

Max Savikangas

Double Concerto

for Trumpet, Double Bass and
Symphony Orchestra

v. 3.1 without the Saxophone Quartet

2014-15

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Max Savikangas: Double Concerto for Trumpet, Double Bass and Symphony Orchestra (2014-15)
(Dur. ca 22 min.)

Version 3.1 **without the saxophone quartet** - the saxophone quartet in the earlier
version 3.0 is omitted from this version and its music is transferred to the woodwinds: ob1, eng.hn., bcl and bn1.

THE SCORE IS WRITTEN IN C

All instruments sound as written, except:

- piccolo sounds an octave higher and glockenspiel sounds two octaves higher
- contrabassoon, tuba and double bass sound one octave lower

Individual parts follow the common transposition practice.

INSTRUMENTATION:

1 piccolo
2 flutes
2 oboes
1 english horn in F
2 clarinets in Bb
1 bass clarinet in Bb
2 bassoons
1 contrabassoon
(the saxophone quartet is omitted from this version)

4 french horns in F
3 trumpets in C
2 trombones
1 bass trombone
1 tuba

Timpani (4 sizes: about 32", 29", 26", 23")
2 percussionists (detailed instrumentation below)

harp

piano

Trumpet solo in Bb, doubling Flugelhorn in Bb
Double Bass solo; four-string solo instrument with tuning C(E)-B-E-A

strings

List of percussion instruments and their division:

Player 1:

Snare drum
Marimba (required range 4.1 octaves from c to c'')
Symbol set of 3 suspended symbols (crash, china, ride)
Spring drum (e.g. REMO), preferably with a sound hole for hand wah-wah
Temple blocks (5 blocks)
Flexatone, small
Bass Drum (Gran Cassa)

Player 2:

Tom-tom set of 4 tom-toms (soprano, alto, tenor, bass)
- Bass Tom-tom with a thin head for rubbing with a super ball stick
- Glockenspiel (written range g-c'', sounds two octaves higher)

range d''-f'''

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Finnish Radio Symphony Orchestra owns one, also available from the composer)



Max Savikangas: Kaksoiskonsertto trumpetille, kontrabassolle ja sinfoniaorkesterille (2014-15)

Notaatio on perinteistä. Laajennetuille jousisoittotekniikoille on omat nimensä, ei graafisia symboleita. Tilapäisten etumerkkien käyttö on myös perinteistä: ne pätevät sen tahdin ajan ja siinä oktaavissa jossa esiintyvät.

Katkoviiva tarkoittaa, että pitää tehdä asteitteinen siirtymä yhdestä soittotekniikasta toiseen. Tavoitteena on, että myös sointi muuttuu asteittaisesti.

Esimerkksi: s.p. - - - ord. = Tee tasainen siirtymä sul ponticellosta tavalliseen jousitustapaan, äänenvärin muuttuessa asteittain terävästä normaaliksi.

IMPROVISAATIO

Improvisaatiojaksoissa kapellimestari näyttää milloin siirrytään seuraavaan jaksoon. Lopeta kuitenkin fraasi itsenäisesti ja vasta sitten siirry seuraavaan jaksoon. Tällä tavoin siirtymistä saadaan limittäisiä ja sujuvia.

Kapellimestari voi myös osallistua improvisaatioon eleillään ja signaaleillaan, muokaten musiikkilisia karaktereita sekä ohjaten soittajien (tai soitinryhmien) välistä vuorovaikutusta ja balanssia.

Jokaisen soittajan tulee valita vapaasti dynamiikka, äänenväri, tempo, fraasin pituus *ja milloin olla soittamatta*, hyödyntäen stemmassa annettua säveltasomateriaalia. Yleisohjeeksi: yrity soittaa *fraaseja*, joilla on musiikkilinen identiteetti, sen sijaan että vain täytäisit tilaa jatkuvalla äänellä. Ole siis hyvä ja pidä säännöllisiä taukoja, kuuntele muiden improvisointia ja anna sen vaikuttaa omaan improvisointiisi; milloin taas aloittaa ja mitä soittaa.

Jokaisen soittajan tulee päättää nämä asiat toisistaan riippumatta. Kuunteleminen ja vuorovaikutus ovat improvisaatiojaksoissa ensisijaiset tavoitteesi - säälyttäänsi silti yksilöllisytesi ja riippumattomuutesi!

JOUSILLE

1. Circular bowing. Soita jousen yläkolmanneksella pyyhkien jouhilla kiertä pyörivällä liikkeellä. Liikkeen tulee olla rento ja alkaa olkavarresta. Tarkoituksesta on tuottaa puhaltavaa ja kuiskuttelevaa repetitiota, jossa kuitenkin on jokaisella nuotilla yksi säveltasoinen impulssi.

2. Whisked whistle. Soitetaan sul pont./quasi flag. Nopea, vispaava ylilaaja käsivarsivibrato, jossa sormittava sormi liukuu kiertä pitkin. Tarkoituksesta on tuottaa ujeltava, pistävä ja vispaava ääni, joka muistuttaa hieman sähkökitaran kierräystä.

3. Crackle. Paina jousen kannan jouhet kielää vasten tiukasti jousi n. 45 astetta poissa normaalilta linjaltaan siten, että jousen kärki sojottaa vasemman ojan yli. Sitten käännä jousta *hyvin hitaasti* paikallaan kohti normaalialia asentoa. Tuloksena tavoitellaan kuivaa, rakeista, raksahalevaa ja epäjatkuvaa ääntä, joka ikään kuin edeltää väkivaltaista purskahdusta (esim. puun oksan katkeamista). Sparse (harva) crakle tuoteaan käänämällä jousta äärimmäisen hitaasti, dense (tihä) crackle tuoteaan käänämällä jousta vähän nopeammin.

4. Whistle staccato. Tarkoitus on tuottaa korkeita, lyhyitä ja pistäviä ääniä, joiden säveltaso on jokseenkin satunnainen. Kysymyksessä eivät siis ole tavalliset luonnolliset flageletit, vaan tulee soittaa sul pont./quasi flag, sormittava sormi painettuna vain puoliksi alas kohti otelautaa. Jousituksen tulee olla lennokas, jouhien tulee iskeä kieleen ilmasta, koskettaen kiertä vain hyvin lyhyen hetken ajan, samalla kuin jousi liikkuu nopeasti.

5. Bursting. Runttaile jousta edes takaisin normaalista jousipositiosta tallan yli ja takaisin. Tuloksena on rouskiva, konemainen äänitapahtuma. Nuoli alas tarkoittaa jousen runttaamista kielenpitimen suuntaan ja nuoli ylös tarkoittaa jousen runttaamista otelauden suuntaan.

...on ilmavirtakohinana ääni puhaltamalla ilmaa soittimen läpi. ...täten mukaan, muutellen hieman kohinan sävyä.

