

Tauno MARTTINEN

Uuden aamun soitto

New Morning Call

Op. 301

for Wind Band

Arr. by Robert J. Ambrose

2 Fl. / 2 Ob. / 3 Cl.in B_♭ / 2 Bsn.

Alto Sax in E_♭, Ten. Sax. in B_♭, Bar. Sax in E_♭

4 Corni in E_♭ / 3 Trp. in B_♭ / 3 Trb. / Bar. / Tuba / T + Perc.

Full Score

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Tauno Marttinen

(1912 - 2008)

Tauno Marttinen opiskeli sekä pianonsoittoa että sävellystä 1920-luvulla Viipurissa ja 1930-luvulla Helsingissä. Marttinen aloitti säveltämisen 1930-luvulla ja hänen varhaisimmat teoksensa olivat myöhäisromanttisia. Vuonna 1945 helsinkiläiskriitikot teilasivat Marttisen varhaistuotantoa esitelleen sävellyskonsertin lähes pelottavan aggressiivisesti. Marttinen hylkäsi siihenastiset teoksensa ja aloitti säveltämisen uusista lähtökohdista. Lopulliseksi läpimurtoteokseksi osoittautui mezzosopraanolle ja orkesterille sävelletty Kokko, ilman lintu, joka palkittiin Suomen Kulttuurirahaston sävellyskilpailussa vuonna 1956. 1950-luvun lopulla hän käytti sävellyksissään ensimmäistä kertaa 12-säveltekniikkaa.

Marttisen musiikille tyypillisiä piirteitä ovat muun muassa kiintymys mystisiin aiheisiin sekä rapsodinen ja maalaileva ilmaisutapa. Hänen musiikkiaan on kiiteltu mielikuvituksen rikkaudesta, mutta myös kritisoitu löyhästä ja improvisaatiomaisesta muodonkäsittelystä. Marttinen on yksi Suomen tuotteliaimmista säveltäjistä. Hänen teosluettelostaan löytyy muun muassa kymmenen sinfoniaa, useita konserttoja, kymmeniä kamarimusiikkiteoksia eri kokoonpanoille, oopperoita, pianomusiikkia sekä kuoro- ja yksinlauluja. Hänet on palkittu Pro Finlandia -mitalilla ja Kalevalan riemuvuoden palkinnolla vuonna 1969. Hän on vaikuttanut myös viihde- ja tanssimusiikkona. Presidentti Urho Kekkonen myönsi Marttiselle professorin arvonimen vuonna 1972. Marttisen Suuren joen laulu (1980) -ooppera kantaesitystä Kemissä pidetään kaikkien aikojen pohjoisimpana oopperaensi-iltana.

Tauno Marttinen studied music at Viipuri (Vyborg) during the 1920s and in Helsinki during the 1930s under such teachers as Peter Akimov, Ilmari Hannikainen and Selim Palmgren. Tauno Marttinen had his sights set on a career as a concert pianist, but the emphasis swung gradually over in favour of composition. He has dedicated his life's work to Hameenlinna Music Institute, of which he was the director from 1950 until 1975, and to his concurrent work on behalf of the musical life of his home town of Hameenlinna. It was in recognition of this work that he was granted an honorary professorship by the state in 1972.

Marttinen's unusually wide and varied musical output can be easily divided into certain stylistic periods. The earliest of these, comprising works composed prior to the Second World War, reflects the late national romantic style prevailing at that time in Finland; this style also had its influence on the composer's post-war work, but did not provide suitable ground for the development of Marttinen's own personal style. It was not until the 1950s, the time when international modernist trends began to gain a foothold in Finland, that Marttinen succeeded in developing his own personal means of expression, influenced at the outset by dodecaphonic ideas. Time spent studying with Wladimir Vogel in Switzerland provided Marttinen with the basis for his own dodecaphonic technique which he proceeded to employ during the middle fifties, initially on a very strict basis and subsequently with greater and greater freedom. At this point he turned his back on his entire early output.

This, his second, dodecaphonic period gave rise to a number of important works, some of which are still regarded in many circles as the composer's best. Marttinen continued to choose his subjects from fairly Finnish-oriented sources, chiefly the national romantic epic Kalevala which has remained near to the composer's heart throughout his entire compositional career, and also from religious-philosophical literature whose significance has grown during the composer's later life. This area of interest has shown itself in both instrumental and vocal music.

In the middle sixties Marttinen began to relinquish dodecaphonic principles in favour of free-tonality. This phase was also marked by an increased interest in nature and mysticism, and indeed this period has been retrospectively christened Marttinen's period of nature-mysticism. Characteristic of this period has been the use of very colourful instrumentation which may itself be influenced by the composer's intimate acquaintance with modern Finnish art. The most central music resulting from this phase of Marttinen's musical output was in fact instrumental music.

