

Perttu Haapanen

White

for String Orchestra

2012, rev. 2013/2014

For promotional
use only

Music Finland

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Perttu Haapanen

White

(2012, rev2013/2014)

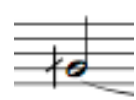
commissioned by
the Ostrobothnian Chamber Orchestra

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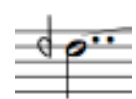
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Performance Instructions

Microtones:

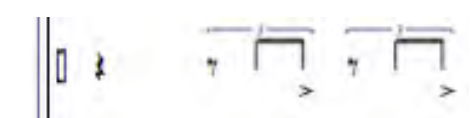


1/4 -sharp

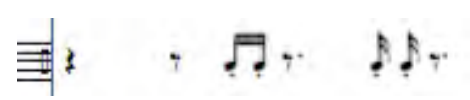


1/4 -flat

Staff types:



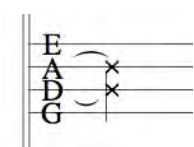
0-line -staff without noteheads = only noise , no any pitches or clearly sounding frequencies (f ex. on the bridge -playing) , keep the bow on the strings over relatively short rests. Usually executed on damped strings. Find a suitable bow pace and pressure.



0-line staff with normal noteheads = "uncontrolled" frequencies (f. ex. screeching/ whining sounds on the bridge). Find a suitable bow pressure and pace.



Two additional lines above a staff: indicate positions of the bow; the lower line - sul tasto, the upper line - sul ponticello (IMPORTANT: the positions are not absolute, but should be selected so that differences of timbres between positions in different passages´ are as clear as possible.)



"String staff": indicates the strings to be used.

sp

sul ponticello

st

sul tasto

Dynamics in quotation marks indicate relative dynamic; a dynamic of a gesture, not the audible dynamic.

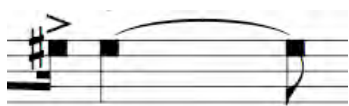
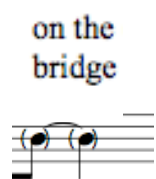
Ricochet ad lib: Let the bow bounce freely depending on the tempo, number of dots in the figure does not indicate number of bounces.

Damped: Damp strings with whole hand (palm) approximately at the middle of the strings.



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On the bridge: keep the bow just on the bridge (slightly diagonally).

A pitch in brackets: molto sul ponticello playing → fundamental pitch barely or not at all audible.

”Rsq.”: Like guitar ”rasqueado ”, ie. arpeggios (upwards: with a finger tip, downwards: with flat side of nail) Violins/Violas may be kept like guitar on one's lap.

Increase/decrease the bow pressure according to the figure.

Scratch tone:

Indicated with square-headed notes.

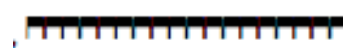
Scratch tones of different types are indicated as follows:

H-scratch tone: With very slow bow, heavy bow pressure in order to produce scratch tone. Use minimum amount of bow to produce as dry sound as possible.

Execute at the frog when notes are short / stacc.

V-scratch tone: Vertical bowing (keeping the bow in right angle, but moving the bow lengthwise of a string), no pitch, only gentle noise. Bow movement between sp and st is indicated with additional lines above the staff (see *Staff types* above). Movements of the bow between sp and st should produce slight changes in timbre, especially close to the bridge.

D-scratch tone: Diagonal bowing, keeping the bow in right angle, but moving it both horizontally and vertically. Timbre of creaking should be in between V- and H-scratch tones. Regarding bow movements see V-scratch tone.



Creaking. Scratch tone, very slow bow and heavy pressure, pitch barely or not at all recognizable.

Examples:

H-scratch tone with extremely slow bow producing creaking.

V-scratch tone with indications of bow movements producing quiet creaking. The glissando effect should be audible when approaching the bridge.

Circular bowing:

(or elliptical bowing) Move the bow circularly on the indicated strings between sul tasto – sul pont producing slightly pulsating gentle noise

H-scratch tone

V-scratch tone

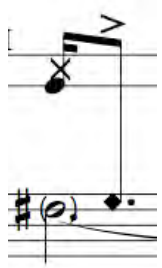
"p"

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(coincidental gentle creaks are not to be avoided, but are even preferable). Minimize the "normal" horizontal movement of the bow. Starting direction may be freely chosen, but it is important that the whole section has the same phase. Execute the whole "circle" on each notated duration.



Left hand slap on the finger board (at the playing position or if it is too close to the nut, at the position where strings easily hit against the fingerboard producing "rattling" sound, avoid producing any sounding pitches, also when lifting the hand).



Finger snap: indicated with diamond headed notes: strike the fingerboard strongly with finger producing the pitch and the sound of the finger hitting the fingerboard.

Clb & left hand finger snap: note in brackets indicate fingering, diamond headed note indicates the pitch to be "snapped" with another finger (as in a trill). Relative striking point of the bow on the string between sul tasto position (lower line) and a position closer to the bridge (upper line) is indicated with two additional lines (see *Staff types* above).