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Max Savikangas: Double Concerto for Trumpet, Double Bass and Symphony Orchestra (2014-15)

The notation is traditional in general, and when extended playing techniques are called for, they are referred to with their names above the music, not with graphical symbols. Notation of the accidentals is also traditional: accidentals apply in the bar and in the octave they occur.

A dashed line - - - - - denotes as gradual transition as possible from one playing technique to another. The aim is to make also the sound change gradually.

For example: s.p. - - - ord. = make a linear transition from sul ponticello bowing position to ordinary bowing position, changing timbre gradually from sharp to normal.

ON IMPROVISATION

In improvisatory passages the conductor signals when it's time to move on to the next section. Please finish your phrase individually and only after that jump to the next section. This way the transitions will sound overlapping and smooth.

The conductor may also join the improvisation with gestures and signals, thus shaping musical characters, guiding interaction between players (or groups of players) and balance.

Each player can decide freely the dynamic level, timbre, tempo, phrase length and *when not to play*, utilising the pitch material given in the part. Generally speaking please aim at playing *phrases* with musical identity, instead of just filling up the acoustic space. Please keep regular pauses and listen to other improvise, allowing it affect your own improvisation; when to start again and what to play.

Each player should decide these matters independently of each other. However, listening and interaction are - while maintaining your individual independency - your primary goal!

FOR STRINGS

1. Circular bowing. The bow, positioned in the upper third, is to be swept in a direction parallel to the strings with a slightly circular, free movement, which starts from the upper arm. This bowing technique is intended to result in a blowing-like, whispering repetition which however has a short, pitched impulse for each note.

2. Whisked whistle. To be played sul pont./quasi flag. A fast, whisking, over-wide arm vibrato, with the left hand finger sliding rapidly along the string, still pressed only half way down, resulting in a whistling, piercing and whisking sound, like electric guitar feedback vibrato.

3. Crackle. Press the bow down very hard at the frog with flat hair so that the tip of the bow points to the upper left. Now twist the bow *very slowly* in its place, while maintaining the pressure, approximately 45 degrees so that the bow finally reaches its normal position. This way of playing is intended to result in a dry, crackling, granular, discontinuous sound, like anticipating some violent burst (for example breaking of a tree branch). Sparse crackle is produced by turning the bow extremely slowly, dense crackle is produced by turning the bow slightly faster.

4. Whistle staccato. Intended to result in high, short, whistling and piercing, somewhat arbitrary flageolet-like sounds. They are not ordinary natural flageolets, but are to be played sul pont./quasi flag, the left hand finger pressed only half way down. The bow should be "flying", hitting the string from the air for a very short time while moving fast.

Crunch the bow from normal playing position towards the tail piece over the bridge and back, resulting in a sharp, machine-like sound. An arrow down denotes the movement of the bow towards the tail piece, indicated by a small arrowhead.

Wind noise. Create a wind noise sound by blowing air through the instrument. It is indicated by a small approximate notation, slightly changing the timbre of the noise.

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Double Concerto

for Trumpet, Double Bass and Symphony Orchestra

Commissioned by The Queensland Symphony Orchestra, The Queensland Music Festival and The Tampere Philharmonic Orchestra

Max Savikangas 2014-15

Allegro Vivo $\downarrow = 126$

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38

2

Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Eng. Hn.

Cl. 1

Cl. 2

B. Cl.

Bsn. 1

Cbsn.

Tpt. 1

Tpt. 2

Tpt. 3

Tbn. 1

Tbn. 2

B. Tbn.

Tba.

Timp.

S. D.

Tom-t.

Hp.

Pno.

Tpt. solo

D.b. solo

Db.

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54

Fl. 1
Fl. 2
Ob. 1
Ob. 2
Eng. Hn.
Cl. 1
Cl. 2
B. Cl.
Bsn. 1
S. D.
Tpt. solo
D.b. solo

Vln. 1
Vln. 2
Vla.
Vc.
Db.

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67 [3]

Tpt. 1

Tpt. 2

Tpt. 3

Tbn. 1

Tbn. 2

B. Tbn.

Tim.

S. D.

To Slapstick

Tom-t.

Tpt. solo

D.b. solo

Vln. 1 arco

Vln. 2 arco

Vla. arco

Vc. pizz.

Db.

[4]

82

Slapst.

Tpt. solo

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Tpt. solo

gliss. with fingering

simile

gliss.

p

arc

p

[5]

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108

7

Picc.

Fl. 1 $\frac{3}{f}$

Fl. 2 $\frac{3}{f}$

Ob. 1 $\frac{3}{f}$

Ob. 2 $\frac{3}{p-f}$

Eng. Hn. $\frac{3}{p-f}$

Cl. 1 $\frac{3}{p-f}$

Cl. 2 $\frac{3}{p-f}$

B. Cl.

Bsn. 1 $\frac{3}{p-f}$

Bsn. 2 $\frac{3}{p-f}$

Cbsn.

Hn. 1

Hn. 3 stopped $\frac{mp}{f}$

B. Tbn. f

fp

Tim.

S. D.

Tom-t. Tom-toms with sticks $\frac{pp}{mf}$ $\frac{p}{f}$

Pno. f fff

Tpt. solo f

(tuning: C-B-E-A)

div. gliss. $\frac{3}{p-f}$ $\frac{3}{mp}$

div. gliss. $\frac{3}{p-f}$

solo f

div. gliss. $\frac{3}{p-f}$ $\frac{3}{mp}$

pizz. f

fp

Db. arco fp

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117

8

Picc. *ff* *mp*

Fl. 1 *ff* *mp*

Fl. 2 *ff* *mp*

Ob. 1 *ff mp* *ff* *p* *3* *mp*

Ob. 2 *ff p* *mf* *p* *mf* *p* *mf*

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

Cl. 2 *ff f* *ff* *p* *mf* *p* *mf* *p* *mf*

B. Cl. *ff f* *ff*

Bsn. 1 *ff mp* *ff* *p* *3* *mp*

Bsn. 2 *ff f* *ff*

Cbsn. *ff f* *ff*

Hn. 1 *ff*

Hn. 2

Tbn. 1

B. Tbn. *ff f* *ff*

Timp.

S. D. *f* *mp ff* *mp*

Tom-t. *f* *mp f mf ff*

Pno. *ff f* *ff*

Tpt. solo *ff*

D. *ff*

Vcl. *ff*

Db. *ff*

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126 **9**

Picc. :ff

Fl. 1 :ff

Fl. 2 :ff

Ob. 1 3

Ob. 2 3

Cl. 1 3

Cl. 2 3

B. Cl.

Bsn. 1 :ff

Bsn. 2 :ff

Cbsn. f

Hn. 1 fp ff

B. Tbn. f fp ff

Tim. f ff ff

S. D. :ff

Tom-t. f 3 ff

Pno. ff

Tpt. solo 3 fp ff ff mp

D.b. s. 3 fp ff mp ff ff mp

Db. f

145

11

Picc. *f*

Fl. 1 *f*

Fl. 2 *f*

Ob. 1 *f*

Ob. 2 *f*

Cl. 1 *f*

Cl. 2 *f*

B. Cl. *f*

Bsn. 1 *f*

Bsn. 2 *f*

Cbsn. *f*

Hn. 1 *f*

B. Tbn. *f*

Timp.

