

Max Savikangas

SLAM

for Symphony Orchestra

2018 / 2021



Music Finland

THIS PREVIEW
IS IN LOW RESOLUTION

**For promotional
use only**

Music Finland

Max Savikangas

SLAM

for Symphony Orchestra

2018/21

SCORE IN C

THIS PREVIEW
IS IN LOW RESOLUTION

**For promotional
use only**

Music Finland

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 symbals (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

THIS PREVIEW
IS IN LOW RESOLUTION

**For promotional
use only**

Music Finland

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!





27 **7 Furioso** ♩ = 90 **8**

Tpt. 1 *f* *mp*

Tpt. 2 *f* *mp*

Tpt. 3 *f* *mp*

Tbn. 1 *f* *gliss.* *mp*

Tbn. 2 *f* *mp*

Timp. *mf* *f*

Marimba *ff*

Hp. *f* *ff*

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

Vln. 2 *mf* *mp*

Vla. *mp*

Vc. *pp* *pizz.* *mf* *f*

Db. *pp* *mf* *f*

32 **9** **10**

Tpt. 1 *f* *mp*

Tpt. 2 *f* *mp*

Tpt. 3 *f* *mp*

Tbn. 1 *f* *gliss.* *mp*

Tbn. 2 *f* *mp*

Timp. *mf* *f* *fp* *f* *mf* *f* *mp* *ff* *mp* *ff*

Mar. *ppp* *cresc.* *f* *dim.*

Sire *ppp* *cresc.* *f* *dim.*

Vln. 1 *f* *mf* *f* *mf* *f*

Vln. 2 *f* *mf* *f* *mf* *f*

Vla. *f* *mf* *f* *mf* *f*

Vc. *fp* *f* *mf* *f* *mp* *ff* *mp* *ff*

Db. *fp* *f* *mf* *f* *mp* *ff* *mp* *ff*



38 11

Ob. 1 *mp* *mf*

Ob. 2 *mp* *mf*

Eng. Hn. *mp* *mf*

Cl. 1 *p* *f*

Cl. 2 *p* *f*

B. Cl. *p* *f*

Tpt. 1 *ff* *mp*

Tpt. 2 *ff* *mp*

Tpt. 3 *ff* *mp*

Tbn. 1 *ff* *mp*

Tbn. 2 *ff* *mp*

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

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

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

Mar. *ff*

Siren *ppp*

Hp. *f* *ff* l.v.
 D C# Bb E F# GA

Vc. *mf* *f* *mf* *f* *mf* *f* *mf*

Db. *mf* *f* *mf* *f* *mf* *f* *mf*



48 13

Picc. *f*

Fl. 1 *f*

Fl. 2 *f*

Ob. 1

Ob. 2

Eng. Hn.

Cl. 1 *f* *ff*

Cl. 2 *f* *ff*

B. Cl. *f* *ff*

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

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

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

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

Tbn. 2 *f* *mp*

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

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

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

Mar. *ff*

Hp.

mf *f* *ff*

f *mf* *f* *ff*

f *mf* *f* *ff*

f *mf* *f* *mf*

f *mf* *f* *mf*



Picc. *f* *ff* *fp* *ff* flz.

Fl. 1 *f* *ff* *fp* *ff* flz.

Fl. 2 *f* *ff* *fp* *ff* flz.

Ob. 1

Ob. 2

Eng. Hn.

