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Lotta Wennäkoski

VERDIGRIS

(2014–15)

SCORE

SCORE FOR PROMOTION ONLY



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Lotta Wennäkoski

VERDIGRIS

(2014–15)

Commissioned by The Scottish Chamber Orchestra
Premier October 28, 2015

Duration: 11 min.

Instrumentation:

Piccolo
Flute
Oboes 1-2 (second doubling English Horn)
Clarinet in B♭
Bass Clarinet in B♭
Bassoon
Contrabassoon
Horns 1-2 in F
Trumpets 1-2 in C

Timpani (D-A, F-A, B♭-F and D-A) & 2 Crotali (lowest G & D) placed on drum, played with a bow

Strings

The score is transposed.

Accidentals apply within one bar and octave.
Appoggiaturas are to be played before the beat.

Orchestral parts available for hire.

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SCORE FOR PROMOTION ONLY

Verdigris

104-112 capriccioso assai

whispering without the instrument

LOTTA WENNÄKOSKI (2014-15)

PICCOLO **FLUTE** **OBOE 1** **OBOE 2** **CLARINET IN B♭** **BASS CLARINET IN B♭** **BASSOON** **CONTRABASSOON** **HORN 1 IN F** **HORN 2 IN F** **TRUMPET 1 IN C** **TRUMPET 2 IN C** **TIMPANI**

pp ver - di - gris *p* u - sual - ly a green pig - ment, cop - per car - bo - nate but near
 whispering without the instrument *p* pro - duced by o - xi - da - tion or ot - her
pp change on a sur - face *p* lay - er on a sur - face u - sual - ly a green pig - ment
 whispering without the instrument *p* brass or cop - per are wea - thered and ex - posed to air
pp na - tu - ral pa - ti - na *p* when brass
 whispering without the instrument *p* in - crus - ta - tion pro - duced slow - ly
pp in - crus - ta - tion by age *p* in - crus - ta - tion pro - duced by age
 whispering without the instrument *p* u - sual - ly a green pig - ment
pp u - sual - ly a green pig - ment *p* in - crus - ta - tion pro - duced by age
 whispering without the instrument *p* it is pos - si - ble to see things this way but
pp it is pos - si - ble to see things this way *p* could be litt - le less ca - pri - cious per - haps
 whispering without the instrument *p* his in - tui - tion *p* to see, see things this way
pp his in - tui - tion *p* pos - si - ble to see things this way but the in - tui - tion
 whispering without the instrument *p* to see things *p* it's pos - si - ble to see things this way but the in - tui - tion
CROTAL G ON TIMPANO
 arco* *

*pp** bow the crotale on the edge of the timpano (the second largest one), then move it immediately to the middle and let ring

*violins and violas:
 damp G- and D-strings approximately (as if playing harmonics but in fact avoiding them)
 and play ricochet's with small glissandi ad libitum (the amount of jumps is not specific,
 and the length of the notes might thus be different than what is written)

104-112 capriccioso assai

noise ricochet*

VIOLIN I **VIOLIN I/ LOWER DIVISI** **VIOLIN II** **VIOLIN II/ LOWER DIVISI** **VIOLA** **VIOLA/ LOWER DIVISI** **VIOLONCELLO** **CONTRABASS**

divisi quasi niente noise ricochet* *** *** ***
 noise ricochet* *** *** *** ***
 quasi niente noise ricochet* *** *** ***
 divisi quasi niente noise ricochet* *** ***
 quasi niente s.p. poss. ord. noise ric.* *** ***
 divisi *p* *ppp* *p* *ppp* ***
 s.p. poss. ord. noise ric.* *** ***
 noise ricochet (damp strings ad lib.); the amount of jumps is not specific ***
 noise arpeggios (damp strings approximately) div. (IV)
 quasi niente *ppp* solo bow the tailpiece ***
 noise ricochet (damp strings ad lib.); the amount of jumps is not specific *ppp* tutti ord.
 quasi niente *ppp* ***

5 3

PICC. fl: slap tongue *but near the mp*

FL. *pig - ment ob mp*

OB. 1

OB. 2 *to mp*

CL. *u - sual - ly a mp*

B. CL. *it is like mp*

BSN. cbsn: slap tongue without the reed

CBSN. *pp mf pp*

HN. 1 *his in - mp*

HN. 2 *it is mp*

C TPT. 1 *but his in - mp*

C TPT. 2 *per - haps mp*

TIMP. simile pedal once "up and down" (down and up) ord.

VLN. I noisy tremolo IV > s.p.

noise arpeggios (damp the strings approximately)

VLN. I LOWER *ppp mf p*

VLN. II *ppp mf p*

VLN. II LOWER *ppp mf p*

VLA. *ppp mf p*

VLA. LOWER *ppp mf p*

Vc. *ppp mf p* (non trem.) s.p.

CB. *mf p*

9

PICC. sea it is cop - per chlo - ride (whispering) 3 tongue ram (tongue stop) *mf*

FL. pro - duced by o - xi - da - tion 3

OB. 1 tained through the ap - pli - ca - tion 3

OB. 2 air or sea - wa - ter o - ver time bisbigliando

CL. quasi niente oct. G# M

B. CL. green pig - ment on the sur - face quasi niente

BSN. na - tu - ral pa - ti - na on brass (whispering) 3 (slap tongue)

CBSN. u - sual - ly a green pig - ment 3 *mf* mouthpiece pops

HN. 1 tui - tion could be litt - le less *mf pp mf* mouthpiece pops

HN. 2 pos - si - ble to see things this way air only

C TPT. 1 tui - tion could be less *pp* air only

C TPT. 2 less ca - pri - cious *pp* *mf*

TIMP. noise pizz. *mf pp f* arco ord.

