

20 238

Timothy Page

Torsion

for chamber orchestra

2006

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Music Finland

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Helsinki, 2011

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Torsion

Instructions for performance:

General, all instruments:

The score is in concert pitch, except for the instruments that transpose by octaves.

Accidentals:

the following quarter tone accidentals are used:

raise the pitch by a quarter tone ♫ lower the pitch by a quarter tone ## raise the pitch by three quarter tones ♭ lower the pitch by three quarter tones.

all accidentals apply for the entire measure in which they appear. However, courtesy accidentals are often provided liberally.

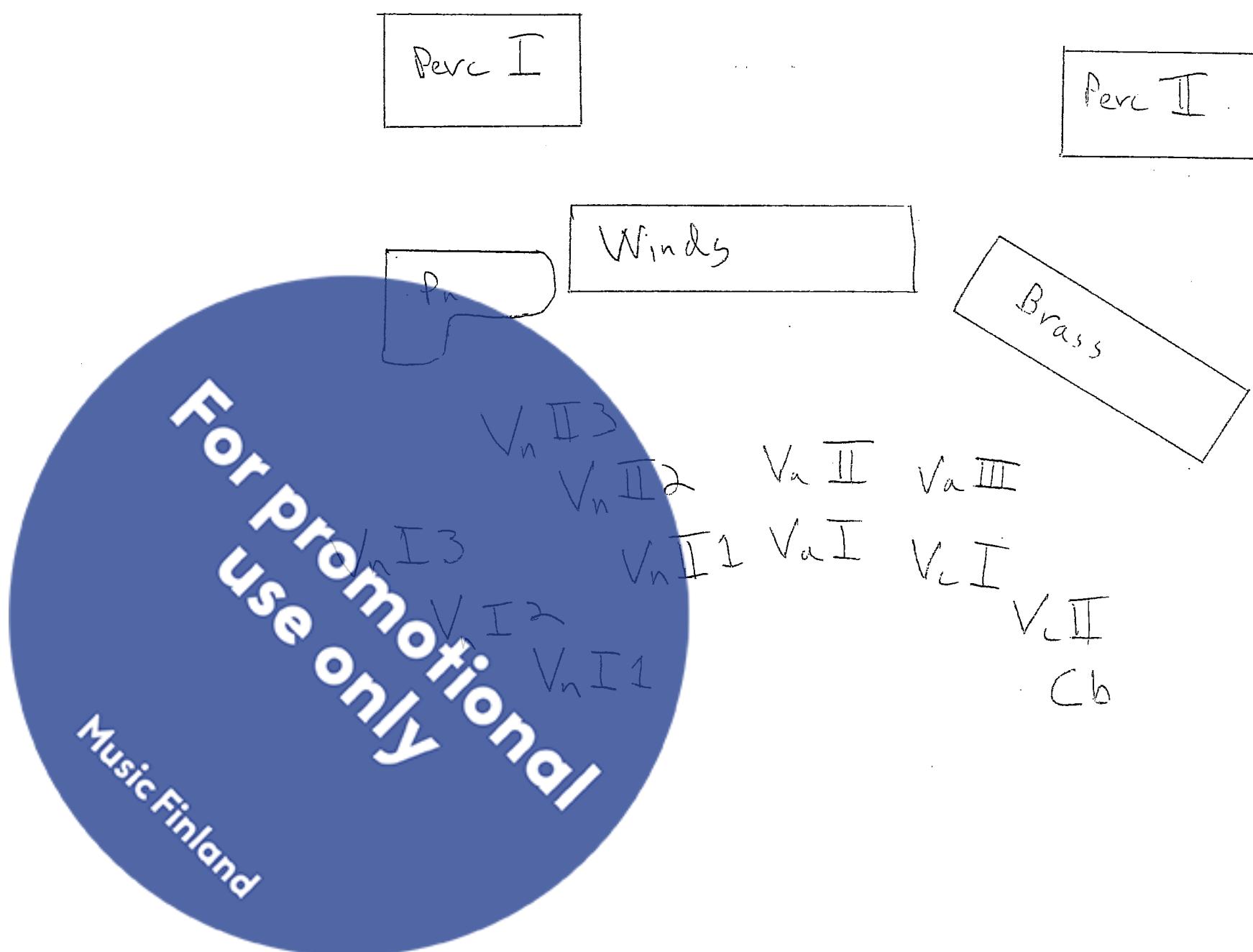
a dashed line indicates a gradual change from one playing technique to another:

Ex)1



Placement of orchestra

The arrangement of the strings is of special importance, as it helps facilitate the complementary rhythm passages that dominate the first section of this work:



Strings

Glissandos:

Much of this piece consists of repeatedly bowed glissando figures. These are notated as follows:

Ex 1)



Ex 2)



In both examples, noteless stems indicate bowing rhythm and the noteheads indicate glissando departure and arrival points.

When noteless stems are beamed together, each stem represents a new attack. When unbeamed noteheadless stems appear adjacently, they only indicate beats over which the glissando is played.

The first section of the work consists of passages in which pairs of instruments play the same glissando figure with a complementary rhythm:

Ex 3)

The instruments that consistently form pairs in this figuration are as follows:

- Violin I 1 – Violin II 1
- Violin I 2 – Violin II 2
- Violin I 3 – Violin II 3
- Viola 1 – Viola 2
- Cello 1 – Cello 2

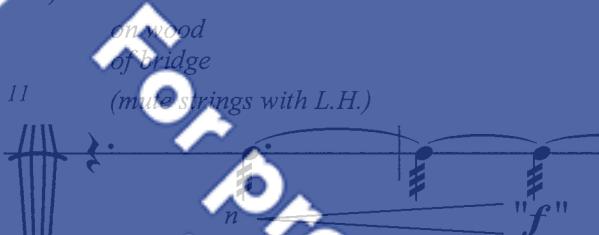
These repeated-bowing glissando passages are to be played with the utmost rhythmic precision. They are generally played off the string (spiccato) so that the re-articulation can be easily heard.

Other notational issues:

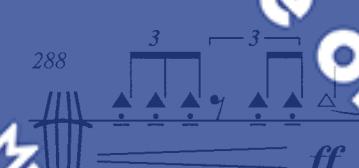
Bridge clef.

This is used to indicate playing that occurs on or behind the bridge

Ex 4)



Ex 5)



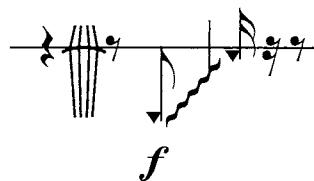
In passages like example 4 where playing directly on the wood of the bridge is indicated, the goal is a smooth white noise with as little "squeaking" of the strings as possible.

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In ex. 5 and elsewhere where it is impossible to produce genuinely loud sound, dynamics in quotation marks are used to indicate *relative playing intensity*, not absolute decibel level. .

Vertical bowing:

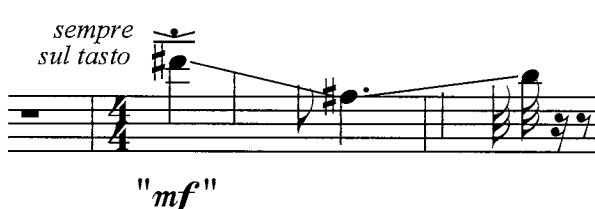
Ex 6)



The upside-down triangle shaped noteheads indicate that the bow is held perpendicular to fingerboard and pushed vertically along the indicated string while applying overpressure and muting the strings with the left hand. The result should be a loud rattle.

Flautato sul tasto:

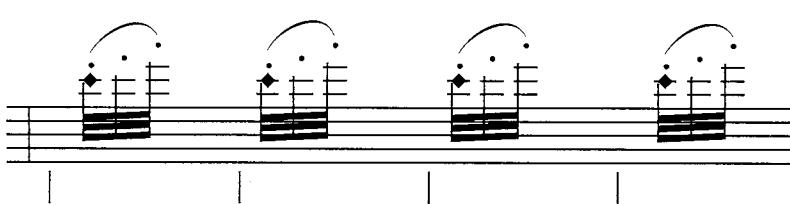
Ex 7)



The mark above the first note in this passage indicates that the string is not to be depressed all the way to the finger board. The result is to be thin, ghostly sound.

