

Einojuhani Rautavaara

Concerto

for violin and orchestra

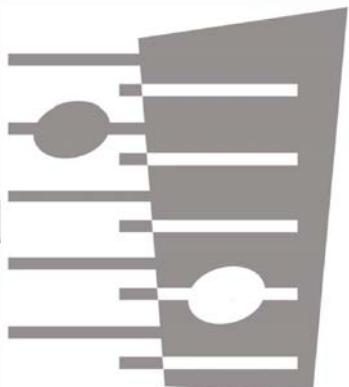
(1977)

SCORE

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FENNICA GEHRMAN



FENNICA GEHRMAN OY, HELSINKI

Einojuhani Rautavaara Concerto for Violin and Orchestra (1976-77)

Milan Kundera compared symphonic music to a journey through a world which has no boundaries. And so it is with the solo violin in this work, which seems to be on a journey where it continually encounters new vistas and situations. At the very opening, the violin's long cantilena arc occupies an ever-widening gamut of intervals, as if winging through higher spheres. It transforms into an energetic antiphony with the horn and then culminates in a heavy fluctuating passage in the orchestra. A new, more virtuosic section starts in which the violin's double-stopping motion, accompanied by figurations in the flute, heads continually upwards only to descend in cascades of falling arpeggios. The orchestra's weighty cantilena which follows ends with a jerky cadenza from the solo violin, to which various instruments add their comments in conversational fashion. The last section of the movement again starts with a slow melody, into which the orchestra joins with variations of its own. The solo sets off on a series of fast excursions, seemingly forming an endless line like the horizon (in fact the instruction to the player is "create a horizon"). Eventually the movement comes to a close in a quiet reminiscence of the opening motive, a retrospective glance at what has gone before.

If one thinks of the concerto's first movement as the opening and slow movements in the classical sense collapsed into a single movement, the second movement for its own part can be regarded as a synthesis of scherzo and finale. It gets off to a romping start with some energetic, rhythmically ever-changing music in which punctuations from the orchestra seem to whip more and more speed into the solo line. This action gives way to a quiet passage in which the oboe leads us into a moonlit landscape. The solo violin joins in, bringing its own increasingly independent character to the melodic line, developing it eventually into a solo cadenza. Here the composer has left the end of the cadenza for the soloist to invent in traditional classical fashion. When the orchestra re-enters, the solo violin strives for the great heights we associate with Romanticism, but then condenses its motion into a final stretto in which the player's command of the bow is put to the test in continuous forte repetitions, played détaché at breakneck speed. Precisely these last pages of the concerto, containing the furious stretto finale, were written in New York's Manhattan. Returning after two decades of absence to the city in which I studied as a young man was a moving experience for me. As I looked from my workroom window at the sky-scrappers of Downtown Manhattan, with their thousands of lights switching on and off in the windows around the clock, and listened to the endlessly changing murmur of traffic on 5th Avenue, I realised that the violin part should live its final moments passionately and restlessly, untiringly penetrating the orchestral texture right up to the very last bars of the piece.

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*Einojuhani Rautavaara
English translation by Andrew Bentley*

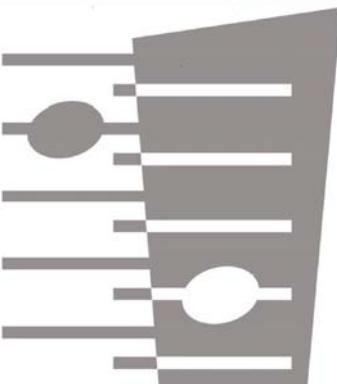
Einojuhani Rautavaara Viulukonsertto (1976–77)

Milan Kundera on verrannut sinfonista musiikkia matkaan läpi rajattoman maailman. Niinpä viulukonsertton sooloviulu tuntuu olevan matkalla, jossa se kohtaa yhä uusia maisemia ja tilanteita. Aivan alussa sen pitkälinjainen cantilena liikkuu vähitellen yhä laajenevin intervallikaarroksin kuin korkealla ilmassa kaarrellen. Se muuttuu energiseksi vuorolauluksi käyrätorven kanssa, kunnes musiikki kulminoituu orkesterin raskaaseen aaltoiluun. Alkaa uusi, "konsertoiva" jakso, jossa viulun kaksiäninen, huilun kuvioiden ympäröimä liike suuntautuu yhä ylöspäin laskeutuakseen taas putoilevina murlosointuketjuina. Orkesterin raskaasti liikkuva laulu keskeytyy sooloviulun oikukkaaseen kadenssiin, johon kuitenkin nivoutuu eri soittimien replikkejä kuin keskustelussa. Loppujakso alkaa taas hitaalla melodialla, johon orkesteri yhtyy omilla variaatioillaan. Viulusoolo lähtee nyt nopeaan aaltoliikkeeseen, se tuntuu muodostavan loputonta taivaanrannan viivaa (esitysohjeena on "create a horizon"), ja osa sulkeutuu hiljaiseen muistumaan avausmotiivistä, kuin taakse katsoen.

Jos konsertton ensimmäinen osa voidaan nähdä klassisen päätösan ja hitaan osan yhdistelmänä, niin on jälkiosa scherzon ja finaalinsynteesi. Vauhdikas avaus on rytmisesti koko ajan vaihtuvaa, energista musiikkia, jossa orkesterin iskut tuntuvat ajavan sooloa kiihkeästi eteenpäin. Liike laukeaa rauhalliseen taitteeseen, jossa oboe johdattaa kuutamoiseen maisemaan ja kun viulu yhtyy mukaan, vie se melodian yhä itsenäisemmin, lopulta soolokadenssiksi. Siinä säveltäjä on jättänyt kadenssin loppuosan kunkin solistin itse sävellettäväksi, vanhaklassilliseen tapaan. Orkesterin tultua taas mukaan kohoa viulu romanttiisiin korkeksiin, tihentää sitten likkeensä loppustrettoon, missä solistilta vaaditaan jousikäden varmaa hallintaa jatkuvissa fortrepidetioissa, nopeana détachéna. Juuri nämä konsertton viimeiset sivut, finaalins hurja stretto syntyi New Yorkissa, Manhattanilla. Paluu nuoruuteni opiskelukaupunkiin kahden vuosikymmenen jälkeen oli minulle syvä elämys, ja kun katsoin studioni ikkunasta Downtownin pilvenpiirtäjiä, joiden tuhansissa ikkunoissa valot syttyivät ja sammuivat lakkamatta läpi yön ja päivän, kun kuulin 5th Avenuen alati vaihtuvan, loputoman äänivirran tiesin, että viulusoolon piti elää kiihkeästi viimeiset hetkensä; se porautui hellittämättä läpi orkesteritekstuurin loppuun saakka.

