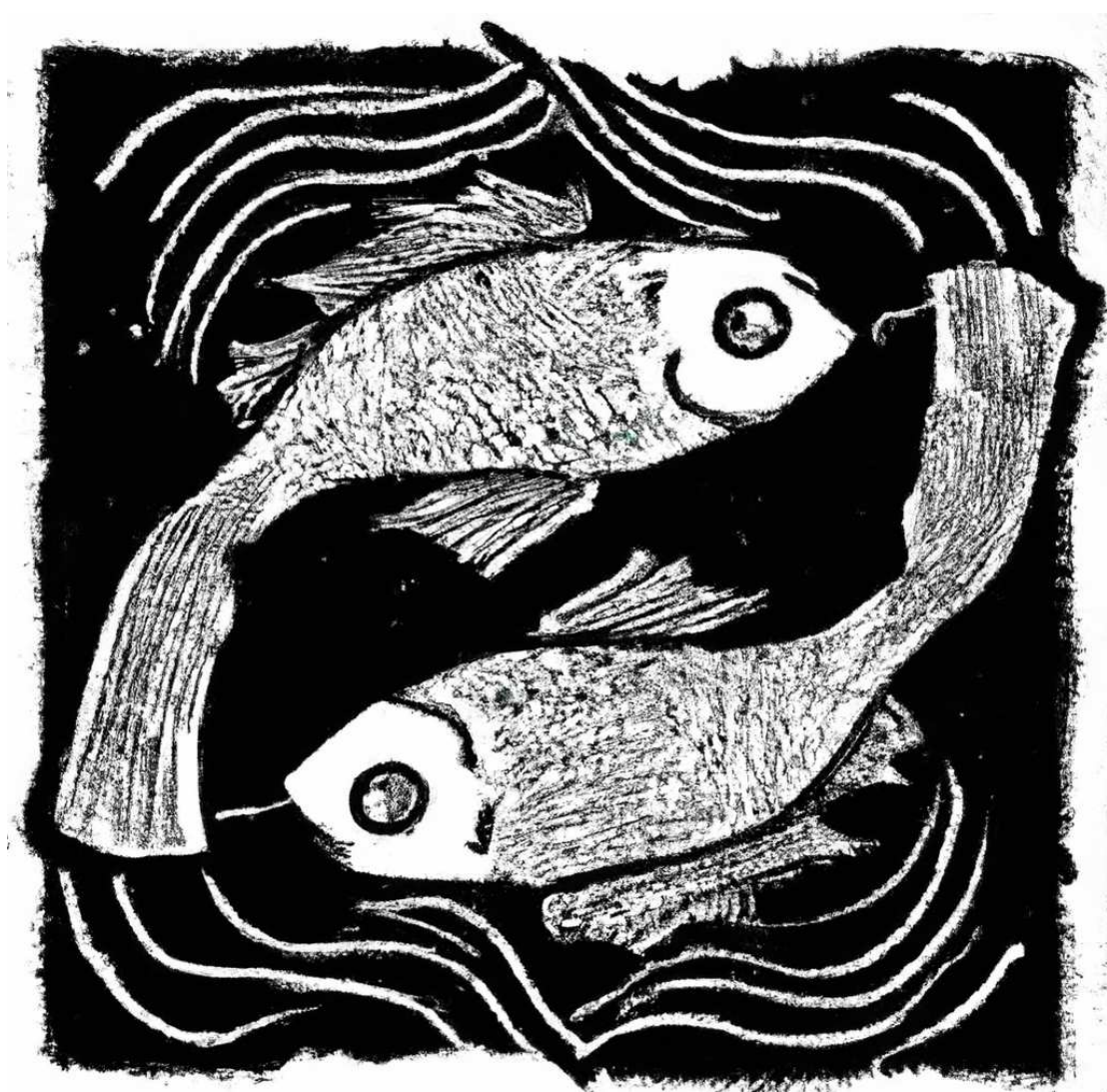


Leevi Räsänen

Pisces – Mime



concerto for guitar and chamber orchestra

FULL SCORE

2 0 2 3 / 2 0 2 5

RÄSÄNEN: Pisces – Mime
guitar concerto

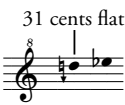
There is a performative element before the beginning of movement I., which lasts about 1-2 minutes.

I. Opposite forces	6'
II. The Age of Pisces	8'
III. Mime	8' + cadenza
IV. Coda	3,5'

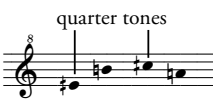
RÄSÄNEN: Pisces – Mime
guitar concerto

I n s t r u m e n t a t i o n

flute

doubling piccolo, also plays paper sheet and whistle pops tuned in 

clarinet in Bb

also plays paper sheet and whistle pops tuned in 

trumpet in C

also plays paper sheet and whistle pops tuned in 

horn in F

also plays paper sheet and whistle pops tuned in 

solo guitar (amplified)

also plays prepared table guitar (also amplified), paper sheet and whistle pops tuned in 

violin 1*

violin 2*

viola*

violoncello

also plays paper sheet

double bass

also plays paper sheet

*a bowl or basket filled with shredded paper is required

The conductor, or a separate person also plays an electric paper shredder. Any paper shredder without a waste bin can be used. Before rehearsal letter N, the shredder part can be executed from outside the stage with an ON/OFF-switch equipped extension cable, for example.

Tuning table for the whistle pops (E4 is middle C)

E5	E♯5	A5	B♭5	H5	C♯6	D♯6 (31 cents flat)	E♭6	E6
662,25 Hz	681,66 Hz	884 Hz	936,57 Hz	992,26 Hz	1082,06 Hz	1159,06 Hz	1250,16 Hz	1324,50 Hz

Tuning 442 Hz

The score is in C.

iv Complete list of additional equipment
required for performance

10 additional stools for equipment

13 whistle pop lollipops or slide whistles

(another set of spare ones is recommended, since the lollipops are prone to breaking and melting)

sheets of coloured, thick A4 paper (not regular copy paper!)

2 high tables or equipment stands (same height as conductor's note stand)

electronic paper shredder (without a waste bin)

3 narrow paper sheets (10-15 cm, A4 length)

1 long, narrow paper sheet (3 times A4 length, can be taped together from smaller pieces)

1 low table

1 acoustic guitar (can be any condition)

6 small metallic alligator clips (2-3 centimeters)

ceramic bowls or woven baskets filled with coloured paper shreds

PA system

necessary equipment for the amplification of solo guitar and table guitar

All paper used in the performance should be the same colour.

For questions and consultation regarding performance, please contact composer:

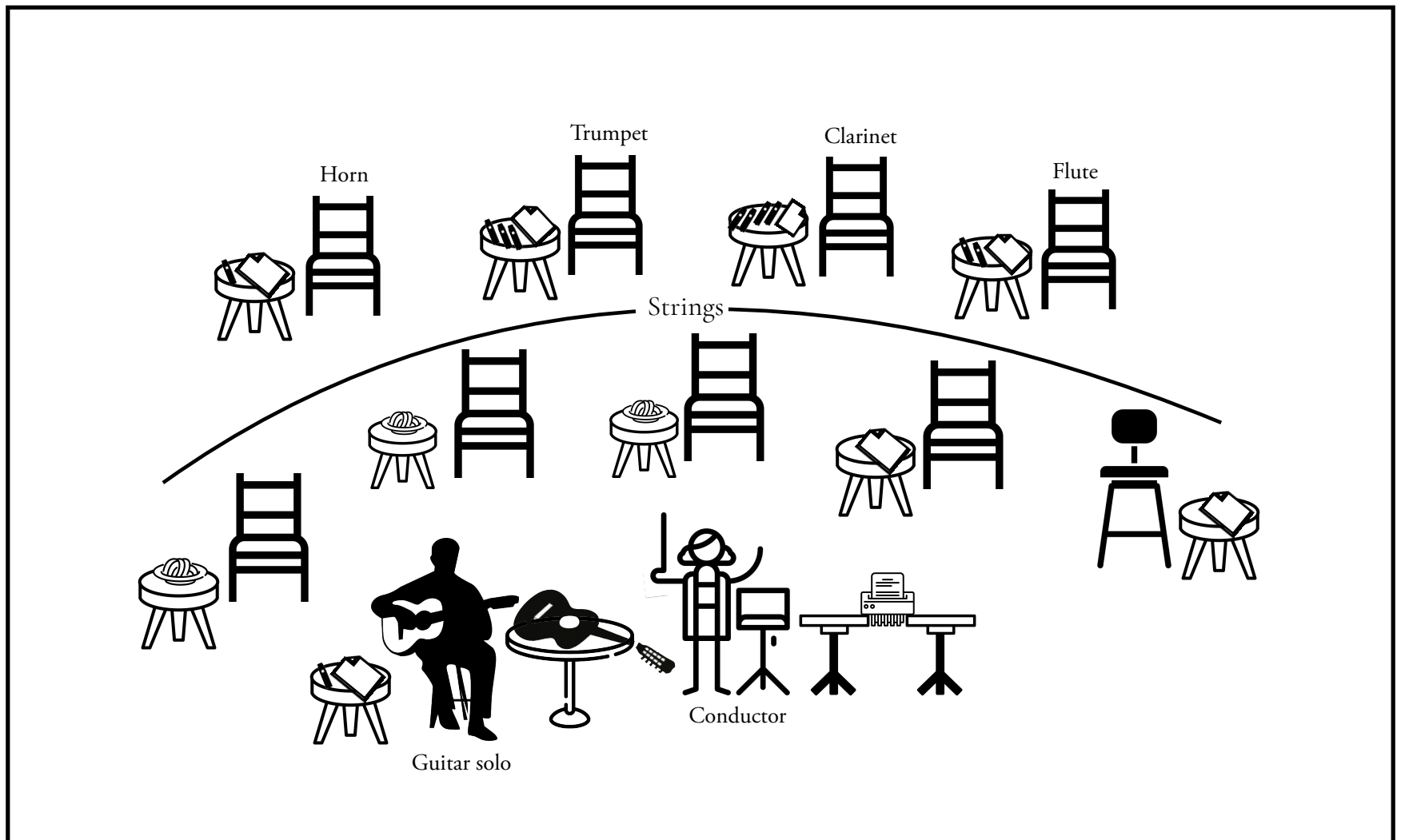
Leevi Räsänen

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STAGING

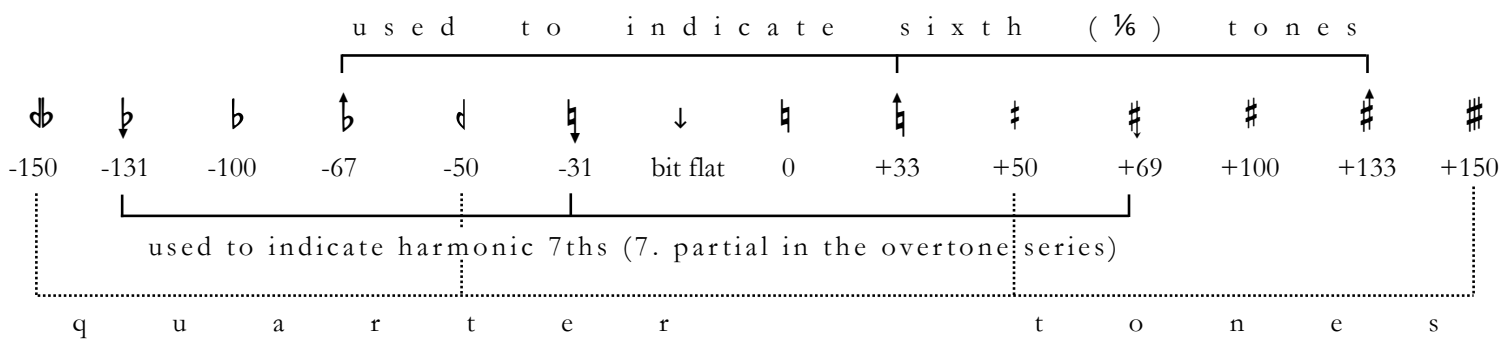


AUDIENCE

PERFORMANCE INSTRUCTIONS

GENERAL

The following **microtonal notation** is used (deviations from 12 equal temperament marked in cents).



Accuracy of **intonation** is crucial for the piece. The composer humbly asks the musicians to pay close attention to the different microtones throughout the piece – where relevant, possible unisons and harmonic relationships to other instruments have been written out.

Where the **harmonic 7th** interval is used, the following information is given:
7. (fundamental of the harmonic series) -31.

The bpm **metronome marks** are approximate and can fluctuate during the music.

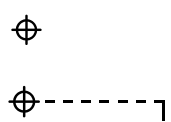
All **staccato notes** should be the same length.

When no instruction about **vibrato** is provided, context dependent natural sounding vibrato should be used.

- | | |
|--------------------|---|
| molto vib. | clearly sounding, wide and quite rapid vibrato |
| con vib./vib. ord. | audible, natural vibrato |
| non vib. | absolutely no vibrato at all |
| ord. | cancels all special playing technique related instructions and indicate vib. ord., where applicable |

Glissandi should start immediately at the beginning of the note and last for its whole notated duration.

- | | |
|--|--|
| | Approximate ending points of glissandi are sometimes notated with a bracketed note. The bracketed note is given only for guidance and need not be precisely executed or heard. |
| | lowest possible pitch and highest possible pitch |
| | change from one playing technique to the other very gradually |
| | A flared crescendo indicates a sharp increase of volume right at the end of a note. |



Damp symbol: used to indicate either damping the sounding body or when used together with a continuation line, indicates that the strings should be fully dampened (so that almost no pitch should be audible) with the hand when playing.



Where exact rhythm of a very fast figure isn't relevant, the figure is marked with a slashed beam.

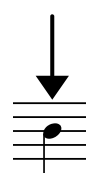
Dynamics marked in parenthesis indicate the force of action rather than the volume of produced sound.

NON-METERED PASSAGES

Several passages in the piece are notated without meter. In these passages, instead of a time signature, the symbol  is used.

In these passages, the approximate durations of bars is marked in seconds. The durations can vary from performance to performance. It is important to strive to avoid a feeling of mechanicality. The conductor is rather encouraged to try to feel and live the natural pacing of music together with the ensemble.

A suggestive durational notation is used in these sections, where the following noteheads    indicate relative duration from longest durational value to shortest, compared to the overall length of one bar. Accordingly, rests  and  indicate shorter and longer relative durations of rests.



Where coordinated action is required during the unmetered sections, **cues** to be given by the conductor are notated with arrows in the score and parts. Descriptive text cues are also given for certain passages.

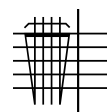


Notes that should be played as one continuous note during these passages are followed by a black line. In many cases, additional instruction for notes without the line is given about free repetition of them.

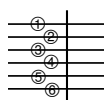
CLEFS



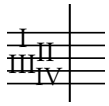
Approximate pitch clef: used for whistle pops in places where the exact pitch isn't relevant. Bottom arrow denotes the lowest possible pitch (tube pulled all the way down) and top arrow denotes the highest possible pitch (tube closed).



Bridge clef: used for guitar and string instruments, accompanied by additional instruction. The clef indicates playing position relative to the part of string. The top part shows where the bridge of the instrument is placed.



String clef (guitar): indicates which string of the table guitar is played.

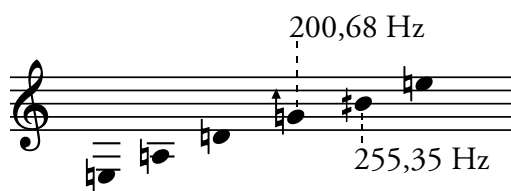


String clef (strings): indicates which string to play (used when playing behind the bridge).

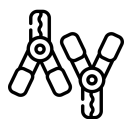
SOLO GUITAR

The guitar plays two main instruments: a regular guitar as well as another guitar, which is placed on a table beside the soloist (see Staging). The soloist should be able to reach the table guitar without having to put away the main instrument.

The main guitar is tuned with the following **scordatura** tuning:



The guitar should preferably be kept in this particular tuning prior to the performance. Hertz values for the pitches are given above for ease of tuning.



Each string of the table guitar is prepared with a small metallic alligator clip (2-3 centimeters). The clips are placed randomly on the strings, however, they should all be positioned above the sound hole of the guitar. When positioned correctly, some of the clips should rattle against adjacent strings when played. The tuning of the table guitar doesn't really matter as it is completely randomized by the use of alligator clips. The soloist is encouraged to try different placements of the clips and different tunings to find a sound that they like.

