

Juhani Nuorvala

Septimalia

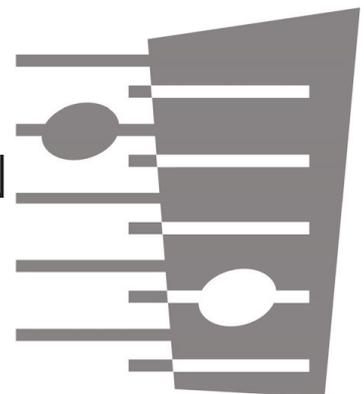
(2014)

SCORE

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FENNICA GEHRMAN



FENNICA GEHRMAN OY, HELSINKI

Instrumentation:

3 Flutes
3 Oboes
2 Clarinets (in Bb)
Bass Clarinet
2 Bassoons
Contrabassoon

4 Natural Horns (in A, F, E and C basso)
3 Trumpets (2 in C, 1 in Bb)
2 Trombones
Bass Trombone
Contrabass Tuba in C

Timpani

2 Percussionists

player 1: vibraphone, glockenspiel, bass drum, 2 tom-toms, tam-tam, piatti a 2

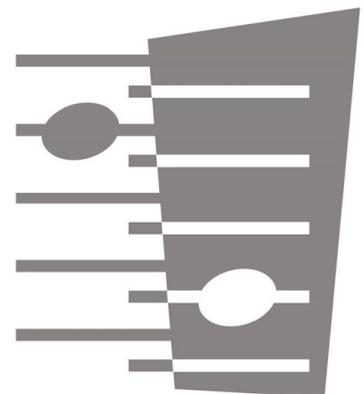
player 2: marimba, tam-tam, snare drum, bass drum, triangle, suspended cymbal, wood block, cowbell, tubular bells

Harp

Electric Bass Guitar

Strings

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SEPTIMALIA

Scordatura, special tuning and notation

To realize the special tuning used in Septimalia, a close approximation of Just Intonation, it is important that strings always play on the indicated strings, and that the brass use the given fingerings and do not attempt to "correct" the un-tempered intervals of the overtone series. In the strings, the stopped intervals, fourths and fifths, should be played as pure, not tempered. Only a very little amount of vibrato should be used.

7 as an accidental before a note indicates a septimal pitch, ie. the 7th harmonic or "natural seventh" (score only). For example, E-D is a minor seventh, while E-D7 is a natural seventh.

The eleventh partial is indicated by an arrow before the note (quartertone sharp), and the thirteenth partial by the number 13 in the Natural Horn parts (score only).

A minus sign attached to a note indicates that when played on the indicated string, this note will sound a syntonic comma (21.5 cents) lower than an uninflected note.

A plus sign attached to a note indicates that when played on the indicated string, this note will sound a syntonic comma (21.5 cents) higher than an uninflected note. A = 436,5Hz, A+ = 442Hz.

WOODWINDS AND MALLET INSTRUMENTS (VIBRAPHONE, GLOCKENSPIEL AND MARIMBA)

are tuned to A = 442 Hz.

(For strings, this pitch is notated as A+)

STRINGS AND BASS GUITAR

CELLOS and VIOLAS

Strings IV-III-II are tuned to pure (untempered) fifths C G D. D is tuned to pure fifth down from Oboes's A=442Hz (notated as A+).

String I is tuned to Bb7, the seventh harmonic ("natural seventh") of C, notated in the parts as A with triangular-shaped notehead. All the triangular-shaped notes are played on the I string.

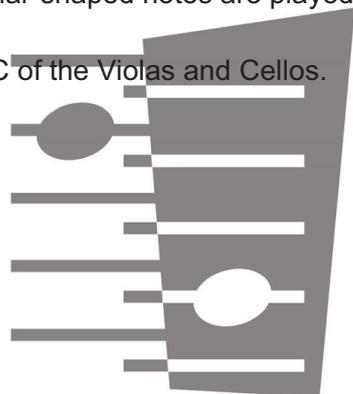
Violins I have the same open strings G D Bb7.

VIOLINS I

Strings IV-III are tuned to pure (untempered) fifth G D (same as Violas and Cellos). D is tuned to pure fifth down from Oboe's A=442 (notated as A+).

String II is tuned to Bb7, the seventh harmonic ("natural seventh") of C of the Violas and Cellos, notated in the parts as A with triangular-shaped notehead. All the triangular-shaped notes are played on the II string.

String I is tuned to E, the fifth harmonic (just, untempered major third) of C of the Violas and Cellos.



DOUBLE BASSES

String V is tuned to C, same as Violas and Cellos.

Strings IV-III are tuned to pure (untempered) fourth E-A where E is the just (untempered) major third of C.

String II is tuned to D7, the seventh harmonic ("natural seventh") of E, notated in the parts as D with triangular-shaped notehead.

String I is tuned to G7, the seventh harmonic ("natural seventh") of A, notated in the parts as G with triangular-shaped notehead. (Strings I-II are tuned to pure fourth.)

All the triangular-shaped notes are played on the I or II strings.

Violins 2 are tuned to the same E A D7 G7.

VIOLINS 2

String I is tuned to E, the fifth harmonic (just, untempered major third) of C of the violas and cellos.