Col legno battuto

Ex 8)

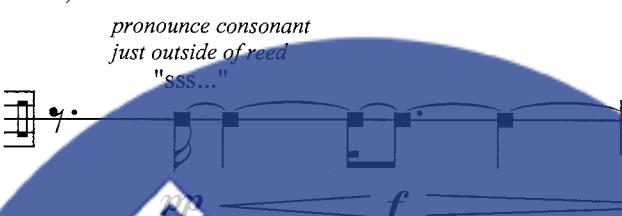


In this passage, the wood of the bow is bounced on an indicated string at the position indicated by the notated pitch (traveling a bit towards the bridge on each bounce), while left hand mutes the strings. It is to be played rhythmically ad lib, with the stems underneath representing the quarter note beats of the measure.

Winds and Brass

Several non-pitch elements are used in this piece. Any entirely non-pitch elements are indicated by a one-line staff, and a rectangular clef mark:

Ex 1)



Ex 2)



Towards the end of the piece, the players are often asked to pronounce syllables *outside* of the reed or mouthpiece of their instruments, as in ex.1. This is done *without activating the vocal chords* (unless otherwise indicated), so that the result is a "projected whisper." Pronouncing syllables outside the instrument is always indicated with square noteheads.

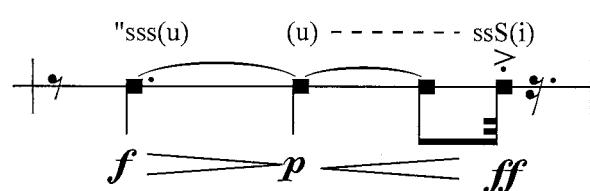
For the flute and brass, the instruments have a very slight amplifying effect if held close to the mouth during these passages. The reed instruments themselves have essentially no function, but their players are requested to hold the instrument as if playing, for visual effect.

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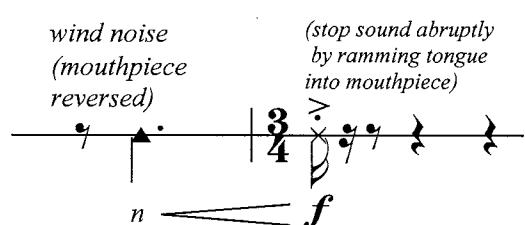
If no vowel is indicated after a consonant it is to be pronounced with the lips in a neutral position, a bit like the way one pronounces a Finnish “ö.” For fast figures like ex 2) this happens fairly automatically.

The “i” ending after a consonant like “sss” or “sh” is executed by pronouncing the consonant with the corners of the mouth pulled back, as in an exaggerated smile. The opposite of this is the “u” ending which is pronounced the lips puckered into a circle. The player is often asked to change from one to the other:

Ex 3)

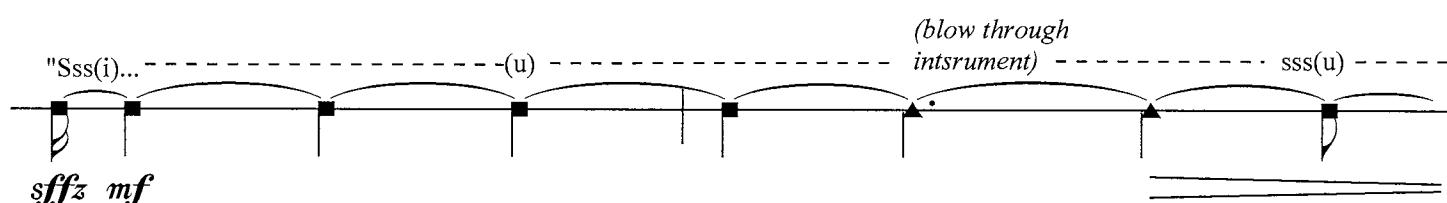


The consonants pronounced outside the mouthpieces or reeds are not to be confused with *wind noise*, which is indicated by *triangular noteheads* and is executed by *blowing into the instrument*:



Sometimes the player is asked to change from consonant pronunciation outside the mouthpiece to wind noise inside the instrument or vice versa. This should be done as smoothly as possible, paying attention to the transition point when the mouth makes contact with the mouthpiece:

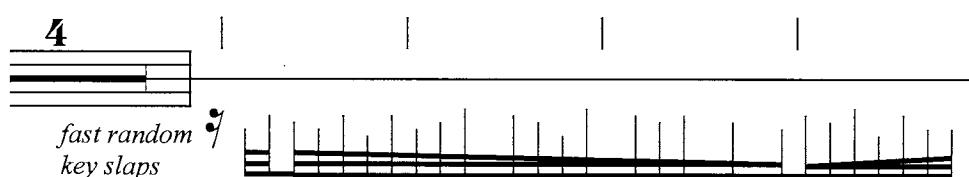
Ex 3)



Key slaps:

Ex 4)

Key slaps are indicated as noteless stems, and are played ad lib:



In this example the noteless stems above the staff indicate the beats of the measure

Quasi Toneless:

The flute and clarinet are sometimes asked to play with more breath sound than pitch sound at a low dynamic. The pitch is to be very faint in these figures. They are notated with clear diamonds:

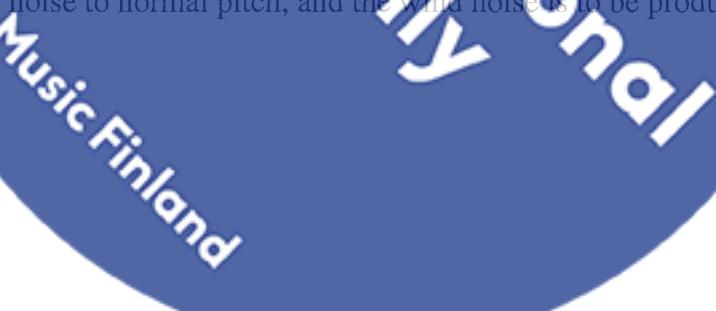
Ex 5)

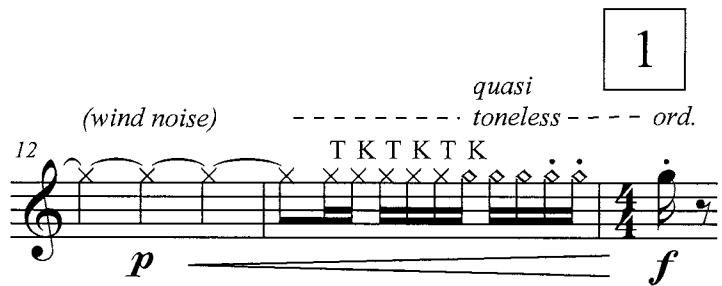


Wind noise to pitch

Ex 6)

Sometimes wind noise is also requested using x-shaped noteheads that are written at a given pitch. This is used when there is a transition from pitchless noise to normal pitch, and the wind noise is to be produced inside the instrument





Percussion

Instruments:

Percussion I:

Glockenspiel
Vibraphone
Triangle
Crash cymbal
Snare
4 Tom Toms
Tam Tam (large)
26" Timpani (range Bb to F)

Percussion II:

