

10468

Jukka Koskinen

PIANOTRIO

piano, viulu, sello

5'30

1985

SUOMALAISEN MUSIIKIN TIEDOTUSKESKUS
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FIMIC

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FMIC

Pianotrio

10468

①

vl *sul tasto*

pp p 3 3 PP p 3 PP

[5]

vcl *sul tasto*

pp p PP P PP

[10]

ppp mf f mf mp 3 mf 3

pp (a) mf dim. p mf

[15]

p mp f mf 3 ff 3 f mf 3

[20]

ff, normale

mf p mp ff normale PPP

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Handwritten musical score for Violin (vl), Viola (vcl), and Piano.

Violin (vl): *sul D*, *sul pont. mf*, *sul tasto p*, *norm. mf*, *sul D, A f*, *ff*, *mf* (measure 25), *7*.

Viola (vcl): *(PPP)*, *mp*, *mf*, *ff*, *sul D, A*, *PPP* (measure 25), *3*.

Piano: *ff marc. non legato*, *poco ped. **, *poco ped. **.

Handwritten musical score for Violin (vl) and Viola (vcl).

Violin (vl): *f*, *3*, *ff*, *2*, *4*, *3*, *mp*, *5*, *16*, *poco sosten.*, *5*, *16*, *32*, *5*, *16*, *32*.

Viola (vcl): *cresc.*, *sul tasto*, *mf*, *ppp*, *mp*, *normale*.

Annotations: *akzentit selvästi piuf ja melkein stacc. (samoin martellato) muut delaché, non marcato*.

Handwritten musical score for Violin (vl), Viola (vcl), and Piano.

Violin (vl): *35*, *martellato*, *f cresc.*, *5*, *16*, *32*, *5*, *16*, *32*, *accel.*, *a tempo*, *3*, *4*, *ff*.

Viola (vcl): *martellato*, *f cresc.*, *5*, *16*, *32*, *5*, *16*, *32*, *accel.*, *a tempo*, *ff*.

Piano: *ff marc. non legato*, *poco ped. **, *poco ped. **, *poco ped. **.

Handwritten musical score for Violin (vl), Viola (vcl), and Piano.

Violin (vl): Treble clef, key signature of one sharp (F#). Measures 39-44. Includes triplets and a box labeled [40]. Dynamics: *f*, *p*, *mf*, *ff*. Markings: *accel.*, *non portato al fine*. A box labeled $\text{J} \approx 96$ is present.

Viola (vcl): Treble clef, key signature of one sharp (F#). Measures 39-44. Includes triplets and a box labeled [40]. Dynamics: *f*, *p*, *mf*, *ff*. Markings: *accel.*, *non portato al fine*. A box labeled $\text{J} \approx 96$ is present.

Piano: Grand staff (treble and bass clefs), key signature of one sharp (F#). Measures 39-44. Includes a triplet in the right hand and a triplet in the left hand. Dynamics: *f*. Markings: *accel.*, *poco ped.*. A box labeled $\text{J} \approx 96$ is present.

Handwritten text: *J.F.O. 1/10*

Handwritten musical score for Violin (vl), Viola (vcl), and Piano.

Violin (vl): Treble clef, key signature of one sharp (F#). Measures 45-50. Includes triplets and a box labeled [45]. Dynamics: *fff*, *ff*. Markings: *non portato al fine*.

Viola (vcl): Treble clef, key signature of one sharp (F#). Measures 45-50. Includes triplets and a box labeled [45]. Dynamics: *fff*, *ff*. Markings: *non portato al fine*.

Piano: Grand staff (treble and bass clefs), key signature of one sharp (F#). Measures 45-50. Includes triplets and a box labeled [45]. Dynamics: *ff*, *f*. Markings: *poco ped.*, *molto ped.*.