AMPLIFICATION

The solo guitar and table guitars are amplified to get better overall balance regardless of space. **The piece cannot be performed without amplification.** The solo guitar and table guitars are separately mic'd and connected to the same PA. Either a general stereo PA or a local amplification placed in front of the soloist can be used, even a multichannel system could be used. For questions about the amplification, please contact composer.

The aim of the amplification is that the sound of the guitar always sounds like it's clearly amplified – against the norm, the amplification should not be a secret. The amplification should produce a lot of ambience and distinguishability of detail. Especially the table guitar can be amplified significantly, since the sounds it produces tend to be quite weak on their own.

WINDS & WHISTLE POPS

3 symbols are used to notate the scale between only air sound and normal sound.

○ **mostly only air sound:** use the notated fingering but produce only a slight tint of pitch

◐ sound, where the pitch is clearly audible but the quality of sound is **breathy and weak**

● **normal sound** with pitch

flz. flutter tongue



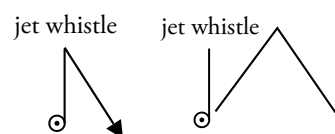
Whistle tones: the fundamental is notated with a diamond notehead and for the duration of the whistle tone, a squiggly line above is notated.



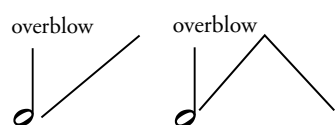
A wavy line is used to indicate a very wide, **glissando-like slow pitch fluctuation** around the notated tone. Use embouchure to modify the pitch.



Tongue ram (flute): produced by covering the embouchure completely and pushing the tongue forward to produce a popping sound. Fingered note is shown with the x-notehead, and the sounding pitch (major 7th below) is notated in brackets.



Jet whistle: notated with a dotted round notehead. The jet whistle is produced by sealing the embouchure completely and blowing a fast, high-pressure air stream. The first notation shows a jet whistle which starts from high and goes to low, and the second one indicates a jet whistle which goes from low to high and back down again. Notehead indicates the fingered pitch.



Overblowing: overblow during the notated figure (usually a trill). The first notation shows starting from regular playing and gradually overblowing to the highest possible pitches with the given fingering. When the second notation is used, the highest pitches should occur in the middle of the figure, after which the player should gradually move back to regular playing.

The wind instrument players and the guitar soloist play whistle pops in the piece. Whistle pops or melody pops are lollipops equipped with a slide, that can also be used as a recorder-like instrument. The whistle pops can also be replaced with regular slide whistles.

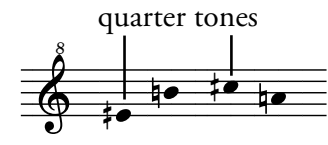
The whistle pops should be tuned to the following pitches:

31 cents flat



Flute, 2 whistle pops

quarter tones



Clarinet, 4 whistle pops



Trumpet, 3 whistle pops. It is beneficial to have 1 extra one tuned to H to avoid the need for tuning between movements II. and III.



Horn, 1 whistle pop. It is beneficial to have 1 extra one tuned to E to avoid the need for tuning between movements II. and III.



Guitar solo, 1 whistle pop

Altogether, 13 whistle pops are required for the performance (including the 2 spare ones).

Tuning table for the whistle pops (E4 is middle C)

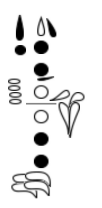
E5	E#5	A5	Bb5	H5	C#6	D#6 (31 cents flat)	Eb6	E6
662,25 Hz	681,66 Hz	884 Hz	936,57 Hz	992,26 Hz	1082,06 Hz	1159,06 Hz	1250,16 Hz	1324,50 Hz

When short attacks are played on the whistle pops, the syllable "tuh" can be used to produce a sharp and sonorous quality.

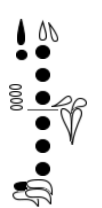
CLARINET MULTIPHONICS

The following four multiphonics for the clarinet are used:









b. 1-3 (1st mov.)	b. 4 (1st mov.)	b. 15 (2nd mov.)	b. 85 (3rd mov.)
b. 12 (1st mov.)			

BRASS

+	stopped note (horn) or fully closed mute (trumpet)
⊕	half-stopped note
○	open mute (trumpet)

For horn, a straight mute is required.

For trumpet, a straight mute, a practice mute and a harmon mute are required.

For microtones in the horn part, a $\flat$ -accidental accompanied with a fingering suggestions always refers to a 7th harmonic.

STRINGS

Pizzicatos should always sound for as long as possible.

molto sul pont.	play with the bow right next to the bridge, producing mostly only overtones
sul pont.	bow near to the bridge, producing ample overtones but so that the notated pitch is still audible
sul tasto	bow over the fingerboard
molto sul tasto	play with the bow very far over the fingerboard
pos. ord./ord.	return to normal bow position and cancels all other instructions regarding playing technique
flautando	play with very light bow pressure and fast bow speed to produce an extremely light and airy sound
♭	Bartók/snap pizzicato
↑-----┐	play behind the bridge for the duration of the line
○-----┐	circular bowing, each note represents one full circle from sul pont. to sul tasto back to sul pont.
■	square notehead is used to indicate playing the tailpiece (cello and double bass)
♩-----→♩	change gradually from stopped note to harmonic note by decreasing the finger pressure
✋	Hand slap (cello): forcefully dampen strings by slapping the strings. This should produce a loud and audible noise.

Dotter slurs for strings indicate phrasing and are meant to simplify reading – they don't indicate any kind of change in playing technique.

In the last section of the third movement, the violins and viola play almost solely with their instruments in a sideways position, utilizing a ball of paper shreds as a "plectrum". The ball is formed by just taking a handful of paper shreds and crushing them up in the palm, however, it can be beneficial to try to form some kind of "edge" to the ball. The goal is to get a bit of fuzz and randomness to the sound, however – the players should aim for loud volume and clearly audible pitches when playing with the paper. Before forming the ball, the paper shreds should be placed in bowls or woven baskets beside the players.

Attributions

Cover art and some instruction images created with assistance of DALL-E 2 AI.

Pictograms used in the score and instructions are used with permission and sourced from flaticon.com & the noun project under the CC BY 3.0 license. The particular paper ball icon used in the score was created by Lucas Helle.

Acknowledgements

Thank you, Teuvo, for your friendship and love, for being with me as I've grown as a composer, for your patience and humor during all the countless moments we've spent delving into the guitar part of this concerto as well as all of my earlier compositions featuring the guitar, for commissioning this piece and making the premiere of it possible. You're a star.

for Teuvo

Pisces – Mime

concerto for guitar and chamber orchestra

Leevi Räsänen 2023 (rev. 2025)

[orchestra and soloist are situated on stage and have tuned already]

The piece begins without applause.

CONDUCTOR:

When entering the stage, calmly walk straight to the podium, holding the paper shredder with both hands.

There are two stands situated on the right side of the podium, approximately at the same height. Lay the paper shredder on them in one singular movement, slowly and carefully. The paper shredder will be touching the stands on both sides, but the shredded paper will fall between the stands when used.

Plug in the power cord of the paper shredder slowly and firmly.

Go to the podium and normally begin the piece, without bowing in between.

Score is in C.

