

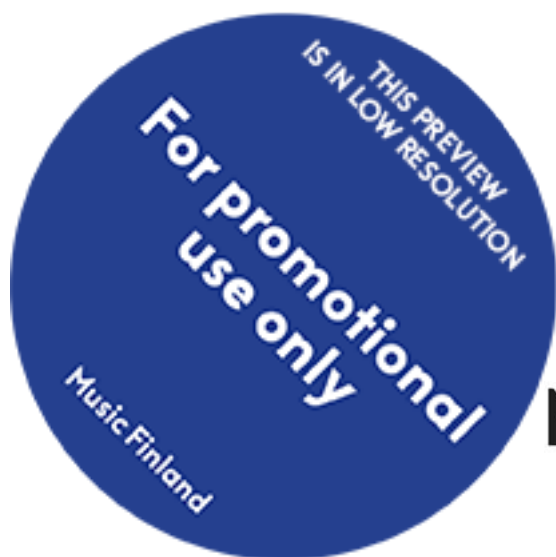
Pertti Jalava

Kolme kehotusta

”Three Requests”

for two pianos and percussion

2000



Music Finland

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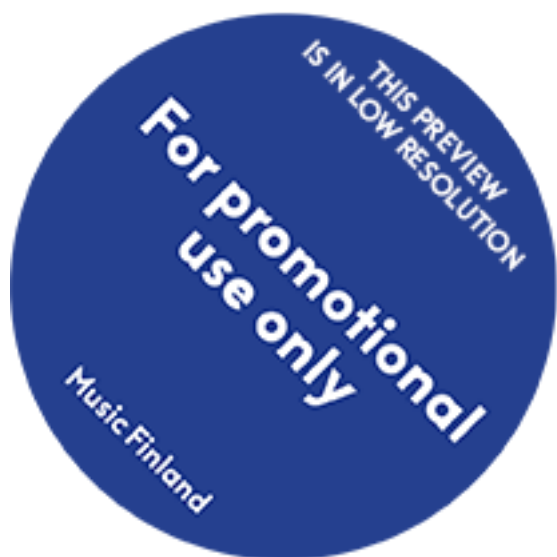
Pertti Jalava

Kolme kehotusta

”Three Requests”

(2000)

for:
two pianos and percussion



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Percussion instruments:

Percussion 1:

Vibrafon

Timpani (4)

Gran Cassa (shared with percussion 2)

Tam-tam (shared with percussion 2)

Percussion 2:

Marimba

Bongoes (2)

Snare drum

Cymbal

Wood blocks (3)

Gran Cassa

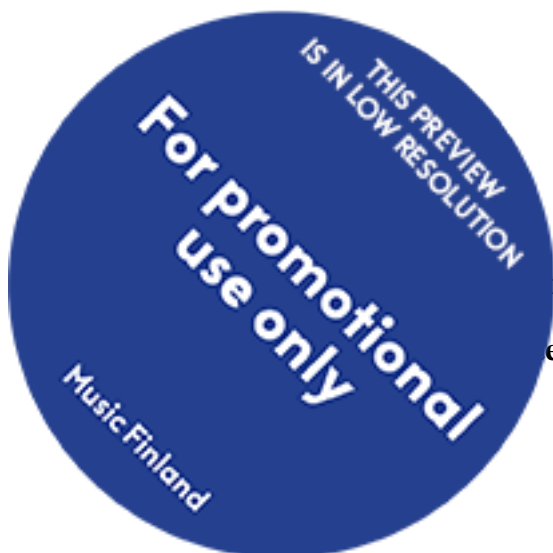
Tam-tam

Timpani (shared with percussion 1)

Duration: 15 minutes

Performance: February 2002, Oulu, Finland

Recorded performance: April 14th 2002 Turku, Finland



Kolme kehotusta (omistettu Santeri Jalavalle)
kahdelle pianolle ja lyömäsoittimille (2)

I Herää!

...alkaa pointillistisesti pisaroiden kuin kurkistellen. Vibrafonin unenomainen keinunta kuljettaa tihentävää tunnelmaa kohti ravistelevaa balkanilaisrytmiä. (Puolen vuoden ikäinen poikani innostui aina kovasti rytmiä pianolla työstäessäni.)

Ravistelu ei heti tehoa vaan unimaailma palaa. Balkanilaisrytmi toistuu entistä tykittävämpänä. Kontrapunktitisen ilottelun jälkeen minimalistisena rullaava kudos hiipuu jälleen pisaroiksi.

II Mene!

Aurinkoinen marssi lähtee matkaan kepeän hyväntuulisena, innostuu ja törmää vihaiseen synkooppihuitaisuun. Marssi yrittää uudelleen nyt itekin synkopoituna, ikään kuin törmäyksestä oppia ottaneena, mutta törmää jälleen.

Kolmannella kerralla marssi ottaa päättäväisesti ohjat käsiinsä ja asettuu levolle vasta kun sille itselleen sopii.

III Tule takaisin!

Osaa leimaa rauhallinen rytmi ja pienin intervallien etenevä, vähäeleisen kertova melodia.

Lopussa II-osasta tuttu synkooppihuitaisu lyö pysähtyneen tunnelman pirstaleiksi. Pirstaleitten varistua paljastuu alusta tuttu pisarointi, joka sulkee ympyrän.

Teoksen rakennusaineet (Kappale niille, joita teoria kiinnostaa)

Teos alkaa ja päättyy laajalla pointillistisesti käsitellyllä sointupilarilla, jonka intervallit kasvavat ylhäältä alas: ylin on pieni sekunti, seuraava suuri sekunti, pieni terssi, suuri terssi...

Tämän soinnun sävelet muodostavat dimi- eli koko/puolisävelasteikon, joka on teoksessa tärkeässä roolissa. Tärkeä rooli on myös 12-sävelrivillä, jonka 8 ensimmäistä säveltä noudattavat asteikko ja neljä muuta muodostavat dimisoinnin (neljä

hyväkseni asteikon toani, että asteikko intervallein myös ylös diskantti sossa tai suuri suuri terssi alas

Three Requests (dedicated to Santeri Jalava)
for two pianos and percussion (2)

I Wake Up!

...begins pointillistically, dripping as if peeking. The dreamlike swaying of the vibraphone carries the intensifying atmosphere towards a shaking Balkan rhythm. (My six-month-old son was always very excited when I worked on the rhythm on the piano.)

The shaking does not immediately have any effect, but the dream world returns. The Balkan rhythm repeats itself with even greater force. After the contrapuntal joy, the minimalistic rolling texture fades into drops again.

II Go!

The sunny march sets off in a light, cheerful mood, gets excited and runs into an angry syncopated swipe. The march tries again, now syncopated itself, as if having learned from the collision, but runs into it again.

The march resolutely takes the reins in its own hands for the third time and only settles down when it suits it.

III Come back!

... is characterized by a calm rhythm and a melody that progresses with small intervals, with little gestures.

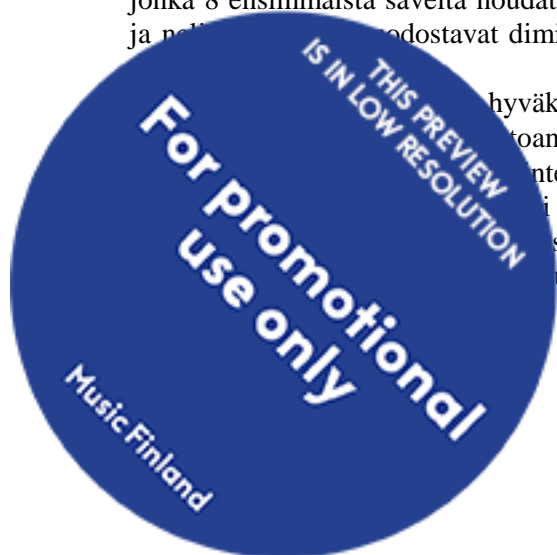
At the end, the syncopated swipe (familiar from Part II) shatters the stagnant atmosphere into fragments. As the fragments fall away, the dripping sound familiar from the beginning is revealed, closing the circle.

