

Hilmar Thórdarson

Órar



<AV> production
creation audio vision environment



Órar

List of Instruments

Piccolo/Flute III
Flute I
Flute II
Oboe I
Oboe II
Cor Anglais
Clarinet I in Bb
Clarinet II in Bb
Bass Clarinet in Bb
Bassoon I
Bassoon II
Bassoon III
Horn I in F
Horn II in F
Horn III in F
Horn IV in F
Trumpet I in Bb
Trumpet II in Bb
Trumpet III in Bb
Trombone I
Trombone II
Bass Trombone
Tuba
Percussion
Glockenspiel/Cowbell/Tom
Marimba/Tubular Bells/Snare
Drum
Harp
Violin I
Violin II
Violin III
Violin IV
Viola I
Viola II
Violoncello I
Violoncello II
Double Bass I
Double Bass II



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Guiro (on stand)
Chinese Cymbal (large)
3 Wood Blocks (low, medium, high)
Bass Drum with woodboard on top.

Very large **Cowbell** should be used.
Traditional Switzerland cowbell preferred.

Tubular Bells with extended range from C - G

Brass

Notið "straight mute" þegar dempari er skrifaður
Bruk "straight mute" når demper er skrivet
Use "straight mute" when mute is written

Percussion

Marimba - standard

Glockenspiel - standard

Cowbells -

Tubular Bells - skal hafa tónsvið sem nær frá C - G
má ha en musikalsk rekkevidde som strekker seg fra C - G
must have a musical range that extends from C - G

Chinese - cymbal - skal vera af stærstu fánlegu stærð
má ha en musikalsk rekkevidde som strekker seg fra ...
must have a musical range that extends from ...

Snare - spilast með bamboo burstum og með sneril virkan
spilles med bambusbørster og med snare aktivert.
play with bamboo broom sticks and snare on.

Tom - skal vera af stærstu fánlegu stærð og spilast með bamboo burstum
skal være av størst mulig størrelse og spilles med bambusbørster.
should be of the largest possible size and played with bamboo brushes.

Bass Drum skal vera af stærstu fánlegu stærð. Viðarborð (Woodboard) er sett á trommuna og
það slegið með hörðum kjuðum.
skal være av størst mulig størrelse. Et trebrett (Woodboard) er plassert på
trommen og slås på med harde køller.
should be of the largest possible size. A wooden board (Woodboard) is placed on the
drum and struck with hard beaters.

Slagverk í upphafi verksins skal spilast á þrjár misstórar trommur (Bassa tromma, stóra Tom og Sneril trommu). Woodboard er sett á bassatrommuna og slegið með hörðum kjuðum (xylophone mallets). Bamboo burstar (Bamboo broomsticks) skulu notaðir við áslátt á Tom og Sneril. Snerill skal hafa sneril opinn. Slagverksleikurum er heimilt að gera tilraunir með áslátt þannig að hljómrænt litróf sé fjölbreyttara. Þannig er hugsanlegt að slegið sé nær miðju í veikari köflum og síðan fært nær kanti og á kantinn (rim) þegar styrkur eykst. Ábendingar um útfærslur á hveillum viðarhljóðum eru velkomnar.

Slagverk í byrjunni av verket skal spilles på tre store trommer (bass-tromme, stor Tom og sneril tromme). Et trebrett plasseres på basstrommen og slås på med harde køller (xylophone mallets). Bambusbørster (bambuskost) skal brukes til å slå på Tom og sneril. Sneril tromme skal ha åpen sneril. Slagverkere har lov til å eksperimentere med slagteknikken til å oppnå fargerik lyd. Det er mulig å slå nær midten i svakere seksjoner og deretter flytte seg nærmere kanten og på kanten (rim) når styrken øker. Forslag til variasjoner i utførelsen av skarpe trelyder er velkomne.

Percussion at the beginning of the piece shall be played on three large drums (Bass drum, large Tom, and Snare drum). A wood board is placed on the bass drum and struck with hard beaters (xylophone mallets). Bamboo brushes (Bamboo broomsticks) are to be used for striking on the Tom and Snare. The snare should have the snare open.

Percussion players are allowed to experiment with striking in a way that the tonal contrast becomes more diverse. Thus, it's possible for the strikes to be close to the center in softer sections and then moved closer to the edge and onto the rim when the intensity increases. Suggestions for variations in the execution of sharp wooden sounds are welcome.

