

Etiam remotus

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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

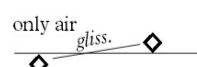
‡ = quarter tone higher # = three quarter tone higher † = quarter tone lower ‡ = three quarter tone lower

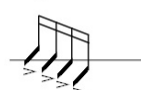
 = the stems are written only to count the time. Do not re-articulate

Winds :

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








Brass :

 = only air sound. Change in lower or higher bandwidth of noise is produced with help of changing the embouchure.



 = 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.


 = snare stick  = soft T. - t. mallet  = soft mallet  = brush  = dreadlock brush  = triangle beater  = bow

ord. = cancels specification. Play with usual mallet in usual manner.

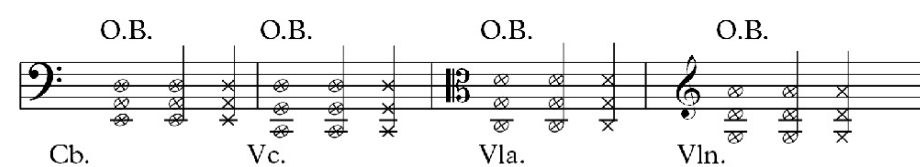
 = fast scrape on the instrument  = circular movement on the body of the instrument, or brushing the chimes

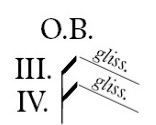
 = same ritmic pattern with acceleration, free of general pulse

Harp, Piano :

 = cluster, showing approximate range.

Strings :

 = dampen indicated strings with left hand and bow directly on the bridge. The result is soft noisy sound.

 = 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

IVAN VIOLIĆ

Mistico ♩=100

Piccolo

Flute 1

Flute 2

Oboe 1

Oboe 2

English Horn

Clarinet in Bb 1

Clarinet in Bb 2

Bass Clarinet in Bb

Bassoon 1

Bassoon 2

Contrabassoon

Horn in F 1, 2

Horn in F 3, 4

Trumpet in C 1, 2

Trombone 1, 2

Bass Trombone

Tuba

Timpani

Percussion 1 (L. Gong)

Percussion 2 (B.D.)

Percussion 3 (Crot.)

Harp

Piano

Violin I

Violin II

Viola

Violoncello

Contrabass

Electronics

p *mp* *mf* *p* *pp* *gliss.* *only air* *only air with tongue attack* *O.B.* *simile*

10

1 Fl. *p sempre*

2 Fl. *p sempre*

Ob. 1, 2 *p sempre*

1 Cl. *p sempre*

2 Cl. *p sempre*

B. Cl. *mp*

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 p gliss. mf p*

B. Tbn. *p gliss. mf p*

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

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

Hp. *mp*

Pno. *p mp*

Vln. I *pp*

Vln. II *pp* *div.*

Vla. *pp* *div.*

Vc. *mf*

Cb. *mf*

Electronic [2] [3]

poco rit. - - - - A tempo

15

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

1 Fl. *mp*

2 Fl.

Ob. 1, 2 *mp* flz.

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

B. Cl. *mf* *p*

Bsn. 1, 2 *mp*

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

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

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

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

Timp. *p* *mp* *p*

Perc. 1 T-t-rim *mf*

Perc. 3

Pno. *p* *mp*

Vln. I *pp* div. a 3

Vln. 2 *pp* div. a 3

Vln. II sul pont. *ppp* *pp* ord. 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* *mp* *5* *mp*

Fl. 1 *mp*

Fl. 2 *mp*

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. *mf*

Pno. *mf*

Vln. I 1 *f* *pp* non vibrato sul pont. molto vibrato sul pont. non vibrato sul pont. non vibrato sul pont. *ord.*

Vln. I 2 non vibrato sul pont. molto vibrato sul pont.

Vln. I 3 non vibrato sul pont. molto vibrato sul pont.

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

Vln. II 2 non vibrato sul pont. molto vibrato sul pont.

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

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

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

Electronic

31

Fl. 1

Fl. 2

Ob. 1, 2

Cl. 1, 2

Bsn. 1, 2

Perc. 1

Perc. 3

Hp.

Pno.

Vln. I 1

Vln. I 2

Vln. I 3

Vln. II 1

Vln. II 2

Vla. 1

Vla. 2

Vc.

Electronic

Sus. Cym.

