

LIANA ALEXANDRA



**TEHNICI
DE ORCHESTRAȚIE**

**TECHNICS
OF ORCHESTRATION**



UNIVERSITATEA DE MUZICĂ
BUCUREȘTI, 2000

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Toate exemplele muzicale sunt extrase din creații ale compozitoarei *Liana Alexandra*.

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All the musical examples are extracted from the creation of the composer *Liana Alexandra*.

INTRODUCERE

Orchestrația este una dintre cele mai subtile îndeletniciri ale artei componistice, exprimând punerea în culoare a întregii gândiri abstracte, creatoare. Ea reliefează în totalitate structura formală, finele accente și unduiri ale construcției în ansamblu și în detaliu, polifoniile latente, melodia, monodia acompaniată, structurile figurative, crescendo-uri, diminuendo-uri, accente, pedale și toate conceptele cu care operează orice gândire creatoare, indiferent de stil. Orchestrația capătă nuanțe diferite în funcție de dimensiunea ansamblurilor folosite și de perioadele stilistice prezente de-a lungul secolelor.

O bună cunoaștere a orchestrației înseamnă în primul rând o excelentă stăpânire a teoriei instrumentelor și, apoi, o profundă și amănunțită analiză a textului muzical, ce urmează să fie redimensionat la nivelul aparatului orchestral.

Desigur, orchestrația, ca artă este, în final, compoziție. Prin urmare, așa cum un muzician nu devine compozitor citind un manual, tot așa, în urma lecturii unor studii teoretice, nu poate să ajungă orchestrator. Cele două îndeletniciri sunt indisolubil legate în inefabilul act creator, care îmbină concepte teoretice cu multe exerciții practice.

Din punct de vedere didactic, orchestrația se poate învăța până la un punct. Ea are reguli riguroase de acustică, de scriitură instrumentală, de dublaje ale vocilor, de octavizări, de distribuiți armonice, de desene polifone și figurative, de realizări de texturi sonore, etc., prin urmare orchestrația este o știință a scriiturii instrumentale, unde măiestria se îmbină armonios cu o tehnică solidă de lucru.

Orchestrația ca și dimensiune creatoare a cunoscut o anumită metamorfoză de-a lungul secolelor, fiind o reflectare perfectă a diferitelor ipostaze componistice. Astfel, în perioada preclasică (spre exemplu în muzica lui J. S. Bach), orchestra avea un ambitus mai redus, creatorii folosind preponderent orchestrația "în părți reale," adică numărul de voci timbrale era relativ egal cu cel al vocilor armonice. Destul de rar se foloseau octavizările superioare sau inferioare ale armoniilor de bază, care constituiau limbajul muzical brut. (De fapt, primele aranjamente instrumentale au fost simple transcrieri ale unor texte sonore).

În perioada clasică, orchestra capătă dimensiuni mai ample, prin multiplicarea vocilor armonice și prin conturarea unei formații relativ stabile a folosirii instrumentelor. Spre exemplu, această perioadă aduce preponderent o orchestră cu următoarea componentă instrumentală: 2 flauți, 2 oboi, 2 clarinete, 2 fagoți, 2-4 corni, 2 trompete, 2-3 tromboni, timpani (și alte instrumente de percuție), viori I, viori II, viole, violonceli și contrabași.

Perioada romantică (continuată apoi de cea impresionistă) pune un accent sporit pe culoarea timbrală, aparatul orchestral fiind amplificat și mult diversificat cu alte instrumente nefolosite uzual până atunci.

Ansamblul orchestral romantic prezintă destul de frecvent următoarea compoziție: 2 flauți + 1 flaut piccolo, 2 oboi + 1 corn englez, 2 clarineți + 1 clarinet bas, 2 fagoți + 1 contrafagot, 4 corni, 3 trompete, 3-4 tromboni, 1 tubă, percuție + instrumente de culoare, harpă, celestă ș.a., la care se adaugă compartimentul orchestrei de coarde. Desigur că aceasta este o schemă teoretică, fiecare lucrare romantică sau impresionistă amplificându-și sau restrângându-și spectrul timbral, în funcție de dorința autorului de a reliefa anumite stări sonore. Această formație amplă se întâlnește frecvent în perioada romantică, unde gestul orchestral este mai complex, cu o scriitură mai densă, cu dublaje mai multe. Orchestra cu câte 4 suflători de lemn, 8 corni, 4 trompete, 4 tromboni, 1-2 tube, percuție bogată și instrumente de coarde mai multe aduce evident sonorități mai masive.

În cadrul ansamblului de coarde, raportul instrumental cel mai echilibrat este acela în care se scad câte două instrumente la fiecare partidă, astfel, un model ar fi: 16 viori prime, 14 viori secunde, 12 viole, 10 violonceli, 8 contrabași, dar în practică această regulă nu se respectă întotdeauna, realizându-se un salt mai mare între viorile secunde și viole. În asemenea situații pot exista: 16 vn I, 14 vn II, 8 vle, 6 vlc, 4 cb. Orchestra de coarde de cameră cea mai echilibrată este următoarea: 5 vn I – 4 vn II – 3 vle – 2 vlc – 1 cb.

În secolul XX ansamblul orchestral are dimensiuni variabile, în funcție de necesitățile creatoare, aducând o sinteză timbrală și tehnică a tuturor formulelor folosite în secolele precedente. La aceasta se adaugă și sursele electronice, sau instrumente exotice, acest secol fiind poate cel mai variat și mai interesant prin complexitatea scriiturilor instrumentale, prin căutări de sonorități inedite.

Din punct de vedere creator, orchestrația trebuie să reflecte cât mai fidel conținutul ideilor muzicale și tipologia sintaxelor componistice.

I. Astfel, **armonia în orchestră** se realizează conform principiului că un acord trebuie auzit ca un bloc sonor omogen, în care toate vocile au un rol egal în evoluția muzicală. Cu această conștientizare, orchestratorul trebuie să distribuie vocile armonice la instrumente, fie de același fel, fie cu timbre apropiate, care se pot omogeniza foarte bine, spre exemplu, un acord sună cu toate vocile egale dacă este distribuit numai la instrumente de coarde, sau numai la flauți, sau numai la corni etc., sau la combinații de tipul flauți + clarineți, oboi + fagoți, oboi + corni, clarineți + corni, corni + fagoți, trompete + tromboni etc. În cadrul instrumentelor de suflat, pentru armonia la 4 voci se preferă câte două instrumente de același fel (în poziție

strânsă) la două voci. Distribuția acestora (în poziție strânsă) se realizează prin etajare, prin încrucișare sau prin încadrare.

II. Melodia cu acompaniament este o altă sintaxă muzicală. Ea trebuie evidențiată și prin culoare, atunci când este realizată de un ansamblu instrumental.

În principiu, există trei mari categorii de exprimare a contrastului între melodie și acompaniament: contrast de scriitură, contrast de registru, contrast timbral.

În cadrul conceptului de melodie cu acompaniament, avem două categorii de acompaniament: armonie placată și armonie figurată. În primul caz, realizarea instrumentală trebuie să respecte doar un echilibru timbral, în cel de al doilea caz, figurația poate fi modificată prin scriitura instrumentală, cu condiția de a păstra funcțiile armonice și pulsația ritmică.

III. Accentul – ca element sintactic al actului creator, trebuie și el construit orchestral, prin adăugare de instrumente speciale, care realizează acest demers componistic. Prin urmare, nu este suficient să se scrie *sforzando* sub un compartiment instrumental, ci trebuie adăugat și un timbru contrastant și eficient, pentru a marca acest gest creator.

IV. Pedala în orchestră este deseori un traseu esențial în arta instrumentației. Ea se construiește, de sine stătător, cu sunete comune, pentru a da o mai mare fluentă muzicii, chiar dacă nu este scrisă, spre exemplu, în partitura pianistică inițială, ce urmează a fi redimensionată la nivelul orchestrei. Pedala orchestrală, deseori, nu trebuie să se audă ca o dimensiune sonoră cu pregnanță în context, dar lipsa ei este simțită prin dispariția *legato*-ului în derularea muzicală.

V. Crescendo și diminuendo în orchestră se compune prin adăugări și respectiv eliminări de instrumente, prin amplificare și, respectiv, micșorare de spațiu acustic. Adăugările cele mai eficiente sunt atunci când instrumentele noi apărute sunt din ce în ce mai puternice și invers, eliminările se realizează păstrând înspre finalul *decrescendo*-ului instrumentele cele mai puțin sonore.

VI. Figurația melodică este una dintre cele mai rafinate structuri muzicale și de aceea, deseori, este dificil de a fi transcrisă orchestral, fapt care presupune o măiestrie aparte. În cazul figurației melodice desenul nu poate fi schimbat în mod substanțial (cum se poate produce la figurația armonică). Ea se repartizează de regulă la instrumente cu agilitate tehnică crescută și se înveșmântează într-o aură sonoră, realizată prin irizări sonore ale unor pedale imaginare, ce ar putea decurge din desenul melodic inițial.

VII. Textura sonoră – reprezintă o țesătură densă, poliritmică, politimbrală, ce poate îmbina mai multe elemente de construcție, cum ar fi: pedale, pedale dinamizate ritmic, armonii figurate, accente, figurații melodice, etc. toate acestea, juxtapuse, conducând la ceea ce se numește textură sonoră. În cazul orchestrației, dozarea între diferitele compartimente

ale orchestrei este strict legată de sensul structural și formal al muzicii. În astfel de situații se merge la o foarte fină pulverizare timbrală a elementelor constitutive ale imaginilor sonore.

VIII. Polifonia în orchestră trebuie să respecte conceptul orizontalității în muzică. Așadar, se vor folosi contraste timbrale pentru a evidenția fiecare voce, dar contraste echilibrate, pentru a nu anula prin culoare prezența vreunui traseu melodic. De regulă, în structurile polifonice se folosesc mai rar octavizările, căci prin acest procedeu se vor răsturna vocile și astfel, se poate schimba sensul textului muzical.

IX. Raportul voce umană – ansamblu instrumental.

Aici se păstrează aceleași reguli de contrast ca și în cazul melodiei cu acompaniament (armonic sau figurat). De regulă solistul nu este dublat de orchestră, pentru a-i lăsa libertatea expresivității vocii, cu inflexiuni netemperate. Se practică însă uneori momente de susținere a vocii, pentru a nu distorsiona pe parcursul desfășurării muzicii. În ceea ce privește raportul cor-orchestră, acesta poate fi dublat sau chiar octavizat cu instrumente mai înalte. Corul de copii este cel mai penetrant și el suportă cele mai pregnante dublaje instrumentale. Evident că și aici se naște o multitudine de aspecte creatoare, legate de țesătura sonoră și, în funcție de ea, orchestratorul dublează sau doar susține cu pedale sau diverse armonii, prezența vocilor umane în cadrul orchestrei. Spre exemplu, un moment coral se poate derula doar pe un simplu ison, sau înveșmântat de pedale armonice superioare și inferioare.

X. Tutti în orchestră. Tutti este de regulă asociat cu momente de forte, unde sunt adunate toate instrumentele orchestrei, cu cele trei compartimente de bază, (instrumente de lemn, instrumente de alamă și instrumente de coarde), la care se pot adăuga instrumente de percuție și culoare. În cadrul tutti-ului există anumite reguli, care se păstrează indiferent de stilul componistic:

1. Nu se schimbă funcțiile acordului
2. Multiplicarea vocilor se realizează prin: a) octavizarea ascendentă în sistem a vocilor superioare (sopran, alto, tenor) și octavizarea în jos a basului; b) octavizarea superioară numai a sopranului și inferioară numai a basului; c) dacă acordul este în răsturnarea I-a (6/3) în muzica tonală clasică, nu se octavizează niciodată în sus terța din bas.

3. Reorganizarea armonică a acordului se realizează prin poziție largă în registrul grav și poziție strânsă în registrul acut. Este de preferat o distribuție care să sugereze apariția armonicilor unui sunet fundamental.

4. Fiecare compartiment instrumental (lemne, alămuri, corzi) trebuie să cuprindă obligatoriu toate vocile armonice, evident, cele trei grupuri fiind plasate în octavele unde sună bine în context de tutti. Astfel, flauții, oboii, clarineții sunt distribuiți în registrul acut-supraacut, fagoții în registrul grav, alăturile ocupă spațiul cu o octavă mai jos decât lemnele

înalte, în ordinea țesăturii vocilor, iar corzile (cu cea mai mare mobilitate) pot să acopere întregul registru orchestral, sau numai cel al alăturilor.

XI. Frazarea în orchestrație. Orchestrația este strâns legată de structura formală a lucrării ce urmează să prindă contururi în culoare. Întotdeauna frazarea instrumentală este strâns legată de "tăieturile" motivice, apoi la nivelul de fraze sau perioade ale textului muzical. Acolo unde există respirație în text, se pot introduce, scoate, sau înlocui instrumente. Altfel explicat, între formele muzicale și orchestrație există o legătură intrinsecă, ce nu poate fi niciodată omisă. Orice contrast formal trebuie să aibă și un contrast orchestral, o schemă formală A-B-A este mai sugestivă dacă are o structură orchestrală asemănătoare și exemplele pot continua.

XII. În concluzie, orchestrația trebuie să fie o reflectare fidelă a formei unei lucrări și a tuturor elementelor morfologice și sintactice ale acesteia, evidențierea prin culoare a lor ținând de măiestria expresivă a fanteziei și de o impecabilă rigoare științifică a tehnicilor de emisie sonoră ale fiecărui instrument. Orchestrația este știința compunerii culorilor și a combinațiilor acestora. Maurice Ravel spunea că cincizeci la sută din reușita unei compoziții este orchestrația și, din cadrul orchestrației, optzeci la sută rezultă dintr-o impecabilă cunoaștere științifică a teoriei instrumentelor.

Ipostaze orchestrale

Armonia în orchestră

"PASTORALE" pentru ansamblu de suflători (1999)
(măs. 17-20)

Handwritten musical score for "PASTORALE" for wind ensemble, measures 17-20. The score includes parts for Flute (Fl), Oboe (ob), Clarinet (cl), Horn (Hr), Trumpet (Tp), Trombone (Tbn), and Tuba (Tb). Each part has dynamic markings (mp, mf, f, mf) and articulation marks.

Fl: $mp < mf$ $mf > mp$ $mp < mf$ $mf = mp$

ob: $mp < mf$ $mf > mp$ $mp < mf$ $mf = mp$

cl: $mp < mf$ $mf > mp$ $mp < mf$ $mf = mp$

Hr: $mp < mf$ $mf > mp$ $mp < mf$ $mf = mp$

1-2
3-4
Tp: $mp < mf$ $mf > mp$ $mp < mf$ $mf = mp$

1-2
3
Tbn: $mp < mf$ $mf > mp$ $mp < mf$ $mf = mp$

1-2
3
Tb: $mp < mf$ $mf > mp$ $mp < mf$ $mf = mp$

SIMFONIA a VII-a (1995-1996), partea I^a
(măș. 55-60)

Handwritten musical score for a 12-piece band. The score is in 3/4 time and consists of three measures. The parts are arranged in a grand staff with the following instruments and staves:

- 2 Fl (Flutes):** Treble clef, key signature of one sharp (F#). Dynamics: *f*, *mf*.
- 2 Ob (Oboes):** Treble clef, key signature of one sharp (F#). Dynamics: *f*, *mf*.
- 2 Cl (Clarinets):** Treble clef, key signature of one sharp (F#). Dynamics: *f*, *mf*.
- 2 Bg (Bassoons):** Bass clef, key signature of one sharp (F#). Dynamics: *f*, *mf*.
- 2 Cor Fa (Cor Anglais):** Treble clef, key signature of one sharp (F#). Dynamics: *f*, *mf*.
- 2 Trp (Trumpets):** Treble clef, key signature of one sharp (F#). Dynamics: *f*, *mf*.
- 2 Tib (Trombones):** Bass clef, key signature of one sharp (F#). Dynamics: *f*, *mf*.
- 2 Eup (Euphonium):** Bass clef, key signature of one sharp (F#). Dynamics: *f*, *mf*.

The score is written in a single system with three measures. The dynamics *f* (forte) and *mf* (mezzo-forte) are indicated for each instrument part. The key signature is one sharp (F#).

Handwritten musical score for page 17, featuring woodwind and brass parts. The score is organized into three measures across ten staves. The instruments and their dynamic markings are as follows:

- Flute (Fl):** Measures 1-3 with dynamics $f \rightarrow mf$, $mf \rightarrow up$, and $mf \rightarrow f$.
- Oboe (ob):** Measures 1-3 with dynamics $f \rightarrow mf$, $mf \rightarrow mp$, and $mf \rightarrow f$.
- Clarinet (cl):** Measures 1-3 with dynamics $f \rightarrow mf$, $mf \rightarrow mp$, and $mf \rightarrow f$.
- Bassoon (Bb):** Measures 1-3 with dynamics $f \rightarrow mf$, $mf \rightarrow up$, and $mf \rightarrow f$.
- 2 Cor (2C):** Measures 1-3 with dynamics $f \rightarrow mf$, $mf \rightarrow mp$, and $mf \rightarrow f$.
- 2 Tr (2T):** Measures 1-3 with dynamics $f \rightarrow mf$, $mf \rightarrow mp$, and $mf \rightarrow f$.
- 2 Tr Sib (2TS):** Measures 1-3 with dynamics $f \rightarrow mf$, $mf \rightarrow mp$, and $mf \rightarrow f$.
- 2 Tr Bb (2TB):** Measures 1-3 with dynamics $f \rightarrow mf$, $mf \rightarrow mp$, and $mf \rightarrow f$.

The score includes various musical notations such as slurs, ties, and dynamic markings (f , mf , mp , up) indicating the intensity of the sound.

"REZONANȚE" PENTRU PIAN ȘI ORCHESTRĂ, Editura Muzicală,
București, 1974, (măsur. 1-3)

Handwritten musical score for Violins I and II, and Violas.

Violins I (vln I): Four staves. Measures 1, 2, and 3 are indicated above the first staff. The notation includes various note values and rests.

Violins II (vln II): Four staves. Measures 1, 2, and 3 are indicated above the first staff. The notation includes various note values and rests. The first measure of the first staff is marked *pp*.

Violas (vle): Four staves. Measures 1, 2, and 3 are indicated above the first staff. The notation includes various note values and rests. The first measure of the first staff is marked *pp*.

