

Matti Heininen

Spettrale

for Oboe, Piano and Percussion

2017 / 2019

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dedicated to Trio SurPlus

Thank you for all members of the Trio (Olaf Tzschope, Christian Kemper, and Daniel Lorenzo) for the invaluable advice when producing the final score.

Performance notes:

Instrumentation

Percussion: Vibraphone (with motor), 1 oct Crotales (C7-C8 American, highest octave, sounding two octaves higher than written), Cymbal, Bongos, Tam-tam, 3 Woodblocks, 2 Cencerros/Almglocken (C#4, E4), Gran Cassa (in a flat, or nearly flat position)

+ Bow of a double bass, Aluminium Rod, Large (cleaning) Brush, Superball mallet, Sizzle chains, Mallets (hard+soft), Drum Sticks

Oboe

Piano [with sostenuto (middle) pedal!]

+ Crotale (A6 American), Metal stick, Credit card (or a similar piece of plastic)

General

a) Quarter-tones:


$$0 \quad +1/4 \quad +1/2 \quad +3/4 \quad (0) \quad -1/4 \quad -1/2 \quad -3/4 \quad 0$$

tempered secondary accidentals, slightly modifying indicated pitch in

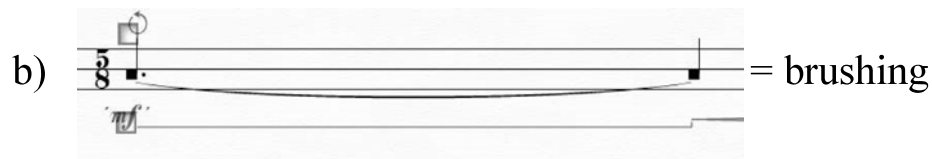
arrow.

change in one or more aspects of the material, and do not
 use or break in the music. Where a pause between two measures
 indicate it.

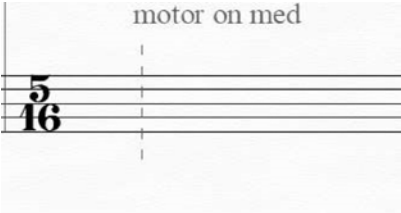
from one type of playing to another

Percussion:

- a) The percussion part is notated on two staves. The upper, three-lined staff is for the unpitched percussion instruments (cymbal, bongos, woodblocks, and tam-tam), and the lower staff for the pitched percussion (vibraphone, crotales, and almglocken)

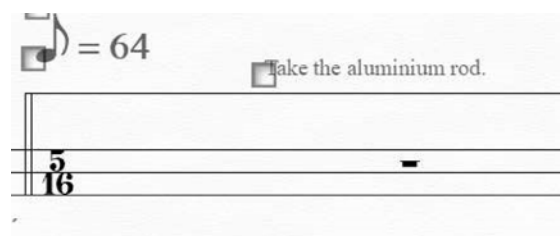


- c)  = circular or quasi circular motion of mallet/rod/stick on instrument (cont. sound).

- d)  = turn the vibraphone motor on/off, or change the speed of the motor at the indicated metrical point (slow, medium or fast speed).

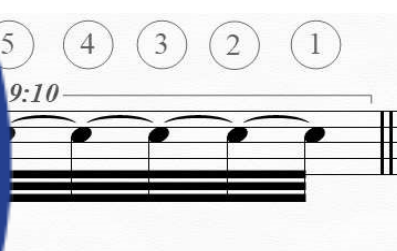
- e) $\frac{1}{2}$ c.l.t. (arco) = $\frac{1}{2}$ *col legno tratto*: turn the bow on its side in order to use the wood and hairs simultaneously and equally.

- f) Mallet changes are sometimes complicated, or happening in a short span of time. For clarity, these actions are occasionally indicated on a separate line above the staff:



Oboe:

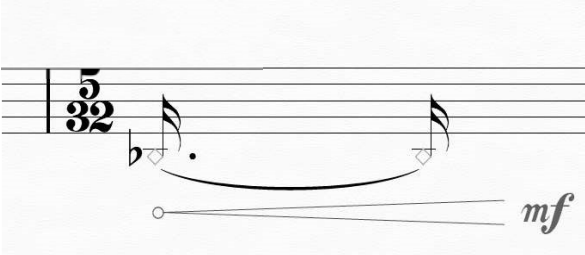
Fingerings: occasionally some fingerings are notated in the score (multiphonics and other fingerings). The fingerings are taken from (and can be found in) the book *The Techniques of Oboe Playing* by Peter Veale and Claus-Steffen Veale (Kassel, Germany 1994). The notation for the fingerings in the book cited above.

