8611

Paavo Heininen

KauToKei

for double string orchestra

1985

TEOSTO

SUOMALAISEN MUSIIKIN TIEDOTUSKESKUS
FINNISH MUSIC INFORMATION CENTRE

For promotional use only
Music Finland

© Copyright by the Composer

All Rights Reserved

No part of this publication may be copied or reproduced in any form or any means without the prior permission of the composer

Distribution by the Finnish Music Information Centre
Lauttasaarentie 1
FIN-00200 Helsinki

www.fimic.fi

Helsinki, 2006

For promotional use only
Music Finland

SUOMALAISEN MUSIIKIN
TIEDOTUSKESKUS
FINNISH MUSIC
INFORMATION CENTRE

8611

Paavo Heininen

KauToKei op. 52

For double string orchestra

1985

For promotional use only
Music Finland

Paavo Heininen: KauToKei Op. 52 (1985)

tmb — tambora: lyönti sormenpäällä tallan päälle
tap with fingertip on the bridge

lyönti sormenpäällä kielelle siihen kohtaan, josta normaalisti soitetaan k.o. sävel
playing with left hand action only: hit with fingertip on the string at the point which produces the given pitch

sm — smorzando: hidas värivarviointi vaihtelemalla vasemman käden sormen puristusta
slow colour oscillation by varying the pressure of the left hand finger

c.l.tr — col legno tratto: jousen puupuolella vetäen (yleensä tremolo)
strokes with the wood of bow (mostly tremolo)

c.l.b — col legno battuto: jousen puupuolella lyöden
tapping with the wood of bow

l.b.et — legno battuto, etouffee: jousen puupuolella lyöden siihen kohtaan kieltä, joka tuottaa k.o. sävelen; kielen alapää (soimatta jäävä osa) sammutetaan koskettamalla sitä kevyesti usealla sormella
hit the string with wood of bow at the point which produces the given pitch; the rest of the string damped by lightly touching with several fingers

tallan takaa. Tässä kappaleessa aina: pizzicato kynnellä yli kaikkien kielien
behind the bridge. In this piece always: pizzicato over four strings with fingernail

pizzicato kynnellä yli kaikkien kielien viritystapin ja sormilaudan välistä
pluck with fingernail over all strings between tuning pegs and fingerboard

et — etouffee: vasen käsi koskettaa kieltä vain kevyesti (mahd usealla sormella sammuttaakseen siten kielen alapään), jousen käyttö quasi flautando. Suhiseva ääni, jossa selvä säveltasotuntu.
Left hand stops the string lightly (as in flag) but damps the rest of string with other fingers. Bowing: quasi flautando. Sound: hissing sound with clear pitch.

Liioiteltu jousipaine, särkyvä ääni
Exaggerated bow pressure

Tallan päällä, s.o. osaksi kielellä, osaksi tallan takana. Suhiseva ääni ilman säveltasoa.
Unpitched hissing; bow on the bridge, i.e. partly on string, partly behind the bridge.

nopea tremolo
rapid tremolo

pizzicatotremolo: usealla sormella mahdollisimman nopeasti. Voimakas ja teräväsävyinen sointi.
tremolo pizzicato: with several fingers, very quickly; strong and sharp sound.

For promotional use only
Music Finland

bisp — bispigliando: kuten edellä, mutta minimikropizzicato - kevyesti hipoen kieltä sormenpäillä, mahdollisimman nopeasti
as before, but minimicropizz - the plucking is reduced into mere touching with fingertips; light and quick

Narina: pizzicato, jonka jälkeen heti kosketa kielen (ala)päätä kynnellä (tai jousen kannalla) kevyesti, niin että syntyy narina mutta värähtely ei sammu.
Snarling sound: pluck the string, then immediately touch the (lower) end of string with fingernail (or heel of bow), lightly, so as to produce snarl without damping vibrations.

kampa; käytä sitä jousen tapaan, rauhallisia (alas)vetoja vapaassa rytmissä
comb; use it like a bow; soft down-strokes in free rhythm

kielenpidin; soitetaan arco tai c.l.b
tailpiece; play arco or c.l.b

* * * * * * * * * * * * * *

25% pidennys/25% addition to the duration

1/4-askelen korotus/raised by 1/4 tone

1/4-askelen alennus/lowered by 1/4 tone

3/4-askelen korotus/raised by 1/4 tone

3/4-askelen alennus/lowered by 3/4 tone

s.t — sul tasto

s.p — sul ponticello

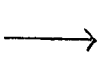
s.v — senza vibrato

jousen kärki/tip of bow

jousen tyvi/heel of bow

con sordino

senza sordino



asteettainen muutos/gradual change

nopea, voimakas säveltoisto (ei =1/16-nuotteja)
strong, rapid tone-repetition (not =1/16-tones)

kevyt, hyvin nopea toisto (ei =1/32-nuotteja)
light, very rapid repetition (not =1/32-notes)

rubato

toista annettuja nuotteja, ei välttämättä tässä järjestyksessä
repeat the given notes, not necessarily in this order

kapea ad lib. kuvio, jossa on mikrointervalleja
narrow ad lib. figure with microtones

crescendo hiljaisuudesta/crescendo from silence

diminuendo hiljaisuuteen/diminuendo into silence

For promotional use only
Music Finland

likimääräisiä säveltasoja; kuvion profiili tarkoin toteutettava
approximative pitches; the general profile to be strictly observed

N normaali soittotapa/normal

Glissandoissa välitasoja ei saa korostaa. Viimeinen nuotti kaaren alla on sekin koroton, missään tapauksessa ei saa vaihtaa sormea sille tultaessa. Sulkuihin merkittynä glissandon loppunuotti on vain päätöstason osoitus ilman aika-arvoa, s.o. viimeinen hetki ennen seuraavaa taukoa tai nuottia.

In glissandos, the intermediary pitch(es) must not be in any way brought out. The final note under the slur is similarly unaccented; there must absolytely not be a change of finger when arriving at the final pitch. When in parentheses, the final note is an indication of pitch without any time value, i.e. the last instant before following rest (or next note).

Tahdeissa 41-68 on stereofonisia liikkeitä, joiden vuoksi jousiryhmät on sijoitettava erilleen. Normaalin istumajärjestyksen käyttö ei silti ole ehdottomasti kielletty.

In bars 41-68 there are stereophonic events which require the two orchestras to be seated separately. Performance with normal seating is not absolutely excluded, though.

\- - - - - - - - - - -

Creticus on runojalka, jossa on pitkä, lyhyt ja pitkä tavu (esimerkiksi KauToKei), s.o. sävellyksen ensi tahtien rytmi. Koko sävellys on saman muotoinen, joskin keskimmäinen paneeli on pikemminkin voimakas ja aksentoitu kuin lyhyt.

Creticus-rytmin variantit (joille yhteistä on symmetrisyys) esiintyvät jäsentävinä pisteinä kautta teoksen, milloin säveltason, milloin dynamiikan tai värin keinoin toteutettuna. Ensi paneelin duojen, triojen ja kvartettien mikroaskelet tuottavat aina eri soitinten välisiä normaaleja intervalleja, esim. tahdissa 25 suurseptimi c-h muuttuu supistuessaan pienseptimiksi, kaksi tahtia myöhemmin kvartti a-d supistuu duuriterssiksi.

Kolmannen paneelin chaconne esittää sointusarjansa ensin värivariaatiosarjana (sen temposuhteet ovat kapellimestarin varioitavissa quasifermaatein ad lib.); sitten terävämpi väritys poimii sointukudoksen keskeltä melodian tai kaksiäänisen hahmon. Tässä eri ilmiöiden roolit ovat selkeimmillään; ehkä paras paikka aloittaa harjoitukset.

Creticus in classical prosody is a rhythm with long, short and long syllable (as in "KauToKei" - pronounce as in Italian), i.e. the rhythm of the first 1 1/2 bars of the piece. The overall form is similar, although the central panel is rather strong and accentuated than short.

The creticus-rhythm and its variants (all symmetrical) act as punctuation in the form, whether articulated by melody, dynamics or colour. The microintervals in the duos, trios and quartets of the first panel always produce normal intervals between the instruments, thus in bar 25 the major seventh c-h is contracted into a minor seventh, two bars later the fourth a-d into a major third.

The third panel is a chaconne, where the harmonies are first shown as a series of colours (the durations may be improvized by the conductor by introducing quasi-fermatas), then a sharper colour lifts a melody or two-voice-gestalt from the midst of the chordal progression. Here the roles of different phenomena are most crystallized; perhaps the place to start rehearsals.

Duration ca 9 min

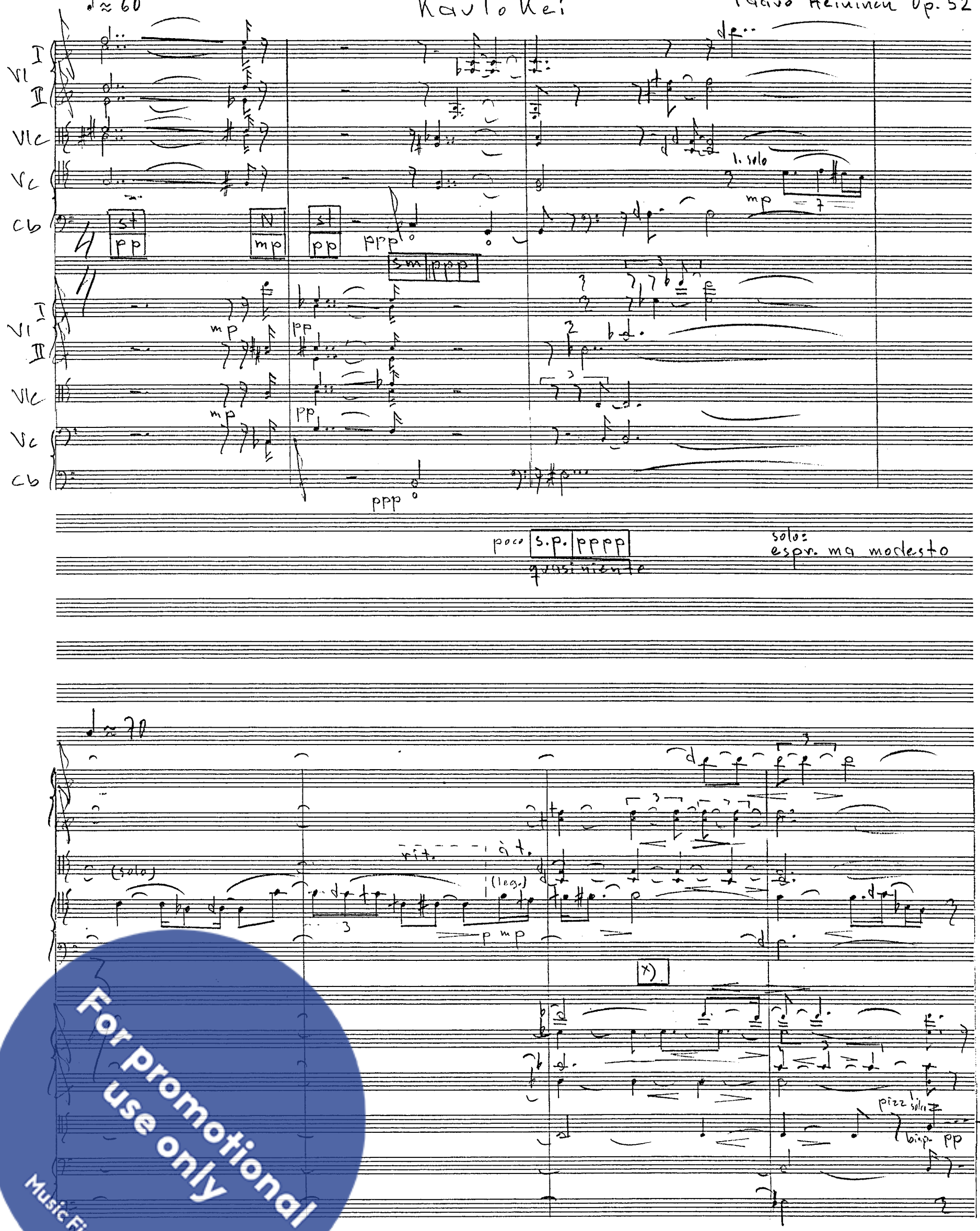
Commissioned by West Helsinki Chamber Orchestra

