

Max Savikangas

Slam Dunk

for Symphony Orchestra
and two Basketball Players

2018

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SCORE IN C

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Max Savikangas: *Slam Dunk* for Symphony Orchestra and two Basketball Players (2018)
(Dur. ca 10 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

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:

Player 2:
Symbol 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

rated into the piece, acts as an announcer and judge through the microphone. Handbooks are also available on a separate sheet.

ball players perform a *Slam Dunk Battle*, quided by the MC.
(with the conductor).

backboard, with top of the hoop 305 cm above the floor (or, the hoop
ow more impressive slam dunk performances).

enough extra space (and height) for the Slam Dunk Battle, approximately a free space of a basketball field enclosed by the three-point arc.
e with a floor material suitable for sports (e.g. varnished wood or some artificial material used
be close to the orchestra and visible to the audience.

The logo for Music Finland, featuring the word "Music" above "Finland" in a white, sans-serif font, all contained within a blue circular graphic.

Max Savikangas: *Slam Dunk sinfoniaorkesterille ja kahdelle koripalloilijalle* (2018)

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 musiikkilisia karaktereita sekä ohjaten soittajien (tai soitinryhmien) välistä vuorovaikutusta ja balanssia.

Jokaisen soittajan tulee valita vapaasti dynamiikka, äänenväri, tempo, fraasin pituus ja *milloin olla soittamatta*, hyödyntäen stemmassa annettua säveltasomateriaalia. Yleisohjeeksi: yrity soittaa *fraaseja*, joilla on musiikkilinen identiteetti, sen sijaan että vain täytänsit 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. Kuuntelemisen ja vuorovaikutus ovat improvisaatiojaksoissa ensisijaiset tavoitteesi - säilyttää silti yksilöllisytesi ja riippumattomuutesi!

Kappaleen loppupuolella suoritetaan kahden koripalloilijan *donkkibattle* seremoniamestarin (MC) johdolla, vuorovaikutuksessa orkesterin kanssa (kapellimestarin kautta). MC:n replikit on painettu partituuriin ja stemmoihin.

Soittamisen iloa!

Max Savikangas: *Slam Dunk for Symphony Orchestra and two Basketball Players* (2018)

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!

By the end of the piece two basketball players perform a *Slam Dunk Battle*, quided by the Master of Ceremonies (MC), in interaction with the orchestra (through the conductor). MC's lines are printed on the score and parts.

Enjoy!

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Slam Dunk

for Symphony Orchestra and Two Basketball Players
Commissioned by The Turku Philharmonic Orchestra

1

Max Savikangas 2018

Andante ritualistico ♩ = 84

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

To Timp.

Timpani with hard mallets

Timpani

Bass Drum with bass drum beater (or two?)

Tom-toms with mallets

Double 1

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as much as 1 for preparing

ffff

B E♭ F G A♯

9

2

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. 3

Hn. 2

Hn. 4

B. Tbn.

Tba.

Timpani

B. D.

Tom-t.

Hp.

Vc.

Db.

3

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15

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

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

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

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

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

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

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

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

B. Cl.

Bsn. 1

Bsn. 2

Cbsn. *fp* *mf* *fp* *mf* *fp* *f* *fp* *ff* *fp* *ff* *fp* *ff* *fp* *ff* *fp* *ff* *fp* *ff*

Hn. 1

Hn. 3

Hn. 2

Hn. 4

B. Tbn. *fp* *ff* *fp* *ff*

Tba. *fp* *ff* *fp* *mf* *fp* *f* *fp* *ff* *fp* *ff* *fp* *ff* *fp* *ff* *fp* *ff* *fp* *ff* *fp* *ff*

tune while playing, glissandi welcomed

Timp.

B. D.

Tom-t.

Hp. D C G B E F G A D C B E F G A D C B E F G A

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32

Tpt. 1
Tpt. 2
Tpt. 3
Tbn. 1
Tbn. 2
Tim.
Mar.
Sire.

