

Olli Moilanen

Machina Animata

Concerto for accordion and chamber orchestra

2025-2026



Music Finland

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OLLI MOILANEN

MACHINA ANIMATA

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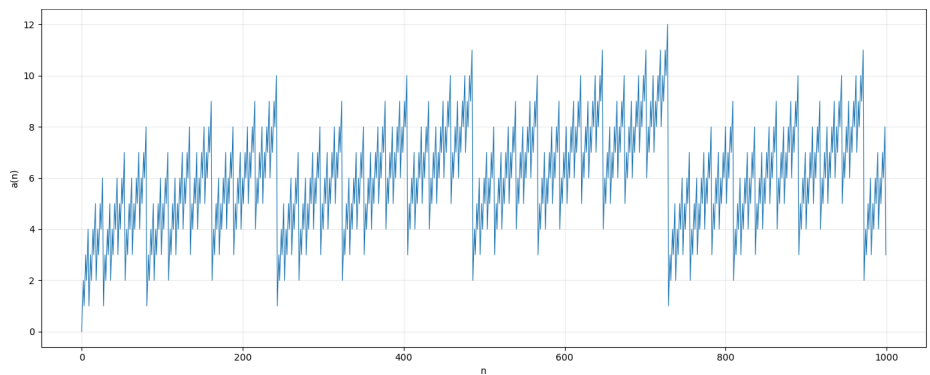
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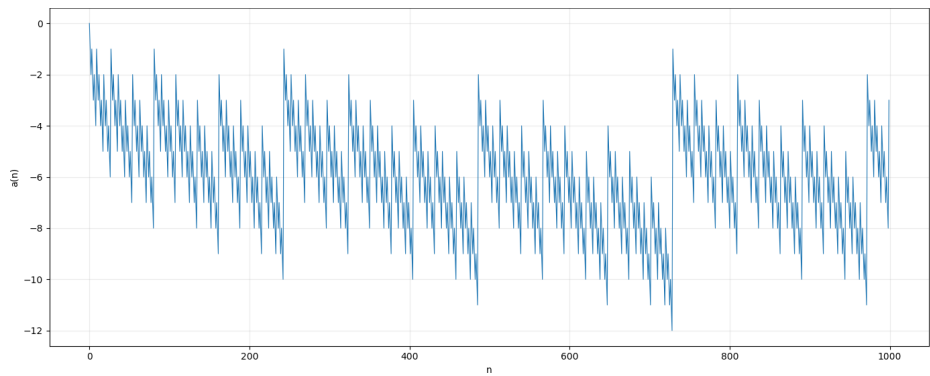
Accordion and
Orchestra

Sävellyksestä

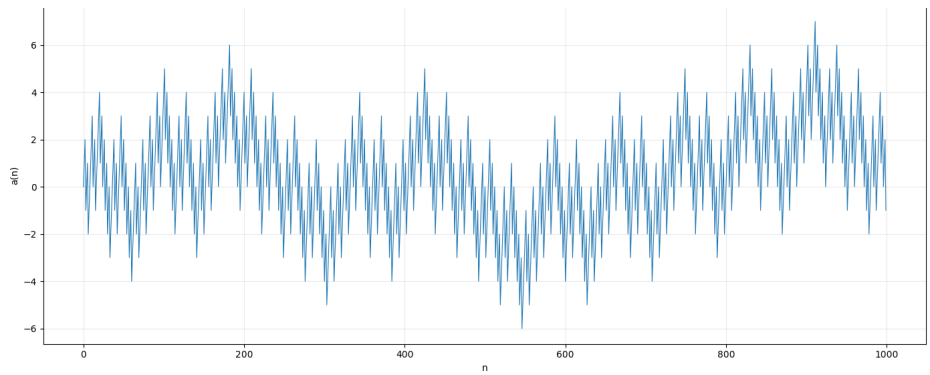
Machina Animata on latinaa ja tarkoittaa *elävää konetta* tai vapaammin *konetta, jolle on annettu henki*. Harmonikka palkeineen ja painikerivistöineen tuo mieleeni mekaanisten keuhkojen ja kirjoituskoneen yhdistelmän, jonka soittaja herättää eloon. On kuitenkin myös toisenlaisia koneita joihin konserton nimi viittaa, nimittäin sävellyksen perustana toimineita matemaattisia funktioita.



a(n) = sumdigits(n,3)



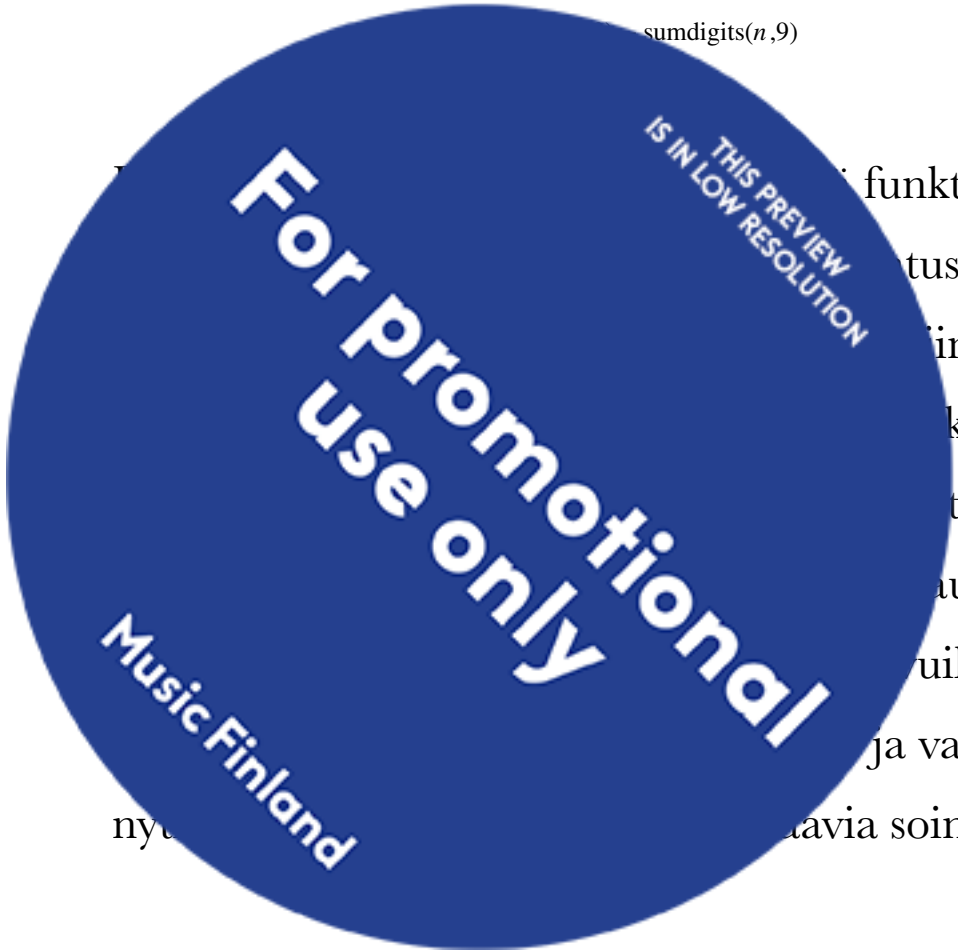
b(n) = -sumdigits(n,3)



sumdigits(n,9)

Retoriikassa puhutaan ns. *kolmen säännöstä* eli siitä, että asiat tulisi esittää aina kolmen elementin sarjana, jotta ne koettaisiin rytmisesti tasapainoisiksi ja täten mahdollisimman helposti muistettaviksi. Säveltäjät ovat hyödyntäneet retorisia keinoja jo antiikista lähtien, mutta minua kiinnosti taiteellisena lähtökohtana kokeilla mitä seuraa jos tämän kolmen säännön ottaisi ”liian tosissaan”, veisi sen äärimmäisyyksiin asti? Otin konserttoni lähtökohdaksi fraktaalien kaltaisen, lukuun 3 perustuvan funktion, josta käytin kolmea eri muotoa: kohoava $a(n)$, laskeva $b(n)$ ja siksak $c(n)$. Funktio toimi säveltäessäni eräänlaisena kaiken perustana toimivana ”ajallisena säikeenä”: vähä vähältä säikeen ympärille syntyi, kasvoi ja muuntui musiikkia, erilaisia soivia pienoismaailmoja jotka myötäilivät ja vastustivat säikeen painovoimaa, joskus jopa siitä irtautuen kuin avaruuteen sinkoutuva luotain.

