

18 037

MAX SAVIKANGAS:

KÄPYRAUHASSILMÄ

**SORSAPILLILLE, NELJÄLLE ALTOVIULULLE JA
LAUSUNNALLE**

ESITYSMATERIAALI

L'ANUS SOLAIRE

**FOR DUCK CALL AND 4 VIOLAS WITH
RECITING**

PERFORMING PARTS

(1999)

**TEKSTI/TEXT:
GEORGES BATAILLE CA. 1928**

FINLAND

DUR. CA. 8 MIN.



Max Savikangas (s. 1969) valmistui musiikin maisteriksi Sibelius-Akatemiasta vuonna 1998 opiskeltuaan musiikin teoriaa, sävellystä, alttoviulunsoittoa (A-kurssitutkinto vuonna 1997) ja elektroakustista musiikkia. Hän on säveltänyt kolmisenkymmentä teosta: instrumentaalikamarimusiikkia, elektroakustisia sävellyksiä ja näiden yhdistelmiä. Alttoviulistina Savikankaan kiinnostus kohdistuu nykymusiikin esittämiseen sekä improvisaatioon. Kamarimuusikkona ja sooloalttoviulistina Savikangas on ollut kantaesittämässä useita koti- ja ulkomaisia sävellyksiä, viimeksi hän herätti huomiota 24.11.2002 Osmo Tapio Räihälän alttoviulukonsertton *Håkan Belglassa* solistina. Savikangas on Uusinta-kamariyhtyeen perustajajäseniä.

Säveltämisen ja alttoviulunsoiton lisäksi Savikangas on kiinnostunut monitaiteellisista projekteista, joissa usein käytetään teknologiaa työkaluna. Tärkeänä yhteistyökumppanina näissä projekteissa on ollut kuvataiteilija Teemu Mäki.

Käpyrauhassilmä sisältää lausuttuja viitteitä merkillisen ranskalaisen filosofi ja kirjailija **Georges Bataillen** (1897-1962) samannimiseen tekstiin *L'Anus Solaire* (suom. Tiina Arppe, Gaudeamus Kirja 1998).

Teos on sävelletty suoraan stemmoiksi. Kunkin soittajan tehtävä on soittaa omaa stemmaansa omassa tempossa, mutta samalla hänen tulee kuitenkin seurata muiden antamia kohtauspaikkojen signaaleja tai itse antaa niitä muille. Sorsapillisoolo on puhelaulun tapaan säveltasojen suhteen viitteellisesti notatoitu, ymmärrettävistä syistä.

Composer-violin player **Max Savikangas** (b. 1969) graduated from the Sibelius-Academy in 1998 after studying music theory, composition, viola playing and electroacoustic music. He has so far composed some thirty works, some on them instrumental chamber music, others electroacoustic and others combination of the two. In addition to composing and playing the viola he has been involved in multidisciplinary co-projects using sound, image and information technology. Many of these projects have been realised in partnership with the young Finnish visual artist *Teemu Mäki*. More information about Savikangas is available in: www.uusinta.com.

L'Anus Solaire contains recited references to the similarly titled text of the peculiar French philosopher and author Georges Bataille (1897-1962).

The music is written directly into performing parts. Each player plays their own parts in their own tempo, but at the same time they must follow the signals from each other and give them to the others. The duck whistle solo is, like a recital, notated only allusively, for reasons that are quite understandable.

Max Savikangas



① tacet ca. 1 min. LARY KAUNTSILTA Max SAVIKANGAS
 text: b. Bostille
 (ca. 1928)

② * start ad lib when the vls intro has reached the repetitive accents

(quasi *ff* *sprech gesang*)

ca. 2" *f* *ff* *mf* *mp* *f*

ca. 4" *accet.* ca. 1"

f *ff*

2 tempo ca. 2" ca. 6"

