



Liana Alexandra

Roumania, Bucarest

Orchestration Techniques

About the artist

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Studies

1965-1971 - "Ciprian Porumbescu" University of Music, Bucharest, Composition Department. Awarded the special scholarship "George Enescu"

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Symphony I (1971)

Cantata for women's choir and... (more online)

Qualification: PROFESSOR DOCTOR IN COMPOSITION AND MUSICOLOGY

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Artist page : <https://www.free-scores.com/Download-PDF-Sheet-Music-lianaalexandra.htm>

About the piece



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LIANA ALEXANDRA



**TEHNICI
DE ORCHESTRAȚIE**

**TECHNICS
OF ORCHESTRATION**



**UNIVERSITATEA DE MUZICĂ
BUCUREȘTI, 2000**

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CUPRINS

Introducere	5
Ipostaze orchestrale	11
Armonia în orchestră	13
Melodia cu acompaniament armonic	27
Melodia cu acompaniament figurat	35
Accentul în orchestră	45
Pedala în orchestră	55
Figurația melodică	67
Textura sonoră	75
Tutti în orchestră	83
Polifonie melodică și ritmică	89
Raportul vocea umană-orchestră	97
Raportul cor-orchestră	105
“Larghetto” pentru orchestră de cameră de coarde	121

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

CONTENTS

Introduction	5
Orchestral hypostasis	11
The harmony in the orchestra	13
The melody with the harmonic accompaniment	27
The melody with the figurative accompaniment	35
The accent in the orchestra	45
The pedal in the orchestra	55
The melodic figures	67
The sonorous texture	75
Tutti in the orchestra	83
The melodic and rhythmic poliphony	89
The relation voice-orchestra	97
The relation choir - orchestra	105
“Larghetto” for chamber string orchestra	121

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 următoarele componente instrumentale: 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 componență: 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 fluență 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.

1. The first part of the paper is devoted to a general discussion of the problem of the origin of life. It is shown that the problem is one of the most important and most difficult in the history of science. The author discusses the various theories of the origin of life, from the spontaneous generation theory to the modern theory of the origin of life from non-living matter. The author concludes that the modern theory is the most plausible and most probable.

2. The second part of the paper is devoted to a detailed discussion of the modern theory of the origin of life. The author discusses the various stages of the origin of life, from the formation of the first organic molecules to the formation of the first living organisms. The author concludes that the modern theory is the most plausible and most probable.

Ipostaze orchestrale

Practice of Christianity

Armonia în orchestră

2019-2020

2019-2020

"PASTORALE" pentru ansamblu de suflători (1999)
(măș. 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) and crescendo/decrescendo hairpins. The key signature has one flat (B-flat), and the time signature is 3/4.

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

Handwritten musical score for a 12-piece band. The score is written on ten staves, each with a clef and key signature of one sharp (F#). The parts are labeled as follows:

- 2 Fl (Flutes)
- 2 Ob (Oboes)
- 2 Cl (Clarinets)
- 2 Bg (Bassoons)
- 2 Cor (Cor Anglais)
- 2 Trp (Trumpets)
- 2 Sib (Trombones)
- 2 Tbn (Tubas)

The notation includes various musical symbols such as notes, rests, and dynamic markings (f, mf). The score is organized into measures, with each staff containing a sequence of notes and rests. The key signature is one sharp (F#), and the time signature is not explicitly shown but appears to be 4/4 based on the notation.

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

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

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

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

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

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

Handwritten musical score for measures 22 and 23 of the piece "REZONANȚE" for piano and orchestra. The score is written for a piano and an orchestra, with the piano part on the left and the orchestral parts on the right. The piano part is written in treble and bass clefs. The orchestral parts are written in treble clefs for the Flute (Fl), Oboe (ob), Clarinet (cl), and Bassoon (Fg). The piano part starts with a piano (pp) dynamic and ends with a mezzo-forte (mf) dynamic. The orchestral parts are marked with various dynamics and articulations. The score is written in a single system, with measures 22 and 23 indicated by the measure numbers at the beginning of the staves.

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

Handwritten musical score for three brass instruments: Cor., Tr., and Trb. The score is divided into two systems. The first system shows the instruments playing a melodic line with dynamics like *mf* and *f*. The second system continues the melody with various articulations and dynamics.

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

Handwritten musical score for strings, measures 64-67. The score is divided into two systems, measures 64 and 65. The instruments are arranged in two groups: Violins (vln I and vln II) and Violas (vle). The Violin I section consists of four staves (1, 2, 3, 4), and the Violin II section consists of four staves (1, 2, 3, 4). The Viola section consists of four staves (1, 2, 3, 4). The Violoncello (vcl) section consists of four staves (1, 2, 3, 4). The Double Bass (cb) section consists of four staves (1, 2, 3, 4). The score is written in treble clef for Violins and Violas, and bass clef for Violoncellos and Double Basses. The key signature is one sharp (F#). The tempo is marked 'mf' (mezzo-forte). The notation includes various string techniques such as sixteenth notes, eighth notes, and triplets. The score is divided into two systems, measures 64 and 65. The Violin I section consists of four staves (1, 2, 3, 4), and the Violin II section consists of four staves (1, 2, 3, 4). The Viola section consists of four staves (1, 2, 3, 4). The Violoncello (vcl) section consists of four staves (1, 2, 3, 4). The Double Bass (cb) section consists of four staves (1, 2, 3, 4). The score is written in treble clef for Violins and Violas, and bass clef for Violoncellos and Double Basses. The key signature is one sharp (F#). The tempo is marked 'mf' (mezzo-forte). The notation includes various string techniques such as sixteenth notes, eighth notes, and triplets.

Handwritten musical score for a string quartet and cello, measures 66 and 67.

Measures 66 and 67:

- Violin II (vln II):** Four staves. Measures 66 and 67. Dynamics: *f* (66), *mf* (67). Fingerings: 6, 5.
- Violoncello (vle):** Three staves. Measures 66 and 67. Dynamics: *f* (66), *mf* (67). Fingerings: 5.
- Violoncello (vle):** Two staves. Measures 66 and 67. Dynamics: *f* (66), *mf* (67). Fingerings: 3.
- Cello (cb):** Two staves. Measures 66 and 67. Dynamics: *f* (66), *mf* (67). Fingerings: 3.

The score is written in treble and bass clefs. The key signature is one sharp (F#). The tempo is marked *Allegro*. The score is divided into two systems, measures 66 and 67. The dynamics are *f* (forte) and *mf* (mezzo-forte). The fingerings are indicated by numbers 3, 5, and 6.

SCENA 4.

-23-

Handwritten musical score for measures 7, 8, and 9. The score is written for two systems of instruments: Flutes (Flp) and Trombones (Tb-tn).

Measure 7: Flutes 1 and 2 play a melodic line starting on G4, moving to A4, B4, and C5. Flute 3 and Trombone 1 play a lower line starting on E3, moving to F3, G3, and A3. Trombone 2 and 3 play a bass line starting on C2, moving to D2, E2, and F2. Dynamics: *mf* for Flutes 1 and 2, *mf* for Trombone 1, *mf* for Trombone 2, and *mf* for Trombone 3.

Measure 8: The melodic lines continue. Flutes 1 and 2 move to D5 and E5. Flute 3 and Trombone 1 move to B3 and C4. Trombone 2 and 3 move to G2 and A2. Dynamics: *mf* for Flutes 1 and 2, *mf* for Trombone 1, *mf* for Trombone 2, and *mf* for Trombone 3.

Measure 9: The melodic lines continue. Flutes 1 and 2 move to F5 and G5. Flute 3 and Trombone 1 move to C4 and D4. Trombone 2 and 3 move to A2 and B2. Dynamics: *f* for Flutes 1 and 2, *f* for Trombone 1, *f* for Trombone 2, and *f* for Trombone 3.

Handwritten musical score for measures 10, 11, and 12. The score is written for two systems of instruments: Flutes (Flp) and Trombones (Tb-tn).

Measure 10: Flutes 1 and 2 play a melodic line starting on G4, moving to A4, B4, and C5. Flute 3 and Trombone 1 play a lower line starting on E3, moving to F3, G3, and A3. Trombone 2 and 3 play a bass line starting on C2, moving to D2, E2, and F2. Dynamics: *mf* for Flutes 1 and 2, *mf* for Trombone 1, *mf* for Trombone 2, and *mf* for Trombone 3.

Measure 11: The melodic lines continue. Flutes 1 and 2 move to D5 and E5. Flute 3 and Trombone 1 move to B3 and C4. Trombone 2 and 3 move to G2 and A2. Dynamics: *mf* for Flutes 1 and 2, *mf* for Trombone 1, *mf* for Trombone 2, and *mf* for Trombone 3.

Measure 12: The melodic lines continue. Flutes 1 and 2 move to F5 and G5. Flute 3 and Trombone 1 move to C4 and D4. Trombone 2 and 3 move to A2 and B2. Dynamics: *f* for Flutes 1 and 2, *f* for Trombone 1, *f* for Trombone 2, and *f* for Trombone 3.

Handwritten musical score for measures 13, 14, and 15. The score is written for three parts: Flute (Flp.), Eb Clarinet (Ebni), and Bassoon (Bsn). The key signature is one flat (Bb), and the time signature is 4/4. The dynamics are marked *mp* (mezzo-piano).

Measure 13: Flute and Eb Clarinet play a melodic line with eighth notes. Bassoon plays a single note.

Measure 14: Flute and Eb Clarinet play a melodic line with eighth notes. Bassoon plays a single note.

Measure 15: Flute and Eb Clarinet play a melodic line with eighth notes. Bassoon plays a single note.

Handwritten musical score for measures 16 and 17. The score is written for three parts: Flute (Flp.), Eb Clarinet (Ebni), and Bassoon (Bsn). The key signature is one flat (Bb), and the time signature is 4/4. The dynamics are marked *p* (piano).

Measure 16: Flute and Eb Clarinet play a melodic line with eighth notes. Bassoon plays a single note.

Measure 17: Flute and Eb Clarinet play a melodic line with eighth notes. Bassoon plays a single note.

Handwritten musical notation on a five-line staff, featuring various notes, rests, and bar lines. The notation is dense and appears to be a single melodic line.

Handwritten musical notation on a five-line staff, featuring various notes, rests, and bar lines. The notation is dense and appears to be a single melodic line.

Melodia cu acompaniament armonic

Explain the importance of the following:

CONCERT PENTRU SAXOFON ȘI ORCHESTRĂ DE COARDE (1997)

partea a II-a, măs. 51-60

Musical score for measures 51-60, first system. The score is written for Saxophone (SAX.) and five string instruments (Violin I, Violin II, Viola, Violoncello/Double Bass).

SAX. (Saxophone): *mp* (mezzo-piano). The melody consists of a half note G4, followed by a quarter note F#4, and then a quarter note E4. The next measure has a half note D4, followed by a quarter note C4, and then a quarter note B3. The final measure has a half note A3, followed by a quarter note G3, and then a quarter note F#3. The dynamics are marked *mp* with accents (< >) over the notes.

vlh I (Violin I): *mp sempre* (mezzo-piano, always). The melody consists of a half note G4, followed by a quarter note F#4, and then a quarter note E4. The next measure has a half note D4, followed by a quarter note C4, and then a quarter note B3. The final measure has a half note A3, followed by a quarter note G3, and then a quarter note F#3.

vlh II (Violin II): *mp sempre* (mezzo-piano, always). The melody consists of a half note G4, followed by a quarter note F#4, and then a quarter note E4. The next measure has a half note D4, followed by a quarter note C4, and then a quarter note B3. The final measure has a half note A3, followed by a quarter note G3, and then a quarter note F#3.

vle (Viola): *mp sempre* (mezzo-piano, always). The melody consists of a half note G4, followed by a quarter note F#4, and then a quarter note E4. The next measure has a half note D4, followed by a quarter note C4, and then a quarter note B3. The final measure has a half note A3, followed by a quarter note G3, and then a quarter note F#3.

vlc (cb) (Violoncello/Double Bass): *mp sempre* (mezzo-piano, always). The melody consists of a half note G4, followed by a quarter note F#4, and then a quarter note E4. The next measure has a half note D4, followed by a quarter note C4, and then a quarter note B3. The final measure has a half note A3, followed by a quarter note G3, and then a quarter note F#3.

Musical score for measures 51-60, second system. The score is written for Saxophone (SAX.) and five string instruments (Violin I, Violin II, Viola, Violoncello/Double Bass).

SAX. (Saxophone): *mp* (mezzo-piano). The melody consists of a half note G4, followed by a quarter note F#4, and then a quarter note E4. The next measure has a half note D4, followed by a quarter note C4, and then a quarter note B3. The final measure has a half note A3, followed by a quarter note G3, and then a quarter note F#3. The dynamics are marked *mp* with accents (< >) over the notes.

vlh I (Violin I): *mp sempre* (mezzo-piano, always). The melody consists of a half note G4, followed by a quarter note F#4, and then a quarter note E4. The next measure has a half note D4, followed by a quarter note C4, and then a quarter note B3. The final measure has a half note A3, followed by a quarter note G3, and then a quarter note F#3.

vlh II (Violin II): *mp sempre* (mezzo-piano, always). The melody consists of a half note G4, followed by a quarter note F#4, and then a quarter note E4. The next measure has a half note D4, followed by a quarter note C4, and then a quarter note B3. The final measure has a half note A3, followed by a quarter note G3, and then a quarter note F#3.

vle (Viola): *mp sempre* (mezzo-piano, always). The melody consists of a half note G4, followed by a quarter note F#4, and then a quarter note E4. The next measure has a half note D4, followed by a quarter note C4, and then a quarter note B3. The final measure has a half note A3, followed by a quarter note G3, and then a quarter note F#3.

vlc (cb) (Violoncello/Double Bass): *mp sempre* (mezzo-piano, always). The melody consists of a half note G4, followed by a quarter note F#4, and then a quarter note E4. The next measure has a half note D4, followed by a quarter note C4, and then a quarter note B3. The final measure has a half note A3, followed by a quarter note G3, and then a quarter note F#3.

