LAURI PORRA

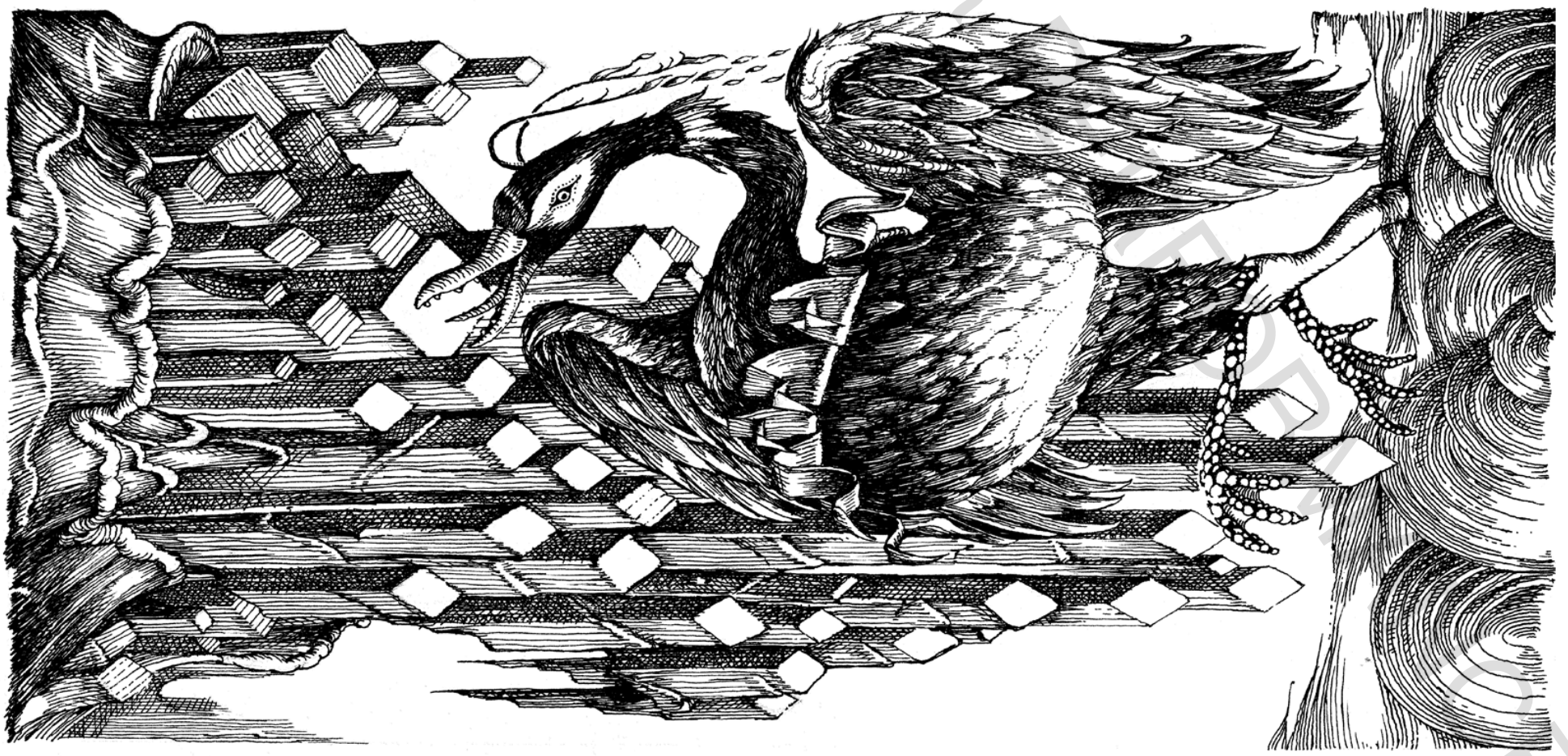
# AINEEN JA AJAN MESSU

(2018)

for symphony orchestra, ensemble, electronics, two soloists and choir

Text and lyrics:

ESKO VALTAOJA
PAULA VESALA



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# INSTRUMENTATION

2 flutes (2° dbl. piccolo & alto flute)
2 oboes (2° dbl. cor anglais)
2 clarinets in B♭ (2° dbl. bass clarinet)
2 bassoons (2° dbl. contrabassoon)

4 horns (in F)
3 trumpets (in B♭)
3 trombones (3° bass trombone)
1 tuba

timpani

percussion (min. 3 players):

gran cassa, tam-tam, piatti, suspended cymbal(s)
shaker, triangle, marimba, vibraphone, Glockenspiel, tubular bells
various metals, Latin percussion, various small hand percussion (like nutshells, rainstick, woodblock) etc.

harp

*ensemble:*
piano/keyboards (Rhodes, synthesizer etc.)
electric guitar
electric bass (5 string)
drum kit

2 soloists (spoken word, w/ and w/o treatment, singing)
live electronics
female choir

1st violin (min. 10)
2nd violin (min. 8)
viola (min. 6)
violoncello (min. 6)
contrabass (min. 4)

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# AINEEN JA AJAN MESSU

## 1. Alku (Esko Valtaoja)

Kaikella on alkunsa, tai kenties kaikki on ollut olemassa ikuisesti. Alkuräjähdys, tulkoon valkeus, kvanttifluktuaatio, sattuma – onko meillä edes sanoja kuvailla todellisuutta, vielä vähemmän kykyä ymmärtää, mitä sanat tarkoittavat? Joka tapauksessa, tässä me olemme, tässä on elämä, tässä on maailmankaikkeus, tervetuloa.

Mistä tuli aine? Mistä tuli energia? Kenties, kun laskemme huolella kaiken yhteen, maailmankaikkeuden tilitase on nolla: olemme tyhjästä syntyneitä. Ehkä kosmos on vain yksi tyhjyyden olomuodoista, satunnainen kupla, yksi lukemattomista äärettömässä multiversumissa. Voimme vain arvailla; teoriamme ja havaintomme eivät yllä maailmankaikkeuden alkuun.

Kaikella on lakinsa, tai kenties laki nousee itsestään kaaoksesta. Nuori maailmankaikkeus, taskuun mahtuva, noudattaa saamaansa tai tekemäänsä lakia, ja alkaa laajentua. Toinen laki käskee sen jäähtymään, ja kuulianen kvarkkipuuro kypsyy protoneiksi, neutroneiksi, elektroneiksi, fotoneiksi ja ripaukseksi mausteita.

”Rakasta lähimmäistäsi”, sanoo kolmas laki, mahtava vetovoimalaki, ja atomit hakeutuvat yhä innokkaammin toisiaan kohti. Kaikessa on aina ryppyjä, sanoo neljäs laki, ja siksi jo alun perin jossain on tiheämmässä hiukkasia kuin muualla. Ne houkuttelevat luokseen yhä enemmän uusia seuralaisia. Kaasupilvet kasvavat, luhistuvat ja kuumenevat atomien tanssiessa yhä villimmin toistensa ympäri. Lopulta ne alkavat sulautua yhteen. Leimahdus. Valo on tullut kosmokseen, ensimmäinen tähti on syntynyt.

Kosmoksen ensimmäiset lapset, tähdet, alkavat tuottaa energiaa liittämällä atomeja yhteen. Vety fuusioituu heliumiksi, helium hiileksi, hiili typeksi, hapeksi ja niin edelleen aina raudaksi saakka. Sata miljoonaa vuotta maailmankaikkeuden synnystä, ja kaksitoista hiukkasta löytää toisensa jättiläistähden pätsissä. Syntyneen hiiliatomin pitkä matka halki ajan ja avaruuden on alkanut. Se on lähes ikuinen, tuhoutumaton: vain tähti on voinut luoda sen ja vain toinen tähti voi hävittää sen.

Kosmoksen musiikki muuttuu yhä kauniimmaksi, kiehtovammaksi ja yllättävämmäksi. Jotain outoa on tekeillä.

## 2. Aine (Paula Vesala)

Sua tahdon vain lähemmäs tulla,
kohti kääntyä.
Kun janoan yhteyteen,
vaikka rauhaa en löydä,
aina olen valmis matkaamaan,
kun saan mennä sun kanssas.
Annettu ei sen kummempaa tehtävää.

Tiheimmän tiheyden sekaan,
ruuhkastaa mellakkaan
matkalaista kaikkein pienintä tuupitaan.

Ennen kuin on ilmiöitä,
kun on vain energiaa,
jokainen törmäilee jokaiseen
vuorollaan.

Pimeimmän pimeyden takaa
valo on viimeinkin vapaa
valaisemaan matkaa, kunnes on vain kohinaa.

## 3. Evoluutio (Esko Valtaoja)

Olen puoleksi isääni ja puoleksi äitiäni, ja kokonaan ammoin kuolleitten jättiläistähtien tuhkaa.
Raaputa nenääsi. Mitä näet kyntesi alla? Typpeä, happea, fosforia, elämän alkuaineita. Tuohon on päätynyt vanha ystävämme, hiiliatomi, joka muiden atomiesi tavoin oli aikojen alussa jonkin jättiläistähden sisuksissa. Sitten tähti kuoli räjähtäen, ja levitti kaikki tekemänsä atomit ympäri avaruutta. Hiiliatomi päätyi kaasu- ja pölypilveen, josta tiivistyivät niin Aurinko kuin planeetatkin. Olet ydinjätettä, olet tähtipölyä, miljardivuotista hiiltä, tähtien lapsi, maailmankaikkeuden lapsenlapsi.

Vasta nyt olemme ymmärtämässä elämämme todellista tarinaa, pitempää ja uskomattomampaa kuin mitä yksikään myytti tai uskonto rohkeni tarjota. Kosminen evoluutio, fysikaalinen evoluutio ja kemiallinen evoluutio loivat yhä monimutkaisempaa maailmaa, kunnes lopulta erään planeetan pinnalle ilmestyi molekyylirypäs, joka teki kopion itsestään. Maapallon kaikkien elävien olentojen kantaäiti, syntyi ja biologinen evoluutio, lähti alkuun.

Ja nyt jossain Afrikan savanneilla hiiliatomista on tullut osa aivoja olennossa, joka kohottaa ensimmäisen kerran katseensa ylös kohti tähtiä ja ilmoittaa maailmankaikkeudelle: minä olen.

Kaikki elämä on yhtä. Auta kastemato tien yli, halaa puuta, silitä kissaa: ne ovat kaikki  pikkuserkkujamme evoluution suuressa tarinassa,

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kaikki saman äidin jälkeläisiä. Kuolema synnyttää yhä uudelleen uutta, aina oudompaa ja yllättävämpää elämää. Neljä miljardia vuotta Isä Auringon ja Äiti Maan elämää, neljä tuhatta miljoonaa vuotta atomien ja molekyylien loputonta tanssia lain, sattuman ja luonnonvalinnan tahdittamina.

Ihminen keksii tulen, taiteen, maanviljelyksen ja höyrykoneen. Hän löytää maailman ja levittäytyy sen joka kolkkaan tuoden mukanaan kehitystä ja tuhoa.

Luinen nuija irtoaa luolamiehen kädestä, nousee yhä ylemmäs ja muuttuu avaruusalukseksi, joka lähtee kiitämään kohti Kuuta ja tähtiä.

## 4. Tietoisuus (Paula Vesala)

Oliko se vain päivä?
Oliko se ikuisuus?
Kirjoitinko sen muistiin, vai sinä?
Näkikö maailma minut vai maailman minä?

Mitä mulle käy, puu kaatuu?
Tapahtuma lisää kaaokseen.
Minä olen järjestänyt kaiken
ja rakentanut linnakkeen.

Joku keksi rakkauden ja kivun,
joku keksi yksinäisyyden.
Ei ole mitään pelättävää:
joku keksi myös kertomuksen.

Mitä koskaan käy, puu kaatuu?
Kenen kasvot vielä nään?
Osaan marssia ja maatua,
välillä mä istun vähän varjoon lepäämään.

Oliko se vain päivä?
Kirjoitinko sen muistiin?

Mitä meille käy, puu kaatuu?
Lupasinhan tulla tänään kotiin aiemmin.
Olin unohtunut keinuun.
Sytytätkö valon, avaat oven takaisin?

Oliko se vain päivä?
Kirjoitinko sen muistiin?

## 5. Loppu

Kerran toisensa jälkeen elämä maapallolla näyttää tuhoon tuomitulta, mutta kerran toisensa jälkeen elämä sopeutuu, kehittyy ja kukoistaa uudelleen. Ei kuitenkaan loputtomiin.
Aurinko nousee vielä tuhat miljardia kertaa, mutta sitten se alkaa tehdä pitkää, hidasta kuolemaa sen sisusten polttoaineen huvetessa. Aurinko kuumenee ja paisuu paisumistaan. Se nielaisee Merkuriuksen ja Venuksen, ja lopulta sen pinnan kaasukielekkeet lipovat maapallon pintaa. Meret kiehuvat kuiviin, ilmakehä haihtuu ja maankuori sulaa laavamereksi. Elämän tarina maapallolla on loppunut.

Mitä jää jäljelle? Valkoinen kääpiö, Auringon ruumis, joka miljardien vuosien aikana jäähtyy mustaksi kääpiöksi. Ikuisessa pimeydessä ja kylmyydessä sitä kiertää loputtomiin jähmettynyt laavapallo: Maa, jonka pinnalla joskus oli elämää. Mitään siitä ei ole enää jäljellä. Maapallon pintakerrokset ovat höyrystyneet ja haihtuneet avaruuteen, vieden mukanaan niin ensimmäisten yksisoluisten fossiilit kuin Homo sapiensin monumentitkin, kaiken muiston elämän viiden miljardin vuoden tarinasta. Hiiliatomi palaa sinne, mistä se kerran tulikin: Linnunradan korkealle kaarelle uusien tähtien, uusien planeettojen ja kenties uuden elämän rakennusaineeksi.

Mutta lopulta, miljoonien miljardien vuosien kuluttua viimeisetkin tähdet kuolevat. Kosmoksen materian lait eivät salli loputonta kiertokulkua, uudistumista ja kehittymistä. Aikanaan ainekin hajoaa, ja triljoonia vuosia elänyt hiiliatomi katoaa lopultakin. Vain itse maailmankaikkeus on ikuinen – ikuisesti laajeneva, ikuisesti jäähtyvä, ikuisesti harveneva ja hiipuva, yhä pimeämpi ja köyhempi maailmankaikkeus. Onko kosmoksen kohtalona vain matkata loputtomaan pimeyteen ja kuolemaan? Kenties ei, sillä maailmassa on muutakin kuin vain ainetta.

Kaikki vetypolttoaine on loppunut Auringon ytimessä. Aurinko alkaa nyt paisua yhä suuremmaksi ja suuremmaksi. Se nielaisee sisäänsä ensin Merkuriuksen ja sitten Venuksen, ja sen pinnan kaasukielekkeet alkavat nuoleskella maapalloa. Meret ja ilmakehä ovat haihtuneet avaruuteen. Elämä maan pinnalla on ohi. Maan koko pinta sulaa kymmenien kilometrien syvyydeltä sulaksi laavaksi, joka kiehuu ja kuplii. Silloin viimeisetkin atomimme palaavat takaisin avaruuteen, josta ne kymmenen miljardia vuotta aikaisemmin tänne Maan ja elämän rakennusaineiksi olivat tiensä löytäneet.

Loppu on armollisen nopea.

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Vain muutamassa miljoonassa vuodessa Aurinko luhistuu uudelleen kasaan. Siitä tulee valkoinen kääpiö, maapallon kokoinen tiheä kuollut tähti, joka ei enää tuota energiaa, ainoastaan jäähtyy vuosimiljardista toiseen. Joskus kymmenien miljardien vuosien kuluttua Aurinko ei enää säteile lainkaan: se on nyt musta kääpiö, täysin jäähtynyt valoton ja siksi näkymätön taivaankappale.

Sitä kiertää yhä edelleenkin Maa, karrelle palanut, sulanut ja Auringon kutistuessa uudelleen jäähtynyt. Kuollut Maa on nyt yhtä kylmä kuin sitä ympäröivä avaruuskin.

## 6. Maailmassa on muutakin kuin vain ainetta (“Koraali” — Instr.)

## 7. Epilogi (Esko Valtaoja)

Minne matkaavat ajatuksemme ja tekomme, minne matkaa Homo sapiens materian maailmankaikkeudessa? Emme löydä paratiisia menneisyydestämme, mutta voimme kulkea tulevaisuuteen sitä kohti. Maapallo on elämän kehto, sanoi avaruusajan suuri unelmoija Konstantin Tsiolkovski, mutta eihän kukaan jää kehtoon koko elämänsä ajaksi. Kehtomme Maan lisäksi olemme saaneet lahjaksi myös avaruuden ja koko maailmankaikkeuden, ne odottavat kärsivällisesti että kasvamme aikuisiksi.

Kenties jälkeläisemme ovat piitä ja mikropiirejä, kenties posthumaaneja geenimuokattuja olentoja; lapset ovat aina jotain uutta ja outoa. Tai kenties me perinteitä kunnioittavat luomuihmiset levittäydymme aikanaan kosmokseen, tuomme elämän, tietoisuuden ja rakkauden yhä uusille planeetoille yhä uusien aurinkojen lämpimään loisteeseen. Elämämme jatkuu lapsissamme ja teoissamme, kosmoksen elämä jatkuu meissä. Mihin yltääkään evoluution viides taso? Nyt muokkaamme maapalloa; ehkä kaukaisessa tulevaisuudessa muokkaamme maailmankaikkeutta.

Oma elämäni on vain lyhyt, helähtävä sointu ihmisen ja maailmankaikkeuden loputtomassa yhteisessä musiikissa, täynnä yhä uusia mahdollisuuksia ja uutta kauneutta.
Olen kosmoksen lapsi, kosmoksen keskipiste, kenties kosmoksen olemassaolon syy; en tiedä, mutta kuulen korvissani keskiaikaisen runoilijan sanat: En tiedä mistä tulen, en tiedä minne menen; minua ihmetyttää, että olen niin iloinen.

## 8. Tulevaisuus

01110010 01100001 01101011 01101011 01100001 01110101 01110011

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**The Beginning** (Lyrics: Esko Valtaoja)

Everything has a beginning, or perhaps everything has existed forever. The Big Bang, let there be light, a quantum fluctuation, a chance occurrence – do we even have the words to describe reality, even less the capacity to understand what the words mean? In any case, here we are, here is life, here is the universe, welcome.

Where did matter come from? Where energy? Perhaps, when we sum everything carefully together, the universe's accounts balance: we are created from nothingness. Perhaps the cosmos is just one form of emptiness, a random bubble among endless others in an infinite multiverse. We can only guess: our theories and our observations do not reach the beginning of the universe.

Everything has its laws, or perhaps law arises by itself out of chaos. The young universe, pocket-sized, follows the law it has received or created, and begins to expand. Another law tells it to cool down, and the obedient quark porridge bubbles into protons, neutrons, electrons, photons and a pinch of spices.

"Love thy neighbour", says a third law, the mighty law of gravity, and the atoms seek each other more and more eagerly. Everything has wrinkles, says a fourth law, and therefore from the very beginning some places have more particles than others. They tempt also others to their embrace. Gas clouds grow, collapse and heat up as the atoms dance ever wilder around each other. A flash. Now there is light in the cosmos, the first star is born.

The first children of the universe, the stars, start to produce energy by joining atoms together. Hydrogen fuses into helium, helium into carbon, carbon into nitrogen, oxygen and so on up to iron. A hundred million years from the beginning, and twelve particles find each other in the furnace of a giant star. The long journey of the newborn carbon atom has begun. It is almost eternal, indestructible: only a star could create it, and only another star can destroy it.

The music of the cosmos grows more and more beautiful, more fascinating and more surprising. Something strange is going on.

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**Matter** (Lyrics: Paula Vesala)

I just want to get closer to you,
as i hunger for contact,
even though i can't find peace
I'm always ready to travel,
when i get to go travel with you.
without any specific purpose.

