

Spiriti

for Accordion and Orchestra

Jukka Tiensuu 2005

Jukka Tiensuu:

Spiriti (2005)

Concerto for Accordion and Orchestra

Instrumentation:

2 flutes (also piccolo)
2 oboes
2 clarinets in B^b

2 bassoons
2 horns in F
2 trumpets in C

Timpani
Accordion solo
Strings (4.4.2.2.2 minimum)

Performance note

The form of *Spiriti* is cyclic, i.e. the performance may begin with any movement and end with any, as long as the order of the movements is kept, and each movement played at least once. Always *attacca*, i.e. no extra pauses between movements.

Accidentals apply till the end of the bar. However, they are occasionally repeated to facilitate sight-reading.

Ornaments: mordent: ✨, pralltrill: ✨ (start from above), vibrato slow: ~ fast: ~ (when combined means vibr. accel. or rall.)



Tremoli are always measured (1/16-, 1/32- or 1/64-notes).

Dynamics as usual, refer more to the physical effort than to the actual loudness. It is left to the conductor to fine adjust the dynamic balance between the instruments.

Glissandi are played evenly during the indicated time (*not portamento*).



glissando. Where an even glissando is not obtainable, simulate it by strong bendings within a (chromatic) scale.

A small note-head at the end of the glissando-sign only shows the approximate ending pitch, it is not articulated.

Likewise, normal notes in the middle of glissando are for orientation only, they are not to be re-attacked.

quasi gliss As the character of the glissando - and not the actual in between notes - is important here, the performer may do small changes in the written pitches *except for the first and the last pitch*, if necessary to facilitate the performance of a rapid "glissando". (E.g. using alternative "not-so-good" fingerings, transposing a tone half-step up or down or, in the extreme case, leaving out one note altogether.)



tenu play note to the full length.



normal *staccato*. For the clarity of writing used often as short-hand to indicate a shortish 16th-note.



short, sharp *staccato* (regardless of the written length of the note).

A quarter-tone higher/lower than the written note. All accidentals are valid till the end of the bar.



A quarter-tone higher/lower than the written note. All accidentals are valid till the end of the bar.



A small pitch deviation, minimum 1/8-tone, maximum 1/6-tone higher/lower than the written note.



dal niente/start from nothing (i.e. the audience should not be able to hear when the sound begins).



al niente/let sound die (the last notes need not be heard by the audience)

l.v. let vibrate

Accordion:



Registers and fingering according to the Finnish button accordion system. For other systems, the accordionist should make his or her own adjustments trying to get as close to the original as possible.

Suoni reali, i.e. when combination registers are used, the lowest sounding octave is notated.

x Release the indicated (depressed) key at this point

l.v. Leave keys down as long as convenient (until marked by x, see above)

l.v. poco Leave keys down long enough to result in ca. 3-4 notes sounding at any one time. This always refers to both staves. You can divide the passage between hands differently than indicated, if necessary to facilitate the execution, as long as you select as identically sounding registers as possible. For an example, see model in movement II.



Start and end marks of continues "bellows-shake" (the keys are pressed down before the bellows are activated and the rhythm is produced by the bellows, only).

additional notes:

The repeat in bars 61-70 of *Scatto finale* is optional.

The dynamics of bar 170 in *Scatto finale* is *f* if movement I follows, otherwise *ff*.

Decreasing sizes of note-heads are occasionally used to visualize the disappearance of sound (*al niente*). Even when not, the *diminuendi* esp. in mvt IV, difficult as they may feel, should strive for extreme quietness, even on the risk of the last notes not being heard.

Spiriti

Concerto for Accordion and Orchestra

I. Introduzione

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♩=112 Allegro ispirando

The score is written for a full orchestra and an accordion. The tempo is marked as $\text{♩} = 112$ and the mood is *Allegro ispirando*. The music is in 4/4 time. The score is divided into four measures. The accordion part starts with a *fff* dynamic and features a prominent melodic line. The string section includes *div.* (divisi) markings for the violins and *unis.* (unisoni) for the violas and cellos. The woodwinds and brass parts are distributed across the measures, with dynamics ranging from *p* to *fff*. The accordion part includes a *fff* dynamic in the first measure, *ff* in the second, and *p* in the fourth. The string parts include *mp*, *f*, and *pp* dynamics. The woodwinds and brass parts include *p*, *mp*, *mf*, *f*, *poco f*, and *dim.* dynamics. The accordion part includes a *fff* dynamic in the first measure, *ff* in the second, and *p* in the fourth. The string parts include *mp*, *f*, and *pp* dynamics. The woodwinds and brass parts include *p*, *mp*, *mf*, *f*, *poco f*, and *dim.* dynamics.

fl1 *pp* *f* *mf* *mp*

fl2

ob1 *pp* *f* *mf*

ob2

cl1 *pp* *f*

cl2

bn1 *pp*

bn2

hn1 *pp*

hn2

tpt1

tpt2

tmp

Ac *p dolce* *f* (cluster gliss.) *ff* *p* *ff* *p* *ff* *3* *f* (overlapping, quasi gliss.)

v1 *f* *mf*

v2 *f* *mf*

va

vc

cb *p*

rall. p. a p.

12

fl1

fl2

ob1

ob2

cl1

cl2

bn1

bn2

hn1

hn2

tpt1

tpt2

tmp

p *pp* *ppp*

mp *p* *pp* *ppp*

mf *p* *pp* *ppp*

mp *p* *pp*

f *mp* *p*

ff *mf* *pp*

f *mp* *pp* *ppp*

f *mf* *p* *pp*

mf *mp* *p* *pp*

rall. p. a p.



Ac

mp *p. a p. cresc.*

pizz. (l.v.)

v1

v2

va

vc

cb

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

mp *p* *pp*

ff *f* *mf* *mp* *p*

20 muta in piccolo

f11

f12

ob1

ob2

cl1

cl2

bn1

bn2

hn1

hn2

tpt1

tpt2

tmp

mf mp p pp

mp

3 3

3 3

piccolo

piccolo

This section contains the staves for woodwinds and percussion. It includes parts for Flute 1 and 2, Oboe 1 and 2, Clarinet 1 and 2, Bassoon 1 and 2, Horn 1 and 2, Trumpet 1 and 2, and Timpani. The woodwinds and horns have dynamic markings of *mf*, *mp*, *p*, and *pp*. The bassoons and horns have trills marked with '3'. The timpani part is mostly silent.

