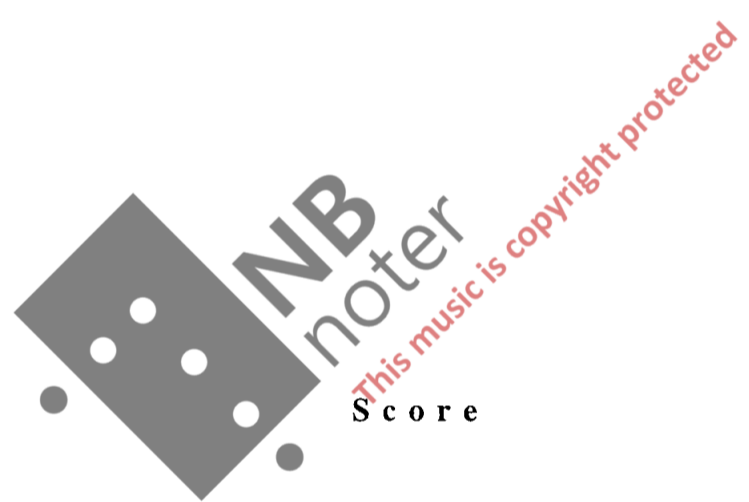


Åse Hedstrøm
T E R R A

Dedicated to Michio Nakajima



Commissioned by Michio Nakajima, MIRKK ART FORUM

Instrumentation

Flauto
 Oboe
 Clarinetto (Sib)
 Corno
 Tromba
 Trombone

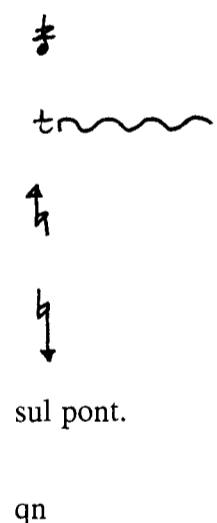
Celesta
 Chitarra
 Arpa

2 Percussione: I Gran cassa
 Glockenspiel
 Cowbell grande II Gran cassa

Violino I
 Violino II
 Viola
 Violoncello
 Contrabbasso

Performance Notes

The Gran cassas are placed on each side of the podium.


• Very dense tremolo
• Very slow speed
↑ Slightly higher intonation (quarter - tone)
↓ Slightly lower intonation (quarter - tone)
— *Molto* sul ponticello
qn Quasi niente

Duration: ca. 10 minutes

Score in C

4
4 ♩ = 58

Åse Hedström 1998

1

Fl.

Ob.

Cl.

Cr.

Tr.

Tn.

Perc. I

gr.C. I

gr.C. II

II

Espressivo

Vl. I

Vl. II

Vla.

Vcl.

Cb.

PPP

mp

con sord.

gr.C.

7

6

5

gless.

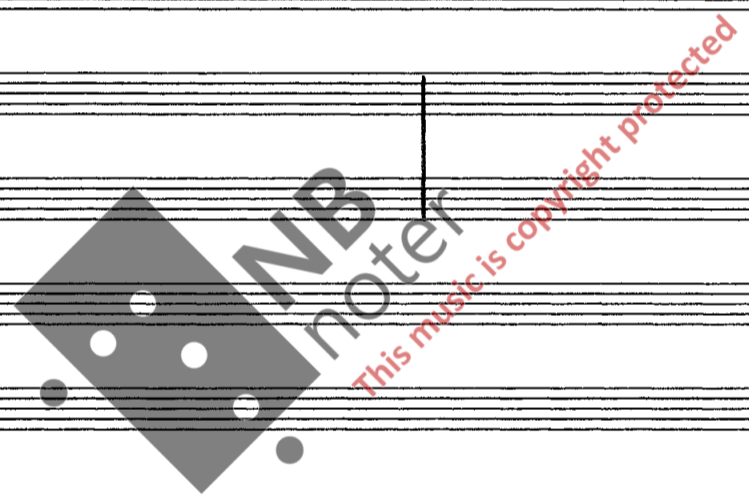
2

3

Two systems of musical staves. The first system contains three staves (Violins I, Violins II, and Violas) and the second system contains three staves (Violins I, Violins II, and Violas). All staves are empty.

Two systems of musical staves. The first system contains three staves (Violins I, Violins II, and Violas) and the second system contains three staves (Violins I, Violins II, and Violas). All staves are empty.

Two systems of musical staves. The first system contains three staves (Violins I, Violins II, and Violas) and the second system contains three staves (Violins I, Violins II, and Violas). All staves are empty.



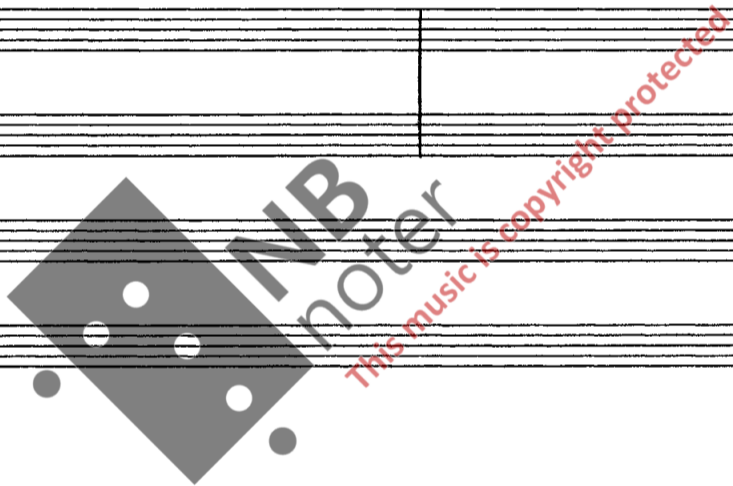
Musical score for Violins I, Violins II, Viola, Cello, and Double Bass, measures 2 and 3. The score is written in treble clef for Violins I and II, and bass clef for Viola, Cello, and Double Bass. The key signature has one sharp (F#). The time signature is 3/8. The score includes dynamic markings: *ppp* for Violins I, *mp* for Violins II, *ppp* for Viola, *ppp* for Cello, and *mp* for Double Bass. Fingerings are indicated by numbers 5, 6, and 7 above the notes.

5

Two systems of musical staves. The first system contains three staves (Violins I, Violins II, and Violas) and the second system contains three staves (Violins I, Violins II, and Violas). All staves are currently blank.

Two systems of musical staves. The first system contains three staves (Violins I, Violins II, and Violas) and the second system contains three staves (Violins I, Violins II, and Violas). All staves are currently blank.

Two systems of musical staves. The first system contains three staves (Violins I, Violins II, and Violas) and the second system contains three staves (Violins I, Violins II, and Violas). All staves are currently blank.



VL. I

Musical staff for Violin I, measures 5-8. The staff contains a melodic line with slurs and accents. The dynamic marking *mp* is indicated at the end of the staff.

II

Musical staff for Violin II, measures 5-8. The staff contains a melodic line with slurs and accents. The dynamic marking *(ppp)* is indicated at the beginning of the staff.

Vla.

Musical staff for Viola, measures 5-8. The staff contains a melodic line with slurs and accents. The dynamic marking *ppp* is indicated at the beginning, and *mp* and *ppp* are indicated later in the staff.

Vcl.

Musical staff for Violoncello, measures 5-8. The staff contains a melodic line with slurs and accents. The dynamic marking *mp* is indicated at the beginning, and *ppp* is indicated at the end.

Cb

Musical staff for Contrabasso, measures 5-8. The staff is currently blank.

7

Three empty musical staves with treble clefs, arranged vertically.

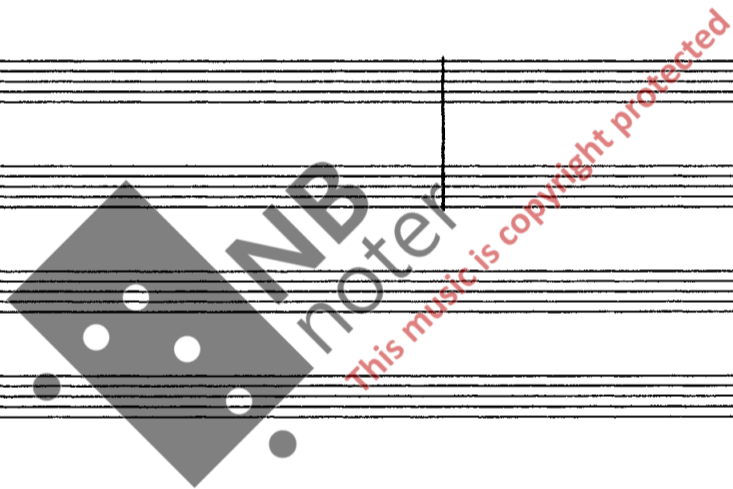
Three empty musical staves, likely for a string quartet or similar ensemble.

