

Veli-Matti Puumala

Seeds of Time

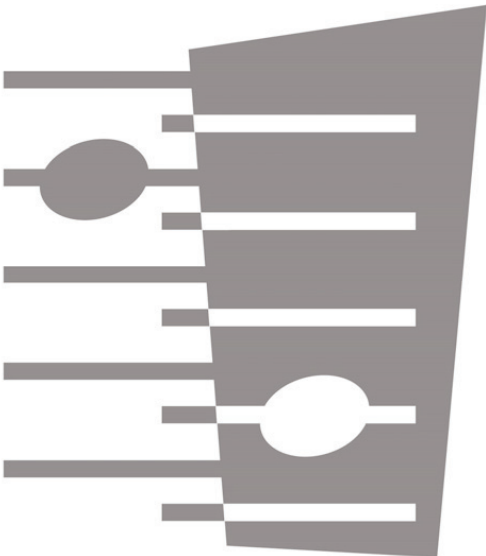
Concerto for Piano and Orchestra

SCORE

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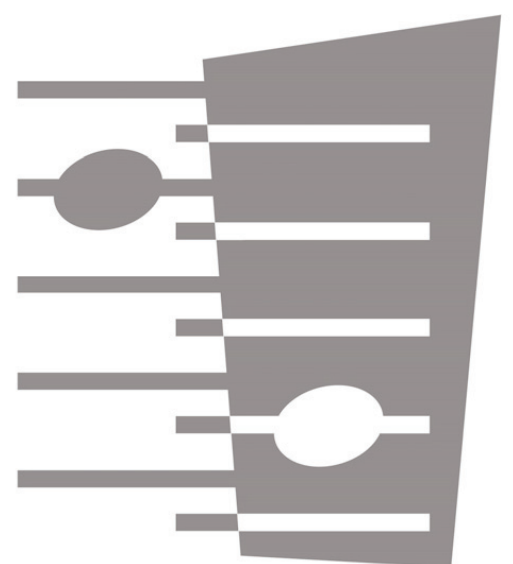


FENNICA GEHRMAN



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Veli-Matti Puumala

Seeds of Time

Concerto for Piano and Orchestra
2004

Commissioned jointly by
Helsingborg Symphony Orchestra, Oulu Symphony Orchestra,
Sjælland Symphony Orchestra and Stavanger Symphony Orchestra

Written for Roland Pöntinen, Hannu Lintu and Susanna Mälkki with funds provided by NOMUS

First Performance by Roland Pöntinen and Helsingborg Symphony Orchestra conducted by Hannu Lintu

Dedicated to my son Antti

Intrumentation: 3333 4231 timp+3perc, upr piano, harp, Solo Piano, strings (99664)

The orchestra is divided into several smaller ensembles and groups, which play always together. As the work proceeds the smaller groups (Background violins, String Quartet, 3 Duos and Solo Violin) fuse into the Chamber Orchestra.

Chamber Orchestra

1 Flute (also Piccolo) (= 3.)
1 Oboe (= 3.)
2 Clarinets in Bb (= 2.-3.)

2 Horns in F (= 3.-4.)
1 Tuba

Upright piano (or grand piano on larger stage)
Harp
1 Percussionist (= 3.)

2 I Violins (= I Violins 5.-6.)
2 II Violins (= II Violins 1.-2.)
2 Cellos (= 3.-4.)
1 Double bass (= 3.)

Triple Trio

3 Bassoons
3 Trombones
3 Violas (= 1., 3.-4.)

3 Duos

Violin and Cello (= I violin 2., cello 2.)
2 Percussionists (= 1.-2.)
2 Double Basses (= 1.-2.)

5 Soloists

Piano Solo
Clarinet in Bb (also Bass Clarinet in Bb) (= 1.)
Trumpet in C (= 1.)
Timpani (5 instruments)
Violin (= I violin 1.)

Double Septet

2 Flutes (1st also Piccolo, 2nd also Flauto contra-alto) (= 1.-2.)
2 Oboes (2nd also Corno inglese) (= 1.-2.)

2 Horns in F (= 1.-2.)
1 Trumpet In C (= 2.)

2 Violins (= II Violins 3.-4.)
2 Violas (= 5.-6.)
2 Cellos (= 5.-6.)
1 Double Bass (= 4.)

8 Background violins

3 I Violins (last desks: players 7.-9.)
5 II Violins (last desks: players 5.-9.)

String Quartet

(I Violins 3.-4., Viola 2., Cello 1.)

List of percussions:

Perc 1 (left)

Crotales
Gran cassa
4 Woodblocks
2 Tom-Toms (high, medium high)
Tamburo piccolo
Hi-hat
2 Piatti Sospesi (medium (dry ride cymbal),
high (relatively wet crash-ride cymbal))
Tam-Tam (grave)
Guero
Frusta
Castagnettes
Sandpaper blocks
Maracas
a pair of Stones

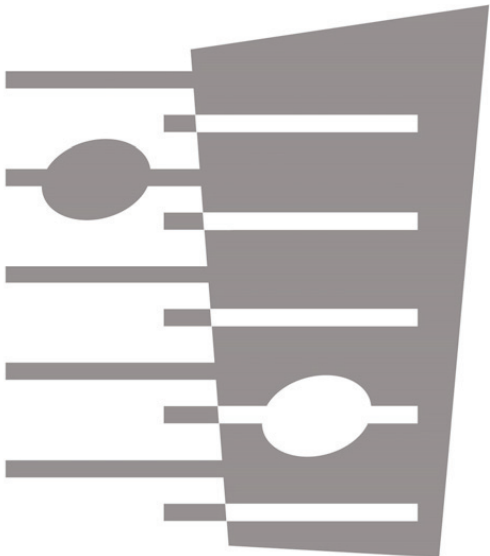
Perc 3 (center)

Vibrafono
Gran Cassa (orizzontale)
3 Metal Blocks
2 Bongos
Sonagli
Raganella
a pair of Styrofoams

Perc 2 (right)

Xilofono
Bass Drum with foot pedal
5 Temple Blocks
2 Frame Drums
Tamburo Piccolo
Hi-Hat
Chinese Cymbal
Tam-Tam (medium)
Spring Coil
Guero
Frusta
Vibra Slap
Sandpaper Blocks
Maracas
a pair of Stones

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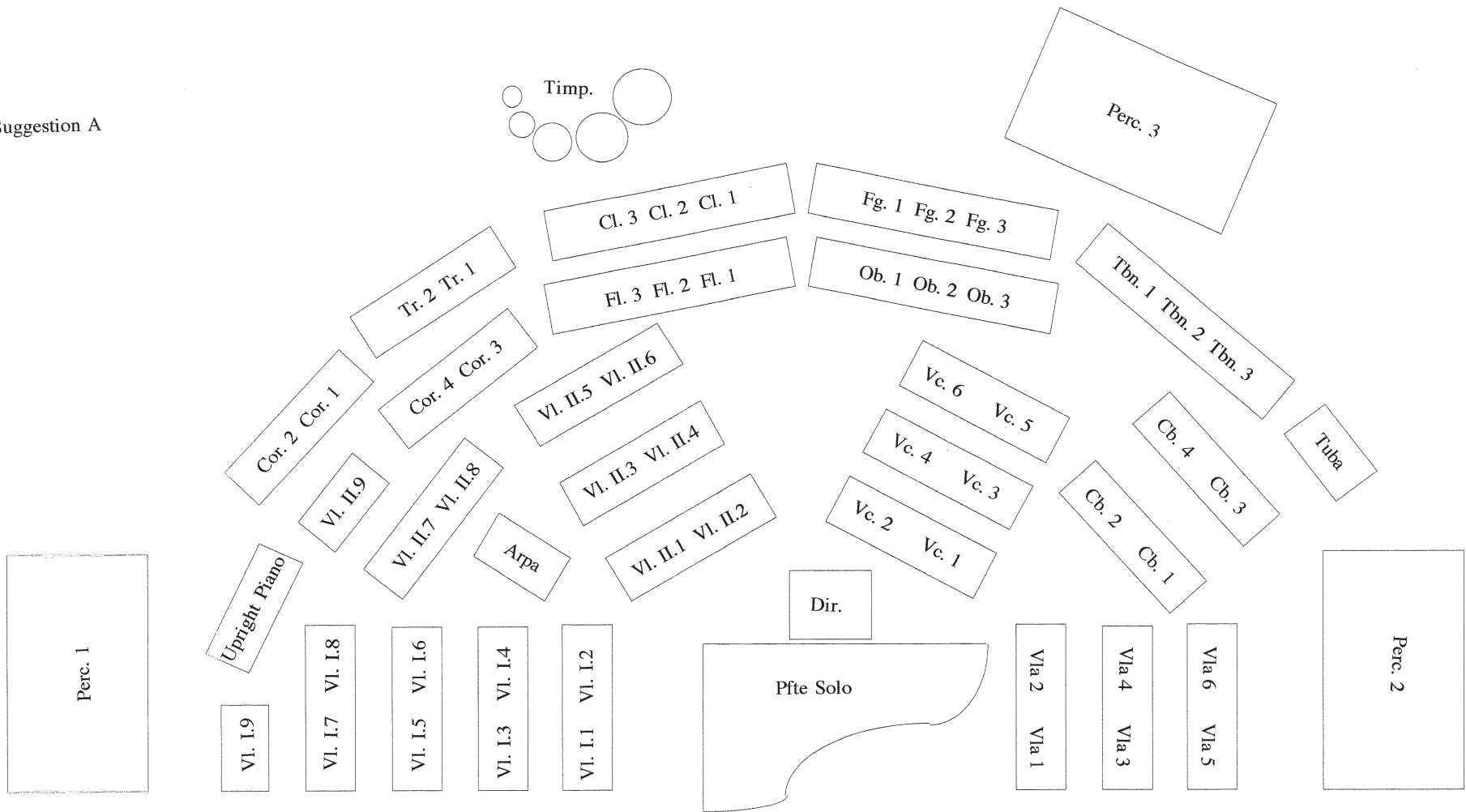
The Score is written in C