9

10

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

gradually slow down the hand-crank rotation by hand

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48

13

Picc.

Fl. 1

Fl. 2

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.

Hp.

V.

Db.

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53

14

Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Eng. Hn.

Bsn. 1

Bsn. 2

Cbsn.

This section of the musical score shows the instrumentation for measures 53 and 14. The top half (measures 53) includes Picc., Fl. 1, Fl. 2, Ob. 1, Ob. 2, Eng. Hn., Bsn. 1, Bsn. 2, and Cbsn. The bottom half (measure 14) includes Tpt. 1, Tpt. 2, Tpt. 3, Tbn. 1, Tbn. 2, B. Tbn., Tba., Timp., and Mar. Various dynamics like ff, fp, mf, and mp are indicated throughout the score.

Tpt. 1

Tpt. 2

Tpt. 3

Tbn. 1

Tbn. 2

B. Tbn.

Tba.

Timp.

Mar.

This section continues the musical score for the brass section (Tpt. 1, Tpt. 2, Tpt. 3, Tbn. 1, Tbn. 2, B. Tbn., Tba., Timp., Mar.) from measure 14. It includes dynamic markings like ff, f, mp, and mf, and performance instructions like gliss. and damp.

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Db.

l.v.

damp

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

f ff l.v. damp

This section continues the musical score for the brass section from measure 18. It includes dynamic markings like ff, f, mp, and mf, and performance instructions like l.v. and damp. The score also includes a key signature change to D \sharp C \sharp B E F \flat G A.

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 *ff* *gliss.*
Tbn. 2 *ff*
B. Tbn. *f* *mp* *f* *mf*
Tba. *f* *mp* *f* *mf*
Tim. *f* *mf*
Mar. *ff*

16

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A large, solid blue rectangular banner is positioned diagonally across the page from the bottom-left corner towards the top-right. The banner contains the text "For promotional use only" in a bold, white, sans-serif font. The text is oriented vertically along the banner's length.

72 *ff*

20

molto rit.

Picc. *ff*

Fl. 1 *ff*

Fl. 2 *ff*

Ob. 1

Ob. 2

Eng. Hn.

Cl. 1 *ff*

Cl. 2 *ff*

B. Cl. *ff*

Bsn. 1 *p* *mp*

Bsn. 2 *p* *mp*

Cbsn. *6* *mp*

B. Tbn. *mf*

Tba. *ff* *mf* *f*

Timp. *fp* *ff* II III I *mf* *f*

Mar.

Siren

Hp. D C B E F# G A# *f*

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Vivo $\text{♩} = 72$

[21]

78

Picc. *f* — *ff* — *fff*

Fl. 1 *f* — *ff* — *fff*

Fl. 2 *f* — *ff* — *fff*

Ob. 1 *f*

Ob. 2 *f*

Eng. Hn. *f*

Tpt. 1

Tpt. 2

Tpt. 3

Tbn. 1

Tbn. 2

B. Tbn. *ff*

Tba. *ff*

Tim. *ff*

Mar.

Siren *ff*

Hp. *ff*

D. b. *ff*

IV approximate pitch
f — *ff* — *mf*

gliss.

dim.

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80

Ob. 1 ff 9

Ob. 2 ff 9

Eng. Hn. ff 9

Cl. 1 ff 9

Cl. 2 ff 9

B. Cl. ff 9

Bsn. 1 ff 9 mf

Bsn. 2 ff 9 mf

Cbsn. ff 9 mf

Tpt. 1

Tpt. 2 ff

Tpt. 3 ff

Tbn. 1 ff

Tbn. 2 ff

Tim. II gliss. f ff mf

Tim. III gliss. f ff mf

Tim. I gliss. f ff mf

Mar. ff

Sire. ppp

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D. b. f ff mf

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84

Picc. Fl. 1 Fl. 2 Ob. 1 Ob. 2 Eng. Hn. Cl. 1 Cl. 2 B. Cl. Bsn. 1 Bsn. 2 Cbsn. Tpt. 1 Tpt. 2 Tpt. 3 Tbn. 1 Tbn. 2 B. Tbn. Tba. Timp. M... Vc. Db.

