

Flauth (1-2)

Suban Niehofer

Per Christum



Handwritten musical score for Flute 1 and Flute 2. The score is divided into two systems. The first system includes dynamics such as *mf*, *deciso*, *ff*, and *molto*. The second system includes dynamics such as *mf*, *deciso*, and *molto*. The notation includes notes, rests, and slurs.

Handwritten musical notation for Flute 1 and Flute 2. The notation includes a treble clef, a 2/4 time signature, and notes with dynamics such as *mf* and *ff*. There are also some handwritten numbers and markings.

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41

4

(2) (Fl. picc.)

2

mf

b<sup>b</sup> b<sup>b</sup> b<sup>b</sup> b<sup>b</sup> b<sup>b</sup> b<sup>b</sup>

41

1 Fl. (picc.)

mf

b<sup>b</sup> b<sup>b</sup> b<sup>b</sup> b<sup>b</sup> b<sup>b</sup> b<sup>b</sup>

2 Fl. (picc.)

mf

b<sup>b</sup> b<sup>b</sup> b<sup>b</sup> b<sup>b</sup> b<sup>b</sup> b<sup>b</sup>

3 Fl. (picc.)

mf

b<sup>b</sup> b<sup>b</sup> b<sup>b</sup> b<sup>b</sup> b<sup>b</sup> b<sup>b</sup>

4 Fl. (picc.)

mf

b<sup>b</sup> b<sup>b</sup> b<sup>b</sup> b<sup>b</sup> b<sup>b</sup> b<sup>b</sup>

5 Fl. (picc.)

mf

b<sup>b</sup> b<sup>b</sup> b<sup>b</sup> b<sup>b</sup> b<sup>b</sup> b<sup>b</sup>

51

1 Fl. (picc.)

mf

# b<sup>b</sup> b<sup>b</sup> b<sup>b</sup> b<sup>b</sup> b<sup>b</sup> b<sup>b</sup>

2 Fl. (picc.)

mf

# b<sup>b</sup> b<sup>b</sup> b<sup>b</sup> b<sup>b</sup> b<sup>b</sup> b<sup>b</sup>

3 Fl. (picc.)

f

# b<sup>b</sup> b<sup>b</sup> b<sup>b</sup> b<sup>b</sup> b<sup>b</sup> b<sup>b</sup>

4 Fl. (picc.)

f

# b<sup>b</sup> b<sup>b</sup> b<sup>b</sup> b<sup>b</sup> b<sup>b</sup> b<sup>b</sup>

5 Fl. (picc.)

f

# b<sup>b</sup> b<sup>b</sup> b<sup>b</sup> b<sup>b</sup> b<sup>b</sup> b<sup>b</sup>

been f

1 Fl. (picc.)

mf

b<sup>b</sup> b<sup>b</sup> b<sup>b</sup> b<sup>b</sup> b<sup>b</sup> b<sup>b</sup>

2 Fl. (picc.)

mf

b<sup>b</sup> b<sup>b</sup> b<sup>b</sup> b<sup>b</sup> b<sup>b</sup> b<sup>b</sup>

3 Fl. (picc.)

mf

b<sup>b</sup> b<sup>b</sup> b<sup>b</sup> b<sup>b</sup> b<sup>b</sup> b<sup>b</sup>

4 Fl. (picc.)

mf

b<sup>b</sup> b<sup>b</sup> b<sup>b</sup> b<sup>b</sup> b<sup>b</sup> b<sup>b</sup>

5 Fl. (picc.)

mf

b<sup>b</sup> b<sup>b</sup> b<sup>b</sup> b<sup>b</sup> b<sup>b</sup> b<sup>b</sup>

51

1 Fl. (picc.)

mf

b<sup>b</sup> b<sup>b</sup> b<sup>b</sup> b<sup>b</sup> b<sup>b</sup> b<sup>b</sup>

2 Fl. (picc.)

mf

b<sup>b</sup> b<sup>b</sup> b<sup>b</sup> b<sup>b</sup> b<sup>b</sup> b<sup>b</sup>

