

LOTTA WENNÄKOSKI

hava

COMMISSIONED BY TAPIOLA SINFONIETTA
PREMIER JANUARY 11, 2008
(THE 20TH ANNIVERSARY OF THE ORCHESTRA)

DURATION APP. 10'

INSTRUMENTATION:

2 FLUTES (FIRST DOUBLING PICCOLO, SECOND DOUBLING ALTO FLUTE)
2 OBOES
CLARINET IN B \flat
BASS CLARINET IN B \flat
2 BASSOONS
2 HORNS IN F
2 TRUMPETS IN C

PERCUSSION (1 PLAYER: VIBRAPHONE, BASS DRUM, LION'S ROAR,
CYMBAL, VIBRA SLAP, HI-HAT, COWBELL, TRIANGLE)

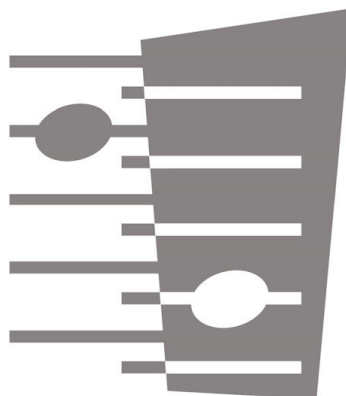
STRINGS

THE SCORE IS TRANSPOSED

PROMOTIONAL COPY



FENNICA GEHRMAN



FENNICA GEHRMAN OY, HELSINKI

hava

♩ 92-100 capriccioso

LOTTA WENNÄKOSKI 2007

Musical score for the piece "hava" by Lotta Wennäkoski, Op. 92-100, capriccioso. The score is in 4/4 time and features a variety of instruments including woodwinds, brass, percussion, and strings.

FLUTE I: *pp*, sixteenth-note runs with sixteenth-note groupings.

ALTO FLUTE IN G: *pp*, sixteenth-note runs with sixteenth-note groupings.

CLARINET I IN B \flat : *ppp*, *pp*, half air, half pitch, flz.

BASS CLARINET IN B \flat : *ppp*, *pp*, half air, half pitch, flz., triplet.

TRUMPET 1 IN C: *pp*, blow air only (with flz.), triplet.

TRUMPET 2 IN C: *pp*, blow air only (with flz.), triplet.

PERCUSSION: VIBRA SLAP, *pp*, triplet.

VIBRAPHONE: *pp*, (l.v.), triplet.

VIOLIN I: *pp*, div. con sord., pizz.

VIOLIN II / SECOND HALF: *pp*, div. con sord., pizz.

VIOLIN II: *pp*, con sordino, ric., sul tasto, ricochet (triplet), sul tasto, *ppp*.

VIOLA: *pp*, con sordino, ric., non div., sul tasto, *ppp*.

VIOLONCELLO: *pp*, div. con sord., pizz., non div.

CONTRABASS: *pp*, con sord., pizz.

Additional performance instructions include "arco ricochet sul tasto (let the bow stay on string)" for Violin I and II, and "blow air only (with flz.)" for Trumpets 1 and 2.

PROMOTIONAL COPY

5

FL. 1

A. FL.

CL. 1

B. CL.

HN. 1

HN. 2

C TPT. 1

C TPT. 2

PERC.

VLN. I

VLN. I/II

VLN. II

VLA.

VC.

CB.

ord.

pp

pp

ppp

ppp

simile

simile

arco ricochet

blow air only (with flz.)
turn the mouthpiece upside down when possible

blow air only (with flz.)
turn the mouthpiece upside down when possible

PROMOTIONAL COPY

A

12

A. FL.

CL. I

B. CL.

C TPT. 1

C TPT. 2

VIB.

VLN. I

VLN. I/II

VLN. II

VLN. II/II

VLA.

VLA./II

VC.

CB.

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

s.p. 3 3 3 3 3 6

ped. 6 *

(div.)

(div.)

ord.

ord. ric.

sul tasto

sul tasto

ord.

ord.



PROMOTIONAL COPY

15

FL. 1

A. FL. (flz.)

CL. 1

B. CL.

BSN. 1 ord.

BSN. 2 ord.

PERC. VIBRA SLAP

VLN. I s.p. sempre

VLN. I/II s.p. sempre

VLN. II s.p. sempre

VLN. II/III s.p. sempre

VLA. s.p. sempre

VLA./II s.p. sempre

VC. s.p. sempre ord. ric. ord.

CB.

mf, *p*, *mp*, *pp*

6, 3, air

PROMOTIONAL COPY

18

FL. 1 (flz.) *mf* 3 3 *f* 6 *p* 3

A. FL. *mf* 3 6 *p*

CL. 1 *mp* 6 6 6 *mf* 6 6 6 *p*

B. CL. *mp* 6 6 6 *mf* 6 6 6 *p*

BSN. 1 *mf* 6 6 *f* 6 6 *p* 3

BSN. 2 *mf* 6 6 *f* 6 6 *p* 3

HN. 1 as fast as possible (on the beat) *f*

HN. 2 ord. + *pp* *mf* as fast as possible (on the beat) *f*

C TPT. 1 ord. con sord. *f*

C TPT. 2 ord. con sord. *f*

VIB. 3 3 3 *pp*

VLN. I *f* 6 6 *p*

VLN. II *f* 6 6 *p* ord. *pp*

VLN. III *f* *p* ord. *pp*

VLN. III/I *f* *p* ord. *pp*

VLA. *pp* *f* *p*

VLA./II *pp* *f* *p*

VC. -----> s.p. *f* *p* ord. 6 *f* *p*

CB. -----> s.p. senza sord. ord. ric. *pp* *f* *p*

PROMOTIONAL COPY

B

FL. 1 *pp*

A. FL. *pp* *tr*

B. CL. gliss. with fingerings and f.z. *pp*

BSN. 1

BSN. 2

HN. 1 (appoggiaturas before the beat) *pp*

HN. 2 *pp*

C TPT. 1 (appoggiaturas before the beat) *pp*

C TPT. 2 *pp*

PERC. **LION'S ROAR** *pp*

VLN. I ord. *increase pressure delicately* s.p. ord. 3 ric.

