

Commissioned by the Tampere Biennale for Ääni-kollektiivi



Veli Kujala, 2018

Tempo: ♩ = 80

Piccolo: *ppp* (trills), *p* (trills), *To Fl.*

Clarinet in B♭: *pp* (trill)

Violin: *pp* (8va, slow gliss.), *pp* (trill)

Violoncello: *mp* (trill), *pp* (trill)

Piano: *p* (15 notes), *p* (6 notes), *p* (7 notes), *pp* (Una corda, 3 notes), *pp* (8va)

Percussion: Triangle (*p*), Glockenspiel (*p*, 12 notes), (gliss.) 6 notes, (gliss.) 9 notes, *pp*

accel.

B

21

Fl.

Cl.

Vln.

Vc.

Pno.

27

Fl.

Cl.

Vln.

Vc.

Pno.

Bass drum

ppp — f

32 **C** $\text{♩} = 120$ rit. accel. A tempo rit. A tempo

4 Tom-toms+snare drum in the third line

f *pp* *f*

Sizzle cymbal China cymbal Temple blocks

f *p* *<* *>* *f*

39 rit. Subito molto più mosso

p *f* *p* *<* *mf* *f* *p* *<* *mf* *f* *p* *<* *f* *p* *<* *>* *p* *f* *p* *<* *>* *mf*

China cymbal Bass drum

f *mf*

47 accel. A tempo rit.

4 Tom-toms+snare drum

p *<* *>* *mf* *p* *mf* *f*

China cymbal Temple blocks

mf *mf* *mf*

D $\text{♩} = 60$

Fl.

Vln.

Vc.

Pno.

Triangle (preferably with triangle beater played by some other player)

Tam-tam

Bass drum

6 6 6 6

mf

ff

p

pp

6 6 6 6

6 5 3

58

Fl.

B. Cl. (spectral multiphonics)

Bass Clarinet in B \flat

Vln.

Vc.

Pno.

ff

p

6 6

5 5

5

61

Fl. *ff* 5

B. Cl. *mf* 5 3 5 6 6

Vln. *ff* 5

Vc. *mf* 3 *ff* 3 *pp* 5 5 6

Pno.

Temple blocks *mf* *p*

Pedal tone* *ff* ord.

*Move the bow very slowly while exerting great pressure.

64

Fl. *ff* 3 6 6 6 flz. ord. **E**

B. Cl. *ff* flz. ord. 3

Vln. *ff* 5 5 5 5 *pp* (slow gliss.)

Vc. *ff* 6 *pp* (slow gliss.)

Pno. *ff* 3

ricochet

Vln. (tr)

Vc. (tr)

Pno. *ppp*



Pno.



Pno.

Almglocken

mf

72

Fl.

Vln.

Vc.

Pno.

China cymbal

ff

73

Fl.

B. Cl.

Vln.

Vc.

Pno.

Triangle

Temple blocks + Bb1 Almglocken (Almglocken indicated with flat sign)

mf

F

To Cl.

(+ = damp string with a finger)

76

Fl. *mf* Clarinet in B \flat

Cl. *mf*

Vln. *mf*

Vc. *mf*

Pno.



78

Fl. *f*

Cl. *f*

Vln. *f*

Vc. *f*

Pno.

8 \flat

80

Fl. *To B. Cl.*

Cl.

Vln.

Pno.

ff

6 (let accented notes ring as long as possible)



82

Vln. *pizz.*

Vc. *ricochet*

Pno. *fff*

mf

Templeblocks+Bb1 Almglocken

p

pp

pp

pp

85

Fl.

Vln.

Vc.

Pno.

ord.

pp

flz.

Glockenspiel

p

88 ord.

Fl.

B. Cl.

Vln.

Vc.

Pno.

sfz mp

mf

mf

f

mf

f

f

Ped.

90 **H**

B. Cl. *pp* 3 3 3

Vc. *pp* pizz. 3 3 3

Pno. *ppp*

Red. | Red. | Red.



92

Fl. *sfz* *sfz* *sfz* *sfz* *mf* 6

Vln. *sfz* *sfz* *sfz* *mf* 6

Pno.

Red. | Red.

93

Fl. *sfz* *sfz* *sfz* *pp* *f*

B. Cl. *ff*

Vln. *sfz* *sfz* *pp* *f*

Vc. *fff* *pp* *f*

Pno. *arco*

94

Fl. *mp* *mf*

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

Vln. *ff* *ff* *mf* *simile* *p*

Vc. *ff* *ff* *mf* *simile* *p*

Pno.

