

# *Isär*

for  
seven instruments

score



## Isär (Apart)

Flute (Bass, Alto, Piccolo)  
Clarinet (Bass, in Bb)

Piano

Percussion:

Water-tam: (20" or larger) suggested to be hanged up by rubber band slightly *in* the water

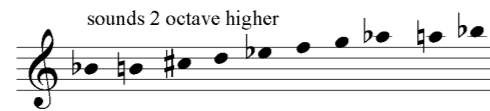
large Tam-tam

Frame drum mounted (large)

2 Darbouka (medium, small) preferable with natur goat skin played by hands

3 Cymbals (high, medium, low)

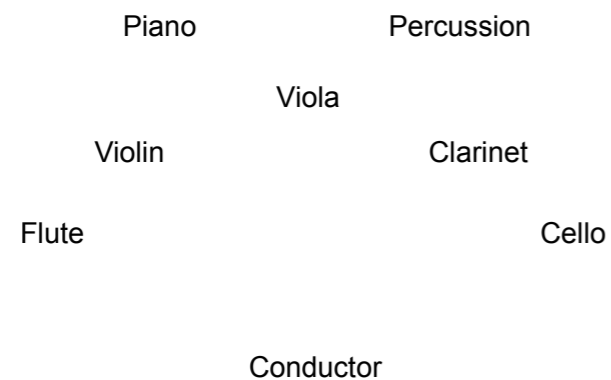
Crotales :



2 Bottles, tuned with water:

Violin  
Viola  
Cello

## Disposition



## Performance Notes

Winds:

■/■/□ = breath sound with a perceptible pitch

× = key click

■ = the embouchure closed by the tongue

□ = tongue ram, created by closing the mouthpiece with the whole mouth, and then making a big and very rapid movement with the tongue, against the teeth (*ht!*)

↑ = "overblow", blow less or more violently with the aim of producing the indicated harmonics

Strings:

scordatura: The strings are transposed only in the parts.

*flaut.* = flautando, with a minimum of bow pressure

■/□ = very noisy, blurry sound with almost no pitch (produced, when possible, with *molto sul tasto*)

■ □ = bow on the side of instrument body to produce a breath-like noise without pitch

Piano:

◇ = touch the corresponding string with the right hand near the pin (no harmonics) and release quickly in order to obtain a free, sonorous sound, together with the pedal

■ = mute the corresponding strings with thick fabric as felt or similar to create a muffled sound, yet with hearable pitch.

Percussion:

■/■/□ = breath sound, not overblowed! (Bottle)

General:

≠/≠ = all tremolos should be played un-rythmical and very tight, as a increasing/decreasing moving sound

Score in C:

the Bass Flute sounds one octave lower, the Piccolo Flute one octave higher, the strings are notated as they sound in the score, whereas in the parts, the strings are finger-notated with, as in the score, the resulting harmonics above the main staff.

Duration: 11'

*Isär* was commissioned by and for the ensemble Norrbotten NEO (NNEO), first performed by the ensemble, conducted by Petter Sundkvist, the 20 of April 2012 at New Sweden Festival, Stockholm.

## Comments

Isär

*(in memory of my father)*

My father grew up in a little Finnish speaking village by river Muonio which forms a border between Sweden and Finland.

I knew beforehand that this work would bear traces of my father. My thoughts circled daily around him, my Isä - Finnish for father - who had suffered for years with Alzheimer's disease. His thoughts retreated to his childhood in Norrbotten during the 1940's.

An accelerating and obsession overcame him to leave home. Finally, nothing could keep him alive: the time felt apart - or (isär in Swedish).

