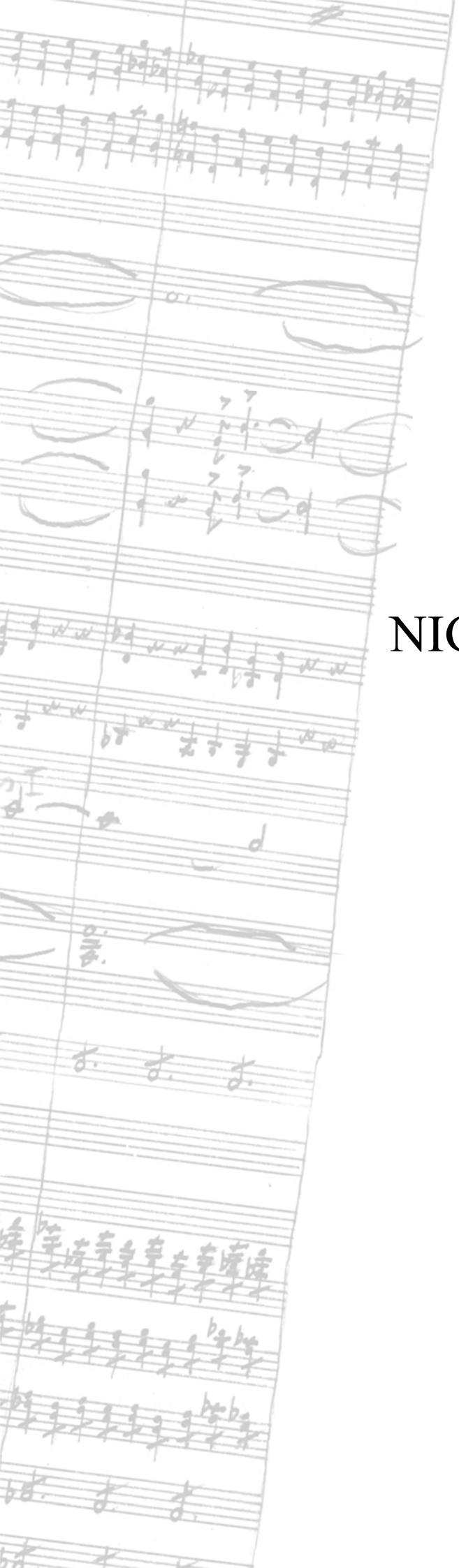

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Kai Nieminen

IF ON A WINTER'S NIGHT A TRAVELLER…

Concerto for guitar and small orchestra

(2009/2017)

SCORE

Kai Nieminen

IF ON A WINTER'S NIGHT A TRAVELLER…

Concerto for guitar and small orchestra

Durata: 25 min.

Instrumentation:

Flute
Oboe
English Horn
Clarinet
Bassoon
Horn
Trumpet
Percussion [Reco-reco, Finger Cymbals, Vibraphone,
2 Tam-tam (Medium & Large), Tubular Bells]
Strings

Orchestral parts available for hire.

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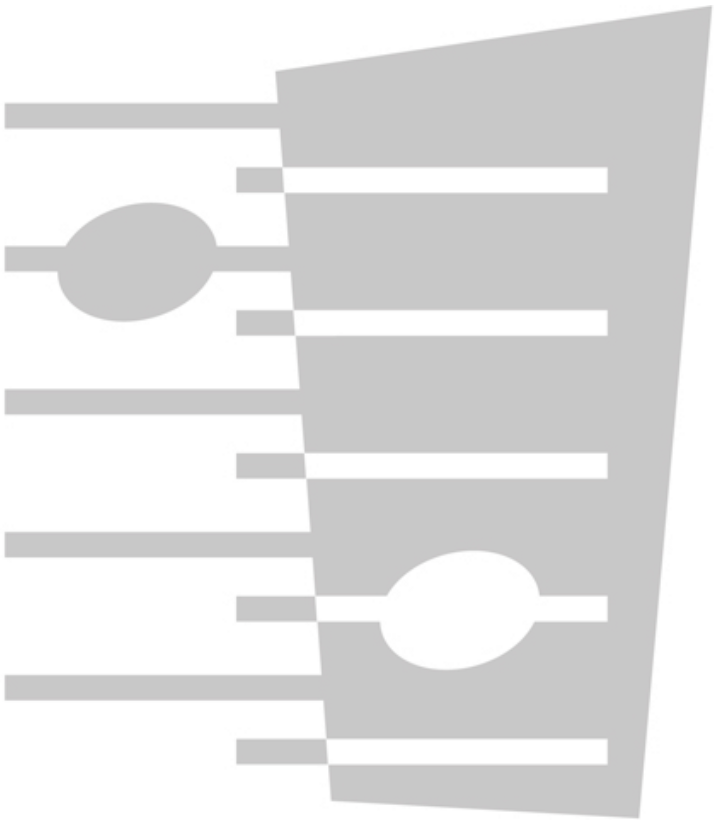


KAI NIEMINEN • GUITAR CONCERTO

The Concerto for Guitar and Chamber Orchestra, "If on a Winter's Night a Traveller" was completed in the summer of 2009. The work is based on the title of the celebrated book by Italo Calvino (1923-1985,) which has been in no small way an inspiration for the concerto, particularly in its mysterious and uneasy atmosphere of the opening chapter after which the book is named. We also find other influences of Calvino's writing in Kai Nieminen's compositions for example the orchestral piece "Invisible Cities."

My own association with Kai Nieminen goes back to 1998 when we first worked together at a guitar festival held in Gavle, Sweden. Kai, in choosing the title for his Concerto, said he found similarities to my own career as an itinerant musician, the demands of the profession requiring frequent travel, particularly in the earlier years in the mid-1960s and 1970s, to what then were for me often unfamiliar cities and towns. Indeed perhaps like many of my colleagues I seem to have lost count of the railway stations and airports I have used over the years.

The Guitar Concerto therefore has in it a sense of constantly moving on in ones mind, but with also a feeling of nostalgia and at times sadness. Originally planned as a somewhat more virtuosic work, the death of his father in the spring of 2009 resulted in Kai Nieminen revising the overall concept, the work assuming a more reflective and lyrical nature.

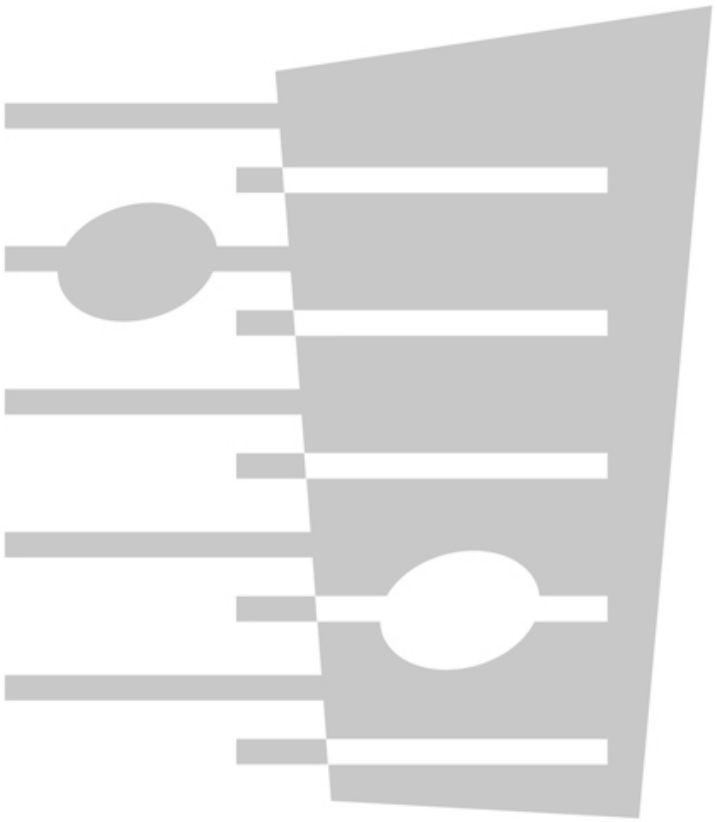
The first movement is a homage to the Brazilian composer Heitor Villa-Lobos, which is also reflected in the cadenza. The second movement shows Kai Nieminen's love of folk music, and the Irish traditional melody "She Moved Through the Fair," which he had heard me perform some years previously, appears in a somewhat modified form becoming a sort of funeral march, as a memorial to his late father. The third movement is a kind of lullaby, the gentle eighth-note triplet patterns heard on the guitar for a good part of the movement are a reference perhaps to the celebrated "Jesu, Joy of Man's Desiring" from J.S. Bach's Cantata BWV 147.

As with several of Kai Nieminen's compositions, the Guitar Concerto has in it a sense of mysterious and fleeting images, at times turning towards a more pagan atmosphere, influenced by civilizations and cultures from the dim and distant past. Stonehenge, the ancient monument in Wiltshire, not too far from my home, has fascinated Kai for a long time, and his first sight of it one bleak winter's night, with the huge monoliths in the cold moonlight was to say the least dramatic. In something of a contrast to this was the visit to the grave of the composer Frederick Delius at Limpsfield, Surrey, with beautiful spring sunshine and birdsong all around. Indeed, the music of Delius and more latterly Toru Takemitsu, have played a part in Kai Nieminen's compositional development, though of course his musical language is often quite different, but it is the mystical elements, the wonderment and appreciation of the forces of Nature beyond our control that influence and inspire these beautiful sounds. From the man on the cold, lonely railway platform, to the many unanswered questions of the cosmos, Kai Nieminen's music brings home that none of us are immortal, and that in our perhaps frantic and cluttered existence, life in itself is a journey, a journey with many beautiful things which we so often fail to see understand and appreciate.

John Mills

Fp: John Mills, guitar, Joensuu City Orchestra, cond. Esa Heikkilä.
17 September 2009 Carelia hall, Joensuu

Duration ca 25'
Publisher: Fennica Gehrman Oy, Helsinki



Corr. 2018-06-04

to John Mills

If on A Winter's Night A Traveller...

concerto for guitar and small orchestra

To the memory of my father

I

If on a Winter's Night a Traveller...
Outside Town of Malbork...

KAI NIEMINEN (2009)

Moderato ma aspettando ♩ = 60

Flute

Oboe

lirico e trasparente

pp

English Horn

Clarinet

Bassoon

Horn

Trumpet

Percussion

Reco-reco

pp *mp* *pp* *pp*

Solo Guitar

8

Moderato ma aspettando ♩ = 60

Violin I

Violin II

Div. à 3

p

pp

Viola

Violoncello

Double Bass

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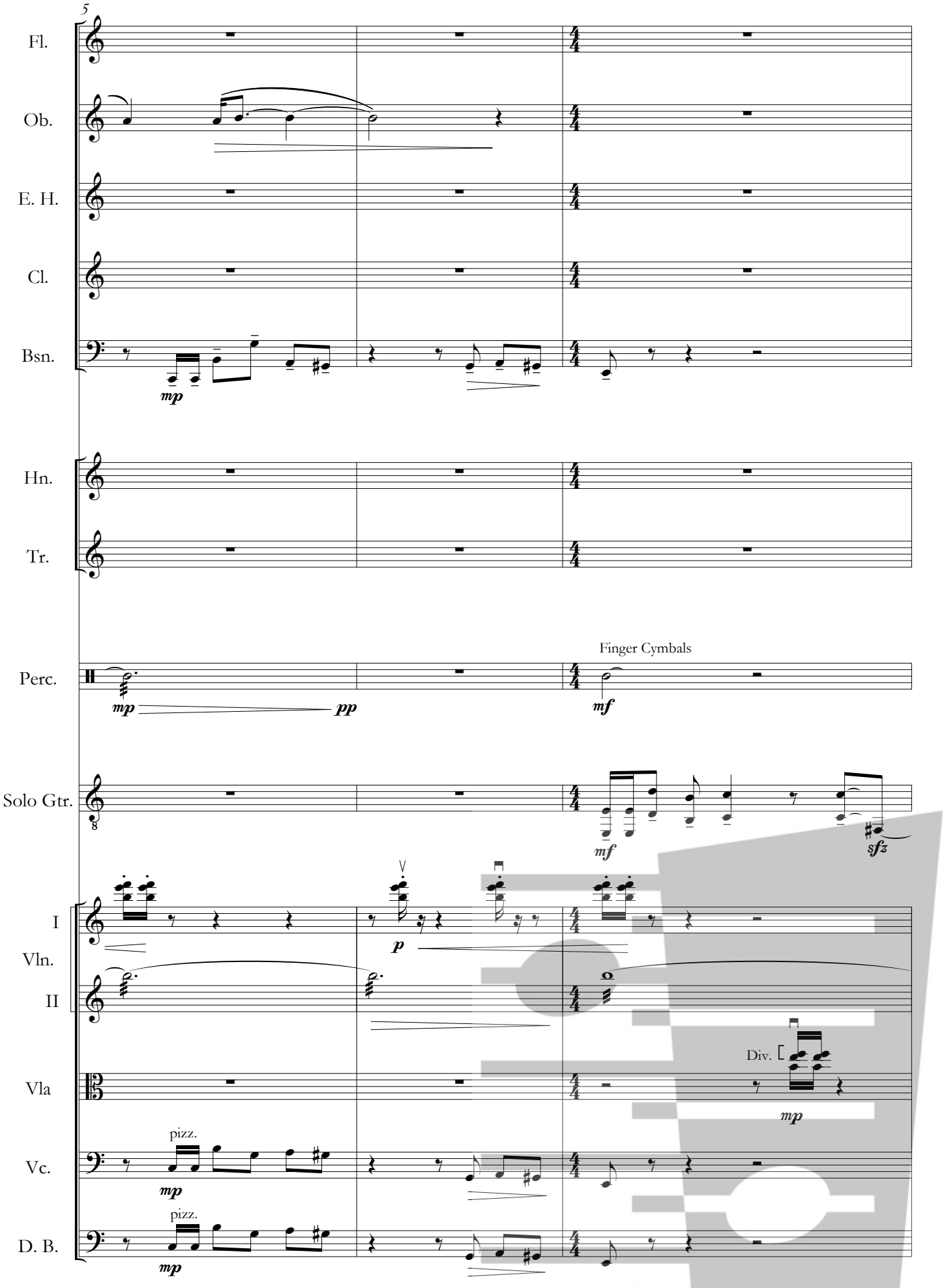
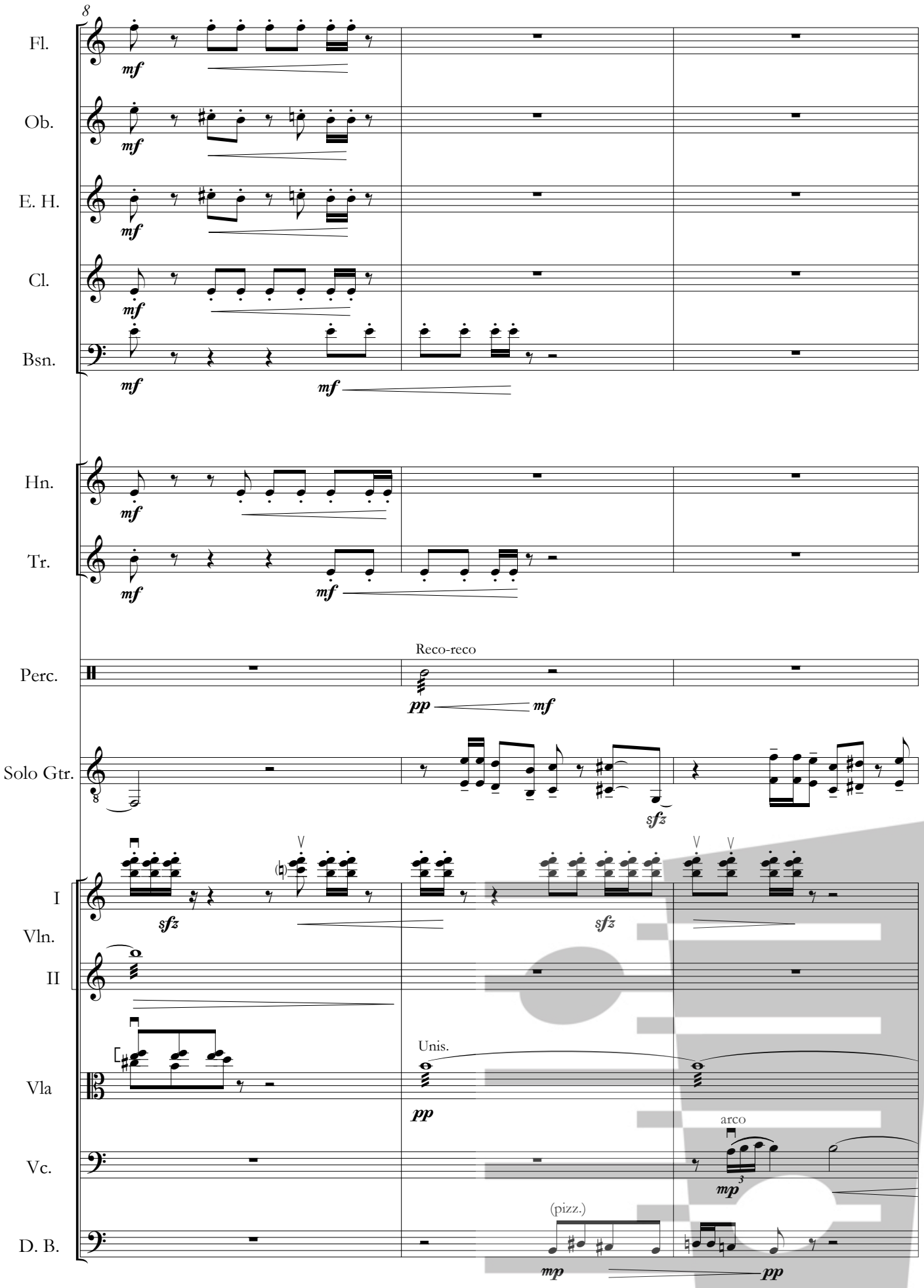
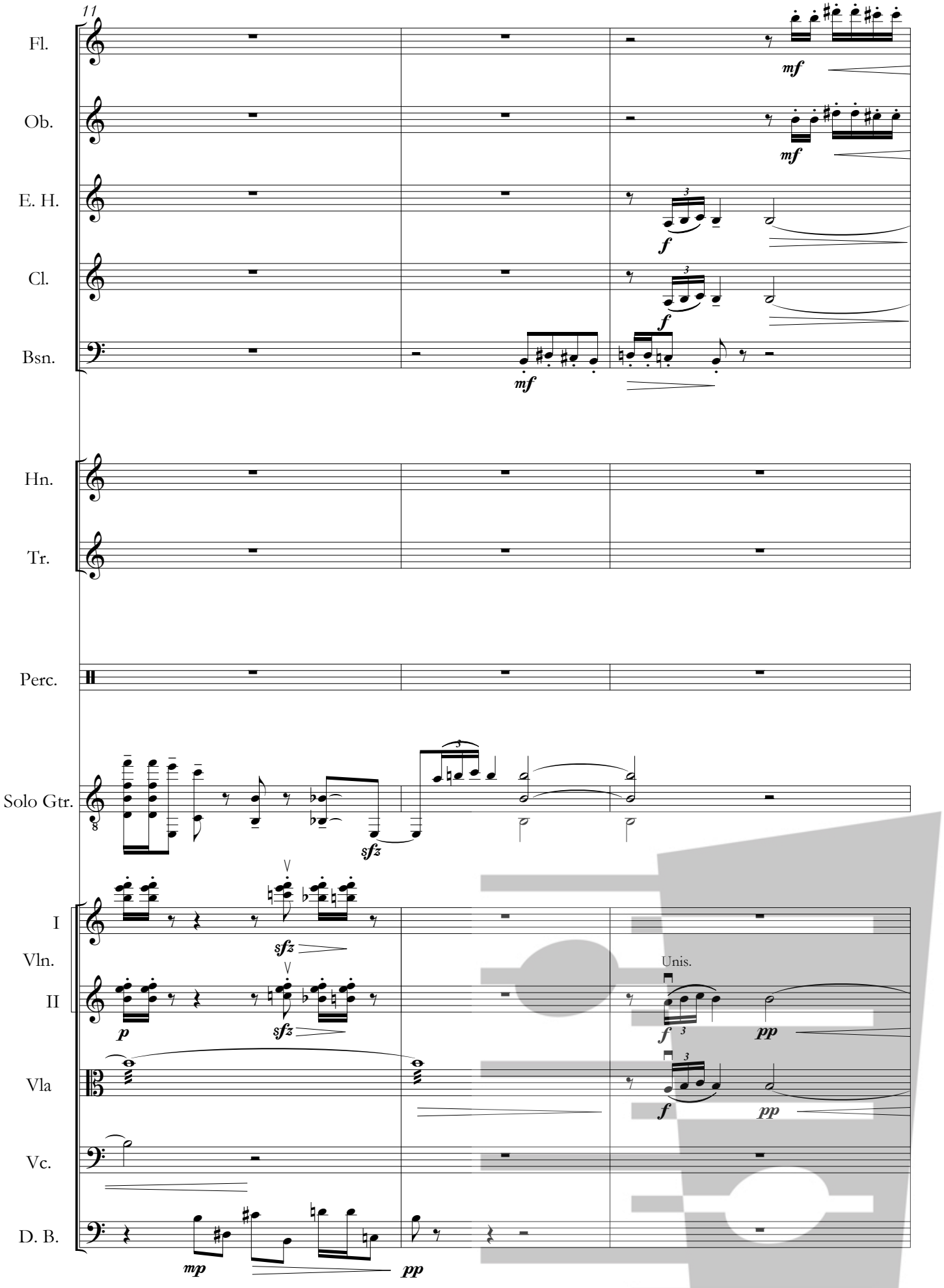
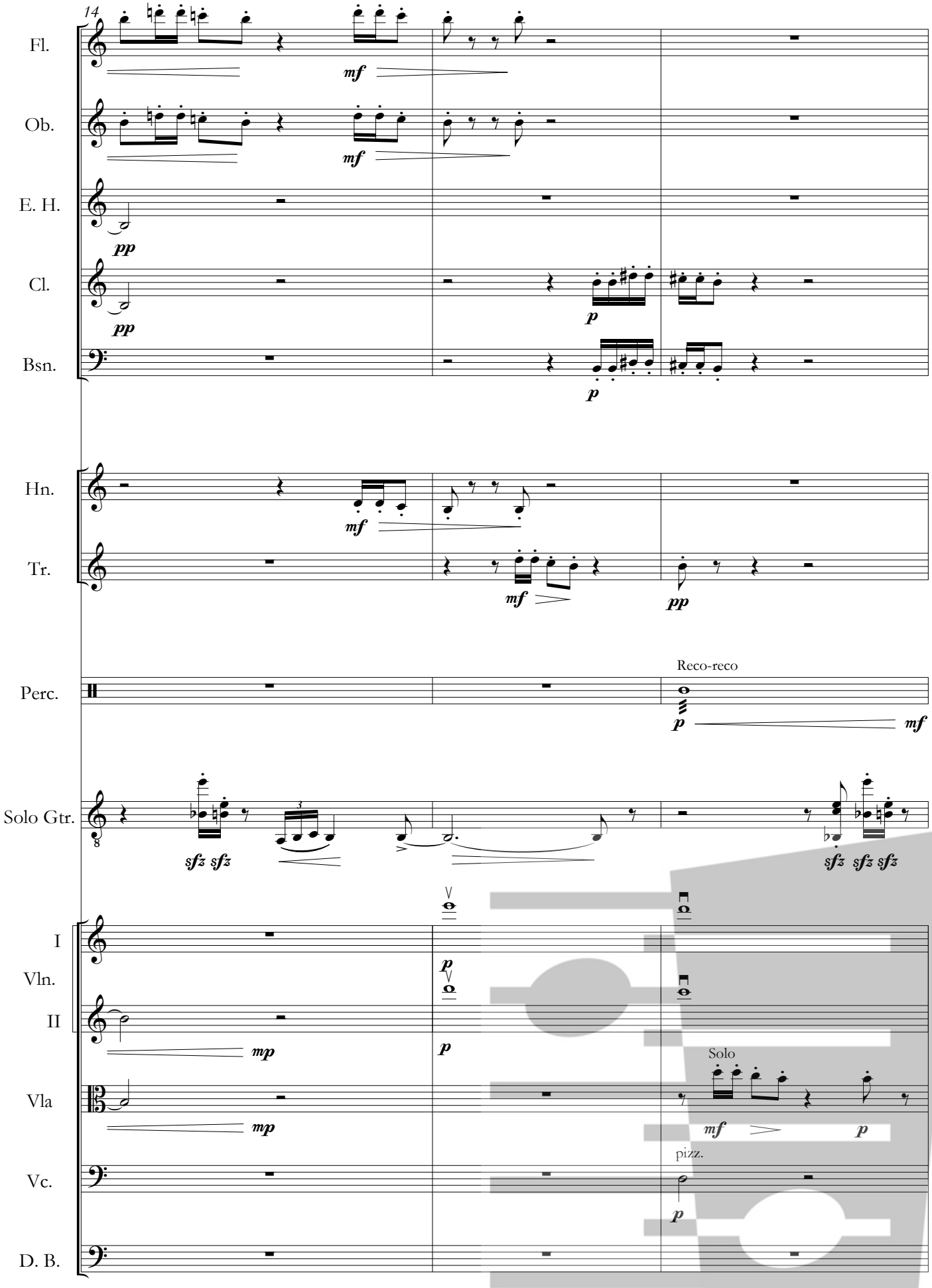
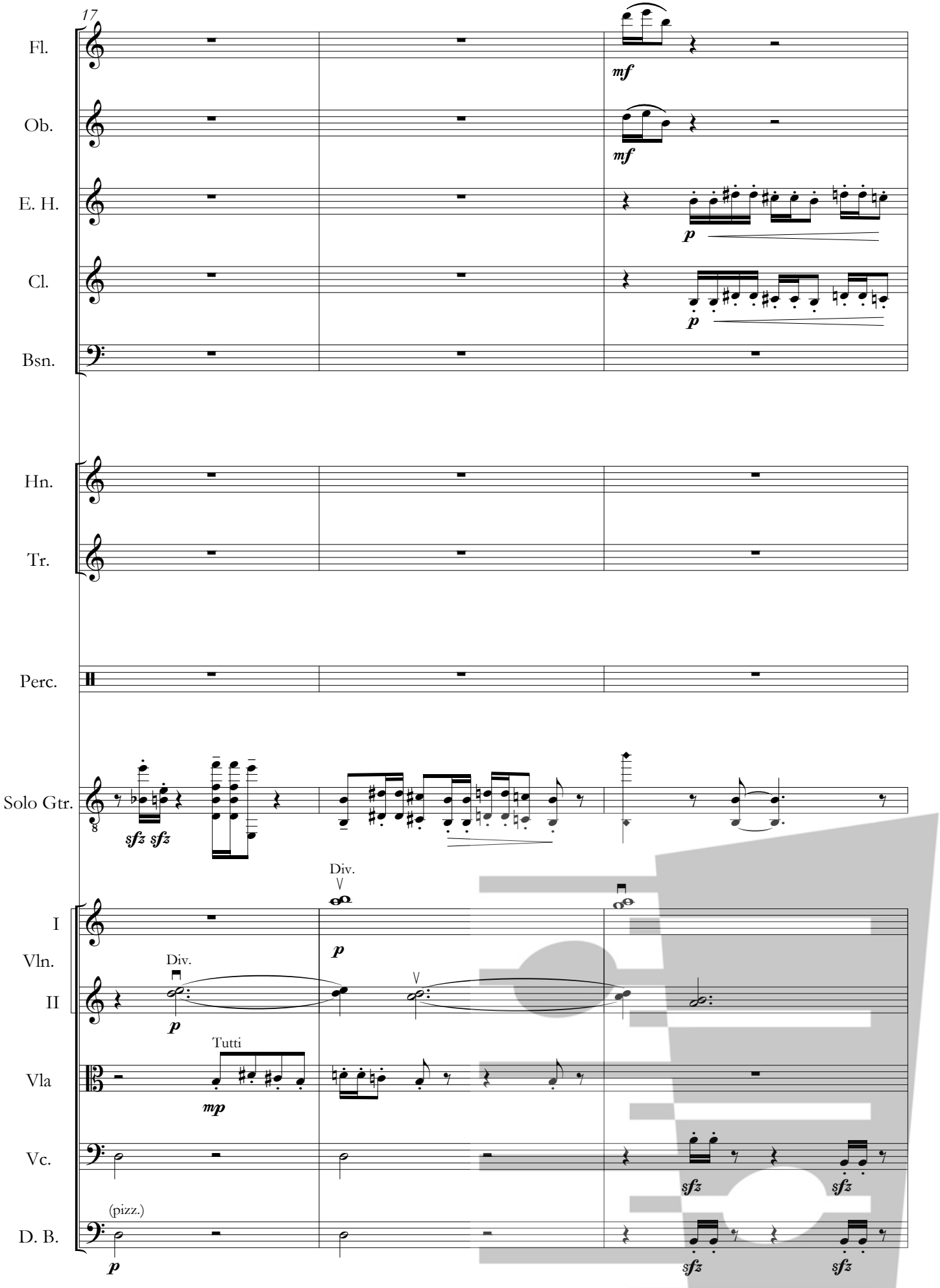
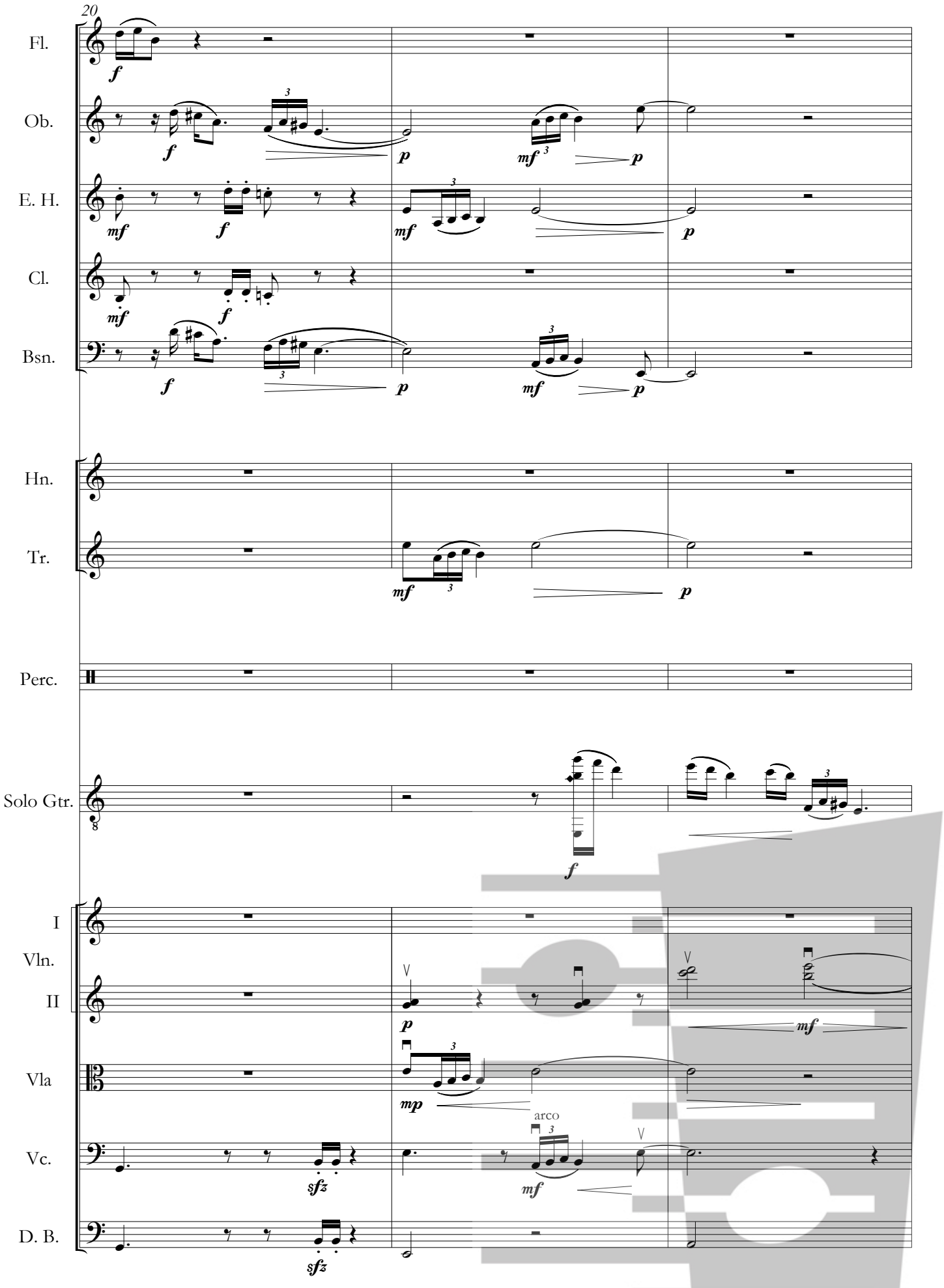

5
Fl.
Ob.
E. H.
Cl.
Bsn.
mp
Hn.
Tr.
Finger Cymbals
Perc.
mp
pp
mf
Solo Gtr.
8
mf
sfz
I
Vln.
II
p
Vla
Div.
mp
pizz.
Vc.
mp
pizz.
D. B.
mp

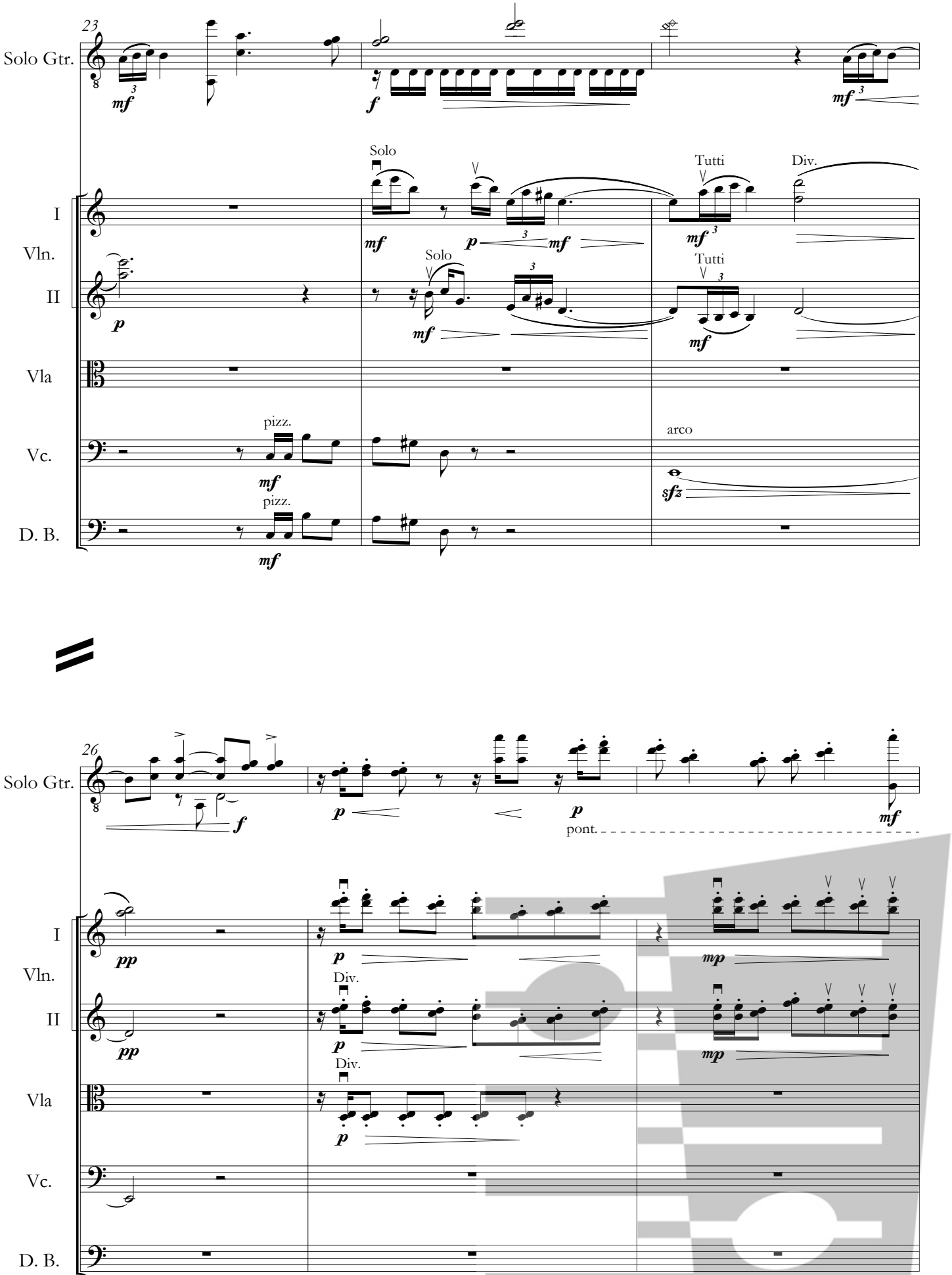

8
Fl.
Ob.
E. H.
Cl.
Bsn.
Hn.
Tr.
Perc.
Reco-reco
Solo Gtr.
I
Vln.
II
Vla
Unis.
Vc.
arco
D. B.
(pizz.)
mf
pp
sfz
mp

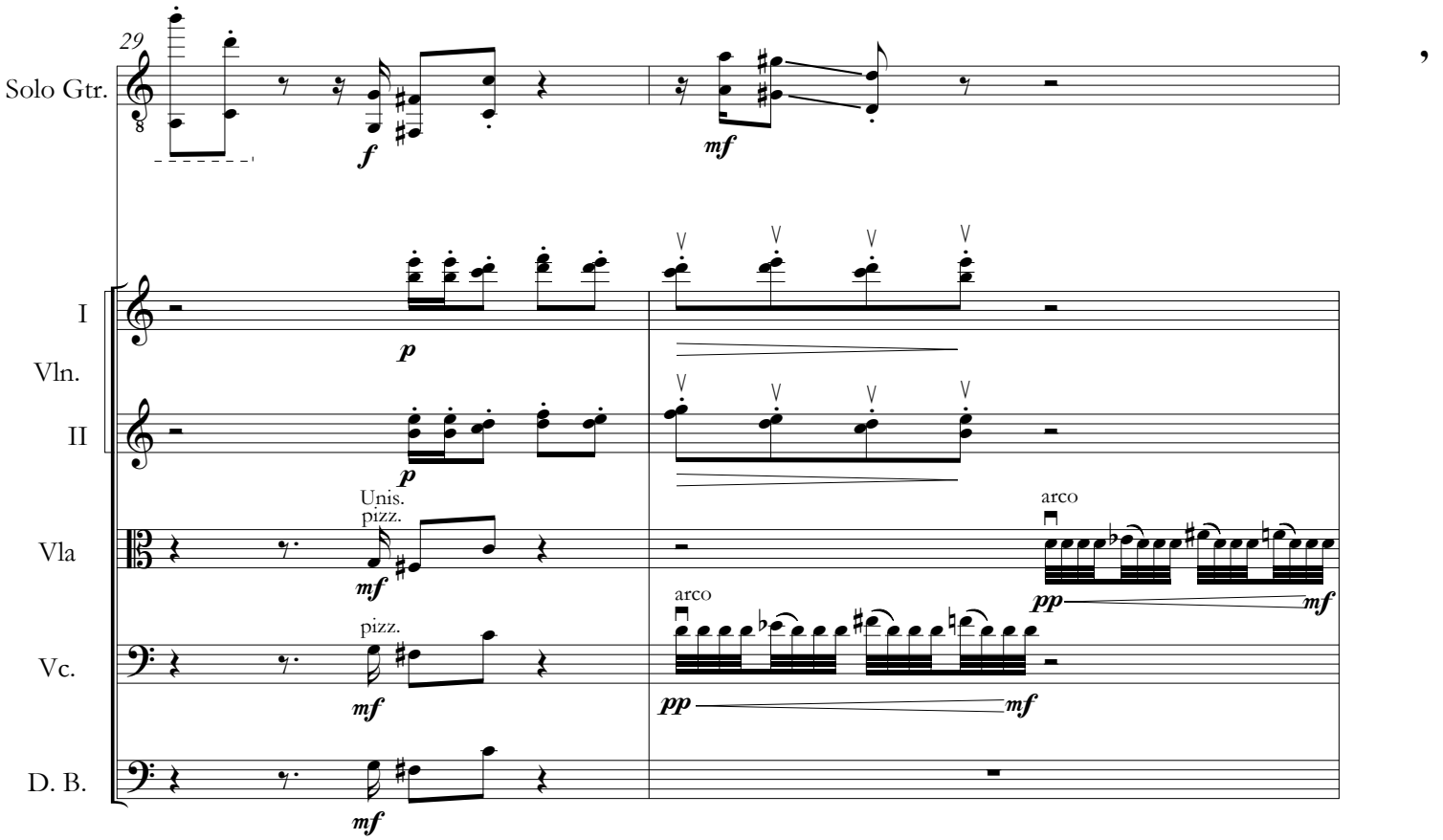

11
Fl.
Ob.
E. H.
Cl.
Bsn.
Hn.
Tr.
Perc.
Solo Gtr.
I
Vln.
II
Vla
Vc.
D. B.
mf
f
sfz
p
mp
pp
Unis.

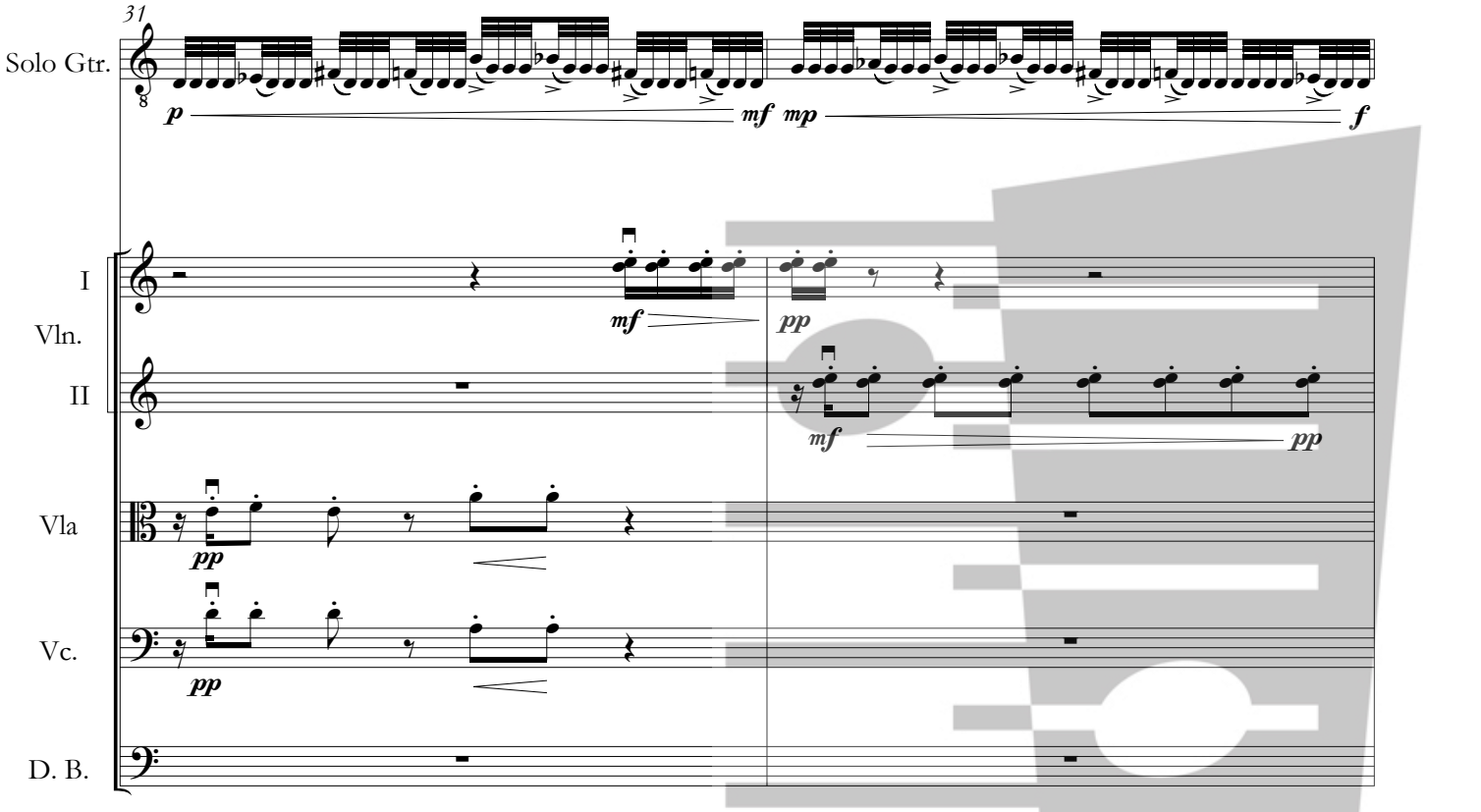

14
Fl.
Ob.
E. H.
Cl.
Bsn.
Hn.
Tr.
Perc.
Solo Gtr.
I
Vln.
II
Vla
Vc.
D. B.
mf
pp
p
mp
sfz
Reco-reco
Solo
pizz.

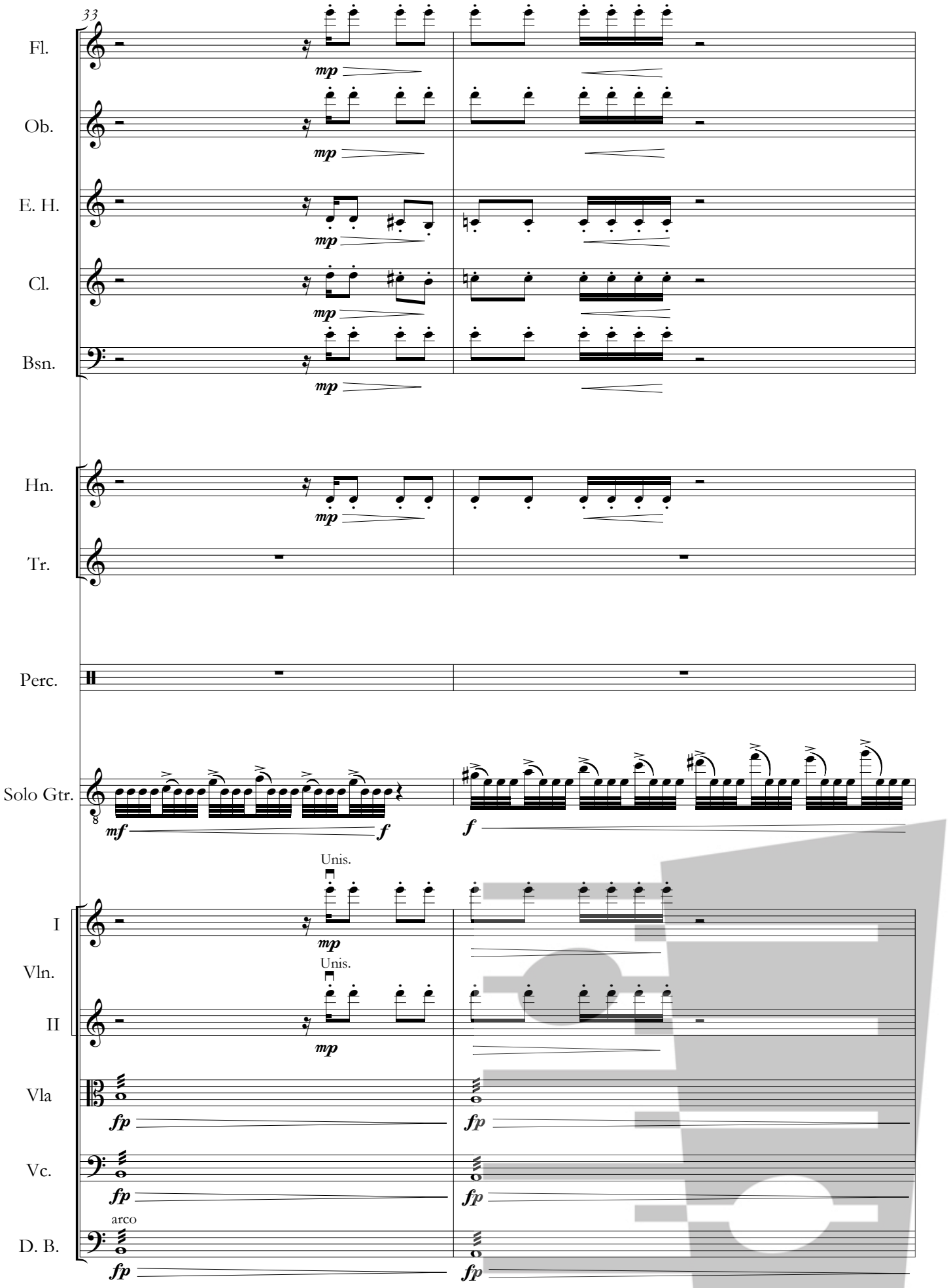

17
Fl.
Ob.
E. H.
Cl.
Bsn.
Hn.
Tr.
Perc.
Solo Gtr.
I
Vln.
II
Vla
Vc.
D. B.
mf
mf
p
p
sfz sfz
Div.
p
Div.
p
Tutti
mp
(pizz.)
p
sfz
sfz
sfz
sfz