The building blocks of the piece (for those interested in theory)

The piece begins and ends with a broad pointillist chord pillar, the intervals of which increase from top to bottom: the highest is a minor second, the next a major second, a minor third, a major third...

The notes of this chord form a whole/semitone scale, which plays the role of a major-ace in the piece. The 12-note tone row also plays an important role, the first 8 notes of which follow the scale and the last four form a diminutive chord (four minor thirds).

I have made extensive use of the symmetry of the scale and my observation that the scale allows for imitation with double intervals also as a mirror pattern: (e.g. a minor second up in the treble clef / a major second down in the bass or a major second up in the treble clef / a major third down in the bass, etc.)



1. Wake Up!

Sostenuto ♩ = 66

Pertti Jalava (2000)

Pno 1

pp p mp mf

Pno 2

ppp pp mp mf

Sostenuto ♩ = 66

Vib

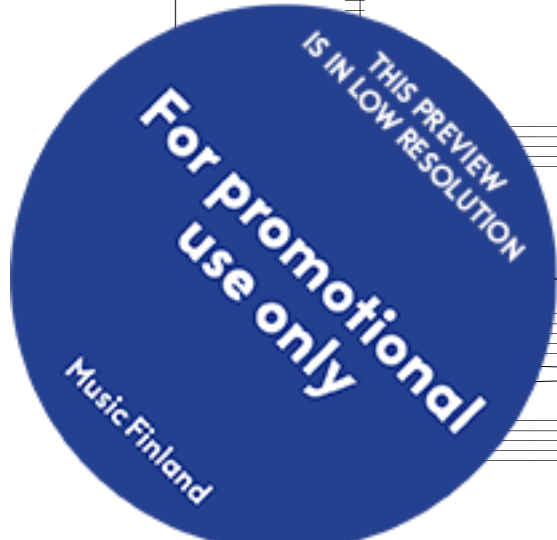
Mba

Pno 1

ff pp

Pno 2

ff pp p mp



pp

10

Pno 1

ff

Pno 2

mf *ff* *pp* *p*

Vib

p *ppp*

Mba

change to bongoes

f

14

Pno 1

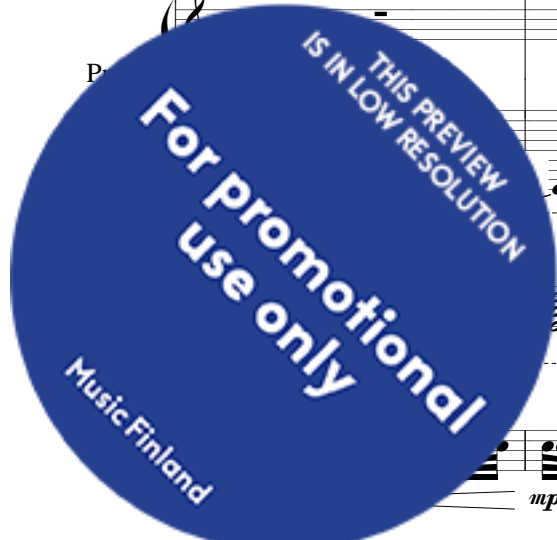
ppp

Pno 2

mp

Vib

mp



18 *mf* *p*

Pno 1

Pno 2 *pp*

Vib

Bongo



21 *mf* *pp* *mp* *p*

Pno 1

tr

mp

mp

mp

mp

mp

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24

Pno 1

mp *f* *p* *pp*

Pno 2

mp *f* *p* *pp*

Vib

(*ff*) *ff* *mf* *mp* *p*

Bongo

ff *p* *pp*

with finger tips (damped)

27

Pno 1

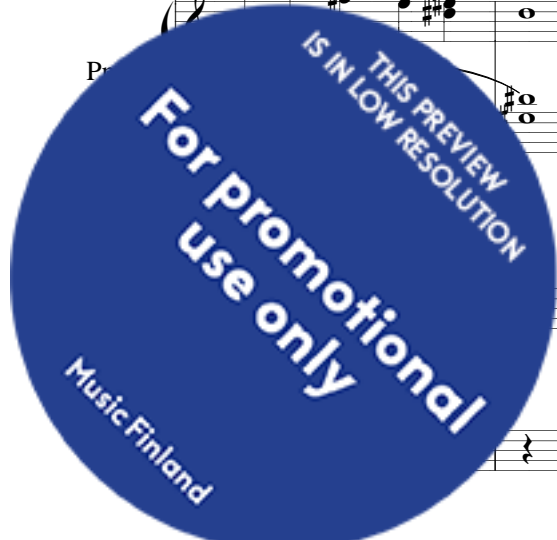
Pno 2

Vib

Bongo

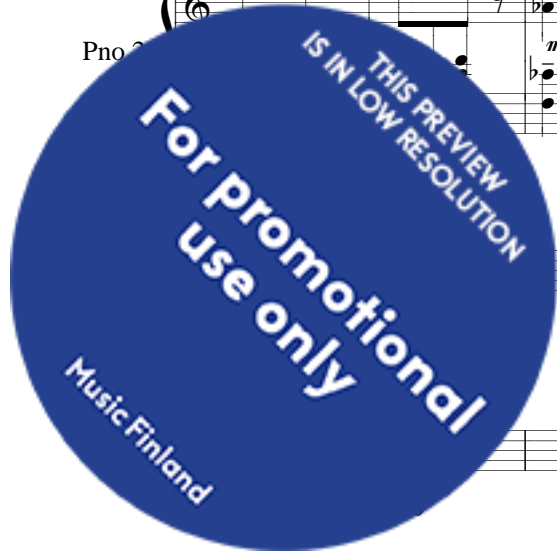
p *pp*

p *pp* *pp*



Piano score for measures 36-48. The score includes parts for Pno 1, Pno 2, Ti (Tuba), and Bongo. Pno 1 and Pno 2 start with a *ff* dynamic. The Bongo part features a rhythmic pattern with triplets and ends with a *ff* dynamic. A double bar line is present at the end of the section.

Piano score for measures 39-48. The score includes parts for Pno 1, Pno 2, and Bongo. Pno 1 starts with a *ff* dynamic, while Pno 2 starts with a *mf* dynamic. The Bongo part continues with a rhythmic pattern. A double bar line is present at the end of the section.