Einojuhani Rautavaara

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FENNICA GEHRMAN OY, HELSINKI

Strumenti dell'orchestra

Violino solo

2 Flauti

2 Oboi

2 Clarinetti in B (Clarinetto basso in B)

2 Fagotti (Contrafagotto)

4 Corni in F

3 Trombe

3 Tromboni

Batteria:

Timpani, Marimba, Tubular bells, Tam-tam, Xylophone, Glockenspiel,

Cabaca, Sleigh bells, Blocks, Whip, Side drum, Castagnetti

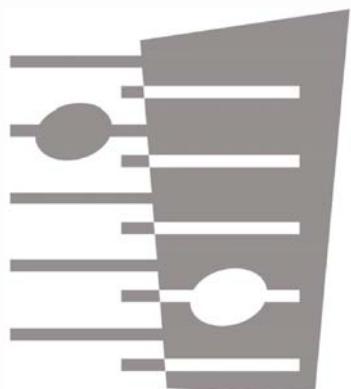
Celesta

Arpa

Archi

The score is written in C

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FENNICA GEHRMAN OY, HELSINKI

CONCERTO FOR VIOLIN AND ORCHESTRA

I

Einojuhani Rautavaara (1977)

$J = 84$ Tranquillo

Violino solo

con sord. (punta d'arco)

Violini I

PPP
con sord. (punta d'arco)

Violini II

PPP
con sord. (punta d'arco)

Viola

PPP
con sord. (punta d'arco)

Violoncelli

Contrabbassi

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7

Cel.

Arpa

Vl. solo

Vl. I

Vl. II

Vlc

13

Cel.

Arpa

Vl. solo

Vl. I

Vl. II

Vlc

PROMOTIONAL COPY

20

Cl. 1.

Cl. b.

Fg. 1.

Cfg.

Cor. 1,2.

Cor. 3,4.

Tbn. 1,2.

Tbn. 3.

Timp.

Cel.

Arpa

(8^{me})

Vi. solo

VI. I

VI. II

Vle

Vc.

Cb.

PROMOTIONAL COPY

27

Cl. 1.

Cl. b.

Fg. 1.

Cfg.

Cor. 1.,2.

Cor. 3.

Tbn. 1.,2.

Tbn. 3.

Timp.

Tub. bells

Sil.

Cel.

Arpa

Vi. solo

Vi. I

Vi. II

Vle

Vc.

Cb.

PROMOTIONAL COPY

Più mosso $J = 96$ (Energico)

34

PROMOTIONAL COPY

39

Cl. 1.

Cl. b.

Fg. 1.

Cfg.

Sil.

Vl. solo

Vl. II

Vle

Vc.

Cb.

42

Cl. 1.

Cl. b.

Cfg.

Vl. solo

Vl. II

Vle

Cb.

PROMOTIONAL COPY

45

Cl. 1.

Cl. b.

Cfg.

Vi. solo

Vi. II

Vlc

Cb.



48

Cl. 1.

Cl. b.

Cfg.

Vi. solo

Vi. II

Vlc

Vc.

Cb.

PROMOTIONAL COPY

51

Cor. 1. solo

Vi. solo ritenuto ff

Vi. II p

Vlc p

Vc mf arco

Cb. mf

55

Cor. 1. f

Vi. solo ff

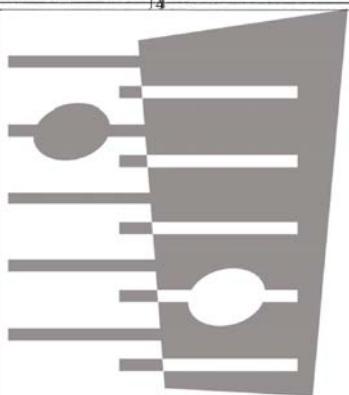
Vi. II

Vlc

Vc

Cb.

PROMOTIONAL COPY



59

Fl. 1.

Fl. 2.

Ob. 1.

Ob. 2.

Ci. 1.

Ci. 2.

Fg. 1.

Crg.

Cor. 1.

Cor. 2.

Cor. 3,4.

Tr. 1,2.

Tr. 3.

Vi. solo

senza sord.

VI. I

VI. II

Vle

Vc.

Cb.

62 Meno mosso $J = 76$ (Pesante)

Fl. 1.

Fl. 2.

Ob. 1.

Ob. 2.

Ci. 1.

Ci. 2.

Fg. 1.

Cfg.

Cor. 1,2.

Cor. 3,4.

Tr. 1.

Timp.

Tub. bells

Mar.

Arpa

Vi. solo

VI. I

VI. II

Vie

Vc.

Cb.

PROMOTIONAL COPY

65

Fl. 1.

Fl. 2.

Ob. 1.

Ob. 2.

Ci. 1.

Ci. 2.

Fg. 1.

Cfg.

Cor. 1.,2.

Cor. 3.,4.

Tr. 1.

Tim.

Tub. bells

Mar.

Arpa

Vi. solo

VI. I

VI. II

Vlc

Vc

Cb

PROMOTIONAL COPY

68

Fl. 1.

Fl. 2.

Ob. 1.

Ob. 2.

Ci. 1.

Ci. 2.

Fg. 1.

Cfg.

Cor. 1..2.

Cor. 3..4.

Tr. 1.

Tub. bells

Mar.

Arpa

Vl. solo

Vl. I

Vl. II

Vie

Vc.

Cb.

PROMOTIONAL COPY

$\text{J} = 52 (\text{J} = 104)$

72

muta in Cl. basso

ma sostenuto al ----- a tempo

Cl. 2.

Fg. 1.

Cfig.

Cor. 1,2.

Cor. 3,4.

Tr. 1.

Tub. bells

Mar.

Arpa

Vl. solo

VI. I

VI. II

Vlc

Vc.

Cb.

79

Fl. 1.