String II is tuned to A= 436,5Hz, pure (untempered) fifth down from E.

String III is tuned to D7, the seventh harmonic ("natural seventh") of E, notated in the parts as D with triangular-shaped notehead.

String IV is tuned to G7, the seventh harmonic ("natural seventh") of A, notated in the parts as G with triangular-shaped notehead. (Strings III-IV are tuned to pure fifth.)

All the triangular-shaped notes are played on the III or IV strings.

Double Basses are tuned to the same E A D7 G7.

BASS GUITAR

Strings IV-III are tuned to pure (untempered) fourth E-A where A= 436,5Hz.

String II is tuned to D7, the seventh harmonic ("natural seventh") of E, notated in the parts as D with triangular-shaped notehead.

String I is tuned to G7, the seventh harmonic ("natural seventh") of A, notated in the parts as G with triangular-shaped notehead. (Strings I-II are tuned to pure fourth.)

All the triangular-shaped notes are played on the I or II strings.

Double Basses and Violins 2 are tuned to the same E A D7 G7.

HARP

The pedals of the harp are set to D C H Eb Fb G A.

These pitches are notated without accidentals in the score (CDEFGAH). There are only pedal changes for C - C#.

The strings are tuned as follows.

A= 436,5Hz, same as Violins 2, Double Basses and Bass Guitar.

Fb is tuned to E, pure (untempered) fifth of A, same as Violins 2, Double Basses and Bass Guitar

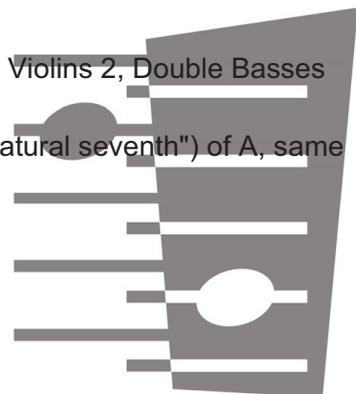
C is tuned to C, just (untempered) major third down from E (=Fb), same as Violas, Cellos and Double Bass.

H is tuned to H, pure (untempered) fifth from E (=Fb).

G is tuned to G7, the seventh harmonic ("natural seventh") of A, same as Violins 2, Double Basses and Bass Guitar.

D is tuned to D7, pure (untempered) fifth of G7, the seventh harmonic ("natural seventh") of A, same

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as Violins 2, Double Basses and Bass Guitar.

E_b is tuned to E_b7, just (untempered) major third down from G7.

NATURAL HORNS

HORN 1 IN A

is tuned to A= 436,5Hz.

This is the same as in Violins 2, Double Basses and Bass Guitar.

HORN 3 IN E

is tuned to E, pure (untempered) fourth from A of Horn 1.

This is the same as in Violins 2, Double Basses and Bass Guitar.

HORN 4 IN C

is tuned to C, just (untempered) major third down from E of Horn 3. This is the same as in Tuba, Violas, Cellos and Double Basses.

HORN 2 IN F

is tuned to F, pure (untempered) fourth from C of Horn 4, same as Bass Trombone.

TRUMPETS

TRUMPETS 1-2 in C

are tuned to C= 261,9Hz, the same as in Horns 2 and 4, Tuba, Violas, Cellos and Double Bass.

TRUMPET 3 in B_b

is tuned to B_b7= 229,2Hz, the seventh harmonic ("natural seventh") of C in Trumpets 1-2, Horn 4 and Tuba. Violins 1, Violas and Cellos have this as an open string.

TROMBONES

TROMBONE 1

is tuned to E (VII position) = 81,9 Hz or A (II position) = 436,5Hz (109,1Hz). These are the same as in Horns 1 and 3, Violins 2, Double Basses and Bass Guitar.

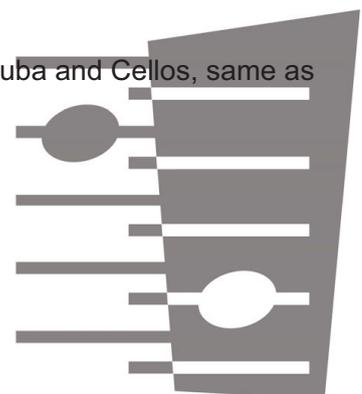
TROMBONE 2

is tuned to B_b7= 114,6Hz, the seventh harmonic ("natural seventh") of C in Trumpets 1-2, Horn 4, Tuba, Violins 1, Violas and Cellos have this as an open string.

BASS TROMBONE 3

is tuned to F= 87,3 Hz, pure (untempered) fourth/fifth from C of Horn 4, Tuba and Cellos, same as Horn 2 in F.

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TUBA IN CC

is tuned to C= 261,9Hz (65,5 Hz), the same as in Horns 2 and 4, Trumpets 1-2, Violas, Cellos and Double Bass.

TIMPANI

Five drums are used in the same tuning throughout: E G A c e

A = 436,5Hz (109,1Hz), same as Violins 2, Double Basses, Bass Guitar and Horn 1.

E and e are tuned to pure (untempered) fourth/fifth from A, same as Violins 2, Double Basses, Bass Guitar and Horn 3.

c is tuned to just (untempered) major third down from e, same as Violas, Cellos, Double Bass, Horn 4 and Tuba.