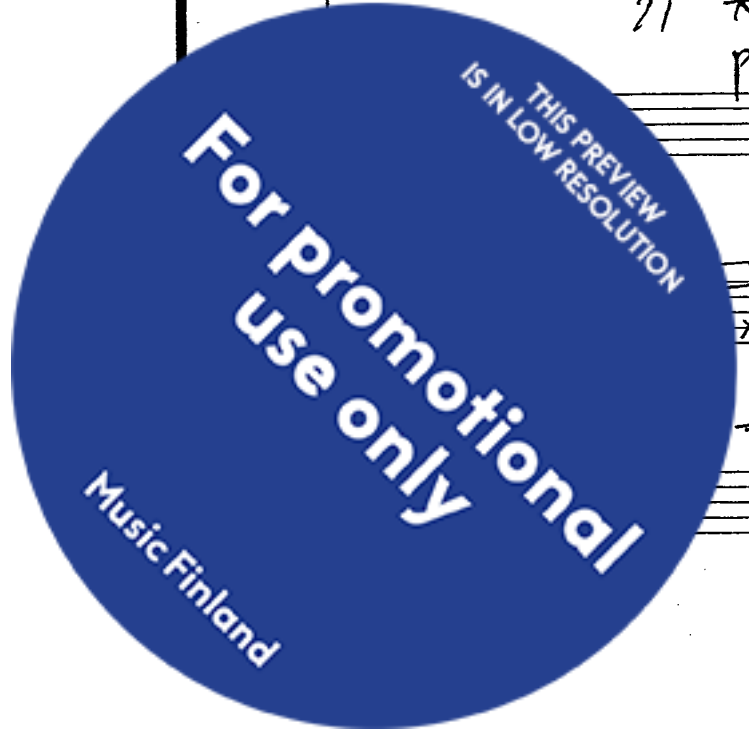
pp *ff* *p* *mp*

③ give the violas a signal ca. 2" ca. 6"

p *mp* *pp*

mf *f* *sfz*

- duck call: 1 -



Handwritten musical notation on a single staff. It features several chords with 'x' marks above them, indicating muted strings. The notation includes dynamic markings: *ff*, *mp*, *ff*, *f*, and *ff*. There are also slurs and accents over some notes.

④ ca. 3" give the violas
 a signal
 V.S.
 Musical notation on a single staff with dynamic markings: *p*, *f*, *p*, *f*, *ff*, *p*. Includes a *poco rit.* marking.

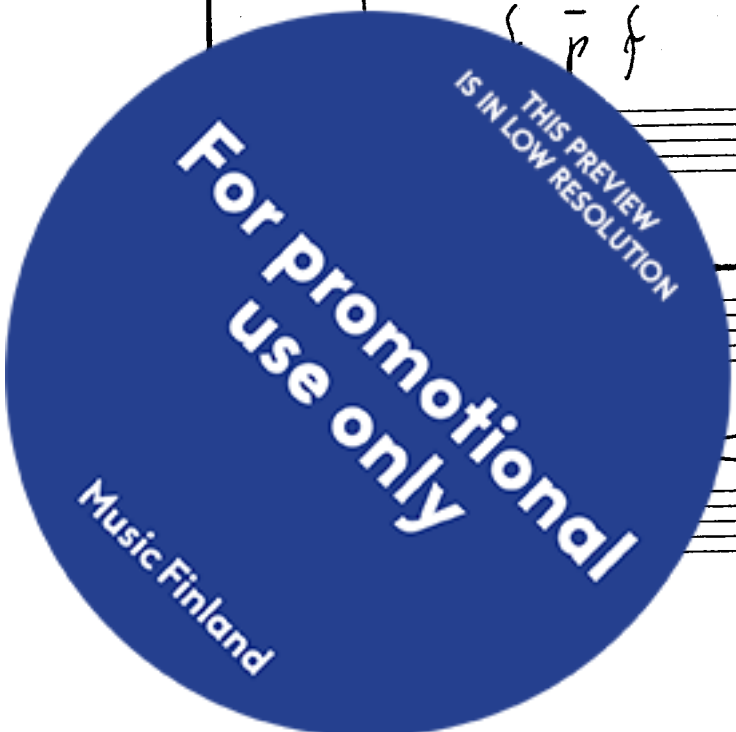
Musical notation on a single staff with dynamic markings: *f*, *p*, *f*, *p*, *ff*, *fff*. Includes accents and slurs.

ca. 1" a tempo
 Musical notation on a single staff with dynamic markings: *ff*, *p*, *ff*. Includes a *ca. 3" give the violas a signal* annotation.

⑤ ca. 5"
 Musical notation on a single staff with dynamic markings: *f*, *p*, *mf*, *p*, *fff*. Includes a *ca. 2" give violas a signal* annotation.

ca. 3"
 Musical notation on a single staff with dynamic markings: *f*, *ff*, *pp*, *mp*, *p*, *ff*. Includes a *gliss.* marking.

