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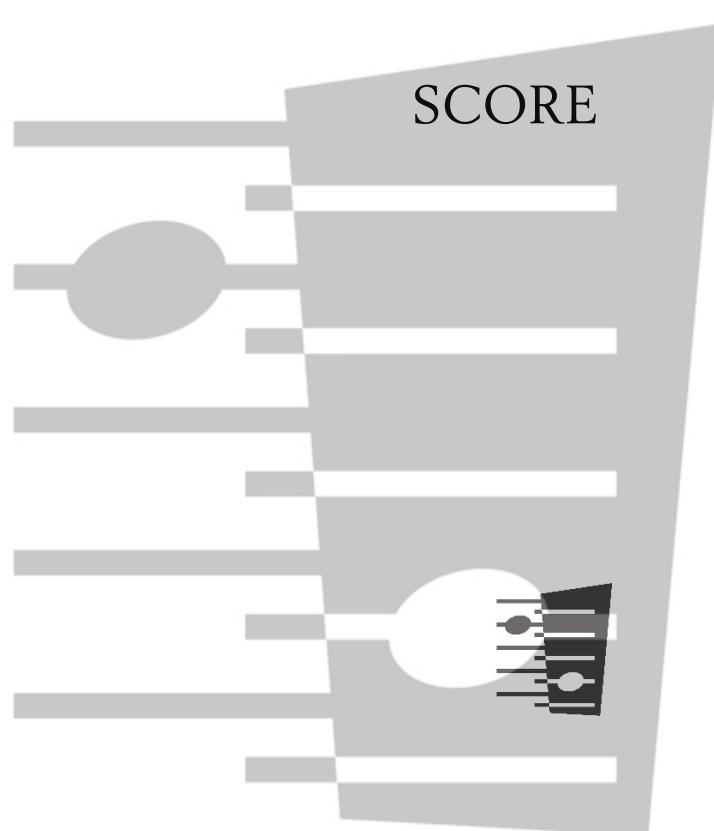
Kai Nieminen

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

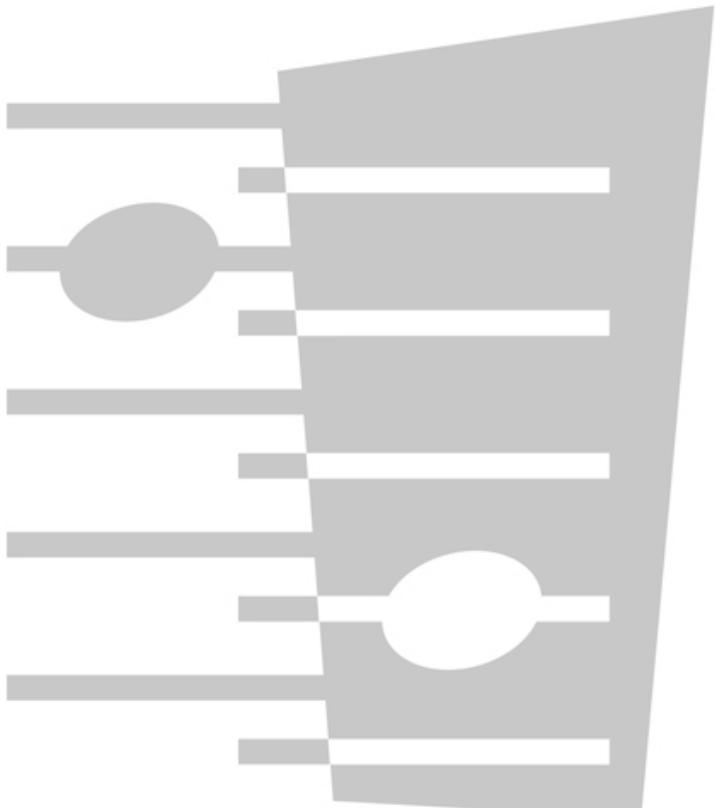
Percussion [Reco-reco, Finger Cymbals, Vibraphone,
2 Tam-tam (Medium & Large), Tubular Bells]

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.

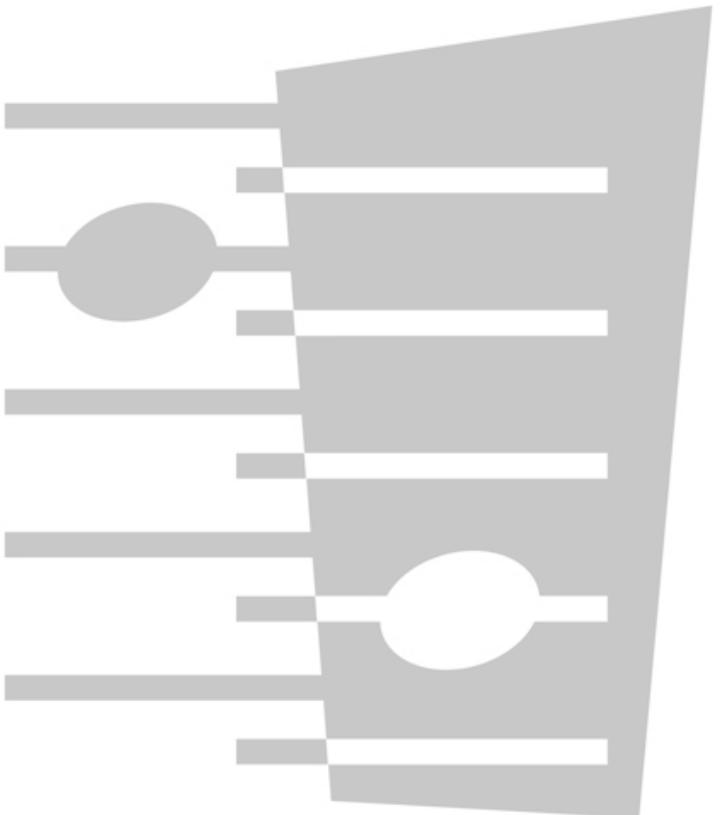
The first movement is a homage to the Brazilian composer Heitor Villa-Lobos, which is also reflected in the cadenza. The second movement shows Kai Nieminen’s love of folk music, and the Irish traditional melody “She Moved Through the Fair,” which he had heard me perform some years previously, appears 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 $\text{♩} = 60$

Flute

Oboe

English Horn

Clarinet

Bassoon

Horn

Trumpet

Percussion

Solo Guitar

Violin I

Violin II

Viola

Violoncello

Double Bass

lirico e trasparente

pp

Reco-reco

pp *mp* *pp* *pp*

p

pp

Div. à 3

l'

5

Fl.

Ob.

E. H.

Cl.

Bsn.

Hn.

Tr.

Perc.

Solo Gtr.

I Vln.

II Vln.

Vla

Vc.

D. B.

Finger Cymbals

mp

pp

mf

mf

p

pizz.

mp

pizz.

mp

sffz

pizz.

pizz.

Div.

mp

Musical score for Flute (Fl.), Oboe (Ob.), English Horn (E. H.), Clarinet (Cl.), and Bassoon (Bsn.). The score consists of five staves. The Flute, Oboe, and English Horn play eighth-note patterns in measures 1-4. The Clarinet plays sixteenth-note patterns in measure 1. The Bassoon rests throughout the section.