43

Pno 1

Pno 2

Ti

Bongo

cymbal

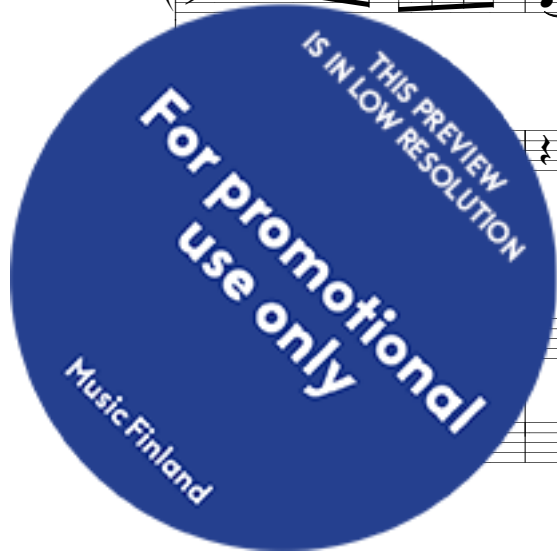
snare drum

47

Pno 1

Pno 2

marimba



51

Pno 1

Pno 2

Ti

Cymb. S.dr

gliss

fff

fff

fff

fff

8th

Sostenuto ♩ = 66

55

Pno 1

Pno 2

Change to vibraphone

Bongo

ppp

p

ppp

mp

mp

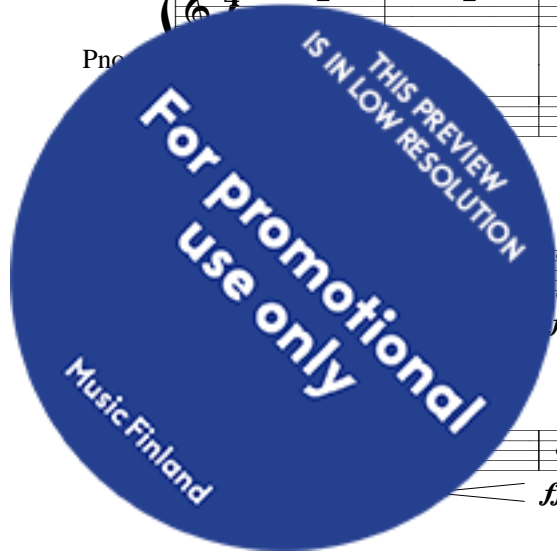
ff

pp

mp

pp

p



60

Pno 1

Pno 2

Vib

Bongo



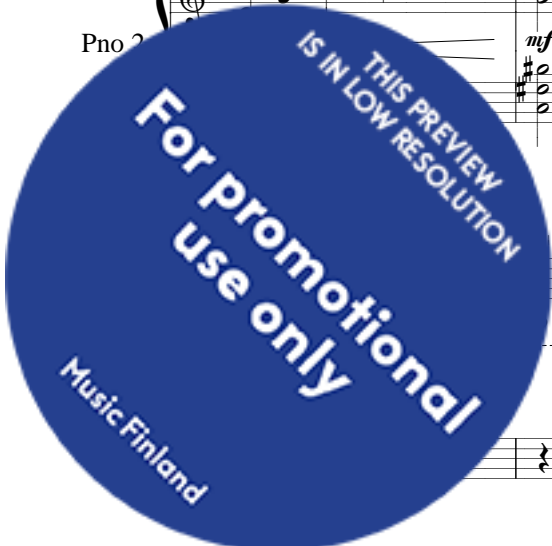
64

Pno 1

Pno 2

Vib

Bongo



67

Pno 1

Pno 2

Vib

Bongo

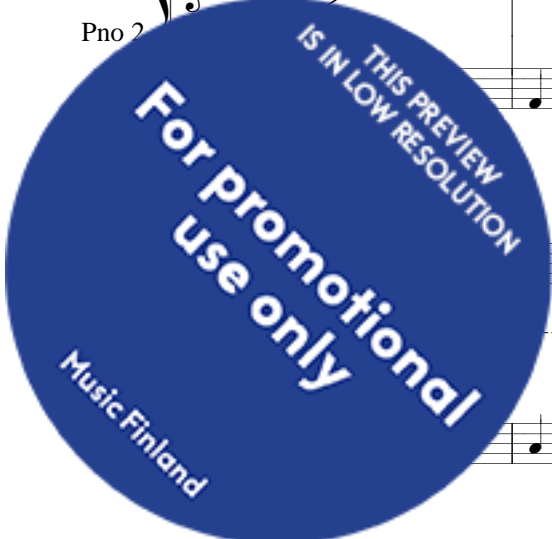


70

Pno 1

Pno 2

legato



74

Pno 1 *ppp*

Pno 2 *ppp*

Vib *ppp* *p* 0

Gran Cassa

Bongo Tam-tam with knuckle wood blocks *ppp* *p* 0

accelerando ad.lib. ritardando ad.lib.

approx.

