

Lotta Wennäkoski

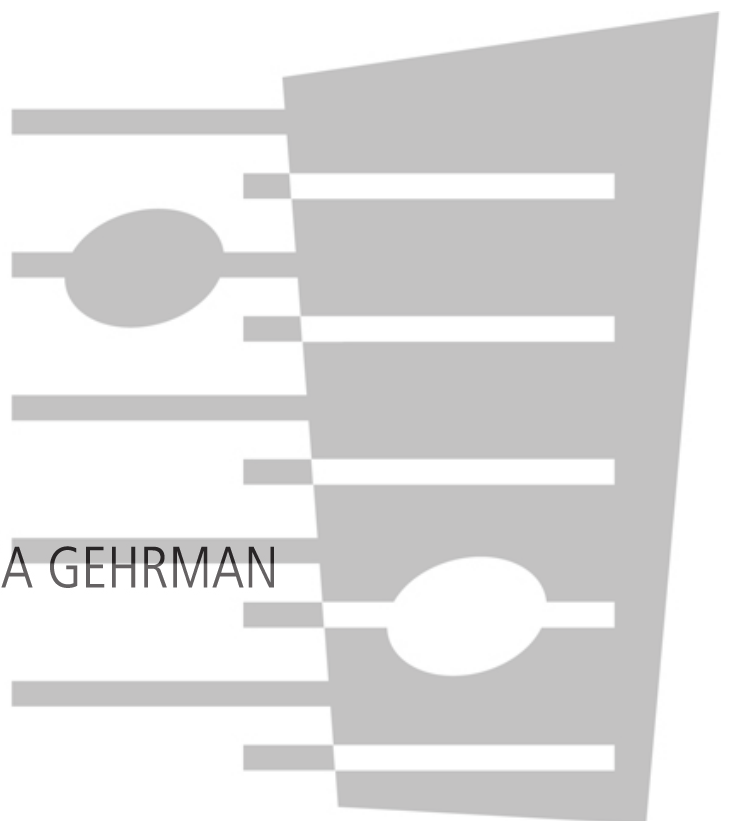
PROSOIDIA
for violin and orchestra

(2022–2023)

SCORE



FENNICA GEHRMAN



Lotta Wennäkoski

PROSOIDIA

for violin and orchestra
(2022–2023)

Commissioned by BBC Radio 3, Lahti Symphony Orchestra and Norrlandsoperan

Premiere Ilya Gringolts with the BBC Symphony Orchestra, conducted by Eva Ollikainen
November 3rd, 2023, Barbican Hall, London

[---] Не надо людям с людьми на земле бороться.
Смотрите: вечер, смотрите: уж скоро ночь.
О чем — поэты, любовники, полководцы?

(Marina Tsvetaeva 1915)

Instrumentation

Violin solo

Flute

Piccolo (doubling Alto flute)

2 Oboes (second doubling English horn and slide whistle)

2 Clarinets in Bb (second doubling Bass clarinet)

2 Bassoons

2 Horns in F

2 Trumpets in C

Bass trombone

Percussion (2 players)

I: crotales, cymbal (small/medium), vibraslap, 2 temple blocks, cowbell (small/medium), triangle, sandpaper blocks, slapstick (and a slide whistle for the 2nd oboist) and different beaters including wire brushes and a bow

II: vibraphone, tam-tam, cymbal (medium/large), cowbell (large), bass drum and different beaters including wire brushes and a bow

Harp

Strings

Accidentals apply within the same bar and octave. Z refers to flatterzunge for winds and tremolo for strings.

Appoggiaturas are to be played before the beat.

The score is written with usual transpositions.

Duration: 19'

Orchestral material available for hire from the publisher.

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1. О чем — поэты, любовники, полководцы? (So what have you to say, O poet, general, lover?) ... 1
2. Word Stress ... 44
3. Prosody (BWV 1011 & Bergman) *Kaija Saariaho in memoriam* ... 62

The word “prosody” refers to the musical properties of speech: rhythm, pitch, stress and pauses. So surely music is actually prosody, i.e. speech without the semantic dimension? This fascinating thought was the basic premise for my violin concerto. The title *Prosoidia* is the original, Greek form of the word. The concerto was commissioned jointly by the BBC Symphony Orchestra, the Lahti Symphony Orchestra and Norrlandsoperan. My warm thanks go to the soloist, Ilya Gringolts, for his collaboration over both the commission and the moulding of the solo part.

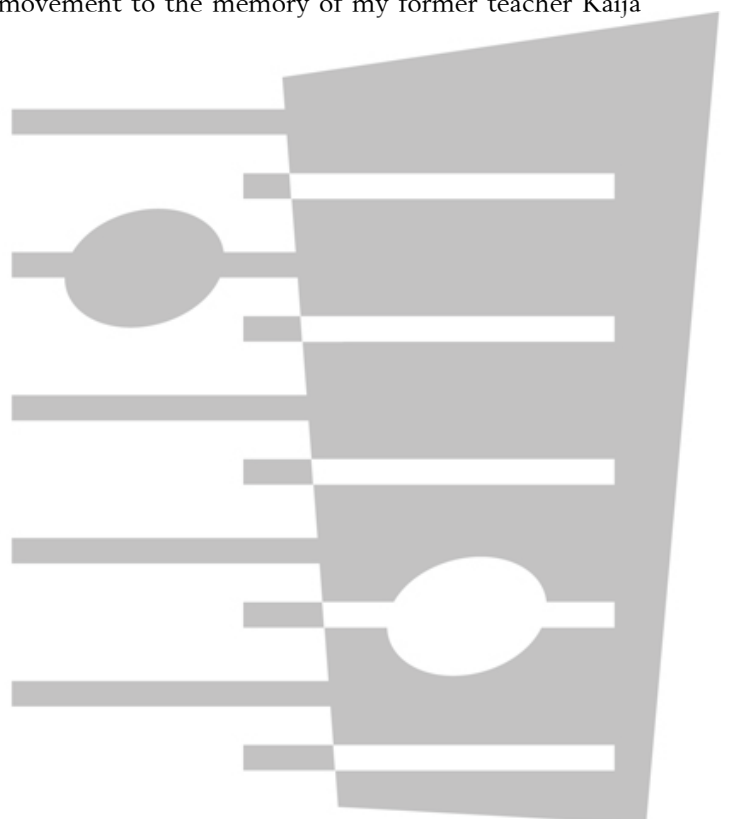
I began drafting my concerto in spring 2022, shortly after Russia launched its brutal assault on neighbouring Ukraine. The war made – and still makes – me feel very sad, helpless and frustrated. As the motto for my concerto I chose a pacifist line penned by the Russian Marina Tsvetayeva. As the First World War raged in 1915, she wrote:

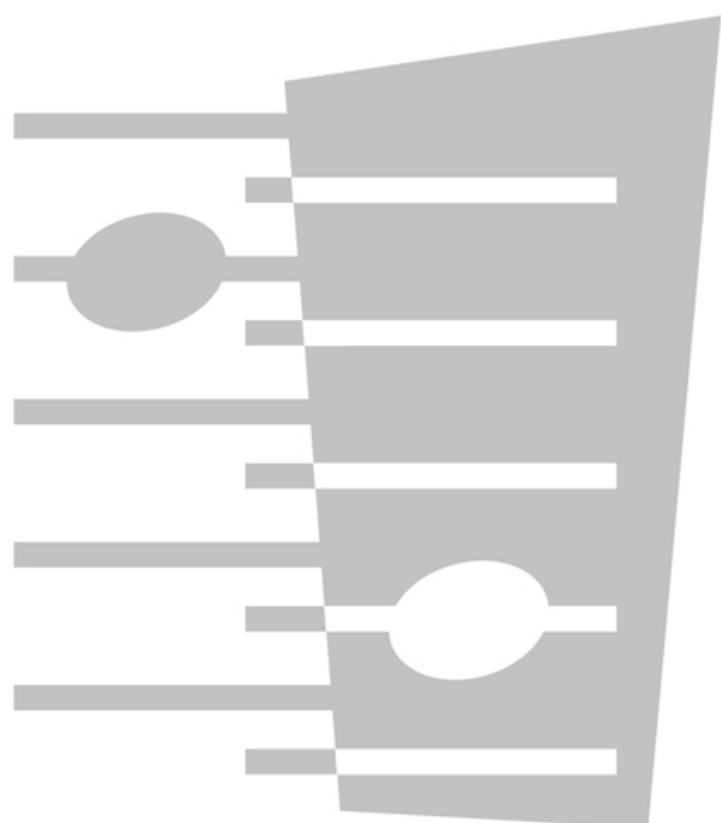
*No need for people anywhere on earth to struggle.
Look — it is evening, look, it is nearly night:
What have you to say, O poet, general, lover?*

The first movement of the concerto, *О чем — поэты, любовники, полководцы?* (*So what have you to say, O poet, general, lover?*) features linguistic performance instructions inspired by prosody, such as *parlando* (like speaking) and *sussurrando* (like whispering). The second movement, *Word Stress*, alludes both to Finnish and to a language, Hungarian, that is a hobby of mine; in both, the stress is always on the first syllable of a word. This movement also affords a glimpse of a folk song arrangement I made, and through it my relationship to the violin, which I briefly studied as a youngster, and specifically in Hungary.

In reflecting on prosody, I was also reminded of a scene from the film *Viskningar och rop* (*Cries & Whispers*) directed by Ingmar Bergman. Two sisters begin to speak to each other again after many years’ silence, and the moment is full of charge and consolation. Bergman fades the speech until it is no longer audible and replaces it with the Sarabande movement from the fifth Bach solo cello suite. The emotional, melancholy third movement of my concerto is in fact called *Prosody* (*BWV 1011 & Bergman*), and the listener may well detect echoes of material from Bach’s Sarabande. I have dedicated the movement to the memory of my former teacher Kaija Saariaho, who died in June 2023.

Lotta Wennäkoski





Concerto for violin and orchestra

LOTTA WENNÄKOSKI (2022-23)

(corr. 12-2023)

7

Fl.

Alto Fl.

Ob.1

E. Hn.

Slide whistle (flz.)

pp

Cl.1 (Bb)

Bass Cl. (Bb)

Bsn. 1

Bsn. 2

Hn. 1 (F)

Hn. 2 (F)

Tpt. 1 (C)

Tpt. 2 (C)

Bass Tbn.

Perc.1

Cymbal arco

p

Crotales arco

pp

sim.

mp

Perc.2

Bass drum

p

Tam-tam

pp

Vln. solo

"ord." IV--**

p

p

***trill with "open string" (=open behind the bridge)

mf

p

Vln I

**vln & vla: random "ghost note" glissando (on the fingerboard); string pressed lightly (almost as if playing harmonics, but always making the direction audible)

ord. IV--**

pp

Vln II

ord. IV--**

pp

Vla

III--**

pp

Vc.

play the tailpiece

pp

behind the bridge (II): damp the string very near the bridge (behind it)

pp

Db.

play the tailpiece

pp

ord.

pp

A

14

Fl. flz. air only (no pitch) *pp* ord. (flz.) gliss. with (any) fingerings and flz.

Alto Fl. flz. air only (no pitch) *pp* ord. (flz.) gliss. with (any) fingerings and flz.

Ob.1

E. Hn. (open→) (close) *p* large vibrato in high register

Cl.1 (Bb) (flz.) *pp* gliss. with (any) fingerings and flz.

Bass Cl. (Bb) (flz.) *pp* half air, gliss. with (any) fingerings and flz.

Bsn. 1 Remove the reed *pp* Reed only (random note in middle register) *pp* *sim.* 3

Bsn. 2 Remove the reed *pp* Reed only (random note in middle register) *pp* *sim.* 3

Hn. 1 (F) *pp* air only

Hn. 2 (F) *pp* air only

Tpt. 1 (C) Straight mute flz. *pp* air only

Tpt. 2 (C) Straight mute flz. *pp* air only

Bass Tbn. Straight mute flz. *pp* air only

Perc.1 Cymbal arco *p* *pp* *pp* Cymbal *pp*

Perc.2 (Tam-t.) arco (ossia: triangle stick scrape) *mp* *p* *sim.*

Vln. solo random "noise harmonics" on strings *mp* *p* ord. slide freely upwards IV/III III/II II/I (very high) ***freely down and up (with the same grip)

A

Vln I "open strings" III II IV *p* random glissandi s.p. I IV *pp* ord. slide freely upwards IV/III III/II II/I

Vln II ord. ric.* *p* random glissandi s.p. I IV I IV *pp* 3 ord. slide freely upwards IV/III III/II II/I

Vla ord. II (trem.) *p* random glissandi s.p. I III I III *pp* 3 *sim.* ord. IV/III III--

Vc ord. ric.* *p* (trem.) random glissandi s.p. II ord. slide freely upwards on II/I *pp* 3

Db. ricochet* behind the bridge (I) *p* *pp*

*strings' ricochet: bouncing with any number of jumps

18

Fl.

Alto Fl.

Ob. 1

E. Hn.

Cl. 1 (Bb)

Bass Cl. (Bb)

Bsn. 1

Bsn. 2

Hn. 1 (F)

Hn. 2 (F)

Tpt. 1 (C)

Tpt. 2 (C)

Bass Tbn.

Perc. 1

Perc. 2

Harp

Vln. solo

Vln I

Vln II

Vla

Vc.

Db.

whisper nonsense into the instrument (freely quasi senza misura)

pp

ppp

(non flz.)

change to English Horn

ord.

pp

Oboe and bassoons: whisper nonsense without the instrument (freely quasi senza misura)

pp

ppp

Brass: whisper nonsense "into" the instrument (freely quasi senza misura)

pp

ppp

(Cymb.)

soft beaters

pp

(Tam-t.)

(ord.)

Cymbal

Tam-tam

Bass drum

Tam-tam

pp

pp

whisper nonsense (freely quasi senza misura)

pp

tap the lowest strings with palm

ppp

II (trem.)

→ sul tasto estremamente

ord. I

pp

ord. II

loco

pp

(very high)

IV (trem.)

solo s.t. estremamente

pp

III

IV--

solo s.t. estremamente

pp

tutti ord. IV

pp

tutti: whisper nonsense (freely quasi senza misura)

pp

whisper nonsense (freely quasi senza misura)

pp

whisper nonsense (freely quasi senza misura)

pp

ord.

pp

ord.

pp

23

Fl. *sim.*
pp

Alto Fl. *sim.*
pp

Ob. 1 *sim.*
pp

E. Hn.

Cl. 1 (Bb)

Bass Cl. (Bb) *sim.*
pp

Bsn. 1

Bsn. 2

Hn. 1 (F)

Hn. 2 (F)

Tpt. 1 (C)

Tpt. 2 (C)

Bass Tbn.

