

FOR PROMOTIONAL USE ONLY



Finnish Music Information Centre

21 100

Olli Virtaperko

CALVINON VIISI SANAA

(*Five Words of Calvino*)

Double Concerto for Violoncello & Accordion and Orchestra

FOR PROMOTIONAL USE ONLY

A large, semi-transparent watermark of the FIMIC logo is positioned diagonally across the page, from the bottom left towards the top right.

FIMIC

Suomalaisen musiikin tiedotuskeskus Fimic
Finnish Music Information Centre Fimic

FOR PROMOTIONAL USE ONLY

Don't **leave** **music** **out**

© Copyright by the Composer! All Rights Reserved

No part of this publication may be copied or reproduced in any form
or any means without the prior permission of the composer

Distribution by the Finnish Music Information Centre Fimic
Lauttasaarentie 1
FIN-00200 Helsinki

www.fimic.fi | Helsinki, 2010

Olli Virtaperko
CALVINON VIISI SANAA
(*Five Words of Calvino*)

Double Concerto for Violoncello & Accordion and Orchestra

- I Näkyvyys (*Visibility*)
- II Nopeus (*Quickness*)
- III Täsmällisyys (*Exactitude*)
- IV Keveys (*Lightness*)
- V Moninaisuus (*Multiplicity*)

duration 34 minutes

FOR PROMOTIONAL USE ONLY
DFIMIC

FOR PROMOTIONAL USE ONLY

Q FIMIC

CALVINON VIISI SANAA was commissioned by Veli Kujala. It was premiered by Veli Kujala (acc), Timo-Veikko Valve (vc) and Sinfonia Lahti (under Ari Rasilainen) at Sibelius Hall in Lahti, on 6 December, 2010. Financial support for commission was provided by Finnish Arts Council and Sibelius Foundation of Finnish Society of Composers.

INSTRUMENTATION:

2 Flutes (2nd doubling Piccolo)

2 Oboes

Clarinet (in B_b)

Bass Clarinet (in B_b)

Bassoon

Double Bassoon

2 Horns (in F)

Trumpet (in C)

Trombone

Tuba

Timpani

2 Percussion (see below)

Harp

Celesta (doubling Piano)

Strings (12,10,8,6,4)

PERCUSSION SET-UP
* * *
Perc. 1

Vibraphone (also with bow), Xylophone,
Suspended Cymbal, Triangles (small & medium)

Perc. 2
Tubular Bells, Glockenspiel, Suspended Cymbals (medium & large),
Crotales (also with bow), 3 Tom-Toms, Tam-Tams (medium & large),
Snare Drum, Temple blocks (4), Gran Cassa, Metal Wind Chimes

The specification of the hardness of sticks used is left to percussionists.

NOTATION

General

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

l.v. laissez vibrer (let ring)

Strings

The basic division of strings follows the order of players, e.g. div. 1 of violin 1 consists of players 1-6 and div. 2 of violin 1 consists of players 7-12. The same procedure is applied to all string sections.

Diamond-shaped noteheads refer to natural harmonics. The string from where a particular harmonic should be played is indicated with Roman numeral (I = highest string; IV = lowest string).

Note that indication *off string* refers to "aggressive accentuation" only when it is accompanied with accent mark or/with crescendo.

S.P. sul ponticello (near the bridge)

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

Cello soloist

v.b. vibrato battement. A trill technique, where first and second finger are held tightly together during the trill and the alternation of pitch is produced by fast vibrant movement of left hand. This technique is borrowed from the performance practice of viola da gamba.

♩ approximately 1/4 tone lower (used in the context of notating the partials of harmonics over-tone series)

♩ approximately 3/4 tone lower (used in the context of notating the partials of harmonics over-tone series)

— increase bow pressure into scratch tone

Glissandos need not to be played evenly. The individual realizations may vary according to the nature of textures and the preferences of the soloist.

Glissandos from one natural harmonic to another: while moving your finger, bend the string slightly in order to create an illusion of a smooth glissando.

Use vibrato reasonably – lively and varying.

Trills are indicated with wavy line and ♩ mark. Plain wavy lines indicate the duration of *vibrato battement*.

Accordion soloist

Adjust the registration according the applied actual pitch notation.

Celesta/Piano and Vibraphone

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

Percussion

The choice of the nature and hardness of sticks used is left to percussionists. The specifications by the composer in score should be considered merely as suggestions.

FOR PROMOTIONAL USE ONLY
FIMC

CALVINON VIISI SANAA

I Näkyvyys

Olli Virtaperko

 $\text{♩} = 82$ *Introduzione, come fantasia*

Flute 1-2

Oboe 1-2

Clarinet (in B \flat)

Bass Clarinet (in B \flat)

Bassoon 1

Contrabassoon

Horns 1&2 (in F)

Trumpet (in C)

Trombone

Tuba

Timpani

Percussion 1-2

Harp

Celesta

Accordion solo

Violoncello solo

Violin 1

Violin 2

Viola

Cello

Double Bass

4 **5** **4**

4 **5** **4**

4

$\text{♩} = 82$ *Introduzione, come fantasia* *a tempo*

sostenuto, rubato
sonoro
I II II off string

(sost., rub.) III II III vibrato battement (=v.b.) off string

1 2 3 4 5

(*a tempo*)

6 Acc. solo *mf* 7 6 5 *p*

Vc. solo (sost., rub.) III II III

(*a tempo*)

8 Acc. solo *mf* 5 6 7 6 6

m.d.

Vc. solo (sost., rub.) III I 6

11 Acc. solo *ppp* 3

Vc. solo off string IV III II I (accelerando)

13 Acc. solo *p* 3 3

Vc. solo espressivo III II I II IV III II I (accelerando) 3

15 Acc. solo *p* 3 3

Vc. solo molto rit. IV III II I II I III IV III II I = 64 sostenuto pp p 3

gliss. on harmonics off string

18

Acc. solo

Vc. solo

come rubato

I gliss. 3 II gliss.

20

Acc. solo

Vc. solo

v.b. off string

22

Acc. solo

Vc. solo

III II III II 3

24

Acc. solo

Vc. solo

pp

accel. rit.

8va

Create the attacks with left hand by swiftly releasing and re-stopping the string

26

Acc. solo

Vc. solo

p

off string

ritardando

gliss. gliss.

mp

4

 $\text{♩} = 76$ Calmo

Fl. 1-2
Ob. 1-2
Cl. (in B \flat)
B. Cl. (in B \flat)
Fg.
C. Fg.

Hn. 1-2 (in F)
Tr.
Trb.
Tb.

Tim.
Perc. 1
Perc. 2

Vibraphone
Tam-Tam (medium)
Crotales *

Hp. { C, D, E \flat , F, G, A \flat , B \flat
mf b $\ddot{\text{o}}$

Cel. {
Cel.
mf

Acc. solo {
Acc. solo
Vc. solo

5
4
6
4
4
4
3
8

5
4
6
4
4
4
3
8

gliss.
gliss.
quasi
gliss.
gliss.
gliss.
S.P.
pizz.
mp

FOR PROMOTIONAL USE ONLY

Fl. 1-2
Ob. 1-2
Cl. (in B_b)
B. Cl. (in B_b)
Fg.
C. Fg.

Hn. 1-2 (in F)
Tr.
Trb.
Tb.

Timp.
Perc. 1-2

Hp. { C_b F_# G_b
Cel.

Acc. solo
Vc. solo

Vl. 1
Vl. 2
Vla.
Vc.
Db.

3 8 **1 4** **6 4** **5 4**

3 8 **1 4** **6 4** **5 4**

3 8 **1 4** **6 4** **5 4**

pizz.
mp

(pizz.)

IV off string
gliss.
II
mf

più attivo

Fl. 1-2
Ob. 1-2
Cl. (in B \flat)
B. Cl. (in B \flat)
Fg.
C. Fg.

5**4**

Hn. 1-2 (in F)
Tr.
Trb.
Tb.

Tim.
(Vibr.)
Perc. 1
Perc. 2
p
(Crot.)
l.v.
mp

Hp.
Cel.
mp
l.v.
*
mp

5**4**

Acc. solo
Vc. solo
IV gliss.
III II off string
gliss.
quasi gliss.
mf *mp* *mp* *mp*

più attivo

FOR PROMOTIONAL USE ONLY

Vl. 1 Solo
Vl. 1
Vl. 2 Solo
Vl. 2 div.
Vla.
Vc.
Db.

II solo
I solo
mp
divisi {
pizz. 3
mp
pizz. pizz. {
mp *mp* *mp* *mf*

Fl. 1 Fl. 2 Ob. 1 Ob. 2 Cl. (in B_b) B. Cl. (in B_b) Fg. C. Fg.

4 **4** **6** **4** **4** **4** **5** **4**

Hn. 1-2 (in F) Tr. Trb. Tb.

Tim. Perc. 1 Perc. 2 Hp. Cel.

4 **4** **6** **4** **4** **4** **5** **4**

Acc. solo Vc. solo Vi. 1 Solo Vi. 1 Solo

VI. 2 Solo VI. 2 div. Vla. Vc. div. D.B. div.

FOR PROMOTIONAL USE ONLY

Fl. 1
Fl. 2
Ob. 1
Ob. 2
Cl. (in B \flat)
B. Cl. (in B \flat)
Fg.
C. Fg.
5 4
Hn. 1-2 (in F)
Tr.
Trb.
Tb.
Tim.
Perc. 1
(Crot.)
Perc. 2
f
Hp.
f
Cel.
f
Acc. solo
mp
gliss.
gliss.
gliss.
3 4
4 4
5 4
4 4
Tubular Bells
f
E D
f
f
Acc. solo
mp
gliss.
gliss.
gliss.
3 4
4 4
5 4
4 4
Vc. solo
III
Vl. 1
Vl. 2
Vla.
Vc. div.
D.B. div.
I.v.
cb. tutti IV
vc. tutti (arco) I
mp
off string
pizz.
off string
mf
II II IV
II III IV
II III IV
I off string

NOR PROMOTIONAL USE ONLY

Fl. 1
Ob. 1
Ob. 2
Cl. (in B \flat)
B. Cl. (in B \flat)
Fg.
C. Fg.

4
4

Hn. 1-2 (in F)
Tr.
Trb.
Tb.

Tim.
Perc. 1
Perc. 2

Hp.
(C, D, E, F, G \sharp , A, B \flat)
Cel.

4
4

Acc. solo
Vc. solo

6
4

Vl. 1 div.
Vl. 2 div.
Vla. div.
Vc.
D.B. div.

50 51 52 53

*a poco accelerando**poco a poco più intenso*

Fl. 1
Ob. 1
Ob. 2
Cl. (in B \flat)
B. Cl. (in B \flat)
Fg.
C. Fg.

Hn. 1-2 (in F)
Tr.
Trb. *gliss.* *mp*
Tb.

Timp.
Perc. 1 *mf* *XX* * 3 5:4

Hp.
Cel. *f* 5

Acc. solo *gliss.* *mf* 3 3 3 3
Vc. solo *gliss.* III II off string

VI. 1 div. *mf* II

VI. 2 div. pizz. *mf* pizz. *mf* pizz. *mf* pizz. *mf*

Vla. div. IV off string IV off string III II III IV off string divisi I

Vc. div. III III II II off string *mf* pizz. *mf* pizz. *mf*

D.B. div. III II I

FOR PROMOTIONAL USE ONLY

6 4 5 4 4 4 3 4 4 4 3 4
a poco accelerando 6 4 5 4 4 4 3 4 4 4 3 4
poco a poco più intenso

(sempre accelerando) $\bullet=100$ Deciso

Fl. 1
Fl. 2
Ob. 1
Ob. 2
Cl. (in B \flat)
B. Cl. (in B \flat)
Fg.
C. Fg.

3 **4** **4**

Hn. 1-2 (in F)
Tr.
Trb.
Tb.

Tim.
Perc. 1
Perc. 2
Cel.

3 **4** **4** *(sempre accelerando)*

Acc. solo
Vc. solo

3 **4** **4** *(sempre accelerando)*

Vl. 1 div.
Vl. 2 div.
Vla. div.
Vc. div.
D.B. div.