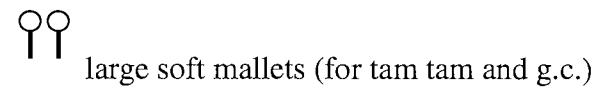
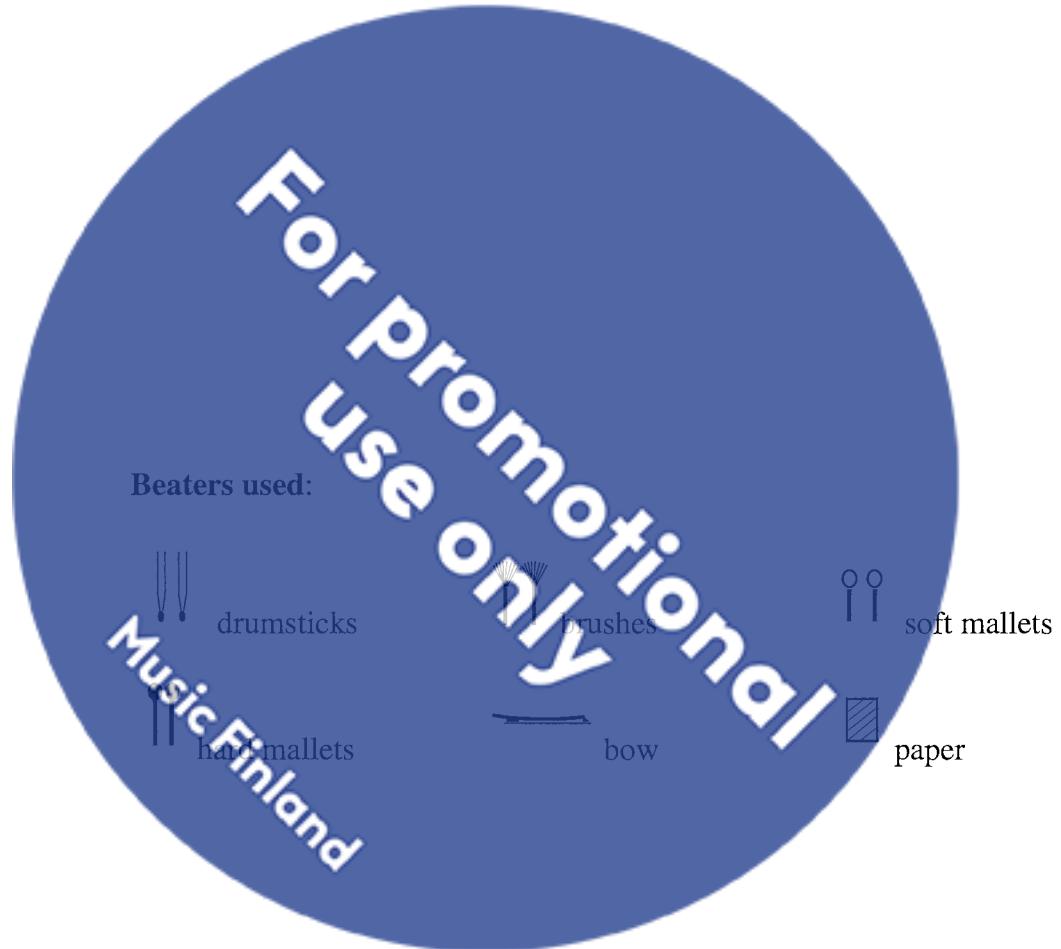
Crotales (2 octaves)
Xylophone
Crash Cymbal
Ride Cymbal w/ rattle
gong (mid size)
Snare
Gran Cassa
Cowbell
Tambourine
Slapstick
Jawbone

The snare drums for both players should have coated heads, so that the brush effects are as intended. The mid-size gong should have a noticeably different spectrum than the large tam tam. The glockenspiel is notated for an instrument with a pedal, but the pedal is not entirely necessary. The ride cymbal can have either a pin or a hanging chain to act as the rattle.

Placement of the batteries:

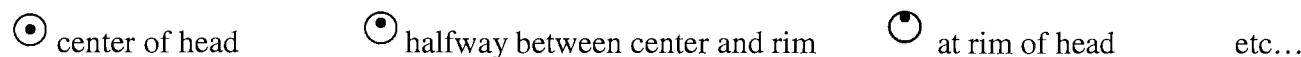
It is important that the two main batteries are *fairly far apart from each other* to facilitate the spatial effects that have been composed into the piece. This applies especially to the two snare drums.

Suggested arrangement:

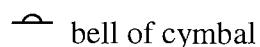


nonstandard notation:

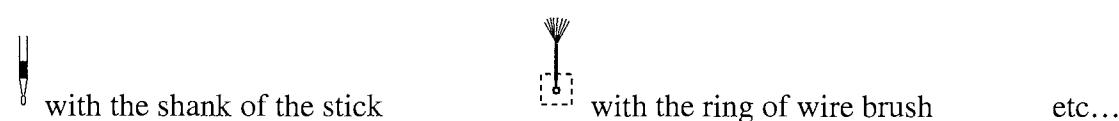
For drums and cymbals, the following marks are used to indicate the point on the drumhead or cymbal to be struck.



The one exception to is the following mark, which indicates the *bell* of the cymbal

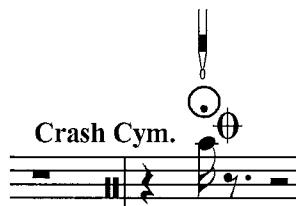


If a part of a beater is used other than that which is normally used, is indicated by a dark spot or a little frame surrounding the point in question:



The coda mark is used to indicate the immediate dampening of a cymbal after being struck:

Ex 1)



If none of these marks appear, the player is to play in the ordinary fashion

cross stick

Sometime the player is to strike one stick with another, while holding one stationary on a drumhead. This is indicated with diagonal stick with a dot on it, and the subsequent noteheads have slashes in them:

Ex 2)



Sometimes the cross stick idea is combined with a periodic rubbing motion, as in ex. 4 below

periodic motion

two kinds of notation are used to indicate speed of periodic motion. When possible, for gradual changes in speed of revolution, noteless stems are used in an upper stave to indicate the start of a revolution relative to the beat as in the following example. Here the circle indicates circular brushing motion, and each stem indicates the start of a circular sweep.

Ex 3)



For more complicated changes in revolution rate, the rate is represented by the vertical position of a dashed line in the upper stave. In the following example, the left stick (represented by the notes with downward stems) is initially held stationary, while the right stick begins to rub it in circular motion, with the rubbing speed following the graph in the upper staff (at high speeds, e.g. one sixteenth note per revolution, the rubbing is more back and forth than circular). The diagrams under the staff indicate movement of the left stick. Here the left stick is to remain stationary in the center of the head until beat 2 of the third measure. Then it starts to spiral outward (all the while being rubbed by the right stick) and commences a figure-8 type motion on beat one of the fourth measure, completing one revolution in the space of about a dotted quarter note.

Ex) 4

approx. duration of revolution

Snare (snares off)

keep left stick stationary on drumhead, and rub it in circular motion with right stick **mp**

spiral left stick outwards. appx. duration of left stick revolutions = **8**

Piano

The pianist needs two plastic guitar plectrums to execute some of the passages. Passages in which the plectrums are used are indicated with the following mark:

Ex 1)

scrape string with plectrum

8vb mp >

When scraping a low string with a plectrum, it is best to hold the plectrum at an acute angle (relative to the section of the string on the side of the player) and scrape away from oneself.

Other non standard notation include notes strummed inside the piano, indicated with small black diamond noteheads:

Ex 2)

266

cresc. dal niente

8va

preparation of notes with the sostenuto pedal, indicated by larger, clear diamond noteheads, and muting of a string inside the piano with the free hand, indicated by a small coda mark:

Ex 3, 4)

depress silently

prepare sos. pedal

mute string inside piano with free hand ♫

sffz

otherwise, normal notation is adhered to.

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Torsion

(Score in C)

Timothy Page, 2006

Torsion

(Wind noise, articulate consonants into mouthpiece)

T K T T K T T K T T K T T K T T K T T K T

(wind noise) quasi toneless

T K T T K T T K T T K T T K T T K T T K T

(wind noise) quasi toneless

T K T T K T T K T T K T T K T T K T T K T

ord.

f

1

Fl.

Ob.

B♭ Cl. I

B♭ Cl. II

Bsn.

Hn. I

Hn. II

C Tpt.

Tbn.

Perc. 1

Perc. 2

Pno.

Vln. 11

Vln. 12

Vln. 13

Vln. II 1

Vln. II 2

Vln. II 3

Vla. 1

Vla. 2

Vla. 3

Vc. 1

Vc. 2

Cb.

(Wind noise, articulate consonants into mouthpiece)

T K T T K T T K T T K T T K T T K T T K T

(wind noise) quasi toneless

T K T T K T T K T T K T T K T T K T T K T

(wind noise) quasi toneless

T K T T K T T K T T K T T K T T K T T K T

ord.

f

Bass Cl.

n mfp n

reverse mouthpiece

wind noise

reverse mouthpiece

wind noise

wind noise

Vibr. n mp

switch to ○○

Crash Cym. n mp

(spiccato)

mf

on wood of bridge (mute strings with L.H.)

n f''

on wood of bridge (mute strings with L.H.)

n f''

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A blue background with a white watermark. The watermark features a piano keyboard at the top, followed by several staves of musical notation. Diagonally across the center of the image, the words "For promotional use only" are written in a large, white, sans-serif font.

