

7657

Kari Komppa

“FREE ASPECTS”

TEOSTO

SUOMALAISEN MUSIIKIN TIEDOTUSKESKUS
FINNISH MUSIC INFORMATION CENTRE

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FOR PROMOTIONAL USE ONLY
FIMIC

"FREE ASPECTS"

('On Finnish folksongs')

Comp. & Arr. by Kari Komppa
1981

(Revised 1984)

2ND REV. 29.12.1997

INSTRUMENTATION: (FULL BIG BAND)

4 Sax. (aattb) + 1s II

5 Brass (tp, tp, tb, tb, tb.) + trpts III - IV

5 Rhythm (pno I-II, gtr, b. dr.)

FIMIC

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"FREE ASPECTS"
('On Finnish Folk-Songs')

Comp. & Arr. by Kari Komppa / 1981
(Revised 1984)
2ND REV. 1997

Instrumentation:
5/4 Sax., 8/8 Brass
+ 5 Rhythm.

FIMIC

FOR PROMOTIONAL USE ONLY

(SCORE in C)

(ALTO SAX. I) (+ C-Flute, Alto Flute)
(ALTO SAX. II) (+ C-Flute, Alto Flute, Piccolo)
(TENOR SAX.) (actual sounds ^{8va} lower) I - II
(BARIT. SAX.) (+ C-Flute)

(TRUMPET I)
(TRUMPET II)
(TRUMPETS III - IV)
(TROMBONE I)
(TROMBONES II - III)
(TUBA) / (TROMBONE IV) (optional)

(KEYBOARD I) (Acoustic)

(KEYBOARD II) (Electric Piano + Synthesizer (DX7))

(GUITAR) (Amplified)

(BASS) (~~Acoustic~~ / Optional + Electric)

(DRUMS)

PERCUSSION (Optional: Small Perc. + Latin Perc. + Tubular Bell (in D))

40

三

[The following text is extremely faint and largely illegible due to low contrast and blurring. It appears to be a list or series of short sentences.]

(The following text is illegible due to extreme blurriness)

(fve)

(yvo

SYNTH.)

0.5

Irpt III OPEN

Trpt IV OPEN

PP)

(SOLD)

SMALL PERC.

EL. PIANO

PO

CAUSING / ALL
(or held from)

RVB. ^CBELL

(yva)

Synth.

p =

(fill)

2.01 SLOWLY (Tempo Quasi Rubato)

Alto Flute (Solo) a piacere
(mf)
Tenor Sax 1 or Alto Flute (Play if no Alto Flute)

K.B. I
K.B. II
Guitar
Bass
Dr.
Perc.

(SYNTH. CONT'D)
(ACOUSTIC CONT'D)

(CONDUCTED)
(EL. PIANO) (CONDUCTED)
(COND.)
(EL. BASS) (CONDUCTED)

PROMOTIONAL USE ONLY

INSTRUMENTS
(poco) Slower

2.01 A TEMPO

A.F.L.

Handwritten musical score on ten staves. The first staff (A.F.L.) contains a melodic line with eighth and sixteenth notes, including a key signature change to two sharps (F# and C#) in the fifth measure. The second staff shows a wavy line. The third through sixth staves are empty. The seventh staff (K.B.I.) contains a rhythmic pattern of eighth notes. The eighth staff contains a rhythmic pattern of eighth notes. The ninth staff contains a rhythmic pattern of eighth notes. The tenth staff contains a rhythmic pattern of eighth notes. The score concludes with a double bar line and a key signature change to one sharp (F#).

K.B.I.

Entr.

B.

Dr.

Perc.

FOR PROMOTIONAL USE ONLY
FINIC

[illegible]

(2.2)

Alto Sax. I

A. Fl.

~~Alto Sax. II~~
1st I-II

Bar. Sax.

I
Trumpet

II
III - IV

I
Trombones

II - III

Tuba

Vib. I

Dr.

Perc.

