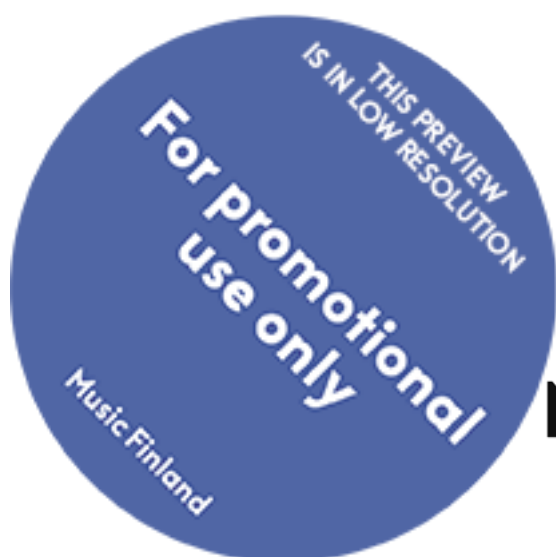


Max Savikangas

AZONAL

for Viola and Ensemble

2015 - 16



Music Finland

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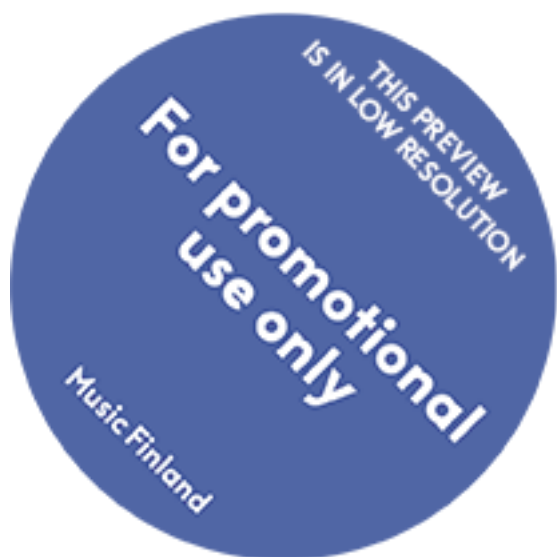


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for Viola and Ensemble

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THE SCORE IS WRITTEN IN C
All instruments sound as written, except:

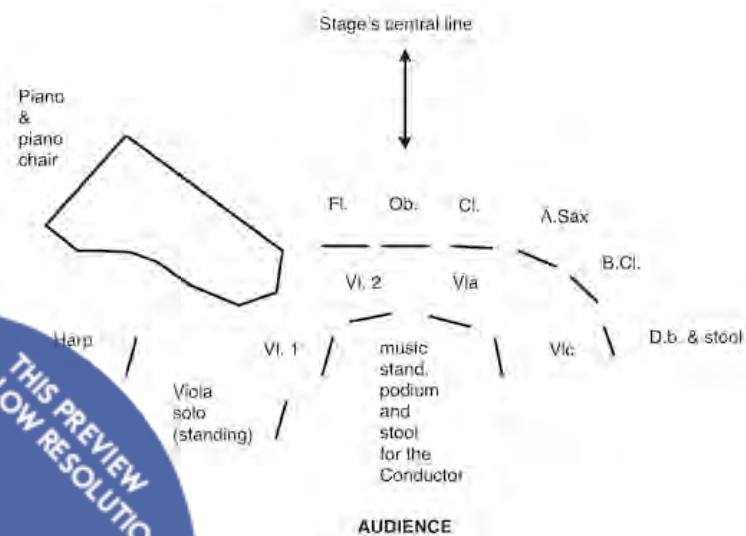
- Piccolo sounds an octave higher
- Double Bass sounds an octave lower

INSTRUMENTATION (one of each):

Harp
Piano

Violin 1
Violin 2
Viola
Violoncello
Double Bass, tuning: C(optional)-E-A-D-G

STAGE SETUP



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Max Savikangas: Azonal for Viola and Ensemble (2015-16)

The Score is written in C and the individual parts follow the common transposition practice.

The notation is traditional in general, and when extended playing techniques are called for, they are referred to with their names above the music, not with graphical symbols.

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

A dashed line - - - - - denotes as gradual transition as possible from one playing technique to another.

The aim is to make also the sound change as gradually as possible.

For example: s.p. - - - - ord. = make a linear transition from sul ponticello bowing position to ordinary bowing position, changing timbre gradually from sharp to normal.

FOR WIND INSTRUMENTS

Air sound. Finger the notes and blow air into the instrument without applying normal playing embouchure.

Avoid producing any clear pitches and aim at producing noises of different shades.

Multiphonics (Alto Saxophone). Multiphonics are to be produced by the indicated fingerings above the music. Some multiphonics may be unstable in certain dynamics - actually, slightly chaotic and stuttering sound quality is warmly welcomed!

FOR HARP

Always let ring unless damping of the strings with the hands is indicated with the damping sign Ø.

Fluidic glissando - metallic twang. Slide the metal end of the tuning key along the notated bass wire string, producing a fluidic glissando - at the end of the slide pull the tuning key abruptly from the string, producing a metallic twang.