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

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

Cbsn. *ff* *mf* *ff*

Tpt. 1 *mp* *ff* *p*

Tpt. 2 *mp* *ff* *p*

Tpt. 3 *mp* *ff* *p*

Tbn. 1 *f* *mp* *f* *gliss.* *f* *p*

Tbn. 2 *ff* *mp* *ff* *p*

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

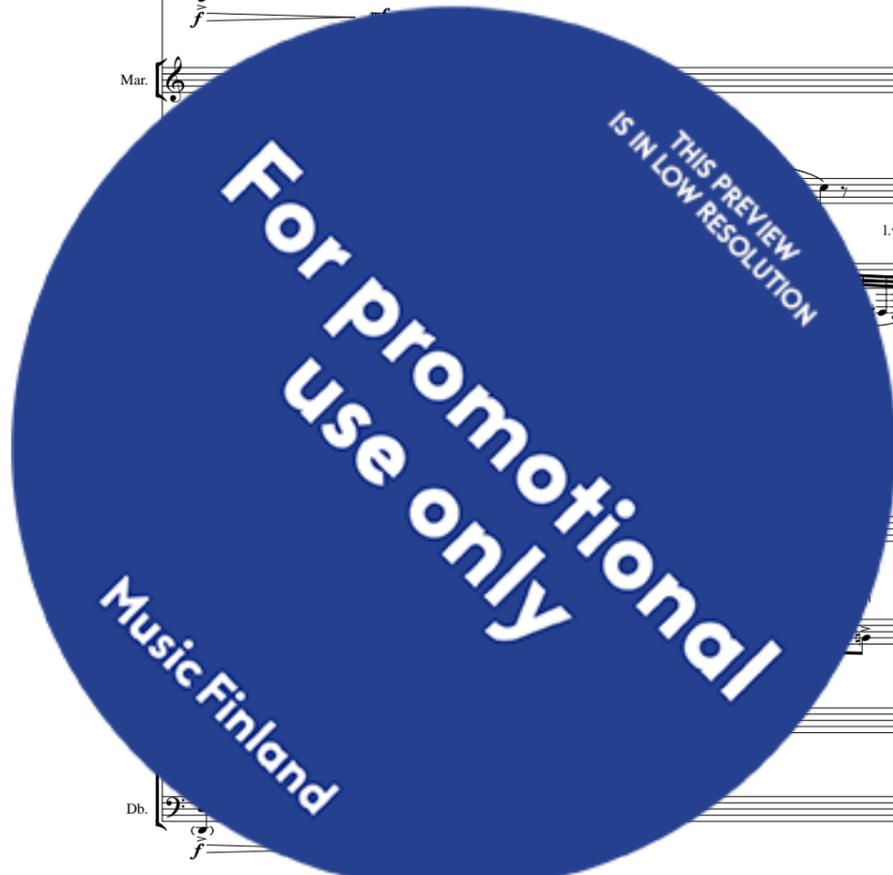
Tba. *f* *mf* *f* *mp* *mp* *mf* *mp* *mf*

Timp. *f* *mp* *mf*

Mar. *ff* *f* *ff* *fp* *ff*

l.v. damp D: C# B E F# G A *f* *ff* l.v. damp

Db. *f* *mp* *mf* *ff* *f* *ff* *fp* *ff*



59 **15** **16**

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. *gliss.* *gliss.* *gliss.* *lv.* *damp* *D C# B# F G# A*

