

EINOJUHANI
RAUTAVAARA

Before the Icons

for Orchestra



FENNICA GEHRMAN

IKONIEN EDESSÄ - BEFORE THE ICONS

Jo puoli vuosisataa sitten, 1955 ja 56, sävelsin pianolle kuusi bysanttilaista ikonia löydettyäni niiden kuvat saksalaisesta ikonikirjasta.

Heti suunnittelin, ja aloitinkin niiden orkestrointia, mutta työ jäi tehtäväksi vasta 2006, jolloin vielä sävelsin ikonien väleihin kolme Rukousta. Tein ne jousiorkesterille tuomaan teokseen yksilön äänen. Onhan ikonien tehtävänä kirkossa "synnyttää rukouksen mieltä". Sävelsin vielä loppuun juhlallisen Aamenen.

Apostoli Luukas lienee tarun mukaan maalannut Jumalanäidin kuvan ja siten luonut ensimmäisen ikonin. Myöhemmissäkin on Jumalanäiti pysynyt tavallisimpana aiheena, evankeliumin kohtausten ja pyhien miesten ja naisten ohella. Vuosisadasta toiseen ja vuosituhannesta toiseen on aihepiiri pysynyt samana. Niin myös maalarit pysyvät yleensä tuntemattomina, nimettöminä.

I. Ensimmäinen kuva on Jumalanäidin Kuolema. Purppuraisella vuoteella makaa Ihmisen Pojan äiti, häntä ympäröi apostolien loistava piiri. He eivät nyt ole kalastajia tai puuseppiä, vaan kirkkoruhtinaita, joiden viitat säkenöivät jalokiveä ja kultaa. Aito bysanttilainen, raskaan barbaarinen ja samalla dekadentti kohtaus, jonka värien taustalta tuntuu soivan kellojen juhlallinen valitus.

Rukous

II. Toinen kuva esittää Kahta maalaispyhimystä. Se on peräisin vanhan ikonostaasin ovesta. Jossain pienessä kyläkirkossa nämä kaksi vakavaniolista pyhää ovat katselleet huivipäisiä maalaistytöitä ja partaisia talonpoikia. Ilahduttavan vihreältä taustaltaan ne ovat nähneen monia hääpareja ja lukemattomia pääsiäissuudelmia: "Kristus on ylösnoussut, iloitkaamme..."

III. Kynttilänsavun mustuttama ja ihmisen historian naarmuttama Blakernajan musta Jumalanäiti levitettyine käsineen kantaa lastaan pyöreänä medaljonkina rinnallaan. Suunattomat mustat silmät hakevat katsettamme kirkon joka kolkasta, mutta vailla armon ja lempeyden sädettä: ne ovat liikaa nähneet, liikaa ihmisiä ja heidän tuskaansa.

Rukous

IV. Kristuksen kaste on kuvattu sinivihreällä, kullalla ja punaisella. Hiuspalmikon säännöllisyydellä näyttävät joen laineet virtaavan suoraan ylhäältä, niiden keskellä seisoo Kristuksen laiha, alaston askeetin hahmo, jota kohden rannalta kurottuu nahkoihin puettu Johannes voitelemaan Valitun pään. Toisella rannalla seisoo kolme enkeliä jäykässä rivissä, nöyrästi kumartuen. Nämä hahmot seisovat maisemassa, joka ei voisi olla abstraktimpi: Vesi, maa ja vuoret ovat pelkkiä vertauskuullisia kulisseeja, taivas on kullanvärinen.

V. Pyhät naiset haudalla. Viileänvärissä yössä on heillä viimeinen hetki ajatella ja tuntea Hänet ihmisenä. He antavat kuolinkellon muiston kajahtaa hiljaa, ja heidän ajatuksensa kaartuu hellän sävelmän tavoin.

Rukous

VI. Arkkienkeli Mikael kukistaa Antikristuksen. Vauhdissaankin järkkymättömän tyynenä ratsastaa Mikael punaisella siivekkäällä hevosellaan yli karvaisen ja ruman perivihollisen. Hänellä tuntuu tosin olevan aivan liikaa tekemistä: oikea käsi uhkaa Antikristusta keihäällä, samalla heiluttaen suitsutusastiaa, vasen käsi kohottaa Kirjojen Kirjaa, huulillaan hän puhalttaa tuomion pasuunaa ja siivet, punaiset nekin, kohoavat hartioista uljaina. Arkaainen kuva saa ympärilleen naivistisen musiikin - kunnes vihdoin "Aamen" palauttaa meidät nykyhetken todellisuuteen.

Aamen.