G is tuned to pure fourth from c, same as Violins 1, Violas and Cellos.

WOODWINDS AND MALLET INSTRUMENTS

A 442Hz

VIOLINS 1

IV 196,4Hz

III 294,7 Hz

II 458,4 Hz

I 654,8 Hz

VIOLINS 2

IV 190,1Hz

III 286,5Hz

II 436,5 Hz

I 654,8 Hz

VIOLAS

IV 130,96 Hz

III 196,4Hz

II 294,7 Hz

I 458,4 Hz

CELLOS

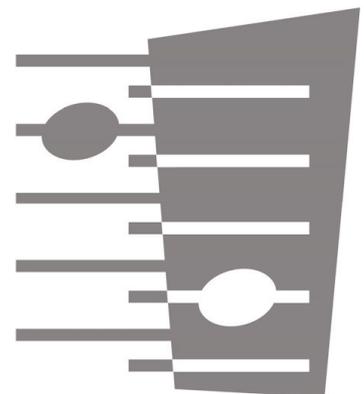
IV 65,48Hz

III 98,2Hz

II 147,3Hz

I 229,2 Hz

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DOUBLE BASSES

V 32,74Hz (130,96Hz)

IV 40,93Hz

III 54,57Hz (436,5Hz)

II 71,62Hz

I 95,5Hz

BASS GUITAR

IV 40,93Hz

III 54,57Hz (436,5Hz)

II 71,62Hz

I 95,5Hz

HARP

C 261,9Hz

D 286,5Hz

E_b 305,6Hz

F_b 327,4Hz

G 382Hz

A 436,5Hz

H 491,1Hz

NATURAL HORN 1 IN A

A 436,5Hz

NATURAL HORN 2 IN F

F 87,3Hz

NATURAL HORN 3 IN E

E 81,85Hz

NATURAL HORN 4 IN C

C 65,48Hz (261,9Hz)

TRUMPETS 1-2

C 261,9Hz

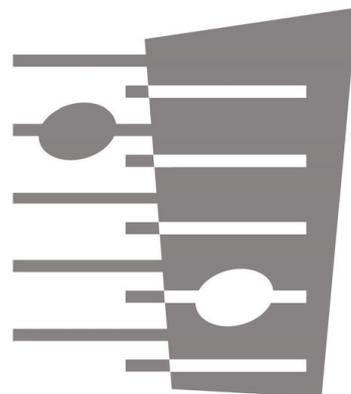
TRUMPET 3

B_b 229,2Hz

TROMBONE 1

A 436,5Hz (109,1Hz)

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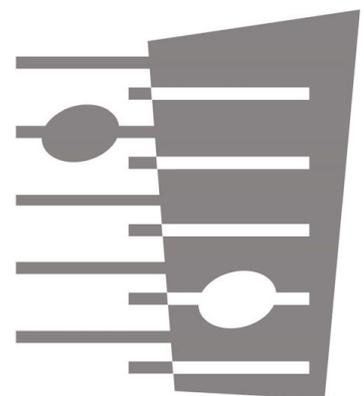
TROMBONE 2
Bb 114,6Hz (229,2Hz)

BASS TROMBONE 3
F 87,3Hz

CC TUBA
C 65,48Hz (261,9Hz)

TIMPANI
E e 81,9Hz, 163,7Hz
G 98,2Hz
A 109,1Hz (436,5Hz)
c 131Hz

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FENNICA GEHRMAN OY, HELSINKI

SEPTIMALIA

Juhani NUORVALA (2014)

Andante maestoso ♩ = 92

3 Flutes

3 Oboes

2 Clarinets (in B)

Bass Clarinet

2 Bassoons

Contrabassoon

1 in A

3 in E

4 Natural Horns

2 in F

4 in C basso

1 in C

3 Trumpets

2 in C

3 in B \flat (special tuning!)

1

3 Trombones

2

3 (bass)

Contrabass Tuba in C

Timpani

Percussion

1

2

Harp (scordatura!)

Electric Bass (scordatura!)

Violins I (scordatura!) *f pochissimo vibrato sempre*

Violins II (scordatura!) *f pochissimo vibrato sempre*

Violas (scordatura!) *f pochissimo vibrato sempre*

Violoncellos (scordatura!) *f pochissimo vibrato sempre*

Contrabasses (scordatura!) *f pochissimo vibrato sempre*

Musical score for Nuorvala - Septimalia, page 2. The score is for a full orchestra and includes the following instruments:

- Flute (Fl.)
- Oboe (Ob.)
- Clarinet (Cl.)
- Bass Clarinet (B. Cl.)
- Bassoon (Bsn.)
- Contrabassoon (Cbn.)
- Trumpets (Tr.)
- Trumpet 2 (Trb. 2)
- Trumpet 3 (Trb. 3)
- Tuba
- Timpani (Timp.)
- Percussion (Perc.)
- Horn (H.)
- Electric Bass (El. bass)
- Violin I (Vi. I)
- Violin II (Vi. II)
- Viola (Vle.)
- Violoncello (Vc.)
- Double Bass (Cb.)

