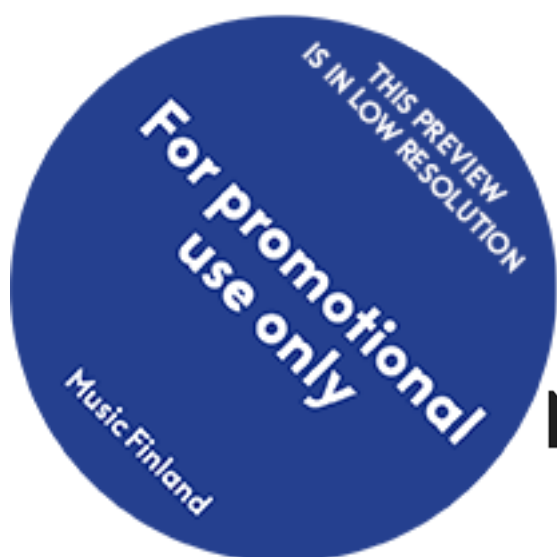


Max Savikangas

Trois amis

for flute / alto flute, viola and harp

2025



Music Finland

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Max Savikangas

Trois amis

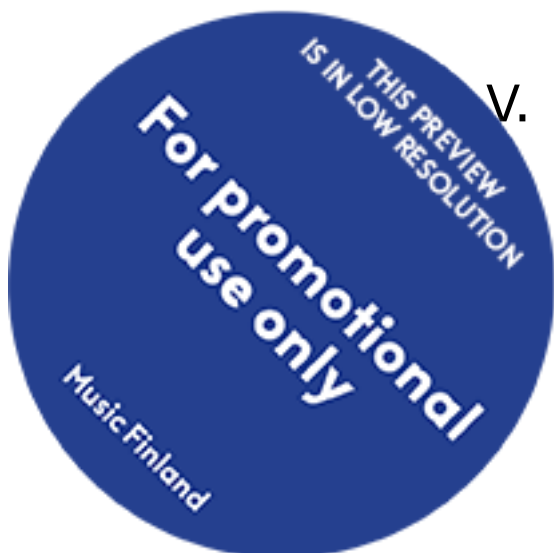
for flute/alto flute, viola and harp

2025

dur. ca 10 min.

SCORE IN C

V. 1.03 (25 SEP 2025)



Max Savikangas: *Trois amis* for flute/alto flute, viola and harp (2025), dur. ca 10 min.

PROGRAMME NOTE

My composition *Trois amis* takes as its historical point of departure Claude Debussy's Sonata for Flute, Viola, and Harp (1915), which inaugurated the repertoire for this distinctive trio. Over the course of more than a century, dozens of works have been written for the flute–viola–harp combination. Finnish composers, too, have contributed to this repertoire: Kaija Saariaho's *New Gates* (1996) and Lotta Wennäkoski's *Ciphers* (2014) may be cited as notable examples. I had the privilege of performing both works as a violist at the Time of Music Festival in Viitasaari in 2017, together with flutist Malla Vivolin and harpist Lily-Marlene Puusepp. In fact, it was on that occasion that the spark to compose a trio of my own was first ignited.

For the contemporary composer, the harp presents particular challenges owing to its diatonic tuning and pedal system. Yet in time, even a composer without practical training on the instrument—as in my case—can learn, to harness these features and to devise ways of writing more chromatic music for the harp.

As Debussy already intuited, the flute–viola–harp trio offers remarkably fertile ground for creating a wealth of musical structures, textures, characters, and atmospheres, despite comprising only three instruments. None of them naturally overwhelms the others. The flute, one of the most agile of instruments, can carry richly varied music on its own. The viola, with its distinctive timbre and playing techniques, acts as a mediator between flute and harp: its pizzicato resonates with the harp's plucked strings, while its bowed sound merges seamlessly with the flute's sonority. The harp, for its part, spans a broad register and, with its resonant and multifaceted tone, functions equally well as a melodic, harmonic, bass, colouristic, or accompanimental instrument. Extended techniques available on each instrument further expand the web of interconnections.

I wish to express my warmest gratitude to harpist Lily-Marlene Puusepp, who commissioned this work, and to the Teosto Commission Fund, whose generous support made the project possible.

I hope you will enjoy this new composition!

Max Savikangas, 2025

To the players

Notation of the accidentals is traditional: accidentals apply in the bar and in the octave they occur.

All trills are to be played with a trill note half-step above.

There are philosophical values marked above the music, which should be taken as extra expression markings.