PLEASE NOTE! The area on which the bow is moved should be chosen so, that both the fingered and the clb-note are audible, also relative pitch difference in clb-notes should be as clear as possible.

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I

Score

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Precisely, coolly
smoothly
♩ = 116-120

Violin I.1
f *p* *f* *pp*

Violin I.2
f *p* *f* *pp*

Violin I.3
f *p* *f* *pp*

Violin I.4
f *p* *f* *p*

Violin I.5
f *p* *f* *p*

Violin II.1
f *pp* *f* *pp* *pp* *mf* *pp*

Violin II.2
f *pp* *f* *pp* *pp* *mf* *pp*

Violin II.3
f *p* *p* *f* *p*

Violin II.4
f *p* *f* *p*

Viola 1
f *pp* *f* *pp* *f* *pp*

Viola 2
f *pp* *f* *pp* *f* *pp*

Viola 3
f *p* *pp* *mf*

Viola 4
f *p* *pp* *mf*

Cello 1
f *p* *pp* *f* *pp* *pp* *subito f*

Cello 2
f *p* *pp* *f* *pp* *pp* *subito f*

Cello 3
f *p* *pp* *f* *pp* *pp* *f*

Bass 1
f *p* *mf* *pp*

Bass 2
f *p* *mf* *pp*

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10

Vln. I.1

Vln. I.2

Vln. I.3

Vln. I.4

Vln. I.5

Vln. II.1

Vln. II.2

Vln. II.3

Vln. II.4

Vla. 1

Vla. 2

Vla. 3

Vla. 4

Vlc. 1

Vlc. 2

Vlc. 3

Cb. 1

Cb. 2

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16

Vln. I.1

f H-scratch tone *p* *mf*

Vln. I.2

mf H-scratch tone *p* *mf* *p*

Vln. I.3

mf H-scratch tone *p* *mf* *p*

Vln. I.4

mf H-scratch tone *p* *mf* *p*

Vln. I.5

mf *p* *mf* *p*

Vln. II.1

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

Vln. II.2

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

Vln. II.3

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

Vln. II.4

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

Vla. 1

pp *mf* *pp* *mf*

Vla. 2

pp *mf* *pp* *mf*

Vla. 3

pp H-scratch tone *mf* *p* *mf*

Vla. 4

pp *mf* *p*

Vlc. 1

pp *mf* *pp* *mf*

Vlc. 2

mf *pp* *mf* *pp*

Vlc. 3

mf *pp* *mf*

Cb. 1

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

Cb. 2

pp *mf* *p*

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21

Vln. I.1

Vln. I.2

Vln. I.3

Vln. I.4

Vln. I.5

Vln. II.1

Vln. II.2

Vln. II.3

Vln. II.4

Vla. 1

Vla. 2

Vla. 3

Vla. 4

Vlc. 1

Vlc. 2

Vlc. 3

Cb. 1

Cb. 2

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40

pizz behind the bridge
"f"

Vln. I.1

pizz behind the bridge
"f"

Vln. I.2

pizz behind the bridge
"f"

Vln. I.3

pizz behind the bridge
"f"

Vln. I.4

pizz behind the bridge
"f"

Vln. I.5

ord. st ord. st ord. st ord.

Vln. II.1

mf p mf mf mf

Vln. II.2

Vln. II.3

Vln. II.4

Vla. 1

mf pp mf pp mf pp

Vla. 2

mf pp mf pp mf pp

Vla. 3

mf pp mf pp mf pp

Vla. 4

mf pp mf pp mf pp

on the bridge screeching -
"mf" 3 3

pizz.

Vlc. 1

f mf mf mp

Vlc. 2

f mf mf mp

Vlc. 3

f mf mf mp

Cb. 1

Cb. 2

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45 clb

Vln. I.1

Vln. I.2

Vln. I.3

Vln. I.4

Vln. I.5

Vln. II.1

Vln. II.2

Vln. II.3

Vln. II.4

Vla. 1

Vla. 2

Vla. 3

Vla. 4

Vlc. 1

Vlc. 2

Vlc. 3

Cb. 1

Cb. 2

on the bridge toneless

p

mf

toneless

mp

p

pp

mf

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White II

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Coldly ♩ = 90

Violin I.1
I "mf" clb

Violin I.2
II "mf" clb

Violin I.3
III "mf" clb

Violin I.4
IV "mf" clb

Violin I.5
IV "mf" clb

Violin II.1
II *p* clb

Violin II.2
III *p* clb

Violin II.3
IV *p* clb

Violin II.4
IV *p* clb

Viola 1
pp circular bowing

Viola 2
pp circular bowing

Viola 3
pp circular bowing

Viola 4
pp circular bowing

Cello 1
pp circular bowing

Cello 2
pp circular bowing

Cello 3
pp circular bowing

Bass 1

Bass 2

pizz. behind the bridge "sfz"

pizz. behind the bridge "sfz"

pizz. behind the bridge "sfz"

pizz. behind the bridge "sfz"

pizz. behind the bridge "sfz"