Perc. 1 (Cymb.) *ppp*

Perc. 2 Cymbal soft beater *ppp* Vibraphone motor on slow *ppp* *l.v.*

Harp

Vln. solo *pp* *p* *pp*

Vln I (IV) *pp* "ghost notes" *ppp* vary the given notes freely (quasi senza misura)

Vln II ord. *pp* div. *ric.** *ppp* vary the given notes freely (quasi senza misura)

Vla *ric.** *ppp* vary the given notes freely (quasi senza misura)

Vc. *pp* *ppp* vc. (IV): random notes, strings pressed lightly as if playing harmonics (resulting mostly noise)

Db. *mp*

27

Lirico e parlando

Fl.

(sim.)

ppp

Alto Fl.

(sim.)

ppp

Ob. 1

Oboe ord.

pp

whisper nonsense without the instrument
(freely quasi senza misura)

E. Hn.

ppp

Cl. 1 (Bb)

Bass Cl. (Bb)

sim.

ppp

Bsn. 1

sim.

ppp

put the reed on

Bsn. 2

sim.

ppp

put the reed on

Hn. 1 (F)

sim.

ppp

Hn. 2 (F)

sim.

ppp

Tpt. 1 (C)

sim.

ppp

Tpt. 2 (C)

sim.

ppp

Bass Tbn.

sim.

ppp

Perc. 1

*

Perc. 2

*

Bass drum

pp

Harp

sim.

ppp

Vln. solo

p

mp

(II--)

(II)

Vln I

Lirico e parlando

Vln II

unis.

Vla

Vc.

Db.

36

Fl. ord. *pp*

Alto Fl.

Ob.1 *pp*

E. Hn.

Cl.1 (Bb) *pp*

Bass Cl. (Bb)

Bsn. 1 *pp*

Bsn. 2

Hn. 1 (F)

Hn. 2 (F) Horn ord. *pp*

Tpt. 1 (C)

Tpt. 2 (C)

Bass Tbn.

Perc.1

Perc.2

Harp *mp* (*appoggiaturas* always before the beat)

Vln. solo *mf*

Vln I *mp*

Vln II *mp*

Vla *mp*

Vc. *mp*

Db. *ossia: 8va* arco *p*

Parlando sempre, ritmico assai

Fl. *pp* *p*

Alto Fl. *pp* *p*

Ob.1 *pp* *p*

E. Hn. *pp* *p* whisper without the instrument (ch like in word "church") nonsense

Cl.1 (Bb) *pp* *p*

Bass Cl. (Bb) Bcl. ord. *pp* *p* half air (non flz.)

Bsn. 1 *pp* *p*

Bsn. 2 *pp* *p* whisper without the instrument (ch like in word "church") nonsense

Hn. 1 (F) *pp* *p* Brass (exc. horn 2): whisper without the instrument (ch like in word "church") nonsense (without the instr.)

Hn. 2 (F)

Tpt. 1 (C) *pp* *p* nonsense (without the instr.)

Tpt. 2 (C) *pp* *p* nonsense (without the instr.)

Bass Tbn. *pp* *p* nonsense (without the instr.)

Perc.1 Crotales arco *pp* Cymbal *p* Vibraslap *pp*

Perc.2 (Cymb.) *pp* Cymbal *p*

Harp *pp* *p* bisbigl.

Vln. solo *pp* *p*

Vln I *pp* *p* solo (on the string) *p* tutti *p*

Vln II *pp* *p* solo II *p* tutti brush "down and up" the fingerboard with some pressure *mf*

Vla (III) *pp* *p* solo (on the string)

Vc. *pp* *p* solo (on the string)

Db. *pp* *p* div. pizz. unis. tutti *p*

46

Fl.

Alto Fl.

Ob.1

E. Hn.

Cl.1 (Bb)

Bass Cl. (Bb)

Bsn. 1

Bsn. 2

Hn. 1 (F)

Hn. 2 (F)

Tpt. 1 (C)

Tpt. 2 (C)

Bass Tbn.

Perc. 1

Perc. 2

Harp

Vln. solo

Vln I

Vln II

Vla

Vc.

Db.

C

whisper nonsense

ch

Bsn ord.

p

English Horn

p

ah chem

whisper without the instrument
(ch like in word "church")

nonsense

ch

mf

ah chem

p

ah chem

ch

mf

ah chem

ch

mf

ah chem

ch

mf

Crotales ord.

p

Vibraslap

p

(Cymb.)

p

simile

sim.

ord.

tutti

p

ord. → → ord.

(increase and decrease pressure
- the sound can be delicately broken)

pizz.

p

[illegible]

[illegible]

56 *♩ = ♩ Con spirito, ritmico assai*

Fl. *ff* *gliss. with flz. and (any) fingerings* *mf sub.*

Picc. *ff* *mf sub.*

Ob.1 *ff* *mf sub.*

E. Hn. *ff* *mf sub.*

Cl.1 (Bb) *ff* *gliss. with flz. and (any) fingerings* (ord.) *mf sub.*

Bass Cl. (Bb) *ff* *gliss. with flz. and (any) fingerings* (ord.) *mf sub.*

Bsn. 1 *ff* *mf sub.*

Bsn. 2 *ff* *mf sub.*

Hn. 1 (F) *ff* *mf sub.*

Hn. 2 (F) *ff* *mf sub.*

Tpt. 1 (C) *ff* *mf sub.*

Tpt. 2 (C) *ff* *mf sub.*

Bass Tbn. *ff* *mf sub.*

Perc.1 *Cowbell* *ff* *mp*

Perc.2 *Tam-tam (soft beater)* *ff* *Vibraphone secco* *mf*

Harp *ff* *loco* *f*

Vln. solo *ff* *f*

Vln I *ff* *Con spirito, ritmico assai* *univ. III* *div.* *univ. ricochet** *mf sub.*

Vln II *ff* *ord.* *mf*

Vla *ff* *ord.* *mf* *pizz.*

Vc. *ff* *mf sub.* *(ric.)*

Db. *ff* *mf sub.*

**bouncing with any number of jumps*

(pressure & s.p., similarly fast inspite of the tempo change)

(similarly fast inspite of the tempo change)

D C Bb E F G# A

[illegible]

64

Fl. *p*

Picc. *p*

Ob.1

E. Hn. *p*

Cl.1 (B $\flat$) *pp*

Bass Cl. (B $\flat$) *p*

Bsn. 1 *p* *pp*

Bsn. 2 *p*

Hn. 1 (F)

Hn. 2 (F)

Tpt. 1 (C) (Straight mute sempre) *p*

Tpt. 2 (C) (Straight mute sempre) *p*

Bass Tbn. (Straight mute sempre) *p*

Perc.1 Crotales *p* Cowbell & Temple blocks (same mallet for all) *p* Temple blocks *mp* Cymbal

Perc.2 (Vibr.)

