

Lauri Supponen

Fix

for large ensemble

2015



Music Finland

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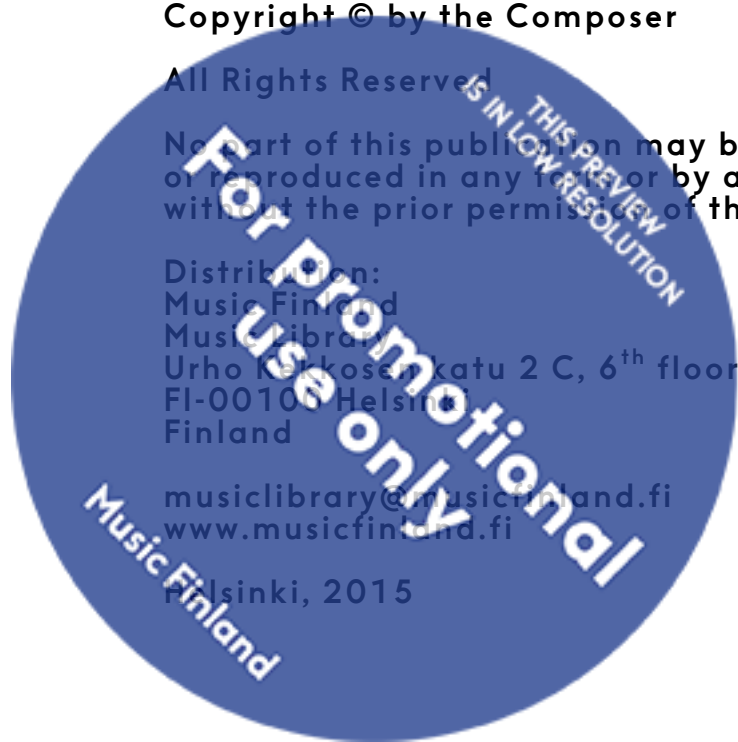
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- *for large ensemble* -





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FULL SCORE *p. 1 - 67*



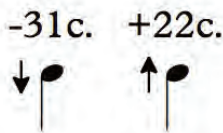
NOTA 1/3
(SOME TECHNIQUES ARE EXPLAINED ONLY IN THE SCORE)

MICROTONES

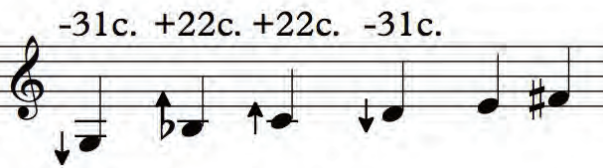
The following standard microtonal notation is used.



In addition, any accidental may be altered further with an arrow up or down. In this case, the further deviation is given in cents above the note.



Most frequently these alterations are: **arrow down -31 cents** ('natural 7th') and **arrow up +22 cents**, and apply to the following fixed pitches and their partials:



The section in bars 28 - 45 uses the harmonic partials formed by artificial harmonics, whereby the pressed finger constantly remains on a fixed fundamental (F# for Vn1 and Vn2, D(-31c.) for Vla, C(+22c.) for Vcl and Bb(-31c.) for Cb) and the lightly touching finger brings out partials 4. - 13. of the fundamental.

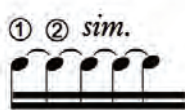
Below is a chart of the positions of the harmonics. For the sake of clarity, the exact touching positions above the fundamental are not given. Being so close to the pressing finger, they are impractical to notate. The resulting pitches can be discovered through listening and getting used to the position to find the resulting pitch.

The above section is also the only case, in which the arrows are paired with the standard microtonal notation, and then they arise naturally from the harmonic partials.

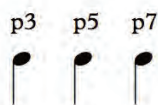
NOTA 2/3

(SOME TECHNIQUES ARE EXPLAINED ONLY IN THE SCORE)

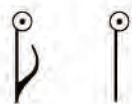
WINDS



Timbral trill between two alternative fingerings of the same pitch. Slight microtonal variation in pitch and colour differences are expected.

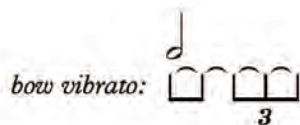


TR. and TRB. with harmon mute
Bring out the notated partial with the hand.



Only air

STRINGS



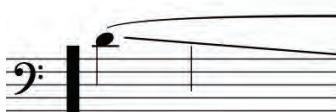
Bow vibrato, make bow pulsate within a single bow (change when needed) following the given rhythm.



Smooth transition between lightly touched harmonic and pressed note.



Multiphonic caused by sounding the multiple given harmonics simultaneously



Glissando with damped hand, slightly pitched noise. The given pitch marks the edge of the damped hand.



Increase bow pressure according to the black line, with a 'very slow bow' the same happens when making a crescendo without increasing bow speed.

GENERAL

Highest possible pitch/position



STRINGS: half-harmonic
WINDS: half-air



Irregular, free-flowing tremolo with the approximate speed of ♩ and ♪ respectively.



Repeat boxed figure until the end of the black line. Speed-alterations are independent of the rest of the ensemble.



Instrumentation

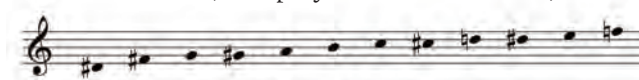
Alto Flute (*also Piccolo*)Oboe (*also Cor Anglais*)Clarinet in B \flat *(also Piccolo Clarinet in E \flat and Bass Clarinet in B \flat)*Bassoon (*also Contrabassoon*)

Horn

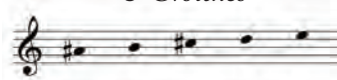
Trumpet (*also Piccolo Trumpet notated in D*)

Trombone

Percussion (2)

2 Holzkanter** (*amplified*)*Janissary set: Bass drum with attached cymbal plate and extra cymbal**2 small glass bottles + ceramic surface**Side drum**2 Whips**1-2 Shell trees**12 Cencerro (both players use the same set)**6 Temple blocks (both players use the same set)*

5 Crotales



Piano

2 Violins

Viola

Cello

Contrabass

** The 'Holzkante' for this piece consists of a thin but quite rigid wooden or plastic ruler, which hangs over the edge of a table. The bit of the ruler that hangs over the table is bowed either with a finely coarse friction stick (eg. flower stick), or with one that is more coarse, or even dented for louder playing, or finally with a bow to bring the pitch out best. The pitch is higher the shorter the bit hanging off the edge the table is. The ruler may also be bounced. Always hold the bit of the ruler on top of the table firmly at the edge so that it rattles as little as possible. The Holzkanter should be slightly amplified, to bring out the sound of the tremoli and the inconspicuous pitch-changes with close-mics over the tables and/or a contact mike. The rulers themselves may have to be slightly amplified as well with a contact mic, but care must be taken to keep the level down as to not include unnotated sounds.

Transposing score

Duration: c. 15 minutes

This work was commissioned by the Viitasaari Time of Music / Musiikin aika -festival, held in Viitasaari, Finland on 30.6 - 5.7.2015.

The commission was supported by the Madetoja Foundation.

Premiered on 4th July 2015 by Ensemble Modern conducted by Frank Ollu at Viitasaari Areena, Viitasaari (FIN).

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Transposing score

f i x

- for large ensemble -



Lauri Supponen (2015)

4/4 $\text{♩} = 104$

Flauta alto in Sol
(anche Piccolo)

pp

Corno inglese
(anche Oboe)

pp

Clarinetto in Sib
(anche Clarinetto basso in Sib,
e Clarinetto piccolo in Mi♭)

pp

Fagotto
(anche Contrafagotto)

pp

Corno in Fa

pp

Tromba in Do
(anche Tromba piccola in Re)

pp

Trombone
(tenore-basso)

pp

4/4 $\text{♩} = 104$

Percussione 1

Holzkannte
-31c (tune to ensemble)
pp
tremolo with finely coarse
friction stick
f

Percussione 2

Holzkannte

Pianoforte

p

4/4 $\text{♩} = 104$

1. Violino

pp

2. Violino

pp

Alto

pp

Violoncello

pp

Contrabbasso

pp

col legno tratto
1/2 hair on every accent
-31c
sim.

col legno tratto
1/2 hair on every accent
-31c
sim.