S. D.

Tom-t.

Pno.

Tpt. solo *mf*

D. *mf*

Db. *ff*

15

154

Picc. *mf* $\overbrace{\text{3}}$ $\overbrace{\text{3}}$ $\overbrace{\text{ff}}$

Fl. 1 *mf* $\overbrace{\text{3}}$ $\overbrace{\text{3}}$ $\overbrace{\text{ff}}$

Fl. 2 *mf* $\overbrace{\text{3}}$ $\overbrace{\text{3}}$ $\overbrace{\text{ff}}$

Ob. 1 *mf* $\overbrace{\text{3}}$ $\overbrace{\text{3}}$ $\overbrace{\text{ff}}$

Ob. 2 *mf* $\overbrace{\text{3}}$ $\overbrace{\text{3}}$ $\overbrace{\text{ff}}$

Cl. 1 *mf* $\overbrace{\text{3}}$ $\overbrace{\text{3}}$ $\overbrace{\text{ff}}$

Cl. 2 *mf* $\overbrace{\text{3}}$ $\overbrace{\text{3}}$ $\overbrace{\text{ff}}$

B. Cl. *mf* $\overbrace{\text{3}}$ $\overbrace{\text{3}}$ $\overbrace{\text{ff}}$

Bsn. 1 *f* $\overbrace{\text{3}}$ $\overbrace{\text{3}}$ $\overbrace{\text{ff}}$

Bsn. 2 *f* $\overbrace{\text{3}}$ $\overbrace{\text{3}}$ $\overbrace{\text{ff}}$

Cbsn. *mf* $\overbrace{\text{3}}$ $\overbrace{\text{3}}$ $\overbrace{\text{ff}}$

Hn. 1 *f* $\overbrace{\text{3}}$ $\overbrace{\text{3}}$ $\overbrace{\text{ff}}$

B. Tbn. *mf* $\overbrace{\text{3}}$ $\overbrace{\text{3}}$ $\overbrace{\text{ff}}$

Timp. *f* $\overbrace{\text{3}}$ $\overbrace{\text{3}}$ $\overbrace{\text{ff}}$

S. D. *mf* $\overbrace{\text{3}}$ $\overbrace{\text{3}}$ $\overbrace{\text{ff}}$

Tom-t. *mf* $\overbrace{\text{3}}$ $\overbrace{\text{3}}$ $\overbrace{\text{ff}}$

Pno. *f* $\overbrace{\text{3}}$ $\overbrace{\text{3}}$ $\overbrace{\text{ff}}$

Tpt. solo *ff* $\overbrace{\text{3}}$ $\overbrace{\text{3}}$ $\overbrace{\text{f}}$ $\overbrace{\text{3}}$ $\overbrace{\text{3}}$ $\overbrace{\text{mf}}$ $\overbrace{\text{3}}$ $\overbrace{\text{3}}$ $\overbrace{\text{ff}}$

D.b. solo *ff* $\overbrace{\text{3}}$ $\overbrace{\text{3}}$ $\overbrace{\text{f}}$ $\overbrace{\text{3}}$ $\overbrace{\text{3}}$ $\overbrace{\text{mf}}$ $\overbrace{\text{3}}$ $\overbrace{\text{3}}$ $\overbrace{\text{5}}$ $\overbrace{\text{ff}}$

Vcl.

Db. *mf*

12

13

165 **14** Capriccioso

Ob. 2

Cl. 1 *ff*

Cl. 2 *ff*

B. Cl. *ff*

Bsn. 1 *ff*

Bsn. 2 *ff*

Cbsn. *ff*

Hn. 1 *ff*

Hn. 2

B. Tbn. *ff*

Timp. *ff*

S. D. *ff*

Tom-t. *ff*

Temple Blocks To T. Bl.

To E.S. Egg Shaker

Pno. *ff*

Tpt. solo *p* *mp* *mf* *f* *ff*

D.b. solo *f* *ff*

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17

185 8va

Fl. 1 gliss. ff <

Fl. 2 gliss. ff < 4

Ob. 1 f mf 2 p mp p < mp mp < mf

Eng. Hn. f mf 2 p

B. Cl. f mf 2 p

Bsn. 1 2 p

T. Bl. mp 4 mf

E.S. mf > f

Hp. D C Bb / E F# G Ab

Pno.

Tpt. solo f < = 4 mf < f flt. flt. flt. p < mp 4 4 4

D.b. solo

Vln. 1 gliss. gliss. simile 4 > 4 > 4

Vln. 2 f < gliss. f < simile > 4

Vla. f < f <

Vc.

Db.



194

18

Fl. 1

Fl. 2

Ob. 1

Eng. Hn.

B. Cl.

Bsn. 1

T. Bl.

E.S.

Hp.

Pno.

Tpt. solo

D.b. solo

Vln. 1

Vln. 2

Vla.

Vc.

Db.

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20

j.w. A tempo $\text{♩} = 126$

Fl. 1 giss.

Fl. 2 giss. j.w.

Ob. 1 mp

Eng. Hn. mp

B. Cl. mp

Tim. To Cym.

T. Bl. To Glockenspiel

E.S. $mf < f$

Hp. Db C B / Eb F# G A mp l.v. ϕ

Pno. Re_d

Tpt. solo f mf ff arco

D.b. solo pizz. mf ff p ff

Vln. 1 f

Vln. 2 f

Vla. f

Vc. pizz. mf

Db. pizz. mf

21

Con fuoco ($\text{♩} = 126$)
Double Bass Cadenza (with Timpani)



227

Tim. D.b. solo

p *ff* *p* *ff* *p* *ff* *p* *ff* *p* *ff*

=

245

Tim. D.b. solo

p *f* *p* *ff* *p* *ff* *p* *ff* *p* *ff* *fp*

=

266

Tim. D.b. solo

mf *f* *mf* *p* *ff* *mp* *f* *p* *ff* *p* *ff* *p*

=

286

Tim. D.b. solo

pp *ff* *p* *ff* *p* *ff* *mp* *mf* *f*

=

305

Tim. D.b. solo

mp *mf* *p* *ff* *f* *ff* *p* *ff* *p* *ff* *mf*

=

323

Tim. D.b. solo

mf *p* *ff* *ff* *p* *ff* *p* *ff* *p* *ff* *mf*

=

340

Tim. D.b. solo

f *ff* *p* *ff* *p* *mf* *ff* *p* *ff* *p* *ff* *mf* *ff* *p* *ff* *p* *ff* *mf*

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Tim. *mp* *f*

D.b. solo *f* *mp* *ff*

[29]