96

Fl. *mf*

B. Cl.

Vln. *mf* *f* 6

Vc. 6

Pno. *mf* 3 6

Glockenspiel

Tam-tam

mp

Detailed description: This page of a musical score covers measures 96 to 100. The Flute (Fl.) part begins at measure 96 with a melodic line marked *mf*. The B. Clarinet (B. Cl.) part is mostly silent, with a rest in measure 97. The Violin (Vln.) part has a melodic line marked *mf* that transitions to *f* in measure 100, featuring a sixteenth-note run marked with a '6'. The Viola (Vc.) part consists of a series of sixteenth-note chords, each marked with a '6'. The Piano (Pno.) part features a complex rhythmic accompaniment of sixteenth-note chords, with a triplet in measure 97 and sixteenth-note runs in measures 98 and 100. The Glockenspiel part starts in measure 97 with a melodic line marked *mf*, including a triplet and sixteenth-note runs marked with '3' and '6'. The Tam-tam part is indicated by a symbol and rests in measure 97, with a dynamic marking of *mp* at the bottom of the page.

97

Fl. *f* To Picc.

B. Cl.

Vln.

Vc.

Pno.

Almglocken *mp*

Sizzle cymbal *mf*

98

B. Cl.

Vln. *mp*

Vc.

Pno.

Bass drum *p*

99 **I**

Fl. *Piccolo*

B. Cl. *To Cl.*

Vln. *mf*

Vc. *p*

Pno. *mp*

Tam-tam *mp*



101

Picc.

Vln.

Pno.

102

Picc.

Cl. Clarinet in B \flat

Vln.

Pno.

mp 3 5 *f* 6 6



103

Cl.

Vln.

Vc.

Pno.

p 6 *f* 6 *mf* 6 *p* 6 *f* 6 *mf* 6 *mf*

104

Picc. Cl. Vln. Vc. Pno.

Measures 104-105. Piccolo and Clarinet parts feature sixteenth-note patterns. Violin and Viola parts have sixteenth-note runs with sixteenth rests. Piano part has a complex sixteenth-note accompaniment. Time signature changes from 3/4 to 2/4.

106

Picc. Cl. Vln. Vc. Pno. Triangle

Measures 106-107. Piccolo, Clarinet, Violin, and Viola parts feature sixteenth-note patterns with sixteenth rests. Piano part has a complex sixteenth-note accompaniment. Triangle part has a triplet. Time signature changes from 2/4 to 4/4. Dynamics include *f* and *mf*. Performance instructions include *espressivo*.

108

Picc.

Cl.

Vln.

Vc.

Pno.



109

Picc.

Cl.

Vln.

Vc.

Pno.

mf

110

Picc. *To Fl.*

Cl.

Vln.

Vc.

Pno. *più mf*

3 5 trill

mp 3

mp 3

mp 3

mp



112

Cl.

Vln.

Vc.

Pno.

mf 3

mf 3

mf 3

4 4

4 4

4 4

114

Picc. Flute

Cl. *scherzando*

Vln. *scherzando*

Vc. *scherzando*

Pno. *f*



115

Fl. *flz.* *ff* *ord.*

Cl. *flz.* *ff* *ord.*

Vln. *ff*

Vc. *ff* *gliss.*

Pno.

116

Fl. *f* To Duck Whistle

Cl. *f* To Duck Whistle

Vln. *f* To Duck Whistle

Vc. *gliss.*

Pno.

117 **K** Più mosso

Fl. Duck Whistle
Improvise aggressive and accelerating staccato texture with varying dynamics
You can start already earlier while pianist is still stuttering with some modest squeaks

Cl. Duck Whistle
Improvise aggressive and accelerating staccato texture with varying dynamics
You can start already earlier while pianist is still stuttering with some modest squeaks

Vln. Duck Whistle
Improvise aggressive and accelerating staccato texture with varying dynamics
You can start already earlier while pianist is still stuttering with some modest squeaks

Vc.

Pno. *ff* più meno prima vista
continue similar irregular stuttering stuff with widening chords which develop into clusters
fff (stumble down finally on this cluster)

Slapstick *ff*

sfz

123 rit. . . ♩=40

Flute **L** play irregular fast whistle tones on harmonics

Clarinet in B \flat *pp* flz. (dyad multiphonic)

Violin *p* sul pont. *pp* col legno battuto

Vc. *p* (accelerating and ascending glissandi towards the next bar, please exaggerate by a factor of 2) *pp*

Pno.