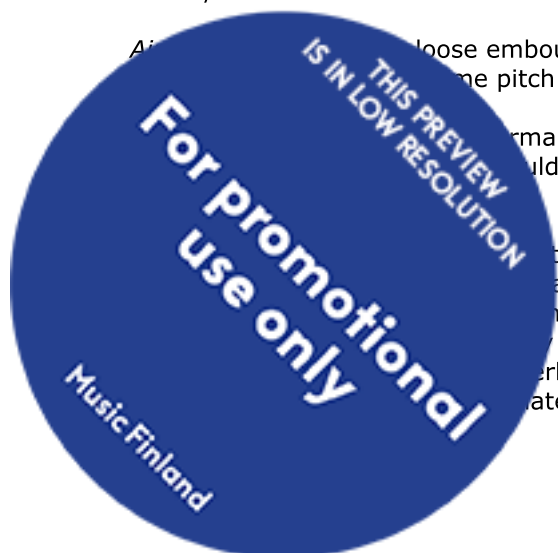
Explanations of the extended playing techniques and sounds to be made with them:

FLUTE/ALTO FLUTE

Air should be blown with a loose embouchure and use too much air flow so that the sound gets lots of air and is somewhat out of tune.

When playing a note, hum or sing the same note, perhaps a slightly out of tune while playing, so that the sound is somewhat stuttering or buzzing, however with the written pitch.

When playing a note, turn the head towards yourself so that it is possible to place the air hole completely towards the part of the inside of the mouth. In this position, the sound is then somewhat muffled and the tongue to block the passage of a strong stream of air into the blowhole. The resulting sound, preceded by a short and light air sound. The sound is verbally as a "hut". The resulting sound is not the same pitch as the written pitch, it is a major 7th (or minor 7th on the alto flute) so lower than written.



HARP

Half pedal buzz. Distort the sound by carefully changing pedal position so that the tunic pegs make the strings buzz. Brutality is not to be avoided.

Pedal gliss. Make a half step glissando as written by changing the respective pedal in a controlled manner.

Glissando with plectrums. In loud glissando passages, it's marked to be played with plectrums, to save fingers and to gain more power.

Scrape with nail or plectrum. Scrape along the string with nail or guitar plectrum/credit card for the duration of the written note. When you lift off, let the string sound making the written pitch.

Swipe across strings vertically with plastic card. The idea is to produce metallic friction sound on the metal windings of the low strings.

VIOLA

Watch and listen to video tutorials of many of these techniques performed by the composer on the Viola:
<https://tinyurl.com/bddpxyp8>

Circular bowing. The bow, positioned between the middle and the tip of the bow, 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.

Glissando repetition. A left hand technique reminiscent of the position change exercise where you have to play the same note with alternating fingers and try to avoid any glissandi sounding out. Here the idea is, instead of avoiding the glissandi, to play them out! This is intended to result in a slightly "electric" sound image (like some electronic toy).

Crackle. Press the bow, tilted ca 45 degrees off from its usual position aligned with the bridge, down very hard at the frog with flat hair. 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.

Flautando, half muted. Play flautando and let also go of the left hand finger pressure so that the sound gets somewhat muffled, however keeping some pitch. Try to imitate the "airy sound" of the winds.

Overpressure. Use excessive bow pressure so that the sound distorts, however not completely losing pitch.

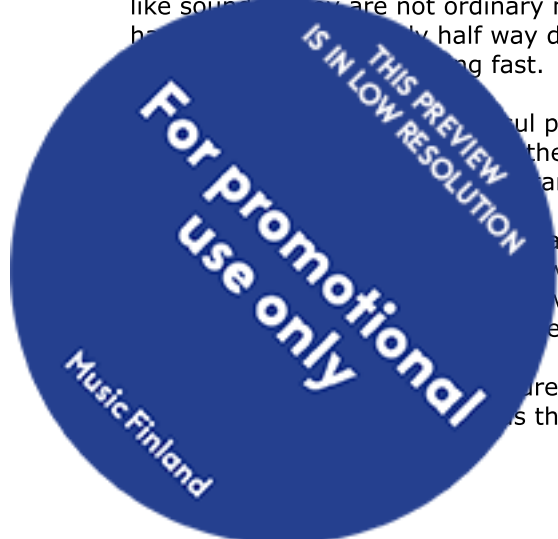
Sul tasto "pan". Position bow moltissimo sul tasto, approximately in the middle point of the sounding string. This way of playing is intended to result in a hollow sound, somewhat like the sound of the pan flute (or perhaps the clarinet in a low register, played softly).

