

Lotta Wennäkoski

le miroir courbe

for mezzo-soprano and orchestra
(Yves Bonnefoy)

2010 – 2011, rev. 2013

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LOTTA WENNÄKOSKI

le miroir courbe

YVES BONNEFOY

1.

Tu sauras qu'un oiseau a parlé, plus haut
que tout arbre réel, plus simplement
que toute voix d'ici dans nos ramures,
et tu t'efforceras de quitter le port
de ces arbres, tes cris anciens, de pierre ou cendre.

Tu marcheras,
tes pas seront longtemps la nuit, la terre nue,

et lui s'éloignera chantant de rive en rive.

2.

Regarde-les là-bas, à ce carrefour
qui semblent hésiter puis qui repartent.
L'enfant court devant eux, ils ont cueilli
en des grandes brassées pour les quelques vases
ces fleurs d'à travers champs qui n'ont pas de nom.

Et l'ange est au-dessus, qui les observe
enveloppé du vent de ses couleurs.
Un des ses bras est nu dans l'étoffe rouge,
on dirait qu'il tient un miroir, et que la terre
ee reflète dans l'eau de cette autre rive.

Et que désigne-t-il maintenant, du doigt
qui pointe vers un lieu dans cette image?
Est-ce une autre maison ou un autre monde,
est-ce même une porte, dans la lumière
ici mêlée des choses et des signes?

3.

Suffisance des jours
qui vont vers l'aube
par éblouissements
dans le ciel nocturne

Le glaive, le filet
ne sont plus qu'une
main, qui étreint en paix
la nuque brève

L'âme est, illuminée
comme un nageur
qui se jette, d'un coup
sous la lumière

Et ses yeux sont fermés
son corps est nu,
sa bouche veut le sel,
non le langage.

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LOTTA WENNÄKOSKI

le miroir courbe

FOR MEZZO-SOPRANO AND ORCHESTRA
POEMS BY YVES BONNEFOY

- 1. *tu sauras qu'un oiseau*
- 2. *le miroir courbe*
- 3. *suffisance des jours*

COMMISSIONED BY TAPIOLA SINFONIETTA
DURATION APP. 15'

PREMIER MAY 13TH, 2011
VIRPI RÄISÄNEN, MEZZO-SOPRANO
ANNA-MARIA HELSING, CONDUCTOR

INSTRUMENTATION:

MEZZO-SOPRANO SOLO

2 FLUTES
(1ST DOUBLING ALTO FLUTE
2ND DOUBLING PICCOLO)

2 OBOES

2 CLARINETS IN B $\flat$
(2ND DOUBLING BASS CLARINET)

2 BASSOONS

2 HORNS IN F

2 TRUMPETS IN C

PERCUSSION

1 PLAYER:
MARIMBA - VIBRAPHONE -
1 TIMPANO (LARGE D-A) - SUSPENDED CYMBAL -
CROTALES (d#1, g#1, a1, e2, f2, g2, a2, b $\sharp$ 2
(SOUNDING TWO OCTAVES HIGHER, ALSO BOWED)

STRINGS

THE SCORE IS TRANSPOSED
THE APPOGGIATURAS ARE TO BE PLAYED BEFORE THE BEAT
THE SPECIFIC AMOUNT OF JUMPS IS NOT IMPORTANT IN RICOCHETS



le miroir courbe

YVES BONNEFOY

1. tu sauras qu'un oiseau

56-60 con espressione, leggero assai
pp

LOTTA WENNÄKOSKI 2010-11
REV. JUNE 2013

MEZZO-SOPRANO

(ô) (ô) (ô) Tu sau-ras sau - ras qu'un oi- seau (ô)

VIOLIN I

div. *pp* play on the tailpiece, change bows individually and ad lib. strongly increase the pressure on crescendo *f* *ppp* approximate pitches as high as possible

VIOLIN I / LOWER DIVISI

div. *pp* *f* *ppp* s.t. IV

VIOLIN II

div. *pp* *f* *ppp* soli s.t. estremamente (ma con vibrato)

VIOLIN II / LOWER DIVISI

div. *pp* *f* *ppp* play on the bridge; only a very subtle noise should be heard if a pitch is heard occasionally, it should be the e/d#1

VIOLA

solo s.p. poss. *ppp* *pp* *mf* *pp* both: break the sound slightly by increasing bow pressure

VIOLONCELLO

soli *ppp* *f* *pp* both: break the sound slightly by increasing bow pressure

CONTRABASS

solo e1 *ppp* *pp* *pp* tutti play the tailpiece with some pressure solo s.p. poss.

