

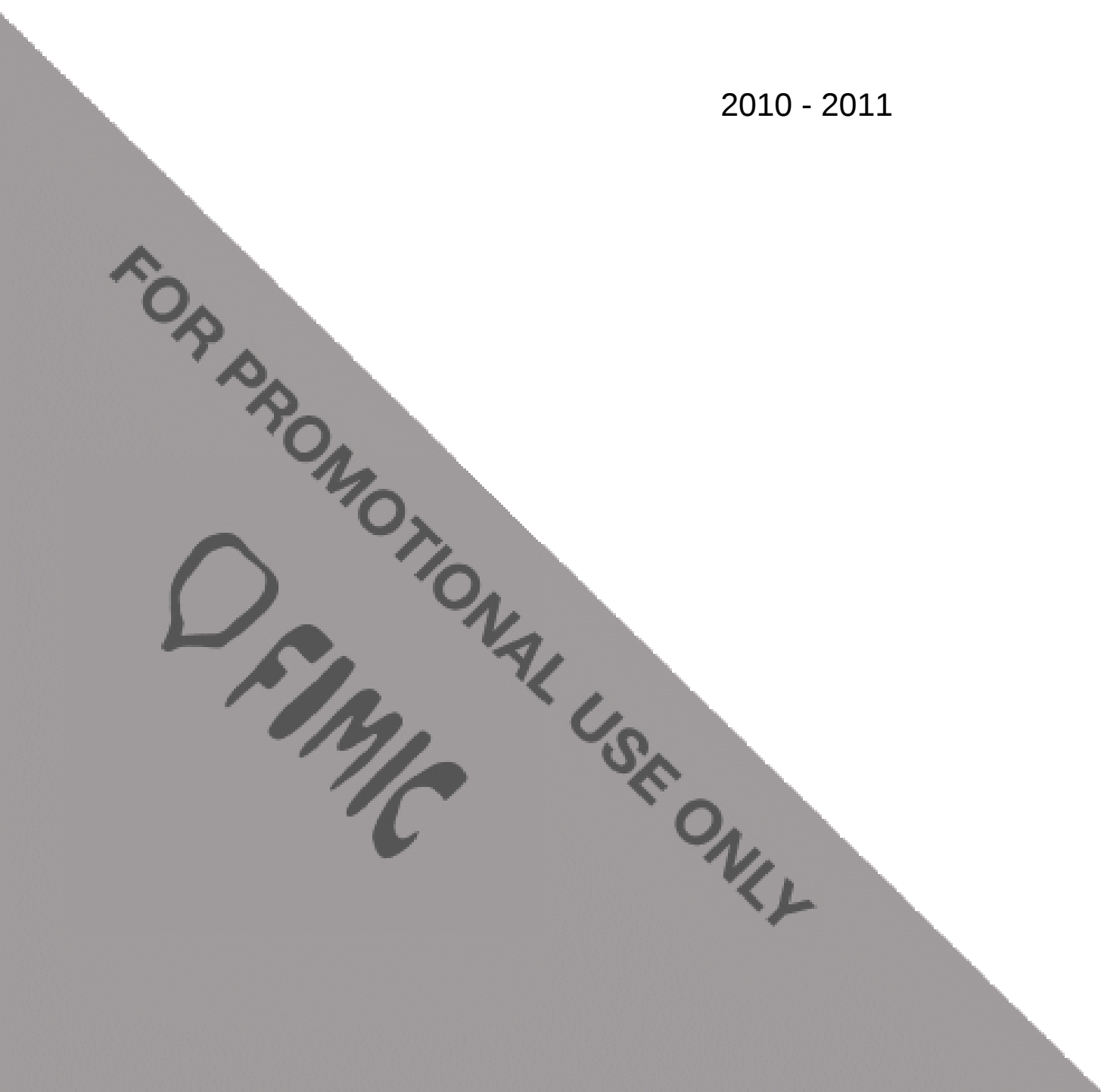
21 778

Sanna Ahvenjärvi

Miracle Overture

for orchestra

2010 - 2011



Copyright © by the Composer

All Rights Reserved

No part of this publication may be copied
or reproduced in any form or by any means
without the prior permission of the composer



Distribution:
Finnish Music Information Centre Fimic
Music Library
Lauttasaarentie 1
FI-00200 HELSINKI
Finland

musiclibrary@fimic.fi
www.fimic.fi

Helsinki, 2011

FOR PROMOTIONAL USE ONLY

Sanna Ahvenjärvi

Miracle Overture

(2010-2011)

Miracle Overture was commissioned by the Oulu Symphony Orchestra.