IV
-31c
pp

9

Fl.alto (G)

secco

pp

p *pp*

C.ing. (F)

secco

pp

pp

mp *pp*

pp

Cl. (B \flat)

pp

mp *pp*

Fg.

p *pp*

Cor. (F)

mp:pp

Tr.

bright

pp

Trb.

ppp *pp*

Perc.1

Holzkannte
bow w/ finelky coarse friction stick

f *mp* *f* *pp*

Crotales
very soft mallets

f *pp*

Perc.2

pp *f* *pp*

Pno.

p *p*

1.Vn.

sim.

fast bow
1/2 hair → c.l.t.

fp *f* *fp* *f* *fp* *f* *fp* *f*

2.Vn.

fast bow
1/2 hair → c.l.t.

fp *f* *fp* *f* *fp* *f*

sim.

come prima
c.l.t.
1/2 hair on accents

pp

Vc.

sim.

pizz. arco

p *pp*

bow vibrato: *sim.*

3

A

A

A

1. Vn. *f* *fp* *f* *fz* *p* *p* *sempre sim.*

2. Vn. *fp* *fp* *fz* *p* *p* *nat.* *sempre sim.*

Alt. *pp* *pp*

Vc. *pp* *pp*

Cb. *p* *pp* *senza bow vibrato*

17

Fl.alto (G)

overblow

pp *ff* *pp*

1/2 air

p umbra

C.ing. (F)

p dolce

Cl. (B \flat)

accents crescendo

poco fz

Fig.

poco f

Cor. (F)

-33c.

poco f

Tr.

nat. -31c.

pp *poco f*

Trb.

-31c.

p *poco f*

Perc.1

cresc.

fff

Perc.2

Holzkannte

p *fff* *p*

Whip

p

Pno.

secco

poco f

p dolce

Red.sost.

very slow bow

1/2 hair \rightarrow c.l.t.

1.Vn.

fz *p* *fz* *p* *fz* *p* *fz* *p* *ppp*

bow vibrato

2.Vn.

ppp

1/2 hair

poco f *poco f sub* *pp* *f*

Vc.

poco f *poco f sub* *pp* *f*

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21

Fl.alto
(G)

C.ing.
(F)

Cl.
(B \flat)

Fg.

Cor.
(F)

Tr.

Trb.

Perc.1

Perc.2

Pno.

slide bit of rubber tube
on string

ppp

1.Vn.

1/2 hair

\rightarrow c.l.t.

ppp

1/2 hair

\rightarrow c.l.t.

2.Vn.

c.l.t.

1/2 hair

\rightarrow c.l.t.

ppp

1/2 hair

\rightarrow c.l.t.

Al.

ppp

pp

(allow multiphonic
to sound in between)

ppp

pp

Vc.

ppp

pp

ppp

pp

[illegible]

2.Vn. *gliss.*
V st

p

c.l. bat
1/2 ha

Vc. *gliss.*
poco
f

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*) *artificial harmonics on fixed fundamental*. See **NOTA**-pagee

Fl.alto (G)

45 **5/8**

p

solo

① ② *sim.*

-31c. ① ②

+22c.

+22c. 7:6

f

C.ing. (F)

mp

Cl. (Bb)

mp

-31c.

Fg.

Cor. (F)

mp

p

Tr.

-31c.

f

mp

3 *poco*

f

Trb.

f

Perc.1

5/8 (H-kante)

hit

ff

3 *f*

3 *p*

3

Perc.2

(H-kante)

hit, let bounce, and make pitch rise while bouncing

ff

Pno.

p

poco f

3

5

1. Vn.

5/8 (15)

ff

fast bow

ppp

2. Vn.

fast bow

ppp

II

Alt.

(15)

ff

fast bow

ppp

Vc.

fast bow

ppp

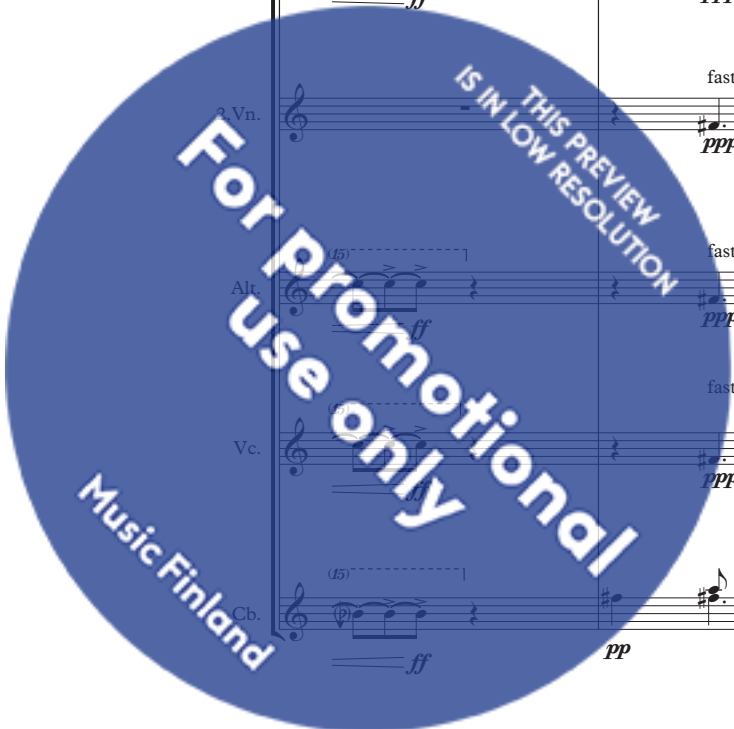
Cb.

(15)

ff

pp

3



56 **4/4**

Fl.alto (G) slap tongue *mp* *ff*

C.ing. (F) *f*

Cl. (B \flat) *f*

Fg.

Cor. (F) high approx. pitch 3 low approx. pitch 3 *p* *ff* tongue on mouthpiece air *ppp* tongue on mouthpiece

Tr. *fp* 6 3

Trb. *f*

Perc.1 **4/4** Temple blocks *p* *f* *ppp* 3

Perc.2 Temple blocks *mp* *p* *ppp* 3

Pno. scrape lightly w/ nail or card *poco f* 3 *poco f* *Red.sost.*

1.Vn. **4/4** *p* *f* *p dolce* *pp fragile* slow down bow mvt so much that it starts 'stalling' -31c. fast bow

2.Vn. *pp* *mp* *ppp* saltando, leggiero 3 5 3 bow vib. 3

Alt. *nat.* *f* *f* *p dolce* *pp fragile* slow down bow mvt so much that it starts 'stalling' -31c. fast bow

Vc. *f* *p* *f* *p dolce* *pp fragile* slow down bow mvt +22c. so much that it starts 'stalling' fast bow

Cb. *ff* *f* *p dolce* *pp fragile* slow down bow mvt so much that it starts 'stalling' -31c. fast bow

F

61

Fl.alto (G)

pp fragile

5/8 4/4 5/8

C.ing. (F)

pp fragile

Cl. (B \flat)

pp fragile

Fg.

pp fragile

Cor. (F)

nat.

pp fragile

Tr.

pp fragile

Trb.

pp fragile

F

Perc.1

5/8 4/4 5/8

Perc.2

Pno.

F

1.Vn.

5/8 4/4 5/8

2.Vn.

fast bow (bowed separately)

pp fragile

Alt.

Vc.

Cb.

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69

Fl.alto (G)

(pp)

C.ing. (F)

downlip G#

pp fragile

Cl. (Bb)

(pp)

Fg.

pp fragile

Cor. (F)

(pp)

Tr.

pp fragile

Trb.

pp fragile

Perc. 1

H-kante strongly accentuate every attack (fast swipe at the start)

p

Perc. 2

H-kante strongly accentuate every attack (fast swipe at the start)

p

Pno.

1.Vn.

(pp)

2.Vn.

(pp)

poco

p

pp fragile

Alt.

(pp)

Vc.

(pp)

Cb.

(pp)

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76

Fl.alto (G)

C.ing. (F)

Cl. (Bb)

Fg.

Cor. (F)

Tr.

Trb.

Perc.1

Perc.2

Pno.

1. Vn.

2. Vn.

Alt.

Vc.

Cb.

G

7/8

4/4

cresc.

pp *mp* *pp*

pp *mp*

p

pp fragile

p

pp fragile

p

poco f

G

7/8

4/4

ff *f* *ff* *p sub* *cresc.*

ff *f* *ff* *p sub.* *cresc.*

p cresc.

pass along strings smoothly with wire brushes, sempre l.v.

sempre

G

Red.sost.

very slow bow

(pp fragile)

nat. *pp fragile* *p*

nat. *pp fragile* *p*

nat. *pp fragile* *p*

very slow bow

(pp fragile)

Fl.alto (G)

C.ing. (F)

Cl. (Bb)

Fg.

