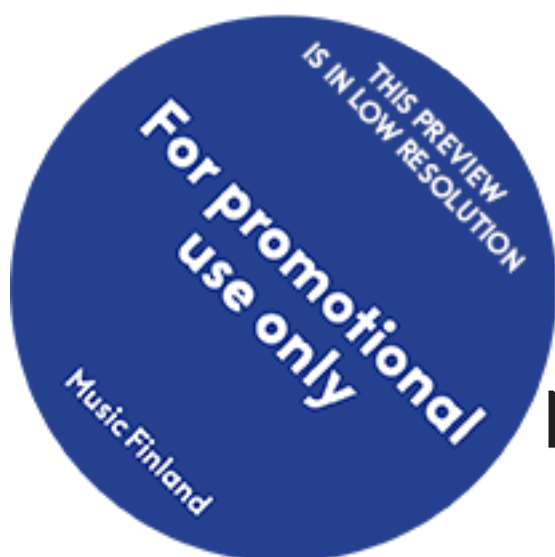


Mioko Yokoyama

There are always flowers

for alto saxophone, piano, violin,
viola and cello

2020-2021



Music Finland

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There are always flowers

Mioko Yokoyama (2020-2021)



Instrumentation

Alto Saxophone (+ 1 Music box)

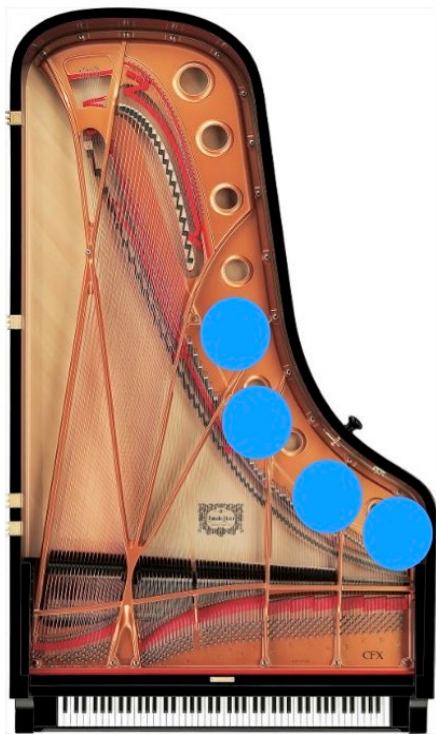
Piano (+ Blu tack and a medium-hard mallet)

Violin (+ 1 Music box)

Viola (+1 Music box)

Violoncello (+ Music box)

Preferably each music box has a different piece.



In the end of the piece, musicians except for a pianist will move to the piano with a music box.

They can put the music boxes on the metal board of the piano around the blue circles.

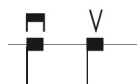


Symbols

Saxophone



Air more than pitch

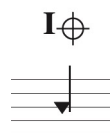


Air sound: exhaling, inhaling

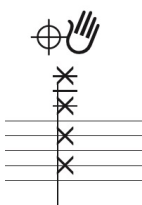


Same pitch with different colours (bright and dark)

Strings



Damp the indicated string by four fingers so that the outcome has an unclear pitch.



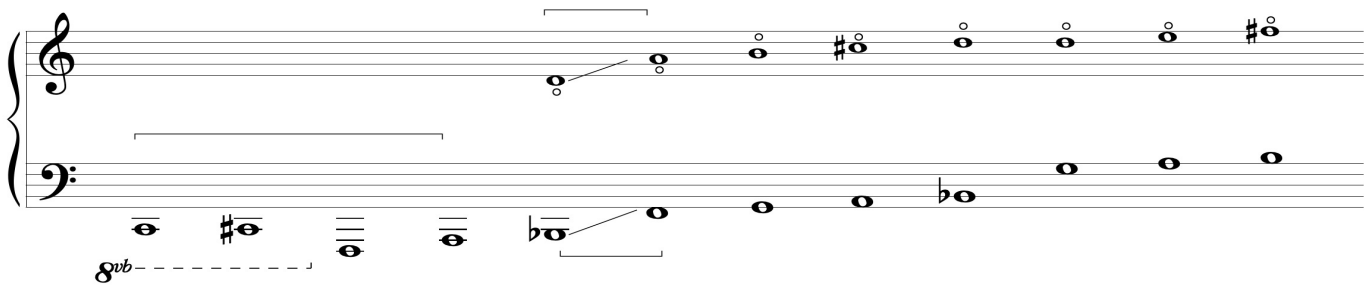
Hit the middle of the fingerboard by a palm



und the middle of the fingerboard
m with nails

Piano

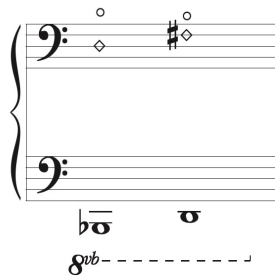
Preparations with Blu tack



C1 and C#1, F1 to A1 :
Put Blue tack somewhere on the strings.