Fl. Ob. E. H. Cl. Bsn.

mf

mf

mf

mf

mf

Musical score for Horn (Hn.) and Trombone (Tr.). The score consists of two staves. The top staff is for the Horn, starting with a dynamic of *mf*. The bottom staff is for the Trombone, also starting with *mf*. Both instruments play eighth-note patterns. The Trombone's pattern includes several rests. The score is divided into measures by vertical bar lines.

Perc.

Reco-reco

pp ————— mf

A musical score page showing six staves. The top staff is 'Solo Gtr.' in treble clef, 8th note time signature, with a dynamic of *sfz*. The second staff is 'I Vln.' in treble clef, with a dynamic of *sfz*. The third staff is 'II' in treble clef, with a dynamic of *sfz*. The fourth staff is 'Vla' in bass clef, with a dynamic of *pp* and a label 'Unis.' above it. The fifth staff is 'Vc' in bass clef, with a dynamic of *mp* and a label 'arc' above it. The bottom staff is 'D. B.' in bass clef, with a dynamic of *pp*. The score features various rests, eighth-note patterns, and grace notes. Large grey circles and rectangles highlight specific performance techniques like sustained notes and dynamic changes.

11

Fl.

Ob.

E. H.

Cl.

Bsn.

Hn.

Tr.

Perc.

Solo Gtr.

I Vln.

II Vln.

Vla

Vc.

D. B.

Solo Gtr.

I Vln.

II Vln.

Vla

Vc.

D. B.

Unis.

14

Fl. *mf*

Ob. *mf*

E. H. *pp*

Cl. *pp* *p*

Bsn. *p*

Hn. *mf*

Tr. *mf* *pp*

Perc. Reco-reco *p* *mf*

Solo Gtr. *sfz* *sfz* *sfz* *sfz*

I Vln. *p*

II Vln. *mp* *p*

Vla. *mp*

Vc.

D. B.

Solo *mf* *pizz.* *p*

17

Fl.

Ob.

E. H.

Cl.

Bsn.

mf

mf

p

p

Hn.

Tr.

Perc.

Solo Gtr.

sfsz sfsz

Div.

I Vln.

II Vln.

Tutti

Vla.

mp

Vc.

D. B.

(pizz.)

p

sfsz *sfsz*

sfsz *sfsz*

20

Fl. *f*

Ob. *f* *p* *mf*³ *p*

E. H. *mf* *f* *mf* *p*

Cl. *mf* *f*

Bsn. *f* *p* *mf* *p*

Hn.

Tr. *mf*³ *p*

Perc.

Solo Gtr. *f*

I Vln. *p* *mf*

II Vln. *mp* *mf*

Vla. *arco* *mf*

Vc. *sfpz* *mf*

D. B. *sfpz*



26

Solo Gtr.

I

Vln.

II

Vla.

Vc.

D. B.

29

Solo Gtr.

I

Vln.

II

Vla

Vc

D. B.

p

Unis. pizz.

mf

pizz.

mf

pp

mf

arco

pp

mf

mf

31

Solo Gtr.

I

Vln.

II

Vla

Vc

D. B.

p

mf

mp

f

mf

pp

pp

I

Vln.

II

Vla

Vc

D. B.

mf

pp

mf

pp

33

Fl.

Ob.

E. H.

Cl.

Bsn.

Hn.

Tr.

Perc.

Solo Gtr.

I

Vln.

II

Vla

Vc.

D. B.

35

Fl.

Ob.

E. H.

Cl.

Bsn.

mp

mp

mp

mp

mp

Hn.

Tr.

Perc.

Solo Gtr.

pont.

8 rasg.

ff

I Vln.

II Vln.

Vla

fp

Vc.

fp

D. B.

fp

mf

mf

mf

mf

fp

fp

fp

37

Fl.

Ob.

E. H.

Cl.

Bsn.

Hn.

Tr.

Perc.

Solo Gtr.

I

Vln. II

Vla

Vc.

D. B.

39 *accel.*
 Fl.
 Ob.
 E. H.
 Cl.
 Bsn.

 Hn.
 Tr.

 Perc.

 Solo Gtr.

 I Vln.
 II Vln.
 Vla.
 Vc.
 D. B.

41

Fl. $\text{C} \frac{5}{4}$ C mf

Ob. $\text{B} \frac{5}{4}$ D mf

E. H.

Cl. $\text{C} \frac{5}{4}$ D mf

Bsn. $\text{B} \frac{5}{4}$ $-$

Hn. $\text{G} \frac{5}{4}$ $-$

Tr. $\text{G} \frac{5}{4}$ $-$

Perc. $\text{H} \frac{5}{4}$ $-$

Solo Gtr. $\text{G} \frac{5}{4}$ E_8 sf rasg. 3 ff

I Vln. $\text{G} \frac{5}{4}$ mf

II Vln. $\text{G} \frac{5}{4}$ mf $Div.$

Vla. $\text{B} \frac{5}{4}$ p mf

Vc. $\text{B} \frac{5}{4}$ p

D. B. $\text{B} \frac{5}{4}$ $-$

43 A tempo

Fl.

Ob.

E. H.

Cl.

Bsn.

Hn.

Tr.

Perc.

Reco-reco

Solo Gtr.

A tempo

I

Vln.

II

Vla

Vc.

D. B.

15

45

Fl.

Ob.

E. H.

Cl.

Bsn.

Hn.

Tr.

Perc.

Solo Gtr.

I

Vln.

II

Vla

Vc.

D. B.

aspro

rasgueado

(rasg.)

p *pp* *p* *f*

p *pp* *p* *f*

mf

mf

mp

mp

47

Fl.

Ob.

E. H.

Cl.

Bsn.

Hn.

Tr.

Perc.

Solo Gtr.

I

Vln.

II

Vla

Vc.

D. B.

2 soli

5

3

mp

f

pp

mp

p

Div.

pp

pp

pp

17

48

Fl. $\begin{array}{c} \text{Flute} \\ \text{G-clef} \\ \text{4/4 time} \end{array}$

Ob. $\begin{array}{c} \text{Oboe} \\ \text{G-clef} \\ \text{4/4 time} \end{array}$ *mp*

E. H. $\begin{array}{c} \text{English Horn} \\ \text{G-clef} \\ \text{4/4 time} \end{array}$ *mp*

Cl. $\begin{array}{c} \text{Clarinet} \\ \text{G-clef} \\ \text{4/4 time} \end{array}$ *mp sonoro*

Bsn. $\begin{array}{c} \text{Bassoon} \\ \text{C-clef} \\ \text{4/4 time} \end{array}$

Hn. $\begin{array}{c} \text{Horn} \\ \text{G-clef} \\ \text{4/4 time} \end{array}$

Tr. $\begin{array}{c} \text{Trumpet} \\ \text{G-clef} \\ \text{4/4 time} \end{array}$

Perc. $\begin{array}{c} \text{Percussion} \\ \text{4/4 time} \end{array}$

Solo Gtr. $\begin{array}{c} \text{Solo Guitar} \\ \text{G-clef} \\ \text{4/4 time} \end{array}$ *pulgar* - *rasgueado* *rasgueado*

I Vln. $\begin{array}{c} \text{I Violin} \\ \text{G-clef} \\ \text{4/4 time} \end{array}$ *mp* *mf* *mp*

II Vln. $\begin{array}{c} \text{II Violin} \\ \text{G-clef} \\ \text{4/4 time} \end{array}$ *mp* *mf* *pp mp*

Vla. $\begin{array}{c} \text{Cello} \\ \text{C-clef} \\ \text{4/4 time} \end{array}$

Vc. $\begin{array}{c} \text{Double Bass} \\ \text{C-clef} \\ \text{4/4 time} \end{array}$

D. B. $\begin{array}{c} \text{Double Bass} \\ \text{C-clef} \\ \text{4/4 time} \end{array}$

50

Fl.