Cor. (F)

Tr.

Trb.

Perc.1

Perc.2

Pno.

1.Vn.

2.Vn.

Alt.

Vc.

Cb.

81

85

7

8

3

4

5

sim.

5

5

5

p

3

poco

f

f

3

1 2 1

sim.

1 2 1

1 2

1 2

1 2

1 2

pp

5

5

5

f

5

poco f

p

f

3

mp

poco f

p

f

3

p

muta in Tr. picc.

approx.

ff dim.

approx.

ff dim.

ff

dim.

nat.

poco f

5

p

pizz.

ff

arco

poco f

5

f

3

p

nat.

poco f

5

p

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86 85 3 4 muta in Picc. 2 4 accelerando al 17 7 8

Fl.alto (G)

C.ing. (F) muta in Ob.

Cl. (B \flat) muta in Cl.picc. in Mi \flat

Fg. *ff*

Cor. (F) *pp fragile* *ff*

Tr.

Trb.

Perc.1 *p* *ff* *f* 3 4 2 4 accelerando al 7 8

Perc.2 *p* *ff* *f*

Pno. *pp* *tacet subito*

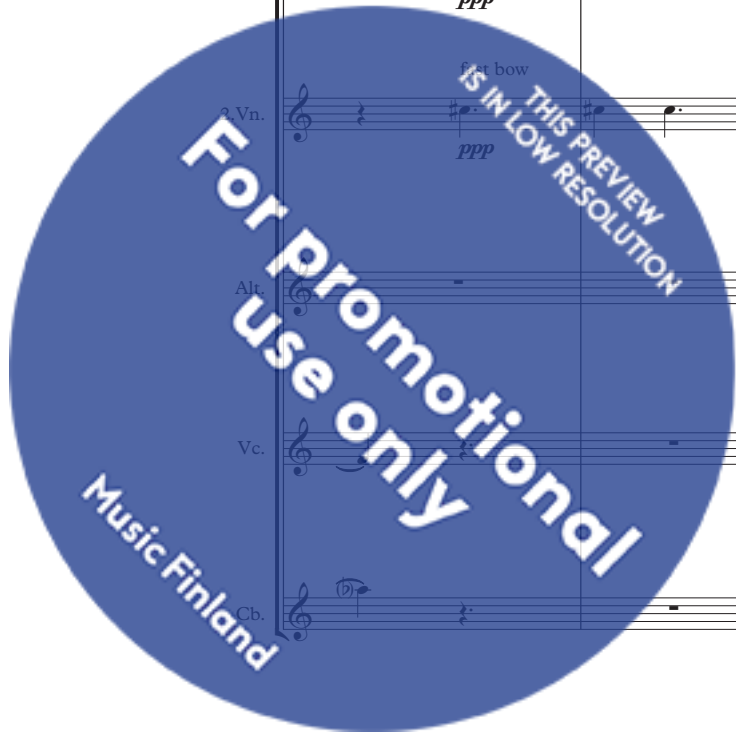
1. Vn. *fast bow* *ppp* 3 4 2 4 accelerando al 7 8

2. Vn. *fast bow* *ppp*

Alt. *fast bow* *ppp*

Vc. *fast bow* *ppp*

Cb.



92

Picc. *ff* *meno f*

Ob. *ff < sfz* *sfz* *meno f*

Cl.picc. *ff* *meno f*

Fg. *f*

Cor. (F) *f*

Tromba piccola in Sib

Tr.picc. (Sib) *ff*

Trb. *f*

H Più mosso
♩ = 104

Perc.1 *ff* Shell tree

Perc.2

Pno. *ff* *meno f*

H Più mosso
♩ = 104

1. Vn. *f* *nat.*

2. Vn. *f* *nat.*

Alt. *f* *nat.*

Vc.

Cb.

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98 $\frac{3}{4}$ $\frac{9}{8}$ $\frac{3}{4}$

Picc. *ff dim.* 3 3 3 3 3

Ob. *ff dim.* 3 3 3

Cl.picc. *ff dim.* 3 3 3 3 3

Fg. 3

Cor. (F) *f* 3

Tr.picc. (Sib) *f*

Trb. 3 *f*

Perc.1 $\frac{3}{4}$ Whip $\frac{9}{8}$ $\frac{3}{4}$ *f p mf ff*

Perc.2 $\frac{3}{4}$ Whip $\frac{9}{8}$ $\frac{3}{4}$ *f mp f ff*

Pno. 3 3

1.Vn. $\frac{3}{4}$ $\frac{9}{8}$ $\frac{3}{4}$ *ff*

2.Vn. *sfz* *legato* *ff* 5

Alt.

Vc.

Cb.

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103

Picc. *ff*

Ob. *ff*

Cl.picc. *ff*

Fg. *ff*

Cor. (F)

Tr.picc. (Sib) *f*

Trb. *f*

Perc.1

Perc.2 Holzkannte approx. *mp*

Pno. *poco f cresc.*

1. Vn.

2. Vn.

Alt.

Vc. nat. *f*

Cb.

9

4/4

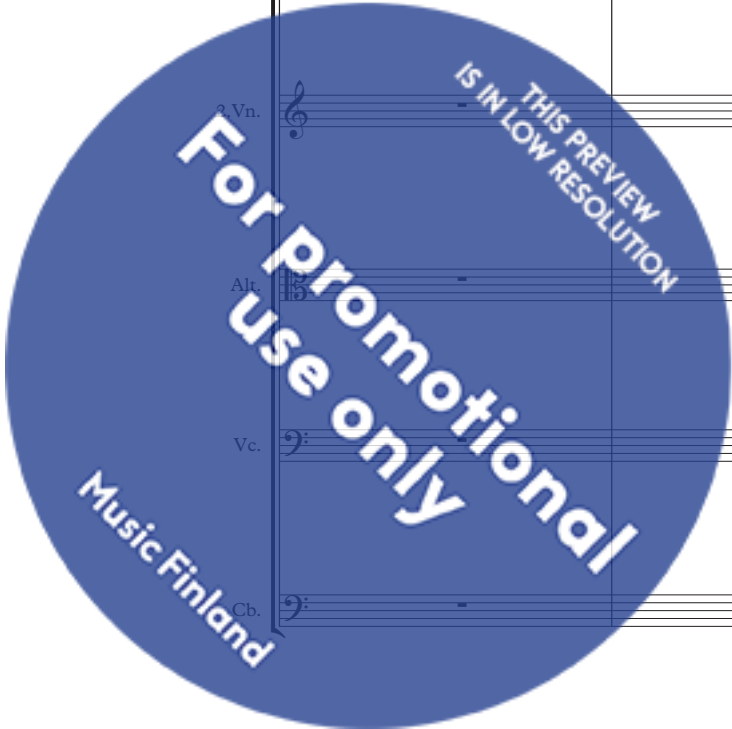
4/4

9

4/4

9

4/4



111

Picc. *pp* *poco f* *p*

Ob.

Cl.picc. *pp* *pp secco* muta in Cl.

Fg. *pp secco*

Cor. (F) *pp secco*

Tr.picc. (Sib) *pp secco* *pp* *mf* muta in Tr.

Trb. *pp secco* *pp* *mf* *pp*

I

Perc.1 *(mp)*

Perc.2 *(mp)*

Pno.

I

1.Vn. *pp*

2.Vn. *(pp)*

Alt. *nat.* *pp* *f* *pp*

Vc. *nat.* *pp*

Cb. *nat.* *pp*

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Finland

115

1.Vn.

2.Vn. fast bow ord. *p pp* *pp* *p pp* *pp*

Alt. (nat.) *pp* *f* *p* nat. *pp* *f* *p* c.l.t. nat. c.l.t.

Vc. c.l.t. nat. c.l.t. nat. *p*

121

Picc. *p*

1.Vn. *pp* *pp*

2.Vn. *pp* fast bow ord. *p pp*

Alt. nat. *pp* *f* *p* c.l.t.

Vc. nat. *pp* *f* *p* c.l.t.