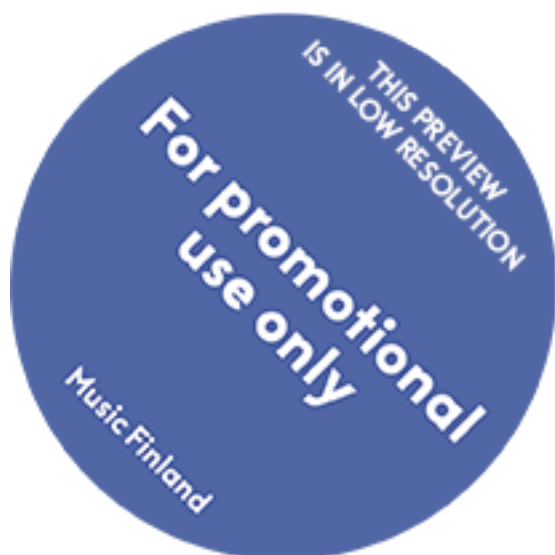
FOR PIANO

Étouffée. Damp the strings with the hand and play on the corresponding notes with the keys.

Étouffée glissando. Damp the strings with fingers and play the corresponding notes with the keys, then while playing, move the damping hand slowly toward yourself, thus producing a gradually brightening timbre and occasional ascending harmonics.

Pedal echo. Strike the notated key(s) forcefully, then immediately depress the damper pedal sharply; this results in a faintly audible echo of the note(s).

Pedal attack / decay. With no keys depressed, stomp the pedal down strongly and then hold it down, letting the cluster-like echo decay.



FOR STRINGS

Bursting. Crunch the bow with flat hair from normal playing position over the bridge and back (differing 90 degrees from the normal normal bowing direction), resulting in a bursting, machine-like sound. An arrow down denotes a movement toward the string holder and an arrow up toward the nut. The notated rhythm refers to the duration (i.e. speed) of the movement - in addition to the notated rhythm, the resulting sound will have rhythmical impulses caused by the bow hair crossing over the bridge. As the double bass bridge will break bow hair, this technique is to be played completely behind the bridge on the double bass, crossing over to the string wrapping (producing a harsher sound) and back.

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

Whisked whistle. To be played sul pont./quasi flag, with a fast, whisking, over-wide arm vibrato, with the left hand finger sliding rapidly along the string, pressed only half way down, resulting in a whistling, piercing and whisking, electric guitar feedback-vib.-note like sound.

Whisked vibrato. Exaggerated arm vibrato made with sliding the finger along the string, resulting in wide and fast "jazzy" vibrato around the note.

Circular bowing. The bow, positioned in the upper third, is to be swept in a direction parallel to the strings with a slightly circular, free movement, which starts from the upper arm. The movement is small, fast and can be maintained with rather low amount of muscular energy. This bowing technique is intended to result in a blowing-like sound which however has a short, pitched impulse for each note.

Bend-buzz-pizzicato. Bend the C-string sideways with left hand fingers so that the string slips to the side of the fingerboard. Now, when you play pizzicato, this is intended to result in a funny buzzing sound (somewhat like Indian instrument Sitar). Use vibrato for every bend-buzz-pizz. note, which strengthens the buzz remarkably. When molto vibrato is marked, make as fast vibrato as you can, which strengthens the buzz even more.

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).

Crackle. Press the bow down very hard at the frog with flat hair so that the tip of the bow points to the up left. Now twist the bow slowly in its place, while maintaining the pressure, approximately 45 degrees so that the bow finally reaches its normal position. This way of playing is intended to result in a dry, crackling, granular, discontinuous sound, like anticipating some violent burst (for example breaking of a tree branch).

Crackle attack. Start each note with a fast crackle attack, after which there should be an audible pitch level.

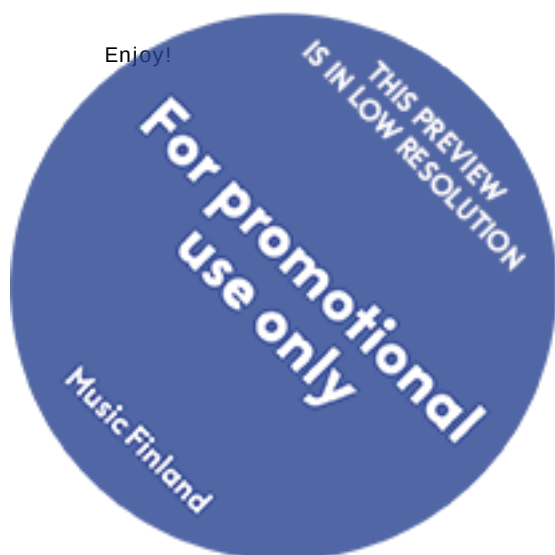
Mirror pizzicato. Pluck the pizzicato behind the left hand (in other words: between the left hand and the scroll). The preferred sound image is like an upward disappearing bounce.

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

Scratch. Exaggerated bow pressure technique sul ponticello, intended to result in a high scratching sound, which is more continuous than granular (like DJ scratching with an LP-player).

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).

Pizzicato tremolo. Play as fast one-voiced pizzicato tremolo on the A string, with rapidly swinging your right hand forefinger tip back and forth the string, resulting in a soft, mandoline-like tremolo sound.



for Viola and Ensemble
Commissioned by Uusinta Ensemble

Energico = ca 138

5

A

7

Fl.

Ob.

Cl.

A. Sax.

B. Cl.

Hp.

Pno.

Vla. solo

Vln. 1

Vln. 2

Vla.