3 Fl. (picc.)

mf

b<sup>b</sup> b<sup>b</sup> b<sup>b</sup> b<sup>b</sup> b<sup>b</sup> b<sup>b</sup>

4 Fl. (picc.)

mf

b<sup>b</sup> b<sup>b</sup> b<sup>b</sup> b<sup>b</sup> b<sup>b</sup> b<sup>b</sup>

5 Fl. (picc.)

mf

b<sup>b</sup> b<sup>b</sup> b<sup>b</sup> b<sup>b</sup> b<sup>b</sup> b<sup>b</sup>

31

4

1 Fl.  $3$   $pp$   $\textcircled{6}$   $\textcircled{7}$

2 Fl. -pic.  $pp$   $\textcircled{6}$   $\textcircled{7}$

1 Fl.  $pp$   $\textcircled{6}$   $\textcircled{7}$

2 Fl. -pic.  $pp$   $\textcircled{6}$   $\textcircled{7}$

Fl.  $3$   $\textcircled{4}$   $2$   $2$

Fl.  $pp$   $\textcircled{6}$   $\textcircled{7}$

sub. P

Fl.  $pp$   $\textcircled{6}$   $\textcircled{7}$

1 Fl. *mp* *subt*

2 Fl. *mp* *subt*

1 Fl. *mf*

2 Fl. *mf*

1 Fl. *ff*

2 Fl. *ff*

1 Fl. *ffz*

2 Fl. *ffz*

1 Fl. *pp* *liscio*

2 Fl. *pp* *liscio*

1 Fl. *f*

2 Fl. *f*

1 Fl. *mf*

2 Fl. *mf*

1 Fl. *ff*

2 Fl. *ff*

1 Fl. *ff* *secco*

2 Fl. *ff* *secco*

61  
41

1 Fl.

2 Fl. -picc.

EMARIA

1 Fl.

2 Fl. -picc.

81

121

122

mp

1 Fl.

2 Fl. -picc.

3

7

f *molto cantabile*

1 Fl.

2 Fl. -picc.

131

134





Handwritten musical score for Flute 1 and 2, measures 1-4. The score is written in treble clef with a 2/4 time signature. The first staff is for Flute 1 and the second for Flute 2. Dynamics include *mp*, *mf*, *f*, and *pp*. There are circled measure numbers 151 and 152. The word "molto" is written above the first staff.

Handwritten musical score for Flute 1 and 2, measures 5-6. The score is written in treble clef with a 2/4 time signature. The first staff is for Flute 1 and the second for Flute 2. Dynamics include *pp* and *perc.*. There is a circled measure number 153.

Handwritten musical score for Flute 1 and 2, measures 7-8. The score is written in treble clef with a 2/4 time signature. The first staff is for Flute 1 and the second for Flute 2. Dynamics include *mp dolce*. There is a circled measure number 154.

Handwritten musical score for Flute 1 and 2, measures 9-10. The score is written in treble clef with a 2/4 time signature. The first staff is for Flute 1 and the second for Flute 2. Dynamics include *mf*. There is a circled measure number 155.

Handwritten musical score for Flute 1 and 2, measures 11-12. The score is written in treble clef with a 2/4 time signature. The first staff is for Flute 1 and the second for Flute 2. Dynamics include *mp*. There is a circled measure number 156. The word "SOLD" is written in a box above the first staff.

Handwritten musical score for Flute 1 and 2, measures 13-14. The score is written in treble clef with a 2/4 time signature. The first staff is for Flute 1 and the second for Flute 2. Dynamics include *mp*. There is a circled measure number 157. The word "SOLD" is written in a box above the first staff.