Vib.

p

mf

mp

pp

pp sempre

ord.

div. a 2

non vibrato sul pont.

molto vibrato molto sul pont.

non vibrato sul tasto

gliss.

p

mf

mp

pp

pp sempre

ord.

div. a 2

non vibrato sul pont.

molto vibrato molto sul pont.

non vibrato sul tasto

gliss.

p

mf

mp

pp

pp sempre

ord.

div. a 2

non vibrato sul pont.

molto vibrato molto sul pont.

non vibrato sul tasto

gliss.

p

mf

mp

pp

pp sempre

ord.

div. a 2

non vibrato sul pont.

molto vibrato molto sul pont.

non vibrato sul tasto

gliss.

p

mf

mp

pp

pp sempre

ord.

div. a 2

non vibrato sul tasto

gliss.

p

mf

mp

pp

pp sempre

ord.

div. a 2

non vibrato sul tasto

gliss.

p

mf

mp

pp

pp sempre

ord.

div. a 2

non vibrato sul tasto

gliss.

p

mf

mp

pp

pp sempre

ord.

div. a 2

6

35

flz.

Picc. *mp* *pp*

1

Fl.

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.

Timp.

Ch. Cym.

Perc. 1

Perc. 3

Pno.

Vln. I

1

2

Vln. II

1

2

Vla.

1

2

Vc.

O.B.

Cb.

O.B.

7

Electronic

Musical score for a symphony orchestra and percussion ensemble. The score is arranged in systems with the following parts:

- Cl. 1, 2** (Clarinets): Treble clef, key signature of two sharps (F# and C#). Measures 44-45 show a melodic line.
- B. Cl.** (Bass Clarinet): Treble clef, key signature of two sharps. Measures 44-45 are mostly rests, with a triplet of eighth notes in measure 45 marked *mf*.
- Bsn. 1, 2** (Bassoons): Bass clef, key signature of two sharps. Measures 44-45 show a melodic line with dynamics *p*, *mf*, and *p*. Measure 46 shows a sustained note with dynamic *f*.
- Cbsn.** (Contrabassoon): Bass clef, key signature of two sharps. Measure 46 shows a sustained note with dynamic *f*.
- Hn. 1, 2** (Horns): Treble clef, key signature of two sharps. Measures 44-45 show a melodic line with dynamics *p*, *mf*, and *p*. Measure 46 shows a sustained note with dynamics *pp* and *f*. Measure 47 shows a glissando with dynamic *f+*.
- Hn. 3, 4** (Horns): Treble clef, key signature of two sharps. Measures 44-45 show a melodic line with dynamics *p* and a *ord.* (ordained) marking. Measure 46 shows a sustained note with dynamics *p*, *mp*, and *pp*. Measure 47 shows a glissando with dynamic *f+*.
- CTpt. 1, 2** (Trumpets): Treble clef, key signature of two sharps. Measures 44-45 show a melodic line with dynamics *mf* and *p*. Measure 46 shows a sustained note with dynamics *pp* and *f*.
- Tbn. 1, 2** (Trumpets): Bass clef, key signature of two sharps. Measures 44-45 show a melodic line with dynamics *p*, *mf*, and *pp*. Measure 46 shows a sustained note with dynamic *f*.
- B. Tbn. + Tbn.** (Baritone Trumpets and Trombones): Bass clef, key signature of two sharps. Measure 46 shows a sustained note with dynamic *f*.
- Timp.** (Timpani): Bass clef, key signature of two sharps. Measures 44-45 are mostly rests, with notes in measure 46 marked *p* and *f*.
- Perc. 1** (Percussion 1): Percussion clef. Measures 44-45 are mostly rests, with notes in measure 46 marked *pp* and *f*, with a box labeled *Sus. cym.* (Suspended Cymbal).
- Perc. 2** (Percussion 2): Percussion clef. Measure 46 shows a note marked *mf*, with a box labeled *B.D.* (Bass Drum).
- Perc. 3** (Percussion 3): Percussion clef. Measure 46 shows a note marked *f*, with a box labeled *Ch. cym.* (China Cymbal).
- Electronic**: Percussion clef. Measure 46 shows a note marked *f*.