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23.1 Senza misura, Slam Dunk Battle Start
Dir.

Dir. = Conductor shows the start of each section

*Master of Ceremonies (MC): "Ja arvoisa yleisö, nyt seuraa donkkibattle!
Minä olen NN., battlen seremoniamestari, kuuluttaja ja tuomari.*

88

Picc. G.P.

e tutti gli altri



23.2 MC: "Kutsutaan kilpailijat esiin, donkkaajat tervetuloa!"
Dir.

89

Picc. G.P.



23.3 Misura, Battle Fanfare $\text{♩} = 88$
Dir. (2+2+2+3)

90

Hn. 1 ff eroico

Hn. 3 ff eroico

Hn. 2 ff eroico

Hn. 4 ff eroico

Tpt. 1 ff

Tpt. 2 ff

Tpt. 3 ff

Tpt. 4 ff

Sirene f ff

Marimba damp

Tom-toms to Tom-toms

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**Senza misura,
improvvisando**

**23.4
Dir.**

**MC: "Kumpikin donkkaajista suorittaa battessa kaksi donkkia,
ja ensimmäisenä vuorossa on N.N. XX korisjoukkueesta, ole hyvä!"**

96

Tim. Improvise upward pedal glissandi ad lib. on all timpani.
continue ad. lib. Stop early to be able to tune for the next section.
Conductor signs the beginning of the next section.

Tom-t. Tom-toms
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

Vln. 1 pizz. solo player "spice note"

Vln. 2 pizz. solo player "spice note"

Vla. pizz. solo player "spice note"

Vc. pizz. solo player "spice note"

Db. pizz. solo player "spice note"

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23.5 Misura, Slam Dunk Music 1 ♩ = 90
Diciembre

Dir.

Dir.

