

41

Fl. *dim... e poco rit.*

Picc.

Oboi *dim... e poco rit.*

C. Ing.

1-2 *dim... e poco rit.*

Clar. 3-4

Cl. bss. *dim... e poco rit.*

Fag. *pp*

C. Fg. *dim... e poco rit.*

1-2

Corni 3-4 *pp*

5-6 *pp*

Tr/be *dim... e poco rit.* C. SORDINO *p.*

1-2

Tb/nt 3-4

Tbbss.

Timp *p*

Batt. *pp*

Arpa

41

1 *dim... e poco rit.* *pp*

2 *dim... e poco rit.* *pp*

Viola *pp*

Celli *pp*

C. Bss. *dim... e poco rit.* *pp* *pizz.* *pp*

Fl.

Picc.

Oboi

C. Ing.

1-2

Clar.

3-4

Cl. bss.

Fag.

C. Fg.

1-2

Corn.

3-4

5-6

Tr/bc

1-2

Tb/ni

3-4

Tb. bss.

Timp

Batt

Arpa

1

VI.

2

Viole

Celli

C. Bss.

a2

f

pp

mf

cresc.

p

cresc. molto

I^a Sola

mp cresc.

pp sub.

poco cresc.

cresc. molto

pp sub.

poco cresc.

cresc. molto

pp sub.

poco cresc.

p

Pizz.

Arco

mp

Maestoso $\text{♩} = 68-72$.

42

Fl. a^2 f

Picc. f

Oboi

C. Ing.

12 f

Clar.

34

Cl bss mf

Fag. mf

C. Fg.

1-2

Corni

3-4

5-6

Tr/bc mf

1-2 a^2 ff *en dehors*

Tb/mi ff *en dehors*

3-4 ff *en dehors*

Tb bss

Timp

Balt. TAM-TAM.

Arpa

42

1 ff

VI.

2 ff

Viola ff

Celli ff

C. Bss. ff

$\text{V}^{\text{tr}} \text{tr} \text{h} \text{a}^2$

Fl.

Picc.

Oboi

C. Ing.

1.2

Clar.

3.4

Cl. bss.

Fag.

C. Fg.

1.2

3.4

5.6

Tr/be

1.2

Tb/ni

3.4

Tb. bss.

Timp

Batt.

Arpa

1

VI.

2

Viola

Celli

C. Bss.

43 *Tempo I^o (in Uno). $\text{♩} = 80$.*

Fl.

Picc.

Oboi

C. Ing.

1-2

Clar.

3-4

Cl. bss.

Fag.

C. Fg.

1-2

3-4

5-6

Tr/ba

1-2

Tb/mi

3-4

Tb. bss.

Timp.

Batt.

PIATTI
CASSA

43

Arpa

Tempo I^o (in Uno).

1

VI.

2

Viole

Celli

C. Bss.

44

Fl.

Picc.

Oboi

C. Ing.

1-2

Clar.

3-4

Cl. bss.

Fag.

C-Fg. *C-Fg. e Fg. II*

1-2

Corn.

3-4

5-6

Tr/ba

1-2

Tb/ni

3-4

Tb bss.

Timp.

Batt.

Arpa

1

VI.

2

Viole

Celli

C. Bss.

The musical score is arranged in a standard orchestral format. The woodwind section (Flute, Piccolo, Oboe, Cor Anglais, Clarinets, Bassoon, Contrabassoon) and brass section (Trumpets, Trombones, Tuba/Euphonium) are in the upper half. The string section (Violins, Violas, Cellos, Double Basses) is in the lower half. Percussion (Timpani, Snare Drum) and Arpa are also present. The score includes various musical notations such as notes, rests, and dynamic markings like 'ff' and 'a2'. The key signature is three sharps (F#, C#, G#) and the time signature is 4/4.

Fl.

Picc.

Ob.

1-2

Clar.

3-4

Cl. bss.

Fag.

C. Fg.

1-2

3-4

5-6

1-2

Tr/ba

3-4

1-2

3-4

Tb/ni

3-4

Tb bss.

Timp.

Batt.

PIATTI
CASSA

Arpa

1^a

Arpa

2^a

1

Vi.

2

Viola

Celli

C. bss.

46

Fl.

Picc.

Ob.

1-2

Clar.

3-4

Cl. bss.

Fag.

C. Fg.

1-2

3-4

5-6

1-2

Tr/bc

3-4

1-2

Tb/rn

3-4

Tb bss.

Timp

Batt.

PIATTI
CASSA

Arpa 1^a

Arpa 2^a

1

VI.

2

Viole

Celli

C. bss.

simile

simile

simile

ff

ff

Celesta

Arpa I

46

a2 47

Fl. *f* *mf*

Picc.

Oboi *f* *mf*

12 *f* *mf*

Clar. 34 *sf* *mf*

Cl. bss. *sf* *mf*

Fag. *f* *mf* *marc.*

C. Fg. *f* *mf*

12 *f* *mf*

34 *f* *mf*

5-6

12 *f* *mf*

Tr/bc 34 *f* *mf*

12 *f* *mf*

Tb/ni 34 *f* *mf*

Tb. bss. *f* *mf*

Timp. *mf*

Batt. *PIATTI*
CASSA *mf*

Celesta *sf* *mf*

Arpa 1^a *ff* *gliss*

1 *f* *mf*

2 *f* *mf*

Viola *f* *mf*

Celli *f* *mf*

C. bss. *f* *mf* *marc.*

48

Fl.

Picc.

Oboi

1-2

Clar.

3-4

Cl. bss.

Fag.

C. Fg.

1-2

Corn

3-4

5-6

1-2

Tr/bc

3-4

1-2

Tb/mi

3-4

Tb. bss.

Timp

Batt

TAM-TAM

Celesta

Arpa 1^a

1

VI.

2

Viole

Celli

C. bss.

48

(49)

Più lento, quasi rubato.

Fl. *a2* *sf*

Picc. *sf*

Oboi *sf*

C. Ingl. *pp*

1-2 *sf*

Clar. 3-4 *sf*

Cl. bss. *sf*

Fag. *sf*

C. Fg. *sf*

Corni 1-2 *sf*

3-4 *sf*

5-6 *sf*

Tr/be (4 Trombe) *sf*

1-2 *sf*

Tb/mi 3-4 *sf*

Tb. bss. *sf*

Timp

Batt. PIATTI CASSA *p*

Arpa *f* *p* *ppp*

Viol. Solo *Violino Solo* *mp dolce* *tr*

1 *Pizz* *sf*

2 *Pizz* *sf*

Viola *Pizz* *sf*

Celli *Pizz* *sf*

C. Bss. *Pizz* *sf*

(4 VI.) *ppp*

(2 V/le) *ppp*

(2 Crl.) *ppp*

Fl. Oboi C. Ingl. Arpa VI. Solo VI. I (4) VI. II (4) Viole (2) Celli (2)

tr *pp* *ppp* *dolce*

// (50) *Molto tranquillo.* $\text{♩} = 160.$ //

Fl. Oboi C. Ingl. Arpa VI. Solo VI. I. VI. II. Viole Celli

ppp *ppp* *ppp* *C. Anglais un peu en dehors* *ppp* *p dolcissimo* *pppp* *pppp* *pppp* *pppp*

//

Fl. Oboi C. Ingl. VI. Solo

sempre ppp *pppp* *pppp* *rit.* *rit. molto* *ppp* *segue il Violino Solo* *8^a* *ppp (flageolet)* *Riten. molto*

$\text{♩} = 168 - 192$

Fl. *Poco a poco al tempo* $\text{♩} = 168 - 192$

Picc.

Oboi

C. In G *pp*

Clar. 3 *pp*

Cl. bss. *pp*

Bss.

Tr.

Tb.

Tb. bss.

Timp

Batt.

Arpa I *pp gliss.*

Arpa II

VI. Solo *8^a 9^a 11^a*

VI. I. *Poco a poco al tempo*

VI. II.

Viola *pp* *sempre pp*

Cello *pp* *sempre pp*

C. Bss. *pp* *sempre pp*

SORDINO

SORDINO

52 ^{tr} ^{1^o} ^{tr} ^{tr} ^{tr} ^{tr} ^{tr}

Fl. ^{tr} ^{pp} ^{poco a poco cresc.} ^{e string.}

Picc. ^{tr} ^{pp} ^{poco a poco cresc.} ^{e string.}

Oboi ^{pp}

C. Ingl. ^{pp}

1-2 ^{tr} ^{pp} ^{poco a poco cresc.} ^{e string.}

Clar. ^{tr} ^{pp} ^{poco a poco cresc.} ^{e string.}

3-4 ^{tr} ^{pp} ^{poco a poco cresc.} ^{e string.}

Cl. bss. ^{tr} ^{pp} ^{poco a poco cresc.} ^{e string.}

Fag. ^{tr} ^{pp} ^{poco a poco cresc.} ^{e string.} ^{a2} ^{e C.Fg.}

1-2 ^{c. Sord.} ^{pp} ^{poco a poco cresc.} ^{e string.}

3-4 ^{c. Sord.} ^{pp} ^{poco a poco cresc.} ^{e string.}

5-6 ^{c. Sord.} ^{pp} ^{poco a poco cresc.} ^{e string.}

Tr/bc

Tb/ni

Tb. bss.

Timp

Batt.

Arpa I ^p ^{poco a poco cresc.} ^{e string.}

Arpa II ^p ^{poco a poco cresc.} ^{e string.}

VI. 1^a ^{pp} ^{poco a poco cresc.} ^{e string.}

VI. 2^a ^{pp} ^{poco a poco cresc.} ^{e string.}

Viole ^{pp} ^{poco a poco cresc.} ^{e string.}

Celli ^{pp} ^{poco a poco cresc.} ^{e string.}

C. Bss. ^{pp} ^{poco a poco cresc.} ^{e string.}

53

Con Slancio $\text{♩} = 192$ Fl. I (ΛΕΒΕΝΤΙΚΑ) Fl. I-II
e Picc.Fl. 1° 2°
e Picc.

Oboi

1°

Clar. 2°

Cl. bss

Fag.

C. Fg.

1° 2°

VIA SORDINI

3-4

VIA SORDINI

5-6

1° 2°

Tr. be 3-4

1-2

Tb/ni 3-4

Tb. bss

Timp.

Batt.

PIATTI

53

Arpa I

Arpa II

Con Slancio (ΛΕΒΕΝΤΙΚΑ)

VI. 1°

VI. 2°

Viole

Celli

C. Bss.

FL. 1-2
e Picc.

Oboi

1^o

Clar.
2^o

Cl. bss.

Fag.

C. Fg.

1^o 2^o

3^o 4^o

5^o 6^o

1^o 2^o

Tr/be
3-4

1-2

Tb/ni
3-4

Tb. bss.

Timp.

Batt.

PIATTI

Arpa
I

Arpa
II

VI. 1^a

VI. 2^a

Viole

Celli

C. Bss.

Fl. 1-2 e Picc.
Oboi
1^o
Clar. 2^o
Cl. bss
Fag.
C. Fg.
1^o 2^o
3^o 4^o
5^o 6^o
1^o 2^o
Tr/bc 3/4
1 2
Tb/nr 3/4
Tb bss
Timp
Batt PIATTI
Arpa I
Arpa II
VI. 1^a
VI. 2^a
Viola
Celli
C. Bss.

The musical score is written for a full orchestra. The instruments listed on the left are: Fl. 1-2 e Picc., Oboi, 1^o, Clar. 2^o, Cl. bss, Fag., C. Fg., 1^o 2^o, 3^o 4^o, 5^o 6^o, 1^o 2^o, Tr/bc 3/4, 1 2, Tb/nr 3/4, Tb bss, Timp, Batt (PIATTI), Arpa I, Arpa II, VI. 1^a, VI. 2^a, Viola, Celli, and C. Bss. The score shows measures 3, 8, 10, 11, and 13. The notation includes various musical symbols such as notes, rests, and dynamic markings.

Fl. 1 & 2
e Picc.

Oboi

1 & 2

Clar.

3 & 4

Cl. bss.

Fag.

Corni

1 & 2

Tr/ba

3 & 4

Tb/ni

3 & 4

Tb. bss.

Timp

Batt.

PIATTI
CAJIA
TAMBURO

Celesta

Arpa 1^a

Arpa 2^a

VI. 1^a

VI. 2^a

Viole

Celli

C. Bss.

Maestoso ma in tempo. $\text{♩} = 138$

56 Fl. I^o *pp* *a2* *poco a poco cresc. e poco string.*

Picc.

Oboi *pp* *a2*

1-2 Clar. 3-4 *pp*

Cl. Bss.

Fag.

1-2 Corni I-II > C. SORDINO *pp* *mp* VIA SORDINO

3-4 Corni III > C. SORD. VIA SORDINO

1-2 Tr/ba 3-4

Tb/ni

Timp. *pp*

Batt. $\frac{3}{4}$

Celesta *p* *pp*

Arpa 1

56 Arpa 2

Maestoso ma in tempo.

VI. 1 *pp* *pp subito* *pp sempre* *pp poco a poco cresc. e poco string.*

VI. 2 *pp sub.* *pp sempre* *pp poco a poco cresc. e poco string.*

Viola *pp sub.* *pp sempre* *pp poco a poco cresc. e poco string.*

Celli *pp sub* *pp sempre* *pp poco a poco cresc. e poco string.*

C. Bss. *p* *pp* *Arco*

Fl.

Picc.

Oboi

12
Clar.
3-4

Cl. bss.

Fag.

12
Corni
3-4

12
Tr/bc
3-4

Tb/mi

Timp.

Batt.
T. TAM.

Celesta

Arpa 1

Arpa 2

VI. 1

VI. 2

Viole

Celli

C. Bss.

I. C. SORDINO

mf

mp

p

mp poco cresc.

p

cresc.

gliss.

mp gliss

mp poco cresc.

mp poco cresc.

mp poco cresc.

Pizz

Arco

p

[illegible]

Fl. I e Picc. *tr.*

Oboi

1-2 *tr.*

Clar. 3-4 *tr.*

Cl. bss.

Fag.

C-Fg.

Cori 1-2 *a2*

3-4 *a2*

5-6

Tr/be 1-2 *I^a mf*

3-4

Tb/mi 1-2

3-4

Tb. bss.

Timp.

Batt. *PIATTI*

CASSA

TAMBURO

Celesta

Arpa

VI. 1

VI. 2

Viola

Celli

C. Bss. *Arco*

molto stringendo e cresc.

simile

molto string. e cresc.

molto string. e cresc.

molto string. e cresc.

Fl. I *br*
e Picc. *br*

Fl. II *br*
Picc. *br*

Oboi

Clar. 1-2

Clar. 3-4

Cl. bss

Fag.

C. Fg.

Corn. 1-2

Corn. 3-4

Corn. 5-6

Tr./be

Tb./ni

Tb. bss

Timp.

Batt.

Celesa

VI. 1

VI. 2

Viole

Celli

C. Bss.

59

Poco Moderato ma Maestoso c. Appass^{to}

138

Fl. *poco dim.* 60 $\text{♩} = 120.$

Oboi *mf dolce*

12 Clar. *poco dim.*

34 Cl. bss

Fag. *poco dim*

C. Fg.

12

34

56

12 Tr/bc *a2* *3*

34

12 Tb/ni *3*

34

Tb. bss

Timp.

TRIANGOLO

Batt. TAMBURO *pp*

Celesta *ppp*

VI. 1 *poco dim* 60

VI. 2 *poco dim.* *sul ponticello.* *pp*

Viole *poco dim.* *Div. Pizz.* *Arco sul ponticello* *pp*

Celli *poco dim.* *p*

C. Bss. *poco dim.* *Pizz.* *pp*

(61)

Fl.

Picc.

Oboi

I Solo

1-2

mp dolce

Clar.

3-4

Cl bss.

Fag.

C.Fg.

1-2

Corni

3-4

Tr/be

1-2

Tb/ni

3-4

Tb bss.

Timp

Batt.

PIATTI TRIANGOLO

pp

Celesta

pp

Arpa 1^a

p glass

VI. 1^a

VI. 2^a

Viole

celli

C. Bss.

CON SORDINO

VIA SORD.

CON SORDINO

VIA SORD.

PIATTI

p

(61)

Pizz

Fl. *mp cresc. e string. . . . f poco rit.*
 Picc. *cresc. e string. a2, poco rit.*
 Oboi *cresc. e string. a2, poco rit.*
 1-3 *I-III a2, poco rit.*
 Clar. 2 *cresc. e string. poco rit.*
 Cl. bss. *mp cresc. e string. poco rit.*
 Fag. *mp cresc. e string. poco rit.*
 C. Fg. *pp*
 1-2 *pp*
 Corni 3-4 *pp*
 Tr/bc *pp*
 1-2 *pp*
 Tb/ni 3-4 *pp*
 Tb. bss. *pp*
 Timp. *pp*
 Batt. *mf*
 Celesta
 Arpa 1^a
 Vl. 1^a *cresc. e string. ff poco rit.*
 Vl. 2^a *cresc. e string. ff poco rit.*
 Viole *Arco b2. cresc. e string. ff poco rit.*
 Celli *cresc. e string. ff poco rit.*
 C. Bss. *cresc. e string.*

62 Allegro. $\text{♩} = 138$

Fl. a2

Picc. mp

Oboi mp mf I°

C. Ingl. mp mf

12 a2

Clar. 3-4 pp mp

Cl. bss

Fag. mp

C. Fg.

12

Corni 3-4 mp

Tr/ba $\text{I}^\circ \text{ C. SORDINO.}$ p

Tuba

Timp

62 Allegro.

Celesta mp mf

Arpa 1

Arpa 2

VI. 1^a pp sul ponticello 3

VI. 2^a pp sul ponticello 3 mp

Viole pp sul ponticello 3 mp

Celli pp

C. Bss. pp

Fl.

Picc.

Oboi

C. Ingl.

12

Clar 3-4

Cl bss.

Fag.

C. Fg.

12

Corn 3-4

Tr/ba

Tuba

Timp.

Celesta

Arpa 1

Arpa 2

VL 1

VL 2

Viole

Celli

C. Bss.

(63) *Agitato.*

Fl. e Picc. a^3
Oboi f
Clar. f
Cl. bss.
Fag. a^2
C. Fg. f
Corn. f
Tr/b. *VIA SORDINO* a^2
Tb/ni
Tb. bss.
Timp. f
Batt. *PIATTI* mf
Celesta f
Arpa 1
Arpa 2
VI. 1^a f
VI. 2^a f
Viole f
Celli f
C. Bss. f

string.
string.

64

Appassionato. $\text{♩} = 120 - 138$

Fl. e Picc. *string* *ff* *a2* *7*

Oboi *a2* *7*

1.2 Clar. *a2* *7*

3.4 *ff*

Cl. bss

Fag. *ff* *appassionato*

C. Fg. *ff* *appassionato*

1.2 *f*

3.4 *f*

5.6 *f*

Tr/bc *a2* *ff marc. ed appassionato* *3*

Tb/mi *a2* *ff marc. ed appassionato* *3*

Tb bss *ff marc. ed appassionato* *3*

Timp

Batt. PIATTI *P.*

Celesta *ff*

Arpa 1

Arpa 2

64 Appassionato.

VI. 1^a *n v n* *v n* *7*

VI. 2^a *ff v n* *v n* *7*

Viola *f* *n v n* *v n* *7*

Celli *f* *n v n* *v n* *7*

C. Bss *f* *n v n* *v n* *7*

Fl. e Picc.
Oboi
Clar. 1, 2, 3, 4.
Cl. bss.
Fag.
C. Fg.
1, 2
3, 4
5, 6
12
Tr/bc
3, 4
12
Tb/ni
3, 4
Tb. bss.
Timp.
Batt.
 PIATTI
 T. TAM.
 TAMBURO
Celesta
Arpa 1
Arpa 2
VI. 1^a
VI. 2^a
Viole
Celli
C. Bss.

Allargando molto. ♩ = 100 - 84.

(65) *poco rit.*

Fl. e Picc.

Oboi 1^a, 2^a, 3^a

Clar. 1^a, 2^a, 3^a, 4^a

Cl. bss.

Fag.

C. Fg.

12

34

56

12

Tr/be

34

12

Tb/rn

34

Tb bss

Timp.

Batt.

PIATTI
T. TAM.
TAMBURO.

Cel/a

Arpa 1^a

Arpa 2^a

VI 1^a

VI 2^a

Viole

Celli

C. Bss.

C. Ingl mola col Oboe III

marcatissimo

marcatissimo

marcatissimo

marcatissimo

e poco riten.

poco riten.

Allargando molto

poco ril.

marcatissimo

e poco riten.

66 *a tempo ed appassionato.*

Fl. *mf*

Picc.

1-2
Oboi *mf*

3
mf

1-2
Clar. *mf*

3-4

Cl. bss.

Fag. 1° *mf*

Fag. 2° *mf* *3. a2*

e C. Fg. *f*

1-2

Corni

3-4

5-6

1-2

Tr/ba *a2*

3-4

Tb/ni *1/2*

Tb/ni *3-4*

e Tb. b.

Timp

Batt. *PIATTI* *f*

CASSA

TAMB.

