

Jüri Reinvere

Norilsk, the Daffodils

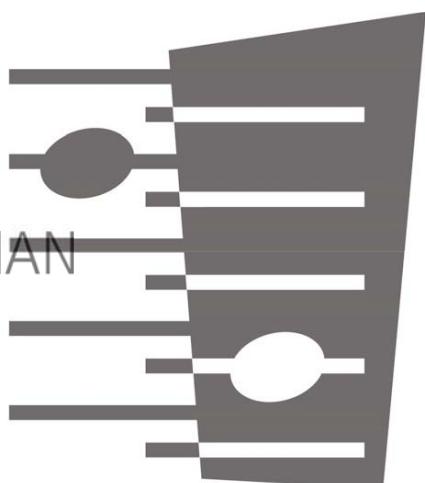
(2012)

SCORE

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FENNICA GEHRMAN



FENNICA GEHRMAN OY, HELSINKI

Jüri Reinvere

Norilsk, the Daffodils

Norilsk, narsisseja

For the reader from tape and big symphony orchestra

2012

ORCHESTRATION

3 Flutes (3rd also piccolo)

2 Oboes, 1 Corno inglese

2 Clarinets in B, 1 Bass-Clarinet in B

2 Bassoons, 1 Contrabassoon

6 Horns in F

3 Trumpets in C

3 Trombones and 1 Tuba

Timpani

3 Percussionists:

1. Vibr., Gr. cassa, Sand bl., Triangolo
2. Metal chimes, Crotali, Shaker, Triangolo
3. 4 Piatti sosp., Sand bl.

Harp

Piano (also Celesta)

Reader from tape

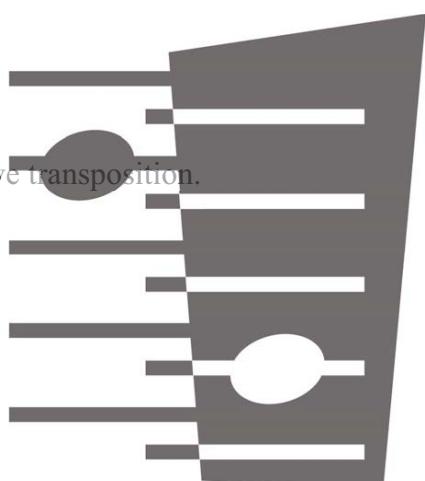
Strings

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The score is written in C

The Contrabassoon and the Double Bass in usual one-octave transposition.

The Crotali in usual two-octave transposition.



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for the reader from tape and big symphony orchestra

Largamente

$\text{♩} = \text{c.52}$

Musical score page 1 featuring staves for Flute 1, Flute 2, Flute 3, Oboe 1, Oboe 2, Clarinet 1, Clarinet 2, Bassoon, Bassoon/C. 1,2, Bassoon/C. 3,4, and Bassoon/C. 5,6. The music consists of sustained notes and short grace note patterns. Dynamics include p , pp , and tr .

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Musical score page 2 featuring staves for Horn 1-3, Trombone 1-3, Tuba, and Timpani. The brass section plays sustained notes with dynamics mp . The woodwind section (Flute 1-6) also has sustained notes.

Musical score page 3 featuring staves for Timpani, Percussion 1-2, Trombone 1-3, Tuba, and Piano. The piano part includes dynamic markings like $Vibr. soft mallets$, $Piatti soft mallets$, $dolce$, $cresc.$, and $bisbigl.$. The percussion part includes ppp and pp .

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Musical score page 4 featuring staves for Tape, Violin I, Violin II, Viola, Cello, and Double Bass. The strings play sustained notes with dynamics like $con sord.$, $div. in 3 con sord.$, and $div.$. The tape section is labeled **Largamente** with $\text{♩} = \text{c.52}$. The bottom half of the page features large abstract graphic shapes in grey and white.

