



# Massimo Malavasi

Italia, Novi di Modena

## Minima Lista (Poema Sinfonico Op.35)

### About the artist

Pianist and composer.

A Composition and Piano graduate.

Alongside a very productive compositional activity, he has had an equally intense concert, didactic, musical arranger, and choir director activity.

He has received rewards and distinctions in Italian and international composition competitions.

With the formation of the group Armonya Nova he has recorded the cd Armonya Nova Gospel.

Among his compositions: the Regina Nivis Mass, the Christmas Oratory The Stone and the Light and the Oratory of Passion, only for, choir and orchestra, the operas Other Lives and Fragments The musicals Look, Gramigna's Lover the Saint of Arra The Canterville Ghost "The Angel of Hell's Kitchen", "Nix", NIX had an Equity Showcase production at Planet Connections Theatre Festivity in NYC, and was nominated for 8 Outstanding Awards, including Outstanding Production, Outstanding Music & Lyrics and Outstanding Book of a Musi... (more online)

**Associate:** SIAE

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

### About the piece

<b>Title:</b>	Minima Lista [Poema Sinfonico Op.35]
<b>Composer:</b>	Malavasi, Massimo
<b>Copyright:</b>	Malavasi Massimo © All right reserved
<b>Instrumentation:</b>	Orchestra
<b>Style:</b>	Contemporary

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# Massimo Malavasi

## Minima Lista

*Poema Sinfonico - Op. 35*



ARMONYANVA

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**I. Adagio ..... 1**

# Instrumentation

1 Piccolo  
2 Flute  
2 Oboe  
1 English Horn  
2 A Clarinet  
1 Bass Clarinet  
2 Bassoon  
1 Contrabassoon

4 Horn  
3 Bb Trumpet  
3 Trombone (Tenor and bass)  
1 Tuba

Timpani  
Triangle  
Tambourine  
Cymbals  
Snare Drum  
Bass Drum  
Tam-tam

Piano  
Harp  
Tubular Bells  
Glockenspiel  
Xilophone  
Marimba  
Celesta

Violin (primi e secondi)  
Viola  
Cello  
Doublebass

## **Massimo Malavasi**

A Composition and Piano graduate.

Alongside a very productive compositional activity, he has had an equally intense concert, didactic, musical arranger, and choir director activity.

He has received rewards and distinctions in Italian and international composition competitions.

With the formation of the group Armonya Nova he has recorded the cd “Armonya Nova Gospel”.

Among his compositions: the “ Regina Nivis” Mass, The Christmas Oratory “The Stone and the Light” and the Oratory of Passion for soli, choir and orchestra, the operas “Other Lives” and “Fragments”, the musicals “Look”, “Gramigna's Lover”, “The Saint of Arra”, “The Canterville Ghost”, "The Angel of Hell's Kitchen", "Nix". NIX had an Equity Showcase production at Planet Connections Theatre Festivity in NYC, and was nominated for 8 Outstanding Awards, including Outstanding Production, Outstanding Music & Lyrics and Outstanding Book of a Musical; a concert for piano and orchestra, studies and sonatas for piano and for chamber music formation.

Since 2001, Massimo has been Director of “La Ghirlandèina” choir in Modena.

The group specializes in recovering folk songs in their dialect, has recorded two CDs of traditional music and given more than 400 concerts.

He is the author of the book for piano method “Four Little Hands” published by Ricordi.

# Minima Lista

Score

Poema Sinfonico Op. 35

Massimo Malavasi

Adagio  $\text{♩} = 60$

The musical score is arranged in a standard orchestral format. It begins with a tempo marking of Adagio at 60 beats per minute. The key signature is one sharp (F#). The score includes parts for the following instruments:

- Piccolo
- Flute (1 and 2)
- Oboe (1 and 2)
- English Horn
- Clarinets in LA (1 and 2)
- Bass Clarinet
- Bassoon (1 and 2)
- Contrabassoon
- Horn in F (1, 2, 3, 4)
- Trombe in Bb (1, 2, 3)
- Tromboni Tenori e Basso (1, 2, 3)
- Tuba
- Timpani
- Percussion: Triangolo, Tamburino, Tamburo militare, Piatti, Tamtani, Grancassa
- Piano (Piano and Grand Staff)
- Harp
- Campane tubolari
- Glockenspiel
- Xilofono
- Celesta
- Marimba
- Violin (I and II)
- Viola
- Cello
- Contrabass

The score features several dynamic markings, including *pp* (pianissimo) and *p* (piano). The notation includes various note values, rests, and articulation marks such as slurs and accents.