Strings

Spiccato kaflinn í upphafi verksins skal spilast með þungum boga þannig að hljóðið sé gróft og hrátt.

Spiccato-seksjonen í byrjunni av "Órar" bór spilles med en tung bue slik at lyden blir grov og rå.

Órar

Allskonar "Órar" leita upp í fylgsni hugans jafnt í draumi sem í vöku.

Alle slags "Órar" oppstár i sinnets bevissthet, både i drøm og i våkenhet.

All kinds of "Órar" arise in the consciousness of the mind, both in dream and in wakefulness.

Órar (Illusions) symbolizes a particular state of mind referred to as Órar.

The word provides a broad scope for interpretation, which the composer exploits. Consequently, it can be said that the work doesn't fit into the conventional interpretation of reality or the abstract interpretation of surreality, but exists in the space between them.

In Órar, one can visualize a dream-like state where they float over an imagined world with accompanying animals and landscapes.

The poems of Gyrðir Elíasson often come to mind, particularly the poem Samkennd :

Samkennd - eftir Gyrðir Elíasson

Ég fer
yfir heiði
gegnum svarta-
myrkur og vængjaðir
minkar svífa kringum
mig

Ég fer
yfir haf
gegnum svarta-
myrkur og náttfuglar
setjast í bátinn
minn

Ég er
aldrei
alveg
einn

Togetherness - by Gyrdur Eliasson

I traverse
over heath
through black-
darkness and winged
minks float around
me.

I traverse
over sea
through black-
darkness and night birds
settle on the boat
of mine

I am
never
completely
alone.

Transl. H.Thordarson

Órar

Hilmar Thórdarson

[illegible]

FL. III
FL.
FL.
Ob.
Ob.
C. A.
Cl. in Bb
Cl. in Bb
B. Cl. in Bb
Bsn.
Bsn.
Bsn.
Hn. I in F
Hn. II in F
Hn. III in F
Hn. IV in F
Tpt. I in Bb
Tpt. II in Bb
Tpt. III in Bb
Tbn.
Tbn.
B. Tbn.
Tba.
Perc.
Tom.
Sn. Dr.
Hp.
Vln. I
Vln. II
Vln. III
Vln. IV
Vla.
Vc.
Vc.
Db.
Db.

This image shows a page from a musical score, likely for a symphony. The score is written in standard musical notation, including staves for various instruments and dynamic markings. The instruments listed on the left include Fl. III, Fl., Fl., Ob., Ob., C. A., Cl. in Bb, Cl. in Bb, R. Cl. in Bb, Ban., Ban., Ban., Hn. I in F, Hn. II in F, Hn. III in F, Hn. IV in F, Tpt. I in Bb, Tpt. II in Bb, Tpt. III in Bb, Tbn., Tbn., B. Tbn., Tba., Perc., Tom, Sn. Dr., Hp., Vln. I, Vln. II, Vln. III, Vln. IV, Vla., Vla., Vc., Vc., Db., and Db. The score is marked with various dynamics such as *ff*, *fz*, *pp*, *cresc.*, and *poco a poco*. A large watermark reading "NB noter This music is copyright protected" is overlaid on the right side of the page.

This image shows a page from a musical score, likely for a symphony. The score is written for a large ensemble of instruments, including woodwinds, brass, percussion, and strings. The notation is in standard musical notation, with notes, rests, and dynamic markings (e.g., *ff*, *mp*) indicating volume and performance style. The score is divided into measures, and there are various musical symbols and markings throughout, such as *ff*, *mp*, *spice*, and *molto*. The instruments listed on the left include Fl. III, Fl., Fl., Ob., Ob., C. A., Cl. in Bb, Cl. in Bb, B. Cl. in Bb, Ban., Ban., Ban., Hn. I in F, Hn. II in F, Hn. III in F, Hn. IV in F, Tpt. I in Bb, Tpt. II in Bb, Tpt. III in Bb, Tbn., Tbn., B. Tbn., Tba., Perc., Tom, Sn. Dr., Hp., Vln. I, Vln. II, Vln. III, Vln. IV, Vla., Vla., Vc., Vc., Db., and Db. The score is written in a single system, with each instrument part on its own staff. The page is numbered 31 in the top left corner. There is a large, semi-transparent watermark in the center of the page that reads "NB noter" and "This music is copyright protected".

