

Ilari Laakso

AM

Concerto for Cello and Orchestra

1992



Music Finland

Copyright © by the Composer

All rights reserved. This may be copied by any means of the composer



HARI LAAKSO

AM

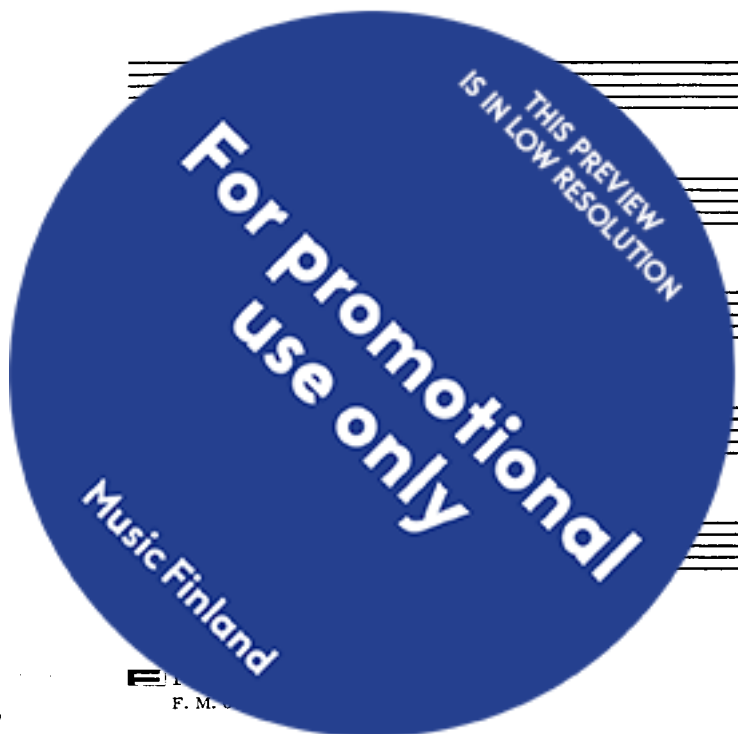
concerto for cello and orchestra

(1992)

Score

dur. ~ 18'30"

To Joel



Scoring

1 Piccolo

1 Flute

2 Clarinets in B

1 Bassoon

4 Horns in F

3 Trumpets in B

3 Trombones (I, II tenor, III bass)

Temp. Bl.

Glöckenspiel

Military drum

Xylophone

Piano

Timpani (e, d, des, H, B, A, G)

Violoncello solo

Strings

Duration approx. 18' 30"

THIS PREVIEW
IS IN LOW RESOLUTION

For promotional
use only

Music Finland

1.

AM

HARI LAAKSO
1992

Tempo rubato e affettuoso (♩ = ~ 80 M.M.)

Piccolo

Temp. Bl.

Pf. *mf*

Solo *p* misterioso e in distanza

Cb. *ppp* poco a poco crescendo

Piccolo *mf* *pp*

Temp. Bl. *mf*

Pf. *mf*

Solo *rall.* *st* *gliss.* *pizz.* *arco* *mp*

Cb. *p*

Piccolo *mf* *pp* *mp* *loco*

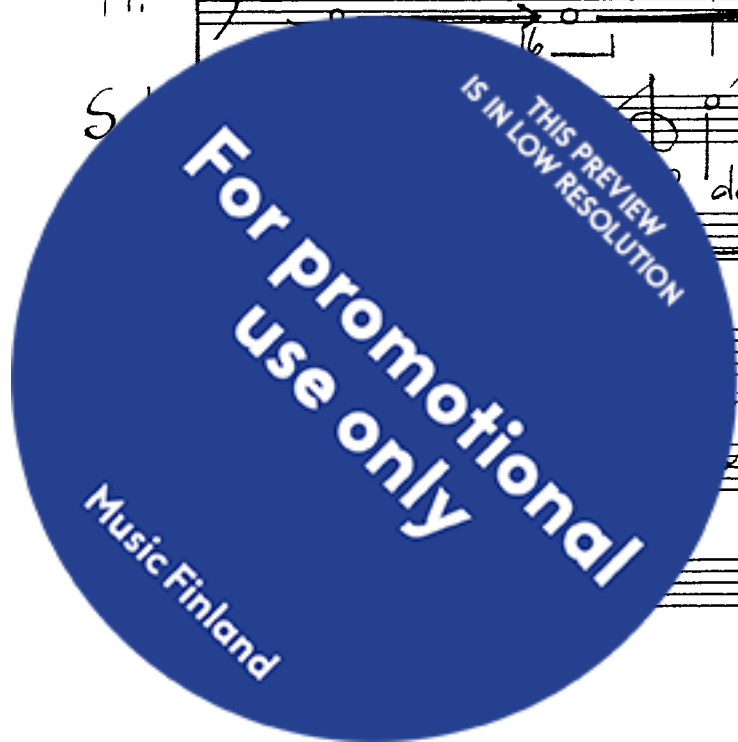
Temp. Bl. *mf*

Pf. *f*

Solo *dolce* *st* *gliss.* *mp* *crescendo*

Cb. *p*

the string inside the piano with your finger
the keyboard



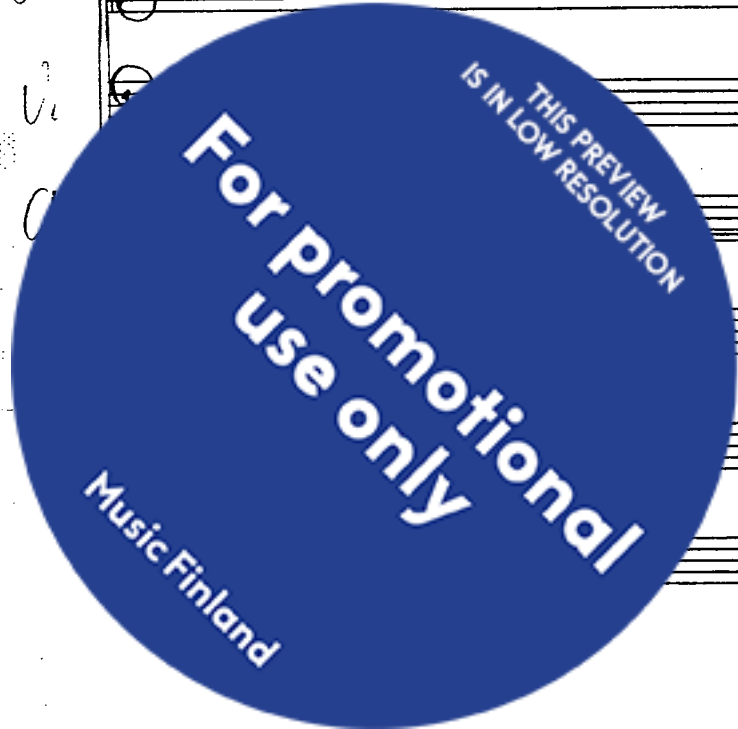
poco accelerando

Cl. in B

6

Handwritten musical score for the first system, including parts for P. colo, Tr. sq., mp. Bl., Pf., Solo, and Cb. The score features dynamic markings such as *ppp*, *pp*, *mt*, *f*, and *pp*. Performance instructions include *cresc.*, *poco a poco cresc.*, and *p poco a poco crescendo*. The Solo part includes a sixteenth-note figure with a '6' above it. The Cb. part has a *p* marking and a *poco a poco crescendo* instruction.

Handwritten musical score for the second system, including parts for P. colo, Cl. in B, Tr. sq., Pf., Solo, Ul. I, Ul. II, Ula., Vi., and C. The score features dynamic markings such as *mp*, *p*, *mt*, *f*, *mp*, and *mf*. Performance instructions include *(accel.)*, *(♩ = 96)*, *Solo*, and *Tutti*. The Solo part includes a sixteenth-note figure with a '6' above it. The C part has a *mf* marking.



3.

poco rit. ————— *subito cresc. e accel.*

Cl. I in B
 Fag.
 Pf.
 Solo
 Vl. I
 Vl. II
 Vla.
 Vc.
 Cb.