Bb1 to F2:
Put a long Blu tack
where the 5th overtone
can be heard.

G2, A2, Bb2, G3, A3, B3
Put Blu tacks where you can hear
the indicated pitch.



Bb0 and D1:
Damp the specific places on the strings by a finger.

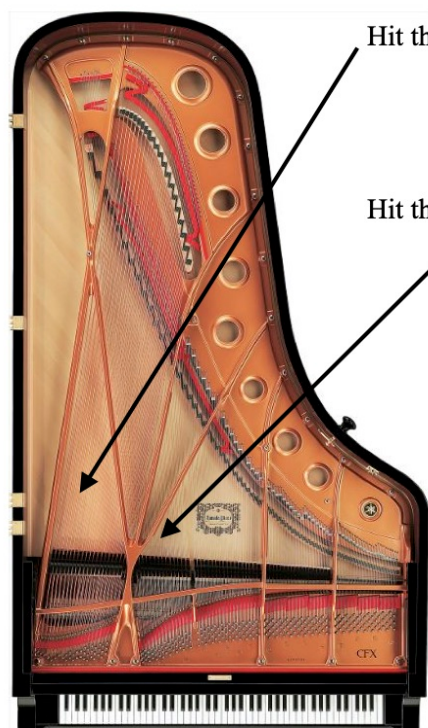


In this case, the left hand should play an octave
and the right hand should damp the specific place on the lower string.



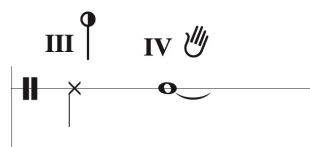


Scratch the surface of the keyboard by the handle of a mallet.
The upper note means the right side, the lower note means the left side on the keyboard.
This example is to move the mallet from right to left, then from left to right.



Hit the strings in the section IV by a palm

Hit the partition in the section III by a mallet



This piece was commissioned by Uusinta Ensemble and supported by Nomura Foundation.



♩ = 40

Alto Sax

Piano

Violin

Viola

Cello

A. Sax.

Pno.

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THIS PREVIEW IS IN LOW RESOLUTION

Music Finland

Damp the place where the indicated pitch sounds by a finger.

pp

p

IV on the bridge

pizz.

II

mf

III

IV

light bow pressure, white noise

p

pp

p

pp

f

c.l.batt.

II

pizz.

pp

molto vib.

p

simile

III

IV

p

9

A. Sx.

pp *p*

Pno.

pp

8^{va} *molto vib.*

Vln.

pp

c.l.batt. II *f* pizz.

Vla.

pp *p*

Vc.

pp *p*

simile III IV

13

A. Sx.

pp *p*

scratch the surface of the keyboard by the handle of a mallet

Pno.

pp *pp*

8^{va} *molto vib.*

Vln.

pp

c.l.batt. II *f* pizz.

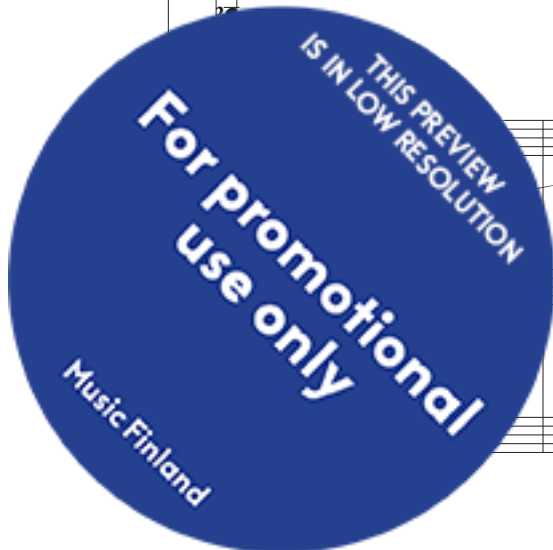
Vla.

pp *p*

Vc.

pp *p*

simile III IV





17

A. Sx.

pp

p

Pno.

Damp the lower string

pp

8va

pp

molto vib.

Vln.

fp

pp

Vla.

c.l. batt. II

pizz.

f

Vc.

pp

p

III

IV

21

A. Sx.

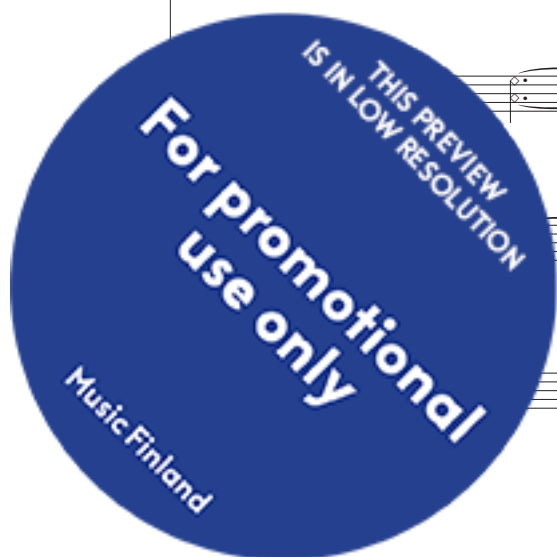
Air sound

fp

Pno.

