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Finnish Music Information Centre

5185

Eero Hämeenniemi

WITHIN SYMPHONIES

1980

TEOSTO

SUOMALAISEN MUSIIKIN TIEDOTUSKESKUS
FINNISH MUSIC INFORMATION CENTRE

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FIMIC

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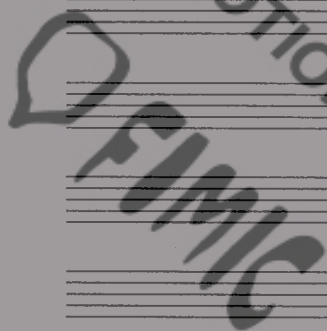
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KORJATTU SÄVELTÄJÄN OHJEIDEN
HUKAISESTI 2.1. - 81

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WITHIN SYMPHONIES

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Finnish Music Information Centre

WITHIN SYMPHONIES

dedicated to Leena

Adagio $\text{♩} = 60-69$ Counterpoints

Eero Hämeenniemi - 80

Fl. 1-2

Ob.

Cl. 1-2

Bs.

x) Hn. 1

x) Hn. 2

x) Tr. 1

x) Tr. 2

Tb.

Ti.

Vi. I

Vi. II

Vi.

Vc.

Db.

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x) Score in C
xx) Down-bow individually
and imperceptibly

Allegro ♩ = ♩ = 120 - 138

Fl. 1

Fl. 2

Cl. 1

Tr. 1-2

Tb.

Vi. 1
solo

Vi. 2
solo

Vc.
solo

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- 3 -

$\text{♩} = \text{♩}$ Largo $\text{♩} = 40-46$

Handwritten musical score for a symphony orchestra, measures 1-3. The score includes parts for Flute 1 (Fl. 1), Oboe (Ob.), Clarinet 2 (Cl. 2), Horn 1 (Hn. 1), Trumpets 1-2 (Tr. 1-2), Trombone (Tb.), Violin 1 solo (Vi. 1 solo), Violin 2 solo (Vi. 2 solo), and Violoncello solo (Vc. solo).

Measure 1:

- Fl. 1: ♩ (B-flat), ♩ (D), ♩ (F), ♩ (A).
- Ob.: Rest.
- Cl. 2: Rest.
- Hn. 1: Rest.
- Tr. 1-2: Rest.
- Tb.: Rest.
- Vi. 1 solo: ♩ (B-flat), ♩ (D), ♩ (F), ♩ (A). Dynamics: p to pp .
- Vi. 2 solo: Rest.
- Vc. solo: ♩ (B-flat), ♩ (D), ♩ (F), ♩ (A). Dynamics: mp .

Measure 2:

- Fl. 1: ♩ (B-flat), ♩ (D), ♩ (F), ♩ (A).
- Ob.: ♩ (B-flat), ♩ (D), ♩ (F), ♩ (A). Dynamics: pp to f to p . Marking: *dolce*.
- Cl. 2: ♩ (B-flat), ♩ (D), ♩ (F), ♩ (A). Dynamics: p to f to p . Marking: *dolce*.
- Hn. 1: ♩ (B-flat), ♩ (D), ♩ (F), ♩ (A). Dynamics: pp to f to mp to pp . Marking: *dolce*. A large "3" is written above the staff.
- Tr. 1-2: ♩ (B-flat), ♩ (D), ♩ (F), ♩ (A). Dynamics: ff .
- Tb.: ♩ (B-flat), ♩ (D), ♩ (F), ♩ (A). Dynamics: ff .
- Vi. 1 solo: ♩ (B-flat), ♩ (D), ♩ (F), ♩ (A). Dynamics: pp to f . Marking: *dolce*.
- Vi. 2 solo: ♩ (B-flat), ♩ (D), ♩ (F), ♩ (A). Dynamics: pp . Marking: *dolce*.
- Vc. solo: ♩ (B-flat), ♩ (D), ♩ (F), ♩ (A). Dynamics: mp .

Measure 3:

- Fl. 1: ♩ (B-flat), ♩ (D), ♩ (F), ♩ (A).
- Ob.: ♩ (B-flat), ♩ (D), ♩ (F), ♩ (A). Dynamics: p . Marking: *dolce*.
- Cl. 2: ♩ (B-flat), ♩ (D), ♩ (F), ♩ (A). Dynamics: p . Marking: *dolce*.
- Hn. 1: ♩ (B-flat), ♩ (D), ♩ (F), ♩ (A). Dynamics: mp to pp . Marking: *dolce*. A large "3" is written above the staff.
- Tr. 1-2: ♩ (B-flat), ♩ (D), ♩ (F), ♩ (A). Dynamics: ff .
- Tb.: ♩ (B-flat), ♩ (D), ♩ (F), ♩ (A). Dynamics: ff .
- Vi. 1 solo: ♩ (B-flat), ♩ (D), ♩ (F), ♩ (A). Dynamics: f . Marking: *dolce*.
- Vi. 2 solo: ♩ (B-flat), ♩ (D), ♩ (F), ♩ (A). Dynamics: pp . Marking: *dolce*.
- Vc. solo: ♩ (B-flat), ♩ (D), ♩ (F), ♩ (A). Dynamics: p .

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FIMIC

Ob. ~~(b)7~~ pp pos. Allegro

Cl. 2 p pp pos. Cl. 1 pp mp

Bs. pp mp

Hn. 1 $(\oplus)$ pp

Tr. 1-2 ff

Tb. ff

Vi. 1 solo p f pp

Vi. 2 solo (b) f p mf

VI. solo f mp

Vc. 1 solo p pp

Vc. 2 solo f mp

*) molto vibrato gradually to non-vibrato. After this vibrato normale.

Handwritten musical score for six staves, labeled on the left as Cl.1, Bs., Vi.1 solo, Vi.2 solo, Vl. sola, and Vc.2 solo. The score includes various musical notations such as notes, rests, and dynamic markings (mp, f, pp, mf, ff, p). A box containing the number '10' is present in the upper right section of the score. A large bracket with the number '3' is positioned over the middle staves. The bottom of the page features a diagonal watermark that reads 'FOR PROMOTIONAL USE ONLY'.

the durations of these notes have nothing to do with corresponding $\frac{1}{16}$ and $\frac{1}{32}$ notes. They are written in this manner to make the acceleration clear.

Ob.

Cl. 1

B♭s.

Hn. 2

Tr. 1

Tb.

Vi. 1 solo

Vi. 2 solo

Vi. I

Vi. II

Vc. tutti

FOR PROMOTIONAL USE ONLY

Ob.

Cl. 1

Bs.

Hn. 1

Hn. 2

Vi. 1 solo

Vi. 2 solo

Vi. I

Vi. II

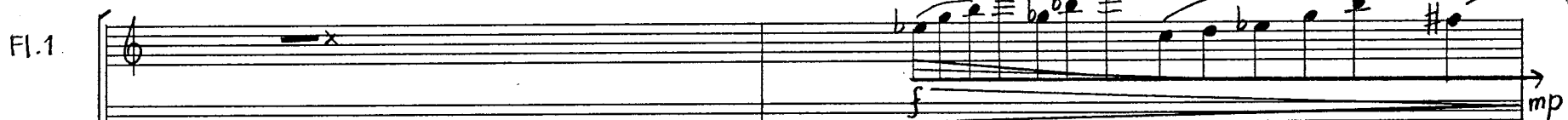
Vc.

