

Olli Virtaperko

Romer's Gap

Concerto for amplified cello
and chamber orchestra in three movements

2015 - 2016

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Helsinki, 2016

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Romer's Gap

Concerto for amplified cello and chamber orchestra in three movements

duration 26 minutes

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Romer's Gap was a joint commission by Turku Music Festival and Jyväskylä Sinfonia in 2015.

Perttu Kivilaakso (amplified cello) and Ville Matvejeff (conductor) premiered the concerto on August 11, 2016 at Turku Concert Hall with Turku Filharmonic Orchestra and on September 7, 2016 at Jyväskylä Theathre with Jyväskylä Sinfonia.

This version was scored for the available forces of the Jyväskylä premiere – a classical chamber orchestra with few additional instruments.

INSTRUMENTATION:

2 Flutes (2nd doubling Piccolo)

2 Oboes

Clarinet (in B $\flat$)

Bass Clarinet (in B $\flat$)

Bassoon

Double Bassoon

2 Horns (in F)

2 Trumpets in C

Piano/Celesta

2 Percussions (see below)

Cello soloist (with amplification and effects processor)

Violin I (8)

Violin II (6)

Viola (5)

Cello (4)

Double Bass (2)

* * *

PERCUSSION SET-UP

Perc. 1

Timpani

Marimba, Tubular Bells, Glockenspiel, Crotales

Suspended Cymbal & Crash Cymbal, Tam-Tam

Triangle, Claves, Metal Wind Chimes, Rainstick

Perc. 2

Vibraphone

Suspended Cymbals (2) & Crash Cymbal, Snare drum, Gong

Tom-Toms (3), Gran Cassa

Woodblocks (3), Cowbells (2), Vibraslap

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NOTATION

General

Trills are diatonic, if not otherwise specified (the altered tone is the closest upward unaccented tone).

l.v. (*laissez vibrer*) let ring

triplets laid back = an expression borrowed from jazz performance practice: play triplets in a slightly uneven manner. Comparing to the mathematical ratio give a bit more time to the first two beats.

Strings

Of *divisi*:

The basic division of strings follows the order of players, e.g. div. I of violin I consists of players 1–4 and div. 2 of violin I of players 5-8. If not otherwise specified, the default divisions are: violin I = 4+4; violin II = 3+3; viola = 3+2; cello = 2+2 (and bass = 1+1)

Of the notation of harmonics:

Harmonics are notated with diamond-shaped noteheads. The string from where a particular harmonic should be played is indicated with Roman numeral (I = highest string; IV = lowest string). Note that this notation does not necessarily equal with the sounding pitches!

S.P. (*sul ponticello*) near the bridge

N. normal (used after *S.P.*, otherwise *ord.*)

Note that the indication *off string* does not refer to "aggressive accentation" unless it is accompanied with accent mark or/with crescendo.

Cello soloist: effects processing and amplification

The soloist is left with a great freedom to mold the cello sound according to the nature of the texture. However, the particularly specified sounds in the score are to be realized as such (e.g. the use of octave 8vb effect in the 1st movement; the very long reverb at the beginning of the 2nd movement, the pitch shifter stereo harmonization later in 2nd movement resulting a specific parallel 3-note harmonization consisting of the played main tone, lower major second and upper perfect fourth, as well as the strictly defined delay in the 3rd movement to create a particular kind of echo effect.)

The concerto was composed using Boss GT-10 Guitar Effects Processor as a default device.

For the amplification it would be preferable to amplify both the soloist and the orchestra (orchestra lightly) in order to control the overall volume level and balance, as well as to create a unified spatial environment for the sounding result.

Celesta/Piano and Vibraphone

If pedalling is not specified, use pedal lightly according to the nature of the texture. Vibraphone should always be played with some pedal – there shouldn't be any "dampen tones".

Percussion

The choice of the nature and hardness of sticks used is left to percussionists.

* * *

"Romero's Gap was composed between August 2015 and March 2016 at the heart of Kallio, Helsinki. Devoting to full-time composing was made possible by the generous support of the Arts Promotion Centre Finland. The sound processing equipment was extremely kindly given at my disposal by ms. Eija Kankaanranta. Thank you, patrons!" (O.V. March 2016)

Romer's Gap

Concerto for amplified cello and orchestra

transposed score

I

Olli Virtaperko 2015–2016

$\text{♩} = 76$ *firmly*

Flute 1

Flute 2

Oboe 1

Oboe 2

Clarinet (in B $\flat$)

Bass Clarinet (in B $\flat$)

Bassoon

Contrabassoon

Horn 1 (in F)

Horn 2 (in F)

Trumpet 1 (in C)

Trumpet 2 (in C)

Percussion 1

Percussion 2

Piano & Celesta

Violoncello solo (amplified)

Violin 1

Violin 2

Viola

Violoncello

Double Bass

Tubular Bells

Susp. cymbals (2) with bow

Okt -8, särö, del

pizz.

(vibr.)

IV

hit w/thumb (sideways)

1 2 3 4

$\text{♩} = 76$ *firmly*

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poco rit. ♩ = 96 *affective, flowing*

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl.

B. Cl.

Bsn.

C. Bsn.

Hn. 1

Hn. 2

Tr. 1

Tr. 2

Perc. 1

Perc. 2

Cel.

Cello solo

VI. 1

VI. 2

Vla

Vc.

D.B.

f

f

poco rit.

poco rit.

poco rit. ♩ = 96 *affective, flowing*

5 6 7 8

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Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl.

B. Cl.

Bsn.

C. Bsn.

Hn. 1

Hn. 2

Tr. 1

Tr. 2

Perc. 1

Perc. 2

Cel.

Cello solo

VI. 1

VI. 2

Vla

Vc.

D.B.

9

10

11

12

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4

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl.

B. Cl.

Bsn.

C. Bsn.

Hn. 1

Hn. 2

Tr. 1

Tr. 2

Perc. 1

Perc. 2

Cel.

Cello solo

13

14

15

16

17

conductor: give a little time to this gesture

VI. 1

VI. 2

Vla

Vc.

D.B.

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[illegible]

6

[illegible]

27

28

mp

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VI. 1

VI. 2

Vla

Vc.

D.B.

[illegible]

ritardando (follow the soloist) = 72 *affective*

ritardando

ritardando (follow the soloist) ♩ = 72 *affective* *ritardando*

Fl. 1
Fl. 2
Ob. 1
Ob. 2
Cl.
B. Cl.
Bsn.
C. Bsn.
Hn. 1
Hn. 2
Tr. 1
Tr. 2
Perc. 1
Perc. 2
Cel.

Cello solo

VI. 1
VI. 2
Vla.
Vcl.
D.B.

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♩ = 96 (*previous tempo*)

Cello solo

lightly, freely
(ord.)

