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Max Savikangas

Saxophone Quartet No. 1

"Monifoni"

2011

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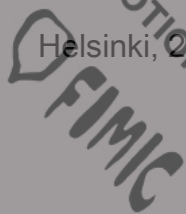
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Helsinki, 2011



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Max Savikangas 2011

Saksofonikvartetto No. 1

Saxophone Quartet No. 1

"Monifoni"

PROGRAMME NOTE

My first Saxophone Quartet has its compositional seeds in the long-term and multifaceted cooperation with Olli-Pekka Tuomisalo and the Academic Saxophone Quartet. The piece was finished with the support of the Finnish State Arts Council.

Max Savikangas, composer and violist (b. 1969), received M.Mus. from the Sibelius Academy, Finland, in 1998 after completing studies in music theory, composition, viola performance and electroacoustic music. For several years now, Max has been working as a free composer, violist and lecturer. He has composed over 80 works of instrumental chamber music, vocal music, electroacoustic music and combinations of these. His largest work so far is the 7-hour electroacoustic sound installation entitled Hammer, Anvil, Stirrup (2005), which was nominated as one of the Finnish Composers' Copyright Society Teosto prize winner candidates in 2005. During the years 2007-2009 Max enjoyed the 2,5-year State Grant for Artists for composing, awarded by the Arts Council of Finland. Max is the President of the Finnish Viola Society, member of the Society of Finnish Composers and the interdisciplinary artist association MUU. He was appointed as the executive secretary of the International Viola Society Presidency for three-year terms 2008-10 and 2011-13.

KÄSI OHJELMATEKSTI

Ensimmäinen Saksofonikvartettoni on saanut itunsa monisäikeisestä ja pitkäaikaisesta yhteistyöstä Olli-Pekka Tuomisalon ja Akateemisen saksofonikvartetin kanssa. Teos on valmistui Valtion säveltaidetoimikunnan kohdeapurahan turvin.

Max Savikangas (s. 1969) on musiikin maisteri, säveltäjä ja alttoviulisti, jonka tähänastinen sävellystuotanto käsittää yli 80 sävellystä: instrumentaali- ja vokaalisävellyksiä, elektroakustisia teoksia, monitaideteoksia ja näiden yhdistelmiä. Uusinta Kustannusosakeyhtiö julkaisi vuonna 2004 Maxin sävellyksistä koostuvan tupla-cd-levyn "Extraterrestrial". Maxin tähänastisista laajin teos, elektroakustinen ääni-installaatio "Vasara, alasin, jalustin" (2005) näkövammaisten palvelu- ja toimintakeskus lirikseen Helsingissä valittiin ehdolle vuoden 2005 Teosto-palkinnon saajaksi. Vuosina 2007-2009 Max työskenteli Valtion 2,5-vuotisen taiteilija-apurahan turvin. Max on Suomen alttoviuluseuran puheenjohtaja sekä Suomen Säveltäjien ja Muu ry:n jäsen. Max on myös nimitetty kansainvälisen alttoviuluseuran (IVS) hallitukseen kausille 2008-2010 ja 1.1.2011-2013.

<http://www.fimic.fi/fimic/savikangas>

To the players

The score and parts are transposing.

Accidentals are traditional, they affect the note in the bar and octave they occur.
Cautionary accidentals are typically not given.

Fingerings for the multiphonics, which are utilised exclusively in the large middle section, are given in the score and parts for each time they occur. Some multiphonics may be unstable in certain dynamics - actually, slightly chaotic and stuttering sound quality of the multiphonics is warmly welcomed!

Enjoy!

Esitysohjeet

Sekä partituuri että stemmat ovat transponoivia.

Tilapäiset etumerkinnot vaikuttavat siinä tahdissa ja oktaavialassa jossa esiintyvät.
Varmistavia tilapäisiä etumerkintöjä ei pääsääntöisesti ole annettu.

Multifoneille, joihin laaja keskijakso pelkästään perustuu, on annettu sormitukset partituurissa ja stemmoissa joka kerran kun ne esiintyvät. Jotkut multifonit voivat olla epävakaita tietyissä dynamiikoissa, mikä on aivan hyväksyttävää - oikeastaan hieman kaoottinen ja tärkevä sointi multifoneissa on jopa toivottavaa!

Työn iloa!

