

Luciano Berio

Différences
per cinque strumenti
e registrazione stereofonica
(1958–1959)

Partitura

UE 31387



Foreword

After the composition of *Différences* in 1958–1959, the autograph score underwent several changes by the composer. The present edition is based on the most recent version by him and represents a 'practical edition', designed to facilitate performances as much as possible.

Full score

- 1) The entire time structure has been checked against the tape (also with the aid of computer technology). The tempo indications and the length of the fermatas have been adjusted where necessary to ensure the most precise synchronization possible. The newly added metronome indications are given in square brackets; wherever the original indication has been changed, the original is given as a footnote.
- 2) The notation of the recorded instrumental music has been partially reduced to what is relevant for performance purposes. Obvious differences between the handwritten sketches and what is actually recorded have been corrected.
- 3) Some of the recorded sounds not present in the manuscript have been added; for the parts of the tape which have not been transcribed it has been decided to use – like in the manuscript – a wavy line.
- 4) For further help with the synchronization, particularly for certain ensemble entries, time-lapse indications have been inserted, written in minutes and seconds, calculated from the beginning of the relative track on the tape.

Tape part

- 5) Tape noises like clicks and crackles, related to the technical limitations of the 1950s studio equipment, were eliminated during the editing and digitalization of the original tape. In order not to alter the original sound of the recording in any way, it was decided not to use algorithms for the reduction of tape hiss.
- 6) The tape part available with this present new edition is provided in CD format divided into ten tracks: The first four tracks correspond with sections I–IV of the original tape, whereas tracks 5–9 correspond with section V, and track 10 with

section VI. It may be convenient to use a computer or other similar digital devices to play back the tracks.

7) Performances of *Différences* require a simple sound diffusion system with a minimum of four loudspeakers as indicated in figure 1 (see next page); nevertheless, the plan can be adapted to specific performance spaces (for example those of large dimensions) by varying the number of loudspeakers but leaving unaltered the principle of alternation between the loudspeakers positioned close/behind the musicians and those more widely positioned (for example at the edges of the stage).

8) The sound diffusion should enhance the interplay between the instrumental and electronic sounds with simple spatial movements. In general, loudspeakers 1 and 4 should be used for transformed sounds and loudspeakers 2 and 3 for untransformed sounds. Therefore in sections I, II, and VI of the tape, the sounds should remain on the inner loudspeakers (close to the instruments), whereas during sections III, IV and V, which represent gradually greater distance with respect to the instrumental material, the sound should 'grow' a lot through the outer loudspeakers; in these sections the sound director can 'play' with volume levels repeatedly changing perspective.

9) The dynamics of the recorded part (tape) – indicated in its notation – must be maintained carefully with the instrumental parts, in order to create overall balance; at certain moments where the instrumental ensemble is silent, it is possible to use fairly high levels which go beyond the instrumental limits.

This edition was prepared with the advice and collaboration of Pierre Boulez who used a preliminary version in autumn 2004 for two concerts with the Ensemble InterContemporain in Turin and Milan.

Kilian Schwoon, Francesco Giomi
(Tempo Reale, Florence, July 2007)



Note

Dalla sua prima stesura del 1958–1959, la partitura autografa di *Différences* è stata più volte modificata dall'autore. La presente edizione si basa sulla versione più recente da lui redatta, e costituisce un'edizione «pratica», pensata per facilitarne il più possibile l'esecuzione.

Partitura

- 1) L'intera struttura dei tempi è stata confrontata con il nastro magnetico (anche con l'ausilio di strumenti informatici). Le indicazioni di tempo e le durate delle corone sono state aggiustate per ottenere una sincronizzazione più precisa possibile. Le indicazioni metronomiche aggiunte ex novo sono state introdotte tra parentesi quadre; nei casi in cui l'indicazione originale è stata modificata, essa viene riportata a piè di pagina.
- 2) La notazione delle parti strumentali incise su nastro magnetico è stata parzialmente ridotta agli elementi rilevanti per il coordinamento esecutivo; discrepanze evidenti tra la notazione autografa e le parti effettivamente presenti sul nastro sono state corrette.
- 3) Alcuni elementi sonori presenti nel nastro magnetico ma che non erano inseriti nella notazione autografa, sono stati aggiunti nella notazione; per le parti non trascritte del nastro magnetico è stato scelto di utilizzare – così come nella partitura autografa – una linea ondulata.
- 4) Per facilitare ulteriormente la sincronizzazione in particolari punti d'ingresso strumentale, sono stati inserite delle indicazioni di tempo, espresse in minuti e secondi da calcolare dall'inizio della traccia della relativa sezione o sotto-sezione.

Parte elettronica

- 5) Nel processo di digitalizzazione e di editing del nastro originale sono stati eliminati i rumori di disturbo, facilmente riconducibili ai limiti tecnici delle apparecchiature dell'epoca. Per non alterare in nessun modo l'immagine sonora originale si è preferito non utilizzare algoritmi di riduzione del rumore di fondo.
- 6) La parte per nastro magnetico disponibile con questa edizione è inclusa in un CD suddiviso in dieci tracce: le prime quattro corrispondono alle parti di nastro magnetico delle sezioni da I a IV, le

tracce da 5 a 9 corrispondono a quelle della sezione V, la traccia 10 corrisponde a quella della sezione VI. Per facilitare l'esecuzione può essere conveniente riprodurre le tracce attraverso un computer o altri dispositivi digitali analoghi.

7) L'esecuzione di *Différences* necessita di un semplice sistema di diffusione con un minimo di quattro altoparlanti così come indicato in figura 1; tuttavia, lo schema può essere riadattato a particolari spazi esecutivi (per esempio di grandi dimensioni) variando il numero di altoparlanti ma lasciando inalterato il principio di alternanza tra diffusori collocati vicino/dietro gli esecutori e diffusori molto più larghi (per esempio, agli estremi del palcoscenico).

8) La regia del suono deve accentuare il gioco di allontanamento e avvicinamento tra i suoni strumentali e quelli elettronici con semplici movimenti di spostamento. In linea generale, gli altoparlanti 1 e 4 devono essere usati per i suoni trasformati e gli altoparlanti 2 e 3 per quelli non trasformati. Perciò nelle sezioni I, II e VI si devono scegliere i diffusori vicini agli esecutori, mentre nelle sezioni III, IV e V, che marciano gradualmente distanze sempre maggiori rispetto al materiale strumentale, il suono deve «allargarsi» molto attraverso gli altoparlanti più esterni; in queste sezioni il regista del suono può anche «giocare» con i livelli sonori cambiando ripetutamente prospettiva.