Madeleine Isaksson

Intro

Isär

Madeleine Isaksson  
2012

Tempo markings: (♩ = 48), (♩ = 72), *rit.*, (♩ = 48), (♩ = 72), *rit.*, (♩ = 48)

Time signatures: 3/16, 6/4, 3/4, 5/4, 2/4, 6/4, 2/4

**Bass Flute (sounds an octave lower)**  
*sfp*, *br. t.*, *norm.*, *f*, *p*, *fz*, *pp*, *p*, *pp*, *mp*

**Bass Clarinet**  
*mf*, *pp*

**Percussion**  
 Water-tam in water, *p*, out of water (nearly), *mp*, *mf*, *pp*, Frame drum (hands), *ppp*

**Piano**

**Violin**  
*scordatura*, *sord.*, *flaut.*, *(f)*, *p*, *f*, *(mf)*, *sub p*, *pizz.*, *arco*, *pp*

**Viola**  
*scordatura*, *sord.*, *bow on the side of instrument body*, *(f)*, *pp*, *sul tasto*, *(mf)*

**Cello**  
*scordatura*, *sord.*, *mp*, *arco*, *IV*, *III*, *pizz.*, *mf*, *fp*, *sf*, *p*, *arco*



Isär

18 *accel.* — —  $\frac{3}{4}$  (♩ = 72)  $\frac{4}{4}$   $\frac{6}{4}$  *rit.* — (♩ = 56) *attacca*  $\frac{3}{4}$

B. Fl. *p* *mf* *pp*

B. Cl. *(pp)* *p* *mfp* *sfp* *pp* *br. t.*

Perc. *p* *pp* *pppp*

Pi. *pp* *pp* *PPP* *u.c. Ped.*

Vln. *pizz.* *II* *arco* *p* *mp* *gliss.* *tr.* *poco f* *5* *p* *mf* *mfpp* *pp*  $\frac{3}{4}$

Vla. *pp* *norm. tr.* *p* *mf* *3* *p* *pp* *pizz. IV* *arco III* *pp*

Vc. *norm.* *senza sord.* *1* *mfp* *mfp* *tr.* *(I)* *sfp* *fp* *pizz. IV* *III* *mp* *pp* *arco*

Isär

26 **3/4** *jeté* **5/8** **3/4** **4/4** **4/4** **3/8** **2/4** **4/4** **3/4**

Vln. *p* *mf* *f* *sfp* *mf* *p*

Vla. *p* *mf* *mf* *sfp* *fp*

Vc. *mfpp* *p* *p* *sfp* *fp*

**meno mosso** (♩ = 66)

35 **3/4** **2/4** **3/8** **3/4** **5/8**

Vln. *fp* *p* *sf sub p* *sf sub pp* *p* *sfp* *f*

Vla. *sfp* *f* *sf* *sub p* *mf* *pp* *sf* *sub p* *fp* *poco f*

Vc. *sfpp* *p* *sf sub p* *jeté* *f* *sfp* *f* *norm.*



Isär

*rit.* - 4/4 (♩ = 56)

B. Fl. 45 5  
*p* *mf* *poco mf* *p*  
*gliss.* 5 3 6 7 *gliss.* 7

B. Cl. *pp* *p* *mf* *sub p*  
*gliss.* 5 3 5

Perc. *hands* Frame drum  
*mp*

Pi.

Vln. 45 5  
*f* *sub p* *pp* *p* *sf* *sub p*  
 I II III IV (IV) III 7 IV 3 III

Vla. *f* *sub p* *pp* *p*  
*gliss.* 3

Vc. *poco f* *p*  
 (norm.) 1

Isär

*accel.*

(♩ = 66)

51  $\frac{2}{4}$   $\frac{3}{8}$   $\frac{2}{4}$   $\frac{3}{4}$   $\frac{4}{4}$   $\frac{3}{4}$  57

B. Fl. *poco f* *p* *p* *pp* *mfp* *mf*

B. Cl. *sf* *sub p* *mf* *mp* *p* *sub pp* *mp* *p*

Perc.

