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Lotta Wennäkoski

Pjäs

kolme kohtausta neljälle lyöjälle
three scenes for four percussionists

2006

TEOSTO

SUOMALAISEN MUSIIKIN TIEDOTUSKESKUS
FINNISH MUSIC INFORMATION CENTRE

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LOTTA WENNÄKOSKI

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kolme kohtausta
neljälle lyöjälle
three scenes for
four percussionists

I malinconico
II nervoso, comico, un poco robusto
III serioso e sonore

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INSTRUMENTS (ALSO SEE THE HAND-WRITTEN STAGE PLAN)

PLAYER 1:
CROTALES e1, e2 (SOUNDING TWO OCTAVES HIGHER)
LARGE TOM-TOM OR BASS DRUM
CHINESE TOM (THE LARGEST OF THE FOUR)
HI-HAT

PLAYER 2:
GLOCKENSPIEL
WHISTLE
SLAPSTICK
CHINESE TOM (THE SECOND LARGEST OF THE FOUR)
COWBELL
CYMBAL
VIBRASLAP
FLEXATONE

PLAYER 3:
CHINESE TOM (THE SECOND SMALLEST OF THE FOUR)
LION'S ROAR
AND
SEVEN INSTRUMENTS IN FRONT OF THE STAGE, PREFERABLY HANGING ON A WIRE (SEE STAGE PLAN). THE INSTRUMENTS SUGGESTED IN THE PLAN CAN BE REPLACED BY OTHER METALS, BUT IT IS IMPORTANT TO HAVE THE ORDER: NUMBER 1 SHOULD BE THE HIGHEST AND NUMBER 7 THE LOWEST .

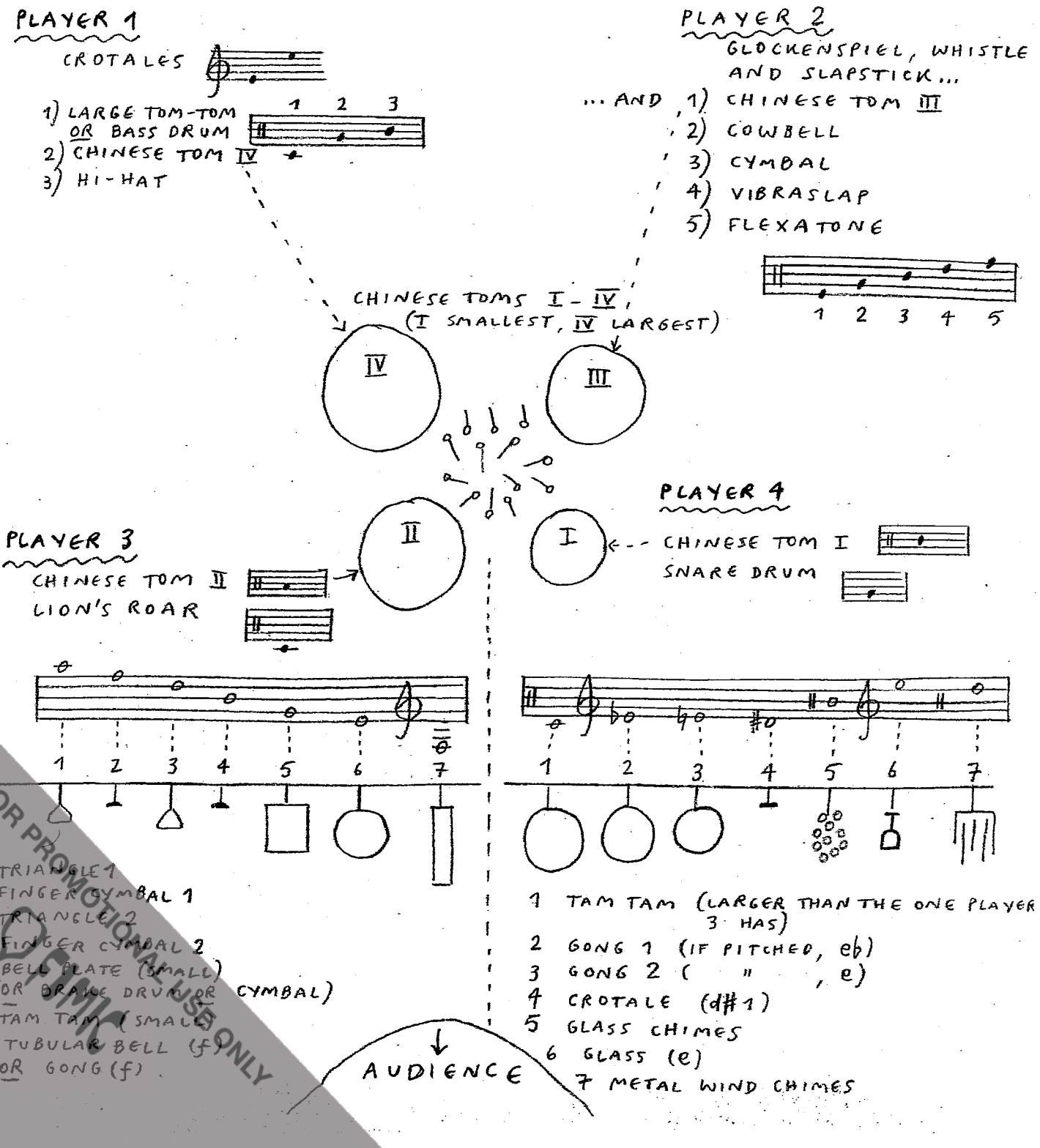
PLAYER 4:
CHINESE TOM (THE SMALLEST OF THE FOUR)
SNARE DRUM
AND
SEVEN INSTRUMENTS IN FRONT OF THE STAGE, PREFERABLY HANGING ON A WIRE (SEE STAGE PLAN). THE TAM TAM AND GONGS MAY BE REPLACED BY FOR EX. CYMBALS (NUMBER 1 THEN BEING THE LARGEST AND 3 THE SMALLEST).