The score is marked with dynamics such as *f*, *mf*, and *pp*. A section labeled "A" is indicated by a box above the Flute staff. The Percussion part includes a section for "VIBRAPHONE (motor off)" and "TAM-TAM". The string parts include various fingering and bowing indications.

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28

(3+2+2)

Fl.

Ob.

Cl.

B. Cl.

Bsn.

Cbn.

(A)

(E)

Hr.

(F)

(C)

Tr.

(B)

1

Trb. 2

3

Tuba

Timp.

1

Perc.

2

Hr.

El. bass

Vi. I

Vi. II

Vle.

Vc.

Cb.

MARIMBA
hard mallets

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B (2+2+3) *frullato*

Fl. *f*
a2

Ob. *f*
a2

Cl. *f*

B. Cl. *f*

Bsn. *f*
a2

Cbn. *f*

(A) *f*
ff

(E) *f*
ff

(F) *mf*
f

(C) *f*

Tr. *f*
ff

(B) *f*
ff

1 *mf*
f

Trb. 2

3 *p*
f

Tuba *f*

Timp. *f*

Perc. 1 *VIBR.*
2 *f*
(SNARE DRUM (snare on))

H.

El. bass *f*

Vi. I *f*

Vi. II *f*

Vle. *f*

Vc. *f*

Cb. *f*
v (iv)

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51

Fl. *f*
 Ob. *f*
 Cl. *f*
 B. Cl. *ff*
 Bsn. *ff*
 Cbn. *ff*

(A) Hr. *f*
 (E) Hr. *f*
 (F) Hr. *f*
 (C) Hr. *f*
 Tr. 1 *f*
 Tr. 2 *f*
 Tr. 3 *f*
 Tuba *f*
 Timp. *f*

VI. I *f*
 VI. II *f*
 Vle. *f*
 Vc. *f*
 Cb. *f*

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56

Fl.

Ob.

Cl.

B. Cl.

Bsn.

Cbn.

(A)

(E)

Hr.

(F)

(C)

Tr.

(B)

1

Trb. 2

3

Tuba

Timp.

1

Perc.

2

H.

El. bass

I

Vl. II

Vle.

Vc.

Cb.

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The musical score is arranged in a standard orchestral format with multiple staves. The woodwind section includes Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bass Clarinet (B. Cl.), Bassoon (Bsn.), and Contrabassoon (Cbn.). The brass section includes Trumpet (Tr.), Trombone 1 (Trb. 1), Trombone 2 (Trb. 2), Trombone 3 (Trb. 3), and Tuba. The percussion section includes Timpani (Timp.), Percussion 1 (Perc. 1), and Percussion 2 (Perc. 2). The string section includes Violin I (Vi. I), Violin II (Vi. II), Viola (Vc.), and Cello (Cb.). The double bass part is labeled 'El. bass'. The score features various musical notations such as dynamics (ff, mf, f, mp), articulation (accents), and performance instructions like '1. sordina' and 'BASS DRUM'. A large, semi-transparent watermark 'PROMOTIONAL COPY' is overlaid on the right side of the page.

Nuorvala - Septimalia - score

8

D Con moto ♩ = 126

70

Fl.

Ob.

Cl.

B. Cl.

Bsn.

Cbn.

f

f

f

f

p

pp

espr.

mf

(A)

(E)

(F)

(C)

Tr.

(B)

1

Trb. 2

3

Tuba

mp

p

f

mp

p

f

mp

p

1. *c. s.*

f

1. *via sordina*

Timp.

Perc.

1

2

f

p

VIBR.

B. DR.

H.

f

p

El. bass

f

f

mp

p

pp

VI.

II

Vle.

Vc.

Cb.

p

pizz. III

p

pizz. II

p

pizz. IV

p

unis.

f

mp

p

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92

Fl.
Ob.
Cl.
B. Cl.
Bsn.
Cbn.
(A)
(E)
(F)
(C)
Tr.
(B)
1
Trb. 2
3
Tuba
Timp.
Perc. 1
2
H.
El. bass
I
II
Vle.
Vc.
Cb.

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110

(3+2+2)

Fl.

Ob.

Cl.

B. Cl.

Bsn.

Cbn.

(A)

(E)

(F)

(C)

Tr.

(B)

1

Trb. 2

3

Tuba

Timp.

1

Perc.

2

H.

El. bass

PROMOTIONAL COPY

Vi. I

Vi. II

Vle.

Vc.

Cb.

121 (3+2+2) (2+2+3)

Fl.

Ob.

Cl.

B. Cl.

Bsn.

Cbn.

(A)

(E)

Hr.

(F)

(C)

Tr.

(B)

1

Trb. 2

3

Tuba

Timp.

1

Perc.

2

H.

El. bass

Vl. I

Vl. II

Vla.

Vc.

Cb.

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arco IV

v

FENNICA GEHRMAN OY, HELSINKI

F

Intenso e serio. Tempo I°

143

Fl.

Ob.

Cl.

B. Cl.

Bsn.

Cbn.

(A)

(E)

Hr.

(F)

(C)

Tr.

(B)

1

Trb. 2

3

Tuba

Timp.

Perc. 1

2

H.

El. bass

I

VI.

II

Vle.

Vc.

Cb.