1 Fl. *mf* in rilievo

2 -picc. *p* (*respirare ad lib.*)

Solo

TACET AL FINE

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Ob. 1/2 *mf* *mf* *mf* *mf*

Ob. 1/2 *mf* *mf* *mf* *mf*

Ob. 1/2 *mf* *mf* *mf* *mf*

Ob. 1/2 *mf* *mf* *mf* *mf*

Ob. 1/2 *mf* *mf* *mf* *mf*

Ob. 1/2 *mf* *mf* *mf* *mf*

Ob. 1/2 *mf* *mf* *mf* *mf*

Ob. 1/2 *mf*

Ob. 1/2

Ob. 1/2 *sub. mp* *mf*

Ob. 1/2 *f*

Ob. 1/2 *P* *liscio*

Ob. 1/2 *molto* *f*

Ob. 1/2 *a2* *ff*

Ob. 1/2 *LI O S E P H* *p*

Ob. 1/2 (1) *mf*

Ob. 1/2 *mf* *f* *molto cantabile*

Ob. 1/2 *mf* *f* *131*

Ob. 1/2 *a.2.* *f*

Ob. 1/2 *a.2.* *f*

Ob. 1/2 *a.2.* *f* *141*



Clarinetta (1-2)

Suban Nichip

PER CHRISTUM





Cl. 1/2 (4) *mf* *poco* *mf*

Cl. 1/2 (5) *mf* *f*

Cl. 1/2 *mf* *ben f* *piu*

Cl. 1/2 (6) *mf* *f*

Cl. 1/2 *mf* *f*

Cl. 1/2 *mf* *f*

Cl. 1/2 *mf* *f*

Cl. 1/2 *mf* *f*

Cl. 1/2 (Sib) 2/4  
9 101 5 ①  
p  
Pliscio

Cl. 1/2 (Sib) 2/4  
p  
Molto

Cl. 1/2 (Sib) 2/4  
a2  
ff  
②  
ff

Cl. 1/2 (Sib) 2/4  
LI O S E P H I  
p  
poco

Cl. 1/2 (Sib) 2/4  
① ②  
mp  
MAR I A  
mf

Cl. 1/2 (Sib) 2/4  
p  
Molto cantabile

Cl. 1/2

Cl. 1/2

Cl. 1/2

Cl. 1/2

Cl. 1/2

Cl. 1/2

Cl. 1/2 (816)

Cl.  $\frac{1}{2}$   
(Sib)

*p dolce, sotto voce*

Cl.  $\frac{1}{2}$   
(Sib)

161

*pp*

Cl.  $\frac{1}{2}$

171

2

*mp*

Cl.  $\frac{1}{2}$   
(Sib)

*p*

Cl.  $\frac{1}{2}$

*p*

(respirare ad lib.)

TACET AL FINE

Fogath (1-2)

Suban Nichols

PER CHRISTUM



Fig. 1. 2/4

Fig. 1. 2/4

Fig. 1. 2/4

Fig. 1. 2/4

Fig. 1. 2/4

Fig. 1. 2/4



Fig. 1  
Fig. 2

mp

Fig. 1  
Fig. 2

Fig. 1  
Fig. 2

Fig. 1  
Fig. 2

Fig. 1  
Fig. 2

Fig. 1  
Fig. 2

Fig. 1  
Fig. 2



Fg. 2  $\frac{1}{2}$  *p dolce*

Fg. 2  $\frac{1}{2}$  *2p sost.*

Fg. 2  $\frac{1}{2}$  *p*

Fg. 2  $\frac{1}{2}$  *181 Quasi Senza Tempo (dw40)*

TACET AL FINE

Comi (1-2)

Sultan Nicholas

PER CHRISTUM

*[Faint, illegible handwritten text]*

|||

|||

$\frac{Cotmi}{(in Fa)} < \frac{1}{2}$

Suban Nichifor

PER CHRISTUM

Cr.  $\frac{1}{2}$   $\frac{4}{2}$  | 10 | 11 | 2 |

mf ff

Cr.  $\frac{1}{2}$   $\frac{2}{4}$  | 6 | 21 | 10 | 4 |

Cr.  $\frac{1}{2}$   $\frac{2}{4}$  | 32 | 33 | 2 | 2 |

Cr.  $\frac{1}{2}$   $\frac{2}{4}$  | 34 | 35 | 2 | 2 |

Cr.  $\frac{1}{2}$   $\frac{2}{4}$  | 36 | 37 | 2 | 2 |

Cr. 1/2 (51)

Handwritten musical notation on a five-line staff. It begins with a treble clef and a 2/4 time signature. The notes are  $b^b$ ,  $b$ ,  $b^b$ ,  $b$ . There is a dynamic marking  $mf$  above the first measure. A fermata covers the last two notes, with a dynamic marking  $f$  below it.

