

Timothy Page

Torsion

for chamber orchestra

2006

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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.

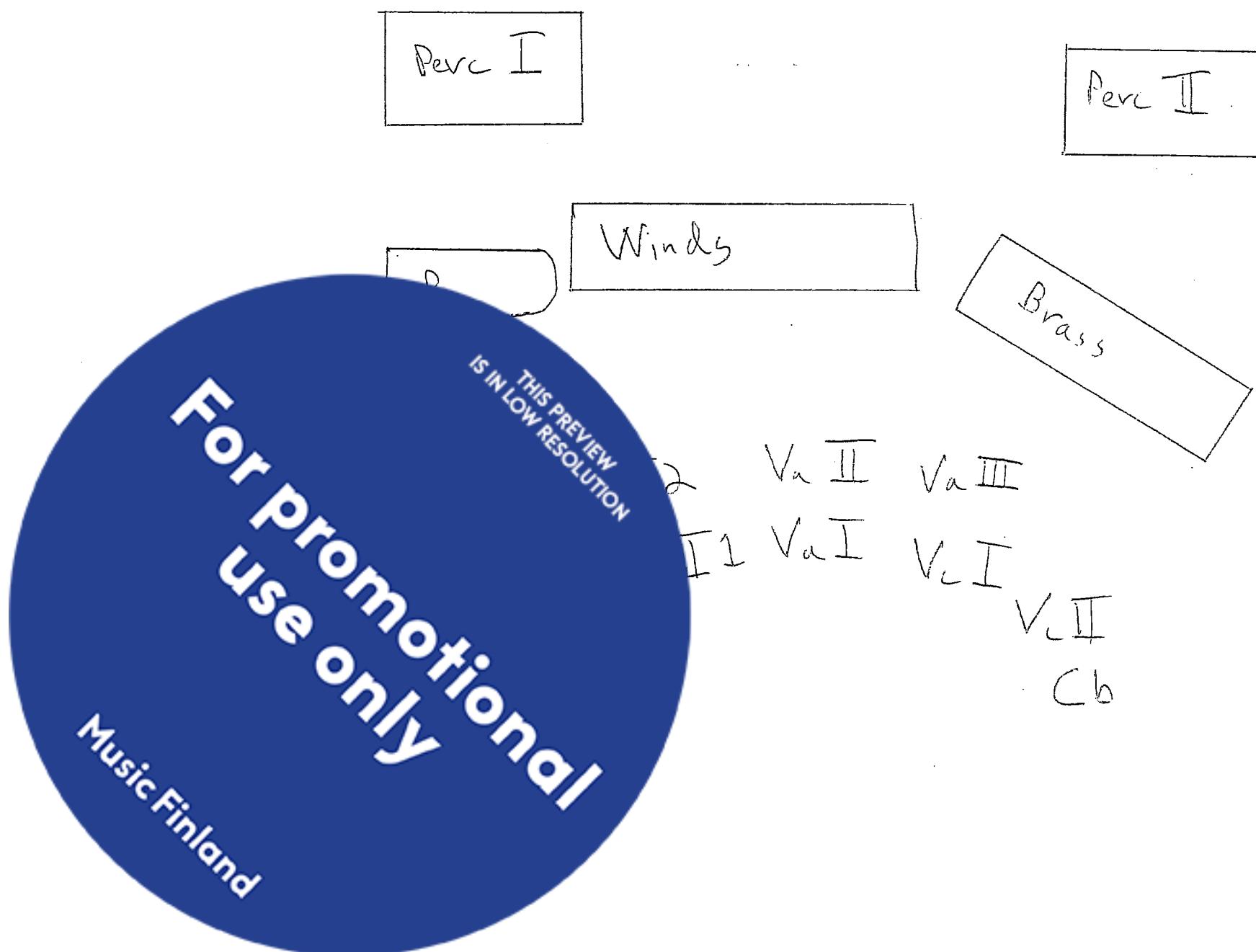
a dashed line indicates a gradual change from one playing technique to another:

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:

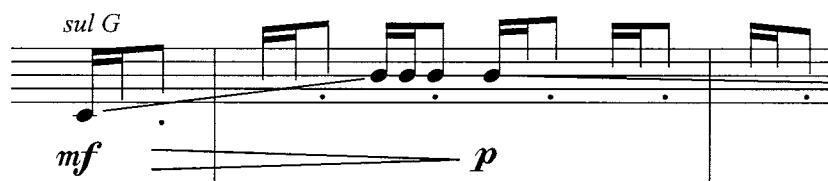


Strings

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)

Two staves of musical notation. The top staff has the instruction "sempre spiccato, extremely precise sul D" above it. The bottom staff has the same instruction. Both staves show two pairs of instruments playing glissando figures. The top pair starts with "mf" dynamics and ends with "p". The bottom pair also starts with "mf" and ends with "p". The notation uses noteless stems and beaming to indicate the glissando movement and the underlying rhythmic pattern.

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 a special clef used to indicate the position of the bridge behind the bridge

Example:

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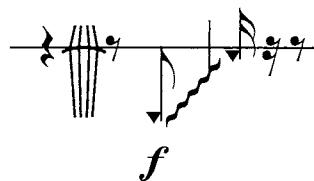
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The wood of the bridge is indicated, the goal is a smooth white noise with as little “squeaking” of

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:

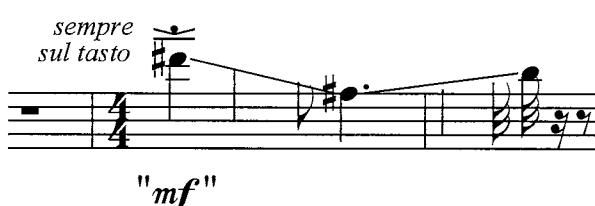
Ex 6)



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:

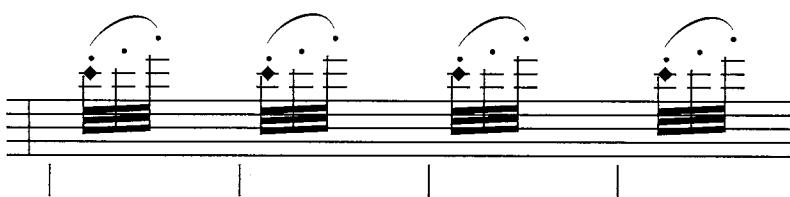
Ex 7)



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)



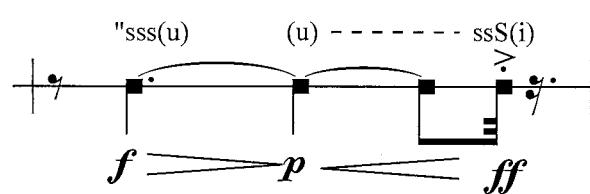
ounce syllables *outside* of the reed or mouthpiece of their instruments, as in ex.1. This indicated), so that the result is a “projected whisper.” Pronouncing syllables outside the

plifying effect if held close to the mouth during these passages. The reed instruments are requested to hold the instrument as if playing, for visual effect.

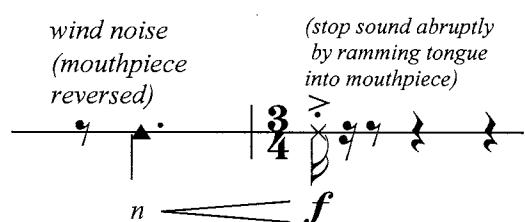
If no vowel is indicated after a consonant it is to be pronounced with the lips in a neutral position, a bit like the way one pronounces a Finnish “ö.” For fast figures like ex 2) this happens fairly automatically.

