

Lotta Wennäkoski

culla d'aria

for string quartet

2003 - 2004

Music Finland



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culla d'aria

JOUSIKVARTETILLE *FOR STRING QUARTET*
KESTO N. 10' *DURATION APP. 10'*
KUHMON KAMARIMUSIIKIN TILAUS
COMMISSIONED BY KUHMO CHAMBER MUSIC FESTIVAL

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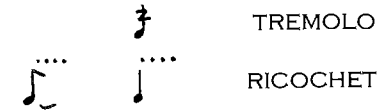
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NOTATIONAL CONVENTIONS:



LET THE BOW STAY ON THE STRING AFTER RICOCHET



GLISSANDO WITH FLAGEOLETS; NOISE (=THE SPACE BETWEEN THE FLAGEOLETS) IS AS IMPORTANT AS THE PITCHES

PLAY THE TREMOLLO "NORMALLY", BUT AT THE SAME TIME MOVE THE BOW STRONGLY "UP" TOWARDS YOUR LEFT HAND - AS IF YOU WERE PLAYING MORE AND MORE *SUL TASTO*. THE PITCH VANISHES, AND THE GESTURE WILL MAKE A DIMINUENDO EVEN IF YOU START IT ACTIVELY (*f*)



MOVE THE BOW "VERTICALLY" UP AND DOWN THE FINGERBOARD IN ORDER TO CREATE BOTH PITCHED SOUND AND NOISE. USE A LOT OF BOW. THE TREMOLLO IS THUS SLOW. THIS "VERTICAL PLAYING" SHOULD ALWAYS (EVEN IN SOFT DYNAMICS) BE RATHER ACTIVE AND ENERGETIC.



LET THE BOW DRAW BIG CIRCLES UP AND DOWN THE FINGERBOARD (IN FREE RHYTHM). THE PITCHES WILL BE HEARD WHEN THE BOW IS CLOSE TO THE BRIDGE; OTHERWISE THE SOUND IS VERY SUBTLE AND "NOISY".

ACCIDENTALS APPLY TO THE WHOLE BAR AND ONLY WITHIN THE SAME OCTAVE

BOWINGS ARE SUGGESTIONS; FEEL FREE TO CHANGE THEM IF NECESSARY

IN BARS 23-27 THE TENUTO MARKINGS MEAN A SUBTLE EMPHASIS ON THOSE NOTES

IN BARS 57-58 AND 61-63 THE SMALL HAIRPINS ARE WRITTEN BECAUSE OF THE GESTURES ("CON SOSPIRI"). THE DYNAMIC DOESN'T CHANGE

IN THE CODA (BARS 143-155) THERE ARE TWO MELODIC LINES: ONE IS DIVIDED FOR FIRST VIOLIN AND VIOLA, AND THE OTHER IS FOR SECOND VIOLIN AND CELLO

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lotta wennäkoski 2003-04

72-76

VIOLIN I

VIOLIN II (b[♯]2)

VIOLA

VIOLONCELLO

ppp

Detailed description: This block contains the first system of a musical score for measures 72-76. It features four staves: Violin I, Violin II, Viola, and Violoncello. The Violin II staff has a key signature change to two flats (b[♯]2) and a dynamic marking of *ppp*. The Viola and Violoncello staves also have *ppp* markings. The music consists of rhythmic patterns with some melodic lines in the lower strings.

9

VLN. I

VLN. II

VLA.

VC.

ppp

flautando

ppp (b[♯]2)

Detailed description: This block contains the second system of the musical score, starting at measure 9. It features four staves: Violin I, Violin II, Viola, and Violoncello. The Violin I staff has a dynamic marking of *ppp*. The Violin II staff has a dynamic marking of *ppp* and a key signature change to two flats (b[♯]2). The Viola and Violoncello staves also have *ppp* markings. The word 'flautando' is written above the Violin I and Violin II staves. The music continues with rhythmic patterns and some melodic lines.

Detailed description: This block contains the third system of the musical score, starting at measure 13. It features four staves: Violin I, Violin II, Viola, and Violoncello. The Violin I staff has a dynamic marking of *ppp*. The Violin II staff has a dynamic marking of *ppp* and a key signature change to two flats (b[♯]2). The Viola and Violoncello staves also have *ppp* markings. The word 'flautando' is written above the Violin I and Violin II staves. The music continues with rhythmic patterns and some melodic lines.

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24

VLN. I *simile*

VLN. II *(non cresc.)*

VLA. *(non cresc.)*

VC. *(non cresc.)*

preferably sul D or G

*play the tremolo "normally", but at the same time move the bow strongly "up" towards your left hand - as if you were playing more and more sul tasto. The pitch vanishes, and the gesture will make a diminuendo even if you start it actively (*f*)

** move the bow "vertically" up and down the fingerboard in order to create both pitched sound and noise. Use a lot of bow. The tremolo ⁶ is thus slow - in tempo 72 the rhythm can be close to This "vertical playing" should always (even in soft dynamics) be rather active and energetic.

senza vibrato

poco a poco cresc...

flautando e leggero

f

(e2)

poco a poco cresc...

flautando e leggero

poco a poco cresc...

simile

(sul C)

(e2)



36

VLN. I

VLN. II

VLA.