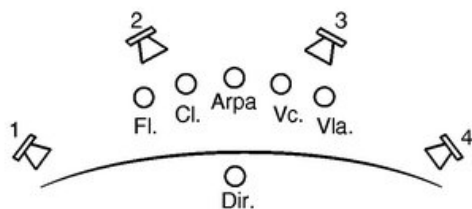
9) Le dinamiche della parte su nastro magnetico – indicate nella relativa notazione – devono essere tenute in maniera congrua con quelle della parte strumentale, creando con questa un rapporto paritetico complessivo; in alcuni punti caratterizzati dalla presenza del nastro magnetico solo, può essere opportuno scegliere dinamiche relativamente elevate che vadano anche oltre il limite degli strumenti.

La presente edizione è stata effettuata con la consulenza e la collaborazione di Pierre Boulez che ne ha utilizzato la versione preliminare nell'autunno del 2004 durante due concerti con l'Ensemble InterContemporain a Torino e Milano.

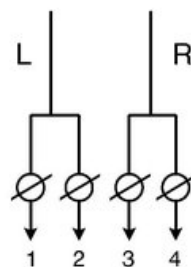
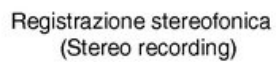
Kilian Schwoon, Francesco Giomi
(Tempo Reale, Firenze, luglio 2007)



Disposizione degli strumenti e altoparlanti (Seating plan and loudspeaker positioning)



Schema tecnico per la diffusione
(Technical plan for signal routing)



Flauto
Clarinetto in si
Arpa
Viola
Violoncello

Registrazione stereofonica

La partitura è scritta in do.
The score is written in C.

Durata: 17 min

à Henri Pousseur

Différences

per cinque strumenti e registrazione stereofonica (1958–59)

Luciano Berio

(1925–2003)

6/4 $\text{♩} = 68$ 2/4

Flauto

Clarinetto

Viola

Violoncello

Arpa

IV 4 V poco a poco verso il pont. III ord. 3 5 III

ppp *sf* *mf* *pp* *mf* *p* *sf* *p*

2/4 accel. — 4/4 — $\text{♩} = 80$

Vla.

Vc.

p *ppp* *p* *pp* *p* *ppp* *mf* *ppp* *mf* *f* *mf* *f*

pp *p* *pp* *p* *ppp* *mf* *ppp*

$\text{♩} = 90$ 3/4

Vla.

Vc.

mf *p* *f* *f* *mf* *p* *f* *p* *pp*

mf *f* *p* *f* *mf* *f* *mf* *f*

pizz. 0 +

10 $\text{♩} = 104$

Vla. *f* *p* *pp* *p* *p*

Vc. *arco* *mf* *p* *ppp* *p*

Arpa *p* *mf* *sempre p*

13 $\frac{4}{4}$ $\frac{2}{4}$

Vla. *(p)* *mf* *f* *f*

Vc. *pp* *p* *mf* *f* *f*

Arpa *(sempre p)*

16 $\frac{3}{4}$ $\frac{2}{4}$ $\frac{3}{4}$

Vla. *ff* *p* *p* *f*

Vc. *ff* *pp* *p* *mf* *f*

19 $\text{♩} = 60$ $\frac{3}{4}$ $\frac{4}{4}$

Vla. *ff* *p* *mf* *p* *pp* *p* *mf* *p*

Vc. *mf* *pp* *p* *mf*

2/4 5/8 4/4

Vla. 30 *pizz.* *f* *arco* *p* *mf* *ppp*

Vc. *f* *p* *ffz* *p*

Arpa *ff* *p* *ff* *p* *mf*

4/4 3/4 ♩ = 60

Vla. 33 *pizz.* *ff* *sord. arco* *ppp* *pizz.* *f*

Vc. *ppp*

Arpa *f* *p* *mf* *pp* *fff* *fff*

♩ = 72 2/4 5/8 2/4

Vla. 38 *p* *f* *pp* *mf* *p* *mf*

Vc. *mf* *f* *p* *mf* *p*

Arpa *mf* *mf* *mf*

Violin (Vc.)

Viola (Vla.)

3 4

5 8

[♩ = 60]

47

arco

pizz

mf

p

pp

mf

p

50

Vla.

Vc.

pp *mf*

p

3
4 [$\text{♩} = 80$]

pp

p

mf *pp* *p*

pizz. *mf* *p*

4
4

(Via.)

(Vc.)

4/4

3/4 [rit.]

Via.

\equiv

(Vla.)
 (Vc.)
 Cl.
 Vla.
 Vc.
 Arpa

61
 2/4
 3/4
 dolce
 ppp
 mf
 p
 mf
 pp
 ppp
 pp
 p
 pp
 ppp
 pp
 p
 pp

65
 3/4 = 90
 Cl.
 Vla.
 Vc.
 legno batt.
 arco
 sord.
 ppp
 p
 pp
 ppp
 pp
 f
 p
 pp
 f

67 9

Cl. 3
8
4

Vla. 4
4

Vc. 3
4

ppp *pp* *p* *ppp* *ppp* *p* *pp*

arco legno batt. arco

sf *p* *mf* *pp* *p* *ppp* via sord.

$\text{♩} = 72$

70

Cl. *p* *p*

Vla. *p* *mf* *pp* *p*

Vc. *mf* *sf* *pp* *p* *f* *p*

senza sord.

72

Fl. *f* *pp*

Cl. *f* *mf* *p* *f*

Vla. *p* *mf* *pp* *p*

Vc. *pp*

Arpa *f* *mf* *p* *mf* *f* *p*

75

Fl.

Cl.

Vla.

Vc.

Arpa

f *mf* *f* *ff* *f* *mf* *f* *ff* *mf*

p *mf* *(mf)* *p* *mf* *ff*

f *p* *mf* *f* *mf*

f *mf* *f* *mf* *ff*

5 8

Track 2

Registrazione (Vc.)

pp

5 8

78

Fl.

Cl.

Vla.

Vc.