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

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

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

f *mf*

THIS PREVIEW IS IN LOW RESOLUTION

For promotional use only

Music Finland

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*

Tpt. 1 *mp* *ff* *mf*

Tpt. 2 *mp* *ff* *mf*

Tpt. 3 *mp* *ff* *mf*

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

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

B. Tbn. *f* *mf*

Tba. *f* *mf*

Timp. *p* *f* *mf*

Mar. *ff* *gliss.* *gliss.* *gliss.* *l.v.*

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

f *f* *f*

f *mf*

f *mf*

f *mf*

Db. *f* *mf*



67 **18** 19

Picc. *ff* *f* *f*

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

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

Ob. 1 *ff* *f*

Ob. 2 *ff* *f*

Eng. Hn. *ff* *f*

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

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

B. Cl. *ff* *f* *f*

Bsn. 1 *ff* *f* *f* *ff*

Bsn. 2 *ff* *f* *ff*

Cbsn. *ff* *f* *ff*

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

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

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

Tbn. 1 *ff* *mf* *ff* *ff*

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

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

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

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

Mar. *ff* *ff* *ff* *f*

Siren *gliss.* *gliss.* *ppp* *cresc.*

H. *gliss.* *gliss.* *lv.*

Vc. *f* *ff* *f* *f*

Db. *f* *ff* *f* *f*



Picc. *ff*

Fl. 1 *ff*

Fl. 2 *ff*

Ob. 1 *mf*

Ob. 2 *mf*

Eng. Hn. *mf*

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

Cl. 2 *ff* *mp* *mf*

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

Bsn. 1 *p* *mp*

Bsn. 2 *p* *mp*

Cbsn. *mp* *mp*

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

Tba. *ff* *mf* *f*

Timp. *fp* *ff* *mf* *gliss.* *mf* *gliss.* *f*

Mar. *ff*

Siren

Hp. *mf* *f*
DCBEF#GA#

f *mp* *f*

f *mp* *f*

f *mp* *f*

arco *mf* *mf* *f*

arco *mf* *mf* *f*

Db. *mf* *mf* *f*



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*

Tba. *ff*

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

Mar. *ff* *9* *9*

Siren *ff* *dim.*

Hp. *ff*

fff *ff* *9* *9*

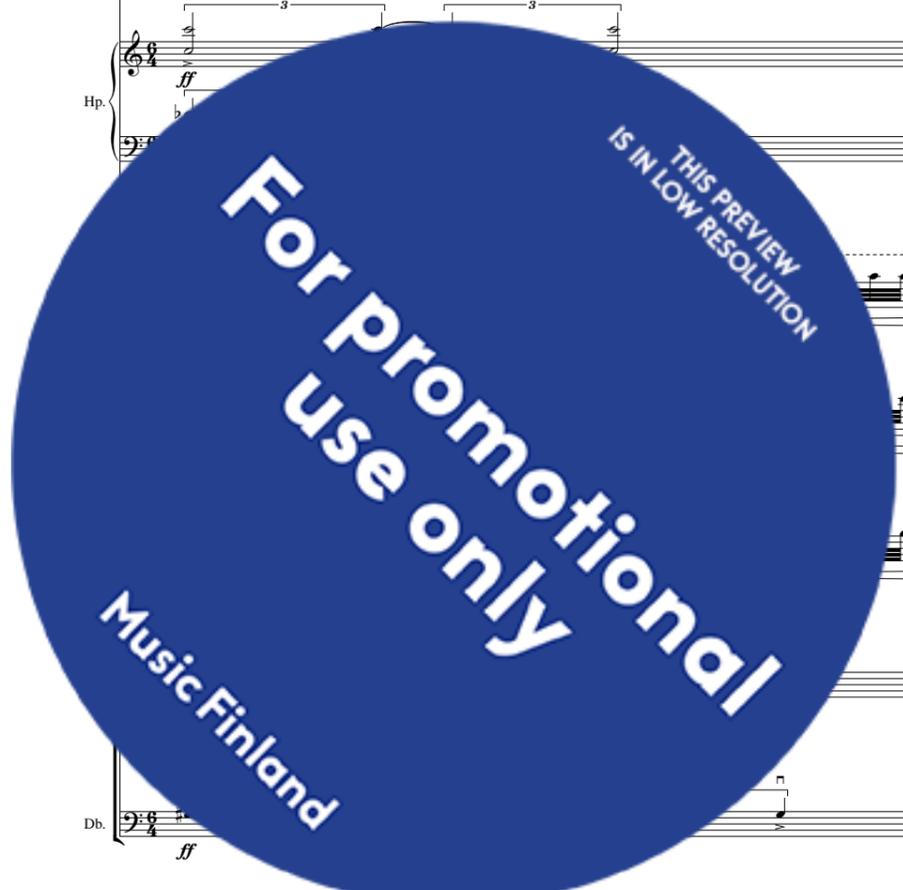
fff *ff* *9* *9*

fff *ff* *9* *9*

f *ff* *mf* *gliss.*

f *ff* *mf* *gliss.*

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



84

Picc. *mf* *f* *mf* *fff*

Fl. 1 *mf* *f* *mf* *fff*

Fl. 2 *mf* *f* *mf* *fff*

Ob. 1 *mp* *mf* *fff*

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

Eng. Hn. *mp* *mf* *fff*

Cl. 1 *p* *mp* *fff*

Cl. 2 *p* *mp* *fff*

B. Cl. *p* *mp* *fff*

Bsn. 1 *pp* *fff*

Bsn. 2 *pp* *fff*

Cbsn. *pp* *fff*

Tpt. 1 *p* *mf* *mp* *f* *fp* *ff* *fff*

Tpt. 2 *p* *mf* *mp* *f* *fp* *ff* *fff*

Tpt. 3 *p* *mf* *mp* *f* *fp* *ff* *fff*

Tbn. 1 *p* *mf* *mp* *f* *fp* *ff* *fff*

Tbn. 2 *p* *mf* *mp* *f* *fp* *ff* *fff*

B. Tbn. *p* *mp* *p* *mf* *mp* *f* *fp* *ff* *fff*

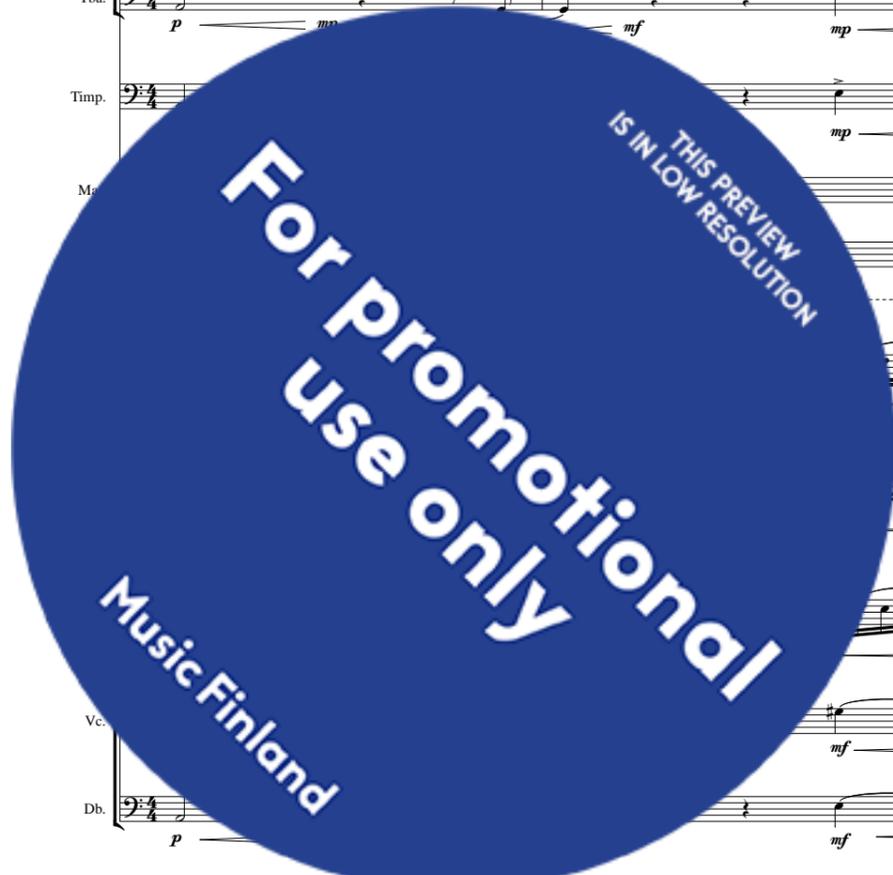
Tba. *p* *mp* *mf* *mp* *f* *fp* *ff* *fff*

Timp. *mp* *f* *fp* *ff* *fff*