... funktiota oli tulkita luvut säveliksi ja siten erilaisiksi asteikoiksi
... tus firmuksia, joihin sovelsin kontrapunktitekniikoita
... intoinen oli rapuliike, joka sai aikaan sen, että äärettömiin
... kea kohti yhtä pistettä, kuin singulariteettia, johon kaikki
... tää funktion kuvaajaa pelkästään musiikin suunnan
... uuksia sävelten ja rytmien suhteen (esim. osa II). Kolmas
... uiksi, joilla ohjailin kvarttiharmoniaan perustuvan
... ja vastapäivään (osat IV ja V). Näin kehittyi säännöllisesti
... avia sointuketjuja. Neljäs tapa oli käyttää kohteina harvemmin



esiintyviä kuvaajan huippuja ja laaksoja, mikä loi musiikkiin taitteita kuin itsestään (kaikki osat). Viides tapa oli rytmisesti venyttää ja supistaa (kuin haitaria) erinäisiä kohtia näissä sävelketjuissa, mikä synnytti miellyttävää liukkauden, huojunnan tai horjahtelun tuntua (esim. osan I alku). Kuudes tapa oli venyttää haitarimaisesti peräkkäisten funktion luomien sävelten välejä soinnuiksi, esimerkiksi kvintti- ja kvarttipinoiksi (esim. osa II, D).

Musiikin jähmettyminen on kasvava uhka liian säännölliselle materiaalille. Olikin erityisen mieleenpainuvaa kokea säveltäessä kaavan luomaa paineen tuntua, aivan kun mieli ja intuitio tahtoisivat alkaa kapinoida musiikkia jähmettäviä sääntöjä vastaan. Kaavan paine kirvoitti keksimään musiikkia kaavaa vastaan, vapautuvia, roiskuvia eleitä! Tällöin funktion muotoa luovasta vaikutuksesta oli erityistä iloa: joskus lähdin lentämään kuin lintu funktion jyrkän teeltä kohdistuen lentoni edessä siintävään uuteen kielekkeeseen, jolle laskeutuessa ajoitus tuntui ihmeelliseltä loksahdukselta.

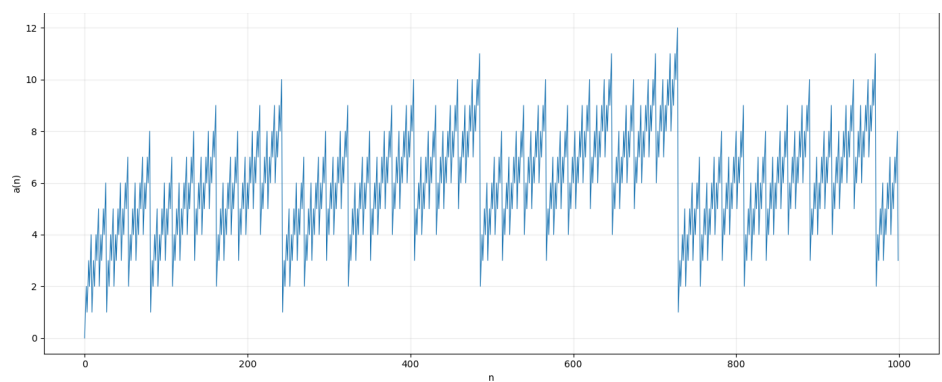
Machina Animata on vähittäinen mutta vääjäämätön vapautumisen prosessi. Osa I alkaa harmonikan ja orkesterin täydellisellä symbioosilla, josta harmonikka vähitellen herää erilliseksi. Tätä seuraa osan II itsetutkiskelu, jossa harmonikka pikkuhiljaa avautuu sisältään käsin, laskostuen lopulta aivan uusiksi harmonioiksi, joita orkesteri vastavuoroisesti alkaa seurata ja kaiuttaa. Osassa III seuraa muutoksen aiheuttama kriisi, jonka vastapainona on pohdiskeleva osan IV koraali, joka johtaa eräänlaiseen oivalluksenkaltaiseen tilaan. IV ja V osien väliin sijoittuu vapaaehtoinen kadenssi, solistin oma monologi. Lopulta osassa V harmonikka on vihdoinkin vapaa: funktiot eivät enää ohjaa sitä, pikemminkin se leikkii ja assosioi niistä yhä uusia muotoja, mikä johtaa lopulta deklamoivaan, ekstaattiseen finaaliin.

Harmonikkakonsertto on omistettu Veli Kujalalle, joka on soittajana sekä säveltäjänä ollut minulle jo vuosia tärkeä henkilö (se ylittää aivan huipputyypin!), ja jota ilman tätä konserttoa ei olisi ikinä kirjoittanut.

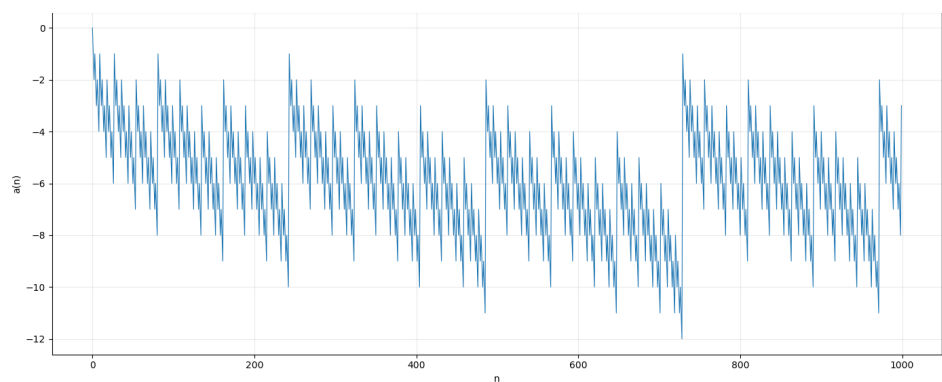


About the composition

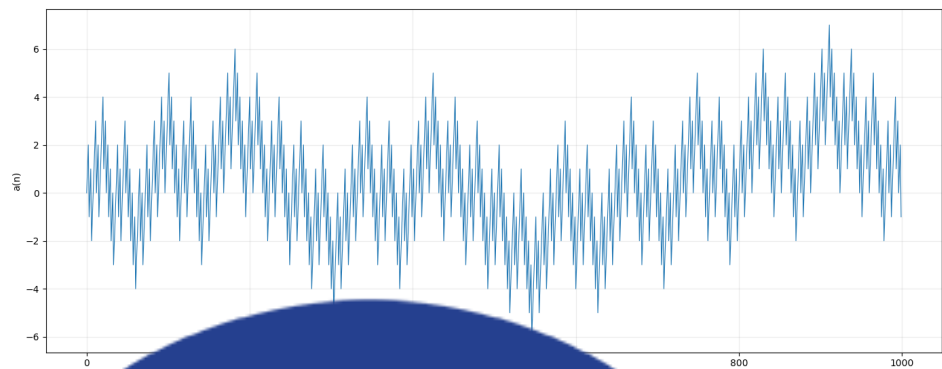
Machina Animata is Latin and means *living machine*, or more freely, *a machine that has been given life*. The accordion, with its bellows and rows of buttons, reminds me of a combination of mechanical lungs and a typewriter, brought to life by the performer. There are, however, also other kinds of machines to which the title of the concerto refers, namely the mathematical functions that formed the basis of the composition.