59

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

1 *mf* *f* *mf*

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

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

Cl. 1 *f*

Cl. 2 *f*

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

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

Cbsn. *p*

Hn. 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

poco rit. - A tempo

66

Picc. *f* *ff* *fff*

Fl. 1 *f* *ff* *fff*

Fl. 2 *f* *ff* *fff*

Ob. 1, 2 *mf* *ff* *fff*

Cl. 1 *ff* *fff*

Cl. 2 *ff* *fff*

B. Cl. *p* *mf* *f* *ff* *fff*

Bsn. 1, 2 *p* *mf* *f* *ff* *fff*

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

Hn. 3, 4 *mf* *f* *ff* *fff*

C Tpt. 1, 2 *mf* *f* *ff* *fff*

Tbn. 1, 2 *mf* *f* *ff* *fff*

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

Timp. *p* *mf* *f* *ff*

Perc. 2 *p* *mf* *f* *ff*

Perc. 3 *mf* *f* *ff* *fff*

Hp. *f* *ff* *fff*

Pno. *f* *ff* *fff*

Vln. solo *pp* *f p*

Vln. I 1 *pp* *sul pont.*

Vln. I 2 *pp* *sul pont.*

Vln. II 1 *pp* *ord. ziss.* *sul pont.*

Vln. II 2 *pp* *sul pont.*

Vla. 1 *pp* *sul pont.*

Vla. 2 *pp* *sul pont.*

Vc. 1 *pp* *sul pont.*

Vc. 2 *pp* *sul pont.*

Electronic

poco rit. - A tempo *espress.*

77

Timp. *p* < *mp* < *p*

Perc. 1 [L. Gong] *mp*

Perc. 2 [B.D.] *p*

Vln. solo *f* > *mp* < *f* < *p* *sul pont.* *ord.* *mf* < *f* < *mf* < *f* *mp* < *f*

Vln. I 1 *ord.* < *mf* < *pp*

Vln. I 2 *ord.* *gliss.* *mp* < *pp* *sul pont.* *ord.* < *mf* < *pp* *sul pont.*

Vln. II 1 *ord.* *gliss.* *mp* < *pp* *sul pont.* *ord.* < *mf* < *pp* *sul pont.*

Vln. II 2 *ord.* *sul pont.* *ord.* *gliss.* *mp* < *pp* *mf* < *pp* *ord.* < *mf* < *pp* *sul pont.*

Vla. 1 *ord.* *mp* < *pp* *gliss.* *ord.* *pp* *sul pont.* *ord.* < *mf* < *pp* *sul pont.*

Vla. 2 *ord.* *sul pont.* *ord.* *gliss.* *mp* < *pp* *gliss.* *ord.* *pp* *sul pont.* *ord.* < *mf* < *pp* *sul pont.*

Vc. 1 *ord.* *mf* < *pp* *sul pont.* *ord.* < *mf* < *pp* *sul pont.*

Vc. 2 *ord.* *mf* < *pp* *sul pont.* *ord.* < *mf* < *pp* *sul pont.*

Electronic

poco rit. ----- *A tempo*

93

Perc. 1 [T-t. - rim] *f*

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.*

Vla. *div.* *ord.* *f* < *p* *mp* < *pp* < *ppp* *unis. O.B.*

Vc. *div.* *ord.* *f* < *p* *mp* < *pp* < *ppp* *unis. O.B.*

Cb. *O.B.* *p*

Electronic

9 10

103

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

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

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

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

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

Timp. *pp* *p*

Perc. 2 [B.D.] *pp* *p*

Vln. I *f* *p* *f* *mp*

Vln. II O.B. *f* *p* *f* *mp*

Vla. *p* *f* *p*

Vc. *p* *f* *p*

Cb. *p* *f* *p*

Electronic [11]

108

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

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

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

B. Tbn. *mf* *p* *gliss.* *mf* *p*

Tba. *mf* *p* *gliss.* *mf* *p*

Timp.

Perc. 3 [Crot.] *mf*

Hp. *p*
D^b C^b H^b E^b F^b G^b A^b

Pno. *pp*
una corda 8^{va}

Vln. I *f* *p* *ord.* *mp* *pp* *mf*

Vln. II *f* *p* *ord.* *mp* *pp* *mf*

Vla. *f* *p* *div.* *ord.* *pp* *ord.* *mp* *pp* *mf*

Vc. *f* *p* *ord.* *pp* *ord.* *mp* *pp* *mf*

Cb. *f* *p* *ord.* *pp* *ord.* *mp* *pp* *mf*

Electronic [12] [13]