Pi. *pp* *mfp*

Vln. *mf* *sfp* *sub pp* *mfp* *mfp*

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

Vc. *p* *mf* *sub p* *norm.* *sub pp* *p*

Isär

accel. (♩ = 144)

59

4/4

3/4

3/8

2/4

B. Fl.

B. Cl.

Perc.

Pi.

Vln.

Vla.

Vc.

The musical score for measures 59-68 of 'Isär' is written for a full orchestra. The score is divided into seven staves: B. Fl., B. Cl., Perc., Pi., Vln., Vla., and Vc. The key signature is one flat (B-flat major/D minor). The time signature changes from 4/4 to 3/4 to 3/8 and back to 2/4. The score includes various musical notations such as dynamics (p, mf, sub pp, poco f, f, fp), articulation (trills, accents), and fingerings. The percussion part is indicated by a double bar line. The piano part features complex rhythmic patterns with fingerings and trills. The violin and viola parts have long notes and some trills. The cello part has a trill and long notes.

Isär

rit. - - (♩ = 56)

65 2/4

3/8

1/4

3/8

2/4

3/4

4/4

change to Piccolo

B. Fl.

B. Cl.

Perc.

Pi.

Vln.

Vla.

Vc.

*pp* *mf*

*p*

change to Clarinet in Bb

*ppp*

*p*

*pp*

*p*

arco  
med. Cymb

low Cymb.

*laissez vibr.*

*poco mf*

Frame drum

*pp*

very tight drill as the two  
sounds melt into each other

*tr*

*laissez vibr.*

*pp*

*mf*

*fff*

*sub p*

*pp*

*poco mf*

Ped.

*f*

*fp*

*mf*

*fff*

*sub pp*

*mfp*

*pp*

*mf*

*pp*

pizz.

arco

*mf*

*pp*

*mp*

*p*

B (♩ = 48)

76

Perc. *PPP* l.v. **2** **3** **4** **3** **4**

Pi. *poco mf* *ppp* *mf* *p* *pp* *sf*

Vln. *sfpp* *mf* *sub p* *mfp* *pp* *mf* *p* *pp*

(Ped.) → \*Ped. → \*Ped. → (Ped.) → \*

cluster on black/white keys l.v. \*

8va

loco

5

3

5

3

*accel.* - - (♩ = 72) *rit.* - - (♩ = 56) *accel.* - - - -

88

Pi. **3** **4** **4** **2** **4** **6** **4** **4** **3** **4**

Pi. *pp* *pp* *sf* *sub p* *sub pp*

Vln. *fp* *pp* *f* *pp* *poco f* *p*

Vla. *pp* *p* *mf*

Ped. → \*

loco

tr

tr

3

3

5

5

3

1

94  $\frac{3}{4}$   $\frac{4}{4}$  (♩ = 72)

Perc. Darbouka (medium) hands bend up rub  $pp$   $mf$   $\frac{3}{16}$   $\frac{4}{4}$

Pi.  $\frac{3}{4}$   $p$   $f$   $p$   $ff$  (Ped.) →

Vln.  $mf$   $p$  10 6  $ff$

Vla.  $p$   $poco f$  (melody) 5 3

*accel.*

98  $\frac{4}{4}$   $\frac{1}{4}$   $\frac{2}{4}$   $\frac{3}{8}$   $\frac{3}{4}$   $\frac{2}{4}$

Perc. *sub pp* *mf* *sub p* *mfp* *mfp* *sf* *sub pp*

Pi. *p* *mf* *ff* *sub p* *fz* *fz*

*ffz* *sf* *Ped.*

Vln. *p* *f* *sub p* *sf* *f* *sub p*

Vla. *poco ff* *p* *f* *sf*

*loco tr.*

*I* *II* *I* *III* *IV* *I* *II* *III* *I*

*7* *7* *6* *7* *5* *5* *7* *6* *3* *6* *3*

*\** *\**

104  $\frac{2}{4}$  (♩ = 96)