$a(n) = \text{sumdigits}(n, 3)$

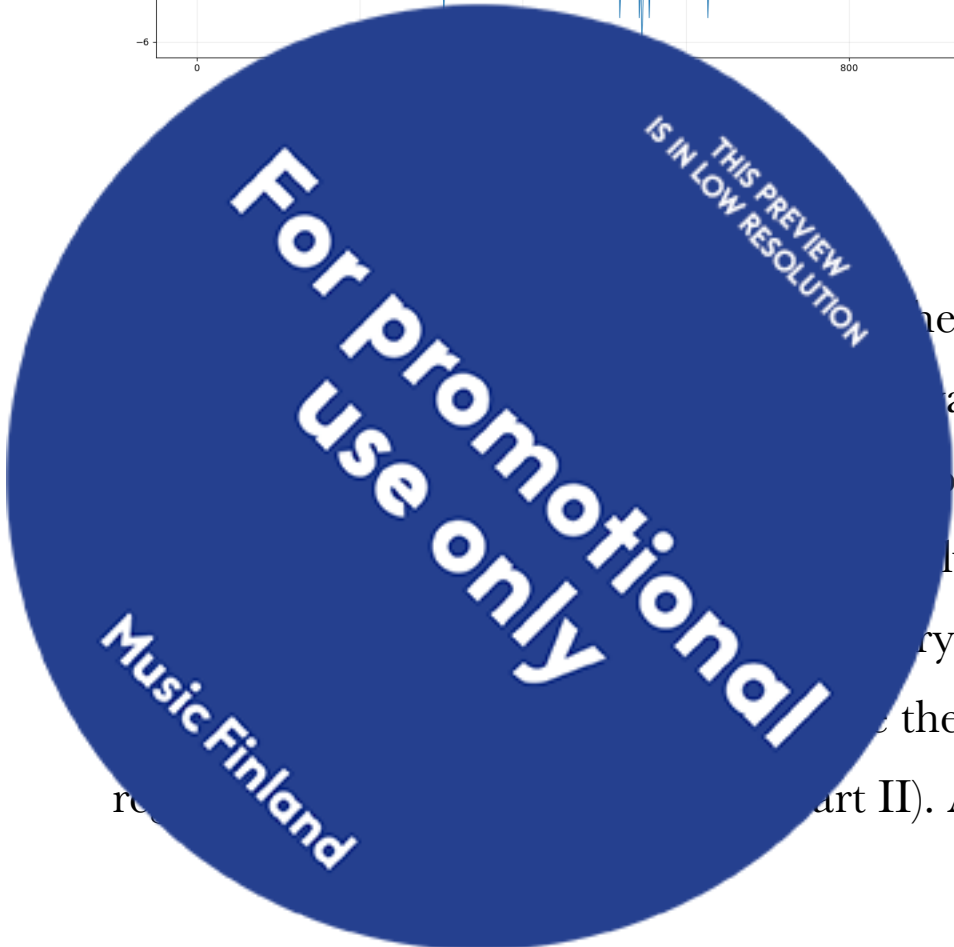


$b(n) = -\text{sumdigits}(n, 3)$



In rhetoric, there is a so-called *rule of three*, meaning that things should always be presented as a series of three elements so that they are perceived as rhythmically balanced and thus as easy to remember as possible. Composers have used rhetorical devices since antiquity, but as an artistic starting point I was interested in experimenting with what would happen if this rule of three were taken “too seriously”, pushed to its extreme. I took as the starting point of my concerto a fractal-like function based on the number 3, of which I used three different forms: ascending $a(n)$, descending $b(n)$ and zigzag $c(n)$. In composing, the function served as a kind of “temporal thread” underlying everything: little by little, music emerged, grew and transformed around the thread, creating different small sonic worlds that followed and resisted the gravitational pull of the thread, sometimes even breaking away from it like a probe launched into space.

The function was to interpret the numbers as pitches and in this way, the function created various cantus firmi to which I applied various musical techniques from inversion to canon. Particularly interesting was the way in which the constantly expanding music inevitably move towards a single point where everything inevitably comes to a stop. A second way was to use the function to determine the direction of the music, leaving even more freedom with the performer (see part II). A third way was to interpret the terms of the function as



ordinal numbers, which I used to control the cyclical movement of a chord sequence based on quartal harmony, moving clockwise and counterclockwise (Parts IV and V). This resulted in chord sequences that regularly jerked back to the same point. A fourth way was to use the less frequently occurring peaks and valleys of the graph as points of focus, which created formal turns in the music almost by themselves (all parts). A fifth way was to rhythmically stretch and compress, like an accordion, various passages in these pitch sequences, creating a pleasing sense of slipperiness, swaying or stumbling (e.g. the beginning of Part I). A sixth way was to stretch the intervals between successive pitches generated by the function into chords, like an accordion, for example into stacks of fifths and fourths (e.g. Part II, D).

The solidification of the music is a growing threat to overly regular material. It was particularly memorable to experience, while composing, the sense of pressure created by the formula, as if the mind and intuition wanted to rebel against the rules causing the music to solidify. The pressure of the formula prompted me to invent music against the formula, liberating, splashing gestures! Here, the function's influence on the shape of the music was particularly enjoyable: sometimes I would take flight like a bird from a precipice in the function, directing my flight towards a new ledge appearing ahead, where the timing of my landing felt like a miraculous click into place.

Machina Animata is a gradual but inevitable process of liberation. Part I begins with a complete symbiosis between the accordion and orchestra, from which the accordion gradually awakens as a separate entity. This is followed by the introspection of Part II, in which the accordion gradually opens up from within, eventually folding itself into entirely new harmonies, which the orchestra in turn begins to follow and echo. Part III brings a crisis caused by the transformation, counterbalanced by the contemplative chorale of Part IV, which leads to a kind of state of insight. Between Parts IV and V there is an optional cadenza, the soloist's own monologue. Finally, in Part V the accordion is free: the function no longer guide it. Rather, it plays with them and associates freely, creating ever new forms. The work ends with a declamatory, ecstatic finale.

Veli Kujala, who has been an important role model for me as a composer (and, generally speaking, a great guy!), and have been written.

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Instrumentation

1 Flute

1 Oboe

1 Clarinet in Bb

1 Bassoon

1 Horn in F

*Percussion (1)

Strings

*: Triangle, Bell Tree, Crotales, Glockenspiel, Xylophone, Tubular Bells, 2 Suspended symbols (Crash): high and low, Tam-tam & Bass Drum.

Duration app. 26'

Dedicated to Veli Kujala. This work was composed in 2025-2026. It was first premiered in 28 October 2026 in Korundi Hall, Rovaniemi, by Veli Kujala (concert accordion) and the Lapland Chamber Orchestra, conducted by John Storgårds.

Composition work kindly supported by Kone Foundation. Commissioned by Veli Kujala and Lapland Chamber Orchestra. Commission kindly supported by Society of Finnish Composers' Sibelius Fund and Teosto Composition Commission Grant.

Program notes

- All trills start on lower note unless specified otherwise
- Marking "Vln I & II: div. a 3" means that all violins (I and II) are combined and then divided evenly into three parts, marked with "parte 1/3", "parte 2/3" and "parte 3/3". This means that parts are taken from violin I and violin II section. For example if there are 4 violin I players, and if there is a marking "Vln I & II: div. a 3", then: 1st part is played by 4 violin I players, 2nd part by 4 violin II player, and 3rd part by 4 violin I player. After the conclusion of the soloist there is an optional improvised Cadenza for the soloist, if it is followed by an attacca after bar 60. The length of the Cadenza is also left to the discretion of the soloist.

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Dedicated to Veli Kujala

Machina Animata

concerto for accordion and chamber orchestra

Transposing score

I.

OLLI MOILANEN
(b. 1987)

Moderato misterioso, poco a poco stringendo $\text{♩} = 180$

Flute

p

Oboe

p

Clarinet in Bb

p

Bassoon

p

Horn in F

p

Xylophone

hard wood mallets

p

Concert Accordion

legato

$8va$

p

legato

$8va$

Violin I

legato

Double Bass

p



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The image displays a page of a musical score for 'The Swan' by Camille Saint-Saëns. The score is written for a full orchestra and piano. The instruments shown include Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bsn.), Horn (Hn.), Xylophone (Xyl.), Accordion (Acc.), Violin I (Vln I), Violin II (Vln II), and Double Bass (D. B.). The score is in 3/4 time and the key of D major. The page number 14 is visible in the top left corner. The music features various dynamics such as *pp* (pianissimo), *mp* (mezzo-piano), and *p* (piano). There are also articulation marks like accents and slurs. A large blue watermark is overlaid on the bottom left of the page.

22

Fl.

Ob.

Cl.

Hn.

Xyl.

Acc.

Vln I

Vla

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ppp

p

Detailed description of the musical score: The score is for measures 22 through 28. The Flute (Fl.) part has notes in measures 22, 23, 24, 25, 26, and a melodic phrase in measure 27. The Oboe (Ob.) part is mostly silent, with a single note in measure 27. The Clarinet (Cl.) part has a long, sustained note in measure 27. The Horn (Hn.) part has a long, sustained note in measure 27. The Xylophone (Xyl.) part has notes in measures 22, 23, 24, 25, and 26. The Accordion (Acc.) part has a complex melodic line in measures 22-26. The Violin I (Vln I) and Viola (Vla) parts play sustained chords in measures 27-28. Dynamics include *ppp* for the Clarinet and Horn in measure 27, and *p* for the Oboe in measure 27. A large blue watermark is overlaid on the bottom left of the page.

B

29

Fl.

mf

mf

3

Ob.

mf

mf

p 3

Cl.

mf

p

mp

5

3

3

3

3

3

mf

p

Bsn.

mf

p

mf

p

Hn.

mf

p

ppp

mf

p

Xyl.

mf

mf

Acc.

(8)

(8)

Vln I

Vln II

D. B.

3

mf

mf

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36

Fl.

mf

f

5

Ob.

mf

f

Cl.

mp

mf

f

Bsn.

mf

f

p

3

Hn.

mf

f

Xyl.

mf

f

To Tri.

Acc.