The composing of Miracle Overture was implemented with the support from
the Finnish Cultural Foundation (North Ostrobothnia Regional Fund)
and the Arts Council of Oulu Province.



INSTRUMENTATION:

3 Fl.

Fl. 2 (also A. Fl.)

Fl. 3 (also Picc.)

3 Ob.

Ob. 3 (also Cor A.)

3 Cl.

Cl. 1 in A & in Bb

Cl. 2 in A & in Bb

Cl. 3 in A & in Bb, B. Cl. in Bb

2 Bsn.

1 C. Bsn.

4 Cor. in F

1 Trp. in C

2 Trp. in Bb

2 Trbn.

1 B. Trbn.

1 Tb.

Perc. 1: Glockenspiel, Bell tree, Temple Blocks, Vibraslap,
Wind Chimes, two large Maracas, Finger Cymbal*,
small and medium Triangle*;
(**hanging from a stand*)

Perc 2: Vibraphone, Xylophone, Vibraslap, Suspended Cymbal

Timp.

10 Vl. I

10 Vl. II

6 Vla.

6 Vlc.

4 Cb.

Piccolo and Xylophone sounds one Octave higher and
Glockenspiel sounds two octaves higher than written.

Contrabass and Contra Bassoon sounds one octave lower than written.

The score is written in C.

Duration is c. 7 min. 30 sec.

FOR PROMOTIONAL USE ONLY

 FILMIC

Miracle Overture

Tenuto, espressivo,
(interpretation in romantic style)

$\text{♩} = 50$

Sanna Ahvenjärvi

Flute 1

p

mp

p

mp

Alto Flute

p

mp

p

mp

Flute 3

mp

pp

Oboe 1

Oboe 2

Cor Anglais

Clarinet in A 1

pp

p

pp

Clarinet in A 2

pp

p

pp

Clarinet in A 3

p

Bassoon 1

Bassoon 2

Contrabassoon

Horn 1 in F

Horn 2 in F

Horn 3 in F

Horn 4 in F

Trumpet 1 in C

Trumpet 2 in B♭

Trumpet 3 in B♭

Trombone 1

Trombone 2

Bass Trombone

Tuba

Glockenspiel

Glockenspiel, (sounds 15 va)

ppp

pp

p

pp

Medium mallets

Vibraphone

p

mp

p

mp

Timpani

Violin I

Violin II

Viola

Violoncello

Contrabass

Global instruction for all percussion instruments throughout the composition:
Let all notes sustain as long as they naturally will, except in bars where they are asked to be damped.

Pedal is pressed down until the end of bar 23.
After that play pedals as you wish.

Global instruction for all percussion instruments throughout the composition:
Let all notes sustain as long as they naturally will, except in bars where they are asked to be damped.

$\text{♩} = 50$

2

4

6

8

FOR PROMOTIONAL USE ONLY

10 12 14 16

Fl.1 *ppp* *p* *mp*

A. Fl. *ppp* *p* *mp*

Fl.3 *mp*

Ob.1 *pp* *p* *mp*

Ob.2 *p* *mp*

C. A. *p* *p* *mp*

Cl.1 *mp* *p*

Cl.2 *mp* *p*

Cl.3 *pp* *mp* *p*

Bsn. 1 *p*

Bsn. 2

Cbsn.

Hn.1

Hn.2

Hn.3

Hn.4

C Tpt.1

Tpt.2

Tpt.3

Tbn. 1

Tbn. 2

B. Tbn.

Tba.

Glock. *pp* *p* *pp* *pp*

Vib. *pp* *p* *mp*

Timp.