First performance: WHCO, Cond. Riitta Poutanen 12.2.1986

For promotional use only
Music Finland

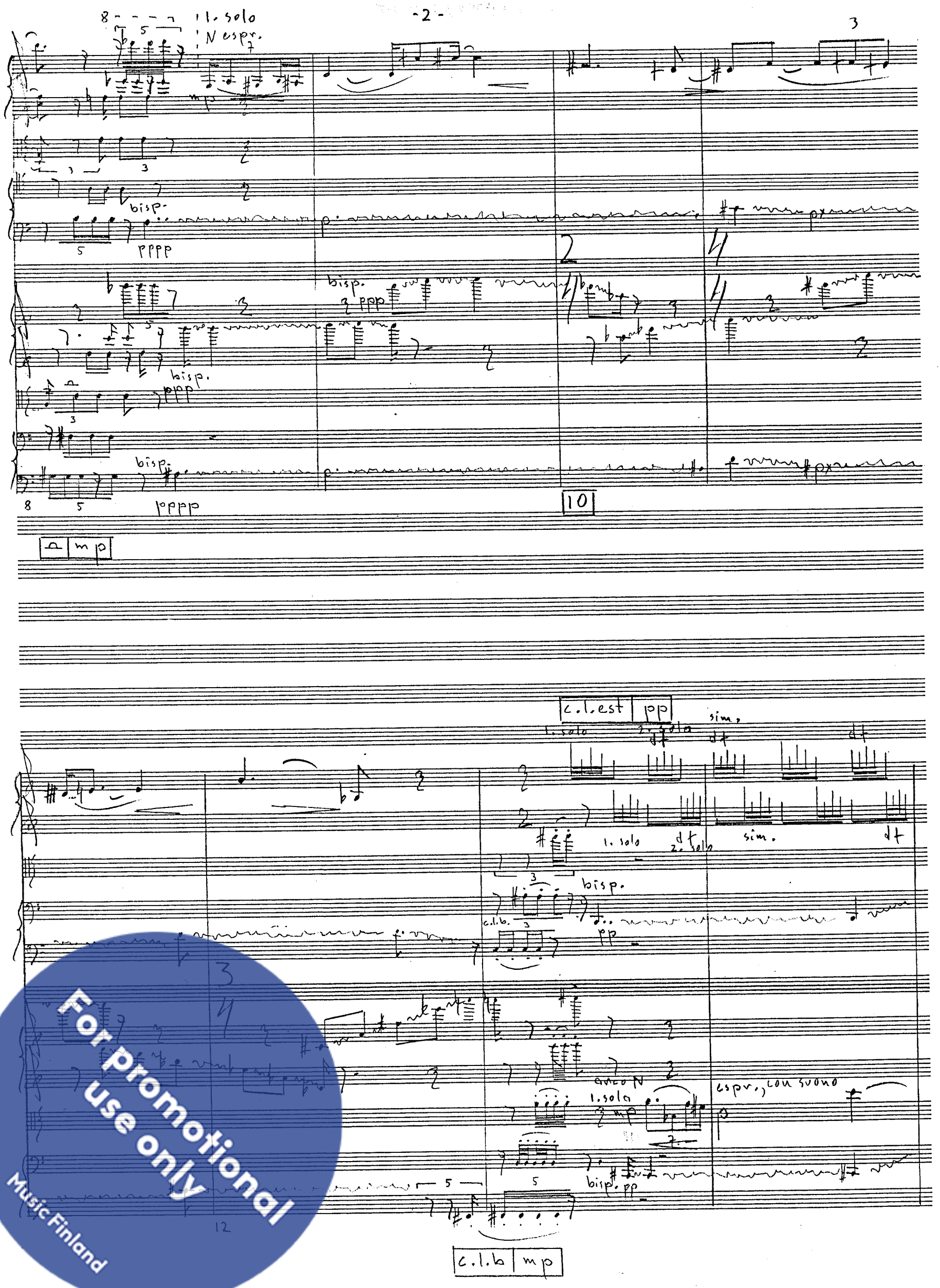
Kaulo Kei

Paavo Heininen Op. 52



For promotional use only
Music Finland

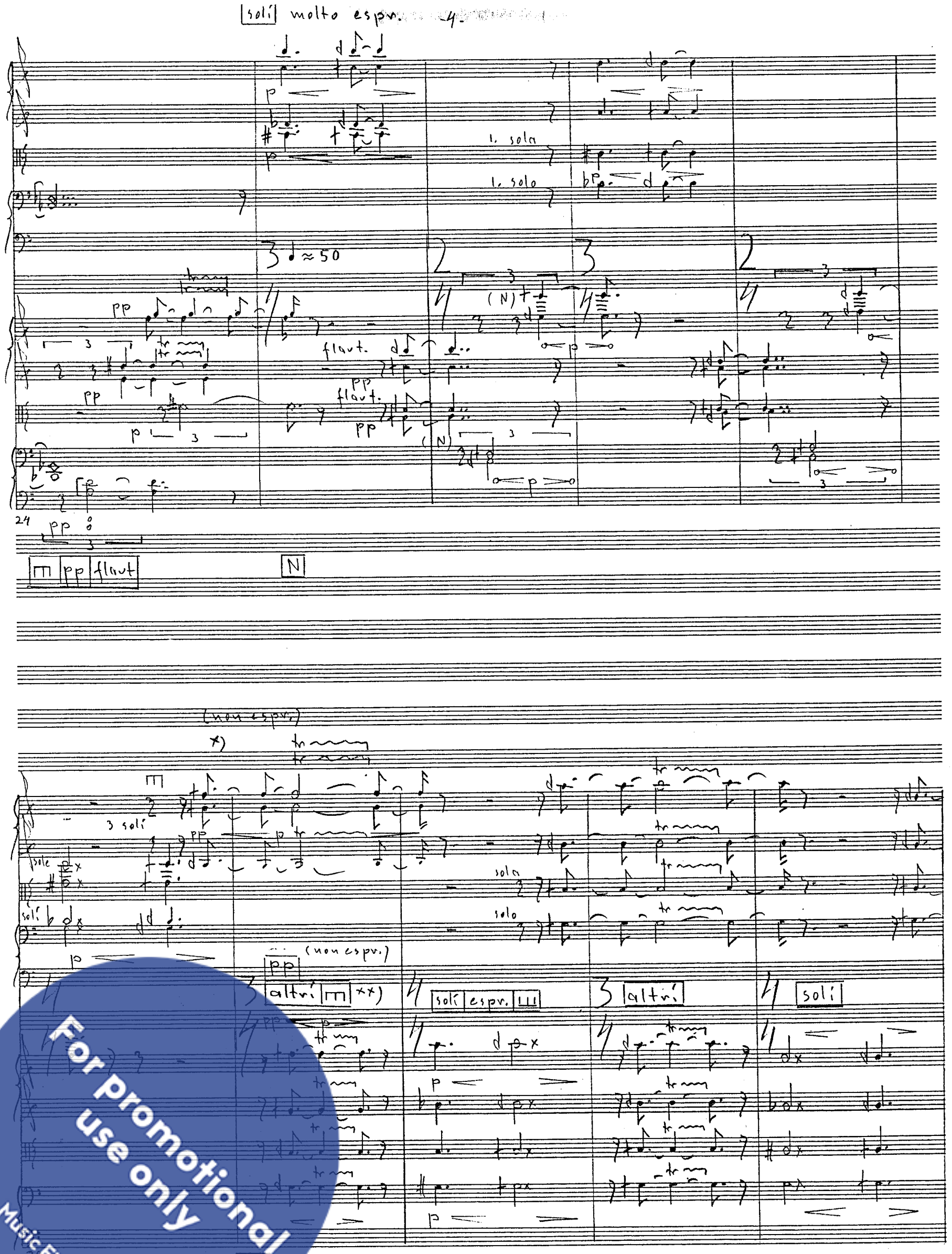
Fazer C-28
F. M. 05517-8



For promotional use only
Music Finland

Vl I
Vl II
Vc
Vla sola
Vc
15
dt
dt
dt
3
tutti
mp N
pp s.t.
c.l. et.
c.l. et
A
♩≈60
poco
tutti N
pp s.t.
N
mp
s.t.
pp
20