This image shows a page of a musical score, likely for a symphony, featuring various instruments. The score is written in a standard musical notation with staves for each instrument. The instruments listed on the left include Fl. III, Fl., Fl., Ob., Ob., C. A., Cl. in Bb, Cl. in Bb, B. Cl. in Bb, Ban., Ban., Ban., Hn. I in F, Hn. II in F, Hn. III in F, Hn. IV in F, Tpt. I in Bb, Tpt. II in Bb, Tpt. III in Bb, Tbn., Tbn., B. Tbn., Tba., Perc., Tom, Sn. Dr., Hp., Vln. I, Vln. II, Vln. III, Vln. IV, Vla., Vla., Vc., Vc., Db., and Db. The score includes dynamic markings such as *ff* (fortissimo) and *mf* (mezzo-forte), and performance instructions like *con sord.* (con sordina) and *pizz.* (pizzicato). There is a large, semi-transparent watermark in the center of the page that reads "NB noter" and "This music is copyright protected".

This image shows a page from a musical score, likely for a symphony. The score is written for a large ensemble, including woodwinds (Flutes, Oboes, Clarinets, Bassoons, Horns, Trumpets, Trombones, Tuba), percussion (Percussion, Tom, Snare Drum, Cymbals), and strings (Violins, Violas, Cellos, Double Basses). The score is written in a standard musical notation with various dynamic markings (e.g., *ff*, *f*, *mf*, *p*) and performance instructions (e.g., *cresc. poco a poco*, *senza sord.*). A large, semi-transparent watermark "NB noter" is overlaid on the page, along with the text "this music is copyright protected".

The image displays a page from a musical score, likely for a symphony. The score is written for a large ensemble of instruments, including Flutes (Fl.), Oboes (Ob.), Clarinets (Cl.), Bassoons (Ban.), Horns (Hn.), Trumpets (Tpt.), Trombones (Tbn.), Percussion (Perc.), Violins (Vln.), Violas (Vla.), Cellos (Vcl.), and Double Basses (Db.). The notation is in standard musical notation, featuring staves with notes, rests, and various musical symbols. Dynamics such as *ff* (fortissimo) and *sfz* (sforzando) are indicated. A large, diagonal watermark reading "NB noter This music is copyright protected" is overlaid across the center of the page. The score is organized into measures, with some measures containing multiple notes and rests, indicating complex rhythmic patterns. The overall layout is professional and typical of a printed musical score.

50

Fl. III

Fl.

Fl.

Ob.

Ob.

C. A.

Cl. in Bb

Cl. in Bb

R. Cl. in Bb

Bsn.

Bsn.

Bsn.

Hn. I in F

Hn. II in F

Hn. III in F

Hn. IV in F

Tpt. I in Bb

Tpt. II in Bb

Tpt. III in Bb

Tbn.

Tbn.

B. Tbn.

Tba.

Perc.

Tom.

Sn. Dr.

Hrp.

Vln. I

Vln. II

Vln. III

Vln. IV

Vla.

Vla.

Vcl.

Vcl.

Dh.

Dh.

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NB noter

This image shows a page from a musical score, likely for a symphony. The score is written in standard musical notation, featuring various instruments including woodwinds (Flute, Oboe, Clarinet, Bassoon), brass (Trumpet, Trombone, Tuba), strings (Violin, Viola, Violoncello, Double Bass), and percussion (Percussion, Tom, Snare Drum, Cymbal, Harp). The score is divided into measures, with dynamic markings such as *ff* (fortissimo) and *fz* (forzando) indicating volume. The notation includes notes, rests, and other musical symbols. A large, semi-transparent watermark reading "Copyrighted material" is overlaid diagonally across the center of the page.

62 *Picc.*

Picc. *ff*

Fl. *ff*

Fl. *ff*

Ob. *ff*

Ob. *ff*

C.A. *ff*

Cl. in Bb *ff*

Cl. in Bb *ff*

B. Cl. in Bb *ff*

Bsn. *ff*

Bsn. *ff*

Bsn. *ff*

Hn. I in F *ff*

Hn. II in F *ff*

Hn. III in F *ff*

Hn. IV in F *ff*

Tpt. I in Bb *ff*

Tpt. II in Bb *ff*

Tpt. III in Bb *ff*

Tbn. *ff*

Tbn. *ff*

B. Tbn. *ff*

Tba. *ff*

Perc. *ff*

Tom *ff*

Sn. Dr. *ff*

Hp. *ff*

Vln. I *ff*

Vln. II *ff*

Vln. III *ff*

Vln. IV *ff*

Vla. *ff*

Vla. *ff*

Vc. *ff*

Vc. *ff*

Db. *pizz.* *arco* *pizz.* *arco*

Db. *poco a poco* *poco a poco*

To C-bell

To Mar.