Seating arrangements

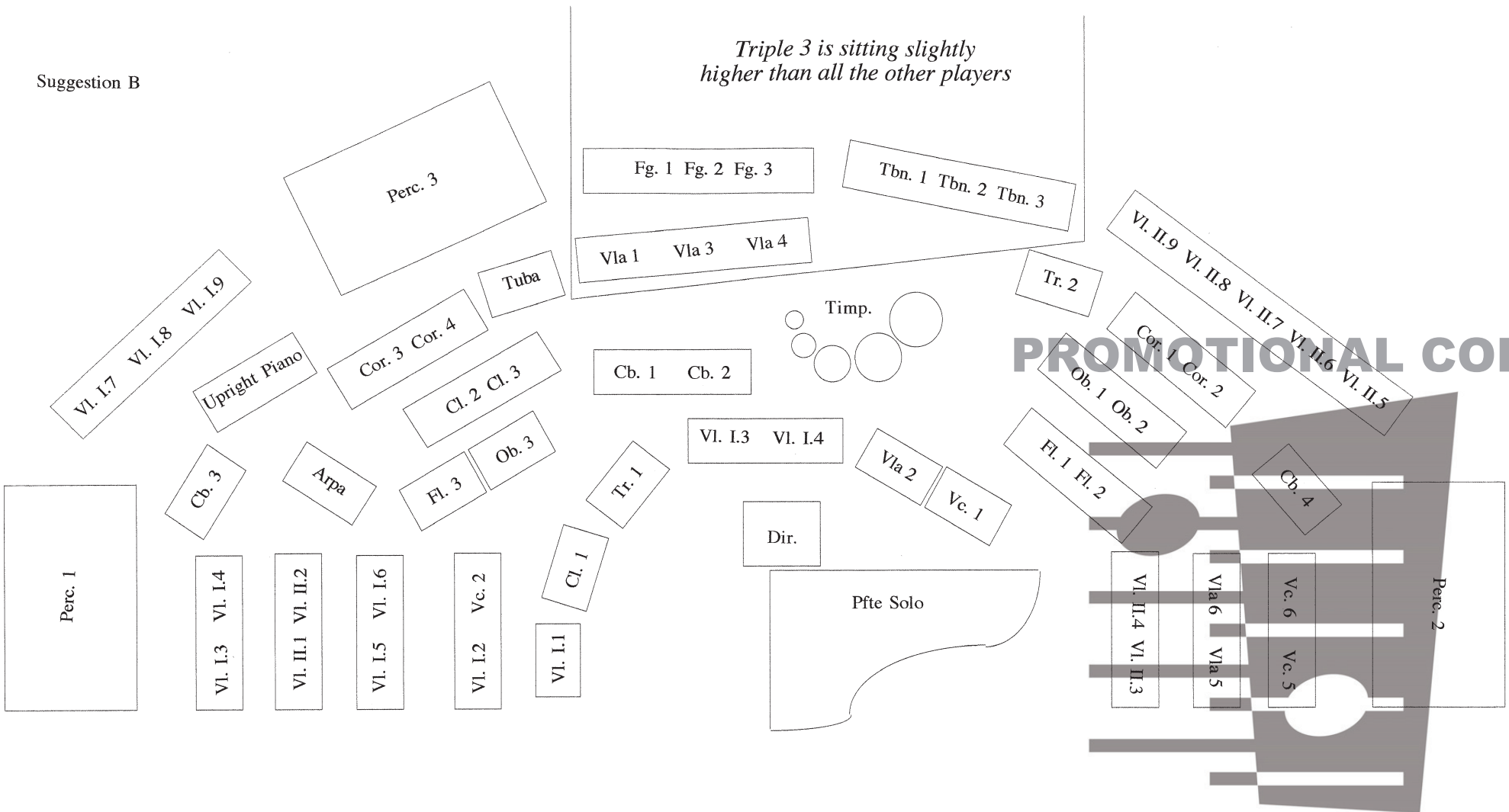
The work can be played with normal seating with some special recommendations: Violas sit on the right side of the podium and 'Cellos in between the second violins and the violas. Thus Cello 1 and Viola 2 sit next to each other. Percussion 1 and 2 are meant to be placed on the opposite side of the podium as far away as possible from each other. Percussion 1 on the left, percussion 2 on the right. Percussion 3 is placed in the middle next to Timpani. Soloists of the orchestra (Violin, Clarinet/Bass clarinet and Trumpet) can sit on their usual places or can be seated on special places nearer to the Piano soloist.

Another possibility is that the Chamber Orchestra is sitting on the left side and Double Septet on the right side. Soloists of the orchestra and String Quartet are sitting in a inner circle near the soloist. Duo I (Vl and Vc), Duo II (2 Cb) and Timpani are placed behind them. Triple Trio is sitting in the middle. Background violins are sitting behind the larger ensembles, 3 I Violins on the left, 5 II Violins on the right. Duo III (2 Perc) is placed on the opposite side of the podium as near to the edge as possible. Perc 1 on the left, Perc 2 on the right. Perc 3 is placed behind the Chamber Orchestra. See more detailed suggestions below.

Suggestion A



Suggestion B



PROMOTIONAL COPY

concerto for piano and orchestra

Turba

Veli-Matti Puumala (2004)

**Senza tempo, lontano
ca 12 sec.**

Conductor makes a big gesture as if preparing a loud first beat.

[illegible]

PROMOTIONAL COPY

musical score with a large, stylized, semi-transparent watermark of the letters 'E' and 'F' overlaid. The score includes various dynamics (p, mp, pp, f, ppp) and performance instructions (sul pont., arco, con sord., via sord.).