3 **4** **4**

poco ritardando

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. (in B_♭)

B. Cl. (in B_♭)

Fg.

C. Fg.

Hn. 1 (in F)

Hn. 2 (in F)

Tr.

Trb.

Tb.

Tim.

Perc. 1-2

Hp.

Acc. solo

Vc. solo

Vl. 1 div.

Vl. 2 div.

Vla. div.

Vc.

D.B. div.

f

mp

mp

mp

mp

f

gliss.

poco ritardando

arco III

mf

arco II

mf

arco I

II

mf

arco III

mf

vc. tutti (pizz.)

f

(pizz.)

f

(pizz.)

f

$\text{♩} = 86$

Fl. 1
Fl. 2
Ob. 1
Ob. 2
Cl. (in B \flat)
B. Cl. (in B \flat)
Fg.
C. Fg.

3
4

Hn. 1 (in F)
Hn. 2 (in F)
Tr.
Trb.
Tb.
Tim.
Perc. 1
Perc. 2

(Harmon mute) *mf*
gliss. *mf* gliss. *mf*
gliss. *mf*
gliss. *mf*
mf

Mute off
mp
mp

l.v.
mf
(Vibr.)
f
Tubular Bells

Hp.
Cel.

mf

l.v.

3
4

Acc. solo
Vc. solo

5 6 5 6 5 6 5 6
(non tr.)

3
4

Vl. 1 div.
Vl. 2 div.
Vla. div.
Vc.
D.B. div.

3
arco
mf
(pizz.)

arco
mf

TOP PROMOTIONAL USE ONLY

Fl. 1
Fl. 2
Ob. 1
Ob. 2
Cl. (in B_♭)
B. Cl. (in B_♭)
Fg.
C. Fg.

Hn. 1-2 (in F)
Tr.
Trb.
Tb.

Timp.
Perc. 1
Perc. 2

Hp.
Cel.

Acc. solo
Vc. solo

Vl. 1 div.
Vl. 2 div.
Vla. div.
Vc.
D.B. div.

4

gliss.
ff
l.v.

4

vle tutti ord.
gliss.
gliss.

arco
mp

This musical score page contains ten staves of music for various instruments. The top section includes woodwind instruments like Flutes, Oboes, Clarinets, Bass Clarinet, Bassoon, and Cello/Bassoon. The middle section features brass instruments such as Horns, Trombones, Trombone Bass, Tuba, Timpani, Percussion 1, Percussion 2, Double Bass, and Double Bassoon. The bottom section includes Accordion Solo, Violin Solo, and strings divided into Vl. 1, Vl. 2, Vla., Vc., and D.B. The score is marked with dynamic instructions like ff, mf, and f, and performance techniques like glissando and arco. Measure numbers 69, 70, and 71 are indicated at the bottom.

Soave

Fl. 1 *mp subito* *p* 5 3

Fl. 2

Ob. 1 *mp subito* *p*

Ob. 2 *mp subito* *p*

Cl. (in B_♭) *mp subito* *p*

B. Cl. (in B_♭) *mp*

Fg.

C. Fg. *mp subito*⁶ *p*

2 4 6 5

4 4 4 4

Hn. 1 (in F) *mp* 5 >
Hn. 2 (in F) *mp* 6 >
Tr. *mp* *cantare*

Trb.

Tb. *mp subito* *p*

Tim.

Perc. 1

Perc. 2

Hp.

Cel.

2 4 6 5

4 4 4 4

Acc. solo *mp*

Vc. solo *f* *affettuoso, cantare*

VI. 1 *mp subito* *p*

VI. 2 *mp subito* *p*

Vla.

Vc.

D. B. div.

2 4 6 5

4 4 4 4

III II III II III II

mp

II III II III

mp

I II I II

mp

III II III II

cb. tutti

FOR PROMOTIONAL USE ONLY

$\bullet = 82$ poco sostenuto

Fl. 1
Fl. 2
Ob. 1
Ob. 2
Cl. (in B \flat)
B. Cl. (in B \flat)
Fg.
C. Fg.

5 **2** **5** **4**

Hn. 1 (in F)
Hn. 2 (in F)
Tr.
Trb.
Tb.

Timp.
Perc. 1
Perc. 2

Hp. { E \flat
B \flat

Cel. {

5 **2** **5** **4**

Acc. solo
Vc. solo

5 **2** **5** **4**

Vl. 1
Vl. 2
Vla.
Vc.
Db.

gliss.
mf
p
Susp. Cymb.
pp
mp
pp
gliss.
gliss.
mf
p
II
I
II
off string

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. (in B_b)

B. Cl. (in B_b)

Fg.

C. Fg.

Hn. 1-2 (in F)

Tr.

Trb.

Tb.

Timp.

Perc. 1-2

Hp.

Acc. solo

Vc. solo

Vl. 1

Vl. 2

Vla.

Vc.

Db.

FOR PROMOTIONAL USE ONLY

6
4

4
4

3
4

4
4

6
4

4
4

3
4

4
4

Fl. 1
Fl. 2
Ob. 1
Ob. 2
Cl. (in B \flat)
B. Cl. (in B \flat)
Fg.
C. Fg.
4
4
Hn. 1-2 (in F)
Tr.
Trb.
Tb.
Timp.
Perc. 1
Perc. 2
Hp.
4
4
Acc. solo
Vc. solo
4
4
Vl. 1
Vl. 2
Vla.
Vc.
Db.

mp
mp
mp
5
mp
2
4
4
(Vibr.)
f
Crotales
mf
mf
5
4
2
4
3
3
3
3
gliss.
5
4
2
4

FOR PROMOTIONAL USE ONLY

19

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. (in B \flat)

B. Cl. (in B \flat)

Fg.

C. Fg.

Hn. 1-2 (in F)

Tr.

Trb.

Tb.

Tim.

Perc. 1

Tubular Bells

Perc. 2

Hp.

Cel.

Acc. solo

Vc. solo

lirico, affettuoso

Vi. 1

Vi. 2

Vla. div.

Vc. Solo

Vc. div.

Db.

players 3-4

players 5-6

divisi

2 soli

pizz.

divisi

100% PROMOTIONAL USE ONLY

Fl. 1
Fl. 2
Ob. 1-2
Cl. (in B \flat)
B. Cl. (in B \flat)
Fg.
C. Fg.

Hn. 1-2 (in F)
Tr.
Trb.
Tb.

Timp.
Perc. 1-2

Hp. change to: [C, D \flat , E \flat , F, G \flat , A \flat , B \flat]

Acc. solo
Vc. solo

FOR PROMOTIONAL USE ONLY

mp gliss.

VI. 1
VI. 2
Vla. Solo
Vla.
Vc. Solo
Vc.
Db.

solo *p*

p

Fl. 1-2
Ob. 1-2
Cl. (in B \flat)
B. Cl. (in B \flat)
Fg.
C. Fg.

Hn. 1-2 (in F)
Tr.
Trb.
Tb.
Timp.
Perc. 1-2
Hp.

6 **4** **4**

affettuoso

Acc. solo
Vc. solo

6 **4** **4**

VI. 1 div.
VI. 2 div.
Vla. Solo
Vla. div.
Vc. Solo
Vc. div.
Db.

6 **4** **4**

p *mp* *mf* *mf*

divisi *(to div. 1)* *divisi* *(to div. 1)* *divisi* *divisi*

gliss.

arco

FOR PROMOTIONAL USE ONLY

Deciso

(82 → 123)

Fl. 1-2
Ob. 1-2
Cl. (in B♭)
B. Cl. (in B♭)
Fg.
C. Fg.

Hn. 1-2 (in F)
Tr.
Trb.
Tb.

Timp.

Perc. 1
Perc. 2

Hp. gliss. f l.v. change to: C♯, D♯, E, F, G, A, B♯

Acc. solo
Vc. solo

Vl. 1 div.
Vl. 2 div.
Vla. div.
Vc. div.
Db.

FOR PROMOTIONAL USE ONLY



Fl. 1-2
Ob. 1-2
Cl. (in B \flat)
B. Cl. (in B \flat)
Fg.
C. Fg.

Hn. 1-2 (in F)
Tr.
Trb.
Tb.

Timp.
Perc. 1
Perc. 2

Hp.
Cel.

Acc. solo
Vc. solo

VI. 1 div.
VI. 2 div.
Vla. div.
Vc. div.
Db.

Vibraphone
f

Susp. Cymb. W/rods
mp

3 **5** **4** **4** **4** **8** **6** **4**

3 **4** **4** **6** **8** **4** **4**

5 **4** **4** **6** **8** **4**

FOR PROMOTIONAL USE ONLY

108 109 110

$\text{♩} = \text{♩}$

Fl. 1-2
Ob. 1-2
Cl. (in B \flat)
B. Cl. (in B \flat)
Fg.
C. Fg.

4
4
Hn. 1 (in F) *mf*
Hn. 2 (in F) *mf*
Tr.
Trb.
Tb.

3
4
5:3
5:3

4
4
p

Timp.
Perc. 1
Perc. 2 *f* *mf* l.v.

3
4
4
4
Acc. solo *ff*
Vc. solo

6
4

4
4
Vl. 1 div. (pizz.) arco
Vl. 2 div. (pizz.) arco
Vla. div. (pizz.) arco
Vc. div. (pizz.) arco
Db.

3
4
gliss.
arco
(8 va , if low D is not possible)

4
4
6
4

111

112

113

Fl. 1
Fl. 2
Ob. 1-2
Cl. (in B \flat)
B. Cl. (in B \flat)
Fg.
C. Fg.

6
4

Hn. 1 (in F)
Hn. 2 (in F)
Tr.
Trb.
Tb.
Timp.
Perc. 1-2

5
4

6
4

Bellow shake
Acc. solo
Vc. solo

5
4

6
4

p subito
VI. 1 div.
p subito
VI. 2 div.
p subito
Vla. div.
p subito
Vc. div.
p subito
Db.

gliss.
gliss.
gliss.
gliss.
gliss.
gliss.
gliss.
gliss.

FOR PROMOTIONAL USE ONLY

Fl. 1
Fl. 2
Ob. 1
Ob. 2
Cl. (in B \flat)
B. Cl. (in B \flat)
Fg.
C. Fg.

6
4

Hn. 1 (in F)
Hn. 2 (in F)
Tr.
Trb.
Tb.
Tim.
Perc. 1-2

3
4

4
4

5
4

Acc. solo
Vc. solo

6
4

VI. 1 div.
VI. 2 div.
Vla. div.
Vc. div.
Db.

3
4

4
4

5
4

Maestoso

Fl. 1
Fl. 2
Ob. 1
Ob. 2
Cl. (in B \flat)
B. Cl. (in B \flat)
Fg.
C. Fg.

5 **4** *Maestoso* **4** **4** **3** **4** **4**

Hn. 1 (in F)
Hn. 2 (in F)
Tr.
Trb.
Tb.
Tim.
Perc. 1-2

5 **4** *Maestoso* **4** **4** **3** **4** **4**

Acc. solo
Vc. solo

5 **4** **4** **4** **3** **4** **4**

Vl. 1 div.
Vl. 2 div.
Vla. div.
Vc. div.
Db.

con tenzione

Fl. 1
Fl. 2
Ob. 1
Ob. 2
Cl. (in B_♭)
B. Cl. (in B_♭)
Fg.
C. Fg.

4
5
4
5
3

Hn. 1 (in F)
Hn. 2 (in F)
Tr.
Trb.
Tb.
Tim.
Perc. 1
Perc. 2
Hp.
Cel.

4
5
4
5
3

Acc. solo
Vc. solo

4
5
4
5 *con tenzione*
3

Vl. 1 div.
Vl. 2 div.
Vla. div.
Vc. div.
Db.

4
5
4
5
3

Fl. 1 *fp* *pp*
 Fl. 2 *fp* *pp*
 Ob. 1 *fp* *pp*
 ob. 2 *fp* *pp*
 Cl. (in B_b) *fp* *pp*
 B. Cl. (in B_b) *fp* *pp*
 Fg. *fp* *pp*
 C. Fg. *fp* *pp*

3 **4** **3** **4** **5**
4 **4** **4** **4** **4**

Hn. 1-2 (in F)
 Tr.
 Trb.
 Tb.

