

Violić, Ivan

Supplement / Prilog

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Full score

Ivan Violić

ETIAM REMOTUS

for orchestra and electronics

Etiam remotus for orchestra and electronics

Instrumentation :

Piccolo flute (Picc.)
2 Flutes (Fl.)
2 Oboes (Ob.)
English Horn (Eng. Hn.)
2 Clarinets in B $\flat$ (Cl.)
Bass Clarinet in B $\flat$ (B. Cl.)
2 Bassoons (Bsn.)
Contrabasson (Cbsn.)

4 Horns in F (Hn.)
2 Trumpets in C (CTpt.)
2 Trombones (Tbn.)
Bass Trombone (B.Tbn.)
Tuba (Tba.)

Timpani
Percussion (3. players)

Perc. 1 Xylophone (Xyl.), Large Gong (L. Gong), Medium Gong (M. Gong), Tam - tam (T. - t.)
 Suspended Cymbal¹ (Sus.Cym), China Cymbal (Ch. Cym.), Snare Drum¹ (S.D.), Whip (Wh.)

Perc. 2 Bass Drum (B.D.) Crash Cymbal (Cym), Triangle (Tri.), Wood Chimes (Wood. Ch.)

Perc. 3 Vibraphone (Vib.), Crotales (Crot.), Wood Blocks (W.B), Suspended Cymbal² (Sus. Cym)
 Bongos (Bong.), Maracas (Mracs), Tambourine (Tamb.), Metal Chimes (Metal Ch.)
 Snare Drum² (S.D)

Harp (Hp.)

Piano (Pn.)

Strings (12, 10, 8, 6, 4 players)

Violins I (Vln. I)
Violins II (Vln. II)
Violas (Vla.)
Violoncellos (Vc.)
Contrabasses (Cb.)

Electronics (El.) Electronics part is performed by Etiamremotus-Player.maxpatch. Each cue has its number. Midi controller with four sliders is used to regulate volume and front-rear panning of cues. Composition is intended for 4-channel performance. At least four loudspeakers with two subwoofers are placed around the audience.

Transposed score

Performance notes :

General :

• = stop the vibration of the instrument. Otherwise let the sound freely decay
‡ = quarter tone higher # = three quarter tone higher † = quarter tone lower ‡ = three quarter tone lower
J^{gliss.} = the stems are written only to count the time. Do not re-articulate

Winds :

◊ ↓ ↓ = for Flute and Clarinet - aeolian sound(only air), for Oboe and Bassoon - only air sound without reed

Brass :

^{only air}
◊ — ◊ = only air sound. Change in lower or higher bandwidth of noise is produced with help of changing the embouchure.
J J J J = breath attacks. Change in lower or higher bandwidth of noise is produced with changing the valves and the embouchure

Percussion :

Percussions are played with usual mallets in usual manner if not specified otherwise.
J = snare stick J = soft T. - t. mallet J = soft mallet J = brush J = dreadlock brush J = triangle beater J = bow
ord. = cancels specification. Play with usual mallet in usual manner.
J → = fast scrape on the instrument ~~~~~ = circular movement on the body of the instrument, or brushing the chimes
J J J .- .- .- .- = same ritmic pattern with acceleration, free of general pulse

Harp, Piano :

| = cluster, showing approximate range.

Strings :

O.B. O.B. O.B. O.B.
C♭. Vc. Vla. Vln.
= dampen indicated strings with left hand and bow directly on the bridge.
The result is soft noisy sound.

O.B.
III. ^{gliss.}
IV. ^{gliss.} = play glissando on indicated strings starting from approximate position in indicated direction while bowing directly on the bridge.
The result is noisy sound.

duration cca. 20 min

Etiam remotus

Mistico ♩=100

IVAN VIOLIĆ

The image displays a page from a musical score, likely for a symphony, featuring a variety of instruments and their corresponding parts. The instruments listed on the left include Piccolo, Flute (1 and 2), Oboe (1 and 2), English Horn, Clarinet in Bb (1 and 2), Bass Clarinet in Bb, Bassoon (1 and 2), Contrabassoon, Horn in F (1, 2 and 3, 4), Trumpet in C (1, 2), Trombone (1, 2), Bass Trombone, Tuba, Timpani, Percussion 1, 2, and 3, Harp, Piano, Violin I and II, Viola, Violoncello, Contrabass, and Electronics.

