

Timo-Juhani Kyllönen

Concerto

for Organ, Percussion and Strings

2014

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I

Timpani

mp *cresc. poco a poco* *mf*

Percussione

1 *mf* *cresc. poco a poco* *f*

2

Organo

mf *cresc. poco a poco* *f*

Sostenuto ma molto energico ♩ = 70

Violini I

Violini II

Violini III

Viole

mp *cresc. poco a poco*

Violoncelli

mp *cresc. poco a poco*

Contrabbassi

mp *cresc. poco a poco*

The image displays a page from a musical score for 'The Swan' by Camille Saint-Saëns. The score is written for a full orchestra and includes parts for Timp., Perc., Mar., Org., VI. I, VI. II, VI. III, Vle, and Cb. The music is in 3/4 time and features a variety of dynamic markings such as *ff*, *mp*, *f*, and *gliss.*. A large blue watermark is overlaid on the score, reading 'For Promotional Use only' and 'Music Finland'.

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16

Timp. *mp* *mf* (Vibr.) l.v. *f* *p sub.* *mf*

Perc. 1 2 *2 Bongos* *2 Congas* *2 Woodbl.* *p sub.* *mf*

Org. *f* *mp* *mf* *mp* *mf*

VI. I *f* *p sub.*

VI. II *f* *p sub.* *mp*

VI. III *f* *p sub.*

Vle *f* *p sub.*

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

Cb. *f* *p sub.* *mp*

20

Timp. Cymbals *mp*

Perc. 1 *2 Congas* *2 Bongos* *mf*

Org. *f* *mp* *cresc.*

VI. I *mf*

VI. II *mf*

VI. III *mf*

Vle *mf*

Vc. *mf*

Cb. *mf* *mp*

23

gliss.

Timp. *p*

1

Perc. *mp* (Cymb.) *mf*

2 *Mar.* *mf*

Org. *mf* *f* *mf* *f*

VI. I *mf*

VI. II *mf*

VI. III *mf*

Vle *f* *mf* *f*

Vc. *f* *mf* *f*

Cb. *f* *mf* *f*

Vibr.

27

Timp. *mf*

1 *mf*

Perc. (Mar.) *mf* *mp* *mf* *f*

2 *mf* *mp* *mf* *f*

Org. *mf* *mf* *mp* *mf*

VI. I *mf* *mp* *f*

VI. II *mf* *mp* *f*

VI. III *mf* *mp* *f*

Vle *mf* *mp* *f*

Vc. *mf* *mp* *f*

Cb. *mf* *mp* *f*

l.v.

Adagio ♩ = 72

80

Timp.

Perc. 1 (Vibr.) 1.v. *mp*

Perc. 2

Org. *cantabile ed espr.* *mf* *f*

VI. I *mf*

VI. II *cantabile ed espr.* *mf*

VI. III *cantabile ed espr.* *mf*

Vle *div.* *mp* *cresc. poco a poco* *mf*

Vc. *mp* *cresc. poco a poco* *mf*

Cb. *mp* *cresc. poco a poco* *mf*

Adagio ♩ = 72

83

Timp.

Perc. 1 *mp*

Perc. 2

Org. *mf*

VI. I *cantabile ed espr.* *f*

VI. II *f*

VI. III *f*

Vle *unis.* *cantabile ed espr.* *f*

Vc. *cantabile ed espr.* *f*

Cb. *mp*

92

rit.

Timp.

Perc. 1

Perc. 2

Mar.

ff

Org.

VI. I

VI. II

VI. III

Vle

Vc.

Cb.

rit.

95

Larghetto ♩ = 64

Timp.

Perc. 1

Perc. 2

(Vibr.)

ff

(Mar.)

mf

Org.

ff

f

Larghetto ♩ = 64

VI. I

VI. II

VI. III

Vle

Vc.