M. *p* *mf* *f* *fp* *ff* *fff*

Vc. *mf* *f* *fp* *ff* *fff*

Db. *p* *mf* *f* *fp* *ff* *fff*



23 Senza misura, improvisando

Tom-toms

88 *f* 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. To Tam-tam

Hp. *Improvise a SOLO on given chord/scale. Conductor signs the beginning of the next section.*
 D \flat C B E F G \sharp A "spice note"

Vln. 1 *Improvise accompaniment to Harp solo on given chord/scale, mostly in the lowest register. Conductor signs the beginning of the next section.*
 pizz. solo player "spice note"

Vln. 2 *Improvise accompaniment to Harp solo on given chord/scale, mostly in the lowest register. Conductor signs the beginning of the next section.*
 pizz. solo player "spice note"

Vla. *Improvise accompaniment to Harp solo on given chord/scale, mostly in the lowest register. Conductor signs the beginning of the next section.*
 pizz. solo player "spice note"

Vc. *Improvise accompaniment to Harp solo on given chord/scale, mostly in the lowest register. Conductor signs the beginning of the next section.*
 pizz. solo player "spice note"

Db. *Improvise accompaniment to Harp solo on given chord/scale, mostly in the lowest register. Conductor signs the beginning of the next section.*
 pizz. solo player "spice note"



25 Senza misura, improvvisando

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"



93

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 *f* *mf*

Hn. 3 *f* *mf*

Hn. 2 *f* *mf*

Hn. 4 *f* *mf*

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

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

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

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

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

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

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

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

Mar. damp

gliss. *ff* *gliss.* *gliss.* *l.v.* damp

f *f* *f*

Vc. *mf* *mp*

Db. *mf* *mp*



27

Senza misura,
improvisando

96

ord.

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

Hn. 1

ord.

Improvise accompaniment to 1. French Horn solo on given chord/scale. Conductor signs the beginning of the next section.

Hn. 3

ord.

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

Tpt. 1

ord.

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

B. Tbn.

ord.

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

Tba.

ord.

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

Hp.

D♭ C B E♭ F G A

ord.

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

Vln. 1

ord.

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

Vln. 2

ord.

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

Vla.

ord.

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

Vc.

ord.

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

Db.

ord.

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



29 Senza misura, improvisando

100

Fl. 2

Ob. 2

Cl. 2

Hn. 2

Hn. 4

Tpt. 2

Tpt. 3

Tbn. 2

Mar.

T.-L.

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

ord.

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

ord.

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

ord.