Handwritten text: *J.F.O. 1/10*

Handwritten musical score for the first system, measures 1-8. The score is written for piano in 4/4 time. It features a treble and bass staff with a grand staff bracket. The music consists of eighth and sixteenth notes, often beamed in groups of three (trios). There are several accidentals (sharps and flats) and dynamic markings. The first measure has a *ff* marking. The last measure of the system has a *poco ped.* marking with an asterisk.

ff

poco ped. *

Handwritten musical score for the second system, measures 9-12. The score is written for piano in 4/4 time. It features a treble and bass staff. The music consists of eighth and sixteenth notes, often beamed in groups of three. There are several accidentals and dynamic markings. The first measure of the system has a *fff* marking. The last measure of the system has a *mf* marking. The system is marked with a box containing the number 50.

50

fff

mf

(piano: accel.)

Handwritten musical score for the third system, measures 13-16. The score is written for piano in 4/4 time. It features a treble and bass staff. The music consists of eighth and sixteenth notes, often beamed in groups of three. There are several accidentals and dynamic markings. The first measure of the system has a *ff* marking. The last measure of the system has a *poco a poco accel.* marking. The system is marked with a box containing the number 50.

ff

mf

poco a poco accel.

molto ped.

senza ped.

più martellato

...accel.

piano

II

piano

5

10

senza ped.

J.F.O. 1/10 3

*** = THE RIGHT RHYTHM**

OIKEA RYTHMI

attacca (♩=♩)

ff

f

fff

mp

poco rubato

ped.

con ped.

pp

mf

p

f

fff

8

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2844

vcl (4/4, ≈ 120) *ff, marcato, sul pont.*

Bartók pizz.

arco, sul pont.

pizz.

sempre staccato

piano

non rubato

fff

p

f

staccato

(loco)

ped.

8-

*

Handwritten musical score for guitar, showing two staves. The top staff has measures with notes and rests, marked with "pizz." and "arco sul pont.". The bottom staff has a complex arrangement of notes, rests, and a large "3" indicating a triplet. The score is written in a cursive, handwritten style.

Handwritten musical score for Violin I (vl), Violin II (vcl), and Piano (p). The score is in 4/4 time, marked *ff*, *marcato*, with a tempo of approximately 120 beats per minute. The key signature has one sharp (F#).

The score is divided into measures, with measure numbers 20 and 21 indicated. The Violin I part features triplets, slurs, and dynamic markings like *pizz.* (pizzicato) and *arco* (arco). The Violin II part includes slurs, *pizz.*, *arco*, *pizz., stacc.*, and *arco*. The Piano part includes triplets, slurs, and dynamic markings like *f* (forte) and *ff* (fortissimo).

Measure 20: Violin I plays a triplet of eighth notes (F#, A, C) followed by a quarter note (D). Violin II plays a half note (F#) followed by a half note (A). Piano plays a triplet of eighth notes (F#, A, C) followed by a quarter note (D).

Measure 21: Violin I plays a quarter note (F#) followed by a quarter note (A). Violin II plays a half note (F#) followed by a half note (A). Piano plays a quarter note (F#) followed by a quarter note (A).

Handwritten musical score for a string ensemble, featuring multiple staves with complex notation, including triplets, slurs, and dynamic markings.

Top System: Treble and Bass staves. Treble staff includes markings: *5 f sempre pizz.*, *3 4*, *2 4*, *3 8*, and *4 4*. A box with the number **25** is present.

Second System: Treble and Bass staves. Treble staff includes markings: *5 8*, *3 4*, *2 4*, *3 8*, and *ff 4 4*. Bass staff includes markings: *5 8*, *3 4*, *2 4*, *3 8*, and *ff 4 4*. A box with the number **30** is present.

Third System: Treble and Bass staves. Treble staff includes markings: *accel.*, *4 4*, *arco, estremo sul pont.*, *(pizz.)*, *arco, estremo sul pont.*, *ff*, *fff*, *♩ ≈ 80 (♩ ≈ 160)*, *poco a poco meno sul pont. ~*, *ff, spiccato*, *detaché*, *3*, *3*, *d/5*. Bass staff includes markings: *4 4*, *accel.*, *4 4*, *ff*, *fff*, *♩ ≈ 80 (♩ ≈ 160)*.

Fourth System: Treble and Bass staves. Treble staff includes markings: *f*, *3*, *4:3*, *3*, *8*, *ff*, *portato*, *sempre*, *PPP*. Bass staff includes markings: *8*, *7*, *sempre*, *ped.*, *senza ped.*.