Towards the densest density
from crowds to riots.
the smallest traveller is being pushed

Before there are phenomena
when there is only energy
everyone crashes into each one
in their turn.

Behind the darkest darkness
light is finally free
illuminating the journey until there is only noise.

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**Evolution** (Lyrics: Esko Valtaoja)

One half of me comes from my father and one half from my mother, and all of me from the ashes of ancient giant stars.

Scratch your nose. What do you see under your nail? Nitrogen, oxygen, phosphorus, building blocks of life. There is our old friend, the carbon atom, which with all the other atoms was a long time ago in the core of a giant star. Then the star died in an explosion, spreading all its atoms into space. The carbon atom ended up in a cloud of gas and dust, out of which condensed our Sun and the planets. You are nuclear waste, you are stardust, billion year old carbon, a child of the stars, a grandchild of the universe. First now we are starting to understand the true story of our lives, much longer and more incredible than any myth or religion dared to offer. Cosmic evolution, physical evolution and chemical evolution made the world ever more complex, until on the surface of a planet there appeared a bunch of molecules which made a copy of itself. The mother of all the living creatures on Earth was born, and biological evolution got going.

And now, somewhere on the African savanna, the carbon atom has become a part of the brain in a creature which for the first time lifts its eyes up towards the stars and announces to the universe: I am.

All life is one. Help an earthworm over the asphalt, hug a tree, pet a cat: in the great story of evolution they all are our second cousins, all descendants of the same mother. Again and again death gives birth to new life, increasinly more strange and surprising. Four billion years of the life of Father Sun and Mother Earth, four thousand million years of the endless dance of atoms and molecules to the tune of law, chance, and natural selection.

Mankind invents fire, art, agriculture and the steam engine. He discovers the world and spreads to its every corner, bringing development and destruction.

A bone cudgel leaves the caveman's hand, rises higher and higher, and becomes a spaceship starting to fly towards the Moon and the stars.

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**Consciousness** (Lyrics: Paula Vesala)

Was it just a day?
Was it eternity?
Did I write it down, did you?
Did the world see me or did i the world?

What's going to happen for me, a tree falling down?
The events adds to chaos.
I have arranged everything
and built a fortress.

Someone invented love and pain
someone invented loneliness.
There is nothing to fear:
someone also invented a story.

What ever happens to us, a tree falling down?
Whose face will i see?
I know how to march and turn to ashes
sometimes I sit a little shade to rest.

Was it just a day?
Did I write it down?

What ever happens to us, a tree falling down?
I promised to come home today earlier.
I was forgotten in a swing.
Do you light the light, open the door?

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Was it just a day?

Did I write it down?

**The End** (Lyrics: Esko Valtaoja)

Again and again life on earth seems doomed, but again and again life adapts, develops and flourishes anew. But not forever. A thousand billion mornings are yet to come, but eventually the Sun starts its slow, long dying as its fuel runs out. The Sun heats up and swells larger and larger. It swallows Mercury and Venus, and finally the gas filaments of its surface lick the Earth. The seas boil dry, the atmosphere evaporates and the Earth's crust melts into a sea of lava. The story of life on Earth is finished.

What remains? A white dwarf, the corpse of our Sun, which during billions of years cools into a black dwarf. In the eternal coldness and darkness a frozen ball of lava orbits it endlessly: the Earth, once an abode of life. Nothing of it remains. The surface of the Earth has evaporated into space, carrying away the first fossils of cellular life and the monuments of Homo sapiens, all the memories of life's five billion years. The carbon atom returns to where it once came from: to the high arch of the Milky Way, to become a building block of new stars, new planets and perhaps new life.

But finally, after millions of billions of years, even the last stars die. The laws of cosmic matter do not allow eternal circulation, renewal and evolution. In time even matter itself decays, and after a lifetime of trillions of years the carbon atom finally disappears. Only the universe itself lasts forever – eternally expanding, eternally cooling, eternally darker and emptier, an eternally poorer universe.

Is the fate of the cosmos just to journey into endless darkness and death? Perhaps not, because matter is not the only thing that exists.

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**Epilogue** (Lyrics: Esko Valtaoja)

Where do our thoughts and deeds go, where does Homo sapiens go in an universe of matter? We cannot find the paradise in our past, but we can travel towards a future paradise.

The Earth is the cradle of life, said the great dreamer of the space age, Konstantin Tsiolkovsky, but nobody stays in the cradle forever. We have been given not only our cradle, the Earth, but also the space and the whole universe, they wait patiently for us to grow up and become adults.

Perhaps our descendants are made of silicon and nanocircuits, perhaps they are gene-edited posthuman beings; children are always something new and strange. Or perhaps we tradition-respecting organic humans will spread over the cosmos, bringing life, consciousness and love to ever new planets basking in the warm light of ever new suns. Our life continues in our children and in our deeds, the life of the cosmos continues in us.

How high will the fifth stage of evolution reach? Now we transform the Earth; perhaps in the far future we will transform the Universe.

My own life is but a short, clear note in the endless, interweaving music of humankind and the Universe, full of ever new possibilities and new beauty.

I am a child of the universe, the centerpoint of the universe, perhaps the reason for the existence of the universe; I do not know, but in my ears I hear the words of the medieval poet: I do not know where I come from, I do not know where I go; I wonder that I am so happy.

**The Future**

01010010 01100001 01101011 01101011 01100001 01110101 01110011 0001010

(Text read in binary, contains one word, Rakkaus. Rakkaus is Finnish for love.)

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Score in C

# “1 — Alku”

Lauri Porra

**Tentatively ♩ = ca. 60**

**(Opening speech ca. 1"40' )**

**A**

Flute 1

Piccolo (Flute 2)

Oboe 1

Oboe 2

Clarinet in B♭ 1

Clarinet in B♭ 2

Bassoon 1

Bassoon 2

Horn in F 1

Horn in F 2

Horn in F 3

Horn in F 4

Trumpet in B♭ 1

Trumpet in B♭ 2

Trumpet in B♭ 3

Trombone 1

Trombone 2

Bass Trombone

Tuba

Timpani

Gran Cassa

Tam-tam

Glockenspiel

Vibraphone

Percussion (various metals)

Electric Guitar

Harp

Piano

Esko Valtaoja

Sound FX and treatment

Violin I

Violin II

Viola

Violoncello

Contrabass

**Piccolo**

*p*

*pp*

*15ma*

*pp*

*Ped.*

“Leimahdus. Valo on tullut kosmokseen, ensimmäinen tähti on syntynyt. Kosmoksen ensimmäiset lapset, tähdet, alkavat tuottaa energiaa liittämällä atomeja yhteen. Vety fuusioituu heliumiksi, helium hiileksi, hiili typeksi, hapeksi ja niin edelleen aina raudaksi saakka.”

**FX START**

**ESKO VALTAOJA:**

“Kaikella on alkunsa, tai kenties kaikki on ollut olemassa ikuisesti. Alkuräjähdys, tulkoon valkeus, kvanttifluktuaatio, sattuma – onko meillä edes sanoja kuvailla todellisuutta, vielä vähemmän kykyä ymmärtää, mitä sanat tarkoittavat? Joka tapauksessa, tässä me olemme, tässä on elämä, tässä on maailmankaikkeus, tervetuloa.

Mistä tuli aine? Mistä tuli energia? Kenties, kun laskemme huolella kaiken yhteen, maailmankaikkeuden tilitase on nolla: olemme tyhjästä syntyneitä. Ehkä kosmos on vain yksi tyhjyyden olomuodoista, satunnainen kupla, yksi lukemattomista äärettömässä multiversumissa. Voimme vain arvailla; teoriamme ja havaintomme eivät yllä maailmankaikkeuden alkuun.

Kaikella on lakinsa, tai kenties laki nousee itsestään kaaoksesta. Nuori maailmankaikkeus, taskuun mahtuva, noudattaa saamaansa tai tekemäänsä lakia, ja alkaa laajentua. Toinen laki käskee sen jäähtymään, ja kuuliainen kvarkkipuuro kypsyy protoneiksi, neutroneiksi, elektroneiksi, fotoneiksi ja ripaukseksi mausteita.

”Rakasta lähimmäistäsi”, sanoo kolmas laki, mahtava vetovoimalaki, ja atomit hakeutuvat yhä innokkaammin toisiaan kohti. Kaikessa on aina ryppyjä, sanoo neljäs laki, ja siksi jo alun perin jossain on tiheämmässä hiukkasia kuin muualla. Ne houkuttelevat luokseen yhä enemmän uusia seuralaisia. Kaasupilvet kasvavat, luhistuvat ja kuumenevat atomien tanssiessa yhä villimmin toistensa ympäri.

*(cue:)* Lopulta ne alkavat sulautua yhteen.”

**Tentatively ♩ = ca. 60**

**2 Soli**

1°

*gliss.*

*ppp*

2°

*gliss.*

*ppp*

div. a 4 — *each player enters initially one measure apart, starting from the beginning (F); "touch 4" artificial harmonic gliss.* sul IV *as long/high as you're physically capable of, then start over (individually and unsynchronized)*

(1° solo) (2° enters) (3° enters) (4° enters)

*gliss.*

*ppp*

**1** **2** **3** **4** **5**

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"1 — Alku"
Score in C

Fl. 1
Picc.
Ob. 1
Ob. 2
Cl. 1
Cl. 2
Bsn. 1
Bsn. 2
Timp.
Glock.
Vib.
Perc.
Hp.
Pno.
Esko
FX
Vln. I
Vln. II
Vla.
Vc.
Cb.

w/ superball mallets: sparse FX like sweeps *("whale song")* ad lib. throughout

"Sata miljoonaa vuotta maailmankaikkeuden synnystä, ja kaksitoista hiukkasta löytää toisensa jättiläistähden pätsissä. Syntyneen hiiliatomin pitkä matka halki ajan ja avaruuden on alkanut."

"Se on lähes ikuinen, tuhoutumaton: vain tähti on voinut luoda sen ja vain toinen tähti voi hävittää sen. Kosmoksen musiikki muuttuu yhä kauniimmaksi, kiehtovammaksi ja yllättävämmäksi."

"Jotain outoa on tekeillä."

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B

Fl. 1
Fl. 2
Ob. 1
Ob. 2
Cl. 1
Cl. 2
Bsn. 1
Bsn. 2
Timp.
Glock.
Vib.
Perc.
E. Gtr.
Hp.
Pno.
FX
Vln. I
Vln. II
Vla.
Vc.
Cb.

p
To Fl.
Flute
3
pp
ad lib. soundscapes throughout with various metals
(e.g. cymbals, triangles, mark tree, bowls, etc.)
l.v.
8va
15ma
(p)
pp (loco sempre al fine)
div. a 3
gliss.
(4)
(3)
(2)
sul pont. (a2)
sul pont. (div.)
(vary the speed of trills ad lib.and
independently/unsynchronized)
tr

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"1 — Alku"
Score in C

Fl. 1
Fl. 2
Ob. 1
Ob. 2
Cl. 1
Cl. 2
Bsn. 1
Bsn. 2
Timp.
Glock.
Vib.
Perc.
E. Gtr.
Hp.
Pno.
FX
Vln. I
Vln. II
Vla.
Vc.
Cb.

*p*
gliss.
gliss.
div.
*p*
(1° solo)
*p poco espress.*

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22 23 24 25 26 27 28 29

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C

Fl. 1
Fl. 2
Ob. 1
Ob. 2
Cl. 1
Cl. 2
Bsn. 1
Bsn. 2
Timp.
Glock.
Vib.
Perc.
clean, clear bell like tone (reverb, delay etc.)
(volume pedal swell)
E. Gtr.
Hp.
Pno.
FX
gliss.
Vln. I
Vln. II
Vla.
Vc.
gli altri
(1° → tutti)
Cb.

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Fl. 1
Fl. 2
Ob. 1
Ob. 2
Cl. 1
Cl. 2
Bsn. 1
Bsn. 2
Timp.
Glock.
Vib.
Mar.
Perc.
E. Gtr.
Hp.
Pno.
FX
Vln. I
Vln. II
Vla.
Vc.
Cb.

*p*

ord.

gliss.

(unis.)

(div.)

unis. *(as written)*

div.

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D

Fl. 1
Fl. 2
Ob. 1
Ob. 2
Cl. 1
Cl. 2
Bsn. 1
Bsn. 2
Timp.
Glock.
Vib.
Mar.
Perc.
E. Gtr.
Hp.
Pno.
FX
Vln. I
Vln. II
Vla.
Vc.
Cb.

stacc. ad lib.
pp — mp
sim.
gliss.
(tr)
tr

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Fl. 1
Fl. 2
Ob. 1
Ob. 2
Cl. 1
Cl. 2
Bsn. 1
Bsn. 2
Timp.
Glock.
Vib.
Mar.
Perc.
E. Gtr.
Hp.
Pno.
FX
Vln. I
Vln. II
Vla.
Vc.
Cb.

*mf* *pp* *mf* *pp* *mf* *mp* (unis.) (div.) *gliss.* *gliss.*

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E

To Picc.

Piccolo

Fl. 1
Fl. 2
Ob. 1
Ob. 2
Cl. 1
Cl. 2
Bsn. 1
Bsn. 2
Hn. 1
Hn. 2
Hn. 3
Hn. 4
Tpt.1
Tpt. 2
Tpt. 3
Tbn. 1
Tbn. 2
B. Tbn.
Tba.
Timp.
G.C.
Tam-t.
Glock.
Vib.
Mar.
Perc.
Sus. Cymbal (mallets)
Hp.
ad lib. rapid and "wavy" glissandos back and forth, rising gradually
Pno.
FX
Vln. I
Vln. II
Vla.
Vc.
div.
gliss.
Cb.
gliss.

62 63 64 65 66 67

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# “2 — Aine”

Lauri Porra

♩ = ca. 45 — Molto rubato/colla voce
repeat X times

Flute 1
Flute 2
Oboe 1
Oboe 2
Clarinet in B♭ 1
Clarinet in B♭ 2
Bassoon 1
Bassoon 2

Horn in F 1
Horn in F 2
Horn in F 3
Horn in F 4
Trumpet in B♭ 1
Trumpet in B♭ 2
Trumpet in B♭ 3
Trombone 1
Trombone 2
Bass Trombone
Tuba

Timpani

Glockenspiel
collective "soundscape"
ad lib. Play sparse!
p

Vibraphone
collective "soundscape"
ad lib. Play sparse!
p
*rubato, follow vocals*

Percussion
Drum Kit

Electric Guitar
Bass Guitar

Harp
collective "soundscape"
ad lib. Play sparse!
p
*sempre arpegg. ad lib.*
*sim.*

Piano
*rubato ad. lib — Optional: play parts of melody in random tempo and rhythmic placement*
G (Ionian) | Cmaj7 | Bm7 | Gmaj7 | Cmaj7 | D7 | G6 | D9 | Gmaj7 | Cmaj7

Voice
Sua tah - don vain lä - hem-mäs tul - la, koh - ti kään - ty - ä kun ha lu-an yh - tey - teen. Vaik - ka rau - haa en löy - dä,

♩ = ca. 45 — Molto rubato/colla voce
repeat X times

Violin I
Violin II
Viola
Violoncello
Contrabass

1 2 3 4 5 6 7

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♩ = 100 ("Double tempo")

Fl. 1
Fl. 2
Ob. 1
Ob. 2
Cl. 1
Cl. 2
Bsn. 1
Bsn. 2
Hn. 1
Hn. 2
Hn. 3
Hn. 4
Tpt.1
Tpt. 2
Tpt. 3
Tbn. 1
Tbn. 2
B. Tbn.
Tba.
Timp.
Vib.
Perc.
Kit
Fade in from inaudible, play tempo regardless of others
(3)
E. Gtr.
Bass
Hp.
Pno.
C6
D6
Gmaj7
Cmaj7
C6
Gmaj7
D7
Voice
ai - - na o-lenvalmis mat-kaa-maan, kun saan men - nä sun kans - sas.
An - - net-tu ei sen kum - mem - paa teh - tä
♩ = 100 ("Double tempo")
Vln. I
Vln. II
Vla.
Vc.
Cb.

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**A**

Fl. 1
Fl. 2
Ob. 1
Ob. 2
Cl. 1
Cl. 2
Bsn. 1
*crescendi e diminuendi ad lib.*
(Bsn. 1) ***pp - mp***
Bsn. 2
*crescendi e diminuendi ad lib.*
***pp - mp***

Hn. 1
Hn. 2
Hn. 3
Hn. 4
Tpt.1
Tpt. 2
Tpt. 3
Tbn. 1
Tbn. 2
Straight mute
B. Tbn.
*crescendi e diminuendi ad lib.*
***pp - mp***
Tba.
*crescendi e diminuendi ad lib.*
***pp - mp***

Timp.

Mar.
***p***
***OPT:*** *maintain quintuplets with the left hand if possible — otherwise quarter notes are OK*
Vib.
collective "soundscape" ad lib. Play very sparse!

small percussion. nutshell, rainstick, woodblock, ad lib.
sparse atmospheric sounds throughout the piece
Perc.
Kit

E. Gtr.
collective "soundscape" ad lib. Play very sparse!
Bass

Hp.
ad lib. throughout ("D Mixolydian"), jazzy with an impressionistic touch
Pno.
***p*** *cresc. poco a poco*

Voice
vää.

PREPARED VIOLINS & VIOLAS — pizz. alla chitarra: place a piece of paper (ca. 1x6 cm) between the strings at the bridge, turn the instrument sideways and pick/strum (w/ plectrum or credit card) at the end of the fingerboard

Vln. I
div.
Vln. II
div.
(pizz. alla chitarra)
***p***
Vla.
div.
(pizz. alla chitarra)
***p***
Vc.
div.
pizz.
***p*** *cresc. poco a poco*
*sempre l.v.*
Cb.
pizz.
***p*** *cresc. poco a poco*

**14** **15** **16** **17** **18** **19** **20** **21**

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4

Fl. 1
Fl. 2
Ob. 1
Ob. 2
Cl. 1
Cl. 2
Bsn. 1
Bsn. 2
Hn. 1
Hn. 2
Hn. 3
Hn. 4
Tpt.1
Tpt. 2
Tpt. 3
Tbn. 1
Tbn. 2
B. Tbn.
Tba.
Timp.
Mar.
Vib.
Perc.
Kit
(different polyrythms over ♩ pulse: 5, 6, 8, 9)
*p cresc. poco a poco*
E. Gtr.
Bass
*p cresc. poco a poco*
Hp.
*ad lib. glisses*
*mp*
gliss.
Pno.
Voice
Vln. I
(pizz. alla chitarra)
*mp*
(pizz. alla chitarra)
*p*
Vln. II
(pizz. alla chitarra)
*p*
Vla.
Vc.
Cb.

22 23 24 25 26 27 28 29

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Fl. 1
Fl. 2
Ob. 1
Ob. 2
Cl. 1
Cl. 2
Bsn. 1
Bsn. 2
Hn. 1
Hn. 2
Hn. 3
Hn. 4
Tpt.1
Tpt. 2
Tpt. 3
Tbn. 1
Tbn. 2
B. Tbn.
Tba.
Timp.
Mar.
Vib.
Perc.
Kit
E. Gtr.
Bass
Hp.
Pno.
Voice
Vln. I
Vln. II
Vla.
Vc.
Cb.

con sord.

(ad lib.)
Ooh...

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Fl. 1
Fl. 2
Ob. 1
Ob. 2
Cl. 1
Cl. 2
Bsn. 1
Bsn. 2
Hn. 1
Hn. 2
Hn. 3
Hn. 4
Tpt.1
Tpt. 2
Tpt. 3
Tbn. 1
Tbn. 2
B. Tbn.
Tba.
Timp.
G.C.
Mar.
Perc.
Kit
E. Gtr.
Bass
Hp.
Pno.
Voice
Vln. I
Vln. II
Vla.
Vc.
Cb.