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)

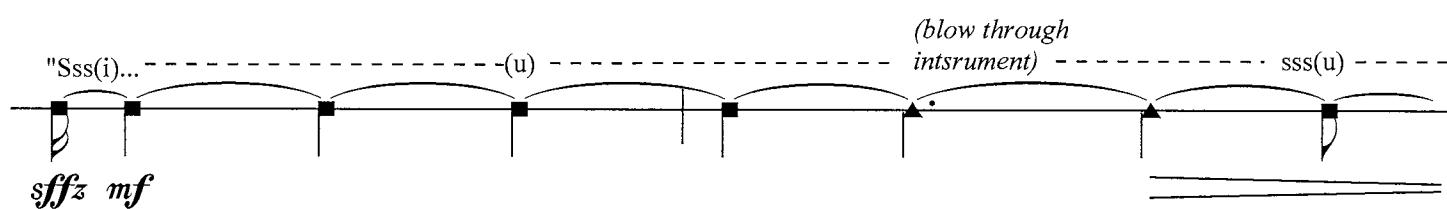


The consonants pronounced outside the mouthpieces or reeds are not to be confused with *wind noise*, which is indicated by *triangular noteheads* and is executed by *blowing into the instrument*:



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:

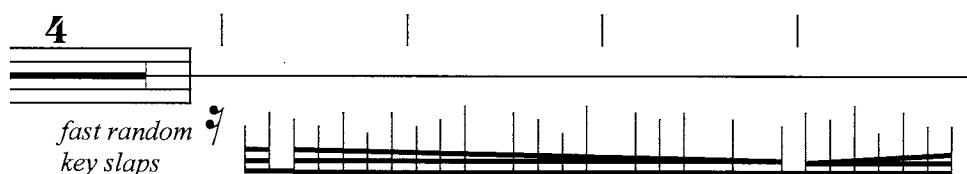
Ex 3)



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

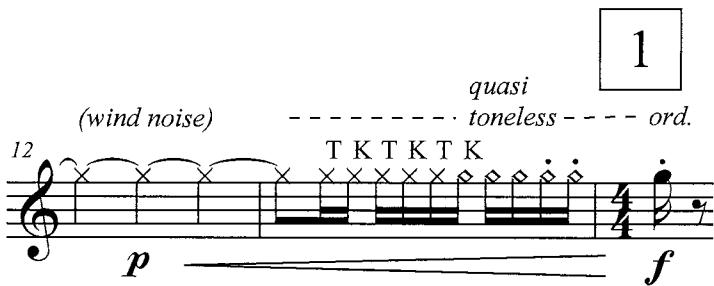
Quasi Toneless:

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)



ds that are written at a given pitch. This is used when there is a transition from pitchless to pitched sound 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:

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ft mallets

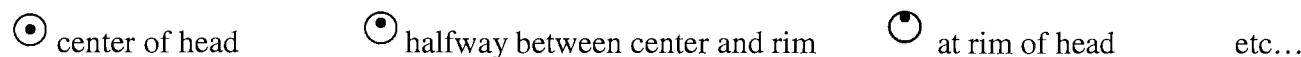
paper



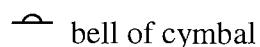
large soft mallets (for tam tam and g.c.)

nonstandard notation:

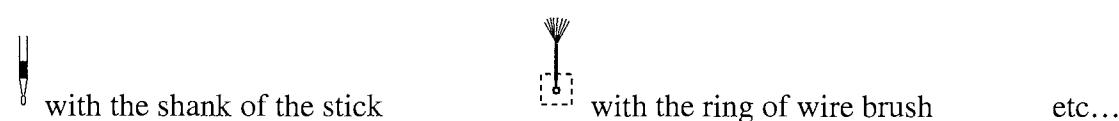
For drums and cymbals, the following marks are used to indicate the point on the drumhead or cymbal to be struck.



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

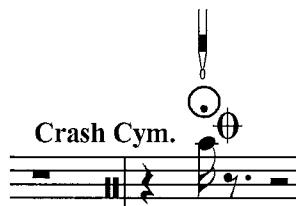


If a part of a beater is used other than that which is normally used, is indicated by a dark spot or a little frame surrounding the point in question:



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

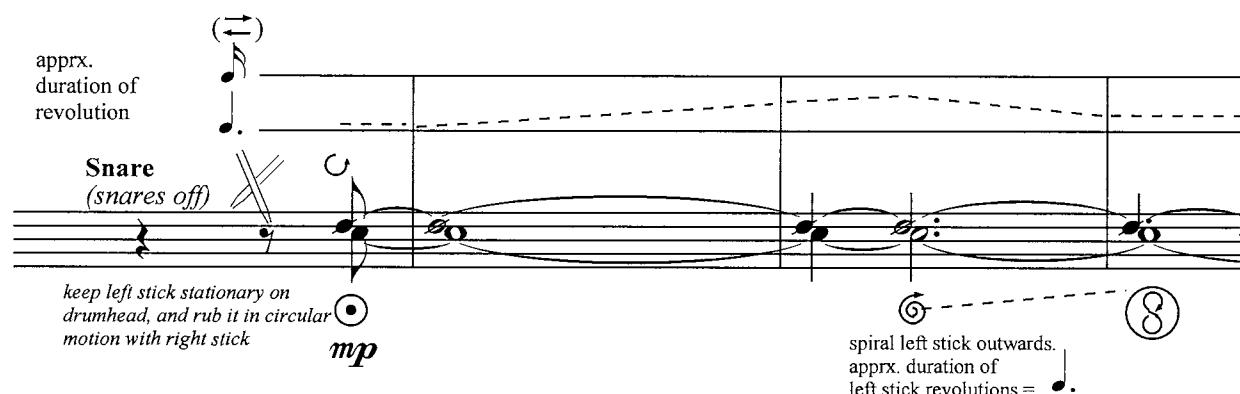
two kinds of notation are used to indicate speed of periodic motion. When possible, for gradual changes in speed of revolution, noteless stems are used in an upper stave to indicate the start of a revolution relative to the beat as in the following example. Here the circle indicates circular brushing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

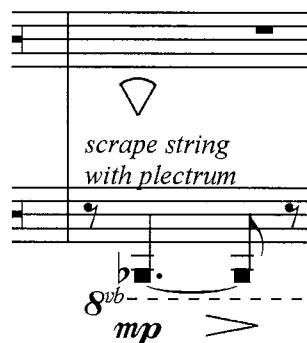
Ex) 4



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)



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)



preparation indicated by larger, clear diamond noteheads, and muting of a string inside the piano with the free hand, indicated by smaller black diamond noteheads.