(8)

(8)

1

Vln. I & II: div. a 3 (parte 1/3)

1

Vln I

2

2

(parte 2/3)

1

Vln. I & II: div. a 3 (parte 2/3)

1

Vln II

mf

f

mf

f

D. B.

mf

f

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[illegible]

Vla

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D. B.

56 **D**

Fl. *p* *mf* *p*

Ob. *mf* *p* *mf* 6 *p*

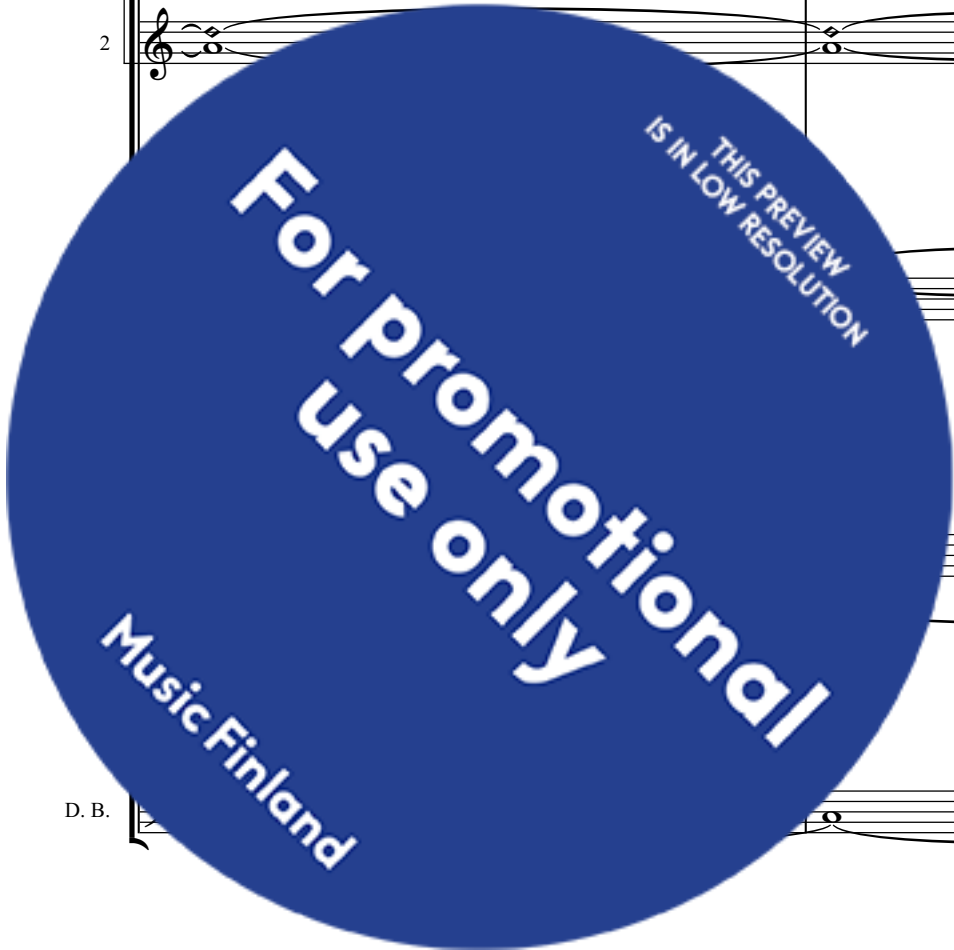
Xyl. *mf* *pp* *mf* *pp* To B. Tr.

Acc. *mf* 6 6 6 3 6 6

Vln I 1 2

Vln II 1 2

D. B.





64

Fl.

luminoso

mf *p*

Ob.

luminoso

mf *p*

Cl.

luminoso

mf *p*

Bsn

luminoso

ppp

Hn

p *ppp* *mf*

B. Tr.

f

To Crot.

Acc.

luminoso, con brio

f

1

Vln I

luminoso

2

Vln II

luminoso

1

D. B.

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67

Fl.

Ob.

Cl.

Bsn.

Hn.

Acc.

1

Vln I

2

1

Vln II

2

D. B.

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71

Fl. *pp* *mf* *p*

Ob. *p* *mf* *p*

Cl. *p*

Bsn. *ppp* *mf* *p*

Hn. *pp*

Acc. *p*

1 Vln I

2 Vln I

1 Vln II

2 Vln II

D. B.

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F *poco a poco drammatico*

Fl. *mf* 5 3 *f* 3 6

Ob. *mf* 5 3 3 6

Cl. *mf* 5 3 *f* 3 6

Bsn. *f* 3 3 6

Hn. *f* 3 3 6

Crot. *mf* *To Sus. Cym.* *Sus. Cym.* (2 symbols: high & low crash) hard mallets *ppp* 6

Acc. *mf* 3 3 *f* 3 6

Vln I *poco a poco drammatico* 1 2 1 2 1 2 1 2 6

Vln II *poco a poco drammatico* 1 2 1 2 1 2 1 2 6

D. B. 3 6

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79

Fl. *ff* *drammatico* *tr* *non dim.*

Ob. *ff* *drammatico* *tr* *non dim.*

Cl. *ff* *drammatico* *tr* *non dim.*

Bsn. *ff* *drammatico e pesante* *non dim.*

Hn. *ff* *drammatico e pesante* *non dim.*

Sus. Cym. *ff* *pp*

Acc. *ff* *drammatico e pesante* *non dim.*

1 *ff* *drammatico* *non dim.*

Vln I *ff* *drammatico* *non dim.*

2 *ff* *drammatico* *non dim.*

1 *ff* *drammatico* *non dim.*

Vln II *ff* *drammatico* *non dim.*

D. B. *ff* *drammatico* *non dim. legato*

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G

85

Fl.

Ob.

Cl.

Bsn.

Sus. Cym.

Acc.

Vln I

Vln II

D. B.

f

mf

p

f

deciso ma un poco agitato

solo deciso ma un poco agitato

con fuoco

tr

9

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deciso ma un poco agitato

Fl. *f*

Ob. *deciso ma un poco agitato*
f *pp*

Cl. *deciso ma un poco agitato*
f *pp*

Bsn *deciso ma un poco agitato*
pp

Hn *deciso ma un poco agitato*
f *pp*

Sus. Cym. *To Xyl.*
f

Acc.

tutti
f

Vln I *tutti*
deciso ma un poco agitato
f

Vln II *deciso ma un poco agitato*

D. B.

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97

Fl.

Ob.

Cl.

Bsn.

Xyl. Xyl. hard wood mallets

Acc.

1
Vln I

2

1
Vln II

2

D. B.

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H start on upper note

Fl.

Ob.

Cl.

Bsn.

Xyl.

Acc.

Vln I

Vln II

D. B.

start on upper note

pp

f

pp

f

f

pp

Vln I: div a 2

Vln I: div a 2

Vln II: div a 2

Vln II: div a 2

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120

Fl.

Ob.

Cl.

Bsn

Hn

Xyl.

Acc.

Vln I

Vln II

D. B.

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The musical score is written for a full orchestra. The Flute part begins with a melodic line in the treble clef. The Oboe part follows with a similar melodic line. The Clarinet part has a more rhythmic, eighth-note pattern. The Bassoon part plays a steady eighth-note accompaniment. The Horn part has a melodic line with some rests. The Xylophone part has a rhythmic pattern. The Accordion part has a complex, fast-moving line. The Violin I and Violin II parts have melodic lines. The Double Bass part has a simple, steady line. A large blue watermark is overlaid on the bottom left of the page.

128

Fl.

Ob.

Cl.

Bsn

Hn

Xyl.

Acc.

Vln I

Vln II

D. B.

To B. Dr.

3

3

3

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[illegible]

139

J

misterioso

Fl.

p sub.

Ob.

misterioso

p sub.

Cl.

misterioso

p sub.

Bsn.

misterioso

p sub.

Hn.

misterioso

p sub.

B. Dr.

B. Dr.

pp

Acc.

misterioso

p sub.

1

misterioso

Vln. I & II: div. a 3 (parte 1/3)

pp

2

misterioso

(parte 2/3)

pp

1

misterioso

Vln. I & II: div. a 3 (parte 2/3)

2

misterioso

Vln. I & II: div. a 3 (parte 2/3)

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II.

Larghetto sostenuto, poco a poco aperto all’animato ♩ = 54

Flute

Oboe

Clarinet in Bb

Bassoon

Horn in F

Tubular Bells

delicato

mp

Concert Accordion

delicato

mp

Violin I

1

p

2

(parte 2/3)

delicato

pizz.

Violin II

1

pizz. *delicato*

Double Bass



8

Fl.

Ob.

Cl.

Bsn

Hn

Tub. Bells

Acc.