369

Tim. *pp* *mp* *pp*

D.b. solo *p* *ff* *mp* *f* *mp* *f* *ff* *p* *mf*

[30]

385

Tim. *mf* *f* *pp-f* *pp-f* *ff*

D.b. solo *ff* *fff* *p* *fff* *p* *fff* *mp* *poco sostenuto* *triste*

[31]

407 *a tempo*

D.b. solo *f* *ff* *mf* *ff*

[32]

432

Tim. *p* *mf* *p* *pp*

D.b. solo *p* *ff*

[33]

454

Tim. *mf* *p* *mf*

D.b. solo *ff* *tutta forza*

[34]

A large blue circle with white text. The main text reads "For promotional use only". In the top right corner of the circle, there is a smaller text block that says "THIS PREVIEW IS IN LOW RESOLUTION". At the bottom left, there is a logo for "Music Finland" featuring a stylized globe icon.

484

Picc. *p* — *f*

Fl. 1 *p* — *f*

Fl. 2 *p* — *f*

Ob. 1 *p* — *f*

Ob. 2 *p* — *f*

Cl. 1 *p* — *f*

Hn. 1 *p* — *mf* — *p* — *f*

Hn. 3 *p* — *mf* — *p* — *f*

Hn. 2 *p* — *mf* — *p* — *f*

Hn. 4 *p* — *mf* — *p* — *f*

Tpt. 1 *p* — *f* — *ff*

Tpt. 2 *p* — *ff*

Tpt. 3 *p* — *f*

Tbn. 1 *p* — *f*

Tbn. 2 *p* — *f*

B. Tbn. *p* — *f*

Tba. *p* — *f*

Cym. *pp* l.v.

Glock.

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ord. *mp*

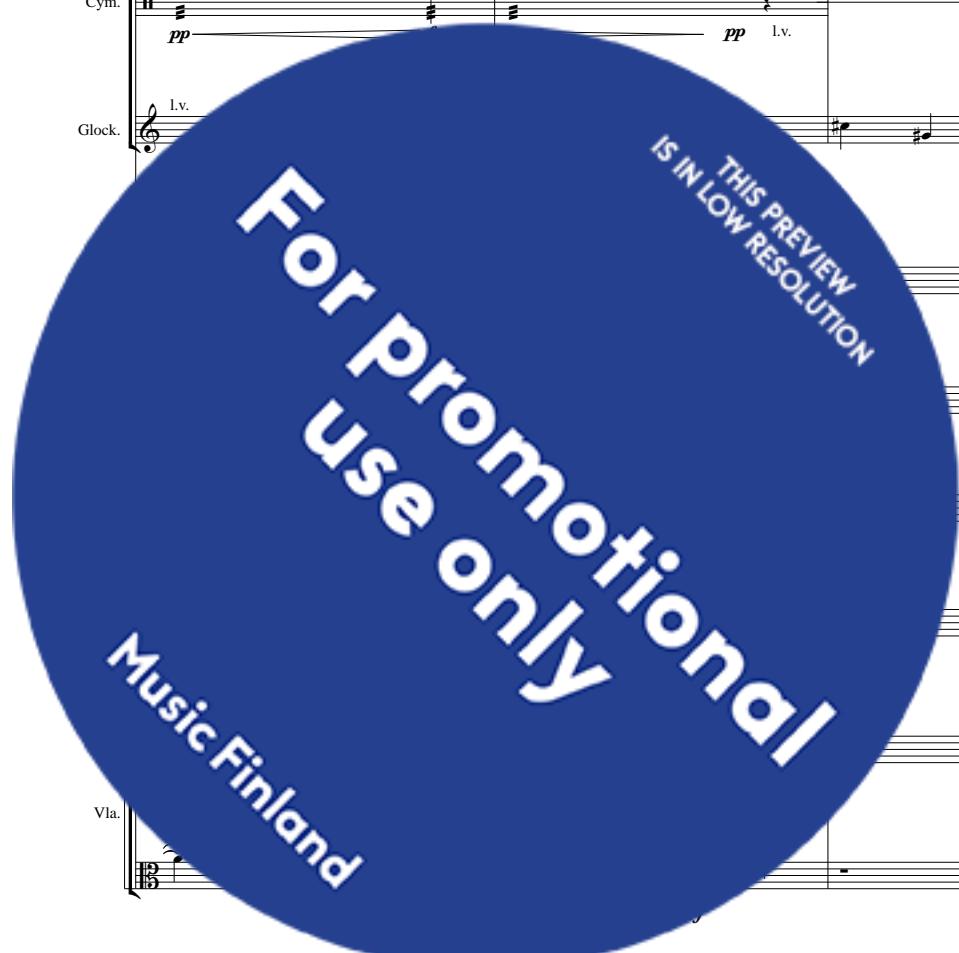
ord. *mp*

ord. *p*

ord. *p*

ord. *p*

ord. *p*



Savikangas: Double Concerto

38

493 ♩ = 96 Brilliante

Tpt. 1
Tpt. 2
Tpt. 3
Tbn. 1
Tbn. 2
B. Tbn.
Tba.

B. D.
T-t.

39

Improvise fast and capricious music for one bar on given chord/scale, free choice of register

Improvise for one bar

Improvise for two bars

Tpt. solo
D.b. solo

Vln. 1
Vln. 2
Vla.
Vc.
Db.

ord. détaché stacc.
stacc.
ord. détaché stacc.
tutti, molto arco
tutti, molto arco
tutti, molto arco

whisked whistle
whisked whistle

ord. détaché stacc.
ord. détaché stacc.