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B

Fl. 1
Fl. 2
Ob. 1
Ob. 2
Cl. 1
Cl. 2
Bsn. 1
Bsn. 2
Hn. 1
Hn. 2
Hn. 3
Hn. 4
Tpt.1
Tpt. 2
Tpt. 3
Tbn. 1
Tbn. 2
B. Tbn.
Tba.
Timp.
G.C.
Mar.
Perc.
Kit
E. Gtr.
Bass
Hp.
Pno.
Voice
Vln. I
Vln. II
Vla.
Vc.
Cb.

Ti - heim - män ti - hey - den se - kaan.
Ruuh-kas - ta mel - lak -

4

PERUSAL SCORE - NOT FOR PERFORMANCE



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8

**X times as needed ("safety" for voc cue)**

Fl. 1
Fl. 2
Ob. 1
Ob. 2
Cl. 1
Cl. 2
Bsn. 1
Bsn. 2
Hn. 1
Hn. 2
Hn. 3
Hn. 4
Tpt.1
Tpt. 2
Tpt. 3
Tbn. 1
Tbn. 2
B. Tbn.
Tba.
Timp.
G.C.
Mar.
Perc.
Kit
E. Gtr.
Bass
Hp.
Pno.
Voice
Vln. I
Vln. II
Vla.
Vc.
Cb.

(tr)
pp
4
kaan.
Mat - ka - laist - ta kaik - kein pie - nin - tä tuu - pi - taan.

**X times as needed ("safety" for voc cue)**

48 49 50 51 52 53

PERUSAL SCORE / NOT FOR PERFORMANCE

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C

Fl. 1
Fl. 2
Ob. 1
Ob. 2
Cl. 1
Cl. 2
Bsn. 1
Bsn. 2
Hn. 1
Hn. 2
Hn. 3
Hn. 4
Tpt.1
Tpt. 2
Tpt. 3
Tbn. 1
Tbn. 2
B. Tbn.
Tba.
Timp.
G.C.
Mar.
Perc.
Kit
E. Gtr.
Bass
Hp.
Pno.
Voice
Vln. I
Vln. II
Vla.
Vc.
Cb.

pp mf pp

4

En - nen kuin on il - mi - öi - tä, kun on vain e - ner - gi -

54 55 56 57

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10

Fl. 1
Fl. 2
Ob. 1
Ob. 2
Cl. 1
Cl. 2
Bsn. 1
Bsn. 2
Hn. 1
Hn. 2
Hn. 3
Hn. 4
via sord.
Tpt.1
Tpt. 2
via sord.
Tpt. 3
via sord.
Tbn. 1
via sord.
Tbn. 2
via sord.
B. Tbn.
Tba.
Timp.
Mar.
Perc.
Kit
E. Gtr.
Bass
4
Hp.
Pno.
Voice
aa.
Jo - kai - nen tör - mäi - lee jo - kai - seen vuo - rol - laan.
Vln. I
Vln. II
Vla.
Vc.
Cb.

58 59 60 61 62

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**D**

In a slower tempo, ♩ = ca. 90, follow the conductor and do not align with the the tempo of the accompaniment

Fl. 1 — *mf*
Fl. 2
Ob. 1
Ob. 2
Cl. 1
Cl. 2

In a slower tempo, ♩ = ca. 90, follow the conductor and do not align with the the tempo of the accompaniment

Bsn. 1 — *mf*
Bsn. 2

**ALL BRASS EXCEPT TUBA:** In a slower tempo, ♩ = ca. 90, follow the conductor and do not align with the the tempo of the accompaniment

Hn. 1 — *mp*
Hn. 2 — *mp*
Hn. 3 — *mp*
Hn. 4 — *mp*
senza sord.
Tpt.1 — *mf*
con sord.
Tpt. 2 — *mf*
senza sord.
Tpt. 3 — *mp*
senza sord.
Tbn. 1 — *mp*
senza sord.
Tbn. 2 — *mp*
senza sord.
B. Tbn. — *mp*
Tba.
Timp.
Mar.
Vib.
Perc.
Kit
E. Gtr.
Bass
Hp.
more soloistic with melody
Pno.
Voice
Vln. I
Vln. II
Vla.

In a slower tempo, ♩ = ca. 90, follow the conductor and do not align with the the tempo of the accompaniment
arco
Vc. — *f broadly*
Cb.
*sempre l.v.*

**63** **64** **65** **66** **67** **68**

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12

Fl. 1
Fl. 2
Ob. 1
Ob. 2
Cl. 1
Cl. 2
Bsn. 1
Bsn. 2
Hn. 1
Hn. 2
Hn. 3
Hn. 4
Tpt.1
Tpt. 2
Tpt. 3
Tbn. 1
Tbn. 2
B. Tbn.
Tba.
Timp.
Mar.
Vib.
Perc.
Kit
E. Gtr.
Bass
Hp.
Pno.
Voice
Vln. I
Vln. II
Vla.
Vc.
Cb.

*f*

*mf*



69 70 71 72 73 74

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**NOTE TO CONDUCTOR:**
**CUE EVERYONE IN TO BAR 83**



Fl. 1
Fl. 2
Ob. 1
Ob. 2
Cl. 1
Cl. 2
Bsn. 1
Bsn. 2
Hn. 1
Hn. 2
Hn. 3
Hn. 4
Tpt.1
Tpt. 2
Tpt. 3
Tbn. 1
Tbn. 2
B. Tbn.
Tba.
Timp.
Mar.
Vib.
Perc.
Kit
E. Gtr.
Bass
Hp.
Pno.
Voice
Vln. I
Vln. II
Vla.
Vc.
Cb.

Continue pattern, unsynchronized, "freely"

Continue pattern, unsynchronized, "freely"

Continue pattern, unsynchronized, "freely"

Continue pattern, unsynchronized, "freely"

Fans : off
(Medium Mallets)

div.

4

75 76 77 78 79 80

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**X times as needed (until the melody has ended — cue bar 83)** **E**

(tr)

Fl. 1
Fl. 2
Ob. 1
Ob. 2
Cl. 1
Cl. 2
Bsn. 1
Bsn. 2

*crescendi e diminuendi ad lib.*
***pp - mp***

Hn. 1
Hn. 2
Hn. 3
Hn. 4
Tpt.1
Tpt. 2
Tpt. 3
Tbn. 1
Tbn. 2
B. Tbn.
Tba.
Timp.
Mar.
Vib.
Perc.
Kit
E. Gtr.
Bass
Hp.
Pno.
Voice

Vocal melody ad lib. — does not necessarily follow the time signature

Pi - meim - män pi - mey - den tak - aa.

**X times as needed (until the melody has ended — cue bar 83)**

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

pizz.
pizz.

81 82 83 84

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Fl. 1
Fl. 2
Ob. 1
Ob. 2
Cl. 1
Cl. 2
Bsn. 1
Bsn. 2
Hn. 1
Hn. 2
Hn. 3
Hn. 4
To Fiber mute
Tpt.1
Tpt. 2
Tpt. 3
con sord.
Tbn. 1
Tbn. 2
B. Tbn.
Tba.
crescendi e diminuendi ad lib.
pp - mp
Timp.
Mar.
Vib.
Perc.
Kit
E. Gtr.
Bass
4
Hp.
Pno.
Voice
Va - lo on vii - mein - kin va - paa.
→ arco ord. (remove paper prep.)
Vln. I
Vln. II
Vla.
Vc.
Cb.

85 86 87 88 89 90

PERUSAL SCORE
NOT FOR PERFORMANCE

16

Fl. 1
Continue pattern, unsynchronized, "freely"
mp

Fl. 2
Continue pattern, unsynchronized, "freely"
mp

Ob. 1
Continue pattern, unsynchronized, "freely"
mp

Ob. 2
Continue pattern, unsynchronized, "freely"
mp

Cl. 1
Continue pattern, unsynchronized, "freely"
mp

Cl. 2
Continue pattern, unsynchronized, "freely"
mp

Bsn. 1
mp

Bsn. 2
mp

Hn. 1

Hn. 2

Hn. 3

Hn. 4

Tpt.1

Tpt. 2

Tpt. 3

Tbn. 1
(D Mixolydian)
If improvisation feels natural, play small soloistic lines in preparation for solo starting in **bar 99**

Tbn. 2

B. Tbn.

Tba.

Timp.

Vib.

Perc.
Sus. Cym.
Yarn mallets
p

Kit

E. Gtr.

Bass
4

Hp.
gliss. ad lib., unsyncronized
mp
gliss.
gliss.

Pno.

Voice
*molto ad lib.*
Va - lai - se - maan mat - kaa kun - nes on vai ko - hi - naa.

Vln. I
(3) arco
mp
(3)
arco
mp
arco
(2)
mp
(2)
arco
mp
arco
(2)
mp

Vln. II
arco
(2)
mp
arco
(2)
mp
arco
(2)
mp
(2)
mp

Vla.
→ arco ord. (remove paper prep.)
(2)
mp
(2)
mp
arco
(3)
mp

Vc.
arco
(3)
mp

Cb.

91 92 93 94

PERUSAL SCORE · NOT FOR PERFORMANCE

Fl. 1
Fl. 2
Ob. 1
Ob. 2
Cl. 1
Cl. 2
Bsn. 1
Bsn. 2
Fiber mute
Hn. 1
Hn. 2
Fiber mute
Hn. 3
Hn. 4
Tpt.1
Tpt. 2
Tpt. 3
Tbn. 1
Tbn. 2
B. Tbn.
Tba.
Timp.
Vib.
Perc.
Kit
E. Gtr.
Bass
"Wilder glissandi"
gliss.
gliss.
Hp.
Pno.
Voice
Vln. I
Vln. II
Vla.
Vc.
Cb.
Fiber mute
Fiber mute
Fiber mute

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F

Fl. 1
Fl. 2
Ob. 1
Ob. 2
Cl. 1
Cl. 2
Bsn. 1
Bsn. 2
Hn. 1
Hn. 2
Hn. 3
Hn. 4
Tpt.1
Tpt. 2
Tpt. 3
Tbn. 1
Tbn. 2
B. Tbn.
Tba.
Timp.
Vib.
Perc.
Kit
E. Gtr.
Bass
Hp.
Pno.
Voice
Vln. I
Vln. II
Vla.
Vc.
Cb.

Play the melody *rubato* with the piano in a slower tempo, independently of the basic pulse.

**Solo**

ad lib. from these notes

"Calmer," more ethereal

gliss.

gliss.

Play the melody with trombone soloist, *rubato* in a slower tempo, independently of the basic pulse.

*mp bring out*

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Fl. 1
Fl. 2
Ob. 1
Ob. 2
Cl. 1
Cl. 2
Bsn. 1
Bsn. 2
Hn. 1
Hn. 2
Hn. 3
Hn. 4
Tpt.1
Tpt. 2
Tpt. 3
Tbn. 1
Tbn. 2
B. Tbn.
Tba.
Timp.
Vib.
Perc.
Kit
E. Gtr.
Bass
Hp.
Pno.
Voice
Vln. I
Vln. II
Vla.
Vc.
Cb.

*mp*

via sord.

via sord.

via sord.

via sord.

4

101 102 103 104

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20

Fl. 1
Fl. 2
Ob. 1
Ob. 2
Cl. 1
Cl. 2
Bsn. 1
Bsn. 2
Hn. 1
Hn. 2
Hn. 3
Hn. 4
Tpt.1
Tpt. 2
Tpt. 3
Tbn. 1
Tbn. 2
B. Tbn.
Tba.
Timp.
Mar.
Glock.
Vib.
Perc.
Kit
E. Gtr.
Bass
Hp.
Pno.
Voice
Vln. I
Vln. II
Vla.
Vc.
Cb.

3

105 106 107 108 109

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rit.

Fl. 1
Fl. 2
Ob. 1
Ob. 2
Cl. 1
Cl. 2
Bsn. 1
Bsn. 2
Hn. 1
Hn. 2
Hn. 3
Hn. 4
Tpt.1
Tpt. 2
Tpt. 3
Tbn. 1
Tbn. 2
B. Tbn.
Tba.
Timp.
Mar.
Glock.
Vib.
Perc.
Kit
E. Gtr.
Bass
Hp.
Pno.
Voice
Vln. I
Vln. II
Vla.
Vc.
Cb.

mp
senza sord.
div. arco
D Mixolydian

rit.

110 111 112 113 114 115 116

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# “3 — Evoluutio”

Lauri Porra

**A** ♩ = 140

Flute 1
Flute 2
Piccolo
Alto Flute
Oboe 1
Oboe 2
Clarinet in B♭ 1
Clarinet in B♭ 2
Bassoon 1
Contrabassoon
(Bassoon 2)
Horn in F 1
Horn in F 2
Horn in F 3
Horn in F 4
Trumpet in B♭ 1
Trumpet in B♭ 2
Trumpet in B♭ 3
Trombone 1
Trombone 2
Bass Trombone
Tuba
Timpani
Latin
Percussion
Drum Kit
Electric Guitar
Bass Guitar
Harp
Piano /
Keyboards
Arpeggiator
Esko Valtaoja

*mf*

*mf*

“Olen puoleksi isääni ja puoleksi äitiäni, ja kokonaan ammoin kuolleitten jättiläistähtien tuhkaa. Raaputa nenääsi. Mitä näet kyntesi alla?”

“Typpeä, happea, fosforia, elämän alkuaineita. Tuohon on päätynyt vanha ystävämme, hiiliatomi...”

♩ = 140

Violin I
Violin II
Viola
Violoncello
Contrabass

1 2 3 4 5 6

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**B**

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

*mf*

*mf*

Hn. 1
Hn. 2
Hn. 3
Hn. 4
Tpt.1
Tpt. 2
Tpt. 3
Tbn. 1
Tbn. 2
B. Tbn.
Tba.
Timp.

Latin Perc.

Rainstick, nutshells, and misc. small percussion
play ad lib. *"jungle noises"* reacting to woodwinds

Kit

*Subtle "jungle noises" reacting to woodwinds*

E. Gtr.

*OPT: Subtle "jungle noises" reacting to woodwinds (use the notes of "A Mixolydian")*

Bass
Hp.

*OPT: Subtle "jungle noises" reacting to woodwinds (use the notes of "A Mixolydian")*

Pno.
Keys
Esko
Vln. I
Vln. II
Vla.
Vc.
Cb.

7 8 9 10 11 12 13 14 15 16 17 18

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C

Fl. 1
Picc.
Ob. 1
Ob. 2
Cl. 1
Cl. 2
Bsn. 1
Cbsn.
Hn. 1
Hn. 2
Hn. 3
Hn. 4
Tpt.1
Tpt. 2
Tpt. 3
Tbn. 1
Tbn. 2
B. Tbn.
Tba.
Timp.
Mar.
Vib.
Latin Perc.
Kit
E. Gtr.
Bass
Hp.
Pno. Keys
Esko
Vln. I
Vln. II
Vla.
Vc.
Cb.

*mf*
Oboe
*mf*
*mf*
*mf*
secco
*mf*

19 20 21 22 23 24 25 26

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Fl. 1
Picc.
Piccolo
*mf*
Ob. 1
Ob. 2
Cl. 1
Cl. 2
*sim.*
Bsn. 1
Cbsn.
Hn. 1
Hn. 2
Hn. 3
Hn. 4
Tpt.1
Tpt. 2
Tpt. 3
Tbn. 1
Tbn. 2
B. Tbn.
Tba.
Timp.
Mar.
Vib.
Latin Perc.
Kit
E. Gtr.
Bass
Hp.
Pno. Keys
*mf*
Esko
"Maapallon kaikkien elävien olentojen kantaäiti syntyi ja biologinen evoluutio, lähti alkuun."
Vln. I
Vln. II
Vla.
Vc.
Cb.

27 28 29 30 31 32 33 34 35 36

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**D**

Fl. 1
Picc.
Ob. 1
Ob. 2
Cl. 1
Cl. 2
Bsn. 1
Cbsn.
Hn. 1
Hn. 2
Hn. 3
Hn. 4
Tpt.1
Tpt. 2
Tpt. 3
Tbn. 1
Tbn. 2
B. Tbn.
Tba.
Timp.
Mar.
Vib.
Shk.
Latin Perc.
Kit
E. Gtr.
Bass
Hp.
Pno. Keys
Esko
Vln. I
Vln. II
Vla.
Vc.
Cb.

*meccanico e stacc.*
*mp*
4
4
8
ad lib. light cymbals
*OPT: double the bass line with synth*
pizz.

37 38 39 40 41 42 43 44 45 46 47 48

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**E**

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

*sim.*

*sim.*

Hn. 1
Hn. 2
Hn. 3
Hn. 4
Tpt.1
Tpt. 2
Tpt. 3
Tbn. 1
Tbn. 2
B. Tbn.
Tba.
Timp.
Mar.
Vib.
Shk.

4

4

Latin Perc.
Kit

Fill in

*mp*

E. Gtr.
Bass
Hp.
Pno. Keys

"Ja nyt jossain Afrikan savanneilla hiiliatomista on tullut osa aivoja olennossa, joka kohottaa ensimmäisen kerran katseensa ylös kohti tähtiä ja ilmoittaa maailmankaikkeudelle: minä olen."

Esko
Vln. I
Vln. II
Vla.
Vc.
Cb.

49 50 51 52 53 54 55

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Fl. 1
Picc.
Ob. 1
Ob. 2
Cl. 1
Cl. 2
Bsn. 1
Cbsn.
Hn. 1
Hn. 2
Hn. 3
Hn. 4
Tpt.1
Tpt. 2
Tpt. 3
Tbn. 1
Tbn. 2
B. Tbn.
Tba.
Timp.
Mar.
Vib.
Shk.
Latin Perc.
Kit
E. Gtr.
Bass
Hp.
Pno. Keys
Arp.
Vln. I
Vln. II
Vla.
Vc.
Cb.

*p*
*mp*
*mf*
ad lib. Latin percussion
To ride
"Airy" sound with reverb and other effects. You can add other chord tones in between during the long sustained notes
add notes if/when needed to interact with the drummer
*l.v. sempre*
*OPT: double the bass line with synth*
Loop ("B" octaves)
div.
arco
unis.
4
8
2

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56 57 58 59 60 61 62 63

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F

Fl. 1
Picc.
Ob. 1
Ob. 2
Cl. 1
Cl. 2
Bsn. 1
Cbsn.
Hn. 1
Hn. 2
Hn. 3
Hn. 4
Tpt.1
Tpt. 2
Tpt. 3
Tbn. 1
Tbn. 2
B. Tbn.
Tba.
Timp.
Mar.
Vib.
Shk.
Latin Perc.
Kit
E. Gtr.
Bass
Hp.
Pno. Keys
Arp.
Vln. I
Vln. II
Vla.
Vc.
Cb.

sim.
sim.
4
8
2
div.
unis.

64 65 66 67 68 69 70 71

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Fl. 1
Picc.
Ob. 1
Ob. 2
Cl. 1
Cl. 2
Bsn. 1
Cbsn.
Hn. 1
Hn. 2
Hn. 3
Hn. 4
Tpt.1
Tpt. 2
Tpt. 3
Tbn. 1
Tbn. 2
B. Tbn.
Tba.
Timp.
Mar.
Glock.
Vib.
*mp*
*mp (play if possible)*
Shk.
4
8
Latin Perc.
To hi-hat
Kit
Melody: add overdrive and delay, but keep clear and dreamy.
E. Gtr.
Bass
Hp.
Pno. Keys
Arp.
Vln. I
Vln. II
Vla.
div.
unis.
Vc.
Cb.
2

72 73 74 75 76 77 78 79

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10

G

Fl. 1
Picc.
Ob. 1
Ob. 2
Cl. 1
Cl. 2
Bsn. 1
Cbsn.
Hn. 1
Hn. 2
Hn. 3
Hn. 4
Tpt.1
Tpt. 2
Tpt. 3
Tbn. 1
Tbn. 2
B. Tbn.
Tba.
Timp.
Mar.
Glock.
Vib.
Shk.
Latin Perc.
Kit
E. Gtr.
Bass
Hp.
Pno. Keys
Arp.
Vln. I
Vln. II
Vla.
Vc.
Cb.