Cel/ta

Arpa I

Arpa II

a tempo ed appassionato

VI. 1° e 2°

Viole

Celli

C. Bss.

66

(67) *a tempo ma poco Maestoso.*

Fl. *molto rit.* *ff*

Picc. *mf*

1.2 Oboi *molto rit.* *mf*

3 Clar. *molto rit.* *ff*

1.2 Cl. bss. *molto rit.* *mf*

Fag. 1° *mf*

Fag. 2° e C. Fag. *mf*

1.2 Corni *molto rit.* *mf*

3.4 Tr/ba *molto rit.* *mf*

5.6 Tb./ni 1-2 *mf*

Tb./ni 3-4 e Tb. b. *mf* *cresc.*

Timp. *mf*

Batt. *molto rit.* *mf*

PIATTI *molto rit.* *mf*

CASSA

TAMB. *mf*

Cel/ta *molto rit.* *ff*

Arpa I (67)

Arpa II

VI. 1° e 2° *ff* *pizz.* *cresc.*

Viole *ff* *pizz.*

Celli *ff* *pizz.*

C. Bss. *molto rit.* *ff*

Fl.

Picc.

1-2
Oboi

3

1-2
Clar

3-4

Cl. bss.

Fag. 1°

Fag. 2°
e C. Fg.

1-2
Corni

3-4

5-6

1-2
Tr/ba

3-4

Tb/ni
1-2

Tb/ni
3-4
e Tb.b.

Timp.

Batt.
PIATTI
CASSA
TAMB.

Cel/ta

Arpa
I

Arpa
II

Vi.
1° e 2°

Viola

Celli

C. Bss.

cresc.

tr (quasi 7/8)

(quasi 7/8)

(quasi 7/8)

I
II

(quasi 7/8)

(quasi 7/8)

(quasi 7/8)

(quasi 7/8)

ff gliss
col 8° bassa

con slancio (quasi 7/8)

Arco 3

Arco 3

Arco

3

Fl.
 Picc.
 1-2
 Oboi
 3
 1-2
 Clar.
 3-4
 Cl. bss.
 Fag.
 1-2
 C. Fg.
 1-2
 3-4
 5-6
 Tr/b.
 3-4
 Tb/ni
 1-2
 Tb/ni
 3-4
 eTb. b.
 Timp.
 Batt.
 PIATTI
 CASSA
 TAMB.
 Celesta
 Arpa
 I
 Arpa
 II
 Vl.
 1^a-2^a
 Violo
 Celli
 C. Bss.

69

Fl. *ff* *Precipitoso*

Picc.

1-2

Oboi *ff*

3

1-2

Clar. *ff*

3-4

Cl. bss.

Fag.

C. Fag.

1-2

Corni *mf*

3-4

5-6

1-2

Tr/ba *ff*

3-4

1-2

Tb/mi

3-4

Tb. bss.

Timp.

Batt. *PIATTI*
CAFFA
TAM

69

Celli

Arpa I

VI. 1 *ff* *Precipitoso*

VI. 2 *ff*

Viole *ff*

Celli *ff*

C. Bss. *ff*

ff¹ segue la 2^a parte.
Ἀκολουθεῖ τὸ β' μέρος.

Τέλειωσε τὴν Κυριακὴ 2 ὡς τὴν Τετάρτη 12 τοῦ Φλεβάρη 1920.
Ξαναγράφηκε με ἐλαφρὲς διορθώσεις καὶ τέλειωσε δευτέρα 15 τοῦ Φλεβάρη 1937.
καὶ ξανασουλεύτηκε τέλος καὶ τέλειωσε Κυριακὴ Ἀσπρὴ 20 τοῦ Ἀπριλίη 1952.

2 Flauti e Piccolo

2 Oboi

Oboe d'Amore

C. Inglese

2 Clarini in B.

Cl. basso B.

C. Fagotto

Corni in F 1-2

3-4

Trombe in C.

Tromboni 1-2

3-4

Tuba

Timpani

Batteria

Celesta

Arpa

Viol. I

Viol. 2^{di}

Viole

Celli

C. Bassi

Solo *p dolce*

Corno Inglese obbligato *pp*

Con Sord. *p dolce*

pp pizz.

Sempre pizz. e piano

[illegible]

Fl. *pp* *poco cresc.* *mp*
 Oboi *pp* *poco cresc.* *p*
 C. Ing. *p*
 Clar. *pp dolce* *mp*
 Cl. basso *pp* *mp*
 Fag. *pp* *mp*
 Corni *p* *pp* *p*
 Tr./be *Trombe III* *p*
 Trb/ni *Trombone III* *pp*
 Tuba *Tuba* *pp*
 Timp. *(in 4)* *Timp.* *pp* *mp* *pp*
 Batt. *mp*
 Cel/ta
 Arpa *gliss.* *Arpa 12*
 Vl. 1. *Via Sord.* *p dolce* *mf*
 Vl. 2. *mf*
 Viole *Via Sord.* *mf*
 Celli *mf*
 C. Bss. *Tutti* *pp* *mf*

Fl.

Picc.

Oboi

Cl. Ing.

Cl.

Cl. bss.

Fag.

Corni

Tr/b

Trb/ni

Tuba

Timp.

Batt.

Cel/ta

Arpa

A'

VI. I

B'

Viola

Celli

C. Bss.

2

Picc.

ff

dim

sf

dim

ff

dim

ff

dim

poco cresc.

sf

mp

mp

mp

mf

dim

mf

dim

p poco cresc.

mp

mf

dim

Pia

f

2

ff

dim

ff

dim

ff

ff

ff

ff

♩ = 62

Fl. *p*

Picc.

Oboi *p*

C. Ing.

Cl. *p*

Clbss.

Fag.

Corni

Tr/bt *pp*

Tr/bni

Tuba

Timp. *p*

Batt.

Cel/ta

Arpa

VL. A' *v* *pp*

VL. B'

Viola *v*

Celli *pp*

C.Bss.

Fl. I in $\text{B}\flat$ pp

Picc.

Ob. I in $\text{B}\flat$ pp

C. Ing.

Cl.

Cl. bss. ppp

Fag.

Corni ppp

Tr/bc ppp

Tib/ni

Tuba

Tim.

Batt.

Cel/ta ppp

Arpa

Viol. A

Vi. B ppp
Sul ponticello
Div.

Viola ppp

Celli ppp

C. Bss.

③

Fl. 1^a*pp*

Fl.

Oboi

C. Ing.

*pp**ppp*

Cl. 1-2

pp

Cl. bss.

Fag. 1^a*ppp*

Fag.

CORI
1-2
3-4

Celesta

*pp**ppp*

Arpa

③

V. 1^a*pp poco . . . poco cresc. e string.*Vl. 1^aVl. 2^a

Viole

pp

Celli

C. Bss.

Musical score for page 109, featuring various instruments including Flute, Oboe, Clarinet, Bassoon, Fagotto, Celesta, Arpa, Violins, Viola, Cello, and Double Bass. The score includes dynamic markings like *pp*, *ppp*, and *cresc. e string.*

Fl. *p* *cresc. e string.*

Ob. *p* *cresc. e string.*

Cl. Ing. *p*

Cl. I II *p*

C. Bss. *p*

Fag. *p*

Corni 1-2 *p*

3-4 *p*

Ce/ta *p*

Arpa *p*

VI. 1 *p*

VI. 2 *pp*

VI. e *pp*

Celli *p*

G. Bss. *p*

Fl.

Oboi

Cl. Ing.

Clar.

Fag.

Corni

1-2

3-4

Trombe

1-2

3-4

Tromboni

1-2

3

Batt.

Timp.

Vi. 1

Vi. 2

Viola

Celli

C. Bss.

Fl.

mp cresc.

cresc.

cresc.

mf

f

cresc. e string. molto

Fl. *f* *p*

Ob. *f* *p*

Clng. *dim.* *p*

Cl. *p*

CBss. *dim.* *p*

Fag. *dim.* *p*

K.F.

Corn. 1-2 *f* *p*

3-4 *p*

5-6 *p*

Trombe 1-2 *f* *p*

3-4 *p*

1-2 *f* *p*

3-4 *p*

Tromboni 1-2 *f* *p*

3-4 *p*

Tuba *p*

Timp. *ppp* $\text{♩} = 60$

T.Tam. *f*

V. I. *f* *dim.* *dim.* *pp*

V. II. *f* *dim.* *dim.* *pp*

Viola *f* *dim.* *dim.*

Celli *f* *dim.* *f* *p*

C.Bss. *f* *dim.* *f* *p*

Fl.

Ob.

C. Ing.

Clar.

C. Bss.

Fag.

K. Fag.

1-2

Corni 3-4

5-6

1-2

Trombe 3-4

1-2

Tromboni 3-4

Tuba

Timp

T. Tam

V. I

V. II

Viola

Celli

K. Bss.

p

ancora piu dim.

pp

pppp

Cl. I II 3 4

Cl. Bss.

Corni I II

Fl. ⑤

Oboe 1st *pp*

Cl. Ing.

Cl. I *pp* 4-II

Cl. II *pp*

Cl. Bss.

Fag.

K. Fag.

1-2

Corn 3-4

5-6

Trombe 1-2

3-4

Tromboni 1-2

3-4

Tuba

Timp.

Batt. ♩ = 62 - 66

Cel./tta ⑤

Arpa

VI. I *pp* 7

VI. II

Violle

Celli *pp*

C. Bss.

Fl. *poco cresc.*

Oboi *poco cresc.*

C. Ing.

Cl. I *poco cresc.*

Cl. II

Cl. Bss.

Fag. I *poco cresc.*

Fag. II *poco cresc.* Fag. a II

1-2

3-4

5-6

Corni

1-2

3-4

Trombe

1-2

3-4

Tromboni

Tuba

Tub.

Timp.

Batt.

Cel./tta.

Arpa

VI. I *poco cresc.* II

VI. II *poco cresc.* **pp**

Viole *poco cresc.* **pp**

Gelli *poco cresc.*

K. Bss. *poco cresc.*

Corno I e K. Fag.

Tromba I sola

(b)

Fl. *mp cresc. molto*

Oboe I *f*

Oboe II *f*

C. Ing.

Clarinet I *f*

Clarinet II *f*

Cl. Bss. *f*

Fag. I *f*

Fag. II *f*

Corn I

Corn II

Trombe *mp* *f*

Tromboni

Tuba *f*

Gel/ta

Arpa *cresc. molto*

V. I *f*

V. II *f*

Viola *f*

Celli *mf* *cresc. molto*

K. Bss. *f*

Fl.

Oboi

1

2

Clarin.

1

2

Cl. Bss.

Fag.

K.F.

Corni

1

2

3

Trombe

1

2

Tromboni

1

2

Tuba

Timp.

Batt.

Gel/te

Arpa

1

2

VI.

1

2

Celli

K. Bss.

piu f

ff

mf

C. Ing.

This is a page from a musical score, likely for a symphony or concert band. The score is written in 4/4 time and features a variety of instruments. The instruments listed on the left side of the page are: Fl. (Flute), Piccolo, Oboi I and II, C. Ing. (Clarinet in G), Clarini I and II (Clarinets), C. bss. (Bassoon), Fag. (Fagotto), K.F. (Kornett), 1-2 (Horns), 3-4 (Horns), Trombe 1-2 (Trumpets), 3-4 (Trumpets), Tromboni 1-2 (Trombones), 3-4 (Trombones), Tuba, Timp. (Timpani), Batt. (Batteria), Gel. (Glockenspiel), Arpa (Arpa), V. I (Violini I), V. II (Violini II), Viola, Celli (Cello), and K. Bss. (Double Bass). The score includes dynamic markings such as *molto rit.* (molto ritardando) and *TAMTAM*. The page is numbered 54 in the bottom right corner.

Maestoso molto

⑦

Fl.

Picc.

Oboi

Cl. Ing.

I

Clarin

II

Cl. Bss.

Fag.

K.F.

1-2

Corn

3-4

5-6

1-2

Trombe

3-4

1-2

Tromboni

3-4

Tuba

Timp.

Bat.

Tam-tam

⑦ Maestoso molto

Tamburo

Gel/ta

Arpa

V. I

V. II

Viola

Celli

KBs

The musical score is arranged in systems. The first system includes woodwinds (Flute, Piccolo, Oboe, Clarinet in G, Clarinet in Bb, Bassoon, Contrabassoon), brass (Trumpets, Horns, Trombones, Tuba, Timpani, and Bass Drum), and percussion (Tamtam and Tamburo). The second system includes strings (Violins I and II, Viola, Cellos, and Double Basses). The tempo is marked 'Maestoso molto' at the beginning and after the percussion section. Dynamic markings such as 'ff' (fortissimo) and 'pesante' (heavy) are used throughout the score. The score is written in 2/4 time.

⑧

This page of a musical score, numbered 120, features rehearsal mark ⑧. The score is arranged in a standard orchestral format with woodwinds, brass, percussion, and strings. The woodwind section includes Flute (Fl.), Piccolo (Picc.), Oboe (Ob.), Clarinet in G (Cl. Ing.), Clarinets I and II (Clarin. I, II), Clarinet in B-flat (Cl. Bss.), Bassoon (Fag.), and Horn in F (H. F.). The brass section consists of Corni (Corns), Trombe (Trumpets), Tromboni (Trombones), and Tuba. The percussion section includes Timp. (Timpani), Batt. (Snare Drum), Tamb. (Tambourine), and Piatti (Cymbals). The string section includes Violins I and II (Vi. I, Vi. II), Viola (Viole), Cello and Double Bass (Cel./ta), Arpa (Harp), and K. Bss. (Kb. Bass). The score is written in 2/4 time and includes various musical notations such as rests, notes, and dynamic markings like *sf* (sforzando) and *p* (piano). A large bracket at the top right indicates a section of the score. The rehearsal mark ⑧ is placed above the Tamb. staff.

Fl. Picc. Ob. C. Ing. V. I. Cl. I Cl. II CBss. Fag. K.F. Corni Trombe Tromboni Tuba Timp. Batt. Tamb. Cel. Arpa V. I V. II Viola Celi K.Bss.

This image shows a page from a musical score, likely for a symphony orchestra. The score is written for various instruments, including Flute (Fl.), Piccolo (Picc.), Oboe (Oboi), Clarinet I (Clarin. I), Clarinet II (Clarin. II), Bassoon (C. Bss.), Fagot (Fag.), Contrabassoon (K. Fag.), Corni (Corni), Trombe (Trombe), Tromboni (Tromboni), Tuba (Tuba), Timpani (Timp.), Battenti (Batt.), Tamburi (Tamb.), Celesta (Cel.), Arpa (Arpa), Violin I (V. I), Violin II (V. II), Viola (Viola), Cello (Celli), and Double Bass (K. Bss.). The score includes musical notation, dynamics (e.g., *ff*, *p*), and articulation marks (e.g., accents, slurs). The page is numbered 113 in the bottom left corner.

⑨

Fl.

Picc.

Oboi

C. Ing.

Clarin. I

Clarin. II

C. Bss.

Fag.

K. F.

Corn. *ff campane algate*

Trombe

Tromboni

Tuba

Timp.

Batt.

Tamb.

Cel.

Arpa

V. I

V. II

Viole

Celli

K. Bss.

dim.

dim.

dim.

10

*Meno mosso**tranquillo e calmando poco a poco*

Fl.

Picc.

Oboi Solo
pp subito

C. Ing.

Clarini I

Clarini II

Cl. Bss.

Fag.

K. F.

Corn I
p

Corn II
p

Trombe

Tromboni

Tuba

Timp.

Batt.

Tamb.

Gel.

Arpa

V. I.
pp

V. II
pp

Viole
pp

Celli
pp

K. Bss.
pp

Con Sord. I
mf

Con Sord. II
mf

pp

ppp

pp

ppp

ppp

V. II Con Sord.

Viole Con Sord. div.

pp

pp

pp

11 *Tempo primo*

Fl. II *pp* *Fl. III* *pp*

Oboi *pp* *Solo* *dolcissimo* *pp*

C. Ing. *pp*

Corni *pp*

Timp. *ppp* *ppp* *pppp*

Cel. fa. *ppp*

Arpa *pp*

V. I *Con Sord.* *ppdolcis.* *p dolce*

V. II *ppdolcis.* *dolcissimo*

Viola *ppp*

Celli *2 Celli* *PIZZ.* *ppp*

e K. Bss. *1 K. Bss.* *ppp*

12

Fl. *dolce*

Ob. *dolce*

C. Ing.

Cl. II

Cl. Bss.

Corni

Sax. (es)

Cel. fa. *pp* *pp*

Arpa *pp*

V. I *pp* *pp*

V. II *pp* *pp*

Viola *pp*

2 Celli *pp*

1 K. Bss. *pp*

Solo
p dolce

Fl.

Oboi

Ob.d.am.

C.Ing.

Cl. I & II

Cl. Bss.
ossia.

Fag.

Sax.in(es)

Corni
ossia.

Arpa

V. I

V. II

Viola

Cell.

K.Bss.

ppp

pp

13

Fl.

Oboi

Ob.d.am.

C.Ing.
ossia.

Cl. I & II

Cl. Bss.
ossia.

Fag.

Sax.in(es)

Corni
ossia.

Arpa

V. I

V. II

Viola

Celli

K.Bss.

Solo

pp dolcissimo

Solo

pp

p dolce

Cl. Bss. oblig. in B.

II Viol. Sempre Sord.

Viola Sempre Sord. Div.

Con Sordina

Div.

I K.Bss. Piz.

Tutti K.Bss. con Sord.

Piz.

14

Fl. *Solo* *p dolcissimo*

Ob. d. am.

C. Ing. *ossia se manca il Sax.*

Clarini

Cl. Bss.

Fag.

Sax. *Solo* *p* *dolce*

Corni

Arpa

Viol. I

Viol. II

Viole

Celli

K. Bss.

Con Sord. *Pizz.*

15

Fl. *dr #*

Oboi

C. Ing. *ob. ig.*

Clarini

Cl. Bss.

Sax.

Corni *Corno Icon* *Sord.* *ppp*

Arpa

Viol. I *dolcissimo*

Viol. II

Viole

Celli

K. Bss.

Fl. Oboi Ing Clarini C. Bss. Fag. Corni Arpa V. I V. II Viole Celli K. Bss.

pp

dim.

pp

Fl. (16) Oboi C. Ing Clarini C. Bss. Fag. Corni Tromboni I-II Tromboni III Tim. Celes. V. I V. II Viole Celli K. Bss.

mf dolce

C. S.

Con sordina pp

C. S.

pp

pp

Sempre sordina

pp

Div.

pp

pp

pp

pp

pp

17

Fl. Solo

Oboi *pp* **Isolo**

C. Ing. *pp dolcissimo*

Corni *Con Sordone* *pp*

Celli *pp*

K.Bss *pp*

Arpa

V. I *pp*

V. II *pp*

Viole *pp*

Celli *pp*

K.Bss *pp*

18

Fl.

Oboi

C. Ing.

Cl. I *pp*

Cl. II *pp*

Cl. Bss. *ppp*

Fag.

Corni

Timp.

Celli *mf* *Segue la Arpa*

Arpa *Arpa Solo* *pp* *Segue la Arpa*

V. I *ppp*

V. II *ppp*

Viole *ppp*

Celli *ppp*

K.Bss. *ppp*

Έτελειωσε την Κυριακή 2 του Χριστού - 26 1918
Ξαναγράφηκε με τριάντες διορθώσεις 21 του Φεβρουάριου 1937
Ξαναγράφηκε 27 του Απριλίου 1952

VIVO

III SCHERZO ΣΚΕΡΤΣΟ - ΓΛΕΝΤΙ

(in uno) $\text{♩} = 60$

① d=72-76

Fl. *ff*

Picc. *ff*

Oboi *ff*

C. Ing. *ff*

Cl. in Re *ff*

Cl. si^b *ff*

Cl. Bss. *ff*

Fag. *ff*

K. Fag. *ff*

Corn I-II *fff*

Corn III-IV *pp*

Tromb. V-VI *fff*

Tromb. I-II *ff*

Tromb. III-IV *ff*

Tromb. I-II *ff*

Tromb. III *ff*

Tuba *ff*

Timp. *ff*

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

Zavroupi
Xilophon

Celesta

Arpa I

Arpa II

V. I *Strepitoso* *fff*

V. II *fff*

Viole *ff*

Gelli *ff*

K.B. *ff*

pp Piz.

p Piz.

p Piz.

p

Fl.

Picc.

Oboi

C. Ing.

Cl. si^b

Cl. Bss.

Fag.

K. Fag.

I-II

Corni

III-IV

I-II

Trombe

III-IV

I-II

Tromboni

III

Tuba

Timp.

Batt.

Σαντούρι

Xilophon

Celesta

Arpa I

Arpa II

V. I

V. II

Viola

Celli

K. Bss.

Solo

p

Triang.

ppp

pp

pp

pp

pp

Fl.
 Picc.
 Oboi
 C. Ing.
 Cl. I
 Cl. II
 Cl. Bss.
 Fag.
 K. Fag.
 Corni
 Trombe
 Tromboni
 Tuba
 Timp.
 Batt.
 Savroupi
 Celesta
 Arpa I
 Arpa II
 V. I
 V. II
 Viole
 Celli
 K. Bss.

The score is written for a large orchestra. The woodwind section includes Flute, Piccolo, Oboe, Cor Anglais, Clarinets I and II, Bass Clarinet, Bassoon, and Contrabassoon. The brass section includes Cornets, Trumpets, Trombones, Tuba, and Timpani. The percussion section includes Bass Drum and Tamburino. The string section includes Violins I and II, Violas, Cellos, and Double Basses. The keyboard section includes Savroupi, Celesta, and two Arpas. The woodwinds and strings play melodic lines, while the brass and percussion provide harmonic support. The score is in 2/4 time and features a key signature of one flat.

Fl.

Picc.

Oboi

Cl. Ing.

Cl. I

Cl. II

Cl. Bss.

