

ORCHESTRA

2 Flauti
Flauto piccolo
2 Oboi
Corno inglese
2 Clarinetti in B^b
Clarinetto piccolo in E^b
2 Fagotti
Contrafagotto

4 Corni in F
2 Trombe in B^b
Tromba piccola in B^b
3 Tromboni
Tuba

Timpani

Percussione I:

Glass wind chimes, 3 Crystal glasses, 2 Glass bottles, High-Hat piatti,
Lastra, Sand block, 2 Maracas, Guiro, 2 Crotali (e⁺, f⁺), Xilofono,
2 Timbales, Tamburo militare, 4 Tomtoms, Bird whistle

Percussione II:

Bamboo wind chimes, Finger cymbals, 4 Piatti sospesi, Sleigh bells,
4 Almglocken, 3 Gongs, Castagnette, Ratchet, 5 Temple blocks,
2 Crotali (f⁺, g⁺), Vibrafono, 2 Bongos, 2 Congas, Slide whistle

Percussione III:

Metal wind chimes, 3 Triangoli, Anvil, Tamtam, Claves, Whip,
3 Wood blocks, 2 Crotali (d⁺, e^{b+}), Campane tubolari, Gran cassa,
Police whistle, Musical saw

Arpa

16 Violini I
14 Violini II
10 Viole
10 Violoncelli
8 Contrabassi

(Transposed Score · Partitura trasposta)

Duration · Durata: ca. 15'

Orchestral parts on hire

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Explanation of Notation

(For more about the notation, see Kurt Stone, *Music Notation in the Twentieth Century* (W.W. Norton 1980))

A large arrow ∇ begins a **spatial** (proportional) **section**; it starts with a downbeat by the conductor. Durations are indicated through horizontal spacing of sounds and silences. Each section may be subdivided (smaller black arrow(s) \blacktriangledown) which corresponds to smaller beat(s) of the conductor. Sustained sounds have durational "extenders" (*duration beams* or *note-head extenders*) to show how long they are to be held. (Articulation marks are the same as in traditional notation.) Blank spaces mean silences (rests), if not indicated by signs ' // \triangle \square \square showing phrasing or more exact time values.

 Repeat ordered elements; stop at conductor's cut-off signal (or complete the last repeat, *the latter ex.*)

 Improvise on given material (in any order) until conductor's cut-off signal

Spatial notation is approximate and vague about time. After the conductor's downbeat each player must play independently of others (even if they are playing the same or equal part).

Whenever rhythmic/durational accuracy is needed, **traditional** (symbolic) **notation** has been used. A time signature $\frac{6}{8}$ $\frac{4}{4}$ etc. indicates a change to traditional notation.



- **Accidentals** affect only those notes which they immediately precede
- **Accidentals** are not repeated on tied notes unless the tie goes from line to line or page to page
- **Accidentals** are not repeated for repeated notes unless one or more different pitches intervene
- If a sharp or flat pitch is followed directly by its natural form, a **natural** is used (G^\natural - G^\natural)

(Cautionary accidentals or naturals may have been used to clarify)



Arrowed accidentals or naturals have been used for **microtones** one-quarter tone higher/lower (than the ordinary accidental or natural)



Highest note



Lowest note

5"-8"

Range of choice



Range of dynamic fluctuation

(select starting level within the boundaries and change it freely within the boundaries (more or less frequently; gradually or abruptly))

$\text{♩} = 64 \leftrightarrow 96$

Range of tempo changes



Conductor's signal for entrance/cut-off with fingers (of his left hand)



Indeterminate pitch or noise



Sound of air blown through an instrument



Harmon mute in, hand over stem-cup (i.e., closed) (Brasses)



Harmon mute in, stem-cup open



Mute out (open)



Muffling while playing (Stringed instruments)



Play behind the bridge (Strings)

Score setup and Disposition of Percussion

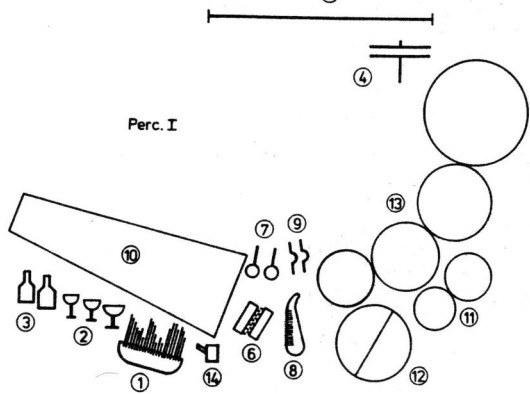
Perc. I

Glass chimes

① Gl.ch.
② 3 Cryst.
③ 2 Bil.
④ Hi-Hat
⑤ Lastra
⑥ Sand block
⑦ 2 Mrcs
⑧ Guiro
⑨ Crotali
⑩ 2 Croc.
⑪ Xilofono
⑫ 2 Timb.
⑬ 2 Timbr.
⑭ 4 Tomt.
⑮ Bird whistle

Crystal glasses Bottles
Hi-Hat Lastra
Sand block Maracas Guiro
Crotali
Xilofono
Timbales Tamburo militare
Tomtoms
s.c. = senza corde / c.c. = colle corde

Hand, Fist
Guiro Scraper
Wooden Sticks
Soft Mallets
Medium Mallets
Hard Mallets
Timpani Mallets
Bow
Knitting Needles
Hex Key (Allen key)
(Hex Key (Wrench) ca. 2 mm (A tiny Tool from Hardware Store))