Three empty musical staves with treble and bass clefs, likely for a string quartet or similar ensemble.

Three empty musical staves, likely for a string quartet or similar ensemble.

Two empty musical staves with alto and tenor clefs, likely for a string quartet or similar ensemble.

Three empty musical staves, likely for a string quartet or similar ensemble.



VL. I

Violin I staff with notes, dynamics (ppp), and fingerings (7).

II

Violin II staff with notes, dynamics (mp/ppp), and fingerings (6).

Vla.

Viola staff with notes, dynamics ((ppp)), and fingerings (5).

Vcl.

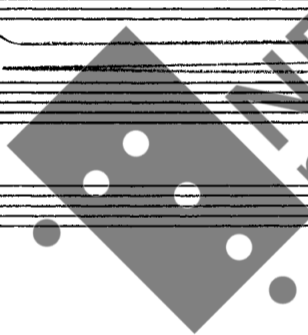
Violoncello staff with notes and dynamics (mp).

Cl.

Clarinet staff with notes and dynamics (mp).

9

Musical score for Percussion I and II, Violins I and II, Viola, Violoncello, and Contrabasso. The score is divided into two systems. The first system contains the Percussion I and II parts, which are marked with the instruction "Con le dita" (with the fingers) and dynamic markings of *pp*. The second system contains the Violin I and II parts, which are marked with dynamic markings of *mp*. The Viola, Violoncello, and Contrabasso parts are currently blank.



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11

CL.

Handwritten musical notation for Clarinet (CL.) on a single staff. It features a treble clef and a key signature of one sharp (F#). The notation includes a series of notes with slurs and dynamic markings: *qn* (pianissimo), *p* (piano), and *qn* (pianissimo) again. There are also some handwritten markings below the staff, possibly indicating fingerings or breath marks.

Two sets of empty musical staves. The first set consists of three staves (treble, treble, and bass clefs). The second set consists of two empty staves.

Perc. I

II

Handwritten musical notation for Percussion I and II on two staves. Both staves have a common time signature and show rhythmic patterns with notes and rests.

VL. I

II

Vla.

Vcl.

Cb.

Handwritten musical score for Violins (VL. I and II), Viola (Vla.), Violoncello (Vcl.), and Contrabass (Cb.).

- VL. I:** Treble clef, key signature of one sharp (F#). Notes include $\sharp \bar{0} (\bar{2})$. Dynamics: *pp*, *molto s.p.*. Includes a trill (*tr*) and a fermata.
- VL. II:** Treble clef, key signature of one flat (Bb). Notes include $\bar{0} (\bar{b} \bar{2})$. Dynamics: *pp*, *molto s.p.*. Includes a trill (*tr*) and a fermata.
- Vla.:** Alto clef, key signature of one sharp (F#). Notes include $\bar{0} (\bar{2})$. Dynamics: *pp*, *molto s.p.*. Includes a trill (*tr*) and a fermata.
- Vcl.:** Bass clef, key signature of one sharp (F#). Notes include $\bar{0} (\bar{2})$. Dynamics: *pp*, *molto s.p.*. Includes a trill (*tr*) and a fermata.
- Cb.:** Bass clef, key signature of one sharp (F#). The staff is mostly empty.

sub. $\downarrow = 92$

14

Empty musical staves for the first system.

Empty musical staves for the second system.

Empty musical staves for the third system.

Empty musical staves for the fourth system.

Handwritten musical score for Violin I (VL. I), Violin II (VL. II), Viola (Vla.), Violoncello (Vcl.), and Contrabasso (Cb.).

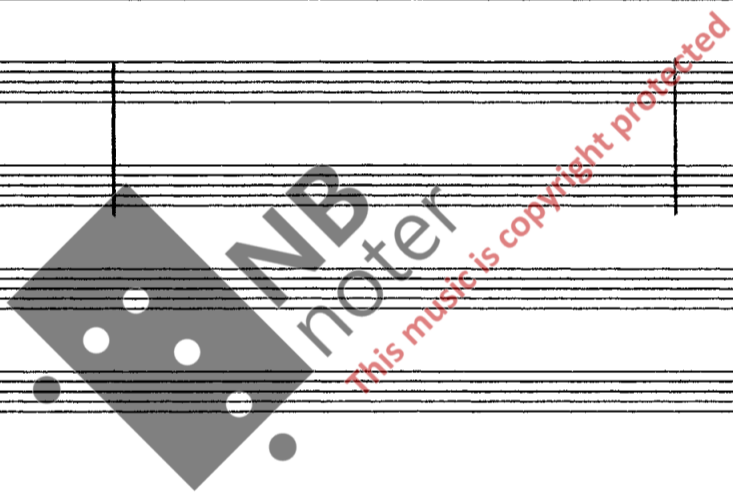
VL. I: *molto s.p. tr.* *pp sempre* *ord.* *5* *5*

VL. II: *6* *6* *6* *6* *6* *6* *3* *6*

Vla.: *7* *7* *6* *3* *7* *6* *5*

Vcl.: *molto s.p. tr.* *ord.* *6* *6* *6* *5* *3*

Cb.: *8*



17

Empty musical staves for strings and woodwinds, including Violin I, Violin II, Viola, Violoncello, and Contrabasso.

Handwritten musical score for Violin I, Violin II, Viola, and Violoncello. The score includes various musical notations such as notes, rests, and dynamic markings.

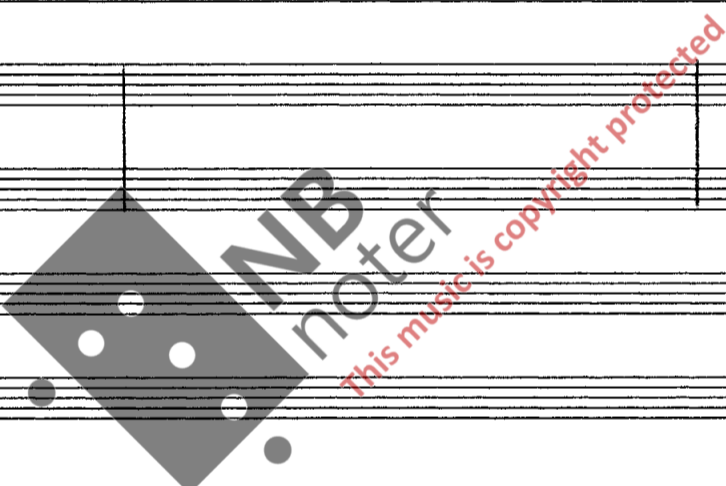
Violin I (Vl. I): Features a melodic line with trills and ornaments. Dynamic markings include *molto s.p.* and *ord.*. Fingerings 5, 6, and 7 are indicated.

Violin II (Vl. II): Features a melodic line with trills and ornaments. Dynamic markings include *molto s.p.* and *ord.*. Fingerings 6 and 7 are indicated.

Viola (Vla.): Features a melodic line with trills and ornaments. Dynamic markings include *molto s.p.* and *ord.*. Fingerings 7, 6, 3, 6, and 5 are indicated.

Violoncello (Vcl.): Features a melodic line with trills and ornaments. Dynamic markings include *molto s.p.* and *ord.*. Fingerings 3 and 5 are indicated.

Contrabasso (Cb.): Empty staff.