Cl. I in B
 Fag.
 Horn I, II in F
 Horn III, IV in F
 Pf.
 Solo
 Vl.



see page 1

2/4 cl. *rit.* **A** *M.M. non rubato* Fl. ^{x)} $\text{♩} = \sim 60 \text{ M.M.}$

Cl. in B / Flauto *p*

Fig. *p*

Pf. *ff* 8 *ff* 16

Vc. solo *grva* *loco* *simile*

II.I *st. divisi* *ritmico e energico*

II.II *st. divisi*

VIa. *st. divisi* *solo* $\text{♩} = \text{♩}$ *pp dolce*

Vc. *cresc.* *st. divisi*

Cb. *cresc.* *div.*

Fl. *ppp*

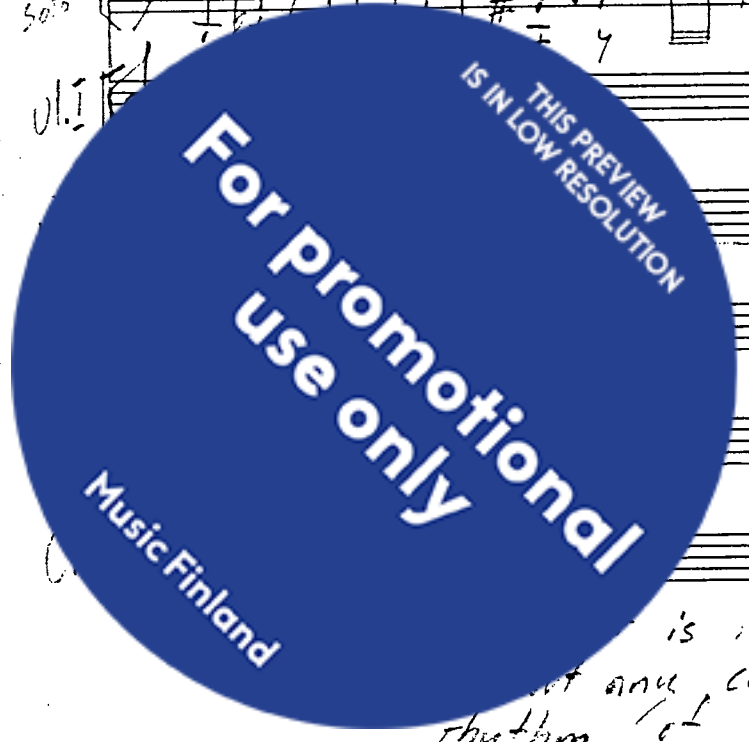
Fig. *ppp*

Clf. *pp* *ppp*

Vc. solo *pp* *ppp* *solo* $\text{♩} = \text{♩}$ *pp liberamente*

Ul.I *ppp* *solo* $\text{♩} = \text{♩}$ *pp liberamente*

pizz. pp



is meant to be played
 not any correspondence to the
 rhythm of the other instruments, approx. $\text{♩} = 60 \text{ M.M.}$

2/4 3/4

Fl. *diminuendo* *mp* *p*

Ing. *diminuendo* *p* *mp* *p*

ombone *diminuendo* *mt* *3* *#* *3* *subito mt*

Cl. *diminuendo* *p* *mp* *p* *subito mt*

Fl. I *diminuendo* *p* *mp* *p* *subito mt*

Fl. II *diminuendo* *p* *mp* *p* *subito mt*

Vla. *diminuendo* *p* *mp* *p* *subito mt*

Vc. *diminuendo* *p* *mt* *3* *#* *3* *subito mt*

Cb. *diminuendo* *p* *mt* *3* *#* *3* *subito mt*

2/4 3/4 *poco a poco rit.*

Fl. *mt* *3* *diminuendo* *3* *3*

Fag. *3* *p* *++* *++*

Trb. I *mt* *3* *#* *++* *++*

Pf. *p*

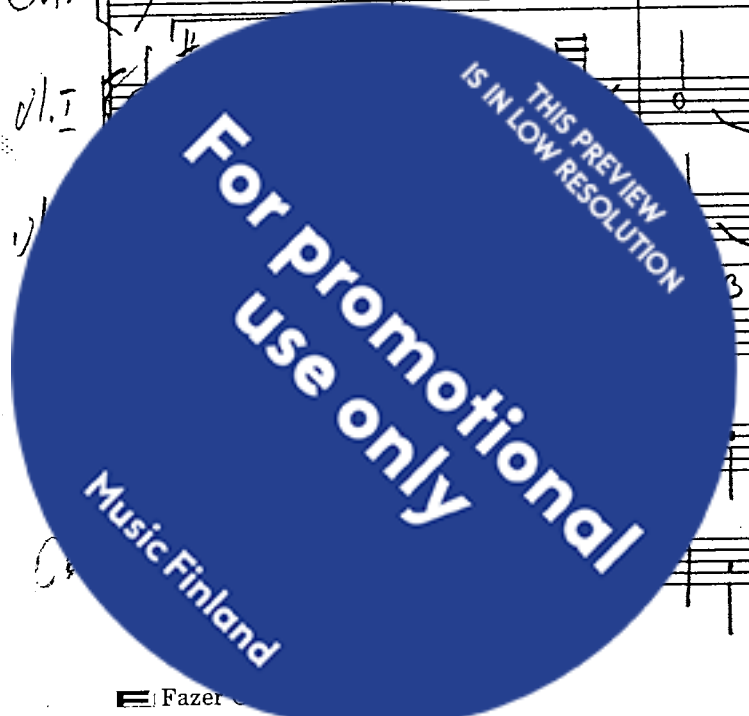
Solo *p*

Fl. II *p*

Vla. *3* *p*

Vc. *3* *p*

Cb. *3* *p*



7. (rit.)

2/4 3/4 4/4 ♯ 3/4 ♯

Pf. *mp* 16 *con ped.* *P* 16

Solo

Vi. I *pp* *ppp*

Vi. II *pp* *ppp*

Vln. *pp* *ppp*

Ju. *solo* 3. *#* *tutti* *p*

Cb. *ppp*

B *Tempo rubato* (♩ = 76)

Pf. *pp* 16

Solo *pp* *misterioso e libero*

Cb. *cresc.* *p*

molto rall. *subito* ♩ = 126 *molto rall.* *subito* ♩ = 126

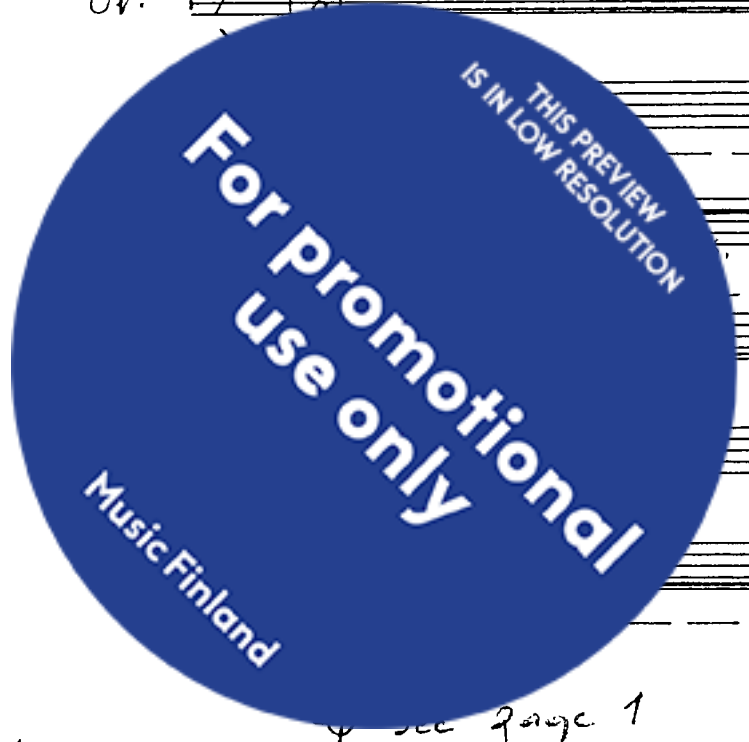
Pf.

Solo *st.* *gliss.* *pizz.* *arco* *f* *mp* *st.* *gliss.* *pizz.* *arco* *f* *mp*

Cb.

pp

ppp *attacca*



9.