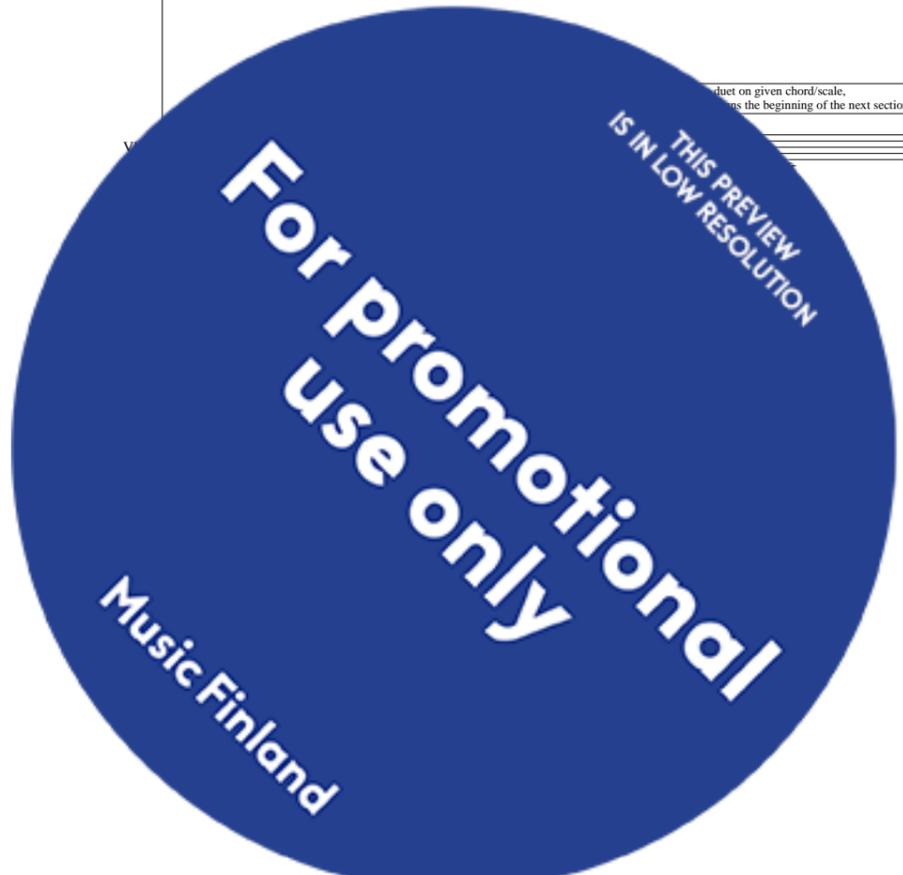
Improvise a **SHORT SOLO DUET** with Tam-tam on given chord/scale. Stop early to prepare for the next section. Conductor signs the beginning of the next section

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



101

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 *f* *mf*

Hn. 3 *f* *mf*

Hn. 2 *f* *mf*

Hn. 4 *f* *mf*

Tpt. 1 *ff* *f*

Tpt. 2 *ff* *f*

Tpt. 3 *ff* *f*

Tbn. 1 *ff* *f*

Tbn. 2 *ff* *f*

B. Tbn. *ff* *f*

Tba. *ff* *f*

Timp. *ff*

Mar. *ff*

T. *ff* *f*

Vc. *f*

Db. *f*

gliss. *gliss.* *gliss.* *gliss.* *1.v.* *damp*

To Vib. *damp*



106

Picc. *ff* 6 *mf* *ff* 6 *mf*

Fl. 1 *ff* 5 *mf* *ff* 5 *mf*

Fl. 2 *ff* 5 *mf* *ff* 5 *mf*

Ob. 1 *ff* 6 *mf* *ff* 6 *mf*

Ob. 2 *ff* 6 *mf* *ff* 6 *mf*

Eng. Hn. *ff* 5 *mf* *ff* 5 *mf*

Cl. 1 *ff* 6 *mf* *ff* 6 *mf*

Cl. 2 *ff* 5 *mf* *ff* 5 *mf*

B. Cl. *f* *mp* *f* *mp*

Bsn. 1 *f* *mp* *f* *mp*

Bsn. 2 *f* *mp* *f* *mp*

Cbsn. *ff* *mp* *ff* *mp*

Hn. 1 *f* *mp* *f* *mp*

Hn. 3 *f* *mp* *f* *mp*

Hn. 2 *mf* *mp* *mf* *mp*

Hn. 4 *f* *mp* *f* *mp*

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

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

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

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

Tbn. 2 *f* *mp* *f* *mp*

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

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

Timp. *ff* *mf* *ff*

Snare Drum

S. D. *pp* *f*

f l.v. damp D C B E \flat F \sharp G A \sharp *ff* *sim.* *f* l.v.