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* *p* *f*

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

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

Tbn. 1 *ff* *f*

Tbn. 2 *ff* *f*

B. Tbn. *ff* *f*

Tba. *ff* *f*

Tim. *ff* *f* *ff*

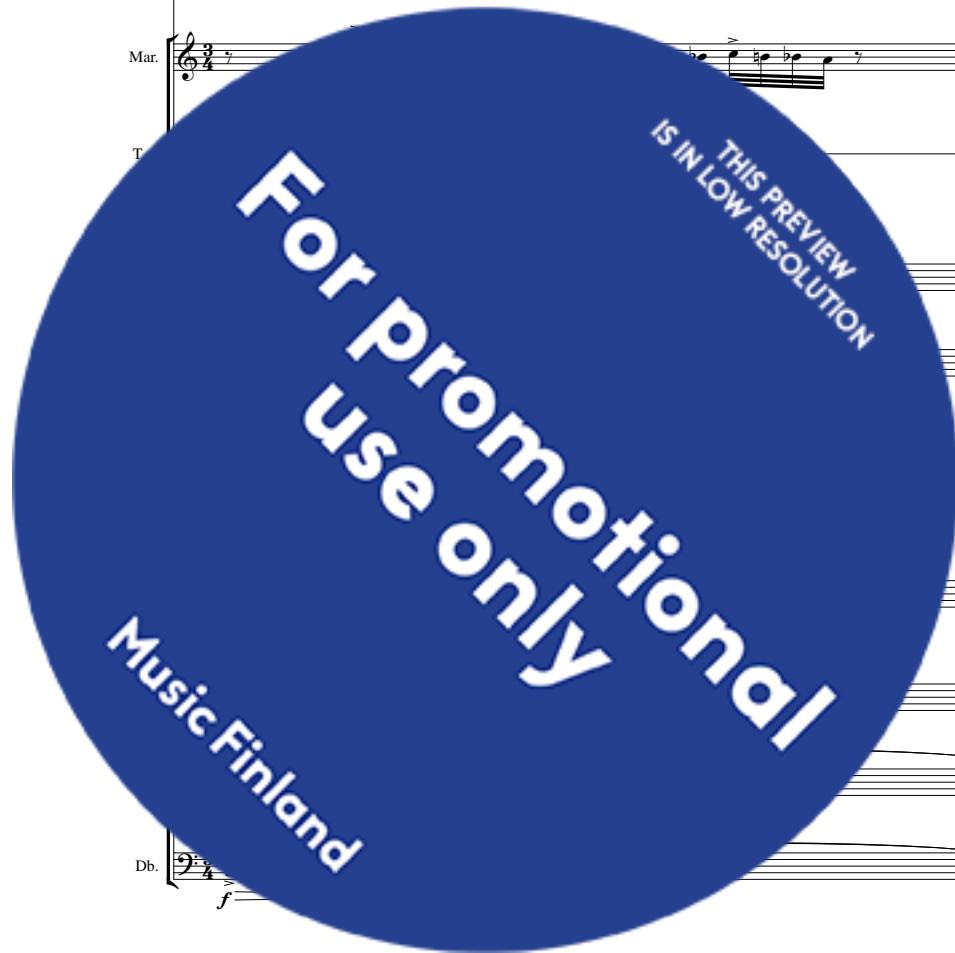
Mar. *ff*

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D. *f* *mp*



23.6 Senza misura
Dir.

MC: "Ja sehän oli mahtava XX-tyylinen donkki, annetaan iso käsi!"

23.7 Dir.

**Senza misura,
improvisando**

MC: "Toinen donkkaaja on N.N. XX-koripallojoukkueesta,
ole hyvä ja tee ensimmäinen suorituksesi!"

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

100 G.P.

Picc. -

FL. 1 -

Ob. 1 -

Eng. Hn. -

Cl. 1 -

B. Cl. -

Bsn. 1 -

Cbsn. -

T.-t. To Lion Roar

Lion Roar threatening lion roars, continue ad. lib.

f

Hp. D C ♭ E ♭ F ♭ G A

Vln. 1 -

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23.8 Misura, Slam Dunk Music 2 ♩ = 90
Dir.

102 Dir.

Picc. Fl. 1 Fl. 2 Ob. 1 Ob. 2 Eng. Hn. Cl. 1 Cl. 2 B. Cl. Bsn. 1 Bsn. 2 Cbsn. Hn. 1 cuivré Hn. 3 cuivré Hn. 2 cuivré Hn. 4 cuivré Tpt. 1 ff f Tpt. 2 ff f Tpt. 3 ff f Tbn. 1 gliss. ff f Tbn. 2 ff f B. Tbn. Tba. Timp. Ma. THIS PREVIEW IS IN LOW RESOLUTION

23.9 Senza misura
Dir.

MC: "Näyttää donkki N.N.:ltä XX-tyyliin! Aplodit hänelle!"

23.10
Dir.

Senza misura,
improvvisando

MC: "Seuraavaksi [1. donkkajan] toinen battledonkki, anna mennä!"

105 G.P.

Hn. 1

Hn. 3

Tpt. 1

B. Tbn.

Tba.

Hp.

Vln. 1

Vln. 2

Vla.

Vc.

D. b.

ord.

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

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

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

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

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

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

D \flat C B E \flat F G A

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

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

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

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

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

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23.11
Dir. Misura, Slam Dunk Music 3 ♩ = 90

107

Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Eng. Hn.

Cl. 1

Cl. 2

B. Cl.

Bsn. 1

Bsn. 2

Cbsn.

Hn. 1 cuivré

Hn. 3 cuivré

Hn. 2 cuivré

Hn. 4 cuivré

Tpt. 1

Tpt. 2

Tpt. 3

Tbn. 1

Tbn. 2

B. Tbn.

Tba.

Timp.

D. B.

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23.12 Senza misura
Dir.

