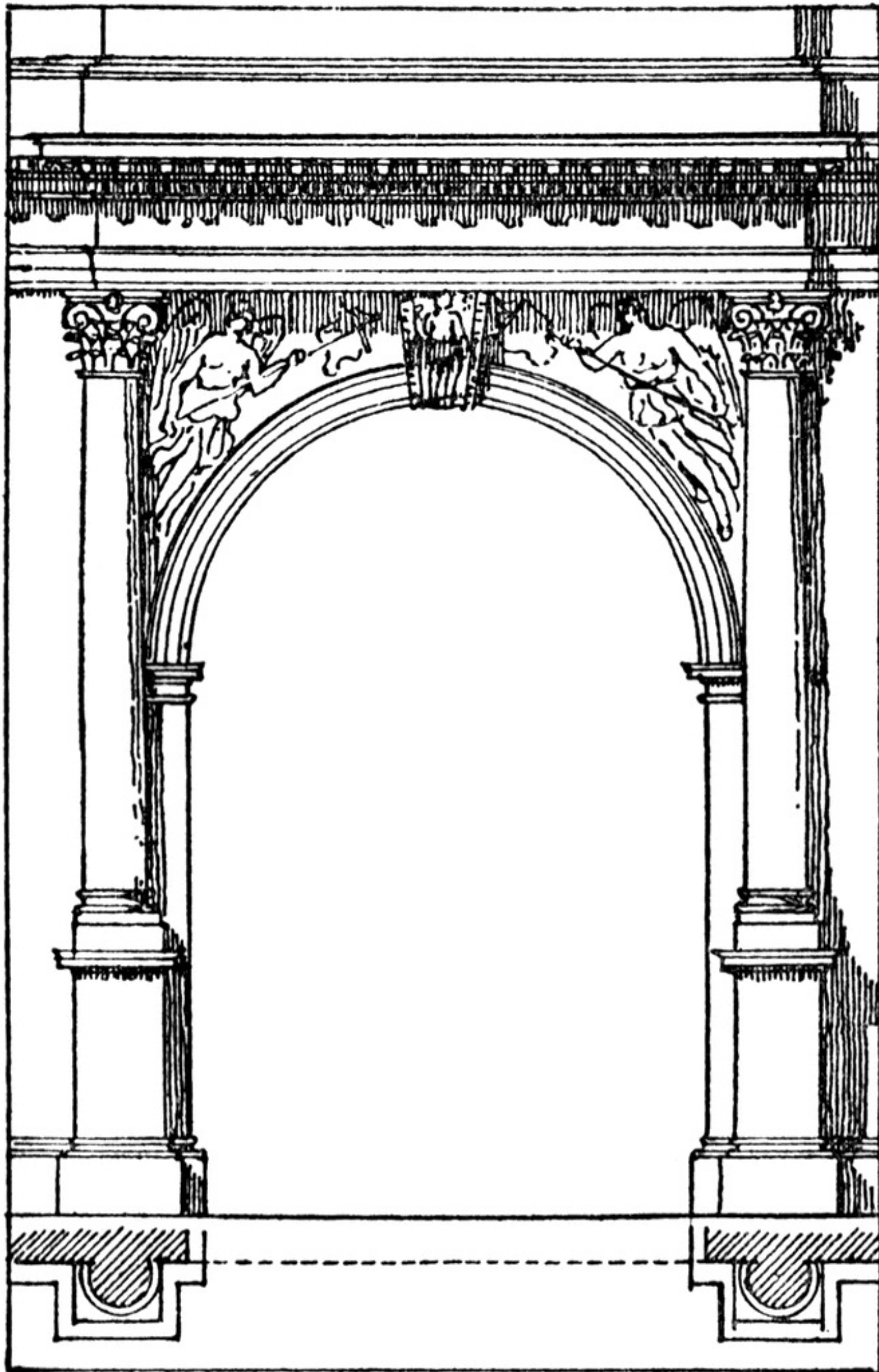


SAULI ZINOVJEV
"DIE WELT - EINTOR"
CONCERTO FOR CELLO & ORCHESTRA



2017

Commissioned by the Paulo Foundation as a centenary gift to Finland.