1

Vln I

2

1

Vln II

D. B.

delicato

ppp *p* *mp* *pp*

delicato *pp*

delicato *pp*

delicato *p*

delicato *pp*

unis. *pp*

unis. *pp*

unis. *pp*

pp

pp

pp

pp

pp

delicato pizz. *pp*

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A

16

Fl. *mp* *pp* *mp* 3

Ob. *mp* 3

Cl. *mp* *pp* *mp* *pp* *mp* 3

Bsn. *mp*

Hn. *mp*

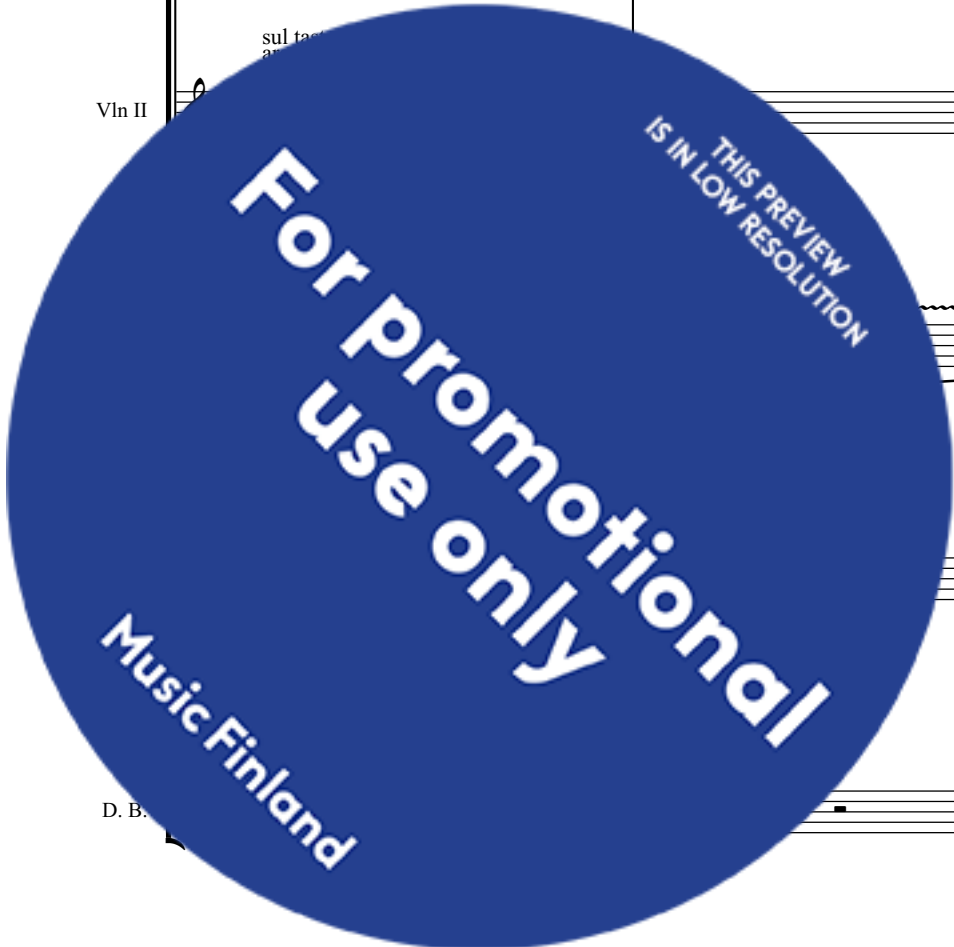
Tub. Bells

Acc. *mf* 3

Vln I *mp* sul tasto arco legato

Vln II sul tasto arco

D. B.



B

27

Fl. *sostenuto* *mf* *f* *sostenuto ma espressivo, cantabile* 3

Ob. *sostenuto* *mf* *f* *sostenuto ma espressivo, cantabile* 3

Cl. *sostenuto* *mf* *f* *sostenuto ma espressivo, cantabile* 3

Bsn *mf* *f* *sostenuto ma espressivo, cantabile*

Hn *poco legato* *mf* *f* *sostenuto ma espressivo, cantabile* 3

Tub. Bells *mf* *sostenuto ma espressivo, cantabile*

Acc. *f* *ff* *sostenuto ma espressivo, cantabile* 3

Vln I 1 *ord.* *mf* *f* *sostenuto ma espressivo, cantabile* 3

Vln I 2 *ord.* *mf* *f* *sostenuto ma espressivo, cantabile* 3

Vln II 1 *ord.* *f* *sostenuto ma espressivo, cantabile* 3

Vln II 2 *f* *sostenuto ma espressivo, cantabile* 3

D. B. *legato arco* *p* *f* *sostenuto ma espressivo, cantabile* *legato arco* *p* *f*

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This image displays a page from a musical score for 'The Swan' by Camille Saint-Saëns. The score is written for a full orchestra and piano. The instruments shown include Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bsn.), Horn (Hn.), Accordion (Acc.), Violin I (Vln I), Violin II (Vln II), and Double Bass (D. B.). The music is in 4/8 time and features a key signature of one flat (B-flat). The score is marked with a tempo of 'Andante' and a dynamic of 'mp' (mezzo-piano). The music is characterized by a prominent triplet pattern in the woodwinds and strings, and a melodic line in the piano. The score is presented in a standard musical notation format, with staves for each instrument and a common time signature and key signature.

42

Fl.

Ob.

Cl.

Bsn

Hn

Acc.

1

Vln I

2

Vla

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This musical score page contains measures 42 through 45. The instruments are arranged in two systems. The first system includes Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bsn), Horn (Hn), and Accordion (Acc.). The second system includes Violin I (Vln I) with two staves (1 and 2) and Viola (Vla). The key signature changes from one flat to two flats between measures 42 and 43. The time signature is 4/4. A large blue circular watermark is overlaid on the lower half of the page, containing the text 'THIS PREVIEW IS IN LOW RESOLUTION', 'For promotional use only', and 'Music Finland'.

47

Fl.

mf *pp*

Ob.

legato, poco tenuto
sospeso

mf *pp*

Cl.

legato, poco tenuto
sospeso

mf *pp*

Bsn.

sospeso

mf p *mf p*

Tri.

Tri. *sospeso*
mf

B. Tr.

sospeso, poco rubato
continuous, even sound

ppp

Acc.

sospeso

mf *mp* *mf* *p* *mf* *p*

1

Vln I

sospeso

2

Vla

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34

II.

Fl.
Ob.
Cl.
Bsn
Hn
B. Tr.
Acc.
Vln I
Vln II
D. B.

poco a poco

poco a poco

poco a poco

mf p mf p mf p

p mf

p mf

p mf

p mf

f

pizz.

pizz.

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D $\text{♩} = 126$

61

Fl. *f* *p*

Ob. *f* *p*

Cl. *f* *p*

Bsn. *f* *mf* *mp*

Hn. *f* *mf* *mp*

Tri. *mf*

B. Tr. *mf* *pp* l.v.

Acc. *f*

Vln I 1 *f* *mp*

Vln I 2 *f* *mp*

Vln II 1 *f* *mp*

Vln II 2 *f* *mp*

D. B. *mp*

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[illegible]

[illegible]

81

Fl.

Ob.

Cl.

Bsn

Hn

Acc.

1

Vln I

2

1

Vln II

2

D. B.

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F

85

Fl.

mf mp pp mf

Ob.

mf mp mf tr

Cl.

mf mp mf

Bsn

mf mp

Hn

mp

Glock.

To Xyl.
mf

Acc.

mf

1

Vln I

pp mp > pp mp > pp mp > pp mp > pp

2

pp mp > pp mp

1

Vln II

pp mp ppp mp ppp mp

pizz.

arco

pp mp > pp mp > pp mp > pp

D. B.

91

Fl.

Ob.

Cl.

Bsn

Hn

Acc.

Vln I

Vln II

D. B.

mp

pizz.

pizz.

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95

Fl.

Ob.

Cl.

Bsn.

Acc.

1

Vln I

2

1

Vln II

2

2

D. B.

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G

Fl.

Ob.

Cl.

Bsn.

Hn.

Xyl.

To Tub. Bells

Acc.

Vln. I & II: div. a 3 (parte 1/3)

ord.

punta d'arco

pp

mp

pp

(parte 2/3)

ord. punta d'arco

mp

pp

Vln. I & II: div. a 3 (parte 2/3)

ord. punta d'arco

mp

pp

non div.

(parte 3/3)

ord. punta d'arco

mp

pp

non div.

arco

mp

arco

mp

D. B.

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106

Acc.

mf

p

mf

p

mf

p

1

Vln I

mf pp

mf pp

mf pp

mf pp

2

mf pp

mf pp

mf pp

mf pp

1

Vln II

mf pp

mf pp

mf pp

mf pp

2

mf pp

mf pp

mf pp

mf pp

non div.

pp mf pp

non div.

pp

Vc.