20

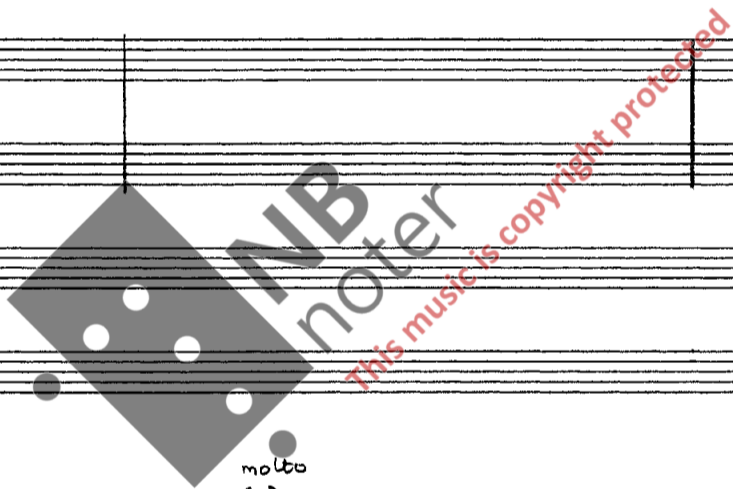
Violin I (VL. I):
 Measure 1: Fingerings 5, 5, 3, 6, 3; Dynamics: *molto s.p.*, *tr*
 Measure 2: Dynamics: *ord.*, 6, 6
 Measure 3: Dynamics: *ord.*, 6, 6

Violin II (VL. II):
 Measure 1: Fingerings 7, 7; Dynamics: *molto s.p.*, *tr*
 Measure 2: Dynamics: *ord.*, 6, 3, 6
 Measure 3: Fingerings 5

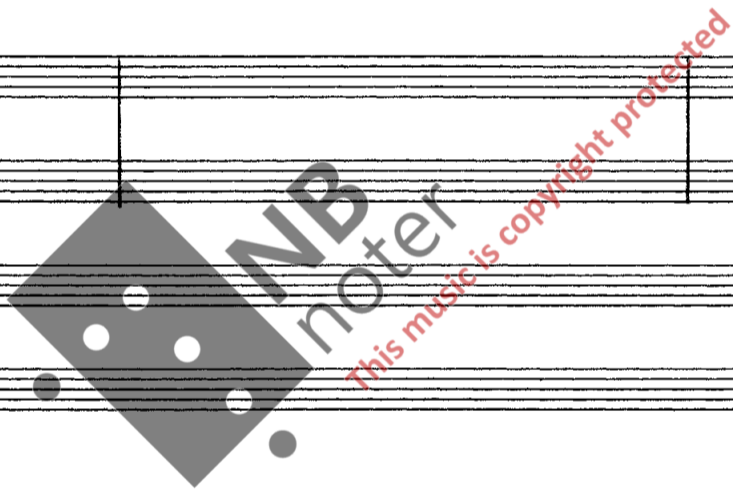
Viola (Vla.):
 Measure 1: Dynamics: *molto s.p.*, *tr*
 Measure 2: Dynamics: *ord.*, 7
 Measure 3: Dynamics: *ord.*, 7

Cello (Vcl):
 Measure 1: Dynamics: *ord.*, 6
 Measure 2: Dynamics: 7, 7
 Measure 3: Dynamics: *molto s.p.*, *tr*

Double Bass (Cb.):
 Measure 1: Dynamics: *ord.*
 Measure 2: Dynamics: *ord.*
 Measure 3: Dynamics: *ord.*



Empty musical staves for strings and woodwinds, including Violin I, Violin II, Viola, Violoncello, and Contrabasso.



VL. I

molto s.p. tr

ord-6

6

5

6

VL. II

3

5

3

molto s.p. tr

VL. a.

6

7

7

6

molto s.p. tr

ord

Vcl.

ord. 7

5

molto s.p. tr

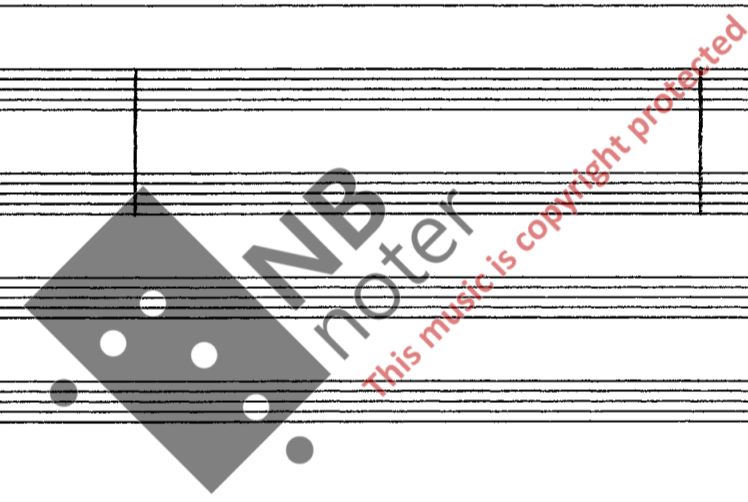
Cb.

8

Musical score for Violin I, Violin II, Viola, Violoncello, and Contrabasso. The score includes various musical notations such as trills, ornaments, and fingerings (e.g., 3, 5, 6, 7). Performance instructions like 'molto s.p.' and 'tr' are present.

26

Empty musical staves for strings and woodwinds, including Violin I, Violin II, Viola, Violoncello, and Contrabasso.



Handwritten musical score for Violin I, Violin II, Viola, Violoncello, and Contrabasso.

Violin I (VL. I): Treble clef, 3/4 time. Measures 1-3 contain sixteenth-note patterns with fingerings 7, 7, 6, 6. Measure 3 includes the instruction *molto s.p.*

Violin II (VL. II): Treble clef, 3/4 time. Measure 1 includes *ord.* and *molto s.p.*. Measure 3 includes *ord. 3*.

Viola (Vla.): Alto clef, 3/4 time. Measures 1-3 contain sixteenth-note patterns with fingerings 6, 7, 5, 6, 6, 5, 5.

Violoncello (Vcl.): Bass clef, 3/4 time. Measure 1 includes *ord. 3*. Measures 1-3 contain sixteenth-note patterns with fingerings 3, 5, 6, 6.

Contrabasso (Cb.): Bass clef, 3/4 time. Empty staff.

29

FL.

Ob.

Cl.

Cr.

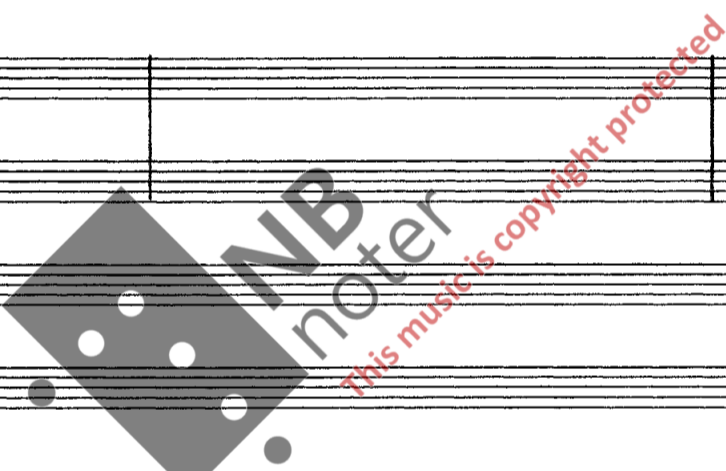
Tr.

Tn.

Perc. I

II

ppp



Vl. I

II

Vla.

Vcl.

Cb.

ord.

molto s.p.

tr.

ord.

ord.

ord.

32

Fl.

Ob.

Cl.

Cr.

Tr.

Tn.

Perc. I

II

Vl. I

II

Vla.

Vcl.

Cb.

p *ppp*

molto s.p. *tr.*

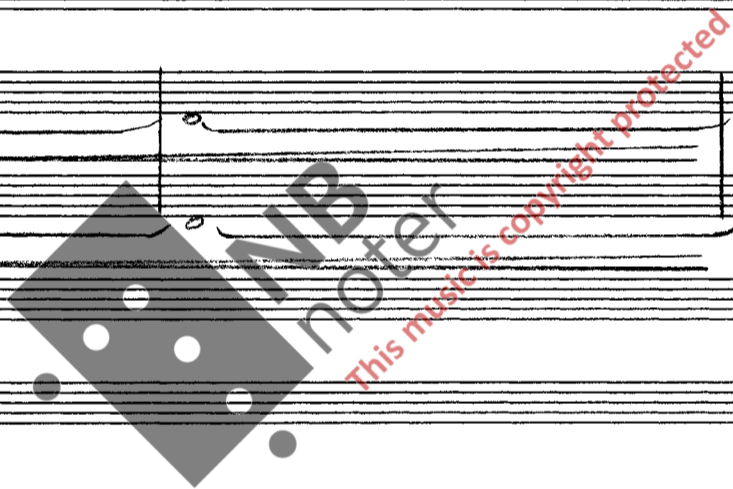
ord. 3 *7*

5 *6* *5* *6* *pp* *P*

6 *6* *5* *7* *5* *7* *molto s.p.* *tr.*

molto s.p. *tr.* *ord.* *3* *P* *pp* *3* *P*

molto s.p. *tr.* *pp* *P*



35

FL.