Fl.

Ob.

B♭ Cl. I

B♭ Cl. II

Bsn.

Hn. I tongue rim *f*

Hn. II wind noise *mp* *n*

C Tpt. tongue rim *f*

Tbn. tongue rim *f*

Perc. 1 Tam Tam *o* switch to *o* *mp*

Perc. 2 Snare (snare on) *mp* switch to *o* G.C. *o* switch to *o* *n* *mp* *n*

Pno.

Vln. I 1 *p* *p* cresc *sul A* *mf*

Vln. I 2 *p* *p* cresc *sul A* *mf*

Vln. I 3 *p* *p* cresc *sul A* *mf*

Vln. II 1 *p* *p* cresc *sul A* *mf*

Vln. II 2 *p* *p* cresc *sul A* *mf*

Vln. II 3 *p* *p* cresc *sul A* *mf*

Vla. 1 *p* *p* cresc *sul A* *mf*

Vla. 2 *p* cresc *mf*

Vla. 3 *p* *p* cresc *mf*

Vc. 1 *p* *ord. (detache)* *sul pont.* *pp*

Vc. 2 *p* *ord. (detache)* *sul pont.* *pp*

Cb. *p* *sul pont.* *pp*

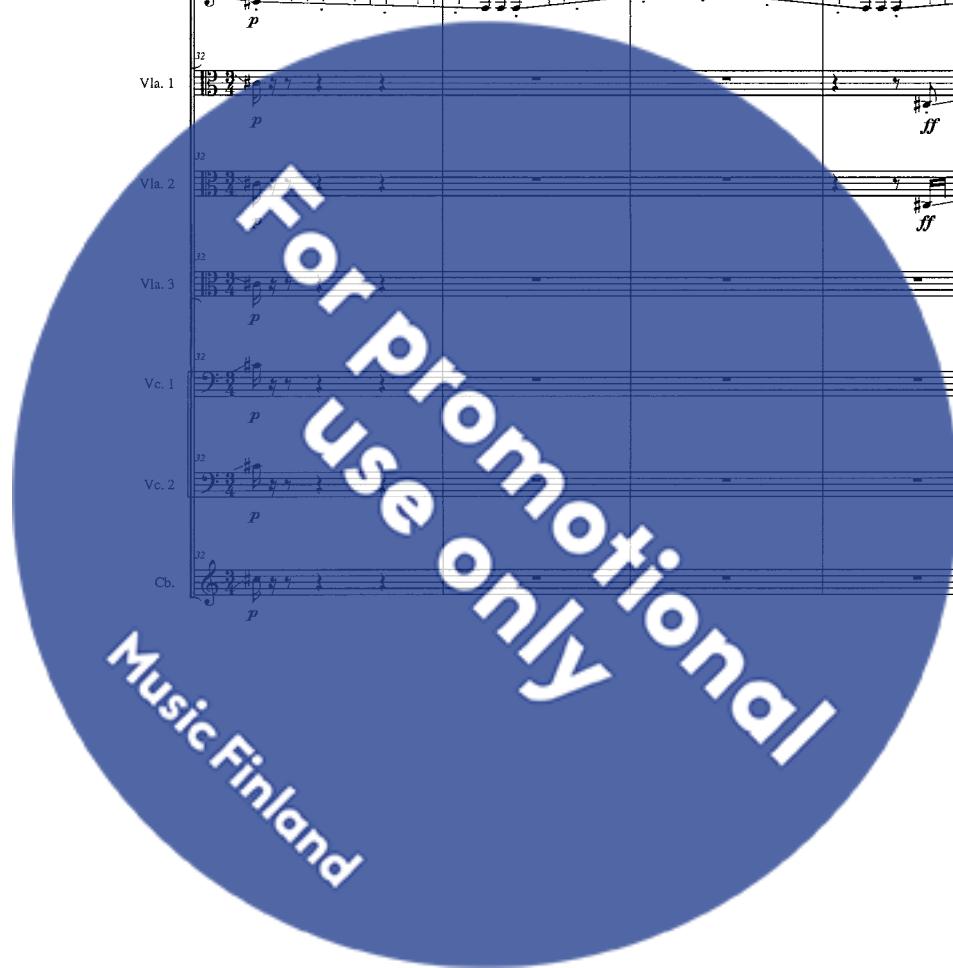
Torsion

A blue-tinted piano sheet music page featuring a large, diagonal watermark in white. The watermark reads "For promotional use only" in a bold, sans-serif font. The sheet music itself contains musical notation on five staves. The first staff starts with a dynamic marking "p". The second staff has a dynamic marking "p" and includes performance instructions "sul G spiccato". The third staff also includes "sul G spiccato". The fourth staff has a dynamic marking "p" and includes "and C spiccato". The fifth staff concludes with a dynamic marking "p". The overall composition is minimalist and modern.

Torsion

5

4



Fl.

Ob.

B♭ Cl. I

B♭ Cl. II

Bsn.

Hn. I

Hn. II

C Tpt.

Tbn.

Perc. 1

Perc. 2

Pno.

Vln. I 1

Vln. I 2

Vln. I 3

Vln. II 1

Vln. II 2

Vln. II 3

Vla. 1

Vla. 2

Vla. 3

Vc. 1

Vc. 2

Cb.

Torsion

Fl.

Ob.

B♭ Cl. I

B♭ Cl. II

Bsn.

Hn. I

Hn. II

C Tpt.

Tbn.

Perc. 1

(cross stick)
(snare (snares off))
increase speed

Perc. 2

Pno.

Vln. 1 1

Vln. 1 2

Vln. 1 3

Vln. II 1

Vln. II 2

Vln. II 3

Vla. 1

Vla. 2

Vla. 3

Vc. 1

Vc. 2

Cb.

spiccatissimo

Vla. 2

Via. 3

Vc. 1

Vc. 2

Cb.

ff

f

p *sfz*

spiccatissimo >

f

mp *sfz*

spiccatissimo >

mp *sfz*

spiccatissimo >

ff

sfz

spiccatissimo

fff

ff

sfz

Torsion

6

Fl.

Ob.

B♭ Cl. I

B♭ Cl. II

Bsn.

Hn. I

Hn. II

C Tpt.

Tbn.

Perc. 1

(Snare (snares off) (move gradually from rim to center and back)

Perc. 2

Gong

Pno.

Vln. I 1

Vln. I 2

Vln. I 3

Vln. II 1

Vln. II 2

Vln. II 3

Vla. 1

Vla. 2

Vla. 3

Vc. 1

Vc. 2

Cb.

spiccato

fff

spiccato sul A

fff

spiccato sul A

fff

spiccato >

ff

fff

spiccato sul A

ff

spiccato sul D

ff

spiccato sul G

ff

spiccato sul G

ff

spiccato sul C

ff

spiccato sul C

ff

spiccato sul G

ff

spiccato sul G

ff

spiccato sul D

ff

overpressure

overpressure

7

Fl.

Ob.

Bassoon

Bb Cl. I

Bb Cl. II

Hn. I

Hn. II

C Tpt.

Tbn.

Perc. 1

Perc. 2

Pno.

Vln. I 1

Vln. I 2

Vln. I 3

Vln. II 1

Vln. II 2

Vln. II 3

Vla. 1

Vla. 2

Vla. 3

Vc. 1

Vc. 2

Cb.

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Torsion

Fl.

Ob.

B♭ Cl. I

B♭ Cl. II

Bsn.

Hn. I

Hn. II

C Tpt.

Tbn.

Perc. 1

Perc. 2

Pno.

Vln. 11

Vln. 12

Vln. 13

Vln. II 1

Vln. II 2

Vln. II 3

Vla. 1

Vla. 2

Vla. 3

Vc. 1

Vc. 2

Cb.

8

spiccato

f

det.

spiccato

f

det.

spiccato

f

det.

spiccato

f

sul D

det.

spiccato

f

sul D

det.

spiccato

f

sul D

det.

spiccato

f

sul G

det.

spiccato

f

sul A

det.

spiccato

f

sul D

det.

spiccato

f

Fl. *p*

Ob. *p*

B♭ Cl. I *p*

B♭ Cl. II *p*

Bsn. *p*

Hn. I *p*

Hn. II *p*

C Tpt. *p*

Tbn. *p* — *f*

Perc. I

Perc. 2

Pno.