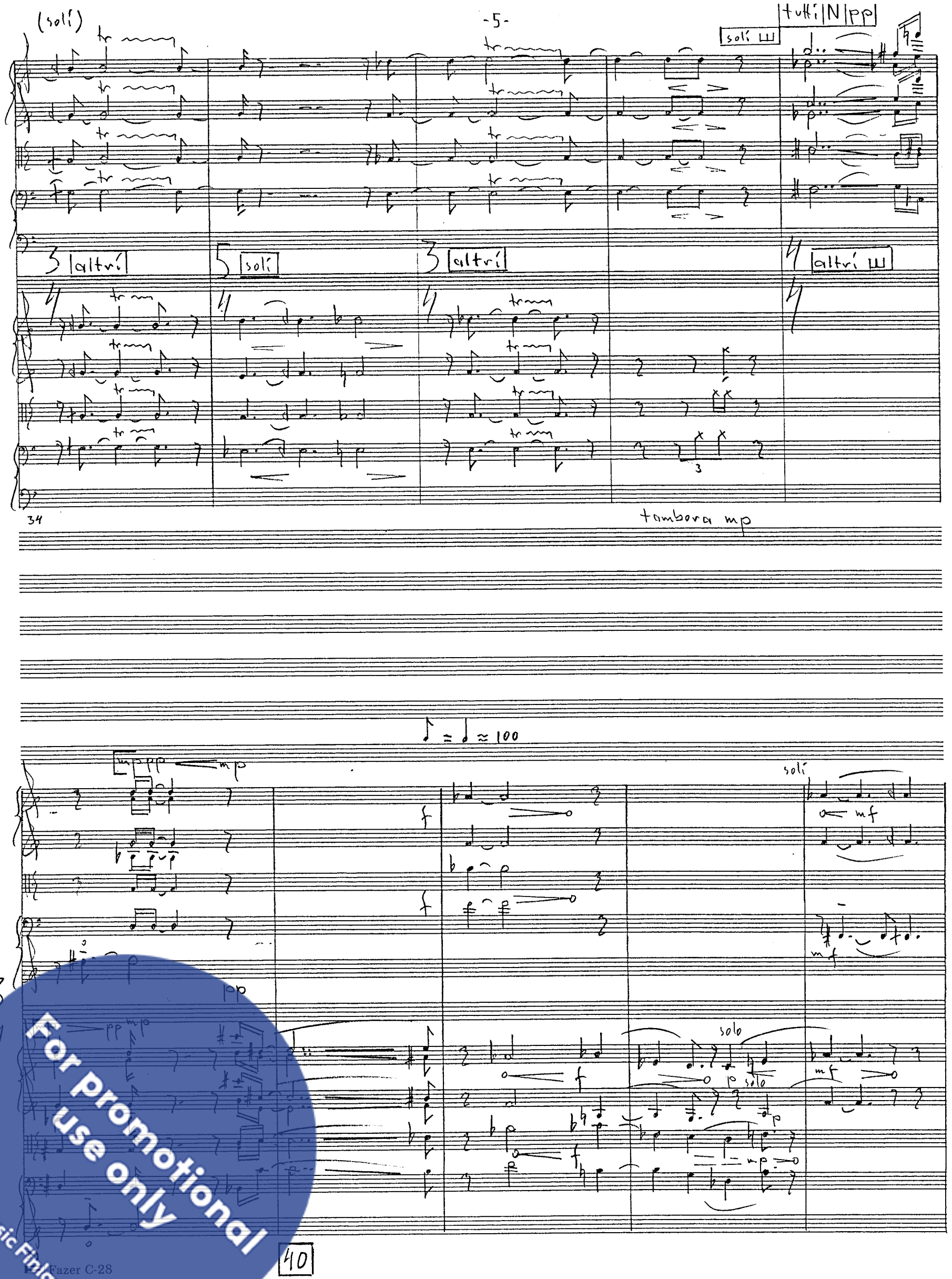
For promotional use only
Music Finland



x) 1/4-tone trills

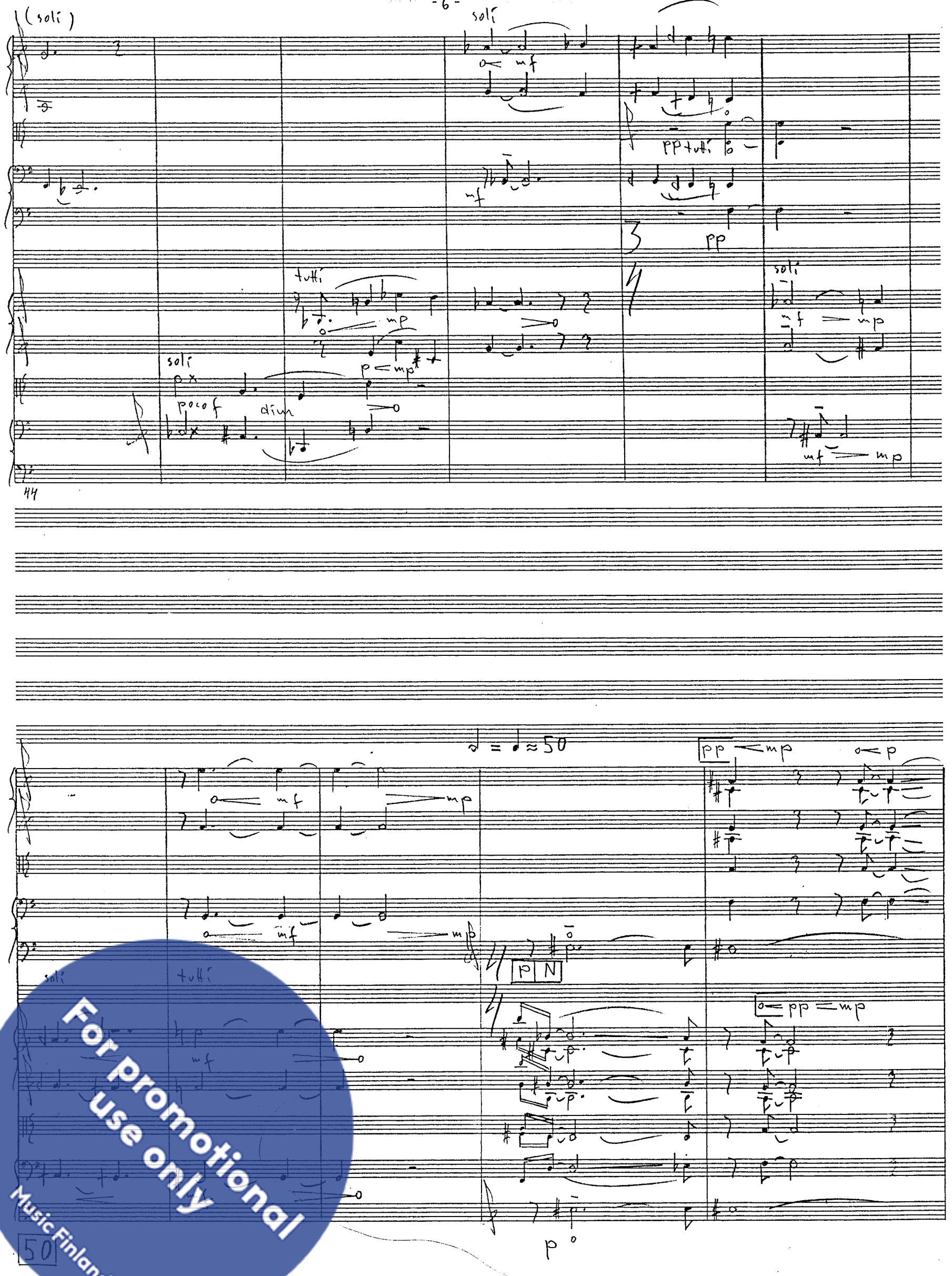
xx) 1/2-tone trills

For promotional use only
Music Finland

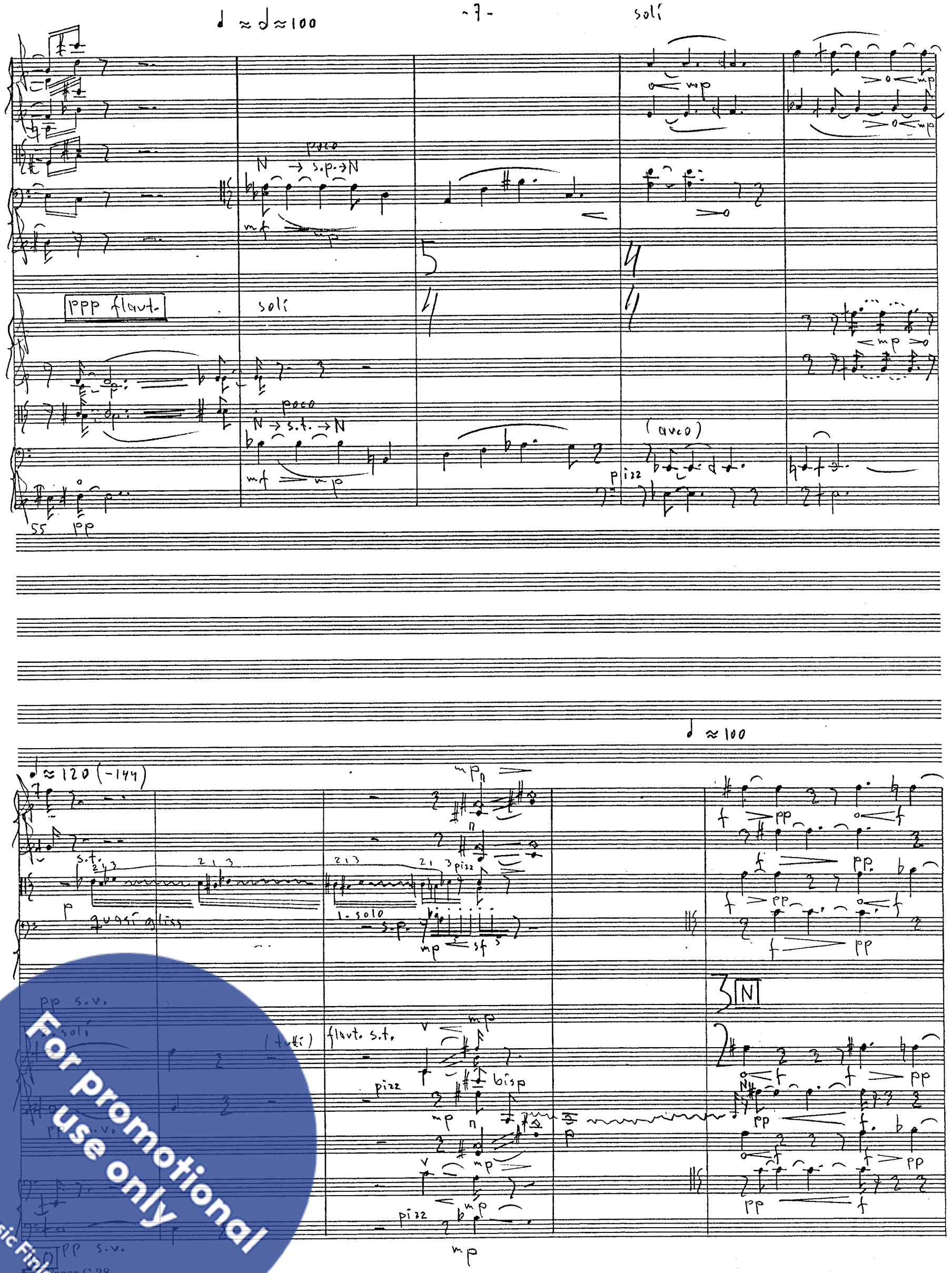


For promotional use only
Music Finland

Fazer C-28
M. 05517-8

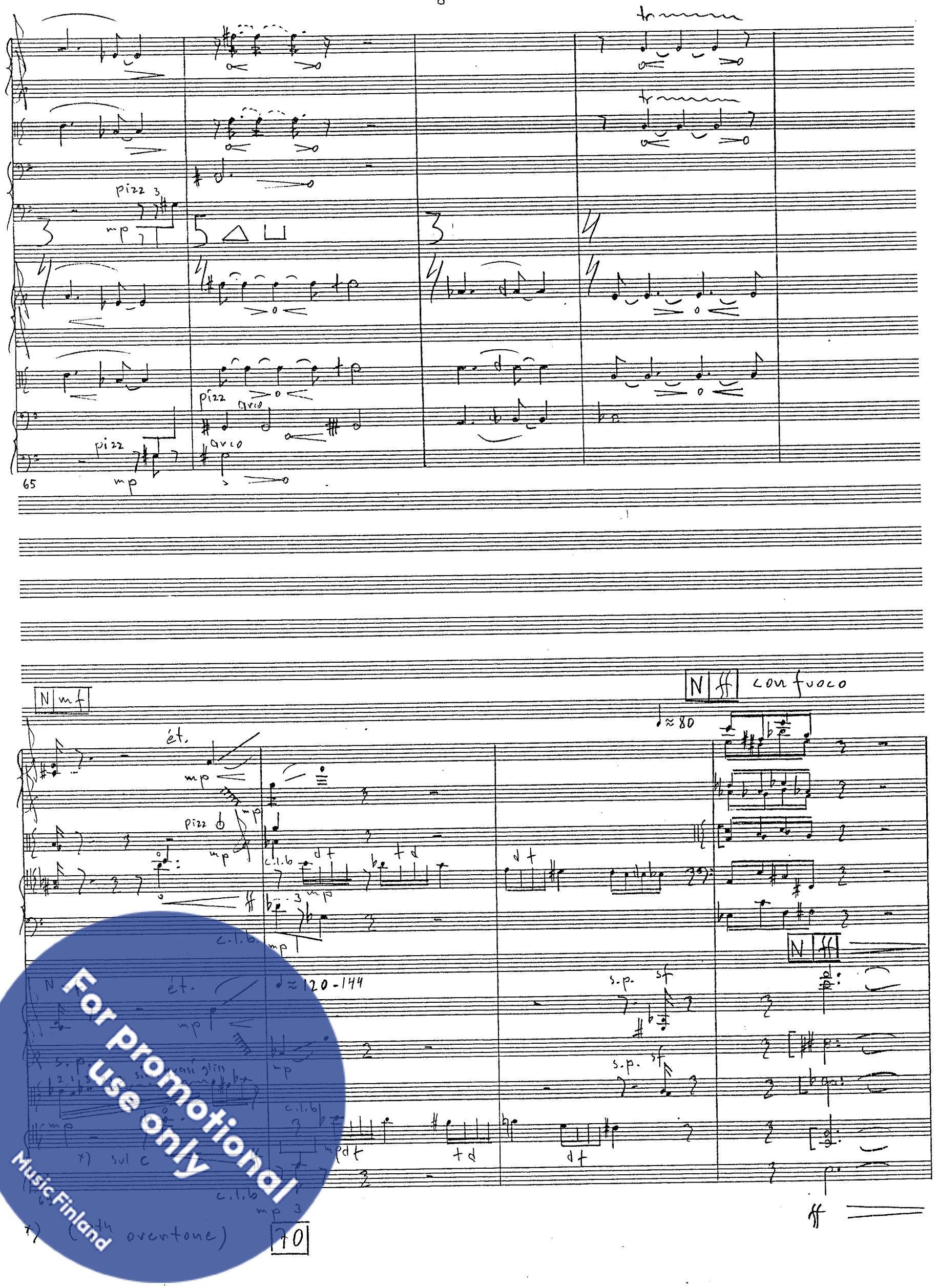


For promotional use only
Music Finland



For promotional use only