M.-S.

9 a par - lé plus

VLN. I

solo s.t. *pp* *mp* *ppp* (con gliss.) *pp* *p* play "vertically" along the fingerboard with a lot of bow and some pressure, try to avoid pitches

VLN. I / LOWER DIVISI

tutti gli altri *p* *pp* *pp* solo (2nd) *pp* *pp* play on the bridge; only a very subtle noise should be heard if a pitch is heard occasionally, it should be the f1

VLN. II

simile *ppp* *ppp* s.t. *ppp* tailpiece *p*

simile solo (2nd) *pp* s.p. poss. *ppp*

soli s.t. estr. *ppp* s.p. poss. e2 *ppp* tutti s.p. poss. *ppp*

ord. *pp*

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A

bisbigliando

ord.

PICC.

ff

ppp

bisbigliando

a lot of air, appoggiaturas always before the beat

half air

gliss. with fingerings and flz

a lot of air

FL. 1

ff

pp

bisbigliando-----

OB. 1

ff

ppp

OB. 2

ff

ppp

CL. 1

ff

ppp

CL. 2

ff

BSN. 1

BSN. 2

HN. 1

HN. 2

TIMP.

CROT.

ff

arco

ff

pp

mf

haut

que tout ar - bre réel plus sim - ple - ment

A

tutti (upper divisi)

ppp

break the sound by increasing bow pressure tutti (lower divisi)

ppp

tutti (upper divisi)

s.p.

----> s.t. estr.

ord. -> s.t. estr.

ord. -> s.t. estr.

s.p.

pp

mf

pp

pp

ord. -> s.t. estr.

ord. -> s.t. estr.

s.p.

pp

s.p.

----> s.t. estr.

ord. -> s.t. estr.

ord. -> s.t. estr.

s.t. estr.

pp

mf

pp

pp

ord. -> s.t. estr.

s.t. estr.

pp

mf

div.

mf

tutti s.p. gliss. with natural harmonics

mf

g1

pp

solo

ppp

g1

gli altri

pp

solo

ppp

f#1

gli altri

pp

(tailpiece)

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18

PICC. *air only*
ppp

FL. 1 *ppp*

OB. 1

OB. 2

CL. 1 *ord. lontano*
ppp 9 *pp* 9 *f* 9 *poss.* *pp*

CL. 2 *ord.*
f *pp*

BSN. 1 *ord.*

BSN. 2 *flz.*
pp *molto*

HN. 2 *air only (flz.)*
pp *f* *pp*

TPT. 2 *air only (flz.)*
pp *f* *pp*

PERC. *CYMBAL*
soft beaters

M.-S. *ppp* *pp*
(ent) que tou - te voix__

VLN. I *ord. -----> s.t. estr.*
pp *f* *ppp* *8va* *3*

VLN. I / LOWER DIVISI *ord. -----> s.t. estr.*
pp *f* *ppp* *8va* *3*

VLN. II *s.p.*
ppp *f* *ppp*

simile
f *ppp*

gli altri
ppp *f*

tutti: artificial harmonics on C
f *pp* (tailpiece)

tutti *s.t.*
p *pp*

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VLN. 1/1
LOW
D

(8)

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poco accel.

un poco più mosso,
molto energico

28

PICC. *ff* *pp* *f* *ffp*

FL. 1 *ff* *mp* *ffp*

OB. 1 *ff* *f* *ff*

OB. 2 *ff* *mp* *ff*

CL. 1 *mf* (a lot of air) *ppp* *f* *ffp*

CL. 2 (slap) *mf* *pp* *f* *ff*

BSN. 1 *pp* *f* *ff*

BSN. 2 ord. *f* *ff*

HN. 1 *ffp*

HN. 2 *ffp* cuivré

TPT. 1 air only (flz.) *pp* *ffp* brassed

TPT. 2 *pp* *ffp* brassed

TIMP. *pp* *ff*

PERC. soft beaters *pp* *ff*

M.-S. tu *ff* ossia:

VLN. I ric. solo tutti s.p. *pp* *mf* *f* *ff*

VLN. I/II LOW D. ric. s.p. *pp* *f* *ff*

... s.p. *f* *ff*

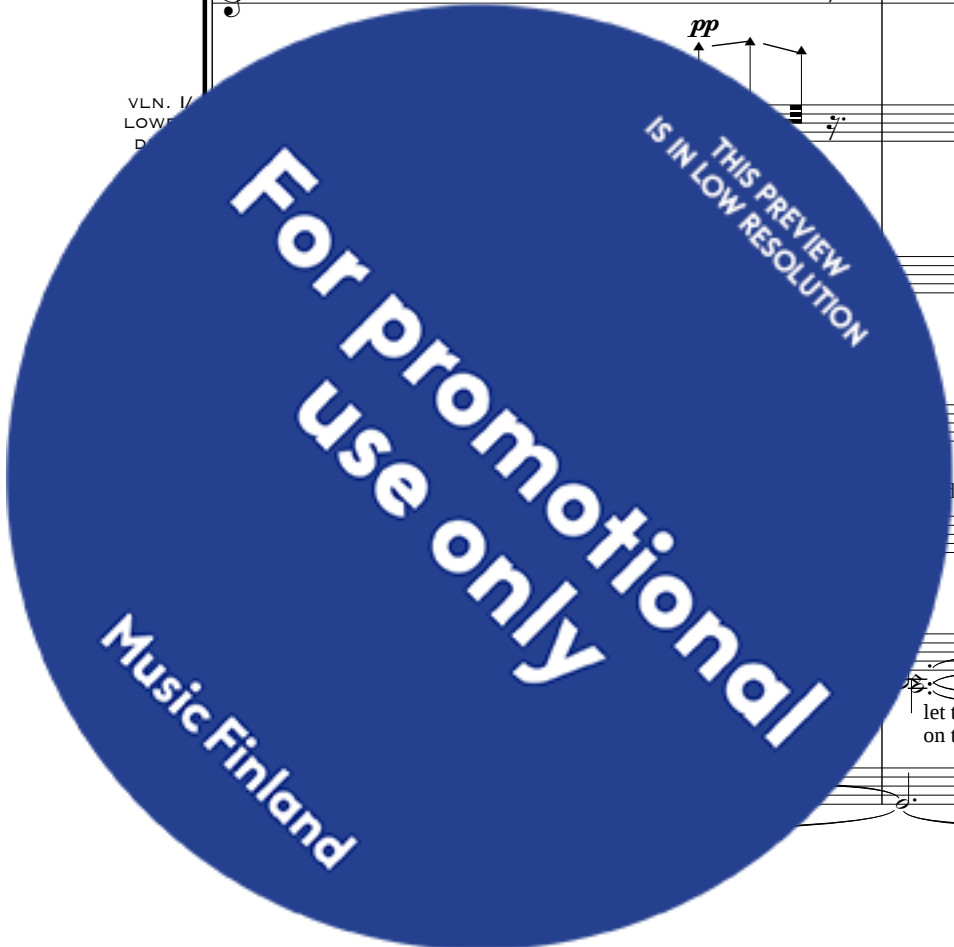
... s.p. *f* *ff*

... solo ord. tutti s.p. *mf* *f* *ff*

... s.p. ord. *f* *ff*

... let the bow stay on the string *f* *ff*

f (subito) *ff*





rit. tempo primo

PICC. 35

FL. 1

CL. 1

CL. 2

BSN. 1

BSN. 2

HN. 1

HN. 2

TPT. 1

TPT. 2

CROT.

M.-S.

VLN. I

VLN. II / LOWER DIVISI

VLN. III

low register, s.t.

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37

PICC.

FL. 1

OB. 1

OB. 2

CL. 1

CL. 2

BSN. 1

BSN. 2

HN. 1

HN. 2

TPT. 1

TPT. 2

PERC.

M.-S.

VLN. I

VLN. II / LOWER DIVISI

(non cresc./dim.)

mf *pp*

pp

ord.

p

ord.

pp

bisbigliando

pp

soft/medium beater

p

p

de ces ar - - - - - bres, tes cris an - ciens de pier - re

s.p.

simile

s.p.poss.

p *p* *mf* *p* *ppp* *mf*

s.p.

simile

s.p.poss.

p *p* *mf* *p* *ppp* *mf*

simile

s.p.poss.

ord.

mf *p* *ppp* *mf* *pp*

s.p.poss.

mf *p* *ppp* *mf*

s.p.poss.

