

Max Savikangas

# AZONAL

for Viola and Ensemble

2015 - 16



Music Finland

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Helsinki, 2016



Full Score in C

Max Savikangas

# AZONAL

for Viola and Ensemble

2015-16



Max Savikangas: Azonal for Viola and Ensemble (2015-16), dur. ca 15 min.

THE SCORE IS WRITTEN IN C

All instruments sound as written, except:  
- Piccolo sounds an octave higher  
- Double Bass sounds an octave lower

Individual parts follow the common transposition practice.

INSTRUMENTATION (one of each):

Flute / Piccolo  
Oboe / English Horn in F  
Clarinet in Bb  
Bass Clarinet in Bb  
Alto Saxophone in Eb

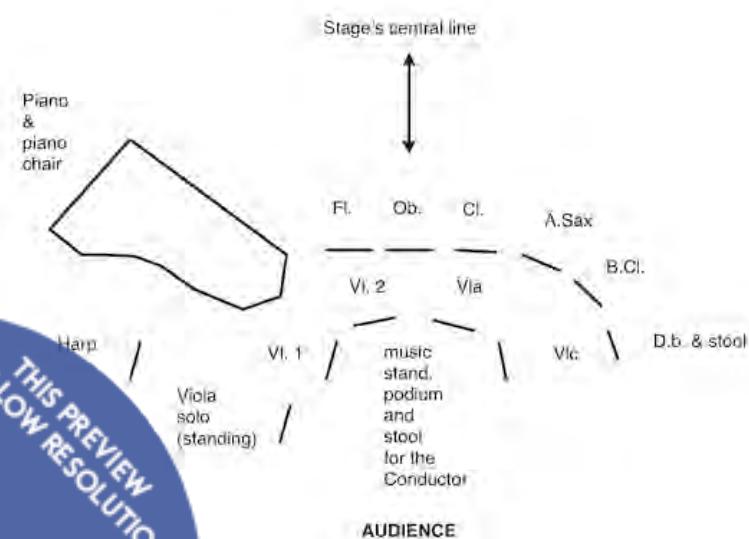
Harp  
Piano

Viola Solo

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

Max Savikangas: **Azonal** for viola and ensemble (2015-16)

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 altering 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.

Enjoy!

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# Azonal

for Viola and Ensemble  
Commissioned by Uusinta Ensemble

Max Savikangas 2015-16

**Energico ♩ = ca 138**

Flute      Oboe      Clarinet in B♭      Alto Saxophone      Bass Clarinet in B♭

*ff* *mp* come un'eco      *ff* *mp* come un'eco      *ff* *mp* simile

*ff* *mp* come un'eco      *ff* *mp* come un'eco      *ff* *mp* simile

*ff* *mp* come un'eco      *ff* *mp* come un'eco      *ff* *mp* simile

*ff* *mp* come un'eco      *ff* *mp* come un'eco      *ff* *mp* simile

*ff* *mp* come un'eco      *ff* *mp* come un'eco      *ff* *mp* simile

*ff* *mp* come un'eco      *ff* *mp* come un'eco      *ff* *mp* simile

*ff* *mp* come un'eco      *ff* *mp* come un'eco      *ff* *mp* simile

*ff* *mp* come un'eco      *ff* *mp* come un'eco      *ff* *mp* simile

No damping throughout the piece unless indicated.

Harp      D C# B / E F G A#      D C Bb / Eb F G A      D Cb Bb / E F# G# A

*ff* Make pedal changes while strings resonate, possibly resulting in slight, and welcomed, glissandi.

Piano      *ff*      pedal echo (immediately after playing the chord)      pedal echo      simile

Viola solo      *ff*

Violin 1      pizz.      arco      pizz.      arco      pizz.

*ff* *come un'eco* *mp*      *ff* *come un'eco* *mp*      *ff* *simile* *mp*

Violin 2      pizz.      arco      pizz.      arco      pizz.

*ff* *come un'eco* *mp*      *ff* *come un'eco* *mp*      *ff* *simile* *mp*

Violoncello      pizz.      arco      pizz.      arco      pizz.

*ff* *come un'eco* *mp*      *ff* *come un'eco* *mp*      *ff* *simile* *mp*

Double Bass      pizz.      tuning: C(optional)-E-A-D-G



4

Fl. ff mp

Ob. ff mp

Cl. ff mp

A. Sax. ff mp

B. Cl. ff mp

Hp. D C Bb / Eb F Gb A 3 D C# B / E F G# A# 3

Pno.

Vla solo

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

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

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

Vc. ff mp arco ff mp pizz. arco ff mp pizz.

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**A**

7

Fl.

Ob.

Cl.

A. Sax.

B. Cl.

Hp.

Pno.

D C# B / Eb Fb Gb A      3      D C B / Eb F# G A      3

*ff mp*      *mp pp*

Vla solo

#

16th-note patterns

Vln. 1

Vln. 2

Vla.

Vc.

arco      pizz.

*ff*      *mp*

arco      pizz.

*ff*      *mp*

arco      pizz.

*ff*      *mp*

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10

Fl. ff mp ff mp ff mp

Ob. ff mp ff mp ff mp

Cl. ff mp ff mp ff mp

A. Sax. ff mp ff mp ff mp

B. Cl. ff mp ff mp ff mp

Hp. ff<sup>3</sup> ff<sup>3</sup> ff<sup>3</sup>

D C# B<sup>3</sup> Eb F# G# A# D C B / E F G A      D# C# Bb / E F G Ab

Pno.

Vla solo

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

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

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

Vc.

**B**Fluido  $\text{♩} = \text{ca } 138$ 

13

Fl. ff mp

Ob. ff mp

Cl. ff mp

A. Sax. ff mp

B. Cl. ff mp

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

Pno.

