

# Vidare, till intet

---

for symphonic orchestra  
full score

Frej Wedlund (1991 - )

written in 2015

## Instrumentation

2 flutes  
oboe  
english horn  
2 clarinets in Bb  
bass clarinet in Bb  
2 bassoons

4 horns in F  
2 trumpets in C  
2 trombones  
bass trombone  
tuba

### percussion 1

- bass drum
- 3 tam-tams (small, medium, large)

### percussion 2

- thai gongs:



- crotales (2 octaves)

### percussion 3

- vibraphone
- glockenspiel

2 harps (harp. 2 tuned 1/4 tone higher than standard tuning)  
piano

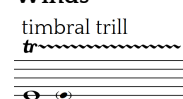
violin I  
violin II  
viola  
violoncello  
contrabass

## Notation

### General

—————> gradual changes between two techniques

### Winds



timbral trill: trill between two fingerings of the same pitch. Suggested fingerings are included in the parts, but any fingerings may be used.

"breathy tone" should be a mixture of air sound and normal pitch (flute and clarinet only).

### Piano



dampen the relevant strings close to the string holds as they are played. The result should be a metallic, percussive sound.



harmonic - the regular notehead indicates the string used, the diamond notehead indicates the sounding pitch. The corresponding harmonic node (which should be found and marked with a piece of sewing thread or similar prior to performance), is stopped lightly.

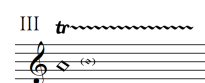
When playing harmonics, the finger stopping the string should the string **immediately** after the string is struck.

### Strings

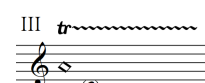
Open harmonics are indicated with fingered pitch only (sounding pitch sometimes included for clarity), except harmonics that sound the same as fingered pitch, which are indicated with a circle above the notehead.

Contrabass natural harmonics are written at transposing pitch.

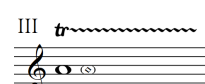
S.T. sul tasto  
N. naturale (only used with S.T., S.P., etc.)  
S.P. sul ponticello  
E.S.P. estramente sul ponticello (should be almost completely noise)  
c l b col legno battuto  
c l t col legno tratto



trill between two harmonics



example for violin:  
trill between harmonic and open string



trill between normal pressure and harmonic pressure



air noise: dampen string with several fingers using half-pressure at the approximate pitch indicated



ricochet

## Performance notes

composed in 2015  
length: ca. 11"  
transposing score

Written in 2015 for KMH Symphony Orchestra at the Royal College of Music, Stockholm

Harp 2 is notated as a transposing instrument.

All tremolo should be unmeasured, and is indicated with a Z.

Fingering suggestions are included in woodwind parts for quarter tones and timbral trills.

### Contact

E-mail: [frej.wedlund@gmail.com](mailto:frej.wedlund@gmail.com)  
Phone: +4676 - 283 05 03

# Vidare, till intet

(Further, to nothing)

Frej Wedlund

Transposing score

**4/4** Gravissimo ♩ = 36

8

Fl. 1  
2

Ob.

Eng. Hn.

Cl. 1  
Cl. 2

B. Cl.

Bsn. 1  
2

Hn. 1  
3  
Hn. 2  
4

Tpt. 1  
2

Tbn. 1  
2

B. Tbn.  
Tba.

Perc. 1, B.D.

Hp. 1

Hp. 2

Pno.

Vln. I  
Vln. II

Vla.

Vlc.

Cb.

1 sola  
le altre div. a 2  
1 solo  
gli altri div. a 2  
1 solo  
gli altri div. a 2

*S.T. flautando estramente*  
*pp solo, fragile*

*S.P., molto vibr.*

*S.T. vibr. norm.*  
*pp*  
*arco ord.*

*c.l. tratto*  
*ppp*  
*III (c.l.t)*  
*IV*

*c.l. tratto*  
*ppp*

*c.l. tratto*  
*ppp*  
*III*  
*IV*

*c.l. battuto*  
*pp*

*pp*  
*III*  
*pizz.*  
*pp secco*

*p*  
*via sord.*

*pp*  
*pp*  
*pp*

*pp*  
*pp*  
*pp*  
*pp*  
*pp*  
*pp*  
*pp*

*pp*  
*ppp*  
*ppp*  
*pp*  
*pp*

*pp*  
*pp*  
*pp*

*pp*  
*pp*  
*pp*  
*pp*  
*pp*  
*pp*

accel.