This work was composed in 2017 and first performed on 3th February 2018
at the SibaFest 2018 in Musiikkitalo, Helsinki, Finland
by Sirja Nironen & the Sibelius Academy Symphony Orchestra,
conducted by Atso Almila

Duration: c. 16 minutes

Instrumentation

2 Flutes
2 Oboes
Clarinet in Bb
Bass Clarinet in Bb
Bassoon
Contrabassoon
2 Horns in F
2 Trumpets in C
Timpani
*Percussion (1)
Solo Cello
Strings

*1: bass drum, tubular bells, tam-tam

*"Die Krähen schrei'n
Und ziehen schwirren Flugs zur Stadt:
Bald wird es schnei'n –
Wohl dem, der jetzt noch – Heimat hat!*

*Nun stehst du starr,
Schaust rückwärts ach! wie lange schon!
Was bist du, Narr,
Vor Winters in die Welt – entflohn?*

*Die Welt – ein Tor
Zu tausend Wüsten stumm und kalt!
Wer Das verlor,
Was du verlorst, macht nirgends Halt.*

*Nun stehst du bleich,
Zur Winter-Wanderschaft verflucht,
Dem Rauche gleich,
Der stets nach kältern Himmeln sucht.*

*Flieg', Vogel, schnarr'
Dein Lied im Wüsten-Vogel-Ton! –
Versteck' du Narr,
Dein blutend Herz in Eis und Hohn!*

*Die Krähen schrei'n
Und ziehen schwirren Flugs zur Stadt:
Bald wird es schnei'n –
Weh dem, der keine Heimat hat!"*

Friedrich Nietzsche (1844-1900)

TRANSPOSING SCORE

"DIE WELT - EINTOR"

Concerto for Cello and Orchestra

SAULI ZINOVJEV
(b. 1988)

Cadenza I, Largo

♩ = 56

The score is arranged in systems. The first system includes staves for 1. Flute, 2. Flute, 1. Oboe, 2. Oboe, 1. Clarinet in Bb, Bass Clarinet in Bb, 1. Bassoon, and Contrabassoon. The second system includes 1. Horn in F, 2. Horn in F, 1. Trumpet in C, and 2. Trumpet in C. The third system includes Timpani and Percussion. The fourth system features the Solo Violoncello with a melodic line starting at measure 56, marked *fff* *molto agitato e intenso, sempre legatissimo*, and containing triplet and quintuplet markings. The fifth system includes Violin 1, Violin 2, Viola, Violoncello, and Contrabass.

6

1. Fl.
2. Fl.
1. Ob.
2. Ob.
1. Cl.
B. Cl.
1. Bsn.
Cbsn.
1. Hn.
2. Hn.
1. C Tpt.
2. C Tpt.
Timp.
Perc.
Solo Vc.
Vln. 1
Vln. 2
Vla.
Vc.
Cb.

11

1. Fl.
2. Fl.
1. Ob.
2. Ob.
1. Cl.
B. Cl.
1. Bsn.
Cbsn.
1. Hn.
2. Hn.
1. C Tpt.
2. C Tpt.
Timp.
Perc.
Solo Vc.
Vln. 1
Vln. 2
Vla.
Vc.
Cb.

3
feroce e maniaco
sempre fff

16 A tempo ♩ = 56

G.P.

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

1. Hn.
2. Hn.
1. C Tpt.
2. C Tpt.

Timp. *pp*

B. D. *pp*

16 A tempo ♩ = 56

G.P.

Solo Vc. *ffz* *sempre fff*

Vln. 1
Vln. 2
Vla.
Vc. *pp*
Cb. *pp*

26

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

1. Hn.
 2. Hn.
 1. C Tpt.
 2. C Tpt.

Timp.

B. D.

pp
26

Solo Vc.

Vln. 1
 Vln. 2
 Vla.
 Vc.
 Cb.