Handwritten musical score for a jazz ensemble. The score is written on ten staves, each corresponding to a different instrument. The instruments listed on the left are: Alto Sax. I, A. Fl., Bar. Sax., Trumpet I, Trumpet II, Trumpet III-IV, Trombone I, Trombone II-III, Tuba, Vib. I, Dr., and Perc. The music is written in a common time signature (C) and features various musical notations including notes, rests, and dynamic markings. There are several annotations in parentheses, such as '(espr.)', '(col. Trumpet I)', and '(VIBES for Glockenspiel)'. The score is divided into measures by vertical bar lines. A large diagonal watermark 'FOR PROMOTIONAL USE ONLY' is visible across the bottom left of the page.

(1-FLUTE)
(8va)

(Slower)

ALTO FLUTE
SOLD

1st I Col A. Flute
(1st II tacet)

1st I Play Only if no Alto Flute.

ALL TRUMPETS
TACET

SOLO/LEAD

Col Alto Sax I 8va

Col Alto Flute

(EX. PIANO)

(ALTO SAX I Part)

Col Fl. I 8va

(FILL)

(TUB. BELL)

PIANTAN

FOR PROMOTIONAL USE ONLY

FLM/C

HUOM! PAINOVIRHEET KORJATTU PUNAISELLA

Handwritten musical score for a symphony orchestra, featuring staves for various instruments including Flute, Clarinet, Saxophone, Trombone, Trumpet, Tuba, Percussion, and Piano. The score includes dynamic markings (f, p, mf, sf, sfz, sfz), articulation (acc, stacc, marc), and performance instructions (e.g., "HUM! PAINOVIRHEET UORJATTU PUNAISELLA"). The score is written in a system of staves, with some parts marked "PROMOTIONAL USE ONLY".

3.01 RUBATO / NO TIME EL TAHITI VIVRIA! ---

Alto Sax. I
Alto Sax. II
Tenor Sax. I-II
Barit. Sax.

Trumpet I
Trumpet II-III
Trombone I
Trombone II-III
Tuba

LB. I

Entr.
B.
Dr.
Perc.
TUB. BELL

ALTO FLUTE / SOLO / VERY FREELY
Tenor Sax I col Alto Flute (SOLO (8va B.) IF NO A. FL.)

EL. PIANO
(pp)
(SYNTH.)
(AD LIB.)
HARMONICS via Lib.
VERY FREELY / PLAY VERY LITTLE.
SMALL PERC AD LIB. (QUASI SOLO) VERY FREELY
COL DRUMS IF NEEDED

Alto Flute

(1st)

Handwritten musical notation for the first staff, featuring various notes, rests, and dynamic markings such as *mf*, *f*, and *(Rhy.)*. The notation includes slurs, ties, and articulation marks.

LAHIVIVA (EI MUITA!)

V.B.I

V.B.II

Intro

B.

Dr.

Perc.

w/atr
CONDUCTED

CONDUCTED
(MET)

FOR PROMOTIONAL USE ONLY

Alto Flute

(Is I)

Handwritten musical score on ten staves. The first staff contains a melody for the Alto Flute, starting with a key signature of one flat and a common time signature. The melody consists of eighth and quarter notes, with some rests. The second staff is empty. The third staff is empty. The fourth staff is empty. The fifth staff is empty. The sixth staff is empty. The seventh staff is empty. The eighth staff is empty. The ninth staff is empty. The tenth staff is empty.

CONDUCTED

(Mto)

CONDUCTED

FOR PROMOTIONAL USE ONLY

K.B.I

Intro

B.

Dr.

Perc.

*

IL MAN TAHITIIVOJA!

Alto Flute
(1st)

(ALONE)

(ALTO FLUTE)

3.1 ①

(FLUTE (AS II))

(FLUTE (Bari))

PP AD LIB. / lento quasi improv.