Einojuhani Rautavaara

Before the Icons

1. The Death of the Mother of God

EINOJUHANEN RAUTAVAARA (1955-2005)

Maestoso $\text{♩} = 66$

1, 2 Flauti *ff* *pp*

3 Oboi 1, 2 *ff* *pp*

Corno inglese *ff*

Clarineti (in Sib) 1, 2 *ff*

Clarinetto basso (in Sib) *ff*

Fagotti 1, 2 *ff*

Cfg. *ff*

1, 2 Corni (in Fa) *ff*

3, 4 Trombe (in Do) *ff*

1, 2 Tromboni *ff*

3, Tuba *ff*

Timpani *f*

Vibrafono *ff*

Tubular bells *ff*

4 Tom-tom *mf* *ff*

Tam-tam *f*

Arpa

Maestoso $\text{♩} = 66$

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Violini I *ff* *pp*

Violini II *ff* *pp*

Viole *ff* *pp*

Violoncelli *ff* *pp*

Contrabbassi *ff* *p* *pp*

Tranquillo ♩ = 54

7

Fl. 1, 2
muta in Piccolo

Ob. 1
legato
p

Ob. 2
legato
p

C. ingl.
legato
p

Cl. (in Sib) 1, 2

Cl. basso (in Sib)

Fg. 1
pp

Fg. 2
pp

Cfg.

Cor. (in Fa) 1, 2

Cor. (in Fa) 3, 4

Tr. (in Do) 1-3

Tbn. 1-3

Tuba

Vibr.
motor on
mf

Arpa
mf
E♯ F♯ G♯ A♯
B♯ C♯ D♯
f

Tranquillo ♩ = 54

VI. I
pp

VI. II
pp

Vle
pp

Vc.
pp

Cb.
pizz.
pp

mf → *mp*

mf → *mp*

mf → *mp*

mf

arco

mf

13

Fl. 1, 2

Picc.

Ob. 1

Ob. 2

C. ingl.

Cl. (in Sib) 1, 2

Cl. basso (in Sib)

Fg. 1

Fg. 2

Cfg.

Cor. (in Fa) 1, 2

Cor. (in Fa) 4

Tr. (in Do) 1-3

Tbn. 1-3

Tuba

Vibr.

Arpa

VI. I

VI. II

Vle

Vc.

Cb.

mf

mp

p

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35

Fl. 1, 2 *ff* *mf* a 2

Picc. *ff*

Ob. 1, 2 *ff* *mf*

C. ingl. *ff* *mf*

Cl. (in Sib) 1, 2 *ff* *mf*

Cl. basso (in Sib) *ff*

Fig. 1, 2 *ff* a 2

Cfg. *ff*

Cor. (in Fa) 1, 2 a 2

Tr. (in Do) 1, 2 3 *f* *p* *pp* con sord.

Tbn. 1, 2 3 *f* *p* *pp* con sord.

Tuba *f* *p* *pp* con sord.

Timp. *ff*

Vibr. *ff*

Tub. bells *mf* *p* *pp*

Piatto sosp. *ff*

VI. I *ff* *mf* *pp*

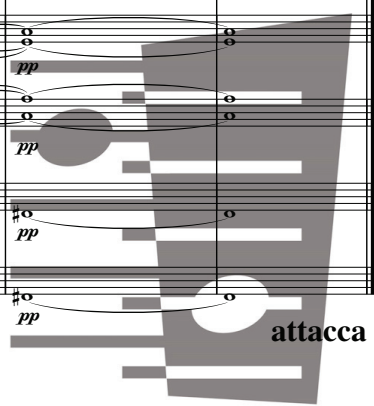
VI. II *ff* *mf* *pp*

Vle *ff* *mf* *pp*

Vc. *ff* *mf* *pp*

Cb. *ff* *mf* *pp*

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attacca

2. Prayer

Tranquillo $\text{♩} = 76$

Musical score for measures 1-6. The score is for a string quartet and includes parts for Violin I (VI. I), Violin II (VI. II), Viola (Vle), Violoncello (Vc.), and Contrabasso (Cb.). The tempo is marked 'Tranquillo' with a quarter note equal to 76 beats. The dynamics are marked 'p' (piano) for all instruments. The key signature has two flats (B-flat and E-flat), and the time signature is 3/4. The music features a steady eighth-note accompaniment in the lower strings and a more melodic line in the upper strings.

Musical score for measures 7-12. This section continues the string quartet arrangement. The dynamics remain 'p' (piano). The melodic lines in the violins and viola become more active, with some sixteenth-note passages. The cello and double bass continue their accompaniment. A double bar line is present at the end of measure 12.

Musical score for measures 13-16. This section introduces a solo part for Violin I (VI. Soli), marked 'pp' (pianissimo). The other instruments continue with their accompaniment, with dynamics ranging from 'pp' to 'p'. The key signature and time signature remain the same. A large watermark 'PROMOTIONAL COPY' is visible across the bottom right of the page.