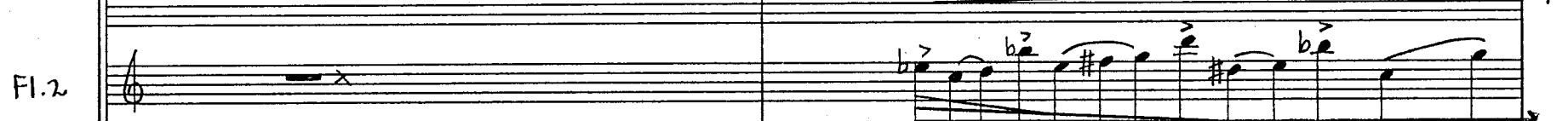
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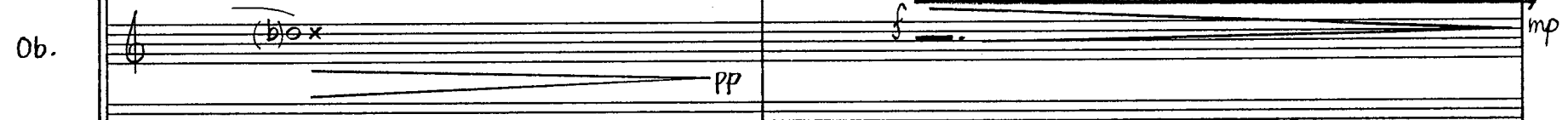
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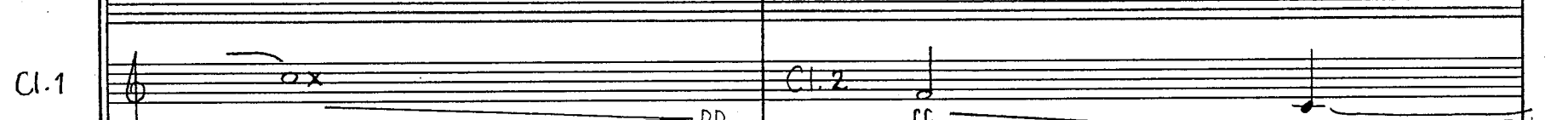
The musical score is written on ten staves. The Oboe (Ob.) staff has a whole note with a flat and a dynamic of *mp*. The Clarinet 1 (Cl. 1) staff has a melodic line starting with a *mp* dynamic, followed by a *f* dynamic, and ending with a *p* dynamic. The Bassoon (Bs.) staff has a melodic line starting with a *f* dynamic and ending with a *p* dynamic. The Horn 1 (Hn. 1) staff has a whole note with a *mf* dynamic, followed by a *p* dynamic. The Horn 2 (Hn. 2) staff has a whole note with a *mf* dynamic, followed by a *p* dynamic. The Violin 1 solo (Vi. 1 solo) staff has a whole note with a *mf* dynamic, followed by a *f* dynamic, then a *ff* dynamic, and ending with a *mp* dynamic. The Violin 2 solo (Vi. 2 solo) staff has a whole note with a *mf* dynamic, followed by a *p* dynamic. The Viola I (Vi. I) staff has a whole note with a *mf* dynamic, followed by a *p* dynamic. The Viola II (Vi. II) staff has a whole note with a *mf* dynamic, followed by a *p* dynamic. The Violoncello (Vc.) staff has a whole note with a *f* dynamic, followed by a *mp* dynamic.

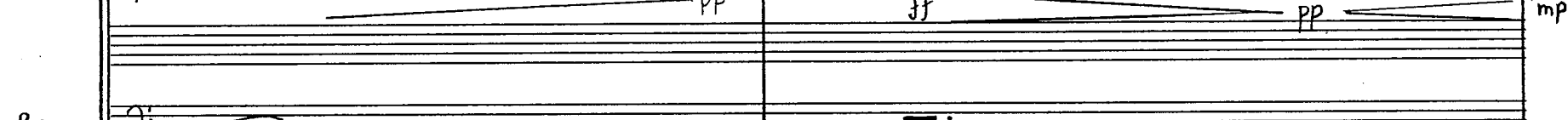
rit. molto Adagio

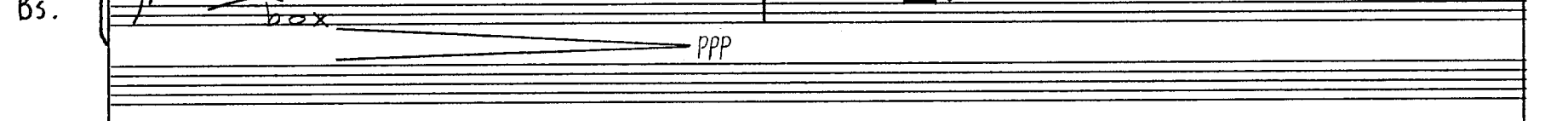
Fl.1. 

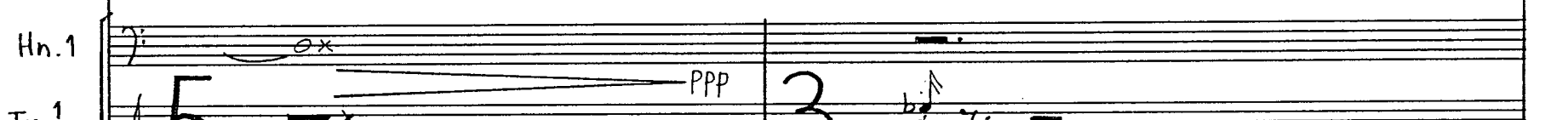
Fl.2. 

Ob. 

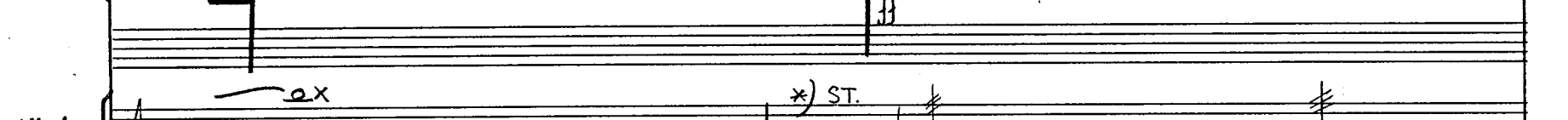
Cl.1. 

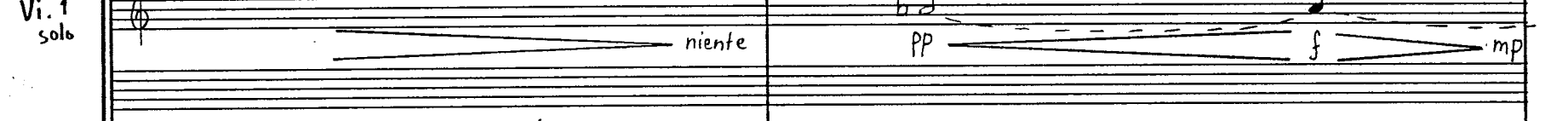
Cl.2. 