40 41 42 43 44

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♩ = 96 (previous tempo)

Violin 1 (VI. 1)

Violin 2 (VI. 2)

Viola (Vla)

Violoncello (Vc.)

Double Bass (D.B.)

III

IV

II

IV

p

p

[illegible]

[illegible]

calming down

Fl. 1

Fl. 2 *p*

Ob. 1

Ob. 2

Cl.

B. Cl.

Bsn.

C. Bsn.

Hn. 1 *p*

Hn. 2 *p*

Tr. 1

Tr. 2

Perc. 1

Perc. 2

Cel.

Cello solo *in tempo* *calm down* III
p keep finger pressed down

59 60 61 62 63

calming down

VI. 1

VI. 2 *mp* (vibr. ord.)

Vla. *mp* (vibr. ord.)

Vc. *mp* *p*

D.B. *mp* *p*

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tranquilly

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl.

B. Cl.

Bsn.

C. Bsn.

Hn. 1

Hn. 2

Tr. 1

Tr. 2

Perc. 1

Perc. 2

Cel.

Cello solo

III II I

(gliss on G)

rit. ad lib.

I II I

Gran Cassa

ppp

64 65 66 67 68

tranquilly

VI. 1

VI. 2

Vla

Vc.

D.B.

♩ = 120 *intensively & vigorously*

[illegible]

73 74

VI. 1

VI. 2

Vla

Vc.

D.B.

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Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl.

B. Cl.

Bsn.

C. Bsn.

Hn. 1

Hn. 2

Tr. 1

Tr. 2

Perc. 1

Perc. 2

Pno

Cello solo

77

79

80

gliss.

(still intense and *f*)

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[illegible]

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl.

B. Cl.

Bsn.

C. Bsn.

Hn. 1

Hn. 2

Tr. 1

Tr. 2

Perc. 1

Perc. 2

Cello solo

90

91

92

93

(as previously)

VI. 1

VI. 2

Vla

Vc.

D.B.

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Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl.

B. Cl.

Bsn.

C. Bsn.

Hn. 1

Hn. 2

Tr. 1

Tr. 2

Perc. 1

Perc. 2

Pno

Cello solo

VI. 1

VI. 2

Vla

Vc

D.B.

Susp. cymbal with rods

mf

f

sfz

gliss. III

II

94

95

96

97

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Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl.

B. Cl.

Bsn.

C. Bsn.

Hn. 1

Hn. 2

Tr. 1

Tr. 2

Perc. 1

Perc. 2

Pno

Cello solo

98

99

100

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl.

B. Cl.

Bsn.

C. Bsn.

Hn. 1

Hn. 2

Tr. 1

Tr. 2

Perc. 1

Perc. 2

Pno

Cello solo

VI. 1

VI. 2

Vla

Vc.

D.B.

detache

f

3

3

3

3

6

f

5

6

f

3

(triplets laid back)

f

3

3

3

3

extremely rapid improvised figuration, very high

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Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl.

B. Cl.

Bsn.

C. Bsn.

Hn. 1

Hn. 2

Tr. 1

Tr. 2

Perc. 1

Perc. 2

Pno

Cello solo

101

102

103

104

slower, more heavily

vi 1 tutti

ff

vi 2 tutti

ff

vle tutti

ff

Vc.

ff

D.B.

ff

with stick secco

secco

Snare drum with snares

continue figuration on d string (stay high; near the bridge) on G (as before)

+ Okt -8

slow gliss.

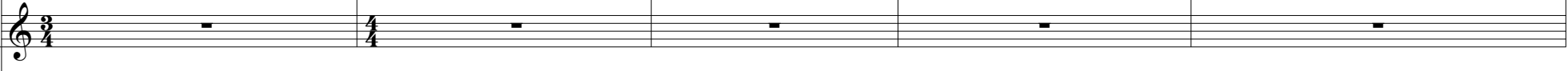
triplets laid back

 *peacefully and affectively* (♩ = 48)

Fl. 1



Fl. 2



Ob. 1



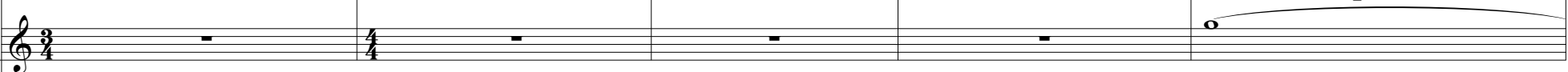
Ob. 2



Cl.



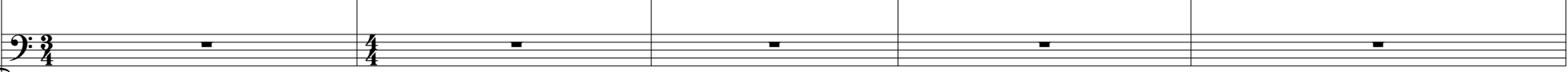
B. Cl.



Bsn.



C. Bsn.



Hn. 1



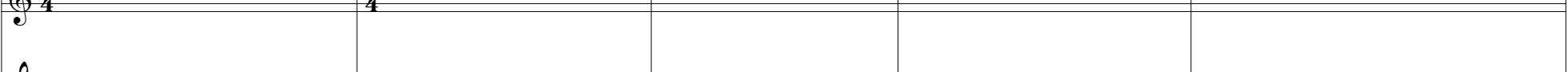
Hn. 2



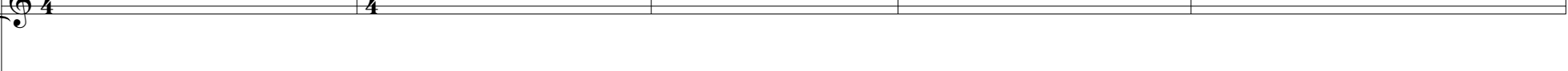
Tr. 1



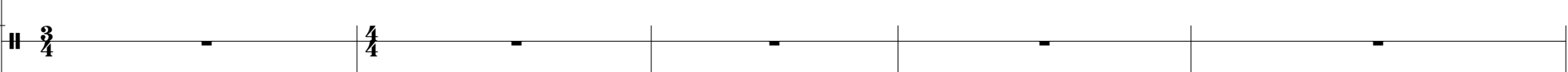
Tr. 2



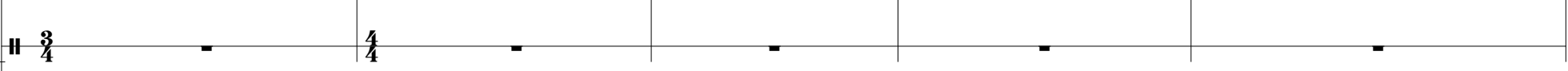
Perc. 1



Perc. 2



Pno



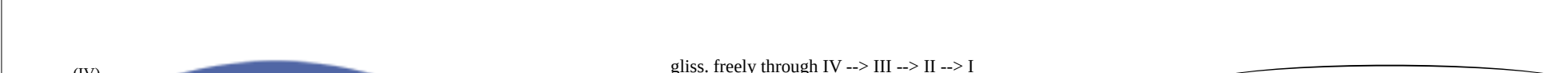
Cello solo



105



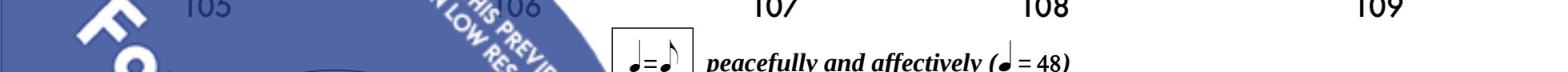
106



107



108



109



 *peacefully and affectively* (♩ = 48)