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Torsion

(Score in C)

Timothy Page, 2006

Flute

Oboe

B♭ Clarinet I

B♭ Clarinet II

Bassoon

F Horn I

F Horn II

C Trumpet

Trombone

Percussion I

Percussion II

Piano

Violin I 1

Violin I 2

Violin I 3

Violin II 1

Violin II 2

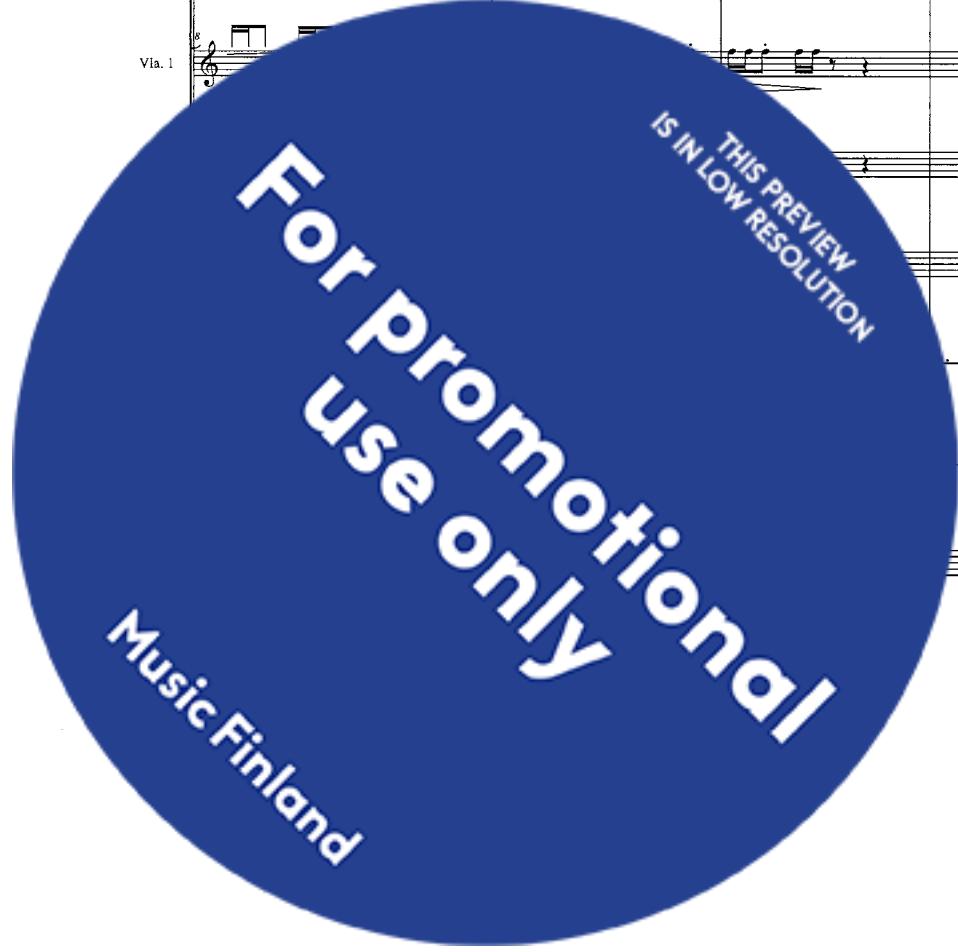
Violin III

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Torsion



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*

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

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 *pp*

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Torsion



Torsion

5

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

32

4

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spiccato

ff

p

spiccato

ff

p

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Torsion

Fl.

Ob.

B♭ Cl. I

B♭ Cl. II

Bsn.

Hn. I

Hn. II

C Tpt.

Tbn.

Perc. 1

(cross stick)
Snare
(snares off)

(rub stick in circular motion)
increase speed

Perc. 2

Pno.

Vln. I 1

Vln. I 2

Vln. I 3

Vln. II 1

Vln. II 2

Vln. II 3

Vla. 1

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5

Fl.

Ob.

Bb Cl. I

Bb 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

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Torsion

6

Fl.

Ob.

B. Cl. I

B. Cl. II

Hsn.

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

Flz

p ff

Switch to Bb Cl.

Flz

p ff

Flz

p ff

(move gradually from rim to center and back)

n f

pp

Gong

n p n

spiccato

fff

spiccato sul A

fff

spiccato sul A

fff

f

spiccato

fff

mf

p

ff

spiccato sul A

ff

mp

fff

spiccato sul D

p

pp

spiccato sul C

ff

mp

spiccato sul C

ff

mf

spiccato sul G

ff

f

spiccato sul G

ff

fff

spiccato sul D

ff

fff

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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

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Torsion

Fl. 8

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

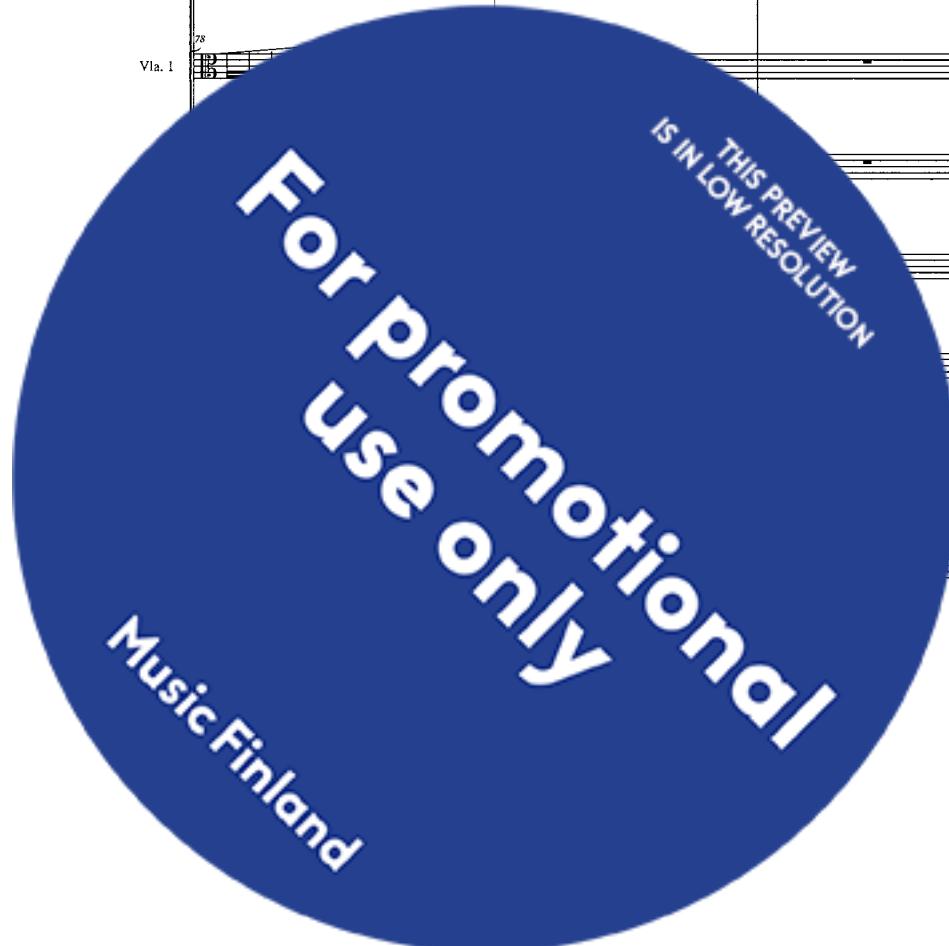
Vln. I 3

Vln. II 1

Vln. II 2

Vln. II 3

Vla. I



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.* *pp*

9

Torsion

92

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. I

10

4 Tom Toms

switch to

p

f

Crash Cym.

f

depress
silently

sos. ped

fff decr.

small noteheads
indicate target
goal pitch of glissando
(i.e. beginning pitch
is more important than
ending pitch)