2/4 poco acc. 3/4 ♩ = N 120

Fl. *diminuendo*

Xyl. *diminuendo*

Pf. *pp* *staccato* *mp*

Solo

VI. I *dim.* *p* *Tutti* *mp* *stacc.* *Tutti* *p*

VI. II *dim.* *p* *stacc.* *Tutti* *p*

Vla. *dim.* *p* *stacc.* *Tutti* *p*

Vc. *dim.* *p* *Tutti* *p* * * * * *

Cb. *dim.* *p* *Tutti* *p* * * * * *

Pf. *mp* *simile* *poco a poco cresc.* *f*

Solo

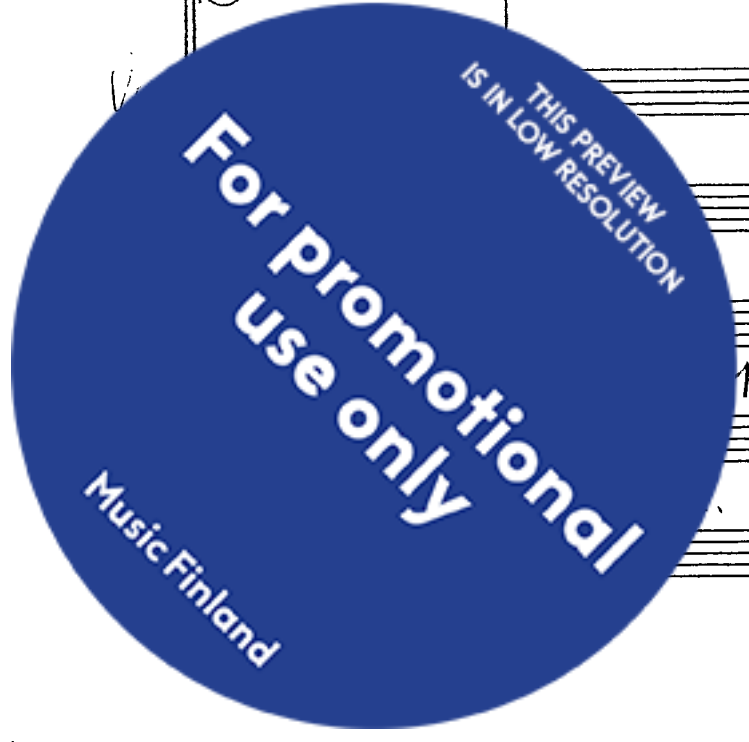
VI. I *poco a poco crescendo*

VI. II *poco a poco crescendo*

Vla. *poco a poco crescendo*

Vc. *poco a poco crescendo* * * * * *

Cb. *poco a poco crescendo* * * * * *



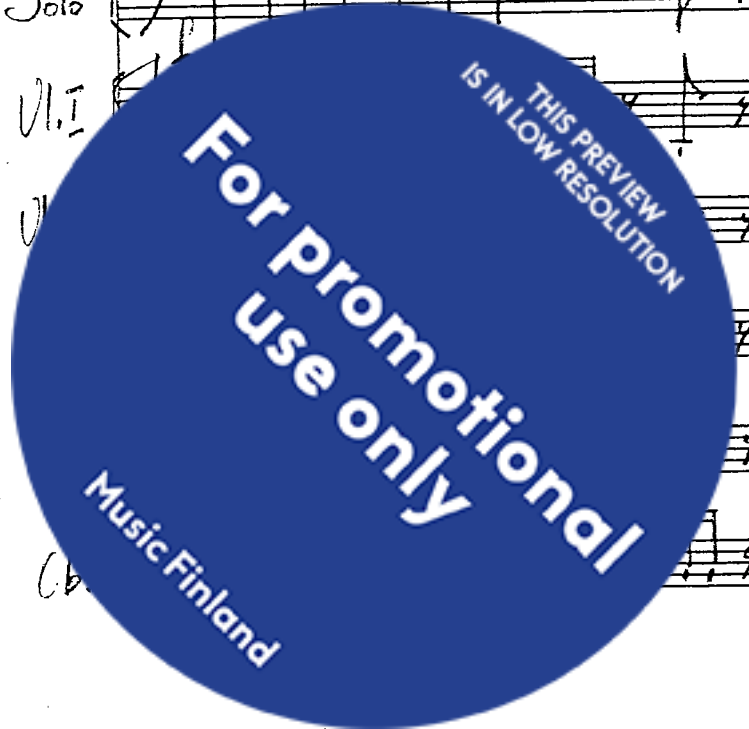
E 3/4 ♩ = ~ 120 H.M.

Horn I in F
Tr. I in B
V. I
Solo
Vl. I
Vl. II
Vla.
Vc.
Cb.

This system contains the first seven staves of the score. The Horn I part is in F major. The Trumpet I part is in B major. The Violin I part has a dynamic marking of *mp*. The Solo part features a melodic line with a *crescendo* marking. The Violin II, Viola, Violoncello, and Contrabasso parts provide harmonic support with rhythmic patterns.

Piccolo
Tr. I in B
Trk. I
Xyloph.
Solo
Vl. I
Vl. II
Cb.

This system contains the remaining staves of the score. The Piccolo part has a dynamic marking of *mf*. The Trumpet I part has a dynamic marking of *mf*. The Trombone I part has a dynamic marking of *mf*. The Xylophone part has a dynamic marking of *mf*. The Solo part has a dynamic marking of *mf*. The Violin I part has a dynamic marking of *mf*. The Violin II part has a dynamic marking of *mf*. The Contrabasso part has a dynamic marking of *mf*. The Solo part includes a *crescendo* marking and a sixteenth-note figure.



Handwritten musical score for a symphony orchestra, featuring staves for Piccolo, Tr. I in B, Tr. I, Pf., Solo, Vl. I, Vl. II, Vla., Vcl., Cb., Piccolo, Tr. I in B, Tr. I, Pf., Solo, Vl. I, Vcl., and Cb. The score includes various musical notations such as notes, rests, and dynamic markings like *gliss.*, *mf*, *staccato*, *arco*, *legato*, and *pizz.*.

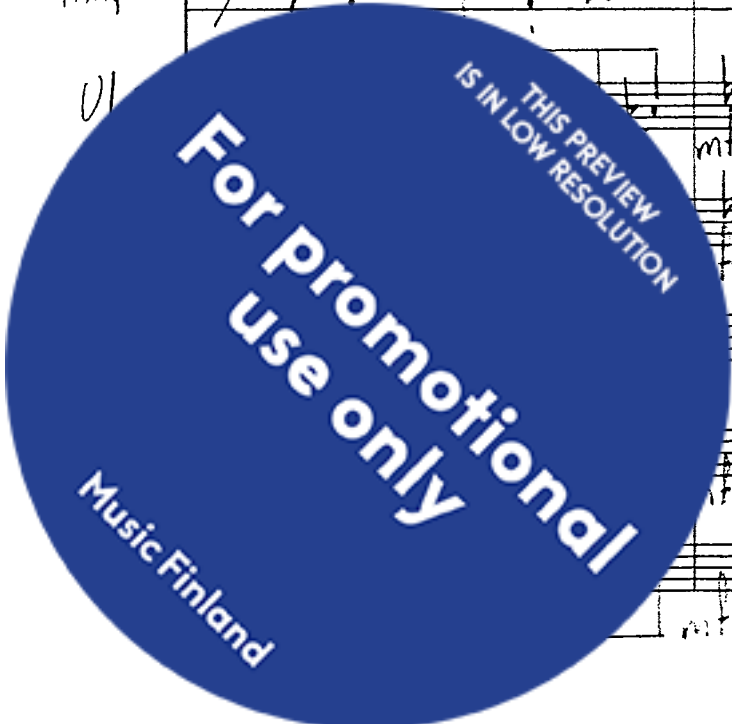


15. **F**

$\frac{7}{8}$ Vivace (l. = n 104) $\frac{2}{8}$ $\frac{7}{8}$ $\frac{2}{8}$ $\frac{7}{8}$ $\frac{3}{8}$

Horn I in F
Tr. I in B
Tr. III
Timpani
Ul. I
Ul. II
Vln.
Vcl.
Cb.

Fl.
Horn I in F
Tr. I in B
Tr. III
Timpani
Ul.



3/8 + 5/8

Horn IX II
Horn III & IV
Solo
Vl. I
Vl. II
Vla.
Vcl.
Cb.

mf
mf
mf $\frac{4}{4}$ *energico e sempre crescendo*
subito p
subito p
tutti poco a poco crescendo

G

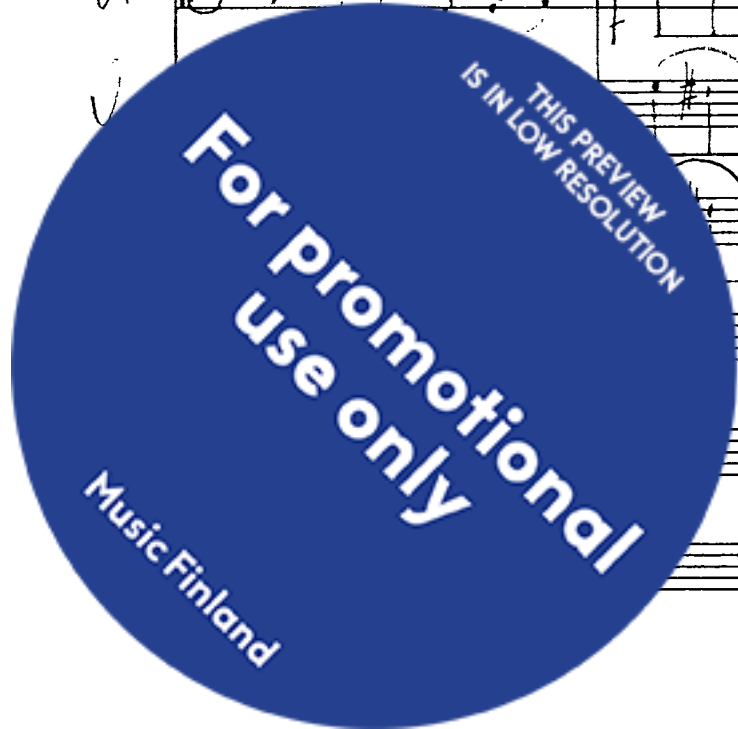
rit.