Vln. I 1 *spicc.* *pp*

Vln. I 2 *sul D* *spicc.* *pp*

Vln. I 3 *sul D* *spicc.* *p*

Vln. II 1 *spicc.* *pp*

Vln. II 2 *sul D* *spicc.* *pp*

Vln. II 3 *sul D* *spicc.* *p*

Vla. 1 *sul D* *spicc.* *p*

Vla. 2 *p*

Vla. 3 *sul D* *spicc.* *pp*

Vc. 1 *mp* — *mf*

Vc. 2 *sul D* *spicc.* *mf*

Cb. *sul G* *mf*

9

Torsion



11

Fl.

Ob.

Bs. Cl. I

Bs. Cl. II

Bsn.

Hn. I

Hn. II

C Tpt.

Tbn.

Perc. 1

Perc. 2

Pno.

Vln. I 1

Vln. I 2

Vln. I 3

Vln. II 1

Vln. II 2

Vln. II 3

Vla. 1

Vla. 2

Vla. 3

Vc. 1

Vc. 2

Cb.

Triangle

Crash Cym.

Gong

Crash Cym.

sul A

sul D

sul G

pizz.

pizz.

pizz.

pizz.

pizz.

pizz.

pizz.

ord.

poco sul pont.

mp

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Torsion

Music
Finland

Fl.

Ob.

B♭ Cl. I

B♭ Cl. II

Bsn.

Hn. I

Hn. II

C Tpt.

Tbn.

Perc. 1 Crash Cym.

Perc. 2 Crash

Pno.

Vln. I 1

Vln. I 2

Vln. I 3

Vln. II 1

Vln. II 2

Vln. II 3

Vla. 1

Vla. 2

Vla. 3

Vc. 1

Vc. 2

Cb.

The musical score consists of ten staves of music. The first five staves (Flute, Oboe, Bassoon, Horn I, Horn II) play eighth-note patterns primarily in *mp*, *mf*, and *p*. The next three staves (C Trumpet, Trombone, Piano) are mostly silent. The last two staves (Violin I, Violin II) play eighth-note patterns in *mp*, *p*, and *mf*. The piano staff includes dynamic markings *f*, *ff*, *mp*, *f*, *p*, *n*, and *arco*. The bassoon staff has a dynamic marking *mf*.

Torsion

Music Finland



Torsion

15

rit. $\text{♩} = 53 \quad (\text{♩} = 80)$ acc.

Fl.

Ob.

B♭ Cl. I

B♭ Cl. II

Bsn.

Hn. I

Hn. II

C Tpt.

Tbn.

Perc. 1

Perc. 2

Pno.

Vln. I 1

Vln. I 2

Vln. I 3

Vln. II 1

Vln. II 2

Vln. II 3

Vla. 1

Vla. 2

Vla. 3

Vc. 1

Vc. 2

Cb.



A blue-tinted musical score page featuring a large, diagonal watermark reading "For promotional use only". The watermark is oriented from the top-left towards the bottom-right. The background shows a complex musical composition with multiple staves, various clefs, and dynamic markings like "f" (fortissimo) and "mf" (mezzo-forte). The overall aesthetic is professional and artistic.

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use only

Torsion

A blue background with a large, white, diagonal watermark reading "For promotional use only". The text is oriented from the top-left corner towards the bottom-right corner of the image.

162

Fl.

Ob.

B♭ Cl. I

B♭ Cl. II

Bsn.

Hn. I

Hn. II

C Tpt.

Tbn.

Perc. 1

(wave hand over bars for vibrato)

* $\frac{1}{2}$

Perc. 2

(wave hand over crot. for vibrato)

mf

(L5=)

Pno.

* $\frac{1}{2}$

Vln. I 1

Vln. I 2

Vln. I 3

Vln. II 1

Vln. II 2

Vln. II 3

Vla. 1

Vla. 2

Vla. 3

Vc. 1

seagull gliss

Vc. 2

seagull gliss

Vcl. D

seagull gliss

Cb.

mf

17

sim.

mf

sim.

mf

sim.

mf

sim.

mf

con sord. détache

ppp

seagull gliss

seagull gliss

seagull gliss

Torsion

(Solo) (mostly wind noise) jet whistle

Fl. Ob. B♭ Cl. I B♭ Cl. II Bsn.

Hn. I Hn. II C Tpt. Tbn.

Perc. 1 Perc. 2 Pno.

Vln. I 1 Vln. I 2 Vln. I 3 Vln. II 1 Vln. II 2 Vln. II 3 Vla. 1 Vla. 2 Vla. 3 Vc. 1 Vc. 2 Cb.

switch to

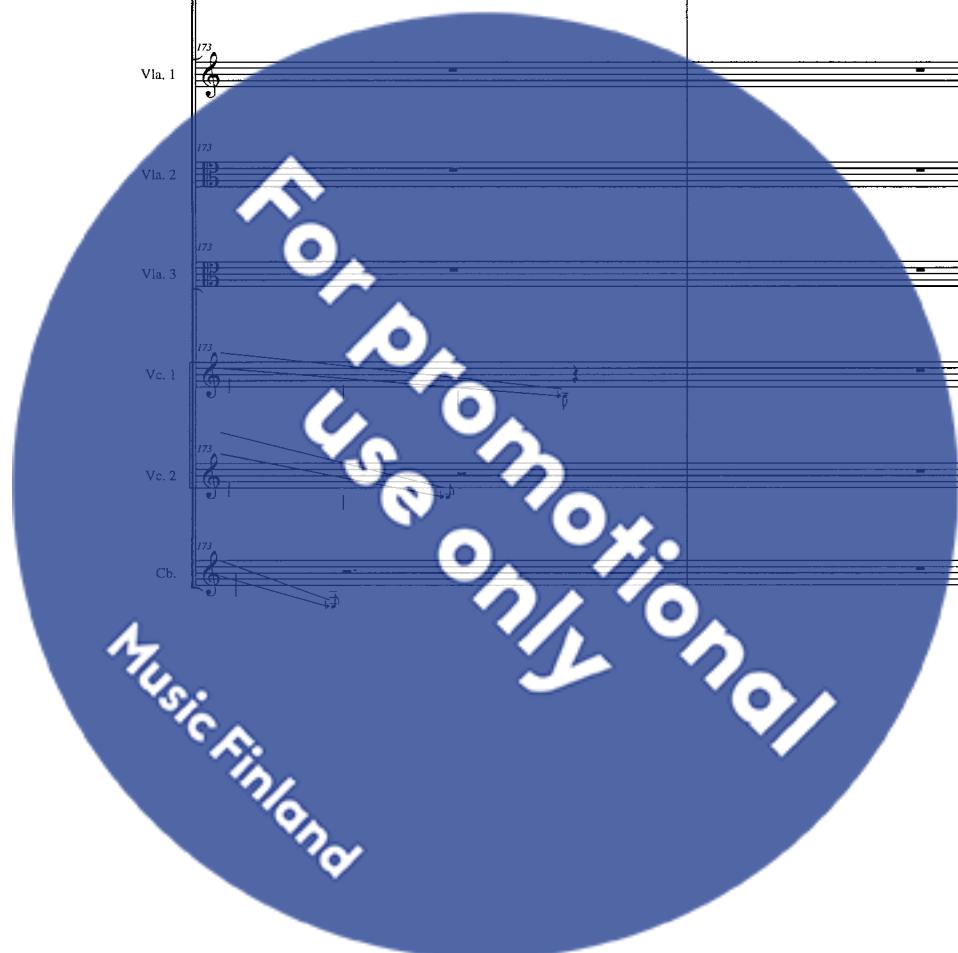
(mostly)

seagull gliss

sul D

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Torsion

JU
Music Finland



Torsion

Fl. 188

Ob. 188

B♭ Cl. I 188

B♭ Cl. II 188 Switch to Bass Cl.