Ob.

E. H.

Cl.

Bsn.

Hn.

Tr.

Perc.

Solo Gtr.

I Vln.

II Vln.

Vla

Vc.

D. B.

f

stentando

p

pp

52 *rit.*

A tempo, ma più tranquillo

Fl.

Ob.

E. H.

Cl.

Bsn.

Hn.

Tr.

Perc.

Solo Gtr.

I Vln.

II Vln.

Vla

Vc.

D. B.

really arpegg.

rit.

A tempo, ma più tranquillo

Tutti

p

p

Unis.

Div.

mp

p

p

Div.

mp

p

p

mf

mf

mp

Fl. *p*

Ob. *mp*

E. H.

Cl. *p*

Bsn.

Hn. *mp*

Tr. *mp*

Perc. *mp* Reco-reco

Solo Gtr. *fz* *mp* Art. harm. *mf*

I *p*

Vln. II *p*

Vla *p* Unis.

Vc. *mp* *p*

D. B. *mp* *p*

59

Moderato ma aspettando ♩ = 60

Fl.

Ob.

E. H.

Cl.

Bsn.

The musical score consists of five staves, each representing a different instrument: Flute (Fl.), Oboe (Ob.), English Horn (E. H.), Clarinet (Cl.), and Bassoon (Bsn.). The score is set in common time (indicated by a '4' below the clef). Measure 59 begins with a rest, followed by a measure in common time. The first measure ends with a fermata over the bassoon's note. The second measure begins with a rest. The third measure starts with a rest followed by a measure in common time. The fourth measure ends with a fermata over the bassoon's note. The fifth measure begins with a rest. The tempo is indicated as 'Moderato ma aspettando' with a tempo marking of ♩ = 60.

Hn.

Tr.

Perc.

Solo Gtr.

Moderato ma aspettando ♩ = 60

I Vln.

II Vln.

Vla.

Vcl.

D. B.

Solo Gtr.

62

rit.

I

Vln.

II

Vla.

arco
V

Vc.

D. B.
arco
V

Quasi cadenza

Solo Gtr.

64

ff

Quasi cadenza

I

Vln.

II

Vla.

Vc.

D. B.

pp
Unis.
pp
pp
V
V

Solo Gtr.

65

I

Vln.

II

Vla.

Vc.

D. B.

This page shows musical notation for six staves. The top staff is for the Solo Gtr. It features eighth-note patterns with grace notes and dynamic markings like '5' and 'b'. Below it are five string staves: I, Vln.; II, Vln.; Vla.; Vc.; and D. B. The strings play sustained notes or simple harmonic patterns. The bassoon (D. B.) has a single note on the first beat of the measure.

Solo Gtr.

66

I

Vln.

II

Vla.

Vc.

D. B.

This page shows musical notation for six staves. The Solo Gtr. staff at the top has eighth-note patterns with grace notes and dynamic markings like '5'. Below it are five string staves: I, Vln.; II, Vln.; Vla.; Vc.; and D. B. The strings play sustained notes or simple harmonic patterns. A large graphic overlay is present on the right side of the page, consisting of several overlapping gray rectangles and circles of varying sizes, partially obscuring the Vln. II and Vla. staves.

Fl.

Ob.

E. H.

Cl.

Bsn.

Hn.

Tr.

Perc.

Solo Gtr.

I

Vln.

II

Vla

Vc.

D. B.

67

Cadenza ad lib.

Cadenza
 Solo Gtr. 69 *mf* (lontano) pont. *accel.* rit.

accel. rit.
 Solo Gtr.

f (lontano) *rit.* (campanella)

a tempo
 Solo Gtr.

6 *6* *6* *bis* *cresc.* *ff*
 Solo Gtr.

a tempo *rit.* *a tempo*
 Solo Gtr.

8va (tamb.) *cont. with tamb.* *lunga*
 Solo Gtr. (slow) *f* *pp*

70 **Tempo I**

Fl.

Ob.

E. H.

Cl.

Bsn.

Hn.

Tr.

Perc.

Solo Gtr.

I

Vln.

II

Vla

Vc.

D. B.

pizz. 3
mp

nat., pont.
mf

Tempo I

Div.

Div.

mf

73

Fl. *mp*

Ob.

E. H. *mp*

Cl. *p*

Bsn.

Hn.

Tr. *Con sord.*
mp in lontananza

Perc. *mf* *pp* *mp*

Solo Gtr. *Reco-reco* *Finger Cymbals*

I Vln. *3*

II

Vla

Vc.

D. B.

76

Fl.

Ob.

E. H.

Cl.

Bsn.

Hn.

Tr.

Perc.

Solo Grtr.

I Vln.

II Vln.

Vla.

Vc.

D. B.

mp

mp in lontananza

Finger Cymbals

mf

mp

89

Fl.

Ob.

E. H.

Cl.

Bsn.

Hn. Con sord. *mp*

Tr. Con sord. *mp*

Perc.

Solo Gtr.

I Vln. *normale*

II Vln. *normale*

Vla. *normale pizz.*

Vc. *normale pizz.*

D. B. *normale pizz.*

93

Finger Cymbals

Perc.

Unis.

Vln.

II

Vla.

Vc.

D. B.

Div.

arco

arco

Div.

p

p

Unis.

p

p

p

p



98

Fl.

Cl.

Perc.

Solo Gtr.

I

Vln.

II

Vla.

Vc.

D. B.

in lontananza

pp

pizz.

mp

p

pp

pp

in lontananza

pizz.

pizz.

in lontananza

pizz.

in lontananza

pp

pp

pp

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...*

Lento misterioso (haunting) ♩ = 52

Flute

Oboe

English Horn

Clarinet

Bassoon

Horn

Trumpet

Percussion

Solo Guitar

Violin I

Violin II

Viola

Violoncello

Double Bass

Fl.

Ob.

E. H.

Cl.

Bsn.

Hn.

Tr.

Perc.

Solo Gr.

I

Vln.

II

Vla

Vc.

D. B.

6

large simile

p — *molto*

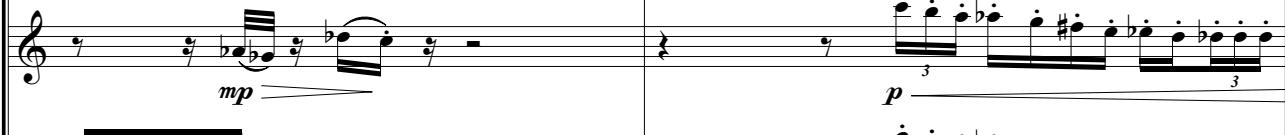
mp

p

mp

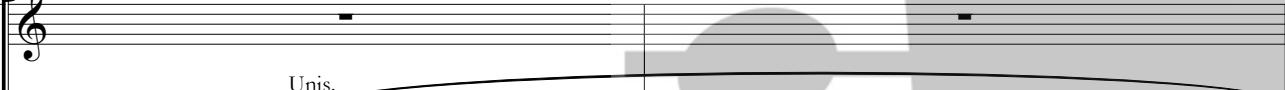
pp

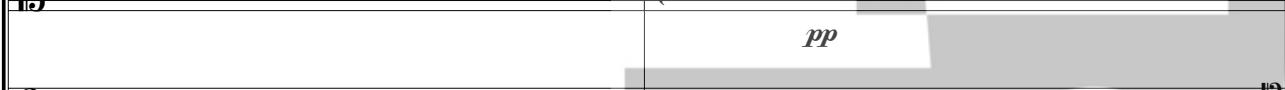
mf

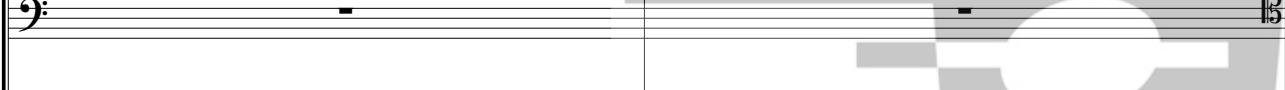
Fl. 
 Ob.
 E. H.
 Cl. 
 Bsn. 