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154

Fl. *mp* *mf* *mp* *mf*

Ob. *mp* *mf*

Cl. *mp* *mf*

B. Cl. *mp* *mf*

Bsn. *mp* *f* *mf*

Cbn. *mp* *mf*

(A) *mf* *mf*

(E) *p*

(F) *mp*

(C)

Tr.

(B)

1

Trb. 2

3

Tuba

Timp. *mp* *mp* *mp* *mf*

Perc. 1

2 [B. DR.] *p*

H. *mp* *mf*

El. bass *mp* *mp*

VI. I *mp* *mf* *mf* *mf*

VI. II *mp* *mf* *mf*

Vle. *p* *mf*

Vc. *p* *mp* *mf* *mp* *mf*

Cb. *mp* *mf* *mp* *mf* *mp* *mf*

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167

Fl.
Ob.
Cl.
B. Cl.
Bsn.
Cbn.
(A)
(E)
(F)
(C)
Tr.
(B)
1
Trb. 2
3
Tuba
Timp.
Perc. 1
2
H.
El. bass
VI.
II
Vle.
Vc.
Cb.

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177

Fl. *f* 1. *f* (2+2+3) 1. *f*

Ob. *f* 1. *f*

Cl. *f*

B. Cl. *f*

Bsn. *f*

Cbn. *f*

(A) *mf* *f*

(E) *mf* *f*

Hr. *mf*

(F) *f*

(C) *mf*

Tr. *f*

(B) *f* sordina

1

Trb. 2

3

Tuba

Timp. *f*

Perc. 1

2 [B. DR.] *mp* *mf* *mf*

H. *ff* 12. *f* p.d.l.t. 12.

El. bass *f* *mf* *mf*

VI. I *ff* *f*

VI. II *ff* *f*

Vle. *ff* *f*

Vc. *ff* *f*

Cb. *ff* *f* (non div.)

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189 **G** Più mosso ♩ = 100

Fl. *f*

Ob.

Cl.

B. Cl.

Bsn.

Cbn.

(A) *f* *mf* *mf* *mf* *f*

(E) *f* *mf* *fp* *fp* *fp* *fp* *f*

(F) *f* *mf* *mf* *mf* *mf* *f*

(C)

Tr. *f* *f* *sordina*

(B)

1

Trb. 2

3

Tuba

Timp.

Perc. 1

2

H. *ff* *f* *f* *p* *nat.* *p.d.l.t.* *p.d.l.t.* *p.d.l.t.* *nat.* *p* *p.d.l.t.* *p.d.l.t.* *nat.*

El. bass *f*

Vl. I *ff* *f* *f* *f* *f* *f* *f* *f* *f* *f* *f*

Vl. II *ff* *f* *f* *f* *f* *f* *f* *f* *f* *f* *f*

Vle. *ff* *f* *f* *f* *f* *f* *f* *f* *f* *f* *f*

Vc. *ff* *f* *f* *f* *f* *f* *f* *f* *f* *f* *f*

Cb. *ff* *f* *f* *f* *f* *f* *f* *f* *f* *f* *f*

PROMOTIONAL COPY



216 **H**

Fl.

Ob.

Cl.

B. Cl.

Bsn.

Cbn.

(A)

(E)

(F)

(C)

Tr.

(B)

1

Trb. 2

3

Tuba

Timp.

1

Perc.

2

H.

El. bass

I

VI.

II

Vle.

Vc.

Cb.

PROMOTIONAL COPY



225

Fl. *mf*
Ob. *mf*
Cl. *mf*
B. Cl. *mf*
Bsn. *mf*
Cbn. *mf*

1. *mf* *mf* *mf* *mf*
2. *mf* *mf*

(A) *mp*
(E) *mp*
(F) *mp*
(C) *mp*

Tr.
(B)
1
Trb. 2
3
Tuba

Perc. 1 *mf*
2 *pp* *mp*

VIBRAPHONE
SUSP. CYMBAL
m. soft mallets

H. *mf*

El. bass *mf* *mf* *mf* *mf*

Vl. I *mf*
Vl. II *mf*
Vle. *mf*
Vc. *mf*
Cb. *f* *mf*

III *mf* *mf*
IV *mf*

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235 (2+2+3) (2+2+3) (2+2+3)

Fl. *f* *f* *p*

Ob.

Cl. *f*

B. Cl.

Bsn.

Cbn.

(A) *f* *mp* *f* *mp* *f* *mp*

(E) *f* *mp* *f* *mp* *f* *mp*

(F) *mf* *f* *mf* *f* *f* *mp* *mp*

(C) *mf* *mp* *f* *mp* *f* *mp*

Tr. (c. s.) *mf* *via sordina* (s. s.) *mf*

(B)

1

Trb. 2

3

Tuba

Timp.

1

Perc. *mf* *mf* *p*

2 *mp* *mf*

H. *mf* *f* *mf* *f* *mf* *f*

El. bass *mf*

VI. *f*

II *f*

Vle. *f*

Vc. *f*

Cb. *f*

p

PROMOTIONAL COPY

246

Fl.

Ob.

Cl.

B. Cl.

Bsn.

Cbn.

(A)

(E)

Hr.

(F)

(C)

Tr.

(B)

1

Trb. 2

3

Tuba

Timp.

Perc.

1

2

H.

El. bass

VI.