4 8 4 8 2 2 2 2

div.

80 81 82 83 84 85 86 87

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Fl. 1
Picc.
Ob. 1
Ob. 2
Cl. 1
Cl. 2
Bsn. 1
Cbsn.
Hn. 1
Hn. 2
Hn. 3
Hn. 4
Tpt.1
Tpt. 2
Tpt. 3
Tbn. 1
Tbn. 2
B. Tbn.
Tba.
Timp.
Shk.
Latin Perc.
Kit
E. Gtr.
Bass
Hp.
Pno. Keys
Vln. I
Vln. II
Vla.
Vc.
Cb.

*mp*

D — Improvised Flugelhorn solo over changes

Bm

F♯m

E

*mf*

*mp*

To ride

ad lib. gentle 16th note fills

Play chords or long tones (example on small notes)

Chords on synth

D

Bm

F♯m

E

*sempre stacc.*

*mp cresc. poco a poco*

unis.

88 89 90 91 92 93 94 95

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12

**H**

Fl. 1
Picc.
Ob. 1
Ob. 2
Cl. 1
Cl. 2
Bsn. 1
Cbsn.
Hn. 1
Hn. 2
Hn. 3
Hn. 4
Tpt.1
Tpt. 2
Tpt. 3
Tbn. 1
Tbn. 2
B. Tbn.
Tba.
Timp.
Shk.
Latin Perc.
Kit
E. Gtr.
Bass
Hp.
Pno. Keys
Esko
Vln. I
Vln. II
Vla.
Vc.
Cb.

D E F♯m F♯m(add2)

*mf* *mp*

4

PREVIEW — NOT FOR PERFORMANCE

96 97 98 99 100 101

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Fl. 1
Picc.
Ob. 1
Ob. 2
Cl. 1
Cl. 2
Bsn. 1
Cbsn.
Hn. 1
Hn. 2
Hn. 3
Hn. 4
Tpt.1
Tpt. 2
Tpt. 3
Tbn. 1
Tbn. 2
B. Tbn.
Tba.
Timp.
Mar.
Glock.
Vib.
Shk.
Latin Perc.
Kit
E. Gtr.
Bass
Hp.
Pno. Keys
Esko
Vln. I
Vln. II
Vla.
Vc.
Cb.

To A. Fl.
To C. A.
Add fills to hits
opt. double bassline on synth.
div.

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14

I

Shk.

*mp sub.*

Latin Perc.

To hi-hat

Kit

*mf* *mp sub.*

G♯m D♯m

E. Gtr.

ad lib. comping

Bass

*mp sub.*

G♯m D♯m

ad lib. comping on piano, rhodes, clavinet or synth etc.

Pno. Keys

*8vb*

*mp sub.*

"Kaikki elämä on yhtä. Auta kastemato tien yli, halaa puuta, silitä kissaa: ne ovat kaikki pikkuserkkujamme evoluution suuressa tarinassa, kaikki saman äidin jälkeläisiä. Kuolema synnyttää yhä uudelleen uutta, aina oudompaa ja yllättävämpää elämää. Neljä miljardia vuotta Isä Auringon ja Äiti Maan elämää, neljä tuhatta miljoonaa vuotta atomien ja molekyylien loputonta tanssia lain, sattuman ja luonnonvalinnan tahdittamina."

Esko

Vln. I

*p sub.*

div.

Vln. II

*p sub.*

Vla.

*p sub.*

unis.

Vc.

*p sub.*

Cb.

*p sub.*

unis.

105 106 107 108 109 110 111 112

Shk.
Latin Perc.
Kit
E. Gtr.
Bass
Pno. Keys
Esko
Vln. I
Vln. II
Vla.
Vc.
Cb.

113 114 115 116 117 118 119

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J

Fl. 1
A. Fl.
Ob. 1
C. A.
Cl. 1
Cl. 2
Bsn. 1
Cbsn.
Hn. 1
Hn. 2
Hn. 3
Hn. 4
Tpt.1
Tpt. 2
Tpt. 3
Tbn. 1
Tbn. 2
B. Tbn.
Tba.
Timp.
Glock.
Vib.
Shk.
Latin Perc.
Kit
E. Gtr.
Bass
Hp.
Pno. Keys
Esko
Vln. I
Vln. II
Vla.
Vc.
Cb.

Alto Flute
*mf leggiero*
C. A.
*mf espress.*
*mf espress.*
Triangle
1° solo
*mf espress.*
pizz.
div.
pizz.
pizz.
tutti div.
*solo mf sempre gli altri: n.*

120 121 122 123 124 125

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16

Fl. 1
A. Fl.
Ob. 1
C. A.
*mf leggiero*
Cl. 1
Cl. 2
Bsn. 1
Cbsn.
*mp* *pp* *mp*
*mp* *pp* *mp*
Hn. 1
Hn. 2
Hn. 3
Hn. 4
*p* *mp*
*p* *mp*
*mp*
*mp*
con sord.
Tpt.1
Tpt. 2
Tpt. 3
con sord.
con sord.
con sord.
*p*
*p*
*p*
Tbn. 1
Tbn. 2
B. Tbn.
Tba.
*p*
*mp*
Timp.
Mar.
Glock.
Vib.
*pp*
*pp*
*mp*
*mp* 5 5 5 5
*mf*
Latin Perc.
Kit
*pp*
*mp*
E. Gtr.
Bass
Hp.
Pno. Keys
*mf cantabile*
Esko
Vln. I
Vln. II
Vla.
Vc.
Cb.
*mf cantabile*
arco
div.

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126 127 128 129 130 131

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**K**

Fl. 1
*p cantabile*

A. Fl.
To Fl.

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Bsn. 1

Cbsn.

Hn. 1
*pp* *mf*

Hn. 2
*pp* *mf*

Hn. 3

Hn. 4

Tpt.1
*pp* *mf*

Tpt. 2
*pp* *mf*

Tpt. 3
*pp* *mf*

Tbn. 1

Tbn. 2

B. Tbn.

Tba.

Timp.

Glock.

Vib.

Latin Perc.

Kit

E. Gtr.

Bass

Hp.
*gliss.*

Pno. Keys

Esko
"Ihminen keksii tulen, taiteen, maanviljelyksen ja höyrykoneen. Hän löytää maailman ja levittäytyy sen joka kolkkaan tuoden mukanaan kehitystä ja tuhoa."

**1° Solo**

Vln. I
(gli altri)

Vln. II

Vla.

Vc.

Cb.

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L

Fl. 1
Fl. 2
Ob. 1
Ob. 2
Cl. 1
Cl. 2
Bsn. 1
Cbsn.
Hn. 1
Hn. 2
Hn. 3
Hn. 4
Tpt.1
Tpt. 2
Tpt. 3
Tbn. 1
Tbn. 2
B. Tbn.
Tba.
Timp.
Latin Perc.
Kit
E. Gtr.
Bass
Hp.
Pno. Keys
Vln. I
Vln. II
Vla.
Vc.
Cb.

mf
senza sord.
f
mp
Play toms to add to the drumset (sample line of the drum set shown in small notes)
Tom groove
arco

145 146 147 148 149 150 151 152 153 154 155

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20

**M**

Fl. 1
Fl. 2 — Flute
Ob. 1
Ob. 2 — Oboe
Cl. 1
Cl. 2
Bsn. 1
Cbsn.
Hn. 1
Hn. 2
Hn. 3
Hn. 4
Tpt.1
Tpt. 2
Tpt. 3
Tbn. 1
Tbn. 2
B. Tbn.
Tba.
Timp.
Latin Perc.
Kit — Fill in
E. Gtr. — overdrive lead sound
Bass
Hp.
Pno. Keys
Vln. I
Vln. II
Vla. — div.
Vc. — div.
Cb. — div.

Am Dm/F G C/E C G/B C F/A G F

*ad lib. solo / melody written for reference*

156 157 158 159 160 161

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Fl. 1
Fl. 2
Ob. 1
Ob. 2
Cl. 1
Cl. 2
Bsn. 1
Cbsn.
Hn. 1
Hn. 2
Hn. 3
Hn. 4
Tpt.1
Tpt. 2
Tpt. 3
Tbn. 1
Tbn. 2
B. Tbn.
Tba.
Timp.
*fp* *f*
Piatti
Cym.
*mf*
Glock.
Vib.
Latin Perc.
*p*
Kit
C F/A G F C F/A G
E. Gtr.
Bass
Hp.
Pno. Keys
Vln. I
Vln. II
Vla.
Vc.
unis. div. unis.
Cb.

**162** **163** **164** **165**

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Fl. 1
Fl. 2
Ob. 1
Ob. 2
Cl. 1
Cl. 2
Bsn. 1
Cbsn.
Hn. 1
Hn. 2
Hn. 3
Hn. 4
Tpt.1
Tpt. 2
Tpt. 3
Tbn. 1
Tbn. 2
B. Tbn.
Tba.
Timp.
Cym.
Glock.
Vib.
Latin Perc.
Kit
E. Gtr.
Bass
Hp.
Pno. Keys
Esko
Vln. I
Vln. II
Vla.
Vc.
Cb.

(breathe as needed)

rit.

N

To C. A.

Sus. Cym.

mp

mf

ad lib. "painting" with cymbals

mp mf sim. ad lib.

F

ad lib. glissando

Fmaj7(♯11)

(play ad lib. mid range arpeggios, chordal "bustling" and soft white key glissandos, listening to the texture)

"Luinen nuija irtoaa luolamiehen kädestä, nousee yhä ylemmäs ja muuttuu avaruusalukseksi, joka lähtee kiitämään kohti Kuuta ja tähtiä."

rit.

div.

166 167 168 169 170 171 172 173 174 175

PERUSLUKUSCORE – NOT FOR PERFORMANCE

**O A tempo**

Fl. 1
Fl. 2
Ob. 1
C. A.
Cl. 1
Cl. 2
Bsn. 1
Cbsn.
Hn. 1
Hn. 2
Hn. 3
Hn. 4
Tpt.1
Tpt. 2
Tpt. 3
Tbn. 1
Tbn. 2
B. Tbn.
Tba.
Timp.
Latin Perc.
Kit
E. Gtr.
Bass
Hp.
Am
Optional piano "solo" arpeggio quasi concerto
Em
Pno. Keys
Opt. line for church organ sound in multiple octaves
**A tempo**
Vln. I
unis.
Vln. II
Vla.
Vc.
Cb.

176 177 178 179 180 181 182 183

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Fl. 1
Fl. 2
Ob. 1
C. A.
Cl. 1
Cl. 2
Bsn. 1
Cbsn.
Hn. 1
Hn. 2
Hn. 3
Hn. 4
Tpt.1
Tpt. 2
Tpt. 3
Tbn. 1
Tbn. 2
B. Tbn.
Tba.
Timp.
*fp*
Latin Perc.
Kit
Fill in
E. Gtr.
Bass
Hp.
Am
Em
Pno. Keys
"A5" arpeggio
Arp.
Vln. I
Vln. II
Vla.
Vc.
Cb.

184 185 186 187 188 189 190 191

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P

Fl. 1
Fl. 2
Ob. 1
C. A.
Cl. 1
Cl. 2
Bsn. 1
Cbsn.
Hn. 1
Hn. 2
Hn. 3
Hn. 4
Tpt.1
Tpt. 2
Tpt. 3
Tbn. 1
Tbn. 2
B. Tbn.
Tba.
Timp.
Latin Perc.
To ride
Kit
Am
Solo
Em
E. Gtr.
ad.lib follow the line adding rythms.
Bass
Hp.
Pno. Keys
Arp.
Vln. I
Vln. II
Vla.
Vc.
Cb.

192 193 194 195 196 197 198 199

PERUSAL SCORE - NOT FOR PERFORMANCE
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Fl. 1
Fl. 2
Ob. 1
C. A.
Cl. 1
Cl. 2
Bsn. 1
Cbsn.
Hn. 1
Hn. 2
Hn. 3
Hn. 4
Tpt.1
Tpt. 2
Tpt. 3
Tbn. 1
Tbn. 2
B. Tbn.
Tba.
Timp.
*fp*
Latin Perc.
Kit
Fill in
*ff*
Am
Em
E. Gtr.
Bass
Hp.
Pno. Keys
Arp.
Vln. I
Vln. II
Vla.
Vc.
Cb.

200 201 202 203 204 205 206 207

PERUSAL SCORE - NOT FOR PERFORMANCE

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Q

Fl. 1
Fl. 2
Ob. 1
C. A.
Cl. 1
Cl. 2
Bsn. 1
Cbsn.
Hn. 1
Hn. 2
Hn. 3
Hn. 4
Tpt.1
Tpt. 2
Tpt. 3
Tbn. 1
Tbn. 2
B. Tbn.
Tba.
Timp.
Tub. B.
Glock.
Latin Perc.
Kit
Am
E. Gtr.
With pick.
Bass
Hp.
Pno. Keys
Arp.
Vln. I
Vln. II
Vla.
unis.
Vc.
Cb.

*f*

PERUSAL SCORE - NOT FOR PERFORMANCE

208 209 210 211

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28

Fl. 1
Fl. 2
Ob. 1
C. A.
Cl. 1
Cl. 2
Bsn. 1
Cbsn.
Hn. 1
Hn. 2
Hn. 3
Hn. 4
Tpt.1
Tpt. 2
Tpt. 3
Tbn. 1
Tbn. 2
B. Tbn.
Tba.
Timp.
Tub. B.
Glock.
Latin Perc.
Kit
E. Gtr.
Bass
Hp.
Pno. Keys
Arp.
Vln. I
Vln. II
Vla.
Vc.
Cb.

*fp*
*f*
*f*
div.
div.

PERFORMANCE - NOT FOR PERFORMANCE



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R

Fl. 1
Fl. 2
Ob. 1
C. A.
Cl. 1
Cl. 2
Bsn. 1
Cbsn.
Hn. 1
Hn. 2
Hn. 3
Hn. 4
Tpt.1
Tpt. 2
Tpt. 3
Tbn. 1
Tbn. 2
B. Tbn.
Tba.
Timp.
Tub. B.
Glock.
Latin Perc.
Kit
E. Gtr.
Bass
Hp.
Pno. Keys
Arp.
Vln. I
Vln. II
Vla.
Vc.
Cb.

*f*

unis.

PERUSAL SCORE - NOT FOR PERFORMANCE



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30

Fl. 1
Fl. 2
Ob. 1
C. A.
Cl. 1
Cl. 2
Bsn. 1
Cbsn.
Hn. 1
Hn. 2
Hn. 3
Hn. 4
Tpt.1
Tpt. 2
Tpt. 3
Tbn. 1
Tbn. 2
B. Tbn.
Tba.
Timp.
Tub. B.
Glock.
Latin Perc.
Kit
E. Gtr.
Bass
Hp.
Pno. Keys
Arp.
Vln. I
Vln. II
Vla.
Vc.
Cb.

*f*

PERUSAL SCORE - NOT FOR PERFORMANCE



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S

Fl. 1
Fl. 2
Ob. 1
C. A.
Cl. 1
Cl. 2
Bsn. 1
Cbsn.
Hn. 1
Hn. 2
Hn. 3
Hn. 4
Tpt.1
Tpt. 2
Tpt. 3
Tbn. 1
Tbn. 2
B. Tbn.
Tba.
Timp.
S. D.
Glock.
Latin Perc.
Kit
A
E. Gtr.
Bass
Hp.
ff
gliss.
gliss.
Pno. Keys
4
Arp.
div.
Vln. I
Vln. II
tr
tr
Vla.
Vc.
Cb.

224 225 226 227

PERUSAL SCORE · NOT FOR PERFORMANCE

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Fl. 1
Fl. 2
Ob. 1
C. A.
Cl. 1
Cl. 2
Bsn. 1
Cbsn.
Hn. 1
Hn. 2
Hn. 3
Hn. 4
Tpt.1
Tpt. 2
Tpt. 3
Tbn. 1
Tbn. 2
B. Tbn.
Tba.
Timp.
S. D.
Glock.
Latin Perc.
Kit
Solo for 4 bars
E. Gtr.
Bass
Hp.
Pno. Keys
Arp.
Vln. I
Vln. II
Vla.
Vc.
Cb.

ff
gliss.
gliss.
8

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**Guitar Cadenza** ***attacca to pt. 4***



T

Fl. 1
Fl. 2
Ob. 1
C. A.
Cl. 1
Cl. 2
Bsn. 1
Cbsn.
Hn. 1
Hn. 2
Hn. 3
Hn. 4
Tpt.1
Tpt. 2
Tpt. 3
Tbn. 1
Tbn. 2
B. Tbn.
Tba.
Timp.
Tub. B.
Mar.
Glock.
Vib.
Latin Perc.
Kit
E. Gtr.
Bass
Hp.
Pno. Keys
Vln. I
Vln. II
Vla.
Vc.
Cb.

(♩ = 112 — attacca to Pt. 4)
(med. mallets)
*p*

(♩ = 112 — attacca to Pt. 4)
motor: slow — Ped. sempre
(med.mallets)
*p*

G A Dm/F E Dm E+ E F Dm B♭/D **Cadenza (B♭ Lydian)** E

*attacca to pt. 4*

(♩ = 112 — attacca to Pt. 4)
play harmonics (any octave, any rhythm) ad lib.
*mp*

unis.
div.
div.
div.

**Guitar Cadenza** ***attacca to pt. 4***

232 233 234 235 236 237 238

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# “4 — Tietoisuus”

Lauri Porra

♩ = 112

repeat X times

Flute 1

Alto Flute (Flute 2)

Alto Flute

Oboe 1

Cor Anglais

Clarinet in B♭ 1

Bass Clarinet in B♭

Bassoon 1

Bassoon 2

Horn in F 1

Horn in F 2

Horn in F 3

Horn in F 4

Trumpet in B♭ 1

Trumpet in B♭ 2

Trumpet in B♭ 3

Trombone 1

Trombone 2

Bass Trombone

Tuba

Timpani

Vibraphone

motor: slow — Ped. sempre
(med.mallets)

Marimba

(med. mallets)

Drum Kit

Electric Guitar

Emaj7

Easy sounds and slow chords

Bass Guitar

Harp

play harmonics (any octave, any rhythm) ad lib.

Rhodes

Emaj7

Ped. as appropriate

Voice

♩ = 112

repeat X times

(10) Violin I

(8) Violin II

(6) Viola

div.

(6) Violoncello

(4) Contrabass

(4) only
non vib.

change bow freely

(+ 4)

non vib.

div. (+ 4)

1 2 3 4 5 6 7 8 9

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Fl. 1
To Fl.
Fl. 2
Ob. 1
C. A. 2
Cl. 1
B. Cl.
Bsn. 1
Bsn. 2
Hn. 1
Hn. 2
Hn. 3
Hn. 4
Tpt.1
Tpt. 2
Tpt. 3
Tbn. 1
Tbn. 2
B. Tbn.
Tba.
(Largest Detuned Timp.)
Soft Mallets
Timp.
pp
G.C.
pp
Vib.
Easy beat ad lib. (to ride)
Kit
mp
ad lib.
E. Gtr.
mp
Bass
Hp.
Emaj7
C♯m7
G♯m
B
Emaj7
C♯m7
G♯m
B
Rhodes
Voice
poco vib.
gliss.
Vln. I
poco vib.
Vln. II
p
unis.
sul tasto
Vla.
p
sul tasto
div.
unis.
Vc.
p
pizz.
Cb.
p

10 11 12 13 14 15 16 17

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**A1**

Fl. 1
Fl. 2
Ob. 1
C. A. 2
Cl. 1
B. Cl.
Bsn. 1
Bsn. 2
Hn. 1
Hn. 2
Hn. 3
Hn. 4
Tpt.1
Tpt. 2
Tpt. 3
Tbn. 1
Tbn. 2
B. Tbn.
Tba.
Timp.
Vib.
Kit
E. Gtr.
Bass
Hp.
Rhodes
Voice
Vln. I
Vln. II
Vla.
Vc.
Cb.