Hn.
 Tr.
 Perc.

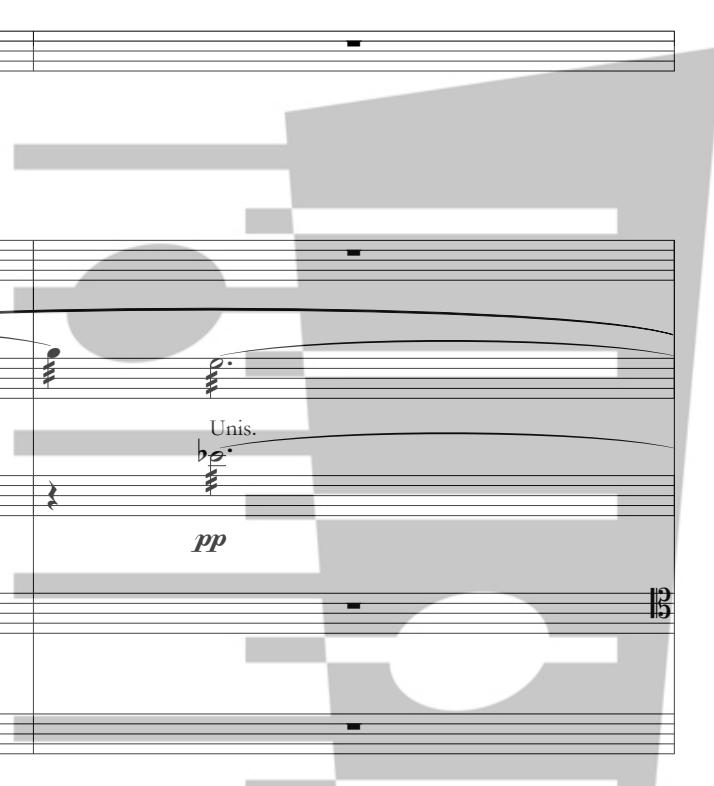
Solo Gtr. 

I
 Vln. 
 II 
 Unis.

Vla. 
 Unis.

Vc. 

D. B.



Fl. *mf*

Ob. *mf*

E. H.

Cl. *f*

Bsn. *f*

This section of the score shows five staves. The Flute and Oboe play eighth-note patterns. The English Horn has a melodic line with grace notes. The Clarinet and Bassoon provide harmonic support with sustained notes and chords.

Hn.

Tr. *mp*³

The Trombone plays a rhythmic pattern marked *mp*. The Horn is silent.

Perc.

The Percussion part consists of two short vertical dashes, indicating a brief silence or a very light touch.

Solo Gtr. $\frac{8}{8}$

The Solo Guitar is silent.

I Vln. *pp*

II Vla.

Vcl. *con sord.* *pp*

D. B.

Unis.

Arco

This section features four staves. The Violins play sustained notes at *pp* dynamic. The Cello uses a bowing technique (*arco*) with a soft dynamic. The Double Bass is silent. Above the staves, three unison voices sing sustained notes. A large grey graphic shape is positioned behind the instruments.

Fl. *mf*

Ob.

E. H. *mf*

Cl. *mf* *f*

Bsn.

Hn.

Tr.

Perc.

Solo Gtr. $\frac{8}{8}$

I Vln. *p*

II Vln.

Vla.

Vc.

D. B.

37

Fl. *f*

Ob. *f*

E. H.

Cl. *p* *mf*

Bsn. *p* *mf*

Hn. *mf*

Tr.

Perc.

Solo Gtr. $\frac{8}{8}$

I

Vln. *pp*

II

Vla

Vc.

D. B.

Fl. *f*

Ob.

E. H.

Cl.

Bsn.

Hn.

Tr. *mf*

Perc.

Solo Gtr.

I

Vln. II

Vla *pp*

Vc. *pp*

D. B.

19

Fl.

Ob.

E. H.

Cl.

Bsn.

Hn.

Tr.

Perc.

Tam-tam
coll' arco

molto

p

Solo Gtr.

I

Vln.

II

Vla

Vc.

D. B.

40

22 In tempo rubato

Fl.

Ob.

E. H.

Cl.

Bsn.

This section shows five staves for Flute, Oboe, English Horn, Clarinet, and Bassoon. Each staff has a single vertical bar line in the middle. The first half of the measure consists of rests, while the second half features a single eighth note with a fermata above it.

Hn.

Tr.

This section shows two staves for Horn and Trombone. Similar to the previous section, each staff has a single vertical bar line in the middle. The first half of the measure consists of rests, while the second half features a single eighth note with a fermata above it.

Perc.

This section shows one staff for Percussion. It features a single vertical bar line in the middle. The first half of the measure consists of rests, while the second half features a single eighth note with a fermata above it.

Solo Gtr.

This section shows one staff for Solo Guitar. It features a single vertical bar line in the middle. The first half of the measure consists of rests, while the second half features a single eighth note with a fermata above it. The guitar part includes sixteenth-note patterns and dynamic markings like mf and f .

In tempo rubato

I

Vln.

II

Vla

Vc.

D. B.

This section shows five staves for Violin I, Violin II, Viola, Cello, and Double Bass. The first half of the measure consists of rests. The second half features eighth notes with fermatas above them. The Cello (Vc.) staff includes a dynamic marking sfs .

24

Solo Gtr.

bis x times

p

bis x times

rit.

f

I

Vln.

II

Vla

Vc.

D. B.

In tempo poco ritmico $\text{♩} = 60$

Fl.

Cl.

Solo Gtr.

in tempo

sfsz

In tempo poco ritmico $\text{♩} = 60$

senza sord.
flautando

I

Vln.

II

Vla

Vc.

D. B.

pp

*senza sord.
flautando*

pp

28

Fl.

Ob.

E. H.

Cl.

Bsn.

Hn.

Tr.

Perc.

Solo Gtr.

poco pont.

$\frac{7}{8}$

$\frac{3}{8}$

$\frac{3}{8}$

$\frac{3}{8}$

I

Vln.

II

Vla

Vc.

D. B.

mf

mf

mf

mf

poco pont.

mf

sfz

sfz

Molto ritmico ♩ = 66-72

Fl. p

Ob.

E. H. p

Cl. p

Bsn. p

Hn.

Tr.

Perc.

Solo Gtr. poco pont. - - - - - *brutale*
rapido
f *mp sfz*

I ord. *pp*

Vln. ord. *pp*

II ord. *pp*

Vla senza sord. *pp*

Vc. senza sord. *pizz.*

D. B. *mp sfz* *pizz.* *mp sfz*

Fl. *mf*

Ob.

