

MARTIN KORSSLETTEN

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**WHERE DID IT LEAD AS IT LED NOWHERE?**

for orchestra & three soloists  
(2023)

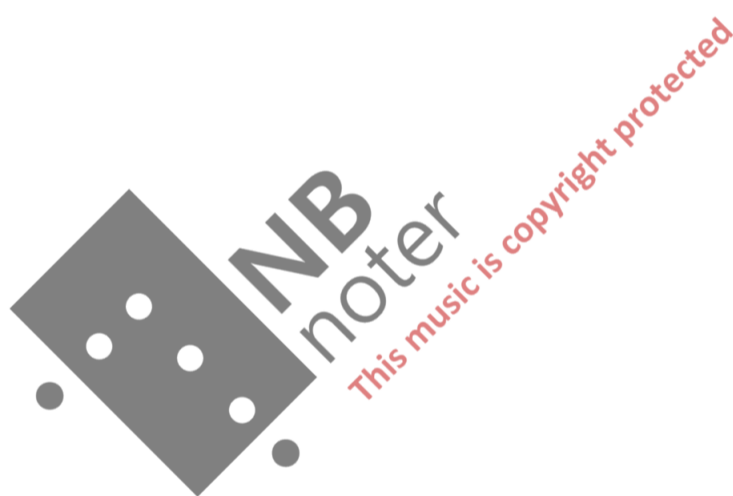


## About the piece

Paul Celan's poem "there was earth inside them" is a poignant exploration of the intricacies of existence. It delves into themes of memory, loss, and our connection to the natural world, all while conveying a deep complexity that can be felt throughout the text. When translating this to a musical composition, I was struck by the narrative focus on digging, which became the anchor for all of my sonic choices.

At its core, the piece serves as a meditation and fantasy on the tension between life and death, the tangible and the intangible, and the fleeting nature of our existence. The three singers are important to this exploration, their voices rising and falling in a powerful chorus that captures the shared experience of the human condition. As the composition builds towards its climax, the text takes on a new urgency, hopefully evoking a sense of longing and a desire for connection.

In the end, the piece fades away into a peaceful conclusion, with a sense of quiet contemplation and reflection.



# Instrumentation

2 Flutes

2 Oboes

2 Clarinets in Bb

1 Basson

1 Contrabassoon

4 Horns in F

2 Trumpets in Bb

2 Trombones

1 Tuba

Timpani (1 Player)

Percussion (2 Players)

**1:** Cymbal

Plate-bell

Tam-Tam

Tubular Bells

**2:** 2 Cymbals

Gran cassa

Crotales

Vibraphone

Strings

The score is in C

Crotales sound two octaves higher than written.

Duration: c. 8 minutes

## NOTES FOR THE CONDUCTOR

**Tempo Markings:** Many factors can affect the choice of tempi, and the metronome marks shown are APPROXIMATE, for guidance only.




## NOTATION

### General

Accidentals apply throughout the bar.

Trills should always be played up a semitone, unless otherwise specified.

Tremolo should always be as dense as possible.

	change very gradually from one sound or one way of playing (etc.) to another.
	diminuendo al niente
	crescendo dal niente

When vibrato markings are not specified, players should play poco vibrato.

l.v. laissez vibrer (allow to sound as long as possible)

♯ quarter tone, between natural and sharp

♭ quarter tone, between natural and flat

### Strings

p.o. position ordinario (ordinary playing position of the bow)

s.t. sul tasto

s.p. sul ponticello

m.s.p. molto sul ponticello

⊕ damp the strings with the bow.

When playing long sustained notes, the bow changes should always be imperceptible and made independently of the other players. During long slurs which include several long sustained notes a change of note should preferably not coincide with a change of bow.

### Percussion

The choice of sticks is left to the musicians. Whether hard or soft, always choose sticks giving as much resonance as possible.

# WHERE DID IT LEAD AS IT LED NOWHERE?

for orchestra & singers

Dreamlike ♩ = 52

Martin Korssletten

Musical score for woodwinds, brass, and percussion. The score includes parts for Flute 1 & 2, Oboe 1 & 2, Clarinet in Bb 1 & 2, Bassoon, Contrabassoon, Horn in F 1&3 & 2&4, Trumpet in Bb 1 & 2, Trombone 1 & 2, Tuba, Timpani, Percussion 1 (Cymbal, Bell-plate, Tam-Tam), Tubular Bells, Percussion 2 (Cymbal, Gran-cassa), Vibraphone, and Crotales. The score is marked with measure numbers 2, 3, and 4. A large watermark 'NB noter' and 'This music is copyright protected' is overlaid on the score.