mf *p* *ppp*

tutti

f

soli

pp

solo

pp

move the bow strongly up along the fingerboard, try to avoid pitches

f

pp

41

PICC. *pp*

FL. 1 *ord.* *pp*

OB. 1 *p* *pp*

CL. 1 *air only* *mf*

CL. 2 *air only* *mf*

BSN. 1

BSN. 2

HN. 1 *ord.* *pp*

HN. 2 *3* *ord.* *pp*

TPT. 1 *3*

TPT. 2 *3*

PERC. *wire brushes (ossia: soft/medium beater)* *p*

M.-S. *ou* *cen*

VLN. I *ord.* *I/II/III/IV* *3* *pp* *mf* *pp*

VLN. I / LOWER DIVISI *ord.* *IV/III/II/I* *3* *pp* *mf* *pp*

VLN. II *IV/III/II* *3* *3* *3* *pp*

damp the strings slightly in order to create delicate noise; move down with the gestures

solo *tutti* *pp*

soli *p*

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[illegible]



53

PICC. *fff* *p* with air

FL. 1 *fff* *p* ord. *pp*

OB. 1 *fff* *f* *mp*

OB. 2 *mp*

CL. 1 *fff* *f*

CL. 2 air only *fff* *ff* *p*

BSN. 1

BSN. 2

HN. 1 air only *ff*

HN. 2 air only *ff* flz. *p*

TPT. 1 air only *ff*

TPT. 2 air only *ff* flz. *p*

TIMP.

PERC. wire brushes *f* *ff* *p*

M.-S.

VLN. I *fff* *f*

VLN. I / LOWER DIVISI *f* *p* ord. ----> s.t.estr.

VLN. II *f* *mf*

div. *f* *p*

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55 **E**

FL. 1

CL. 1

BSN. 1

TIMP.

M.-S.

chan - - - tant de rive en rive__ de rive__ en

un poco meno mosso

E

VLN. I

VLN. I / LOWER DIVISI

VLN. II

VLN. II / LOWER DIVISI

more than the open string)

ring)

soli

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59

PICC. *mf* *pp* bisbigliando

FL. 1 *ppp* bisbigliando

OB. 1 solo espressivo *pp* 6 *ppp* bisbigliando

CL. 1 half air *ppp* air only

CL. 2 *ppp*

TIMP.

M.-S. ri - ve de ri - - - ve en ri - ve.

VLN. I s.p.

VLN. I / LOWER DIVISI IV s.p.

VLN. II III s.p.

VI s.p.

div. s.t.estr. non div. ord. s.p.

non div. 3 s.p.

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1 **76-84** *leggero e misterioso, un poco capriccioso*

PICC. 1

FL. 1

OB. 1

OB. 2

CL. 1

CL. 2

BSN. 1

BSN. 2

HN. 1

HN. 2

TPT. 1

TPT. 2

MAR.

M.-S.

76-84 *leggero e misterioso, un poco capriccioso*

on the string

VLN. I

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5

PICC. *fpp* *ff* 3

FL. 1 *fpp* *ff* 3

OB. 1 *ff* 3

OB. 2 *ff* 3

CL. 1 *pp* *p* 3

CL. 2 *pp* 3

BSN. 1 *pp* *mf* 3

BSN. 2 *pp* *f* 3

HN. 1 *pp* *pp*

HN. 2

TPT. 1 *f* 3

TPT. 2

MAR. *pp* *mf* *f* *p*

M.-S. *leggiere* *mf* 3
Re - gar - de - les là,

VLN. *ric.* *f* 3 *tremolo leggiere* *tremolo leggiere* *f* *arco*

[illegible]

[illegible]

12

PICC. *p* *f* *p*

FL. 1 *p* *pp* *f* *p*

OB. 1 *f*

OB. 2 *f*

CL. 1 *p* *p* *pp* *f*

CL. 2 *p* *p*

BSN. 1 *p* *p* *f*

BSN. 2 *f* *p*

HN. 1 *pp* *f*

HN. 2 *f*

TPT. 1 *f*

TPT. 2 *f*

MAR. *p*

M.-S. *pp* *mf*

h -si-ter h -si-ter h -si-ter h -si-ter puis puis qui

tutti div. *p* *pp* *p* *f*

solo s.t. *pp*

tutti *p* *f*

VLN. I *p* *f*

VLN. II / LOWER DIVISI *p* *f*

arco *ppp* *f* *p*

16

PICC. *half air* *p*

FL. 1 *half air* *p*

OB. 1 *f*

OB. 2 *p*

CL. 1 *p* *3* *f* *p*

CL. 2 *f* *half air* *p*

BSN. 1 *p* *p*

BSN. 2 *f*

HN. 1 *p* *f* *p*

HN. 2 *p* *f* *p*

TPT. 1 *p*

TPT. 2 *p* *f* *p*

MAR. *f* *3*

M.-S. *f*
qui re - par - tent. L'en - - - - fant court de - vant eux, ils ont cueil - li