The score is written in 4/4 time. The key signature is one flat (Bb). The tempo is marked as "Mistico" with a quarter note equal to 100 (♩=100). The score includes various dynamic markings such as *p* (piano), *mf* (mezzo-forte), *pp* (pianissimo), and *p sempre*. Performance instructions like "gliss." (glissando) and "only air" are present. The score also features a "L. Gong" (Large Gong) and "B.D." (Bass Drum) section. The bottom of the page includes a section for "Electronics" with a "1" in a box.

10

1 Fl.

2 *p sempre*

Ob. 1, 2 *p sempre*

1 Cl.

2 *p sempre*

B. Cl.

Bsn. 1, 2 *p sempre*

Hn. 1, 2, 3, 4 *a 4 gliss. p mf p*

CTpt. 1, 2 *a 2 mf gliss. p*

Tbn. 1, 2 *a 2 gliss. p mf p*

B. Tbn. *gliss. p mf p*

Tba. *only air with tongue attack mf gliss. p*

Perc. 3 [W.B.] *mp*

Hp. *mp*

Pno. *p mp*

1 Vln. I *pp*

2 *pp*

Vln. II *div. pp*

Vla. *div. pp*

Vc. *mf*

Cb. *mf*

Electronic [2] [3]

poco rit. _ _ _ _ A tempo

15

Picc. *p* *mp* flz. *p*

1

Fl. *mp*

2

Ob. 1, 2 *1* *gliss.* flz. *mp*

Cl. 1, 2 *1* *gliss.* flz. *mp* ord. *mf* ord.

B. Cl. *mf* *p*

Bsn. 1, 2 *mp*

Hn. 1, 2, 3, 4 only air a 4 *gliss.* *gliss.* *p* *mf* *p*

CTpt. 1, 2 only air with tongue attack a 2 *mf*

Tbn. 1, 2 only air *gliss.* *gliss.* *p* *mf* *p*

B. Tbn. only air *gliss.* *gliss.* *p* *mf* *p*

Timp. *p* *mp* *p*

Perc. 1 T-t.-rim *mf*

Perc. 3

Pno. *p* *mp*

1

Vln. I *pp* div. a 3

2 *pp* div. a 3

Vln. II *gliss.* sul pont. *ppp* ord. *pp* *gliss.*

Vla. sul pont. *ppp* *pp*

Vc. O.B. *mp* *f* *mp*

Cb. O.B. *mp* *f* *mp*

Electronic

4 5

poco rit. _ _ _ _ A tempo

23

Picc. *mf* *p*

1

Fl. 2

Ob. 1, 2 *p* *mf*

Cl. 1, 2 *gliss.* *gliss.* *mp* 1

B. Cl. *mf* *p*

Bsn. 1, 2 *mf* *p*

Hn. 1, 2 ord. 1 *mf* *p* 2

Perc. 3 [Crot.] *mp*

Hp.

Pno. *mf*

1

Vln. I 2 3 non vibrato sul pont. poco rit. _ _ _ _ A tempo non vibrato sul pont. *f* *pp* molto vibrato molto sul pont. molto vibrato molto sul pont.

Vln. II 1 *gliss.* ord. *f* *pp* non vibrato sul pont. molto vibrato molto sul pont. 2 non vibrato sul pont. molto vibrato molto sul pont.

Vla. 1 *gliss.* ord. *f* *pp* non vibrato sul pont. non vibrato sul pont. 2 non vibrato sul pont. ord. *f* *pp* non vibrato sul pont. non vibrato sul pont.

Vc. ord. div. unis. *pp* non vibrato sul pont. molto vibrato molto sul pont. molto vibrato molto sul pont.

Electronic

Electronic

35

Picc. *flz.*
mp *pp*

1
Fl.

2
mp *p*

Ob. 1, 2
mf *f* *p*

Eng. Hn.
p *mf* *p*

Cl. 1, 2
mf

B. Cl.
mf *f* *p*

Bsn. 1, 2
p *f* *p*

1, 2
Hn.
mp *gliss.*

3, 4
mp *gliss.*

CTpt. 1, 2
mp *gliss.*

Tbn. 1, 2
mp *gliss.*

B. Tbn.
mp *gliss.*

Timp.
p *mp* *p*

Perc. 1
mf

Perc. 3
mp *p*

Pno.
p

Vln. I
1
2

Vln. II
1
2

Vla.
1
2

Vc.
O.B.
p *mf*

Cb.
O.B.
p *mf*

Electronic
[7]

8

59

Picc. *p* *mf* *f* flz. ord.