Dreamlike ♩ = 52

Musical score for strings. The score includes parts for Violin, Violin I, Violin II, Viola, Violoncello, and Double Bass. The Violin part is marked with 'poco vib.' and 'p'. The Violin I part is marked with 'poco vib.' and 'pp'. The Violin II part is marked with 'senza vib.' and 'pp'. The Viola, Violoncello, and Double Bass parts are marked with 'poco vib.' and 'pp'. The score is marked with measure numbers 2, 3, and 4.

5 6 7 8

Fl. 1  
Fl. 2  
Ob. 1  
Ob. 2  
Cl. 1  
Cl. 2  
Bsn.  
Cbsn.  
Hn. 1&3  
Hn. 2&4  
Tpt. 1  
Tpt. 2  
Tbn. 1  
Tbn. 2  
Tba.  
Timp.  
Perc. 1  
Tub. B.  
Perc. 2  
Vib.  
Crot.  
S. Solo  
S. Solo  
Bar. Solo  
Vln. I  
Vln. II  
Vla.  
Vc.  
Db.

breathy tone  
flz.  
fp  
senza vib.  
fp  
pp  
f  
pp  
pp  
mf  
pp  
pp  
air sound  
pp  
air sound  
pp  
Lv.  
p  
mf  
pp  
f  
mf  
p.o.  
s.p.  
p.o.  
p  
p  
p  
p  
senza vib.  
s.p.  
p  
senza vib.  
s.p.  
p  
senza vib.  
s.p.  
p  
p.o.  
p  
p  
ric. (damped strings)  
f  
ric. (damped strings)  
f  
behind bridge  
mf  
beneath bridge  
mf  
on bridge  
f

A

9 10 11 12

Fl. 1 *ppp*

Fl. 2 *ppp*

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Bsn.

Cbsn.

Hn. 1&3

Hn. 2&4

Tpt. 1

Tpt. 2

Tbn. 1

Tbn. 2

Tba.

Timp.

Perc. 1 *p* l.v.

Tub. B. *p* l.v.

Perc. 2 *p* l.v.

Vib.

Crot.

S. Solo *pp* *mp* *mp* *pp* *pp* *mp* *mp* *pp* *f* *pp* *f* *pp* *f* *pp* *f*

In side. I side. There was there

S. Solo *mp* *pp* *pp* *mp* *mp* *mp* *mp* *pp* *f* *pp* *f* *pp* *f* *pp* *f*

side. I side. wa - [s] the - re wa -

Bar. Solo *pp* *mp* *mp* *pp* *pp* *mp* *mp* *pp* *f* *pp* *f* *pp* *f* *pp* *f*

I side.

A

Vln. I *mp* *mp* *mp* *mp*

Vln. II *mp* *mp* *mp* *mp*

Vla. *pp* *f* *mp* *mp*

Vc. *mf* *pizz.* *mf* *pizz.*

Db. *mf* *ric.* *f* *f*

13 14 15 16 senza vib.

Fl. 1 *pp* *mf*

Fl. 2 *pp* senza vib.

Ob. 1 *pp* senza vib.

Ob. 2 *pp* senza vib. *ppp* *f*

Cl. 1 *pp* *f* *ppp*

Cl. 2 *pp* *f* *ppp*

Bsn. *pp* *f* *ppp*

Cbsn.

Hn. 1&3

Hn. 2&4

Tpt. 1

Tpt. 2

Tbn. 1

Tbn. 2

Tba.