Vi. solo

PROMOTIONAL COPY

82

Fl. 1.

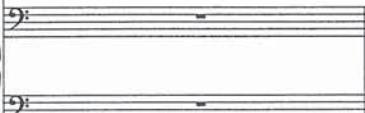
Vi. solo

PROMOTIONAL COPY

96

Sostenuto

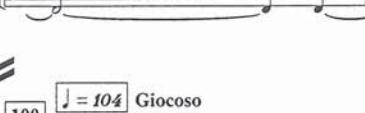
Tim. 

Cel. 

Arpa 

Vl. solo 

Vc. 

Cb. 

f

p

f

ff

sub. pp

sub. pp

100 *J = 104* Giocoso

Vl. solo 

mf

6

5

6

6

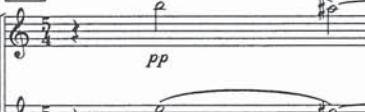
6

6

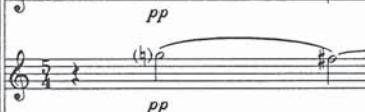
5

6

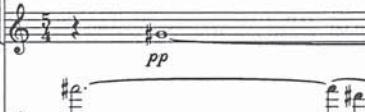
103

Fl. 1. 

pp

Fl. 2. 

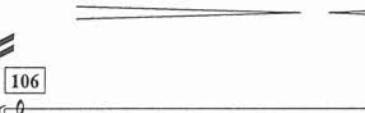
pp

Ob. 1. 

(h) *pp*

Ob. 2. 

pp

Vl. solo 

(d/7)

mf

6

5

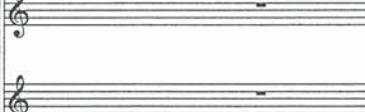
6

6

5

6

106

Fl. 1. 

pp

Fl. 2. 

pp

Cl. 1. 

(h) *pp*

Cl. b. 

pp

Vl. solo 

(d/7)

6

5

6

5

6

PROMOTIONAL COPY

109

Cor. 1.
Tr. 1.,2.
Tr. 3.
Vi. solo

pp
micro mute
p
micro mute

(6/8)

112

Cor. 1.
Tr. 1.,2.
Tr. 3.
Vi. solo

mf

115

Meno mosso $J = 80$

Ct. b.
Fg. 1.
Vi. solo
Vi. I
Vi. II
Vle
Vc.
Cb.

PROMOTIONAL COPY

118

Ci. b.

Fg. 1.

Vl. solo

Vlc

Vc.

Cb.

cresc.

5

120

Fl. 1.

Ci. b.

Fg. 1.

Vl. solo

Vlc

Vc.

Cb.

tr.

p

p

10

9

(s/4)

dim.

PROMOTIONAL COPY



121

Fl. 1. *p* II

Fl. 2.

Ob. 1.

Ob. 2.

Cl. 1.

Cl. b. *mf* 10 9

Fg. 1. *mf* 10 9

Cfg.

Cor. 1. *p*

Cor. 2. *p*

Cor. 3. *p*

Tbn. 1.

Tbn. 2.

VI. I

VI. II

Vle.

Vc.

Cb.

PROMOTIONAL COPY

122

Fl. 1.

Fl. 2.

Ob. 1.

Ob. 2.

Cl. 1.

Cl. b.

Fg. 1.

Cfg.

Cor. 1.

Cor. 2.

Cor. 3.

Tbn. 1.

Tbn. 2.

VI. I

VI. II

Vle

Vc.

Cb.

PROMOTIONAL COPY

125

Fl. 1.

Fl. 2.

Ob. 1.

Ob. 2.

Ci. 1.

Ci. b.

Fg. 1.

Cfg.

Cor. 1.

Cor. 2.

Cor. 3.

Tbn. 1.

Tbn. 2.

Timp.

VI. I

VI. II

Vlc.

Vc.

Cb.

PROMOTIONAL COPY

129 *J = c. 108* (Fantastico)
muta in Cl. 2.

Musical score page 129. The score includes parts for Clarinet bassetto (Cl. b.), Flute 1 (Fg. 1.), Horn 1, 2 (Cor. 1, 2.), Timpani (Temp.), Violin solo (Vl. solo), Violin I (Vl. I), Violin II (Vl. II), Viola (Vle), Cello (Vc.), and Double Bass (Cb.). The tempo is indicated as *J = c. 108* (Fantastico). A muta instruction is given for Clarinet 2. Various dynamics like *p*, *mf*, and *mf* are used. Measure 129 concludes with a dynamic *p* and a downward arrow.

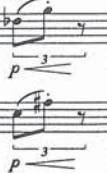
133

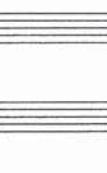
Musical score page 133. The score includes parts for Oboe 1 (Ob. 1.), Oboe 2 (Ob. 2.), Trombone 1 (Tr. 1.), Trombone 2 (Tr. 2.), Violin solo (Vl. solo), and others. Measures 1 and 2 are labeled "con sord. (straight mute)". Measure 3 starts with *p*, followed by *sul pont.*, *ord.*, and *(d-f)*. The score ends with a dynamic *p* and a downward arrow.

PROMOTIONAL COPY

Musical score page 135. The score includes parts for Flute 1 (Fl. 1.), Clarinet 1 (Cl. 1.), Clarinet 2 (Cl. 2.), and Violin solo (Vl. solo). The score features a muta instruction for Clarinet basso. Measures 1 and 2 begin with *p* and *3*. Measures 3 and 4 begin with *p* and *3*. Measures 5 and 6 begin with *f* and *3*. Measures 7 and 8 begin with *p* and *3*. The score concludes with a dynamic *p* and a downward arrow.

137

Ob. 1. 

Ob. 2. 

Cfg. 

Cor. 1. 

Cel. 

Vi. solo 

140

Fl. 1. 

Fl. 2. 

Cor. 1,2. 