Cb.

mf

mf

mf

mf

mf

Adagio $\text{♩} = 72$

98

4+3+3+3 *con moto*

Timp. pp *cresc. poco a poco* (Vibr.) p *l.v.* mp mf p

Perc. 1 mp

Perc. 2 mp

Org. *con moto* mp *cresc. poco a poco* mf f mf

p *cresc. poco a poco* mp mf

p *cresc. poco a poco* mp mf

Adagio $\text{♩} = 72$

VI. I mf

VI. II mf

VI. III mp mf

Vle p *cresc. poco a poco* mp mf

Vc. mp

Cb. p *cresc. poco a poco* mp

103

Timp. mp mf $3+2+2$

Perc. 1 f (Mar.) mf f

Perc. 2 mf f

Org. ff f $dim. poco a poco$ $dim. poco a poco$

f $dim. poco a poco$

f $dim. poco a poco$

VI. I f $dim. poco a poco$

VI. II f $dim. poco a poco$

VI. III f $dim. poco a poco$

Vle mf $dim. poco a poco$

Vc. mf $dim. poco a poco$

Cb. mf $dim. poco a poco$

136

Timp. *mp cresc. poco a poco* *gliss.*

Perc. 1 *f*

Perc. 2 *f*

Org. *f*

VI. I *f*

VI. II *f*

VI. III *f*

Vle *f* *unis.*

Vc. *f*

Cb. *f*

141

Timp. *gliss.* *mf* *f* *ff*

Perc. 1 *ff*

Perc. 2 *ff*

Org. *ff*

VI. I *ff*

VI. II *ff*

VI. III *ff*

Vle *ff*

Vc. *ff*

Cb. *ff*

poco accel.

poco accel.

Andante $\text{♩} = 76$
145 molto energico

Score for measures 145-147. The score includes parts for Timp., Perc. 1 & 2, Org., VI. I, VI. II, VI. III, Vle, Vc., and Cb. The tempo is Andante ($\text{♩} = 76$) and the mood is molto energico. The key signature is one flat (B-flat major/D minor). The time signature is 4/4.

Measures 145-147 show a gradual increase in intensity, marked by *cresc. poco a poco* and *mf* (mezzo-forte). The organ part features triplet patterns. The strings (Vle, Vc., Cb.) provide a steady accompaniment.



148

Score for measures 148-150. The score includes parts for Timp., Perc. 1 & 2, Org., VI. I, VI. II, VI. III, Vle, Vc., and Cb. The tempo is Andante ($\text{♩} = 76$) and the mood is molto energico. The key signature is one flat (B-flat major/D minor). The time signature is 4/4.

Measures 148-150 show a continuation of the musical themes, with a marked increase in intensity, marked by *ff* (fortissimo) and *mp* (mezzo-piano). The organ part features triplet patterns. The strings (Vle, Vc., Cb.) provide a steady accompaniment.

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II

Larghetto, cantabile e molto espressivo

Tempo: ♩ = 60

Instrumentation: Timp., Perc. 1, Perc. 2, Org.

Measures 1-5:

- Measures 1-3:** Percussion 1 and 2 play a rhythmic pattern of eighth notes. The Organ plays a melodic line in the right hand and a bass line in the left hand. Dynamics: *pp* (Percussion 2), *p* (Organ left hand).
- Measure 4:** Percussion 1 and 2 continue their pattern. The Organ plays a melodic line in the right hand and a bass line in the left hand. Dynamics: *p* (Percussion 2), *mp* (Organ right hand), *mf* (Organ left hand).
- Measure 5:** Percussion 1 and 2 continue their pattern. The Organ plays a melodic line in the right hand and a bass line in the left hand. Dynamics: *mf* (Organ right hand), *mf* (Organ left hand).

Larghetto, cantabile e molto espressivo

[illegible][illegible]

28 **poco rit.**

Timp.

Perc. 1

Perc. 2

Org.

VI. I

VI. II

VI. III

Vle

Vc.