Arpa

ff *p* *ff* *mf* *f* *mf*

ff *mf* *f* *mf* *pizz.* *f*

ff *mf* *f* *mf* *pizz.* *f*

pp *ff*

4 4 [♩ = 84] 3 4

(Fl.) *p*
 (Cl.) *p*
 (Vla.) *pizz.* *arco* *sempre f*
 (Vc.) *mf* *p* *sempre f*
 (Arpa) *f* *f* *f*

3
4

♩ = 104

Fl. *pp* *p*
 Cl. *mf* *p*
 Vla. *arco* *f* *f* *p* *mf* *sempre ff*
 Vc. *ff* *f* *sempre ff*
 Arpa *ff* *f* *f* *sf*

(Via.) *pizz.* *ppp* *arco* *pp* *f* *pp* *p*
 (Vc.) *pp* *pp* *p* *f* *p* *mf* *p* *pp* *mf* *pp* *mf*

$\frac{3}{4} \text{♩} = 80^{*})$ $\frac{2}{4}$

Fl. *[2"]*
 Cl. *[2"]*
 Vla. *[2"]* *p* *mf* *p*
 Vc. *[2"]* *pp* *mf* *p* *f* *mf* *mf*
 Arpa *[2"]* *p*

**) orig.: ♩ = 72*



(Vla.) *p* *mf* *pp* *pp* *p* *mf* *pp* *p*

(Vc.) *p* *ppp* *p* *pp*

Vla. 87 *f* *mf* *f* *f* *f* *p* *p*

Vc. *mf* *f* *p* *p*

3
4 [♩ = 96]

(Vla.) *p* *mf* *f* pizz.

(Vc.) *ppp* *mf* *mf* *p* *mf*

Vla. 91 *pp* *mf* *p* *mf* *f* *f* *f*

Vc. *pp* *p* *mf* *p* *f*

3
8 **3**
4

(Fl.) *ff* *f*
 (Cl.) *ff* *f*
 (Vla.) *p* *f*
 (Vc.) *p* *mf* *ppp* *ff* *f*
 (Arpa) *ffz* *ff* *f*
 3/4
 94
 Fl. *f* *mf* *p*
 Cl. *f* *mf* *p*
 Vla. *ff* *f* *ff* *f* *mf* *p* *p*
 Vc. *ff* *f* *mf* *p* *ff* *p* *mf*
 Arpa *ff* *f*

arco
 pizz.
 arco
 3
 5
 3
 3

$\text{♩} = 96^*)$

*) orig.: $\text{♩} = 72$

(Fl.) *ppp* *ff* *f* *mf*
 (Cl.) *ppp* *pp* *f* *ff* *f* *mf* *f*
 (Vla.) *ff* *ff* *f* *mf*
 (Vc.) *ff* *ff* *mf*
 (Arpa) *mf* *ff* *f* *f* *mf*

[♩ = 96]^{*)}
 97
 Fl. *ff* *ff*
 Cl. *ff* *ff* *f* *sf p*
 Vla. *f* *ff* *f*
 Vc. *pp* *f* *ff* *f* *f*
 Arpa *ff* *f* *mf* *f* *mf*

*) orig.: accel. — — — ♩ = 96 rall. — — — — — ♩ = 72

105

Cl.

ppp

pp

3

3

5

5

pizz.

arco

Vla.

f

mf

p

pp

mf

p

p

pp

Vc.

mf

p

5

8

2

4

[illegible]

3/4 ——— 2/4 ——— 3/4 ——— ——— ♩ = 106 2/4 2/8

Cl. *f* *pp* *pp* senza sord. pizz. *mf* *f*

Vla. *ff* *p* via sord. *mf* *f*

Vc. *ff* *p* *mf* *p* *mf*

Arpa

Track 3

Registrazione (Via.) *ppp*

2/8 ♩ = 132*) 3/8 4/8

Fl. *f* *mf* *f* *sempre pp*

Cl. *f* *mf* *f* *sempre pp*

Vla. *f* *sempre pp*

Vc. *f* *sempre pp*

Arpa *f* *mf*

*) orig.: ♩ = 140

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(Vla.) *p* *mf* *p* *p*
 (Vc.) *ppp* *p* *pp*

3
8

4
4 ♩ = 80 *)

Fl. 120
 Cl.
 Vla.
 Vc.
 Arpa

p *mf* *f* *p* *p* *mf*

*) orig.: ♩ = 72

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(Cl.) *p* *mf* *pp*
 (Via.) *mf*
 (Vc.) *p* *mf*
 4/4 [♩ = 90] 3/8

Cl. 126 *ff* *ff* *pp* *f* *ff* *ff* 3
 Vla. *ff*
 Vc. *ff*

=

(Cl.) *p* *mf* *f*
 (Via.) *pp* *ff* *f*
 (Vc.) *pp* *ff* *f*
 3/8 2/4 ♩ = 76*) 4/4 6/4

Cl. 129 *ff* *p* *ff* 3
 Vla. *ff* *p* *mf*
 Vc. *ff* *p* *mf*

*) orig.: **rall.** (b. 130), ♩ = 72 (b. 131)



(Fl.) *ff-p* *f*
 (Cl.) *f* *p* *f* *p* *pp* *f* *mf* *f* *ff* *p*
 (Via.) *pp*
 (Vc.) *pp*

6
4

4 $\text{♩} = 90$ *accel.* $\text{♩} = 104$

Fl. *pp* *p* *ppp* *ff*
 Cl. *pp* *p*

(Fl.) *f* *p* *mf*
 (Cl.) *pp* *mf* *pp* *f* *p* *ff*

rall. $\text{♩} = 90$

Fl. *ff* *p* *mf*

(Fl.) *sf-p*
 (Cl.) *ffz* *sf-p* *p* *mf*
 (Via.)

Fl. *p* *mf* *p*

(Fl.) *ff* *pp* *pp*

(Cl.) *pp* *ppp* *mf* *f*

(Via.) *p*

(Vc.)

Fl. 140 *sfz* *mf* *f* *pp* $\text{♩} = 72^*)$

Cl. *sf-mf* *p* *mf*

(Fl.) *sf* *f* *mf* *sf* *ff* *ff* *sempre*

(Cl.) *pppp* *f* *sf* *mf*

(Via.) *f*

Fl. 143 *pp* *sfz* *sfz* $\text{♩} = 84^{**})$ $\frac{3}{4}$ $\frac{4}{4}$

Cl. *mf* *p* *mf* *f* *ffz*

*) orig.: $\text{♩} = 72$ accel.

**) orig.: $\text{♩} = 104$



(Fl.)

(Cl.)

4/4 5/8 4/4

146

ff *ffz* *mf* *ff*

Fl.

(Fl.)

ff sempre *ff* *ff* *mf* *p*

(Fl.)

mf

(Via.)

p

(Vc.)

f

3/8 3/4 5/8 4/4

149

p *pp* *ffz* *pp*

Fl.