Fag.

K. Fag.

Corni

Trombe

Tromboni

Tuba

Timp.

Batt.

Tamb-no

Savouri

Celesta

Arpa I

Arpa II

Viol. I

Viol. II

Viola

Celli

K. Bss.

Fl. I 12 a2
Picc.
Oboi
C. Ing.
Cl. I II
F. I II
Corni
Tromb.
Tromba 12
poco cresc.
Arpa I
Arpa II
Viol. I
Viol. II
Viola
Celli
K. Bss.
Pizz.
f
mp
mf
ff
f

The musical score is for page 134 of a symphony. It features a full orchestral ensemble. The woodwinds (Flutes, Piccolo, Oboe, Clarinets, Bassoon) and strings (Horns, Trombones, Violins, Viola, Cello, Double Bass) are active throughout the page. The piano part includes a 'poco cresc.' marking. The harp (Arpa I and II) plays chords. The double bass part includes a 'Pizz.' (pizzicato) marking. The score is written in a major key with a 4/4 time signature. The tempo is marked 'a2' (allegretto). The dynamics range from 'f' (forte) to 'ff' (fortissimo). The score is arranged in a standard orchestral layout with staves for each instrument.

Fl. *marcato*

Picc.

Oboi

C. Ing.

C. in B.

G. Bss.

Fag. *mf*

K. F.

Cori *sf*

Trombe

Tromb. *marcato*

Tuba

Timp. Batt. *sf* *mp*

Celesta

Arpa I

Arpa II *glis.*

V. I *rit.*

V. II *rit.*

Viola *rit.*

Celli

K. Bss.

Fl.

Picc.

Oboi

C. Ing.

Cl. B.

Cl. Bss.

Fag.

K.F.

Corni

I II

III IV

Trombe

Tromboni

Tuba

Timp.

Batt.

Tamburino d.B.

mf

Celesta

Arpa I

glis.

ff

Arpa II

glis.

arco

V. I

V. II

Viole

Celli

K. Bss.

Fl.

Picc.

Oboi.

C. Ing.

Cl. B.

Cl. Bss.

Fag.

K.F.

Corni.

Trombe

Tromboni

Tuba

Timp.

Batt.

Tamb-no

Cel-fa

Arpa I

Arpa II

V. I

V. II

Viola

Celli

K.Bss.

Arco

Simile

*fpp subito e poi cresc.**cresc. molto*

Fl.
Picc.
Oboi
C. Ing.
Cl. in E
Cl. in B
Cl. Bss.
Fag. I II III
K. F.
Corn I II
Corn III IV
Trombe I II
Trombe III IV
Tromboni I II
Tromboni III IV
Tuba
Timp.
Batt.
Zav. xiloph.
Celesta
Arpa I.
Arpa II.
V. I.
V. II.
Viole
Celli
K. Bss.

fpp subito e poi cresc.
cresc. molto
fpp subito e poi cresc.
cresc. molto
Cl. es
fpp subito e poi cresc.
cresc. molto
a²
fpp subito e poi cresc.
cresc. molto
fpp subito e poi cresc.
3 cresc. molto 3
fpp subito e poi cresc.
3 cresc. molto 3
fpp
fpp subito e poi cresc.
Triang. p
cresc.
fpp
Pizz.
Pizz.
fpp
fpp
cresc.
cresc.
cresc.
cresc.
cresc.

⑥

This is a page from a musical score, likely for a symphony orchestra. The score is written for various instruments, including woodwinds, brass, percussion, and strings. The notation is in standard musical notation, with staves for each instrument. The score includes dynamic markings such as *mp* (mezzo-piano), *f* (forte), *fp* (fortissimo), *sub.* (subito), and *glis.* (glissando). The score is divided into measures, with some measures containing rests or specific musical instructions. The instruments listed on the left side of the page are: Fl. (Flute), Picc. (Piccolo), Oboi (Oboe), C. Ing. (Clarinet in G), Cl. in R. (Clarinet in B-flat), Cl. in B. (Clarinet in B), Cl. Bss. (Clarinet Bass), Fag. II (Bassoon II), Fag. III (Bassoon III), Corni (Horn), Trombe (Trumpet), Tromboni (Trombone), Tuba (Tuba), Timp. (Timpani), Tamb. (Tambourine), Batt. (Batteria), Celesta (Celesta), Arpa I (Harp I), Arpa II (Harp II), V. I (Violin I), V. II (Violin II), Viole (Viola), Celli (Cello), and K. Bss. (Double Bass). The score is written in a key signature of one flat (B-flat) and a time signature of 4/4. The page number 10 is visible in the top right corner.

Solo

Fl.

Picc.

Oboi

G. Ing.

Cl. in R.

Cl. in B.

Cl. Bss.

Fag. r. II

K. F.

Corni

Trombe

Tromboni

Tuba

Timp.

Tambur.

Triang.

Celesta

Arpa I

Arpa II

V. I

V. II

Viole

Celli

K. Bss.

mp

Cl. Solo

mp

I^o Solo

p

Arco

p

Pizz.

pp

Fl.

Picc.

Oboi

C. Ing.

Cl. in B

Cl. I-II

Cl. Bass

Fag. I-II

M. R.F.

Corni

Trombe

Timpani

Triangolo

Tamburino

Batt.

Σαγτούρι
Xilophon

Arpa I.

Arpa II.

V. I

V. II

Viola

Celli

K. Bss.

Fl. *mf*
 Picc.
 Oboi *mf*
 C. Ing. *mf*
 Cl. in R.
 Cl. I-II
 Cl. Bss.
 Fag. I-II
 Fag. III
 Corni *Corni I-II con Sord.*
 Corno III con Sord.
 Trombe *Corno IV con Sord.*
 Tromba I-II con Sord.
 Tromba III con Sord. *mf*
 Timp.
 Triang. *br mm*
 Tambur. *Tamburin de B.*
 Σαγταύρι
 ο
 Xilophon *pp*
 Arpa I
 Arpa II
 V. I *pp*
 V. II *pp*
 Viole *mp*
 Celli
 K. Bss. *mf*

Musical score for page 142, featuring various orchestral instruments including woodwinds, brass, strings, and percussion. The score includes dynamic markings such as *mf*, *pp*, and *mp*, and performance instructions like "con Sord." and "br mm".

Fl. Solo *mp*

Picc.

Oboe Solo *p*

C. Ing.

Cl. A. *p*

Cl. I-II

Cl. Bss.

Fag.

Corni

Trombe

I-II

Tromboni

III

Tuba

Tamb. *br* *Triangol.* *p* *br* *br*

Σαυρούρι
Xiloph.

Arpa I

Arpa II

V. I *Div. Piz.* *Arco*

V. II

Viole

Celli *Piz.* *p*

K. Bss. *Piz.* *p*

Cl. A. *Cl. A.*

Via fard. *mp*

Fl. *al* *Picc.* *cresc. molto* *ff tempo*

Oboi *Oboi 2* *cresc. molto* *rit.*

C. Ing. *cresc. molto*

Cl. R. *Clarini 2* *cresc. molto* *rit.*

Cl. B. *rit.*

Cl. Bss. *rit.*

Fag. I-II *cresc. molto* *rit.*

R.F. *cresc. molto* *rit.*

Corni *p cresc.* *molto* *rit.* *mf*

Trombe *Trombe Seng. Sord.* *p*

Tromboni I-II *Tromboni I-II 2*

Trombone III *Trombone III* *f marcato*

Timpani *Timpani* *p cresc.* *mf* *Piatti*

Tamb. *Cassa*

Arpa I. *ff glis*

Arpa II. *ff glis.*

Σαντούρι *rit.* *ff*

Xiloph. *ff*

V. I. *p* *ff*

V. II. *ff*

Viole *Pizz.* *sf.* *Arco* *sf.* *ff*

Celli *sf.* *Arco* *cresc.* *ff*

K. Bss. *p* *cresc.* *ff*

8

Fl.

Picc.

Oboi

C. Ing.

Cl. A.

Cl. III

Cl. Bss.

Fag. II

Corni

Trombe

Tromboni

Tuba

Imp.

Piatto

Cassa

Cel-tac

Arpa I

Arpa II

Xilophon

V. I

V. II

Violen

Celli

K. Bss.

Ob. I-II

mf

ff

Piz

σ 2

σ 2

ΕΝΩΣΗ ΕΛΛΗΝΩΝ ΜΟΥΣΟΥΡΓΩΝ

ΕΚΔΟΣΕΙΣ ΕΛΛΗΝΙΚΩΝ ΣΥΝΘΕΣΕΩΝ
ΜΕ ΤΗΝ ΑΡΩΓΗ ΤΩΝ ΥΠΟΥΡΓΕΙΩΝ ΤΗΣ ΚΥΒΕΡΝΗ-
ΣΕΩΣ ΚΑΙ ΕΘΝΙΚΗΣ ΠΑΙΔΕΙΑΣ ΚΑΙ ΘΡΗΣΚΕΥΜΑΤΩΝ

ΜΑΝΩΛΗΣ ΚΑΛΟΜΟΙΡΗΣ

Η ΣΥΜΦΩΝΙΑ ΤΗΣ ΛΕΒΕΝΤΙΑΣ

ΕΡΓΟ 21

ΓΙΑ ΜΕΓΑΛΗ ΟΡΧΗΣΤΡΑ

- Α'. ΗΡΩΪΚΑ ΚΑΙ ΠΑΘΗΤΙΚΑ
Β'. ΤΟ ΚΟΙΜΗΤΗΡΙ ΣΤΗ ΒΟΥΝΟΠΑΛΛΙΑ
Γ'. ΣΚΕΡΤΣΟ - ΓΛΕΝΤΙ
Δ'. ΤΑ ΝΙΚΗΤΗΡΙΑ (ΤΗ ΥΠΕΡΜΑΧΩ)-ΟΡΧΗΣΤΡΑ ΚΑΙ ΧΟΡΩΔΙΑ

ΠΑΡΤΙΤΟΥΡΑ ΟΡΧΗΣΤΡΑΣ

MANOLIS KALOMIRIS

SYMPHONIE "LA LEVENDIA"

(DE LA BRAVOURE ARDENTE)

OPUS 21

POUR GRAND ORCHESTRE

- 1^{ère} Partie : Héroïque et Pathétique
2^{ème} Partie : Le Cimetière sur la pente de la montagne
3^{ème} Partie : Scherzo des Pallicares
Finale : Hymne Byzantin à la Vierge Vainqueur
(orchestre et chœur)

PARTITION D'ORCHESTRE

ΑΘΗΝΑ 1956

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Fl.

Picc.

Oboe

C. Ing.

Cl. R.

Cl. I.

Cl. Bass

F. II

Corn

Tromb.

Tromboni.

Tuba

Timp.

Piatti

Cassa

Cel/ra

Arpa I

Arpa II

Σαγούρι
Xilophon

V. I

V. II

Viole

Celli

K. Bass

mf cresc.

mf cresc.

Arco

mp cresc.

Arco

mp cresc.

9

Fl. I^o *p* *mp* *mf*

Picc. *p* *mp* *mf*

Oboi *mp* *mf*

C. Ing.

Cl. A.

Cl. I-II

Cl. Bass

Fag.

H.F.

Corno I^o *Con Sord.* *f*

Corni

Trombe

Trumboni

Tuba

Timp.

Piatti

Triang. *mp*

Arpa I *gliss.*

Arpa II

Ξαγούρι
Xilophon

V. I.

V. II

Viole

Cell.

K. ass.

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Fl. 1 *p poco cresc.* *rit.* *pp*

Picc.

Oboi

C. Ing.

Cl. R.

Cl. I II *p poco cresc.* *rit.* *pf*

Cl. Bss.

Fag. *p* *mp cresc.* *rit.*

KF.

Corni

Trombe

Tromboni

Tuba

Pimp.

Cassa
Pia. *p* *poco cresc.* *dim.* *rit.*

Triang.

Arpa I

Arpa II

Savvaup.

Xiloph.

V. I *p* *cresc.* *rit.*

V. II *pp*

Viola *pp*

Celli *pp* *br* *rit.* *br*

K. Bss. *rit.*

ΕΝΩΣΗ ΕΛΛΗΝΩΝ ΜΟΥΣΟΥΡΓΩΝ

ΕΚΔΟΣΕΙΣ ΕΛΛΗΝΙΚΩΝ ΣΥΝΘΕΣΕΩΝ
ΜΕ ΤΗΝ ΑΡΩΓΗ ΤΩΝ ΥΠΟΥΡΓΕΙΩΝ ΤΗΣ ΚΥΒΕΡΝΗ-
ΣΕΩΣ ΚΑΙ ΕΘΝΙΚΗΣ ΠΑΙΔΕΙΑΣ ΚΑΙ ΘΡΗΣΚΕΥΜΑΤΩΝ

ΜΑΝΩΛΗΣ ΚΑΛΟΜΟΙΡΗΣ

Η ΣΥΜΦΩΝΙΑ ΤΗΣ ΛΕΒΕΝΤΙΑΣ

ΕΡΓΟ 21

ΓΙΑ ΜΕΓΑΛΗ ΟΡΧΗΣΤΡΑ

Α'. ΗΡΩΪΚΑ ΚΑΙ ΠΑΘΗΤΙΚΑ

Β'. ΤΟ ΚΟΙΜΗΤΗΡΙ ΣΤΗ ΒΟΥΝΟΠΑΛΛΙΑ

Γ'. ΣΚΕΡΤΣΟ - ΓΛΕΝΤΙ

Δ'. ΤΑ ΝΙΚΗΤΗΡΙΑ (ΤΗ ΥΠΕΡΜΑΧΩ)-ΟΡΧΗΣΤΡΑ ΚΑΙ ΧΟΡΩΔΙΑ

ΠΑΡΤΙΤΟΥΡΑ ΟΡΧΗΣΤΡΑΣ

MANOLIS KALOMIRIS

SYMPHONIE "LA LEVENDIA,"

(DE LA BRAVOURE ARDENTE)

OPUS 21

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1 ère Partie : Héroïque et Pathétique
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PARTITION D' ORCHESTRE

ΑΘΗΝΑ 1956

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⑩

Poco meno.

Flaut.

Oboi. *mp scherzando*

C. Ing.

Cl. I-II

Fag. I-II

M.

Triag.

Arp.

V. I.

V. II. *Pizz. div.*

Viol. *Pizz. pp*

Celli

K. Bss.

Fl. *mp dolce*

Oboi. *poco rit.*

C. Ing.

Cl. I-II

F. I-II

M.

Triag.

Arpa

V. I. *poco rit. pp leggero*

V. II.

Viol.

Celli

K. Bss.

Gl. I-II

II *a tempo*

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ΤΟΥ ΚΩΣΤΗ ΠΑΛΑΜΑ

A COSTI PALAMAS

Fl. I

Fl. II

Picc.

Oboi I-II

Cl. I-II

Fag. I-II

III

Trombe

Triag.

Celesta

Arpa

V. I

V. II

Viola

Celli

K. Bss

12 Fl. I: *p* *leggero*

Fl. II

Picc. *leggero*

Oboi I-II

Cl. I-II

Fag. I-II

III

Trom. I con Sord.

Triag. *ppp* *Tamburino*

Cel.

Arpa *glissando ma misurato* *ppp*

V. I

V. II *pp* *Piz.*

Viola *pp* *Piz.*

Celli *pp* *Piz.*

K. Bss *Piz.*

Η ΣΥΜΦΩΝΙΑ ΤΗΣ ΛΕΒΕΝΤΙΑΣ

I^{ÈRE} SYMPHONIE "LA LEVENDIA,,

(De la Bravoure ardente)

Ἡ Συμφωνία τῆς Λεβεντιάς ἐγράφηκε ἀπὸ τὸ καλοκαίρι τοῦ 1918 ὡς τὸ καλοκαίρι τοῦ 1920. Ὁ συνθέτης συνέλαβε τίς πρῶτες θεματικές ἐμπνεύσεις τῆς συμφωνίας αὐτῆς στὰ βουνὰ καὶ τοὺς κάμπους τῆς Μακεδονίας. Καὶ θέλησε νὰ ἀποδώσῃ μουσικὰ τὴ συγκίνηση ποὺ ἔνοιωσε μπρὸς στὴν ἐλληνικὴ λεβεντιά σὲ ὅλες τῆς τίς ἐκδηλώσεις: τὴ χαρὰ τῆς ζωῆς, τὸν πόλεμο, τὸ χορὸ, τὴν ἀγάπη, τὸ θάνατο.

Τὸ Α'. μέρος «Ἡρωϊκὰ καὶ Παθητικὰ» προσπαθεῖ νὰ τραγουδίσῃ τὴν ὁρμὴ τῆς νιότης καὶ τὴ χαρὰ τοῦ πάθους καὶ τῆς νίκης.

Τὸ Β'. μέρος «Τὸ κοιμητήρι στὴ βουνοπλαγιά» ἔχει γραφεῖ ἐπάνω στὸ ἀκόλουθο πεζοποίημα:

Πέρα στὴ βουνοπλαγιά βάθειά κοιμοῦνται τὰ
[παλληκάρια,

Τὰ νύχτια πουλιά πικρά τὰ μοιρολογᾶνε.

Καντήλια τοὺς τ' ἀστέρια καὶ νανούρισμά τοὺς
[τὸ δροσερὸ ἀεράκι.

Ὅμως ἐπάνω τοὺς ἡ Δόξα αἰώνιο στεφάνι πλέκει..*

Πέρα στὴ βουνοπλαγιά βαρειά κοιμοῦνται τὰ
[παλληκάρια.

Καὶ θέλει νὰ μεταδώσῃ τὴ συγκίνηση ποὺ ἔνοιωσεν ὁ συνθέτης περνώντας μιὰ νυχτιά ἀπὸ ἓνα ἀπέριττο στρατιωτικὸ κοιμητήρι σὲ μιὰ βουνοπλαγιά κάπου κοντὰ στὸ Σκρά τοῦ Μακεδονικοῦ μετώπου τοῦ 1918.

Τὸ Γ'. μέρος «Σκέρτσο-γλέντι» προσπαθεῖ νὰ δώσῃ τὴν εἰκόνα μιᾶς γιορτῆς τῶν παλληκαριῶν ἀλλὰ ποὺ ἔχει μέσα κάπου κάπου καὶ τὸν καημὸ καὶ τὴ μοιρολατρεία τοὺς.

«Τοῦτ' ἡ γῆς ποὺ τὴν πατοῦμε ὅλοι μέσα θὲ νὰ
[μποῦμε».

Τὸ Δ'. μέρος τὰ «Νικητήρια» βασίζεται ἐπάνω στὸ γνωστὸ βυζαντινὸ ὕμνο «Τῇ Ὑπερμάχῳ Στρατηγῷ τὰ Νικητήρια» μαζί μὲ τὸν ὁποῖον πλέκεται συμφωνικὰ τὸ ἡρωϊκὸ θέμα τοῦ πρώτου μέρους.

La symphonie «Levendia» (De la jeunesse ou de la bravoure ardente) a été composée de l'été 1918 jusqu'à l'été 1920. Le compositeur a été inspiré de ses thèmes sur les montagnes et les plaines de la Macédoine et a voulu exprimer l'émotion qu'il a éprouvée devant la bravoure hellénique dans toutes ses expressions: la joie de la vie, la guerre, la danse, comme aussi l'amour et la mort.

Dans la première partie «Héroïque et Pathétique» le compositeur tâche d'exprimer la fureur de la jeunesse, comme aussi la joie de la passion et de la victoire.

La seconde partie. «Le cimetière sur la pente de la montagne» est composée sur les vers suivants:

«La bas au coteau reposent les braves.

«Les oiseaux nocturnes se lamentent amèrement.

«Ils ont pour veilleuses les étoiles et pour bercement l'air frais.

«Mais la gloire tresse sur eux une couronne éternelle.....

«La bas au coteau reposent les braves».

Le compositeur veut exprimer l'émotion qu'il a sentie en passant une nuit devant un cimetière sur la pente d'une colline du Scra du front de Macédoine en 1918.

Dans la troisième partie «Scherzo» le compositeur présente l'image d'une fête des braves et exprime leur enchantement et le mépris de la vie, qui se traduit dans les vers suivants:

«Cette terre que nous foulons nous y entreprenons un jour.

La quatrième partie est basée sur l'hymne byzantin dédié à la «Vierge Vainqueur» à l'occasion de la défense de la Ville* contre l'invasion ennemie.

Le thème héroïque de la première partie va en harmonie avec cet hymne adressé à la Sainte Vierge.

Fl.

Flü.

Picc.

Oboi

II

C. Ing.

Cl. A.

Cl. II

Cl. Bass

Fag. II

III

I con sord.

Corni

pp

Tromb.

Tromba II con Sord.

pp

Timp.

T. / no

Tamburino

pp

Triag.

Triag.

Ce / ta

pp

Arpa

I

II

PPP

glis. ma mizurato

Σ / pr

V. I

pp

Div.

II

pp

Viole

Celli

K. Bass

ppp

pp

Ο ΜΑΝΩΛΗΣ ΚΑΛΟΜΟΙΡΗΣ γεννήθηκε στη Σμύρνη στις 14 του Δεκέμβρη το 1883. Ο πατέρας του ο γιατρός Γιάννης Καλομοίρης ήταν Σάμιος.

Τις γυμνασιακές του σπουδές έκανε στην 'Αθήνα και στην Πόλη· εκεί παίρνει και τα πρώτα μουσικά μαθήματα. 'Αργότερα τελειοποιείται στο 'Ωδείο της Βιέννης (1901—1906) με τους καθηγητές Α. Sturm—πιάνο και Η. Grädener—άρμονια, αντίστιξη και σύνθεση.