Timp. *p* *mp*

Perc. 1 [Plate-bell] *p* *lv.*

Tub. B. *p* *lv.*

Perc. 2 *p* *f*

Vib. *pp* *f* *pp* *f*

Crot. *arco.* *p*

S. Solo *pp* *f* *pp* *f* *pp* *f* *pp* *f* *pp* *f* *p*  
there there there wa - [s] In - side - them

S. Solo *f* *pp* *f* *pp* *f* *pp* *f* *p*  
- [s] wa - [s] wa - [s] earth

Bar. Solo

Vln. I (p.o.) *pp* *mf* p.o. *mf* m.s.p. *pp* *mf* s.t. *mp*

Vln. II (p.o.) *pp* *mf* p.o. *mf* m.s.p. *pp* *mf* s.t. *mp*

Via. (p.o.) *pp* *mf* p.o. *mf* m.s.p. *pp* *mf* s.t. *mp*

Vc. (p.o.) *pp* *mf* p.o. *mf* m.s.p. *pp* *mf* s.t. *mp*

Db. (p.o.) *pp* *mf* p.o. *mf* m.s.p. *pp* *mf* s.t. *mp*

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17 18 19 20

Fl. 1 *ppp* *pp* *f*

Fl. 2 *ppp* *pp* *mf*

Ob. 1 *ppp* *pp* *f*

Ob. 2

Cl. 1

Cl. 2

Bsn.

Cbsn.

Hn. 1&3 *pp* *ppp*

Hn. 2&4 *pp* *ppp*

Tpt. 1 *pp* *mp* *ppp*

Tpt. 2 *pp* *mf* *ppp*

Tbn. 1

Tbn. 2

Tba.

Timp.

Perc. 1 *mp* *l.v.*

Tub. B. *mp* *l.v.*

Perc. 2

Vib. *p* *f*

Crot. *p* *l.v.*

S. Solo *pp* *f* *pp* *f* *pp* *f* *p* *f* *pp* *f* *pp* *f* *p* *f*

there was wa - [s] there there was wa - [s]

S. Solo *p* *f* *p* *f* *p* *f* *p* *f* *p* *f* *p* *f* *p* *f* *p* *f*

wa - [s] the - re wa - [s] wa - [s] the - re wa - [s] earth

Bar. Solo

Vln. I *pp* *mf* *mf* *pp* *mf* *mf*

Vln. II *pp* *mf* *mf* *pp* *mf* *mf*

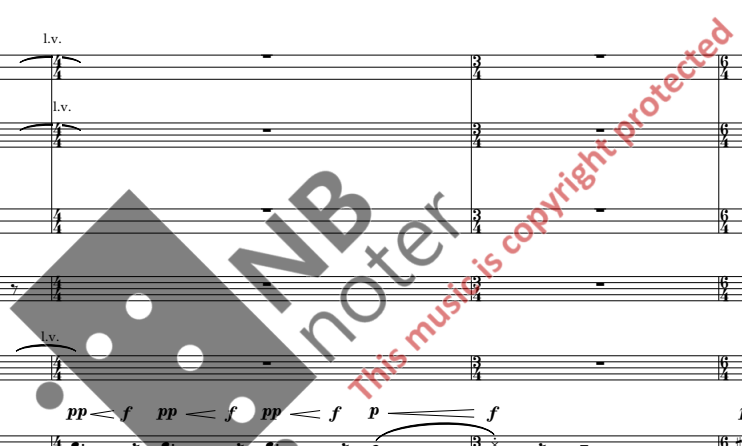
Vla. *pp* *mf* *mf* *pp* *mf* *mf*

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

Db. *pp* *mf* *pp* *mf* *pp* *mf*

*s.t.* *s.p.* *p.o.*

*s.p.* *arco.*



B

slightly faster ca. ♩ = 60

21 22 23 senza vib. 24

Fl. 1 *pp* *f* *pp* *p*

Fl. 2 *pp* *f* *pp* *p*

Ob. 1 *pp* *f* *pp* *p*

Ob. 2 *pp* *mf* *pp* *p*

Cl. 1 *pp* *f* *pp* *p*

Cl. 2 *pp* *f* *pp* *p*

Bsn. *pp* *f* *pp* *p*

Cbsn. *pp* *f* *pp* *p*

Hn. 1&3

Hn. 2&4

Tpt. 1

Tpt. 2

Tbn. 1

Tbn. 2

Tba.

Timp.

Perc. 1 *mp* *mf* *lv.* *lv.*

Tub. B. *mp* *mf* *lv.* *lv.*

Perc. 2

Vib. *pp* *f*

Crot.