- duck call: 2 -



- duck call: 3 -

ca 3" give violas
2 signal

ca. 6 give violas
2 signal

8

ca. 5"

9

10

1st vla gives
2 signal

tacet (ca. 1 min.)
(vlas main part)

V.S.

duck. call
cadenza ad. lib. ca. 2"

11

start when violas ~~have~~
1st viola gives a
signal

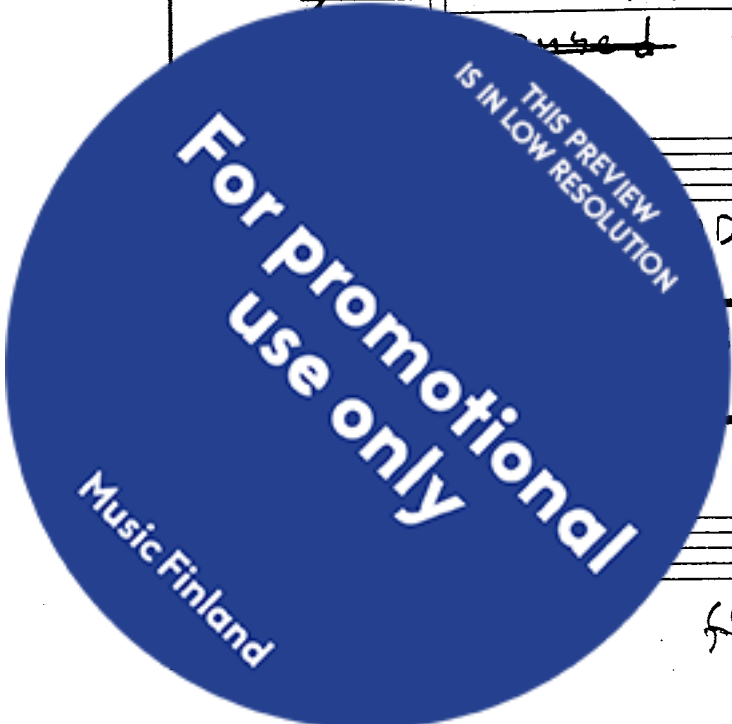
- move in the space
behind the audience
and come back

(neutral intonation)

sä kasvoihini ne muuttuvat punaisiksi ja

ca. 7" 14

slow wah-wah repeat until all senten-
ces have been read,
then give a signal
to violas to pass on



15) give uphest to violas *fff* *p* *fff* *mp* slow wsh wsh repeat until all sentences have been read then give violas a signal to pass on

17) give uphest *fff* READ (neutral intonation)

Siksi en pelkääkään myöntää, että kasvoni ovat häväistys ja että vain Jésuve voi ilmaista intohimojani.

19) give uphest to violas *fff* *p* *fff* slow wsh wsh repeat until all sent. have been read, then...

21) give uphest to violas *fff* READ (neutral intonation)

...essä kasvoini ne muuttuvat punaisiksi ja

31.11.1977
— duck call: 4 —



♭ I * The tempo is approximate, as are all rhythmic values. Each player should play the part as if playing alone. Accelerando and ritardando concern particular player and should be played individually.

①

repeat until the entrance of the duck call, then break immediately, and pass on to the next section.

② Lento pizz. sul tasto

* improvise on these pitches: within the marked tempo, dynamics and pizzicato style until duck call gives a signal to pass on to the next section.

③ Adagio pizz. sul tasto

2 ♭ I

④ Andante pizz. ord.

⑤ Andantino pizz. ord.

⑥ Allegro pizz. sul pont.

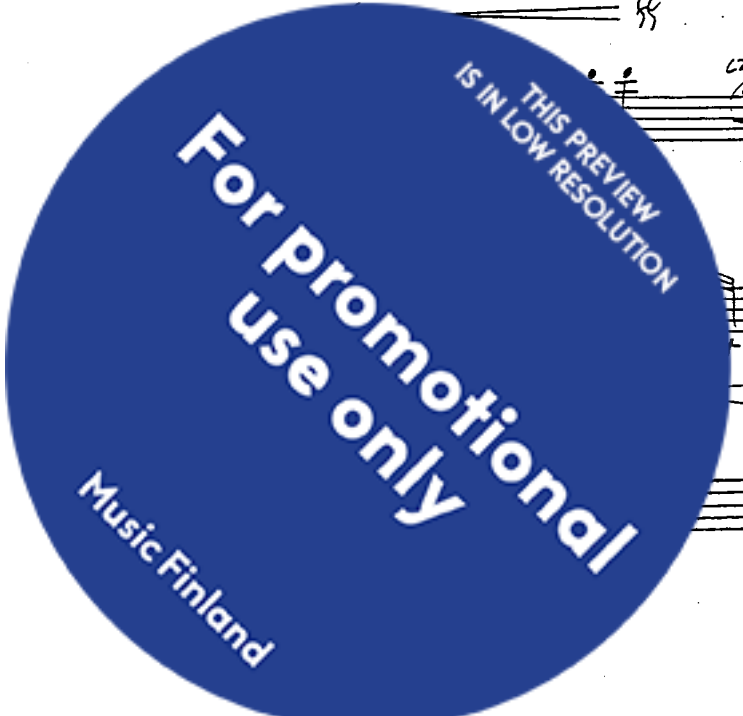
⑦ Presto Bartok pizz.

