

# Love

(from An Iceland Symphony)

By Simo Sakari Aaltonen

*rit.*  
con sord.

a tempo  $\text{♩} = 48$

Violins I

Violins II

Violas

Cellos

Basses

4

Vln. I

Vln. II

Vla.

Cell.

Bass

7

Vln. I

Vln. II

Vla.

Cell.

Bass

*ppp* — *pp*

*p*

*pp*

*ppp*

*mp* — *p*

*arco senza sord.*

*gliss.*

*mf* — *f*

*arco*

*gliss.*

*=mf*

10

Vln. I

Vln. II

Vla.

Cell.

Bass

*pp* — *ppp*

*p* — *pp* — *ppp*

*mp* — *pp* — *p*

*p* — *ppp* — *p*

*gliss.*

*mf* — *f*

13 *rit.* a tempo  $\text{♩} = 48$

Vln. I

Vln. II

Vla.

Cell.

Bass

Measure 13: Vln. I (rit.), Vln. II (p), Vla. (p), Cell. (mf), Bass (pizz. 8va). Measure 14: Vln. I (p), Vln. II (pp), Vla. (ppp), Cell. (p), Bass (ff). Measure 15: Vln. I (p), Vln. II (pp), Vla. (p), Cell. (mp), Bass (arco 8va).

16

Vln. I

Vln. II

Vla.

Cell.

Bass

Measure 16: Vln. I (pp), Vln. II (ppp), Vla. (pp), Cell. (pp), Bass (pizz. 8va). Measure 17: Vln. I (pp), Vln. II (pp), Vla. (pp), Cell. (pp), Bass (pp). Measure 18: Vln. I (gliss.), Vln. II (pp), Vla. (pp), Cell. (pp), Bass (pppp).

19

Vln. I      ***pppp***

Vln. II

Vla.      ***=ppp***

Cell.

Bass

22

Vln. I

Vln. II

Vla.

Cell.      ***con sord.***

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

25

Vln. I

Vln. II

Vla.

Cell.

Bass

Measure 25: Vln. I holds a note. Vln. II has two notes with *gliss.*. Vla. has a sustained note. Cell. has a sustained note. Bass has eighth-note patterns. Dynamics: *ppp*, *pp*, *p*, *pp*, *ppp*.

Measure 26: Vln. I holds a note. Vln. II has two notes with *gliss.*. Vla. has a sustained note. Cell. has a sustained note. Bass has eighth-note patterns. Dynamics: *p*, *pp*, *ppp*.

Measure 27: Vln. I holds a note. Vln. II has two notes with *gliss.*. Vla. has a sustained note. Cell. has a sustained note. Bass has eighth-note patterns. Dynamics: *pizz.*, *mp*, *p*, *pp*.

28

*rit.*

a tempo  $\text{♩} = 48$

Vln. I

Vln. II

Vla.

Cell.

Bass

Measure 28: Vln. I holds a note. Vln. II has two notes with *gliss.*. Vla. rests. Cell. rests. Bass has eighth-note patterns. Dynamics: *ppp*, *pppp*.

Measure 29: Vln. I holds a note. Vln. II has two notes with *gliss.*. Vla. has a sustained note. Cell. has a sustained note. Bass has eighth-note patterns. Dynamics: *ppp*, *pppp*, *pppp*, *ppp*.

Measure 30: Vln. I holds a note. Vln. II has two notes with *gliss.*. Vla. has a sustained note. Cell. rests. Bass has eighth-note patterns. Dynamics: *pppp*, *ppp*, *pizz.*, *pp*.

Measure 31: Vln. I holds a note. Vln. II has two notes with *gliss.*. Vla. has a sustained note. Cell. rests. Bass has eighth-note patterns. Dynamics: *pppp*, *ppp*, *pizz.*, *pp*.

31

Vln. I

Vln. II

Vla.

Cell.

Bass

pizz.  
mp

arco

*ppp* — *pp* — *ppp*

*ppp* — *pp* — *ppp* — *ppp* — *ppp* — *ppp* —

*ppp* — *pp* — *ppp* — *ppp* — *ppp* —

34

Vln. I

Vln. II

Vla.

Cell.

Bass

>*ppp* — *pp* —

>*pppp* — *ppp* — *pp* —

*p* — *ppp* — *mf* —

arco  
senza sord.  
*8va* —

*p* — *mp* — *mf* — *pp* —

*ppp* — *pp* —

37

Vln. I

Vln. II

Vla.

Cell.

Bass

Measure 37 consists of three measures. The first measure shows Vln. I and Vln. II playing eighth-note patterns with dynamic markings *pp*, *p*, *pp*, *p*, *pp*, and *mp*. The second measure shows Vln. II playing eighth-note patterns with dynamic *pppp*. The third measure shows Vln. II playing eighth-note patterns with dynamic *pppp*.

40

Vln. I

Vln. II

Vla.

Cell.

Bass

Measure 40 consists of three measures. The first measure shows Vln. I and Vln. II playing eighth-note patterns with dynamic *p*, *mp*, and *> ppp*. The second measure shows Vln. II playing eighth-note patterns with dynamic *pppp* and glissando markings. The third measure shows Vln. II playing eighth-note patterns with dynamic *pppp* and glissando markings.