Cr. 2/4

Handwritten musical notation on a five-line staff. It begins with a treble clef and a 2/4 time signature. The notes are  $b^b$ ,  $b$ ,  $b^b$ ,  $b$ . There is a dynamic marking  $pp$  below the first measure. Above the staff, the word "bouche" is written with a plus sign and a circled plus sign. A fermata covers the last two notes with a dynamic marking  $mp$  below it.

Cr. 1/2 (52)

Handwritten musical notation on a five-line staff. It begins with a treble clef and a 2/4 time signature. The notes are  $b^b$ ,  $b$ ,  $b^b$ ,  $b$ . There are dynamic markings  $pp$  and  $mp$  below the staff. A circled number 5 is written above the staff.

Cr. 1/2 (53) (Fa)

Handwritten musical notation on a five-line staff. It begins with a treble clef and a 2/4 time signature. The notes are  $b^b$ ,  $b$ ,  $b^b$ ,  $b$ . There is a dynamic marking  $pp$  below the first measure.

Cr. 1/2 (54)

Handwritten musical notation on a five-line staff. It begins with a treble clef and a 2/4 time signature. The notes are  $b^b$ ,  $b$ ,  $b^b$ ,  $b$ . There is a dynamic marking  $pp$  below the first measure.

Cr. 1/2 (55)

Handwritten musical notation on a five-line staff. It begins with a treble clef and a 2/4 time signature. The notes are  $b^b$ ,  $b$ ,  $b^b$ ,  $b$ . There is a dynamic marking  $mp$  below the first measure. Above the staff, the words "poco in F#m" are written.

Cr. 1/2 (56)

Handwritten musical notation on a five-line staff. It begins with a treble clef and a 2/4 time signature. The notes are  $b^b$ ,  $b$ ,  $b^b$ ,  $b$ . There is a dynamic marking  $f$  below the first measure. A circled number 3 is written below the staff.

Handwritten musical notation on a single staff. The key signature is one flat (Fa) and the time signature is 1/2. The notation includes notes with stems, a circled measure number (101), and dynamic markings *mf* and *ff*. A circled number 6 is written above the staff.

Handwritten musical notation on a single staff. The key signature is one flat (Fa) and the time signature is 1/2. The notation includes notes with stems, a circled measure number (121), and dynamic markings *mf* and *ff*. A circled number 3 is written above the staff.

Handwritten musical notation on a single staff. The key signature is one flat (Fa) and the time signature is 1/2. The notation includes notes with stems, a circled measure number (121), and dynamic markings *mf* and *f*. A circled number 5 is written above the staff.

Handwritten musical notation on a single staff. The key signature is one flat (Fa) and the time signature is 1/2. The notation includes notes with stems, a circled measure number (121), and dynamic markings *mf* and *f*. A circled number 3 is written above the staff.

Handwritten musical notation on a single staff. The key signature is one flat (Fa) and the time signature is 1/2. The notation includes notes with stems, a circled measure number (121), and dynamic markings *mf* and *f*. A circled number 4 is written above the staff.

Handwritten musical notation on a single staff. The key signature is one flat (Fa) and the time signature is 1/2. The notation includes notes with stems, a circled measure number (121), and dynamic markings *mf* and *f*. A circled number 4 is written above the staff.

Handwritten musical notation on a single staff. The key signature is one flat (Fa) and the time signature is 1/2. The notation includes notes with stems, a circled measure number (121), and dynamic markings *mf* and *f*. A circled number 4 is written above the staff.

Handwritten musical notation on a single staff. The key signature is one flat (Fa) and the time signature is 1/2. The notation includes notes with stems, a circled measure number (121), and dynamic markings *mf* and *f*. A circled number 4 is written above the staff.