"Rsqu" (close to the bridge) *pp*

"Rsqu" (close to the bridge) *pp*

"Rsqu" (close to the bridge) *pp*

"Rsqu" (close to the bridge) *pp*

toneless on the bridge like shoe sweeps on the floor *p*

toneless on the bridge like shoe sweeps on the floor *p*

toneless on the bridge like shoe sweeps on the floor *p*

toneless on the bridge like shoe sweeps on the floor *p*

clb *f* *pppp* molto sp

clb *f* *pppp* molto sp

clb *f* *pppp* molto sp

clb *f* *pppp* molto sp

clb *f* *pppp* molto sp

clb *f* *pppp* molto sp

6

Vln. I.1

I "mf" pizz. behind the bridge "sfz" like shoe sweeps on the floor *p* very short bow moves toneless on the bridge at the frog

Vln. I.2

II "mf" pizz. behind the bridge "sfz" like shoe sweeps on the floor *p* very short bow moves toneless on the bridge at the frog

Vln. I.3

III "mf" pizz. behind the bridge "sfz" like shoe sweeps on the floor *p* very short bow moves toneless on the bridge at the frog

Vln. I.4

IV "mf" pizz. behind the bridge "sfz" like shoe sweeps on the floor *p* very short bow moves toneless on the bridge at the frog

Vln. I.5

IV "mf" pizz. behind the bridge "sfz" like shoe sweeps on the floor *p* very short bow moves toneless on the bridge at the frog

Vln. II.1

circular bowing "mf" *pp*

Vln. II.2

circular bowing "mf" *pp*

Vln. II.3

circular bowing "mf" *pp*

Vln. II.4

circular bowing "mf" *pp*

Vla. 1

pizz. *p* "Rsq" (close to the bridge) *p*

Vla. 2

pizz. *p* "Rsq" (close to the bridge) *p*

Vla. 3

pizz. *p* "Rsq" (close to the bridge) *p*

Vla. 4

pizz. *p* "Rsq" (close to the bridge) *p*

Vlc. 1

sp *pp* *pppp* molto sp

Vlc. 2

sp *pp* *pppp* molto sp

Vlc. 3

sp *pp* *pppp* molto sp

Cb. 1

sp *pp* *pppp* molto sp

Cb. 2

sp *pp* *pppp* molto sp

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12

Vln. I.1

Vln. I.2

Vln. I.3

Vln. I.4

Vln. I.5

Vln. II.1

Vln. II.2

Vln. II.3

Vln. II.4

Vla. 1

Vla. 2

Vla. 3

Vla. 4

Vlc. 1

Vlc. 2

Vlc. 3

Cb. 1

Cb. 2

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Music First

pizz. behind the bridge

"sfz"

very short bow moves toneless on the bridge at the frog

like shoe sweeps on the floor

p

circular bowing

arco molto sul tasto, flautando

pp

arco molto sul tasto, flautando

pp

18

Vln. I.1

Vln. I.2

Vln. I.3

Vln. I.4

Vln. I.5

Vln. II.1

Vln. II.2

Vln. II.3

Vln. II.4

Vla. 1

Vla. 2

Vla. 3

Vla. 4

Vlc. 1

Vlc. 2

Vlc. 3

Cb. 1

Cb. 2

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26

Vln. I.1 III *mf*

Vln. I.2 III *mf*

Vln. I.3 IV *mf*

Vln. I.4 IV *mf*

Vln. I.5 IV *mf*

Vln. II.1 pizz. behind the bridge *sfz*

Vln. II.2 pizz. behind the bridge *sfz*

Vln. II.3 pizz. behind the bridge *sfz*

Vln. II.4 pizz. behind the bridge *sfz*

Vla. 1 pizz. *mf*

Vla. 2 pizz. *mf*

Vla. 3 pizz. *mf*

Vla. 4 pizz. *mf*

Vlc. 1 *f*

Vlc. 2 *f*

Vlc. 3 *f*

Cb. 1 *f*

Cb. 2 *f*

toneless on the bridge *p*

toneless on the bridge *p*

toneless on the bridge *p*

toneless on the bridge *p*

toneless on the bridge *p*

arco molto sp

ord

pp "Rsqu" (close to the bridge) pizz. 3 *p*

mf *p*

mf *p*

mf *p*

arco molto sul tasto, flautando *ppp*

arco molto sul tasto, flautando *ppp*

[illegible]