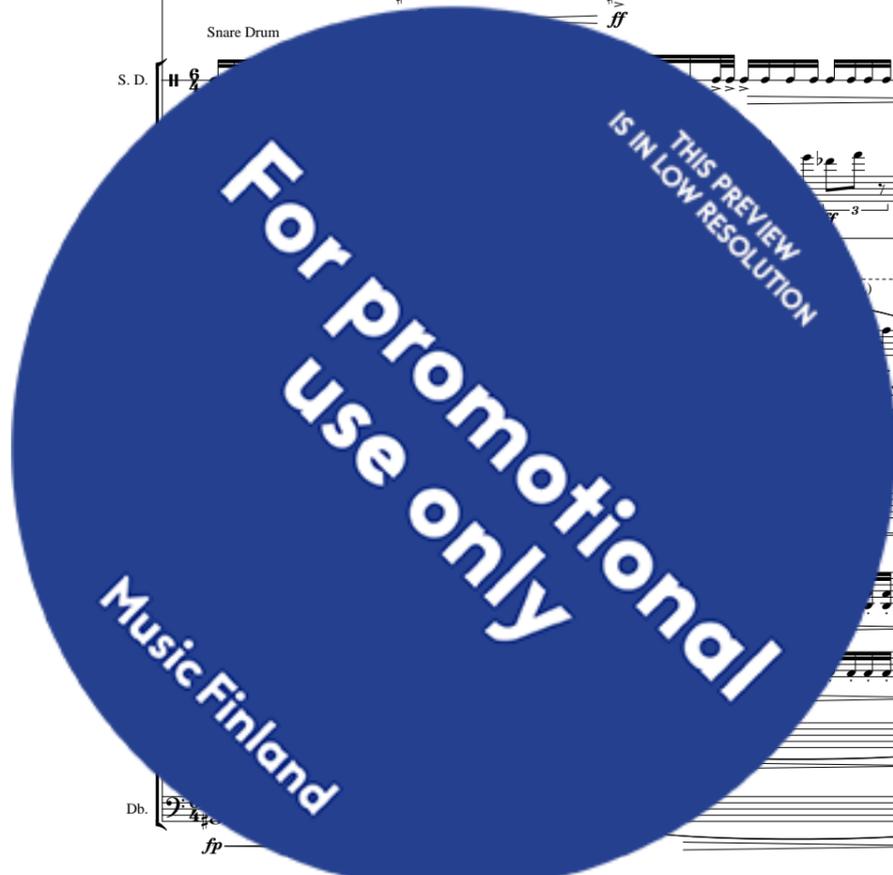
mp *mf* *ff* *mp*

mp *mp* *ff* *mp*

mp *mp* *ff* *mp*

mp *fp* *ff* *mp*

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



110 **35** 36

Picc. *ff* 6 *mf* *ff* *ff*

Fl. 1 *ff* 5 *mf* *ff* *ff*

Fl. 2 *ff* 5 *mf* *ff* *ff*

Ob. 1 *ff* 6 *mf* *ff* *ff*

Ob. 2 *ff* 6 *mf* *ff* *ff*

Eng. Hn. *ff* 5 *mf* *ff* *ff*

Cl. 1 *ff* 6 *mf* *ff* *ff*

Cl. 2 *ff* 5 *mf* *ff* *ff*

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

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

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

Cbsn. *ff* *mp* *ff*

Hn. 1 *mp* *f* *mp* *ff*

Hn. 3 *mp* *f* *mp* *ff*

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

Hn. 4 *f* *mp* *ff*

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

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

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

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

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

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

Tba. *f* *mp* *ff*

Timp. *mf* *ff* *ff*

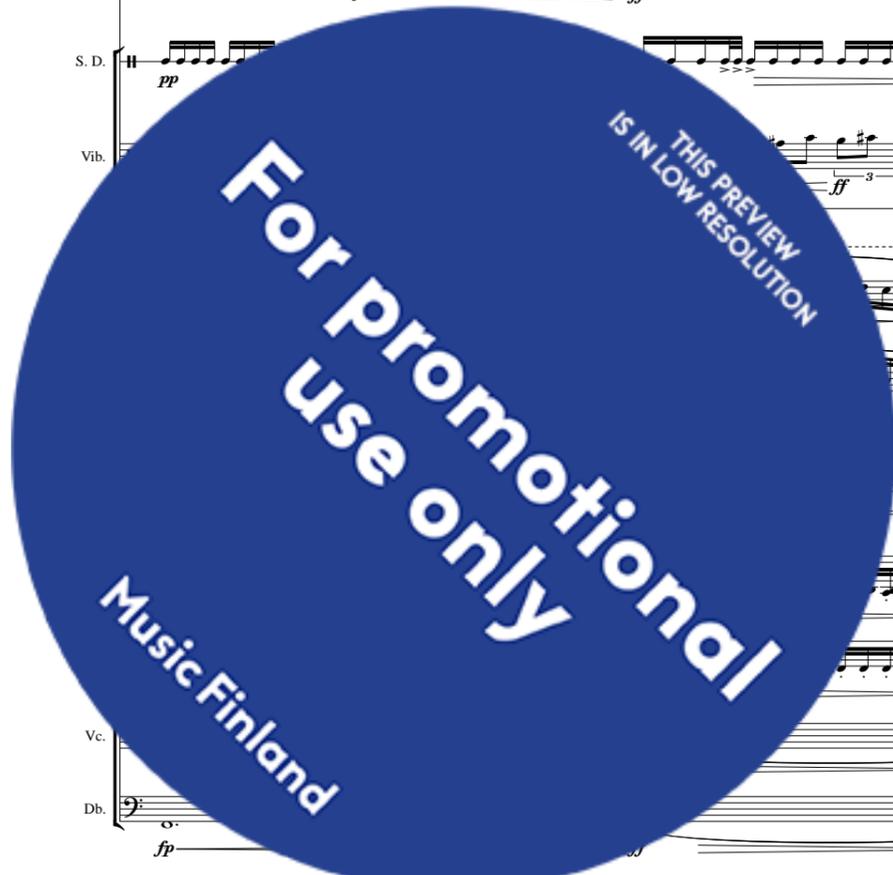
S. D. *pp* *ff* *ff* like a bouncing ball
motor off

Vib. *ff* *ff* Red Red Red Red Red
damp damp damp
ff damp damp damp
D C# B Eb F# G# A

pizz. Bartok *mp* *ff* div.
pizz. Bartok *mp* *ff* div.
pizz. Bartok *mp* *ff*
pizz. Bartok *mp* *ff*
pizz. Bartok *mp* *ff*
pizz. Bartok *mp* *ff*