VLN. I f pp ppp *mf pp*

VLN. I LOWER f pp ppp *mf pp*

VLN. II f pp ppp *mf pp*

VLN. II LOWER f pp ppp *mf pp*

VLA. behind the bridge f noise pizz. solo arco

VLA. LOWER f noise pizz. tutti gli altri

Vc. ord. solo s.p. tutti (ord.) *ppp* *mf pp* div. s.p.

Cb. div. pizz. arco ric. *f pp mf pp f* pizz.

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15 appoggiaturas always before the beat

PICC. *ff* ord.

FL. *ff* appoggiaturas always before the beat

OB. 1 *ff* appoggiaturas always before the beat

OB. 2 *ff* appoggiaturas always before the beat

CL. *ff*

B. CL. ↓ speak/whisper the words freely (during not more than six beats); start at the arrow *M* (simile)

BSN. *mf* copper brass or bronze is weathered and exposed to air or sea water over a period of time *ppp*

CBSN. ↓ speak/whisper the words freely (during not more than five beats); start at the arrow *mf* obtained through the application of acetic acid *ppp*

HN. 1 ↓ speak/whisper the words freely (during not more than five beats); start at the arrow *mf* if acetic acid is present at the time of weathering *ppp*

HN. 2 ↓ speak/whisper the words freely (during not more than five and half beats); start at the arrow *mf* the word verdigris refers to green of greece *ppp*

C TPT. 1 ↓ speak/whisper the words freely (during not more than six beats); start at the arrow *mf* application of acetic acid to copper plates or the natural patina *ppp*

C TPT. 2 ↓ speak/whisper the words freely (during not more than six beats); start at the arrow *mf* it was used as a pigment in paintings and other art objects *ppp*

TIMP. violins and violas: noise arpeggios - damp the strings approximately and play arpeggios (sliding downwards) *ppp*

VLN. I *ff* (low position) s.p. upwards ord.

VLN. I LOWER arco ord. (low position) s.p. upwards ord.

VLN. II *ff* (low position) s.p. upwards ord.

VLN. II LOWER arco ord. (low position) s.p. upwards ord.

VLA. *ff* (low position) s.p. upwards ord.

VLA. LOWER arco ord. (low position) s.p. upwards ord.

6

B. CL. (19) 

TIMP. 

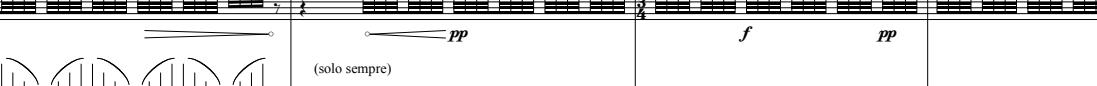
VLN. I (high) 

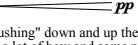
VLN. I/ LOWER (high) 

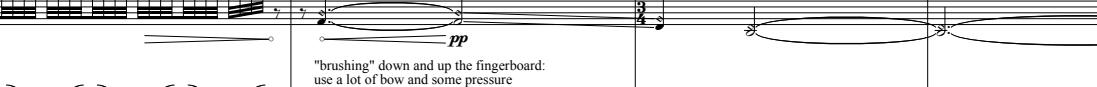
VLN. II (high) 

VLN. II/ LOWER (high) 

VLA. (high) 

VLA./ LOWER (high) 

"brushing" down and up the fingerboard:
use a lot of bow and some pressure


VLA. 

VLA./ LOWER 

simile

三

23

TIMP.

VLN. I

VLN. I LOWER

VLN. II

VLN. II LOWER

VLA.

VLA. LOWER

(the upper "divisi" divided in two)

Vc.

Vc. LOWER

CB.

27

Picc. —

FL. — as much air as possible (flz.)

OB. I — *ppp*

CL. — *ppp*

B. CL. — (flz.) half air glissando with fingerings *ppp* ord.

BSN. — *ppp*

CBSN. — *ppp* ord.

HN. 1 — *ppp*

HN. 2 — *ppp* +

C TPT. 1 — *ppp* PRACTICE MUTE (flz.)

C TPT. 2 — *ppp* PRACTICE MUTE (flz.)

TIMP. — [CROTALE G ON TIMPANO] arco *p* libero ed ad libitum, quasi senza misura
(pedal freely up and down)

VLN. I — *ppp*

VLN. I / LOWER — *pp*

VLN. II — *ppp* — *pp*

VLN. II / LOWER — *mf* s.p.

VLA. — *pp*

VLA. / LOWER — *mf* s.p.

Vc. — *p*

Vc. / LOWER — *mf*

CB. — *p*

8 30

PICC. F.L. OB.1 CL. B. CL. BSN. CBSN. HN.1 HN.2 C TPT.1 C TPT.2 TIMP.

VLN. I VLN. I LOWER VLN. II VLN. II LOWER VLA. VLA. LOWER VC. VC. LOWER CB.

rit.

upwards ...and down

ppp

upwards ...and down

ppp

start high and slide downwards

high position slide downwards

ppp

non div. noise arpeggios start high and slide downwards

*damp strings approximately

ppp

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meno mosso (♩ 92)

9

34 (flz.)
PICC. *ppp*
FL. (flz.) *ppp*
OB. 1 *ppp*
OB. 2 *ppp*
CL. (flz.) *ppp*
B. CL. *ppp*
BSN. *ppp*
CBSN. *ppp*
H.N. 1 *ppp*
H.N. 2 + ossia: stopped
C TPT. 1 *ppp*
C TPT. 2 *ppp*
ord.
TIMP. *ppp*

meno mosso (♩ 92)

s.p. sempre (no division)

VLN. I *ppp*
VLN. I LOWER s.p. sempre
flautando II/III
VLN. II *ppp* 6 ord. IV-III-II-I
VLN. II LOWER s.p. ord. IV-III-II
flautando III/II
VLA. *ppp* 6 *gliss.* 6 *gliss.* 6 *gliss.* 6 *gliss.* 6 ord. IV-III-II
VLA. LOWER s.p. ord. IV-III-II
VCL. s.p. ord. I-II-III
VCL. LOWER s.p. *gliss.* 6 *gliss.* 6 *gliss.* 6 *gliss.* 6
CB. s.p. div. ord. ossia: no glissando and stay on d

10

38

PICC.