S. Solo *p* *f*

S. Solo In side side them

Bar. Solo side them

B

slightly faster ca. ♩ = 60

Vln. I *pp* *f* *pp* *mf* *mf*

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

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

Vc. *pp* *f* *pp* *mf* *mf*

Db. *pp* *f* *pp* *mf* *mf*

*m.s.p.* *senza vib.* *p.o.* *poco vib.*

25 26 27 senza vib. 28

Fl. 1 *f* *pp* *pp* < *f* *pp* < *f* *pp* *f* *pp*

Fl. 2 *p* *f* *p* *f* *pp*

Ob. 1 *f* *pp* *p* < *f* *p* < *f* *pp* *f* *pp*

Ob. 2 *f* *pp* *pp* < *f* *pp* < *f* *pp* < *f* *pp* < *f* *p*

Cl. 1 *f* *pp* *pp* *mf* *pp* *f* *pp*

Cl. 2 *pp* *mf* *p* *f* *pp*

Bsn. *p* < *f* *p* < *f* *pp* < *f* *pp* < *f*

Cbsn. *pp* *pp*

Hn. 1&3 *pp* *mf* *pp* *pp*

Hn. 2&4 *pp* *f* *pp* *pp* *f*

Tpt. 1 *pp* *mf* *ppp* *pp* < *f* *pp* < *f* *pp* < *f* *pp* < *f* *pp* < *f*

Tpt. 2 *pp* *mp* *ppp* *pp*

Tbn. 1 *pp* *f* *pp* < *f* *pp* < *f*

Tbn. 2 *pp* *f* *pp* < *f* *pp* < *f*

Tba. *pp* < *f* *pp* < *f*

Timp. *pp* *f*

Perc. 1 *f* *f* *l.v.*

Tub. B. *f* *f* *l.v.*

Perc. 2 *f* *l.v.*

Vib. *f* *l.v.*

Crot. *f*

S. Solo

S. Solo

Bar. Solo

Vln. I *pp* *f* *f* *pp* *mf* *mf* *senza vib.*

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

Vla. *pp* *pizz.* *mf* *ric.* *f*

Vc. *mf* *ric.* *f*

Db. *f*

C

FL. 1  
FL. 2  
Ob. 1  
Ob. 2  
Cl. 1  
Cl. 2  
Bsn.  
Cbsn.  
Hn. 1&3  
Hn. 2&4  
Tpt. 1  
Tpt. 2  
Tbn. 1  
Tbn. 2  
Tba.  
Timp.  
Perc. 1  
Tub. B.  
Perc. 2  
Vib.  
S. Solo  
S. Solo  
Bar. Solo

Measures 29-32. The score includes parts for Flute 1 & 2, Oboe 1 & 2, Clarinet 1 & 2, Bassoon, Contrabassoon, Horns 1&3 and 2&4, Trumpets 1 & 2, Trombones 1 & 2, Tuba, Timpani, Percussion 1 & 2, Vibraphone, and vocal soloists. Dynamics range from *pp* to *f*. The vocal soloists have lyrics: "The - - - y du - - - [g] The - - - y".

C

Vln. I  
Vln. II  
Via.  
Vc.  
Db.

Measures 29-32. The score includes parts for Violin I & II, Viola, Violoncello, and Double Bass. Dynamics range from *pp* to *f*. Performance instructions include *ric. (damped strings)*, *pizz.*, and *arco.*

33 ord. 34 35 36

Fl. 1  
Fl. 2  
Ob. 1  
Ob. 2  
Cl. 1  
Cl. 2  
Bsn.  
Cbsn.  
Hn. 1&3  
Hn. 2&4  
Tpt. 1  
Tpt. 2  
Tbn. 1  
Tbn. 2  
Tba.  
Timp.  
Perc. 1  
Tub. B.  
Perc. 2  
Vib.  
S. Solo  
S. Solo  
Bar. Solo  
Vln. I  
Vln. II  
Vla.  
Vc.  
Db.

*p*, *f*, *pp*, *fff*, *mf*, *fp*, *gliss.*, *arco.*, *pizz.*, *ric. (damped strings)*, *l.v.*, *m.s.p.*, *p.o.*

D

# Ethereal ♩ = 52

37 38 breathy tone 39

Fl. 1 *pp*

Fl. 2 *flz.* *pp*

Ob. 1

Ob. 2

Cl. 1 *pp* multiphonic

Cl. 2

Bsn.

Cbsn.

Hn. 1&3 *pp* air noise

Hn. 2&4

Tpt. 1 *pp* air noise

Tpt. 2

Tbn. 1 *pp* air noise

Tbn. 2

Tba.

Timp.

Perc. 1 *p*

Tub. B.

Perc. 2 *p*

Vib.

Crot.

S. Solo *p* *gliss.* *mf*  
In - side them

S. Solo *p* *gliss.* *mf*  
In - side them

Bar. Solo *p* *gliss.* *mf*  
In - side them

D

# Ethereal ♩ = 52

Vln.