"REZONANTE" pentru pian și orchestră, Editura Muzicală,
București, 1974 (măsur. 22-23)

Handwritten musical score for measures 22-23 of "REZONANTE" for piano and orchestra. The score is written for a piano (pian) and an orchestra (orchestra). The piano part is on the left, and the orchestra part is on the right. The piano part consists of two staves (treble and bass clef). The orchestra part consists of six staves (flute, oboe, clarinet, bassoon, horn, and tuba/euphonium). The key signature is one flat (B-flat major or D minor). The time signature is 4/4. The score is marked with dynamics: *pp* (pianissimo) at the beginning and *mf* (mezzo-forte) at the end. The tempo is marked *pp* and *mf*. The score includes various musical notations such as notes, rests, accidentals, and articulation marks. Measure 22 is marked with a double bar line and a repeat sign. Measure 23 is marked with a double bar line and a repeat sign. The score is written in a clear, legible hand.

"REZONANȚE" pentru pian și orchestră, Editura Muzicală
București 1974 (măș. 15-19)

Handwritten musical score for "REZONANȚE" for piano and orchestra, measures 15-19. The score is divided into two systems, each with three staves for Cor., Tr., and Trb. The first system (measures 15-19) features a piano part with triplets and a mezzo-forte (mf) dynamic. The second system (measures 20-24) features a piano part with a forte (f) dynamic. The Cor. part consists of sustained notes, while the Tr. and Trb. parts have more active melodic lines.

CONCERT PENTRU ORCHESTRĂ DE COARDE (1991)
partea I^a (măs. 64-67)

Handwritten musical score for string orchestra, measures 64-67. The score is written on ten staves, grouped into five systems of two staves each. The instruments are labeled on the left: Vln I (Violin I), Vln II (Violin II), Vle (Viola), Vlc (Violoncello), and cb (Contrabasso). The key signature is one sharp (F#). The time signature is 4/4. The tempo is marked 'mf' (mezzo-forte). The score is divided into two measures, 64 and 65, by a vertical line. Measure 64 contains six staves of music, while measure 65 contains five staves of music. The notation includes various string techniques such as sixteenth-note runs, triplets, and slurs. The handwriting is in black ink on white paper.

Handwritten musical score for a string quartet and woodwinds, divided into two systems (66 and 67).

System 66:

- Violins II (vln II):** Four staves (1-4). Measures 1-4 show sixteenth-note patterns with fingerings 6 and 5. Dynamics: *f* (measures 1-2), *mf* (measures 3-4).
- Violas (vle):** Three staves (1-3). Measures 1-4 show eighth-note patterns. Dynamics: *f* (measures 1-2), *mf* (measures 3-4).
- Violins I (vle):** Two staves (1-2). Measures 1-4 show sixteenth-note patterns with fingerings 3 and 5. Dynamics: *f* (measures 1-2), *mf* (measures 3-4).
- Celli (cb):** Two staves (1-2). Measures 1-4 show eighth-note patterns with fingerings 3 and 5. Dynamics: *f* (measures 1-2), *mf* (measures 3-4).

System 67:

- Violins II (vln II):** Four staves (1-4). Measures 5-8 show sixteenth-note patterns with fingerings 6 and 5. Dynamics: *mf* (measures 5-8).
- Violas (vle):** Three staves (1-3). Measures 5-8 show eighth-note patterns. Dynamics: *mf* (measures 5-8).
- Violins I (vle):** Two staves (1-2). Measures 5-8 show sixteenth-note patterns with fingerings 3 and 5. Dynamics: *mf* (measures 5-8).
- Celli (cb):** Two staves (1-2). Measures 5-8 show eighth-note patterns with fingerings 3 and 5. Dynamics: *mf* (measures 5-8).

'MICA SIRENĂ' - BALET DUPĂ HANS CH. ANDERSEN

SCENA 4.

3!

1 senza sord. 2 3

1 senza sord.

Trp 2 mf sempre senza sord.

Do 3 mf sempre senza sord.

1 mf sempre senza sord.

2 mf sempre senza sord.

Flauti 3 mf sempre senza sord.

mf sempre

4 5 6

1

Trp 2

3

1

Flauti 2

3

Handwritten musical score for measures 7, 8, and 9. The score is written for two systems of instruments: Flute (Flp) and Trombone (Tb). Each system has three staves.

Measure 7: Flute 1 (mf), Flute 2 (mf), Flute 3 (mf), Trombone 1 (mf), Trombone 2 (mf), Trombone 3 (mf).

Measure 8: Flute 1, Flute 2, Flute 3, Trombone 1, Trombone 2, Trombone 3.

Measure 9: Flute 1 (f), Flute 2 (f), Flute 3 (f), Trombone 1 (f), Trombone 2 (f), Trombone 3 (f).

Handwritten musical score for measures 10, 11, and 12. The score is written for two systems of instruments: Flute (Flp) and Trombone (Tb). Each system has three staves.

Measure 10: Flute 1, Flute 2, Flute 3, Trombone 1, Trombone 2, Trombone 3.

Measure 11: Flute 1, Flute 2, Flute 3, Trombone 1, Trombone 2, Trombone 3.

Measure 12: Flute 1, Flute 2, Flute 3, Trombone 1, Trombone 2, Trombone 3.

Handwritten musical score for measures 13, 14, and 15. The score is written for three parts: Flute (Flp.), Clarinet (Clari), and Bassoon (Bbn). Each part has three staves (1, 2, 3). The key signature is one flat (B-flat major or D minor). The time signature is 4/4. The dynamics are marked *mp* (mezzo-piano).

Measure 13: Flute and Clarinet play a melodic line with eighth notes. Bassoon plays a single note. Flute and Clarinet have a *mp* dynamic marking.

Measure 14: Flute and Clarinet play a melodic line with eighth notes. Bassoon plays a single note. Flute and Clarinet have a *mp* dynamic marking.

Measure 15: Flute and Clarinet play a melodic line with eighth notes. Bassoon plays a single note. Flute and Clarinet have a *mp* dynamic marking.

Handwritten musical score for measures 16 and 17. The score is written for three parts: Flute (Flp.), Clarinet (Clari), and Bassoon (Bbn). Each part has three staves (1, 2, 3). The key signature is one flat (B-flat major or D minor). The time signature is 4/4. The dynamics are marked *p* (piano).

Measure 16: Flute and Clarinet play a melodic line with eighth notes. Bassoon plays a single note. Flute and Clarinet have a *p* dynamic marking.

Measure 17: Flute and Clarinet play a melodic line with eighth notes. Bassoon plays a single note. Flute and Clarinet have a *p* dynamic marking.

Melodia cu acompaniament armonic

CONCERT PENTRU SAXOFON ȘI ORCHESTRĂ DE COARDE (1997)
 partea a II-a, măs. 51-60

SAX. *mp* *mp* *mp*

vlh I *mp sempre*

vlh II *mp sempre*

vle *mp sempre*

vlc (cb) *mp sempre*

SAX *mp* *p* *p*

vlh I *mp sempre*

vlh II *mp sempre*

vle *mp sempre*

vlc (cb) *mp sempre*

SAX

vln I

vln II

vle

vle (cb)

mp sempre

mp sempre

mp sempre

mp sempre

CONCERT PENTRU SAXOFON ȘI ORCHESTRĂ DE COARDE (1997)
partea a II-a (măș. 195-206.)

SAX

vln I

vln II

vle

vle (cb)

mp sempre

p < mp

mp >

p > pp

mp

p < mp

mp >

p > pp

mp

p < mp

mp >

p > pp

mp

p < mp

mp >

p > pp

mp

Handwritten musical score for the first system, featuring five staves:

- SAX:** Treble clef, key signature of two sharps (F# and C#). The first measure contains a triplet of eighth notes marked *mp*. The second measure contains a triplet of eighth notes. The third measure contains a sixteenth-note triplet marked *mp*. The fourth measure contains a sixteenth-note triplet marked *mp*.
- vlr I:** Treble clef, key signature of two sharps. The first measure contains a half note marked *p sempre*. The second measure contains a half note marked *pp*. The third measure contains a half note marked *p < mp*. The fourth measure contains a half note marked *p < mp*.
- vlr II:** Treble clef, key signature of two sharps. The first measure contains a half note marked *p sempre*. The second measure contains a half note marked *pp*. The third measure contains a half note marked *p < mp*. The fourth measure contains a half note marked *p < mp*.
- vle:** Bass clef, key signature of two sharps. The first measure contains a half note marked *p sempre*. The second measure contains a half note marked *pp*. The third measure contains a half note marked *p < mp*. The fourth measure contains a half note marked *p < mp*.
- vle (cb):** Bass clef, key signature of two sharps. The first measure contains a half note marked *p sempre*. The second measure contains a half note marked *pp*. The third measure contains a half note marked *p < mp*. The fourth measure contains a half note marked *p < mp*.

Handwritten musical score for the second system, featuring five staves:

- SAX:** Treble clef, key signature of two sharps. The first measure contains a half note marked *mp*. The second measure contains a half note marked *p*. The third measure contains a half note marked *pp*. The fourth measure contains a half note marked *mp*.
- vlr I:** Treble clef, key signature of two sharps. The first measure contains a half note marked *mp*. The second measure contains a half note marked *mp*. The third measure contains a half note marked *p sempre*. The fourth measure contains a half note marked *pp*.
- vlr II:** Treble clef, key signature of two sharps. The first measure contains a half note marked *mp*. The second measure contains a half note marked *mp*. The third measure contains a half note marked *p sempre*. The fourth measure contains a half note marked *pp*.
- vle:** Bass clef, key signature of two sharps. The first measure contains a half note marked *mp*. The second measure contains a half note marked *mp*. The third measure contains a half note marked *p sempre*. The fourth measure contains a half note marked *pp*.
- vle (cb):** Bass clef, key signature of two sharps. The first measure contains a half note marked *mp*. The second measure contains a half note marked *mp*. The third measure contains a half note marked *p sempre*. The fourth measure contains a half note marked *pp*.

"CONCERT PENTRU PIAN LA PATRU MĂINI ȘI ORCHESTRĂ
DE CAMERĂ (1993), partea I^a (măs 1-4)

Handwritten musical score for a 12-piece orchestra, measures 1 and 2. The score includes parts for Flute, Piano I, Piano II, Violin I, Violin II, Viola, Violoncello (pizzicato), and Contrabass. The key signature has one sharp (F#) and the time signature is 7/8. Measure 1 starts with a first ending bracket. Measure 2 starts with a second ending bracket. Dynamics include piano (p), mezzo-forte (mf), and forte (f).

Handwritten musical score for a symphony orchestra and percussion. The score is divided into two measures, with measure numbers 3 and 4 indicated at the top.

Instrumentation and Dynamics:

- flute:** Measure 3 has a triplet of eighth notes. Measure 4 has a single eighth note.
- bongos:** No notation is present.
- piano I:** Measure 3 has a fortissimo (*ff*) dynamic with a crescendo and decrescendo hairpin. Measure 4 has a fortissimo (*ff*) dynamic.
- piano II:** Measure 3 has a fortissimo (*ff*) dynamic. Measure 4 has a fortissimo (*ff*) dynamic.
- vlh I:** Measure 3 has a mezzo-forte (*mf*) dynamic, a crescendo to fortissimo (*f*), and a decrescendo back to mezzo-forte (*mf*). Measure 4 has a mezzo-forte (*mf*) dynamic, a crescendo to fortissimo (*f*), and a decrescendo back to mezzo-forte (*mf*).
- vlh II:** Measure 3 has a mezzo-forte (*mf*) dynamic, a crescendo to fortissimo (*f*), and a decrescendo back to mezzo-forte (*mf*). Measure 4 has a mezzo-forte (*mf*) dynamic, a crescendo to fortissimo (*f*), and a decrescendo back to mezzo-forte (*mf*).
- vle:** Measure 3 has a mezzo-forte (*mf*) dynamic, a crescendo to fortissimo (*f*), and a decrescendo back to mezzo-forte (*mf*). Measure 4 has a mezzo-forte (*mf*) dynamic, a crescendo to fortissimo (*f*), and a decrescendo back to mezzo-forte (*mf*).
- vle:** Measure 3 has a mezzo-forte (*mf*) dynamic. Measure 4 has a mezzo-forte (*mf*) dynamic.
- cb:** Measure 3 has a mezzo-forte (*mf*) dynamic. Measure 4 has a mezzo-forte (*mf*) dynamic.

Melodia cu acompaniament figurat

CONCERT PENTRU SAXOFON ȘI ORCHESTRĂ DE COARDE (1997)
partea I-a, (măs. 82-87)

Handwritten musical score for Saxophone and String Orchestra, measures 82-87. The score is written on five staves: SAX (Saxophone), vln I (Violin I), vln II (Violin II), vle (Viola), and vlc (Cb) (Violoncello). The key signature is one flat (B-flat), and the time signature is 4/4. The score is divided into three measures. The first measure (82) starts with a *mf* dynamic for the Saxophone and *mf sempre* for the strings. The second measure (83) features a crescendo from *mf* to *f* for the Saxophone, while the strings remain at *mf sempre*. The third measure (84) returns to *mf* for the Saxophone and *mf sempre* for the strings. The score is marked with double bar lines at the beginning and end of the section.

SAX
alto
Bb
mf *f* *mf* *mf* *f*

vln I
mf sempre

vln II
mf sempre

vle
mf sempre

vlc (Cb)
mf sempre

SAX
f *mp* *mp*

vln I
mf sempre *mp sempre*

vln II
mf sempre *mp sempre*

vle
mf sempre *mp sempre*

vlc (Cb)
mf sempre *mp sempre*

CONCERT PENTRU PIAN LA PATRU MÂINI ȘI ORCHESTRĂ (1993)
partea a III-a (măs. 11-14)

Handwritten musical score for Concert for Piano Four Hands and Orchestra (1993), Part III (measures 11-14).

The score is divided into two systems, measures 11 and 12.

Measure 11:

- Timpani (t-tom):** *mf* sempre. Notes: G4, A4, B4, C5.
- Piano I (piano I):** *f* sempre. Notes: G4, A4, B4, C5.
- Piano II (piano II):** *f* sempre. Notes: G4, A4, B4, C5.
- Violin I (vln I):** *p*. Notes: G4, A4, B4, C5.
- Violin II (vln II):** *p*. Notes: G4, A4, B4, C5.
- Viola (vle):** *p*. Notes: G4, A4, B4, C5.
- Violoncello (vlc):** *p*. Notes: G4, A4, B4, C5.
- Double Bass (cb):** *p*. Notes: G4, A4, B4, C5.

Measure 12:

- Timpani (t-tom):** *mf* sempre. Notes: G4, A4, B4, C5.
- Piano I (piano I):** *f* sempre. Notes: G4, A4, B4, C5.
- Piano II (piano II):** *f* sempre. Notes: G4, A4, B4, C5.
- Violin I (vln I):** *mp*. Notes: G4, A4, B4, C5.
- Violin II (vln II):** *mp*. Notes: G4, A4, B4, C5.
- Viola (vle):** *mp*. Notes: G4, A4, B4, C5.
- Violoncello (vlc):** *mp*. Notes: G4, A4, B4, C5.
- Double Bass (cb):** *mp*. Notes: G4, A4, B4, C5.

Handwritten musical score for a symphony orchestra, measures 13 and 14.

Measures: 13 and 14

Instrumentation and Dynamics:

- Timpani (t-tom):** Measures 13 and 14.
- Piano I (piano I):** *ff sempre* (fortissimo, always).
- Piano II (piano II):** *ff sempre* (fortissimo, always).
- Violin I (vln I):** *mp* (mezzo-piano) in measure 13, *p* (piano) in measure 14.
- Violin II (vln II):** *mp* (mezzo-piano) in measure 13, *p* (piano) in measure 14.
- Viola (vle):** *mp* (mezzo-piano) in measure 13, *p* (piano) in measure 14.
- Violoncello (vlc):** *mp* (mezzo-piano) in measure 13, *p* (piano) in measure 14.
- Double Bass (cb):** *mp* (mezzo-piano) in measure 13, *p* (piano) in measure 14.

The score is written on ten staves. Measures 13 and 14 are indicated at the top. The dynamics *mp* and *p* are written below the staves for the string instruments. The piano parts are marked *ff sempre*. The timpani part is marked *t-tom*.

CONSONANCES IV für Klarinette und Tonband (1980)
Ed. Modern, München (nos. 61-64)

61

cl
sib

62

mp

mp sempre

(cl. sib)

mp sempre

mp sempre

63

cl
sib

f ff f

64

f

f

(cl. sib)

CONSONANCES IV für Klarinette und Tonband (1980)
Ed. MODERN, München (mas. 93-96)

Handwritten musical score for the first system of "CONSONANCES IV".

Cl. Sib (Soprano Clarinet): Treble clef, key signature of one sharp (F#). The staff begins with a *ff* dynamic marking. It features a melodic line with a series of sixteenth-note runs, some of which are beamed together. A fermata is placed over the final note of the first phrase.

Cl. Sib (Alto Clarinet): Treble clef, key signature of two sharps (F#, C#). The staff begins with a *mp sempre* dynamic marking. It contains a continuous, rhythmic pattern of eighth notes.

Cl. Sib (Bass Clarinet): Treble clef, key signature of two sharps (F#, C#). The staff begins with a *mp sempre* dynamic marking. It contains a continuous, rhythmic pattern of eighth notes, similar to the Alto Clarinet part.

Cl. Sib (Bass Clarinet): Treble clef, key signature of two sharps (F#, C#). The staff begins with a *mp sempre* dynamic marking. It contains a continuous, rhythmic pattern of eighth notes, similar to the other Bass Clarinet part.

Handwritten musical score for the second system of "CONSONANCES IV".

Cl. Sib (Soprano Clarinet): Treble clef, key signature of one sharp (F#). The staff begins with a *ff* dynamic marking. It features a melodic line with a series of sixteenth-note runs, some of which are beamed together. A fermata is placed over the final note of the first phrase.

Cl. Sib (Alto Clarinet): Treble clef, key signature of two sharps (F#, C#). The staff begins with a *mf sempre* dynamic marking. It contains a continuous, rhythmic pattern of eighth notes.

Cl. Sib (Bass Clarinet): Treble clef, key signature of two sharps (F#, C#). The staff begins with a *mf sempre* dynamic marking. It contains a continuous, rhythmic pattern of eighth notes, similar to the Alto Clarinet part.