E. H.

Cl. *p*

Bsn. *sfp*

Hn.

Tr.

Perc.

Solo Gtr. simile *sfp*

I

Vln.

II

Vla

Vc. *sfp*

D. B. *sfp*

34

Fl. *pp*

Ob.

E. H.

Cl. *p*

Bsn. *sfp*

Hn.

Tr.

Perc. *p*
Tam-tam
soft mallet

Solo Gtr. *sfp*

I

Vln.

II

Vla

Vc. *sfp*

D. B. *sfp*

36

Fl.

Ob.

E. H.

Cl.

Bsn.

Hn.

Tr.

Perc.

p

p

Solo Gtr.

sfp

sfp

ff

I

Vln.

II

Vla

Vc.

ff arco

D. B.

sfp

ff

40

Perc.

Solo Gtr. $\frac{8}{8}$ dolce mf mf mf mf

I
Vln.
II
Vla
Vc.
D. B.



42

Hn.

Perc. mp

Solo Gtr. $\frac{8}{8}$ mf

I
Vln.
II
Vla
Vc.
D. B.

44

Fl.

Ob.

E. H.

Cl.

Bsn.

Hn.

Tr.

Perc.

Solo Grtr.

I Vln.

II Vln.

Vla

Vc.

D. B.

Flute, Oboe, English Horn, Clarinet, Bassoon: The first five staves show sustained notes across the measures. The Bassoon has a melodic line with grace notes and a dynamic **p**.

Horn, Trombone: The Horn and Trombone provide harmonic support with sustained notes.

Percussion: The Percussion part consists of short, sharp strikes.

Solo Guitar: The Solo Guitar part begins with eighth-note chords and leads into a melodic line with a dynamic **f** and a tempo of **3**, labeled **cantabile**.

Violins I and II: Both Violin parts play sustained notes. Violin II is marked **Con sord.** and **pp**.

Viola: The Viola part also plays sustained notes.

Cello: The Cello part features a rhythmic pattern with dynamic **p**.

Double Bass: The Double Bass part provides harmonic support with sustained notes and a dynamic **p**.

Performance Instructions: The score includes several performance instructions: **Con sord.** (with mute), **Solo Con sord.** (solo with mute), and **pizz.** (pizzicato).

49

Fl.

Ob.

E. H.

Cl.

Bsn.

Hn.

Tr.

Perc.

Solo Gtr.

I Vln.

II Vla.

Vc.

D. B.

mp

f

Solo con sord.

p

p

(Solo)

54

Fl.

Ob.

E. H.

Cl.

Bsn.

Hn.

Tr.

Perc.

Solo Gtr.

I Vln.

II Vln.

Vla

Vc.

D. B.

pianando

softer

(Solo)

p

pp

pp

p

51

59

Fl.

Ob.

E. H.

Cl.

Bsn.

Hn.

Tr.

Perc.

Solo Gtr.

I Vln.

II Vln.

Vla

Vc.

D. B.

mp

p

f

sfz

sfz

(Solo)

mp

(Solo)

mp

(Solo)

mp

(Solo)

pp

Div.

Unis.

pp

64

Fl.

Ob.

E. H.

Cl.

Bsn.

Hn.

Tr.

Perc.

Vibraphone
(molto legato)

Solo Gtr.

I

(Solo)

pp

mp

f

mp

Vln.

(Solo)

pp

pp

Solo Con sord.

II

pp

mp

Solo

mp

Con sord.

Vla

mp

(Solo)

mp

Vc.

D. B.

69

Fl.

Ob.

E. H.

Cl.

Bsn.

Con sord.

Hn.

Tr.

Perc.

Solo Gtr.

I

Vln. I (Solo)

Vln. II (Solo)

Vla (Solo)

Vc. (Solo)

D. B.

Div.

p

74

Fl.

Ob.

E. H.

Cl.

Bsn.

Hn.

Tr.

Perc.

Solo Gtr.

I
Vln. (Solo)

II
Vla. (Solo)

Vc.
(Solo)

D. B.

79

Fl.

Ob.

E. H.

Cl.

Bsn.

Hn.

Tr.

Perc.

Solo Gtr.

tenebroso softer

Tamb. (Solo)

I

Vln. (Solo)

II (Solo)

p

Vla. (Solo)

pp

Vc.

D. B.

84

Fl. Ob. E. H. Cl. Bsn.

Hn. Tr. Perc.

Solo Gtr.

I Vln. II Vla. Vc. D. B.

87

Fl. *p*

Ob. *p*

E. H. *mf* *p*

Cl. *p* *pp* *pp*

Bsn. *p*

Hn.

Tr. *mf*

Perc.

Solo Gtr.

I Vln. (Solo) *V* *p* (Solo) *V*

II Vln. (Solo) *V* (Solo) *V*

Vla. (Solo) *p* (Solo) *V*

Vc. *pp* *p* Div.

D. B. *p*

Senza sord.

58

90

Fl.

Ob.

E. H.

Cl.

Bsn.

Hn.

Tr.

Perc.

Solo Gtr.

I Vln.

II Vla.

Vc.

D. B.

(Solo)

p

(Solo)

p

(Solo)

p

(Solo)

mp

p

(Solo)

p

(Solo)

p

p

Unis. arco

mp

95

Fl. *p*

Ob. *p*

E. H.

Cl.

Bsn. *mf*

Hn.

Tr.

Perc.

Solo Gtr. *p*

I Vln. (Solo)

II Vln. *mf*

Vla. (Solo) *mf*

Vc. (Solo) *mp*

D. B.

(Solo)

mf

mf

mf

mf

60

100

Fl.

Ob.

E. H.

Cl.

Bsn.

Hn.

Tr.

Perc.

Solo Gtr.

I

Vln. II

(Solo) V

p (Solo)

(Solo)

mf

mp

p

mp

(Solo) V

Vla

Vc.

D. B.

Musical score page 105. The score includes parts for Flute, Oboe, English Horn, Clarinet, Bassoon, Horn, Trombone, Percussion, Solo Gtr., Violin I, Violin II, Cello, Double Bass, and Trombone. The score includes dynamic markings like *mf*, *rasg.*, *sfp*, *mp*, and *p*, and performance instructions like (Solo) and IV.

109

Fl.

Ob.

E. H.

Cl.

Bsn.

Hn.

Tr.

Perc.

Solo Gtr.

I

Vln.

II

Vla.

Vc.

D. B.

(tenderly)

pizz.

Tutti { **p** pizz.

p pizz.

Tutti { **p** pizz.

p pizz.

Tutti { **p** pizz.

p Tutti pizz.

p Tutti pizz.

p Tutti pizz.

p

Poco a poco rall.

114

Fl.

Ob.

E. H.

Cl.

Bsn.

Hn.

Tr.

Perc.

Solo Gtr.

Poco a poco rall.

tamb. normal

I

Vln.

II

Vla

Vc.

D. B.

Poco a poco rall.

arco

arco

arco

119

Fl.

Ob.

E. H.

Cl.

Bsn.

Hn.

Tr.

Perc.

Tam-tam

Vibraphone

Solo Gtr.

(echo)

lentamente

ff drammatico

mp

I

Vln.

II

Vla

pizz.

Vc.

D. B.

pizz.