Harp little glissandi downwards *p* *pp* muted gliss. ord. 3

Vln. solo IV/III/II *meno* *random arpeggios very high *più* *pp* legato

Vln I *p* *mp*

Vln II *mf* I/II/III *mp* *pp* II

Vla IV/III/II/I *p* *pp*

Vc. *pp*

Db. *p*

Lirico ♩ = 88-96

Blaterando (babbling)

Fl. *pp*

Picc.

Ob.1 *pp* 3

E. Hn. *pp*

Cl.1 (B♭)

Bass Cl. (B♭)

Bsn. 1

Bsn. 2

Hn. 1 (F)

Hn. 2 (F)

Tpt. 1 (C) via sord.

Tpt. 2 (C) via sord.

Bass Tbn. via sord.

Perc.1 **Crotales** *p*

Perc.2 (Vibr.) **Tam-tam** *pp*

Harp *bisbigl.*

Vln. solo

Lirico ♩ = 88-96

Blaterando (babbling)

Vln I *p* 3

Vln II *p* 3

Vla *p* 3

Vc. *ppp* whisper nonsense (freely quasi senza misura)

Db. *ppp* whisper nonsense (freely quasi senza misura)

Vc. *p*

Db. *p* 3

72

Fl. *mf*

Picc. *mf*

Ob.1 *mf*

E. Hn.

Cl.1 (Bb) *mf*

Bass Cl. (Bb) *mf*

Bsn. 1

Bsn. 2

Hn. 1 (F)

Hn. 2 (F) *p*

Tpt. 1 (C)

Tpt. 2 (C)

Bass Tbn.

Perc. 1 (Crot.) *mf* Triangle *f*

Perc. 2 Cymbal *f* Cowbell *f* Cymbal *f* Bass drum *f*

Harp *mf*

Vln. solo *ff* I/II/III/IV

Vln I *mf* *ff* random arpeggios very high *f*

Vln II *mf* *ff* random arpeggios very high *f*

Vla *mf* *f*

Vc. *mf* *f*

Db. *mf* *f*

[illegible]

81 (A tempo)

Fl. *f* *mf*

Picc. *f* *mf* *p*

Ob.1 *f* *p* 3

E. Hn. *f* *p* 3

Cl.1 (Bb) half air *f* *mf*

Bass Cl. (Bb) half air *f* *mf*

Bsn. 1

Bsn. 2

Hn. 1 (F) *mf* *p*

Hn. 2 (F) *mf* *p*

Tpt. 1 (C)

Tpt. 2 (C)

Bass Tbn. Straight mute *f*

Perc.1 (Tri.) *p* Cymbal soft beaters *p*

Perc.2 Bass drum & Tam-tam *f* Tam-tam *p*

Harp *f* *bisbigl.* *p*

Vln. solo *f* *sim.* *mf*

Vln I (A tempo) *f* *mf* *p* IV--

Vln II *f* *mf* *p*

Vla *f* *mf* *p* (II)

Vc. *ff* *f* *mf* *p*

Db. *ff* *f*

Un poco più tranquillo ♩ = 76-84

Fl.

Picc.

Ob.1

E. Hn.

Cl.1 (B♭)

Bass Cl. (B♭)

Bsn. 1

Bsn. 2

Hn. 1 (F)

Hn. 2 (F)

Tpt. 1 (C)

Tpt. 2 (C)

Bass Tbn.

Perc.1

(Cymb.)

Perc.2

(Tam-t.)

Harp

Vln. solo

Vln I

Vln II

Vla

Vc.

IV

Db.

ossia: 8va

89

G

Fl.

Picc.

Ob. 1

E. Hn.

Cl. 1 (B♭)

Bass Cl. (B♭)

Bsn. 1

Bsn. 2

Hn. 1 (F)

Hn. 2 (F)

Tpt. 1 (C)

Tpt. 2 (C)

Bass Tbn.

Perc. 1

Perc. 2

Harp

Vln. solo

Vln. I

Vln. II

Vla.

Vc.

Db.

bisbigl. (freely with the three notes)

div. upper div. IV

(IV, non trem.)

This page contains measures 92 through 94 of a musical score. The instrumentation includes woodwinds (Flute, Piccolo, Oboe 1, English Horn, Clarinet 1, Bass Clarinet, Bsn.), brass (Horn 1 & 2, Trumpet 1 & 2, Bass Trombone), percussion, harp, and strings (Violin solo, Violin I & II, Viola, Violoncello, Double Bass). The score shows complex rhythmic patterns, including sixteenth-note runs and triplets, with dynamic markings ranging from piano (*p*) to fortissimo (*f*). Performance instructions like "change to Cl in Bb" and "Harmon mute w/o tube" are present. A large watermark "© 2017 Schott Music" is overlaid on the lower right portion of the page.

[illegible]

[illegible]

102

Fl.

Picc.

Ob. 1

E. Hn.

Cl. 1 (Bb)

Bass Cl. (Bb)

Bsn. 1

Bsn. 2

Hn. 1 (F)

Hn. 2 (F)

Tpt. 1 (C)

Tpt. 2 (C)

Bass Tbn.

Perc. 1

Perc. 2

Harp

Vln. solo

Vln I

Vln II

Vla

Vc.

Db.

mf

p

f

mp

pizz.

arco

8va

[illegible]

109

Fl.

Picc.

Ob. 1

E. Hn.

Cl. 1 (B $\flat$)

Cl. 2 (B $\flat$)

Bsn. 1

Bsn. 2

Hn. 1 (F)

Hn. 2 (F)

Tpt. 1 (C)

Tpt. 2 (C)

Bass Tbn.

Perc. 1

Perc. 2

Harp

Vln. solo

Vln I

Vln II

Vla

Vc.

Db.

(Harmon mute w/o tube sempre)

f

p

ff

arco

112

Fl. *f sempre*

Picc. *f*

Ob.1

Ob.2

Cl.1 (Bb) *ff*

Cl.2 (Bb) *ff*

Bsn. 1

Bsn. 2

Hn. 1 (F)

Hn. 2 (F)

Tpt. 1 (C) *p* senza sord.

Tpt. 2 (C) via sordino

Bass Tbn. (Straight mute sempre) *mf*

Perc.1 Temple bl. (higher) *mf*

Perc.2 Tam-tam arco *mf*

Harp

(lower staff loco)

Vln. solo

Vln I *p* ord. →

Vln II *p* ord. →

Vla *p* ord. →

Vc. *p* ord. →

Db.

115

Fl.

Picc.

Ob.1

Ob.2

Cl.1 (Bb)

Cl.2 (Bb)

Bsn. 1

Bsn. 2

Hn. 1 (F)

Hn. 2 (F)

Tpt. 1 (C)

Tpt. 2 (C)

Bass Tbn.

Perc.1 (Temple bl.) yarn mallet

Perc.2 (Tam-t.) Cymbal soft beaters

Harp

Vln. solo

Vln I

Vln II

Vla

Vc.

Db.

mp

ff

mf

f

senza sord.

via sordino

mp

ff

p

f

ff

ord.

(IV)

118 (Blaterando sempre) I

Fl. *ff*

Picc. *ff*

Ob.1

Ob.2 *ff*

Cl.1 (Bb) *ff*

Cl.2 (Bb) *ff*

Bsn. 1 *ff*

Bsn. 2 *ff*

Hn. 1 (F) *f*

Hn. 2 (F) *f*

Tpt. 1 (C) *ff*

Tpt. 2 (C) *ff*

Bass Tbn. *ff*

Perc.1 (Temple bl.)