'Από το 1906—10 διδάσκει πιάνο στη Μουσική σχολή του λυκείου Obolenski του Χαρκόβου και το καλοκαίρι του 1910 επιστρέφει οριστικά στην 'Αθήνα.

'Αρχηγός της νεοελληνικής έθνικης μουσικής σχολής, ο Μανώλης Καλομοίρης εκφράζει με το έργο του, που στηρίζεται στους «τρόπους» και τον χαρακτήρα του έλληνικού δημοτικού τραγουδιού, την έλληνική ψυχή. Παράλληλα με τη συνθετική του εργασία, ή μουσική του παρουσία σφραγίζει κάθε έκδήλωση της μουσικής μας ζωής, απ' τις αρχές του αιώνα μας έως σήμερα.

1911—1919 Καθηγητής του πιάνου και των ανωτέρων θεωρητικών στο 'Ωδείο 'Αθηνών
1918—20 και 1922—37 Γενικός 'Επιθεωρητής των Στρατιωτικών Μουσικών.

1919 'Ιδρύει και διευθύνει το 'Ελληνικόν 'Ωδείο· έως το 1926.

1926 'Ιδρύει και διευθύνει το 'Εθνικόν 'Ωδείο· έως το 1948. 'Από το 1948 Πρόεδρος του Διοικητικού συμβουλίου.

1936—45 και 1947 έως σήμερα: Πρόεδρος της 'Ενώσεως 'Ελλήνων Μουσουργών.

1943—1952 'Αντιπρόεδρος του 'Ανωτάτου Συμβουλίου Μουσικής στο 'Υπουργείον Παιδείας.

1944—45 Διευθυντής της 'Εθνικής Λυρικής Σκηνής.

1945 'Εκλέγεται μέλος της 'Ακαδημίας 'Αθηνών

1950—52 Πρόεδρος του Διοικητικού Συμβουλίου της 'Εθνικής Λυρικής Σκηνής.

1952 Πρόεδρος 'Εταιρίας Συνθετών, Συγγραφέων και έκδοτων.

Κυριώτερα έργα του:

3 συμφωνίες, 2 συμφωνικά ποιήματα, 4 όπερες, 2 σουίτες, έργα μουσικής δωματίου, τραγούδια, έργα για πιάνο κ.λ.π.

ΦΟΙΒΟΣ ΑΝΩΓΕΙΑΝΑΚΗΣ

MANOLIS KALOMIRIS est né à Smyrne le 14 décembre 1883. Son père le docteur Kalomiris était natif de Samos. Il fit ses études à Athènes et à Constantinople où il prend aussi ses premières leçons de musique.

Plus tard il poursuit ses études au Conservatoire de Vienne (1901—1906) avec les professeurs A. Sturm pour le piano et H. Grädener pour l'harmonie, le contrepoint et la composition. De 1906 il s'engage comme professeur de piano à l'école de musique Obolenski à Charkow et en 1910 il rentre à Athènes.

Chef de file de l'école nationale, Manolis Kalomiris exprime par son oeuvre, basée sur les «modes» et le caractère du folk-lore grec, l'âme de son pays.

Son activité ne se restreint pas à la composition. Depuis le début du siècle il anime de sa présence toutes les manifestations de la vie musicale grecque:

1911—1919. Professeur de piano, d'harmonie et de contrepoint au Conservatoire d'Athènes.

1918—1920 et 1922—1937 Inspecteur général des Musiques militaires pour toute la Grèce.

1919 Il fonde et dirige jusqu'en 1926 le Conservatoire Hellénique.

1926 Il fonde et dirige jusqu'en 1948 le Conservatoire National. Depuis Président du Conseil du même conservatoire.

1936—1945 et 1947—jusqu'aujourd'hui. Président de l'Union des Compositeurs Grecs.

1943—1952 Vice-Président du Conseil Musical au Ministère de l'Instruction Publique.

1944—1945 Directeur de l'Opera Nationale.

1945 Il est élu membre de l'Académie d'Athènes.

1950—1952 Président du Conseil d'Administration de l'Opera Nationale.

1952 Président de la Société de Compositeurs, Ecrivains et Editeurs.

Oeuvres principales: 3 symphonies 2 poèmes symphoniques, 4 opéras, 2 suites, musique de chambre, chansons, oeuvres pour piano etc.

ΦΙΥΟΣ ΑΝΟΥΑΝΑΚΙΣ

LES PRINCIPALES COMPOSITIONS

DU COMPOSITEUR HELLÈNE

MANOLIS KALOMIRIS

COMPOSITIONS POUR ORCHESTRE—ΣΥΝΘΕΣΕΙΣ ΓΙΑ ΟΡΧΗΣΤΡΑ

1. Ρωμαϊκή Σουΐτα.
Suite de la Nouvelle Hellade.
1906 (retravaillée 1936)
 - a) Les Contes de la vieille,
 - b) Scène d'amour d'après Erotocritos et Areïoussa (Une Épopée Crétoise du XVII^e siècle),
 - c) Danse humoristique,
 - d) Le Palais sur l'écume de la mer. (Durée 25 minutes)
2. Νησιώτικες Ζωγραφιές.
Aux Iles
Suite pour Violon solo et Orchestre (1928).
 - a) A l'aube,
 - b) Berceuse,
 - c) Sousta (danse). (Durée 18 minutes).
3. Συμφωνία της Λεβεντιάς.
1^{ère} Symphonie «La Levendia». (1919).
 - a) Heroïque et Pathétique,
 - b) Le Cimetière sur la pente de la montagne.
 - c) Scherzo des Pallicares,
 - d) Finale Hymne Byzantin à la Vierge Vainqueur (choeur).
Arrangement pour piano. Athènes, (Durée 40 minutes).
4. 'Η Συμφωνία τῶν ἀνίδεων καὶ τῶν καλῶν ἀνθρώπων.
2^{ème} Symphonie : La Symphonie des braves et bons gens. 1930
 - a) Dans la plaine,
 - b) Scène aux champs (avec choeur sans paroles),
 - c) Scherzo : Ma vieille grand' mère (pour mezzo et orchestre),
 - d) Vers les montagnes (avec choeur). (Durée 36 minutes).
5. 3^η Συμφωνία (Παλαμική)
3^e Symphonie (Orchestre et recitant) 1954 - 1955
 - a. Moderato,
 - b. Scherzo
 - c. Lento ma non troppo
 - d. Finale (Durée 32 minutes)
6. Τὸ ξημέρωμα τῶν Χριστουγέννων.
Le reveillon du Noël.
Prélude tiré de l' opera «L' Anneau de la mère». (Durée 7 minutes).
7. Σουΐτα Ἑλληνικῶν χορῶν.
Suite des Danses Grecques. 1930 (Durée 8 minutes).
8. 1^η Ραψωδία ἐνορχηστρωμένη ἀπὸ τὸν Γαβριὴλ Πιερνέ.
1^{ère} Rapsodie pour piano, orchestrée par Gabriel Pierné. (1926)
9. Μηνᾶς ὁ Ρέμπελος
Le Corsaire.
Poème symphonique pour orchestre, 1939 (Durée 18 minutes).
10. 'Ο Θάνατος τῆς Ἀντρειωμένης.
La mort de la Vaillante.
Poème symphonique, 1944. (Durée 14 minuts).

POUR CHANT ET ORCHESTRE—ΓΙΑ ΤΡΑΓΟΥΔΙ ΚΑΙ ΟΡΧΗΣΤΡΑ

1. "Ιαμβοὶ καὶ Ἀνάπαιστοι : Μαγιοβότανα.
Jambes et Anapestes : Herbes Magiques.
Suite de 8 melodies pour chant et orchestre ou piano, sur paroles de Costi Palamas.
1914 Édition Maurice Senard, Paris (Durée 22 minutes).
2. "Ιαμβοὶ καὶ Ἀνάπαιστοι : Σ' ἀγαπῶ.
Jambes et Anapestes : Je t'aime.
Suite de 10 Melodies pour chant, orchestre ou piano et violon solo, sur paroles de Costi Palamas
1925 (Durée 20 minutes).
3. 'Ο Πραματευτής.
Le Colporteur.
Poème symphonique pour chant et orchestre sur paroles de Gryparis.
1923. Éditions Gaetano, Athènes. (Durée 10 minutes).
4. 'Απὸ τὴν Πολιτεία καὶ τὴ Μοναξιά τοῦ Παλαμᾶ, 5 τραγούδια με ὀρχήστρα.
5. Poèmes de Palamas avec orchestre.

OPERAS—ΜΕΛΟΔΡΑΜΑΤΑ

1. Πρωτομάστορας,
Protomastoras (Le Contremaitre).
Tragedie musicale en 2 actes et un intermède sur la tragedie de N.Kazantzakis.
1915 (Durée 3 heures).
2. Τὸ Δαχτυλίδι τῆς Μάνας.
L'anneau de la Mère.
Légende en 3 actes, sur le drame de Kampissis.
1917. (Durée 3 heures).

Fl.
 Picc.
 I
 Oboi
 II
 C. Ing.
 Cl. in A
 Cl. I II
 Cl. Bss.
 I II
 Fag.
 III
 Corni
 Trombe
 Timpani
 Tambur.
 Triang.
 Celesta
 Arpa I
 Arpa II
 Xavroupi
 Xilophon
 V. I
 V. II
 Viole.
 Celli.
 K. Bss.

The musical score is arranged in a standard orchestral format. The instruments are listed on the left side of the page, with their corresponding staves. The music is written in 4/4 time. The score includes various musical notations such as notes, rests, and dynamic markings. The page is numbered 153 at the top center.

3. Ἀνατολή.

Anatoli (L'Aube).

Drame musical en 1 acte sur le drame de Kampissis.
1937 (Durée 75 minutes).

4. Τὰ Ξωτικά Νερά.

Les Eaux d'ombre

Légende musicale d'après W. Butler Yeats en un acte. Dure 65 minutes.

POUR ORCHESTRE ET PIANO—ΓΙΑ ΟΡΧΗΣΤΡΑ ΚΑΙ ΠΙΑΝΟ

1. Συμφωνικό Κοντσέρτο.

Concert Symphonique.

Pour piano et orchestre.

a) Allegro maestoso ma con brio.

b) Transformations, fugue et finale sur un thème grec populaire.

1935. (Durée 35 minutes).

POUR ORCHESTRE ET VIOLON

1. Κοντσερτάκι.

Concertino.

1956 (Durée 18 minutes).

MUSIQUE DE CHAMBRE—ΜΟΥΣΙΚΗ ΔΩΜΑΤΙΟΥ

1. Κουϊντέττο με τραγούδι.

Quintuor avec chant.

Pour piano, 2 violons, viola, violoncelle et chant.

a) Allegro,

b) L'oubli,

c) Intermede,

d) Fête Grecque.

1912. (Durée 35 minutes). Editions Gaetano, Athènes.

2. Trio.

Pour piano, violon et violoncelle.

a) Allegro Moderato,

b) Transformations,

c) Schero,

d) Finale

1921. Editions Maurice Senard. (Durée 35 minutes).

3. Quatuor.

Pour Harpe, Flûte, Cor anglais et viola.

a) Moderato,

b) Intermezzo,

c) Finale.

(Durée 20 minutes).

4. Sonate pour Violon et piano.

a) Allegro vigoroso,

b) Intermezzo,

c) Finale.

1955 (Durée 18 minutes).

POUR PIANO—ΓΙΑ ΠΙΑΝΟ

1. Τρεις Μπαλάντες.

Trois Ballades.

1905. Edition Gaetano, Athènes.

2. Δύο Ραψωδίες.

Deux Rhapsodies.

1922. Edition Menestrel, Paris.

Préludes, Nocturnes, Serenades, Pour les enfants grecs, etc.

Editions Gaetano, Athènes.

POUR DEUX PIANOS—ΓΙΑ ΔΥΟ ΠΙΑΝΑ

1. Prélude et Double Fugue pour deux pianos.

1906. (Durée 12 minutes).

POUR CHANT ET PIANO—ΓΙΑ ΤΡΑΓΟΥΔΙ ΚΑΙ ΠΙΑΝΟ

1. Διάφορες μελωδίες, δημοτικά τραγούδια κλπ.

Différentes mélodies, chants populaires grecs etc.

Editions Gaetano, Menestrel, Senard etc.

2. Χορωδίες, Μικτές Χορωδίες επάνω σὲ Δημοτικά τραγούδια.

Choeurs, Choeurs mixtes sur chants populaires hélieniques.

Solo

Fl. *p*

Picc. *pp*

I Oboi *pp*

II

C. Ing. *pp*

Cl. in R.

Cl. I-II

Cl. a. ss.

I-II Fag. *pp*

III

Corni

Trombe

Tromboni

Tuba

Timpani

Tamburino *pp*

Batt.

Celesta *p*

Arpa I *pp*

Arpa II

V. I *p*

V. II *pp*

Viola *pp*

Celli *poco cresc.*

K. Bss. *poco cresc.*

Arco *saltel.*

Pizz. sempre

Ἡ Συμφωνία τῆς Λεβεντιᾶς δόθηκε ὁλόκληρη γιὰ πρώτη φορά τὸ Σεπτέμβριον τοῦ 1920 στὸ Ὁδεῖον Ἡρώδου Ἀττικοῦ με διευθυντὴ ὀρχήστρας τὸ συνθέτη, ἀπὸ τὴ Στρατιωτικὴ ὀρχήστρα καὶ τὴ χορωδία τοῦ Ἑλληνικοῦ Ὁδείου στίς γιορτὲς τῆς Νίκης μπρὸς στὸν Ἐλευθέριον Βενιζέλου καὶ τὸ βασιλεῖα Ἀλέξανδρου.

Λίγες μέρες ἀργότερα ἐπαναλήφθηκε στὸ Δημοτικὸ θέατρο.

Λίγο πρὶν, τὸ Μάρτη τοῦ 1920 εἶχε δοθῇ μόνο τὸ β' μέρος «Τὸ κοιμητήρι στὴ βουνοπλαγιά» στὸ Arnhem τῆς Ὁλλανδίας με διευθυντὴ ὀρχήστρας τὸ μαέστρο Heuckeroth.

Ὑστερα ἀπὸ ἀρκετὰς ἐκτελέσεις τῆς Συμφωνίας με διευθυντὴ τὸ συνθέτη στὴν Ἀθήνα, τὴ Θεσσαλονίκην καὶ τὴ Σάμον, ἡ Συμφωνία τῆς Λεβεντιᾶς (II καὶ III μέρος) δόθηκε στίς 15 τοῦ Μάρτη 1924 στὸ Παρίσι στὰ Concerts Colonne με διευθυντὴ ὀρχήστρας τὸν Gabriel Pierné.

Ὁ ἴδιος γάλλος ἀρχιμουσικὸς ἔδωσε καὶ στὴν Ἀθήνα, στὸ θέατρον Ὀλύμπια τὸ II καὶ IV μέρος με τὴν ὀρχήστρα καὶ τὴ χορωδία τοῦ Ἑλληνικοῦ Ὁδείου.

Τὸ Μάρτη τοῦ 1925 δόθηκε ὁλόκληρη στὴν Ἀθήνα με διευθυντὴ ὀρχήστρας τὸν Δημήτρη Μητρόπουλον καὶ στὰ 1930 πάλι με τὸν Μητρόπουλον. Τὸν Ἰούνιον τοῦ 1933 στὸ στάδιο τῆς Ἀλεξανδρείας με διευθυντὴ ὀρχήστρας τὸ συνθέτη καὶ με τὴν ὀρχήστρα καὶ χορωδία τοῦ Ἑθν. Ὁδείου Ἀλεξανδρείας.

Τὸν Ἀπρίλην τοῦ 1934 δόθηκαν στὴ Βαρσοβία τὰ τρία πρῶτα μέρη ἀπὸ τὴν Ὀρχήστρα τοῦ Ραδιοφωνικοῦ σταθμοῦ τῆς Βαρσοβίας με διευθυντὴ ὀρχήστρας τὸ συνθέτη.

Στὰ 1937 δόθηκε στὸ θέατρον Ὀλύμπια με τὴν Ὀρχήστρα καὶ Χορωδία τοῦ Ἑθν. Ὁδείου καὶ με διευθυντὴ ὀρχήστρας τὸν Λεωνίδα Ζῶρα.

Τὸν Ἰούλιον τοῦ 1945 δόθηκε τὸ «Κοιμητήρι στὴ βουνοπλαγιά» στὸ Ὁδεῖον Ἡρώδου Ἀττικοῦ με διευθυντὴ ὀρχήστρας τὸν Γιώργον Λυκούδη.

Τὸν Ἰούλιον τοῦ 1946 δόθηκε ὁλόκληρη ἡ Συμφωνία ἀπὸ τὴν Κρατικὴ ὀρχήστρα με διευθυντὴ ὀρχήστρας τὸ συνθέτη καὶ τὴ Χορωδία τῆς Ἑθνικῆς Λυρικῆς Σκηνῆς.

Τὸν Ἰούνιον τοῦ 1947 ὁμοίως με διευθυντὴ ὀρχήστρας τὸν κ. Φιλ. Οἰκονομίδην καὶ τὸν Αὐγούστου τοῦ 1948, τὸ «Κοιμητήρι στὴ βουνοπλαγιά» με διευθυντὴ ὀρχήστρας τὸν Albert Wolff.

Τὸ Μάρτη τοῦ 1950 στὴν αἴθουσα τοῦ Ὀρφέως ἀπὸ τὴν Κρατικὴ ὀρχήστρα, ὁλόκληρη ἡ Συμφωνία τῆς Λεβεντιᾶς με διευθυντὴ ὀρχήστρας τὸ συνθέτη.

Τὸ Μάρτη τοῦ 1953 ὁμοίως με διευθυντὴ ὀρχήστρας τὸν κ. Φιλ. Οἰκονομίδην καὶ με τὴ σύμπραξιν τῆς Χορωδίας τοῦ Ἑθν. Ὁδείου κατὰ διδασκαλίαν Μ. Βούρτση.

Τὸ Μάϊον ξαναδόθηκε τὸ τελευταῖον μέρος στὸ Ὁδεῖον Ἡρώδου με διευθυντὴ ὀρχήστρας τὸν κ. Φιλ. Οἰκονομίδην.

Τὸ Σεπτέμβριον τοῦ 1955 δόθηκε ὁλόκληρη ἡ Συμφωνία στὸ α' Φεστιβάλ Ἀθηνῶν ἀπὸ τὴν Κρατικὴν Ὀρχήστρα με σύμπραξιν τῆς Χορωδίας τῆς Ἑθν. Λυρικῆς Σκηνῆς, κατὰ διδασκαλίαν Μ. Βούρτση.

Fl.
 Picc.
 I II
 Oboi
 III
 C. Ing.
 Cl. in A.
 Cl.
 Cl. Bss.
 I II
 Fag.
 III
 Corni
 Trombe
 Tromb.
 Tuba
 Timp.
 Batt.
 Celesta
 Arpa I
 Arpa II
 V. I
 V. II
 Viole
 Celli
 K. Bss.

Tamburino

v n v

M. ΚΑΛΟΜΟΙΡΗ.

M. ΚΑΛΟΜΙΡΙΣ

ΣΥΜΦΩΝΙΑ ΤΗΣ ΛΕΒΕΝΤΙΑΣ

SYMPHONIE N°1 (LÉVÉNDIA)*)

Maestoso Patetico. - Ηρωικά και Παθητικά. ♩ = 63.

2 Flauti e Piccolo

2 Oboi

C. Inglese

4 Clarini in B

Cl. bass. B.

2 Fagotti

C. Fagotto

Corni 1-2

3-4

5-6

Trombe in C 1-2

3-4

Tromboni 1-2

3-4

Tuba

Timpani

Batteria

Celesta

2 Arpe

Viol. 1^a

Viol. 2^a

Viola

Celli

C. Bassi

*) de la Bravoure ardente.

This is a page from a musical score, likely for a symphony or concert band. The score is written for a large ensemble of instruments. The staves are arranged vertically, with the following instruments listed from top to bottom:

- Fl. (Flute)
- Picc. (Piccolo)
- I Oboi (Oboe I)
- II Oboi (Oboe II)
- C. Ing. (Cor Anglais)
- Cl. in R. (Clarinet in B-flat)
- Cl. I II (Clarinet I & II)
- Cl. Bass (Clarinet Bass)
- I II Fag. (Bassoon I & II)
- III (Bassoon III)
- I II Corni (Horn I & II)
- III IV Corni (Horn III & IV)
- III IV Trombe (Trumpet III & IV)
- III IV Tromboni (Trombone III & IV)
- I II Tromboni (Trombone I & II)
- III IV Tromboni (Trombone III & IV)
- Tuba
- Timp. (Timpani)
- Celesta
- Arpa I (Harp I)
- Arpa II (Harp II)
- V. I (Violin I)
- V. II (Violin II)
- Viola
- Celli (Cello)
- K. Bss. (Double Bass)

The score includes various musical notations, including notes, rests, and dynamic markings such as *mp* (mezzo-piano) and *ff* (fortissimo). There are also some specific performance instructions like *glis.* (glissando) and *Platti Soli* (Solo). The page is numbered 10 in the bottom right corner.

Fl.

Picc.

Oboi

C. Ing.

Cl. 1-2

Cl. 3-4

Cl. bss.

Fag.

Corno

Tr/b

Tr/b ni

Tuba

Timp.

Batt.