Handwritten musical score for the first system, measures 1-4. The instruments are Saxophone (SAX), Violin I (vln I), Violin II (vln II), Viola (vle), and Violoncello/Double Bass (vle (cb)).

Measure 1: SAX (mp, 3), vln I (p sempre), vln II (p sempre), vle (p sempre), vle (cb) (p sempre).

Measure 2: SAX (3), vln I, vln II, vle, vle (cb) (all pp).

Measure 3: SAX (6), vln I (p < mp), vln II (p < mp), vle (p < mp), vle (cb) (p < mp).

Measure 4: SAX (6), vln I (p < mp), vln II (p < mp), vle (p < mp), vle (cb) (p < mp).

Handwritten musical score for the second system, measures 5-8. The instruments are Saxophone (SAX), Violin I (vln I), Violin II (vln II), Viola (vle), and Violoncello/Double Bass (vle (cb)).

Measure 5: SAX (mp), vln I (mp), vln II (mp), vle (mp), vle (cb) (mp).

Measure 6: SAX (p), vln I (mp), vln II (mp), vle (mp), vle (cb) (mp).

Measure 7: SAX (pp), vln I (p sempre, 3), vln II (p sempre, 3), vle (p sempre, 3), vle (cb) (p sempre, 3).

Measure 8: SAX (mp), vln I (pp), vln II (pp), vle (pp), vle (cb) (pp).

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

1 7/8 2

Fluista

piano I

piano II

vl. I

vl. II

vle

vlc

cb

pizz

pizz

mf *f* *mf*

mf *f* *mf*

mf *f* *mf*

mf *f* *mf*

f

f

Handwritten musical score for a symphony orchestra, featuring percussion and strings. The score is divided into two measures, with a 3/4 time signature indicated at the top left.

Percussion:

- flute**: Measures 3 and 4.
- bongos**: Measures 3 and 4.

Piano:

- piano I**: Measures 3 and 4, marked *ff*.
- piano II**: Measures 3 and 4, marked *ff*.

Strings:

- vlh I**: Measures 3 and 4, marked *mf* and *f*.
- vlh II**: Measures 3 and 4, marked *mf* and *f*.
- vle**: Measures 3 and 4, marked *mf* and *f*.
- vlc**: Measures 3 and 4, marked *mf*.
- cb**: Measures 3 and 4, marked *mf*.

Melodia cu acompaniament figurat

THE UNIVERSITY OF CHICAGO

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

System 1 (Measures 82-84):

- SAX** (alto, Eb): *mf* → *f* → *mf* → *mf* → *f*
- vln I**: *mf sempre*
- vln II**: *mf sempre*
- vla**: *mf sempre*
- vcl (Cb)**: *mf sempre*

System 2 (Measures 85-87):

- SAX**: *f* → *mp* → *mp*
- vln I**: *mf sempre* → *mp sempre*
- vln II**: *mf sempre* → *mp sempre*
- vla**: *mf sempre* → *mp sempre*
- vcl (Cb)**: *mf sempre* → *mp sempre*

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

Handwritten musical score for a symphony, measures 11 and 12. The score includes parts for timpani, piano I, piano II, violin I, violin II, viola, violoncello, and double bass. Dynamics range from piano (p) to fortissimo (ff) and mezzo-forte (mp).

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

Measure 13:

- Timpani (t-tum):** Marked with a *mf* dynamic. The notation shows a series of eighth notes.
- Piano I:** Marked *ff sempre*. The notation shows a series of chords, with a long note in the final part of the measure.
- Piano II:** Marked *ff sempre*. The notation shows a series of chords, with a long note in the final part of the measure.
- Violin I (vln I):** Marked *mp*. The notation shows a series of eighth notes.
- Violin II (vln II):** Marked *mp*. The notation shows a series of eighth notes.
- Viola (vle):** Marked *mp*. The notation shows a series of eighth notes.
- Violoncello (vlc):** Marked *mp*. The notation shows a series of eighth notes.
- Double Bass (cb):** Marked *mp*. The notation shows a series of eighth notes.

Measure 14:

- Timpani (t-tum):** Marked with a *mf* dynamic. The notation shows a series of eighth notes.
- Piano I:** Marked *ff sempre*. The notation shows a series of chords, with a long note in the final part of the measure.
- Piano II:** Marked *ff sempre*. The notation shows a series of chords, with a long note in the final part of the measure.
- Violin I (vln I):** Marked *p*. The notation shows a series of eighth notes.
- Violin II (vln II):** Marked *p*. The notation shows a series of eighth notes.
- Viola (vle):** Marked *p*. The notation shows a series of eighth notes.
- Violoncello (vlc):** Marked *p*. The notation shows a series of eighth notes.
- Double Bass (cb):** Marked *p*. The notation shows a series of eighth notes.

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

6

6

(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". The score is for Clarinet in B-flat (Cl. Sib) and three voices (Soprano, Alto, Tenor). The Clarinet part is in the upper staff, marked *ff* (fortissimo). The three voices are in the lower staves, marked *mp sempre* (mezzo-piano, sempre). The music is in 2/4 time and features complex rhythmic patterns with many beamed notes and rests.

Handwritten musical score for the second system of "CONSONANCES IV". The score is for Clarinet in B-flat (Cl. Sib) and three voices (Soprano, Alto, Tenor). The Clarinet part is in the upper staff, marked *ff* (fortissimo) and features a crescendo leading to *fff* (fortississimo). The three voices are in the lower staves, marked *mf sempre* (mezzo-forte, sempre). The music continues with complex rhythmic patterns and beamed notes.

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

Handwritten musical score for measures 66-69. The score is written for the following instruments:

- Fl** (Flute): Measure 66 starts with a first finger trill (1^o) on a middle C, marked *mp*. Measure 67 features a crescendo from *mf* to *f* and back to *mf*.
- Fg** (Fagot): Two staves. Both parts play a continuous eighth-note pattern, marked *mp sempre*.
- I [vibr.]** (Violoncelle I, vibrato): Plays a continuous eighth-note pattern, marked *mp sempre*.
- vle** (Violoncelle): Measures 66-69 consist of sixteenth-note tremolos, marked *pizz.*
- vle** (Violoncelle): Measures 66-69 consist of quarter notes, with dynamics *p*, *mp*, and *p* indicated.
- cb** (Contrabass): Measures 66-69 consist of half notes, with dynamics *pp*, *mp*, and *pp* indicated.

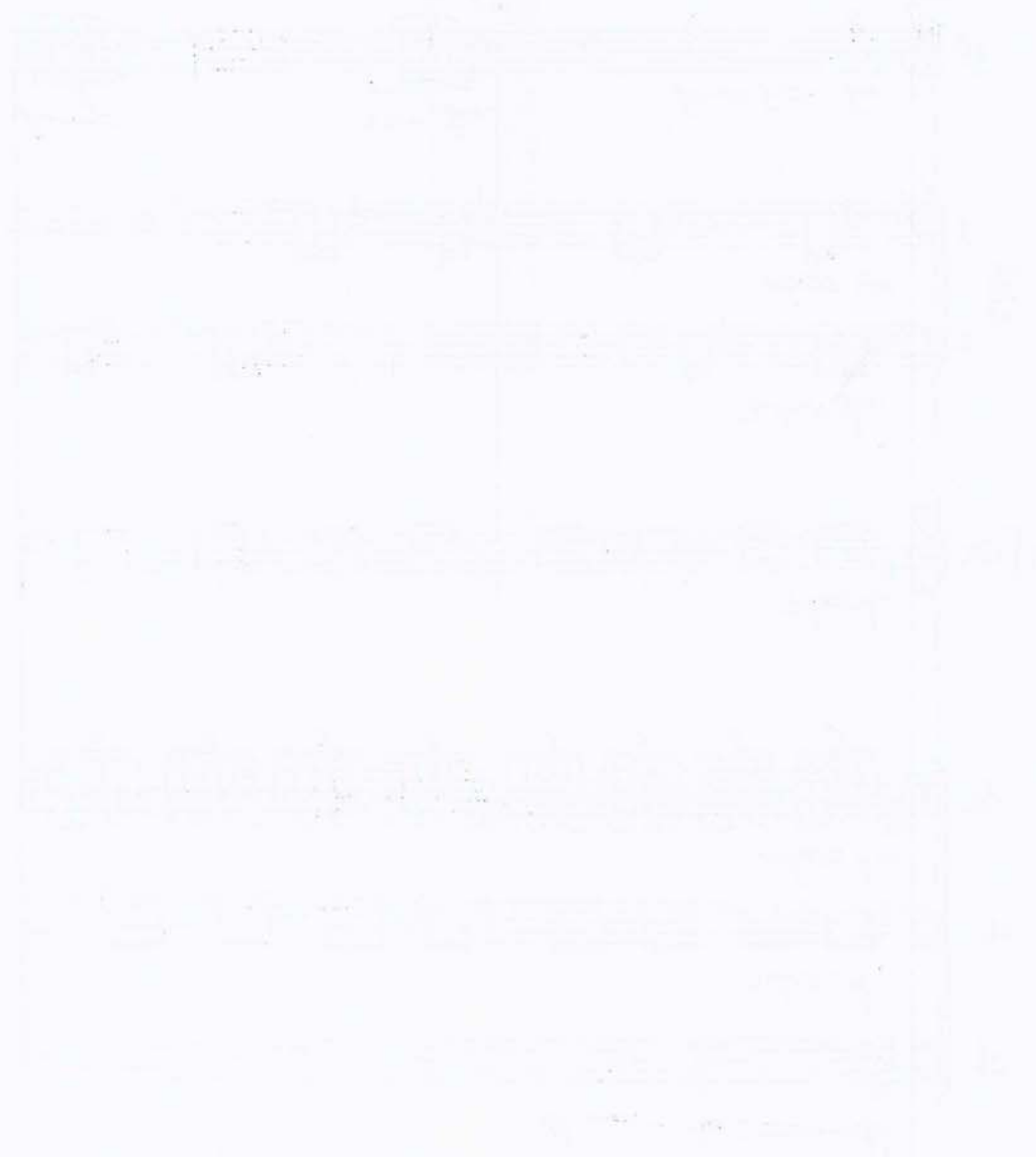
Handwritten musical score for measures 68 and 69. The score includes staves for Flute (Fl), Flute II (Flg), Violin I (I [vibr.]), Violoncello (vle), Violoncello II (vlc), and Contrabass (cb).

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 '6' markings above)
- vlc:** *mp sempre*
- cb:** *pp* < *mp* > *pp*

Measure 69:

- Fl:** *mf* < *f* > (with a five-measure rest marked '5' and *mp* at the end)
- Flg 1:** *mp sempre*
- Flg 2:** *mp sempre*
- I [vibr.]:** *mp sempre*
- vle:** *mp sempre* (with sixteenth-note patterns and '6' markings above)
- vlc:** *mp sempre*
- cb:** *pp* < *mp* > *pp*



Accentul în orchestră

Accounting in English

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

83 a2 84

2Tg
a2 mf f mf

1-2
mf f mf

Cor
a2 mf f mf

3-4
mf f mf

1-2
mf f mf

Tp
3
mf f mf

1-2
a2 mf f mf

Tb
3
mf f mf

II [xyl]
f

III [v. bl.]
f

vlr I
ff

vlr II
ff

vle
ff

85

86

Handwritten musical score for measures 85 and 86. The score is written for a full orchestra, including brass, woodwinds, and strings. The notation is in G major (one sharp) and 4/4 time. The dynamics range from *mf* (mezzo-forte) to *ff* (fortissimo). The woodwinds (II and III) and strings (Vln I, Vln II, and Vle) play a rhythmic pattern of eighth notes, while the brass (Tg, Cor, Trp, Tbn) plays a similar pattern with accents. The woodwinds and strings have a *ff* dynamic, while the brass has a *f* dynamic. The woodwinds and strings have a *ff* dynamic, while the brass has a *f* dynamic.

Brass instruments (Tg, Cor, Trp, Tbn) play a rhythmic pattern of eighth notes, with dynamics *mf* and *f*.
Woodwinds (II [xyl], III [wbl]) play a rhythmic pattern of eighth notes, with dynamics *f* and *ff*.
Strings (Vln I, Vln II, Vle) play a rhythmic pattern of eighth notes, with dynamics *ff*.