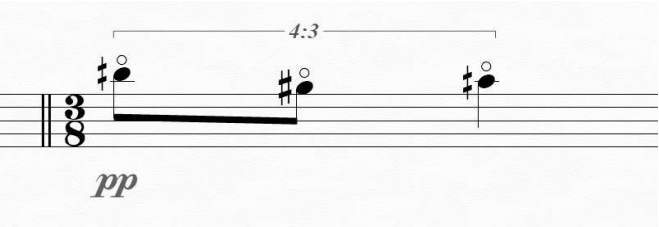


the number, the more distant, soft and noisier the fingering).

- c) Occasionally, the oboe player is instructed to blow directly into the sound board of the grand piano. Hence, the oboist should be positioned BETWEEN the piano and the percussion set, preferably somewhat close to the piano.

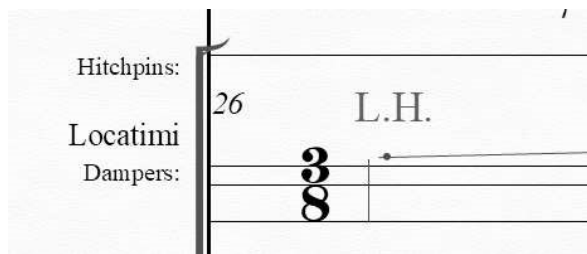
d)  = slap-tongue (producing a percussive attack)

e)  = air/breath sound (only noise)

f)  = natural harmonic

Piano:

- a) A separate staff (“Locatimi”) schematically reproduces the interiors of the instrument between the dampers and hitchpins. It does not indicate any certain pitches to be performed, but the position on the indicated strings where an action is to be performed:



- b) Occasionally, a separate staff (“Strings”) is used to indicate which strings an action will be performed on:



harmonic finger pressure (on the strings)

halfway between ‘normal’ and ‘harmonic’ finger pressure

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e) x-notehead = dampen firmly to produce a percussive, unpitched sound

f) “Guero” = Glide over the front surface of the white keys with the extended index finger, or with a credit card (or piece of plastic). No pitch, only a disjointed noise made by the gaps between the keys.

g)

The musical score for piano and strings illustrates a crotale technique. The piano part (Pno.) features a left-hand (L.H.) staff with a treble clef and a key signature of one flat. A box labeled "Crotale (A6) (on the strings)" is placed over the piano staff. The strings part (Strings) is shown with a treble clef and a key signature of one flat. A note with a box around it is labeled "non Ped." and has an arrow pointing to it with the text "Approximate position of the crotale on the strings." The upper staff shows a longitudinal movement of the crotale along the indicated strings, with the text "glide the crotale up and down along the indicated strings (approx.)" written above it. The lower staff shows a lateral movement across the strings, with the text "glissando" written above it. The score is marked with "Hitchpins:", "Locatimi", "Dampers:", and "19".

Place the crotale approximately on the indicated strings and glide it along the strings in the direction indicated by the upper staff. The aim is to produce a hollow noise-like sound without any clear pitches. With louder dynamics some shrieking overtones will be heard every now and then. Those sounds should not be avoided.

The upper staff shows a longitudinal movement of the crotale along the indicated strings. Sometimes a lateral movement across the strings is called for, and this notated as a “glissando” on the “strings” staff. Where these two directions of movement appear together (for ex. in bs. 118-127), a smooth and continuous, circular movement is aimed at.



Spettrale
for Trio SurPlus
(2017)

Score

Matti Heininen

Fluido, ma distinto

$\text{♩} = 64$

Sub.

$\text{♩} = 80$

Woodblocks

Cymbal

R.H.: Double bass bow +
Vibr. Mallet

L.H.: Vibr. Mallet

arco

Crotales

R.H. hit with the stem
of the bow

l.v.

Almglocken

arco

Vibr.

(motor off)

Mallet

l.v.

mfz *p*

*Dampen the vibrating crotale
partially with one finger (by
gently touching the surface)

mp
ℳ

key clicks
(ad lib)

mp

fz

p

pp

fz

sub.
mf-pp

f

knock with
knuckles*

R.H.