Vc.

ff mp

mp pp

ff mp

mp pp

ff mp

mp pp

ff mp

mp pp

mf 3

D C# B / Eb Fb Gb A

D C B / Eb F# G A

arco pizz.

ff mp

arco pizz.

ff mp

arco pizz.

ff mp

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10

Fl. *ff mp*

Ob. *ff mp*

Cl. *ff mp*

A. Sax. *ff mp*

B. Cl. *ff mp*

Hp. *ff* 3

Pno.

Vla solo

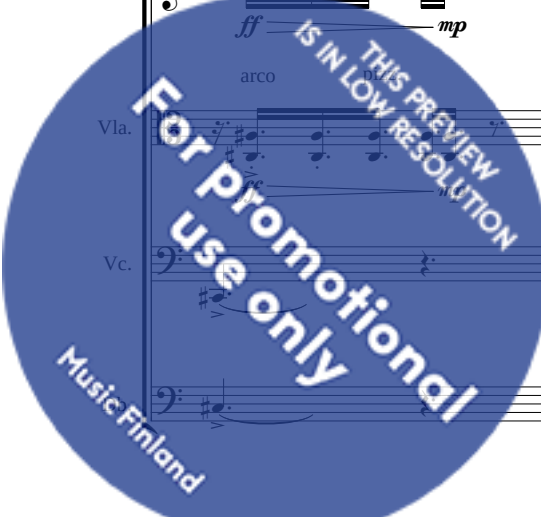
Vln. 1 *ff mp* arco pizz.

Vln. 2 *ff mp* arco pizz.

Vla. *ff mp* arco pizz.

Vc.

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



B

Fluido ♩ = ca 138

13

Fl. *ff mp* *ff mp* *mf* 5

Ob. *ff mp* *ff mp* *mf* 5

Cl. *ff mp* *ff mp* *mf* 5

A. Sax. *ff mp* *ff mp* *mf* 5

B. Cl. *ff mp* *ff mp* *mf* 5

Hp. *3* *3* *3*

Pno. *3* *3* *3*

Vla. solo *mf* 5 5 5

Vln. 1 *arco pizz. ff mp* *arco pizz. ff mp*

Vln. 2 *arco pizz. ff mp* *arco pizz. ff mp*

Vla. *arco pizz. ff mp* *arco pizz. ff mp*

Vc. *8va*

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

8va

15ma

16

Fl. *mp* *p* come un'eco *mf* *mp* *p* come un'eco

Ob. *mp* *p* come un'eco *mf* *mp* *p* come un'eco

Cl. *mp* *p* come un'eco *mf* *mp* *p* come un'eco

A. Sax. *mp* *p* come un'eco *mf* *mp* *p* come un'eco

B. Cl. *mp* *p* come un'eco *mf* *mp* *p* come un'eco

Hp. *mf* *gliss.* *f* *gliss.*

Pno. *mf* *p* *f* etouffée pedal echo

Vla solo *f* *mp* *f* whisked vib.

Vln. 1 arco sul pont. ord. *mp* *pp* *f*

Vln. 2 arco sul pont. ord. *mp* *pp* *f*

Vla. arco sul pont. ord. *mp* *pp* *f*

Vc. arco sul pont. ord. *mp* *pp* *f*

f *pp* *f*

C

D C Bb / E F# Gb Ab

mf

s.t. pan



25

Fl. *fp* *mf* *f* *mp* *pp* *f* *mp*

Ob. *fp* *mf* *f* *mp* *pp* *f* *mp*

Cl. *fp* *mf* *f* *mp* *pp* *f* *mp*

A. Sax. *fp* *mf* *f* *mp* *pp* *f* *mp*

B. Cl. *fp* *mf* *f* *mp* *pp* *f* *mp*

Hp. *mf* *f* *gliss.*

Pno. *p* *f* *etouffée* *pedal echo*

Vla solo *f* *pp* *mf* *f* *f* *6*

Vln. 1 *pp* *f* *ord.*

Vln. 2 *pp* *f* *ord.*

Vla. *pp* *f* *ord.*

Vc. *pp* *f* *ord.*

s.p. molto *s.t. pan*

sul pont. *ord.*

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D

To Picc. Allegretto ♩. = ca 72

30

Fl. *ff* *5* *ff* *5* *f* *mp*

Ob. *ff* *5* *ff* *5* *f* *mp*

Cl. *ff* *5* *ff* *5* *f* *mp*

A. Sax. *ff* *5* *ff* *5* *f* *mp*

B. Cl. *ff* *5* *ff* *5* *f* *mp*

Hp.

Pno. *etouffée* *f* *pedal echo*

Vla solo *ord.* *f* *6* *6* *6* *6* *6* *6* *w. vib.* *p* *s.t. pan* *free bowing* *3* *3* *3* *3* *3* *3*

Vln. 1 *ord.* *f*

Vln. 2 *ord.* *f*

Vla. *ord.* *f* *pizz.* *mf*

Vc. *ord.* *f* *pizz.* *mp* *p* *mp*

E

39

Fl.

Ob.

Cl.