Vln. I *ppp* *p* *mp*

Vln. II *mp*

Vla. *pp* *p* *mp*

Vc. *p*

Cb. *mp*

Medium Triangle

Glockenspiel

FOR PROMOTIONAL USE ONLY

18 20 22 24

Fl.1 *mf* *mp* *mf* *p*

A. Fl. *mf* *mp* *mf* *p*

Fl.3 *mf* *mp* *mf* *p*

Ob.1 *mf* *p* *mp*

Ob.2 *mf* *p*

C. A. *mf* *p* *mp*

Cl.1 *mp* *mf* *p* To Cl. in Bb

Cl.2 *mp* *mf* *p* To Cl. in Bb

Cl.3 *mp* *mf* *p* To B. Cl. in Bb

Bsn. 1 *mf* *mp* *mf* *p*

Bsn. 2

Cbsn.

Hn.1

Hn.2

Hn.3

Hn.4

C Tpt.1

Tpt.2

Tpt.3

Tbn. 1

Tbn. 2

B. Tbn.

Tba.

Glock. *mp* *p* *mp* *p* Small Triangle Glockenspiel

Vib. *mf* *mp* *mf* *mp*

Timp.

Vln. I *mf* *mp* *mf* *mp*

Vln. II *mf* *mp* *mf* *mp*

Vla. *mf* *mp* *mf* *mp*

Vc. *mf* *mp* *mf* *p*

Cb. *mf* *mp* *mf* *p*

FOR PROMOTIONAL USE ONLY

[illegible]

34 36 $\text{♩} = 64$ 38 accel. 40

Fl.1 *mp* *mf* *p*

A. Fl. *mp* *mf* To Fl.

Fl.3

Ob.1 *mf* *mp*

Ob.2 *mf* *mp*

C. A.

Cl.1 *mf* *p*

Cl.2 *mf* *p*
Clarinet in B $\flat$

Cl.3 *mf* *p*
Bass Clarinet in B $\flat$

Bsn. 1 *p*

Bsn. 2 *mp* *mf* *p*

Cbsn.

Hn.1

Hn.2

Hn.3

Hn.4

C Tpt.1

Tpt.2

Tpt.3

Tbn. 1

Tbn. 2

B. B. Tbn.

Tba.

Tri. *mp* *p* *mp* *mp* *mp* *pp*
Bell Tree
Small Triangle Play tremolo at the corner of the Triangle.
Medium Triangle
Bell Tree
Small Triangle Play tremolo at the corner of the Triangle.

Vib. *mf* *mp* *mf* *mp* To Xyl.

Timp.

Vln. I *mf* *mp* *mf* *p* accel.

Vln. II *mf* *mp* *mf* *p*

Vla. *mf* *mp* *mf* *p*

Vc. *mf* *mp* *mf* *p*

Cb. *mf* *mp* *mf* *p*

42 44 46 48

$\text{♩} = 74$ $\text{♩} = 111$

Fl.1 *mf*

A. Fl.

Fl.3 Piccolo *mf*

Ob.1 *mp*

Ob.2 *mp*

C. A. *mf*

Cl.1 *mp*

Cl.2 *mf*

B. Cl. *f*

Bsn. 1 *mp*

Bsn. 2 *mp*

Cbsn. *f*

Hn.1

Hn.2

Hn.3

Hn.4

C Tpt.1

Tpt.2

Tpt.3

Tbn. 1

Tbn. 2

B. Tbn.

Tri. *mp*

To T. Bl.

Plastic Temple Blocks for Example LP Granite Blocks,
played with unwrapped hard mallets
Temple Blocks *p* *f*

Vib. *f*

Xylophone *f*

Timp.

Vln. I *mp*

Vln. II *mp*

Vla. *mp*

Vc. *mp*

Cb. *mf*

50 Marcato 52 54 56

Fl.1 *ff* *mf* *ff* *ffp* *mf*

Fl.2 *ff* *mf* *ff* *ffp* *mf*

Picc. *ff* *mf* *ff* *ffp* *mf*

Ob.1 *ff* *mf* *ff* *ffp* *mf*

Ob.2 *ff* *ffp*

C. A. *ff* *ffp*

Cl.1 *ff* *ffp*

Cl.2 *ff* *ffp*

B. Cl. *ff* *mf* *ff* *mf*

Bsn. 1 *ff* *mf* *ff* *mf*

Bsn. 2 *ff* *mf* *ff* *mf*

Cbsn. *ff* *mf* *ff* *mf*

Hn.1 *f* *fff*

Hn.2 *f* *fff*

Hn.3 *f* *fff*

Hn.4 *f* *fff*

C Tpt.1 *f* *mp* *f* *fff*

Tpt.2 *f* *mp* *f* *fff*

Tpt.3 *f* *mp* *f* *fff*

Tbn. 1

Tbn. 2

B. Tbn.

Euph. *ff* *mf* *ff* *mf*

T. Bl. *ff*

Xyl. *ff* *ffp*

Timp.