Vi. solo 

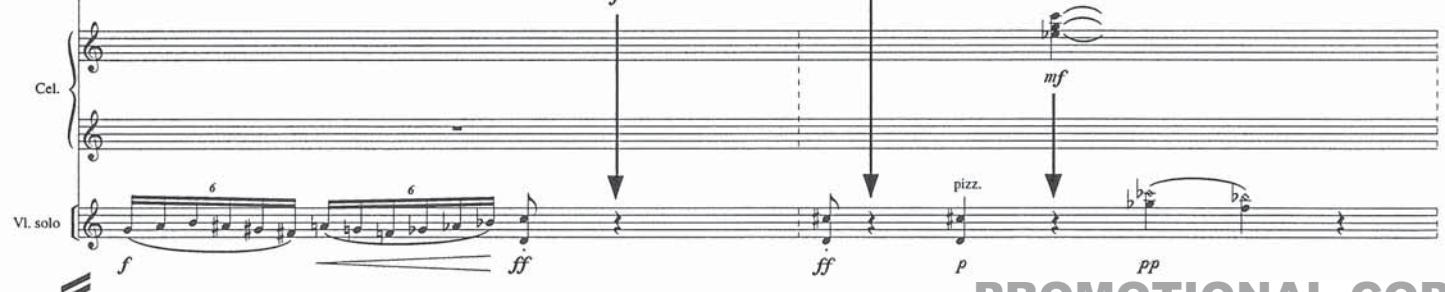
142

Fl. 1. 

Fl. 2. 

Cl. 1. 

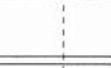
Cel. 

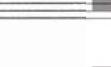
Vi. solo 

144

Cl. b. 

muta in Cl. 2.

Cfg. 

Gisp. 

Vi. solo 

PROMOTIONAL COPY

147

Cfg. arco *f* 6 ff f pizz. f pizz.

Vi. solo arco *f* 6 ff f pizz. f pizz.

Vi. I gliss. *mf* pizz.

Vi. II gliss. *mf* pizz. gliss.

Vlc. gliss. *mf* pizz. gliss.

Vc. gliss. *mf*

149

Fl. 1. ff

Fl. 2. ff

Vi. solo arco 6 ff sui pont. ord. pizz. arco *mf*

Vi. I arco (*d* 17) *pp*

Vi. II arco (*d* 17) *pp*

152

Vi. solo sostenuto *pp*

Vi. I solo *pp* al niente

Vi. I altri

Vi. II

Vlc.

Vc.

Cb.

J = 80 Tranquillo

154

arco con sord. *p* *pp*

arco con sord. *p* *pp*

con sord. *p* *pp*

con sord. *p* *pp*

156

Vi. solo

Vlc

Vc.

Cb.

160

Vi. solo

Vlc

Vc.

Cb.

164

$\text{J} = \text{c. } 80$

Ob. 1.

Cl. 1.

Cfg.

Cor. 1.,2.

Tr. 1.

Tr. 2.,3.

Vi. solo

PROMOTIONAL COPY

Vlc

Vc.

Cb.

167

Fl. 1.

Fl. 2.

Ob. 1.

Ob. 2.

Cl. 1.

Cl. 2.

Fg. 1.

Cfg.

Cor. 1.,2.

Tr. 1.

Tr. 2.,3.

Cab.

Vi. solo

VI. I

VI. II

Vlc.

Vc.

Cb.

PROMOTIONAL COPY

169

Fl. 1.

Fl. 2.

Ob. 1.

Ob. 2.

Ct. 1.

Ct. 2.

Fg. 1.

Cfg.

Cor. 1,2.

Tr. 1.

Tr. 2,3.

Cab.

Vl. solo

Vl. I

Vl. II

Vle

Vc.

Cb.

PROMOTIONAL COPY

171

Fl. 1.

Fl. 2.

Ob. 1.

Ob. 2.

Cl. 1.

Cl. 2.

Fg. 1.

Cfg.

Cor. 1.,2.

Tr. 1.

Tr. 2.,3.

Cab.

Vi. solo

VI. I

VI. II

Vlc.

Vc.

Cb.

(Length of notes)

(con sord.)

sub. pp
(con sord.)

sub. pp
(con sord.)

sub. pp
(con sord.)

pp
(con sord.)

sub. pp
(con sord.)

sub. pp
(con sord.)

175

Fl. 1. *p*

Fl. 2. *p*

Ob. 1. *p*

Ob. 2. *p*

Cl. 1. *p*

Cl. 2. *p*

Fg. 1.

Cfg.

Cor. 1.,2.

Cor. 3.,4.

Tbn. 1.,2.

Tbn. 3.

(S^{1a})

(S^{1b})

Vi. solo

Vi. I

Vi. II

Vle

Vc

Cb.

PROMOTIONAL COPY

181

Fl. 1.

Fl. 2.

Ob. 1.

Ob. 2.

Cl. 1.

Cl. 2.

Fg. 1.

Cfg.

Cor. 1,2.

Cor. 3,4.

Tbn. 1,2.

Tbn. 3.

Vi. solo

Vi. I

Vi. II

Vlc.

Vcl.

Ch.

PROMOTIONAL COPY

186 $J = 54$ (Create a horizon...)

Fg. 1.

Cfg.

Cor. 1,2.

Cor. 3.

Tr. 1,2.

Tr. 3.

Tbn. 1,2.

Tbn. 3.

T-tam

Arpa

Vi. solo

VI. I
div. in 6

VI. II
div. in 6

(con sord.)

Vt. 4
div. in 4

Vc.
div. in 3

Cb.
div.

PROMOTIONAL COPY

188

Fl. 1. *p*

Fl. 2. *p*

Ob. 1. *p*

Ob. 2. *p*

Ci. 1. *p*

Ci. 2. *p*

Cor. 1,2. —

Cor. 3. —

Tr. 1,2. —

Tr. 3. —

Gisp. *mf*
8va

Arpa *mf*

Vi. solo *10* *10* *10* *10* (con sord.) *10* *10* *10* *10* *10*

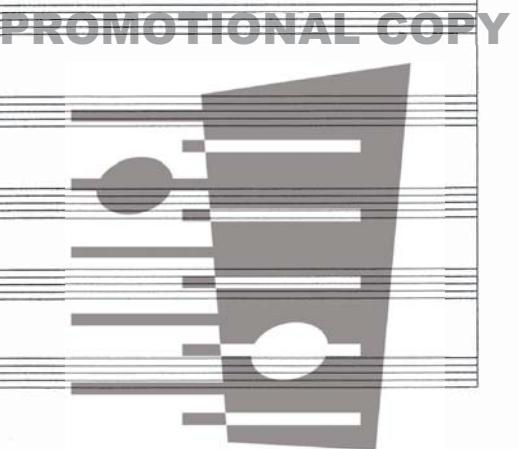
Vi. I (con sord.) *p*
p

Vi. II *p* (con sord.) *p*

Vlc *p*

Vc. *p*

Cb. *p*



190

Fl. 1.