Vla solo arco pizz. arco pizz. mf 5 5 5

Vln. 1 ff mp

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

Vla. ff mp arco pizz. ff mp

Vc. ff mp

16

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

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

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

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

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

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

Pno. *p* *etouffée*  
*pedal echo*

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

Vln. 1 *mp* *pp* *ord.*

Vln. 2 *mp* *pp* *ord.*

Vla. *mp* *pp* *ord.*

Vc. *mp* *pp* *ord.*

19

Fl. - *f* 5 *mf* *p simile*

Ob. - *f* 5 *mf* *p simile*

Cl. - *f* 5 *mf* *p simile*

A. Sax. - *f* 5 *mf* *p simile*

B. Cl. - *mf* *f* 5 *mf* *p simile*

Hp. - *mf* 5 *f* *gliss.*  
5 *mf* 5 *gliss.*  
5 *mf* 5 *gliss.*  
D# C# B / E# F G A

Pno. - ord. *p* etouffée  
*mf* *p* pedal echo

Vla solo - sul tasto pan - sul ponticello molto  
*pp* *f* *mp* *f*

Vln. 1 - *mp* *pp* ord.  
Vln. 2 - *pp* sul pont. ord.  
Vla. - *pp* sul pont. ord.  
Vc. - *pp* sul pont. *f*

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C

22

Fl. - *fp* *mf* *ff*<sup>5</sup> *f* *mp*

Ob. - *fp* *mf* *ff*<sup>5</sup> *f* *mp*

Cl. - *fp* *mf* *ff*<sup>5</sup> *f* *mp*

A. Sax. - *fp* *mf* *ff*<sup>5</sup> *f* *mp*

B. Cl. - *fp* *mf* *ff*<sup>5</sup> *f* *mp*

Hp. - - - -

D C Bb / E F# Gb Ab

Pno. - - - - *ord.* *b>D* *mf*

w. vib. s.t. pan free bowing

Vla solo - *mp* *ff* *pp*

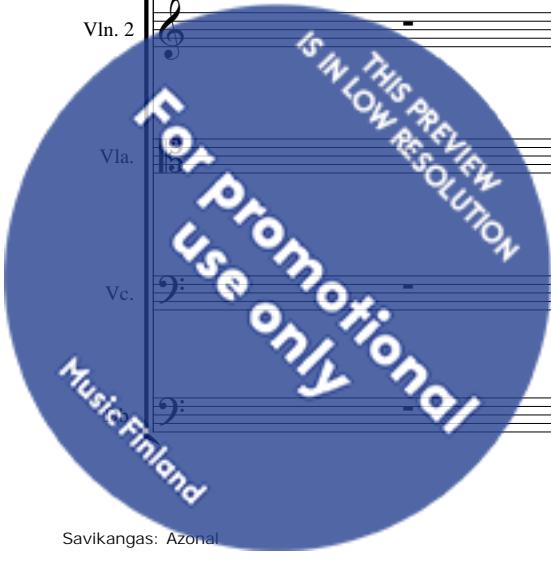
Vln. 1 - - - - *mp*

Vln. 2 - - - - *mp*

Vla. - - - - *mp*

Vc. - - - - *mp*

*f*



25

Fl. *fp* — *mf*

Ob. *fp* — *mf*

Cl. *fp* — *mf*

A. Sax. *fp* — *mf*

B. Cl. *fp* — *mf*

Hp. *mf* — *f*  
gliss.

Pno. *p* — *etouffée*  
*f* — *pedal echo*

Vla solo *f* — *pp*  
*s.p. molto* — *s.t. pan*

Vln. 1 *pp* — *ord.*

Vln. 2 *pp* — *ord.*

Vla. *pp* — *ord.*

Vc. *pp* — *ord.*

28

Fl.      *pp*      *f*      *mp*  
 Ob.      *pp*      *f*      *mp*  
 Cl.      *pp*      *f*      *mp*  
 A. Sax.    *pp*      *f*      *mp*  
 B. Cl.    *pp*      *f*      *mp*

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

Pno.      ord.  
*mf*

Vla solo      *w. vib.*

Vln. 1      *sul pont.*  
*mp*

Vln. 2      *sul pont.*  
*pp*

Vla.      *sul pont.*  
*pp*

Vc.      *sul pont.*  
*pp*

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D

To Picc. Allegretto  $\text{d} = \text{ca } 72$ 

Fl. ff 5 f mp

Ob. ff 5 f mp

Cl. ff 5 f mp

A. Sax. ff 5 f mp

B. Cl. ff 5 f mp

Hp.

Pno. etouffée pedal echo

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

Vln. 1 ord. f

Vln. 2 ord. f

Vla. ord. f pizz. mf

Vc. ord. f pizz. mp

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33

Fl.

Ob.

Cl.

A. Sax.

B. Cl.

Hp.

Pno.

Vla solo

Vln. 1

Vln. 2

Vla.

Vc.

*f*

*mp* come un'eco

*p*

*pp*

D C# B# / E F G A#

ord.

*mf* come un'eco

*p*

*pp*

*s.p. molto*

free bowing

*s.t. pan*

*ff*

*mp*

pizz.

*ff*

pizz.

*ff*

*f*

*mf*

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36

Fl.

Ob.

Cl.

A. Sax.

B. Cl.

Hp.

Pno.

Vla solo

Vln. 1

Vln. 2

Vla.

Vc.

*s.t. pan*

*free bowing*

*s.p. molto*

*p*

*ff*

*f*

*ff*

*f*

*ff*

*mf*

*f*

*mf*

*ff*

*come un'eco*

*D C Bb / E F G Ab*

*come un'eco*

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E

Fl.

Ob.

Cl.