Perc.2

Harp

Vln. solo *fff*

Vln I (Blaterando sempre) I *ff*

Vln II *ff*

Vla *ff*

Vc. *ff*

Db. *ff*

Cowbell

Cowbell

div.

unis.

ossia: 8va

[illegible]

124

Fl.

Picc.

Ob.1

Ob.2

Cl.1 (B $\flat$)

Cl.2 (B $\flat$)

Bsn. 1

Bsn. 2

Hn. 1 (F)

Hn. 2 (F)

Tpt. 1 (C)

Tpt. 2 (C)

Bass Tbn.

Perc.1 (Cowbell)

Perc.2 (Tam-t.)

Harp

Vln. solo

Vln I

Vln II

Vla

Vc.

Db.

(ossia: always with slur)

(ossia: with slur)

Cymbal hard mallets

Cowbell hard mallets

f

mf

[illegible]

Ancora più tranquillo
Sussurrando, raccontando (whispering, narrating)

129

Fl. half air ord. *pp* half air ord. half air ord.

Picc. half air ord. *pp* half air ord. half air ord.

Ob.1 whisper without the instrument *p* shto za-ka - ta ska sa-ta za-ka-ta

Ob.2 whisper without the instrument *p* shto za-ka - ta ska sa-ta za-ka-ta

Cl.1 (Bb) half air ord. *pp* half air ord. half air ord.

Cl.2 (Bb) half air ord. *pp* half air ord. half air ord.

Bsn. 1 whisper without the instrument *pp* shto za-ka - ta ska sa-ta za-ka-ta

Bsn. 2 whisper without the instrument *p* shto za-ka - ta ska sa-ta za-ka-ta

Hn. 1 (F) *ppp*

Hn. 2 (F) *ppp*

Tpt. 1 (C) Harmon mute w/o tube *pp*

Tpt. 2 (C) Harmon mute w/o tube *pp* Harmon mute w/o tube ossia: with tube

Bass Tbn. *pp*

Perc. 1 Crotales *pp* Sandpaper blocks *pp*

Perc. 2 Vibraphone *mp* Bass drum *pp* Cymbal *pp*

Harp *p*

Vln. solo con sord. *mp* *pp*

Vln I Ancora più tranquillo Sussurrando, raccontando (whispering, narrating) *pp* *mp* *pp* ord. *pp*

Vln II *pp* *mp* *pp* ord. *pp*

Vla *pp*

Vc. *pp*

Db. pizz. *p*

133 half air **J**

Fl. half air *f* *p*

Picc. half air change to Alto Flute

Ob.1

Ob.2

Cl.1 (Bb) *tr* *pp sempre* *tr*

Cl.2 (Bb)

Bsn. 1

Bsn. 2

Hn. 1 (F)

Hn. 2 (F)

Tpt. 1 (C)

Tpt. 2 (C)

Bass Tbn.

Perc.1 (Sandp. bl.) **Temple block** *pp*

Perc.2 **Vibraphone** ord. motor on slow *pp* *l.v.*

Harp flutter glissando *f* *l.v.*

Vln. solo *mf*

J

Vln I *sim.* *6* *pp* *ord.* *pp*

Vln II *mp* *6* *pp* *ord.* *pp*

Vla

Vc.

Db. *3*

136

Fl.

(ord. flz.)
pp

(half air)
mf

Alto Fl.

(ord. flz.)
pp

mf

Ob.1

Ob.2

Cl.1 (Bb)

(tr)

(ord. flz.)

Cl.2 (Bb)

air only
p

(ord. flz.)
pp

Bsn. 1

Bsn ord.

pp

Bsn. 2

Hn. 1 (F)

Hn. 2 (F)

Tpt. 1 (C)

Tpt. 2 (C)

Bass Tbn.

Perc.1

Sandpaper blocks
pp

Perc. 2

(Vibr.)

p

Harp

(free bisbigliando with all the given notes)
p

l.v.

Vln. solo

senza sord.
p

f

Vln I

solo
p

tutti
p

Vln II

mp

sim.
mp

solo ord.
p

tutti
mp

sim.
mp

Vla

Vc.

Db.

139

Fl. *half air*

Alto Fl. *half air*

Ob.1 *whisper nonsense* *pp* *za - ka - ta* *pp*

Ob.2 *whisper nonsense* *pp* *za - ka - ta* *pp*

Cl.1 (Bb) *half air* *p*

Cl.2 (Bb) *whisper nonsense (without the instr.)* *pp* *half air* *p*

Bsn. 1 *whisper nonsense* *pp* *za - ka - ta* *pp*

Bsn. 2 *whisper nonsense* *pp* *za - ka - ta* *pp*

Hn. 1 (F) *whisper nonsense* *pp* *za - ka - ta* *pp*

Hn. 2 (F) *+* *p* *pp*

Tpt. 1 (C) *whisper nonsense* *pp* *za - ka - ta* *pp*

Tpt. 2 (C) *whisper nonsense* *pp* *za - ka - ta* *pp*

Bass Tbn. *whisper nonsense* *pp* *za - ka - ta* *pp*

Perc.1 *Triangle thin stick* *p*

Perc.2 (Vibr.) *Cymbal soft beater(s)* *p*

Harp *8va* *loco*

Vln. solo *3* *p*

Vln I *p* *pp*

Vln II *p*

Vla *III--* *pp* *p*

Vc. *s.p. poss.* *ord.*

Db. *arco* *p*

[illegible]

Winds: hum randomly *bocca chiusa* without the instrument -
as if humming with the solo violin

145

Fl. *pp* *mp*

Alto Fl. (ord.) *pp* *mp*

Ob.1 *mp*

Ob.2 *mp*

Cl.1 (Bb) *mp*

Cl.2 (Bb) *mp*

Bsn. 1 *mp*

Bsn. 2 *mp*

Hn. 1 (F) *mp*

Hn. 2 (F) *mp*

Tpt. 1 (C) air only *mp*

Tpt. 2 (C) air only *mp*

Bass Tbn. air only *mp*

Perc.1

Perc.2 *pp* *l.v.*

Harp

Vln. solo *mf* *p* *hum subtly and randomly with the playing (Glenn Gould style!) (*ossia*: just play)

Vln I *mf* *con sord.* *ord.*

Vln II *p* *mf* *sim.* *ord.*

Vla *con sord.* *p* *mf* *sim.*

Vc. *p* → s.t. *estr.*

Db.

148

Alto fl. ord. *pp*

Temple blocks

Harp *pp* short flutter glissandi *simile*

Vln. solo *pp*

Vlns: "ghost notes": random quick quasi-harmonics played individually anywhere sul G (but bowed together)

Vln I *pp*

Vln II *pp*

Vla

Vc.

Db.

pp sa - ka - ta - ka - so - ko - to - ko - tu - ku - tu - ku - sa - ka -

pp sa - ka -

pp sa - ka -

K

151 (Temple bl.)

Perc.1 *pp* Cymbal

Perc.2 *pp* Tam-tam

Vibraphone *pp* bisbigl.

Harp *pp*

Vln. solo *pp* sa - ka - sa - ka - sa

Vln I *pp* ta - ka - ta - ka - ta - ka - sa - ka - sa - ka - sa - ka - sa - ka - sa - ka - sa

Vln II *pp* ta - ka - ta - ka - ta - ka - sa - ka - sa - ka - sa - ka - sa - ka - sa - ka - sa

Vla *pp* con sord.