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molto ri . . . tar . . . dan . . . do . . .

To Fl. III

Picc. *ff* *molto* *mp*

Fl. *ff* *mp*

Fl. *ff* *mp*

Ob. *ff* *molto* *mp*

Ob. *ff* *molto* *mp*

C.A. *ff* *mp*

Cl. I in Bb *ff* *mp*

Cl. I in Bb *ff* *mp*

R. Cl. in Bb *ff* *mp*

Bsn. *mp*

Bsn. *mp*

Bsn. *mp*

Hn. I in F *ff*

Hn. II in F *fp* *ff*

Hn. III in F *fp* *ff*

Hn. IV in F *fp* *ff*

Tpt. I in Bb *fp* *ff* *con sord.* *ff*

Tpt. II in Bb *ff* *con sord.* *ff*

Tpt. III in Bb *ff*

Thn. *ff*

Thn. *ff*

B. Thn. *ff*

Tha. *ff*

Perc. *ff*

C-bell *ff*

Mar. *ff*

Hp. *ff*

Vln. I *ff*

Vln. II *ff*

Vln. III *ff*

Vln. IV *ff*

Vla. *ff*

Vla. *ff*

Vc. *ff*

Vc. *ff*

Dh. *ff*

Dh. *ff*

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[illegible]

54

Fl. III

Fl.

Fl.

Ob.

Ob.

C. A.

Cl. in Bb

Cl. in Bb

B. Cl. in Bb

Bsn.

Bsn.

Bsn.

Hn. I in F

Hn. II in F

Hn. III in F

Hn. IV in F

Tpt. I in Bb

Tpt. II in Bb

Tpt. III in Bb

Tbn.

Tbn.

B. Tbn.

Tha.

Perc.

C-bell

Mar.

Hp.

Vln. I

Vln. II

Vln. III

Vln. IV

Vla.

Vla.

Vc.

Vc.

Dh.

Dh.

III
IV

div a2

NB
noter

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This image shows a page from a musical score, likely for a symphony or concert band. The score is written in 4/4 time and features various musical notations including notes, rests, and dynamic markings. The instruments listed on the left include:

- Fl. III
- Fl.
- Fl.
- Ob.
- Ob.
- C. A.
- Cl. in Bb
- Cl. in Bb
- B. Cl. in Bb
- Ban.
- Ban.
- Ban.
- Hn. I in F
- Hn. II in F
- Hn. III in F
- Hn. IV in F
- Tpt. I in Bb
- Tpt. II in Bb
- Tpt. III in Bb
- Tbn.
- Tbn.
- B. Tbn.
- Tba.
- Perc.
- C-bell
- Mar.
- Hp.
- Vln. I
- Vln. II
- Vln. III
- Vln. IV
- Vla.
- Vla.
- Vc.
- Vc.
- Dh.
- Dh.

The score includes various musical notations such as notes, rests, and dynamic markings like *fp* (fortissimo piano) and *ff* (fortissimo). A large watermark "MP3noter" is visible across the center of the page, along with the text "this music is copyright protected".

94

Fl. III

Fl.

Fl.

Ob.

Ob.

C. A.

Cl. in B♭

Cl. in B♭

B. Cl. in B♭

Bsn.

Bsn.

Bsn.

Hn. I in F

Hn. II in F

Hn. III in F

Hn. IV in F

Tpt. I in B♭

Tpt. II in B♭

Tpt. III in B♭

Tbn.

Tbn.

B. Tbn.

Tba.

Perc.

C-bell

Mar.

Hp.

Vln. I

Vln. II

Vln. III

Vln. IV

Vla.

Vla.

Vc.

Vc.

Dh.

Dh.

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100

Fl. III

Fl.

Fl.

Ob.

Ob.

C. A.

Cl. in Bb

Cl. in Bb

R. Cl. in Bb

Bsn.

Bsn.

Bsn.

Hn. I in F

Hn. II in F

Hn. III in F

Hn. IV in F

Tpt. I in Bb

Tpt. II in Bb

Tpt. III in Bb

Tbn.

Tbn.

R. Tbn.

Tba.

Perc.

C-bell

Mar.

Hp.

Vln. I

Vln. II

Vln. III

Vln. IV

Vla.

Vla.

Vc.

Vc.

Dh.

Dh.

