

Max Savikangas

SLAM

for Symphony Orchestra

2018 / 2021

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SLAM

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SCORE IN C

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Max Savikangas: *Slam* for Symphony Orchestra (2018/21)
(Dur. 8-9 min.)

THE SCORE IS WRITTEN IN C

All instruments sound as written, except:

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

Individual parts follow the common transposition practice.

INSTRUMENTATION:

Conductor

1 piccolo
2 flutes
2 oboes
1 english horn in F
2 clarinets in Bb
1 bass clarinet in Bb
2 bassoons
1 contrabassoon

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

Timpani (4 sizes: about 32", 29", 26", 23")

-also a Basketball Referee's Whistle in the beginning and end

2 percussionists (detailed instrumentation below)

harp

strings:

violin 1 (e.g. 14 players)
violin 2 (e.g. 12 players)
viola (e.g. 10 players)
violoncello (e.g. 8 players)
Double Bass, orchestral instruments with optional c string (e.g. 6 players)

List of percussion instruments and their division:

Player 1:

Tam-tam, large (shared with player 2)
Bass Drum (Gran Cassa)
Marimba (range 4.2 octaves from c to c#""")
Snare drum

Player 2:

Symbal set of 3 suspended symbols (crash, china, ride)
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
Siren, hand-crank operated (available from the composer if needed)
Tam-tam, large (shared with player 2)
Lion Roar
Vibraphone (required range d''-f''')

Implements:

Tam-tam beater
Bass drum beater
Yarn mallets (at least 8)
Mallets for Cymbal rolls
Wood mallets
Rubber mallets
Timpani mallets

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Max Savikangas: *Slam* sinfoniaorkesterille (2018/21)

Tilapäisten etumerkkien käyttö on perinteistä: ne pätevät sen tahdin ajan ja siinä oktaavissa jossa esiintyvät. Poikkeus tästä ovat improvisatoriset "tahdit", joissa annettujen sointujen etumerkit on toistettu myös niitä seuraavissa asteikoissa.

Improvisaatiojaksoissa kapellimestari näyttää milloin siirrytään seuraavaan jaksoon. Kapellimestari voi myös osallistua improvisaatioon eleillään ja signaaleillaan, muokaten musiikillisia karaktereita sekä ohjaten soittajien (tai soitinryhmien) välistä vuorovaikutusta ja balanssia.

Jokaisen soittajan tulee valita vapaasti dymaniikka, äänenväri, tempo, fraasin pituus *ja milloin olla soittamatta*, hyödyntäen stemmassa annettua säveltasomateriaalia. Yleisohjeeksi: yritä soittaa *fraaseja*, joilla on musiikillinen identiteetti, sen sijaan että vain täyttäisit 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 - säilyttäen silti yksilöllisyytesi ja riippumattomuutesi!

Soittamisen iloa!

Max Savikangas: *Slam* for Symphony Orchestra (2018/21)

Notation of the accidentals is traditional: accidentals apply in the bar and in the octave they occur, with the exception of the improvisatory "bars", where the accidentals of the given chords are also repeated in the following scales.

In the improvisatory passages the conductor signals when it's time to move on to the next section. 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 others improvise, allowing it affect your own improvisation; when to start again and what and how 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!

Enjoy!



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Slam
for Symphony Orchestra

Andante ritualistico ♩ = 84

1

Max Savikangas 2018/21

Piccolo

Flute 1

Flute 2

Oboe 1

Oboe 2

English Horn

Clarinet in B♭ 1

Clarinet in B♭ 2

Bass Clarinet in B♭

Bassoon 1

Bassoon 2

Contrabassoon

Horn in F 1

Horn in F 3

Horn in F 2

Horn in F 4

Trumpet in C 1

Trumpet in C 2

Trumpet in C 3

Trombone 1

Trombone 2

Bass Trombone

Tuba

Basketball referee's whistle

Timpani

To Timp.

Timpani with hard mallets

Bass Drum with bass drum beater (or two?)

Tom-toms with mallets

as much as possible for preparing

B♭ E♭ F G A♯

Double Bass

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38

11

Ob. 1

Ob. 2

Eng. Hn.

Cl. 1

Cl. 2

B. Cl.

Tpt. 1

Tpt. 2

Tpt. 3

Tbn. 1

Tbn. 2

B. Tbn.

Tba.

Timp.

Mar.

Siren

Hp.

Vc.