(clear/sharp attacks)

Metal body
inside the
piano:

mfz *mp* *mf*

*Use the "minor knuckles" at the midfinger.
Modify the brightness/colour of the
sound by altering the position
of the hand.

bright

ffz

mp

pp

pp

p

dark

pp

sim.

ℳ

(release sost. *ℳ*)

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(Scrape the edge/side of the Tam-tam with the metal stick)

Sub. $\text{♩} = 64$ accel. $\text{♩} = 72$ Sub. $\text{♩} = 64$ ($\text{♩} = 128$)

Woodblocks (Mallets) 4:3

Vibr. (Mallet)

Perc. p sfz pp p $p < f$

Ob. p pp p sfz $sub. mp$ fz $poss.$ mp fz $poss.$ mf

Hitchpins: bright R.H. fz L.H. fz $dark$ $bright$ $dark$

Locatimi: fz

Dampers: fz $dark$ $bright$ $dark$

Pno.Strings dampen strings half-pitch, L.H. half-noise increase dampening pressure only noise/wood

Clav. loco fz mp pp sfz p $l.v.$ mp pp ff pp f ffz

Place the metal stick loosely on the resonating Tam-tam, so that a random rattling sound is produced.

(scrape the Tam-tam with the wooden tip of the mallet)

Tam-tam Mallet Metal Stick

Perc. fz fz $l.v.$ mp $Vibr.$ $R.H.$ $(Mallets)$ $rapid tremolo$ $(as fast as poss.)$ $l.v.$ $motor on med$ pp f

mp ff mp

ff mf f $sub. pp$ f

$7:8$ $8va$ $15ma$ $8va$ $loco$ ppp $secco sub. p$ mp mf $loco$ pp $7:8$ $Reo.$

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Senza misura

ca. 7''

(Vibr.)

ca. 5''

♩ = 64 (♩ = 128)

Perc. 10

Ob. 10

Pno. Clav. 10

pp

fff

motor off

Turn towards the piano.

sub. pp

sub. ff

sub. mf

fff

ffz

8va

f

fz

fz

mp

Dampen the lower note (C#) at the string with L.H., extremely close to the hitch-pins.

l.v.

Reo.

Vibr.

(soft mallet)

motor on slow

(R.H.) motor off (turn the motor off simultaneously while playing the note)

(L.H.) l.v.

mp

blow directly into the piano

reed off

Turn away from the piano.

without the reed (only air)

mp

sub. pp

ff

p

Dampen all the three notes firmly with L.H.

mfz

l.v.

fz

fz

secco

pppp

l.v.

niente!

place a small crotale (pitch A6) on the strings silently (approx. on strings E4-C5 / american)

Be careful not to let the strings make any sound while placing the crotale on them.

Reo.

Vibr.

arco

Almglocken

arco

f

fff

poss.