⑧ Presto possibile Bartok pizz.

⑨ Presto possibile Bartok pizz.

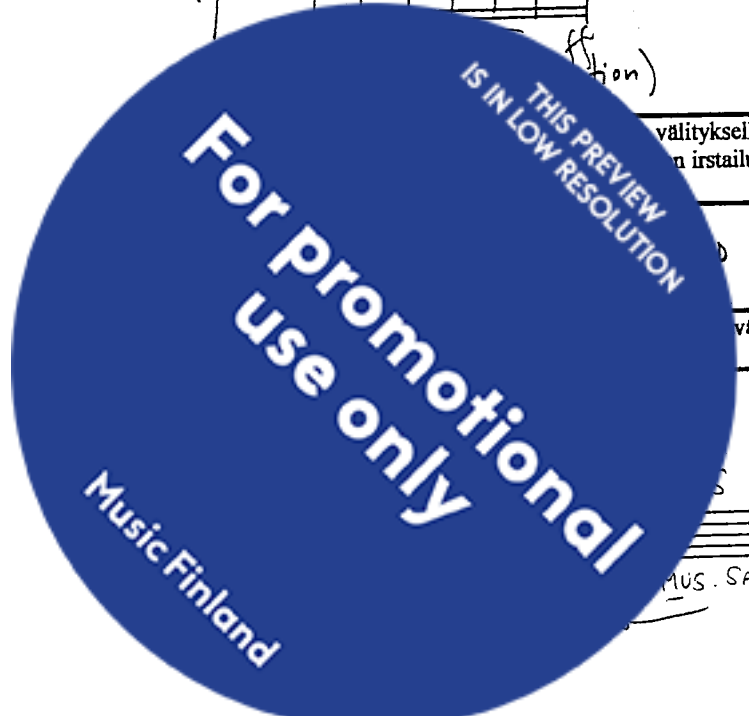
repeat for ca. 10", then break, give other violas two signals and pass on to the next section.

⑩



Handwritten musical score for five staves. The notation includes various dynamics such as *ff*, *mp*, *f*, *mf*, and *p*. There are also performance markings like *lento*, *lento*, and *ca. 6"*. The score features complex rhythmic patterns and melodic lines with many accidentals.

Handwritten musical score for five staves, including numbered measures (11-20) and performance instructions. Measure 11: *duck call cadenza ad. lib.* (all violas together) show every time an upbeat to other violas. Measure 12: *scratch* repeat until duck call. Measure 13: *fff* (all together) ca. 72 *Finale*. Measure 14: *READ ALOUD* (neutral intonation) Veren syöksyessä kasvoihini ne muuttuvat punaisiksi ja rivoiksi. Measure 15: (all together) *fff* ca. 1" gives a signal then break and pass on to the next section. Measure 16: *scratch* repeat until duck call gives a signal, then pass on to the next section. Measure 17: (all together) *fff* ca. 1" gives a signal, then pass on to the next section. Measure 19: (all together) *fff* ca. 1" gives a signal, then pass on to the next section. Measure 20: *scratch* repeat until duck call gives a signal, then pass on to the next section. Other notes include *ca. 10-15"*, *ca. 2"*, *ca. 1"*, and *ca. 1"*. A box contains the text: *vät tulivuoret, jotka toimivat sen*. Another box contains: *Helsinki 31.11.1999*.