II

Vle.

Vc.

Cb.

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256

Fl. *p* *f* *f* *f* *p* *mp*

Ob.

Cl. *p* *mp*

B. Cl.

Bsn.

Cbn.

(A) *mp* *f*

(E) *mp* *f*

(F) *mp* *f*

(C) *mp* *f*

Tr. *mf* *mf*

(B)

1

Trb. 2

3

Tuba

Timp.

1 *VIBR.* *p* *f*

Perc. 2

H. *f* *p* *mp*

El. bass *mf*

Vi. I *p* *f* *p*

Vi. II *f*

Vle. *f*

Vc. *f*

Cb. *f*

PROMOTIONAL COPY

266

Fl.

Ob.

Cl.

B. Cl.

Bsn.

Cbn.

(A)

(E)

(F)

(C)

Tr.

(B.)

1

Trb. 2

3

Tuba

Timp.

Perc.

H.

El. bass

VI.

Vle.

Vc.

Cb.

MARIMBA

PROMOTIONAL COPY

(♩. = ♩)

J Allegro estatico ♩ = 132

276

Fl.

Ob.

Cl.

B. Cl.

Bsn.

Cbn.

(A)

(E)

Hr.

(F)

(C)

Tr.

(B)

1

Trb. 2

3

Tuba

Timp.

Perc.

H.

El. bass

I

VI

II

Vle.

Vc.

Cb.

285

Fl. 1
Fl. 2
Ob.
Cl.
B. Cl.
Bsn.
Cbn.

(A)
(E)
Hr.
(F)
(C)
Tr.
(B)

1
Trb. 2
3
Tuba
Timp.
1
Perc.
2

H.
El. bass

VI.
II
Vle.
Vc.
Cb.



K

293

Fl. *mf*

Ob. *mf*

Cl. *mf*

B. Cl. *mf*

Bsn. *mf*

Cbn. *mf*

(A) *mf*

(E) *mf*

(F) *mf*

(C) *mf*

Tr. *mf*

(B.) *mf*

1 *mf*

Trb. 2

3

Tuba

Timp.

Perc. *mf*

1

2

H. *mf*

El. bass *mf*

Vl. *mf*

II *mf*

Viola *mf*

Vc. *mf*

Cb. *mf*

VIBRAPHONE *mf*

PROMOTIONAL COPY

301

Fl.

Ob.

Cl.

B. Cl.

Bsn.

Cbn.

(A)

(E)

Hr.

(F)

(C)

Tr.

(B)

1

Trb. 2

3

Tuba

Timp.

1

Perc.

2

H.

El. bass

Vi. I

Vi. II

Vle.

Vc.

Cb.

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FENNICA GEHRMAN OY, HELSINKI

Detailed description of the musical score page: This is page 31 of a musical score for 'Nuorvala - Septimalia'. The page number '301' is at the top left. The score is arranged in systems for various instruments. Woodwinds include Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bass Clarinet (B. Cl.), Bassoon (Bsn.), and Contrabassoon (Cbn.). Brass instruments include Trumpets (Tr.) in A and B, Trombones (Trb.) 1, 2, and 3, and Tuba. Percussion includes Timpani (Timp.), a general Percussion part (Perc.) with a 'SNARE DRUM' section, and other instruments like Hrorn (Hr.), Horns (H.), and El. bass. Strings are represented by Violins I and II (Vi. I, Vi. II), Viola (Vle.), Violoncello (Vc.), and Contrabass (Cb.). Dynamics such as *f*, *mf*, and *mp* are marked throughout. Performance instructions like 'unis.' and fingering are present. A large 'PROMOTIONAL COPY' watermark is placed over the bottom right of the page. The publisher's name 'FENNICA GEHRMAN OY, HELSINKI' is at the very bottom.

311

Fl.

Ob.

Cl.

B. Cl.

Bsn.

Cbn.

(A)

(E)

(F)

(C)

Tr. 1

(B)

Trb. 2

3

Tuba

Timp.

1

Perc.

2

H.

El. bass

Vl. I

Vl. II

Vle.

Vc.

Cb.

VIBR.

SN. DR.

WOOD BLOCK

PROMOTIONAL COPY

320

Fl.

Ob.

Cl.

B. Cl.

Bsn.

Cbn.

(A)

(E)

Hr.

(F)

(C)

Tr.

(B)

1

Trb. 2

3

Tuba

Timp.

1

Perc.

2

H.

El. bass

Vl. I

Vl. II

Vle.

Vc.

Cb.

PROMOTIONAL COPY

329

Fl.

Ob.

Cl.

B. Cl.

Bsn.

Cbn.

(A)

(E)

(F)

(C)

Tr.

(B)

1

Trb. 2

3

Tuba

Timp.

1

Perc.

2

H.

El. bass

VI. I

VI. II

Vle.

Vc.

Cb.

PROMOTIONAL COPY

339 L (2+2+3)

Fl. (2+2+3)

Ob.

Cl.

B. Cl.

Bsn.

Cbn.

(A)

(E)

Hr.

(F)

(C)

Tr.

(B)

1

Trb. 2

3

Tuba

Timp.

1 VIBRAPHONE

Perc.

2

H.

El. bass

VI. I

VI. II

Vle.