Cb.

33 **a tempo**

Timp.

Perc. 1

Perc. 2

Org.

VI. I

VI. II

VI. III

Vle

Vc.

Cb.



67

Timp. *f* *p* *mp* *cresc. poco a poco*

Perc. 1 *mf*

Perc. 2 *2 Bongos* *2 Congas* *p* *mp* *cresc. poco a poco*

Org. *mf* *p* *mp* *cresc. poco a poco*

VI. I *mp* *mf* *p* *mp*

VI. II *mp* *mf* *p* *mp*

VI. III *div.* *mp* *mf* *unis.* *p* *mp*

Vle *mp* *mf* *p* *mp*

Vc. *mp* *mf* *p* *mp*

Cb. *mp* *mf* *f* *p* *mp*

70

Timp. *gliss.* *mf* *gliss.* *f* *gliss.*

Perc. 1

Perc. 2 *mf* *f*

Org. *mf* *f*

VI. I *f*

VI. II *f*

VI. III *f*

Vle *f*

Vc. *pizz.* *cresc. poco a poco* *mf* *f*

Cb. *cresc. poco a poco* *mf* *f*

74

Timp. *gliss.*
cresc. poco a poco

Perc. 1
2 *ff* *p* *mp* *mf*
2 Woodbl. Claves 2 Woodbl.

Org. *p sub.* *cresc.* *mp*
p sub. *cresc.* *mp*
p sub. *cresc.* *mp*

VI. I *ff* *p sub.* *mp* *mf*
VI. II *ff* *p sub.* *mp* *mf*
VI. III *ff* *p sub.* *mp* *mf*
Vle *ff* *p sub.* *p* *mp* *mf*
Vc. *ff* *p sub.* *p* *mp* *mf*
Cb. *ff* *p sub.* *cresc.* *mp* *mf*

79

Timp. *cresc. poco a poco* *mf* *f*

Perc. 1
2 *mp* *cresc. poco a poco* *f*
2 Congas 2 Bongos

Org. *mp* *cresc. poco a poco* *mf* *cresc. poco a poco* *ff*
mp *cresc. poco a poco* *mf* *cresc. poco a poco* *ff*
mp *cresc. poco a poco* *mf* *cresc. poco a poco* *ff*

VI. I *mp*
VI. II *mp*
VI. III *mp*
Vle *mp*
Vc. *mp* *3 pizz.* *mf* *ff*
Cb. *mp* *3* *mf* *ff*

90 a tempo

Timp. *pp* *p* *pp*

Perc. 1 (Vibr. (l.v.)) *mp*

Perc. 2 *mf* *mp*

Org. *p* *mf* *mp*

VI. I *p* *mf* *mp*

VI. II *pp* *mp* *p*

VI. III *p* *mp* *p*

Vle *pp* *mp* *p*

Vc. *pp* *mp* *p*

Cb. *pp* *mp* *p*

95

Timp.

Perc. 1 *mf*

Perc. 2 *mp*

Org. *mf*

VI. I *mf*

VI. II *mf*

VI. III *mf*

Vle *mf*

Vc. *mf*

Cb. *mf*

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100

Timp. *gliss.*

Perc. 1 *ppp* *p* *mp* *mf* *ff* Tub. Bells

Perc. 2 *p* *mp* *mf* *f* *ff*

Org. *mp* *cresc. poco a poco* *mf* *f* *ff*

VI. I *p* *cresc. poco a poco* *mp* *mf* *f* *ff*

VI. II *p* *cresc. poco a poco* *mp* *mf* *f* *ff*

VI. III *p* *cresc. poco a poco* *mp* *mf* *f* *ff*

Vle *p* *cresc. poco a poco* *mp* *mf* *f* *ff*

Vc. *p* *cresc. poco a poco* *mp* *mf* *f* *ff*

Cb. *p* *cresc. poco a poco* *mp* *mf* *f* *ff*

105

Timp.