Vc. *pp* con sord.

Db. *pp* tailpiece

pp

K

154 (Fl.) half air

pp

Alto Fl. (Afl.) half air

pp

change to Piccolo

Ob.1 whisper

ah chom pa - e te o(kh) shto ska - za - - t

pp

Ob.2 whisper

ah chom pa - e te o(kh) shto ska - za - - t

pp

Cl.1 (Bb) (Cl.) half air

pp

Cl.2 (Bb) (Cl.) half air

pp

Bsn. 1 whisper

ah chom pa - e te o(kh) shto ska - za - - t

pp

Bsn. 2 whisper

ah chom pa - e - te o(kh) shto ska - za - - t

pp

Hn. 1 (F) whisper

ah chom pa - e te o(kh) shto ska - za - - t

pp

Hn. 2 (F) whisper

ah chom pa - e te o(kh) shto ska - za - - t

pp

Tpt. 1 (C) whisper

ah chom pa - e te o(kh) shto ska - za - - t

pp

Tpt. 2 (C) (Trumpet) air only

pp

Bass Tbn. whisper

ah chom pa - e - te o(kh) shto ska - za - - t

pp

Perc. 1 Sandpaper blocks (continuously)

pp

Perc. 2 Bass dr. snare dr. stick for all

pp

Tam-tam

Cymbal

Bass dr.

Cymbal

Vibraphone motor on slow

pp

Harp (l.v.)

pp

tap strings with palm

8^{va}....1

8^{va}....1

Vln. solo play and whisper - ossia: instead of whispering use open string for D, and play random noise sounds (different quasi-harmonics) on the neighbouring strings according to the given rhythm

ah chom pa - e - te o(kh) shto ska - za - - t

ord.

Vln I

Vln II

Vla

Vc. ord. III

quasi niente

via sord.

ord. III

via sord.

quasi niente

attacca

2. Word Stress

Molto marcato, con forza ♩ = 112-116

1

Fl. *ff*

Picc. *ff*

Ob.1 *ff*

Ob.2 *ff*

Cl.1 (B♭) *ff*

Cl.2 (B♭) *ff*

Bsn. 1 *ff*

Bsn. 2 *ff*

Hn. 1 (F) *ff*

Hn. 2 (F) *ff*

Tpt. 1 (C) senza sord. *ff*

Tpt. 2 (C) senza sord. *ff*

Bass Tbn. senza sord. *ff*

Perc.1 Slapstick *ff*

Perc.2 Bass dr. *ff*

Harp *ff* p.d.l.t. ord. (with nails)

Vln. solo (IV) pizz. *ff* arco *p* *ff* (slide up with octaves)

Molto marcato, con forza ♩ = 112-116

Vln I senza sord. pizz. *ff* arco ric. *ord.*

Vln II senza sord. pizz. *ff* arco ric. *ord.*

Vla senza sord. pizz. *ff* arco ric. *ord.*

Vc senza sord. pizz. *ff* arco* (I) ric. *ord.* *pizz.* *ff* arco *ord.*

Db senza sord. pizz. *ff* *ord.* *ossia: 8va*

**behind the bridge*

This page of the musical score is for a symphony orchestra, featuring woodwinds, brass, percussion, harp, and strings. The score is in 6/8 time and includes various musical notations such as notes, rests, and dynamic markings.

Woodwinds: Flute (Fl.), Piccolo (Picc.), Oboe 1 (Ob.1), Oboe 2 (Ob.2), Clarinet 1 (Cl.1 (Bb)), Clarinet 2 (Cl.2 (Bb)), Bassoon 1 (Bsn. 1), Bassoon 2 (Bsn. 2), Horn 1 (Hn. 1 (F)), Horn 2 (Hn. 2 (F)), Trumpet 1 (Tpt. 1 (C)), Trumpet 2 (Tpt. 2 (C)), and Bass Trombone (Bass Tbn.).

Brass: Horn 1 (Hn. 1 (F)), Horn 2 (Hn. 2 (F)), Trumpet 1 (Tpt. 1 (C)), Trumpet 2 (Tpt. 2 (C)), and Bass Trombone (Bass Tbn.).

Percussion: Percussion 1 (Perc.1) includes Crotales, Vibraslap, and Triangle. Percussion 2 (Perc.2) includes Bass drum (Bass dr.) and Cymbal (Cymbal). The Cymbal part is marked with "hard mallet/snare dr. st." and "ff".

Harp: Harp (Harp) includes a section marked "ord." and a section marked "p.d.l.t." (piano, dolce, legato).

Strings: Violin solo (Vln. solo), Violin I (Vln I), Violin II (Vln II), Viola (Vla), Violoncello (Vc.), and Double Bass (Db.). The string parts include various markings such as "arco", "pizz.", "arco ric.", "pizz. div.", "pizz. ord. (ossia 8va)", and "p.d.l.t.".

Dynamic Markings: The score includes various dynamic markings such as "ff" (fortissimo), "p" (piano), "p.d.l.t." (piano, dolce, legato), and "arco ric." (arco, ricco).

Other Markings: The score includes various other markings such as "8va" (octave), "3" (triple), and "I" (first).

11

Fl. **L**

Picc. change to Alto Flute

Ob.1

Ob.2

Cl.1 (Bb)

Cl.2 (Bb)

Bsn. 1

Bsn. 2

Hn. 1 (F)

Hn. 2 (F)

Tpt. 1 (C)

Tpt. 2 (C)

Bass Tbn.

Perc.1 **Vibraslap** **ff** **Slapstick** **ff**

Perc.2 (Cymb.) **Bass drum** **ff**

Harp **ord.** **ord.** **loco** **p**

Vln. solo **pizz.** **arco** **I/II**

Vln I **pizz.** **arco ric.** **L** **div. p** **unis.**

Vln II **III** **div. p** **unis.**

Vla **p**

Vc. **p**

Db. **pp**

21

Fl.

Perc. I

Crotales

Triangle

Harp

ord.

ord.

p.d.l.t.

p.d.l.t.

sim.

ord.

Vln. solo

Vln I

(on the string)

f

pizz.

arco

Vln II

(on the string)

f

arco (on the string)

pizz.

arco

Vla

pizz.

arco

Vc.

mf

arco

f

pizz.

Db.

mf

26

M

Fl.

Alto Fl.

Ob.1

Ob.2

Cl.1 (Bb)

Cl.2 (Bb)

Bsn. 1

Bsn. 2

Hn. 1 (F)

Hn. 2 (F)

Tpt. 1 (C)

Tpt. 2 (C)

Bass Tbn.

Perc.1

Perc.2

Harp

Vln. solo

Vln I

Vln II

Vla

Vc.

Db.

(Tr.)

Vibraslap

Cymbal Cowbell

hard mallets/ snare dr. sticks

mf

f

Cymbal Cowbell

hard mallets/ snare dr. sticks

f

ff

III

IV

ff

pizz.

arco

M

ff

pizz.

arco

ff

arco ric.

ff

arco ric.

ff

arco

pizz.

arco ric.

ff

(III)

30

Fl.

Alto Fl.