12

e frog
eching

on the bridge
very short bow moves

"*p*"

e frog
eching

on the bridge
very short bow moves

"*p*"

e frog
eching

on the bridge
very short bow moves

"*mf*"

co

molto sul tasto,
flautando

3

38

Vln. I.1

Vln. I.2

Vln. I.3

Vln. I.4

Vln. I.5

Vln. II.1

Vln. II.2

Vln. II.3

Vln. II.4

Vla. 1

Vla. 2

Vla. 3

Vla. 4

Vlc. 1

Vlc. 2

Vlc. 3

Cb. 2

pizz. behind the bridge

sfz

Attacca

ord.

ppp

sp

"Rsqu" (close to the bridge)

pizz. behind the bridge

sfz

p

sfz

V-scratch tone

pp

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White III

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Unexpressively, distanced, senza vibrato ♩ = c. 60

Violin I.1

Violin I.2

Violin I.3

Violin I.4

Violin I.5

Violin II.1

Violin II.2

Violin II.3

Violin II.4

Viola 1

Viola 2

Viola 3

Viola 4

Cello 1

Cello 2

Cello 3

Bass 1

Bass 2

11

Vln. I.1

Vln. I.2

Vln. I.3

Vln. I.4

Vln. I.5

Vln. II.1

Vln. II.2

Vln. II.3

Vln. II.4

Vla. 1

Vla. 2

Vla. 3

Vla. 4

Vlc. 1

Vlc. 2

Vlc. 3

Cb. 1

Cb. 2

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27

Vln. I.1

Vln. I.2

Vln. I.3

Vln. I.4

Vln. I.5

Vln. II.1

Vln. II.2

Vln. II.3

Vln. II.4

Vla. 1

Vla. 2

Vla. 3

Vla. 4

Vlc. 1

Vlc. 2

Vlc. 3

Cb. 1

Cb. 2

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This musical score page contains staves for the following instruments:

- Vln. I.1
- Vln. I.2
- Vln. I.3
- Vln. I.4
- Vln. I.5
- Vln. II.1
- Vln. II.2
- Vln. II.3
- Vln. II.4
- Vla. 1
- Vla. 2
- Vla. 3
- Vla. 4
- Vlc. 1
- Vlc. 2
- Vlc. 3
- Cb. 1
- Cb. 2

The score includes various musical notations such as notes, rests, slurs, and dynamic markings like *pp*, *pizz.*, *arco sul pont.*, *arco sul tasto*, *sul pont.*, *sul tasto*, *ord.*, *on the beat*, *mf*, *p*, and *mp*. A large blue watermark reading "For Promotional Music Finlan" is overlaid diagonally across the bottom half of the page.

47

Vln. I.1

Vln. I.2

Vln. I.3

Vln. I.4

Vln. I.5

Vln. II.1

Vln. II.2

Vln. II.3

Vln. II.4

Vla. 1

Vla. 2

Vla. 3

Vla. 4

Vlc. 1

Vlc. 2

Vlc. 3

Cb.

Cb. 2

Attacca

pizz.

arco
at the frog
on the bridge
screeching - toneless

"mf" pp

screeching - toneless

ord. - molto sp

p

toneless on the bridge

p

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[illegible]

12

Solo -----

Vln. I.1

Vln. I.2

Vln. I.3

Vln. I.4

Vln. I.5

Vln. II.1

Vln. II.2

Vln. II.3

Vln. II.4

Vla. 1

Vla. 2

Vla. 4

Vla. 4

Vlc. 1

Vlc. 2

Vlc. 3

Cb. 1

Cb. 2

V-scratch tone

"p"

ord.