A. Sax.

B. Cl.

Hp.

p *ppp*

D C Bb / E F Gb A

Pno.

p *pp*

Vla solo

pizz. (each time first chord up)

arco s.t. pan

free bowing

s.p. molto

ff *vivo* *mp* *ff*

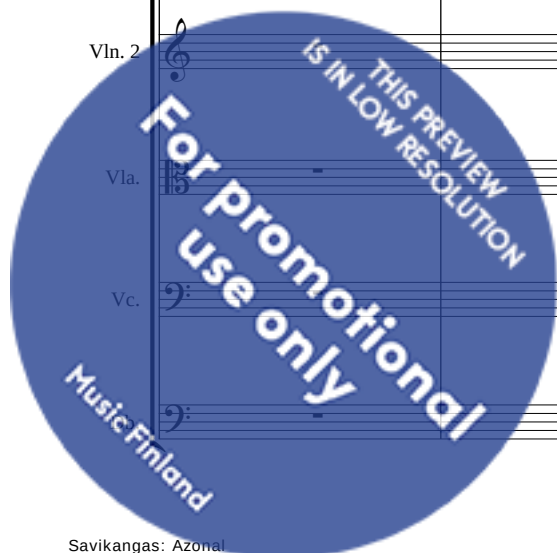
Vln. 1

Vln. 2

Vla.

Vc.

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



accel.

43

Fl.

Ob.

Cl.

A. Sax.

B. Cl.

Hp.

Pno.

Vla. solo

Vln. 1

Vln. 2

Vla.

Vc.

f simile *mp* *pp* *f* *mp*

mf *p* *mf* *p*

pizz. simile arco s.t. pan free bowing s.p. molto

vivo *mp* *ff*

ff *f* *ff* *mf* *f* *mp* *mf* *p* *mp*

Db C Bb / Eb F Gb A

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Capriccioso ♩ = ca 108 (♩ = ca 216)

F

47

Fl. Piccolo

Ob.

Cl.

A. Sax.

B. Cl.

Hp.

Pno.

Vla solo

Vln. 1

Vln. 2

Vla.

Vc.

8va

take the tuning key

pp

with tuning key metal end

fluidic gliss., no accent in the beginning

mf

DCB/EFGA

pizz.

vivo

gliss.

mirror pizz.

arco

gliss. as high as possible

fp

elastico

f

pedal attack/decay

8va

51

Picc.

Ob.

Cl.

A. Sax.

B. Cl.

Hp.

Pno.

Vla solo

Vln. 1

Vln. 2

Vla.

Vc.

met.
twang

f

pizz.

ff vivo

gliss.

mirror pizz.

simile

pedal
attack/decay

G

55

To Fl.

Picc. *p* *mp simile*

Ob. *p* *mp simile*

Cl. *p* *mp simile*

A. Sax. *p* *mp simile*

B. Cl. *mp* *mp simile*

Hp. fluidic gliss., simile met. twang *mf* *f* fluidic gliss. met. twang *mf* *f*

Pno. pedal attack/decay

Vla solo arco *fp* *f* *elastico* gliss. *fp* *f* pizz. *ff* *vivo* mirror pizz. gliss. end as high as possible

Vln. 1 *mf* *leggiero*

Vln. 2 *mf* *leggiero*

Vla. *mf* *leggiero*

Vc. *mf* *leggiero*

mf *leggiero*

Svolazzare ♩ = ca 46

Flute

air sound, non staccato, finger the notes
but avoid producing any clear pitches

mp

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mp

mp

64

Fl.

Ob.

Cl.

A. Sax.

B. Cl.

Hp.

Pno.

Vla solo

Vln. 1

Vln. 2

Vla.

Vc.

fluidic gliss.

met. twang

III IV

gliss.

III IV

IV sautillé

6 6 6 6

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

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I

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accel.

J

74

staccato

staccato

staccato

staccato

gliss.

s.p. molto
on the string

s.p. molto
on the string

s.p. molto
on the string

s.p. molto
on the string

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K

Bright ♩ = ca 58 (♩ = ca 174)

75

Fl.

Ob.

Cl.

A. Sax.

B. Cl.

Hp.

Pno.

Vla. solo

Vln. 1

Vln. 2

Vla.

Vc.

air sound, staccato

etouffée glissando

gliss.

8^{vb}

mf

f

III sautillé poco s.p.

II sautillé poco s.p.

III sautillé poco s.p.

IV sautillé poco s.p.

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76

Fl.

Ob.

Cl.

A. Sax.

B. Cl.

Hp.

Pno.

gliss.

(8)

ff

Vla. solo

f

ff

mp

s.p. molto on the string

circular bowing

3 3

Vln. 1

f

ff

s.p. molto on the string

Vln. 2

f

ff

s.p. molto on the string

Vla.

f

ff

Vc.

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Music Finland

L

77

Fl.

Ob.

Cl.

A. Sax.

B. Cl.

Hp.

Pno.

Vla. solo

Vln. 1

Vln. 2

Vla.

Vc.

etouffée glissando

mf

gliss.

sautillé
poco s.p.
II

sautillé
poco s.p.
II

sautillé
poco s.p.
IV

sautillé
poco s.p.
IV

mf

mp

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78

Fl. *mf*

Ob. *mf*

Cl. *mf*

A. Sax. *mf*

B. Cl. *mf*

Hp.

Pno. *gliss.*

Vla solo *f*

Vln. 1 *f*

Vln. 2 *f*

Vla.

Vc.

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79

Fl.

Ob.

Cl.

A. Sax.

B. Cl.

Hp.

Pno.

gliss.

Vla solo

s.p. molto on the string

circular bowing

ff

pp

mf

mp

Vln. 1

ff

s.p. molto on the string

Vln. 2

ff

s.p. molto on the string

Vla.

ff

s.p. molto on the string

Vc.

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Music Finland

M

80

Fl.