Emaj7 C♯m7 G♯m B Emaj7 C♯m7 G♯m B

O - li - ko se vain päi - vä? O - li - ko se i - kui - suus?

*gliss.*

*p*

div.

unis.

18 19 20 21 22 23 24 25

PERUSAL SCORE – NOT FOR PERFORMANCE

Fl. 1
Fl. 2
Ob. 1
C. A. 2
Cl. 1
B. Cl.
Bsn. 1
Bsn. 2
Hn. 1
Hn. 2
Hn. 3
Hn. 4
Tpt.1
Tpt. 2
Tpt. 3
Tbn. 1
Tbn. 2
B. Tbn.
Tba.
Timp.
Vib.
Kit
E. Gtr.
Bass
Hp.
Rhodes
Voice
Vln. I
Vln. II
Vla.
Vc.
Cb.

*p*

Emaj7 C♯m7 G♯m B Emaj7 C♯m7 G♯m B

Kir-joi-tin-ko sen muis - tiin vai_ si-nä? Nä-ki-kömaa - il - ma mi-nut vaimaa - il - man mi nä?

*gliss.*

div.

26 27 28 29 30 31 32 33

PERUSAI SCORE - NOT FOR PERFORMANCE

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**B1**

Fl. 1
Fl. 2
Ob. 1
C. A. 2
Cl. 1
B. Cl.
Bsn. 1
Bsn. 2
Hn. 1
Hn. 2
Hn. 3
Hn. 4
Tpt.1
Tpt. 2
Tpt. 3
Tbn. 1
Tbn. 2
B. Tbn.
Tba.
Timp.
Vib.
Mar.
Kit
E. Gtr.
Bass
Hp.
Rhodes
Voice
Vln. I
Vln. II
Vla.
Vc.
Cb.

*mp*
*mf*
F♯
E maj7
B
E/G♯
G♯m
*mf* (chords)
Play chords, sample lead line
Mi - tä mul - le käy puu kaa - - - - tuu?
unis.
div.



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Fl. 1
Fl. 2
Ob. 1
C. A. 2
Cl. 1
B. Cl.
Bsn. 1
Bsn. 2
Hn. 1
Hn. 2
Hn. 3
Hn. 4
Tpt.1
Tpt. 2
Tpt. 3
Tbn. 1
Tbn. 2
B. Tbn.
Tba.
Timp.
Cym.
Vib.
Mar.
Kit
E. Gtr.
Bass
Hp.
Rhodes
Voice
Vln. I
Vln. II
Vla.
Vc.
Cb.

p
p
p
p
(medium mallets)
pp
Sus. Cymbal
p

F♯ Emaj7 B E/G♯ G♯m F♯

F♯ Emaj7 B E/G♯ G♯m F♯

Ta-pah-tu-ma li-sää_ kaa - - ok - seen___

Mi-nä o-len jär - jes - tä-nyt kai

unite

div.

arco

38 39 40 41 42 43

PERUSAL SCORE · NOT FOR PERFORMANCE

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Fl. 1
Fl. 2
Ob. 1
Cor Anglais
C. A. 2
Cl. 1
B. Cl.
Bsn. 1
Bsn. 2
Hn. 1
Hn. 2
Hn. 3
Hn. 4
Soli
Tpt.1
Tpt. 2
Tpt. 3
Tbn. 1
Tbn. 2
B. Tbn.
Tba.
Timp.
G.C.
Cym.
Vib.
Mar.
Kit
Emaj7 C♯m7 G♯m B Emaj7 C♯m7 G♯m B
E. Gtr.
Bass
Hp.
Emaj7 C♯m7 G♯m B Emaj7 C♯m7 G♯m B
Rhodes
Voice
- - - - ken ja ra-ken - ta-nut lin - nak - keen
Vln. I
Vln. II
Vla.
Vc.
Cb.
div.
unite
div.
unis.
espress.
espress.
pizz.

44 45 46 47 48 49 50 51

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Perusal score · lauriporra.com · Not for performance or reproduction

## INTERLUDE

Fl. 1 — *p*

Fl. 2 — non vib. (gently pulsing) — *p*

Ob. 1 — *p*

C. A. 2

Cl. 1 — non vib. (gently pulsing) — *p*

B. Cl.

Bsn. 1

Bsn. 2

Hn. 1 — *p sost.*

Hn. 2 — *p sost.*

Hn. 3 — *p sost.*

Hn. 4 — *p sost.*

Tpt.1

Tpt. 2

Tpt. 3

Tbn. 1

Tbn. 2

B. Tbn.

Tba. — *p*

Timp.

Kit

E. Gtr. — Emaj7 | C♯m7 | G♯m | B | Emaj7 | C♯m7 | G♯m | B

Bass

Hp. — Emaj7 | C♯m7 | G♯m | B | Emaj7 | C♯m7 | G♯m | B

Rhodes

Voice

Vln. I — *pp* — *gliss.*

Vln. II — *pp*

Vla. — *gliss.*

Vc. — *gliss.*

Cb.

52 | 53 | 54 | 55 | 56 | 57 | 58 | 59

PERUSAL SCORE - NOT FOR PERFORMANCE

Perusal score · lauriporra.com · Not for performance or reproduction

**A2**

Fl. 1
Fl. 2
Ob. 1
C. A. 2
Cl. 1
B. Cl.
Bsn. 1
Bsn. 2
Hn. 1
Hn. 2
Hn. 3
Hn. 4
Tpt.1
Tpt. 2
Tpt. 3
Tbn. 1
Tbn. 2
B. Tbn.
Tba.
Timp.
Kit
E. Gtr.
Bass
Hp.
Rhodes
Voice
Vln. I
Vln. II
Vla.
Vc.
Cb.

*pp*

*mp*

verse style but play more

Emaj7 C♯m7 G♯m B Emaj7 C♯m7 G♯m B

Jo-ku kek - si_ rak - kau - den_ ja ki-vun

Jo-ku kek - si_ yk - si - näi - syy - den_

**60** **61** **62** **63** **64** **65** **66** **67**

PERUSAT SCORE - NOT FOR PERFORMANCE

Fl. 1
Fl. 2
Ob. 1
C. A. 2
Cl. 1
B. Cl.
Bsn. 1
Bsn. 2
Hn. 1
Hn. 2
Hn. 3
Hn. 4
Tpt.1
Tpt. 2
Tpt. 3
Tbn. 1
Tbn. 2
B. Tbn.
Tba.
Timp.
Kit
E. Gtr.
Bass
Hp.
Rhodes
Voice
Vln. I
Vln. II
Vla.
Vc.
Cb.

"quasi gliss."
"quasi gliss."
gliss.
gliss.

Emaj7 C♯m7 G♯m B Emaj7 C♯m7 G♯m

Ei o-le mitään pe-lät-tävää
Jo-kukek-si myös ker-tomuk-sen

PERUSAL SCORE - NOT FOR PERFORMANCE



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**B2**

Fl. 1
Fl. 2
Ob. 1
C. A. 2
Cl. 1
B. Cl.
Bsn. 1
Bsn. 2
Hn. 1
Hn. 2
Hn. 3
Hn. 4
Tpt.1
Tpt. 2
Tpt. 3
Tbn. 1
Tbn. 2
B. Tbn.
Tba.
Timp.
Vib.
Kit
E. Gtr.
Bass
Hp.
Rhodes
Voice
Vln. I
Vln. II
Vla.
Vc.
Cb.

mp
stacc.
poco
gliss.
mf
p
pp
Ped.
follow bass line with chords
F♯
Emaj7
Mi - tä koskaan käy puu kaa - - - tuu
Ken en kas - vot vie - - lä nään
unis.
pizz.

76 77 78 79 80 81 82 83

PERFORMANCE - NOT FOR PUBLIC
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Fl. 1
Fl. 2
Ob. 1
C. A. 2
Cl. 1
B. Cl.
Bsn. 1
Bsn. 2
Hn. 1
Hn. 2
Hn. 3
Hn. 4
Tpt.1
Tpt. 2
Tpt. 3
Tbn. 1
Tbn. 2
B. Tbn.
Tba.
Timp.
Vib.
Kit
E. Gtr.
Bass
Hp.
Rhodes
Voice
Vln. I
Vln. II
Vla.
Vc.
Cb.

F♯ Emaj7 F♯ G♯m Emaj7

Osaan mars - sia ja maa - - tua vä - lil - lä mä is - tun vähän var - joon le - pää - mään

Väärä rytmi?

gliss. div. arco

PERUSLAITOS — NOT FOR PERFORMANCE



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Fl. 1
Fl. 2
Ob. 1
C. A. 2
Cl. 1
B. Cl.
Bsn. 1
Bsn. 2
To Cbsn.
Hn. 1
Hn. 2
Hn. 3
Hn. 4
Tpt.1
Tpt. 2
Tpt. 3
Tbn. 1
Tbn. 2
B. Tbn.
Tba.
Timp.
Kit
ad lib. (sample line)
B
E. Gtr.
Bass
Hp.
Rhodes
Voice
O - li - ko se vain päi - - vä?
Vln. I
Vln. II
Vla.
Vc.
Cb.

92 93 94 95

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Fl. 1
Fl. 2
Ob. 1
C. A. 2
Cl. 1
B. Cl.
*pp*
Bsn. 1
*pp*
CONTRABASSOON
Cbsn. 2
*pp*
Hn. 1
*pp*
sim.
Hn. 2
*pp*
sim.
Hn. 3
*pp*
sim.
Hn. 4
*pp*
sim.
Tpt.1
Tpt. 2
Tpt. 3
Tbn. 1
*pp*
Tbn. 2
*pp*
B. Tbn.
*pp*
Tba.
(Largest Detuned Timp.)
Timp.
*ppp*
T.-t.
*ppp*
Kit
E. Gtr.
Bass
lowest atonal glisses (ad lib.) *"rumbling"*
Hp.
*pp*
Rhodes
Voice
Kir - joi - tin - ko sen muis - tiin?
Vln. I
Vln. II
Vla.
1/4 tone cluster (in given range), sul pont., one by one move to "Spider-y figures" moving upwards, increasing in speed and randomness
*pp*
Vc.
1/4 tone cluster (in given range), sul pont., bend pitches by 1/4-3/4 step, gradually moving higher
*pp*
Cb.
1/4 tone cluster (in given range), sul pont., bend pitches by 1/4-3/4 step, gradually moving higher
*pp*

96 97 98 99 100

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Fl. 1
Fl. 2
Ob. 1
C. A. 2
Cl. 1
B. Cl.
Bsn. 1
Cbsn. 2
Hn. 1
Hn. 2
Hn. 3
Hn. 4
Tpt.1
Tpt. 2
Tpt. 3
Tbn. 1
Tbn. 2
B. Tbn.
Tba.
Timp.
Cym.
T.-t.
Kit
E. Gtr.
Bass
Hp.
Rhodes
Voice
Vln. I
Vln. II
Vla.
Vc.
Cb.

tr 1/2
pp
Flute
Begin to move higher (continue bends)
"nobly"
p
gliss.
Sus. Cymbal
ppp
begin to ascend in pitch
f
"Spider-y figures," (in given range), sul pont., moving upwards, increasing in speed and randomness
1/4 tone cluster (in given range), sul pont., bend pitches by 1/4-3/4 step, gradually moving higher

101 102 103 104

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## INTERLUDE 2

Fl. 1
Fl. 2
Ob. 1
C. A. 2
Cl. 1
B. Cl.
Bsn. 1
Cbsn. 2
Hn. 1
Hn. 2
Hn. 3
Hn. 4
Tpt.1
Tpt. 2
Tpt. 3
Tbn. 1
Tbn. 2
B. Tbn.
Tba.
Timp.
Cym.
T.-t.
Kit
E. Gtr.
Bass
Hp.
Rhodes
Voice
Vln. I
Vln. II
Vla.
Vc.
Cb.

*f* *"nobly"*
*p*
*mf*
Piatti
F♯ G♯m E♯maj7 F♯ G♯m E♯maj7
follow bass line with chords
unis.
ord.
div.
gliss.

PERFORMANCE · NOT FOR PERUSAL SCORE

105 106 107 108 109 110 111 112

Perusal score · lauriporra.com · Not for performance or reproduction

Fl. 1
Fl. 2
Ob. 1
C. A. 2
Cl. 1
B. Cl.
Bsn. 1
Cbsn. 2
Hn. 1
Hn. 2
Hn. 3
Hn. 4
Tpt.1
Tpt. 2
Tpt. 3
Tbn. 1
Tbn. 2
B. Tbn.
Tba.
Timp.
Vib.
Mar.
Kit
E. Gtr.
Bass
Hp.
Rhodes
Voice
Vln. I
Vln. II
Vla.
Vc.
Cb.

F♯ Emaj7 F♯ G♯m B E

gliss. unis. div.

PERUSAL SCORE · NOT FOR PERFORMANCE



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**B3**

Fl. 1
Fl. 2
Ob. 1
C. A. 2
Cl. 1
B. Cl.
Bsn. 1
Cbsn. 2
Hn. 1
Hn. 2
Hn. 3
Hn. 4
Tpt.1
Tpt. 2
Tpt. 3
Tbn. 1
Tbn. 2
B. Tbn.
Tba.
Timp.
Kit
E. Gtr.
Bass
Hp.
Rhodes
Voice
Vln. I
Vln. II
Vla.
Vc.
Cb.

F♯ Comp lightly
E maj7
F♯
E maj7

*mp*

Mi - tä meil - le_ käy____ puu kaa - - - tuu lu - pa - sin han tul - la tänään ko - tiin aiem - min

121 122 123 124 125 126 127 128

PERUSAF SCORE — NOT FOR PERFORMANCE

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Fl. 1
Fl. 2
Ob. 1
C. A. 2
Cl. 1
B. Cl.
Bsn. 1
Cbsn. 2
Hn. 1
Hn. 2
Hn. 3
Hn. 4
Tpt.1
Tpt. 2
Tpt. 3
Tbn. 1
Tbn. 2
B. Tbn.
Tba.
Timp.
Kit
E. Gtr.
Bass
Hp.
Rhodes
Voice
Vln. I
Vln. II
Vla.
Vc.
Cb.

F♯ Emaj7 F♯ Emaj7

O-lin u-noh - tu-nut kei - - nuun sy-ty-tät-kö va-lon a-vaat o-ven ta-kai - sin

pp poco mp p mp

div. unis.

129 130 131 132 133 134 135 136

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## OUTRO

Fl. 1
Fl. 2
Ob. 1
C. A. 2
Cl. 1
B. Cl.
Bsn. 1
Cbsn. 2
Hn. 1
Hn. 2
Hn. 3
Hn. 4
Tpt.1
Tpt. 2
Tpt. 3
Tbn. 1
Tbn. 2
B. Tbn.
Tba.
Timp.
Kit
E. Gtr.
Bass
Hp.
Rhodes
Voice
Vln. I
Vln. II
Vla.
Vc.
Cb.

"darkly"
p
poco
sim.
pp
unite
div.
B G E C B G E C
play lightly and fade out
non vib. *"quasi harmonic"*

137 138 139 140 141 142 143 144

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Fl. 1
Fl. 2
Ob. 1
C. A. 2
Cl. 1
B. Cl.
Bsn. 1
Cbsn. 2
Hn. 1
Hn. 2
Hn. 3
Hn. 4
Tpt.1
Tpt. 2
Tpt. 3
Tbn. 1
Tbn. 2
B. Tbn.
Tba.
Timp.
Kit
E. Gtr.
Bass
Hp.
B G E C B G E
Rhodes
Voice
Vln. I
Vln. II
sul tasto
(½ trem., ½ ord.)
Vla.
pp poco sim. n.
sul tasto
(½ trem., ½ ord.)
Vc.
pp poco sim. n.
sul tasto
(½ trem., ½ ord.)
Cb.
pp poco sim. n.

145 146 147 148 149 150 151

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# “5 — Loppu”

Lauri Porra

♩ = 132

Flute 1
Flute 2
Oboe 1
Cor Anglais
Oboe 2
Clarinet in B♭ 1
Clarinet in B♭ 2
Bassoon 1
Bassoon 2

to Fiber Mute
Horn in F 1
to Fiber Mute
Horn in F 2
to Fiber Mute
Horn in F 3
to Fiber Mute
Horn in F 4
to Cup mute
Trumpet in B♭ 1
to Cup mute
Trumpet in B♭ 2
to Cup mute
Trumpet in B♭ 3
Trombone 1
Trombone 2
to Bucket Mute
Bass Trombone
Tuba

Timpani

Electric Guitar
Bass Guitar

*l.v. sempre*
*pp*
Harp

Piano /
Keyboards

Esko Valtaoja

Violin I
Violin II
Viola
Violoncello
Contrabass

1 2 3 4 5 6 7 8

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Hp.
Esko
"Kerran toisensa jälkeen elämä maapallolla näyttää tuhoon tuomitulta..."
9 10 11 12 13 14 15 16

Tri.
pp
Hp.
Pno. / Keys
pp una corda
Esko
17 18 19 20 21 22 23 24 25 26

(med. rubber mallets)
Glock.
pp
Hp.
Pno. / Keys
Esko
27 28 29 30 31 32 33 34 35 36 37 38

A
Fl. 1
Fl. 2
pp
poco
Fans : On slowest setting
(Soft Mallets)
Vib.
Hp.
Pno. / Keys
tre corde
Esko
Vln. I
Vln. II
Vla.
(3) in back
pizz.
Vc.
Cb.
39 40 41 42 43 44 45 46 47 48

PERUSAL SCORE NOT FOR PERFORMANCE

Fl. 1
Fl. 2
Ob. 1
C. A.
Cl. 1
B. Cl.
Bsn. 1
Cbsn.
Vib.
Hp.
Pno. / Keys
Esko
Vln. I
Vln. II
Vla.
Vc.
Cb.

pp
poco
n
p
ppp
molto sost.
To A. Fl.
To Ob.
con sord., sul tasto
tutti, arco, con sord., sul tasto
1. player, pizz.
Tri.
F♯

49 50 51 52 53 54 55 56 57 58

59 60 61 62 63 64 65 66 67 68 69 70

PERUSAL SCORE · NOT FOR PERFORMANCE

**B**

Fl. 1

A. Fl.

Alto Flute
sotto archi

Ob. 1

Ob. 2

Cl. 1

B. Cl.

Bsn. 1

Cbsn.

*p* *poco*

Vib.

*mp*

Dm Am C G

E. Gtr.

*ad lib. ominous sounds with overdrive and other effects*

Hp.

Pno. / Keys

Esko

**(BREAK IN NARRATION)**

Vln. I

Vln. II

Vla.

Vc.

Cb.

*mp* *poco*

**71** **72** **73** **74** **75** **76** **77** **78** **79** **80** **81** **82**

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Fl. 1
*p*

A. Fl.
*p*
sponge mutes (if available)

Ob. 1
*pp* *poco* *sim.*
Oboe
sponge mutes (if available)

Ob. 2
*pp* *poco* *sim.*

Cl. 1
*p*

B. Cl.
*p*

Bsn. 1
1º Solo
*mf molto espress.*

Cbsn.
*pp* *poco* *sim.*

Fiber Mute

Hn. 1
*pp* *poco* *sim.*

Hn. 2
Fiber Mute
*pp* *poco* *sim.*

Hn. 3
Fiber Mute
*pp* *poco* *sim.*

Hn. 4
Fiber Mute
*pp* *poco* *sim.*

Tpt.1
cup mute
*pp* *poco* *sim.*

Tpt. 2
cup mute
*pp* *poco* *sim.*

Tpt. 3
cup mute
*pp* *poco* *sim.*

Vib.

Cym.
(Soft Yarn Mallets)
*ppp almost imperceptible*

Dm Am C G

E. Gtr.

Hp.