FL.

CL.

HN.1

HN.2

C TPT.1

C TPT.2

TIMP.

VLN. I

VLN. I/ LOWER

VLN. II

VLN. II/ LOWER

VLA.

VLA./ LOWER

Vc.

Vc./ LOWER

CB.

ord. IV-III-II

ord. -3 -3 -3 -3 -3 -3 -3 -3

mp

ord. -3 -3 -3 -3 -3 -3 -3 -3

mp

ord. FOR PROMOTION ONLY

PICC. FL. CL.

HN.1 HN.2 C TPT.1

VLN. I VLN. I / LOWER VLN. II VLN. II / LOWER VLA. VLA. / LOWER VC. VC. / LOWER CB.

slide up on IV, III and II

slide up on IV, III and II

damp the same strings and slide up

damp the same strings and slide up

damp the same strings and slide up

slide up on IV and III

slide up on III and I

damp all the strings

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C tempo primo

PICC. tongue ram (tongue stop) ***p***

FL. ***pp***

OB. 1

OB. 2

CL.

B. CL. air only

BSN.

CBSN.

C TPT. 1 ***p***

TIMP. arco ***pp***

p ossia: harmon mute without tube **STRAIGHT MUTE**

tempo primo

VLN. I pizz. arco behind the bridge ...

VLN. I LOWER pizz. arco behind the bridge ...

VLN. II behind the bridge ...

VLN. II LOWER ***ppp*** behind the bridge ...

VLA. solo pizz. arco ...

VLA. LOWER damp the D-string as well tutti gli altri arco behind the bridge ...

VCL. solo arco battuto non legno - let the bow jump high on the string(s), avoid pitches ...

VCL. LOWER tutti gli altri arco battuto non legno - let the bow jump high on the string(s), avoid pitches ...

CB. tailpiece > div. ***p*** 3

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14 51

PICC. *pp*

FL. *pp* *f* *pp* *p* *slap tongue*

OB. 1 *pp* *f* *pp* *bisbigliando*

OB. 2 *f* *pp* *PPP*

CL. *pp* *f* *p* short attack with a lot of air, pitch audible (ossia: slap tongue)

B. CL. *pp* *f* *p* short attack with a lot of air, pitch audible (ossia: slap tongue)

BSN. *pp*

CBSN. *pp* *f* mouthpiece pops

HN. 1 *f* mouthpiece pops

HN. 2 *f*

C TPT. 1 *f*

C TPT. 2 *f*

TIMP. *pp* *f* *ppp*

VLN. I II/III s.p. *p* pizz. *f*

VLN. I LOWER II/III s.p. *p* pizz. *f*

VLN. II s.p. II > s.p. II > s.p. *f* pizz. *f*

VLN. II LOWER solo s.p. *f* s.p. *f* arco

VLA. *p* tutti s.p. *f* s.p. *p*

VLA. LOWER III s.p. (poss.) *PPP* solo s.p. *mf* tutti s.p. (poss.) *f* s.p. *p*

Vc. *p* *mf* tutti s.p. (poss.) *f* s.p. *p*

Vc. LOWER *mf* *f* s.p. *f* s.p. *f* s.p. sempre

CB. *pp* *...* *...* *f*

56

whisper
when brass or cop - per are ex - posed to air

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

bisbigliando
whisper
when brass or cop - per are ex - posed to air
air only
almost air only
whisper
when brass or cop - per are ex - posed to air
whisper
when brass or cop - per are ex - posed to air
air only

Hn. 1
Hn. 2
C Tpt. 1
C Tpt. 2

when brass or cop - per are ex - posed to air
whisper
when brass or cop - per are ex - posed to air

Timp.
Vln. I
Vln. I LOWER
Vln. II
Vln. II LOWER
Vla.
Vla. LOWER
Vc.
Vc. LOWER
Cb.

arco
↓ ↑ ↓ ↓ ↑ ↓ ↑ ↓ ↑ ↓ ↑ ↓ simile towards noise only
arco pp
arco simile towards noise only pp
arco simile towards noise only pp
arco pp
arco battuto non legno - let the bow jump high on the string(s), avoid pitches pp
arco pp
brushing with a lot of pressure -> decrease pressure ↓ ↑ ↓ ↓ simile towards noise only mf pp
brushing increase/decrease pressure ↓ ↑ ↓ ↓ ↑ ↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓ simile towards noise only mf pp
change string ad lib. pp
change string ad lib. pp

15

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D

61 air only

Picc. pp

FL. air only mf f pp p

Ob. 1 p bisbigliando

Ob. 2 p mf bisbigliando

CL. air only mf f pp ppp

B. CL. ord. (see bar 56)

BSN. p pp

CBSN. mf

Hn. 1 ord. pp

Hn. 2 ord. + pp

C Tpt. 1 p pp

C Tpt. 2 p pp

TIMP. mf f

D

Vln. I s.p. f 3 pp

Vln. I LOWER s.p. f 3 ord.