4.12.-99 ATELJE

MUS. SALI

- v/2 I : 2 -

* the tempo is approximate, as are all rhythmic values. Each player should play the part so it playing style, Acc. and rit. concern particular player and should be played individually

① $\text{♩} = 116^*$ *ca. 3"* *molto accel.* *ca. 2"* *a tempo*
ff *pp* *ff* *ff* *pp* *ff* *pp* *ff*

② * *Lento pizz. sul tasto* * *improvise on these pitches within the marked tempo, dynamics and pizz. style until duck call gives a signal to pass on to the next section* ③ *Adagio pizz. sul tasto* ④ *Andante pizz. ord.*
pp *mf* *mp*

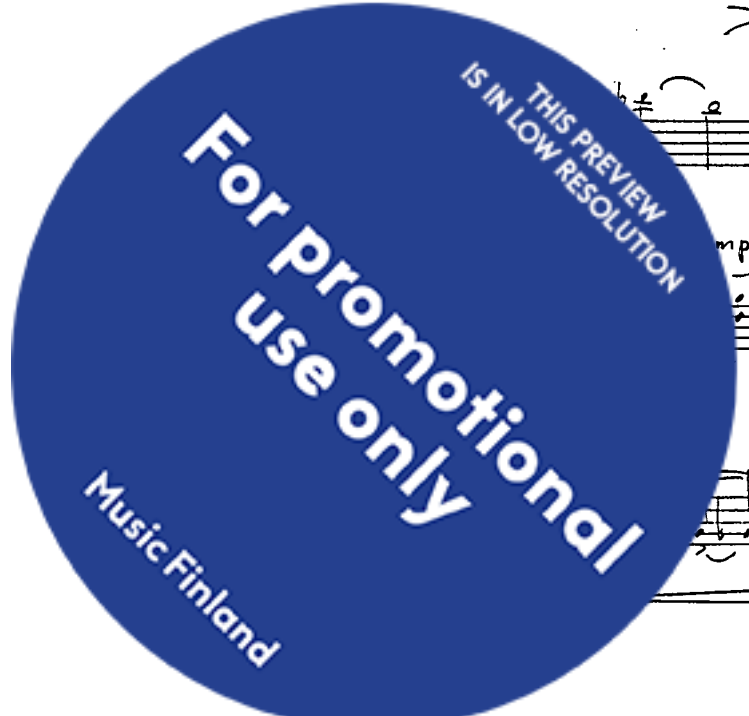
⑤ *Andantino pizz. ord.* ⑥ *Allegro pizz. sul pont.* ⑦ *Presto Bartok pizz.* ⑧ *Presto possibile Bartok pizz.*
mf *mf* *f* *f*

repeat until the entrance of duck call, then break immediately and pass on to the next section

⑨ *Presto possibile, Bartok pizz.* ⑩ *ca. 3"* $\text{♩} = 80$
 repeat until 1st viol. gives a signal to break
 wait for the second signal to start the next section *fp*

ca. 2" *meno mosso accel.* *a tempo*
f *mf* *p* *mf* *sp* *f* *rit.*

ca. 4" *molto accel.* *a tempo*
f *p* *ff*



2) vlt II

Handwritten musical score for Violin II, measures 1-15. The score includes various dynamics (pp, mf, mp, p, f, fff) and performance instructions such as "ricoché" and "repeat until 1st viola gives a signal to stop".

11 (all together) Duck call cadenza ad. lib. ca. 10-15" repeat until duck call player starts to read the poems, then pass on to the next section

12 scratch repeat until duck call gives a signal, then pass on to the next section

13 (all together) ca. 1" fff

14 READ ALOUD (neutral intonation)

15 (all together) ca. 7" mp

Maapalloa peittävät tulivuoret, jotka toimivat sen peräaukkoina.

Handwritten musical score for Violin II, measures 16-22. The score includes dynamics (mp, mf, fff) and performance instructions such as "scratch" and "repeat until duck call gives a signal, then pass on to the next section".

16 scratch repeat until duck call gives a signal, then pass on to the next section

17 (all together) ca. 1" fff

18 scratch repeat until duck call gives a signal, then pass on to the next section

19 (all together) ca. 1" mp

20 READ (neutral intonation)

21 (all together) ca. 1" mp

22 READ (neutral intonation)

Ne paljastavat samalla sairaalloisten refleksien välityksellä verentäyteen erektion sekä riittävän ja rikollisen irstailun pakottavan halun.

Sitten... myöntää, että kasvoni ovat häväistys ja... intohimojani.