Pno. / Keys

Esko

Vln. I
ord.
*mp espress.*

Vln. II
div., ord.
*mp*

Vla.
div., ord.
*mp*

Vc.
ord.
*mf molto espress.*

Cb.

83 84 85 86 87 88 89 90 91 92

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Fl. 1
A. Fl.
Ob. 1
Ob. 2
Cl. 1
B. Cl.
Bsn. 1
Cbsn.
Hn. 1
Hn. 2
Hn. 3
Hn. 4
Tpt.1
Tpt. 2
Tpt. 3
Tbn. 1
Tbn. 2
B. Tbn.
Tba.
Vib.
Cym.
G.C.
E. Gtr.
Hp.
Pno. / Keys
Esko
Vln. I
Vln. II
Vla.
Vc.
Cb.

pp ppp
To B. Cl.
To Cbsn.
via sord.
senza sord.
p
mp
mf
Bucket mute
Em
B(SUS4)
D/A
Am
F♯
1º (w/celli) (arco)
div.



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C

Vib.

pp pp

Dm Am C G

E. Gtr.

Hp.

pp

Pno. / Keys

pp

(NARRATION RESUMES) "Mutta lopulta, miljoonien miljardien vuosien kuluttua viimeisetkin tähdet kuolevat..."

Esko

Vln. I

Vln. II

Vla.

p poco p poco n.

div.

Vc.

p poco p poco

tutti, flautando

Cb.

p poco p poco

105 106 107 108 109 110 111 112 113 114

(soft beater)

G.C.

pp

Dm Am C G

E. Gtr.

Hp.

Pno. / Keys

Esko

Vln. I

Vln. II

Vla.

non vib.

Vc.

pp

gli altri, non vib.

Cb.

pp

(1) pizz.

pp

115 116 117 118 119 120 121 122 123 124

PERUSAL SCORE · NOT FOR PERFORMANCE

Em B(SUS4) D/A

E. Gtr.

Hp.

F♯

Pno. / Keys

Esko

Vln. I

Vln. II

Vla.

Vc.

Cb.

n p div. n p n

125 126 127 128 129 130 131 132

D Am

E. Gtr.

Hp. *fade out slowly*

Pno. / Keys *fade out slowly*

Arp. Arpeggiators

Ringa (Voc w/ FX) "Kaikki vetypolttoaina on loppunut Auringon ytimessä. Aurinko alkaa nyt paisua yhä suuremmaksi ja suuremmaksi..." Narration eventually becomes improvisation and vocals with treatment **THROUGHOUT THE MOVEMENT**

133 134 135 136 137 138

Kit (Electro HH *[prog]*) Play 4/4 time, follow the drum machine and music build slowly into 218

Hp. n.

Pno. / Keys n.

Arp.

Ringa (Voc w/ FX)

139 140 141 142 143 144

Kit

Arp.

Ringa (Voc w/ FX)

145 146 147 148 149 150 151 152

Kit

Arp.

Ringa (Voc w/ FX)

153 154 155 156 157 158 159 160

Kit

Arp. (cont. →)

Ringa (Voc w/ FX)

161 162 163 164

PERUSAL SCORE NOT FOR PERFORMANCE

Fl. 1
A. Fl.
Ob. 1
Ob. 2
Cl. 1
B. Cl.
Bsn. 1
Cbsn.
Hn. 1
Hn. 2
Hn. 3
Hn. 4
Tpt.1
Tpt. 2
Tpt. 3
Tbn. 1
Tbn. 2
senza sord.
B. Tbn.
Tba.
Timp.
Mar.
Cont. playing the gesture ad lib. — once you encounter a new boxed gesture, start alternating between that and all the previous gestures.
Play sparse and listen more — vary if improvisation is natural. The section is about building so play more lightly in the beginning and more erratic nearer to the end.
Same boxes will be shared with vibraphone, harp and piano, try to stay out of each others' way.
Vib.
Cont. playing the gesture ad lib. — once you encounter a new boxed gesture, start alternating between that and all the previous gestures.
Play sparse and listen more — vary if improvisation is natural. The section is about building so play more lightly in the beginning and more erratic nearer to the end.
Same boxes will be shared with marimba, harp and piano, try to stay out of each others' way.
Kit
Play swells w/ dist. and delay, choose your own voicings. Chord and lowest/highest note for reference. Start easy and slowly increase intensity and volume towards **bar 218**.
Am
Dm/F
Em
E. Gtr.
Bass
Hp.
Cont. playing the gesture ad lib. — once you encounter a new boxed gesture, start alternating between that and all the previous gestures.
Play sparse and listen more — vary if improvisation is natural. The section is about building so play more lightly in the beginning and more erratic nearer to the end.
Same boxes will be shared with vibraphone, marimba and piano, try to stay out of each others' way.
Pno. / Keys
Cont. playing the gesture ad lib. — once you encounter a new boxed gesture, start alternating between that and all the previous gestures.
Play sparse and listen more — vary if improvisation is natural. The section is about building so play more lightly in the beginning and more erratic nearer to the end.
Same boxes will be shared with vibraphone, harp and marimba, try to stay out of each others' way.
Arp.
arco
sul pont.
ad lib. glisses, unsynchronized
Vln. I
sul pont.
arco
ad lib. glisses, unsynchronized
Vln. II
arco
Vla.
div.
arco
Vc.
arco
Cb.

165 166 167 168 169 170 171 172

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Fl. 1
A. Fl.
Ob. 1
Ob. 2
Cl. 1
B. Cl.
Bsn. 1
Cbsn.
Hn. 1
Hn. 2
Hn. 3
Hn. 4
Tpt.1
Tpt. 2
Tpt. 3
Tbn. 1
Tbn. 2
B. Tbn.
Tba.
Timp.
Mar.
Vib.
Kit
E. Gtr.
Bass
Hp.
Pno. / Keys
Arp.
Vln. I
Vln. II
Vla.
Vc.
Cb.

C(add9)
C(add4)

ad lib. starting note, length and speed may vary

ad lib. starting note, length and speed may vary

ad lib. starting note, length and speed may vary

ad lib. starting note, length and speed may vary

div.

173 174 175 176 177 178 179 180

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Fl. 1
A. Fl.
Ob. 1
Ob. 2
Cl. 1
B. Cl.
Bsn. 1
Cbsn.
Hn. 1
Hn. 2
Hn. 3
Hn. 4
Tpt.1
Tpt. 2
Tpt. 3
Tbn. 1
Tbn. 2
B. Tbn.
Tba.
Timp.
Mar.
Vib.
Kit
E. Gtr.
Hp.
Pno. / Keys
Arp.
Vln. I
Vln. II
Vla.
Vc.
Cb.

F
D(SUS4)
Dm

div.

181 182 183 184 185 186 187 188

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Fl. 1
A. Fl.
Ob. 1
Ob. 2
Cl. 1
B. Cl.
Bsn. 1
Cbsn.
Hn. 1
Hn. 2
Hn. 3
Hn. 4
Tpt.1
Tpt. 2
Tpt. 3
Tbn. 1
Tbn. 2
B. Tbn.
Tba.
Timp.
Mar.
Vib.
G.C.
Kit
E. Gtr.
Bass
Hp.
Pno. / Keys
Arp.
Vln. I
Vln. II
Vla.
Vc.
Cb.

*f* *pp* *f* *pp*

(dampen)

*ppp* *f*

*ppp* *sfz*

*rubato*

G

Am

*mf* *pp* *mf* *pp* *mf*

189 190 191 192 193 194 195 196

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Fl. 1
A. Fl.
Ob. 1
Ob. 2
Cl. 1
B. Cl.
Bsn. 1
Cbsn.
Hn. 1
Hn. 2
Hn. 3
Hn. 4
Tpt.1
Tpt. 2
Tpt. 3
Tbn. 1
Tbn. 2
B. Tbn.
Tba.
Timp.
Mar.
Vib.
Kit
E. Gtr.
Bass
Hp.
Pno. / Keys
Arp.
Vln. I
Vln. II
Vla.
Vc.
Cb.

C | Cmaj7 | F | Dm

unis. | div. | unis. | div.

197 | 198 | 199 | 200 | 201 | 202 | 203 | 204

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Fl. 1
A. Fl.
Ob. 1
Ob. 2
Cl. 1
B. Cl.
Bsn. 1
Cbsn.
Hn. 1
Hn. 2
Hn. 3
Hn. 4
Tpt.1
Tpt. 2
Tpt. 3
Tbn. 1
Tbn. 2
B. Tbn.
Tba.
Timp.
Mar.
Vib.
G.C.
Kit
E. Gtr.
Bass
Hp.
Pno. / Keys
Arp.
Vln. I
Vln. II
Vla.
Vc.
Cb.

(dampen)

G7 G6 Am

Cluster in range, 1/4 & 1/2 step trills, ad lib. — fast ad lib. glissandi downwards

Effect of *"birds escaping the world"*, getting slightly more erratic each time the gesture appears

205 206 207 208 209 210 211 212

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Fl. 1
A. Fl.
Ob. 1
Ob. 2
Cl. 1
B. Cl.
Bsn. 1
Cbsn.
Hn. 1
Hn. 2
Hn. 3
Hn. 4
Tpt.1
Tpt. 2
Tpt. 3
Tbn. 1
Tbn. 2
B. Tbn.
Tba.
Timp.
Mar.
Vib.
G.C.
Kit
E. Gtr.
Bass
Hp.
Pno. / Keys
Arp.
Vln. I
Vln. II
Vla.
Vc.
Cb.

loudest multiphonic
gliss.
(dampen)
(bass riff in)
(OPT: sneak slowly into beat)
F
F/A
Am
G
(OPT: sneak slowly into riff )
w/ bass (OPT: continue playing boxed gestures w/ RH if possible)
(OPT #2: sneak slowly into riff)

213 214 215 216 217 218 219 220

PERUSAL SCORE
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Fl. 1
A. Fl.
Ob. 1
Ob. 2
Cl. 1
B. Cl.
Bsn. 1
Cbsn.
Hn. 1
Hn. 2
Hn. 3
Hn. 4
Tpt.1
Tpt. 2
Tpt. 3
Tbn. 1
Tbn. 2
B. Tbn.
Tba.
Timp.
Mar.
Vib.
G.C.
Kit
E. Gtr.
Bass
Hp.
Pno. / Keys
Arp.
Vln. I
Vln. II
Vla.
Vc.
Cb.

loudest multiphonic
gliss.
(dampen)
F
G
Am

221 222 223 224 225 226 227 228

PERUSAL SCORE - NOT FOR PERFORMANCE

Fl. 1
A. Fl.
Ob. 1
Ob. 2
Cl. 1
B. Cl.
Bsn. 1
Cbsn.
Hn. 1
Hn. 2
Hn. 3
Hn. 4
Tpt.1
Tpt. 2
Tpt. 3
Tbn. 1
Tbn. 2
B. Tbn.
Tba.
Timp.
Mar.
Vib.
G.C.
Kit
E. Gtr.
Bass
Hp.
Pno. / Keys
Arp.
Vln. I
Vln. II
Vla.
Vc.
Cb.

gliss.

"Morse Code FX," move between given pitches ad lib., and vary rhythm

Dm/F

G

229 230 231 232 233 234 235

PERUSAL SCORE
NOT FOR PERFORMANCE

"Morse Code FX," move between given pitches ad lib., and vary rhythm

Fl. 1

"Morse Code FX," move between given pitches ad lib., and vary rhythm

A. Fl.

Ob. 1

Ob. 2

Cl. 1

B. Cl.

Bsn. 1

Cbsn.

Hn. 1

Hn. 2

Hn. 3

Hn. 4

Tpt.1

Tpt. 2

Tpt. 3

Tbn. 1

Tbn. 2

B. Tbn.

Tba.

Timp.

Mar.

Vib.

Kit

C/E

C

Em

F/A

E. Gtr.

Bass

Hp.

Pno. / Keys

Arp.

Vln. I

Vln. II

Vla.

Vc.

Cb.

unis.

div.

236 237 238 239 240 241 242 243

PERUSAL SCORE / NOT FOR PERFORMANCE

Fl. 1
A. Fl.
Ob. 1
Ob. 2
Cl. 1
B. Cl.
Bsn. 1
Cbsn.
Hn. 1
Hn. 2
Hn. 3
Hn. 4
Tpt.1
Tpt. 2
Tpt. 3
Tbn. 1
Tbn. 2
B. Tbn.
Tba.
Timp.
Mar.
Vib.
Cym.
G.C.
Kit
E. Gtr.
Bass
Hp.
Pno. / Keys
Arp.
Vln. I
Vln. II
Vla.
Vc.
Cb.

stay on this note
move gradually towards the target note
STOP playing boxed gestures here
G/B
C
C(SUS2)
C/E
E5
F
div.

244 245 246 247 248 249 250 251 252

PERUSAL SCORE · NOT FOR PERFORMANCE

Fl. 1
air sound, ab lib. dynamics.
A. Fl.
air sound, ab lib. dynamics.
Ob. 1
air sound, ab lib. dynamics.
Ob. 2
air sound, ab lib. dynamics.
Cl. 1
air sound, ab lib. dynamics.
BASS CLARINET
B. Cl.
non vib.
Bsn. 1
CONTRABASSOON
non vib.
Cbsn.
Hn. 1
Hn. 2
Hn. 3
Hn. 4
air sound, ab lib. dynamics.
Tpt.1
air sound, ab lib. dynamics.
Tpt. 2
air sound, ab lib. dynamics.
Tpt. 3
Tbn. 1
Tbn. 2
B. Tbn.
Tba.
(dampen)
Lowest de-tuned timpani
(Slow "narrow" Pedal gliss., ad lib. becoming wider)
Timp.
gliss.
Tam-t.
(dampen)
Cym.
(dampen)
G.C.
(lowest string clusters with palm)
Hp.
lowest gliss. ad lib.
Pno. / Keys
Vln. I
molto sul pont.
repeat ad lib. — start and end freely, unsynchronized
Vln. II
molto sul pont.
repeat ad lib. — start and end freely, unsynchronized
Vla.
molto sul pont.
div. a6
repeat ad lib. — start and end freely, unsynchronized
Vc.
molto sul pont.
div. a6
repeat ad lib. — start and end freely, unsynchronized
(2)
Cb.
div., molto sul pont.
non div.
(1)
(1)
molto sul pont.

253 254 255 256 257 258

PERFORMANCE SCORE NOT FOR PERFORMANCE

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Fl. 1
A. Fl.
Ob. 1
Ob. 2
Cl. 1
B. Cl.
Bsn. 1
Cbsn.
Hn. 1
Hn. 2
Hn. 3
Hn. 4
Tpt.1
Tpt. 2
Tpt. 3
Tbn. 1
Tbn. 2
B. Tbn.
Tba.
Timp.
Tam-t.
Cym.
Hp.
Pno. / Keys
Vln. I
Vln. II
Vla.
Vc.
Cb.

(Create vertigo,ad lib., getting gradually faster)
freely improvise on this general contour
sim.
"rip"
molto sul pont.
div. a6
slow ¼-tone gliss.
ord.
unis. ord.
Large Synth

259 260 261 262 263 264 265

PERUSAL SCORE NOT FOR PERFORMANCE

Fl. 1
To Fl.
Fl. 2
Ob. 1
Ob. 2
Cl. 1
B. Cl.
Bsn. 1
Cbsn.
Hn. 1
Hn. 2
Hn. 3
Hn. 4
Tpt.1
Tpt. 2
Tpt. 3
Tbn. 1
Tbn. 2
B. Tbn.
Tba.
Timp.
Tam-t.
Glock.
Cym.
Kit
E. Gtr.
Bass
Hp.
Pno. / Keys
Arp.
Vln. I
Vln. II
Vla.
Vc.
Cb.

Dm(add2)/F | Dm/F | C(add2) | C | Em

unis.

266 267 268 269 270 271

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Fl. 1
Fl. 2
Ob. 1
Ob. 2
Cl. 1
B. Cl.
Bsn. 1
Cbsn.
Hn. 1
Hn. 2
Hn. 3
Hn. 4
Tpt.1
Tpt. 2
Tpt. 3
Tbn. 1
Tbn. 2
B. Tbn.
Tba.
Timp.
Glock.
Cym.
Kit
E. Gtr.
Bass
Hp.
Pno. / Keys
Arp.
Vln. I
Vln. II
Vla.
Vc.
Cb.

*f* *poco* *sfzp* Piatti *ff* div. unis.

Dm(add2)/F | Dm/F | C(add2) | C | Em | Fmaj7 | F

272 273 274 275 276 277 278 279

PERUSAL SCORE · NOT FOR PERFORMANCE

Fl. 1
Fl. 2
Ob. 1
Ob. 2
Cl. 1
Cl. 2
Bsn. 1
Cbsn.
Hn. 1
Hn. 2
Hn. 3
Hn. 4
Tpt.1
Tpt. 2
Tpt. 3
Tbn. 1
Tbn. 2
B. Tbn.
Tba.
Timp.
Glock.
Cym.
Kit
E. Gtr.
Bass
Hp.
Pno. / Keys
Arp.
Vln. I
Vln. II
Vla.
Vc.
Cb.

*f*
To Cl.
*f "nobly"*
*poco*
Piatti
*ff*
Sus. Cym.
*p*
Dm(add2)/F
Dm/F
C(add2)
C
Em
div.
unis.

280 281 282 283 284 285

PERUSAL SCORE · NOT FOR PERFORMANCE

Fl. 1
Fl. 2
Ob. 1
Ob. 2
Cl. 1
Cl. 2
Bsn. 1
Cbsn.
Hn. 1
Hn. 2
Hn. 3
Hn. 4
Tpt.1
Tpt. 2
Tpt. 3
Tbn. 1
Tbn. 2
B. Tbn.
Tba.
Timp.
Cym.
Kit
E. Gtr.
Bass
Hp.
Pno. / Keys
Arp.
Vln. I
Vln. II
Vla.
Vc.
Cb.

Cl.

1/4 step lip bends, ad lib.

Continue with chaos until fading out at appropriate moment

Dm(add2)/F | Dm/F | C(add2) | C | Em | Fmaj7 | F

(½ trem., ½ half-step trill)

Cluster in range, 1/4 & 1/2 step trills, ad lib. — fast ad lib. glissandi downwards, *"screaming birds"*

Start ord. & end sul pont., non vib.

Half-step trill

½ half-step trill

gliss.

286 | 287 | 288 | 289 | 290 | 291 | 292 | 293

PERUSAL SCORE - NOT FOR PERFORMANCE

## Clix out — Free time until the end

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

To Bsn.

Hn. 1
Hn. 2
Hn. 3
Hn. 4
Tpt.1
Tpt. 2
Tpt. 3
Tbn. 1
Tbn. 2
B. Tbn.
Tba.
Timp.
Kit
E. Gtr.
Bass
Pno. / Keys
Arp.
Vln. I
Vln. II
Vla.
Vc.
Cb.

*f*
*ff*
*ff poss.*
*gliss.*
(tr)
(Lowest pitch)
(Highest possible)

C | Em | N.C.

Continue with chaos until fading out at appropriate moment

Cluster in range, 1/4 & 1/2 step trills, ad lib. — fast ad lib. glissandi downwards, *"screaming birds"*

294 | 295 | 296 | 297 | 298 | 299 | 300 | 301

PERUSAL SCORE · NOT FOR PERFORMANCE

Fl. 1
Fl. 2
Ob. 1
Ob. 2
Cl. 1
Cl. 2
Bsn. 1
Bsn. 2
Hn. 1
Hn. 2
Hn. 3
Hn. 4
Tpt.1
Tpt. 2
Tpt. 3
Tbn. 1
Tbn. 2
B. Tbn.
Tba.
Timp.
Kit
E. Gtr.
Bass
Pno. / Keys
Arp.
Vln. I
Vln. II
Vla.
Vc.
Cb.