7

Fl. 1
Fl. 2
Fl. 3
Ob. 1
Ob. 2
C. ingl.
Cl. 1
Cl. 2
Bass Cl.
Fig. 1, 2
Cfg.

p *tr.* *p* *tr.* *p*

pp *tr.* *p*

pp *(senza tr.)* *p*

pp *(senza tr.)* *p*

Cor. 1
Cor. 2
Cor. 3
Cor. 4
Cor. 5
Cor. 6
Timp.
Perc. 1
Perc. 3

mf *sim.* *mf* *sim.* *mf* *sim.* *mf* *sim.* *mf* *blow through the instrument* *mf* *blow through the instrument* *mf*

Pfte
Arpa

pp

VI. I
VI. II
Vle
Vc
Cb

sereno molto *pp* *pp* *pp*

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VI. I
VI. II
Vle
Vc
Cb

ppp *ppp* *ppp* *ppp*

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10

Fl. 1
Fl. 2
Fl. 3
Ob.
Ob. 2
C. ingl.
Cl. 1
Cl. 2
Bass Cl.
Fig. 1, 2
Cf.

p
p
muta in Picc.

Musical score for six woodwind instruments (Cor.) across six measures, divided into three systems of two measures each. The score uses six staves, numbered 1 to 6 from top to bottom. Measures 1 and 2 show eighth-note patterns for instruments 1 and 2. Measures 3 and 4 show eighth-note patterns for instruments 3 and 4. Measures 5 and 6 show eighth-note patterns for instruments 5 and 6. Dynamics include *mf*, *sim.*, and crescendo markings.

Musical score for Timpani, Percussion 1, and Percussion 3. The score consists of three staves. The top staff is for Timpani (Tim.), the middle for Percussion 1 (Perc. 1), and the bottom for Percussion 3 (Perc. 3). The score is divided into three measures. In the first measure, Percussion 1 and Percussion 3 play sustained notes. In the second measure, there is a dynamic marking 'cresc.' above the staves. In the third measure, there is a dynamic marking 'mp' below the staves. The notation includes various note heads and rests.

Musical score for Pfeife and Arpa. The score consists of two staves. The top staff is labeled "Pfeife" and the bottom staff is labeled "Arpa". Both staves are in common time and key signature of one sharp. The Pfeife staff has a dynamic marking "cresc." above the first measure. The Arpa staff has a dynamic marking "(8va)" below the first measure. The music features continuous sixteenth-note patterns.

Vl. I

Vl. II

Vle

Vc.

Cb.

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PROMETHEUS

The musical score consists of six staves: VI. I, VI. II, Vle, Vc., and Cb. The score is divided into two sections by a vertical bar line. The first section ends with a dynamic of **ppp**. The second section begins with a dynamic of **p**, followed by **leg. espressivo** markings with grace notes. The dynamics transition through **cresc.**, **mf**, **mfp**, **leg. espressivo**, **cresc.**, **mf**, **mp**, and **leg. espressivo**. The score features large, abstract black and white graphic shapes overlaid on the staves, particularly in the right-hand section. The bassoon (Cb.) part includes a dynamic of **unis.**.



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45

Fl. 2
Picc.
Cl. 2
Cor. 1
Tr. 1
Perc. 2
Pfte
Tape

(6 soli)
Vl. I
Vl. II
Vle
Vc.
Cb.

56

Fl. 2
Picc.
Cl. 2
Bass Cl.
Cor. 6
Tim.
Perc. 2
Tape
Vl. I
Vl. II
Vle
Vc.
Cb.

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67

aeolian (turned embouchure)

Fl. 1
Fl. 2
Fl. 3
Fl. grande
Ob. 1
Ob. 2
C. ingl.
Cl. 1
Cl. 2
Bass Cl.
Fg. 1
Fg. 2
Cfg.

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74

Fl. 1 aeolian (turned embouchure) ord. dolce
Fl. 2 aeolian (turned embouchure)
Picc. muta in Fl. grande
Fl. grande aeolian (turned embouchure) muta in Picc.
Cl. 1 dolce
Cl. 2 dolce
Cor. 3 valve trill with blowing air
Cor. 4 valve trill with blowing air
Cor. 5 valve trill with blowing air
Cor. 6 valve trill with blowing air
Perc. 1 Gr. cassa Triangolo dolce
Perc. 2 Triangolo dolce ppp
Pfte muta in Celesta
Vl. I con sord. solo
Vl. II con sord. solo
Vle
Vc.
Cb.