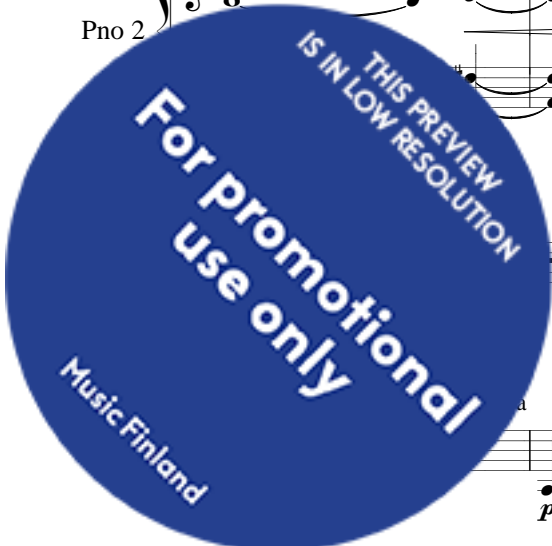


77

Pno 1 *pp*

Pno 2 *pp*

Vibraphone *p* *mp* 0



80

Pno 1

Pno 2

Vib

Ti

Mba

Allegro

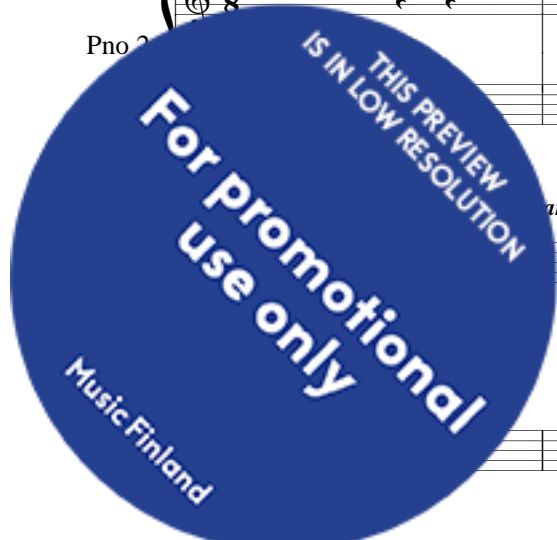
poco a poco accelerando

82

Pno 1

Pno 2

Mba



♩ = 288

86

Pno 1 *f*

Pno 2 *f* *ff* *f*

Ti *f*

Mba *ff*



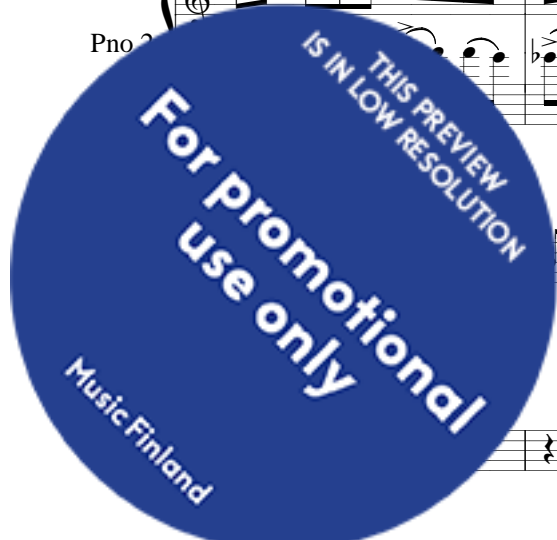
90

Pno 1 *ff*

Pno 2

mp *f*

Change to snare drum



94

Pno 1

Pno 2

Ti

S.dr

ff

gliss

ff



98

Pno 1

Pno 2

Ti

S.dr

fff

fff

ff

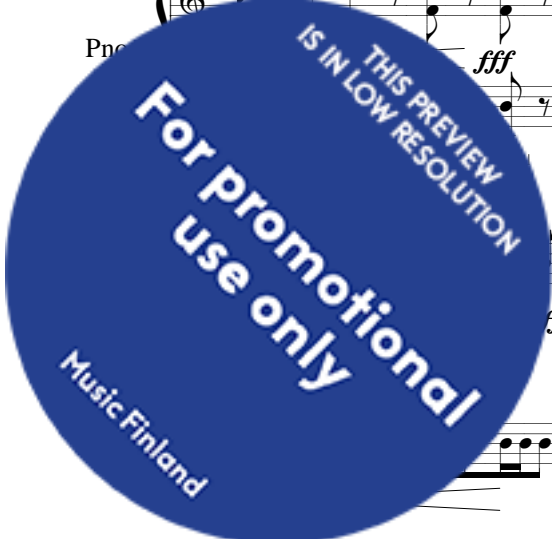
pp

ff

fff

pp

ff



102

Pno 1

Pno 2

Ti

S.dr

f

mf

mf

ppp

mp

bongoes



105

Pno 1

Pno 2

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108

Pno 1

Pno 2

Ti

Bongo



111

Pno 1

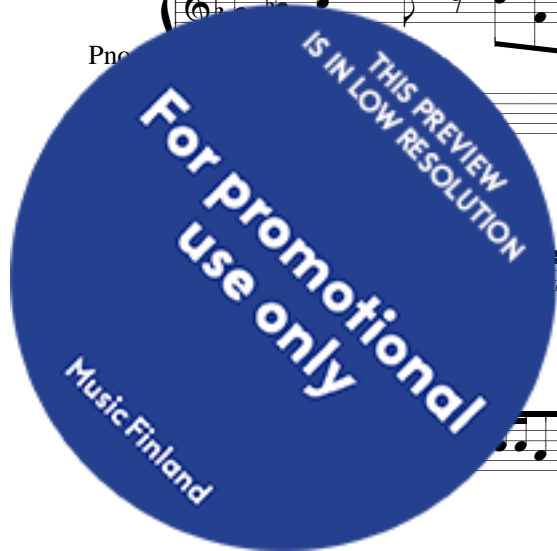
Pno 2

Ti

Bongo

ff

ff



114

Pno 1

Pno 2

Ti

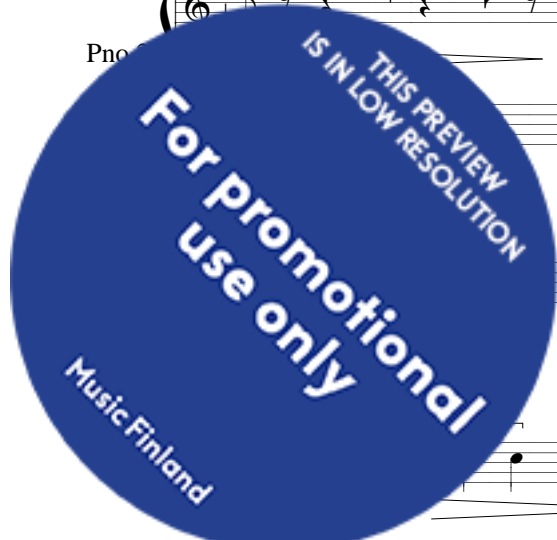
Bongo

118

Pno 1

Pno 2

Bongo



122

Pno 1

ff *mf*

Pno 2

ff *mf*

Ti

ff *mp*

Bongo

Detailed description: This block contains the musical score for measures 122 to 125. It features four staves: Pno 1 (Piano 1), Pno 2 (Piano 2), Ti (Timpani), and Bongo. Pno 1 and Pno 2 both start with a forte (ff) dynamic and transition to mezzo-forte (mf) later in the measures. The Ti part begins with a forte (ff) dynamic and then moves to mezzo-piano (mp). The Bongo part has a simple rhythmic pattern of quarter notes.



126

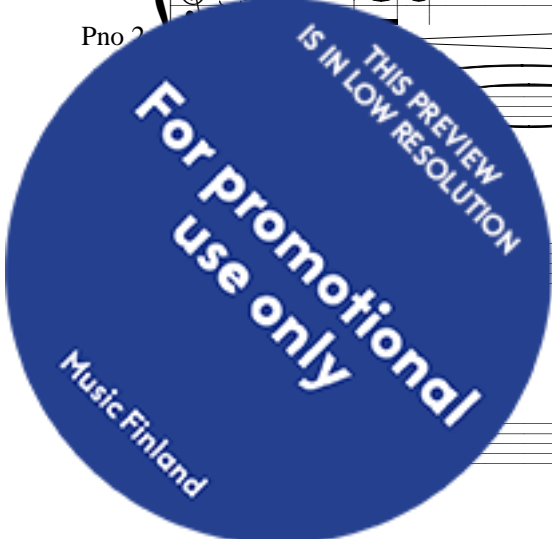
Pno 1

f

Pno 2

f

Detailed description: This block contains the musical score for measures 126 to 129. It features four staves: Pno 1 (Piano 1), Pno 2 (Piano 2), Ti (Timpani), and Bongo. Pno 1 and Pno 2 both have a forte (f) dynamic marking. The Pno 1 staff includes 'Ped.' (pedal) markings and asterisks (*) indicating specific performance instructions. The Ti and Bongo staves are mostly empty, suggesting rests or very light playing.