Vln. I *pp* on bridge ..... behind bridge ..... o.b. .... b.b. ....

(p.o.) *pp*

Vln. II *pp* on bridge ..... behind bridge ..... o.b. .... b.b. ....

Vla.

Vc.

Db.

40 41 42 43

Fl. 1 *pp* senza vib.

Fl. 2 *pp*

Ob. 1

Ob. 2

Cl. 1 *pp* *f*

Cl. 2

Bsn. *f* *pp*

Cbsn. *f* *pp*

Hn. 1&3

Hn. 2&4

Tpt. 1

Tpt. 2

Tbn. 1

Tbn. 2 *f*

Tba. *f*

Timp.

Perc. 1

Tub. B.

Perc. 2

Vib.

Crot.

S. Solo

S. Solo

Bar. Solo

Vin. *pp* poco vibrato. *f* *pp*

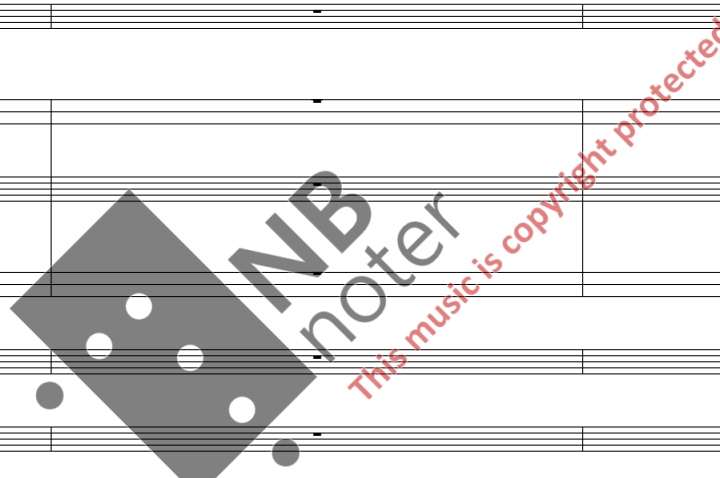
Vln. I o.b. b.b. o.b. b.b. o.b. b.b. o.b. b.b. *pp*

Vln. II o.b. b.b. o.b. b.b. o.b. b.b. o.b. b.b. *pp*

Vla.

Vc. *f*

Db. *f*



E

44 45 46

Fl. 1  
Fl. 2 (pp)  
Ob. 1  
Ob. 2  
Cl. 1  
Cl. 2  
Bsn.  
Cbsn.  
Hn. 1&3  
Hn. 2&4  
Tpt. 1  
Tpt. 2  
Tbn. 1  
Tbn. 2  
Tba.  
Timp.  
Perc. 1 mf l.v.  
Tub. B. mf l.v.  
Perc. 2  
Vib. pp mf  
Crot.  
S. Solo pp < f pp f pp < f pp f pp < f  
O o no O o no  
S. Solo pp < f pp < f pp f pp < f pp < f pp f pp < f  
one no O one no O one  
Bar. Solo

senza vib. pp f pp  
senza vib. pp f pp  
pp f pp  
ppp

E

Vln.  
Vln. I o.b. b.b. (pp)  
Vln. II (pp) o.b. b.b.  
Via.  
Vc.  
Db.



F

47 48 49 50

Fl. 1 senza vib. *pp* *mf*

Fl. 2 senza vib. *pp* *f*

Ob. 1 senza vib. *pp* *f*

Ob. 2 senza vib. *pp* *mf*

Cl. 1 *pp* senza vib. *pp* *f*

Cl. 2 *pp*

Bsn.

Cbsn.

Hn. 1&3

Hn. 2&4

Tpt. 1

Tpt. 2 *ppp*

Tbn. 1

Tbn. 2

Tba.

Timp.

Perc. 1 *mf* *lv.*

Tub. B. *mf* *lv.*

Perc. 2

Vib. *pp* *mf*

Crot.