VLN. I/II 3 6 s.p. 3 3 pizz. arco ord. 3

VLN. II 3 3 6 6 pizz.

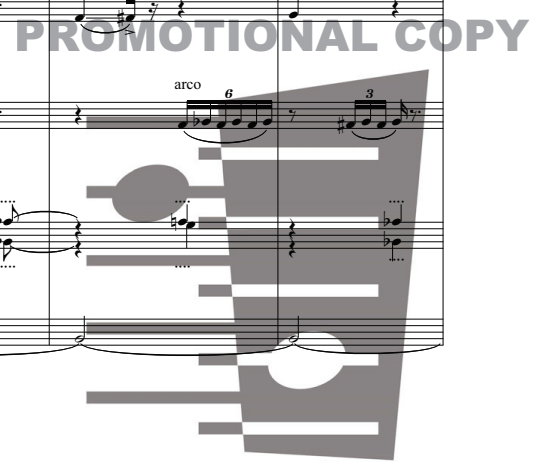
VLN. II/III 6 3 6

VLA. s.p. ord. 3 pizz. arco

VLA. II s.p. ord. 3 pizz. arco 6 3

VC. div.

CB. let the bow stay on string



29

FL. 1 half air, half pitch *f* *p* *f* *f*

A. FL. half air, half pitch, gliss. with fingerings and flz. *f* *p* *f* *f* ord.

CL. 1 gliss. with fingerings and flz. *f* *p* *f* *f*

B. CL. *f* *p* *f* *f*

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

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

HN. 1 air *f* *mf* *f*

HN. 2 air *f* *mf* *f*

C TPT. 1 *pp* *f* *p* *f* via sordino

C TPT. 2 *pp* *f* *p* *f*

PERC. VIBRA SLAP LION'S ROAR *mf* *f* *f* *f*

VLN. I *f* *f* *f* *f*

VLN. I/II *f* *f* *f* *f*

VLN. II arco ric. *f* *f* *f* *f*

VLN. II/II ric. ric. *f* *f* *f* *f*

VLA. *f* *f* *f* *f*

VLA./II *f* *f* *f* *f* ord.

VC. non div. *f* *f* *f* *f* gliss. with harmonics

CB. *f* *f* *f* *f*

C

35

FL. 1

A. FL.

B. CL.

BSN. 1

BSN. 2

HN. 1

HN. 2

C TPT. 2

PERC.

VLN. I

VLN. I/II

VLN. II

VLN. II/II

VLA.

VLA./II

VC.

CB.

f

pp

via sordino

f

pp

simile

s.p.

ord.

pp

pp

pp

pp

pp

pp

pp

(e3)

(gliss. with harmonics)

gliss. with harmonics

pp

simile

CYMBAL

arco

simile

PROMOTIONAL COPY

39

FL. 1 *mp* *pp*

A. FL. *mp* *pp*

CL. 1 *mp* *pp*

B. CL. *mp* *pp*

BSN. 1 *mp*

BSN. 2 *pp*

HN. 1

HN. 2

C TPT. 1 *mp* *pp*
air only

C TPT. 2 *mp* *pp*
air only

PERC. *pp*

VLN. I

VLN. I/II

VLN. II

VLN. II/VI

VLA. *pp*

VLA./II

VC. *pp*

CB. *pp*
simile

PROMOTIONAL COPY

43

FL. 1

A. FL.

CL. 1

B. CL.

BSN. 1

BSN. 2

HN. 1

HN. 2

C TPT. 1

C TPT. 2

PERC.

VLN. I

VLN. I/II

VLN. II

VLN. II/II

VLA.

VLA./II

VC.

CB.

f

f

f

f

f

f

f

individually as fast as possible,
every pattern starts on beat

individually as fast as possible,
every pattern starts on beat

ord. senza sord.

ord. senza sord.

pp

f

f

f

pp

pp

senza sord.

senza sord.

senza sord.

ff

senza sord.

ff

s.p.

pp

ff

HI HAT

HI HAT
CYMBAL
BASS DRUM

noisy beaters



PROMOTIONAL COPY

D

46

FL. 1

A. FL. muta in flauto

OB. 1

OB. 2

CL. 1

B. CL.

BSN. 1

BSN. 2

HN. 1

HN. 2

C TPT. 1

C TPT. 2

PERC.

VLN. I

VLN. I/II

VLN. II

VLN. II/II

VLA.

VLA./II

VC.

CB.

p

mf

pp

6

3

tr

senza sord.

solo s.p.

tutti s.p.

ord.

soli div. s.p.