Loudest possible multiphonics
mp Loudest possible multiphonics
mp Loudest possible multiphonics
mp Loudest possible multiphonics
mp Loudest possible multiphonics
Bassoon
mp Loudest possible multiphonics
mp

Lowest possible note (breathe as needed)
pp
f Lowest possible note (breathe as needed)
gliss.
(b)
Cluster in range, 1/4 & 1/2 step trills, ad lib.
— fast ad lib. glissandi downwards, *"screaming birds"*
(Highest possible)
ff poss.
Move from molto sul pont. to molto sul tasto, ad lib.
Cluster, move from molto sul pont. to molto sul tasto, ad lib.

302 303 304 305 306 307 308 309 310 311 312

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Fl. 1
Fl. 2
Ob. 1
Ob. 2
Cl. 1
Cl. 2
Bsn. 1
Bsn. 2
Hn. 1
Hn. 2
Hn. 3
Hn. 4
Tpt.1
Tpt. 2
Tpt. 3
Tbn. 1
Tbn. 2
B. Tbn.
Tba.
Timp.
Kit
E. Gtr.
Bass
Pno. / Keys
Arp.
Vln. I
Vln. II
Vla.
Vc.
Cb.

(Breathe as necessary)
Move between flutter and ord., ad lib.
ord.
gliss.
molto vib. ad lib. — increase the span of the vibrato/slides ad lib. and unsynchronized up to the range of a 5th
Cluster in range, 1/4 & 1/2 step trills, ad lib. — fast ad lib. glissandi downwards, *"screaming birds"*

313 314 315 316 317 318 319 320 321 322 323 324

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Fl. 1
Fl. 2
Ob. 1
Ob. 2
Cl. 1
Cl. 2
Bsn. 1
Bsn. 2
Hn. 1
Hn. 2
Hn. 3
Hn. 4
Tpt.1
Tpt. 2
Tpt. 3
Tbn. 1
Tbn. 2
B. Tbn.
Tba.
Timp.
Kit
E. Gtr.
Bass
Pno. / Keys
Arp.
Vln. I
Vln. II
Vla.
Vc.
Cb.

pp

Fast, and in any order

f

(Breathe as necessary)

"Morse Code FX," move between given pitches ad lib., and vary rhythm

p ff

Gliss. sul A (non harmonic) as fast as possible, ad lib.

Harmonic gliss. sul A as fast as possible, ad lib.

Gliss. sul D (non harmonic) as fast as possible, ad lib.

Harmonic gliss. sul D as fast as possible, ad lib.

Gliss. sul G (non harmonic) as fast as possible, ad lib.

Harmonic gliss. sul G as fast as possible, ad lib.

Gliss. sul G (non harmonic) as fast as possible, ad lib.

Harmonic gliss. sul G as fast as possible, ad lib.

Gliss. sul E (non harmonic) as fast as possible, ad lib.

Harmonic gliss. sul E as fast as possible, ad lib.

325 326 327 328 329 330 331

PERUSAL SCORE - NOT FOR PERFORMANCE

**Vocal FX & cadenza — attacca to pt. 6**

Fl. 1
Fl. 2
Ob. 1
Ob. 2
Cl. 1
Cl. 2
Bsn. 1
Bsn. 2
Hn. 1
Hn. 2
Hn. 3
Hn. 4
Tpt.1
Tpt. 2
Tpt. 3
Tbn. 1
Tbn. 2
B. Tbn.
Tba.
Timp.
Kit
E. Gtr.
Bass
Pno. / Keys
Arp.
Vln. I
Vln. II
Vla.
Vc.
Cb.

Cluster in range, 1/4 & 1/2 step trills, ad lib. — fast ad lib. glissandi downwards, *"screaming birds"*

**Vocal FX & cadenza — attacca to pt. 6**

332 333 334 335 336 337 338 339 340 341 342 343 344 345

PERFORMANCE · NOT FOR

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# “6 — Koraali”

**CONTAINS ELECTRONICS THROUGHOUT THE PIECE IN THE FORM OF ACCELERATING ELECTRIC BASS DRUM. CONDUCT WITHOUT REGARDS TO ITS TEMPO. EL. BD STARTS BEFORE THE ORCHESTRA: “♩ ♩ ♩ ♩ | ♩ ♩ ♩ ♩ |♩ ♩ ♩ ♩ |♩ ♩ ♩ ♩ ” AT ♩= 117. *DO NOT REACT IN ANY WAY TO THE ACCELERATION WHILE CONDUCTING.***

Lauri Porra

## Tranquillo — poco a poco più maestoso ♩ = 55

Flute 1
Flute 2
Oboe 1
Cor Anglais
Clarinet in B♭ 1
Clarinet in B♭ 2
Bassoon 1
Bassoon 2
Horn in F 1
Horn in F 2
Horn in F 3
Horn in F 4
Trumpet in B♭ 1
Trumpet in B♭ 2
Trumpet in B♭ 3
Trombone 1
Trombone 2
Bass Trombone
Tuba

Reduction / Cues & Hit Points

C G(SUS4) G Em Dm B° G7 Am E(SUS4) Em

*pp*

## Tranquillo — poco a poco più maestoso ♩ = 55

Violin I
Violin II
Viola
Violoncello
Contrabass

**2 soli**
1° sul pont. senza vibrato

*pp*

2° sul pont. senza vibrato

*n.*

**2 soli**
1° sul pont. senza vibrato

*pp*

2° sul pont. senza vibrato

*pp*

1 2 3 4 5 6 7 8 9

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"6 — Koraali"
Score in C

Em C G(sus4) G Am(add2) Am Dm G(sus4) G C

CUE

Vln. I

Vln. II

Vla.

tutti div.

(gli altri:)

Vc.

tutti div.

(gli altri:)

Cb.

(gli altri:)

10 11 12 13 14 15 16 17 18

A

Em Am /G F G Em/G A(sus2) A5 G6 G7 G7/E Em Am(add2) Am/G F G7(sus4) G C5

CUE

div. a 3

ppp

III

cresc. poco a poco

Vln. I

Vln. II

sul tasto

Vla.

div.

p

Vc.

div.

div. a 3

div. a 2

Cb.

19 20 21 22 23 24 25 26 27 28 29 30

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**B**

Fl. 1: Constant diatonic trills; vary speed ad lib. and breathe as necessary — *pp* *mp* *pp* *sim. ad lib.*

Fl. 2: Constant diatonic trills; vary speed ad lib. and breathe as necessary — *pp* *mp* *pp* *sim. ad lib.*

Ob. 1

C. A.

Cl. 1: Constant diatonic trills; vary speed ad lib. and breathe as necessary — *pp* *mp* *pp* *sim. ad lib.* — **To B. Cl.**

Cl. 2: Constant diatonic trills; vary speed ad lib. and breathe as necessary — *pp* *mp* *pp* *sim. ad lib.*

Bsn. 1

Bsn. 2

Hn. 1 — *mp*

Hn. 2 — *mp*

Hn. 3 — *mp*

Hn. 4 — *mp*

Tpt.1

Tpt. 2

Tpt. 3

Tbn. 1

Tbn. 2

B. Tbn.

Tba.

CUE: C | G(SUS4) G | D(SUS4) Dm | F | C | Cmaj7/E | F /E | Dm | G(SUS4) G

div. a 2 — *mp cresc. poco a poco*

Vln. I — *mp cresc. poco a poco*

div. a 2 — *mp cresc. poco a poco*

Vln. II — *mp cresc. poco a poco*

Vla. — *mp cresc. poco a poco*

div. a 2 — *mp cresc. poco a poco*

Vc. — *mp cresc. poco a poco*

Cb.

31 32 33 34 35 36 37 38 39 40 41

REPERTOIRE - NOT FOR PERFORMANCE
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**C Più stretto... ...e poi a tempo**

Fl. 1
Fl. 2
Ob. 1
C. A.
Cl. 1
B. Cl.
Bsn. 1
Bsn. 2

Bass Clarinet

Hn. 1
Hn. 2
Hn. 3
Hn. 4
Tpt.1
Tpt. 2
Tpt. 3
Tbn. 1
Tbn. 2
B. Tbn.
Tba.

CUE

G7/E Em Am(add2) Am/G F G7 Am(add2) G

**Più stretto... ...e poi a tempo**

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

42 43 44 45 46 47 48

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**D Più mosso**

Fl. 1
Fl. 2
Ob. 1
C. A.
Cl. 1
B. Cl.
Bsn. 1
Bsn. 2
Hn. 1
Hn. 2
Hn. 3
Hn. 4
Tpt.1
Tpt. 2
Tpt. 3
Tbn. 1
Tbn. 2
B. Tbn.
Tba.
CUE

C G(SUS4) G D(SUS4) Dm F/A Am /B C G(SUS4) G

**Più mosso**

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



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E

F

rit. . . . . a tempo

Fl. 1 — poco più f
Fl. 2 — poco più f
Ob. 1 — poco più f
C. A. — poco più f
Cl. 1 — poco più f
B. Cl. — poco più f
Bsn. 1 — poco più f
Bsn. 2 — poco più f

Hn. 1 — poco più f
Hn. 2 — poco più f
Hn. 3 — poco più f
Hn. 4 — poco più f
Tpt.1 — mf
Tpt. 2 — mf
Tpt. 3 — mf
Tbn. 1 — poco più f
Tbn. 2 — poco più f
B. Tbn. — poco più f
Tba. — poco più f

CUE: Em Am /G Dm/F F Em/G G Am C/G C(add9)/G Em Am /G Dm/F G(SUS4) G/F C/E /D C G(SUS4) G

rit. . . . . a tempo

Vln. I — poco più f — f appassionato
Vln. II — poco più f — f appassionato
Vla. — poco più f — f appassionato
Vc. — poco più f — f
Cb. — poco più f — f

56 57 58 59 60 61 62 63 64 65 66 67 68

PERUSAL SCORE / NOT FOR PERFORMANCE

**Meno mosso** **rit.**

Fl. 1
Fl. 2
Ob. 1
C. A.
Cl. 1
B. Cl.
Bsn. 1
Bsn. 2

Hn. 1
Hn. 2
Hn. 3
Hn. 4
Tpt.1
Tpt. 2
Tpt. 3
Tbn. 1
Tbn. 2
B. Tbn.
Tba.

CUE: Am(add2) Am E(sus4) Em F G G7 F/A Am Am/G Dm7/F F Am/G C/G G(sus4) G C5/G C5

**Meno mosso** **rit.**

Vln. I
Vln. II
Vla.
Vc. — div. a 3 — div.
Cb.

69 70 71 72 73 74 75 76 77 78 79 80

PERUSAL SCORE NOT FOR PERFORMANCE

# “7 — Epilogi”

Lauri Porra

Flute 1 — TACET
Flute 2 — TACET
Oboe 1 — TACET
Oboe 2 — TACET
Clarinet in B♭ 1 — TACET
Clarinet in B♭ 2 — TACET
Bassoon 1 — TACET
Bassoon 2 — TACET
Horn in F 1 — TACET
Horn in F 2 — TACET
Horn in F 3 — TACET
Horn in F 4 — TACET
Trumpet in B♭ 1 — TACET
Trumpet in B♭ 2 — TACET
Trumpet in B♭ 3 — TACET
Trombone 1 — TACET
Trombone 2 — TACET
Bass Trombone — TACET
Tuba — TACET
Timpani — TACET
Percussion — TACET
Drum Kit — TACET
Electric Guitar — TACET
Bass Guitar — TACET
Harp — TACET
TACET
Piano — TACET
TACET

Minne matkaavat ajatuksemme ja tekomme, minne matkaa Homo sapiens materian maailmankaikkeudessa? Emme löydä paratiisia menneisyydestämme, mutta voimme kulkea tulevaisuuteen sitä kohti.
Maapallo on elämän kehto, sanoi avaruusajan suuri unelmoija Konstantin Tsiolkovski, mutta eihän kukaan jää kehtoon koko elämänsä ajaksi. Kehtomme Maan lisäksi olemme saaneet lahjaksi myös avaruuden ja koko maailmankaikkeuden, ne odottavat kärsivällisesti että kasvamme aikuisiksi.

Kenties jälkeläisemme ovat piitä ja mikropiirejä, kenties posthumaaneja geenimuokattuja olentoja; lapset ovat aina jotain uutta ja outoa. Tai kenties me perinteitä kunnioittavat luomuihmiset levittäydymme aikanaan kosmokseen, tuomme elämän, tietoisuuden ja rakkauden yhä uusille planeetoille yhä uusien aurinkojen lämpimään loisteeseen. Elämämme jatkuu lapsissamme ja teoissamme, kosmoksen elämä jatkuu meissä. Mihin yltääkään evoluution viides taso? Nyt muokkaamme maapalloa; ehkä kaukaisessa tulevaisuudessa muokkaamme maailmankaikkeutta.

Oma elämäni on vain lyhyt, helähtävä sointu ihmisen ja maailmankaikkeuden loputtomassa yhteisessä musiikissa, täynnä yhä uusia mahdollisuuksia ja uutta kauneutta. Olen kosmoksen lapsi, kosmoksen keskipiste, kenties kosmoksen olemassaolon syy; en tiedä, mutta kuulen korvissani keskiaikaisen runoilijan sanat: En tiedä mistä tulen, en tiedä minne menen; minua ihmetyttää, että olen niin iloinen.

Esko Valtaoja
Violin I — TACET
Violin II — TACET
Viola — TACET
Violoncello — TACET
Contrabass — TACET

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# “8 — Tulevaisuus”

Lauri Porra

♩ = 139

Flute 1
Flute 2
Oboe 1
Oboe 2
Clarinet in B♭ 1
Clarinet in B♭ 2
Bassoon 1
Bassoon 2

Horn in F 1
Horn in F 2
Horn in F 3
Horn in F 4
Trumpet in B♭ 1
Trumpet in B♭ 2
Trumpet in B♭ 3
Trombone 1
Trombone 2
Bass Trombone
Tuba

Timpani — (dampen) — *sim.* — *f*

Gran Cassa — rutes *(Ruthe)* to the shell of the drum — *f*

Drum Kit — rutes *(Ruthe)* to the shell of the drum — *f*

Electric Guitar — C — Muted strum with accents — *f*

Bass Guitar — V — *gliss.*

Harp

Piano — *f* — stacc. sempre

♩ = 139

Violin I — pizz. — *f agitato*

Violin II — al tallone — *f agitato* — stacc. sempre

Viola — al tallone — *f agitato* — stacc. sempre

Violoncello — al tallone — *f agitato* — stacc. sempre — (sempre non div.)

Contrabass — slap the fingerboard (open strings / no pitch) — *f* — non div. — *sfz*

1 2 3 4 5 6

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Fl. 1
Flute
Fl. 2
Ob. 1
Ob. 2
Cl. 1
Cl. 2
Bsn. 1
Bsn. 2
Hn. 1
Hn. 2
Hn. 3
Hn. 4
Tpt.1
Tpt. 2
Tpt. 3
Tbn. 1
Tbn. 2
B. Tbn.
Tba.
Timp.
G.C.
(rubber mallets)
Mar.
Kit
E. Gtr.
Bass
gliss.
Hp.
Pno.
arco, stacc. al tallone
div.
pizz.
(arco)
Vln. I
Vln. II
Vla.
Vc.
Cb.

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Fl. 1
Fl. 2
Ob. 1
Ob. 2
Cl. 1
Cl. 2
Bsn. 1
Bsn. 2
Hn. 1
Hn. 2
Hn. 3
Hn. 4
Tpt.1
Tpt. 2
Tpt. 3
Tbn. 1
Tbn. 2
B. Tbn.
Tba.
Timp.
G.C.
Mar.
Kit
lessen muting *poco a poco* until completely open at **bar 22**
E. Gtr.
Bass
gliss.
Hp.
*ff*
gliss.
gliss.
Pno.
Vln. I
Vln. II
Vla.
Vc.
Cb.
*sfz*
*sfz*

**11** **12** **13** **14**

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A

Fl. 1 — stacc. sempre — mf
Fl. 2 — stacc. sempre — mf — To Picc.
Ob. 1 — stacc. sempre — mf
Ob. 2 — stacc. sempre — mf
Cl. 1 — stacc. sempre — mf
Cl. 2 — stacc. sempre — mf
Bsn. 1
Bsn. 2
Hn. 1 — f
Hn. 2 — f
Hn. 3 — f
Hn. 4 — f
Tpt.1 — f
Tpt. 2 — f
Tpt. 3 — f
Tbn. 1 — f
Tbn. 2 — f
B. Tbn. — f
Tba. — f
Timp. — f
G.C. — ord. — f
S. D. — f
Mar.
Kit
E. Gtr.
Bass
Hp.
Pno. — sempre ben marc.
Vln. I — unis. arco
Vln. II — unis. arco
Vla.
Vc. — sempre ben marc.
Cb. — sfz

15 16 17 18 19 20 21 22

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**B**

Fl. 1: random high noises in ad lib. erratic, rapid rhythm — *"robotic birds"* — *mf*
Picc.: Piccolo — *mf*
Ob. 1: random high noises in ad lib. erratic, rapid rhythm — *"robotic birds"* — *mf*
Ob. 2: random high noises in ad lib. erratic, rapid rhythm — *"robotic birds"* — *mf*
Cl. 1: random high noises in ad lib. erratic, rapid rhythm — *"robotic birds"* — *mf*
Cl. 2: random high noises in ad lib. erratic, rapid rhythm — *"robotic birds"* — *mf*
Bsn. 1
Bsn. 2
Hn. 1: *p*
Hn. 2: *p*
Hn. 3: *p*
Hn. 4: *p*
Tpt.1: *p*
Tpt. 2: *p*
Tpt. 3: *p*
Tbn. 1: *p*
Tbn. 2: *p*
B. Tbn.
Tba.
Timp.: *ff*
G.C.: *ff*
Kit
E. Gtr.
Bass
Hp.
Pno.
Vox: **SOLO (choir in: m. 100, rehearsal mark G)**
Nol-la yk-si yk-si yk-si | nol-la nol-la yk-si nol-la | nol-la yk-si yk-si nol-la | nol-la nol-la nol-la yk-si | nol-la yk-si yk-si nol-la | yk-si nol-la yk-si yk-si | nol-la yk-si yk-si nol-la | yk-si nol-la yk-si yk-si
Vln. I: off the string, gradually move between *sul tasto* and *sul pont.*, unsynchronized — *mf*
Vln. II: off the string, gradually move between *sul tasto* and *sul pont.*, unsynchronized — *mf*
Vla.: unis. — *mf marcato*
Vc.: unis. — *mf marcato*
Cb.: *mf marcato* tutti arco — *f*

23 24 25 26 27 28 29 30

SCORE - NOT FOR PERFORMANCE
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C

Fl. 1
Picc.
Ob. 1
Ob. 2
Cl. 1
Cl. 2
Bsn. 1
Bsn. 2
Hn. 1
Hn. 2
Hn. 3
Hn. 4
Tpt.1
Tpt. 2
Tpt. 3
Tbn. 1
Tbn. 2
B. Tbn.
Tba.
Timp.
Kit
E. Gtr.
Bass
Hp.
Pno.
Vox
Vln. I
Vln. II
Vla.
Vc.
Cb.

*mf*

nol - la yk - si yk - si nol - la nol - la nol - la nol - la yk - si Nol - la yk - si yk - si yk - si nol - la yk - si nol - la yk - si Nol - la yk - si yk - si yk - si nol - la nol - la yk - si yk - si

div.

PERUSAL SCORE — NOT FOR PERFORMANCE

31 32 33 34 35 36

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Fl. 1
Picc.
Ob. 1
Ob. 2
Cl. 1
Cl. 2
Bsn. 1
Bsn. 2
Hn. 1
Hn. 2
Hn. 3
Hn. 4
Tpt.1
Tpt. 2
Tpt. 3
Tbn. 1
Tbn. 2
B. Tbn.
Tba.
Timp.
Kit
B.D. (prog)
S. Bass
E. Gtr.
Bass
Hp.
Pno.
Vln. I
Vln. II
Vla.
Vc.
Cb.