ritardando **a tempo**

Pno 1

Pno 2

Ti

Bongo

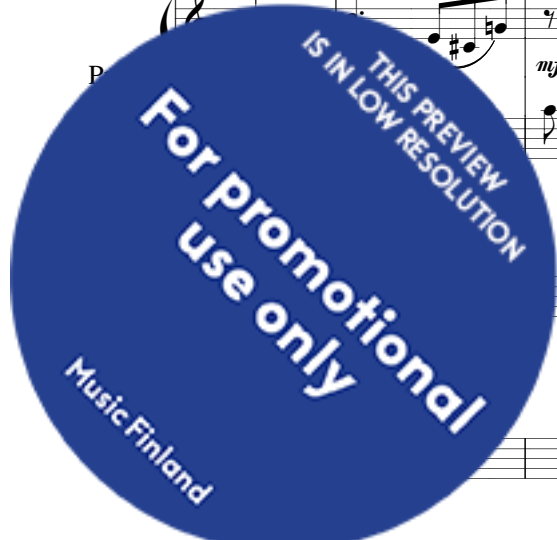
134

Pno 1

P

mf **f** *mf*

p



138

Pno 1

Pno 2

Vib

Bongo

pp

mp

p

pp



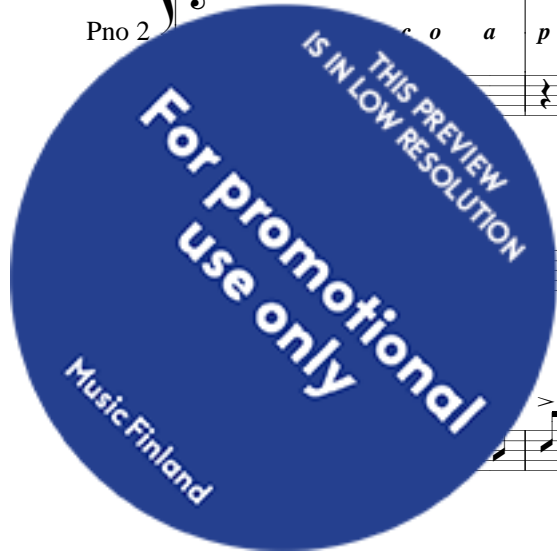
142

Pno 1

Pno 2

p

poco crescendo



146

Pno 1

pp poco a poco crescendo

Pno 2

mp

Vib

Bongo

ppp



150

Pno 1

mp

Pno 2

marimba

f

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154

Pno 1

Pno 2

Vib

Mba

f

mf

p

mp



158

Pno 1

Pno 2

Vib

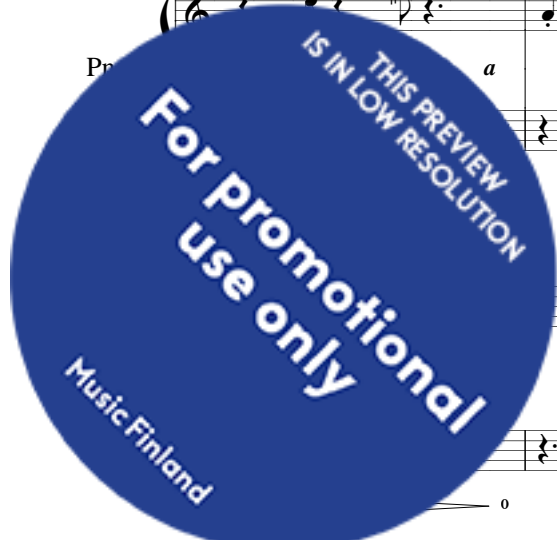
Mba

p o c o a p o c o d i m i n u e n d o

a p o c o d i m i n u e n d o

mp

pp



Sostenuto ♩ = 66

162

Pno 1

ppp

pp

p

Pno 2

pp

p

mf

Sostenuto ♩ = 66

Vib

Mba

p

p



167

Pno 1

fff

pp

p

pp

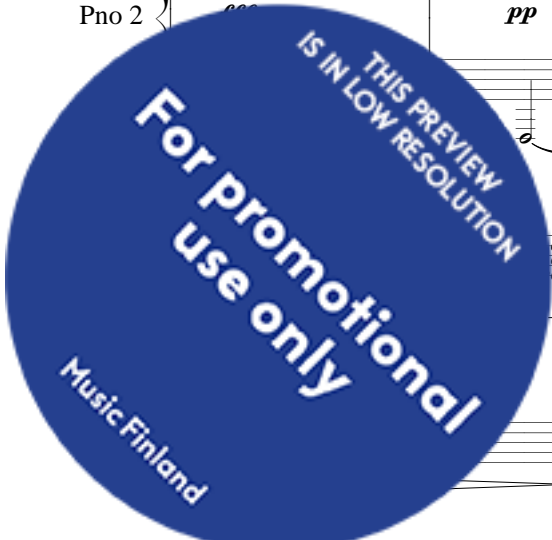
Pno 2

pp

p

pp

ppp



ppp

12

Pno 1

Pno 2

Vib

Mba

8va

pp mp

pp mp

p 3

p

3

3

17

Pno 1

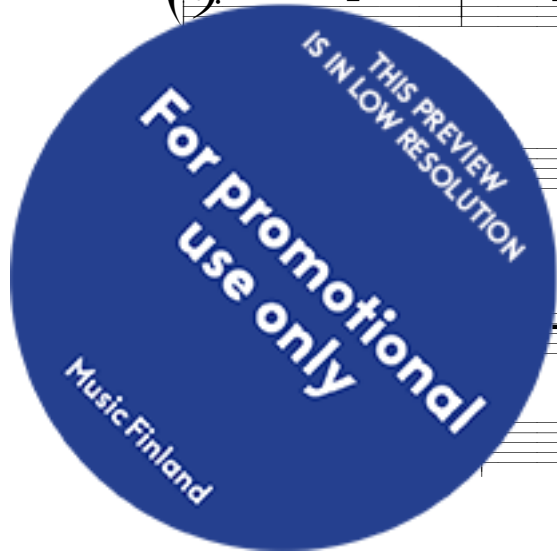
Pno 2

8va

p

8va

mp



mp

mf

22

Pno 1

Pno 2

Vib

Mba

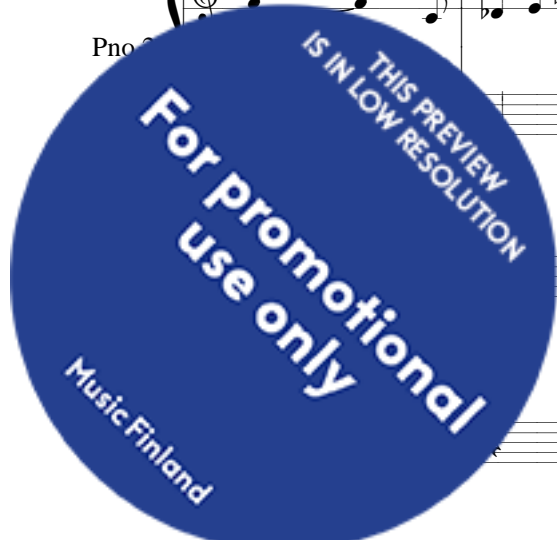
27

Pno 1

Pno 2

Vib

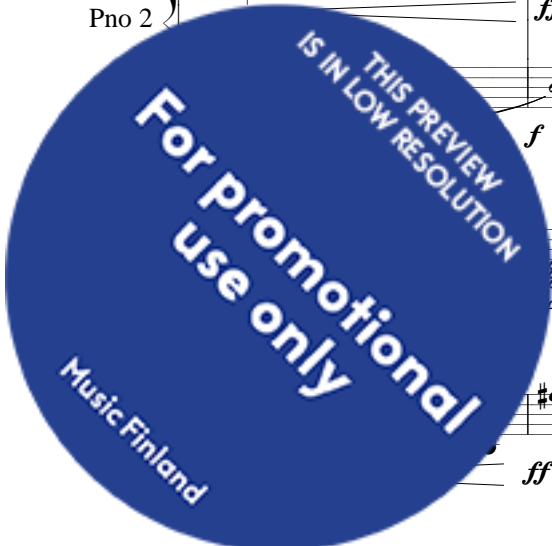
Mba



Piano score for measures 32-36. The score includes parts for Pno 1, Pno 2, Vib, and Mba. Pno 1 features a melodic line with triplets and a dynamic marking of *ff*. Pno 2 provides harmonic support with chords and triplets. Vib and Mba play sustained chords.



Piano score for measures 37-41. The score includes parts for Pno 1, Pno 2, Vib, and Mba. Pno 1 has a melodic line with triplets and a dynamic marking of *f*. Pno 2 has a more active melodic line with triplets and a dynamic marking of *ff*. Vib and Mba play sustained chords.



41 *8va* **meno mosso**

Pno 1 *fff* *p*

Pno 2 *fff* *mf*

Vib **change to timpani** **meno mosso**

Ti *fff* *pp* **tam-tam**

Mba *fff*

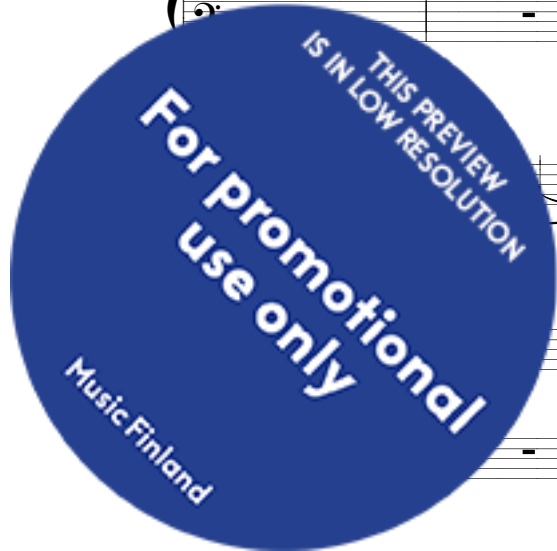
47 **a tempo**

Pno 1

Pno 2

Red.

p



53

Pno 1

Pno 2

Vib

Mba

mp

mf

58

Pno 1

Pno 2

f

mf

f

f

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63

Pno 1

Pno 2

Vib

Mba

tr.

