

Max Savikangas

Whisked Whistle

for Symphony Orchestra

2011

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Music Finland

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Max Savikangas: Whisked Whistle for Symphony Orchestra (2011)
(Dur. ca 10 min.)

SCORE IS WRITTEN IN C
- piccolo sounds an octave higher and glockenspiel sounds two octaves higher
- contrabassoon, tuba and double bass sound one octave lower

For the conductor: please note that the double bar lines do not indicate longer fermatas and not necessarily even caesuras to be held, but a new section can start attacca, overlapping the decaying reverberation of the end of the previous section in the hall.

INSTRUMENTATION:

1 piccolo
2 flutes
2 oboes
1 english horn
2 clarinets inBb
1 bass clarinet
2 bassoons
1 contrabassoon

4 french horns
3 trumpets inC
2 trombones
1 bass trombone
1 tuba

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

harp

piano

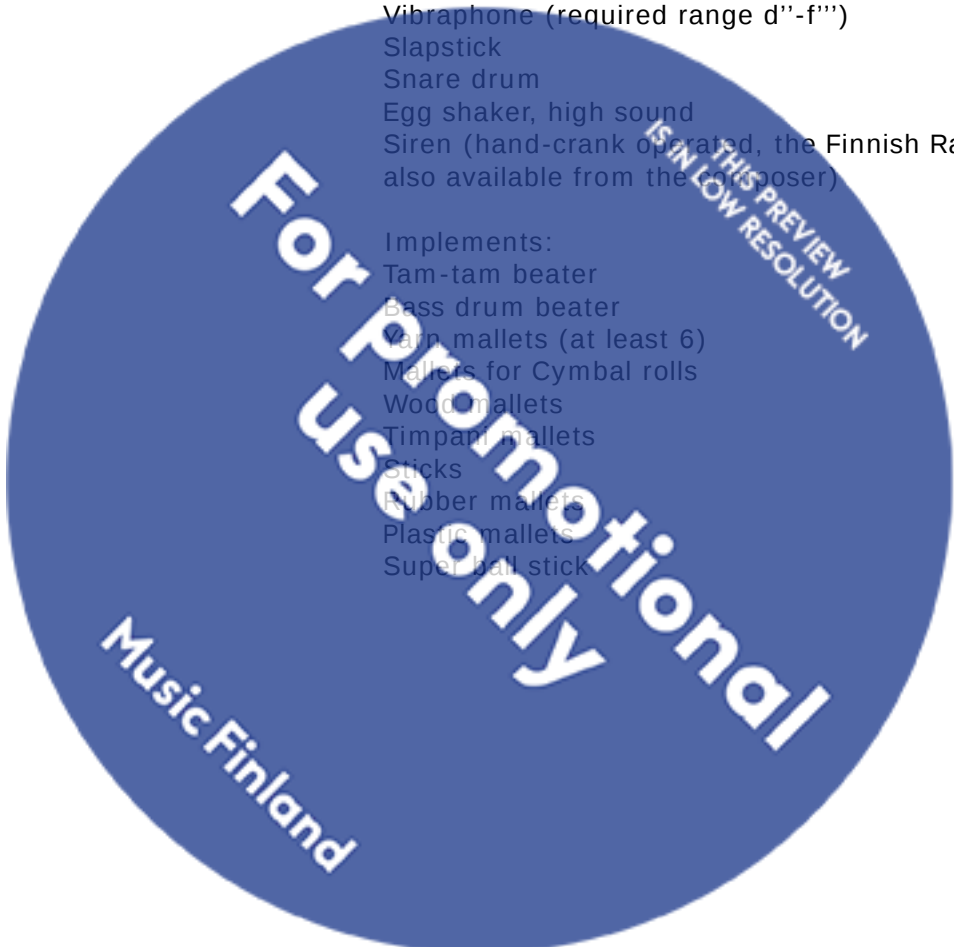
strings

List of percussion instruments and their division:

Player 1:
Marimba (required range 4.1 octaves from c to c'''), shared with player 2
Symbal set of 3 suspended symbols (crash, china, ride)
Tam-tam, large
Lion Roar
Spring drum (e.g. REMO)
Temple blocks (5 blocks)
Flexatone, small
Bass Drum (Gran Cassa)

Player 2:
Marimba, (required range 4.1 octaves from c to c'''), shared with 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 (required written range c#''-a#'', sounds two octaves higher)
Vibraphone (required range d''-f''')
Slapstick
Snare drum
Egg shaker, high sound
Siren (hand-crank operated, the Finnish Rasio Symphony Orchestra owns one, also available from the composer)

Implements:
Tam-tam beater
Bass drum beater
Yarn mallets (at least 6)
Mallets for Cymbal rolls
Wood mallets
Timpani mallets
Sticks
Rubber mallets
Plastic mallets
Super ball stick



Max Savikangas: Whisked Whistle sinfoniaorkesterille (2011)

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 asteiittaisesti.

Esimerkiksi: s.p. - - - ord. = tee tasainen siirtymä sul ponticellosta tavalliseen jousitustapaan.

JOUSILLE

1. Sul tasto ”pan”. Jousipositio erittäin sul tasto, suunnilleen puolesta välistä soivaa kielen pituutta. Tarkoituksena on tuottaa ontto, huhuileva ääni, joka muistuttaa hieman pan-huilun ääntä (tai ehkä klarinetin matalan rekisterin hiljaista ääntä).

2. Circular bowing. Soita jousen yläkolmanneksella pyyhkien jouhilla kieltä pyörivällä liikkeellä. Liikkeen tulee olla rento ja alkaa olkavarresta. Tarkoituksena on tuottaa puhaltavaa ääntä, jossa kuitenkin on jokaisella nuotilla yksi säveltasoinen impulssi.

3. Whisked whistle. Soitetaan sul pont./quasi flag. Nopea, vispaava ylilaaja käsivarsivibrato, jossa sormittava sormi liukuu kieltä pitkin. Tarkoituksena on tuottaa ujeltava, pistävä ja vispaava ääni, joka muistuttaa hieman sähkökitaran kierrätystä.

4. Crackle. Paina jousen kannan jouhet kieliä vasten tiukasti jousi n. 45 astetta poissa normaalilta linjaltaan siten, että jousen kärki sojottaa vasemman olan yli. Sitten käännä jousta paikallaan kohti normaalia asentoa. Tuloksena tavoitellaan kuivaa, rakeista, raksahtelevaa ja epäjatkovaa ääntä, joka ikään kuin edeltää väkivaltaista purskahdusta (esim. puun oksan katkeamista). Sparse (harva) crackle tuoteaan kääntämällä jousta hyvin hitaasti, dense (tiheä) crackle tuoteaan kääntämällä jousta vähän nopeammin.

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

6. Rumble. Hidas jousen nopeus, liioiteltu jousen paine kieleen, jousipositio lähellä otelautaa. Sormittavan sormen paine otelautaa kohti on pienempi kuin normaalisti. Tarkoituksena on tuottaa kirjoitettua nuottia oktaavia alempi ääni, tai, riippuen jousen paineesta, suurta septimiä alempi. Sointi on muriseva ja pörisevä. Brutaalisuutta ei tule kaihtaa!

7. 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 otelaudan suuntaan.



Max Savikangas: Whisked Whistle for Symphony Orchestra (2011)

The notation is traditional in general, and when extended string playing techniques are called for, they are mostly 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.

FOR STRINGS

1. Sul tasto "pan" . Position bow moltissimo sul tasto, approximately in the middle point of the sounding string. This way of playing is intended to result in a hollow sound, somewhat like the sound of the pan flute (or perhaps the clarinet in a low register, played softly).

2. 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 sound which however has a short, pitched impulse for each note.

3. 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, electric guitar feedback-vib.-note like sound.

4. Crackle. Press the bow down very hard at the frog with flat hair so that the tip of the bow points to the up left. Now twist the bow 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 very slowly, dense crackle is produced by turning the bow slightly faster.

5. 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.