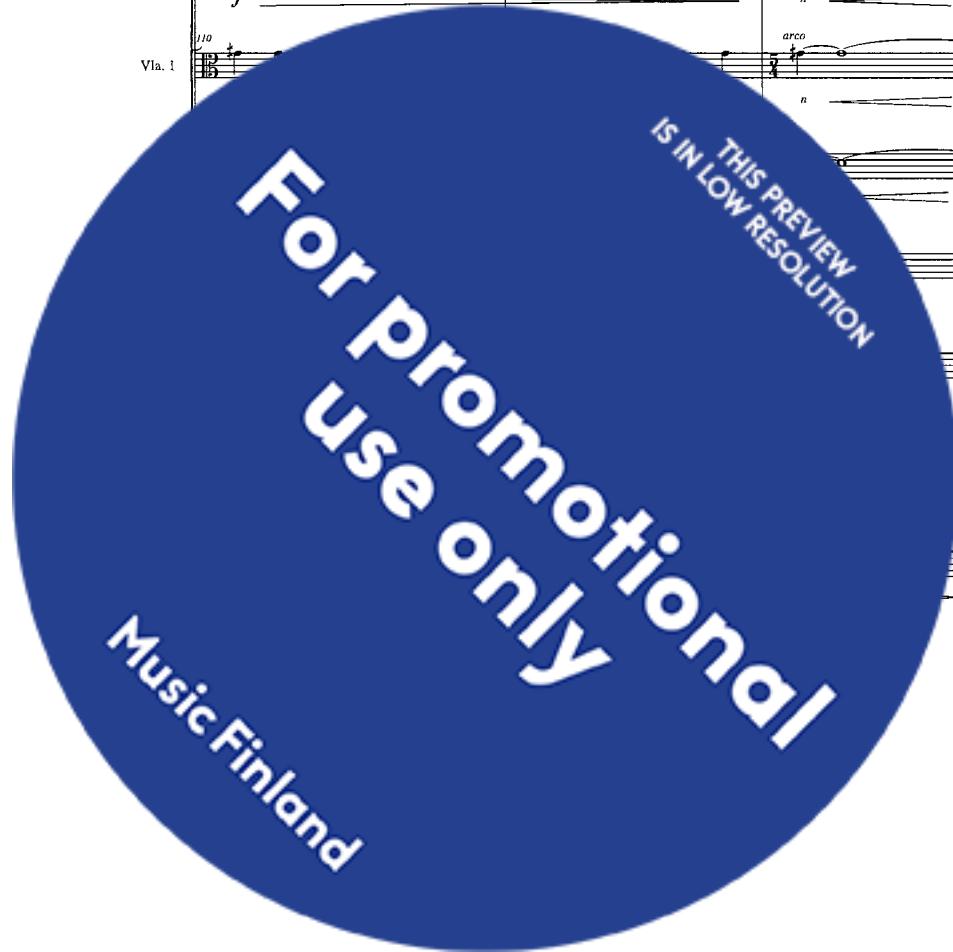
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Torsion



Fl. *p* *mp* *mf* *pp* *p* *n*

Ob. *p* *mp* *mf* *pp* *p* *n*

B♭ Cl. I *p* *mp* *mf* *pp* *p* *n*

B♭ Cl. II *p* *mp* *mf* *pp* *p* *n*

Bsn. *n*

Hn. I *ff*

Hn. II *ff*

C Tpt. *ff*

Tbn. *ff*

Perc. 1 Crash Cym. *n* *mp* *n* *mf* *n* *p* *switch to* *ff*

Crash *ff* *n* *mp* *n* *mf* *n* *p* *switch to* *ff*

Pno. *ff*

Vln. I 1 *mp* *n* *p* *mf* *p* *p* *mp* *p*

Vln. I 2 *mp* *n* *p* *mf* *p* *p* *mp* *p*

Vln. I 3 *mp* *n* *p* *mf* *p* *p* *mp* *p*

Vln. II 1 *f* *f* *ff* *mp* *f* *p* *n* *p* *arco*

Vln. II 2 *f* *f* *ff* *mp* *f* *p* *n* *p* *arco*

Vln. II 3 *f* *f* *ff* *mp* *f* *p* *n* *p* *arco*

Vla. 1 *ff* *p* *mp* *f* *p* *n* *p* *arco*

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13

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

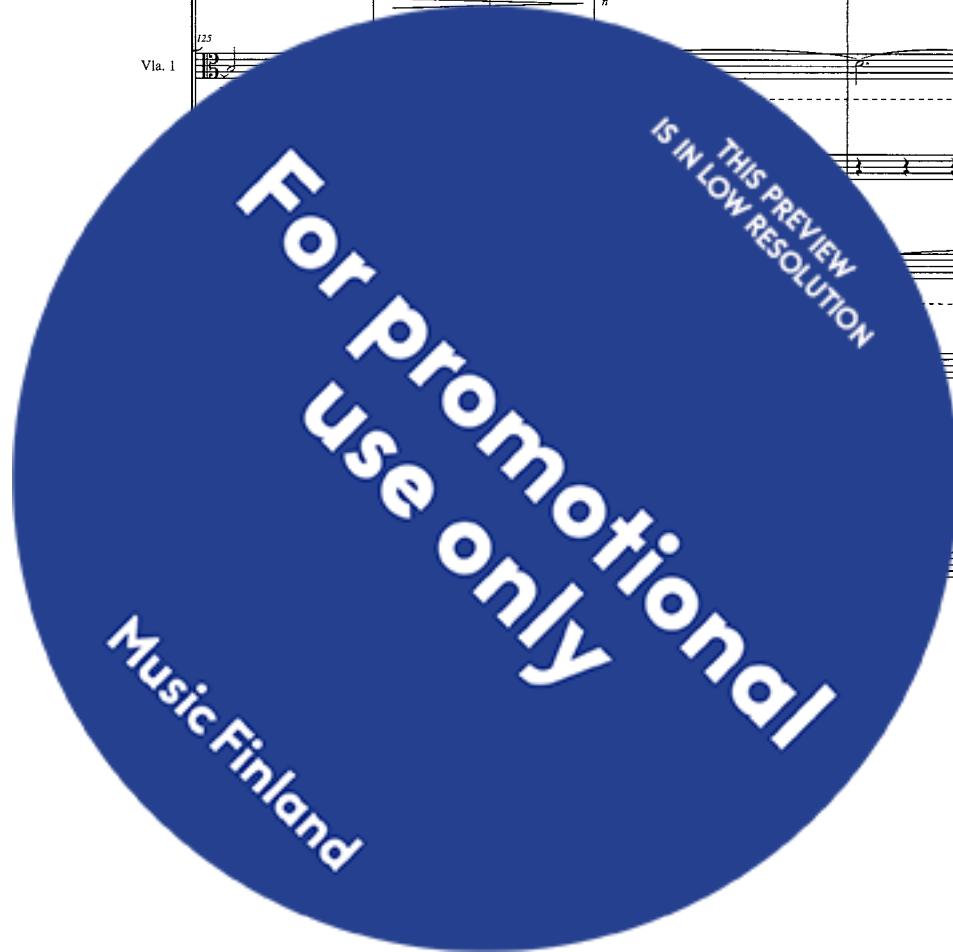
Vln. II 2

Vln. II 3

Vla. 1

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Torsion

15

rit. ----- $\text{♩} = 52 (\text{♩} = 60)$

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

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146 16 *poco legato*
 Fl. Ob. Bb Cl. I Bb 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

Glockenspiel
(sounding 15va higher)
mf

Crotales
(sounding 15va higher)
mf *mf*

ff
15ma
mf

f *ff*
f *ff*
f *ff*
f *ff*
f *ff*
f *ff*
f *ff*

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Torsion

(Solo)

(mostly wind noise)

jet whistle

poco legato

Fl.

Ob.

B♭ Cl. I

B♭ Cl. II

Bsn.