PP AD LIB. / lento quasi improvvisando

(TREE)

(TREE)

FOR PROMOTIONAL USE ONLY

L.B.W.

Intro.

B.

Dr.

Perc.



② VAIN PILKKUVIIVAT JA NUMEROT

③

A. Flute I

A. Flute II

C-Flute

I
Trpts
III
Trbnes
II - III

Tuba

K.B. I

K.B. II

Gtr.

B.

Dr.

Perc.

AD LIB./lento quasi improvvisando



C-mat. / "Flute"

FOR PROMOTIONAL USE ONLY
FIMIC

A.F.L. I

A.F.L. II

FL

I
Tripts
II

I

II
Tubnes.
III

Tuba

K.B. I

K.B. II

Contr.

B.

Dr.

Perc.

(AD LIB./ quasi improvisando)

HARMON

HARMON

(SLOWLY A TEMPO)

BASS

(ACUSTIC)
(OPTIONAL)

(GUGS. SULLA)

HARMONICS AD LIB.
ON A-STRING

TOM-TOMS

w/ Hands

(P)

x) BASS: PLAY HARMONICS
ON A-STRING

81 - EI TANTUUIVOJA -
VAIN PILKKUVIIVAT + Not.

91

101

111

121

A.F.L.I

A.F.L.I

FL.

I
Tpts.
II

I

II
trbnes.
III

tuba

V.B.I

V.B.II

tr.

tr.

tr.

perc.

Slowly in free tempo

91: *p* ad lib. / long tones (gliss.)
v b o v b o v o h o b o v b o b o a

HIT THE MIMIC
IN THE INSTR. WITH
OPEN HANDS

TAP & KNOCK
THE INSTR.
(Ped.)

61: *pp* (ped.)
Quiet trem. w/ fingers

91: HIGH-PITCHED
PERC. AD LIB.
p

FOR PROMOTIONAL USE ONLY
FIMIC

13

14

KAKSOIS-
TAHTIVIIVA
(EI MUUTA)

15

EI TAHTIVIIVUJA VIELÄKÄÄN!

A.F.L. I

AD LIB. 8/8
FREE

Cresc. poco a poco

A.F.L. II

AD LIB. 8/8

Cresc. poco a poco

FL.

AD LIB. 8/8
FREE

Cresc. poco a poco

I
Tpts.

/ (TACTS)

I
II
Tch. res.
III
Tu.

(LONG TONE ad lib.)

Cresc. poco a poco

Cresc. poco a poco

Cresc. poco a poco

K.B. I

FREELY

Cresc. poco a poco

K.B. II

SYNTH. ("STRINGS")

O

Ctr.

F-PEDAL
AD LIB.

Cresc. poco a poco

B.

Dr.

Cym. ad lib.

Cresc. poco a poco

Perc.

Cresc. poco a poco

FOR PROMOTIONAL USE ONLY

TÄSTÄ TAHTIVIIVAT

161

CRESC.

A TEMPO

A.P.I.

A.P.II

Fl.

I
trpts
III
trbnes.
II
III

Tuba

K.B.I

K.B.II

K.B.

Dr.

Dr.

perc.

TACEA

(to Alto Sax.)

(to Alto Sax.)

TACEA

(to Barit. Sax.)

TACEA

6

6

R

O

O

O

4

9

4

O

O

O

O

O

O

O

TÄSTÄ ETEENPAIN TAHTIVIIVAT!

FOR PROMOTIONAL USE ONLY

17 MEDIUM TEMPO (1 = 112)

Alto Sax. I

II

Tenor Sax. I

II

Bari. Sax.

I
Trpts.

II

III-IV

I
Trbnes.

II-III

Tuba.

K.B. I

K.B. II

Contr.

B.

Dr.

Perc.