pp

mp

3

ff

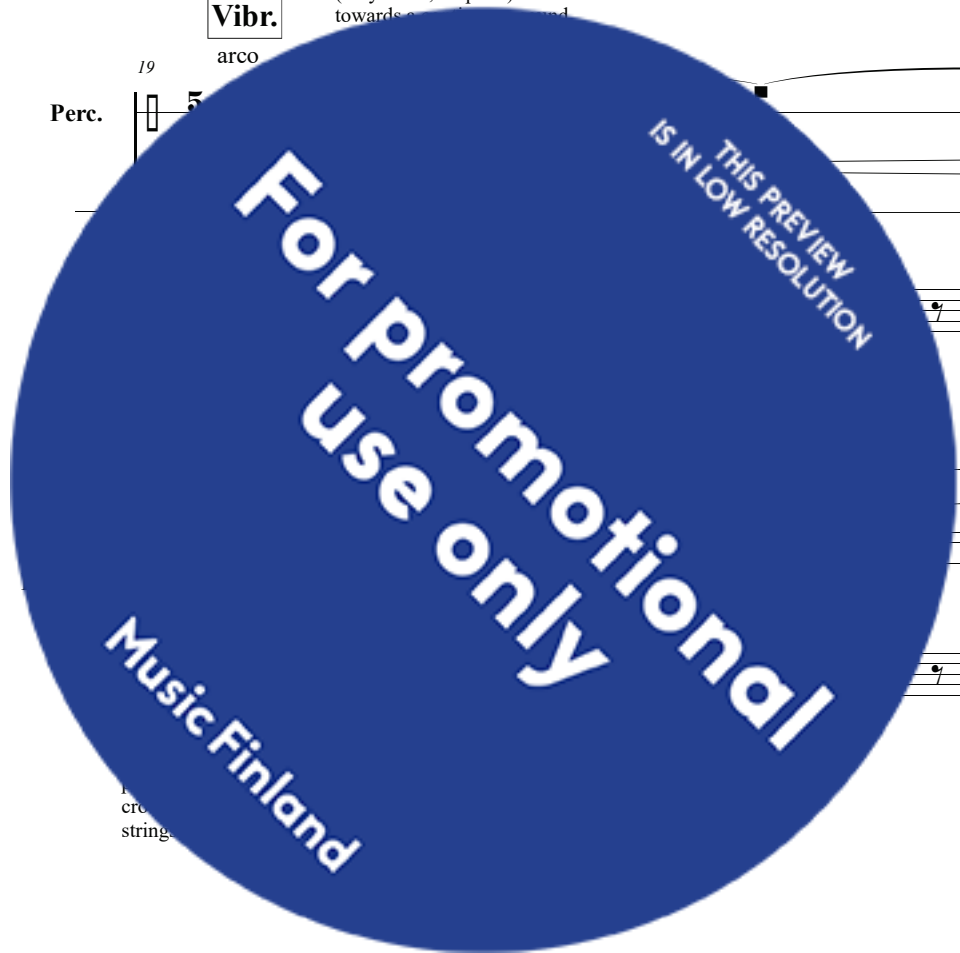
Stop. Keep the crotale on the strings.

Cont.

fff

ff

Reo.



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Sub. meno mosso
♩ = 48
Bongo (larger)
Brush

Sub.
♩ = 64
Take the aluminium rod.

Perc.
32
mf
ff

Ob.
32
f
key clicks
5:3
7:5
5:4
Slap Tongue
fz poss.
ff
ff

Strings
15
dampen firmly, no pitch

Pno.
32 15
secco
6:5
5:4
mp
f
ffz
p
mf
loco
secco stacc.
mfz
pppp poss.
p

Perc.
34
Almglocken
Aluminium rod
quasi circular motion / "bowing"
Aim to produce a smooth, continuous sound. Pitch barely audible.
mp
pppp
finger perc. edge
3
3
3
3
ca. 5"

Ob.
34
mf
ffz poss.
ff poss.
lift the crotale up from the strings silently ca. 5"

Hitchpins:
Locatimi
Dampers:
34
Glide the crotale along the strings, starting behind the hammers and heading towards the hitch-pins.
Stop the crotale dead on the strings and leave it there.

Pno.
34
Crotale (A6) (on the strings)
f
ff
dampen firmly, no pitch
6:5
5:4
secco
7.
mp
f

Strings
34
mp
f

Senza misura
Bongo (larger)
Brush
circular motion (on the skin)
p
reed on
place the crotale on the strings silently
niente!
Prepare the indicated strings (i.e. the lowest octave of the piano) silently with sost. Ped.
15^{ma}
Sost. Ped. →

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* Take two chains and let them gradually land on the skin of the drum at various speeds (ad lib).

sizzle chains*

ca. 10''

Bongo (larger)

drum sticks

 quasi circular
a. 10" motion

*Place the tip of a drum stick against the skin of the drum and rub it with another stick. The aim is to produce a smooth, noisy sound resonated by the drum.

♪ = 64 (♩ = 128)

take the bow

Vibr.

motor off

Leave the bow

key clicks (ad lib)

Turn towards the piano.

blow directly
into the piano

(slap without
clear pitch)

Credit card
(or a similar
piece of thin
plastic)

"Guero"

Try to hit the "klicks"
of the single gaps approx.
in the indicated rhythm.

Take two chains to both hands and try to hit the bongo with the chains approximately in the indicated rhythm.

Bongo (larger)

sizzle chains (both hands)

Let all four chains drop
on the surface of the drum
(but keep the ones in R.H.).

Turn away from the piano.

(only air)

key click

11:10

— key clicks

Credit card

R.H."Guero"

sim.

- 8:10

 f

- *p*

pp

'mf'

pp

 = 64 P P (") 

Sub.
Take the bow.

$\text{♩} = 80$

Sub.
 $\text{♩} = 64$

Vibr.

arco l.v.

motor on slow → fast

on the side*

*Hit the side of the structures of the vibraphone.