Perc. 1 *ff* *mf* *f* *mp* *ppp*

Perc. 2 *mf* *f* *mp* *ppp*

Org. *ff* *mf* *f* *pp* *mp*

VI. I *mf* *f* *mp* *ppp*

VI. II *mf* *f* *mp*

VI. III *mf* *f* *mp*

Vle *mf* *f* *mp*

Vc. *mp* *mf* *mp*

Cb. *mp* *mf* *mp*

III

Andante non troppo ♩. = 48 (♩ = 144)

The musical score for 'The Rose Tree' is presented in three systems. The first system includes the Timp. (Timpani) and Perc. (Percussion) parts. The Timp. part is in the bass clef, and the Perc. part is in the treble clef. The second system shows the Org. (Organ) part, which is split into two staves (treble and bass clefs). The third system shows the Mar. (Maracas) part, which is in the treble clef. The score is in 12/8 time and features various musical notations such as notes, rests, and dynamic markings.

Andante non troppo ♩. = 48 (♩ = 144)

The image shows a musical score for measures 10 through 14 of 'The Swan' from 'The Nutcracker'. The score is written for six parts: VI. I, VI. II, VI. III, Vle, Vc., and Cb. The key signature is one flat (B-flat) and the time signature is 12/8. The score is divided into measures 10, 11, 12, 13, and 14. The VI. I, VI. II, and VI. III parts are mostly static, with some movement in measure 14. The Vle and Vc. parts have a melodic line in measures 10-12, followed by a rest in measure 13, and then a final note in measure 14. The Cb. part has a melodic line in measures 10-12, followed by a rest in measure 13, and then a final note in measure 14. The score is written in a standard musical notation with a grand staff for each part.

4

3+4

Timp.

1

Perc.

2

mf

f

Org.

VI. I

VI. II

VI. III

Vle

Cb.

mf

ff

18

Timp.

Perc. 1

Perc. 2

Org.

VI. I

VI. II

VI. III

Vle

Vc.

Cb.

mf

ff

f

20

Timp.

Perc. 1

Perc. 2

Org.

VI. I

VI. II

VI. III

Vle

Vc.

Cb.

mf

mp

f

dim.

mf

dim.

pizz.