p

pp

molto sp

sul tasto

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16

Vln. I.1 sul pont. ord. *mf* *p* *p* *p* *mf p* *mf p* *mf p*

Vln. I.2 sul pont. ord. *mf* *p* *p* *p* *mf* *p* *mf p* *mf p* *mf*

Vln. I.3 sul pont. ord. *mf* *p* *p* *p* *mf* *p* *p* *mf p* *mf p* *mf*

Vln. I.4 sul pont. ord. *mf* *p* *p* *p* *mf* *p* *p* *mf* *p* *mf*

Vln. I.5 *p* *mf p* *mf p* *mf p*

Vln. II.1 pizz. arco ord. *pp* *mf* *p* *mf* *p* *mf p* *mf p* *p*

Vln. II.2 pizz. arco ord. *pp* *mf* *p* *mf* *p* *mf* *p* *mf p* *mf p* *mf*

Vln. II.3 pizz. arco ord. *pp* *mf* *p* *mf* *p* *mf* *p* *mf p* *mf p* *mf*

Vln. II.4 *pp* *p* *mf* *p* *mf* *p* *mf* *p* *mf*

Vla. 1 ord. pizz. arco *pp* *mf* *p* *pp* *mf* *mf* *mp*

Vla. 2 ord. pizz. arco *pp* *mf* *p* *pp* *mf* *mf* *mp*

Vla. 4 ord. pizz. arco *pp* *mf* *p* *pp* *mf* *mf* *mp*

Vla. 4 ord. pizz. arco *pp* *mf* *p* *pp* *mf* *mf* *pizz.*

Vlc. 1 arco pizz. arco Solo *mf* *p* *mf* *mf* *mf* *mf* *f*

Vlc. 2 arco pizz. arco *mf* *p* *mf* *mf* *mf* *mf*

Vlc. 3 arco pizz. *mf* *p* *mf* *mf* *mf*

Cb. 1 *mf* *pp* arco sul tasto

Cb. 2 *mf*

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28

Vln. I.1

Vln. I.2

Vln. I.3

Vln. I.4

Vln. I.5

Vln. II.1

Vln. II.2

Vln. II.3

Vln. II.4

Vla. 1

Vla. 2

Vla. 4

Vla. 4

Vlc. 1

Vlc. 2

Vlc. 3

Cb. 2

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41

Solo -----

Vln. I.1 *mf* *p* *mf*

Vln. I.2 *ord.* *p* *p*

Vln. I.3 *ord.* *p* *p*

Vln. I.4 *ord.* *p* *p*

Vln. I.5 *ord.* *p* *p* *mf*

Vln. II.1 *ord. arco* *p* *mf* *p* *mf*

Vln. II.2 *ord. arco* *p* *mf* *ord.* *p* *mf*

Vln. II.3 *ord.* *p* *mf* *ord.* *p* *mf*

Vln. II.4 *ord.* *p* *mf* *ord.* *p* *mf*

Vla. 1 *ord.* *p* *mf* *arco* *p* *mf*

Vla. 2 *arco* *p* *mf*

Vla. 4 *arco* *p* *mf*

Vla. 4 *ord.* *p* *mf*

Vlc. 1 *Solo* *ord.* *p* *mf* *pizz.* *p* *mf*

Vlc. 2 *arco* *pp* *mf* *pizz.* *p* *mf*

Vlc. 3 *arco* *p* *mf*

Cb. 2

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47

sul tasto

pp *mp* *mf* *pizz.* *mf* *p*

sul tasto *pp* *mp* *mf* *pizz.* *mf* *p*

sul tasto *pp* *mp* *mf* *pizz.* *mf* *p*

sul tasto *pp* *mp* *mf* *pizz.* *mf* *p*

sul tasto *pp* *mp* *mf* *pizz.* *mf* *p*

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

p *f*

p *f*

p *f*

pizz. *arco* *ord.* *p* *pp* *mf* *p*

pizz. *arco* *ord.* *p* *pp* *mf* *p*

pizz. *arco* *ord.* *p* *pp* *mf* *p*

pizz. *arco* *ord.* *p* *pp* *mf* *p*

pizz. *arco* *Solo* *p* *f* *mf* *p*

pizz. *arco* *Solo* *p* *f* *mf* *p*

pizz. *arco* *Solo* *p* *f* *mf* *p*

arco *f* *f* *pp*

arco *mf* *f* *f*

53

Vln. I.1

pizz.

p

Vln. I.2

pizz.

p

Vln. I.3

pizz.

p

Vln. I.4

pizz.

p

Vln. I.5

pizz.

p

Vln. II.1

V-scratch tone

"p"

Vln. II.2

V-scratch tone

"p"

Vln. II.3

V-scratch tone

"p"

Vln. II.4

V-scratch tone

"p"

Vla. 1

molto sp

ppp

Vla. 2

molto sp

ppp

Vla. 4

molto sp

ppp

Vla. 4

molto sp

ppp

Vlc. 1

p

ppp

Vlc. 2

ppp

Vlc. 3

p

ppp

Cb. 1

Cb. 2

pizz.

mf

pizz.

mf

pizz.

mf

pizz.

mf

pizz.

mf

ord

p

ord

p

ord

p

ord

p

ord

p

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58

Vln. I.1

pizz.

p

Vln. I.2

arco

pp mf

3

pizz.

p

Vln. I.3

arco

pp mf

3

pizz.

p

Vln. I.4

arco

pp mf

3

pizz.

p

Vln. I.5

arco

pp mf

3

pizz.

p

Vln. II.1

pizz.

ppp pp pp

pizz.

p

Vln. II.2

pizz.

pizz.

p

Vln. II.3

pizz.

pizz.

p

Vln. II.4

pizz.

pizz.

p

Vla. 1

mf ppp

sul tasto

ord.

Vla. 2

mf ppp

sul tasto

ord.

Vla. 4

mf ppp

sul tasto

p

ord.

Vla. 4

mf ppp

sul tasto

p

pp

ord.