Vc. *mp* *ff*

Db. *fp* *mp* *ff*



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* *ff* *mp*

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

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

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

Tbn. 2 *f* *mp* *f*

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

Tba. *f* *mp* *f*

Timp. *mf* *ff* *mf*

S. D. *f* *pp*

pochi

motor on, medium tremolo

f 3 *ff* 3

8va (non gliss.) *ff* *f* 1.v. damp *D♭ C B♭ E F G♯ A*

(non gliss.) *D C B♭ E♭ F G♯ A♭*

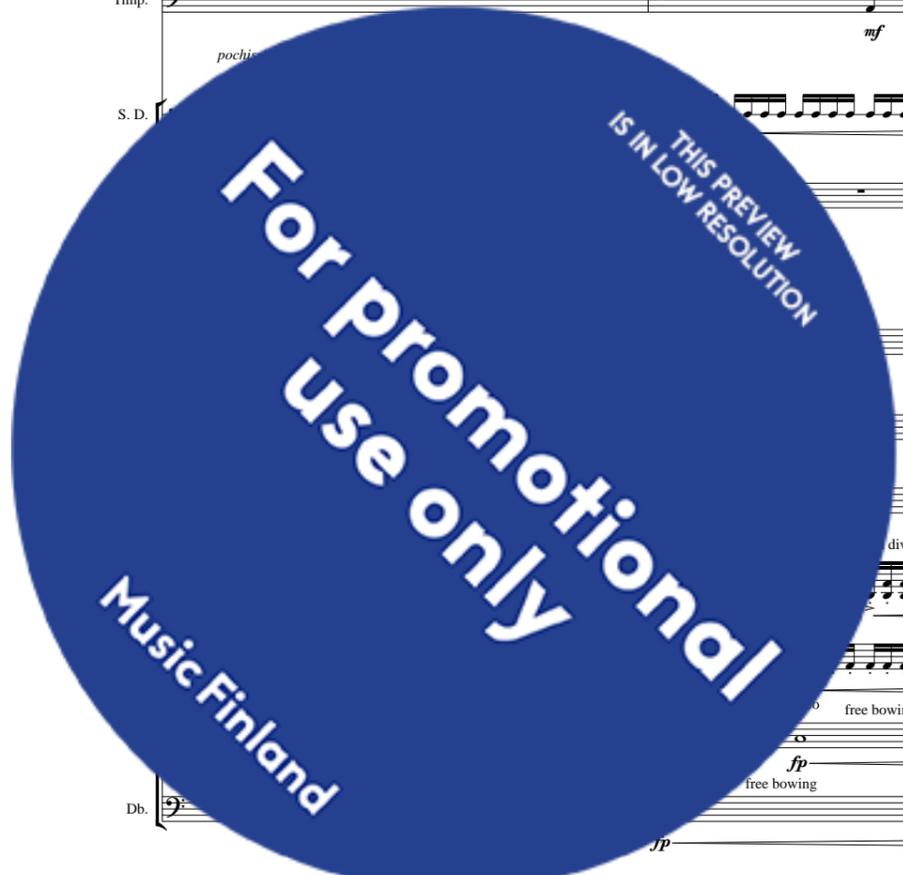
arco non div. *mf* *ff* *mp* *mf*

div. *ff* *mp* *mp*

free bowing *ff* *mp* *mp*

free bowing *fp* *mp* *fp*

Db. *fp* *mp* *fp*



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 *mp* *f* *mp*

Hn. 3 *mp* *f* *mp*

Hn. 2 *mp* *mf* *mp*

Hn. 4 *mp* *f* *mp*

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

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

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

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

Tbn. 2 *mp* *f* *mp*

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

Tba. *mp* *f* *mp*

Timp. *ff* *mf* *ff*

S. D. *pp* *f*

Vc. *mp* *ff* *mp*

