

Fredrik Hagstedt

Rilasciato

2018

Detta verk är inspirerat av boken *Vandra i Europa* av Claes Grundsten, och särskilt hans naturfotografier i boken.
Ett bildspel med dessa foton kan visas tillsammans med framförande av verket.

This work is inspired by the book *Vandra i Europa* by Claes Grundsten, and in particular his nature photos.
A slideshow of the photos can be shown together with a performance of the work.

Orchestra:

2 Flutes

2 Oboes

2 Clarinets in Bb

2 Bassoons

2 Horns in F

2 Trumpets in Bb

Trombone

Tuba

Percussion (one player):

Timpani, Tambourine, Susp. Cymbal, Snare Drum, Bass Drum, Large Tam-tam

Piano

Strings

Duration: approx. 7 min.

Rilasciato

Fredrik Hagstedt 2018

♩ = 72

Flute 1.

Flute 2.

Oboe 1.

Oboe 2.

Clarinet in B \flat 1.

Clarinet in B \flat 2.

Bassoon 1.

Bassoon 2.

Horn in F 1.

Horn in F 2.

Trumpet in B \flat 1.

Trumpet in B \flat 2.

Trombone

Tuba

Timpani

Tambourine

Susp. Cymbal

Snare Drum

Bass Drum

Tam-tam

Piano

♩ = 72

Violin I

Violin II

Viola

Violoncello

Contrabass

A

Fl. 1. *mf* *ff* *f* *f* *f* *mf*

Fl. 2. *mf* *ff* *f* *f* *f*

Ob. 1. *f* *mf*

Ob. 2. *f*

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

Cl. 2. *mf* *mf* *f*

Bsn. 1. *mf*

Bsn. 2. *mf*

Hn. 1.

Hn. 2.

Tpt. 1. *p*

Tpt. 2. *p*

Tbn. *p*

Tba. *mf* *mf*

Timp. *f* *p* *f* *mf* *mf* *mf*

Pno.

Vln. I. *p*

Vln. II. *p*

Vla. *p*

Vc. *p*

Cb. *p*

rit.

Fl. 1. *f* *pp*

Fl. 2. *p* *mf* *f*

Ob. 1. *f*

Ob. 2. *f*

Cl. 1. *p* *mf* *f* *p*

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

Bsn. 1.

Bsn. 2.

Hn. 1. *mf* *pp*

Hn. 2. *mf* *pp*

Tpt. 1.

Tpt. 2.

Tbn. *p*

Tba.

Timp.

Pno.

rit.

Vln. I *pp*

Vln. II *pp*

Vla. *pp*

Vc. *f* *pp* *mf*

Cb. *mf* pizz. arco *mf*

B ♩ = 50

28

Fl. 1. *mf* *p*

Fl. 2. *pp*

Ob. 1. *pp* *mf* *p*

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

Cl. 1.

Cl. 2.

Bsn. 1.

Bsn. 2.

Hn. 1.

Hn. 2.

Tpt. 1.

Tpt. 2.

Tbn.

Tba.

Timp.

Tamb. *pp* *mf* *p*

Cym.

Pno. *mp* *pp* *mf* 5 3 3

B ♩ = 50
sul pont.

Vln. I *pp* sul pont.

Vln. II *pp*

Vla. *mf* *pp* *p*

Vc.

Cb.

37

Fl. 1. *mf* *p*

Fl. 2. *p*

Ob. 1. *pp* *mp*

Ob. 2.

Cl. 1.

Cl. 2.

Bsn. 1.

Bsn. 2.

Hn. 1.

Hn. 2.

Tpt. 1.

Tpt. 2.

Tbn.

Tba.

Timp.

Tamb. *mf* *p*

Cym. *pp*

Pno. *f*

Vln. I *mf* pizz.

Vln. II *mf* pizz.

Vla. *f* *mp* *mp*

Vc. *mp* *mf*

Cb. *mp* *mf*

44

Fl. 1. *pp* *mf*

Fl. 2. *pp* *mf*

Ob. 1. *pp* *mp* *pp*

Ob. 2.

Cl. 1.

Cl. 2.

Bsn. 1. *p* *f*

Bsn. 2. *f*

Hn. 1.

Hn. 2.

Tpt. 1.

Tpt. 2.

Tbn. *ppp* *p* *ppp*

Tba. *mf*

Timp.