(Fl.)

mf *p*

(Segue registrazione sola)

4/4 ♩ = 60

153

ppp

Fl.

Registrazione

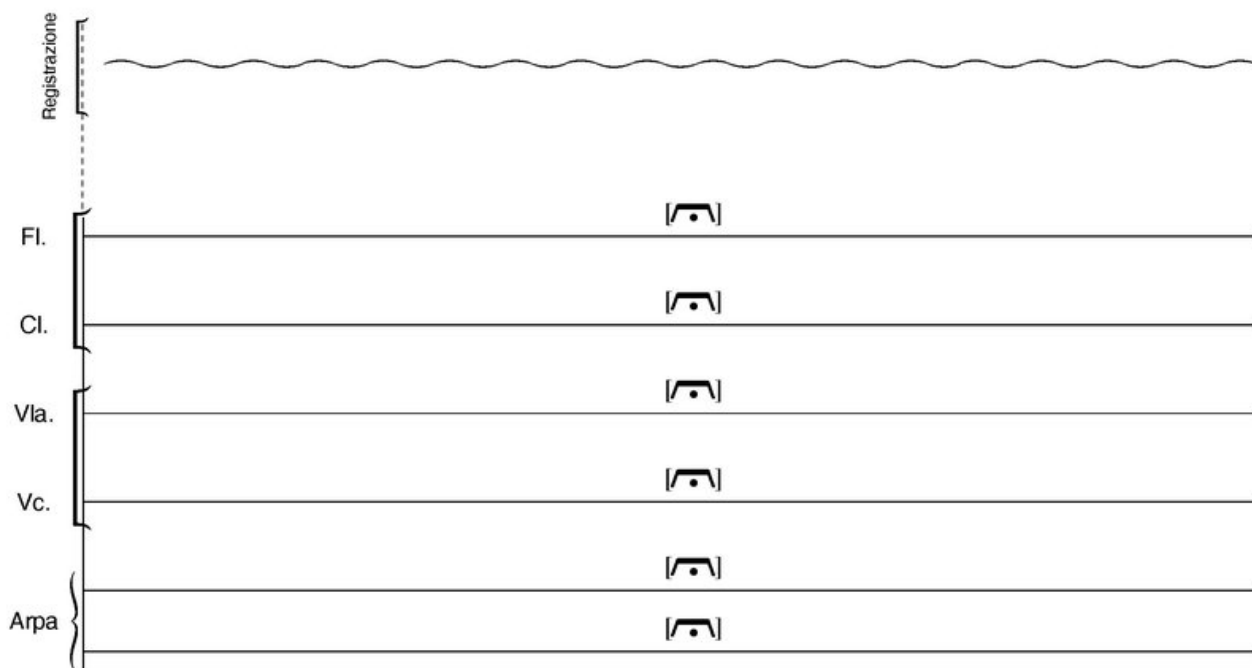
Fl.

Cl.

Vla.

Vc.

Arpa



2:23

[♩ = 104]

(Arpa)

Fl.

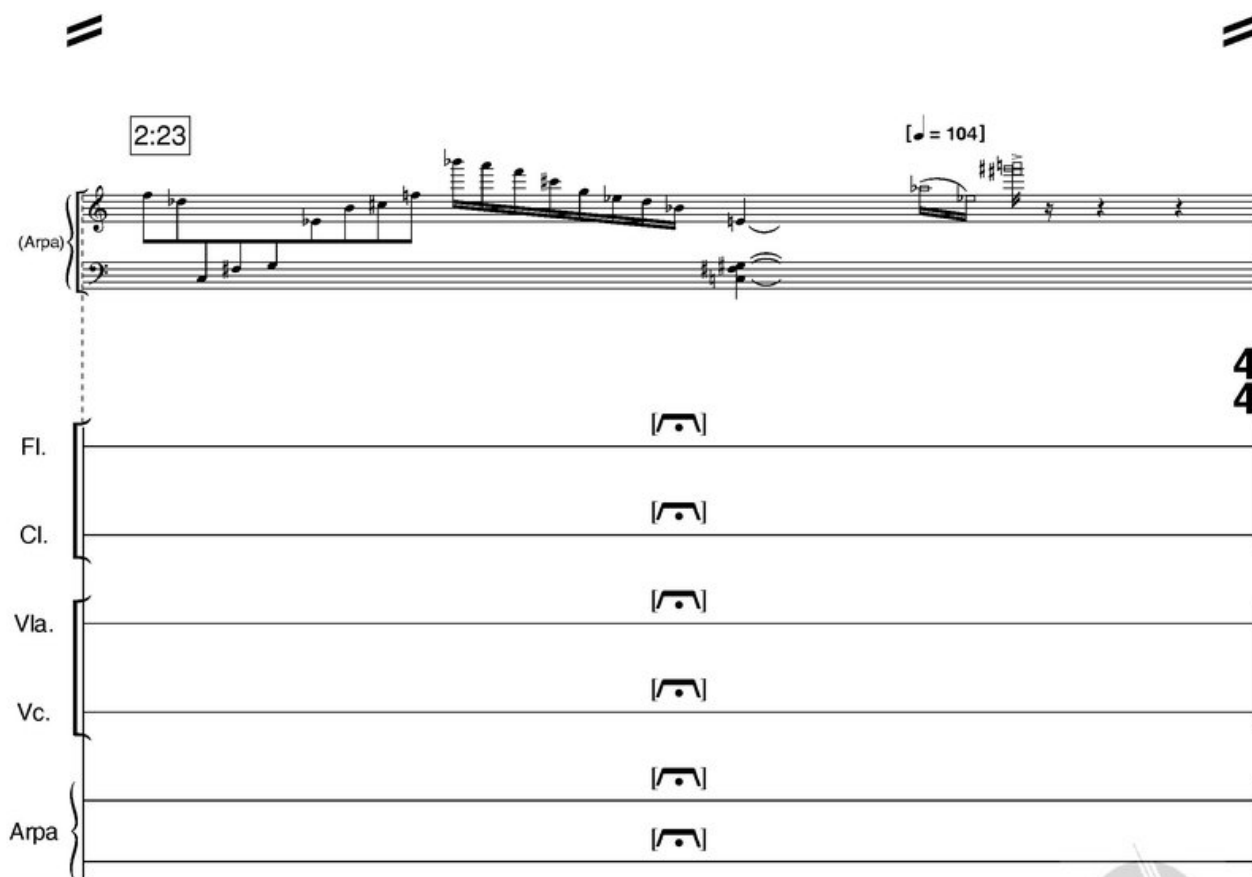
Cl.