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

Handwritten musical score for measures 37 and 38, featuring five staves:

- Glock:** Treble clef, key of D major. Measure 37: quarter notes D4, E4, F#4, G4. Measure 38: quarter notes A4, B4, C#5, D5. *ff sempre*
- vibr.:** Treble clef, key of D major. Measure 37: quarter notes D4, E4, F#4, G4. Measure 38: quarter notes A4, B4, C#5, D5. *ff sempre*
- Mba:** Treble clef, key of D major. Measure 37: eighth notes D4, E4, F#4, G4, A4, B4, C#5, D5. Measure 38: eighth notes D4, E4, F#4, G4, A4, B4, C#5, D5. *ff sempre*
- Clav:** Treble and Bass clefs, key of D major. Measure 37: Treble (quarter notes D4, E4, F#4, G4), Bass (quarter notes D3, E3, F#3, G3). Measure 38: Treble (quarter notes A4, B4, C#5, D5), Bass (quarter notes D3, E3, F#3, G3). *ff sempre*
- cel:** Treble and Bass clefs, key of D major. Measure 37: Treble (quarter notes D4, E4, F#4, G4), Bass (quarter notes D3, E3, F#3, G3). Measure 38: Treble (quarter notes A4, B4, C#5, D5), Bass (quarter notes D3, E3, F#3, G3). *ff*

SIMFONIA a III-a, Editura Muzicală, 1985, București
 partea a II-a (măs. 351 - 363)

respirare ad libitum

mf *ff*

II *respirare ad libitum* *mf* *ff*

cl *respirare ad libitum* *mf* *ff*

respirare ad libitum *mf* *ff*

1 *mf* *f*

2 *mf* *f*

3 *mf* *f*

4 *mf* *f*

Tbni

Handwritten musical score for a percussion ensemble, featuring four parts: *Fl* (Flute), *Cl* (Clarinet), *Bon* (Bongos), and *Drum* (Drum).

The score is written on a grand staff with four systems of staves. The first two systems are for *Fl* and *Cl*, and the last two are for *Bon* and *Drum*.

The *Fl* and *Cl* parts are written in treble clef. The *Bon* and *Drum* parts are written in bass clef. The *Bon* part is marked with a '3' and the *Drum* part with a '4'.

The *Fl* and *Cl* parts play a melodic line consisting of eighth notes, starting on a sharp (F#) and moving up stepwise. The *Bon* and *Drum* parts play a rhythmic pattern of eighth notes, starting on a sharp (F#) and moving up stepwise.

The score includes dynamic markings: *ff* (fortissimo) and *mf* (mezzo-forte).

The *Fl* and *Cl* parts start with *ff* and end with *mf*. The *Bon* and *Drum* parts start with *ff* and end with *ff*.

"MICA SIRENA" - BALET DUPĂ HANS CH. ANDERSEN
SCENA NR. 2 (măș. 17-20)

Handwritten musical score for "MICA SIRENA" - BALET DUPĂ HANS CH. ANDERSEN, SCENA NR. 2 (măș. 17-20). The score is written on five systems of staves. The first system includes two flutes (Fl. 1 and 2), a B♭1 instrument, a Tambourine (Tamb.), and four violins (vln. 1, 2, 3, 4). The second system includes the same instruments. The notation is handwritten and includes dynamic markings such as *f*, *mf*, and *mp*. The score is divided into two measures, 17 and 18.

Handwritten musical score for measures 19 and 20. The score includes staves for Flute II (Fl II), Trombone 1 (Tbn1), Tambourine (Tamb), and Violins (vln 1, 2, 3, 4). Measure 19 features a melody in Fl II and Tbn1, with Tambourine accompaniment. Measure 20 continues the melody and accompaniment. Dynamics include *mf* (mezzo-forte) and *f* (forte).

Measure 19: Fl II (1) plays a melody starting on G4, moving to A4, B4, and C5. Fl II (2) plays a similar melody. Tbn1 plays a single note on G2. Tambourine plays a rhythmic pattern of eighth notes. Violins 1-4 play a harmonic accompaniment.

Measure 20: Fl II (1) plays a melody starting on D5, moving to E5, F5, and G5. Fl II (2) plays a similar melody. Tbn1 plays a single note on G2. Tambourine plays a rhythmic pattern of eighth notes. Violins 1-4 play a harmonic accompaniment.

Handwritten musical score on ten staves. The notation is extremely faint and illegible, appearing as light grey lines and shapes against the white background. The staves are arranged in a single column, with some horizontal lines connecting them, suggesting a multi-measure rest or a continuous melodic line. The overall appearance is that of a very low-quality scan of a handwritten manuscript.

Pedala în orchestră

Practice in English

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

Handwritten musical score for Symphony No. 5, Part II, measures 82-85. The score includes parts for Cor (Horn), I [vibr.] (Violin I), II [marimba] (Violin II), vln II (Violin II), and vle (Viola). The notation features various dynamics (mp, mf, imp) and articulation marks (accents, slurs).

Handwritten musical score for measures 84 and 85. The score includes parts for Cor, 3rd, I [vibr], II [marimba], Vln II, and vle. The notation is in treble clef with a key signature of one sharp (F#). Measure 84 is marked with a 1-2 time signature. Measure 85 is marked with a 3 time signature. Dynamics include mp, mf, and f. The score features various musical notations such as slurs, ties, and articulation marks.

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

Handwritten musical score for the first system (measures 20-32). The staves are labeled: cl. basso Sib, ctfg, Tuba, I [Timp], and II [Timp]. The key signature is one flat (B-flat). The first system shows the following dynamics and markings:

- cl. basso Sib: *f*
- ctfg: *f*
- Tuba: *f*
- I [Timp]: *f sempre*
- II [Timp]: *f sempre*

Handwritten musical score for the second system (measures 33-40). The staves are labeled: cl. basso Sib, ctfg, Tuba, I [Timp], and II [Timp]. The key signature is one flat (B-flat). The second system shows the following dynamics and markings:

- cl. basso Sib: *ff* (measures 33-36), *f* (measures 37-40)
- ctfg: *ff* (measures 33-36), *f* (measures 37-40)
- Tuba: *ff* (measures 33-36), *f* (measures 37-40)
- I [Timp]: *ff sempre* (measures 33-36), *f* (measures 37-40)
- II [Timp]: *ff sempre* (measures 33-36), *f* (measures 37-40)

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 score is written in treble and bass clefs with various dynamics and articulations.

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

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

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

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

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

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

Handwritten musical score for a percussion ensemble, featuring six staves. The instruments and their dynamics are indicated on the left:

- Fl.** (Flute): *mf sempre*
- vla.** (Violoncello): *mf sempre*
- Arpa** (Harp): *p sempre*
- Clav.** (Clavichord): *mp sempre*
- cel.** (Cello): *mp sempre*
- Glock.** (Glockenspiel): *mp sempre*

The score is divided into two measures. The first measure contains the following musical notation:

- Fl.**: A melodic line starting with a quarter note, followed by eighth notes, and ending with a triplet of eighth notes.
- vla.**: A melodic line starting with a quarter note, followed by eighth notes, and ending with a triplet of eighth notes.
- Arpa**: A series of chords, each marked with a cross symbol.
- Clav.**: A continuous stream of eighth notes.
- cel.**: A continuous stream of eighth notes.
- Glock.**: A continuous stream of eighth notes.

The second measure contains the following musical notation:

- Fl.**: A melodic line starting with a quarter note, followed by eighth notes, and ending with a triplet of eighth notes.
- vla.**: A melodic line starting with a quarter note, followed by eighth notes, and ending with a triplet of eighth notes.
- Arpa**: A series of chords, each marked with a cross symbol.
- Clav.**: A continuous stream of eighth notes.
- cel.**: A continuous stream of eighth notes.
- Glock.**: A continuous stream of eighth notes.

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

The score is handwritten and consists of two systems of measures, 100 and 101. The instruments are arranged as follows:

- Violin I (vln I):** Measures 100 and 101. Dynamics include *mf*, *mf < f > mf*, and *mf*. Measure 101 has a *pizz* (pizzicato) marking.
- Violin II (vln II):** Four staves (1, 2, 3, 4). Measures 100 and 101. Dynamics include *mp* and *mp*. Measure 101 has *pizz* markings on staves 1, 2, 3, and 4.
- Viola (vle):** Three staves (1, 2, 3). Measures 100 and 101. Dynamics include *mp* and *mp*. Measure 101 has *pizz* markings on staves 1, 2, and 3.
- Violoncello (vlc):** Two staves (1, 2). Measures 100 and 101. Dynamics include *mp sempre* and *mp sempre*.
- Contrabass (cb):** One staff. Measures 100 and 101. Dynamics include *mp sempre*.

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

System 102:

- Violin I (vln I):** Treble clef, key signature of one flat (B-flat). Measures 102 and 103. Dynamics: *mp* (mezzo-piano) in measure 102, *f* (forte) in measure 103. Accents are present in measure 103.
- Violin II (vln II):** Four staves (1, 2, 3, 4) in Treble clef, all containing whole rests.
- Viola (vle):** Three staves (1, 2, 3) in Bass clef, key signature of one flat. Measures 102 and 103. Dynamics: *mp sempre* (mezzo-piano, always).
- Violoncello (vcl):** Two staves (1, 2) in Bass clef, key signature of one flat. Measures 102 and 103. Dynamics: *mp sempre*.
- Double Bass (cb):** One staff in Bass clef, key signature of one flat. Measures 102 and 103. Dynamics: *mp sempre*.

System 103:

- Violin I (vln I):** Treble clef, key signature of one flat. Measures 103 and 104. Dynamics: *f*. Accents are present in measure 104.
- Violin II (vln II):** Four staves (1, 2, 3, 4) in Treble clef, all containing whole rests.
- Viola (vle):** Three staves (1, 2, 3) in Bass clef, key signature of one flat. Measures 103 and 104. Dynamics: *mp sempre*.
- Violoncello (vcl):** Two staves (1, 2) in Bass clef, key signature of one flat. Measures 103 and 104. Dynamics: *mp sempre*.
- Double Bass (cb):** One staff in Bass clef, key signature of one flat. Measures 103 and 104. Dynamics: *mp sempre*.

Handwritten musical score for orchestra, measures 104 and 105.

Measures: 104, 105

Instrument Parts:

- rh I:** mp — mf — mp (measure 104); mp < mf (measure 105)
- vlh I:** pizz mp (measure 104); mp (measure 105)
- vlh II:** pizz mp (measure 104); mp (measure 105)
- vlc:** mp sempre (measure 104); mp sempre (measure 105)
- cb:** mp sempre (measure 105)

Handwritten notes include "pizz", "mp", "mf", "sempre", and "b".

"LARGHETTO" PENTRU ORCHESTRĂ DE COARDE (1989)

maș. 112-115

Handwritten musical score for "LARGHETTO" for String Orchestra (1989), measures 112-115.

Measures 112-115:

- Violin I (vln I):** Measures 112-115. Dynamics: *mp*, *mf*, *mp*. Articulation: *pizz quasi guitarra*.
- Violin II (vln II):** Measures 112-115. Dynamics: *mp*, *mf*, *mp*. Articulation: *pizz quasi guitarra*.
- Violoncello I (vlc I):** Measures 112-115. Dynamics: *f*, *mf*. Articulation: *sempre*.
- Contrabasso (cb I):** Measures 112-115. Dynamics: *mp*, *mf*, *mp*. Articulation: *sempre*.

Measures 116-119:

- Violin I (vln I):** Measures 116-119. Dynamics: *mp*, *mf*, *mp*. Articulation: *pizz quasi guitarra*.
- Violin II (vln II):** Measures 116-119. Dynamics: *mp*, *mf*, *mp*. Articulation: *pizz quasi guitarra*.
- Violoncello I (vlc I):** Measures 116-119. Dynamics: *f*, *mf*. Articulation: *sempre*.
- Contrabasso (cb I):** Measures 116-119. Dynamics: *mp*, *mf*, *mp*. Articulation: *sempre*.

Measures 120-123:

- Violin I (vln I):** Measures 120-123. Dynamics: *mp*, *mf*, *mp*. Articulation: *pizz quasi guitarra*.
- Violin II (vln II):** Measures 120-123. Dynamics: *mp*, *mf*, *mp*. Articulation: *pizz quasi guitarra*.
- Violoncello I (vlc I):** Measures 120-123. Dynamics: *f*, *mf*. Articulation: *sempre*.
- Contrabasso (cb I):** Measures 120-123. Dynamics: *mp*, *mf*, *mp*. Articulation: *sempre*.

Measures 124-127:

- Violin I (vln I):** Measures 124-127. Dynamics: *mp*, *mf*, *mp*. Articulation: *pizz quasi guitarra*.
- Violin II (vln II):** Measures 124-127. Dynamics: *mp*, *mf*, *mp*. Articulation: *pizz quasi guitarra*.
- Violoncello I (vlc I):** Measures 124-127. Dynamics: *f*, *mf*. Articulation: *sempre*.
- Contrabasso (cb I):** Measures 124-127. Dynamics: *mp*, *mf*, *mp*. Articulation: *sempre*.

Figurația melodică

Is Color Blindness?