Musical score for the first system (measures 13-16). Instruments include Flutes 1 & 2, Oboe, English Horn, Clarinets 1 & 2, Bass Clarinet, Bassoons 1 & 2, Horns 1-3 & 4, Trumpets 1 & 2, Trombones 1 & 2, Bass Trombone, Percussion 1, 2, and 3, Harp 1 & 2, and Piano. The score features dynamic markings such as *ppp*, *pp*, *p*, and *ppp L.v.*, along with performance instructions like 'cup mute' and '1. remove cup, take harmon'. A tempo change to 'accel.' is indicated. The key signature is one flat (Bb) and the time signature is 4/4. A rehearsal mark '13' is shown at the beginning.

accel.

Musical score for the second system (measures 17-20). Instruments include Violins I and II, Viola, Violoncello, and Contrabass. The score features dynamic markings such as *pp*, *p solo*, *mf*, *pp*, *p*, *pp secco*, and *mf*, along with performance instructions like '1. solo S.T. flautando estrumente', 'sempre sul D', '1. solo con gli altri', and 'II arco', 'III', 'IV pizz.'. A tempo change to 'accel.' is indicated. The key signature is one flat (Bb) and the time signature is 4/4. Rehearsal marks '13', '14', '15', and '16' are shown at the beginning of each measure.

**4/4** Moderato con moto  $\text{♩} = 84$  **3/4** **4/4** **3/4**

Fl. 1 *mp* *ppp* *p*

Fl. 2 *mp*

Ob.

Eng. Hn.

Cl. 1 *mp* *ppp*

Cl. 2 *mp* *ppp* *ppp* *pp*

B. Cl. *ppp* *pp*

Bsn. 1  
2

Hn. 1 *pp* *st. mute*

Hn. 3 *pp* *st. mute*

Hn. 2  
4

Tpt. 1  
2

Tbn. 1  
2

B. Tbn.  
Tba.

Hp. 1 *ppp non-l.v.* *strike with palm* *p*

Hp. 2 *ppp non-l.v.* *strike with palm*

**4/4** Moderato con moto  $\text{♩} = 84$  **3/4** **4/4** **3/4**

Vln. I *p* *arco* (1. solo con gli altri)

div. a 3 *pizz.*

Vln. II *p* *arco* (1. sola con le altre)

div. a 3 *pizz.*

Vla. *p* *arco ord.*

div. a 3 *pizz.*

Vcl. *p* *arco* (1. sola con le altre)

div. a 2 *pizz.*

Cb. *pp* *pizz.*

div. a 2 *p* *c1b*

This musical score is a transposing score for the piece 'Vidare, till intet' by Frej Wedlund. It is arranged for a full orchestra and includes the following instruments and parts:

- Flutes:** Fl. 1 and Fl. 2. Fl. 1 has a measure starting at rehearsal mark 23. Both flutes play *ppp* in the 3/4 section.
- Oboe:** Ob. plays a triplet in the 2/4 section (*p*) and a triplet in the 3/4 section.
- English Horn:** Eng. Hn. is present but has no notation.
- Clarinets:** Cl. 1 and Cl. 2. Cl. 2 plays *pp* in the 4/4 section.
- Bass Clarinet:** B. Cl. plays a triplet in the 2/4 section (*p*) and a triplet in the 3/4 section.
- Bassoons:** Bsn. 1 and 2. Bsn. 2 plays a triplet in the 2/4 section (*p*) and a triplet in the 3/4 section.
- Horns:** Hn. 1, Hn. 3, Hn. 2, and Hn. 4. Hn. 1 and Hn. 3 play triplets in the 2/4 section (*p*) and triplets in the 3/4 section.
- Trumpets:** Tpt. 1 and 2. Tpt. 1 plays a triplet in the 2/4 section (*p*) with a 'cup mute' instruction. Tpt. 2 has a 'cup mute' instruction in the 3/4 section.
- Trombones:** Tbn. 1 and 2. Tbn. 2 plays a triplet in the 3/4 section (*p*) with a 'cup mute' instruction.
- Bass Trombone:** B. Tbn. plays a triplet in the 3/4 section (*p*) with a 'cup mute' instruction.
- Percussion:** Hp. 1 and Hp. 2. Hp. 1 plays a triplet in the 4/4 section (*mp*). Hp. 2 plays a triplet in the 4/4 section (*mp*).
- Piano:** Pno. is present but has no notation.
- Violins:** Vln. I div. a 3 and Vln. II div. a 3. Both sections play triplets in the 2/4, 3/4, and 4/4 sections.
- Violas:** Vla. div. a 3. Plays triplets in the 2/4, 3/4, and 4/4 sections.
- Violoncello:** Vcl. div. a 2. Plays triplets in the 2/4, 3/4, and 4/4 sections. Includes a 'cl b' instruction in the 4/4 section.
- Double Bass:** Cb. div. a 2. Plays triplets in the 2/4, 3/4, and 4/4 sections. Includes a 'cl b' instruction in the 3/4 section and a 'pizz.' instruction in the 4/4 section.