Meno mosso ♩ = 66 H.M.

Solo
Vl. I
Vl. II
Vla.
Vcl.
Cb.
Cb.

mp dolce
pp + *poco a poco cresc.*
pp + *poco a poco crescendo*
pp + *poco a poco crescendo*
pp + *poco a poco cresc.*
pp + *poco a poco cresc.*
pp + *poco a poco crescendo*
pp + *poco a poco crescendo*
pp + *poco a poco crescendo*

divisi
divisi



(cresc.)

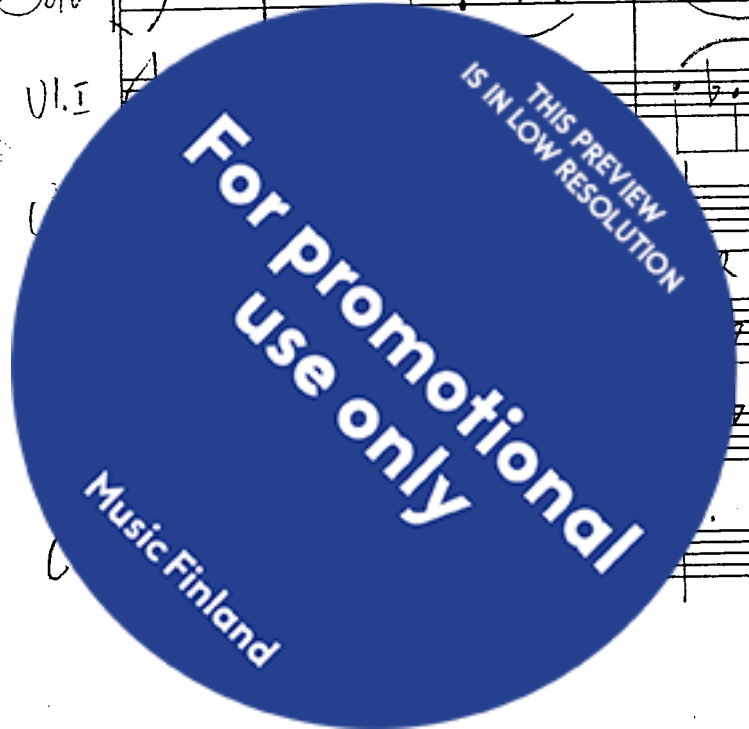
3/8

poco a poco rall.

Handwritten musical score for the first system, featuring multiple staves for Horns, Solo, Violins, Viola, Cello, and Double Bass. The score includes dynamic markings such as *mp*, *mf*, *f*, and *crescendo*, as well as performance instructions like *espressivo* and *divisi*. The time signature is 3/8.

rall. $\text{♩} = \text{♩} \text{ (wie ein Walzer)}$

Handwritten musical score for the second system, continuing the orchestral arrangement. It includes staves for Horns, Violins, Viola, Cello, and Double Bass. The tempo is marked *rall.* and the character is *wie ein Walzer*. Dynamic markings include *mp*, *f*, and *Solo*.



Tr. I in B

4/8 $\overset{6}{\text{# # # # # #}}$ 3/8 $\overset{6}{\text{# # # # # #}}$ 4/8

VI. I

VI. II

Vla.

Vcl.

Cb.

stacc. *f* *cresc.* *mf*

Tr. I & II B

Tr. III B

Trb. I & II

Pf.

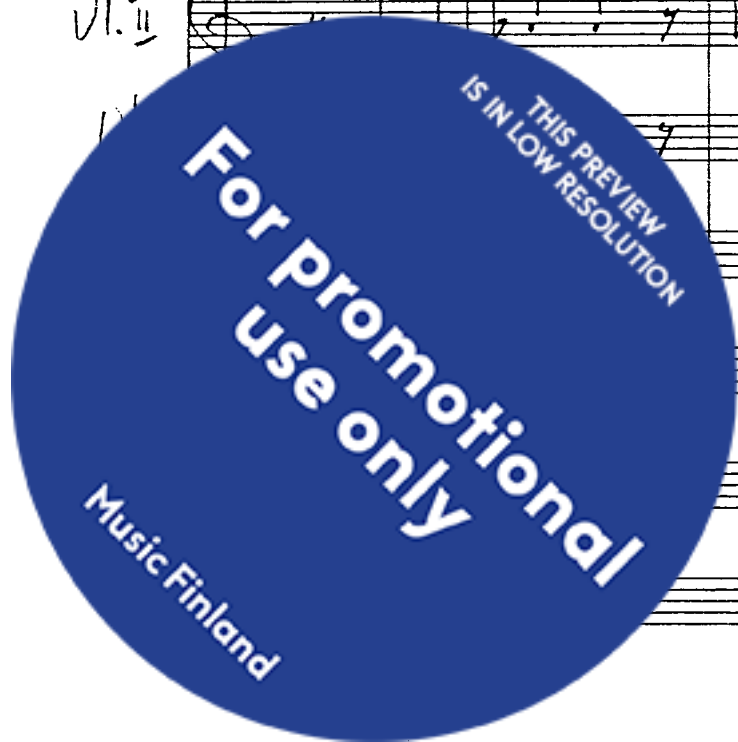
Timp. Cassa

VI. I

VI. II

3/8 $\overset{4}{\text{# # # #}}$ 3/8 $\overset{2}{\text{# #}}$ 2/8 *accet.* 3/8 *Più mosso*

f *ff* *f* *f* *staccato* *f* *mp* *mp* *mp* *mp*



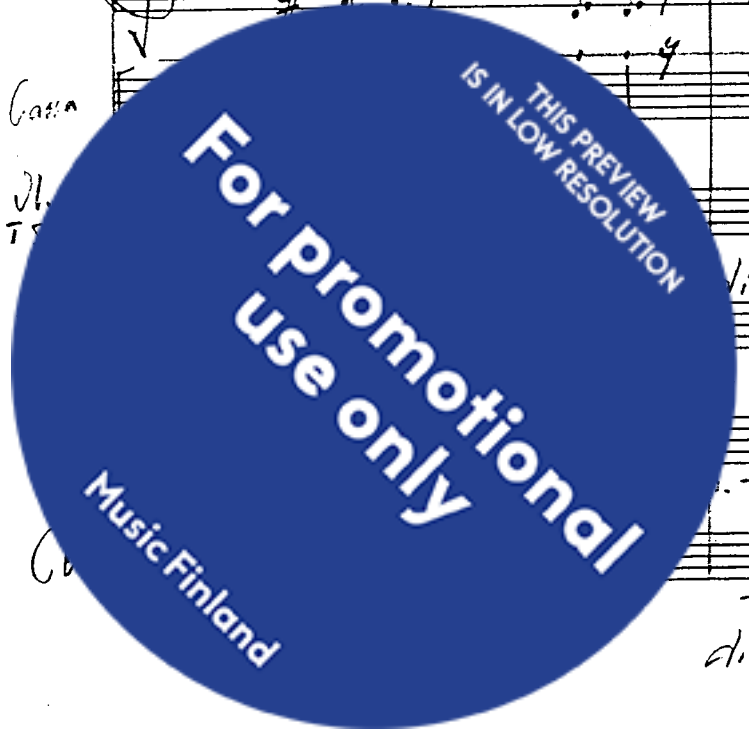
5/8 *sempre staccato* 3/8 5/8 3/8

Tr. I & II B
 Tr. III B
 Tr. b. I & II
 Fl.
 Oboe
 Bassoon
 Clarinet I
 Clarinet II
 Violin I
 Violin II
 Viola
 Violoncello
 Contrabasso
 Tr. I & II B
 Tr. III B
 Tr. b. I, II, III
 Fl.
 Oboe
 Bassoon
 Clarinet I
 Clarinet II
 Violin I
 Violin II
 Viola
 Violoncello
 Contrabasso