Handwritten musical score for a jazz ensemble. The score is written on ten staves, each with a key signature of one sharp (F#) and a common time signature (C). The instruments are listed on the left: Alto Sax. I & II, Tenor Sax. I & II, Bari. Sax., I & II Trpts., II & III Trbnes., Tuba., K.B. I & II, Contr., B., Dr., and Perc. The music features various notes, rests, and dynamic markings such as *p* (piano), *pp* (pianissimo), *f* (forte), and *sfz* (sforzando). There are also performance instructions like *(sosten. ad lib.)* and *(SOLD)*. The score is divided into measures, with some measures containing multiple notes and others containing rests. The bottom of the page shows measure numbers 1 through 7.

FOR PROMOTIONAL USE ONLY

(A.31)

(A.32)

Alto Sax. I

Handwritten musical notation for Alto Sax. I, measures 1-4. Includes a *mf* dynamic marking.

2

Handwritten musical notation for Alto Sax. I, measures 5-8.

Trpt II

Handwritten musical notation for Trpt II, measures 1-4. Includes a *mf* dynamic marking and the instruction "un's. col. Alto Sax. I".

K.B. I

Handwritten musical notation for K.B. I, measures 1-4.

K.B. II

Handwritten musical notation for K.B. II, measures 1-4. Includes the instruction "(SYNTH.) ('MOOG')".

El. B.

Handwritten musical notation for El. B., measures 1-4. Includes the instruction "col. El. B. (optional facet)".

Dr.

Handwritten musical notation for Dr., measures 1-4. Includes a *mf* dynamic marking.

TAMBOURINE

FOR PROMOTIONAL USE ONLY
Q FLMC

FOR PROMOTIONAL USE ONLY

Handwritten musical score for a brass band. The score is divided into measures 4.33, 4.34, 4.35, and 4.36. The instruments listed on the left are: As. I, As. II, Trs., Brs., Trpts I, Trpts II, Trpts III-IV, Trbns. I, Trbns. II, Tu., U.B. I, U.B. II, Ctr., B., Dr., and Perc.

Measure 4.33: As. I (mf), As. II (mp), Trs. (mp), Brs. (mp). As. I (Loco), As. II (Loco) (8va B).

Measure 4.34: (4.34) (AS II) (AS I Tacet) (LEAD/ENS.). As. I (mf), As. II (mp), Trs. (mp), Brs. (mp).

Measure 4.35: (4.35) (AS II Tacet). As. I (mf), As. II (mp), Trs. (mp), Brs. (mp).

Measure 4.36: (4.36) (AS I Tacet). As. I (mf), As. II (mp), Trs. (mp), Brs. (mp).

Measure 4.37: As. I (mf), As. II (mp), Trs. (mp), Brs. (mp).

Measure 4.38: As. I (mf), As. II (mp), Trs. (mp), Brs. (mp).

Measure 4.39: As. I (mf), As. II (mp), Trs. (mp), Brs. (mp).

Measure 4.40: As. I (mf), As. II (mp), Trs. (mp), Brs. (mp).

Measure 4.41: As. I (mf), As. II (mp), Trs. (mp), Brs. (mp).

Measure 4.42: As. I (mf), As. II (mp), Trs. (mp), Brs. (mp).

Measure 4.43: As. I (mf), As. II (mp), Trs. (mp), Brs. (mp).

Measure 4.44: As. I (mf), As. II (mp), Trs. (mp), Brs. (mp).

Measure 4.45: As. I (mf), As. II (mp), Trs. (mp), Brs. (mp).

Measure 4.46: As. I (mf), As. II (mp), Trs. (mp), Brs. (mp).

Measure 4.47: As. I (mf), As. II (mp), Trs. (mp), Brs. (mp).

Measure 4.48: As. I (mf), As. II (mp), Trs. (mp), Brs. (mp).

Measure 4.49: As. I (mf), As. II (mp), Trs. (mp), Brs. (mp).

Measure 4.50: As. I (mf), As. II (mp), Trs. (mp), Brs. (mp).

Measure 4.51: As. I (mf), As. II (mp), Trs. (mp), Brs. (mp).