Tamb. *p* *f* *mf*

Pno. *p* *mf*

Vln. I *pp* *f*

Vln. II *pp* *f*

Vla. *pizz.* *p* *arco* *pizz.* *mp*

Vc. *pp* *p* *arco* *pizz.* *f* *mf*

Cb. *pp* *p* *arco* *pizz.* *f* *mf*

C

51

Fl. 1. *p* 3 3 3 3 3 3 5

Fl. 2. *p* 5 *pp* 3 3 3 3

Ob. 1.

Ob. 2.

Cl. 1.

Cl. 2. *f* 3 *fff* 3 *p* 3

Bsn. 1. *fff* 3

Bsn. 2. *fff* 3

Hn. 1. *ff* 3

Hn. 2. *pp* *mf* *pp*

Tpt. 1.

Tpt. 2.

Tbn. *ff* 3 *mp*

Tba. *f* 3 *p*

Timp.

Tamb. *p* *ff* *p*

Pno. *mf* 3 *f* 3

Vln. I. *mp* 3 *ff* 3 *f* 3

Vln. II. *mp* 3 *ff* 3 *f* 3

Vla. *mp* 3 *ff* 3 arco *pp* arco

Vc. *pp*

Cb.

56

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

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

Ob. 1. *mf* *f*

Ob. 2. *mf* *f*

Cl. 1. *f* *p* *mf* *p* *f* *p*

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

Bsn. 1. *mf*

Bsn. 2. *mf*

Hn. 1. *mf* *f*

Hn. 2. *mf* *f*

Tpt. 1.

Tpt. 2.

Tbn. *f* *mf* *p* *mf*

Tba. *f* *mf* *p* *mf*

Timp.

Tamb. *ff* *mf* *f*

Pno. *ff* *p*

Vln. I ord. arco *pp* *ff*

Vln. II ord. arco *pp* *ff*

Vla. *ff*

Vc. *ff* *mf*

Cb. arco *mf*

D

63

Fl. 1. *mf* 5 3 5 3 3 6 3 *p* 3

Fl. 2. *mf* 5 3 5 3 3 6

Cl. 2. *mp* *pp*

Tbn. *p*

Tamb. *mf*

Pno. *f* 3 3 3 3 3 3 3 3 3 3 3 3

E

69

Musical score for Flutes (Fl. 1, Fl. 2), Oboes (Ob. 1, Ob. 2), Clarinets (Cl. 1, Cl. 2), Bassoons (Bsn. 1, Bsn. 2), Horns (Hn. 1, Hn. 2), Trumpets (Tpt. 1, Tpt. 2), Trombones (Tbn., Tba.), and Timpani (Timp.). The score includes dynamic markings such as *p*, *f*, *mf*, and *fz*, and features complex rhythmic patterns with triplets and sixteenth notes. The key signature has one flat, and the time signature changes from 7/8 to 5/4 and then to common time.

E

Musical score for Violins (Vln. I, Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.). The score includes dynamic markings such as *p*, *f*, *mf*, and *fz*, and features complex rhythmic patterns with triplets and sixteenth notes. The key signature has one flat, and the time signature changes from 5/4 to common time.

76

F

Più lento $\text{♩} = 44$

Fl. 1.

Fl. 2.

Ob. 1.

Ob. 2.

Cl. 1.

Cl. 2.

Bsn. 1.

Bsn. 2.

Hn. 1.

Hn. 2.

Tpt. 1.

Tpt. 2.

Tbn.

Tba.

Timp.

Cym.

Pno.

F

Più lento $\text{♩} = 44$

Vln. I

Vln. II

Vla.

Vc.

Cb.

p *mf* *pp*

p *mf* *pp*

p

p

p

p *pp* *pp*

f *pp*

f *pp* *pp* *mp*

f *p* *pp*

f *p*

pp *p* *pp*

pp *p* *pp*

pp *p* *pp*

86

Fl. 1.

Fl. 2.

Ob. 1.

Ob. 2.

Cl. 1.

Cl. 2.

Bsn. 1.

Bsn. 2.

Hn. 1.

Hn. 2.

Tpt. 1.

Tpt. 2.

Tbn.

Tba.

Timp.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

p *f* *p* *f* *p* *f* *p*

G

poco accel. .

95

Fl. 1. *ff*

Fl. 2. *ff*

Ob. 1. *ff*

Ob. 2. *ff*

Cl. 1. *ff*

Cl. 2. *ff*

Bsn. 1. *ff*

Bsn. 2. *ff*

Hn. 1. *ff*

Hn. 2.