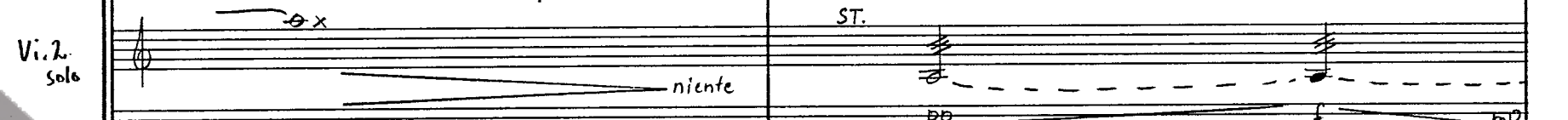
Bs. 

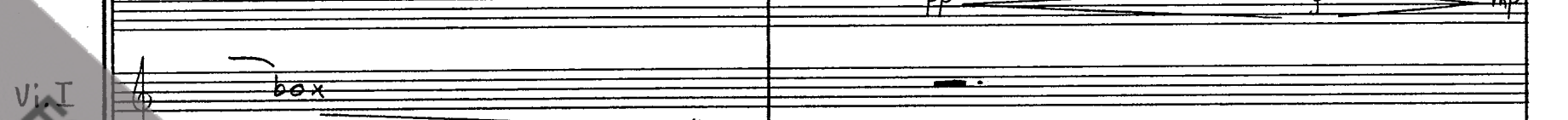
Hn.1. 

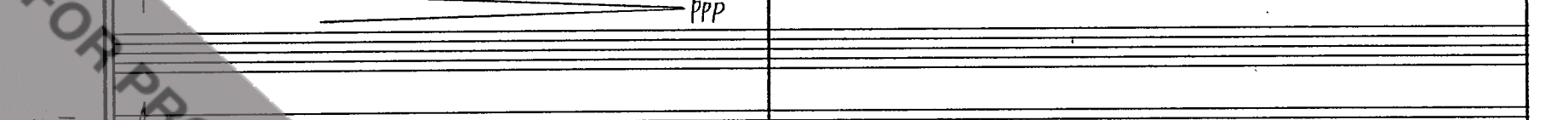
Tr. 1/2. 

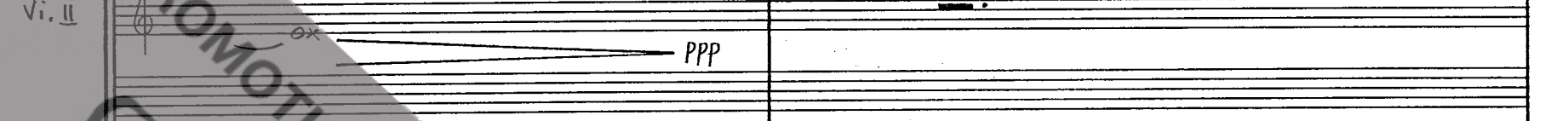
Tb. 

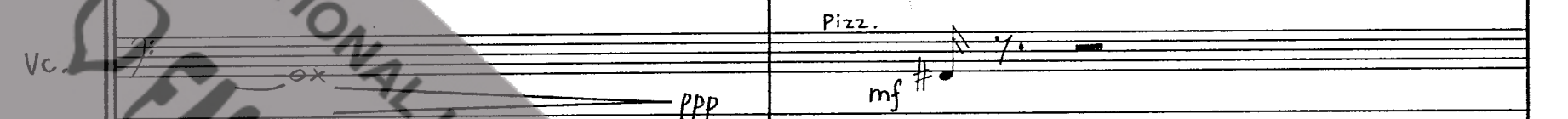
Vi. 1 solo 

Vi. 2 solo 

Vi. I 

Vi. II 

Vc. 

Db. 

*) Sul tasto

Fl. 1
mp *f* pp

Fl. 2
mp *f* pp

Cl. 2
ff pp *molto!*

Hn. 1
mf pp

Tr. 1
ff

Tr. 2
ff

Tb.
ff

Vi. 1 Solo
(b) pp *f* ord.

Vi. 2 Solo
ord.

Vi. I-II
con sord. pp *f*

Vc. tutti
pizz. *) mf

Db. Solo

*) all the celli play the indicated tones during the indicated time. Every cello makes two ad.lib. accel. - rit., cresc. - dim. figures independently of the other players.

20

Ob. (F#) *pp* *mf*

Bs. (b) *ff* *pp*

Tr. 2 *ff* *pp*

Vi. 1 solo *ff* *pp*

Vi. 2 solo *ff* *pp*

Vi. I-II *via sord.*

Ob.

Bs.

Tr.1

Tr.2

Tb.

Vi. 1
solo

Vi. 2
solo

Vi. I

Vi. II

VI.

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3

niente

niente

pp

f

pp

f

pp

f

Chorale

— 12 —

Fl. 1-2. $\text{PPP} \text{---} P \text{---} f$

Cl. 1-2. $\text{PPP} \text{---} P \text{---} f$

Hn. 1 $\text{PPP} \text{---} P \text{---} f$

Tr. 1 $\text{sord. PPP} \text{---} P \text{---} f$

Tb. $\text{PPP} \text{---} P \text{---} f$

Vi. I $\text{div. } \text{fmp} \text{---} PP$

Vi. II $\text{div. } \text{fmp} \text{---} PP$

VI. $\text{div. } \text{fmp} \text{---} PP$

ad. lib. (Vc.) $\text{arco } * \text{div. } \text{fmp} \text{---} PP$

Db. $\text{solo SP. } \text{PPP} \text{---} P \text{---} f$

Ob. $\text{"PP"} \text{---} f$

Bs. $\text{(aperto) PPP} \text{---} f$

Hn. 1 $\text{via sord. PPP} \text{---} f$

Tr. 1-2 $\text{PPP} \text{---} P \text{---} f$

Tb. $\text{PPP} \text{---} f$

Ti. $\text{PPP} \text{---} f$

Vi. I $\text{fmp} \text{---} PP$

Vi. II $\text{fmp} \text{---} PP$

VI. $\text{fmp} \text{---} PP$

ad. lib. (Vc.) $\text{fmp} \text{---} PP$

Db. $\text{tutti PPP} \text{---} P \text{---} f$

* when the number of violas is substantially smaller than that of the 2nd violins, an appropriate amount of cellos can be used to balance the chords.

~~_____~~
~~_____~~
~~_____~~

Handwritten musical score for a symphony orchestra, featuring staves for Fl. 1, Cl. 1, Bs., Hn. 1, Tb., Vi. I, Vi. II, and Vi. III. The score includes dynamic markings (pp, mp, mf, f) and articulation symbols (accents, slurs, and a box labeled '2'). A large diagonal watermark reading 'FOR PROMOTIONAL USE ONLY' is overlaid on the page.

Handwritten musical score for five parts: Hn. I, Tb., Vi. I, Vi. II, and Vi. The score is written on five staves. The first staff (Hn. I) has a treble clef and a key signature of one sharp (F#). The second staff (Tb.) has a bass clef and a key signature of one sharp (F#). The third staff (Vi. I) has a treble clef and a key signature of one sharp (F#). The fourth staff (Vi. II) has a treble clef and a key signature of one sharp (F#). The fifth staff (Vi.) has a bass clef and a key signature of one sharp (F#). The score includes various musical notations such as notes, rests, and dynamic markings like 'pp' (pianissimo). A large diagonal watermark reading 'FOR PROMOTIONAL USE ONLY' is overlaid across the entire page.

3

~ 10"

Fl. I

Ob.

Bs.

Tb.

Vi. I

Vi. II

Vi.

4

~ 10"

Fl. I

Ob.