Vc.

Cb.

PROMOTIONAL COPY

349

The score is for a symphony orchestra and includes the following parts:

- Fl.** (Flute): Measures 349-358. Includes a trill (3+2+2) and dynamic markings *f*, *ff*, *f*.
- Ob.** (Oboe): Measures 349-358. Includes dynamic marking *f*.
- Cl.** (Clarinet): Measures 349-358. Includes dynamic markings *f*, *ff*, *f*.
- B. Cl.** (Bass Clarinet): Measures 349-358. Includes dynamic marking *ff*.
- Bsn.** (Bassoon): Measures 349-358. Includes dynamic marking *ff*.
- Cbn.** (Contrabassoon): Measures 349-358. Includes dynamic marking *ff*.
- (A)** (Trumpet 1): Measures 349-358. Includes dynamic markings *ff*, *f*.
- (E)** (Trumpet 2): Measures 349-358. Includes dynamic markings *f*, *ff*, *f*.
- (F)** (Trumpet 3): Measures 349-358. Includes dynamic marking *ff*.
- (C)** (Trumpet 4): Measures 349-358. Includes dynamic markings *f*, *ff*, *f*.
- Tr.** (Trumpet 5): Measures 349-358. Includes dynamic markings *ff*, *f*, *mf*, *f*.
- (B)** (Trumpet 6): Measures 349-358. Includes dynamic marking *f*.
- 1** (Trumpet 7): Measures 349-358.
- Trb. 2** (Trumpet 8): Measures 349-358.
- 3** (Trumpet 9): Measures 349-358.
- Tuba**: Measures 349-358.
- Timp.** (Timpani): Measures 349-358. Includes dynamic marking *ff*.
- Perc.** (Percussion): Measures 349-358. Includes parts for Glockenspiel (GL. SP.), Vibraphone (VIBR.), and Bass Drum (BASS DRUM). Dynamic markings include *f*, *ff*, *mf*.
- H.** (Horn): Measures 349-358. Includes dynamic marking *ff*.
- El. bass** (Electric Bass): Measures 349-358. Includes dynamic marking *ff*.
- VI.** (Violin I): Measures 349-358. Includes dynamic marking *f*.
- II** (Violin II): Measures 349-358. Includes dynamic marking *f*.
- Vle.** (Viola): Measures 349-358.
- Vc.** (Violoncello): Measures 349-358. Includes dynamic marking *f*.
- Cb.** (Contrabass): Measures 349-358. Includes dynamic marking *ff*.

Measures 349-358 are marked with a '3' and 'ff' in the woodwinds. Measures 359-368 are marked with an 'M' in a box. The score ends with a large watermark reading 'PROMOTIONAL COPY' and 'FENNICA GEHRMAN OY, HELSINKI'.

PROMOTIONAL COPY

360

Fl.

Ob.

Cl.

B. Cl.

Bsn.

Cbn.

(A)

(E)

Hr.

(F)

(C)

Tr.

(B)

1

Trb. 2

3

Tuba

Timp.

Perc.

1

2

H.

El. bass

VI.

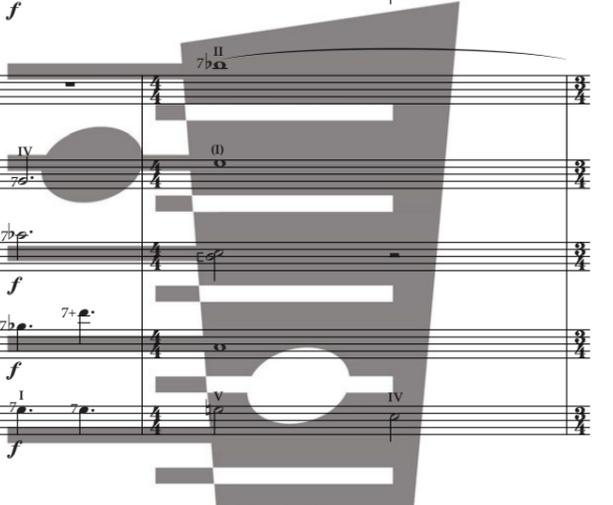
II

Vle.

Vc.

Cb.

PROMOTIONAL COPY



369

The score consists of multiple staves for various instruments, including woodwinds (Flute, Oboe, Clarinet, Bass Clarinet, Bassoon, Contrabassoon), brass (Trumpet 1-3, Trombone 1-2, Tuba), percussion (Tympani, Percussion 1-2), strings (Violin I/II, Viola, Violoncello, Contrabasso), and electric bass. The music is written in 3/4 time with various key signatures and dynamics such as *f*, *ff*, and *fp*. There are performance markings like 'VIBR.' and 'MAR.' and fingering/embouchure numbers. A large 'PROMOTIONAL COPY' watermark is overlaid on the bottom right of the score.

(A)

(E) Hr. *f* *ff*

(F)

(C)

Tr.

(B)

1

Trb. 2

3

Tuba

Timp.

Perc. 1 *fp* [VIBR.]

Perc. 2 [MAR.] *ff*

H.

El. bass

VI. I *ff*

VI. II *ff*

Vla. *ff*

Vcl. *ff*

Cb. *ff*

PROMOTIONAL COPY

FENNICA GEHRMAN OY, HELSINKI

376

Fl.