diminuendo
diminuendo

crescendo
crescendo
crésc.
crescendo

4/8 3/8 4/8



Poco più mosso e risoluto

Tr. I, II B *mf* $\frac{3}{8}$ $\frac{3}{8}$ $\frac{3}{8}$ $\frac{3}{8}$

Tr. III B *mf*

Trb. I, II *mf*

Solo *mf*

Ul. I, II *mp* *energico e sempre crescendo*

Ula. *mp* *energico e sempre crescendo*

Vc. *mp* *energico e sempre crescendo*

Cb. *mp* *energico e sempre crescendo*

Tr. I, II B $\frac{3}{8}$ $\frac{3}{8}$ $\frac{3}{8}$ $\frac{3}{8}$

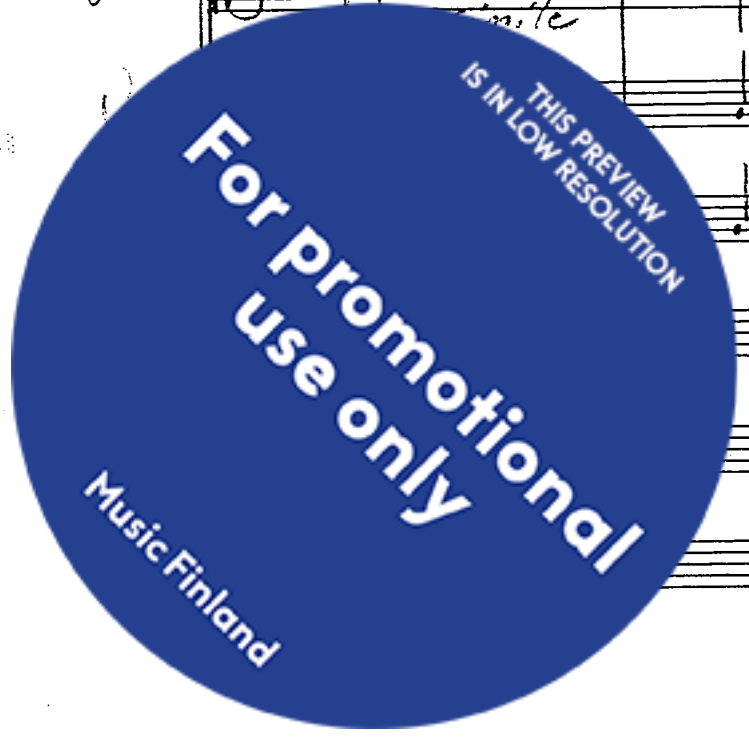
Tr. III B

Trb. I, II, III

Solo *f* *diminu.* *mp*

Ul. I, II *mf* *simile*

Ula. *mf* *simile*



23.

Espressivo

$\frac{5}{8}$

$\frac{3}{8}$

$\frac{5}{8}$

Coro I, II F

Coro III, IV F

Tr. I, II B

Tr. III B

Ob. I, II, III

Solo

Ul. I

Ul. II

Vln.

Vcl.

Cb.

cantabile

cantabile

mf

mf

mf

mf

espressivo

loco

loco

loco

cresc.

cresc.

cresc.

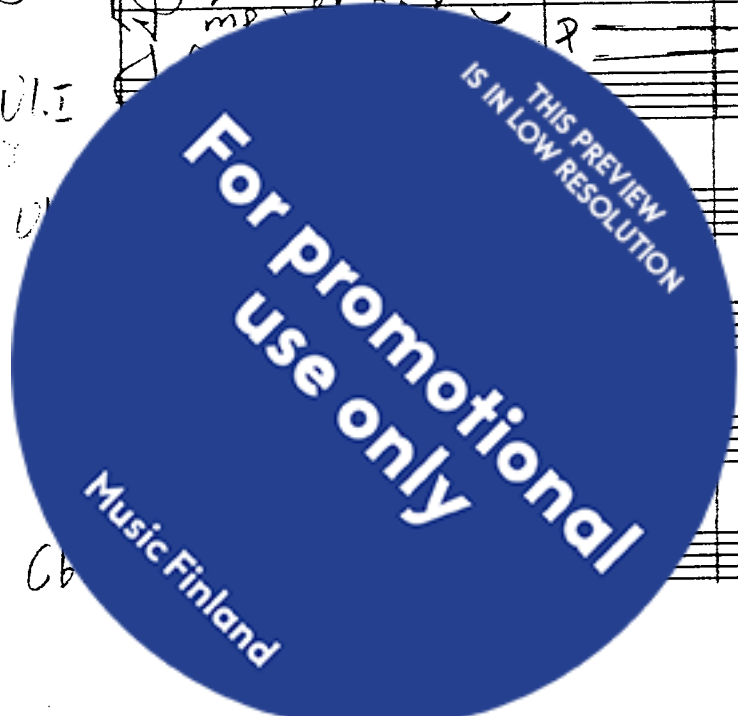
cresc.

cresc.



Handwritten musical score for the first system, measures 1-4. The score includes parts for Horn I & II, Horn III & IV, Trumpets I & II, Trombones I, II, & III, Solo, Violins I & II, Viola, Cello, and Double Bass. The time signature changes from 3/8 to 5/8 and back to 3/8. Dynamics include mp, mf, and p. A *rit.* marking is present at the end of the system.

Handwritten musical score for the second system, measures 5-8. The time signature is 2/8. The score includes parts for Horn I & II, Horn III & IV, Solo, Violins I & II, Viola, Cello, and Double Bass. Dynamics include mp and pp. A *Cadenza* marking is present in the Solo part. A *rit.* marking is at the beginning of the system.



25. Cadenza, libera e espressivo

$\text{♩} = \text{♩} 72 \text{ M.M. } 6$

$\text{♩} = \text{♩} 112$

a tempo

7

f *maestoso e ben legato* *subito mp* *f* *maestoso e ben legato*

$\text{♩} = \text{♩} 112$ *subito mp* *a tempo* *f simile* *ff* *mp*

a tempo *mf simile* *mp* *a tempo* *ben legato* *rit.* *ppp*

ppp *a tempo* *mp dolce* *pp* *largamente*

mf *crescendo* *rall.* *gliss.* *pizz.* *arco* *rall.*

pizz. *arco* *gliss.* *a tempo*

Subito $\text{♩} = \text{♩} 168$ *mp* *poco a poco crescendo e accelerando*

a tempo *subito* $\text{♩} = \text{♩} 168$ *ppp* *dolce* *f*

ben marcato

ben marcato



27.

4/4 ♩ = ~ 144 M.M.

Piccolo

Cl. I in B

Fag.

Horn I, II in F

Horn III, IV in F

Tr. I, II, III in B

Trb I, II, III

Pf.

Timpani

Vi. I

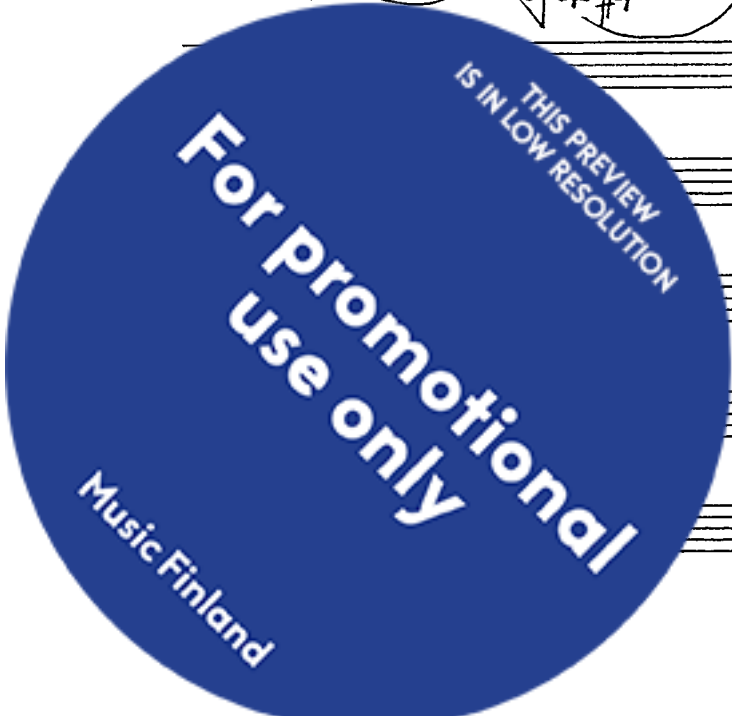
Vi. II

Vln.

Vcl.

Cb.

Handwritten musical score for measures 27-30. The score includes staves for Piccolo, Cl. I in B, Fag., Horn I, II in F, Horn III, IV in F, Tr. I, II, III in B, Trb I, II, III, Pf., Timpani, Vi. I, Vi. II, Vln., Vcl., and Cb. The music is in 4/4 time with a tempo of approximately 144 M.M. The key signature is one sharp (F#). The score features various dynamics including *ff*, *stacc.*, *legato*, and *ppp*. There are also performance markings such as *>>* and *///*. The Piccolo part has a *7#* marking. The Horn I, II part has a *4+b+* marking. The Tr. I, II, III part has a *4#at* marking. The Cb. part has a *4#* marking. The Timpani part has a *ppp* marking. The score is written in a clear, professional hand.



I *Poco più*

Handwritten musical score for orchestra, page 28. The score includes staves for Piccolo, Cl. I & II in B, Fag., Horn I & II in F, Horn III & IV in F, Tr. I, II & III in B, Tr. II, III, Pp., Timp., Solo, Vl. I, Vl. II, Vla., Vc., and Cb. The score is marked with dynamics such as *ff*, *f marcato*, *mp*, and *cantabile e espress*. It features various musical notations including slurs, accents, and articulation marks. A tempo change to *Poco più* is indicated at the top. A rehearsal mark 'I' is present. The Solo part includes a tempo marking $\text{♩} = \sim 60$ and a 3/2 time signature. The strings are marked *arco* and *p*.



x) The motif is meant to be played without any correspondence to the rhythm of the other instruments.