Music Finland

Fazer C-28
F.M. 05517-8



For promotional use only
Music Finland

sff p

f con brio

f con suono

73

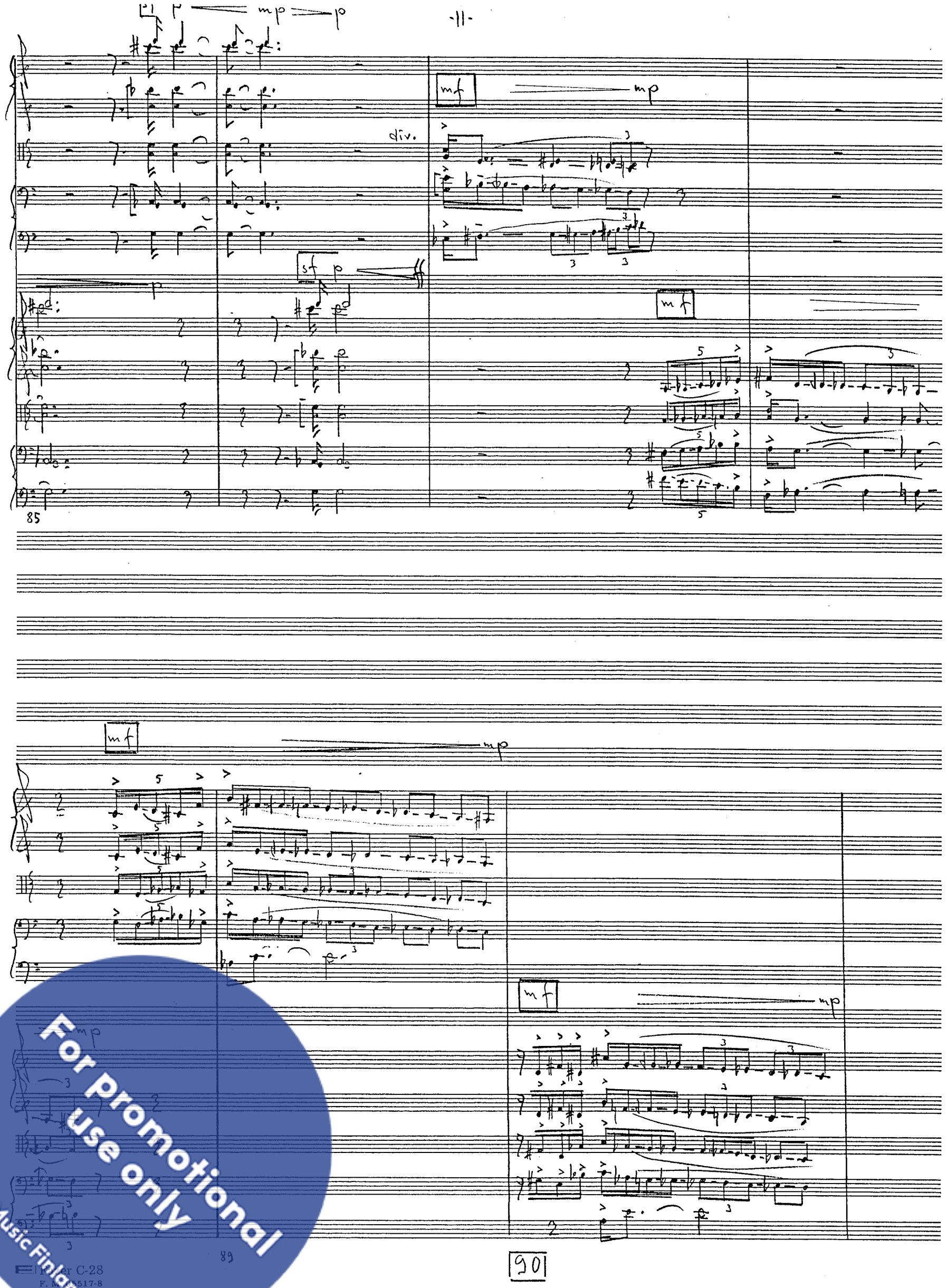
For promotional use only
Music Finland

79

80

For promotional use only
Music Finland

82



For promotional use only
Music Finland

f

f

f assai

mf

mp

p

ff

For promotional use only
Music Finland

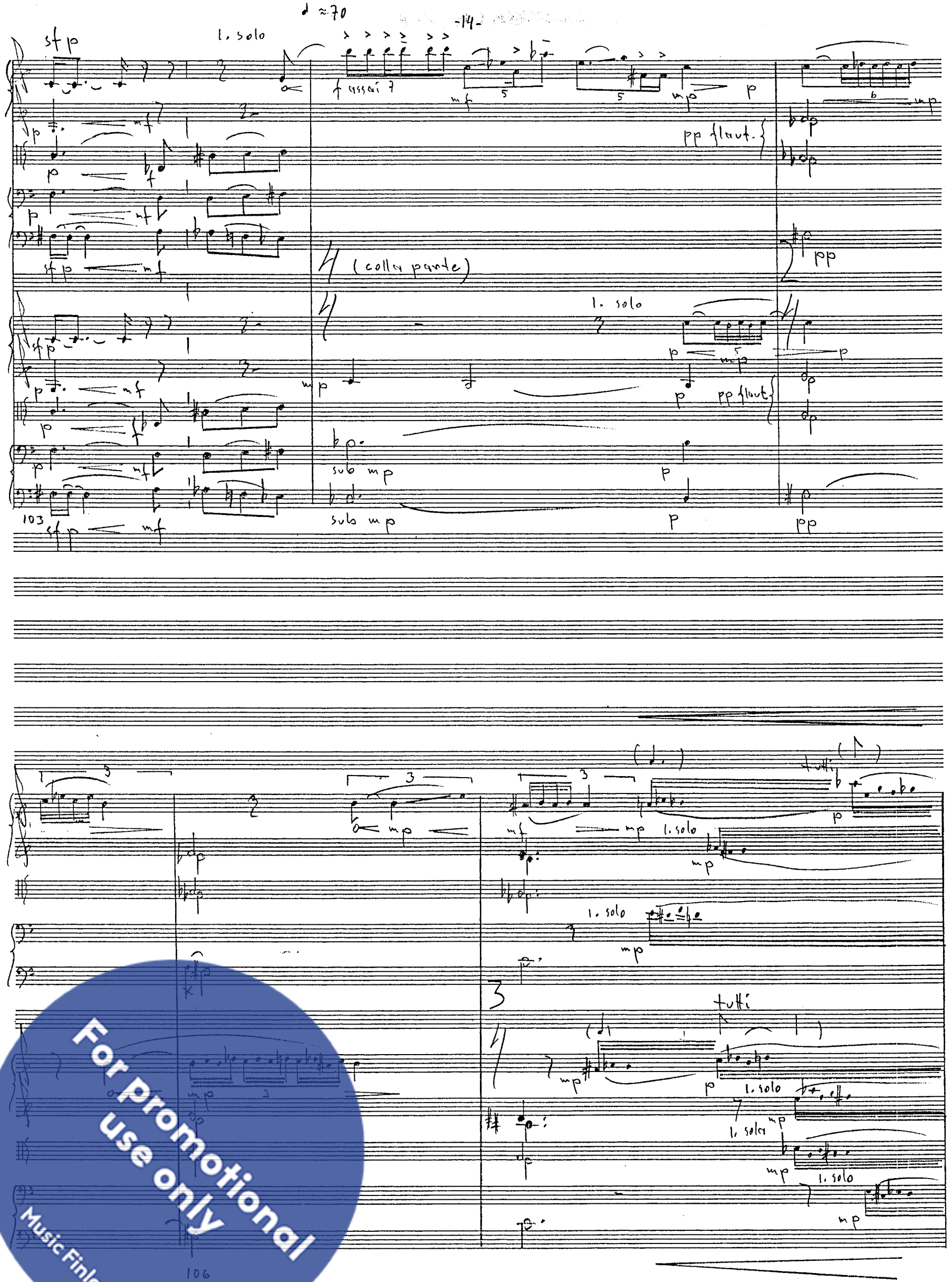
(rit)