Fl. 2.

Ob. 1.

Fg. 1. *p*

Cfg. *p*

Gisp. *b8*

Sl. bells *p*

Cel. *f* 12 (8ve) - - - - Arpa

Vl. solo 10 10 10 10 10 10 10 10

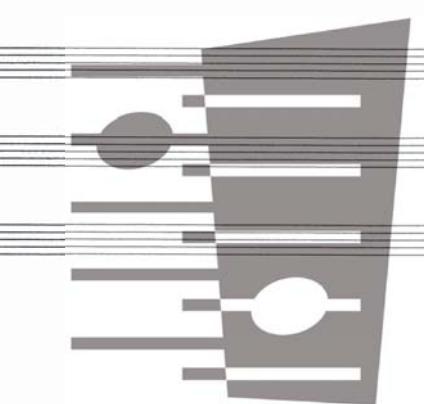
Vl. I *b8*

Vl. II *b8*

Vlc. *b8*

Vc. *b8*

Cb. *b8*

Fl. 1.

Fl. 2.

Ob. 1.

Fg. 1.

Cfg.

Cor. 1,2.

Cor. 3.

Tr. 1,2.

Tr. 3.

Vl. solo

Vl. I

Vl. II

Vlc

Vc.

Cb.

PROMOTIONAL COPY

194

pochissimo
allargando

Cl. 1.

Cl. 2.

Fg. 1.

Cfg.

Cor. 1.,2.

Cor. 3.

Tbn. 1.,2.

Tbn. 3.

Timp.

Mar.

Arpa

Vi. solo

VI. I

VI. II

Vle

Vc.

Cb.

PROMOTIONAL COPY

a tempo

196

Musical score page 196. The score includes parts for Clarinet 1, Clarinet 2, Flute 1, C Flute, Cor 1,2, Cor 3, Trombone 1,2, Trombone 3, Timpani, Tub. bells, Arpa, Vi. solo, VI. I, VI. II, Vcl, Vclb, Vc, and Cb. The score features dynamic markings such as pp , mf , f , and p . The **PROMOTIONAL COPY** logo is visible in the bottom right corner.

Cl. 1.
Cl. 2.
Fl. 1.
Cfl.
Cor. 1.,2.
Cor. 3.
Tbn. 1.,2.
Tbn. 3.
Timp.
Tub. bells
Arpa
Vi. solo
VI. I
VI. II
Vcl
Vclb
Vc
Cb.

198

Fl. 1. *p*

Fl. 2. *pp*

Ob. 1. *pp*

Cor. 1., 2. *oo*

Cor. 3. *oo*

Tr. 1., 2. *b₂* *pp*

Tr. 3. *b₂* *pp*

Tbn. 1., 2. *-*

Tbn. 3. *-*

Tub. bells *p*

Gisp. *mp*

Cel. *mp*

Arpa *mp*

Vi. solo *10* *10* *10* *10* *10* *10* *5* *3*

VI. I *pp*

VI. II *pp*

Vle *pp*

Vc. *pp*

Cb. *pp*

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200

Fg. 1. *pp* *mf* *#*
 Cfg. *pp* *mf* *#*
 Cor. 1.,2. *pp* *mf* *#*
 Cor. 3.,4. *pp* *mf* *#*
 Tr. 1.,2. *pp* *mf*
 Tr. 3. *pp* *mf*
 Tbn. 1.,2. *pp* *mf* *b*
 Tbn. 3. *pp* *mf* *b*
 Timp. *pp* *mf* *b*
 T-tam. *p*
 Mar. *f* *mf*
 Gisp. *b*
 Cel. *f* *7* *7*
 Arpa. *f*
 Vi. solo *#*
 VI. I. *pp* *mf* *b*
 VI. II. *pp* *mf* *b*
 Vlc. *pp* *mf* *b*
 Vc. *pp* *mf* *b*
 Cb. *pp* *mf* *b*

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$\text{J} = 72$
micro mute

202

Tr. 1. -

Tr. 2. -

Tr. 3. -

Mar. p -

Cel. -

Arpa p al niente mp -

Vi. solo -

Vi. I. $\flat\flat 8$ -

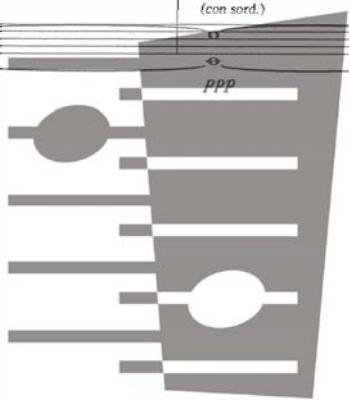
Vi. II. -

Vlc. -

Vc. -

Cb. -

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206

Tr. 1.

Tr. 2.

Tr. 3.

Mar.

Cel.

Arpa

Vi. solo

con sordino 8^{va}

PPP PP

Vi. I

Vi. II

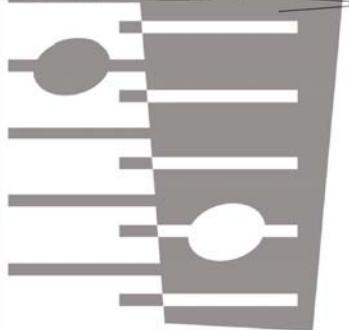
Vle

Vc.

Cb.



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II

J. = c. 88 Energico
(senza sord.)
sul G

Vi. solo

f

6

corpetto
(hard beater)

Tim. *mf*

Vi. solo

Vc.

Cb. *sfp*

sfp

12

corpetti
(hard beaters)

Tim.

Tub. bells

Sil.

Mar.

f

ff

f

Vi. solo

f

f

Vc.

Cb.

18

Temp.

Sil.

Cel.

Vi. solo

f

ff

mf

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23

Temp. (8w) -

Sil. f mf

Mar. mf

Cel. ff

Vi. solo f

secco

28

Cor. 1,2. f

Cor. 3,4. f gliss.