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STAGE PLAN



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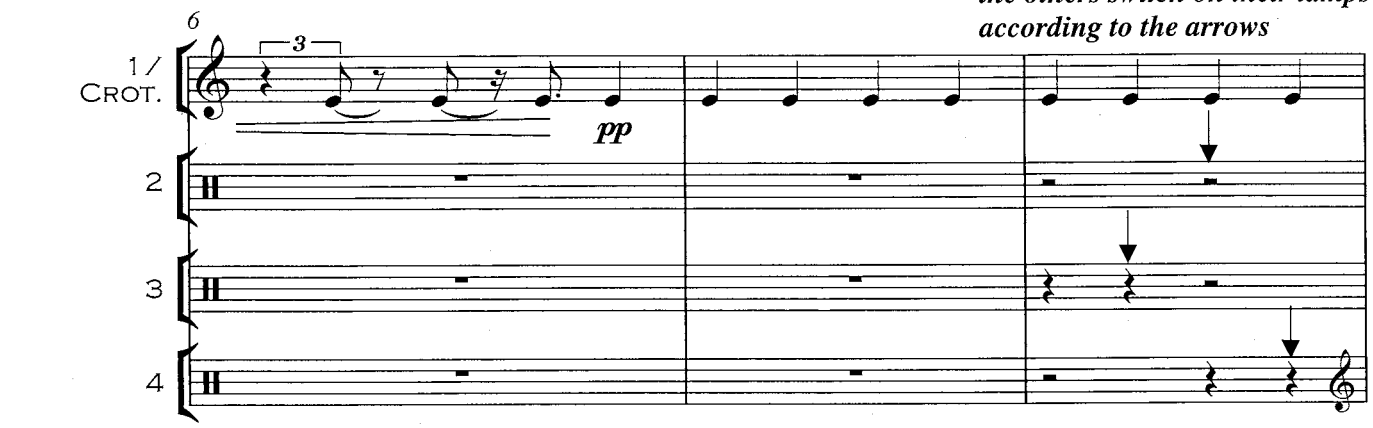
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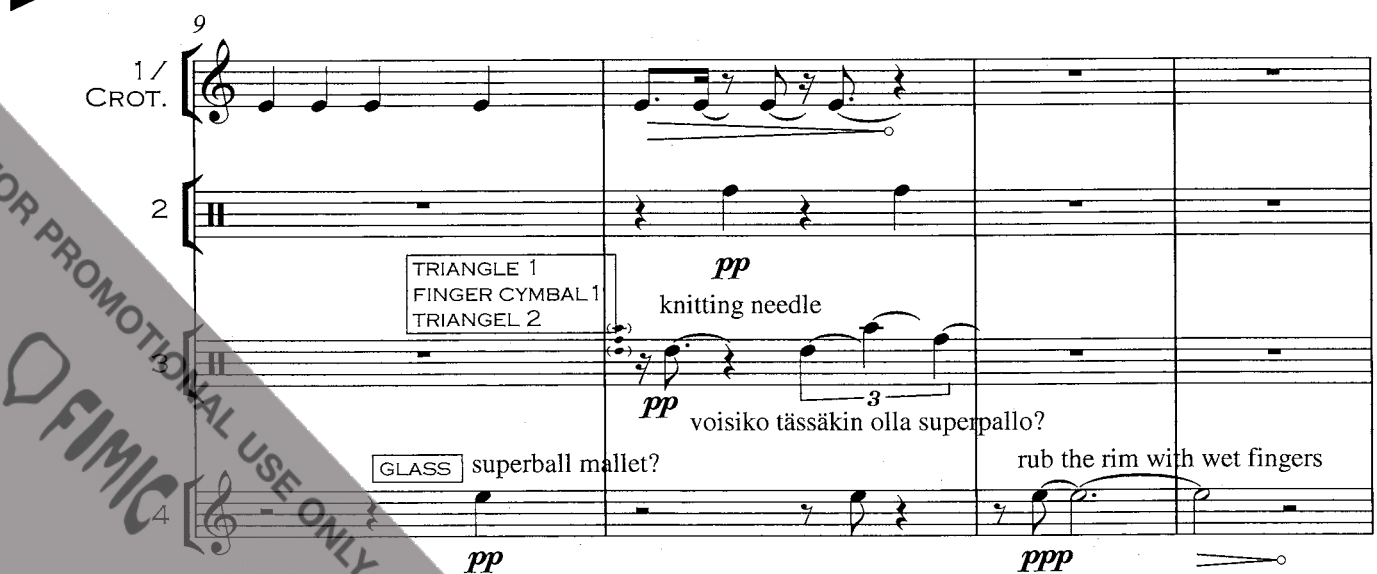
I malinconico

pimeää; istutaan matalilla palleilla (tai lattialla) isossa neliömuodostelmassa
it is dark; the players are sitting on low chairs (or on the floor) in a big square



muut sytyttävät lamppunsa nuolten mukaan
the others switch on their lamps according to the arrows