37

1. Fl. *n* *pp* *n* *n* *pp* *n* *n* *pp* *n*

2. Fl. *n* *pp* *n* *n* *pp* *n* *n* *pp* *n*

1. Ob. *n* *pp* *n* *n* *pp* *n* *n* *pp* *n*

2. Ob. *n* *pp* *n* *n* *pp* *n* *n* *pp* *n*

1. Cl. *n* *pp* *n* *n* *pp* *n* *n* *pp* *n*

B. Cl. *n* *pp* *n* *n* *pp* *n* *n* *pp* *n*

1. Bsn. *n* *pp* *n* *n* *pp* *n* *n* *pp* *n*

Cbsn. *n* *pp* *n* *n* *pp* *n* *n* *pp* *n*

1. Hn. *n* *pp* *n* *n* *pp* *n* *n* *pp* *n*

2. Hn. *n* *pp* *n* *n* *pp* *n* *n* *pp* *n*

1. C Tpt. *n* *pp* *n* *n* *pp* *n* *n* *pp* *n*

2. C Tpt. *n* *pp* *n* *n* *pp* *n* *n* *pp* *n*

Timp. *n* *pp* *n* *n* *pp* *n* *n* *pp* *n*

B. D. *n* *pp* *n* *n* *pp* *n* *n* *pp* *n*

Solo Vc. *n* *pp* *n* *n* *pp* *n* *n* *pp* *n*

Vln. 1 *n* *pp* *n* *n* *pp* *n* *n* *pp* *n*

Vln. 2 *n* *pp* *n* *n* *pp* *n* *n* *pp* *n*

Vla. *n* *pp* *n* *n* *pp* *n* *n* *pp* *n*

Vc. *n* *pp* *n* *n* *pp* *n* *n* *pp* *n*

Cb. *n* *pp* *n* *n* *pp* *n* *n* *pp* *n*

G.P.

Cadenza II, sempre Largo

48

1. Fl.

2. Fl.

1. Ob.

2. Ob.

1. Cl.

B. Cl.

1. Bsn.

Cbsn.

1. Hn.

2. Hn.

1. C Tpt.

2. C Tpt.

Timp.

B. D.

Cadenza II, sempre Largo

*sempre sostenuto ma espressivo,
cantabile*

Solo Vc.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

agitato

pizz' l

70 Fantastico

64

1. Fl. *n < f > n n < p > n n < pp >*

2. Fl. *n < f > n n < p > n n < pp >*

1. Ob. *n < mf > n n < mf > n*

2. Ob. *n < mf > n n < mf > n*

1. Cl. *n < f > n n < p > n n < pp >*

B. Cl. *n < f > n n < p > n n < pp >*

1. Bsn. *n < mf > n n < mf > n*

Cbsn. *n < mf > n n < mf > n*

1. Hn. *ppp mf ppp pp*

2. Hn. *ppp mf ppp pp*

1. C Tpt. *ppp f ppp ppp p*

2. C Tpt. *ppp mf ppp*

Timp. *ff*

B. D.

70 Fantastico

In tempo!

Solo Vc. *pp < ff pp < ff pp < ff pp < ff pp < ff*

Vln. 1 *n < f > n n < mp > n n < p > n*

Vln. 2 *n < f > n n < mp > n n < p > n*

Vla. *n < f > n n < mp > n n < p > n*

Vc. *ff ff pp*

Cb. *ff ff pp*

pizz

75 poco rit. .

1. Fl. *n* *n* *pp* *n* *pp* *mf* *pp* *n*

2. Fl. *n* *n* *pp* *n* *pp* *mf* *pp*

1. Ob. *pp* *mf*

2. Ob.

1. Cl. *n* *n* *pp* *n* *pp* *mf* *pp* *mf*

B. Cl. *n* *n* *pp* *n* *pp* *mf* *pp* *mf*

1. Bsn.

Cbsn.

1. Hn. *pp*

2. Hn. *pp*

1. C Tpt. *ppp*

2. C Tpt.

Timp.

B. D.

Solo Vc. *dolce* *mp* *n* *p* *n* *poco rit. .*

Vln. 1 *n* *mf* *n* *n* *p*

Vln. 2 *n* *mf* *n* *n* *p*

Vla. *n* *mf* *n* *n* *p*

Vc. *n* *mf* *n* *n* *p*

Cb. *n* *mf* *n* *n* *p*

84 **85** a tempo

1. Fl. *mp* *n* *senza vib.* *n* *ppp* *n* *n* *ppp*

2. Fl. *senza vib.* *n* *ppp* *n* *n* *ppp* *n* *n*

1. Ob. *espressivo* *pp*

2. Ob.

1. Cl. *n* *pp* *n*

B. Cl. *n* *espressivo* *pp*

1. Bsn. *pp*

Cbsn.