43

Vln. I

Vln. II

Vla.

Cell.

Bass

46

a tempo  $\text{♩} = 48$

Vln. I

Vln. II

Vla.

Cell.

Bass

49

Vln. I

Vln. II

Vla.

Cell.

Bass

Measure 49:

- Vln. I: Rest
- Vln. II:  $b\flat$ ,  $b\flat$ ,  $b\flat$ ,  $b\flat$  (gliss.)
- Vla.:  $b\flat$ ,  $b\flat$ ,  $b\flat$
- Cell.:  $b\flat$ ,  $b\flat$ ,  $b\flat$ ,  $b\flat$  (pizz.)
- Bass:  $b\flat$ ,  $b\flat$ ,  $b\flat$ ,  $b\flat$  (pizz.)

Measure 50:

- Vln. I: Rest
- Vln. II:  $b\flat$ ,  $b\flat$ ,  $b\flat$ ,  $b\flat$  (gliss.)
- Vla.:  $b\flat$ ,  $b\flat$ ,  $b\flat$ ,  $b\flat$
- Cell.:  $b\flat$ ,  $b\flat$ ,  $b\flat$ ,  $b\flat$  (pizz.)
- Bass:  $b\flat$ ,  $b\flat$ ,  $b\flat$ ,  $b\flat$  (pizz.)

Measure 51:

- Vln. I: Rest
- Vln. II:  $b\flat$ ,  $b\flat$ ,  $b\flat$ ,  $b\flat$
- Vla.:  $b\flat$ ,  $b\flat$ ,  $b\flat$ ,  $b\flat$
- Cell.:  $b\flat$ ,  $b\flat$ ,  $b\flat$ ,  $b\flat$  (arco)
- Bass:  $b\flat$ ,  $b\flat$ ,  $b\flat$ ,  $b\flat$  (arco, 8va)

52

Vln. I

Vln. II

Vla.

Cell.

Bass

Measure 52:

- Vln. I:  $b\flat$ ,  $b\flat$ ,  $b\flat$ ,  $b\flat$
- Vln. II:  $b\flat$ ,  $b\flat$ ,  $b\flat$ ,  $b\flat$
- Vla.:  $b\flat$ ,  $b\flat$ ,  $b\flat$ ,  $b\flat$
- Cell.:  $b\flat$ ,  $b\flat$ ,  $b\flat$ ,  $b\flat$  (gliss.)
- Bass:  $b\flat$ ,  $b\flat$ ,  $b\flat$ ,  $b\flat$

Measure 53:

- Vln. I:  $b\flat$ ,  $b\flat$ ,  $b\flat$ ,  $b\flat$
- Vln. II:  $b\flat$ ,  $b\flat$ ,  $b\flat$ ,  $b\flat$
- Vla.:  $b\flat$ ,  $b\flat$ ,  $b\flat$ ,  $b\flat$
- Cell.:  $b\flat$ ,  $b\flat$ ,  $b\flat$ ,  $b\flat$  (gliss.)
- Bass:  $b\flat$ ,  $b\flat$ ,  $b\flat$ ,  $b\flat$

Measure 54:

- Vln. I:  $b\flat$ ,  $b\flat$ ,  $b\flat$ ,  $b\flat$
- Vln. II:  $b\flat$ ,  $b\flat$ ,  $b\flat$ ,  $b\flat$
- Vla.:  $b\flat$ ,  $b\flat$ ,  $b\flat$ ,  $b\flat$
- Cell.:  $b\flat$ ,  $b\flat$ ,  $b\flat$ ,  $b\flat$  (gliss.)
- Bass:  $b\flat$ ,  $b\flat$ ,  $b\flat$ ,  $b\flat$

55

Vln. I

Vln. II

Vla.

Cell.

Bass

58

Vln. I

Vln. II

Vla.

Cell.

Bass

61

Vln. I      Vln. II      Vla.      Cell.      Bass

8

gliss.

pppp

ppp  
pp  
ppp

pp  
pppp  
ppp

pp  
p  
pp

pp  
mp  
mf

64

Vln. I      Vln. II      Vla.      Cell.      Bass

8

ppp  
pp  
ppp

-  
pp <p> pp  
pp

pp  
ppp  
p

-  
pp  
p  
pp

>p  
mp  
p  
mp  
f  
pp

67

Vln. I

Vln. II

Vla.

Cell.

Bass

70

Vln. I

Vln. II

Vla.

Cell.

Bass

73

Vln. I

Vln. II

Vla.

Cell.

Bass

Measure 73: Vln. I (p) → mp. Vln. II (pp). Vla. (ppp). Cell. (f) → mp. Bass (—).

Measure 74: Vln. I (ppp) → pp. Vln. II (ppp). Vla. (—). Cell. (p) → ppp. Bass (—).

Measure 75: Vln. I (ppp) → pp. Vln. II (pp). Vla. (—). Cell. (8va) → pp. Bass (—).

Measure 76: Vln. I (ppp). Vln. II (—). Vla. (—). Cell. (ppp). Bass (pp).