Musical score for measures 25-27. The score includes parts for Flute 1 & 2, Oboe 1 & 2, Horns (E, Hn.), Clarinet (Cl.La), Bassoon (B. Cl.), Bassoon 1 & 2 (Bsn. 1/2), Trumpets (Hn. 3/4), Harp (Hp.), Xylophone (Xif.), Cymbals (Cel.), and Maracas (Mar.). Dynamics include *mf*, *p*, and *mp*. There are first and second endings marked with 'I' and 'II'.

//

Musical score for measures 28-31. The score includes parts for Flute 1 & 2, Oboe 1 & 2, Horns (E, Hn.), Clarinet (Cl.La), Bassoon (B. Cl.), Bassoon 1 & 2 (Bsn. 1/2), Trumpets (Hn. 1/2), Horns 3 & 4 (Hn. 3/4), Harp (Hp.), Cymbals (Cel.), Maracas (Mar.), and Violins (Vln. I/II). Dynamics include *f*, *mf*, and *p*. A section for the Violins is labeled "IV Corda".



Musical score for measures 36-41. The score includes parts for Piccolo, Flute 1 & 2, Oboe 1 & 2, Clarinet in A, Bass Clarinet, Bassoon 1 & 2, Horns 1, 2, 3 & 4, Trumpet, Glockenspiel, Cymbals, Maracas, Violin I & II, and Viola. The music features complex rhythmic patterns and dynamic markings such as *p* (piano) and *f* (forte). The key signature is one sharp (F#) and the time signature is 4/4.

//

Musical score for measures 42-47. The score includes parts for Piccolo, Flute 1 & 2, Oboe 1 & 2, English Horn, Clarinet in A, Bass Clarinet, Bassoon 1 & 2, Horns 1, 2, 3 & 4, Trombone, Percussion (Pt), Harp, Glockenspiel, Cymbals, Maracas, Violin I & II, and Viola. The music continues with complex rhythmic patterns and dynamic markings such as *p* (piano), *mp* (mezzo-piano), and *f* (forte). The key signature is one sharp (F#) and the time signature is 4/4.

Musical score for measures 47-50. The score includes parts for Piccolo, Flute 1 & 2, E. Horn, B. Clarinet, Bassoon 1 & 2, Horn 1 & 2, Tympani, Piano, Harp, Violin I & II, Viola, and Violoncello. The key signature is two sharps (F# and C#). The score features complex rhythmic patterns, including triplets and sixteenth-note runs. Dynamics include *mf* and *mp*. A double bar line is present at the end of measure 50.

//

Musical score for measures 51-54. The score includes parts for Piccolo, Flute 1 & 2, E. Horn, B. Clarinet, Bassoon 1 & 2, Horn 1 & 2, Tympani, Piano, Harp, Violin I & II, Viola, and Violoncello. The key signature is two sharps (F# and C#). The score continues with complex rhythmic patterns and dynamics including *mf* and *mp*.

Picc.  
 Fl. 1  
 2  
 Ob. 1  
 2  
 Cl. La.  
 B. Cl.  
 Bsn. 1  
 2  
 C. Bn.  
 Hn. 1  
 2  
 Trb. Sib.  
 Timp.  
 Pf.  
 Hp.  
 Cel.  
 Vln. I  
 II  
 Vla.  
 Vc.  
 Cb.

Musical score for page 54 of *Minima Lista*, featuring a full orchestra. The score is in A major (three sharps) and 4/4 time. It consists of 12 systems of staves. The woodwinds and brass play mostly sustained notes. The strings play a rhythmic pattern of eighth notes. The percussion and piano parts are more complex, with the piano featuring dense sixteenth-note passages. Dynamics range from *mf* to *fp*.