Vln. II f pp ↓ ↑ ↓ ↑ simile

Vln. III LOWER s.p. f p increase and decrease pressure pp

Vla. pizz. arco s.p. pp

Vla. LOWER pizz. arco s.p. pp

Vc. pizz. arco s.p. (div.) noise ricochets ppp

Vc. LOWER ossia: 8va pizz. ord. arco s.p. (div.) noise ricochets ppp

Cb. f p noise ricochets (ord.) ppp

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PICC. 66 17
 FL.
 OB.1
 OB.2
 CL.
 a lot of air
 B. CL.
 BSN.
 C BSN.
 HN.1
 HN.2
 C TPT.1
 C TPT.2
 I/II/III
 VLN. I
 VLN. I LOWER
 VLN. II
 VLN. II LOWER
 VLA.
 VLA. LOWER
 VC.
 VC. LOWER
 CB.

f
 p
 p
 p
 ord.
 mf
 p
 f
 p
 mf
 p
 f
 +
 mf
 p
 f
 +
 mf
 p
 f
 air only
 f
 air only
 noise pizz.
 p
 behind the bridge
 noise pizz.
 p
 behind the bridge
 noise pizz.
 p
 behind the bridge
 noise pizz.
 p
 noise ricochets
 ppp
 noise ricochets
 ppp
 solo
 p
 f
 ppp
 p
 f
 p
 f
 p
 f

71

PICC. F.L. Ob.1 Ob.2 CL. B.CL. BSN. CBSN. Hn.1 Hn.2 C TPT.1 C TPT.2

p *f* half air *p* *f* *pp* *mf* *f* *air only* *mf* *f* *air only* *mf* *f*

VLN. I VLN. I LOWER VLN. II VLN. II LOWER VLA. VLA. LOWER VC. VC. LOWER CB.

arco ↓↑↓↑ simile arco ric.
increase and decrease pressure (incl. cresc. and dim.) pp f

arco ↓↑↓↑ simile arco ric.
s.p. ord.
ord.
tutti s.p. pp ...
ord. ...
f s.p. pp pp f

CORE FOR PROMOTION

20

81

PICC.

FL.

OB. I

CL.

B. CL.

BSN.

CBSN.

HN. 1

HN. 2

C TPT. I

VLN. I

VLN. I LOWER

VLN. II

VLN. II LOWER

VLA.

VLA./LOWER

Vc.

Vc./LOWER

Cb.

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90

PICC. *mf*

FL. *mf*

OB. I

OB. II *p* *mf*

CL. *p* *mf*

HN. I *pp*

HN. II *pp*

C TPT. I *pp*

VLN. I *pp*

VLN. I LOWER *pp*

VLN. II *pp*

VLN. II LOWER *pp*

VLA. *pp*

VLA. LOWER *pp*

Vc. *pp*

Vc. LOWER *pp*

CB. *pp*

SCORER FOR PROMOTION ONLY

93

PICC.

FL.

OB.1

OB.2

CL.

B. CL.

BSN.

CBSN.

HN.1

HN.2

C TPT.1

C TPT.2

VLN. I

VLN. I LOWER

VLN. II

VLN. II LOWER

VLA.

VLA./LOWER

VC.

VC./LOWER

CB.

SCORE FOR PROMPT & ONLY

PICC.

FL.

OB.1

OB.2

CL.

B. CL.

BSN.

CBSN.

HN.1

HN.2

C TPT.1

C TPT.2

TIMP.

VLN. I

VLN. I LOWER

VLN. II

VLN. II LOWER

VLA.

VLA. LOWER

Vc.

Vc. LOWER

Cb.

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99

Picc.

Fl.

Ob. 1

Ob. 2

Cl.

B. Cl.

Bsn.

Cbsn.

Hn. 1

Hn. 2

C Tpt. 1

C Tpt. 2

Timp.

Vln. I

Vln. I LOWER

Vln. II

Vln. II LOWER

Vla.

Vla. LOWER

Vc.

Vc. LOWER

Cb.

25

104

PICC. gliss. with fingerings and flz.

FL. f

OB.1 p

OB.2 p

CL. gliss. with fingerings and flz. a lot of air (short attack...)

B. CL. gliss. with fingerings and flz. a lot of air (short attack...)

BSN. p f

CBSN. p f

HN.1

HN.2 + pp

C TPT.1 p

C TPT.2 p

TIMP. p

VLN. I leggiro mf non leggiro II (IV)

VLN. I LOWER leggiro non leggiro II (IV)

VLN. II leggiro non leggiro II (IV)

VLN. II LOWER mf II (IV) ff

VLA. battuto non legno - let the bow jump high on the string(s), avoid pitches p

VLA./LOWER battuto non legno - let the bow jump high on the string(s), avoid pitches p

Vc. battuto non legno - let the bow jump high on the string(s), avoid pitches ord. pizz. f

Vc./LOWER battuto non legno - let the bow jump high on the string(s), avoid pitches ord. pizz. f

CB. arco battuto non legno - let the bow jump high on the string(s), avoid pitches ...

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110 **G**

PICC. *muta in corno inglese*

FL.

OB.1

OB.2

CL.

B. CL.

BSN.

CBSN.

HN.1

HN.2 *f*

C TPT.1

C TPT.2

TIMP. *f*

VLN. I II **G** IV -> *mp*

VLN. I LOWER II

VLN. II

VLN. II LOWER

VLA. *ff* ord.

VLA. LOWER *ff* ord.

Vc. *ff* arco II (non div.) non div.

Vc. LOWER

CB.

117

PICC. *mf*

FL. *mf*

OB. I *mf*

C. A. *mf*

CL. *mf*

B. CL. *mf*

BSN. *mf*

HN. 1

HN. 2

C TPT. 1

C TPT. 2

TIMP. *ppp* *p*

VLN. I *pp* *p* *mf*

VLN. I LOWER *IV ->* *pp* *p* *mf*

VLN. II *pp* *p* *mf*

VLN. II LOWER *pp* *p* *mf*

VLA. *pp* *mf*

VLA. LOWER *pp* *mf*

Vc. *ppp* *pp* *mf*

CB. *p* *pp* *pp* *mf*

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122

PICC.

FL.

OB. I

C. A.

CL.

B. CL.

BSN.

CBSN.

HN. 1

HN. 2

C TPT. 1

C TPT. 2

TIMP.

VLN. I

(non div.)

p f

(non div.)

VLN. I LOWER

p f p

(non div.)

VLN. II

p f p

(non div.)

VLN. II LOWER

p f p

(non div.)

VLA.

p f

(ord.)

VLA. LOWER

p f

(non div.)