Hn. I

Hn. II

C Tpt.

Tbn.

Perc. 1

Perc. 2

(15^{ma})

Pno.

Vln. I 1

Vln. I 2

Vln. I 3

Vln. II 1

Vln. II 2

Vln. II 3

Vla. 1



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

17

sim.

mf

sim.

mf

sim.

mf

sim.

mf

con sord. détache

ppp

con sord. détache

ppp

con sord. détache

ppp

con sord. détache

ppp

seagull gliss

seagull gliss

seagull gliss

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(Solo)

167 (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

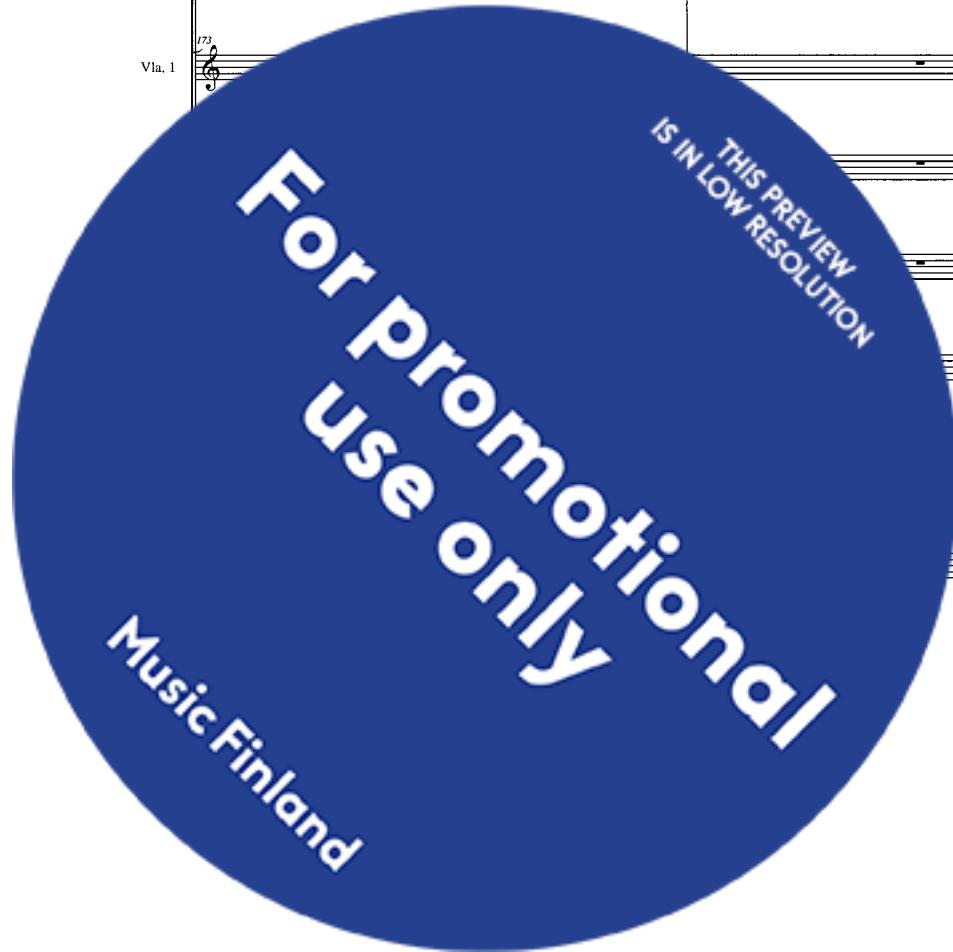
Vln. II 3

Vla. 1

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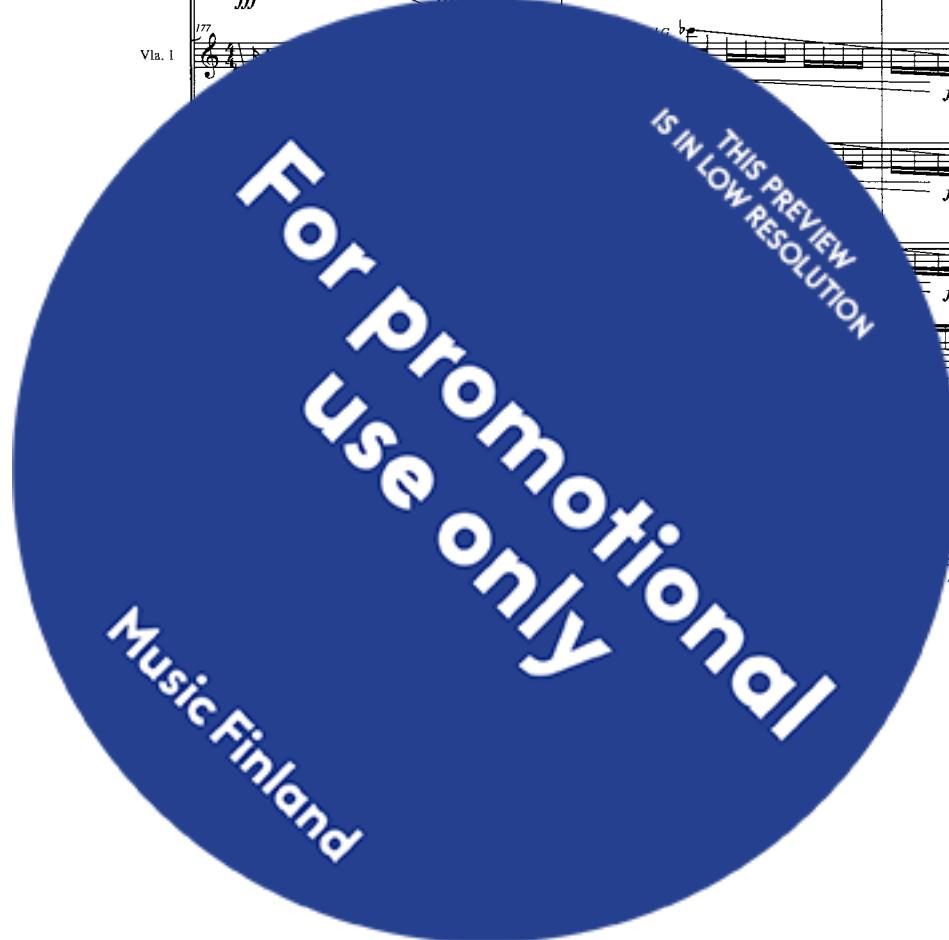
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19



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

20

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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

21

Solo

p

Vib.

Xylo.
(mounds & sea higher)

ff

p

sul E

ppp

sul E

ppp

sul E

ppp

sul G

ff

pp

sul G

ff

pp

sul G

ff

pp

f

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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

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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

Music Finland

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 < mp ff < p ff < s p < ff < p

Fl.

Ob.

B♭ Cl. I

B♭ Cl. II

Bsn.

Hn. I

Hn. II

C Tpt.

Tbn.

Perc. 1

Perc. 2

Pho.