1 *mf* *f* *mf*

Fl. 2 *f* *mf* flz. ord.

Ob. 1, 2 *p* *mp* *p*

1 *f*

Cl. 2 *f*

B. Cl. *p* *mf* *p* *mf* *p*

Bsn. 1, 2 *p* *p* *mf*

Cbsn. *p*

1, 2 *p*

Hn. 3, 4 *p*

Tbn. 1, 2 *p*

B. Tbn. + Tba. *p*

Perc. 1 *p* *mf* *p*

Perc. 3 *mp* *mf* *p*

Hp. *p* *mp* *mf*

Pno. *p* *mp* *mf*

Electronic

77

Timp.

Perc. 1

Perc. 2

Vln. solo

Vln. I

Vln. II

Vla.

Vc.

Electronic

77

78

79

80

81

82

83

84

85

86

87

88

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518

51

poco rit. _ _ _ _ _ **A tempo**

93

Perc. 1

T.t. - rim

f

poco rit. ——— *A tempo*

Vln. solo

sul pont.

mp ——— *f* — *p*

Vln. I

div.

ord.

f — *p* — *mp* — *pp* — *ppp*

unis.

O.B.

Vln. II

div.

ord.

f — *p* — *mp* — *pp* — *ppp*

unis.

O.B.

p

Vla.

div.

ord.

f — *p* — *mp* — *pp* — *ppp*

unis.

O.B.

p

Vc.

div.

ord.

f — *p* — *mp* — *pp* — *ppp*

unis.

O.B.

p

Cb.

O.B.

p

9

10

Electronic

12

114 a 2 aeolian

Fl. 1, 2

Hn. 1, 2

3, 4

C Tpt. 1, 2

Tbn. 1, 2

B. Tbn. + Tba.

Perc. 1

Perc. 3

Hp.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

Electronic

14

123

Picc. *f* *mp*

Fl. 1, 2 *p*

Ob. 1, 2 *f* *p*

1 *f* *p*

Cl. *f* *p*

2 *p*

B. Cl. *f* *p*

Bsn. 1, 2 *f* *p*

1, 2 *fff* *p*

Hn. *fff*

3, 4 *fff*

C Tpt. 1, 2 *fff*

Perc. 1 *mf* *mp*

Perc. 2 *f*

Perc. 3 *f* *mp* *mf*

Vln. I *unis.* *f* *p* O.B. *p*

Vln. II *unis.* *f* *p* O.B. *gliss.* *gliss.* *simile* *gliss.* *gliss.*

Vla. *ord.* *f* *p* O.B. *gliss.* *gliss.*

Vc. *ord.* *f* *p* *f* *p* O.B. *gliss.* *gliss.* *simile* *gliss.* *gliss.*

Cb. *ord.* *f* *p* O.B. *gliss.*

Electronic

15

16

Electronic

132

Fl.

Eng. Hn.

Cl.

B. Cl.

Bsn. 1, 2

Hn.

CTpt. 1, 2

Tbn. 1, 2

B. Tbn.

T ba.

Timp.

Perc. 1

Perc. 2

Perc. 3

Vln. I

Vln. II

Vla.

Vc.

Cb.