Vla.

Vc.

Arpa

4
4



(Fl.) *ppp*
 (Cl.) *ppp*
 (Vla.) *ppp*
 (Vc.) *ppp*
 (Arpa) *mf*, *mf*, *p*, *f*, *sf*

4/4 ♩ = 104 *) 5/8 3/4 [♩ = 80] 2/4

Fl. *pp*, *p*, *sf-p*
 Cl. *pp*, *f*, *mf*, *sf*, *p*, *sf-p*
 Vla. *pp*, *f*, *pp*, *p*, *sf-p*
 Vc. *p*, *mf*, *pp*, *p*, *mf*
 Arpa *sf*, *mf*, *ff*, *ff*

*) orig.: ♩ = 112

(Fl.) *pp* *ppp* *p*
 (Cl.) *p* *pp* *ppp*
 (Arpa) *mf* *p*

2/4 3/4 [$\text{♩} = 112$] 2/4 3/4
 159
 Fl. *pp* *pp*
 Cl. *pp* *pp*
 Vla. *pp* *p* *pp* *mf*
 Vc. *pp* *pp* *pp* *mf*
 Arpa *pp* *p* *mf* *p* *pp*

à la table
 ord.
 ord.
 ord.

3/4 4/4 = 60 accel. 3/4

163

Cl. *sf-f* *p* *mf* *pp*

Vla. *mf* *p* *pp*

Vc. *mf* *p* *pp*

Arpa *f* *ff* *mf* *p*

3/4 = 72 4/4 = 90 = 60 4/4

166

Fl. *ff* *sf-p* *sf-p*

Cl. *ff* *sf-p* *sf-p*

Vla. *p* *mf* *ff* *sf-p* *sf-p*

Vc. *mf* *ff* *f* *sf-p* *sf-p*

Arpa *f* *mf* *à la table* *mf*

Track 4

Registrazione

(Fl.) *ppp*

(Cl.) *ppp*

(Vla.) *ppp*

(Vc.) *ppp*

(Arpa) *ff* *sempre* *5* *ff* *3*

$\frac{4}{4}$ ♩ = 96^{*)}

169

Fl. *f* *ff* *5*

Cl. *f* *ff* *3* *3*

Vla. *pizz.* *f* *arco* *f* *3* *3* *3* *3*

Vc. *f* *mf* *5* *f* *mf* *5*

Arpa *sempre ff* *3* *ff* *5*

^{*)} orig.: ♩ = 104

Registrazione

Fl. ¹⁷³

Vla. *legno batt.* *mf* *ff* *ff* *pizz.* *ff*

Vc. *f* *ff* *ff* *ff* *pizz.* *ff*

Arpa *ff* *ff*

Registrazione

Fl.

Cl.

Vla.

Vc.

Arpa



1:12

3/4 ♩ = 100^{*)}

(Fl.) *f* 3 *mf*

(Cl.) *mf* 4.3 3

(Vla.) *f* 5 3 *p* pizz. *f*

(Vc.) *f* 5 3 *p* pizz. *f* sempre

(Arpa) *f* 3 *mf* sempre *f*

3/4 ♩ = 100^{**) (175)}

Vla. pizz. 5 3 5 3 *p* *f* *mf* *f*

Vc. pizz. 3 *p* *f* *mf* *f* *mf* *f*

Arpa *p* 3 *mf* *mf* *f* 5 *mf*

*) orig.: ♩ = 92

**) orig.: ♩ = 92

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178

Vla.

(f) *ff* *sempre ff*

Vc.

(f) *ff* *sempre ff*

Arpa

à la table

ff *f* *ff* *sempre ff*



Violin (Vla.)

Viola (Vc.)