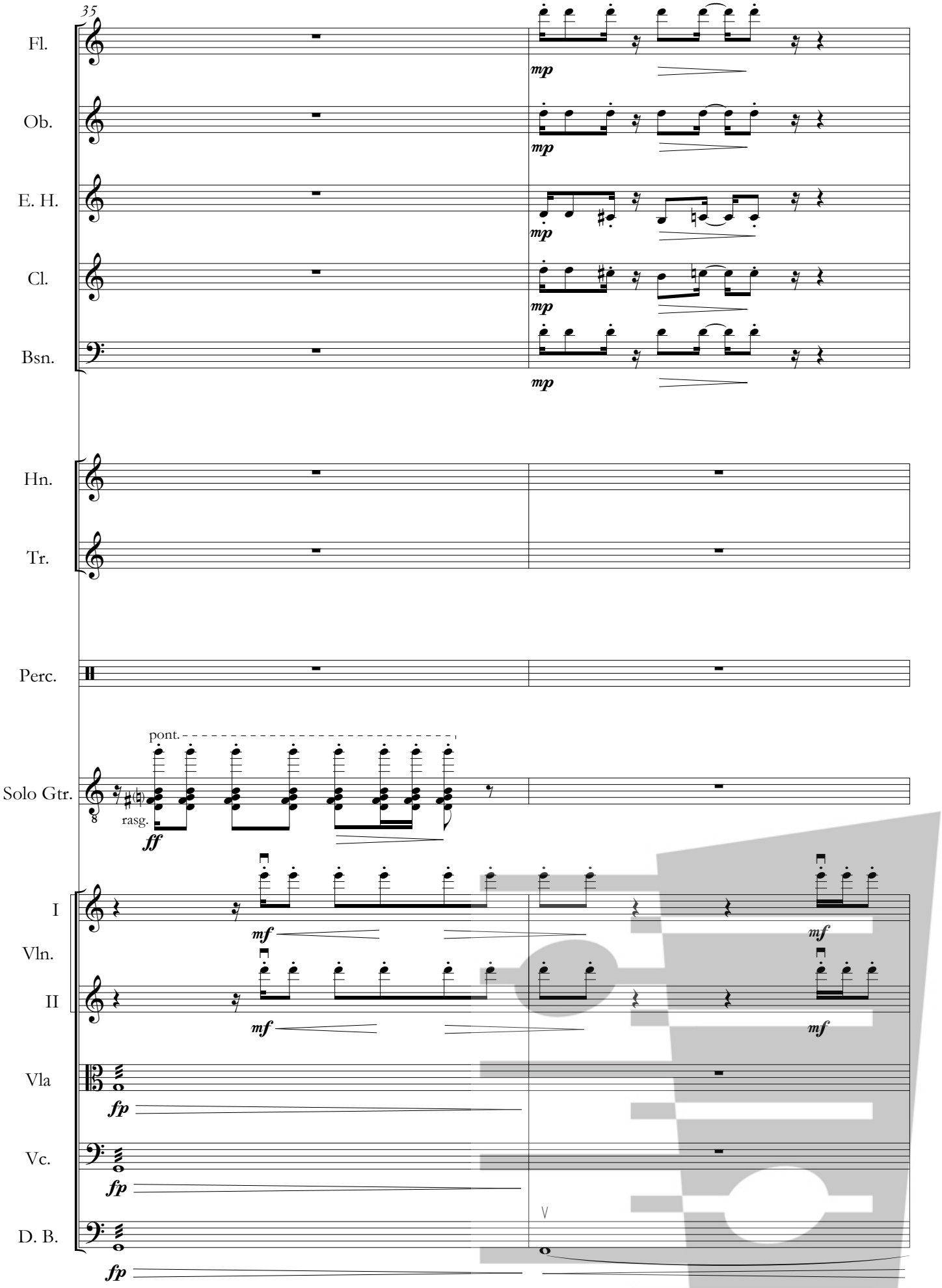

20
Fl.
Ob.
E. H.
Cl.
Bsn.
Hn.
Tr.
Perc.
Solo Gtr.
I
Vln.
II
Vla
Vc.
D. B.
arco

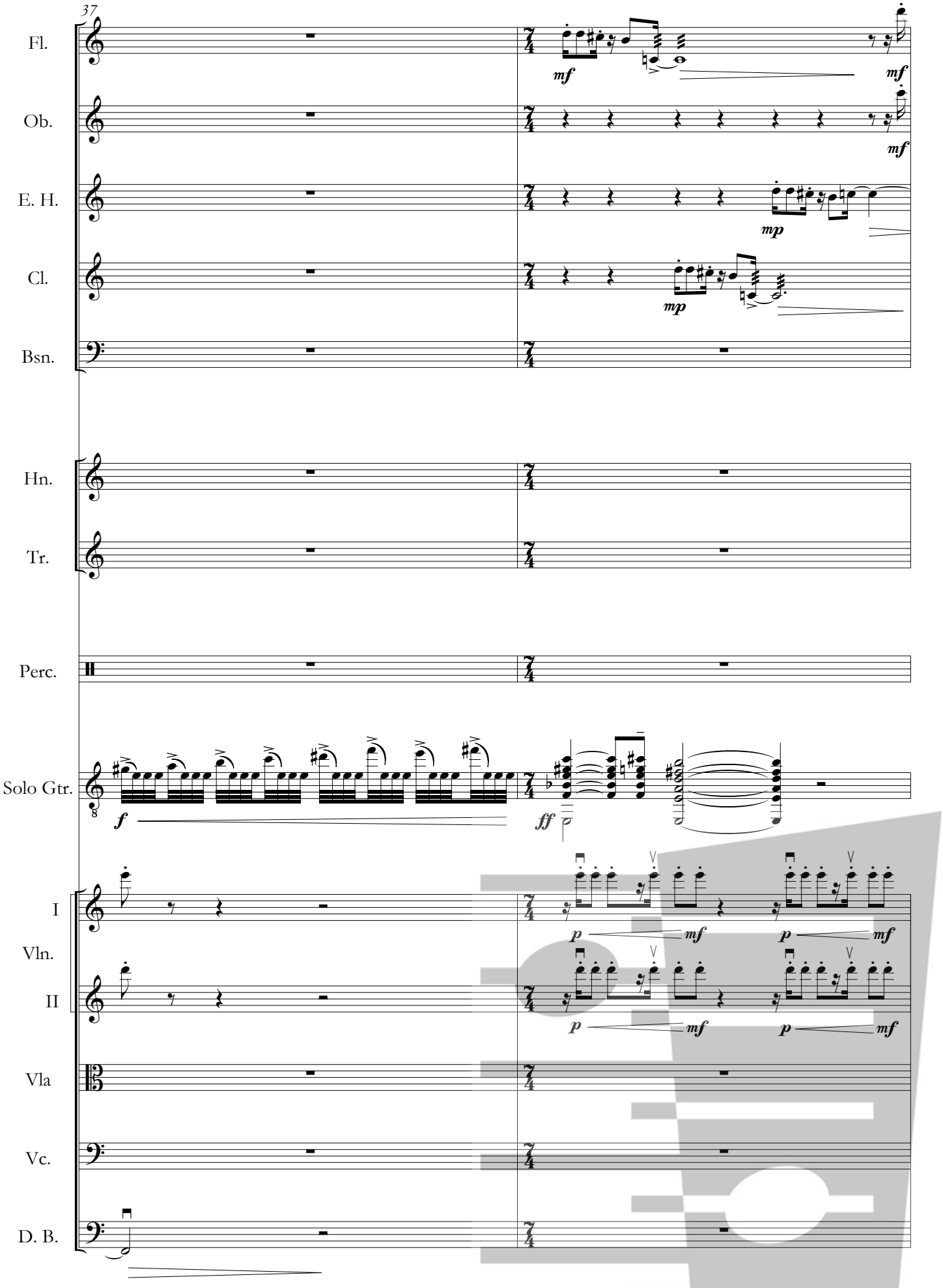

23
Solo Gtr.
I
Vln.
II
Vla
Vc.
D. B.
Solo
Tutti
Div.
pizz.
arco
26
pont.

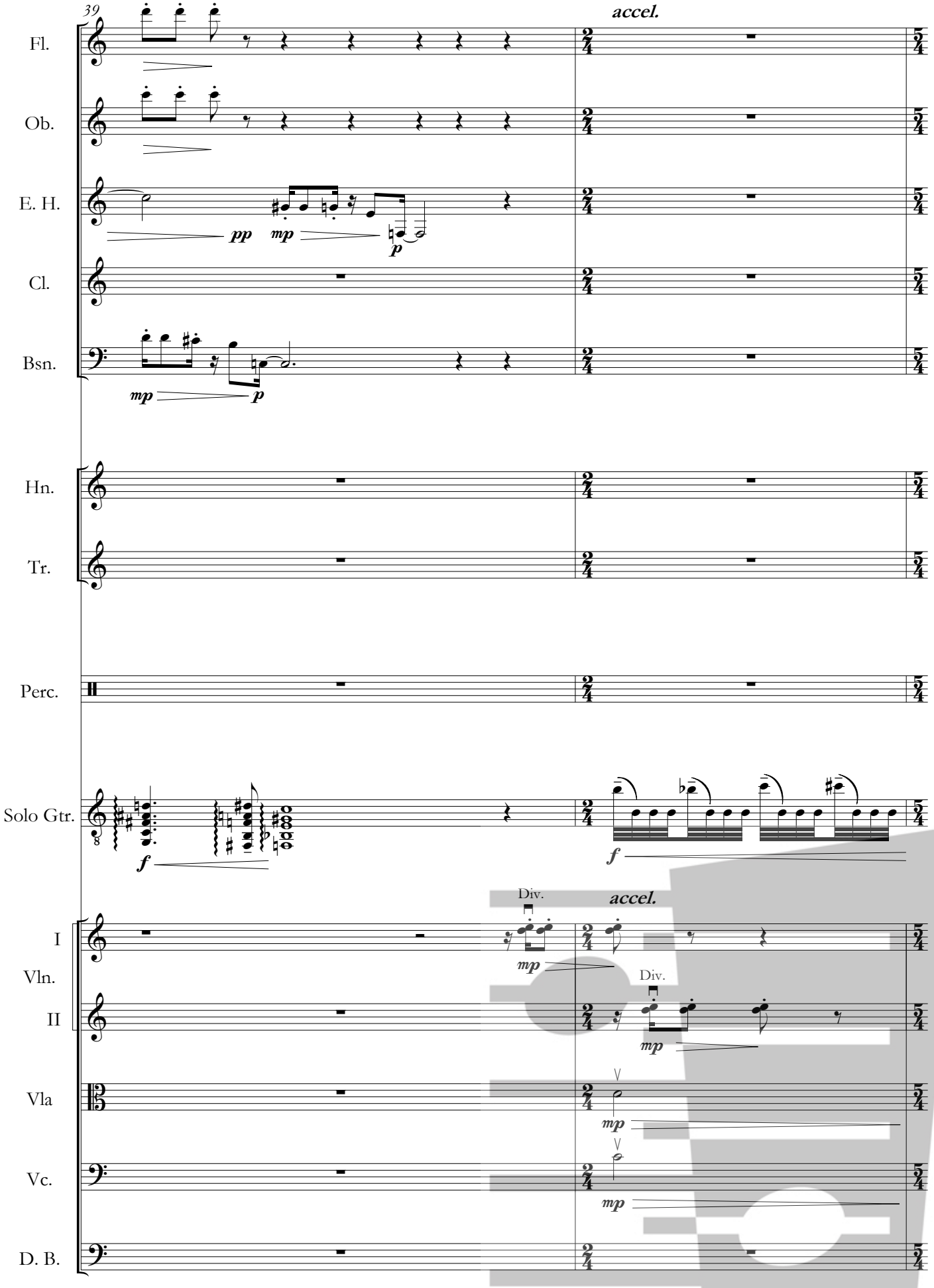

29
Solo Gtr.
I
Vln.
II
Vla
Vc.
D. B.
Unis.
pizz.
arco
pizz.
arco

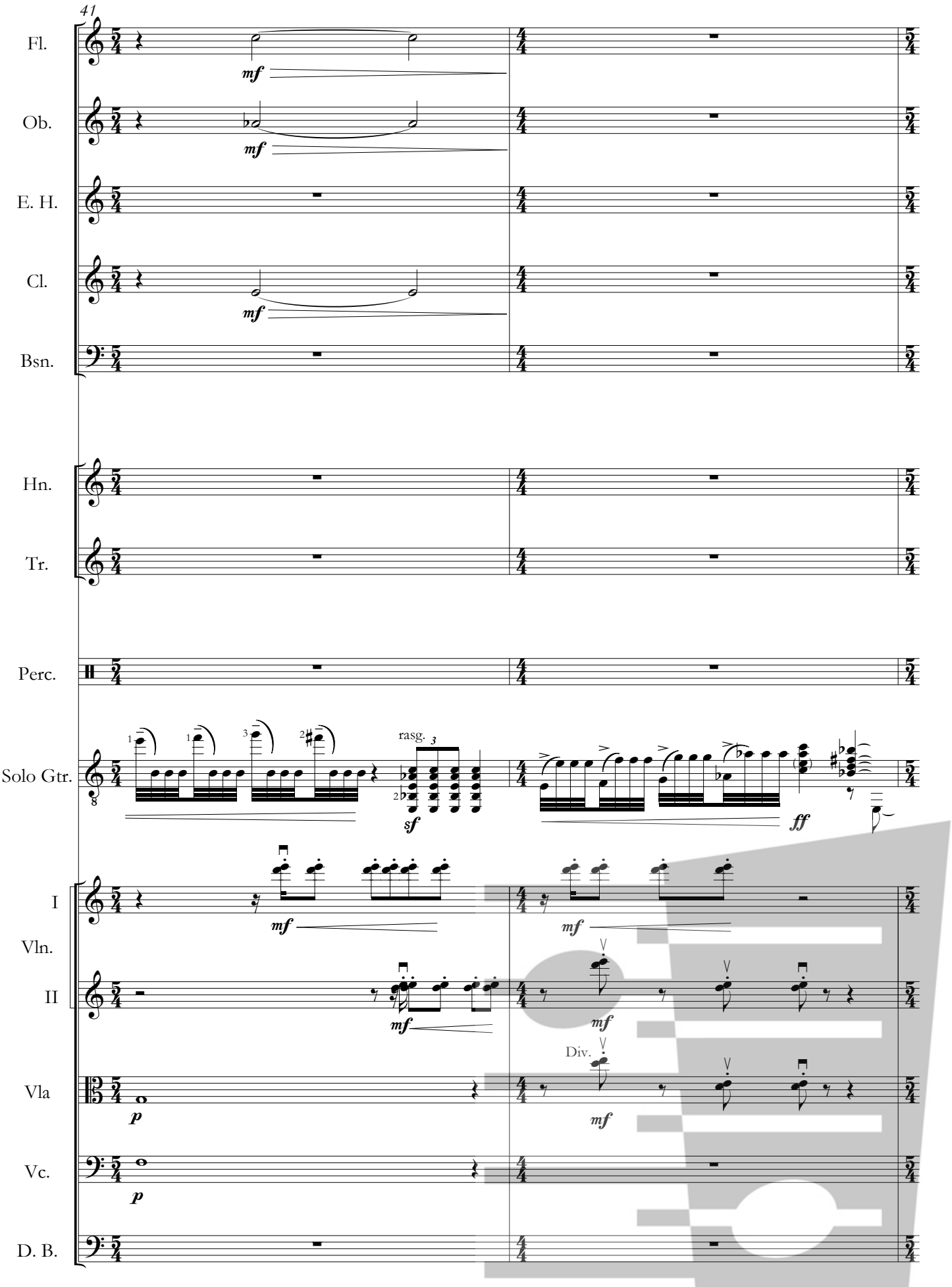

31
Solo Gtr.
I
Vln.
II
Vla
Vc.
D. B.

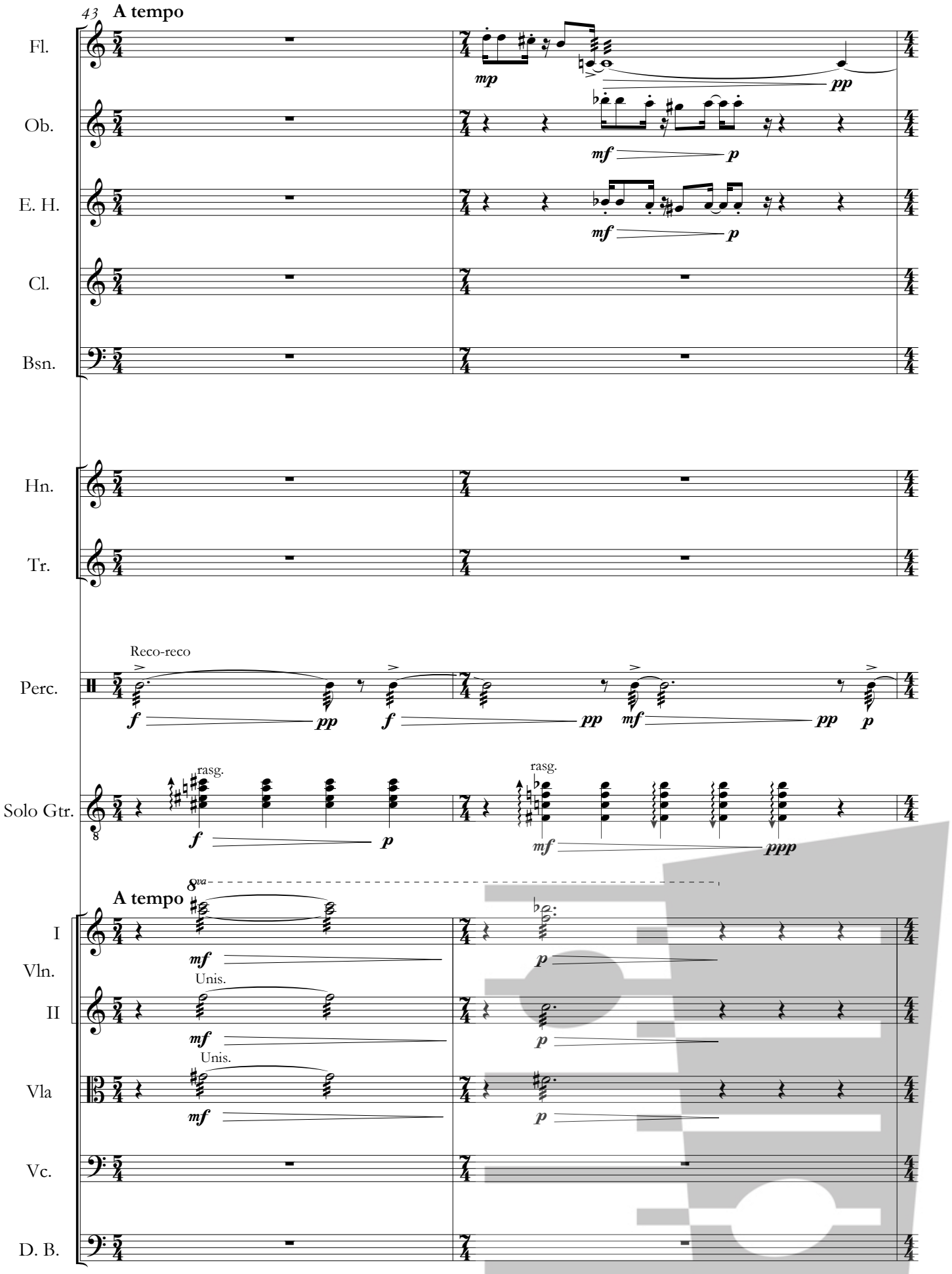

33
Fl.
Ob.
E. H.
Cl.
Bsn.
Hn.
Tr.
Perc.
Solo Gtr.
Unis.
I
Vln.
Unis.
II
Vla
Vc.
arco
D. B.
mp
mf
f
fp

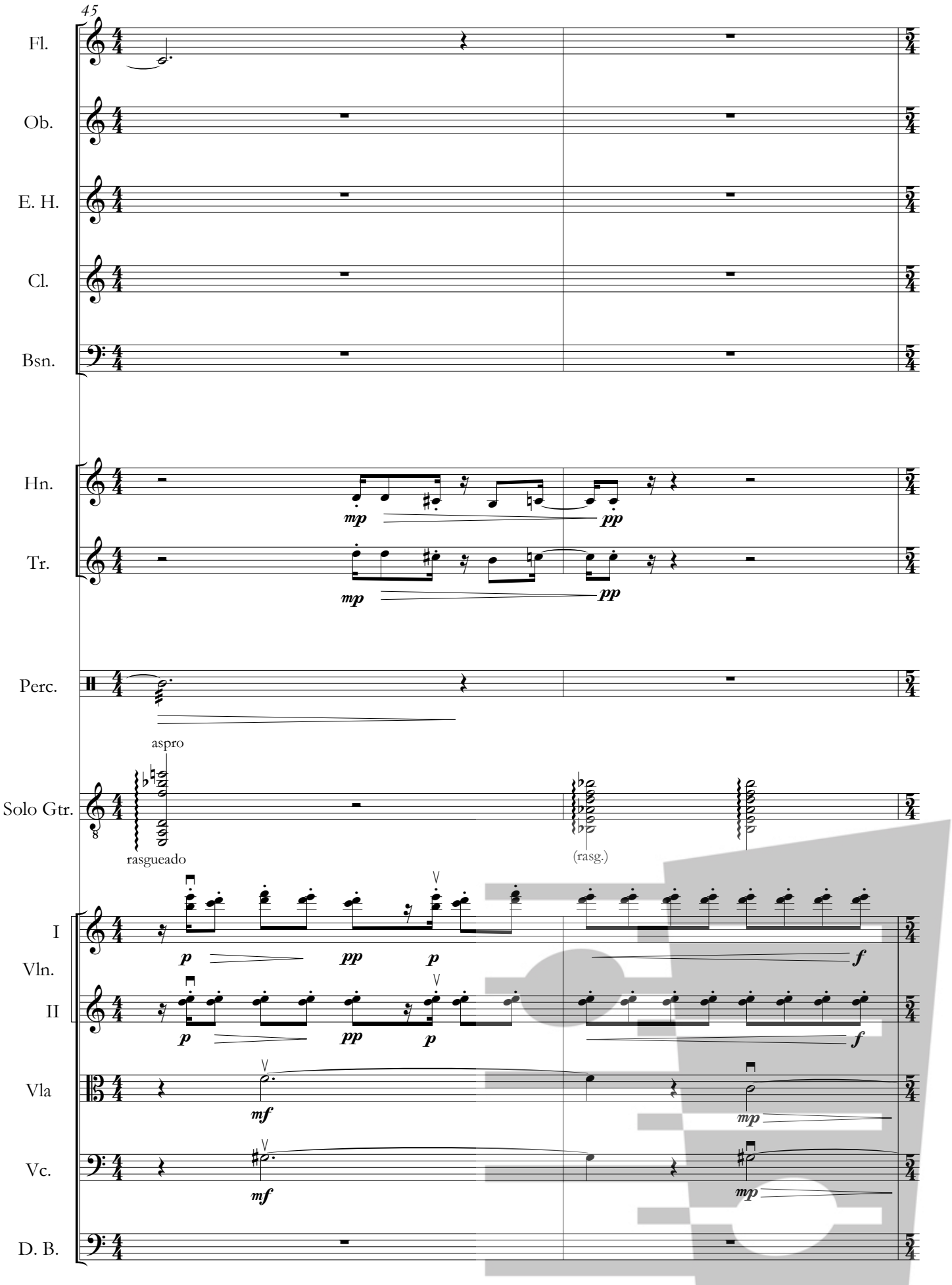

35
Fl.
Ob.
E. H.
Cl.
Bsn.
Hn.
Tr.
Perc.
Solo Gtr.
I
Vln.
II
Vla
Vc.
D. B.
mp
pont.
rasg.
ff
mf
fp

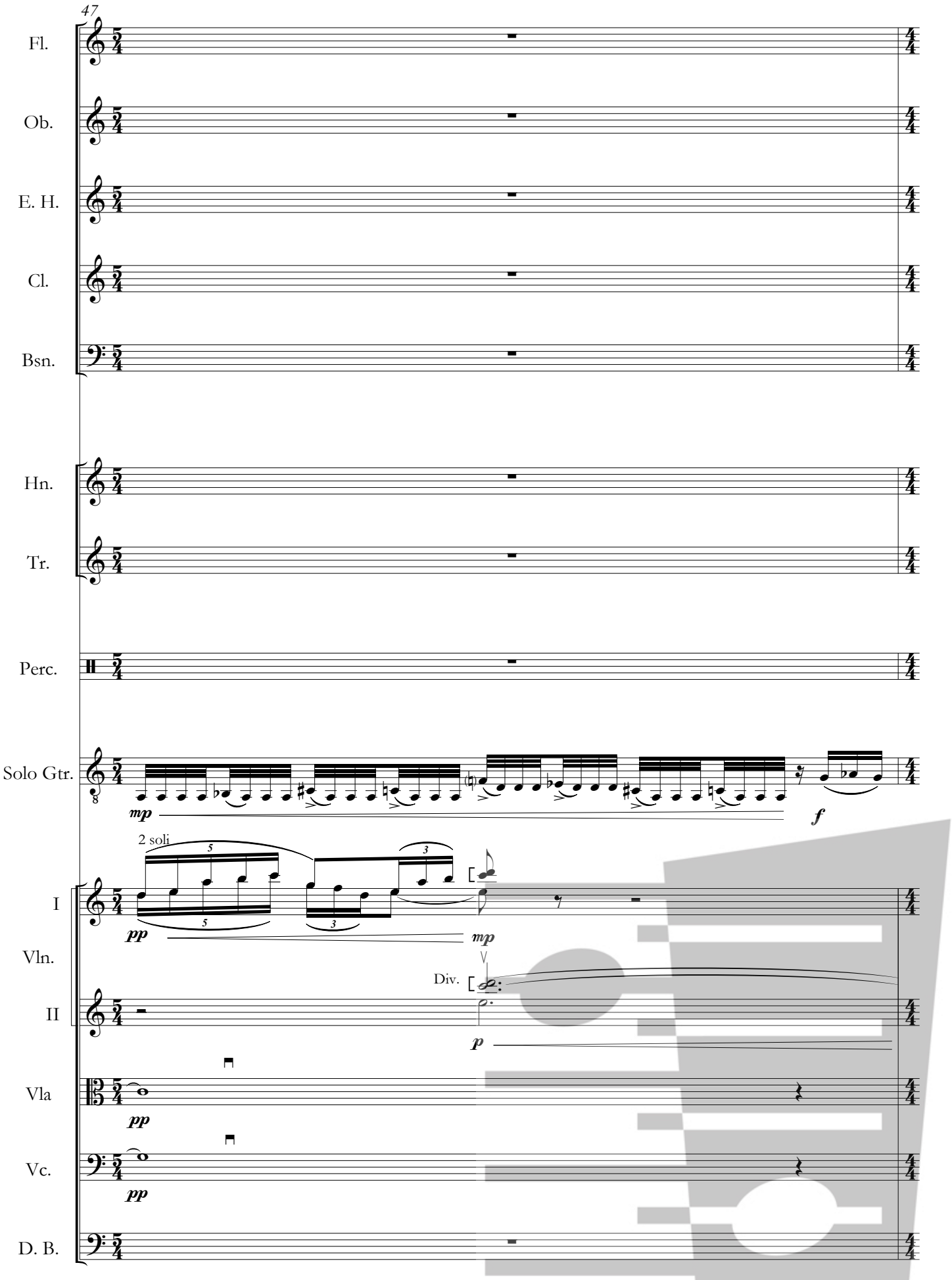

37
Fl.
Ob.
E. H.
Cl.
Bsn.
Hn.
Tr.
Perc.
Solo Gtr.
I
Vln.
II
Vla
Vc.
D. B.
mf
mp
f
ff
p

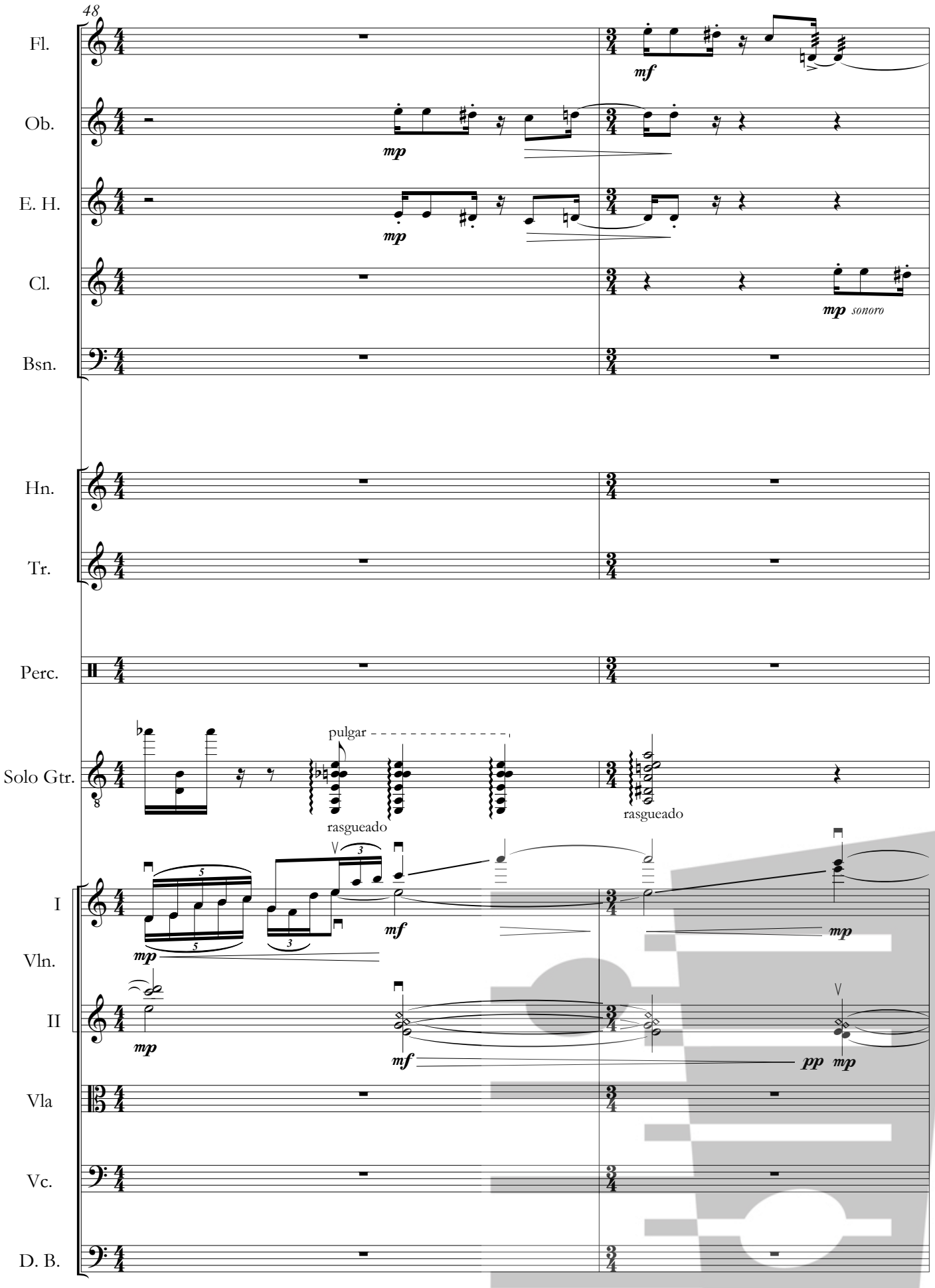

39
accel.
Fl.
Ob.
E. H.
pp
mp
p
Cl.
Bsn.
mp
p
Hn.
Tr.
Perc.
Solo Gtr.
f
f
Div.
accel.
I
Vln.
II
mp
Div.
mp
Vla
mp
Vc.
mp
D. B.

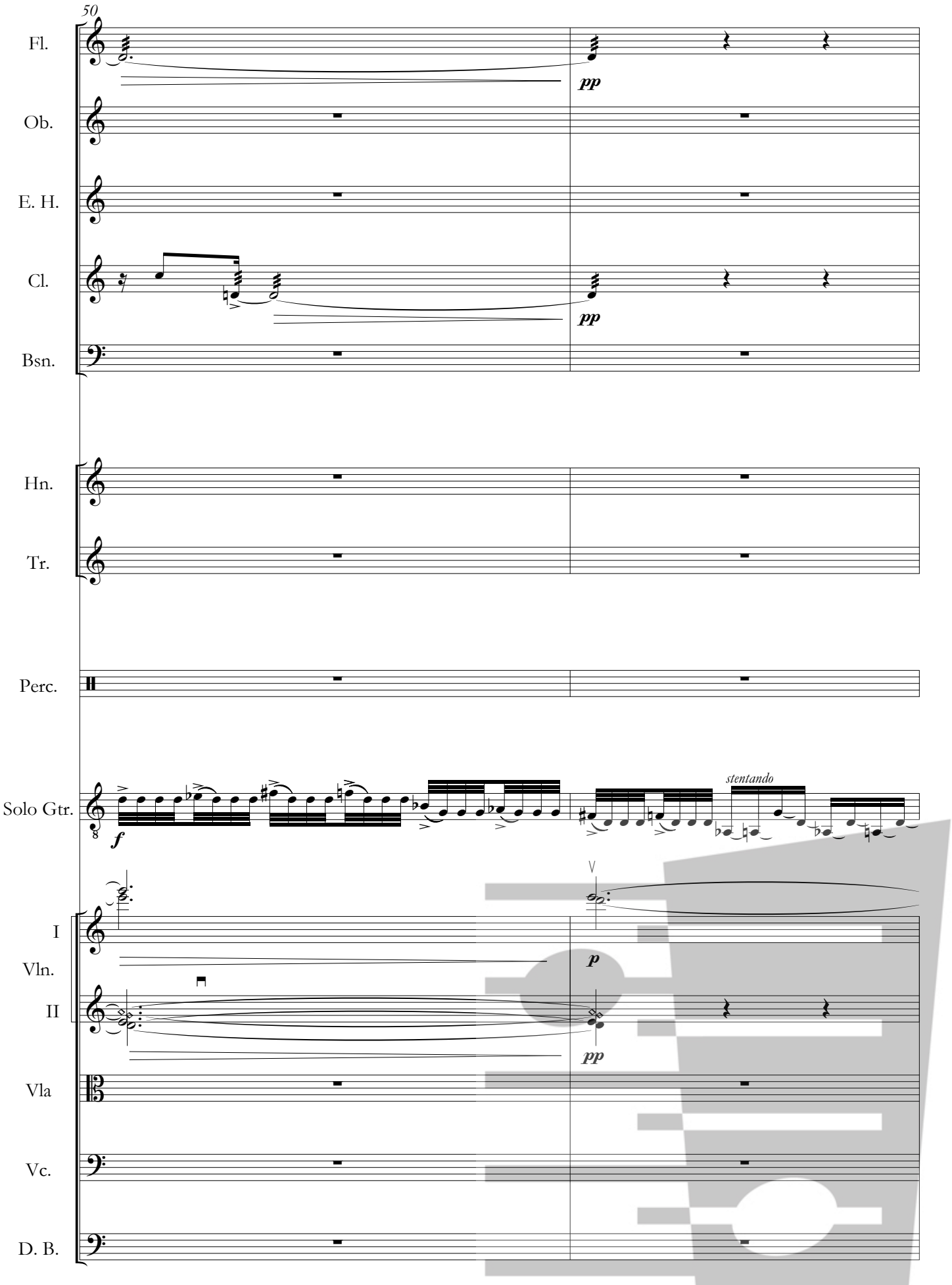

41
Fl.
Ob.
E. H.
Cl.
Bsn.
Hn.
Tr.
Perc.
Solo Gtr.
I
Vln.
II
Vla
Vc.
D. B.
mf
p
sf
ff
rasg.
Div.

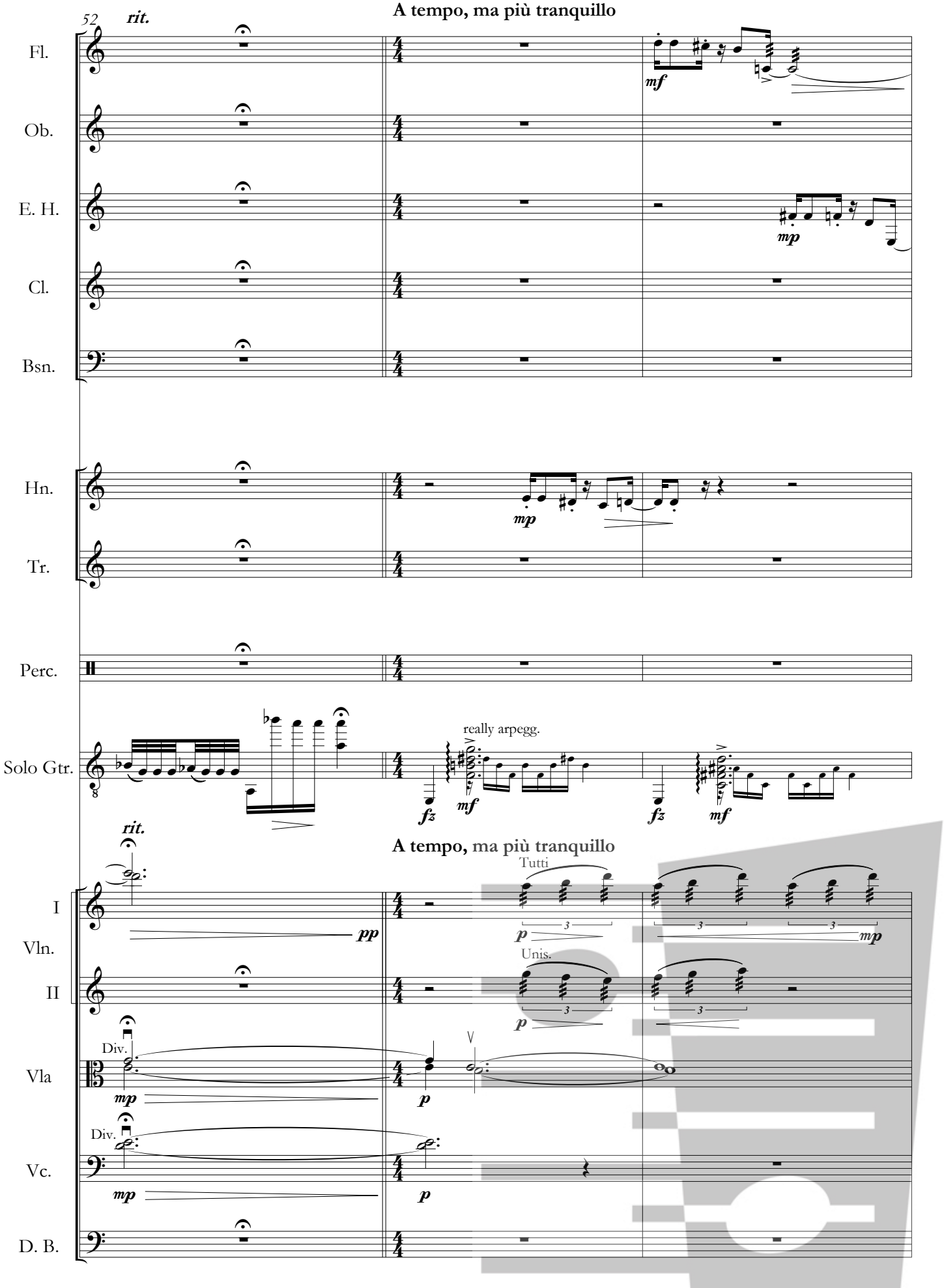

43
A tempo
Fl.
Ob.
E. H.
Cl.
Bsn.
Hn.
Tr.
Reco-reco
Perc.
rasg.
Solo Gtr.
rasg.
8va
A tempo
I
Vln.
II
Unis.
Unis.
Vla
Vc.
D. B.

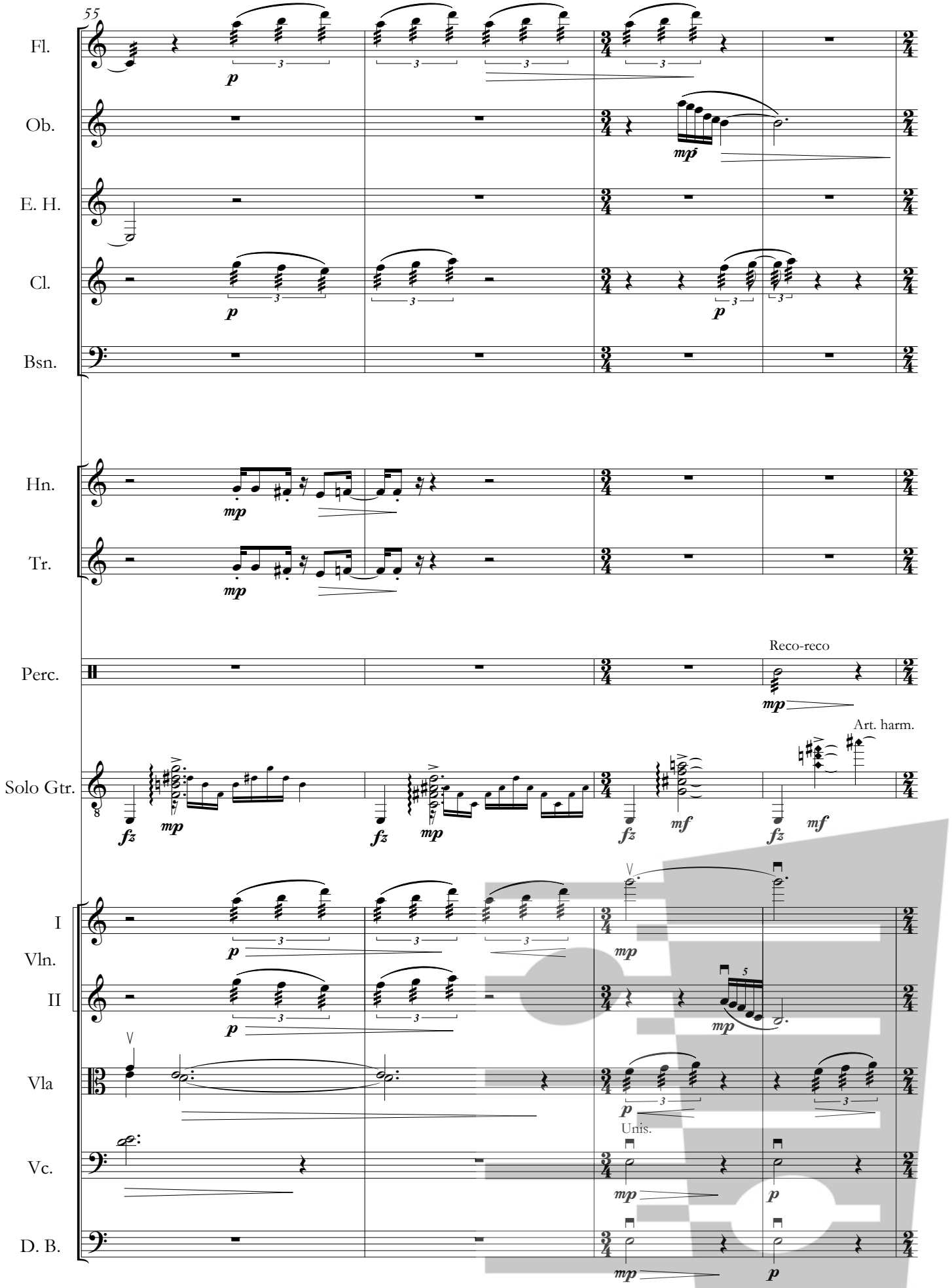

45
Fl.
Ob.
E. H.
Cl.
Bsn.
Hn.
Tr.
Perc.
aspro
Solo Gtr.
rasgueado
(rasg.)
I
Vln.
II
Vla
Vc.
D. B.
mp
pp
p
f
mf

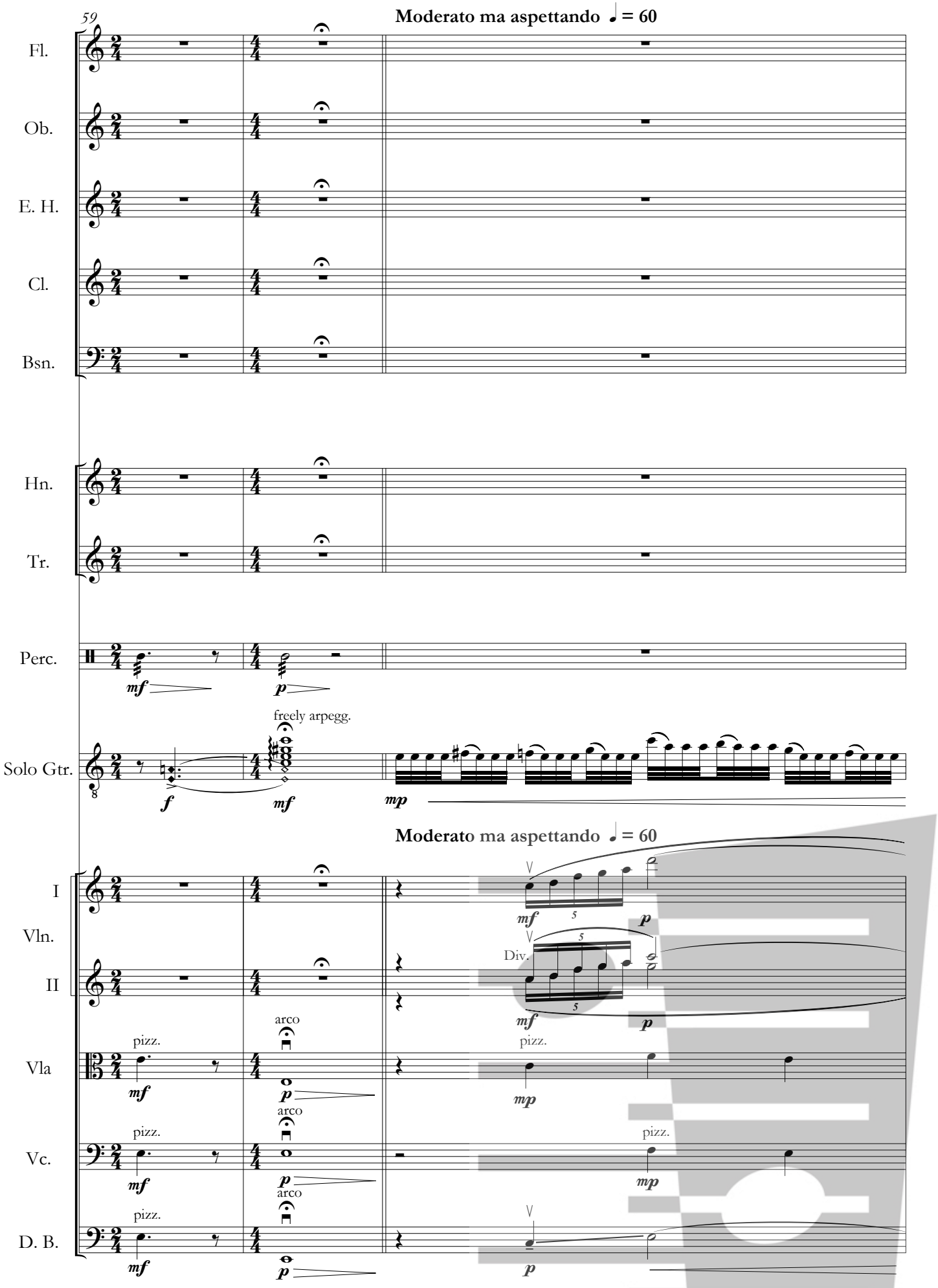

47
Fl.
Ob.
E. H.
Cl.
Bsn.
Hn.
Tr.
Perc.
Solo Gtr.
mp
f
2 soli
I
Vln.
II
pp
mp
Div.
p
Vla
pp
Vc.
pp
D. B.

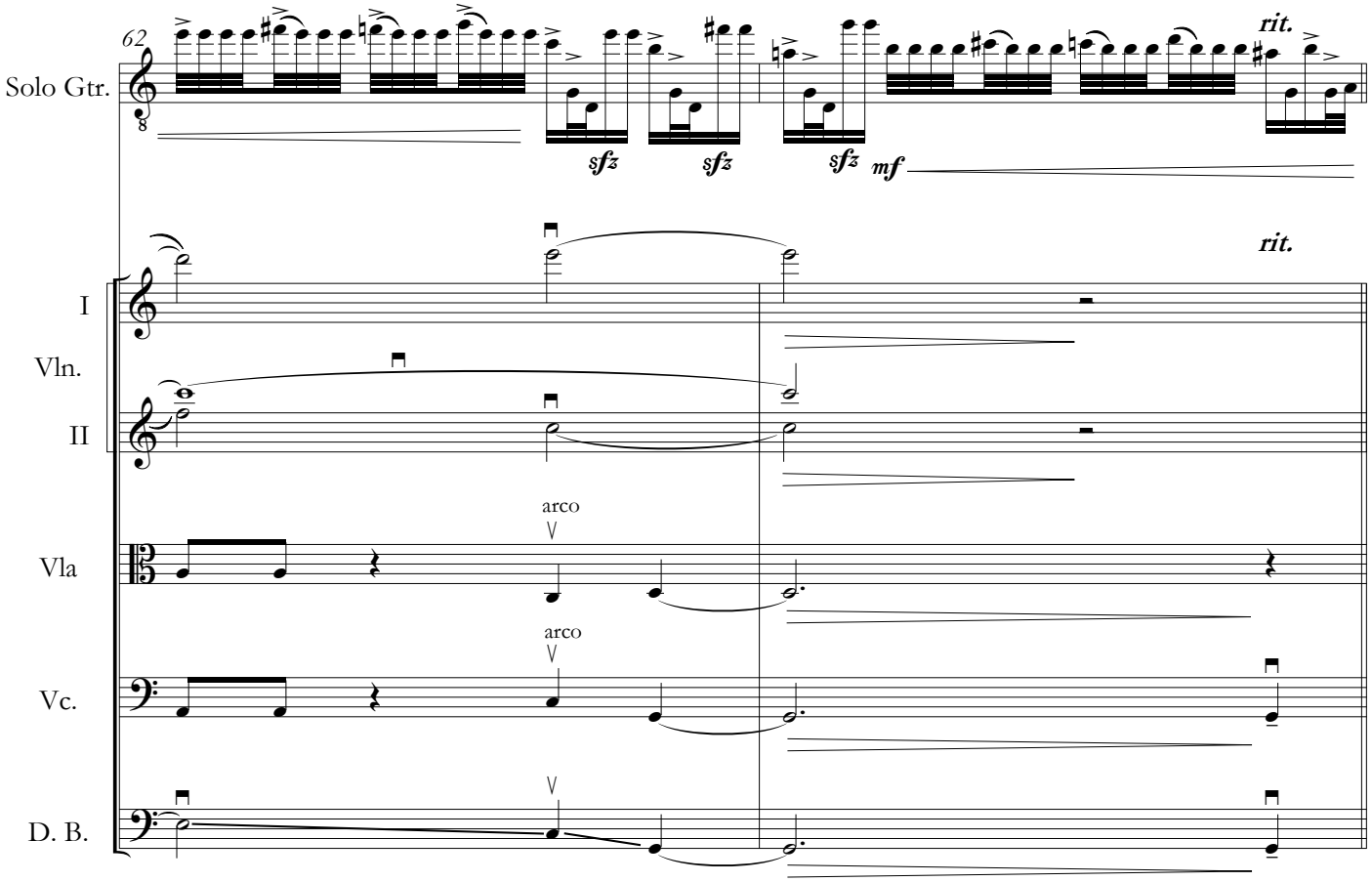

48
Fl.
Ob.
E. H.
Cl.
Bsn.
Hn.
Tr.
Perc.
Solo Gtr.
I
Vln.
II
Vla
Vc.
D. B.
mf
mp
mp sonoro
pulgar
rasgueado
rasgueado
mp
mf
mp
mp
mf
pp
mp