Cr. 1/2 *p*

Cr. 1/2 *mp*

Cr. 1/2 (Fa) *mp*

*bouche +*

Cr. 1/2 (Fa) *mp* in rilievo, *molto espressivo*

Cr. 1/2 (Fa) *p*

Cr. 1/2 *p* *mp*

*Con Sord.* *p lontano*

TACET AL FINE



Trambe (1-2)

Suban Nichifra

PER CHRISTUM

17

Trombe <math>\frac{1}{2}</math>  
(in Do)

Sinfonia Nichifera  
PER CHRISTUM

Tr. 2  $\frac{1}{2}$   $\frac{4}{2}$  | 10 | 11 | 4 | 9 (in 3) |

Tr. 1  $\frac{1}{2}$   $\frac{4}{4}$  | Con Sord. |  $\frac{6}{4}$   $\frac{4}{4}$   $\frac{4}{4}$   $\frac{4}{4}$  |  $\frac{6}{4}$   $\frac{4}{4}$   $\frac{4}{4}$   $\frac{4}{4}$  |  $\frac{6}{4}$   $\frac{4}{4}$   $\frac{4}{4}$   $\frac{4}{4}$  |

(Do) *p* solo voce, poco in rilievo

Tr. 1  $\frac{1}{2}$   $\frac{4}{4}$  |  $\frac{6}{4}$   $\frac{4}{4}$   $\frac{4}{4}$   $\frac{4}{4}$  |  $\frac{6}{4}$   $\frac{4}{4}$   $\frac{4}{4}$   $\frac{4}{4}$  |  $\frac{6}{4}$   $\frac{4}{4}$   $\frac{4}{4}$   $\frac{4}{4}$  |

Tr. 1  $\frac{1}{2}$   $\frac{4}{4}$  |  $\frac{6}{4}$   $\frac{4}{4}$   $\frac{4}{4}$   $\frac{4}{4}$  |  $\frac{6}{4}$   $\frac{4}{4}$   $\frac{4}{4}$   $\frac{4}{4}$  |  $\frac{6}{4}$   $\frac{4}{4}$   $\frac{4}{4}$   $\frac{4}{4}$  |

Tr. 1  $\frac{1}{2}$   $\frac{4}{4}$  |  $\frac{6}{4}$   $\frac{4}{4}$   $\frac{4}{4}$   $\frac{4}{4}$  |  $\frac{6}{4}$   $\frac{4}{4}$   $\frac{4}{4}$   $\frac{4}{4}$  |  $\frac{6}{4}$   $\frac{4}{4}$   $\frac{4}{4}$   $\frac{4}{4}$  |

Via Sord.

Tr. 1  $\frac{1}{2}$   $\frac{4}{4}$  |  $\frac{6}{4}$   $\frac{4}{4}$   $\frac{4}{4}$   $\frac{4}{4}$  |  $\frac{6}{4}$   $\frac{4}{4}$   $\frac{4}{4}$   $\frac{4}{4}$  |  $\frac{6}{4}$   $\frac{4}{4}$   $\frac{4}{4}$   $\frac{4}{4}$  |

*mf* *mf*



5 | 121 | 10 |

Tr. 1/2  $\text{tr. } \frac{1}{2}$   $\text{tr. } \frac{1}{2}$

134 121 10

*ben f*

Tr. 1/2  $\text{tr. } \frac{1}{2}$

Tr. 1/2  $\text{tr. } \frac{1}{2}$

Tr. 1/2  $\text{tr. } \frac{1}{2}$

Tr. 1/2  $\text{tr. } \frac{1}{2}$

153 154 155 156 157 158 159 160 161 162 163 164 165 166 167 168 169 170 171 172 173 174 175 176 177 178 179 180 181 182 183 184 185 186 187 188 189 190 191 192 193 194 195 196 197 198 199 200

Tr. 1/2  $\text{tr. } \frac{1}{2}$

161 171 10 2

1

Tr.  $\frac{1}{2}$

Handwritten musical notation for the first system, featuring a treble clef, a 1/2 time signature, and various notes and rests. The notation includes a first measure with a quarter note, a second measure with a quarter note, and a third measure with a quarter note. There are dynamic markings 'p' and 'mp' and a 'v' symbol.