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

presto possibile

f presto possibile *f* *ff* *f* *ff*

f presto possibile *f* *ff* *f* *ff*

f presto possibile *f* *ff* *f* *ff*

f *f* *f* *ff* *f* *ff*

f *f* *f* *f* *ff* *ff*

f *ff* *f* *ff* *f* *ff*

f *ff* *f* *ff* *f* *ff*

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 measures 1 through 4, and the second system contains measures 5 through 8. The Flute part features dynamic markings of *f* and *ff*, and a *2nd* ending bracket. The Violin part includes dynamic markings of *f* and *ff*. The Viola and Violoncello/Vibraphone parts also include dynamic markings of *f* and *ff*. The key signature is one sharp (F#), and the time signature is 4/4.

Continuation of the handwritten musical score for four staves: Flute (Fl), Violin (vln), Viola (vle), and Violoncello/Vibraphone (vibr). This system contains measures 9 through 12. The Flute part continues with the same melodic line. The Violin part continues with the same melodic line. The Viola and Violoncello/Vibraphone parts continue with the same melodic line. The key signature is one sharp (F#), and the time signature is 4/4.

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 part. The score includes staves for Flutes 1 and 2, Clarinet, Piccolo, Violins I and II, Violas, Cellos, and Double Basses. Dynamics range from *mp* to *f*.

Flutes 1 and 2: Both staves feature rapid sixteenth-note passages. Flute 1 starts with *mp*, while Flute 2 starts with *f*. Dynamics alternate between *mp* and *mf* throughout the measures.

Clarinet: The staff shows a melodic line starting in measure 83, with dynamics *mf* and *mp*.

Piccolo: The staff shows a rhythmic pattern of eighth notes, marked *mp sempre*.

Violins I and II: Both staves feature rapid sixteenth-note passages. Violin I starts with *mf* and Violin II with *mf*. Dynamics alternate between *mf* and *mp*.

Violas: The staff shows a melodic line starting in measure 83, with dynamics *mf* and *mp*.

Cellos: The staff shows a melodic line starting in measure 83, with dynamics *mf* and *mp*.

Double Basses: The staff shows a melodic line starting in measure 83, with dynamics *mf* and *mp*.

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 starts with a *mp* dynamic in measure 195 and a *mf* dynamic in measure 196. The Viola part starts with a *mp* dynamic in measure 195 and a *mf* dynamic in measure 196. The Chamber Orchestra parts (1-6) start with a *mf* dynamic in measure 195 and a *mf sempre* dynamic 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

vlh

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

Teste de hipóteses

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

Handwritten musical score for six violas (Vlc 1 to 6). The score is written on six staves. The key signature is one sharp (F#). The tempo/mood is marked *mp sempre* (mezzo-piano, sempre). The notation includes various rhythmic patterns, including sixteenth and thirty-second notes, and rests. The first staff (Vlc 1) has a treble clef and a key signature change to one sharp. The second staff (Vlc 2) has a bass clef. The third staff (Vlc 3) has a bass clef and a key signature change to one sharp. The fourth staff (Vlc 4) has a bass clef. The fifth staff (Vlc 5) has a bass clef. The sixth staff (Vlc 6) has a bass clef. The score is divided into three measures by vertical bar lines.

Handwritten musical score for six violas (Vlc 1 to 6). The score is written on six staves. The key signature is one sharp (F#). The tempo/mood is marked *mp sempre* (mezzo-piano, sempre). The notation includes various rhythmic patterns, including sixteenth and thirty-second notes, and rests. The first staff (Vlc 1) has a treble clef and a key signature change to one sharp. The second staff (Vlc 2) has a bass clef. The third staff (Vlc 3) has a bass clef and a key signature change to one sharp. The fourth staff (Vlc 4) has a bass clef. The fifth staff (Vlc 5) has a bass clef. The sixth staff (Vlc 6) has a bass clef. The score is divided into three measures by vertical bar lines. The word *sul pont.* (sul ponticello) is written above the staves for measures 2 and 3 of all six violas.

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

Handwritten musical score for measures 17-27. The score includes staves for Clarinet in B-flat (cl), Bassoon (sib), Violin (vln), Viola (vla), Violoncello (vlc), and Piano (pf.). The key signature is one sharp (F#). The tempo/mood is marked *mp* (mezzo-piano). The score features various dynamics including *mp*, *mf*, *f*, and *ff*. Performance instructions include *port.* (portamento), *pizz.* (pizzicato), *ord.* (order), and *arco* (arco). The notation includes complex rhythmic patterns with many beamed notes and slurs.

Handwritten musical score for measures 28-38. The score includes staves for Clarinet in B-flat (cl), Bassoon (sib), Violin (vln), Viola (vla), Violoncello (vlc), and Piano (pf.). The key signature is one sharp (F#). The tempo/mood is marked *mp* (mezzo-piano). The score features various dynamics including *mf*, *f*, and *ff*. Performance instructions include *ord.* (order), *pizz.* (pizzicato), *arco* (arco), and *arco sul pont.* (arco sul ponticello). The notation includes complex rhythmic patterns with many beamed notes and slurs.

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): Measures 7-8, marked *mp* and *mf*.
- vlr I** (Violin I): Measures 7-8, marked *mp* and *mf*.
- vlr II** (Violin II): Measures 7-8, marked *mp* and *mf*.
- vle** (Viola): Measures 7-8, marked *mp* and *mf*.
- vle** (Violoncello): Measures 7-8, marked *mp* and *mf*.
- cb** (Contrabass): Measures 7-8, marked *mp* and *mf*.

The score is written in 2/4 time and features a variety of rhythmic patterns, including sixteenth notes, eighth notes, and triplets. The dynamics range from *mp* (mezzo-piano) to *mf* (mezzo-forte).

SIMFONIA IV (1983-1984) - Editura Muzicală

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

Handwritten musical score for Symphonia IV, measures 1 and 2, first part. The score is written for a full orchestra and includes the following parts:

- 1. Fl.** (First Flute): *mp sempre*. Measures 1 and 2 contain sixteenth-note patterns with triplets and sixteenth-note groups.
- 2. Fl.** (Second Flute): *mp sempre*. Measures 1 and 2 contain sixteenth-note patterns with triplets and sixteenth-note groups.
- Glock.** (Glockenspiel): *mp*. Measures 1 and 2 contain eighth-note patterns.
- Vibr.** (Vibraphone): *mp* in measure 1, *mp sempre* in measure 2. Measures 1 and 2 contain eighth-note patterns with triplets.
- Mba.** (Maracas): *mp* in measure 1, *mp sempre* in measure 2. Measures 1 and 2 contain eighth-note patterns with triplets.
- Clav.** (Clavichord): *mp*. Measures 1 and 2 contain sixteenth-note patterns with triplets.
- Cel.** (Cello): *mp*. Measures 1 and 2 contain eighth-note patterns.

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

The musical score is handwritten and consists of two systems of staves. The first system is for four Trp (Trumpets) and the second system is for four Tbn (Tubas). Each system has four staves numbered 1 to 4. The notation includes notes, rests, and dynamic markings. The first system (Trp) has a key signature of one flat (Bb) and a 4/4 time signature. The second system (Tbn) has a key signature of two flats (Bb, Eb) and a 4/4 time signature. The score is divided into three measures. The first measure is marked 'senza sord.' and 'mf'. The second measure is marked 'con sord.' and 'ff'. The third measure is marked 'senza sord.' and 'mf'. The score is written in a clear, legible hand.

Trp

1 senza sord. mf

2 senza sord. mf

3 con sord. mf

4 con sord. mf

Tbn

1 senza sord. mf

2 senza sord. mf

3 con sord. mf

4 con sord. mf

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 one flat (B-flat). Contains a melodic line with eighth notes and a dynamic marking of *ff* (fortissimo).
- Staff 2: Treble clef, key signature of one flat. Contains a melodic line with eighth notes and a dynamic marking of *ff*.
- Staff 3: Treble clef, key signature of one flat. Contains a melodic line with eighth notes and a dynamic marking of *mf* (mezzo-forte).
- Staff 4: Treble clef, key signature of one flat. Contains a melodic line with eighth notes and a dynamic marking of *mf*.

Section Tbni:

- Staff 1: Bass clef, key signature of one flat. Contains a melodic line with eighth notes and a dynamic marking of *ff*.
- Staff 2: Bass clef, key signature of one flat. Contains a melodic line with eighth notes and a dynamic marking of *ff*.
- Staff 3: Bass clef, key signature of one flat. Contains a melodic line with eighth notes and a dynamic marking of *mf*.
- Staff 4: Bass clef, key signature of one flat. Contains a melodic line with eighth notes and a dynamic marking of *mf*.

At the end of each section, there are four staves (1-4) showing the final notes and dynamics, including *f* (forte) and *ff* markings.

Tutti în orchestră

Yacht in Oceania

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

53 54

vln I

vln II

vle

vcl

cb

This is a handwritten musical score for a string orchestra, covering measures 53 and 54. The score is written for five parts: Violin I (vln I), Violin II (vln II), Viola (vle), Violoncello (vcl), and Contrabasso (cb). Measures 53 and 54 are indicated at the top. The music is in 4/4 time. Measures 53 and 54 feature a series of sixteenth-note runs in the violin parts, starting on F# and moving up to A. The viola, cello, and contrabasso parts provide harmonic support with sustained notes and some movement. Dynamics include forte (f) and fortissimo (ff). The score is written on ten staves, with five staves for each measure.

Handwritten musical score for a string quartet and double bass, spanning measures 55 and 56. The score is written for the following instruments:

- Violin I (vln I):** Measures 55 and 56, marked *ff*. The melody consists of eighth-note patterns.
- Violin II (vln II):** Measures 55 and 56, marked *ff*. The melody consists of eighth-note patterns.
- Viola (vle):** Measures 55 and 56, marked *ff*. The melody consists of eighth-note patterns.
- Violoncello (vle):** Measures 55 and 56, marked *ff*. The melody consists of eighth-note patterns.
- Double Bass (cb):** Measures 55 and 56, marked *ff*. The melody consists of eighth-note patterns.

The score is written in treble clef for the violins and violas, and bass clef for the cello and double bass. The key signature is one sharp (F#). The tempo is marked *ff* (fortissimo). The notation includes various musical symbols such as notes, rests, and dynamic markings.

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

Handwritten musical score for "MICA SIRENA" - BALET DUPĂ HANS CH. ANDERSEN, SCENA 3 (măs. 61-64). The score is for a full orchestra 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 score is written in G major (one sharp) and 2/4 time. It consists of two systems of music, each with two measures. The first system starts at measure 61 and the second system starts at measure 62. The dynamics are marked as *f sempre* (fortissimo sempre) and *mf sempre* (mezzo-forte sempre). The instrumentation includes Flute (Fl), Clarinet (Cl), Bassoon (Fag), Horn (Bb ni), Organ (Organo), Arpa, Violin (vln), Viola (vle), Violoncello (vcl), and Contrabass (cb). The score is written in G major (one sharp) and 2/4 time. The first system starts at measure 61 and the second system starts at measure 62. The dynamics are marked as *f sempre* (fortissimo sempre) and *mf sempre* (mezzo-forte sempre).

Handwritten musical score for a full orchestra, featuring the following instruments and parts:

- Flutes (Fl):** Two staves. Flute 1 has a *63p* marking. Both parts are marked *ff sempre*.
- Clarinet in B-flat (Cl):** Two staves. Both parts are marked *f sempre*.
- Horn in B-flat (Hr-ni):** One staff. Marked *mf sempre*.
- Organ:** One staff. Features a melodic line with accidentals.
- Arpa (Harp):** One staff. Marked *ff sempre*.
- Violins (vln):** One staff. Marked *ff sempre*.
- Violas (vle):** One staff. Marked *ff sempre*.
- Violoncello (vcl):** One staff. Marked *ff sempre*.
- Contrabass (Cb):** One staff. Marked *ff sempre*.

The score is written in a single system with two measures. The notation includes various accidentals (flats, naturals, sharps), slurs, and dynamic markings. The key signature appears to be B-flat major or D minor.

Polifonie melodică și ritmică

Grading in Mathematics

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

Handwritten musical score for a string quartet, measures 103-105. The score is written for four staves: Violin I (vln I), Violin II (vln II), Viola (vla), and Violoncello (vlc). The key signature is one sharp (F#). The tempo/mood is marked 'mf sempre'. The notation includes various musical symbols such as notes, rests, and dynamic markings. The first staff (vln I) starts with a treble clef and a key signature of one sharp. The second staff (vln II) starts with a treble clef and a key signature of one sharp. The third staff (vla) starts with a bass clef and a key signature of one sharp. The fourth staff (vlc) starts with a bass clef and a key signature of one sharp. The score is divided into three measures. The first measure contains a whole note for vln I, a half note for vln II, a half note for vln II, and a half note for vln II. The second measure contains a whole note for vln I, a half note for vln II, a half note for vln II, and a half note for vln II. The third measure contains a whole note for vln I, a half note for vln II, a half note for vln II, and a half note for vln II.

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 written for three staves: Flute I (Fl. I), Flute II (Fl. II), and Flute III (Fl. III). The key signature is one sharp (F#). The notation includes various musical symbols such as notes, rests, and dynamic markings. The first staff (Fl. I) starts with a treble clef and a key signature of one sharp. The second staff (Fl. II) starts with a treble clef and a key signature of one sharp. The third staff (Fl. III) starts with a treble clef and a key signature of one sharp. The score is divided into three measures. The first measure contains a whole note for Fl. I, a half note for Fl. II, and a half note for Fl. III. The second measure contains a whole note for Fl. I, a half note for Fl. II, and a half note for Fl. III. The third measure contains a whole note for Fl. I, a half note for Fl. II, and a half note for Fl. III.