Timp.

Perc. 1
 Perc. 2

Hp. A B_b
 F# G#

Cel.

3 **4** **3** **4** **5**
4 **4** **4** **4** **4**

Acc. solo *p* *mp*
 Vc. solo

3 **4** **3** **4** **5**
4 **4** **4** **4** **4**

Vl. 1 div. *fp* *sfz* *p subito* II
 fp *sfz* *p subito* I
 Vl. 2 div. *fp* *sfz* *p subito* II
 fp *sfz* *p subito* I
 Vla. *vle tutti* *p* I
 Vc. div. *sfz* *p subito* IV
 sfz I
 Db.

FOR PROMOTIONAL USE ONLY

127 128 129 130

poco calmo

Fl. 1-2
Ob. 1-2
Cl. (in B \flat)
B. Cl. (in B \flat)
Fg.
C. Fg.

Hn. 1-2 (in F)
Tr.
Trb.
Tb.
Tim.
Perc. 1-2
Hp.
Cel.

Acc. solo
Vc. solo

Vl. 1 div.
Vl. 2 div.
Vla.
Vc. div.
Db.

5
4
4
5
4

poco calmo

poco rubato

p
mf

5
4
4
5
4

Fl. 1-2
Ob. 1-2
Cl. (in B \flat)
B. Cl. (in B \flat)
Fg.
C. Fg.

Hn. 1-2 (in F)
Tr.
Trb.
Tb.

Timp.

Perc. 1
Perc. 2

Hp.

Cel.

Acc. solo
Vc. solo

VI. 1
VI. 2
Vla.
Vc.
Db.

4
4

6
4

4
4

3
4

4
4

6
4 (vibr.)

4
4

3
4

$\text{♩} = 120$ Coda: ritmico, preciso, forte

Fl. 1-2
Ob. 1-2
Cl. (in B \flat)
B. Cl. (in B \flat)
Fg.
C. Fg.

Hn. 1-2 (in F)
Tr.
Trb.
Tb.

Tim.
(Vibr.)
Perc. 1
Xylo. f
Crotales
Perc. 2
 f
Hp.
 f
Cel.
 f
 f

Acc. solo
Vc. solo

Vl. 1
Vl. 2
Vla.
Vc.
Db.

FOR PROMOTIONAL USE ONLY

3
4

4
4

Fl. 1-2
Ob. 1-2
Cl. (in B_♭)
B. Cl. (in B_♭)
Fg.
C. Fg.

Hn. 1-2 (in F)
Tr.
Trb.
Tb.

Timp.

Perc. 1
Perc. 2

poco rit.
Hp. { 5 l.v.
change to: C_♯, D, E_♭, F_♯, G, A, B_♭

Cel.

Acc. solo { senza tempo, ad lib. (10-20 s.)
() quasi attacca

Vc. solo

VI. 1
VI. 2
Vla.
Vc.
Db.

This musical score page contains ten staves of music. The top four staves include Flutes 1-2, Oboes 1-2, Clarinets (in B-flat), Bass Clarinets (in B-flat), Bassoon, Double Bassoon, Horns 1-2 (in F), Trombones, Trombone Bass, Timpani, Percussion 1, Percussion 2, Bassoon (with dynamic markings poco rit., l.v., and change to: C-sharp, D, E-flat, F-sharp, G, A, B-flat), Cello, Accordion Solo (with dynamic markings mp and quasi attacca), and Bassoon Solo. The bottom five staves include Violin 1, Violin 2, Viola, Cello, and Double Bass. The page is numbered 34 at the top left. The bottom of the page features page numbers 142, 143, 144, and 145.

II Nopeus

BPM = 138 Furioso, ritmico

Fl. 1-2
Ob. 1-2
Cl. (in B \flat)
B. Cl. (in B \flat)
Fg.
C. Fg.

Hn. 1-2 (in F)
Tr.
Trb.
Tb.

Tim.
Perc. 1
Perc. 2
Hpf.
Pno.

Acc. solo
Vc. solo

Vl. 1
Vl. 2 div.
Vla. div.
Vc. div.
Db.

7 8 **4 4** **7 8**

Susp. Cymb. **l.v.** **Susp. Cymb. (large)** **l.v.**

Tom-Toms **f** **f**

f **f** **ff**

change to: **C, D \sharp , E, F, G \flat , A \sharp , B \flat**

BPM = 138 Furioso, ritmico

4 4 **7 8**

ff

divisi **fp** **divisi** **IV** **p**

divisi **fp** **divisi** **I** **p**

divisi **II** **p**

IV **p**

DRAFT PROMOTIONAL USE ONLY

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. (in B \flat)

B. Cl. (in B \flat)

Fg.

C. Fg.

Hn. 1-2 (in F)

Tr.

Trb.

Tb.

Tim.

Perc. 1

Perc. 2

Pno.

Acc. solo

Vc. solo

Vl. 1 div.

Vl. 2 div.

Vla. div.

Vc. div.

D. b.

7

8

4

4

7

8

4

4

III

p

II

II

I

off string

off string

off string

off string

off string

off string

ff

Susp. Cymb.

mf — **f**

FOR PROMOTIONAL USE ONLY

Fl. 1
Fl. 2
Ob. 1
Ob. 2
Cl. (in B_b)
B. Cl. (in B_b)
Fg.
C. Fg.

Hn. 1-2 (in F)
Tr.
Trb.
Tb.

Timp.
Xylophone
Perc. 1
f
Perc. 2

Pno.
Piano
f

Acc. solo
Vc. solo

vi. 1 tutti *intenso*
f
vi. 2 tutti *intenso*
f
intenso
Vla.
f
vc. tutti *intenso*
divisi
Db.

37

9 10 11 12

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. (in B \flat)

B. Cl. (in B \flat)

Fg.

C. Fg.

mf

f

Hn. 1 (in F)

Hn. 2 (in F)

Tr.

Trb.

Tb.

mf

mf

mf

mf

mf

Tim.

Perc. 1

Perc. 2

l.v.

Pno.

Acc. solo

Vc. solo

(detache)

f

(detache)

f

VI. 1

VI. 2

Vla.

Vc.

D. b.

vc. tutti

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. (in B_♭)

B. Cl. (in B_♭)

Fg.

C. Fg.

78

Hn. 1-2 (in F)

Tr.

Trb.

Tb.

Timp.

Perc. 1-2

78

Pno.

Acc. solo

Vc. solo

78

Vi. 1

Vi. 2

Vla.

Vc.

Db.

Fl. 1-2

Ob. 1-2

Cl. (in B \flat)

B. Cl. (in B \flat)

Fg.

C. Fg.

Hn. 1-2 (in F)

Tr.

Trb.

Tb.

Tim.

Perc. 1

Perc. 2

Pno.

Acc. solo

Vc. solo

Vl. 1

Vl. 2 div.

Vla. div.

Vc.

D. b.

7

8

4

4

(Xyl.)

f

ff

7

8

4

4

(detache)

f

sfpz

(bartók-pizz)

sfpz

(bartók-pizz)

sfpz

(bartók-pizz)

sfpz

(bartók-pizz)

sfpz

sfpz

21

22

23

24

Fl. 1 *mf*

Fl. 2 *mf* *lirico*

Ob. 1 *mf*

Ob. 2 *mf* *lirico*

Cl. (in B_b) *mf*

B. Cl. (in B_b) *mf*

Fg.

C. Fg.

Hn. 1-2 (in F) *mf*

Tr.

Trb.

Tb. *mf*

mf

Timp. *fp*

Perc. 1-2

Pno. *f*

Acc. solo

Vc. solo

VI. 1 *arco*
VI. 2 *f* *arco*
Vla. div. *fp* *arco*
Vc. *fp*
Db. *arco*

vi. 2 tutti arco

mp *mf*

mf *detache*

f

42

Fl. 1
Fl. 2
Ob. 1
Ob. 2
Cl. (in B_b)
B. Cl. (in B_b)
Fg.
C. Fg.

3
4

Hn. 1-2 (in F)
Tr.
Trb.
Tb.

Tim.
Perc. 1
Susp. Cymb.
Perc. 2
mp
mf

Pno.

3
4

Acc. solo

Vc. solo

3
4

VI. 1
VI. 2
Vla. div.
Vc.
Db.

(non legato)

f

(non legato)

f

(non legato)

f

Fl. 1
Fl. 2
Ob. 1
Ob. 2
Cl. (in B \flat)
B. Cl. (in B \flat)
Fg.
C. Fg.

3 **2** **4** **4** **7** **8**

Hn. 1-2 (in F)
Tr.
Trb.
Tb.

Timp.
Perc. 1
Perc. 2
Tom-Toms
Susp. Cymb.
secco
mf

Pno.

3 **4** **2** **4** **4** **7** **8**

Acc. solo
Vc. solo

3 **4** **2** **4** **4** **7** **8**

Vl. 1
Vl. 2
Vla. div.
Vc.
Db.

Fl. 1
Fl. 2
Ob. 1
Ob. 2
Cl. (in B \flat)
B. Cl. (in B \flat)
Fg.
C. Fg.

7 8

Hn. 1 (in F)
Hn. 2 (in F)
Tr.
Trb.
Tb.
Timp.
Perc. 1-2

5 4

4 4

Hp. (C, D \sharp , E, F, G \flat , A \sharp , B \flat) l.v.
gliss.

7 8

Acc. solo f
Vc. solo (detache) f
5 4

4 4

Vl. 1 div. sfz
Vl. 2 sfz
Vla. sfz
Vc. div. sfz f (detache)
Db. sfz

7 8

5 4

4 4

Fl. 1

Fl. 2

Ob. 1-2

Cl. (in B_b)

B. Cl. (in B_b)

Fg.

C. Fg.

Hn. 1-2 (in F)

Tr.

Trb.

Tb.

Tim.

Perc. 1

Perc. 2

Snare Drum

f

3 3

3 3

6 4

4 4

Hp.

Acc. solo

Vc. solo

vi. 1 tutti

mf

f

vi. 2

mf

f

vla.

vc. tutti

mf

f

vb.

mf

f

db.

mf

f

6 4

4 4

6 4

4 4

rallentando fino il tempo nuevo

Fl. 1
Fl. 2
Ob. 1
Ob. 2
Cl. (in B \flat)
B. Cl. (in B \flat)
Fg.
C. Fg.
Hn. 1-2 (in F)
Tr.
Trb.
Tb.
Tim.
Perc. 1
Perc. 2
Hp.
Cel.
Acc. solo
Vc. solo
VI. 1 div.
VI. 2
Vla.
Vc.
Db.

4
4
6
8
4
4

p
p gliss.
Vibraphone
Glockenspiel
p
gliss. gliss.
gloss.
mp
mp
Celesta
mf
mf

rallentando fino il tempo nuevo

4
4
6
8
4
4

fp

J = 108 Calmo

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. (in B_♭)

B. Cl. (in B_♭)

Fg.

C. Fg.

Hn. 1-2 (in F)

Tr.

Trb.

Tb.

Tim.

Perc. 1

Perc. 2

Hp.

Cel.

J = 108 Calmo

Acc. solo

Vc. solo

Vl. 1 div.

Vl. 2

Vla. div.

Vc. div.

D. b.

J = 108 Calmo

FOR PROMOTIONAL USE ONLY

$\text{♩} = \text{♪}$

$\bullet = 138$ (a tempo)

Fl. 1

Fl. 2

Ob. 1-2

Cl. (in B \flat) *mf*

B. Cl. (in B \flat) *mf* $\overset{5}{\overbrace{\text{5}}}$

Fg.

C. Fg. *mf* $\overset{3}{\overbrace{\text{3}}}$

Hn. 1-2 (in F)

Tr.

Trb.

Tb.

Timp.

Perc. 1 $\overset{3}{\overbrace{\text{3}}}$

Susp. Cymb.