Vln. I 1

Vln. I 2

Vln. I 3

Vln. II 1

Vln. II 2

Vln. II 3

Vla. 1

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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

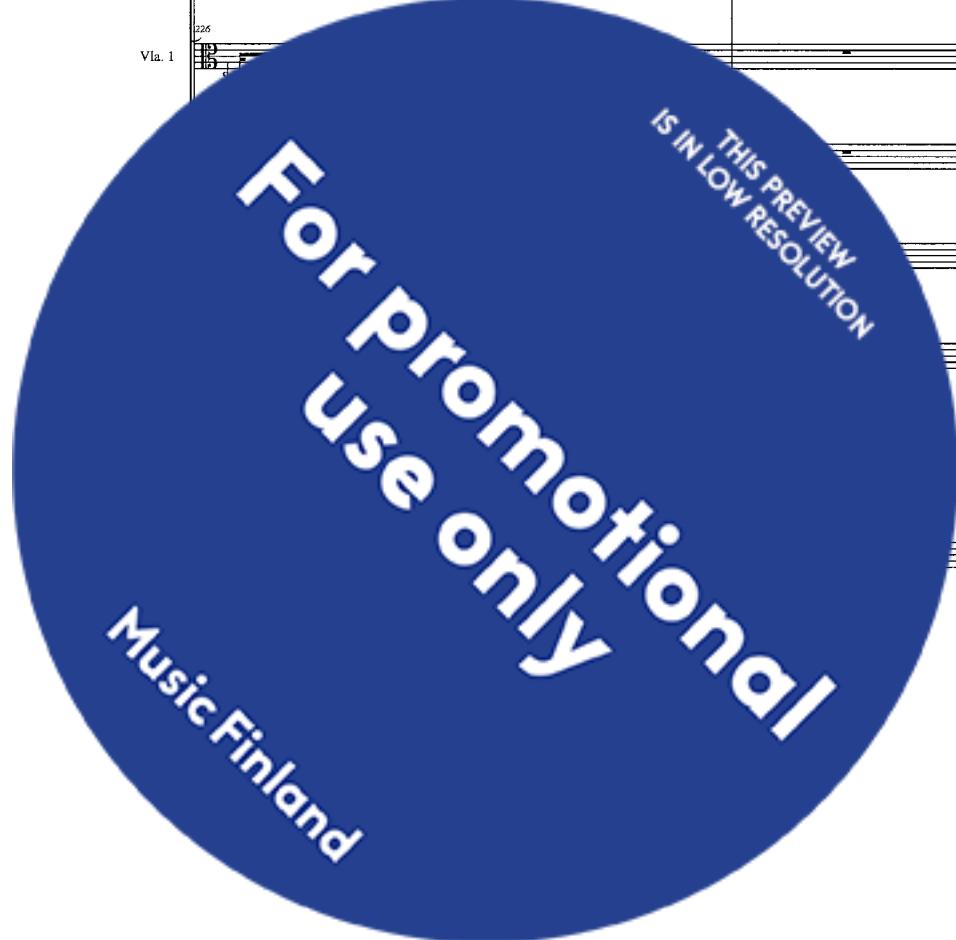
Vla. 1 ff

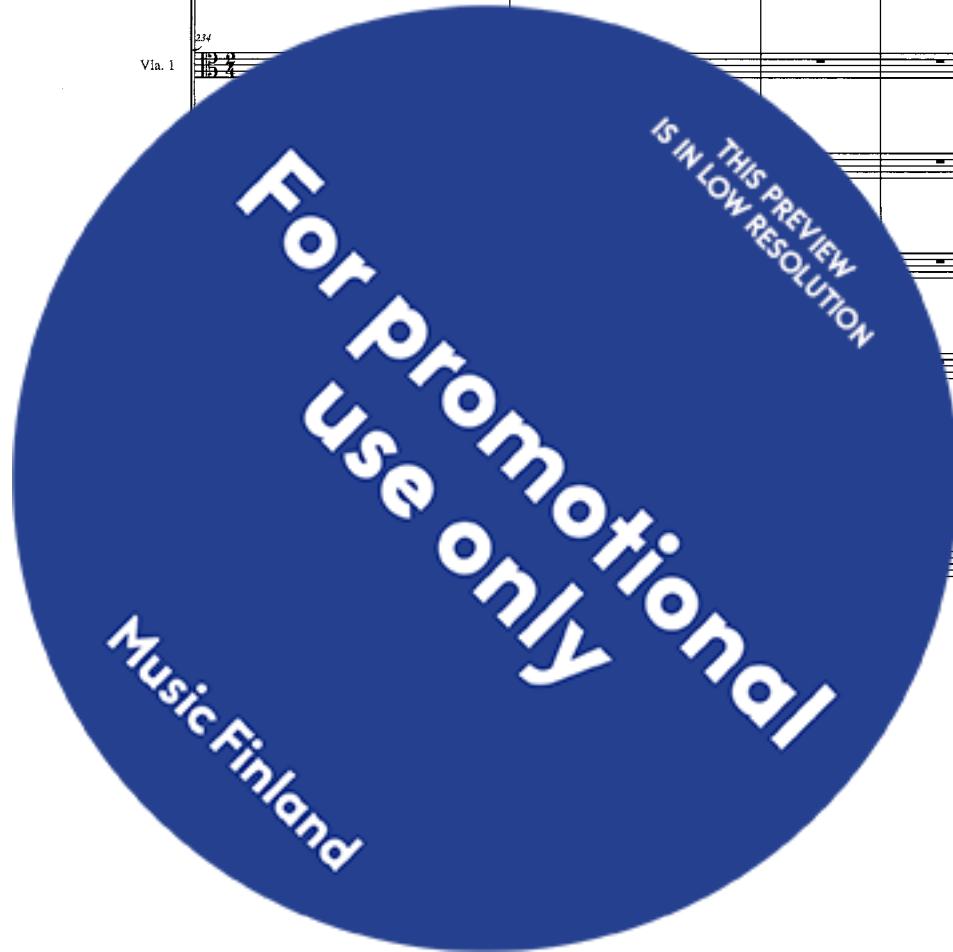
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Torsion