Vln. I *ff* *mf* *ff* *ffp* *mf*

Vln. II *ff* *mf* *ff* *ffp* *mf*

Vla. *ff* *ffp*

Vc. *ff* *mf* *ff* *mf*

Cb. *ff* *mf* *ff* *mf*

Valve Gliss. *f* *fff*

Half-valve gliss. *f* *mp* *f* *fff*

Half-valve gliss. *f* *mp* *f* *fff*

Half-valve gliss. *f* *mp* *f* *fff*

FOR PROMOTIONAL USE ONLY

58 60 62 64

Fl.1 *ffp mf*

Fl.2 *ffp mf*

Picc. *ffp mf*

Ob.1 *ffp mf*

Ob.2 *f f*

C. A. *f f*

Cl.1 *f f*

Cl.2 *f f*

B. Cl. *ff mf*

Bsn. 1 *ff mf*

Bsn. 2 *ff mf*

Cbsn. *ff mf*

Hn.1 *ff*

Hn.2 *f ff*

Hn.3 *f ff*

Hn.4 *f ff*

C Tpt.1 *ff*

Tpt.2 *f ff*

Tpt.3 *f ff*

Tbn. 1 *ff Fltg. mf*

Tbn. 2 *ff Fltg. mf*

B. Tbn. *ff Fltg. mf*

Tuba. *ff mf*

T. Bl. *f To Vibraslap mf*

Xyl. *ffp mf*

Timp. *mf ff*

Vln. I *ffp mf*

Vln. II *ffp mf*

Vla. *f f*

Vc. *ff mf*

Cb. *ff mf*

Valve Gliss.

Half-valve gliss.

Half-valve gliss.

Half-valve gliss.

Fltg.

Fltg.

Fltg.

To Vibraslap

66 68 70 72

Fl.1 (middle range multiphonic) *ff*

Fl.2 (middle range multiphonic) *ff*

Picc. To Fl. *ff*

Ob.1 (middle range multiphonic) *ff*

Ob.2 (middle range multiphonic) *ff*

C. A. (middle range multiphonic) *ff*

Cl.1 ("aggressive" multiphonic) *ff*

Cl.2 ("aggressive" multiphonic) *ff*

B. Cl. ("aggressive" multiphonic) *ff*

Bsn. 1 (non-dramatic multiphonic) *ff*

Bsn. 2 (non-dramatic multiphonic) *ff*

Cbsn. (middle range multiphonic) *ff*

Hn.1 Valve Gliss. *f* Fltg. *ff* Marcato *ff*

Hn.2 Valve Gliss. *f* Fltg. *ff* Marcato *ff*

Hn.3 Valve Gliss. *f* Fltg. *ff* Marcato *ff*

Hn.4 Valve Gliss. *f* Fltg. *ff* Marcato *ff*

C Tpt.1 Fltg. Half-valve gliss. *f* *ff* Marcato *ff*

Tpt.2 Fltg. Half-valve gliss. *f* *ff* Marcato *ff*

Tpt.3 Fltg. Half-valve gliss. *f* *ff* Marcato *ff*

Tbn. 1 *ff* Marcato *ff*

Tbn. 2 *ff* Marcato *ff*

B. Tbn. *ff* Marcato *ff*

T. Bl. *ff* Vibraslap To Temple Blocks *ff*

Xyl. *ff* To Vibraslap *ff*

Timp. *mf* *ff*

Vln. I *ff* K=press the string with the bow so hard that the sound breaks. The written pitch is not anymore recognizable. *ff* Damp the string and play Bartok-pizzicato. *ff*

Vln. II *ff* K=press the string with the bow so hard that the sound breaks. The written pitch is not anymore recognizable. *ff* Damp the string and play Bartok-pizzicato. *ff*