*rit.* — — — — —  $\frac{5}{8}$  (♩ = 72)

**B. Fl.** *Piccolo* (melody) *f* *p* *flz.*

**Cl in Bb** *Clarinet in Bb* *p* *f* *p* *gliss.*

**Perc.**  $\frac{2}{4}$  *sffp* *ppp* *mf* *high Cymb.* *Darbouka (small) (hands)*

**Pi.** *legato* *ff* *fz* *mf* *f* *sf* *ff* *sf* *f* *sf* *f*

**Vln.** *f* *p* *mf* *p*

**Vla.** *sffp* *mf sub p* *sfp* *sfp* *sub p* *sffp* *mf p* *mf p* *sfp* *f* *p*

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



Isär

110 *accel.*

$\text{♩} = 96$   
2/4 3/8 2/4 *rit.*

change to  
Alto Flute

Picc. *sf* *sub p* *f* *p*

Cl in Bb *sf* *sfp* *mf*

Perc. *sf sub pp* *sf sub p* *sf sub p* *sf sub p* *sf* *ppp*

Pi. *sf* *mf* *sf* *mf* *f* *p* *l.v.*

Vln. *fp* *sf* *sub pp* *p* *fp* *sfp* *fp*

Vla. *sfp* *fp* *sf* *sub p* *(pp)* *(pp)* *sfp*

Vc. *f* *p* *f* *sub p* *f* *sfp* *sfp* *fp* *sfp* *fp* *sfp*

*rub* *high Cymb.* *loco* *Ped.*

*(melody)*

(♩ = 66)

118

3/4

3/8 rit.

3/4

Alto Flute

*tr*

Picc.

Cl in Bb

Perc.

Pi.

Vln.

Vla.

Vc.

The musical score for 'Isär' is written for a full orchestra. It begins at measure 118. The tempo is marked as quarter note = 66. The time signature changes from 3/4 to 3/8 (ritardando) and back to 3/4. The instruments and their parts are:

- Picc.**: Piccolo flute, playing a trill in the final measure.
- Cl in Bb**: Clarinet in Bb, playing a melodic line with dynamics *pp*, *sf*, *mfpp*, and *mfpp*.
- Perc.**: Percussion, featuring a med. Cymb. with dynamics *poco mf* and *pp*.
- Pi.**: Piano, with a blank staff.
- Vln.**: Violin, playing a complex melodic line with dynamics *fp*, *fp*, *fp*, *mf*, *p*, *fp*, *mf*, *p*, *fp*, *mfpp*, and *mfpp*.
- Vla.**: Viola, playing a complex melodic line with dynamics *sfpp*, *p*, *fp*, *mf*, *p*, *sfpp*, *mf*, *p*, *sfpp*, *p*, and *sfpp*.
- Vc.**: Violoncello, playing a complex melodic line with dynamics *sf*, *fp*, *sf*, *mf*, *p*, *sf*, and *sub p*.

Isär

126  $\frac{3}{4}$  (♩ = 56)

$\frac{2}{4}$  *rit.*

$\frac{3}{4}$   $\frac{2}{2}$  (♩ = 48)

$\frac{2}{4}$

A. Fl. *poco f* *gliss.* *p*

Cl in Bb *pp* *mf* *pp*

Perc. *mp* *ppp* low Cymb. *v.*

Pi.

Vln. *mf p* *mf p* *mf* *sub pp* *mf* *sub pp* *mf* *p* *mf* *pp* *page turned by the pianist*

Vla. *p* *f* *sub p* *mf* *sub p* *mf* *sub p* *mf* *sub pp*

Vc. *sf* *sub p* *mf p* *mf p* *mf p* *mf p* *mf p* *mf p* *mf p* *mf p*

133

2/4

*molto legato*

3/4

6

4/4

A. Fl.

*(p)*

*sub p*

*mf*

Cl in Bb

*molto legato*

*pp*

*p*

*mf*

*p*

Perc.