Ob.

CL.

Cr.

Tr.

Tn.

Perc. I

II

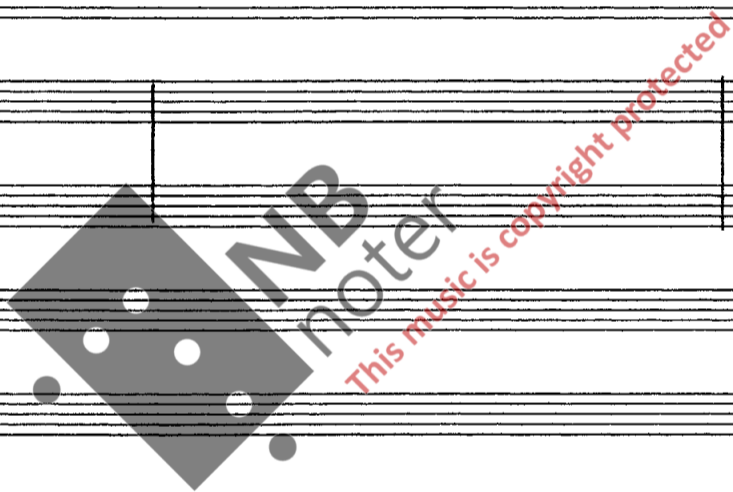
VL. I

VL. II

Vla.

Vcl.

Cb.



38

FL. Oboe Clarinet

Flute (FL.) and Oboe (Obr.) parts are mostly silent with dynamic markings *ppp* and *p*. Clarinet (Cl.) has a few notes with dynamics *ppp* and *p*.

Cornet (Cr.) Trumpet (Tr.) Trombone (Tn.)

Trumpet (Tr.) and Trombone (Tn.) parts are silent.

Percussion (Perc. I, II)

Percussion I and II parts show rhythmic patterns with dynamic markings *p*.

Violin I (Vl. I) Violin II (Vl. II) Viola (Vla.) Violoncello (Vcl.)

Violin I (Vl. I) and Violin II (Vl. II) parts feature intricate sixteenth-note passages with fingering numbers (6, 7, 5, 7, 6, 5, 7) and dynamic markings *p* and *pp*. Viola (Vla.) and Violoncello (Vcl.) parts include *molto s.p.* markings and dynamic markings *p* and *pp*.

Double Bass (Cb.)

Double Bass (Cb.) part is silent with a dynamic marking of *p*.

41

Fl.

Ob.

Cl.

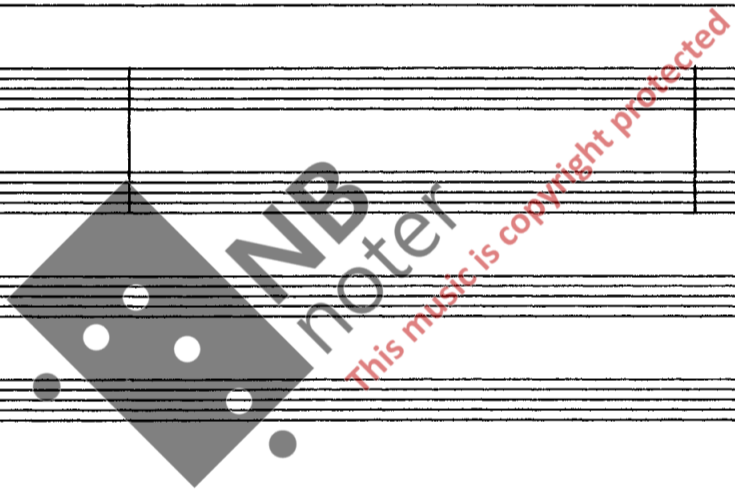
Cr.

Tr.

Tn.

Perc. I

II



Vl. I

II

Vla.

Vcl.

Cb.

44

FL. *ppp*

Ob.

Cl. *ppp*

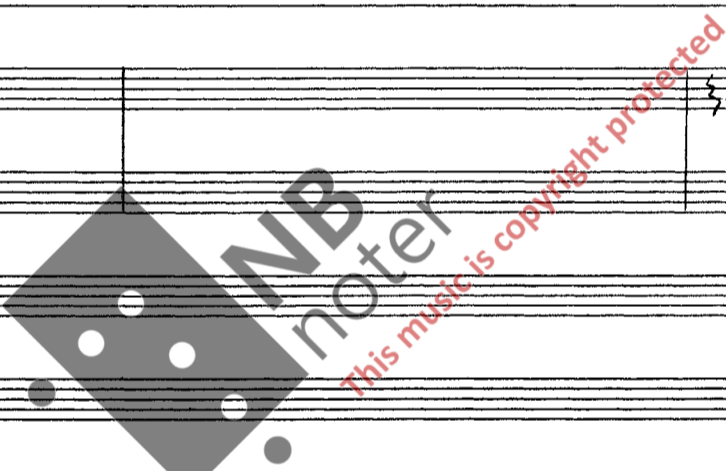
Cr.

Tr. *ppp*

Tn.

Perc. I *9^{na}*

Perc. II



molto s.p. tm

VL. I *ord.* *5 5 3*

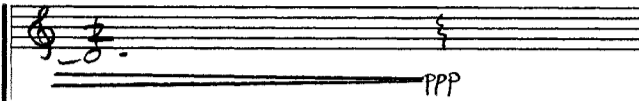
VL. II *ord.* *3* *5* *3* *molto s.p. tm*

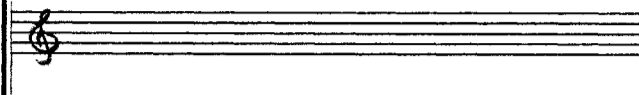
Vla. *6* *5* *7*

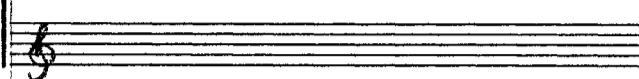
Vcl. *5* *7* *5* *7*

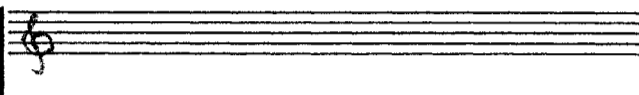
Cb. *molto s.p. tm* *(b)*

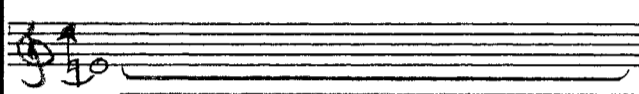
47.

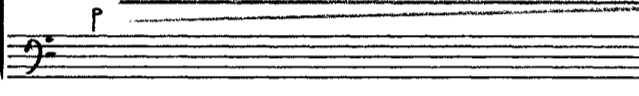
FL. 

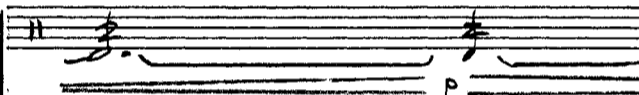
Obr. 

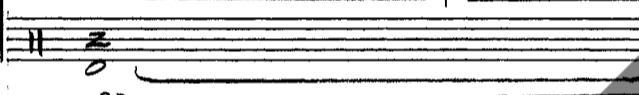
CL. 

Cr. 

Tr. 

Tn. 