Jouset:

- 1) ♩ = Bartók-pizz.
- 2) $\text{---} \text{+} \text{---}$ = lähellä jousen kantaa
 $\text{---} \text{+} \text{---}$ = $\text{---} \text{||} \text{---}$ kärkeä

J.F.O. 1/10

Tässä kohdassa
 painakaa jousella kovaa
 jo ennen säveltä ja
 soittakaa sävel nykäisemällä.

Piano:

- 1) $\boxed{\text{ped.}}$... $\otimes$ = keskimäinen pedaali (SUSTAIN PEDAL)
 (urkupistepedaali)
- 2) ♯ = mykkänä painettavia säveliä (♯ = krom.klusteri)
 (INAUDIBLY)
- 3) TTTT (viivaston yläpuolella)
 = kielten tremolomainen osuminen otelautaan

40 mp

vl

vcl

3) *tallan päällä*

pp P 0(4) P

sul D

(Siirrytään III osaan.) sul G

50 *selvä sävel poco meno sul pont.*

pp P

selvä sävel, poco meno sul pont.

sul tasto

col legno tratto *tallan päällä* (non col legno)

mp 3 11 3

55

pp col legno tratto

sul G

pp

pp

pp

3 P

P

1 ≈ 60 sul tasto, portato, vibrato

pp

pp

3 PP

3 PP

~~Preparoi flygelistä amakin kielit~~

~~es tarpeesi painavilla nuoleilla.~~

8-1 (*) ped. sempre

* poco ped. normale ad libitum

loco d./12 5

gliss. (lössp.)

pppp

60

Handwritten musical score for measures 60-64. The score is written on five staves. The first two staves are for a melodic line with various dynamics (p, pp, mp, mf, sul pont.) and articulations (accents, slurs). The third staff is heavily crossed out with diagonal lines. The fourth staff contains complex rhythmic patterns with many beamed notes and dynamic markings (pppp, p, mp, mf, P). The fifth staff is empty.

65

Handwritten musical score for measures 65-70. The score is written on five staves. The first two staves are for a melodic line with dynamics (mf, p, mp, mf, f) and articulations (poco a poco cresc., poco a poco meno sul pont., sul tasto, poco a poco meno sul tasto, sul pont., simile). The third staff is heavily crossed out with diagonal lines. The fourth staff contains complex rhythmic patterns with many beamed notes and dynamic markings (mf, mp, f, P, d/4). The fifth staff is empty.

etuhleet ja sempre
juoksutukset } P
selvät absentit (f)

... cresc. *f* *ff*

(... poco a poco meno sul pont.)

sul tasto *ff* normale

f ... cresc.

krom. klust. Kevennä painamista vähätellen.

mf

simile ma non staccato krom. klust. normale

poco cresc. 5

normale

fff

70 3

fff

3

f *ff* *fff*

5 ped.

- 1) Narinaa, jolla ei ole selvää sävelkorkentta. Poitä kaikki kielet kevyesti. (+ = jousen tyvestä)
- 2) (viivaston yläpuolella): Poiskaa jousi kielille sen verran kovaa, että kielet pomppivat otelaudalla.
- 3) v.j. = vähän jousta
p.j. = paljon — — — , a.k. = Anna kielen jäädä värähtelemään.
- 4) Anna jousen keinnua kielillä tähän tapaan:

Handwritten musical score for three staves. The first staff is in treble clef, the second in bass clef, and the third is a grand staff (treble and bass clefs). The first staff begins with a treble clef, a key signature of one flat (B-flat), and a 7/8 time signature. It contains a melodic line with a crescendo hairpin leading to a fortissimo (ff) dynamic. The second staff begins with a bass clef, a key signature of one sharp (F-sharp), and a 7/8 time signature. It contains a melodic line with a crescendo hairpin leading to a fortissimo (ff) dynamic. The third staff is a grand staff with a 7/8 time signature. It contains a melodic line with a crescendo hairpin leading to a fortissimo (ff) dynamic. The score concludes with a double bar line. Below the grand staff, there is a circled 'X' and a circled '15'.

ff

mf

ff

loco

pizz.