Minima Lista

This page of the musical score, titled "Minima Lista", contains the following instruments and parts:

- Fl. 1, 2:** Flute parts, mostly resting with some woodwind entries in the later measures.
- Ob. 1, 2:** Oboe parts, playing sustained chords with *fp* dynamics.
- E. Hn.:** English Horn part, playing sustained chords.
- Cl. La.:** Clarinet in La part, playing a rhythmic accompaniment.
- B. Cl.:** Bass Clarinet part, playing sustained chords.
- Bsn. 1, 2:** Bassoon parts, playing rhythmic accompaniment.
- C. Bn.:** Contrabassoon part, playing sustained chords.
- Hn. 1, 2, 3, 4:** Horn parts, playing rhythmic accompaniment.
- Trb. Si.:** Trumpet in C part, playing sustained chords.
- Trb. 1, 2:** Trumpet parts, playing rhythmic accompaniment.
- Tuba:** Tuba part, playing rhythmic accompaniment.
- Timp.:** Timpani part, playing a steady rhythmic pattern.
- Trg.:** Triangle part, playing a rhythmic pattern.
- Pt.:** Snare Drum part, playing a rhythmic pattern.
- Pf.:** Piano part, playing a rhythmic accompaniment.
- Hp.:** Harp part, playing sustained chords and a glissando.
- Cel.:** Cello part, playing a rhythmic accompaniment.
- Vln. I, II:** Violin parts, playing a rhythmic accompaniment.
- Vla.:** Viola part, playing a rhythmic accompaniment.
- Vc.:** Violoncello part, playing a rhythmic accompaniment.
- Cb.:** Double Bass part, playing a rhythmic accompaniment.

Key performance instructions include *mf* (mezzo-forte), *f* (forte), *fp* (fortissimo piano), and *Div.* (divisi). The score is written in a key signature of three sharps (F#, C#, G#).

60

This page of the musical score, titled "Minima Lista", contains measures 60 through 62. The score is arranged in a standard orchestral format with multiple staves for each instrument family. The key signature is three sharps (F#, C#, G#) and the time signature is 4/4. The score is divided into three measures by vertical bar lines. Measure 60 shows woodwinds and strings playing with a mezzo-forte (*mf*) dynamic. Measure 61 continues the woodwind and string parts, with brass instruments (trumpets, trombones, tuba) entering with a forte (*f*) dynamic. Measure 62 features a significant increase in dynamics, with many parts marked fortissimo (*ff*) and some woodwinds marked *ff* *a 2*. The percussion section, including the triangle, timpani, and cymbals, also plays a role in this measure. The string section includes violins I and II, viola, and cello, with some parts marked *f* and others *ff*. The harp (Hp.) has a long, sweeping glissando across the two staves. The brass section includes two trumpets, two trombones, and a tuba, with some parts marked *ff*. The woodwind section includes two flutes, two oboes, two bassoons, and two clarinets, with some parts marked *ff* *a 2*. The percussion section includes triangle, timpani, and cymbals, with some parts marked *f* and others *ff*. The string section includes violins I and II, viola, and cello, with some parts marked *f* and others *ff*. The harp (Hp.) has a long, sweeping glissando across the two staves. The brass section includes two trumpets, two trombones, and a tuba, with some parts marked *ff*. The woodwind section includes two flutes, two oboes, two bassoons, and two clarinets, with some parts marked *ff* *a 2*.



Picc.

Fl. 1  
2

Ob. 1  
2

E. Hn.

Cl. La

B. Cl.

Bsn. 1  
2

C. Bn.

Hn. 1  
2

3  
4

Trb. Sib

Trb. Sib

Trb. 1  
2

3

Tuba

Timp.

Trg.

T.mil.

Pt.

G.c.

Hp.

I

Vln. II

Vla.

Vc.

Cb.