19

VI. I *f*

VI. II *f*

Vle *f*

Vc. *f*

Cb. *f*

25

VI. I *p*

VI. II *p*

Vle

Vc.

Cb.

32

VI. I

VI. II

Vle

Vc.

Cb.

38

VI. I

VI. II

Vle

Vc.

Cb.

3. Two Village Saints

Giacoso ♩ = 160

1 Fl. *mf*

2 Fl. *mf*

Picc.

Ob. 1 *mf*

C. ingl.

Cl. 1 (in Sib) *mf*

Cl. 2 (in Sib) *mf*

Cl. basso (in Sib)

Fg. 1 *mf*

Cfg.

1, 2 Cor. (in Fa) *sfzp* *pp* *sfzp*

3, 4

Tr. (in Do) 1-3

1, 2 Tbn.

3, Tuba

Timp.

Arpa *f* *f*

Giacoso ♩ = 160

VI. I *mf*

VI. II *mf*

Vle. *sfzp* *mf*

Vc. *sfzp* *mf*

Cb.

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molto ritardando

20

Fl. 1, 2
Picc.
Ob. 1, 2
C. ingl.
Cl. (in Sib) 1, 2
Cl. basso (in Sib)
Fg. 1, 2
Cfg.
Cor. (in Fa) 1, 2, 3, 4
Tr. (in Do) 1, 2, 3
Tbn. 1, 2
3, Tuba
Timp.
T-tam
Arpa

molto ritardando

VI. I
VI. II
Vle.
Vc.
Cb.

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a tempo

27

1 Fl.

2 Picc.

Ob. 1

C. ingl.

1 Cl. (in Sib)

2 Cl. basso (in Sib)

Fg. 1

Cfg.

1 Cor. (in Fa)

2 Tr. (in Do)

1, 2 Tbn.

3, Tuba

Timp.

Arpa

a tempo

VI. I

VI. II

Vle

Vc.

Cb.

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4. Black Madonna of Blakernaya

Lugubre ♩ = 36 (♩ = 72)

Fl. 1, 2
Picc.
Ob. 1, 2
C. ingl.
Cl. (in Sib) 1, 2
Cl. basso (in Sib)
Fg. 1, 2
Cf. g.
COF. (in Fa) 1, 2
3, 4
Tr. (in Do) 1-3
Tbn. 1, 2
3, Tuba
Timp.
Arpa
VI. I
VI. II
Vle.
Vc.
Cb.

p
pp
mf
p

E♭ F♯ G♯ A♭
B♭ C♯ D♯
A♯
E♭
B♯

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1 Fl. *pp*

2 Fl. *pp*

Ob. 1 *pp*

1 Cl. (in Sib) *pp* *tr* *ff* *pp*

2 Cl. (in Sib) *pp* *tr* *ff* *pp*

Cl. basso (in Sib) *pp*

Fg. 1, 2

Cfg. *p*

1, 2 Cor. (in Fa) *sfz* *ppp*

3, 4 Cor. (in Fa) *sfz* *ppp*

1, 2 Tr. (in Do) *sfz* *ppp*

3 Tr. (in Do) *sfz* *ppp*

1, 2 Tbn. *sfz* *ppp*

3 Tbn. *sfz* *ppp*

Timp.

Piatto sosp. *f* *ppp* *tr*

Arpa *non arpeggiando*
G^b A^b
C^b D^b *p*

VI. I *p* *ff* *ppp* *pp* *senza vibrato*

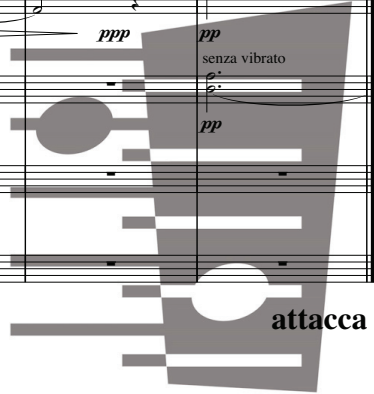
VI. II *p* *ff* *ppp* *pp* *senza vibrato*

Vle. *p* *pp* *senza vibrato*

Vc. *p* *pp*

Cb. *p* *pp*

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5. Prayer

$\text{♩} = 54$
molto legato

VI. I
VI. II
Vle
Vc.
Cb.

8

VI. I
VI. II
Vle
Vc.
Cb.

16

VI. I
VI. II
Vle
Vc.
Cb.

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24

VI. I *sub. p*

VI. II *sub. p*

Vle *sub. p*

Vc. *p*

Cb. *p*

32

VI. I *mf*

VI. II *mf*

Vle *mf*

Vc. *mf*

Cb. *mf*

39

VI. I

VI. II

Vle

Vc.