Pi.

Vln.

(III)

*gliss.*

*p*

*pp*

*mf*

Vla.

(II) *molto legato*

*(pp)*

*poco mf*

Vc.

*PPP*

Isär

137

2/4

3/4

4/4

*accel.*

4/8

A. Fl. *p* *poco f* *mf*

Musical staff for Alto Flute (A. Fl.) in treble clef. It features sixteenth-note runs with sixteenth rests, marked with '6' above the notes. Dynamics include *p*, *poco f*, and *mf*. A slur covers the first two measures, and another slur covers the last two measures.

Cl in Bb *poco mf* *sub pp* *poco mf* *p*

Musical staff for Clarinet in Bb (Cl in Bb) in treble clef. It includes trills (tr) and sixteenth-note runs with sixteenth rests, marked with '6'. Dynamics include *poco mf*, *sub pp*, *poco mf*, and *p*. A slur covers the first two measures, and another slur covers the last two measures.

Perc. high Cymb.

Musical staff for Percussion (Perc.) showing a high cymbal pattern with a cross symbol and a circle below the staff.

Pi. loco loco

Musical staff for Piano (Pi.) in treble and bass clefs. It shows empty staves with the instruction 'loco' written above and below the staves.

Vln. *poco f*

Musical staff for Violin (Vln.) in treble clef. It features a trill (tr) and a long note with a slur, marked with *poco f*.

Vla. *pp*

Musical staff for Viola (Vla.) in alto clef. It features a long note with a slur and a finger number '(II)' above the note, marked with *pp*.

141

(♩ = 84)

4/8

3 4 3 4

A. Fl. *p* *poco f* *sub p* *mf* *sub p*

Cl in Bb *poco f*

Perc. *poco mf* *l. v.*

Pi. *molto legato* *p* *mf* *p* *mp*

*poco Ped.* *mf p*

Vln. *p* *poco f* *p*

Vla. *poco f* *p*

Vc. *mf* *p*

Isär

148

3/4

2/4

3/8

3/4

A. Fl.

Musical staff for A. Fl. showing notes, rests, and dynamic markings. Includes a box number 148. Dynamics include *p*, *poco f*, and *p*. Fingerings 6 and 3 are indicated.

Cl in Bb

Musical staff for Cl in Bb showing notes, rests, and dynamic markings. Includes the instruction "change to Bass Clarinet" and "B. Cl.". Dynamics include *p*, *mf*, *sub p*, *p*, and *sfpp*. Fingerings 6, 3, and 5 are indicated.

Perc.

Empty musical staff for Percussion.

Pi.

Musical staff for Pi. showing notes, rests, and dynamic markings. Dynamics include *sfp* and *ff*. Fingerings 3, 6, and 7 are indicated.

Vln.

Musical staff for Vln. showing notes, rests, and dynamic markings. Includes first and second endings. Dynamics include *pp*, *p*, and *mf*. Fingerings 3 and 3 are indicated.

Vla.

Musical staff for Vla. showing notes, rests, and dynamic markings. Includes first and second endings. Dynamics include *p* and *poco f*. Fingerings 1, 3, and 3 are indicated.

Vc.

Musical staff for Vc. showing notes, rests, and dynamic markings. Dynamics include *p*, *fp*, and *sfp*. Fingerings 1 and 3 are indicated.

154

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

A. Fl. *espr.* *poco f* *over-blow* *p*

B. Cl. *sub ppp* *fp* *sf* *br. t.* *norm.* *p* *pp*

Perc.