A. Sax.

B. Cl.

Hp. *p* *pp*

Pno. *p* *pp*

Vla solo pizz. (each time first chord up) *ff vivo* arco s.t. pan free bowing s.p. molto

Vln. 1 *f*

Vln. 2 *f*

Vla. *mf* *f*

Vc. *mp* *mf* *p* *mp*

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39

D C Bb / E F Gb A

43

accel.

Fl.

Ob.

Cl.

A. Sax.

B. Cl.

Hp. *f simile mp pp f mp*

Pno. *mf p simile mf p*

Vla solo *pizz. simile arco s.t. pan free bowing s.p. molto ff vivo mp ff*

Vln. 1 *ff f ff*

Vln. 2 *ff f ff*

Vla. *mf f*

Vc. *mp mf p mp*

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Capriccioso ♩ = ca 108 (♩ = ca 216)

F

Fl. *p* *mp leggiero*

Ob. *p* *mp leggiero*

Cl. *p* *mp leggiero*

A. Sax. *p* *mp leggiero*

B. Cl. *p* *mp leggiero*

*8va*

Hp. *pp* take the tuning key with tuning key metal end

fluidic gliss., no accent in the beginning

D C B / E F G A

*mf*

Pno. pedal attack/decay

Vla solo *vivo* pizz. mirror pizz. arco  
gliss. as high as possible *fp* elastic *f*

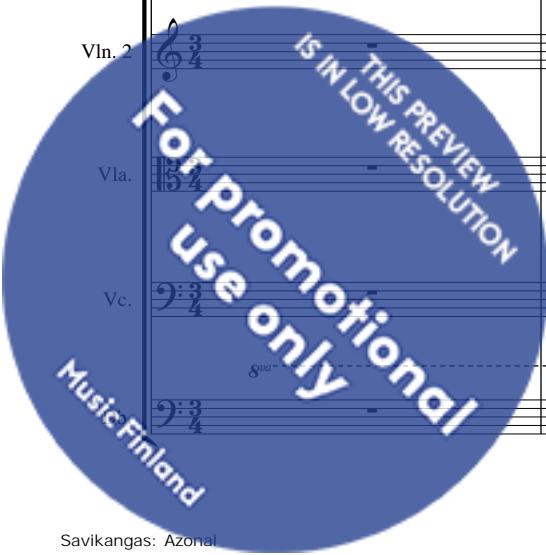
Vln. 1

Vln. 2

Vla.

Vc.

*8va*



51

Picc.

Ob.

Cl.

A. Sax.

B. Cl.

Hp. met.  
twang

Pno. pedal  
attack/decay

Vla solo pizz. ff vivo mirror pizz. gliss. simile

Vln. 1

Vln. 2

Vla.

Vc.

21

## G

55

Picc. *p* *mp simile* To Fl.

Ob. *p* *mp simile*

Cl. *p* *mp simile*

A. Sax. *p* *mp simile*

B. Cl. *mp* *mp simile*

Hp. fluidic gliss., met. twang fluidic gliss. met. twang

Pno. *mf* *f* pedal attack/decay

Vla solo arco *fp* *f* elastic *fp* *f* *ff vivo* pizz. 3 3 3 mirror pizz. gliss. end as high as possible

Vln. 1 arco *mf* leggiero

Vln. 2 arco *mf* leggiero

Vla. arco *mf* leggiero

Vc. arco *mf* leggiero

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rit.

**H**

Flute

**Svolazzare ♩ = ca 46**

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

Picc. -

Ob. -

Cl. -

A. Sax. -

B. Cl. -

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

Cl. *mp*  
air sound, non staccato, finger the notes  
but avoid producing any clear pitches

A. Sax. multiphonics

B. Cl. *mp*  
air sound, non staccato, finger the notes  
but avoid producing any clear pitches

Hp. fluidic gliss. met. twang

Pno. pedal attack/decay

Vla solo pizz. mirror pizz. pizz. mirror pizz. pizz. mirror pizz. arco

Vln. 1 bursting (damp strings)

Vln. 2 bursting (damp strings)

Vla. mf bursting (damp strings)

Vc. *mf* Bursting (behind the bridge)

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64

Fl.

Ob.

Cl.

A. Sax.

B. Cl.

*f'*

*f*

*3*

*3*

*3*

*3*

Hp.

fluidic gliss. met. twang

fluidic gliss. met. twang

*mf* *f*

*mf* *f*

Pno.

Vla solo

III IV

gliss. *fp* *f*

III IV

gliss. *fp* *f*

IV sautillé

*mp* *6* *6* *6* *6* *mf* *mp*

Vln. 1

Vln. 2

Vla.

Vc.

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67

Fl.

Ob.

Cl.

A. Sax.

B. Cl.

Hp. fluidic gliss. met. twang

Pno.

Vla solo ord. gliss. II III

Vln. 1 f' 6 6 6

Vln. 2 f' 3 3 3

Vla. f' 3 3 3

Vc. f' 3 3 3

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25

70

Fl.

Ob.

Cl.

A. Sax.

B. Cl.

Hp.

Pno.

Vla solo

Vln. 1

Vln. 2

Vla.

Vc.

*III sautillé*

*IV*

*gliss.*

*fp*

*f*

*fluidic gliss.*

*met. twang*

*I*

*II*

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accel.

**J**

Fl. staccato [12/8]

Ob. staccato [12/8]

Cl. staccato [12/8]

A. Sax. *f* staccato [12/8]

B. Cl. [12/8]

Hp. [12/8]

Pno. *gliss.* *f* (8) [12/8]

Vla solo *f* 6 6 6 6 6 6 *s.p. molto on the string* [12/8]

Vln. 1 *f* 6 6 6 6 6 6 *s.p. molto on the string* [12/8]

Vln. 2 *f* 6 6 6 6 6 6 *s.p. molto on the string* [12/8]

Vla. 6 6 6 6 6 6 *s.p. molto on the string* [12/8]

Vc. [12/8]

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**K**75 Bright  $\downarrow = \text{ca } 58$  ( $\downarrow = \text{ca } 174$ )

Fl.