♩=80

Ac

8 (8va bassa)

mp f ff

legatissimo (l.v. poco)

v1

v2

va

vc

cb

mf mp p pp

mf mp p pp

pp < f > mf

8va

(unis.)

6 6

mp

3 3

3 3

mf

This section contains the staves for Acoustic guitar, Violin 1 and 2, Viola, Violoncello, and Contrabasso. The acoustic guitar part is marked *legatissimo (l.v. poco)* and has dynamics *mp*, *f*, and *ff*. The violin 1 part has an *8va* marking and is marked *(unis.)* with sixteenth-note patterns. The cello/bass part has dynamics *mf*, *mp*, *p*, *pp*, *pp < f > mf* and includes trills marked with '3'. The violin 2, viola, and cello parts are mostly silent.

This musical score page covers measures 24 through 28. The instrumentation includes:

- Flutes (fl1, fl2):** Measure 24 starts with a piano (*p*) flourish. Measure 25 features a dynamic shift from mezzo-piano (*mp*) to pianissimo (*pp*). Measure 26 returns to piano (*p*). Measure 27 has a mezzo-piano (*mp*) flourish.
- Oboes (ob1, ob2):** Measure 25 features a dynamic shift from mezzo-piano (*mp*) to pianissimo (*pp*). Measure 26 has a piano (*p*) flourish.
- Clarinets (cl1, cl2):** Measure 25 features a dynamic shift from mezzo-piano (*mp*) to pianissimo (*pp*). Measure 26 has a piano (*p*) flourish.
- Bassoons (bn1, bn2):** Measures 24-25 feature triplet patterns. Measure 26 has a fortissimo (*f*) flourish.
- Violins (v1, v2):** Measure 24 has a mezzo-piano (*mp*) flourish. Measure 25 features a *8va* (octave) flourish. Measure 26 has a fortissimo (*fz*) flourish. Measure 27 has a *poco f* (poco fortissimo) flourish.
- Double Bass (cb):** Measures 24-25 feature triplet patterns. Measure 26 has a fortissimo (*f*) flourish. Measure 27 has a fortissimo (*f*) flourish. Measure 28 has a *non div.* (non-diviso) flourish.

muta in flauto

fl1

fl2

ob1

ob2

cl1

cl2

bn1

bn2

hn1

hn2

tpt1

tpt2

mp mf

p poco f

mp

(sotto voce)

pp mp

ff

f

ff

f

mf

mp

rall. molto

♩=30

Ac

8va

v1

v2

va

vc

cb

f

mf

p poco f

pp mf p

f

pp mp

p

div.

unis.

(non div.)

ff

f

f

p

34

fl1 *p* *pp* *p* *pp* *f* *attacca*

fl2 *mp* *p* *pp* *f* *muta in flauto*

ob1 *pp* *p*

ob2 *p*

cl1 *p* *pp* *p*

cl2 *p* *p*

bn1 *p*

bn2 *p*

hn1 *p*

hn2 *p*

tpt1 *harmon mute* *slow + o + o...* *mf*

tpt2 *harmon mute* *slow + o + o...* *mf*

tmp

attacca

Ac

v1 *mp* *senza vibr. tutti div.* *p* *v* *sf* *l.v.*

v2 *mp* *senza vibr. tutti div.* *p* *v* *sf* *l.v.*

va *mp* *senza vibr. div.* *p* *pp* *v* *sf* *l.v.*

vc *mp* *senza vibr.* *p* *pp* *v* *sf* *l.v.*

cb *mp* *senza vibr. div.* *p* *pp* *unis. v* *(♩)* *l.v.*

II. Elevazione

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♩=30 Lento celeste

1 (cassotto)

Acoustic guitar part starting at measure 1. The score is written in 4/4 time with a tempo of ♩=30. It features a melodic line in the upper register and a harmonic accompaniment in the lower register. Dynamics include *mf*, *pp*, and *f*. The piece concludes with a *l.v.* (loosely) marking.

6

Woodwind and string parts starting at measure 6. The woodwinds (flutes, oboes, clarinets, and horns) play sustained notes with *pp* dynamics. The strings (violin 1, violin 2, viola, and cello) provide a harmonic foundation. The trumpet part includes a *con sord.* (con sordina) marking. The percussion part is marked *(tacet)*.

Acoustic guitar part starting at measure 6. It features a melodic line in the upper register and a harmonic accompaniment in the lower register. Dynamics include *poco f*. The piece concludes with a *l.v.* (loosely) marking and an *8va* (octave) marking.

String parts (violin 1, violin 2, viola, cello, and double bass) starting at measure 6. The strings play sustained notes with *pp* dynamics.

21

fl1

fl2

ob1

ob2

c11

c12

bn1

bn2

hn1

hn2

tpt1

tpt2

prc

Ac

v.1

v.2

va

vc

cb

pp *poco*

pp *poco*

f *mf* *mp* *p* *mp* *pp* *l.v.*

unis.

26

fl1

fl2

ob1

ob2

c11

c12

bn1

bn2

pp

p

mp

(sotto voce)

hn1

hn2

tpt1

con sord.

tpt2

pp

pre

Performed (model):

Ac

B.S.

f

mf

mp

p

L.v. poco

mp

mf

p

mp

v.1

div.

p

1.-4.soli

pp

mp

v.2

div.

p

1.-4.soli

pp

mp

va

div.

p

vc

div.

p

cb

div.

p

30

fl1

fl2

ob1

ob2

cl1

cl2

bn1

bn2

hn1

hn2

tpt1

tpt2

prc

Ac

Ac

N.B. Individual entries should not be covered by the sustained tones.

v.1

v.2

va

vc

cb

n.v.

n.v.

unis.

unis.

n.v.

n.v.