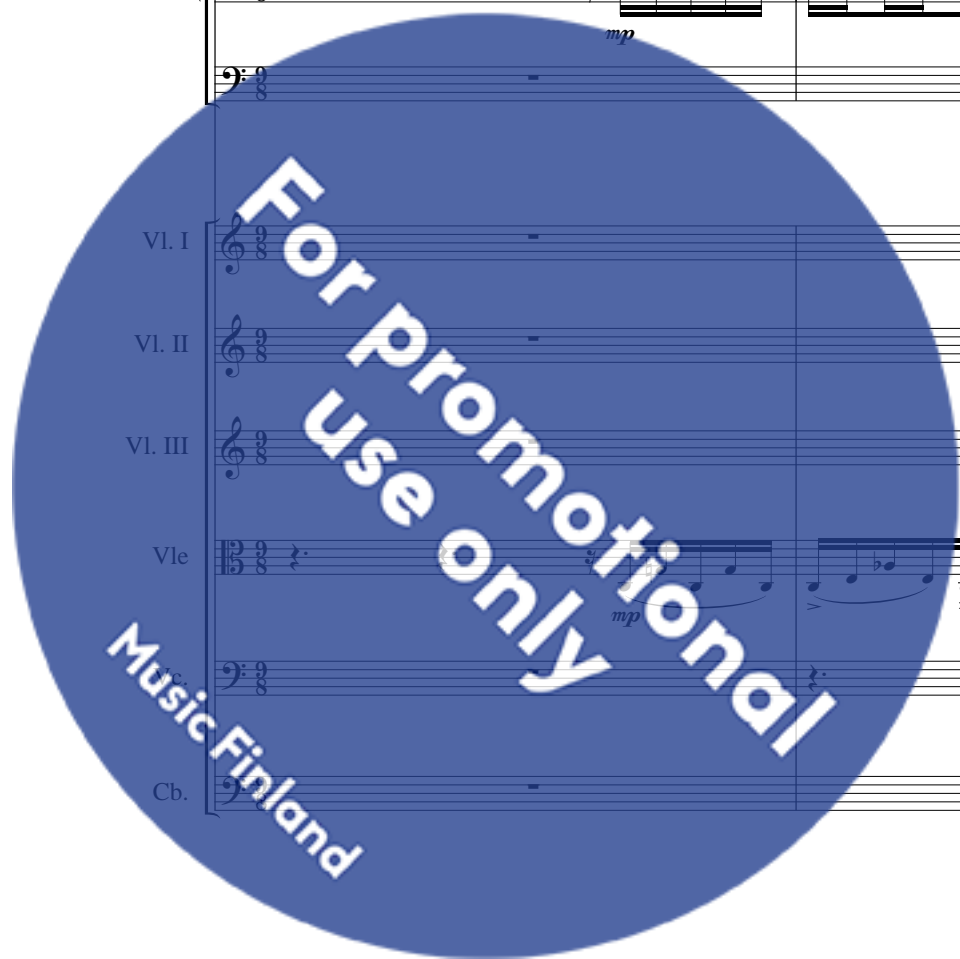
mf

pizz.

mf

pizz.

mf



37

Timp.

Perc. 1

Perc. 2 (Mar.)

Org.

VI. I

VI. II

VI. III

Vle

Vc.

Cb.

f

mp

mf

f

mp

mf

mp

mf

mp

mp

mp

p *cresc. poco a poco*

p *cresc. poco a poco*

p *cresc. poco a poco*

mp *cresc. poco a poco*

p *cresc. poco a poco*

p *cresc. poco a poco*

41

Timp.

Perc. 1 (Vibr.)

Perc. 2

Org.

VI. I

VI. II

VI. III

Vle

Vc.

Cb.

mf

cresc. poco a poco

mf

mf

f

mf

f

mf

f

mf

f

mf

f

ff

f

f

44

Timp. *mp* *cresc. poco a poco*

Perc. 1 2

Org. *ff* *ff*

VI. I *ff*

VI. II

VI. III *ff*

Vle

Vc. *mf*

Cb. *mf*

45

Timp.

Perc. 1 *Gls.* *mf* *f*

Perc. 2

Org.

VI. I *f* *mf*

VI. II *mf*

VI. III *f* *mf*

Vle *mf*

Vc. *mf*

Cb. *mf*

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49 **rit.**

Timp. *mp cresc. poco a poco* *mf* *f*

Perc. 1 2

Org. *fff* *fff*

VI. I *ff*

VI. II *ff*

VI. III *ff*

Vle *ff*

Vc. *ff*

Cb. *ff*

50 **Larghetto e espressivo** ♩ = 68

Timp. *pp* (Glsp.)

Perc. 1 *mp* *mf* *dim.* *mp*

Perc. 2

Org. *mp* *mf* *dim.* *mp*

Org. *p sub.* *dim.* *mp*

VI. I *p sub.* *mp* *dim.* *p*

VI. II *p sub.* *mp* *dim.* *p*

VI. III *p sub.* *mp* *dim.* *p*

Vle *p sub.* *mp* *dim.* *p*

Vc. *p sub.* *mp* *dim.* *p*

Cb. *mp* *dim.* *p*

Andante non troppo ♩ = 48 (♩ = 144)

67

Timp.

Perc. 1 (Vibr.)

Perc. 2 (Mar.)

Org.

VI. I

VI. II

VI. III

Vle

Vc.

Cb.

Andante non troppo ♩ = 48 (♩ = 144)

70

Timp.

Perc. 1

Perc. 2 (Mar.)