 *peacefully and affectively* (♩ = 48)



 *peacefully and affectively* (♩ = 48)



 *peacefully and affectively* (♩ = 48)



 *peacefully and affectively* (♩ = 48)



105

106

107

108

109

 *peacefully and affectively* (♩ = 48)

gliss. freely through IV --> III --> II --> I

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ritardando

♩ = 76

Fl. 1 *mp*

Fl. 2 *mp*

Ob. 1

Ob. 2

Cl.

B. Cl.

Bsn. *mp*

C. Bsn. *mp*

Hn. 1 *mp*

Hn. 2 *mp*

Tr. 1 *mp* (Cup mute)

Tr. 2 *mp* (Cup mute)

Perc. 1

Perc. 2

Pno

Rainstick

mute off

slow gliss on I

110

111

112

113

ritardando

♩ = 76

VI. 1

VI. 2

Vla

Vc.

D.B.

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Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl.

B. Cl.

Bsn.

C. Bsn.

Hn. 1

Hn. 2

Tr. 1

Tr. 2

Perc. 1

Perc. 2

Celesta

Cello solo

VI. 1

VI. 2

Vla

Vc.

D.B.

mp

Vibraphone

mp

mp

(lay bow aside)

114 115 116 117 118

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firmly and precisely

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl.

B. Cl.

Bsn.

C. Bsn.

Hn. 1

Hn. 2

Tr. 1

Tr. 2

Perc. 1

Perc. 2

Tubular Bells

change to piano

mf

mf

mf

Okt -8, särö, del

pizz.

III

IV

III

hit G string lightly w/thumb

(approximate pitch)

119

120

121

122

firmly and precisely

VI. 1

VI. 2

Vla

Vcl

D.B.

Fl. 1 *mf*

Fl. 2

Ob. 1 *mf*

Ob. 2 *mf*

Cl. *mf*

B. Cl. *mf*

Bsn. *mf*

C. Bsn.

Hn. 1 *mf*

Hn. 2 *mf*

Tr. 1 *p*

Tr. 2 *mf*

Perc. 1 *mf*

Perc. 2 *mf*

Pno *mf*

Cello solo *mf*

123 124 125 126

VI. 1 *mf*

VI. 2 *mf*

Vlo

Vc.

D.B.

(Cup mute)

Piano

Rea

gliss.

(sul II)

(don't pluck the high note, just left hand movement)

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Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl.

B. Cl.

Bsn.

C. Bsn.

Hn. 1

Hn. 2

Tr. 1

Tr. 2

Perc. 1

Perc. 2

Pno

Cello solo

chiuso

f

mf

f

Glockenspiel

mf

f

f

IV

III

IV

127

128

129

130

VI. 1

VI. 2

Vla

Vc.

D.B.

mf

pizz.

arco

arco

arco

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Fl. 1 *mf*

Fl. 2 *mf*

Ob. 1 *mf*

Ob. 2

Cl. *mf*

B. Cl. *f* *mf*

Bsn. *f* *mp*

C. Bsn. *f* *mp*

Hn. 1

Hn. 2

Tr. 1 mute off

Tr. 2 *mp*

Perc. 1 Timpani *mp*

Perc. 2

Pno

Cello solo arco (approximate)

131

132

133

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VI. 1 *mf*

VI. 2 *divisi*

Vla

Vc.

D.B.

[illegible]

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl.

B. Cl.

Bsn.

C. Bsn.

Hn. 1

Hn. 2

Tr. 1

Tr. 2

Perc. 1

Perc. 2

Pno

Cello solo

137

138

139

VI. 1

VI. 2

Vla

Vc.

D.B.

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THIS PREVIEW IS IN LOW RESOLUTION

divisi

Fl. 1 *mf*

Fl. 2 *mf*

Ob. 1 *mf*

Ob. 2 *mf*

Cl. *mf*

B. Cl. *mf*

Bsn. *mf*

C. Bsn. *mf*

Hn. 1 *mf*

Hn. 2 *mf*

Tr. 1 *mf*

Tr. 2 *mf*

Perc. 1 *p*

Perc. 2

Pno

Cello solo *mf*

140 141 142

VI. 1 *mf*

VI. 2 *mf*

Vla *mf*

Vc. *mf*

D. B. *mf*

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This musical score is for the 'The Swan' movement from the Suite for Piano and Orchestra by Camille Saint-Saëns. The score is arranged for a full orchestra and piano. The instruments listed on the left are: Fl. 1, Fl. 2, Ob. 1, Ob. 2, Cl., B. Cl., Bsn., C. Bsn., Hn. 1, Hn. 2, Tr. 1, Tr. 2, Perc. 1, Perc. 2, Pno, and Cello solo.

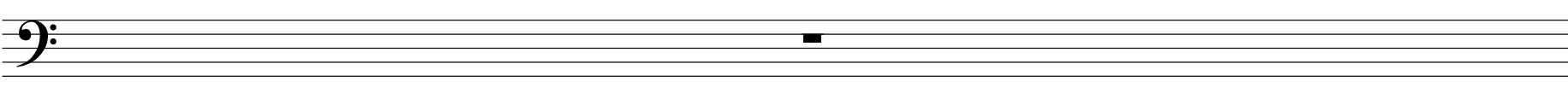
The score is divided into four measures. The first measure is in 2/4 time, and the subsequent measures are in 6/4 time. The piano part (Pno) is marked with a forte (f) dynamic. The woodwinds and strings play various melodic and harmonic lines, while the percussion provides a rhythmic accompaniment. The cello solo part is marked with a piano (p) dynamic.

The score includes various musical notations such as notes, rests, and dynamic markings. The woodwinds and strings play various melodic and harmonic lines, while the percussion provides a rhythmic accompaniment. The cello solo part is marked with a piano (p) dynamic.

[illegible]

CADENZA/CELLO, OPEN

Cello
solo







♩ = 108 *active, free in spirit*

[illegible]

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl.

B. Cl.

Bsn.

C. Bsn.

Hn. 1

Hn. 2

Tr. 1

Tr. 2

Perc. 1

Perc. 2

Cel.

Cello solo

151

152

153

154

VI. 1

VI. 2

Vla

Vc.