Cl. Sib (Bass Clarinet): Treble clef, key signature of two sharps (F#, C#). The staff begins with a *mf sempre* dynamic marking. It contains a continuous, rhythmic pattern of eighth notes, similar to the other Bass Clarinet part.

SIMFONIA a VI-a (1988-1989), partea I-a (măș. 66-69)

66 1^o 5

Fl *mp*

Flg 1 *mp sempre*

Flg 2 *mp sempre*

vle I [vibr.] *mp sempre*

vle *pizz.*

vle *p* *mp* *p*

cb *pp* *mp* *pp*

67 *mf* *f* *mf*

Handwritten musical score for measures 68 and 69. The score includes staves for Flute (Fl), Flute II (Flg), Violin I (I [vibr.]), Violin II (vle), Viola (vle), and Cello (cb). Dynamics and performance instructions are noted throughout.

Measure 68:

- Fl:** *mf* < *f* = *mf*
- Flg 1:** *mp sempre*
- Flg 2:** *mp sempre*
- I [vibr.]:** *mp sempre*
- vle:** *mp sempre* (with sixteenth-note patterns and accents)
- vle:** *mp sempre*
- cb:** *pp* < *mp* > *pp*

Measure 69:

- Fl:** *mf* < *f* (with a five-measure rest marked *5 mp*)
- Flg 1:** *mp sempre*
- Flg 2:** *mp sempre*
- I [vibr.]:** *mp sempre*
- vle:** *mp sempre* (with sixteenth-note patterns and accents)
- vle:** *mp sempre*
- cb:** *pp* < *mp* > *pp*

Accentul în orchestră

SIMFONIA a VI-a - partea a II-a (măș. 83-86)
(1988-1989)

83 a2 84

The musical score is handwritten and spans two measures, 83 and 84. The key signature has one sharp (F#). The score includes the following parts and dynamics:

- 2 Flg:** Measure 83 has a half note F#4 with *mf* and a half note G#4 with *f*. Measure 84 has a half note F#4 with *mf* and a half note G#4 with *f*.
- Cor 1-2:** Measure 83 has a half note F#4 with *mf* and a half note G#4 with *f*. Measure 84 has a half note F#4 with *mf* and a half note G#4 with *f*.
- Cor 3-4:** Measure 83 has a half note F#4 with *mf* and a half note G#4 with *f*. Measure 84 has a half note F#4 with *mf* and a half note G#4 with *f*.
- Cor 1-2:** Measure 83 has a half note F#4 with *mf* and a half note G#4 with *f*. Measure 84 has a half note F#4 with *mf* and a half note G#4 with *f*.
- Cor 3:** Measure 83 has a half note F#4 with *mf* and a half note G#4 with *f*. Measure 84 has a half note F#4 with *mf* and a half note G#4 with *f*.
- Cor 1-2:** Measure 83 has a half note F#4 with *mf* and a half note G#4 with *f*. Measure 84 has a half note F#4 with *mf* and a half note G#4 with *f*.
- Cor 3:** Measure 83 has a half note F#4 with *mf* and a half note G#4 with *f*. Measure 84 has a half note F#4 with *mf* and a half note G#4 with *f*.
- II [xyl]:** Measure 83 has a half note F#4 with *f* and a half note G#4 with *f*. Measure 84 has a half note F#4 with *f* and a half note G#4 with *f*.
- III [v. bl.]:** Measure 83 has a half note F#4 with *f* and a half note G#4 with *f*. Measure 84 has a half note F#4 with *f* and a half note G#4 with *f*.
- vln I:** Measure 83 has a half note F#4 with *ff* and a half note G#4 with *ff*. Measure 84 has a half note F#4 with *ff* and a half note G#4 with *ff*.
- vln II:** Measure 83 has a half note F#4 with *ff* and a half note G#4 with *ff*. Measure 84 has a half note F#4 with *ff* and a half note G#4 with *ff*.
- vle:** Measure 83 has a half note F#4 with *ff* and a half note G#4 with *ff*. Measure 84 has a half note F#4 with *ff* and a half note G#4 with *ff*.

85 86

Trp

1-2

Cor

3-4

1-2

Trp

3

1-2

Tbni

3

II [xyl]

III [wbl]

vlh I

vlh II

vle

Handwritten musical score for measures 85 and 86. The score includes parts for Trp (Trumpet), Cor (Cor Anglais), Trp (Trumpet), Tbni (Trombone), II [xyl] (Xylophone), III [wbl] (Woodblock), vlh I (Violin I), vlh II (Violin II), and vle (Viola). The key signature is one sharp (F#). The score features dynamic markings such as *mf*, *f*, and *ff*, and includes crescendo and decrescendo hairpins. The notation includes various musical symbols like notes, rests, and accidentals.

SIMFONIA a IV-a - Editura Muzicală (partea I^a măs.
37-38)

37 38

Glock *ff sempre*

vibr. *ff sempre*

Mba *ff sempre*

Clav *ff sempre*

cel

parte a II-a (măș. 351-363)

Handwritten musical score for a woodwind quintet. The score is in 3/4 time and includes dynamic markings (mf, ff) and the instruction "respirare ad libitum".

The instruments and their parts are:

- Flute (Fl):** Two staves (1 and 2). Both parts start with a *mf* dynamic and end with a *ff* dynamic. The instruction "respirare ad libitum" is written above both staves.
- Oboe (Cl):** Two staves (1 and 2). Both parts start with a *mf* dynamic and end with a *ff* dynamic. The instruction "respirare ad libitum" is written above both staves.
- Clarinet (Cl):** Two staves (1 and 2). Both parts start with a *mf* dynamic and end with a *ff* dynamic. The instruction "respirare ad libitum" is written above both staves.
- Bassoon (Fg):** Two staves (1 and 2). Both parts start with a *mf* dynamic and end with a *ff* dynamic.
- Horns (Tbni):** Four staves (1, 2, 3, and 4). All parts start with a *mf* dynamic and end with a *f* dynamic.

Handwritten musical score for Horns (Hr) and Trombones (Tbni).

Hr (Horns):

- Part 1 (Hr 1): Treble clef, key signature of one sharp (F#). Dynamics: *ff* (first measure), *mf* (last measure).
- Part 2 (Hr 2): Treble clef, key signature of one sharp (F#). Dynamics: *ff* (first measure), *mf* (last measure).
- Part 3 (Hr 3): Treble clef, key signature of one flat (Bb). Dynamics: *ff* (first measure), *mf* (last measure).
- Part 4 (Hr 4): Treble clef, key signature of one flat (Bb). Dynamics: *ff* (first measure), *mf* (last measure).

Tbni (Trombones):

- Part 1 (Tbni 1): Bass clef, key signature of one sharp (F#). Dynamics: *ff* (first, second, and third measures).
- Part 2 (Tbni 2): Bass clef, key signature of one sharp (F#). Dynamics: *ff* (first, second, and third measures).
- Part 3 (Tbni 3): Bass clef, key signature of one flat (Bb). Dynamics: *ff* (first, second, and third measures).
- Part 4 (Tbni 4): Bass clef, key signature of one flat (Bb). Dynamics: *ff* (first, second, and third measures).

The score consists of 6 measures. The first three measures contain musical notation for all parts, while the last three measures show only the *ff* dynamic markings for the Trombone parts.

SCENA NR. 2 (maš. 17-20)

-52-

Handwritten musical score for measures 19 and 20, featuring multiple staves and dynamic markings.

Measures 19 and 20:

- Staff 1 (Flute 1):** Measure 19: mf (half note, G4, A4, B4). Measure 20: mf (half note, G4, A4, B4, C5).
- Staff 2 (Flute 2):** Measure 19: mf (half note, G4, A4, B4). Measure 20: mf (half note, G4, A4, B4, C5).
- Staff 3 (Tuba 1):** Measure 19: f (half note, G2). Measure 20: f (half note, G2).
- Staff 4 (Tambourine):** Measure 19: f (half note, G2). Measure 20: f (half note, G2).
- Staff 5 (Violin 1):** Measure 19: mf (half note, G4, A4, B4). Measure 20: mf (half note, G4, A4, B4, C5).
- Staff 6 (Violin 2):** Measure 19: mf (half note, G4, A4, B4). Measure 20: mf (half note, G4, A4, B4, C5).
- Staff 7 (Violin 3):** Measure 19: mf (half note, G4, A4, B4). Measure 20: mf (half note, G4, A4, B4, C5).
- Staff 8 (Violin 4):** Measure 19: mf (half note, G4, A4, B4). Measure 20: mf (half note, G4, A4, B4, C5).

Pedala în orchestră

SIMFONIA a Va (1985-1986), partea a II-a (măs. 82-85)

Handwritten musical score for the second part of the Fifth Symphony (1985-1986), measures 82-85. The score is written for a symphony orchestra and includes the following parts:

- Cor** (Horn): Two staves, measures 1-2 and 3-4. Dynamics: *mp*, *mf*, *mp*.
- I [vibr.]** (Violin I): One staff. Dynamics: *mp*, *mf*, *mp*.
- II [marimba]** (Violin II): One staff. Dynamics: *mp*, *mf*, *mp*.
- vlr II** (Violoncello II): Four staves. Dynamics: *mp*, *mf*, *mp*.
- vle** (Violoncello I): Four staves. Dynamics: *mp*, *mf*, *mp*.

The score features various musical notations, including notes, rests, and dynamic markings. The measures are numbered 1-2, 3-4, and 5. The dynamics are marked as *mp* (mezzo-piano) and *mf* (mezzo-forte).

Handwritten musical score for measures 84 and 85. The score includes parts for Cor, 3tr, I [vibr], II [marimba], Vln I, Vln II, and vle.

Measure 84:

- Cor:** 1-2, mp, mf, mp.
- 3tr:** mp, mf, mp.
- I [vibr]:** mp.
- II [marimba]:** mp.
- Vln I:** mp.
- Vln II:** mp.
- vle:** mp.

Measure 85:

- Cor:** mp, mf.
- 3tr:** mp, mf.
- I [vibr]:** mp, mf.
- II [marimba]:** mp, mf.
- Vln I:** mp, mf.
- Vln II:** mp, mf.
- vle:** mp, mf.

The score features various musical notations including dynamics (mp, mf, mp), articulation (accents), and phrasing slurs. The Vln I and Vln II parts include complex rhythmic patterns with sixteenth and thirty-second notes, often beamed together in groups of six or seven.

SIMFONIA a III-a, Editura Muzicală (1985),
partea I^a (măș 20-32)

Handwritten musical score for measures 20-32, first system. The score is for five parts: Cl. basso Sib, ctfg, Tuba, I [Timp], and II [Timp]. The key signature is one flat (B-flat). The time signature is 2/4. The first measure (measure 20) starts with a forte (f) dynamic. The Cl. basso Sib part has a melodic line with eighth and sixteenth notes. The ctfg part has a sustained note. The Tuba part has a sustained note. The I [Timp] part has a rhythmic pattern of eighth notes. The II [Timp] part has a rhythmic pattern of eighth notes. The dynamic f is written below the first measure of each part.

Handwritten musical score for measures 20-32, second system. The score is for five parts: Cl. basso Sib, ctfg, Tuba, I [Timp], and II [Timp]. The key signature is one flat (B-flat). The time signature is 2/4. The first measure (measure 20) starts with a fortissimo (ff) dynamic. The Cl. basso Sib part has a melodic line with eighth and sixteenth notes. The ctfg part has a sustained note. The Tuba part has a sustained note. The I [Timp] part has a rhythmic pattern of eighth notes. The II [Timp] part has a rhythmic pattern of eighth notes. The dynamic ff is written below the first measure of each part. The dynamic f is written below the last measure of each part.

CONCERT PENTRU FLAUT, VIOLĂ ȘI ORCHESTRĂ DE CAMERĂ,
Editura Muzicală, (măs. 158-161).

Handwritten musical score for measures 158-161, featuring parts for Flute (Fl), Viola (vla), Arpa (Arpa), Clav. (Clav.), cel. (cel.), and Glock. The notation is in treble and bass staves with various musical symbols, dynamics, and articulations.

Fl (Flute): Measures 158-161. Dynamics: *mf*, *mp*, *mf*. Articulation: *mf*, *mp*, *mf*. Fingerings: 3, 3, 3.

vla (Viola): Measures 158-161. Dynamics: *mp*, *mf*, *f*. Articulation: *mp*, *mf*, *f*. Fingerings: 3, 3, 3.

Arpa (Arpa): Measures 158-161. Dynamics: *p*, *mp*. Articulation: *p*, *mp*. Fingerings: 6, 6, 6, 6.

Clav. (Clav.): Measures 158-161. Dynamics: *mp*, *mp*. Articulation: *mp*, *mp*. Fingerings: 3, 3, 3, 3.

cel. (cel.): Measures 158-161. Dynamics: *mp*, *mp*. Articulation: *mp*, *mp*. Fingerings: 3, 3, 3, 3.

Glock (Glock): Measures 158-161. Dynamics: *pp*, *p*. Articulation: *pp*, *p*. Fingerings: 3, 3, 3, 3.

Handwritten musical score for a percussion ensemble, featuring six staves. The instruments and their parts are as follows:

- Fl.** (Flute): *mf sempre*. The first staff shows a melodic line with a triplet of eighth notes in the second measure.
- vla.** (Violoncello): *mf sempre*. The first staff shows a melodic line with a triplet of eighth notes in the second measure.
- Arpa** (Harp): *p sempre*. The first staff shows a series of chords, with a small square symbol above the first measure.
- Clav.** (Clavichord): *mp sempre*. The first staff shows a series of chords, with a small square symbol above the first measure.
- cel.** (Cello): *mp sempre*. The first staff shows a series of chords, with a small square symbol above the first measure.
- Glock.** (Glockenspiel): *mp sempre*. The first staff shows a series of chords, with a small square symbol above the first measure.

The score is written in a single system with two measures. The notation is handwritten and includes various musical symbols such as clefs, notes, rests, and dynamic markings.

"LARGHETTO" PENTRU ORCHESTRĂ DE COARDE
(1989) măs. 100 - 105

Handwritten musical score for a string orchestra, measures 100 to 105. The score is written for Violin I (vln I), Violin II (vln II), Viola (vle), Violoncello (vlc), and Contrabasso (cb).

Violin I (vln I): Measures 100-101. Measure 100 starts with a *mf* dynamic. Measure 101 has a *mf* dynamic. The notation includes slurs and accents.

Violin II (vln II): Measures 100-101. Measure 100 is a whole rest. Measure 101 has a *pizz* (pizzicato) marking and a *mp* (mezzo-piano) dynamic. The notation includes slurs and accents.

Viola (vle): Measures 100-101. Measure 100 has a *6* (sixteenth note) marking. Measure 101 has a *6* (sixteenth note) marking. The notation includes slurs and accents.

Violoncello (vlc): Measures 100-101. Measure 100 has a *mp sempre* (mezzo-piano sempre) marking. Measure 101 has a *mp sempre* (mezzo-piano sempre) marking. The notation includes slurs and accents.

Contrabasso (cb): Measures 100-101. Measure 100 is a whole rest. Measure 101 has a *mp sempre* (mezzo-piano sempre) marking. The notation includes slurs and accents.

Handwritten musical score for a string quartet and double bass. The score is divided into two systems, 102 and 103.

System 102:

- Violin I (vln I):** Treble clef. Measures 102 and 103. Measure 102 has a *mp* dynamic and a crescendo hairpin. Measure 103 has a *f* dynamic and a series of accidentals (sharps and flats) over the notes.
- Violin II (vln II):** Treble clef. Measures 102 and 103. Both measures contain whole rests.
- Viola (vle):** Treble clef. Measures 102 and 103. Both measures contain sixteenth-note patterns with a *mp sempre* dynamic.
- Violoncello (vle):** Treble clef. Measures 102 and 103. Both measures contain sixteenth-note patterns with a *mp sempre* dynamic.
- Double Bass (cb):** Treble clef. Measures 102 and 103. Both measures contain sixteenth-note patterns with a *mp sempre* dynamic.

System 103:

- Violin I (vln I):** Treble clef. Measures 104 and 105. Measure 104 has a *f* dynamic and a series of accidentals. Measure 105 has a *f* dynamic and a series of accidentals.
- Violin II (vln II):** Treble clef. Measures 104 and 105. Both measures contain whole rests.
- Viola (vle):** Treble clef. Measures 104 and 105. Both measures contain sixteenth-note patterns with a *mp sempre* dynamic.
- Violoncello (vle):** Treble clef. Measures 104 and 105. Both measures contain sixteenth-note patterns with a *mp sempre* dynamic.
- Double Bass (cb):** Treble clef. Measures 104 and 105. Both measures contain sixteenth-note patterns with a *mp sempre* dynamic.

Handwritten musical score for a string quartet, measures 104 and 105.

Measures: 104 and 105.

Violin I (vln I): Measures 104 and 105. Dynamics: *mp* (mezzo-piano), *mf* (mezzo-forte). A crescendo hairpin is shown over measures 104 and 105.

Violin II (vln II): Measures 104 and 105. Dynamics: *mp*. Includes *pizz* (pizzicato) markings above the staff.

Viola (vle): Measures 104 and 105. Dynamics: *mp sempre* (mezzo-piano, always).

Violoncello (vlc): Measures 104 and 105. Dynamics: *mp sempre*.

Contrabasso (cb): Measures 104 and 105. Dynamics: *mp sempre*.

mās. 112-115

-65-

114 115

3
vln I
4
5
vln II
1
2
3
vcl
cb

mp $\triangleleft$ mf $\triangleleft$ mp
mp $\triangleleft$ mf $\triangleleft$ mp
mp $\triangleleft$ mf $\triangleleft$ mp
mp sempre
mp sempre
mp sempre
mf $\triangleleft$ f $\triangleleft$ mf
mp sempre

mp $\triangleleft$ mf $\triangleleft$ mp
mp $\triangleleft$ mf $\triangleleft$ mp
mp $\triangleleft$ mf $\triangleleft$ mp
mp
mp
mp
f $\triangleleft$ mf
mp sempre

Figurația melodică

CANTATĂ PENTRU MEZZO-SOPRANĂ ȘI ANSAMBLU
DE CAMERĂ (1997) - pag. 7-8

presto possibile

fl. *f* *presto possibile* *f* *ff* *f* *ff*

vl. *f* *presto possibile*

vlc. *f* *presto possibile* *f* *ff* *f* *ff*

vibr. *f* *f* *f* *ff* *f* *ff*

fl. *f* *f* *f* *f* *ff* *ff*

vl. *f* *ff* *f* *ff* *f* *ff*

vlc. *f* *ff* *f* *ff* *f* *ff*

vibr. *f* *ff* *f* *f* *f* *ff*

Handwritten musical score for four staves: Flute (Fl), Violin (vln), Viola (vle), and Violoncello/Vibraphone (vibr). The score is divided into two systems. The first system contains two measures, and the second system contains one measure. Dynamics include *f* (forte) and *ff* (fortissimo). The Flute part features a melodic line with a crescendo and decrescendo. The Violin part has a melodic line with a crescendo and decrescendo. The Viola and Violoncello/Vibraphone parts have a rhythmic pattern of eighth notes.