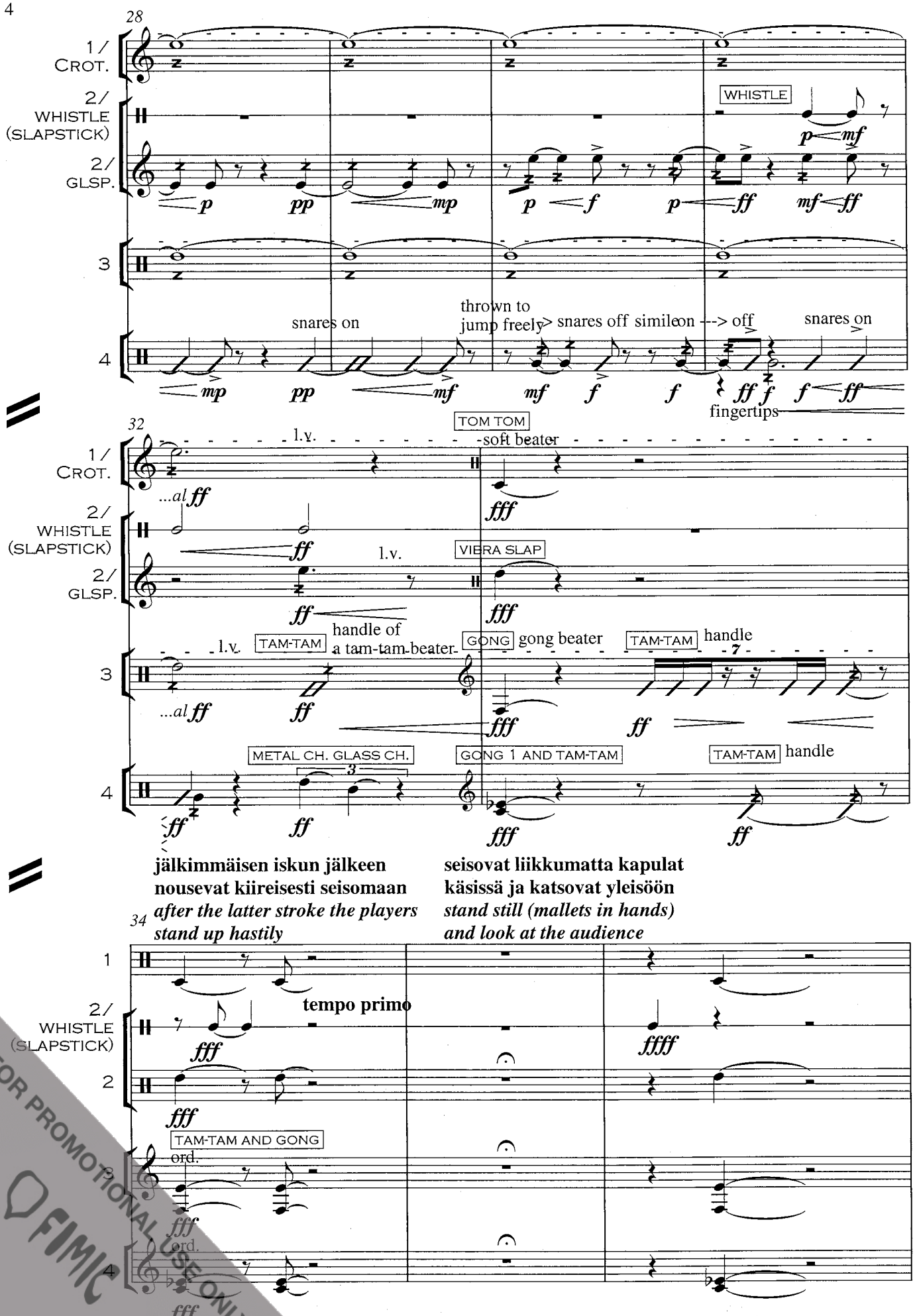




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jälkimmäisen iskun jälkeen nousevat kiireisesti seisomaan
after the latter stroke the players stand up hastily

seisovat liikkumatta kapulat käsissä ja katsovat yleisöön
stand still (mallets in hands) and look at the audience

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seisovat liikkumatta
ja katsovat yleisöä
stand still and look
at the audience

ottavat nuolen kohdalla askelen
(1 ja 2 eteenpäin, 3 ja 4 taakse)
take a step (marked with the arrow);
1 and 2 forward, 3 and 4 backwards

käännös sisäänpäin
(1 ja 2 sekä 3 ja 4
vastatusten) *turn*
inwards (1&2 and
3&4 facing each other)

37

this staff is for all the players

1

2/ WHISTLE (SLAPSTICK)

fff

liiku vasta kun
kuulet slapstickin;
takaisin alkuperäisille
paikoille seisomaan
don't move until
you hear the slapstick;
then back to original
positions (standing)

pään käännös
yleisöön päin
turn your head
towards
the audience

pään käännös
takaisin
turn your head
back towards
the colleague

41

1

2/ WHISTLE (SLAPSTICK)

SLAPSTICK

f

mp

TR. 1

FINGER C. 1

3

p

METAL CH.

GLASS

4

p

kaikki istuvat palleille
(tai polvi-istuntaan lattialle)
all the players sit down on
the chairs (or on the floor)

47

1/ CROT.

pp

2/ GLSP.