Whistle staccato. Intended to result in high, short, whistling and piercing, somewhat arbitrary flageolet-like sound. These are not ordinary natural flageolets, but are to be played sul pont./quasi flag, the left hand finger pressure only half way down. The bow should be "flying", hitting the string from the air for a very short time, moving fast.

Whistle sul pont./quasi flag). A fast, whisking, over-wide arm vibrato, with the left hand finger pressure only half way down the string, still pressed only half way down, resulting in a whistling, vibrating, feedback-vib.-note like sound.

Whistle sul ponticello. Intended to result in a high, short, whistling and piercing, somewhat arbitrary flageolet-like sound. These are not ordinary natural flageolets, but are to be played sul pont./quasi flag, the left hand finger pressure only half way down the string, still pressed only half way down, resulting in a whistling, vibrating, feedback-vib.-note like sound.

Scratching. This technique sul ponticello, intended to result in a high scratching sound, more granular (like DJ scratching with an LP- player)



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for flute/alto flute, viola and harp

Motto 1 Vivo ♩ = ca 72



Art

B Section 1
Despair
sing and play

Fl. *mp elegante* *f* *p* *mf* *mp* *mf* *f* *disperatamente* *ff* *5*

Vla. *arco* *mp elegante* *f* *p* *mf* *mp* *f* *brillante* *ff* *mp* *whisked whistle*

Hp. *f* *ff* *3* *l.v.* *f* *ff* *3* *l.v.* *ff*

D C B / E F# G A D C# B# / Eb F G A

Hope

C Worldliness

Fl. *mf* *mf giocoso* *f* *p* *5* *spiritoso*

Vla. *ord.* *mf* *mp* *mf* *f* *energico* *ff* *pizz. alla chitarra*

Hp. *mf* *f* *energico* *ff*

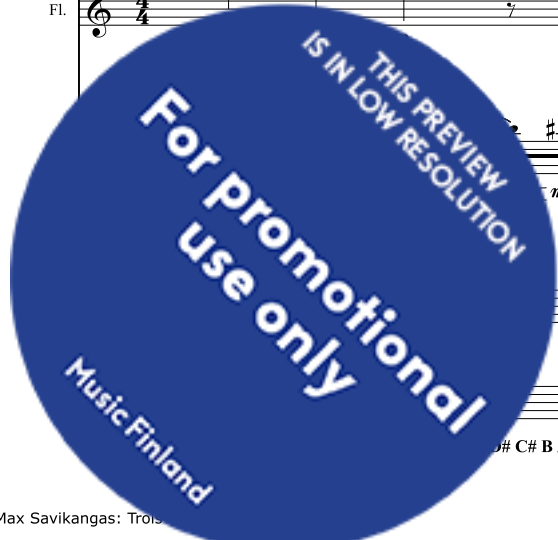
D C# B / E F# G# A D C Bb / Eb F G A D C# Bb / Eb F G Ab D C Bb / E F G A

Holiness

D Ascent 1 ♩ = ca 120 (2+2+3)
Inequality

Fl. *rit.* *mf* *p* *p* *triste* *mf* *f* *mp* *p* *triste* *f* *p* *triste*

D# C# B / E F# G# A D C# B / E F G A



19

Equality Injustice Justice

Fl. *p energico* *mf* *p* *mp* *mf duro* *p* *f*

Vla. *mp energico* *p* *pp* *mf duro* *p* *f*

Hp. *p* *mf* *p* l.v. *f duro*

Db C# B / Eb F G A Db C B / Eb Fb Gb A D# Cb Bb / E F Gb A

22

No human rights Human rights

Fl. *ff terribile* *mp* *p suave* *mp*

Vla. *ff terribile* *mf* *p suave* *mp* flautando

Hp. *ff terribile* *mf delicato* *f*

D# C# B / E# F# G A

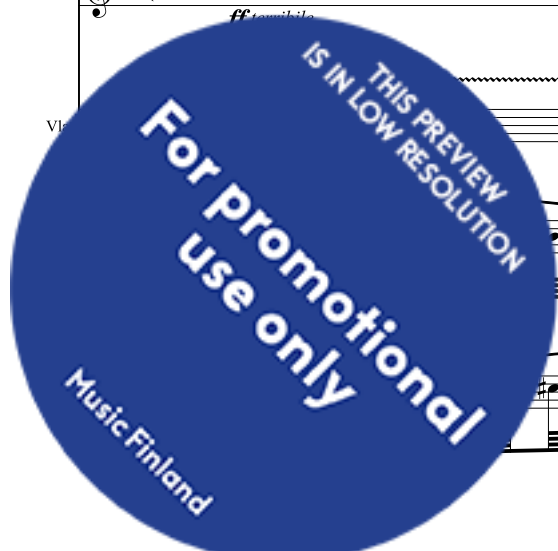
24

Illegality

Fl. *ff terribile*

Vla. *ff terribile*

Hp. *ff terribile* *gliss.* *gliss.* l.v.