D.B.

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more calmly

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl.

B. Cl.

Bsn.

C. Bsn.

Hn. 1

Hn. 2

Tr. 1

Tr. 2

Perc. 1

Perc. 2

Cel.

Cello solo

155

156

157

158

more calmly

VI. 1

VI. 2

Vla

V

D.B.

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♩ = 69

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl.

B. Cl.

Bsn.

C. Bsn.

Hn. 1

Hn. 2

Tr. 1

Tr. 2

Perc. 1

Perc. 2

Cel.

Cello solo

159

160

161

162

♩ = 69

VI. 1

VI. 2

Vla

Vc.

D.B.

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Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl.

B. Cl.

Bsn.

C. Bsn.

Hn. 1

Hn. 2

Tr. 1

Tr. 2

Perc. 1

Perc. 2

Cel.

Cello solo

Tubular Bells

mp

Rea

Rea

Rea

change to piano

*

*

*

163

164

165

166

VI. 1

VI. 2

Vla

V

D.B.

off string

off string

off string

off string

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II

$\text{♩} = 40$ relaxed, weightless and floating

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl.

B. Cl.

Bsn.

C. Bsn.

Hn. 1

Hn. 2

Tr. 1

Tr. 2

Perc. 1

Perc. 2

Pno

Cello solo

VI. 1

VI. 2

Vla

Vc.

D.B.

Crotales with bow

l.v.

dynamics similar -->

l.v.

l.v.

mp

Vibraphone

3

3

3

3

dynamics according to the nature of texture (*p – mf*)

Piano

dynamics according to the nature of texture (*p – mf*)

+Pitkä kaiku ja delay (46/2)

play all notes gently off string to bring out the echo to maximal effect

1

2

3

4

$\text{♩} = 40$ relaxed, weightless and floating

Strings: use little or no vibrato throughout the movement

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Perc. 1

Perc. 2

Pno

Cello solo

(Vibraphone)

gliss. III off string III

5 6 7 8 9

Perc. 1

Perc. 2

Pno

Cello solo

(Crotales with bow) l.v. *mp*

off string

create noise

10 11 12 13

Perc. 1

Perc. 2

Pno

Cello solo

off string pizz. gliss. (tap only)

14 15 16 17

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Perc. 1

Perc. 2

Pno

Cello solo

l.v.

similarly

mp

arco III

III

II

I

off string

18

19

20

21

Perc. 1

Perc. 2

Pno

Cello solo

Reo.

*

22

23

24

25

Perc. 1

Perc. 2

Pno

Cello solo

pizz.

arco IV

IV

III

II

I

26

27

28

29

30



Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl.

B. Cl.

Bsn.

C. Bsn.

Hn. 1

Hn. 2

Tr. 1

Tr. 2

Perc. 1

Perc. 2

Pno

Cello solo

Crotales, ord.

change to celesta

softly pizz.

31 32 33 34

"The boxes": pizzicato, individually.
Collectively create a rhythmically aleatoric, crispy field of sound by picking up random, separate notes from the box.

players 1-4 pizz.

players 5-6

players 1-3

players 1-3

players 1-2

VI. 1

VI. 2

Vla

Vc.

D.B.

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MusicFinland

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl.

B. Cl.

Bsn.

C. Bsn.

Hn. 1

Hn. 2

Tr. 1

Tr. 2

Perc. 1

Perc. 2

Cel.

Cello solo

VL 1

VL 2

Vla

Vcl

D.B.

with bow

l.v.

p

Celesta

3

3

SOUNDING:

Pitch shifter 2-stereo
-2,(0),+5 (46/3)

arco
molto sul ponticello

N.

S.P.

etc...

N.

faster

mf

35

36

37

38

(a4)

(a2)

(a3)

(a3)

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Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl.

B. Cl.

Bsn.

C. Bsn.

Hn. 1

Hn. 2

Tr. 1

Tr. 2

Perc. 1

Perc. 2

Cel.

Cello solo

norm. vibr.

()

39

40

41

42

IS IN THIS PREVIEW
= 4 bit more lively)

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VI. 1

VI. 2

Vla

Vcl.

D.B.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl.

B. Cl.

Bsn.

C. Bsn.

Hn. 1

Hn. 2

Tr. 1

Tr. 2

Perc. 1

Perc. 2

Cel.

Cello solo

43

44

45

46

VI. 1

VI. 2

Vla

Vc.

D.B.

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(a4)

(a3)

(a3)

(a2)

(p)

(trill intensity)

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl.

B. Cl.

Bsn.

C. Bsn.

Hn. 1

Hn. 2

Tr. 1

Tr. 2

Perc. 1

Perc. 2

Cel.

Cello solo

47

48

49

50

VI. 1

VI. 2

Vla

Vc.

D.B.

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THIS PREVIEW IS IN LOW RESOLUTION

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl.

B. Cl.

Bsn.

C. Bsn.

Hn. 1

Hn. 2

Tr. 1

Tr. 2

Perc. 1

Perc. 2

Cel.