125 Andante languido ♩ = 56

Perc. *p*

Solo Grtr. *doloroso*
mf — sfz

I Vln. Solo arco *pp*

II Vla. Solo arco *fp*

Vla. Solo arco *fp*

5 ponti. *mf*

Solo arco *fp*

Solo arco *fp*

Solo arco *fp*

129

Perc.

Solo Gtr.

I

Vln.

II

Vla

(barplike)
(freely)

mp

fp

fp

p

(Solo)

fp

fp

p

(Solo)

(barplike)
(freely)

mp

fp

fp

p

(Solo)

132

Solo Gtr. (Solo) *dolorido* *mf*

I Vln. (Solo) *p* *p* *fp* *sfz*

II Vla. *fp* (Solo) *fp* *p*

Vc. arco

D. B. *pp* arco *pp*

137

E. H. *doloroso* *mp*

Solo Gtr. *mf* *f*

I Vln. (Solo) *p* *f* *p* *f* *p* *mp*

II Vla. (Solo) *f* *mf* *p* *mp*

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

D. B. *pp*

141

E. H.

Solo Gtr.

I

Vln.

II

Vla

Vc.

D. B.

146

E. H.

Solo Gtr.

I

Vln.

II

Vla

Vc.

D. B.

150

Fl.

Ob.

E. H.

Cl.

Bsn.

Hn.

Tr.

Perc. *Tubular bells*

mp *p*

Solo Gtr.

mp

I Vln. *(Solo)* *p* *3*

II Vln. *(Solo)* *p* *3*

Vla. *(Solo)* *p* *pizz.*

Vc. *p* *pizz.*

D. B. *p*

154

Fl.

Ob.

E. H.

Cl.

Bsn.

Hn.

Tr.

Perc.

Solo Gtr. *doloroso*
mf

I Vln. (Solo)

II Vla. (Solo)

Vc.

D. B.

Vibraphone
grace notes with mallet, half notes coll' arco

157

Perc.

Solo Gtr. *p*

I Vln. (Solo)

II Vln. (Solo)

Vla (Solo)

Vc.

D. B.

Reco-reco

mf

mf

pp

p *pp* *p* *pp*

p *pp* *p* *pp*

161

Perc.

Solo Gtr. *#f*

I Vln. *poco a poco dim.*

II Vln. *poco a poco dim.*

Vla

Vc. *p* *pp* *ppp*

D. B. *p* *pp* *ppp*

sffz

pp

ppp

Reco-reco

III

On the Carpet of Leaves Illuminated by the Moon...

Around an Empty Grave...

What Story Down There Awaits Its End?

Andante spirto espressivo ♩ = 60

Musical score for Flute, Oboe, English Horn, Clarinet, Bassoon, Horn, and Trumpet. The score consists of two systems of music. The first system starts with a rest for Flute, Oboe, English Horn, and Clarinet, followed by a melodic line for Bassoon. The second system continues with the same instruments, with English Horn and Clarinet playing sustained notes.

Musical score for Vibraphone, Percussion, and Solo Guitar. Vibraphone and Percussion play sustained notes. Solo Guitar plays a rhythmic pattern of sixteenth-note pairs.

Musical score for Violin, Viola, Violoncello, and Double Bass. Violin and Viola play eighth-note patterns. Violoncello and Double Bass play sustained notes. A note from the Solo Guitar is indicated above the Double Bass staff.

Solo Guitar

mp come le onde cullante Ossia: any part of $\frac{3}{8}$ may be divided freely as successive repetitive notes resulting in $\frac{6}{8}$, $\frac{6}{8}$, $\frac{6}{8}$, $\frac{3}{8}$, $\frac{3}{8}$, $\frac{3}{8}$, or $\frac{3}{8}$. Player may use these rhythmic patterns ad libitum.

Continuation of the musical score for Violin, Viola, Violoncello, and Double Bass. Violin and Viola play eighth-note patterns. Violoncello and Double Bass play sustained notes. Dynamic markings include *pp*, *con sord.*, and *Div.* (with various slurs and grace notes).

Fl. 4

Ob. *p*

E. H.

Cl. *p* *mp*

Bsn.

Hn. *p*

Tr.

Perc.

Solo Gtr. *mf*

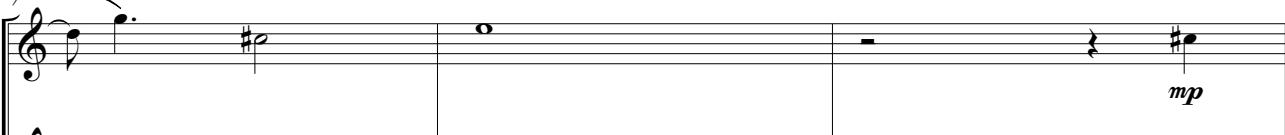
I Vln. *pp*

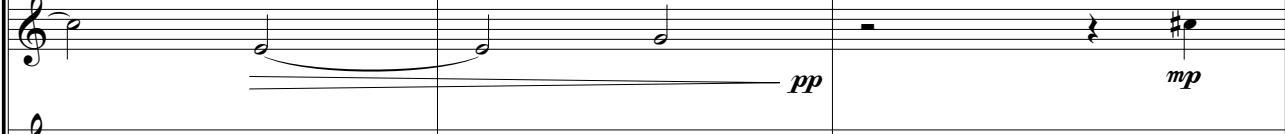
II Vln.

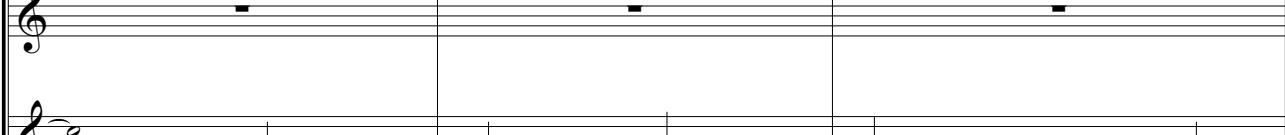
Vla

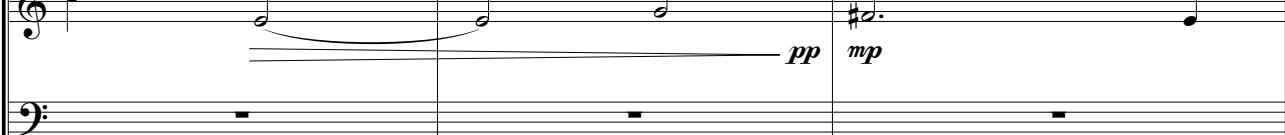
Vc.

D. B. *mp*

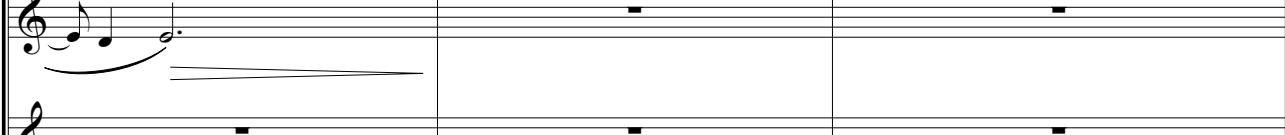
Fl. 

Ob. 

E. H. 

Cl. 

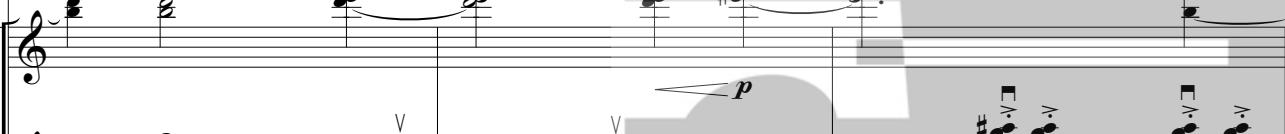
Bsn. 