Cl. I

Tr.

Tb.

Vi. I

Vi. II

Vi.

quasi niente

quasi niente

quasi niente

FL. 1

FL. 2

Ob.

Cl. 1

Cl. 2

Tr. 1

Tr. 2

Tb

Ti.

Vi. 2 solo

FL. 2

Cl. 2

Tr. 2

Vi. 2 Solo

poco rit.

* ill piú presto possibile

— 16 —

(d.)

Fl. 1

Cl. 1

Cl. 2

Tr. 1-2

Tb.

Fl. 1

Fl. 2

Cl. 1

Cl. 2

Vi. 1 Solo

* the conductor can adjust the tempo so that in all the sections it is as fast as possible in that particular situation. Therefore the tempo constantly fluctuates.

(dx)

40

Fl. 1

Fl. 2

Cl. 1

Cl. 2

Bs.

Vc. 1 Solo

Vc. 2

f

p

(dx)

(J)

(J)

f

p

f

p

f

pp

Fl. 2

Ob.

Cl. 1

Cl. 2

Vi. 1 Solo

Vi. 1 Solo

p pos.

sfz p

sfz p

sfz

p pos.

sfz p

sfz p

sfz

p

sfz

5

1 2 3 4

1 2 3

5

1 2 3 4

1 2 3

ff

pizz.

(dx)

sfz p

sfz p

sfz

* a glissando from b' up. with the first finger. The other fingers interrupt this glissando in the indicated rhythm as close to one-another as possible.

rit. a tempo

Fl. 1

Cl. 2

Vi. 1

Vc. tutti

Db. tutti

3

4

(A)

ff

pp

ff

sfz

pp

mp

p

Fl. 1

Fl. 2

Cl. 1

Cl. 2

(dx) ff

ff

pp

pp

mp

f

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FIMIC

Fl. 1

Fl. 2

Vc. 1 Solo

Vc. 2 Solo

ST. (G)

SP. (G)

f *p* *ff* *pp*

mp *f* *mp* *pp*

f *p* *f* *p* *f* *ff*

p *f* *p* *f* *f* *pp*

50

Fl. 1

Fl. 2

Cl. 1

Cl. 2

Vc. 1 Solo

Vc. 2 Solo

(d.)

pp *ff* *pp*

pp *ff* *pp*

pp *ff*

pp *ff*

ff *p*

pp *f* *p*

Handwritten musical score for the first system, measures 1-4. The score includes parts for Clarinet 1 (Cl. 1), Clarinet 2 (Cl. 2), Violin 1 Solo (Vi. 1 Solo), Violin 2 Solo (Vi. 2 Solo), and Violin 3 Solo (Vi. 3 Solo). The key signature has two flats (B-flat and E-flat). The time signature is common time (C). The first measure is marked with a dynamic of *ff* and a tempo marking of *(♩)*. The second measure is marked with a dynamic of *pp*. The third measure is marked with a dynamic of *f*. The fourth measure is marked with a dynamic of *pp*. The score is written in a single system with a double bar line at the end of the fourth measure.

Handwritten musical score for the second system, measures 5-8. The score includes parts for Clarinet 1 (Cl. 1), Clarinet 2 (Cl. 2), Violin 1 Solo (Vi. 1 Solo), Violin 2 Solo (Vi. 2 Solo), and Violin 3 Solo (Vi. 3 Solo). The key signature has two flats (B-flat and E-flat). The time signature is common time (C). The first measure is marked with a dynamic of *f*. The second measure is marked with a dynamic of *p*. The third measure is marked with a dynamic of *f*. The fourth measure is marked with a dynamic of *mp*. The score is written in a single system with a double bar line at the end of the eighth measure. A large diagonal watermark reading "FOR PROMOTIONAL USE ONLY" is overlaid on the score.

senza misura

— 27 —

55

Cl. 1

Fl. 1-2.

Ob.

Cl. 1.

Bs.

Hn. 2

Tr. 2

Tb.

Vi. I

Vi. II

Vc.
tutti

Db.
tutti

Fl. 1

Ob.

Cl. 2

Bs.

Vi. 1
Solo

Vi. 2
Solo

Db.

(a tempo) rit. ... molto ... a tempo

ricochet #

ricochet #

(o d)

(o)

(d)

*) free glissandi downward

Handwritten musical score for a symphony orchestra, featuring staves for Flutes (Fl. 1, 2), Clarinets (Cl. 1, 2), Trombones (Tb), Trumpets (Ti), Violins (Vi. 1, 2), Viola (Vi. 1), and Cello/Double Bass (Vc. 2). The score includes various musical notations such as notes, rests, and dynamic markings (mp, pp, ppp, f, sord., f(sic!)). There are also handwritten annotations like "1*", "60", "8*", "2**", "3***", "4****", "5*****", "6*****", "7*****", "8*****", "LT.", and "sord.". The score is divided into two systems by a double bar line.

1*) all the figures are played as fast as possible

2) ~~xx~~) repetition

3. with much air. Pitches have to be recognizable.

4. x x x x) Behind the bridge, Strings: 

5 ~~xxxxxx~~) coll legno tratto.

6 ~~xxxxx~~) quasi harmonics. The notes indicate the places to be touched lightly.

7) ~~*****~~ Strike the strings against the finger-board.

~~guitar~~ play fast aleatoric figures on the mouth-piece of the instrument.

Fl. 1 mp

Fl. 2 pp

Ob. pp

Cl. 2 pp

Tr. 1 sord. f (sic!) via sord.

Vi. 1 Solo (G) LT. ricochet pp

Vi. 2 Solo pp

Vi. 1 Solo ord. pp

Vc. 1 Solo pp

Vc. 2 Solo LB. pp

Db. Solo (G) pp

estremamente sul ponticello.

xx) damp the string with your left hand. Perform a fast scale of staccati with a tea-spoon from near the bridge up.

xxx) damp the strings with your left hand. Play an aleatoric legno battuto figure on the strings.

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A handwritten musical score for orchestra, featuring staves for Flute 1 & 2, Clarinet 2, Trombone, Trumpet, Violin 1 & 2, Viola, Cello, Double Bass, and Piano. The score includes various musical notations such as notes, rests, dynamics (pp, p, f), articulation marks (accents, slurs), and performance instructions like "put the instrument together", "LT. ricochet", and "sord.". There are also some markings that appear to be crossed out or corrected.

* the bridge is down, the nut is up

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Handwritten musical score for a symphony orchestra, page 25. The score includes parts for Flute 1 (Fl. 1), Flute 2 (Fl. 2), Clarinet 1 (Cl. 1), Clarinet 2 (Cl. 2), Trumpet 2 (Tr. 2), Trombone (Tb), Violin 1 (Vi. 1), Violin 2 (Vi. 2), and Viola 2 (Vc. 2). The notation is in treble and bass clefs, with various dynamics (p, f, mp, mf, pp, ff) and performance instructions (sord., via sord., Arco normale, Pizzicato, LB., ord.).