Cb. *f*

46

VI. I

VI. II

Vle

Vc.

Cb.

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6. The Baptism of Christ

Fluente $\text{♩} = 52$

1 Fl. *mf*

2 Fl. *mf*

Picc. *mf*

1 Ob. *mf*

2 Ob. *mf*

C. ingl. *mf*

1 Cl. (in Sib) *mf*

2 Cl. (in Sib) *mf*

1 Fg. *mf*

2 Fg. *mf*

1, 2 Cor. (in Fa)

3, 4 Cor. (in Fa)

Tr. (in Do) 1-3

1, 2 Tbn.

3, Tuba

Vibr. *mf*

Arpa *mf* non arpeggiando

$E\sharp F\sharp G\sharp A\sharp$
 $B\sharp C\sharp D\sharp$

Fluente $\text{♩} = 52$

VI. I *pp*

VI. II *pp*

Vle *pp*

Vc.

Cb.

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6

1 Fl. *mf* *f*

2 Fl. *mf* *f*

Picc.

1 Ob. *mf* *f*

2 Ob. *mf* *f*

C. ingl.

1 Cl. (in Sib) *mf* *f* *f*

2 Cl. (in Sib) *mf* *f* *f*

1 Fg.

2 Fg.

1 Cor. (in Fa) *p* *f*

2 Cor. (in Fa) *p* *f*

3 Cor. (in Fa) *p* *f*

4 Cor. (in Fa) *p* *f*

Tr. (in Do) 1-3

1, 2 Tbn.

3, Tuba

Vibr.

Arpa

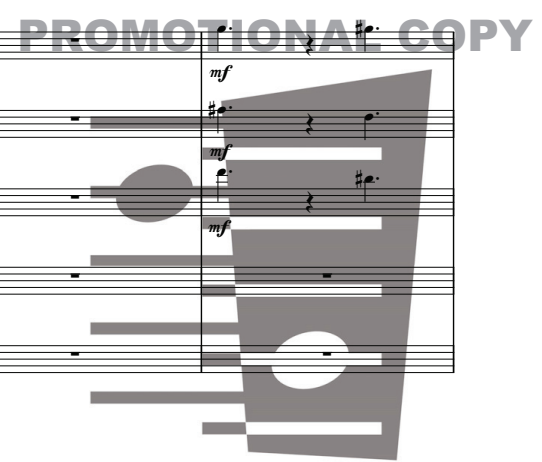
VI. I *mf*

VI. II *mf*

Vle *mf*

Vc.

Cb.



16

1 Fl. *f*

2 Fl. *f*

1 Ob.

2 Ob.

C. ingl. *mf*

1 Cl. (in Sib) *mf*

2 Cl. (in Sib) *mf*

Cl. basso (in Sib) *mf*

1 Fg. *mf*

2 Fg. *mf*

Cfg. *mf*

1, 2 Cor. (in Fa)

3, 4 Cor. (in Fa)

Tr. (in Do) 1-3

1, 2 Tbn.

3, Tuba

Timp. *f*

Arpa

VI. I

VI. II

Vle. *f*

Vc. *mf* *pizz.* *f* *arco*

Cb. *mf*

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Maestoso ♩ = 52

25

Fl. 1, 2 *ff*

Picc. *ff*

Ob. 1, 2 *ff*

C. ingl. *ff*

Cl. (in Sib) 1, 2 *ff*

Cl. basso (in Sib) *ff*

Fg. 1, 2 *ff*

Cfg. *ff*

Cor. (in Fa) 1, 2 *ff*

3, 4 *ff*

Tr. (in Do) 1, 2 *ff* senza sord.

3 *ff* senza sord.

Tbn. 1, 2 *ff*

3 *ff*

Tuba *ff* senza sord.

Timp. *ff*

Tub. bells *ff*

Arpa *ff* Eb G# A#

Maestoso ♩ = 52

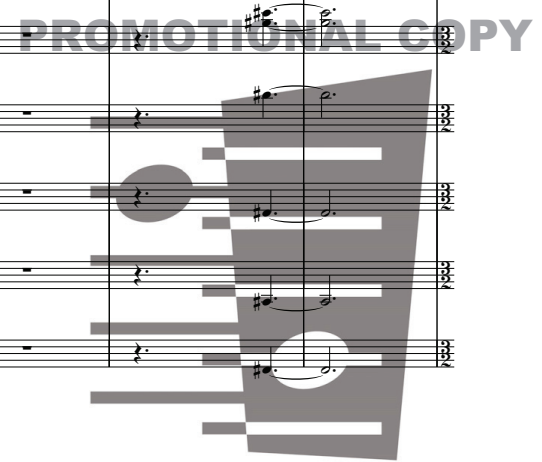
VI. I *ff*

VI. II *ff*

Vle. *ff*

Vc. *ff*

Cb. *ff*



Dolce, tranquillo $\text{♩} = 72$

32

1 Fl.

2 Fl.

Picc.