rit. F **Culmination 1** ♩. = ca 66

Fl. *Legality* *Incapacity*

Vla. *scratch* *ord.*

Hp. *ord.* *f calmo* *l.v.* *Db Cb Bb / E# F# G A#*

mp impotente *p* *mp* *p* *mp* *p*

f *pp* *mp impotente* *p* *mp* *p* *mp*

mp impotente

Fitness

Fl. *tongue ram* *ord.* *Illness*

Vla. *knock on the body with knuckles* *ord.*

Hp. *knock on the deck with knuckles*

f risoluto *mf* *mf nauseantemente* *p* *mf* *p*

pp *mf risoluto* *f* *mf nauseantemente* *p* *mf* *p*

mf risoluto *f*

Health G *airy sound*

Fl. *mf* *p* *mf* *p* *mp salutare*

Vla. *mf* *pp* *p salutare* *mp* *p*

p.d.l.t. *mf salutare* *p.d.l.t.*

D C# B / E# F G A#



Submission *Will*

Fl. 34 ord. *mf* *sottomesso* *flz.* *mp* ord. *mf* *f*

Vla. *sottomesso* *mf* *mp* *p* *con forza* *mp* *mf* *f* *ff* ord.

Hp. l.v. *"f"* *sottomesso* l.v. *f* *con forza* *ff* ord.

D# C B / E F G A# D# C B / E F G# A

Death *Life*
airy sound

Fl. 38 (tr) *p* *f* *mortalmente* *ff* *f* *ff* *vivo* *f*

Vla. knock on the body with knuckles *p* *ff* *mortalmente* *f* circular bowing *"ff"* *vivo*

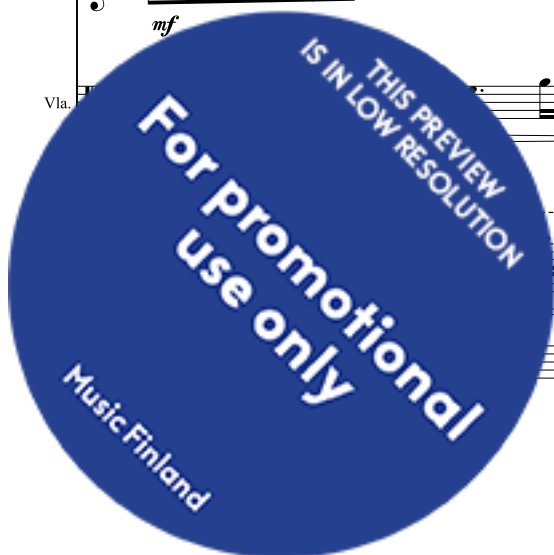
Hp. sons étouffés *ff* *mortalmente* *f* sons étouffés *mp* *vivo* 8^{va} près des chevilles

D# Cb Bb / E F Gb A D C Bb / Eb F G# A

41 [H]

Fl. *mf* *mp*

Vla. *mf* *mf*



Motto 2 Vivo ♩ = ca 72

D# Cb Bb / E F Gb A

False Information

D C# B / Eb F G A

Obstinacy

D C# B / Eb F Gb Ab

Curiosity Closedness

53

Fl. *mp curiosamente* *p* *pp* *p chiuso* *mp* *p*

Vla. circular bowing *ppp* *pp curiosamente* *p* *pp* *p chiuso* *mp*

Hp. *p curiosamente* *mp* ϕ

D C Bb / Eb F Gb Ab D C# B / Eb F G A

55 Openness

Fl. *p francamente* *mp*

Vla. sul tasto "pan", full bows *mf francamente* *f*

Hp. *p francamente* *mp* l.v.

gliss. gliss.

L Lie

56

Fl. *mf falsamente* *f*

Vla. *mp*

gliss. gliss. l.v.

gliss. gliss.