Arpa

Tempo: ♩ = 60

Measure numbers: 182, 183, 184, 185, 186, 187, 188, 189, 190, 191, 192, 193, 194, 195, 196, 197, 198, 199, 200, 201, 202, 203, 204, 205, 206, 207, 208, 209, 210, 211, 212, 213, 214, 215, 216, 217, 218, 219, 220, 221, 222, 223, 224, 225, 226, 227, 228, 229, 230, 231, 232, 233, 234, 235, 236, 237, 238, 239, 240, 241, 242, 243, 244, 245, 246, 247, 248, 249, 250, 251, 252, 253, 254, 255, 256, 257, 258, 259, 260, 261, 262, 263, 264, 265, 266, 267, 268, 269, 270, 271, 272, 273, 274, 275, 276, 277, 278, 279, 280, 281, 282, 283, 284, 285, 286, 287, 288, 289, 290, 291, 292, 293, 294, 295, 296, 297, 298, 299, 300, 301, 302, 303, 304, 305, 306, 307, 308, 309, 310, 311, 312, 313, 314, 315, 316, 317, 318, 319, 320, 321, 322, 323, 324, 325, 326, 327, 328, 329, 330, 331, 332, 333, 334, 335, 336, 337, 338, 339, 340, 341, 342, 343, 344, 345, 346, 347, 348, 349, 350, 351, 352, 353, 354, 355, 356, 357, 358, 359, 360, 361, 362, 363, 364, 365, 366, 367, 368, 369, 370, 371, 372, 373, 374, 375, 376, 377, 378, 379, 380, 381, 382, 383, 384, 385, 386, 387, 388, 389, 390, 391, 392, 393, 394, 395, 396, 397, 398, 399, 400, 401, 402, 403, 404, 405, 406, 407, 408, 409, 410, 411, 412, 413, 414, 415, 416, 417, 418, 419, 420, 421, 422, 423, 424, 425, 426, 427, 428, 429, 430, 431, 432, 433, 434, 435, 436, 437, 438, 439, 440, 441, 442, 443, 444, 445, 446, 447, 448, 449, 450, 451, 452, 453, 454, 455, 456, 457, 458, 459, 460, 461, 462, 463, 464, 465, 466, 467, 468, 469, 470, 471, 472, 473, 474, 475, 476, 477, 478, 479, 480, 481, 482, 483, 484, 485, 486, 487, 488, 489, 490, 491, 492, 493, 494, 495, 496, 497, 498, 499, 500, 501, 502, 503, 504, 505, 506, 507, 508, 509, 510, 511, 512, 513, 514, 515, 516, 517, 518, 519, 520, 521, 522, 523, 524, 525, 526, 527, 528, 529, 530, 531, 532, 533, 534, 535, 536, 537, 538, 539, 540, 541, 542, 543, 544, 545, 546, 547, 548, 549, 550, 551, 552, 553, 554, 555, 556, 557, 558, 559, 560, 561, 562, 563, 564, 565, 566, 567, 568, 569, 570, 571, 572, 573, 574, 575, 576, 577, 578, 579, 580, 581, 582, 583, 584, 585, 586, 587, 588, 589, 590, 591, 592, 593, 594, 595, 596, 597, 598, 599, 600, 601, 602, 603, 604, 605, 606, 607, 608, 609, 610, 611, 612, 613, 614, 615, 616, 617, 618, 619, 620, 621, 622, 623, 624, 625, 626, 627, 628, 629, 630, 631, 632, 633, 634, 635, 636, 637, 638, 639, 640, 641, 642, 643, 644, 645, 646, 647, 648, 649, 650, 651, 652, 653, 654, 655, 656, 657, 658, 659, 660, 661, 662, 663, 664, 665, 666, 667, 668, 669, 670, 671, 672, 673, 674, 675, 676, 677, 678, 679, 680, 681, 682, 683, 684, 685, 686, 687, 688, 689, 690, 691, 692, 693, 694, 695, 696, 697, 698, 699, 700, 701, 702, 703, 704, 705, 706, 707, 708, 709, 710, 711, 712, 713, 714, 715, 716, 717, 718, 719, 720, 721, 722, 723, 724, 725, 726, 727, 728, 729, 730, 731, 732, 733, 734, 735, 736, 737, 738, 739, 740, 741, 742, 743, 744, 745, 746, 747, 748, 749, 750, 751, 752, 753, 754, 755, 756, 757, 758, 759, 760, 761, 762, 763, 764, 765, 766, 767, 768, 769, 770, 771, 772, 773, 774, 775, 776, 777, 778, 779, 780, 781, 782, 783, 784, 785, 786, 787, 788, 789, 790, 791, 792, 793, 794, 795, 796, 797, 798, 799, 800, 801, 802, 803, 804, 805, 806, 807, 808, 809, 810, 811, 812, 813, 814, 815, 816, 817, 818, 819, 820, 821, 822, 823, 824, 825, 826, 827, 828, 829, 830, 831, 832, 833, 834, 835, 836, 837, 838, 839, 840, 841, 842, 843, 844, 845, 846, 847, 848, 849, 850, 851, 852, 853, 854, 855, 856, 857, 858, 859, 860, 861, 862, 863, 864, 865, 866, 867, 868, 869, 870, 871, 872, 873, 874, 875, 876, 877, 878, 879, 880, 881, 882, 883, 884, 885, 886, 887, 888, 889, 890, 891, 892, 893, 894, 895, 896, 897, 898, 899, 900, 901, 902, 903, 904, 905, 906, 907, 908, 909, 910, 911, 912, 913, 914, 915, 916, 917, 918, 919, 920, 921, 922, 923, 924, 925, 926, 927, 928, 929, 930, 931, 932, 933, 934, 935, 936, 937, 938, 939, 940, 941, 942, 943, 944, 945, 946, 947, 948, 949, 950, 951, 952, 953, 954, 955, 956, 957, 958, 959, 960, 961, 962, 963, 964, 965, 966, 967, 968, 969, 970,

Track 5

Registrazione (Arpa)

Vla. $\text{♩} = 60$ [$\text{♩} = 76$]

Vc. $\text{♩} = 60$

Arpa

(Arpa)

[$\text{♩} = 63$] $\text{♩} = 63^*)$

Vla. 190

Vc.

Arpa

*) orig.: $\text{♩} = 86$

(Fl.)  

Track 6

Registrazione (Arpa)

$\frac{4}{4} = 86$

$\text{♩} = 104$

58

205

Fl.

Cl.

Vla.

Vc.

Arpa

ppp *p* *f* *f* *ffz* *p*

ffz *p*

arco *ffz*

arco *ffz*

p *f* *ffz*

Arpa

5 8 4 4 accel. — — — — 5 8

Fl.

Cl.

Vla.

Vc.

Arpa

Track 7

Registrazione

215 [6"]

$\bullet = 112$

2
4

Fl. [6"]

Cl. [6"] *p*

Vla. [6"] *al tallone e pont.*

Vc. [6"] *al tallone e pont.*

Arpa [6"] *à la table*

ff il più stacc. possibile

ff il più stacc. possibile

ff il più stacc. possibile

ff

0:15

(Vla.)

0:13

(Arpa)

4
4

218

Fl.

Cl.

Vla.

Vc.

Arpa

p

p

p

p

f

p

[10"]

[10"]

[10"]

[10"]

[10"]

[10"]

4/4 = 104

5/8 accel. — — — — — 4/4 = 72

4/4 [2"]

Fl. *ff* *mf* *ff*

Cl. *ff* *p* *f* *mf* *mf* *ff*

Vla. *ff* *mf* *ff*

Vc. *ff* *mf* *ff*

Arpa *ff* *mf* *ff*

ord.

ord.

13

[2"]

[2"]

[2"]

Track 8

Registrazione

4/4 ♩ = 72

3/4 ♩ = 92

Fl. 225

Cl.

Vla.

Vc.

Arpa

mf *p* *mf* *mf*

legno batt. 3

arco 3

legno batt. 3

pizz. + arco

f *p* *f*

mf *f*

228

♩ = 112

Fl.

Cl.

Vla.

Vc.

Arpa

mf *p* *f* *mf* *p* *ff* *ff*

f *ff* *f* *mf*

legno batt.

f *mf*

pont.

p *f*

pizz.

arco

f *ff*

f *ff*

Fl. *mf* *ff* *mf* *ff* *ff* *3* *7:4*

Cl. *ff* *ff* *mf* *ff* *ff* *3* *7:4*

Vla. *stacc.* *ff* *mf* *sf* *ff* *3* *7:4*

Vc. *mf* *ff* *mf* *sf* *ff* *3* *7:4*

Arpa *ff* *mf* *ff* *ff*

Fl. *mf* *f* *ff* *p* *mf* *3*

Cl. *mf* *f* *ff* *p* *p* *3*

Vla. *mf* *ff* *p* *ff*

Vc. *mf* *ff*

Arpa *ff* *ff* *ff*

0:28

(Vla.)

0:32

(Arpa)

♩ = 104

237

12"

Fl.

Cl.