Vc.

p f

pp

CB.

p f

SCORE FOR PROMOTION ONLY

128

PICC. *whisper*

FL. *pp* this piece wants to be at least as ca - pri - cious as En Sa - ga by Si - be - li - us repeat (whisper) start at the arrow the words freely and individually for 9 beats *a critic found the work puzzling and his intuition too capricious...* *

OB. I *whisper*

OB. I *pp* this piece wants to be at least as ca - pri - cious as En Sa - ga by Si - be - li - us repeat (whisper) start at the arrow the words freely and individually for 9 beats *for Sibelius the piece was an expression of a state of mind...* *

C. A. *whisper*

C. A. *pp* this piece wants to be at least as ca - pri - cious as En Sa - ga by Si - be - li - us repeat (whisper) start at the arrow the words freely and individually for 9 beats *later he revised the piece and removed some violent passages...* *

CL. *whisper*

CL. *pp* this piece wants to be at least as ca - pri - cious as En Sa - ga by Si - be - li - us repeat (whisper) start at the arrow the revised version is much more polished and more civilized. *

B. CL. *whisper*

B. CL. *pp* this piece wants to be at least as ca - pri - cious as En Sa - ga by Si - be - li - us repeat (whisper) start at the arrow they thought he should cut out some superfluous parts some parts... *

BSN. *whisper*

BSN. *pp* this piece wants to be at least as ca - pri - cious as En Sa - ga by Si - be - li - us repeat (whisper) start at the arrow the verdigris is the mold on the statue of Sibelius I guess... *

CBSN. *whisper*

CBSN. *pp* this piece wants to be at least as ca - pri - cious as En Sa - ga by Si - be - li - us repeat (whisper) start at the arrow the words freely and individually for 9 beats *Finnish composers should be much more capricious...* *

HN. 1 *whisper*

HN. 1 *pp* this piece wants to be at least as ca - pri - cious as En Sa - ga by Si - be - li - us repeat (whisper) start at the arrow another reference in this piece is Andante Festivo for strings *

HN. 2 *whisper*

HN. 2 *pp* this piece wants to be at least as ca - pri - cious as En Sa - ga by Si - be - li - us repeat (whisper) start at the arrow but En Saga is not the only reference in this piece in this piece.... *

C TPT. 1 *whisper*

C TPT. 1 *pp* this piece wants to be at least as ca - pri - cious as En Sa - ga by Si - be - li - us repeat (whisper) start at the arrow there were some violent passages which he later removed *

C TPT. 2 *whisper*

C TPT. 2 *pp* this piece wants to be at least as ca - pri - cious as En Sa - ga by Si - be - li - us repeat (whisper) start at the arrow the words freely and individually for 9 beats *

TIMP. decrease pressure so that the pitches disappear and only the "sliding" is heard

VLN. I *pp*

VLN. I LOWER decrease pressure so that the pitches disappear and only the "sliding" is heard

VLN. II *pp*

VLN. II LOWER decrease pressure so that the pitches disappear and only the "sliding" is heard

VLN. III LOWER decrease pressure so that the pitches disappear and only the "sliding" is heard

VLA. *pp*

VLA. LOWER decrease pressure so that the pitches disappear and only the "sliding" is heard

VLA. LOWER "brushing down and up the fingerboard (avoid pitches)" ↓ ↑ ↓ ↑ simile

Vc. *pp*

C. B.

SCORER FOR PROMOTION ONLY

molto rit.

134

PICC. *f pp*

FL. *f pp*

OB. I *f*

C. A. *f*

CL. *f pp*

B. CL. *f pp*

BSN. *f*

CBSN. *f*

HN. 1

HN. 2 *pp*

C TPT. I *f*

C TPT. 2 *f*

TIMP. *f*

molto rit.

VLN. I pizz. arco ↓↑↓↑↓↑ simile *f pp* "brushing" along the fingerboard (use a lot of bow and some pressure)

VLN. I LOWER pizz. arco ↓↑↓↑↓↑ simile *pp* "brushing" along the fingerboard on D and G (use a lot of bow and some pressure) (up)

VLN. II ord. ↓↑↓↑↓↑ simile *f pp* "brushing" along the fingerboard (use a lot of bow and some pressure)

VLN. II LOWER ord. ↓↑↓↑↓↑ simile *pp* "brushing" along the fingerboard on D and G (use a lot of bow and some pressure) (up)

VLA. *mf*

VLA. LOWER *mf*

VC. ord. *f mf* *pp*

CB.

tempo comodo (96-100), leggero e cantabile

139

PICC. -

FL. - *gliss. with fingerings and flz.*

OB. I - *pp*

C. A. - *mp*

CL. - *mp*

B. CL. - *gliss. with fingerings and flz.*

BSN. - *mp*

CBSN. - *p*

HN. 1 - *pp*

HN. 2 - *pp*

C TPT. 2 - *p*

TIMP. - *pp*

tempo comodo (96-100), leggiero e cantabile

Score for Promotion

Musical score page 10 featuring parts for Vln. I, Vln. I LOWER, Vln. II, Vln. II LOWER, Vla., Vla. LOWER, Vc., and Cb. The score includes dynamic markings such as *p*, *pp*, *mf*, *pizz.*, *arco*, and *arco ric.*. The strings play various rhythmic patterns, including sixteenth-note figures and sustained notes. The bassoon part consists of sustained notes throughout the page.