1 Ob.

2 Ob.

C. ingl.

Cl. (in Sib) 1, 2

Cl. basso (in Sib)

Fg. 1

Cfg.

1, 2 Cor. (in Fa)

3, 4 Cor. (in Fa)

Tr. (in Do) 1-3

Tbn. 1-3

Timp.

Dolce, tranquillo $\text{♩} = 72$

VI. I

VI. II

Vle

Vc.

Cb.

36

1 Fl. *pp*

2 Fl. *pp*

Picc. *pp*

1 Ob. *pp*

2 Ob. *pp*

C. ingl. *pp*

Cl. (in Sib) 1, 2

Cl. basso (in Sib) *mf*

Fg. 1 *mp*

Cfg. *mp*

1, 2 Cor. (in Fa)

3, 4 Cor. (in Fa)

Tr. (in Do) 1-3

Tbn. 1-3

Timp.

VI. I *mp*

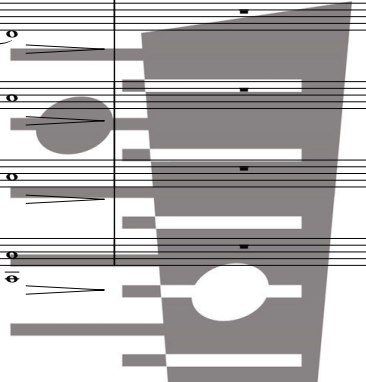
VI. II *mp*

Vle *mp*

Vc. *mf*

Cb. *mp*

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41

1
Fl.

2

Picc.

1
Ob.

2

C. ingl.

Cl. (in Sib) 1, 2

Cl. basso (in Sib)

Fg. 1, 2

Cfg.

1, 2
Cor. (in Fa)

3, 4

Tr. (in Do) 1-3

Tbn. 1-3

Vibr.

VI. I
con sord.
pp

VI. II
con sord.
pp

Vle
con sord.
pp

Vc.
con sord.
pp

Cb.

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Tempo primo $\text{♩} = 52$

46

Fl. 1 *p*

Picc. *p*

Ob. 1 *p*

C. ingl.

Cl. (in Sib) 1, 2

Cl. basso (in Sib)

Fg. 1, 2

Cfg.

Cor. (in Fa) 1, 2

3, 4

Tr. (in Do) 1-3

Tbn. 1-3

Vibr. *mp* *mf*

Arpa *mf* non arpeggiando *G♯* *mf*

E♭ F♯ G♯ A♯
B♯ C♯ D♯

Tempo primo $\text{♩} = 52$

VI. I

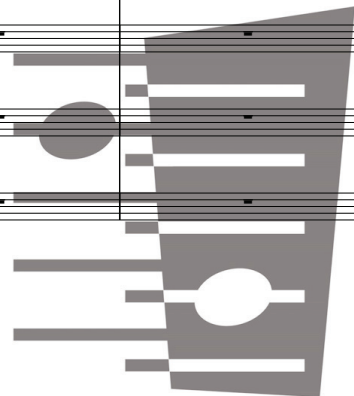
VI. II

Vle

Vc.

Cb.

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51

Fl. I *p* *f*

Ob. 1 *p* *f*

Vibr. *mf* *p*

Arpa G#

VI. I *mf*

VI. II *mf*

Vle *mf*

Vc.

Cb.



Con passione e poco rubato ♩ = 76

56

Cl. (in Sib) I *f*

Tub. bells *mf*

VI. I *f*

VI. II *f*

Vle *f*

Vc. *f*

Cb. *f*

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61

Cl. (in Sib) I *mf*

Tub. bells

VI. I *mp* *p*

VI. II

Vle. *mp* *p*

Vc. *mp* *p*

Cb. *mp* *p*



68

Cl. basso (in Sib) *mf*

Cor. (in Fa) 1, 2 *f*

3, 4 *f*

Timp. *f*

VI. I *f*

VI. II *f*

Vle. *mf* *f*

Vc. *mf* *f*

Cb. *mf* *f*

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74

Fl. 1, 2 *f* *a 2* *f* *a 2*

Picc.

Ob. 1, 2 *f* *a 2* *f* *a 2*

C. ingl.

Cl. (in Sib) 1, 2 *f* *a 2* *f*

Cl. basso (in Sib) *f*

Fig. 1, 2 *f* *f*

Cfg.

1 *f*

2 *f*

3 *f*

4 *f*

1, 2

Tr. (in Do)

3

1, 2

Tbn.