Org.

VI. I

VI. II

VI. III

Vle

Vc.

Cb.

pizz.

pizz.

pizz.

pizz.

pizz.

pizz.

81

Timp. *mp* *cresc. poco a poco* *mf* (Vibr.)

Perc. 1 *mf* *f*

Perc. 2

Org. *mf* *f* *mf*

VI. I *pizz.* *mf*

VI. II *pizz.* *mf* *arco* *mf* *mp*

VI. III *pizz.* *mf* *mp* *mf* *mp*

Vle *pizz.* *mf* *mp* *mf* *mp*

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

Cb. *pizz.* *mf* *mp* *mf* *mp*

83

Timp.

Perc. 1 *f* (Mar.)

Perc. 2 *f* (Mar.) *mf* *mp*

Org. *f* *mf* *mp*

VI. I *f*

VI. II *f*

VI. III *f*

Vle *f* *mf* *mp*

Vc. *mf* *mp*

Cb. *mf* *mp*

85 poco meno mosso e poi stringendo

Timp. *f sub.* *pp* *cresc. poco a poco*

Perc. 1 2 *f sub.*

Org. *f sub.* *mp* *p* *mf*

VI. I *f sub.* *mf*

VI. II *f sub.* *mf*

VI. III *f sub.* *mf*

Vle *f sub.* *mf*

Vc. *f sub.* *mf*

Cb. *f sub.* *mf* arco

89 a tempo

Timp. *mf* *f* *ff*

Perc. 1 2 (Mar.) *f* *ff*

Org. *f* *ff*

VI. I *f* *ff*

VI. II *f* *ff*

VI. III *f* *ff*

Vle *f* *ff*

Vc. *f* *ff*

Cb. *f* *ff*

94

Timp. *p* *cresc. poco a poco*

1

Perc. *mf* (Vibr.) 3

2 *mf* (Mar.) 3

Org. *mp* *cresc. poco a poco* 3

VI. I *f* 3

VI. II *f* 3

VI. III *f* 3

Vle *mf* 3 *f* 3

Vc. *mp* *mf* 3 *f* 3

Cb. *mp* *cresc. poco a poco*

98

Timp.

1

Perc. *mf* 5 *mp* *f* 5

2 *ff dim.* 5 *mf* 5 *f* 5

Org. *ff dim.* 5 *mf* 5 *mp* *f*

VI. I *ff dim.* 5 *mf* 5 *mp* *f* 5

VI. II *ff dim.* 5 *mf* 5 *mp* *f* 5

VI. III *ff dim.* 5 *mf* 5 *mp* *f* 5

Vle *ff dim.* 5 *mp* *f*

Vc. *ff dim.* 5 *mp* *f*

Cb. *ff dim.* 5 *mp* *f*

Largo e maestoso ♩ = 56

104

Score for measures 104-108. Instruments: Timp., Perc. 1 & 2, Org., VI. I, VI. II, VI. III, Vle, Vc., Cb.

Measure 104: Timp. *pp*, Perc. 1 *mp* (Tubular Bells), Org. *mp*, Vc. *p*, Cb. *p*. All strings and woodwinds are marked *cresc. poco a poco*.

Measures 105-108: Continuation of the *cresc. poco a poco* markings. The woodwinds (VI. I, VI. II, VI. III, Vle) enter in measure 105 with *mp* dynamics.



109

Score for measures 109-112. Instruments: Timp., Perc. 1 & 2, Org., VI. I, VI. II, VI. III, Vle, Vc., Cb.

Measure 109: Timp. *f*, Perc. 1 *fff*, Org. *fff*, VI. I *fff*, VI. II *fff*, VI. III *fff*, Vle *fff*, Vc. *fff*, Cb. *fff*.

Measures 110-112: Continuation of the *fff* dynamics. The woodwinds (VI. I, VI. II, VI. III, Vle) enter in measure 110 with *fff* dynamics.

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