PICC. *f*
 FL. *f*
 OB. I *mf*
 C. A.
 CL.
 B. CL. *mf*
 BSN. *mf* — *p*
 CBSN. *mf*
 HN. 1
 HN. 2
 C TPT. 1
 C TPT. 2 *mf*
 VLN. I arco *f* *p* *pp* *p* *mf*
 VLN. I LOWER arco *f* *p* *pp* *p* *mf*
 VLN. II *f* *p* *mf* *p* *pp* *mf*
 VLN. II LOWER *f* *p* *mf* *p* *pp* *mf*
 VLA. *f* *p* pizz. *mf*
 VLA./LOWER *f* *p* pizz. *mf*
 Vc. *f* pizz. *p* pizz. *mf*
 CB. *f* *p* pizz. *mf*

33

SCORE FOR PROMOTION ONLY

152

PICC. *ppp*

FL. *mf* *ppp*

OB. I

C. A. *p*

CL. *ppp* *ppp*

B. CL. *ppp* *ppp* *p*

BSN. *p*

CBSN. *p*

HN. I *#* *ppp*

HN. 2 *#* *ppp*

C TPT. 1 *p*

C TPT. 2

TIMP. *pp*

VLN. I (non div.) *I* harmonics on G *ppp*

VLN. II arco *ppp* *mf*

VLN. II LOWER arco *ppp* *mf*

VLA. (non div.) pizz. arco *...* *...* *...* *...*

VC. *p* *ppp* *pizz.* *arco* *...* *...* *...* *...* *...* *mf*

CB. *pp* *...* *II* *pp* *...* *mp*

SCORE FOR PROMOTION ONLY

159

PICC. *mf*

FL. *mf*

OB. I *mf*

C. A. *mf*

CL. *mf*

B. CL.

BSN.

CBSN.

HN. 1

HN. 2

C TPT. 1 *mf*

C TPT. 2 *mf*

TIMP. $\downarrow \uparrow \downarrow \uparrow$ simile

VLN. I *mf* *pp* *mf* $\downarrow \uparrow \downarrow \uparrow$ simile *pp* *mf*

div. *mf* *pp* *mf*

VLN. I/ LOWER *mf* *pp* *mf* $\downarrow \uparrow \downarrow \uparrow \downarrow \uparrow \downarrow$ *pp* *mf*

VLN. II *mf* *pp* *mf* $\downarrow \uparrow \downarrow \uparrow \downarrow \uparrow \downarrow$ *pp* *mf*

VLN. II/ LOWER *mf* *pp* *mf* *pizz.* *pp* *mf* *pp* *mf*

VLA. *mf* *pp* *mf* *pp* *mf* *pp* *mf* *pp* *mf*

Vc. *mf* *pp* *mf* *pp* *mf* *pp* *mf* *pp* *mf*

CB. *mf*

35

SCORE FOR PROMOTION ONLY

Musical score page 164, measures 1-4. The score includes parts for PICC., F.L., OB.1, C. A., CL., B. CL., BSN., CBSN., HN.1, HN.2, C TPT.1, C TPT.2, TIMP., VLN. I, VLN. I/ LOWER, VLN. II, VLN. II/ LOWER, VLA., VC., and CB. The score features dynamic markings such as *f*, *p*, and *mf*. Measure 1: PICC., F.L., OB.1, CL., B. CL., BSN., CBSN., HN.1, HN.2, C TPT.1, C TPT.2, TIMP., VLN. I, VLN. I/ LOWER, VLN. II, VLN. II/ LOWER, VLA., VC., CB. Measure 2: F.L., OB.1, CL., B. CL., BSN., CBSN., HN.1, HN.2, C TPT.1, C TPT.2, TIMP., VLN. I, VLN. I/ LOWER, VLN. II, VLN. II/ LOWER, VLA., VC., CB. Measure 3: F.L., OB.1, CL., B. CL., BSN., CBSN., HN.1, HN.2, C TPT.1, C TPT.2, TIMP., VLN. I, VLN. I/ LOWER, VLN. II, VLN. II/ LOWER, VLA., VC., CB. Measure 4: F.L., OB.1, CL., B. CL., BSN., CBSN., HN.1, HN.2, C TPT.1, C TPT.2, TIMP., VLN. I, VLN. I/ LOWER, VLN. II, VLN. II/ LOWER, VLA., VC., CB.

poco accelerando

168

PICC. *f* *mf* *a lot of air* **J**

FL. *f* *mf* *a lot of air* *f*

OB. I *f* *mf* *f*

C. A. *f* *mf* *f*

CL. *f=p* *mf* *a lot of air* *f*

B. CL. *f* *mf* *a lot of air ord.* *f*

BSN. *mf* *f*

CBSN. *f* *flz. (ossia: ord.)*

HN. 1 *f* *f*

HN. 2 *mf* *f* appoggiaturas always before the beat

C TPT. 1 *f* *f*

C TPT. 2 *f* *f*

TIMP. *f* *mf* *f*

poco accelerando

VLN. I *f* *mf* *f* *f* **J**

VLN. I LOWER *f* *mf* *f* *f*

VLN. II *f* *mf* *f* *f*

VLN. II LOWER *f* *mf* *f* *f*

VLA. *p* *f* *mf* *f* *f*

Vc. *f* *mf* *f* *f*

Cb. *f* *mf* *f* *f*

SCORE FOR PROMOTION ONLY

♩ 112-120

PICC.

FL.

OB. I

C. A.

CL.

B. CL.

BSN. *pp*

CBSN. *pp*

HN. 1

HN. 2

C TPT. 1

C TPT. 2

TIMP. *p*

♩ 112-120

VLN. I *flautando* *p*

VLN. I/ LOWER *p* *pp*

VLN. II *mf* *pp*

VLN. II/ LOWER *mf* *pp*

VLA. *p* *pp*

VLA./ LOWER *p* *pp*

Vc. *p* *pp*

Vc./ LOWER *p* *pp*

CB.

SCORE FOR PROMOTION ONLY

178

PICC.

FL.

OB. I

C. A.

CL.

B. CL.

BSN.

CBSN.

HN. 1

HN. 2

C TPT. 1

C TPT. 2

TIMP.

VLN. I

VLN. I LOWER

VLN. II

VLN. II LOWER

VLA.

VLA/ LOWER

Vc.