Cello solo

51

52

53

54

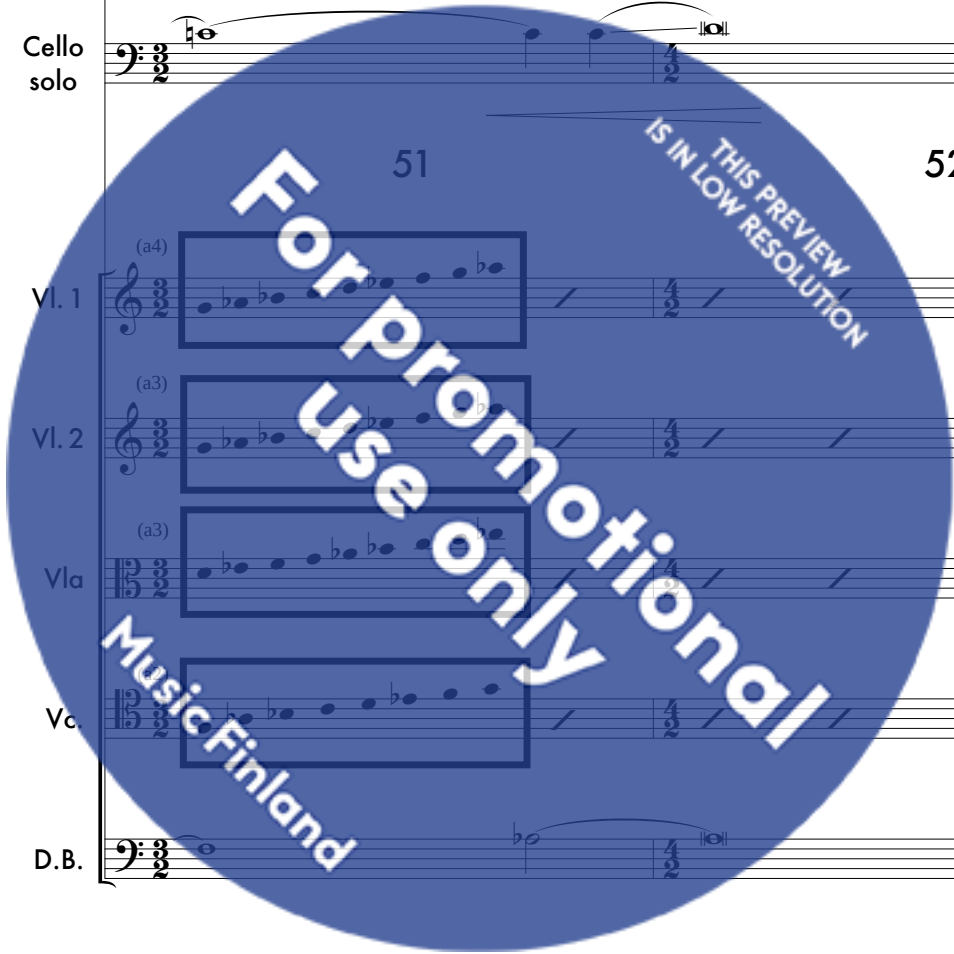
VI. 1

VI. 2

Vla

Vcl

D.B.



$\text{♩} = 40$

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl.

B. Cl.

Bsn.

C. Bsn.

Hn. 1

Hn. 2

Tr. 1

Tr. 2

Perc. 1

Perc. 2

Vibraphone

mp

SOUNDING:

p

mp

etc...

55

56

57

58

59

$\text{♩} = 40$

players 1-2

players 3-6

players 7-8

VI. 1

VI. 2

Vla

Vcl

D.B.

players 1-2 tacet

players 3-6

players 1-2

players 3-5 tacet

harmonics airy, use bow freely III

mp

(a3)

(a2)

(a3)

(a2)

IV harmonics airy, use bow freely

mp

harmonics airy, use bow freely I

off string

III

mp

[illegible]

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl.

B. Cl.

Bsn.

C. Bsn.

Hn. 1

Hn. 2

Tr. 1

Tr. 2

Perc. 1-2

Cello solo

65

66

67

68

69

(a2)

remove sordino

mp

II

(div.)

players 5-8

III

IV

mp

players 1-3

divisi a3

arco

players 4-6

III

mp

II

III

(div.)

mp

III

IV

off string

off string

Vla

Vc.

D.B.

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VI. 2

(a3)

mp *p*

Vla

mp *p*

Vc.

I

off string

D. B.

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[illegible]

75

76

77

78

The image shows a musical score for five instruments: Violin 1 (VI. 1), Violin 2 (VI. 2), Viola (Vla.), Violoncello (Vc.), and Double Bass (D.B.). The score is for measures 1-4 of a piece in G major, 4/4 time. The key signature has one sharp (F#), and the time signature is 4/4. The dynamics are marked as *mp* (mezzo-piano). The score includes various musical notations such as notes, rests, and slurs. A large blue watermark is overlaid on the score, reading "For promotional use only" and "THIS PREVIEW IS IN LOW RESOLUTION".

VI. 1 (a2) *mp*

VI. 2 (a2) *mp*

(a4) III off string III

Vla. *mp*

Vc. off string off string

D.B.

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56

[illegible]

[illegible]

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl.

B. Cl.

Bsn.

C. Bsn.

Hn. 1

Hn. 2

Tr. 1

Tr. 2

Perc. 1

Perc. 2

Pno

Cello solo

VI. 1

VI. 2

Vla

Vcl.

D.B.

(Trill with the index finger of the left hand.
Search overtones while maintaining the fundament audible)

Susp. cymbal
with bow

Piano

sounding:

play harmonic, 7th partial of C#

7th partial of D

I.v.

I.v.

I.v.

SOUNDING (approximately):

II

III

III

p

mf

mp

players 1-4

players 5-8

string

players 1-4

(a2)

(a3)

(trem.)

molto sul ponticello

(trem.)

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This musical score page contains measures 92 through 96. The instrumentation includes:

- Flutes:** Fl. 1 and Fl. 2.
- Oboes:** Ob. 1 and Ob. 2.
- Clarinets:** Cl. (in B-flat), B. Cl. (Bass Clarinet).
- Bassoons:** Bsn., C. Bsn. (Contrabassoon).
- Horns:** Hn. 1 and Hn. 2.
- Trombones:** Tr. 1 and Tr. 2.
- Percussion:** Perc. 1 and Perc. 2. A Tam-Tam w/plastic stick enters at measure 95.
- Piano:** Pno. with specific harmonic markings: "11th partial of B^b", "11th partial of C#", and "7th partial of D".
- Cello:** Cello solo part.
- Violins:** VI. 1 and VI. 2.
- Violoncello:** Vla.
- Double Bass:** Vc. (marked a4) and D.B. (Double Bass).

The score features various musical notations such as rests, slurs, ties, and dynamic markings like *p* (piano) and *mp* (mezzo-piano). Performance instructions include "molto sul ponticello" for the double bass and "off string" for the violins. A large blue watermark is overlaid on the bottom left of the page.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl.

B. Cl.

Bsn.

C. Bsn.

Hn. 1

Hn. 2

Tr. 1

Tr. 2

Perc. 1

Perc. 2

Pno

Cello solo

(the fingering of the high note, tremolo with register key)

p

(*p - mp*)

(similarly)

l.v.

p

97

98

99

100

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Music Finland

VI. 1

VI. 2

Vla

Vc.

D.B.

p

mp

mp

mp

molto sul ponticello

off string

(trem.)

This musical score page contains measures 101 through 104. The instrumentation includes Flute 1 and 2, Oboe 1 and 2, Clarinet, Bassoon, Horn 1 and 2, Trumpet 1 and 2, Percussion 1 and 2, and Cello solo. The score is written in 4/4 time and features a key signature change from C major to E-flat major between measures 101 and 102. Measure 101 shows the Clarinet and Bassoon playing a melodic line, while the Cello solo plays a sustained note. Measure 102 continues the melodic line for the Clarinet and Bassoon, with the Cello solo playing a sustained note. Measure 103 features a Percussion 1 part with a Tam-Tam w/ plastic stick and a Susp. cymbal with bow, and a Percussion 2 part with a Susp. cymbal with bow. Measure 104 continues the melodic line for the Clarinet and Bassoon, with the Cello solo playing a sustained note.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl.

B. Cl.

Bsn.

C. Bsn.

Hn. 1

Hn. 2

Tr. 1

Tr. 2

Perc. 1

Perc. 2

Cello solo

(Tam-Tam w/plastic stick)

Susp. cymbal with bow

l.v.

mp

off string

101

102

103

104

[illegible]

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Finland

IV

[illegible]

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl.

