboe (Ob.) in 2/3 time, featuring a melodic line with trills and slurs. The key signature has one sharp (F#).

Cl. 1

Musical notation for Clarinet (Cl.) in 2/3 time, featuring a melodic line with trills and slurs. The key signature has one sharp (F#).

Cl. 2

Musical notation for Clarinet (Cl.) in 2/3 time, featuring a melodic line with trills and slurs. The key signature has one sharp (F#).

Fg. 1  
2

Musical notation for Bassoon (Fg.) in 2/3 time, featuring a melodic line with trills and slurs. The key signature has one sharp (F#).

I (div.) Vni

Musical notation for Violin I (Vni I) in 2/3 time, featuring a melodic line with trills and slurs. The key signature has one sharp (F#).

II (div.) Vni

Musical notation for Violin II (Vni II) in 2/3 time, featuring a melodic line with trills and slurs. The key signature has one sharp (F#).

Vle

Musical notation for Viola (Vle.) in 2/3 time, featuring a melodic line with trills and slurs. The key signature has one sharp (F#).

Vc.

Musical notation for Violoncello (Vc.) in 2/3 time, featuring a melodic line with trills and slurs. The key signature has one sharp (F#).

Cb. (div.)

Musical notation for Contrabass (Cb.) in 2/3 time, featuring a melodic line with trills and slurs. The key signature has one sharp (F#).

27

Legni: chrom., quasi gliss.

Fl. 1 <sup>a3</sup>  
3/4

Ob. 1  
2

Cl. 2  
b.

Fg. 1 <sup>a2</sup>  
2

Coro. 1 <sup>a3</sup>  
2/3

4 <sup>a3</sup>  
5

6

Tz. 1 <sup>a2</sup>  
2/3

Tub. 1 <sup>a3</sup>  
2.3.

Piano

Cassi

Piatto

I (div.)  
Vni

II (div.)  
Vle

(div.)  
Vc.

(div.)  
Cb.

Handwritten musical score for a symphony orchestra, page 28. The score is divided into two systems by a vertical dashed line.

**First System (Left):**

- Fl.** (Flutes): 1, 2, 3 staves.
- Ob.** (Oboes): 1, 2 staves.
- Cl.** (Clarinets): 1, 2 staves.
- Cl. b.** (Bass Clarinet): Solo part, marked *fff* and *az*.
- Fg.** (Fagotto): Solo part, marked *fff* and *az*.
- Cu.** (Corns): 1, 2, 3, 4, 5, 6 staves.
- Tz.** (Trumpets): 1, 2, 3 staves.
- Tbn.** (Trombones): 1, 2, 3 staves.
- Piano:** Grand staff with *Ped.* (pedal) markings.
- Cassi:** Cymbals.
- Piatto:** Tom-toms, marked *(l.v.)* and *secco*.

**Second System (Right):**

- Fl.** (Flutes): 1, 2, 3 staves.
- Ob.** (Oboes): 1, 2 staves.
- Cl.** (Clarinets): 1, 2 staves.
- Cl. b.** (Bass Clarinet): Solo part.
- Fg.** (Fagotto): Solo part.
- Cu.** (Corns): 1, 2, 3, 4, 5, 6 staves.
- Tz.** (Trumpets): 1, 2, 3 staves.
- Tbn.** (Trombones): 1, 2, 3 staves.
- Piano:** Grand staff.
- Cassi:** Cymbals.
- Piatto:** Tom-toms.

**Third System (Bottom):**

- Vni (div.)** (Violins): 1, 2 staves.
- Vle** (Violas): 1, 2 staves.
- Vc.** (Violas): 1, 2 staves.
- Cb. (div.)** (Double Basses): 1, 2 staves.

The score includes various musical notations such as dynamics (*fff*, *ff*), articulation (*div.*, *secco*), and performance instructions (*ped.*, *l.v.*). The key signature is complex, featuring multiple sharps and flats.







Tutti: *fff*

(Tutti)  possibile

Fl. <sup>1</sup>/<sub>3</sub> <sup>a3</sup> *lunga!*

Ob. <sup>1</sup>/<sub>2</sub> <sup>a2</sup>

Cl. <sup>1</sup>/<sub>2</sub> <sup>b.</sup>

Fg. <sup>1</sup>/<sub>2</sub> <sup>a2</sup>

Cv. <sup>3</sup>/<sub>4</sub> <sup>1</sup> <sup>2</sup> <sup>5</sup> <sup>6</sup> *(trillo)* <sup>(a9)</sup>

Tr. <sup>1</sup>/<sub>3</sub> <sup>2</sup> <sup>3</sup> *(trillo)*

Tub. <sup>1</sup>/<sub>3</sub>

Tb.

Piano *lunga!*

Ped.

