

Sampo Kasurinen 2020

Many Worlds Interpretation

For Sointi Jazz Orchestra

Transposing Score

Duration: approx. 6 min

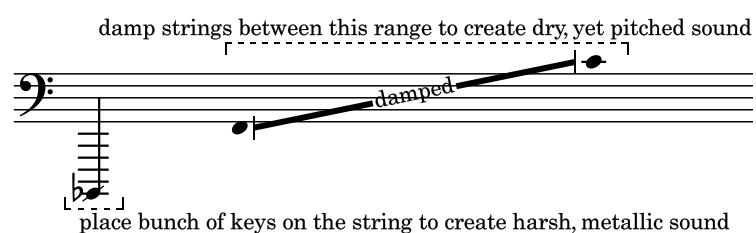
Performance notes for trumpet soloist:

-When playing written out material, try to sound like it was all improvised.

-When improvising, try to sound like it was all written out.

-Play all written out material precisely as notated.

Preparations for piano:



***Drum set preparations and performance notes:**

-Extend the traditional drum set with five to seven different "trashy" instruments. These can be placed for example on cloths laid over tom-toms. Instruments can be ordinary things; for example set of keys, a can, a small bucket, a cup - anything with an interesting and relatively dry sound

-Do not play any sustained sounds (cymbals) before letter U

Many Worlds Interpretation

For Sointi Jazz Orchestra

Sampo Kasurinen 2020

A Mechanic, machine-like $\text{♩} = 138$

match volume with muted trumpets

sf

match volume with muted trumpets

sf

match volume with muted trumpets

sf

match volume with muted trumpets

sf

slap tongue (opt.)

sf

sfz

sfz

as metallic as possible!
harmon mute stem in

sf

as metallic as possible!
harmon mute stem in

sf

as metallic as possible!
harmon mute stem in

sf

as metallic as possible!
harmon mute stem in

sf

as metallic as possible!
harmon mute stem in

sfz

as metallic as possible!
harmon mute stem in

sfz

as metallic as possible!
plunger mute

sfz

(+ = closed plunger)

sfz

opt: con sord.*

as metallic as possible!

sfz

*some parts, or even the whole piece can be played with sordino if the result fits well in the context

sfz

airy sound, close to the microphone

mp \leftarrow *mf*

(as improvised..)

mp \leftarrow *mf*

diamond noteheads can be played with random pitches (within the damped range)

(random pitches)

sf

sf (sempre *mp*)

(slap string to the fingerboard)

sfz

TOY PERCUSSION
create trashy and dry texture from 5 to 7 different sounds*

sfz

tambourine

sfz *sf* (sempre *mp*)

sfz *mp* (2) (3) (4) *sfz* *sf* (sempre *mp*) (2) (3) (4)