INB noter

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106

FL. III

FL.

FL.

Ob.

Ob.

C. A.

Cl. I in Bb

Cl. I in Bb

B. Cl. in Bb

Bsn.

Bsn.

Bsn.

Hn. I in F

Hn. II in F

Hn. III in F

Hn. IV in F

Tpt. I in Bb

Tpt. II in Bb

Tpt. III in Bb

Thn.

Thn.

B. Thn.

Tha.

Perc.

C-bell

Mar.

Hp.

Vln. I

Vln. II

Vln. III

Vln. IV

Vla.

Vla.

Vc.

Vc.

Dh.

Dh.

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MB noter

Un lento sogno sfocato $\text{♩} = 55$
 G To Picc.

112

Fl. III

Fl.

Fl.

Ob.

Ob.

C. A.

Cl. in B♭

Cl. in B♭

R. Cl. in B♭

Bsn.

Bsn.

Bsn.

Hn. I in F

Hn. II in F

Hn. III in F

Hn. IV in F

Tpt. I in B♭

Tpt. II in B♭

Tpt. III in B♭

Tbn.

Tbn.

R. Tbn.

Tba.

Perc.

C-bell

Mar.

Hp.

Vln. I

Vln. II

Vln. III

Vln. IV

Vla.

Vla.

Vc.

Vc.

Dh.

Dh.

This music is copyright protected

H

Picc.

Fl.

Fl.

Ob.

Ob.

C. A.

Cl. in B♭

Cl. in B♭

B. Cl. in B♭

Ban.

Ban.

Ban.

Hr. I in F

Hr. II in F

Hr. III in F

Hr. IV in F

Tpt. I in B♭

Tpt. II in B♭

Tpt. III in B♭

Tbn.

Tbn.

B. Tbn.

Tba.

Perc.

C. bell

Mar.

Hp.

Vln. I

Vln. II

Vln. III

Vln. IV

Vla.

Vla.

Vc.

Vc.

Dbl.

Dbl.

This music is copyright protected

senza sord.
mf

senza sord.
mf

senza sord.
mf

senza sord.
mf

senza sord.
mf

To Glock.

p

pp

arco

p arco poco a poco mp

p arco poco a poco mp

p arco poco a poco mp

p arco poco a poco mp

p poco a poco mp

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

127

Picc. mp

Fl.

Fl.

Ob.

Ob.

C. A.

Cl. in B $\flat$

Cl. in B $\flat$

R. Cl. in B $\flat$

Bsn.

Bsn.

Bsn.

Hn. I in F

Hn. II in F

Hn. III in F

Hn. IV in F

Tpt. I in B $\flat$ *con sord.* mf

Tpt. II in B $\flat$ *con sord.* mf

Tpt. III in B $\flat$ *con sord.*

Tbn. *senza sord.* mf

Tbn. *senza sord.* mf

B. Tbn. *senza sord.* mf

Tba.

Perc.

Glock. *Glock.* p

Mar. *Mar.* p

Hp.

Vln. I

Vln. II

Vln. III

Vln. IV

Vla.

Vla.

Vc.

Vc.

Dh.

Dh.

1. Picc.

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2/4 4/4

136

Picc. *mp*

Fl. *mp*

Fl. *mp*

Ob. *mp*

Ob. *mp*

C. A.

Cl. in B $\flat$ *mp*

Cl. in B $\flat$ *mp*

B. Cl. in B $\flat$

Ban.

Ban.

Ban.

Hn. I in F

Hn. II in F

Hn. III in F

Hn. IV in F

Tpt. I in B $\flat$

Tpt. II in B $\flat$

Tpt. III in B $\flat$

Tbn.

Tbn.

B. Tbn.

Tba.

Perc.

Glock. *mp*

Mar.

Hp.

Vln. I

Vln. II

Vln. III

Vln. IV

Vla.

Vla.

Vc.

Vc.

Dh.

Dh.

136

NB noter
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143

Picc. *mp*

Fl. *mp*

Fl. *mp*

Ob. *mp*

Ob. *mp*

C. A.

Cl. in Bb *mp*

Cl. in Bb

R. Cl. in Bb *mp*

Bsn.

Bsn.

Bsn.

Hn. I in F

Hn. II in F

Hn. III in F

Hn. IV in F

Tpt. I in Bb

Tpt. II in Bb

Tpt. III in Bb

Thn.

Thn.

R. Thn.

Thn.

Perc.

Glock.

Mar.

Hp.