Truth *Recession*

57

Fl. *mf*
giusto *mf* *mp* *mf*
regressivamente *mp* *mf*

ord. *mf* *p* *mf*
regressivamente *mp*

Vla. *mf*
giusto *mf* *p* *mf*
regressivamente *mp*

scrach

Hp. *mp*
giusto *mf* *mp* *mf*
regressivamente *mp*

Development *Foolishness*

59

Fl. *mp*
avanti *mf* *f* *ff*

ord. *f* *ff*

Vla. *mp*
avanti *mf* *f* *ff*

flautando, half muted w.w., free bowing

ord. *f* *ff*

Hp. *mf*
avanti *f* *f*

Db C Bb / E F# G# A

M *Wisdom* *Censorship*

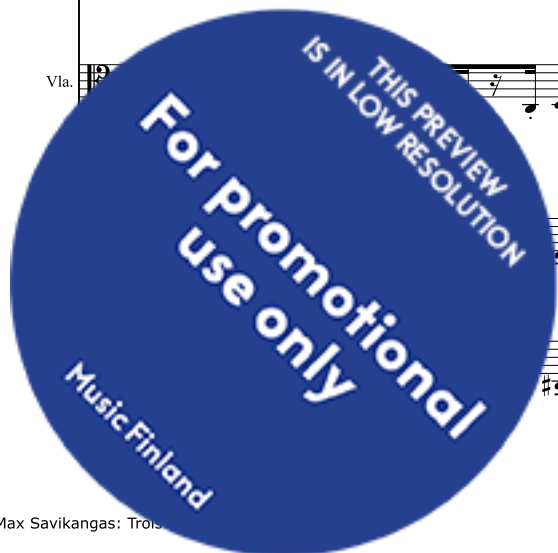
61

Fl. *f*
cantabile *mf* *ff* *mf* *mp* *ff*
violentemente

Bartok pizz. *ff*
violentemente *fff*

Vla. *ff* *ff*
violentemente *fff*

D C# Bb / E F G# Ab



63 *Freedom of speech* sing and play

Fl. *ffp liberamente* *ff* *ffp*

Vla. *arco s.p.* *f liberamente* *ff* *fff* ord. I

Hp. with plectrums *ff liberamente* gliss. l.v. gliss. l.v.

N Culmination 2
♩ = ca 138 (2 + 3)

64 airy sound *Selfishness* ord. *Selflessness*

Fl. *pp leggiero* *pp leggiero* *pp leggiero* *p*

Vla. circular bowing *pp leggiero* ord. *pp leggiero* *p*

Hp. swipe across strings vertically with plastic card *pp leggiero* *8^{vb}*

D# C# Bb / E F# G A

69 Own interest

Fl. *mp* *mf ritmico*

Vla. *3* *3* *3* *3* *3*

D C B /

Public interest

73

Fl. *ord.* *tr* *p* *pp* *p* *pp* *p* *mp* *mf* *ruvido* *3* *3* *3* *3*

Vla. *p* *pp* *p* *pp* *p* *mp* *arco battuto* *secco*

Hp. *ord.* *p* *ord.* *mp* *l.v.* *swipe across strings vertically with plastic card* *8^{va}*

D C Bb / Eb F G A Db C Bb / Eb F Gb Ab

O *Beauty of nature*

78

Fl. *3* *3* *mp bene* *3* *mf* *tr*

Vla. *ord.* *3* *bene* *3* *mf*

Hp. *l.v.* *l.v.*

D C# Bb / Eb F G Ab

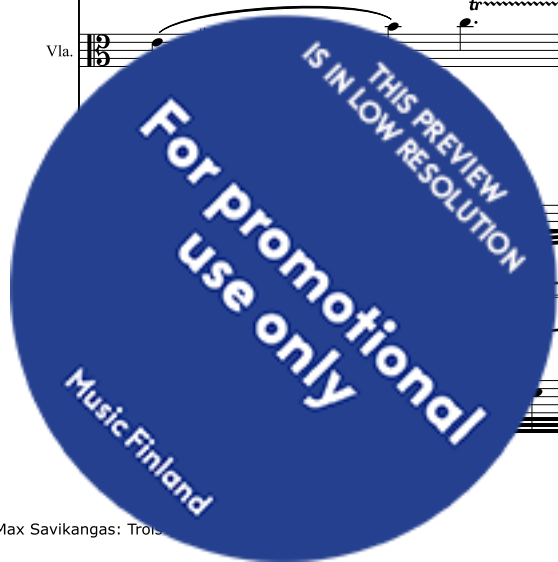
Environmental destruction

81

Fl. *mp* *tr* *mf*

Vla. *tr* *3* *3* *f* *ruvido*

Hp. *gliss.* *gliss.* *mf* *l.v.*



83

Fl. *mf* *ruvido* *mp* *affettuoso* **P** *Environmental protection*

Vla. *mp* *affettuoso* circular bowing

Hp. *mf* *affettuoso* l.v.