Handwritten musical score for four staves: Flute (Fl), Violin (vln), Viola (vle), and Violoncello/Vibraphone (vibr). The score is divided into two systems. The first system contains two measures, and the second system contains one measure. Dynamics include *f* (forte) and *ff* (fortissimo). The Flute part features a melodic line with a crescendo and decrescendo. The Violin part has a melodic line with a crescendo and decrescendo. The Viola and Violoncello/Vibraphone parts have a rhythmic pattern of eighth notes.

SIMFONIA a IV-a - Editura Muzicală (1989), partea I^a
(măsur. 83-84)

Handwritten musical score for measures 83-84 of the 4th Symphony, first movement. The score includes staves for Flute 1 and 2, Clarinet, Piccolo, Violin I and II, Viola, Violoncello, and Contrabass. Dynamics range from *mp* to *f*.

Flute 1 (Fl 1): Measures 83-84. Dynamics: *mp*, *mf*, *mp*, *mf*, *mp*, *mf*, *mp*, *mf*.

Flute 2 (Fl 2): Measures 83-84. Dynamics: *mp*, *mf*, *mp*, *mf*, *mp*, *mf*, *mp*, *mf*.

Clarinet (Cl): Measures 83-84. Dynamics: *mp*, *mf*, *mp*, *mf*, *mp*, *mf*, *mp*, *mf*.

Piccolo (Pth): Measures 83-84. Dynamics: *mp*, *mf*, *mp*, *mf*, *mp*, *mf*, *mp*, *mf*.

Violin I (Vni I): Measures 83-84. Dynamics: *mp*, *mf*, *mp*, *mf*, *mp*, *mf*, *mp*, *mf*.

Violin II (Vni II): Measures 83-84. Dynamics: *mp*, *mf*, *mp*, *mf*, *mp*, *mf*, *mp*, *mf*.

Viola (vle): Measures 83-84. Dynamics: *mp*, *mf*, *mp*, *mf*, *mp*, *mf*, *mp*, *mf*.

Violoncello (vle): Measures 83-84. Dynamics: *mp*, *mf*, *mp*, *mf*, *mp*, *mf*, *mp*, *mf*.

Contrabass (cb): Measures 83-84. Dynamics: *mp*, *mf*, *mp*, *mf*, *mp*, *mf*, *mp*, *mf*.

CONCERT PENTRU FLAUT, VIOLĂ ȘI ORCHESTRĂ DE CAMERĂ,
Editura Muzicală, 1982 (măș. 195-196)

Handwritten musical score for measures 195 and 196. The score is written for Flute (Fl.), Viola (vla), and Chamber Orchestra (vle). The Flute part (Fl.) is in treble clef, and the Viola part (vla) is in treble clef. The Chamber Orchestra (vle) consists of six staves, numbered 1 through 6, in bass clef. The score is divided into two measures, 195 and 196. The Flute part (Fl.) has dynamics *mp* and *mf* in measure 195, and *mf sempre* in measure 196. The Viola part (vla) has dynamics *mp* and *mf* in measure 195, and *mf sempre* in measure 196. The Chamber Orchestra (vle) parts 1 through 6 have dynamics *mf* in measure 195 and *mf sempre* in measure 196. The notation includes various musical symbols such as notes, rests, and dynamic markings.

"INCANTATIONS" II - Edition Modern, München, 1978

35

cl Sib

mf

ff

vlr

mf

ff

vla

mf

ff

vlc

ff

mf

ff

Gr.C.

Pf

mf

ff

Gr.C.

mf

ff

36

cl. *ff* *fff*

vlr *ff* *fff*

vla *ff* *fff*

vle *ff* *fff*

Gr.C

Pf. *ff* *fff*

Gr.C. *f* *ff*

Textura sonoră

Concert pentru flaut, violă și orchestră de cameră, Ed. Muzicală, 1982, pag. 12-13.

Vle 1 pag. 12-13
 1 *mp sempre*
 2 *mp sempre*
 3 *mp sempre*
 4 *mp sempre*
 5 *mp sempre*
 6 *mp sempre*

Handwritten musical score for six strings (vle 1 to 6). The score is divided into three measures. Each measure has a key signature change from one sharp (F#) to two sharps (F# and C#). The first measure is marked 'mp sempre' (mezzo-piano, sempre). The second measure is marked 'sul pont.' (sul ponticello). The third measure is marked 'mp sempre' (mezzo-piano, sempre). The notation includes various rhythmic patterns, including sixteenth and thirty-second notes, and rests.

"INCANTATIONS" II - Edition Modern, München, 1979, pag. 7

Handwritten musical score for measures 17-18. The score includes staves for Cl/Sib, Vln, Vla, Vcl, and Pf. The notation is in treble and bass clefs, with various dynamics (mp, mf, ff, f) and articulations (pizz., arco, ord.) indicated. The key signature is one sharp (F#).

Handwritten musical score for measures 19-20. The score includes staves for Cl/Sib, Vln, Vla, Vcl, and Pf. The notation is in treble and bass clefs, with various dynamics (mf, f, ff, mp) and articulations (ord., arco sul pont.) indicated. The key signature is one sharp (F#).

SIMFONIA a VII-a (1995-1996), partea I^a (măs. 7-8)

Handwritten musical score for the first part of the 7th Symphony (1995-1996), measures 7-8. The score is written for a full orchestra and includes the following parts:

- tamb. pice.** (Tambourine): Two staves, each with a melodic line and a dynamic marking of *mp* followed by *mf*.
- vlr I** (Violin I): Two staves, each with a melodic line and a dynamic marking of *mp* followed by *mf*.
- vlr II** (Violin II): Two staves, each with a melodic line and a dynamic marking of *mp* followed by *mf*.
- vle** (Viola): Two staves, each with a melodic line and a dynamic marking of *mp* followed by *mf*.
- vcl** (Violoncello): Two staves, each with a melodic line and a dynamic marking of *mp* followed by *mf*.
- cb** (Contrabass): Two staves, each with a melodic line and a dynamic marking of *mp* followed by *mf*.

The score is written in a single system with two measures. The notation includes various musical symbols such as notes, rests, and dynamic markings. The overall style is handwritten and appears to be a working draft or a personal manuscript.

SIMFONIA IV (1983-1984) - Editura Muzicală

ISBN 973-42-0002-X
(măș. 1, 2, - partea I^a)

1
Fl. 1
mp sempre

2
Fl. 2
mp sempre

Glock.
mp

Vibr.
mp
mp sempre

Mba.
mp
mp sempre

Clav.
mp

Cel.
mp

SIMFONIA a III-a, Editura Muzicală (1985),
partea I^a (măș. 54-63)

Handwritten musical score for the first part (measures 54-63) of the Third Symphony, featuring four staves for Trombones (Tb) and four staves for Trombones (Tbni).

Trombone (Tb) Section:

- Staff 1: *senza sord.* *mf* (measures 54-58), *ff* (measures 59-62), *mf* (measure 63).
- Staff 2: *senza sord.* *mf* (measures 54-58), *con sord.* *ff* (measures 59-62), *mf* (measure 63).
- Staff 3: *con sord.* *mf* (measures 54-58), *ff* (measures 59-62), *mf* (measure 63).
- Staff 4: *con sord.* *mf* (measures 54-58), *ff* (measures 59-62), *mf* (measure 63).

Trombone (Tbni) Section:

- Staff 1: *senza sord.* *mf* (measures 54-58), *ff* (measures 59-62), *mf* (measure 63).
- Staff 2: *senza sord.* *mf* (measures 54-58), *con sord.* *ff* (measures 59-62), *mf* (measure 63).
- Staff 3: *con sord.* *mf* (measures 54-58), *ff* (measures 59-62), *mf* (measure 63).
- Staff 4: *con sord.* *mf* (measures 54-58), *ff* (measures 59-62), *mf* (measure 63).

The score includes dynamic markings (*mf*, *ff*) and sordina instructions (*senza sord.*, *con sord.*) for each staff. The notation is in treble and bass clefs, with a key signature of one flat (B-flat).

Handwritten musical score for two sections: **II** and **Tbni**. Each section consists of four staves (1-4).

Section II:

- Staff 1: Treble clef, key signature of two flats (B-flat, E-flat). Contains a melodic line with a *ff* dynamic marking.
- Staff 2: Treble clef, key signature of two flats. Contains a melodic line with a *ff* dynamic marking.
- Staff 3: Treble clef, key signature of two flats. Contains a melodic line with a *mf* dynamic marking.
- Staff 4: Treble clef, key signature of two flats. Contains a melodic line with a *mf* dynamic marking.

Section Tbni:

- Staff 1: Bass clef, key signature of two flats. Contains a melodic line with a *ff* dynamic marking.
- Staff 2: Bass clef, key signature of two flats. Contains a melodic line with a *ff* dynamic marking.
- Staff 3: Bass clef, key signature of two flats. Contains a melodic line with a *mf* dynamic marking.
- Staff 4: Bass clef, key signature of two flats. Contains a melodic line with a *mf* dynamic marking.

The score is divided into measures by vertical bar lines. The final measure of each section shows a *f* dynamic marking and a final chord or note.

Tutti în orchestră

CONCERT PENTRU ORCHESTRĂ DE COARDE (1991)
partea a II-a (măs. 53-56)

53 54

Vln I

Vln II

vle

vcl

cb

Handwritten musical score for two systems, measures 55 and 56. The score includes staves for Violin I (vln I), Violin II (vln II), Viola (vle), Violoncello (vle), and Contrabass (cb). The key signature is one sharp (F#). The tempo/meter is 7/8. The dynamics are marked *ff* (fortissimo). The notation includes sixteenth notes, eighth notes, and quarter notes, with some measures containing rests. The score is divided into two systems by a double bar line.

System 1 (Measures 55-56):

- Measures 55-56:** The Violin I and Violin II parts play a continuous sixteenth-note pattern. The Viola and Violoncello parts play a continuous eighth-note pattern. The Contrabass part plays a continuous quarter-note pattern.

System 2 (Measures 57-58):

- Measures 57-58:** The Violin I and Violin II parts continue their sixteenth-note pattern. The Viola and Violoncello parts continue their eighth-note pattern. The Contrabass part continues its quarter-note pattern.

"MICA SIRENA" - BALET DUPĂ HANS CH. ANDERSEN
 SCENA 3 (măs. 61-64)

Handwritten musical score for "MICA SIRENA" - SCENA 3 (măs. 61-64). The score is for a ballet and includes parts for Flute (Fl), Clarinet (Cl), Bassoon (Fag), Horn (Bb ni), Organ (Organo), Arpa, Violin (vln), Viola (vle), Violoncello (vcl), and Contrabass (cb). The music is in 3/4 time and features various dynamics like *f* (forte) and *mf* (mezzo-forte), and markings like *sempre* (sempre). The score is divided into two systems, each with measures 61 and 62. The key signature has one flat (Bb).

Handwritten musical score for a symphony orchestra, page 88. The score is written in B-flat major (two flats) and 4/4 time. It features ten staves, each with a part name and dynamic markings.

The staves and their parts are:

- Fl** (Flute): Part 1 and 2. Part 1 starts with a *ff sempre* marking. Part 2 starts with a *ff sempre* marking.
- Trp** (Trumpet): Part 1 and 2. Part 1 starts with a *f sempre* marking. Part 2 starts with a *f sempre* marking.
- Horn** (Horn): Part 1 and 2. Part 1 starts with a *mf sempre* marking. Part 2 starts with a *mf sempre* marking.
- Organo** (Organ): Part 1 and 2. Part 1 starts with a *ff sempre* marking. Part 2 starts with a *ff sempre* marking.
- Arpa** (Harp): Part 1 and 2. Part 1 starts with a *ff sempre* marking. Part 2 starts with a *ff sempre* marking.
- vln** (Violin): Part 1 and 2. Part 1 starts with a *ff sempre* marking. Part 2 starts with a *ff sempre* marking.
- vle** (Viola): Part 1 and 2. Part 1 starts with a *ff sempre* marking. Part 2 starts with a *ff sempre* marking.
- vcl** (Violoncello): Part 1 and 2. Part 1 starts with a *ff sempre* marking. Part 2 starts with a *ff sempre* marking.
- Cb** (Contrabasso): Part 1 and 2. Part 1 starts with a *ff sempre* marking. Part 2 starts with a *ff sempre* marking.

The score is written in a single system with two measures per staff. The first measure is marked with a *ff sempre* dynamic. The second measure is marked with a *ff sempre* dynamic. The notation includes various musical symbols such as notes, rests, and accidentals.

Polifonie melodică și ritmică

Quartetto per archi, Editura Muzicală, 1998, pag 18, măs. 103-105

Handwritten musical score for a string quartet, measures 103-105. The score is for Violin I (vln I), Violin II (vln II), Viola (vla), and Violoncello (vlc). All parts are marked *mf sempre*. The key signature has two sharps (F# and C#). The music features complex rhythmic patterns with many triplets and sixteenth notes. The first violin part starts with a triplet of eighth notes, followed by a series of sixteenth notes. The second violin part has a triplet of eighth notes, followed by a series of sixteenth notes. The viola part has a triplet of eighth notes, followed by a series of sixteenth notes. The cello part has a triplet of eighth notes, followed by a series of sixteenth notes.

Sinfonia a III-a, Editura Muzicală, 1985, partea a II-a măs. 141-146

Handwritten musical score for a symphony, measures 141-146. The score is for Flute I (Fl. I), Flute II (Fl. II), and Flute III (Fl. III). The key signature has two sharps (F# and C#). The music features complex rhythmic patterns with many triplets and sixteenth notes. The first flute part starts with a triplet of eighth notes, followed by a series of sixteenth notes. The second flute part has a triplet of eighth notes, followed by a series of sixteenth notes. The third flute part has a triplet of eighth notes, followed by a series of sixteenth notes.

CANTATĂ PENTRU MEZZO-SOPRANĂ ȘI ANSAMBLU
DE CAMERĂ (1997)

The musical score is written for a Mezzo-Soprano and a Chamber Ensemble. It consists of three systems of music, each featuring a Flute (Fl), Violin (vln), and Viola (vlc) part. The notation is handwritten and includes various musical symbols such as notes, rests, and dynamic markings (p, mp, mf, f). Performance instructions like 'sul tasto', 'rall.', and 'vibrato molto' are present. The score is separated by double bar lines.

System 1:

- Fl:** Starts with a half note, followed by a quarter note, then a half note. Dynamics: *p* < *mp* > *p*, *mp*, *mp*, *mf*, *mp* = *p*.
- vln:** Starts with a half note, followed by a quarter note, then a half note. Dynamics: *mp* = *mf* = *mp*, *mp* < *mf*.
- vlc:** Starts with a half note, followed by a quarter note, then a half note. Dynamics: *mp* < *mf* > *mp*, *mf*, *mf*.

System 2:

- Fl:** Starts with a half note, followed by a quarter note, then a half note. Dynamics: *mp*. Ends with a half note marked *rall.*
- vln:** Starts with a half note, followed by a quarter note, then a half note. Dynamics: *mp sempre*. Ends with a half note marked *vibrato molto*.
- vlc:** Starts with a half note, followed by a quarter note, then a half note. Dynamics: *mp* < *mf* > *mp*.

System 3:

- Fl:** Starts with a half note, followed by a quarter note, then a half note. Dynamics: *mf* = *p*, *mf*, *f*.
- vln:** Starts with a half note, followed by a quarter note, then a half note. Dynamics: *mf* < *mp* > *mp*, *mp*, *f*, *mp* < *mf* > *mf*.
- vlc:** Starts with a half note, followed by a quarter note, then a half note. Dynamics: *mp* < *mf* > *mp*, *mp*, *f*, *mp* < *mf* > *mp*.

Handwritten musical score for the first system, featuring three staves: Flute (Fl), Violin (vln), and Viola (vle). The Flute staff includes dynamic markings *p*, *mf*, *f*, *mp*, *mf*, *p*, and *mf*, along with a *tr* (trill) marking. The Violin staff shows *mf* and *f*. The Viola staff shows *mp*, *f*, and *mp*. The system is separated from the next by a double bar line.

Handwritten musical score for the second system, featuring three staves: Flute (Fl), Violin (vln), and Viola (vle). The Flute staff includes dynamic markings *mp*, *f*, *mf*, and *f*. The Violin staff shows *mf*, *f*, and *mp*. The Viola staff shows *mp*, *f*, and *mp*. The system is separated from the next by a double bar line.

Handwritten musical score for the third system, featuring three staves: Flute (Fl), Violin (vln), and Viola (vle). The Flute staff includes dynamic markings *mf*, *f*, *mf*, *f*, *mf*, *f*, and *mf*. The Violin staff shows *mp*, *f*, *mp*, and *mf*. The Viola staff shows *mp*, *f*, *mp*, and *mf*. The system is separated from the next by a double bar line.

SINFONIA a V-a (1985-1986), partea I^a - măs. (109-112)

I tamb.
pic.
2+tom

ff sempre

II xyl.

ff sempre

III 2 w-b.
2 cow-bells

ff sempre

I tamb.
pic.
2+tom

ff sempre

II xyl.

ff sempre

III 2 w-b.
2 cow-bells

ff sempre

CONCERT PENTRU FLAUT, VIOLĂ ȘI ORCHESTRĂ DE CAMERĂ
Editura Muzicală, 1982 (măș. 209-212)

Handwritten musical score for measures 209 and 210, featuring various instruments and percussion.