[Musical score snippet showing staves for Fl., Ob., Cl., Bsn., Hn., Tub. Bells, Acc., Vln I, Vln II, and D. B.]

117

Vln I

1

2

Vln II

1

2

mf

mf

mf

mf



H

120

Fl.

p

Ob.

p

Cl.

p

Bsn

p

Tub. Bells

mp

Acc.

mp

3

3

ord.

p sub.

ord.

1

2

Vln I

Vln II

D. B.



125

Fl.

Ob.

Cl.

Bsn

Acc.

1

Vln I

2

1

Vln II

2

D. B.

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The musical score is presented in a standard orchestral layout. The woodwind section (Flute, Oboe, Clarinet, Bassoon) is at the top, followed by the Accordion. The string section (Violin I, Violin II, Double Bass) is at the bottom. The score spans measures 125 to 132. The Flute and Oboe parts are mostly rests, with some notes in measures 128 and 132. The Clarinet and Bassoon have more active parts, including eighth and sixteenth notes. The Accordion features a complex melody with triplets and chords. The Violin I and II parts play a rhythmic pattern of eighth notes and rests. The Double Bass part provides a steady accompaniment with eighth notes and rests. A large blue watermark is overlaid on the bottom left, containing the text 'For promotional use only', 'THIS PREVIEW IS IN LOW RESOLUTION', and 'Music Finland'.

III.

Andante inquieto, con slancio ♩ = 72

Andante inquieto, con slancio ♩ = 72

Flute

Oboe

Clarinet in Bb

Bassoon

Horn in F

Bass Drum

Concert Accordion

Violin I

Violin II

Viola

Violoncello

Double Bass

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==

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D. B.

A

p

arco

pp

arco

pp



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D. B.

22

Acc.

Vc.

D. B.

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

29

Fl.

Ob.

Cl.

Bsn

Hn

Acc.

Vln I

D. B.

f *mp* *f* *pp* *mf* *pp*

arco *tr* *ppp* *arco* *mf* *mf* *mf* *mf* *pp* *mf* *pp*

pizz. *pp* *pp* *pp* *pp* *pp*



B

Fl. *f*

Ob. *f*

Cl. *f*

Bsn. *f*

Hn. *f*

Tub. Bells *f*

Acc. *f*

Vln I *f* arco

Vln II *f* arco

D. B.

34

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41

Fl.

Ob.

Cl.

Bsn

Hn

Tub. Bells

Acc.

Vln I

Vln II

Vla

Vc.

D. B.

non dim.

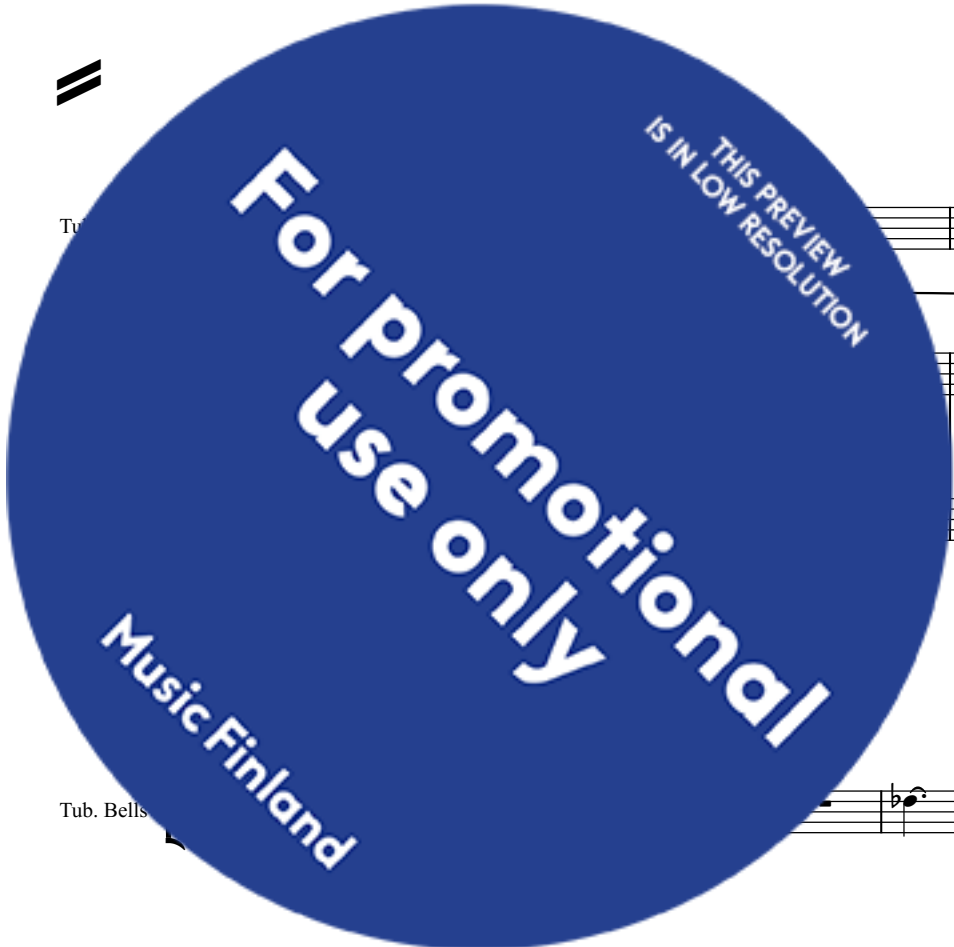
6 6 6

Tu

mf

6 6 6

Tub. Bells



[illegible]

[illegible]

start on upper note

84

Fl.

mf

pp

Ob.

mf

pp

Cl.

mf

pp

molto agitato

pp

Bsn.

mf

pp

molto agitato

pp

Hn.

mf

pp

B. Dr.

p

Acc.

mf

pp

Vln I

unis. pizz.

p

6

Vln II

unis. pizz.

6

3

D. E.

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[illegible]

97

Fl.

Ob.

Cl.

Bsn.

Hn.

B. Dr.

Acc.

Vln I

Vln II

D. B.

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102

Cl.

Bsn

B. Dr.

Acc.

Vln I

Vln II

Vla

D. B.

p

f

arco

6

3

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107

Fl.

Ob.

Cl.

Bsn.

B. Dr.

Acc.

Vln I

Vln II

Vla.

Vc.

D. B.

E

pp

f

pp

f

pp

f

p

f

f

ff

f

pp

f

p

f

f

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Vla.

116 *solenne*

Hn

p

Acc.

Vln I

6

Vln II

6

Vla

3

Vc.

agitato, sempre più solenne
pizz.
p

D. B.

agitato, sempre più solenne
pizz.
p

120

Hn

Acc.

V.

6

6

6

D. B.



124

Hn

Acc.

Vln I

Vln II

Vla

Vc.

D. B.

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IV.