*mf*

Play ad lib. subtly along with SFX track, no bass drum

C

*OPT: Synth bass line*

*double stops, following harmony; "Edgeish"*

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Fl. 1
Picc.
Ob. 1
Ob. 2
Cl. 1
Cl. 2
Bsn. 1
Bsn. 2
Hn. 1
Hn. 2
Hn. 3
Hn. 4
Tpt.1
Tpt. 2
Tpt. 3
Tbn. 1
Tbn. 2
B. Tbn.
Tba.
Timp.
Kit
B.D. *(prog)*
S. Bass
E. Gtr.
Bass
Hp.
Pno.
Vox
Vln. I
Vln. II
Vla.
Vc.
Cb.

*mf*

C | C/E | C/F | $Dm^{9(SUS4)}$ | $G^{(SUS4)}$

Nol - la yk - si yk-si yk - si | nol - la nol-la yk-si nol-la | nol-la yk - si yk - si nol-la | nol-la nol-la nol-la yk - si | nol-la yk-si yk-si nol-la | yk-si nol-la yk-si yk-si | nol-la yk-si yk-si nol-la | yk-si nol-la yk-si yk-si

45 | 46 | 47 | 48 | 49 | 50 | 51 | 52

PERUSAL SCORE - NOT FOR PERFORMANCE

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D

Fl. 1
Picc.
Ob. 1
Ob. 2
Cl. 1
Cl. 2
Bsn. 1
Bsn. 2
Hn. 1
Hn. 2
Hn. 3
Hn. 4
Tpt.1
Tpt. 2
Tpt. 3
Tbn. 1
Tbn. 2
B. Tbn.
Tba.
Timp.
Kit
B.D. (prog)
S. Bass
E. Gtr.
Bass
Hp.
Pno.
Vox
Vln. I
Vln. II
Vla.
Vc.
Cb.

C | C/E | C/F | Dm9(SUS4) | G(SUS4)

mf

nol-la yk-si yk-si nol-la nol-la nol-la nol-la yk-si Nol-la yk - si yk - si yk-si nol-la yk-si nol-la yk-si Nol-la yk-si yk-si yk-si nol-la nol-la yk-si yk-si nol-la nol-la nol-la yk-si nol-la yk-si nol-la

**Soli** - *"Bollywood style"*

f

div.

f marcato

ord.

f marcato

53 54 55 56 57 58 59 60

SCORE - NOT FOR PERFORMANCE
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Fl. 1
Picc.
Ob. 1
Ob. 2
Cl. 1
Cl. 2
Bsn. 1
Bsn. 2
Hn. 1
Hn. 2
Hn. 3
Hn. 4
Tpt.1
Tpt. 2
Tpt. 3
Tbn. 1
Tbn. 2
B. Tbn.
Tba.
Timp.
Kit
B.D. *(prog)*
S. Bass
E. Gtr.
Bass
Hp.
Pno.
Vln. I
Vln. II
Vla.
Vc.
Cb.

C | C/E | C/F | Dm9(SUS4) | G(SUS4)

PERUSAL SCORE / NOT FOR PERFORMANCE

61 62 63 64 65 66 67 68

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**E**

Fl. 1 — *f*

Picc. — *f*

Ob. 1 — *f*

Ob. 2 — *f*

Cl. 1 — *f*

Cl. 2 — *f*

Bsn. 1 — *sim.*

Bsn. 2 — *sim.*

Hn. 1

Hn. 2

Hn. 3

Hn. 4

Tpt.1 — *sim. freely*

Tpt. 2

Tpt. 3

Tbn. 1

Tbn. 2

B. Tbn.

Tba.

Timp. — *f*

G.C. — rutes *(Ruthe)* to the shell of the drum

Mar. — *f*

Kit — rutes *(Ruthe)* to the shell of the drum

S. Bass — 4 — 8

E. Gtr. — *mf*

Bass

Hp.

Pno.

Vox — Nol - la yk - si yk - si yk - si | nol - la nol - la | nol - la yk - si | yk - si nol - la nol - la nol - la | nol - la yk - si yk - si nol - la | nol - la

Vln. I — *long gliss. unsynchronized*

Vln. II — *long gliss. unsynchronized*

Vla. — *long gliss. unsynchronized*

Vc. — gli altri *gliss.* — 1° solo

Cb. — *sempre marc.*

69 | 70 | 71 | 72 | 73 | 74 | 75 | 76

PERUSAL SCORE · NOT FOR PERFORMANCE

rit.

Fl. 1
Picc.
Ob. 1
Ob. 2
Cl. 1
Cl. 2

rhythm becomes more erratic and dies out

Bsn. 1
Bsn. 2
Hn. 1
Hn. 2
Hn. 3
Hn. 4
Tpt.1
Tpt. 2

sim. freely

Tpt. 3
Tbn. 1
Tbn. 2
B. Tbn.
Tba.
Timp.
G.C.
Mar.
Kit
S. Bass
E. Gtr.

play ad lib. "*slowing down FX*"

Bass
Hp.
Pno.
Vox

nol - la nol - la nol - la nol - la nol - la

long glisses, ad lib. and unsynchronized

rit.

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

long glisses, ad lib. and unsynchronized

long glisses, ad lib. and unsynchronized

gliss.

77 78 79 80 81 82

PERUSAL SCORE · NOT FOR PERFORMANCE

Fl. 1
random high noises in ad lib. erratic, rapid rhythm, slowing down with *rit.* — *"robotic birds dying"*
Picc.
Ob. 1
random high noises in ad lib. erratic, rapid rhythm, slowing down with *rit.* — *"robotic birds dying"*
Ob. 2
To Cor Anglais
Cl. 1
random high noises in ad lib. erratic, rapid rhythm, slowing down with *rit.* — *"robotic birds dying"*
Cl. 2
Bsn. 1
rhythm becomes more erratic and dies out
Bsn. 2
Hn. 1
Hn. 2
Hn. 3
Hn. 4
Tpt.1
Tpt. 2
Tpt. 3
Tbn. 1
Tbn. 2
*sim. freely*
B. Tbn.
Tba.
*sim. freely*
Timp.
G.C.
Mar.
Kit
S. Bass
4
E. Gtr.
Bass
Hp.
Pno.
Vox
nol - la
nol - la
nol - la
♩ = 43,4
Vln. I
Vln. II
Vla.
Vc.
Cb.

PERUSAL SCORE - NOT FOR PERFORMANCE

83 84 85 86 87 88 89

♩ = 139 (← ♫♫♫ = 𝅗𝅥 →)

F

Fl. 1
Picc.
Ob. 1
C. A. 2
Cl. 1
Cl. 2
Bsn. 1
Bsn. 2

Hn. 1
Hn. 2
Hn. 3
Hn. 4

Tpt.1
Tpt. 2
Tpt. 3

Tbn. 1
Tbn. 2
B. Tbn.
Tba.

Timp.

Play 5 against 4 with electronics

Kit
B.D. *(prog)*
SYNTH KICK

S. Bass
E. Gtr.
C5
*p muted*
Bass

Hp.
Pno.

♩ = 139 (← ♫♫♫ = 𝅗𝅥 →)

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

90 91 92 93 94 95 96 97 98 99

PERUSAL SCORE - NOT FOR PERFORMANCE

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G

Fl. 1
Picc.
Ob. 1
C. A. 2
Cl. 1
*mf*
Cl. 2
*mf*
Bsn. 1
Cbsn. 2

Hn. 1
Hn. 2
Hn. 3
Hn. 4
Tpt.1
Tpt. 2
Tpt. 3
Tbn. 1
Tbn. 2
B. Tbn.
Tba.

Timp.

(Hard Mallets)

Mar.
*mf*
Kit
B.D.
*(prog)*

S. Bass
C
E. Gtr.
*cresc. poco a poco*
Bass

Strings + WW in

Hp.
Pno.
*mp*

**CHOIR IN — DOUBLING THE LEAD**

Vox
Nol-la yk - si yk - si yk - si nol-la nol-la yk - si nol-la nol-la yk - si yk - si nol-la nol-la yk - si yk - si nol-la nol-la nol-la yk - si nol-la yk - si yk - si nol-la yk - si nol-la yk - si yk - si nol-la yk - si yk - si yk - si nol-la yk - si nol-la yk - si yk - si

Vln. I
Vln. II
Vla.
*mf*
non div.
Vc.
*mf marc. e stacc.*
arco
Cb.
*mf marc. e stacc.*

100 101 102 103 104 105 106 107

PERUSAL SCORE — NOT FOR PERFORMANCE
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Fl. 1
Picc.
Ob. 1
*mf*
COR ANGLAIS
C. A. 2
*mf*
Cl. 1
Cl. 2
Bsn. 1
*mf*
Cbsn. 2

Hn. 1
Hn. 2
Hn. 3
Hn. 4
Tpt.1
Tpt. 2
Tpt. 3
Tbn. 1
Tbn. 2
B. Tbn.
Tba.

Timp.

Mar.
Kit
B.D.
*(prog)*

C
Start adding and changing the notes according to harmony
E. Gtr.
*mf*
Bass

Hp.
*mf*
Pno.

Vox
nol la yk-si yk-si nol - la | nol-la nol la nol la yk-si | Nol la yk-si yk - si yk-si | nol-la yk-si nol la yk - si | Nol la yk-si yk-si yk-si | nol-la nol la yk-si yk-si | nol la nol-la nol - la yk-si | nol-la yk-si nol la

Vln. I
*mf*
Vln. II
Vla.
Vc.
Cb.



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H

Fl. 1
Picc.
Ob. 1
C. A. 2
Cl. 1
Cl. 2
Bsn. 1
Cbsn. 2
Hn. 1
Hn. 2
Hn. 3
Hn. 4
Tpt.1
Tpt. 2
Tpt. 3
Tbn. 1
Tbn. 2
B. Tbn.
Tba.
Timp.
S. D.
Mar.
Kit
B.D. (prog)
S. Bass
E. Gtr.
Bass
Hp.
Pno.
Vox
Vln. I
Vln. II
Vla.
Vc.
Cb.

*f*
*mf*
*ppp cresc. poco a poco*
C
Am
C/G
Dm/F
G7/F
*cresc. poco a poco*
Nol-la yk-si yk-si yk-si | nol-la nol-la yk-si nol-la | nol-la yk-si yk - si nol-la | nol-la nol-la nol-la yk-si | nol-la yk-si yk-si nol-la | yk-si nol-la yk-si yk-si | nol-la yk-si yk - si nol-la | yk-si nol-la yk-si yk-si
**Soli**
*espress.*
div.

116 117 118 119 120 121 122 123

PERUSAL SCORE · NOT FOR PERFORMANCE
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Fl. 1
Picc.
To Picc.
Ob. 1
To Ob.
C. A. 2
Cl. 1
Cl. 2
Bsn. 1
Cbsn. 2
(Stopped)
Hn. 1
Hn. 2
Hn. 3
Hn. 4
Tpt.1
Tpt. 2
Tpt. 3
Tbn. 1
Tbn. 2
B. Tbn.
Tba.
Timp.
G.C.
S. D.
Mar.
Kit
B.D.
(prog)
S. Bass
E. Gtr.
Bass
Hp.
Pno.
Vox
Vln. I
Vln. II
Vla.
Vc.
Cb.

C Am C/G Dm/F G7/F

nol-la yk-si yk-si nol-la nol-la nol-la nol-la yk-si Nol-la yk-si yk - si yk-si nol-la yk-si nol-la yk-si Nol-la yk-si yk-si yk-si nol-la nol-la yk-si yk-si nol-la nol-la nol - la yk-si nol-la yk-si nol-la

124 125 126 127 128 129 130 131

PERUSAL SCORE - NOT FOR PERFORMANCE
Perusal score · lauriporra.com · Not for performance or reproduction

I

Fl. 1: Soli, marc. "bell tones" — *f*
Picc.: Soli, marc. "bell tones" — *f*
Ob. 1: Soli, marc. "bell tones" — *f*
Ob. 2: Soli, marc. "bell tones" — *f*
Cl. 1: Soli, marc. "bell tones" — *f*
Cl. 2: Soli, marc. "bell tones" — *f*
Bsn. 1: "*bring out*"
Cbsn. 2

Hn. 1: (Open) — "*bell tones*" — *msfz*
Hn. 2: (Open) — "*bell tones*" — *msfz*
Hn. 3: (Open) — "*bell tones*" — *msfz*
Hn. 4: (Open) — "*bell tones*" — *msfz*
Tpt.1: Soli, marc. "bell tones" — *f*
Tpt. 2: Soli, marc. "bell tones" — *f*
Tpt. 3: Soli, marc. "bell tones" — *f*
Tbn. 1: "*bell tones*" — *msfz*
Tbn. 2: "*bell tones*" — *msfz*
B. Tbn.: "*bell tones*" — *msfz*
Tba.

Timp.

G.C.
Mar.
Kit: Play: *"intensive post rock"*
B.D. *(prog)*

S. Bass: C | Am | C/G | Dm/F | G7/F
E. Gtr.: *f chords, following harmony, "Edgeish"*
Bass

Hp.

Pno.

Vox: Nol - la yk - si yk - si yk - si | nol - la nol - la | Nol - la yk - si yk - si nol - la | nol - la nol - la | Nol - la yk - si yk - si nol - la | nol - la nol - la | nol - la nol - la | nol - la nol - la

Vln. I
Vln. II: unis.
Vla.: div. — "*bring out*"
Vc.: *marcato*
Cb.

132 | 133 | 134 | 135 | 136 | 137 | 138 | 139

REPRISAL SCORE - NOT FOR PERFORMANCE
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Fl. 1
Picc.
Ob. 1
Ob. 2
Cl. 1
Cl. 2
Bsn. 1
Cbsn. 2
Hn. 1
Hn. 2
Hn. 3
Hn. 4
Tpt.1
Tpt. 2
Tpt. 3
Tbn. 1
Tbn. 2
B. Tbn.
Tba.
Timp.
G.C.
Mar.
Kit
B.D. (prog)
S. Bass
C
Am
C/G
Dm/F
G7/F
E. Gtr.
Bass
Hp.
gliss.
Pno.
marcato
Vox
Nol - la yk - si yk - si yk - si
nol - la nol - la
Nol - la yk - si yk - si nol - la
nol - la nol - la
Nol - la yk - si yk - si nol - la
nol - la nol - la
nol - la nol - la
Vln. I
Vln. II
Vla.
Vc.
Cb.

140 141 142 143 144 145 146 147

PERUSAL SCORE · NOT FOR PERFORMANCE
Perusal score · lauriporra.com · Not for performance or reproduction

J

Fl. 1
Picc.
Ob. 1
Ob. 2
Cl. 1
Cl. 2
Bsn. 1
Cbsn. 2
Hn. 1
Hn. 2
Hn. 3
Hn. 4
Tpt.1
Tpt. 2
Tpt. 3
Tbn. 1
Tbn. 2
B. Tbn.
Tba.
Timp.
G.C.
Mar.
Kit
B.D.
(prog)
S. Bass
E. Gtr.
Bass
Hp.
Pno.
Vln. I
Vln. II
Vla.
Vc.
Cb.

C
Am

gliss.

148
149
150
151

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Fl. 1
Picc.
Ob. 1
Ob. 2
Cl. 1
Cl. 2
Bsn. 1
Cbsn. 2
Hn. 1
Hn. 2
Hn. 3
Hn. 4
Tpt.1
Tpt. 2
Tpt. 3
Tbn. 1
Tbn. 2
B. Tbn.
Tba.
Timp.
Mar.
Kit
B.D. *(prog)*
S. Bass
E. Gtr.
Bass
Hp.
Pno.
Vox
Vln. I
Vln. II
Vla.
Vc.
Cb.

C/G
Dm/F
G7/F

gliss.

yk - si nol - la nol - la nol - la nol - la yk - si nol - la yk - si

PERUSAL SCORE / NOT FOR PERFORMANCE

152 153 154 155

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Fl. 1
Picc.
Ob. 1
Ob. 2
Cl. 1
Cl. 2
Bsn. 1
Cbsn. 2
Hn. 1
Hn. 2
Hn. 3
Hn. 4
Tpt.1
Tpt. 2
Tpt. 3
Tbn. 1
Tbn. 2
B. Tbn.
Tba.
Timp.
G.C.
S. D.
Cym.
Mar.
Kit
B.D. (prog)
S. Bass
E. Gtr.
Bass
Hp.
Pno.
Vox
Vln. I
Vln. II
Vla.
Vc.
Cb.

Piatti
*ff*
C
Am
gliss.
nol - la nol - la nol - la nol - la yk - si nol - la nol - la yk - si yk - si yk - si nol - la nol - la yk - si nol - la nol - la

156 157 158 159

PERUSAL SCORE / NOT FOR PERFORMANCE
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Fl. 1
Picc.
Ob. 1
Ob. 2
Cl. 1
Cl. 2
Bsn. 1
Cbsn. 2
Hn. 1
Hn. 2
Hn. 3
Hn. 4
Tpt.1
Tpt. 2
Tpt. 3
Tbn. 1
Tbn. 2
B. Tbn.
Tba.
Timp.
G.C.
S. D.
Cym.
Mar.
Kit
B.D.
*(prog)*
S. Bass
E. Gtr.
Bass
Hp.
Pno.
Vox
Vln. I
Vln. II
Vla.
Vc.
Cb.

C/G
Dm/F
G7/F

gliss.

yk - si yk - si nol - la nol - la nol - la nol - la nol - la yk - si yk - si nol - la yk - si nol - la yk - si yk - si nol - la nol - la

PERUSAL SCORE / NOT FOR PERFORMANCE



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K

Fl. 1
Picc.
Ob. 1
Ob. 2
Cl. 1
Cl. 2
Bsn. 1
Cbsn. 2
Hn. 1
Hn. 2
Hn. 3
Hn. 4
Tpt.1
Tpt. 2
Tpt. 3
Tbn. 1
Tbn. 2
B. Tbn.
Tba.
Timp.
Cym.
Mar.
Kit
B.D. (prog)
E. Gtr.
Bass
Hp.
Pno.
Vln. I
Vln. II
Vla.
Vc.
Cb.

*f*
*mp*
Stop beat — go to tremolo
gliss.
*marcato*
non div.
div.

PERUSAL SCORE · NOT FOR PERFORMANCE

164 165 166 167

Perusal score · lauriporra.com · Not for performance or reproduction

Fl. 1
Picc.
Ob. 1
Ob. 2
Cl. 1
Cl. 2
Bsn. 1
Cbsn. 2
Hn. 1
Hn. 2
Hn. 3
Hn. 4
Tpt.1
Tpt. 2
Tpt. 3
Tbn. 1
Tbn. 2
B. Tbn.
Tba.
Timp.
G.C.
Cym.
Mar.
Kit
E. Gtr.
Bass
Hp.
Pno.
Vln. I
Vln. II
Vla.
Vc.
Cb.

p sub. ff pp
Sus. Cym.
Intensive tremolo fill
C(SUS4)
C
gliss.
build up to a cluster: everyone starts on G, one player at a time changes to designated note
1° 2° 3° 4° 5° 6°

168 169 170 171 172 173

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rit. . . . . Meno mosso — Maestoso

Fl. 1
Picc.
Ob. 1
Ob. 2
Cl. 1
Cl. 2
Bsn. 1
Cbsn. 2
Hn. 1
Hn. 2
Hn. 3
Hn. 4
Tpt.1
Tpt. 2
Tpt. 3
Tbn. 1
Tbn. 2
B. Tbn.
Tba.
Timp.
G.C.
S. D.
Cym.
Kit
E. Gtr.
Bass
Hp.
Pno.
Vln. I
Vln. II
Vla.
Vc.
Cb.

p sub. ff pp
p f
mf f
Sus. Cym.
Intensive tremolo fill
G7/C
C
div.
div. a 4
div. a 2
trem. div. a 8
trem. div. a 6

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