*f*

*a 2*

*8va*

66

Picc. *sfz*

Fl. 1 *sfz*

Fl. 2 *sfz*

Ob. 1 *sfz*

Ob. 2 *sfz*

E. Hn. *sfz*

Cl. La *sfz*

B. Cl. *sfz*

Bsn. 1 *sfz*

Bsn. 2 *sfz*

C. Bn. *sfz*

Hn. 1 *sfz* *p*

Hn. 2 *sfz* *p*

Hn. 3 *sfz* *p*

Hn. 4 *sfz* *p*

Trb. Si<sup>b</sup> *sfz*

Trb. Si<sup>b</sup> *sfz*

Trb. 1 *sfz*

Trb. 2 *sfz*

Trb. 3 *sfz* *p*

Tuba *sfz*

Timp. *sfz*

Trg. *sfz* *p*

T.mil. *sfz*

Pt. *sfz*

G.c. *sfz*

Hp. *sfz*

Div. *sfz*

Vln. I *sfz* *p*

Vln. II *sfz* *p*

Vla. *sfz* *p*

Vec. *sfz*

Cb. *sfz*

Picc. *f*

Fl. 1 2

Hn. 1 2 3 4

Trb. 3

Trg.

Vln. I II

Vla.

//

Fl. 1 2

Cl.La *mf*

Hn. 1 2 3 4

Trb. 3

Vln. I II

Vla.

//

Fl. 1 2 *mp*

Ob. 1 2 *mp*

Cl.La

Bsn. 1 2 *pp*

Hn. 1 2 3 4 *pp*

Trb. 3 *pp*

Timp. *p*

Trg.

Tamb. *p*

G.c.

Vln. I *p*

Vln. II *p*

Vla. *p*

Vc. *p*

Cb. *pizz.*



75

*tr*

Musical score for Minima Lista, page 11, starting at measure 75. The score includes parts for Piccolo, Flutes 1 and 2, Oboes 1 and 2, English Horn, Clarinet in A, Bass Clarinet, Bassoon 1 and 2, Horns 1-4, Trumpets 3, Timpani, Triangle, Tambourine, Gong, Piano, Harp, Xylophone, Violin I and II, Viola, Violoncello, and Contrabass. The score shows a transition from measures 75-78 to measure 79. Dynamics include *mf* and *mp*.

78

This page of the musical score, titled "Minima Lista", contains measures 78, 79, and 80. The score is arranged in a standard orchestral format with multiple staves. The instruments and their parts are as follows:

- Picc.**: Piccolo, playing a melodic line with rests and accents.
- Fl. 1/2**: Flute, playing a rhythmic pattern of eighth notes.
- Ob. 1/2**: Oboe, playing a rhythmic pattern of eighth notes.
- E. Hn.**: English Horn, playing a rhythmic pattern of eighth notes.
- Cl.La**: Clarinet in La, playing sustained chords.
- B. Cl.**: Bass Clarinet, playing a rhythmic pattern of eighth notes.
- Bsn. 1/2**: Bassoon, playing sustained chords.
- Timp.**: Timpani, playing a rhythmic pattern of eighth notes.
- Trg.**: Triangle, playing a rhythmic pattern of eighth notes.
- Tamb.**: Tom-tom, playing a rhythmic pattern of eighth notes.
- G.c.**: Gong, playing a rhythmic pattern of eighth notes.
- Pf.**: Piano, playing a rhythmic pattern of eighth notes.
- Hp.**: Harp, playing a rhythmic pattern of eighth notes.
- Xlf.**: Xylophone, playing a rhythmic pattern of eighth notes.
- I**: Violin I, playing a fast, rhythmic pattern of eighth notes.
- Vln. II**: Violin II, playing a fast, rhythmic pattern of eighth notes.
- Vla.**: Viola, playing a fast, rhythmic pattern of eighth notes.
- Vc.**: Violoncello, playing a fast, rhythmic pattern of eighth notes.
- Cb.**: Contrabass, playing a rhythmic pattern of eighth notes.

The score includes various musical notations such as rests, accents, and slurs. The key signature is one sharp (F#), and the time signature is 4/4. The page number "78" is located at the top left of the first staff.