The stylistic progress of the next decade was something of a synthesis of the previous ones and displayed an evident neo-classical bent. Its music has become clearer in its outlines, taking on a more ascetic character by comparison with earlier work.

Uuden aamun soitto Op. 301

New Morning Call

For Wind Band / Puhallinorkesterille

Arr by Robert J. Ambrose

<p>2 Flutes 2 Oboes</p> <p>3 Clarinet in B_b</p> <p>2 Bassoons</p> <p>4 Corni in F</p> <p>Alto Sax in E_b</p> <p>Tenor Sax in B_b</p> <p>Baritone Sax in E_b</p> <p>4 Corni in E_b</p> <p>3 Trumpets in B_b</p> <p>3 Trombones Baritone Tuba</p> <p>Timpani</p> <p>Percussion</p>
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Clarification

Tauno Marttinen composed *Uuden aamun soitto* in 1990 as a piece for orchestra. The work lasts roughly five and a half minutes and is written in three parts. The first part uses a fanfare-type motive in alternation with short melodic ideas. The second section is an extended cadenza. The third part brings the work to a rousing and brilliant conclusion.

Uuden aamun soitto remains unperformed in its original version but it is hoped that this arrangement will bring this work to a new audience of music lovers.

Performance Notes

1. In the original orchestral version, the music between measures 30 and 38 was an extended violin cadenza. This cadenza has been placed primarily in the solo 1st clarinet with the exception of one passage that did not lie within that instrument's practical range. The original violin double stops have been placed into two solo flute parts and the triple stops have been fully orchestrated into the winds. Although the cadenza was transcribed using traditional meters, it is important to execute it in an extremely free manner as a solo violin would do.
2. The arranger has expanded the use of percussion, most notably with keyboard instruments. While the chimes/glockenspiel, vibraphone, and marimba parts are not absolutely essential, it is desirable to use them if at all possible.
3. It is recommended that the timpanist use the hardest felt mallets possible. If necessary, (s)he may also use wood mallets.
4. The double bass part is optional but should be used if at all possible.

compiled by

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Arr. for Wind Band by

Robert J. Ambrose

Moderato ♩ = 88

The score is for a wind band and includes the following parts:

- Flute I
- Flute II
- Oboe
- Bassoon
- Clarinet I in B \flat
- Clarinet II in B \flat
- Bass Clarinet in B \flat
- Soprano Sax in B \flat
- Alto Sax in E \flat
- Tenor Sax in B \flat
- Baritone Sax in E \flat
- Trumpet I in B \flat
- Trumpet II in B \flat
- Horn in F
- Trombone
- Euphonium
- Tuba
- Contrabass
- Timpani
- Triangle

The score is in 4/4 time and features dynamic markings such as *mf*, *f*, *p*, and *fp*. It includes various musical notations like triplets and slurs. The tempo is marked as Moderato with a metronome marking of ♩ = 88.

Fl. I
Fl. II
Ob.
Bsn.

Cl. I in B \flat
Cl. II in B \flat
B. Cl. in B \flat

S. Sx. in B \flat
A. Sx. in E \flat
T. Sx. in B \flat
B. Sx. in E \flat

Trp. I in B \flat
Trp. II in B \flat
Hn. in F
Tbn.
Euph.
Tuba
Cb.

Trgl.
Vib.
Mrb.

rall.

Cadenza Very free, even when two instruments play together.

Fl. I
Fl. II
Ob.
Bsn.

Cl. I in B \flat
Cl. II in B \flat
B. Cl. in B \flat

S. Sx. in B \flat
A. Sx. in E \flat
T. Sx. in B \flat
B. Sx. in E \flat

rall.

Cadenza

Trp. I in B \flat
Trp. II in B \flat
Hn. in F
Tbn.
Euph.
Tuba

f

f

tr

f

Chimes

→ Triangle

Fl. I
Cl. I in B \flat

41 Cl. I in B \flat

48 Fl. I Fl. II Ob. Bsn.

Tempo I (Moderato) $\text{♩} = 88$

Cl. I in B \flat Cl. II in B \flat B. Cl. in B \flat

S. Sx. in B \flat A. Sx. in E \flat T. Sx. in B \flat B. Sx. in E \flat

48 Trp. I in B \flat Trp. II in B \flat Hn. in F Tbn. Euph. Tuba

Tempo I (Moderato) $\text{♩} = 88$

48 Timp. Trgl. Mrb.