Measure 77: Vln. I (—). Vln. II (—). Vla. (—). Cell. (con sord.) → p. Bass (pp).

76

Vln. I

Vln. II

Vla.

Cell.

Bass

Measure 76: Vln. I (ppp). Vln. II (—). Vla. (—). Cell. (ppp). Bass (pp).

Measure 77: Vln. I (—). Vln. II (—). Vla. (—). Cell. (con sord.) → p. Bass (pp).

79

Vln. I      Vln. II      Vla.      Cell.      Bass

Measure 79: Vln. I (G clef) has eighth-note pairs with dynamics *ppp* and *pp*. Vln. II (G clef) has eighth-note pairs with dynamics *ppp*, *pp*, and *ppp*. Vla. (C clef) has sustained notes with dynamics *>ppp*, *8*, and *ppp*. Cell. (C clef) has eighth-note pairs with dynamics *pp*, *ppp*, and *pppp*. Bass (C clef) has eighth-note pairs with dynamics *p*, *mp*, and *p*.

Measure 80: Vln. I (G clef) has sustained notes with dynamics *ppp*, *8*, and *ppp*. Vln. II (G clef) has sustained notes with dynamics *ppp*, *8*, and *ppp*. Vla. (C clef) has sustained notes with dynamics *ppp*, *8*, and *ppp*. Cell. (C clef) has sustained notes with dynamics *ppp*, *8*, and *ppp*. Bass (C clef) has eighth-note pairs with dynamics *mp*, *mf*, and *ppp*.

82

Vln. I      Vln. II      Vla.      Cell.      Bass

Measure 82: Vln. I (G clef) has sustained notes with dynamics *>pppp*, *ppp*, *pppp*, and *ppp*. Vln. II (G clef) has sustained notes with dynamics *>pppp*, *ppp*, and *pppp*. Vla. (C clef) has sustained notes with dynamics *>pppp*, *ppp*, and *pppp*. Cell. (C clef) has sixteenth-note patterns with dynamics *ppp*, *p*, *ppp*, and *pp* followed by a glissando. Bass (C clef) has eighth-note pairs with dynamics *ppp*, *pp*, *ppp*, and *pp* followed by a glissando.

Measure 83: Vln. I (G clef) has sustained notes with dynamics *ppp*, *8*, and *ppp*. Vln. II (G clef) has sustained notes with dynamics *8*, *8*, and *ppp*. Vla. (C clef) has sustained notes with dynamics *8*, *8*, and *ppp*. Cell. (C clef) has sixteenth-note patterns with dynamics *ppp*, *p*, *ppp*, and *pp* followed by a glissando. Bass (C clef) has eighth-note pairs with dynamics *ppp*, *pp*, *ppp*, and *pp* followed by a glissando.

85

Vln. I      *= pppp*

Vln. II      *= ppp*

Vla.

Cell.

Bass

88

Vln. I      *= p*

Vln. II      *gliss.*

Vla.

Cell.

Bass      *> ppp*

91

Vln. I

Vln. II

Vla.

Cell.

Bass

94

Vln. I

Vln. II

Vla.

Cell.

Bass

rit.

a tempo  $\text{d} = 48$

$\text{ppp} \longrightarrow \text{pppp}$

$> \text{pp} \longrightarrow \text{ppp} \longleftarrow \text{pp} \longrightarrow \text{ppp} \longrightarrow$

$\text{pppp}$

$\text{pp} \longrightarrow \text{ppp} \longrightarrow \text{pppp}$

pizz.  $= \text{mp}$

arco  $8va$

$\text{pppp} \longrightarrow \text{ppp} \leftarrow$

97

Vln. I

Vln. II

Vla.

Cell.

Bass

ppp → pp      gliss. → b → gliss.

pppp ← ppp      ppp → pp      pppp ← pp ← pp

ppp      pizz.      arco

pizz.      arco

ppp      p      ppp

100

Vln. I

Vln. II

Vla.

Cell.

Bass

pp → ppp → pp

pppp → ppp → pppp      ppp → pp

pppp ← ppp      p      ppp

arco  
senza sord.  
8va

pizz.

p      mp      mf

ppp → pp

103

Vln. I

Vln. II

Vla.

Cell.

Bass

*pp* — *p* — *pp* — *p* — *mp*

*ppp* — *pppp*

*gliss.*

*mf* — *pp* — *pppp*

*arco*

*pp* — *mp* — *pp* — *mp*

*p* — *mp* — *pp* — *mp*

106

Vln. I

Vln. II

Vla.

Cell.

Bass

*pp* — *p* — *pp* — *p* — *mp* — *ppp*

*ppp* — *pppp*

*gliss.* — *gliss.*

*ppp*

*pp* — *pppp*

*p*

*=mp* — *pp* — *ppp*

*>p* — *p* — *mp* — *p* — *mp*

109

Vln. I

Vln. II

Vla.

Cell.

Bass

112

Vln. I

Vln. II

Vla.

Cell.

Bass

114

*rit.*

a tempo  $\text{♩} = 48$

Vln. I

Vln. II

Vla.

Cell.

Bass