Texture starts to slow down when the cello enters

ord. play natural harmonics on E string in irregular (fast) tempo

Bow the tailpiece

127 simile, irregular whistle tones

Fl. Air sound while fingering the chromatic scale

Cl. *p* *f*

Vln. *pp* behind the bridge

Vc. *pp* behind the bridge

Pno. Hit the low strings with palm

Flex. Flexatone with bow *pp*

Fl. *p* flz. +voice (roughly the same pitch, interferences high in the wish list)

Cl. *p* dry slap tongue To B. Cl.

Vln. *pp* sul tasto

Vc. glissando across strings using nail

Pno. *pp* *p* *mp* *mf* gliss. gliss. gliss. gliss.

Flex. Glockenspiel *pp* 3

Fl. *p* 3 5 5

Vln. ord. *pp* sul pont. change gradually from normal pressure to overpressure while moving from sul tasto to sul ponticello (*molto cresc.*) *pp*

Vc. *pp* sul pont.

Pno. Hit the high strings with palm X very fast fingertip glissandi over strings depress keys silently *pp* 8^{va} 3 3 Bass drum *pp*

136 **accel.** To Picc. **M** $\text{♩} = 100$

Fl. *ff*

B. Cl. Bass Clarinet in B \flat *f* *ff* (slap) *ff*

Vln. *fff* (extremely saturated sound) overpressure, on the bridge normal pressure, sul ponticello

Vc. *ff* overpressure, on the bridge ord. *fff*

Pno. Hit the middle strings with palm *ff* *fff*

Flex. Flexatone (shaken) *ff* *f*

151

Picc. *mf*

Vln. *f* *mp*

Vc. *f*

Pno. *fff* *mf*

Triangle *mf*

Temple blocks *mf*

H. *mf* *f*

154

Picc. *f*

B. Cl. *f*

Vln. *f*

Vc. *f*

Pno. *f*

Bongos *f*

2 bongos

mf *f*

$\text{♩} = 125$ (quintuplet speed of 100) $\text{♩} = 100$

158 $\text{♩} = 150$ (sixtuplet speed)

Picc. mf f

B. Cl. f f

Vln. mf f

Vc. f f

Pno.

Bongos f

Dr.

162 $\text{♩} = 175$ (seventuplet speed)

Picc. f ff

B. Cl. *molto espressivo* ff

Vln. f ff

Vc. *molto espressivo* ff

Pno. fff

Bongos ff

Dr. ff

167

Picc. rapid improvisatoric runs using given tones as guidelines (more or less)

B. Cl. rapid improvisatoric runs using given tones as guidelines (more or less)

Vln. rapid improvisatoric runs using given tones as guidelines (more or less)

Vc. rapid improvisatoric runs using given tones as guidelines (more or less)

Pno. rapid improvisatoric runs using given tones as guidelines (more or less)

Ped ad lib.

4 tom-toms

Temple blocks

Bongos

172

Picc.

p
(figure is just an example)

B. Cl.

p
(figure is just an example)

Vln.

p

Vc.

p

Pno.

p

Sizzle cymbal

p mp mf

Tam-tam

Bass drum

p mp mf

improvise all the time ascending and accelerating chromatic "whirlwind" texture to as high as possible until you hear a tam-tam hit

molto accel.

improvise all the time ascending and accelerating chromatic "whirlwind" texture to as high as possible until you hear a tam-tam hit

Place your first finger on the fingerboard at an angle and start playing accelerating arpeggios back and forth on the strings while moving the finger randomly changing its' angle until you hear a tam-tam hit

Place your first finger on the fingerboard at an angle and start playing accelerating arpeggios back and forth on the strings while moving the finger randomly changing its' angle until you hear a tam-tam hit

play with both hands all the time ascending "back and forth" texture without sustain pedal until you hear a tam-tam hit

181 **P** Risoluto $\text{♩} = 80$ **molto rit.**

Picc. *ff* *sub p* *fff*

B. Cl. *ff* *sub p* *fff*

Vln. *ff* *sub p* *fff*

Vc. *ff* *sub p* *fff*

Pno. (place the duck whistle in your mouth) *p* *fff* (Whistle: pitch approx. *f* = play as loud as you can)

China cymbal (Choke) *ff*

Whist. (place the duck whistle in your mouth) *p* *fff* (Duck whistle)