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I. Opposite forces

Mayhem

ca. 8"
microtonal gliss. around
notated pitch

ca. 15"
freely repeat long notes until cue

ca. 10"
freely repeat
come sopra

ca. 8"
freely repeat
come sopra

Leevi Räsänen 2023 (rev. 2025)

Piccolo

fff

noisy!

freely repeat long notes until cue

freely repeat
come sopra

freely repeat
come sopra

freely repeat
come sopra

Bb Clarinet

fff

freely repeat long notes until cue

freely repeat
come sopra

freely repeat
come sopra

freely repeat
come sopra

C Trumpet

fff

freely repeat long notes until cue

freely repeat
come sopra

freely repeat
come sopra

freely repeat
come sopra

F Horn

fff

cuivré

freely repeat long cuivré notes until cue

sempre cuivré

freely repeat
come sopra

freely repeat
come sopra

Solo Guitar

fff

slow rasqueado *c a m i p*

rasq. sim.

slow rasqueado
c a m i p

fast layered rasqueado
c a m i

fast bends

mf

ff

ff

fff

Mayhem

ca. 8"
change bow freely, full, fast bows
for maximum volume
non vib.

ca. 15"
change bow freely, full, fast bows
for maximum volume
non vib.

ca. 10"
Tutti
div. a2

ca. 8"
Tutti
div. a2

80

Solo

fff

fff

fff

fff

fff

fff

Violin I

non vib.

fff

fff

fff

fff

fff

fff

gli altri

fff

fff

fff

fff

fff

fff

Violin II

div.

fff

fff

fff

fff

fff

fff

Viola

I non vib.

fff

fff

fff

fff

fff

fff

Violoncello

II non vib.

fff

fff

fff

fff

fff

fff

Double Bass

fff

fff

fff

fff

fff

fff

7

ca. 15-20"
freely alternate between different harmonics on E,
maintaining movement, sometimes doing glissandi
between the different partials

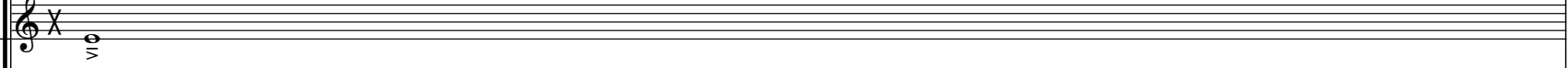
f poss.

Picc.



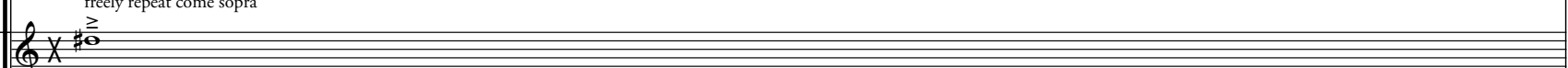
B♭ Cl.

freely repeat come sopra



C Tpt.

freely repeat come sopra



F Hn.

freely repeat come sopra



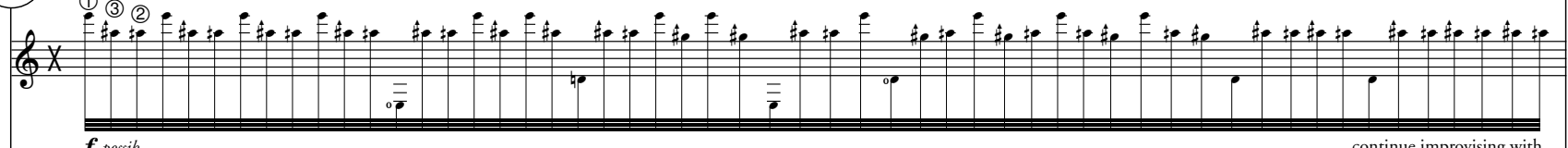
7

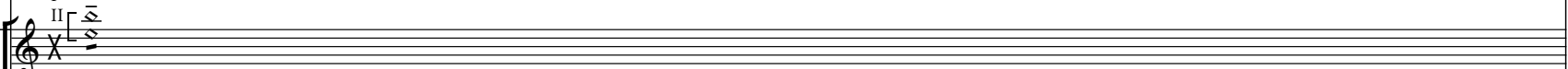
fast notes quasi ad lib., improvise fast figurations in these 3 phases:
1) Only high notes----- 2) + bass notes E & D----- 3) high notes + D-bass-----
with intention

f possib.

continue improvising with similar figurations until next bar, if needed

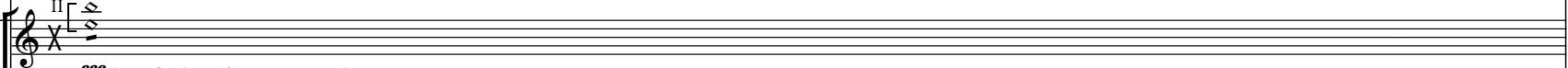
Solo Gtr



ca. 15-20"
I Tutti unis.
II 

fff long, fast bows for maximum volume

Vln. I

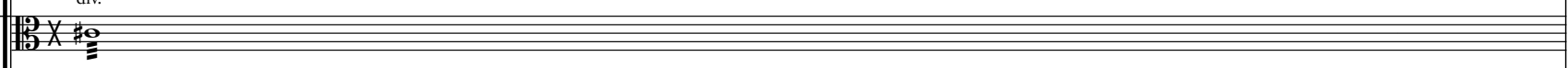


Vln. II



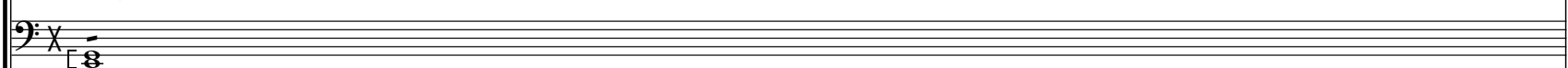
Vla

div.



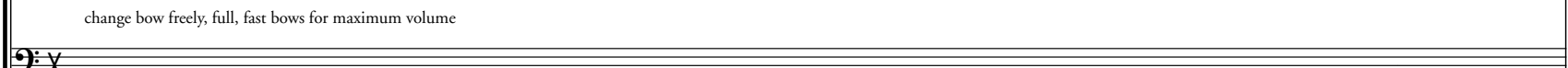
Vc.

change bow freely, full, fast bows for maximum volume



D. B.

change bow freely, full, fast bows for maximum volume



8 **ca. 10"**

Picc. **ca. 10"**

B♭ Cl. (repeat freely)

C Tpt. (repeat freely)

F Hn. (repeat freely)

A $\text{♩} = 80$

mp sub. *fff*

ca. 12" (repeat freely)

ca. 8"

8 improvise fast figurations with given pitches in varying order, keeping the movement similar to previous bar

Solo Gtr. **ca. 10"** irregular tremolo with fluctuating speed

damp all strings with palm

rasq. *ord.* *with care* *n < f > n*

A $\text{♩} = 80$

ca. 12" 7. (E), -31 *ord.* *trem.*

ca. 8"

Vln. I *ord.* *sul pont.*

Vln. II *ord.* *sul pont.*

Vla. *unis.* *ord.* *trem.*

Vc. *div.* *start glissando 1 by 1* *ord.* *trem.*

D. B. *div.* *ord.* *trem.*

12

♩ 50 Vast (♩ 50)

Picc. *p* *pp* *mf* *p* *ord.*

B♭ Cl. *p* microtonal gliss. around notated pitch

C Tpt. *p*

F Hn. *p* *p* *F2*

12

Solo Gtr. *fff* *poco* *f* *sempre l.v. for as long as possible*

♩ 50 Vast (♩ 50)

Vln. I *mp* 7. (E), -31 non vib.

Vln. II *ord.* *non vib.* *mp*

Vla. *unis.* *non vib.* *mp*

Vc. *unis.* *non vib.* *mp* III IV

D. B. *mp* III IV

[illegible]

27

7. (A) -31

Velvety (♩ 50)

C To Fl.

Picc.

B♭ Cl.

C Tpt.

F Hn.

p sub.

ff

p sub.

27

mp dolce, semplice

Velvety (♩ 50)

C *gentle vibrato, old hollywood style*

Solo Gtr

Vln. I

Vln. II

Vla

Vc.

D. B.

div. non vib.

con vib.

non vib.

con vib.

non vib.

con vib.

div.

con vib.

non vib.

con vib.

ff

ppp cresc.

gentle vibrato, old hollywood style

3

mp dolce, semplice

molto rubato

freely

gently

33

Fl. *p softly* *pp* *mf* *mf*

B♭ Cl. *pp* *mp* *mp*

C Tpt. *ppp* *p* *pp* *mf* *pp*

F Hn. *pp* *mf* *pp*

33

Solo Gtr *mf*

Vln. I *pp cre* *scen* *do*

Vln. II *pp cre* *scen* *do*

Vla *pp cre* *scen* *do*

Vc. *pp cre* *scen* *do*

D. B.

39

D

Fl.

3+2 flz. *p*

2+3

B♭ Cl.

3 *f*

C Tpt.

F Hn.