114 a 2 aeolian

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

Hn. 1, 2 *pp*

3, 4 *pp*

C Tpt. 1, 2 *pp*

Tbn. 1, 2 *pp*

B. Tbn. + Tba. *pp*

Perc. 1 *mf* [Vib.] *mf* [ord.] *mf*

Perc. 3 *p* [Crot.] *mf* [Crot.] *f*

Hp. *mf*

Pno. *p* *mf*

Vln. I 1 *pp* sul pont. *pp* ord. *pp*

2 *pp* sul pont. *pp* ord. *pp*

3 *pp* sul pont. *pp* ord. *pp*

4 *pp* sul pont. *pp* ord. *pp*

Vln. II 1 *p* *mf* *p* *pp*

2 *p* *mf* *p* *pp*

Vla. *p* unis O.B. *f* *pp* div. ord. *pp* O.B. *f* *p* *f* *p* *f* *p*

Vc. *p* *mf* *p* *pp* O.B. *p*

Cb. *p* O.B. *f* *pp* simile *f* *p* *f* *f* *p*

Electronic

123

Picc. *f* *f* *mp*

Fl. 1, 2 *p* 2

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

1 *f* *p*

Cl. 2 *p*

B. Cl. *f* *p*

Bsn. 1, 2 *f* *p*

Hn. 1, 2 *fff* *p*

3, 4 *fff*

C Tpt. 1, 2 *fff*

Perc. 1 *mf* *mp*

Perc. 2 *f*

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

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

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

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

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

Cb. *f* *p* O.B. *f*

Electronic

15

16

129

1 *p* *f*

Fl. 2 *f*

Cl. 1 *p* *f*

Cl. 2 *f* *p*

B. Cl. *f*

Hn. 1 *f*

Hn. 2 *p* *mf* *gliss.*

Hn. 3 *p* *f*

Hn. 4 *p* *mf* *gliss.*

CTpt. 1, 2 *mp* *a 2*

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

B. Tbn. *p* *mf* *gliss.*

T. ba. *mp*

Vln. I *f* *O.B.* *gliss.* *div. a 2*

Vln. II *f* *O.B.* *gliss.*

Vla. *f* *O.B.* *gliss.*

Vc. *f* *O.B.* *gliss.*

Electronic

132

Fl. 1

Fl. 2

Eng. Hn.

Cl. 1

Cl. 2

B. Cl.

Bsn. 1, 2

Hn. 1

Hn. 2

Hn. 3

Hn. 4

CTpt. 1, 2

Tbn. 1, 2

B. Tbn.

T. ba.

Timp.

Perc. 1

Perc. 2

Perc. 3

Vln. I

Vln. II

Vla.

Vc. 1

Vc. 2

Cb.

Electronic

18

136

Picc. *f* *6*

1 Fl. *f* *6*

2 Fl. *f* *3*

1 Ob. *pp* solo

2 Ob. *mf* *6* *f*

Eng. Hn. *mf* *6* *f* *mf* *6* *f*

1 Cl. *f* *3* *mf* *6* *f* *3*

2 Cl. *mf* *6* *f* *mf* *6* *f* *3*

Bsn. 1, 2 *f* *6* *3* *3*

1 Hn. *f* *3*

2 Hn. *f* *3*

3 Hn. *f* *3*

4 Hn. *mf* *f* *3*

1 C.Tpt. *mf* *6* *f* *6* *f*

2 C.Tpt. *f* *3*

Perc. 1 *p* *mf* [Sus. Cym.]

Perc. 2 *f* [Tri.]

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

Pno. *f* tre corde

Vln. I *f* *6* *mf* *3* *f*

2 Vln. *f* *6* *mf* *3* *f*

Vln. II *f* *6* *mf* *3* *f*

Vla. *f* *6* *f* O.B. *f*

1 Vc. *f* *3*

2 Vc. *ord.* *p* *mf* *3* *3* *3* *3* *f* *3*

Cb. *f* *gliss.* *simile* *gliss.* *ord.* *mf* *6* *f* *3* O.B. *f*

Electronic

19

139

Picc. *pp* *f* *mf*

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

1 *f* *p*

Ob. 2 *p* *f*

C Tpt. 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.* *gliss.* *f* *simile* *III.* *IV.* *gliss.* *gliss.* *gliss.* *gliss.* *div. a 4*

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

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

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

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

Electronic

21

20

147

Picc. *p*

Fl. 1, 2 *mf* *p*

1

Ob. 2 *p*

Cl. 1, 2 *f* *p*

1, 2 Hn. *pp*

3, 4 Hn. *pp*

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

Tbn. 1, 2 *pp*

B. Tbn. + Tba. *pp*

Perc. 1

Perc. 2 *mf* (Vib.)

Perc. 3 *mf* (Crot.) ord.

Pno. *p* *mf* *p*

1 Vln. I *pp* ord.

2 Vln. I *pp* ord.

3 Vln. I *pp* ord.

4 Vln. I *pp* ord.

Vln. II *pp* *mf* *pp* ord. div.

Vla. *pp* div. ord.

Vc. *pp* div. ord.

Electronic

22

160

Picc. *f*

Fl. 1, 2 *p* *f* *flz.*

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

Cl. 1, 2 *f*

B. Cl. *f*

Bsn. 1, 2 *f* *p*

Hn. 1, 2 *ff*

Hn. 3, 4 *ff*

C Tpt. 1, 2 *ff*

Perc. 1 *f* *mf* *mf*

Perc. 2 *mf* *mf*

Perc. 3 *mf* *mf*

Hp. *mf* *p* *mf*

Pno. *mf* *p* *mf*

Vln. I *f* *mp*

Vln. II *f* *p*

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

Vc. *f* *p*

Cb. *f* *p* *f* *p*

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

Vib.