Cel/ta

Arpa

Vl. 1

Vl. 2

Viole

Celli

C-Bss

ff

f

sp

sf

Pizz.

Arco

1

Fl.
 Picc.
 Oboi
 II
 C. Ing.
 Cl. in R.
 Cl. in B.
 Cl. ass.
 Fag.
 II
 Fag. III
 Corni
 Trombe
 Tromboni
 Tuba
 Timpani
 Piatto
 Celesta
 Arpa I
 Arpa II
 Zavroupi
 Xilophon
 V. I
 V. II
 Violenze
 Celli
 K. ass.

Piatto
 Cassa

16

Fl. *f* *cresc.*
 Picc. *f*
 Ob. II *f*
 C. Ing. *f*
 Cl. in A. *mp*
 Cl. I II *mp*
 Cl. Bass *mp*
 Fag. II *mp*
 III *p*
 I II *p*
 Corni *pp cresc. e string.*
 III IV *1^o*
 I II *mp cresc. e string.*
 Trombe *1^o*
 III IV *2^o*
 Tromboni *1^o*
 Tuba *mp cresc. e string.*
 Timpani *Tuba*
 Piatto *Triang.*
 Celesta *p.*
 Arpa I *pp*
 Arpa II *glis.*
 Xilofon *mp*
 V. I *cresc. e string.*
 V. II *cresc.*
 Viole *fpp subito*
 Celli *fpp subito*
 K. Bass *fpp subito*
 Cl. in re Solo

This is a page from a musical score, likely for a symphony. The score is written for a large ensemble of instruments, including woodwinds, brass, and strings. The instruments listed on the left side of the page are: Fl. (Flute), Picc. (Piccolo), Oboi (Oboe), C. Ing. (Clarinet in G), Cl. 1-2 (Clarinet 1 and 2), Cl. 3-4 (Clarinet 3 and 4), Cl. bss. (Bassoon), Fag. (Bassoon), 1-2 (Trumpet 1 and 2), 3-4 (Trumpet 3 and 4), 5-6 (Trumpet 5 and 6), 1-2 (Trombone 1 and 2), 3-4 (Trombone 3 and 4), Tuba, Timp. (Timpani), Batt. (Batter), Cel/la (Cello), Arpa (Harp), A' (Violin A), VI 1 (Violin 1), B' (Violin B), VI 2 (Violin 2), Viole (Viola), Celli (Cello), and C. Bss. (Double Bass). The score includes various musical notations such as notes, rests, and dynamic markings (e.g., mp, p, f, mf). There are also articulation marks like accents and slurs. The page is numbered 2 in the top right corner.

(17)

Pochissimo più calmo

Fl. *pp*

Picc.

Oboi

C. Ing.

Cl. in A *mp scherzando*

Cl. I-II

Cl. ass.

Fag. I

II-III

Corni *Con Sord. ppp*

Tronbe

Tromboni

Tuba

Timpani

Piatti

Triang. *Tamburino e Ruspato pp*

Celesta *fff*

Arpa I

Arpa II

Saxofoni
o
Xilofon

V. I

V. II *Pizz.*

Viola *Pizz. p subito*

Celli *Pizz. p subito*

K. ass. *Pizz. p subito*

3 *Molto Vivace. (in uno) d = 66.*

Fl. *tr* *5* *poco rit.* *fmp*

Picc. *tr* *5* *poco rit.* *fmp*

Oboi *5* *poco rit.* *fmp*

12 *a2* *5* *poco rit.* *fmp*

Clar. *3-4* *a2* *poco rit.* *fmp*

Cl. bss. *poco rit.* *fmp*

Fag. *poco rit.* *fmp*

12 *poco rit.* *fmp*

34 *poco rit.* *fmp*

5-6 *poco rit.* *fmp*

Tr/be *1-II* *mp* *poco rit.* *fmp*

12 *mp* *poco rit.* *fmp*

Trb/ni *3-4* *poco rit.* *fmp*

Tuba *poco rit.* *fmp*

Timp. *np* *poco rit.* *fmp*

Batt. *poco rit.* *fmp*

Arpa 1^a *ff* *gliss.* *poco rit.* *fmp*

Arpa 2^a *poco rit.* *fmp*

3 *Molto Vivace (in uno)*

1 *tr* *7* *poco rit.* *ff*

VI. *2* *tr* *7* *poco rit.* *ff*

Viole *tr* *7* *poco rit.* *ff*

Celli *poco rit.* *ff marc.*

C-Bss. *poco rit.* *f* *mf marc.*

(18)

F1.

Picc.

Oboi

C. Ing.

Cl. in A

Cl. I-II

Cl. Bss.

Fag. I

H-III

Corni

Trombe

Tromboni

Tuba

Timpani

Piatti

Triang.

Celesta

Arpa I

Arpa II

Savroupi

Xilophon

V. I.

V. II

Viole

Celli

K. Bss.

Pre. Solo

p

p

pp

p

ppp

ppp

ppp

Divisi a 3 Saltel.

ppp Arco div. a 3 Saltel

ppp Arco divisi a 2 Saltel

Fl.

Picc.

Oboi

12

Clar.

34

Cl bss.

Fag.

12

34

56

Corn

Tr/be

12

Trb/ni

34

Tuba

Timp.

Bott.

Arpa 1^o

gliss.

FA b

Arpa 2^o

1

VI

2

Viole

Celli

C Bss

Pizz.

f marcato

mf

Arco

Handwritten musical score for orchestra and strings, page 161, rehearsal mark 19. The score is written in G major (one sharp) and 4/4 time. The instruments and parts are as follows:

- Fl.** (Flute): Rests in measures 1-4, then plays a melodic phrase in measure 5.
- Picc.** (Piccolo): Plays a melodic line throughout, with a *mp* dynamic marking in measure 5.
- Oboi** (Oboes): Play a sustained melodic line with a slur across measures 1-4.
- C. Ing.** (English Horn): Play a sustained melodic line with a slur across measures 1-4.
- Cl. in R.** (Clarinet in B-flat): Rests throughout.
- Cl. I-II** (Clarinets I and II): Rests throughout.
- Cl. ass.** (Clarinet Bass): Rests throughout.
- I Fag.** (Bassoon I): Plays a melodic line.
- II III** (Bassoons II and III): Rests throughout.
- Corni** (Horns): Play a sustained melodic line with a slur across measures 1-4.
- Trombe** (Trumpets): Rests throughout.
- Timpani**: Rests throughout.
- Batteria** (Drum): Rests throughout.
- Celesta**: Plays a rhythmic pattern of eighth notes.
- Arpa I** (Harp I): Plays a sustained harmonic accompaniment.
- Arpa II** (Harp II): Rests throughout.
- Zavroupi** (Zavroupi): Rests throughout.
- Xilophon** (Xylophone): Rests throughout.
- V. I** (Violin I): Plays a rhythmic pattern of eighth notes.
- V. II** (Violin II): Plays a rhythmic pattern of eighth notes.
- Viole** (Viola): Plays a rhythmic pattern of eighth notes.
- Galli** (Cello): Rests throughout.
- K. ass.** (Double Bass): Rests throughout.

The score is written in a single system with 5 measures. The key signature is G major (one sharp). The time signature is 4/4. The dynamic marking *mp* (mezzo-piano) is present in measures 5 for the Piccolo and Clarinet I-II parts.

Fl. *a2* *f* *simile*
 Picc.
 Oboi *mf*
 C. Ing.
 1-2 *a2* *f* *simile*
 Clar. *mf*
 3-4
 Cl. bss.
 Fag. *a2*
 C. Fag.
 1-2
 Corni *mf*
 3-4
 Tr/ba
 1-2
 Trb/ni
 3-4
 Tuba
 Timp.
 Batt.
 Arpa 1^a
 Arpa 2^a
 1 *simile*
 VI. 2
 Viole
 Celli
 C. Bss. *Div.*

Fl

Picc.

Oboi

C. Ing.

Cl. in A.

Cl. I

Cl. II

I

Fag.

II-III

Corri

Trombe

Timpani

Batteria

Celesta

Arpa I

Arpa II

Συρούρι
Xylophon

V. I

V. II

Viola

Celli

K. Bas.

mp

pp

ppp

pp

ppp

I-II

I

II

p

p

p

pp

ppp

pp

Fl. ⑤
 Picc.
 Oboi
 C. Ing.
 1-2
 Clar.
 3-4
 Cl. Bss.
 Fag.
 C. Fag.
 1-2
 Corni
 3-4
 Tr/ba
 1-2
 Trb/ni
 3-4
 Tuba
 Timp.
 Batt.
 Arpa 1^a
 Arpa 2^a
 ⑤
 1
 VI.
 2
 Viole
 Celli
 C. Bss.

Fl.
Picc.

Oboi

C. Ing

Cl. I

Cl. II

Fog.

Tamburino

Celesta

Arpa

V. I

V. II

Viola

Celli

K. Bss.

10

②〓 Piu Calmo

Handwritten musical score for orchestra and strings, measures 1-5. The score includes parts for Fl. Picc., Oboi, G. Ing., Cl. I, Cl. II, Fag., Tamburino, Celesta, Arpa, V. I, V. II, Violen., Cello, and K. 233. The key signature is one sharp (F#) and the time signature is 3/4. The score features various dynamics such as *p*, *pp*, and *mp*, and includes performance instructions like "Solo", "Arco", and "Pizz.".

Fl. Picc. Oboi 1.2. Clar. 3-4. Clbss. Fag. C-Fg. 1.2. 3-4. Corni 5-6. Tr/bc 1-2. 3-4. Trb/ni 1-2. 3-4. Tb.bss. Timp. Batt. Arpa 1^a. Arpa 2^a. VI. 1. 2. Viole. Celli. C. Bss.

6

a2

sf

f

III

f

IV

Piatti

f

cresc.

ff

ff

6

Fl. I

Fl. II

Oboe

C. Ing.

Cl. I

Cl. II

Tamburino

Triang.

V. I.

V. II

Viola Solo

Viola

Cello

K. Bass

21

mp

mp

mf

pp

pp

mf *as p. es.*

Fl. I

Fl. II

Oboi

C. Ing

Cl. I

Cl. II

Tamburino

Triang.

V. I.

V. II.

Viola Solo

Viola

Celli

K. 832

pp

pp

mp

ppp

ppp

Viol. II divisi sul pontic.

ppp sempre pp el Piz.

1: Viola Solo

Fl.

Picc.

Oboi

12
Clar

3-4

Cl. bss.

Fag.

C. Fg.

12
Corni

3-4

56

12
Tr/bc

3-4

12
Trb/ni

3-4

Tuba

Timp

Batl

Arpa 1^a

Do# ReB Miq Fab La#

Arpa 2^a

1
Vi.

2

Viole

Celli

C. Bss.

mf cresc.

mf cresc.

mf cresc.

mf cresc.

f

f

f

mf cresc.

mp

ff gliss.

ff gliss.

mf cresc.

mf cresc.

mf cresc.

mf cresc.

mf cresc.

(22)

Fl. I

Fl. II

Oboi

C. Ing.

Cl. I.

Cl. II.

Tamburino

Triangolo

V. I.

V. II.

Viola Solo

Viola

Celli

K. Bas.

pp

seulement les clochettes.

ppp

fpp

mf

pizz.

pp

pp

Fl. I

Fl. II

Oboi

C. Ing.

Cl. I.

Cl. II.

Tamburino

Triangolo

V. I.

V. II.

Viola Solo

Viola

Celli

K. ass.

pp

Solo

mp

Arco sul Ponticello

ppp

pizz.

pp tutte le Viole

pizz. pp

Fl. 1^a
Fl. 2^a
e Picc.
Oboi
1-2
Clar.
3-4
Cl. bss.
Fag.
C. Fg.
1-2
Corri
3-4
Trb/ni
3-4
Tuba
Timp.
Tamb.
Batt.
Piatfi
Arpa 1
Sih Lah Reh
Arpa 2
1
VI.
2
Viole
Celli
C. Bss.

Vivo

Fl. I-II *pp*

Oboi *poco string. e cresc.*

C. Ing.

Cl. I-II

Fag. *I-II p*

Corri *f marcato*

Trombe *I-II p* *mf* *III-IV f*

Tromboni *I-II mf* *III*

III e Tuba

Timpani

Batteria *Piatti* *Cassa mf* *Piatti Soli f*

Arpa *gliss.* *molto*

Σαρρούπι *ff marc.*

Xilophon

V. I. *ff*

V. II. *cresc. e string...* *ff*

Viole unit. *cresc. e string...* *ff* *Arco*

Celli *ff* *Sempre Piz.*

K. ass.

This is a page from a musical score, likely for a symphony. The score is written for a large ensemble of instruments, including woodwinds, brass, percussion, and strings. The instruments listed on the left are: Flauti (Flutes), Oboi (Oboes), Clar. (Clarinets), Cl. bss. (Bassoons), Fag. (Fagotto/Bassoon), C. Fg. (Contrabasso/Double Bass), Corni (Horns), Tr/be (Trumpets), Trb/ni (Trumpets), Tuba, Timp. (Timpani), Batt. (Battenti/Drum), Arpa (Arpa/Harp), VI. (Violini/Violins), Viole (Violoncelli/Violas), Celli (Violoncelli/Violas), and C. Bss. (Contrabasso/Double Bass). The score includes various musical notations such as notes, rests, and dynamic markings (mf, fmp, fp). A circled number 8 is visible in the lower left section, indicating a specific measure or rehearsal mark. The page is numbered 1 at the top left.

Fl. I-II
Oboi
Cl. Ing.
Clar. I-II
Fag. I-II
Corni
Trombe
Tromboni I-II
Tuba
Timpani
Batteria
Arpa I.
Zavroupi
Xilophon
V. I
V. II
Viola
Cello
K. B.

Pizz. *Arco* *Pizz.* *Arco* *Pizz.*

The image shows a page from a musical score, likely for a symphony. The score is written in Italian and includes various instruments and a conductor's part. The instruments listed on the left are: Flauti (Flutes), Oboi (Oboes), Clar. (Clarinets), Cl. bss. (Bass Clarinets), Fag. (Bassoon), C. Fag. (Contrabassoon), Tr/ba (Trumpet/Bass), Trb/ni (Trumpet/Bass), Tuba, Timp (Timpani), Tamburo (Tambourine), Batt. (Batteries), Arpe (Arpeggiators), VI. (Violins), Viole (Violas), Celli (Celli), and C. Bss. (Contrabass). The score is written in 4/4 time and includes various dynamic markings such as *mf* (mezzo-forte), *f* (forte), *ff* (fortissimo), *cresc.* (crescendo), and *dim.* (diminuendo). There are also performance instructions like *Poco meno mosso e Maestoso.* and *Pizz.* (Pizzicato). The score is divided into measures, with some measures containing multiple staves for different instruments. The page number 9 is visible in the top right corner.

Fl.

Picc.

Oboi

C. Ing.

Cl. I-II

Cl. BSS

Fag. I-II

III

Cori

Trombe

Tromb.

Tuba

Timpani

Batteria

Celesta

Arpa

Σαντούρι

ο Xilophon

V. I

V. II

V. Solo

Viola

Celli

K. ass.

molto stringendo e cresc.

molto stringendo e cresc.

molto stringendo e cresc.

α 2 I-II

α 2 III-IV

sf.

Piatti

Arco

Arco

mf. cresc.

stringendo

mf. cresc.

stringendo

This is a page from a musical score, likely for a symphony. The page contains staves for various instruments and sections, including:

- Flauti** (Flutes) 2-3
- Oboi** (Oboes)
- Clar.** (Clarinets) 1-2, 3-4
- Cl. bss.** (Bassoon)
- Fag.** (Bassoon)
- C.Fag.** (Contrabassoon)
- Corni** (Horns) 1-2, 3-4, 5-6
- Tr/ba** (Trumpets) 1-2, 3-4
- Trb/ni** (Trumpets) 1-2, 3-4
- Tuba**
- Timp** (Timpani)
- Batt.** (Batteries)
- Arpe** (Arpeggiators)
- VI.** (Violini) 1, 2
- Viole** (Violas)
- Celli** (Cellos)
- C.Bss.** (Double Basses)

The score includes musical notation, dynamics (e.g., *sf*, *ff*, *mf*, *sf*), and a rehearsal mark (10). The page is numbered 10 in the top right corner.

24

25

Calmando

Fl. I-II *mf* *cresc.* *e stringendo*

Picc. *mf*

Oboi

C. Ing.

Cl. I-II *mf*

Cl. Bss.

Fag. I-II *mp* *cresc. e stringendo*

III

Corni

Trombe *mp*

Tromboni

Tuba *mp* *cresc. e stringendo*

Timpani

Batteria

Celesta

Arpa

Zavroupi *mp* *molto cresc.* *e stringendo*

Xilophon

V. I

V. II

Viola Solo

Viola I Solo *f*

Viola *molto cresc.* *e stringendo*

Celli

K. Bss. *mp*

Fl. 1-2
Picc.
Oboi
Clar. 1-2
Clar. 3-4
Cl. bss.
Fag.
C. Fg.
1-2
3-4
5-6
Tr/bc 1-2
Tr/bc 3-4
Trb/mi 1-2
Trb/mi 3-4
Tuba
Timp.
Batt.
Arpe
1
2
Vl.
Viole
Celli
C. Bss.

cresc.
mf
Pizz.
Arco
sf
sf
sf

Oboi
Timpani
Viola Solo
Celli
K. Bss.

26

Moderato poco a poco stringendo e cresc.

Fl.
Oboi
Tambur.
Arpa
V. II
Viola Solo
Celli

Tamburin seulement les clochettes.

Piz. poco a poco string. e cresc.

Piz. poco a poco string. e cresc.

Fl.
Oboi
Tamburin
Arpa
V. II
Viola Solo
Celli

pochissimo

Fl.

Oboi

C. Ing.

Cl. I-II

Fag. I-II

Corni

Timpani

Tamburin. *clochettes seulement*

Arpa

V. I

V. II

Viola Solo

Viola

Celli

K. est.

p

mp

p

p

11

Fl. 1-2 *sf*

Picc. *f*

Oboi *sf*

1-2 *a2* *f*

Clar. 3-4 *f*

Cl. bss. *poco... a... poco... strin... gen... do... sin... al...*

Fag. *sf*

C. Fg. *sf*

1-2

3-4

5-6

1-2

Tr/ba *I-II* *f*

3-4

1-2

Trb/ni *3* *f*

3-4 *poco... a... poco... strin... gen... do... sin... al...*

Tuba

Timp. *mf*

Tamb

Batt. *Cassa* *sf*

Arpe *11* *Arpa I^a*

RE - MI - SOL - LA - SI

poco... a... poco... strin... gen... do... sin... al...

1 *Pizz* *Arco* *5*

VI. 2 *Pizz* *Arco* *5*

Viole *Pizz* *Arco* *5*

Celli *Pizz* *Arco* *5*

C. Bss. *UNITI* *Arco* *5*

Fl. *mf*

Oboe *mf*

C. Ing.

Cl. I-II *pp*

Fag. I-II *pp*

Corni *pp*

Timpani *ppp*

Tambur.

Arpa *mp* *string. e cresc. poco a poco*

V. I. *Arco mp*

V. II. *sempre Piz.*

Viola Solo *mf*

Viola *mf*

Celli *Arco mf*

K. ss. *Piz. mp*

(12) *Tempo I^o (in uno) ♩ = 63.*

Fl. *ff* *tr.*

Picc. *ff*

Oboi *ff*

1-2 Clar. *ff*

3-4

Cl. bss.

Fag. *f*

C. Fag. *f*

1-2 Corni *f*

3-4

5-6

1-2 Tr/ba *f*

3-4

1-2 Trb/ni

3-4

Tb. bss.

Tamb. *f* *tr.*

Arpa 1^a *ff* *gliss.* RE - FA - SOL - SI

Arpa 2^a *ff* *gliss.* RE - MI - SOL - LA - SI RE - FA - SOL - SI

1 VI. *ff*

2

Viole *ff*

Celli *ff*

C. Bss. *ff*

(13) *I^o solo*
mp sub.
p

mp *C. I.*
p

pp subito.
pp sub.

(13) *mf* *gliss.*

mp sub.
mp sub.
mp sub.
mf

Fl. I

Fl. II

Picc.

Oboe

Cl. Ing.

Cl. in R.

Cl. I-II

Cl. ass.

Fag. I-II

III

Corni

Trombe

I-II

Tromboni

III

Tuba

Timpani

Batteria

Cassa

Celesta

Arpa I

Arpa II

Xilofoni

V. I.

V. II.

Viole uniti

Celli

H. Bss.

f

p

cresc. string.

Aperti

cresc. string

string. a cresc.

I-II a 2

p string e cresc.

Piatti

Cassa

mp

glis mf

cresc. e string.

mf glis

p string e cresc.

Arco

Arco

Arco

Arco

mp cresc e string.

sf

sf

sf

Fl. I *mp* *cresc.*

Picc.

Oboe *mp* *cresc.*

1-2 *cresc.*

Clar. 3-4

Cl. bss.

Fag. *a2*

C. Fag.

Corn 1-2

3-4

5-6

Tr. b. 1-2 *poco cresc.*

3-4 *poco cresc.*

1-2

Tr. b. 3-4

Tb. bss.

Tomb.