Vla.

p

pp

mf

legno batt.

pp

mf

poco

240

3

5

f

p

f

p

mf

3

3

3

p

f

arco

mf

3

3

mf

pp

mf

mf

pont.

3

0

sf

p

Arpa

p

mf

pp

accel. — — — — — 4 — — — — — 3

4

3

*) orig.: 4''

Fl. 247 $4''^{*)}$ f p mf pp mf $3''^{**})$

Cl. pp f p f

Vla. p mf p

Vc. pp mf pp

Arpa p mf

Fl. $4''$ $2/4$ $\text{♩} = 120$ 249 pp f $4/4$ $\text{♩} = 132$

Cl. p pp f

Vla. $pont.$ $sf-p$ $ord.$ 7 p f $pizz.$ ff

Vc. f p mf p 5 f ff $pizz.$

Arpa p f p f ff

*) orig.: 5"

**) orig.: 4"

8" ca. (accel. - - - - -)

*)

251

Fl. *mf ff f sf-p f mf ff*

Cl. *mf ff f sf-p < f sf > f sf-p < ff*

Vla. *arco mf f mf f f sf-p < ff f f ff*

Vc. *arco f mf sf-p < f ff mf mf < f ff*

Arpa *ff ff ff sempre*

252

Fl. *5" ff p*

Cl. *5" ff p*

Vla. *5" ff p*

Vc. *5" ff p*

Arpa *5" ff p*

5"

*) In questa battuta la sincronizzazione perfetta delle parti non è richiesta.

Perfect synchronization of the parts is not required in this bar.

Es ist nicht nötig, die Stimmen in diesem Takt genau zu synchronisieren.

UE 31 387

0:12

0:27

(Vla.)

(Arpa)

0:15

12"*)

254

Fl.

Cl.

Vla.

Vc.

Arpa

[3"]

[3"]

[3"]

[3"]

[3"]

[3"]

ppp

p

ppp

ppp

p

ppp

ppp

p

ppp

p

*) orig.: 6"

UE 31 387

0:32

(Vla.)

0:37

(Arpa)

f *p*

(Segue registrazione sola)

10"*)

255

Fl.

mf *mf* *p*

Cl.

mf *mf* *p*

Vla.

mf *mf* *p*

Vc.

mf *mf* *p*

Arpa

[7"]

[7"]

[7"]

[7"]

[7"]

[7"]

*) orig.: 8"



(Fl.) *p* *mf* *f* *< f* *pp*
 (Cl.) *pp* *f* *mf* *f*
 (Vla.) *pp* *ppp*
 (Vc.) *pp* *ppp*
 (Arpa) *pp* *f*

259
 Fl. *ppp*
 Cl. *f* *f* *mf* *sf-p* *f*
 Vla.
 Vc. *ppp*
 Arpa *mf* *f* *mf* *pp* *mf*

2/4 3/4

(Fl.)

(Cl.)

(Vla.)

(Vc.)

(Arpa)

3
4 [rall.]

Fl.

Cl.

Vla.

Vc.

Arpa

f *mf* *pp* *mf* *p* *pp* *pp* *mf*

sord.

(Fl.)

(Cl.)

(Arpa)

[♩ = 84]

Fl.

Cl.

Vla.

Vc.

Arpa

pp

mf

p

mf

pppp < p

(Fl.) *mf* *ppp* *mf*
 (Cl.) *ppp* *mf*
 (Vla.) *sord.* *ppp*
 (Vc.) *sord.* *ppp*
 (Arpa) *pp*

[♩ = 76]

Fl. 269 *p*
 Cl. *pp* *p* *p* *sempre pp* *mf*
 Vla. *sord. pont.* *pppp* *pont.*
 Vc. *pppp* *ppp*
 Arpa *mf* *pp* *mf* *f*

UE 31 387

V

Handwritten musical score on page 59, featuring multiple staves and various annotations.

Annotations:

- $3'36''$ and $3'21''$ (Time signatures)
- 8^{va} (Octave marking)
- $(acc.)$ (Accelerando marking)
- (14) (Measure number)
- $(acc.)$ (Accelerando marking)
- (54) (Circled number)
- 2 (Measure number)
- $3'$ (Measure number)

Staff Labels:

- tr.
- cl.
- Viol.
- Cell.
- mp.

The score includes complex rhythmic notation, including triplets and sixteenth notes, and dynamic markings such as mf , f , and p .

V

Handwritten musical score on page 62, featuring multiple staves and various musical notations.

The score includes the following elements:

- Staff 1 (Top):** A series of empty staves.
- Staff 2:** A series of empty staves.
- Staff 3:** A series of empty staves.
- Staff 4:** A series of empty staves.
- Staff 5:** A series of empty staves.
- Staff 6:** A series of empty staves.
- Staff 7:** A series of empty staves.
- Staff 8:** A series of empty staves.
- Staff 9:** A series of empty staves.
- Staff 10:** A series of empty staves.
- Staff 11:** A series of empty staves.
- Staff 12:** A series of empty staves.
- Staff 13:** A series of empty staves.
- Staff 14:** A series of empty staves.
- Staff 15:** A series of empty staves.
- Staff 16:** A series of empty staves.
- Staff 17:** A series of empty staves.
- Staff 18:** A series of empty staves.
- Staff 19:** A series of empty staves.
- Staff 20:** A series of empty staves.
- Staff 21:** A series of empty staves.
- Staff 22:** A series of empty staves.
- Staff 23:** A series of empty staves.
- Staff 24:** A series of empty staves.
- Staff 25:** A series of empty staves.
- Staff 26:** A series of empty staves.
- Staff 27:** A series of empty staves.
- Staff 28:** A series of empty staves.
- Staff 29:** A series of empty staves.
- Staff 30:** A series of empty staves.
- Staff 31:** A series of empty staves.
- Staff 32:** A series of empty staves.
- Staff 33:** A series of empty staves.
- Staff 34:** A series of empty staves.
- Staff 35:** A series of empty staves.
- Staff 36:** A series of empty staves.
- Staff 37:** A series of empty staves.
- Staff 38:** A series of empty staves.
- Staff 39:** A series of empty staves.
- Staff 40:** A series of empty staves.
- Staff 41:** A series of empty staves.
- Staff 42:** A series of empty staves.
- Staff 43:** A series of empty staves.
- Staff 44:** A series of empty staves.
- Staff 45:** A series of empty staves.
- Staff 46:** A series of empty staves.
- Staff 47:** A series of empty staves.
- Staff 48:** A series of empty staves.
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- Staff 50:** A series of empty staves.
- Staff 51:** A series of empty staves.
- Staff 52:** A series of empty staves.
- Staff 53:** A series of empty staves.
- Staff 54:** A series of empty staves.
- Staff 55:** A series of empty staves.
- Staff 56:** A series of empty staves.
- Staff 57:** A series of empty staves.
- Staff 58:** A series of empty staves.
- Staff 59:** A series of empty staves.
- Staff 60:** A series of empty staves.
- Staff 61:** A series of empty staves.
- Staff 62:** A series of empty staves.
- Staff 63:** A series of empty staves.
- Staff 64:** A series of empty staves.
- Staff 65:** A series of empty staves.
- Staff 66:** A series of empty staves.
- Staff 67:** A series of empty staves.
- Staff 68:** A series of empty staves.
- Staff 69:** A series of empty staves.
- Staff 70:** A series of empty staves.
- Staff 71:** A series of empty staves.
- Staff 72:** A series of empty staves.
- Staff 73:** A series of empty staves.
- Staff 74:** A series of empty staves.
- Staff 75:** A series of empty staves.
- Staff 76:** A series of empty staves.
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- Staff 78:** A series of empty staves.
- Staff 79:** A series of empty staves.
- Staff 80:** A series of empty staves.
- Staff 81:** A series of empty staves.
- Staff 82:** A series of empty staves.
- Staff 83:** A series of empty staves.
- Staff 84:** A series of empty staves.
- Staff 85:** A series of empty staves.
- Staff 86:** A series of empty staves.
- Staff 87:** A series of empty staves.
- Staff 88:** A series of empty staves.
- Staff 89:** A series of empty staves.
- Staff 90:** A series of empty staves.
- Staff 91:** A series of empty staves.
- Staff 92:** A series of empty staves.
- Staff 93:** A series of empty staves.
- Staff 94:** A series of empty staves.
- Staff 95:** A series of empty staves.
- Staff 96:** A series of empty staves.
- Staff 97:** A series of empty staves.
- Staff 98:** A series of empty staves.
- Staff 99:** A series of empty staves.
- Staff 100:** A series of empty staves.