S. Solo *pp* *mf* *pp* A still - ness came A storm came

S. Solo *pp* *mp* *pp* A came A storm

Bar. Solo *pp* *p* *pp* A still - ness A sto - rm

Vln. senza vib. *pp* *f* *pp*

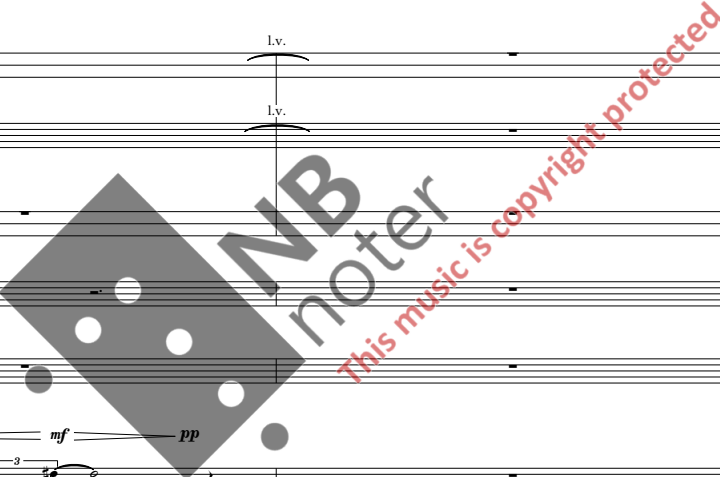
Vln. I o.b. -----> b.b. -----> o.b. *(pp)*

Vln. II o.b. -----> b.b. -----> o.b. *(pp)*

Vla.

Vc.

Db.



G

Faster ca. ♩ = 70

51 52 53 54

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Bsn.

Cbsn.

Hn. 1&3

Hn. 2&4

Tpt. 1

Tpt. 2

Tbn. 1

Tbn. 2

Tba.

Timp.

Perc. 1

Tub. B.

Perc. 2

Vib.

S. Solo

S. Solo

Bar. Solo

Lv.

Lv.

Lv.

*pp* *mf* *ff*

All the sea [s] camel

*pp* *mp* *ff* *f*

All sea [s] came

*pp* *p* *ff*

All sea [s]

G

Faster ca. ♩ = 70

Vln. I

Vln. II

Vla.

Vc.

Db.

senza vib.

*pp* *f* *pp* *f*

senza vib.

*pp* *mf* *pp* *f*

senza vib.

*pp* *f* *pp* *f*

poco vib.

*pp* *f*

poco vib.

*pp* *f*

poco vib.

*pp* *f*

*pp* *f*

*pp* *f*

*pp* *f*

*pp* *f*

FL. 1 *f* *p* *p* *f* *p* *f* *f* *pp* *pp*  
 FL. 2 *pp* *f* *pp* *f* *p* *f* *f* *pp* *pp*  
 Ob. 1 *f* *pp* *f* *p* *f* *p* *f* *p* *f*  
 Ob. 2 *pp* *f* *pp* *p* *f* *p* *f* *pp* *f*  
 Cl. 1 *pp* *f* *p* *f* *pp* *f* *pp* *f* *pp*  
 Cl. 2 *pp* *f* *p* *p* *f* *p* *f* *pp* *pp*  
 Bsn. *pp* *f* *pp* *f* *pp* *f* *pp* *f* *pp*  
 Cbsn. *pp* *f* *pp* *f* *pp* *f* *pp* *f* *pp*  
 Hn. 1&3 *pp* *f* *pp* *f* *pp* *f* *pp* *f* *pp*  
 Hn. 2&4 *pp* *f* *pp* *f* *pp* *f* *pp* *f* *pp*  
 Tpt. 1 *f* *pp* *f* *pp* *f* *pp* *f* *pp* *f* *pp*  
 Tpt. 2 *pp* *f* *pp* *f* *pp* *f* *pp* *f* *pp*  
 Tbn. 1 *pp* *f* *pp* *f* *pp* *f* *pp* *f* *pp*  
 Tbn. 2 *pp* *f* *pp* *f* *pp* *f* *pp* *f* *pp*  
 Tba. *pp* *f* *pp* *f* *pp* *f* *pp* *f* *pp*  
 Timp. *pp* *f* *pp* *f* *pp* *f* *pp* *f* *pp*  
 Perc. 1 *f* *pp* *f* *pp* *f* *pp* *f* *pp* *f* *pp*  
 Tub. B. *f* *pp* *f* *pp* *f* *pp* *f* *pp* *f* *pp*  
 Perc. 2 *f* *pp* *f* *pp* *f* *pp* *f* *pp* *f* *pp*  
 Vib. *pp* *f* *pp* *f* *pp* *f* *pp* *f* *pp* *f* *pp*  
 S. Solo *p* *f* *pp* *f* *pp* *f* *pp* *f* *pp* *f* *pp*  
 S. Solo The y All the sea [s] *pp* *f* *pp* *f* *pp* *f* *pp* *f* *pp* *f* *pp*  
 S. Solo The y All the seas *p* *f* *pp* *f* *pp* *f* *pp* *f* *pp* *f* *pp*  
 Bar. Solo *p* *f* *pp* *f* *pp* *f* *pp* *f* *pp* *f* *pp*  
 Bar. Solo The y du [g] *p* *f* *pp* *f* *pp* *f* *pp* *f* *pp* *f* *pp*  
 Vln. I *pp* *f* *pp* *f* *pp* *f* *pp* *f* *pp* *f* *pp*  
 Vln. II *pp* *f* *pp* *f* *pp* *f* *pp* *f* *pp* *f* *pp*  
 Vla. *f* *pp* *f* *pp* *f* *pp* *f* *pp* *f* *pp* *f* *pp*  
 Vc. *pp* *f* *pp* *f* *pp* *f* *pp* *f* *pp* *f* *pp*  
 Db. *pp* *f* *pp* *f* *pp* *f* *pp* *f* *pp* *f* *pp*