[illegible]

FL. 1 *mp* *ben f* *non dim.* *mp* *muta in Piccolo*

FL. 3 *mp*

Ob. 3 *mp* *ben f*

Cl. 2 (in Sib) *mp*

Cl. 3 (in Sib) *mp*

Cor. 1 (in Fa) *mp* *(= mp di Vle & Vc.)* *mf*

Cor. 3 (in Fa) *mp* *molto*

Cor. 4 (in Fa) *mf* *molto*

Tr. 1 (in Do) *con sord. (straight)* *via sord.* *mf*

Tr. 2 (in Do) *con sord. (straight)* *via sord.* *mp* *(= mp di Vle & Vc.)*

Tuba *con sord.* *via sord.* *mp* *molto*

Timp. *[1 1]*

Pte solo *benaco* *f* *f* *molto*

VI. I 1. *mf* *sul pont.* 2. *mf* *sul pont.* 3. *mf* *sul pont.* 4. *mf* *sul pont.* 5. *mp* 6. *mp* 7.-9. arco *mf* *sul pont.* 7. ord. *mp* *ben f* 8. ord. *mp* *ben f* 9. ord. *mp* *ben f*

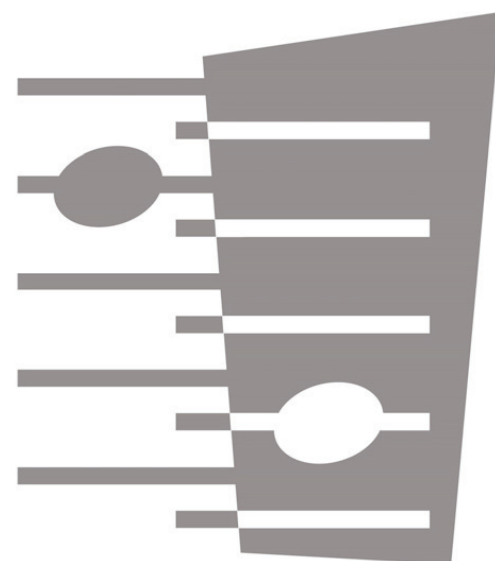
VI. II 1. *mp* 2. *mp* 5.-9. *arco* *mf* *(più forte di re)* *sul pont.*

Vle 1. *mp* 2. *mp* 5.-6. *arco* *mp*

Vc. 1. *mp* 2. *mp* 5. *mp* 6. *mp* *unis. 3-4.* *mp*

Cb. 1. *arco* *mp* *sul pont.* 2. *arco* *mp* *sul pont.* 3. *9th partial on II* *mp* *also the harmonics* *second octave lower* 4. *arco* *mp*

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103

103

FL 1

Fl. c-a.
(in Sol)

FL 3

Ob. 1

C. ingl.

Ob. 3

Cl. 2
(in Sib)

Cl. 3
(in Sib)

Fg. 1

Fg. 2

Fg. 3

Cor. 1
(in Fa)

Cor. 2
(in Fa)

Cor. 3
(in Fa)

Cor. 4
(in Fa)

Tr. 1
(in Do)

Tr. 2
(in Do)

Tbn. 1

Tbn. 2

Tbn. 3

Tuba

Perc. 1

Perc. 2

Perc. 3
(Vibrafono)

U Piano

Arpa

Pfte solo

VI. I

VI. II

Vle

Vc.

Cb.

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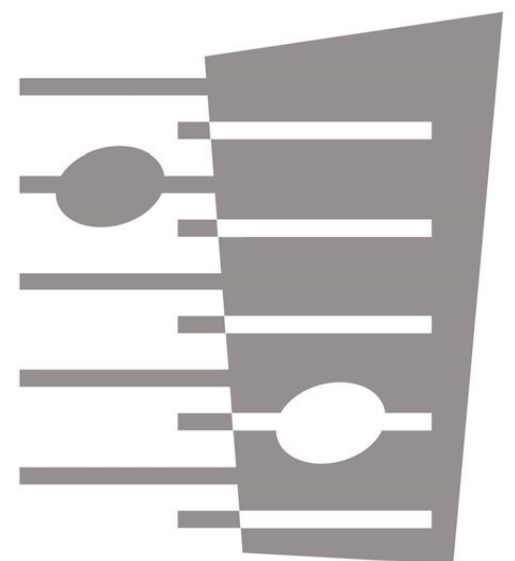
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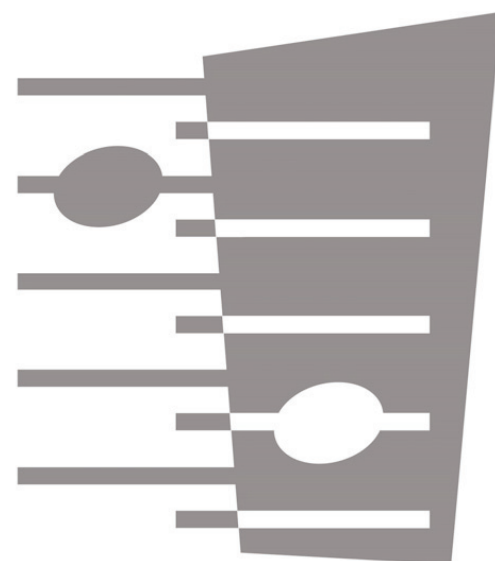
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123

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137 **Ha** **Giacoso** $\text{♩} = 72$

Fl. 1 *poco f* *out.*

Fl. 2 *poco f* *out.*

Fl. 3 *pp*

Ob. 1 *poco f*

Ob. 2 *poco f*

Ob. 3 *pp*

Cl. basso (in Sib) *Solo* *p* *mp* *mf* *mp* *cresc.*

Cl. 2 (in Sib) *pp*

Cl. 3 (in Sib) *pp*

Cor. 1 (in Fa) *mf* *via sond.*

Cor. 2 (in Fa) *mf* *via sond.*

Cor. 3 (in Fa) *pp*

Cor. 4 (in Fa) *pp*

Tr. 1 (in Do) *Solo* *p* *mp* *mf* *mp pass.* *cresc.*

Tr. 2 (in Do) *mf* *via sond.*

Tuba *p*

Timp. *medium timpani sticks* *Solo* *accompagnato* *p* *III* *IV* *(b c)* *V*

Perc. 1 *2 Platti sospesi* *edge* *damp fast* *scrape* *hit* *damp fast* *scrape* *high* *medium* *mp*

Perc. 2 *1 2 Frame drums* *snare drum sticks* *pp*

Perc. 3 *3 Metal blocks* *(hard mallets)* *1* *pp* *III*

U Piano *pp* *2a* *(keep down)*

Arpa *pp* *1a* *Do C2 Bb* *D3 F# G#*

Pfte solo *accompagnato* *p* *poco a poco più vigoroso* *f* *2a* *2a* *2a*

VI. I *1.* *2, 5, 6.* *pp* *arco* *express.* *III* *IV* *(I)* *mp* *cresc.* *simile*

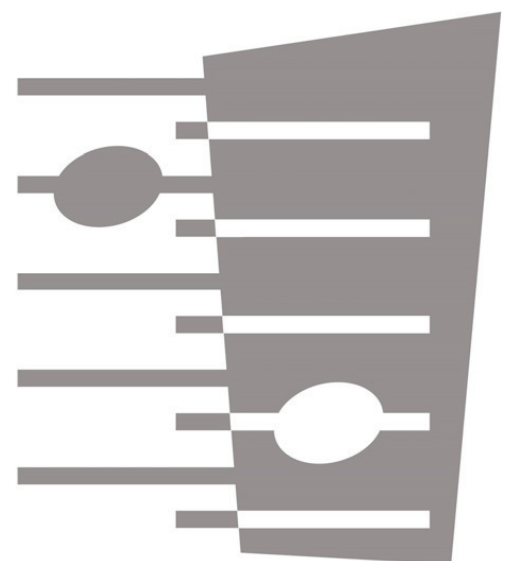
VI. II *1-2.* *pp* *pizz.* *unis. 3-4.* *f* *pizz.* *6. via nord*

Vle *unis. 5, 6.* *f* *6. via nord*

Vc. *2-4.* *p* *pizz.* *unis. 5-6.* *f* *6. via nord*

Cb. *4.* *pp* *pizz.* *via sond.* *tune the III string back to A5*

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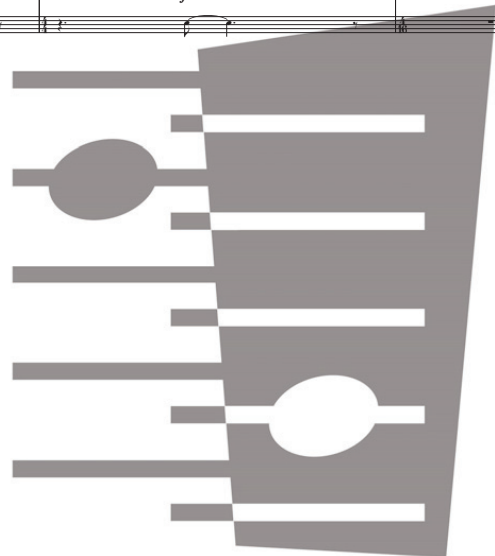