Crot.

Vib. ord.

23

rit.

166

Fl. 1, 2 *p* *mf* aeolian

Ob. 1, 2 ^{a 2} air sound without reed *p* *mf*

Cl. 1, 2 1 aeolian *p* *mf* ord.

Bsn. 1, 2 ^{a 2} air sound without reed *p* *mp*

Hp. *p* *pp*

Pno.

Cb. *pp* *ppp* div. sul pont.

Electronic



A tempo

174

Vln. I *p* *div. a 2*

Vln. II 1 *p* 2 *p*

Vla. *p*

Vc. *p*

177

1 Fl.

2 Fl. ord. *p*

Cl. 1, 2 *p*

B. Cl. *p*

1 Hn.

2 Hn. *p*

Tbn. 1, 2 *p*

1 Vln. I *p*

2 Vln. I *p*

1 Vln. II

2 Vln. II

Vla.

Vc.

Detailed description: This page of a musical score covers measures 177 through 180. The instruments are arranged in a standard orchestral layout. The Flute (Fl.) part begins in measure 178 with an 'ord.' (ordone) marking and a dynamic of *p*. The Clarinet (Cl.) and Bass Clarinet (B. Cl.) parts also start in measure 178 with *p*. The Horn (Hn.) and Trombone (Tbn.) parts enter in measure 180 with *p*. The Violin (Vln.) and Viola (Vla.) parts have a melodic line with trills and triplets, while the Cello (Vc.) part provides a rhythmic accompaniment with triplets and sixteenth notes. The score is written in a key signature of one sharp (F#) and a common time signature (C).

179

Picc. *mp*

1 *p*

2 *p*

Ob. 1, 2 *p* 1 ord.

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

2 *f*

B. Cl. *p*

Bsn. 1, 2 *mp* 1 ord.

1 *p*

2 *p*

3 *p*

4 *p*

CTpt. *p* *mf*

1 *p*

2 *p*

Tbn. *p*

B. Tbn. *p*

Vln. I *f*

Vln. II *f*

Vla. *f*

Vc. *p*

Cb. *p*

181

Picc. *mf*

Fl. 1 *f* *mf*

Fl. 2 *f* *mf*

Ob. 1, 2 *f* *f* *sempre*

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

Cl. 2 *f* *mf*

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

Bsn. 1, 2 *f* *f* *sempre*

Bsn. *f* *sempre*

Hn. 1 *mf*

Hn. 2 *mf*

Hn. 3 *mf*

Hn. 4 *mp* *mf*

CTpt. 1 *p* *f* *mf*

CTpt. 2 *mf* *p* *f* *mf*

Tbn. 1 *mf* *f* *mf*

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

B. Tbn. *f* *mf*

Timp. *f*

Perc. 2 B.D. *mf*

Harp *mf*
D[♯] C[♯] H^b E[♯] F[♯] G^b A[♯]

Pno. *mf*

Vln. I *f* *sempre* *mf* *f* *mf*

Vln. II *f* *mf* *f*

Vla. *f* *mf* *f* *mf*

Vc. *f*

Cb. *f*

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* *f* 6

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*

Timp. *mf*

Perc. 1 [Xyl] *f sempre*

Perc. 2

Perc. 3 [Tri] *f*

Harp *f* *gliss.*

Piano *f*

1 Vln. I 6

2 Vln. I *f* 6

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

2 Vln. II *p* 3 6 3 6 3 6 3 6

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

Vc. *mf* 3 6 *f*

Cb. *mf* 3 6 *f*

This page of an orchestral score, page 25, measures 186 to 210. The score is written for a large orchestra and includes parts for Piccolo, Flute (1 & 2), Oboe (1 & 2), Clarinet (1 & 2), Bass Clarinet, Bassoon (1 & 2), Bassoon, Horn (1, 2, 3, 4), Trumpet (1 & 2), Trombone (1 & 2), Bass Trombone, Tympani, Percussion (1, 2, 3), Harp, Piano, Violin (1 & 2), Viola, Violoncello, and Contrabass. The music features complex rhythmic patterns, including sixteenth-note runs and triplets, and dynamic markings ranging from *mf* to *ff*. Performance instructions such as *gliss.* are present for the Harp. The score is divided into two systems: measures 186-205 on the first system and measures 206-210 on the second system. A rehearsal mark [24] is located at the bottom left of the page.