Bass Drum



41

508 Improvise for one bar on given chord / scale

Tpt. solo

D.b. solo

Vln. 1 stacc. *fff furioso*

Vln. 2 stacc. *fff furioso*

Improvise for one bar

Improvise for one bar

Improvise for one bar

=

42

513

Fl. 1 *ff*

Fl. 2 *ff*

Ob. 1 *ff*

Ob. 2 *ff*

Cl. 1 *ff*

Cl. 2 *ff*

B. Cl. *ff*

Tpt. 1 *f secco*

Tpt. 2 *f secco*

Tpt. 3 *f secco*

Tbn. 1 *f secco*

Tbn. 2 *f secco*

B. Tbn. *f secco*

Tba. *f secco*

B. D.

Bass Drum: *ppp*, *p*, *mp*, *p*, *ppp*

To Cym.: *p*

To S.D.: *ppp*

Flugelhorn

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ord. détaché *mf* stacc. *f*

ord. détaché *mf* stacc. *f*

ord. détaché *mf* stacc. *mp*

ord. *mf* *mp*

ord. *mf* *mp*

ord. *mf* *mp*

43

Andante in blu $\text{♩} = 54$

Cymbals with brushes Second time: improvise in the spirit of blues

Cym. p

S. D. Snare Drum, shuffle with brushes mp Second time: improvise in the spirit of blues

Pno. *colla parte Flugelhorn solo* mf f p f pp mf

Flug. solo mp *suave* mf f p pp mf

D.b. solo f *pizz.*

=

528

Cym. mf ff^3 mf

S. D.

Pno. f mp mf f p

Flug. solo ff f mp mf f p

D.b. solo

44



45
Andante semplice (♩=54)

Fl. 1 538 *sotto voce, colla parte D.B. solo with sticks, as written*

Cym. *mp* *as written, continue shuffle with brushes*

S. D.

Hp. *mp* Db Cb Bb / E F# G A
Db Cb Bb / Eb F G# A
Db Cb Bb / E F# G# A
colla parte D.B. solo with round and deep sound

Flug. solo *pp* *sotto voce, colla parte D.B. solo con fl. 1*

D.b. solo *arco* *mf cantabile* *f* *pp mistico* *ff espr.* *sul tasto* *3* *3* *3* *ord.* *mf cantabile*

Vln. 1 *con sord., senza vib.* *ppp* *mp* *pp* *pp* *pp* *mp* *ppp*

Vln. 2 *ppp* *mp* *pp* *pp* *pp* *mp* *ppp*

Vla. *ppp* *mp* *pp* *pp* *pp* *mp* *ppp* *pizz.* *arco*

Vc. *ppp* *mp* *pp* *pp* *pp* *mp* *mf* *ppp*

Db. *p* *mp* *p* *p* *p* *mp* *p* *p*

≡

46

Fl. 1 *mf* *pp*

Cym. *>*

S. D. *>*

Hp. *b>* *D C B / E F G A*

Flug. *mp* *6* *mf* *mp* *To Spring Drum*

D.b. solo *al tasto* *misticio* *f* *p* *ord.* *mf* *mp* *pizz.* *arco*

Vln. 1 *mp* *mf* *mp* *mp* *mp* *mp* *mp*

Vln. 2 *mp* *mf* *mp* *mp* *mp* *mp* *mp*

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

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

Db. *mp* *mf* *mp* *mp* *mp* *mp* *mp*

47

Fl. 1 *p*

Cym. *>*

S. D. *>*

Hp. *b>* *Db C Bb / E F# G# A*

Flug. *pp*

D.b. solo *p*

Vln. 1 *con sord., senza vib.* *ppp* *mp* *pp* *pp* *pp* *mp* *ppp*

Vln. 2 *ppp* *mp* *pp* *pp* *pp* *mp* *ppp*

Vla. *ppp* *mp* *pp* *pp* *pp* *mp* *ppp* *pizz.* *arco*

Vc. *ppp* *mp* *pp* *pp* *pp* *mp* *mf* *ppp*

Db. *p* *mp* *p* *p* *p* *mp* *p* *p*

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49.4
Dir.

558

Hn. 1

Tpt. 1

Tbn. 1

B. Tbn.

Tba.

Mar.

Vib.

Hp.

Pno.

Flug. solo

D.b. solo

Improvise a SOLO on given chord/scale.
Conductor signs the beginning of the next section.
Finish your phrase first and then jump individually to the next section.

Improvise accompaniment to French Horn solo on given chord/scale,
mostly in the lowest register. Conductor signs the beginning of the next section.
Finish your phrase first and then jump individually to the next section.

Improvise accompaniment to French Horn solo on given chord/scale,
mostly in the lowest register. Conductor signs the beginning of the next section.
Finish your phrase first and then jump individually to the next section.

Improvise accompaniment to French Horn solo on given chord/scale,
mostly in the lowest register. Conductor signs the beginning of the next section.
Finish your phrase first and then jump individually to the next section.

Improvise accompaniment to Perc. solo duet on given chord/scale,
mostly in the lowest register. Conductor signs the beginning of the next section

Improvise accompaniment to Perc. solo duet on given chord/scale,
mostly in the lowest register. Conductor signs the beginning of the next section

Improvise accompaniment to Perc. solo duet on given chord/scale,
mostly in the lowest register. Conductor signs the beginning of the next section

Improvise accompaniment to Perc. solo duet on given chord/scale,
mostly in the lowest register. Conductor signs the beginning of the next section

To Marimba

Improvise a SOLO DUET with Vibraphone on given chord/scale.
Conductor signs the beginning of the next section

Improvise a SOLO DUET with Marimba on given chord/scale.
Conductor signs the beginning of the next section

Improvise accompaniment to French Horn solo on given chord/scale,
mostly in the lowest register. Conductor signs the beginning of the next section.
Finish your phrase first and then jump to the next section.

Improvise accompaniment to Perc. solo duet on given chord/scale,
mostly in the lowest register. Conductor signs the beginning of the next section

Improvise accompaniment to Perc. solo duet on given chord/scale,
mostly in the lowest register. Conductor signs the beginning of the next section

Improvise accompaniment to Perc. solo duet on given chord/scale,
mostly in the lowest register. Conductor signs the beginning of the next section

Switch to Trumpet in Bb Trumpet in Bb

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49.6 Dir.

Picc. 560

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Eng. Hn.

Cl. 1

Cl. 2

B. Cl.

Bsn. 1

Bsn. 2

Cbsn.

Hn. 1

Hn. 3

Hn. 2

Hn. 4

Tpt. 1

Tpt. 2

Tpt. 3

Tbn. 1

Tbn. 2

B. Tbn.

Tba.

Timp.

Mar.

Vib.

Hp.

Vc.

D. B.

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49.7 Dir.

Improvise COLLECTIVELY on given chord / scale. Conductor signs when to stop.

Improvise COLLECTIVELY on given chord / scale. Conductor signs when to stop.

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Improvise COLLECTIVELY on given chord / scale. Conductor signs when to stop.

Improvise COLLECTIVELY on given chord / scale. Conductor signs when to stop.