TR.2

FINGER C.2

BRAKE DRUM

TAM-TAM

GONG

TAM-TAM GONG

3

ppp

GLASS CH.

CROT.

GONG 2

GONG 1

TAM-TAM

TAM-TAM GONG 1

4

ppp

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II nervoso, comico, un poco robusto



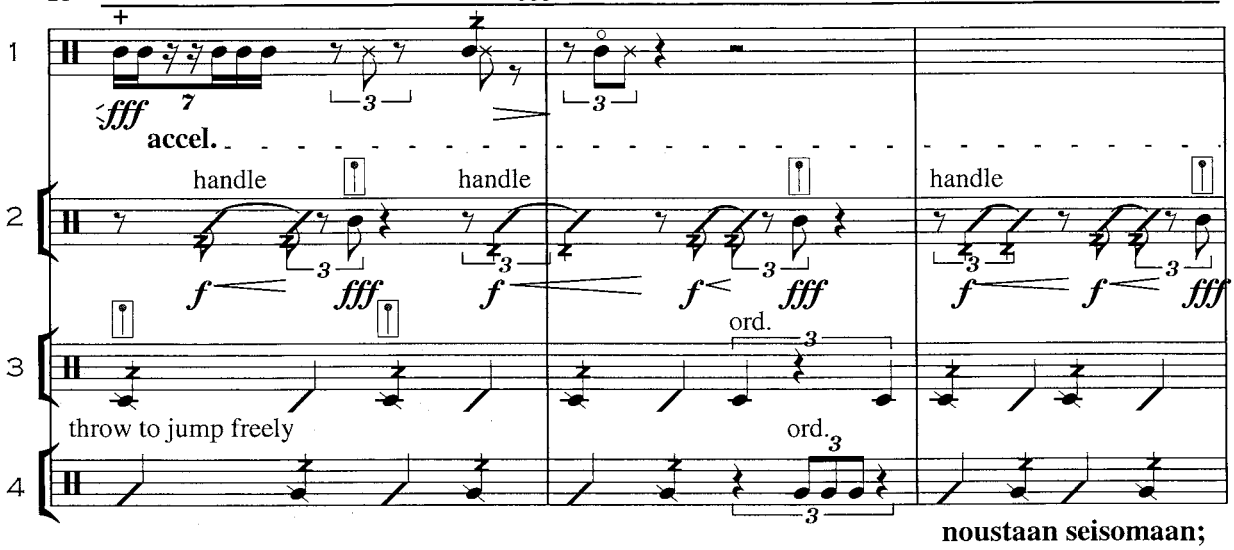
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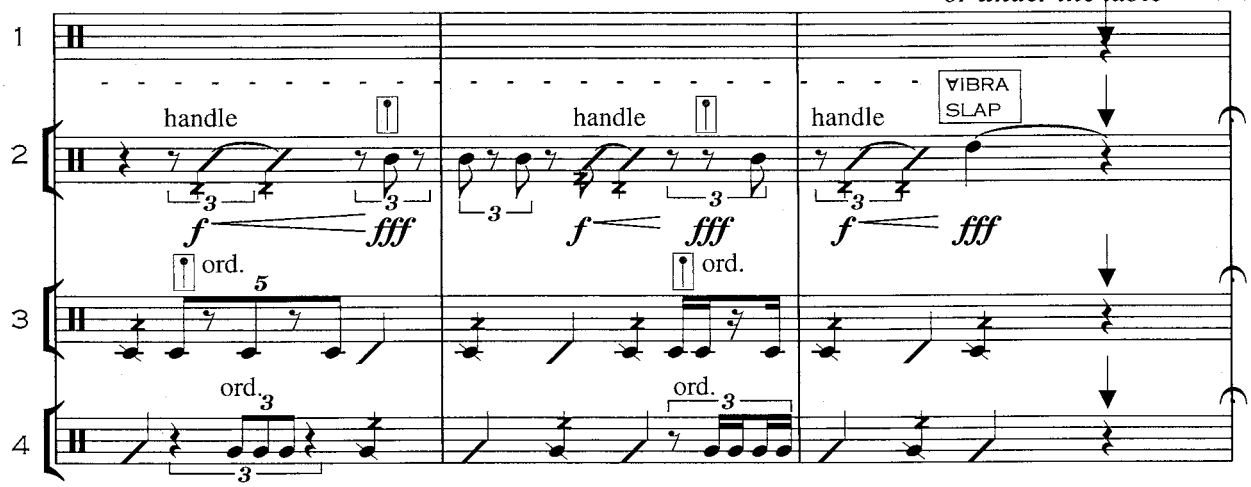
Improvise freely and very energetically with this material (in any order and with free variations) until you hear the 2nd player's vibraslap. Don't pay attention to the others; have your own (preferably much faster) tempo. Keep ***fff*** throughout the passage.