Measure 4.52: As. I (mf), As. II (mp), Trs. (mp), Brs. (mp).

Measure 4.53: As. I (mf), As. II (mp), Trs. (mp), Brs. (mp).

Measure 4.54: As. I (mf), As. II (mp), Trs. (mp), Brs. (mp).

Measure 4.55: As. I (mf), As. II (mp), Trs. (mp), Brs. (mp).

Measure 4.56: As. I (mf), As. II (mp), Trs. (mp), Brs. (mp).

Measure 4.57: As. I (mf), As. II (mp), Trs. (mp), Brs. (mp).

Measure 4.58: As. I (mf), As. II (mp), Trs. (mp), Brs. (mp).

Measure 4.59: As. I (mf), As. II (mp), Trs. (mp), Brs. (mp).

Measure 4.60: As. I (mf), As. II (mp), Trs. (mp), Brs. (mp).

Measure 4.61: As. I (mf), As. II (mp), Trs. (mp), Brs. (mp).

Measure 4.62: As. I (mf), As. II (mp), Trs. (mp), Brs. (mp).

Measure 4.63: As. I (mf), As. II (mp), Trs. (mp), Brs. (mp).

Measure 4.64: As. I (mf), As. II (mp), Trs. (mp), Brs. (mp).

Measure 4.65: As. I (mf), As. II (mp), Trs. (mp), Brs. (mp).

Measure 4.66: As. I (mf), As. II (mp), Trs. (mp), Brs. (mp).

Measure 4.67: As. I (mf), As. II (mp), Trs. (mp), Brs. (mp).

Measure 4.68: As. I (mf), As. II (mp), Trs. (mp), Brs. (mp).

Measure 4.69: As. I (mf), As. II (mp), Trs. (mp), Brs. (mp).

Measure 4.70: As. I (mf), As. II (mp), Trs. (mp), Brs. (mp).

Measure 4.71: As. I (mf), As. II (mp), Trs. (mp), Brs. (mp).

Measure 4.72: As. I (mf), As. II (mp), Trs. (mp), Brs. (mp).

Measure 4.73: As. I (mf), As. II (mp), Trs. (mp), Brs. (mp).

Measure 4.74: As. I (mf), As. II (mp), Trs. (mp), Brs. (mp).

Measure 4.75: As. I (mf), As. II (mp), Trs. (mp), Brs. (mp).

Measure 4.76: As. I (mf), As. II (mp), Trs. (mp), Brs. (mp).

Measure 4.77: As. I (mf), As. II (mp), Trs. (mp), Brs. (mp).

Measure 4.78: As. I (mf), As. II (mp), Trs. (mp), Brs. (mp).

Measure 4.79: As. I (mf), As. II (mp), Trs. (mp), Brs. (mp).

Measure 4.80: As. I (mf), As. II (mp), Trs. (mp), Brs. (mp).

Measure 4.81: As. I (mf), As. II (mp), Trs. (mp), Brs. (mp).

Measure 4.82: As. I (mf), As. II (mp), Trs. (mp), Brs. (mp).

Measure 4.83: As. I (mf), As. II (mp), Trs. (mp), Brs. (mp).

Measure 4.84: As. I (mf), As. II (mp), Trs. (mp), Brs. (mp).

Measure 4.85: As. I (mf), As. II (mp), Trs. (mp), Brs. (mp).

Measure 4.86: As. I (mf), As. II (mp), Trs. (mp), Brs. (mp).

Measure 4.87: As. I (mf), As. II (mp), Trs. (mp), Brs. (mp).

Measure 4.88: As. I (mf), As. II (mp), Trs. (mp), Brs. (mp).

Measure 4.89: As. I (mf), As. II (mp), Trs. (mp), Brs. (mp).

Measure 4.90: As. I (mf), As. II (mp), Trs. (mp), Brs. (mp).

Measure 4.91: As. I (mf), As. II (mp), Trs. (mp), Brs. (mp).