Premura

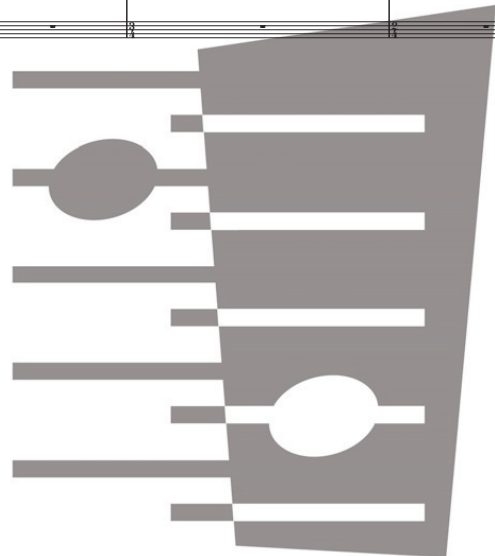
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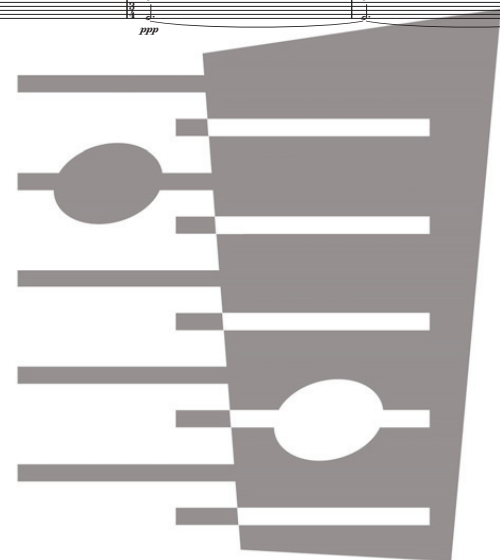
221

This image shows a page from a musical score, likely for a symphony. The score is written for a large ensemble, including woodwinds, brass, percussion, and strings. The instruments listed on the left are: Fl. 3 (in Sol), C. ingl., Ob. 3, Cl. basso (in Sib), Cl. 2 (in Sib), Cl. 3 (in Sib), Cor. 1 (in Fa), Cor. 2 (in Fa), Cor. 3 (in Fa), Cor. 4 (in Fa), Tr. 1 (in Do), Tr. 2 (in Do), Tuba, Timp., Perc. 1, Perc. 2, Perc. 3, U Piano, Arpa, Pte solo, VI. I, VI. II, Vle, Vc., and Cb.

The score is written in a standard musical notation with various dynamic markings and performance instructions. Key markings include:

- Dynamic markings:** *p* (piano), *pp* (pianissimo), *f* (forte), *ppp* (pianississimo), *mf* (mezzo-forte), *sf* (sforzando), *dim.* (diminuendo), *cresc.* (crescendo).
- Performance instructions:** *niente*, *poco*, *subito*, *con sord.* (con sordina), *con timpani*, *insieme con piano solo*, *poco marcato con piano solo*, *libero*, *alternating pp-p sempre*, *Tam tam (medium)*, *Vibrafono soli mutes.*
- Rehearsal marks:** 1., 2., 3., 4., 5., 6., 7., 8., 9., 10., 11., 12., 13., 14., 15., 16., 17., 18., 19., 20., 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., 49., 50., 51., 52., 53., 54., 55., 56., 57., 58., 59., 60., 61., 62., 63., 64., 65., 66., 67., 68., 69., 70., 71., 72., 73., 74., 75., 76., 77., 78., 79., 80., 81., 82., 83., 84., 85., 86., 87., 88., 89., 90., 91., 92., 93., 94., 95., 96., 97., 98., 99., 100., 101., 102., 103., 104., 105., 106., 107., 108., 109., 110., 111., 112., 113., 114., 115., 116., 117., 118., 119., 120., 121., 122., 123., 124., 125., 126., 127., 128., 129., 130., 131., 132., 133., 134., 135., 136., 137., 138., 139., 140., 141., 142., 143., 144., 145., 146., 147., 148., 149., 150., 151., 152., 153., 154., 155., 156., 157., 158., 159., 160., 161., 162., 163., 164., 165., 166., 167., 168., 169., 170., 171., 172., 173., 174., 175., 176., 177., 178., 179., 180., 181., 182., 183., 184., 185., 186., 187., 188., 189., 190., 191., 192., 193., 194., 195., 196., 197., 198., 199., 200., 201., 202., 203., 204., 205., 206., 207., 208., 209., 210., 211., 212., 213., 214., 215., 216., 217., 218., 219., 220., 221., 222., 223., 224., 225., 226., 227., 228., 229., 230., 231., 232., 233., 234., 235., 236., 237., 238., 239., 240., 241., 242., 243., 244., 245., 246., 247., 248., 249., 250., 251., 252., 253., 254., 255., 256., 257., 258., 259., 260., 261., 262., 263., 264., 265., 266., 267., 268., 269., 270., 271., 272., 273., 274., 275., 276., 277., 278., 279., 280., 281., 282., 283., 284., 285., 286., 287., 288., 289., 290., 291., 292., 293., 294., 295., 296., 297., 298., 299., 300., 301., 302., 303., 304., 305., 306., 307., 308., 309., 310., 311., 312., 313., 314., 315., 316., 317., 318., 319., 320., 321., 322., 323., 324., 325., 326., 327., 328., 329., 330., 331., 332., 333., 334., 335., 336., 337., 338., 339., 340., 341., 342., 343., 344., 345., 346., 347., 348., 349., 350., 351., 352., 353., 354., 355., 356., 357., 358., 359., 360., 361., 362., 363., 364., 365., 366., 367., 368., 369., 370., 371., 372., 373., 374., 375., 376., 377., 378., 379., 380., 381., 382., 383., 384., 385., 386., 387., 388., 389., 390., 391., 392., 393., 394., 395., 396., 397., 398., 399., 400., 401., 402., 403., 404., 405., 406., 407., 408., 409., 410., 411., 412., 413., 414., 415., 416., 417., 418., 419., 420., 421., 422., 423., 424., 425., 426., 427., 428., 429., 430., 431., 432., 433., 434., 435., 436., 437., 438., 439., 440., 441., 442., 443., 444., 445., 446., 447., 448., 449., 450., 451., 452., 453., 454., 455., 456., 457., 458., 459., 460., 461., 462., 463., 464., 465., 466., 467., 468., 469., 470., 471., 472., 473., 474., 475., 476., 477., 478., 479., 480., 481., 482., 483., 484., 485., 486., 487., 488., 489., 490., 491., 492., 493., 494., 495., 496., 497., 498., 499., 500., 501., 502., 503., 504., 505., 506., 507., 508., 509., 510., 511., 512., 513., 514., 515., 516., 517., 518., 519., 520., 521., 522., 523., 524., 525., 526., 527., 528., 529., 530., 531., 532., 533., 534., 535., 536., 537., 538., 539., 540., 541., 542., 543., 544., 545., 546., 547., 548., 549., 550., 551., 552., 553., 554., 555., 556., 557., 558., 559., 560., 561., 562., 563., 564., 565., 566., 567., 568., 569., 570., 571., 572., 573., 574., 575., 576., 577., 578., 579., 580., 581., 582., 583., 584., 585., 586., 587., 588., 589., 590., 591., 592., 593., 594., 595., 596., 597., 598., 599., 600., 601., 602., 603., 604., 605., 606., 607., 608., 609., 610., 611., 612., 613., 614., 615., 616., 617., 618., 619., 620., 621., 622., 623., 624., 625., 626., 627., 628., 629., 630., 631., 632., 633., 634., 635., 636., 637., 638., 639., 640., 641., 642., 643., 644., 645., 646., 647., 648., 649., 650., 651., 652., 653., 654., 655., 656., 657., 658., 659., 660., 661., 662., 663., 664., 665., 666., 667., 668., 669., 670., 671., 672., 673., 674., 675., 676., 677., 678., 679., 680., 681., 682., 683., 684., 685., 686., 687., 688., 689., 690., 691., 692., 693., 694., 695., 696., 697., 698., 699., 700., 701., 702., 703., 704., 705., 706., 707., 708., 709., 710., 711., 712., 713., 714., 715., 716., 717., 718., 719., 720.,