pp

Rea.



fp

c.l. batt. III

pizz. III

f

mp

25

A. Sx. *p* *mp* *p* *mp* *pp* Air sound

Pno. *mf* *p* *8^{va}* *molto vib.*

Vln. *pp* *p* *f* *p* *f*

Vla. c.l.batt. II pizz. *f*

Vc. III arco IV *mp* *p*

30

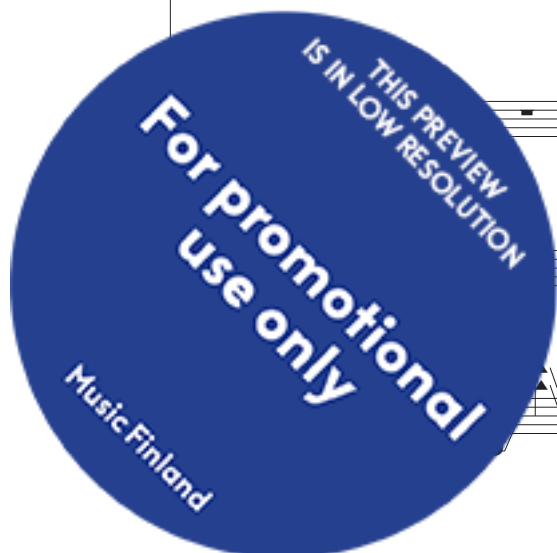
A. Sx. *mp* *f* *f*

Pno. *p* *mf* *mf* *8^{va}* *molto vib.* (Change to the left hand)

Vln. *p* *f* *f*

Vla. c.l.batt. pizz. arco III *f*

Vc. pizz. *p* *f*



34

A. Sx. $\frac{4}{4}$ $\frac{12}{8}$ $\frac{4}{4}$

Pno. pp $\frac{12}{8}$ $\frac{4}{4}$

Vln. $subito p$ $\frac{12}{8}$ $\frac{4}{4}$

Vla. $pp < mf$ $\frac{12}{8}$ $\frac{4}{4}$

Vc. p $pp < mf$ $\frac{12}{8}$ $\frac{4}{4}$

8^{va}

II III

pp

III II

pp

I $\oplus$

sf

2

37

A. Sx. p f mp $\frac{2}{4}$ $\frac{4}{4}$

Pno. mf mp $\frac{2}{4}$ $\frac{4}{4}$

$Damp the lower strings$

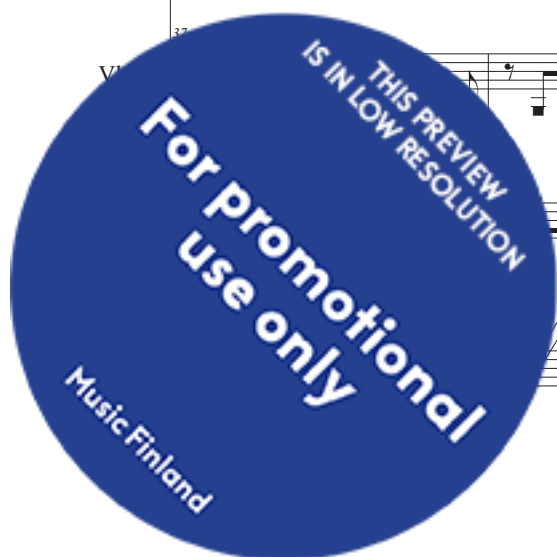
8^{va}

Lea

37

$pizz.$ p f $\frac{2}{4}$ $\frac{4}{4}$

$arco$ III $\oplus$



41

Air sound

A. Sx.

f

fp

Pno.

Vln.

f

f

c.l. batt.

f

fp

fp

fp

Vla.

f

f

mp

Vc.

mf

f

mf

3

45

A. Sx.

f

f

Pno.

mp

45

f

f

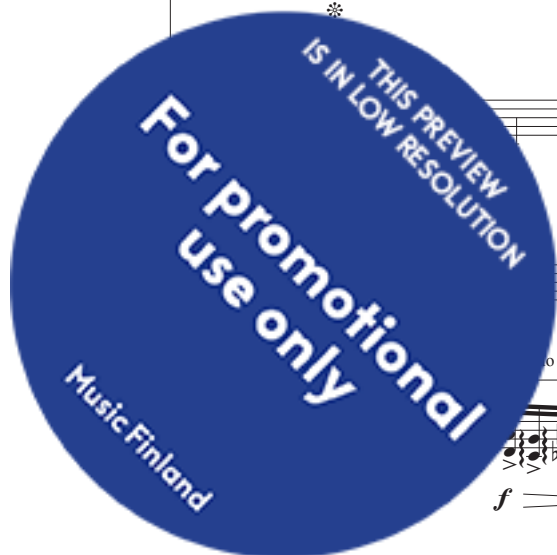
c.l. batt.

f

by nails

hammering

f



48

A. Sax.

mp

48

Pno.

mf

mp

8va

8va

Vln.

mp

mp

f

c.l.batt.

c.l.batt.