Tpt. 1.

Tpt. 2.

Tbn. *ff*

Tba. *p* *ff* *p*

Timp.

B. D. *p*

T.-t. *mf*

Pno. *f* *p*

Vln. I. *ff* *p* *pp*

Vln. II. *ff* *p* *pp*

Vla. *ff* *p* *pp*

Vc. *ff* *p* *pp*

Cb. *ff* *p* *pp*

G

poco accel. .

105 - - - - Più mosso ♩ = 50

The musical score is arranged in systems for various instruments. The top system includes Flute 1 and 2, Oboe 1 and 2, Clarinet 1 and 2, Bassoon 1 and 2, Horn 1 and 2, Trumpet 1 and 2, Trombone, and Tuba. The middle system includes Timpani, Cymbal, Bass Drum, and Piano. The bottom system includes Violin I and II, Viola, Violoncello, and Contrabass. The score features complex rhythmic patterns, including triplets and sixteenth-note runs, with dynamic markings such as *p*, *mf*, and *pizz.* The tempo is marked as *Più mosso* with a metronome marking of ♩ = 50. The key signature is one flat (B-flat major or F minor), and the time signature is 2/2.

112 **H**

Fl. 1. *p*

Fl. 2. *mp* 5

Ob. 1. *f* 3 *p*

Ob. 2.

Cl. 1. *mp* 3 *f* 3 *mp* *f* *p*

Cl. 2. *f*

Bsn. 1. *mf* *p*

Bsn. 2. *p*

Hn. 1.

Hn. 2.

Tpt. 1.

Tpt. 2.

Tbn. *p* con sord.

Tba. *p* con sord.

Timp.

Cym. *pp* *mf*

Pno. *f* *f* *pp* *mf* *p*

H

Vln. I.

Vln. II.

Vla.

Vc.

Cb.

118

Fl. 1.

Fl. 2.

Ob. 1.

Ob. 2.

Cl. 1.

Cl. 2.

Bsn. 1.

Bsn. 2.

Hn. 1.

Hn. 2.

Tpt. 1.

Tpt. 2.

Tbn.

Tba.

Timp.

S. D.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

ff

p

mf

pp

con sord.

col legno batt.

3

I

123

Fl. 1. Fl. 2. Ob. 1. Ob. 2. Cl. 1. Cl. 2. Bsn. 1. Bsn. 2. Hn. 1. Hn. 2. Tpt. 1. Tpt. 2. Tbn. Tba. Timp. S. D. Pno. Vln. I. Vln. II. Vla. Vc. Cb.

p *f* *mf* *pp* *ppp* *ord.*

Detailed description of the musical score: This page contains the musical score for measures 123 through 127. The score is for a full orchestra and includes parts for Flutes 1 and 2, Oboes 1 and 2, Clarinets 1 and 2, Bassoons 1 and 2, Horns 1 and 2, Trumpets 1 and 2, Trombone, Tuba, Timpani, Snare Drum, Piano, Violin I, Violin II, Viola, Violoncello, and Contrabass. The score is written in 3/4 time and features a variety of dynamics including *p*, *f*, *mf*, *pp*, and *ppp*. It includes numerous triplets, slurs, and articulation marks. A first ending bracket labeled 'I' spans measures 125 and 126. The Snare Drum part features a complex rhythmic pattern of eighth notes and triplets. The Piano part includes intricate textures with triplets and slurs. The Violin I part has a melodic line with a dynamic change to *ppp* and a 'ord.' (ordinario) marking in measure 127.

129 $\text{♩} = 72$

Fl. 1. *p* *f* *p* *J*

Fl. 2. *p* *f* *p* *J*

Ob. 1. *f* *J*

Ob. 2. *f* *J*

Cl. 1.

Cl. 2.

Bsn. 1. *f* *p* *ff* *p*

Bsn. 2. *f* *p* *ff* *p*

Hn. 1. *pp* *f* *senza sord.* *J*

Hn. 2. *f* *senza sord.* *J*

Tpt. 1. *f* *ff* *senza sord.*

Tpt. 2. *f* *ff* *senza sord.*

Tbn. *pp* *f* *p* *ff* *p* *senza sord.*

Tba. *f* *p* *ff* *p* *senza sord.*

Timp. *pp* *f* *p* *ff* *p*

S. D. *pp* *f* *p* *ff*

Pno.