Cassi *fff*

Piatto

Vni <sup>1</sup>/<sub>II</sub> <sup>anis.</sup> *lunga!*

Vle <sup>unis.</sup>

Vc. <sup>div. a2</sup> *tutti*

Cb. <sup>(div.)</sup>

Tutti: *fff*

(Tutti)  possibile



Fl. 1  
Fl. 2  
Cl. 1  
Cl. 2  
Legni: pp espt.

Vni  
Vla (div.)  
Vc. (div.)  
Cb.

(P senza cresc.)

(P senza cresc.)

(P senza cresc.)

Detailed description: This is a handwritten musical score for page 30. It features woodwind and string parts. The woodwinds include two flutes (Fl. 1 and 2), two clarinets (Cl. 1 and 2), and a bassoon (Cb.). The strings include violins (Vni), violas (Vla), violas (Vle), violas (Vc.), and a double bass (Cb.). The score is written in a common time signature. The woodwind parts have various notes, rests, and slurs. The string parts have notes, rests, and slurs. There are several dynamic markings, including 'pp espt.' for the woodwinds and '(P senza cresc.)' for the strings. There are also some performance instructions like '(div.)' and '(h)'. The page number '30' is in a box at the top right, and '50' is at the top left.

meno rall. -

Fl. 1  
Fl. 2  
Cl. 1  
Cl. 2

Legni: pp espr.

I (div.)  
Vni  
II (div.)  
Vla (div.)  
Vc. (div.)  
Cb.

(p)

(p)

Fl. 1  
2

Cl. 1  
6

(div.)

Vni I  
II (div.)

Vle (div.)

Vc. (div.)

Cb.

*Legni: più pp espr. (molto)*

uno (1) *Respr., vibrato*

uno (2) *Respr., molto dolce, vibrato*

uno (3) *Respr., molto dolce, vibrato*

uno (1) *Respr.*

uno (2) *Respr.*

uno (3) *Pdolciss., vibrato*

uno (4) *Pdolciss.*

una (1) *Respr.*

una (2) *Respr., molto dolce*

uno (1) *Respr.*

uno (2) *Pdolciss., vibrato*

uno (3) *Pdolciss., vibrato*

uno (4) *Pdolciss., vibrato*

uno (1) *Respr., molto dolce, vibrato*

uno (2) *Respr., molto dolce, vibrato*



1  
2  
3

I  
(soli)

Vni

1  
2  
3  
4

II  
(soli)

Vle

1  
2

(soli)

Vc.

1  
2  
3  
4

(soli)

Cb.

1  
2

(soli)



32

1 *pp* *f* *b<sup>b</sup>f* *f* *b<sup>b</sup>f* *b<sup>b</sup>f* *f* *b<sup>b</sup>f* *b<sup>b</sup>f* *b<sup>b</sup>f*

1 2 *pp* *f* *b<sup>b</sup>f* *f* *b<sup>b</sup>f* *b<sup>b</sup>f* *b<sup>b</sup>f* *b<sup>b</sup>f* *b<sup>b</sup>f* *b<sup>b</sup>f* *f*

(soli) 3 *pp* *f* *b<sup>b</sup>f* *f* *b<sup>b</sup>f* *b<sup>b</sup>f* *b<sup>b</sup>f* *b<sup>b</sup>f* *b<sup>b</sup>f* *b<sup>b</sup>f* *b<sup>b</sup>f*

Vni

1 *pp* *f* *b<sup>b</sup>f* *f* *b<sup>b</sup>f* *b<sup>b</sup>f* *f* *b<sup>b</sup>f* *b<sup>b</sup>f* *b<sup>b</sup>f*

2 *pp* *f* *b<sup>b</sup>f* *f* *b<sup>b</sup>f* *b<sup>b</sup>f* *f* *b<sup>b</sup>f* *b<sup>b</sup>f* *b<sup>b</sup>f*

11 (soli) 3 *pp* *f* *b<sup>b</sup>f* *f* *b<sup>b</sup>f* *b<sup>b</sup>f* *f* *b<sup>b</sup>f* *b<sup>b</sup>f* *b<sup>b</sup>f*

4 *pp* *f* *b<sup>b</sup>f* *f* *b<sup>b</sup>f* *b<sup>b</sup>f* *f* *b<sup>b</sup>f* *b<sup>b</sup>f* *b<sup>b</sup>f*

Vle

1 *pp* *f* *b<sup>b</sup>f* *f* *b<sup>b</sup>f* *b<sup>b</sup>f* *f* *b<sup>b</sup>f* *b<sup>b</sup>f* *b<sup>b</sup>f*

(soli) 2 *pp* *f* *b<sup>b</sup>f* *f* *b<sup>b</sup>f* *b<sup>b</sup>f* *f* *b<sup>b</sup>f* *b<sup>b</sup>f* *b<sup>b</sup>f*

(p)

Vc.