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

The musical score is handwritten and consists of three systems of staves. Each system includes staves for Flute (Fl), Violin (vln), and Viola (vlc). The notation includes various musical symbols such as notes, rests, and dynamic markings.

System 1:

- Fl:** Dynamics include *p*, *mp*, *p*, *mp*, *mf*, *mp*, and *p*.
- vln:** Dynamics include *mp*, *mf*, *mp*, and *mp*.
- vlc:** Dynamics include *mp*, *mf*, *mp*, and *mf*.

System 2:

- Fl:** Dynamics include *mp* and *mf*. Includes the instruction *rall.* (rallentando).
- vln:** Dynamics include *mp* and *mf*. Includes the instruction *sul tasto* (sul tasto) and *vibrato molto* (vibrato molto).
- vlc:** Dynamics include *mp*, *mf*, and *mp*.

System 3:

- Fl:** Dynamics include *mf*, *p*, *mf*, and *f*.
- vln:** Dynamics include *mf*, *mp*, *mp*, *f*, *mp*, and *mf*. Includes the instruction *sul tasto* (sul tasto).
- vlc:** Dynamics include *mp*, *mf*, *mp*, *mf*, *mp*, *mf*, and *mp*.

The image displays three systems of handwritten musical notation, each consisting of three staves. The staves are labeled 'fl' (flute), 'vln' (violin), and 'vlc' (cello). The notation is in treble and bass clefs, with various musical symbols including notes, rests, and dynamic markings. The first system shows a flute staff with a key signature of three sharps (F#, C#, G#) and a series of notes with dynamic markings p, mp, mf, and f, connected by crescendo and decrescendo hairpins. The violin and cello staves have corresponding notes and dynamics. The second system continues the piece with similar notation and dynamics. The third system also follows the same pattern. The handwriting is clear and legible, with some corrections visible in the flute staff of the first system.

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

Handwritten musical score for three percussion parts (I, II, III) across two systems. Part I includes tambourine (tamb. piec.) and 2+ tom. Part II includes xylophone (xyl.). Part III includes 2 w-bells and 2 cow-bells. The tempo is marked *ff sempre*.

Handwritten musical score for three percussion parts (I, II, III) across two systems. Part I includes tambourine (tamb. piec.) and 2+ tom. Part II includes xylophone (xyl.). Part III includes 2 w-bells and 2 cow-bells. The tempo is marked *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 or Clarinet) part.
- T-bl:** Trumpet part.
- Conr bells:** Conga bells part.
- M-cas Sgls:** Maracas (Single) part.
- Tamb. f. / Tamb. b.:** Tambourine (Forte / Piano) part.
- Bgs.:** Basses part.
- T-tom:** Tom-tom part.
- M-cas:** Maracas part.

Annotations:

- put down Maracas:** Written above the M-cas Sgls staff.
- take the Maracas:** Written above the Tamb. f. / Tamb. b. staff.

Measure Numbers: 209 and 210 are indicated at the top of the score.

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 sixteenth-note groups, 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".
- Con-bells** (Conga 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 cymbal): 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 drum): Measure 211 has a sixteenth-note triplet marked "6" and "mf sempre". Measure 212 has a sixteenth-note triplet marked "6".
- Plom** (Ploim): Measure 211 has a sixteenth-note triplet marked "6" and "mf sempre". Measure 212 has a sixteenth-note triplet marked "6".
- M-cas** (Mallet cymbal): 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)

Raportul vocea umană-orchestra

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

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

BARITON
A-co-lo pe Si - nai Când Mo-i - se dă-l-tu - ia în a e -

VLC

Piano

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

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

VLC
mp sempre

Piano
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

Soprano

A son dra - peau Que je porte

vle

mf mp mf

piano

mf mp

Soprano

bien haut

vle

mp mf mf

piano

mp mf mf

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

Handwritten musical score for measures 25 and 28. The score is written for a vocal soloist (Soprano) and a string quartet (Violin I, Violin II, Viola, and Cello/Double Bass).

Measure 25:

- vibr.** (Vibrato): mp (mezzo-piano) dynamics.
- Sopr.** (Soprano): Melody with notes a and a . Dynamics include mp and p (piano).
- 1** (Violin I): Dynamics include p and mp . Includes a box containing a treble clef and a sharp sign.
- 2** (Violin II): Dynamics include p and mp . Includes a box containing a treble clef and a sharp sign.
- 3** (Viola): Dynamics include p and mp . Includes a box containing a treble clef and a sharp sign.
- 4** (Cello/Double Bass): Dynamics include p and mp . Includes a box containing a treble clef and a sharp sign.

Measure 28:

- vibr.** (Vibrato): Dynamics include p and mp .
- Sopr.** (Soprano): Melody with notes p , mp , and p . Dynamics include p and mp .
- 1** (Violin I): Dynamics include p and mp . Includes a box containing a treble clef and a sharp sign.
- 2** (Violin II): Dynamics include p and mp . Includes a box containing a treble clef and a sharp sign.
- 3** (Viola): Dynamics include p and mp . Includes a box containing a treble clef and a sharp sign.
- 4** (Cello/Double Bass): Dynamics include mp and p . Includes a box containing a treble clef and a sharp sign.

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.:** Treble clef, key signature of one flat. Notes: p (half note), mp (half note), p (half note).
- Sopr.:** Treble clef, key signature of one flat. Notes: a (half note), a (half note).
- vni 1:** Treble clef, key signature of one flat. Notes: p (half note), mp (half note), p (half note).
- vni 2:** Treble clef, key signature of one flat. Notes: mp (half note), p (half note).
- vni 3:** Treble clef, key signature of one flat. Notes: p (half note), mp (half note), p (half note).
- vni 4:** Treble clef, key signature of one flat. Notes: p (half note), mp (half note), p (half note).

Measure 30:

- vibr.:** Treble clef, key signature of one flat. Notes: p (half note), mp (half note), p (half note).
- Sopr.:** Treble clef, key signature of one flat. Notes: a (half note), a (half note).
- vni 1:** Treble clef, key signature of one flat. Notes: p (half note), mp (half note), p (half note).
- vni 2:** Treble clef, key signature of one flat. Notes: mp (half note), p (half note).
- vni 3:** Treble clef, key signature of one flat. Notes: p (half note), mp (half note), p (half note).
- vni 4:** Treble clef, key signature of one flat. Notes: p (half note), mp (half note), p (half note).

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.:** Treble clef, key signature of one flat. Notes: p (half note), mp (half note), p (half note).
- Sopr.:** Treble clef, key signature of one flat. Notes: a (half note), a (half note).
- vni 1:** Treble clef, key signature of one flat. Notes: p (half note), mp (half note), p (half note).
- vni 2:** Treble clef, key signature of one flat. Notes: p (half note), mp (half note), p (half note).
- vni 3:** Treble clef, key signature of one flat. Notes: p (half note), mp (half note), p (half note).
- vni 4:** Treble clef, key signature of one flat. Notes: p (half note), mp (half note), p (half note).

Measure 32:

- vibr.:** Treble clef, key signature of one flat. Notes: p (half note), mp (half note), p (half note).
- Sopr.:** Treble clef, key signature of one flat. Notes: a (half note), a (half note).
- vni 1:** Treble clef, key signature of one flat. Notes: p (half note), mp (half note), p (half note).
- vni 2:** Treble clef, key signature of one flat. Notes: p (half note), mp (half note), p (half note).
- vni 3:** Treble clef, key signature of one flat. Notes: p (half note), mp (half note), p (half note).
- vni 4:** Treble clef, key signature of one flat. Notes: p (half note), mp (half note), p (half note).

Raportul cor-orchestra

Report of the Commission

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

(1979)

Nr. 2 (mās. 1-8)

Handwritten musical score for "The Rose Tree" (1908). The score is written for a piano, strings, and woodwinds. The tempo is marked "Allegretto" and the key signature has one flat (B-flat major or D minor). The score is divided into two systems, each with a repeat sign. The first system includes staves for Piano (P), Violin I (Vln I), Violin II (Vln II), Viola (Vla), Violoncello (Vcl), and Contrabass (Cb). The second system includes staves for Piano (P), Violin I (Vln I), Violin II (Vln II), Viola (Vla), Violoncello (Vcl), and Contrabass (Cb). The piano part features a melody with a 6/8 time signature and a key signature of one flat. The string parts provide harmonic support with various textures, including pizzicato and sustained notes. The woodwind parts (Vln I, Vln II, Vla, Vcl, Cb) are also present, with some parts marked "pizz" (pizzicato) and "mf" (mezzo-forte).

Handwritten musical score for a symphony orchestra, page 108. The score is divided into two systems, each with a double bar line. The instruments and their parts are as follows:

- IL (First Violins):** Three staves (1, 2, 3). All three staves play a rapid sixteenth-note scale. Staff 1 starts with a *mf* dynamic and a slur over the first measure. Staff 2 starts with a *mf* dynamic and a slur over the first measure. Staff 3 starts with a *mf* dynamic and a slur over the first measure. All three staves end with a *mp* dynamic.
- Coro (Corno):** One staff. It plays a half note followed by a whole note. The dynamics are *m* (mezzo) for the first measure and *m* for the second measure.
- vln (Violins):** One staff. It plays a half note followed by a whole note. The dynamics are *mf* for the first measure and *mp* for the second measure.
- vle (Viola):** One staff. It plays a half note followed by a whole note. The dynamics are *mf* for the first measure and *mp* for the second measure.
- vlc (Violoncello):** One staff. It plays a half note followed by a whole note. The dynamics are *mf* for the first measure and *mp* for the second measure.
- cb (Contrabasso):** One staff. It plays a half note followed by a whole note. The dynamics are *mf* for the first measure and *mp* for the second measure.

Handwritten musical score for a string quartet and other instruments. The score is divided into two systems, each with two measures. The instruments are:

- 1. Violin 1 (Vln 1): Treble clef, playing sixteenth-note patterns with fingerings 5, 6, and 6.
- 2. Violin 2 (Vln 2): Treble clef, playing sixteenth-note patterns with fingerings 5, 5, and 5.
- 3. Violoncello 1 (Vcl 1): Treble clef, playing sixteenth-note patterns with fingerings 5, 5, and 5.
- Coro: Treble clef, playing a sustained note with a fermata.
- Vln: Treble clef, playing a sustained note with a fermata.
- Vle: Bass clef, playing a sustained note with a fermata.
- Vlc: Bass clef, playing a sustained note with a fermata.
- cb: Bass clef, playing a sustained note with a fermata.

Each instrument part is marked *mf sempre*.

Handwritten musical score for three flutes (Fl. 1, 2, 3), Coro, Vla, Vle, Vlc, and Cb. The score is written on two systems of staves. The first system contains staves 1 through 6, and the second system contains staves 7 through 12. The tempo/mood is marked *mf sempre* for all parts. The first system is marked with a 7/8 time signature and a 6/8 time signature. The second system is marked with an 8/8 time signature. The parts are:

- Fl. 1: Treble clef, 7/8 and 6/8 time signatures, *mf sempre*.
- Fl. 2: Treble clef, 7/8 and 6/8 time signatures, *mf sempre*.
- Fl. 3: Treble clef, 7/8 and 6/8 time signatures, *mf sempre*.
- Coro: Treble clef, 8/8 time signature, *mf sempre*.
- Vla: Treble clef, 8/8 time signature, *mf sempre*.
- Vle: Treble clef, 8/8 time signature, *mf sempre*.
- Vlc: Bass clef, 8/8 time signature, *mf sempre*.
- Cb: Bass clef, 8/8 time signature, *mf sempre*.

"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) part begins with a single note.
- 60-64:** The choir (CORO) and organ parts are active. The choir parts (four staves) sing the lyrics: *TA ÎM - PĂ - RĂ - ÎI - A*. The organ part (two staves) plays a continuous pattern of eighth notes, marked *mf sempre*.

The organ part is marked *mf sempre* and continues through measure 64.

"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*

"CRAIASA REBELII" - Ieronie după Hans. CH. Andersen
(1979)

Nr. 6. măs. 58-61

58 59

Coro

Org.

1 vni

2 vni

3 vni

4 vni

simile presto possibile

simile presto possibile

simile presto possibile

simile presto possibile

Handwritten musical score for a symphony orchestra, page 115. The score is divided into two systems, with a measure number 61 at the top of the second system.

Ensemble:

- CORO:** Four vocal staves. The first system contains the letter 'a' on a long note. The second system contains the letter 'e' on a long note.
- ORG.:** Organ part, indicated by a large arrow pointing to the right.
- vlm:** Violin I, Violin II, Violin III, and Violin IV. Each staff has a long note in the first system, marked *mf*. In the second system, they play a rapid, tremolo-like passage marked *mf* and *simile, presto possibile*.
- vle:** Viola. In the first system, it has a long note marked *mf*. In the second system, it plays a rapid passage marked *mf* and *simile, presto possibile*.
- vlc:** Violoncello. In the first system, it has a long note marked *mf*. In the second system, it plays a rapid passage marked *mf*.
- cb:** Contrabass. In the first system, it has a long note marked *mf*. In the second system, it plays a rapid passage marked *mf*.