39

Solo Gtr

cresc. poco a poco

D

Vln. I

3+2 *poco* *a* *poco*

2+3

Vln. II

poco *a* *poco*

Vla

poco *a* *poco*

Vc.

poco *a* *poco*

D. B.

gentle vibrato, old hollywood style

mp

46

ord.

3+2+2+3

rit.

Fl.

mf *ff* *p* *mf*

B♭ Cl.

mf *ff* *p* *mf*

C Tpt.

mp

F Hn.

mf

46

slow rasqueado *c a m i p*

IX

IV

VIII

rasq.

p sub.

div.

3+2+2+3

rit.

Vln. I

ff

Vln. II

ff

Vla

ff

Vc.

div. a2

ff

D. B.

ff

52 **E subito ♩ 60**

Fl. *ff* *ppp* *ord.* *n* *f* *n*

B♭ Cl. *ff* *ppp* *p* *fff* *p* *ppp* (minor 3rd) (non dim.)

C Tpt. *ff* *mp* *p* *ff* *ppp*

F Hn. *ff* *mp* *fff* *pp*

52

Solo Gtr. *ff* *pp* (non dim.)

E subito ♩ 60

Vln. I *pp* (non dim.)

Vln. II *pp* (non dim.)

Vla *f* *pp* (non dim.)

Vc. *pp* (non dim.)

D. B. *p* (non dim.)

unmeasured trem. → measured

unis. 7. (E) -31

Leevi Räsänen 2023 (rev. 2025)

Industrial, dystopic ♩ 75

Paper Shredder

whistle tones

Flute

B♭ Clarinet

C Trumpet

pschh
"f"

produce given syllable into instrument, high-pitched

straight mute
p 3

F Horn

pschh
"f"

produce given syllable into instrument, high-pitched

straight mute
p 3

Solo Guitar

Table guitar
(bridge-side of clips)

downwards rasqueado gestures ad lib.
ppp

Violin I

pizz.
fff

arco, detache
f

non vib.
n

Violin II

pizz.
fff

arco, detache
mf

non vib.
n

Solo

behind the bridge
↑
fff (grace notes before the beat) 7 fp

overpressure scratch
⊕ dampen string
o
fff 3 fp

Viola

pizz.
f

overpressure scratch
⊕ dampen string
o
fff 3 fp molto

gli altri

III
IV

Violoncello

bow the tailpiece
f

Double Bass

f

4

F

Shred.

FL.

B♭ Cl.

C Tpt.

F Hn.

Solo Gtr.

Vln. I

Vln. II

Solo

Vla

Gli altri div. a2

Vc.

D. B.

jet whistle

"fff" "ff"

sfz

n

6

mp

n

W. Pop (Cl.)

①

p

produce given syllable into instrument, high-pitched

(F♯: unison with 1. violin)

pschh

"f"

ppp

mp

ppp

fff sub.

pschh

"f"

sim.

pschh

fff

nut-side of clips

fff

div. pizz.

mp

f

I arco

fff

unis. II

f

pizz.

mp

f

II arco

(F♯: unison with trumpet)

fff

f

pizz.

mp

f

div. arco

7. (E) -31

fff

pizz.

mp

f

arco

fff

fff

mp

fff sub.

p sub.

mp

fff sub.

fp

fff

fp

pizz.

mp

mf

pp

fff

behind the bridge

arco

fff sub.

fp

pizz.

fff

behind the bridge

pizz.

fff

8

Shred. $\frac{4}{4}$ $\frac{3}{4}$ $\frac{4}{8}$

Fl. $\frac{4}{4}$ $\frac{3}{4}$ $\frac{4}{8}$

W. Pop (Cl.) $\frac{4}{4}$ $\frac{3}{4}$ $\frac{4}{8}$

C Tpt. $\frac{4}{4}$ $\frac{3}{4}$ $\frac{4}{8}$ *p*

F Hn. $\frac{4}{4}$ $\frac{3}{4}$ $\frac{4}{8}$ *p*

8

To Solo Gtr

Solo Gtr $\frac{4}{4}$ $\frac{3}{4}$ $\frac{4}{8}$ *sfz*

Vln. I III IV circular bowing *f* ord.

Vln. II unis. ord. *f* sul pont. molto vib. non vib.

Solo $\frac{4}{4}$ $\frac{3}{4}$ $\frac{4}{8}$ *fff* *mf sub.* *mp* Tutti

Vla unis. I arco ord. *sfz* *sfz* *sfz* *mp* Tutti

gli altri *sfz* *sfz* *sfz* *mp* Tutti

Vc. $\frac{4}{4}$ $\frac{3}{4}$ $\frac{4}{8}$

D. B. $\frac{4}{4}$ $\frac{3}{4}$ $\frac{4}{8}$ *pizz.* *mf* (echo of guitar) con vib. arco *n*

11

Shred.

Fl.

W. Pop (Cl.)

C Tpt.

F Hn.

11

Solo Gtr

rasq., gradually move r.h. down the neck strings 1-3 only

1-4

1-5

damp w/ palm

pp

fff

ord.

(Ossia: play any other high harmonics that sound)

Vln. I

div.

Vln. II

ord.

f

I

Vla

III

IV

ppp

f

Vc.

p

f

p molto

fff

D. B.

arco

ff

G **PAPER SHREDDER**
quickly turn on and off,
to barely hear the sound

OFF ON OFF

15

Shred.

Fl.

ff

start multiphonic as soon as you can after instrument change

B♭ Cl.

n *p*

C Tpt.

come sopra

pschh *f* pschh

F Hn.

come sopra

pschh *f* pschh

15

Solo Gtr

mf

G

Solo

pizz. *fff*

I arco *mf*

Solo ord. *f*

Vln. I

pizz. *fff*

I arco *mf*

gli altri *mp*

Vln. II

pizz. *fff*

arco *mf*

7. (E) -31 sul tasto non vib. *p*

3 soli dampened strings, normal position pizz. *ff*

(behind bridge) arco *fp* *fff sub.*

Tutti

Vla 3 soli

dampened strings, normal position pizz. *ff*

(behind bridge) arco *f*

(behind bridge) arco *mf*

Vc.

II III

D. B.

f

18

Shred.

Fl.

B♭ Cl.

C Tpt.

F Hn.

Solo Gtr

Solo

Vln. I

gli altri

Vln. II

Vla

Vc.

D. B.

4/8

5/16

3/4

2+3

pizz.

p

ord.

pp

f

ff

pp

f

senza sord.

pp

mf

senza sord.

pp

mf

4

5

f

n

3

3

3

3

2+3

3

p

n

ff

dampened strings

pizz.

ff

div.

non vib.

n

f

mf

fff

mf

22 H

Shred.

Fl.

B♭ Cl.

C Tpt.

F Hn.

pp

p

mf

p

pp

pp

mf

ppp

pp

pp

mf

ppp

pp

pp

mf

ppp

22

Solo Gtr

f

pizz.

ord.

openly

fff

poco

H

Tutti

II

Vln. I

fff

Vln. II

p

ord.

mf

Vla

I

arco

fff

Vc.

unis.

pizz.on tailpiece, as if it was a string

"f"

mf

D. B.

pizz.on tailpiece, as if it was a string

"f"

II

III

arco

mf

[illegible]

25

Solo Gtr

mp *echo*

mf

Vln. I

p

Vln. II

p

Vla

mp 6

gradually from behind
bridge to ord. harmonics

pos. ord.

f

Vc.

D. B.

I

I

25

Solo Gtr

mp *echo*

mf

Vln. I

p

Vln. II

p

Vla

mp 6

gradually from behind
bridge to ord. harmonics

pos. ord.

f

Vc.

D. B.

I

I

29

Shred.

Fl.

B♭ Cl.

C Tpt.

F Hn.

mf *cresc. poco a poco* *ff* *flz.*

ff *f*

29

Solo Gtr

Solo

Vln. I

gli altri

Vln. II

Vla

Vc.

D. B.

pp *non vib.* *ff* *gli altri div. a2* *ff* *pp* *6* *6* *6* *fff* *p*

33

J

ON OFF

Shred.

Fl.

B♭ Cl.

C Tpt.

F Hn.

To W. Pop (Tr.)

To W. Pop (Hn.)

Solo Gtr

f

6

Table G.

fast fumbling on the bridge-side of clips
i m a c

To Solo Gtr

J

pizz.