The score is divided into five measures, each with a different time signature: 2/4, 3/4, 2/4, 4/4, 3/4, and 4/4. The dynamic markings range from *ppp* to *mp*. The score includes various musical notations such as triplets, slurs, and articulation marks.

30 **4/4** **2/4** **4/4**

Fl. 1

Fl. 2 *ppp*

Ob.

Eng. Hn.

Cl. 1 *ppp*

Cl. 2 *ppp*

B. Cl.

Bsn. 1/2

Hn. 1/3 *p*

Hn. 2/4 *p* st. mute

Tpt. 1/2

Tbn. 1/2 *p*

B. Tbn. Tba. *mp solo* harmon mute, without stem

Perc. 1, B.D. *pp*

Hp. 1 *p* *ppp*

Hp. 2 *p* *ppp*

Pno. harmonic - touch string at corresponding node *mp*

**4/4** **2/4** **4/4**

1 solo *p* con sord., poco S.P.

Vln I gli altri div. a 3 *p*

1 solo *p* con sord., poco S.P.

Vln II gli altri div. a 3 *p*

1 sola *p* con sord., poco S.P. c l b

Vla le altre div. a 3 *p*

Vcl. div. a 2 *p*

Cb. div. a 2 *p* c l b

8<sup>va</sup>. 1

33



36 **4/4** **2/4** **4/4** **3/4** 7

Fl. 1 *ppp* *pp* *p*

Fl. 2 *pp*

Ob.

Eng. Hn.

Cl. 1 *ppp* *pp* *p*

Cl. 2 *pp*

B. Cl.

Bsn. 1  
2

Hn. 1  
3

Hn. 2  
4

Tpt. 1  
2

Tbn. 1  
2 *mp* *mf* *mp* *f* 1. remove harmon, take cup

B. Tbn.  
Tba.

Perc. 2,  
Thai gongs *p l.v.*

Hp. 1

Hp. 2

Pno. *mf*

**4/4** **2/4** **4/4** **3/4**

Vln. I  
div. a 3

Vln. II  
div. a 3

Vla.  
div. a 3

Vcl.  
div. a 2

Cb.  
div. a 2

This is a transposing score for a symphony orchestra. The score is divided into two systems. The first system (measures 36-42) features a complex rhythmic structure with time signatures of 4/4, 2/4, 4/4, and 3/4. The woodwind section is highly active, with Flute 1 and Clarinet 1 playing melodic lines marked with dynamics like ppp, pp, and p. Clarinet 2 and Trombone 1/2 have more rhythmic parts. The brass section (Tuba, Trombones, Trumpets) is mostly silent. Percussion includes Thai gongs and a snare drum. The piano and harp provide harmonic support. The second system (measures 43-49) continues the 4/4, 2/4, 4/4, and 3/4 time signatures. The string section (Violins I & II, Violas, Violas, and Cellos/Double Basses) is mostly silent, with some light accompaniment from the piano and harp.

43 **3/4** **2/4** **5/8** **4/4** **5/4**

Fl. 1

Fl. 2

Ob.

Eng. Hn.