PROFESSIONAL COPY

49

OB. 1

OB. 2

CL. 1

B. CL.

BSN. 1

BSN. 2

HN. 1

HN. 2

C TPT. 1
con sord.
p

C TPT. 2
con sord. sempre
p

PERC.
CYMBAL
scrape with triangle beater
mf

VLN. I
solo s.p.
f

VLN. I/II
solo s.p.
f

VLN. II
solo s.p.
f

VLN. II/II
solo s.p.
f

VLA.
solo s.p.
f

VLA./II
solo s.p.
f

VC.
tutti ord.
f

CB.
f

PROMOTIONAL COPY

52

OB. 1

OB. 2

CL. 1

B. CL.

PERC. LION'S ROAR CYMBAL CYMBAL arco

VLN. I *f* tutti s.p. solo tutti solo tutti ord., poco a poco più sul tasto *pp*

VLN. I/II *f* tutti s.p. solo tutti solo tutti ord., poco a poco più sul tasto *pp*

VLN. II *f* tutti gli altri (s.p.) tutti (div.), ord., poco a poco più sul tasto *pp*

VLN. II/II *f* tutti gli altri (s.p.) tutti (div.), ord., poco a poco più sul tasto *pp*

VLA. *f* tutti ord., poco a poco più sul tasto *pp*

VL. A/II *f* tutti gli altri (s.p.) tutti ord., poco a poco più sul tasto *pp*

Vc. *f* tutti s.p. ord., poco a poco più sul tasto *pp*

Cb. *f* poco a poco più sul tasto *pp*

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FENNICA GEHRMAN OY, HELSINKI

Musical score for orchestra, starting at measure 60. The score includes parts for:

- Flutes (FL. 1, FL. 2):** Flute 1 and 2. Measures 60-61 feature sixteenth-note passages with a '6' (sixteenth note) articulation. Dynamics range from *mf* to *p*.
- Oboes (OB. 1, OB. 2):** Oboe 1 and 2. Measures 60-61 feature sixteenth-note passages with a '6' articulation. Dynamics range from *mf* to *p*.
- Clarinets (CL. 1):** Clarinet 1. Measures 60-61 feature sixteenth-note passages with a '6' articulation. Dynamics range from *mf* to *p*.
- Bassoons (BSN. 1):** Bassoon 1. Measures 60-61 feature sixteenth-note passages with a '6' articulation. Dynamics range from *p* to *mf*.
- Horns (HN. 2):** Horn 2. Measures 60-61 feature sixteenth-note passages with a '6' articulation. Dynamics range from *p* to *mf*.
- Violins (VLN. I, VLN. II, VLN. I/II):** Violins. Measures 60-61 feature triplet eighth notes. Dynamics range from *mf* to *p*. Includes the instruction *(non div.)*.
- Violas (VLA. I, VLA. II):** Violas. Measures 60-61 feature triplet eighth notes. Dynamics range from *mf* to *p*. Includes the instruction *(III/II/1)*.
- Cello (VC.):** Cello. Measures 60-61 feature eighth-note passages. Dynamics range from *mf* to *p*.
- Contra Bass (CB.):** Contrabass. Measures 60-61 feature eighth-note passages. Dynamics range from *mf* to *p*. Includes the instruction *(dl)*.

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Musical score for woodwinds and strings, measures 64-72. The score includes parts for Flute 1 (FL. 1), Flute 2 (FL. 2), Oboe 1 (OB. 1), Oboe 2 (OB. 2), Clarinet 1 (CL. 1), Horn 1 (HN. 1), Horn 2 (HN. 2), Violin 1 (VLN. I), Violin 2 (VLN. II), Viola (VLA.), Violoncello (VC.), and Contrabass (CB.).

Measures 64-72 are marked with dynamics *p*, *mf*, and *p*. The woodwind parts feature complex rhythmic patterns with triplets and sixteenth notes. The string parts include triplets and sustained notes. A large watermark "PROMOTIONAL COPY" is visible across the bottom right of the score.

risoluto

F

Musical score for various instruments including Flutes (FL. 1, 2), Oboes (OB. 1, 2), Clarinet (CL. 1), Bass Clarinet (B. CL.), Bassoons (BSN. 1, 2), Horns (HN. 1, 2), Percussion (PERC.), Violins (VLN. I, II), Viola (VLA.), Violoncello (VC.), and Contrabass (CB.). The score features dynamic markings such as *ff* and articulations like *ord.* and *arco*. It includes a section marked 'risoluto' and a section marked 'F'. The percussion part includes 'BASS DRUM', 'CYMBAL', and 'LION'S ROAR'.

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Musical score for measures 70-72. The score includes parts for Flute 1 (FL. 1), Flute 2 (FL. 2), Oboe 1 (OB. 1), Oboe 2 (OB. 2), Clarinet 1 (CL. 1), Bass Clarinet (B. CL.), Bassoon 1 (BSN. 1), Bassoon 2 (BSN. 2), and Percussion (PERC.). The key signature has one sharp (F#) and the time signature is 4/4. Measures 70 and 71 feature sixteenth-note passages with sixteenth rests, marked with a forte dynamic (*ff*). Measure 72 features a similar passage marked with a piano dynamic (*p*). The percussion part includes a bass drum with a forte dynamic (*f*) in measure 70 and a fortissimo dynamic (*ff*) in measure 72.