Db.

mp *mf* *p* *f* *ff* *gliss.* *ppp* *f* *mf* *ff* *1.v.*

D C# Bb E F# G A

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59 **15**

Picc. *ff* *mf*

Fl. 1 *ff* *mf*

Fl. 2 *ff* *mf*

Ob. 1 *f* *ff* *mf*

Ob. 2 *f* *ff* *mf*

Eng. Hn. *f* *ff* *mf*

Cl. 1 *f* *ff*

Cl. 2 *f* *ff*

B. Cl. *f* *ff*

Bsn. 1 *p* *ff*

Bsn. 2 *p* *ff*

Cbsn. *p* *ff*

Tpt. 1 *ff*

Tpt. 2 *ff*

Tpt. 3 *ff*

Tbn. 1 *gliss.* *ff*

Tbn. 2 *ff*

B. Tbn. *f* *mp* *f* *mf*

Tba. *f* *mp* *f* *mf*

Timp. *f* *mf*

Mar. *ff*

gliss. *ff* *gliss.* *gliss.* *l.v.* *damp* *D C# B# F G# A*

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

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

Vc. *f* *mf*

Db. *f* *mf*

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The image displays a page from a musical score for the film 'The Fire of Love'. The score is for a large orchestra and includes parts for Piccolo, Flutes 1 and 2, Oboes 1 and 2, English Horn, Clarinets 1 and 2, Bass Clarinet, Bassoons 1 and 2, Contrabassoon, Baritone Trombone, Tuba, Timpani, Maracas, Siren, and Harp. The score is written in 2/4 time and features a variety of musical notations, including triplets, sixteenth notes, and dynamic markings such as *ff*, *mf*, *mp*, *f*, and *p*. A large blue watermark is overlaid on the score, reading 'For promotional use only' and 'Music Finland'. The watermark also includes the text 'THIS PREVIEW IS IN LOW RESOLUTION'.

78

Picc. *f* *ff* *fff* *ff* *9* *9*

Fl. 1 *f* *ff* *fff* *ff* *9* *9*

Fl. 2 *f* *ff* *fff* *ff* *9* *9*

Ob. 1 *f*

Ob. 2 *f*

Eng. Hn. *f*

Tpt. 1

Tpt. 2

Tpt. 3

Tbn. 1

Tbn. 2

B. Tbn. *ff* 3 3

Tba. *ff* 3 3

Timp. *ff* 3 3 IV approximate pitch *gliss.* *f* *ff* *mf*

Mar. *ff* *9* *9*

Siren *ff* *dim.*

Hp. *ff* 3 3

Db. *ff* *gliss.* *f* *ff* *mf*

fff *ff* *ff* *ff* *gliss.* *f* *ff* *mf*

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20

Senza misura, improvvisando

Rub bass tom-tom head with super ball stick to produce animalistic murmuring/howling sounds, continue ad. lib. Stop early to be able to move to Tam-tam.
 Conductor signs the beginning of the next section.



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25 Senza misura,
improvisando

92

Picc. Improvise accompaniment to Bassoon solo on given chord/scale, mostly in the lowest register. Conductor signs the beginning of the next section. "spice note"

Fl. 1 staccato Improvise accompaniment to Bassoon solo on given chord/scale, mostly in the lowest register. Conductor signs the beginning of the next section. "spice note"

Ob. 1 staccato Improvise accompaniment to Bassoon solo on given chord/scale, mostly in the lowest register. Conductor signs the beginning of the next section. "spice note"

Eng. Hn. staccato Improvise accompaniment to Bassoon solo on given chord/scale, mostly in the lowest register. Conductor signs the beginning of the next section. "spice note"

Cl. 1 staccato Improvise accompaniment to Bassoon solo on given chord/scale, mostly in the lowest register. Conductor signs the beginning of the next section. "spice note"

B. Cl. staccato Improvise accompaniment to Bassoon solo on given chord/scale, mostly in the lowest register. Conductor signs the beginning of the next section. "spice note"

Bsn. 1 Improvise SOLO on given chord/scale. Conductor signs the beginning of the next section. "spice note"

Cbsn. staccato Improvise accompaniment to Bassoon solo on given chord/scale, mostly in the lowest register. Conductor signs the beginning of the next section. "spice note"

Lion R. Lion Roar
Threatening lion roars, continue ad. lib.
Stop early to prepare for the next section, wich conductor signs the beginning of.

Hp. Improvise accompaniment to Bassoon solo on given chord/scale, mostly in the lowest register. Conductor signs the beginning of the next section. "spice note"



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Senza misura, improvvisando

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97

Picc. *ff* *f*

Fl. 1 *ff* *f*

Fl. 2 *ff* *f*

Ob. 1 *ff* *f*

Ob. 2 *ff* *f*

Eng. Hn. *ff* *f*

Cl. 1 *ff* *f*

Cl. 2 *ff* *f*

B. Cl. *ff* *f*

Bsn. 1 *ff* *f*

Bsn. 2 *ff* *f*

Cbsn. *ff* *f*

Hn. 1 *cuivré* *f* *mf*

Hn. 3 *cuivré* *f* *mf*

Hn. 2 *cuivré* *f* *mf*

Hn. 4 *cuivré* *f* *mf*

Tpt. 1 *ff* *f* *ff* *f*

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

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

Tbn. 1 *ff* *gliss.* *mf* *ff* *gliss.* *f*

Tbn. 2 *ff* *mf* *ff* *f*

B. Tbn. *f* *mf* *f* *mf*

Tba. *f* *mf* *f* *mf*

Timp. *f* *mf* *f* *damp*

Mar. *f* *mf* *f* *damp*

Vc. *mf* *mp*

Db. *f* *mf* *mp*

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29 Senza misura,
improvisando

100

Fl. 2

Ob. 2

Cl. 2

Hn. 2

Hn. 4

Tpt. 2

Tpt. 3

Tbn. 2

Mar.