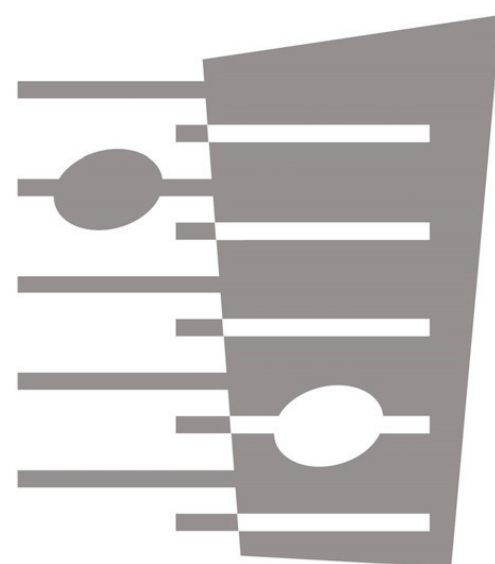
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235

233

Fl. 1

Fl. c-a.
(in Sol)

Fl. 3

Ob. 1

C. ingl.

Ob. 3

Cl. basso
(in Sib)

Cl. 2
(in Sib)

Cl. 3
(in Sib)

Cor. 1
(in Fa)

Cor. 2
(in Fa)

Cor. 3
(in Fa)

Cor. 4
(in Fa)

Tr. 1
(in Do)

Tr. 2
(in Do)

Timp.

Perc. 1

Perc. 2

Perc. 3

U. Piano

Arpa

Pte solo

VI. I

VI. II

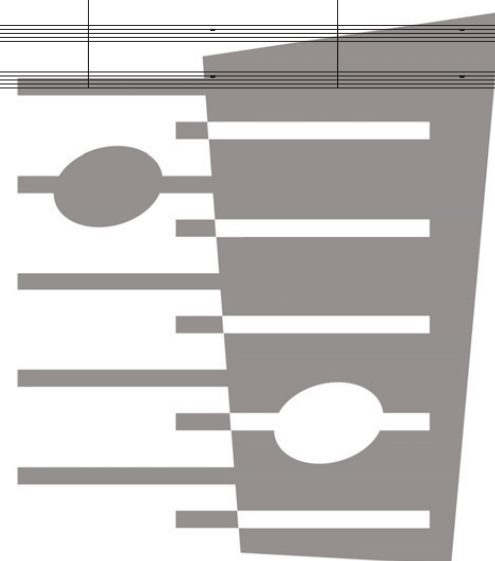
Vle

Vc.

Cb.

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The image displays a comprehensive musical score for a symphony orchestra, organized into systems for different instrument groups. The score includes various musical notations such as notes, rests, dynamics, and performance instructions.

Woodwinds:

- Fl. 1:** Flute 1, marked *muta in Flauto* (change to Flute).
- Fl. 3:** Flute 3, marked *molto f* (very loud).
- Ob. 1:** Oboe 1, marked *muta in Oboe* (change to Oboe).
- Ob. 3:** Oboe 3.
- Cl. basso (in Sib):** Clarinet in B-flat.
- Cl. 2 (in Sib):** Clarinet 2 in B-flat.
- Cl. 3 (in Sib):** Clarinet 3 in B-flat.

Brass:

- Cor. 1 (in Fa):** Horn 1 in F.
- Cor. 2 (in Fa):** Horn 2 in F.
- Cor. 3 (in Fa):** Horn 3 in F.
- Cor. 4 (in Fa):** Horn 4 in F.
- Tr. 1 (in Do):** Trumpet 1 in C.
- Tr. 2 (in Do):** Trumpet 2 in C.
- Tuba:** Tuba.

Percussion:

- Timp.:** Timpani, marked *molto f* (very loud).
- Perc. 1:** Percussion 1, marked *Tam tam (grande) (1 tam beater)* and *damp fast*.
- Perc. 2:** Percussion 2, marked *Tam tam (medium) (1 tam beater)* and *damp fast*.
- Perc. 3:** Percussion 3, marked *damp fast*.

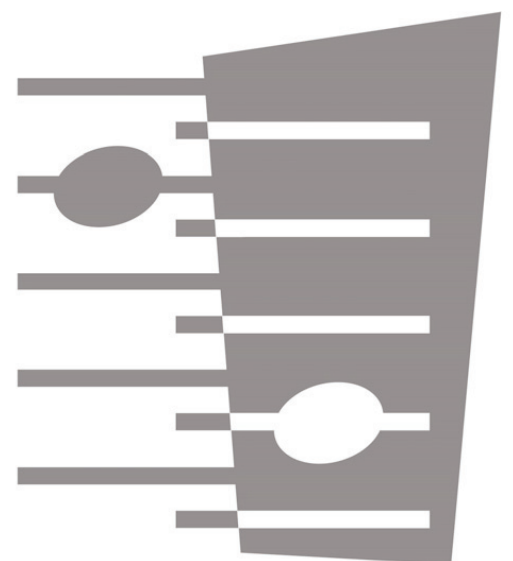
Strings:

- Pfte solo:** Piano solo, marked *sempre f* (always loud).
- VI. I:** Violin I, marked *sul tasto III* (on the strings III) and *dim.* (diminuendo).
- VI. II:** Violin II, marked *sul tasto III* (on the strings III) and *dim.* (diminuendo).
- Vle:** Viola.
- Vc:** Violoncello.
- Cb:** Contrabasso.

Other markings:

- timbral trill:** A specific musical effect indicated above the woodwind section.
- via sord.:** Via sordina (with mutes).
- niente:** Nothing (silence).
- gliss.:** Glissando.
- pp:** Pianissimo (very soft).
- mf:** Mezzo-forte (moderately loud).
- f:** Forte (loud).
- dim.:** Diminuendo (decreasing in volume).
- molto f:** Molto forte (very loud).
- damp fast:** Damped and fast.
- sempre f:** Sempre forte (always loud).
- pp:** Pianissimo (very soft).
- via sord.:** Via sordina (with mutes).
- niente:** Nothing (silence).
- gliss.:** Glissando.

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256 Leggiero $\text{♩} = 80$