Musical score for measures 73-75. The score includes parts for Flute 1 (FL. 1), Flute 2 (FL. 2), Oboe 1 (OB. 1), Oboe 2 (OB. 2), Clarinet 1 (CL. 1), Bass Clarinet (B. CL.), Bassoon 1 (BSN. 1), Bassoon 2 (BSN. 2), and Percussion (PERC.). The key signature has one sharp (F#) and the time signature is 4/4. Measures 73 and 74 feature sixteenth-note passages with sixteenth rests, marked with a forte dynamic (*ff*). Measure 75 features a similar passage marked with a piano dynamic (*p*). The percussion part includes a bass drum with a forte dynamic (*f*) in measure 73 and a mezzo-forte dynamic (*mf*) in measure 75. A large watermark reading "PROMOTIONAL COPY" is overlaid on the right side of the score.

Musical score for woodwinds and percussion, measures 75-80. The score includes parts for Flute 1 (FL. 1), Flute 2 (FL. 2), Oboe 1 (OB. 1), Oboe 2 (OB. 2), Clarinet 1 (CL. 1), Bass Clarinet (B. CL.), Bassoon 1 (BSN. 1), Bassoon 2 (BSN. 2), and Percussion (PERC.).

Measures 75-80 are shown. The woodwinds play sixteenth-note patterns, often in groups of six (6) or three (3). The percussion part features a rhythmic pattern of eighth notes and rests, marked with a forte (*f*) dynamic.

Measures 75-80 are shown. The woodwinds play sixteenth-note patterns, often in groups of six (6) or three (3). The percussion part features a rhythmic pattern of eighth notes and rests, marked with a forte (*f*) dynamic.

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G

77

FL. 1 *ff* 3 3 3 7

FL. 2 *ff* 3 3 3 7

OB. 1 6 6 6 7

OB. 2 *ff* 6 6 6 7

CL. 1 *ff* 6 6 6 7

B. CL. *ff* 6 6 6 7

BSN. 1 *ff* 6 6 6 7

BSN. 2 *ff* 6 6 6 7

HN. 2 *pp*

PERC. COWBELL *pp* 6 6 6 6 6 6 6 6

VLN. I *f* *espressivo* 7 *p* (II) 3

VLN. II *f* *espressivo* 7 *p*

VLN. II/II *f* *espressivo* 7 *p*

VLA. *f* *espressivo* 7 *p* 3

Vc. *f* *p* 3

Vc./II *f* *p*

CB. *f* *p*

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80

FL. 1

FL. 2

HN. 1

HN. 2

C TPT. 1
con sord.
pp

C TPT. 2
con sord.
pp

PERC.
CYMBAL
BASS DRUM
soft beaters
pp

VLN. I
pp *p*

VLN. II
pp

VLN. II/II
flageoletti sempre
pp

VLA.
pp increase pressure delicately *p*

Vc.
pp increase pressure delicately *p*
solo ord.

Vc./II
tutti gli altri
pp

CB.
gliss. with harmonics
pp

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83

FL. 1 *ord.*
p 6

FL. 2 *p*

CL. 1 *p* *mf* 3

B. CL. *p* 3

HN. 2

PERC. *arco*
pp COWBELL 6 *pp* 6

VLN. I 3

VLN. II 6 6 6 6 6 6 6 6

VLN. II/I 6 6 6 6 6 6 6

VLA. *pp* *ord.* *p*

Vc. *tutti* *pp*

Vc./II *(f#2) ord.* *pp* (harmonics) *tutti* *pp*

CB. 3

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86

FL. 1

FL. 2

OB. 1

OB. 2

CL. 1

B. CL.

HN. 1

HN. 2

C TPT. 1

C TPT. 2

PERC.

VLN. I

VLN. II

VLN. II/VI

VLA.

VC.

CB.

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

senza sord.

B.D.R. CYMBAL arco

soft beaters

6 6 6 6 6 6 6 6 6 6 6 6 6 6

(e) (e2)

PROMOTIONAL COPY

H

89

FL. 1 *f* *ff*

FL. 2 *f* *ff*

OB. 1 *ff* *p* 3

OB. 2 *ff* *p*

CL. 1 *p* 3 3

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

BSN. 2 *p*

HN. 1 *mf* *ff* 3

C TPT. 1

C TPT. 2

PERC. **COWBELL** *f* 6 6 6 6 6 6 6

VLN. I *pp* 6 *ff* 3 3

VLN. II *ff* 3 *pp* 6 6 6 6

VLN. II/II *ff* 3 *pp* 6 6 6 6

VLA. *ff* 3 *pp*

Vc. ord. *ff* div. *p*

Vc. /II div. *pp* (g)

CB. *pizz.* *f* *arco* *p*

PROMOTIONAL COPY

92

FL. 1

FL. 2

OB. 1

OB. 2

CL. 1

B. CL.

BSN. 2

VLN. I

VLN. II

VLA.

Vc.

Vc./II

CB.

f 6

f 6 3

f 5 3

f

mf

(slow glissando with spiccato in the same rhythm)

pp

p

p

p

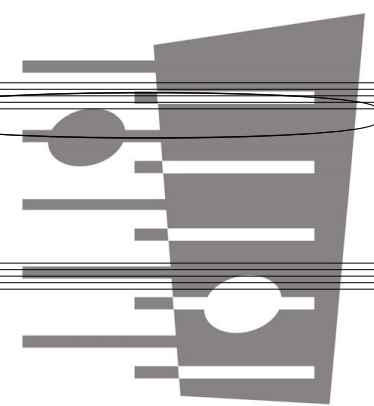
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p

p

simile

PROMOTIONAL COPY



FL. 1

FL. 2

OB. 2

CL. 1

B. CL.

HN. 2

C TPT. 1

C TPT. 2

VIB.