Andante luminoso, quasi corale ♩ = 80

Flute

Oboe

Clarinet in Bb

Bassoon

Horn in F

Crotales

metal mallets
triquillo
p

Concert Accordion

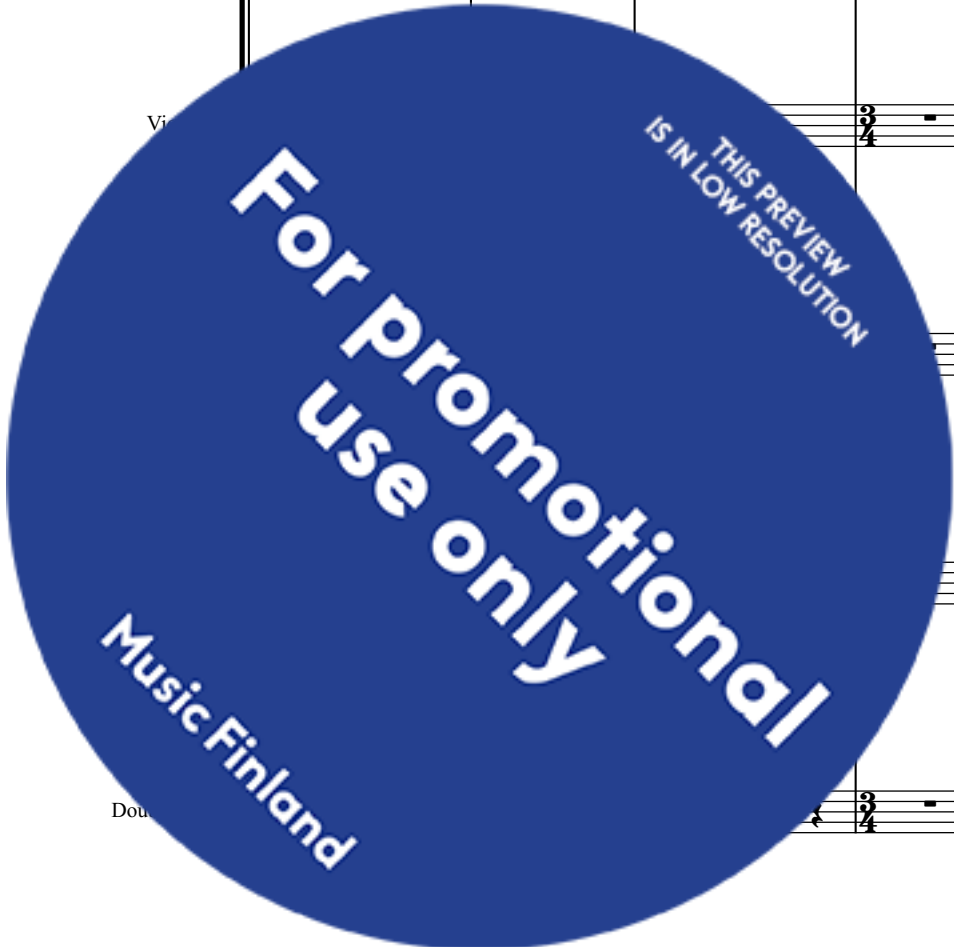
triquillo
legato
mp

Violin I

Viola

Violoncello

Double Bass



10 **A**

Crot.

Acc.

1
Vln I & II div a 3 (parte 1/3)
tranquillo
senza vib.
legato

1 *p*

2
(parte 2/3)
tranquillo
senza vib.
legato

2 *p*

1
Vln I & II div a 3 (parte 1/3)
tranquillo
senza vib.
legato

1 *p*

2
(parte 2/3)
tranquillo
senza vib.
legato

2 *p*

Vla

sempre

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D. B.



38

Fl.

cre - - - - - scen - - - - - do - - - - - poco - - - - - a - - - - - poco - - - - -

Ob.

poco a poco sonore

Cl.

p cre - - - - - scen - - - - - do - - - - - poco - - - - - a - - - - - poco - - - - -

Tam.

Tam.

ppp cre - - - - - scen - - - - - do - - - - - poco - - - - - a - - - - - poco - - - - -

Acc.

cre - - - - - scen - - - - - do - - - - - poco - - - - - a - - - - - poco - - - - -

1

cre - - - - - scen - - - - - do - - - - - poco - - - - - a - - - - - poco - - - - -

2

cre - - - - - scen - - - - - do - - - - - poco - - - - - a - - - - - poco - - - - -

Vln I

3

cre - - - - - scen - - - - - do - - - - - poco - - - - - a - - - - - poco - - - - -

4

cre - - - - - scen - - - - - do - - - - - poco - - - - - a - - - - - poco - - - - -

1

cre - - - - - scen - - - - - do - - - - - poco - - - - - a - - - - - poco - - - - -

Vln II 2

do - - - - - poco - - - - - a - - - - - poco - - - - -

2

do - - - - - poco - - - - - a - - - - - poco - - - - -

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D poco tenuto ma legato*sonore**sim.*

45

Fl. *f* poco tenuto ma legato *sonore* *sim.*

Ob. *f* poco tenuto ma legato *sonore* *sim.*

Cl. *f* poco tenuto ma legato *sonore* *sim.*

Bsn. *f* poco tenuto ma legato *sonore* *sim.*

Hn. *f* poco tenuto ma legato *sonore* *sim.*

Tam. *f* *sonore* *pp* *f*

Acc. *f* *sonore*

1 *f* *sonore*

2 *f* *sonore*

Vln I 3 *f* *sonore*

4 *f* *sonore*

1 *f* *sonore*

Vln II 2 *f* *sonore*

3 *f* *sonore*

1 *f* *sonore*

Vcllo *f* *sonore*

D. B. *f* *sonore*

Cadenza (optional)

V.

Vivace, volante e estatico, irreversibile ♩ = 160

Flute

Oboe

Clarinet in Bb

Bassoon

Horn in F

Tam-tam

Concert Accordion

Violin I

Violin II

Double Bass

ord.

mf *mp*

To B. Tr.

f

div. a 2

pp *mp* *pp* *mp* *pp*

pp *mp* *pp* *mp* *pp*

mp *pp* *mp* *pp* *mp*

mp *pp* *mp*

gliss

gliss

gliss

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8

Ob.

Cl.

Bsn.

Acc.

1

Vln I

2

1

Vln II

2

III

D. B.

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Fl. ¹⁵ *mf* *tr* *p* *mf* *tr* *6*

Ob. *p* *mf* *tr* *p* *mf* *tr*

Cl. *mf* *5* *5* *5*

Bsn. *gliss.* *gliss.*

B. Tr. *mf* *poco rubato*
continuous, even sound

Acc. *3* *3*

Vln I 1 *pp* *mp* *pp* *mp*

2 *mp* *pp* *mp* *pp* *mp*

Vln II 1 *mp* *pp* *mp* *pp*

2 *pp* *mp* *pp*

D. B. *gliss.* *gliss.*

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ritardando ♩ = 66

[illegible]

27

Fl. *pp* *mf* *mp* *f*

Ob. *pp* *mf* *p* *f*

Cl. *ppp* *mf* *pp* *p* *mf* *f*

Bsn. *mf* *pp* *mf* *pp*

Hn. *mf* *pp* *mf* *pp*

B. Tr. *ppp* l.v.

1 *mf* *p* *mf* *p*

Vln I 2 *pp* *mf* *p* *mf*

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

Vln II 2 *mf* *p* *mf*

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30

Fl.

gliss.

pp

f

p

Ob.

ff

p

Cl.

6

pp

mf

Bsn.

mf

pp

mf

Hn.

mf

pp

mf

pp

1

Vln I

mf

p

mf

p

mf

2

p

mf

p

mf

p

mf

1

Vln II

p

mf

p

mf

p

2

mf

p

mf

p

D. B.

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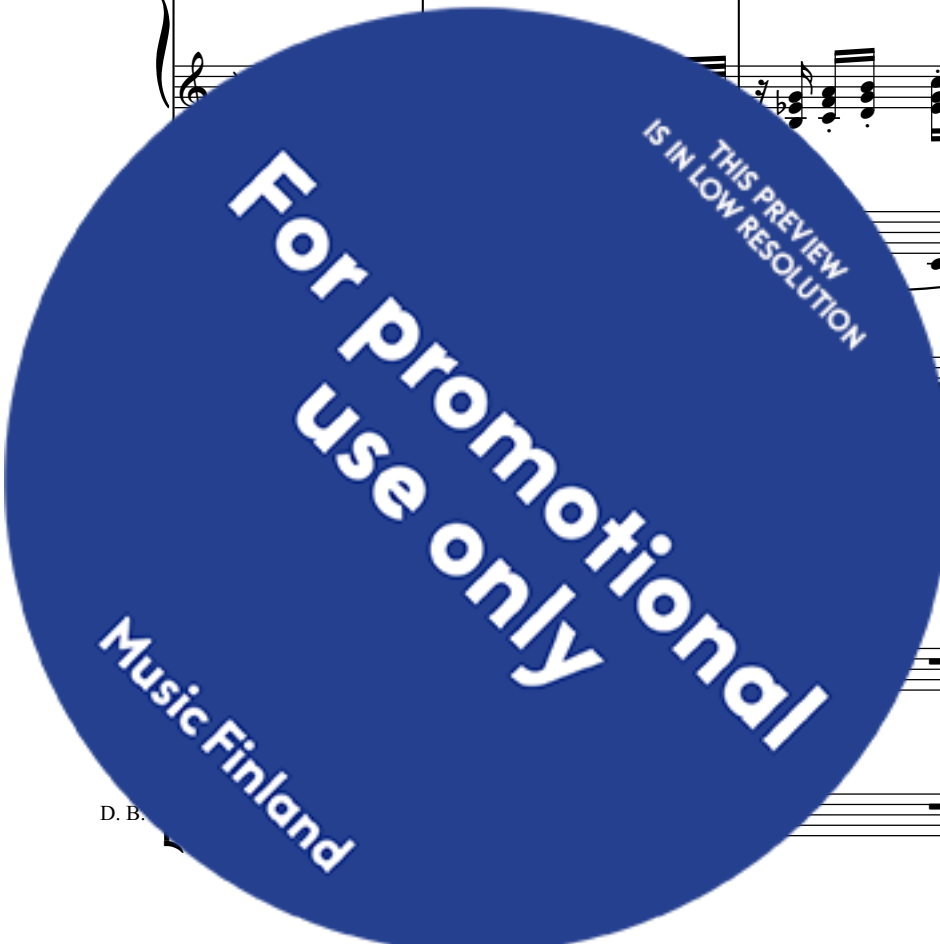
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[illegible]



59

Acc.

mp

mf

Vln I

Vln II

Vla

Vc.

pp

D. B.

pp

65

D

Fl.

mf

p

mf

Ob.

p

mf

Cl.

p

Xyl.