Vla.

pizz.

f

arco

Vc.

mp

[illegible]

57

A. Sx.

f *p*

8^{va}

6

3

Pno.

f *p*

57

f *p*

Reo.

arco

Vln.

f

Vla.

f

Vc.

f

63

A. Sx.

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

12

63

Pno.

f

12

63

f *p*

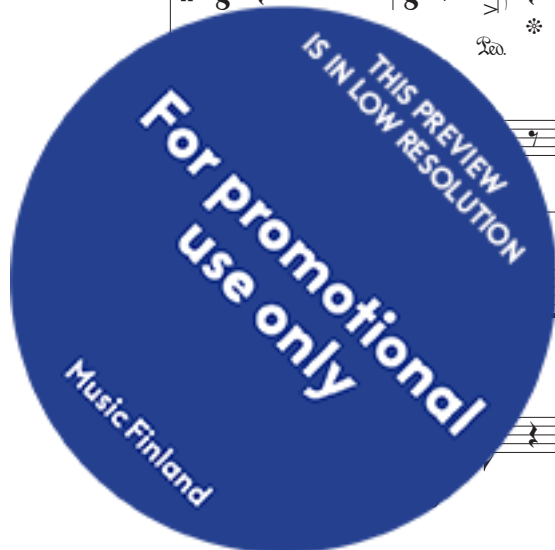
Reo.

12

12

12

12



68

A. Sx.

Pno.

Vln.

Vla.

Vc.

II
III

arco III II

arco I II III IV

pp

p

subito pp

pp

p

subito pp

pp

p

subito pp

71

A. Sx.

Pno.

mp

mp

mf

mf

mp

p

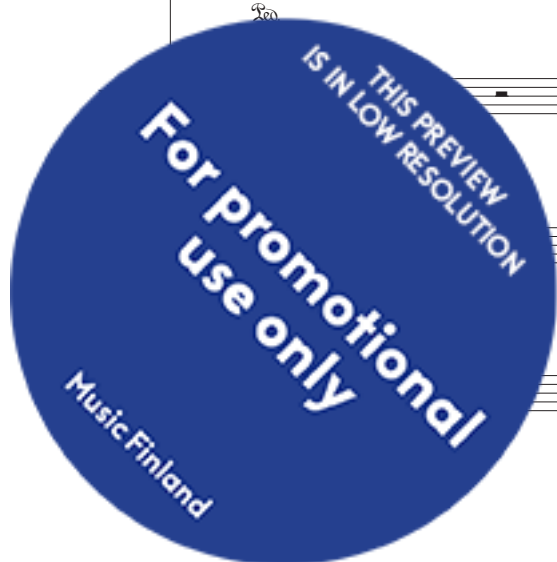
mp

p

pp

s.t.

ppp



74

A. Sx.

Pno.

Vln.

Vla.

Vc.

p

f

79

A. Sx.

Pno.

8va

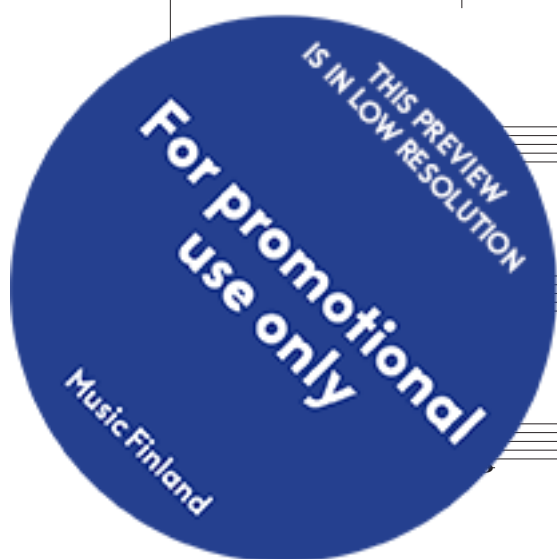
p

f

mf

f

p *mp* *p* *mf*



83

A. Sx.

Pno.

Vln.

Vla.

Vc.