Ob.

Cl.

A. Sax.

B. Cl.

Hp.

Pno.

Vla. solo

Vln. 1

Vln. 2

Vla.

Vc.

etouffée glissando

gliss.

mf

f

sautillé
poco s.p.
I

sautillé
poco s.p.
I

sautillé
III poco s.p.

sautillé
poco s.p.
III

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81

Fl. *f*

Ob. *f*

Cl. *f*

A. Sax. *f*

B. Cl. *f*

Hp.

Pno. *gliss.* *ff*

Vla. solo *f* *ff* *mp* *3* *3* *circular bowing*

Vln. 1 *f* *ff* *s.p. molto on the string*

Vln. 2 *f* *ff* *s.p. molto on the string*

Vla. *ff* *s.p. molto on the string*

Vc.

82

Fl.

Ob.

Cl.

A. Sax.

B. Cl.

Hp.

Pno.

Vla solo

Vln. 1

Vln. 2

Vla

Vc.

staccato

staccato

staccato

staccato

mf

mp

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83

Fl.

Ob.

Cl.

A. Sax.

B. Cl.

Hp.

Pno.

Vla solo

Vln. 1

Vln. 2

Vla.

Vc.

mf

p

p

84

Fl.

Ob.

Cl.

A. Sax.

B. Cl.

Hp.

Pno.

Vla solo

ord.

f 3 3 3 3 3 *mf* *f* espr.

Vln. 1

Vln. 2

Vla.

Vc.

8va

N

85

Fl.

Ob.

Cl.

A. Sax.

B. Cl.

Hp.

DCB/EFGA

mf sonore

Pno.

Vla solo

circular bowing

mf

3 3 3 3 3 3 3

Vln. 1

Vln. 2

Vla.

Vc.

(S)

pizz.

mf sonore

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86

Fl.

Ob.

Cl.

A. Sax.

B. Cl.

Hp.

Pno.

Vla solo

Vln. 1

Vln. 2

Vla.

Vc.

f

ff

f espr.

ord.

88

O

Fl.

Ob.

Cl.

A. Sax.

B. Cl.

mp dolce

Hp.

mp C B / Eb F G A#

Pno.

Vla solo

circular bowing

mp

mf

mp

Vln. 1

Vln. 2

Vla.

Vc.

mp

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Music Finl

P

rit.

Lamentoso e cantabile ♩ = ca 66 (♩ = ca 132)

Fl.

Ob.

Cl.

A. Sax.

B. Cl.

mf

mp

p dolce

Hp.

mf

p dolce

D C B / Eb Fb G A#

Pno.

ord.

p dolce

Vla solo

ord.

f espr.

mp dolce e sonore

Vln. 1

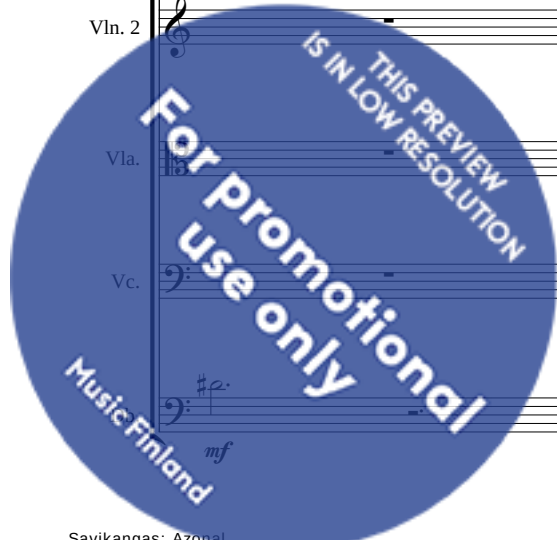
Vln. 2

Vla.

Vc.

mf

p dolce



Q

rit. Più mosso ♩ = ca 72

102

Fl.

Ob.

Cl.

A. Sax.

B. Cl.

Hp.

Pno.

Vla solo

Vln. 1

Vln. 2

Vla.

Vc.

Musica Finl

rit. Più mosso ♩ = ca 78

D C# B / Eb Fb G A# D C B / Eb Fb G A# Db C B / Eb F G A#

circular bowing
(not too much pitch)

circular bowing
(not too much pitch)

circular bowing
(not too much pitch)

arco

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108

Fl.

Ob.

Cl.

A. Sax.

B. Cl.

Hp.

Pno.

Vla solo

Vln. 1

Vln. 2

Vla.

Vc.

Db C B / Eb F G A

f *mp* *f* *mp* *f* *mp* *f*

mf *mf* *mf* *mf*

f *f* *f* *f*

port. *port.* *port.* *port.* *5* *5*

f *mp* *f* *mp* *f* *mp* *f*

f *mp* *f* *mp* *f* *mp* *f*

114

Fl.

Ob.

Cl.

A. Sax.

B. Cl.

mp

ff non dim.

Hp.

ff

D C# B# / Eb F G A

Pno.

f

ff

ff

ff

Vla solo

port.

port.

ff ma sonore

Vln. 1

mf

Vln. 2

mf

Vla.

mf

Vc.

mp

ff non dim.

mp

ff non dim.

mp

Furioso ♩ = ca 100

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138

Vln. 2

Vla.

Vc.

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Savikangas: Azonal

T

Rapide ♩ = ca 132 (♩ = ca 66)

140

Fl. *mf* *ff*

Ob. *mf* *ff*

Cl. *mf* *ff*

A. Sax. *mf* *ff*

B. Cl. *mf* *ff*

Hp.