84

Fl. 1 ord. dolce
Fl. 2 aeolian (turned embouchure)
Picc. aeolian (turned embouchure)
Cl. 1 muta in Fl. grande
Cl. 2 mp
Perc. 3 Piatti
Celesta Cel. muta in Pfte
Arpa bisbigl.
Vl. I sul pont. 2 soli sul pont. tutti div. in 2 dolce
Vl. II div. in 2
Vle
Vc.
Cb.

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III

Fl. 1
Fl. 2
Fl. 3
Ob. 1
Ob. 2
C. ingl.
Cl. 1
Cl. 2
Bass Cl.
Fg. 1
Fg. 2
Cfg.

This page shows the first section of a musical score. It includes staves for Flute 1, Flute 2, Flute 3, Oboe 1, Oboe 2, Clarinet (C. ingl.), Clarinet 1, Clarinet 2, Bass Clarinet, Bassoon 1, Bassoon 2, Cello (Cfg.) 1, Cello 2, and Double Bass (Cello) 3. The music consists of six measures. Measures 1-3 feature sustained notes with dynamic markings like *p*, *mp*, and *cresc.*. Measures 4-6 show more complex patterns with eighth-note groups and sustained notes. Measure 7 concludes with a dynamic *p*.

Cor. 1
Cor. 2
Cor. 3
Cor. 4
Cor. 5
Cor. 6
Tr. 1
Tr. 2
Tr. 3
Tbn. 1
Tbn. 2
Tbn. 3
Tuba
Timpani
Perc. 3

This page continues the musical score. It includes staves for Corals (Cor. 1-6), Trombones (Tr. 1-3), Bass Trombones (Tbn. 1-3), Tuba, Timpani, and Percussion 3. Measures 1-6 are mostly rests. Measures 7-12 feature sustained notes with dynamics like *p*, *z.*, and *p*. Measures 13-16 show eighth-note patterns with dynamics like *p*, *z.*, and *p*.

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Vl. I
Vl. II
Vle
Vcl
Cb.

This page shows the string section. It includes staves for Violin I (Vl. I), Violin II (Vl. II), Viola (Vle), Cello (Vcl), and Double Bass (Cb.). Measures 1-6 show eighth-note patterns with dynamics like *p*, *mp*, and *f*. Measures 7-12 feature sustained notes with dynamics like *p*, *z.*, and *p*. Measures 13-16 show eighth-note patterns with dynamics like *p*, *mp*, and *f*. A large gray graphic element is present in the lower right corner of the page.

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135

Fl. 1
Fl. 2
Fl. 3
Ob. 1
Ob. 2
C. ingl.
Cl. 1
Cl. 2
Bass Cl.
Fg. 1
Fg. 2
Cfg.

Mouthpiece-whistle

This musical score page shows six staves of music. The top staff is labeled "Mouthpiece-whistle". The second staff is also labeled "Mouthpiece-whistle". The third staff is labeled "Cor.". The fourth staff is labeled "Mouthpiece-whistle". The fifth staff is labeled "Mouthpiece-whistle". The sixth staff is labeled "Tr. 1-3". The seventh staff is labeled "Tbn. 1-3". The eighth staff is labeled "Tuba". The score consists of six systems of music. Each system begins with a dynamic marking "p" (pianissimo). The first system has a "dim." instruction. The second system has a "dim." instruction. The third system has a "dim." instruction. The fourth system has a "dim." instruction. The fifth system has a "dim." instruction. The sixth system has a "dim." instruction.

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143

This musical score page contains three systems of music. The top system, labeled 'Cor.', consists of six staves numbered 1 through 6. Each staff has a single note head per measure, with dynamics like 'dim.' placed above them. The middle system, labeled 'perc.', consists of three staves numbered 1 through 3. It features sixteenth-note patterns with dynamics such as 'pp', 'fp', 'mp', and 'sfz'. The bottom system, labeled 'Arpa', shows two staves with a brace between them. The first staff has a treble clef and the second has a bass clef. Both staves contain sustained notes with a dynamic of 'ppp' indicated at the end.

三

149

Cor.

1
2
3
4
5
6

Perc.

1
2
3

Tape

三

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156

1 Cor. 2 Cor. 3 Cor. 4 Cor. 5 Cor. 6 Cor.

1 Perc. 2 Perc. 3 Perc.

Tape

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