1. Hn.

2. Hn.

1. C Tpt.

2. C Tpt.

Timp.

B. D.

85 a tempo

Solo Vc. *pp* *n* *pp* *n*

Vln. 1 *n* *pp* *n*

Vln. 2 *n* *pp* *n*

Vla. *n* *pp* *n*

Vc. *n* *p* *n*

Cb. *n* *p* *n*

1. Fl. *n* *n* *ppp* *n* *n* *p* *n* *espressivo, vibrato*

2. Fl. *ppp* *n* *ppp* *n* *n* *n* *n* *espressivo, vibrato*

1. Ob. *espressivo*

2. Ob. *pp* *pp poco a poco cresc.*

1. Cl.

B. Cl.

1. Bsn. *espressivo*

Cbsn. *pp*

1. Hn. *pp*

2. Hn. *pp*

1. C Tpt.

2. C Tpt.

Timp.

B. D.

Solo Vc. *pp* *mf* *p*

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

104

1. Fl. *n* *mf* *n* *n* *mp* *n*

2. Fl. *n* *mf* *n*

1. Ob. *pp* *poco a poco cresc.* *f* *pp*

2. Ob. *f* *pp*

1. Cl. *mp* *n* *mp*

B. Cl. *n* *mp*

1. Bsn. *poco a poco cresc.* *f* *pp*

Cbsn. *poco a poco cresc.* *f* *pp*

1. Hn. *pp* *mf* *pp*

2. Hn. *pp* *mf* *pp*

1. C Tpt. *ppp* *mf* *ppp*

2. C Tpt. *ppp* *mf* *ppp*

Timp.

B. D.

110

Solo Vc. *f* *pp* *mp*

Vln. 1 *n* *p* *mf*

Vln. 2 *n* *p* *mf*

Vla. Div. a 2 *n* *p* *mf*

Vc.

Cb.

n

113

1. Fl. *senza vib.*
n *ppp* *n* *n* *ppp* *n*

2. Fl. *senza vib.*
n *ppp* *n* *n* *ppp* *n*

1. Ob. *espressivo*
p

2. Ob. *espressivo*
p

1. Cl. *n* *pp* *n*

B. Cl. *n* *pp* *espressivo* *n*

1. Bsn. *p*

Cbsn.

1. Hn.

2. Hn.

1. C Tpt.

2. C Tpt.

Timp.

B. D.

Solo Vc. *n* *mf* *molto espressivo*

Vln. 1 *n* *statico, senza vib.* *sempre ppp*

Vln. 2 *n* *ppp* *statico, senza vib.*

Vla. *n* *sempre ppp*

Vc. *statico, senza vib.* *sempre ppp*

Cb. *mf* *n*

This musical score page contains measures 122 through 128. It is divided into two systems. The first system (measures 122-128) includes parts for:

- 1. Fl. (First Flute): Starts at measure 122 with a rest, then plays a melodic line with dynamics *n*, *mf*, *pp*, and *mf*. It features an *espressivo* marking and a crescendo leading to *pp* in measure 128.
- 2. Fl. (Second Flute): Similar to the first flute, with dynamics *n*, *mf*, *pp*, and *mf*, and an *espressivo* marking.
- 1. Ob. (First Oboe): Plays a melodic line with dynamics *mf*, *pp*, and *mf*.
- 2. Ob. (Second Oboe): Similar to the first oboe, with dynamics *mf*, *pp*, and *mf*.
- 1. Cl. (First Clarinet): Plays a melodic line with dynamics *mf*, *pp*, and *mf*, ending with a crescendo to *f*.
- B. Cl. (Bass Clarinet): Similar to the first clarinet, with dynamics *mf*, *pp*, and *mf*, ending with a crescendo to *f*.
- 1. Bsn. (First Bassoon): Plays a melodic line with dynamics *mf*, *pp*, and *mf*, ending with a crescendo to *f*.
- Cbsn. (Cassinet): Remains silent throughout.
- 1. Hn. (First Horn): Plays a melodic line with dynamics *mf*, *pp*, and *mf*.
- 2. Hn. (Second Horn): Remains silent throughout.
- 1. C Tpt. (First Trumpet): Remains silent throughout.
- 2. C Tpt. (Second Trumpet): Remains silent throughout.
- Timp. (Timpani): Remains silent throughout.
- B. D. (Bass Drum): Remains silent throughout.