Ob.

Cl.

A. Sax.

B. Cl.

Hp.

Pno.

Vla solo

Vln. 1

Vln. 2

Vla.

Vc.

*air sound, staccato*

*etouffée glissando*

*gliss.*

*mf*

*f*

*III sautillé poco s.p.*

*mf*

*II sautillé poco s.p.*

*mf*

*III sautillé poco s.p.*

*mf*

*IV sautillé poco s.p.*

*mf*

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76

Fl.

Ob.

Cl.

A. Sax.

B. Cl.

Hp.

Pno.

gliss.

(8)

*ff*

s.p. molto  
on the string

circular bowing

Vla solo

*f*

*ff*

*mp*

s.p. molto  
on the string

Vln. 1

*f*

*ff*

s.p. molto  
on the string

Vln. 2

*f*

*ff*

s.p. molto  
on the string

Vla.

*ff*

Vc.

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L

77

Fl.

Ob.

Cl.

A. Sax.

B. Cl.

Hp.

Pno.

Vla solo

Vln. 1

Vln. 2

Vla.

Vc.

*etouffée glissando*

*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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This musical score page shows a multi-instrument ensemble. The instruments listed are Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Alto Saxophone (A. Sax.), Bass Clarinet (B. Cl.), Horn (Hp.), Piano (Pno.), Violin 1 (Vln. 1), Violin 2 (Vln. 2), Viola (Vla.), and Cello/Bass (Vc.). The score includes dynamic markings like 'mf' and 'mp', performance instructions like 'etouffée glissando' and 'gliss.', and rhythmic patterns such as 'sautillé poco s.p.' for the woodwind section and 'sautillé poco s.p. II' for the strings. The piano part has a 'gliss.' instruction. The violins play eighth-note patterns, while the viola and cello provide harmonic support with sustained notes and rhythmic patterns. The flute, oboe, clarinet, alto saxophone, and bass clarinet play eighth-note patterns with various dynamics and articulations. The overall style is complex and dynamic, typical of modern classical music.

78

Fl. *mf*

Ob. *mf*

Cl. *mf*

A. Sax. *mf*

B. Cl. *mf*

Hp.

Pno. *gliss.* *f* *ff*

Vla solo

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. *s.p. molto on the string*

Vc.

**M**

80

Fl.

Ob.

Cl.

A. Sax.

B. Cl.

Hp.

Pno.

Vla solo

Vln. 1

Vln. 2

Vla.

Vc.

etouffée glissando      *gliss.*

sautillé  
poco s.p.  
I

*mf*

sautillé  
poco s.p.  
I

*mf*

sautillé  
III poco s.p.

*mf*

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81

Fl. f

Ob. f

Cl. f

A. Sax. f

B. Cl. f

Hp.

Pno. gliss. ff

Vla solo f s.p. molto on the string ff 3 3 mp circular bowing

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

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

Vla. ff

Vc.

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82

Fl.

Ob.

Cl.

A. Sax.

B. Cl.

Hp.

Pno.

Flutes, Oboe, Clarinet, Alto Saxophone, Bass Clarinet, Horn, Piano

staccato

staccato

staccato

staccato

Vla solo

Vln. 1

Vln. 2

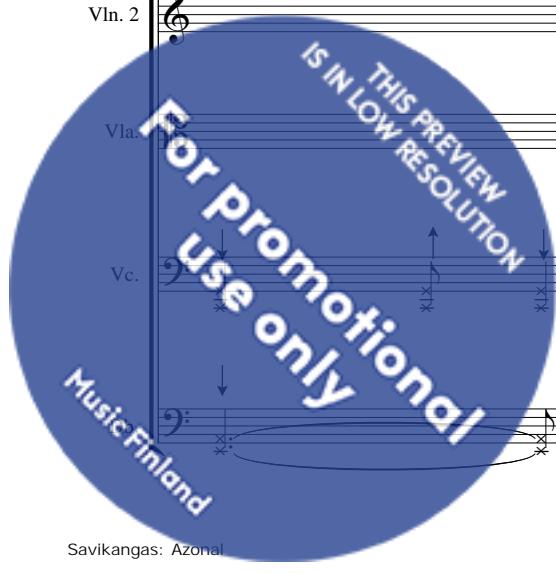
Vla.

Vc.

Violin, Viola, Cello

*mf*

*mp*



83

Fl.

Ob.

Cl.

A. Sax.

B. Cl.

Hp.

Pno.

Vla solo

Vln. 1

Vln. 2

Vla.

Vc.

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84

Fl.

Ob.

Cl.

A. Sax.

B. Cl.

Hp.

Pno.

Vla solo

ord.

*f*

*mf*

*f espr.*

Vln. 1

Vln. 2

Vla.

Vc.

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**N**

85

Fl.

Ob.

Cl.

A. Sax.

B. Cl.

Hp.

Pno.

Vla solo

Vln. 1

Vln. 2

Vla.

Vc.

(8)

pizz.

*mf sonore*

circular bowing

*mf*

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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 espz.*

*ord.*

*f*

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88

**O**

Fl.

Ob.

Cl.

A. Sax.

B. Cl. *mp dolce*

Hp. *mpc B / Eb F G A#*

Pno.

Vla solo *circular bowing*  
*mp* *mf* *mp*

Vln. 1

Vln. 2

Vla.

Vc.

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*mp*

P

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

90 rit.

Fl. Ob. Cl. A. Sax. B. Cl. *mf* *mp* *p dolce*

Hp. *f* *mf* *p dolce* D C B / Eb Fb G A#

Pno. *ord.* *p dolce*

Vla solo *ord.* *f espres.* *mp dolce e sonore*

Vln. 1 Vln. 2 Vla. Vc. *mf* *p dolce*

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95

Fl.