29. I II simile

crescendo

Cl. I, II in B
Fag.
Solo
Ul. I
Ula.
Vc.
Cb.

Cl. I, II in B
Fag.
Horn I in F
Horn II in F
Tr. I in B
Tr. II, III in B
Tib. I
Sd.



X) sec fange 28

2/4 3/4

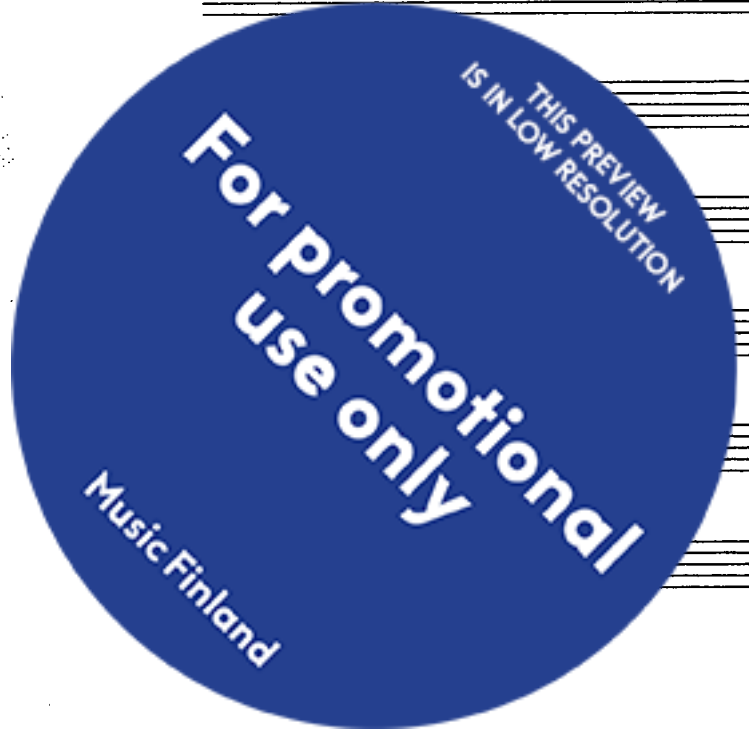
Handwritten musical score for Horns, Trubas, Solo, and Woodwinds. The score is divided into two time signatures: 2/4 and 3/4. The instruments listed are:

- Horn I, II in F
- Horn III, IV in F
- Tr. I in B
- Tr. II, III in B
- Trb. I
- Trb. II, III
- Solo
- Ul. I
- Ul. II
- Uln.
- Vcl.
- Cb.

Key markings and dynamics include:

- mf* *legato* (for Horns and Trb. I)
- mp* *crescendo* (for Solo, Ul. I, Ul. II, Uln., Vcl., and Cb.)

The score features various musical notations such as slurs, ties, and dynamic hairpins. The Solo part includes a double bar line and a repeat sign.

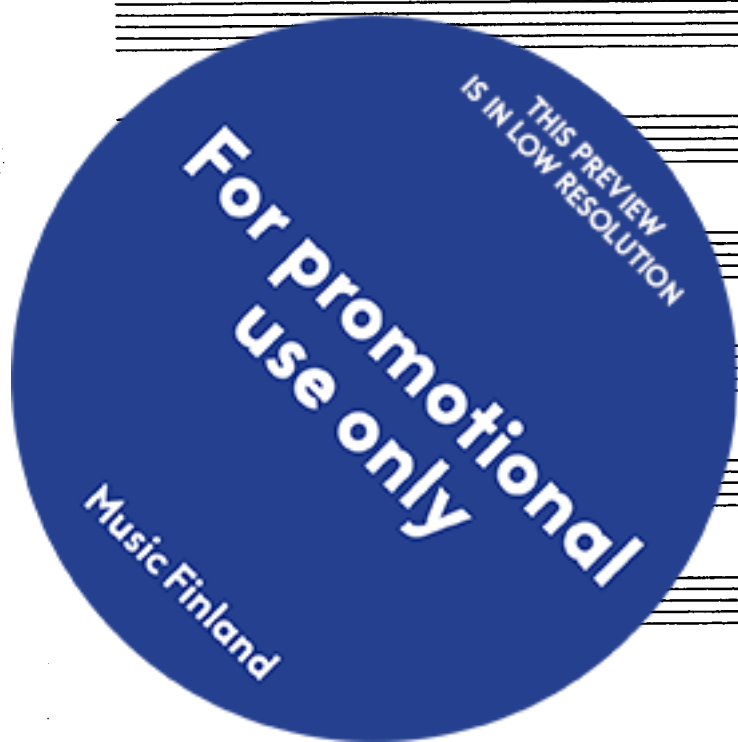


Handwritten musical score for various instruments including Horns, Trumpets, Trombones, Solo, Violins, Violas, Cellos, and Double Basses. The score includes dynamic markings such as *mf crescendo*, *mp crescendo*, *sempre crescendo*, and *cresc.* across multiple staves.



non rit.

Handwritten musical score for page 32. The score is written on 13 staves. The instruments are: Horn I & II (F), Horn III & IV (F), Trumpet I, Trumpet II & III (B), Trombone I, Trombone II & III, Timpani & Bass Drum, Solo, Violin I, Violin II, Viola, Violoncello, and Contrabass. The key signature is one sharp (F#) and the time signature is 3/4. The score includes dynamic markings such as *ff*, *mf*, and *pp*. There are also handwritten annotations like *mp* and *pp* in the Solo part. The notation includes various note values, rests, and articulation marks.



33.

ritardando

U

$\text{♩} = \sim 108 \text{ M.M.}$

Cl. I in B

Temp. Bl.

Solo

Cl. I in B

Temp. Bl.

Solo

Vc.

Cl. I in B

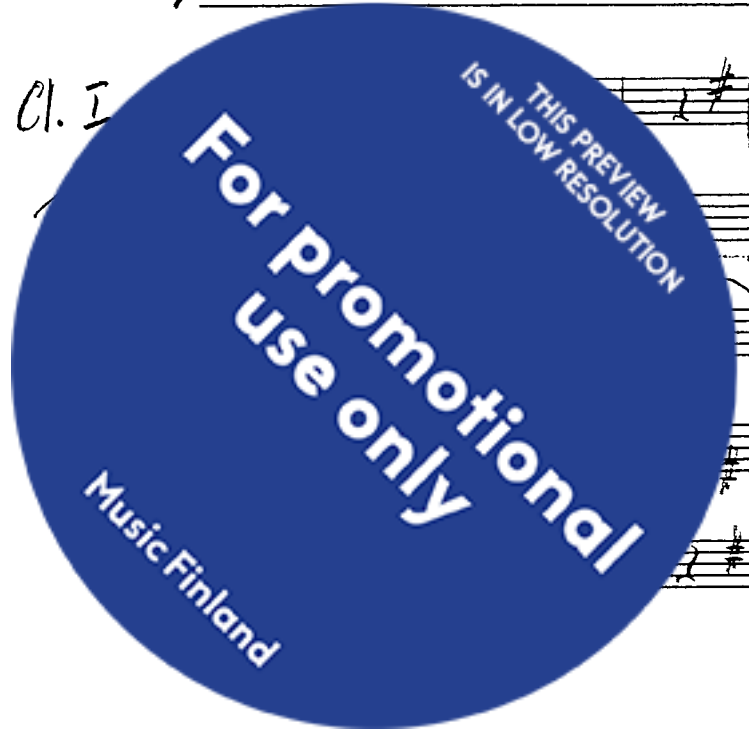
Temp. Bl.

Solo

Vla.

Vc.

Cl. I



Pl. I in B

Tr. I, II in B

Trb. I

Comp. Bl.

Solo

Vl. I, II

Vla.

Vc.

Cb.

mf

f *op. liss.*

Fl.

Vl. I, II in B

Solo

Vl. I

Vl. II

Vla.