Arpa 1^a

Arpa 2^a *mf gliss.* *poco cresc.*

Vi. 1 *poco cresc.*

2 *poco cresc.*

Viole

Celli

C. Bss.

Fl. I
 II
 Picc.
 Oboe
 C. Ing.
 Clin. Re.
 Cl. I-II
 Cl. ass.
 I-II
 Fag.
 III
 Corni
 Trombe
 I-II
 Tromboni
 III
 Tuba
 Timpani
 Batteria
 Celesta
 Arpa I
 Arpa II
 Σαντούρι
 o
 Xilophon
 V. I.
 V. II.
 Violen.
 Celli
 K. ass.

III-IV *mf cresc. e stacc.*
 α 2
 III-IV
mf cresc. a stacc.
mf

14

Fl.

Picc.

Oboi

C. Ing.

1-2

Clar.

3-4

Cl. bss.

Fag.

C. Fg.

Corn.

1-2

3-4

5-6

Tr/bc

3-4

1-2

Tb/ni

3-4

Tb. bss.

Timp.

Batt.

Arpe

14

VI.

1

2

Viola

Celli

C. bss.

Pizz.

Arco

f

mf

mp

f molto appassionato

Oboe & Solo b

30

Piu lento e rubato

poco string. *3*

Oboe

Cl. I.

Corn. I-II

Arpa I

V. I.

V. II.

Viola

Cello

K. Bass

segue

Piu lento e rubato

I: Cl. B. Solo

Corn. II

mf. poco appassionato con Sard.

ppp

Piu lento

Arpa I:

Arco

Con Sordino

pp

Arco

Con Sord.

pp

Arco

Con Sord.

pp

Fl. *tr.*

Picc. *tr.*

Oboi

C. Ing.

1-2

Clar. *dim.*

3-4

Cl. bss. *dim.*

Fag. *dim.*

C. Fg.

1-2

3-4

5-6

Tr./be

1-2

3-4

Tb./ni

1-2

3-4

Tb. bss.

Timp.

Batt.

Arpe

1

VI. *dim.*

2

Viola *dim.*

Celli *dim.*

C. bss. *dim.*

15

pp

I^o Solo

mp

pp

bisbigliando

I VI. Solo

p dolce

SORDINO

4 Celli

1 C. bss.

poco pesante

Fl.

Oboe

poco rubato

Cl. I.

Corni

ppp

Arpa I.

V. I.

V. II.

Viole

Celli

K. bas.

Fl.

Oboe

Cl. I.

Corni

Arpa I.

V. I.

V. II.

Viole

Celli

K. ass.

poco rit.

Poco Moderato e calmo. ♩ = 84.

Fl.

Oboi *I^o Solo*
mp dolce

C. Ing. *pp*

Clar.

Arpa 1^a

Celesta

Viol. solo

1 *c. Sord. ppp*

2 *c. Sord. ppp*
Pizz.

Viole *c. Sord. ppp*
Pizz.

Celli *ppp*

C. Bss. *ppp*

16

Fl.

Oboi *ppp*

C. Ing.

Clar. *I Solo*

Batt. *Triangolo*
mf dolce Trgl.
pp

Celesta *ppp*

1 *ppp*

2 *ppp*

Viole *ppp*
Arco
ppp
c. Sord. Pizz.

Celli *ppp*
Pizz.

C. Bss. *(1 C. bss.) ppp*

31

Solo

mf

Con sordino

ppp

ppp

ppp

pp

pp

Con Sord.

Tutti sempre Sord.

pp

sempre Sord.

pp

sempre Sord.

pp

Con sordino

pp

rit.

p

morendo pp

pp

morendo

pp

morendo

4 Viole

Divisi 2 Celi

pp

ppp

1 K. Bss.

ppp

ppp

17

Fl.

Oboi

C. Ing.

Clar.

Cl. bss.

Fag.

C. Fg.

1-2

Corni

3-4

Tr/bc

1-2

Trb/mi

3-4

Tim.

Batt. *Piatti*

Celesta

Arpa

1

VI.

2

Viole

Celli

C. Bss.

f espressivo

ppp

p

c. Sordino

pp

c. Sordino

ppp

c. Sordino

ppp

Piatti soli

ppp

sempre Sord.

pp

sempre Sord.

pp

sempre Sord.

pp

sempre Sord. Arco

pp

(4 C. Bss.) Arco

pp

(32)

Tempo 1: Vivo (in uno)

Fl. I

Fl. II

Picc. I

Picc. II

Oboe

C. Ing.

Cl. I II

Fag.

Corni

Batteria

Celesta

Arpa I

Savroupi

Xiloph.

V. I

V. II

Viole

Celli

K. Ass.

Solo

p

mp

pp

ppp

Tamburino

Triangolo

Semprie Con Sord.

Piz. 2 celli (Senza Sordino)

Piz. 1 K. Ass. (Senza Sordino)

Handwritten musical score for a symphony orchestra. The score is written on multiple staves, each labeled with an instrument or section. The instruments listed include Flute (Fl.), Oboe (Oboi), Clarinet (Clar.), Bassoon (Cl. bss.), Bassoon (Fag.), Contrabassoon (C-Fg.), Cor Anglais (Corno), Trumpet (Tr/bc), Trombone (Trb/ni), Trombone (Tb. bss.), Timpani (Timp), Bass Drum (Batt.), Arpa (Arpa 1^a), Violin (VI.), Viola (Viole), Cello (Celli), and Double Bass (C. Bss.). The score includes various musical notations such as notes, rests, and dynamic markings like *mp*, *pp*, *p*, and *ppp*. There are also markings for *III* and *I^o*. The score is divided into measures by vertical bar lines, and some measures contain the word *TUTTI*.

Fl. I.

Fl. II.

Picc. I.

Picc. II.

Oboe

C. Ing.

Cl. I-II

Fag.

Corri

Batteria

Celesta

Arpa I.

Savtrupl

Xilophon

V. I.

V. II.

Viole

Celli

K. Ass.

Solo con Sord.

p

pp

p Via Sord.

Via Sord.

Tutti Cell. Via.

Tutti Kon Via.

p

18

Fl. *a2* *mf*

Oboi *mf*

12 *mf*

34 *mf*

Cl. bss. *mf*

Fag. *mp* *a2* *mf*

C-Fg. *mp* *mf*

Corni
12 *p cresc.* *mf* *Via Sordino*
34 *p cresc.* *mf* *Via Sordino*
56 *mf*

Ti/ba
12 *mf*

34 *mf*

Ti/bni
12 *mp cresc.* *Via Sordino*
34 *mp cresc.* *Via Sordino*

Tb. bss. *mf*

Timp *mf*

Batt. *Piatti* *mp*

Arpa 1^a *f*

1 *mf* *Via Sord.*

2 *mf* *Via Sord.*

Viole *mf* *Via Sord.*

Celli *mf* *Via Sord.*

C. Bss. *mf*

Fl.
 Ficc.
 Oboe
 C. Ing.
 Cl. in R.
 Cl. I II
 Cl. Bss.
 I
 Fag.
 II
 Corni
 Trombe
 Tromboni
 Tuba
 Timp.
 Batter.
 Celesta
 Arpa I
 Arpa II
 Σαβρούρι
 ο
 Xiloph.
 V. I
 V. II
 Viole
 Celli
 K. Bss.

p
cresc.
p
cresc.
pp
p cresc.
Piz.
cresc.
Piz.

Fl. *cresc. e... string. f* *poco rit.*

Oboi *cresc. e... string. f* *poco rit.*

12 Clar. *cresc. e... string. f* *poco rit.*

3-4 Cl. bss *cresc. e... string. f* *poco rit.*

Fag. *cresc. e... string. f* *poco rit.*

C. Fg. *cresc. e... string. f* *poco rit.*

1-2 Corni *cresc. e... string. f* *poco rit.*

3-4 Tr/bc *cresc. e... string. f* *poco rit.*

1-2 Trb/ni *cresc. e... string. f* *poco rit.*

3-4 Tb. bss *cresc. e... string. f* *poco rit.*

Timp. *Soli ff* *poco rit.*

Batt.

Arpa 1^a

1 VI. *cresc. e... string. ff* *poco rit.*

2 VI. *cresc. e... string. ff* *poco rit.*

Viola *cresc. e... string. ff* *poco rit.*

Celli *cresc. e... string. ff* *poco rit.*

C. Bss. *cresc. e... string. ff* *poco rit.*

cresc. e... string. f *poco rit.*

34 $\alpha 2.$

Fl.

Picc.

Oboe

C. Ing.

Cl. in B.

Cl. II

Cl. Bass

Fagotti

Coro

Trombe

Tromboni

Tuba

Timpani

Batteria

Celesta

Arpa I

Arpa II

Zavroupi
o
Xiloph.

V. I

V. II

Viola

V. Celli

C. Bassi

ff

mf

ff

gliss

Pizz

19

Fl. *f a tempo*

Oboi *f*

1.2 Clar. *f a tempo*

3.4

Cl. bss. *a tempo*

Fag.

C. Fg.

1.2 Corni

3.4 *a tempo*

5.6

Tr./be *f*

3.4 *mf a tempo*

1.2

Trb./mi. *ff*

3.4

Tb. bss. *ff*

Timp. *a tempo*

Batt. *a tempo*

Arpa 1^a *a tempo*

19

1 VI. *ff*

2

Viola *f*

Celli *ff*

C. Bss. *ff a tempo*

Piatti soli

Timp.

Fl. *mf*
 Ficc.
 Oboe *mf*
 C. Ing.
 Cl. in B.
 Cl. II
 Cl. Bsr.
 I
 Fagotti II
 Corni *sf*
 Trombe
 I II *sf*
 Tromboni *sf*
 III IV
 Tuba *mf*
 Timpani *sf* *mp*
 Batteria *f*
 Celesta
 Arpa I
 Arpa II
 Σαντούρι
 O
 Xiloph.
 VI *Pizz.* *arco*
 VII *Pizz.* *arco ff*
 Viole *arco ff*
 V. Celli *arco*
 K. Bss. *ff*

simile

Fl. *cresc.*

Picc. *Picc. Solo* *p*

Oboi *cresc.*

C. Ing. *cresc.*

1-2 *CLARIN. MUTA IN A*

Clar. *cresc.* *CLARIN. MUTA IN A*

3-4 *cresc.* *CL. BSS. MUTA IN A*

Cl. bss. *cresc.*

Fag. *cresc.* *I Solo* *p sub.*

C. Fg. *cresc.*

Corni 1-2 *Sordino* *I° Sord.* *p*

1-2 *Tr/be*

3-4

Tb/mi *3*

3-4

Tb. bss.

Timp

Triangolo

Batt. *Tamb. Basque*

Arpa 1^a

20 *TEMPO I^o (in Uno)* *120*

1 *Saltellato* *p*

2 *Saltell.* *p*

Vi. *cresc.* *ff marcato* *fp sub.* *mf*

Viola *cresc.* *ff marcato* *fp sub.* *mf*

Celli *cresc.* *ff marcato* *fp sub.* *mf*

C. Bss. *cresc.* *ff marcato* *fp sub.* *mf*

ff *fp*

This is a page from a musical score, likely for a symphony orchestra. The score is written for various instruments, including woodwinds, brass, percussion, and strings. The instruments listed on the left side of the page are:

- Fl.
- Ficc.
- Oboe
- C. Ing.
- Cl. in R.
- Cl. I II
- Cl. Bss.
- Fag.
- III
- Corni
- Trombe
- I II
- Tromboni
- III IV
- Tuba
- Timpani
- Batteria
- Celesta
- Arpa I
- Arpa II
- Xavroupi
- Xiloph.
- V. I
- V. II
- Viola
- V. Celli
- C. Bss.

The score includes musical notation, dynamics (p, f, sf, cresc.), and performance instructions (cresc. e string. molto, string. molto, sf subito poi cresc. molto e string.). The page is numbered 10 in the bottom right corner.

Fl. (21)
 Picc. *mf poco string.*
 Oboi *mf*
 E. Ing. *p poco string*
 12 *CL. IN A*
 Clar. 34 *mf*
 Cl. bss.
 Fag. *mf*
 C. Fg.
 Corni 1-2
 12
 Tr/bc 34
 12
 Tb/mi 34
 Tb. bss.
 Timp.
 Batt. *Triangolo*
Tamb. Basque pp
 Arpa *mp* *pp* *poco string.*
 1 *Div.*
 VI. 2 *poco string*
 Viole *poco string.*
 Celli *en dehors* *f espress.*
 C. Bss. *Pizz.* *f espress.*
p

[illegible]

Fl.

Oboi

C. Ing.

1-2

Clar.

3-4

Fag.

C. Fg.

Corni

Via Sordino

1-2

SORDINO

c. Sord.

Tr/be

SORDINO

c. Sord. *mf*

3-4

1-2

Tb/ni

3-4

Tb.bss

Timp.

Tb.B.

pp $\leftarrow$ *p*

tr

Cel/ta

Arpa 1^a

gliss.

gliss.

Arpa 2^a

gliss.

mf

1

VI.

2

Viole

Celli

C. Bss.

Arco

cresc.

mp cresc

Fl.
 Picc.
 Oboe
 C. Ing.
 Cl. in B.
 Cl. II
 A. Bss
 Fagotti
 Corni
 Trombe
 Tromboni
 Tuba
 Timpani
 Batteria
 Celesta
 Arpa I
 Arpa II
 Zantoupi
 Xiloph.
 V. I
 V. II
 Viole
 Celli
 R. Bss

Fl. I-II

(22)

Fl. *mf* *poco cresc.*
 Oboi *a2 mf*
 C. Ing
 12 *a2*
 Clar. 3.4 *fp*
 Fag. *fp*
 C. Fg.
 Corni *Via Sord. mf*
 12 *a2 mf*
 Tr/bc 3.4 *f*
 12 *a2 f*
 Tb/ni 3.4 *III f*
 Tb bss *IV mf*
 Timp. *mf*
 Tb. B. *mf*
 Cel/ta *sf*
 Arpa 1^a *f gliss.*
 Arpa 2^a
 1 *poco cresc*
 VI. 2 *mf*
 Viole *mf*
 Celli *mf* *poco cresc*
 C. Bss. *mf* *poco cresc.*

The musical score is for page 33, starting at rehearsal mark 22. It features a variety of instruments: Flutes (Fl. I-II), Oboes (Oboi), Clarinet in G (C. Ing), Clarinet in Bb (Clar. 3.4), Bassoon (Fag.), Contrabassoon (C. Fg.), Horns (Corni), Trumpets (Tr/bc), Trombones (Tb/ni, Tb bss), Timpani (Timp.), Snare Drum (Tb. B.), Cymbals (Cel/ta), Arpas (Arpa 1^a, Arpa 2^a), Violins (VI. 1, VI. 2), Viola (Viole), Cello (Celli), and Double Bass (C. Bss.). The score includes dynamic markings such as *mf* (mezzo-forte), *sf* (sforzando), *f* (forte), and *poco cresc.* (poco crescendo). There are also performance instructions like *Via Sord.* (via sordina) and *f gliss.* (forte glissando). The key signature has two sharps (F# and C#), and the time signature is 4/4.

186

37

38

Fl.

Picc.

Oboe

C. Ing.

Cl. in R.

Cl. II

Cl. Bss.

Fagotti

Cori

Trombe

Tromboni

Tuba

Timpani

Batteria

Celesta

Arpa I

Arpa II

Xilofoni

V. I

V. II

Viole

Celli

K. Ron.

p

pp

ppp

Solo

I-II con Sard.

III con Sard.

Pizz. Divisi

Pizz. pp

I. K. Ron.

Fl. 1-2

Picc.

Oboe

Cl. 1-2

Cl. 3-4

Cl. bss.

Fg. 1-2

C. Fg.

Cornet I-II

Tb. 1-2

Tb. 3-4

Tuba

Timp.

Ball. (TAM-TAM)

Celesta

Arpa 1ª

Viol. 1ª

Vi. 2ª

Viola

Celli

C. Bss.

cre - scen - do ... e ... strin - gen - do ...

Fl. *pp*
 Picc.
 Oboe *pp*
 C. Ing. *p*
 Cl. in R.
 Cl. II
 Cl. Bss
 Fagotti
 Corni
 Trombe
 Tromboni
 Tuba
 Timpani *pp*
 Batteria
 Celesta
 Arpa I *pp*
 Arpa II
 Σαντούρι
 xilophon
 V. I
 V. II
 Viote
 Celli *pizz.*
 K. Bss *pizz.*

23 *Vigorouso.* ♩ = 168 - 184

Fl. I 2 Solo *a tempo*

Picc. *Pic. Solo* *f*

Oboj *a2 poco rit.*

Cl. 1-2 *I° Solo* *f*

Cl. 3-4

Cl. bss *a tempo*

Fg 1-2 *a2* *f poco rit.*

C.Fg *f*

Corni *Corni 1°, 3°, 5°* *2°, 4°, 6°* *segue* *ff*

T/b *SORDINI* *c. Sordino* *sfpp*

Tb/mi 1-2 *SORDINI* *c. Sordino* *sfpp*

Tb/mi 3-4 *SORDINI* *c. Sordino* *sfpp*

Tuba *f*

Timp.

Batt. (TAM-TAM) *T. TAM.* *p*

Celesta *pp*

Arpa 1° *ff gliss.*

23 *Vigorouso* *segue* *a tempo*

VI. I *sfpp sub.* *ff*

VI. II *sfpp sub.* *ff*

V/le *sfpp sub.* *ff*

Celli *sfpp sub.* *ff*

C. Bss. *sfpp sub.* *ff*

Fl. *mp cresc. e string.*

Ficc.

Oboe

Cing.

Clin R.

Cl. I

Cl. Bss.

Fagotti

Corni

Trombe

Tromboni

Tuba

Timpani

Batteria

Celesta

Arpa I

Arpa II

Savropi

Xiloph.

V. I

V. II

Viola

Celli

K. Bss.

mp cresc. e string.

p cresc. e string

p cresc. e string

mp cresc. e string.

II a 2

II a 2 mp cresc. e string.

mp cresc. e string.

Arco

mp cresc. e string.

Arco

Arco p cresc. e string.

24

Fl.

Picc.

Oboi

Cl. I° sempre in A

Cl. A

Cl. II° sempre in A

Cl. bss.

Fag.

C. Fg.

1-4

Corni

5-6

1-2

Tr/be

3-4

1-2

Tb/mi

3-4

Tb bss.

Timp.

Batt.

PIATTI

T-TAM

p

pp

Cell/sta

Arpa I

ahcd efga

Arpa I

ff

gliss

Arpa II

ahcd efga

Arpa II

ff

gliss

24

1

VI

sfpp sub.

pp ff

2

sfpp sub.

pp ff

Viole

sf pp

pp ff

Celli

sfpp

pp ff

C. Bss.

sfpp

pp ff

Con slancio.

Fl.

Picc.

Oboe

C. Ing.

Cl. in Re

Cl. I-II

Cl. Bss.

Fagotti

K.F.

Gorn

Trombe

III ss

III ss

Tromboni

Tuba

mp cresc. e string.

mp cresc. e string.

Timpani

Batteria

Celesta

Arpa I

Arpa II

Xylophon

Xylophon

I. I

I. II

Viole

Celli

K. Bss.

mf

mf cresc.

string.

poco rit.

mp cresc. e string.

mp cresc.

string.

poco rit.

III ss

poco rit.

poco rit.

poco rit.

sempre a 2

(25)

Fl.

Picc.

Oboi

12
Cl. A.
3-4

Cl. bss

Fag.

C.Fg.

12
Corni
3-4

12
Tr./be
3-4

12
Tb./ni
3-4

Tb. bss

Timp.

Batt.

Arpa
1^a

Arpa
2^a

1
VI.
2

Viole

Celli

C.Bss.

f, *sf*, *ff*, *p*, *mf*, *mp*, *f pesante*, *sf pesante*, *ff pesante*, *sf pesante*

Piatti, *Cassa*, *Piatti Soli*

Fl. *ff*

Picc.

Oboe

C. Ing.

Cl. in B $\flat$

Cl. I-II

Cl. B $\flat$ *ff*

Euph.

K.F.

Cori II *III a 2*
aperti in IX

Trombe *Vivacissimo*

Tromboni

Tuba *Vivacissimo*

Timpani

Batteria *Cassa Piatti*

Celesta

Arpa I *ff* *gliss.*

Arpa II *ff* *gliss.*

Σαντούρι
o
Xiloph. *Vivacissimo*

V. I

V. II

Viola

Celli

K. Ban.

[illegible]

Fl.

Picc.

Oboe

C. Ing.

Cl. in Bb

Cl. I-II

Cl. Bss.

Fagotti

Corni

Trombe

Tromboni

Tuba

Timpani

Batteria

Celesta

Arpa I

Arpa II

Zavtraup
o
Kilophon

V. I

V. II

Viola

Celli

K. Bass

Fl. *pp poco a poco cresc.*

Picc.

Oboi

Cl. Ing. *pp poco a poco cresc.*

1-2 *pp poco a poco cresc.*

Clar. *pp poco a poco cresc.*

3-4 *pp poco a poco cresc.*

Cl. bss.

Fag.

C. Fag.

1-2

Corni *mp*

3-4

Tr/ba

Tb/ni

Timp. *pp*

Piatti e Cassa

Batt. Triangolo

Tamb. Basque *tr*

Arpa 1^a *pp poco a poco cresc.*

26 *pp poco a poco cresc.*

VI. 1^a *poco a poco cresc.*

VI. 2^a *poco a poco cresc.*

Viola

Celli *Arco sul ponticello*

C. Bss. *pp poco a poco cresc.*

emulo 117

pp

Fl.

Picc.

Oboe

C. Ing.

Cl. in Bb

Cl. II

Cl. Bass

Fagotti

Corni

Trombe

Tromboni

Tuba

Timpani

Batteria

Celesta

Arpa I

Arpa II

Saxofoni

Xiloph.