≈100-120

97

1001

For promotional use only
Music Finland



For promotional use only
Music Finland

♩ ≈ 144 - 160

rinf

rinf

Vl I

Vl II

Vla

Vc

Cb

3

rinf

tutti

rinf

rinf

2

Vl I

Vl II

Vla

Vc

Cb

108

rinf

rinf

rinf

110

For promotional use only
Music Finland

sm | pp
soli

N | ff | tutti

pp < ff > pp

Vl I

Vl II

Vle

Vc

Cb

♩ ≈ 60

ff > p

Vl I

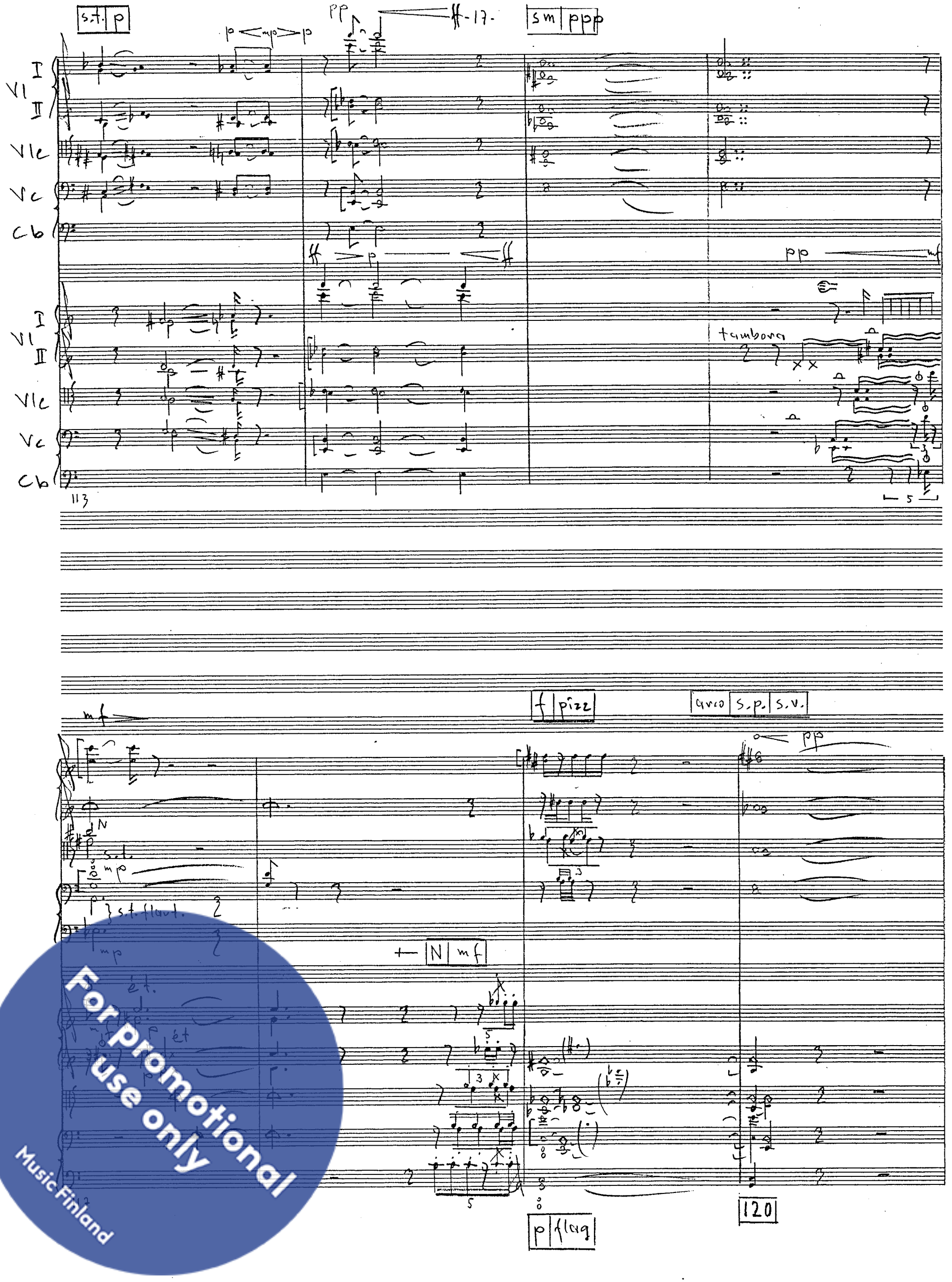
Vl II

Vle

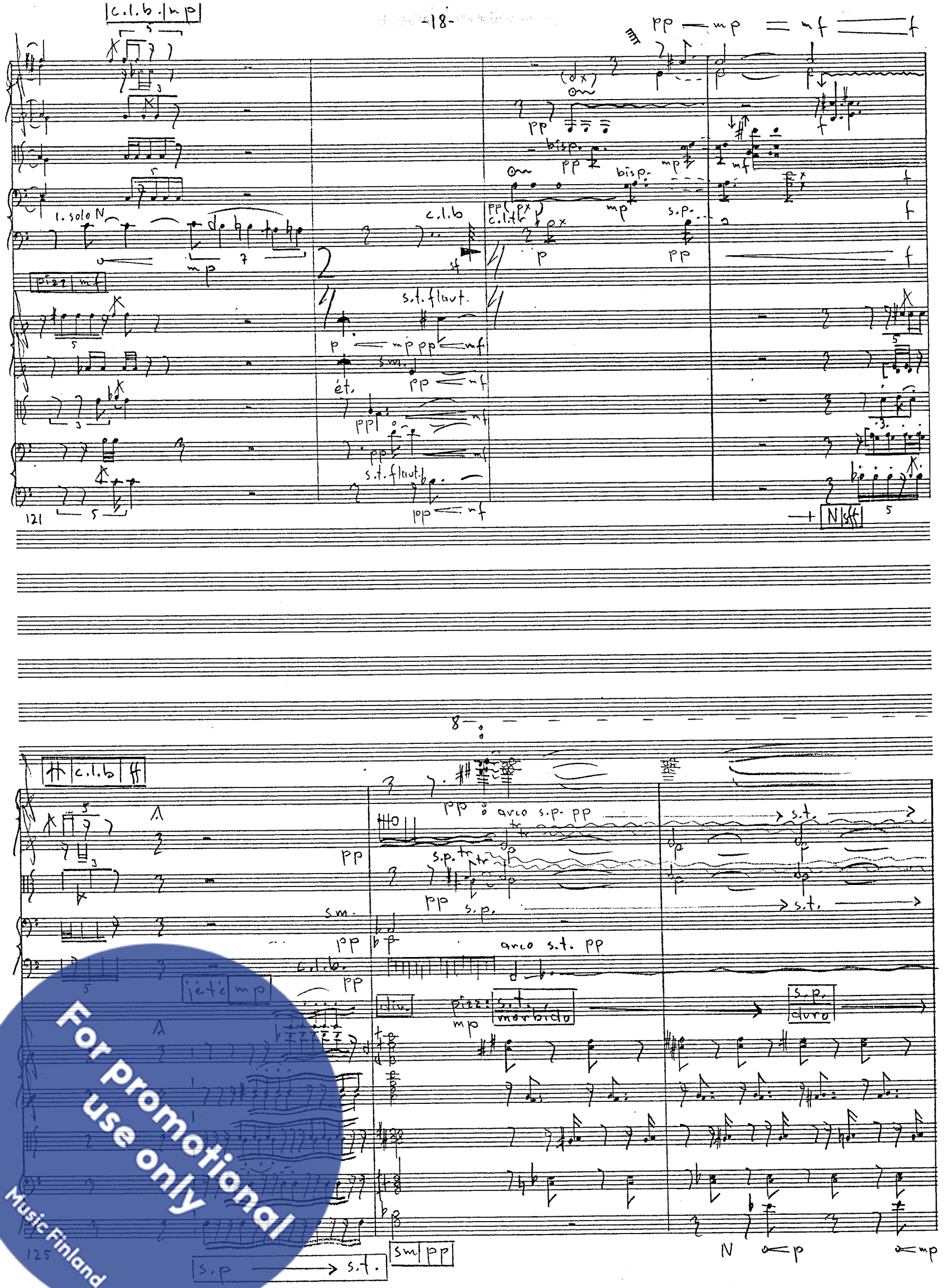
Vc

Cb

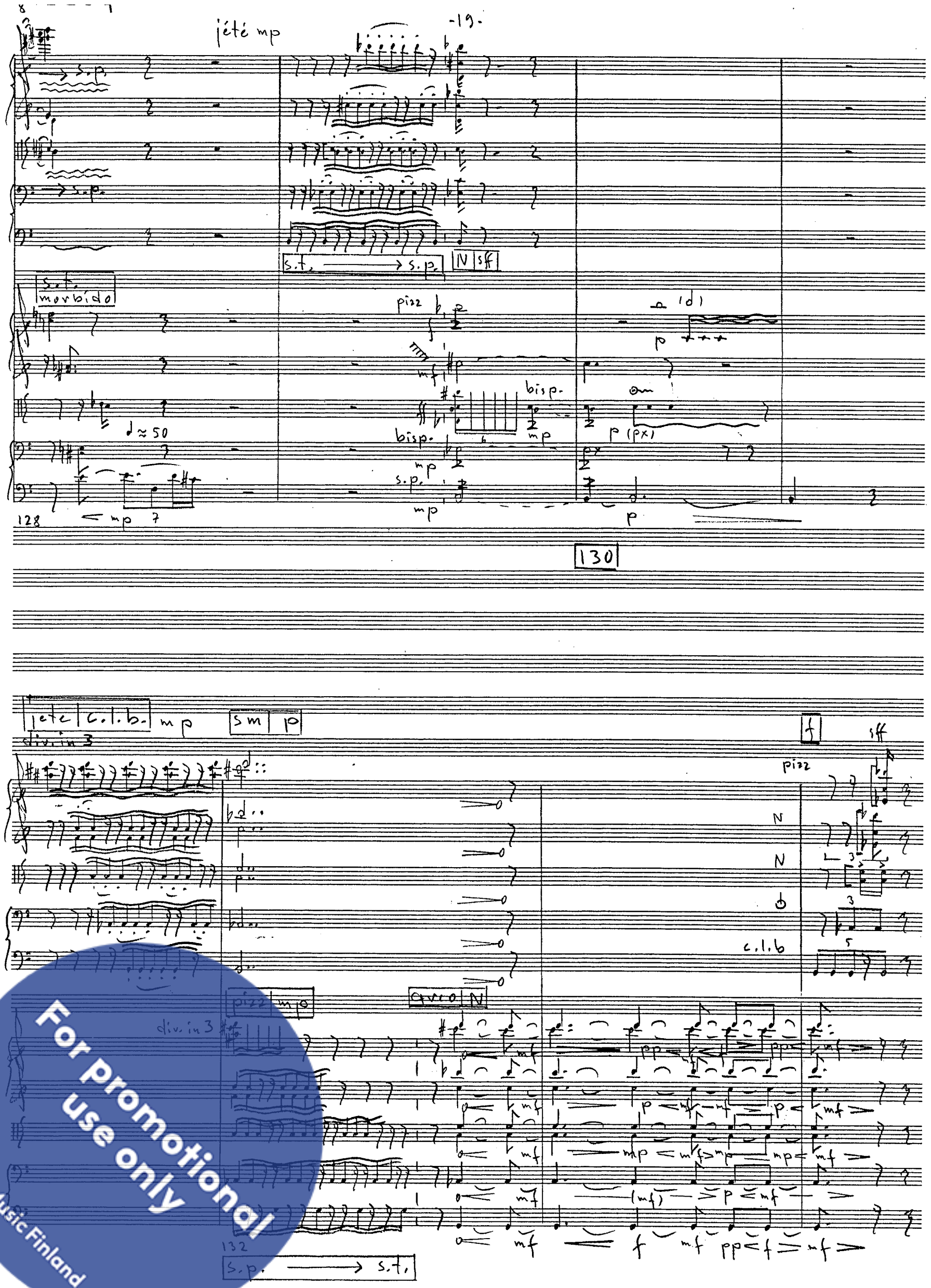
For promotional use only
Music Finland



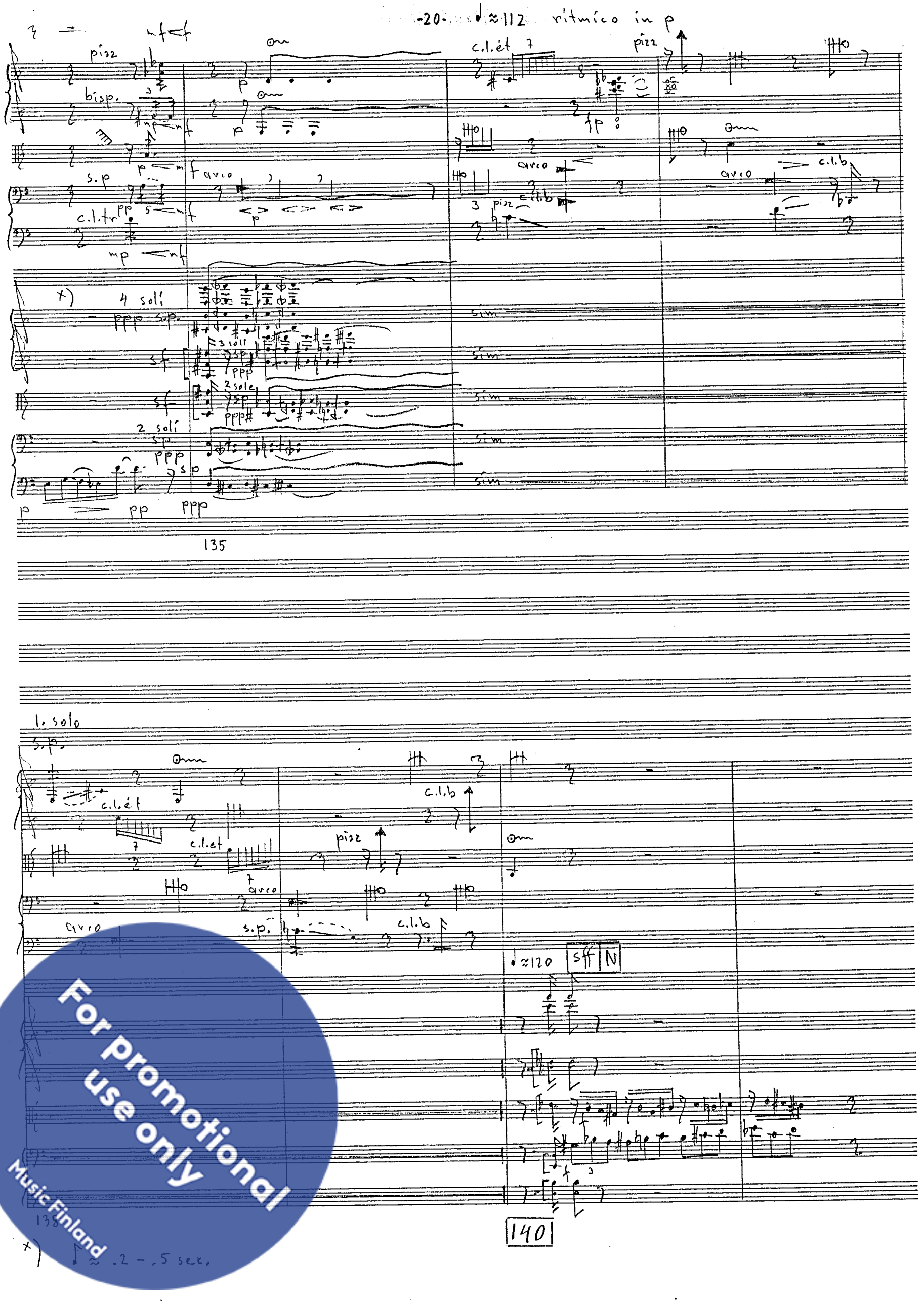
For promotional use only
Music Finland



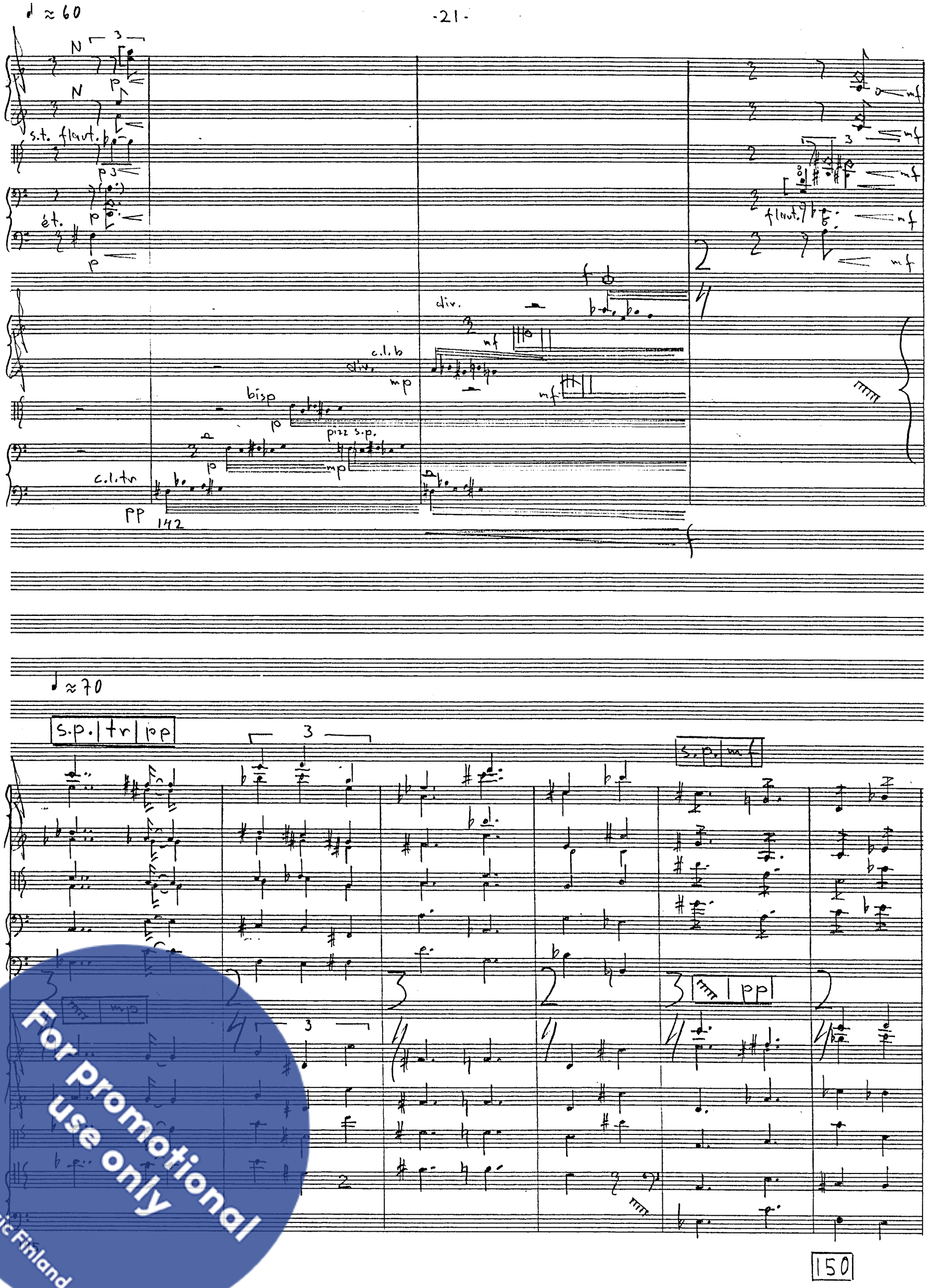