VLN. I *f* *p* *f* *p* *solo leggero* *3* *p*

VLN. II / LOWER DIVISI *f* *p* *f* *p* *solo leggero* *3* *p*

V. *f* *p* *f* *p* *solo* *3* *p*

and D-strings so that only noise is heard

flageolets

leggiere solo *3* *p*

let the bow stay on the string

f *p*

[illegible]

21 **G**

PICC. *pp*

FL. 1 *pp* a lot of air

OB. 1

OB. 2 *pp*

CL. 1

CL. 2 *pp* a lot of air

BSN. 1 *pp*

BSN. 2

HN. 1 *p*

HN. 2 *p* *pp*

TPT. 1

TPT. 2

MAR. *p*

M.-S. *mp*

des bras-sées pour les quel - ques va - ses ces ces ces

G

VLN. I *pp* *leggiero* *s.t.* *pizz.* *arco ord.* *mf*

VLN. I / LOWER DIVISI *pp* *leggiero* *s.t.* *pizz.* *arco ord.* *mf*

let the bow stay on the string

ord. *mf*

pizz. arco s.t. ord. *mf*

(div.) *3* *div. (g1)* *mf*

arco *3* *pizz.* *pp*

25

PICC.

FL. 1

OB. 1

OB. 2

CL. 1

CL. 2

BSN. 1

BSN. 2

HN. 1

HN. 2

TPT. 1

TPT. 2

MAR.

M.-S.

VLN. I

VLN. I/
LOWER
DIVISI

quasi lontano

pp

6

6

6

6

6

6

poco

fleurs

d'à tra - vers

3
champs

p

III

IV

poco

vary the pitches as fast as you can and continuously changing the order

ppp

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[illegible]

31

PICC. *mf* 3 3 *f* 3 3 *pp* 3

FL. 1 *mf* 3 3

OB. 1 *mf* 3 3

OB. 2

CL. 1 (non-gliss.) *ppp*

CL. 2

BSN. 1 *mf* 3 3

BSN. 2 *mf* 3

HN. 1

HN. 2

TPT. 1

TPT. 2

MAR. *pp* *f* 3 3

M.-S. *mf*
qui n'ont qui n'ont pas de nom fleurs qui n'ont pas de nom

VLN. I *pp* *mf* *pp* *mf* solo leggero *mf*

VLN. I / LOWER DIVISI *mf* *pp* tutti gli altri *mf*

arco *mf* *pp*

arco *mf* *pp*

pizz. *p*

arco *pp* solo leggero *mf*

pizz. *p*



35

PICC.

mf

FL. 1

a lot of air

p

3

3

pp

3 (ord.)

OB. 1

OB. 2

CL. 1

3

CL. 2

a lot of air

p

3

pp

3

see bar 27

ppp

BSN. 1

ppp

BSN. 2

HN. 1

HN. 2

TPT. 1

TPT. 2

CROT.

CROTALE

pp

M.-S.

qui n'ont pas de nom pas de nom.

pp

VLN. I

pizz.

3

arco

pp

VLN. LO

pp

pp

pp

gli altri arco

ppp

arco

pp

3

pp

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più lirico ♪ 72-76

39

PICC.

FL. 1

OB. 1

OB. 2

CL. 1

CL. 2

BSN. 1

BSN. 2

HN. 1

HN. 2

TPT. 1

TPT. 2

TIMP.

CROT.

VIB.

M.-S.

motor on slow Ped.

Et l'an - - - - - ge

un poco meno mosso
più lirico ♪ 72-76

VLN. I

VLN. II

VIOLA

CELLO

CONTRABASSO

solo sul ponticello

pp

solo sul ponticello

pp

solo sul ponticello

pp

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43

PICC. *pp* 3 *f* 3

FL. 1 *pp* 3

OB. 1

OB. 2

CL. 1 *f* 3 3

CL. 2

BSN. 1

BSN. 2 *mp*

HN. 1 *mp* *poco*

HN. 2 *mp* *poco*

TPT. 1

TPT. 2

VIB. *mf* 6 6 l.v.