Perc. I 

II 

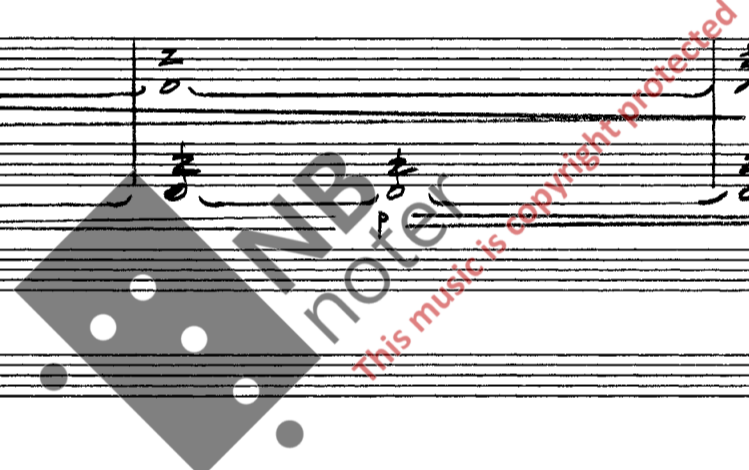
VL. I 

II 

Vla. 

Vcl. 

Cb. 



50

FL.

Ob.

Cl.

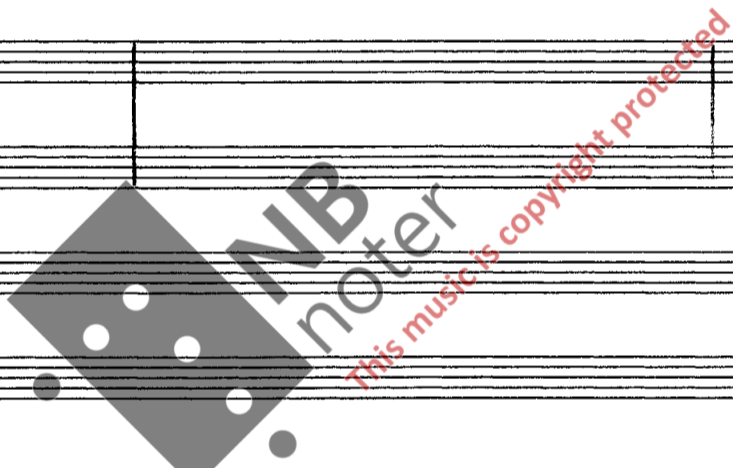
Cr.

Tr.

Tn.

Perc. I

II



molto s.p. tr

ord. 5

ord. 7

7 5

pp mp pp

P

pp mp pp

mp pp mp pp

mp pp

mp

molto s.p. tr

molto s.p. tr

8

VL. I

II

Vla.

Vcl.

Cb.

53

FL.

Ob.

Cl.

Cn.

Tr.

Tn.

Perc. I

II

Vl. I

II

Vla.

Vcl.

Cb.

ppp mp mp ppp

ppp

pp mp

ppp

ppp

molto s.p. tr.

ord.

pp mp pp

molto s.p. tr.

ord. 6 3 7 6 mp pp mp pp mp/pp mp

molto s.p. tr.

pp mp pp mp

pp mp pp

ord pp mp pp mp p mp p

56

FL.

Ob.

Cl.

Cn.

Tr.

Tn.

Perc. I

II

VL. I

II

Vla.

Vcl.

Cb.

PPP

mp

pp

molto s.p.

tr

ord.

pp

mp

pp

molto s.p.

tr

mp

molto s.p.

tr

pp

mp

pp

molto s.p.

tr

mp

pp

molto s.p.

tr

mp

pp

8

59

FL.

Ob.

Cl.

Cr.

Tr.

Tn.

Perc. I

II

VL. I

II

Vla.

Vcl.

Cb.

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62

Fl.

Ob.

Cl.

Cr.

Tr.

Tn.

Perc. I

II

VL. I

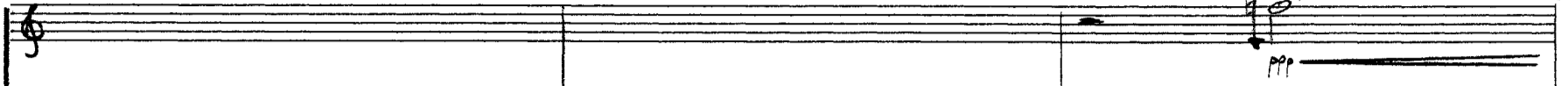
II

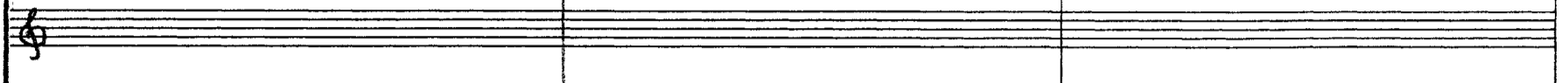
Vla.

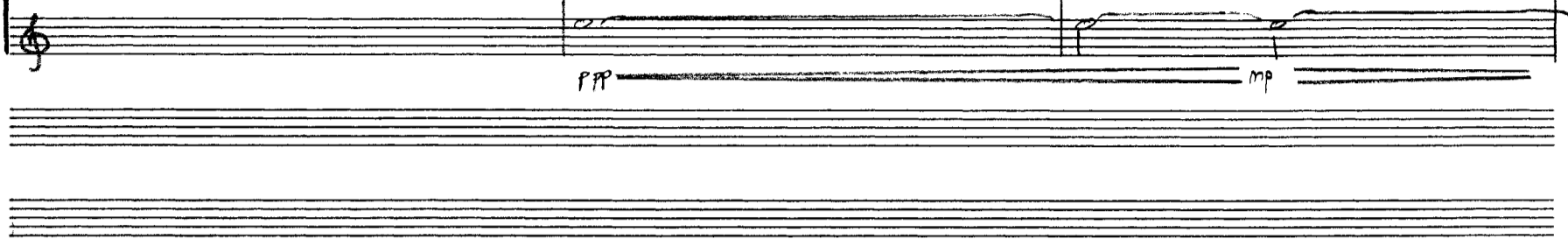
Vcl.

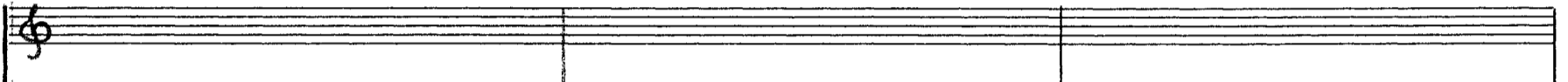
Cb.

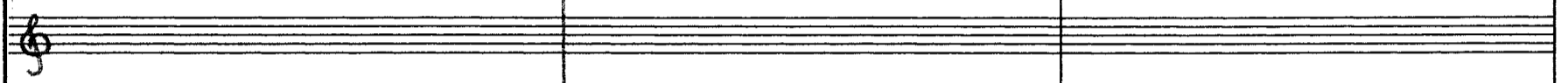
65

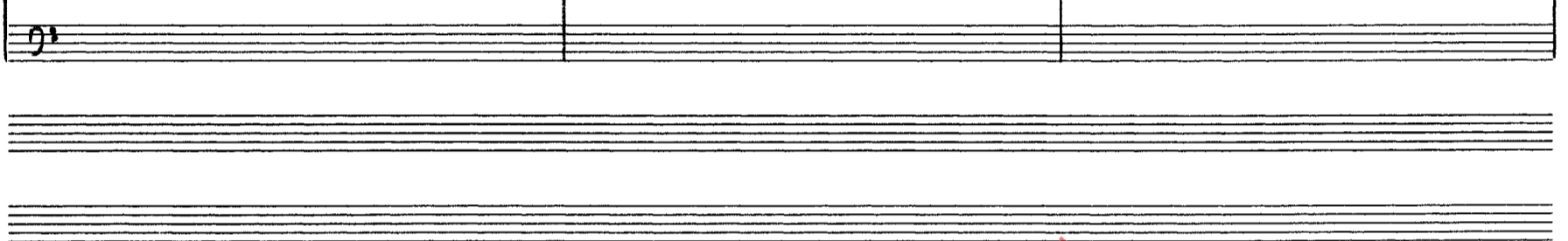
FL. 

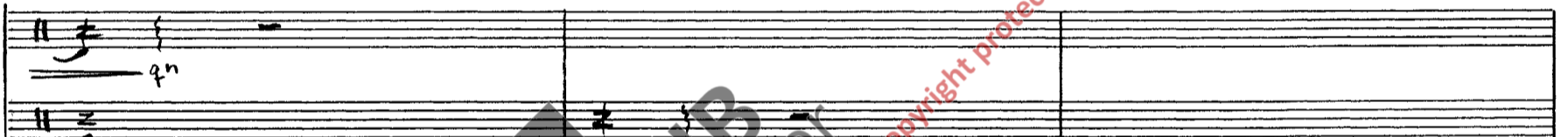
Obs. 