V. I

V. II

Viola

Celli

K. Bass

Fl. *Fl. I^o* *poco cre. scen... do* *simili* *p*

Picc. *1^o p*

Oboi *p*

C. Ing. *1^o* *simili* *cresc.*

Clar. 1^o *p* *cresc.*

Clar. 3^o *p* *cresc.*

Fag. *pp*

Corni 1^o *I-II* *mf*

Corni 3^o *III-IV* *mf*

Tr/ba 1^o

Tr/ba 3^o

Tb/ni 1^o

Tb/ni 3^o

Tb. bss

Timp. *p* *pp* *pp*

Bat. *PIATTI* *TRIANGOLO* *TANBURINO* *tr* *Trgl.* *p*

Arpa 1^a *mp*

Vi. 1^a *Arco jeu naturel* *p cresc.*

Vi. 2^a *Arco jeu naturel* *p*

Viole *Arco jeu naturel* *p*

Celli *Arco jeu naturel* *p*

C. Bss. *p cre. scen... do..*

Fl.

Picc.

Oboe

C Ing.

Cl. in Re

Cl. I-II

Cl. Bss

Fagotti

Corri

Trombe

Tromboni

Tuba

Timpani

Batteria

Celesta

Arpa I

Arpa II

Zavroupi

Xilophon

V. I

V. II

Viola

Celli

K. Bss

Fl. *simili* *cre. scen. do.* *f* *fa2*

Picc. *simili* *f*

Oboi *simili* *f*

C. Ing. *simili* *f*

12 *simili* *f*

Clar. *cre. scen. do.* *mf*

34 *simili* *mf*

Fag. *cre. scen. do.* *mf*

12 *mf*

Corni *mf*

34 *mf*

12 *a2* *f*

Tr/be *a2* *f*

34 *mf*

12 *mf*

Tb/ni *mf*

3-4 *mf*

Tb.bss *mf*

Timp *mf*

Batt. *PIATTI* *TRIANGOLO* *Piatti* *Cassa*

Arpa *cre. scen. do.* *f*

1° *f*

2° *f*

VI. 1° *f*

VI. 2° *f*

Viole *f*

Celli *f*

C.Bss. *Pizz. sempre*

(27)

(27)

Fl.

Picc.

Oboe

C. Eng.

Clin. Re.

Cl. I-II

Cl. Bss.

Fagotti

Corni

Trombe

Tromboni

Tuba

Timpani

Batteria

Celesta

Arpa I

Arpa II

Σαντούρι

Xiloph.

V. I

V. II

Viole

Celli

K. Bss.

Fl. *a2*

Picc.

Oboi

C. Ing.

1-2

Clar. 3-4

Cl. bss.

Fag.

1-2

3-4

5-6

Tr/be

1-2

3-4

Tb/ni

1-2

3-4

Timp

Piaatti

Batt. Tr/LC

Arpa

VI. 1^a

VI. 2^a

Viole

Celli

C. Bss.

PIATTI

CASSA

[illegible]

Fl.
 Picc.
 Oboi
 C. Ing.
 12
 Clar.
 34
 Cl. bss.
 Fag.
 12
 34
 56
 Tr/be
 12
 34
 Tb/rn
 12
 34
 Timp
 PIATTI
 Batt.
 Tr/lo
 Arpa
 VI. 1^a
 VI. 2^a
 Viole
 Celli
 C. Bss.

Musical score for page 43, featuring various instruments and staves. The score includes woodwinds (Flute, Piccolo, Oboe, Clarinet, Bassoon, Trumpet, Trombone, Tuba), brass (Horn, Trombone, Tuba), percussion (Timpani, Snare Drum, Cymbals, Triangle, Tom-tom, Gong, Bells, Chimes, etc.), and strings (Violin, Viola, Violoncello, Contrabass). The score is written in standard musical notation with various dynamics and articulations.

Handwritten musical score for a large orchestra and ensemble. The score is written on multiple staves, each labeled with an instrument or section. The notation includes various musical symbols such as notes, rests, and dynamic markings.

Instrumental Sections:

- Fl.** (Flute)
- Picc.** (Piccolo)
- Oboe**
- C. Ing.** (Corno Inglese)
- Cl. in Bb** (Clarinete in Bb)
- Cl. III** (Clarinete III)
- Cl. Bss** (Clarinete Bass)
- Fagotti** (Fagotti)
- Corni** (Corni)
- Trombe** (Trombe)
- Tromboni** (Tromboni)
- Tuba**
- Timpani**
- Batteria** (Batteria)
- v. VI Corni** (Violini VI e Corni)
- Arpa I** (Arpa I)
- Arpa II** (Arpa II)
- Σαντούρι** (Santouri)
- Xilophon** (Xilofon)
- V. I** (Violini I)
- V. II** (Violini II)
- Viole** (Viole)
- Celli** (Celli)
- K. Bss.** (Kontrabassi)

Dynamic Markings: *ff* (fortissimo), *Arco* (arco), *glia* (glissando).

Page Number: 2

Fl. *pp sub. e poi cresc.*

Picc. *pp sub. e poi cresc.*

Oboi *pp sub. e poi cresc.*

C. Ing. *pp sub.*

12 *pp sub.*

Clar. 34 *pp*

Cl. bss. *pp*

Fag. *pp*

12 *I^a SOLA*

34 *pp sub.*

56 *pp sub.*

Tr/be *pp*

34 *pp*

12 *pp*

Tb/ni 34 *pp*

Timp *pp*

PIATTI *pp*

Batt. *pp*

Arpa *pp*

28 *pp*

VI. 1^a *pp sub. e poi cresc.*

VI. 2^a *pp sub. e poi cresc.*

Viola *pp sub. e poi cresc.*

Celli *pp sub.*

C. Bss. *pp*

pp

pizz.

pp

★) Hymne Byzantin à la Vierge Victorieuse.

Fl. *mp cresc. molto* *a2* *mf*

Picc. *mp* *mf*

Oboi *mp* *mf* *a2*

C. Ing. *mp* *mf*

1² *p* *I°* *II°*

Clar. 3/4

Cl. bss.

Fag. *p cresc.*

1² *a2* *mp*

3/4

5/6

1² *a2* *f*

Tr/ba 3/4

1² *f*

Tb/mi 3/4

Timp.

Piatti

Batt. Tr/lo

Tamburo

Arpa

VI. 1^o *cresc. molto*

VI. 2^o *cresc. molto*

Viola *cresc. molto*

Celli *cre* *arco scendo molto*

C. Bss. *mp* *mf* *f*

[illegible]

29

Fl. *tr.* *tr.* *tr.* *tr.*

Picc.

Oboi

1-2 *tr.* *tr.* *tr.* *tr.*

Clar. 3-4

Cl. bss.

Fg. 1° *I°*

Fg. 2° *II°* *e C.F.*

e C.Fg. *f*

1-2

Corni 3-4 *III°*

Tr/bc 1-4

1-2

Tb/ni 3-4 *f*

Tb. bss. *f*

Timp

Batt. *PIATTI.* *CASSA* *TAMBURO*

Arpa 1° *fff* *gliss.*

Arpa 2° *fff* *gliss.*

29

1°

VI. 2°

Viole

Celli *f*

C. Bss. *ff*

① (in 6 $\text{♩} = 84-88$) (in 4 $\text{♩} = \text{♩}$)

Fl. e Picc.

Oboi

Cl. Es.

Clar.

Cl. bss.

Fag.

C. Fg.

I II

III IV

V VI

I II

Fr/bc

III IV

I II

Tb/ni

III IV

Tb. bss.

Timp.

T. tam.

Camp.

Cel/ta

Cartll.

Piano

VI. I.

VI. II.

Viole

Celli

C. Bss.

① (in 6 $\text{♩} = 84-88$) (in 4 $\text{♩} = \text{♩}$)

simile

Fl. *tr*

Picc.

Oboi

1²

Clar. 3/4

Cl. bss.

Fg. 1^o

Fg. 2^o
e C. Fg.

1²

Corni 3/4

Tr/bc 1/4

1²

Tb/mi 3/4

Tb. bss.

Timp

Batt.

Arpa 1^o

Arpa 2^o

1^o

VI. 2^o

Viole

Celli

C. Bss.

fag. II

8^{va}

V

Fl. *p dolce*
 Oboi *p dolce*
 Es
 Clarini 1.2 *simile*
 Clarini bss. *simile*
 Fag. *f*
 C-Fg. *f*
 Cori 1.2 *f*
 Cori 3.4 *f*
 Cori 5.6 *f*
 Tr/bc
 Tb/ni 1.2 *f*
 Tb/ni 3.4 *f*
 Tb bss. *f*
 Timp
 Batt. T. TAM TRIANGOLO
 Cel/ta
 Arpa
 Piano *simile*
 Vl. 1^a
 Vl. 2^a
 Viole
 Celli
 C. Bss.

30

Fl. *I^o*

Picc.

Oboi *ff*

1²

Clar. 3/4

Cl. bss

Fag. *a2* *mp*

C. Fg.

1²

3/4

5/6

1²

Tr/bc *mf*

3/4 *mf*

Tb/ni

Tb. bss

Timp *mf*

Piatti

30

Arpa 1^a

Arpa 2^a

1

VI. 2 *ff*

Viole *ff*

Celli *mp*

C. Bss *mp*

Detailed description of the musical score: The score is for a full orchestra and includes a harp. Measures 30-33 are shown. Measure 30 is marked with a circled '30'. The key signature is one sharp (F#). The time signature is 3/4. The score includes parts for Flute (Fl.), Piccolo (Picc.), Oboe (Oboi), Clarinet (Clar.), Bassoon (Fag.), Contrabassoon (C. Fg.), Horns (Corni), Trumpets (Tr/bc), Trombones (Tb/ni, Tb. bss), Timpani (Timp), Percussion (Piatti), Harp (Arpa 1^a, Arpa 2^a), Violins (VI. 1, 2), Viola (Viole), Cello (Celli), and Double Bass (C. Bss). Dynamics include *ff* (fortissimo), *mf* (mezzo-forte), and *mp* (mezzo-piano). Articulations include accents (>) and breath marks (v). Measure 31 has a first ending bracket (I^o) over measures 31-33. Measure 32 has a second ending bracket (II^o) over measures 32-33. Measure 33 has a third ending bracket (III^o) over measures 33-34. The score is written in a standard musical notation with staves for each instrument.

Handwritten musical score for a symphony orchestra. The score is written on multiple staves, each labeled with an instrument or section. The instruments listed include Flute (Fl.), Oboe (Oboi), Euphonium (Es.), Clarinet in B-flat (Clarini 12), Clarinet in B-flat Bass (Clarini bss), Bassoon (Fag.), Bassoon in F (C. Fag.), Horn in E-flat (12), Horn in E-flat Bass (34), Horn in E-flat Bass (56), Trumpet in B-flat (Tr/be), Trombone in B-flat (12), Trombone in B-flat Bass (34), Trombone in B-flat Bass (bss), Timpani (Timp.), Triangle (Ball. TRIANG.), Cello (Cel/la), Arpa I, Piano, Violin I (VI. 1^a), Violin II (VI. 2^a), Viola, Cello II (Celli), and Double Bass (C. Bss.).

The score is written in a major key with a 4/4 time signature. It includes various dynamic markings such as *pp* (pianissimo), *p* (piano), *f* (forte), *ppp* (pianissimissimo), *sempre pp*, *pp dolcissimo*, and *Arco V*. The score also features a section marked "TRIANG." (Triangle) and a section marked "Pizz" (Pizzicato).

The notation includes notes, rests, and other musical symbols. The score is written in a clear, legible hand, with some corrections and annotations visible. The overall style is that of a professional musical manuscript.

Fl.

Picc.

Oboi

12

Clar. 34

Clbss.

Fag.

C.Fg.

12

Corni 34

56

12

Tr/be 34

Tb/ni

Tbss.

Timp

Pialti

Arpa 1^a

Arpa 2^a

1

VI. 2

Viola

Celli

C.Bss.

Fl. e Picc. Fl. I-II a2 f

Oboi a2 f

Es Clarini 1-2

Clarini bss

Fag. I: Fg. II e C. Fg. a2

C-Fg pp

12 Corni 3-4-5-6

12 Tr. be 3-4

Tb/nr 1-2

» 3-4 e Tuba

Timp.

T. TAM

Batt. TAMB.

Camp.

Cel/ta pp

Arpa

Piano

VI. 1^a

VI. 2^a

Viola Arco

Celli Arco

C-bss Arco

UNITI

C. III-V

C. IV-VI

Tb. III-IV

Tuba

T.T.

31

Fl. *a2* *mf*

Picc.

Oboi *I^o* *mf*

12 *mf*

Clar. *3-4* *mf*

Cl. bss *mf*

Fag. *a2* *ff*

C. Fg. *ff*

12 *ff*

34 *ff*

56 *ff*

12 *ff*

Tr/be *3-4* *f*

12 *f*

Tb/ni *3-4* *f*

Tb. bss *mf*

Timp

Batt. *TAM-TAM* *TB. BASQUE*

31

Arpa

1 *ff*

VI. *2* *ff*

Viola *ff*

Celli *ff*

C. Bss. *ff*

32

Fl. *mf* *a2*

Picc.

Oboi *mf* *a2*

12

Clar. 34

Cl. bss

Fag. *pp* *mf* *a2*

C. Fg.

12

34

56

12

Tr/be 34

12

Tb/pi 34 *p*

Tb bss *p*

3 Timp.

Timp

TAM. TAM T.T. *pp*

Batt. TB. BASQUE *pp* Tamburino B. *pp*

32

Arpa

Calmando e poi anim^{do} poco a poco

1

VI. 2. *pp* *p cresc.*

Viole *pp* *p cresc.*

Celli *pp* *p cresc.*

C. Fag. *pp* *p cresc.*

UNITI *p cresc.*

Fl e Picc. *I II*
 Oboi
 Es
 Clarini *1 2*
 bss.
 Fag.
 12
 Corni *III V*
 3 4 5 6 *IV VI*
 Tr/be *1 2*
 3 4
 Tb/ni *1 2*
 » 3 4 *III IV*
 eTuba
 Tuba
 Timp.
 T. TAM.
 Batt. TAMB.
 Camp.
 Cell/ta *UNITI*
 Carillon
 Arpa
 Piano *sf*
 VI. 1^a
 VI. 2^a
 Viole
 Celli
 C. bss.

Fl. a2

Fl. 1-2 e Picc. *poco più f*

Oboi *a2* *Piccolo mp cresc*

1-2 *a2*

Clar. 3-4 *a2*

Cl. bss

Fag. *a2* *mp*

C. Fg.

Corni 1-2 *p* *mp*

3-4 *mp*

5-6

Tr/be 1-2 *a2* *p cresc* *mp 2 cresc. molto*

3-4 *mp cresc. molto*

Tb/ni 1-2 *a2* *p cresc* *mp*

3-4 *mp*

Tb bss *mp*

Timp. *mp* *PIATTI*

Batt. *PIATTI* *TAMB/NOB.* *tr*

Arpa 1^a *ff gliss.*

Arpa 2^a *ff gliss.*

VI 1 *p cresc.* *mp cresc. molto*

2 *mp cresc. molto*

Viole *p cresc.* *mp*

Celli *p* *mp*

C. Bss. *p cresc.* *mp cresc. molto*

mp cresc. molto

Fl. e Picc. Fl. I-II 3

Oboi f

1.2 f

Clar. f

bss. f

Fag. f

C.Fg. Fg II f II Fg II e C Fg II 1

1.2 f

Corn 3.4 f

Tr/ba I-II 3

Tb/mi 1.2 III f

» 3-4 e Tuba UNITI III

Batt. TAMB. PIATTI SOLI Tuba

Camp. C

Cel/la C

Corill. C

Arpa I C

Arpa II C

Sopr. CANTI UNITI

CORO Ten. ff Tñ ù. per. ya xw Στρα. τñ. yw tà vi. kh. tñ. pl. Ti y. per. ma - kho Stra. ti. gho ta ni. ki. ti. ri.

Bassi ff

VI. 1^a f marcato

VI. 2^a f marc.

Viole f marc

Celli f marc

C. Bss. f marc.

Fl
Oboi
1.2
Clar
bss.
Fag. 1^a
Fg. 2^a
e.c. Fg
1.2
Corni
3.4
Tr/ba
1.2
Tb/tn
3
Tuba
Timp.
Ball. *PIATTI*
Camp.
Piano
Sopr. e
C. Alti
Ten.
Bassi
VI. 1^a
VI. 2^a
Viole
Celli
C. bss.

a ——— ως λυ. τρω. δεῖ — σα τῶν δει. νῶν εὐ. χα. ρι. στή — ρι —
 a ——— os li. tro. thi — ssa ton dhi. non ef. kha. ri. sti — ri —

f

Detailed description: This is a page from a musical score, page 205. It contains staves for various instruments and vocal parts. The instruments listed on the left are Flute (Fl), Oboe (Oboi), Clarinet (Clar), Bassoon (bss.), Bassoon (Fag. 1^a), Bassoon (Fg. 2^a e.c. Fg), Horn (Corni), Trumpet/Bass (Tr/ba), Trombone (Tb/tn), Tuba, Timpani (Timp.), Bass Drum (Ball.), Cymbal (Camp.), Piano, Soprano/Alto (Sopr. e C. Alti), Tenor (Ten.), Bass (Bassi), Violin 1 (VI. 1^a), Violin 2 (VI. 2^a), Viola (Viole), Cello (Celli), and Double Bass (C. bss.). The vocal parts have Greek lyrics written below them. The score is written in 3/4 time and includes various musical notations such as notes, rests, and dynamic markings like 'f'.

[illegible]

12

Fl.

Oboi

Clar

bss

Fag 1^o

Fag 2^o

Corn

Tr. ba

Tb/mi

Tuba

Timp.

Batt.

Camp.

Piano

Sopr. e Alti

Ten.

Bassi

VI. 1^a

VI. 2^a

Viola

Celli

C. bss

Fl. I^o

p

p dolce

I^o Solo

a²

Tr. I

III-IV

mf

pp

p dolce

- a - va - γρα. φω Σοι ἡ πό - λις Σου Θε. ο - τό - κε -

- a - na. gra. fo Si i po - lis Sou The. o - to - ke -

33 *Allegro vivo e marziale.* $\text{♩} = \text{♩}$

Fl. Piccolo muta col Flauto III *f marc.*

Picc. *f marc.*

Oboi *f marc.*

1-2 *f marc.*

Clar. 3-4 *f marc.*

Cl. III IV *f marc.*

Cl. bss. *f marcatissimo*

Fag. *f marcatissimo*

1-2 *f marcatissimo*

3-4 *f marcatissimo*

5-6 *f marcatissimo*

Tr/ba *I-II marcatissimo*

III-IV *I Sola*

1-2 *f*

Tb/ni *f*

3-4 *f*

Tb. bss. *f*

PIATTI

CASSA 5

TAMB. 4

TAMBURO

Arpa 1^a

Arpa 2^a

33

1 *ff*

2 *ff*

Viola *ff marcatissimo*

marc. sempre

Celli *ff marc.*

C. Bss. *ff marcatissimo*

sempre

4

Fl. *p dolce*

Oboi

Clar. *p dolce*

Cl. bss

Fag.

C. Fg.

Corn. *c. SORDINO*
pp

Tr/ba

1-2

Tb/mi
3

Tuba

Timp.

Batt. TRIANGOLO
PIATTI *pp*

Celesta *pp*

Arpa 1^a *pp*

Arpa 2^a *pp*

Piano *p*
simile
pp

VI. 1^a *Pizz*
pp

VI. 2^a *Pizz*
pp

Viole *Pizz*
pp

Celli *Pizz*
pp

C. Bss. *Pizz*
pp

I^o Solo

Fl. 1^o 2^o
Fl. 3^o
Oboi
1-2
Clar. 3-4
Cl. bss.
Fag.
12
34
56
Tr/bu
1-2
Tb/mi 3-4
Tb. bss.
PIATTI
Batt. TAMB.
Arpa 1^a
Arpa 2^a
1
VI 2
Viole
Celli
C. Bss.

Fl. *mp* *f cantabile*
 Oboi *mp* *f cantabile*
 Clar. *mp* *f cantabile*
 Cl. bss. *mp* *f*
 Fag. *pp* *poco* *mp* *f*
 C Fg. *mp* *f*
 Corni *pp* *mp* *f*
 Tr/be *mp* *f cantabile*
 12 *p* *mf cantabile*
 Tb/n1 *p* *mf*
 3 *p* *mf*
 Tuba *p* *mf*
 Timp *ppp*
 Batt. *TRIANC* *PIATTI ppp* *ppp* *p, soli* *f*
 Celesta *pp*
 Arpa 1^a
 Arpa 2^a
 Piano
 VI. 1^a *pp* *Arco* *mp* *f cantabile*
 VI. 2^a *p* *Arco* *mp* *f cantabile*
 Viole *pp* *mp* *f*
 C'elli *pp* *mp* *mf*
 C. Bss. *pp* *mp* *mf*

This is a page from a musical score, likely for a symphony, featuring a variety of instruments. The score is written in a standard musical notation with staves for each instrument. The instruments listed on the left include Flute (Fl.), Piccolo (Picc.), Oboe (Oboi), Clarinet (Clar. 1-2, 3-4), Bassoon (Cl. bss.), Horn (Horn 1-2, 3-4, 5-6), Trumpet (Tr./be), Trombone (Tb./ni, 3-4), Tuba (Tb. bss.), Percussion (Piatto, Tamb.), Arpa (Arpa 1^a, 2^a), Violin (VI. 1, 2), Viola (Viole), Cello (Celi), and Double Bass (C. Bss.).