tutti

tutti

36

fl1

fl2

ob1

ob2

c11

c12

bn1

bn2

Dynamic markings: *p*, *mp*

hn1

hn2

tpt1

tpt2

prc

Ac

8va

l.v. poco

p *f* *p*

v.1

v.2

va

vc

cb

Dynamic markings: *p*, *mp*, *pp*, *f*

div. *poco sul pont.* (tremoli misurati) *pp* 3 *trem. molto rall.*

43

fl1

fl2

ob1

ob2

c11

c12

bn1

bn2

hn1

hn2

tpt1

tpt2

prc

Ac

v.1

v.2

va

vc

cb

pp *f* *mp* *p*

pp *mf* *mp*

pp *f* *p*

pp *mf* *p*

poco f *ff* *p* *piu f* *ffz* *mp* *ff* *(ff)*

ord. div.

ord. div.

div.

div.

div.

mf *mf* *mf* *mf*

47 *attacca*

fl1 *p* *pp* *mp* **muta in piccolo**

fl2 *p* *pp* *p* **muta in piccolo**

ob1

ob2

c11 *pp* *p*

c12 *pp* *p*

bn1

bn2

hn1

hn2

tpt1

tpt2

prc

B.S. "shivering"
8va *trem. molto rall.* *attacca*

Ac *pp* *p*

v.1 *pp* unis. non vibr. *pp* *mp*

v.2 *pp* unis. non vibr. *pp* *p*

va *pp* unis. non vibr. *pp* *p*

vc *pp* unis. non vibr. *pp* *p*

cb *pp* unis. non vibr. *pp* *p*

III. Esaltazione

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♩=96 Allegretto acceso

8va sempre

1 *poco f*

Ac *poco f* L (l.h.) 3 (l.h.) 3 (l.h.) 3 (l.h.)

7 L (l.h.) L (l.h.)

10 L (l.h.) 3 3 3

17 L (l.h.) *f*

21 *picc.* *p* 6

f11 *picc.* *p*

f12 *p*

Ac *f*

8va 1+2. soli *mp* *mp* 6 *mf* *mp*

v1 *mp* *mp* 6 *mf* *mp*

v2 *mp*

33 *p* *ffz* 3 (l.h.) 3 (l.h.) 3 (l.h.)

f11 3

f12 3

Ac *p* *ffz* 3 (l.h.) 3 (l.h.) 3 (l.h.)

v1 *mf* 3

v2 *mf*

40

f11

f12

Ac

ffz \triangleright *p*

poco f
(8va sempre)

v1

v2

45

f11

f12

Ac

ffz \triangleright *p*

ffz \triangleright *p*

v1

v2

cb

div.

mf 3 3

6

53

f11

f12

Ac

pp

f

p 6 6

v1

v2

cb

8va

mp

mp

8va

mp

tutti

non div.

f 3 *mf* *f*

61

fl1 (quasi gliss.) mp

fl2

Ac

v1 p *fz*

v2 p *fz*

cb *f*

67

fl1 p

fl2 p

bn1 *mf*

bn2 *mf*

Ac

v1 *mf* 8va mp

v2 mp *mf*

vc *mf*

cb *mf*

73

fl1

fl2

bn1

bn2

Ac

v1

v2

vc

cb

f

mf

3

3

3

1.+2. soli

8va

6

80

fl1

fl2

bn1

bn2

Ac

v1

v2

vc

cb

mf

8va

8va

8va

8va

tr

tr

6

6

85

(quasi gliss.)

f11

f12

bn1

bn2

p

mp

6

Ac

v1

v2

vc

cb

tutti

fz

f

p

fz

mf

mf

f

8va

non div.

f

3

3

91

f11

f12

bn1

bn2

mf

mf

Ac

ff

ffz

p

(wide gliss. with variable speed)

8va bassa

fff

v1

v2

vc

cb

8va

mp

mf

poco f

100

fl1 *mp*

fl2 *mf* *mf* *mf*

bn1 *poco f*

bn2 *poco f*

mp 6 6

Ac

(B.S.)

fff sempre

v1 *f* 8va 1.+2. soli

v2 *f*

vc *poco f*

cb *f*

107

fl1

fl2

bn1

bn2

Ac

(l.v. poco) (l.h.)

fff

v1 8va *f* *mp* *tutti* *p* 8va

v2 *f*

vc

cb *f* 3 3

112

This musical score page contains measures 112 through 117. The instrumentation includes two flutes (fl1, fl2), two baritone saxophones (bn1, bn2), two horn players (hn1, hn2), an acoustic piano (Ac), two violins (v1, v2), a viola (vc), and a double bass (cb). The score is written in a key signature of one flat and a 4/4 time signature. Measure 112 begins with a dynamic of *f* for the brass and woodwinds. The piano part features a melodic line with a 15th measure rest and an 8va marking. The strings play a rhythmic pattern. Measure 113 shows the piano playing a complex melodic line with triplets and an 8va marking. The strings continue their rhythmic pattern. Measure 114 features a dynamic shift to *mp* for the strings and a melodic line for the violin. The piano part has a melodic line with an 8va marking. Measure 115 shows a dynamic shift to *p* for the strings and a melodic line for the violin. The piano part has a melodic line with an 8va marking. Measure 116 features a dynamic shift to *f* for the brass and woodwinds. The piano part has a melodic line with an 8va marking. Measure 117 concludes the page with a dynamic of *f* for the brass and woodwinds. The piano part has a melodic line with an 8va marking. The strings play a rhythmic pattern.

120

fl1 *pp*

fl2 *pp*

bn1

bn2

hn1

hn2

Ac

15ma

8va

3 3 3 3 3

v1

v2

vc

cb

129

fl1

f (subito) *mf* *mp* *p* *pp* *ppp*

fl2

f (subito)

ob1

f *mf* *mp* *p* *pp* *ppp*

cl1

f *mf* *p* *pp* *ppp*

bn1

bn2

hn1

hn2

Ac

f *8va sempre*

v1

f *mf* *mp* *p* *pp*

v2

f *mf* *mp* *p* *pp*

vc

cb

136

Ac

3

142

Musical score for various instruments including flutes (fl1, fl2), bassoons (bn1, bn2), clarinets (cl1), horns (hn1, hn2), accordion (Ac), violins (v1, v2), and double bass (cb). The score includes dynamic markings such as *mp*, *p*, *f*, and *mf*, as well as performance instructions like *8va*, *1. + 2. soli*, *div.*, and *(fingering for button-accordion)*. The accordion part includes a specific fingering diagram: (fingering for button-accordion) 4 1 4 3 1 2 3 1 2 2. The score is divided into measures, with some measures containing rests and others containing complex rhythmic patterns and articulations.