Cl. 

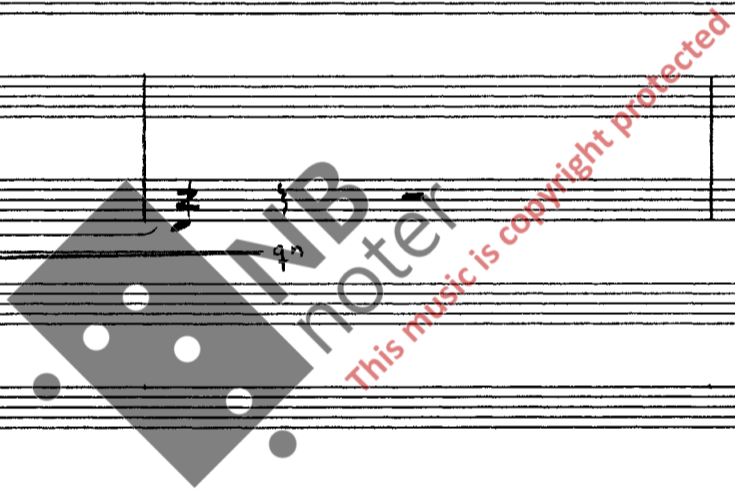
Cr. 


Tr. 

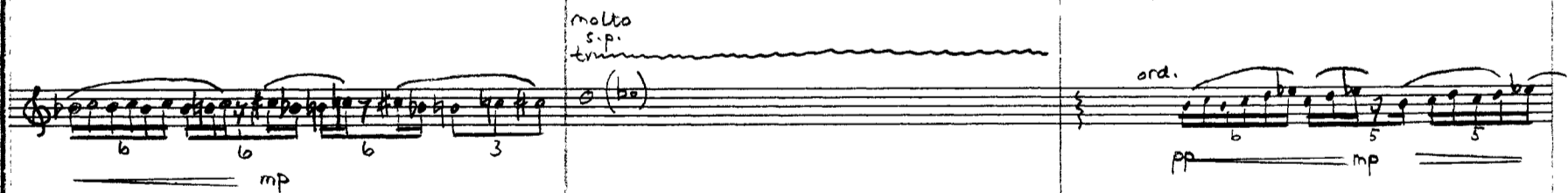
Tn. 


Perc. I 


II 

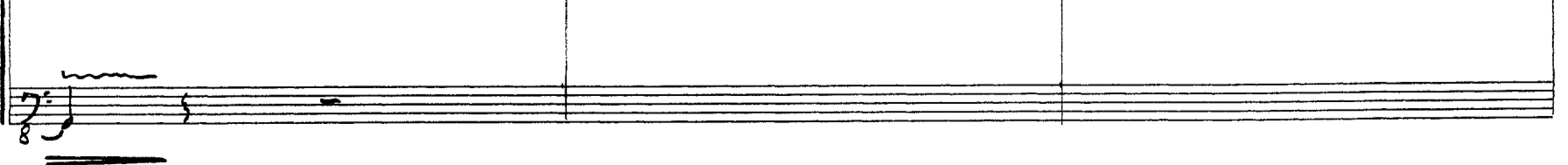


VL. I 

II 

Vla. 

Vcl. 

Cb. 

68

FL.

Ob.

CL.

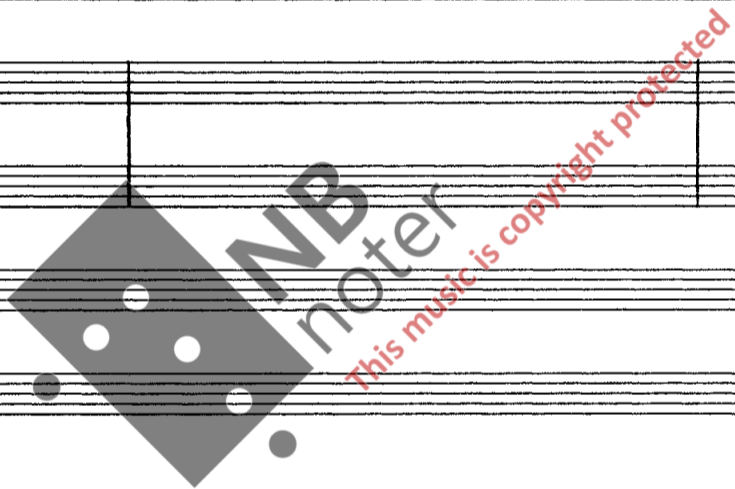
Cr.

Tr.

Tn.

Perc. I

II



VL. I

II

Vla.

Vcl.

Cb.

molto s.p. tr.

ord.

71

FL.

Obs.

Cl.

Cr.

Tr.

Tn.

Perc. I

II

Vl. I

II

Vla.

Vcl.

Cb.

74

FL.

Ob.

Cl.

Cr.

Tr.

Tn.

Perc. I

II

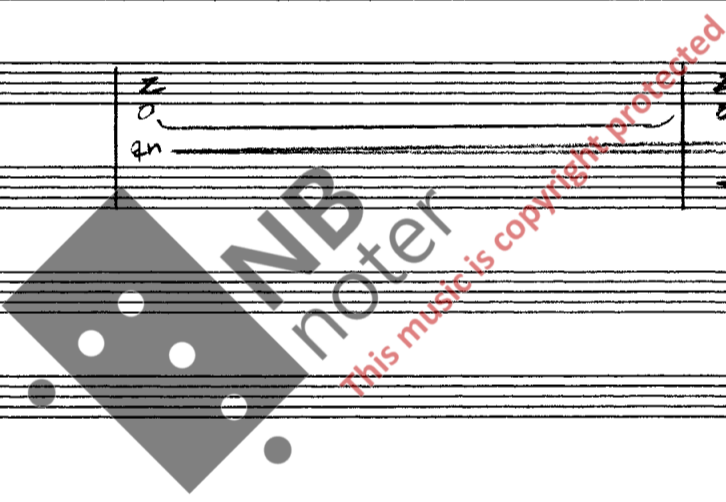
Vl. I

II

Vla.

Vcl.

Cb.



77

Fl.

Ob.

Cl.

Cn.

Tr.

Tn.

Perc. I

II

VL. I

II

Vla.

Vcl.

Cb.

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81

FL.

Ob.

Cl.

Cn.

Tr.

Tn.

Perc. I

II

Vcl. I

II

Vla.

Vcl.

Cb.

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85

FL.

Ob.

Cl.

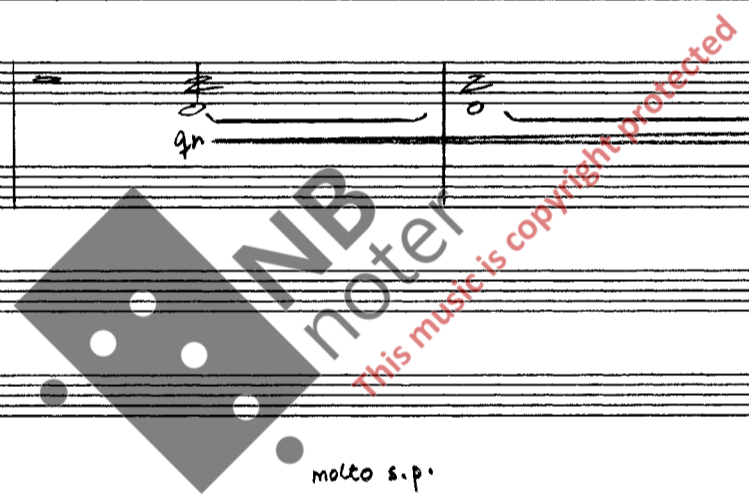
Cr.

Tr.

Tn.

Perc. I

II



VL. I

II

Vla.

Vcl.

Cb.

molto s.p.

89

FL. *mf*

Ob.

Cl. *mf*

Cr.

Tr. *mf*

Tn.

Perc. I *mf*

II *mf*

Accel. - - - - -

ord.

VL. I *p* *mf* *p* *mf* *p*

II *p* *mf* *p* *mf*

Vla. *mf* *pp* *mf* *p* *mf* *p*

Vcl. *mf* *pp* *p* *mf* *p*

Cb.