6. Rumble. Slow bow speed, exaggerated bow pressure, bow close to the fingerboard. Left hand finger pressure is less than normal. This way of playing is intended to result in the note sounding approximately an octave, or, depending of the bow pressure, a major seventh lower than written, with a rumbling sound quality. Brutality is not to be avoided!

7. Bursting. Crunch the bow from normal playing position towards the tail piece over the bridge and back, resulting in a bursting, machine-like sound. An arrow down denotes the movement of the bow towards the tail piece, an arrow up vice and versa.

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Whisked Whistle

for Symphony Orchestra

Commissioned by the Finnish Radio Symphony Orchestra

Max Savikangas 2011

Misterioso ♩ = 66

A

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 2

Horn in F 3

Horn in F 4

Trumpet in C 1

Trumpet in C 2

Trumpet in C 3

Trombone 1

Trombone 2

Bass Trombone

Tuba

Misterioso ♩ = 66

with soft mallets

A

Timpani

Marimba

Marimba

Harp

Piano

Misterioso ♩ = 66

A

Violin I

Violin II

Viola

Violoncello

Double Bass

D

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

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

Cl. 1 *mf* *vivo* *ff* *mf* *ff* *mf* *ff* *mf* *f* *mf*

Cl. 2 *mf* *vivo* *ff* *mf* *ff* *mf* *ff* *mf* *f* *mf*

Timp. *mp*

Vln. I *mf* *secco* *f* *f* *f* *mf* *vivo* *ff* *mf* *f* *mf*

Vln. II *mf* *secco* *f* *f* *f* *mf* *vivo* *ff* *mf* *f* *mf*

Vla. *mf* *vivo* *ff* *mf* *ff* *mf* *ff* *ff* *w.w. divisi* *mf*

pizz. non div. *ord.* *s.p.* *ord.* *s.p.* *ord.*

E

Ob. 1 *ff*

Ob. 2 *ff*

Cl. 1 *ff*

Cl. 2 *ff*

Hn. 1 *mp* *fp*

Hn. 2 *mp* *fp*

Hn. 3 *mp* *fp*

Hn. 4 *mp* *fp*

Tpt. 1 *mp* *fp*

Tpt. 2 *mp* *fp*

Timp. *mp* *mf*

Mar. *ff*

Mar. *ff*

Vln. I *ff* *ord.*

Vln. II *ff* *ord.*

Vla. *ff* *ord.*

Vcl. *ff* *ord.*

Cb. *ff* *ord.*

s.p. *w.w.* *divisi (all violas)* *w.w.* *w.w.* *w.w.* *w.w.* *w.w.* *w.w.*

G

36

Picc. *f* *mf* *f*

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

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

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

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

Tpt. 1 *f* *mf*

Tpt. 2

Tpt. 3 *con sordino* *mf* *f*

G

Cym. *pp* *f* *pp*

Glock. *mf* *pp* *f*

Hp. *ff* *sempre* *l.v.* *D C B / Eb Fb G A#* *l.v.*

Pno. *f* *ff* *secco*

roll with mallets (select suitable ones)

high and intense sound in the loudest point

H

39

Picc. *mf* *f* *mf*

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

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

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

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

Tpt. 1 *f* *mf*

Tpt. 2 *f* *mf*

Tpt. 3 *f* *mf*

H

Cym. *pp* *f* *pp*

Hp. *l.v.* *D C B / Eb F# G Ab* *l.v.*

Pno. *l.v.*

simile

41

Picc. *mf*

Fl. 1 *f*

Fl. 2 *mf*

Ob. 1 *mf*

Ob. 2 *f* *mf*

Tpt. 1 *f*

Tpt. 2 *f* *mf*

Tpt. 3

Cym. *pp*

Glock. *mf*

Hp. *l.v.* *D C# Bb / Eb F Gb A*

Pno. *f*

I

To T. Bl.