Fl. 1 Flauto *ppp*

Fl. 2 Flauto *ppp*

Fl. 3 Flauto *ppp*

Ob. 1 Oboe *ppp*

Ob. 2 Oboe *ppp*

Ob. 3 Oboe *ppp*

Cl. 1 (in Si) Clarinetto *mp*

Cl. 2 (in Si) Clarinetto *ppp*

Cl. 3 (in Si) Clarinetto *ppp*

Cor. 1 (in Fa) Coro *pp*

Cor. 2 (in Fa) Coro *ppp*

Cor. 3 (in Fa) Coro *pp*

Cor. 4 (in Fa) Coro *pp*

Tr. 1 (in Do) Tromba *p*

Tr. 2 (in Do) Tromba *ppp*

Tuba Tuba *ppp*

Timp. Timpani *p*

Perc. 1 Maracas *pp*

Perc. 2 Maracas *pp*

Perc. 3 Vibrafono *pp*

U. Piano U. Piano *pp*

Arpa Arpa *pp*

Pfte solo Pfte solo *pp*

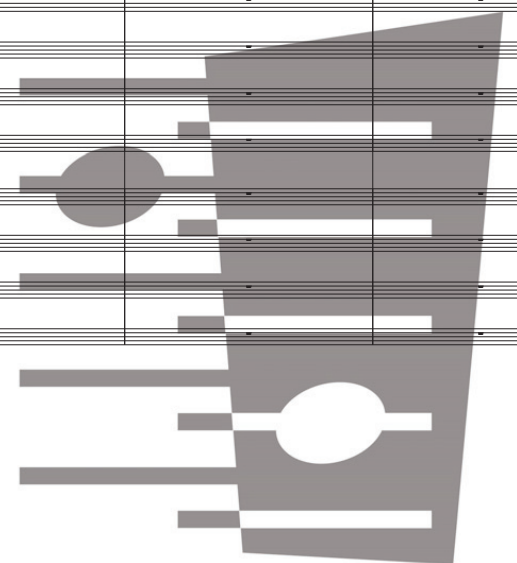
VI. I Violini *pp*

VI. II Violini *pp*

Vcl. Violoncelli *pp*

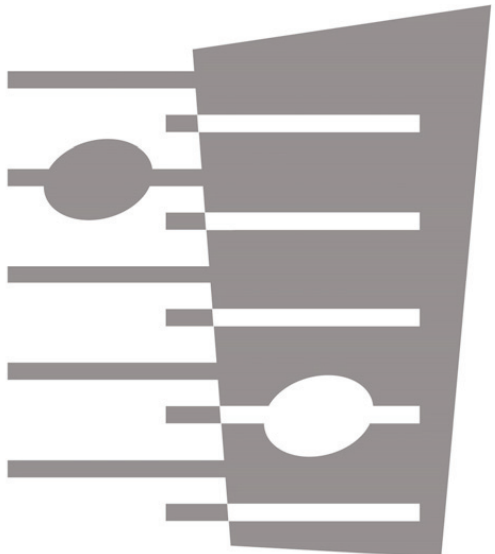
Cb. Contrabbassi *pp*

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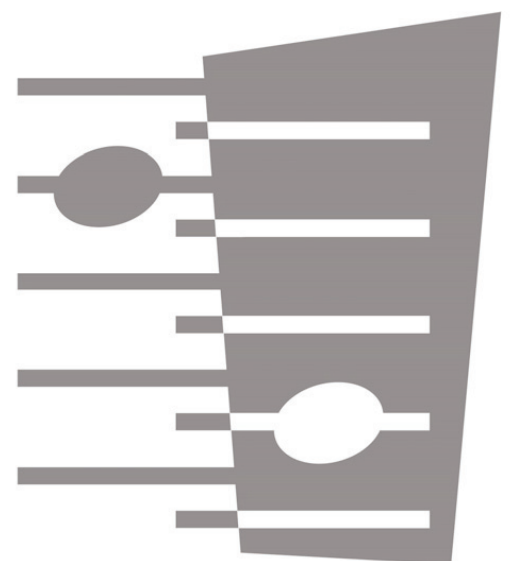
270

This image shows a page from a musical score, likely for a symphony. The score is written for a large ensemble of instruments, including woodwinds, brass, percussion, and strings. The instruments listed on the left side of the page are:

- Fl. 1
- Ob. 3
- Cl. 2 (in Sib)
- Cl. 3 (in Sib)
- Fg. 1
- Fg. 2
- Fg. 3
- Cor. 3 (in Fa)
- Cor. 4 (in Fa)
- Bn. 1
- Bn. 2
- Bn. 3
- Tuba
- Perc. 3
- Piano
- Pfte solo
- VI. I
- VI. II
- Vle
- Ve.
- Cb.

The score is written in 4/4 time and features various dynamic markings such as *mp* (mezzo-piano), *p* (piano), and *pp* (pianissimo). It also includes performance instructions like "arco sul pont." (arco sul ponticello) and "sul pont." (sul ponticello). The score is divided into measures, with some measures containing multiple staves for different instruments. The page number "10" is visible in the bottom right corner.

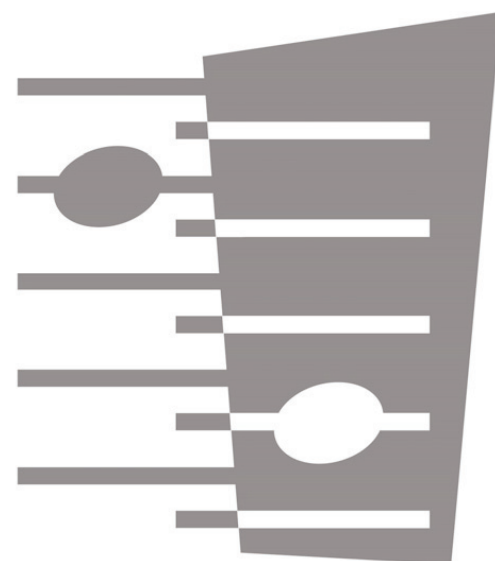
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287

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PROMOTIONAL COPY



Fl. 3

Ob. 3

Cl. 2 (in Sib)

Cl. 3 (in Sib)

Fig. 1

Fig. 2

Fig. 3

Cor. 3 (in Fa)

Cor. 4 (in Fa)

Tbn. 1

Tbn. 2

Tbn. 3

Tuba

Perc. 1

Perc. 2

Perc. 3

U. Piano

Arpa

Pfte solo

VI. I

VI. II

Vlc

Vc.

Cb.

via sord.

via sord.

Take one metal stick and one hard mallet in both hands

Tam tam (grave) metal stick

Tam tam (medium) hard mallets

Piatto sospeso (medium) (bell) hard mallets

Wood blocks

Temple blocks

Metal blocks

hard mallets

II

III

IV

V

VI

7

8

9

10

11

12

13

14

15

16

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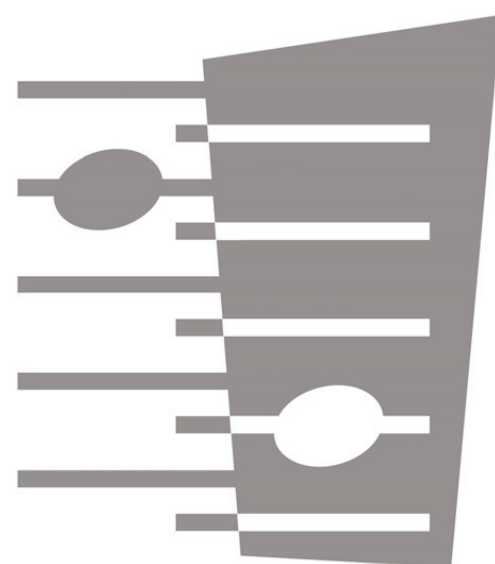
997

998

999

1000

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(accel.)

306

(accel.)

$$J = 69$$

316-

316

Picc solo

cresc.

energico

arrai

1. 14

7. f mp

8.

9.

VI. I

VI. II

1. 3-4. mf pp mf pp

Vc.

Cb.

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345

Piccolo

ancora gracioso e pomposo

muta in Flauto

Fl. 1

mp

ancora gracioso e pomposo

Fl. 2

mp

ancora gracioso e pomposo

Ob. 1

mp

ancora gracioso e pomposo

Ob. 2

mp

ancora gracioso e pomposo

Fig. 1

mp

Fig. 2

mp

CFg.

mp

Cor. 1
(in Fa)

via sord.

Cor. 2
(in Fa)

via sord.

Tr. 2
(in Do)

via sord.

Tbn. 1

via sord.

Tbn. 2

via sord.

Tbn. 3

via sord.

Pfte solo

sciolto

poco f

VI. I

1.

3.

4.

mp

pizz.

arco

dim.

mp

p

VI. II

3.

4.

mp

pizz.

arco

Vcl.

1., 3., 4.

2.

mp

arco

mf

mp

p

Vc.

1.

5., 6.

mp

arco

mf

p

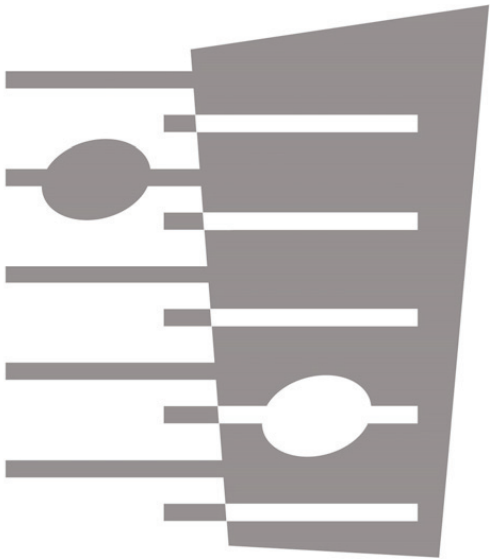
Cb.

4.