VLN. I

VLN. II

VLA.

Vc.

Vc./II

CB.

MOTOR ON FAST

con ped.

p

mf

f

pp

mp

pizz.

PROMOTIONAL COPY

Musical score for orchestra, measures 98-100.

Measures 98-99: Flutes (FL. 1 & 2), Oboes (OB. 1 & 2), Bassoons (BSN. 1 & 2), Horns (HN. 1 & 2), Trumpets (C TPT. 1 & 2), Percussion (PERC.), Vibraphone (VIB.), Violins (VLN. I & II), Violas (VLA. I & II), Cellos (VC.), and Double Basses (CB.) play various rhythmic patterns including triplets and sixteenth-note runs.

Measure 100: Dynamics range from *p* (piano) to *f* (forte). Specific markings include *pp* for Horns, *mf* for Bassoons, and *f* for Violins and Double Basses. The Percussion part features a hi-hat pattern marked with a box and '+' symbols.

PROMOTIONAL COPY

101 *muta in piccolo*

FL. 1 *ff* *p*

FL. 2 *ff* *p*

OB. 1 *ff* *p*

OB. 2 *ff* *p*

CL. 1 *ff* *p*

B. CL. *ff* *p*

BSN. 1 *p* *ff* *p*

BSN. 2 *p* *ff* *p*

HN. 1 *mf* *ff* *p*

HN. 2 *mf* *ff* *p*

C TPT. 1 *ff* *p*

C TPT. 2 *ff* *p*

PERC. *simile* *ff* **CYMBAL** **BASS DRUM**

VLN. I *ff*

VLN. I/II *ff*

VLN. II *ff*

VLN. II/II *ff*

VLA. *ff*

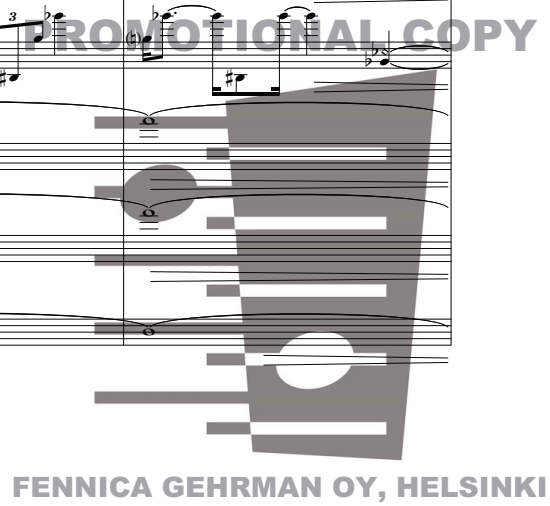
VLA./II *ff*

Vc. (b1) *ff* ord.

Vc. II *ff* ord.

CB. *arco* *mf* *ff*

(a tenuto mark refers to a small emphasis)



I 105

FL. 2
p
6

BSN. I
solo
p
5
6
6

VLN. I
pp
solo
p
6
pp
6

VLN. I/II
pp
tutti gli altri
pp
6
6

VLN. II
p
solo
p
3
tutti
pp
6
6

VLN. III/II
pp
6
6

VLA.
p
solo
p
3
tutti
pp

VL. II
pp

Vc.
solo
p
3

Vc./II
pp

CB.
p

PROMOTIONAL COPY

espressivo volgare

108

FL. 2 *p* 6 6 6 *mf* 6 6 *ff*

CL. 1 *ff* 7 7 7

B. CL. *f* *ff* overblow harmonics

BSN. 1 *p* 6 6 6 *mf* 6 *f* 6 *ff*

BSN. 2 *p* 6 *f* 6 *ff*

HN. 1 *mf*

PERC. [B.DR.] [VIBRA SLAP] *ff* *ff* 3

VLN. I (tutti) *p* *ff* col legno battuto

VLN. I/II (tutti) *p* *ff* col legno battuto

VLN. II 6 *p* 6 *ff* col legno battuto

VLN. II/II 6 *p* 6 *ff* col legno battuto

VLA. 6 *p* *ff* *pp* sul pont. poss. (e2)

VLA./II 6 *p* *ff* *pp* sul pont. poss. (e2)

VC. tutti non div. *f* sul pont. poss. (with harmonics; the noise is equally important)

VC./II

CB. *ff*

III

FL. 2

OB. 1

OB. 2

CL. 1

B. CL.

HN. 1

HN. 2

C TPT. 1

C TPT. 2

PERC.

VLN. I

VLN. I/II

VLN. II

VLN. II/II

VLA.

VLA./II

VC.

CB.

f 7

f 7

f 7

f 7

ord.

f

mf

harmon mute

mf

harmon mute

*mf*³

HI HAT
CYMBAL
B.D.R.

f

p

f 6

f 6

f 6

f 6

f 6

f 6

f 6

f 6

sul pont. poss.

f

s. p. sempre

f

s. p.

f 6

s. p.

f 6

s. p.

f 6

s. p. sempre

f 6

s. p. sempre

f 6

s. p.

f 6

s. p. sempre

f

(with harmonics; the noise is equally important)

f

PROMOTIONAL COPY

114

FL. 2

OB. 1

OB. 2

B. CL.

HN. 1

HN. 2

C TPT. 1

C TPT. 2

VLN. I

VLN. I/II

VLN. II

VLN. II/III

VLA.