Vla. *ff* K=press the string with the bow so hard that the sound breaks. The written pitch is not anymore recognizable. *ff* Damp the string and play Bartok-pizzicato. *ff*

Vc. *ff* K=press the string with the bow so hard that the sound breaks. The written pitch is not anymore recognizable. *ff* Damp the string and play Bartok-pizzicato. *ff*

Cb. *ff* K=press the string with the bow so hard that the sound breaks. The written pitch is not anymore recognizable. *ff* Damp the string and play Bartok-pizzicato. *ff*

* **Arpeggiotremolo - Glissando** = Put your left hand fingers on top of the fingerboard, so that the fingers rest against all four strings. Fingers dampen the strings. With your left hand, play glissandos with different lengths. Speed of the glissandos should be fast or very fast. Play the glissandos through out the entire fingerboard. Contact of the fingers with the strings should continue all the time through out the "Arpeggiotremolo - Glissando". With your right hand play the "arpeggiotremolo"s fast or very fast. The tempo of the "arpeggiotremolo" should vary. The number of strings been played simultaneously, varies between one and four. Play with short bow movement. The sound should crack.

82 84 86 88 13

Fl.1 (low range multiphonic) *f* *mf*

Fl.2 (low range multiphonic) *f* *mf* To A. Fl.

Fl. (low range multiphonic) *f* *mf*

Ob.1 ("distorted" multiphonic) *f* *mf*

Ob.2 ("distorted" multiphonic) *f* *mf*

C. A. ("distorted" multiphonic) *f* *mf*

Cl.1 Broken tone, "distorted" *f* *mf*

Cl.2 Broken tone, "distorted" *f* *mf*

B. Cl. Broken tone, "distorted" *f* *mf*

Bsn. 1 ("distorted" multiphonic) *f* *mf*

Bsn. 2 ("distorted" multiphonic) *f* *mf*

Cbsn. ("distorted" multiphonic) *f* *mf*

Hn.1 *mf*

Hn.2 *mf*

Hn.3 *mf*

Hn.4 *mf*

C Tpt.1 *mf*

Tpt.2 *mf*

Tpt.3 *mf*

Tbn. 1 *mf*

Tbn. 2 *mf*

B. Tbn. *mf*

Tba. *mf*

T. Bl.

Xyl. Vibraslap To Susp. Cym. *ff*

Timp. damp *ff* *mf*

Vln. I *mf*

Vln. II *mf*

Vla. *mf*

Vc. *mf*

Cb. *mf*

(high and middle range multiphonic)

(high and middle range multiphonic)

("waggly" multiphonic)

("waggly" multiphonic)

("waggly" multiphonic)

Broken tone, "waggly"

Broken tone, "waggly"

Broken tone, "waggly"

Broken tone, "waggly"

Es
X O X | O X O
w

X X X | X X X F

13

90 92 94 96

Fl.1 *ff*

Fl.2 *ff*

Fl. *ff*

Ob.1 *ff*

Ob.2 *ff*

C. A. *ff*

Cl.1 *ff*

Cl.2 *ff*

B. Cl. *ff*

Bsn. 1 *ff*

Bsn. 2 *ff*

Cbsn. *ff*

Hn.1 *ff*

Hn.2 *ff*

Hn.3 *ff*

Hn.4 *ff*

C Tpt.1 *ff*

Tpt.2 *ff*

Tpt.3 *ff*

Tbn. 1 *ff*

Tbn. 2 *ff*

B. Tbn. *ff*

Tba. *ff*

T. Bl. *ff*

Vib. *ff*

Suspended Cymbal *ff*

Vib. *ff*

To Susp. Cym. *ff*

Vln. I *ff*

Vln. I 6.-10. *ff*

Vln. II *ff*

Vla. *ff*

Vc. *ff*

Cb. *ff*

Alto Flute *ff*

("foghorn" multiphonic) *ff*

Sempre simile ad. lib. until the end of bar 99

Sempre simile ad. lib. until the end of bar 99

Sempre simile ad. lib. until the end of bar 99

gliss. *ff* *f*

Sanna Ahveniäarvi: Miracle Overture

116 118 120 122 124

Fl.1 *p* *mp* *p* *p* *mf* *p* *mf*

A. Fl. *p* *mf* *mp* *mf*

Fl. *mf*

Ob.1

Ob.2

C. A.

Cl.1 *p* *mf* *mp* *mp* *mf*

Cl.2

B. Cl.

Bsn. 1

Bsn. 2

Cbsn.