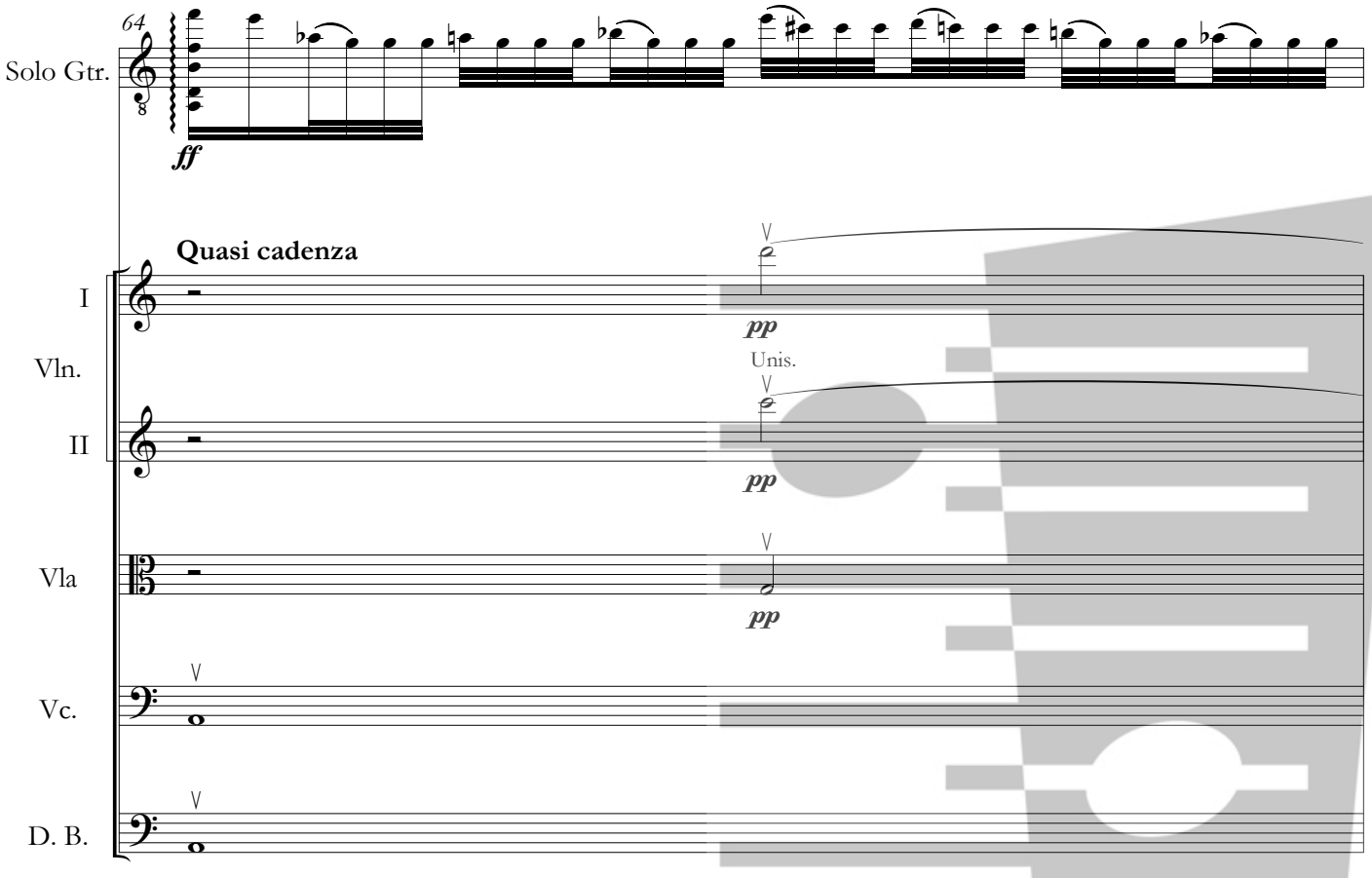

50
Fl.
pp
Ob.
E. H.
Cl.
pp
Bsn.
Hn.
Tr.
Perc.
Solo Gtr.
f
stentando
I
Vln.
II
p
pp
Vla
Vc.
D. B.

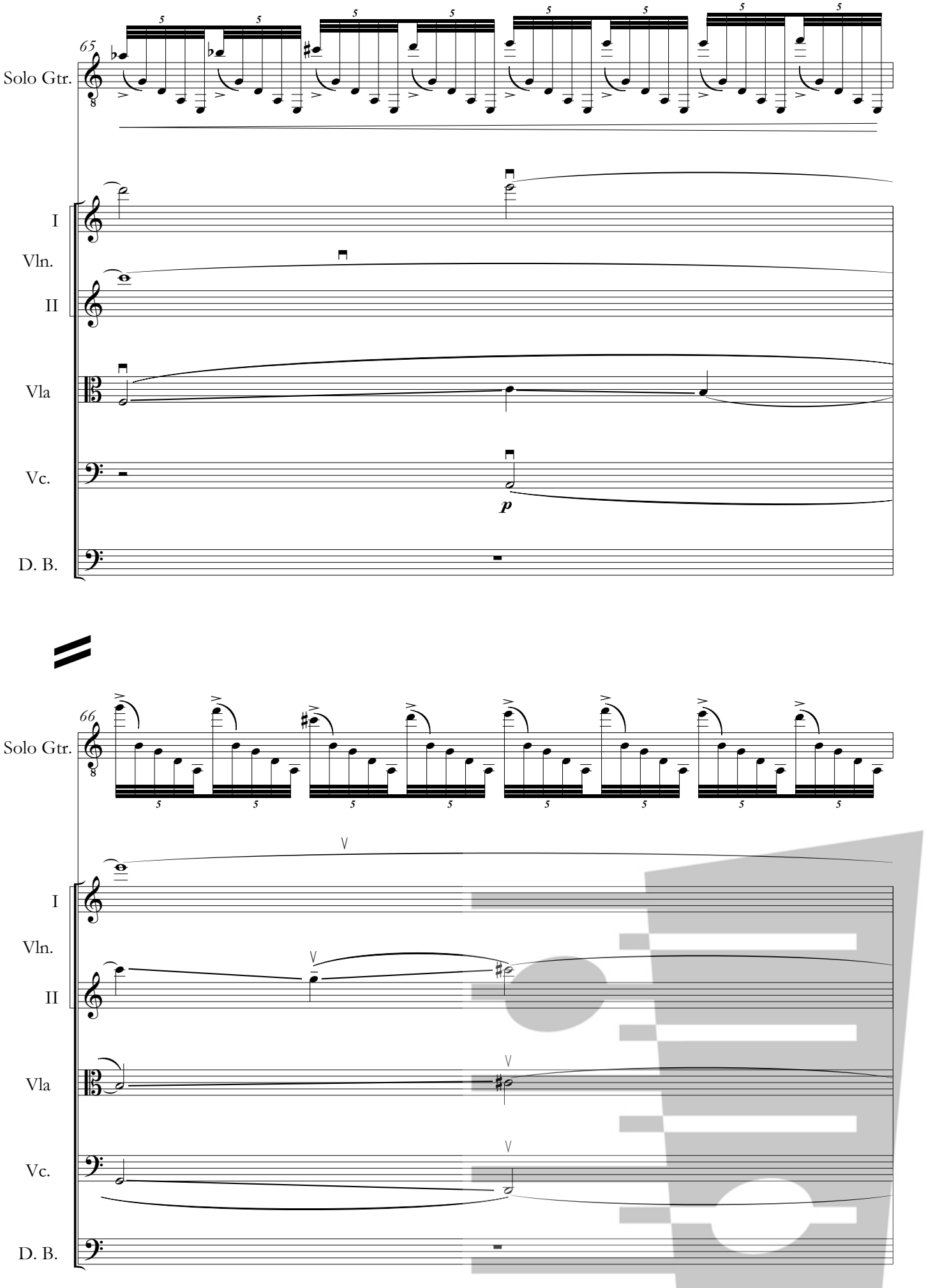

52
rit.
A tempo, ma più tranquillo
Fl.
Ob.
E. H.
Cl.
Bsn.
Hn.
Tr.
Perc.
Solo Gtr.
really arpegg.
rit.
A tempo, ma più tranquillo
I
Vln.
II
Vla
Vc.
D. B.
Tutti
Unis.
Div.

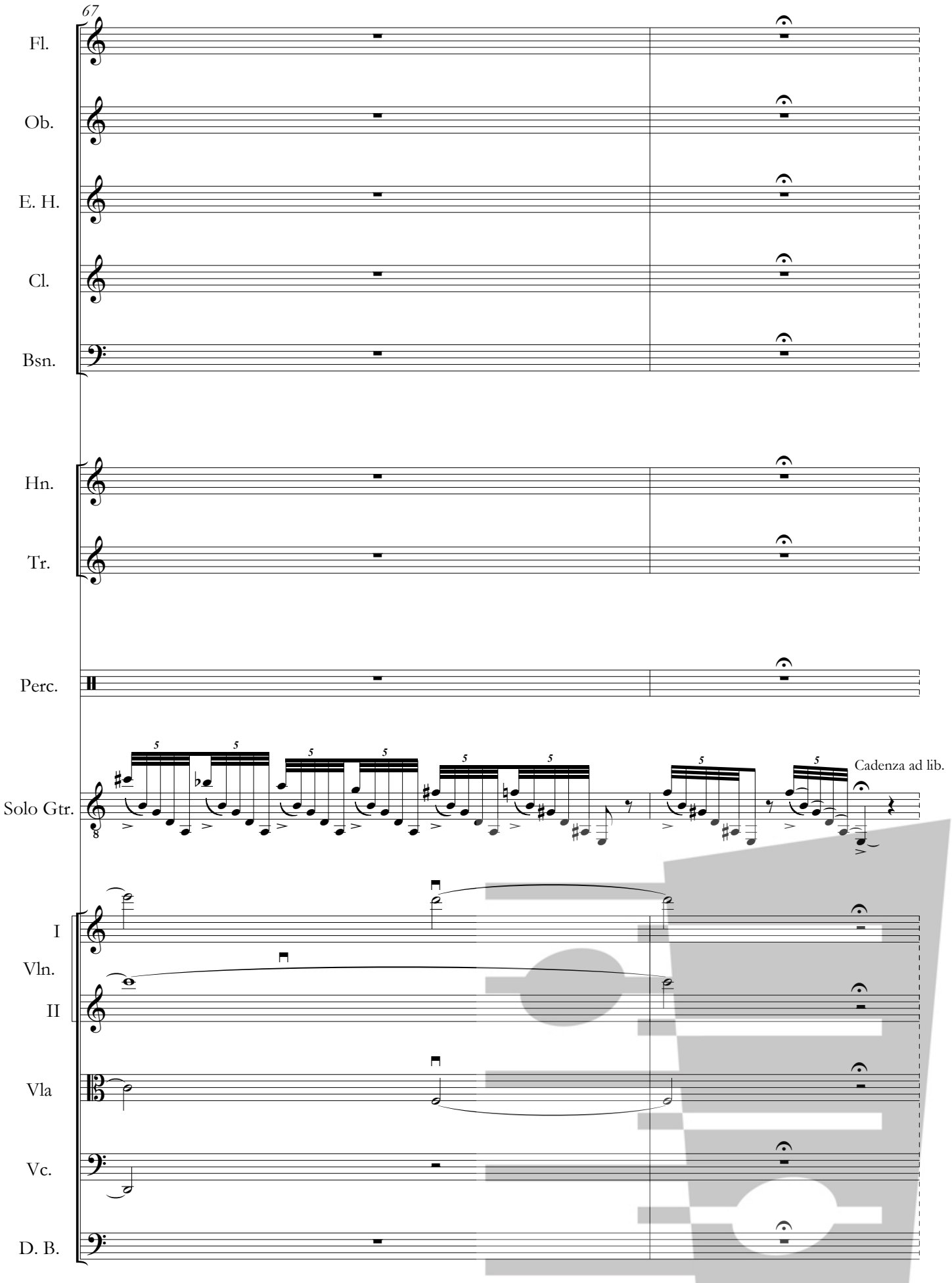

55
Fl.
Ob.
E. H.
Cl.
Bsn.
Hn.
Tr.
Perc.
Reco-reco
Art. harm.
Solo Gtr.
I
Vln.
II
Vla
Unis.
Vc.
D. B.

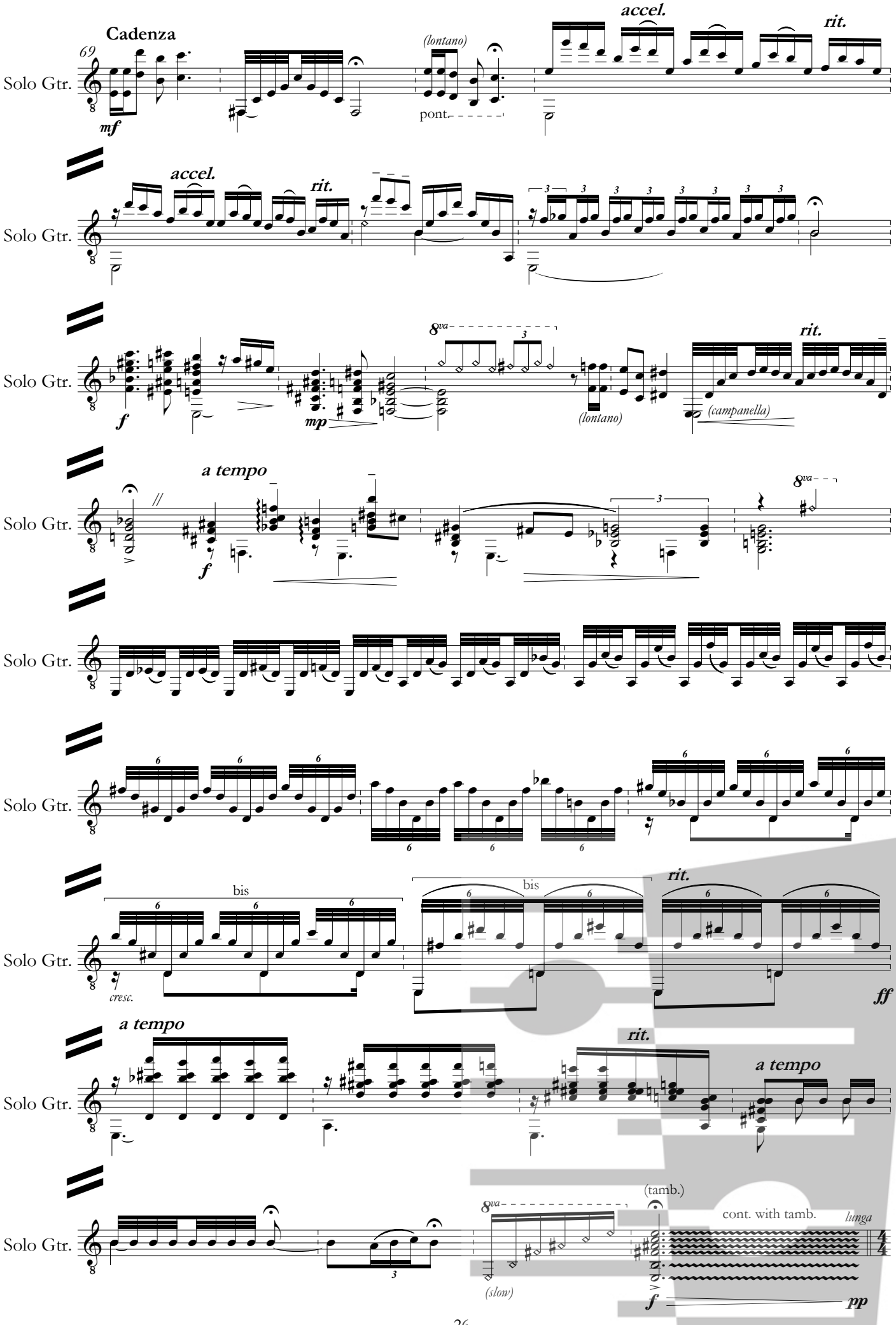

59
Moderato ma aspettando ♩ = 60
Fl.
Ob.
E. H.
Cl.
Bsn.
Hn.
Tr.
Perc.
mf
p
freely arpegg.
Solo Gtr.
f
mf
mp
Moderato ma aspettando ♩ = 60
I
Vln.
II
Vla
Vc.
D. B.
pizz.
arco
Div.
5

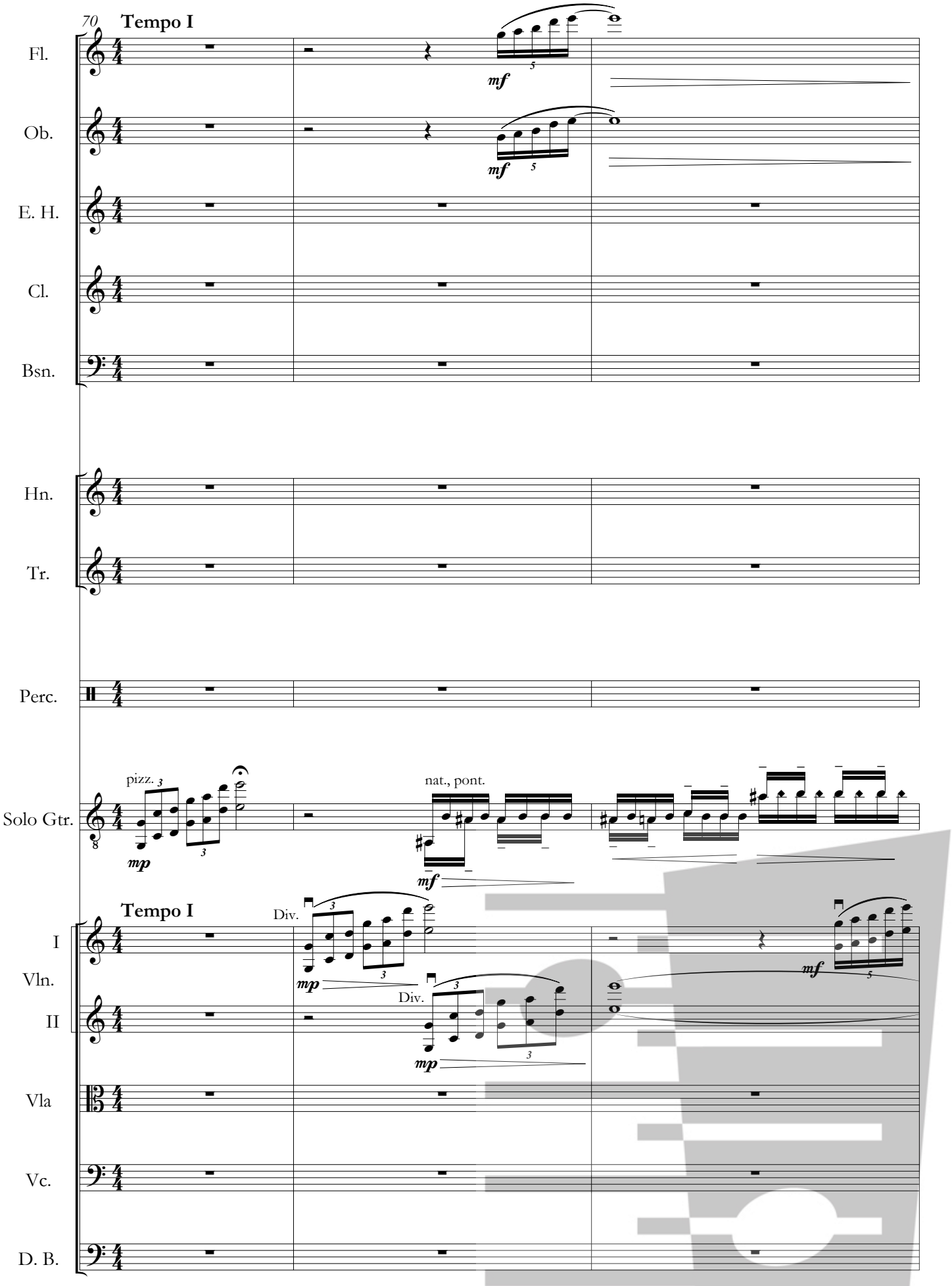

62
Solo Gtr.
rit.
sfz
sfz
sfz
mf
rit.
I
Vln.
II
arco
Vla
arco
Vc.
D. B.

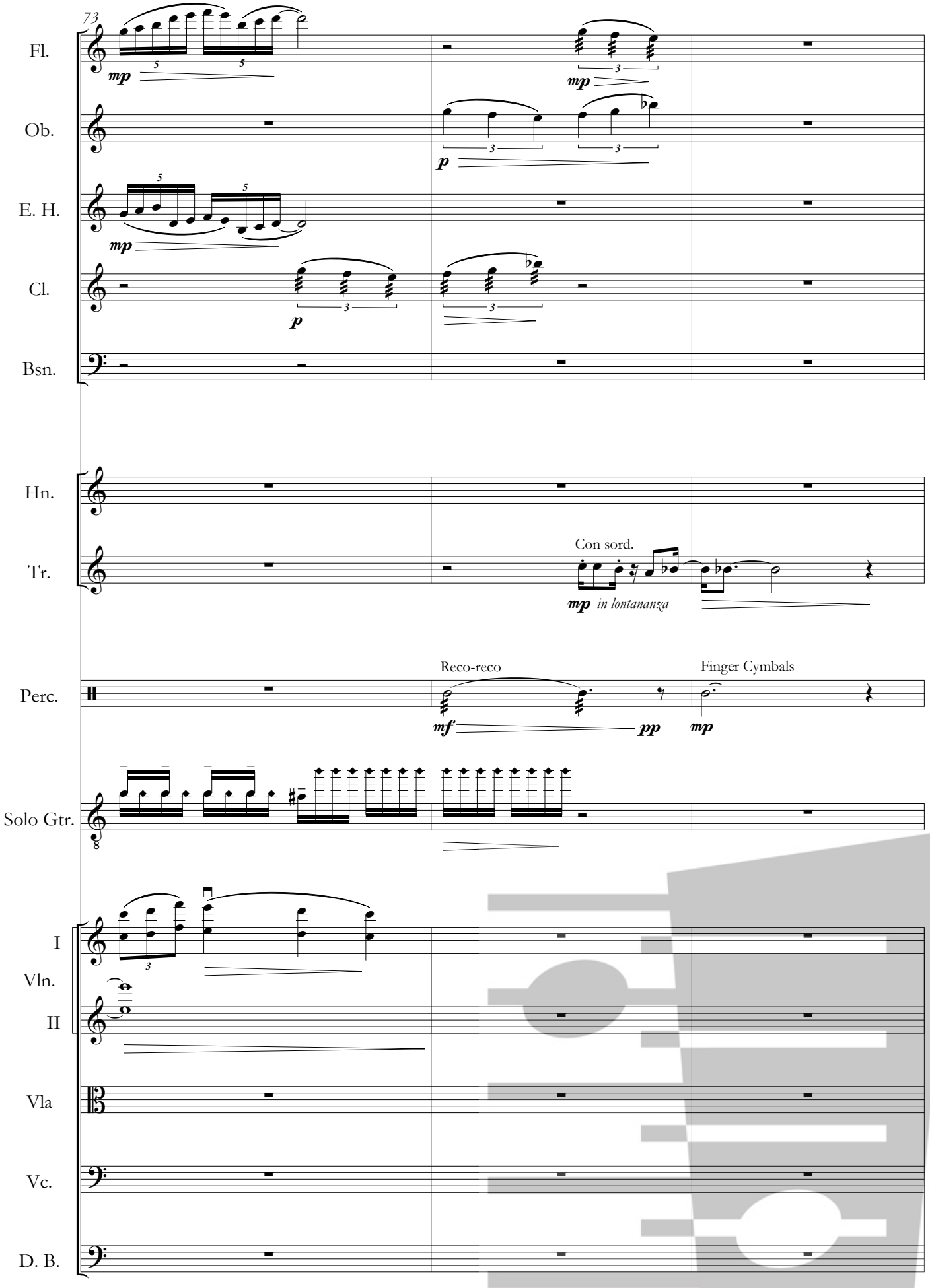

Quasi cadenza
64
Solo Gtr.
ff
Quasi cadenza
I
Vln.
II
Vla
Vc.
D. B.
pp
Unis.
pp
pp

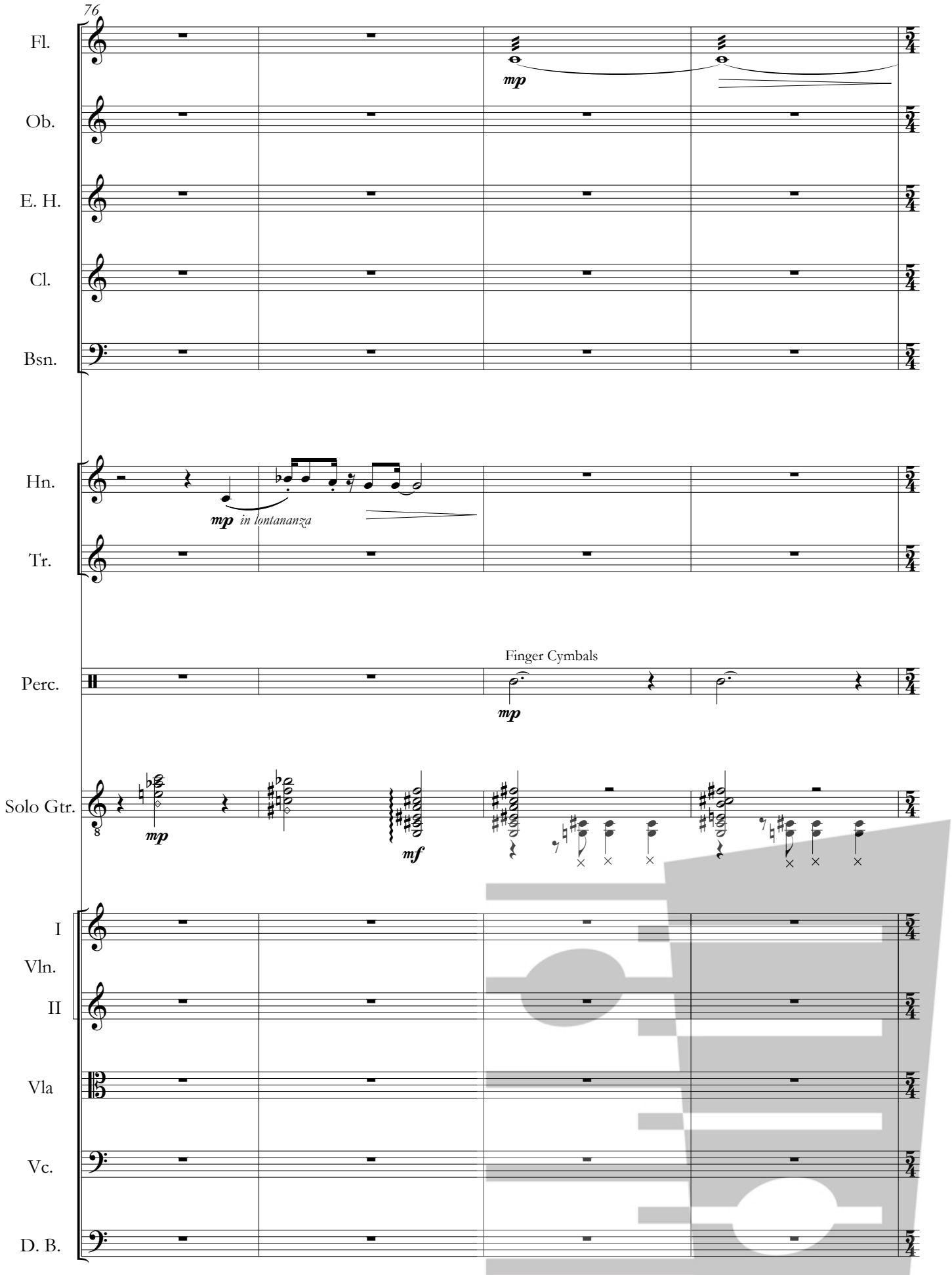

65
Solo Gtr.
I
Vln.
II
Vla
Vc.
D. B.
p
66
Solo Gtr.
I
Vln.
II
Vla
Vc.
D. B.

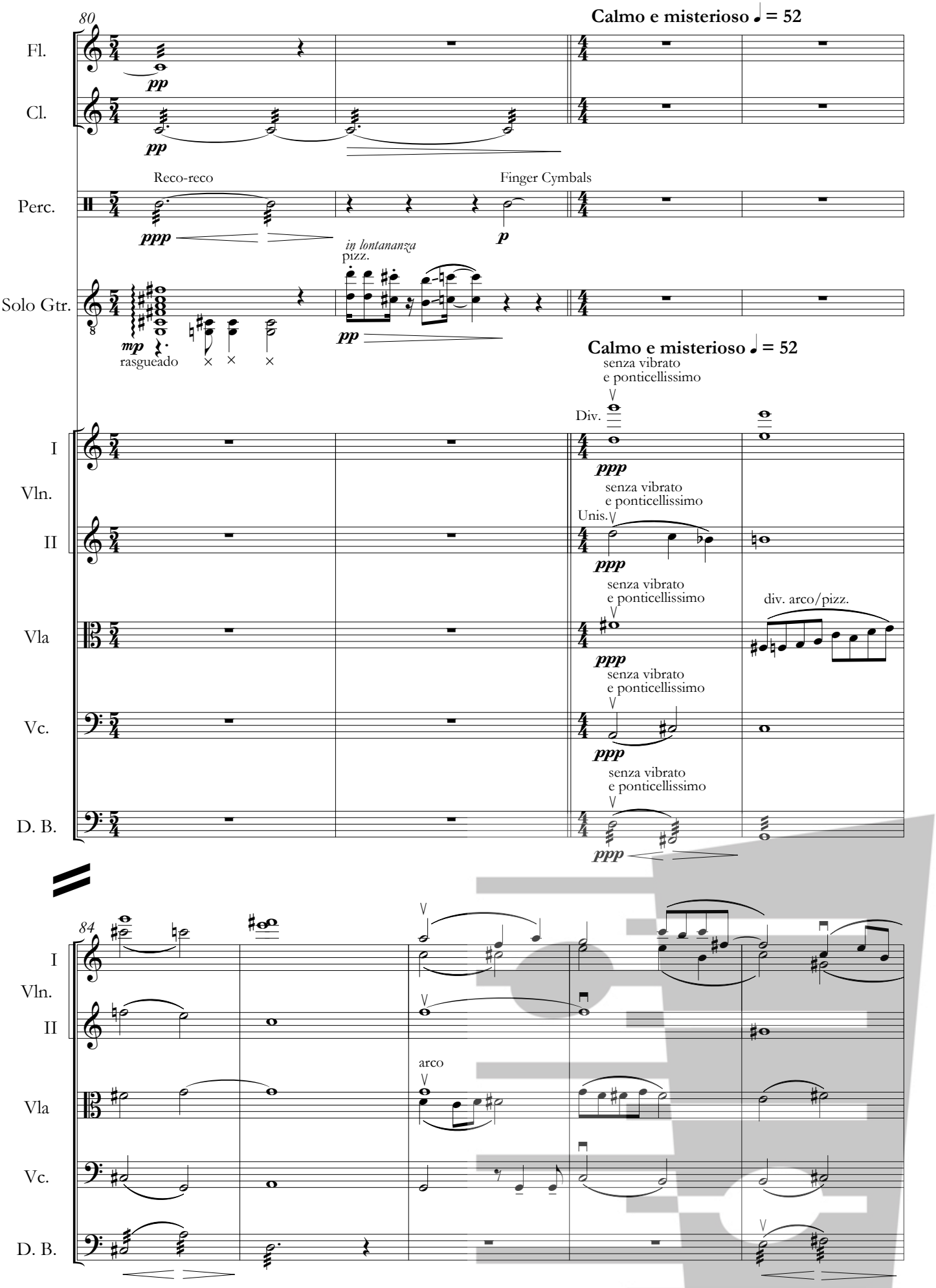

67
Fl.
Ob.
E. H.
Cl.
Bsn.
Hn.
Tr.
Perc.
Solo Gtr.
Cadenza ad lib.
I
Vln.
II
Vla
Vc.
D. B.

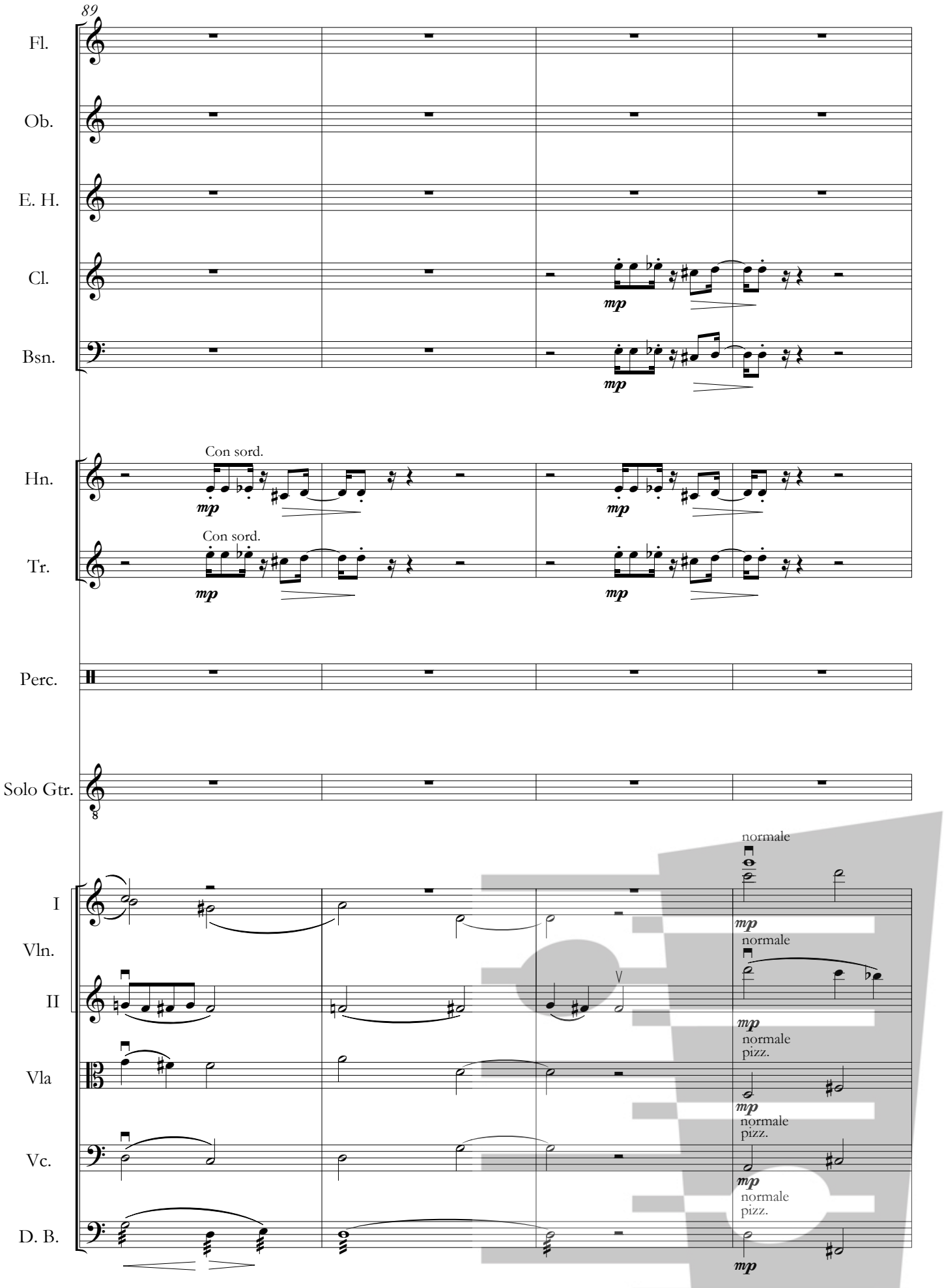

Cadenza
69
Solo Gtr.
mf
(lontano)
pont.
accel.
rit.
f
mp
8va
(lontano)
(campanella)
a tempo
bis
cresc.
ff
(tamb.)
cont. with tamb.
lunga
(slow)
pp

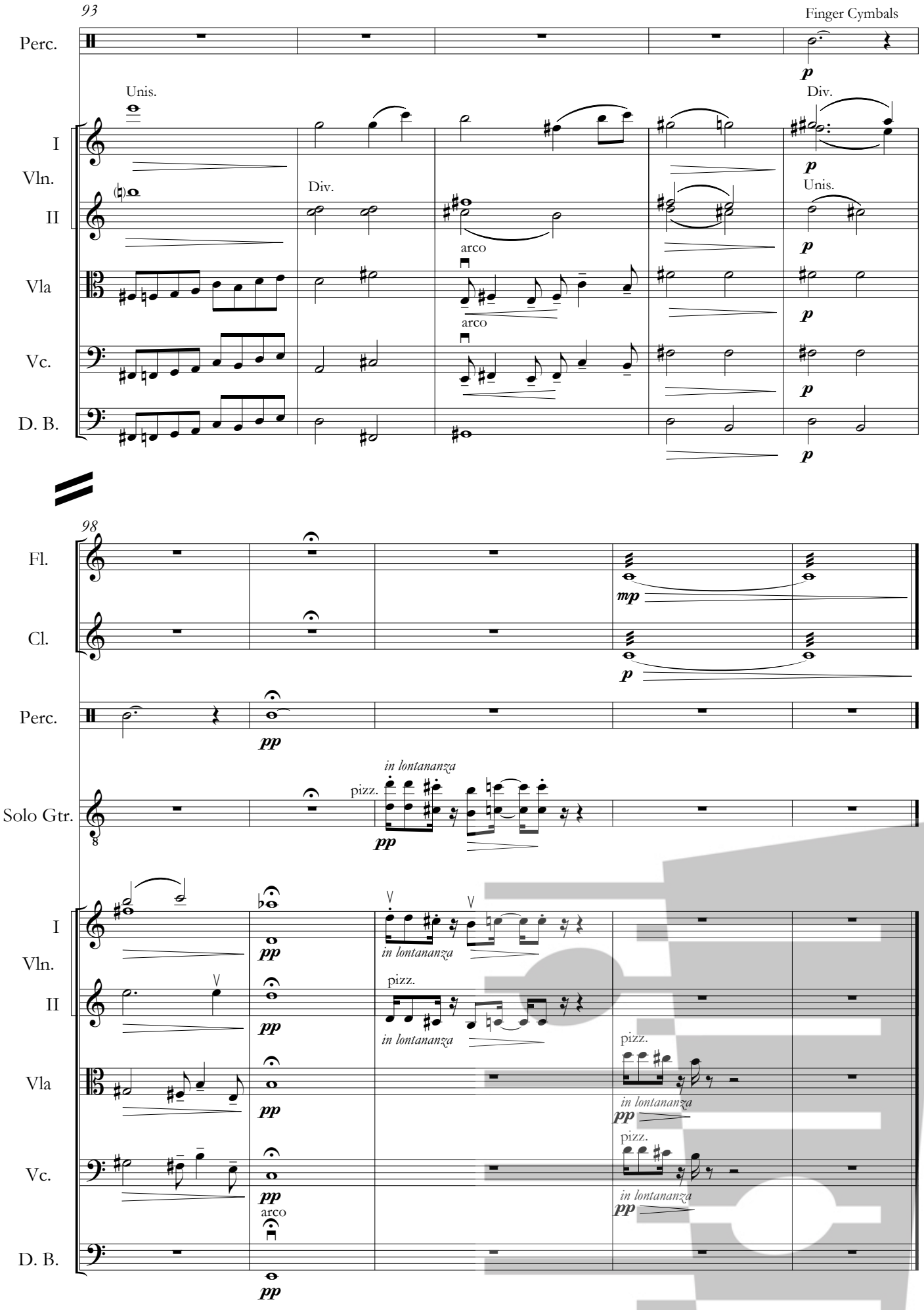

70
Tempo I
Fl.
Ob.
E. H.
Cl.
Bsn.
Hn.
Tr.
Perc.
Solo Gtr.
pizz.
nat., pont.
Tempo I
Div.
Div.
I
Vln.
II
Vla
Vc.
D. B.


73
Fl.
Ob.
E. H.
Cl.
Bsn.
Hn.
Tr.
Con sord.
in lontananza
Perc.
Reco-reco
Finger Cymbals
Solo Gtr.
I
Vln.
II
Vla
Vc.
D. B.


76
Fl.
Ob.
E. H.
Cl.
Bsn.
mp
Hn.
Tr.
mp in lontananza
Perc.
Finger Cymbals
mp
Solo Gtr.
mp
mf
I
Vln.
II
Vla
Vc.
D. B.

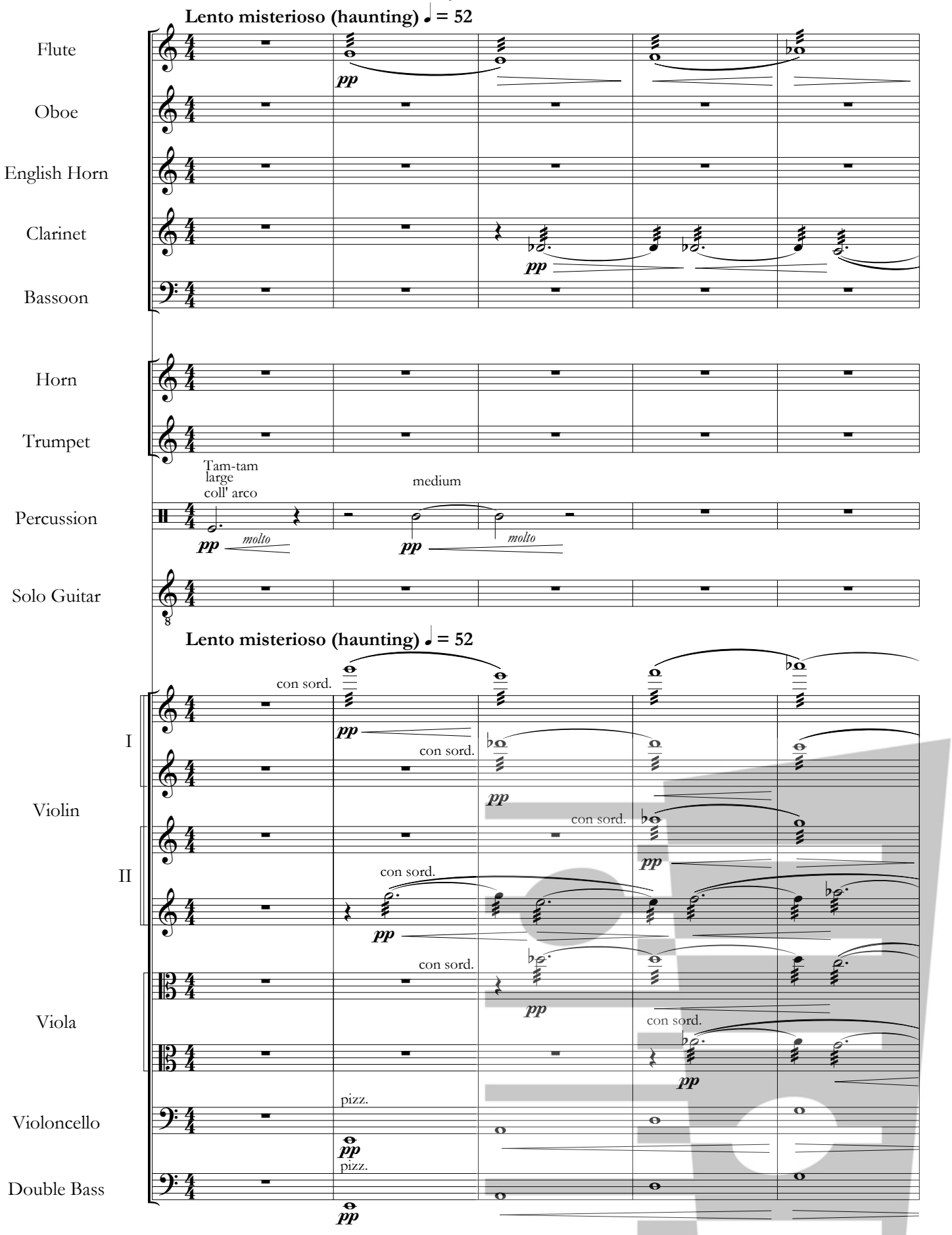

80
Calmo e misterioso ♩ = 52
Fl.
pp
Cl.
pp
Reco-reco
Finger Cymbals
Perc.
ppp
p
in lontananza
pizz.
Solo Gtr.
mp
rasgueado
pp
Calmo e misterioso ♩ = 52
senza vibrato
e ponticellissimo
Div.
I
Vln.
ppp
senza vibrato
e ponticellissimo
Unis.
II
ppp
senza vibrato
e ponticellissimo
div. arco/pizz.
Vla
ppp
senza vibrato
e ponticellissimo
Vc.
ppp
senza vibrato
e ponticellissimo
D. B.
ppp
84
I
Vln.
II
arco
Vla
Vc.
D. B.

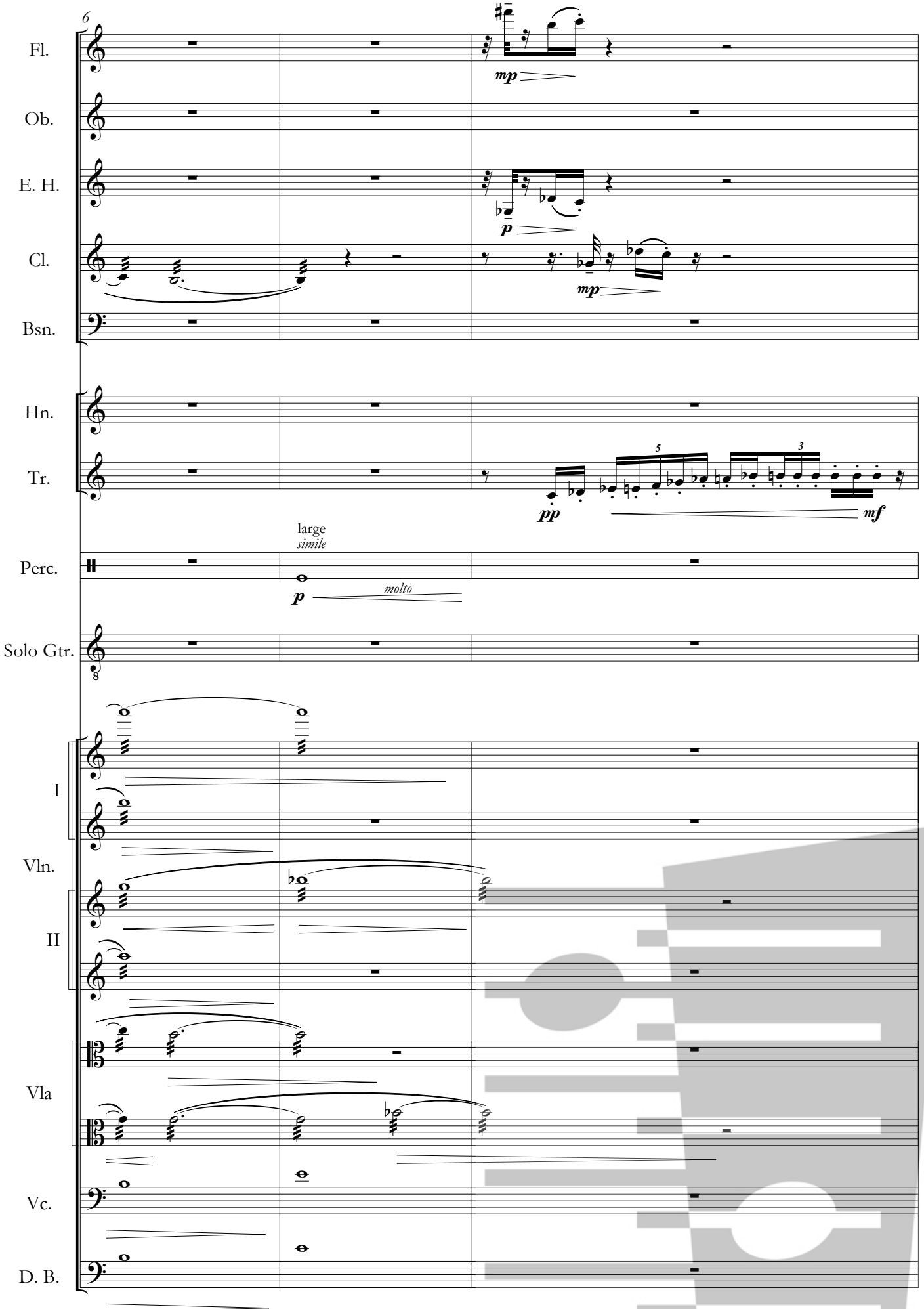

89
Fl.
Ob.
E. H.
Cl.
Bsn.
mp
mp
Hn.
Con sord.
mp
mp
Tr.
Con sord.
mp
mp
Perc.
Solo Gtr.
I
Vln.
II
Vla
Vc.
D. B.
normale
mp
normale
mp
normale
pizz.
mp
normale
pizz.
mp
normale
pizz.
mp

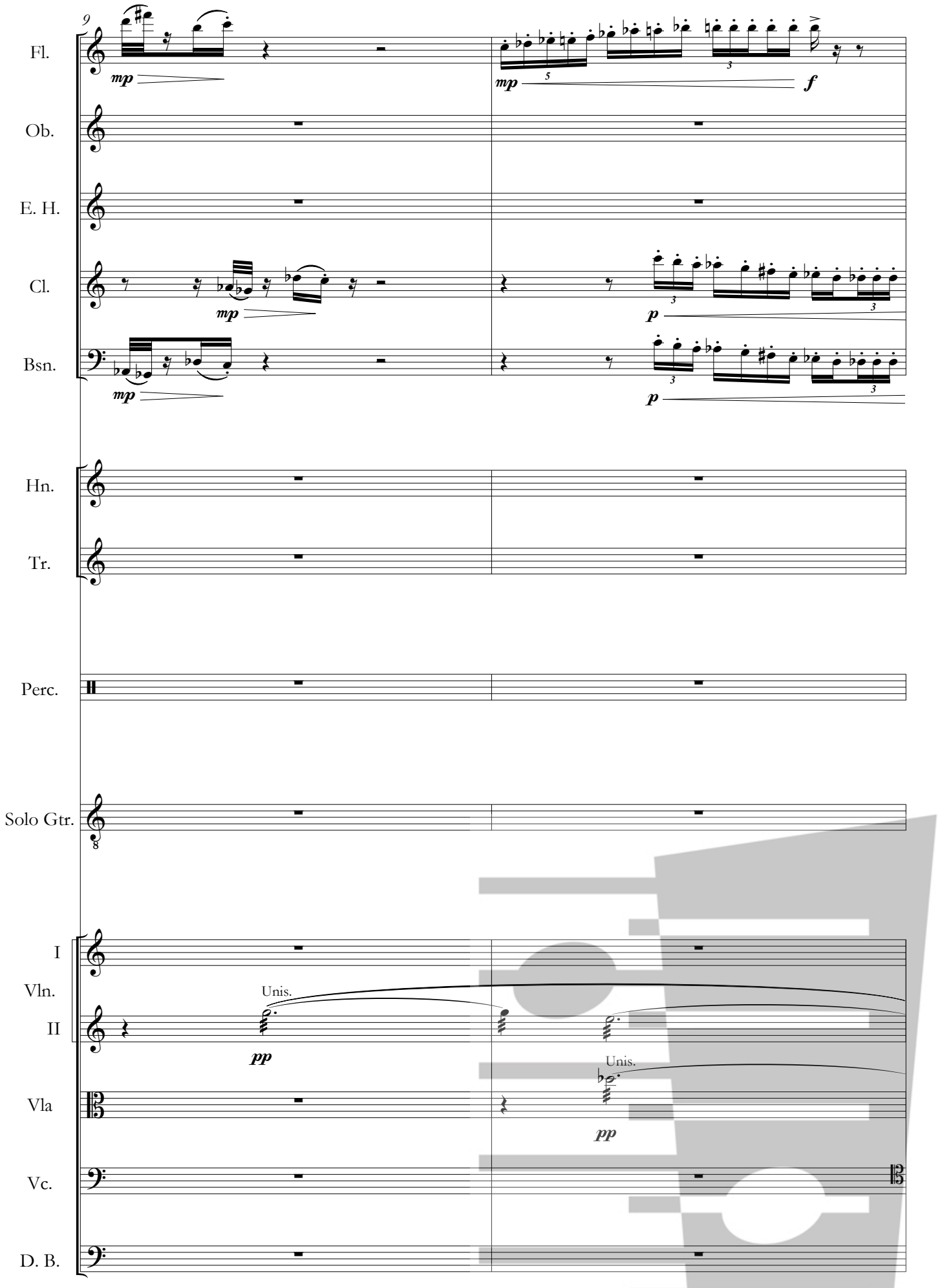

93
Finger Cymbals
Perc.
p
Unis.
Div.
I
Vln.
II
Div.
Unis.
p
arco
Vla
arco
Vc.
D. B.
98
Fl.
mp
Cl.
p
Perc.
pp
in lontananza
pizz.
Solo Gtr.
pp
I
Vln.
II
Vla
Vc.
arco
D. B.