M.-S. est au-des-sus qui les ob-ser-ve en - - ve-lop-pé du vent

VLN. I ord. *ff* soli 1. *f* 3 7 2. *p* 3

VLN. I / LOWER DIVISI *mf* 3 *p* tutti gli altri div. *p*

VLN. II solo *f* 3 tutti div. *p* 3

VLN. III tutti ord. divisi *f* *mp* 3 3

VLN. IV *f* *p*

VLN. V pizz. *f* *mp*

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50

PICC. *mf*

FL. 1 *poco* *mf*

OB. 1 *mf*

OB. 2 *mf*

CL. 1 *p*

CL. 2 *mf*

BSN. 1 *mp*

BSN. 2 *p*

HN. 1

HN. 2 *mf*

TPT. 1

TPT. 2

M.-S. rou - - - - - ge,

VLN. I tutti div. *pp* *p* on the string

VLN. I / LOWER DIVISI tutti div. *pp* *p* on the string

VL. ord. *mf*

ord. *mf*

on the string *mf*

on the string *mf*

arco (on the string) *mf*

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54

PICC.

FL. 1

OB. 1

OB. 2

CL. 1

CL. 2

BSN. 1

BSN. 2

HN. 1

HN. 2

TPT. 1

TPT. 2

PERC.

M.-S.

VLN. I

VLN. II /
LOWER
DIVISI

p

f

ff

tient un mi - - - roir

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56

PICC. *ff*

FL. 1 *ff*

OB. 1 *ff*

OB. 2 *ff*

CL. 1 *ff*

CL. 2 *ff*

BSN. 1 *ff* glissando with fingerings and flz

BSN. 2 *ff* glissando with fingerings and flz

HN. 1 *ff*

HN. 2 *ff*

TPT. 1 *f* *ff*

TPT. 2 *ff*

PERC. *ff*

M.-S.

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J

58

PICC. half air *pp*

FL. 1 half air *pp*

OB. 1

OB. 2

CL. 1 half air *pp*

CL. 2 half air *pp*

BSN. 1 *p*

BSN. 2 *p*

HN. 1 *p*

HN. 2 *p* *pp*

TPT. 1 *p*

TPT. 2 *p*

VIB. *p*

M.-S.

J

VLN. I *molto energico* *p*

VLN. II / LOWER DIVISI *div.* *molto energico* *p*

(d2) *p*

(g1) *p*

gliss. with harmonics

divisi ord. *s.p.* *ord.* *p*

gli altri pp^(f#1)

solo

pp

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70

PICC.

FL. 1

OB. 1

OB. 2

CL. 1

CL. 2

BSN. 1

BSN. 2

HN. 1

HN. 2

VIB.

M.-S.

VLN. I

flautando

ord.

s.p. ord.

div. s.p.

ppp

pp

bisbigliando

3

l.v.

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74

PICC. *p* *f* *p* muta in flauto

FL. 1 *p* *f* *p*

OB. 1 *p* *f* *p*

OB. 2 *p* *f* *p*

CL. 1 (ord.) *p* *f* *p* *pp*

CL. 2 *p* *f* *p*

BSN. 1 *mf* *f* *p*

BSN. 2 *pp* *f* *p*

HN. 1 *mf* *f* *pp*

HN. 2 *pp* *f* *ppp*

VIB. *f* *pp*

M.-S. *ff* *p*
cet - te au - - - - - tre ri - -

VLN. I *f* II, the glissandi should be heard (II----->)

VLN. LOV. *f* II, the glissandi should be heard

f 6 6 6 6

on one string, the glissandi should be heard

on one string, the glissandi should be heard

f *p* *f*

ossia: senza glissando ossia: 8va

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76

FL. 1

FL. 2

OB. 1

OB. 2

CL. 1

CL. 2

BSN. 1

BSN. 2

HN. 1

HN. 2

TPT. 1

TPT. 2

VIB.

M.-S.

VLN. I

VLN. I / LOWER DIV.

L tongue-pizz. *p* tongue--ram *pp* tongue-pizz. *pp*

tongue-pizz. *p* half air *pp*

bisbigliando

short attack with a lot of air, pitch audible *p*

(ord.) *pp*

con sord. *pp*

con sord. mouthpiece pops *p*

simile (g1, a#1, b#1) *ppp* simile (g1, a#1, b#1) l.v. *p* secco *pp* MOTOR OFF

mp

ve. Et, et et

L solo *p* solo *p* solo *p* div. ric. *ppp* quasi niente

81

FL. 1

FL. 2

OB. 1

OB. 2

CL. 1

CL. 2

BSN. 1

BSN. 2

HN. 1

HN. 2

TPT. 1

TPT. 2

VIB.