Bsn. 188

Hn. I 188 *p*

Hn. II 188

C Tpt. 188

Tbn. 188 *p*

Perc. 1 188 Vib. 188 *ff* 3 3 *p*

Perc. 2 188 Xylo. (rounds 8va higher) 188 *ff* 5 5 *p*

Pno. 188

Vln. I 1 188 *ff* sul E 188 *ff* ppp

Vln. I 2 188 *ff* sul E 188 *ff* ppp

Vln. I 3 188 *ff* sul E 188 *ff* ppp

Vln. II 1 188 sul G 188 *ff* pp

Vln. II 2 188 sul G 188 *ff* pp

Vln. II 3 188 sul G 188 *ff* pp

Vla. 1 188 sul G 188 *ff* n

Vla. 2 188 sul G 188 *ff* n

Vla. 3 188 sul G 188 *ff* n

Vc. 1 188 *ff* mp ff

Vc. 2 188 *ff* mp fff

Cb. 188 *ff* mp fff

21





A detailed musical score page for orchestra and piano, numbered 193. The score is arranged in a grid of staves, each with a specific instrument name and clef. The instruments include Flute (Fl.), Oboe (Ob.), Bassoon (Bsn.), Clarinet I (Bb Cl. I), Clarinet II (Bb Cl. II), Bass Clarinet (Bass Cl.), Horn I (Hn. I), Horn II (Hn. II), Trombone (Tbn.), Trombone Solo (+), Percussion 1 (Perc. 1), Percussion 2 (Perc. 2), Piano (Pno.), Violin I (Vln. I 1), Violin I (Vln. I 2), Violin I (Vln. I 3), Violin II (Vln. II 1), Violin II (Vln. II 2), Violin II (Vln. II 3), Viola (Vla. 1), Viola (Vla. 2), Viola (Vla. 3), Cello (Vcl. 1), Cello (Vcl. 2), and Double Bass (Cb.). The music consists of several measures of musical notation with various dynamics (e.g., ff, f, pp, mf) and performance instructions (e.g., 'con sord.', 'plunger mute'). A prominent blue circular watermark in the lower-left corner contains the text 'For promotional use only'.



Torsion

Fl.

Ob.

B♭ Cl. I

B♭ Cl. II

Bsn.

Hn. I (open) lip gliss. (11th overtone)

Hn. II

C Tpt.

Tbn.

Perc. 1 Vibr. Crash Cym. switch to 99

Perc. 2 Xylo. switch to 99

Pno.

Vln. 11

Vln. 12

Vln. 13

Vln. II 1

Vln. II 2

Vln. II 3

Vla. 1

Vla. 2

Vla. 3

Vc. 1

Vc. 2

Cb.

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This page contains musical notation for a full orchestra. The score includes parts for Flute, Oboe, B♭ Clarinet I, B♭ Clarinet II, Bassoon, Horn I (with specific instructions for open, lip glissando, and 11th overtone), Horn II, C Trumpet, Trombone, Percussion 1 (with Vibraphone and Crash Cymbal), Percussion 2 (with Xylophone), Piano, and various string sections (Vln. 11, Vln. 12, Vln. 13, Vln. II 1, Vln. II 2, Vln. II 3, Vla. 1, Vla. 2, Vla. 3, Vc. 1, Vc. 2, Cb.). The music is marked with dynamic instructions like ff, f, mf, pp, and s. Measure numbers 198 and 22 are visible at the top of the page. A large blue circular watermark in the bottom left corner contains the text "For promotional use only" and "Music Finland".

Torsion

29

Fl. f < p ff < pp f

Ob. f < p ff < pp f

Bb Cl. I f < p ff < pp f

Bb Cl. II (Bb Clarinet) f < pp f

Bsn. f < ff <

Hn. I f < ff <

Hn. II (11th overtone) f < ff <

C Tpt. f < ff < pp f

Tbn. > mp < mf > f < mp < mf > f < ff < f < ff <

Perc. 1 Crash Cym. < f

Perc. 2 Crash Cym. < f cowbell < ff <

Pno. < pp f

Vln. I 1 f < pp ff < p

Vln. I 2 ff < p

Vln. I 3

Vln. II 1 f < pp ff < 7:8 p

Vln. II 2

Vln. II 3

Vla. 1 f < pp ff < p

Vla. 2 f < pp ff < 5 p

Vla. 3

Vc. 1 f < pp ff < p

Vc. 2

Ch.

Torsion

Fl.

Ob.

B♭ Cl. I

B♭ Cl. II

Bsn.

Hn. I

Hn. II

C Tpt.

Tbn.

Perc. 1

Perc. 2

Pno.

Vln. I 1

Vln. I 2

Vln. I 3

Vln. II 1

Vln. II 2

Vln. II 3

Vla. 1

Vla. 2

Vla. 3

Vc. 1

Vc. 2

Cb.