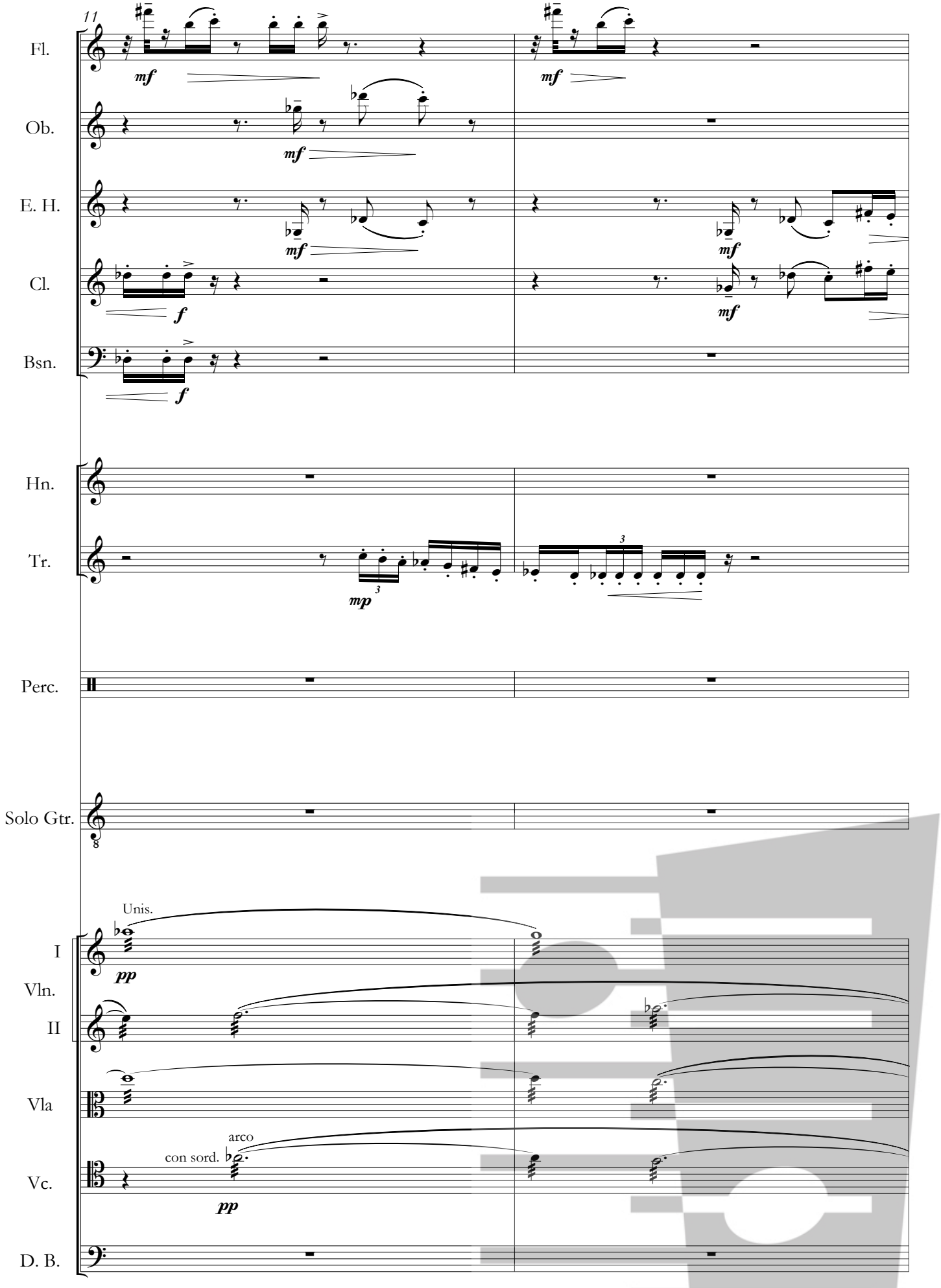
II

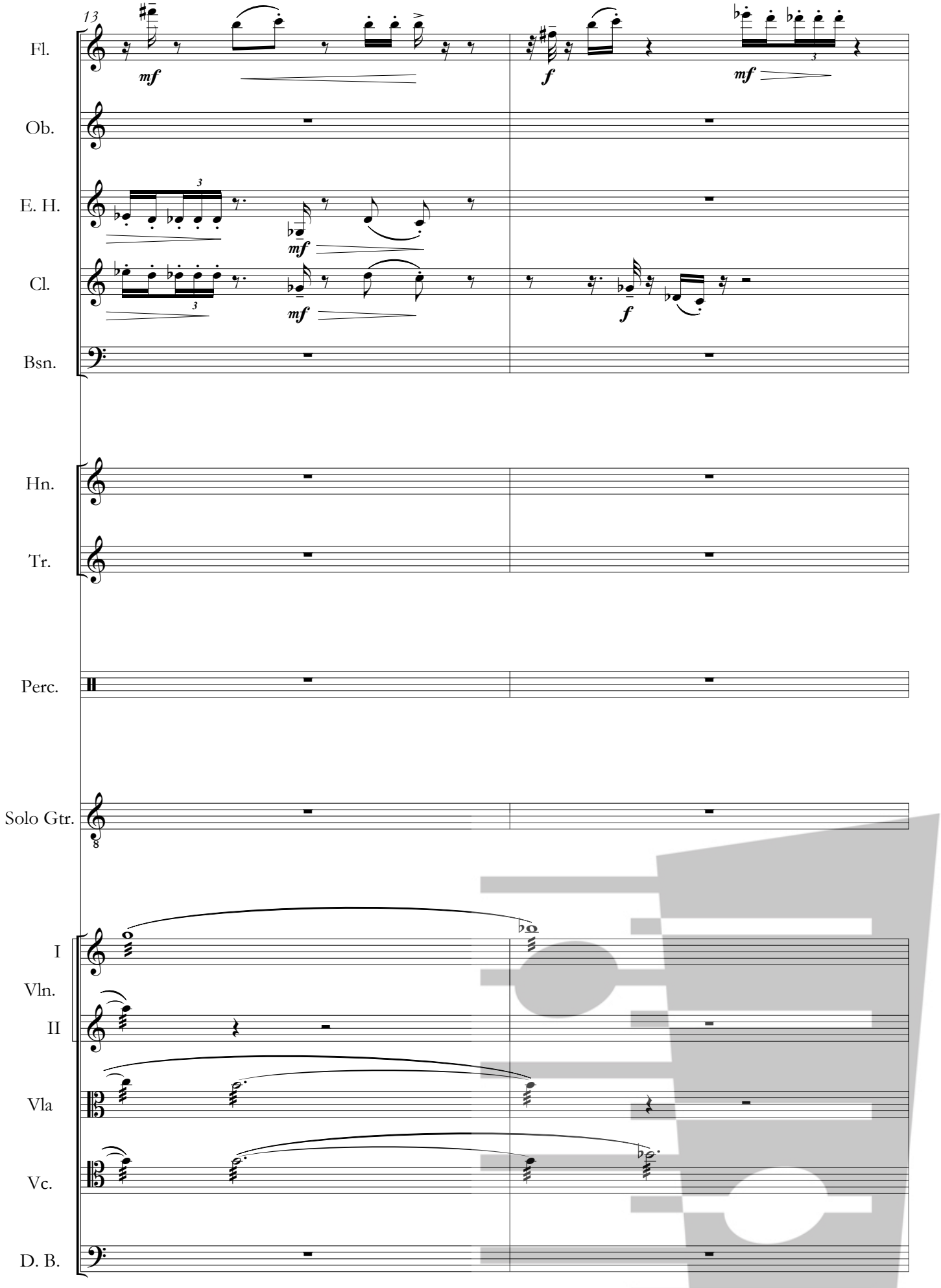
Leaning from the Steep Slope...
Without Fear of Wind or Vertigo...
Looks Down in the Gathering Shadow...
In a Network of Lines that Enlace...
A Network of Lines that intersect...

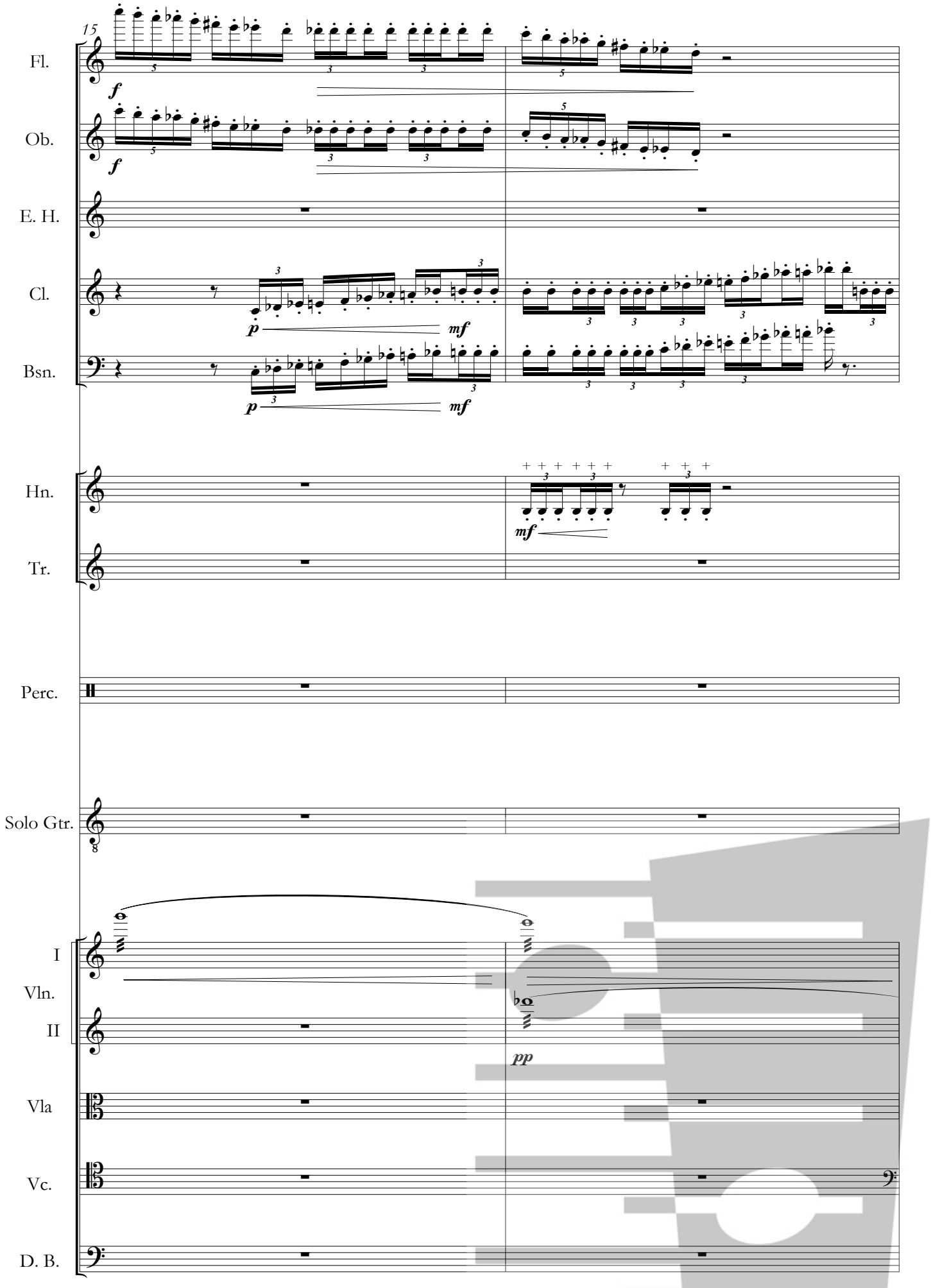


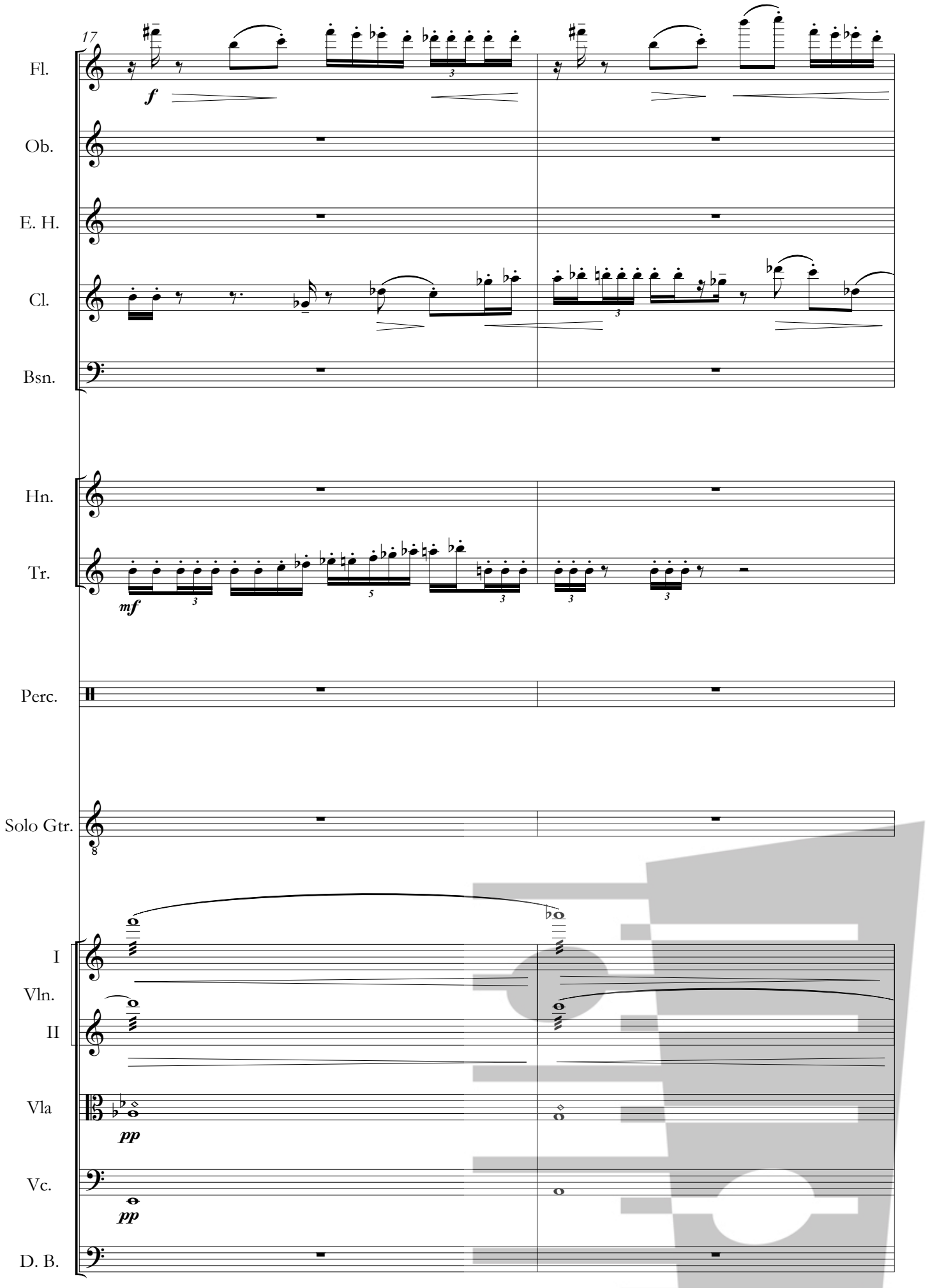

6
Fl.
Ob.
E. H.
Cl.
Bsn.
Hn.
Tr.
Perc.
Solo Gtr.
I
Vln.
II
Vla
Vc.
D. B.
mp
p
mp
pp
mf
large
simile
p
molto

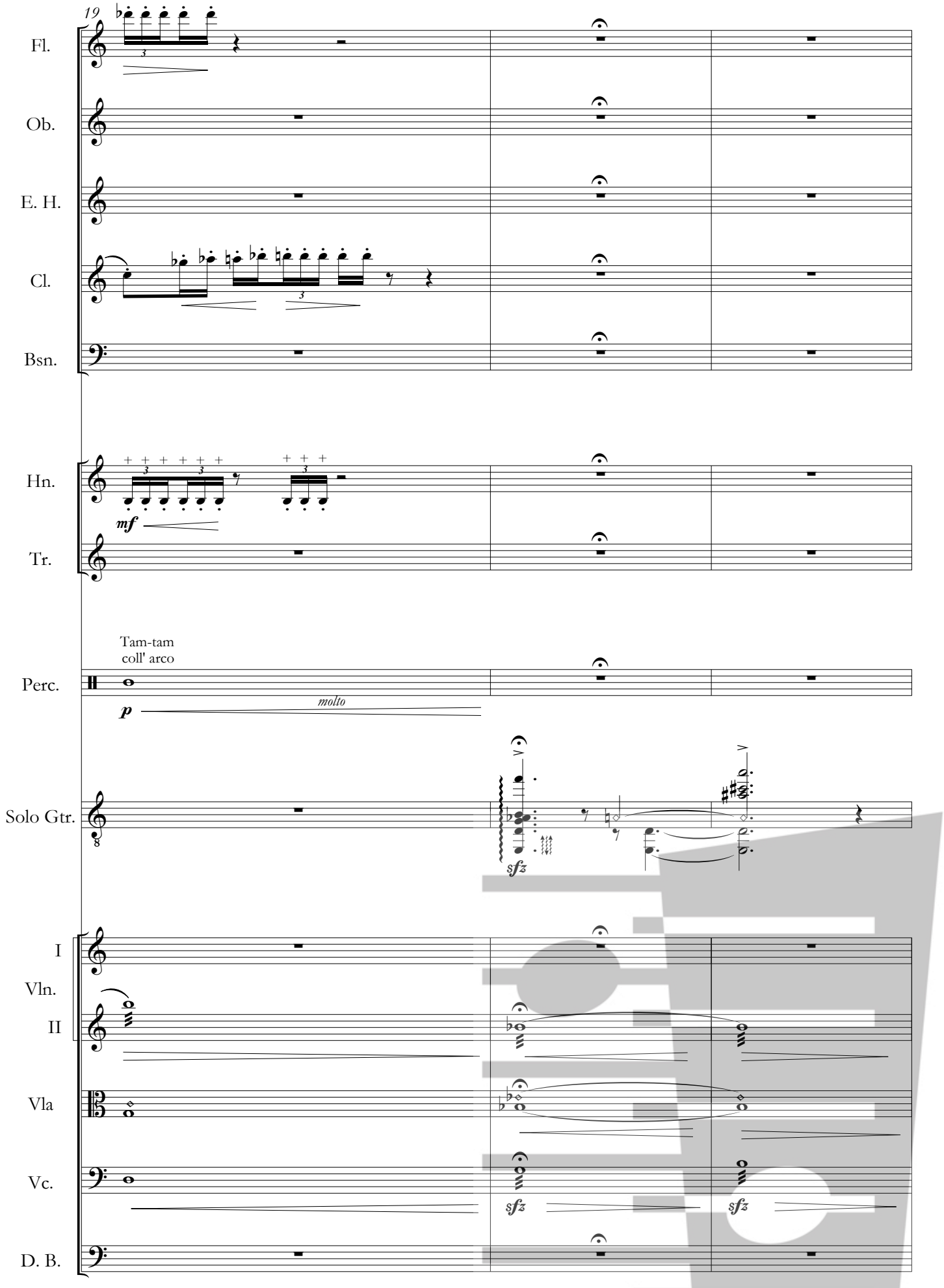

9
Fl.
mp
mp
f
Ob.
E. H.
Cl.
mp
p
Bsn.
mp
p
Hn.
Tr.
Perc.
Solo Gtr.
I
Vln.
II
Unis.
pp
Unis.
pp
Vla
Vc.
D. B.

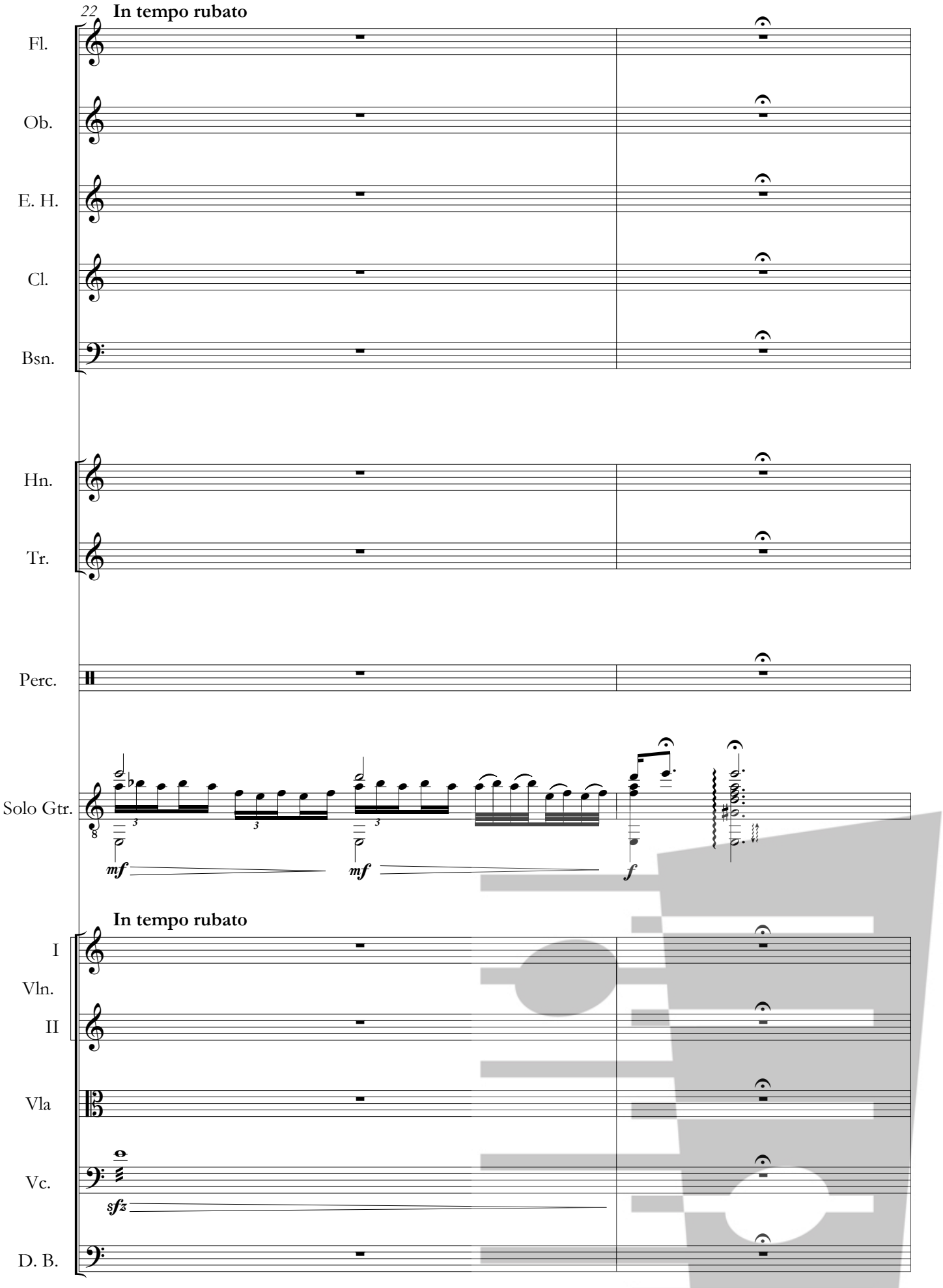

11
Fl.
Ob.
E. H.
Cl.
Bsn.
Hn.
Tr.
Perc.
Solo Gtr.
I
Vln.
II
Vla
Vc.
D. B.
mf
f
mp
pp
Unis.
arco
con sord.

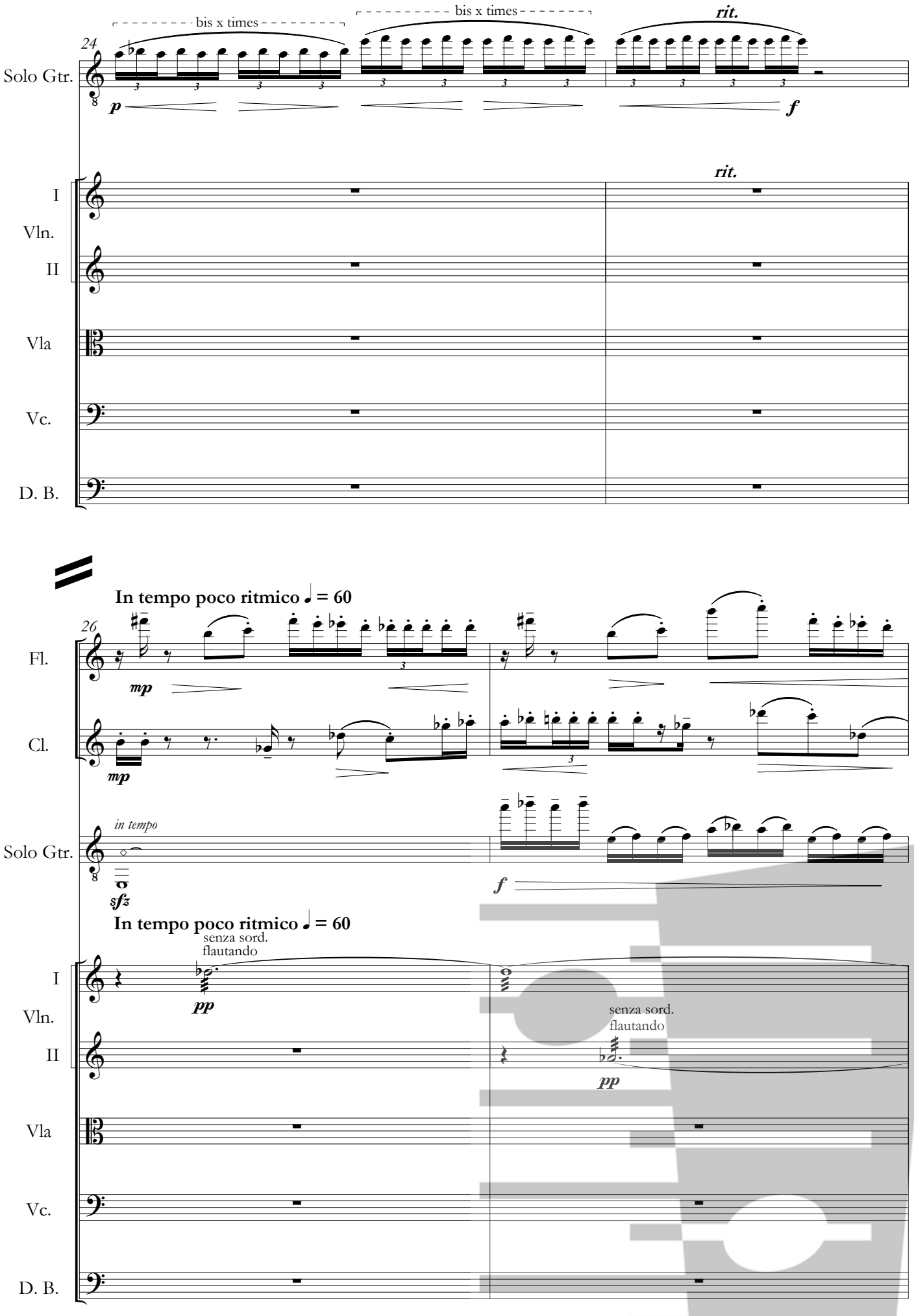

13
Fl.
Ob.
E. H.
Cl.
Bsn.
Hn.
Tr.
Perc.
Solo Gtr.
I
Vln.
II
Vla
Vc.
D. B.
mf
f
mf
mf
mf
f
mf

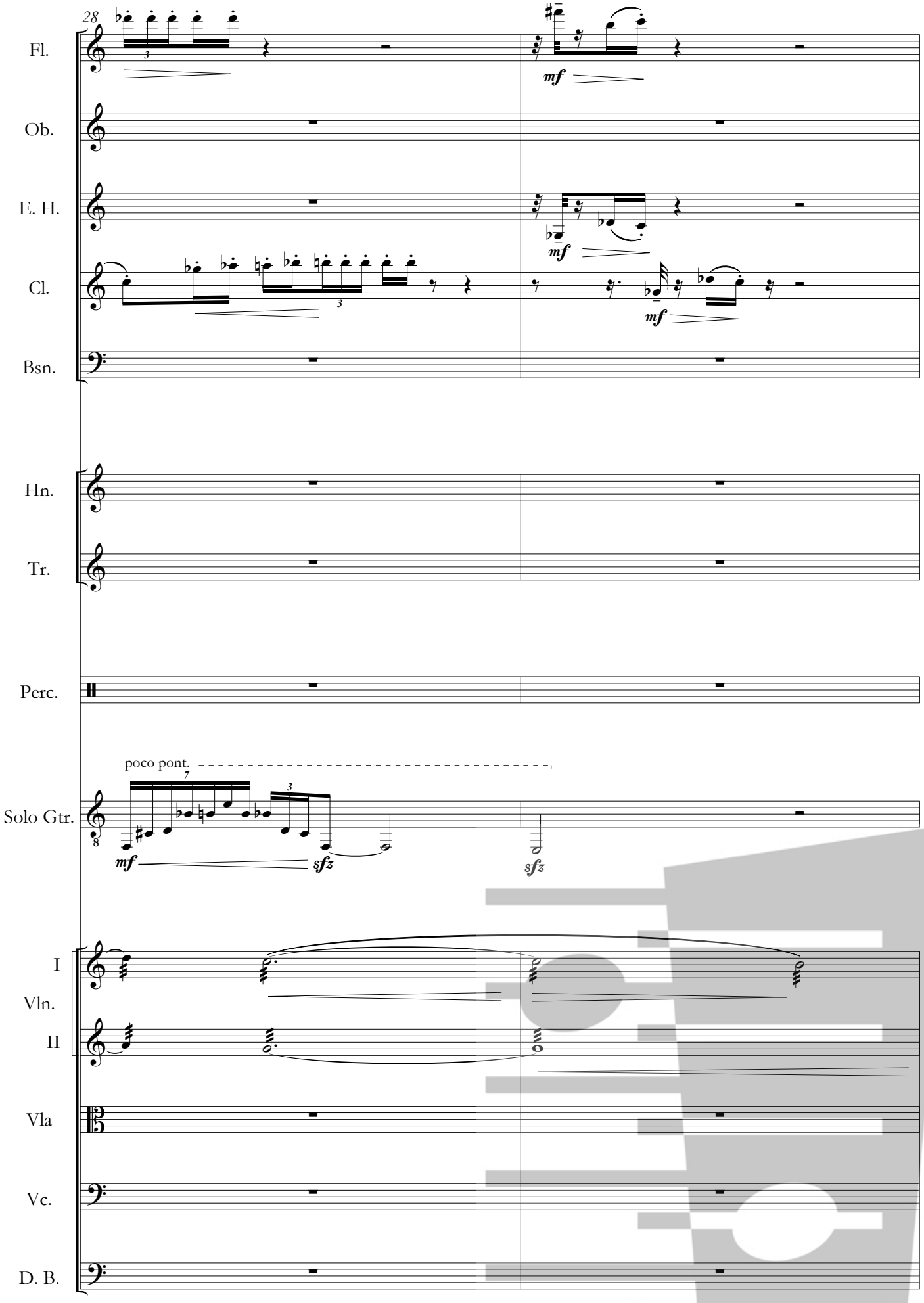

15
Fl.
Ob.
E. H.
Cl.
Bsn.
Hn.
Tr.
Perc.
Solo Gtr.
I
Vln.
II
Vla
Vc.
D. B.
f
p
mf
pp

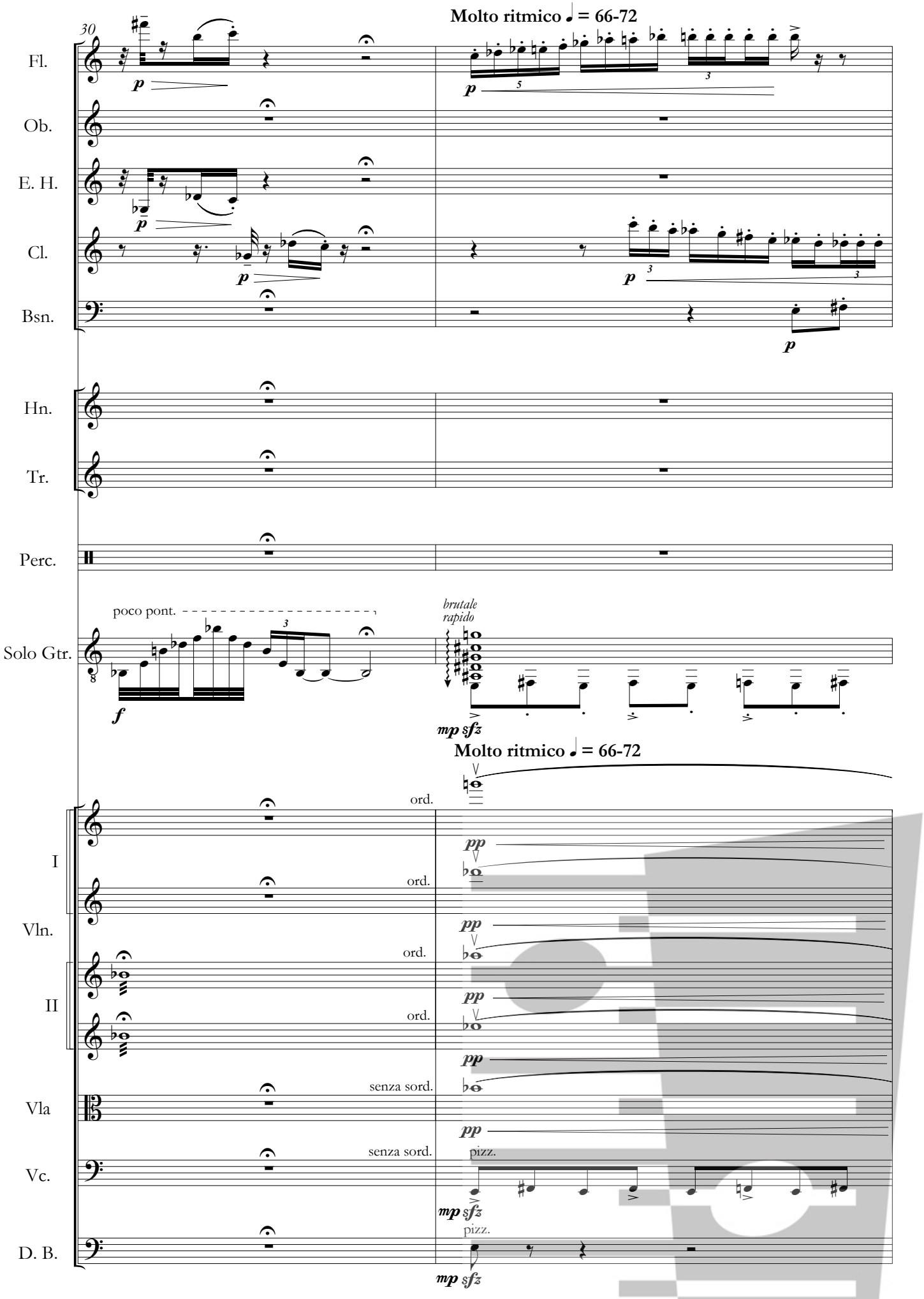

17
Fl.
Ob.
E. H.
Cl.
Bsn.
Hn.
Tr.
Perc.
Solo Gtr.
I
Vln.
II
Vla
Vc.
D. B.
f
mf
pp
pp

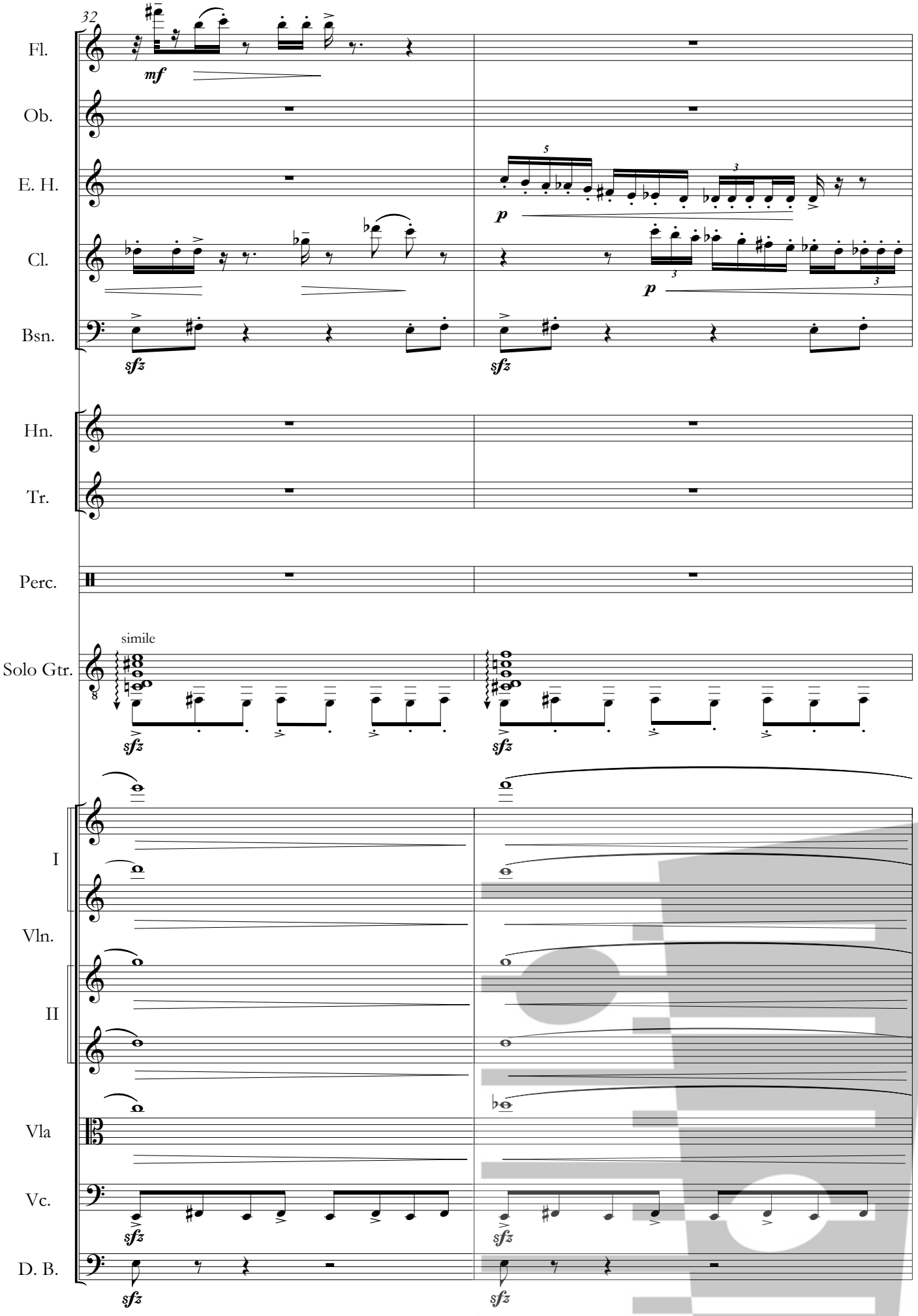

19
Fl.
Ob.
E. H.
Cl.
Bsn.
Hn.
mf
Tr.
Tam-tam
coll' arco
Perc.
p
molto
Solo Gtr.
sfz
I
Vln.
II
Vla
Vc.
sfz
sfz
D. B.

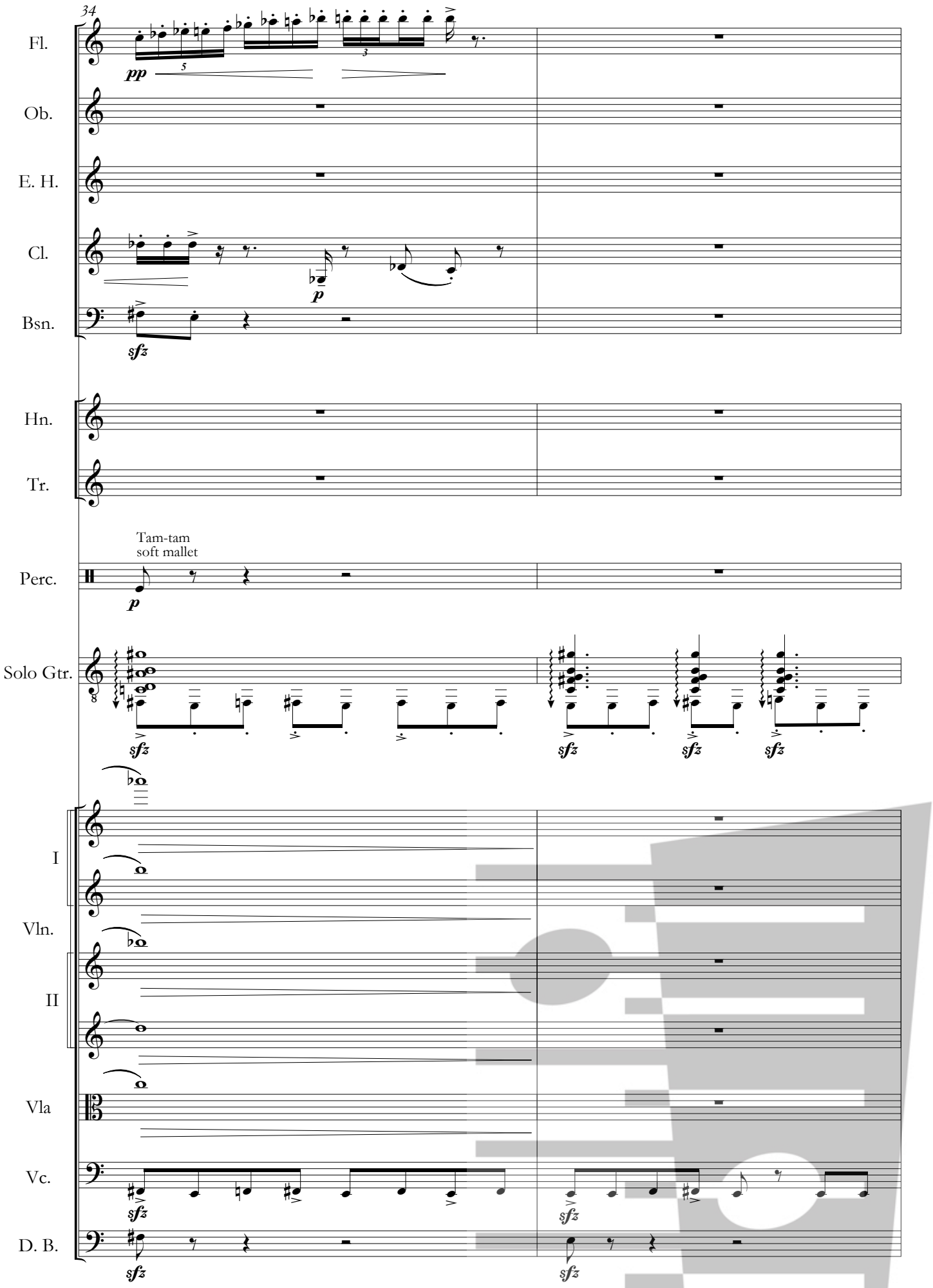

22
In tempo rubato
Fl.
Ob.
E. H.
Cl.
Bsn.
Hn.
Tr.
Perc.
Solo Gtr.
mf
mf
f
In tempo rubato
I
Vln.
II
Vla
Vc.
sfz
D. B.

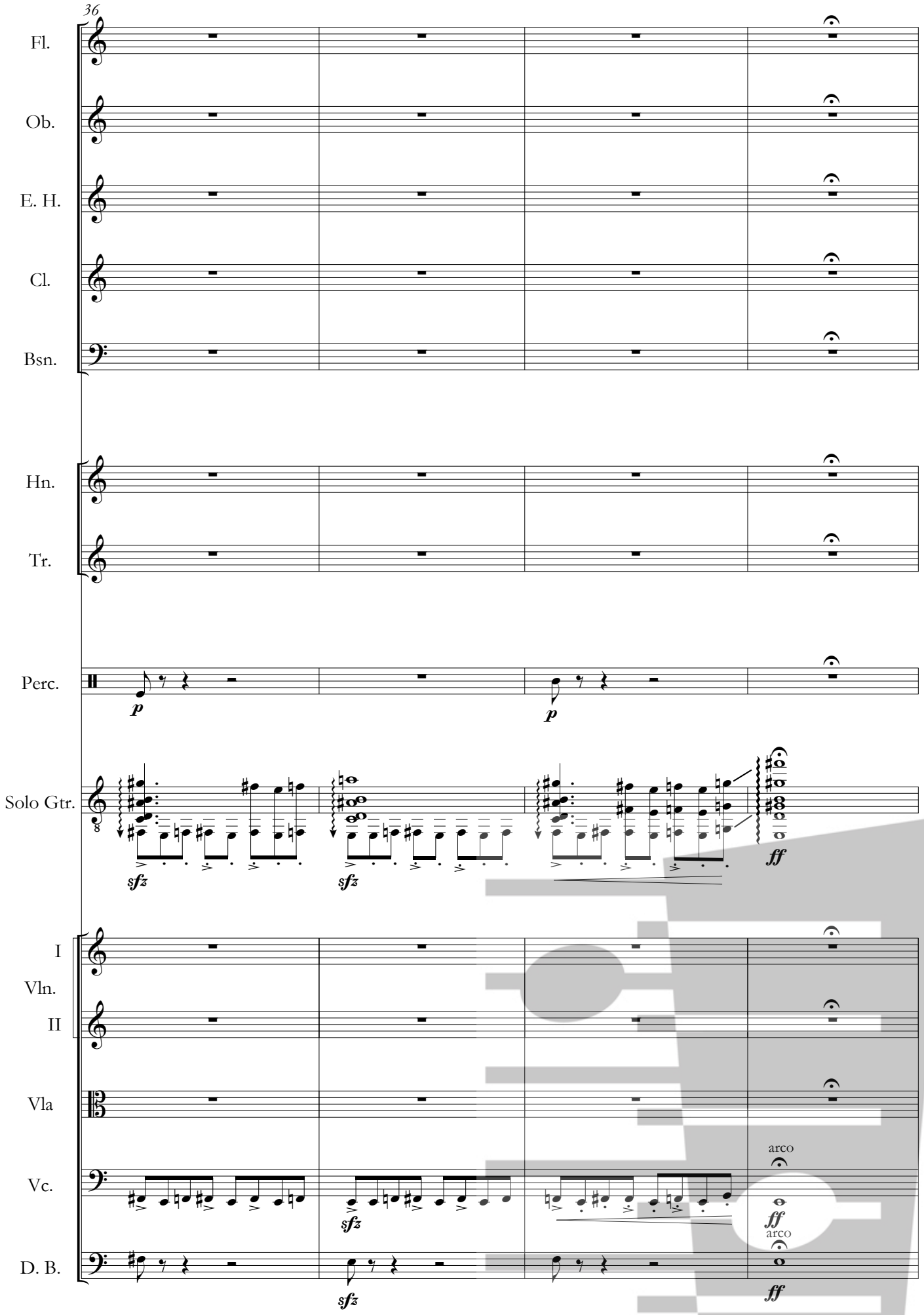

bis x times
bis x times
rit.
24
Solo Gtr.
p
f
rit.
I
Vln.
II
Vla
Vc.
D. B.
In tempo poco ritmico ♩ = 60
26
Fl.
mp
Cl.
mp
in tempo
Solo Gtr.
sfz
f
In tempo poco ritmico ♩ = 60
senza sord.
flautando
I
Vln.
pp
senza sord.
flautando
II
pp
Vla
Vc.
D. B.