Perc.

Ob.

Ppp mp f

Cont. from the place the crotale was left.

Stop the crotale dead on the strings and leave it there.

Hitchpins: Locatimi Dampers:

Pno.

R.H. Crotale (A6) (on the strings)

Strings

(Sost. $\text{R}\text{ed.}$) →

Clav.

Clav.

pp f ffz

1 2 1 2 3

4:5

6:5

5:4

(l.v.)

$\text{♩} = 64$ accel. → $\text{♩} = 80$

(Swap the bow to R.H. and the mallet to L.H.)

Sub.
 $\text{♩} = 48$

Almglocken

(L.H.) (Mallet)

R.H. arco 1/2 c.l.t. edge*

*Bow against the right edge of the structures (only a hollow, woody noise, no pitch). Aim towards a continuous sound. Bow changes ad lib.

Perc.

Ob.

blow directly into the piano

teeth note

Turn away from the piano.

sim.

Hitchpins: Locatimi Dampers:

Pno.

pp f

sub. pp

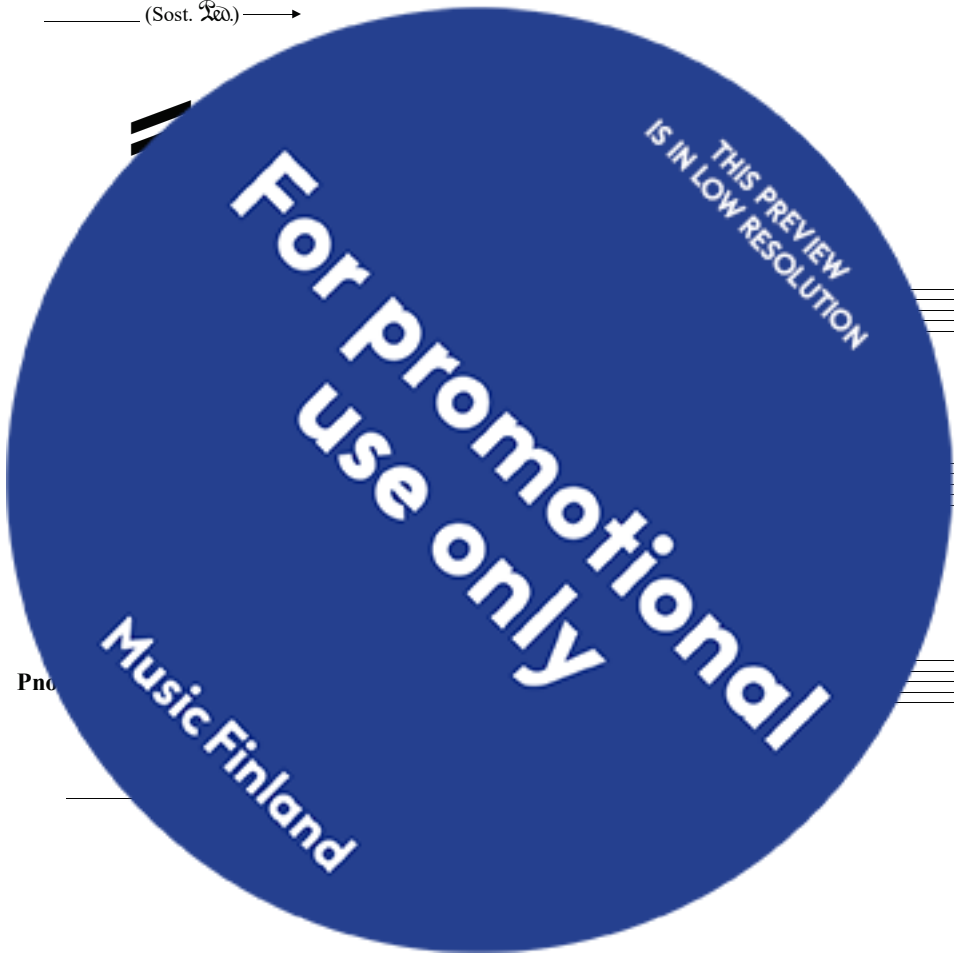
pp

Strings

(Sost. $\text{R}\text{ed.}$) →

3:2

pppp poss.



$\text{♩} = 64$

Vibr.

arco ord.

Perc.