Fl. 243

Ob. 243

B♭ Cl. I 243

B♭ Cl. II 243

Bsn. 243

Hn. I 243 (stop flow of air abruptly with tongue) *f*

Hn. II 243 (stop flow of air abruptly with tongue) *f*

C Tpt. 243

Tbn. 243

Fl. 243

Ob. 243

B♭ Cl. I 243

B♭ Cl. II 243

Bsn. 243

Hn. I 243

Hn. II 243

C Tpt. 243

Tbn. 243

Perc. 1 243 switch to *n*

Perc. 2 243 Crash Cym. + paper *mf*

Pno. 243

Vln. I 1 243 *mf* *n* *flautando* *n* *mf* *sempre sul tasto* *sul A* *mf*

Vln. I 2 243 *mf* *n* *flautando* *n* *mf* *sempre sul tasto* *sul A* *mf*

Vln. I 3 243 *mf* *n* *flautando* *n* *mf* *sempre sul tasto* *sul A* *mf*

Vln. II 1 243 *mf* *n* *flautando* *n* *mf* *sempre sul tasto* *sul D* *mf*

Vln. II 2 243 *mf* *n* *flautando* *n* *mf* *sempre sul tasto* *sul D* *mf*

Vln. II 3 243 *mf* *n* *flautando* *n* *mf* *sempre sul tasto* *sul D* *mf*

Vla. 1 243

27

(stop sound abruptly by ramming tongue into front teeth) "SSS..." *f*

(stop sound abruptly by ramming tongue into front teeth) "SSS..." *f*

(stop sound abruptly by ramming tongue into front teeth) "SSS..." *f*

(stop sound abruptly by ramming tongue into front teeth) "SSS..." *f*

(stop sound abruptly by ramming tongue into front teeth) "SSS..." *f*

(stop sound abruptly by ramming tongue into front teeth) "SSS..." *f*

(stop sound abruptly by ramming tongue into front teeth) "SSS..." *f*

(stop sound abruptly by ramming tongue into front teeth) "SSS..." *f*

(stop sound abruptly by ramming tongue into front teeth) "SSS..." *f*

wind noise *mf*

approx one revolution per stem

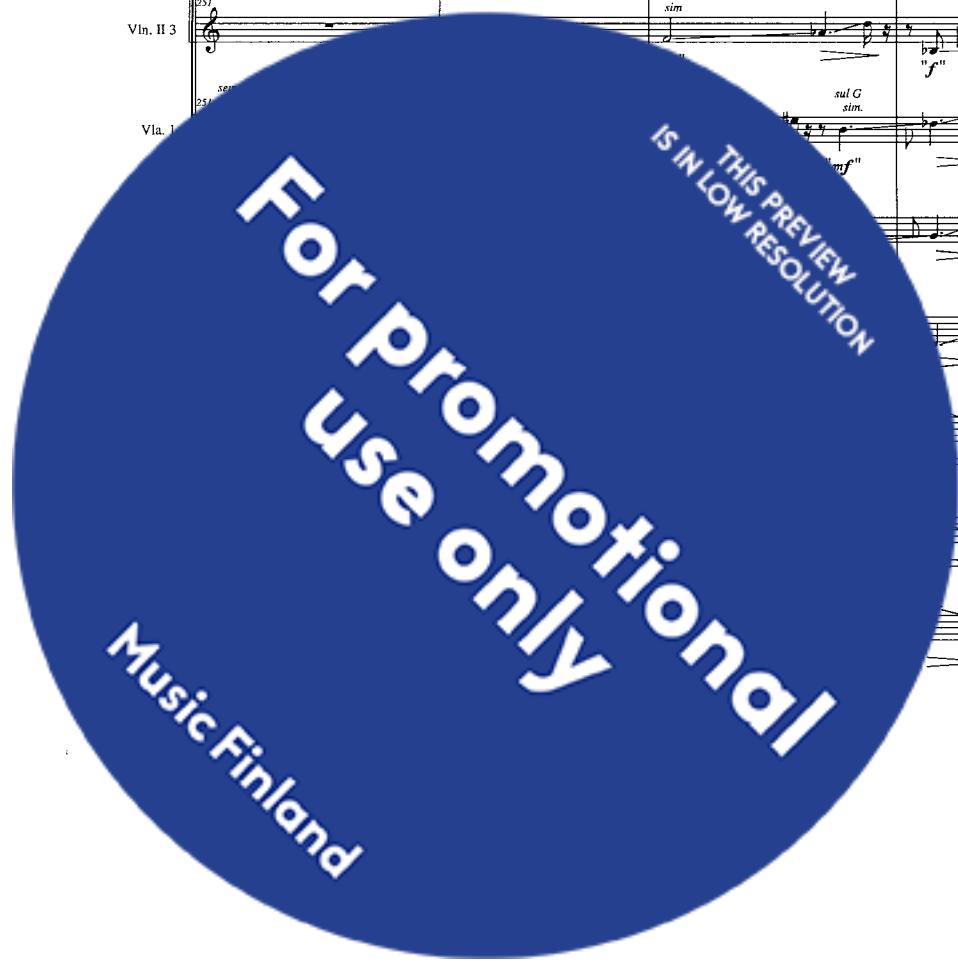
Snare *mf*

mp

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Torsion

Fl. 259 *mp* 6 6 "TK TK..."

Ob. 259 *mp* 7 "TK TK..." fast random key slaps

B♭ Cl. I 259 *mp* 7 7 "TK TK..."

B♭ Cl. II 259 *mp* 6 6 "TK TK..." fast random key slaps

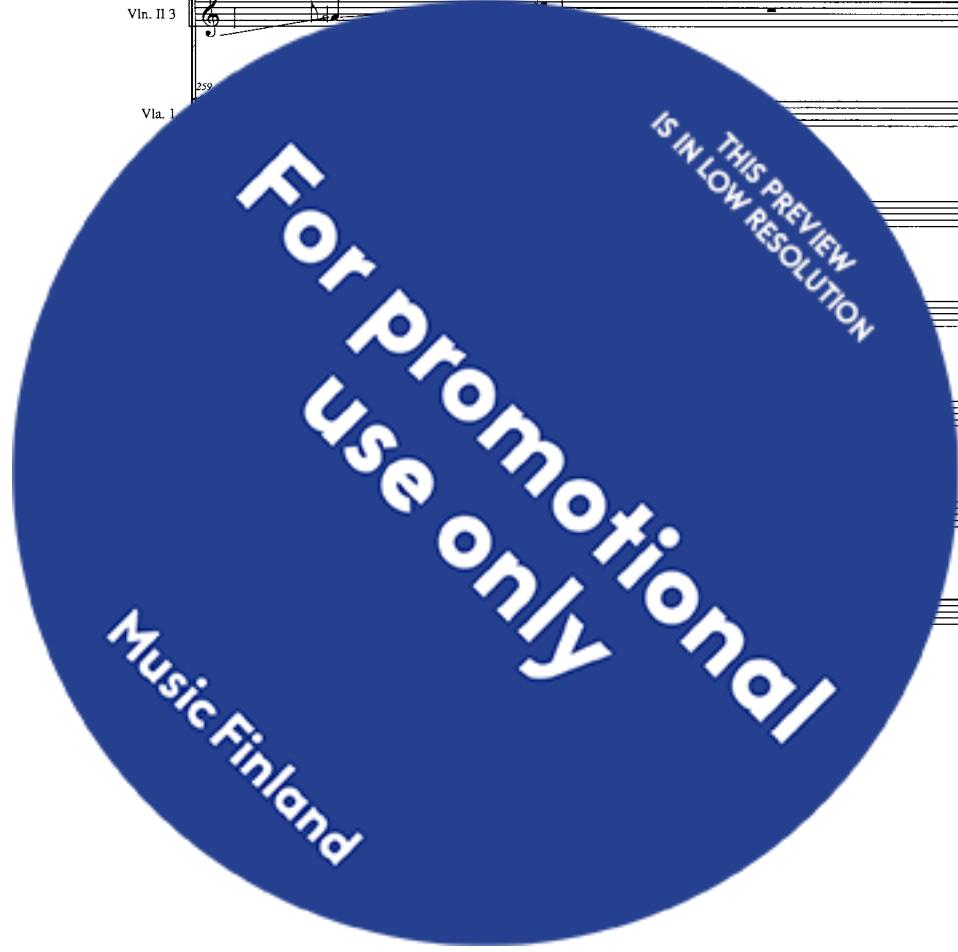
Bsn. 259 *mp* 7 "TK TK..."