The score includes various musical notations, including notes, rests, and dynamic markings. The notation is handwritten and appears to be a sketch or a working draft. The score is divided into two main sections by a vertical line. The first section contains musical notation for various instruments, including strings, woodwinds, and brass. The second section contains musical notation for a vocal soloist and a choir. The notation is written in a clear, legible hand, and the score is well-organized and easy to read.

V

Handwritten musical score for measures 63-64. The score includes staves for Flute (Fl.), Oboe (Ob.), Violin (Vln.), Viola (Vla.), Cello (Ck.), and Double Bass (B.). The key signature is one flat (B-flat). The time signature is 3/4. Measure 63 is marked with a circled "4'30''". Measure 64 is marked with a circled "4'35''". The score includes various musical notations such as notes, rests, and dynamic markings like *pp* and *mf*. A box labeled "245" is present in the lower right of the first system.

VI

Handwritten musical score for measures 65-66. The score includes staves for Flute (Fl.), Oboe (Ob.), Violin (Vln.), Viola (Vla.), Cello (Ck.), and Double Bass (B.). The key signature is one flat (B-flat). The time signature is 2/4. Measure 65 is marked with a circled "2'40''". Measure 66 is marked with a circled "2'45''". The score includes various musical notations such as notes, rests, and dynamic markings like *pp* and *mf*. A box labeled "250" is present in the lower right of the first system.

VI

Handwritten musical score for page 65, measures 254-255. The score includes staves for Violin I (VI), Violin II, Viola, Cello, and Double Bass. The key signature is one flat (B-flat). The time signature is 4/4. The music features complex rhythmic patterns with triplets and sixteenth notes. A box labeled "255" is present at the bottom right of the first system.

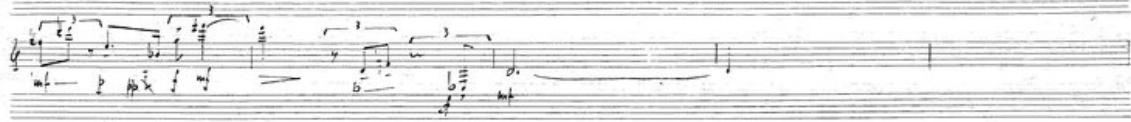
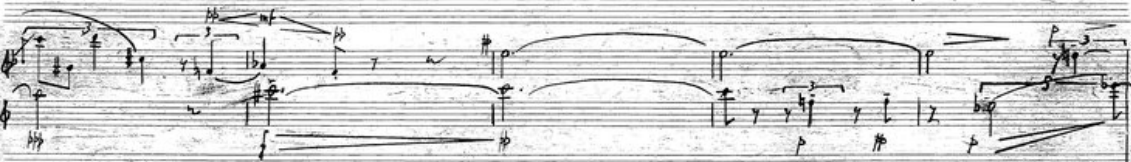
Handwritten musical score for page 65, measures 256-257. The score includes staves for Flute (Fl.), Clarinet (cl.), Viola, Cello, and Double Bass. The key signature is one flat (B-flat). The time signature is 4/4. The music features complex rhythmic patterns with triplets and sixteenth notes. A box labeled "255" is present at the bottom right of the first system.

VI

Handwritten musical score for page 66, measures 258-259. The score includes staves for Violin I (VI), Violin II, Viola, Cello, and Double Bass. The key signature is one flat (B-flat). The time signature is 4/4. The music features complex rhythmic patterns with triplets and sixteenth notes. A box labeled "260" is present at the bottom right of the first system.

Handwritten musical score for page 66, measures 260-261. The score includes staves for Flute (Fl.), Clarinet (cl.), Viola, Cello, and Double Bass. The key signature is one flat (B-flat). The time signature is 4/4. The music features complex rhythmic patterns with triplets and sixteenth notes. A box labeled "260" is present at the bottom right of the first system.

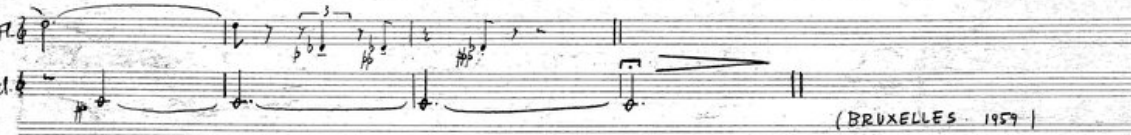
VI

Fr.
d.

265



68



(BRUXELLES 1959)