Pno.

Vla solo *f*

Vln. 1 *mf*

Vln. 2 *mf*

Vla. *mf*

Vc. *mf*

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Music Finland

141

Fl.

Ob.

Cl.

A. Sax.

B. Cl.

Hp.

Pno.

Vla solo

whisked whistle

ord.

I II I II simile

gliss.

sul pont.

p *poco rubato* *f*

Vln. 1

Vln. 2

Vla

Vc.

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Music Finland

U Più mosso

143

Fl. *mf* *ff*

Ob. *mf* *ff*

Cl. *mf* *ff*

A. Sax. *mf* *ff*

B. Cl. *mf* *ff*

Hp.

Pno.

ord.

Vla solo

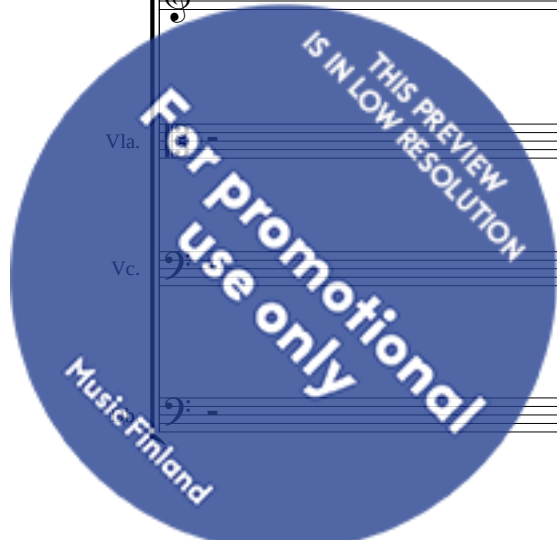
Vln. 1 *mf*

Vln. 2 *mf*

Vla. *mf*

Vc. *mf*

mf



148

Fl.

Ob.

Cl.

A. Sax.

B. Cl.

Hp.

Pno.

Vla solo

Vln. 1

Vln. 2

Vla.

Vc.

III

IV

6

6

6

6

6

6

149

Fl.

Ob.

Cl.

A. Sax.

B. Cl.

Hp.

Pno.

Vla solo

whisked
whistle

6 6 3

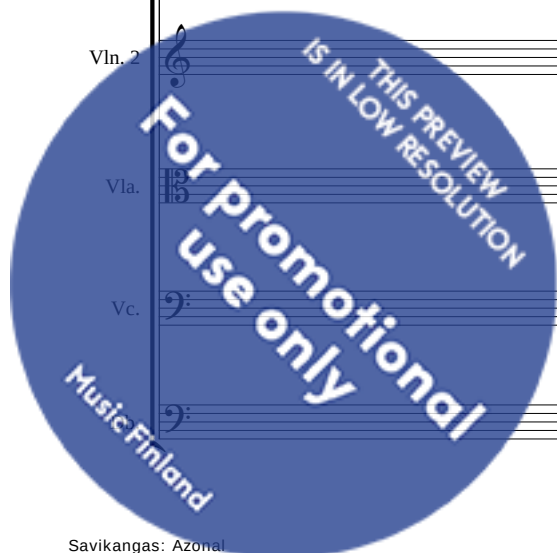
mp

Vln. 1

Vln. 2

Vla.

Vc.



molto rit.

To Picc.

Piccolo

Piccolo

X

Y

156

Picc. *sempre ff*

Ob. *sempre ff*

Cl. *sempre ff* 5

A. Sax. *sempre ff* 5

B. Cl. *sempre ff* 5

Hp. *sempre ff*

Pno. *ff* *simile*

Vla. solo *p sub.* *ff* *mf*

Vln. 1 *f* *ff*

Vln. 2 *f* *ff*

Vla. *ff*

Vc. *f* *ff*

Contra. *f* *ff*

D Cb Bb / E F G Ab

sparse crackle ----- dense crackle

w.w. free bowing

Red. *fff*



A1

162

G.P. Flute

Picc.

G.P.

Ob.

G.P.

Cl.

G.P.

A. Sax.

G.P.

B. Cl.

G.P.

Hp.

p.d.l.t.

D# C Bb / E F Gb A

D# C Bb / E# F# G A

G.P.

Pno.

pp secco

3

3

3

3

una corda

G.P.

Vla solo

mf

p fluido

6

6

6

6

6

sul pont.

sparse crackle

dense crackle

p

mf

G.P.

Vln. 1

pp

pizz. sul pont.

G.P.

Vln. 2

pp

pizz. sul pont.

G.P.

Vla.

pp

pizz. sul pont.

G.P.

Vc.

pp

pizz. sul pont.

165

Fl. *p*

Ob. *p*

Cl. *p*

A. Sax. *p*

B. Cl. *p*

Hp. p.d.l.t. simile *mp* D# C B / E# F# G# A

Pno. *p*

Vla. solo *mp* *fluido* sul pont.