81

This page of a musical score, titled "Mínima Lista", contains measures 81 through 83. The score is arranged in a standard orchestral format with multiple staves. The instruments and parts include:

- Picc.** (Piccolo): Treble clef, playing a melodic line with a trill-like figure.
- Fl. 1, 2** (Flutes): Treble clef, playing a rhythmic pattern of eighth notes.
- Ob. 1, 2** (Oboes): Treble clef, playing a rhythmic pattern of eighth notes.
- E. Hn.** (English Horn): Treble clef, playing a rhythmic pattern of eighth notes.
- Cl.La** (Clarinete en La): Treble clef, playing a sustained chord.
- B. Cl.** (Bass Clarinet): Bass clef, playing a sustained chord.
- Bsn. 1, 2** (Bassoons): Bass clef, playing a rhythmic pattern of eighth notes.
- C. Bn.** (Contrabassoon): Bass clef, playing a sustained chord.
- Hn. 1, 2** (Horns): Treble clef, playing a sustained chord.
- Hn. 3, 4** (Horns): Treble clef, playing a sustained chord.
- Tuba**: Bass clef, playing a sustained chord.
- Timp.** (Timpani): Bass clef, playing a rhythmic pattern of eighth notes.
- Trg.** (Triangle): Percussion, playing a rhythmic pattern of eighth notes.
- Tamb.** (Tambourine): Percussion, playing a rhythmic pattern of eighth notes.
- Pt.** (Percussion): Percussion, playing a rhythmic pattern of eighth notes.
- G.c.** (Gong): Percussion, playing a rhythmic pattern of eighth notes.
- Pf.** (Piano): Grand staff, playing a rhythmic pattern of eighth notes.
- Hp.** (Harp): Grand staff, playing a melodic line with a trill-like figure.
- XII.** (Xylophone): Treble clef, playing a rhythmic pattern of eighth notes.
- Mar.** (Maracas): Treble clef, playing a rhythmic pattern of eighth notes.
- Vln. I, II** (Violins): Treble clef, playing a melodic line with a trill-like figure.
- Vla.** (Viola): Bass clef, playing a melodic line with a trill-like figure.
- Vc.** (Violoncello): Bass clef, playing a melodic line with a trill-like figure.
- Cb.** (Contrabasso): Bass clef, playing a sustained chord.

The score is written in a key signature of two sharps (F# and C#) and a 3/4 time signature. The dynamic marking *mf* (mezzo-forte) is used throughout. The score is divided into three measures, with a repeat sign at the beginning of measure 81. The first measure of measure 81 has a *mf* dynamic marking. The second measure of measure 81 has a *f* dynamic marking. The third measure of measure 81 has a *mf* dynamic marking. The score is written in a standard orchestral format with multiple staves. The instruments and parts include:

The score is a full orchestral arrangement for 'Minima Lista' by Luciano Berio. It is written in the key of one sharp (F#) and 4/4 time. The score is divided into three measures. The instruments and their parts are as follows:

- Picc.**: Piccolo, playing a sustained note in the first measure.
- Fl. 1, 2**: Flutes 1 and 2, playing a rhythmic pattern of eighth notes.
- Ob. 1, 2**: Oboes 1 and 2, playing a rhythmic pattern of eighth notes.
- E. Hn.**: English Horn, playing a rhythmic pattern of eighth notes.
- Cl. La.**: Clarinet in La, playing a complex rhythmic pattern with triplets.
- B. Cl.**: Bass Clarinet, playing a rhythmic pattern of eighth notes.
- Bsn. 1, 2**: Bassoon 1 and 2, playing a rhythmic pattern of eighth notes.
- C. Bn.**: Contrabassoon, playing a rhythmic pattern of eighth notes.
- Hn. 1, 2, 3, 4**: Horns 1-4, playing a rhythmic pattern of eighth notes.
- Trb. Sib.**: Trumpets in B-flat, playing a rhythmic pattern of eighth notes.
- Trb.**: Trombones in B-flat, playing a rhythmic pattern of eighth notes.
- Tuba**: Tuba, playing a rhythmic pattern of eighth notes.
- Timp.**: Timpani, playing a rhythmic pattern of eighth notes.
- Trg.**: Triangle, playing a rhythmic pattern of eighth notes.
- Tamb.**: Tambourine, playing a rhythmic pattern of eighth notes.
- Pt.**: Snare Drum, playing a rhythmic pattern of eighth notes.
- G.c.**: Gong/Cymbal, playing a rhythmic pattern of eighth notes.
- Pf.**: Grand Piano, playing a complex rhythmic pattern with triplets.
- Hp.**: Harp, playing a complex rhythmic pattern with triplets.
- Xif.**: Xylophone, playing a rhythmic pattern of eighth notes.
- Cel.**: Celesta, playing a complex rhythmic pattern with triplets.
- Mar.**: Maracas, playing a rhythmic pattern of eighth notes.
- Vin. I, II**: Violin I and II, playing a complex rhythmic pattern with triplets.
- Via.**: Viola, playing a complex rhythmic pattern with triplets.
- Vc.**: Violoncello, playing a complex rhythmic pattern with triplets.
- Cb.**: Contrabass, playing a complex rhythmic pattern with triplets.