148

fl1 muta in flauto

fl2 muta in flauto

ob1

ob2

c11

c12

bn1

bn2

hn1

hn2

tpt2 con sord. *mf p pp*

tpt2 con sord. *mf p*

mf pp

mf pp

mf pp

mf pp

mf pp

mf p

mf p

tmp *mp*

Ac *15ma* (loco) *l.v.* **cadenza ad lib.** *pp ff mf pp*

v1 *8va tutti mp*

v2

va

vc *pizz.* *mf*

cb *pizz.* *f* *mf*

fl1 *mp p ppp*
 fl2 *mp p ppp*
 ob1 *mp p ppp f > ppp*
 ob2 *mp p ppp f > ppp*
 cl1 *mp p ppp*
 cl2 *mp p ppp*
 bn1 *p p ppp*
 bn2 *p p ppp*
 hn1 *p p ppp*
 hn2 *p p ppp*
 tpt2 *con sord. p pp ppp f > ppp*
 tpt2 *con sord. p pp ppp f > ppp*
 tmp *p pp ppp*
 Ac *ff ff mp ppp*
 v1 *(non spiccato) mf mp ppp*
 v2 *(non spiccato) mf mp ppp*
 va *(non spiccato) mf mp ppp*
 vc *p pp ppp*
 cb *p pp ppp*

via sord.
 via sord.

attacca

IV. Incubo nostalgico

Jukka Tiensuu 2005

♩=40 Adagio tetro

1

fl1
mp > ppp
mp p > ppp
mp > pp mp p > ppp

fl2
mp > ppp
mp p > ppp
mp > pp mp p > ppp

ob1

ob2

cl1
mp > ppp
mp p > ppp
mp > pp mp p > ppp

cl2
mp > ppp
mp p > ppp
mp > pp mp p > ppp

bn1

bn2

hn1
mp > ppp
mp p > ppp
mp > pp mp p > ppp

hn2
mp > ppp
mp p > ppp
mp > pp mp p > ppp

tpt1
mp sempre

tpt2
mp sempre

tmp

Ac
mf > p
p > poco f

v1

v2

va

vc

cb

fl1
fl2
ob1
ob2
cl1
cl2
bn1
bn2

mp p ppp
mp p ppp
mp > pp mp p > ppp
mp > pp mp p > ppp
mp p > ppp

hn1
hn2
tpt1
tpt2

mp p > ppp mp p > ppp
mp p > ppp mp p > ppp
mp p > ppp

tpt
tmp

mp > f > mp > f
8va l.v. poco

va
vc
cb

div. > mp p > ppp
div. > mp p > ppp
div. > mp p > ppp

12

fl1

fl2

ob1

ob2

cl1

cl2

bn1

bn2

hn1

hn2

tpt1

tpt2

pp

ppp (non dim.)

ppp

pp

ppp (non dim.)

ppp

pp

ppp (non dim.)

pp

ppp (non dim.)

ppp

tmp

Ac

l.v. poco espressivo

mf

mp

f

mp cantabile

(l.v. poco, come prima)

v1

v2

va

vc

cb

pp

pp

pp

18

The musical score for page 33, measures 18 through 21, features a variety of instruments. The woodwinds (flutes, oboes, clarinets, and bassoons) and strings (violin, viola, and cello) are the primary voices in this passage. The woodwinds play melodic lines with dynamic markings such as *mp*, *pp*, *ppp*, and *p*, often with accents. The strings provide harmonic support with sustained notes and dynamic markings including *pp*, *p*, and *ppp*. The acoustic guitar (Ac) enters in measure 20 with a melodic line marked *mp* and *ff*. The trumpets (tpt1, tpt2) have sparse parts, with dynamic markings like *mp* and *p*. The timpani (tmp) is silent throughout. The score concludes with a fermata over the final notes in measure 21.

l.v.

(div.)

pp

p

p > pp

fl1
fl2
ob1
ob2
cl1
cl2
bn1
bn2
hn1
hn2
tpt1
tpt2

Musical notation for woodwind and brass instruments. Dynamics include *mp*, *p*, *pp*, *ppp*, and *mf*. A triplet of eighth notes is marked in the bassoon parts.

tmp

tmp

Ac

legatissimo (l.v. poco)

mp *f*

Acoustic guitar part with musical notation and dynamics. Includes the instruction *legatissimo (l.v. poco)* and dynamic markings *mp* and *f*.

v1
v2
va
vc
cb

unis., marcato sulla corda

div.

mp *p* *pp* *ppp* *mf*

String staves (Violins, Viola, Violoncello, Contrabasso) with musical notation and dynamics. Includes the instruction *unis., marcato sulla corda* and *div.* (divisi). Dynamics range from *ppp* to *mf*.

27

fl1

fl2

ob1

ob2

cl1

cl2

bn1

bn2

hn1

hn2

tpt1

tpt2

tmp

Ac

v1

v2

va

vc

cb

mp > pp

mp

mp > pp mp > pp

mp

mp > pp mp > pp

mp > pp

mp > pp

mp

mp > pp

mp > pp

mp > p mp > p

mp > p

p mp

p mp

p mp

p mp

p mp

30

fl1

fl2

ob1

ob2

cl1

cl2

bn1

bn2

hn1

hn2

tpt1

tpt2

tmp

Ac

v1

v2

va

vc

cb

mp

p

pp

mf

f

ff

(unis.)

(div.)

div.