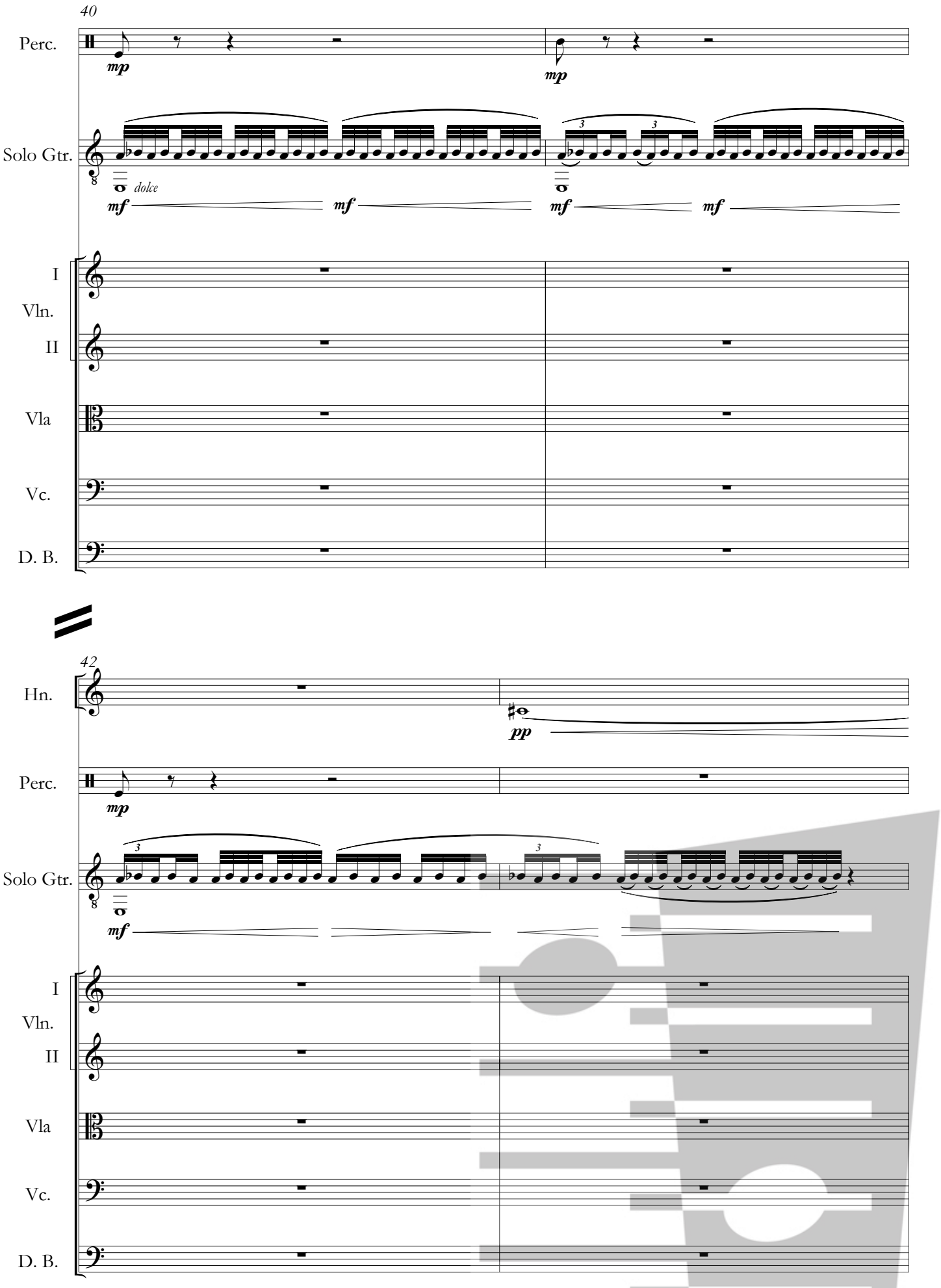

28
Fl.
Ob.
E. H.
Cl.
Bsn.
Hn.
Tr.
Perc.
poco pont.
Solo Gtr.
I
Vln.
II
Vla
Vc.
D. B.
mf
sfz

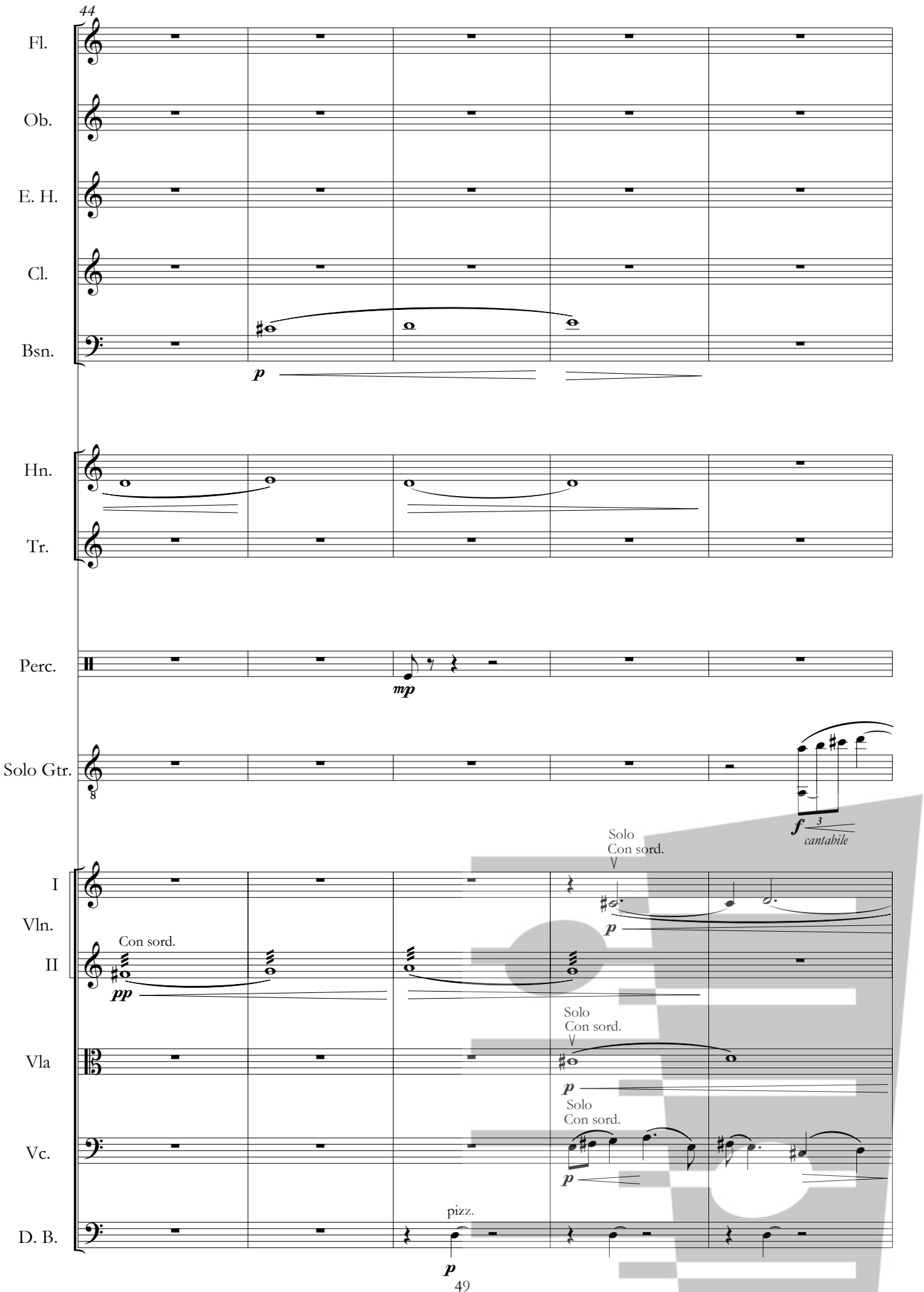

30
Molto ritmico ♩ = 66-72
Fl.
Ob.
E. H.
Cl.
Bsn.
Hn.
Tr.
Perc.
poco pont.
Solo Gtr.
brutale
rapido
mp sfz
Molto ritmico ♩ = 66-72
ord.
I
Vln.
II
Vla
senza sord.
Vc.
pizz.
D. B.

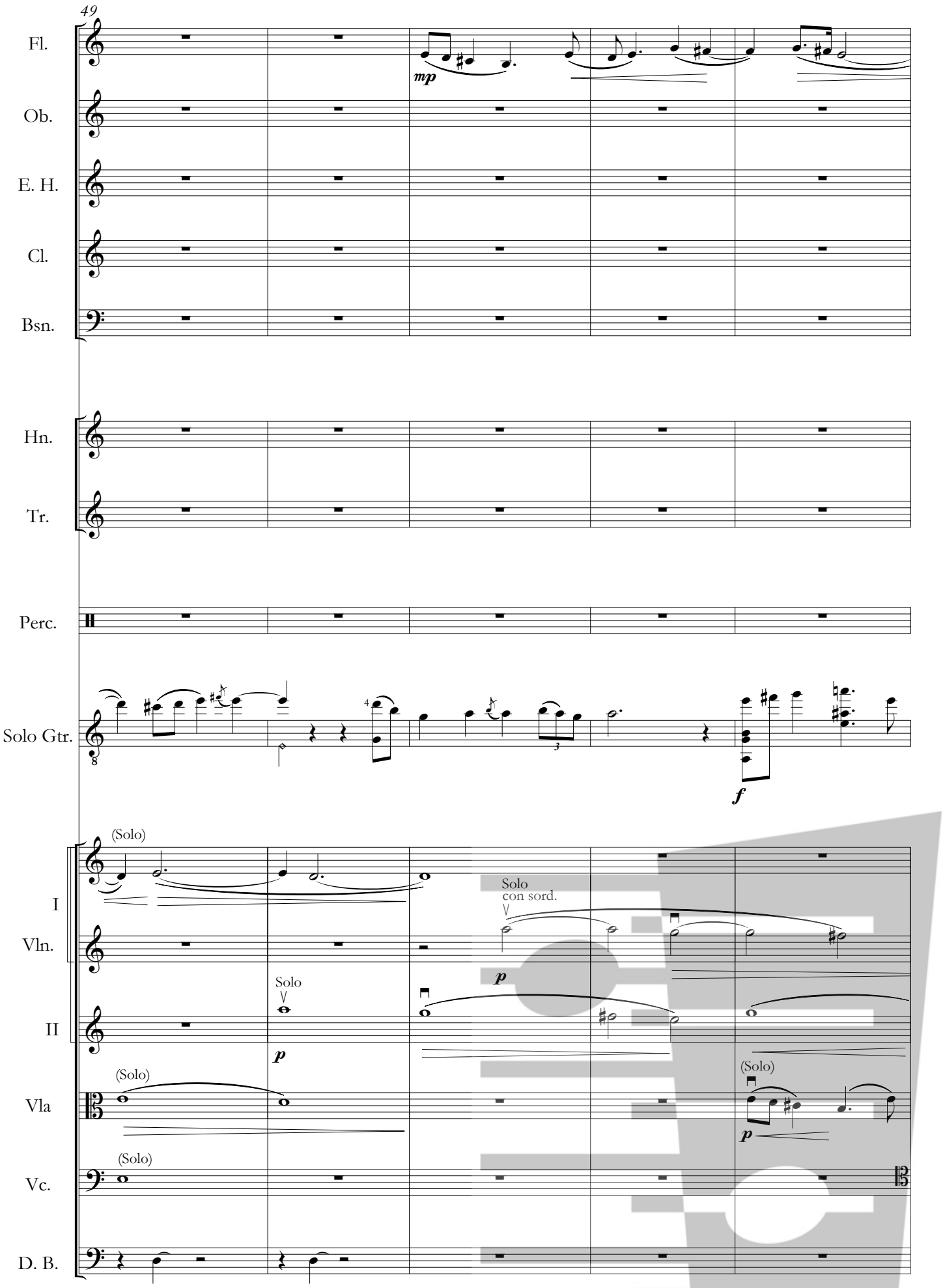

32
Fl.
mf
Ob.
E. H.
5
3
p
Cl.
3
3
p
Bsn.
sfz
sfz
Hn.
Tr.
Perc.
simile
Solo Gtr.
8
sfz
sfz
I
Vln.
II
Vla
Vc.
sfz
sfz
D. B.
sfz
sfz

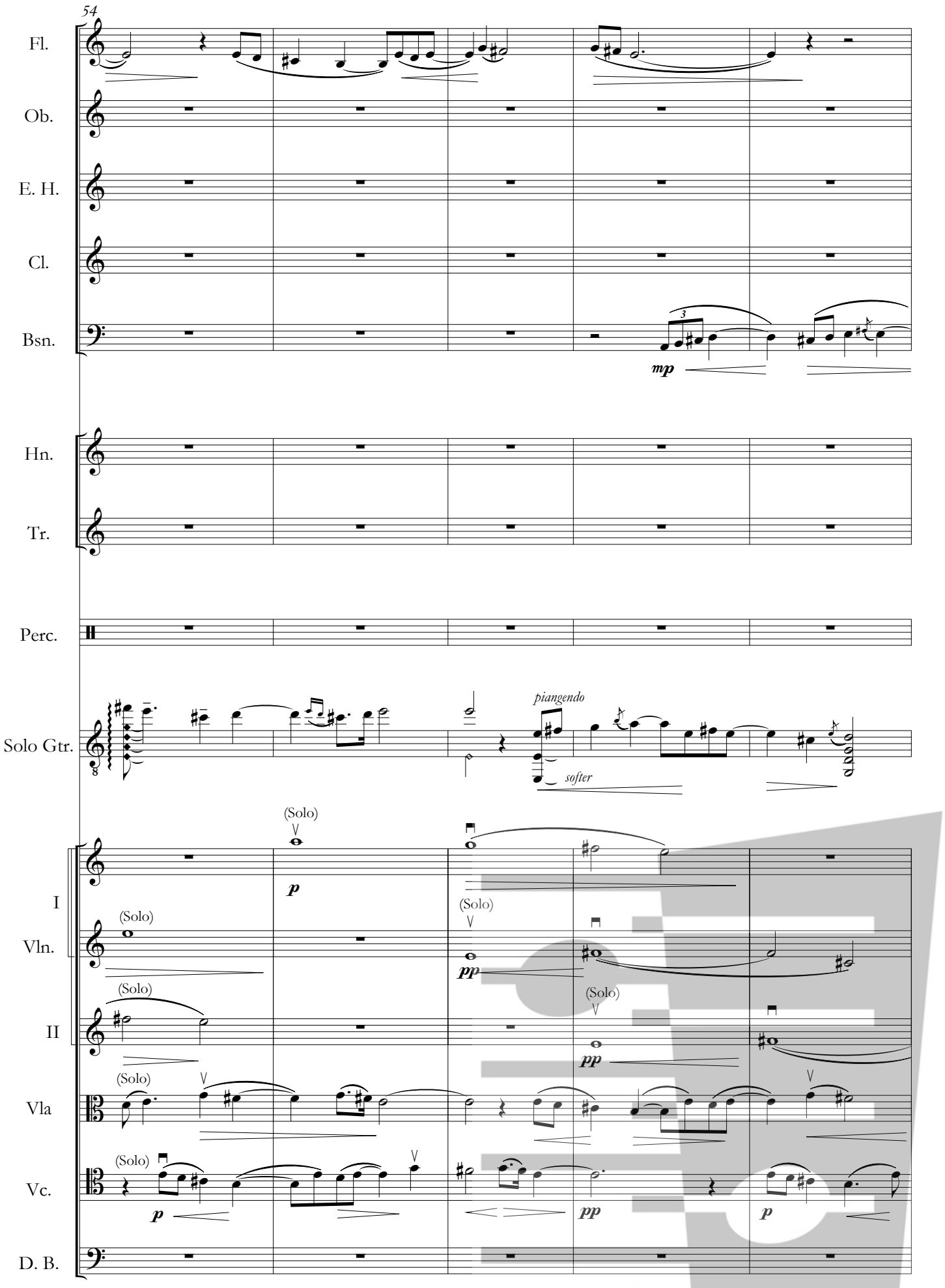

34
Fl.
pp
Ob.
E. H.
Cl.
p
Bsn.
sfz
Hn.
Tr.
Tam-tam
soft mallet
Perc.
p
Solo Gtr.
sfz
I
Vln.
II
Vla
Vc.
D. B.

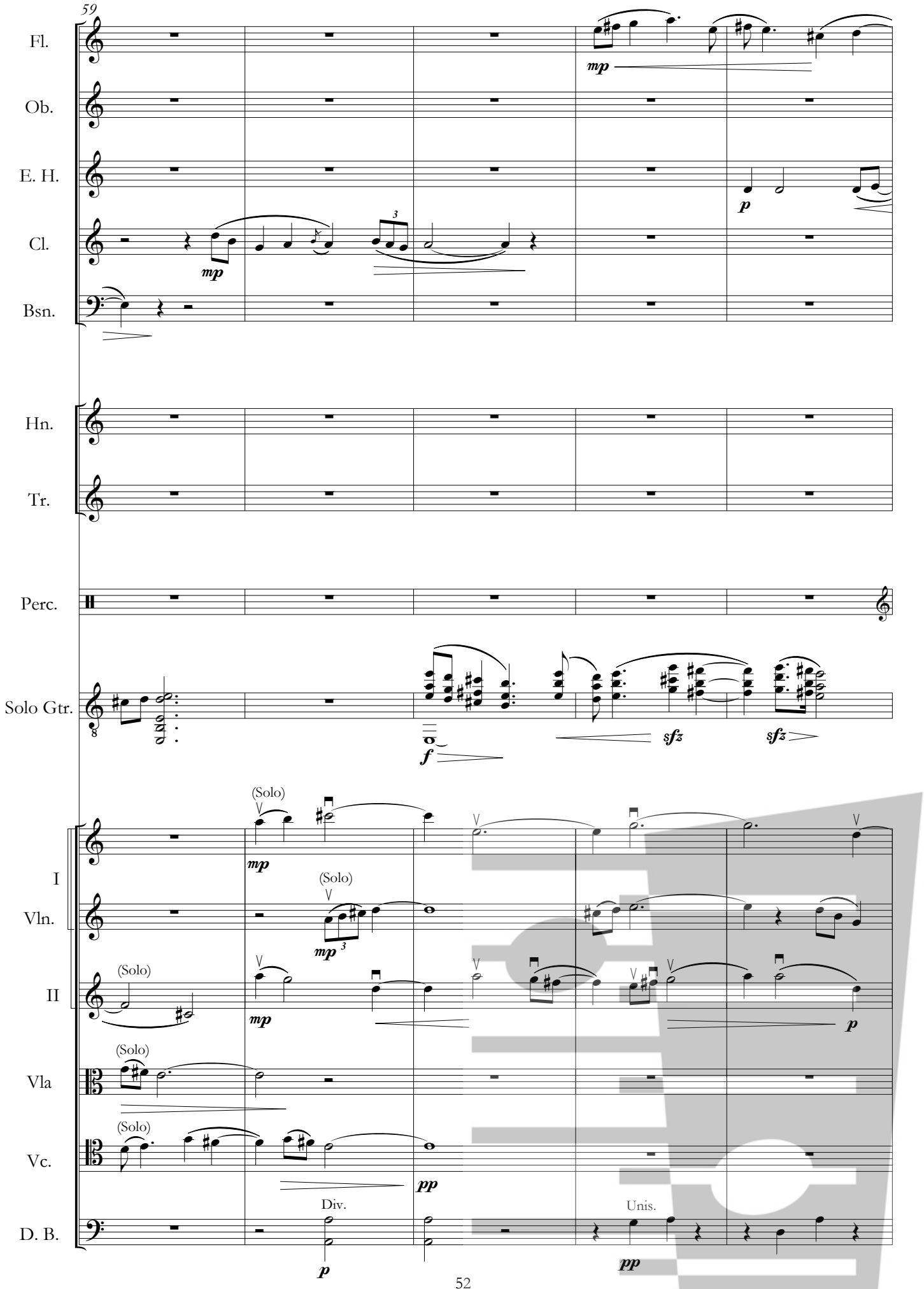

36
Fl.
Ob.
E. H.
Cl.
Bsn.
Hn.
Tr.
Perc.
Solo Gtr.
I
Vln.
II
Vla
Vc.
D. B.
p
p
sfz
sfz
ff
sfz
arco
ff
arco
ff
sfz

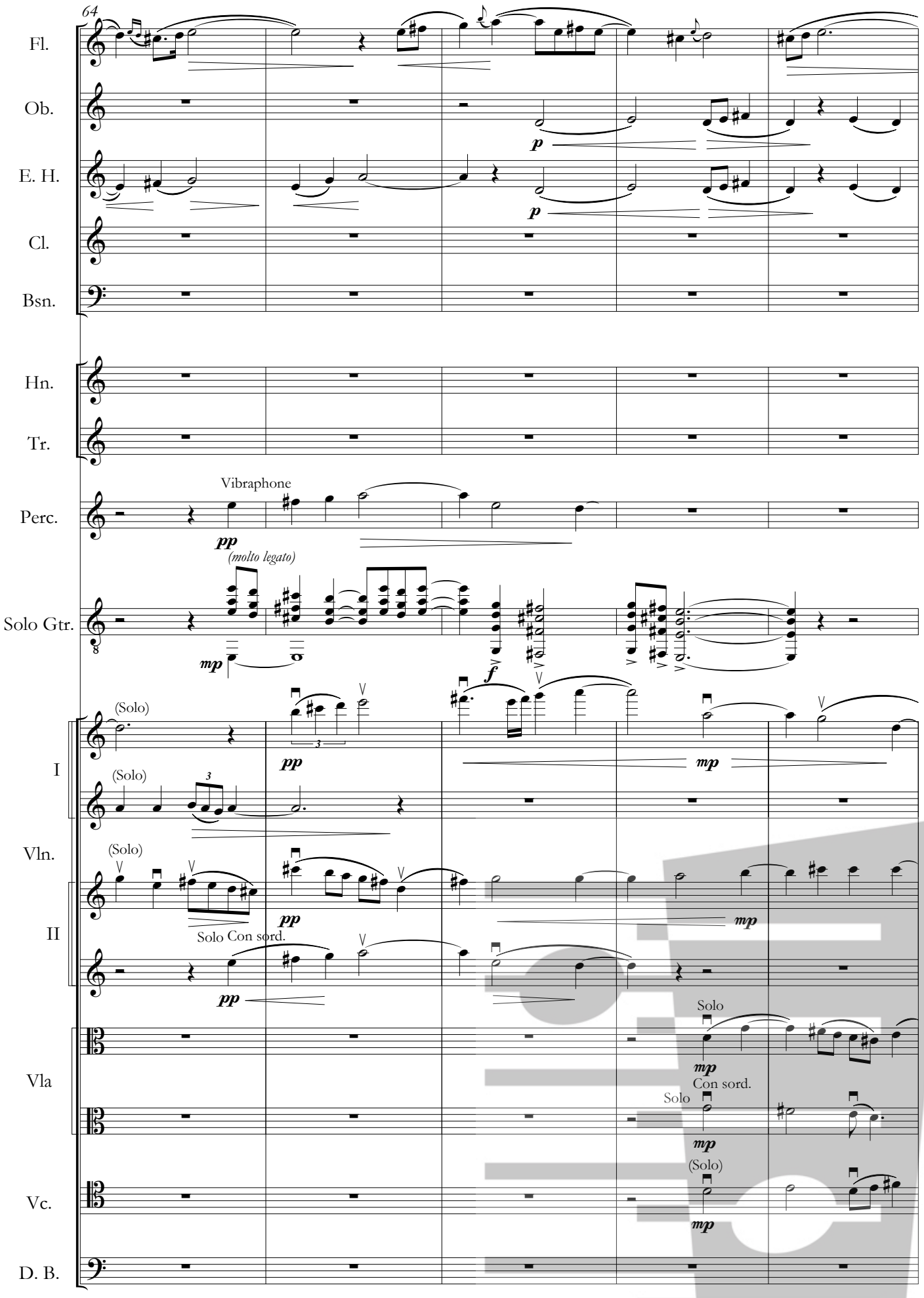

40
Perc.
mp
mp
Solo Gtr.
dolce
mf
mf
mf
mf
I
Vln.
II
Vla
Vc.
D. B.
42
Hn.
pp
Perc.
mp
Solo Gtr.
mf
I
Vln.
II
Vla
Vc.
D. B.

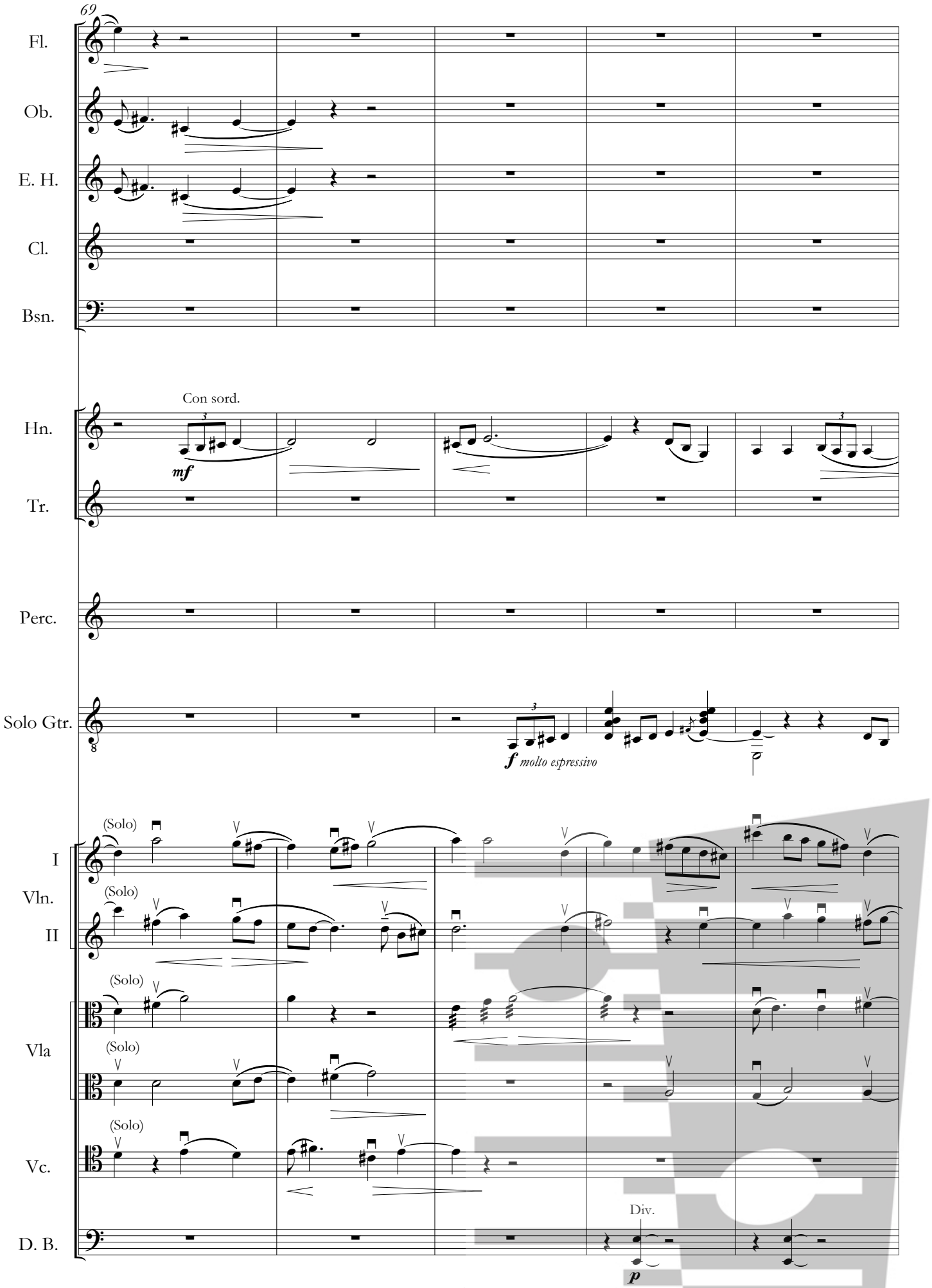

44
Fl.
Ob.
E. H.
Cl.
Bsn.
p
Hn.
Tr.
Perc.
mp
Solo Gtr.
8
f
3
cantabile
I
Vln.
II
Con sord.
pp
Solo
Con sord.
p
Vla
Solo
Con sord.
p
Vc.
Solo
Con sord.
p
D. B.
pizz.
p

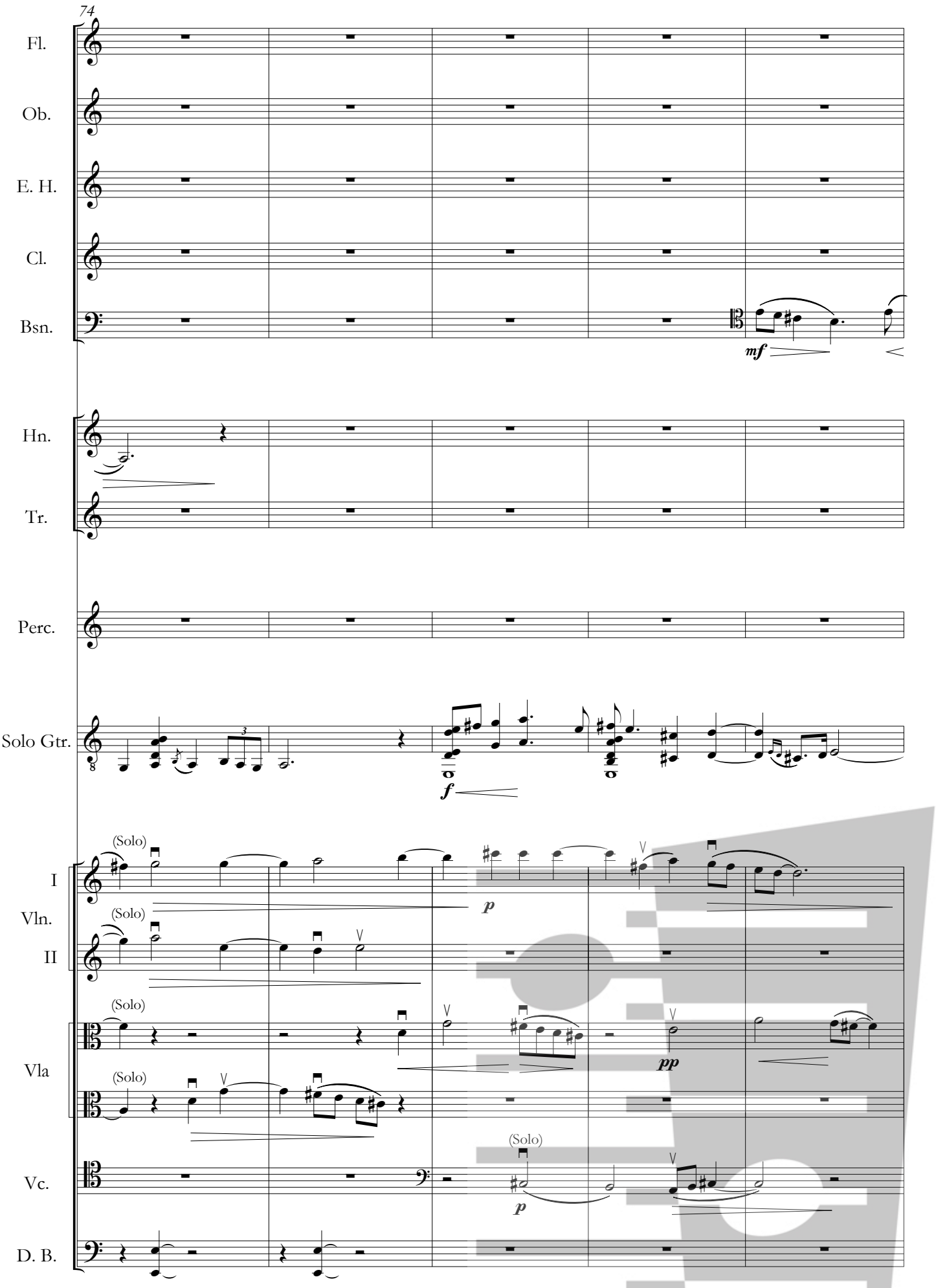

49
Fl.
Ob.
E. H.
Cl.
Bsn.
Hn.
Tr.
Perc.
Solo Gtr.
mp
f
(Solo)
I
Vln.
II
Vla
Vc.
D. B.
Solo
con sord.
p
Solo
p
(Solo)
p
(Solo)
(Solo)

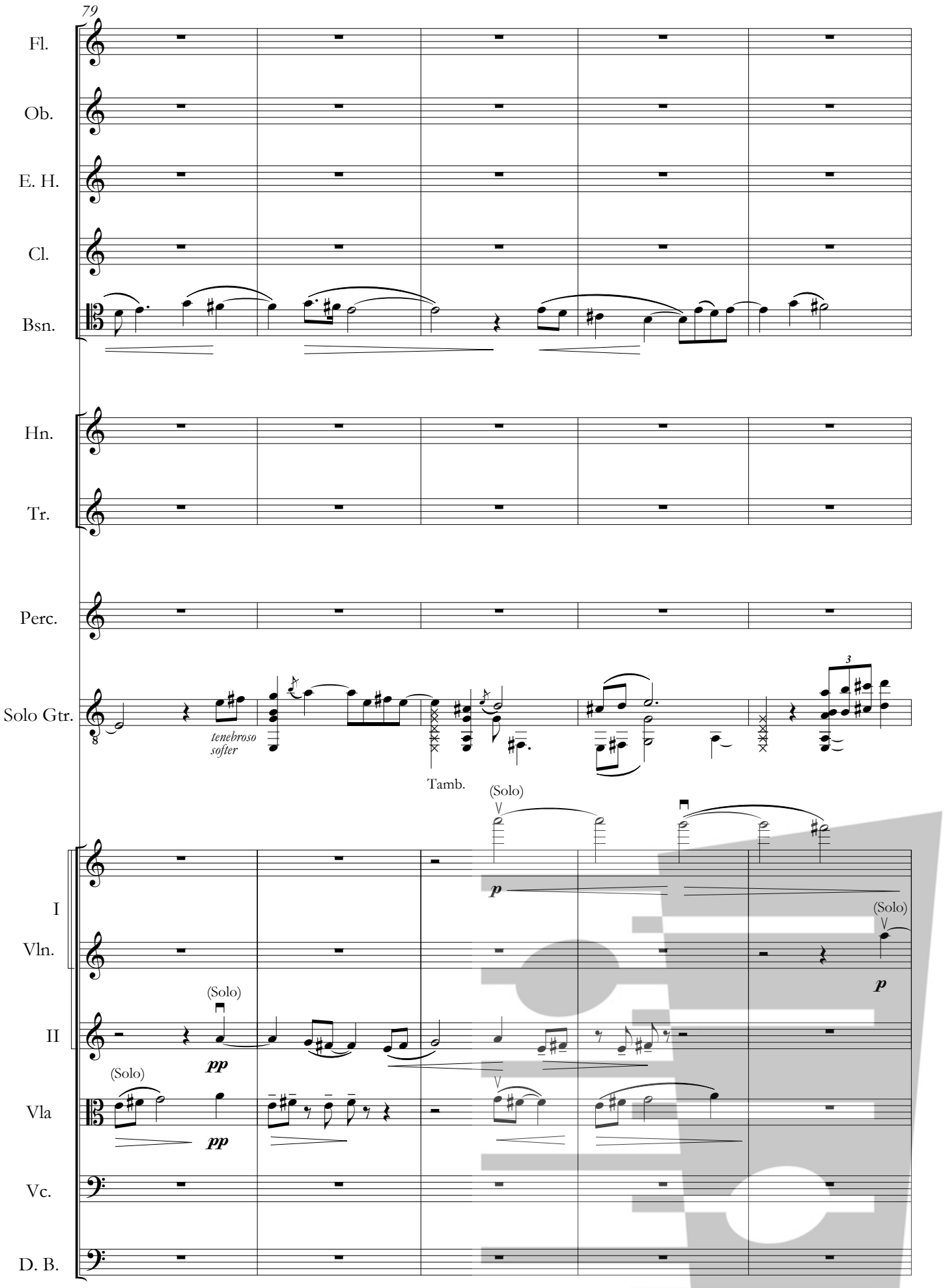

54
Fl.
Ob.
E. H.
Cl.
Bsn.
3
mp
Hn.
Tr.
Perc.
Solo Gtr.
piangendo
softer
(Solo)
p
I
Vln.
pp
II
Vla
Vc.
D. B.

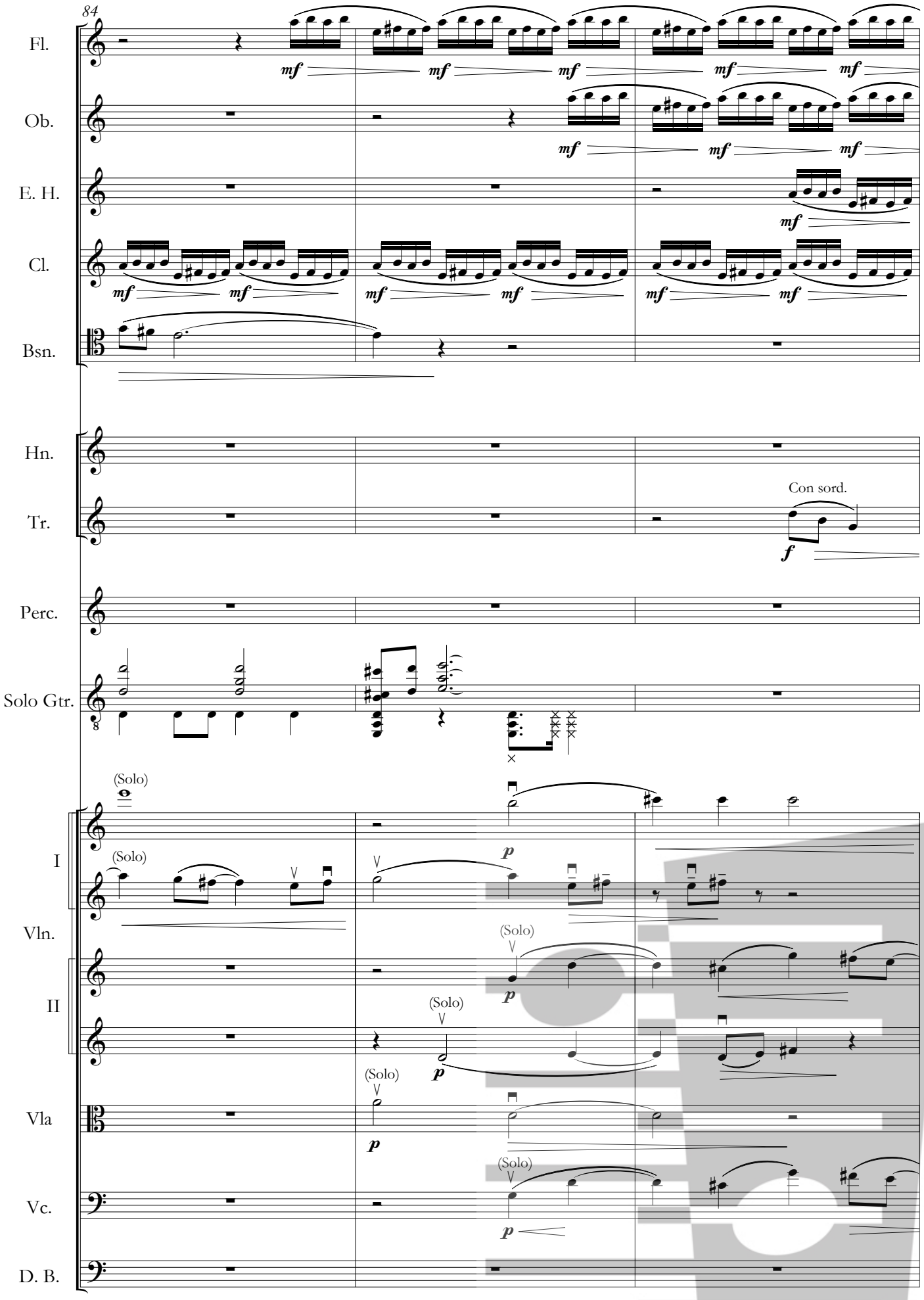

59
Fl.
Ob.
E. H.
Cl.
Bsn.
Hn.
Tr.
Perc.
Solo Gtr.
I
Vln.
II
Vla
Vc.
D. B.
(Solo)
Div.
Unis.
mp
p
f
sfz
pp

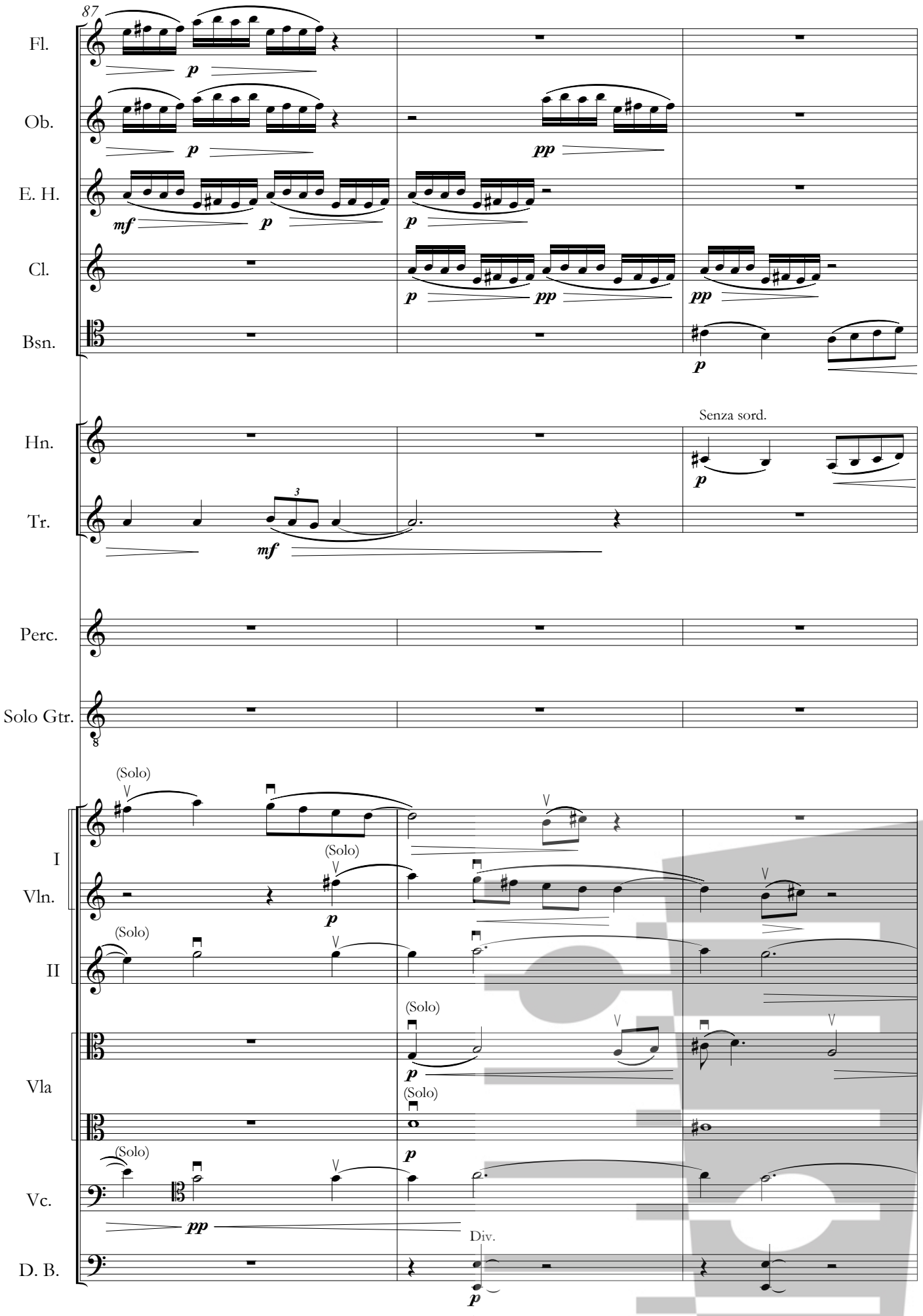

64
Fl.
Ob.
E. H.
Cl.
Bsn.
Hn.
Tr.
Perc.
Vibraphone
Solo Gtr.
I
Vln.
II
Vla
Vc.
D. B.
(Solo)
Solo Con sord.
Solo
Con sord.