Ob.

Cl.

A. Sax.

B. Cl.  $\begin{cases} \text{Bassoon} \\ \text{Clarinet} \end{cases}$

Hp.

Pno.

Vla solo

Vln. 1

Vln. 2

Vla.

Vc.

Q

rit.

Più mosso  $\text{d} = \text{ca } 72$ 

102

Fl. Ob. Cl. A. Sax. B. Cl.

Hp.

Pno.

Vla solo

Vln. 1 Vln. 2 Vla. Vc.

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rit.

*f agitato*

D C# B / Eb Fb G A#      D C B / Eb Fb G A#      Db C B / Eb F G A# *f agitato*

*mf* *f agitato* con ped.

*pp* *f agitato*

circular bowing (not too much pitch)

*p* 3 circular bowing (not too much pitch)

*p* circular bowing (not too much pitch)

*p* 3

*#f* *mp* arco

*f* *mp*

108

Fl.

Ob.

Cl.

A. Sax.

B. Cl. (b) f mp f mp f mp f

Hp. (b) Db C B / Eb F G A

Pno. mf f mf f mf f

Vla. port. port. 5 5

Vln. 1 3 3 3 3 3 3 3 3

Vln. 2

Vla. 3 THIS PREVIEW IS IN LOW RESOLUTION

Vc. f mp f mp f mp f



120

**R** accel.

Fl.

Ob.

Cl.

A. Sax.

B. Cl. *ff* *p*

Hp. *ff*

Pno. *f* *ff*

Vla solo 5 *mf* *p sub.*

Vln. 1 *pp*

Vln. 2 *pp*

Vla. *pp*

Vc. *ff* *p*

S

**Furioso** ♦ = ca 100

126

Fl.

Ob.

Cl.

A. Sax.

B. Cl.

Musical score for strings and piano. The strings (Horn and Piano) play eighth-note patterns. The piano has a sustained note in the first measure, followed by eighth-note patterns in measures 2-8.

Musical score for Vla solo, measures 3-10. The score consists of two staves. The first staff shows measures 3-5, with each measure containing six eighth-note chords. Measure 6 begins with a bass clef and a tempo marking of  $\text{port.}$ . Measures 7-10 continue with bass clef and  $\text{port.}$  markings. Measure 10 ends with a dynamic  $mf$ .



Vln. 1

Vln. 2

Vla.

Vc.

MusicFinland

*mf* <sup>3</sup> *mf* <sup>3</sup> *mf* <sup>3</sup> *mf* <sup>3</sup> *mf* <sup>3</sup> *mf* <sup>3</sup>

133

Fl.

Ob. *mf* 5 5 5 5

Cl. *mf* 5 5 5 5

A. Sax.

B. Cl. *mf*

*ff* *ff* *ff*

Hp.

Pno.

Vla solo

*port.* *simile*

*f* 3 3 3 3 *ff*

Vln. 1

*ff*

Vln. 2

*ff*

Vla.

*ff*

Vc.

*ff*

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accel.

138

Fl. *mf*

Ob. *mf*

Cl. *mf*

A. Sax. *mf*

B. Cl. *mf*

*ff*

*ff*

*ff*

*ff*

*ff*

Hp.

Pno.

Vla solo

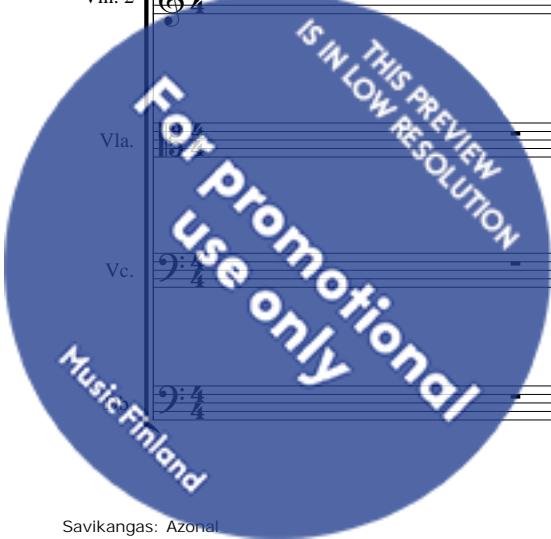
*mf*

Vln. 1

Vln. 2

Vla.

Vc.



T

Rapide ♩ = ca 132 (♩ = ca 66)

140

The musical score consists of seven staves. The top four staves are woodwind instruments: Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), and Alto Saxophone (A. Sax.). The bottom three staves are brass instruments: Bass Clarinet (B. Cl.), Horn (H.p.), and Piano (Pno.). The piano part is mostly silent. The woodwinds play eighth-note patterns with dynamic markings *mf* and *ff*. The bass clarinet also has eighth-note patterns with *mf* and *ff*.

The violin solo part consists of four staves of sixteenth-note patterns with dynamic marking *f*. The patterns involve various note heads (circles, crosses, etc.) and grace notes.

The lower section features four staves: Violin 1 (Vln. 1), Violin 2 (Vln. 2), Viola (Vla.), and Cello (Vc.). The violins play eighth-note patterns with dynamic *mf*. The viola and cello play eighth-note patterns with dynamic *mf*.



141

Fl.

Ob.

Cl.

A. Sax.

B. Cl.

Hp.

Pno.

Vla solo

Vln. 1

Vln. 2

Vla.

Vc.

whisked  
whistle

ord.

I II I II

simile

sul pont.