Ob.1

Ob.2

Cl.1 (Bb)

Cl.2 (Bb)

Bsn. 1

Bsn. 2

Hn. 1 (F)

Hn. 2 (F)

Tpt. 1 (C)

Tpt. 2 (C)

Bass Tbn.

Perc.1

Perc.2

Harp

Vln. solo

Vln I

Vln II

Vla

Vc.

Db.

ff

f

change to Piccolo

Piccolo

mf

mp

half air

Bass Clarinet

ff

mp

pp

ff

mp

Vibraslap

Cymbal soft beaters

(Cymb. & Cowbell)

Vibraphone motor on fast

ff

p

l.v.

8va

8va (ossia: same notes in different octaves)

mf

ff

f

D C# B#
E F G# A

IV--

II--

p

ff

III---

fp

ff

IV--

p

ff

III

II

III

fp

ff

pizz.

arco

fp

ff

[illegible]

42

Fl.

Picc.

Ob.1

Ob.2

Cl.1 (Bb)

Bass Cl. (Bb)

Bsn. 1

Bsn. 2

Hn. 1 (F)

Hn. 2 (F)

Tpt. 1 (C)

Tpt. 2 (C)

Bass Tbn.

Perc.1

Perc.2

Harp

Vln. solo

Vln I

Vln II

Vla

Vc.

Db.

N

ord.

mf sempre

Cymbal

Tam-tam

47

Fl.

Picc.

Ob.1

Ob.2

Cl.1 (Bb)

Bass Cl. (Bb)

Bsn. 1

Bsn. 2

Hn. 1 (F)

Hn. 2 (F)

Tpt. 1 (C)

Tpt. 2 (C)

Bass Tbn.

Perc.1

Perc.2

Harp

Vln. solo

Vln I

Vln II

Vla

Vc.

Db.

Vibraslap

Cymbal
soft beaters

f *mf* *p* *f*

52

Rit.

Fl.

Picc.

Ob. 1

Ob. 2

change to English Horn

Cl. 1 (Bb)

Bass Cl. (Bb)

Bsn. 1

Bsn. 2

Hn. 1 (F)

Hn. 2 (F)

Tpt. 1 (C)

Tpt. 2 (C)

Bass Tbn.

Perc. 1

Perc. 2

Triangle

Harp

Vln. solo

Vln I

Vln II

Vla

Vc.

Db.

p

mf

ff

p

Rit.

(III)

Ancora meno mosso (♩ = 100-104), pesante sempre

57

Fl. *fff*

Picc. *fff*

Ob.1 *fff*

E. Hn. *fff* [English Horn]

Cl.1 (B♭) *fff*

Bass Cl. (B♭) *fff*

Bsn. 1 *fff*

Bsn. 2 *fff*

Hn. 1 (F) *fff*

Hn. 2 (F) *fff*

Tpt. 1 (C) *fff* senza sord.

Tpt. 2 (C) *fff* senza sord.

Bass Tbn. *fff* senza sord.

Perc.1 *f* *3* *fff* [Cymbal medium beater]

Perc.2 *fff* [Bass drum] *fff* [Tam-tam] *fff* [Bass dr.] *fff* [Tam-tam]

Harp *fff*

Vln. solo *fff*

Ancora meno mosso (♩ = 100-104), pesante sempre

Vln I *fff* on the string

Vln II *fff* on the string

Vla *fff* on the string (I)

Vc. *fff* on the string (II)

Db. *fff* pizz.

Un poco misterioso

63

Fl. *p*

Picc. *p*

Ob.1 *p*

E. Hn. *f* *p*

Cl.1 (B♭) *p*

Bass Cl. (B♭) *p*

Bsn. 1 *p*

Bsn. 2 *p*

Hn. 1 (F) *mf* *p*

Hn. 2 (F) *p*

Tpt. 1 (C)

Tpt. 2 (C)

Bass Tbn.

Perc.1 (Cymb.) *pp* *simile (no emphasis on beat)*

Perc.2 Bass dr. *mf* Tam-tam *mp* *pp* *simile (no emphasis on beat)*

Harp *mf* *pp*

Vln. solo *p*

Vln I *mp* *pp* *div.*

Vln II *pp* *pp* *III--*

Vla *p* *pp* *pp* *div.*

Vc. *p* *pp* *solo*

Db. *p* *pp* *arco*

Un poco misterioso

O

70

Fl. *bisbigliando** *pp* **trill with different fingering for (almost) the same pitch*

Cl.1 (Bb) *pp* **trill with different fingering for (almost) the same pitch*

Perc.1 Temple block (lower) (simile)

Perc.2 (Cymb.) *pp*

Harp

Vln. solo (IV sempre) *ossia ord. 8va* III IV

Vln I *tutti gli altri continue simile (repeat this bar)* solo *pp* tutti div.

Vln II *div.*

Vla

Vc.

Db.

77

Fl. *bisbigliando** *pp* **trill with different fingering for (almost) the same pitch* *simile* **P**

Picc.

Cl.1 (Bb) *pp* **trill with different fingering for (almost) the same pitch* *simile*

Perc.1 (Temple bl.) Cymbal *pp*

Perc.2 Cowbell *pp* Cymbal *pp*

Harp *bisbigliando (with the three notes)* *pp* *l.v.*

Vln. solo II IV (II?)

Vln I non div. **P**

Vln II

Vla exaggerated vibrato ord.

Vc.

Db.

83 **Molto marcato, con forza** (♩ = 108-116)

Fl. *ff*

Picc. *ff*

Ob.1 *ff*

E. Hn. *ff*

Cl.1 (B♭) *f* *ff*

Bass Cl. (B♭) *f* *ff*

Bsn. 1 *f* *ff*

Bsn. 2 *f* *ff*

Hn. 1 (F) *ff* *ff*

Hn. 2 (F) *ff* *ff*

Tpt. 1 (C) *ff* *f* *ff*

Tpt. 2 (C) *ff* *f* *ff*

Bass Tbn. *ff* *f* *ff*

Perc.1 *ff* *ff* *ff*

Perc.2 *ff* *ff* *ff*

Harp *ff*

Vln. solo *ff*

Molto marcato, con forza (♩ = 108-116)

Vln I *ff*

Vln II *ff*

Vla *ff* (solo) *pp* *arco* *tutti arco* *ff*

Vc. *ff* *pp* *arco* *tutti arco* *ff*

Db. *ff* *pp* *arco* *tutti arco* *ff*

pizz. *arco* *pizz.* *div.*

Slapstick *Vibraslap* *Slapstick*

Cymbal *a noisy beater* *(the same for bass drum)* *B. dr.*

[illegible]

[illegible]

100

Fl. *f* *mp*

Picc. *f* *p sub.*

Ob.1 *f* *p sub.*

E. Hn. *f*

Cl.1 (Bb) *f* *p sub.*

Bass Cl. (Bb) *f* *p sub.*

Bsn. 1 *f* *p sub.*

Bsn. 2 *f* *p sub.*

Hn. 1 (F) *p sub.*

Hn. 2 (F) *p sub.*

Tpt. 1 (C) *f* *p sub.*

Tpt. 2 (C) *f* *p sub.*

Bass Tbn. *p sub.*

Perc.1 Cowbell *f*

Perc.2 Cymbal - Bass dr. - Tam-tam
noisy beater for all *f*

Harp *p sub.*

Vln. solo *mp*

Vln I *p sub.*

Vln II *p sub.*

Vla *p sub.*

Vc. *f* *pizz.* *p sub.* *arco*

Db. *f* *pizz.* *p sub.*

[illegible]

3. Prosody (BWV 1011 & Bergman)
Kaija Saariaho in memoriam

1 *Molto sensibile, colla parte* ♩ = 42-48

Cl.1 (B♭) *ppp*

Perc. 1 *Crotales* *arco* *ppp* *sim.*

Perc. 2 *Vibraphone* *motor on slow* *arco* *pp* *sim.*

Harp

Vln. solo *pp* *p*

Molto sensibile, colla parte ♩ = 42-48

Vln I *ppp*

Vln II *ppp*

Vla

Vc.