Measures 209 and 210:

- W-bl:** Woodwind (likely Flute) part, starting in measure 210.
- T-bl:** Trumpet part, featuring a sixteenth-note pattern in measure 210.
- Conr bells:** Conga bells, playing a rhythmic pattern in measure 210.
- M-cas Sglt:** Maracas (Single), playing a rhythmic pattern in measure 209. *put down Maracas* is written above the staff in measure 210.
- Tamb. f. / Tamb. b.:** Tambourine (Forte/Soft), playing a rhythmic pattern in measure 209. *take the Maracas* is written above the staff in measure 210.
- Bgs.:** Basses, playing a rhythmic pattern in measure 209.
- T-tom:** Tom-tom, playing a rhythmic pattern in measure 209.
- M-cas:** Maracas (Double), playing a rhythmic pattern in measure 209.

The score includes various musical notations such as notes, rests, and rhythmic markings (e.g., 6, 16, 32).

Handwritten musical score for percussion instruments, divided into two measures: 211 and 212.

Measures: 211, 212

Instruments and Parts:

- w-bl** (Woodblock): Measure 211 has a sixteenth-note triplet marked "6" and *mf sempre*. Measure 212 has two groups of sixteenth-note triplets, each marked "6".
- T-bl** (Tom-tom): Measure 211 has a sixteenth-note triplet marked "6" and *mf sempre*. Measure 212 has a sixteenth-note triplet marked "6".
- Cow-bells**: Measure 211 has a sixteenth-note triplet marked "6" and *mf sempre*. Measure 212 has a sixteenth-note triplet marked "6".
- H-casagli** (Hand-casagli): Measure 211 has a sixteenth-note triplet marked "6" and *mf sempre*. Measure 212 has a sixteenth-note triplet marked "6".
- Tamb b** (Tambourine): Measure 211 has a sixteenth-note triplet marked "6" and *mf sempre*. Measure 212 has a sixteenth-note triplet marked "6".
- Bgs** (Bass): Measure 211 has a sixteenth-note triplet marked "6" and *mf sempre*. Measure 212 has a sixteenth-note triplet marked "6".
- Tom** (Tom-tom): Measure 211 has a sixteenth-note triplet marked "6" and *mf sempre*. Measure 212 has a sixteenth-note triplet marked "6".
- M-cas** (M-casagli): Measure 211 has a sixteenth-note triplet marked "6" and *mf sempre*. Measure 212 has a sixteenth-note triplet marked "6".

Dynamic: *mf sempre* (mezzo-forte, sempre)

Tempo: *sempre* (sempre)

Raportul vocea umană-orchestra

"GLASUL" - CANTATĂ BIBILICĂ pe versuri de Victor Bărlădeanu.

Musical score for the first system, featuring Baritone, Violoncello (VLC), and Piano.

Baritone: A-co-lo pe Si - nai când Mo-i - se dă-l-tu - ia în a e-

VLC: (Handwritten musical notation)

Piano: (Handwritten musical notation, including triplets marked with '8')

Musical score for the second system, featuring Baritone, Violoncello (VLC), and Piano.

Baritone: ter-ni-tă-tu' pia - tră pă-truns pă-nă-n a-dân-cul fân-tei

VLC: (Handwritten musical notation, marked *mp sempre*)

Piano: (Handwritten musical notation, marked *mp sempre*)

"CHANT D'AMOUR DE LA DAME A LA LICORNE" (1995)
 OPERA DE CHAMBRE APRES SIX POEMES D'ETIENNE DE SADELEER
 (UNIVERSITATEA DE MUZICĂ, 1995, BUCUREȘTI), pag. 41

Soprano

Om - bre de mon beau seig-neur Ne

vlc

mp sempre

piano

mp sempre

mp sempre

Soprano

tou-chez pas à lui

vlc

piano

mp sempre

Handwritten musical score for Soprano, Violoncello (vle), and Piano. The key signature has one flat (B-flat).

Soprano: A son dra - peau Que je porte

vle: *mf* *mp* *mf*

piano: *mf* *mp*

Handwritten musical score for Soprano, Violoncello (vle), and Piano. The key signature has one flat (B-flat).

Soprano: bien haut

vle: *mp* *mf* *mf*

piano: *mp* *mf* *mf*

"CRĂIASA ZĂPEZII" - FEEȚIE DUPĂ HANS CH. ANDERSEN
(1979) Nr. 8 (măs. 25-32)

Handwritten musical score for measures 25-32, featuring vocal and instrumental parts.

Measures 25-26:

- vibr.** (Vibrato): mp, mp, mp, mp
- Sopr.** (Soprano): a, a, a, a
- 1** (First Violin): p, mp, p
- 2** (Second Violin): p, mp, p
- 3** (Third Violin): p, mp, p
- 4** (Fourth Violin): p, mp, p

Measures 27-28:

- vibr.** (Vibrato): p, mp, p
- Sopr.** (Soprano): p, mp, p
- 1** (First Violin): p, mp
- 2** (Second Violin): p, mp, p
- 3** (Third Violin): p, mp, p
- 4** (Fourth Violin): mp, p, mp

The score includes dynamic markings (p, mp) and articulation symbols (accents, slurs, and boxes) throughout the measures.

Handwritten musical score for measures 29 and 30. The score includes parts for vibraphone (vibr.), Soprano (Sopr.), and Violini (vni) 1, 2, 3, and 4.

Measure 29:

- vibr.:** p — mp — p
- Sopr.:** e — a
- vni 1:** p — mp — p
- vni 2:** mp — p
- vni 3:** p — mp — p
- vni 4:** p — mp — p

Measure 30:

- vibr.:** b — mp — p
- Sopr.:** a — a
- vni 1:** mp — p
- vni 2:** mp — p
- vni 3:** mp — p
- vni 4:** mp — p

Handwritten musical score for measures 31 and 32. The score includes parts for vibraphone (vibr.), Soprano (Sopr.), and Violini (vni) 1, 2, 3, and 4.

Measure 31:

- vibr.:** b — mp — p
- Sopr.:** a — a
- vni 1:** p — mp — p
- vni 2:** p — mp — p
- vni 3:** p — mp — p
- vni 4:** p — mp — p

Measure 32:

- vibr.:** b — mp — p
- Sopr.:** a — a
- vni 1:** p — mp — p
- vni 2:** p — mp — p
- vni 3:** p — mp — p
- vni 4:** p — mp — p

Raportul cor-orchestra

"CRĂIASA ZĂPEZII" (FEERIE JUPĂ HANS CH. ANDERSEN)

(1979)

Nr. 2 (măș. 1-8)

Handwritten musical score for "CRĂIASA ZĂPEZII" (The Snow Queen) by Hans Christian Andersen, Nr. 2 (measures 1-8). The score is written for a full orchestra and includes the following parts:

- 1** (First Violin): Treble clef, 3/4 time signature. Measures 1-8. Dynamics: *mp* (measures 1-4), *mf* (measures 5-8). Fingering: 6, 6, 6, 6, 6, 6, 6, 6.
- II 2** (Second Violin): Treble clef, 3/4 time signature. Measures 1-8. Dynamics: *mp* (measures 1-4), *mf* (measures 5-8). Fingering: 5, 5, 5, 5, 5, 5, 5, 5.
- 3** (Third Violin): Treble clef, 3/4 time signature. Measures 1-8. Dynamics: *mp* (measures 1-4), *mf* (measures 5-8).
- CORO** (Chorus): Treble clef, 3/4 time signature. Measures 1-8. Dynamics: *mp* (measures 1-4), *mf* (measures 5-8). Notes: *m* (measures 1-4), *m* (measures 5-8).
- 1/2 Vni** (Violini): Treble clef, 3/4 time signature. Measures 1-8. Dynamics: *mp* (measures 1-4), *mf* (measures 5-8). Markings: *pizz* (measures 1-4), *pizz* (measures 5-8).
- 2 Vle** (Violoncelli): Bass clef, 3/4 time signature. Measures 1-8. Dynamics: *mp* (measures 1-4), *mf* (measures 5-8). Markings: *pizz* (measures 1-4), *pizz* (measures 5-8).
- 2 Vlc** (Violoncelli): Bass clef, 3/4 time signature. Measures 1-8. Dynamics: *mp* (measures 1-4), *mf* (measures 5-8). Markings: *pizz* (measures 1-4), *pizz* (measures 5-8).
- 1 Clb** (Clarinete): Bass clef, 3/4 time signature. Measures 1-8. Dynamics: *mp* (measures 1-4), *mf* (measures 5-8).

Handwritten musical score for a symphony orchestra, featuring three staves for the first three strings (1, 2, 3) and staves for the woodwinds (Coro, vln, vlc, vlc, cb). The score is divided into two measures by a vertical line.

String Section (1, 2, 3):

- Staff 1: Treble clef, marked *mf* and *mp*. Contains sixteenth-note patterns with fingerings 6, 6, 6, 6, 6, 6.
- Staff 2: Treble clef, marked *mf* and *mp*. Contains sixteenth-note patterns with fingerings 5, 5, 5, 5, 5, 5.
- Staff 3: Treble clef, marked *mf* and *mp*. Contains sixteenth-note patterns.

Woodwind Section:

- Coro: Treble clef, marked *m*. Contains whole notes.
- vln: Treble clef, marked *mf* and *mp*. Contains whole notes.
- vlc: Bass clef, marked *mf* and *mp*. Contains whole notes.
- cb: Bass clef, marked *mf* and *mp*. Contains whole notes.

Handwritten musical score for a multi-instrument ensemble, featuring three vocal parts (1, 2, 3) and instrumental parts for Coro, vln, vle, vlc, and cb. The score is written in treble clef with a key signature of one sharp (F#). The tempo/mood is marked *mf sempre* (mezzo-forte, always).

The score is divided into two systems, each containing five staves. The first system includes vocal parts 1, 2, and 3, and instrumental parts Coro, vln, vle, and vlc. The second system includes vocal parts 1, 2, and 3, and instrumental parts Coro, vln, vle, and cb.

Staff 1 (Vocal 1): Treble clef, key signature of one sharp. The melody consists of eighth and sixteenth notes, often beamed in groups of six. The tempo/mood is *mf sempre*.

Staff 2 (Vocal 2): Treble clef, key signature of one sharp. The melody consists of eighth and sixteenth notes, often beamed in groups of six. The tempo/mood is *mf sempre*.

Staff 3 (Vocal 3): Treble clef, key signature of one sharp. The melody consists of eighth and sixteenth notes, often beamed in groups of six. The tempo/mood is *mf sempre*.

Staff 4 (Coro): Treble clef, key signature of one sharp. The melody consists of whole notes and half notes, often beamed in groups of six. The tempo/mood is *mf sempre*.

Staff 5 (vln): Treble clef, key signature of one sharp. The melody consists of eighth and sixteenth notes, often beamed in groups of six. The tempo/mood is *mf sempre*.

Staff 6 (vle): Bass clef, key signature of one sharp. The melody consists of eighth and sixteenth notes, often beamed in groups of six. The tempo/mood is *mf sempre*.

Staff 7 (vlc): Bass clef, key signature of one sharp. The melody consists of eighth and sixteenth notes, often beamed in groups of six. The tempo/mood is *mf sempre*.

Staff 8 (cb): Bass clef, key signature of one sharp. The melody consists of eighth and sixteenth notes, often beamed in groups of six. The tempo/mood is *mf sempre*.

Handwritten musical score for a string quartet and woodwinds. The score is divided into two systems, each with two measures. The instruments are labeled on the left: Fl. 1, Fl. 2, Fl. 3, CORO, vla, vln, vlc, and cb.

The first system (measures 7 and 8) features the following notation:

- Fl. 1:** Treble clef, key signature of one sharp (F#). Measure 7 contains sixteenth-note runs with fingerings 6, 6, and 6. Measure 8 contains sixteenth-note runs with fingerings 5, 5, and 5. The dynamic marking *mf sempre* is present.
- Fl. 2:** Treble clef, key signature of one sharp (F#). Measure 7 contains sixteenth-note runs. Measure 8 contains sixteenth-note runs. The dynamic marking *mf sempre* is present.
- Fl. 3:** Treble clef, key signature of one sharp (F#). Measure 7 contains sixteenth-note runs. Measure 8 contains sixteenth-note runs. The dynamic marking *mf sempre* is present.
- CORO:** Treble clef, key signature of one sharp (F#). Measure 7 contains a whole note. Measure 8 contains a whole note. The dynamic marking *mf sempre* is present.
- vla:** Treble clef, key signature of one sharp (F#). Measure 7 contains a whole note. Measure 8 contains a whole note. The dynamic marking *mf sempre* is present.
- vln:** Treble clef, key signature of one sharp (F#). Measure 7 contains a whole note. Measure 8 contains a whole note. The dynamic marking *mf sempre* is present.
- vlc:** Bass clef, key signature of one sharp (F#). Measure 7 contains a whole note. Measure 8 contains a whole note. The dynamic marking *mf sempre* is present.
- cb:** Bass clef, key signature of one sharp (F#). Measure 7 contains a whole note. Measure 8 contains a whole note. The dynamic marking *mf sempre* is present.

The second system (measures 9 and 10) features the following notation:

- Fl. 1:** Treble clef, key signature of one sharp (F#). Measure 9 contains sixteenth-note runs. Measure 10 contains sixteenth-note runs. The dynamic marking *mf sempre* is present.
- Fl. 2:** Treble clef, key signature of one sharp (F#). Measure 9 contains sixteenth-note runs. Measure 10 contains sixteenth-note runs. The dynamic marking *mf sempre* is present.
- Fl. 3:** Treble clef, key signature of one sharp (F#). Measure 9 contains sixteenth-note runs. Measure 10 contains sixteenth-note runs. The dynamic marking *mf sempre* is present.
- CORO:** Treble clef, key signature of one sharp (F#). Measure 9 contains a whole note. Measure 10 contains a whole note. The dynamic marking *mf sempre* is present.
- vla:** Treble clef, key signature of one sharp (F#). Measure 9 contains a whole note. Measure 10 contains a whole note. The dynamic marking *mf sempre* is present.
- vln:** Treble clef, key signature of one sharp (F#). Measure 9 contains a whole note. Measure 10 contains a whole note. The dynamic marking *mf sempre* is present.
- vlc:** Bass clef, key signature of one sharp (F#). Measure 9 contains a whole note. Measure 10 contains a whole note. The dynamic marking *mf sempre* is present.
- cb:** Bass clef, key signature of one sharp (F#). Measure 9 contains a whole note. Measure 10 contains a whole note. The dynamic marking *mf sempre* is present.

"CRĂIASA ZĂPEZII" FEERIE DUPĂ HANS CH. ANDERSEN
(1979) Nr. 3

52 53 54 55 56 57 58

mf sempre

Timp

Coro

NU VOM VE - DEA NI - cio - DA -

NU VOM VE - DEA NI - cio - DA -

NU VOM VE - DEA NI - cio - DA -

NU VOM VE - DEA NI - cio - DA -

organo

mf sempre

mf sempre

Handwritten musical score for a choir and organ. The score is divided into measures 59 through 64.

Measures 59-64:

- 59:** Timp (Timpani) and Coro (Chorus) enter. The organ part begins with a tremolo.
- 60:** Timp and Coro continue. The organ part continues with a tremolo.
- 61:** Timp and Coro continue. The organ part continues with a tremolo.
- 62:** Timp and Coro continue. The organ part continues with a tremolo.
- 63:** Timp and Coro continue. The organ part continues with a tremolo.
- 64:** Timp and Coro continue. The organ part continues with a tremolo.

Lyrics (Chorus):

TĂ ÎM - PĂ - RĂ - ÎI - A

Organ Part:

mf sempre

"CRĂIASA ZĂPEZII" - FEEȚIE DUPĂ HANS CH. ANDERSEN (1979)
Nr. 6.

19 20

1 *mp sempre*

2 *mp sempre*

3 *mp sempre*

Coro

1 *a* *a* *a* *a*

2 *a* *a* *a* *a*

3 *a* *a* *a* *a*

4 *a* *a* *a* *a*

1 *p* *mp*

2 *p* *mp*

1 *p* *mp*

2 *p* *mp*

cb *p* *mp*

"CRĂIASA REBELĂ" - scenic după Hans. C.H. Andersen
(1979)

Nr. 6. măs. 58-61

58 59

Coro

Org.

1 vni simile presto possibile
mp

2 vni simile presto possibile
mp

3 vni simile presto possibile
mp

4 vni simile presto possibile
mp

Handwritten musical score for a symphony orchestra and choir. The score is divided into two systems, with a measure number **61** at the top.

Choir (CORO): Five staves. The first system shows the vocal line with notes *a* and *e*. The second system continues with *e* notes.

Organ (ORG.): Two staves. The first system shows a melodic line. The second system shows a melodic line.

Violins (vln): Four staves. The first system shows a melodic line. The second system shows a melodic line with the instruction *simile, presto possibile* and *mf*.

Violas (vle): Two staves. The first system shows a melodic line. The second system shows a melodic line with the instruction *simile, presto possibile* and *mf*.

Violoncello (vle): Two staves. The first system shows a melodic line. The second system shows a melodic line with the instruction *simile, presto possibile* and *mf*.

Double Basses (cb): Two staves. The first system shows a melodic line. The second system shows a melodic line with the instruction *simile, presto possibile* and *mf*.

The score is written in a handwritten style, with notes and rests clearly visible. The tempo and dynamics are indicated by the handwritten text.

"ÎN LABIRINT" - OPERĂ DUPĂ ROMANUL "TRUCAJE"
DE GEORGE ARION - ACTUL II
pag. 469 (măs. 1-8)

1 $\frac{4}{4}$ mp

2

Sopr. $\hat{\text{ÎN}}$ $\hat{\text{F}}\hat{\text{I}}$ -E-CA-RE DI-MI-NEA- $\hat{\text{T}}\hat{\text{Ă}}$ SE ZĂ-

Mezzo $\hat{\text{ÎN}}$ $\hat{\text{F}}\hat{\text{I}}$ -E-CA-RE DI-MI-NEA- $\hat{\text{T}}\hat{\text{Ă}}$ SE ZĂ-

Bariton $\hat{\text{ÎN}}$ $\hat{\text{F}}\hat{\text{I}}$ -E-CA-RE DI-MI-NEA- $\hat{\text{T}}\hat{\text{Ă}}$ SE ZĂ-

Bas $\hat{\text{ÎN}}$ $\hat{\text{F}}\hat{\text{I}}$ -E-CA-RE DI-MI-NEA- $\hat{\text{T}}\hat{\text{Ă}}$ SE ZĂ-

$\frac{4}{4}$

vlu I mp sempre $\hat{\text{v}}$

vlu II mp sempre $\hat{\text{v}}$

vle mp sempre $\hat{\text{v}}$

vlc mp sempre $\hat{\text{v}}$

cb mp sempre $\hat{\text{v}}$

Handwritten musical score for a vocal and instrumental ensemble. The score is divided into two systems, marked with a '3' and a '4' above the first staves. The vocal parts (Soprano, Mezzo, Baritone, Bass) sing the lyrics: RESC CUM SE A - PRO-PI-E. The instrumental parts (Violin I, Violin II, Viola, Violoncello, Contrabasso) are marked with dynamics: *p* (piano) and *mf* (mezzo-forte).