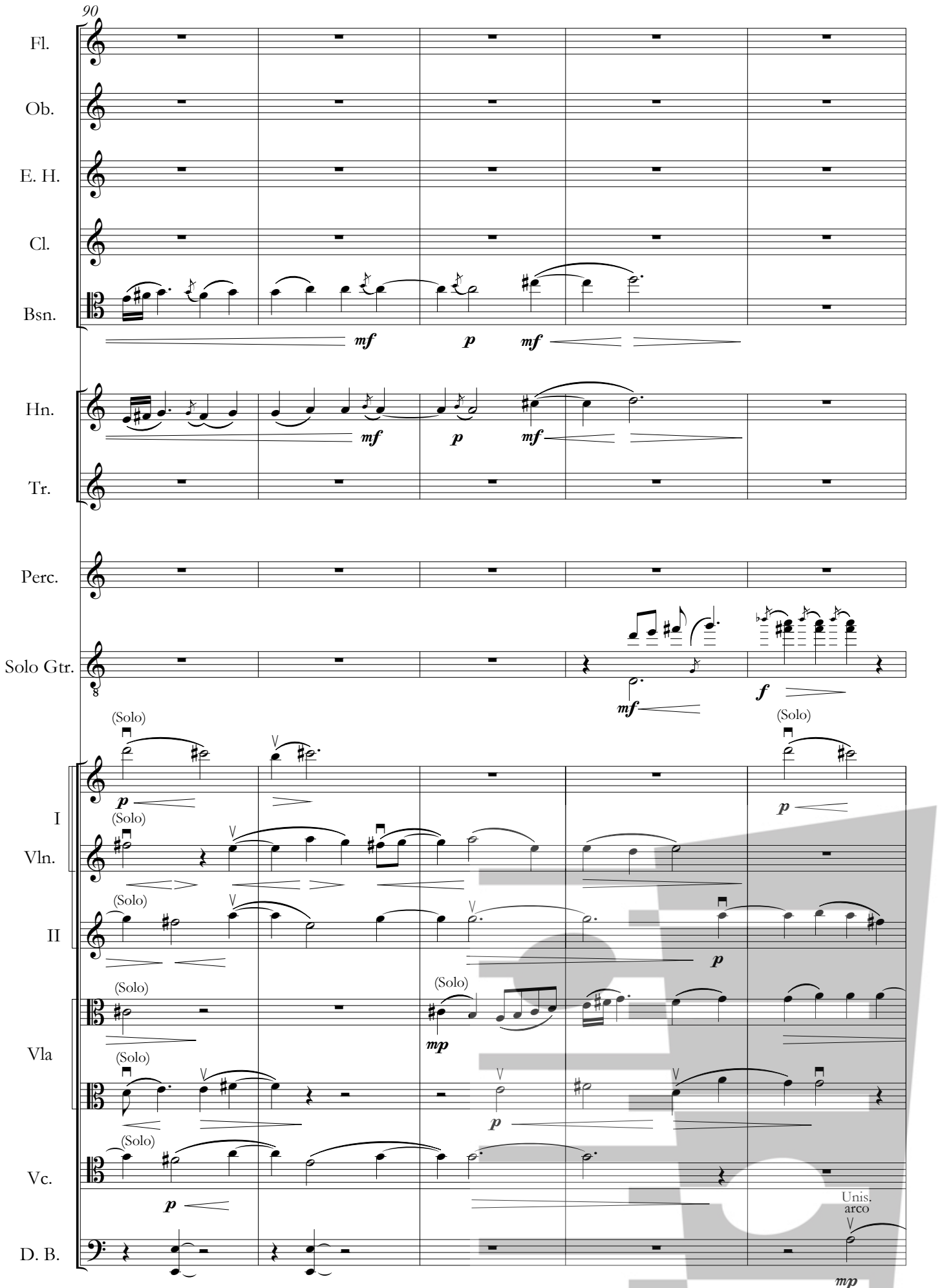

69
Fl.
Ob.
E. H.
Cl.
Bsn.
Con sord.
Hn.
mf
Tr.
Perc.
Solo Gtr.
f molto espressivo
(Solo)
I
Vln.
II
Vla
Vc.
D. B.
Div.
p

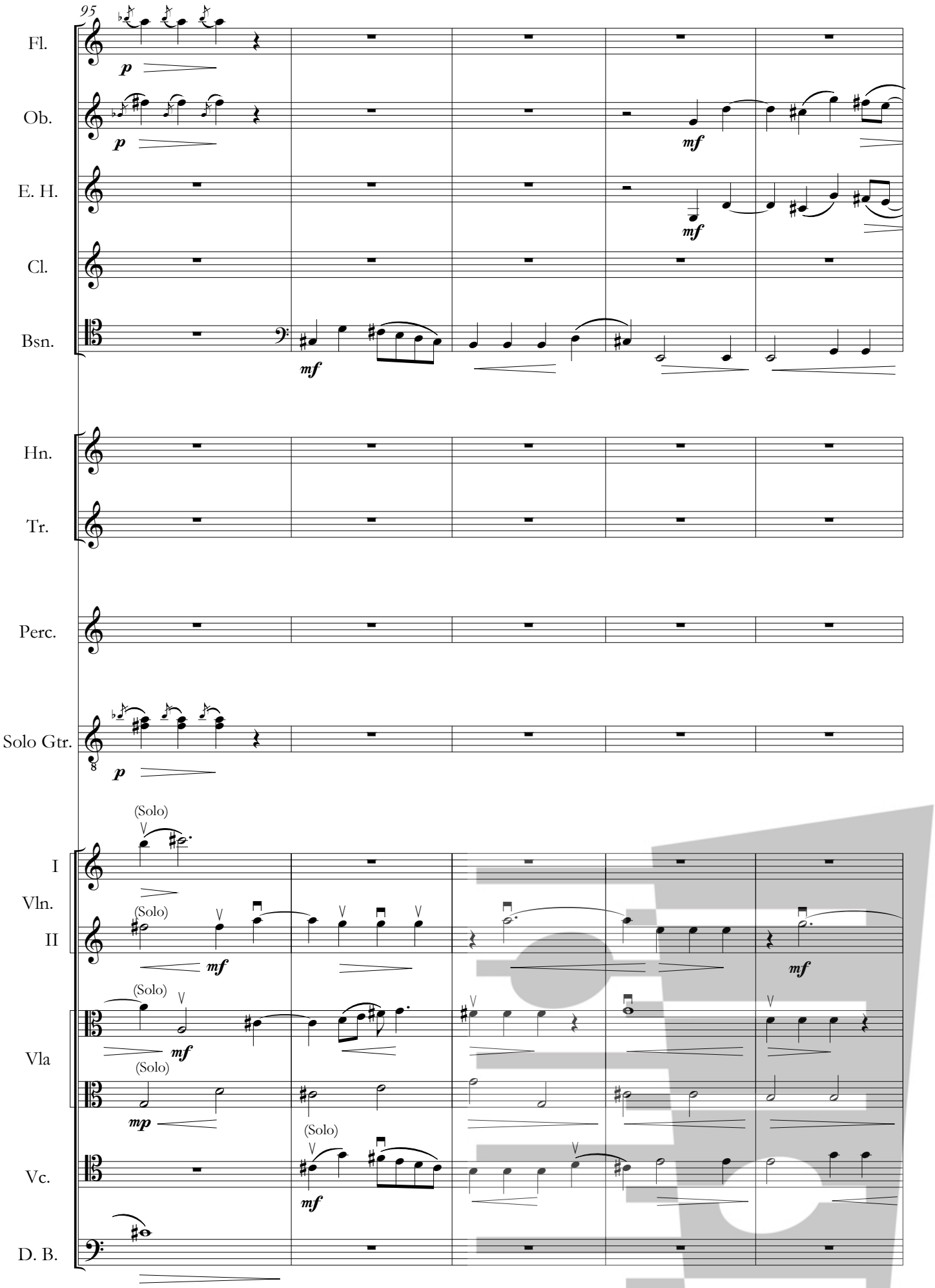

74
Fl.
Ob.
E. H.
Cl.
Bsn.
mf
Hn.
Tr.
Perc.
Solo Gtr.
f
(Solo)
I
Vln.
II
p
Vla
pp
Vc.
D. B.

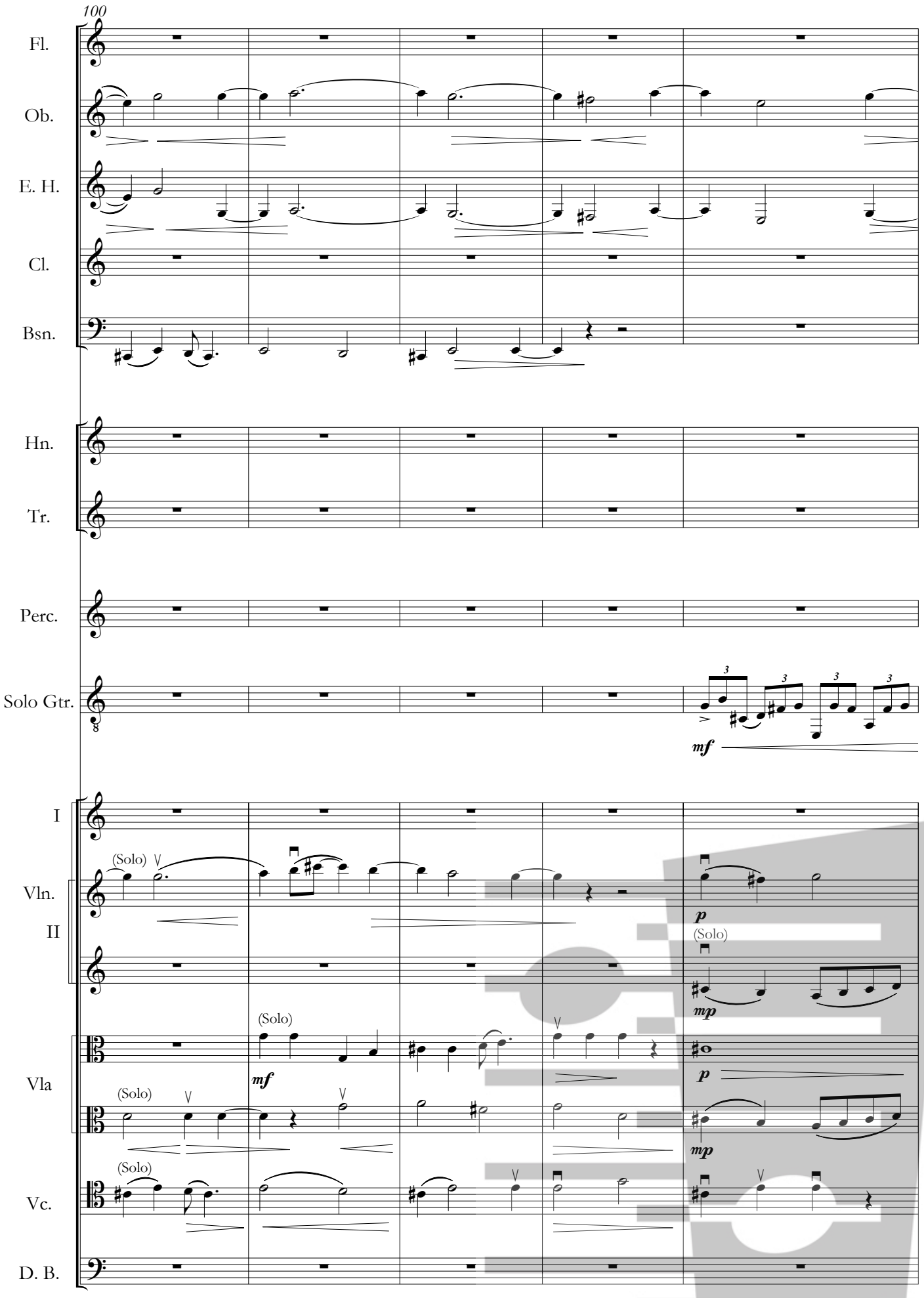

79
Fl.
Ob.
E. H.
Cl.
Bsn.
Hn.
Tr.
Perc.
Solo Gtr.
tenebroso
softer
Tamb.
(Solo)
I
Vln.
II
Vla
Vc.
D. B.
pp

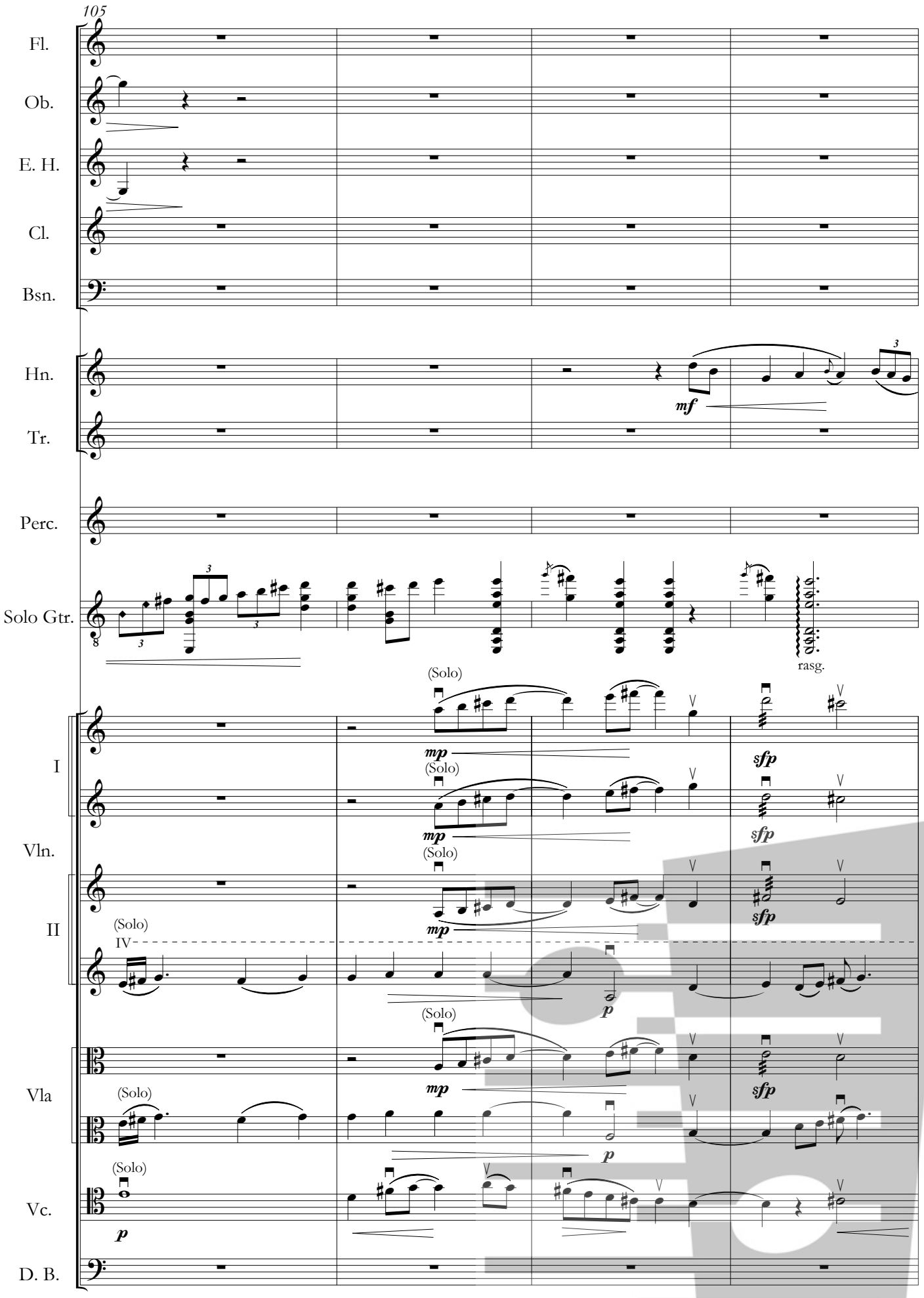

84
Fl.
Ob.
E. H.
Cl.
Bsn.
Hn.
Tr.
Con sord.
Perc.
Solo Gtr.
(Solo)
I
Vln.
II
Vla
Vc.
D. B.

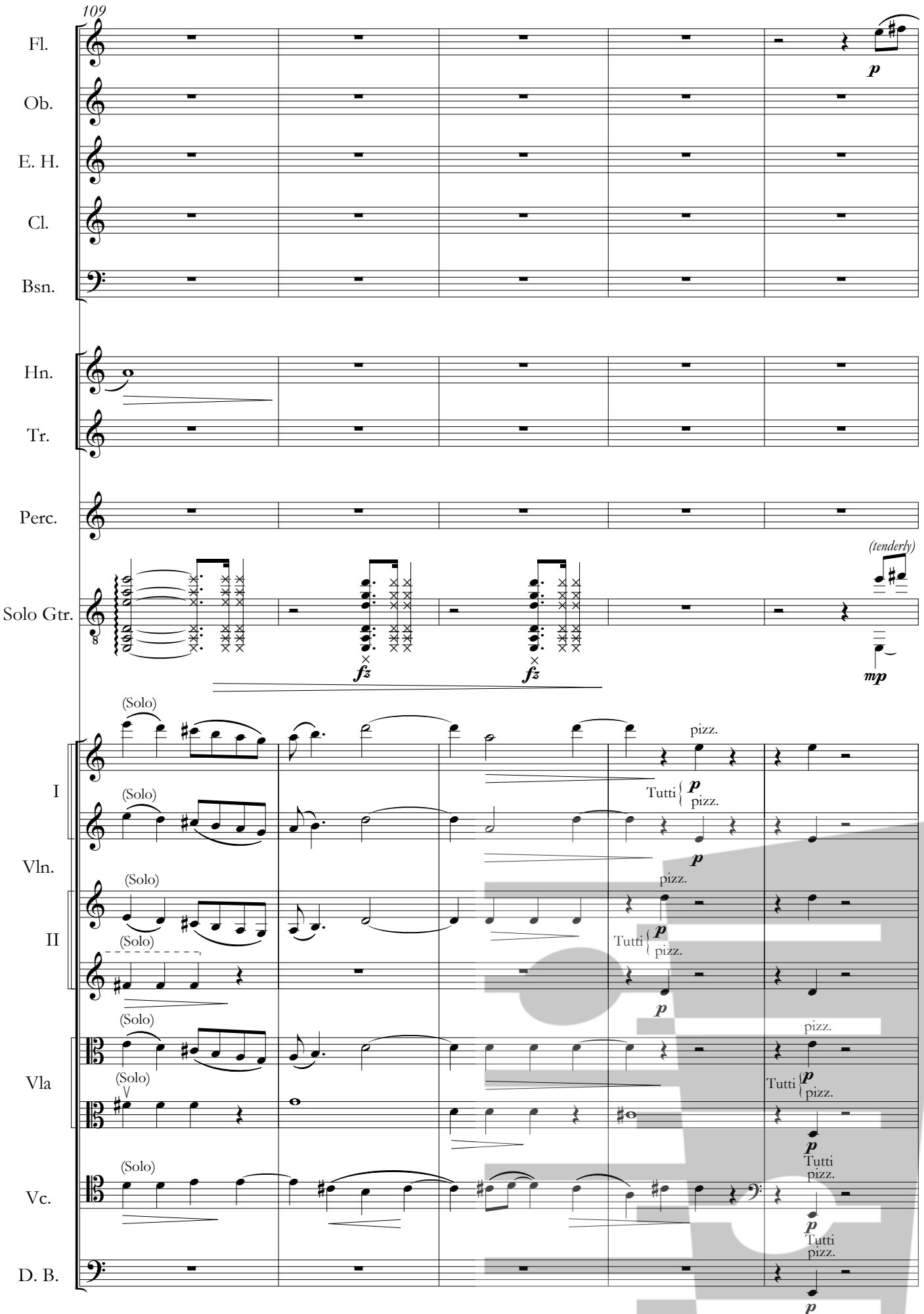

87
Fl.
Ob.
E. H.
Cl.
Bsn.
Hn.
Tr.
Perc.
Solo Gtr.
I
Vln.
II
Vla
Vc.
D. B.
Senza sord.
(Solo)
Div.

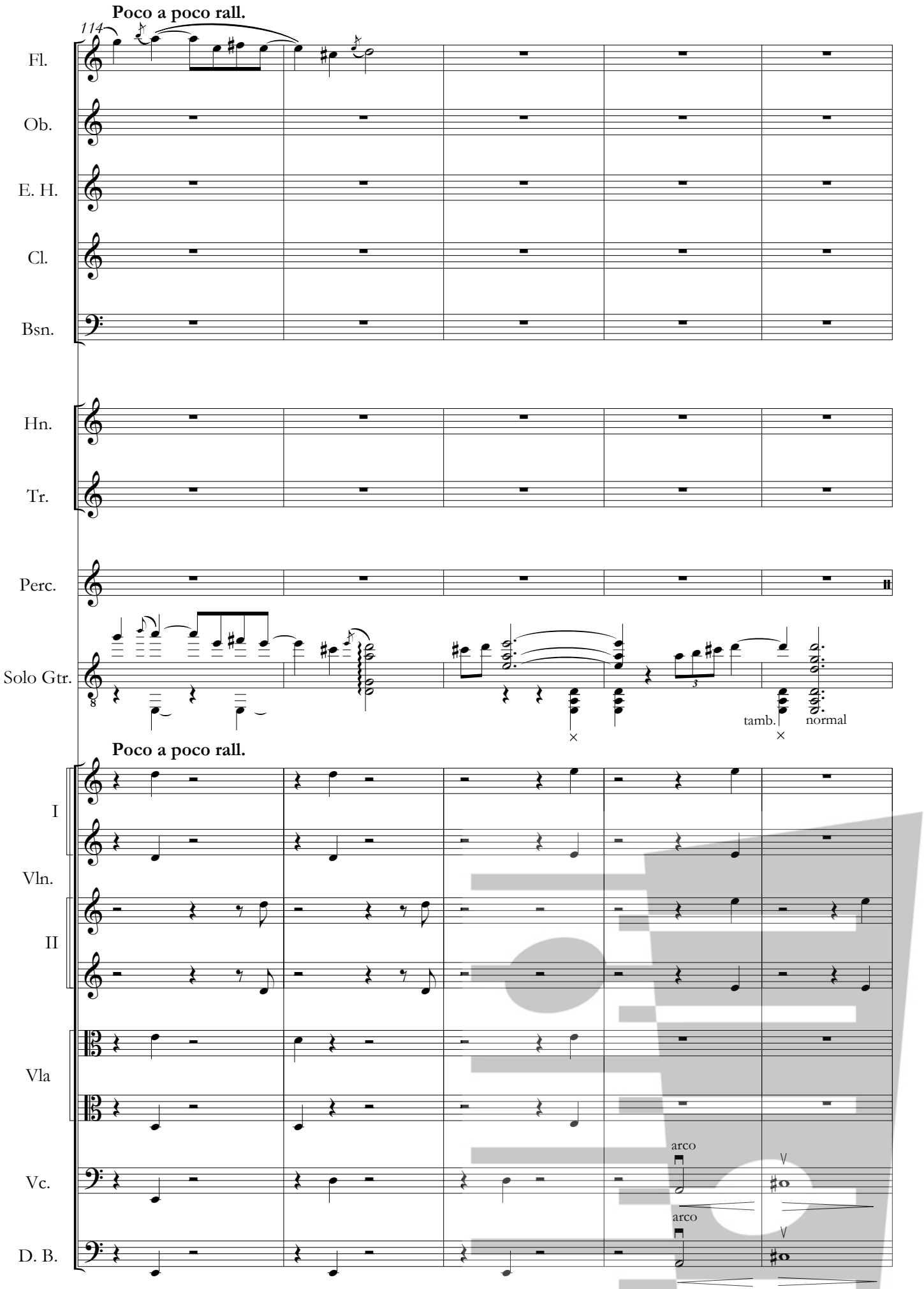

90
Fl.
Ob.
E. H.
Cl.
Bsn.
mf
p
mf
Hn.
mf
p
mf
Tr.
Perc.
Solo Gtr.
8
mf
f
(Solo)
p
I
Vln.
II
Vla
mp
Vc.
D. B.
Unis.
arco
mp

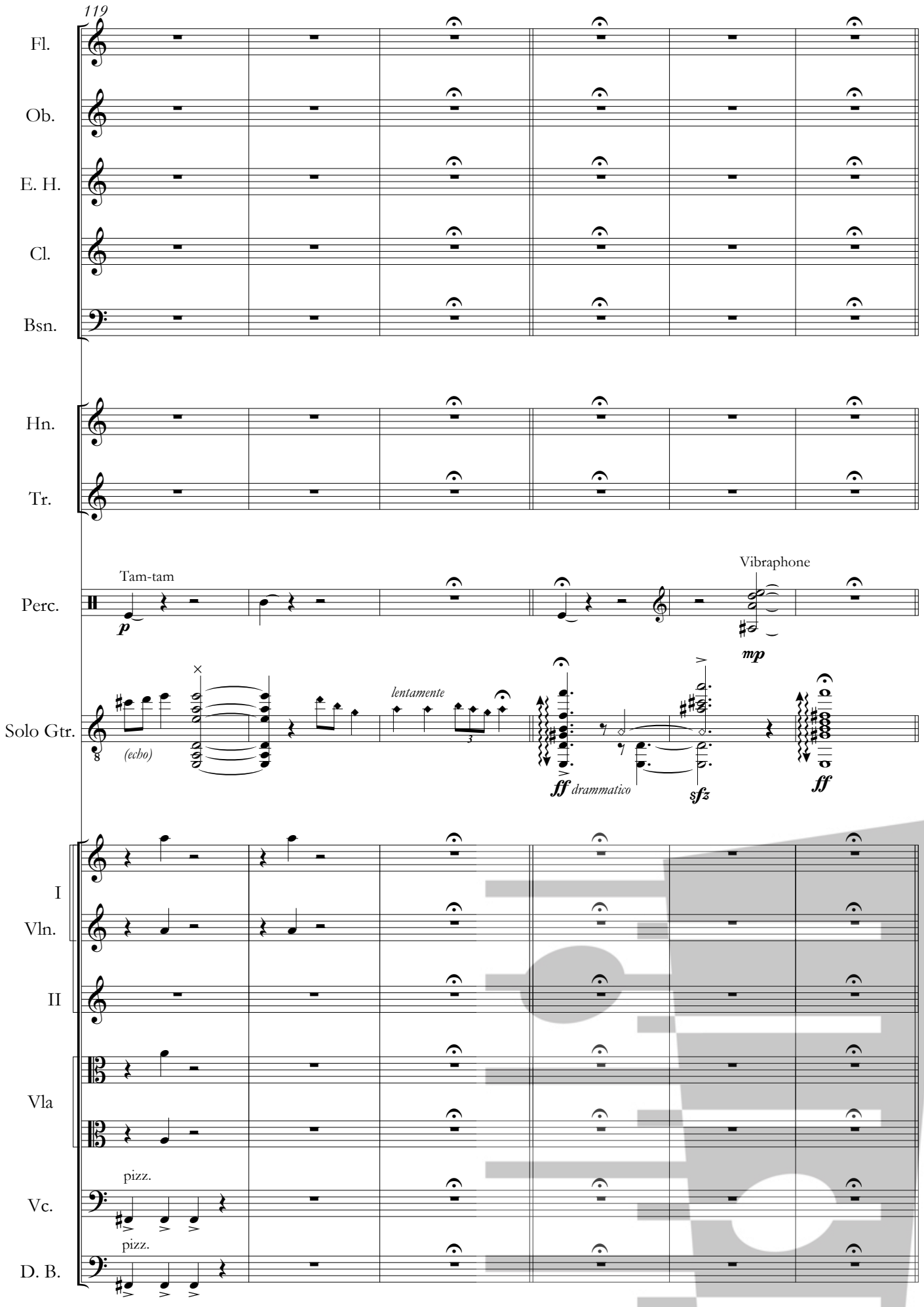

95
Fl.
Ob.
E. H.
Cl.
Bsn.
Hn.
Tr.
Perc.
Solo Gtr.
I
Vln.
II
Vla
Vc.
D. B.
(Solo)
p
mf
mp

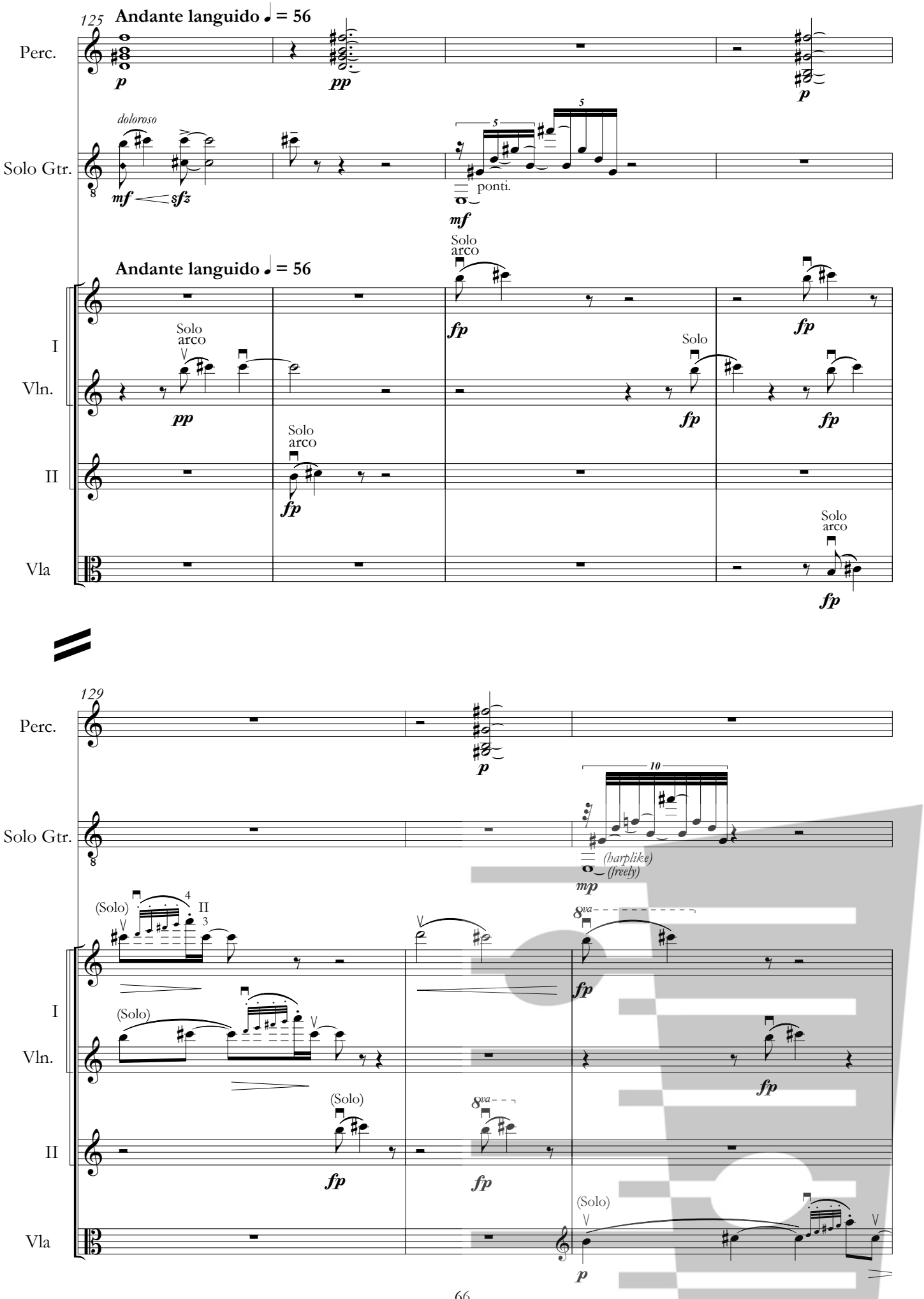

100
Fl.
Ob.
E. H.
Cl.
Bsn.
Hn.
Tr.
Perc.
Solo Gtr.
mf
I
Vln.
II
(Solo)
p
mp
Vla
mf
Vc.
D. B.

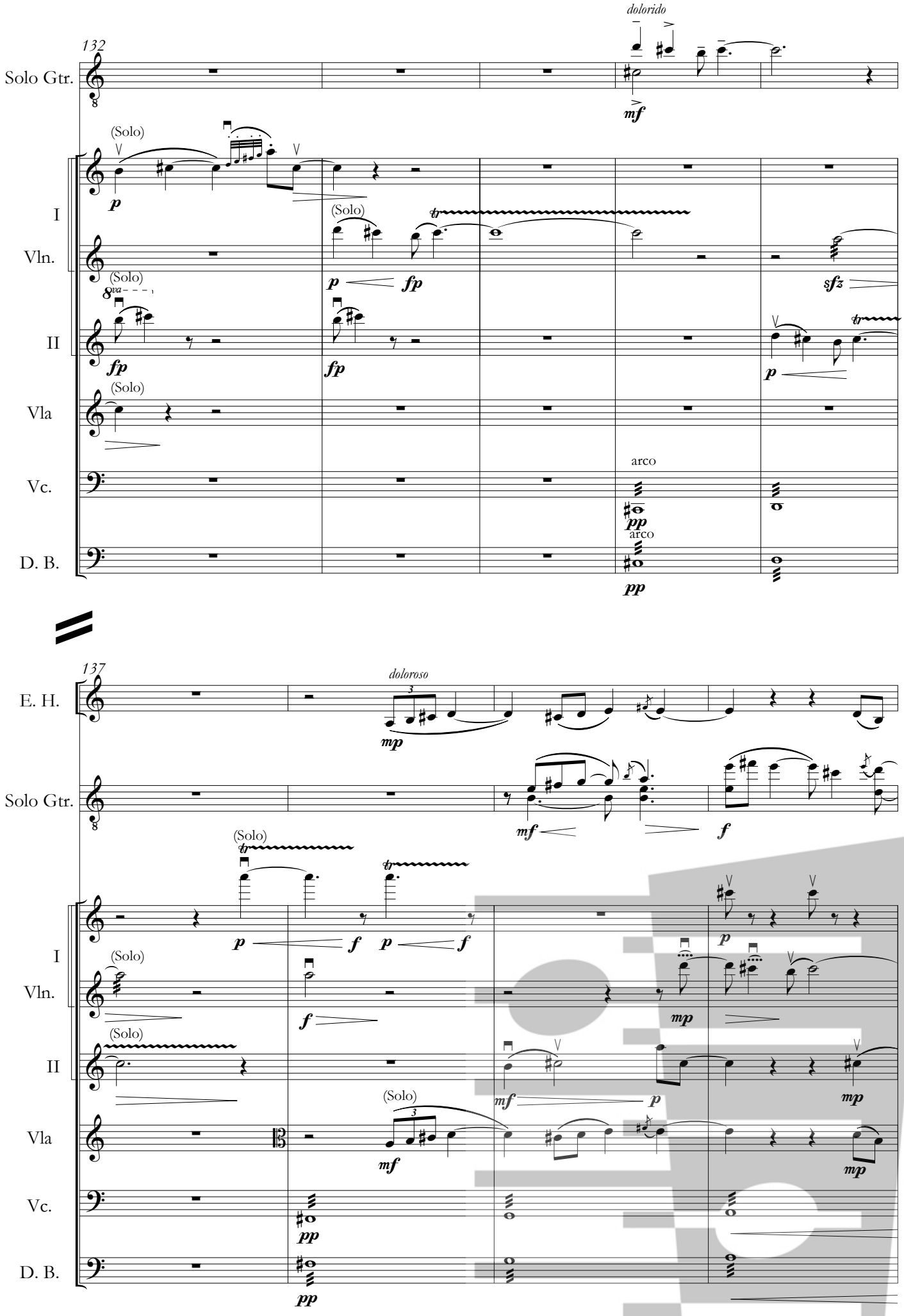

105
Fl.
Ob.
E. H.
Cl.
Bsn.
Hn.
Tr.
Perc.
Solo Gtr.
I
Vln.
II
Vla
Vc.
D. B.
mf
rasg.
(Solo)
mp
sfp
IV
p

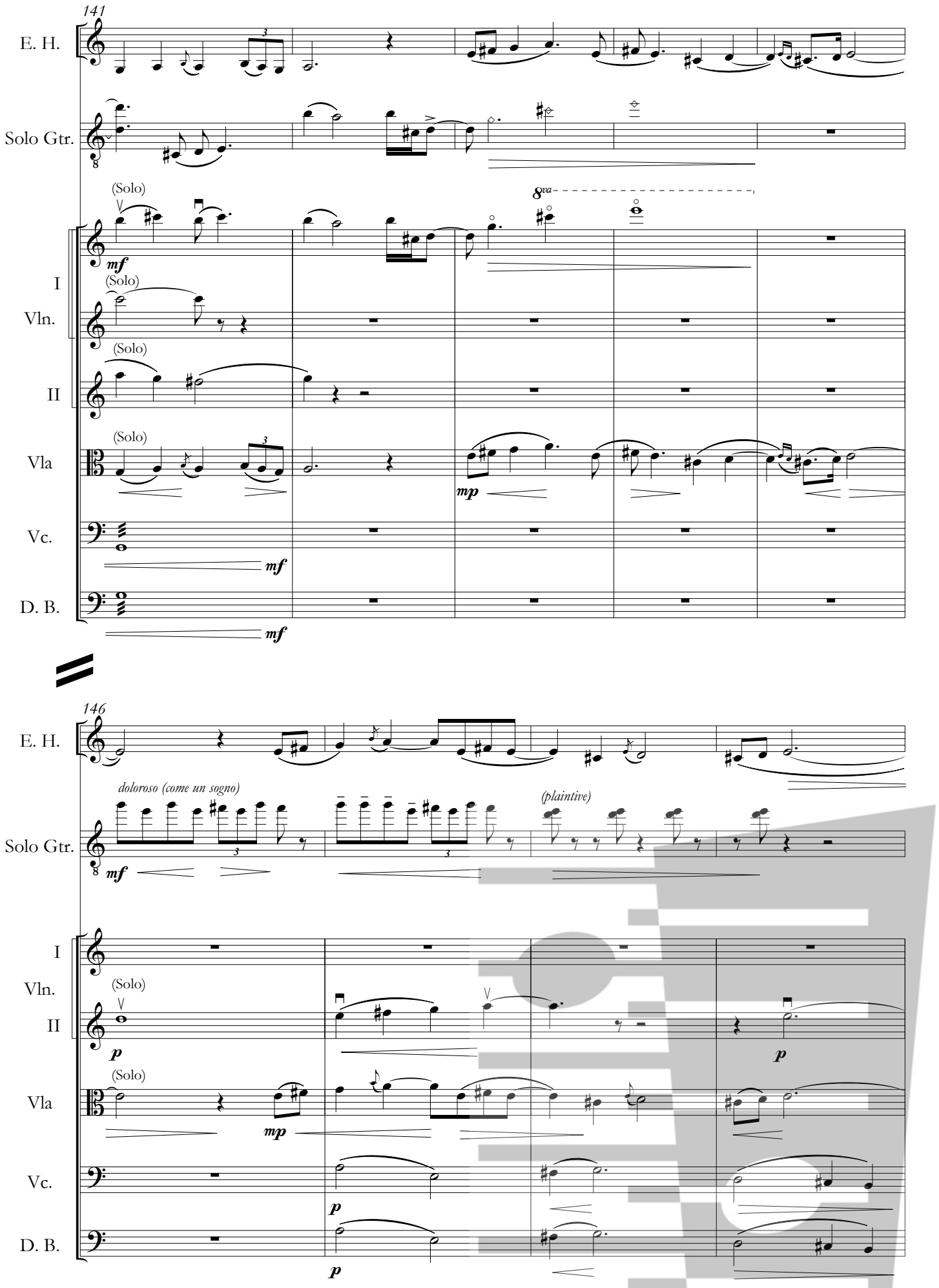

109
Fl.
Ob.
E. H.
Cl.
Bsn.
Hn.
Tr.
Perc.
Solo Gtr.
(tenderly)
I
Vln.
II
Vla
Vc.
D. B.
(Solo)
pizz.
Tutti
p
mp
fz

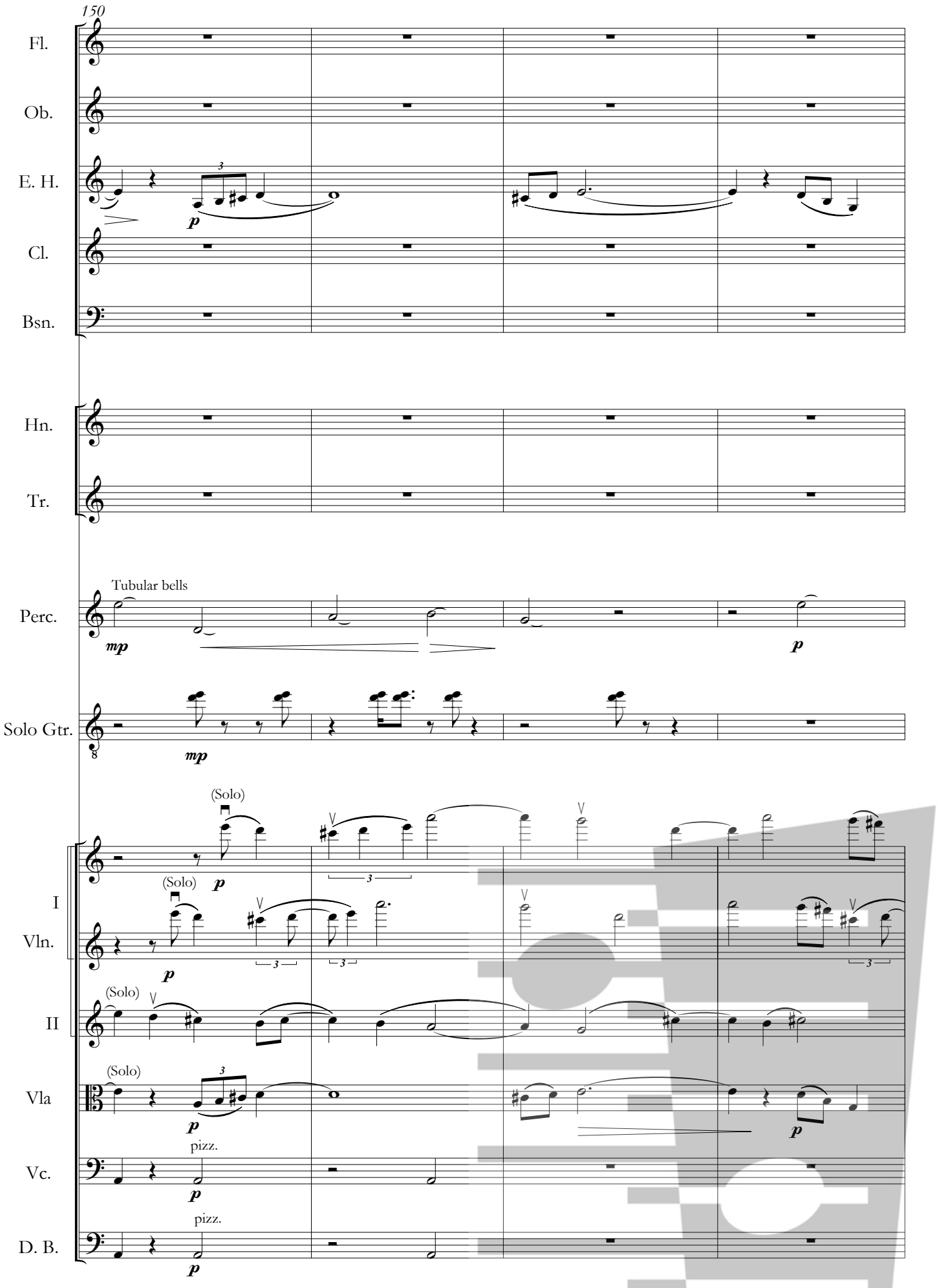

Poco a poco rall.
114
Fl.
Ob.
E. H.
Cl.
Bsn.
Hn.
Tr.
Perc.
Solo Gtr.
tamb.
normal
Poco a poco rall.
I
Vln.
II
Vla
Vc.
arco
arco
D. B.

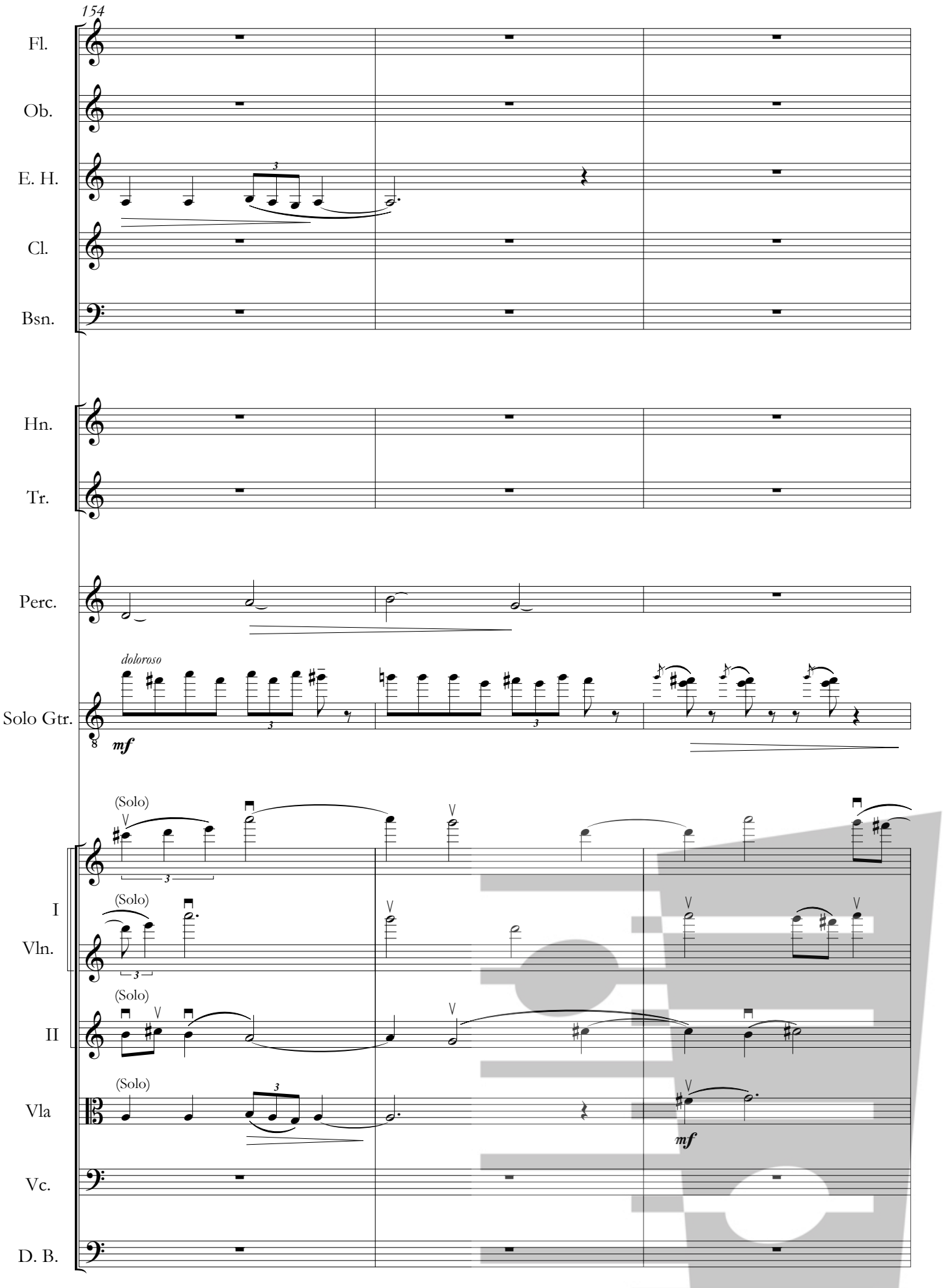

119
Fl.
Ob.
E. H.
Cl.
Bsn.
Hn.
Tr.
Tam-tam
Vibraphone
Perc.
p
mp
Solo Gtr.
(echo)
lentamente
ff drammatico
sfz
ff
I
Vln.
II
Vla
pizz.
Vc.
pizz.
D. B.

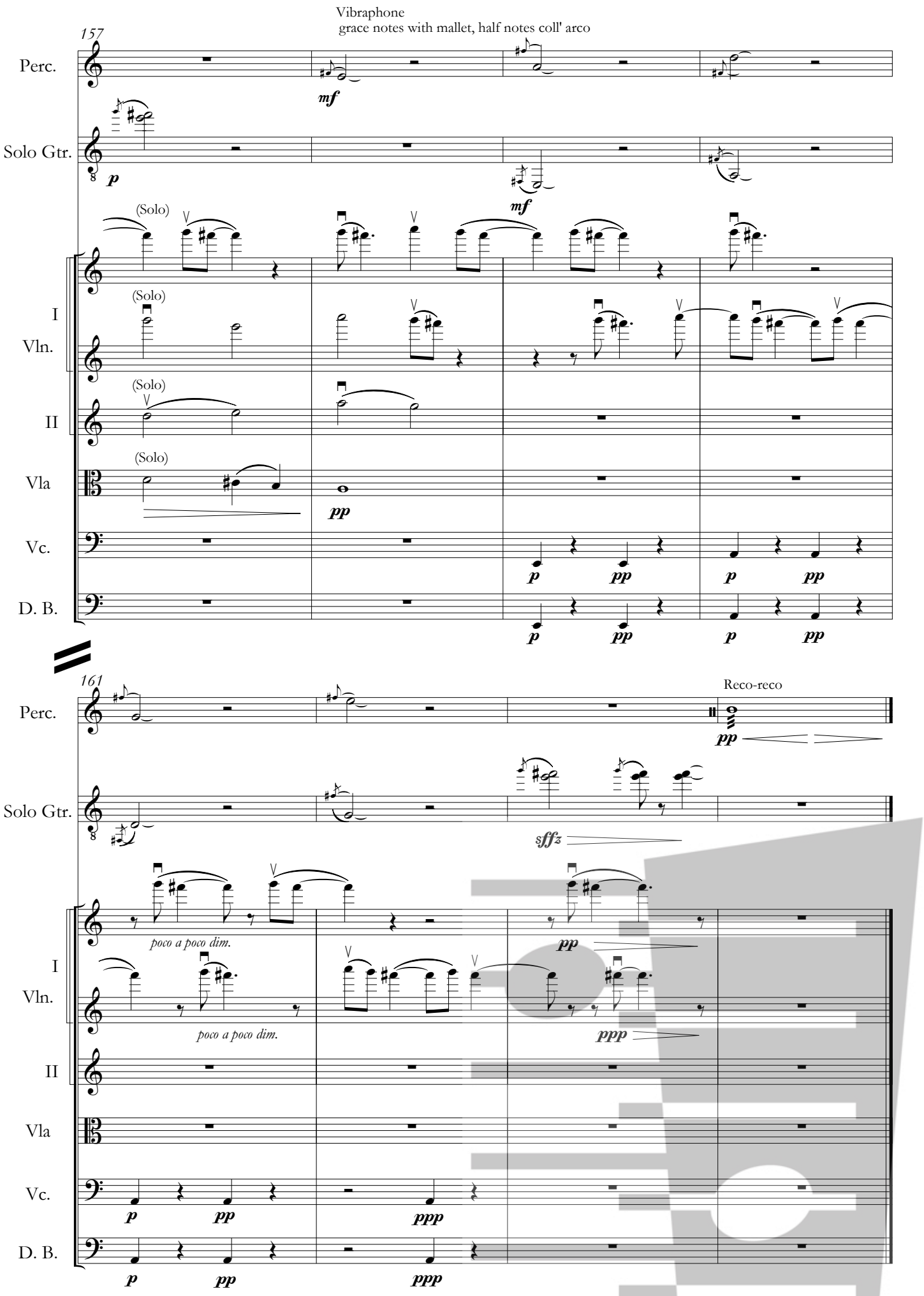

125
Andante languido ♩ = 56
Perc.
Solo Gtr.
doloroso
ponti.
Andante languido ♩ = 56
Solo arco
I
Vln.
II
Vla
Solo
129
(harplike)
(freely)
(Solo)
8va


132
dolorido
Solo Gtr.
(Solo)
I
Vln.
II
Vla
Vc.
D. B.
arco
137
doloroso
E. H.