Tbn. 1,2. f

Tbn. 3. f

Tim. (non corpeto) gliss. f

Mar. ff

Blocks mf

Whip f

Vi. solo ff

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Vcl ff

Vc. ff pizz.

Cb. ff

32

Fl.

ob.

Cl. 1.

Cl. 2.

Fg.

Cor. 1,2.

f

Cor. 3,4.

f

Tr. 1,2.

Tbn. 1,2.

f

Timp.

f

Sil.

mf

Mar.

mf

Blocks

Cel.

Vi. solo

ff

f

Vi. I

ff

Vi. II

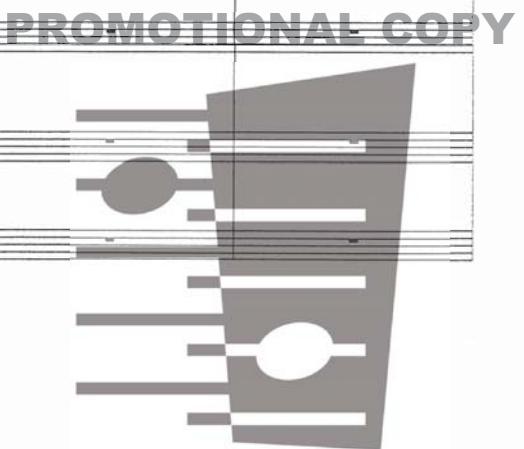
ff

Vlc

ff

Vc.

ff



37

Fl. Ob. Cl. 1. Cl. 2. Fg. Cor. 1,2. Cor. 3,4. Tr. 1,2. Tbn. 1,2.

Tim. Sil. Mar. Blocks Cel. Vl. solo

Vl. I Vl. II Vle. Vc.

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41

muta in Cl. basso

Cl. 2.

Cor. 1,2.

Cor. 3,4.

Tim. (ordin. sticks)

(strike tubes with a metal bar)

Tub. bells

Sil.

Mar.

Vi. solo



44

Tim.

Sil.

Mar.

Vi. solo

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48

un poco sostenuto

Fl.

Ob.

Cl. 1.

Cl. b.

Fg.

Cor. 1.,2.

Cor. 3.,4.

Tbn. 1.,2.

Tbn. 3.

Timp.

Tub. bells

T-tam

Sil.

Mar.

Arpa

Vi. solo

VI. I

VI. II

Vlc.

Vc.

Cb.

ff

à 2

ff

ff

ff

ff

f

f

f

f

p

f

mf

ff

ff

f

f

f

ff

f

f

f

f

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PROMOTIONAL COPY

a tempo

50

Fl.

Ob.

Cl. 1.

Cl. b.

Fg. 1.

Fg. 2.

Cor. 1.,2.

Cor. 3.,4.

Tbn. 1.,2.

Tbn. 3.

Timp.

Sil.

Vi. solo

VI. I

VI. II

Vlc.

Vc.

Cb.

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56

Fl.

Ob.

Fg. 1.

Cfg.

muta in Fig. 2.

Tim. (8ve) -

Sil.

Cel.

Vi. solo

Vlc.

Vc.

Cb.

63

Sil.

Glsp.

Cel.

Vi. solo

pizz. gliss.

f

VI. I

pizz. gliss.

f

VI. II

pizz. gliss.

f

Vlc.

Vc.

Cb.

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70

Vi. solo

Vle

Vc.

Cb.

76

Vi. solo

Vi. II

Vle

Vc.

Cb.

80

Vi. solo

Vi. I

Vi. II

Vle

Vc.

Cb.

J. = J.

85

Ob. 1.

Ob. 2.

Vi. I

(PP)

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90

Ob. 1. solo *mp*

Ob. 2.

Cor. 1. solo *p*

Vl. I.

Vle. *p*

Vc. *p*

Cb.

(A) (A)

97

Ob. 1. *mf* *mf* *f* *p* solo *mp*

Ob. 2. *mf* *mf* *f* *p*

Cor. 1. solo *p*

Vl. I.

Vle. *p*

Vc. *p*

Cb.

103

Ob. 1. sub. *pp*

Cor. 1.

Vl. I.

Vle.

Vc.

Cb.

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110

sostenuto

Ob. 1. *mf* — *p* —

Vi. solo *p*

Vi. I

Vi. II

Vle.

Vc. *mf* — *p*

Cb. *mf* — *p*

117

Cadenza

Vi. solo *f*

Vi. II *pp*

Vle. *p* *pp*

Vc. *p* *pp*

Cb. *p* *pp*

Vi. solo

Vi. solo

Vi. solo

(8th)

etc. Cadenza by the performer

Cadenza by Elmar Oliveira:

Vi. solo

8

Vi. solo

Vi. solo

Vi. solo

gliss.

ff p

sul pont.

ordin.

Vi. solo

$\downarrow = c. 92$ (non troppo lento)
sul G

Vi. solo

Vi. I

Vi. II

Vle

Vc.

Cb.

124

Vi. solo

Vi. I

Vi. II

Vle

Vc.

Cb.

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124

Vi. solo

Vi. I

Vi. II

Vle

Vc.

Cb.

130

Fg. 1.

Fg. 2.

Cor. 1.

Cor. 2.

Vl. solo

Vl. I

Vl. II

Vlc

Vc.

Cb.



136

Fg. 2.

Cor. 1.

Cor. 2.

Vl. solo

Vl. I

Vl. II

Vlc

Vc.

Cb.

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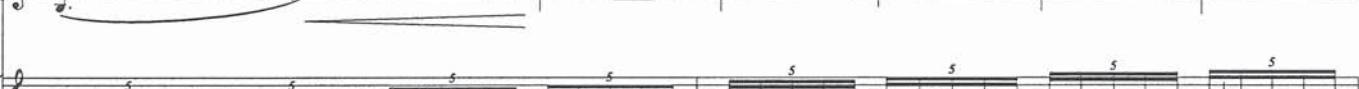
142

Cor. 1. 

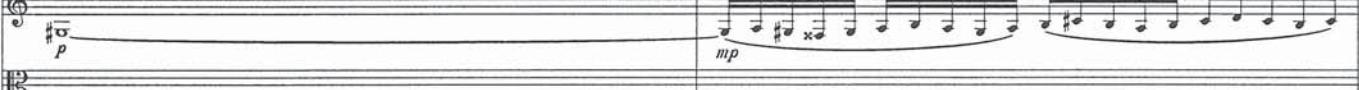
Cor. 3., 4. 