The score includes various dynamic markings such as *f* (forte) and *ff* (fortissimo), and articulation marks like accents and slurs. The overall texture is dense and rhythmic, characteristic of Berio's style.

This musical score is for the piece "Mínima Lista" and is page 15 of a larger work. The score is written for a large ensemble and includes the following parts:

- Woodwinds:** E. Hn. (English Horn), Cl. La. (Clarinete La), B. Cl. (Clarinete Baixo), Bsn. 1 & 2 (Bassons), C. Bn. (Corno Baixo).
- Brass:** Hn. 1 & 2 (Horns), Trb. Si. 1 & 2 (Trompas), Trb. 1 & 2 (Trombas), Tuba.
- Strings:** Vln. I & II (Violinos), Vla. (Viola), Vc. (Violoncelo), Cb. (Contrabaixo).
- Percussion:** Trg. (Tamborim), Tamb. (Tambor), Pt. (Pandeiro), G.c. (Gongos).
- Piano:** Pf. (Piano).
- Other:** Cel. (Célesta).

The score is in the key of D major (two sharps) and 3/4 time. It features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. The woodwinds and strings play melodic lines, while the brass and percussion provide harmonic support and rhythmic drive. The piano part features a complex, fast-moving texture. The cel. part provides a shimmering, ethereal texture. The strings play a steady, rhythmic accompaniment. The overall mood is energetic and rhythmic.

This musical score is for the piece "Minima Lista" by György Ligeti, measures 16 through 90. The score is arranged for a large symphony orchestra and includes the following parts:

- Woodwinds:** E. Hn., Cl. La., B. Cl., Bsn. 1 & 2, C. Bn., Hn. 1 & 2, Trb. Si. 3 & 4, Trb. 1 & 2, Tuba.
- Brass:** Trb. Si. 3 & 4, Trb. 1 & 2, Tuba.
- Other:** Trg., Tamb., Pt., G.c.
- Percussion:** Pf., Hp., Cel.
- Strings:** Vln. I & II, Vla., Vc., Cb.

The score is written in a key signature of three sharps (F#, C#, G#) and a 4/4 time signature. The woodwinds and brass sections play rhythmic patterns, while the strings play a complex, textured accompaniment. The percussion section provides a steady, rhythmic foundation.

Fl. 1 2 *a2 agitato p*

E. Hn.

Cl. La *a2 agitato p*

B. Cl.

Bsn. 1 2 *p*

Hn. 1 2 *p*

3 4 *p*

Trb. Si<sup>b</sup>

Trb. 3 *p*

Tuba *p*

Trg. *p*

Tamb. *p*

T.mil. *mp*

Pt. *p*

G.c.

Pf. *p*

Hp. *p*

Cel. *p*

Mar.

I *Unis. agitato p*

Vln. II *Unis. agitato p*

Vla. *Unis. agitato p*

Vc. *Unis. agitato p*

Cb. *Unis. agitato p*

The score is for a symphony orchestra. The instruments listed are:  
Picc.  
Fl. 1  
Fl. 2  
Ob. 1  
Ob. 2  
E. Hn.  
Cl. La.  
B. Cl.  
Bsn. 1  
Bsn. 2  
C. Bn.  
Hn. 1  
Hn. 2  
Hn. 3  
Hn. 4  
Trb. Sib.  
Trb. Sib.  
Trb. 1  
Trb. 2  
Trb. 3  
Tuba  
Timp.  
T.mil.  
Hp.  
Mar.  
Vln. I  
Vln. II  
Vla.  
Vc.  
Cb.  
Dynamics: *mp*, *mf*.  
Articulations: accents, slurs, *Div.* (divisi), *mp*, *mf*.  
The score shows two measures of music with various articulations like accents and slurs.