Tr.  $\frac{1}{2}$

Handwritten musical notation for the second system, featuring a treble clef, a 1/2 time signature, and various notes and rests. The notation includes a first measure with a quarter note, a second measure with a quarter note, and a third measure with a quarter note. There are dynamic markings 'p' and 'mp' and a 'v' symbol.

TACET AL FINE

Tombour (1-2)

Sutou Nichif

PER CHRISTUM

Süben Niehifz

Trombone  $< \frac{1}{2}$

PER CHRISTUM

Tb. 1/2  $\frac{4}{2}$  10  $\text{⑪}$  4  $\left| \frac{4}{2} \right. \left. \frac{3}{4} \right.$

Tb. 1/2  $\frac{4}{2}$  9 Can Sord.  
P sotto voce, poco in ritardo

Tb. 1/2  $\frac{4}{2}$  6  $\text{⑫}$  9  $\frac{4}{2}$

Tb. 1/2  $\frac{4}{2}$   $\frac{4}{4}$   $\frac{3}{4}$   $\frac{2}{4}$

Tb. 1/2  $\frac{4}{2}$   $\frac{1}{2}$  Via Sord. 2  $\text{⑬}$

Tb. 1/2  $\frac{4}{2}$  2 mp  $\frac{4}{2}$  2 mf  $\frac{4}{2}$  -1-

Tb. 1/2  
41  
f  
pizz

Tb. 1/2  
5  
f  
51

Tb. 1/2  
4  
pizz  
benz f

Tb. 1/2  
mp  
mf

Tb. 1/2  
f  
3  
3  
3

Tb. 1/2  
4  
6  
9  
101

Tb. 1/2  
7  
f  
ff  
secor



Tb.  $\frac{1}{2}$  5 | 421 | 3 |

Tb.  $\frac{1}{2}$   $\text{mf}$   $\text{f}$

Tb.  $\frac{1}{2}$  (131)

Tb.  $\frac{1}{2}$   $\text{mf}$

Tb.  $\frac{1}{2}$

Tb.  $\frac{1}{2}$  (141)

Tb. 1/2

Tb. 1/2

Tb. 1/2

Tb. 1/2

Tb. 1/2

Tb. 1/2

TACET AL FINE

Percussione II =

Timpani (Timp), 2 Piatti - piccoli (Pto picc.) e medio (Pto m.), Campana (Camp.)  
↓  
in comune in Perc. II

Subon Nichisor

PER CHRISTUM

Percurzione I

(Timpani, 2 Piatte (picc. & med. (Campane))

Serban Nichifor

PER CHRISTUM

I  
Pffo m. medior  
4/2 (barchette di Timpani)  
pp immateriale

I  
Pffo m. medior

I  
Pffo m. medior

I  
Pffo m. medior

*Timp.* *9* *6*/*4* *d.* *d.* *d.* *d.* *d.* *d.* *d.* *d.* *d.* *d.*  
*rfe sub. P leggero, poco marcato*

*Pffo m.* *9* *6*/*4* *d.* *d.* *d.* *d.* *d.* *d.* *d.* *d.* *d.* *d.*  
*↑ (Muta in Timp.)* *(l.v.)*

*9* *6*/*4* *d.* *d.* *d.* *d.* *d.* *d.* *d.* *d.* *d.* *d.*  
*simile*

*Timp.* *9* *6*/*4* *d.* *d.* *d.* *d.* *d.* *d.* *d.* *d.* *d.* *d.*  
*21*

*Timp.* *9* *6*/*4* *d.* *d.* *d.* *d.* *d.* *d.* *d.* *d.* *d.* *d.*

*Timp.* *9* *6*/*4* *d.* *d.* *d.* *d.* *d.* *d.* *d.* *d.* *d.* *d.*

*Timp.* *9* *6*/*4* *d.* *d.* *d.* *d.* *d.* *d.* *d.* *d.* *d.* *d.*  
*31*

*Timp.* *9* *6*/*4* *d.* *d.* *d.* *d.* *d.* *d.* *d.* *d.* *d.* *d.*  
*1*  
*Muta in Pffo picc.*

PTto picc. *1*  
PTto picc. *1*  
*1*  
*(41)*  
*1*  
*P*  
(bacchette di Timp.)