NA Helsinki 31.11.1999



Masilman kante 4.12.-99

trinity 12.7.-99

Siti Salu

- vlt II : 2 -

* The tempo is approx. $\text{♩} = 160$, so see all rhythmic values. Each player should play the part as if playing alone. Acc. and rit. concern particular player and should be played individually.

① $\text{♩} = 160^*$

ca. 3"

ss . pp ——— ss ——— ss pp ——— ss ——— ss pp < f ——— ss

pp ——— ff ——— pp ——— ff ——— ff ——— pp ——— ff ——— ff

fff ——— pp ——— ff ——— ff ——— pp ——— ff

repeat until the entrance of the duck call, then break immediately and pass on to the next section

② Lento pizz. sul tasto * improvise on these pitches within the duck call gives a signal to pass on to the next section marked tempo, dynamics and pizzicato style until

③ Adagio pizz. sul tasto P

④ Andante pizz. ord. P

⑤ Andantino pizz. ord. mp

⑥ Allegro pizz. sul pont. mf

⑦ Presto pizz. sul pont.

⑧ Presto possibile Bartok pizz.

⑨ Presto possibile Bartok pizz.

repeat until 1st viola gives a signal to break, wait for the second signal to start the next section

⑩ ca. 5" ca. 2"

ricoché ffp ——— f ——— mp ——— f

P ——— mp ——— mf ——— f

P ——— mf ——— f

P ——— mf ——— f

f ——— P ——— f



Handwritten musical score for a string section, likely a double bass part. The score consists of five staves. It includes various musical notations such as slurs, accents, and dynamic markings (f, p, mp, mf, fff). Performance instructions are written in the margins, including "ca. 6\"", "molto accel. ---", "f = tempo", "ca. 3\"", "(f.b.g.)", "repeat until 1st viola gives a signal to stop", "11 (all together) Duck call cadenza ad. lib.", "ca. 10-15\"", "come vln I", "12 scratch", "repeat until duck call gives a signal, then pass on to the next section", "13 (all together) ca. 1\"", "pass on to the next section", and "fff".

Handwritten musical score for Viola III, consisting of four staves. It includes musical notation and performance instructions. Boxed text contains Finnish lyrics: "Maapalloa peittävät tulivuoret, jotka toimivat sen peräaukkoina." and "Vaikkei maapallo syökään mitään, se syöksee silti usein ulos... joka suihkuu jyristen taivaalle... ahan." and "Ne paljastavat samalla sairaalloisten refleksien välityksellä verentäyteisen erektion sekä riettaulun ja rikollisen irstailun pakottavan halun." Circled numbers 14 through 22 indicate specific sections or cues. Other markings include "scratch", "repeat until duck call gives a signal, then pass on to the next section", "15 (all together)", "16 READ ALOUD (neutral intonation)", "17 (all together) ca. 1\"", "18 scratch", "19 (all together) ca. 1\"", "20 READ (neutral intonation)", "21 (all together) ca. 1\"", and "22 READ (neutral intonation)".

Maailman kantaesitys
 Ravintola L'Espresso Helsinki
 4.12.-99
 12.12.-99
 J. P. (via IV)
 31.11.1999

Ullina Linnove

v/la III : 2 -



KÄPYRAUHASSILMA

Max Savikangas 1999
Text: Georges Bataille 1928 (ca.)

II * The tempo is approximate, so are all rhythmic values. Each player should play the part as if playing alone. Acc. and rit. concern particular player and should be played individually

① Aggressive

ca. 3''
ff pp f ff pp ff pp
ca. 2''
ff pp ff pp

② * repeat until the entrance of the duck call, then break immediately and pass on to the next section

pp Lento pizz. sul tasto * improvise on these pitches within the marked tempo

Adagio pizz. sul tasto

dynamics and pizzicato style until duck call gives a signal to pass on to the next section

④ Andante pizz. ord. mp

⑤ Andantino pizz. ord. mf

⑥ Allegro pizz. sul pont. mf

⑦ Presto pizz. sul pont. f

III

⑧ Presto possibile Bartok pizz. f

⑨ Presto possibile Bartok pizz. ff

⑩ ca. 7'' V! Slllt!

repeat until 1st viola gives a signal to break, wait for the second signal to start the next section

ca. 2'' ca. 1'' ca. 3'' ca. 1'' ca. 3'' ca. 2''

mf mf f mf f mp

mf f mp f

ff f mf

ff f ff

repeat until 1st viola gives a signal to stop

all together

ca. 10-15'' Come via II