Ac

v1

v2

va

vc

cb

pp

mp

mf

f

ff

p

mp

mf

p

pp

p

mp

mf

p

pp

p

33

fl1 *pp*

fl2 *pp*

ob1 *pp mp pp*

ob2 *pp mp pp*

cl1 *pp mp pp*

cl2 *pp mp pp*

bn1 *mp pp*

bn2 *mp pp*

hn1 *mp > p*

hn2 *mp p ppp*

tpt1 *mp > p*

tpt2

tmp

Ac *mf ff*

(cassotto) *mp f*

l.v. poco

v1

v2

va (div.) *mp p pp ppp*

vc (div.) *mp p pp ppp*

cb (div.) *mp p pp ppp*

37

fl1

fl2

ob1

ob2

cl1

cl2

bn1

bn2

hn1

hn2

tpt1

tpt2

tmp

Ac

v1

v2

va

vc

cb

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

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

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

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

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

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

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

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

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

ff *l.v. poco* *f* *ff*

mp *p* *(unis.)* *mp* *p*

mp *p* *(unis.)* *mp* *p*

mp *p* *(unis.)* *mp* *p*

mp *p* *(unis.)* *mp* *p*

42

fl1: *mp*, *mp*, *mp* > *pp*, *p*

fl2: *mp*, *mp*, *mp* > *pp*, *p*

ob1: *mp*, *mp*, *mp* > *pp*

ob2: *mp*, *mp*, *mp* > *pp*

cl1: *mp*, *p*, *pp*, *mp*, *mp* > *pp*

cl2: *mp*, *p*, *pp*, *mp*, *mp* > *pp*

bn1: *mp*, *3*, *p*, *pp*, *mp*, *mp* > *pp*

bn2: *mp*, *3*, *p*, *pp*, *mp*, *mp* > *pp*

hn1: *mp*, *3*, *p*, *pp*, *mp*

hn2: *mp*, *3*, *p*, *pp*, *mp*

tpt1: *mp*, *mp* > *pp*

tpt2: *mp*, *mp* > *pp*

tmp: -

Ac: *mf*, *l.v.*, *f*, *mp*, *f*, *mf* < *f*, *(l.v.)*

v1: *mp*, *p*, *pp*, *(unis.)*, *pp*

v2: *mp*, *p*, *pp*, *(unis.)*, *pp*

va: *(div.)*, *mp*, *(unis.)*

vc: *(div.)*, *mp*, *(unis.)*

cb: *(div.)*, *mp*, *mp*, *p*, *pp*

fl1

fl2

ob1

ob2

cl1

cl2

bn1

bn2

hn1

hn2

tpt1

tpt2

mp

mf *mp* *pp* *ppp*

mp *p* *pp* *ppp*

mf *mp* *pp*

mf *mp* *pp* *ppp*

ppp *p* *mp* *mf* *mp* *pp*

ppp *p* *mp* *mf* *mp* *pp*

ppp *p* *mp* *mf* *mp* *pp*

ppp *p* *mp* *mf* *mp* *pp*

mf *mp* *pp*

mf *mp* *pp*

Ac

(non cassotto)

l.v. poco

mf *f* *p*

8va

3

v1

v2

va

vc

cb

(div.)

(unis.)

p *mp* *ppp* *mp* *p*

p *mp* *ppp* *mp* *p*

ppp *p* *mp* *ppp* *mp* *p*

ppp *p* *mp* *ppp* *mp* *p*

ppp *p* *mp* *ppp* *mp* *p*

8va

8va

8va

(unis.)

fl1
fl2
ob1
ob2
cl1
cl2
bn1
bn2
hn1
hn2
tpt1
tpt2
tmp

mf mp pp mp f mp p mp ppp
mf mp pp mp f mp p mp ppp
mf mp pp mp f mp p mp ppp
mf mp pp mp f mp p mp ppp
mf mp pp mp f mp p mp ppp
mf mp pp mp f mp p mp ppp
mp p mp ppp
mp p mp ppp
mp p mp ppp
mp p mp ppp
mp p mp ppp
mp p mp ppp
mp p mp ppp
mp p mp ppp
mp p mp ppp
mp p mp ppp
mp p mp ppp

Ac

(gliss. ord.)
(chrom. overlapping, quasi gliss.)

f ff ff f mf mp f

v1
v2
va
vc
cb

(div.)
(div.)

p f mp p
p f mp p
p f mp p
p f mp p
p f mp p

53

fl1
fl2
ob1
ob2
cl1
cl2
bn1
bn2
hn1
hn2
tpt1
tpt2
tmp

Ac

(l.v.)

B.S. (1/32 triplets) (c)

mp

attacca

v1
v2
va
vc
cb

(unis.)

(div.)

(unis.)

(div.)

(unis.)

(unis.)

f

ff

pp

ppp

ppp

ppp

ppp

ff

ppp

V. Scatto finale

Jukka Tiensuu 2005

♩=120 Presto chiassoso

(tremoli misurati, non flz)

pp (tremoli misurati, non flz) f ppp

pp (tremoli misurati, non flz) f ppp

mp f

mp f

(tremoli misurati, non flz)

pp (tremoli misurati, non flz) f ppp

pp (tremoli misurati, non flz) f ppp

mp f

mp f

(tremoli misurati, non flz)