PTto picc. *1*  
*mf*  
*poco a poco*  
*mf molto*  
*ppp leggiero, lontano*

PTto picc. *1*  
*mp*  
*poco a poco*  
*sempre ppp leggiero*

PTto picc. *51*  
*mp*  
*ppp poco a poco crescendo*

PTto picc. *mf*  
*ppp poco a poco*  
*mf molto*  
*1*  
*2*  
*1*  
*3*  
*4*  
*5*  
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*91*  
*92*  
*93*  
*94*  
*95*  
*96*  
*97*  
*98*  
*99*  
*100*

Timp. *mp*  
*poco a poco*  
*crescendo*

Timpani *mf* *crescendo* *f*

Timpani *f* *fff* *Muta in Pto picc.*

Plopicc *immaterialo (bacchette di Timp.)* *PPP* *pos*

Plo picc *(PPP)* *mp*

Plo picc *mf* *Muta in Timp.*

Timpani *3* *1*

I  
Timp. *f*

I  
Timp. *f*

I  
Timp. *f*

I  
Timp.

I  
Timp. *mp*

*mp* *f* *ppoco a poco* *f*

Muta subit  
in Camp.



**I**  
Camp.  $\frac{6}{4}$  1  
O. (l.v.)  
mp dolce

**I**  
Camp. (161) 1  
(bacchette di vibrafono, con palline di gomma)  
d. d. d.  
P leggero

**I**  
Camp. 1  
P  
O. (l.v.)

**I**  
Camp. 1  
(174)  
P  
mp dolce (bacchette di campane)

**I**  
Camp. 1  
P  
mp (l.v.)

**I**  
Camp. 1  
P  
pp (l.v.)

TACET AL FINE

# Per cussioni II

Saba Nicheira

## PER CHRISTUM

(Campane, Gran cassa, Campanelli, Piatto medio)

II Camp.  $\frac{4}{2}$  *mp lontano* (l.v.) *P poco*

II Camp. *mf somoro* (l.v.)

II Camp. (l.v.) *Muta in Gr.c.*

II Gr.c. *ff*

II Gr.c. *mf* *poco a poco* *ff secco* *Muta in Campana*

II Camp. *mf dolce* (l.v.) *Muta in C-nella*

II C-nelli  
I

II C-nelli  
p (l.v.)

II C-nelli  
1. v.

II Pffo m.  
(baccette di Timp)  
pp lontano

II Pffo m.  
mp

II C-nelli  
ffz  
II Pffo m.  
(l.v.)  
(Muta subito in C-nelli)

II C-nelli  
poco

II C-melli. *mp* *mpressivo, poco in rilievo* *poco*

III C-melli. *mp* *p* *mp*

II C-melli. *mp* *Muta in Pffo m.*

II Pffo m. *pp lontano* *poco*

II Pffo m. *mp* *Muta in C-melli*

II C-melli. *mp* *poco marcato* *libitum* *ab infimum*

Celista

Susan Nichols

PER CHRISTUM

4/2 10 3 9/4 (in 3)

Cel. *mp* poco *in* *trigono*  $\rightarrow$

Cel.  $\frac{6}{4}$   $\frac{1}{4}$

Cel. *mp*

Cel. *mf*  $\frac{6}{4}$   $\frac{1}{4}$  -1-

Cal. (31) 10 (41) 4 (81) 1

Cal. (81) 7

Cal. (51) 1

Cal. (57) 1

Cal. (61) 10 (71) 4

Cal. (71) 1

Cel.

Cel.

70

Cel.

Sub. Lento, quasi senza tempo, rubato (N46)

Cel.