Vc/ LOWER

CB.

pp

SCORE FOR PROMOTION ONLY

40 182

PICC. *mf*

FL. *mf*

OB. I *mf*

C. A. *mf*

CL. *mf*

B. CL. *mf*

BSN. *mf*

CBSN. *mf*

HN. 1 *p*

HN. 2 *p*

C TPT. I *p*

C TPT. 2 *p*

TIMP. *mf*

VLN. I *mf*

VLN. I LOWER *mf*

VLN. II *mf*

VLN. II LOWER *mf*

VLA. *mf*

VLA. LOWER *mf*

Vc. *mf*

Vc. LOWER *mf*

Cb.

SCOPE FOR PROMOTION ONLY

molto allargando

molto accel.

187

molto allargando

molto accel.

picc.
fl.
ob. I
c. a.
cl.
b. cl.
bsn.
cbsn.
hn. 1
hn. 2
c tpt. 1
c tpt. 2
timp.

molto allargando

molto accel.

molto allargando

molto accel.

vln. I
vln. I LOWER
vln. II
vln. II LOWER
vla.
vla. LOWER
vc.
vc. LOWER
cb.

ossia: 8vb

SCORE FOR PROMOTION ONLY

♩ 132-144 ritmico e capriccioso, un poco robusto

193 **K**

Picc.
Fl.
Ob. I
C. A.
Cl.
B. Cl.
Bsn.
Cbsn.
Hn. 1
Hn. 2
C Tpt. 1
C Tpt. 2
Timp.

♩ 132-144 ritmico e capriccioso, un poco robusto

K

Vln. I
Vln. I LOWER
Vln. II
Vln. II LOWER
Vla.
Vla. LOWER
Vc.
Vc. LOWER
Cb.

SCORE FOR PROMOTION ONLY

44 206

PICC. *ff*

FL. *ff*

OB. I *ff*

C. A. *ff*

CL. *ff*

B. CL. *ff*

BSN. *ff*

CBSN. *ff*

HN. 1 *ff*

HN. 2 *ff*

C TPT. 1 *mf* *f*

C TPT. 2 *p* *f* *ff* *mf*

TIMP. *f* *ff*

VLN. I *ff*

VLN. I LOWER *ff*

VLN. II *ff*

VLN. II LOWER *ff*

VLA. *ff*

VLA. LOWER *ff*

Vc. *ff*

Vc. LOWER *ff*

CB. *ff*

pp

SCORE FOR PROMOTION ONLY

PICC. 45
 FL.
 OB. I
 C. A.
 CL.
 B. CL.
 BSN.
 CBSN.
 HN. 1
 HN. 2
 C TPT. 1
 C TPT. 2
 TIMP.
 VLN. I
 VLN. I LOWER
 VLN. II
 VLN. II LOWER
 VLA.
 VLA LOWER
 VC.
 VC LOWER
 CB.

213

<img alt="A page from a musical score showing measures 213 and 45. The score is for a full orchestra. Measures 213 show woodwind entries (Flute, Oboe I, Clarinet, Bassoon) with slurs and grace notes. Measures 45 show a dynamic section with woodwind entries and sustained notes. The page includes rehearsal marks 213 and 45, instrument names, and dynamic markings like '3' and '3'. A large diagonal watermark 'SCORE FOR PROMOTION ONLY' is across the page.
 </div>

218

PICC.

FL.

OB. I

C. A.

CL.

B. CL.

BSN.

CBSN.

HN. I

HN. II

C TPT. I

C TPT. 2

TIMP.

VLN. I

VLN. I/LOWER

VLN. II

VLN. II/LOWER

VLA.

VLA./LOWER

Vc.

Vc./LOWER

Cb.

p repeat (whisper/speak) the words freely and individually until bar 227 start at the arrow
p papa removed some violent passages from the piece now it is more civilised mrs sibelius complained in her old age it's more polished and civilised says mrs sibelius more polished...
p whisper vi - o - lent pas - sa - ges are re - moved it's more ci - vi - lised
p repeat (whisper/speak) the words freely and individually until bar 227 start at the arrow
p a critic found the work puzzling and puzzling and too capricious puzzling and too capricious he found the work too puzzling...
p repeat (whisper/speak) the words freely and individually until bar 227 start at the arrow
p a critic found the work puzzling and his intuition too capricious and the work puzzling and his intuition too capricious a critic found...
p repeat (whisper/speak) the words freely and individually until bar 227 start at the arrow
p whisper to him the piece was an expression of a state of mind the piece was an expression of a state of mind...
p he should he should cut out some parts
p ff he should he should cut out cer - tain su - per - flu - ous parts

p

ff

ff

ff

ff

ff

ff

222 L

PICC. FL. whisper/speak the words freely and individually until bar 227
 start at the arrow

OB. I C. A. but there's still another reference coming soon in this piece something that the composer could not help including a piece for strings piece for strings piece (for strings piece for...)

CL. bisbigliando

B. CL. ff bisbigliando

BSN. ff

CBSN.

HN. 1

HN. 2

C TPT. 1 repeat whisper/speak the words freely and individually until bar 227
 start at the arrow

C TPT. 2 p some violent passages are removed now it's more civilised more polished more civilised more polished (more civilised more polished..)
 repeat whisper/speak the words freely and individually until bar 227
 start at the arrow

ff p a colleague suggested he should cut out some superfluous parts cut out some parts cut out some parts cut out some parts (cut out some some some...)

TIMP.

VLN. I L

VLN. I/ LOWER

VLN. II

VLN. II/ LOWER

VLA.

VLA./ LOWER

VC.

CB.

226

PICC. -

FL. -

OB. I sing without the instrument (approximate pitches) ord.

C. A. **f** sing without the instrument (approximate pitches) ord.

CL. **f** -

B. CL. sing without the instrument (approximate pitches) ord.

BSN. **f** **ff** ord.

CBSN. sing without the instrument (approximate pitches) ord.

HN. 1 **f** **ff** ord. +

HN. 2 **f** **ff** ord. +

C TPT. 1 **f** **ff** (trumpet)

C TPT. 2 **f** **ff** (trumpet)

TIMP. **f**

VLN. I

VLN. I / LOWER

VLN. II

VLN. II / LOWER

VLA.