Db.

7

Cl.1 (B♭) *solo* *pp*

Perc. 1 *(Crot.)* *pp*

Perc. 2

Harp *pp*

Vln. solo *mf* *pp*

Vln I *pp* *pp sempre*

Vln II *pp* *pp sempre*

Vla *pp*

Vc. *pp*

Db.

[illegible]

[illegible]

22 **Legato**

Fl. *mp* *pp* *tr*

Alto Fl. *mp* *pp* *change to Piccolo*

Ob.1 *mp* *p* *pp*

E. Hn. *mp* *pp*

Cl.1 (Bb) *mp* *pp*

Bass Cl. (Bb)

Bsn. 1 *mp* *pp*

Bsn. 2

Hn. 1 (F)

Hn. 2 (F)

Tpt. 1 (C) (Harmon mute with tube sempre) *pp*

Tpt. 2 (C) (Harmon mute with tube sempre) *pp*

Bass Tbn. (Harmon mute with tube sempre) *pp*

Perc.1 Sandpaper blocks continuously *pp*

Perc.2 *mp* *pp*

Harp *mp* *pp* *bisbigl.*

Vln. solo *pp* *mp*

Vln I **Legato** *pp* *con sord.* *solo* *p*

Vln II *pp* *con sord.*

Vla *p* *con sord. pizz.* *arco* *pp*

Vc. *p* *con sord. pizz.* *arco* *pp*

Db. *p* *con sord.) pizz.*

[illegible]

[illegible]

[illegible]

Libero, più mosso e poco agitato, colla parte

40

Fl. *p* *pp*

Picc. *p* *pp*

Ob.1

E. Hn.

Cl.1 (Bb) *pp* *pp*

Bass Cl. (Bb) *pp* *pp*

Bsn. 1 *pp*

Bsn. 2

Hn. 1 (F) *pp*

Hn. 2 (F) *pp*

Tpt. 1 (C) *pp*

Tpt. 2 (C) *pp* air only

Bass Tbn.

Perc.1 (Cymb.) *pp* Sandpaper blocks *pp*

Perc.2 (Tam-t.) *pp*

Harp *p* *pp* *bisbigl.*

Vln. solo

Vln I *div.* *pp* *unis. s.p.*

Vln II *pp* *s.p.*

Vla *pp* *s.p.*

Vc. *pp*

Db. *p* *pp* *ossia: tacet*

43

T

Fl.

Picc.

air only

change to Alto Flute

Ob.1

E. Hn.

Cl.1 (Bb)

Bass Cl. (Bb)

air only

Bsn. 1

Bsn. 2

Hn. 1 (F)

Hn. 2 (F)

Tpt. 1 (C)

air only

pp

change to harmon mute w/tube

Tpt. 2 (C)

change to harmon mute w/tube

Bass Tbn.

Perc.1

(Sandp. bl.)

Perc.2

Harp

Vln. solo

Vln I

Vln II

div.

Vla

Vc.

(ord.)

Db.

50

Fl.

Alto Fl.

Ob. 1

E. Hn.

Cl. 1 (Bb)

Bass Cl. (Bb)

Bsn. 1

Bsn. 2

Hn. 1 (F)

Hn. 2 (F)

Tpt. 1 (C)

Tpt. 2 (C)

Bass Tbn.

Perc. 1

Perc. 2 (Vibr.)

Harp

Vln. solo

Vln I

Vln II

Vla

Vc.

Db.

mp

pp

p

pp

pizz.

arco

pizz.

p

pp

pizz.

p

pizz.

p

54

Fl.

Alto Fl.

Ob. 1

E. Hn.

Cl. 1 (Bb)

Bass Cl. (Bb)

Bsn. 1

Bsn. 2

Hn. 1 (F)

Hn. 2 (F)

Tpt. 1 (C)

Tpt. 2 (C)

Bass Tbn.

Perc. 1

Perc. 2 (Vibr.)

Harp

Vln. solo

Vln I

Vln II

Vla

Vc.

Db.

change to Piccolo

motor on slow

arco

pizz.

pp

mp

ppp

U

[illegible]

64 (tr) **V**

Fl. *slow, wide vibrato* *pp*

Picc. *slow, wide vibrato* *pp*

Ob.1 *slow, wide vibrato* *pp*

E. Hn.

Cl.1 (Bb) *slow, wide vibrato* *pp* *vibr. sim.* *pp*

Bass Cl. (Bb) *slow, wide vibrato* *pp*

Bsn. 1

Bsn. 2

Hn. 1 (F)

Hn. 2 (F)

Tpt. 1 (C) *Harmon mute w/tube* *slow, wide vibrato* *pp* *sim.*

Tpt. 2 (C) *Harmon mute w/tube* *slow, wide vibrato* *pp* *sim.*

Bass Tbn.

Perc. 1 (Crot.) *ord.* *p*

Perc. 2 *Tam-tam* *pp* *Vibraphone motor on slow* *pp* *lv.* *

Harp *p*

Vln. solo *ord.* *pp* *8va*

Vln I *s.t. estr.* *ord.* *pp* *s.t. estr.* *ord.* *s.t. estr.*

Vln II *s.t. estr.* *ord.* *pp* *s.p. estr.* *ord.* *ppp* *pp* *s.p. estr.*

Vla *s.t. estr.* *ord.* *pp* *s.p. estr.* *ord.* *ppp* *pp* *s.t. estr.*

Vc. *s.t. estr.* *ord.* *pp* *s.p. estr.* *ord.* *pp* *s.t. estr.*

Db. *s.t. estr.* *ord.* *pp* *s.t. estr.* *ord.* *s.t. estr.*

70

Fl. *slow, wide vibrato* *(ord.)* *ppp*

Picc. *slow, wide vibrato* *(ord.)* *ppp*

Ob.1

E. Hn.

Cl.1 (Bb) *tr* *ppp*

Bass Cl. (Bb)

Bsn. 1

Bsn. 2

Hn. 1 (F)

Hn. 2 (F)

Tpt. 1 (C)

Tpt. 2 (C)

Bass Tbn.

Perc. 1 *(Crot.)* *arco* *ppp*

Perc.2 *Bass drum* *ppp* *Tam-tam* *ppp* *quasi niente*

Harp *ppp*

Vln. solo *loco* *ppp*

Vln I *div. ord.* *quasi niente* *ord.* *3* *3* *unis.*

Vln II *ord.* *quasi niente* *ord.*

Vla *div.* *quasi niente*

Vc. *ord.* *s.t. estr.* *ord.* *quasi niente*

Db. *ord. (ossia: 8va)* *quasi niente*