Electronic

p, *mf*, *f*, *gliss.*, *ord.*, *simile*, *B.D.*, *Crot.*, *Vib.*, *O.B.*

139

Picc. *pp* *f* *mf*

Fl. 1, 2 *a 2* *mf* *pp* *p* *a 2*

1 *f* *p*

Ob. 2 *p* *f*

CTpt. 1, 2 *1 solo* *p* *f*

Perc. 1 *Sus. Cym.* *ord.* *p* *f* *T.-t. - rim to center* *f*

Perc. 2 *Tri.* *f*

Perc. 3 *Crot.* *ord.* *f* *mf*

Hp. *f* *f*

Vln. I *unis.* *O.B.* *I.* *gliss.* *f* *simile* *III.* *gliss.* *IV.* *gliss.* *I.* *gliss.* *II.* *gliss.* *div. a 4*

Vln. II *O.B.* *I.* *gliss.* *f* *simile* *II.* *gliss.* *I.* *gliss.* *III.* *gliss.* *IV.* *gliss.* *III.* *gliss.* *II.* *gliss.*

Vla. *div. ord.* *p* *gliss.* *mp* *p* *unis. II.* *O.B.* *I.* *gliss.* *f* *simile* *III.* *gliss.* *IV.* *gliss.* *p* *I.* *gliss.* *II.* *gliss.* *III.* *gliss.* *IV.* *gliss.* *f*

Vc. *unis.* *O.B.* *I.* *gliss.* *p < f* *simile* *II.* *gliss.* *I.* *gliss.* *III.* *gliss.* *IV.* *gliss.* *p < f* *f* *p*

Cb. *O.B.* *II.* *gliss.* *f* *simile* *I.* *gliss.* *IV.* *gliss.* *p*

Electronic

20

21

147

Picc.

Fl. 1, 2

1

Ob.

2

Cl. 1, 2

1, 2

Hn.

3, 4

CTpt. 1, 2

Tbn. 1, 2

B. Tbn.
+ Tba.

Perc. 1

Perc. 2

Perc. 3

Pno.

1

2

Vln. I

3

4

Vln. II

Vla.

Vc.

Electronic

mf

p

f

pp

ord.

div.

8va

tr

3

20

22

Electronic					
------------	--	--	--	--	--

[illegible]

177

1 Fl.

2 ord. *p*

Cl. 1, 2 *p* 2 3

B. Cl. *p* 6 3 3 6 6 6 6

1 Hn. *p* 5

2 *p* 3

Tbn. 1, 2 *p* 1 3

1 Vln. I *p* 6 6 6 6 6 3 3

2 *p*

1 Vln. II 6 6 6 6 3 3 6 6

2 3 3 6 6 6

Vla. 6 3 6 3 6 6 6 6

Vc. 5 3 6 6 6 6 3 3

179

Picc. *mp*

1 *p*

Fl. 2 *p*

Ob. 1, 2 1 ord. *p*

Cl. 1 *p* *mf* *p* *mf* *f*

2 *f*

B. Cl. *p*

Bsn. 1, 2 1 ord. *mp*

Hn. 1 *p*

2 *p*

3 *p*

4 *p*

CTpt. 1 *p* *mf*

2 *p*

Tbn. 1 *p*

2 *p*

B. Tbn. *p*

Vln. I 1 *f*

2 *f*

Vln. II 1 *f*

2 *f*

Vla. *f*

Vc. *f*

Cb. *p*

181

Picc.

1

Fl.

2

Ob. 1, 2

1

Cl.

2

B. Cl.

Bsn. 1, 2

Bsn.

1

2

3

4

Hn.

1

2

CTpt.

1

2

Tbn.

1

2

B. Tbn.

Timp.

Perc. 2

Hp.

Pno.

1

2

Vln. I

1

2

Vln. II

1

2

Vla.

Vc.

Cb.

p

mf

f

mp

f sempre

ord.

f sempre

B.D.

mf

D: C# Hb E: F# G# A:

gliss.

184

Picc. *f sempre* 6

1 Fl. *f sempre* 6

2 Fl. *f sempre* 3

Ob. 1, 2 *a 2* 3

1 Cl. 3

2 Cl. *f* *mf* *f*

B. Cl. *f* *mf* 6 *f*

Bsn. 1, 2 3

Bsn. 3

1 Hn. *f*

2 Hn. *f sempre* 3

3 Hn. *f*

4 Hn. *f sempre* 6

1 CTpt. *f sempre* 6

2 CTpt. *f sempre* 6

1 Tbn. *f sempre* 3

2 Tbn. *f sempre* 3

B. Tbn. *f* 3 6 *mp* 6

Timp. *mf*

Perc. 1 [Xyl] *f sempre*

Perc. 2

Perc. 3 [Tri] *f*

Hp. *f* *gliss.*

Pno. *f* 8

1 Vln. I 6

2 Vln. I *f* 6

1 Vln. II *mf* 6 *f* 6 *mf* 6

2 Vln. II *p* 3

Vla. 3 6 *f* 3 *mf* 6

Vc. *mf* 3 *f*

Cb. *mf* 3 *f*

This image shows a page from a musical score, likely for a symphony or concert band. The score is written for a large ensemble, including the following instruments:

- Piccolo
- Flutes (1 and 2)
- Oboes (1 and 2)
- Clarinets (1 and 2)
- Bass Clarinet
- Bassoons (1 and 2)
- Horns (1, 2, 3, and 4)
- Trumpets (1 and 2)
- Trombones (1 and 2)
- Tuba
- Timpani
- Percussion (1, 2, and 3)
- Harp
- Piano
- Violins (1 and 2)
- Viola
- Violoncello
- Contrabass

The score is written in a standard musical notation, featuring various notes, rests, slurs, and dynamic markings such as *mf* (mezzo-forte) and *f* (forte). The page is numbered 29 at the top center. The music is arranged in a multi-staff format, with each instrument or section having its own staff. The score is divided into two systems, with a double bar line indicating the end of the first system.

188

Picc. *ff sempre*

Fl. 1, 2 *ff sempre* a 2

Ob. 1, 2 *ff sempre* a 2

Cl. 1, 2 *ff sempre*

B. Cl. *ff sempre*

Bsn. 1, 2 *ff sempre*

Cbsn. *ff sempre*

Hn. 1, 2 *ff*

Hn. 3, 4 *ff*

C Tpt. 1, 2 *ff*

Tbn. 1, 2 *ff*

B. Tbn. *ff*

Tba. *ff*

Timp. *f*

Perc. 1 *ff*

Perc. 2 *f* Cym. B.D. *mf*

Perc. 3 *mf* Sus. Cym.

Hp.

Pno. *ff* martelato

Vln. I unis. *ff*

Vln. II unis. *ff*

Vla. *ff* div.

Vc. *ff*

Cb. *ff*

Electronic

25

193

Picc.

Fl. 1, 2

Ob. 1, 2

Eng. Hn.

Cl. 1, 2

B. Cl.

Bsn. 1, 2

1, 2

Hn.

3, 4

CTpt. 1, 2

Tbn. 1, 2

B. Tbn.
+ Tba.

Timp.

Perc. 1

Perc. 2

Perc. 3

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

Electronic

ff *sempre*

f

f

f

ff

unis.

199

Picc.

1

Fl.

2

1

Ob.

2

Eng. Hn.

1

Cl.

2

B. Cl.

Bsn. 1, 2

Bsn.

Cbsn.

1, 2

Hn.

3, 4

C Tpt. 1, 2

Tbn. 1, 2

B. Tbn.
+ Tba.

Timp.

Perc. 2

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

Electronic

[26]

201

Picc.

1

Fl.

2

1

Ob.

2

Eng. Hn.

1

Cl.

2

B. Cl.

Bsn. 1, 2

Bsn.

Cbsn.

1, 2

Hn.

3, 4

C Tpt. 1, 2

Tbn. 1, 2

B. Tbn.
+ Tba.

a 2

Timp.

Perc. 2

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

Electronic

203

Picc. *fff* *sempre*

Fl. 1, 2 *fff* *sempre*

Ob. 1, 2 *fff* *sempre*

Eng. Hn. *fff* *sempre*

Cl. 1, 2 *fff* *sempre*

B. Cl. *fff* *sempre*

Bsn. 1, 2 *fff* *sempre*

Cbsn. *fff* *sempre*

1, 2 *fff* *sempre*

Hn. *fff* *sempre*

3, 4 *fff* *sempre*

C Tpt. 1, 2 *fff* *sempre*

Tbn. 1, 2 *fff* *sempre*

B. Tbn. + Tba. *fff* *sempre*

Timp. *mf* *ff* *mf* *ff* *mf* *ff* *mf* *ff*

Perc. 1 *fff* *snare on*

Perc. 2 *f* *mf* *f* *mf* *f*

Pno. *fff*

Vln. I *fff* *sempre*

Vln. II *fff* *sempre*

Vla. *fff* *sempre*

Vc. *fff* *sempre*

Cb. *fff* *sempre*

Electronic *fff* *sempre*

Meno mosso ♩=90

208

Perc. 1

Perc. 2

Perc. 3

Electronic

27

Wooden mallet - near the rim
Wooden mallet - on the center
Palm of hand - on the center
Soft mallet - on the center