Vlc. 1

arco

ppp

Solo.

mf mp

Vlc. 2

arco sul tasto

ppp

p pp

Vlc. 3

pizz.

p

Cb. 1

pizz.

p

Cb. 2

pizz.

p

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64

Vln. I.1 arco sul tasto *pp* *p* *pp* *p* *pp* *p* ord. *p*

Vln. I.2 arco sul tasto *pp* *p* *pp* *p* *pp* *p* ord. *p*

Vln. I.3 arco sul tasto *pp* *p* *pp* *p* *pp* *p* ord. *p*

Vln. I.4 arco sul tasto *pp* *p* *pp* *p* *pp* *p* ord. *p*

Vln. I.5 ord. sul tasto *pp* *p* *pp* *p* ord. *p*

Vln. II.1 pizz. *p* arco ord. *p* *mf* *mf*

Vln. II.2 pizz. *p* arco ord. *p* *mf* *mf*

Vln. II.3 arco V-scratch tone *pp* *p* arco ord. *pp* *p* *mf* *mf*

Vln. II.4 arco V-scratch tone *pp* *p* arco ord. *pp* *p* *mf* *mf*

Vla. 1 molto sp ord. *pp* *p* *pp* *p* *pp* *mf* *mf*

Vla. 2 molto sp ord. *pp* *p* *pp* *p* *pp* *mf* *mf*

Vla. 4 molto sp ord. *pp* *p* *pp* *p* *pp* *mf* *mf*

Vla. 4 molto sp ord. *p* *pp* *p* *pp* *mf* *mf* *p*

Vlc. 1 Solo *mp* *mf*

Vlc. 2 molto sp ord. pizz. *mf*

Vlc. 3 molto sp ord. pizz. *mf*

Cb. 2 *mf*

Cb. 2 *mf*

This musical score page contains parts for Violins I (Vln. I.1-5), Violins II (Vln. II.1-4), Violas (Vla. 1-4), Violoncellos I (Vlc. 1-3), Violoncello II (Cb. 2), and Contrabass (Cb. 2). The score includes various musical notations such as notes, rests, slurs, and dynamic markings like *mf*, *p*, *f*, and *ppp*. A large blue watermark reading "For promotional use only Music Finland" is overlaid diagonally across the bottom half of the page.



84

Vln. I.1

Vln. I.2

Vln. I.3

Vln. I.4

Vln. I.5

Vln. II.1

Vln. II.2

Vln. II.3

Vln. II.4

Vla. 1

Vla. 2

Vla. 4

Vla. 4

Vlc. 1

Vlc. 2

Vlc. 3

Ch.

Cb. 2

arco

Solo

p

mf

pp

f

ppp

p

mf

(trill: C natural - B)

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90

Vln. I.1

mf *p* *mf* *mf* *Solo*

Vln. I.2

mf *p* *mf* pizz. *mf*

Vln. I.3

mf *p* *mf* pizz. *mf*

Vln. I.4

mf *p* *mf* pizz. *mf*

Vln. I.5

mf *p* *mf* pizz. *mf*

Vln. II.1

mf *p* *mf* ord.

Vln. II.2

mf *p* *mf* ord.

Vln. II.3

mf *p* *mf* ord.

Vln. II.4

mf *p* *mf* ord.

Vla. 1

p *mf* *pp* ord.

Vla. 2

p *mf* *pp* ord.

Vla. 4

p *mf* *pp* ord.

Vla. 4

p *mf* *pp* ord.

Vlc. 1

mf ord.