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accel.

Musical score for a symphony orchestra and vocal soloists. The score is arranged in systems, with each instrument or voice part on a separate staff. The woodwind section includes Flutes (Fl. 1, Fl. 2), Oboes (Ob. 1, Ob. 2), Clarinets (Cl. 1, Cl. 2), Bassoon (Bsn.), Contrabassoon (Cbsn.), Horns (Hn. 1&3, Hn. 2&4), Trumpets (Tpt. 1, Tpt. 2), Trombones (Tbn. 1, Tbn. 2), and Tuba (Tba.). The brass section includes Trumpets, Trombones, and Tuba. The percussion section includes Timpani (Timp.), Percussion 1 (Perc. 1), Percussion 2 (Perc. 2), Vibraphone (Vib.), and Tubular Bells (Tub. B.). The string section includes Violins I (Vln. I), Violins II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Double Bass (Db.). The vocal soloists (S. Solo and Bar. Solo) have lyrics in English and phonetic transcriptions. The score includes dynamic markings such as *ff*, *pp*, *f*, *p*, *fp*, and *mf*, as well as articulation marks like *tr* and *acc.*. A large watermark 'NB noter' is overlaid on the score, with the text 'This music is copyright protected' written diagonally across it.

H

Agitated ♩ = 90

rit.

♩ = 52

62 63 64 65

Fl. 1, Fl. 2, Ob. 1, Ob. 2, Cl. 1, Cl. 2, Bsn., Cbsn., Hn. 1&3, Hn. 2&4, Tpt. 1, Tpt. 2, Tbn. 1, Tbn. 2, Tba., Timp., Perc. 1, Perc. 2, Vib., S. Solo, S. Solo, Bar. Solo

Gran cassa

The - y du - [g] an - [d] hear - [d] no - - - thing

The - y du - [g] an - [d] hear - [d] no - - - thing

The - y du - [g] an - [d] hear - [d] no - - - thing

H

Agitated ♩ = 90

rit.

♩ = 52

Vln. I, Vln. II, Vla., Vc., Db.

arco.

I

Pensive ca. ♩ = 52

67

68

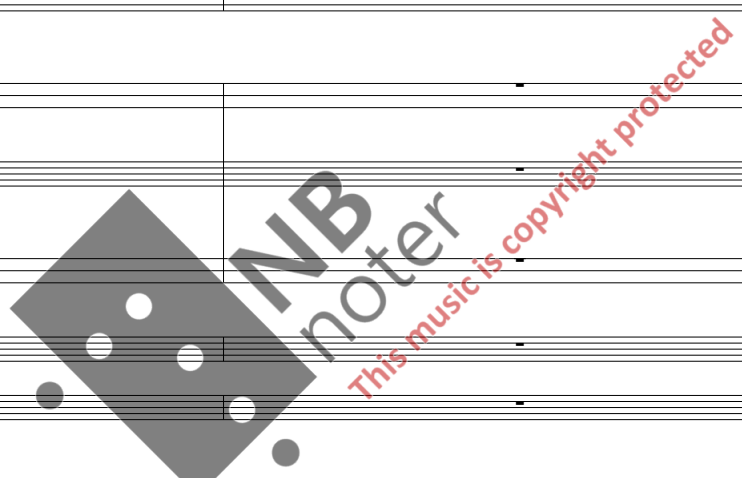
FL. 1  
FL. 2  
Ob. 1  
Ob. 2  
Cl. 1  
Cl. 2  
Bsn.  
Cbsn.  
Hn. 1&3  
Hn. 2&4  
Tpt. 1  
Tpt. 2  
Tbn. 1  
Tbn. 2  
Tba.  
Timp.  
Perc. 1  
Tub. B.  
Perc. 2  
Vib.  
Crot.