141
E. H.
Solo Gtr.
(Solo)
8va
mf
I
Vln.
(Solo)
II
(Solo)
Vla
mp
Vc.
mf
D. B.
mf
146
E. H.
doloroso (come un sogno)
(plaintive)
Solo Gtr.
mf
I
Vln.
(Solo)
II
p
p
(Solo)
Vla
mp
Vc.
p
D. B.
p

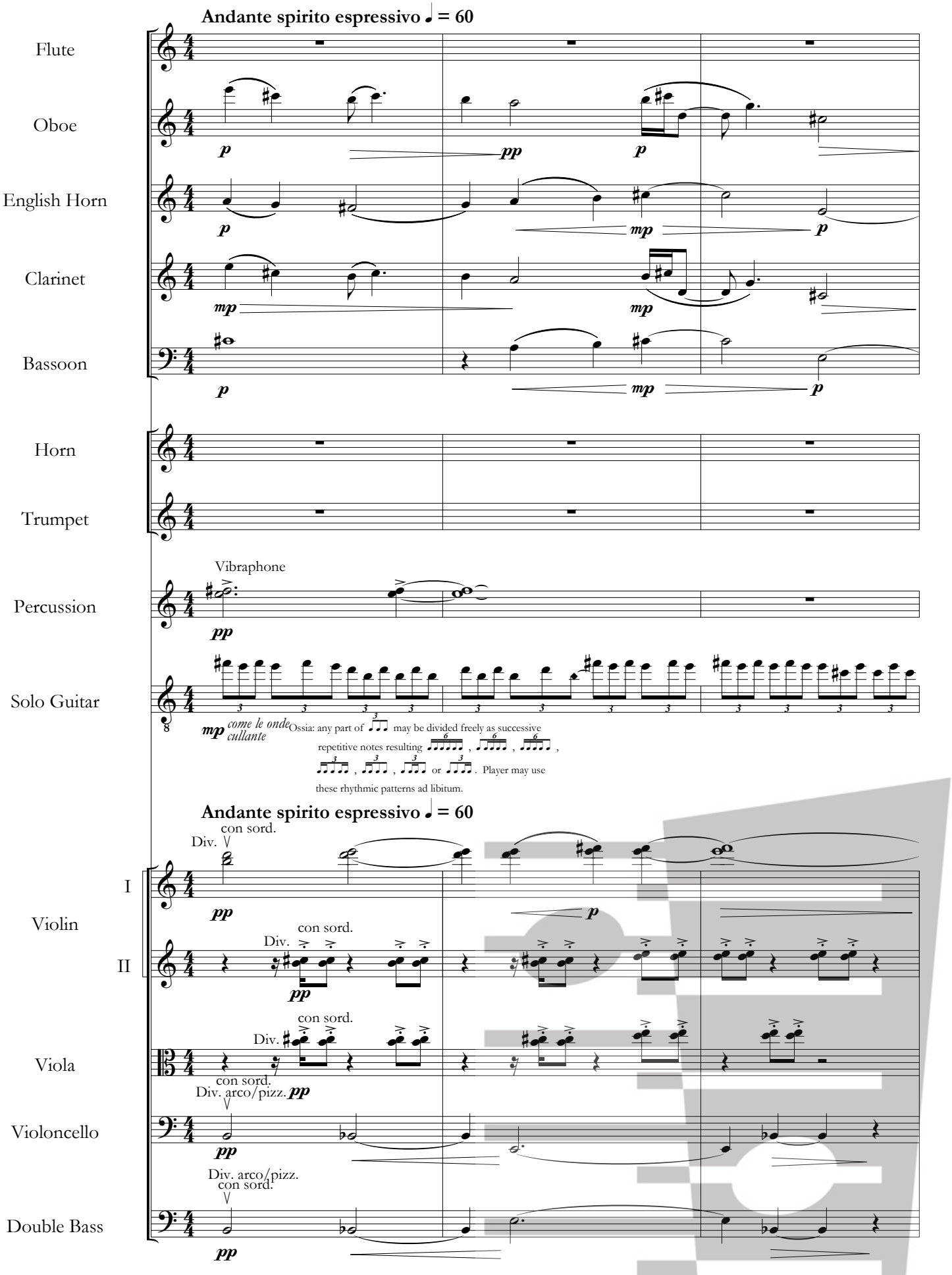

150
Fl.
Ob.
E. H.
Cl.
Bsn.
Hn.
Tr.
Tubular bells
Perc.
Solo Gtr.
(Solo)
I
Vln.
II
Vla
pizz.
Vc.
D. B.

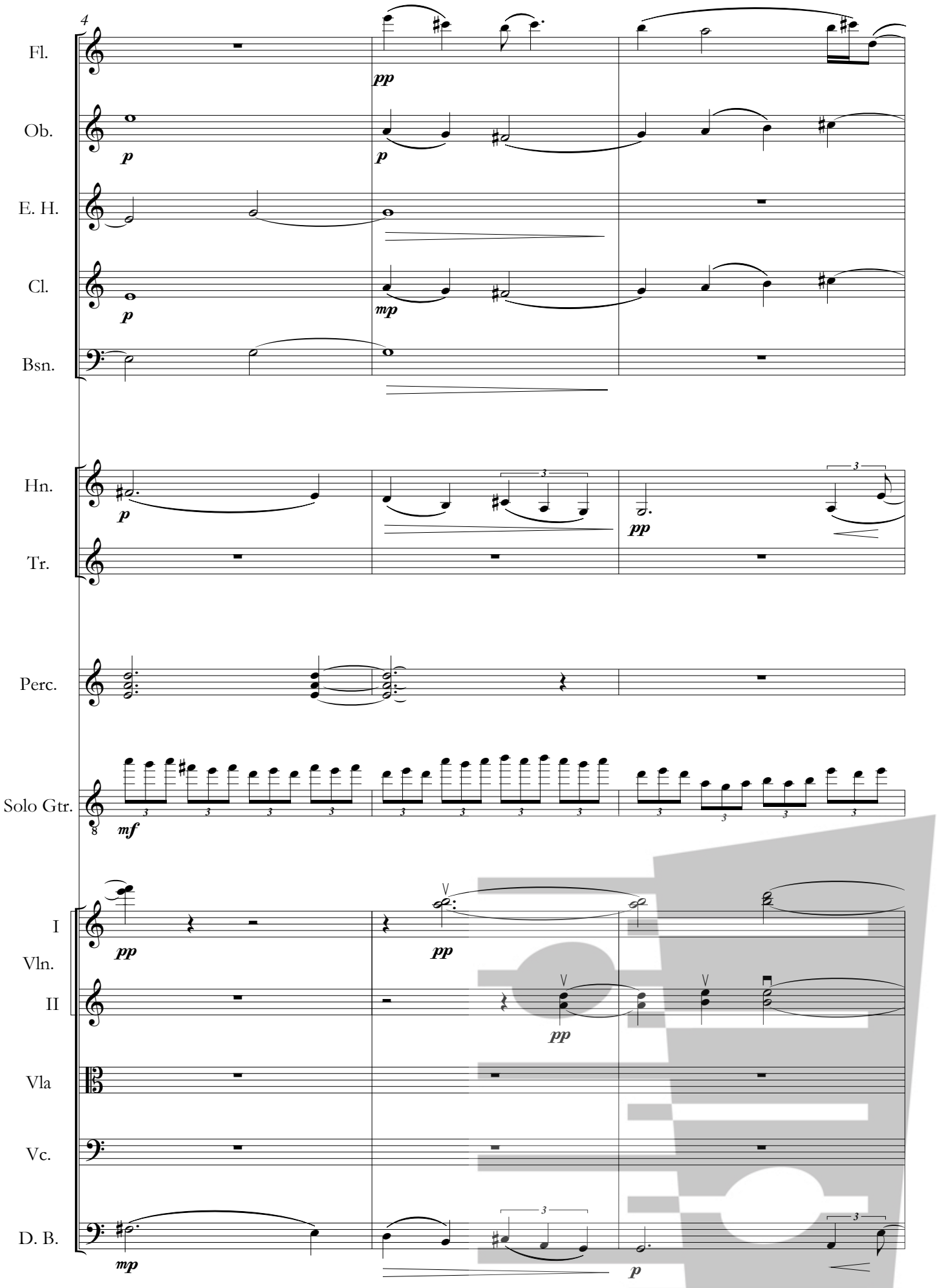

154
Fl.
Ob.
E. H.
Cl.
Bsn.
Hn.
Tr.
Perc.
doloroso
Solo Gtr.
mf
(Solo)
I
Vln.
II
Vla
mf
Vc.
D. B.

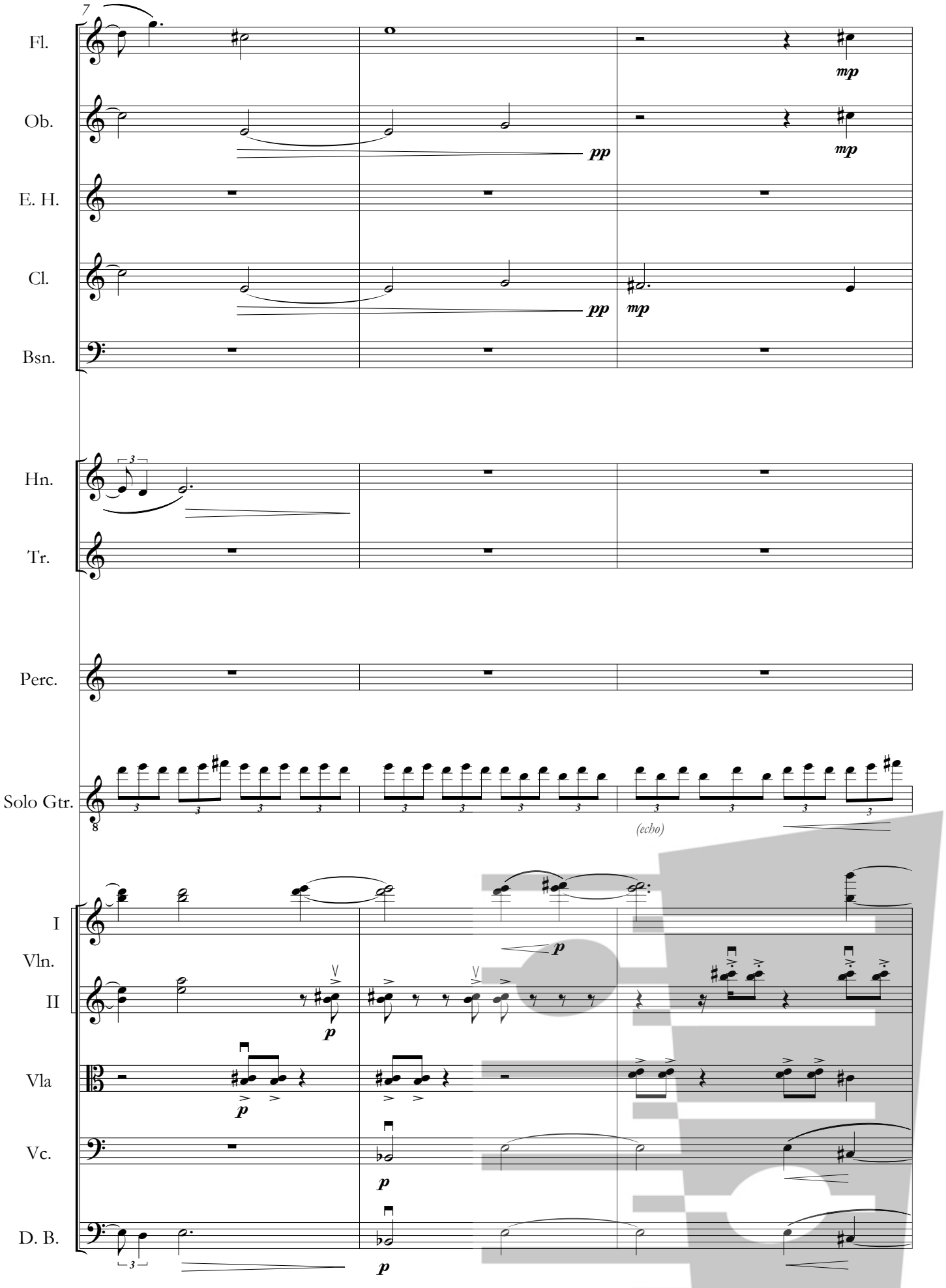

Vibraphone
grace notes with mallet, half notes coll' arco
157
Perc.
Solo Gtr.
I
Vln.
II
Vla
Vc.
D. B.
(Solo)
mf
p
pp
161
Reco-reco
sffz
poco a poco dim.
ppp

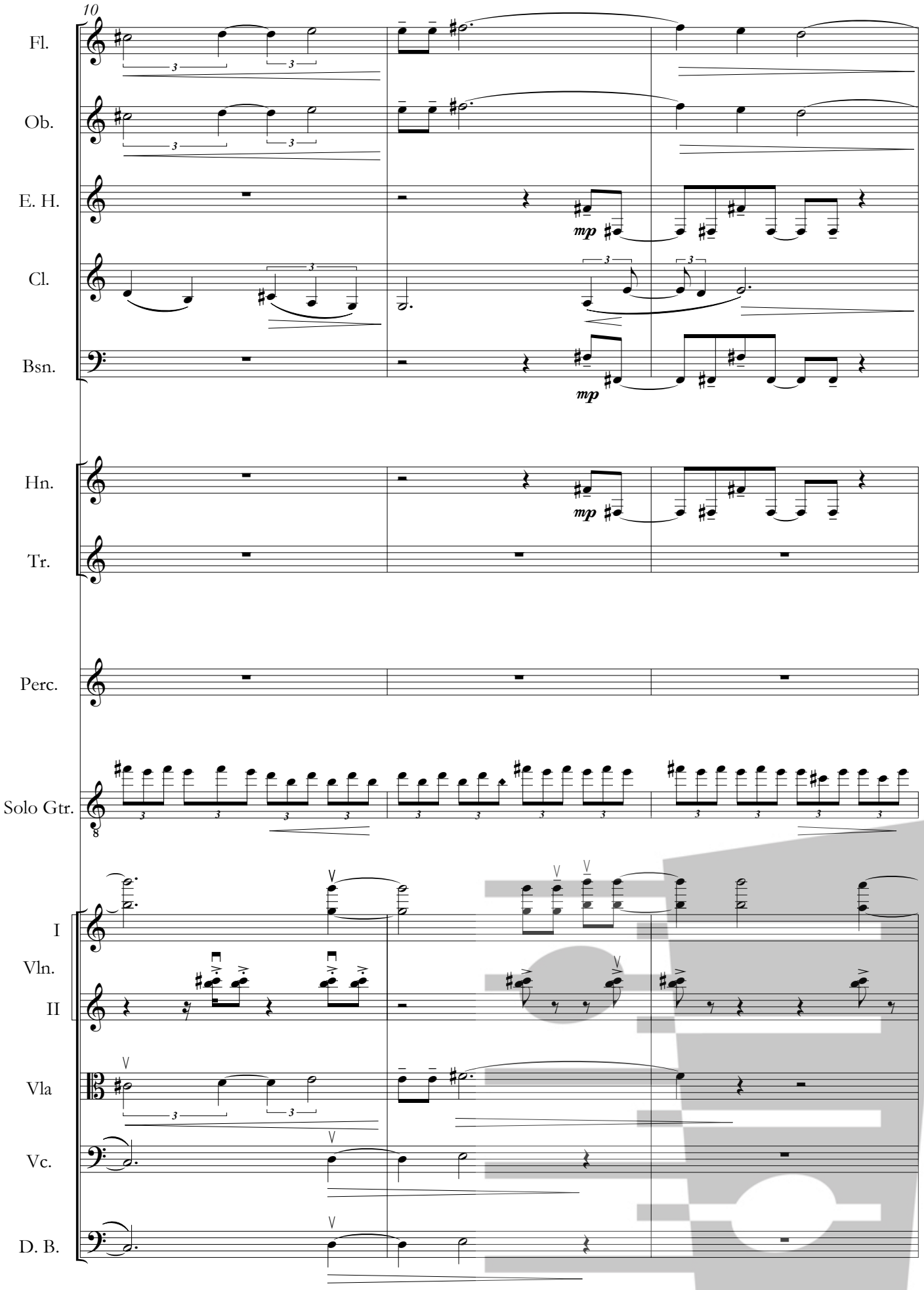
III

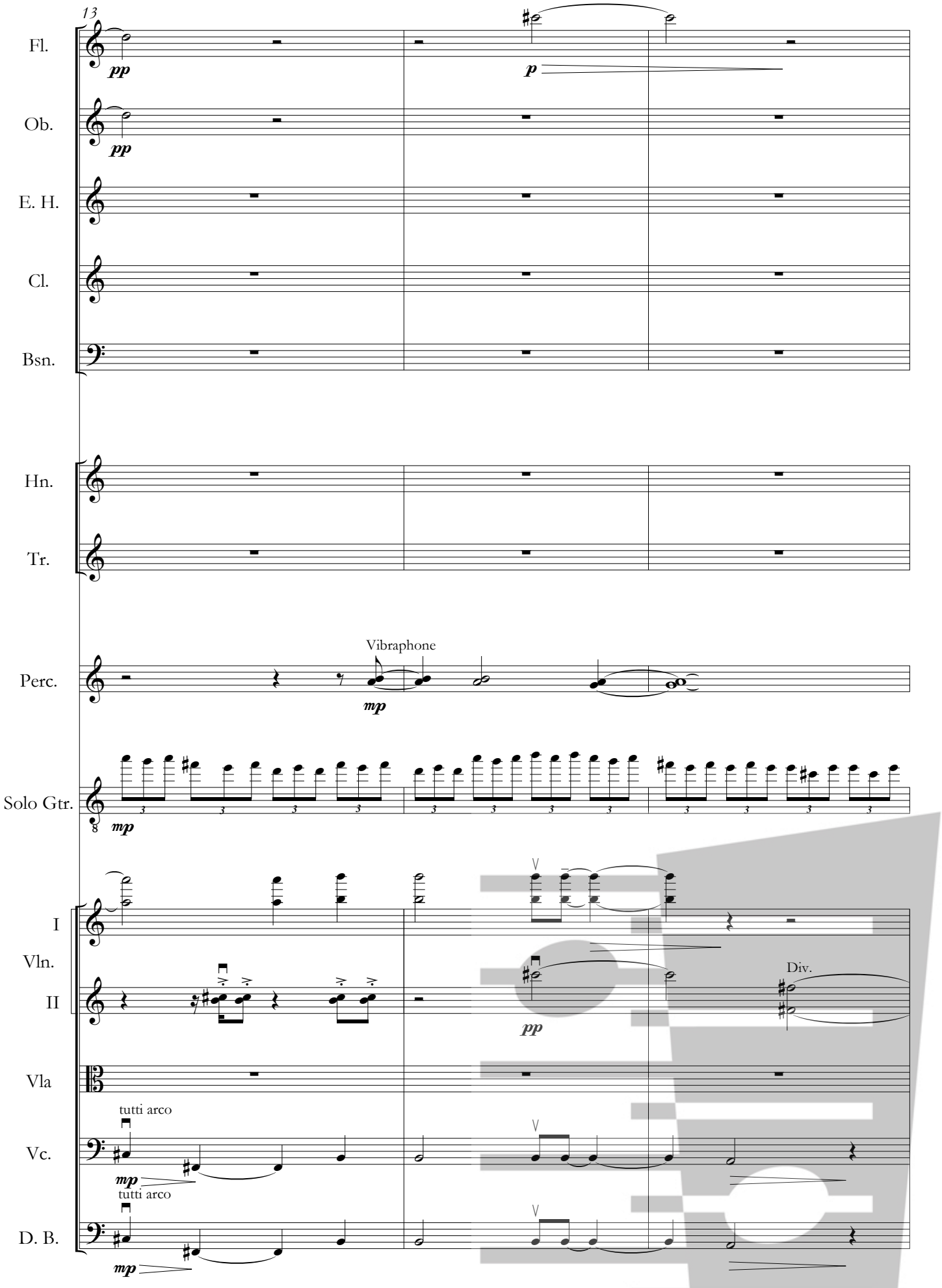
On the Carpet of Leaves Illuminated by the Moon...
Around an Empty Grave...
What Story Down There Awaits Its End?

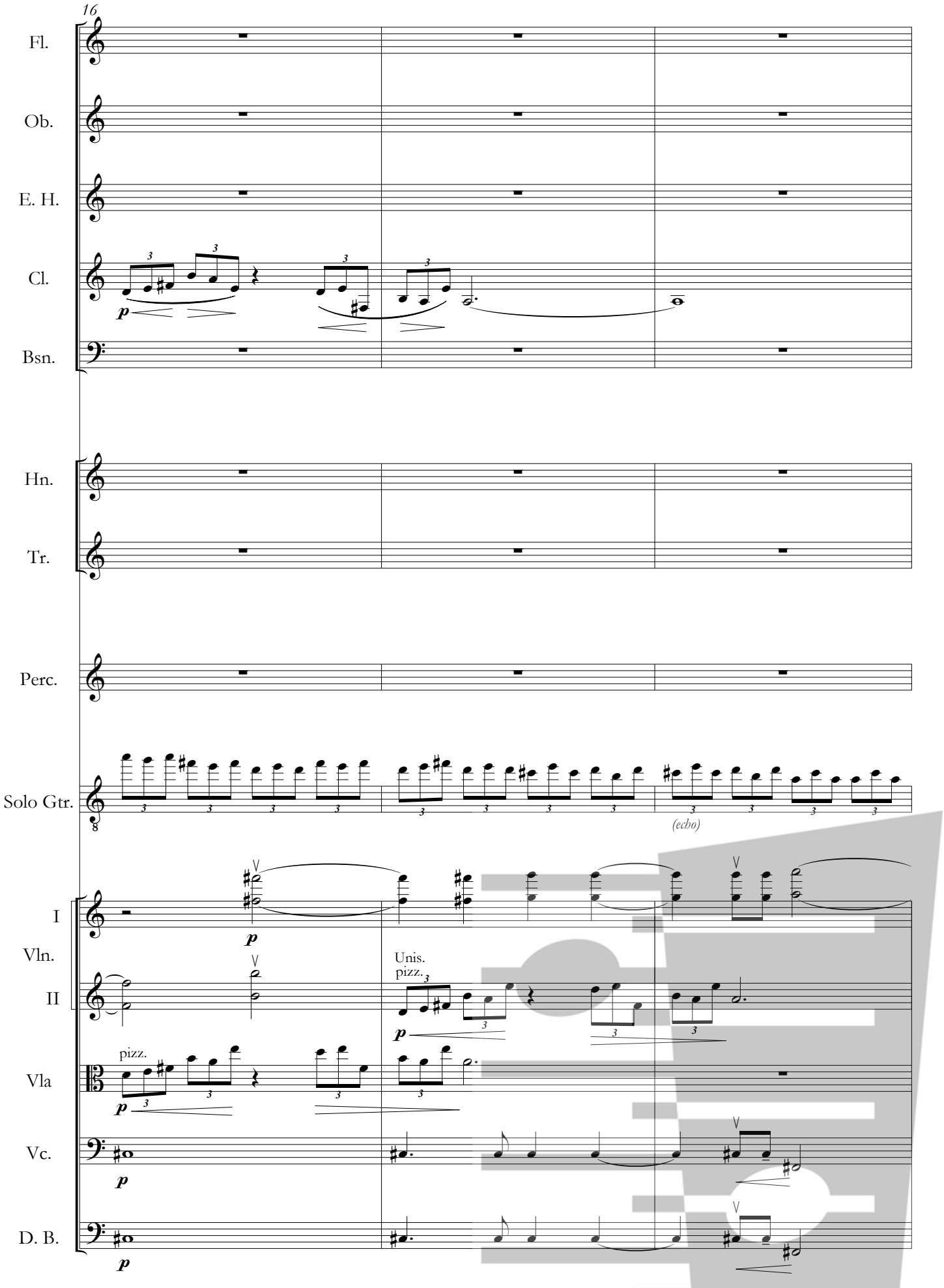


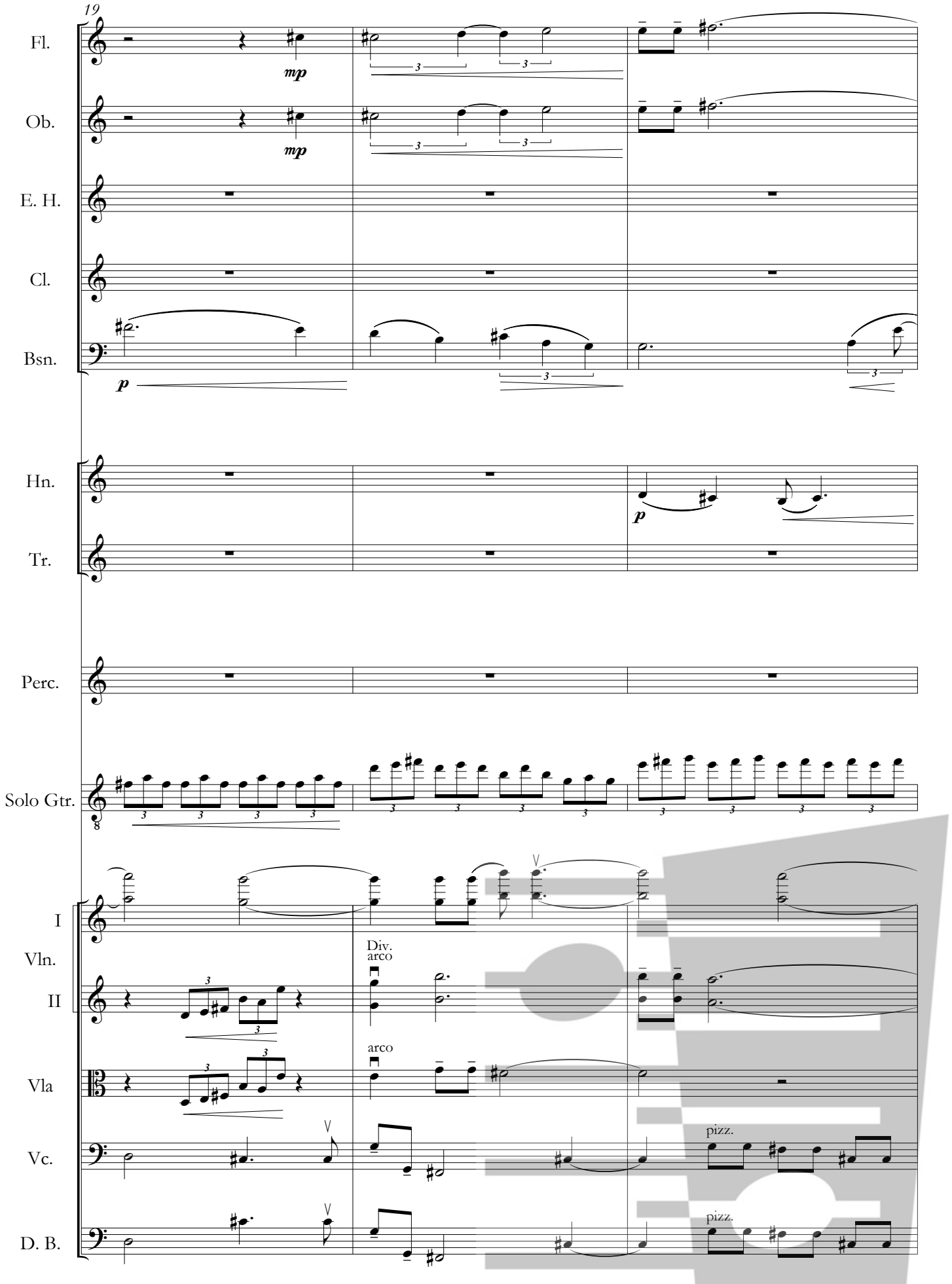

4
Fl.
Ob.
E. H.
Cl.
Bsn.
Hn.
Tr.
Perc.
Solo Gtr.
I
Vln.
II
Vla
Vc.
D. B.
pp
p
mp
mf

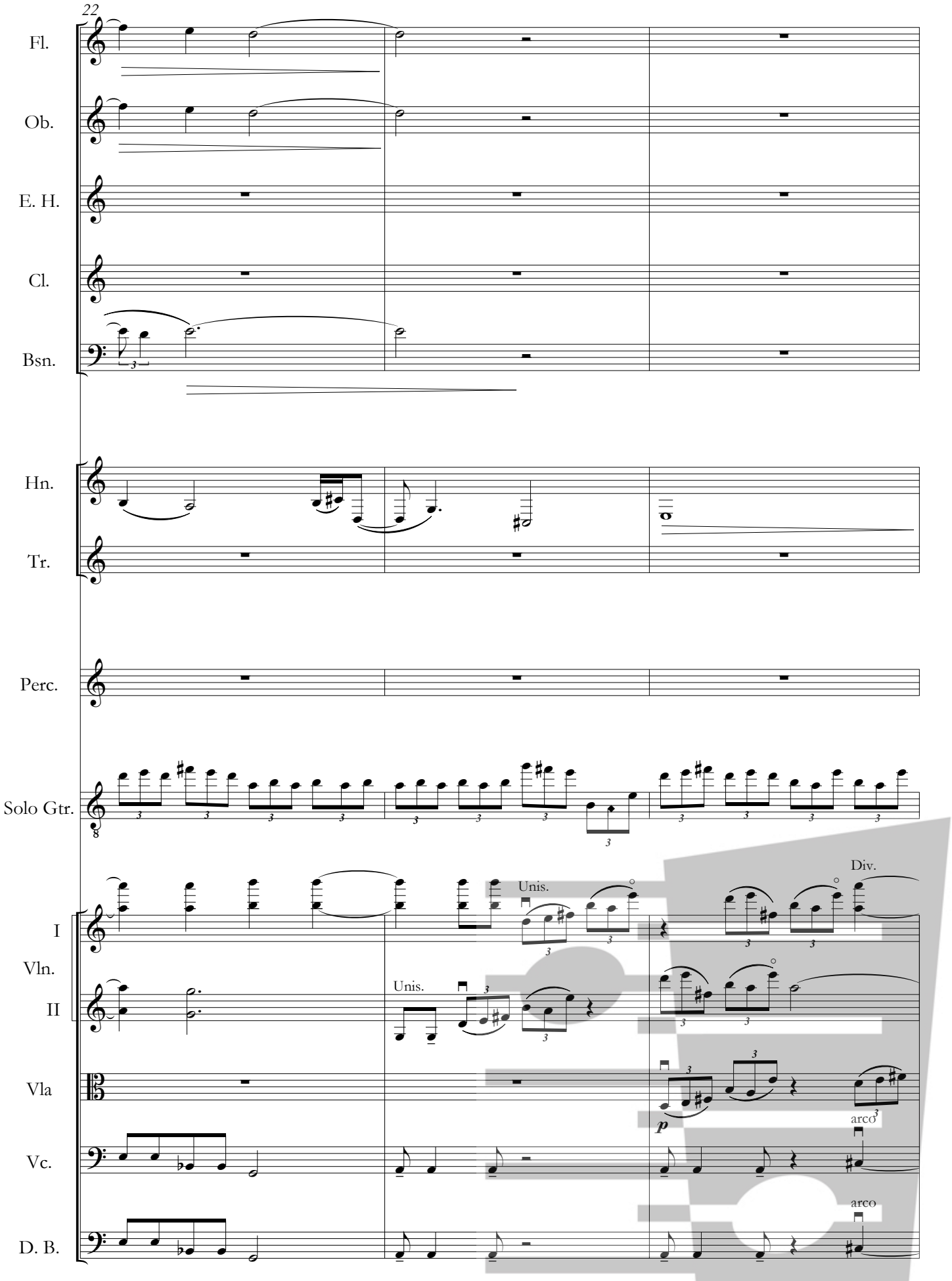

7
Fl.
Ob.
E. H.
Cl.
Bsn.
Hn.
Tr.
Perc.
Solo Gtr.
I
Vln.
II
Vla
Vc.
D. B.
mp
pp
(echo)

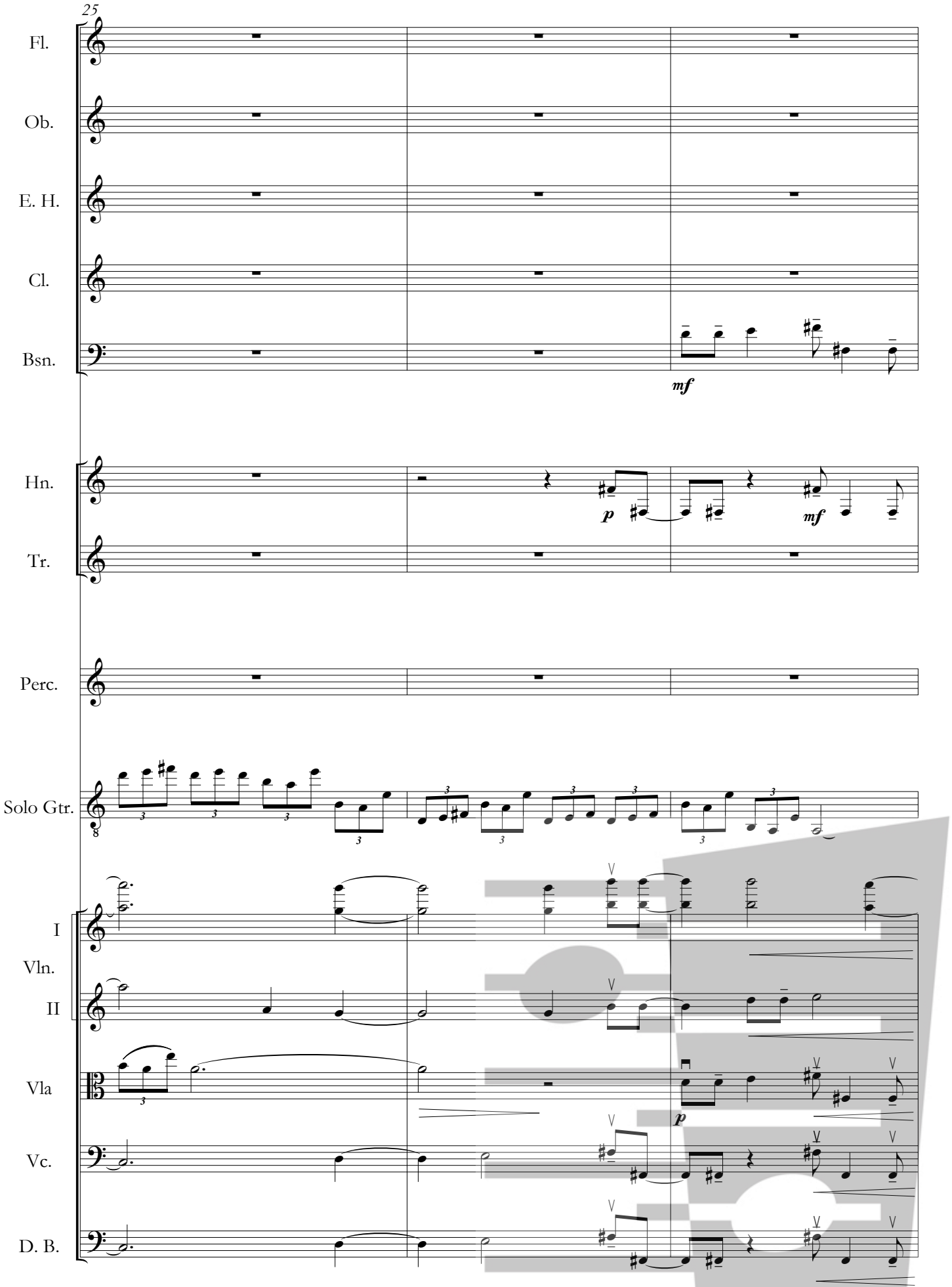

10
Fl.
Ob.
E. H.
Cl.
Bsn.
Hn.
Tr.
Perc.
Solo Gtr.
I
Vln.
II
Vla
Vc.
D. B.
mp
mp

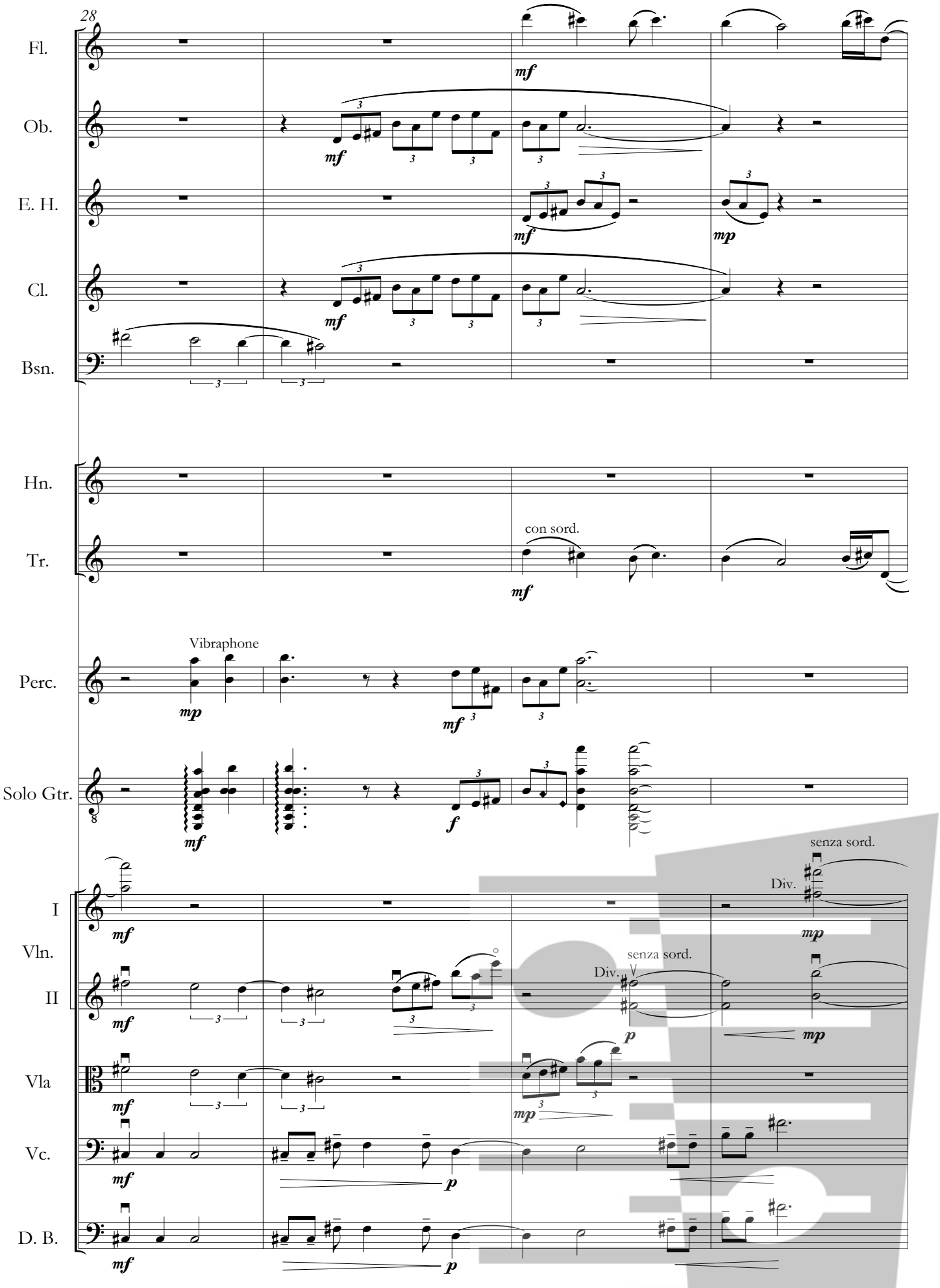

13
Fl.
pp
p
Ob.
pp
E. H.
Cl.
Bsn.
Hn.
Tr.
Vibraphone
Perc.
mp
Solo Gtr.
mp
I
Vln.
II
pp
Div.
Vla
tutti arco
Vc.
mp
tutti arco
D. B.
mp