For promotional use only
Music Finland



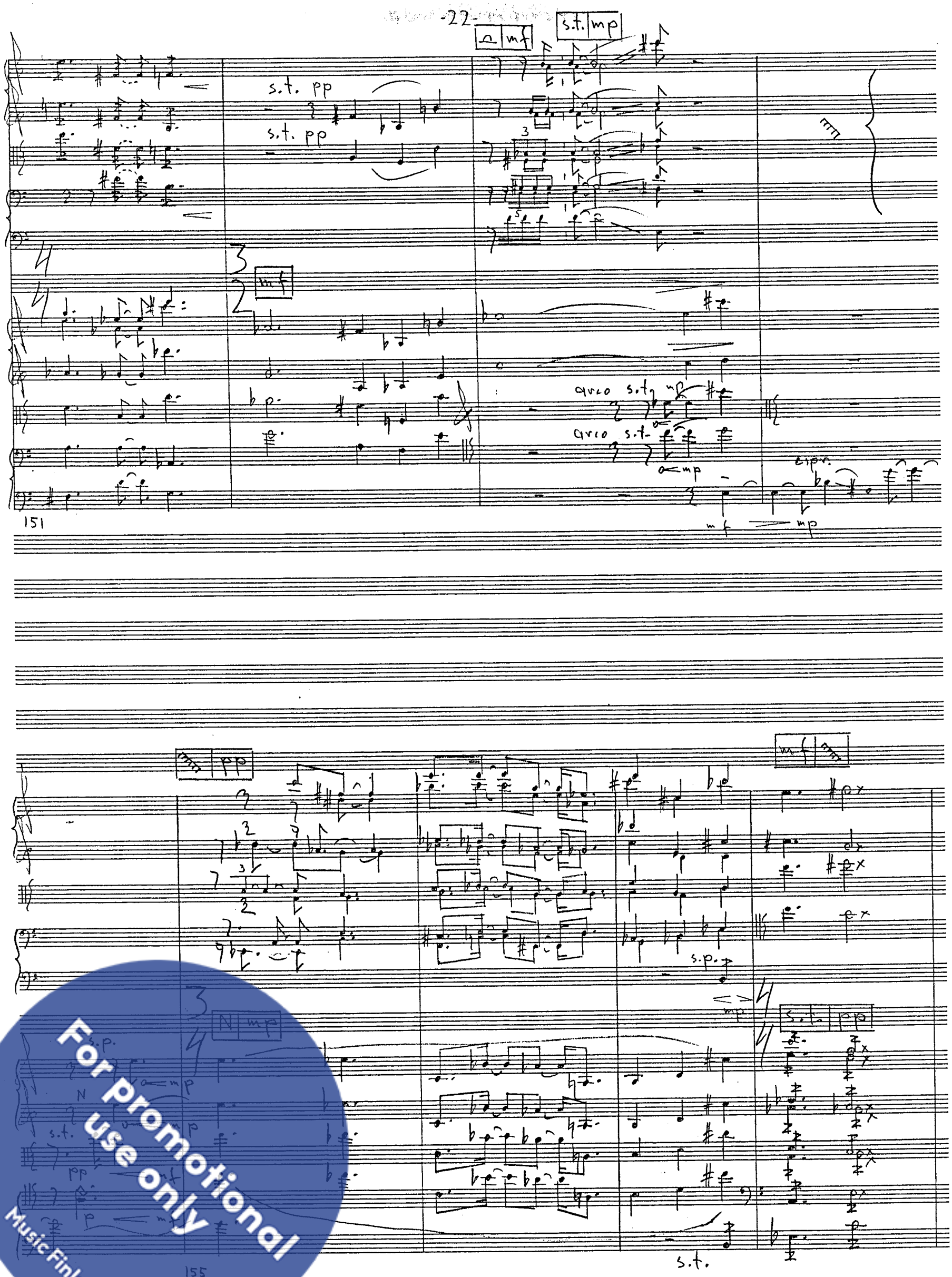
For promotional use only
Music Finland



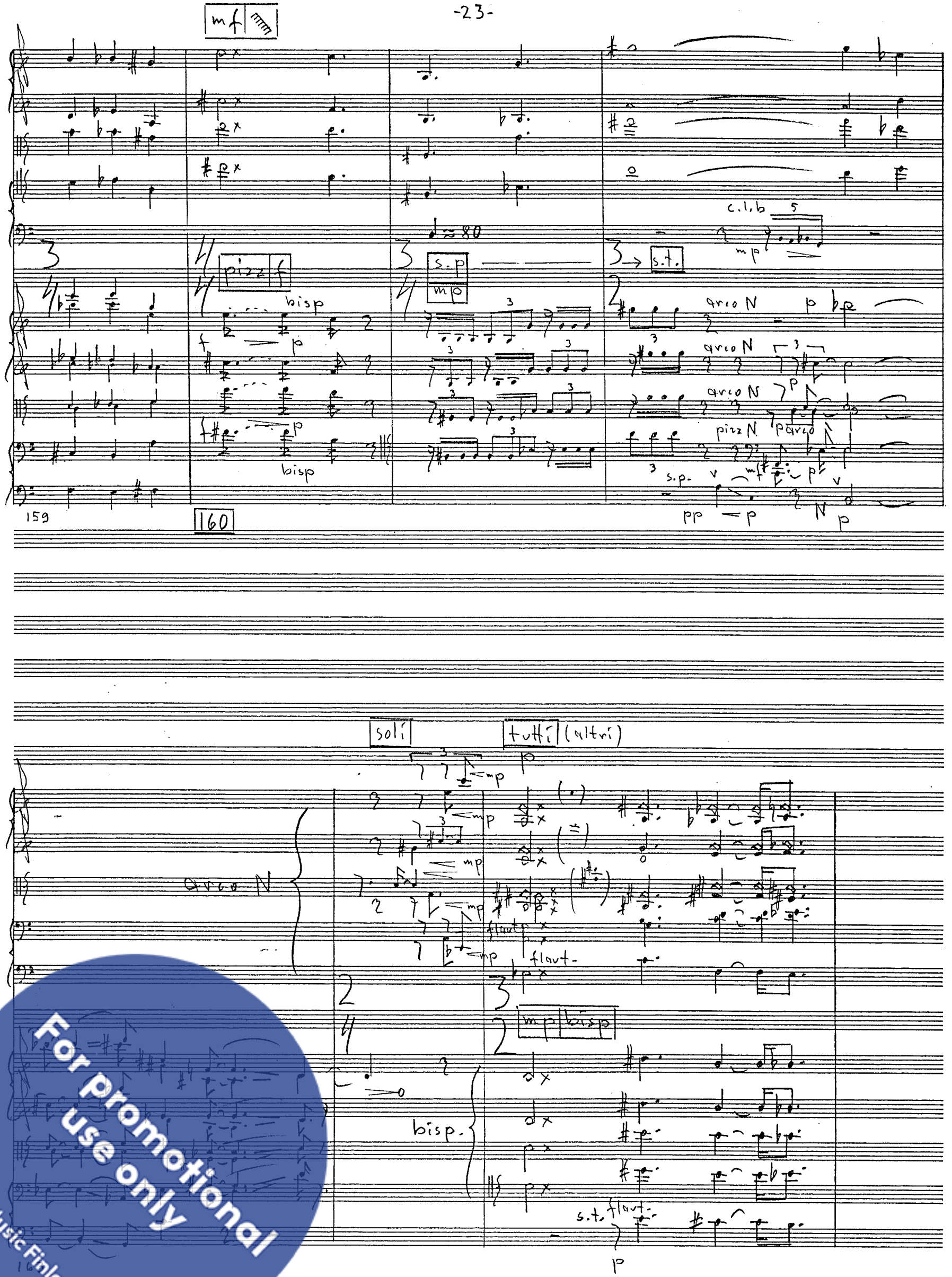
For promotional use only
Music Finland



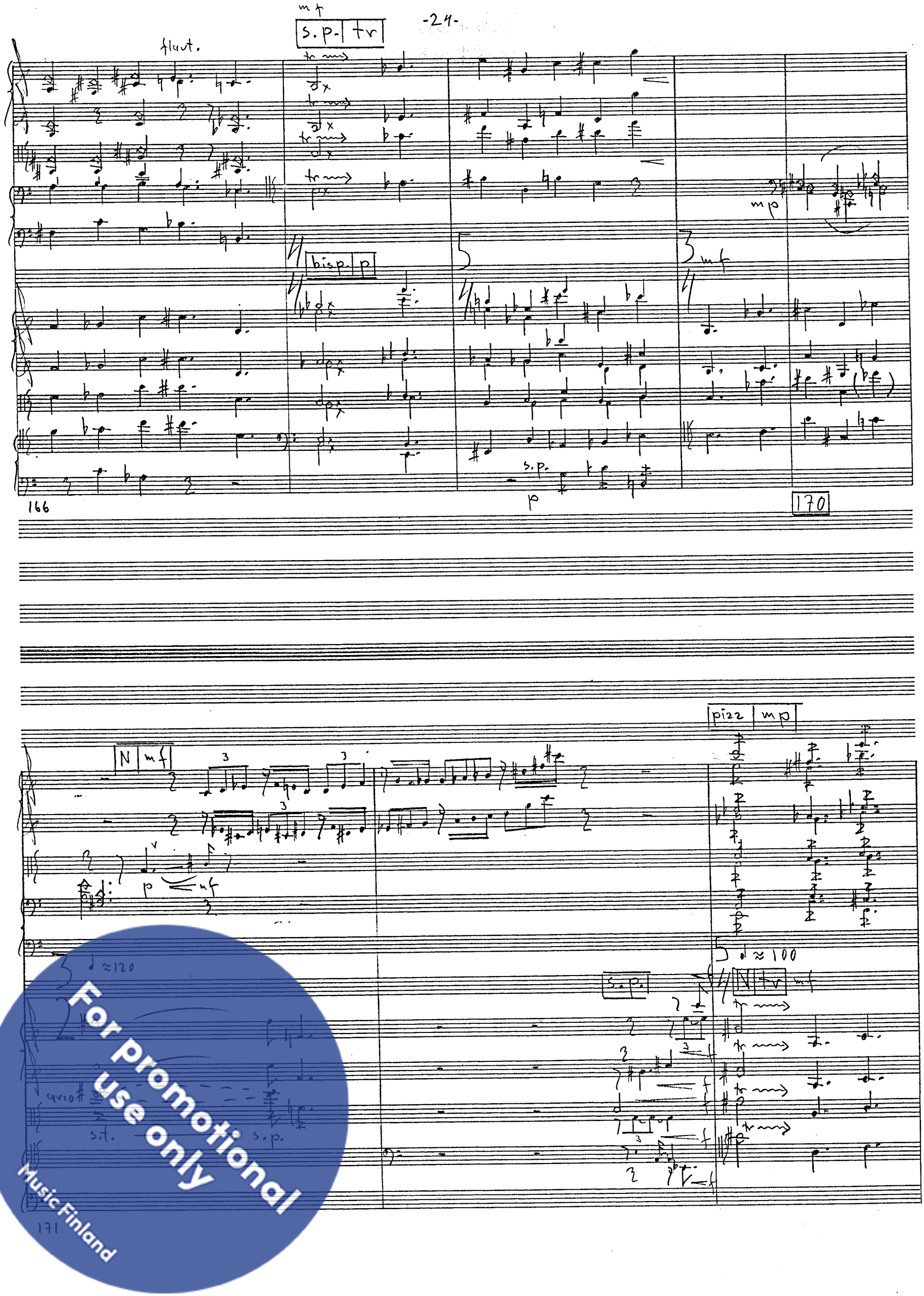
For promotional use only
Music Finland



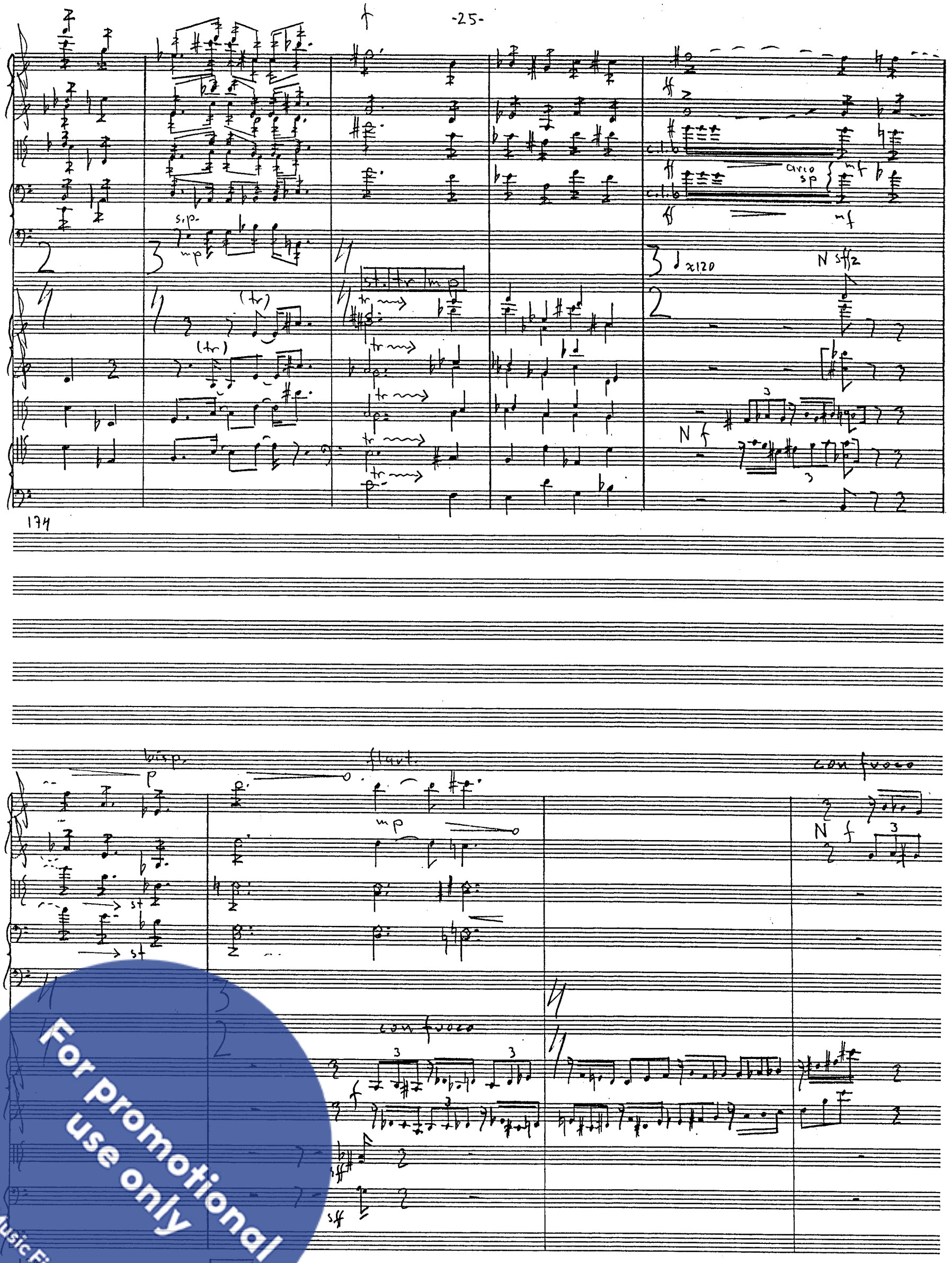
For promotional use only