B. Cl.

Bsn.

C. Bsn.

Hn. 1

Hn. 2

Tr. 1

Tr. 2

Perc. 1

Perc. 2

Pno

11th partial of A

9th partial of C

9th partial of A^b

9th partial of B (=H)

7th partial of E^b

9th partial of B (=H)

Cello solo

114

116

117

118

VI. 1

VI. 2

Vla

Vo

D.B.

III

♩ = 94 *majestetically*

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl.

B. Cl.

Bsn.

C. Bsn.

Hn. 1

Hn. 2

Tr. 1

Tr. 2

särö, del, kaiku etc...

fast (♩ = 120) *rit. ad lib.*

Cello solo

1 2 3

♩ = 94 *majestetically*

VI. 1

VI. 2

Vla

Vc.

D.B.

players 1-3

players 4-6

players 7-8

players 1-2

players 3-4

players 5-6

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Music Finland

[illegible]

freely, follow the soloist

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl.

B. Cl.

Bsn.

C. Bsn.

Hn. 1

Hn. 2

Tr. 1

Tr. 2

Perc. 1

Perc. 2

Cello solo

7

8

9

freely, follow the soloist

(a3)

(a3)

(a2)

(a2)

(a2)

(a2)

Vla

Vc.

D.B.

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Music Finland

[illegible]

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl.

B. Cl.

Bsn.

C. Bsn.

Hn. 1

Hn. 2

Tr. 1

Tr. 2

Perc. 1

Perc. 2

Cel.

Cello solo

freely

mf

(II)

5

5

5

5

5

14

15

16

VI. 1

VI. 2

Vla

Vc.

D.B.

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Music Finland

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl.

B. Cl.

Bsn.

C. Bsn.

Hn. 1

Hn. 2

Tr. 1

Tr. 2

Perc. 1

Perc. 2

Cel.

Cello solo

VI. 1

VI. 2

Vla

Vc.

D.B.

Vibraphone

mf

mf

mf

mf

mf

mf

freely

mf

Rea.

var vary bow pressure, create noise

S.P.

N.

off string

8va

shamelessly, with attitude

(f)

17

18

19

20

IV III II I

3

3

3

6

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21 22 23

24 25 26

27 28 29

30 31 32 33

34 35 36 37

38 39 40

41 42 43 44

45 46 47 48

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MusicFinland

accl ad. lib.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl.

B. Cl.

Bsn.

C. Bsn.

Hn. 1

Hn. 2

Tr. 1

Tr. 2

Perc. 1

Perc. 2

Pno

Cello solo

Timpani

slow tr. accel. --> S.P. ord. tr.

l.v.

p

mp

mp

49

50

51

52

53

VI. 1

VI. 2

Vla

Vc.

D.B.

p

pizz.

mp

p

pizz.

mp

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Music Finland

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl.

B. Cl.

Bsn.

C. Bsn.

Hn. 1

Hn. 2

Tr. 1

Tr. 2

Perc. 1

Perc. 2

Pno

Cello solo

54 55 56 57

VI. 1

VI. 2

Vla

Vc

D.B.

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THIS PREVIEW IS IN LOW RESOLUTION

Music Finland

fp

p

mp

arco

S.P.

N.

3

2/4

74

Fl. 1 *f* *mf*

Fl. 2 *f* *mf*

Ob. 1 *f* *mf*

Ob. 2 *f* *mf*

Cl. *f* *mf*

B. Cl. *f* *mf*

Bsn. *f*

C. Bsn. *f*

Hn. 1 *f* *mf*

Hn. 2 *f* *mf*

Tr. 1 *f*

Tr. 2 *f*

Perc. 1 (Timpani) *f*

Perc. 2 Tom-Toms *mp* Crash Cymbal *mf*

Pno *f* *mf*

Cello solo *f* N. *b* vary between S.P. and N.

58 59 60 61

VI. 1 *f*

VI. 2 *f*

Vla. *f*

Vc. *f*

D.B. *f*

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Music Finland

[illegible]

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl.

B. Cl.

Bsn.

C. Bsn.

Hn. 1

Hn. 2

Tr. 1

Tr. 2

Perc. 1

Perc. 2

Pno

Cello solo

66

67

68

69

70

VI. 1

VI. 2

Vla

Vc

D.B.

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♩ = 126 *steady*

[illegible]

78

Fl. 1
Fl. 2
Ob. 1
Ob. 2
Cl.
B. Cl.
Bsn.
C. Bsn.
Hn. 1
Hn. 2
Tr. 1
Tr. 2
Perc. 1
Perc. 2
Pno
Cello solo
VI. 1
VI. 2
Vla.
Vc.
D.B.

cantabile
mf
f
expressive
cantabile
mf
f
expressive
mf
f
mp
mf
mf
mf
mf
mf
bounce at the tip of the bow

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Fl. 1

Fl. 2

change to piccolo

Ob. 1

Ob. 2

Cl.

B. Cl.

Bsn.

C. Bsn.

Hn. 1

Hn. 2

Tr. 1

Tr. 2

(Timpani)

Perc. 1

Perc. 2

Pno

Cello solo

ord. pizz.

Tap delay to

+ Octave 8vb

Series of glissandos, freely, improvise

(III)

81

82

83

84

85

VI. 1

VI. 2

Vla

V

D.B.

bounce at the tip of the bow

bounce at the tip of the bow

bounce at the tip of the bow

vc tutti

pluck: middle thumb fing.

vc tutti

Music Finland

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precisely and smoothly

precisely and smoothly



Fl. 1

Picc.

Ob. 1

Ob. 2

Cl.

B. Cl.

Bsn.

C. Bsn.

Hn. 1

Hn. 2

Tr. 1

Tr. 2

Perc. 1

Perc. 2

Pno

Cello solo

91

93

94

95

VI. 1

VI. 2

Vla

Vc.

D.B.

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Music Finland

96

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Fl. 1

Picc.

Ob. 1

Ob. 2

Cl.

B. Cl.

Bsn.

C. Bsn.

Hn. 1

Hn. 2

Tr. 1

Tr. 2

Perc. 1

Perc. 2

Pno

Cello solo

100

101

102

103

VI. 1

VI. 2

Vla

Vc.

D.B.

mf

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MusicFinland

Fl. 1

Picc.

Ob. 1

Ob. 2

Cl.

B. Cl.

Bsn.

C. Bsn.

Hn. 1

Hn. 2

Tr. 1

Tr. 2

Perc. 1

Perc. 2

Pno

Cello solo

104

105

106

107

VI. 1

VI. 2

Vla

Vc.

D.B.

Woodblocks

mf

(less Delay)

(tremolo)

ord.

arco

f

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Music Finland

[illegible]

♩ = 104 *warmly and affectively*

♩ = 104 warmly and affectively

Fl. 1

Picc.

Ob. 1

Ob. 2

Cl.

B. Cl.

Bsn.