Perc. 2 $\overset{5}{\overbrace{\text{x}}} \underset{5}{\overbrace{\text{x}}} \text{x} \text{x} \text{x} \text{x} \text{x}$ $\overset{5}{\overbrace{\text{x}}} \underset{5}{\overbrace{\text{x}}} \text{x} \text{x} \text{x} \text{x} \text{x}$ $\overset{5}{\overbrace{\text{x}}} \underset{5}{\overbrace{\text{x}}} \text{x} \text{x} \text{x} \text{x} \text{x}$ $\overset{5}{\overbrace{\text{x}}} \underset{5}{\overbrace{\text{x}}} \text{x} \text{x} \text{x} \text{x} \text{x}$ *p* $\overset{5}{\overbrace{\text{x}}} \underset{5}{\overbrace{\text{x}}} \text{x} \text{x} \text{x} \text{x} \text{x}$ *mp*

Hp. $\overset{5}{\overbrace{\text{5}}} \text{5} \text{5} \text{5} \text{5}$ $\overset{6}{\overbrace{\text{6}}} \text{6} \text{6} \text{6}$ gliss. $\overset{6}{\overbrace{\text{6}}} \text{6}$ gliss.

Cel. $\overset{5}{\overbrace{\text{5}}} \text{5} \text{5} \text{5} \text{5}$ $\text{b}\ddot{\text{o}}$ *f*

Acc. solo

Vc. solo

Vl. 1 div. \diamond

Vl. 2 \diamond

Vla. div. \diamond

Vc. div. \diamond

Db. \diamond

3
4
4
4

3
4
4
4

FOR PROMOTIONAL USE ONLY

energico

49

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. (in B_b)

B. Cl. (in B_b)

Fg.

C. Fg.

4
4

10
16

20
16

4
4

2
4

Hn. 1-2 (in F)

Tr.

Trb.

Tb.

Tim.

Perc. 1

Perc. 2

l.v.
mf

Hp.

change to: C_#, D, E_b, F, G, A_b, B_b

4
4

10
16 *energico*

20
16

4
4

quasi gliss.
sfz —

off string
sfz —

VI. 1 div.

Vl. 2

Vla. div.

Vc. div.

Db.

FOR PROMOTIONAL USE ONLY



57

58

59

60

61

Fl. 1
Fl. 2
Ob. 1
Ob. 2
Cl. (in B_♭)
B. Cl.
(in B_♭)
Fg.
C. Fg.

2 4 3 8 4 4

Hn. 1-2
(in F)
Tr.
Trb.
Tb.

Tim.
Xylophone
Perc. 1
Temple Blocks
Perc. 2

(C_#, D, E_#, F, G, A_#, B_♭)
I.v.
gliss.
change to: [C_#, D_#, E, F_#, G_#, A, B_♭]

2 4 3 8 4 4

Acc. solo
Vc. solo
vl. 1 div.
vl. 2
vla. div.
Vc.
Db.

Harmon mute
mf
mp
vl. 1 tutti
mf
vle tutti
mf
vc. tutti
mf

Furioso, ritmico

Fl. 1
Fl. 2
Ob. 1
Ob. 2
Cl. (in B \flat)
B. Cl. (in B \flat)
Fg.
C. Fg.

7
8

Hn. 1-2 (in F)
Tr.
Trb.
Tb.

Timp.
Perc. 1-2
Pno.

7
8*Furioso, ritmico*

Acc. solo
Vc. solo

7
8

VI. 1
VI. 2
Vla.
Vc.
Db.

Fl. 1-2
Ob. 1-2
Cl. (in B \flat)
B. Cl. (in B \flat)
Fg.
C. Fg.

Hn. 1 (in F)
Hn. 2 (in F)
Tr.
Trb.
Tb.

Timp.
Perc. 1-2

Pno.

Acc. solo
Vc. solo

VI. 1
VI. 2
Vla.
Vc.
Db.

FOR PROMOTIONAL USE ONLY

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. (in B_♭)

B. Cl. (in B_♭)

Fg.

C. Fg.

Hn. 1-2 (in F)

(Harmon mute)

Tr.

Trb.

Tb.

Timp.

Perc. 1-2

Pno.

Acc. solo

Vc. solo

VI. 1

VI. 2

Vla.

Vc.

Db.



This page contains musical staves for various instruments, including Flutes, Oboes, Clarinets, Bass Clarinets, Bassoon, Cello, Double Bass, Horns, Trombones, Bass Trombone, Timpani, Percussion, Piano, Accordion, and Violins. The music is divided into four systems by vertical bar lines. Measure numbers 75 through 78 are indicated at the bottom of each system. Dynamics such as *f*, *mf*, and *Mute off* are marked. Performance instructions like '(detache)' are also present. The page number 53 is located in the top right corner.

Fl. 1
Fl. 2
Ob. 1
Ob. 2
Cl. (in B \flat)
B. Cl. (in B \flat)
Fg.
C. Fg.

6

4
4

Hn. 1-2 (in F)
Tr.
Trb.
Tb.

Tim.
Perc. 1
Perc. 2

Hp.
Cel.

Acc. solo
Vc. solo

6

4
4

Vl. 1
Vl. 2
Vla.
Vc.
Db.

6

4
4

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. (in B \flat)

B. Cl. (in B \flat)

Fg.

C. Fg.

4

4

1

4

12

16

15

16

ritmico

f

f

f

f

f

f

f

Hn. 1-2 (in F)

Tr.

Trb.

Tb.

Tim.

Perc. 1 (Xylophone)

Perc. 2 (Temple Blocks)

f

Hp.

Cel.

change to: C, D, E \flat , F \sharp , G \sharp , A, B \flat

Acc. solo

Vc. solo

ritmico

ff

1

4

12

16

15

16

Vl. 1

Vl. 2

Vla.

Vc.

Db.

Fl. 1
Fl. 2
Ob. 1
Ob. 2
Cl. (in B_♭)
B. Cl. (in B_♭)
Fg.
C. Fg.

15 **9** **4**
16 **16** **4**
5 **8**

Hn. 1-2 (in F)
Tr.
Trb.
Tb.

Timp.
Perc. 1
Perc. 2

Piano

Pno.

15 **9** **4**
16 **16** **4**
5 **8**

Acc. solo

Vc. solo

(detache)

15 **9** **4**
16 **16** **4**
5 **8**

VI. 1
VI. 2
Vla.
Vc.
Db.

Fl. 1
Fl. 2
Ob. 1
Ob. 2
Cl. (in B \flat)
B. Cl. (in B \flat)
Fg.
C. Fg.

5
8
4
2
4

Hn. 1-2 (in F)
Tr.
Trb.
Tb.

Tim.
Perc. 1
Perc. 2

Pno.

5
8
4
2
4

Acc. solo
Vc. solo

5
8
4
2
4

Fl. 1
Fl. 2
Ob. 1
Ob. 2
Cl. (in B \flat)
B. Cl. (in B \flat)
Fg.
C. Fg.

5
8
4
2
4

Hn. 1-2 (in F)
Tr.
Trb.
Tb.

Tim.
Perc. 1
Perc. 2

Pno.

5
8
4
2
4

Acc. solo
Vc. solo

5
8
4
2
4

VI. 1
VI. 2
Vla.
Vc.
Db.

FOR PROMOTIONAL USE ONLY

Fl. 1
Fl. 2
Ob. 1
Ob. 2
Cl. (in B \flat)
B. Cl. (in B \flat)
Fg.
C. Fg.

**9
16**

**2
4**

**4
4**

Hn. 1-2 (in F)
Tr.
Trb.
Tb.

Timpani
Perc. 1-2

**9
16**

**2
4**

**4
4**

Acc. solo
Vc. solo

**9
16**

**2
4**

**4
4**

Vl. 1
Vl. 2
Vla.
Vc.
Db.

**9
16**

**2
4**

**4
4**

Fl. 1-2
Ob. 1-2
Cl. (in B \flat)
B. Cl. (in B \flat)
Fg.
C. Fg.

Hn. 1-2 (in F)
Tr.
Trb.
Tb.
Timp.
Perc. 1-2

5 **4**

Acc. solo
Vc. solo

5 **4**

Vl. 1
Vl. 2
Vla.
Vc.
Db.

5 **4**

FOR PROMOTIONAL USE ONLY

60

J = 104 Maestoso

Fl. 1-2
Ob. 1-2
Cl. (in B \flat)
B. Cl. (in B \flat)
Fg.
C. Fg.

J = 120 Più vivo

4
4 *J = 104 Maestoso*

Hn. 1 (in F)
Hn. 2 (in F)
Tr.
Trb.
Tb.
secco
Timp.
Perc. 1-2

J = 120 Più vivo

9
8 *J = 120 Più vivo*

4
4 *J = 104 Maestoso*

Acc. solo
Vc. solo

J = 120 Più vivo

9
8 *J = 120 Più vivo*

4
4 *J = 104 Maestoso*

Vl. 1
Vl. 2
Vla.
Vc.
Db.

J = 120 Più vivo

4
4

FOR PROMOTIONAL USE ONLY

Fl. 1-2
Ob. 1-2
Cl. (in B \flat)
B. Cl. (in B \flat)
Fg.
C. Fg.

4
4

Hn. 1-2 (in F)
Tr.
Trb.
Tb.

Timp.
Perc. 1-2

5
4

3
4

Acc. solo
Vc. solo

4
4

5
4

3
4

VI. 1
VI. 2
Vla.
Vc.
Db.

Fl. 1-2
Ob. 1-2
Cl. (in B \flat)
B. Cl. (in B \flat)
Fg.
C. Fg.

3**4**

Hn. 1-2 (in F)
Tr.
Trb.
Tb.

Tim.

Perc. 1-2

3**4**

Acc. solo

Vc. solo

I → S.P.
II → N.
bow pressure

3**4**

vi. 1
vi. 2
Vla.
Vc.
Db.

$\text{♩} = 138$ A tempo, furioso

Fl. 1
Fl. 2
Ob. 1
Ob. 2
Cl. (in B \flat)
B. Cl. (in B \flat)
Fg.
C. Fg.

2
44
4

Hn. 1 (in F)
Hn. 2 (in F)
Tr.
Trb.
Tb.
Timp.
Perc. 1
Perc. 2
Hp.

2
44
4

Acc. solo

Vc. solo

2
44
4

Vl. 1
Vl. 2
Vla.
Vc.
Db.

III Täsmällisyys

= 90 Trasparente e calmo

Fl. 1-2
Ob. 1-2
Cl. (in B \flat)
B. Cl. (in B \flat)
Fg.
C. Fg.

Hn. 1-2 (in F)
Tr.
Trb.
Tb.

Timp.

Perc. 1-2

Hp. { change to: C, D, E, F \sharp , G, A, B \flat

Acc. solo
Vc. solo

Vl. 1
Vl. 2
Vla.
Vc. div.
Db.

= 90 Trasparente e calmo

5
4
6
4
4
4
5
4
2
6
4

5
4
6
4
4
5
4
2
6
4

5
4
6
4
4
5
4
2
6
4

5
4
6
4
4
5
4
2
6
4

5
4
6
4
4
5
4
2
6
4

5
4
6
4
4
5
4
2
6
4

IV off string IV III IV I II divisi I

1 2 3 4 5

Acc. solo

Vc. solo

6

4

5

4

Vl. 1

Vl. 2

Vla.

Vc.

vc. tutti

D.B. div.

6

7

8

9

Acc. solo

Vc. solo

4

4

Vl. 1

Vl. 2

Vla.

Vc.

Db.

10

11

12

13

FOR PROMOTIONAL USE ONLY

Acc. solo

Vc. solo

5
4

Vl. 1 div.

Vl. 2

Vla.

Vc.

D. b.

14

15

16

17

This section of the score includes parts for Accordion solo, Cello solo, and various string sections. Measure 14 shows the Accordion solo playing eighth-note patterns. Measure 15 features the Cello solo with 'left hand attacks ad lib; rubato' and dynamic markings *mp* and *mf*. Measures 16 and 17 show the strings (Vl. 1, Vl. 2, Vla., Vc., D. b.) performing complex rhythmic patterns with dynamics like *mf*, *mp*, and *off string*. Measure 17 concludes with a tutti entry by the violins.