Db C Bb / Eb F G A

86

Fl. *mf* *f* *ruvido*

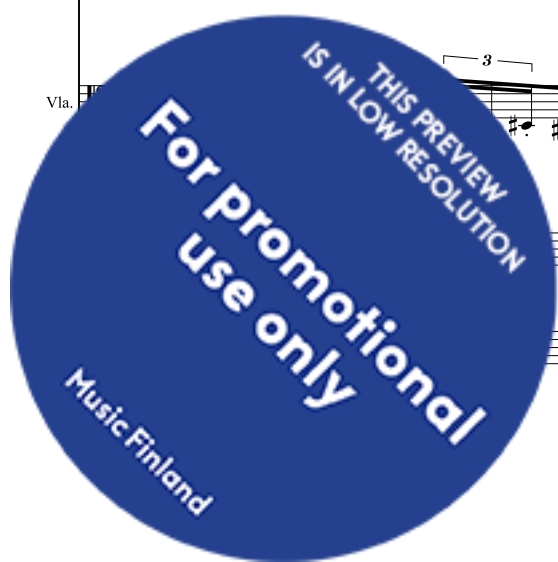
Vla. *mf* *f* *ruvido* ord.

Hp. *f* l.v.

89

Fl. *f* *come fanfara* *mp* *Animal rights*

Vla. *fp* *risoluto* gliss. gliss.



92

Fl. *f* *mp* *f* *mp* *ff* *ruvido*

Vla. *f* *fp* *f* *fp* *ff* *f* *ruvido* poco sul pont.

Hp. *f* *ff* *ruvido* *ff* *l.v.*

8^{va} with plectrums *gliss.*

ord. *gliss.*

D C# B# / Eb Fb G# A

95

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

Vla. *ff* *f* *ff* *f*

Hp. *f* *ff* *ff* *ff* *l.v.*

(8) *gliss.* *ff* *ff* *ff*

(8) *gliss.* *ff* *ff* *ff*

D# C# Bb / E F# G A

97

Fl. *ff* *secco* *fff* *ruvido*

Vla. *fff* *ruvido*

Hp. *fff* *ruvido*

8^{va} *fff*

ord. *fff*

change pedals while playing, possibly resulting glissandi are acceptable!

Db C Bb / E F# G Ab



101

Fl. *rit.*
Dignity

air sound

mf *p*

Vla. flautando, half muted

mf *p*

Hp. (S)

l.v.

Db C Bb / Eb F# G# A

106

Fl. *ord.*
ff feroce *f*

Vla. *ord.*
ff feroce *f*

Hp. with plectrums

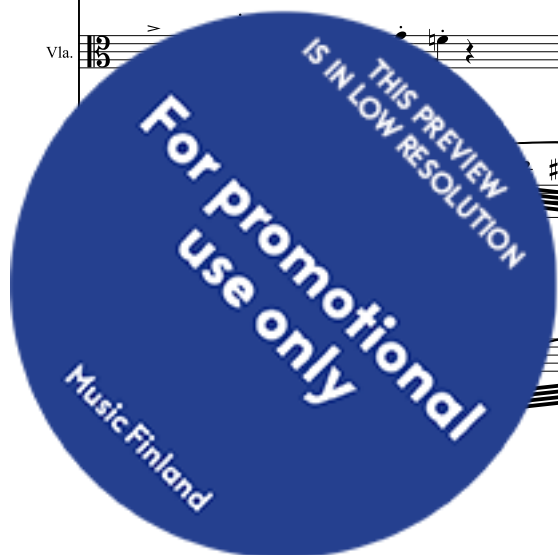
ff feroce *gliss.* *f* l.v.

107

Fl. *ff* *f* *fp*

Vla. *mp*

gliss. *f* l.v.



rit. **T** Dishonor Section 3 ♩ = ca 60 Honor

108 Fl. *mp* *p* *mf* *mp* *mf* airy sound

Vla. *f* *mp* *f* *mp* circular bowing

Hp. *mp* *p* *mf* *mp* *f* *l.v.* *f* *l.v.*

D C# B# / E F# G A# D C# Bb / E F# G Ab

Indifference **Empathy** **Rejection** **U** **Acceptance** **Competition**

111 Fl. *mp* *f* *ff* *f* *ff* *f* *aprire* *ff* *f*

Vla. *mp* *p* *ff* *f* *ff* *f* *aprire* *ff* *f* Bartok pizz.

Hp. *mf* *mp* *f* *l.v.* *f* *aprire* *ff* *l.v.* *ff* *l.v.* half pedal buzz.

scrape with plastic card

ord., flaut. sul tasto whistle staccato ord. sul IV pizz.