Ob.

pppp poss.

Pno.

Leave the bow
and take another
hard mallet.

69

Perc. *f* (Xeo.)

Ob. *pp* *ppp* poss. *mp* *pp* *mp sfz*

Hitchpins: *p* *mp* *mf*

Locatimi: *p* *mp* *mf*

Dampers: *p* *mp* *mf*

Pno. R.H. Crotale (A6) (on the strings) *p* *mp* *mf*

Clav. L.H. *fz* *pppp* (Sost. Xeo.)

sim. Dampen with two fingers, close to the hammers further away from the hammers Cont.

L.H. secco stacc. 6:5 *mpz pp > ppp*

Vibr. very hard mallets

Senza misura ca. 10" $\text{♩} = 64$

Take the bow. arco 1/2 c.l.t. on the side on the structures of the vibr. (ad lib)* arco on the side 1/2 c.l.t.

74

Perc. *fffz* *mp* *ff* *sub. ppp*

Ob. *p* *ff* *ffz* *fz poss.* *sub. ppp poss.* *fz poss.*

Pno. Clav. *ff* *fffz* *ffz* *15ma*

reed off only air

Prepare the indicated strings silently with sost. Ped. *8vb* *Sost. Xeo.*

Sub. $\text{♩} = 80$

Leave the bow
and take a mallet.

arco on the side 1/2 c.l.t. *p* *ff*

f *p* *mf*

8:7

Pno. *f* *p* *mf*

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Bongo (larger)
/ Vibr.*

Mallets

*On the side
of the Bongo
and/or on the
structures of
the vibraphone.

80

Perc.

Ob.

Strings

Pno.

Clav.

ppp

(Rev.)

4:3

3

3

fz

ppp

pp

p

mp

ffz

ffz

p

mf

Wooden body,
next to the keys
of the piano:

R.H.

R.H.

L.H.

pppp

(Sost. Rev.)

rall.

80

64

80

pungente on the right side
of the vibraphone

ca. 2-3"

83

Perc.

Ob.

Pno. Clav.

pp

(Rev.)

3:2

6:5

3

ffz

ffz

mp

ffz

ffz

sub.
ppp

reed on

ffz poss.

pungente

15^{ma}

mf

8:7

8^{va}

8^{vb}

(Sost. Rev.)

86

Perc.

P

(Mallets)

on the side

on the structures

(l.v.)

l.v.

ff

Rev.