Ob.

Cl.

B. Cl.

Bsn.

Cbn.

(A)

(E)

(F)

(C)

Tr.

(B)

1

Trb. 2

3

Tuba

Timp.

1

Perc.

2

H.

El. bass

Vi. I

Vi. II

Vle.

Vc.

Cb.

PROMOTIONAL COPY

III
76

pizz.

381

Fl.

Ob.

Cl.

B. Cl.

Bsn.

Cbn.

(A)

(E)

Hr.

(F)

(C)

Tr.

(B)

1

Trb. 2

3

Tuba

Timp.

Perc.

H.

El. bass

VI.

II

Vle.

Vc.

Cb.

ff *mf* *p* *f* *mp* *pp* *ff* *f*

VIBR.

MAR.

arco

IV

III

IV

III

IV

V

V

V

PROMOTIONAL COPY

385

Fl.

Ob.

Cl.

B. Cl.

Bsn.

Cbn.

(A)

(E)

Hr.

(F)

(C)

Tr.

(B)

1

Trb. 2

3

Tuba

Timp.

1

Perc.

2

H.

El. bass

I

VI.

II

Vle.

Vc.

Cb.

PROMOTIONAL COPY

390

Fl.

Ob.

Cl.

B. Cl.

Bsn.

Cbn.

(A)

(E)

(F)

(C)

Tr.

(B)

1

Trb. 2

3

Tuba

Timp.

1

Perc.

2

H.

El. bass

VI. I

VI. II

Vie.

Vc.

Cb.

PROMOTIONAL COPY

396 O (2+2+3)

Fl.

Ob.

Cl.

B. Cl.

Bsn.

Cbn.

(A)

(E)

Hr.

(F)

(C)

Tr.

(B)

1

Trb. 2

3

Tuba

Timp.

Perc. 1

Perc. 2

BASS DRUM

B. DR.

hard mallets

2 TOMTOMS

SUSP. CYMBAL

H.

El. bass

funky and furious! solo!

thumb

VI.

II

Vle.

Vc.

Cb.

PROMOTIONAL COPY

405

Fl.

Ob.

Cl.

B. Cl.

Bsn.

Cbn.

(A)

(E)

Hr.

(F)

(C)

Tr.

(B)

1

Trb. 2

3

Tuba

Timp.

Perc.

1

2

H.

El. bass

VI.

II.

Vle.

Vc.

Cb.

VIBRAPHONE

B. DR.

S. CYMB.

frullato

poco sul pont.

PROMOTIONAL COPY

424 (2+2+3) (2+3)

Fl.

Ob.

Cl.

B. Cl.

Bsn.

Cbn.

(A)

Hr.

(F)

(C)

Tr.

(B)

1

Trb. 2

3

Tuba

Timp.

Perc.

1

2

H.

El. bass

Vl. I

Vl. II

Vla.

Vc.

Cb.

VIBR.

MAR.

COWBELL

MAR.

PROMOTIONAL COPY

FENNICA GEHRMAN OY, HELSINKI

434

Fl.
Ob.
Cl.
B. Cl.
Bsn.
Cbn.

ff

(A)
(E)
Hr.
(F)
(C)
Tr.
(B)
Trb. 2
3
Tuba

f
ff

Perc.
1
2

H.

El. bass

VI. I
II
Vle.
Vc.
Cb.

f
ff
f
f
ff

(non div.)

pizz.



445 **Q** Risoluto

Fl.

Ob.

Cl.

B. Cl.

Bsn.

Cbn.

(A)

(E)

Hr.

(F)

(C)

Tr.

(B)

1

Trb. 2

3

Tuba

Timp.

Perc.

1

2

H.

El. bass

VI.

II

Vle.

Vc.

Cb.

PROMOTIONAL COPY

455

R (2+2+3)

Fl.

Ob.

Cl.

B. Cl.

Bsn.

Cbn.

(A)

(E)

Hr.

(F)

(C)

Tr.

(B)

1

Trb. 2

3

Tuba

Timp.

1

Perc.

2

H.

El. bass

I

VI

II

Vle.

Vc.

Cb.

PROMOTIONAL COPY

465

Fl.

Ob.

Cl.

B. Cl.

Bsn.

Cbn.

(A)

(E)

Hr.

(F)

(C)

Tr.

(B)

1

Trb. 2

3

Tuba

Timp.

Perc.

H.

El. bass

VI.

II

Vle.

Vc.

Cb.

PROMOTIONAL COPY

Pesante ♩ = 100

475 **S** Presto

T

Full orchestral score for measures 475-500. The score includes parts for Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bass Clarinet (B. Cl.), Bassoon (Bsn.), Contrabassoon (Cbn.), Trumpet (Tr.), Trombone (Trb. 1, 2, 3), Tuba, Timpani (Timp.), Percussion (Perc.), Horn (H.), and Electric Bass (El. bass). The music is in 4/4 time and features a variety of dynamics from *ppp* to *fff*. Performance instructions include *frullato*, *pizz.*, *arco*, *p.d.l.t.*, and *gliss.*. A large watermark "PROMOTIONAL COPY" is overlaid on the bottom right of the page.