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

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

Sopr. $\frac{4}{4}$ 2

ÎN FI-E-CA-RE DI-MI-NEA-ȚĂ SE ZĂ-

Mezzo $\frac{4}{4}$

ÎN FI-E-CA-RE DI-MI-NEA-ȚĂ SE ZĂ-

Bariton $\frac{4}{4}$

ÎN FI-E-CA-RE DI-MI-NEA-ȚĂ SE ZĂ-

Bas $\frac{4}{4}$

ÎN FI-E-CA-RE DI-MI-NEA-ȚĂ SE ZĂ-

$\frac{4}{4}$

vln I mp sempre

vln II mp sempre

vle mp sempre

vlc mp sempre

cb mp sempre

Handwritten musical score for a vocal quartet and orchestra. The score is divided into two measures by a vertical line. Above the first measure is a '3' and above the second is a '4'. The vocal parts (Soprano, Mezzo, Baritone, Bass) all sing the same lyrics: "RESC CUM SE A - PRO-PI-E". The instrumental parts (Violin I, Violin II, Viola, Violoncello, and Contrabass) are marked with dynamics: *p* (piano) and *mf* (mezzo-forte). The score is written on staves with treble and bass clefs, and includes various musical notations such as notes, rests, and slurs.

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:

- vlh I** *p* *mf* *p*
- vlh II** *p* *mf* *p*
- vle** *p* *mf* *p*
- vlc** *p* *mf* *p*
- cb** *p* *mf* *p*

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*

Contra Bass
p *mp*

Handwritten musical score for a vocal and instrumental ensemble. The score is divided into two systems, marked with a bracket and the numbers 7 and 8. The vocal parts (Soprano, Mezzo, Baritone, Bass) and the instrumental parts (Violin I, Violin II, Viola, Violoncello, Contrabass) are all marked with *mp* (mezzo-piano) in the first system and *p* (piano) in the second system. The lyrics for the vocal parts are "ZĂND SUB SOA-RE".

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* in first system, *p* in second system.
- Violin II:** *mp* in first system, *p* in second system.
- Viola:** *mp* in first system, *p* in second system.
- Violoncello:** *mp* in first system, *p* in second system.
- Contrabass:** *mp* in first system, *p* in second system.

Handwritten musical notation on ten staves, including notes, rests, and bar lines.

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 -

Lianna 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 Violins I and II, Violas, Violoncellos, and Contrabass.

Violini I (Vln I): 5 staves. Measures 1-3 show melodic lines with fingerings (4, 5, 6) and dynamics (mp, mf, mp). Measures 4-6 show rapid sixteenth-note passages with the instruction *presto possibile* and dynamics (p, mp).

Violini II (Vln II): 4 staves. Measures 1-3 show melodic lines with dynamics (mp, mf, mp). Measures 4-6 show rapid sixteenth-note passages with the instruction *presto possibile* and dynamics (p, mp).

Viola (vle): 3 staves. Measures 1-3 show sustained notes with dynamics (mp, mf, mp). Measures 4-6 show rapid sixteenth-note passages with the instruction *presto possibile* and dynamics (p, mp).

Violoncelli (vlc): 2 staves. Measures 1-3 show sustained notes with dynamics (mp, mf, mp). Measures 4-6 show rapid sixteenth-note passages with the instruction *presto possibile* and dynamics (p, mp).

Contrabbassi (Cb): 1 staff. Measures 1-3 show sustained notes with dynamics (mp, mf, mp). Measures 4-6 show rapid sixteenth-note passages with the instruction *presto possibile* and dynamics (p, mp).

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

Violin I (vln I): Measures 7, 8, and 9. Measure 7 includes the instruction *piu presto possibile*. Measure 9 includes dynamic markings *mp* and *mf*.

Violin II (vln II): Measures 7, 8, and 9. Measure 8 includes the instruction *mp sempre*.

Viola (vle): Measures 7, 8, and 9. Measure 7 includes dynamic markings *p* and *mp*. Measures 8 and 9 include dynamic markings *p* and *mp*.

Violoncello (vle) and Contrabass (cb): Measures 7, 8, and 9. Measure 9 includes dynamic markings *mp* and *mf*.

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 feature complex rhythmic patterns with triplets and sixteenth notes. Measure 42 shows a transition to a more sustained, melodic line. Dynamics include *mf* and *mp*.

Violins II (vln II): Four staves. Measures 40 and 41 are mostly rests, with some sustained notes. Measure 42 features a melodic line with sustained notes and some movement. Dynamics include *p* and *mp*.

Violas (vle): Three staves. Measures 40 and 41 are mostly rests. Measure 42 features a melodic line with sustained notes and some movement. Dynamics include *mp* and *mf*.

Cellos (cb): One staff. Measures 40 and 41 are mostly rests. Measure 42 features a melodic line with sustained notes and some movement. Dynamics include *mp*.

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 13 and 15.

Violins I (vln I): Measures 13 and 15 show complex rhythmic patterns with notes beamed together. Dynamics include *p* (piano) and *mp* (mezzo-piano). The instruction *sul pont.* (sul ponticello) is written above the staves. Measure 15 includes the instruction *ord.* (ordine).

Violins II (vln II): Measures 13 and 15 show complex rhythmic patterns with notes beamed together. Dynamics include *p* (piano) and *mp* (mezzo-piano). The instruction *sul pont.* (sul ponticello) is written above the staves. Measure 15 includes the instruction *ord.* (ordine).

Violas (vle): Measures 13 and 15 show complex rhythmic patterns with notes beamed together. Dynamics include *p* (piano) and *mp* (mezzo-piano). The instruction *sul pont.* (sul ponticello) is written above the staves. Measure 15 includes the instruction *ord.* (ordine).

Cellos (cb): Measures 13 and 15 show complex rhythmic patterns with notes beamed together. Dynamics include *p* (piano) and *mp* (mezzo-piano). The instruction *sul pont.* (sul ponticello) is written above the staves. Measure 15 includes the instruction *ord.* (ordine).

Violins I (vln I): Measures 13 and 15 show complex rhythmic patterns with notes beamed together. Dynamics include *p* (piano) and *mp* (mezzo-piano). The instruction *sul pont.* (sul ponticello) is written above the staves. Measure 15 includes the instruction *ord.* (ordine).

Violins II (vln II): Measures 13 and 15 show complex rhythmic patterns with notes beamed together. Dynamics include *p* (piano) and *mp* (mezzo-piano). The instruction *sul pont.* (sul ponticello) is written above the staves. Measure 15 includes the instruction *ord.* (ordine).

Violas (vle): Measures 13 and 15 show complex rhythmic patterns with notes beamed together. Dynamics include *p* (piano) and *mp* (mezzo-piano). The instruction *sul pont.* (sul ponticello) is written above the staves. Measure 15 includes the instruction *ord.* (ordine).

Cellos (cb): Measures 13 and 15 show complex rhythmic patterns with notes beamed together. Dynamics include *p* (piano) and *mp* (mezzo-piano). The instruction *sul pont.* (sul ponticello) is written above the staves. Measure 15 includes the instruction *ord.* (ordine).

Handwritten musical score for a string ensemble, featuring Violins I (vln I), Violins II (vln II), Violas (vle), Violas/Celli (vle/cb), and Cellos (cb). The score is divided into measures 16, 17, and 18.

Violins I (vln I): Measures 16, 17, and 18. The notation includes triplets and dynamic markings such as *mp sempre*.

Violins II (vln II): Measures 16, 17, and 18. The notation includes *pizz* (pizzicato) markings and dynamic markings such as *p* and *mp*.

Violas (vle): Measures 16, 17, and 18. The notation includes *sul tasto* (sul tasto) markings and dynamic markings such as *p* and *mp*.

Violas/Celli (vle/cb): Measures 16, 17, and 18. The notation includes *pizz* (pizzicato) markings and dynamic markings such as *mf*, *f*, and *mf*.

Cellos (cb): Measures 16, 17, and 18. The notation includes *pizz* (pizzicato) markings and dynamic markings such as *mf*, *f*, and *mf*.

Handwritten musical score for a string ensemble, featuring Violins I (vln I), Violins II (vln II), Violas (vle), Violas (vle), Cellos (vle), and Contrabasses (cb). The score is divided into measures 19, 20, and 21.

Violins I (vln I): Measures 19, 20, and 21. The notation includes eighth and sixteenth notes, with a forte (*f*) dynamic and a *scu* (scordatura) marking.

Violins II (vln II): Measures 19, 20, and 21. The notation includes eighth and sixteenth notes, with a forte (*f*) dynamic and a *scu* (scordatura) marking.

Violas (vle): Measures 19, 20, and 21. The notation includes eighth and sixteenth notes, with a forte (*f*) dynamic and a *scu* (scordatura) marking.

Violas (vle): Measures 19, 20, and 21. The notation includes eighth and sixteenth notes, with a forte (*f*) dynamic and a *scu* (scordatura) marking.

Cellos (vle): Measures 19, 20, and 21. The notation includes eighth and sixteenth notes, with a forte (*f*) dynamic and a *scu* (scordatura) marking.

Contrabasses (cb): Measures 19, 20, and 21. The notation includes eighth and sixteenth notes, with a forte (*f*) dynamic and a *scu* (scordatura) marking.

Handwritten musical score for a string ensemble, featuring Violins I (vln I), Violins II (vln II), Violas (vle), Violas (vlc), and Contrabass (cb). The score is divided into measures 22, 23, and 24.

Violins I (vln I): Measures 22 and 23 are rests. Measure 24 begins with a forte (*f sempre*) dynamic, playing a melodic line with eighth notes.

Violins II (vln II): Measures 22 and 23 are rests. Measure 24 begins with a forte (*f sempre*) dynamic, playing a melodic line with eighth notes, including triplets and sixteenth notes.

Violas (vle): Measures 22 and 23 are rests. Measure 24 begins with a mezzo-forte (*mf*) dynamic, playing a melodic line with eighth notes, including triplets and sixteenth notes.

Violas (vlc): Measures 22 and 23 are rests. Measure 24 begins with a mezzo-forte (*mf*) dynamic, playing a melodic line with eighth notes, including triplets and sixteenth notes.

Contrabass (cb): Measures 22 and 23 are rests. Measure 24 begins with a forte (*f sempre*) dynamic, playing a melodic line with eighth notes.

Handwritten musical score for strings, measures 25-29. The score is written on five systems of staves, each with five staves per system. The instruments are labeled on the left: *vlr I* (Violin I), *vlr II* (Violin II), *vle* (Viola), *vlc* (Violoncello), and *cb* (Contrabasso). The measures are numbered 25, 26, and 29 at the top of the first staff of each system. The notation includes various musical symbols such as notes, rests, and dynamic markings (*mf*, *f*). The *vlr I* and *vlr II* parts feature complex rhythmic patterns with triplets and sixteenth notes. The *vle* and *vlc* parts also show complex rhythmic patterns, with the *vlc* part including a large number '6' in measure 25. The *cb* part is simpler, with fewer notes. The score is written in a clear, legible hand.

Handwritten musical score for strings and guitar, measures 28-30.

Violins I (vln I): Measures 28-30. Part 1 (stave 1) has a *gettato* marking above measure 29. Parts 2, 3, 4, and 5 are marked *mp* in measure 29.

Violins II (vln II): Measures 28-30. Parts 1, 2, 3, and 4 are marked *pizz. quasi guitarra* in measure 28. In measure 29, they are marked *mp* with *mf* and *mp* dynamics. In measure 30, they are marked *mp*.

Viola (vle): Measures 28-30. Part 1 (stave 1) has a *mf* marking above measure 29. Parts 2 and 3 are marked *mp* in measure 29.

Violoncello (vlc): Measures 28-30. Parts 1 and 2 are marked *mp* in measure 29.

Contrabasso (cb): Measures 28-30. Part 1 (stave 1) is marked *mp* in measure 29.

- 133 -

Handwritten musical score for Violins I and II, Viola, Violoncello, and Double Bass. The score is divided into measures 34, 35, and 36.

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

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

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

Violoncello (vlc): Measures 34, 35, and 36. Dynamics include *mp*, *mf*, and *mp*.

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

Handwritten musical score for a string ensemble, featuring five systems of staves. The notation includes various musical symbols such as notes, rests, and dynamic markings.

System 1: Violin I (vln I) staves 1-5. Measures 37-39. Dynamics: *f* (forte) and *mf* (mezzo-forte).

System 2: Violin II (vln II) staves 1-4. Dynamics: *f* and *mf*.

System 3: Viola (vle) staves 1-3. Dynamics: *f* and *mf*.

System 4: Violoncello (vlc) staves 1-2. Dynamics: *f* and *mf*.

System 5: Contrabasso (cb) staff 1. Dynamics: *f* and *mf*.

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 key signature is one sharp (F#), and 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*, *vlc*, and *cb* staves feature more melodic lines with triplets and slurs. The *cb* (contrabass) staff includes a prominent triplet pattern in the first measure of each system.

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 three measures, with measure numbers 13, 14, and 15 indicated at the top. The notation includes various musical symbols such as notes, rests, and dynamic markings (mf, f).