Saksofonikvartetto No. 1

Saxophone Quartet No. 1

Risoluto ♩ = 92

Max Savikangas 2011

Soprano Saxophone in Bb

Alto Saxophone in Eb

Tenor Saxophone in Bb

Baritone Saxophone in Eb

A

10

mf f mf f mf f mf

B
13

f mp f mp f mp p f mp f mp f mp p

16

f fp f fp f fp mf f f f f f

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C

20

3 *mf* *mp* *fp* *p*

Andantino maestetico ♩ = 84

24 solo

mf *f* *mf* *fp* *f* *mf* *f* *p* *f*

espressivo

pesante *pesante* *pesante*

27

p *mf*

rubato

6 6 6

FOR PROMOTIONAL USE ONLY

29 *tr*

fp *f* *mf* *f* *p* *fp* *f* *mf* *mp*

fp *f* *fp* *f* *mp* *mf*

fp *f* *fp* *f* *mp* *mf*

fp *f* *fp* *f* *mp* *mf*

D 32

f *fp* *fp* *f* *mf* *f* *mf* *fp* *f* *p*

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

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

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

35 *tutti*

fp *f* *ff* *ff* *violente* *ff* *violente*

ff *fp* *f* *ff* *violente* *ff* *violente*

ff *fp* *f* *ff* *violente* *ff* *violente*

ff *fp* *f* *ff* *violente* *ff* *violente*

Vivo ♩ = 80

37

suave

mp mf mp mf mp mf

suave

mp mf mp mf mp mf

solo with baritone
energico e molto ritmico

f f f

solo with tenor
energico e molto ritmico

f f f

40

mp mf mp mf mp mf

mp mf mp mf mp mf

f f f ff f f

f f f ff f f

E

43

mp mf mp mf p ff *violente*

mp mf mp mf p ff *violente* fp

tutti

f f f ff *violente*

tutti

f f ff *violente*

Risoluto ♩ = 96

46

mp *f* *p* *f* *f* *p* *f*

capriccioso

solo *mf* *cantabile* *ff* *capriccioso* *mf* *cantabile* *ff* *capriccioso*

tutti *f* *p* *f* *f* *p* *f*

capriccioso *tutti*

f *p* *f* *f* *p* *f*

capriccioso

48

f *p* *ff* *p* *ff* *3* *mp*

mf *alternare simile* *ff* *mp*

f *p* *ff* *p* *ff* *3* *mp*

f *p* *ff* *p* *ff* *3* *mp*

F

50

f *p* *f* *p*

f *mf* *ff* *mf* *f* *3*

f *p* *f* *p*

f *p* *f* *p*

52

Measure 52: *f* *p* *p* *f* *f* *mp* *f*

Measure 53: *f* *p* *p* *f* *f* *p* *f*

G **Meno mosso** ♩ = 82

54

Measure 54: *p* *f* *p* *ff*

Measure 55: *ff* *violente* *tutti* *ff* *violente*

Measure 56: *p* *f* *p* *ff* *violente*

Measure 57: *p* *f* *p* *ff* *violente*

Rehearsal marks: G.P. C, G.P. C3 C, G.P. Bb Tc C, G.P. C5 Tf Bb

Lento ♩ = 52

H

multiphonics (5 for each player),
fingerings given

• Bb
Ta •
D#

some multiphonics may be unstable
in certain dynamics, which is accepted

57

tranquillo e mistico *f*

multiphonics (5 for each player),
fingerings given

some multiphonics may be unstable
in certain dynamics, which is accepted

tranquillo e mistico *f*

multiphonics (5 for each player),
fingerings given

some multiphonics may be unstable
in certain dynamics, which is accepted

tranquillo e mistico *f*

multiphonics (5 for each player),
fingerings given

some multiphonics may be unstable
in certain dynamics, which is accepted

tranquillo e mistico *f*

C2 •
C

C3 •
Bb

D#

61

C1 • Bb
C5 • C

8va •
C2 •
C

ff *f*

8va •
B

ff *f*

C2 • Bb

C3 •
Bb

Ta •
D#

ff *f*

C2 • Bb

Ta •
C

ff *f*

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65

I

8va
C2
C

C1
Bb

C5
Bb
C

f *f* *ff*

65 66 67 68

69

Senza misura

G.P.

C3
C

8va
C2
C

Bb

Tc
C

C5
Bb
Tf

ff *ff* *ff*

69 70 71 72

FOR PROMOTIONAL USE ONLY

QFMC

J

[illegible]

81

Ta • Bb
•
D#

C2 •
•
C

Bb •
•
B

D •

Senza misura

G.P.

f

f

f

f

G.P.

G.P.

G.P.

C1 • Bb
•
•

C •

8va • B
•
•

C •

PROMOTIONAL USE ONLY

96

O

ff ff ff ff ff

C1 Bb C5 C Ta D# 8va C2 C3 Bb Tc C D# Tf

98

ff ff ff ff ff

Bb C5 C Ta D# Bb C2 8va C3 Bb Tc C3 Bb 8va C2 G.P. C5 C Bb C2 8va B G.P. Bb Ta C G.P. C