VC.

CB.

mf *f* *p* *ff* *non div.*

PROMOTIONAL COPY

117 **J** PICCOLO

PICC. *ff* 7

FL. 2 *ff* 7

OB. 1 *ff* 6

OB. 2 *ff* 6

CL. 1 *ff* 6

B. CL.

VIB. *mp* 6

VLN. I *mp* ord. leggiero 6

VLN. I/II *>mp* ord. leggiero 6

VLN. II *>mp* ord. leggiero 6

VLA. *>mp* ord. leggiero 6

VC. *>* ord. leggiero 6

CB.

121

Picc. 7 7 7

Fl. 2 7 7

Ob. 1 6 6 6

Ob. 2 6 6 6

Cl. 1 7 7

Vib. 6 6 3 3 3 *f*

Vln. I 6 6 3 3 3 *f* détaché 6

Vln. I/II 6 6 3 3 3 *f* détaché 6

Vln. II 6 6 3 3 3 *f* détaché 6

Vla. 6 3 3 3 *f* détaché 6

Vc. 6 6 3 3 3 *f* pizz.

Cb.

PROMOTIONAL COPY

K

124

PICC.

FL. 2

CL. 1

PERC.

VLN. I

VLN. VII

VLN. II

VLN. III/II

VLA.

VALA/II

VC.

CB.

mf

TRIANGLE

arco

(détaché)

pizz.

f

PROMOTIONAL COPY

130

PICC. *3*

FL. 2 *B*
bend the tone a quartertone downwards and back

CL. 1 *B*
bend the tone a quartertone downwards and back

PERC. *f*

VLN. I *6* *3* *6* *6* *cresc.* *6*

VLN. I/II *6* *6* *6* *6* *cresc.* *6* *6*

VLN. II *6* *6* *6* *6* *6* *cresc.* *6* *6*

VLN. II/III *6* *3* *6* *6* *6* *cresc.* *6* *6*

VLA. *6* *6* *6* *6* *6* *cresc.* *6*

VLA./II *6* *6* *6* *6* *6* *cresc.* *6* *6*

Vc. *div.* *6* *6* *6* *6* *6* *cresc.*

Vc./II *div.* *6* *6* *6* *6* *6* *cresc.*

CB. *cresc.*

134

PICC. *ff*

FL. 2 *ff*

OB. 1 *ff*

OB. 2 *ff*

CL. 1 *ff*

B. CL. *ff*

BSN. 1 *ff*

BSN. 2 *ff*

PERC. *ff* *fff* *mf* CYMBAL soft beaters

VLN. I *ff*

VLN. I/II *ff*

VLN. II *ff*

VLN. II/III *ff*

VLA. *ff*

VLA./II *ff*

Vc. *ff*

Vc./II *ff*

CB. *ff* arco

PROMOTIONAL COPY

L

Musical score for orchestra, starting at measure 136. The score includes parts for Piccolo, Flutes 1 and 2, Oboes 1 and 2, Clarinet 1, Bass Clarinet, Bassoons 1 and 2, Horns 1 and 2, Trumpets 1 and 2, Percussion (Bass Drum), Violins I and II, Viola, Violoncello, and Contrabass. The music is marked with *fff* (fortissimo) and includes various musical notations such as slurs, ties, and dynamic markings.

PROMOTIONAL COPY

139

PICC.

FL. 2

OB. 1

OB. 2

CL. 1

B. CL.

BSN. 1

BSN. 2

HN. 1

HN. 2

C TPT. 1

C TPT. 2

VLN. I

VLN. I/II

VLN. II

VLN. II/II

VLA.

VLA./II

Vc.

Vc./II

CB.

PROMOTIONAL COPY

vary a, a \flat , g and g \flat freely as fast as possible, continuously changing the order

141

PICC. *6 6 6 7*

FL. 2 *6 6 6*

OB. 1 *6 6 6 6*

OB. 2 *6 6 6*

CL. 1 *6*

B. CL. *6 7*

BSN. 1 *6 6 6*

BSN. 2

VLN. I *p pp*

VLN. I/II *p pp*

VLN. II *p pp*

VLN. II/II *p pp*

VLA. *p*

VLA./II *p*

VC. *p*

VC./II *p*

CB. *p*

vary a, a \flat , g and g \flat freely as fast as possible, continuously changing the order

vary a \flat , g, g \flat and f freely as fast as possible, continuously changing the order

vary a, a \flat and g freely as fast as possible, continuously changing the order

vary a, a \flat and g freely as fast as possible, continuously changing the order

vary b \flat , a and a \flat freely as fast as possible, continuously changing the order

PROMOTIONAL COPY



143

Picc.

FL. 2

Ob. 1

Ob. 2

CL. 1

B. CL.

VLN. I

VLN. I/II

VLN. II

VLN. II/II

VLA.

VL. II

Vc.