Vlc. 2

mf pizz. *mp* *f* *p* arco *Solo*

Vlc. 3

mf pizz. *pp* arco

Cb. 1

mf pizz. *mp* *f* *p* arco *Solo*

Cb. 2

mf *pp* arco

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96

Vln. I.1

Vln. I.2

Vln. I.3

Vln. I.4

Vln. I.5

arco

Vln. II.1

Vln. II.2

Vln. II.3

Vln. II.4

Vla. 1

Vla. 2

Vla. 4

Vla. 4

Vlc. 1

Vlc. 2

Vlc. 3

arco

Cb. 1

Cb. 2

pp

p

pp

mf

mf

mf

mf

pp

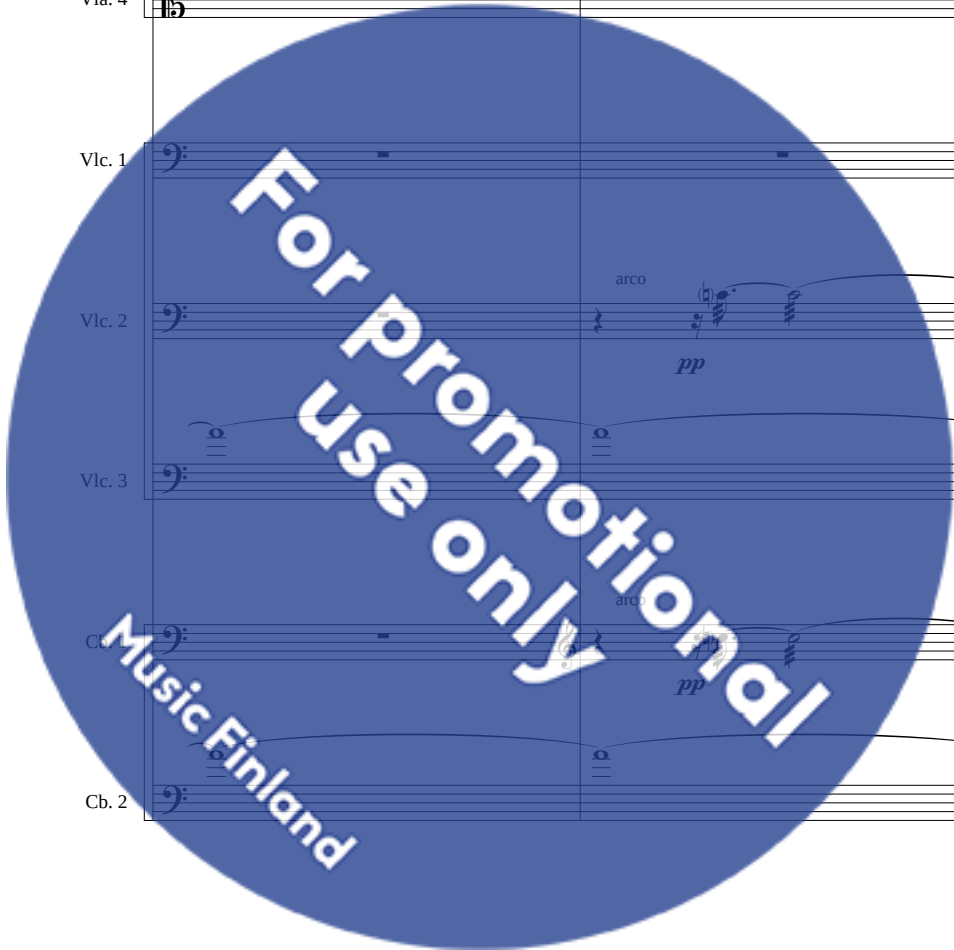
mf

p

mf

p

mf



Violin I (Vln. I.1-5) and Violin II (Vln. II.1-4) parts are in treble clef. Viola (Vla. 1-4) and Cello/Double Bass (Vlc. 1-3, Cb. 2) parts are in bass clef. The score shows measures 1 through 5. Dynamics include *mp*, *f*, *p*, *mf*, *pp*, and *ppp*. Markings include *arco*, *pizz.*, and *Solo*. A large blue circular watermark with the text "For promotional use only MusicFinland" is overlaid on the bottom left of the page.

[illegible]

110

Vln. I.1

Vln. I.2

Vln. I.3

Vln. I.4

Vln. I.5

Vln. II.1

Vln. II.2

Vln. II.3

Vln. II.4

Vla. 1

Vla. 2

Vla. 4

Vla. 4

Vlc. 1

Vlc. 2

Vlc. 3

Cb. 1

Cb. 2

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musical score for White IV, page 46. The score includes staves for Violins I (Vln. I.1 to Vln. I.5), Violins II (Vln. II.1 to Vln. II.4), Violas (Vla. 1, Vla. 2, Vla. 4, Vla. 4), Violas (Vlc. 1, Vlc. 2, Vlc. 3), and Cellos (Cb. 1, Cb. 2). The score features various musical notations, including dynamics (f, p, mf, sfz), articulation (arco), and performance instructions (molto sp, ord.). A large blue circular watermark is overlaid on the bottom left, reading "For promotional use only" and "Music Finland".

113

Vln. I.1

Vln. I.2

Vln. I.3

Vln. I.4

Vln. I.5

Vln. II.1

Vln. II.2

Vln. II.3

Vln. II.4

Vla. 1

Vla. 2

Vla. 4

Vla. 4

Vlc. 1

Vlc. 2

Vlc. 3

Cb. 2

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118

Vln. I.1

Vln. I.2

Vln. I.3

Vln. I.4

Vln. I.5

Vln. II.1

Vln. II.2

Vln. II.3

Vln. II.4

Vla. 1

Vla. 2

Vla. 4

Vla. 4

Vlc. 1

Vlc. 2

Vlc. 3

Cb. 1

Cb. 2

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[illegible]