15

X

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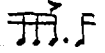
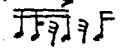
Unfortunately only the score which I have sent to you exists. 10468

I mean that there are neither parts nor a clearer score. Generally speaking, if I have written *f*, *ff* or *fff*, it must often be really *fffff*... Of course there are also silent and lyrical moments, but in the forte places especially the pianist should be really crazy and handle the instrument very aggressively. Therefore, it would perhaps be a good idea to amplify the poor string instruments slightly with contact microphones, which has never been done before but would probably be a good help for example during the silent wind-like

sounds on page 9. I think the most effective co-operation between the musicians and me will happen, when I come to Amsterdam to listen to a couple of rehearsals (I hope the musicians will have time). However, I already try to start explaining some details from the beginning of the score:

strings, at least until bar 41 (second beat): non vibrato

'cello: The harmonics on bars 21-23 are natural ones. ~~The~~ The harmonic on bar 25 can be ~~replaced~~ replaced by a natural harmonic.

strings, bars 31-34: accents clearly "*più f*", other notes very "non marcato", both after and before every accent "portato" - for example  means in fact .

bars 35-41 (first beat), in fact similarly as the recent accents - and "portato".

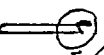
piano: ~~the slurs~~ ^{don't} pages 2-5: the slurs mean legato, ~~only~~ ~~on page 5~~ but the piano part should be felt as if the time signature changed according to the slurs. (The following ~~important~~ thing is important for everybody: the music must never sound metric.) Page 5: I am sorry that the extremely important ~~corrections~~ corrections of rhythm are a little unclearly above the chords.

Page 6: staccato; the lowest C should always be very loud and the crescendo during the low tremolo very big.

strings, page 6: pizz. is always Bartók-pizz.

page 7: pizz. is Bartók-pizz. only when there is .

('cello: the word "stacc." at the end of page 6 is quite unnecessary.)

(page 7) , arco, estremamente sul pont. : the sounds are "jerked" (= pulled) —  Use this part of the hair of bow. Push strongly already before the note and then "pull" the staccato.

'cello, pages 7, 8, 13:  (above the staff) — slam the bow on the strings so that the strings hit the fingerboard a couple of times.

violin, pages 12, 13: Look at the last explanation for 'cello. Also you have  on these pages but for the violin ^(is) that effect hardly possible.

piano, page 7 - ..., ped ... ⊗: use of the middle pedal (sustain pedal), ♯ = inaudible tones, ♮ = chromatic cluster

page 10, bars 64-66: grace notes and fast figures, not too loud (p) - but clear accents (f)

page 12: use the (normal) pedal but not too much

page 13: end of bar 73, beginning of bar 74 - much (normal) pedal

- " - , bar 74, chromatic cluster: Why have I written only "f"? It must be at least "fff".

strings □, ∇ (cello: pages 8, 9, 12, 13; ~~violin~~ violin: pages 12, 13)

so-called "scratch" (= creaking) sound

above ♯, ♮: combination of pitch and scratch sound

- " - ♯, ♮: No pitch!, Despite of (stupid) notation which is based on experiments with old and bad instruments - stop every string freely but slightly

both above ♯, ♮ and ♯, ♮: much pressure (but ~~slow~~ slow speed) of the bow!

□, ∇: "murmuring" sound - like the wind, really on the

bridge, not on strings. As a result of my experiments with old and bad instruments, I have written sometimes for example "sul B" or "sul D", because with those instruments it was possible to play extremely "sul pont." but on strings either high or low wind-like sounds without pitch - but, as far as your good instruments are concerned, the strings must probably be forgotten.

cello, bars ^{a)} 31-32 and ^{b)} 32-42 both with one downbow - don't lift ~~the~~ bow up from strings

page

8-...

^{a)} spicc: perhaps still ~~with~~ with the written pitches

non spicc: scratch-sound, no more pitches -

Ignore the written "pitches".

^{b)} middle of bar 32: ca. 1,5 cm from fingerboard (The scratch sound starts getting gradually softer and softer.)

• bar 38: still 1,5 cm left before the bow is on bridge - (The scratch sound starts turning to wind-like sound.)