Xyl.

medium yarn mallets

Vla

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[illegible]

74

Fl.

Ob.

Cl.

Bsn.

Hn.

Xyl.

Acc.

Vla.

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78 **E**

Fl. *f* 6 6 6 6 *p* *mf*

Ob. *f* *p*

Cl. *f* *p*

Bsn. *f* *p*

Hn. *f* *pp*

Xyl. To Tam. *f* Tam. Soft mallets *pp*

Acc. *f*

Vln I *eccitato* *ord.* *mf* *p* 3 *sul tasto legato*

Vln II *p* 3 *p* 3 *p* 3 *p* 3

D. B. *p*

This image shows a page from a musical score for 'The Swan' by Camille Saint-Saëns. The score is written for a full orchestra and includes parts for the following instruments: Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bsn.), Horn (Hn.), Tambo (Tam.), Accordion (Acc.), Violin I (Vln I), Violin II (Vln II), and Double Bass (D. B.). The score is in 3/4 time and features a variety of musical notations, including treble and bass clefs, key signatures, and dynamic markings such as *pp* (pianissimo) and *mf* (mezzo-forte). A large blue watermark is overlaid on the page, reading 'For promotional use only' and 'MusicFinland'. The watermark also includes the text 'THIS PREVIEW IS IN LOW RESOLUTION'.

86

Fl. *mf*

Ob.

Cl.

Bsn

Hn *pp* *p*

Tam.

Acc.

Vln I *ord.*

Vln II *ord.*

D. B.

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F $\approx$ ($\bullet = 100$)

89

Fl. *f* *p*

Ob. *f* *mp*

Cl. *f* *mp*

Bsn. *f* *mp*

Hn. *f*

Tam. $\frac{4}{4}$ *ff* To Sus. Cym.

Acc. *mf*

Vln I *f* *p*

Vln II

D. B. *p* *mf*

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93

Ob.

Cl.

Bsn.

Acc.

Vln I

Vln II

Vla

D. B.

mp

mf

arco

mp

arco

mp

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Ob. 97

Cl.

Bsn.

Hn.

mf

Acc.

Vln I

Vln II

D. B.

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Ob. ¹⁰¹

Cl.

Bsn

Hn

Acc.

Vln I

Vln II

D. B.

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109

Fl.

Ob.

Cl.

Bsn.

Hn.

Acc.

Vln I

Vln II

D. B.

sim.

f

p

sim.

f

p

sim.

f

p

tr

p

f

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[illegible]

This image displays a page from a musical score, specifically measures 115 through 117. The score is for the piece 'The Swan' by Camille Saint-Saëns. The instruments and parts shown are:

- Fl.** (Flute): Measures 115-117, marked *f* and *p*.
- Ob.** (Oboe): Measures 115-117, marked *f* and *p*.
- Cl.** (Clarinet): Measures 115-117, marked *f* and *p*.
- Bsn.** (Bassoon): Measures 115-117.
- Hn.** (Horn): Measures 115-117, marked *f* and *p*.
- Acc.** (Accordion): Measures 115-117, marked *pp* and *f*.
- Vln I** (Violin I): Measures 115-117.
- Vln II** (Violin II): Measures 115-117.
- D. B.** (Double Bass): Measures 115-117.

The score is written in 3/4 time. The key signature is one sharp (F#). The tempo is marked 'Allegretto'. The score is for a full orchestra and includes an accordion part. The page number 115 is visible at the top left.

[Musical score snippet showing staves for Fl., Ob., Cl., Bsn., Hn., Acc., Vln I, Vln II, and D. B.]

121

Fl.

Ob.

Cl.

Bsn.

Hn.

Acc.

Vln I

Vln II

D. B.

f

p

tr

pp

6

6

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Fl.

124

p

12

Ob.

p

12

Cl.

p

12

Bsn

12

Sus. Cym.

Sus. Cym.
(2 symbols: high & low crash)
hard mallets

p

12

Acc.

deciso
8^{va}
f

12

Vln I

1

Vln. I & II: div. a 3 (parte 1/3)

12

2

(parte 2/3)

pp

12

Vln II

1

Vln. I & II: div. a 3 (parte 2/3)

pp

12

2

(parte 3/3)

12

12

12

12

12

12

D. B.

12

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94

estatico, maestoso

H

127

Fl.

f

p

mp

ff

meccanico

Ob.

f

p

mp

ff

meccanico

Cl.

f

p

mp

ff

meccanico

Bsn.

f

Hn.

mp

ff

meccanico

Sus. Cym.

f

p

f

(low crash)

Acc.

ff

1

Vln I

f

2

Vln I

f

1

Vln II

f

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D. B.

132

Fl. *mp* *sim.* *mp* *ff*

Ob. *mp* *sim.* *mp* *ff*

Cl. *mp* *sim.* *mp* *ff*

Bsn.

Hn. *mp* *sim.* *mp* *ff*

Sus. Cym. (high crash) *p* *f*

Acc.

Vln I 1 *unis.*

Vln I 2 *unis.*

Vln II 1 *unis.*

D. B.

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136

Fl. *mp* *mp* *ff*

Ob. *mp* *mp* *ff*

Cl. *mp* *mp* *ff*

Bsn.

Hn. *mp* *mp* *ff*

Sus. Cym. (low crash) *p* *f*

Acc.

Vln. I & II: div á 3 (parte 1/3) unis.

Vln. I 1 2 (parte 2/3) unis.

Vln. II 1 2 (2/3) unis.

D. B.

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I *cantabile*
tr ~~~~~

Fl. *mp* *ff* *pp* *ff* *sub.*
cantabile
tr ~~~~~

Ob. *mp* *ff* *pp* *ff* *sub.*
cantabile
tr ~~~~~

Cl. *mp* *ff* *pp* *ff* *sub.*

Bsn. *mp*

Hn. *mp* *ff*
cantabile

Sus. Cym. (high crash) *p* *f* To B. Dr.

Acc. *cantabile*
tr ~~~~~

Vln I 1 *molto legato*

Vln I 2 *molto legato*

Vln II 1 *molto legato*

Vln II 2 *molto legato*

D. B.

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144

Fl.

Ob.

Cl.

Bsn.

Hn.

Acc.

1 Vln. I: div á 2

2 Vln. I: div á 2

1 Vln. II: div a 2

2 Vln. II: div a 2

D. B.

For promotional use only

THIS PREVIEW IS IN LOW RESOLUTION

Music Finland

149

Fl.

Ob.

Cl.

Bsn.

Hn.

Acc.

Vln. I & II: div á 3 (parte 1/3)

1

Vln I

2

(parte 2/3)

1

Vln. I & II: div a 3 (parte 2/3)

1

Vln II

2

D. B.

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Music Finland

J

pp

pp

pp

pp

pp

157

Fl.

Ob.

Cl.

Bsn

1

Vln I

2

1

Vln II

2

D. B.

molto rit poco a poco.....

f

f

f

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Music Finland

165

K

$\text{♩} = 60$

Fl.

mp

ff

maestoso, ma un poco agitato

Ob.

mp

ff

maestoso, ma un poco agitato

Cl.

mp

ff

maestoso, ma un poco agitato

Bsn.

mp

ff

maestoso, ma un poco agitato

Hn.

mp

ff

maestoso, ma un poco agitato

B. Dr.

B. Dr.

soft mallets

pp

ff

maestoso, ma un poco agitato

Acc.

mp

ff

maestoso, ma un poco agitato

Vln I

unis.

mp sub.

ff

maestoso, ma un poco agitato

Vln II

ff

maestoso, ma un poco agitato

D. B.

mp

ff

maestoso, ma un poco agitato

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Music Finland

172

Fl.

Ob.

Cl.

Bsn

Hn

B. Dr.

Acc.

Vln I

Vln II

D. B.

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THIS PREVIEW IS IN LOW RESOLUTION

Music Finland

177

Fl.

Ob.

Cl.

Bsn.

Hn.

B. Dr.

Acc.

Vln I

Vln II

D. B.

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THIS PREVIEW IS IN LOW RESOLUTION

Music Finland

186

L

Fl.

Ob.

Cl.

Bsn.

Hn.

B. Dr.

Acc.

Vln I

Vln II

D. B.

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Music Finland