Vc./II

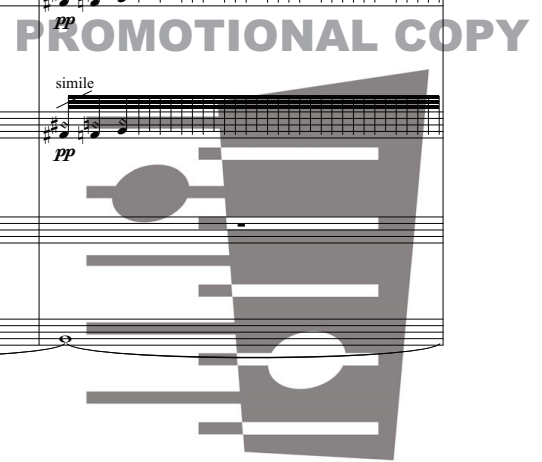
Cb.

PROMOTIONAL COPY

Musical score for page 44, measures 146-148. The score includes parts for Piccolo (PICC.), Flutes 1 and 2 (FL. 1, FL. 2), Oboes 1 and 2 (OB. 1, OB. 2), Clarinet 1 (CL. 1), Bass Clarinet (B. CL.), Bassoons 1 and 2 (BSN. 1, BSN. 2), Percussion (PERC.), Violins I (VLN. I), Violins II (VLN. II), Viola (VLA.), Violoncello (VC.), and Contrabass (CB.).

Measures 146-148 show woodwinds and bassoons playing triplet eighth notes. The percussion part includes Triangle, Cymbal, Lion's Roar, Hi Hat, and Cymbal. The string section (Violins I, Violins II, Viola, Violoncello, Contrabass) plays a rhythmic pattern of eighth notes, starting with a dynamic marking of *fff*. A performance instruction for the Violins I and II parts reads: "vary these three pitches individually as fast as possible, continuously changing the order".

Dynamic markings include *fff* (fortissimo) and *pp* (pianissimo). Performance instructions include "ord." (ordinario) and "simile".



149

BSN. 2

VLN. I

VLN. I/II

VLN. II

VLN. II/II

VLA.

VLA./II

Vc.

Cb.

start individually and make a glissando upwards with the same pattern

start individually and make a glissando upwards with the same pattern

simile

pp

start individually and make a very slow glissando downwards with the same pattern

M

152

BSN. 2

VLN. I

VLN. I/II

VLN. II

VLN. II/II

VLA.

VLA./II

Vc.

Cb.

simile

f

pp

ric.

simile

f

pp

ric.

simile

f

pp

ric.

simile

f

pp

ric.

simile

f

pp

...ending up approximately here

PROMOTIONAL COPY

155

VLN. I

start individually and make a glissando upwards with the same pattern

ric.

VLN. I/II

ric. ord. ric.

f pp

VLN. II

start individually and make a glissando upwards with the same pattern

ric.

VLN. II/II

ric. ord. ric.

f pp

VLA.

ric.

VLA./II

ric. ord. ric.

f pp

CB.



160

PICC.

ppp

FL. 2

vary a, a \flat and g

ppp

CL. 1

vary b \flat , b \natural and a

ppp

VIB.

vary a, a \flat and g freely and as fast as possible, continuously changing the order

con ped. *ppp* l.v.

VLN. I

VLN. I/II

VLN. II

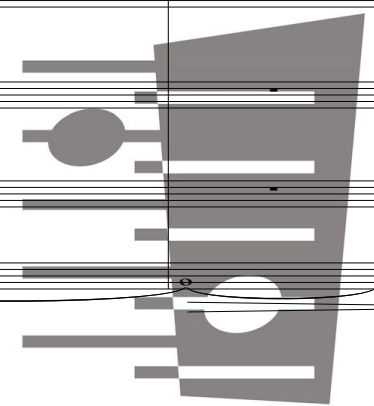
VLN. II/II

VLA.

VLA./II

CB.

PROMOTIONAL COPY



♩ 54-56 molto sensibile, sonore possibile ♩ 58-63

165

PICC. -

FL. I -

CL. I -

B. CL. -

VIB. *

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

VLN. I/II *pp* *pp* *mf* *pp*

VLN. II *pp* *pp* *mf* *pp*

VLN. II/II *pp* *pp* *mf* *pp*

VL. A. (g2) *pp* *pp* *mf* *pp*

VL. A./II (g2) *pp* *pp* *mf* *pp*

Vc. *pp* *pp* *mf* *pp*

Vc. /II *pp* *pp* *mf* *pp*

Cb. *pp* *pp* *mf* *pp*

solo flautando tutti divisi tutti gli altri tutti tutti

PROMOTIONAL COPY

N *espressivo*

171

PICC. *p* *f* *mf*

FL. 2 *p* *f* *mf*

CL. 1 half air ord. *p* *f* *mp*

B. CL. half air ord. *f* *p* *p*

HN. 1 *f* *p*

HN. 2 *f* *p*

C TPT. 1 air only *p* *f*

C TPT. 2 air only *p* *f*

PERC. CYMBAL soft beaters *p* *f*

VIB. *pp* ped.

VLN. I *f* *mf*

VLN. I/II *f* *mf*

VLN. II sul tasto *f* *mf* *pp* *poco*

VLN. II/II sul tasto *f* *mf* *pp* *poco*

VLA. sul tasto *f* *mf* *pp*

VLA./II sul tasto *f* *pp*

Vc. *f* *p* *pp* sul tasto

Vc./II *f* *p* *pp* sul tasto

CB. *f* *p*

PROMOTIONAL COPY

un poco più mosso,
ancora più espressivo rit. a tempo

176

PICC. *p* *f*

FL. 2 *p* *f*

CL. 1 *f*

B. CL. *f*

HN. 1 *f*

HN. 2 *f*

C TPT. 1 air only *p* *f* *p*

C TPT. 2 air only *p* *f* *p*

PERC. Cymbal *pp*

VIB. *

VLN. I *f* *ppp* *mf* *pp*
sul tasto

VLN. I/II *f* *ppp* *mf* *pp*
sul tasto

VLN. II *f* *p* *mf* *pp*
ord. s.t.