To Spring Drum

To Egg Shaker

tutti, arco

tutti, senza sord., arco

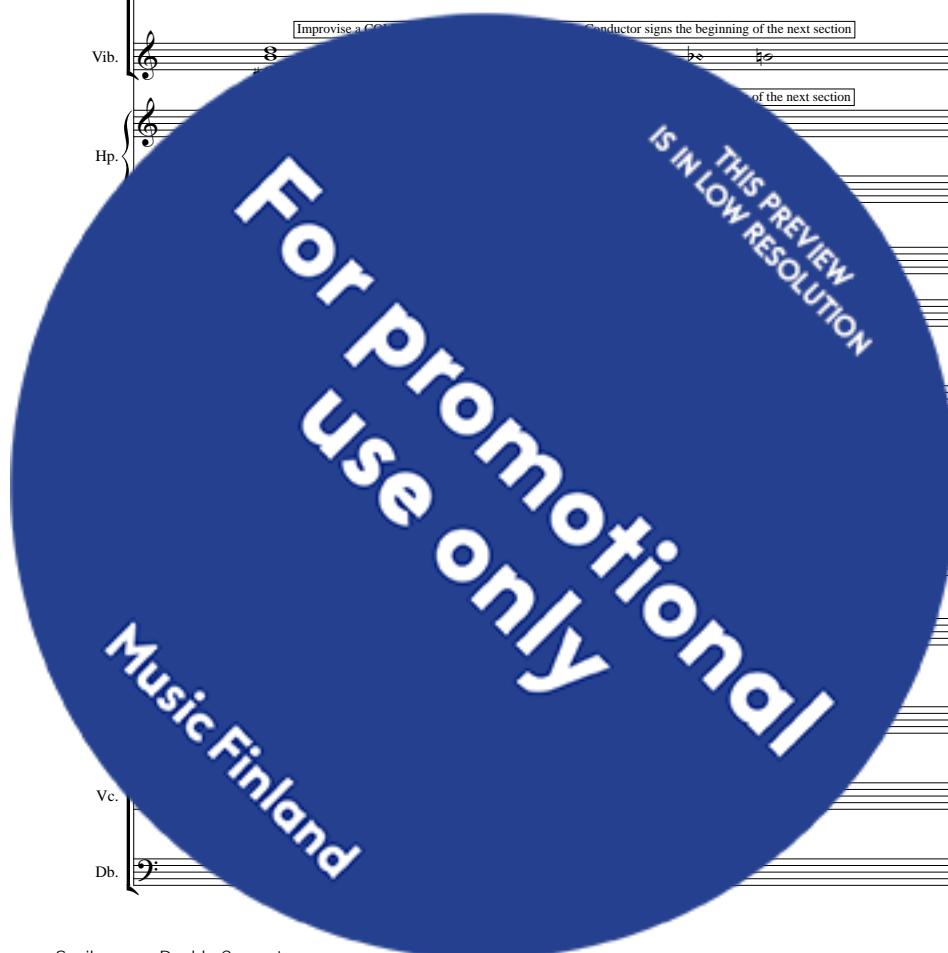
tutti, senza sord., arco

tutti, senza sord., arco

tutti, arco

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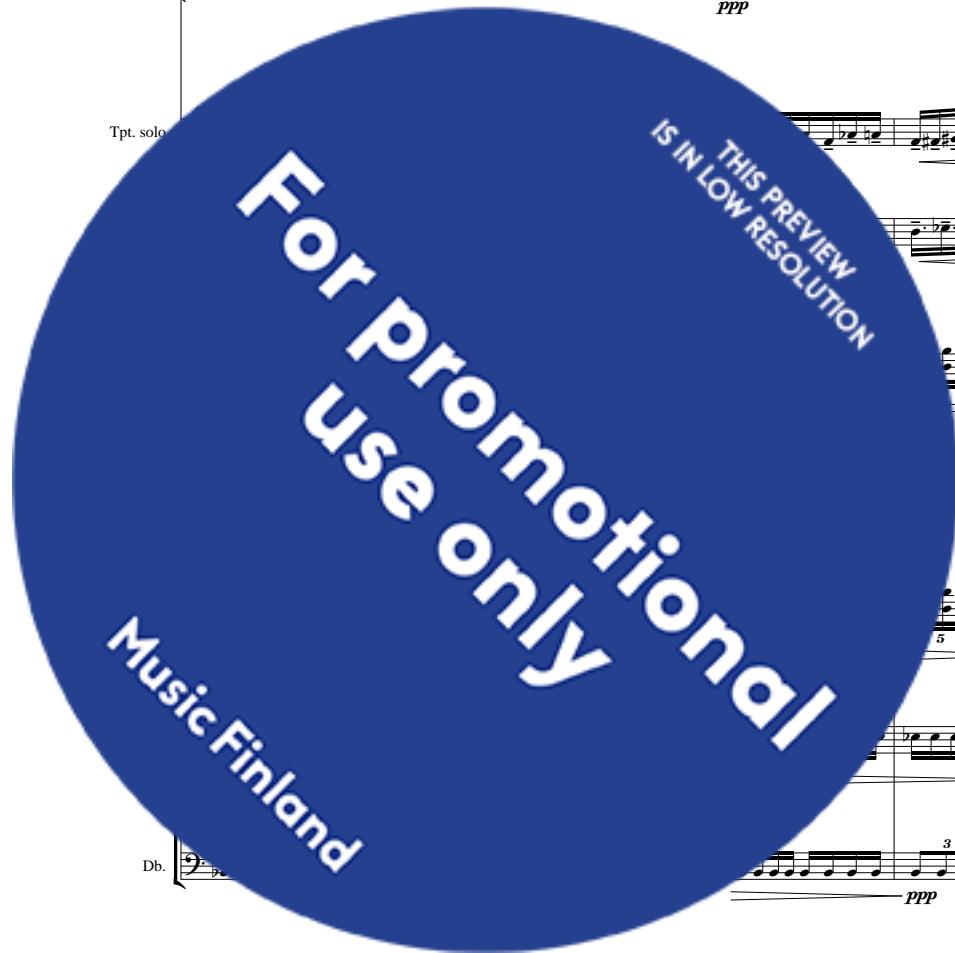
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To the conductor: conduct in 3, dividing 8th notes?