ff

pp

pppp

loco

5:4

loco

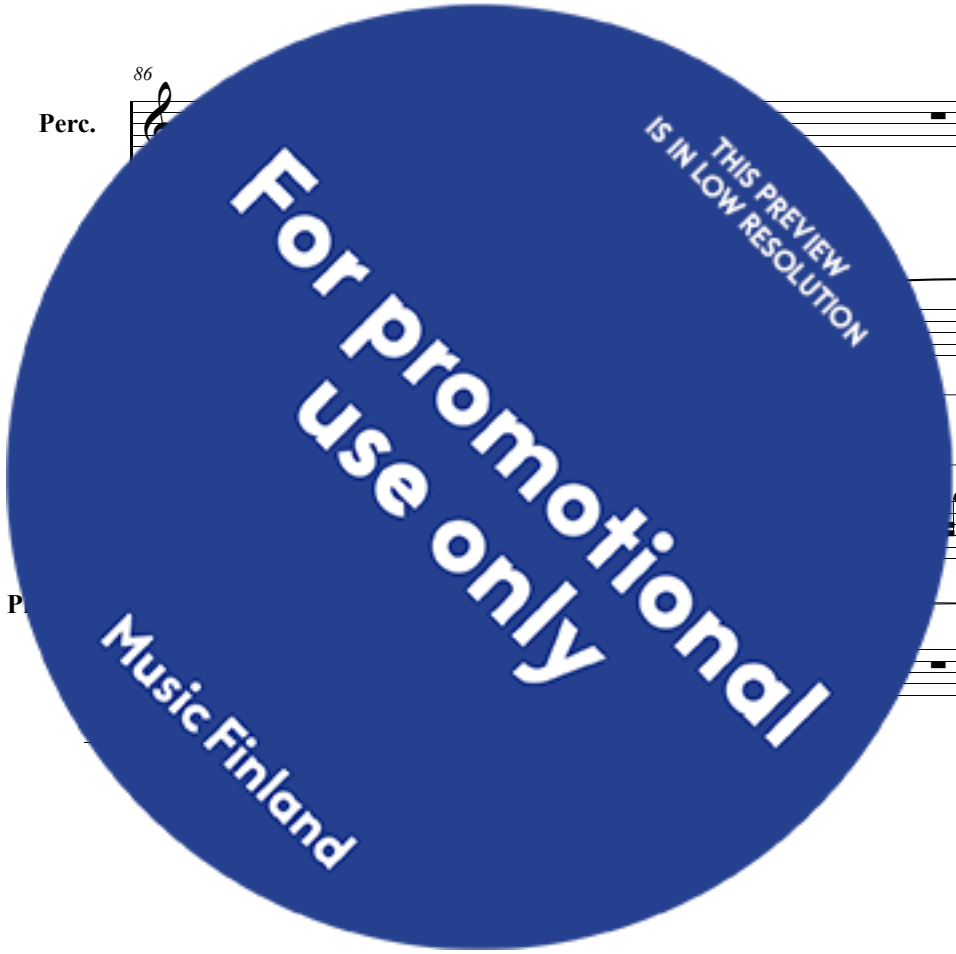
pp

mpz

pp

ppp

Crotales



Vibr.
motor on med. Take the bow.

Perc.

Ob.

Pno. Clav.

(Sost. And.)

Vibr.
motor on fast arco (l.v.) motor on slow

pp *ppp* *ppp* *f*

Sub.
♩ = 64

Perc.

Ob.

Strings

Pno. Clav.

(Sost. And.)

motor off slow fast arco

pp *pp* *mf* *fz* *fz* *ffz* *ffz*

5:4 5:6 8^{va} 5:6

Cymbal

Sub.
♩ = 80 Leave the bow and take a drum stick.

Perc.

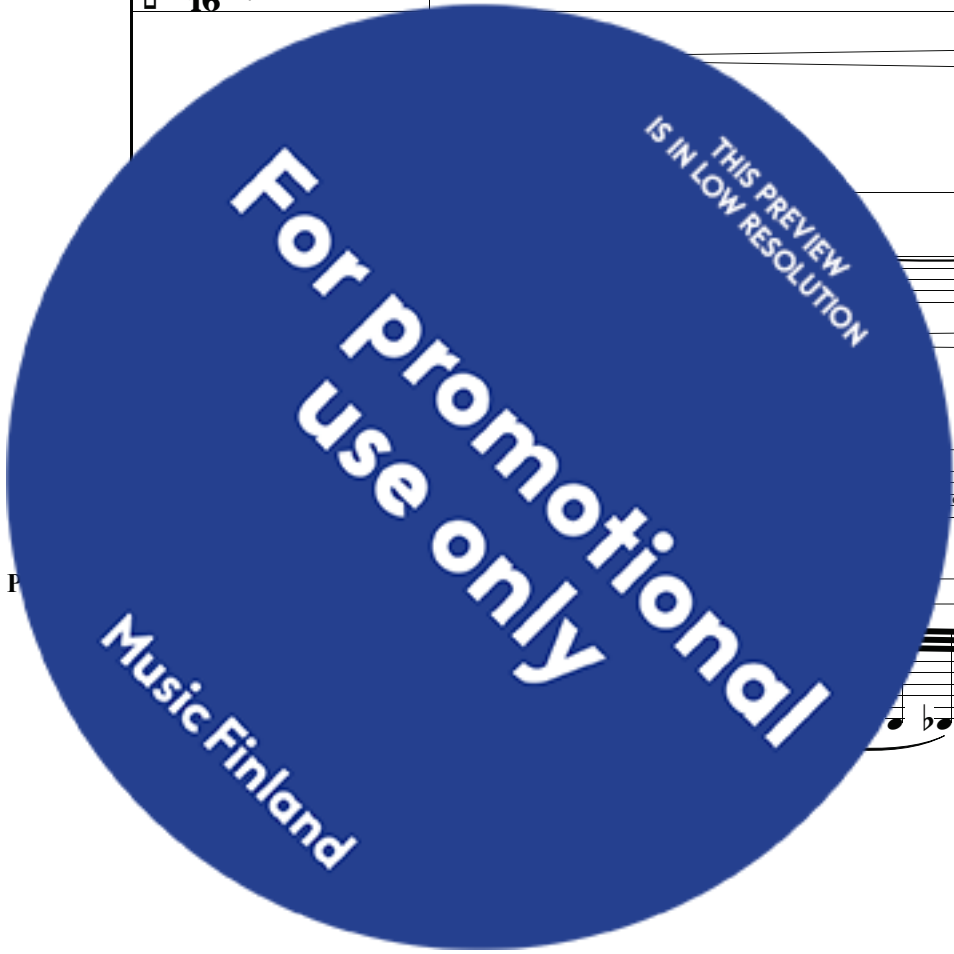
Strings

Pno. Clav.