Pi. *sub p* *mf* *p* *ffp* *fz* *sf* *p* *sf*

*v sf* *Ped. \* 6* *Ped. \* 6*

Vln. *sub pp* *fp* *sf* *f* *(pizz.) IV* *III IV 3* *mf*

Vla. *sub pp* *f* *sub p* *sf* *pizz.* *mf*

Vc. *pp* *mf* *f* *sub p* *f* *sub pp*



Isär

161  $\frac{2}{4}$  (♩ = 56)  $\frac{3}{4}$  (♩ = 84)

$\frac{4}{4}$  (♩ = 56)  $\frac{3}{4}$  (♩ = 84)

$\frac{4}{4}$  *accel.* — — — — —  $\frac{3}{4}$

A. Fl. *f* *flz.* *fff*

B. Cl. *fp* *p*

Perc. *soft mallets* *Crotales* *poco mf* *pp*

Tam-tam *pp*

Pi. *fff* *f* *fff* *ff* *mf*

(\*)

Vln. *arco* *p* *f* *sub p* *mf* *poco f* *sub p*

Vla. *poco f* *(pizz.)* *fff* *mf* *sub p*

Vc. *sf* *pizz.* *fff* *poco f* *mf*

Isär

♩ = 56

(♩ = 112)

166

3/4

(♩ = 96)

2/4

3/8

accel.

3/8

2/2

3/4

A. Fl.

B. Cl.

Perc.

Pi.

Vln.

Vla.

Vc.

(hands) Darbouka (small)

The musical score for 'Isär' is written for seven instruments: A. Fl., B. Cl., Perc., Pi., Vln., Vla., and Vc. The score is divided into measures, with time signatures changing from 3/4 to 2/4, 3/8, and back to 3/4. The tempo is marked as ♩ = 96, with an acceleration section marked 'accel.' where the tempo changes to ♩ = 112. The score includes various dynamics such as *p*, *mf*, *sub p*, *fz*, *pp*, *poco mf*, *poco f*, *mp*, *sfp*, *rep.*, *sf*, *p*, *sub p*, *sf*, *ff*, *ff*, *mf*, *sub mp*, *sub p*, *ff*, *ff*, *mf*, *f*, *sf*, *f*, *mp*, *p*, *mp*, *sf*, *sf*, and *sf*. The score also features articulations like *pizz.* and *arco*, and includes fingerings and slurs. The Percussion part includes a section for 'Darbouka (small)' marked '(hands)'. The score is numbered 166 in the top left corner.

D

Isär

(♩=72) *accel.* - (♩=168)

173

A. Fl.

B. Cl.

Perc.

Pi.

Vln.

Vla.

Vc.

The musical score is for a piece titled "Isär" (Measure 173). It features seven staves: A. Fl., B. Cl., Perc., Pi., Vln., Vla., and Vc. The tempo starts at 72 bpm and accelerates to 168 bpm. The score includes various dynamics such as *p*, *sf*, *sub p*, *mf*, *f*, and *ff*. There are also articulations like *arco*, *pizz.*, and *IV*. The piece concludes at measure 27.

Isär

180  $\frac{3}{4}$  (♩ = 56)

*accel.* - - (♩ = 72)

*rit.* - - (♩ = 72)

*accel.* -  $\frac{2}{8}$  (♩ = 84)

A. Fl.

*poco f* *sub p* *mf*

B. Cl.

change to Clarinet in Bb *p*

Perc.

Crotales *p* Tam-tam *p* *pp* *mf*

Pi.

*p* *pp* *f* *poco Ped.*

Vln.

*pp* *mp* *p*

Vla.

*arco* *pp* *mf*

Vc.

*arco* *pp* *mf sub pp* *mf*

Isär

188

rit. — accel.

(♩ = 96)

A. Fl.

Flute part with dynamic markings: *f*, *f*, *sub p*, *mf*, *sf*, *poco f*, *pp*. Includes time signatures 3/8, 2/4, 3/4, 2/4, 3/4, 3/8.

B. Cl.

Clarinet in Bb part with dynamic markings: *p*, *mf*.

Perc.

Percussion part with dynamic marking: *poco f*. Includes Darbouka (small) with *rub* and *mf* markings.