(8va)

sf

pp

c.l.batt. I

f

fp

arco

pp

p

ord.

ppp

87

A. Sx.

Pno.

pp

mp

pp

8va

fp

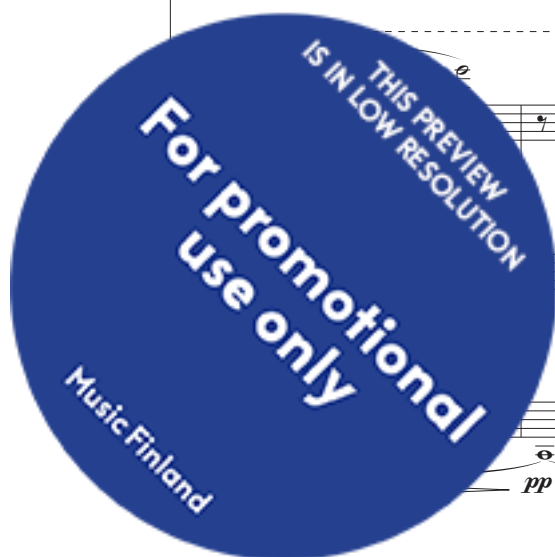
pp

fp

pp

pp

pp



91

A. Sx.

pp *p* *pp*

91

Pno.

(8^{va})

Vln.

sf *pp*

Vla.

arco pizz. arco

pp *p* *pp*

Vc.

mp *pp*

95

A. Sx.

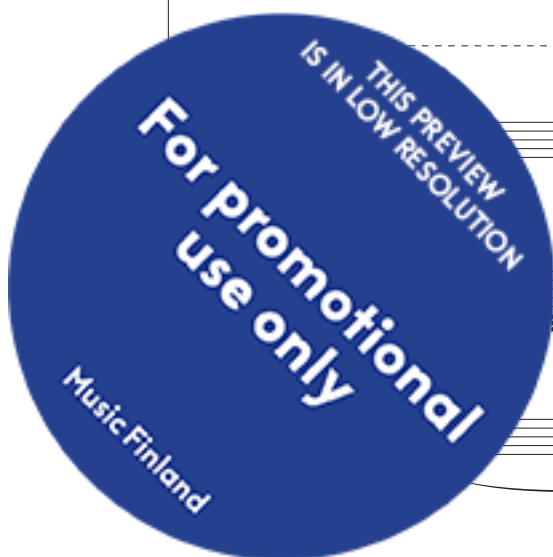
pp *mf*

95

Pno.

p *mf*

accel. $\text{♩} = 80$



f *f*

fp *fp* *fp*

♩ = 40

100

A. Sx.

pp *mp* *pp* *fp*

Pno.

f *p* *Rea.* *Rea.*

8va *molto vib.*

Vln.

pp

Vla.

pizz. *f* *p* arco

Vc.

f *p*

105

A. Sx.

105

Pno.

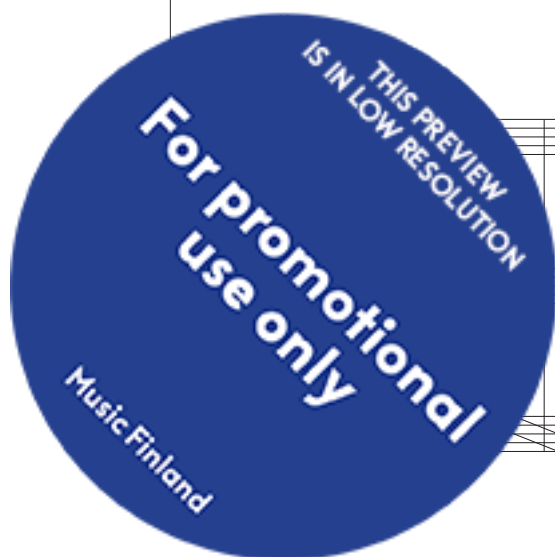
produce an overtone by putting a finger on the string

mp *mf*

Rea. *Rea.* *Rea.* *Rea.*

mp *pp*

pizz. *mf*



109

A. Sx.

p *mf*

Pno.

p *mp* *pp*

5 *3* *3*

Reo. *Reo.* *Reo.*

Vln.

mf *pp*

Vla.

Vc.

113

A. Sx.

p *mp*

Pno.

p *mp*

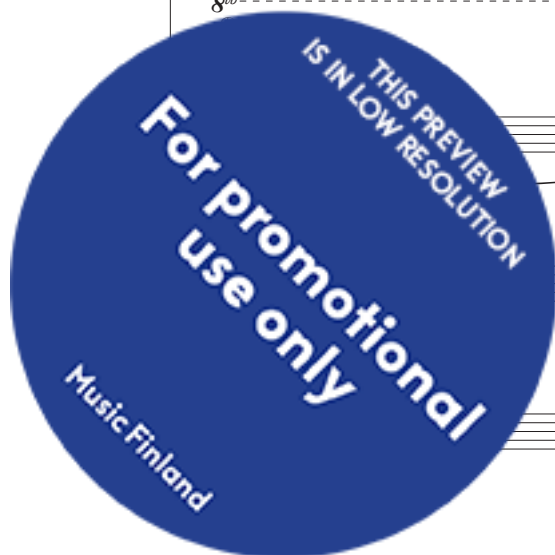
8^{vb} *8^{vb}*

f *mp* *f*

c.l. batt. III *pizz.* *c.l. batt. III*

arco *mp* *mp* *mf*

pizz. *mp*



accel.