Red

43

Picc. *f* *mf* *p*

Fl. 1 *f* *mf* *p*

Fl. 2 *mf* *p*

Ob. 1 *f* *mf* *p*

Ob. 2 *f* *mf* *p*

Tpt. 1 *f* *mf* *p*

Tpt. 2

Tpt. 3

Glock. *l.v.* *To Slapstick*

Hp. *l.v.*

Pno.

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J Vivo ♩ = 72

Slapstick

45

ff

whistle staccato

ff

whistle staccato

ff

whistle staccato

ff

K

Temple blocks
with wood mallets

52

f

whistle staccato

ff

L

sempre con sordino

sempre con sordino

sempre con sordino

L

mp < *mf* > *mp*

mp < *mf* > *mp*

mp — *mf* > *mp*

To Lion Roar

Lion Roar

threatening lion roars

To Tom-t.

Tom-toms

Rub bass tom-tom head with super ball stick
to produce animalistic murmuring/howling sounds

L

bursting

bursting

bursting

bursting

bursting

f

64 M

Tpt. 1 *p*

Tpt. 2 *p*

Tpt. 3 *p*

Timp. *mp* *mf* *mp* *gliss.*

Lion R. To T. Bl. Temple Blocks

Tom-t. To Slapstick Slapstick

Vln. I *ff* whistle staccato

Vln. II *ff* whistle staccato

Vla. *ff* whistle staccato

Vc. *ff* whistle staccato

Db. *ff* whistle staccato

69

T. Bl. *f*

Slapst.

Vln. I

Vln. II

Vla.

Vc.

Db.

72 N

Tpt. 1 *mf* senza sord. *mp*

Tpt. 2 *mf* senza sord. *mp*

Tpt. 3 *mf* senza sord. *mp*

Timp. *mp* *mf* *mp* *gliss.* *mp* *mf* *mp*

T. Bl. To Lion Roar threatening lion roars To S. D.

Slapst. Tom-toms *f* Rub bass tom-tom head with super ball stick to produce animalistic murmuring/howling sounds