Cel. *P dolce* (l.v.) *poco*

Cel. (101) *mp*

Cel. (l.v.)

Cel. *P dolce* L I O S E P H, I O S E P H,

Cel. *mp* M A R I A

Cel. (121) (131) 5 9



Cel.

mf

Soprano

141

1

Cel.

mp

151

3

3

3

1

64

1  
1

*mp poco in rilievo con espressione*

81

(Loco)

161

*mp*

*mf*

*poco mp*

(e.v.)

(e.v.)

181

*pp ecor*

Arpa

Simon Nicklitz

PER CHRISTUM

Arpa

PER CHRISTUM

Serban Nichifor

Handwritten musical notation for the first system. It features a treble clef and a 4/2 time signature. The notation includes a series of notes with a slur over them, a circled number '11', and a measure with a '2' above it. A '1' is written above the first measure. The piece concludes with a double bar line and a '9' above it, followed by a '4' and '(in 3)' below it.

Handwritten musical notation for the second system. It features a treble clef and a 4/4 time signature. The notation includes a circled number '11', a measure with a '2' above it, and a circled number '21'. Below the notes, there is a vocal line with the lyrics: "(Mih, Sol#, Lah, Sih)". The piece concludes with a double bar line and a '6' above it, followed by a '4' and 'mp poco in rilievo' below it.

Handwritten musical notation for the third system. It features a treble clef and a 4/4 time signature. The notation includes a circled number '21' and a measure with a '2' above it. The piece concludes with a double bar line and a '6' above it, followed by a '4' below it.

Handwritten musical notation for the fourth system. It features a treble clef and a 4/4 time signature. The notation includes a circled number '21' and a measure with a '2' above it. The piece concludes with a double bar line and a '6' above it, followed by a '4' below it.

Handwritten musical notation for the fifth system. It features a treble clef and a 4/4 time signature. The notation includes a circled number '21' and a measure with a '2' above it. The piece concludes with a double bar line and a '6' above it, followed by a '4' below it.

mf *Sonata*

Arpa

Reh  $\flat$

mf

Arpa

Fatt, Sol  $\flat$

mf

Arpa

Reh, Sib  $\flat$

Reb, Mi, Fa, La, Si,  $\flat$

mf

Arpa

Dob, Lab  $\flat$

Dob, Reh, Mi, Fa, La  $\flat$

Arpa

87

pp poco in ritard.

pp dolce

Sol<sup>4</sup>

Arpa

88

poco

Dob

Arpa

77

Lab

Mib, Solb

poco

P lessiero

Arpa

Mib, Lab

Reb, Mib

Re, Lab

Arpa

Arpa

Arpa

Arpa

Arpa

Arpa

Arpa

Arpa

(1)  
G.P.  
Arpa

Arpa

Arpa

Arpa

Arpa



Arpa

*f* Sonoro

1

Doh

Arpa

*pp* leggiero

Sib

Lab

Arpa

(l.v.)

Mib

Arpa

Sib

Lab

(l.v.)

*f*

Arpa

131

Doh, Mih, Fatt, Sogt, La#, Sib

Arpa

1

1

Arpa

144

Doh, Fab, Lab, Sib

Arpa

Arpa

151

Reb, Fab, Sol, Sib

*mf*

*f*

*molto*

Arpa

81

Reh. Fab. Sib

pp sempre poco marcato

mp

mf

ff

Sib

Arpa

82

Lab

Reh

Loco

Lab

Reh

Arpa

83

Lab

Reh

Mib

Sib

Mib

Arpa

84

Lab

Reh

Lab

Reh

Lab

mp

mf

pp poco marcato

sulla tavola

Arpa

Lab, Fa#

Si#

Lab, Fa#

P

gliss.

fluido

(l.v.)

4

2

Lab (171)

gliss.

fluido

sempre sulla tavola, poco in ritardo

Arpa

gliss.

normale

(l.v.)

mp

Arpa

(l.v.)

mp

Arpa

mp

(l.v.)

(Suono Armonico)

Poco

(l.v.)

1