97

Fl. 1  
2

Ob. 1  
2

Cl. La

Bsn. 1  
2

C. Bn.

1  
2

Hn.

3  
4

Trb. Sib

T. mil.

G. c.

Pf.

Hp.

Xlf.

Mar.

I

Vln. II

Vla.

Vc.

Cb.

The score is a full orchestral arrangement for 'Minima Lista' by György Ligeti, page 20 of 99. The instrumentation includes:

- Picc.
- Fl. 1, 2
- Ob. 1, 2
- E. Hn.
- Cl. La
- B. Cl.
- Bsn. 1, 2
- C. Bn.
- Hn. 1, 2, 3, 4
- Trb. Si<sup>b</sup> 1, 2
- Tub. 1, 2, 3
- Tuba
- Timp.
- Trg.
- Tamb.
- T.mil.
- Pt.
- T.T.
- G.c.
- Pf.
- Hp.
- Cmp.
- Glk.
- Xlf.
- Cel.
- Mar.
- Vln. I, II
- Vla.
- Vcl.
- Cb.

The score is written in a key signature of two sharps (D major) and a 4/4 time signature. It features complex rhythmic patterns, including sixteenth-note runs and tremolos, with dynamic markings such as *ff* and *Dv.* (divisi). The score is divided into two systems, with the first system ending at measure 100 and the second system starting at measure 101.

Picc. *rit.* *a tempo*  
 Fl. 1 2 *a 2* *Div.*  
 Ob. 1 2 *mf*  
 E. Hn. *a 2* *Div.*  
 Cl. La *sfz* *mf*  
 B. Cl. *mf*  
 Bsn. 1 2 *mf*  
 C. Bn. *mf*  
 Hn. 1 2 *mf*  
 Hn. 3 4 *mf*  
 Trb. Si. *mf*  
 Trb. Si. *mf*  
 Trb. 1 2 *mf*  
 Trb. 3 *mf*  
 Tuba *mf*  
 Timp. *sfz* *mf*  
 Tamb. *mf*  
 Pt. *mf*  
 T.T. *mf*  
 G.c. *mf*  
 Pf. *sfz* *mf*  
 Hp. *mf*  
 Xif. *sfz* *mf*  
 Mar. *sfz* *mf*  
 I *mf* *Uniti*  
 Vln. II *rit.* *a tempo* *Uniti* *mf*  
 Vla. *sfz* *Uniti* *mf*  
 Vc. *sfz* *Uniti* *mf*  
 Cb. *sfz* *mf*

Ob. 1  
2

Cl.La

B. Cl.

Hn. 1  
2

Timp.

Tamb.

Mar.

Vln. I  
II

Vla.

Vc.

Cb.

//

Fl. 1  
2

Ob. 1  
2

Cl.La

B. Cl.

Hn. 1  
2  
3  
4

Trb. 1  
2

Timp.

Trg.

Tamb.

Pf.

XII.

Cel.

Mar.

Vln. I  
II

Vla.

Vc.

Cb.

Fl. 1  
2

Ob. 1  
2

E. Hn.

Cl. La

B. Cl.

Bsn. 1  
2

C. Bn.

Hn. 1  
2

Hn. 3  
4

Trb. Si.  
1  
2

Trb. 3

Tuba

Timp.

Trg.

Pf.

Hp.

Xlf.

Cel.

Mar.

Vln. I

Vln. II

Vla.

Vc.

Cb.

*mf*

*p*

*mp*

*a<sup>2</sup>*

*pizz.*

*3*

112

Fl. 1  
2

Ob. 1  
2

E. Hn.

Cl. La

B. Cl.

Bsn. 1  
2

C. Bn.

Hn. 1  
2  
3  
4

Trb. Si

Trb. Si

Trb. 1  
2  
3

Tuba

Timp.

Trg.

Tamb.

Pt.

G.c.

Pf.

Hp.

Cmp.

Glk.

Xlf.

Cel.

Mar.

I

Vln. II

Vla.

Vc.

Cb.

ppp

p

mp

pp

arco

pizz.

Div.

2 Solt.

Tutti