Vln. I *f* bursting

Vln. II *f* bursting

Vla. *f* bursting

Vc. *f* bursting

Db. *f* bursting

89 **Q**

Picc. *mf*

Fl. 1 *mf*

Fl. 2 *mf*

Ob. 1 *mf*

Ob. 2 *mf*

Eng. Hn. *mf*

Cl. 1 *mf*

Cl. 2 *mf*

B. Cl. *mf*

Bsn. 1 *mf*

Bsn. 2 *mf*

Cbsn. *mf*

Hn. 1 *p* *mp* *mp* *mf* *mf* *f*

Hn. 2 *p* *mp* *mp* *mf* *mf* *f*

Hn. 3 *p* *mp* *mp* *mf* *mf* *f*

Hn. 4 *p* *mp* *mp* *mf* *mf* *f*

Tpt. 1 *p* *mp* *mp* *mf* *mf* *f*

Tpt. 2 *p* *mp* *mp* *mf* *mf* *f*

Tpt. 3 *p* *mp* *mp* *mf* *mf* *f*

Tbn. 1 *p* *mp* *mp* *mf* *mf* *f*

Tbn. 2 *p* *mp* *mp* *mf* *mf* *f*

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

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

Timp. *mf* *f* *ff*

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

Tom-t. *f* *ff*

Vln. I *p* *mf* *ord.*

Vln. II *p* *mf* *ord.*

Vla. *p* *mf* *ord.*

Vc. *p* *mf* *ord.*

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

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T Bisbliciando ♩ = 54

109 Spring Dr. hit spring with a super ball stick

Vln. I **Bisbliciando** ♩ = 54
circular bowing
non div.
ppp *mf* *ppp*

Vln. II *ppp* *mf* *ppp*

Vla. *ppp* *mf* *ppp*

Vc. *ppp* *mf* *ppp*

Db. *ppp* *mf* *ppp*

U

115 Spring Dr. Egg Shaker, high sound

E.S. *ppp* *mf* *ppp* *mf* sempre

Vln. I *ppp* *mf* *ppp* *mf* *ppp*

Vln. II *ppp* *mf* *ppp* *mf* *ppp*

Vla. *ppp* *mf* *ppp* *mf* *ppp*

Vc. *ppp* *mf* *ppp* *mf* *ppp*

Db. *ppp* *mf* *ppp* *mf* *ppp*

V

121 Spring Dr. To T.t.

E.S. *ppp* *mf* *ppp* To Siren

Vln. I *ppp* *mf* *ppp* *mf* *ppp*

Vln. II *ppp* *mf* *ppp* *mf* *ppp*

Vla. *ppp* *mf* *ppp* *mf* *ppp*

Vc. *ppp* *mf* *ppp* *mf* *ppp*

Db. *ppp* *mf* *ppp* *mf* *ppp*

W **Maestoso** ♩ = 66

127

Vln. I *ppp* 3 G.P. *ff* *espr.* *ord. div.* 3 *ff*

Vln. II *ppp* 3 G.P. *ff* *espr.* *ord. div.* 3 *ff*

Vla. *ppp* 3 G.P. *ff* *espr.* *ord. div.* 3 *ff*

Vc. *ppp* 3 G.P. *ff* *espr.* *ord.* 3 *ff*

Db. *ppp* 3 G.P. *ff* *espr.* *ord.* 3 *ff*

accel.

X **Brutale** ♩ = 96
with mallets producing
a low and booming sound

131

Timp. *mf* *gliss.* *ff*

T.-t. *ppp* *p* *mp* *mp* *f* *ff* To B. D.

Siren *ppp* *p* *mf* *f* *ff* To Tom-t. *ppp*

start by turning the hand-crank
very slowly, then gradually increase rotation speed = volume & pitch
(approximate pitch)

gradually slow down
the hand-crank
rotation by hand

X **Brutale** ♩ = 96

Vln. I *f* *gliss.* *iv* rumble *ff* free bowing

Vln. II *f* *gliss.* *iv* rumble *ff* free bowing

Vla. *f* *gliss.* *iv* rumble *ff* free bowing

Vc. *f* *gliss.* *iv* rumble *ff* free bowing

Db. *f* *gliss.* *v* rumble *ff* free bowing

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146

Z

Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Eng. Hn.

Cl. 1

Cl. 2

B. Cl.

Bsn. 1

Bsn. 2

Cbsn.

Hn. 1

Hn. 2

Hn. 3

Hn. 4

Tpt. 1

Tpt. 2

Tpt. 3

Tbn. 1

Tbn. 2

B. Tbn.

Tba.

Z

Timp.

B. D.

Tom-t.

Hp.

Pno.

Z

Vln. I

Vln. II

Vc.

Db.

gliss.

gliss.

ff

l.v.

D C# B# / E# F G Ab

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AA Calmo ♩ = 76

BB Più mosso ♩ = 80

149

Picc. *ff* *sempre ff*

Fl. 1 *ff* *sempre ff*

Fl. 2 *ff* *sempre ff*

Ob. 1 *ff* *sempre ff*

Ob. 2 *ff* *sempre ff*

Cl. 1 *ff* *sempre ff*

Cl. 2 *ff* *sempre ff*

AA Calmo ♩ = 76

BB Più mosso ♩ = 80

Flex. *f* *sempre f*

Vib. *f* *sempre f*

Hp. *ff* *sempre ff*

Pno. *ff* *sempre ff*

AA Calmo ♩ = 76

BB Più mosso ♩ = 80

Vln. I *ff* *p* *mp* *f* *mf* *ff* *p*

Vln. II *ff* *p* *mp* *f* *mf* *ff* *p*

Vla. *ff* *p* *mp* *f* *mf* *ff* *p*

Vc. *ff* *p* *mp* *f* *mf* *ff* *p*

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CC

Meno mosso ♩ = 60

DD

Più mosso ♩ = 86

Picc.

157

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. 1

Cl. 2

CC

Meno mosso ♩ = 60

DD

Più mosso ♩ = 86

Flex.

Vib.

Hp.

Pno.

CC

Meno mosso ♩ = 60

DD

Più mosso ♩ = 86

Vln. I

Vln. II

Vla.

Vc.