B.D.

mp

mp

mf

mp

Bongos

mp

T.-t.

p

235

Timp.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Electronic

Ch.Cym.

p

T.-t.- rim

p

M. Gong

9

Ch. Cym.
Sus. Cym. - bell
Sus. Cym. - bow
T.-t.

mf

3

mp

mf

p

3

mf

Bong.

mf

muted

mf

3

f

W.B.

3

f

255

Timp.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Electronic

28

Wood Ch.

mf

p

mf

mf

muted

f

f

Mrs.

mf

f

S.D.

snare on

p

simile quasi accelerando

f sub. p

ord.

p

mf

W.B.

Tamb.

p

289

1, 2 Hn. *f* *ff* *fff*

3, 4 *f* *ff* *fff*

1 CTpt. *ff* *fff*

2 *ff* *fff*

1 Tbn. *f* *ff* *fff*

2 *f* *ff* *fff*

B. Tbn. *f* *ff* *fff*

Tba. *f* *ff* *fff*

Timp. *sub. f*

Perc. 2 *mf* *f* *ord.*

1 Vln. I *f* *ff* *fff*

2 *f* *ff* *fff*

3 *f* *ff* *fff*

1 Vln. II *f* *ff* *fff*

2 *f* *ff* *fff*

3 *f* *ff* *fff*

Vla. *div.* *f* *ff* *fff*

Vc. *f* *ff* *fff*

Cb. *f* *ff* *fff*

Electronic

Allegro ♩=100

299

Picc. *p sempre*

1 *p sempre*

Fl. 2 *p sempre*

1 *p sempre*

Ob. 2 *p sempre*

1 *p sempre*

Cl. 2 *p sempre*

1 *p sempre*

Bsn. 2 *p sempre*

Perc. 1 *f*

Wh.

303

1

Fl. 2

1

Ob. 2

1

Cl. 2

1

Bsn. 2

307

1

Fl. 2

1

Ob. 2

1

Cl. 2

B. Cl.

1

Bsn. 2

mf

p

319

Picc. *f sempre*

1 *f sempre*

Fl. 2 *f sempre*

1 *f sempre*

Ob. 2 *f sempre*

Cl. 1, 2 *f sempre*

B. Cl. *f sempre*

1 *f sempre*

Bsn. 2 *f sempre*

Cbsn. *f sempre*

Perc. 1 *f* [T-t]

323

Picc. *f*

1

Fl. 2

Ob. 1 2

Eng. Hn. *f*

Cl. 1, 2 1 a 2 *f* a 2

B. Cl. a 2

Bsn. 1, 2 a 2

Cbsn.

Hn. 1, 2 *f* *mf* *f* *mf* *f* *mf*

3, 4 *f* *mf* *f* *mf* *f* *mf*

C.Tpt. 1, 2 *poco f*

Tbn. 1, 2 *poco f*

B. Tbn. *f* *mf* *f* *mf* *f sempre*

Tba. *f* *mf* *f* *mf*

Vln. I 1 *f sempre*

2 *f sempre*

Vln. II 1 *f sempre*

2 *f sempre*

Vla. *f sempre*

Vc. 1 *f sempre*

2 *f sempre*

Cb. *f sempre*

329

Fl.

Ob.

Hn.

C Tpt.

Tbn. 1, 2

B. Tbn.
+ Tba.

Vln. I

Vln. II

Via.

Vc.

Cb.