Vocal Parts:

- Sopr.** RESC CUM SE A - PRO-PI-E
- Mezzo** RESC CUM SE A - PRO-PI-E
- Barito** RESC CUM SE A - PRO-PI-E
- Bas** RESC CUM SE A - PRO-PI-E

Instrumental Parts:

- Violin I (vln I):** *p* (first system), *mf* (second system), *p* (end of system)
- Violin II (vln II):** *p* (first system), *mf* (second system), *p* (end of system)
- Viola (vle):** *p* (first system), *mf* (second system), *p* (end of system)
- Violoncello (vlc):** *p* (first system), *mf* (second system), *p* (end of system)
- Contrabasso (cb):** *p* (first system), *mf* (second system), *p* (end of system)

5 *p* *mp* 6

Soprano
PÂN-ZE-LE U-NEI CO - RĂ-BII AR-

Mezzo
PÂN-ZE-LE U-NEI CO - RĂ-BII AR-

Baritone
PÂN-ZE-LE U-NEI CO - RĂ-BII AR-

Bass
PÂN-ZE-LE U-NEI CO - RĂ-BII AR-

Violin I
p *mp*

Violin II
p *mp*

Viola
p *mp*

Violoncello
p *mp*

Contrabasso
p *mp*

Handwritten musical score for a vocal and instrumental ensemble. The score is written on ten staves, with the first four staves for voices and the remaining six for instruments. The lyrics are "ZĂND SUB SOA-RE". The tempo is marked "7" and the dynamics are "mp" (mezzo-piano) and "p" (piano).

Vocal Parts:

- Soprano:** ZĂND SUB SOA-RE
- Mezzo:** ZĂND SUB SOA-RE
- Baritone:** ZĂND SUB SOA-RE
- Bass:** ZĂND SUB SOA-RE

Instrumental Parts:

- Violin I:** mp, p
- Violin II:** mp, p
- Viola:** mp, p
- Violoncello:** mp, p
- Contrabass:** mp, p

The score is divided into two measures by a vertical line. The first measure contains the vocal entries and the instrumental accompaniment. The second measure contains the vocal exits and the instrumental accompaniment. The dynamics "mp" and "p" are indicated at the beginning and end of the instrumental parts.

LARGHETTO
FOR CHAMBER
STRING ORCHESTRA
-1989-

Liana Alexandra

ORCHESTRA:

5 VIOLINI I

4 VIOLINI II

3 VIOLE

2 VIOLONCELLI

1 CONTRABASSO

LARGHETTO

FOR CHAMBER STRING ORCHESTRA

- 1989 -

Liana Alexandra

4/4 (♩ = 60 MM)

sul pont

mp *mf* *mp*

sul pont

mp *mf* *mp*

p sempre

p sempre *p sempre*

p sempre

Handwritten musical score for a string ensemble, featuring Violin I (Vln I), Violin II (Vln II), Viola (vle), Violoncello (vlc), and Contrabasso (Cb).

The score is divided into three measures, numbered 4, 5, and 6 at the top. The notation includes various musical symbols such as notes, rests, and dynamic markings.

Violin I (Vln I): Measures 4 and 5 show a melodic line with dynamic markings *mp* and *mf*. Measure 6 features a rapid sixteenth-note passage marked *presto possibile* and *mp*, with a *p* marking below.

Violin II (Vln II): Measures 4 and 5 show a melodic line with dynamic markings *mp* and *mf*. Measure 6 features a rapid sixteenth-note passage marked *presto possibile* and *mp*, with a *p* marking below.

Viola (vle): Measures 4 and 5 show a melodic line with dynamic markings *mp* and *mf*. Measure 6 features a rapid sixteenth-note passage marked *presto possibile* and *mp*, with a *p* marking below.

Violoncello (vlc): Measures 4 and 5 show a melodic line with dynamic markings *mp* and *mf*. Measure 6 features a rapid sixteenth-note passage marked *presto possibile* and *mp*, with a *p* marking below.

Contrabasso (Cb): Measures 4 and 5 show a melodic line with dynamic markings *mp* and *mf*. Measure 6 features a rapid sixteenth-note passage marked *presto possibile* and *mp*, with a *p* marking below.

Additional markings include *gettato* and *mp sempre* in measures 4, 5, and 6.

Handwritten musical score for measures 7, 8, and 9. The score is organized into systems for Violins I (vln I), Violins II (vln II), Violas (vle), Violas/Celli (vlc), and Cello (cb).

Measure 7:

- vln I:** Measures 1-5. Measures 1-3 are marked *p* and *mp*. Measures 4-5 are marked *mp* and *mf*. The notation includes *primo possibile* and *mp*.
- vln II:** Measures 1-4. Measures 1-2 are marked *mp* and *mp sempre*. Measures 3-4 are marked *mp* and *mp sempre*.
- vle:** Measures 1-3. Measures 1-2 are marked *p* and *mp*. Measures 3-4 are marked *p* and *mp*.
- vlc:** Measures 1-2. Measures 1-2 are marked *mp* and *mp*.
- cb:** Measures 1-2. Measures 1-2 are marked *mp* and *mp*.

Measure 8:

- vln I:** Measures 1-5. Measures 1-3 are marked *mp* and *mp*. Measures 4-5 are marked *mp* and *mp*.
- vln II:** Measures 1-4. Measures 1-2 are marked *mp* and *mp sempre*. Measures 3-4 are marked *mp* and *mp sempre*.
- vle:** Measures 1-3. Measures 1-2 are marked *p* and *mp*. Measures 3-4 are marked *p* and *mp*.
- vlc:** Measures 1-2. Measures 1-2 are marked *mp* and *mp*.
- cb:** Measures 1-2. Measures 1-2 are marked *mp* and *mp*.

Measure 9:

- vln I:** Measures 1-5. Measures 1-3 are marked *mp* and *mp*. Measures 4-5 are marked *mp* and *mp*.
- vln II:** Measures 1-4. Measures 1-2 are marked *mp* and *mp sempre*. Measures 3-4 are marked *mp* and *mp sempre*.
- vle:** Measures 1-3. Measures 1-2 are marked *p* and *mp*. Measures 3-4 are marked *p* and *mp*.
- vlc:** Measures 1-2. Measures 1-2 are marked *mp* and *mp*.
- cb:** Measures 1-2. Measures 1-2 are marked *mp* and *mp*.

Handwritten musical score for Violins I and II, Violas, and Cellos. The score is divided into measures 40, 41, and 42.

Violins I (vln I): Five staves. Measures 40 and 41 contain melodic lines with various articulations (accents, slurs) and dynamics (mf, mp). Measure 42 shows sustained notes with dynamics (mp).

Violins II (vln II): Four staves. Measures 40 and 41 are mostly rests. Measure 42 contains sustained notes with dynamics (mp, p).

Violas (vle): Three staves. Measures 40 and 41 are mostly rests. Measure 42 contains melodic lines with dynamics (mp, mf, f).

Cellos (vle): Two staves. Measures 40 and 41 contain sustained notes. Measure 42 contains sustained notes.

Cellos (cb): One staff. Measure 40 contains a sustained note. Measures 41 and 42 are empty.

Handwritten musical score for Violins I and II, Violas, Cellos, and Double Basses. The score is divided into two systems, each with measures 13 and 15 marked.

Violins I (vln I): Measures 13 and 15 show a melodic line with dynamics *p* (piano) and *mp* (mezzo-piano). The notation includes slurs and accents.

Violins II (vln II): Measures 13 and 15 show a melodic line with dynamics *p* and *mp*. The notation includes slurs and accents.

Violas (vle): Measures 13 and 15 show a melodic line with dynamics *mf* (mezzo-forte) and *mp*. The notation includes slurs and accents.

Cellos (c) and Double Basses (cb): Measures 13 and 15 show a melodic line with dynamics *mf* and *mp*. The notation includes slurs and accents.

Handwritten Annotations:

- sul pont.* (sul ponticello) is written above the Violin I and II staves in measures 13 and 15.
- ord.* (ordine) is written above the Violin I and II staves in measures 13 and 15.
- mf sempre* (mezzo-forte sempre) is written below the Viola staff in measures 13 and 15.
- ord.* (ordine) is written below the Cello and Double Bass staves in measures 13 and 15.

Handwritten musical score for Violins I and II, Viola, Violoncello, and Contrabasso.

Violins I (vln I): Measures 16, 17, and 18. The part features a melodic line with triplets and slurs. Dynamics include *mp sempre*.

Violins II (vln II): Measures 16, 17, and 18. The part features a rhythmic pattern of eighth notes, often marked *pizz.* (pizzicato). Dynamics include *p* and *mp*.

Viola (vle): Measures 16, 17, and 18. The part features a melodic line with slurs and dynamics including *p* and *mp*. The instruction *sul tasto* is present.

Violoncello (vle): Measures 16, 17, and 18. The part is mostly silent, with some notes in measure 17.

Contrabasso (cb): Measures 16, 17, and 18. The part features a rhythmic pattern of eighth notes, marked *pizz.* Dynamics include *mf*, *f*, and *mf*.

Handwritten musical score for strings, measures 22, 23, and 24.

Measures 22 and 23: Most instruments are silent. Violins I (vln I) and Violins II (vln II) have rests. Violas (vle) and Cellos (cb) have rests.

Measure 24: All instruments enter with a rhythmic pattern of eighth notes. The pattern is: $\text{quarter note} - \text{quarter note} - \text{quarter note} - \text{quarter note} - \text{quarter note} - \text{quarter note} - \text{quarter note} - \text{quarter note}$. The notes are: $\text{G}_4 - \text{A}_4 - \text{B}_4 - \text{C}_5 - \text{B}_4 - \text{A}_4 - \text{G}_4 - \text{F}_4$. The dynamics are marked *f sempre* (forte sempre).

Violins I (vln I): Measures 22 and 23 are rests. Measure 24: *f sempre*.

Violins II (vln II): Measures 22 and 23 are rests. Measure 24: *f sempre*.

Violas (vle): Measures 22 and 23: *mf* (mezzo-forte). Measure 24: *f sempre*.

Cellos (cb): Measures 22 and 23: *mf*. Measure 24: *f sempre*.

Handwritten musical score for strings, measures 25-29. The score is organized into systems for Violins I (vln I), Violins II (vln II), Violas (vle), Cellos (vlc), and Contrabasses (cb). Measures 25, 26, and 29 are marked at the top of the first system. The Violin I section (measures 1-5) features a melodic line with slurs and accents, marked *mf* and *f*. The Violin II section (measures 1-4) features a rhythmic pattern of eighth notes, marked *mf*. The Viola section (measures 1-3) features a rhythmic pattern of eighth notes, marked *mf*. The Cello section (measures 1-2) features a rhythmic pattern of eighth notes, marked *mf*. The Contrabass section (measures 1-2) features a rhythmic pattern of eighth notes, marked *mf*. The score includes various musical notations such as slurs, accents, and dynamic markings.

Handwritten musical score for measures 28, 29, and 30. The score includes parts for Violin I (vln I), Violin II (vln II), Viola (vle), Violoncello (vlc), and Contrabasso (cb).

Violin I (vln I): Measures 28-30. Part 1 (measures 28-30) is marked *gettato* *mp*. Part 2 (measures 28-30) is marked *gettato* *mp*. Part 3 (measures 28-30) is marked *gettato* *mp*. Part 4 (measures 28-30) is marked *mp*.

Violin II (vln II): Measures 28-30. Part 1 (measures 28-30) is marked *pizz. quasi guitarra* *mp*. Part 2 (measures 28-30) is marked *pizz. quasi guitarra* *mp*. Part 3 (measures 28-30) is marked *pizz. quasi guitarra* *mp*. Part 4 (measures 28-30) is marked *pizz. quasi guitarra* *mp*. Part 5 (measures 28-30) is marked *mp*.

Viola (vle): Measures 28-30. Part 1 (measures 28-30) is marked *mp*. Part 2 (measures 28-30) is marked *mp*. Part 3 (measures 28-30) is marked *mp*.

Violoncello (vlc): Measures 28-30. Part 1 (measures 28-30) is marked *mp*. Part 2 (measures 28-30) is marked *mp*. Part 3 (measures 28-30) is marked *mp*.

Contrabasso (cb): Measures 28-30. Part 1 (measures 28-30) is marked *mp*.

Handwritten musical score for Violin I and II, Viola, and Cello/Double Bass. The score is written on five systems of staves. The first system includes measures 31 and 33, with tempo markings "arco, presto possibile" and "mp". The second system includes measures 32 and 34, with tempo markings "mp" and "f". The third system includes measures 33 and 35, with tempo markings "mp" and "f". The fourth system includes measures 34 and 36, with tempo markings "mp" and "f". The fifth system includes measures 35 and 37, with tempo markings "mp" and "f". The score is written in treble clef for Violin I and II, and in bass clef for Viola and Cello/Double Bass. The key signature is one flat (B-flat). The tempo is "presto possibile".

Handwritten musical score for a string ensemble, featuring Violins I (vln I), Violins II (vln II), Violas (vle), Violas/Celli (vlc), and Double Basses (cb). The score is divided into measures 34, 35, and 36.

Violins I (vln I): Measures 34, 35, and 36. Dynamics include *mp* and *sfz*.

Violins II (vln II): Measures 34, 35, and 36. Dynamics include *mp*, *mf*, and *sfz*. Fingerings (6) are indicated.

Violas (vle): Measures 34, 35, and 36. Dynamics include *mp*, *mf*, and *sfz*.

Violas/Celli (vlc): Measures 34, 35, and 36. Dynamics include *mp*, *mf*, and *sfz*. Accents are present.

Double Basses (cb): Measures 34, 35, and 36. Dynamics include *mp*, *mf*, and *sfz*.

Handwritten musical score for a string ensemble, featuring Violin I (vln I), Violin II (vln II), Viola (vle), Violoncello (vlc), and Contrabasso (cb). The score is divided into three systems, each containing five staves. The key signature is one sharp (F#), and the time signature is 3/4. The first system includes measures 37, 38, and 39. Dynamics include *f* (forte) and *mf* (mezzo-forte). The notation includes various string techniques such as triplets, sixteenth-note runs, and slurs. The second system continues the melodic and harmonic development. The third system concludes the page with a final *mf* dynamic marking.

Handwritten musical score for a string ensemble, featuring five staves labeled *vlr I*, *vlr II*, *vle*, *vlc*, and *cb*. The score is divided into three measures, with measure numbers 40, 41, and 42 indicated at the top. The time signature is 4/4.

The notation includes various musical symbols such as notes, rests, and dynamic markings (*mf*, *f*). The *vlr I* and *vlr II* staves show complex rhythmic patterns, while the *vle* and *vlc* staves feature triplets. The *cb* (contrabass) staff has a prominent triplet pattern in the first measure of each measure.

Handwritten musical score for a string orchestra, measures 13 through 15. The score is divided into four systems, each containing staves for Violins I (vln I), Violins II (vln II), Violas (vle), and Cellos (cb).

Measure 13: Violins I and II play a rhythmic pattern of eighth notes with triplets. Violas and Cellos play a similar pattern, with dynamic markings *mf* and *f*.

Measure 14: The pattern continues, with dynamic markings *f* and *mf*.

Measure 15: The pattern concludes, with dynamic markings *mf* and *f*.

The score includes various musical notations such as treble and bass clefs, key signatures (one sharp), time signatures (3/4), and dynamic markings (*mf*, *f*).

Handwritten musical score for a string ensemble, featuring Violins I (vln I), Violins II (vln II), Violas (vle), Violoncellos (vlc), and Contrabass (cb). The score is divided into measures 46, 47, and 48.

Violins I (vln I): Measures 46, 47, and 48. Dynamics: *mf* (measures 46-47) and *f* (measure 48).

Violins II (vln II): Measures 46, 47, and 48. Dynamics: *mf* (measures 46-47) and *f* (measure 48).

Violas (vle): Measures 46, 47, and 48. Dynamics: *mf* (measures 46-47) and *f* (measure 48).

Violoncellos (vlc): Measures 46, 47, and 48. Dynamics: *mf* (measures 46-47) and *f* (measure 48).

Contrabass (cb): Measures 46, 47, and 48. Dynamics: *mf* (measures 46-47) and *f* (measure 48).

Handwritten musical score for a string ensemble, featuring Violins I (vln I), Violins II (vln II), Violas (vle), and Cellos (cb). The score is divided into measures 49, 50, and 51.

Violins I (vln I): Measures 49 and 50 show dense, rapid sixteenth-note passages. Measure 51 is a whole rest.

Violins II (vln II): Measures 49 and 50 feature triplet patterns. Measure 51 continues with triplet patterns, marked *mf*.

Violas (vle): Measures 49 and 50 show a steady eighth-note accompaniment. Measure 51 features a melodic line with a *mf* dynamic marking.

Cellos (cb): Measures 49 and 50 show a steady eighth-note accompaniment. Measure 51 is a whole rest.

The score includes various musical notations such as treble and bass clefs, key signatures (one sharp), time signatures (4/4), and dynamic markings (*mf*).

Handwritten musical score for measures 52, 53, and 54. The score is organized into systems for different instruments.

Violin I (vln I): Measures 52, 53, and 54 are empty staves.

Violin II (vln II): Measures 52, 53, and 54 contain musical notation with triplets and slurs. Measure 54 includes a *mf* dynamic marking.

Viola (vle): Measures 52, 53, and 54 contain musical notation. Measure 54 includes a *mf* dynamic marking.

Violoncello (vle): Measures 52, 53, and 54 contain musical notation with triplets and slurs. Measure 54 includes a *mf* dynamic marking.

Contrabasso (cb): Measure 52 contains musical notation. Measures 53 and 54 are empty staves.

Handwritten musical score for measures 55, 56, and 57. The score is organized into systems for different instrument groups.