pp (tremoli misurati, non flz) f ppp

pp (tremoli misurati, non flz) f ppp

mp mf

mp mf

Ac

f fff ff pp

p

v1 sul pont. simile pp simile f ppp

v2 sul pont. pp simile f ppp

va sul pont. pp simile f ppp

vc sul pont. pp simile f ppp

cb sul pont. pp simile f ppp

8

fl1
fl2
ob1
ob2
cl1
cl2
bn1
bn2
hn1
hn2
tpt1
tpt2
tmp
Ac
v1
v2
va
vc
cb

mp *pp*
p *pp*
mf *pp*
mp *pp*
poco f *pp*
poco f *pp*
ff *mf* *p*
pp
pp

12 

molto legato

Ac

p *f*

3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3

v1 *pp* *f* *pp*

v2 *f* *pp*

va *p* *f* *ppp*

vc *p* *f* *ppp*

cb *p*

16

fl1 *mf*

fl2

ob1 *mf*

ob2

cl1 *mf*

cl2

bn1 *mf*

bn2

Ac

cresc. *f*

3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3

20 $\text{IV} \rightarrow$ \leftarrow

Ac *ff*

v1 *pp* *mf* *pp* *f* *pp* *f* *pp*

v2 *pp* *mf* *pp* *f* *pp* *f* *pp*

va *pp* *mf* *pp* *f* *pp* *f* *pp*

vc *pp* *mf* *pp* *f* *pp* *f* *pp*

cb *p* *pp* *f* *pp* *f* *pp*

23 $\text{IV} \rightarrow$ \leftarrow

Ac *p*

v1 *mf* *p* *ppp*

v2 *mf* *p* *pp* *ppp*

va *mf* *p* *pp* *ppp*

vc *mf* *p* *pp* *ppp*

cb *mf* *p* *ppp*

26

fl1 *mf*

fl2

ob1 *mf*

ob2

cl1

cl2 *mf*

bn1 *mf*

bn2 *ff* *f* *mf* *mp* *p* *pp*

hn1 *f* *mp* *p* *pp*

hn2 *f* *mf* *mp* *p*

tpt1 *f* *mf* *mp* *p* *pp*

tpt2

tmp

Ac *ff*

v1

v2

va

vc

cb

30

fl1

fl2

ob1

ob2

cl1

cl2

bn1

Ac

mf

mf

mf

mf

mf

mf

fff

ppp

fff

ppp

33

fl1

fl2

ob1

ob2

cl1

cl2

bn1

Ac

ff

P legatissimo (overlapping)

37

fl1 *f* *pp*

fl2 *f* *pp*

ob1 *f* *pp* *mf*

ob2 *f* *pp* *mp*

cl1 *f* *pp* *mp*

cl2 *f* *pp* *mp*

bn1 *f* *pp* *p*

bn2 *f* *pp* *p*

hn1

hn2

tpt1

tpt2

tmp

Ac *f* *ff subito* (B.S.)

v1 *mp* *f* *mf*

v2 *mp* *f* *mf*

va *mp* *f* *mf*

vc *mp* *f* *mf* *div.* *unis.*

cb *mp* *f* *mf*

40

Ac *mp* *ff* *mp* *legatissimo* *subito cresc. molto*

v1 *molto sul pont.* *pp* *f*

v2 *molto sul pont.* *pp* *f*

va *molto sul pont.* *pp* *f*

vc *molto sul pont.* *pp* *f*

cb *molto sul pont.* *pp* *f*

42

fl1 *non legato* *p*

ob1 *non legato* *p*

c11 *non legato* *p*

c12 *non legato* *p*

Ac *ff* *f* (B.S. sempre) *p*

v1 *ord. non legato* *p*

v2 *ord. non legato* *p*

va *ord. non legato* *p*

vc

cb

Ac

46

ff

ff

p

f

p

f

pp

ff

f

f

p

f

6

3

Detailed description: This system contains measures 46 through 49. The piano part features a complex texture with sixteenth-note runs and chords. Measure 46 starts with a fortissimo (ff) dynamic. Measures 47 and 48 contain a sixteenth-note figure with dynamics ranging from fortissimo (ff) to pianissimo (pp). Measure 49 continues with fortissimo (ff) and forte (f) dynamics. The strings (violin 1, violin 2, viola, and cello/bass) play a rhythmic accompaniment with dynamics of forte (f) and piano (p). The strings are marked 'div. (non spicc.)' in measures 46-47 and 'non div.' in measures 48-49.

div. (non spicc.)

f

div. (non spicc.)

f

(non spicc.)

f

ord.

f

(non spicc.)

f

non div.

p

non div.

f

div.

div.

non div.

f

div.

f

p

f

p

f

Detailed description: This system contains measures 46 through 49 for the string ensemble. It includes staves for Violin 1 (v1), Violin 2 (v2), Viola (va), Violoncello (vc), and Contrabasso (cb). The dynamics are marked as forte (f) and piano (p). The strings are marked 'div. (non spicc.)' in measures 46-47 and 'non div.' in measures 48-49. The cello and bass parts are marked 'ord.'.

Ac

50

ff

mp

ff

(chrom.)

Detailed description: This system contains measures 50 through 53. The piano part features a sixteenth-note figure in measure 50, marked fortissimo (ff), which transitions to mezzo-piano (mp) in measure 51. Measures 52 and 53 feature a chromatic sixteenth-note figure marked fortissimo (ff). The strings play a rhythmic accompaniment with dynamics of forte (f) and piano (p). The strings are marked 'ord.'.

v1

v2

va

vc

ord.

ord.

3

3

3

3

Detailed description: This system contains measures 50 through 53 for the string ensemble. It includes staves for Violin 1 (v1), Violin 2 (v2), Viola (va), Violoncello (vc), and Contrabasso (cb). The dynamics are marked as forte (f) and piano (p). The strings are marked 'ord.'. The cello and bass parts are marked 'ord.'. The strings play a rhythmic accompaniment with dynamics of forte (f) and piano (p). The strings are marked 'ord.'. The cello and bass parts are marked 'ord.'. The strings play a rhythmic accompaniment with dynamics of forte (f) and piano (p). The strings are marked 'ord.'. The cello and bass parts are marked 'ord.'.

54

ff f mf mp p pp

ff f mf mp p pp ppp

ff f mf mp p pp

f mf p

mf mp p

pp ppp

f pp mf f

mf f

f pp mf f

mf p mf

f pp mf f

mp mf mp

f pp mf f

(B.S.)

ff ppp

ff (B.S.)

v1

v2

va

vc

cb

Ac

62

Ac

68

70

8va

Ac

73

8va

Ac

78

ff mf p (mf)

ff mf p f

ff mf p

ff mf p

cl1

cl2

81

f p pp

mf p

f p pp

mf p

mf p

mf p

Ac

ff mf p

ff mf

va

vc

f p pp

mf p

mf p

mf

p

f p pp

mf p

mf p

mf

p

85

cl1

cl2

Ac

va

vc

mf p f mp

mf p f mp

ff ff

mf p f mp

mf p f mp

89

cl1

cl2

Ac

va

vc

f mp f

f mp f

ff

f mf mp f

f mf mp f

93

cl1

cl2

Ac

va

vc

mf mf f mp

mf mf f mp

f mf mp

pizz. mf f mf mp

pizz. mf f mf mp

Ac

97

ff mf p f

(b)

Detailed description: This system covers measures 97 to 100. The right hand features a complex melodic line with triplets and slurs. The left hand provides a steady accompaniment. Dynamic markings include fortissimo (ff), mezzo-forte (mf), piano (p), and forte (f). A breath mark (b) is present at the end of measure 100.