VLN. II/II *f* *p* *mf* *pp*
ord. s.t.

VLA. harmonics (IV) *p* *f* *pp* *p*
ord. s.t.

VLA./II harmonics (IV) *p* *f* *pp* *p*
ord. s.t.

Vc. *f* *p*

Vc./II *f* *p*

Cb. *f* *pp*

play "vertically" up and down on the fingerboard; use a lot of bow

PROMOTIONAL COPY

182

PICC. *pp*

FL. 2 *pp* *p*

CL. 1 *pp* *molto libero*

B. CL. *p*

BSN. 2 *pp* *solo espressivo*

HN. 1

PERC. *pp* **CYMBAL**

VIB. *pp* *pedal ad lib.*

VLN. I *ord.* *p* *pp*

VLN. I/II *ord.* *p* *pp*

VLN. II *ord.* *p* *pp* *"mf"* ***single vertical movements "downwards" with some pressure*

VLN. II/II *ord.* *p* *pp* *"mf"* ***play vertically with a lot of bow*

VLA. *p* *"mf"* **single vertical movements "downwards" with some pressure*

VLA./II *p* *"mf"*

Vc. *ord.* *p* *pp* *(d1)*

Vc./II *ord.* *p* *pp* *(d1)*

CB. *p* *sul tasto* *ppp* *harmonics (and noise!) upwards the string*

PROMOTIONAL COPY

190

CL. 1

B. CL.

BSN. 1

BSN. 2

PERC. [BASS DRUM]

VIB.

VLN. I

VLN. I/II

VLN. II

VLN. II/II

VLA.

VLA./II

Vc.

Vc./II

CB.

solo espressivo

pp

mf

p

pp

f

pp

sul tasto

ord.

p

f

pp

sul tasto

ord.

p

f

pp

"mf"

pp

*move the bow strongly towards the left hand while playing the tremolo

sul tasto

pp

"mf"

pp

move the bow strongly towards the left hand while playing the tremolo

sul tasto

pp

"mf"

pp

sul tasto

ord.

p

pp

single vertical movement up on the fingerboard with some pressure

sul tasto

ord.

pp

sul tasto

pp

sul tasto

ord.

p

pp

PROMOTIONAL COPY

198

FL. 2

CL. 1

B. CL.

HN. I

C TPT. I

PERC.

VIB.

VLN. I

VLN. I/II

VLN. II

VLN. II/II

VLA.

VLA./II

Vc.

Vc./II

CB.

p

p

p

solo espressivo

solo espressivo

BASS DRUM

p *pp*

mf

pp

solo

tutti

s.i.

mf

*move the bow strongly towards the left hand while playing the tremolo

solo

pp harmonics (III)

tutti

pp

solo sul tasto

pp

ord.

ord.

mf

pp

ord.

sul tasto

ord.

solo

pp

ord.

(a1)

pp

tutti sul tasto estremamente

pp

tutti sul tasto estremamente

pp

PROMOTIONAL COPY

204

PICC. *p*

FL. 2

CL. 1

B. CL.

BSN. 1

BSN. 2

HN. 1

HN. 2 *pp*

C TPT. 2 *pp* air

PERC. *p mp* [CYMBAL] wiping along the surface [B.D.R.] soft beaters

VIB. *pp*

VLN. I

VLN. II

VLN. II/II *pp* tutti sul tasto estremamente *mf*

VLA. *pp* tutti div., s. t. estremamente *mf*

VLA. II *mf*

VC. (non div.) *mf* move the bow strongly upwards on the fingerboard

VC. II

CB. *pp*

PROMOTIONAL COPY

tempo primo o ancora più mosso
(100-108)

210

PICC. *ff* 6 6 6 6

FL. 2 *p* 7 *ff* 6 6 6 7

OB. 1 *ff* 6 6 6 6

OB. 2 *ff* 6 6 6 7

CL. 1 *p* 6 *ff* 7 7 7 7

B. CL. *p* *f*

HN. 2

C TPT. 2

PERC. VIBRA SLAP *pp*

VIB.

VLN. I *ff*

VLN. I/II *ff*

VLN. II *ff* 5 *tutti*

VLA. *solo* 3 *pp* *ff* *tutti*

VC. *solo* *pp* *ff* harmonics *tutti*

CB.

PROMOTIONAL COPY

213

PICC. *7*

FL. 2 *7*

OB. 1 *6*

OB. 2 *6*

CL. 1 *7*

B. CL. *mp* *6* *9*

BSN. 1 *mp* *7* *3*

BSN. 2 *mp* *6* *7*

HN. 1 *mp* *5*

HN. 2 *p*

C TPT. 1 *air* *mp*

C TPT. 2 *mp*

PERC. *BASS DRUM* *pp*

VLN. I

VLN. I/II

VLN. II

VLA. *p*

VC. *p*

CB. *p*

PROMOTIONAL COPY