Vln. I

Vln. II

Vln. III

Vln. IV

Vla.

Vla.

Vc.

Vc.

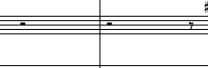
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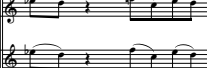
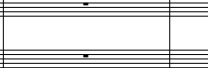
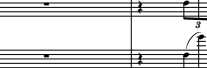
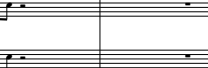
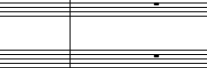
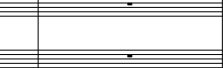
Dh.

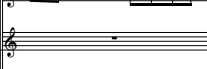
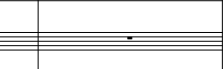
NB noter
This music is copyright protected

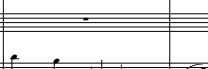
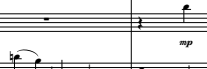
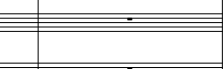
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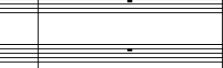
Picc.      

Fl.      

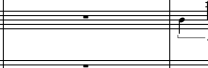
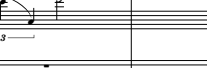
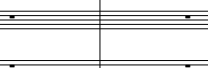
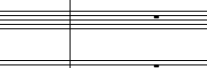
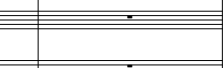
Fl.      

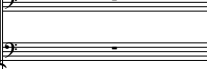
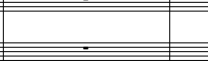
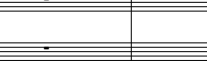
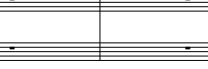
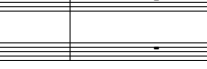
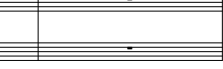
Ob.      

Ob.      

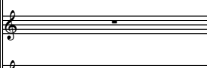
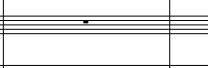
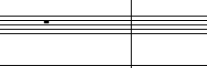
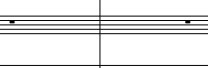
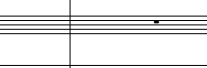
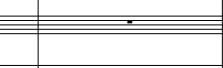
C. A.      

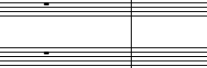
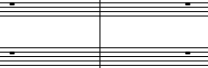
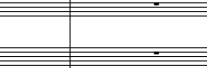
Cl. in Bb      

Cl. in Bb      

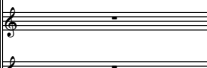
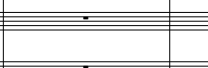
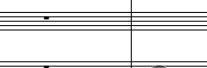
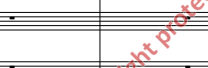
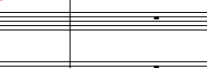
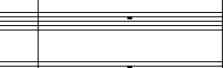
R. Cl. in Bb      

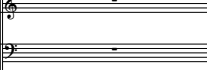
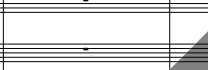
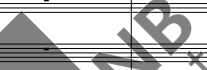
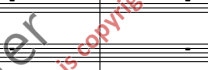
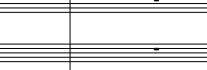
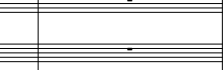
Bsn.      

Bsn.      

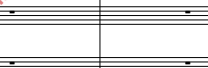
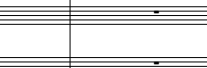
Bsn.      

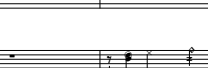
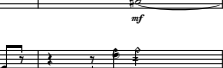
Hn. I in F      

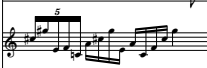
Hn. II in F      

Hn. III in F      

Hn. IV in F      

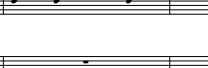
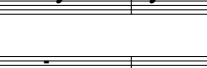
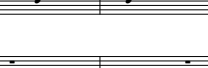
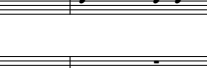
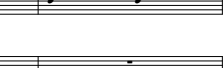
Tpt. I in Bb      

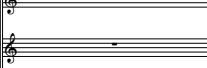
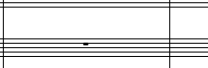
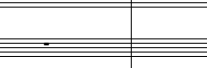
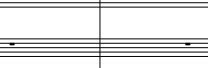
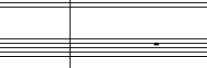
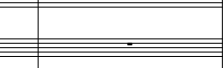
Tpt. II in Bb      

Tpt. III in Bb      

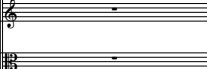
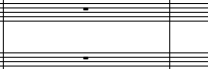
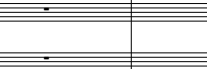
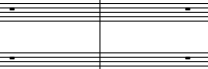
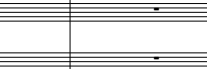
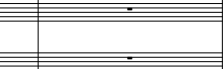
Tbn.      