Ac

101

ff mf p f ff mf p f ff mf p f

Detailed description: This system covers measures 101 to 104. The right hand continues with a melodic line, and the left hand maintains the accompaniment. The dynamic markings (ff, mf, p, f) are repeated across the measures.

Ac

105

3

Detailed description: This system covers measures 105 to 108. The right hand has a more active melodic line with a triplet in measure 107. The left hand accompaniment is consistent.

Ac

109

3

Detailed description: This system covers measures 109 to 112. The right hand features a melodic line with a triplet in measure 110. The left hand accompaniment continues.

Ac

113

6

Detailed description: This system covers measures 113 to 115. The right hand has a melodic line with a sextuplet in measure 114. The left hand accompaniment is present.

Ac

116

3 3 3

Detailed description: This system covers measures 116 to 119. The right hand has a melodic line with triplets in measures 116, 117, and 118. The left hand accompaniment continues.

119

This musical score page, numbered 119, contains measures 119 through 123. It is a full orchestral score with the following parts and dynamics:

- Flutes (fl1, fl2):** Dynamics range from *ff* to *pp*.
- Oboes (ob1, ob2):** Dynamics range from *ff* to *p*.
- Clarinets (cl1, cl2):** Dynamics range from *ff* to *pp*.
- Bassoons (bn1, bn2):** Dynamics range from *ff* to *mp*.
- Horns (hn1, hn2):** Dynamics range from *f* to *pp*.
- Trumpets (tpt1, tpt2):** Dynamics range from *f* to *mp*.
- Timpani (tmp):** Dynamics range from *mf* to *p*.
- Acoustic Guitar (Ac):** Dynamics range from *f* to *ff*.
- Violins (vl1, vl2):** Dynamics range from *ff* to *mp*. Includes markings for *div.* and *mp* to *pp*.
- Violas (va):** Dynamics range from *ff* to *mp*. Includes marking for *arco*.
- Violoncello (vc):** Dynamics range from *ff* to *mp*. Includes marking for *arco*.
- Double Bass (cb):** Dynamics range from *ff* to *f*.

The score includes various musical notations such as slurs, accents, and dynamic hairpins. The woodwinds and strings play melodic lines, while the brass and percussion provide harmonic support. The acoustic guitar part features a prominent *ff* dynamic in measure 122.

124

fl1 *f mp*

fl2 *f p*

ob1 *ff mf pp*

ob2 *ff mp*

cl1 *mp*

cl2 *p*

bn1 *f*

bn2 *f*

hn1

hn2

tpt1 *p*

tpt2 *p*

tmp

Ac *f ff f*

v1 *mp ff mf*

v2 *mp ff mf* *div.*

va *mp f* *unis.*

vc *mp f* *div.*

cb *pizz. arco* *f*

pp

f p

f p

unis.

unis.

127

This musical score page contains measures 127, 128, and 129. The instruments and their parts are as follows:

- Flutes (fl1, fl2):** Flute 1 (fl1) has a melodic line starting at measure 127 with dynamics *pp*, *mf*, *f*, and *mf*. Flute 2 (fl2) has a similar melodic line with dynamics *f* and *mf*. Both have fingerings of 6, 6, 6 in measure 127 and 5, 5, 5 in measure 128. Flute 1 has a triplet of 3 in measure 128.
- Oboes (ob1, ob2):** Oboe 1 (ob1) and Oboe 2 (ob2) have a rhythmic accompaniment with dynamics *f*, *mp*, and *p* in measure 127, and *mf*, *p*, and *pp* in measure 128.
- Clarinets (cl1, cl2):** Clarinet 1 (cl1) and Clarinet 2 (cl2) have a rhythmic accompaniment with dynamics *f*, *mp*, and *p* in measure 127, and *f*, *mf*, and *p* in measure 128.
- Trumpets (tpt1, tpt2):** Trumpet 1 (tpt1) and Trumpet 2 (tpt2) have a rhythmic accompaniment with dynamics *mf* and *p* in measure 127, and *f* and *p* in measure 128.
- Violins (v1, v2):** Violin 1 (v1) and Violin 2 (v2) have a melodic line with dynamics *pp* and *legatissimo* in measure 127, and *f* in measure 128. They have fingerings of 6, 6, 6 in measure 127 and 5, 5, 5 in measure 128. Both have a *div.* (divisi) marking in measure 129.
- Other Instruments:** Bassoon 1 (bn1), Bassoon 2 (bn2), Horn 1 (hn1), Horn 2 (hn2), Trombones (tbn), and Cymbals (cb) are present but have no notation in this section.

130

The musical score is organized into three main systems of staves. The top system includes:
 - Flutes 1 and 2 (fl1, fl2): Treble clefs, dynamic markings from *mf* to *p* and *pp* to *mp*.
 - Oboes 1 and 2 (ob1, ob2): Treble clefs, dynamic markings from *mf* to *p* and *mp* to *f*.
 - Clarinets 1 and 2 (cl1, cl2): Treble clefs, dynamic markings from *mf* to *p* and *mf* to *f*.
 - Bassoons 1 and 2 (bn1, bn2): Bass clefs, dynamic marking *mf*.
 - Horns 1 and 2 (hn1, hn2): Treble clefs, dynamic marking *mf*.
 - Trumpets 1 and 2 (tpt1, tpt2): Treble clefs, dynamic marking *mf*.
 - Timpani (tmp): Bass clef, currently silent.
 - Acoustic guitar (Ac): Treble and Bass clefs, currently silent.
 The bottom system includes:
 - Violins 1 and 2 (vl1, vl2): Treble clefs, playing a dense chordal texture, dynamic *mp*, with a *unis.* (unison) instruction.
 - Viola (va): Treble clef, playing a dense chordal texture, dynamic *mp*, with a *unis.* instruction.
 - Violoncello (vc): Bass clef, playing a rhythmic accompaniment, dynamic *f*, with a *unis.* instruction.
 - Contrabass (cb): Bass clef, playing a rhythmic accompaniment, dynamic *f*, with a *pizz.* (pizzicato) instruction.