Measures 55, 56, and 57:

- Measures 55 and 56:** The first system (measures 55 and 56) is mostly empty, with only measure 55 containing a few notes in the first staff.
- Measure 57:** The second system (measure 57) contains musical notation for several instruments.
 - Violins I (vln I):** Four staves (1-4) showing melodic lines with triplets and slurs.
 - Violins II (vln II):** Four staves (1-4) showing melodic lines with triplets and slurs.
 - Violas (vle):** Three staves (1-3) showing sustained notes.
 - Violoncellos (vcl):** Two staves (1-2) showing melodic lines with triplets and slurs.
 - Double Basses (cb):** One staff (1) showing a sustained note.

Dynamic Markings:

- Violins I and II:** *f* (forte) in measure 55, *mf* (mezzo-forte) in measure 57.
- Violoncellos:** *f* (forte) in measure 55, *mf* (mezzo-forte) in measure 57.

Other markings:

- Measure numbers 55, 56, and 57 are written above the first staff of each system.
- Instrument abbreviations (vln I, vln II, vle, vcl, cb) are written to the left of their respective staves.

Handwritten musical score for measures 58, 59, and 60. The score is organized into systems for different instruments.

Measures 58 and 59: Measures 58 and 59 are mostly empty staves for the Violin I (vln I) and Violin II (vln II) sections. The Violoncello (vlc) and Contrabasso (cb) sections have musical notation in measures 58 and 59.

Measure 60: Measure 60 contains musical notation for all sections. The Violoncello (vlc) and Contrabasso (cb) sections have the marking *mp sempre* (mezzo-piano, sempre).

Violoncello (vlc) Section: The vlc section consists of two staves. In measure 60, both staves have the marking *mp sempre*.

Contrabasso (cb) Section: The cb section consists of one staff. In measure 60, it has the marking *mp sempre*.

Violin I (vln I) Section: The vln I section consists of five staves. Measures 58 and 59 are empty. Measure 60 is empty.

Violin II (vln II) Section: The vln II section consists of four staves. Measures 58 and 59 contain musical notation. Measure 60 is empty.

Handwritten musical score for a string ensemble, featuring five staves for Violins (vln 1-5), three staves for Violas (vln 2-4), three staves for Cellos (vc 1-3), and one staff for Contrabass (cb 1). The score is written in treble clef and includes various musical notations such as notes, rests, and dynamic markings.

The score is divided into measures, with some measures containing specific markings like *mp* (mezzo-piano) and *mf* (mezzo-forte). The notation includes various note values, rests, and articulation marks.

The staves are labeled as follows:

- vln 1 (Violin 1)
- vln 2 (Violin 2)
- vln 3 (Violin 3)
- vln 4 (Violin 4)
- vln 5 (Violin 5)
- vln 2 (Viola 2)
- vln 3 (Viola 3)
- vln 4 (Viola 4)
- vc 1 (Cello 1)
- vc 2 (Cello 2)
- vc 3 (Cello 3)
- cb 1 (Contrabass 1)

Handwritten musical score for a string ensemble, featuring Violins I (vln I), Violins II (vln II), Violas (vle), Cellos (vcl), and Contrabass (Cb). The score is divided into measures 64, 65, and 66.

Violins I (vln I): Measures 64 and 65 show melodic lines with triplets and sixteenth notes. Measure 66 features a *sul pont* (sul ponticello) section with a *mp sempre* (mezzo-piano sempre) dynamic.

Violins II (vln II): Measures 64 and 65 show melodic lines with triplets and sixteenth notes. Measure 66 features a *sul pont* (sul ponticello) section with a *mp sempre* (mezzo-piano sempre) dynamic.

Violas (vle): Measures 64 and 65 show melodic lines with triplets and sixteenth notes. Measure 66 features a *sul pont* (sul ponticello) section with a *mp sempre* (mezzo-piano sempre) dynamic.

Cellos (vcl): Measures 64 and 65 show melodic lines with triplets and sixteenth notes. Measure 66 features a *sul pont* (sul ponticello) section with a *mp sempre* (mezzo-piano sempre) dynamic.

Contrabass (Cb): Measures 64 and 65 show melodic lines with triplets and sixteenth notes. Measure 66 features a *sul pont* (sul ponticello) section with a *mp sempre* (mezzo-piano sempre) dynamic.

Dynamics: The score includes various dynamic markings such as *mp* (mezzo-piano), *f* (forte), and *mp sempre* (mezzo-piano sempre).

Handwritten musical score for a string orchestra, measures 67-69. The score includes parts for Violin I (5 staves), Violin II (4 staves), Viola (3 staves), Violoncello (2 staves), and Contrabass (1 staff).

Measures 67 and 68 show active melodic lines for Violin I and II, and Viola. Measure 69 features a "sul pont." (sul ponticello) section for Violin II, Viola, Violoncello, and Contrabass, with dynamic markings *p* and *mp*.

Handwritten musical score for a string ensemble, featuring Violins I (vln I), Violins II (vln II), Violas (vle), Cellos (vle), and Contrabass (cb). The score is divided into measures 70, 71, and 72.

Violins I (vln I): Measures 70 and 71 are empty. Measure 72 begins with a *sul pont* instruction and a 6-measure rest, followed by a melodic line with triplets and sixteenth notes. Dynamics include *mp* and *pp*.

Violins II (vln II): Measures 70 and 71 contain a rhythmic pattern of eighth notes. Measure 72 begins with a *pizz* instruction and a 7-measure rest, followed by a melodic line. Dynamics include *p* and *mp*.

Violas (vle): Measures 70 and 71 are empty. Measure 72 begins with a *sul pont* instruction and a 6-measure rest, followed by a melodic line. Dynamics include *mp* and *pp*.

Cellos (vle): Measures 70 and 71 contain a rhythmic pattern of eighth notes. Measure 72 begins with a *pizz* instruction and a 7-measure rest, followed by a melodic line. Dynamics include *p* and *mp*.

Contrabass (cb): Measures 70 and 71 contain a rhythmic pattern of eighth notes. Measure 72 begins with a *pizz* instruction and a 7-measure rest, followed by a melodic line. Dynamics include *p* and *mp*.

Handwritten musical score for a string quartet and other instruments. The score is divided into systems, with measures 73, 74, and 75 marked at the beginning of the first system.

Violins (vln I, vln II): Four staves. Measures 73-75 show melodic lines with various articulations and dynamics. Measure 74 includes the instruction "sul pont." (sul ponticello) and "mf" (mezzo-forte). Measure 75 includes "mp" (mezzo-piano) and "p" (piano).

Violas (vla I, vla II): Four staves. Measures 73-75 show melodic lines with various articulations and dynamics. Measure 74 includes the instruction "sul pont." and "pp" (pianissimo). Measure 75 includes "mp" and "p".

Cello (c): Two staves. Measures 73-75 show melodic lines with various articulations and dynamics. Measure 74 includes the instruction "sul pont." and "pizz." (pizzicato). Measure 75 includes "mp" and "p".

Double Bass (cb): One staff. Measures 73-75 show melodic lines with various articulations and dynamics. Measure 74 includes the instruction "sul pont." and "pizz.". Measure 75 includes "mp" and "p".

Other markings: The score includes various musical notations such as notes, rests, and slurs. Dynamics like *mf*, *mp*, *p*, and *pp* are used throughout. The instruction "sul pont." is used in measures 74 and 75. The instruction "pizz." is used in measures 74 and 75.

Handwritten musical score for multiple instruments, including Violins I and II, Viola, Violoncello, and Contrabasso. The score is divided into measures 76, 77, and 78.

Violins I (vln I): Measures 76-78 show melodic lines with triplets and sixteenth notes.

Violins II (vln II): Measures 76-78 show melodic lines with triplets and sixteenth notes. Measure 77 includes the instruction "sul pont".

Viola (vla): Measures 76-78 show melodic lines with triplets and sixteenth notes. Measure 77 includes the instruction "sul pont".

Violoncello (vcl): Measures 76-78 show melodic lines with triplets and sixteenth notes. Measure 77 includes the instruction "sul pont".

Contrabasso (cb): Measures 76-78 show melodic lines with triplets and sixteenth notes. Measure 77 includes the instruction "sul pont".

Other instruments: The score includes staves for Violoncello (vcl) and Contrabasso (cb), which are mostly empty in the provided measures.

Handwritten musical score for Violins I and II, Violas, and Cellos/Double Basses. The score is written on five systems of staves.

Violins I (vln I): Staves 1-5. Measure 82 is marked with *mf*. Measure 83 is marked with *f*. Measure 84 is marked with *mf*.

Violins II (vln II): Staves 1-4. No notation is present.

Violas (vle): Staves 1-3. Measures 82-84 contain dense, rapid sixteenth-note passages.

Violas (vle): Staves 1-2. Measures 82-84 contain sustained chords. The first staff is marked *mp sempre*. The second staff is marked *mp sempre*.

Cellos/Double Basses (cb): Staff 1. Measures 82-84 contain sustained chords. The staff is marked *mp sempre*.

Handwritten musical score for measures 85, 86, and 87. The score is organized into systems for different instruments.

Violin I (vln I): Measures 85 and 86 show a melodic line with dynamics *mf* and *f*. Measure 87 shows a melodic line with dynamics *mf*, *f*, and *mf*.

Violin II (vln II): Measures 85 and 86 show a melodic line. Measure 87 shows a melodic line.

Viola (vle): Measures 85 and 86 show a melodic line. Measure 87 shows a melodic line.

Violoncello (vlc): Measures 85 and 86 show a melodic line. Measure 87 shows a melodic line.

Double Bass (cb): Measures 85 and 86 show a melodic line. Measure 87 shows a melodic line with the instruction *mp sempre*.

Handwritten musical score for a symphony orchestra, measures 88 to 90. The score is written on multiple staves for various instruments.

Violins I (vln I): Measures 88-90. Dynamics: *f*, *mf*, *f*, *mf*. Markings: *ff energico* at measure 89.

Violins II (vln II): Measures 88-90. No notation is present.

Violas (vle): Measures 88-90. No notation is present.

Violoncelles (vle): Measures 88-90. No notation is present.

Double Basses (cb): Measures 88-90. No notation is present.

Measure 88: Violins I play a melodic line starting on G4, moving up to B4. Dynamics: *f*, *mf*.

Measure 89: Violins I play a melodic line starting on A4, moving up to C5. Dynamics: *f*, *mf*. Markings: *ff energico*.

Measure 90: Violins I play a melodic line starting on B4, moving up to D5. Dynamics: *f*, *mf*.

Handwritten musical score for measures 91, 92, and 93. The score includes staves for Violin I (vln I), Violin II (vln II), Viola (vle), Violoncello (vle), and Contrabasso (cb).

Measure 91: Violin I (vln I) has two staves (1 and 2). Staff 1 has a treble clef and a key signature of one sharp (F#). Staff 2 has a treble clef and a key signature of one sharp (F#). The dynamic marking is *mf*. A crescendo hairpin leads to *f*, followed by a decrescendo hairpin leading back to *mf*. Violin II (vln II) has four staves (1, 2, 3, 4) with treble clefs and a key signature of one sharp (F#). Viola (vle) has three staves (1, 2, 3) with bass clefs and a key signature of one flat (Bb). Each staff has a sixteenth-note scale. Violoncello (vle) has two staves (1, 2) with bass clefs and a key signature of one flat (Bb). Each staff has a half-note chord. Contrabasso (cb) has one staff (1) with a bass clef and a key signature of one flat (Bb). It has a half-note chord.

Measure 92: Violin I (vln I) has two staves (1 and 2). Staff 1 has a treble clef and a key signature of one sharp (F#). Staff 2 has a treble clef and a key signature of one sharp (F#). The dynamic marking is *mf*. Violin II (vln II) has four staves (1, 2, 3, 4) with treble clefs and a key signature of one sharp (F#). Viola (vle) has three staves (1, 2, 3) with bass clefs and a key signature of one flat (Bb). Each staff has a sixteenth-note scale. Violoncello (vle) has two staves (1, 2) with bass clefs and a key signature of one flat (Bb). Each staff has a half-note chord. Contrabasso (cb) has one staff (1) with a bass clef and a key signature of one flat (Bb). It has a half-note chord.

Measure 93: Violin I (vln I) has two staves (1 and 2). Staff 1 has a treble clef and a key signature of one sharp (F#). Staff 2 has a treble clef and a key signature of one sharp (F#). The dynamic marking is *mf*. Violin II (vln II) has four staves (1, 2, 3, 4) with treble clefs and a key signature of one sharp (F#). Viola (vle) has three staves (1, 2, 3) with bass clefs and a key signature of one flat (Bb). Each staff has a sixteenth-note scale. Violoncello (vle) has two staves (1, 2) with bass clefs and a key signature of one flat (Bb). Each staff has a half-note chord. Contrabasso (cb) has one staff (1) with a bass clef and a key signature of one flat (Bb). It has a half-note chord.

mp sempre is written below the Contrabasso staff in measure 92.

Handwritten musical score for Violin I (vln I), Violin II (vln II), Viola (vle), Violoncello (vlc), and Double Bass (db). The score is divided into measures 94, 95, and 96.

Violin I (vln I): Five staves. Measures 94 and 95 contain melodic lines with various ornaments (trills, mordents, grace notes) and dynamic markings (mp, mf, mp). Measure 96 contains a melodic line with a dynamic marking (mp).

Violin II (vln II): Four staves. Measures 94 and 95 contain melodic lines with various ornaments (trills, mordents, grace notes) and dynamic markings (mp, mf, mp). Measure 96 contains a melodic line with a dynamic marking (mp).

Viola (vle): Three staves. Measures 94, 95, and 96 contain rests.

Violoncello (vlc): Two staves. Measures 94, 95, and 96 contain rests.

Double Bass (db): One staff. Measures 94, 95, and 96 contain rests.

Handwritten musical score for measures 97, 98, and 99. The score is organized into systems for different instruments.

Violins I (vln I): Measures 97, 98, and 99 are empty staves.

Violins II (vln II): Measures 97, 98, and 99 are empty staves.

Violas (vle): Measures 97, 98, and 99 are empty staves.

Cello (cb): Measures 97, 98, and 99 are empty staves.

Pizzicato Guitar (pizz. quasi guitarra): Measures 97, 98, and 99 are empty staves.

Handwritten notes and markings:

- mp* (mezzo-piano) is written below the first staff of the Pizzicato Guitar section.
- pizz. quasi guitarra mp sempre* is written below the first staff of the Pizzicato Guitar section.
- mp sempre* is written below the second staff of the Pizzicato Guitar section.
- mp sempre* is written below the third staff of the Pizzicato Guitar section.
- mp sempre* is written below the first staff of the Cello section.
- mp sempre* is written below the second staff of the Cello section.
- mp sempre* is written below the first staff of the Pizzicato Guitar section.

Handwritten musical score for a string ensemble, featuring Violins I (vln I), Violins II (vln II), Violas (vle), Violas/Celli (vlc), and Cellos (cb). The score is divided into measures 100, 101, and 102.

Violins I (vln I): Measures 100 and 101 show a melodic line with dynamic markings *mf* and *f*. Measure 102 shows a melodic line with dynamic marking *mp*.

Violins II (vln II): Measures 100 and 101 are mostly rests. Measure 102 shows a melodic line with dynamic marking *mp* and a *pizz* (pizzicato) marking.

Violas (vle): Measures 100, 101, and 102 show a continuous melodic line with dynamic marking *mp sempre*.

Violas/Celli (vlc): Measures 100, 101, and 102 show a continuous melodic line with dynamic marking *mp sempre*.

Cellos (cb): Measures 100 and 101 are mostly rests. Measure 102 shows a melodic line with dynamic marking *mp sempre*.

Handwritten musical score for a symphony orchestra, measures 103 to 105. The score is written on multiple staves, with measures 103, 104, and 105 indicated at the top.

Measures 103-105:

- Flute 1 (Fl 1):** Measures 103-105. Measure 103: *f*. Measure 104: *mp*, *f*, *mp*. Measure 105: *mp*, *f*.
- Flute 2 (Fl 2):** Measures 103-105. Measure 103: *f*. Measure 104: *mp*, *f*, *mp*. Measure 105: *mp*, *f*.
- Violin I (vln I):** Measures 103-105. Measure 103: *f*. Measure 104: *mp*, *f*, *mp*. Measure 105: *mp*, *f*.
- Violin II (vln II):** Measures 103-105. Measure 103: *f*. Measure 104: *mp*, *f*, *mp*. Measure 105: *mp*, *f*.
- Violoncello I (vcl I):** Measures 103-105. Measure 103: *f*. Measure 104: *mp*, *f*, *mp*. Measure 105: *mp*, *f*.
- Violoncello II (vcl II):** Measures 103-105. Measure 103: *f*. Measure 104: *mp*, *f*, *mp*. Measure 105: *mp*, *f*.
- Double Bass (db):** Measures 103-105. Measure 103: *f*. Measure 104: *mp*, *f*, *mp*. Measure 105: *mp*, *f*.

Measures 106-108:

- Flute 1 (Fl 1):** Measures 106-108. Measure 106: *pizz*, *mp*. Measure 107: *pizz*, *mp*. Measure 108: *pizz*, *mp*.
- Flute 2 (Fl 2):** Measures 106-108. Measure 106: *pizz*, *mp*. Measure 107: *pizz*, *mp*. Measure 108: *pizz*, *mp*.
- Violin I (vln I):** Measures 106-108. Measure 106: *pizz*, *mp*. Measure 107: *pizz*, *mp*. Measure 108: *pizz*, *mp*.
- Violin II (vln II):** Measures 106-108. Measure 106: *pizz*, *mp*. Measure 107: *pizz*, *mp*. Measure 108: *pizz*, *mp*.
- Violoncello I (vcl I):** Measures 106-108. Measure 106: *pizz*, *mp*. Measure 107: *pizz*, *mp*. Measure 108: *pizz*, *mp*.
- Violoncello II (vcl II):** Measures 106-108. Measure 106: *pizz*, *mp*. Measure 107: *pizz*, *mp*. Measure 108: *pizz*, *mp*.
- Double Bass (db):** Measures 106-108. Measure 106: *pizz*, *mp*. Measure 107: *pizz*, *mp*. Measure 108: *pizz*, *mp*.