93

FL.

Ob.

Cl.

Cn.

Tr.

Tn.

Perc. I

II

VL. I

II

Vla.

Vcl.

Cb.

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$\text{♩} = 104$

p, *pp*, *f*, *mp*, *mf*, *f*, *mp*, *mf*, *f*, *mp*, *f*, *mp*, *f*, *mp*, *f*, *mp*

97

FL.

Ob.

CL.

Cn.

Tr.

Tr.

Perc. I

II

VL. I

II

Vla.

Vcl.

Cb.

8

mp *f* *mp* *f* *mp* *f*

mp *f* *mp* *f*

f *mp* *f* *mp* *f*

mp *f* *mp*

poco *pp* *poco* *pp*

poco *pp* *poco* *pp*

f *pp* *f* *pp*

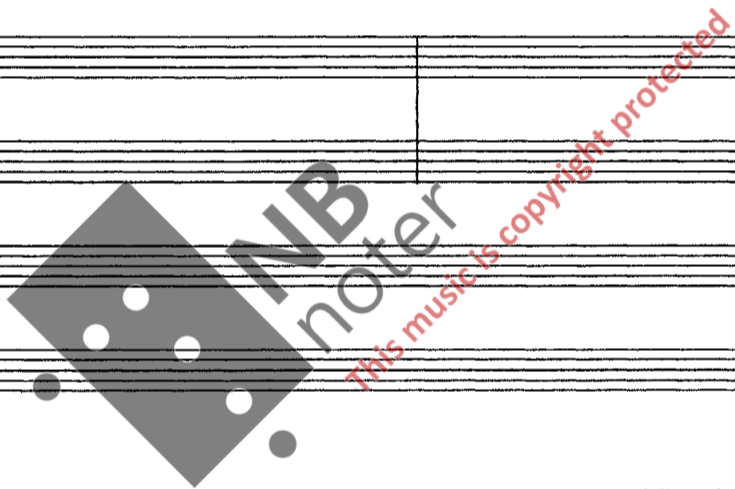
f *pp* *f* *pp*

poco *pp* *poco* *pp*

poco *pp* *poco* *pp*

poco *pp* *poco* *pp*

poco *pp* *poco* *pp*



101

FL.

Ob.

Cl.

Cn.

Tr.

Tn.

Per. I

II

Vl. I

II

Vla.

Vcl.

Cb.

Accel. (♩ = 104) -----

105

FL.
 Oboe
 Clarinet

Cornet
 Trumpet
 Trombone

Percussion I
 Percussion II

Accel. (♩ = 104) -----

Violin I
 Violin II
 Viola
 Violoncello
 Contrabasso

♩ = 112

109

FL.

Ob.

CL.

Cn.

Tr.

Tn.

Perc. I

Perc. II

♩ = 112

VL. I

VL. II

Vla.

Vcl.

Cb.

113

FL.

Ob.

CL.

Cr.

Tn.

Tn.

Perc. I

II

Vl. I

II

Vla.

Vcl.

Cb.

poco

p

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117

FL.

Ob.

Cl.

Cr.

Tn.

Tn.

Perc. I

II

VI. I

II

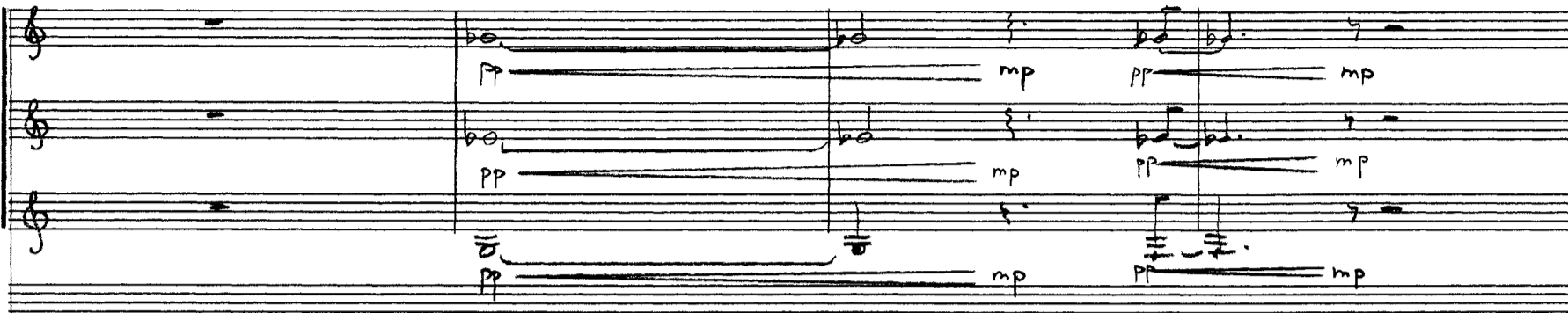
Vcl.


Cb.


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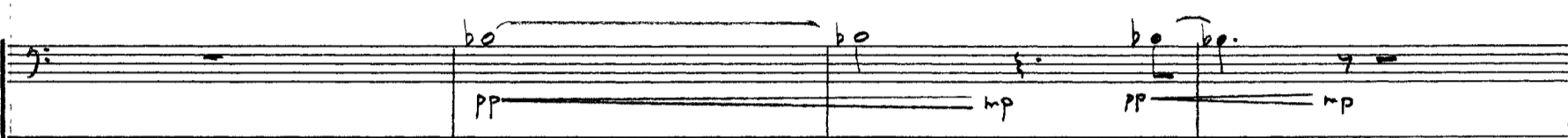
Accel. (♩ = 112) - - - - -

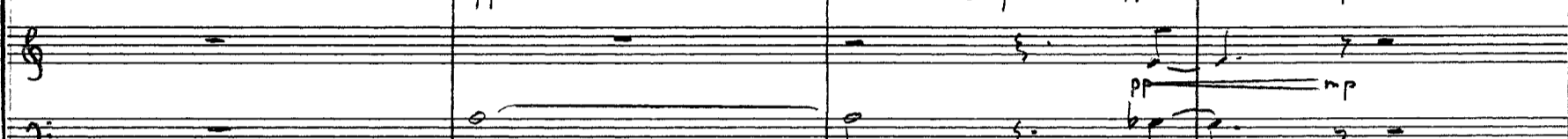
121


FL. 


Ob. 


Cl. 

Cn. 

Tr. 

Tn. 

Perc. I 


II 


Accel. (♩ = 112) - - - - -

VL. I 

II 

Vla. *grva* 

Vcl. 

Cb. 