8va 8va

Db C Bb / E F# G Ab Db C B / E F G A#

Cooperation **molto rit.** **To A. Fl.** **Alto Flute in G**

116 Fl. *ff* *mf* *f* *mp* *p* *pp* wait until Alto Flute is ready

ff *mf* *f* *mp* *p* *pp* wait until Alto Flute is ready

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V Ascent 3 ♩ = ca 112 (3 + 2)
Suspicion

122

A. Fl. in G

Vla.

Hp.

p con tensione

mp

pp

mp

p caldo

mp

p

mp

pizz.

arco

p con tensione

p caldo

mp

p

mp

ord.

p con tensione

mf

mp duro

D C# B# / E F G A

D C B# / Eb F Gb A

D# C B / E F Gb A#

l.v.



126

A. Fl. in G

Vla.

Hp.

p

mp duro

p

mp

mp caldo

mf

p

p

mp duro

p

mp

mp caldo

mf

p

ord. tutti (div.)

ord.

mf caldo

l.v.

D C B / Eb Fb G A

D C# B / E Fb G A#



W Hate

129

A. Fl. in G

mp

mf

p

f aggressivo

mf

f

mf

whisked whistle

mp

p

mp

l.v.

D Cb B / E F G A#



Love

Enmity

132

A. Fl. in G

mf *caldo* *f* *mf* *mf* *f* *f* *aggressivo* *ff* *f*

Vla.

p *ord.* *mf* *mp* *mf* *mp* *f* *aggressivo* *gliss.* *gliss.*

rumble sul IV

Hp.

mf *caldo* *f* *mf* *f* *l.v.*

D# C# Bb / E F# G A

X Friendship

135

A. Fl. in G

ff *f* *f* *caldo* *ff* *3* *mf* *f* *ff* *3*

Vla.

gliss. *ord.* *f* *caldo* *ff* *f* *ff*

Hp.

gliss. *gliss.* *half pedal buzz* *gliss.* *ff* *caldo* *l.v.* *l.v.*

(lowest note without gliss.)

D# C# Bb / E F# G A

Opposition

138

A. Fl. in G

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

D# C# B / Eb F Gb A

Y

Support

[illegible][illegible]

Culmination 3

Z = ca 144 (3 + 2)

airy sound

Selfishness

142

A. Fl.
in G

mf

pp *leggiero*

airy sound

Selfishness

Vla.

mf

pp *leggiero*

circular bowing

l.v.

Φ

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Music First

D C# B / E# F# G Ab

D C# B / E# F# G Ab

Selflessness

145

air sound

pp *leggiero*

pp *leggiero*

ord.

pp *leggiero*

swipe across strings with plastic card

8^{vb}

pp *leggiero*

swipe across strings with plastic card

8^{vb}

D C# Bb / E F G# A

Own interest

Public interest

149

mf *ritmico*

f *ruvido*

sons étouffées

mf *secco*

tr

p

pp

ord.

p

pp

Db C# Bb / Eb F G Ab

A1

Spoiling nature

153

tr

p

pp

p

mp *ruvido*

arco battuto

mf *secco*

scrape with card

mp

scrape with card

l.v.

A

D#

Db C B / E F Gb A#

8^{vb}

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157

A. Fl. in G

Vla.

Hp.

Beauty of nature

ord.

mp bene

mf

tr

ord.

bene

l.v.

l.v.

(8)-----

D Cb B / Eb F# G# A

160

A. Fl. in G

Vla.

Hp.

mp

mf

tr

mf

mp

f ruvido

with plectrums

gliss.

mp bene

f

l.v.

gliss.

162

A. Fl. in G

Vla.

Hp.

mf ruvido

mp affettuoso

Environmental protection

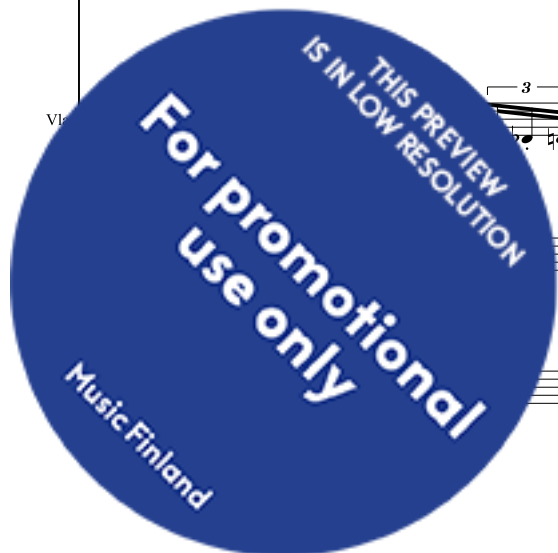
circular bowing

"mp" affettuoso

mf bene

l.v.