Measure 4.92: As. I (mf), As. II (mp), Trs. (mp), Brs. (mp).

Measure 4.93: As. I (mf), As. II (mp), Trs. (mp), Brs. (mp).

Measure 4.94: As. I (mf), As. II (mp), Trs. (mp), Brs. (mp).

Measure 4.95: As. I (mf), As. II (mp), Trs. (mp), Brs. (mp).

Measure 4.96: As. I (mf), As. II (mp), Trs. (mp), Brs. (mp).

Measure 4.97: As. I (mf), As. II (mp), Trs. (mp), Brs. (mp).

Measure 4.98: As. I (mf), As. II (mp), Trs. (mp), Brs. (mp).

Measure 4.99: As. I (mf), As. II (mp), Trs. (mp), Brs. (mp).

Measure 4.100: As. I (mf), As. II (mp), Trs. (mp), Brs. (mp).



(REPEAT AS NEEDED FOR SOLD)

(REPEAT AS NEEDED FOR SOLO)

AS.I
AS.II
AS.I-II
Brs.
I Trpb.
II Trpb.
III-IV Trpb.
I Ebnes.
II-III Ebnes.
Tuba
L.B.I
L.B.II
Gtr.
Dr.
Perc

mf cresc.
COL AS I
UNIS. COL AS I
mf cresc.
COL AS II
COL Trpt I & V B.
mf cresc.
COL Trpt II
COL Trpt I & V B.
mf cresc.
COL Trpt II
COL Trpt I & V B.
mf cresc.
COL Trpt II
COL Trpt I & V B.
mf cresc.
COL Trpt II
COL Trpt I & V B.

4m7
(SOLO)
COL B. (OPTIONAL)
COMP. AD LIB.

Handwritten musical score for a band. The score is written on multiple staves, with various instruments and parts labeled on the left. The notation includes notes, rests, and dynamic markings. A large diagonal watermark "FOR PROMOTIONAL USE ONLY" is visible across the page.

4.50 on cue

4.51

4.51.1

4.51.2

4.51.3

4.51.4

4.51.5

4.51.6

4.51.7

4.51.8

4.51.9

4.51.10

4.51.11

4.51.12

4.51.13

4.51.14

4.51.15

4.51.16

4.51.17

4.51.18

4.51.19

4.51.20

4.51.21

4.51.22

4.51.23

4.51.24

4.51.25

4.51.26

4.51.27

4.51.28

4.51.29

4.51.30

4.51.31

4.51.32

4.51.33

4.51.34

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4.51.36

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4.51.39

4.51.40

4.51.41

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4.51.43

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4.51.45

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4.51.47

4.51.48

4.51.49

4.51.50

4.51.51

4.51.52

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4.51.54

4.51.55

4.51.56

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4.51.58

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4.51.60

4.51.61

4.51.62

4.51.63

4.51.64

4.51.65

4.51.66

4.51.67

4.51.68

4.51.69

4.51.70

4.51.71

4.51.72

4.51.73

4.51.74

4.51.75

4.51.76

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4.51.80

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4.51.99

4.51.100

4.51.101

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4.51.103

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4.51.136

4.51.137

4.51.138

4.51.139

4.51.140

4.51.141

4.51.142

4.51.143

4.51.144

4.51.145

4.51.146

4.51.147

4.51.148

4.51.149

4.51.150

4.51.151

4.51.152

4.51.153

4.51.154

4.51.155

4.51.156

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4.51.159

4.51.160

4.51.161

4.51.162

4.51.163

4.51.164

4.51.165

4.51.166

4.51.167

4.51.168

4.51.169

4.51.170

4.51.171

4.51.172

4.51.173

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4.51.175

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4.51.177

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4.51.179

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4.51.191

4.51.192

4.51.193

4.51.194

4.51.195

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4.51.197

4.51.198

4.51.199

4.51.200

4.51.201

4.51.202

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