Pi.

Piano part with dynamic markings: *f*, *fz*, *sf*, *fz*, *poco f*. Includes fingerings (7, 3, 3, 6, 5, 6) and a Ped. marking.

Vln.

Violin part with dynamic markings: *poco f*, *sub pp*, *f*, *sf*, *sub pp*, *mf*, *pp*. Includes fingerings (II, III, IV) and *sord.* marking.

Vla.

Viola part with dynamic markings: *p*, *f*, *sf*, *mfpp*. Includes fingerings (II, III, IV) and *sord.* marking.

Vc.

Violoncello part with dynamic markings: *sub pp*, *mf*, *pp*. Includes fingerings (I) and *sord.* marking.

(♩ = 144)

*accel.*

(♩ = 168)

2/4

3/4

A. Fl.

Cl in Bb

Perc.

Pi.

Vln.

Vla.

Vc.

(Ped.) →

(Ped.) →

very tight drill

The musical score consists of seven staves. The A. Fl. staff begins with a triplet of eighth notes, followed by a trill. The Cl in Bb staff has a similar triplet. The Perc. staff features a rhythmic pattern of eighth notes with accents. The Pi. staff has a trill with a 'very tight drill' instruction. The Vln. staff has a triplet of eighth notes. The Vla. staff has a triplet of eighth notes and a sixteenth-note triplet. The Vc. staff has a triplet of eighth notes and a sixteenth-note triplet. The score includes various dynamics such as *mf*, *poco f*, *pp*, *mf*, *p*, *mf*, *sf*, *mf*, and *sub pp*. The tempo is marked 'accel.' and the time signature changes from 2/4 to 3/4. The page number 195 is in the top left corner, and the page number 30 is in the top left corner. The title 'Isär' is at the top center. The tempo markings '(♩ = 144)' and '(♩ = 168)' are at the top left and top right respectively. The 'accel.' marking is at the top left. The time signature '2/4' is at the top center and '3/4' is at the top right. The 'Ped.' markings are at the bottom left and bottom right. The 'very tight drill' instruction is at the bottom center. The 'tr' markings are at the top left, top center, and top right. The '3' markings are at the top left, top center, and top right. The '6' markings are at the top center and top right. The '1' and '(1)' markings are at the bottom center and bottom right.

204

3/4

3

2/4

3

A. Fl. *p* *f* *sub p* *tr*

Cl in Bb *p* *mf* *p* *tr*

Perc. Crotales *p* *(p)*  
Perc. *mf* *p*  
*blow in a bottle tuned with water*

Pi. (Ped.) →

Vln. *tr* *mf* *sfp* *pp* *tr* *mf*

Vla. *tr* *mf* *mf* *sfp* *mf*

Vc. *sfp* *pp* *sfp*

3/4

3/8

2/4

4/4

A. Fl.

Cl in Bb

Perc.

stroke slowly with nails  
in circular slow movements

Pi.

(Ped.) →

Vln.

Vla.

Vc.



Isär

217

The musical score is for the piece "Isär" and consists of seven staves: A. Fl., Cl. in Bb, Perc., Pi., Vln., Vla., and Vc. The score is divided into measures with various time signatures: 4/4, 3/4, 2/4, 5/8, 2/4, 3/4, and 4/4. The A. Fl. part starts with a *pp* dynamic and features a trill in the second measure. The Cl. in Bb part has a *poco mf* dynamic and a trill in the second measure. The Perc. part has a simple rhythmic pattern. The Pi. part has a *(Ped.)* marking. The Vln. part has a *poco f* dynamic and features sixteenth-note patterns with fingerings (6) and (7). The Vla. part has a *poco f* dynamic and features sixteenth-note patterns with fingerings (3), (6), and (7). The Vc. part has a *mp* dynamic and features sixteenth-note patterns with fingerings (3) and (6).