The score includes dynamic markings such as *fp subito e crescendo molto* and *fp sub. e cresc. molto*, indicating a forte piano (fp) dynamic with a subito (sudden) and crescendo (increasing volume) effect. The tempo is marked *molto* (much). The score is divided into measures by vertical bar lines, and the instruments are grouped by their family (e.g., woodwinds, brass, strings, percussion).

Fl. *5*

Oboi

Clar.

Cl. bss.

Fag. *dim.*

C.Fg.

Corni *S.S. mf a2* *C. SORDINO ppp*

Tr/be *p*

12 *p*

Tb/ni *p*

3 *p*

Tuba *p*

Timp *ppp*

Cell/ta

Arpa

Sopr. *5* *poco* *ppp*

0 C.A. *p*

0 Ten. *p* *ppp*

0 Bass *p* *ppp*

VI. 1^a *v*

VI. 2^a *v*

Viole *v*

Celli *v*

C.Bassi *v*

Ti ō. per. mā. xw Stra. ti. gō tā Ni. kn. tē. ri - a, ōs ly. trw.
Ti y. per. ma. kho Stra. ti. gho ta ni. ki. ti. ri - a, os li. tro.

(35)

Poco più calmo

Fl. 1²: *ff*

Fl. 3²: *ff*

Oboi: *1^o* *inf en dehors*

Cl. Ing.: *fpp sub.*

Clar. 1²: *fpp sub.*

Cl. 3-4: *fpp sub.*

Cl. bss.: *fpp sub.*

Fag.: *fpp sub.*

Corn. 1²: *fpp sub.*

Corn. 3⁴: *fpp sub.*

Corn. 5⁶: *fpp sub.*

Tr/be: *a2*

Tb/ni: *a2* *f*

Tb.bss.: *f*

Batt. *PIATTI*

Batt. *TAMB.*

Arpa 1^a: *fpp sub.*

Arpa 2^a: *fpp sub.*

VI. 1: *ff*

VI. 2: *ff*

Viola: *mf cantabile*

Celli: *mf cantabile*

C. Bss.: *mf cantabile*

36 *Tempo Vivo* ♩ = ♩

Fl.

Picc.

Oboi

C. Ing.

12

Clar. 34

Cl. bss.

Fag.

C. Fg.

12

Corn 34

5-6

Tr/be

Tb/ni

Timp.

TAM-TAM.

Batt. TAMBURO

Arpa

1.

VI. 2.

Viole

Celli

C. Bss.

CLARINI MUTAN in B

CLARINI MUTAN in B

CLARONE MUTA in B

mp

pp

f

pp

mf

f

Pizz.

mp

36 *Tempo Vivo* ♩ = ♩

Oboe I

Sopr.

CA

Ten.

Bss.

VI. 1^a

VI. 2^a

Viole

Celli

C. Bss.

p *I°* *dolce* *ppp*

δει. σα τῶν δει. νῶν εὐ. χα. ρι. στη. ρι. α. 'Α. να. γρά. φω. Σοι. ἡ. πό. λεις. σου. Θε. ο. τὸ. κε. 'Αλλ' ὡς
 this. sa. ton. dhi. non. ef. kha. ri. sti. ri. a. A. na. ghra. fo. Si. i. po. lis. sou. The. o. to. ke. All' os

p *poco* *ppp*

Ob. I

Fag. I

Celli

Arpa I

Sopr.

CA

Ten.

Bss.

VI. 1^a

VI. 2^a

Viole

Celli

C. Bss.

pp *p* *ppp sul ponticello* *p cresc.* *dim* *pp*

ἔ. χου. σα. τὸ. κρά.τος. ἀ. προσ. μα. χη. τον. ἐκ. παν. τοι. ὧν. με. κιν. οὐ. νῶν. ἐ. λευ. δε. ρω. σον. 'Ι. να
 e. khous. sa. to. Kra. tos. a. pros. ma. khi. ton. ek. pan. di. on. me. kin. dhi. non. e. lef. the. ras. son. I. na

ppp *p* *ppp sul ponticello* *p* *pp* *pp* *pp* *pp*

[illegible]

[illegible]

This is a page from a musical score, likely for a symphony orchestra. The page contains staves for various instruments, including woodwinds, brass, percussion, and strings. The notation includes notes, rests, and dynamic markings such as *mp*, *cresc.*, *mf*, and *f*. There are also articulation marks like accents and slurs. The page is numbered '67' at the top right. The instruments listed on the left include Fl. e Picc., Oboi, Clar. 12/34, Cl. bss., Fag., C. Fg., Corni 12/34/56, Tr/ba 12/34, Tb/ni 12/34, Tb. bss., Timp., Batt., Arpa 1^a, Arpa 2^a, Vl. 1/2, Viole, Celli, and C. Bss.

1-II Animando

Fl. e Picc. *2 Fl. e Picc.*

Oboi

Clarini

Es

1-2

bss.

Fag. e C. Fg.

1-2

Corni

3-4

Tr/bc

1-2

3-4

Tb/ni

marcato

marc.

Tuba

Timp.

Batt. TAMBURO TAM-TAM

Cassa PIATTI

Camp.

Celesta

Arpa I

gliss.

Arpa II

Animando.

Carill.

Piano

VI. 1^a

VI. 2^a

Viole

Celli e C-Bassi

Celli C-B.

Pizz.

Arco

ff

UNITI

[illegible]

Fl.

Corni I-2

Sopr.

C.A.

Ten.

Bss.

Violini I

» II

Viola

Celli e C. bss.

f τῇ ὑπερ.
Ti y. per.

p μα. χω στρατῃ.
ma. kho stra. ti.

f γὼ τὰ Νι. κη.
gho ta ni. ki.

p τή - ρι - α
ti - ri - a

f μα. χω Στρατῃ.
ma. kho stra. ti.

p γὼ τὰ Νι. κη.
gho ta ni. ki.

f τή - ρι - α
ti - ri - a

p Α. να γρα. φω
A. na gra. fo

f Ζοι ἡ πό.
Zoi i po.

p λισ σου Θε. ο. τό -
lis sou The. o. to.

f κε
ke

p Α. να
A. na.

(39)

Animando

Camille Saint-Saëns

Fl. 1 2

Oboi

Cl. in G

Clar. in A

Fag.

Corni

1 2

VI. 1 2

Viole

Celli

C. Bss.

Allegretto

Andante

mf

mf

mf marc.

mf marc.

sul ponticello

f s. ponticello

Div

p cresc.

f piz

mf piz

mf

This page of a musical score is for a symphony, featuring various instruments and dynamic markings. The instruments listed on the left are Flute (Fl.), Oboe (Oboi), Clarinet in G (C. Ing.), Clarinet in A (Clar. 1-2, 3-4), Bassoon (Cl. bss.), Bassoon (Fag.), Bassoon (C. Fag.), Horns (Corni 1-2, 3-4), Timpani (Timp.), Violin (VI 1, 2), Viola (Viole), Cello (Celli), and Double Bass (C. Bss.). The score includes dynamic markings such as *sf.* (sforzando), *ff.* (fortissimo), *mp.* (mezzo-piano), *cresc.* (crescendo), *mf.* (mezzo-forte), *f.* (forte), *marcato*, and *Arco*. There are also performance instructions like *Pizz.* (pizzicato), *Div.* (divisi), and *Arco sul ponticello*. The tempo is marked *Appassionato* with a metronome marking of $\text{♩} = 120$. The score is written in G major and 4/4 time. The page number 40 is in the top right corner.

8) Poco pesante e Maestoso (♩ = 76)

Fl. 1-2

Oboi

Clar. 1-2

Fag. 1-2

Corri 1-2

Tr/ba 1-2

Tb/mi 1-2

Arpa 1-2

Sop.

CA

Ten.

Bss.

VI. 1-2

VI. 2-3

Viole

Celli

C.Bss.

τῆ - ρι - α Ἀ.να. γρά.φω σοι ἡ πό. λης σου Θε. ο. τό. κε
ti - ri - a A. na. gra. fo si i po. lis sou The. o. to. ke

γράφω σοι ἡ πό. λης σου Θε. ο. τό. κε
gra. fo si i po. lis sou The. o. to. ke

8) Poco pesante e Maestoso (♩ = 76)

τῆ ὑ. περ. μά. χω στρα.τη. γῶ τὰ Νι. κη.
Ti y. per. ma. kho stra. ti. gho ta ni. ki.

γράφω σοι Θε. ο. τό. κε τῆ ὑ. περ. μά. χω στρα.τη. γῶ τὰ Νι. κη.
gra. fo si The. o. to. ke Ti y. per. ma. kho Strati. gho ta ni. ki.

Fl. *poco string.*
 Picc.
 Oboi
 C. Ing.
 1-2
 Clar. *f poco string.*
 3-4
 Cl. bss.
 Fag. *poco string.*
 C. Fg.
 1-2
 Corni
 3-4
 5-6
 Tr/bc
 1-2
 Tb/ni
 3-4
 Tb. bss.
 Timp. *pesante e poco string.*
 Batt.
 Arpa
 1
 VI. *poco string.*
 2
 Viole *poco string.*
 Celli *poco string.*
 C. Bss. *poco string.*

[illegible]

I^o Solo Calmando

Oboe 1^o *p* *dolce e calmandosi*

12 *3*

Corni *3-4*

1-2 *3*

Tb/ni *3-4* *3*

Arpe *1-2*

Sopr *p Calmandosi*

0 *A. va. gra. φω σοι η πό. λης σου Θε. ο. τό. κε —*
A. na. gra. fo Si i po. lis sou The. o to. ke —

CA *p*

Ten. *pp*

0 *στη. ρι. α —*
sti. ri. a —

Bss. *pp*

VI 1ⁱ *Arco* *pp* *V*

VI. 2ⁱ *Arco* *pp* *V*

Viole *Arco* *pp* *V*

Celli *Arco* *pp* *V*

C. Bss.

9

Sopr

0 *CA*

Ten.

0 *σμά. χη. τον Έκ παν. τοι. ων με κιν. δύ. νων έ. λευ. δέ. ρω. σον —*
sma. khi. ton Ek pan. di. on me kin. dhi. non e. lef. the. ro. sson —

Bss.

1^o *va. na*

10

Fl. *I^o* *f*

Oboi *a2* *mf*

Cl. 1.2

Bss.

Fag. *I* *p*

C.Fg. *UNITI*

1.2

Corni *quasi f*

3.4

1.2

Tr/bc

3.4

1.2

Tb/ni

3.4

Tuba

Timp.

Batt.

Sopr.

κρα. ζω σοι χαϊρε νυμ. γη α. νυμ. γευ. τε. χαϊ.ρε νυμ. γη α. νυμ. γευ. τε.

kra zo si khe.re nim.fi a. nim.fe fte. khe.re nim. fi a. nim.fe fte.

C.A.

"I. va κρα. ζω σοι χαϊ.ρε νυμ. γη α. νυμ. γευ. τε. χαϊ.ρε νυμ. γη α. νυμ. γευ. τε.

I. na kra zo si khe.re nim. fi a. nim. fe fte. khe.re nim. fi a. nim. fe. te

Ten.

"I. va κρα. ζω σοι χαϊ.ρε νυμ. γη α. νυμ. γευ. τε. α. νυμ. γευ. τε.

I. na kra. zo si khe.re nim. fi a. nim. fe. fle. a. nim. fe. fle

Bss.

"I. va κρα. ζω σοι χαϊ.ρε νυμ. γη α. νυμ. γευ. τε.

I. na kra. zo si khe.re nim. fi a. nim. fe. fte.

10

VI. 1^a *mf*

VI. 2^a *mp* *UNITI*

Viole *mp*

Celli *mp*

C.Bss. *Acce* *f*

f

Fl.
 Oboi
 Cl. 12
 Fag.
 C. Fg.
 1-2
 Corni
 3-4
 Tr/be
 Tb/mi
 1-2
 Tb 3-4
 e Tuba
 Tuba
 Timp
 Batt.
 Camp
 Arpa I
 Arpa II
 Piano
 Sopr.
 Ten.
 e C.A.
 Bss.
 VI. 1.
 VI. 2.
 Viole
 Celli
 C. Bss.

Musical score for page 218, featuring various orchestral instruments and vocal parts. The score is written in 2/4 time and includes dynamic markings such as *f*, *ff*, and *p*. The instruments listed on the left include Flute, Oboe, Clarinet 12, Bassoon, Contrabassoon, Corni 1-2, Corni 3-4, Trumpet/Bassoon, Trombone/Midrange, Trombone 3-4 and Tuba, Timpani, Bass Drum, Cymbal, Arpa I, Arpa II, Piano, Soprano, Tenor, and Contrabass. The vocal parts are Soprano, Tenor, and Contrabass. The score includes various musical notations such as notes, rests, and dynamic markings.

Fl. e Picc. Fl. I-II Picc. Fl. I-II
Obol.
Cl. 12
Fag. Fag. I-II
C. Fag.
1-2 3-4 Corni I-II-III-IV
5-6 V-VI
Tr./be I-III II-IV
Tb./ni A2 1-2
Tb. 3-4 e suba
Timp.
Batt. f p
Camp.
Arpa I
Arpa II
Piano ff
Sopr. Ten. e C.A.
Bss.
Vi. 1^a
Vi. 2^a
Viola
Celli
C. Bss.

(12) *Maestoso* ♩ = 69:

Fl. *a2*

Picc. *f* *sim*

Oboi *f* *a2*

Cl. Es *f* *sim*

Cl. B *f* *a2*

Cl. bss *f*

Fag. I

Fag. II-III

I II III IV *a4* *3*

Corni *f*

V VI

I II

Tr/bc

III IV

I II *mf*

Tb/ni *mf*

III IV *mf*

Tuba

Timp.

Batt. *PIATTI* *3 P.* *P. Soli*
CASSA *2 C.*

Camp. *f*

Celesta

Carillon

Arpe I-II *ff*

Piano (12)

Sop. Ten. e C.A. *S. T. UNITI* *8° bss. loco*
C. A.

ma kho Stra. ti yw ta Ni kn ri a ws lu tro
a oi li tro

Bssr

VI. I-II

Viole

Celli

Bassi

Fl. *a2*
 Picc
 Oboi *a2*
 Cl. Es
 " B
 " bss
 Fag. I
 " II III
 I II III IV
 Corni
 V VI
 I II
 Tr/bc
 III IV
 I II
 Tb/ni *mf*
 III IV *mf*
 Tuba
 Timp
 Batt. T. TAM
 Camp.
 Celesta
 e Clar. III
 Arpe I II
 Piano
 Sopr Ten. e C.A. *8^a bss - loco*
 ORO
 C. Bssi
 VI I II
 Vole
 Celli
 Bassi

δεῖ - σα τῶν δεῖ νῦν εὖ - χα - ρί - στή - ρι - α -
 thi - ssa ton dhi non ef - kho - ri iti ri a -
 A. va -
 A. na -

Fl.

Picc.

Oboi

Cl. Es

" B

" bss.

Fag I

" II III

I II III IV

Corni

V VI

I II

Tr/be

III IV

I II

1b ni

III IV

Tuba

Timp

Batt.

Camp.

Celesta

e Carill.

Arpe

I II

Piano

Sopr.

Ten.

e C.A.

UNITE

ghra - fo

Si

no - po

lis

Sou

The

o - o

to -

ke

All

os

Bassi

VI. I-II

Viole

Celli

Bassi

13

Fl. e Picc. *f* 3 3 3

Oboi *mf*

Cl. B. *a2* 3 3 3

Bss. *3*

Fag. I

Fag. II e III *III* *II e C. F.* *a2*

Corn. I-II *3* *3* *3*

Corn. III-IV *mp* *3* *3* *3*

Corn. V-VI *mp*

Tr/bc *I-III* *II-IV*

Tb/m *I-II*

Tb/m III-IV

Tuba

Timp

Batt. *PIATTI* *mf* *+*

Arpa I

13

Arpa II

Sopr. e Ten. *f* *ε* - - - σου - - - σα το. Κρά - - - τος ὁ - - - προ - - - σμα - - - χη - -
e - - - khou - - - ssa to kra - - - tes a - - - pro - - - sma - - - khi - -

Cl. A

Bss. *f*

VI. I *f*

VI. II *f*

Viole *f*

Celli *f*

C. Bss.

Fl. e Picc. *Fl. e Picc.*

Oboi

Cl. B. *a2*

" bss.

Fag I

Fag II e C. Fg. *a2*

Corn I II

Corn III IV

C V VI

Tr/bc *I III*
II IV

Tb/ni *a2*

Tb/ni III IV *a2*

Tuba

Timp

Batt. *PIATTI*
CASSA

Arpa I

Arpa II

Sopr. *S.e.T.*

Cell. *S.e.T. I*
S.e.T. II

CA *CA*

Bss.

VI. I

" II

Viole

Celli

C.Bss.

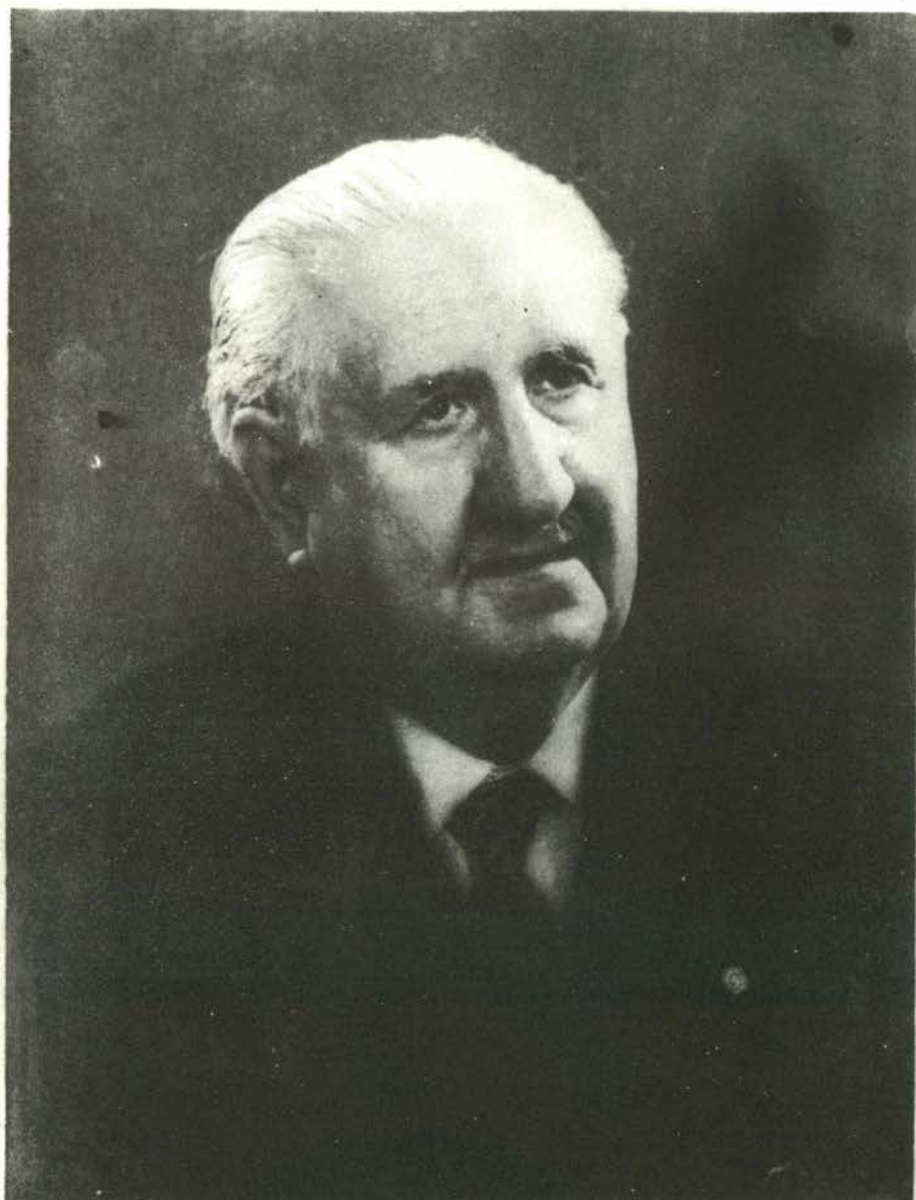
TON. 'Εκ παντοῦ, ὡν με κιν. δὲ, νῶν ἔ- λευ- δε- ρω-
ton. Ek pandi, on me kin-dhi, non e- lef the ro-

SON *va*
sson / na

fff
gliss.
fff

Fl. e Picc.
 Oboi
 Cl. Es
 " B
 " bss.
 Fag. I
 Fag. II e C.Fg.
 I II
 III IV
 V VI
 Tr/be
 Tb/ni I II
 III-IV e Tuba
 Timp.
 Batt.
 Camp.
 Celesta
 Curill.
 Arpa I
 Arpa II
 Piano
 Sopr.
 Ten.
 e CA.
 Bssi
 VI. I II
 Viole
 Celli
 C.Bssi

Τετάρτη 25 του Μάρτι 1920 - Δευτέρα 5 του Μαι 1937 - Παρασκευή 5 του Χριστού 1952.



ΜΑΝΩΛΗΣ ΚΑΛΟΜΟΙΡΗΣ
MANOLIS KALOMIRIS

TRITONOS 87 VIEUX PHALÈRE
ATHÈNES