3, Tuba

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

VI. I *f* *f*

VI. II *f* *f*

Vle. *f* *f*

Vc. *f* *f*

Cb. *f* *f*

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78

Fl. 1, 2 *mf* *cresc.* *ff*

Picc. *ff*

Ob. 1, 2 *mf* *cresc.* *ff*

C. ingl. *mf* *cresc.* *ff*

Cl. (in Sib) 1, 2 *mf* *cresc.* *ff*

Cl. basso (in Sib) *mf* *cresc.* *ff* *f*

Fg. 1, 2 *mf* *cresc.* *ff* *f*

Cfg. *f*

1

2

3

4

1, 2

3

1, 2

3, Tuba

Cor. (in Fa)

Tr. (in Do)

Tbn.

Timp. *mf* *f*

VI. I *mf* *cresc.* *ff* *f*

VI. II *mf* *cresc.* *ff* *f*

Vle *mf* *cresc.* *ff* *f*

Vc. *mf* *cresc.* *f*

Cb. *f*



8. Prayer

Andante ♩ = 84

Musical score for measures 1-6 of '8. Prayer'. The score is for a string quartet (VI. I, VI. II, Vle, Vc.) and a double bass (Cb.). The tempo is Andante (♩ = 84). The key signature has one flat (B-flat). The time signature is 4/4. The score includes dynamics (pizz., f, p, arco) and articulation (pizz., arco) markings. The VI. I part starts with a forte (f) pizzicato (pizz.) chord in measure 2, followed by a piano (p) arco passage in measure 3. The VI. II part starts with a piano (p) melody in measure 1, followed by a forte (f) to piano (p) dynamic change in measure 2. The Vle part starts with a piano (p) melody in measure 1, followed by a forte (f) to piano (p) dynamic change in measure 2. The Vc. part starts with a forte (f) pizzicato (pizz.) chord in measure 2, followed by a piano (p) arco passage in measure 3. The Cb. part is mostly silent, with some notes in measure 3.



Musical score for measures 7-10 of '8. Prayer'. The score is for a string quartet (VI. I, VI. II, Vle, Vc.) and a double bass (Cb.). The tempo is Andante (♩ = 84). The key signature has one flat (B-flat). The time signature is 4/4. The score includes dynamics (f, p, mp, arco, pizz.) and articulation (pizz., arco) markings. Measure 7 is marked with a box containing the number 7. The VI. I part starts with a forte (f) pizzicato (pizz.) chord in measure 7, followed by a piano (p) arco passage in measure 8, and a mezzo-piano (mp) arco passage in measure 9. The VI. II part starts with a forte (f) to piano (p) dynamic change in measure 7, followed by a mezzo-piano (mp) arco passage in measure 9. The Vle part starts with a forte (f) to piano (p) dynamic change in measure 7, followed by a mezzo-piano (mp) arco passage in measure 9. The Vc. part starts with a forte (f) pizzicato (pizz.) chord in measure 7, followed by a piano (p) arco passage in measure 8, and a mezzo-piano (mp) arco passage in measure 9. The Cb. part is mostly silent, with some notes in measure 9.

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stringendo al

12

VI. I

VI. II

Vle

Vc.

Cb.

Moderato

♩ = 112

18

VI. I

VI. II

Vle

Vc.

Cb.

23

VI. I

VI. II

Vle

Vc.

Cb.

PROMOTIONAL COPY

29

VI. I

VI. II

Vle

Vc.

Cb.



35

VI. I

VI. II

Vle

Vc.

Cb.

mf

mf

mf

mf

mf

mf



Andante ♩ = 84

42

VI. I

VI. II

Vle

Vc.

Cb.

p

p

p

p

p

p

PROMOTIONAL COPY

9. Archangel Michael Fighting the Antichrist

Energico $\text{♩} = 112$

Cl. (in Sib) I

Cl. basso (in Sib)

Tuba

Arpa

mf

mf

f

mf

Energico $\text{♩} = 112$

VI. I

VI. II

Vle

Vc.

Cb.

mf

f

f

pizz.



Tuba

VI. I

VI. II

Vle

Vc.

Cb.

f

f

f

PROMOTIONAL COPY

12

1 Fl. *ff*

2 Fl. *ff*

1 Ob. *ff*

2 Ob. *ff*

1 Cl. (in Sib) *ff*

2 Cl. (in Sib) *ff*

Cl. basso (in Sib)

Fig. 1, 2 *f* a 2

Cfg. *f*

1, 2 Cor. (in Fa) *f*

3, 4 Cor. (in Fa) *f*

Tr. (in Do) 1-3

Tbn. 1-3

Tuba

Timp.