C

17

1 *sf* *sf sf* *mf* *p* *mp*

S. Sax. 2 *sf* *sf sf* *mf*

3 *mf*

T. Sax. *mf*

B. Cl. *pp* *ff* w/ hn.

1 *sf* *sf sf* *ff*

2 *sf* *sf sf* *ff*

3 *sf* *sf sf* *ff*

4 *sf* *sf sf* *mp* *mf* to cup cup mute to harmon

1 *sf* *sf sf* *sf* *sf* *sf*

2 *sf* *sf sf* *sf* *sf* *sf*

F. Hn in F *pp* *ff* w/ b. cl.

B. Tbn *sf* *sf sf* *sf* *sf* *sf*

Tba *ff*

Solo Tpt in Bb *mp* *mf* *mp* *mf* w/ trpt and s. sax

Pno *sf* *sf sf* *sf* *sf* *sf*

D. B. *ff* arco (arco)

Dr. (tamb.) *sf* *sf sf* *ff* *(mp)* fill

33 E

1 *sf sf sf* *pp* *senza vib.*

S. Sax. 2 *sf sf sf* *pp* *senza vib.*

3 *sf sf sf*

T. Sax. *sf sf sf*

B. Cl. *p*

1 *sf sf sf*

2 *sf sf sf*

3 *sf sf sf*

4 *sf sf sf* *harmon mute stem in*

Tpt in Bb

1 *sf sf sf*

2 *sf sf sf*

Tbn

F. Hn in F *p* *p*

B. Tbn

Tba *p*

Solo Tpt in Bb *mp* *mf*

Pno *sf sf sf (p)*

D. B. *sf sf sf* *haunting... arco p*

Dr. *sf sf sf (p)*

49 G

1 *sf*

S. Sax. 2 *sf*

3 *sf*

T. Sax. *sf*

B. Cl. *mf* *mp* *mf* *mp* *mf* *< mf*

1 *sf*

2 *sf*

3 *sf*

4 *sf*

Tbn 1 *sf* *mp* *mf* *sf*

Tbn 2 *sf* *< mf* *sf*

F. Hn in F *con sord.* *sf* *mp* *mf* *mp* *mf* *ff*

B. Tbn *sf* *sf*

Tba *mf* *mp* *mf* *mp* *mf* *ff*

Solo Tpt in Eb

Pno *(as written)* *sf* *mp* *mf* *mp* *mf* *< mf* *mp* *mf* *sf*

D. B. *sf* *sf*

Dr. (4) (5) *sf* *mp cresc.* (2) (3) (4) (5) *sf*

65 **J** (in balance with muted trumpets) **K**

1 *f*

S. Sax. 2 *f*

3 *f*

T. Sax. *f*

B. Cl. *ff*

1 *ff*

2 *ff*

3 *ff*

4 *ff*

Tpt in Bb

1 *ff* *brassy!* *as metallic as possible!*

2 *ff* *brassy!* *as metallic as possible!*

F. Hn in F *ff* *brassy, full blast!*

B. Tbn *ff* *brassy!*

Tba *ff*

Solo Tpt in Bb

Pno *ff*

D. B. *ff*

BIG TUTTI

Dr. *ff*

M

1

S. Sax. 2

3

T. Sax.

B. Cl.

1

2

3

4

Tpt in Bb

to cup

1

2

F. Hn in F

B. Tbn

Tba

extremely metallic attack

ffp

Solo Tpt in Bb

(as improvised..)

mp

mf

mp

mf

Pno

D. B.

Dr.

ff

arco

ffpp

trashy, dry texture

sf pp

(2) (3) (4) (5)

89 *lightly but precisely* **N**

1 *p*

S. Sax. 2 *lightly but precisely*
p

3 *lightly but precisely*
p

T. Sax. *lightly but precisely*
p *mf-p*

B. Cl. *ffp*

1 *cup mute (tight)*
mp

2 *cup mute (tight)*
mp

3 *cup mute (tight)*
mp

4 *cup mute (tight)*
mf-mp

1 *sim.*
ffp *pp*

2 *sim.*
ffp *pp*

F. Hn in F *opt: con sord.*
ffp

B. Tbn *sim.*
ffp *pp*

Tba *ffp*

Solo Tpt in Bb *mf* *mp* *f*

Pno *w/ saxes*
mp

D. B. *ffp*

Dr. *sf (pp)*

(6) (7) (8) (9) (10) (2) (3)

0

97

1 *mf-p* *mp*

S. Sax. 2 *mf-p* *mp*

3 *mf-p* *mp*

T. Sax. *mp*

B. Cl. *mp* *lightly but precisely* *fpp*

1 *mf-mp* *mf*

2 *mf-mp* *mf*

3 *mf-mp* *mf*

4 *mf*

1 *ffp*

2 *ffp*

F. Hn in F *mp* *lightly but precisely* *fpp*

B. Tbn *ffp*

Tba *mp* *lightly but precisely* *fpp*

Solo Tpt in Bb *p* *mf* *mp* *mf* *mp*

Pno *w/ low winds* *mp*

D. B. *mf* *really dig in with the bow!* *fpp*

Dr. (4) (5) (6) (1) (2) (3) *sf (pp)* (5)

T

146

1
S. Sax. 2
3
T. Sax.
B. Cl.
Tpt in Bb
1
2
3
4
Tbn
1
2
F. Hn in F
B. Tbn
Tba
Solo Tpt in Bb
Pno
D. B.
Dr.

sf sf fp f sf sf
sf sf fp f sf sf
sf sf fp f sf sf
sf sf fp f sf sf mp
f mp cresc. p
sf sf fp f
sf sf fp f
sf sf fp f
sf sf fp f
sf sf fp f
sf sf fp f
f mp mp
sf sf fp f sf sf
f mp cresc.
sf sf fp f mp cresc.
f mp cresc.
f mp cresc.
mf

opt. tacet
as written
fill

154 **U** *lightly but precisely*

1 *pp*

S. Sax. 2 *lightly but precisely*
pp

3 *lightly but precisely*
pp

T. Sax. *p*

B. Cl.

1 *cup mute (tight)*
fp

2 *cup mute (tight)*
fp

3 *cup mute (tight)*
fp

4 *cup mute (tight)*
fp

mf *p*

1

2

Tbn

F. Hn in F *mf* *mp* *solo, soaring..* *mp* *mf* *mp*

B. Tbn

Tba

very airy and close to the microphone

Solo Tpt in Bb *p* *mp* *p* *mp* *p* *mp* *p*

w/ saxes, play very precisely in tempo

Pno *mp* 1/2 Ped. 1/2 Ped.