1 *pp* *f* *b<sup>b</sup>f* *f* *b<sup>b</sup>f* *b<sup>b</sup>f* *f* *b<sup>b</sup>f* *b<sup>b</sup>f* *b<sup>b</sup>f*

2 *pp* *f* *b<sup>b</sup>f* *f* *b<sup>b</sup>f* *b<sup>b</sup>f* *f* *b<sup>b</sup>f* *b<sup>b</sup>f* *b<sup>b</sup>f*

(soli) 3 *pp* *f* *b<sup>b</sup>f* *f* *b<sup>b</sup>f* *b<sup>b</sup>f* *f* *b<sup>b</sup>f* *b<sup>b</sup>f* *b<sup>b</sup>f*

4 *pp* *f* *b<sup>b</sup>f* *f* *b<sup>b</sup>f* *b<sup>b</sup>f* *f* *b<sup>b</sup>f* *b<sup>b</sup>f* *b<sup>b</sup>f*

Cb.

1 *pp* *f* *b<sup>b</sup>f* *f* *b<sup>b</sup>f* *b<sup>b</sup>f* *f* *b<sup>b</sup>f* *b<sup>b</sup>f* *b<sup>b</sup>f*

(soli) 2 *pp* *f* *b<sup>b</sup>f* *f* *b<sup>b</sup>f* *b<sup>b</sup>f* *f* *b<sup>b</sup>f* *b<sup>b</sup>f* *b<sup>b</sup>f*

(p)

rall. poco a poco

Arpa

loco  
p(l.v.)

1  
2  
3

Viii

1  
2  
3  
4

Vle

1  
2  
3  
4

Vc.

1  
2  
3  
4

Cb.

1  
2

33

(sim.)  $b\sharp$   $b\sharp$

Arpa

$b\sharp$

$\text{più } p$

1  $b\sharp \leftrightarrow b\sharp$   $\bar{f}$   $b\sharp$

2  $b\sharp \leftrightarrow b\sharp$   $f$   $b\sharp$   $\bar{f}$   $b\sharp$   $\bar{f}$   $b\sharp$

3  $b\sharp$   $b\sharp$   $b\sharp$   $b\sharp$   $b\sharp$   $b\sharp$   $b\sharp$

(soli)  $\text{più } p$   $\text{pp}$   $poco$   $\text{poco}$

(sul A)

Vni

1  $b\sharp$   $b\sharp$   $b\sharp$   $b\sharp$   $b\sharp$   $b\sharp$   $b\sharp$

2  $b\sharp$   $b\sharp$   $b\sharp$   $b\sharp$   $b\sharp$   $b\sharp$   $b\sharp$

3  $b\sharp$   $b\sharp$   $b\sharp$   $b\sharp$   $b\sharp$   $b\sharp$   $b\sharp$

4  $b\sharp$   $b\sharp$   $b\sharp$   $b\sharp$   $b\sharp$   $b\sharp$   $b\sharp$

$\text{più } p$   $\text{pp}$   $poco$   $poco$

Vle

1  $b\sharp$   $b\sharp$   $b\sharp$   $b\sharp$   $b\sharp$   $b\sharp$   $b\sharp$

2  $b\sharp$   $b\sharp$   $b\sharp$   $b\sharp$   $b\sharp$   $b\sharp$   $b\sharp$

3  $b\sharp$   $b\sharp$   $b\sharp$   $b\sharp$   $b\sharp$   $b\sharp$   $b\sharp$

4  $b\sharp$   $b\sharp$   $b\sharp$   $b\sharp$   $b\sharp$   $b\sharp$   $b\sharp$

$\text{più } p$   $\text{pp}$   $poco$   $poco$

Vc.

1  $b\sharp$   $b\sharp$   $b\sharp$   $b\sharp$   $b\sharp$   $b\sharp$   $b\sharp$

2  $b\sharp$   $b\sharp$   $b\sharp$   $b\sharp$   $b\sharp$   $b\sharp$   $b\sharp$

3  $b\sharp$   $b\sharp$   $b\sharp$   $b\sharp$   $b\sharp$   $b\sharp$   $b\sharp$

(soli)  $\text{più } p$   $\text{pp}$   $poco$   $poco$

Cb. 1

(uno)  $\text{più } p$   $\text{pp}$   $poco$

x) ----- (lunga)

Arpa

pp ppp

I

ppp poco ten. ppp

Vni II

ppp ten. ppp

Vle

ppp ten. ppp

Vc. 2

ppp ten. ppp

Cb. 1

ppp ten. ppp

x)  $\Gamma = \pm 48$  (in 6)

Conductor: Pan-funk, 1988, Riverside House, Twickenham  
Revised, 1990