Key performance instructions and markings include:

- Fl. 1:** *p*, *mp*, *ff*. Marking: **)* grace-notes to the following down-beat.
- Fl. 2:** *f*, *mf*.
- Cl. 1:** *mp*, *ff*. Marking: **)* grace-notes to the following down-beat.
- Cl. 2:** *pp*.
- Tr. 2:** *f*, *sord.*, *via sord.*.
- Tb:** *f*, *sord.*, *via sord.*.
- Vi. 1:** *Arco normale*, *Pizzicato*, *mf*, *pp*, *ff*. Marking: **)* grace-notes to the following down-beat.
- Vi. 2:** *pp*, *ff*. Marking: **)* grace-notes to the following down-beat.
- Vc. 2:** *LB.*, *ord.*, *mp*.

**)* grace-notes to the following down-beat

***) damp the strings with your left hand. Perform arpeggi legno battuto starting on the fingerboard moving down.*

Fl. 1

Fl. 2

Ob.

Cl. 1

Cl. 2

Vi. 1 Solo

arco norm. Vi. I-II

pp

mp

f

pp

f

pp

f

pp

pp

pp

f

pp

pp

f

pp

niente

x) individually

70

Fl. 1

Cl. 2

Vi. 1 Solo

mp

niente

niente

** See page 9.

Handwritten musical score for Flute 1 (Fl. 1). The score consists of six systems, each with a single staff. The notation includes various musical symbols such as notes, rests, and dynamic markings. The dynamics are indicated by letters: *p* (piano), *mf* (mezzo-forte), *mp* (mezzo-piano), *pp* (pianissimo), *f* (forte), and *ff* (fortissimo). There are also markings for *f''* and *p''*. The score includes a variety of note values, including eighth and sixteenth notes, and rests. There are also some markings that look like *f''* and *p''*. The score is written in a single staff for each system, and the dynamics are indicated by letters: *p*, *mf*, *mp*, *pp*, *f*, and *ff*. There are also markings for *f''* and *p''*. The score includes a variety of note values, including eighth and sixteenth notes, and rests. There are also some markings that look like *f''* and *p''*.

Adagio passionato Romance

Fl. 1

73

niente

I
iv.

II
iv.

*) in the beginning all speed-changes have to be

* in the beginning all speed-changes have to be extremely smooth. As the solo progresses they get rougher and rougher. xx) portamento

xx) individually (quasi harmonics)
xxxx) non-vibrato to molto vibrato

Handwritten musical score for Violins I and II, divided. The score is in 3/4, 2/4, and 5/8 time signatures. It includes dynamic markings like *f*, *mf*, *pp*, and *mp*, and articulation like accents and slurs. The notation is in G major and D minor.

Handwritten musical score for Violin I and Violin II, divided into two parts. The score includes dynamics (mp, pp, mf, f, p, SP., pp), articulation (accents), and performance markings (2, 3, 8). A box labeled '80' is present in the upper right.

Handwritten musical score for Violin I and II, divided into two parts. The score is written on five staves. The first two staves are for Violin I (Vi. I div.) and the next three are for Violin II (Vi. II div.). The music is in 3/4 time, indicated by a '3' over the first staff. The key signature has one flat (B-flat). The score includes various musical notations such as notes, rests, dynamics (pp, mf, f), and articulation marks. A large diagonal watermark 'FOR PROMOTIONAL USE ONLY' is overlaid on the image.

* (quasi harmonics) staccato

Fl. 2

quasi niente

Vi. I div.

(pp)

pp $\rightarrow$ f

f $\rightarrow$ pp

Vi. II div.

(pp)

pp $\rightarrow$ f

f $\rightarrow$ pp

Db.

pp $\rightarrow$ f $\rightarrow$ niente

Cl. 1

7. pp pos.

Cl. 2

quasi niente

Vi. I div.

3

2

p $\rightarrow$ f

f $\rightarrow$ p

Vi. II div.

3

2

p $\rightarrow$ f

f $\rightarrow$ p

ord.

pp $\rightarrow$ f

90

Vi. I div.

Vi. II div.

Handwritten musical score for Violins I and II, divided. The score includes dynamic markings (pp, f, sf, fp) and a large handwritten '3' with a slash and '4' indicating a triplet or measure repeat.

Fl. 1

Fl. 2

Hn. 2

Vi. I div.

Vi. II div.

Handwritten musical score for Flutes 1 and 2, Horn 2, and Violins I and II, divided. The score includes dynamic markings (f, pp, f) and a large handwritten '3' with a slash and '4' indicating a triplet or measure repeat.

Vi. I div.

Vi. II div.

Handwritten musical score for Violins I and II, divided. The score includes dynamic markings (p, pp, f) and a large handwritten '3' with a slash and '4' indicating a triplet or measure repeat.

Fl. 1.

Cl. 1.

Vi. I div.

Vi. II div.

Vc. 1 Solo

Vc. 2 Solo

LT.

sul. D

pp

ppp

sp.

pp

ff

arco

pp

Vi. I div.

Vi. II div. a2.

ff

pp

ord.

ord. n

pp

ff

pp

ff

FOR PROMOTIONAL USE ONLY

FIMIC

Handwritten musical score for a symphony orchestra and woodwinds. The score includes parts for Fl. 1, Fl. 2, Tb., Ti., Vi. I, Vi. II, and div. The music is written on staves with various dynamics (pp, ppp, sf, sp, ord.) and includes a large '3' marking. The bottom of the page is crossed out with a double slash.

100

Fl. 1

Fl. 2

Cl. 1

Tb.

Ti.

Vi. 1 Solo

rit.....

pppp

pp

pppp

(b.)

(#.)

dolce!

pppp

fff

Lento tranquillo

Cl. 1

Hn. 2

Vi. 1 solo

Db

3/8

2/4

pp pos.

LT.

pp

p f mp

poco rit.

Fl. 1

Fl. 2

Bs.

Vi. 1. Solo

Vi. II

Db.

Tr. b *

pp

Tr. b

pp

3/4

pp pos.

mp

pp

f

pp

(G) **

arco

niente

*) the speed of the trill changes according to the curved line.

**) See page 9.

tempo

Fl. 1.

Fl. 2.

Cl. 2.

Bs.

Vi. 1 Solo

2.

Vi. soli 3.

4.

Vc. solo

pp

pppp

f

(f)

mp

pp

SP.

ppp

ppp

ppp

*)

pp

niente

*) Irregular rhythm (quasi harmonic stacc.).

Rit.

Handwritten musical score for page 35, featuring various instruments and dynamic markings.

Instruments and Parts:

- Fl. 1:** Flute 1, measures 1-3 with fingerings 6, 6, 3.
- Fl. 2:** Flute 2, measures 1-3.
- Cl. 2:** Clarinet 2, measure 1.
- Tb:** Trombone, measures 1-3.
- Vi. 1 Solo:** Violin 1 Solo, measures 1-3 with handwritten numbers 3 and 4.
- Vi. 2:** Violin 2, measures 1-3 with "ord." marking.
- Vi. 3:** Violin 3, measures 1-3 with "ord." marking.
- Vc. 2 Solo:** Viola 2 Solo, measures 1-3 with "ord." marking.
- Vc. 1:** Viola 1, measures 1-3 with "ord." marking.
- Vc. 2:** Viola 2, measures 1-3 with "ord." marking.
- Vc. 3:** Viola 3, measures 1-3 with "ord." marking.
- Vc. 4:** Viola 4, measures 1-3 with "ord." marking.
- Vc. 5:** Viola 5, measures 1-3 with "ord." marking.
- Vc. 6:** Viola 6, measures 1-3 with "ord." marking.
- Vc. 7:** Viola 7, measures 1-3 with "ord." marking.
- Vc. 8:** Viola 8, measures 1-3 with "ord." marking.
- Vc. 9:** Viola 9, measures 1-3 with "ord." marking.
- Vc. 10:** Viola 10, measures 1-3 with "ord." marking.
- Vc. 11:** Viola 11, measures 1-3 with "ord." marking.
- Vc. 12:** Viola 12, measures 1-3 with "ord." marking.
- Vc. 13:** Viola 13, measures 1-3 with "ord." marking.
- Vc. 14:** Viola 14, measures 1-3 with "ord." marking.
- Vc. 15:** Viola 15, measures 1-3 with "ord." marking.
- Vc. 16:** Viola 16, measures 1-3 with "ord." marking.
- Vc. 17:** Viola 17, measures 1-3 with "ord." marking.
- Vc. 18:** Viola 18, measures 1-3 with "ord." marking.
- Vc. 19:** Viola 19, measures 1-3 with "ord." marking.
- Vc. 20:** Viola 20, measures 1-3 with "ord." marking.
- Vc. 21:** Viola 21, measures 1-3 with "ord." marking.
- Vc. 22:** Viola 22, measures 1-3 with "ord." marking.
- Vc. 23:** Viola 23, measures 1-3 with "ord." marking.
- Vc. 24:** Viola 24, measures 1-3 with "ord." marking.
- Vc. 25:** Viola 25, measures 1-3 with "ord." marking.
- Vc. 26:** Viola 26, measures 1-3 with "ord." marking.
- Vc. 27:** Viola 27, measures 1-3 with "ord." marking.
- Vc. 28:** Viola 28, measures 1-3 with "ord." marking.
- Vc. 29:** Viola 29, measures 1-3 with "ord." marking.
- Vc. 30:** Viola 30, measures 1-3 with "ord." marking.
- Vc. 31:** Viola 31, measures 1-3 with "ord." marking.
- Vc. 32:** Viola 32, measures 1-3 with "ord." marking.
- Vc. 33:** Viola 33, measures 1-3 with "ord." marking.
- Vc. 34:** Viola 34, measures 1-3 with "ord." marking.
- Vc. 35:** Viola 35, measures 1-3 with "ord." marking.
- Vc. 36:** Viola 36, measures 1-3 with "ord." marking.
- Vc. 37:** Viola 37, measures 1-3 with "ord." marking.
- Vc. 38:** Viola 38, measures 1-3 with "ord." marking.
- Vc. 39:** Viola 39, measures 1-3 with "ord." marking.
- Vc. 40:** Viola 40, measures 1-3 with "ord." marking.
- Vc. 41:** Viola 41, measures 1-3 with "ord." marking.
- Vc. 42:** Viola 42, measures 1-3 with "ord." marking.
- Vc. 43:** Viola 43, measures 1-3 with "ord." marking.
- Vc. 44:** Viola 44, measures 1-3 with "ord." marking.
- Vc. 45:** Viola 45, measures 1-3 with "ord." marking.
- Vc. 46:** Viola 46, measures 1-3 with "ord." marking.
- Vc. 47:** Viola 47, measures 1-3 with "ord." marking.
- Vc. 48:** Viola 48, measures 1-3 with "ord." marking.
- Vc. 49:** Viola 49, measures 1-3 with "ord." marking.
- Vc. 50:** Viola 50, measures 1-3 with "ord." marking.
- Vc. 51:** Viola 51, measures 1-3 with "ord." marking.
- Vc. 52:** Viola 52, measures 1-3 with "ord." marking.
- Vc. 53:** Viola 53, measures 1-3 with "ord." marking.
- Vc. 54:** Viola 54, measures 1-3 with "ord." marking.
- Vc. 55:** Viola 55, measures 1-3 with "ord." marking.
- Vc. 56:** Viola 56, measures 1-3 with "ord." marking.
- Vc. 57:** Viola 57, measures 1-3 with "ord." marking.
- Vc. 58:** Viola 58, measures 1-3 with "ord." marking.
- Vc. 59:** Viola 59, measures 1-3 with "ord." marking.
- Vc. 60:** Viola 60, measures 1-3 with "ord." marking.
- Vc. 61:** Viola 61, measures 1-3 with "ord." marking.
- Vc. 62:** Viola 62, measures 1-3 with "ord." marking.
- Vc. 63:** Viola 63, measures 1-3 with "ord." marking.
- Vc. 64:** Viola 64, measures 1-3 with "ord." marking.
- Vc. 65:** Viola 65, measures 1-3 with "ord." marking.
- Vc. 66:** Viola 66, measures 1-3 with "ord." marking.
- Vc. 67:** Viola 67, measures 1-3 with "ord." marking.
- Vc. 68:** Viola 68, measures 1-3 with "ord." marking.
- Vc. 69:** Viola 69, measures 1-3 with "ord." marking.
- Vc. 70:** Viola 70, measures 1-3 with "ord." marking.
- Vc. 71:** Viola 71, measures 1-3 with "ord." marking.
- Vc. 72:** Viola 72, measures 1-3 with "ord." marking.
- Vc. 73:** Viola 73, measures 1-3 with "ord." marking.
- Vc. 74:** Viola 74, measures 1-3 with "ord." marking.
- Vc. 75:** Viola 75, measures 1-3 with "ord." marking.
- Vc. 76:** Viola 76, measures 1-3 with "ord." marking.
- Vc. 77:** Viola 77, measures 1-3 with "ord." marking.
- Vc. 78:** Viola 78, measures 1-3 with "ord." marking.
- Vc. 79:** Viola 79, measures 1-3 with "ord." marking.
- Vc. 80:** Viola 80, measures 1-3 with "ord." marking.
- Vc. 81:** Viola 81, measures 1-3 with "ord." marking.
- Vc. 82:** Viola 82, measures 1-3 with "ord." marking.
- Vc. 83:** Viola 83, measures 1-3 with "ord." marking.
- Vc. 84:** Viola 84, measures 1-3 with "ord." marking.
- Vc. 85:** Viola 85, measures 1-3 with "ord." marking.
- Vc. 86:** Viola 86, measures 1-3 with "ord." marking.
- Vc. 87:** Viola 87, measures 1-3 with "ord." marking.
- Vc. 88:** Viola 88, measures 1-3 with "ord." marking.
- Vc. 89:** Viola 89, measures 1-3 with "ord." marking.
- Vc. 90:** Viola 90, measures 1-3 with "ord." marking.
- Vc. 91:** Viola 91, measures 1-3 with "ord." marking.
- Vc. 92:** Viola 92, measures 1-3 with "ord." marking.
- Vc. 93:** Viola 93, measures 1-3 with "ord." marking.
- Vc. 94:** Viola 94, measures 1-3 with "ord." marking.
- Vc. 95:** Viola 95, measures 1-3 with "ord." marking.
- Vc. 96:** Viola 96, measures 1-3 with "ord." marking.
- Vc. 97:** Viola 97, measures 1-3 with "ord." marking.
- Vc. 98:** Viola 98, measures 1-3 with "ord." marking.
- Vc. 99:** Viola 99, measures 1-3 with "ord." marking.
- Vc. 100:** Viola 100, measures 1-3 with "ord." marking.