M.-S.

VLN. I

VLN. II / LOWER DIV.

tongue--ram

tongue--pizz.

p

pp

Red.

** secco*

tutti pizz.

pp

non div.

arco ric. div.

pp

et que dé - si - gne - t - il mainte - nant du

43

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pp

84

FL. 1

FL. 2

OB. 1

OB. 2

CL. 1

CL. 2

BSN. 1

BSN. 2

HN. 1

HN. 2

TPT. 1

TPT. 2

VIB.

M.-S.

doigt_ qui point - - e vers_ vers_ un lieu dans cette dans cette i -

VLN. I

VLN. II / LOWER DIV.

arco

arco

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93

FL. 1 *mf* 9 *pp* *p*

FL. 2 *mf* 5 *pp* *p*

OB. 1 *p*

CL. 1 *mf* *pp* *p* 3 5

CL. 2 *mf* *pp* *p*

BSN. 1

BSN. 2

HN. 2 *p*

VIB. *mf* 10 *pp* l.v. *p* 5 l.v.

M.-S. son ou un au - - - tre mon - - - de, est-ce

VLN. I *mf* 3 *mf*

VLN. I / LOWER DIVISI *mf* 3 *mf*

VLN. II

(f#1)

div. (g#/f#1)

mf *p* *mf*

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112 a tempo

HN. 1

HN. 2

pp

3

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[illegible]

4

FL. 2 *p*

A. FL. *p*

OB. 1

OB. 2

CL. 1 half air *mf* *p*

B. CL. half air *p* *mf*

BSN. 1

BSN. 2

HN. 1 *pp*

HN. 2 *pp*

TPT. 1

TPT. 2

TIMP. *pp*

M.-S. *des jours qui vont*

*play arpeggios (moving slowly downwards)
pressing the fingerboard as if you were playing
harmonics, resulting in mostly noise
gliss. with harmonics

VLN. I *mf* *pp* solo *mf*

VLN. I/
LOWER
DIVISI *mf* *pp* tutti gli altri flautando up... *pp*

VLN. *pp* solo *mf* tutti up... *pp*

solo *pp* tutti up... *pp*

solo *pp*

52

8

FL. 2

A. FL.

OB. 1

OB. 2

CL. 1

B. CL.

BSN. 1

BSN. 2

HN. 1

HN. 2

TPT. 1

TPT. 2

TIMP.

M.-S.

VLN. I

VLN. II / LOWER DIVISION

vers_ l'au - be par é - blou is - se - ments

quasi niente

and down

con sord.

con sord.

poco

gliss. with harm.

gliss. with harm.

gliss. with harm.

non div.

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12

FL. 2 *p* *mf*

A. FL. *p* *mf* *p*

OB. 1

OB. 2

CL. 1 *f* *p*

B. CL. *f*

BSN. 1

BSN. 2

HN. 1

HN. 2

TPT. 1

TPT. 2

TIMP. *p* *pp*

M.-S. *p* dans le ciel. noc-tur - ne.

VLN. I solo sempre *f* *p* *3*

(tutti gli altri sempre)

VLN. I / LOWER DIVISI *f*

VLN. II *3*

tutti gli altri divisi *pp*

solo sempre *3* *p*

tutti gli altri *pp* *3*

soli *pp* *3*

tutti *pp* *3*

f *p*

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54 **O** più energico

FL. 2 *mf* *pp* 3 3

A. FL. *p* *p*

OB. 1 *mf* *pp* 3 *mf*

OB. 2 *p* 3

CL. 1 *p* *mf* *p* *mf* *p*

B. CL. *p* *mf* *p* *mf*

BSN. 1 *p* 3

BSN. 2 *pp*

HN. 1 *p* *merio* *pp*

HN. 2 *p* *pp*

TPT. 1 *p* *pp*

TPT. 2 *p*

M.-S. *mf* *f* *mf* 3
Le glaive, le fi - let ne sont ne sont plus qu'une main, main qui é - treint en paix

O più energico

*s.p. -> s.t. estr s.p. -> s.t. estr. s.p. s.p. -> s.t. estr. ord. change string ad lib.

VLN. I non div. *mf* *f* *pp* *ppp* *pp* *ppp* *pp* ord. change string ad lib.