Vln. 1 *p*

Vln. 2 *p*

Vla. *p*

Vc. *p*

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B1

167

Fl. *mp*

Ob. *mp*

Cl. *mp*

A. Sax. *mp*

B. Cl. *mp*

Hp. ord. *mf*

Pno. *mp*

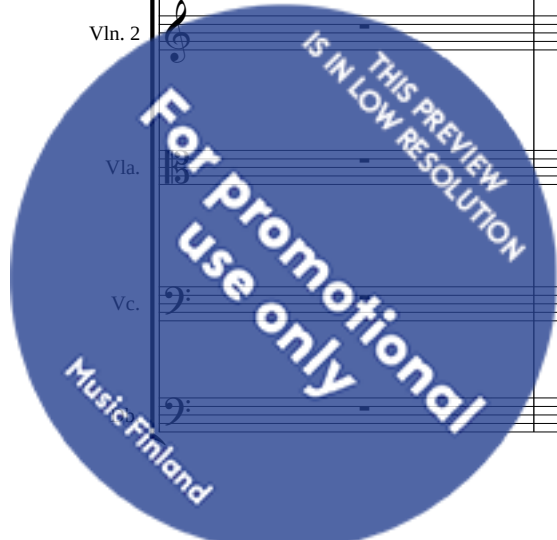
Vla solo *mf* crackle *f* ord. staccato *mf* crackle *f* ord. *mf* fluido

Vln. 1 *mp* pizz. non sul pont.

Vln. 2 *mp* pizz. non sul pont.

Vla. *mp* pizz. non sul pont.

Vc. *mp* pizz. non sul pont.



poco rit.

172

Fl.

Ob.

Cl.

A. Sax.

B. Cl.

Hp.

Pno.

Vla. solo

Vln. 1

Vln. 2

Vla.

Vc.

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D C# Bb / E F G A

D C B / E F G A#

ff

6

6

6

6

6

6

6

6

C1**Risoluto** ♩ = 96

174

Fl. *ff*

Ob. *ff*

Cl. *ff*

A. Sax. *ff*

B. Cl. *ff*

Hp.

Pno. *ff*

tutte le corde

Vla. solo *p* *mp* *mf* *f*

Vln. 1 *ff* arco

Vln. 2 *ff* arco

Vla. *ff* arco

Vc. *ff* arco

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177

Fl. *p* *ff*

Ob. *p* *ff*

Cl. *p* *ff*

A. Sax. *p* *ff*

B. Cl. *p* *ff*

Hp. p.d.l.t. *p*

Pno. *p* *ff*
una corda tutte le corde

Vla. solo *mf* *ff*
sul pont. ord. stacc. glissando repetition
mf *f*
6 6 3

Vln. 1 *p* *ff*
pizz. sul pont. arco sul pont. arco ord.

Vln. 2 *p* *ff*
pizz. sul pont. arco sul pont. arco ord.

Vla. *p* *ff*
pizz. sul pont. arco sul pont. arco ord.

Vc. *p* *ff*
pizz. sul pont. arco sul pont. arco ord.

180

Fl.

Ob.

Cl.

A. Sax.

B. Cl.

Hp.

Pno.

ord. stacc.

Vla solo

mf *f* *ff* *ff*

glissando repetition

3

Vln. 1

ff sempre

Vln. 2

ff sempre

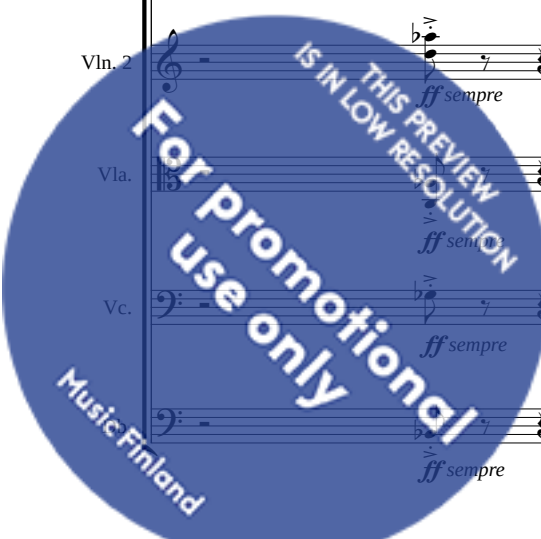
Vla.

ff sempre

Vc.

ff sempre

ff sempre



D1

183

Fl.

Ob.

Cl.

A. Sax.

B. Cl.

Hp.

Pno.

Vla solo

ord. stacc.

f

Vln. 1

Vln. 2

Vla.

Vc.

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186

Fl.

Ob.

Cl.

A. Sax.

B. Cl.

Hp.

Pno.

Vla. solo

mf *p* *ff* gliss. rep.

Vln. 1

Vln. 2

Vla.

Vc.

poco sul pont.

poco sul pont.

poco sul pont.

poco sul pont.

poco sul pont.

rit.

Parlando ♩ = 80

A promotional graphic for Finland. It features a blue circular background with white musical notation. The notation includes a treble clef, a key signature of one flat (B-flat), and a 4/4 time signature. The notes are: a half note B-flat, a quarter note A, a quarter note G, and a half note F. The text 'THIS PREVIEW IS IN LOW RESOLUTION' is written in white, uppercase letters across the top. The text 'For promotional use only' is written in white, lowercase letters across the middle. The word 'Finland' is written in white, lowercase letters at the bottom left.