Cl. 1

Cl. 2

B. Cl.

Bsn. 1  
2

Hn. 1  
3

Hn. 2  
4

Tpt. 1

Tpt. 2

Tbn. 1  
2

B. Tbn.  
Tba.

Perc. 1, B.D.

Perc. 2, Thai gongs

Perc. 3, Vib.

Hp. 2

Pno.

**3/4** **2/4** **5/8** **4/4** **5/4**

Vln. I  
div. a 3

Vln. II  
div. a 3

Vla.  
div. a 3

Vcl.  
div. a 3

Cb.  
div. a 2

5 Tranquillo  
4/4 = ♩ = 42

4/4

This page of the musical score contains the following parts and markings:

- Fl. 1 & 2:** Flute parts, mostly silent with some activity in the final measure.
- Ob.:** Oboe part, silent.
- Eng. Hn.:** English Horn part, silent.
- Cl. 1 & 2:** Clarinet parts, featuring a "breathy tone" marking and dynamic markings of *p*.
- B. Cl.:** Bass Clarinet part, featuring dynamic markings of *p*.
- Bsn. 1 & 2:** Bassoon parts, silent.
- Hn. 1 & 2:** Horn parts, silent.
- Tpt. 1 & 2:** Trumpet parts, silent.
- Tbn. 1 & 2:** Trombone parts, silent.
- B. Tbn. Tba.:** Bass Trombone/Tuba part, silent.
- Perc. 2, Thai gongs:** Percussion part with specific rhythmic patterns.
- Perc. 3, Vib.:** Vibraphone part with dynamic markings of *p* and *mp*, and an "arco" marking.
- Hp. 1:** Harp part with dynamic markings of *mp*, *p*, and *mf*, and a "L.v." marking.
- Hp. 2:** Harp part, silent.
- Pno.:** Piano part with dynamic markings of *f*, *pp*, *ff*, and *pp*, and a triplet marking.
- Vln. I & II:** Violin parts, silent.
- Vla.:** Viola part, silent.
- Vlc.:** Violoncello part, silent.
- Cb. div. a 2:** Double Bass part, silent.

56

Fl. 1 *mf* *p* *pp* *p* *pp* *ord.* *flz.* *pp*

Fl. 2 *p* *pp* *p* *ord.* *p*

Ob.

Eng. Hn.

Cl. 1 *ord.*

Cl. 2 *p* *3*

B. Cl. *p*

Bsn. 1  
2

Hn. 1  
3

Hn. 2  
4

Tpt. 1  
2

Tbn. 1  
2

B. Tbn.  
Tba.

Perc. 3, Vib. *ord. motor on* *p* *motor off*

Hp. 1 *mf* *f*

Hp. 2 *mp* *3*

Pno. *ff* *p* *3* *ff* *fff* *mp*  
*8<sup>va</sup>.....1* *8<sup>va</sup>..1*

Vln. I *unis.* *con sord.* *pp*

Vln. II *unis.* *arco* *mf* *p*

Vla. div. a 2 *arco ord.* *S.T.* *ppp* *pp* *IV N.*

Vlc. *unis.* *III* *pp* *III* *mp* *I* *p*

Cb. div. a 2

**3/4** **4/4** **C**

63 **D** **2/4** **3/4** **4/4** 11

This page of a musical score contains staves for various instruments. The top section includes Flutes 1 and 2, Oboe, English Horn, Clarinets 1 and 2 (with a 'flz.' marking), Bass Clarinet, Bassoons 1 and 2, Horns 1 and 2, Trumpets 1 and 2, Trombones 1 and 2, Bass Trombone/Euphonium, Percussion 3 and Vibraphone, and Harp 1. The bottom section includes Violins I and II, Violas (divided into two parts), Viola, Violoncello, and Contrabass (divided into two parts). The score features dynamic markings such as *mf*, *pp*, *p*, and *ppp*, along with articulation like accents and slurs. It also includes performance instructions like 'con Ped.' and 'bowed arco'. The piece is in D major and features a complex rhythmic structure with time signatures of 2/4, 3/4, and 4/4. The page number 63 is in the top left, and the rehearsal mark 11 is in the top right.