The second system (measures 122-128) includes parts for:

- Solo Vc. (Solo Violin): Plays a melodic line with dynamics *pp*, *mf*, *f*, and *p*.
- Vln. 1 (Violin I): Plays a melodic line with dynamics *mf*, *pp*, *mf*, and *pp*.
- Vln. 2 (Violin II): Plays a melodic line with dynamics *mf*, *pp*, *mf*, and *pp*.
- Vla. (Viola): Plays a melodic line with dynamics *mf*, *pp*, *mf*, and *pp*.
- Vc. (Violoncello): Plays a melodic line with dynamics *mf*, *pp*, *mf*, and *pp*.
- Cb. (Cello): Plays a melodic line with dynamics *n*, *mf*, and *n*.

Measure 128 is marked with a box containing the number 128. The score includes various musical notations such as dynamics (*n*, *mf*, *pp*, *f*, *p*), articulation (*espressivo*), and phrasing slurs.

136 Obsessivo

131

1. Fl. *f* *pp*

2. Fl. *f* *pp*

1. Ob. *f* *pp*

2. Ob. *f* *pp*

1. Cl. *n*

B. Cl. *n*

1. Bsn.

Cbsn.

1. Hn.

2. Hn.

1. C Tpt.

2. C Tpt.

Timp.

B. D.

136 Obsessivo

Solo Vc. *f* *fff* *sempre quasi legatissimo*

Vln. 1 *f* *p* *ff*

Vln. 2 *f* *p* *ff*

Vla. *f* *p* *ff*

Vc. *f* *p* *ff*

Cb.

1. Fl.
2. Fl.
1. Ob.
2. Ob.
1. Cl.
B. Cl.
1. Bsn.
Cbsn.
1. Hn.
2. Hn.
1. C Tpt.
2. C Tpt.
Timp.
B. D.
Solo Vc.
Vln. 1
Vln. 2
Vla.
Vc.
Cb.

152

147

1. Fl. *ff*

2. Fl. *ff*

1. Ob. *ff*

2. Ob. *ff*

1. Cl. *ff*

B. Cl. *ff*

1. Bsn. *ff*

Cbsn. *ff*

1. Hn. *ff*

2. Hn. *ff*

1. C Tpt. *ff*

2. C Tpt. *ff*

Timp. *fff*

B. D. *ff*

Solo Vc. *desperamente*

Vln. 1

Vln. 2

Vla.

Vc. *ff*

Cb. *ff*

159 Pochissimo piu animato

♩ = 46

155

1. Fl.

2. Fl.

1. Ob.

2. Ob.

1. Cl.

B. Cl.

1. Bsn.

Cbsn.

1. Hn.

2. Hn.

1. C Tpt.

2. C Tpt.

Timp.

B. D.

159 Pochissimo piu animato

♩ = 46

Solo Vc.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

div. a 2

pp dolce

div. a 2

pp dolce

div. a 2

pp dolce

div. a 2

pp dolce

163 **Appassionata**

163 $\text{♩} = \text{♩} (\text{♩} = 92)$

1. Fl. *mp*

2. Fl. *mp*

1. Ob. *p* *ff* *p*

2. Ob. *p* *ff* *p*

1. Cl. *fp* *f* *fp* *f* *fp* *f*

B. Cl. *fp* *f* *fp* *f* *fp* *f*

1. Bsn. *mp*

Cbsn. *mp*

1. Hn. *mp*

2. Hn. *mp*

1. C Tpt. *mp*

2. C Tpt. *mp*

Timp.

Tubular Bells

Tub. B. *ff*

163 **Appassionata**

$\text{♩} = \text{♩} (\text{♩} = 92)$

Solo Vc. *ff*

Vln. 1 *f*

Vln. 2 *f*

Vla. *f*

Vc. *f*

Cb. *f*

166

1. Fl.
 2. Fl.
 1. Ob.
 2. Ob.
 1. Cl.
 B. Cl.
 1. Bsn.
 Cbsn.
 1. Hn.
 2. Hn.
 1. C Tpt.
 2. C Tpt.
 Timp.
 Perc.
 Solo Vc.
 Vln. 1
 Vln. 2
 Vla.
 Vc.
 Cb.