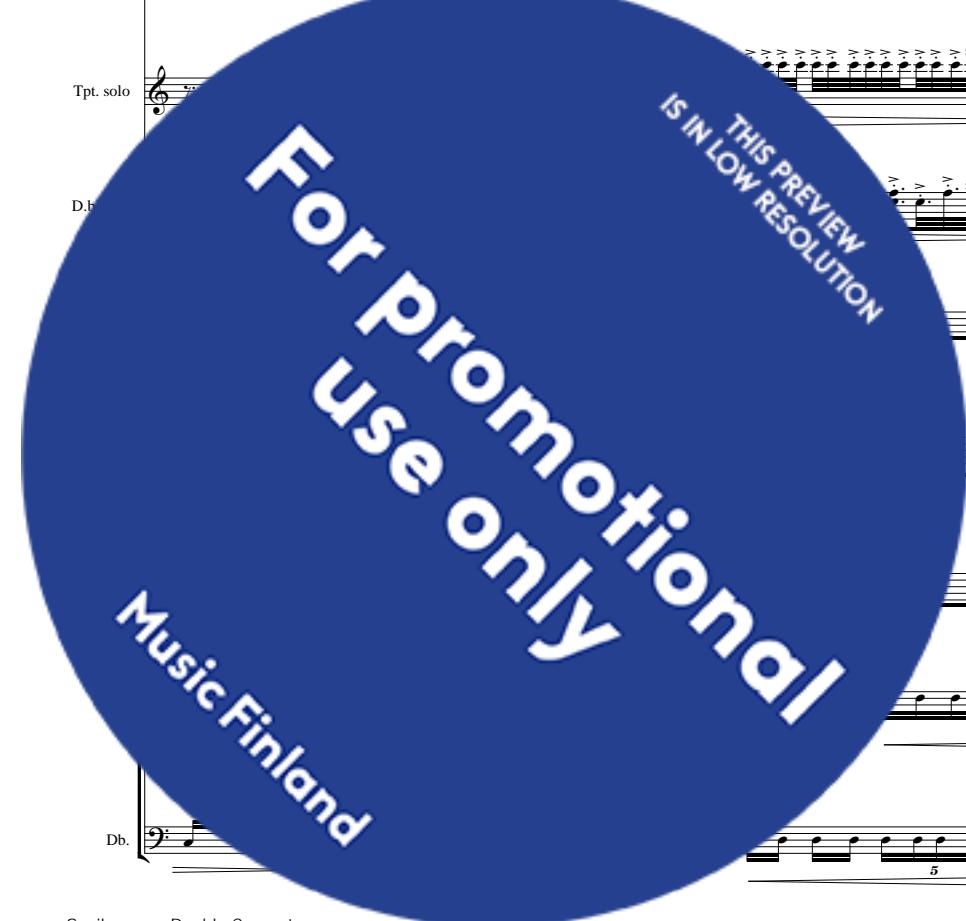
50 Misurato, Bisbagliando ♫=108

二



Musical score for orchestra and brass ensemble, page 53, measure 576. The score includes parts for Spr. Dr., E.S., Tpt. solo, D.b. solo, Vln. 1, Vln. 2, Vla., Vc., and Db. The Tpt. solo and D.b. solo play rapid sixteenth-note patterns. The Vln. 1, Vln. 2, Vla., and Vc. play eighth-note chords. The Db. part consists of sustained notes. Dynamics include *ff*, *fff* *tutta forza*, *ppp*, *mf*, and *mf*.

2



581

Spr. Dr.

E.S. *mf*

Vibraphone

Tpt. solo *mp*

D.b.

G.P.

Db.

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A large blue circle watermark with white text and musical notation. The text "For promotional use only" is written diagonally across the center. At the top right, it says "THIS PREVIEW IS IN LOW RESOLUTION". Along the bottom edge, there is musical notation: a bass clef, a key signature of one sharp, a common time signature, and dynamic markings "f" (fortissimo) and "ff" (fortississimo). The word "MusicFinland" is printed vertically along the left edge of the circle.

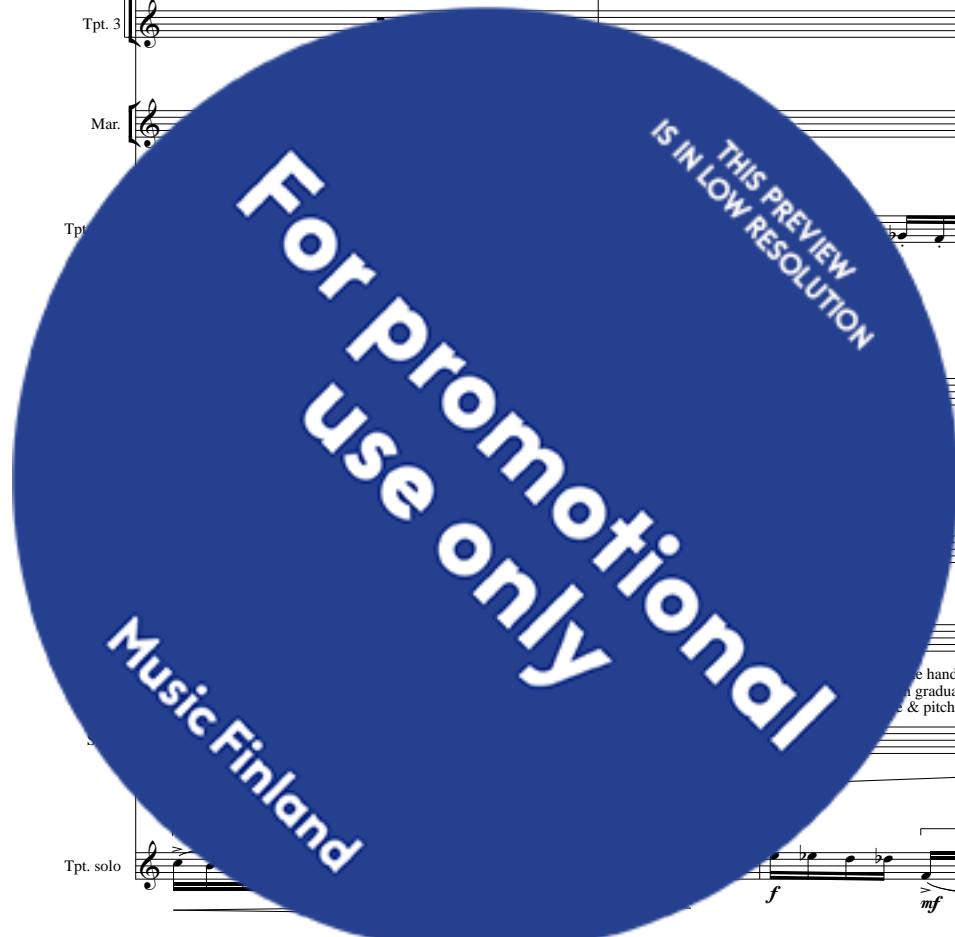
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599 Maestoso (♩=76)

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618

60

Tpt. 1
Tpt. 2
Tpt. 3
Mar.
Siren

gradually slow down
the hand-crank
rotation by hand

Siren *f dim.*

Tpt. solo

ff *p*
ff *p*
ff *p*
ff
ppp

mf *f* *ff* *p* *mp* *mf* *mf*

623

61

Tpt. 1
Tpt. 2
Tpt. 3
Mar.
Siren

Tpt. solo

fl. *f* *p*
fl. *f* *p*
fl. *f* *p*
f
ppp *cresc.*

p *f* *ff* *p* *mf*

627

62

Tpt. 1
Tpt. 2
Tpt. 3
Mar.
Siren

Tpt. solo

mf *mf* *mf*
mf *mf* *mf*
mf *mf* *mf*
ppp

mf *f* *mp* *p* *mf* *5* *f* *mf* *5* *f*



64

Tpt. 1
Tpt. 2
Tpt. 3
Mar.
Tpt. solo

641

Tpt. 1
Tpt. 2
Tpt. 3
Mar.
Tpt. solo

66

Tpt. 1
Tpt. 2
Tpt. 3
Mar.
Tpt. solo

67

Tpt. 1
Tpt. 2
Tpt. 3
Mar.
Tpt. solo

68

Tpt. 1
Tpt. 2
Tpt. 3
Mar.