Hn.1 116 118 120 122 124

Hn.2

Hn.3

Hn.4

C Tpt.1

Tpt.2

Tpt.3

Tbn. 1

Tbn. 2

B. Tbn.

Tba.

Wind Chimes

W.Ch. *p* *pp* *p* *p* *pp* *p*

Hit Finger Cymbal with Triangle Stick *pp*

Vib. *p* *pp* *mp* *p* *mp*

Timp.

Vln. I 116 118 120 122 124

Vln. II 1. - 5. *p* *pp* *mp* *p* *mp*

Vln. II 6. - 10.

Vla.

Vc.

Cb.

FOR PROMOTIONAL USE ONLY

[illegible]

136 138 140 142 144 accel.

Fl.1 *mf* *mp* *mf* *mp* *f* *mp*

A. Fl. *mf* *mp* *mf* *mp* *mf* *mp* *mp* *mf*

Fl. *p* *mp* *f* *mp* To Picc.

Ob.1 *mp* *f* *mp*

Ob.2 *mp* *mf* *mp* *mp* *mf*

C. A. *mp* *mf* *mp*

Cl.1 *mf* *mp* *mf* *f* *mp*

Cl.2 *mp* *mf*

B. Cl. *mp* *mf*

Bsn. 1

Bsn. 2

Cbsn.

Hn.1 136 138 140 142 144

Hn.2

Hn.3

Hn.4

C Tpt.1

Tpt.2

Tpt.3

Tbn. 1

Tbn. 2

B. Tbn.

Tba.

W.Ch. Hit Finger Cymbal with Triangle Stick *p* Wind Chimes *mp* Hit Finger Cymbal with Triangle Stick *p* To Maracas

Vib. *mp* *p* *mp* *p* *mf* *p* *mp*

136 138 140 142 144 accel.

Vln. I *mp* *p* *mp* *p* *mf* *mp* *pp*

Vln. II 1-3 *p* *pp*

Vln. II 6-10 *p* *pp* senza sord.

Vla. *p* *mp* *p* *mp*

Vc. *p* *pp*

Cb.

Poco a poco marcato from bar 153 to the end of bar 168.

146 148 150 152 154

Fl.1

A. Fl. *p*

Fl.

Ob.1 *p*

Ob.2 *p* *pp* *p* *mp* *pp*

C. A. *p* *mp*

Cl.1 *mp*

Cl.2 *p* *mp*

B. Cl. *mp*

Bsn. 1

Bsn. 2

Cbsn.

Hn.1 146 148 150 152 154

Hn.2

Hn.3

Hn.4

C Tpt.1

Tpt.2

Tpt.3

Tbn. 1

Tbn. 2

B. Tbn.

Tba.

F. Cym.

Vib. *p* To Susp. Cym.

Timp.

63 accel. 146 148 150 152 100 poco accel. 154

Vln. I *p* *mp*

Vln. II 1-5 *p* *mp*

Vln. II 6.-10. *p* *mp*

Vla. *p* *mp*

Vc. *p* *mp*

Cb. *mp*

senza sord.

senza sord.

senza sord.

senza sord.

156 158 160 162 164

Fl.1

A. Fl.

Fl. Piccolo

Ob.1 *mp*

Ob.2 *mp*

C. A. *mp*

Cl.1

Cl.2

B. Cl.

Bsn. 1 *mp*

Bsn. 2 *mp*

Cbsn. *mp*

Hn.1

Hn.2

Hn.3

Hn.4

C Tpt.1

Tpt.2

Tpt.3

Tbn. 1

Tbn. 2

B. Tbn.

Tba.

F. Cym. *p* Maracas

Vib.

Timp.

156 158 160 162 164

Vln. I

Vln. II

Vla.

Vc.

Cb.