Acc. solo

Vc. solo

4
3
4

Vl. 1

Vl. 2

Vla.

Vc.

D. b.

18

19

20

21

This section continues with the Accordion solo and various string sections. Measures 18-20 show the strings playing eighth-note patterns with dynamics like *p*, *mf*, and *fzp*. Measure 21 concludes with a dynamic *mf*.

Acc. solo *mp* *cresc.* *tr rallentare*
 Vc. solo *mp* *(accel. ad lib)* *bow pressure* *f*

3 **4** **5** **7**
4 **4** **4** **4**

VI. 1 *p* *S.P.*
 VI. 2 III II III II *mf* *3* *3*
 Vla. *S.P.* *mf* *S.P.*
 Vc. *p* *S.P.*
 Db. *p*

22 23 24

Acc. solo *pp*
 Vc. solo *pitch bend*

7 **8** **2** **4** **4** **5**
4 **4** **4** **4** **4** **4**

VI. 1 I II N. II III IV
 VI. 2 *p* *p* *N. III* *N. IV* *p* *mp* *p*
 Vla. *p* *p* *N. III* *N. IV* *p* *mp* *p*
 Vc. *p* *p* *N. III* *N. IV* *p* *mp* *p*
 Db. *p* *p* *N. III* *N. IV* *p* *mp* *p*

25 26 27 28

Acc. solo

Vc. solo

slow glissando; semi-flagolet

flautando

**5
4** **4
4** **3
4** **5
4** **3
4**

VI. 1 III *mf* IV *p*

VI. 2 IV III *mf* *mf* IV *p*

Vla. III III *mf* II *p* I II III

Vc. I *mf* II *p* I II III

D. b. II *mf* I *p* *p* 3 3

29 30 31 32

Acc. solo

Vc. solo

glissando possibile

poco rit.

**3
4** **4
4** **5
4** **5
8**

VI. 1 III *p* I II *mf* off string

VI. 2 IV III IV III *mf* off string

Vla. IV III II I III *ppp* off string

Vc. div. III II I III *ppp* off string

D. b. IV III II I III *ppp* off string

divisi

f *p*

33 34 35 36

Acc. solo

Vc. solo

a tempo

p

I II

5 **3** **5** **6** **5**

8 **4** **4** **4** **4**

VI. 1

VI. 2 div.

Vla.

Vc. tutti II

p

divisi

IV

II

III II

Vc.

p

III

off string

D.B. div.

p

III

divisi

I

II

III III

IV

III II

p

mp

mp

mp

37 38 39 40 41

Acc. solo

Vc. solo

IV

> off string

5 **4**

PROMOTIONAL USE ONLY

VI. 1

VI. 2 div.

Vla.

Vc.

cb. tutti

p

II III

off string

III

IV

II

off string

III

II

off string

IV

II

III

p

off string

II

4 **5** **4**

4 **5** **4**

42 43 44 45

Acc. solo

Vc. solo

II I left hand attack
gliss.

v.b.

ord.

f

5

4

VI. 1

VI. 2

Vla.

Vc.

IV

mp

II

III

mp

II

I

Db.

I II

III IV II III

3

mp

46

47

48

Acc. solo

Vc. solo

fp subito

I II left hand attack

gliss. on harmonics

6

4

VI. 1

vi. 2 tutti

p

Vla.

Vc.

II III IV I

off string

off string

off string

(arco with left hand pizz attack)

IV III II I

fp

pizz.

divisi

IV III

(p)

arco I

Db.

p

51

Acc. solo *mf*
off string
Vc. solo *mf* III II I off string *f* *mp* *poco rubato* II I I II *mf*

58 4 2 7 8 2 4

VI. 1 VI. 2 Vla.

Vc. div. III off string off string

Db. II

52

53

54

55

Acc. solo *a tempo*
Vc. solo *gliss. on harmonics* *simile, rubato, ad lib*

2 4 4 4 6 4 5 4

VI. 1 VI. 2 Vla.

Vc. vc. tutti *p* III II I *p* *pp* *pp*

Db.

56

57

58

59

Musical score for orchestra and solo instruments (Acc. solo, Vc. solo, Vi. 1, Vi. 2, Solo, Vla. Solo, Vla., Vc. Solo, Vc., Db.). The score shows various dynamics (p, mp, mf) and performance instructions (gliss., solo). Measure 60: Acc. solo (p), Vc. solo (mp). Measure 61: Acc. solo (p), Vc. solo (mf). Measure 62: Acc. solo (p), Vc. solo (p). Measure 63: Acc. solo (p), Vc. solo (mf).

60

61

62

63



Musical score for orchestra and solo instruments (Acc. solo, Vc. solo, Vi. 1, Solo, Vl. 2, Solo, Vla. Solo, Vc. Solo, D.b. Solo). The score shows various dynamics (p, mp, mf) and performance instructions (gliss., solo). Measures 64-67 feature a diagonal watermark reading "FOR PROMOTIONAL USE ONLY" diagonally across the page.

64

65

66

67

Musical score for orchestra and soloists, measures 68-71.

Measure 68: Acc. solo (3), Vc. solo (mf). Key signature changes from 5/4 to 3/4.

Measure 69: Vl. 1 Solo (slow glissando; semi-flagolet), Vl. 2 Solo (slow glissando; semi-flagolet), Vla. Solo (off string), Vc. Solo (III), Vc. (IV), D.B. Solo (II), Db. (III).

Measure 70: Vl. 1 Solo (I), Vl. 2 Solo (II), Vla. Solo (III), Vc. Solo (IV), Vc. (IV), D.B. Solo (III), Db. (II).

Measure 71: Vl. 1 Solo (I), Vl. 2 Solo (II), Vla. Solo (III), Vc. Solo (IV), Vc. (IV), D.B. Solo (III), Db. (II).

Measure 72: Acc. solo (3), Vc. solo (mf), Vl. 1 Solo (gliss.), Vl. 2 Solo (gliss.), Vla. Solo (vle tutti), Vla. (vc. tutti), Vc. Solo (vc. tutti), Vc. (gliss. on harmonics), Db. (mp).

Measure 73: Vl. 1 Solo (III), Vl. 2 Solo (II), Vla. Solo (III), Vla. (IV), Vc. Solo (II), Vc. (III), Db. (III).

Measure 74: Vl. 1 Solo (III), Vl. 2 Solo (II), Vla. Solo (III), Vla. (IV), Vc. Solo (II), Vc. (III), Db. (III).

Measure 75: Vl. 1 Solo (IV), Vl. 2 Solo (III), Vla. Solo (IV), Vla. (III), Vc. Solo (IV), Vc. (III), Db. (III).

Measure 76: Vl. 1 Solo (IV), Vl. 2 Solo (II), Vla. Solo (IV), Vla. (III), Vc. Solo (IV), Vc. (III), Db. (III).

68

69

70

71



Musical score for orchestra and soloists, measures 72-76.

Measure 72: Acc. solo (3), Vc. solo (mf), Vl. 1 Solo (gliss.), Vl. 2 Solo (gliss.), Vla. Solo (vle tutti), Vla. (vc. tutti), Vc. Solo (vc. tutti), Vc. (gliss. on harmonics), Db. (mp).

Measure 73: Vl. 1 Solo (III), Vl. 2 Solo (II), Vla. Solo (III), Vla. (IV), Vc. Solo (II), Vc. (III), Db. (III).

Measure 74: Vl. 1 Solo (III), Vl. 2 Solo (II), Vla. Solo (III), Vla. (IV), Vc. Solo (II), Vc. (III), Db. (III).

Measure 75: Vl. 1 Solo (IV), Vl. 2 Solo (III), Vla. Solo (IV), Vla. (III), Vc. Solo (IV), Vc. (III), Db. (III).

Measure 76: Vl. 1 Solo (IV), Vl. 2 Solo (II), Vla. Solo (IV), Vla. (III), Vc. Solo (IV), Vc. (III), Db. (III).

72

73

74

75

76

FOR PROMOTIONAL USE ONLY

Acc. solo

sostenuto, molto rubato

Vc. solo

tr.

II III I II IV III IV II III II gliss. gliss. I II I S.P.
simile, ad lib,
con libertamente

5 4 4 3 4 4

VI. 1
VI. 2
Vla.
Vc.
Db.

77 78 79 80 81

(tie notes similarly, if possible)

Acc. solo

gliss. II N. III IV III II (A) III IV III II

Vc. solo

4 4 5 4 6 4 6 8

VI. 1
VI. 2
Vla.
Vc.
Db.

82 83 84

Acc. solo

9:6 9:8 3 mp mf poco sostenuto

Vc. solo

6 8 7 4 4 4 III gliss. II mf

VI. 1
VI. 2
Vla.
Vc.
Db.

85 86 87

Acc. solo: gliss. on harmonics I, II; 7:8 time signature, dynamic *mp*, key signature changes from 7 sharps to 8 sharps.

Vc. solo: gliss. dynamic *mf*.

Vi. 1, Vi. 2, Vla., Vc., Db.: rests throughout.

Measure 88: Acc. solo: gliss. on harmonics I, II; 7:8 time signature, dynamic *mp*, key signature changes from 7 sharps to 8 sharps.

Measure 89: Vc. solo: gliss. dynamic *mf*.

Measure 90: Acc. solo: gliss. on harmonics I, II; 7:8 time signature, dynamic *mf*, key signature changes from 7 sharps to 8 sharps.

88

89

90

Hp.: rests throughout.

Acc. solo: dynamic *mf*, 3/8 time signature, 7:8 time signature, dynamic *p*, dynamic *fz*, dynamic *p*, dynamic *p*, dynamic *attacca*.

Vc. solo: III, off string, dynamic *p*, dynamic *fz*, dynamic *p*, dynamic *attacca*.

Vi. 1, Vi. 2, Vla., Vc., Db.: rests throughout.

Measure 91: Acc. solo: dynamic *mf*, 3/8 time signature, 7:8 time signature, dynamic *p*, dynamic *fz*, dynamic *p*, dynamic *attacca*.

Measure 92: Vc. solo: III, off string, dynamic *p*, dynamic *fz*, dynamic *p*, dynamic *attacca*.

Measure 93: Acc. solo: dynamic *mf*, 3/8 time signature, 7:8 time signature, dynamic *p*, dynamic *attacca*.

Measure 94: Vc. solo: (gentile) off string, dynamic *p*, dynamic *attacca*.

91

92

93

94

IV Keveys

 $\text{♩} = 60$ Come fantasia

Fl. 1-2
Ob. 1-2
Cl. (in B_♭)
B. Cl. (in B_♭)
Fg.
C. Fg.

Hn. 1-2 (in F)
Tr.
Trb.
Tb.

Timp.
Perc. 1
Perc. 2

Hp.
Cel.

Vibraphone W/bow
Crotales W/bow

$\text{♩} = 60$ Come fantasia
senza misura, seguendo il solista

sostenere l'accordo
mp / mf (ad lib.)
sonoro, poco rubato, dinamica ad lib.

v.b. II I II I
III II III IV II I III II III II
v.b. IV III IV III II III
accel.
(rit.)

VI. 1
VI. 2
Vla.
Vc.
Db.

Fl. 1-2
Ob. 1-2
Cl. (in B_b)
B. Cl. (in B_b)
Fg.
C. Fg.

Hn. 1-2 (in F)
Tr.
Trb.
Tb.
Timp.

Perc. 1
Perc. 2

Hp.
Cel.

Acc. solo
Vc. solo

Vl. 1
Vl. 2
Vla.
Vc.
Db.

gliss. l.v.
l.v.
p
Celesta
mp
mp
(accel.) (a "tempo") gliss. simile
I II III II III II v.b. I II III II III II v.b. III
IV III II III II v.b. I II III II III II v.b. III
(l.v.)

Fl. 1-2
Ob. 1-2
Cl. (in B \flat)
B. Cl. (in B \flat)
Fg.
C. Fg.

Hn. 1-2 (in F)
Tr.
Trb.
Tb.

Timp.