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 *ff* unis.

Vln. II *ff* unis.

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. unis.

Vc.

Cb.

Electronic

ff *sempre*

f

f

f

ff

199

Picc.

1

Fl.

2

Ob.

1

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.

26

Electronic

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.

Timp.

Perc. 2

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

Electronic

f *ff*

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*

Hn. 1, 2 *fff* *sempre*

Hn. 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

Meno mosso $\text{♩} = 90$

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.

T-t. rim

M. Gong

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

mf

pp

p

mf

mf

mf

mf

f

Bong.

muted

mf

f

W.B.

f

255

Timp.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Electronic

28

snare on

simile quasi accelerando

f sub. p

Wood Ch.

B.D.

ord.

W.B.

muted

mf

f

f

mf

f

Mrs.

266

Timp. *sub. f* *sub. p*

Perc. 1 *f* [M. Gong] *p* [Ch. Cym. / Sus. Cym.] *p* [Sus. Cym. - muted] *p*

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

Perc. 3 [Wood Ch.] *f* *mf* [L. Gong] *p*

Electronic

29

281

Hn. 1, 2 *p*

Hn. 3, 4 *p*

CTpt. 1 *p* *f*

CTpt. 2 *p* *f* *gliss.*

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

Timp. *mf*

Perc. 1 *mp*

Perc. 2 *mp*

Perc. 3 [S.D.] *p* *mp* *snare off*

Perc. 4 [Metal Ch.] *mf* *f* [E-t.] *7*

Vln. I 1 *gliss.* *p*

Vln. I 2 *p*

Vln. I 3 *gliss.* *p*

Vln. II 1 *gliss.* *p*

Vln. II 2 *p* *gliss.*

Vln. II 3 *mf* *gliss.*

Vla. 1 *gliss.* *mf*

Vla. 2 *mf*

Vc. *mf* *div.*

Cb. *mf*

Electronic

289

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

CTpt.
1
2
ff *fff*

Tbn.
1
2
f *ff* *fff*

B. Tbn.
f *ff* *fff*

Tba.
f *ff* *fff*

Timp.
sub. f

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

Vln. I
1
2
3
f *ff* *fff*

Vln. II
1
2
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*

303

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Bsn. 1

Bsn. 2

307

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. 1

Cl. 2

B. Cl. *p*

Bsn. 1 *mf*

Bsn. 2

311

1 Fl. *mf*

2 Fl.

1 Ob. *mf*

2 Ob.

1 Cl. 1, 2 *mf*

2 Cl. 1, 2

1 B. Cl. *mf*

2 B. Cl.

1 Bsn. *mf*

2 Bsn.

Cbsn. *mf*

p

Detailed description: This system of musical notation covers measures 311 to 314. It features a woodwind section with Flutes (1 and 2), Oboes (1 and 2), Clarinets (1 and 2), Bass Clarinet, Bassoons (1 and 2), and Contrabassoon. The music is written in treble clef with a key signature of one sharp (F#). Dynamics include *mf* (mezzo-forte) and *p* (piano). Measure 314 includes a *p* dynamic marking.



315

Picc. *mf*

1 Fl. *mf*

2 Fl. *mf*

1 Ob.

2 Ob.

1 Cl. 1, 2

2 Cl. 1, 2

B. Cl.

1 Bsn.

2 Bsn.

Cbsn. *mf*

p

Detailed description: This system of musical notation covers measures 315 to 318. It includes a Piccolo and the woodwind section from the previous system. The Piccolo part begins in measure 318 with a *p* (piano) dynamic. The woodwinds continue with *mf* dynamics. Measure 318 also features a *p* dynamic marking.



319

Picc. *f sempre*

1 Fl. *f sempre*

2 Fl. *f sempre*

1 Ob. *f sempre*

2 Ob. *f sempre*

1 Cl. 1, 2 *f sempre*

2 Cl. 1, 2 *f sempre*

B. Cl. *f sempre*

1 Bsn. *f sempre*

2 Bsn. *f sempre*

Cbsn. *f sempre*

Perc. 1 *f*

T-t

Detailed description: This system of musical notation covers measures 319 to 322. The woodwind section plays a rhythmic pattern with a forte (*f*) dynamic, marked as *f sempre* (fortissimo sempre). The Percussion 1 part (Perc. 1) plays a single note in measure 322 with a forte (*f*) dynamic. A *T-t* (Tutti) marking is present at the end of the system.