VC.

(d2)

3

3

...al *mf*

p

ord.

senza vibrato

mf

p

f

senza vibrato

sul tasto

ord.

ord.

f

...al *mf*

p

f

punta d'arco

p

punta d'arco

p

3

5

3

5

...al *mf*

p

*let the bow draw big circles up and down the fingerboard (in free rhythm). The pitches will be heard when the bow is close to the bridge; otherwise the sound is very subtle and "noisy".

41

punta d'arco

5

3

3

3

3

pp

f

p

f

pp

f

pp

pp

punta d'arco

pp

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45

VLN. I senza vibrato sempre * see page 2 extremely sul tasto ord. poco a poco con vibr.

quasi niente "f" quasi niente

VLN. II * see page 3 ord. quasi niente

VLA. senza vibrato sempre (e2) * see page 2 extremely sul tasto ord.

quasi niente "f" quasi niente

VC. (e1) (b^b1) * see page 2 extremely sul tasto (e1) ord. poco a poco con vibr.

quasi niente "f" quasi niente

**molto affettuoso,
con sospiri**

fff > p f

fff > p f

fff > p f

fff > p f

(e1) sul C

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rit. ----- a tempo

61

VLN. I

VLN. II

VLA.

VC.

pp

pp

pp

pp

(b42)

rit. -----

(a1)

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un poco meno mosso, molto leggero

60-63

77

VLN. I

VLN. II

VLA.

VC.

f *mp* *mf*

H N

ord.

N

ord. (sul D)

N (H)

ord. H

ord. sul D

ord. (sul A) trem.

ord. (sul D)

ord. sul D

mp *f* *mf*

ord.

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87 N

VLN. I *mp* sul D *mf* *mp* *mf* *mp* N

VLN. II *f* *mp* *f* *mp* H H ord. trem.

VLA. *mp* sul C ord.

VC. ord. ord. ord. ord. sul C

ord. trem. *acc.* sul D *poco a poco cresc...*

ord. 5 sul D *poco a poco cresc...* ord. sul D

ord. 3 3 3 sul D *poco a poco cresc...* ord. 3 3

ord. ord. ord. ord. *poco a poco cresc...* ord. ord. ord. ord. *poco a poco cresc...*

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95 *rit.*

VLN. I *sul D* *3* *3* *3* *sul D* *3* *3* *sul D*

VLN. II *ord.* *3* *sul D* *3* *3* *ord.* *sul D* *ord. trem.* *3*

VLA. *ord.* *sul D* *ord.* *3* *sul D* *ord.* *sul D* *sul D*

VC. *sul D* *ord.* *ord.* *ord.*

99 *a tempo, molto espressivo*

f *sul G* *7* *sul G* *(sul E)* *fff* *5* *3*

f *sul D* *(sul G)* *fff* *3* *3* *3* *3* *3* *fff* *3* *3*

f *fff* *3* *3* *fff* *3* *3*

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104

VLN. I

VLN. II

VLA.

VC.

poco a poco dim...

poco a poco dim...

poco a poco dim...

poco a poco dim...

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energico (ric.) ord. trem. flautando

116

VLN. I ...al *mf*

VLN. II ...al *mf*

VLA. ...al *mf*

VC. ...al *mf*

* play tremolo, and let the bow draw big circles up and down the fingerboard (in free rhythm). The pitch will be heard when the bow is close to the bridge; otherwise the sound is more "noisy".

cantabile pizz. (quick pizzicatos in free rhythm) arco cantabile 5 pizz.

(ric.) pizz. arco (ric.) pizz. (quick pizzicatos in free rhythm) pizz. arco (ric.) ord. trem. pizz. arco (ric.) flautando

pizz. arco cantabile pizz. arco cantabile 5 flaut. pizz.

ord. trem.



128 arco flautando pizz. arco flautando

VLN. I *pp* *p* *pp* *mf* *pp* *f* *ppp* extremely sul tasto ord.

VLN. II *pp* *p* *f* *pp* extremely sul tasto *ppp* ord. quasi niente

VLA. arco flautando pizz. arco flautando pizz. arco flautando *pp* *mf* *pp* *p* *pp* *f* *ppp* extremely sul tasto *mp*

VC. *p* ord. pizz. (quick pizzicatos in free rhythm) arco (ric.) pizz. arco sul tasto even more tasto *pp* *ppp* extremely sul tasto

leggero e flautando

(b⁴2) ord. (e3) *pp* "mf"

(b⁴3) *pp*

ord. 3 *pp* "mf"

ord. (e1) *pp*

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tempo lentissimo, sonore possibile

44-46

VLN. I (b \sharp 2) (#3) (b \sharp 2) (b \sharp 3)

VLN. II

VLA. (b \sharp 2)

VC. (g1) (e1)

ppp p

148

VLN. I

VLN. II

VLA. (b \sharp 1) (e1) (g1)

molto rit.

a poco diminuendo al fine (a2)

uendo al fine (b \sharp 1) (sul C)

ppp mp ppp

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