MC: "Loistava XX-tyylinen donkki, eikö vain yleisö?!"

23.13
Dir.

Senza misura,
improvvisando

MC: "Ja sitten on tämän battlen viimeisen suorituksen, eli [2. donkkajan
toisen donkin vuoro, ole hyvä!"]

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

110 G.P.

Fl. 2

Ob. 2

Cl. 2

Hn. 2

Hn. 4

Tpt. 2

Tpt. 3

Tbn. 2

Mar.

T-t.

Vla.

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

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

ord.

ord.

ord.

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

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

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

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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23.14 Misura, Slam Dunk Music 4 $\text{♩} = 90$
Dir.

112

Picc. ff

Fl. 1 ff

Fl. 2 ff

Ob. 1 ff

Ob. 2 ff

Eng. Hn.

Cl. 1 ff

Cl. 2 ff

B. Cl.

Bsn. 1 ff

Bsn. 2 ff

Cbsn.

Hn. 1 cuivré ff

Hn. 3 cuivré mf

Hn. 2 cuivré mf

Hn. 4 cuivré mf

Tpt. 1 ff

Tpt. 2 ff

Tpt. 3 ff

Tbn. 1 ff gliss.

Tbn. 2 ff

B. Tbn. ff

Tba. ff

Tim. ff

Mar.

To Vib. damp

gliss.

gliss.

gliss.

gliss.

l.v.

damp

This preview is in low resolution

23.15
Dir. Senza misura

MC: "Upea donkki N.N.:ltä, vai mitä miettä olette?!"

23.16
Dir.

Senza misura,
improvisando

MC: "Hyvä yleisö, nyt ratkaistaan donkkabattien voittaja huutoäänestyksellä.
Ne teistä, jotka ovat sitä miettä, että [1. donkkaaja] oli parempi..."

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

"spice note"

115 G.P.

Fl. 1
Ob. 1
Eng. Hn.
Cl. 1
B. Cl.
Bsn. 1
Cbsn.
Hn. 1
Tpt. 1
Tbn. 1
Mar.
T.t. (To Vib.) Vibraphone

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

23.17
Dir. Senza misura,
tutti improvvisando

MC: "...pitääkää meteliä NYT!"

Play free improvisation individually together with the audience's applause etc., interacting with it.
Extended playing techniques and even noise are welcomed.
If you personally liked the first Slam Dunker more, play loud.
If not, play softly. However, brutality is not to be avoided!

117 → G.P.

Picc. e tutti gli altri
Hp.

D C♯ B E♯ F♯ G A♯ (or, your own tuning as you like)

damp



23.18
Dir.

Senza misura

MC: "Raikuvat suosionosoitukset siis [1. donkkaajalle], kiitos!
Ja nyt, jotka ovat sitä miettä, että [2. donkkaaja] oli parempi..."

23.20
Dir.

Senza misura

MC: "Kiitos! Molemmat kisaajat saivat riemastuttavaa kannatusta!"