4/4  
69

Fl. 1 *p*

Fl. 2 *p*

Ob. *pp* *p*

Eng. Hn. *pp* *p*

Cl. 1 *p*

Cl. 2 *p*

B. Cl. *p*

Bsn. 1 *pp* *p*

Bsn. 2 *pp* *p*

Hn. 3

Hn. 4 2. open 4. open *pp* *p*

Tpt. 1 2

Tbn. 1 cup mute *p*

Tbn. 2 (cup mute) *pp* *p*

B. Tbn. Tba. B. Tbn., open *p*

Perc. 3. Vib. ord. *pp*

Hp. 1

Pno.

4/4

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

Vln. II con sord. *p* via sord.

Vla. div. a 2 S.T. flautando *pp* *p*

Vlc. div. a 2 III *pp* *p* S.T. *pp* *p*

Cb. div. a 2 IV *pp* *p* III *pp* *p* II *pp* *p* IV *pp* *p*

**E**

75

Fl. 1

Fl. 2

Ob.

Eng. Hn.

Cl. 1

Cl. 2

B. Cl.

Bsn. 1

Bsn. 2

Hn. 1 (st. mute) remove mute

Hn. 3 (st. mute) remove mute

Hn. 4

Tpt. 1 1. st. mute

Tpt. 2

Tbn. 1 remove mute

Tbn. 2 remove mute

B. Tbn.

Tba.

Perc. 1, B.D.

Perc. 2, Crot. *pp* *lv. sempre*

Glock.

Perc. 3 *pp* *lv. sempre*

Vib.

Hp. 1

Hp. 2

Pno.

**E**

Vln. I div. a 3

via sord. senza sord. S.T. senza sord. S.T. N.

con sord. via sord. senza sord. S.T. N.

Vln. II div. a 3

senza sord. S.T. senza sord. S.T. N.

senza sord. S.T. N.

Vla. div. a 2

ord. S.T. IV N. *pp* *portamento*

Vcl. div. a 2

II N. I N. IV

Cb. div. a 2

II N. S.T.





89

This page of the musical score, numbered 89, contains the following parts and markings:

- Fl. 1 & 2:** Flute parts with dynamics *p*.
- Ob.:** Oboe part, currently silent.
- Eng. Hn.:** English Horn part with dynamics *pp* and *p*.
- Cl. 1 & 2:** Clarinet parts with dynamics *pp*.
- B. Cl.:** Bass Clarinet part with dynamics *pp*.
- Bsn. 1 & 2:** Bassoon parts with dynamics *pp* and *p*.
- Hn. 3 & 4:** Horn parts, with a second ending marked *pp* and a *2.* marking.
- Tpt. 1 & 2:** Trumpet parts with dynamics *ppp* and *p*, including a *2. open* marking.
- Tbn. 1 & 2:** Trombone parts, currently silent.
- B. Tbn. & Tba.:** Baritone and Tuba parts, with *pp* dynamics.
- Perc. 1, B.D.:** Percussion 1, Bells, with dynamics *p*.
- Perc. 2, Thai gongs:** Percussion 2, Thai gongs, with dynamics *mp* *l.v. sempre* and *p*.
- Perc. 3, Vib.:** Percussion 3, Vibraphone, with dynamics *p*.
- Hp. 1 & 2:** Harp parts with dynamics *p*.
- Pno.:** Piano part, currently silent.
- Vln. I & II:** Violin parts with dynamics *pp* and *unis.* marking.
- Vla. div. a 3:** Viola part with dynamics *p* and *mp*, and *div a 3* markings.
- Vlc. div. a 3:** Violoncello part with dynamics *p* and *mp*, and *div a 3* markings.
- Cb. div. a 2:** Contrabass part with dynamics *p* and *mp*, and *div a 2* markings.



106 **G** Tranquillo (♩ = 84)

Musical score for woodwinds, brass, and percussion. The score includes parts for Flute 1 & 2, Oboe, English Horn, Clarinet 1 & 2, Bass Clarinet, Bassoon 1, Horns 1-4, Trumpets 1 & 2, Trombones 1-3, Tuba, B.D., Percussion 1 (S, 3 T-t, M, L), Percussion 2 (Thai gongs), and Percussion 3 (Vib.). The woodwinds and bassoon parts feature melodic lines with dynamics ranging from *ppp* to *p*. The percussion parts include rhythmic patterns with dynamics like *pp* and *p l.v. sempre*. The tuba part has a dynamic of *p*. The vibraphone part has a dynamic of *pp*. The horn and trumpet parts are mostly rests.