D C# B / E F G# A#



[illegible]

168

A. Fl.
in G

Vla.

Hp.

slap the deck with palms

f *ruvido*

f *come fanfara* *mp*

fp *risoluto*

Animal rights

171

A. Fl. in G

f *mp* *f* *mp* *ff* *ruvido*

gliss. *gliss.* *poco sul pont.*

Vla.

f *fp* *ff* *f* *ruvido*

with plectrums

f *ruvido* *ff* *l.v.*

gliss. *gliss.*

D1 *Destruction*

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D C# Bb / Eb F G# A

F1 **Maestoso** ♩ = ca 150 (3 + 2)

Dignity

183

A. Fl. in G

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

Vla.

mp *mp* *maestoso* *mf* *mp*

Hp.

f *gliss.* *ff* l.v.

gliss.

Db C B / E# F# G Ab

186

A. Fl. in G

mp *mf* *mp* *mf* *f* *mf*

Vla.

mf *mf* *f* *fp*

Hp.

ff *gliss.* *fff* l.v.

gliss.

188

A. Fl. in G

f *ff* *f* *ff* *fff* *ff* non dim.

Vla.

ff *ffmp* *fff*

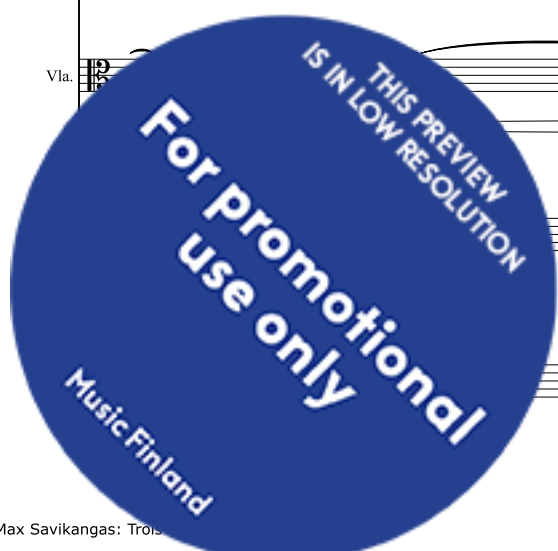
Hp.

fff *gliss.* *ffff* l.v.

gliss.

ord.

D C# Bb / Eb Fb Gb A



G1 Descent $\text{♩} = \text{ca } 44$
Pain

191

A. Fl. in G

ff triste *mf* *f*

Vla.

gliss. *gliss.*

ff *triste* *mf* *f*

Hp.

ff *triste* *mf* *f* *mp* l.v.

ord.

7 7 7 7

Db C B / E F Gb A

193

A. Fl. in G

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

rit. *Sadness* To Fl.

----- sul tasto "pan"

Vla.

mp *p* *suave* *mp* *mp* *pp* *p* *pp* *ppp* *f* *3* *3* *3*

sons étouffées

Hp.

mf *grave* sons étouffées

8^{va} 8^{vb}

Db C Bb / Eb F Gb Ab

D C B / Eb F# G Ab

197

A. Fl. in G

Flute

mp dolce *mf* *mp* *mf* *mp*

Meno mosso *Joy*

6 6 6

arco sul tasto

mp dolce *mf* *mp*

rit. *tr.*

6

2/4 2/4 2/4

II

Coda ♩ = ca 80

Enemies

♩ = ca 144

Friends

♩ = ca 80

Enemies

200

Fl. *fff* feroce *f*

Vla. *fff* feroce *f*

Hp. *fff* feroce *f*

Db C Bb / E F G# A

D C# B / E# F# Gb A#

with plectrums

gliss.

gliss.

gliss.

gliss.

♩ = ca 148

Friends

♩ = ca 80

Enemies

♩ = ca 152

Friends

203

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

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

Hp. *fff* *f*

D C B / Eb F# G A#

gliss.

gliss.

♩ = ca 80

Enemies

J1

♩ = ca 156

Friends

207

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

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

Hp. *fff* *f*

Db C B / Eb Fb G Ab

gliss.

gliss.

211

Fl. *f con forza* *ff* *fff* *accel.*

Vla. *f con forza* *ff* *fff*

Hp. *ff* *f* *ff* *f*

gliss.

D C B / Eb F# G# A

214

Fl. *fff* *fff*

Vla. *fff* *fff*

Hp. *mp* *fff*

gliss.

8va

215

Fl.

THIS PREVIEW
IS IN LOW RESOLUTION

For promotional
use only

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