166

167

fp *f* *fp* *f* *fp* *f*

5 *f*

Cadenza III, Poco piu mosso

168 (♩=112)

1. Fl. *fz*

2. Fl. *fz*

1. Ob.

2. Ob.

1. Cl. *fz*

B. Cl. *fz*

1. Bsn. *fz*

Cbsn. *fz*

1. Hn. *fz*

2. Hn. *fz*

1. C Tpt. *fz*

2. C Tpt. *fz*

Timp.

Perc.

Cadenza III, Poco piu mosso

(♩=112)

A lot of bow!

Solo Vc. *fff* molto intensivo e agitato, sempre legatissimo

Vln. 1

Vln. 2

Vla. *fz*

Vc. *fz*

Cb. *fz* pizz

175

1. Fl. 2. Fl. 1. Ob. 2. Ob. 1. Cl. B. Cl. 1. Bsn. Cbsn. 1. Hn. 2. Hn. 1. C Tpt. 2. C Tpt. Timp. Perc. Solo Vc. Vln. 1 Vln. 2 Vla. Vc. Cb.

Climb very slowly with the harmonics of open string

Glissandos on natural harmonics of G string, ad libitum

Piu lento, poco a poco accel. e cresc. sempre gliss.

fp

f possibile, feroce

Come prima, Largo

186

G.P.

183 ♩ = 56

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

1. Hn.
 2. Hn.
 1. C Tpt.
 2. C Tpt.

Timp.
 Perc.
 Bass Drum

Come prima, Largo

186

G.P.

♩ = 56
feroce e maniaco

amabile

Solo Vc.

Vln. 1
 Vln. 2
 Vla.
 Vc.
 Cb.

195

1. Fl. *n* *pp* *n* *n* *pp* *n*

2. Fl. *n* *pp* *n* *n* *pp* *n*

1. Ob.

2. Ob.

1. Cl. *n* *pp* *n* *n* *pp* *n*

B. Cl. *n* *pp* *n* *n* *pp* *n*

1. Bsn.

Cbsn.

1. Hn.

2. Hn.

1. C Tpt.

2. C Tpt.

Timp.

B. D. *pp*

Solo Vc. *p* *n* *p* *n* *p*

Vln. 1 *pp* *n* *n* *pp* *n*

Vln. 2 *pp* *n* *n* *pp* *n*

Vla. *pp* *n* *n* *pp* *n*

Vc. *mf*

Cb.

Detailed description: This page of a musical score, numbered 195, features a full orchestral and solo voice ensemble. The woodwinds (Flutes, Oboes, Clarinets, Bass Clarinet, Bassoons, and Cor Anglais) and strings (Violins, Viola, Violoncello, and Contrabass) play sustained, melodic lines with dynamic markings of *n* (normal) and *pp* (pianissimo). The solo voice part is in the bass clef, with dynamics ranging from *p* (piano) to *mf* (mezzo-forte). The percussion section includes Timpani and Bass Drum, with the latter marked *pp*. The score is written in a common time signature and includes various musical notations such as slurs, ties, and dynamic hairpins.

210

208

1. Fl. *n* *pp* *n* *n* *mf* *n* *p* *ff*

2. Fl. *n* *pp* *n* *n* *mf* *n* *p* *ff*

1. Ob. *pp* *ff*

2. Ob. *pp* *ff*

1. Cl. *n* *pp* *n* *n* *mf* *n* *ff*

B. Cl. *n* *pp* *n* *n* *mf* *n* *ff*

1. Bsn. *cantabile* *p* *mf* *pp* *pp* *ff*

Cbsn. *pp* *poco a poco cresc.*

1. Hn. *p* *n* *pp* *ff*

2. Hn. *p* *n* *pp* *ff*

1. C Tpt. *pp* *ff*

2. C Tpt. *pp* *ff*

Timp. *pp* *poco a poco cresc.* *ff*

B. D.

210

Solo Vc. *n* *p* *poco a poco cresc.* *Glissandos ad libitum spanning the whole range* *gliss.*