333

1 *mf* *f* *sempre* *gliss.*

Hn. 2 *mf* *f* *sempre*

3, 4 *f* *mf*

CTpt. 1 *gliss.* *mf*

2 *gliss.*

Tbn. 1, 2 *f*

B. Tbn. + Tba. *f* B. Tbn.

Vln. I 1 2

Vln. II 1 2

Vla. 1 2

Vc. 1 2

Cb. *mf*

[illegible]

This image shows a page of a musical score, likely for a symphony orchestra. The score is written for multiple instruments, including Piccolo, Flutes (1 and 2), Oboes (1 and 2), English Horn, Clarinets (1 and 2), Bass Clarinet, Bassoons (1 and 2), Horns (1, 2, 3, and 4), Percussion (3), Harp, Piano, Violins I and II, Viola, and Violoncello (1 and 2). The score is written in a standard musical notation, featuring notes, rests, dynamics, and articulations. The page is numbered 343 at the top left and 40 at the top center. The score is divided into measures, with some measures containing complex musical figures and others containing rests. The dynamics range from *f* (forte) to *mf* (mezzo-forte). The score is written in a standard musical notation, featuring notes, rests, dynamics, and articulations.

This page of a musical score is for a symphony, featuring a variety of instruments. The staves are arranged as follows:

- Picc.** (Piccolo): Starts with a melodic line in the first measure, then rests.
- Fl.** (Flutes): Flute 1 has a melodic line in the first measure, then rests. Flute 2 has a melodic line in the first measure, then rests.
- Ob.** (Oboes): Oboe 1 has a melodic line in the first measure, then rests. Oboe 2 has a melodic line in the first measure, then rests.
- Eng. Hn.** (English Horn): Has a melodic line in the first measure, then rests.
- Cl. 1, 2** (Clarinets): Both have a melodic line in the first measure, then rests.
- B. Cl.** (Bass Clarinet): Has a melodic line in the first measure, then rests.
- Bsn. 1, 2** (Bassoons): Both have a melodic line in the first measure, then rests.
- Hp.** (Harp): Has a melodic line in the first measure, then rests.
- Pno.** (Piano): Has a melodic line in the first measure, then rests.
- Vln. I** (Violins I): Both have a melodic line in the first measure, then rests.
- Vln. II** (Violins II): Both have a melodic line in the first measure, then rests.
- Vla.** (Viola): Has a melodic line in the first measure, then rests.
- Vc.** (Cello): Has a melodic line in the first measure, then rests.

The score includes various musical notations such as notes, rests, dynamics (mf, f, ff), and articulations (gliss., div., unis.).

351

Picc.

1

Fl.

2

1

Ob.

2

Eng. Hn.

1

Cl.

2

B. Cl.

Bsn. 1, 2

1

Vln. I

2

1

Vln. II

2

Vla.

Vc.

Cb.

ff

354

Picc.

1

Fl.

2

1

Ob.

2

Eng. Hn.

1

Cl.

2

B. Cl.

Bsn. 1, 2

1

C Tpt.

2

1

Tbn.

2

Vln. I

1

Vln. II

2

Vla.

Vc.

Cb.

Poco meno mosso

Poco meno mosso

361 1. **A tempo**

Ob. 1, 2 *p* *f*

Cl. 1, 2 *p* *f*

1 *f sempre*

2 *f sempre*

Hn. 3 *f sempre*

4 *f sempre*

C.Tpt. 1, 2 *f sempre*

1 *f sempre*

Tbn. 2 *f sempre*

B. Tbn. + Tba. *f sempre*

Timp. *ff*

A tempo

1 *f sempre* *gliss.*

2 *f sempre* *gliss.*

Vla. *f sempre* *gliss.*

1 *f sempre* *gliss.*

Vc. 2 *f sempre* *gliss.*

Cb. *f sempre* *gliss.*

367

Picc.

Fl. 1, 2

Cl. 1, 2

B. Cl.

Bsn. 1, 2

Cbsn.

1

2

Hn.

3

4

1

2

CTpt.

1

2

Tbn. 1, 2

B. Tbn.

Tba.

Timp.

Perc. 1

Perc. 2

Perc. 3

1

2

Vln. I

1

2

Vln. II

1

2

Vla.

1

2

Vc.

1

2

Cb.

372

Picc.

Fl. 1, 2

Ob. 1, 2

Eng. Hn.

Bsn. 1, 2

Cbsn.

1, 2

Hn.

3, 4

C Tpt. 1, 2

Tbn. 1, 2

B. Tbn.

Tba.

Perc. 1

Perc. 2

Perc. 3

Vln. I

Vln. II

Vla.

Vc.

Cb.

f

a 2

div.

b

47

[illegible]

381

Picc.

1

Fl.