*poco rubato*

*ff*

*ff*

*ff*

*ff*

*ff*

*ff*

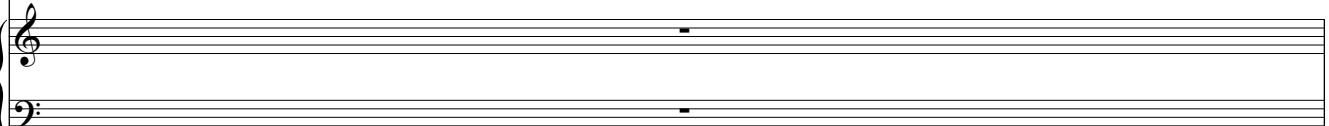
*ff*

*ff*

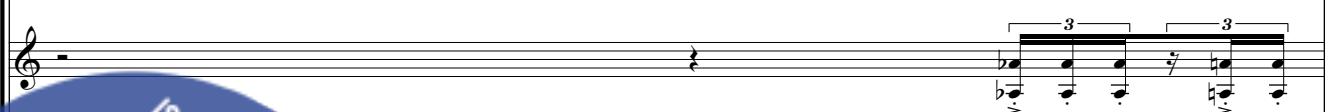
**U** Più mosso

143

Fl. *mf*   
Ob. *mf*   
Cl. *mf*   
A. Sax. *mf*   
B. Cl. *mf* 

Hp.   
Pno. 

ord.  
Vla solo 

Vln. 1   
Vln. 2   
Vla.   
Vc. 



144

Fl.

Ob.

Cl.

A. Sax.

B. Cl.

Hp.

Pno.

Vla solo

III II III II III II I II I

*poco rubato*

Vln. 1

Vln. 2

Vla.

Vc.

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145

Fl.

Ob.

Cl.

A. Sax.

B. Cl.

Hp.

Pno.

Flute, Oboe, Clarinet, Alto Saxophone, Bass Clarinet, Horn, Piano

*f* *mf*

*f* *mf*

*f* *mf*

*f* *mf*

*f* *mf*

Vla solo

Vln. 1

Vln. 2

Vla.

Vc.

Violin, Cello

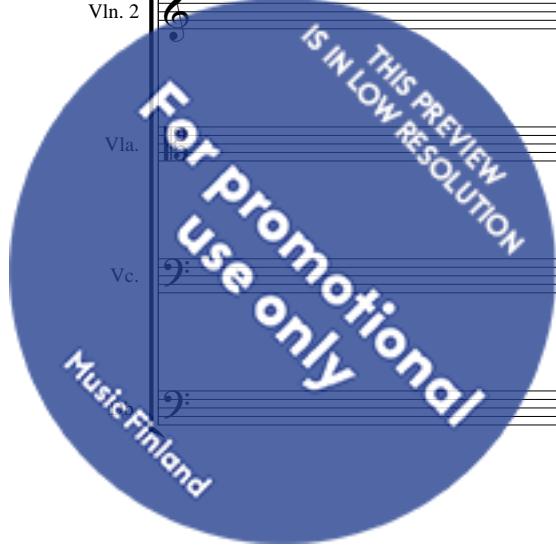
Vln. 1

Vln. 2

Vla.

Vc.

Violin, Cello



146

V

Fl.

Ob.

Cl.

A. Sax.

B. Cl.

*ff*

*ff*

*ff*

*ff*

Hp.

Pno.

Vla solo

whisked whistle

*ff*

whistle

II

Vln. 1

Vln. 2

Vla.

Vc.



148

Fl.

Ob.

Cl.

A. Sax.

B. Cl.

Hp.

Pno.

Vla solo

Vln. 1

Vln. 2

Vla.

Vc.

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149

Fl.

Ob.

Cl.

A. Sax.

B. Cl.

Hp.

Pno.

Vla solo

Vln. 1

Vln. 2

Vla.

Vc.

whisked  
whistle

6 6 3

*mp*

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**W**

molto rit.

151

To Picc.

Fl. *mf* *ff*

Ob. *mf* *ff*

Cl. *mf* *ff*

A. Sax. *mf* *ff*

B. Cl. *mf* *ff*

Hp.

Pno.

Vla solo *mf* *f* *ff* w.w. ord. w.w. ord. w.w. *w* ord. w.w.

Vln. 1

Vln. 2

Vla.

Vc.

**Frozen** ♩ = ca 72

**X**

153 Piccolo

Fl. Ob. Cl. A. Sax. B. Cl.

Hp. D C B♭ / Eb F G♯ A Pno.

Vla solo

Vln. 1 Vln. 2 Vla. Vc.

sparse crackle ----- dense crackle

p sub. ff free bowing w.w.

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156 Y

Picc. Ob. Cl. A. Sax. B. Cl.

Hp. Pno.

Vla solo

Vln. 1 Vln. 2 Vla. Vc.

*sempre ff* *sempre ff* *sempre ff* 5 *sempre ff* 5

*sempre ff* *ff* *ff* *ff* *fff*

sparse crackle dense crackle w.w. free bowing *mf*

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159 Z

Picc. Ob. Cl. A. Sax. B. Cl. To Fl.

Hp. Pno. D Cb Bb / Eb F G A 8va ff fff

Vla solo sparse crackle dense crackle w.w. free bowing p sub. ff mp

Vln. 1 Vln. 2 Vla. Vc.

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Brillante ♩ = 108

**A1**

162 G.P. Flute

Picc. G.P. *pp*

Ob. G.P. *pp*

Cl. G.P. *pp*

A. Sax. G.P.

B. Cl. G.P. *pp*

Hp. G.P. *p.d.l.t.*

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

Pno. *8va* G.P. *pp secco* 3 *una corda* *sul pont.* sparse crackle *dense crackle*

Vla solo *mf* *p fluido* 6

Vln. 1 G.P. *pizz. sul pont.* *pp*

Vln. 2 G.P. *pizz. sul pont.* *pp*

Vla. G.P. *pizz. sul pont.* *pp*

Vc. G.P. *pizz. sul pont.* *pp*

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. (8) *p* (8)

Vla solo sul pont. *mp fluido*

Vln. 1 *p*

Vln. 2 *p*

Vla. *p*

Vc. *p*

## B1

167

Fl.