C. Bsn.

Hn. 1

Hn. 2

Tr. 1

Tr. 2

Perc. 1

Perc. 2

Pno

Cello solo

112 113 114 115 116

♩ = 104 warmly and affectively

VI. 1

VI. 2

Vla

Vc.

D.B.

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THIS PREVIEW IS IN LOW RESOLUTION

Fl. 1

Picc.

Ob. 1

Ob. 2

Cl.

B. Cl.

Bsn.

C. Bsn.

Hn. 1

Hn. 2

Tr. 1

Tr. 2

Perc. 1

Perc. 2

Pno

Cello solo

121

122

123

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Fl. 1

Picc.

Ob. 1

Ob. 2

Cl.

B. Cl.

Bsn.

C. Bsn.

Hn. 1

Hn. 2

Tr. 1

Tr. 2

Perc. 1

Perc. 2

Pno

Cello solo

VI. 1

VI. 2

Vla

Vc.

D.B.

cantabile

quasi glissando gestures

Flexatone with continuous gliss.

f

124

125

126

127

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THIS PREVIEW IS IN LOW RESOLUTION

with tension

with tension

Fl. 1

Picc.

Ob. 1

Ob. 2

Cl.

B. Cl.

Bsn.

C. Bsn.

Hn. 1

Hn. 2

Tr. 1

Tr. 2

Perc. 1

Perc. 2

Pno

Cello solo

128

129

130

131

with tension

VI. 1

VI. 2

Vla

Vcl

D.B.

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Music Finland

Fl. 1

Picc.

Ob. 1

Ob. 2

Cl.

B. Cl.

Bsn.

C. Bsn.

Hn. 1

Hn. 2

Tr. 1

Tr. 2

Perc. 1

Perc. 2

Pno

Cello solo

132

133

134

135

VI. 1

VI. 2

Vla

Vc.

D.B.

Timpani

with down bending gliss. gestures

similarly

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Music Finland

Fl. 1

Picc.

Ob. 1

Ob. 2

Cl.

B. Cl.

Bsn.

C. Bsn.

Hn. 1

Hn. 2

Tr. 1

Tr. 2

Perc. 1

Perc. 2

Pno

Cello solo

136 137 138 139

VI. 1

VI. 2

Vla

Vc.

D.B.

mf

Fl. 1 *f* *ff*

Picc.

Ob. 1 *f* *ff*

Ob. 2 *f* *ff*

Cl. *f* *ff*

B. Cl. *f* *ff*

Bsn. *f* *ff*

C. Bsn. *f* *ff*

Hn. 1 *f*

Hn. 2 *f*

Tr. 1

Tr. 2

Perc. 1

Perc. 2

Pno

Cello solo *ff*

VI. 1

VI. 2

Vla

Vc.

D.B. *f*

140 141 142

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Music Finland

[illegible]

Fl. 1

Picc.

Ob. 1

Ob. 2

Cl.

B. Cl.

Bsn.

C. Bsn.

Hn. 1

Hn. 2

Tr. 1

Tr. 2

Perc. 1

Perc. 2

Pno

Cello solo

146

147

148

149

VI. 1

VI. 2

Vla

Vc.

D.B.

mf

f

Harmon mute

mf

I

II

III

(ord.)

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Finland

Fl. 1

Picc.

Ob. 1

Ob. 2

Cl.

B. Cl.

Bsn.

C. Bsn.

Hn. 1

Hn. 2

Tr. 1

Tr. 2

Perc. 1

Perc. 2

Pno

Cello solo

154

155

156

VI. 1

VI. 2

Vla

Vc.

D.B.

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THIS PREVIEW IS IN LOW RESOLUTION

Fl. 1 *subito p* *mf*

Picc. *subito p* *mf*

Ob. 1 *mf*

Ob. 2

Cl. *mf*

B. Cl. *mf*

Bsn. *subito p* *mf*

C. Bsn. *subito p* *mf*

Hn. 1 *chiuso* *mp* *mf*

Hn. 2 *chiuso* *mp* *mf*

Tr. 1 *mp*

Tr. 2 (Harmon mute) *mp*

Perc. 1 *Marimba* *mp* *mf*

Perc. 2

Pno *mf*

Cello solo *mf*

157 158 159 160

active and precise, with tension

VI. 1 *p* *mf*

VI. 2 *p* *mf*

Vla. *subito p* *mf*

Vc. *subito p* *mp* *mp*

D.B. *subito p* *mp*

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Fl. 1 *f* *intensively*

Picc. *f*

Ob. 1 *f*

Ob. 2 *f*

Cl. *f* *ff*

B. Cl. *f*

Bsn. *f*

C. Bsn. *f*

Hn. 1 *mf*

Hn. 2 *mf* *chiuso* *f*

Tr. 1 *mf*

Tr. 2 *f* (Harmon mute) *f* *mute off*

Perc. 1 *f* *Susp. cymbal with stick* *secco* *f*

Perc. 2

Pno *ff*

Cello solo *ff*

161

162

163

164

intensively

VI. 1 *f* *ff*

VI. 2 *f* *ff*

Vla. *f* *vle tutti*

Vc. *mf* *f*

D.B. *mf* *f*

Cowbells

169

THIS PREVIEW
IN LOW RESOLUTION

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Finland

101

Fl. 1

Picc.

Ob. 1

Ob. 2

Cl.

B. Cl.

Bsn.

C. Bsn.

Hn. 1

Hn. 2

Tr. 1

Tr. 2

Perc. 1

Perc. 2

Pno

Cello solo

VI. 1

VI. 2

Vla

Vc.

D.B.

Timpani

Crash Cymbal

Crash Cymbal

3 Tom-Toms

170

171

172

173

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Music Finland

[illegible]

3

Fl. 1

Picc. *f* *detache* *mp*

Ob. 1 *f* *mp*

Ob. 2 *mp*

Cl. *f* *mp*

B. Cl. *mp*

Bsn. *ff* *detache* *mp*

C. Bsn. *ff* *detache* *mp*

Hn. 1

Hn. 2

Tr. 1

Tr. 2

Perc. 1 Timpani *f* *mf*

Perc. 2

Pno

Cello solo *f* *mf*

179

180

181

182

ritardando

3

VI. 1 *ff* *detache* *subito mp* *diminuendo to niente ----->*

VI. 2 *f* *subito mp* *diminuendo to niente ----->*

Vla *f* *subito mp* *diminuendo to niente ----->*

Vc. *f* *subito mp* *diminuendo to niente ----->*

D.B. *ff* *detache*

♩ = 138 *intensively*

Fl. 1

Picc.

Ob. 1

Ob. 2

Cl.

B. Cl.

Bsn.

C. Bsn.

Hn. 1

Hn. 2

Tr. 1

Tr. 2

Perc. 1

Perc. 2

Pno

Vibraslap

f

183

184

185

186

♩ = 138 *intensively*

VI. 1

vi 1 tutti

f

VI. 2

vi 2 tutti

f

Vla

vle tutti

f

Vc.