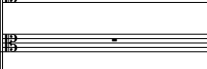
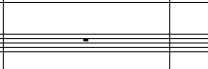
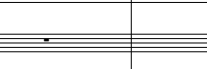
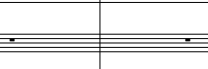
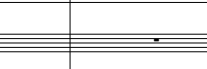
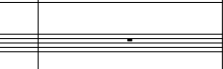
Tbn.      

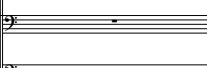
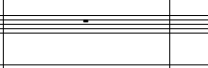
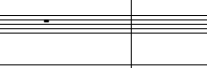
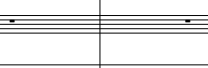
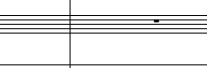
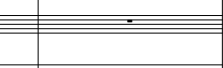
B. Tbn.      

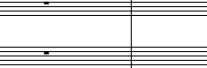
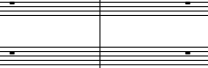
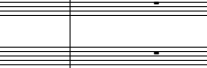
Tba.      

Perc.      

Glock.      

Mar.      

Hp.      

Vln. I      

Vln. II      

Vln. III      

Vln. IV      

Vla.

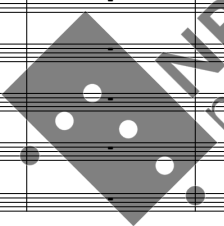
Vla.

Vc.

Vc.

Dh.

Dh.

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con sord.
mf
con sord.
mf

157

Picc.

Fl.

Fl.

Ob.

Ob.

C. A.

Cl. in B♭

Cl. in B♭

B. Cl. in B♭

Bsn.

Bsn.

Bsn.

Hn. I in F

Hn. II in F

Hn. III in F

Hn. IV in F

Tpt. I in B♭

Tpt. II in B♭

Tpt. III in B♭

Tbn.

Tbn.

B. Tbn.

Tbn.

Perc.

Glock.

Mar.

Hp.

Vln. I

Vln. II

Vln. III

Vln. IV

Vla.

Vla.

Vc.

Vc.

Dh.

Dh.

NB
noter
This music is copyright protected

166 [L] poco rit. Subconscio profondo (♩ = 48)

Picc. *pp* *molto cresc.* *f* *molto cresc.* *ff*

Fl. *pp* *molto cresc.* *f* *molto cresc.* *ff*

Fl. *pp* *molto cresc.* *f* *molto cresc.* *ff*

Ob. *pp* *molto cresc.* *f* *molto cresc.* *ff*

Ob. *pp* *molto cresc.* *f* *molto cresc.* *ff*

C. A.

Cl. in B♭

Cl. in B♭

R. Cl. in B♭ *f* *ff*

Bsn. *f* *ff*

Bsn. *f* *ff*

Bsn. *f* *ff*

Hn. I in F

Hn. II in F

Hn. III in F

Hn. IV in F

Tpt. I in B♭

Tpt. II in B♭

Tpt. III in B♭

Tbn.

Tbn.

B. Tbn.

Tha.

Perc.

Glock.

Tub. B. *f*

Hp. *mp* *sul pont.*

Vln. I *mp* *sul pont.*

Vln. II *mp*

Vln. III

Vln. IV

Vla. *mp* *sul pont.*

Vla. *mp* *sul pont.*

Vc. *mp* *sul pont.*

Vc.

Dh.

Dh.

176

M

Picc.

Fl.

Fl.

Oh.

Oh.

C. A.

Cl. in B♭

Cl. in B♭

B. Cl. in B♭

Ban.

Ban.

Ban.

Hn. I in F

Hn. II in F

Hn. III in F

Hn. IV in F

Tpt. I in B♭

Tpt. II in B♭

Tpt. III in B♭

Tbn.

Tbn.

B. Tbn.

Thn.

Perc.

Glock.

Tub. B.

Hp.