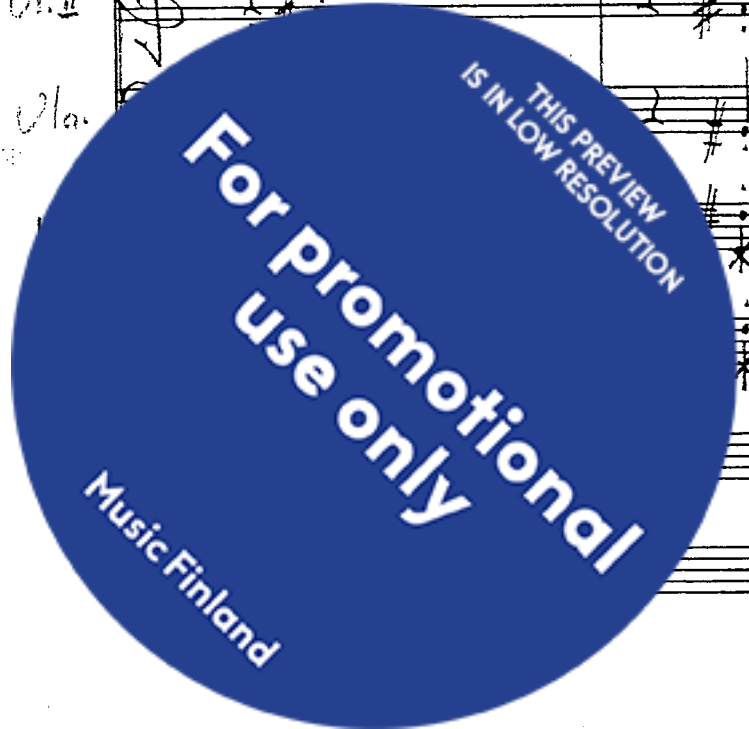
crescendo

f

ff

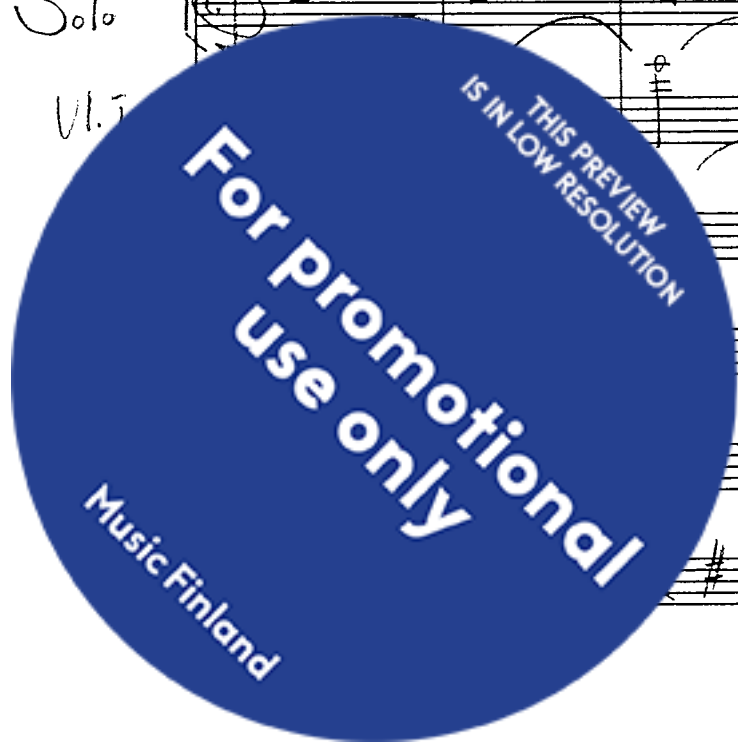
arco

crescendo



Fl.
Cl. I in B
Fag.
Tr. I, II in B
Xylof.
Vl. I
Vl. II
Vla.
Vc.
Cb.

Fl.
Cl. I in B
Tr. I, II in B
Solo
Vl. I



Cl. I in B
Tr. I, II in B
Solo
Fl. I
Fl. II
Vla.
Vc.
Cb.

cresc. ----- f dim. -----

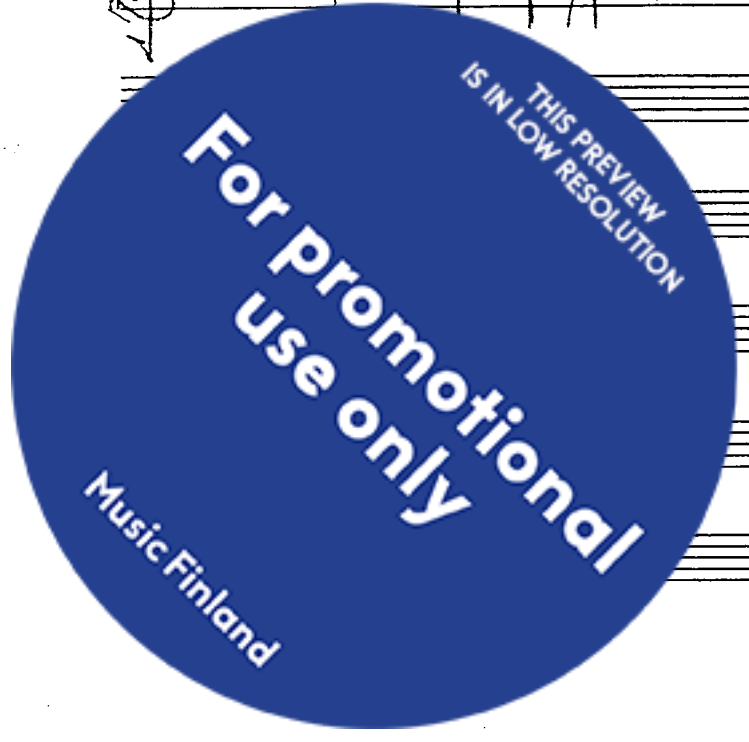
f cresc. ----- f dim. -----

pp *pp* *mf* *mf* *mf* *mf* *mf* *mf*

K *Dolce e con calma (♩ = 54 M.M.)*

Solo
Fl. I
Fl. II
Vla.
Vc.
Cb.

pp legato *p* *p*



37. $\frac{3}{2}$ $\frac{2}{2}$ $\frac{3}{2}$ \flat \circ 7

VI. I
poco cresc. mp pp P

VI. II
poco cresc. mp pp P

Ula.
poco cresc. mp pp P

Va.
poco cresc. mp pp P

Ob.
poco cresc. mp pp P

Solo
mp

VI. I

VI. II

Ula.

Va.

Ob.

Solo
poco a poco crescendo

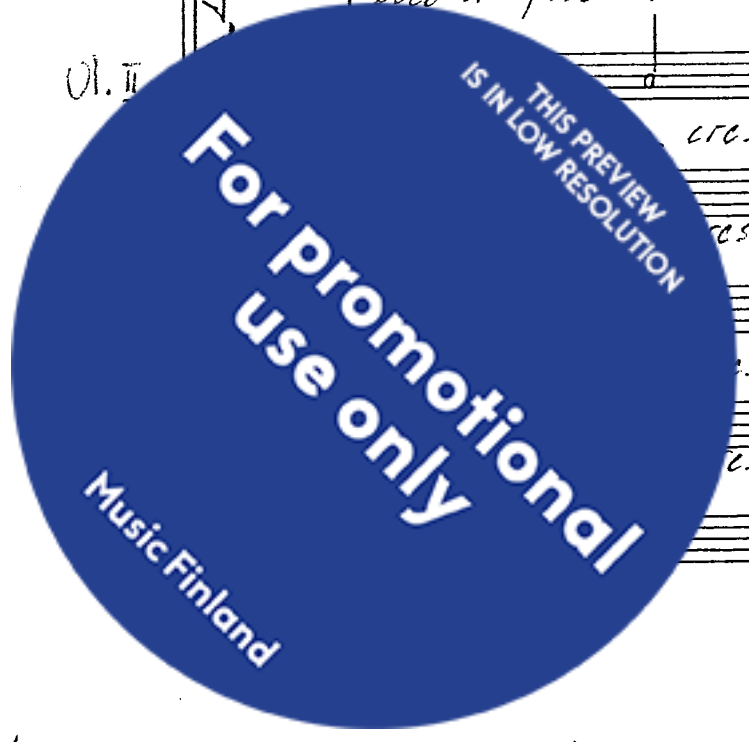
VI. I
poco a poco crescendo

VI. II
crescendo

crescendo

crescendo

crescendo



2/2

5/2 poco cresc.

Orn I in F

Solo

(poco a poco Cresc.)

Fl. I

Fl. II

Vla.

Vcl.

Cb.

Orn I in F

Solo

Fl. I

Fl. II

Vla.

Vcl.

Cb.