IV

sounds

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This page of the musical score contains the following parts and markings:

- Flutes (Fl. 1, Fl. 2):** Standard notation with no specific markings on this page.
- Oboes (Ob. 1, Ob. 2):** Standard notation with no specific markings on this page.
- Clarinets (Cl. 1, Cl. 2):** Standard notation with no specific markings on this page.
- Bassoons (Bsn. 1, Bsn. 2):** Standard notation with no specific markings on this page.
- Horns (Cor. 1, Cor. 2):** Standard notation with no specific markings on this page.
- Trumpets (Tr. 1, Tr. 2):** Standard notation with no specific markings on this page.
- Trombones (Tbn. 1, Tbn. 2, Tbn. 3):** Standard notation with no specific markings on this page.
- Percussion (Pfe solo):** Features a solo part with a *p* dynamic marking and a *calmandosi* instruction.
- Violins (VI. I, VI. II):** Standard notation with no specific markings on this page.
- Viola (Vle):** Standard notation with no specific markings on this page.
- Violoncello (Vc.):** Standard notation with no specific markings on this page.
- Double Bass (Cb.):** Standard notation with no specific markings on this page.
- Dynamics and Performance Instructions:**
 - dim. al niente*: Diminuendo to nothing, appearing in multiple parts.
 - via sord.*: Via sordina (mute), appearing in the Trombone and Violin parts.
 - p*: Piano (soft), appearing in the Percussion part.
 - calmandosi*: Calming down, appearing in the Percussion part.
 - mf*: Mezzo-forte, appearing in the Percussion part.

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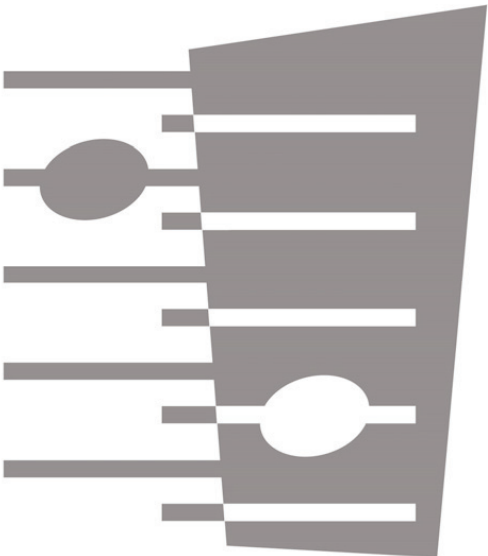
2.

488

Va

flatterz.

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Concentrato

in 5 (5+5+4+5+5)

6

Senza tempo, lontano

13"

[illegible]

504 13" 13" 13"

Fl. 1 *pppp*

Fl. 2 *pppp*

Fl. 3 *pppp*

Ob. 1 *pppp*

Ob. 2 *pppp*

Ob. 3 *pppp*

Cl. 1 (in Si) *pppp*

Cl. 2 (in Si) *pppp*

Cl. 3 (in Si) *pppp*

Cor. 1 (in Fa) *pppp* con sord.

Cor. 2 (in Fa) *pppp*

Cor. 3 (in Fa) *pppp*

Cor. 4 (in Fa) *pppp*

Tr. 1 (in Do) *pppp* via sord.

Tr. 2 (in Do) *pppp* con sord. (cap)

Perc. 1 *pppp* 2 Piatelli sonesi soft mallets

Perc. 2 *pppp* Chinese Cymbal soft mallets

Vibrafono *pppp* soft mallets

Perc. 3 *pppp* tam tam (medium) (soft mallet)

Motor on, but almost imperceptible slow undulation

U Piano *pppp* L.v.

Arpa *pppp* L.v.

VI. I. 1 *pppp*

VI. I. 2 *pppp* arco

VI. I. 3 *pppp*

VI. I. 4 *pppp*

VI. I. 5 *pppp*

VI. I. 6 *pppp*

VI. I. 7 *pppp*

VI. I. 8 *pppp*

VI. I. 9 *pppp*

VI. II. 1 *pppp* arco

VI. II. 2 *pppp* arco

VI. II. 3 *pppp* ord.

VI. II. 4 *pppp* ord.

VI. II. 5 *pppp* con sord. arco

VI. II. 6 *pppp* con sord. arco

VI. II. 7 *pppp* con sord. arco

VI. II. 8 *pppp* con sord. arco

VI. II. 9 *pppp* con sord. arco

Vla. 2 *pppp*

Vla. 5. ord. *pppp*

Vla. 6. ord. *pppp*

Vc. 1 *pppp* arco

Vc. 2 *pppp* arco

Vc. 3 *pppp* arco

Vc. 4 *pppp*

Vc. 5. ord. *pppp*

Vc. 6. ord. *pppp*

Ch. 1 *pppp* arco

Ch. 2 *pppp* arco

Ch. 3 *pppp*

Ch. 4. ord. *pppp*

4x L'istesso tempo (♩ = 69) (♩ = 92) 3x (♩ = 115+)

muta in Flauto contra-alto *mf* *mp*

muta in Corno inglese *mf* *mp*

mf sempre dim.

mf sempre dim.

insieme con Piano solo *poco f* *mf*

Tamburo piccolo brushes *f* *f. mp* vary the dynamics and the place of the beat on the drumhead

Tamburo piccolo brushes *f* *f. mp* vary the dynamics and the place of the beat on the drumhead

hard mallets *f*

Pft solo *f* *mf*

1-2 pizz. *mp* *sempre dim.*

3-4. pizz. *mp* *sempre dim.*

5-6. *mp*

pizz. *mp* *sempre dim.*

pizz. *mp* *sempre dim.*

via sord. pizz. *mp* *sempre dim.*

via sord. pizz. *mp* *sempre dim.*

via sord. pizz. *mp* *sempre dim.*

via sord. *mp* *sempre dim.*

via sord. *mp*

pizz. *mp*

pizz. *mp*

pizz. *mp*

pizz. *mp*

Fl. 3

Ob. 3

Cl. 2 (in Sib)

Cl. 3 (in Sib)

Cor. 3 (in Fa)

Cor. 4 (in Fa)

Tr. 1 (in Do)

Tuba

Perc. 1

Perc. 2

Perc. 3

U. Piano

Arpa

Pfte solo

VI. I

VI. II

Vle

Vc.

Cb.

pp

pochiss. cresc.

p

sempre dim.

pp

ppp

pochiss. cresc.

con sord.

via sord.

dim.

scratch only

mf

p

ppp

pochiss. cresc.

1.-2.

3.-4.

5.-6.

1.

2.

5.

6.

7.

8.

9.

2.

1.

2.

3.

4.

1.

2.

3.

dim. al niente

pp

sempre meno e meno cresc.

poco cresc.

p non troppo

pp

pp

pp

pp

poco

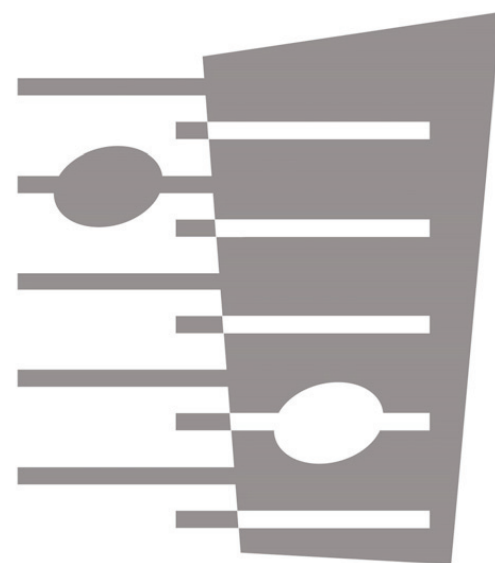
pp

pp

pp

poco

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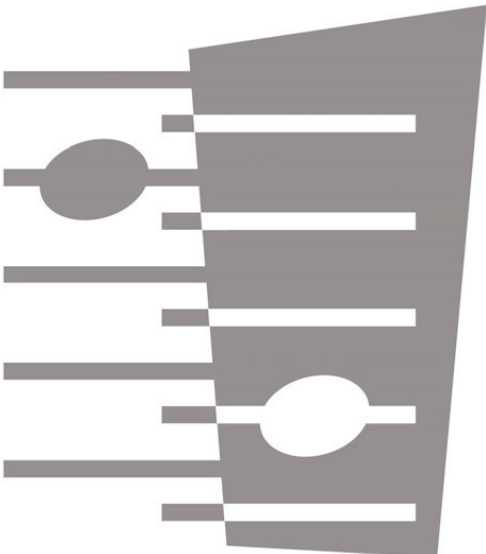
Vb

**Cadenza 2
ad lib.**

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Il Braccio di Notte

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Fl. 3

Ob. 3

Cl. 1 (in Sib)

Cl. 2 (in Sib)

Cl. 3 (in Sib)

Cor. 1 (in Fa)

Cor. 2 (in Fa)

Cor. 3 (in Fa)

Cor. 4 (in Fa)

Tr. 1 (in Do)

Tr. 2 (in Do)

Tuba

Perc. 1

Perc. 2

Perc. 3

U Piano

Arpa

Pfte solo

VI. I

VI. II

Vle

Vc.