D. B.

Dr. *play mostly on cymbals, but keep similar texture going*

p (2) (3) (4) (5) (6) (7) (8)

162 **V**

1 **S. Sax. 2**

3

T. Sax.

B. Cl.

w/ trpt
pp *p* *pp* *p*

1 *fp* *mf* *p*

2 *fp* *mf* *p*

3 *fp* *mf* *p*

4 *fp* *mf* *p*

1 **Tbn**

2

F. Hn in F *bring out more if necessary*
mp *mf* *mp*

B. Tbn

Tba

Solo Tpt in Bb *w/ b. cl*
mp *p* *mp* *p* *mp*

Pno $\frac{1}{2}$ Ped. $\frac{1}{2}$ Ped.

D. B.

Dr.

(1) (2) (3) (4) (5) (6) (7) (8)

170 **W**

1

S. Sax. 2

3

T. Sax. *subtone*
w/ trpt, b. cl
pp *p* *pp* *p* *pp* *p*

B. Cl. *pp* *p* *pp* *p* *pp* *p*

1

2

3

4

Tpt in Bb *fp* *mf* *p*

1

2

F. Hn in F *mp* *mf* *mp*

B. Tbn

Tbn

Tba

Solo Tpt in Bb *p* *mp* *p* *mp* *p* *mp*

Pno $\frac{1}{2}$ Ped. $\frac{1}{2}$ Ped.

D. B.

Dr.

(1) (2) (3) (4) (5) (6) (7) (8)

178 **X**

S. Sax. 1

S. Sax. 2

3

T. Sax.

B. Cl.

Tpt in Bb

1

2

3

4

Tbn

1

2

F. Hn in F

B. Tbn

Tba

Solo Tpt in Bb

Pno

D. B.

Dr.

pp *fp* *mf* *p* *sf* *ffp* *pp* *mp* *p* *arco* *damp cymbals* *sf* *sf p*

(3) (4) (5) (6) (7) (8)

186 **Y**

1
S. Sax. 2
3
T. Sax.
B. Cl.

Detailed description: This block contains the musical notation for five woodwind parts. Flute 1 (1) has a melodic line with various dynamics and articulations. Saxophones 2, 3, Tenor (T. Sax.), and Bass Clarinet (B. Cl.) have parts that include rests and specific melodic phrases, with dynamics like *p* indicated.

1
2
3
4

Tpt in Bb

to harmon

Detailed description: This block shows four staves for Trumpets in Bb (1-4). Each staff contains the instruction "to harmon" and is otherwise empty, indicating that the trumpets are to play harmonies for the rest of the piece.

1
2
F. Hn in F
B. Tbn
Tbn

Detailed description: This block contains the musical notation for five brass parts. Trombones 1 and 2 (Tbn) have melodic lines with dynamics *sf*, *ffp*, and *pp*. Horns in F (F. Hn in F) play a sustained note with *mp* dynamics. Baritone (B. Tbn) and Tuba (Tbn) parts also feature melodic lines with dynamics *sf*, *ffp*, and *pp*.

Solo Tpt in Bb
Pno
D. B.
Dr.

(dry)

damp cymbals

sf *sf p*

(3) (4) (5) (6)

Detailed description: This block contains the musical notation for four percussion parts. Solo Trumpet in Bb (Solo Tpt in Bb) has a melodic line with *mp* dynamics. Piano (Pno) has a complex rhythmic pattern with *sf* dynamics. Double Bass (D. B.) has a melodic line with dynamics *sf*, *ffp*, and *pp*. Drums (Dr.) play a rhythmic pattern with *sf* dynamics, including a section labeled "damp cymbals".

192 Z

1

S. Sax. 2

3

T. Sax.

B. Cl.

sf *ffp* *pp*

1

2

3

4

Tpt in Bb

harmon mute stem in

harmon mute stem out

harmon mute stem in

harmon mute stem in

mp *mf* *mp* *mp*

1

2

F. Hn in F

B. Tbn

Tbn

Tba

sf *ffp* *pp* *pp* *pp* *pp*

SOLO ad lib.

Solo Tpt in Bb

Pno

D. B.

sf *ffp* *pp*

Dr.

damp cymbals

mix cymbals and trashy dry sounds ad lib.

sf *sf* *p*

(1) (2) (3) (4)

198

1

S. Sax. 2

3

T. Sax.

B. Cl.

1

2

3

4

Tpt in Bb

1

2

F. Hrn in F

B. Tbn

Tba

Solo Tpt in Bb

Pno

D. B.

Dr.

damp cymbals

sf *ffp* *pp*

(1) (2) (3) (4)