Cb. *pp* *f* *p* *pp* *f* *p*

126

Picc. *pp* *f* *pp*

1.Vn. ord. *pp* fast bow ord. *p pp* *pp* *pp*

2.Vn. *pp* *p pp* *pp*

Alt. nat. *pp* *f* *p* c.l.t. nat. *p* *f* *f* *p*

Vc. nat. *pp* *f* *p* c.l.t. nat. *p* *f* *f* *p*

Cb. *pp* *f* *pp*

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132

Picc. *poco f* *f* Flauta alto *fp*

Pno. *f*

1.Vn. *(pp)* *p < mp > pp p < mp > pp p < mp > pp p*

2.Vn. *(pp)*

Alt. c.l.t. *(p)* nat. *fp fp fp fp fp fp*

Vc. c.l.t. *(p)* nat. *fp fp fp fp fp fp*

Cb. solo c.l.batt. + hair *poco f* nat. *p < f > pp p < f > pp p < f > pp fp*

138

Fl.alto (G) *fz* *fz* *p < f*

Cl. (Bb) Clarinetto in Sib solo, col trombone *f* *f* *f* *f > f >* *+22c. sempre sim. -31c. +22c.* *f > p*

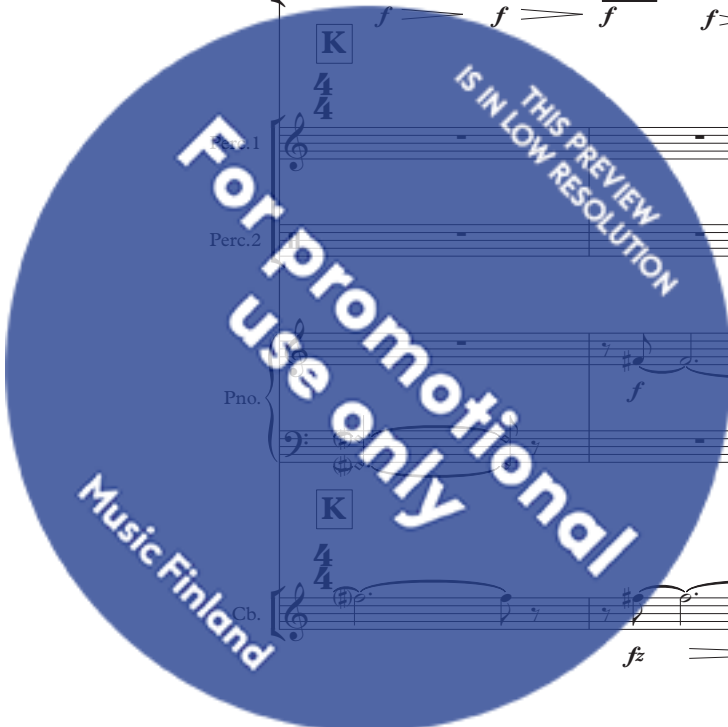
Trb. solo, col clarinetto *f* *f* *f* *f > f >* *+22c. sempre sim. -31c. +22c.* *f > p*

Perc.1 Cencerro *p*

Perc.2 Temple block *poco f*

Pno. *f* *p*

Cb. *fz* *fz* *p < f*



L

149

Fl.alto (G)

f

Corno inglese

-31c.

poco f 3 6 3 3 5

ff *p*

C.ing. (F)

f *ffp*

Cl. (B \flat)

-31c. 3

f

Fg.

Cor. (F)

f *fp* *f* *ff pp*

Tr.

f

Trb.

f

L

Perc.1

H-kante

sfzp *ff* *f*

Perc.2

H-kante

3 3 3 5

sfz *sfz* *sfz* *ff* *f*

Pno.

sim. *f*

L

1.Vn.

p *ff*

-31c.

p *ff*

2.Vn.

3 3

fp *ff*

-31c.

p *ff*

Alt.

fp *f* *f* *p*

+22c.

Vc.

arco *pp*

arco

Cb.

poco f 3 3

ff

arco +22c. *f*

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[illegible]

156

Fl.alto
(G)

C.ing.
(F)

Cl.picc.
(Eb)

Fg.

Cor.
(F)

Tr.

Trb.

Perc.1

Perc.2

Pno.

1.Vn.

2.Vn.

3.Vn.

Vc.

Cb.

(p7 on sounding F)

f

ffz

p *mp*

(-31c.) tune to horn

pp *mf* *pp* *f*

p *mp*

p *pp* *p* *pp* *mp* *pp* *p* *pp* *mf*

(-31c.) tune to horn

very slow bow

ppp

(-31c.) tune to horn

very slow bow

ppp

(-31c.) tune to horn

very slow bow

ppp

(-31c.) tune to horn

very slow bow

ppp

(-31c.) tune to horn

very slow bow

ppp

pesante *ff*

pesante *ff*

pesante *ff*

pesante *ff*

pesante *ff*

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[illegible]

← = → (♩ = 156)

←  =  → (♩ = 156)

1. Vn. *ppp* *m.s.p.* *4/4* *nat.* *pppp umbra* *N*

2. Vn. *ppp* *poco* *m.s.p.* *nat.* *(m.s.p.)* *nat.* *p*

3. A. *p* *m.s.p.* *nat.* *m.s.p.* *nat.* *3* *5* *3*

4. Vc. *ppp* *m.s.p.* *nat.* *pppp umbra* *nat.*

5. Cb. *ppp*

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Vn. m.s.p. *ppp* *poco*

Alt. m.s.p. nat.

Vc. m.s.p. *ppp*

Cb. *ppp*

169

Fl.alto
(G)

C.ing.
(F)

Cl.picc.
(Eb)

Fg.

Cor.
(F)

Tr.

Trb.

Perc.1

Perc.2

Pno.

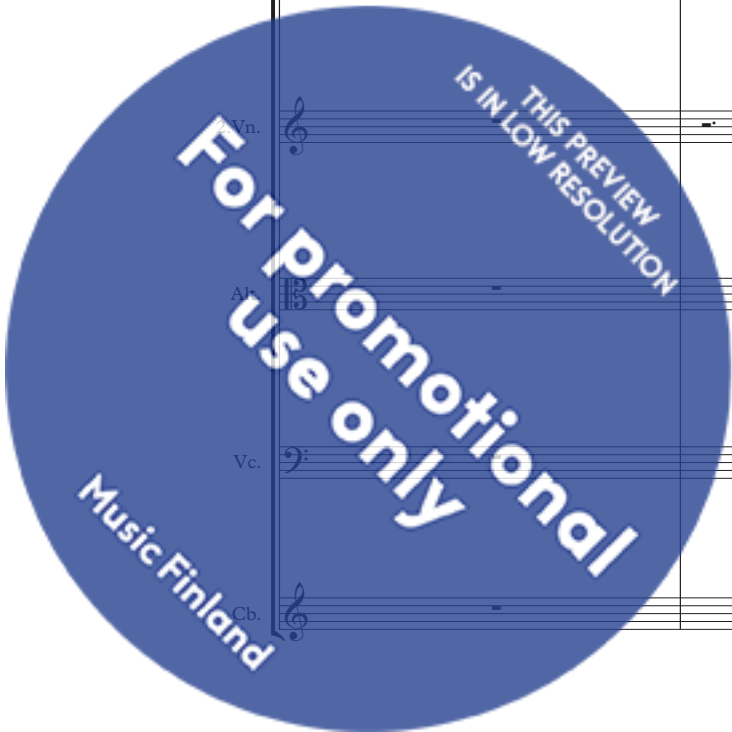
1.Vn.

2.Vn.

Alt.

Vc.

Cb.



Fl.alto (G)

C.ing. (F)

Cl.picc. (Eb)

Fg.

173

9/8 6/8 12/8

-31c.

pp

ff *pp* *f*

pp

fff subito

Cor. (F)

Tr.

Trb.

-31c. (p7 on sounding E)

pp

fp *pp* *fp*

con sord. harmon

p3 (bring out p3 with harmon mute)

-31c.

pp

con sord. harmon

p3 (bring out p3 with harmon mute)

-31c.

p5 p5

pp *fp* *pp* *fp*

Perc.1

Perc.2

Temple blocks hard mallets

fff

fff

fff

p

p

Pno.

1.Vn.

2.Vn.

Al.

Vc.

Cb.

-31c.

f

p

f

p

pp *meccanico*

mp *pp*

sim.

mp *pp*

-31c.

f

p

pp *meccanico*

sim.

p

p

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178

Fl.alto (G)

pp

pp

C.ing. (F)

fp

Cl.picc. (Eb)

p

p

Fg.

fp

Cor. (F)

pp

fp (p7 on sounding F)

Tr.

p2

p

Trb.

pp

Perc.1

Perc.2

p sempre

Pno.

1.Vn.

p

f

p

2.Vn.

mp

pp

Alc.

mp

pp

Vc.

mp

pp

Cb.