Isär

230

2/4      3/4 *br. t.*      4/4 *norm.*      3/4      4/4 *br. t.*      2/4

*accel.*

B. Fl. *p*

Cl in Bb *pp*

Perc. high Cymb. arco *p*

Pi.

Vln. *p* *poco mf* *p* *sub pp*

Vla. *mfp* *pp* *mp* *pp* *mfp* *mfp*

Vc. *pp* *sim.* *norm.* *poco f*

Detailed description of the musical score: The score is for a piece titled 'Isär' on page 35, starting at rehearsal mark 230. It features seven staves: B. Fl., Cl in Bb, Perc., Pi., Vln., Vla., and Vc. The B. Fl. part has a melodic line with dynamics *p* and *br. t.* (breve tenuto) markings. The Cl in Bb part has a similar melodic line with *pp* dynamics. The Perc. part features a high cymbal with arco playing a sustained tone. The Vln. part has a complex rhythmic pattern with dynamics *p*, *poco mf*, and *sub pp*. The Vla. part has a complex rhythmic pattern with dynamics *mfp*, *pp*, *mp*, and *mfp*. The Vc. part has a complex rhythmic pattern with dynamics *pp*, *sim.* (simile), *norm.* (normal), and *poco f*. The score includes various articulations such as slurs, accents, and dynamic hairpins.

Coda

Isär

36

235

(♩ = 112)

(♩ = 56)

(♩ = 48)

rit.

B. Fl. *poco f* *fz* *f* *sf* *flz.* *p* *mf* *poco mf*  
 B. Cl. *pp* *ppp* *pp*  
 Perc. *p* *PPP* *f* *pp* *p*  
 Pi. *sf* *mf* *mf*  
 Vln. *sfp* *pp* *mfp* *pp* *mfp*  
 Vla. *fp* *pp* *mp* *pp* *mf* *mfp*  
 Vc. *sf* *p* *mfp* *pp* *mfp* *pp* *mfp* *pp*

Musical score for Coda (Isär), measures 36-49. The score includes parts for B. Fl., B. Cl., Perc., Pi., Vln., Vla., and Vc. with various dynamics, articulations, and performance instructions.

Performance instructions and markings include: *poco f*, *fz*, *f*, *sf*, *flz.*, *p*, *mf*, *poco mf*, *pp*, *ppp*, *p*, *PPP*, *f*, *pp*, *p*, *sf*, *mf*, *mf*, *sfp*, *pp*, *mfp*, *pp*, *mfp*, *fp*, *pp*, *mp*, *pp*, *mf*, *mfp*, *sf*, *p*, *mfp*, *pp*, *mfp*, *pp*, *mfp*, *pp*.

Performance instructions include: *tongue ram*, *arco*, *flz.*, *(br. t.)*, *bottle*, *Tam-tam*, *Water-tam*, *in water*, *key click*, *tr*, *(on the strings)*, *\*Ped.*, *m.s.t.*, *pizz.*, *IV*, *III*, *II*, *7*, *3*.

Time signatures: 2/4, 3/4, 4/4, 3/4, 2/4, 3/16, 4/4, 1/4, 3/4, 4/4.

Rehearsal mark 235 is located at the beginning of the score.

Isär

244

4/4 *br. t.* 3/8 *ht! tt 7 h* 4/4 *gliss.* 2/4 4/4 *rit.* — —  
 → *breath only*

B. Fl. *ppp* *mfp* *pp* *mfp* *p*

B. Cl. (br. t.) *ppp* *mfp*

Perc. *mfp* *mfp* *pp* *poco p*  
 arco, (or heavy superball mallet)  
 aim for a fundamental tone, (no scream)

Pi. *p* *pp* *ppp*  
 (Ped.) →

Vln. *ppp* *(mf)* *(mfp)*

Vla. *poco mp* *pp* *p* *(pp)*

Vc. *mp* *pp* *(pp)* *mfp* very even, in one bow