mp

f

p

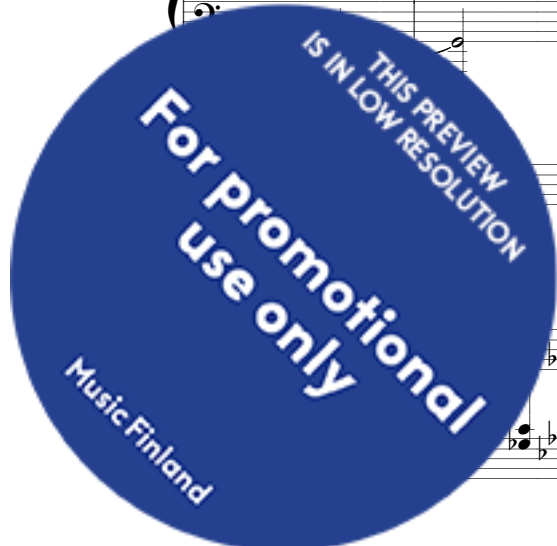


68

Pno 1

Pno 2

ff



73

Pno 1

Pno 2

Vib

Mba

f

ff

f

ff

77

Pno 1

Pno 2

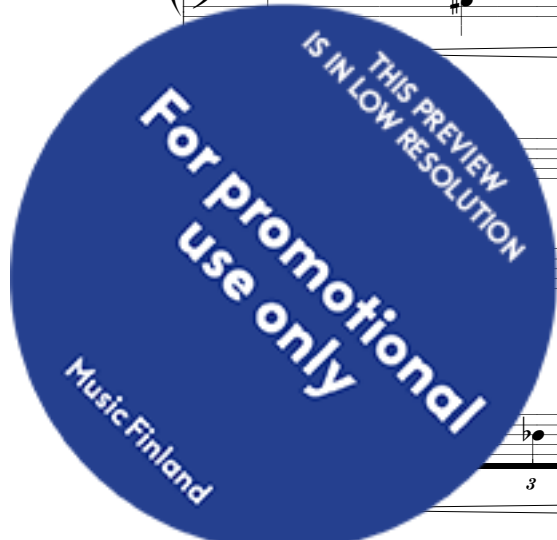
fff

fff

Timpani

fff

fff



80

Pno 1

Pno 2

Ti

Mba

mf

pp

mf

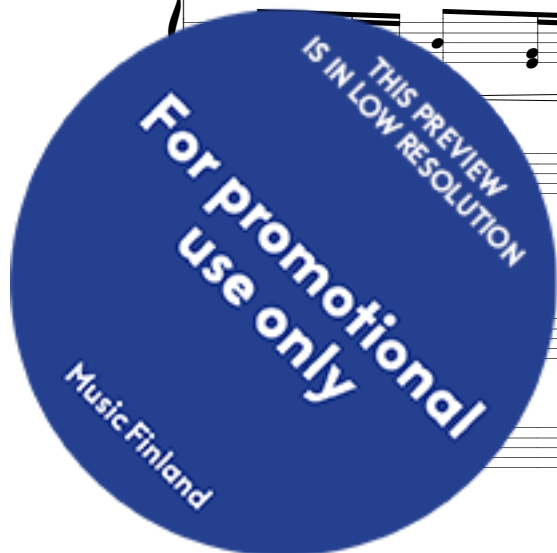


84

Pno 1

Pno 2

mp



furioso, martellato

87

Pno 1 *fff*

Pno 2 *fff*

Ti *f*

Mba *ff*

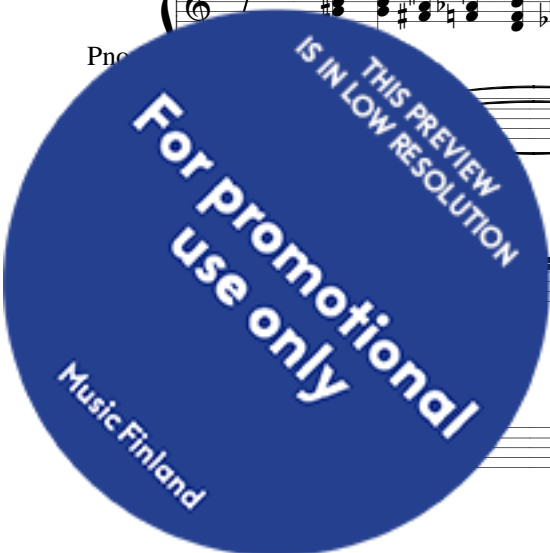
Two piano parts (Pno 1 and Pno 2) and two other parts (Ti and Mba). Pno 1 and Pno 2 are marked 'furioso, martellato' and 'fff'. Ti is marked 'f' and Mba is marked 'ff'. The score includes triplets and rests.

90

Pno 1

Pno 2

Two piano parts (Pno 1 and Pno 2) and two other parts (Ti and Mba). Pno 1 and Pno 2 are marked 'furioso, martellato' and 'fff'. Ti is marked 'f' and Mba is marked 'ff'. The score includes triplets and rests.



93

Pno 1

Pno 2

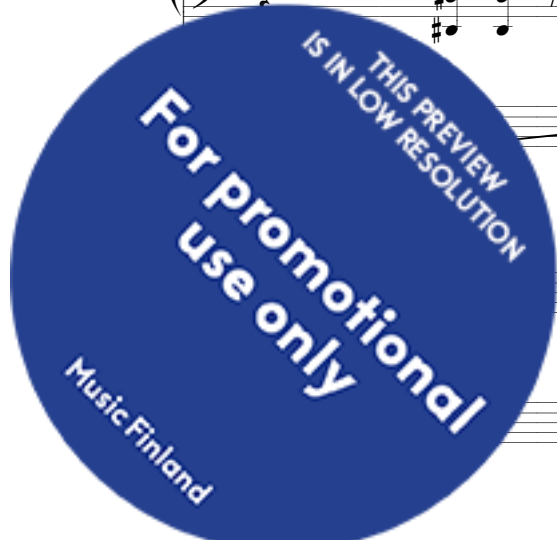
Ti

Mba

96

Pno 1

Pno 2



Snare drum

ff

99 *8va*

Pno 1 *mf*

Pno 2 *mf*

Ti *mf < ff*

S.dr *p* *mf < ff*

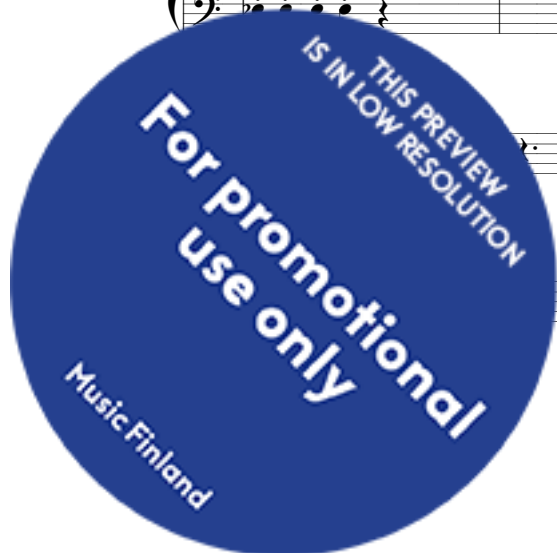
103

Pno 1 *f* *mf*

Pno 2

mf

Bongoes *p < mf* *f*



107

Pno 1

f *mf* *pp*

Pno 2

pp *p* *pp*

Tam-tam
Gran cassa

f *pp*

M.ba



112

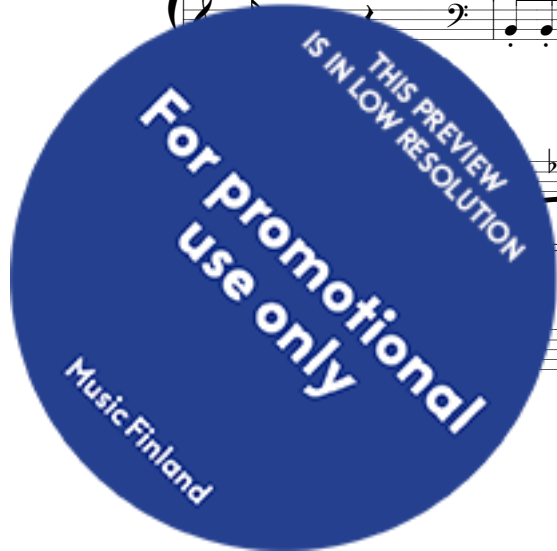
Pno 1

mp *p*

Pno 2

mp *p*

p *mp*



117

Pno 1

Pno 2

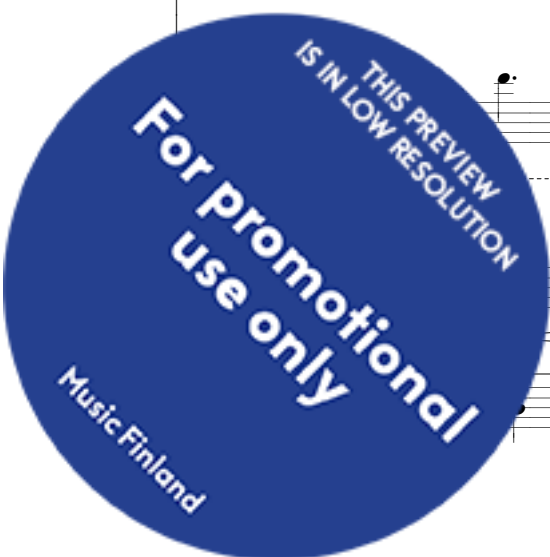
Vib

Mba

122

Pno 1

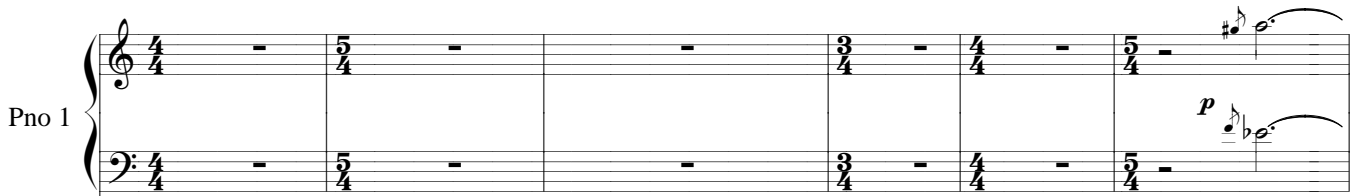
Pno 2



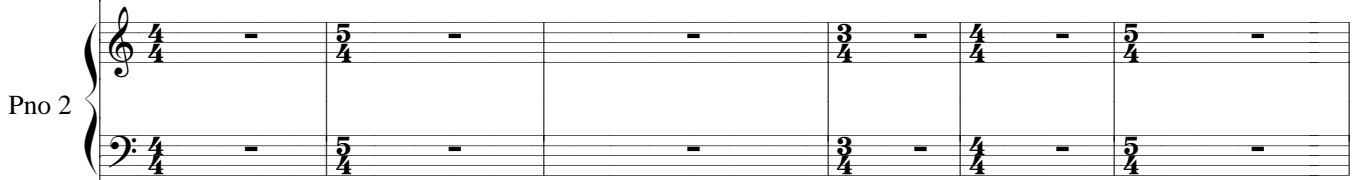
3. Come Back!