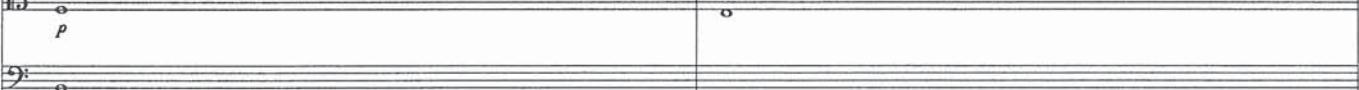
Mar. 

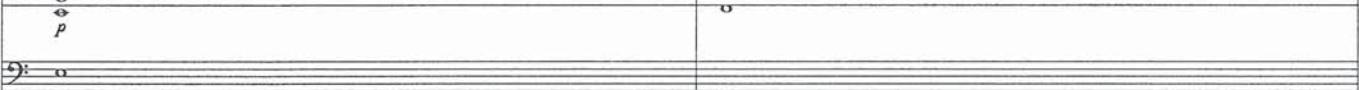
Vl. solo 

Vl. I 

Vl. II 

Vlc. 

Vc. 

Cb. 

144

Cl. 1. 

Cl. 2. 

Cor. 1. 

Cor. 3. 

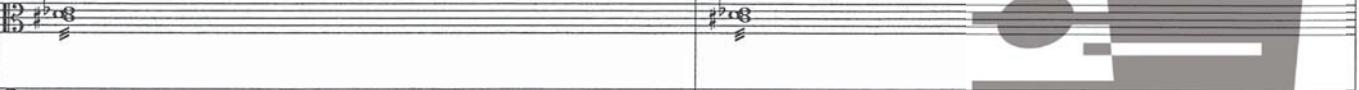
Mar. 

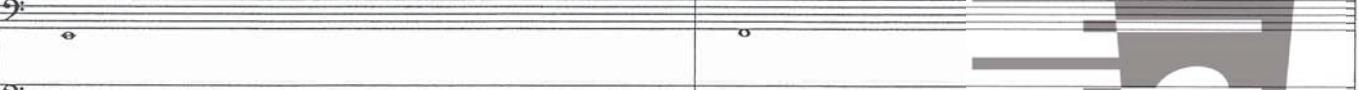
Vl. solo 

Vl. I 

Vl. II 

Vlc. 

Vc. 

Cb. 

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146

Cl. 1.

Cl. 2.

Cor. 1.

Cor. 3.

Mar.

Vi. solo

Vi. I.

Vi. II.

Vle.

Vc.

Cb.

148

Cl. 1.

Cl. 2.

Cor. 1.

Cor. 3.

Mar.

Vi. solo

Vi. I.

Vi. II.

Vle.

Vc.

Cb.

150

Cl. 1.

Cl. 2.

Cor. 1.

Cor. 3.

Mar.

Vi. solo

Vi. I

Vi. II

Vle

Vc.

Cb.



152

Cl. 1.

Cl. 2.

Cor. 1.

Cor. 3.

Mar.

Vi. solo

Vi. I

Vi. II

Vle

Vc.

Cb.

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154

Cl. 1.

Cl. 2.

Cor. 1.

Cor. 3.

Tbn. 1.

Tbn. 3.

Mar.

Vi. solo

Vi. I

Vi. II

Vle

Vc.

Cb.

muta in Cl. basso

156

Tbn. 1.

Tbn. 3.

Mar.

Vi. solo

Vi. I

Vi. II

Vle

Vc.

Cb.

PROMOTIONAL COPY

158

Tbn. 1.

Tbn. 3.

Mar.

Arpa

Vi. solo

con sord.

sub. *p*

Cb.



160

Cl. 1.

solo

p

Arpa

Vi. solo

VI. I

VI. II

Vlc

Vc.

Cb.

PROMOTIONAL COPY

162

Cl. 1.

Arpa

Vl. solo

Vl. I

Vl. II

Vlc

Vc.

p

164

Fl. 1.

Arpa

Vl. solo

Vl. I

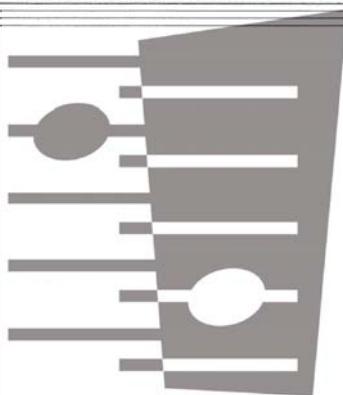
Vl. II

Vlc

Vc.

p

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166

♩ = ♩.

Cl. b.

Fg. 1.

Fg. 2.

Arpa

Vi. solo

Vl. I

Vl. II

Vlc

Vc.

Cb.

mf

mf

mf

senza sord.

senza sord.

senza sord.

mf
pizz.

mf

169

Cl. b.

Fg. 1.

Fg. 2.

Mar.

Vi. solo

Vl. I

Vl. II

Vlc.

Vc.

Cb.

mf

f

pizz.

mf

pizz.

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175

Mar.

Vl. solo

Vl. I

Vl. II

Vle

Vc.

Cb.



180

Fl. 1.

Fl. 2.

Cl. b.

Fg. 1.

Fg. 2.

Mar.

Gisp.

Vl. solo

Vl. I

Vl. II

Vle

Vc.

Cb.

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185

Fl. 1.

Fl. 2.

Cor. 1.,2.

Cor. 3.,4.

Tr. 1.,2.

Tbn. 1.,2.

Tbn. 3.

Mar.

Glsp.

Vi. solo

Vi. I

Vi. II

Vlc.

Vc.

Cb.

Musical score page 185 showing parts for Flutes 1 & 2, Clarinets 1 & 2, Trombones 1 & 2, Bassoon, Maracas, Glissando, Violin solo, Violins I & II, Violas, Cellos, and Double Bass. Measures 185-186 are shown, featuring woodwind entries and rhythmic patterns in 6/8 time.

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190

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194

Fl. 1.

Fl. 2.

Cl. 1.

Cl. b.

Fg. 1.

Fg. 2.

Cor. 1.,2.

Cor. 3.,4.

Tr. 1.,2.