3/4

2/4

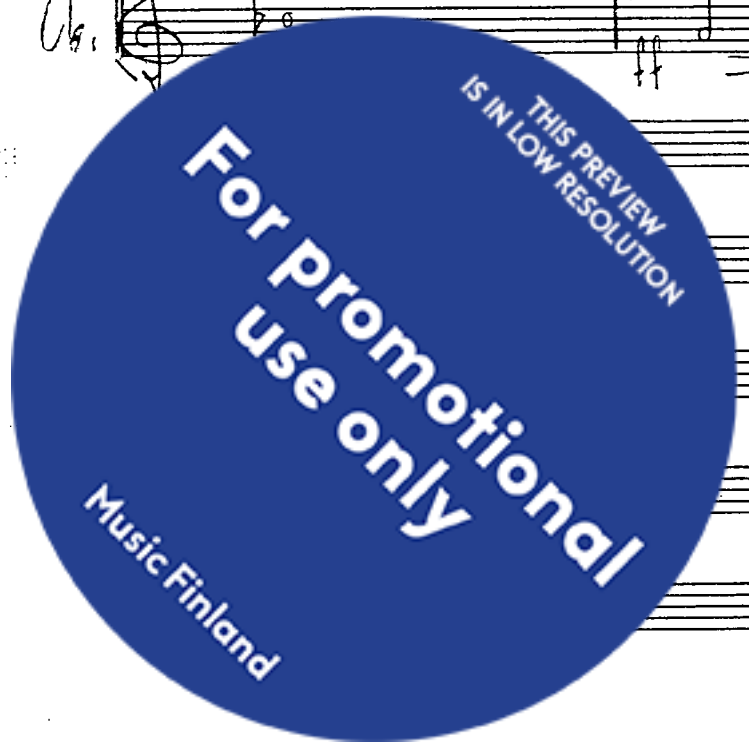
3/4

2/4

mf

crescendo

divisi



39. $\frac{3}{4}$ $\frac{2}{4}$ $\frac{3}{4}$ $\frac{2}{4}$ $\frac{3}{4}$

Horn I
in F

Solo

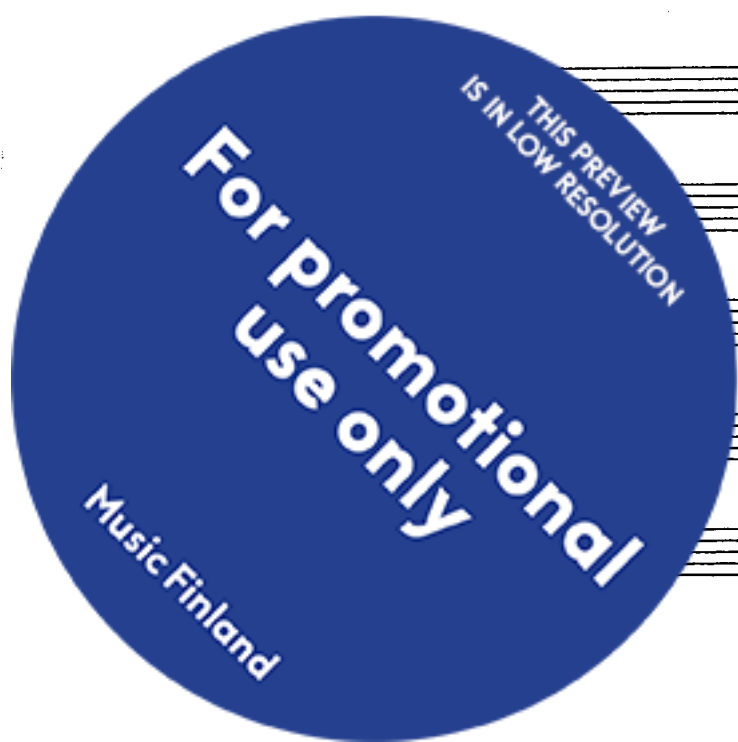
VI. I

VI. II

Vln.

Vc.

Ob.



4/4 ♩ = ~ 144 M.M.

2/4 >>

7/8 L Vivace (♩ = ~ 104 M.M.)

Handwritten musical score for orchestra and solo instruments. The score includes staves for Piccolo, Fl. I in B, Fl. II in B, Horn I in F, Horn II in F, Trp. I, II in B, Trp. III in B, Pf., Imp., Solo, Vl. I, Vl. II, Vla., Vc., and Cb. The score features complex rhythmic patterns, including 4/4, 2/4, and 7/8 time signatures. Dynamic markings such as *legato*, *subito*, and *ff* are present. The tempo is marked *Vivace* with a metronome marking of approximately 104 M.M. The score is written in a key with one sharp (F#).



41.

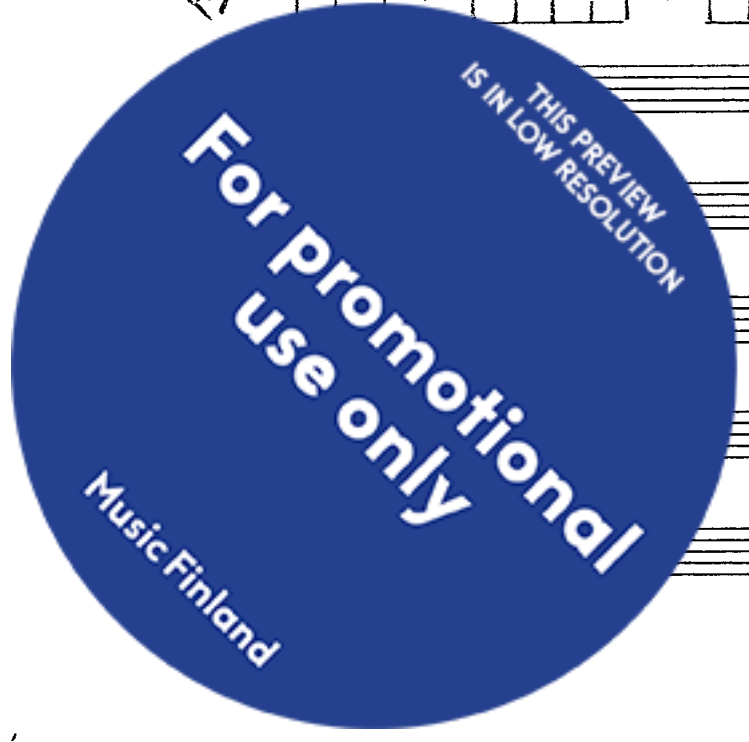
$\frac{3}{8} + \frac{5}{8}$

Horn I, II in F
Horn III, IV in F
Solo
Vl. I
Vl. II
Vln.
Vc.
Cb.

mf cantabile
mf cantabile
mf energico e sempre crescendo
mf
mf

Solo
Vl. I
Vl. II
Vln.
Vc.
Cb.

mf
mf
mf
mf
mf



43. **M** $\alpha/8$ $\text{♩} = 104 \text{ M.H.}$

Fl. *mf* *3*

Cl. I in B *mf* *3*

Cl. II in B *mf* *3*

Fag. *mp*

Temp. Bl. *mp*

Ul. I *mp*

Ul. II *mp*

Ula. *mp*

Vcl. *mp*

Cb. *mp*

Fl. *loco* *3*

Cl. I in B *loco*

Cl. II in B

Fag.

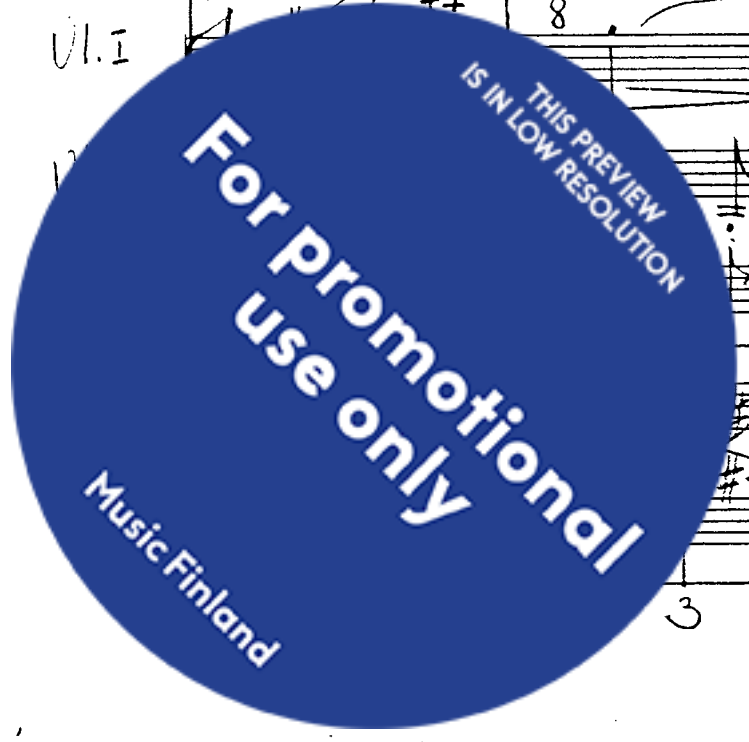
Temp. Bl.

Ul. I *loco* *8*

Ul. II

Vcl.

Cb.



3/8 $\frac{3}{8}$ 2/8

Fl. *pp* *f* 3 3

Fl. sp. *mp*

Pf. *mf* 8 *pp* 3

VI. I *Con ped.* 3 *Solo* *mp* *pp*

N Tempo rubato e affettuoso (♩ = ~ 76 H.M.)

Fl. *rit.* *ff*

Pf. *rit.*

Solo *p* misterioso *ppp* *st.* *rall.* 16

Ob. *ppp* *con sordino*

molto rall. ♩ = ~ 168 H.M.

Fl. *st.* *rit.*

Pf. *rit.*

Solo *st.* *rit.*

Ob. *poco a poco crescendo*

rit.

pizzic. *mf* *cresc.* *arco* 16 *arco*

senza sordino