Hn. I 259 fast random $\frac{7}{8}$ key slaps

Hn. II 259 fast random $\frac{7}{8}$ key slaps

C Tpt. 259 fast random $\frac{7}{8}$ key slaps

Tbn. 259



29

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

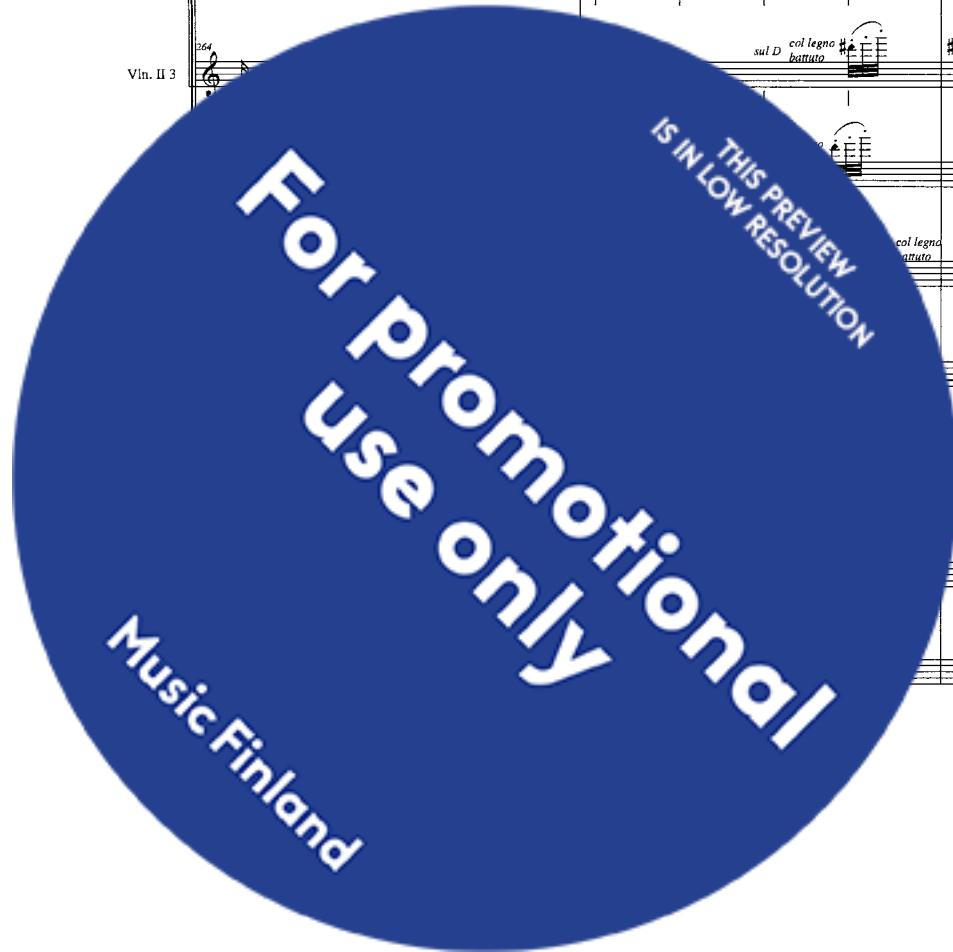
Vln. II 1

Vln. II 2

Vln. II 3

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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

30

(mostly air) *d*
n — *mf*

mp — *f* — *n*

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

Tim. switch to
f

Slapstick *systic to*
f

inside piano with plectrum
p

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

opress! ord.
ff — *n*



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 ♩ Ride w/rattle ♩ *p* *mf*

Perc. 2 284 Crash Cym. ♩ Gong ♩ *n* *p* *mp*

Pno. 284

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

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

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

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

Vln. II 2 284 on wood of bridge, with frog of bow (mute strings with l.h.) ♩ *f"* *ff*

Vln. II 3 284 on wood of bridge, with frog of bow (mute strings with l.h.) ♩ *f"* *ff*

Vla. 1 284 overpressure behind bridge *sul G* ♩ *pp*

overpressure behind bridge *sul G* ♩ *pp*

overpressure behind bridge *sul D* ♩ *pp*

overpressure behind bridge *sul C* ♩ *pp*

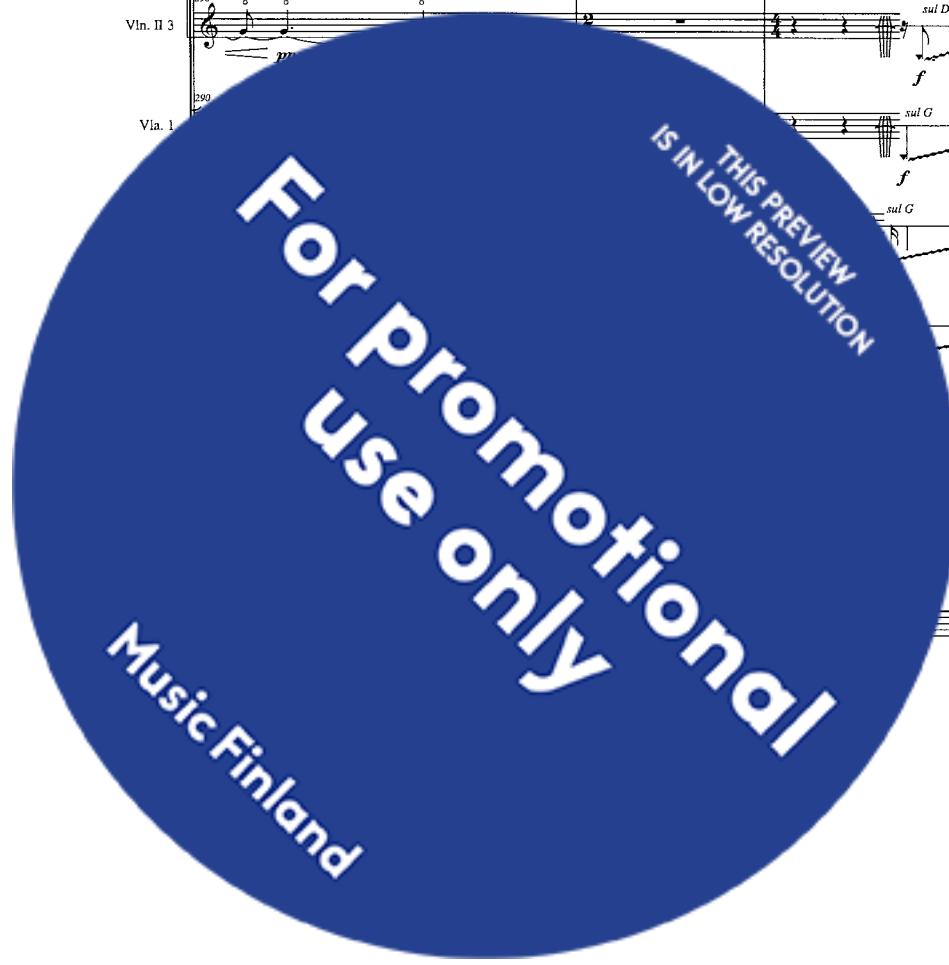
overpressure behind bridge *sul D* ♩ *pp*

overpressure behind bridge *sul G* ♩ *pp*

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Torsion

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

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33 sim.

Fl. "TK TK..." f 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

"TK TK..." f

"sss(u) (u) ssS(i)" f p ff

"sss(u) (u) ssS(i)" f p ff

"sss(u) (i) f p f"

"sss(u) (i) f p f"

"sss(u) (u) p ff"

"sss(i) -- f"

"Sss(i) -- (u) ff > mp"

Perc. 1

Perc. 2

Pno.

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

Vln. I 2

Vln. I 3

Vln. II 1

Vln. II 2

Vln. II 3

Vla. 1

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Torsion

Fl. 105

Ob. 106 "TKTK..." f

B♭ Cl. I 106 "TKTK..." f

B♭ Cl. II 106 "(i)" p (slap tone) f

Bsn. 106 "(i)" f "Shh..." f "Shh..." f

Hn. I 105 (blow through instrument) 5/8 4/4

Hn. II 106 "f"

C Tpt. 106 "Sss(i) -- (u)" f "Shh..." f "Shh..." f

Tbn. 106 "Shh..." f ff p

Perc. 1 106

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 massive vibrato ff n

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