Snare drum *f*

Arpa

VI. I

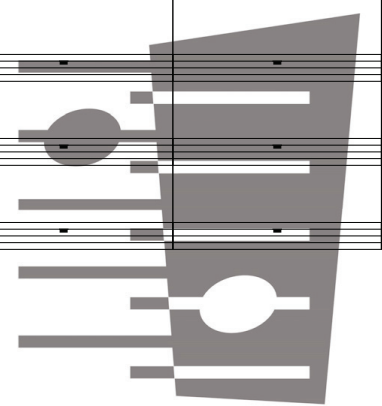
VI. II

Vle

Vc.

Cb. *f* arco

PROMOTIONAL COPY



1 Fl.

2 Fl.

1 Ob.

2 Ob.

C. ingl.

1 Cl. (in Sib)

2 Cl. (in Sib)

Cl. basso (in Sib)

Fg. 1, 2

Cfg.

Cor. 1, 2 (in Fa)

1 Tr. (in Do)

2 Tr. (in Do)

3 Tr. (in Do)

Tbn. 1-3

Tuba

Timp.

Arpa

VI. I

VI. II

Vle

Vc.

Cb.

a 2

f

f

f

PROMOTIONAL COPY

1 Fl. *p*

2 Fl. *p*

1 Ob. *p*

2 Ob. *p*

C. ingl.

1 Cl. (in Sib) *p*

2 Cl. (in Sib) *p*

Cl. basso (in Sib)

Fg. 1, 2

Cfg.

Cor. (in Fa) 1, 2 *a 2*

Tr. (in Do) 1 *con sord.* *pp*

2 *Flatterz.* *pp*

3 *Flatterz.* *pp*

Tbn. 1-3

Tuba

Timp.

Arpa

VI. I *sub. p* *f*

VI. II *sub. p* *f*

Vle.

Vc.

Cb.

pp

arco

pp

PROMOTIONAL COPY

41

Fl. 1, 2 *f*

Picc. *f*

Ob. 1, 2

C. ingl.

Cl. (in Sib) 1, 2

Cl. basso (in Sib)

Fg. 1, 2

Cfg.

Cor. (in Fa) 1, 2, 3, 4

Tr. (in Do) 1, 2 *mf* senza sord.

Tbn. 1-3

Tuba

Timp. *f*

Arpa *f*

VI. I *mf*

VI. II *mf*

Vle. *f* pizz.

Vc. *f*

Cb.

46

1 Fl. *f*

2 Fl. *f*

1 Ob. *f*

2 Ob. *f*

C. ingl. *f*

1 Cl. (in Sib) *f*

2 Cl. (in Sib) *f*

Cl. basso (in Sib) *f*

1 Fg. *f*

2 Fg. *f*

1, 2 Cor. (in Fa) *mf* *f* *pp*

3, 4 Cor. (in Fa) *mf* *f* *pp*

1 Tr. (in Do) *f*

2 Tr. (in Do) *f*

1 Tbn. *mf*

2 Tbn. *mf*

Timp.

Snare drum *f*

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

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

Vle. *f* *arco* *f* *sub. pp*

Vc. *f* *sub. pp*

Cb. *pp*

PROMOTIONAL COPY

1 Fl.

2 Fl.

1 Ob.

2 Ob.

C. ingl.

1 Cl. (in Sib)

2 Cl. (in Sib)

Cl. basso (in Sib)

1 Fg.

2 Fg.

1, 2 Cor. (in Fa)

3, 4 Cor. (in Fa)

1 Tr. (in Do)

2 Tr. (in Do)

1 Tbn.

2 Tbn.

Timp.

Snare drum

VI. I

VI. II

Vle

Vc.

Cb.

pp

ff

ff

ff

ff

ff

ff

ff

ff

ff

PROMOTIONAL COPY

Fl. 1, 2
Picc.
Ob. 1, 2
C. ingl.
Cl. (in Sib) 1, 2
Cl. basso (in Sib)
Fg. 1, 2
Cfg.
Cor. (in Fa) 1, 2
3, 4
Tr. (in Do) 1, 2
3
Tbn. 1, 2
3
Tuba
Timp.
Arpa
VI. I
VI. II
Vle
Vc.
Cb.

The musical score for page 58 is arranged in a standard orchestral format. It features the following instruments and parts:

- Flute 1 and 2 (Fl. 1, 2)
- Piccolo (Picc.)
- Oboe 1 and 2 (Ob. 1, 2)
- Clarinet in G (C. ingl.)
- Clarinet in Bb 1 and 2 (Cl. (in Sib) 1, 2)
- Bass Clarinet in Bb (Cl. basso (in Sib))
- Fagot 1 and 2 (Fg. 1, 2)
- Contrabassoon (Cfg.)
- Cor Anglais (in F) 1 and 2 (Cor. (in Fa) 1, 2)
- Cor Anglais (in F) 3 and 4 (Cor. (in Fa) 3, 4)
- Trumpet (in D) 1 and 2 (Tr. (in Do) 1, 2)
- Trumpet (in D) 3 (Tr. (in Do) 3)
- Trombone 1 and 2 (Tbn. 1, 2)
- Trombone 3 (Tbn. 3)
- Tuba
- Timpani (Timp.)
- Arpa (Arpa)
- Violin I (VI. I)
- Violin II (VI. II)
- Viola (Vle)
- Violoncello (Vc.)
- Contrabasso (Cb.)