Andante ♩ = 80

Pno 1




Pno 2




Andante ♩ = 80

Ti



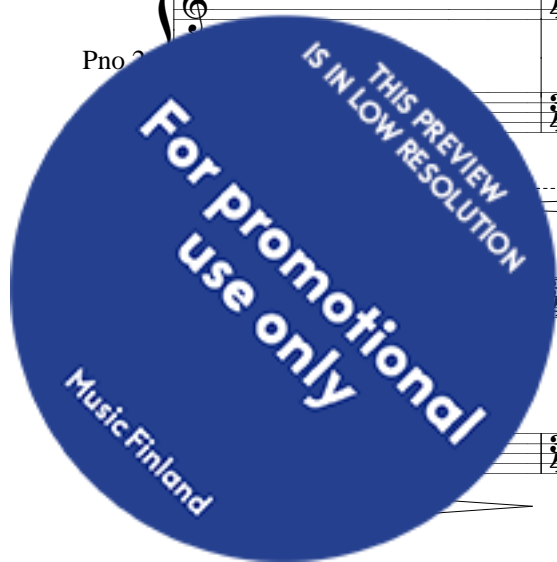
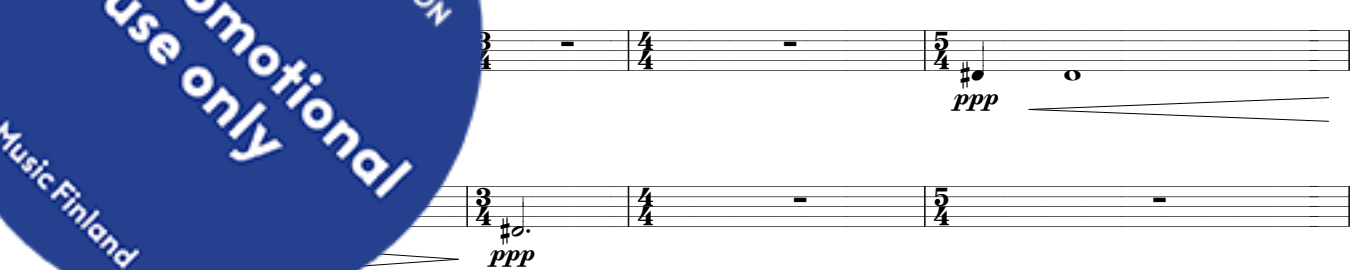
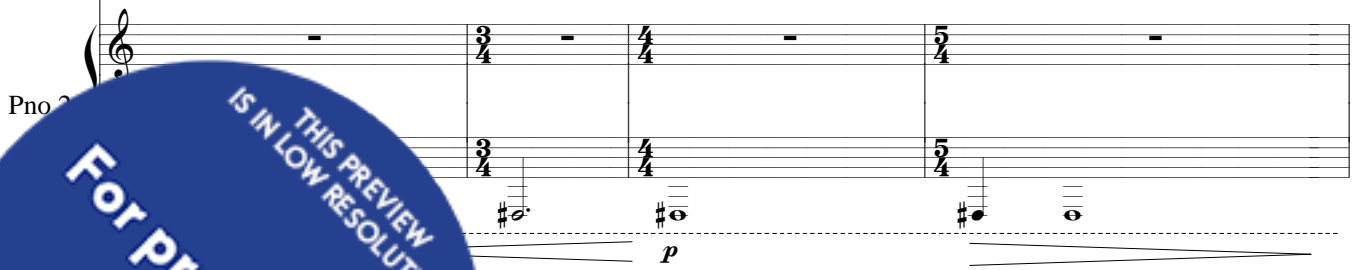
Mba



Pno 1



Pno 2



11

Pno 1

Pno 2

Ti

Bongo

ppp

ff

f

ff

bongoes

ff



14

Pno 1

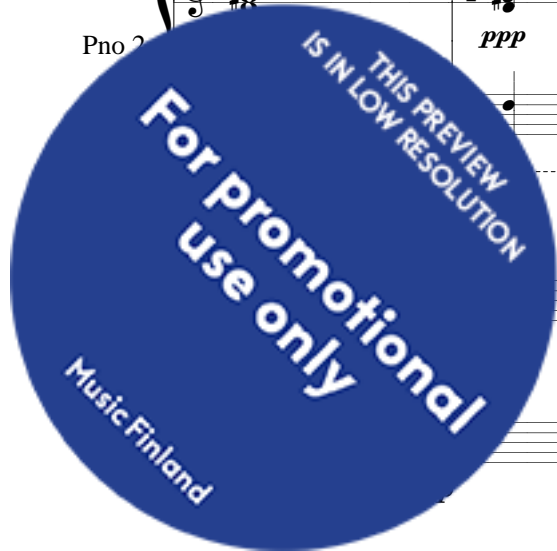
Pno 2

fff

ppp

pp

p



18

Pno 1

Pno 2

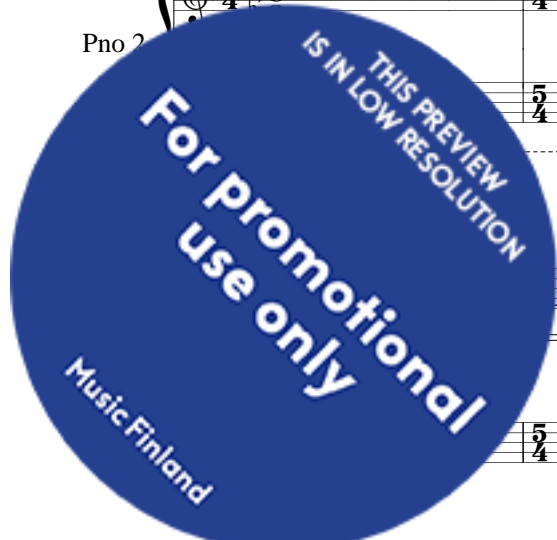
Ti

22

Pno 1

Pno 2

ppp *pp* *ppp* *p*

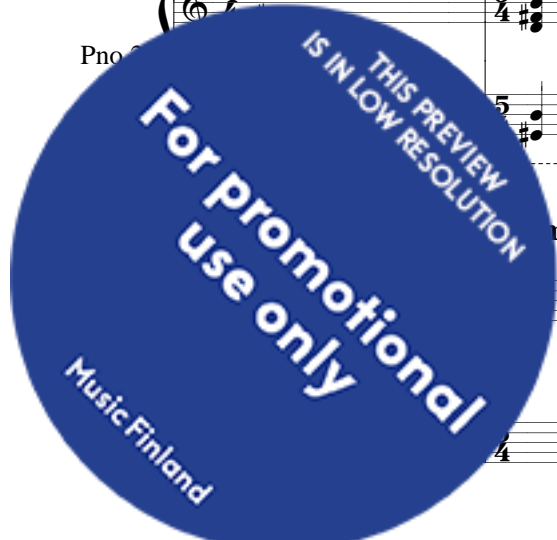


Piano score for Pno 1 and Pno 2, measures 26-30. Pno 1 features melodic lines with triplets and slurs. Pno 2 provides harmonic accompaniment with chords and octaves. The score includes dynamic markings like *pp* and *ppp*, and a double bar line at the end of the system.