Vln. 1 *n* *pp* *n* *ff*

Vln. 2 *n* *pp* *n* *ff*

Vla. *n* *pp* *n* *ff*

Vc. *cantabile* *n* *p* *mf* *pp* *poco a poco cresc.* *ff*

Cb. *mf* *pp* *poco a poco cresc.* *ff*

228

236 Molto fantastico

1. Fl. *f* *ff* *p* < *ff* > *p* *p* < *f* >

2. Fl. *f* *ff* *p* < *ff* > *p* *p* < *f* >

1. Ob. *f* *ff* *p* < *ff* > *p*

2. Ob. *f* *ff* *p* < *ff* > *p*

1. Cl. *p* *f* *ff* *p* < *ff* > *p* < *f* >

B. Cl. *f* *p* *ff* *p* < *ff* > *p* < *f* >

1. Bsn. *p* *ff* *p* < *ff* > *ff* *p* < *ff* > *p*

Cbsn. *p* *ff* *p* < *ff* > *ff* *p* < *ff* > *p*

1. Hn. *p* *f* *mf* < *ff* > *ff* *p* < *ff* > *p* *f*

2. Hn. *p* *f* *mf* < *ff* > *ff* *p* < *ff* > *p* *f*

1. C Tpt. *p* *f* *ff* *p*

2. C Tpt. *p* *f* *ff* *mp* < *ff* > *p*

Timp. *pp* *ff* *pp* *ff*

Perc. *ff* *f* **+ Tam-tam**

228

236 Molto fantastico

Solo Vc. *p* *mf* *ff* *n* *ff* *p* < *ff* > *p* *p* < *f* > *p*

Vln. 1 *p* *mf* *ff* *n* *ff* *p* < *ff* > *p* *p* < *f* > *p*

Vln. 2 *p* *mf* *ff* *n* *ff* *p* < *ff* > *p* *p* < *f* > *p*

Vla. *p* *mf* *ff* *n* *ff* *p* < *ff* > *p* *p* < *f* > *p*

Vc. *div. a 2* *mp* < *ff* > *ff* *tutti* *ff*

Cb. *mp* < *ff* > *ff*



239

1. Fl. *p* *pp* *mf* *pp* *n* *p* *n* *n* *pp*

2. Fl. *p* *pp* *mf* *pp* *n* *p* *n* *n* *pp*

1. Ob. *pp* *mf* *pp* *pp* *p* *pp*

2. Ob. *pp* *mf* *pp* *pp* *p* *pp*

1. Cl. *p* *pp* *mf* *pp* *n* *p* *n* *n* *pp*

B. Cl. *p* *pp* *mf* *pp* *n* *p* *n* *n* *pp*

1. Bsn. *pp* *mf* *pp* *pp* *p* *pp*

Cbsn. *pp* *mf* *pp* *pp* *p* *pp* *sfz*

1. Hn. *p* *pp* *mf* *pp* *pp*

2. Hn. *p* *pp* *mf* *pp* *pp*

1. C Tpt. *mf* *p* *pp* *mf* *pp*

2. C Tpt. *p* *mf* *p*

Timp. *pp* *gliss.* *mf* *pp* *sfz* *pp*

Perc. **Bass Drum**

Solo Vc. *n* *f* *fff* *molto agitato e intenso*

Vln. 1 *pp* *mf* *pp* *pp* *mf* *pp* *n* *p* *n* *n* *p* *n* *sfz* *pizz*

Vln. 2 *pp* *mf* *pp* *pp* *mf* *pp* *n* *p* *n* *n* *p* *n* *sfz* *pizz*

Vla. *pp* *mf* *pp* *pp* *mf* *pp* *n* *p* *n* *n* *p* *n* *sfz* *pizz*

Vc. *p* *mf* *pp* *gliss.* *mf* *pp* *sfz*

Cb. *p* *mf* *pp* *gliss.* *mf* *pp*

Cadenza IV, come prima



248

1. Fl.
2. Fl.
1. Ob.
2. Ob.
1. Cl.
B. Cl.
1. Bsn.
Cbsn.
1. Hn.
2. Hn.
1. C Tpt.
2. C Tpt.
Timp.
B. D.
Solo Vc.
Vln. 1
Vln. 2
Vla.
Vc.
Cb.

255

1. Fl.
2. Fl.
1. Ob.
2. Ob.
1. Cl.
B. Cl.
1. Bsn.
Cbsn.
1. Hn.
2. Hn.
1. C Tpt.
2. C Tpt.
Timp.
B. D.
Solo Vc.
Vln. 1
Vln. 2
Vla.
Vc.
Cb.