→ G.P.
damp

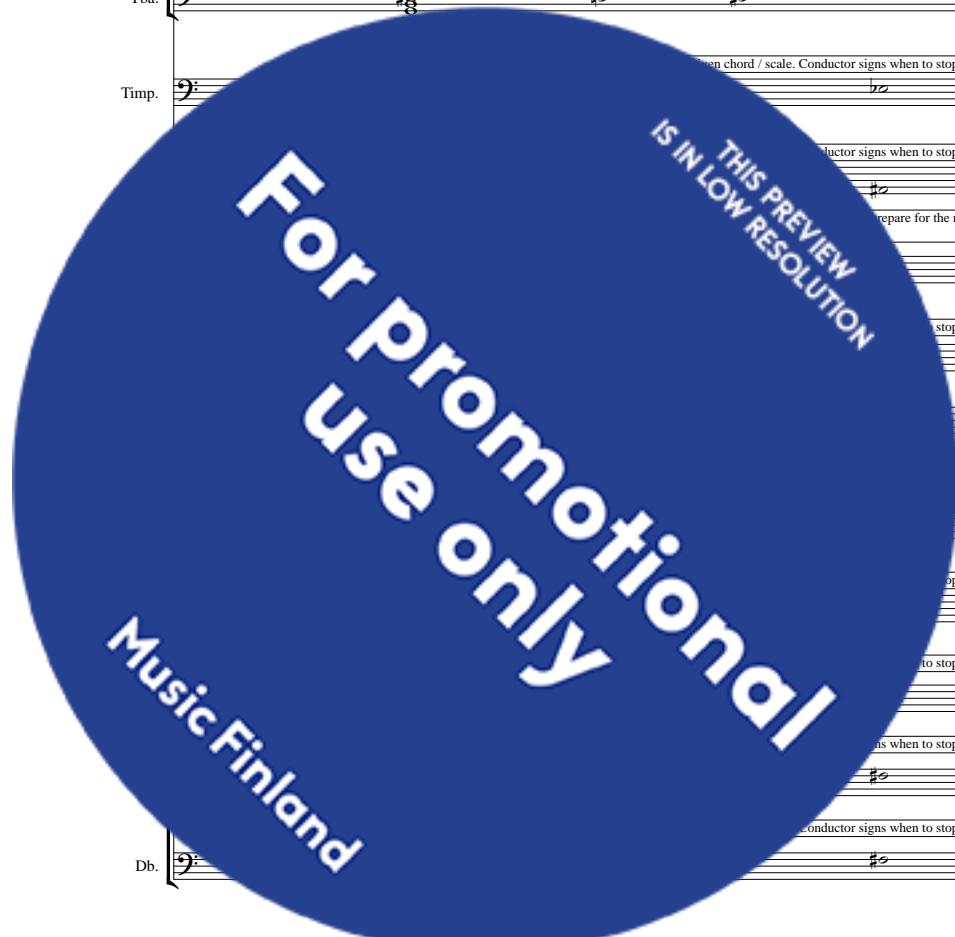
23.21
Dir.

Senza misura, improvvisando

MC: "Vain toinen kisaajista voi kuitenkin voittaa, ja huutoäänestyksen perusteella voittaja on tuomioni mukaan..."

MC: "...[voittaja], onnittelut!"

G.P.



23.22 Misura, Battle Fanfare ♦ = 88
Dir. (2+2+2+3)

122

Hn. 1 ff eroico

Hn. 3 ff eroico

Hn. 2 ff eroico

Hn. 4 ff eroico

Tpt. 1 ff

Tpt. 2 ff

Tpt. 3 ff

Tbn. 1 ff → mf f

Tbn. 2 ff → mf ff

B. Tbn. ff → mf ff

Tba. ff

Tim. ff l.v. Bass Drum

Mar. ff f → ff

Vib. ff crash ride f

Cymbals ff China

To S. D.