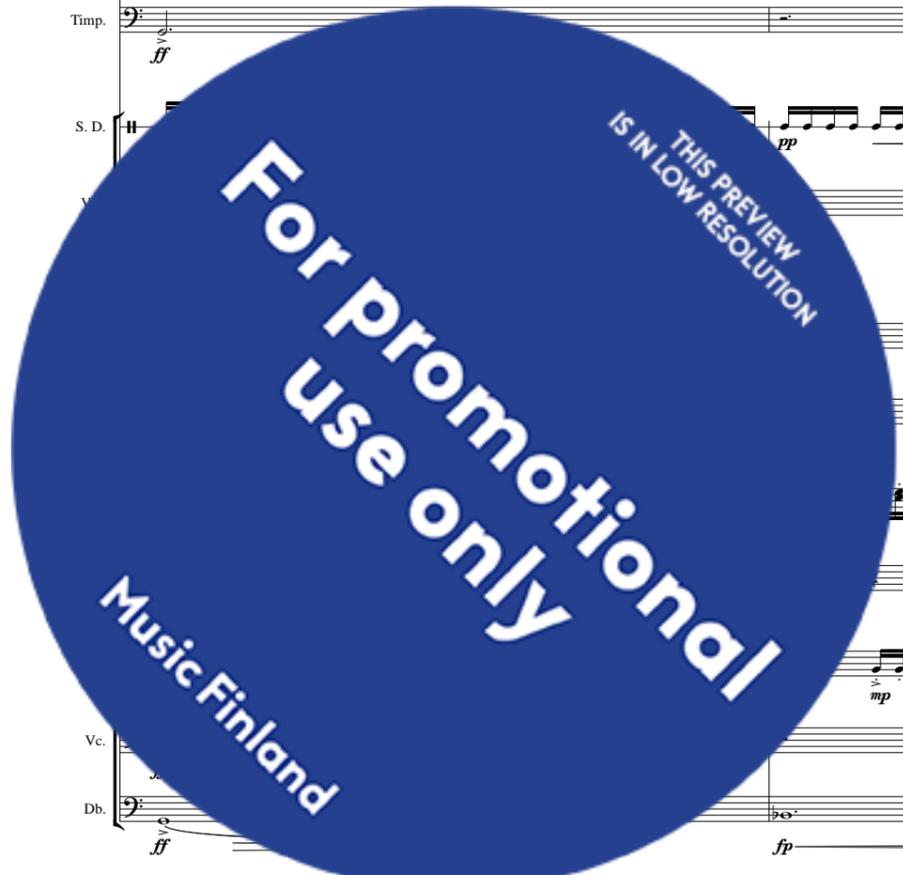
Db. *ff* *ff* *mp*

prepare for whistle

damp *D \flat C B E F \flat G \sharp A \sharp* damp

div. *mp* *ff* *mp*

ff *mp*



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* *f* *ff*

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

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

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

Hn. 1 *ff* *f* *f* *ff* *ff* *cuivré*

Hn. 3 *ff* *f* *f* *ff* *ff* *cuivré*

Hn. 2 *ff* *f* *f* *ff* *ff* *cuivré*

Hn. 4 *ff* *f* *f* *ff* *ff* *cuivré*

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

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

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

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

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

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

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

Tim. damp simile To Whist. Whistle Timpani damp *fff* *f* *ff*

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

V. *f* *f* *f* *ff* damp *ff* damp

DCBEFGA

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

pizz. ord. pizz. Bartok *ff*

Db. *ff* *ff*