A. Sx. *p* *mp*

Pno. *p*

Vln. *mp*

Vla. *pizz.* *mf* *f* c.l. batt. III

Vc. *I pizz.* *mf*

8vb-
8va

(accel.)

A. Sx. *mf* *f* split tone

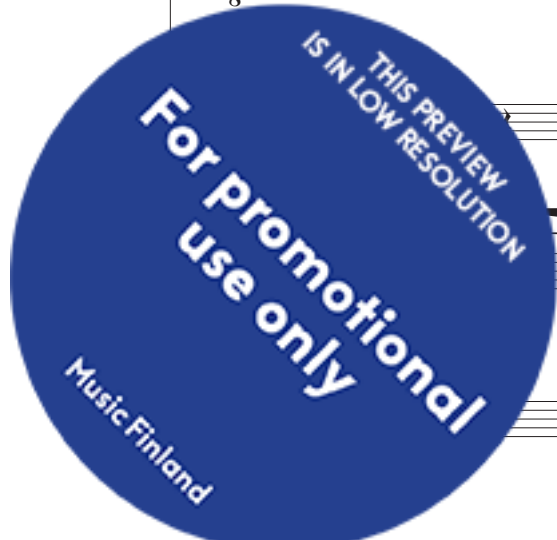
Pno. *mf* *f* *molto vib.*

Vln. *ord.* *mf*

Vla. *mf*

Vc. *mf*

8vb-
8va



♩ = 72

split tone

A. Sx.

ff

Pno.

ff

8^{vb}-----

Rea * Rea * Rea * Rea *

Vln.

125

s.p.

ff

Hit the body of the instrument

Vla.

ff

Hit the body of the instrument

Vc.

ff

III

split tone

A. Sx.

fp *ff*

Pno.