Dynamic Markings:

- pp** (pianissimo)
- ff** (fortissimo)
- ppp** (pianississimo)
- f** (forte)
- TR** (Tremolo)
- ord.** (ordinario)
- niente** (nothing)

Handwritten Notes:

- Handwritten numbers 3 and 4 are present in the Violin 1 Solo part.
- Handwritten numbers 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35, 36, 37, 38, 39, 40, 41, 42, 43, 44, 45, 46, 47, 48, 49, 50, 51, 52, 53, 54, 55, 56, 57, 58, 59, 60, 61, 62, 63, 64, 65, 66, 67, 68, 69, 70, 71, 72, 73, 74, 75, 76, 77, 78, 79, 80, 81, 82, 83, 84, 85, 86, 87, 88, 89, 90, 91, 92, 93, 94, 95, 96, 97, 98, 99, 100 are present in the Viola parts.

tempo

Handwritten musical score for page 36, featuring staves for Cl.1, Cl.2, Tb., Ti., Vi.1 Solo, Vi.2, Vi.3, Vi.4, Vc. soli1, and Vc. soli2. The score includes various musical notations such as notes, rests, and dynamic markings (pp, pppp).

Key markings and annotations include:

- Cl.1:** TR. wavy line, $b(-)$, pp pos., TR. wavy line, $(-)$, **110** (boxed), TR. wavy line, $\#(-)$, TR. wavy line, $\#(-)$.
- Cl.2:** TR. wavy line, (b) , pp pos., TR. wavy line, (b) , TR. wavy line, $\#(-)$.
- Tb.:** Notes with wavy lines, rests.
- Ti.:** *piccolissimi glissandi*, $\#$, ppp, $\#$.
- Vi.1 Solo:** **3** (large number), v , pp, **2** (large number), f .
- Vi.2:** LT., TR.b, *gliss. lento*, pp.
- Vi.3:** LT., TR.b, *gliss. lento*, pp.
- Vi.4:** LT., TR.b, *gliss. lento*, pp.
- Vc. soli1:** TR. wavy line, $b(-)$, pppp.
- Vc. soli2:** TR. wavy line, $(-)$, pppp.
- Vc. soli3:** TR. wavy line, $\#(-)$, pppp.

rit. tempo

Fl. 1

Fl. 2

Cl. 1

Cl. 2

Ti

Vi. 1
solo

Vi. 3
soli

Vc. 7
solo

Db.

Handwritten musical score for page 37. The score is divided into two systems by a double bar line. The first system contains measures 1 through 8, and the second system contains measures 9 through 12. The instruments and their parts are as follows:

- Fl. 1 & 2:** Both flutes have rests in the first system and play a melodic line in the second system, marked *pp*.
- Cl. 1 & 2:** Both clarinets have rests in the first system. In the second system, they play a melodic line marked *pp pos.* with a trill (TR.) indicated above the notes.
- Ti:** The timpani part is marked with a large '5' and '8' in the first system, and a large '2' and '4' in the second system. The dynamic is *pppp*.
- Vi. 1 solo:** The first violin part starts with a rest in the first system and plays a melodic line in the second system, marked *pp*.
- Vi. 3 soli:** The second, third, and fourth violin parts are marked (LT.) and play a sustained note in the first system, marked *pp*. In the second system, they are marked *arco* and play a sustained note.
- Vc. 7 solo:** The seventh violin part has a rest in the first system and plays a melodic line in the second system, marked *pp*.
- Db.:** The double bass part has a rest in the first system and plays a melodic line in the second system, marked *pp*.

A large diagonal watermark reading "FOR PROMOTIONAL USE ONLY" is overlaid on the bottom left of the page.

* See page 34.

rit. tempo

accel. (adagio)

Fl. 1.

Cl. 2.

Tb.

Vi. 1 solo

Vc.

niente

ppp

3/4

ppp

pp

ff

pp

pp

Adagio Development

Fl. 1

Fl. 2

Ob.

Cl. 1

Cl. 2

Vi. 1 solo

Vi. I-II

Vi.

Vc.

(Fl. 1-2) pp

ff

f

pp

ff

pp

ff

pp

niente

(D) v

pp

(D) v

pp

ff

pp

ff

pp

ff

pp

ff

[illegible]

Fl.1 box *pp* *f*

Fl.2 box *pp* *f*

Cl.1-2 *ff* *3* *8*

Bs *ff* *mp* *f* *pp*

Hn.1 *ff* *mp* *f* *pp*

Fl.1 *ff* *pp*

Fl.2 *ff* *pp*

Bs. *ff* *pp*

Vi. I-II *pp* *ff* *mp* *pp* *ff*

Vi. *pp* *ff* *mp* *ff*

Vc. *pp* *ff*

Db. *pp* *ff*

Handwritten musical score for a film, featuring staves for Fl. 1-2, Hn. 2, Tr. 1-2, Tb, Vi. I, and Vi. II. The score includes dynamic markings (pp, ff), articulation (accents), and a large handwritten '8' across the middle. A diagonal watermark 'FOR PROMOTIONAL USE' is visible.

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130 Allegretto

Fl. 1

Ob.

Cl. 1

Bs.

Vi. I

Vi. II

Vi.

Db.

Fl. 1

Cl. 1

Hr. 1

Vi. I

Vi. II

Db.

Con passione

Handwritten musical score for the first system, featuring five staves labeled Vi.I, Vi.II, VI., Vc., and Db. The music is written in treble and bass clefs with various dynamics (pp, ff, fff) and articulation marks. Large handwritten numbers 3, 2, and 3 are placed above the first three staves. A wavy line indicates a tremolo in the Vc. staff. A double bar line is present after the second measure.

accel. Allegro

Handwritten musical score for the second system, featuring four staves labeled Tr.1-2, Tb., Vi.I-II, and VI. The music is written in treble and bass clefs with various dynamics (fff, pp, ff) and articulation marks. Large handwritten numbers 4 and 5 are placed above the Tb. staff. A wavy line indicates a tremolo in the Vi.I-II staff. A double bar line is present after the second measure.

**) the highest possible tones. Strings ad lib.*

FOR PROMOTIONAL USE ONLY
FIMIC

Fl. 1

Fl. 2

Ob.

Cl. 1

Cl. 2

Vi. 1
Solo

Vi. 2
Solo

Vi. I-II

Vi.

Vc.

Db.

140

Musical score for page 44, measures 140-143. The score includes parts for Flute 1, Flute 2, Oboe, Clarinet 1, Clarinet 2, Violin 1 (Solo), Violin 2 (Solo), Violins I-II, Viola, Violoncello, and Double Bass. The music is in 4/4 time and features various dynamics and articulations.

Fl. 1: Measures 140-143. Dynamics: *fff*, *f*, *mf*, *p*, *pp*. Articulation: *acc.*

Fl. 2: Measures 140-143. Dynamics: *fff*, *mf*, *mp*.

Ob.: Measures 140-143. Dynamics: *fff*, *ff*, *mf*.

Cl. 1: Measures 140-143. Dynamics: *fff*, *f*, *mp*, *p*.

Cl. 2: Measures 140-143. Dynamics: *fff*, *f*, *mf*.

Vi. 1 Solo: Measures 140-143. Dynamics: *fff*, *ff*, *f*, *mp*, *pp*.

Vi. 2 Solo: Measures 140-143. Dynamics: *fff*, *ff*, *f*, *mf*, *mp*.

Vi. I-II: Measures 140-143. Dynamics: *fff*, *fff*.