Vin. I

Vin. II

Vin. III

Vin. IV

Vla.

Vla.

Vc.

Vc.

Dh.

Dh.

sul pont.
mp

sul pont.
tremolo
mp

sul pont.
tremolo
mp

This music is copyright protected

Picc.
 Fl.
 Fl.
 Ob.
 Ob.
 C. A.
 Cl. in B♭
 Cl. in B♭
 B. Cl. in B♭
 Ban.
 Ban.
 Ban.
 Hn. I in F
 Hn. II in F
 Hn. III in F
 Hn. IV in F
 Tpt. I in B♭
 Tpt. II in B♭
 Tpt. III in B♭
 Tbn.
 Tbn.
 B. Tbn.
 Tuba.
 Perc.
 Glock.
 Tuba B.
 Hrp.
 Vln. I
 Vln. II
 Vln. III
 Vln. IV
 Vla.
 Vla.
 Vc.
 Vc.
 Db.
 Db.

194

Picc. *p sub.* *molto.* *f*

Fl. *p sub.* *molto.* *f*

Fl. *p sub.* *molto.* *f*

Ob. *f* *ff*

Ob. *f* *ff*

C. A. *p sub.* *molto.* *f* *ff*

Cl. in B♭ *f* *ff*

Cl. in B♭ *p sub.* *f* *ff*

B. Cl. in B♭ *p sub.* *f* *ff*

Bsn. *p sub.* *f* *ff*

Bsn. *p sub.* *f* *ff*

Bsn. *f* *ff*

Hn. I in F

Hn. II in F

Hn. III in F

Hn. IV in F

Tpt. I in B♭

Tpt. II in B♭

Tpt. III in B♭

Tbn. *mf* *ff* *senza sord.* *f*

Tbn. *mf* *ff* *senza sord.* *f*

B. Tbn. *mf* *ff*

Tba. *mf* *ff*

Perc. *ff*

Glock.

Tub. B. *ff*

Hp.

Vln. I *f*

Vln. II *f*

Vln. III

Vln. IV

Vla. *f* *ff*

Vla. *f* *ff*

Vc. *p sub.* *f* *ff*

Vc. *p sub.* *f* *ff*

Dh. *p sub.* *f* *ff*

Dh. *p sub.* *ord.* *f* *ff*

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309

Picc.

Fl.

Fl.

Ob.

Ob.

C.A.

Cl. in B♭

Cl. in B♭

B. Cl. in B♭

Ban.

Ban.

Ban.

Hr. I in F

Hr. II in F

Hr. III in F

Hr. IV in F

Tpt. I in B♭

Tpt. II in B♭

Tpt. III in B♭

Tbn.

Tbn.

B. Tbn.

Thu.

Perc.

Glock.

Tub. B.

Hp.

Vln. I

Vln. II

Vln. III

Vln. IV

Vla.

Vla.

Vc.

Vc.

Db.

Db.

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This image shows a page of a musical score, likely for a symphony. The score is written for a large ensemble of instruments, including:

- Picc.
- Fl.
- Fl.
- Ob.
- Ob.
- C.A.
- Cl. in Bb
- Cl. in Bb
- B. Cl. in Bb
- Bsn.
- Bsn.
- Bsn.
- Hn. I in F
- Hn. II in F
- Hn. III in F
- Hn. IV in F
- Tpt. I in Bb
- Tpt. II in Bb
- Tpt. III in Bb
- Tbn.
- Tbn.
- B. Tbn.
- Tba.
- Perc.
- Glock.
- Tub. B.
- Hp.
- Vln. I
- Vln. II
- Vln. III
- Vln. IV
- Vla.
- Vln.
- Vc.
- Vc.
- Dh.
- Dh.

The score includes musical notation, dynamics (e.g., *ff*, *fp*), and a large watermark reading "NB noter" and "This music is copyright protected".

324

Picc.

Fl.

Fl.

Ob.

Ob.

C. A.

Cl. in B♭

Cl. in B♭

B. Cl. in B♭

Bsn.

Bsn.

Bsn.

Hn. I in F

Hn. II in F

Hn. III in F

Hn. IV in F

Tpt. I in B♭

Tpt. II in B♭

Tpt. III in B♭

Tbn.

Tbn.

B. Tbn.

Tba.

Perc.

Glock.

Tub. B.

Hp.

Vln. I

Vln. II

Vln. III

Vln. IV

Vla.

Vla.

Vc.

Vc.

Dh.

Dh.

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