VLN. II *f* *pp* *ppp* *pp* *ppp* *pp* ord. change string ad lib.

s.p. -> s.t. estr. ord. (e) *pp*

s.p. -> s.t. estr. ord. (a1) *pp*

s.p. -> s.t. estr. ord. gliss. with harmonics (e) *pp*



21

FL. 2

B. CL.

HN. 1

HN. 2

CROT.

M.-S.

la nuque brè - ve. L'âme l'âme

espressivo

p

arco

p

ppp

div.

ppp

VLN. I

VLN. I/ LOWER DIVISI

VLN. II

VLN. II/ LOWER DIVISI

s.t. estr.

VLA.

VC.

CB.

solo

pp

gli altri *ppp*

tutti ord.

ppp

flaut. III/II/I

ppp

flaut. III/II/I

ppp

flaut. II/III/IV

ppp

flaut. IV/III/II

ppp

flaut. IV/III/II/I

ppp

25

PERC.

CROT.

M.-S.

l'âme

glissando
leggerissimo

soft beaters

pp

breathe here if necessary

(see bar 3)

(see bar 3)

ppp

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[illegible]

FL. 2 31 *mf* *ff*

A. FL. *mf* *ff*

OB. 1 *mf* *ff*

OB. 2 *ff*

CL. 1 *espressivo* *f* *ff*

B. CL. *f* *ff*

BSN. 1 *pp* *ff*

BSN. 2 *f* *ff*

HN. 1 *f* *ff*

HN. 2 *f* *ff*

TPT. 1 senza sord. *ff* valve gliss. 3

TPT. 2 senza sord. *ff* valve gliss. 3

PERC. soft beaters *ff*

M.-S. *ff* comme 3 comme 3

VLN. I poco a poco ord. *ff* 3 * *ff* 3
*ossia: damp the G-string instead of the flageolet

VLN. I/ LOWER DIV. ord. *ff* 3 I/II/III/IV 3 3

ord. *ff* 3 IV/III/II/I 3 3

ord. *ff* 3

ord. *ff*

ord. *ff*

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33

FL. 2

A. FL.

OB. 1

OB. 2

CL. 1

B. CL.

BSN. 1

BSN. 2

HN. 1

HN. 2

TPT. 1

TPT. 2

PERC.

M.-S.

comme.

un na-geur qui se jet - te

poco rallentando

VLN. I

VLN. II / LOWER DIVISION

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[illegible]

a tempo

Q

a tempo

solo

Q

The image displays a page of musical notation for a string ensemble, likely a Violin and Viola section. The notation is written on multiple staves, with the first staff labeled "VLN. I" and the second staff labeled "VLN. II / LOWER DIVISI". The music features complex rhythmic patterns, including triplets and sixteenth notes, and is marked with dynamics such as "quasi niente" and "pp". A large blue watermark is overlaid on the left side of the page, reading "For promotional use only" and "THIS PREVIEW IS IN LOW RESOLUTION". The watermark also includes the text "Music Finland" at the bottom left.

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42 rubato, colla parte

A. FL. *poco* *pp*

CL. 1 *poco*

B. CL.

BSN. 1 *ppp*

HN. 1 *ppp*

HN. 2 *ppp*

TIMP.

M.-S. *p* *pp* *mp*
 se jet - te se jet-te se jet - te se jette d'un coup sous la lu- miè - - re.

VLN. I rubato, colla parte

VLN. I /
LOWER
DIVISI

VLN. II

quasi niente

solo espr.

quasi niente *mf* *pp*

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55

FL. 2

A. FL.

OB. 1

OB. 2

CL. 1

B. CL.

BSN. 1

BSN. 2

HN. 1

HN. 2

TPT. 1

TPT. 2

TIMP.

PERC.

CROT.

M.-S.

VLN. I

VLN. I /
LOWER
DIVISI

mf

ppp

ppp

ppp

poco

sel

non

espressivo

pp

espressivo

pp

espressivo

pp

espressivo

pp

espressivo

pp

simile

pp

simile

pp

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57

FL. 2

pp

f

A. FL.

pp

f

OB. 1

pp

p

f

OB. 2

p

f

CL. 1

9

pp

f

B. CL.

espressivo

p

pp

f

BSN. 1

pp

BSN. 2

pp

CROT.

arco

p

M.-S.

p

non

f

VLN. I

I/II/III

pp

f

VLN. I/ LOWER DIVISI

I/II/III

pp

f

VLN. II

II/III/IV

f

f

f

f

divisi

f

p

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