-31c.

-31c.

182

Fl.alto (G)

pp *ffp* *pp secco*

C.ing. (F)

f *f* *pp secco*

Cl.picc. (Eb)

pp secco

Fg.

pp secco

Cor. (F)

p p7 on sounding E

Tr.

senza sord. *f* *ff*

Trb.

senza sord. +22c. *f*

Perc.1

(T-bocks) *fff*

Perc.2

(T-bocks) *p sempre*

Pno.

molto secco *pp*

1.Vn.

poco f *pp* *poco f* *pp*

2.Vn.

(+0c.) *pp umbra* *poco f* *p*

Alc.

solo -31c. -31c. *ff* *p animato*

Vc.

ff

Cb.

ff

186 *sim.* *muta in Picc.*

Fl.alto (G) *ff*

C.ing. (F) *sim.* *ff*

Cl.picc. (E♭) *sim.* *ff* *muta in Cl. bas.*

Fg. *sim.* *pp umbra*

Cor. (F) *2* *pp secco* *-31c. (p7 on sounding A)* *pp umbra*

Tr. *2* *pp secco* *muta in Tr.picc.*

Trb. *pp secco* *ff*

Perc.1 *più comodo* *dim.*

Perc.2 *più comodo* *dim.*

Pno. *molto secco*

1.Vn. *2* *pp umbra* *f*

2.Vn. *-31c.* *pp umbra*

Alc. *cresc.* *f*

Vc.

Cb.

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190

Fg. *(pp umbra)*

Cor. (F) *(pp umbra)*

Perc.1 (T-bocks) *(ff dim.)* **P** *ffz* *dim. molto* *p* *ff subito* *f*

Perc.2 (T-bocks) *pp*

Alt. *f* *ffz* **P**

muta in C.Fg.

194

Perc.1 *ffz* *ff*

Perc.2 Janissary (P-tti) *p* *pp* *ff dim.* (G.C.)

199

Perc.1 *p* *poco f* *3* *90* *4/4* *3/8* *4/4*

Perc.2 *pp*

Cb. *-31c.* *f* *90* *4/4* *smoky* *fp* *f* *3/8* *5:3* *4/4* *3* *dim.* *tune Bb to p7 (-31c.)*

203

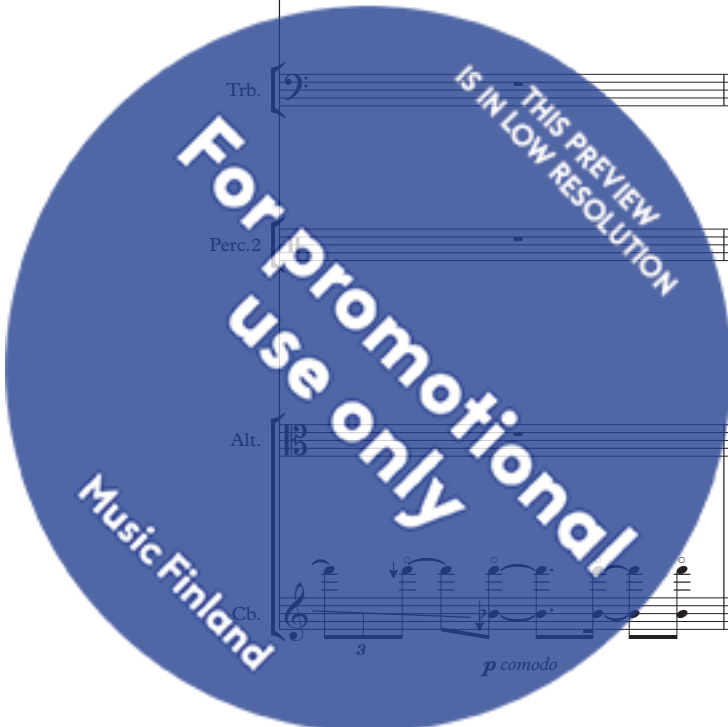
C.ing. (F) **Q** *smoky* *-31c.* *pp*

Cl.bas. (Bb) Clarinetto basso in Sib *smoky* *ppp*

Trb. *smoky* *pp* *mp*

Perc.2 Janissary **Q** *rub cymbals lightly against each other* *rub superball lightly against bass drum* *ppp* *pp*

Alt. **Q** *-31c.* *smoky* *p* *bring out open G in a multiphonic* *M* *fz* *p*



207

C.ing. (F)

Cl.bas. (B \flat)

Trb.

Perc.1

Perc.2

Alt.

Cb.

pp

lightly pulsating
3

ppp

pp \longrightarrow *mf*

poco f

ppp \longrightarrow *poco f* \longrightarrow *pp*

sim.
p

poco f

slow *fast* *slow*

(rub superball lightly against bass drum, let dynamics and pitch rise moderately with each acceleration)

3

3

3

3

212

Cl.bas. (B \flat)

Trb.

Perc.1

Perc.2

Alt.

Cb.

sim.
poco f

sim.
p \longrightarrow *poco f*

slow \longrightarrow *fast* \longrightarrow *slow* *fast* *medium* *fast* *slow* \longrightarrow *fast*

poco f *poco f*

sim.
poco f

pesante

f *fff*

4/*4*

4/*4*

4/*4*

5

5

5

5

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216 **4/4**

Picc. **4/4**

C.ing. (F)

Cl.bas. (Bb) *pp* *< p* *mp* *p* *poco f* *p*

C-Fg.

Cor. (F)

Tr.picc. (Sib)

Trb. *p* *poco f*

4/4 **5/4** **4/4**

Perc.1 *mp* **Shell tree**

Perc.2 **(Janissary)** *slow fast medium fast slow → fast → slow* *fast* *poco f* *poco f* *p*

Pno.

4/4 **5/4** **4/4**

1.Vn. *f* *pp* *ppp* *p umbra*

2.Vn. *pp* *ppp* *p umbra*

Alt. *sim.* *poco f* *f*

Vc. *e.s.p.* *poco f*

Cb. *meno f* *p comodo* *fz* *fff*

poco a poco più pesante e rallentando

R ♩ = 80

Picc.

C.ing.
(F)

Cl.bas.
(B♭)

C-Fg.

Cor.
(F)

Tr.picc.
(Sib)

Trb.

poco a poco più pesante e rallentando

R ♩ = 80

Perc.1 l.v.

Perc.2

Pno.

poco a poco più pesante e rallentando

R ♩ = 80

1.Vn.

2.Vn.

Alt.

Vc.

Cb.

Finlandia

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224 $\frac{4}{4}$ $\text{♩} = 70$ $\frac{3}{4}$ $\frac{4}{4}$

Picc. $f < ff > f < ff$ p

C.ing. (F) ff f

Cl.bas. (B \flat) ff f

Contrafagotto f ff f f

Cor. (F) f ff

Tr.picc. (Sib) light accents ff mf

Trb. $poco f$ ff f

Perc.1 $\frac{4}{4}$ $\frac{3}{4}$ $\text{♩} = 70$ (Shell tree) l.v. $\frac{4}{4}$ ff

Perc.2 (Janissary) p f f mp $poco f$

Pno. *sempre sim.* ff $meno f$ f

1.Vn. $\frac{4}{4}$ $\frac{3}{4}$ $\text{♩} = 70$ $\frac{4}{4}$ fff f

2.Vn. arco fff f

Alt. pizz. -31c. fff mf

Vc. nat. f ff fff f

Cb. ff fff f

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[illegible]

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Vn.

arco

Alt.

f

Vc.

II I II III I II I

5

5

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Music Finland Cb.

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Finland

1. Vn. *f* *6* *6* *6* *p* *6* *6* *6* *pp* *3*

2. Vn. *f* *6* *6* *6* *p* *6* *6* *6* *pp* *6*

Alt. *mp* *f* *p* *mf* *pp* *mp* *pppp*

Vc. *poco f*

Cb.

leggiero, comodo

leggiero, comodo

very quiet, supporting the trombone (*colla parte*)
ossia 8va bassa, if trombonist sings at the octave c.l.t.

very quiet, supporting the trombone (*colla parte*)
c.l.t.

always dim. out when you hear trombone gliss.

The image shows a musical score for three parts: Soprano (S.), Alto (Alt.), and Violoncello (Vc.). The Soprano part begins with the instruction 'sing 'm', breathe freely' and includes a 'pp' (pianissimo) dynamic marking. The Alto part includes a 'c.l.t.' (crescendo) marking and a 'nat.' (natural) instruction. The Violoncello part starts with a 'pppp' (pianississimo) dynamic marking and includes a 'mpre sim.' (more simile) instruction. The score is overlaid with a large blue diagonal watermark that reads 'Promotional use only'.