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24

Fl. f

Ob. ff

B♭ Cl. I ff

B♭ Cl. II ff

Bsn. ff

Hn. I ff

Hn. II ff

C Tpt. ff

Tbn. ff

Perc. 1 Tam Tam ○○ switch to || ff

Perc. 2 G.C. ○ ff

Pno. ff

Vln. I 1 ff

Vln. I 2 ff

Vln. I 3 ff

Vln. II 1 ff

Vln. II 2 ff

Vln. II 3 ff

Vla. 1 ff

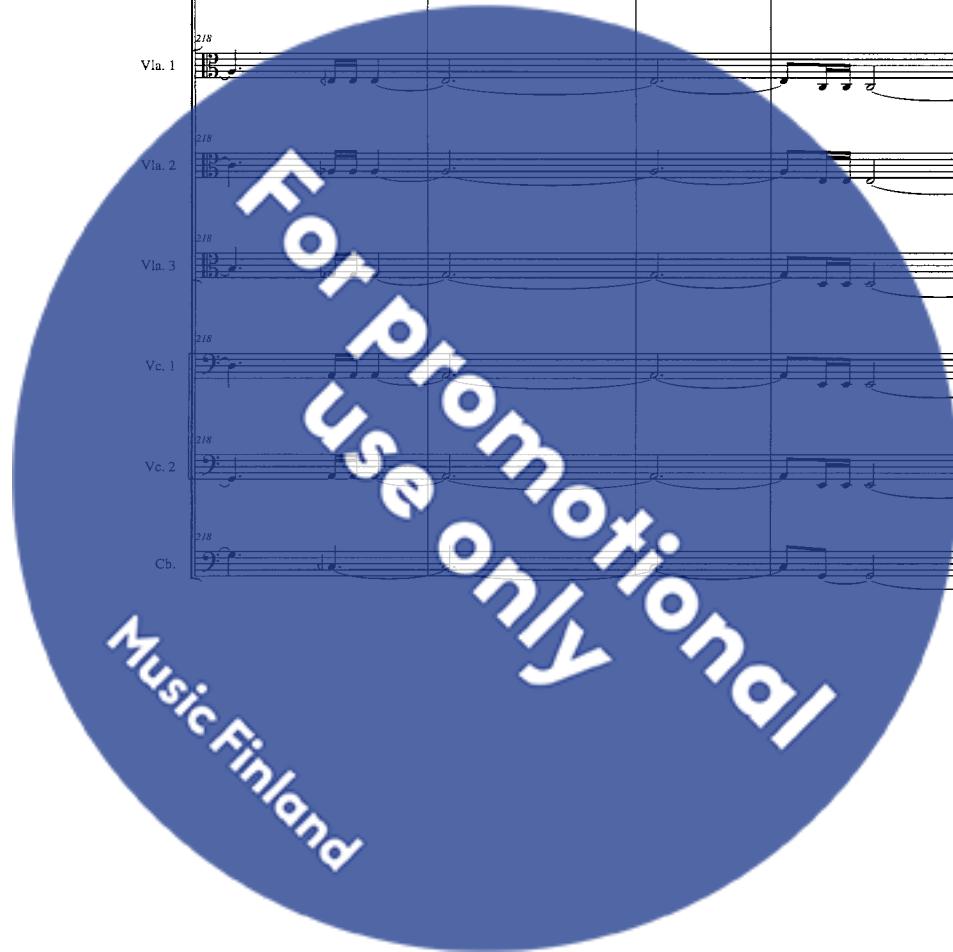
Vla. 2 ff

Vla. 3 ff

Vc. 1 ff

Vc. 2 ff

Cb. ff



Torsion

Fl. ff

Ob. ff

B♭ Cl. I ff

B♭ Cl. II ff

Bsn. ff

Hn. I Bells in air *Flz.* *lip gliss.* *ord.*

Hn. II Bells in air *Flz.* *lip gliss.* *ord.*

C Tpt. *Flz.* *Rip gliss.* *overtone + slide gliss.*

Tbn. *Flz.* ff — fff — ff

Perc. 1 4 Tom Toms ff Crash Cym. ff

Perc. 2 Tambourine > G.C. ff

Pno. ff

Vln. I 1 ff

Vln. 12 ff

Vln. 13 ff

Vin. II 1 ff

Vin. II 2 ff

Vin. II 3 ff

Vla. 1 ff

Vla. 2 ff

Vla. 3 ff

Vc. 1 ff

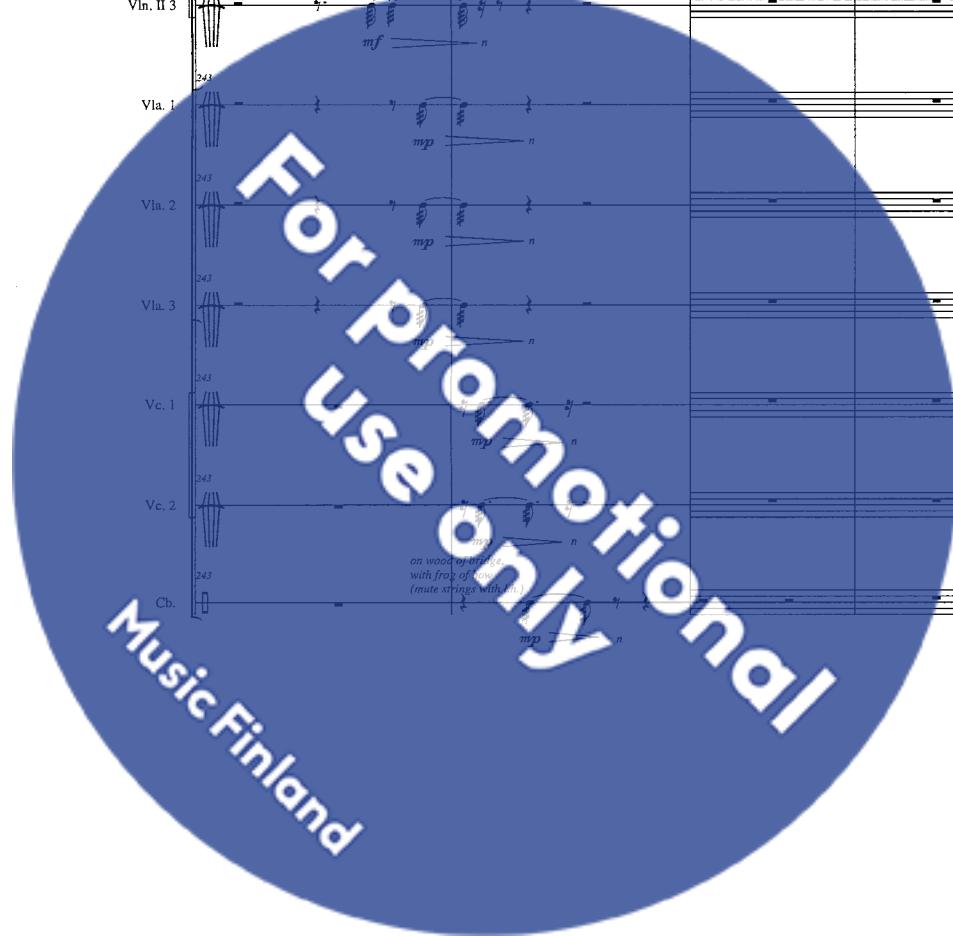
Vc. 2 ff

Cb. ff

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A blue background featuring a grid of musical staves. A large, semi-transparent white watermark reads "For promotional use only" diagonally across the center.

Torsion





Torsion

Fl. *mp* 259 *T K T K...*

Ob. *mp* 259 *T K T K...*

B♭ Cl. I *mp* 259 *T K T K...*

B♭ Cl. II *mp* 259 *T K T K...*

Bsn. *mp* 259 *T K T K...*

Hn. I *fast random key slaps* 259

Hn. II *fast random key slaps* 259

C Tpt. *fast random key slaps* 259

Tbn. *fast random key slaps* 259

Perc. 1 *crumple paper on snare head* 259 *fast* *crumpling speed: down*

Perc. 2 259 *n* *mp*

Pno. *depress silently* 259 *to prepare for glissando inside the piano in measure 270, place a guitar plectrum in each hand between the thumb and the outside of the first joint of the forefinger. You will have to hold the plectrums like this while you pluck/scrape the strings with your fingernails in mm. 272-278, and then quickly remove the plectrums in the beginning of m. 279 so that you are holding them in a normal manner for dynamics.* *prepare sos. pedal*

Vln. I 1 259 *sul D sim.* *"mf"* *sim.*

Vln. I 2 259 *sul D sim.* *"mf"* *sim.*

Vln. I 3 259 *sul G sim.* *"mf"* *sim.*

Vln. II 1 259 *sul G sim.* *"mf"* *sim.*

Vln. II 2 259 *sul G sim.* *"mf"* *sim.*

Vln. II 3 259 *sim.* *"mf"* *sim.*

Vla. 1 259 *sul D sim.* *"mf"* *f*

Vla. 2 259 *sul G sim.* *"mf"* *f*

Vla. 3 259 *sul G sim.* *"mf"* *f*

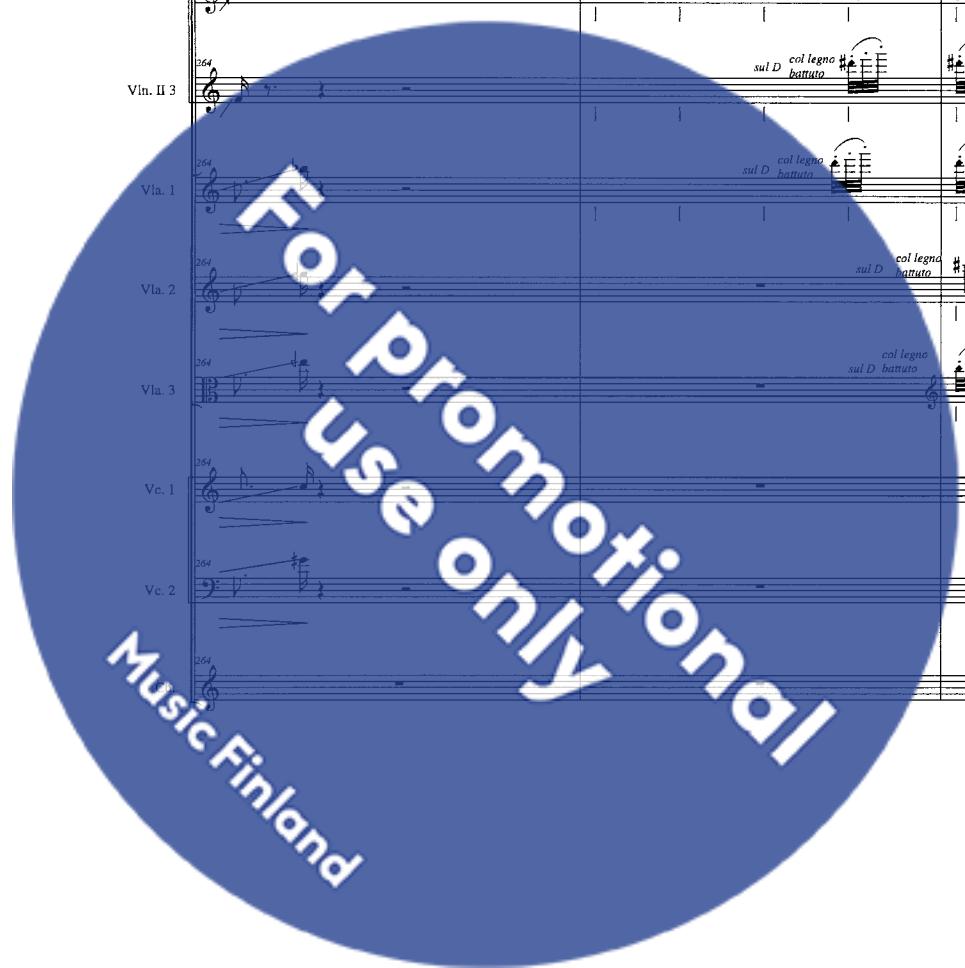
Vc. 1 259 *sul D sim.* *"mf"* *f*

Vc. 2 259 *sul G sim.* *"mf"* *f*

Cb. 259 *sul A sim.* *"mf"*

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Torsion

269

Fl.