VLA. / LOWER

Vc.

Vc. / LOWER

CB.

SCORE FOR PROMOTION ONLY

allargando

49

229

This musical score page shows measures 229 through 49. The instrumentation includes Picc., Fl., Ob. I, C. A., Cl., B. Cl., Bsn., Cbsn., Hn. 1, Hn. 2, C Tpt. 1, C Tpt. 2, Timp., Vln. I, Vln. I/LOWER, Vln. II, Vln. II/LOWER, Vla., Vla./LOWER, Vc., Vc./LOWER, and Cb. The score features various musical markings such as grace notes, slurs, and dynamic changes. The woodwind section (Flute, Oboe, Clarinet, Bassoon, Bassoon/Cb.) has sustained notes and glissandos. The brass section (Trumpets, Trombones) plays rhythmic patterns. The strings (Violin, Viola, Cello) provide harmonic support with sustained notes and eighth-note patterns.

allargando

This continuation of the musical score shows measures 49 through the end. The instrumentation remains the same: Vln. I, Vln. I/LOWER, Vln. II, Vln. II/LOWER, Vla., Vla./LOWER, Vc., Vc./LOWER, and Cb. The score consists of two systems of music. The first system continues the rhythmic patterns established in the previous section. The second system begins with a dynamic marking of *f*. The strings play sustained notes and eighth-note patterns, while the brass section provides harmonic support. The overall texture is rich and harmonic, typical of a symphonic score.

SCORE FOR PROMOTION ONLY

d **50-58** sonore, non troppo serioso

Picc.
Fl.
Ob. I
C. A.
Cl.
B. Cl.
Bsn.
Cbsn.
Hn. 1
Hn. 2
C Tpt. I
Timp.

CROTAL D ON THE LARGEST TIMPANO arco libero, quasi senza misura (continue as long as the crotale rings)

Vln. I
Vln. I LOWER
Vln. II
Vln. II LOWER
Vla.
Vla. LOWER
Vcl.
Vcl. LOWER
Cb.

with exaggerated, hysterical vibrato,
free bowing

with exaggerated, hysterical vibrato,
free bowing (d1)

with exaggerated, hysterical vibrato,
free bowing (d1)

with exaggerated, hysterical vibrato,
free bowing (c#1)

SCORE FOR PROMOTION ONLY

M 238

TIMP.

M (sempre con vibrato)

VLN. I ppp

VLN. I LOWER ppp

VLN. II ppp

VLN. II LOWER ppp

VLA. ppp

VLA. LOWER ppp

Vc. ppp

Vc. LOWER ppp (sempre con vibrato)

C.B.

simile 3 3 3 3

239 etc.

TIMP.

VLN. I senza vibrato

VLN. I LOWER senza vibrato

VLN. II senza vibrato

VLN. II LOWER senza vibrato

VLA. senza vibrato

VLA. LOWER senza vibrato

Vc. senza vibrato

Vc. LOWER senza vibrato

C.B. senza vibrato

arco sempre

TIMP.

VLN. I
* increase and decrease vibrato

VLN. I LOWER

VLN. II
* increase and decrease vibrato

VLN. II LOWER

VLA.
* increase and decrease vibrato

VLA. LOWER

Vc.
* increase and decrease vibrato

Vc. LOWER
(non div.)

CB.

* increase and decrease vibrato



TIMP.

VLN. I

VLN. I LOWER

VLN. II

VLN. II LOWER

VLA.

VLA. LOWER

Vc.

Vc. LOWER

CB.

S.F. ppp

SCORE FOR PROMOTION ONLY

poco rit. al fine

53

249

sing bocca chiusa sing any d (listen to the violin tremolos to find it)
without the instrument

slow glissando down and up

PICC.

sing bocca chiusa **ppp**
without the instrument sing any **b₅** (listen to the violin tremolos to find it)

slow glissando down and up

FL.

sing bocca chiusa **ppp**
without the instrument sing any d (listen to the violin tremolos to find it)

slow glissando down and up

OB.1

sing bocca chiusa **ppp**
without the instrument sing any **b₅** (listen to the violin tremolos to find it)

slow glissando down and up

OB.2

sing bocca chiusa **ppp**
without the instrument sing any d (listen to the violin tremolos to find it)

slow glissando down and up

CL.

sing bocca chiusa **ppp**
without the instrument sing any sounding d (listen to the violin tremolos to find it)

slow glissando down and up

B. CL.

sing bocca chiusa sing any sounding **b₅** (listen to the violin tremolos to find it)
without the instrument

slow glissando down and up

BSN.

sing bocca chiusa **ppp**
without the instrument sing any d (listen to the violin tremolos to find it)

slow glissando down and up

CBSN.

sing bocca chiusa sing any **b₅** (listen to the violin tremolos to find it)
without the instrument

slow glissando down and up

HN.1

sing bocca chiusa sing any sounding d (listen to the violin tremolos to find it)
without the instrument

slow glissando down and up

HN.2

sing bocca chiusa sing any sounding d (listen to the violin tremolos to find it)
without the instrument

slow glissando down and up

C TPT.1

sing bocca chiusa **ppp**
without the instrument sing any **b₅** (listen to the violin tremolos to find it)

slow glissando down and up

C TPT.2

sing bocca chiusa **ppp**
without the instrument sing any **b₅** (listen to the violin tremolos to find it)

slow glissando down and up

poco rit. al fine

VLN. I

pp

VLN. I/ LOWER

s.t.
ppp

VLN. II

↓↑↓↑↓↑↓↑↓↑↓↑ simile
pp

VLN. II/ LOWER

VLA.

VLA./ LOWER

Vc.

Vc./ LOWER

CB.

HELSINKI ELOKUUSSA 2015

SCORE FOR PROMOTION ONLY