FOR PROMOTIONAL USE ONLY

(♩=110)

166 168 170 172 174

Fl.1 *mf* *f*

A. Fl. *mf* *f*

Picc. *mf* *f*

Ob.1 *mf* *f*

Ob.2 *mf* *f*

C. A. *mf* *f*

Cl.1 *mf* *f*

Cl.2 *mf* *f*

B. Cl. *mf* *f*

Bsn. 1 *mf* *f*

Bsn. 2 *mf* *f*

Cbsn. *mf* *f*

Hn.1 166 168 170 172 174

Hn.2

Hn.3

Hn.4

C Tpt.1

Tpt.2

Tpt.3

Tbn. 1

Tbn. 2

B. Tbn.

Tba.

Mrcs. *mf* *mp* *f* *mp* To T. Bl.

Vib.

Timp. *mf*

(♩=110)

166 168 170 172 174

Vln. I *mf* *f*

Vln. II *mf* *f*

Vla. *mf* *f*

Vc. *mf* *f*

Cb. *f*

FL.1 176 178 180 182 *ff*

A. FL. *ff*

Picc. *ff*

Ob.1 *ff*

Ob.2 *ff*

C. A. *ff*

Cl.1 *ff*

Cl.2 *f* *ff*

B. Cl. *ff*

Bsn. 1 *ff*

Bsn. 2 *ff*

Cbsn. *ff*

Hn.1 176 178 180 182 *f* *ff*

Hn.2 *f* *ff*

Hn.3 *f* *ff*

Hn.4 *f* *ff*

C Tpt.1 *mf* *f* *ff*

Tpt.2 *mf* *f* *ff*

Tpt.3 *mf* *f* *ff*

Tbn. 1 *f* *ff*

Tbn. 2 *f* *ff*

B. Tbn. *ff*

Tba. *ff*

Mrcs. *H*

Vib. Suspended Cymbal *mp* *ff* To Vibraslap

Timp. *gliss.* *ff*

Vln. I 176 178 180 182 *ff*

Vln. II *ff*

Vla. *ff*

Vc. *ff*

Cb. *ff*

♩=130

184 186 188 190

Fl.1

A. Fl.

Picc.

Ob.1

Ob.2

C. A.

Cl.1

Cl.2

B. Cl.

Bsn. 1

Bsn. 2

Cbsn.

Hn.1

Hn.2

Hn.3

Hn.4

C Tpt.1

Tpt.2

Tpt.3

Tbn. 1

Tbn. 2

B. Tbn.

Tba.

Mrcs. $\text{H } \frac{3}{4}$

Vibraslap

Cym. $\text{H } \frac{3}{4}$

Timp.

Vln. I

Vln. II

Vla.

Vc.

Cb.

Temple Blocks

ff *f* *ff* *ff*

FOR PROMOTIONAL USE ONLY

Sanna Ahvenjärvi: Miracle Overture

202 204 206

Fl.1 *mp* *To Fl.* *ff* Flute

A. Fl. *mp*

Picc. *mf* *ff*

Ob.1 *mp* *mf* *ff*

Ob.2 *mp* *mf* *ff*

C. A. *mf* *ff*

Cl.1 *mp* *ff*

Cl.2 *mp* *ff*

Cl.3 *mp* *ff*

Bsn. 1 *mp* *ff*

Bsn. 2 *mp* *ff*

Cbsn. *mp* *ff*

Hn.1 *mp* Fltz. *ff* *mf* *ff*

Hn.2 *mp* Fltz. *ff* *mf* *ff*

Hn.3 *mp* Fltz. *ff* *mf* *ff*

Hn.4 *mp* Fltz. *ff* *mf* *ff*

C Tpt.1 *mp* *ff*

Tpt.2 *mp* *ff*

Tpt.3 *mp* *ff*

Tbn. 1 *mp* Fltz. *ff* *mf* *ff*

Tbn. 2 *mp* Fltz. *ff* *mf* *ff*

B. Tbn. *mp* *f*

Tba. *mp* *f*

T. Bl. Maracas *mp* *ff* *mf* *ff*

Perc. *mp* *ff* *mf* *ff*

Timp. *mp* *ff* *mf* *ff*

Vln. I *mp* *ff*

Vln. II *mp* *ff*

Vla. *mp* *ff*

Vc. *mp* *ff*

Cb. *mp* *ff*

FOR PROMOTIONAL USE ONLY

[illegible]

in Haapajarvi, Finland 30.7.2011
update: 30.10.2011