Vln. I. *pp* *ord.* *p* *mf* *pp* *f* *p* *ff* *J*

Vln. II. *ppp* *p* *mf* *pp* *f* *p* *ff* *J*

Vla. *ppp* *p* *mf* *pp* *f* *p* *ff* *J*

Vc. *arco* *ppp* *mf* *pp* *f* *p* *f* *J*

Cb. *ppp* *mf* *pp* *f* *p* *f* *J*

140

Fl. 1. *f* *p* *p* *f* *p* *mf* *ff*

Fl. 2. *f* *p* *p* *f* *p* *mf* *ff*

Ob. 1. *mf* *ff*

Ob. 2. *mf* *ff*

Cl. 1. *ff*

Cl. 2. *ff*

Bsn. 1.

Bsn. 2.

Hn. 1. *mf* *ff* *ff*

Hn. 2. *mf* *ff* *ff*

Tpt. 1. *f* *ff*

Tpt. 2. *f* *ff*

Tbn. *ff* *ff*

Tba. *f*

Timp. *p* *f* *p* *f*

Pno.

Vln. I *p* *f*

Vln. II *p* *f*

Vla. *p* *f*

Vc. *p* *pp*

Cb. *p* *pp*

150 **K**

Fl. 1. *mf* *ff*

Fl. 2. *mf* *ff*

Ob. 1. *mf* *ff*

Ob. 2. *mf* *ff*

Cl. 1. *mf* *ff*

Cl. 2. *mf* *ff*

Bsn. 1. *ff*

Bsn. 2. *ff*

Hn. 1. *ff*

Hn. 2. *ff*

Tpt. 1. *ff*

Tpt. 2. *ff*

Tbn. *ff*

Tba. *f*

Timp. *ff* *p* *f*

Pno.

Vln. I *p* *ff*

Vln. II *p* *ff*

Vla. *p*

Vc.

Cb.

157

Fl. 1.
Fl. 2.
Ob. 1.
Ob. 2.
Cl. 1.
Cl. 2.
Bsn. 1.
Bsn. 2.
Hn. 1.
Hn. 2.
Tpt. 1.
Tpt. 2.
Tbn.
Tba.
Timp.
Pno.
Vln. I
Vln. II
Vla.
Vc.
Cb.

ff 3 5
ff 3 5
ff 5 3
ff 5 3
ff 3 5
ff 5 3
ff 5
ff 5
ff 3
ff 3
p < f *p < ff*
ff 3 3
ff 3 3
ff 3 3
ff 3 3
ff

L

rit.

166

Fl. 1.

Fl. 2.

Ob. 1.

Ob. 2.

Cl. 1.

Cl. 2.

Bsn. 1.

Bsn. 2.

Hn. 1.

Hn. 2.

Tpt. 1.

Tpt. 2.

Tbn.

Tba.

Timp.

Pno.

L

rit.

Vln. I

Vln. II

Vla.

Vc.

Cb.

178 - *molto rit.*

The score is divided into two systems. The first system includes Fl. 1., Fl. 2., Ob. 1., Ob. 2., Cl. 1., Cl. 2., Bsn. 1., Bsn. 2., Hn. 1., Hn. 2., Tpt. 1., Tpt. 2., Tbn., Tba., Timp., T.-t., Pno., Vln. I, Vln. II, Vla., Vc., and Cb. The second system includes Vln. I, Vln. II, Vla., Vc., and Cb. The music features a prominent triplet motif in the woodwinds and strings, starting at measure 178. The dynamic marking *fff* is used extensively throughout the piece. The tempo is marked *molto rit.* (very slow). The score is written in a key signature of one flat (B-flat) and a 3/4 time signature.

183

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

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

Ob. 1. *p*

Ob. 2. *p*

Cl. 1. *p* *ppp*

Cl. 2. *p* *ppp*

Bsn. 1. *p* *ppp*

Bsn. 2. *p* *ppp*

Hn. 1. *p* *ppp*

Hn. 2. *p* *ppp*

Tpt. 1. *p* *ppp*

Tpt. 2. *p* *ppp*

Tbn. *p*

Tba. *p*

Timp. *p* *ppp*

T.-t. *ppp*

Pno. *mf* *p*

Vln. I. *p* *ppp*

Vln. II. *p* *ppp*

Vla. *p* *ppp*

Vc. *p* *ppp*

Cb. *p* *ppp*