$\text{♩} = 120$

125

FL. pp mf

Ob. pp mf

Cl. pp mf

Cr. pp mf

Tr. pp mf

Tn. pp mf

Perc. I qn mf

Perc. II qn mf

$\text{♩} = 120$

VL. I fff

VL. II fff sempre

Vla. gva fff sempre

Vcl. pp mf

Cb. pp mf

129

bem e

Fl. f PP f PP f PP

Ob. f PP f PP f PP

Cl. f PP f PP f PP

Cn. f PP f PP f PP

Tr. f PP f PP f PP

Tn. f PP f PP f PP

Perc. I f f f f

Perc. II f f f f

Vl. I

Vl. II

Vla. 8va

Vcl. f PP f PP f PP

Cb. f PP f PP f PP

133

Fl. *ff* *pp* *ff* *pp* *ff*

Ob. *ff* *pp* *ff* *pp* *ff*

Cl. *ff* *pp* *ff* *pp* *ff*

Cn. *ff* *pp* *ff* *pp* *ff*

Tr. *ff* *pp* *ff* *pp* *ff*

Tn. *ff* *pp* *ff* *pp* *ff*

Perc. I *ff* *gn* *ff* *gn* *ff*

II *ff* *gn* *ff* *gn* *ff*

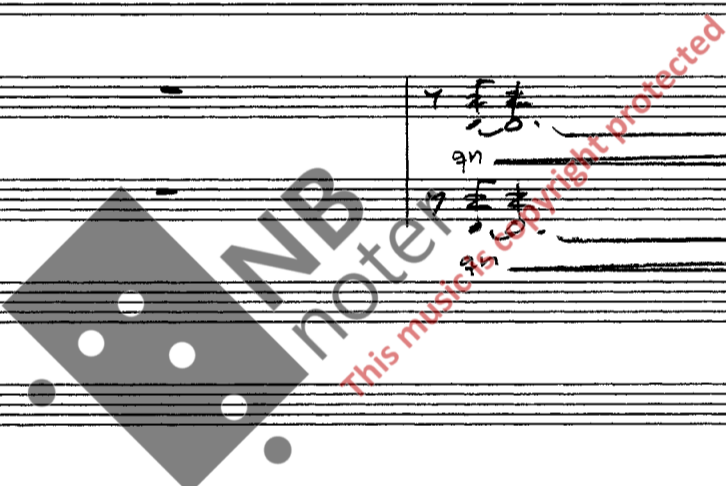
Vl. I *fff* *sempre*

II *fff* *sempre*

Vla. *8va* *fff* *sempre*

Vcl. *fff* *sempre*

Cb. *ff* *pp* *ff* *pp* *ff*



137 *b.e.*

Fl. *pp* *fff* *pp* *fff* *pp* *fff* *pp*

Ob. *pp* *fff* *pp* *fff* *pp* *fff* *pp*

Cl. *pp* *fff* *pp* *fff* *pp* *fff* *pp*

Cn. *pp* *fff* *pp* *fff* *pp* *fff* *pp*

Tr. *pp* *fff* *pp* *fff* *pp* *fff* *pp*

Tn. *pp* *fff* *pp* *fff* *pp* *fff* *pp*

Perc. I *qn* *fff* *qn* *fff* *qn* *fff* *qn*

Perc. II *qn* *fff* *qn* *fff* *qn* *fff* *qn*

Vl. I

Vl. II

Vla. *gva*

Vcl.

Cb. *pp* *fff* *pp* *fff* *pp* *fff* *pp*



141

FL. *fff* *ppp* *fff*

Ob. *fff* *ppp* *fff*

Cl. *fff* *ppp* *fff*

Cn. *fff* *ppp* *fff*

Tr. *fff* *ppp* *fff*

Tn. *fff* *ppp* *fff*

Perc. I *fff* *q* *fff*

II *fff* *q* *fff*

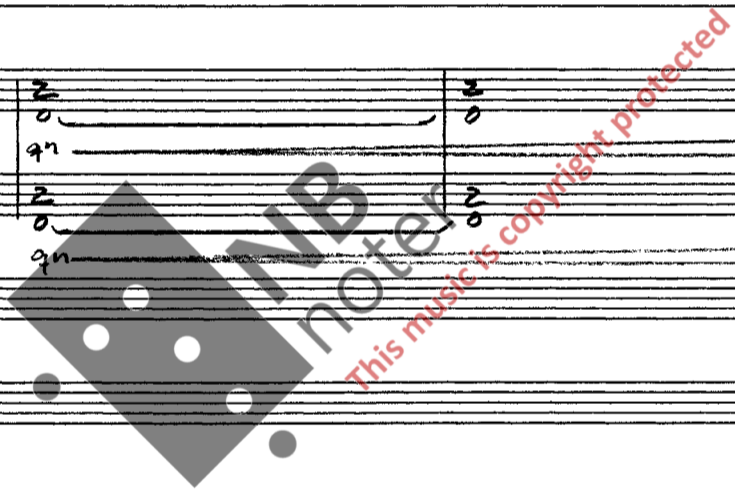
Vl. I *8va* *pp* *fff*

II *pp* *fff*

Vla. *8va* *pp* *fff*

Vcl. *pp* *fff*

Cb. *8* *pp* *fff*



sub. ♩ = 40

4 3 2 3 4 5 4
4 8 4 8 4 8 4

145

Fl. pp

Ob.

Cl. pp ppp p ppp p

Cr.

Tr.

Tn.

Celesta

Chitarra pp

Arpa pp

Perc. I Cowbell grande glsp. (16va) Cowbell grande pp

Perc. II gran cassa pp

Flautando sempre

Vl. I pp sempre

Vl. II pp sempre

Vla. pp sempre

Vcl. pp sempre

Cb. pp sempre

3/8 3/4 3/8 5/8 3/4 5/8

152

Fl.

Ob.

Cl. *tr*
7 *(ba)*
PP

Cr. *con sord.*
7 *#*
PP

Tr. *con sord.*
7
PP

Tn.

Cel.

Chit.

Ar.

Perc. I *gran cassa*
7
PP

II *gran cassa*
7
PP

3/8 3/4 3/8 5/8 3/4 5/8

Vl. I

Vl. II

Vla.

Vcl.

Cb.

3/8 3/4 4/4 5/8 4/4

Fl. 159

Ob.

Cl.

Cn.

Tr.

Tn.

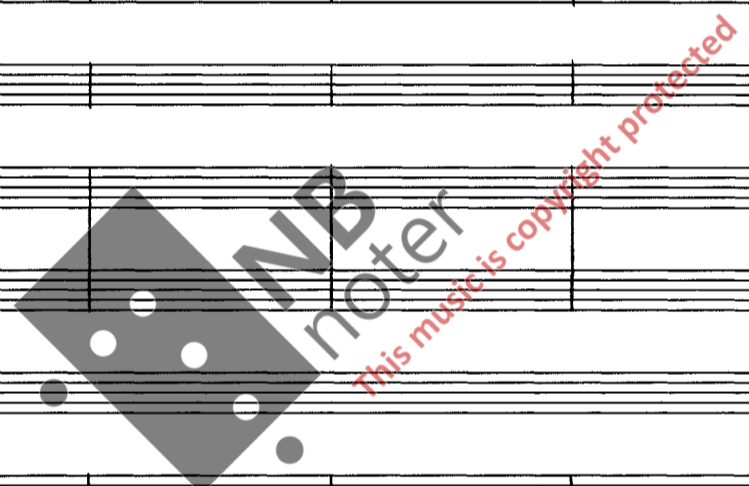
Cel.

Chit.

Ar.

Perc. I

II



3/8 3/4 4/4 5/8 4/4

As long as possible
8-10"

Flautando sempre

molto s.p.

VL. I

II

Vla.

Vcl.

Cb.

166

3/8 2/4 3/4 6/4 2/4 3/8

Fl.

Ob.

Cl.

Cr.

Tr.

Tn.

Cel.

Chit.

An.

Perc. I
cowbell grande

II
gran cassa

3/8 2/4 3/4 6/4 2/4 3/8

Vl. I

II

Vla.

Vcl.

Cb.

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

173

Fl.

Ob.

Cl.

Cr.

Tr.

Tn.

Cel.

Chit.

Ar.

Perc. I

II

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

Vl. I

II

Vla.

Vcl.

Cb.

con sord.

pp

ppp

pp

gran cassa

pp

pp

2/4 4/4

FL. 180

Ob.

Cl.

Cr.

Tr.

Tn.

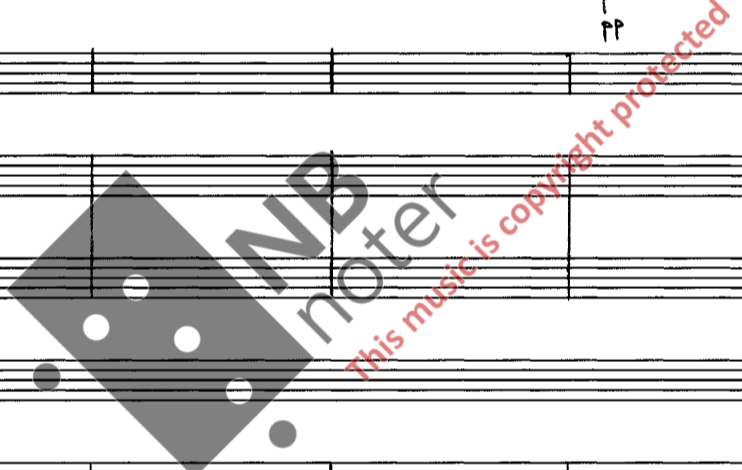
Cel.

Chit.

Ar.

Perc. I

II



2/4 4/4

As long as possible
8-10"

VL. I

VL. II

Vla.

Vcl.

Cb.

8

pp

pp sempre

pp sempre

pp

187

Rit. molto - - - - -

pppp

VL. I

VL. II

Cl. b.

mf pp pppp

Oslo, 13-98 Ole Nordström