To Vib. damp Vibraphone

damp



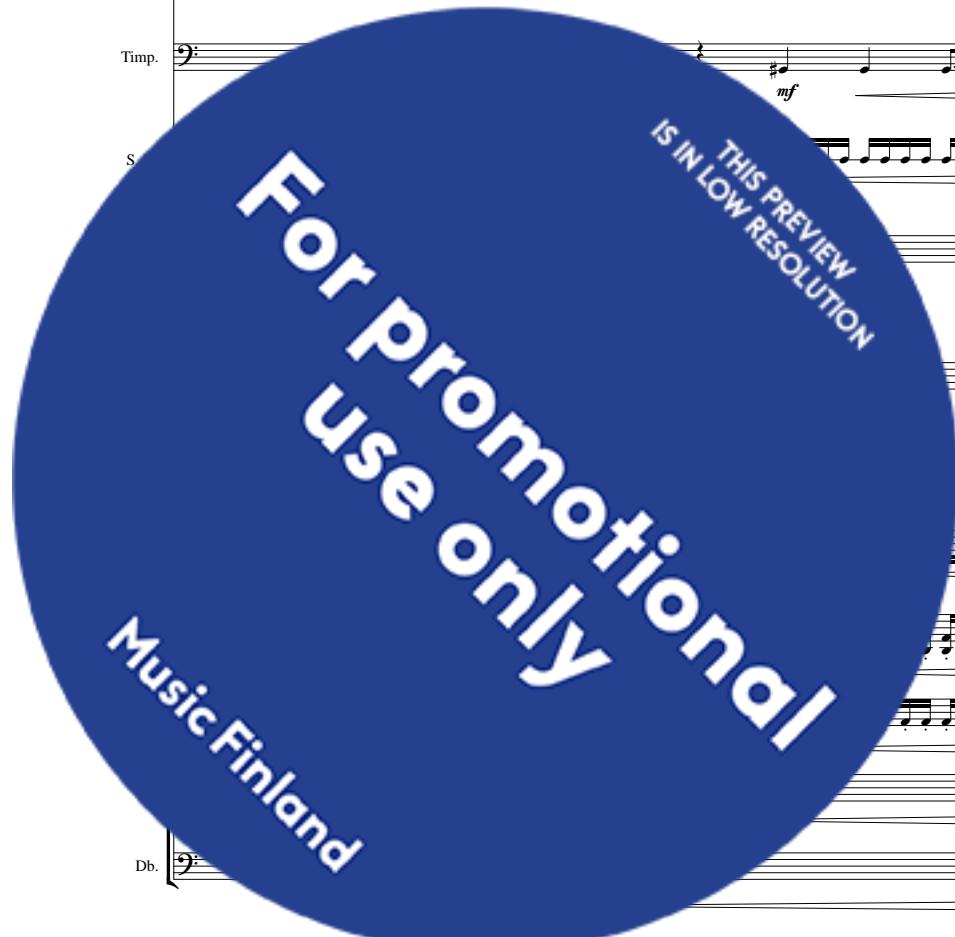
MC: "Küitos molemmille kisaajille ja yleisölle osallistumisesta! Kapellimestari ja orkesteri, loppusoitto olkaa hyvät!"

[24] Senza misura

24 Senza misura

25 Misura, Allegro maestoso ♩ = 104

26



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141 [30]

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. 3

Hn. 2

Hn. 4

Tpt. 1

Tpt. 2

Tpt. 3

Tbn. 1

Tbn. 2

B. Tbn.

Tba.

Timp.

S. D.

V.

Vc.

Db.

[31]

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Savikangas: Slam Dunk

144

32

Picc. *ff* *mf*

Fl. 1 *ff* *mf*

Fl. 2 *ff* *mf*

Ob. 1 *ff* *mf*

Ob. 2 *ff* *mf*

Eng. Hn. *ff* *mf*

Cl. 1 *ff* *mf*

Cl. 2 *ff* *mf*

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

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

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

Cbsn. *ff* *mp* *ff*

Hn. 1 *mp* *ff*

Hn. 3 *mp* *ff*

Hn. 2 *mp* *ff*

Hn. 4 *mp* *ff*

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

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

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

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

Tbn. 2 *mp* *ff*

B. Tbn. *mp* *ff*

Tba. *mp* *ff*

Timp. *ff* prepare for whistle damp simile To Whist. Whistle Timpani damp

S. D. like a bouncing ball motor off Red Red Red Red damped *pochissimo accel.* *a tempo* *fff* *f* *ff* damp

D. C. B. E. F. G. A. damp

div. pizz. Bartok pizz. ord. pizz. Bartok div. pizz. Bartok

pizz. Bartok pizz. ord. pizz. Bartok pizz. ord. pizz. Bartok

pizz. Bartok pizz. ord. pizz. Bartok pizz. ord. pizz. Bartok

pizz. Bartok pizz. ord. pizz. Bartok pizz. ord. pizz. Bartok

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