S. Solo *p* no - thing mo - re. *gliss.* *pp*  
S. Solo *p* no - thing *p* mo - re. *pp*  
Bar. Solo *p* no - thing *p* mo - re. *pp*

I

Pensive ca. ♩ = 52

Vln. I *pp* *p*  
Vln. II *pp* *p* *ppp*  
Vla. *pp* *p* *ppp*  
Vc.  
Db.



69 70 71 72 73

Fl. 1  
Fl. 2  
Ob. 1  
Ob. 2  
Cl. 1  
Cl. 2  
Bsn.  
Cbsn.  
Hn. 1&3  
Hn. 2&4  
Tpt. 1  
Tpt. 2  
Tbn. 1  
Tbn. 2  
Tba.  
Timp.

Perc. 1  
Tub. B.  
Perc. 2  
Vib.  
Crot.

S. Solo  
S. Solo  
Bar. Solo

Vln.  
Vln. I  
Vln. II  
Vla.  
Vc.  
Db.

w/bow  
round, mellow ethereal sound  
l.v.  
p

w/bow  
round, mellow ethereal sound  
l.v.  
p

pp  
senza vib.  
Where  
senza vib.  
pp  
Where did  
senza vib.  
pp  
did.

Where it lead? led  
Where did as it  
it.

o.b. -----> b.b. -----> o.b. -----> b.b. -----> o.b. -----> b.b. -----> o.b. -----> b.b. ----->  
pp

o.b. -----> b.b. -----> o.b. -----> b.b. -----> o.b. -----> b.b. -----> o.b. -----> b.b. ----->  
pp

J

74 75 76 77 78

Fl. 1  
Fl. 2  
Ob. 1  
Ob. 2  
Cl. 1  
Cl. 2  
Bsn.  
Cbsn.  
Hn. 1&3  
Hn. 2&4  
Tpt. 1  
Tpt. 2  
Tbn. 1  
Tbn. 2  
Tba.  
Timp.  
Perc. 1  
Tub. B.  
Perc. 2  
Vib.  
Crot.  
S. Solo  
S. Solo  
Bar. Solo  
Vln.  
Vln. I  
Vln. II  
Vla.  
Vc.  
Db.

*p* *pp* *ppp*

w/bow round, mellow ethereal sound

lv. *p*

con bocca chiusa *p*

no - - - where?

where?

con bocca chiusa *p*

con bocca chiusa *p*

con bocca chiusa *p*

o.b. - - - - - b.b. - - - - - o.b. - - - - - b.b. - - - - - o.b. - - - - - b.b. - - - - - o.b. - - - - - b.b. - - - - - o.b. - - - - - b.b. - - - - -



J



rit.

♩ = 42

Musical score for woodwinds and brass instruments, measures 79-81. Instruments include Fl. 1, Fl. 2, Ob. 1, Ob. 2, Cl. 1, Cl. 2, Bsn., and Cbsn. Measures 79-81 are mostly rests.

Musical score for horns, trumpets, and trombones, measures 79-81. Instruments include Hn. 1&3, Hn. 2&4, Tpt. 1, Tpt. 2, Tbn. 1, Tbn. 2, and Tba. Each instrument part features a long note with the instruction "air sound" and a dynamic marking of *pp*.

Musical score for percussion and strings, measures 79-81. Instruments include Perc. 1, Tub. B., Perc. 2, Vib., Croc., S. Solo (M), S. Solo (M), and Bar. Solo (M). Percussion parts include *ppp* and *p* dynamics. String parts include *p* dynamics and a *lv.* (lento) marking.

Musical score for strings, measures 79-81. Instruments include Vln., Vln. I, Vln. II, Vla., Vc., and Db. The score includes detailed performance instructions such as "on bridge", "m.s.p.", "o.b.", and "b.b." along with dynamic markings like *pp* and *ppp*.