Measures 109-111:

- Flute 1 (Fl 1):** Measures 109-111. Measure 109: *mp sempre*. Measure 110: *mp sempre*. Measure 111: *mp sempre*.
- Flute 2 (Fl 2):** Measures 109-111. Measure 109: *mp sempre*. Measure 110: *mp sempre*. Measure 111: *mp sempre*.
- Violin I (vln I):** Measures 109-111. Measure 109: *mp sempre*. Measure 110: *mp sempre*. Measure 111: *mp sempre*.
- Violin II (vln II):** Measures 109-111. Measure 109: *mp sempre*. Measure 110: *mp sempre*. Measure 111: *mp sempre*.
- Violoncello I (vcl I):** Measures 109-111. Measure 109: *mp sempre*. Measure 110: *mp sempre*. Measure 111: *mp sempre*.
- Violoncello II (vcl II):** Measures 109-111. Measure 109: *mp sempre*. Measure 110: *mp sempre*. Measure 111: *mp sempre*.
- Double Bass (db):** Measures 109-111. Measure 109: *mp sempre*. Measure 110: *mp sempre*. Measure 111: *mp sempre*.

Handwritten musical score for a string ensemble, featuring Violin I (vln I), Violin II (vln II), Viola (vle), Violoncello (vlc), and Double Bass (cb).

The score is divided into measures 106, 107, and 108.

Violin I (vln I): Measures 106, 107, and 108. Dynamics include *mp*, *mf*, *f*, and *mp*. Measure 108 features a rapid sixteenth-note passage.

Violin II (vln II): Measures 106, 107, and 108. Dynamics include *mp* and *pizz* (pizzicato). Measure 108 features a rapid sixteenth-note passage.

Viola (vle): Measures 106, 107, and 108. Dynamics include *mp* and *pizz* (pizzicato). Measure 108 features a rapid sixteenth-note passage.

Violoncello (vlc): Measures 106, 107, and 108. Dynamics include *mp* and *pizz* (pizzicato). Measure 108 features a rapid sixteenth-note passage.

Double Bass (cb): Measures 106, 107, and 108. Dynamics include *mp* and *pizz* (pizzicato). Measure 108 features a rapid sixteenth-note passage.

Handwritten musical score for a string ensemble, featuring Violin I (vln I), Violin II (vln II), Viola (vle), Violoncello (vlc), and Contrabasso (cb). The score is divided into three measures, numbered 109, 110, and 111.

Measure 109: Violin I (vln I) plays a melodic line starting with a *mf* dynamic, followed by a crescendo to *f*. Violin II (vln II) is silent. Viola (vle) and Violoncello (vlc) play a rhythmic pattern of eighth notes. Contrabasso (cb) plays a single note.

Measure 110: Violin I (vln I) continues the melodic line with a *mp* dynamic, followed by a crescendo to *f*, and then a decrescendo back to *mp*. Violin II (vln II) plays a pizzicato (*pizz*) line with a *mp* dynamic. Viola (vle) and Violoncello (vlc) continue their rhythmic pattern. Contrabasso (cb) is silent.

Measure 111: Violin I (vln I) continues the melodic line with a *mf sempre* dynamic. Violin II (vln II) continues the pizzicato (*pizz*) line with a *mp* dynamic. Viola (vle) and Violoncello (vlc) continue their rhythmic pattern. Contrabasso (cb) plays a single note.

Handwritten musical score for measures 112, 113, and 114. The score includes parts for Violin I (vln I), Violin II (vln II), Viola (vle), Violoncello (vcl), and Contrabasso (cb).

Violin I (vln I): Measures 112, 113, and 114. The part features sustained notes with dynamic markings: *mp*, *mf*, and *f*. The notes are in the treble clef, key of D major (F# and C#), and 4/4 time.

Violin II (vln II): Measures 112, 113, and 114. The part features a rhythmic pattern of eighth notes, marked *pizz. quasi guitarra* (pizzicato, quasi guitar). The notes are in the treble clef, key of D major, and 4/4 time.

Viola (vle): Measures 112, 113, and 114. The part is mostly silent, indicated by a long horizontal line.

Violoncello (vcl): Measures 112, 113, and 114. The part features a rhythmic pattern of eighth notes, marked *presto* and *f sempre* (forte sempre). The notes are in the bass clef, key of D major, and 4/4 time.

Contrabasso (cb): Measures 112, 113, and 114. The part features a rhythmic pattern of eighth notes, marked *f* and *mf*. The notes are in the bass clef, key of D major, and 4/4 time.

Handwritten musical score for measures 115, 116, and 117. The score is written on multiple staves for various instruments.

Measures 115, 116, and 117:

- Violin I (vln I):** Measures 115 and 116 show a melodic line with dynamics *mp*, *mf*, and *mp*. Measure 117 is empty.
- Violin II (vln II):** Measures 115, 116, and 117 show a melodic line with dynamics *mp*, *mf*, and *mp*.
- Viola (vle):** Measures 115, 116, and 117 show a melodic line with dynamics *mp*, *mf*, and *mp*.
- Cello (cb):** Measures 115, 116, and 117 show a melodic line with dynamics *mp*, *mf*, and *mp*.

The score is written on multiple staves for each instrument, with measures 115, 116, and 117 clearly marked at the top.

Handwritten musical score for Violins I and II, Violas, and Cellos/Double Basses. The score is divided into measures 118, 119, and 120.

Violin I (vln I): Measures 118 and 119 are empty. In measure 120, measures 3, 4, and 5 play sustained notes with dynamic markings: *mp*, *mf*, and *mp* respectively.

Violin II (vln II): Measures 118, 119, and 120 contain continuous sixteenth-note passages. Measures 118 and 119 are in G major (one sharp). Measure 120 changes to A major (two sharps).

Viola (vle): Measures 118, 119, and 120 are empty.

Cello/Double Bass (vlc): Measure 118 contains a short melodic phrase in the first part with dynamics *f*, *f*, and *mf*. Measure 119 contains a descending eighth-note scale in the first part with dynamics *f* and *mp*. Measure 120 is empty.

Double Bass (cb): Measures 118, 119, and 120 contain a rhythmic pattern of eighth and sixteenth notes.

Handwritten musical score for measures 121, 122, and 123. The score is organized into systems for different instruments.

Violin I (vln I): Measures 121, 122, and 123. The notation shows sustained notes with dynamic markings: *mp*, *mf*, and *mp*. The notes are in treble clef.

Violin II (vln II): Measures 121, 122, and 123. The notation shows sustained notes with dynamic markings: *mp*, *mf*, and *mp*. The notes are in treble clef.

Viola (vle): Measures 121, 122, and 123. The notation shows sustained notes with dynamic markings: *mp*, *mf*, and *mp*. The notes are in treble clef.

Violoncello (vcl): Measures 121, 122, and 123. The notation shows sustained notes with dynamic markings: *mp*, *mf*, and *mp*. The notes are in bass clef.

Double Bass (cb): Measures 121, 122, and 123. The notation shows sustained notes with dynamic markings: *mp*, *mf*, and *mp*. The notes are in bass clef.

Handwritten musical score for a string ensemble, featuring five staves for Violins I and II, three for Violas, two for Cellos, and one for Double Basses. The score is divided into measures 124, 125, and 126.

Violin I (vln I): Measures 124-126 show a melodic line with dynamics *mf* and *f*. The key signature has one flat (B-flat).

Violin II (vln II): Measures 124-126 show a melodic line with dynamics *mf* and *f*. The key signature has one flat (B-flat).

Viola (vln): Measures 124-126 show a melodic line with dynamics *mf* and *f*. The key signature has one flat (B-flat).

Cello (vln): Measures 124-126 show a melodic line with dynamics *mf* and *f*. The key signature has one flat (B-flat).

Double Bass (db): Measures 124-126 show a melodic line with dynamics *mf* and *f*. The key signature has one flat (B-flat).

The score includes various musical notations such as notes, rests, and dynamic markings (*mf*, *f*).

Handwritten musical score for a string ensemble, featuring five staves for Violins I (vln I), four staves for Violins II (vln II), three staves for Violas (vle), two staves for Cellos (vle), and one staff for Contrabass (cb). The score is divided into two measures, 131 and 132.

Violins I (vln I): Five staves. Measure 131 shows a melodic line starting on a whole note, moving to a half note in measure 132. Dynamics include *mf* and *f*. Measure 132 shows a sustained note with a *f* dynamic.

Violins II (vln II): Four staves. Measure 131 shows a melodic line starting on a whole note, moving to a half note in measure 132. Dynamics include *mf* and *f*. Measure 132 shows a sustained note with a *f* dynamic.

Violas (vle): Three staves. Measure 131 shows a melodic line starting on a whole note, moving to a half note in measure 132. Dynamics include *mf* and *f*. Measure 132 shows a sustained note with a *f* dynamic.

Cellos (vle): Two staves. Measure 131 shows a melodic line starting on a whole note, moving to a half note in measure 132. Dynamics include *mf* and *f*. Measure 132 shows a sustained note with a *f* dynamic.

Contrabass (cb): One staff. Measure 131 shows a melodic line starting on a whole note, moving to a half note in measure 132. Dynamics include *mf* and *f*. Measure 132 shows a sustained note with a *f* dynamic.

Handwritten musical score for a string quartet and woodwinds. The score is divided into five systems, each containing five staves. The instruments are labeled on the left: vln I (Violin I), vln II (Violin II), vlc (Viola), vlc (Violoncello), and cb (Contrabass).

The first system (measures 133-135) features a complex rhythmic pattern in the strings, with measures 133 and 134 marked. The second system (measures 136-138) continues the string pattern, with measure 136 marked. The third system (measures 139-141) shows the woodwinds (viola and cello/contrabass) playing a melodic line, with measures 139 and 140 marked. The fourth system (measures 142-144) continues the woodwind melody, with measure 142 marked. The fifth system (measures 145-147) concludes the woodwind melody, with measure 145 marked.

Dynamic markings include *mp* (mezzo-piano), *mf* (mezzo-forte), and *f* (forte). The score is written in a handwritten style with various musical notations, including notes, rests, and slurs.

Handwritten musical score for a string ensemble, featuring Violins I (vln I), Violins II (vln II), Violas (vle), Violas II (vle II), and Cellos (cb). The score is divided into three measures, with measure numbers 136, 137, and 138 indicated at the top.

Measure 136: The Violins I and II parts are marked *mp* (mezzo-piano). The Viola and Cello parts are marked *mf* (mezzo-forte).

Measure 137: The Violins I and II parts are marked *mp*. The Viola and Cello parts are marked *f* (forte).

Measure 138: The Violins I and II parts are marked *mp*. The Viola and Cello parts are marked *f*.

The score includes various musical notations such as stems, beams, and dynamic markings (*mp*, *mf*, *f*). The Violins I and II parts are written in treble clef, while the Viola and Cello parts are written in bass clef.

Handwritten musical score for a string ensemble, featuring Violins I (vln I), Violins II (vln II), Violas (vle), Cellos (vle), and Contrabass (cb). The score is divided into measures 139, 140, and 141.

Measure 139:

- vln I:** Five staves (1-5) showing a melodic line with a five-measure rest in measure 140. Dynamics: *mp*.
- vln II:** Four staves (1-4) showing a melodic line with a six-measure rest in measure 140. Dynamics: *mp*.
- vle:** Three staves (1-3) showing a melodic line with a six-measure rest in measure 140. Dynamics: *mf*, *f*, *mf*.
- vle:** Two staves (1-2) showing a melodic line with a six-measure rest in measure 140. Dynamics: *mf*, *f*, *mf*.
- cb:** One staff (1) showing a melodic line with a six-measure rest in measure 140. Dynamics: *mf*, *f*, *mf*.

Measure 140:

- vln I:** Five staves (1-5) showing a melodic line with a five-measure rest in measure 141. Dynamics: *mp*.
- vln II:** Four staves (1-4) showing a melodic line with a six-measure rest in measure 141. Dynamics: *mp*.
- vle:** Three staves (1-3) showing a melodic line with a six-measure rest in measure 141. Dynamics: *mf*, *f*, *mf*.
- vle:** Two staves (1-2) showing a melodic line with a six-measure rest in measure 141. Dynamics: *mf*, *f*, *mf*.
- cb:** One staff (1) showing a melodic line with a six-measure rest in measure 141. Dynamics: *mf*, *f*, *mf*.

Measure 141:

- vln I:** Five staves (1-5) showing a melodic line with a five-measure rest in measure 142. Dynamics: *mp*.
- vln II:** Four staves (1-4) showing a melodic line with a six-measure rest in measure 142. Dynamics: *mp*.
- vle:** Three staves (1-3) showing a melodic line with a six-measure rest in measure 142. Dynamics: *mf*, *f*, *mf*.
- vle:** Two staves (1-2) showing a melodic line with a six-measure rest in measure 142. Dynamics: *mf*, *f*, *mf*.
- cb:** One staff (1) showing a melodic line with a six-measure rest in measure 142. Dynamics: *mf*, *f*, *mf*.

CURRICULUM VITAE – Liana Alexandra (Moraru)

Născută la București, în 1947, a absolvit Conservatorul de Muzică "Ciprian Porumbescu" în 1971, la secția compoziție (cu profesorii Tudor Ciortea și Tiberiu Olah), fiind declarată șefă de promoție pe țară. În timpul studiilor a avut bursa de merit "George Enescu". Și-a perfecționat arta componistică la Darmstadt (1974, 1978, 1980, 1984) și a fost bursieră U.S.I.A. (SUA, 1983).

În prezent este profesor universitar doctor la Universitatea de Muzică din București, la catedra de compoziție. Este membru UCMR (din 1972), GEMA (din 1980), "Frau und Musik" (din 1980), vicepreședintă ACPRI (din 1990), referentă ABI (SUA, din 1997), membră de onoare la "Living Music" (SUA, din 1999) și membră a Consiliul Mondial al Femeilor Profesioniște (SUA, din 1999).

A compus numeroase lucrări, genurile sale de consacrare fiind cele simfonice, vocal-simfonice și concertante. Astfel, a realizat 7 simfonii, 3 opere, 6 concerte instrumentale, 4 cantate, 1 oratoriu și variate lucrări camerale.

A obținut premii și distincții, între care Premiul Academiei Române (1980), Premiul UCMR (1975, 1979, 1981, 1982, 1984, 1987, 1988), Premiul I "Carl Maria von Weber" (Dresda, 1979), "Gaudeamus" (Olanda, 1979 și 1980), Magadino (Elveția, 1982), "Who's Who in the World" (SUA, 1982-1983), Beer-Sheva (Israel, 1986), "Five Hundred Leaders of Influence" (SUA, 1986 și 1998), "Gedock" (Mannheim, 1989), "Fany Mendessohn" (Dortmund-Unna, 1991), ISCM (Mexic, 1993), "Femeia anului" (SUA, 1995, 1998, 1999 și 2000), ACMEOR (București, 1997, Tel Aviv, 1998), "Femeia anului" (Anglia, 1997-1998), Medalia mileniului II (SUA, 1998), Premiul Secolului XX (Anglia, 1998), "Femeia prestigioasă a secolului XX" (SUA, 2000).

Lucrările sale au fost tipărite la Editura Muzicală, Editura "Modern" din München și Editura "Furore" din Kassel. De asemenea ele au fost interpretate și înregistrate în România, Germania, Olanda, Belgia, Italia, Austria, Danemarca, Cehia, Spania, Anglia, Israel, Polonia, Suedia, SUA, Australia, etc. În paralel, a desfășurat și o activitate muzicologică, concretizată prin emisiuni la Societatea Română de Radiodifuziune, articole în presă, studii de analiză muzicală și cartea *Componistica muzicală - un inefabil demers între fantezie și rigoare*.

În 1990, împreună cu compozitorul și violoncelistul Șerban Nichifor a înființat duo-ul "Intermedia" axat preponderent pe promovarea muzicii contemporane circumscrise stilului neo-consonant, dominant în muzica americană a secolului XX, prezent parțial și în cultura europeană. Cu acest duo a realizat mai multe concerte și înregistrări în România, Italia și Belgia. Inițiativa a fost lărgită și prin fondarea în 1998 a unui mini-festival anual: "Nuova Musica Consonante".

Curriculum Vitae – Liana Alexandra (Moraru)

Born in Bucharest, 27.05.1947

Studies: University of Music from Bucharest (1965-1971), the composition department; during her studies she was awarded the special scholarship "George Enescu"; in 1974, 1978, 1980, 1984 she attended the international courses of composition at Darmstadt (Germany). In 1983 she has had a stipendium in U.S.A.

At present: Master in music. Professor at the University of Music from Bucharest; Doctor in Musicology; member of UCMR (Romania); member of GEMA (Germany), of "Frau und Musik" (Germany), Vice-Presidente of ACPRI, member of Professional Women's Advisory Board (U.S.A.), member of Research Board of Advisors (A.B.I – U.S.A.), member of Advisory Board (I.B.C. – England).

Prizes: the Prize of the Romanian Academy (1980); the Prize UCMR (1975, 1979, 1981, 1982, 1984, 1987, 1988); the First Prize "Carl Maria von Weber" (1979), "Gaudeamus" (Holland – 1979, 1980), Magadino (Schweiz, 1982), "Who's Who in the World" (U.S.A., 1982 - 1983), Beer-Sheva (Israel, 1986), "Five Hundred Leaders of Influence" (U.S.A., 1986, 1998), "Gedock" (Mannheim, Germany, 1989), "Fanny Mendelssohn" (Dortmundt – Unna, Germany, 1991), ISCM (Mexic, 1993), "The Woman of the Year" (1995, 1998, 1999, 2000 – U.S.A.), ACMEOR (Bucharest, 1997, Tel Aviv, 1998), "The Woman of the Year" (1997, 1998, England), The Medal of Milenium II (U.S.A., 1998), "The Prize of the XXth Century" (England, 1998), "The Twentieth Century Award for Achievement" (England, 2000), "Outstanding Woman of the 20th Century" (U.S.A., 2000).

Works published at: Editura Muzicală (Bucharest), Edition Modern (Munchen), Edition Furore (Kassel).

Compositions played and recorded in Romania, Germany, Holland, Italy, Austria, Denmark, Israel, Sweden, USA, Cehoslovakia, Spain, Poland, Australia, a.s.o.

Musicological activity: articles, musicological analyses, broadcast and television activity, the books "Musical composition – an ineffable measure – between fantasy and rigour" and "Technics of orchestration".

Like **pianist**, Liana Alexandrra founded in 1990 together with the composer and cellist Șerban Nichifor the Duo Intermedia, dedicated to promote the contemporary music. They have had concerts and recordings in Romania, Italy, Belgium. Duo Intermedia founded also the annual mini-festival "NUOVA MUSICA CONSONANTE" (member of the E.C.P.N.M. - Amsterdam, Holland).