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667

71
Andante ritualistico, tutti $\text{♩} = 84$

B. Tbn.
Tba.

72

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asia: loco)

5

simile

ff

ord. div.

simile

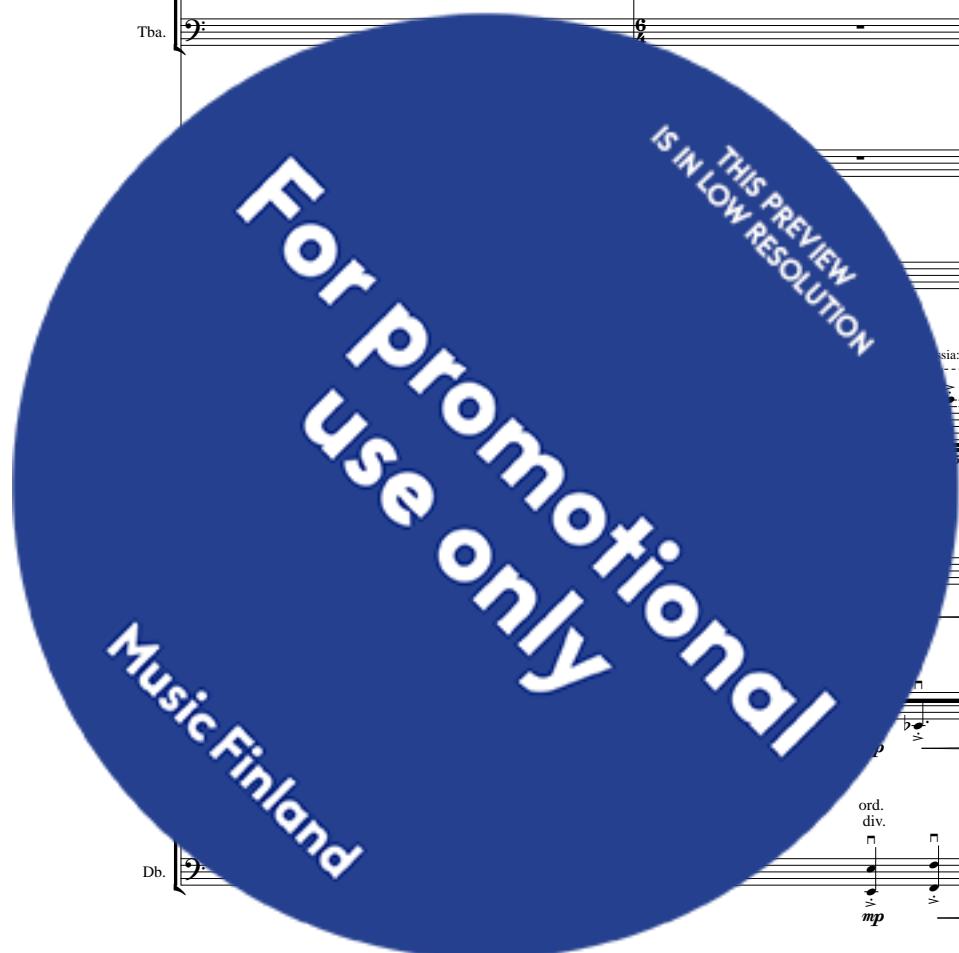
ff

mp

fp — mf fp — mf fp — f fp — f fp — ff fp — ff fp — ff

mf

fff



674

73

Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Eng. Hn.

Cl. 1

Cl. 2

B. Cl.

mf

ff

Bsn. 1

mf

ff

Bsn. 2

mf

ff

Cbsn.

fp — *mf* *fp* — *f* *fp* — *ff* *fp* — *ff*

Hn. 1

mf

ff

Hn. 3

f

ff

Hn. 2

mf

ff

Hn. 4

mf

ff

Tpt. 1

Tpt. 2

Tpt. 3

Tbn. 1

Tbn. 2

B. Tbn.

fp — *ff* *fp* — *ff*

Tba.

fp — *ff* *fp* — *ff*

with hard mallets

Timp.

mf

ff

B. D.

Bass Drum
with bass drum beater (or two?)

mf

ff

Tom-t.

Tom-tom set
with mallets

mf

ff

Hp.

D# C Bb / E F G# A

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Vcl.

Db.

74

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681 75

Picc. *f*

Fl. 1 *f*

Fl. 2 *f*

Ob. 1 *f*

Ob. 2 *f*

Eng. Hn. *f*

Cl. 1 *f*

Cl. 2 *f*

B. Cl. *f*

Bsn. 1 *f*

Bsn. 2 *f*

Cbsn. *fp* *ff* *ff* *ff* *ff* *ff* *ff* *ff*

Hn. 1 *fp* *ff*

Hn. 3 *fp* *ff*

Hn. 2 *fp* *ff*

Hn. 4 *fp* *ff*

Tpt. 1 *ff* *fff* *ff* *ff*

Tpt. 2 *ff* *fff* *ff* *ff*

Tpt. 3 *ff* *fff* *ff* *ff*

Tbn. 1 *ff* *fff* *ff* *ff*

Tbn. 2 *ff* *fff* *ff* *ff*

B. Tbn. *fp* *ff* *ff* *ff* *ff* *ff* *ff* *ff*

Tba *fp* *ff* *ff* *ff* *ff* *ff* *ff* *ff*

Tim. *v.* *v.* *v.* *v.* *v.* *v.* *v.* *v.*

B. D. *v.* *v.* *v.* *v.* *v.* *v.* *v.* *v.*

Tom-t. *v.* *v.* *v.* *v.* *v.* *v.* *v.* *v.*

Hp. *gliss.* *f* *ff* *l.v.*

molto accel.

D C# B# / E# F G Ab

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Db. *v.* *v.* *v.* *v.* *v.* *v.* *v.* *v.*

Picc. 684
 Fl. 1
 Fl. 2
 Ob. 1
 Ob. 2
 Eng. Hn.
 Cl. 1
 Cl. 2
 B. Cl.
 Bsn. 1
 Bsn. 2
 Cbsn.
 Hn. 1
 Hn. 3
 Hn. 2
 Hn. 4
 Tpt. 1
 Tpt. 2
 Tpt. 3
 Tbn. 1
 Tbn. 2
 B. Tbn.
 Tba.
 Timp.
 B. D.
 Tom-t.
 Hp.
 Pno.
 Vc.
 Db.

Come un Fanfare ♩ = 126

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