Hn. 

Tr. 

Perc. 

Solo Gtr. 

I Vln. 

II Vln. 

Vla. 

Vc. 

D. B. 

10

Fl.

Ob.

E. H.

Cl.

Bsn.

mp

Hn.

Tr.

Perc.

Solo Gtr.

I

Vln.

II

Vla

Vc.

D. B.

13

Fl. *pp*

Ob. *pp*

E. H.

Cl.

Bsn.

Hn.

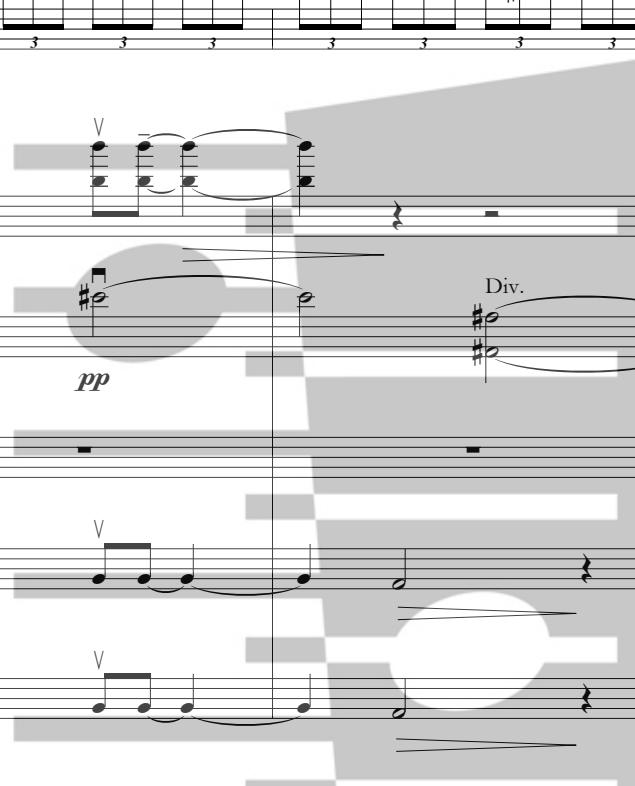
Tr.

Perc. Vibraphone *mp*

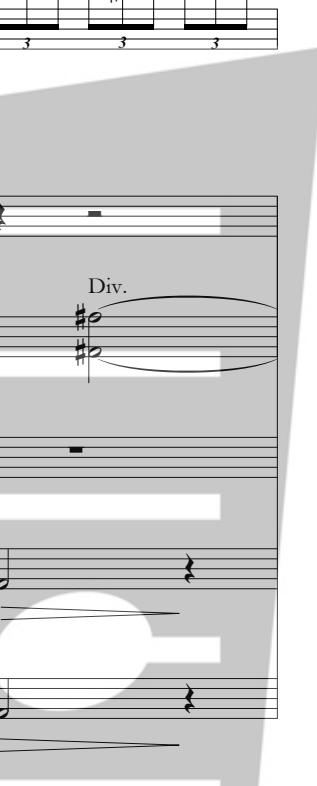
Solo Gtr. *mp*

I Vln. II Vla Vc. D. B.

tutti arco *mp* *tutti arco* *mp*

Vibrato markings: 

Div.



16

Fl.

Ob.

E. H.

Cl. $\begin{array}{c} 3 \\ \text{p} \end{array}$

Bsn.

Hn.

Tr.

Perc.

Solo Gtr. $\begin{array}{c} 3 \\ 8 \end{array}$ (echo)

I

Vln. $\begin{array}{c} p \\ \text{Unis.} \\ \text{pizz.} \end{array}$

II

Vla. $\begin{array}{c} \text{pizz.} \\ p \end{array}$

Vc. $\begin{array}{c} p \\ \# \end{array}$

D. B. $\begin{array}{c} \# \\ p \end{array}$

19

Fl. *mp*

Ob. *mp*

E. H.

Cl.

Bsn. *p*

Hn.

Tr.

Perc.

Solo Gtr. $\frac{8}{8}$

I

Vln. *Div. arco*

II

Vla *arco*

Vc. *V* *pizz.*

D. B. *V* *pizz.*

22

Fl.

Ob.

E. H.

Cl.

Bsn.

Hn.

Tr.

Perc.

Solo Gtr.

I

Vln.

II

Vla

Vc.

D. B.

Unis. Div.

p arco

arco³

79

25

Fl.

Ob.

E. H.

Cl.

Bsn.

Hn.

Tr.

Perc.

Solo Gtr.

I Vln.

II Vln.

Vla

Vc.

D. B.

mf

p *mf*

p

8

v

v

p

v

v

v

v

Musical score page 28, featuring parts for Flute (Fl.), Oboe (Ob.), English Horn (E. H.), Clarinet (Cl.), Bassoon (Bsn.), Horn (Hn.), Trombone (Tr.), Vibraphone, Solo Guitar (Solo Gtr.), Violin I (I. Vln.), Violin II (II. Vln.), Cello (Vla.), Double Bass (D. B.), and Percussion (Perc.). The score includes dynamic markings such as *mf*, *mp*, *f*, *p*, and *con sord.*. The Vibraphone part is labeled "Vibraphone". The Solo Guitar part includes markings for *mf* and *f*. The Violin parts include markings for *mf*, *Div.*, *senza sord.*, and *mp*. The Cello and Double Bass parts include markings for *mf*, *p*, *Div.*, *senza sord.*, and *mp*. The Percussion part includes markings for *mp* and *mf*. The score is divided into measures by vertical bar lines.

32

Fl.

Ob.

E. H.

Cl.

Bsn.

Hn.

Tr.

Perc.

Solo Gtr.

I Vln.

II Vln.

Vla

Vc.

D. B.

Dynamic markings and performance instructions:

- Flute:** Dynamics include **mf**, **mp**, and **p**.
- Oboe:** Dynamics include **mf**.
- English Horn:** Dynamics include **mf**.
- Clarinet:** Dynamics include **mp**.
- Bassoon:** Dynamics include **mf**.
- Horn:** Dynamics include **p**.
- Trombone:** Dynamics include **mf**.
- Percussion:** Dynamics include **p**.
- Solo Guitar:** Dynamics include **p**.
- Violin I:** Dynamics include **mf**.
- Violin II:** Dynamics include **p**. Instructions: **senza sord.** (without mute) and **pizz.** (pizzicato).
- Cello:** Dynamics include **mf**.
- Bassoon:** Dynamics include **mf**.
- Double Bass:** Dynamics include **mf**.

Performance instructions:

- Violin II:** **senza sord.** (without mute)
- Cello:** **senza sord.** (without mute)
- Double Bass:** **mf**

Poco a poco accel.

Fl.

Ob.

E. H.

Cl.

Bsn.

pp

p

Hn.

Tr.

p

mp

senza sord.

3

3

Poco a poco accel.

Solo Gtr.

mf

3

I

Vln.

II

pp

pizz.

arco

3

3

II

Vla

Vc.

pp

pizz.

3

3

D. B.

p

senza sord.

pizz.

3

3

40

Fl.

Ob.

E. H.

Cl.

Bsn.

Hn.