Ob.

Cl.

A. Sax.

B. Cl.

Hp.

D C# Bb / E F G Ab

ord.

Pno.

crackle ord. staccato

Vla solo

pizz. non sul pont.

Vln. 1

Vln. 2

Vla.

Vc.

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mp

mp

mp

mp

mp

mf

mp

mp

mf fluido

8va

8va

crackle

ord.

pizz. non sul pont.

mp

mp

mp

mp

mp

mp

mp

170

Fl.

Ob.

Cl.

A. Sax.

B. Cl.

Hp.

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

Pno.

Vla solo

f

Vln. 1

Vln. 2

Vla.

Vc.

Savikangas: Azonal

poco rit.

172

Fl.

Ob.

Cl.

A. Sax.

B. Cl.

Hp.

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

Pno.

(8)

Vla solo

Vln. 1

Vln. 2

Vla.

Vc.

67

**C1**Risoluto  $\text{♩} = 96$ 

174

Fl. *ff*

Ob. *ff*

Cl. *ff*

A. Sax. *ff*

B. Cl. *ff*

Hp.

Pno. *ff*

*tutte le corde*

D C B / E $\sharp$  F $\sharp$  G A $\sharp$

Vla solo

staccato

*p* — *mp* — *mf* — *f*

Vln. 1 *ff*

Vln. 2 *ff*

Vla. *ff*

Vc. *ff*

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177

Fl. *p*

Ob. *p*

Cl. *p*

A. Sax. *p*

B. Cl. *p*

Hp. p.d.l.t.

Pno. *p*

*8va* *p*

*8va* *p*

una corda

tutte le corde

sul pont. *mf* *fluido*

ord. stacc.

ff

glissando repetition

Vla solo

pizz. sul pont.

arco sul pont.

arco ord.

Vln. 1 *p*

pizz. sul pont.

ff

arco sul pont.

arco ord.

Vln. 2 *p*

pizz. sul pont.

ff

arco sul pont.

arco ord.

Vla. *p*

pizz. sul pont.

ff

arco sul pont.

arco ord.

Vc. *p*

pizz. sul pont.

ff

arco sul pont.

arco ord.

180

Fl.

Ob.

Cl.

A. Sax.

B. Cl.

Hp.

Pno.

ord. stacc.

Vla solo

mf

f

ff

ff

ff

glissando repetition

3

Vln. 1

ff sempre

Vln. 2

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Vla.

Vc.

ff sempre

ff sempre

ff sempre

ff sempre

183

**D1**

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.

*poco sul pont.*

Vln. 1

Vln. 2

Vla.

Vc.

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E1

rit.

Parlando ♩ = 80

189

Fl.

Ob.

Cl.

A. Sax.

B. Cl.

To Eng. Hn.

Hp.

Pno.

Vla solo

ord.  
stacc.

f

mp

gliss. rep.

Vln. 1

sul pont.

Vln. 2

sul pont.

Vla.

sul pont.

Vc.

sul pont.

molto sul pont.



192

Vla solo

*ff*

Vln. 1 circular bowing

Vln. 2 circular bowing

Vla. circular bowing

Vc. circular bowing

Db. circular bowing

**F1**

194 English Horn

Eng. Hn. solo

*mf*

Vla solo

*mf*

ord.

Vln. 1

*ppp*

Vln. 2

*mf*

Vla.

*mf*

Vc.

*mf*

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196

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

Vla solo *p* *ff*

Vln. 1 (3) (3) (3) (3) (3) (5) *mf* (6) (5) (3) *ppp*

Vln. 2 (3) (3) (3) (3) (5) *mf* (6) (5) (5) *ppp*

Vla. (3) (3) (3) (5) *mf* (6) (5) (5) *ppp*

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

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

199

Eng. Hn. (3) *mf* (5) (6) *ff*

Vla solo (3) (5) *mf* (f) (5) (6) *ff*

Vln. 1 (3) (3) (3) (3) (3) (3) (5) *mf* (6)

Vln. 2 (3) (3) (3) (3) (3) (5) *mf* (6) (5)

Vla. (3) (3) (3) (3) (5) *mf* (6) (5) (5)

Vc. (3) (5) (6) (5) *mf* (6) (5) (3)

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201

Eng. Hn.

Vla solo

Vln. 1

Vln. 2

Vla.

Vc.

D. b.

203 **G1**

Eng. Hn.

Vla solo

Vln. 1

Vln. 2

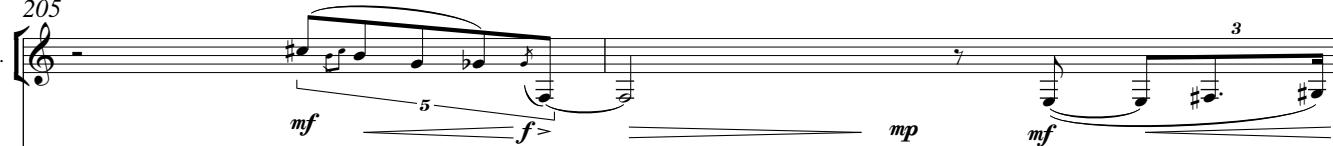
Vla.

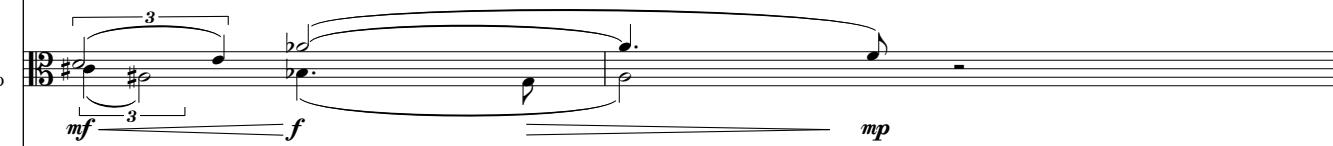
Vc.