I arco

Solo

Vln. I

gli altri

(unis.)

pizz.

I arco

Vln. II

pizz.

arco

III

Solo

Solo

Vla

gli altri

III IV

Vc.

D. B.

p

fff

p

Shred.

Fl.

B♭ Cl.

W. Pop (Tr.)

W. Pop (Hn.)

Solo Gtr.

Vln. I

Vln. II

Solo

Vla

gli altri

Vc.

D. B.

40

K

40

K

overblow

tr.

p

ff

p

13

f

6

fff

3

3

p

f

3

3

f

3

3

f

5

6

5

6

5

non vib.

mf sub.

ff

mp

pos. ord.

3

3

mf sub.

non vib.

mf sub.

ff

mp

pos. ord.

3

3

mf sub.

non vib.

mf sub.

ff

mp

div.

sul pont. arco

ppp

mf sub.

3

pos. ord.

3

mf sub.

3

ppp

mf sub.

3

ppp

mf sub.

3

Tutti

ff

ff

behind the bridge

pizz.

continuous gliss. arco

p

f

mp sub.

3

3

f

behind the bridge

pizz.

continuous gliss. arco

p

f

mp sub.

3

3

f

44

Shred.

Fl.

B♭ Cl.

W. Pop (Tr.)

W. Pop (Hn.)

44

Solo Gtr

Vln. I

Vln. II

Vla

Vc.

D. B.

46

Shred. 3/4

Fl. 3/4

Bb Cl. 3/4

To C Tpt. 3/4

To F Hn. 3/4

F Hn. 3/4

46

Solo Gtr

Vln. I

Vln. II

(behind bridge)
arco 6

ord.

Vla

Vc.

D. B.

vib. ord.

mf sub. 3

f

mf sub. 3

f

ff

mf sub. 3

f

mf 3

mf 3

mp sub. 3

f

mp sub. 3

f

p

48

L

Shred.

34

54

8

Fl.

12

12

ffz

p

ff

B♭ Cl.

12

12

ffz

p

ff

C Tpt.

rip

p

ff

F Hn.

rip

p

ff

48

Solo Gtr

6

6

6

6

6

6

ff

p sub.

L

Vln. I

3

9

ff

mf

fff

Vln. II

3

9

ff

mf

fff

5

5

p

fff

5

p

fff

3

3

3

ff

p

fff

3

3

3

ff

p

fff

non div.

3

3

3

ff

mp

fff

D. B.

3

3

3

p

fff

50

Shred.

Fl.

B♭ Cl.

W. Pop (Tr.)

W. Pop (Hn.)

50

Solo Gtr

Vln. I

Vln. II

Vla

Vc.

D. B.

ON

M

OFF

To W. Pop (Cl.)

small microtonal gliss. around g

strum

div. I II

7. (E) -31

pizz.

ffz *p* *ff* *p* *ff*

ffz *p* *fff*

ffz *fff* 3 3 3 3

ffz *fff* 3 3 3 3 *ppp*

ff *mf* *ff* *mp sub.* *fff*

ff *mp* 3 3 3 *fff*

ff *mf sub.* 3 3 *ff* *mp sub.*

ff *p* *mf* 3 3 3 *ff* *mp sub.*

ff *p* *mf* 3 3 3 *ff* *mp sub.*

ff *mf sub.* 3 3 *fff* *mp sub.*

ff *mf sub.* 3 3 *fff* *mf*

54

Shred.

Play 3 times repeat more times if needed

W. Pop (Fl.)

To W. Pop (Fl.)

W. Pop (Fl.)

W. Pop (Cl.)

W. Pop (Tr.)

W. Pop (Hrn.)

W. Pop (Fl.)

7. (E) -31

airy sound

full sound

1

n

p

W. Pop (Cl.)

airy sound

full sound

2

n

p

W. Pop (Tr.)

airy sound

full sound

2

n

p

W. Pop (Hrn.)

airy sound

full sound

n

p

54

Solo Gtr

To Paper

stand up during repetitions

hold paper sheet from the top with 2 fingers and rustle in the air

Vln. I

Play 3 times repeat more times if needed

Vln. II

Vla

Vc.

D. B.

div.

pppp

ff

p

div. non vib.

pppp

ff

mf

div. non vib.

pppp

ff

p

non vib.

pppp

ff

p

arco

pppp

ff

p

mf sonore

p echo

61

Shred.

rit.....♩ 60

N

W. Pop (Fl.)

To Paper

Paper

hold paper sheet from the top with 2 fingers and rustle in the air

ppp

f

pppp

To W. Pop (Fl.)

W. Pop (Cl.)

To Paper

Paper

hold paper sheet from the top with 2 fingers and rustle in the air

ppp

f

pppp

To Clarinet

pp

W. Pop (Tr.)

To Paper

Paper

hold paper sheet from the top with 2 fingers and rustle in the air

ppp

f

pppp

To Trumpet

pp

W. Pop (Hn.)

To Paper

Paper

hold paper sheet from the top with 2 fingers and rustle in the air

ppp

f

pppp

To Horn

pp

61

Solo Gtr

To W. Pop (G. S.)

f poss.

n

n

f

n

To Solo Gtr

mf

softly, very sonorously

Vln. I

rit.....♩ 60

unis. I

N

non vib. poco sul pont.

n

ppp

n < ff > p

Vln. II

unis. non vib. poco sul pont.

n

n < ff > p

Vla

unis. espress.

mf sub.

f

p

n

ord. harmonic trill

Vc.

ord. harmonic trill

n

D. B.

n

71

to O = ca. 50" feed paper slip, 1 A4's length insert right after guitarist has played insert right after guitarist has played insert right after guitarist has played, longer paper slip (3 A4's lengths)

Shred. ON OFF ON OFF ON OFF ON OFF

W. Pop (Fl.) W. Pop (FL.) ② *n* *ff* *n* *ff* *ppp* *p* *ppp* To Fl.

B♭ Cl. W. Pop (Cl.) ③ *ff* *n* *ff* To B♭ Cl.

C Tpt. To W. Pop (Tr.) *ff* *ppp* *p* *ppp* To C Tpt.

F Hn. To W. Pop (Hn.) *ff* *ppp* *p* *ppp* To F Hn.

71

Solo Gtr *pppp* extremely lightly and delicately

Vln. I to O = ca. 50" *fff* *p* to 1st desk only slow swells non vib. *p* Tutti molto vib. very fast swells

Vln. II *fff* *p* to 1st desk only slow swells non vib. *p* Tutti molto vib. very fast swells

Vla. Solo col legno ricochet sul C 3-4" *ff* drag the bow along the string to l.h.

Vc. pizz.on tailpiece *f*

D. B. pizz.on tailpiece *f*

76

O Far ♩ 55

P

Shred.

Fl.

Flute
flz.

ord.
breathy, rapid & wide lip vibrato

molto vib.

f

ppp

pp
(match horn)

p

B♭ Cl.

B♭ Cl.
non vib.

n

p

n

mp

n

pp

C Tpt.

C Tpt.
harmon mute stem in

ppp

mp

ppp

ppp

mp

ppp

pp

F Hn.

F Hn.

pppp < *mp* > *pppp*

ppp

76

O Far ♩ 55

P

Solo Gtr

mp ⑤

p

sempre l.v.

Vln. I

Vln. I
non vib. subito

ff

p

n

ppp < *mf* > *p*

n

div.

ppp < *p* > *ppp*

Vln. II

Vln. II
non vib. subito

ff

p

n

ppp < *mf* > *p*

n

ppp < *p* > *ppp*

Vla

Tutti

Vla
non vib.
poco sul pont.

ppp < *mf* > *p*

n

ppp < *p* > *ppp*

Vc.