Perc. 1
(Vibr./W.bow) \sharp I.v.
 p

Perc. 2

Hp.

Cel.

Acc. solo

Vc. solo
II I v.b. II I II I II gliss. I v.b. IV III II I

VI. 1 Solo
 p

VI. 2

Vla.

Vc.

Db.

Fl. 1-2
Ob. 1-2
Cl. (in B \flat)
B. Cl. (in B \flat)
Fg.
C. Fg.

Hn. 1-2 (in F)
Tr.
Trb.
Tb.

Timp.

Perc. 1
Perc. 2 l.v. p

(ad lib.)

Hp.
Cel.

Acc. solo
Vc. solo I v.b. III gliss. II gliss. I III II I (accel.) (a "tempo") off string II III 3 IV III !

VI. 1 Solo I gliss. mp
VI. 2
Vla.
Vc.
Db.

Fl. 1-2
Ob. 1-2
Cl. (in B \flat)
B. Cl. (in B \flat)
Fg.
C. Fg.

Hn. 1-2 (in F)
Tr.
Trb.
Tb.

Tim.
Perc. 1-2

Hp.
Cel.

Acc. solo
Vc. solo

VI. 1
VI. 2
Vla.
Vc.
Db.

p — *f* *simile*

p — *f*

mp

l.v.

l.v.

IV III II I

II III II I

gliss. v.b.

gliss. simile

v.b.

IV III II I

off string

v.b.

N.

pitch bend

bow pressure

Fl. 1-2
Ob. 1-2
Cl. (in B_b)
B. Cl. (in B_b)
Fg.
C. Fg.

Hn. 1-2 (in F)
Tr.
Trb.
Tb.

Timp.
Perc. 1-2

Hp.
Cel.

Acc. solo
Vc. solo

VI. 1
VI. 2
Vla.
Vc. Solo
Db.

PROMOTIONAL USE ONLY

81

4
4

8
4

8
4

4
4

8
4

Fl. 1-2

Ob. 1-2

Cl. (in B \flat)

B. Cl. (in B \flat)

Fg.

C. Fg.

**8
4**

**9
4**

**5
4**

**6
4**

Hn. 1-2 (in F)

Tr.

Trb.

Tb.

Tim.

Perc. 1-2

Hp. l.v.
F \sharp
D \flat

Cel.

**8
4**

**9
4**

**5
4**

**6
4**

Acc. solo

Vc. solo N.
IV III II I III gliss. II pitch bend pitch bend I II > gliss. pitch bend

**8
4**

**9
4**

**5
4**

**6
4**

VI. 1

VI. 2

Vla.

Vc. Solo $\ll mp$

Vc. div.

D.B. Solo solo S.P.

FOR PROMOTIONAL USE ONLY

Fl. 1-2
Ob. 1-2
Cl. (in B \flat)
B. Cl. (in B \flat)
Fg.
C. Fg.

6
4

Hn. 1-2 (in F)
Tr.
Trb.
Tb.

Tim.
Perc. 1
Perc. 2

5
4

Tam-Tam (large)

ppp — *p*

6
4

Acc. solo
Vc. solo

pitch bend II III II III v.b. pitch bend
pitch bend I
bow pressure

5
4

Vl. 1 Solo
Vl. 1
Vl. 2 Solo
Vl. 2
Vla. Solo
Vla.
Vc. Solo
Vc. div.
D.B. Solo
D.B. div.

fp
slow gliss.
sul III
mp
a1 S.P.
a1 S.P.
fp
gliss.
pp
gliss.
mp
N.
players 1-2
divisi
players 3-4
solo S.P.
fp
solo S.P.
fp
solo S.P.
fp
gliss.
mp
N.
mp

FOR PROMOTIONAL USE ONLY

Fl. 1-2

Ob. 1-2

Cl. (in B \flat)

B. Cl. (in B \flat)

Fg.

C. Fg.

Hn. 1-2 (in F)

Tr.

Trb.

Tb.

Tim.

(Vibr./W.bow)

Perc. 1

Perc. 2

Hp.

Acc. solo

v.b.

II III IV III II I

gliss. on harmonics

glissandi ad lib.

v.b.

II III IV III II I

v.b.

N. ——————> S.P.

Acc. solo

Vc. solo

v.b.

II III IV III II I

bow pressure

gliss. on harmonics

glissandi ad lib.

v.b.

II III IV III II I

v.b.

N. ——————> S.P.

VI. 1 Solo

VI. 1 div.

VI. 2 Solo

VI. 2

Vla. Solo

Vla.

Vc. Solo

Vc. div.

D.B. div.

7
4

5
4

7
4

5
4

7
4

5
4

FOR PROMOTIONAL USE ONLY

Fl. 1-2
Ob. 1-2
Cl. (in B_♭)
B. Cl. (in B_♭)
Fg.
C. Fg.

5
4

Hn. 1-2 (in F)
Tr.
Trb.
Tb.
Timp.
Perc. 1-2

6
4

Hp. gliss.
G[#]

5
4

Acc. solo

Vc. solo Improvised harmonics-based texture (optional)

5
4

VI. 1 Solo
VI. 1 div.
VI. 2 Solo
VI. 2 div.
Vla. Solo
Vla. div.
Vc. Solo
Vc. div.
D.B. div.

off string
S.P.
mp
IV
S.P.
mp
III IV III IV
S.P.
III
S.P.
III
S.P.
III
N.
off string
S.P.
6
6
off string
a2 II III IV
mp

87

Fl. 1
Fl. 2
Ob. 1
Ob. 2
Cl. (in B \flat)
B. Cl. (in B \flat)
Fg.
C. Fg.
Hn. 1 (in F)
Hn. 2 (in F)
Tr.
Trb.
Tb.
Timp.
Perc. 1-2

54

Acc. solo
Vc. solo

54

Vl. 1 Solo
Vl. 1 (div.)
Vl. 2 Solo
Vl. 2
Vla. Solo
Vla.
Vc. Solo
Vc. div.
D.B. div.

54

Fl. 1
Fl. 2
Ob. 1
Ob. 2
Cl. (in B_♭)
B. Cl. (in B_♭)
Fg.
C. Fg.

Hn. 1 (in F)
Hn. 2 (in F)
Tr.
Trb.
Tb.

Timp.
Perc. 1
Perc. 2

Acc. solo
Vc. solo

VI. 1 Solo
VI. 1 div.
VI. 2 div.
Vla.
Vc. div.
D.B. div.

5 4

4 4

9 8

5 4

4 4

9 8

FOR PROMOTIONAL USE ONLY

Fl. 1
Fl. 2
Ob. 1
Ob. 2
Cl. (in B_♭)
B. Cl. (in B_♭)
Fg.
C. Fg.

9 **8** **2** **4** **7** **8**

Hn. 1 (in F)
Hn. 2 (in F)
Tr.
Trb.
Tb.

9 **8** **2** **4** **7** **8**

Tim.
Perc. 1
Perc. 2

9 **8** **2** **4** **7** **8**

Acc. solo
Vc. solo

9 **8** **2** **4** **7** **8**

VI. 1
VI. 2
Vla. div.
Vc. div.
D.B. div.

9 **8** **2** **4** **7** **8**

Fl. 1
Fl. 2
Ob. 1
Ob. 2
Cl. (in B \flat)
B. Cl. (in B \flat)
Fg.
C. Fg.

7
8
4
7
8
4

Hn. 1 (in F)
Hn. 2 (in F)
Tr.
Trb.
Tb.
Timp.
Perc. 1
Perc. 2

mf
mf
mf
mf
f
4
7
8
4
mf
mf
mf
mf
mf
mf
mf
mf

Acc. solo
Vc. solo

7
8
4
7
8
4

Vl. 1
Vl. 2 div.
Vla.
Vc.
D.B. div.

I
II
III
IV
I
II
III
IV
divisi
I
II
III
II
III
II
III
II

Fl. 1
Fl. 2
Ob. 1
Ob. 2
Cl. (in B \flat)
B. Cl. (in B \flat)
Fg.
C. Fg.

4
5

Hn. 1 (in F)
Hn. 2 (in F)
Tr.
Trb.
Tb.

Tim.
Perc. 1
Perc. 2

4
5

Acc. solo
Vc. solo

4
5

Vl. 1
Vl. 2 div.
Vla.
Vc.
D.B. div.

This musical score page contains six systems of music. The first system (measures 1-2) includes parts for Flute 1, Flute 2, Oboe 1, Oboe 2, Clarinet in B-flat, Bass Clarinet in B-flat, Bassoon, Cello Bassoon, Horn 1 in F, Horn 2 in F, Trombone, Trombone Bass, Tuba, Timpani, Percussion 1 (Gran Cassa), and Percussion 2. Measure 1 starts with Flute 1 and 2 playing eighth-note pairs. Measures 2-3 show various woodwind entries with dynamic markings like f, ff, and 3. Measure 4 begins with a bassoon line. The second system (measures 3-4) features Horn 1 and 2, Trombones, Tuba, Timpani, and Percussion 1. Measures 5-6 show Accordion and Violoncello solos. The third system (measures 5-6) includes parts for Violin 1, Violin 2 divided, Viola, Cello, and Double Bass divided. Measures 7-8 show a continuation of the string section parts.

Fl. 1 *ff*

Fl. 2 *ff*

Ob. 1 *ff*

Ob. 2

Cl. (in B_b)

B. Cl. (in B_b)

Fg.

C. Fg.

Hn. 1 (in F) *f*

Hn. 2 (in F) *f*

Tr. *mf*

Trb.

Tb.

Tim. *mf*

Perc. 1

Perc. 2 *mf*

Metal Wind Chimes

secco

secco

l.v.

Acc. solo

$\text{♩} = \text{♪}$ ($\text{♩} = 120$)

Cadenza I

f

Vc. solo

Vl. 1

Vl. 2 div.

Vla.

Vc.

D.B. div.

off string

off string

off string

II off string

off string

off string

48 (Vc.) gliss.

51 sonoro
gliss.

55 fluente
III II I III II I III II I

57 deciso poco rit.
sul III gliss.

60 poco a poco accelerando poco rit.
I II III IV f mf

64 più tranquillo molto rit.
f l.v. mp p

68 poco a poco accelerando... (8va)

70 Fl. 2 Piccolo
Acc. solo
Vc. solo

DYNAMIC

FOR PROMOTIONAL USE ONLY

in tempo!

mfp attacca

V Moninaisuus

J = 120

Fl. 1
Picc.
Ob. 1
Ob. 2
Cl. (in B \flat)
B. Cl. (in B \flat)
Fg.
C. Fg.

Hn. 1-2 (in F)
Tr.
Trib.
Tb.

Tim.
Perc. 1
Glockenspiel
l.v.
Susp. Cymb. W/rods
Perc. 2
p

Acc. solo
(8va)

Vc. solo
Vi. 1
Vi. 2
Vla.
Vc.
Db.

1 2 3 4 5 6

Fl. 1

Picc.

Ob. 1

Ob. 2

Cl. (in B \flat)

B. Cl. (in B \flat)

Fg.

C. Fg.

Hn. 1-2 (in F)

Tr.

Trb.

Tb.

Tim.

Perc. 1

Perc. 2

crescendo ad lib – adjust the dynamics to the crescendo of woodwinds

Acc. solo

(8 $^{\text{va}}$)

Vc. solo

VI. 1

VI. 2

Vla.

Vc.

Db.

FOR PROMOTIONAL USE ONLY

7 8 9 10 11 12

Fl. 1

Picc.

Ob. 1

Ob. 2

Cl. (in B_♭)

B. Cl. (in B_♭)

Fg.

C. Fg.

Hn. 1-2 (in F)

Tr.

Trb.

Tb.

Timp.

Perc. 1

Perc. 2

Acc. solo

(8va)

Vc. solo

Vi. 1

Vi. 2

Vla.

Vc.

Db.

Fl. 1

Picc.

Ob. 1

Ob. 2

Cl. (in B_b)

B. Cl. (in B_b)

Fg.

C. Fg.

Hn. 1-2 (in F)

Tr.

Trb.

Tb.

Timp.