This page of a musical score, numbered 36, contains the following instruments and parts:

- Picc.** (Piccolo): Part 1, starting at measure 323.
- Fl.** (Flute): Part 2.
- Ob.** (Oboe): Parts 1 and 2.
- Eng. Hn.** (English Horn): Part 1.
- Cl. 1, 2** (Clarinets): Parts 1 and 2, with first and second endings marked '1' and 'a 2'.
- B. Cl.** (Bass Clarinet): Part 1.
- Bsn. 1, 2** (Bassoons): Parts 1 and 2, with first and second endings marked 'a 2'.
- Cbsn.** (Contrabassoon): Part 1.
- Hn.** (Horns): Parts 1, 2, 3, and 4, with dynamic markings *f*, *mf*, and *f sempre*.
- C Tpt. 1, 2** (C Trumpets): Parts 1 and 2, with dynamic marking *poco f*.
- Tbn. 1, 2** (Tenor Trombones): Parts 1 and 2, with dynamic markings *f* and *mf*.
- B. Tbn.** (Baritone Trombone): Part 1, with dynamic markings *f* and *mf*.
- Tba.** (Tuba): Part 1, with dynamic markings *f* and *mf*.
- Vln. I** (Violins I): Part 1, with dynamic marking *f sempre*.
- Vln. II** (Violins II): Parts 1 and 2, with dynamic marking *f sempre*.
- Vla.** (Viola): Part 1, with dynamic marking *f sempre*.
- Vc.** (Violoncello): Parts 1 and 2, with dynamic marking *f sempre*.
- Cb.** (Cello): Part 1, with dynamic marking *f sempre*.

The score includes various musical notations such as dynamics (*f*, *mf*, *poco f*, *f sempre*), articulation marks, and first/second endings. The woodwinds and strings play rhythmic patterns, while the brass instruments play sustained notes with dynamic changes.

329

Fl. 1, 2

Ob. 1, 2

Hn. 1, 2
3, 4

C.Tpt. 1, 2

Tbn. 1, 2

B. Tbn. + Tba.
a 2

Vln. I 1, 2

Vln. II 1, 2

Vla.

Vc. 1, 2

Cb.

f *mf* *f* *mf* *f* *mf*

f sempre

f sempre

f *mf*

f sempre

333

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

Hn. 2 *mf* *f sempre*

3, 4 *f* *mf*

1 *gliss.* *mf*

2 *gliss.*

Tbn. 1, 2 *f* *f*

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

Vln. I

Vln. II

Vla.

Vc. 1 2

Cb. *mf*

Detailed description: This page of a musical score, numbered 38, contains measures 333 through 337. The score is arranged in a standard orchestral format with multiple staves. The brass section includes Trumpets 1 and 2, Trumpets 3 and 4, Trombones 1 and 2, and Baritone Trombone/Euphonium/Tuba. The woodwind section includes Horns 2 and 3/4. The string section includes Violins I and II, Viola, Violoncello (Violin Cello), and Contrabass. The score features various dynamics such as *mf* (mezzo-forte), *f* (forte), and *f sempre* (force sempre). It also includes performance instructions like *gliss.* (glissando) and *mf* (mezzo-forte). The notation includes rests, slurs, and specific rhythmic patterns across the measures.

This page of a musical score (page 39) contains the following parts and markings:

- 338** (measure number)
- Picc.**, **Fl. 1**, **Fl. 2**: *f sempre* (forte sempre).
- Cl. 1, 2**, **B. Cl.**, **Bsn. 1, 2**: *f sempre* (forte sempre).
- Hn. 1, 2, 3, 4**: *mp* (mezzo piano) and *f* (forte).
- C Tpt. 1, 2**: *mf* (mezzo-forte).
- Tbn. 1, 2, 3**: *mp* (mezzo piano) and *f* (forte).
- Timp.**: *ff* (fortissimo).
- Perc. 1**: *f* (forte).
- Perc. 2**: *f* (forte).
- Perc. 3**: *f* (forte).
- Harp (Hp.)**: *f sempre* (forte sempre), *gliss.* (glissando), and *mf* (mezzo-forte).
- Piano (Pno.)**: *f sempre* (forte sempre).
- Violins I (Vln. I)**, **Violins II (Vln. II)**, **Viola (Vla.)**, **Violoncello (Vc.)**: Various dynamic markings and articulations.
- Performance markings**: *f*, *mf*, *mp*, *fz.* (ritardando), *ord.* (ordinando), *gliss.*, *f*, *ff*, *mf*.
- Text boxes**: [T-t], [Tub. Bells], [S.D] snare on.

343

Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Eng. Hn.

Cl. 1

Cl. 2

B. Cl.

Bsn. 1, 2

Hn. 1, 2

Hn. 3, 4

Perc. 3

Hp.

Pno.