Senza misura

FOR PROMOTIONAL USE ONLY

Lento ♩ = 52

P

101

ff

ff

ff

ff

Bb

C5

C

Bb

C2

Bb

103

f

f

f

f

Bb

Ta

D#

C2

C

8va

C2

C

Bb

Tc

8va

B

C

FOR PROMOTIONAL USE ONLY

105

Q

Bb
C5
C

C1
Bb

C3
C

8va
B

Bb
C5
Tf

107

Bb
C5
C

C2
C

Bb
C
Bb
C5
Tf

FOR PROMOTIONAL USE ONLY

QFMC

This musical score is for the song "The Sound of Silence" by Simon & Garfunkel. It is presented in a four-staff format, with the first two staves for piano accompaniment and the last two for vocal parts. The score begins at measure 109, marked with a box containing the letter 'R'. The piano part features a complex, arpeggiated accompaniment in the right hand and a more rhythmic bass line in the left hand. The vocal parts enter in the second system, with the tenor part (Ta) and the bass part (Bb) both singing the lyrics "The sound of silence". The score includes various musical notations such as treble and bass clefs, time signatures, notes, rests, and dynamic markings. Chord diagrams are provided for the piano part, showing the fingerings for the chords. The overall mood is contemplative and somber, characteristic of the original recording.

Lento ♩ = 52

Senza misura

111

G.P.

8va C2

C

tranquillo e mistico

G.P.

8va B

Bb

C3

ff sudden stop

ff simile

G.P.

Ta C

Bb

C2

Bb

PROMOTIONAL USE ONLY

113

f

ff

ff

ff

ff

Bb

Ta

D#

C

Bb

8va B

Bb

C3

C2

Bb

C

S

115

f

ff

f

f

ff

ff

ff

ff

ff

C2

C

Bb

Bb

8va B

C1

Bb

C

Bb

Tc

C

Bb

C5

Tf

T

117

119

ff sudden stop

ff simile

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22

U

121

C1 Bb

G.P.

C

ff

C2

C

8va

C2

C

f

Bb

C3

Bb

G.P.

Bb

Tc

C

ff

G.P.

Bb

Ta

C

Più mosso ♩ = 80

123

C1 Bb

C5

C

Bb

C2

C

8va

B

C3

Bb

C2

Bb

C5

Tf

D#

fff tutta forza

fff tutta forza

fff tutta forza

fff tutta forza

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Q FIMC

W Allegro risoluto ♩. = 88

133

p mp p simile energico ma accurato

p mp p simile energico ma accurato

p mp p simile energico ma accurato

p mp p simile energico ma accurato

Più mosso ♩. = 92

137

mp mf mp simile

mp mf mp simile

mp mf mp simile

mp mf mp simile

141

mp mf mp simile

mp mf mp simile

mp mf mp simile

mp mf mp simile

FOR PROMOTIONAL USE ONLY

Più mosso ♩ = 96

145

mf f mf simile

mf f mf simile

mf f mf simile

mf f mf simile

Più mosso
♩ = 100

149

mf f mf simile

mf f mf simile

mf f mf simile

mf f mf simile

153

mf f mf simile

mf f mf simile

mf f mf simile

mf f mf simile

FOR PROMOTIONAL USE ONLY

Più mosso ♩ = 104

157

f *ff* *f* simile

f *ff* *f* simile

f *ff* *f* simile

f *ff* *f* simile

Presto ♩ = 108

160

ff *fff* *ff*

ff *fff* *ff*

ff *fff* *ff* simile

ff *fff* *ff* simile

164

simile

simile

simile

simile

FOR PROMOTIONAL USE ONLY

168

p mp p simile

p mp p simile

p mp p simile

p mp p simile

172

Più mosso ♩ = 110

176

mp mf mp simile

mp mf mp simile

mp mf mp simile

mp mf mp simile

180

184

Più mosso ♩ = 112

mf f mf simile

mf f mf simile

mf f mf simile

mf f mf simile

189

FOR PROMOTIONAL USE ONLY

QFLMHC

194

Più mosso ♩ = 114

fp f f ffp ff

199

ff f ffp ff f ffp ff f ffp ff f

204

ffp ff f ffp ff f ffp ff f ffp ff f

FOR PROMOTIONAL USE ONLY

Q FLMIC

209

ff f ffp ff f ffp ff

ff f ffp ff f ffp ff

ff f ffp ff f ffp ff

ffp ff f ffp ff

214 Più mosso ♩ = 116

ff ffp fff ff ffp fff ff

ff ffp fff ff ffp fff ff

ff ffp fff ff ffp fff

ff ffp fff ff ffp

219

fffp fff ff ffp

fff ff ffp ff ffp

fffp fff ff ffp

fff ff ffp ff

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QFIMC

224

Musical score for measures 224-228. The score consists of four staves. Dynamics include *fff*, *ff*, *fffp*, and *fff*. The music features various articulations such as slurs, ties, and accents.

229

Musical score for measures 229-231. The score consists of four staves. Dynamics include *fff*, *ff*, *fffp*, and *fff*. The music features various articulations such as slurs, ties, and accents.

232

Musical score for measures 232-235. The score consists of four staves. Dynamics include *fff*, *ff*, *fffp*, and *fff*. The music features various articulations such as slurs, ties, and accents.

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Prestissimo possibile ♩. = max. 144

236

fff

fff

fff

fff

240

243

ffff

ffff

ffff

ffff

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