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Music Finland

Cb.

Alt.

Vc.

pppp

pppp

very slow bow
solo
one bow

2. Vn. *pp*

nat.
very slow bow

Alt. *pp* *umbr* *pp*

Vc.

Cb.

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Finland

246

Picc.

Ob.

Cl.picc.
(Eb)

Fg.

Cor.
(F)

Tr.picc.
(Sib)

Trb.

Perc.1

Perc.2

Pno.

1.Vn.

2.Vn.

Alt.

Vc.

Cb.

Oboe

Clarinetto piccolo in Mi \flat

f *pp* *f* *pp* *f*

mp

f *f*

ff *mp*

mp *p* *p* *poco f* *umbra*

ppp *p*

ppp

nat. *sempre sim.* *1* *2* *sempre sim.*

nat. *p* *ppp*

15^{ma}

1 = violent, aggressive in *p*
2 = calm, resolved in *p*

1 = violent, aggressive in *p*
2 = calm, resolved in *p*
sempre sim.

nat. *p* *ppp*

2. Vn. *p*
pp

Alt. *pp*

Vc.

Cb.

Finland

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molto accelerando al

251

Picc.

Ob.

Cl. picc. (Eb)

Fg.

Cor. (F)

Tr. picc. (Sib)

Trb.

Perc. 1

Perc. 2

Pno.

1. Vn.

2. Vn.

Alt.

Vc.

Cb.

diaphragm accents

p cresc.

stacc.

poco f

dim.

mf

mf

p

poco f

p

ff

poco f

p

pp

f

p

pp

f

p

fp

f sub.

pp dolce

pp

f

p

stacc.

5

pp

f

p

b

molto accelerando al

touch vibrating string lightly with nail to freely buzz overtones

'f' as sonorous as possible

damp inside piano

touch vibrating string lightly with nail to freely buzz overtones

'f' as sonorous as possible

secco

+

ff

molto accelerando al

cortiss. punta d'arco

ff

3

ff

pizz.

3

fff

cortiss. punta d'arco

ff

3

fff

cortiss. punta d'arco

ff

3

fff

pizz.

3

fff

arco

dim.

3

5



253 $\text{♩} = 120$

Picc. *p* diaphragm accents *sim.* *poco f*

Ob. *stacc.* *p* diaphragm accents *p*

Cl. picc. (Eb) *p* diaphragm accents

Fg. *p*

Cor. (F) *pp*

Tr. picc. (Sib) *p*

Trb.



$\text{♩} = 120$
Holzkante

Perc. 1 *p* bow w/ stick and gliss.

Perc. 2 *p* bow w/ stick and gliss.

Pno. *(f')* *martellato* *poco f ma dolce*

Ped. sost.



$\text{♩} = 120$
arco
very slow bow

1. Vn. *pp* *sempre sim.* *(pp)*

2. Vn. *pp* arco very slow bow

Alt. *arco damped*

Vc. *damped* *p*

Cb.

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256

Picc. *p* *air* *p* *pp* *ord. stacc.* *p*

Ob. *p* *pp* *p*

Cl. picc. (Eb) *p* *fp* *3*

Fg. *p* *stacc.*

Cor. (F) *p*

Tr. picc. (Sib) *p* *sim.* *1 2*

Trb. *p*

Perc. 1 *p* *Cencerro*

Perc. 2

Pno. *ff* *p* *poco f* *p* *pp dolce* *1/2 Ped.*

1. Vn. *p* *poco f* *ord. m.s.p.*

2. Vn. *p* *mp* *d': -33c.* *poco f*

Alt. *poco f*

Vc. *poco f*

Cb. *poco f* *p* *mf*

don't increase bow speed, increase pressure

sempre sim.
don't increase bow speed, increase pressure

pp dolce
1/2 Ped.

ord. m.s.p.

pp *poco f* *p* *mf*

259

Picc. *ff* muta in C.ingl.

Ob. *mf* *ff* muta in Cl.bas.

Cl.picc. (Eb) *ff*

Fg. *mf* muta in C.Fg.

Cor. (F) *ff* *p sub* *f*

Tr.picc. (Sib) *mf* *ff* *f*

Trb. *(p)* *ff* *p sub* *f*

Perc.1 (Cencerro) *p* *f*

Perc.2 (H-kante) *(p)* *p* *ff* *ff* *p*

Pno. *(pp)* *f p*

1.Vn. *(poco f)*

2.Vn. *m.s.p.* *f*

Alt. *m.s.p.* *f* *f*

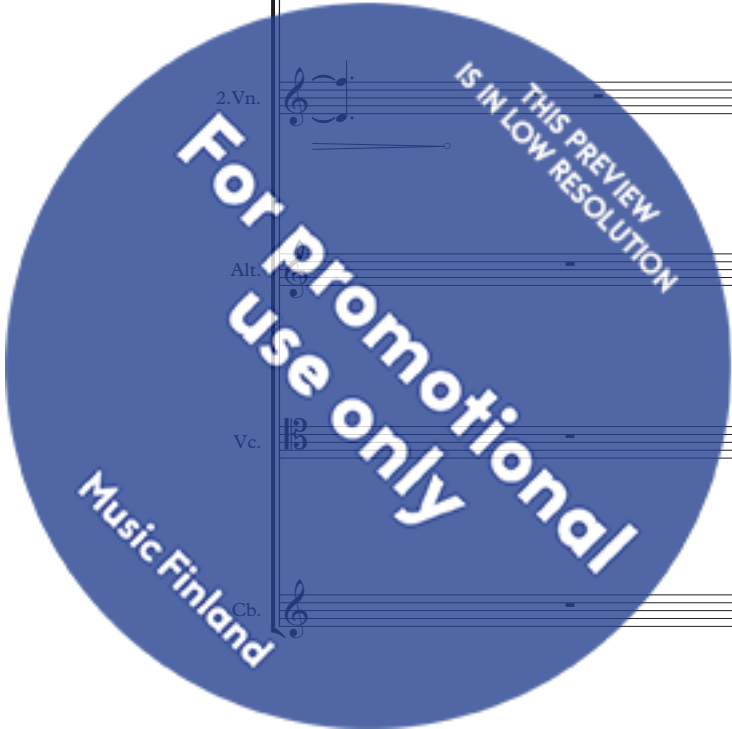
Vc. *m.s.p.* *f* *f*

Cb. *sim.* *f* *f*

3/4

3/4

3/4



266

Picc.

C.ing. (F)

Cl.bas, (Bb)

C-Fg.

Cor. (F)

Tr.

Trb.

Perc.1

Perc.2

Pno.

1.Vn.

2.Vn.

Alt.

Vc.

Cb.

sempre harmonici

p umbra

(poco f)

5

sempre

legato

3

3

Tromba in Do solo

mp

(Cencerro)

soft mallets

p cresc. poco a poco

open E

vib.

poco f

5

3

3

5

5

poco f sub

2/4

4/4

nat.

0

4

sim.

dim. molto

poco f sub

leggero

stay on the last harmonic

nat.

leggero

stay on the last harmonic

nat.

sempre sim.

sempre sim.

p

p

ppp

270

Picc.

C.ing.
(F)

Cl.bas,
(B \flat)

C-Fg.

Cor.
(F)

Tr.

Trb.

Perc.1

Perc.2

Pno.

1.Vn.

2.Vn.

Alt.

Vc.

Cb.

X

f poss.

ord.

poco f

pp

pp

Contrafagotto

p poss.

solo

p

pp

p *mp* *pp*

pp

X

Cencerro triangle beater

soft mallets

mp

pp

X

mp

p

pizz.

p

pizz.

p

pizz.

p

pizz.

p

[illegible]

[illegible]

no
m

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no
m

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ritorno al tempo

ritorno al tempo

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Vn.

Alt.

Vc.

Cb.

(pp)

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285

Picc. *solo*
poco f *lip down, diminish airflow*

C.ing. (F) *pp* *mp*

Cl.bas. (Bb) ① ② *sim.* *p* *poco f*

C-Fg.

Cor. (F) *dolciss.* *pp* *p*

Tr.

Trb.