2

Ob. 1, 2

Eng. Hn.

Cl. 1, 2

B. Cl.

1

Bsn.

2

1, 2

Hn.

3, 4

C Tpt. 1, 2

1

Tbn.

2

B. Tbn. + Tba.

Timp.

Perc. 2

Perc. 3

Hp.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

Electronic

30

385

Picc. *f*

Fl. 1, 2 *f*

Ob. 1, 2 *a 2*

Eng. Hn.

Cl. 1, 2 *a 2*

1

Bsn. 2 *ff*

Cbsn. *ff*

1, 2 *a 2*

Hn. 3, 4 *a 2*

C Tpt. 1, 2 *unis.* *ff*

1 *mf* *f*

Tbn. 2 *f* *mf* *f*

B. Tbn. + Tba. *f* *mf* *f*

Timp. *f*

Perc. 1 *f* *S.D.* snare on

Perc. 3 *f*

Perc. 3

Pno. *f*

Vln. I

Vln. II

Vla. *unis.* *f*

Vc. *unis.* *f*

Cb. *ff* *sempre*

Electronic

389

Picc. *ff*

Fl. 1, 2 *ff*

Ob. 1, 2 *ff*

Eng. Hn. *ff*

Cl. 1, 2 *ff*

B. Cl. *ff*

Bsn. 1, 2 *ff*

Cbsn.

Hn. 1, 2, 3, 4 *ff* 1, 3 2, 4

C Tpt. 1, 2 *ff*

1 *ff*

Tbn. 2 *ff*

B. Tbn. + Tba. *ff*

Timp.

Perc. 1 *ff*

Perc. 3

Perc. 3

Hp. *ff* D# C# H# E# F# G# A#

Pno. *ff*

Vln. I *div.*

Vln. II *div.*

Vla. *6* *3*

Vc. *6* *3*

Cb.

Electronic

392

Picc. *fff*

Fl. 1, 2 *fff*

Ob. 1, 2 *fff*

Eng. Hn. *fff*

Cl. 1, 2 *fff*

B. Cl. *fff*

Bsn. 1, 2 *fff*

Cbsn. *fff*

Hn. 1, 2, 3, 4 *fff* ^{1, 3} _{2, 4}

CTpt. 1, 2 *fff*

Tbn. 1, 2 *fff*

B. Tbn. + Tba. *fff* ^{a 2}

Timp. *fff*

Perc. 1 *fff*

Perc. 3 *fff*

Perc. 3 *fff* [T - L]

Hp. *fff*

Pno. *fff*

Vln. I *fff* ^{div.}

Vln. II *fff* ^{div.}

Vla. *fff* ^{div.}

Vc. *fff*

Cb. *fff*

Electronic

[illegible]

431

Picc. *ppp* *p* *ppp* *ppp* *p* *ppp*

1 *p* *p sempre* *ppp*

Fl. 2 *p sempre* *p* *ppp*

Ob. 1, 2 *ppp* *p* *ppp* *ppp* *p* *ppp*

Eng. Hn. *ppp* *p* *ppp* *ppp* *p* *ppp* *ppp* *p* *ppp*

Cl. 1, 2 *ppp* *p* *ppp* *ppp* *p* *ppp*

B. Cl. *p* *ppp* *p* *ppp*

Bsn. 1, 2 *ppp* *p* *ppp* *ppp* *p* *ppp* *ppp*

Cbsn. *p* *ppp*

1 *p* *ppp*

Hn. 2 *ppp* *p* *p* *ppp*

3, 4 *ppp* *p* *ppp* *p* *ppp*

C Tpt. 1, 2 *ppp* *p* *ppp* *ppp* *p* *ppp*

Tbn. 1, 2 *ppp* *p* *ppp* *ppp* *p* *ppp*

B. Tbn. *ppp* *p* *ppp* *ppp* *p* *ppp*

Tba. *p* *ppp* *ppp* *p* *ppp*

Timp. *ppp* *f* *p* *ppp* *f* *p*

Vln. I 1 *p* *ppp*

2 *p* *ppp*

Vln. II 1 *p* *ppp*

2 *p* *ppp*

Vla. *p* *ppp*

Vc. 1 *p* *ppp*

2 *p* *ppp*

Cb. *p* *ppp*