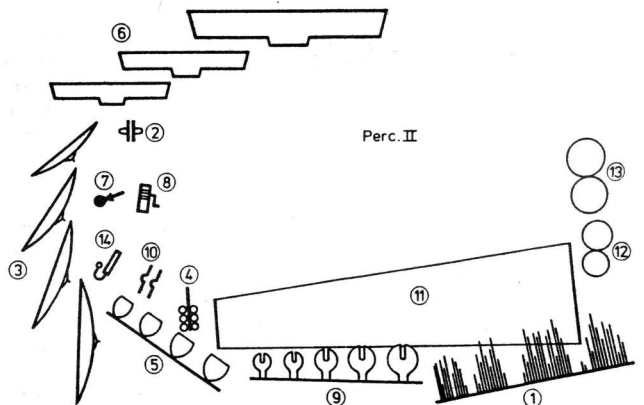
Perc. II

Bamboo chimes

① Bamb.
② Fing.cyms
③ 4 Piatti
④ Slb.
⑤ 4 Almgl.
⑥ 3 Gongs
⑦ Cast.
⑧ Ratch.
⑨ 5 T.bl.
⑩ 2 Croc.
⑪ Vib.
⑫ 2 Bngs.
⑬ 2 Cngs.
⑭ Sl.whistle

Finger cymbals Piatti
Sleigh bells Almglöcken
Castagnette Ratchet
Temple blocks
Crotali
Vibrafona
Bongos Congas
Slide whistle

Bow
Fingernail
Wooden Sticks
Hand
Triangle Beater
Soft Mallets
Medium Mallets
Hard Mallets
Timpani Mallets
Wire Brush



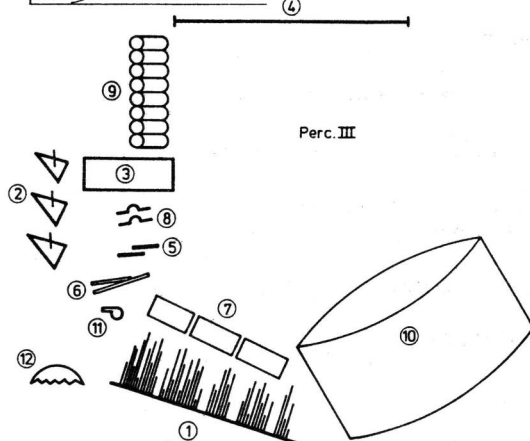
Perc. III

Metal wind chimes





① M.ch.
② 3 Trgl.
③ Anv.
④ Tamt.
⑤ Claves
⑥ Whip
⑦ 3 W.bl.
⑧ Crotali
⑨ 2 Croc.
⑩ Camp.
⑪ Gran cassa
⑫ G.C.
⑬ Pol.whistle
⑭ Musical saw
⑮ Saw

Triangoli Anvil Tamtam
Claves Whip Wood blocks
Crotali
Campane
Gran cassa
Police whistle
Musical saw

Bow
Metal Hammer
Triangle Beater
Hand, Fist
Wooden Sticks
Soft Beater
Medium Beater
Hard Beater
Chime Hammer
Wire Brush



Timpani Mallets (for Timpani part)

-  Soft
-  Medium
-  Hard
-  Snare Drum Sticks

ELEGIA

Kari Väkevä (89-90)

1 ∇ ca 5" 2 ∇ 7" 3 ∇ 3"

FL. 1 whizzing sound (hard tone) mp take reed off blow air through tube only mf→f put reed on

Ob. 1 take reed off blow air through tube only (air) put reed on

Ob. 2 take reed off blow air through tube only (air) put reed on

Fg. 1 take reed off blow air through tube only (air) put reed on

Fg. 2 take reed off blow air through tube only (air) put reed on

Tr. (B \flat) 1 blow without tone a2

Tr. (B \flat) 2 blow without tone (air)

Tbn. 1 blow without tone a2

Tbn. 2 blow without tone (air)

Tbn. 3 blow without tone (air)

Timp. coperti gliss. P

Gl. ch. P

Perc. I 3 Crst. 2 Bfl. strike together Lv. strike Bfl. strike Crst.

Perc. II 2 Crat. P

Perc. III 2 Crat. P

Arpa sub strings change pedals slowly (in any order) from highest to lowest position. Fingernail scrape Fast hand slide hand stops abruptly, remaining on strings.

Vn. I con sord. ca. 2" mp > pp

Vn. II con sord. pp < mp > pp *sino al segno*

VL. con sord. pp < mp > pp *gliss.*

Vc. con sord. pp < mp > pp *pizz.* *arco*

Cb. con sord. pp < mp > pp *pizz.* *gliss.*

4 ∇ 5"

5 ∇ 8"

1 Fl. 2 ord. PP

Picc. PP

C.i. PP

1 CL (B \flat) 2 PPP

CL, picc. (E \flat) PPP

Cfg. PP

1 Cor. (F) 2 3 4 f

Tuba f

Perc. I Gl.ch.

Perc. II Vib. motor off on gliss (max speed) Ped. mf

Perc. III Anv. take []

Camp. ca. 1" Ped. mf

Arpa bisb. PPP mp cresc.

1 Vn. I c.s. ord. mp > pp ca. 2"

2 ord. mp > pp

3 ord. mp > pp

4 ord. mp > pp

5 ord. mp > pp

6 ord. mp > pp

7 ord. mp > pp

8 ord. mp > pp

1 Vn. II c.s. ord. div. mp > pp

2 ord. div. mp > pp

3 ord. mp > pp

4 ord. mp > pp

5 ord. mp > pp

6 ord. sul G al [] mp > pp

7 ord. mp > pp

1-5 Vl. c.s. ord. sul G al [] mp > pp

1-5 Vc. c.s. ord. mp > pp

1-4 Cb. c.s. arco PP mp > pp