Perc.1 (Cencerro) *damped* *p* *5:4 ppp* *pp* *3* *5:4 mp*

Perc.2 *p* *5:3 pp* *p* *3 ppp* *pp* *mp*

Pno. *sim.* *sempre cresc. poco a poco* *sim.*

1.Vn. *sim.* *p > pp*

2.Vn. *sim.* *3* *pp*

Alt. *sim.* *pp*

Vc. *nat. fast, airy bow* *pp*

Cb.

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289

Z

Picc. *ff* *meno f* muta in Fl.alto

C.ing. (F) *ff* *meno f* *ff* muta in Ob.

Cl.bas, (Bb) *ff* *meno f* *ff* muta in Cl.

C-Fg. *ff* *f* muta in Fg.

Cor. (F) *ff* *p* *ff*

Tr. *ff* *p* *ff*

Trb. *ff* *f*

Perc.1 (Cencerro) soft mallets *poco f* hard mallets *ff*

Perc.2 (Cencerro) hard mallets *p* *f* *p* *ff* *meno f*

Pno. (*f cresc.*) *fffz* *fffz* *fffz* *fffz* *fffz* *fffz* *fffz* *fffz*

Z

1.Vn. *fff* *f* *fff* nat.

2.Vn. *f* *fff* nat.

Alt. *ff* *f* *fff* nat.

Vc. *ff* *f* *fff* nat.

Cb. *ff* *ff* nat.

293

Picc.

C.ing.
(F)

Cl.
(B \flat)

C-Fg.

Cor.
(F)

Tr.

Trb.

Perc.1

Perc.2

Pno.

sempre martell.

*sempre **fff** furioso*

1.Vn.

f

dim. molto

sim.

2.Vn.

f

dim. molto

sim.

pp

Alt.

f

dim. molto

sim.

pp

Vc.

f

dim. molto

Cb.

quasi una lacuna

297

Picc.

C.ing.
(F)

Cl.
(B \flat)

C-Fg.

Cor.
(F)

Tr.

Trb.

quasi una lacuna

Perc.1

Perc.2

Pno.

fff

3

1.v.

seek to bring out slightly resonating strings due to pedal lifting

(Ped.) *slowly lift pedal*

quasi una lacuna

1.Vn.

2.Vn.

Alt.

Vc.

Cb.

sempre sim.

in pp *non dim.*

sempre sim.

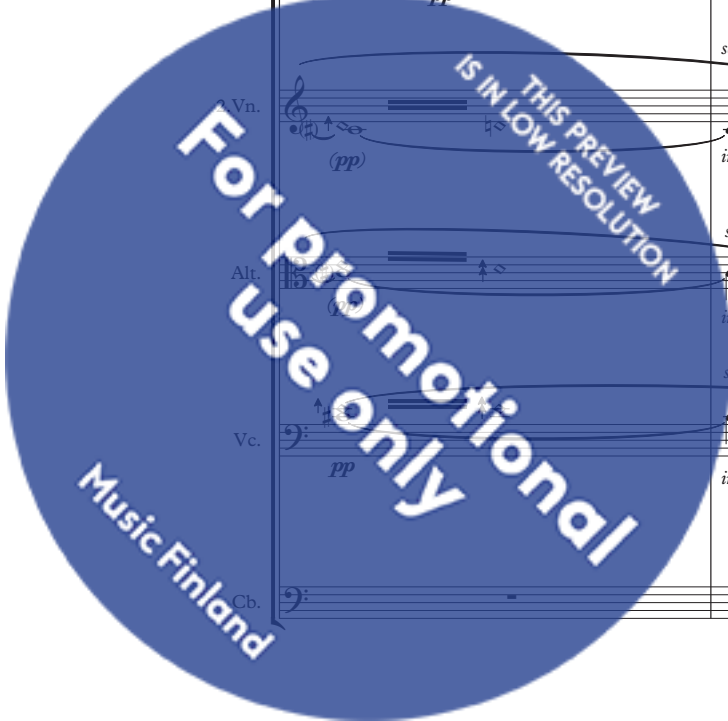
in pp *non dim.*

sempre sim.

in pp *non dim.*

sempre sim.

in pp *non dim.*



[illegible]

328

Fl.alto (G)

f

sim.

mp cresc.

C.ing. (F)

muta subito in Oboe

Cl. (Bb)

f ma lontano

Fg.

Cor. (F)

Tr.

f ma lontano

Trb.

Perc.1

go to Piano

Pno.

legato

1.Vn.

open G 8^{va}...

f

ff

pizz.

2.Vn.

open G 8^{va}...

f

ff

Vc.

f

Cb.

ff

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04

Fl.alto (G)

331

DD

78

Ob.

molto legato

ff

3

5

5

poco f

p sub

Cl. (Bb)

molto legato

ff

3

3

5

3

3

muta in Cl. picc.

Fg.

Cor. (F)

Tr.

mp

poco f

ff

Trb.

Perc.1

DD

78

wire brushes inside Piano

sempre

p cresc.

Perc.2

Pno.

ff comodo

3

3

3

5

5

3

3

5

5

3

1.Vn.

DD

78

arco

3

3

3

3

Vc.

pizz.

ff

arco

Cb.

poco f

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1.Vn.

Vc.

Cb.

(poco f)

(poco f)

The musical score is divided into three systems. The first system, labeled 'Perc.1', features a melodic line for the 'Svannee whistle, ossia Corno' with a 'ritardando al' marking. The second system, labeled 'Perc.2', includes a 'wire brushes inside Piano' part with a 'dim.' marking and a 'pp' dynamic. The third system, labeled 'Pno.', shows the piano accompaniment with a 'Ped.sost.' marking and a 'pp' dynamic. The score includes various musical notations such as treble and bass clefs, time signatures (7/8 and 4/4), and dynamic markings.

1. Vn.

2. Vn.

3. Vc.

4. Vc.

5. Cb.

ritardando al

p

mp

(poco f)

(poco f)

(poco f)

(poco f)

7/8

7/8

4/4

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A tempo
♩ = 104

344 $\frac{4}{4}$

Fl.alto (G)

Ob.

Cl.picc. (Eb)

Fg.

Cor. (F)

Pno.

sim.
poco f

sim.
poco f

p

A tempo
♩ = 104

Alto flute
-33c.
pp *sempre*

-33c.
ppp *sub*

like a folk-pipe
meno f

muta in C.Fg.

351 $\frac{4}{4}$

Fl.alto (G)

Ob.

pppp *poss.*

$\frac{6}{8}$ ♩ = 156

$\frac{4}{4}$

EE ♩ = 144

356

Fl.alto (G)

EE ♩ = 144

Perc.1

Whip
ff

Perc.2

Whip
ff

EE ♩ = 144

1.Vn.

pizz.
arco
fz *p*

pizz.
fz

pizz.
fz

c.l.batt.
1/2 hair
p

2.Vn.

arco
p

fp *fp* *p*

pp *mp*

flautando

mp

Vc.

c.l.batt.
pizz.
mp

secco
f

poco *f*

arco
p *f* *p*

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359 $\text{♩} = 130$ 89

Fl.alto (G) *pp*

Perc.1 *ff* Whip

Perc.2 *ff* Whip

1.Vn. *pizz.* *arco ord.* *pizz.* *pizz.* *c.l.batt. 1/2 hair*

2.Vn. *p* *fp* *fp* *fp* *p* *pp* *mp*

Alt. *flautando* *pp* *mp*

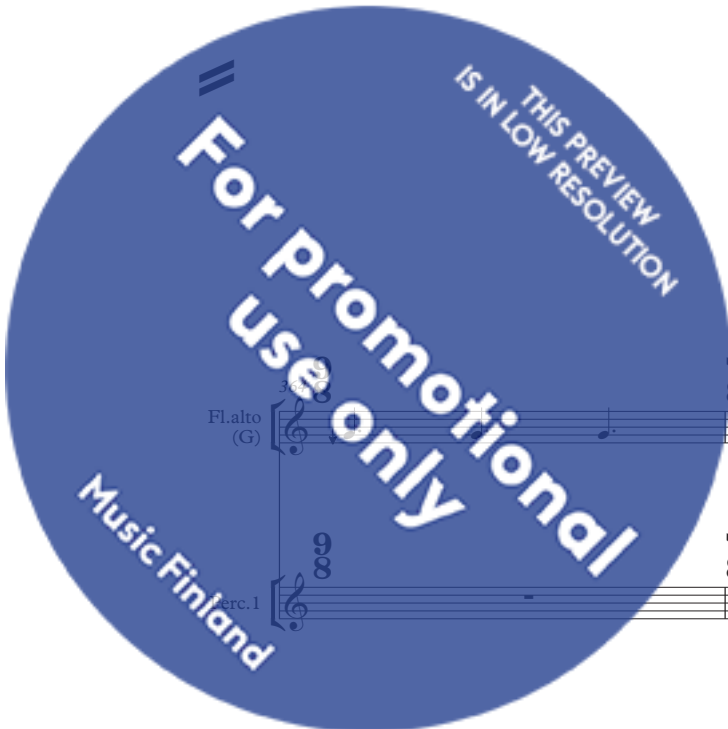
Vc. *arco* *c.l.batt.* *pizz.* *secco* *p* *poco f* *mp* *mp* *f*