Dynamic markings include *f* (forte) and *a 2* (second ending). The score is written in a key signature of one sharp (F#) and a common time signature (C). A large watermark "PROMOTIONAL COPY" is visible across the bottom right of the page.

64 a 2

Fl. 1, 2 *f*

Picc. *f*

Ob. 1, 2 *f*

C. ingl. *f*

Cl. (in Sib) 1, 2

Cl. basso (in Sib)

Fig. 1, 2

Cfg.

1, 2

Cor. (in Fa)

3, 4

1, 2 a 2

Tr. (in Do)

3

1, 2 1. *f*

Tbn.

3

Tuba *f*

Timp.

Arpa

VI. I

VI. II

Vle

Vc.

Cb.

10. Amen

Serioso $\text{♩} = 44$

Cl. basso (in Sib)

VI. I

VI. II

Vle

Vc.

Cb.

mf *p*

pp *p*



7

Fl. 1

Cl. (in Sib) 1

Cl. (in Sib) 2

Cl. basso (in Sib)

Fg. 1

Fg. 2

VI. I

VI. II

Vle

Vc.

Cb.

f *mf* *f* *mf* *f* *mf* *p* *mf* *p* *mf*

a 2

PROMOTIONAL COPY

Fl. 1, 2

Ob. 1, 2

C. ingl.

Cl. (in Sib) 1, 2

Cl. basso (in Sib)

Fg. 1, 2

Cfg.

Cor. (in Fa) 1, 2, 3, 4

Tr. (in Do) 1, 2, 3

Tbn. 1-3

Tuba

Timp.

VI. I

VI. II

Vle

Vc.

Cb.

PROMOTIONAL COPY

24

Fl. 1, 2 *f* *sub. p*

Picc. *f* *sub. p*

Ob. 1, 2 *f* *sub. p*

C. ingl. *f* *sub. p*

Cl. (in Sib) 1, 2 *f* *sub. p*

Cl. basso (in Sib) *f* *sub. p*

Fg. 1, 2

Cfg.

Cor. (in Fa) 1, 2 *f*

3, 4 *f*

Tr. (in Do) 1, 2 *f*

3 *f*

Tbn. 1-3 *f*

Tuba *f*

Timp. *p* *f*

Tub. bells *f*

4 T-tom *f*

Arpa *ff*

E \flat F \sharp G \sharp A \sharp
B \sharp C \flat D \sharp

VI. I *f* *sub. p*

VI. II *f* *sub. p*

Vle. *f* *sub. p*

Vc. *f* *sub. p*

Cb.

PROMOTIONAL COPY

28

Fl. 1, 2 *f* *a 2* *sub. p*

Picc. *f* *sub. p*

Ob. 1, 2 *f* *a 2* *sub. p*

C. ingl. *f* *sub. p*

Cl. (in Sib) 1, 2 *f* *a 2* *sub. p*

Cl. basso (in Sib) *f* *sub. p*

Fig. 1, 2 *f*

Cfg. *f*

Cor. (in Fa) 1, 2 *f* *pp*

3, 4 *f* *pp*

Tr. (in Do) 1, 2 *f*

3

Tbn. 1-3 *f*

Tuba *f*

Timp. *f*

Tub. bells

4 T-tom *f* *mf*

Arpa *ff* *8va* *ff*

VI. I *f* *sub. p*

VI. II *f* *sub. p*

Vle *f* *sub. p*

Vc. *f* *sub. p*

Cb. *f*

32 *sfz*

Fl. 1, 2 *f*

Picc. *f*

Ob. 1, 2 *f*

C. ingl. *f*

Cl. (in Sib) 1, 2 *f*

Cl. basso (in Sib) *f*

Fg. 1, 2 *f*

Cfg. *f*

Cor. (in Fa) 1, 2 *f*
3, 4 *f*

Tr. (in Do) 1, 2 *f*
3 *f*

Tbn. 1, 2 *f*
3 *f*

Tuba *f*

Timp. *f*

Tub. bells *f*

4 T-tom *f*

Arpa *sfz*

VI. I *f*

VI. II *f*

Vle. *f*

Vc. *f*

Cb. *f*

tr *mf* *f*

sfz

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