128

strings

III

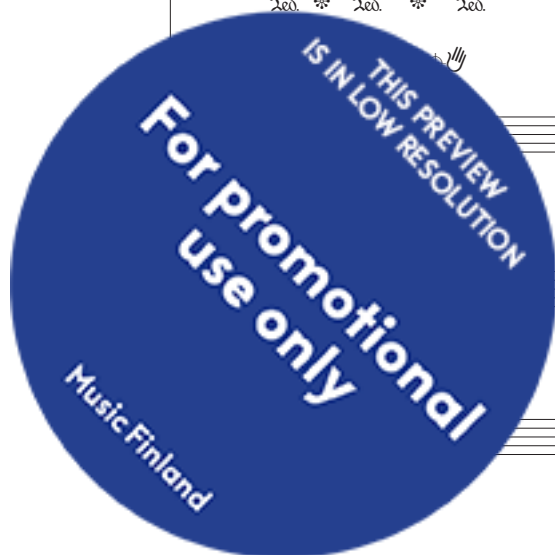
8^{vb}-----

Rea * Rea * Rea * Rea *

arco

f

III



139

A. Sx. *ff* *fff*

Pno. *ff* *f* *fff*

Vln. *ff*

Vla. *ff*

Vc. *ff*

8^{vb} Reo. *

IV 4/4

143

A. Sx. *f* *mp*

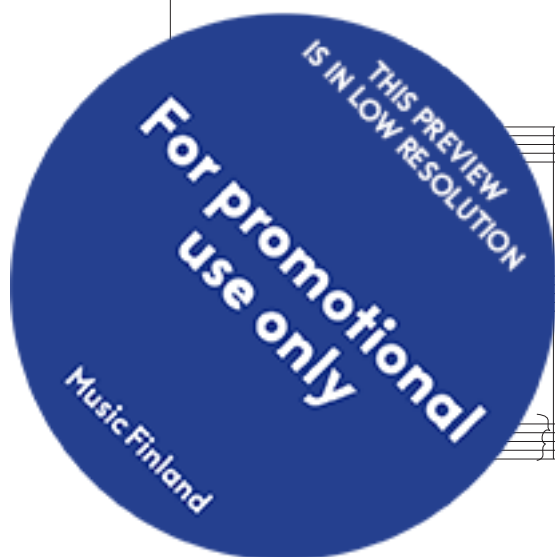
Pno. *f* *mf*

8^{vb} Reo. *

ord. 8^{va} *mf*

c.l.batt. III *f*

pizz. III *f*



♩ = 60

A. Sx. 146 *p* *pp*

Pno. 146 *mp* *mp* *IV* *mp* *mf* *mp* *Leg.*

Vln. 146 *mf* *s.p.* *pizz.* *arco* *f* *mp*

Vla. 146

Vc. 146 *f* *mp*

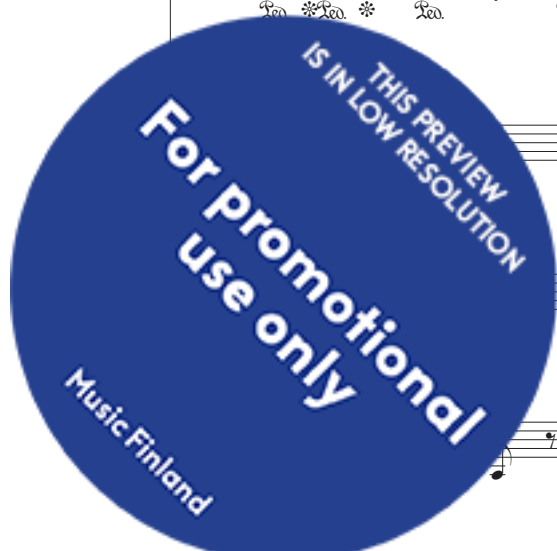
A. Sx. 149 *molto vib.*

Pno. 149 *mf* *mp* *IV* *p* *mp* *pp*

Vln. 149 *8va* *Leg.* *Leg.* *Leg.* *Leg.* *Leg.*

Vla. 149 *p* *mf* *arco* *s.p.* *p* *mf*

Vc. 149 *mp*



♩ = 40
153 *molto vib.*

A. Sx. *pp*

Pno. *mf* *p*

Vln. *pp* ord. I ord.

Vla. *p* c.l.batt. I

Vc. *pizz.* *p*

157

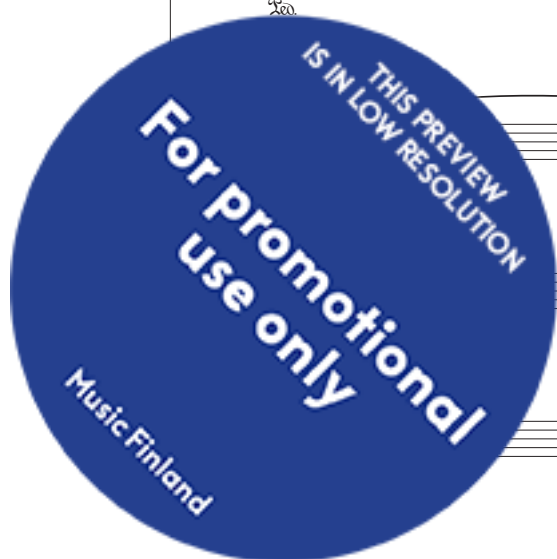
A. Sx. *pp* *p* *pp*

Pno. *pp* *mp* *pp*

8^{va}

157

12/8



[illegible]

164

A. Sx.

18

12

9

12

pp

p

164

Pno.

18

12

9

12

pp

6

8^{va}



The image displays a musical score for 'The Swan' by Camille Saint-Saëns, featuring three staves. A blue circular graphic on the left contains the text 'NEW EDITION' and 'I'. The staves are labeled with Roman numerals III, IV, II, IV, and II. The first staff has a dynamic marking of *p* and a *subito pp* marking. The second staff has a dynamic marking of *p* and a *subito pp* marking. The third staff has a dynamic marking of *pp* and a *subito pp* marking. The score includes various musical notations such as notes, rests, and dynamic markings.

168

A. Sx. *p*

Pno. *ppp*

Vln. *pp* II

Vla. *pp* II

Vc. *pp*

on the bridge
I II

173

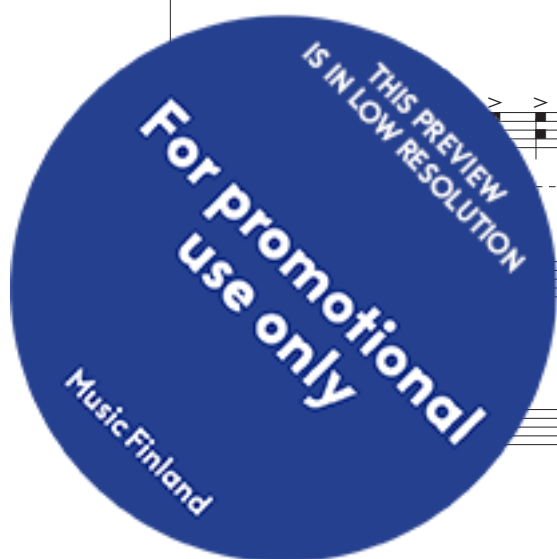
A. Sx. *accel.*

Pno. *f*

173 *pp*

173

Rea *



I on the bridge
II

p cresc.

f

mf *f*

♩ = 66

178

A. Sx.

mf

8^{va}

Pno.

f

mf

p

Vln.

178

p

8^{va}

molto vib.

Vla.