The score is organized into four systems, each containing four staves:

- System 1 (vln I):** Violins I. Measures 13, 14, and 15. Dynamic markings: mf, f, mf.
- System 2 (vln II):** Violins II. Measures 13, 14, and 15. Dynamic markings: mf, f, mf.
- System 3 (vle):** Violas. Measures 13, 14, and 15. Dynamic markings: mf, f, mf.
- System 4 (cb):** Cellos. Measures 13, 14, and 15. Dynamic markings: mf, f, mf.

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 written on five systems, each with multiple staves. The first system includes measures 46, 47, and 48. The notation includes various musical symbols such as notes, rests, and dynamic markings (mf, f). The score is written in a single system with multiple staves for each instrument.

Violins I (vln I): 5 staves. Measures 46, 47, and 48 are marked. Dynamic markings: *mf* and *f*.

Violins II (vln II): 4 staves. Dynamic markings: *mf* and *f*.

Violas (vle): 3 staves. Dynamic markings: *mf* and *f*.

Violoncellos (vlc): 2 staves. Dynamic markings: *mf* and *f*.

Contrabass (cb): 1 staff. Dynamic markings: *mf* and *f*.

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, with measure numbers 49, 50, and 51 indicated at the top. The notation includes various musical symbols such as notes, rests, and dynamic markings like *mf* (mezzo-forte).

The score is organized into systems for each instrument:

- vln I:** Five staves (1-5) showing complex melodic lines with many beamed sixteenth notes.
- vln II:** Four staves (1-4) featuring triplet patterns and melodic fragments.
- vle:** Three staves (1-3) with melodic lines, some marked *mf*.
- vle:** Two staves (1-2) with melodic lines, some marked *mf*.
- cb:** One staff (1) showing a bass line.

Measure numbers 49, 50, and 51 are marked at the top of the score. Dynamic markings like *mf* are present in measures 50 and 51.

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 marked with rests.

Violin II (vln II): Measures 52, 53, and 54 contain melodic lines with triplets and slurs.

Viola (vle): Measures 52, 53, and 54 contain melodic lines with slurs.

Violoncello (vle): Measures 52, 53, and 54 contain melodic lines with triplets and slurs.

Contrabasso (cb): Measures 52, 53, and 54 contain a single melodic line.

Dynamic markings include *mf* (mezzo-forte) and *mp* (mezzo-piano).

Handwritten musical score for measures 55, 56, and 57. The score includes staves for Violins I, Violins II, Violas, Cellos, and Double Basses. The notation features complex rhythmic patterns, including triplets and sixteenth notes, and dynamic markings such as *f* (forte) and *mf* (mezzo-forte). The measures are numbered 55, 56, and 57 at the top of the page.

Handwritten musical score for a string ensemble, measures 58, 59, and 60.

Measures 58 and 59: Measures 58 and 59 are mostly empty staves for Violin I, Violin II, Viola, Violoncello, and Contrabasso.

Measure 60: Measure 60 contains musical notation for Violin II, Viola, Violoncello, and Contrabasso. The notation includes triplets and slurs. The dynamic marking *mp sempre* is written below the staves for Violin II, Viola, Violoncello, and Contrabasso.

Violin I (vln I): Measures 58, 59, and 60 are empty staves.

Violin II (vln II): Measures 58, 59, and 60 contain musical notation. Measure 60 includes triplets and slurs. The dynamic marking *mp sempre* is written below the staff.

Viola (vle): Measures 58, 59, and 60 contain musical notation. Measure 60 includes triplets and slurs. The dynamic marking *mp sempre* is written below the staff.

Violoncello (vlc): Measures 58, 59, and 60 contain musical notation. Measure 60 includes triplets and slurs. The dynamic marking *mp sempre* is written below the staff.

Contrabasso (cb): Measures 58, 59, and 60 contain musical notation. Measure 60 includes triplets and slurs. The dynamic marking *mp sempre* is written below the staff.

Handwritten musical score for a string ensemble, featuring five staves for Violins I and II, Violas, Cellos, and Double Basses. The score is written in treble clef and includes various musical notations such as notes, rests, and dynamic markings.

Violins I (vln I): Staves 1-5. The first staff (1) has a measure number 61 above it. The second staff (2) has a measure number 62 above it. The third staff (3) has a measure number 63 above it. The fourth staff (4) has a measure number 64 above it. The fifth staff (5) has a measure number 65 above it. The first staff (1) has a dynamic marking *mp* (mezzo-piano) at the beginning. The second staff (2) has a dynamic marking *mp* at the beginning. The third staff (3) has a dynamic marking *mp* at the beginning. The fourth staff (4) has a dynamic marking *mp* at the beginning. The fifth staff (5) has a dynamic marking *mp* at the beginning.

Violins II (vln II): Staves 6-9. The first staff (6) has a dynamic marking *mp* at the beginning. The second staff (7) has a dynamic marking *mp* at the beginning. The third staff (8) has a dynamic marking *mp* at the beginning. The fourth staff (9) has a dynamic marking *mp* at the beginning.

Violas (vle): Staves 10-12. The first staff (10) has a dynamic marking *mp* at the beginning. The second staff (11) has a dynamic marking *mp* at the beginning. The third staff (12) has a dynamic marking *mp* at the beginning.

Cellos (vc): Staves 13-14. The first staff (13) has a dynamic marking *mp* at the beginning. The second staff (14) has a dynamic marking *mp* at the beginning.

Double Basses (cb): Staves 15-16. The first staff (15) has a dynamic marking *mp* at the beginning. The second staff (16) has a dynamic marking *mp* at the beginning.

Handwritten musical score for a string ensemble, featuring Violins I (vln I), Violins II (vln II), Violas (vle), Cellos (vle), and Contrabasses (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) marking.

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) marking.

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) marking.

Cellos (vle) and Contrabasses (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) marking.

Measure 64: 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) marking.

Measure 65: 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) marking.

Measure 66: 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) marking.

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, and Contrabass, with dynamic markings "p" and "mp".

Handwritten musical score for a string ensemble, featuring Violins I and II, Violas, Cellos, and Double Basses. The score is divided into measures 70, 71, and 72.

Violins I (vln I): Measures 70 and 71 are empty. In measure 72, all four staves play a melodic line starting on B $\flat$ 4, marked "sul pont." and "6". Dynamics range from *mp* to *pp*.

Violins II (vln II): Measures 70 and 71 are empty. In measure 72, all four staves play a melodic line starting on B $\flat$ 4, marked "pizz." and "7". Dynamics range from *p* to *mp*.

Violas (vle): Measures 70 and 71 are empty. In measure 72, all three staves play a melodic line starting on B $\flat$ 4, marked "sul pont." and "6". Dynamics range from *mp* to *pp*.

Cellos (vle): Measures 70 and 71 are empty. In measure 72, all two staves play a melodic line starting on B $\flat$ 4, marked "pizz." and "7". Dynamics range from *p* to *mp*.

Double Basses (cb): Measures 70 and 71 are empty. In measure 72, all one staff plays a melodic line starting on B $\flat$ 4, marked "pizz." and "7". Dynamics range from *p* to *pp*.

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 (vle): Measures 76-78 show a melodic line with triplets and sixteenth notes.

Violoncello (vle): Measures 76-78 show a melodic line with triplets and sixteenth notes.

Contrabasso (cb): Measures 76-78 show a melodic line with triplets and sixteenth notes.

Other instruments: The score includes staves for Violoncello II (vle II), Viola II (vle II), and Contrabasso II (cb II), which are mostly empty.

Measure 77: Includes the instruction "sul pont" and "non sempre".

Handwritten musical score for measures 79, 80, and 81. The score is divided into systems for different instruments.

System 1 (Measures 79-81):

- Flutes (Flauti):** Five staves (1-5). Measures 79 and 80 are empty. Measure 81 contains rests.
- Flutes II (Flauti II):** Four staves (1-4). Measures 79 and 80 contain melodic lines with triplets. Measure 81 contains rests.
- Violins (Vle):** Three staves (1-3). All measures contain a continuous sixteenth-note tremolo pattern, marked *pizz. quasi guitara* and *mp sempre*.
- Violas (Vle):** Two staves (1-2). Measures 79 and 80 are empty. Measure 81 contains a melodic line marked *mp sempre*.
- Oboes (Ob):** One staff (1). Measures 79 and 80 are empty. Measure 81 contains a melodic line marked *mp sempre*.

System 2 (Measures 79-81):

- Flutes (Flauti):** Five staves (1-5). Measures 79 and 80 are empty. Measure 81 contains rests.
- Flutes II (Flauti II):** Four staves (1-4). Measures 79 and 80 contain melodic lines with triplets. Measure 81 contains rests.
- Violins (Vle):** Three staves (1-3). All measures contain a continuous sixteenth-note tremolo pattern, marked *pizz. quasi guitara* and *mp sempre*.
- Violas (Vle):** Two staves (1-2). Measures 79 and 80 are empty. Measure 81 contains a melodic line marked *mp sempre*.
- Oboes (Ob):** One staff (1). Measures 79 and 80 are empty. Measure 81 contains a melodic line marked *mp sempre*.

Handwritten musical score for Violins I and II, Violas, and Cellos. The score is divided into measures 82, 83, and 84.

Violins I (vln I): Measures 82, 83, and 84. Measure 83 starts with a *mf* dynamic. Measure 84 starts with a *f* dynamic.

Violins II (vln II): Measures 82, 83, and 84. Measure 83 starts with a *mf* dynamic. Measure 84 starts with a *f* dynamic.

Violas (vle): Measures 82, 83, and 84. Measure 83 starts with a *mf* dynamic. Measure 84 starts with a *f* dynamic.

Cellos (cb): Measures 82, 83, and 84. Measure 83 starts with a *mp sempre* dynamic. Measure 84 starts with a *f* dynamic.

Measure numbers 82, 83, and 84 are written above the first staff of each section.

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 are empty. Measure 87 contains a melodic line with dynamics *mf*, *f*, *mf*, *f*, and *mf*, with crescendo and decrescendo hairpins.

Violin II (vln II): Measures 85 and 86 are empty. Measure 87 contains a melodic line with dynamics *mf*, *f*, *mf*, *f*, and *mf*, with crescendo and decrescendo hairpins.

Viola (vle): Measures 85, 86, and 87 contain a continuous sixteenth-note accompaniment pattern, primarily on the G and A strings.

Violoncello (vle): Measures 85 and 86 are empty. Measure 87 contains a melodic line with dynamics *mf*, *f*, *mf*, *f*, and *mf*, with crescendo and decrescendo hairpins.

Double Bass (cb): Measures 85 and 86 are empty. Measure 87 contains a melodic line with dynamics *mf*, *f*, *mf*, *f*, and *mf*, with crescendo and decrescendo hairpins.

Measure numbers 85, 86, and 87 are written above the first staff of each system.

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 and II have a melodic line starting on a half note, followed by a quarter note. Dynamics include *mf*, *f*, and *mf*. Violoncello and Contrabasso have a sustained bass line with a *mp sempre* marking.

Measure 92: Violin I and II continue the melodic line. Violoncello and Contrabasso have a sustained bass line.

Measure 93: Violin I and II continue the melodic line. Violoncello and Contrabasso have a sustained bass line.

The score is written in a system with five staves. The first two staves are for Violin I and Violin II. The next two staves are for Viola and Violoncello. The fifth staff is for Contrabasso. The score is written in a system with five staves. The first two staves are for Violin I and Violin II. The next two staves are for Viola and Violoncello. The fifth staff is for Contrabasso.

Handwritten musical score for strings, measures 94-96. The score is divided into three systems: Violin I (vln I), Violin II (vln II), and Violoncello/Double Bass (vle/vlc).

Violin I (vln I): Measures 94-96. The first staff (1) is marked "sul pont." and contains a melodic line with triplets and sixteenth notes. The second staff (3) is also marked "sul pont." and contains a similar melodic line. The third staff (4) is marked "sul pont." and contains a melodic line. The fourth staff (5) is marked "sul pont." and contains a melodic line. The dynamic markings are *mp* (mezzo-piano) and *mf* (mezzo-forte).

Violin II (vln II): Measures 94-96. The first staff (1) is marked "sul pont." and contains a melodic line with triplets and sixteenth notes. The second staff (2) is marked "sul pont." and contains a melodic line. The third staff (3) is marked "sul pont." and contains a melodic line. The fourth staff (4) is marked "sul pont." and contains a melodic line. The dynamic markings are *mp* (mezzo-piano) and *mf* (mezzo-forte).

Violoncello/Double Bass (vle/vlc): Measures 94-96. The first staff (1) is marked "sul pont." and contains a melodic line with triplets and sixteenth notes. The second staff (2) is marked "sul pont." and contains a melodic line. The third staff (3) is marked "sul pont." and contains a melodic line. The fourth staff (4) is marked "sul pont." and contains a melodic line. The dynamic markings are *mp* (mezzo-piano) and *mf* (mezzo-forte).

Handwritten musical score for measures 97, 98, and 99. The score includes parts for Violin I (vln I), Violin II (vln II), Violoncello (vle), and Contrabasso (cb).

Violin I (vln I): Measures 97, 98, and 99 are marked with rests.

Violin II (vln II): Measures 97, 98, and 99 are marked with rests.

Violoncello (vle): Measures 97, 98, and 99 are marked with rests.

Contrabasso (cb): Measures 97, 98, and 99 are marked with rests.