**G** Tranquillo (♩ = 84)

Musical score for strings, including Violins I & II (div. a 3), Violas (div. a 3), Violoncellos (div. a 3), and Contrabass (div. a 2). The strings play a sustained melodic line with dynamics ranging from *ppp* to *p*. Performance instructions include *arco ord.*, *S.T., flau.*, *con sord., N.*, *con sord., S.T.*, *S.T.*, *arco ord. II*, *arco ord. III con sord., S.T.*, *arco II N.*, and *arco II poco S.T.*





127

Fl. 1

Fl. 2

Ob.

Eng. Hn.

Cl. 1

Cl. 2

B. Cl.

Bsn. 1

Bsn. 2

Hn. 1

Hn. 3

Hn. 2

Hn. 4

Tpt. 1

Tpt. 2

Tbn. 1

Tbn. 2

B. Tbn.

Tba.

Vln. I div. a 3

Vln. II div. a 3

Vla. div. a 3

Vlc. div. a 3

Cb. div. a 2

pp

f

ppp

mf

ff

p

open

stopped

remove mute

poco S.P.

N.

mp

f

ff

senza sord.

3

mp

mp

f

ff

II poco S.P.

II N.

III N.

ppp

mp

f

ff

poco S.P.

N.

ppp

mp

f

ff

mp

f

ff

132 flz.

137

Fl. 1  
Fl. 2  
Ob.  
Eng. Hn.  
Cl. 1  
Cl. 2  
B. Cl.  
Bsn. 1  
2  
Hn. 1  
Hn. 3  
Hn. 2  
Hn. 4  
Tpt. 1  
Tpt. 2  
Tbn. 1  
Tbn. 2  
B. Tbn.  
Tba.  
Perc. 1, S  
3 T-t, M  
L  
Vln. I  
div. a 3  
Vln. II  
div. a 3  
Vla.  
div. a 3  
Vlc.  
div. a 3  
Cb.  
div. a 2

*mf*  
*mf*  
*mf*  
*mf*  
*pp* timbral trill *tr*  
*pp*  
*flz.*  
*p* *ff*  
*p* *f* *ff*  
*pp*  
*flz.*  
*p* *f* *ff*  
*pp*  
*wide vibrato*  
*remove mute*  
*flz.*  
*p* *f* *ff*  
*flz.*  
*p* *f* *ff*  
*flz.*  
*p* *f* *ff*  
*flz.*  
*p* *f* *ff*  
*ppp*  
*play very close to edge*  
*ppp*  
*mf* *f* *mf* *ff*  
*mf* *f* *mf* *ff*  
*mf* *f* *mf* *ff*  
*p* *mf* *f* *mf* *ff*  
*p* *mf* *f* *mf* *ff*  
*mf* *f* *mf* *ff*  
*mf* *f* *mf* *ff*  
*p* *mf* *f* *mf* *ff*  
*p* *mf* *f* *mf* *ff*  
*mf* *f* *mf* *ff*  
*mf* *f* *mf* *ff*



142 **H** Vidare, till intet  
(Further, to nothing)

Fl. 1 *ff*  
Fl. 2 *fff*  
Ob. *fff* remove reed  
Eng. Hn. *fff* remove reed  
Cl. 1 *ppp* timbral trill  
Cl. 2 *ppp* timbral trill  
B. Cl. *pp* very breathy tone, flz.  
Bsn. 1 *pp* timbral trill  
Bsn. 2 *pp* timbral trill  
Hn. 1  
Hn. 3  
Hn. 2  
Hn. 4  
Tpt. 1  
Tbn. 1  
B. Tbn. Tba.  
Perc. 1, S  
3 T-t. M  
L

**H**

Vln. I div. a 3 *fff*  
Vln. II div. a 3 *fff*  
Vla. div. a 3 *fff*  
Vlc. div. a 3 *fff*  
Cb. div. a 2 *fff*



157

Fl. 1 *pp* *pp* *ppp* *p* air sound

Fl. 2 *pp* *pp* *ppp* *p*

Ob. *ppp* *p* air sound (outwards)  
use fingering as close to D as possible

Eng. Hn.