T.-t.

V.

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

ord.

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

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

ord.

Improvise a **SHORT SOLO DUET** with Tam-tam on given chord/scale. Stop early to prepare for the next section. Conductor signs the beginning of the next section

Improvise a **SHORT SOLO DUET** with Marimba on given chord/scale. Stop early to prepare for the next section. Conductor signs the beginning of the next section

Scrape the Tam-tam with a triangle beater on different areas of to produce varied timbres.

f *mf* *f* *mp*

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

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31

Senza misura,
improvvisando

104

Fl. 1

Ob. 1

Eng. Hn.

Cl. 1

B. Cl.

Bsn. 1

Cbsn.

Hn. 1

Tpt. 1

Tbn. 1

Mar.

Vib.

ord.

Vibraphone

Improvise COLLECTIVELY on given chord/scale. Conductor signs the beginning of the next section

Improvise a COLLECTIVELY on given chord/scale. Conductor signs the beginning of the next section

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Improvise a COLLECTIVELY on given chord/scale. Conductor signs the beginning of the next section

Improvise a COLLECTIVELY on given chord/scale. Conductor signs the beginning of the next section

"spice note"

"spice note"

"spice note"

"spice note"

"spice note"

"spice note"

"spice note"

"spice note"

"spice note"

"spice note"

"spice note"

"spice note"



32

105

G.P.

106

Picc. *ff* 6 *mf*

Fl. 1 *ff* 5 *mf*

Fl. 2 *ff* 5 *mf*

Ob. 1 *ff* 6 *mf*

Ob. 2 *ff* 6 *mf*

Eng. Hn. *ff* 5 *mf*

Cl. 1 *ff* 6 *mf*

Cl. 2 *ff* 5 *mf*

B. Cl. *f* *mp*

Bsn. 1 *f* *mp*

Bsn. 2 *f* *mp*

Cbsn. *ff* *mp*

Hn. 1 *f* *mp*

Hn. 3 *f* *mp*

Hn. 2 *mf* *mp*

Hn. 4 *f* *mp*

Tpt. 1 *f* 3 *ff* *mp*

Tpt. 2 *f* 3 *ff* *mp*

Tpt. 3 *f* 3 *ff* *mp*

Tbn. 1 *f* 3 *ff* *mp*

Tbn. 2 *f* *mp*

B. Tbn. *f* *mp*

Tba. *f* *mp*

Timp. *ff* *mf* *ff*

Snare Drum

S. D. *pp* *f* 3 *ff* 3

f l.v. damp D C♭ B E♭ F♯ G A♯ *ff* sim. *f* l.v.

mp *mf* *ff* *mp*

mp *mp* *ff* *mp*

mp *mp* *ff* *mp*

mp *fp* *ff* *mp*

Db. *fp* *mp* *ff* *mp*

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[illegible]

122

Picc. *ff* *f* *f* *ff*

Fl. 1 *ff* *f* *f* *ff*

Fl. 2 *ff* *f* *f* *ff*

Ob. 1 *ff* *f* *f* *ff*

Ob. 2 *ff* *f* *f* *ff*

Eng. Hn. *ff* *f* *f* *ff*

Cl. 1 *ff* *f* *f* *ff*

Cl. 2 *ff* *f* *f* *ff*

B. Cl. *mp* *f* *ff* *mf*

Bsn. 1 *mp* *f* *ff* *mf*

Bsn. 2 *mp* *f* *ff* *mf*

Cbsn. *ff* *f* *ff* *ff*

Hn. 1 *ff* *f* *ff* *ff* *cuivré*

Hn. 3 *ff* *f* *ff* *ff* *cuivré*

Hn. 2 *ff* *f* *ff* *ff* *cuivré*

Hn. 4 *ff* *f* *ff* *ff* *cuivré*

Tpt. 1 *mp* *ff* *f* *ff*

Tpt. 2 *mp* *ff* *f* *ff*

Tpt. 3 *mp* *ff* *f* *ff*

Tbn. 1 *mp* *ff* *f* *ff*

Tbn. 2 *ff* *f* *ff* *ff*

B. Tbn. *ff* *f* *ff* *ff*

Tba. *ff* *f* *ff* *ff*

Tim. *damp* *simile* *To Whist.* *Whistle* *Timpani* *damp*

S. D. *f* *mf* *mp* *pp* *f* *ff*

V. *damped* *f* *ff* *ff*

Db. *pizz. ord.* *pizz. Bartok* *ff* *div.*

DCBEF#GA