Ob.

B♭ Cl. I

B♭ Cl. II

Bsn.

Hn. I

Hn. II

C Tpt.

Tbn.

Perc. 1

Perc. 2

Pno.

Vln. I 1

Vln. I 2

Vln. I 3

Vln. II 1

Vln. II 2

Vln. II 3

Vla. 1

Vla. 2

Vla. 3

Vc. 1

Vc. 2

Cb.

30

(mostly air) *d*
n — *mf*

mp — *f* — *n*

pronounce consonant just outside of mouthpiece "Shh..."
mf

Temp. switch to *f*

Slapstick *systic t*
f

using plectrums with 2 plectrums held in normal strumming position beginning at the indicated pitch
f

p

opress! ord.
n — *ff* — *n*
opress! ord.
n — *ff* — *n*

31

Fl.

Ob.

B. Cl. I

B. Cl. II

Bsn.

Hn. I

Hn. II

Tbn.

Perc. 1

Crash Cym.

Perc. 2

Pno.

Vln. I 1

Vln. I 2

Vln. I 3

Vln. II 1

Vln. II 2

Vln. II 3

Vla. 1

Vla. 2

Vla. 3

Vc. 1

Vc. 2

Cb.

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Music
Finland

a bit faster $\text{♩} = 82$

Fl. 284 "Taahh!..." Projected whisper (vocal chords activated slightly) ♩ *mf*

Ob. 284 "Taahh!..." Projected whisper (vocal chords activated slightly) ♩ *mf*

B♭ Cl. I 284 "Taahh!..." Projected whisper (vocal chords activated slightly) ♩ *mf*

B♭ Cl. II 284 "Taahh!..." Projected whisper (vocal chords activated slightly) ♩ *mf*

Bsn. 284 "Taahh!..." Projected whisper (vocal chords activated slightly) ♩ *mf*

Hn. I 284 "Taahh!..." Projected whisper (vocal chords activated slightly) ♩ *mf*

Hn. II 284 "Taahh!..." Projected whisper (vocal chords activated slightly) ♩ *mf*

C Tpt. 284 "Taahh!..." Projected whisper (vocal chords activated slightly) ♩ *mf*

Tbn. 284 "Taahh!..." Projected whisper (vocal chords activated slightly) ♩ *mf*

Perc. 1 284 Tam Tam *p* Ride w/rattle *mf* Crash Cym. *n* switch to \parallel

Perc. 2 284 Crash Cym. *p* Gong *p* switch to \parallel

Pno. 284

Vln. I 1 284 on wood of bridge, with frog of bow (mute strings with l.h.) *f"* overpressure behind bridge *sul G* *mf* *ff*

Vln. I 2 284 on wood of bridge, with frog of bow (mute strings with l.h.) *f"* overpressure behind bridge *sul G* *f* *ff*

Vln. I 3 284 on wood of bridge, with frog of bow (mute strings with l.h.) *f"* overpressure behind bridge *sul G* *ff*

Vln. II 1 284 on wood of bridge, with frog of bow (mute strings with l.h.) *f"* overpressure behind bridge *sul D* *mf* *ff*

Vln. II 2 284 *f"* overpressure behind bridge *sul D* *f* *ff*

Vln. II 3 284 *f"* overpressure behind bridge *sul D* *ff*

Vla. 1 284 *f"* *sul G* *pp*

Vla. 2 284 *f"* *pp*

Vla. 3 284 *f"* *sul C* *pp*

Vc. 1 284 *f"* *sul D* *pp*

Vc. 2 284 *f"* *sul D* *pp*

Cb. 284 *f"* *sul G* *pp*

mostly breath

previous tempo

32 **$\text{♩} = 80$**

mostly breath **pitch** **overblown**

Fl. mostly breath

Ob.

B♭ Cl. I quasi toneless

B♭ Cl. II quasi toneless

Bsn.

Hn. I (reverse mouthpiece) "Sss(i)... change vowel after "sss" from "i" to "u" and back again by changing position of lips."

Hn. II (reverse mouthpiece) "Sss(i)... change vowel after "sss" from "i" to "u" and back again by changing position of lips."

C Tpt. "Sss(i)... change vowel after "sss" from "i" to "u" and back again by changing position of lips."

Tbn. "Sss(i)... change vowel after "sss" from "i" to "u" and back again by changing position of lips."

Perc. 1 Snare approx. duration of revolution

Perc. 2 spin scrape **p** Jawbone switch to **f**

Pno. mute string inside piano with free hand **ffz**

Vin. I 1 **sul A** **f**

Vin. I 2 **sul A** **f**

Vin. I 3 **sul A** **f**

Vin. II 1 **sul D** **f**

Vin. II 2 **sul D** **f**

Vin. II 3 **pp**

Vla. 1 **sul G** **f** (gloss.)

Vla. 2 **sul G** **f** (gloss.)

Vla. 3 **sul C** **f** (gloss.)

Vc. 1 **sul G** **f** (gloss.)

Vc. 2 push bow vertically along indicated string from near **sul C** to near the bridge applying overpressure. mute strings with lh. **f** (gloss.)

Cb. **sul A** **pizz. fsv** **pp**



Torsion

ard.

Fl. > *pp*

Ob.

B♭ Cl. I > *pp*

B♭ Cl. II

Bsn. (take reed out of instrument) "Sss(i)... (u) (blow through instrument) sss(u) (i)

Hn. I "Sss(i)... (u) (blow through instrument) sss(u) (i) (blow through instrument) sss(u) (i)

Hn. II "Sss(i)... (u) (blow through instrument) sss(u) (i) (blow through instrument) sss(u) (i)

C Tpt. "Sss(i)... (u) (blow through instrument) sss(u) (i) (blow through instrument) sss(u) (i)

Tbn. "Sss(i)... (u) (blow through instrument) sss(u) (i) (blow through instrument) sss(u) (i)

Perc. 1

Perc. 2 G.C. 3 3 3 3 *ppp* *mp* *ppp*

Pno.

Vln. I 1

Vln. I 2

Vln. I 3

Vln. II 1

Vln. II 2

Vln. II 3

Vla. 1

Vla. 2

Vla. 3

Vc. 1

Vc. 2

Cb.

33 sim.

Fl. "TK TK..." f ff pp

Ob. "TK TK..." f pp

B♭ Cl. I n ff pp

B♭ Cl. II "TK TK..." f pp

Bsn. "TK TK..." f pp

Hn. I "sssA!" f

Hn. II "sssA!" f

C Tpt. "sssA!" f

Tbn. "sssA!" f

Jet Whistle sffz f

"TK TK..." f

Perc. 1

Perc. 2

Pno.

Vln. I 1 Solo massive vibrato (ard. bowing) ff ord. n

Vln. I 2

Vln. I 3

Vln. II 1

Vln. II 2

Vln. II 3

Vla. 1

Vla. 2

Vla. 3

Vc. 1

Vc. 2

Cb.

Torsion

Fl. 105 *tongue ram*
 Ob. 106 "TKTK..."
 B♭ Cl. I 106 "TKTK..."
 B♭ Cl. II 106 "(i)" (slap tone)
 Bsn. 106 "Shh..."
 Hn. I 105 (blow through instrument)
 Hn. II 106 "f"
 C Tpt. 106 "Sss(i) -- (u)" "Shh..." "Shh..." "Shh..."
 Tbn. 106 "Shh..." "Shh..." ff p
 Perc. 1 105
 Perc. 2 106
 Pno. 106
 Vln. I 1 106
 Vln. I 2 106
 Vln. I 3 106
 Vln. II 1 106
 Vln. II 2 106
 Vln. II 3 106
 Vla. 1 106
 Vla. 2 106
 Vla. 3 106
 Vc. 1 106 Solo massive vibrato ff n
 Vc. 2 106
 Ch. 106