III light bow pressure, white noise

IV

mf

Vc.

pizz.

f

182

A. Sx.

mp

8^{va}

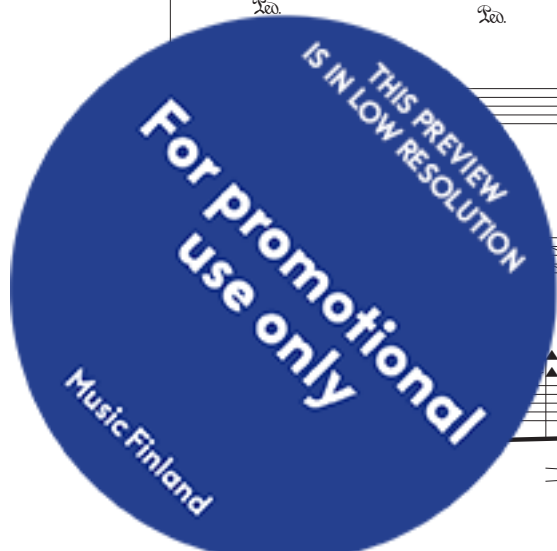
Pno.

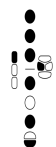
182

mf

8^{va}

pp





rit. -----

186

A. Sx. *pp* $\triangleleft$ *mf* *molto vib* *pp* $\triangleleft$ *p*

Pno. *f* *p*

Vln. *mf* on the bridge IV

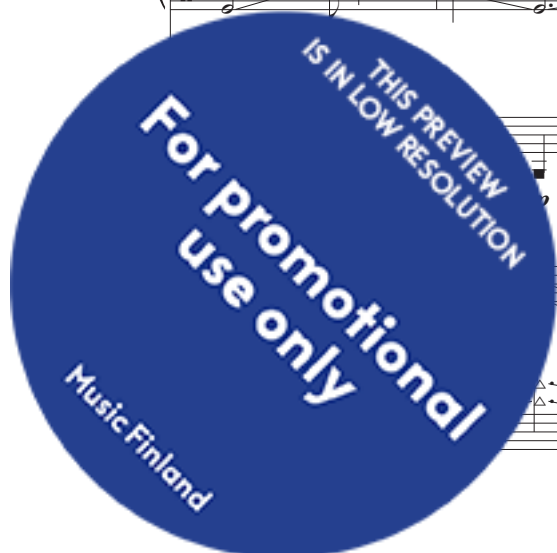
Vla. *mp* pizz.

Vc. *f*

192

A. Sx.

Pno. *pp* 15^{ma}



p

197 $\text{♩} = 40$

A. Sx. *pp* *p* → Move to the piano's soundboard with a music box

Pno. *pp* *pp* *15^{ma}*

Vln. *mf* *pp* → Move to the piano's soundboard with a music box

Vla. → Move to the piano's soundboard with a music box

Vc. → Move to the piano's soundboard with a music box Music box, as fast as possible

202 Music box

A. Sx. $\frac{4}{4}$ $\frac{3}{4}$

Pno. *ppp* $\frac{4}{4}$ $\frac{3}{4}$

202 Music box

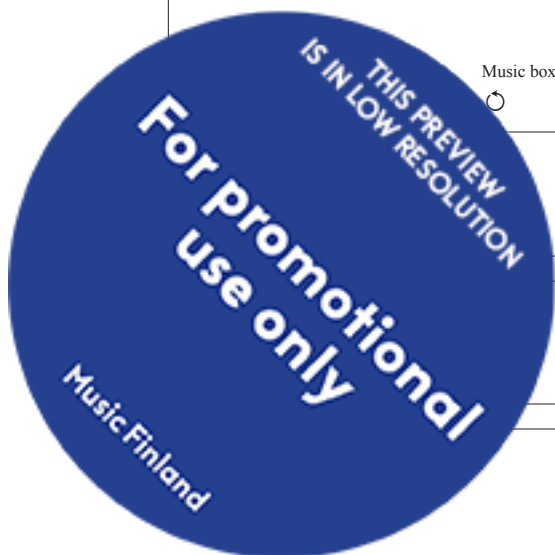
$\frac{4}{4}$ $\frac{3}{4}$

Move the handle gradually slowly

$\frac{4}{4}$ $\frac{3}{4}$

Move the handle gradually slowly

$\frac{4}{4}$ $\frac{3}{4}$



Move the handle gradually slowly

206

A. Sax. H $\frac{3}{4}$

Pno. $\frac{3}{4}$

Vln. H $\frac{3}{4}$

Vla. H $\frac{3}{4}$

Vc. H $\frac{3}{4}$

(15^{ma}) -

206

Move the handle gradually slowly

Move the handle very slowly

Move the handle very slowly

Move the handle very slowly

Move the handle very slowly

212

A. Sax.

4/4

(15^{ma})

Pno.

212

4/4

mf *f*

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Music Fin