127

Vln. I.1

Vln. I.2

Vln. I.3

Vln. I.4

Vln. I.5

Vln. II.1

Vln. II.2

Vln. II.3

Vln. II.4

Vla. 1

Vla. 2

Vla. 4

Vla. 4

Vlc. 1

Vlc. 2

Vlc. 3

Cb. 2

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131

Vln. I.1

Vln. I.2

Vln. I.3

Vln. I.4

Vln. I.5

Vln. II.1

Vln. II.2

Vln. II.3

Vln. II.4

Vla. 1

Vla. 2

Vla. 4

Vla. 4

Vlc. 1

Vlc. 2

Vlc. 3

Cb. 2

f *p* *ff* *mf*

f *p* *ff* *mf*

f *p* *ff* *mf*

f *p* *ff* *p*

mf

mf

mf *p*

mf *p*

p

p

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135

Vln. I.1

Vln. I.2

Vln. I.3

Vln. I.4

Vln. I.5

Vln. II.1

Vln. II.2

Vln. II.3

Vln. II.4

Vla. 1

Vla. 2

Vla. 4

Vla. 4

Vlc. 1

Vlc. 2

Vlc. 3

Cb. 1

Cb. 2

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139

Vln. I.1

Vln. I.2

Vln. I.3

Vln. I.4

Vln. I.5

Vln. II.1

Vln. II.2

Vln. II.3

Vln. II.4

Vla. 1

Vla. 2

Vla. 4

Vla. 4

Vlc. 1

Vlc. 2

Vlc. 3

Cb. 2

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143

Vln. I.1

Vln. I.2

Vln. I.3

Vln. I.4

Vln. I.5

Vln. II.1

Vln. II.2

Vln. II.3

Vln. II.4

Vla. 1

Vla. 2

Vla. 4

Vla. 4

Vlc. 1

Vlc. 2

Vlc. 3

Cb. 1

Cb. 2

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- *a tempo*

148

Vln. I.1

Vln. I.2

Vln. I.3

Vln. I.4

Vln. I.5

Vln. II.1

Vln. II.2

Vln. II.3

Vln. II.4

Vla. 1

Vla. 2

Vla. 4

Vla. 4

Vlc. 1

Vlc. 2

Vlc. 3

Cb. 1

Cb. 2

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154

Vln. I.1

Vln. I.2

Vln. I.3

Vln. I.4

Vln. I.5

Vln. II.1

Vln. II.2

Vln. II.3

Vln. II.4

Vla. 1

Vla. 2

Vla. 4

Vla. 4

Vlc. 1

Vlc. 2

Vlc. 3

Cb. 2

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163

Vln. I.1

Vln. I.2

Vln. I.3

Vln. I.4

Vln. I.5

Vln. II.1

Vln. II.2

Vln. II.3

Vln. II.4

Vla. 1

Vla. 2

Vla. 4

Vla. 4

Vlc. 1

Vlc. 2

Vlc. 3

Cb. 1

Cb. 2

arco

pizz.

pp

mf

f

p

pp

Solo.

3

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174

Vln. I.1

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

Vln. I.2

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

Vln. I.3

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

Vln. I.4

p *pp* *pp* *mp* *pp* *p* *pp*

Vln. I.5

p *pp* *pp* *mp* *pp* *p* *pp*

Vln. II.1

p *pp* *pp* *mp* *pp* *pp* *p* *pp*

Vln. II.2

pp *p* *pp* *pp* *mp* *pp* *pp* *p*

Vln. II.3

pp *pp* *p* *pp* *pp* *mp* *pp* *pp*

Vln. II.4

p *pp* *pp* *p* *pp* *pp* *mp* *pp* *pp*

Vla. 1

p *pp* *pp* *p* *pp* *pp* *pp* *mp*

Vla. 2

f

Vla. 4

f

Vla. 4

f

Vlc. 1

p *mf* *p* *pizz.*

Vlc. 2

pp *pp* *p* *pp* *pp* *p* *pp* *pp*

Vlc. 3

p *pp* *pp* *p* *pp* *pp* *p* *pp*

Cb. 1

mp *pp* *p* *pp* *p* *pp* *mp*

Cb. 2

p *pp* *pp* *p* *pp* *pp* *p* *pp*

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185

Vln. I.1

Vln. I.2

Vln. I.3

Vln. I.4

Vln. I.5

Vln. II.1

Vln. II.2

Vln. II.3

Vln. II.4

Vla. 1

Vla. 2

Vla. 4

Vla. 4

Vlc. 1

Vlc. 2

Vlc. 3

Cb. 2

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195

Vln. I.1 *pp* *f*

Vln. I.2 *pp* *f*

Vln. I.3 *pp* *f*

Vln. I.4 *pp* *pp* *mf* *p* *mf* *p* *f*

Vln. I.5 *pp* *pp* *mf* *p* *mf* *p* *f*

Vln. II.1 *mf* *p* *mf* *p* *mf* *p* *f*

Vln. II.2 *mf* *p* *mf* *p* *mf* *p* *f*

Vln. II.3 *mf* *p* *mf* *p* *mf* *p* *f*

Vln. II.4 *mf* *p* *mf* *p* *mf* *p* *f*

Vla. 1 *f*

Vla. 2 *mf* *p* *mf* *f*

Vla. 4 *mf* *p* *mf* *f*

Vla. 4 *mf* *p* *mf* *f*

Vlc. 1 *mp* *mf* *p* *mf* *p* *mf* *p* *f*

Vlc. 2 *mp* *mf* *p* *mf* *p* *mf* *p* *f*

Vlc. 3 *mp* *mf* *p* *mf* *p* *mf* *p* *f*

Cb. 2 *mp* *p* *mf* *p* *mf* *p* *f*

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