Cb. *p* *f* *p*

360 89 4/4

Fl.alto (G)

Perc.1 *ff* Whip 89 4/4



FF $\text{♩} = 128-138$

368 $\frac{4}{4}$

Fl.alto (G) *f* *ff*

Ob. *ff* *sempre cortissimo* *f*

Cl.picc. (Eb) *ff*

C-Fg. *ff* *sempre cortissimo*

Cor. (F) *ff* *sempre cortissimo*

Tr.picc. (Sib) *ff* *f*

Trb. *ff* *sempre cortissimo*

FF $\text{♩} = 128-138$

Perc.1 *ff* *f* *sempre cortissimo*

Perc.2 *ff* *f* *sempre cortissimo*

Pno. *ff*

FF $\text{♩} = 128-138$

1.Vn. *ff* *sempre cortissimo*

2.Vn. *f* *sempre cortissimo* *ff*

Alc. *ff* *f*

Vc. *ff* *f* *sempre cortissimo*

Cb. *ff* *sempre cortissimo*

from a small height, drop a small glass bottle on ceramic surface, and let bounce

T-blocks

Cencerro

medium hard mallets

E: +22c.

-31c.

+22c.

arco

8va

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sempre cortissimo

374 *muta subito in Piccolo*

Piccolo $\frac{5}{8}$ $\frac{4}{4}$ *sempre cortissimo*

Fl.alto (G) *ff*

Ob. *f* *ff* *sempre cortissimo* *sim.* ① ② ① ② *sim.* ① ② *sim.*

Cl.picc. (Eb) *ff* *f*

C-Fg. *ff*

Cor. (F) *f*

Tr.picc. (Sib) *f* *ff* *sempre cortissimo*

Trb. *ff*

Perc.1 *ff* $\frac{5}{8}$ $\frac{4}{4}$

Perc.2 (Cencerro) *f sempre*

Pno. *ff* *f*

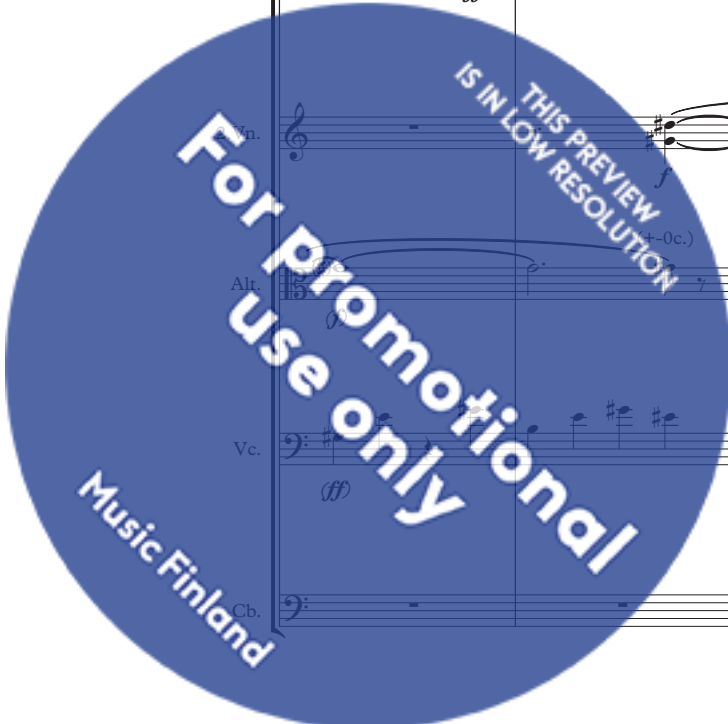
1.Vn. *ff* $\frac{5}{8}$ $\frac{4}{4}$ *f* *ff* *sempre cortissimo*

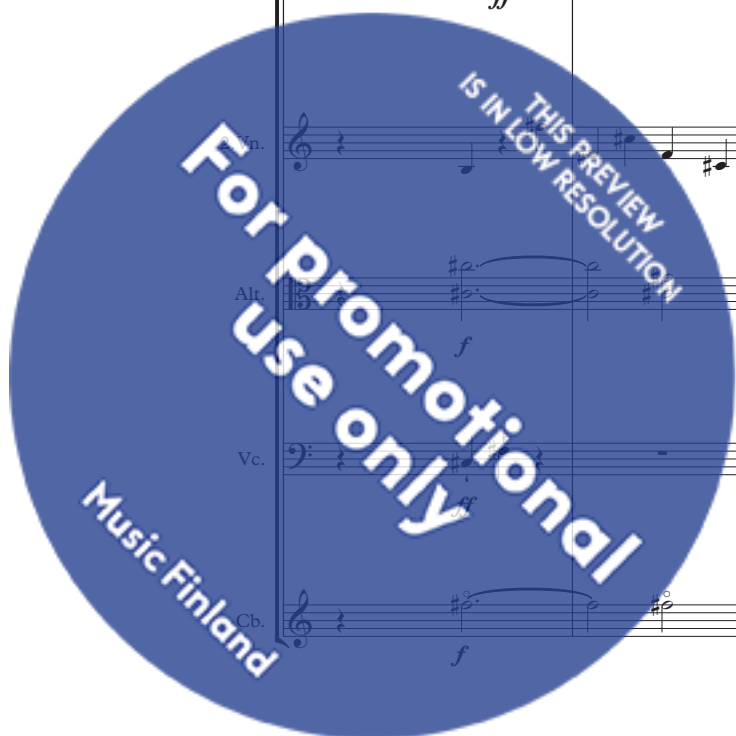
2.Vn. *ff* *sempre cortissimo*

Alt. *ff*

Vc. *ff* *f*

Cb. *ff*



[illegible]

[illegible]

393

Picc. *5/8* *4/4* *5/8* *6/8* *4/4* *5/8* *7/8* *3/4*

C.ing. (F) *muta subito in Oboe* *Oboe* *ff* *sempre cortissimo*

Cl. (B \flat)

Fig. *sempre cortissimo* *ff*

Cor. (F) *f*

Tr.picc. (Sib) *ff*

Trb. *f*

Perc.1 *5/8* *4/4* *5/8* *6/8* *4/4* *5/8* *7/8* *3/4*

Perc.2 *(Cencerro)* *f* *ff*

Pno.

1.Vn. *5/8* *4/4* *5/8* *6/8* *4/4* *5/8* *7/8* *3/4* *cortissimo* *8va* *ff*

2.Vn. *nat.* *f* *-31c.*

Alt. *f* *ff* *f*

Vc. *pizz.* *ff*

Cb. *pizz.* *ff*

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400

Picc. *ff*

Ob. *ff mp ff mp ff*

Cl. (Bb) *ff mp ff mp ff*

Fig. *f*

Cor. (F) *f ff*

Tr.picc. (Sib) *ff*

Trb. *f ff* *sempre cortissimo* *corto poss. cortissimo ff poss. ff*

più legato

Perc.1 *poco f* *Crotales* *l.v. solo fff*

Perc.2 *ff* *(Cencerro)* *solo fff*

Pno. *f*

HH

più legato

1.Vn. *ff* *sim.* *pizz. arco* *pizz. arco* *HH*

2.Vn. *ff* *arco* *pizz. arco* *ff fff*

Alt. *ff* *pizz. arco* *ff fff*

Vc. *ff* *arco* *pesante* *ff fff*

Cb. *ff* *arco* *ff fff*

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406

4/4

Picc.

Ob.

Cl.
(B♭)

Fg.

Cor.
(F)

Tr.picc.
(Sib)

Trb.

Perc.1

Perc.2

Pno.

1.Vn.

2.Vn.

Alt.

Vc.

Cb.

3

4/4

5

fff

3

fff

3

4/4

5

fff

3

fff

4/4

4/4

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Kallio - St-Briacs/mer - Helsinki 15 / V / 2015

Dur. c. 15 min