Tr.

Perc.

Solo Gtr.

I Vln.

II Vln.

Vla

Vc.

D. B.

mf

mf

mp

p

mp arco

mp

mp arco

84

43

Fl.

Ob.

E. H.

Cl.

Bsn.

Hn.

Tr.

Perc.

Solo Gtr.

I Vln.

II Vln.

Vla

Vc.

D. B.

*Vibrphone
Coll' arco*

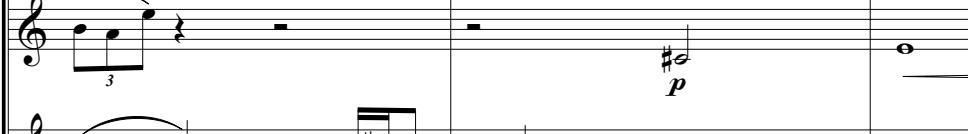
p

ff

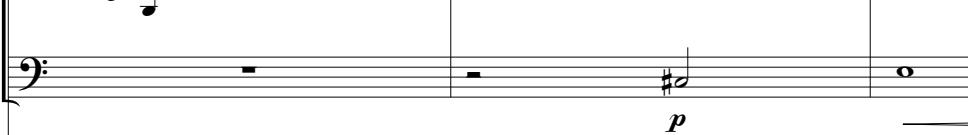
sfz

85

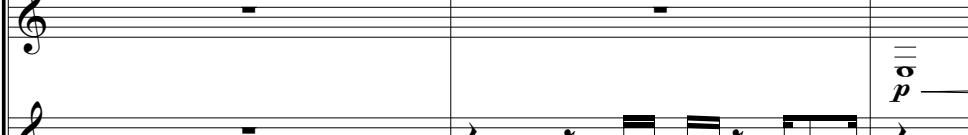
Fl. 

Ob. 

E. H. 

Cl. 

Bsn. 

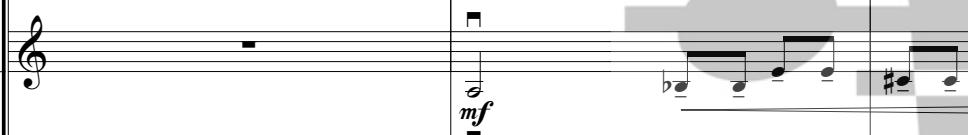
Hn. 

Tr. 

Perc. 

Solo Gtr. 

I Vln. 

II Vln. 

Vla. 

Vc. 

D. B. 

Più mosso $\text{♩} = 72$

Fl.

Ob. *f*

E. H. *f*

Cl. *mf*

Bsn. *f*

Hn. *f*

Tr. *f*

Perc. *f*

Tam tam

Solo Gtr. *f*

Più mosso $\text{♩} = 72$

I Vln. *mf* *ff*

II Vln. Div. *mf* *ff* *p*

Vla. *ff* *mf* *ff* *pizz.* *mp*

Vc. *ff* *mf* *ff* *pizz.* *p*

D. B. *ff* *mf* *ff* *mp*

Unis. *mf*

Div. *mf*

pizz. *mp*

p

mf

Fl. *mf*

Ob. *mf*

E. H.

Cl.

Bsn.

Hn.

Tr.

Perc.

Tam tam
Coll' arco

p

Solo Grtr. *legato*

I Vln. *pp* *mf* *p*

II Vln. *mf* *p* Unis. *arco*

Vla. *mf* *p* *arco*

Vc. *p* *mf* *p* *arco*

D. B. *p* *mf* *p*

55

Fl.

Ob. mp

E. H.

Cl.

Bsn.

Hn. mp

Tr. *Con sord.* mp

Perc.

Solo Gtr. p mf

I Vln. pp mp

II Vln. pp mp

Vla. pp $pizz.$ p mp

Vc. pp mp $pizz.$ mp

D. B. pp mp

58

Fl.

Ob.

E. H.

Cl.

Bsn.

Hn.

Tr.

Perc.

Tam tam
Coll' arco

p

Solo Gtr.

I

Vln.

II

p

mp

Solo

Tutti

Vla

Vc.

D. B.

mp

p

61

Fl.

Ob.

E. H.

Cl. $\frac{3}{8}$ *mp*

Bsn.

Hn.

Tr.

Perc.

Solo Gr. $\frac{3}{8}$

I Vln. *p* Unis. $\frac{3}{8}$

II Vln. $\frac{3}{8}$ *p*

Vla. *mf* *p* $\frac{3}{8}$ *mp* *pp*

Vc. *mf* *p* $\frac{3}{8}$ *mp* *pp*

D. B. *mf* *p* $\frac{3}{8}$

Meno mosso

Fl. Ob. E. H. Cl. Bsn. Hn. Tr. Perc. solo Gtr.

f *stentando* *(free)* *(drifting)*

Meno mosso

I Vln. II Vla. Vc. D. B.

pizz. *pp* *mp* *pp* *pp* *mp* *pp*

Cadenza

Solo Gtr.

mp

rall. *cresc.* *f* *// campanella*

Harmonics

p *(relaxed)* *mf* *(tense)*

f *Tempo (steady)* *mp*

mp *soft* *rit.* *(eco)* *Art. harm.*

p *(Begin slowly, then accelerando)* *rit.*

f

rall. *ff* *p* *ad lib.* *(cont. with tamb.)* *tamb.*

(straight)

67

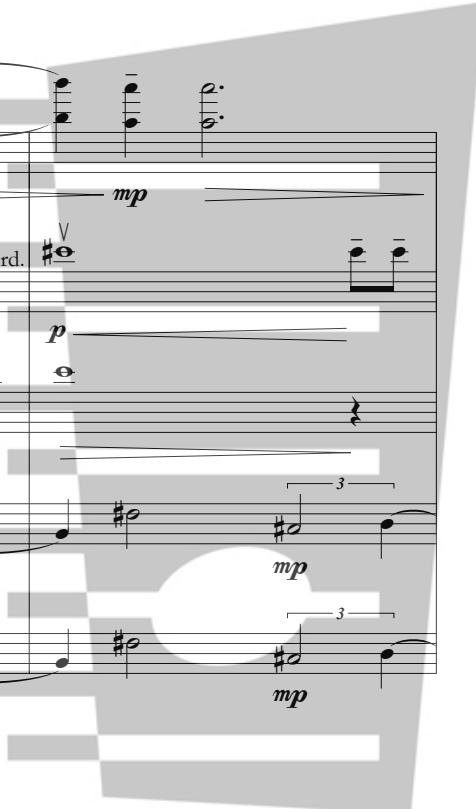
Fl. Ob. E. H. Cl. Bsn.

Hn. Tr.

Perc.

Solo Gtr.

I Vln. II Vla. Vc. D. B.

pont. tamb.
con sord. 

94

70

Fl. Imitate freely the sound of the wind

Ob. Imitate freely the sound of the wind

E. H. *mf* Imitate freely the sound of the wind

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. *p*

II Vln. *mp*

Vla. *mp*

Vc. *Div.* *mp*

D. B. *3*

74

Fl.

Ob.

E. H.

Cl.

Bsn.

Hn.

Tr.

Perc.

Tubular Bells

dim. poco a poco al niente

Solo Gtr.

I

Vln.

II

Vla

Vc.

D. B.

78

Fl.

Ob.

E. H.

Cl.

Bsn.

Hn.

Tr.

Perc.

(pont.)

Solo Gtr.

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