Vln. I 1

Vln. I 2

Vln. II 1

Vln. II 2

Vla.

Vc. 1

Vc. 2

f, *mf*, *ff*, *p*, *f* sempre, *gliss.*, *a 2*, *8^{va}*

347

Picc.

1

Fl.

2

1

Ob.

2

Eng. Hn.

Cl. 1, 2

B. Cl.

Bsn. 1, 2

Hp.

Pno.

Vln. I

1

2

Vln. II

1

2

Vla.

Vc.

div.

unis.

mf

f

ff

gliss.

bisbigl.

Red

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.

mf

ff

Poco meno mosso

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

Poco meno mosso

Vln. I

1

Vln. II

2

Vla.

Vc.

Cb.

361 **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 *a 2* *f sempre*

1 *f sempre*

Tbn. 2 *f sempre*

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

Timp. *ff*

A tempo

Vln. II 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. *f sempre*

Fl. 1, 2 *f sempre*

Cl. 1, 2 *a 2*
f sempre

B. Cl. *f sempre*

Bsn. 1, 2 *a 2*
f sempre

Cbsn. *f sempre*

Hn. 1, 2, 3, 4

CTpt. 1, 2

Tbn. 1, 2 *a 2*

B. Tbn. *f sempre*

Tba. *f sempre*

Timp.

Perc. 1 [S.D.] *snare on*
mp

Perc. 2 [Cym.] *f*
[Tub. Bells] *f*

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

Vln. I 1, 2 *f sempre*

Vln. II 1, 2

Vla.

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.

372

f

a 2

f

a 2

a 2

div.

div.

div.

b_♭

b_♭

b_♭

377

Picc. *ff*

Fl. 1, 2 *a 2 ff*

Ob. 1, 2 *a 2 ff*

Eng. Hn. *ff*

Cl. 1, 2 *a 2 ff*

B. Cl. *ff*

1 *ff*

Bsn. *ff*

2 *ff*

1, 2 *ff*

Hn. *ff*

3, 4 *ff*

C Tpt. 1, 2 *ff*

Tbn. 1, 2 *ff*

B. Tbn. + Tba. *ff*

Tba. *ff*

Timp. *f*

Perc. 1 *ff*

Perc. 2 *ff*

Perc. 3 *ff* [Cym.]

Hp. *f*

Pno. *p* *f* *mf*

Vln. I *ff*

Vln. II *ff*

Vla. *ff*

Vc. *ff*

Cb. *ff*

381

Picc. *mf*

1 *mf*

Fl. 2 *mf*

Ob. 1, 2 *mf* *f*

Eng. Hn. *mf* *f*

Cl. 1, 2 *mf* *f*

B. Cl. *mf*

1 *mf*

Bsn. 2 *mf* *f*

1, 2 *mf* *f*

Hn. 3, 4 *mf*

C Tpt. 1, 2 *mf* *f*

1 *mf*

Tbn. 2 *mf* *f*

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

Timp. *mf* *f*

Perc. 2 *p* [B.D.]

Perc. 3 [S.D.] snare off *f sempre*

Hp.

Pno. *p*

Vln. I *f* *ff sempre* *unis.*

Vln. II *f* *ff sempre* *unis.*

Vla. *f* *ff sempre* *div.*

Vc. *f* *ff sempre* *unis.*

Cb.

Electronic

[30]

385

Picc. *f*

Fl. 1, 2 *f*

Ob. 1, 2 *a 2*

Eng. Hn. *a 2*

Cl. 1, 2 *a 2*

1

Bsn. *ff*

2

Cbsn. *ff*

1, 2 *a 2*

Hn. *a 2*

3, 4

C Tpt. 1, 2 *unis.*

1 *mf*

Tbn. *f*

2 *mf*

B. Tbn. + Tba. *f*

Timp. *f*

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

Perc. 3 *f*

Perc. 3

Pno. *f*

Vln. I

Vln. II

Vla. *unis.*

Vc. *unis.*

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. *ff*

Vc. *ff*

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}

C Tpt. 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

Mistico

397

Fl. 1, 2
B. Cl.
Vln. I
Vln. II
Vla.
Vc.
Cb.
Electronic

415

Fl. 1, 2
B. Cl.
Cbsn.
Hn.
Tbn. 1, 2
B. Tbn.
Tbn.
Vln. I
Vln. II
Vla.
Vc.
Cb.

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* *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*

Vln. I 2 *p* *ppp*

Vln. II 1 *p* *ppp*

Vln. II 2 *p* *ppp*

Vla. *p* *ppp*

Vc. 1 *p* *ppp*

Vc. 2 *p* *ppp*

Cb. *p* *ppp*