D.B.

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Fl. 1

Picc.

Ob. 1

Ob. 2

Cl.

B. Cl.

Bsn.

C. Bsn.

Hn. 1

Hn. 2

Tr. 1

Tr. 2

Perc. 1

Perc. 2

Pno

Cello solo

187

188

189

190

VI. 1

VI. 2

Vla

Vc.

D.B.

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$\text{Musical notation: eighth note followed by a quintuplet bracket with '5'}$

Fl. 1

Picc.

Ob. 1

Ob. 2

Cl.

B. Cl.

Bsn.

C. Bsn.

Hn. 1

Hn. 2

Tr. 1

Tr. 2

Perc. 1

Perc. 2

Pno

Cello solo

VI. 1

VI. 2

Vla

Vc.

D.B.

mp

mf

ff

p

l.v.

gather any kind of cluster, freely

glissandos freely, approximately, noisy

Fast figuration on G, d & a strings. Lightly, approximate, freely. Very high.

191

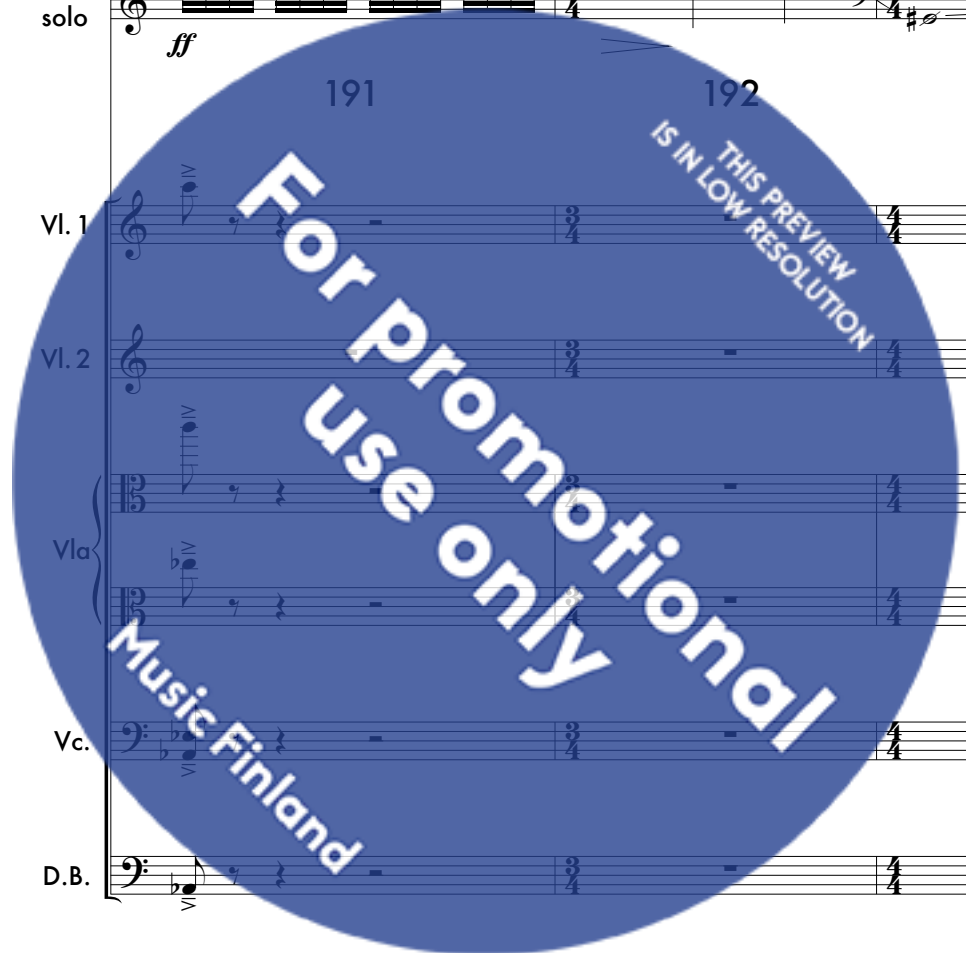
192

193

194

195

$\text{Musical notation: eighth note followed by a quintuplet bracket with '5'}$



107

poco rit.

Fl. 1

Picc.

Ob. 1

Ob. 2

Cl.

B. Cl.

Bsn.

C. Bsn.

Hn. 1

Hn. 2

Tr. 1

Tr. 2

Timpani

Perc. 1

Perc. 2

Pno

Cello solo

196

197

198

199

poco rit.

VI. 1

VI. 2

Vla

Vc.

D.B.

IV

I

p

p

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Fl. 1 *gliss. gesture, diminuendo to niente*
p

Picc. *gliss. gesture, diminuendo to niente*
p

Ob. 1

Ob. 2

Cl. *gliss. gesture, diminuendo to niente*
p

B. Cl. *gliss. gesture, diminuendo to niente*
p

Bsn. *gliss. gesture, diminuendo to niente*
p

C. Bsn. *gliss. gesture, diminuendo to niente*
p

Hn. 1 *gliss. gesture, diminuendo to niente*
p

Hn. 2 *gliss. gesture, diminuendo to niente*
p

Tr. 1 *gliss. gesture, diminuendo to niente*
p

Tr. 2 *gliss. gesture, diminuendo to niente*
p

Perc. 1

Perc. 2

Pno

Cello solo

200

201

202

203

VI. 1 *p*

VI. 2 *p*

Vla

Vc.

D.B. *p*

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Music Finland

Fl. 1

Picc.

Ob. 1

Ob. 2

Cl.

B. Cl.

Bsn.

C. Bsn.

Hn. 1

Hn. 2

Tr. 1

Tr. 2

Perc. 1

Perc. 2

Pno

Cello solo

204

205

206

207

VI. 1

VI. 2

Vla

Vc.

D.B.

Metal Wind Chimes

p

l.v.

Gran Cassa

ppp

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Music Finland

Fl. 1

Picc.

Ob. 1

Ob. 2

Cl.

B. Cl.

Bsn.

C. Bsn.

Hn. 1

Hn. 2

Tr. 1

Tr. 2

Perc. 1

Perc. 2

Pno

Cello solo

Timpani

sfz

f

mf

ff

208 209 210 211

♩ = 126 *fast and vigorously*

VI. 1

VI. 2

Vla

Vc.

D.B.

f

mf

arco

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Music Finland

Fl. 1

Picc.

Ob. 1

Ob. 2

Cl.

B. Cl.

Bsn.

C. Bsn.

Hn. 1

Hn. 2

Tr. 1

Tr. 2

Perc. 1

Perc. 2

Pno

Cello solo

212

213

214

VI. 1

VI. 2

Vla

Vcl

D.B.

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