Vi.: Measures 140-143. Dynamics: *fff*.

Vc.: Measures 140-143. Dynamics: *pp*, *fff*.

Db.: Measures 140-143. Dynamics: *pp*, *fff*.

rit. Largo

Tr. 1

Tr. 2

Tb.

Vi. I-II

pp

3

5

8

ffff

ffff

ffff

ffff

ffff

ffff

Senza tempo Epilogue

≈ 10"

Fl. 2

Cl. 2

Vi. 2

Vi. 3

Vc. 1

legatissimo breathing (ad. lib.)

pp sempre

legatissimo breathing (ad. lib.)

pp sempre

nv ad. lib.

legatissimo

pp sempre

LT. legatissimo

pp sempre

nv ad. lib.

SP.

pp sempre

* See page 9

FOR PROMOTIONAL USE ONLY

Handwritten musical score for page 46, featuring staves for Fl. 1, Fl. 2, Cl. 2, Hn. 1, Hn. 2, Vi. 2, Vc. 3, and Vc. 1. The score includes various musical notations such as notes, rests, dynamics (pp, mf, p), and articulation marks (accents, slurs). A large watermark "FOR PROMOTIONAL USE ONLY" is visible diagonally across the bottom left.

Fl. 1

dolce $\approx 10''$

fpp *mf*

Fl. 2

Cl. 2

Hn. 1

pp *mf* *p*

Hn. 2

pp *p*

Vi. 2

Vc. 3

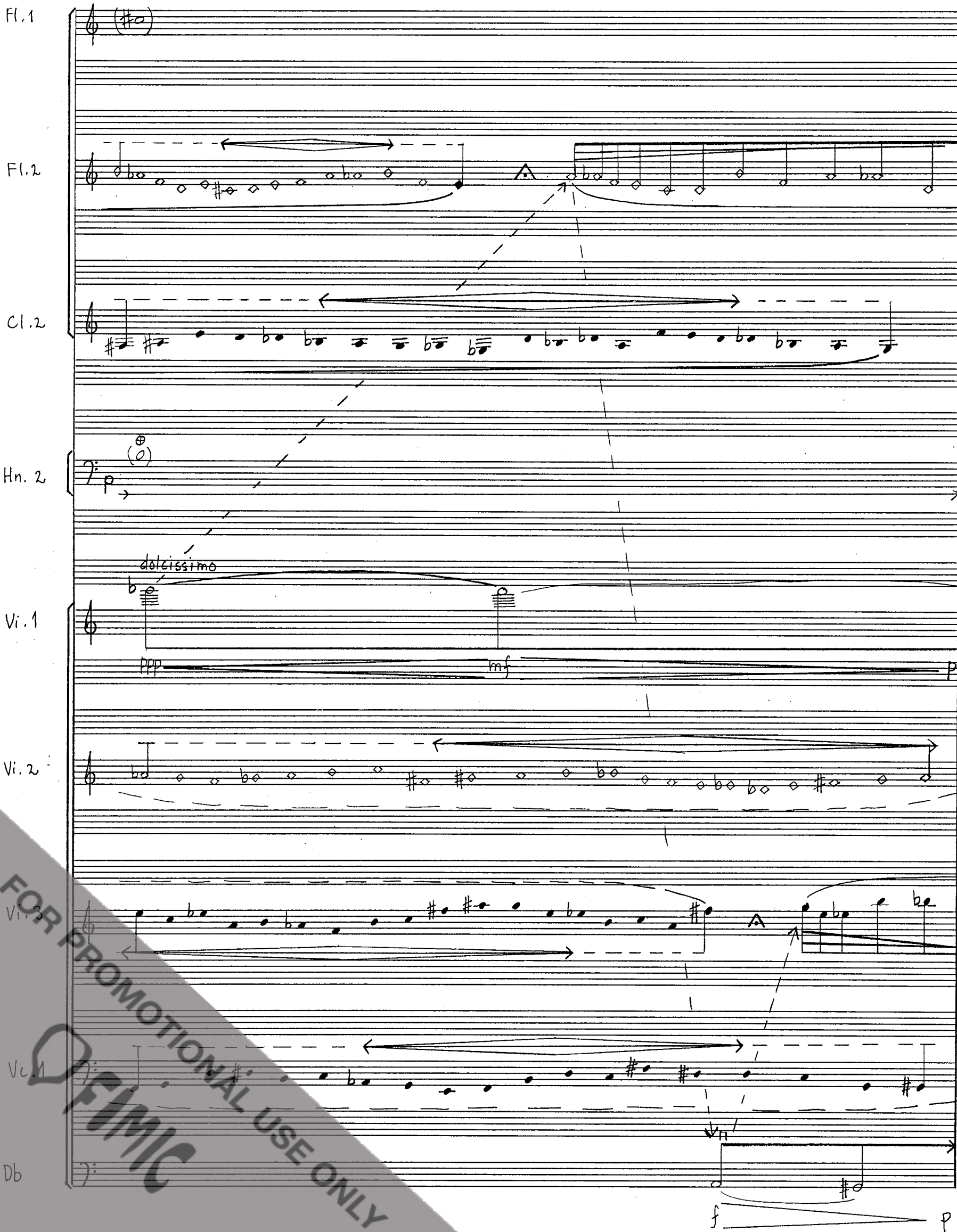
Vc. 1

FOR PROMOTIONAL USE ONLY

Handwritten musical score for multiple instruments. The staves are labeled on the left:

- Fl. 1
- Fl. 2
- Cl. 2
- Hn. 2
- Vi. 1
- Vi. 2
- Vi. 3
- Vc. 1
- Db

The score includes various musical notations such as notes, rests, and dynamic markings. A large diagonal watermark reading "FOR PROMOTIONAL USE ONLY" is overlaid on the bottom left portion of the page.



Handwritten musical score for a symphony orchestra, page 48. The score includes staves for Fl. 1, Fl. 2, Cl. 2, Hn. 1, Hn. 2, Vi. 1, Vi. 2, Vi. 3, Vc. 1, and Db. The notation includes various musical symbols such as notes, rests, dynamics (pp, p), and articulation marks. The score is written in a single system with multiple staves.

Fl. 1: Treble clef, key signature of one sharp (F#), starting with a whole note G4. Ends with a fermata and a breath mark (N).

Fl. 2: Treble clef, starting with a whole note G4. Ends with a fermata and a breath mark (N).

Cl. 2: Treble clef, key signature of one sharp (F#), starting with a whole note G4. Ends with a fermata and a breath mark (N).

Hn. 1: Bass clef, starting with a whole note G2. Dynamics: pp, p. Ends with a fermata and a breath mark (N).

Hn. 2: Bass clef, starting with a whole note G2. Ends with a fermata and a breath mark (N).

Vi. 1: Treble clef, starting with a whole note G4. Ends with a fermata and a breath mark (N).

Vi. 2: Treble clef, starting with a whole note G4. Ends with a fermata and a breath mark (N).

Vi. 3: Treble clef, starting with a whole note G4. Ends with a fermata and a breath mark (N).

Vc. 1: Bass clef, starting with a whole note G2. Ends with a fermata and a breath mark (N).

Db: Bass clef, key signature of one sharp (F#), starting with a whole note G2. Dynamics: p. Ends with a fermata and a breath mark (N).

this manuscript was prepared by Leena Hämeenieni

17/7-80

Uro Hämeenieni

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