Vc.
div.
arco non vib.
extreme molto flautando,
mostly noise, intermittent sound

pppp

ppp < *mf* > *p*

n

ppp < *p* > *ppp*

D. B.

D. B.
bow the tailpiece
col legno tratto, creating
a low, stuttering vibration

mf

p <

molto calore
ord.
arco

86

Shred. 3/4

Fl. 3/4 4/4 *vib. ord.* *mp* *f* *pp*

B♭ Cl. 3/4 4/4 *mp* *f* *pp*

C Tpt. 3/4 4/4 *mp* *p* *mf* *pp*

F Hn. 3/4 4/4 *p* *mf* *pp* *open*

86

Solo Gtr 3/4 4/4 *mp* ⑤ ⑥ ⑤

Vln. I 3/4 4/4 *I* *II* *pos. ord.* *n* *pp*

Vln. II 3/4 4/4 *pos. ord.* *II* *7. (E) -31* *div.* *p* *mf* *pp* *mp* *ppp*

Vla 3/4 4/4 *pos. ord.* *con vib.* *n* *f* *mp* *pp* *mp* *ppp*

Vc. 3/4 4/4 *I* *pos. ord., lively, fluctuating speed tremolo* *p*

D. B. 3/4 4/4 *mf*

94 Q

Shred. $\frac{4}{4}$ $\frac{5}{4}$ $\frac{3}{4}$

Fl. ppp mp ff

B♭ Cl. ppp mp ff

C Tpt. ppp p f

F Hn. p f

94 improvise fast figurations with given pitches in varying order
sul pont.-----

Solo Gtr mf $pppp$ ppp f ppp

Q

Vln. I div. f pp f

Vln. II f pp f

Vla div. f pp f

Vc. f pp f

D. B. f pp f $con vib.$ fp

R

poco rit.....

98

Solo Gtr

ff espress.

mp echo

Vln. I

unis. (1/6 step)

p

div. 7. (G) -31

mf

R

ord. sul pont.

f

ppp

Vln. II

div.

p

unis.

mf

ord. sul pont.

f

ppp

Vla

p

unis.

mf

ord. sul pont.

f

ppp

Vc.

vib. ord.

p

mf

III IV

f

D. B.

f

p

mf

f

106 a tempo

S

Shred.

Fl.

p

pp

poco

p

mf

Bb Cl.

p

pp

poco

ppppp subtone

C Tpt.

p

pp

poco

practice mute

mf

F Hn.

p

ppp

F3

p

106 *molto affettuoso*

Solo Gtr. *mf* *mp* *f* *semplice, molto sonore*

Vln. I *a tempo* *unis.* *non vib.* *poco sul pont.* *n < f > pp* *n < mf > pp* *mp* *semplice* *vib. ord.* *pos. ord.* *ord.*

Vln. II *n < f > pp* *n < mf > pp* *mp* *semplice* *vib. ord.* *pos. ord.* *ord.*

Vla. *unis.* *non vib.* *poco sul pont.* *n < f > pp* *n < mf > pp* *mp* *semplice* *vib. ord.* *pos. ord.*

Vc. *div.* *unis.* *p* *n* *mp sub.* *arco* *p* *mf*

D. B. *p* *n* *arco* *p* *mf*

III. Mime

Leevi Räsänen 2023 (rev. 2025)

50

Flute

pizz.

p

6

B♭ Clarinet

slap-tongue

ord.

p

pp

6

C Trumpet

hold loosely, sideways with both hands and pull the paper outwards with each note

To W. Pop (Tr.)

mp

lowest to highest tone

To C Tpt.

Whistle Pop (Horn)

(approx. contour)

f

lowest to highest tone

To F Hn.

Solo Guitar

ppp

poco più

6

ff

Solo

50

Solo, molto espress. non vib.

mp

Violin I

gli altri

Solo

Solo, molto espress. non vib.

mp

Violin II

gli altri

Viola

non vib.

p

Violoncello

ppp

Double Bass

ppp

6

Fl.

f *fp* *ppp*

B♭ Cl.

f *fp* *ppp*

C Tpt.

practice mute
p

F Hn.

mf *molto*

6

Solo Gtr.

ff *p* *ppp*

Solo

f *ppp* *p*

U *semplice, come improvvisando non vib.*

Vln. I

gli altri

mf *ppp*

Tutti

pp *< ff*

Vln. II

gli altri

mf *ppp*

Tutti

pp *< ff*

Vla.

mf *ppp*

poco sul pont.
f

pp *< ff*

Vc.

non vib.

mf *ppp*

ord. →

pp

D. B.

non vib.

mf *ppp*

Solo

p *< sfz* *molto*

Tutti pizz.

ff

13

Molto rubato

V

Fl.

B♭ Cl.

C Tpt.

F Hn.

13

Solo Gtr

Molto rubato

V

Vln. I

Vln. II

Vla

Vc.

D. B.

relaxed, beautiful trills

p p
fff
p
mf
sofly
p
mf
1
2
4 3
3
4
5
7
8
9
10
11
12
13
14
15
16
17
18
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84
85
86
87
88
89
90
91
92
93
94
95
96
97
98
99
100

poco sul pont.
fff
arco

23

W

Fl.

lunga

flz.

pp

ord.

slow glissandi between D and D $\flat$

ord. → flz.

B $\flat$ Cl.

flz.

pp

(1/6 step)

ord.

C Tpt.

(unison with guitar)
practice mute

p

mf

F Hn.

23

Solo Gtr

Vln. I

W

lunga

IV

mf

p

tr

Vln. II

III

mp

p

Vla

III

mp

div.

p

Vc.

div.

III

mp

p

unis.
non vib.

pp

IV

mp

p

unis.
non vib.

pp

D. B.

3

p

31

X Airier ♩ 62

Fl.

ord.

mf

3

B♭ Cl.

p

3

ppp

subtones

C Tpt.

fff

ppp

F Hn.

Solo Gtr

mf

3

p

31

X Airier ♩ 62

Solo

non flaut.
non vib.

mf

Vln. I

gli altri

p

flautando

mp

Tutti pizz.

mp

con vib.
arco

mp

mf

Vln. II

flautando

p

non flaut.
non vib.
pos. ord.

p

non flaut.
non vib.
pos. ord.

p

dolce, espress.
con vib.

pp

Vla

unis.
molto sul tasto

ppp

pos. ord.
flautando

p

div.

8

Vc.

molto sul tasto

ppp

pos. ord.
molto vib.

pp

mf

pp

D. B.

molto sul tasto

ppp

VII

oooooooooooo

38 $\text{♩} 55$

Fl. *molto vib.* *n* *ppp* thin, piercing
bit flat, less than *d*
non vib.

B♭ Cl. *mp* *ppp* *sombre, warm* *mp sub.*

C Tpt.

F Hn. *pp*

38 XII XII VII V IX

Solo Gtr *mp*

Vln. I $\text{♩} 55$ *pp* *n*

Vln. II *n*

Vla. *unis.* *molto sul tasto* *pp* *sombre, warm* *con vib.* *pos. ord.* *p*

Vc. *Solo* *irregular, pulsating, lively tremolo* *sul tasto* *pp* *Tutti* *sombre, warm* *con vib.* *pos. ord.* *p* *div.*

D. B. *sombre, warm* *con vib.* *pos. ord.* *p*

44

Y

Fl.

B♭ Cl.

C Tpt.

F Hn.

accel.....
3+2+2

senza sord.
p

44

Solo Gtr

slow arp.

sempre l.v.

f

Y

Vln. I

ppp

sombre, warm
con vib.

p

div.

3+2+2 unis.

cre - - scen -

Vln. II

sombre, warm
con vib.

ppp

p

cre - - scen -

Vla

cre - - scen -

Vc.

unis.

cre - - scen -

D. B.

[illegible]

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

Fl. *ff*

B♭ Cl. *ff*

C Tpt. *ff* *p*

F Hn. *ff* *p*

61 *poco rasq. lightly*

Solo Gtr. *mf*

Vln. I **Meno mosso** **rit.**.....

Vln. II

Vla

Vc.

D. B. II III III I IV

67

50

AA

Fl.

p

ppp

ord. *p sub.* 6

pizz.

ord. 6

pizz.

ord.

B♭ Cl.

p

ppp

p sub.

slap-tongue *sfz*

slap-tongue *sfz*

ord. *p*

C Tpt.

pp

F Hn.

pp

67

50

AA

Solo Gtr

pppp

ppp

Solo

p

Solo

di - - - mi - - - nuen - - - do - - - poco - - -

Vln. I

p

gli altri

ppp

gli altri

p

ppp

Solo

p

Solo

non vib.

ppp

Vln. II

p

gli altri

ppp

gli altri

p

ppp

Vla

p

non vib.

pp sub.