Handwritten notes and markings:

- mp* (mezzo-piano)
- pizz. quasi guitarra* (pizzicato quasi guitarra)
- mp sempre* (mezzo-piano 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 three measures, numbered 100, 101, and 102.

Violin I (vln I): Measures 100 and 101 contain complex rhythmic patterns with dynamic markings *mf*, *f*, and *fz*. Measure 102 contains a simpler pattern with a *mp* marking.

Violin II (vln II): Measures 100 and 101 are mostly rests. In measure 101, measures 1, 2, 3, and 4 enter with a melodic line marked *pizz* and *mp*. Measure 102 contains rests.

Viola (vle): Measures 100, 101, and 102 contain a continuous, dense rhythmic pattern marked *mp sempre*.

Violoncello (vlc): Measures 100, 101, and 102 contain a continuous, dense rhythmic pattern marked *mp sempre*.

Double Bass (cb): Measure 100 contains rests. In measure 101, measure 1 enters with a melodic line marked *mp sempre*. Measure 102 contains rests.

Handwritten musical score for measures 103, 104, and 105. The score includes parts for Flute 1 (Fl 1), Flute 2 (Fl 2), Violin I (vln I), Violin II (vln II), Viola (vle), Violoncello (vlc), and Oboe 1 (ob 1).

Measure 103: Flute 1 plays a melodic line starting with a forte (*f*) dynamic. Flute 2 has a rest. Violin I and Violin II have rests. Viola, Violoncello, and Oboe 1 play a rhythmic pattern of eighth notes.

Measure 104: Flute 1 continues its melodic line with dynamics *mp*, *f*, and *mp*. Flute 2 has a rest. Violin I and Violin II have rests. Viola, Violoncello, and Oboe 1 continue their rhythmic pattern.

Measure 105: Flute 1 continues its melodic line with dynamics *mp* and *f*. Flute 2 has a rest. Violin I and Violin II have rests. Viola, Violoncello, and Oboe 1 continue their rhythmic pattern.

Violoncello (vle) Part: The cello part consists of a continuous eighth-note pattern in the right hand and a bass line in the left hand, marked with a forte (*f*) dynamic.

Violoncello (vlc) Part: The cello part consists of a continuous eighth-note pattern in the right hand and a bass line in the left hand, marked with a forte (*f*) dynamic.

Oboe 1 (ob 1) Part: The oboe part consists of a continuous eighth-note pattern in the right hand and a bass line in the left hand, marked with a forte (*f*) dynamic.

Handwritten musical score for a string ensemble, measures 106 to 108. The score is written for Violin I (vln I), Violin II (vln II), Viola (vle), Violoncello (vlc), and Contrabass (cb).

Measure 106: Violin I (vln I) has a melodic line with dynamics *mp* < *mf* > *mp*. Violin II (vln II) has a pizzicato (pizz) accompaniment with dynamics *mp*. Viola (vle) and Violoncello (vlc) have a continuous sixteenth-note pattern with fingerings indicated by the number 6. Contrabass (cb) has a single note.

Measure 107: Violin I (vln I) has a melodic line with dynamics *mf* < *f*. Violin II (vln II) has a pizzicato (pizz) accompaniment with dynamics *mp*. Viola (vle) and Violoncello (vlc) continue the sixteenth-note pattern. Contrabass (cb) has a single note.

Measure 108: Violin I (vln I) has a melodic line with dynamics *mp* < *f*. Violin II (vln II) has a pizzicato (pizz) accompaniment with dynamics *mp*. Viola (vle) and Violoncello (vlc) continue the sixteenth-note pattern. Contrabass (cb) has a single note.

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, labeled 109, 110, and 111.

Measure 109: Violin I and II play a melodic line starting with a *mf* dynamic, followed by a crescendo to *f*. Violoncello and Contrabasso play a rhythmic pattern of eighth notes.

Measure 110: Violin I and II continue the melodic line, with dynamics *mp*, *f*, and *mp*. Violoncello and Contrabasso continue the rhythmic pattern.

Measure 111: Violin I and II play a melodic line starting with a *mf* dynamic, followed by a crescendo to *f*. Violoncello and Contrabasso continue the rhythmic pattern.

Violoncello (vle) and Contrabasso (cb): Both instruments play a rhythmic pattern of eighth notes throughout the measures, with dynamics *mf* and *f*.

Violin II (vln II): Violin II plays a melodic line starting with a *mp* dynamic, followed by a crescendo to *f*. Violoncello and Contrabasso continue the rhythmic pattern.

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 (vle), and Contrabasso (cb).

Violin I (vln I): Measures 112, 113, and 114. The part consists of sustained notes with dynamic markings: *mp*, *mf*, and *mp*.

Violin II (vln II): Measures 112, 113, and 114. The part consists of sustained notes with dynamic markings: *mp*, *mf*, and *mp*. The instruction *pizz. quasi guitarra* is written above the staff.

Viola (vle): Measures 112, 113, and 114. The part consists of sustained notes with dynamic markings: *mp*, *mf*, and *mp*.

Violoncello (vle): Measures 112, 113, and 114. The part consists of sustained notes with dynamic markings: *f*, *mf*, and *mf*. The instruction *presto* is written above the staff.

Contrabasso (cb): Measures 112, 113, and 114. The part consists of sustained notes with dynamic markings: *f*, *mf*, and *mf*.

Handwritten musical score for measures 115, 116, and 117. The score is organized into systems for different 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*.
- Violoncello (vle):** Measures 115, 116, and 117 show a melodic line with dynamics *mp*, *mf*, and *mp*.
- Double Bass (cb):** Measures 115, 116, and 117 show a melodic line with dynamics *mp*, *mf*, and *mp*.

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

Violin I (vln I): Measures 118, 119, and 120. Measures 118 and 119 are rests. Measure 120 contains three staves (3, 4, 5) with sustained notes and dynamics: *mp*, *mf*, and *mp* with crescendos.

Violin II (vln II): Measures 118, 119, and 120. Measures 118 and 119 contain sixteenth-note runs. Measure 120 contains sixteenth-note runs. Staves 1, 2, and 3 are active.

Viola (vle): Measures 118, 119, and 120. All staves (1, 2, 3) are rests.

Violoncello (vlc): Measures 118, 119, and 120. Measure 118 contains a short melodic phrase with dynamics *f* and *mf*. Measure 119 contains a descending scale with dynamics *f* and *mp*. Measure 120 is a rest.

Contrabass (cb): Measure 118 contains a short melodic phrase. Measures 119 and 120 contain sustained 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 with a key signature of one sharp (F#).

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 with a key signature of one sharp (F#).

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 with a key signature of one sharp (F#).

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 with a key signature of one sharp (F#).

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 with a key signature of one sharp (F#).

Handwritten musical score for a string quartet and double bass, measures 124 to 126. The score is written for five staves: Violin I (Vn I), Violin II (Vn II), Viola (Vla), Violoncello (Vcl), and Double Bass (Cb).

Measure 124: All instruments are in whole rests.

Measure 125: All instruments play a half note. Dynamics: *mf* for Vn I, Vn II, Vla, and Vcl; *f* for Cb.

Measure 126: All instruments play a half note. Dynamics: *mf* for Vn I, Vn II, Vla, and Vcl; *f* for Cb.

Violin I (Vn I): Treble clef. Notes: G4 (125), A4 (126).

Violin II (Vn II): Treble clef. Notes: F#4 (125), G4 (126).

Viola (Vla): Alto clef. Notes: E4 (125), F#4 (126).

Violoncello (Vcl): Bass clef. Notes: D3 (125), E3 (126).

Double Bass (Cb): Bass clef. Notes: D2 (125), E2 (126).

Handwritten musical score for a string ensemble, featuring five systems of staves. The score is divided into three measures, with measure numbers 127, 128, and 129 indicated at the top of the first three systems.

System 1 (Violins I): Five staves (1-5). Measure 127: All staves play a half note G4 (treble clef) with a forte (*f*) dynamic. Measure 128: All staves play a half note Bb4 (treble clef) with a mezzo-forte (*mf*) dynamic. Measure 129: All staves play a half note G4 (treble clef) with a forte (*f*) dynamic.

System 2 (Violins II): Four staves (1-4). Measure 127: All staves play a half note G4 (treble clef) with a forte (*f*) dynamic. Measure 128: All staves play a half note Bb4 (treble clef) with a mezzo-forte (*mf*) dynamic. Measure 129: All staves play a half note G4 (treble clef) with a forte (*f*) dynamic.

System 3 (Violas): Three staves (1-3). Measure 127: All staves play a half note G4 (treble clef) with a forte (*f*) dynamic. Measure 128: All staves play a half note Bb4 (treble clef) with a mezzo-forte (*mf*) dynamic. Measure 129: All staves play a half note G4 (treble clef) with a forte (*f*) dynamic.

System 4 (Cellos): Two staves (1-2). Measure 127: Both staves play a half note G4 (treble clef) with a forte (*f*) dynamic. Measure 128: Both staves play a half note Bb4 (treble clef) with a mezzo-forte (*mf*) dynamic. Measure 129: Both staves play a half note G4 (treble clef) with a forte (*f*) dynamic.

System 5 (Double Basses): One staff (1). Measure 127: The staff plays a half note G4 (treble clef) with a forte (*f*) dynamic. Measure 128: The staff plays a half note Bb4 (treble clef) with a mezzo-forte (*mf*) dynamic. Measure 129: The staff plays a half note G4 (treble clef) with a forte (*f*) dynamic.

Handwritten musical score for string and woodwind instruments. The score is divided into four systems, each with five staves. The instruments are labeled on the left: *vlh I*, *vlh II*, *vle*, *vle*, and *cb*.

The first system (measures 130-132) features *vlh I* and *vlh II* in treble clef with a key signature of one flat. *vlh I* has a dynamic marking of *mf* at the beginning and *f* at the end. *vlh II* has a dynamic marking of *mf* at the beginning and *f* at the end. The second system (measures 133-135) features *vle* in bass clef with a key signature of one flat. *vle* has a dynamic marking of *mf* at the beginning and *f* at the end. The third system (measures 136-138) features *vle* in bass clef with a key signature of one flat. *vle* has a dynamic marking of *mf* at the beginning and *f* at the end. The fourth system (measures 139-141) features *cb* in bass clef with a key signature of one flat. *cb* has a dynamic marking of *mf* at the beginning and *f* at the end.

Measure numbers 130, 131, 132, 133, 134, 135, 136, 137, 138, 139, 140, and 141 are indicated at the top of the staves.

Handwritten musical score for a string quartet and woodwinds. The score is divided into three systems, each containing five staves.

System 1 (Violins I): Labeled "vln I". Measures 133, 134, and 135. Each staff (1-5) contains a melodic line with slurs and accents. Dynamics include *mp* and *f*.

System 2 (Violins II): Labeled "vln II". Measures 133, 134, and 135. Each staff (1-4) contains a melodic line with slurs and accents. Dynamics include *mp* and *f*.

System 3 (Woodwinds): Labeled "vle" (Flute) and "vcl" (Clarinet). Measures 133, 134, and 135. Each staff (1-2) contains a melodic line with slurs and accents. Dynamics include *mf* and *f*.

System 4 (Woodwinds): Labeled "cb" (Cello). Measure 133. The staff contains a melodic line with slurs and accents. Dynamics include *mf* and *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 three measures, with measure numbers 136, 137, and 138 indicated at the top.

Violins I (vln I): Measures 136 and 137 are rests. In measure 138, all five staves play a sixteenth-note scale (B-flat, A, G, F, E, D) starting on B-flat, marked *mp* with a fingering of 5.

Violins II (vln II): Measures 136 and 137 are rests. In measure 138, all four staves play a sixteenth-note scale (B-flat, A, G, F, E, D) starting on B-flat, marked *mp* with a fingering of 5.

Violas (vle): Measures 136 and 137 are rests. In measure 138, all three staves play a half-note scale (B-flat, A) starting on B-flat, marked *mf* and *f* with dynamic markings.

Cellos (vle): Measures 136 and 137 are rests. In measure 138, all two staves play a half-note scale (B-flat, A) starting on B-flat, marked *mf* and *f* with dynamic markings.

Contrabass (cb): Measures 136 and 137 are rests. In measure 138, the single staff plays a half-note scale (B-flat, A) starting on B-flat, marked *mf* and *f* with dynamic markings.

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 139, 140, and 141.

Measure 139:

- vln I:** Five staves (1-5) showing a melodic line with a five-measure rest in measure 139. Dynamics: *mp*.
- vln II:** Four staves (1-4) showing a melodic line with a six-measure rest in measure 139. Dynamics: *mp*.
- vle:** Three staves (1-3) showing a melodic line with a five-measure rest in measure 139. Dynamics: *mf*.
- cb:** One staff (1) showing a melodic line with a five-measure rest in measure 139. Dynamics: *mf*.

Measure 140:

- 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 five-measure rest in measure 140. Dynamics: *mf*.
- cb:** One staff (1) showing a melodic line with a five-measure rest in measure 140. Dynamics: *mf*.

Measure 141:

- 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 five-measure rest in measure 141. Dynamics: *mf*.
- cb:** One staff (1) showing a melodic line with a five-measure rest in measure 141. Dynamics: *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 Profesioniste (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).

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