Piu mosso ♩ = 88

Piano score for Pno 1 and Pno 2, measures 30-34. Pno 1 features melodic lines with triplets, slurs, and trills. Pno 2 provides harmonic accompaniment with chords and octaves. The score includes dynamic markings like *ppp* and *mp*, and a double bar line at the end of the system.



42

Pno 1

mp *pp*

Pno 2

p *pp*

Vib

Ti

f *gliss* *p*

Mba

p *mf* *p* *pp* *p*

Meno mosso ♩ = 80

46

Pno 1

ppp

Pno 2



50

Pno 1

Pno 2

Vib

Bongo

Tam-tam with knuckle

wood blocks

accelerando ad.lib.

ppp

ppp

54

Pno 1

Pno 2

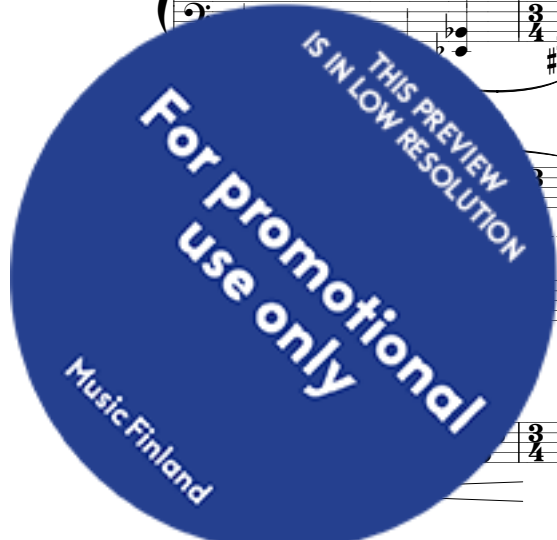
Gran-cassa

ppp

molto ritardando

p

ppp



Piu mosso ♩ = 96

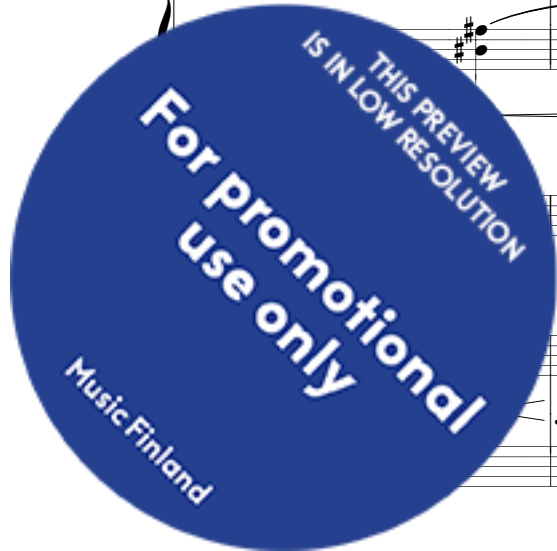
Musical score for Pno 1 and Pno 2, measures 58-61. The score is in 4/4 time and features complex chordal textures with various accidentals and dynamics. Pno 1 dynamics include *f*. Pno 2 dynamics include *f*.

Piu mosso ♩ = 96

Musical score for Ti, G.c., and Mba, measures 58-61. The score is in 4/4 time. Ti dynamics include *pp*, *mp*, *p*, *mf*, and *f*, with a *gliss* marking. G.c. dynamics include *p* and *ppp*. Mba dynamics include *mf*, *f*, and *ff*. A double bar line is present at the end of measure 61.

Musical score for Pno 1 and Pno 2, measures 62-65. The score is in 4/4 time. Pno 1 dynamics include *pp* and *f*. Pno 2 dynamics include *f*.

Musical score for Mba, measures 62-65. The score is in 4/4 time. Dynamics include *f*, *fp*, and *f³*. A triplet of eighth notes is marked with a '3' and a slur.



8^{va}

Pno 1

Pno 2

Vib

Ti

Mba

fff

mf

fff

fff

Change to timpani

Ritardando

8^{va}

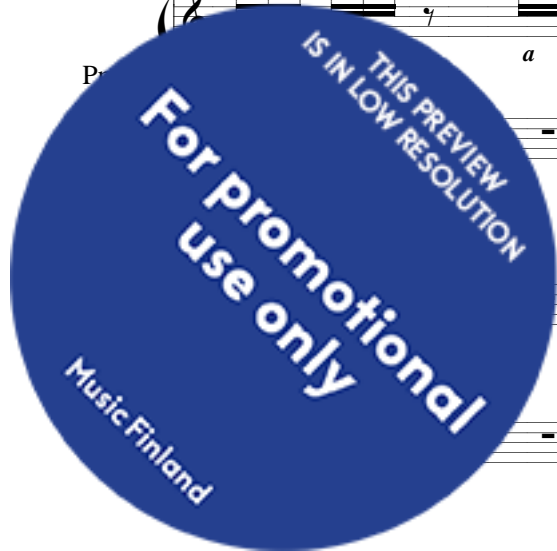
Pno 1

Pno 2

8^{va}

p o c o a p o c o d i m i n u e n d o

a p o c o d i m i n u e n d o



Ritardando

8va

Pno 1

69

p o c o a p o c o d i m i n u e n d o

Pno 2

8va

p o c o a p o c o d i m i n u e n d o

Vib

Ritardando

pp

Ti



Meno mosso ♩ = 88

8va

Pno 1

71

ppp morendo

p

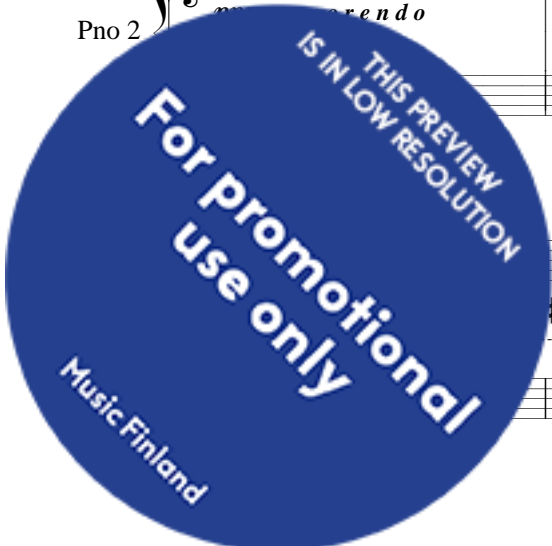
Pno 2

8va

ppp morendo

p

pp



75

Pno 1

Pno 2

Vib

Ti

tr

ppp

p

tr

ppp

p

mp

pp

p



Meno mosso ♩ = 72

79

Pno 1

Pno 2

Vib

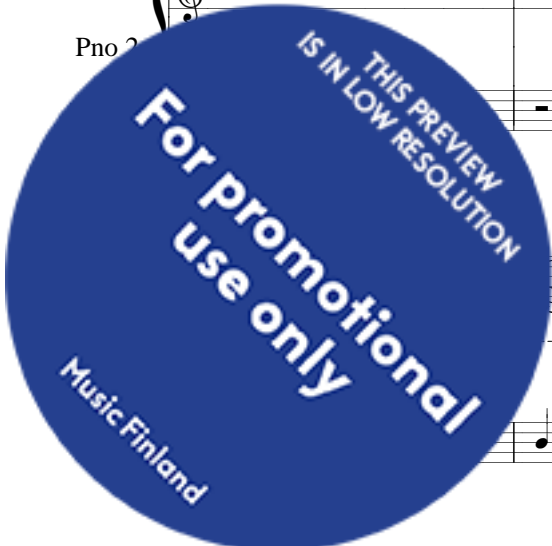
Ti

pp

ppp

pp

ppp



83

Pno 1

Pno 2

Vib

Ti

pp

ppp

The musical score consists of four staves. The first staff, labeled 'Pno 1', has a treble clef and contains notes in measures 83 and 84, with a *pp* dynamic marking at the end. The second staff, labeled 'Pno 2', has a treble clef and contains notes in measures 83-87, with a *pp* dynamic marking at the end. The third staff, labeled 'Vib', has a treble clef and contains sustained notes with a *ppp* dynamic marking. The fourth staff, labeled 'Ti', has a bass clef and contains notes in measures 83-87.

Paimiossa 20.8.2000