Cl. 1 *pp* *pp*

Cl. 2 *pp* *pp* timbral trill *ppp*

B. Cl.

Bsn. 1  
2

Perc. 1, S  
3 T-t. M  
L *pp*

Hp. 1

Vln. I div. a 3  
N. *p* *ppp* *p* *ppp* *p* *ppp* *p* poco S.P. N. poco S.P.

Vln. II div. a 3  
N. *p* *ppp* *p* *ppp* *p* *ppp* *p* poco S.P. N. poco S.P. E.S.P.

Vla. div. a 3  
N. *p* *ppp* *p* *ppp* *p* *ppp* *p* poco S.P. N. poco S.P. E.S.P. percussive L.H. only senza arco

Vcl. div. a 3  
N. *p* *ppp* *p* *ppp* *p* *ppp* *p* poco S.P. N. poco S.P. E.S.P. percussive L.H. only senza arco

Cb. div. a 2 *p* *ppp* *p* E.S.P.

165

Fl. 1

Fl. 2  
→ air sound

Ob.  
p  
air sound, pitches ad lib. (follow contour)  
outwards  
pp 3 p 3 3  
outwards

Eng. Hn.  
air sound (outwards)  
ppp use fingering as close to A as possible  
p  
air sound, pitches ad lib. (follow contour)  
outwards  
pp 3

Cl. 1  
flz.  
timbral trill  
air sound  
pp  
p

Cl. 2  
air sound  
p

B. Cl.  
air sound  
ppp  
p

Bsn. 1  
2

Perc. 1, S  
3 T-t. M  
L

Hp. 1

Pno.

Vln. I div. a 3  
→ E.S.P.  
c. l. t.  
S.T. flautando estramente  
air noise\*  
p mp  
IV p mp  
N. 3 3

Vln. II div. a 3  
→ E.S.P.  
c. l. t.  
S.T. flautando estramente  
air noise\*  
p mp  
IV p mp  
N. 3 3

Vla. div. a 3  
S.T. flautando estramente  
air noise\*  
p mp  
IV p mp  
N. 3 3  
S.T. flautando estramente  
air noise\*  
mp  
S.T. flautando estramente  
IV mp  
S.T. flautando estramente

Vcl. div. a 3  
S.T. air noise\*  
II p p

Ch. div. a 2

\* air noise: dampen string w/several fingers using half-pressure at approximate pitch

172

Fl. 1

Fl. 2

Ob.

Eng.

Cl. 1

Cl. 2

B. Cl.

Bsn. 1  
2

Hn. 1  
3

Hn. 2  
4

Tpt. 1

Tpt. 2

Tbn. 1  
2

B. Tbn.  
Tba.

Perc. 1, S  
3 T-t. M  
L

Vln. I

Vln. II

Vla.

Vcl. div. a 3

Ch. div. a 2

inwards outwards *p* very distinct staccato

inwards outwards inwards outwards *p* very distinct staccato

air sound, pitches ad lib. (follow contour) *p* very distinct staccato

air sound, pitches ad lib. (follow contour) *p* very distinct staccato *pp*

unis. *mp*

unis. *mp*

unis. *mp* N.

S.T. flautando estramente air noise\* *mp* III

S.T. flautando estramente air noise\* *mp* IV

S.T. air noise\* *mp* III

S.T. air noise\* *mp* IV



184

Fl. 1

Fl. 2

Ob.

Eng.

Cl. 1

Cl. 2

B. Cl.

Bsn. 1  
2

Hn. 1  
3

Hn. 2  
4

Tpt. 1  
2

Tbn. 1  
2

B. Tbn.  
Tba.

Perc. 1,  
S  
3 T-t. M  
L

*lv.*

Vln. I

Vln. II

Vla.

Vlc. div. a 3

N.  
*p*

Cb. div. a 2

E.S.P.

E.S.P.

E.S.P.

E.S.P.