(l.v.)

ff *fff* *mf*

5:4 8^{vb} And.



*Make a large circular movement with the tip of the drum stick on the tam-tam in order to produce a high, randomly shrieking sound.

Cont.

97

Perc.

ppp *ff*

Ob.

fff *p*

Multiphonic

*Choose any multiphonic that is easy to produce. It should preferably be more complex/rich in tones than the previous multiphonic.

Hitchpins:

Locatimi

Dampers:

no.

Strings

R.H.

R.H.

Crotale (A6)
(on the strings)

ff

97

Multiphonic

*Choose any multiphonic that is easy to produce. It should preferably be more complex/rich in tones than the previous multiphonic.

R.H.

Crotale (A6)
(on the strings)

Bongo (smaller)

Superball mallet

Leave the drum stick and take the superball mallet.

Gradually change from staccato attacks to dead strokes (with the tip of the mallet staying longer and longer on the drum skin) and then to a back and forth sweeping movement.

edge $\xrightarrow{\quad \quad \quad}$ center edge $\xrightarrow{\quad \quad \quad}$ center

Perc. 100 *ff* *mp* *f* *p* *ff* Dampen very firmly with L.H. 8:10 9:10

Ob. 100 *mf* *fff* *pp* *ff* reed off (only air) 7:5

Hitchpins: 100

Locatimi

Dampers:

no. *sub. pp* *mp* *ff*

Strings (Ped.) →

$$ff \quad \text{---} \quad p \quad f \quad \text{---} \quad mp$$

7:5

reed off

(only air)

fff

fff *pp*

ff

mp *ff*

 = 80 rall.
sim. **= 64**

The first system of musical notation for 'The Rose Tree' is written on a single five-line staff. It begins with a treble clef and a key signature of one flat (B-flat). The time signature is 5/16. The melody consists of two measures. The first measure contains a quarter note on G4, followed by a dotted half note on A4. The second measure contains a quarter note on G4, followed by a dotted half note on F4. A slur connects the two measures. Below the staff, there are two dynamic markings: *ff* (fortissimo) under the first measure and *p* (piano) under the second measure. The notation is in a simple, clear style suitable for a children's songbook.

Violin I

Violin II

Viola

Cello/Double Bass

5/16

ff

sempre mp

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$\text{♩} = 64$ **rall.**

Subito calmo

$\text{♩} = 51,2$

Dampen the
Tam-tam partially
with the tip of the
mallet.

Tam-tam

Brush

extremely slow
circular (brushing)
motion

116

Perc. $\text{♩} = 64$ **ff** (l.v.)

Ob. $\text{♩} = 64$ **p** **fff** **mf** **ff** **fff** **sub. mf** **ff poss.** **sub. pp**

Pno. Clav. **ffz** (l.v.) **mf** **fff** **ffz** **sub. mf** **fff**

Hitchpins: R.H.
Locatimi: **sempre p**
Dampers: **Crotale (A6) (on the strings)**

Strings **fff**

Double harmonic 5:4

119

Perc. **mp** **Superball mallet** **center** **mp** **sim.** **p** **mf** **Brush** (Switch the brush to the other hand)

Ob. **pp** **mp**

Hitchpins: **p** **f** **p**
Locatimi: **p** **f** **p**
Dampers: **p** **f** **p**

Strings **mp**

5:4

122

Perc. **rall.** $\text{♩} = 51,2$ **Superball mallet** **scrape the superball mallet slowly across the tam-tam** **l.v.** **ff** **drum stick** **tip*** **ff**

Ob. **pp**

Strings **mp**

5:4

*Make a large circular movement with the tip of the drum stick on the tam-tam in order to produce a high, randomly shrieking sound.

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Stop the crotale dead on
the strings and leave it there.
Simultaneously lift the pedal up.

Take the
sizzle chains.

Fine

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