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205

Eng. Hn. 

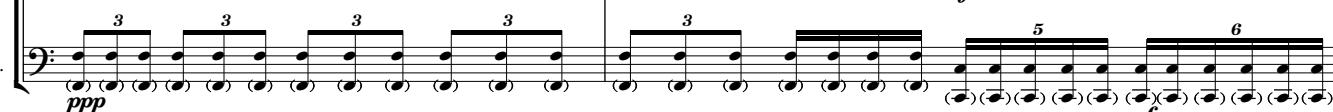
Vla. solo 

Vln. 1 

Vln. 2 

Vla. 

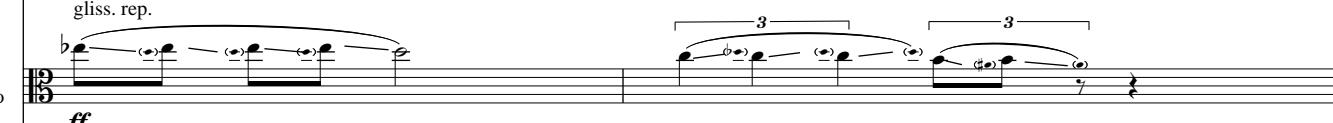
Vc. 

Db. 

**H1**

207

Eng. Hn. 

Vla. solo 

Vln. 1 

Vln. 2 

Vla. 

Vc. 

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209

Fl.

Eng. Hn.

Cl.

A. Sax.

B. Cl.

Hp.

Pno.

Vla solo

Vln. 1

Vln. 2

Vla.

Vc.

ord.

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216

Fl. *f*  
 Eng. Hn. *f*  
 Cl. *f*  
 A. Sax. *f*  
 B. Cl.  
 Hp. *f*

*mf* poco a poco leggiero      *mp*  
*mf* poco a poco leggiero      *mp*

D C# B / E F Gb A  
 $\overbrace{\hspace{10em}}$  3

Pno. *f*  
*secco*  
*f* *secco*

*mf* poco a poco leggiero      *mp*  
*mf* poco a poco leggiero      *mp*

Vla solo

Vln. 1 *f*  
 Vln. 2 *f*  
 Vla.  
 Vc.

*mf* poco a poco leggiero      *mp*  
*mf* poco a poco leggiero      *mp*  
*mf* poco a poco leggiero      *mp*  
*mf* poco a poco leggiero      *mp*

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

221

Fl. *p leggiero pp*  
Eng. Hn. *p leggiero pp*  
Cl. *p leggiero pp*  
A. Sax. *p leggiero pp*  
B. Cl. *p leggiero pp*

To Ob. TACET  
TACET  
TACET  
TACET  
TACET

Hp. *p*  
D# C# Bb / E F Gb A

Pno. *p leggiero pp*  
*p leggiero pp*

TACET  
TACET  
TACET

Vla solo *ff*

Vln. 1 *p leggiero pp*  
Vln. 2 *p leggiero pp*  
Vla. *p leggiero mf pppp*  
Vc. *p leggiero pp*  
*p leggiero pp*

TACET  
TACET  
TACET  
TACET  
TACET

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

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**K1** Maestoso  $\text{♩} = 82$  (End of Cadenza)

**L1** Furioso  $\text{♩} = 184$

224

Fl.

Ob.

Cl.

A. Sax.

B. Cl.

Hp.

ff

ff

ff

ff

ff

D C# Bb / Eb F Gb A

$\text{ff}$

$8^{\text{va}}$

Pno.

ff

ff

$8^{\text{va}}$

Vla solo

ff

ff

Vln. 1

Vln. 2

Vla.

Vc.

ff

ff

ff

ff

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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

(8)

(8)

I  
II  
III  
IV

sim.

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M1

For the Conductor: beat these five bars in one?



N1

239

Fl. Ob. Cl. A. Sax. B. Cl.

*p* *f* *ff* *fff* *p*

Hp.

*p* *f* *fff* *p*

*p* *f* *ff* *fff* *p*

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

Pno.

Vla solo

*p* *f* *ff*

ord. rumble IV  
brutale gliss.

Vln. 1

*p* *f* *fff* rumble IV  
brutale gliss.

Vln. 2

*p* *f* *fff* rumble IV  
brutale gliss.

Vla.

*p* *f* *fff* rumble IV  
brutale gliss.

Vc.

*p* *f* *fff* rumble IV  
brutale gliss.

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243

Fl. Ob. Cl. A. Sax. B. Cl. Hp. Pno. Vla solo Vln. 1 Vln. 2 Vla. Vc.

*(8)*

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**O1**

For the Conductor: beat these five bars in two?

247 staccato secco

Fl. ff

Ob. staccato secco ff

Cl. staccato secco ff

A. Sax. staccato secco ff

B. Cl. staccato secco ff

Hp. gliss. fff gliss. ffff tutta forza gliss.

D C# B / Eb F# G Ab

Pno. ff fff

Vla solo ff fff

Vln. 1 staccato secco ff fff

Vln. 2 staccato secco ff fff

Vla. staccato secco ff fff

Vc. staccato secco ff fff

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8<sup>va</sup>

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* minor 3rd flageolet, sounds two octaves and a fifth higher  
*f* gliss. *ff*  
*like a high whistle*

Vln. 1 *ffff tutta forza*

Vln. 2 *ffff tutta forza*

Vla. *ffff tutta forza*

Vc. *ffff tutta forza*

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