Vc.

ppp

n

D. B.

II I IV II II

ppp

n

[illegible]

77

Fl.

CC

Bb Cl.

To C Tpt.

C Tpt.

To F Hn.

F Hn.

77

Solo Gtr

col vln.

Solo

CC

Vln. I

gli altri

Solo

flautando

Vln. II

gli altri

Vla

L.H. tap string III

Vc.

molto flaut. harmonic pressure

L.H. tap string III

D. B.

Solo molto sul pont.

Tutti

L.H. tap string III

82

Fl.

overflow

To Picc.

B♭ Cl.

C Tpt.

F Hn.

Solo Gtr

Solo

Vln. I

gli altri

Vln. II

Vla

Vc.

D. B.

82

div. a3
non vib.

unis.
poco sul pont.

Tutti
non vib.
arco
poco flaut.

sul tasto

non flaut.
pos. ord.

non vib.
arco
poco flaut.

sul tasto

poco sul pont.

III
pos. ord.

hold from the top,
shake back and forth
in the air

"p" < "f" > "p"

hold from the top,
shake back and forth
in the air

"p" < "f" > "p"

[illegible]

93

Picc. *mf* *p*

B♭ Cl. *espress.* *f* *p* *f_{sub.}*

C Tpt. *f*

F Hn. *enticing* *p* *mf*

93

Solo Gtr *Whistle Pop* (approx. contour) *p* *To Guitar* *n*

Vln. I *mp*

Vln. II *pp* *mf* *f*

Vla *p* *p*

Solo *mf* *Tutti* *f*

Vc. *Tutti* *f*

gli altri *mf* *f*

D. B. *mf* *f*

98 **accel.....**

Picc. *To Fl.* **f**

B♭ Cl. **p** **mf** **f** **p** **f** (1/6 step)

C Tpt. **pp** *senza sord.* **pp** **fp**

F Hn. **pp** **fp**

98 *bend each tone upwards near the next one*

Solo Gtr **ff** *softly, listening to the glow* **f** **fff** **pp**

Vln. I *non vib.* **f** **mp** **mf** **accel.....**

Vln. II **pp** **mp** **ff** **p sub.** **con vib.** **mf**

Vla. **mf** **p** **fp** **mf**

Vc. *bring out* **mf** **p** **mf** **7. (A) -31c.**

D. B. **mp**

106 $\text{♩} = 62$

Fl. **EE** *fff* overflow *f* overflow

B♭ Cl. *fff* diaphragm accents

C Tpt. *fff*

F Hn. *fff*

Solo Gtr. *fff* rasqueado like rapid fire, extremely loudly and densely sul pont.

106 $\text{♩} = 62$

Vln. I **EE** *ffp* *fff* on the beat non div. non vib.

Vln. II *fff* on the beat non div. non vib. ca. 1/6 tone flat

Vla. *ffp* *fff* on the beat non div. non vib. *mp sub.* 5 5

Vc. *fff* long notes sempre con molto vib.

D. B. *fff* long notes sempre con molto vib.

111

Fl.

Bb Cl.

C Tpt.

F Hn.

Solo Gtr

Vln. I

Vln. II

Vla

Vc.

D. B.

in the ascending scales, division between strings
1, 2 and 3 can also be changed from what's notated

111

112

113

FF

Fl.

Bb Cl.

C Tpt.

F Hn.

Solo Gtr.

Vln. I

Vln. II

Vla

Vc.

D. B.

113

FF

div. fluctuating speed glissando, keep quite fast (min. 16th note)

sempre non div.

molto vib.

116

Fl.

B♭ Cl.

C Tpt.

F Hn.

Solo Gtr.

Vln. I

Vln. II

Vla.

Vc.

D. B.

116

117

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539

540

541

542

543

544

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547

548

549

550

551

552

553

554

555

[illegible]

125

GG

Fl.

p

n

B♭ Cl.

ppp

C Tpt.

F Hn.

125

GG

Solo Gtr

clear, crystalline

(either on adjacent strings or bent up)

(non dim.!)

Vln. I

unis.

p sub.

Vln. II

unis.

fff

n

p

Vla

(ord.)

ppp

molto sul pont.

Vc.

(ord.)

pp

molto sul pont.

D. B.

(ord.)

pp

molto sul pont.

(129)

**Solo guitar cadenza
ad lib.**

Fl.

Bb Cl.

C Tpt.

F Hn.

(129)

**Solo guitar cadenza
ad lib.**

Solo Gtr

**Solo guitar cadenza
ad lib.**

Vln. I

Vln. II

Vla

 $V_C.$

D. B.

Take a handful of paper shreds and slowly start crunching them into a ball to be used as a plectrum in mov. IV. Form the ball slowly during the solo cadenza, forming a delicate soundscape to accompany the guitar.

Take a handful of paper shreds and slowly start crunching them into a ball to be used as a plenum in mov. IV. Form the ball slowly during the solo cadenza, forming a delicate soundscape to accompany the guitar.
--

Take a handful of paper shreds and slowly start crunching them into a ball to be used as a plectrum in mov. IV. Form the ball slowly during the solo cadenza, forming a delicate soundscape to accompany the guitar.
--

"pppp"

"*pppp*"

"*pppp*"

Leevi Räsänen 2023 (rev. 2025)

With emotion and nostalgia ♩ 80

HH

Flute

B♭ Clarinet

C Trumpet

Whistle Pop (Horn)

Solo Guitar

With emotion and nostalgia ♩ 80

played sideways á la guitar,
using paper shreds as "plectrum"

HH

Violin I

Violin II

Viola

Violoncello

Double Bass

11

II

Fl.

B♭ Cl.

C Tpt.

W. Pop (Hn.)

11

II

Solo Gtr

Vln. I

Vln. II

Vla

Vc.

D. B.

21

JJ

Poco più mosso

Fl.

B♭ Cl.

C Tpt.

W. Pop (Hn.)

21

JJ

Poco più mosso

Solo Gtr

Vln. I

Vln. II

Vla

Vc.

D. B.

30

KK

Fl.

B♭ Cl.

C Tpt.

W. Pop (Hn.)

30

KK

Solo Gtr

Vln. I

Vln. II

Vla

Vc.

D. B.

38

LL

Fl.

B♭ Cl.

C Tpt.

W. Pop (Hn.)

38

LL

Solo Gtr

Vln. I

Vln. II

Vla

Vc.

D. B.

46

MM

Fl.

B♭ Cl.

C Tpt.

W. Pop (Hn.)

46

MM

Solo Gtr

Vln. I

Vln. II

Vla

Vc.

D. B.

55

NN

poco rit.....

Fl.

B♭ Cl.

C Tpt.

W. Pop (Hn.)

55

NN

poco rit.....

Solo Gtr

Vln. I

Vln. II

Vla

Vc.

D. B.

63

Tempo I

Fl.

Bb Cl.

C Tpt.

W. Pop (Hn.)

Solo Gtr

Vln. I

Vln. II

Vla

Vc.

D. B.

63

Tempo I

Vln. I

Vln. II

Vla

Vc.

D. B.

throw the paper ball away over your right shoulder

throw the paper ball away over your right shoulder

viola to normal position

di - - - mi - - - nuen - - - do - - -

di - - - mi - - - nuen - - - do - - - poco - - - a - - - poco - - - p

di - - - mi - - - nuen - - - do - - - poco - - - a - - - poco - - - p

70

oo

rit.....

Fl.

B♭ Cl.

C Tpt.

W. Pop (Hn.)

70

oo

rit.....

Solo Gtr

Vln. I

Vln. II

Vla

Vc.

D. B.

78

PP

Fl.

B♭ Cl.

C Tpt.

W. Pop (Hn.)

78

Solo Gtr

mp dolce

poco

PP

62

Vln. I

Vln. II

Vla

Vc.

D. B.

flautando arco ord.

(p)

flautando

arco ord.

con vib. ord.

molto sul tasto

ppp

con vib. arco molto sul tasto

ppp

(ord.)

flautando

pp

pos. ord. con vib.

molto sul tasto

ppp

I arco

mp

II

pos. ord.

con vib. molto sul tasto

ppp

con vib. molto sul tasto arco

p

ppp

nuen

do

84

Molto rubato, rit. al fine.

84

Molto rubato, rit. al fine.

[illegible]