192

Vla solo *ff*

Vln. 1 circular bowing *ppp* 3 *mf* 5 6

Vln. 2 circular bowing *ppp* 3 3 5

Vla. circular bowing *ppp* 3 3 3

Vc. circular bowing *ppp* 3 3 3 3

Db. circular bowing *ppp* 3 3 3 3

F1

194 English Horn

solo

Eng. Hn. *mf* *f* *espr.* *mp*

Vla solo *mf* *espr.* *mp* *mf*

Vln. 1 *ppp* 5 3 3 3 3

Vln. 2 *mf* 5 *ppp* 3 3 3 3 3

Vla. *mf* 5 *ppp* 3 3 3 3

Vc. *mf* 5 6 5 *ppp* 3 3 3

Db. *mf* 5 6 5 *ppp* 3 3 3

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196

Eng. Hn. *mf* *f* *mp* gliss. rep.

Vla solo *p* *ff*

Vln. 1 *mf* *ppp*

Vln. 2 *mf* *ppp*

Vla. *mf* *ppp*

Vc. *mf* *ppp*

Db. *mf* *ppp*

199

Eng. Hn. *mf* *ff*

Vla solo *mf* *f* *ff*

Vln. 1 *mf*

Vln. 2 *mf*

Vla. *mf*

Vc. *mf*

Db. *mf* *ppp*

201

Eng. Hn.

f *ff*

Vla solo

f *ff* *p* *ff*

Vln. 1

ppp *mf*

Vln. 2

ppp

Vla.

ppp

Vc.

ppp

Db.

203 **G1**

Eng. Hn.

mf ord. *f* *mp*

Vla solo

mf espr. *f*

Vln. 1

ppp

Vln. 2

mf *ppp*

Vla.

mf *ppp*

Vc.

mf *ppp*

Db.

mf *ppp*

205

Eng. Hn.

mf *f* *mp* *mf*

Vla solo

mf *f* *mp*

Vln. 1

ppp *mf* *ppp*

Vln. 2

ppp *mf* *ppp*

Vla.

ppp *mf*

Vc.

ppp *mf*

Db.

ppp *mf*

H1

207

Eng. Hn.

f *ff*

Vla solo

gliss. rep. *ff*

Vln. 1

Vln. 2

Vla.

ppp

Vc.

ppp

Db.

ppp *mf*

Maestoso ♩ = 76

J1 Solo Cadenza dur. 2-3 min.
Senza Misura

221

Fl. *p* *leggiere* *pp* TACET

Eng. Hn. *p* *leggiere* *pp* To Ob. TACET

Cl. *p* *leggiere* *pp* TACET

A. Sax. *p* *leggiere* *pp* TACET

B. Cl. *p* *leggiere* *pp* TACET

Hp. *p* *leggiere* *pp* TACET

Pno. *p* *leggiere* *pp* TACET

Vla. solo *ff*

Vln. 1 *p* *leggiere* *pp* TACET

Vln. 2 *p* *leggiere* *pp* TACET

Vla. *p* *leggiere* *mf* *pppp* TACET

Vc. *p* *leggiere* *pp* TACET

For the Solo Cadenza, please see separate sheet music: "Azonal Advice"

L1 Furioso ♩ = 184

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Savikangas: Azonal

231

Fl.

Ob.

Cl.

A. Sax.

B. Cl.

Hp.

Pno.

Vla solo

Vln. 1

Vln. 2

Vla.

Vc.

D C# B / Eb F G Ab

sim.

I II III IV

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M1 For the Conductor: beat these five bars in one?

235

Fl. *f* *nervoso* *p* *f*

Ob. *f* *nervoso* *p* *f*

Cl. *f* *nervoso* *p* *f*

A. Sax. *f* *nervoso* *p* *f*

B. Cl. *f* *nervoso* *p* *f*

Hp. *f* *p* *f*

Pno. *f* *nervoso* *p* *f*

Vla. solo *f* *nervoso* *p* *f* *molto sul pont.* *sempre molto sul pont.*

Vln. 1 *mf* *pp* *f*

Vln. 2 *mf* *pp* *f*

Vla. *mf* *pp* *f*

Vc. *mf* *pp* *f*

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

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N1

239

Fl.

Ob.

Cl.

A. Sax.

B. Cl.

Hp.

Pno.

Vla. solo

Vln. 1

Vln. 2

Vla.

Vc.

ord.

rumble IV

gliss.

brutale

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01

For the Conductor: beat these five bars in two?

247

Fl. *staccato secco* *ff* *fff*

Ob. *staccato secco* *ff* *fff*

Cl. *staccato secco* *ff* *fff*

A. Sax. *staccato secco* *ff* *fff*

B. Cl. *staccato secco* *ff* *fff*

Hp. *gliss.* *fff* *gliss.* *fff* *tutta forza* *gliss.*

Pno. *ff* *fff*

Vla solo *ord.* *ff* *fff*

Vln. 1 *staccato secco* *ff* *fff*

Vln. 2 *staccato secco* *ff* *fff*

Vla. *staccato secco* *ff* *fff*

Vc. *staccato secco* *ff* *fff*

D C# B / Eb F# G Ab

8^{va}-----

249

Fl. *ffff* tutta forza

Ob. *ffff* tutta forza

Cl. *ffff* tutta forza

A. Sax. *ffff* tutta forza

B. Cl. *ffff* tutta forza

Hp.

Pno. *ffff* tutta forza

Vla solo *ffff* tutta forza

Vln. 1 *ffff* tutta forza

Vln. 2 *ffff* tutta forza

Vla. *ffff* tutta forza

Vc. *ffff* tutta forza

f — *ff*
like a high whistle

minor 3rd flageolet, sounds
two octaves and a fifth higher

gliss.