134

ff f mp p pp ppp

ff

ff f mf mp p pp ppp

ff f mf

ff f mf p pp ppp mf

ff f mf

ff f

f mf mp p

ff mf ff mf ff mf

ff f mf mp p

This page contains a musical score for measures 138 through 141. The instruments are arranged as follows:

- Flutes:** fl1 and fl2. Measures 138-141 show melodic lines with dynamics *pp* and *mp*.
- Oboes:** ob1 and ob2. Measures 138-141 show melodic lines with dynamics *p*, *mp*, and *f*.
- Clarinets:** cl1 and cl2. Measures 138-141 show melodic lines with dynamics *mp*, *mf*, and *f*.
- Bassoons:** bn1 and bn2. Measures 138-141 show melodic lines with dynamics *f* and *5* (fingerings).
- Horns:** hn1 and hn2. Measures 138-141 show melodic lines with dynamics *mf* and *f*.
- Trumpets:** tpt1 and tpt2. Measures 138-141 are silent.
- Timpani:** tmp. Measures 138-141 are silent.
- Piano:** Ac. Measures 138-141 show chords with dynamics *ff*, *poco dim.*, *(mf) cresc.*, and *ff*. An *8va* marking is present above the right hand.
- Violins:** vl1 and vl2. Measures 138-141 are silent. Measures 142-143 show melodic lines with dynamics *f* and *non div.* (non spicc.).
- Viola:** va. Measures 138-141 are silent. Measures 142-143 show melodic lines with dynamics *f* and *(non spicc.)*.
- Violoncello:** vc. Measures 138-141 are silent. Measures 142-143 show melodic lines with dynamics *f* and *(non spicc.)*.
- Double Bass:** cb. Measures 138-141 are silent. Measures 142-143 show chords with dynamics *f* and *arco* (non spicc.).

142

fl1

fl2

ob1

ob2

cl1

cl2

bn1

bn2

quasi gliss.

mf *p*

5

hn1

hn2

tpt1

tpt2

tmp

Ac

v1

v2

va

vc

cb

div. non div. div. non div. div.

146 *quasi gliss.*

f p f p *f p* *f p* *ff mf p f p*

quasi gliss. *f p f p* *f p* *f p* *ff mf p f p*

quasi gliss. *mf p mf p* *mf p* *mf p* *ff mf p f p*

quasi gliss. *mf p mf p* *mf p* *mf p* *ff mf p f p*

quasi gliss. *mf p mf p* *mf p* *mf p* *ff mf p f p*

quasi gliss. *mf p mf p* *mf p* *mf p* *ff mf p f p*

quasi gliss. *mf p mf p* *mf p* *mf p* *ff mp f mp p*

quasi gliss. *mf p mf p* *mf p* *mf p* *ff mp f mp p*

f mp f mp p *f mp p*

f mp f mp p *f mp p*

f mp f mp p *f mp p*

f mp mf mp p

div. non div. div. *unis. pizz.* *ff f mp ff f p*

div. non div. div. *unis. pizz.* *ff f mp ff f p*

ff f mp ff f p *pizz. ff f p*

ff f mp ff f p *pizz. ff f p*

ff f mp ff f p *pizz. ff f p*

ff mf ff f p

Ac 150 (chrom.)
ff

fl1 152
f *mf* *mp* *p* *pp* *ppp*

fl2
f *mf* *mp*

ob1
f *mf* *mp* *p* *pp* *ppp*

ob2
f *mf* *mp* *p*

cl1
f *mf* *p* *pp* *ppp*

cl2
f *mf* *p*

bn1
f *mf* *p* *pp*

bn2
ff *f* *mf* *mp* *p* *pp*

hn1
f *mp* *p* *pp*

hn2
f *mf* *p* *pp*

tpt1
f *mf* *mp* *p* *pp*

Ac
pp

v1
arco *f* *mf* *mp* *p* *pp*

v2
arco *f* *mf* *mp* *p* *pp*

vc

cb
pizz. *ff* *f* *mf*

156

fl1
fl2
ob1
ob2
cl1
cl2
bn1
bn2
hn1
hn2
tpt1
tpt2
tmp
Ac
v1
v2
va
vc
cb

mp *p* *pp* *cresc.* *pp* *cresc.* *P* *cresc.* *P* *cresc.* *pp* *cresc.* *pp* *cresc.* *pp* *cresc.* *pp* *cresc. poco a poco* *pp* *cresc. poco a poco* *div* { 1. pizz. 2. spicc. } *unis. spicc.* *cresc. poco a poco* *ff*

(B.S.) (B.S. sempre) *arco* *arco* *Wing* *Wing*

162

fl1, fl2, ob1, ob2, cl1, cl2, bn1, bn2, hn1, hn2, tpt1, tpt2, tmp, Ac, v1, v2, va, vc, cb

p cresc., *f*, *f*, *f*, *f*, *ff*, *f*, *ff*, *f*, *f*, *f*, *f*, *f*, *mf*, *mp*, *p*, *mp*, *pp*, *mp*, *pp*, *mp*, *p*, *mp*, *p*, *mp*, *mp*, *p*, *mf*, *mp*, *p*, *fff* *sempre*, *8ba*, *8ba*, *mf*, *f*, *mf*, *f*, *f*, *mp*, *mp*, *mp*, *f*, *mp*, *f*, *mp*, *f*, *mp*, *martellato*, *f*, *f*, *mp*

(chrom.), *(sul C)*

166

fl1
fl2
ob1
ob2
cl1
cl2
bn1
bn2
hn1
hn2
tpt1
tpt2
tmp

Woodwind and Percussion section staves. Flutes (fl1, fl2), Oboes (ob1, ob2), Clarinets (cl1, cl2), Bassoons (bn1, bn2), Horns (hn1, hn2), Trumpets (tpt1, tpt2), and Timpani (tmp). The music is primarily rests with dynamic markings of *f* and *ff*.

Ac

Acoustic guitar (Ac) staff. Includes markings for *8ba* (8th fret bass) and dynamic markings *ff* and *fff*.

v1
v2
va
vc
cb

String section staves: Violins (v1, v2), Viola (va), Violoncello (vc), and Contrabass (cb). Includes dynamic markings *mf*, *ff*, and *mp*, as well as the instruction *flautando*.

ord.

ord.