Music Finland



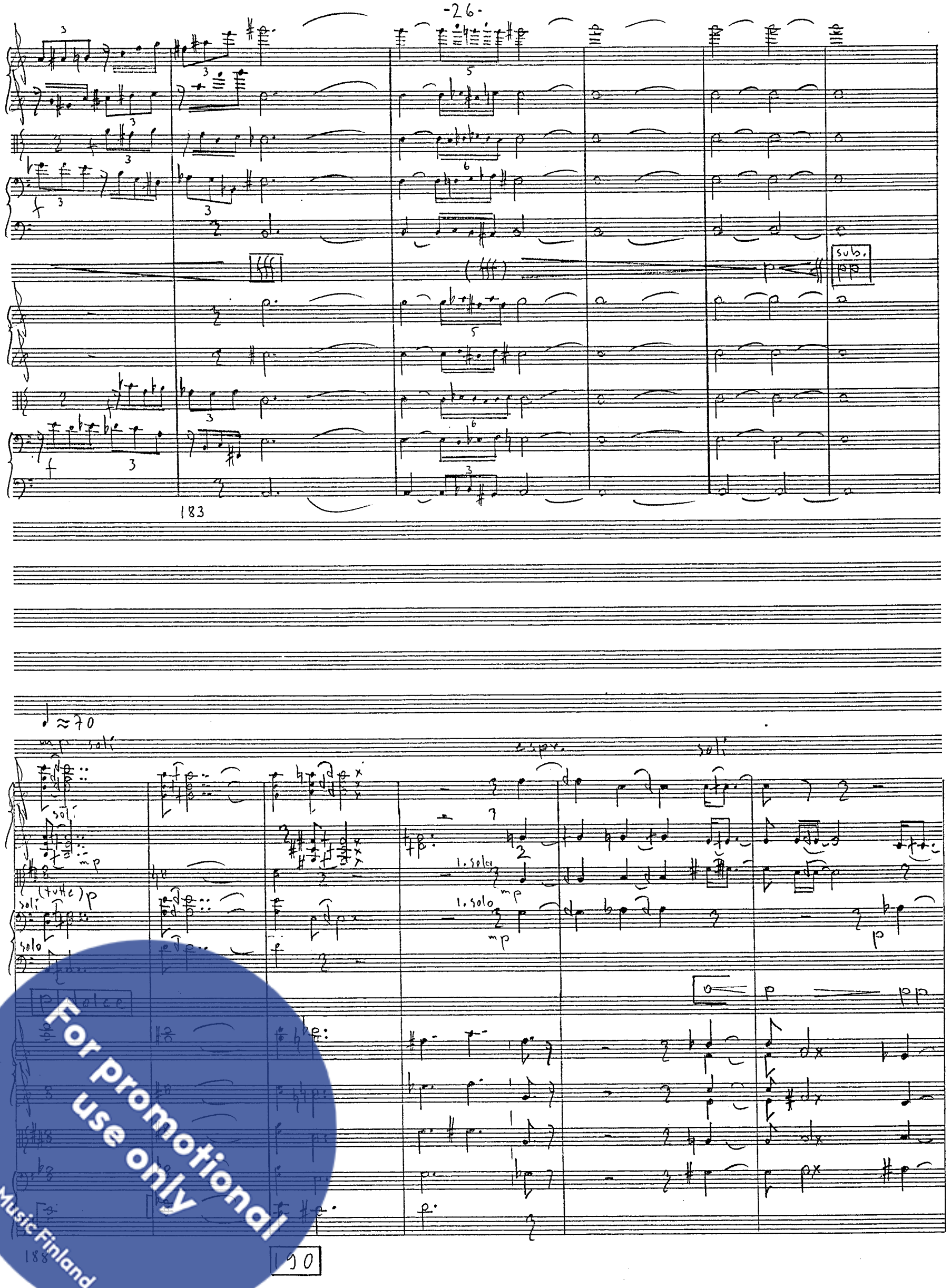
For promotional use only
Music Finland



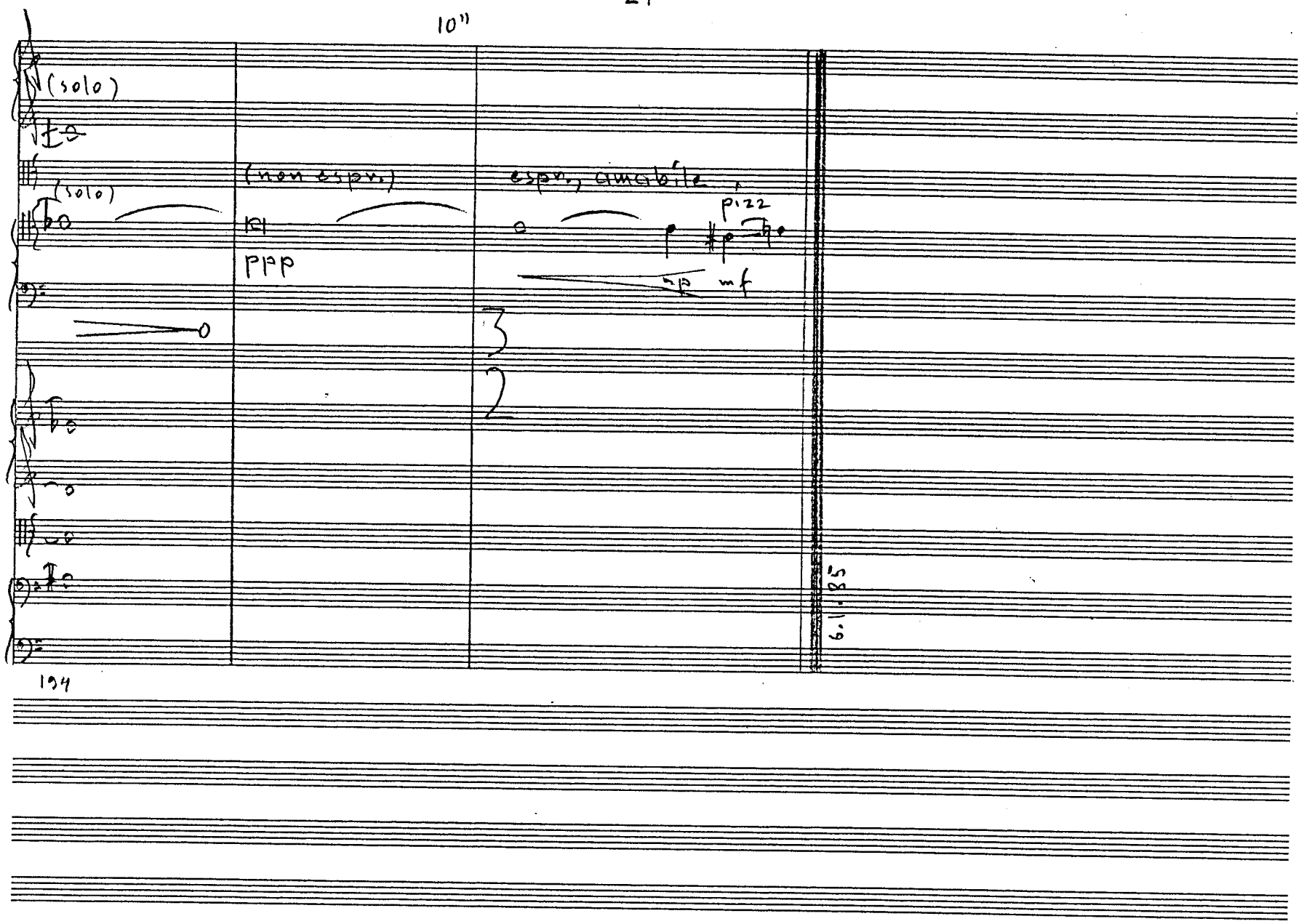
For promotional use only
Music Finland



For promotional use only
Music Finland



For promotional use only
Music Finland



For promotional use only
Music Finland

For promotional use only
Music Finland