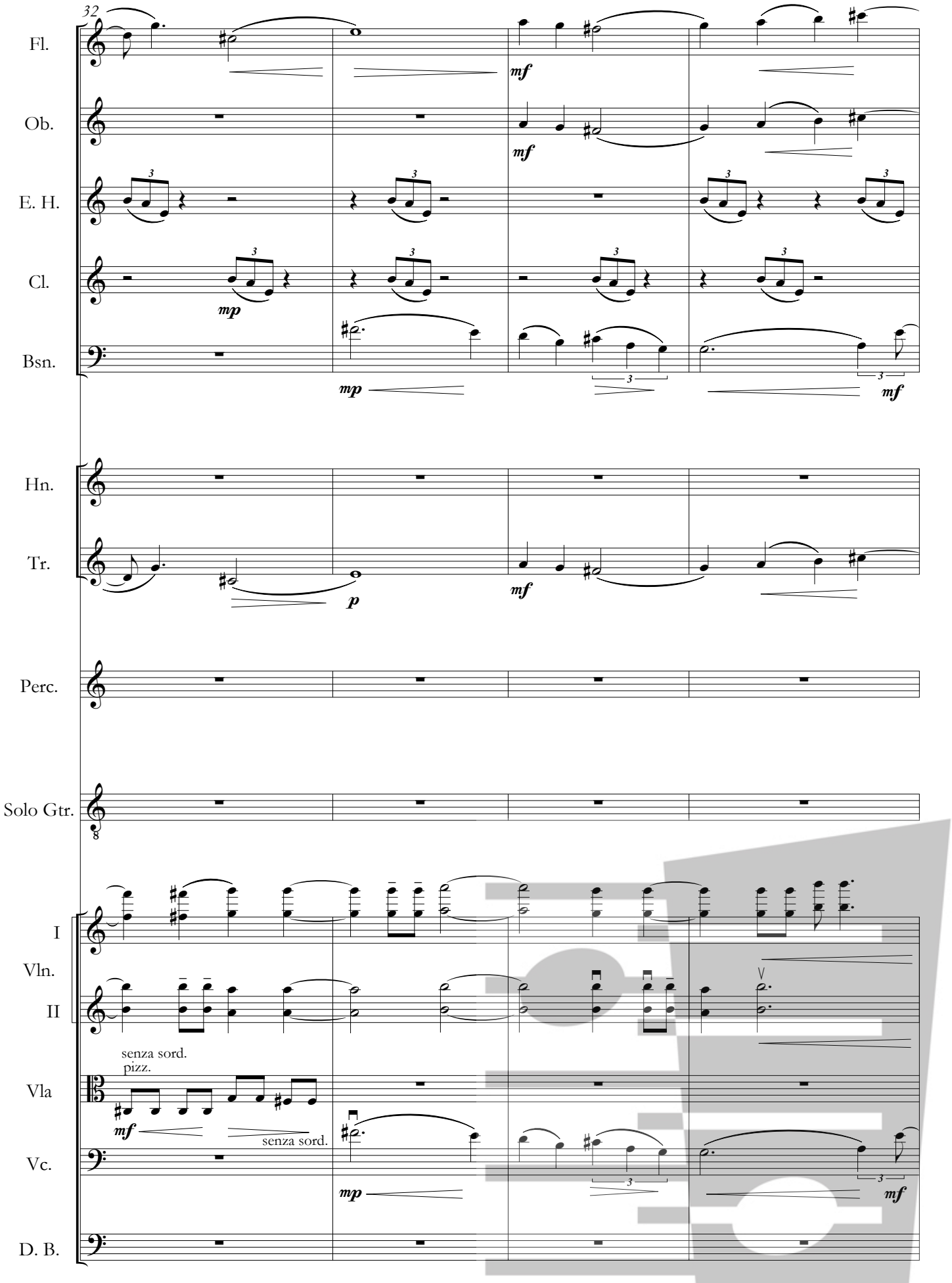

16
Fl.
Ob.
E. H.
Cl.
Bsn.
Hn.
Tr.
Perc.
Solo Gtr.
(echo)
I
Vln.
II
Vla
Vc.
D. B.
Unis.
pizz.
pizz.

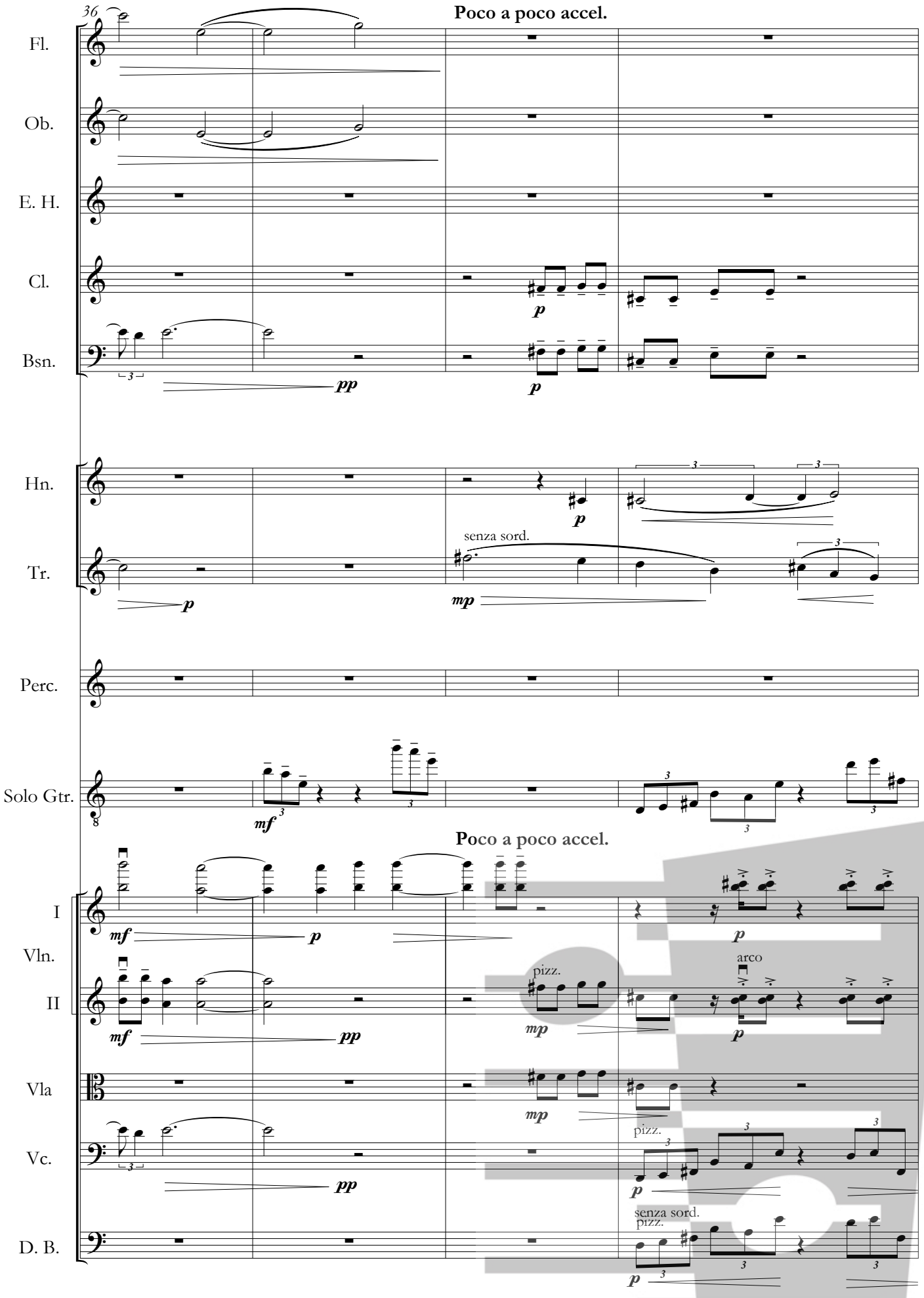

19
Fl.
Ob.
E. H.
Cl.
Bsn.
Hn.
Tr.
Perc.
Solo Gtr.
I
Vln.
II
Vla
Vc.
D. B.
mp
p
Div.
arco
arco
pizz.
pizz.

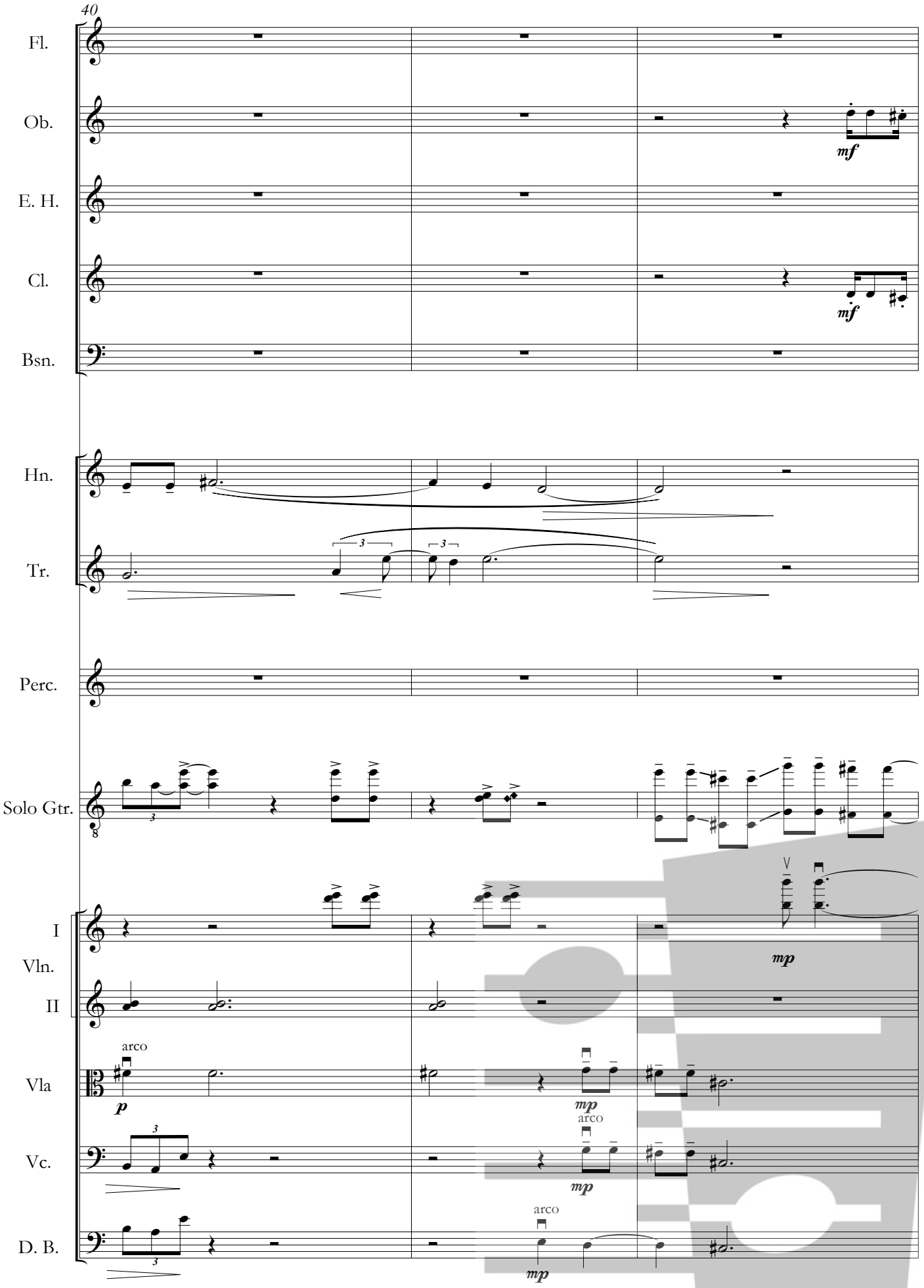

22
Fl.
Ob.
E. H.
Cl.
Bsn.
Hn.
Tr.
Perc.
Solo Gtr.
I
Vln.
II
Vla
Vc.
D. B.
Unis.
Unis.
Div.
p
arco
arco

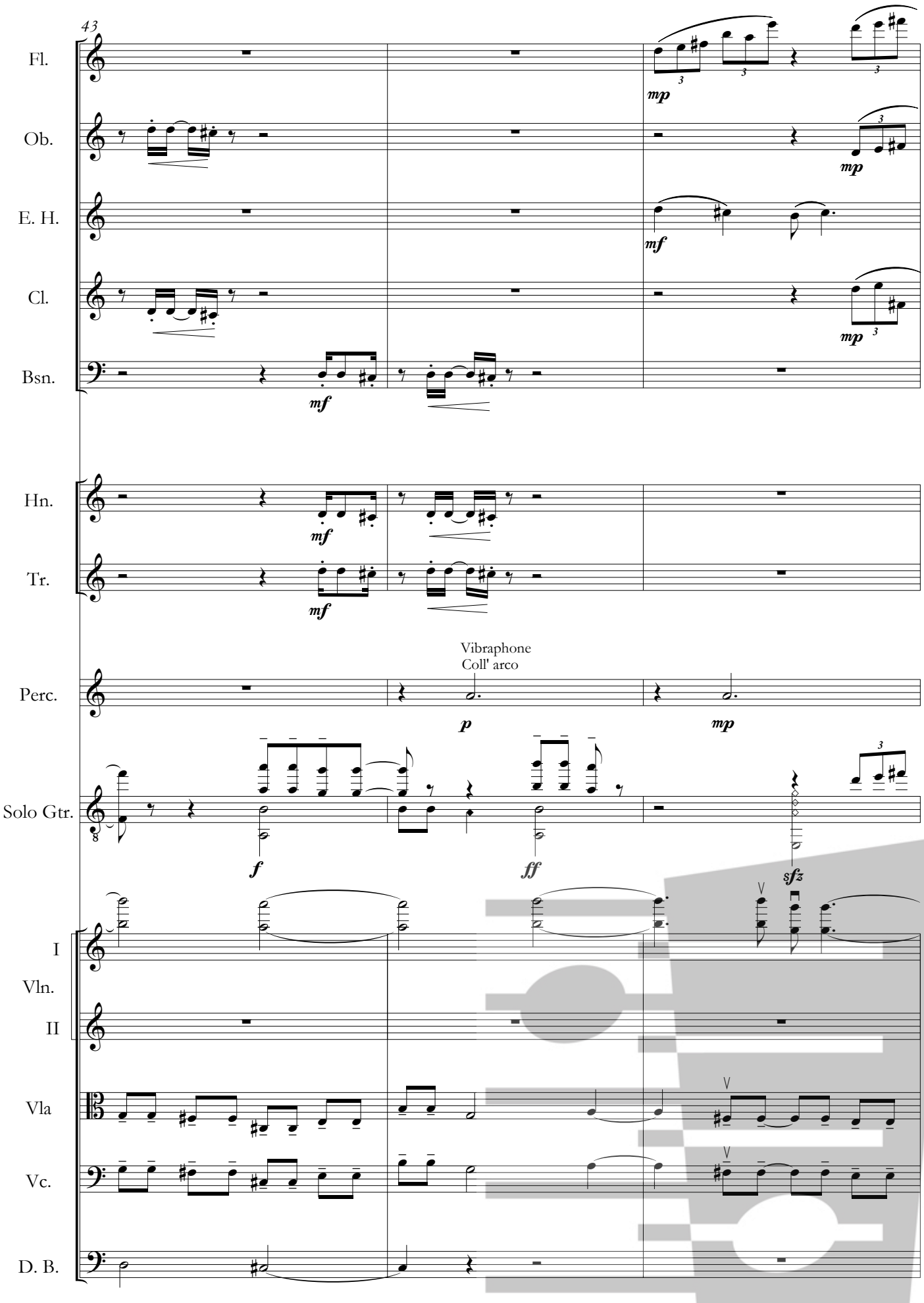

25
Fl.
Ob.
E. H.
Cl.
Bsn.
mf
Hn.
p
mf
Tr.
Perc.
Solo Gtr.
I
Vln.
II
Vla
p
Vc.
D. B.

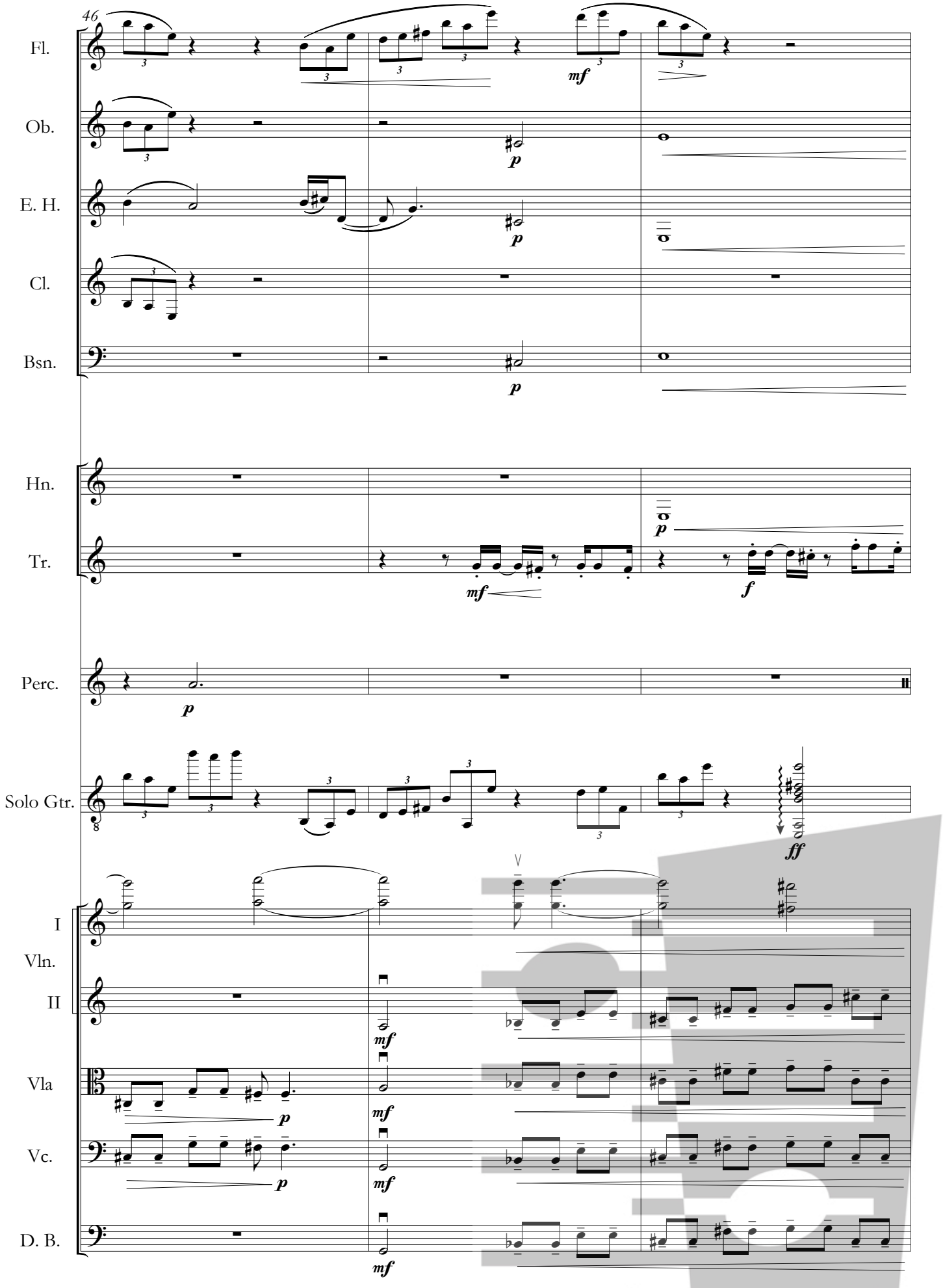

28
Fl.
Ob.
E. H.
Cl.
Bsn.
Hn.
Tr.
con sord.
Perc.
Vibraphone
Solo Gtr.
I
Vln.
II
Vla
Vc.
D. B.
Div.
senza sord.

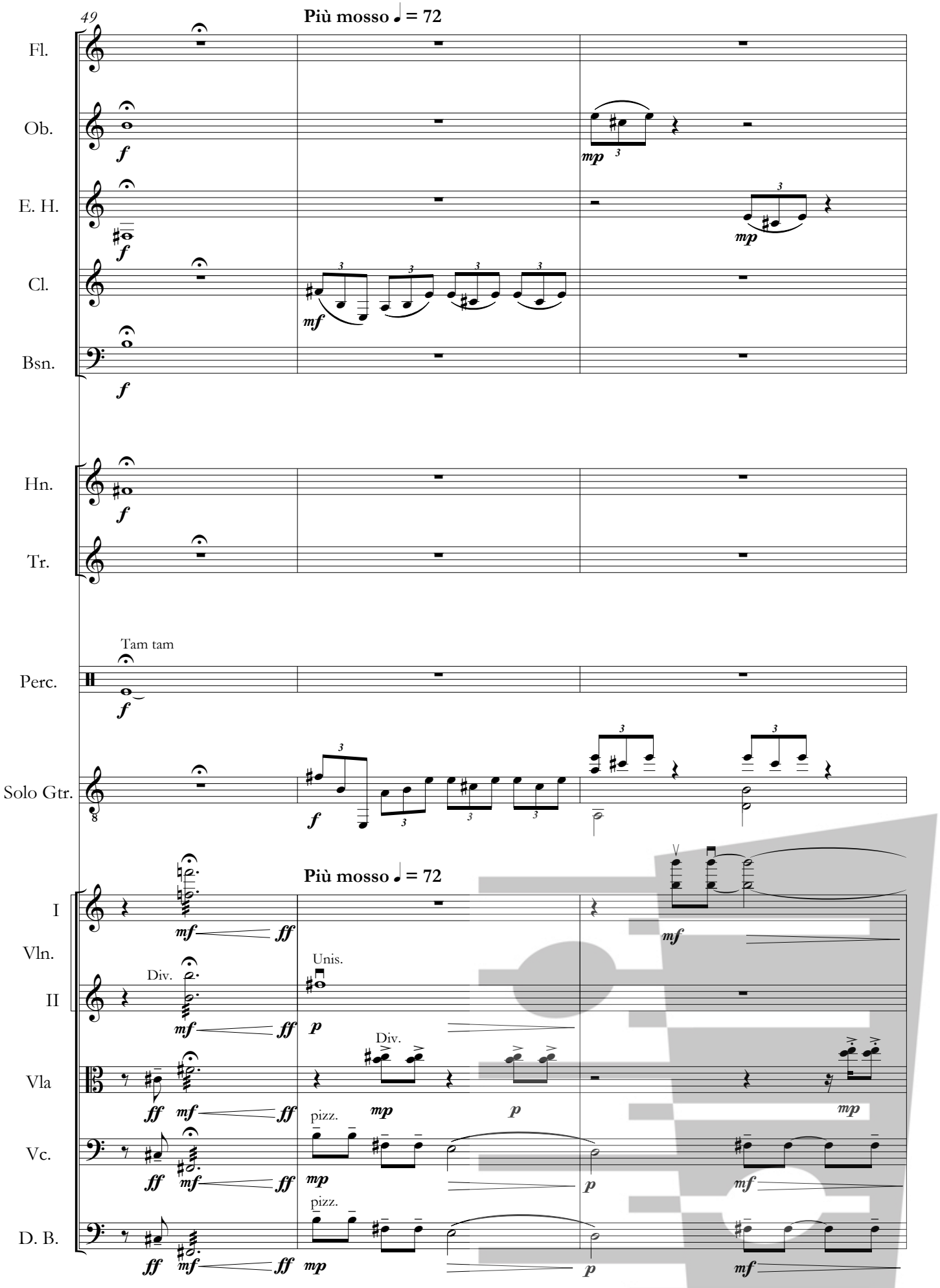

32
Fl.
Ob.
E. H.
Cl.
Bsn.
Hn.
Tr.
Perc.
Solo Gtr.
I
Vln.
II
Vla
Vc.
D. B.
mf
mp
p
senza sord.
pizz.
senza sord.

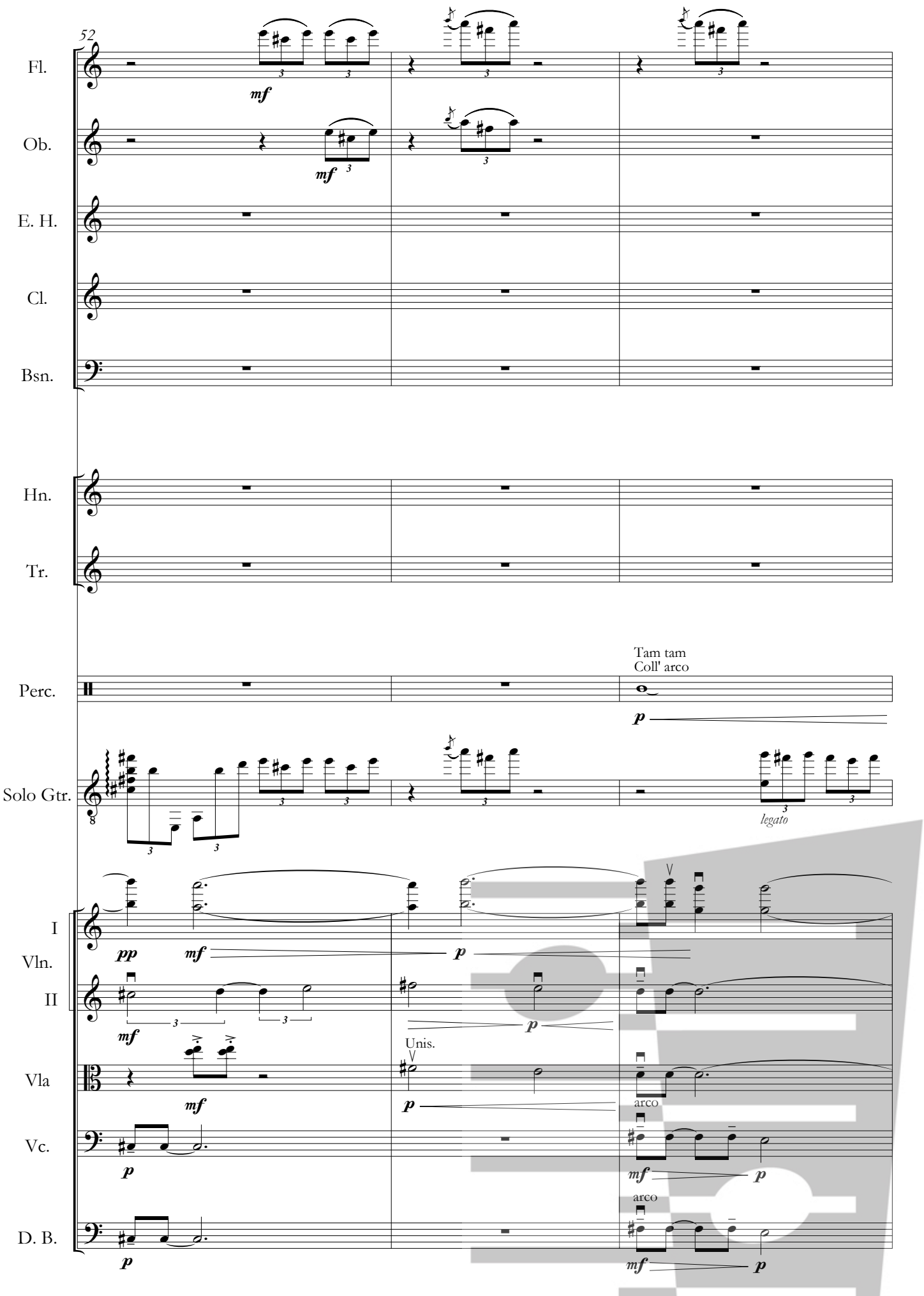

36
Poco a poco accel.
Fl.
Ob.
E. H.
Cl.
Bsn.
Hn.
Tr.
senza sord.
Perc.
Solo Gtr.
Poco a poco accel.
I
Vln.
II
Vla
Vc.
D. B.
pizz.
arco
pizz.
senza sord.
pizz.

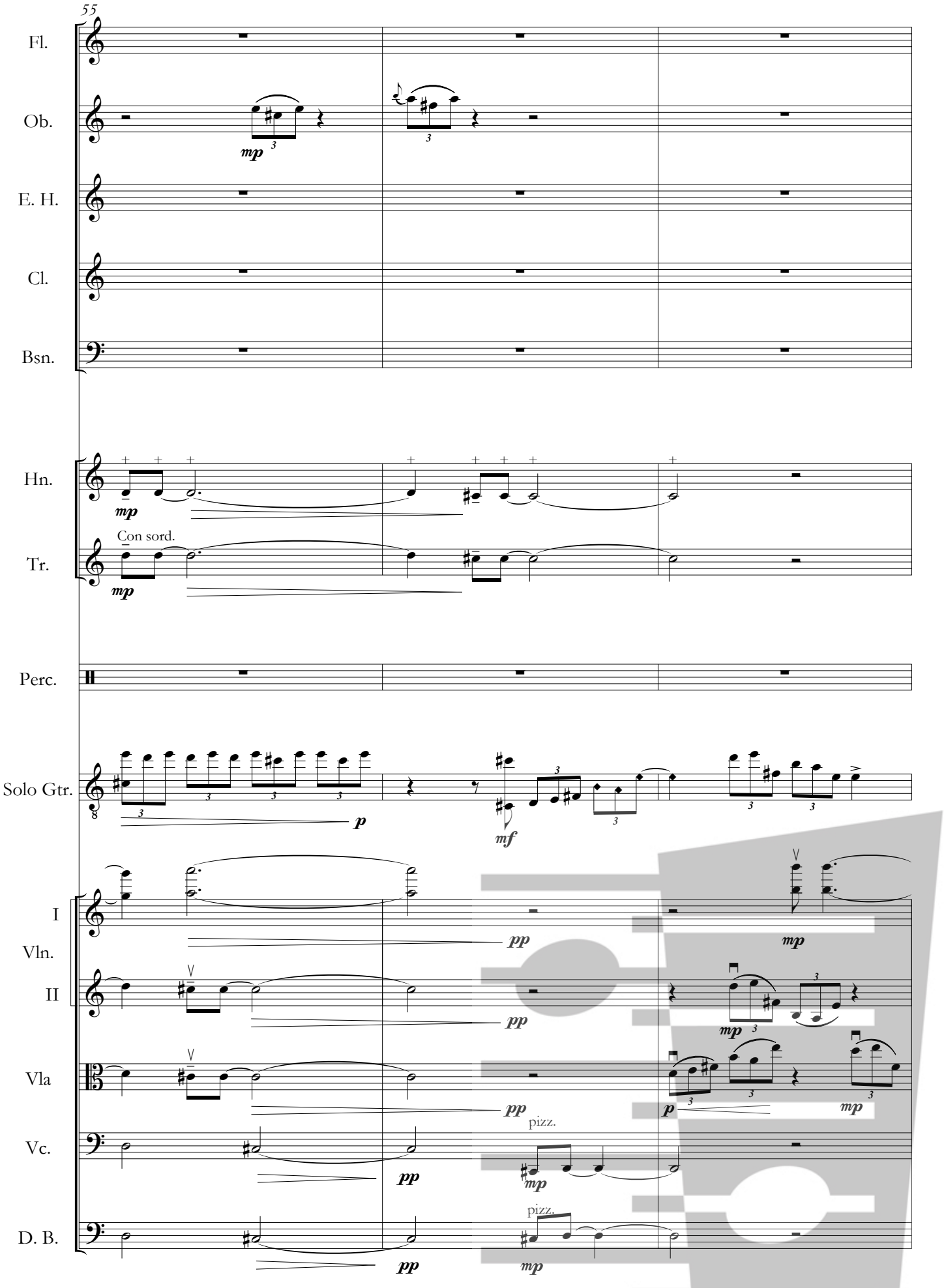

40
Fl.
Ob.
E. H.
Cl.
Bsn.
Hn.
Tr.
Perc.
Solo Gtr.
I
Vln.
II
Vla
Vc.
D. B.
mf
mf
mp
arco
p
mp
arco
mp
arco
mp

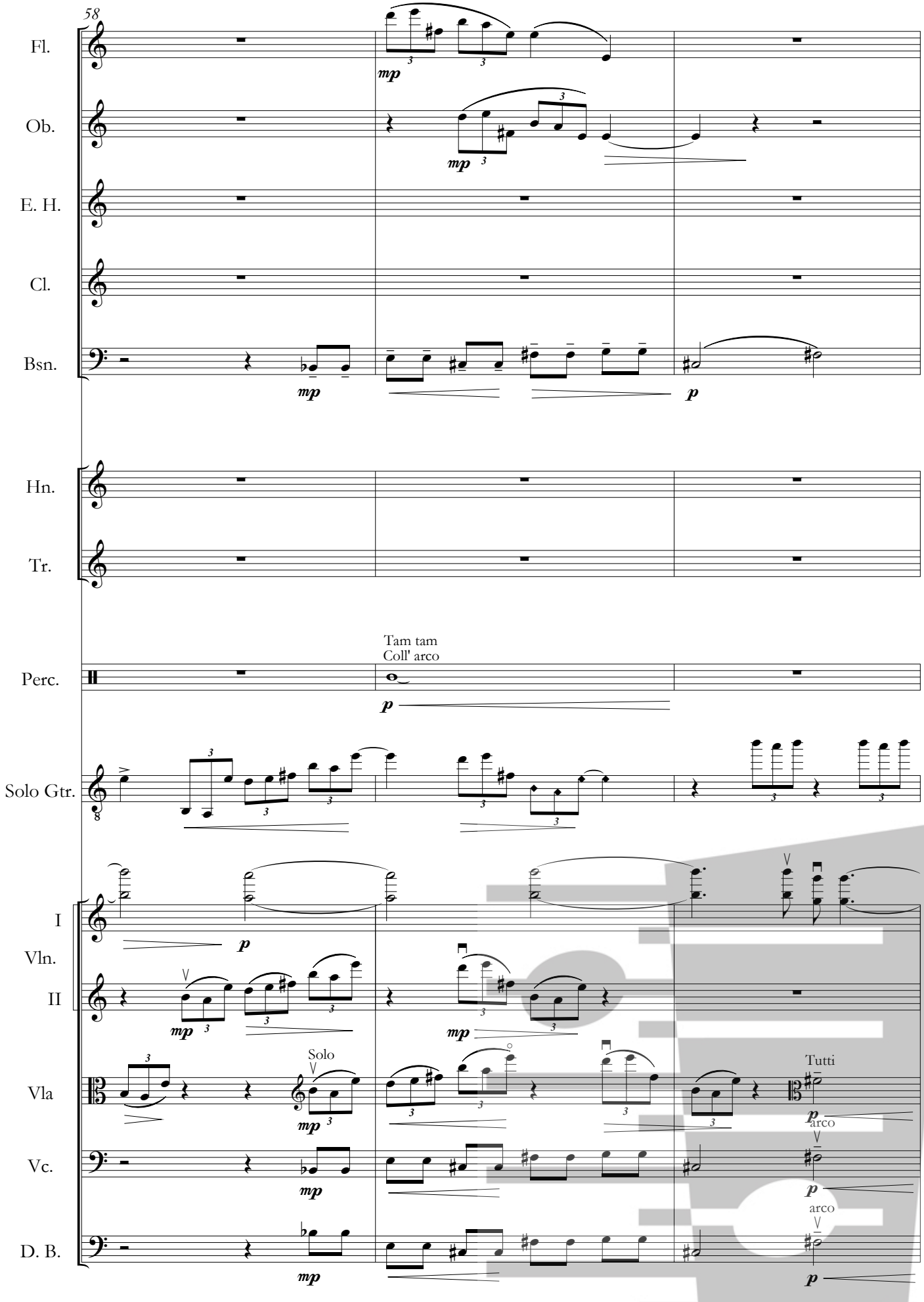

43
Fl.
Ob.
E. H.
Cl.
Bsn.
Hn.
Tr.
Perc.
Vibraphone
Coll' arco
Solo Gtr.
I
Vln.
II
Vla
Vc.
D. B.
mp
mf
p
f
ff
sfz

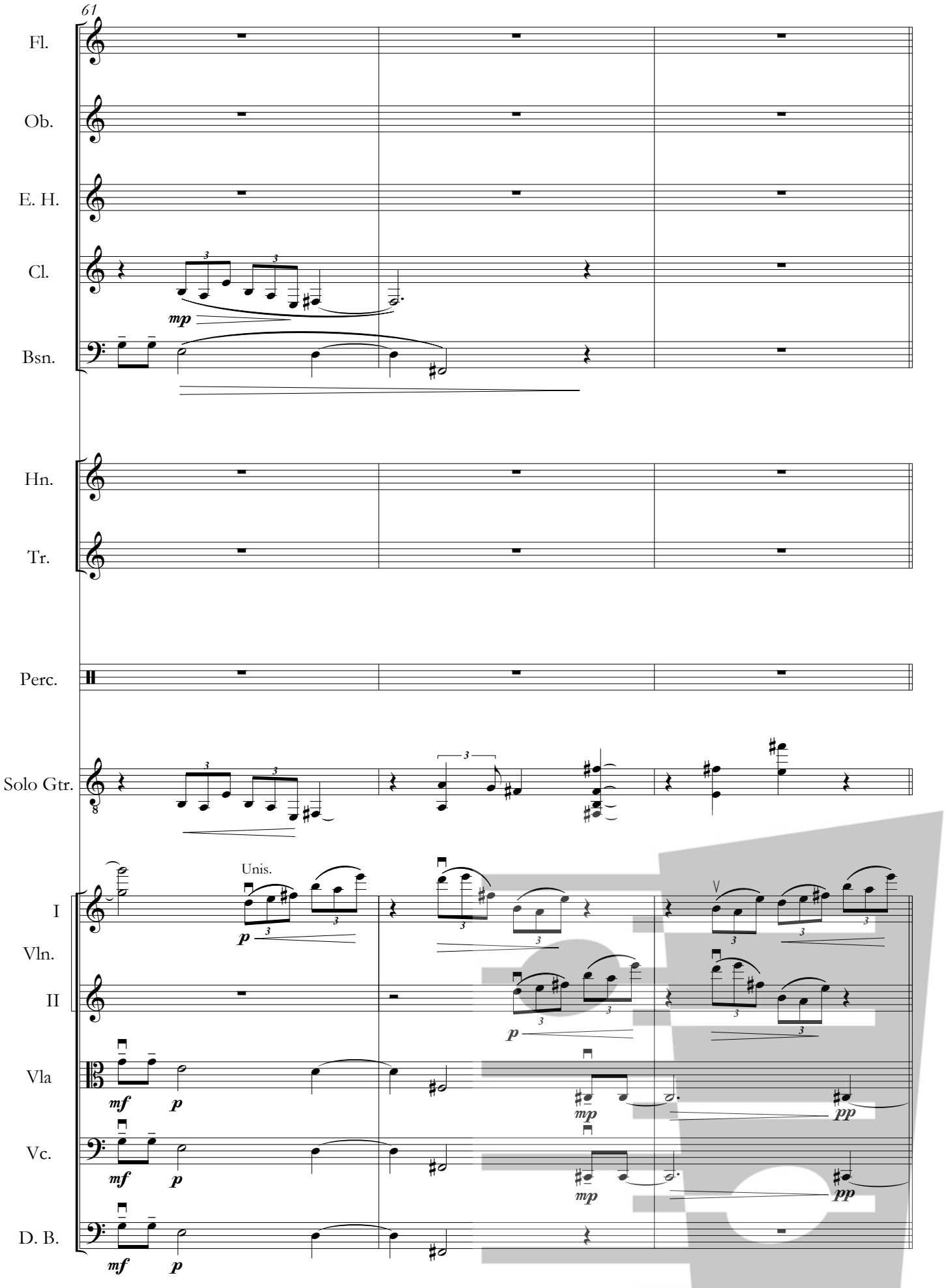

46
Fl.
Ob.
E. H.
Cl.
Bsn.
Hn.
Tr.
Perc.
Solo Gtr.
I
Vln.
II
Vla
Vc.
D. B.
mf
p
f
ff

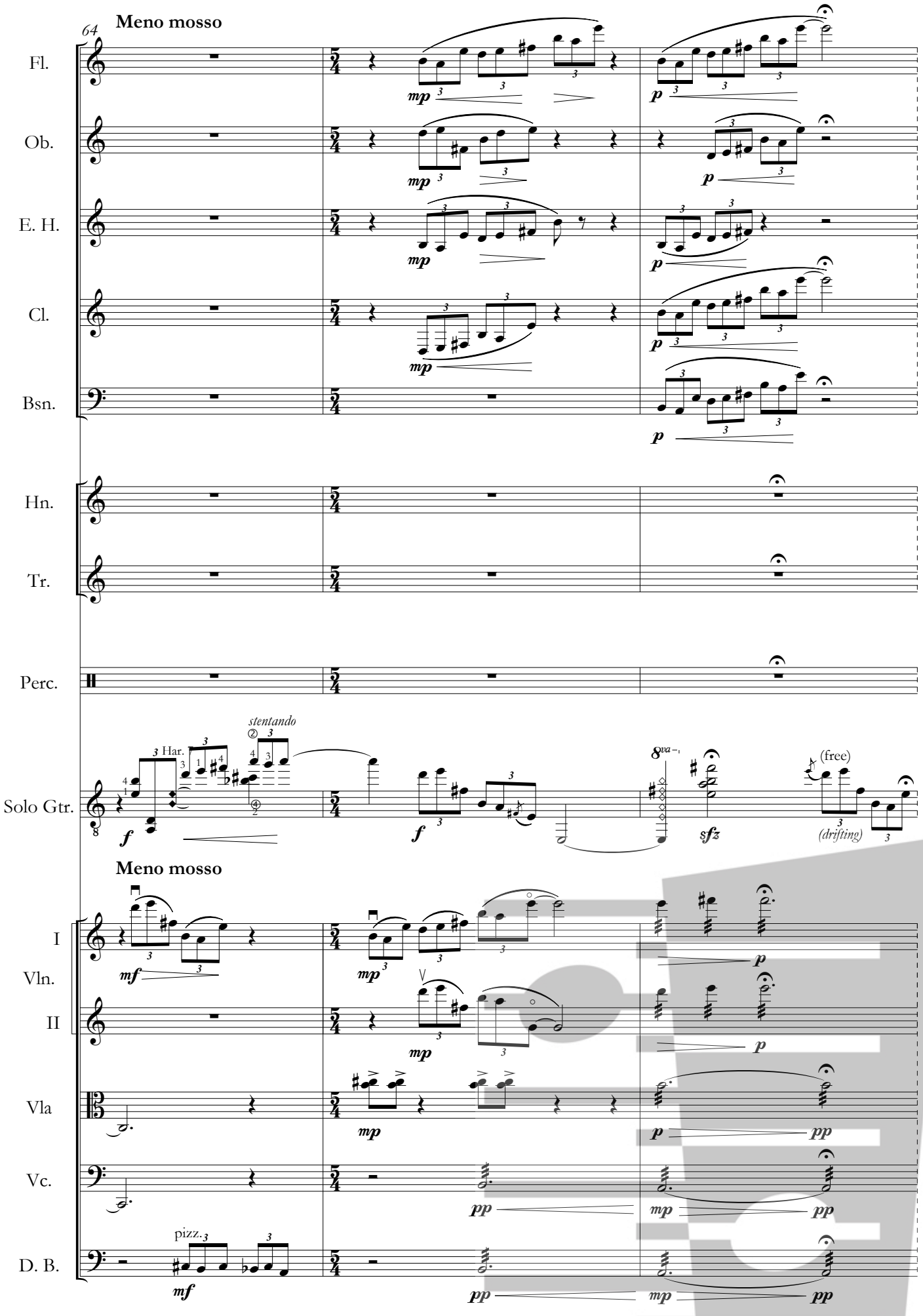

49
Più mosso ♩ = 72
Fl.
Ob.
E. H.
Cl.
Bsn.
Hn.
Tr.
Tam tam
Perc.
Solo Gtr.
Più mosso ♩ = 72
I
Vln.
II
Vla
Vc.
D. B.
Div.
Unis.
pizz.

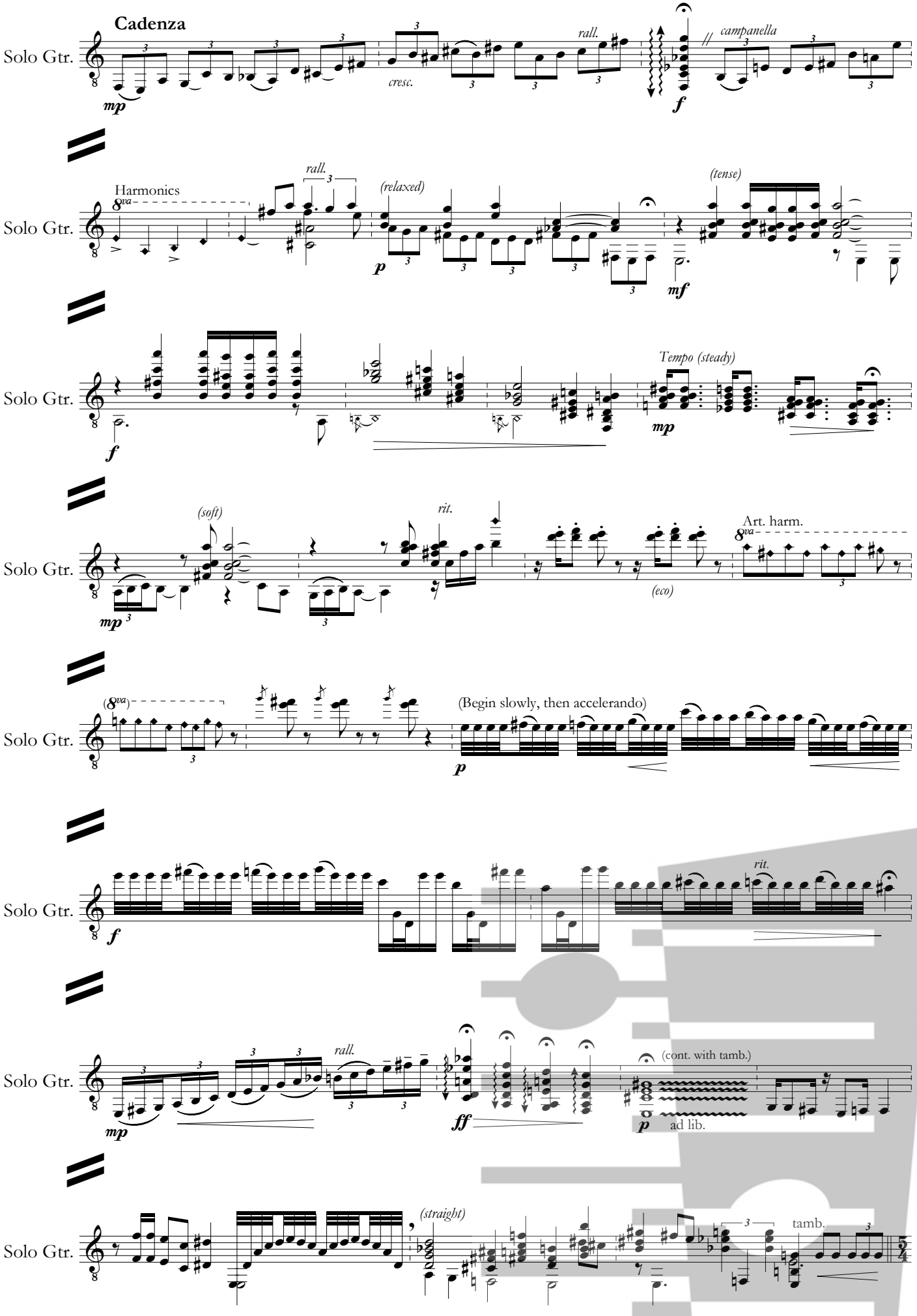

52
Fl.
mf
Ob.
mf
E. H.
Cl.
Bsn.
Hn.
Tr.
Perc.
Tam tam
Coll' arco
p
Solo Gtr.
legato
I
Vln.
II
pp
mf
p
Unis.
Vla
arco
Vc.
D. B.

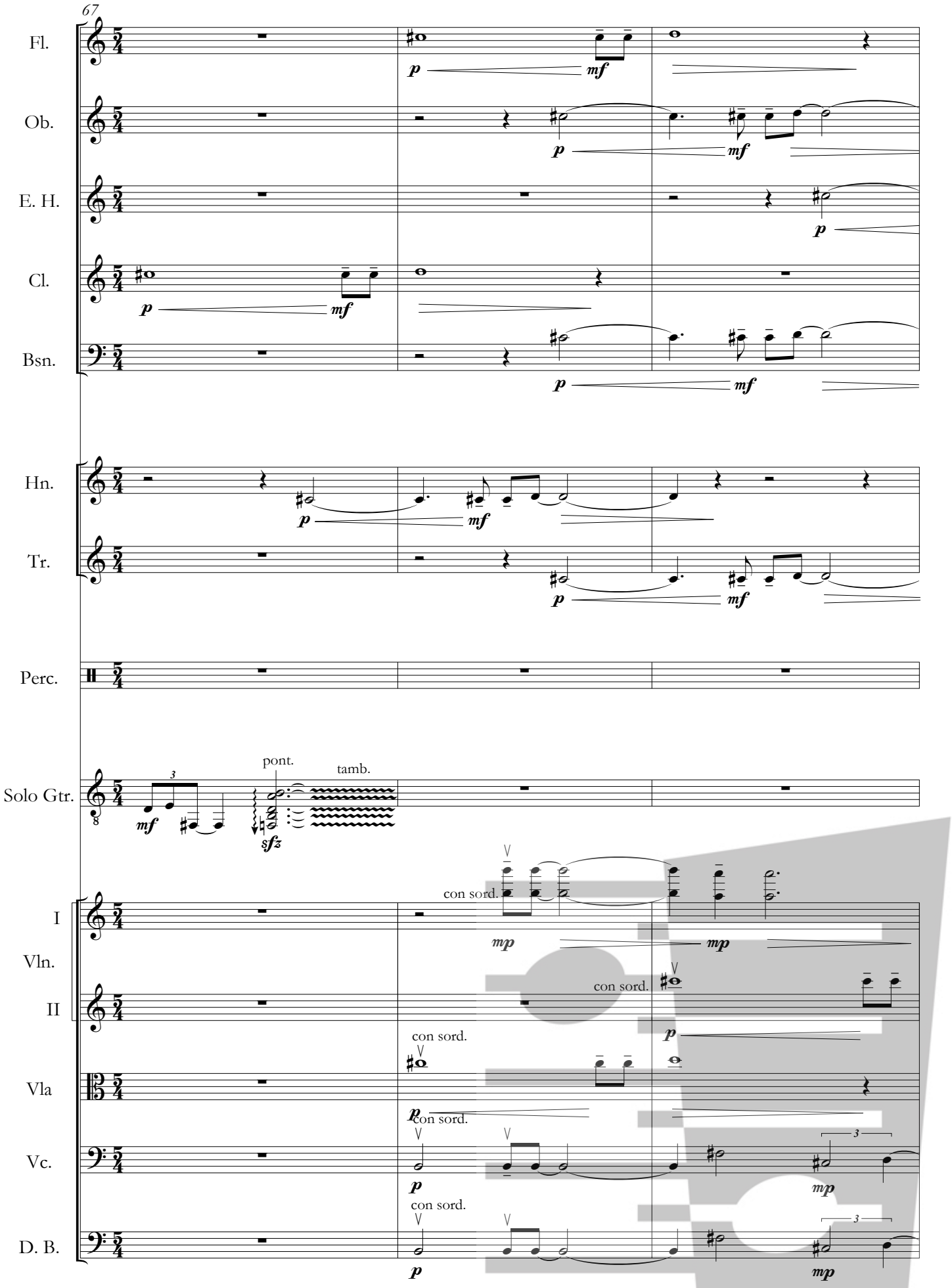

55
Fl.
Ob.
E. H.
Cl.
Bsn.
Hn.
Tr.
Con sord.
Perc.
Solo Gtr.
I
Vln.
II
Vla
Vc.
D. B.
pizz.
pizz.

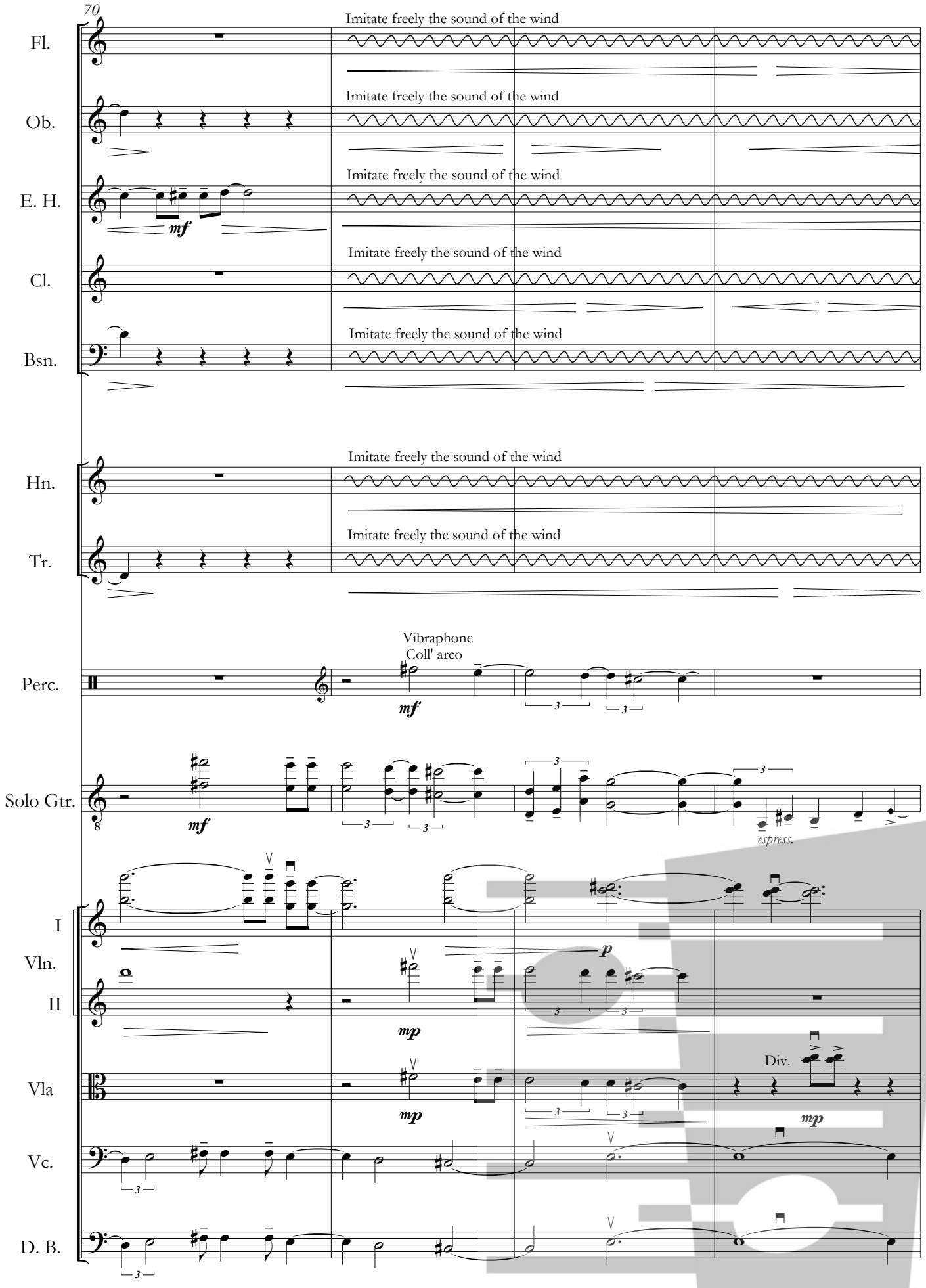

58
Fl.
Ob.
E. H.
Cl.
Bsn.
Hn.
Tr.
Perc.
Tam tam
Coll' arco
Solo Gtr.
I
Vln.
II
Vla
Solo
Tutti
arco
Vc.
D. B.
arco

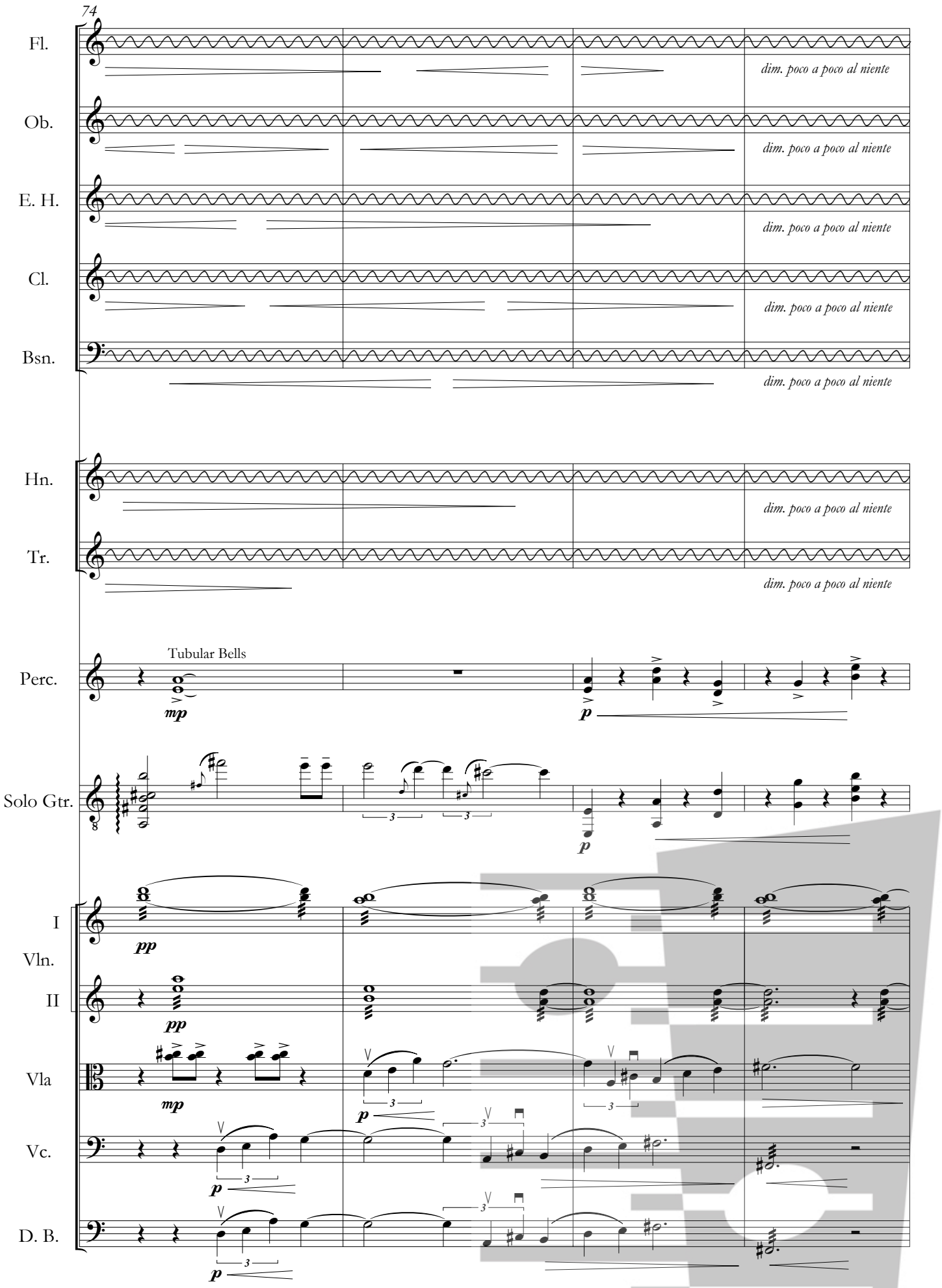

61
Fl.
Ob.
E. H.
Cl.
Bsn.
Hn.
Tr.
Perc.
Solo Gtr.
I
Vln.
II
Vla
Vc.
D. B.
Unis.
mp
p
mf
pp

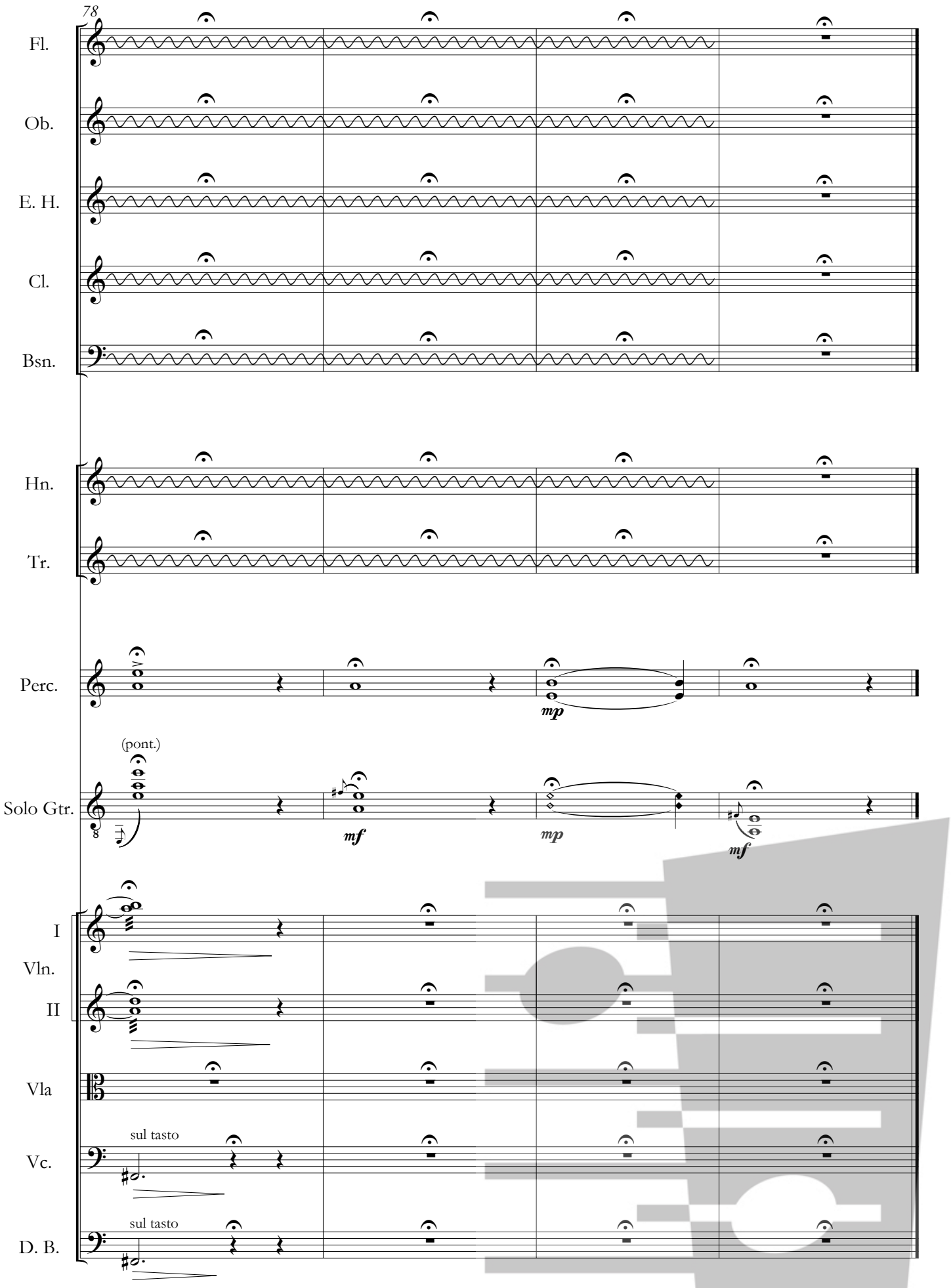

64
Meno mosso
Fl.
Ob.
E. H.
Cl.
Bsn.
Hn.
Tr.
Perc.
Solo Gtr.
stentando
Har.
8va
(free)
(drifting)
Meno mosso
I Vln.
II
Vla
Vc.
D. B.
pizz.

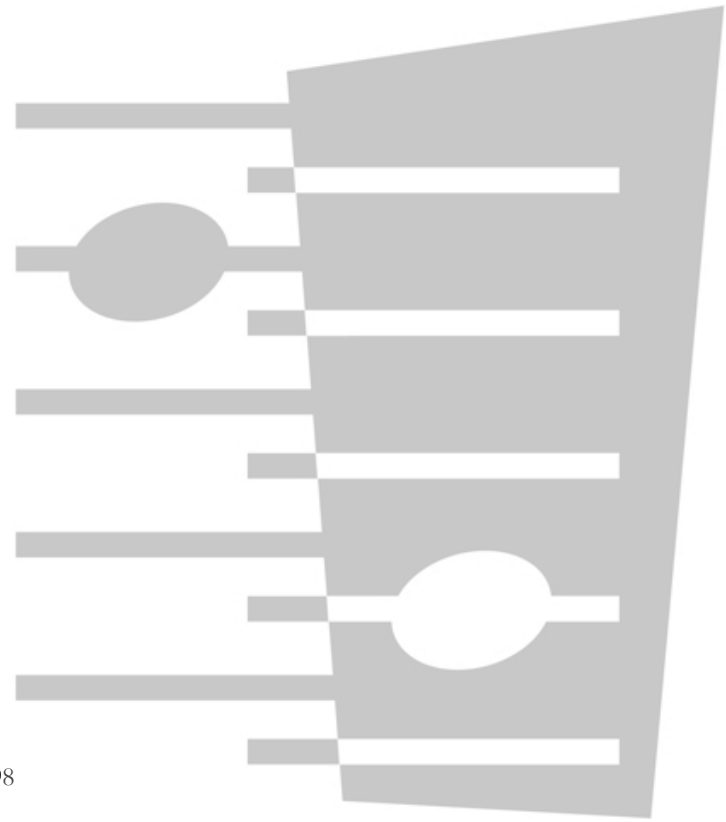

Cadenza
Solo Gtr.
mp
cresc.
rall.
f
campanella
Harmonics
8va
rall.
(relaxed)
p
(tense)
mf
Tempo (steady)
mp
(soft)
rit.
(eco)
Art. harm.
(8va)
(Begin slowly, then accelerando)
rit.
(cont. with tamb.)
ff
ad lib.
(straight)
tamb.


67
Fl.
Ob.
E. H.
Cl.
Bsn.
Hn.
Tr.
Perc.
Solo Gtr.
pont.
tamb.
I
Vln.
II
Vla
Vc.
D. B.
con sord.


70
Fl.
Imitate freely the sound of the wind
Ob.
Imitate freely the sound of the wind
E. H.
Imitate freely the sound of the wind
mf
Cl.
Imitate freely the sound of the wind
Bsn.
Imitate freely the sound of the wind
Hn.
Imitate freely the sound of the wind
Tr.
Imitate freely the sound of the wind
Perc.
Vibraphone
Coll' arco
mf
Solo Gtr.
mf
espress.
I
Vln.
II
p
mp
Vla
mp
Div.
mp
Vc.
D. B.


74
Fl.
Ob.
E. H.
Cl.
Bsn.
Hn.
Tr.
Perc.
Solo Gtr.
I
Vln.
II
Vla
Vc.
D. B.
dim. poco a poco al niente
Tubular Bells
mp
p
pp


78
Fl.
Ob.
E. H.
Cl.
Bsn.
Hn.
Tr.
Perc.
mp
(pont.)
Solo Gtr.
mf
mp
mf
I
Vln.
II
Vla
sul tasto
Vc.
sul tasto
D. B.

The seventh reader interrupts you:
"Do you believe that every story must have a beginning and an end?
In ancient times a story could end only in two ways: having passed
all the tests, the hero and the heroine married, or else they died. The
ultimate meaning to which all stories refer has two faces: the continuity
of life, the inevitability of death."

Italo Calvino