Perc. 1

Perc. 2

Acc. solo

Vc. solo

VI. 1

VI. 2

Vla.

Vc.

Db.

Hn. 1-2 (in F)

Tr.

Trb.

Tb.

Timp.

Perc. 1

Perc. 2

Acc. solo

Vc. solo

VI. 1

VI. 2

Vla.

Vc.

Db.

Fl. 1

Picc.

Ob. 1

Ob. 2

Cl. (in B_♭)

B. Cl. (in B_♭)

Fg.

C. Fg.

mf

mf

mf

mf

mf

mf

mf

Hn. 1-2 (in F)

Tr.

Trb.

Tb.

Tim.

Perc. 1

Perc. 2

Acc. solo

Vc. solo

VI. 1

VI. 2

Vla.

Vc. Solo

Vc.

Db.

off string

p

off string

I

f

f

off string

Fl. 1

Picc.

Ob. 1

Ob. 2

Cl. (in B_♭)

B. Cl. (in B_♭)

Fg.

C. Fg.

f

f

f

f

f

f

Hn. 1-2 (in F)

Hn. 2 (in F)

Tr.

Trb.

Tb.

mf

mf

Timp.

Susp. Cymb.

Perc. 1

mp

Snare Drum

Perc. 2

mp

Acc. solo

Vc. solo

VI. 1

VI. 2

Vla.

Vc.

Db.

p

off string

I

fp

100

Fl. 1
Picc.
Ob. 1
Ob. 2
Cl. (in B \flat)
B. Cl. (in B \flat)
Fg.
C. Fg.

ff > ff > ff > ff >

3 8 7 4

Hn. 1 (in F)
Hn. 2 (in F)
Tr.
Trb.
Tb.

f f f f

Timp.
Perc. 1
Perc. 2

p

Tom-Toms

mf

mf

f f f f

3 8 7 4

Acc. solo

Vc. solo

3 8 7 4

VI. 1
VI. 2
Vla.
Vc.
Db.

3 3

mf

off string

mf

fp

sp

f f f f ff

37 38 39 40 41 42

Fl. 1 Fl. 2 Picc. Ob. 1 Ob. 2 Cl. (in B_b) B. Cl. (in B_b) Fg. C. Fg.

7 **3** **6** **4** **chiuso**

Hn. 1 (in F) Hn. 2 (in F) Tr. Trb. Tb.

7 **4** **3** **8** **6** **4** **chiuso**

Tim. Perc. 1 Perc. 2 Cel.

7 **4** **3** **8** **6** **4** **9** **8** **6** **8**

Acc. solo Vc. solo

7 **4** **3** **8** **6** **4** **9** **8** **6** **8**

VI. 1 VI. 2 Vla. Vc. Db.

7 **4** **3** **8** **6** **4** **9** **8** **6** **8**

FOR PROMOTIONAL USE ONLY

gliss. (sul I)
independente, ad lib. → S.P.

gliss. (sul II)
independente, ad lib. → S.P.

gliss. (sul III)
independente, ad lib. → S.P.

gliss. (sul III)
independente, ad lib. → S.P.

N. f fp N. f fp N. f fp N. f fp

gliss. (sul I)
(simile independente) → S.P.

gliss. (sul II)
(simile independente) → S.P.

gliss. (sul III)
(simile independente) → S.P.

gliss. (sul III)
(simile independente) → S.P.

gliss. (sul IV) → S.P.

change to flagolets ad lib.

divisi

43 **44** **45** **46** **47**

Fl. 1
Picc.
Ob. 1
Ob. 2
Cl. (in B \flat)
B. Cl. (in B \flat)
Fg.
C. Fg.

detache
f
detache
f
detache
f
detache
f
detache
f
detache
f

6
8
4
4

Hn. 1-2 (in F)
Tr.
Trb.
Tb.

Timp.
Perc. 1
Perc. 2
Hp.
Cel.
Acc. solo
Vc. solo

(Vibr.)
f
(Glsp.)
mf
(C, D, E, F \sharp , G, A \sharp , B \flat)
f
(non pedal)
f

Susp. Cymb.
mp

6
8
4
4

Vl. 1
Vl. 2
Vla.
Vc. div.
Db.

N. *detache*
vc. *tutti*
N. *detache*
N. *detache*
f
f

6
8
6
4

Fl. 1 mp
Picc.
Ob. 1 3 p
Ob. 2 mp
Cl. (in B \flat) mp p
B. Cl. (in B \flat) mp p
Fg. mp
C. Fg. mp

6
4

4
4

9
8

Hn. 1 (in F) aperto p mf
Hn. 2 (in F) aperto mp mf
Tr. mf
Trb. mf
Tb. mf
Timp.
Perc. 1
Perc. 2 x x x x x x secco

6
4

4
4

9
8

Acc. solo
Vc. solo
VI. 1 N. mp
VI. 2 div. N. mp
Vla. mp
Vc. div. mp
Db.

6
4

4
4

9
8

pizz. mp

Fl. 1
Picc.
Ob. 1-2
Cl. (in B \flat)
B. Cl. (in B \flat)
Fg.
C. Fg.

9 8 **4 4** **3 4**

Hn. 1 (in F)
Hn. 2 (in F)
Tr.
Trb.
Tb.

Timp.
Perc. 1-2

9 8 **4 4** **3 4**

Acc. solo
Vc. solo
Vi. 1
Vi. 2
Vla.
Vc.
Db.

f
mp
f
quasi gliss.
detache

N

Fl. 1

Picc.

Ob. 1

Ob. 2

Cl. (in B \flat)

B. Cl. (in B \flat)

Fg.

C. Fg.

3

4

Hn. 1-2 (in F)

Tr.

Trb.

Tb.

Tim.

Perc. 1-2

Hp.

3

4

Acc. solo

Vc. solo

VI. 1

VI. 2

Vla.

Vc.

Db.

78

78

78

mp

mp

mp

p

gliss.

gliss.

f

gliss.

pp

vl. 1 tutti

I

vl. 2 tutti

II

pp

vle tutti

II

pp

vc. tutti

I

pp

(pizz.)

pp

FOR PROMOTIONAL USE ONLY

C. solo

7 8

VI. 1 div.

VI. 2 div.

Vla. div.

Vc. div.

gliss.

4 4

N.
arco

a tempo

Fl. 1
Picc.
Ob. 1
Ob. 2
Cl. (in B \flat)
B. Cl. (in B \flat)
Fg.
C. Fg.

Hn. 1 (in F)
Hn. 2 (in F)
Tr.
Trb.
Tb.

Timp.
Perc. 1
Perc. 2

Cel.

Acc. solo
Vc. solo

Vl. 1 div.
Vl. 2 div.
Vla. div.
Vc. div.
Db.

FOR PROMOTIONAL USE ONLY

4
4 *a tempo*
(non legato)

4
detache
f detache
f detache
f detache
f detache
f vle tutti
f vc. tutti
f detache

Fl. 1

Picc.

Ob. 1-2

Cl. (in B \flat)

B. Cl. (in B \flat)

Fg.

C. Fg.

Hn. 1-2 (in F)

Tr.

Trb.

Tb.

Tim.

Perc. 1-2

Acc. solo

Vc. solo

vi. 1 tutti

vi. 2 div.

Vla.

Vc. div.

D \flat .

Fl. 1

Picc.

Ob. 1

Ob. 2

Cl. (in B \flat)

B. Cl. (in B \flat)

Fg.

C. Fg.

Hn. 1 (in F)

Hn. 2 (in F)

Tr.

Trb.

Tb.

Tim.

Perc. 1

Perc. 2

Susp. Cymb.

Temple Blocks

Acc. solo

Vc. solo

vi. 1

vi. 2 tutti

Vla. div.

Vc. div.

D. b.

This musical score page contains ten staves of music. The top section (measures 110-111) includes parts for Flute 1, Piccolo, Oboe 1, Oboe 2, Clarinet (B-flat), Bass Clarinet (B-flat), Bassoon, Double Bassoon, Horn 1 (F), Horn 2 (F), Trombone, Trombone Bass, Tuba, Timpani, Percussion 1 (Susp. Cymb., Temple Blocks), Percussion 2, Accordion solo, and Violoncello solo. Measure 110 features dynamic markings like f and mf. Measure 111 includes performance instructions like '6' over percussive patterns and '7' over the Accordion solo. The bottom section (measures 111-112) includes parts for Violin 1, Violin 2 (divisi), Viola (divisi), Cello (divisi), and Double Bass. Measure 111 has a dynamic marking 'f' over the violins. Measure 112 includes dynamic markings like #, b, and bb over the strings.

Fl. 1

Picc.

Ob. 1

Ob. 2

Cl. (in B_♭)

B. Cl. (in B_♭)

Fg.

C. Fg.

Hn. 1 (in F)

Hn. 2 (in F)

Tr.

Trb.

Tb.

Timp.

Perc. 1

Metal Wind Chimes

Perc. 2

f

l.v.

f

Cadenza II

ritardando

Acc. solo

Vc. solo

(accel.)

ff

(rit.)

(molto rit.)

VI. 1

VI. 2

Vla. div.

Vc.

D. b.

a tempo

84 (Acc.)

86

ritardando

a tempo

90

ff

94 quasi gliss.

(simile)

ff

98

101

104

DISTRIBUTED BY PROMOTIONAL USE ONLY

107

111

poco sostenuto

meno mosso

116

mp subito

p

120

a tempo

124

128

132

sfz f

16

FOR PROMOTIONAL USE ONLY

Fl. 1
Picc.
Ob. 1-2
Cl. (in B \flat)
B. Cl. (in B \flat)
Fg.
C. Fg.

Hn. 1 (in F)
Tr.
Trb.
Tb.

Timp.
Perc. 1
Perc. 2
Hp.
Cel.

Acc. solo
Vc. solo

Vi. 1
Vi. 2
Vla. div.
Vc.
Db.

**7
16** **3
8** **7
8** **4
4**

**7
16** **3
8** **7
8** **4
4**

**7
16** **3
8** **7
8** **4
4**

tr l.v.
Triangles l.v.
Tubular Bells *mp*
mf *mp*
mf gliss.
mp

pizz. *mp*

divisi { *p*
p

p

Fl. 1
Fl. 2
Ob. 1
Ob. 2
Cl. (in B \flat)
B. Cl. (in B \flat)
Fg.
C. Fg.

3**5**
4

Hn. 1 (in F)
Tr.
Trb.
Tb.

Tim.
Perc. 1
Perc. 2
Hp.
Cel.

3**5**
4

Acc. solo
Vc. solo

3**5**
4

Vl. 1
Vl. 2
Vla. div.
Vc.
Db.

Fl. 1
Picc.
Ob. 1-2
Cl. (in B \flat)
B. Cl. (in B \flat)
Fg.
C. Fg.

5
4

Hn. 1 (in F)
Tr.
Trb.
Tb.

Mute off

4
4

Tim.
Perc. 1-2

5
4

Acc. solo
Vc. solo

(non tr.)

4
4

VI. 1
VI. 2
Vla. div.
Vc.
Db.

gliss.
II
I
p
p

mp

144 145 146 147

Fl. 1
Picc.
Ob. 1-2
Cl. (in B \flat)
B. Cl. (in B \flat)
Fg.
C. Fg.

Hn. 1 (in F)
Tr.
Trb.
Tb.

Tim.
Perc. 1
Perc. 2 *Glockenspiel* *Crotales* *p*

Cel.

Acc. solo
Vc. solo

VI. 1
VI. 2
Vla.
Vc.
Db.

3 **4** **4**

3 **4** **4**

3 **4** **4**

pp *arco I* *II* **pp**

147 149 150 151

Fl. 1
Picc.
Ob. 1-2
Cl. (in B \flat)
B. Cl. (in B \flat)
Fg.
C. Fg.

4
4 **7**
4 **2**
4 **3**
4 **5**
4

Hn. 1 (in F)
Tr.
Trb.
Tb.

Timp.
Perc. 1
Vibraphone
p
1.v.
Leo.
*Leo.
*

Perc. 2

Hp.
gliss.
F \sharp G A \flat

Cel.