Cb.

con disinvoltura, persistente

Solo

pp

poco

ppp

pp

via sord.

non troppo

pp poss.

Hi-hat

1.v.

snare drum sticks

Tamburo piccolo

Tom tom (small)

7.6

center

Piatto 2 (high)

bell

foot only

p

assai

Tamburo piccolo

Piatto 1 (medium)

center

ppp

Gran cassa

bass drum beater

ppp

7.6

7.6

half

mp > pp mp > pp

p

pp

Tam tam (grave)

tam tam beater

pp

Tom tom (medium)

ppp

mp

Piatto 1 (medium)

pp

Tam tam (medium)

tam tam beater

pp

Bass drum (with foot pedal)

ppp

Frame drum (high)

snare drum sticks

Frame drum (medium)

pp

p

Gran cassa (orizzontale)

bass drum beater

ppp

D9 C3

F4

C3

F3 G3

Place the bow on the bridge so that half of hairs are behind the bridge. Let the harmonics sound freely. Let also the wood of the bow rub the body of the violin as marked in the picture.

1-6

7-9

pp

libero

"Knochen auf Rückwand"

f

assai

via sord.

con sord.

non vibr.

ppp

non vibr.

ppp

poco sul pont.

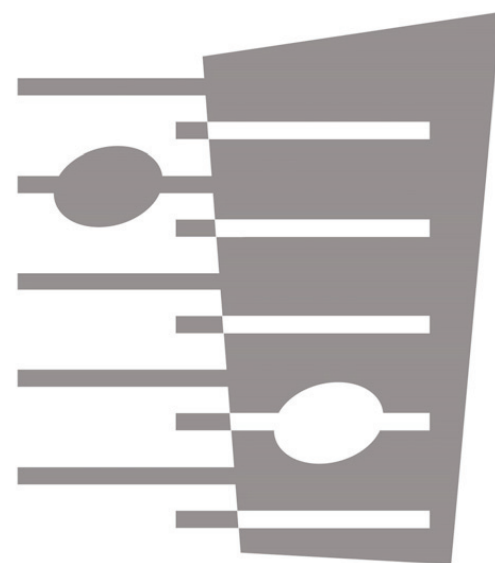
ppp

poco sul pont.

ppp

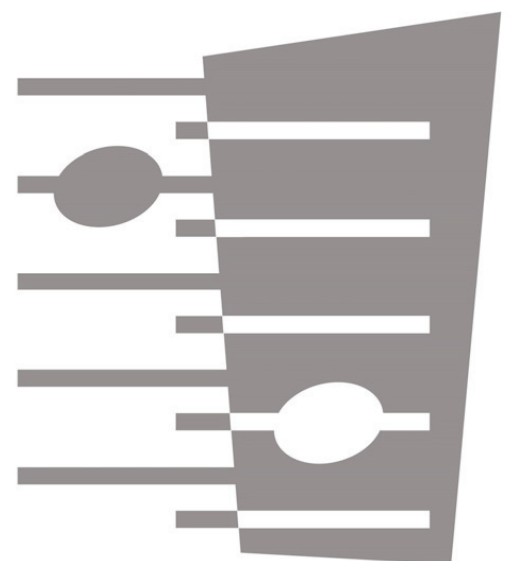
sounds

PROMOTIONAL COPY



545

PROMOTIONAL COPY



567

575

579

colla parte

C. ingl.

Cl. 1
(in Sib)

Cor. 1
(in Fa)

Cor. 2
(in Fa)

Pfte solo

VI. II

Vle

Vc.

Cb.



581

poco sost. a tempo, grazioso

Fl. 1

Fl. 2

Ob. 1

C. ingl.

Cl. 1
(in Sib)

Cor. 1
(in Fa)

Cor. 2
(in Fa)

Tr. 2
(in Do)

Pfte solo

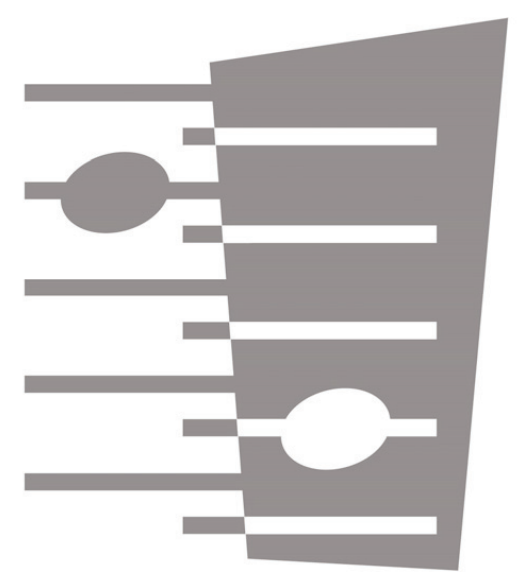
VI. II

Vle

Vc.

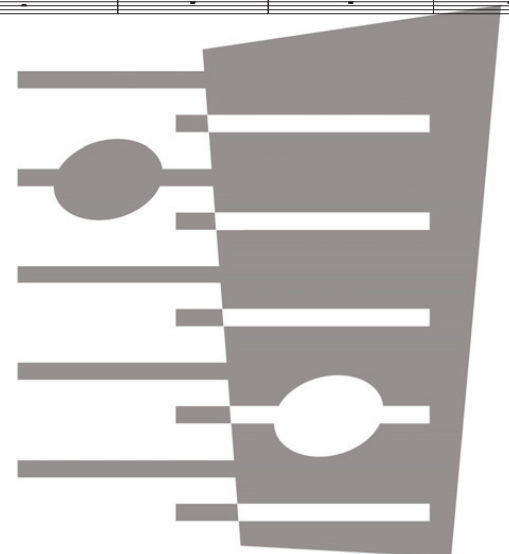
Cb.

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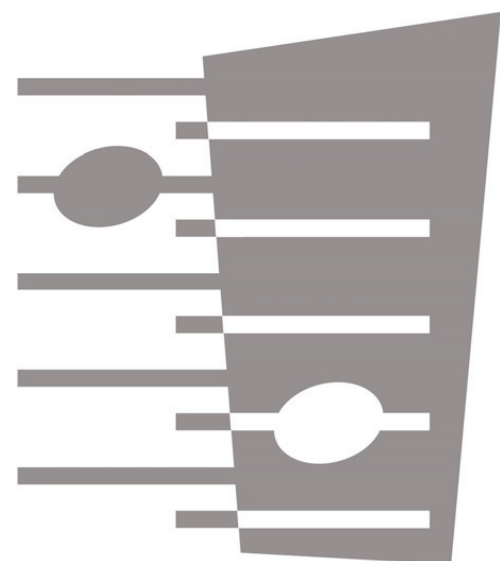


Chiasoso $\text{♩} = 114$

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Arpa *ppp* *bibbidi-bando* *fz* *fz* *fz* *fz*

638 639 640 641 642 643 644 645 646 647

Fl. 3

Ob. 3

Cl. 2 (in Sib)

Cl. 3 (in Sib)

Cor. 3 (in Fa)

Cor. 4 (in Fa)

Tr. 1 (in D#)

Tuba

Perc. 3

U Piano

Arpa

VI. I 5-6.

VI. I 7-9. ord. h. div.

VI. II 1-2.

VI. II 5-7.

VI. II 8.

VI. II 9.

Vc. 3-4.

Ch. 3.

Perc. 1

Perc. 2

Crotales brass mallets

Tam tam (medium) soft mallets

Spring coil trg. beater knitting needle

Chinese cymbal soft mallets

Pfte solo

III ped.

(poco sul pont.) senza vibr.

Strike the metal frame with rubber hammer and medium mallet.

press keys silently

VI. I 2.

Vc. 2. 1. 1.

Ch. 1. ord. pizz.

Ch. 2. senza vibr.

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