Tbn. 1.,2.

Tbn. 3.

Tim.

Mar.

Gisp.

Whip

S. dr.

VI. solo

VI. I

VI. II

Vle

Vc.

Cb.

199

Fl. 1.

Fl. 2.

Cl. 1.

Tr. 1., 2.

Tr. 3.

Vl. solo

Vl. I

Vl. II

Vcl

Vc

Cb

Flatterz.
mf

con sord. *p* *f*

con sord. *p* *f*

A



205

Fl. 1.

Cl. 1.

Skl.

Vl. solo

Vl. I

Vl. II

Vcl

Vc

Cb.

b *#* *b* *#*

f

mf

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212

Cl. 1.

Cl. b.

Fg. 1.

Fg. 2.

Cor. 1,2.

Cor. 3,4.

Tim.

Sil.

Vi. solo

Vi. I

Vi. II

Vle



219

Cl. 1.

Cor. 1,2.

Cor. 3,4.

Vi. solo

Vi. I

Vi. II

Vle

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225

Cl. 1.

Cor. 1,2.

Vl. solo

Vc.

Cb.

231

Cl. 1.

Cl. b.

Fg. 1.

Fg. 2.

Cor. 1,2.

Cor. 3,4.

Tr. 1,2.

Tr. 3.

Tbn. 1,2.

Tbn. 3.

Mar.

S. dr.

Cor. 1,2.

Cor. 3,4.

Tr. 1,2.

Tr. 3.

Tbn. 1,2.

Tbn. 3.

Mar.

S. dr.

Vl. solo

Vle.

Vc.

Cb.

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Fig. 1.

Fig. 2.

Cor. 1.,2.

Cor. 3.,4.

Tr. 1.,2.

Tr. 3.

Tbn. 1.,2.

Tbn. 3.

Timp.

Mar.

S. dr.

Vi. solo

Vi. I

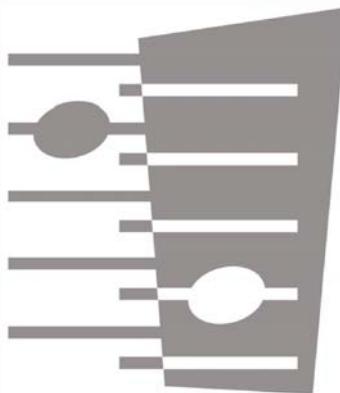
Vi. II

Vlc.

Vc.

Cb.

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241

Fg. 1.

Fg. 2.

Cor. 1,2.

Cor. 3,4.

Tr. 1,2.

Tr. 3.

Tbn. 1,2.

Tbn. 3.

Timp.

Mar.

Vi. solo

Vi. I

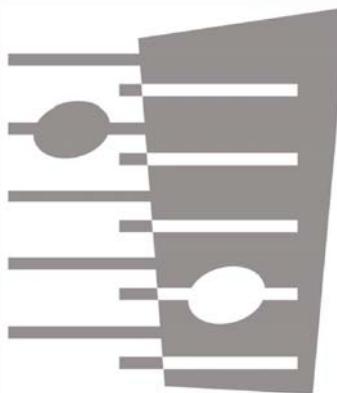
Vi. II

Vlc

Vc.

Cb.

Musical score page 241 showing parts for Fig. 1, Fig. 2, Cor. 1,2., Cor. 3,4., Tr. 1,2., Tr. 3., Tbn. 1,2., Tbn. 3., Timp., Mar., Vi. solo, Vi. I, Vi. II, Vlc, Vc., and Cb. The score consists of three systems of music. The first system shows Fig. 1 and Fig. 2 playing eighth-note patterns on bass staves. The second system shows various woodwind and brass parts (Cor., Tr., Tbn.) with rests. The third system shows the timpani (Timp.), marimba (Mar.), and violin solo (Vi. solo) playing eighth-note patterns. The strings (Vi. I, Vi. II, Vlc, Vc., Cb.) play sustained notes with fermatas. Measure lines are present between the systems.

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244

Fg. 1.

Fg. 2.

Cor. 1,2.

Cor. 3,4.

Tr. 1,2.

Tr. 3.

Tbn. 1,2.

Tbn. 3.

Timp.

Mar.

Vl. solo

Vl. I

Vl. II

Vlc.

Vc.

Cb.

Orchestra score showing parts for Fig. 1, Fig. 2, Cor. 1,2., Cor. 3,4., Tr. 1,2., Tr. 3., Tbn. 1,2., Tbn. 3., Timp., Mar., Vl. solo, Vl. I, Vl. II, Vlc., Vc., and Cb. The score includes dynamic markings such as *f*, *ff*, and *p*.

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Fl. 1.

Fl. 2.

Ob. 1.

Ob. 2.

Ci. 1.

Ci. 2.

Fg. 1.

Fg. 2.

Cor. 1.,2.

Cor. 3.,4.

Tr. 1.,2.

Tr. 3.

Tbn. 1.,2.

Tbn. 3.

Tim.

Sil.

Vl. solo

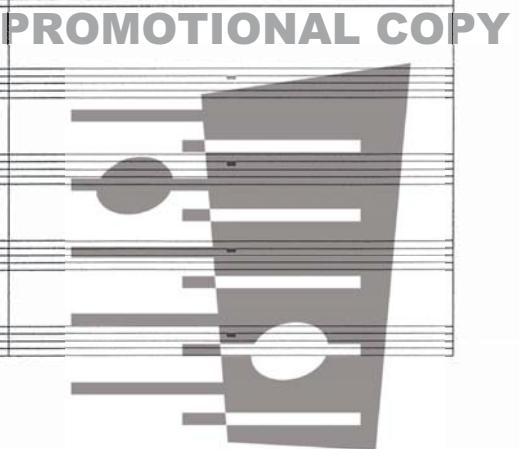
Vl. I

Vl. II

Vlc

Vc.

Cb.



250

Fl. 1.

Fl. 2.

Ob. 1.

Ob. 2.

Cl. 1.

Cl. 2.

Fg. 1.

Fg. 2.

Cor. 1,2.

Cor. 3,4.

Tr. 1,2.

Tr. 3.

Tbn. 1,2.

Tbn. 3.

Tim.

Sil.

Vi. solo

vi. I

vi. II

Vlc.

Vc.

Cb.

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