4
4 **7**
4 **2**
4 **3**
4 **5**
4

Acc. solo
più lento, poco rubato
III II I I III II III I II I
Acc. solo
Vc. solo
6
mp
III III III III
VI. 1
VI. 2
Vla.
Vc.
Db.

vle tutti
III
p

*più vivo**accelerando un poco fino a raggiungere il Tempo I*

Fl. 1
Picc.
Ob. 1-2
Cl. (in B_♭)
B. Cl. (in B_♭)
Fg.
C. Fg.

Hn. 1 (in F)
Hn. 2 (in F)
Tr.
Trb.
Tb.

Timp.
Perc. 1
Perc. 2

Acc. solo
Vc. solo

Vi. 1
Vi. 2
Vla.
Vc.
Db.

FOR PROMOTIONAL USE ONLY

5
4

4
4

5
4

più vivo

accelerando un poco fino a raggiungere il Tempo I

4
4

5
4

off string

mf

mf

off string

mf

mf

(sempre piano)

mp

120

 $\text{♩} = 120$ Deciso e intenso

Fl. 1
Picc.
Ob. 1
Ob. 2
Cl. (in B \flat)
B. Cl. (in B \flat)
Fg.
C. Fg.

5
4

Hn. 1-2 (in F)
Tr.
Trb.
Tb.
Timp.
Perc. 1
Perc. 2
Cel.

5
4

Acc. solo
Vc. solo
Vl. 1
Vl. 2
Vla.
Vc.
Db.

FOR PROMOTIONAL USE ONLY

Fl. 1
Picc.
Ob. 1
Ob. 2
Cl. (in B \flat)
B. Cl. (in B \flat)
Fg.
C. Fg.

2
4
38

Hn. 1-2 (in F)
Tr.
Trb.
Tb. (non legato)
Tim.
Perc. 1-2

2
4
38

Acc. solo
Vc. solo

2
4
38

VI. 1
VI. 2
Vla. div.
Vc.
Db.

Fl. 1
Picc.
Ob. 1
Ob. 2
Cl. (in B \flat)
B. Cl. (in B \flat)
Fg.
C. Fg.

3

8

Hn. 1-2 (in F)
Tr.
Trb.
Tb.

Timp.
Perc. 1
Perc. 2

f **mf**

Tom-Toms

mf

Hp.
Cel.

ff **l.v.**

3

8

Acc. solo
Vc. solo

Vl. 1 div.
Vl. 2 div.
Vla. div.
Vc. div.
D. B. div.

divisi **f**

cb. tutti

168 **169** **170** **171**

D. PROMOTIONAL USE ONLY

Fl. 1
Picc.
Ob. 1
Ob. 2
Cl. (in B \flat)
B. Cl. (in B \flat)
Fg.
C. Fg.

4

Hn. 1 (in F)
Hn. 2 (in F)
Tr.
Trb.
Tb.
Timp.
Perc. 1
Perc. 2

4

Susp. Cymbals
l.v.
secco
Snare Drum
mf
Tom-Toms
f

4

Acc. solo
Vc. solo

4

Vl. 1 div.
Vl. 2 div.
Vla. div.
Vc. div.
Db.

4

ff



$\text{♩} = 76$ *Tempo nuovo; calmo ma affettuoso*

Fl. 1
Picc.
Ob. 1
Ob. 2
Cl. (in B \flat)
B. Cl. (in B \flat)
Fg.
C. Fg.

Flute 1, Piccolo, Oboe 1, Oboe 2, Clarinet in B-flat, Bass Clarinet in B-flat, Bassoon, Double Bassoon.

5 4

Hn. 1 (in F)
Hn. 2 (in F)
Tr.
Trb.
Tb.
Timp.
(Susp. Cymbals)
Perc. 1
Perc. 2
Cel.

Horn 1 (in F), Horn 2 (in F), Trombone, Trombone Bass, Tuba, Timpani, Suspended Cymbals, Percussion 1, Percussion 2, Cello.

5 4 4
Tempo nuevo; calmo ma affettuoso 4

poco rit.
sempre rit.
Acc. solo
Vc. solo

Accordéon solo, Double Bass solo.

5 4
gliss. (ad lib.) 4

Vl. 1 div.
Vl. 2 div.
Vla. div.
Vc. div.
Db.

Violin 1 div., Violin 2 div., Viola div., Cello div., Double Bass.

Fl. 1
Picc.
Ob. 1-2
Cl. (in B \flat)
B. Cl. (in B \flat)
Fg.
C. Fg.

Hn. 1-2 (in F)
Tr.
Trb.
Tb.

Timp.

Perc. 1
Crotales l.v.
Perc. 2
Susp. Cymb. W/bow
Vibraphone W/bow l.v.

Hp. (C, D, E, F \sharp , G, A, B \flat)
Cel. (F \sharp G \sharp B \flat D)

Acc. solo (sust.)
Vc. solo gliss. gliss.

Vl. 1
Vl. 2 vle tutti I II III
Vla. vc. tutti III
Vc. III II
Db.

5
4

3
4

5
4

3
4

5
4

3
4

Fl. 1

Picc.

Ob. 2

Cl. (in B \flat)

B. Cl. (in B \flat)

Fg.

C. Fg.

3 **4** **5** **4** **6** **4** **4** **4**

Hn. 1-2 (in F)

Tr.

Trb.

Tb.

Tim.

Perc. 1

l.v.
mp
Crotales W/bow

Perc. 2

○ — p

Cel.

3 **4** **5** **4** **6** **4** **4** **4**

(8^{va})

Acc. solo

Vc. solo

gliss. gliss.

3 **4** **5** **4** **6** **4** **4** **4**

Vl. 1 div.

Vl. 2

Vla.

Vc.

D.B. div.

II

III

IV

III

II

III

IV

divisi

I

II

IV

III

II

I

IV

III

IV

PROMOTIONAL USE ONLY

Fl. 1
Picc.
Ob. 1-2
Cl. (in B \flat)
B. Cl. (in B \flat)
Fg.
C. Fg.

Hn. 1-2 (in F)
Tr.
Trb.
Tb.

Timp.

Perc. 1 *mp*
Perc. 2

Hp.

Cel.

Acc. solo

Vc. solo

Vl. 1 div.
Vl. 2
Vla.
Vc.
D.B. div.

6
4

4
4

6
4

(8 va)

6
4

4
4

6
4

III
IV
II
III
II
IV

Fl. 1

Picc.

Ob. 1-2

Cl. (in B \flat)

B. Cl. (in B \flat)

Fg.

C. Fg.

Hn. 1-2 (in F)

Tr.

Trb.

Tb.

Tim.

Perc. 1

Tam-Tam (medium)
scrape on the rim
with metal stick

Perc. 2

mp

scratches with pick

sfsz

change to: [C, D, E, F, G, A, B \flat]

Acc. solo

(8 $^{\text{va}}$)

l.v.

Vc. solo

(approssimativo, ad lib, rubato)

6 4

4 4

Acc. solo

Vc. solo

6 4

4 4

vl. 1 tutti

I

p

Vl. 1 div.

Vl. 2

Vla. div.

Vc.

D.B. div.

FOR PROMOTIONAL USE ONLY

191

192

193

Fl. 1
Picc.
Ob. 1-2
Cl. (in B \flat)
B. Cl. (in B \flat)
Fg.
C. Fg.

Hn. 1-2 (in F)
Tr.
Trb.
Tb.

Timp.

Perc. 1
Perc. 2

Crotales
l.v.

Hp.
Cel.

Acc. solo
Vc. solo

78 64 24

Vl. 1
Vl. 2
Vla. div.
Vc.
D.B. div.

78 64 24

78 64 24

Fl. 1
Picc.
Ob. 1-2
Cl. (in B_b)
B. Cl. (in B_b)
Fg.
C. Fg.

2 4 9 8

p *mf*

Hn. 1-2 (in F)
Tr.
Trb.
Tb.

4

Timp.
Perc. 1
Perc. 2

6 4

Susp. Cymb. W/bow
Tubular Bells

Acc. solo
Vc. solo

2 4 9 8

mp *mf* *off string* *mp*

4

6 4

PROMOTIONAL USE ONLY

Players 1-6
II III
mp

IV III
mp
(sempre divisi)
III IV

Vl. 1 div.
Vl. 2 div.
Vla. div.
Vc. div.
Db.

4

II III
IV III II III
III

IV III II III
III

III
IV

II III
mp

I
III

cb. tutti
mp

Fl. 1

Picc.

Ob. 1

Ob. 2

Cl. (in B_♭) *mf*

B. Cl. (in B_♭) *mf*

Fg. *mp*

C. Fg. *mp*

6 **4**

Hn. 1-2 (in F)

Tr.

Trb.

Tb.

Timp.

Perc. 1

Susp. Cymb. W/brushes

Perc. 2

Hp. *mf*

Cel. *mf*

6 **4**

Acc. solo

Vc. solo *mp*

6 **4**

Vl. 1 div. *mf* *mp*

Vl. 2 div. *mf*

Vla. div. *mf* *mp*

Vc. div. *mf* non vibrato, sul tasto

Db.

Fl. 1
Picc.
Ob. 1
Ob. 2
Cl. (in B \flat) *mp*
B. Cl. (in B \flat)
Fg.
C. Fg.

Hn. 1 (in F) *mp*
Hn. 2 (in F) *mp*
Tr. *mp*
Straight mute
Trb.
Tb. *p* *mp*
Timp.
Perc. 1
Perc. 2 *pp*
Tam-Tam (medium)
(8 w)
Acc. solo
Vc. solo

Vl. 1 div.
Vl. 2 div.
Vla. div.
Vc. div. IV III II I II
Db.

This musical score page contains ten staves of music for various instruments. The top section includes woodwind instruments like Flute 1, Piccolo, Oboe 1, Oboe 2, Clarinet in B-flat, Bass Clarinet in B-flat, Bassoon, Cello Bassoon, Horn 1 in F, Horn 2 in F, Trombone, Trombone Bass, Timpani, Percussion 1, Percussion 2 (with Tam-Tam), Accordion Solo, and Violin Solo. The bottom section includes Divisi Violins (Vl. 1 and Vl. 2), Double Bassoon (Vla.), Double Bass (Vc.), and Double Bassoon (Db.). The page is numbered 132 at the top left. The bottom right corner features page numbers 206, 207, 208, and 209.

$\text{♩} = 60$ Coda, trasparente e calmo

Fl. 1
Picc.
Ob. 1-2
Cl. (in B \flat)
B. Cl. (in B \flat)
Fg.
C. Fg.

Hn. 1 (in F)
Hn. 2 (in F)
Tr.
Trb.
Tb.

Tim. l.v.
Perc. 2 Tam-Tam (large) l.v. p

Acc. solo
Vc. solo (8th) 5 6 3 4 5 8 2 4 5 8

VI. 1 Solo VI. 1 div. VI. 2 Solo VI. 2 div. Vla. Solo Vla. div. Vc. Solo Vc. div. D. B. Solo D. B. div.

3 4 5 8 2 4 5 8

$\text{♩} = 60$ Coda, trasparente e calmo

Fl. 1
Picc.
Ob. 1-2
Cl. (in B \flat)
B. Cl. (in B \flat)
Fg.
C. Fg.

Hn. 1-2 (in F)
Tr.
Trb.
Tb.
Timp.
Perc. 1-2
Cel.

Acc. solo
Vc. solo

VI. 1 Solo
VI. 1
VI. 2 Solo
VI. 2
Vla. solo
Vc. Solo
Vc.
D.B. Solo
Db.

5 8 **3 8** **7 8** **2 4**

5 8 **3 8** **7 8** **2 4**

5 8 **3 8** **7 8** **2 4**

PROMOTIONAL USE ONLY

Fl. 1
Picc.
Ob. 1-2
Cl. (in B \flat)
B. Cl. (in B \flat)
Fg.
C. Fg.

Hn. 1-2 (in F)
Tr.
Trb.
Tb.

Timp.

Perc. 1
Cel.

Acc. solo
Vc. solo

VI. 1
VI. 2
Vla.
Vc.
Db.

Sörnäisissä 7.10.2010