21



noustaan seisomaan; 3 ja 4 työntävät tuolinsa syrjään tai pöytälevyn alle ***stand up; 3 and 4 put their chairs aside or under the table***

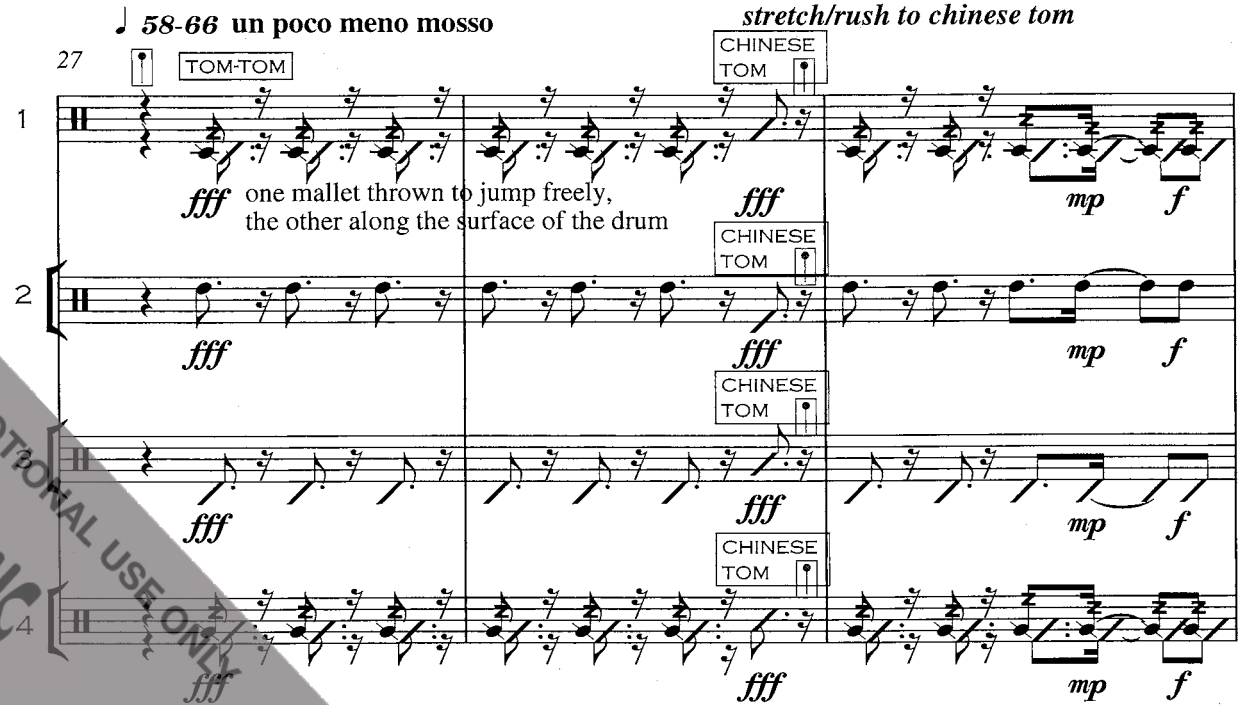
24



kääntyvät/kurottavat chinese tomille ***stretch/rush to chinese tom***

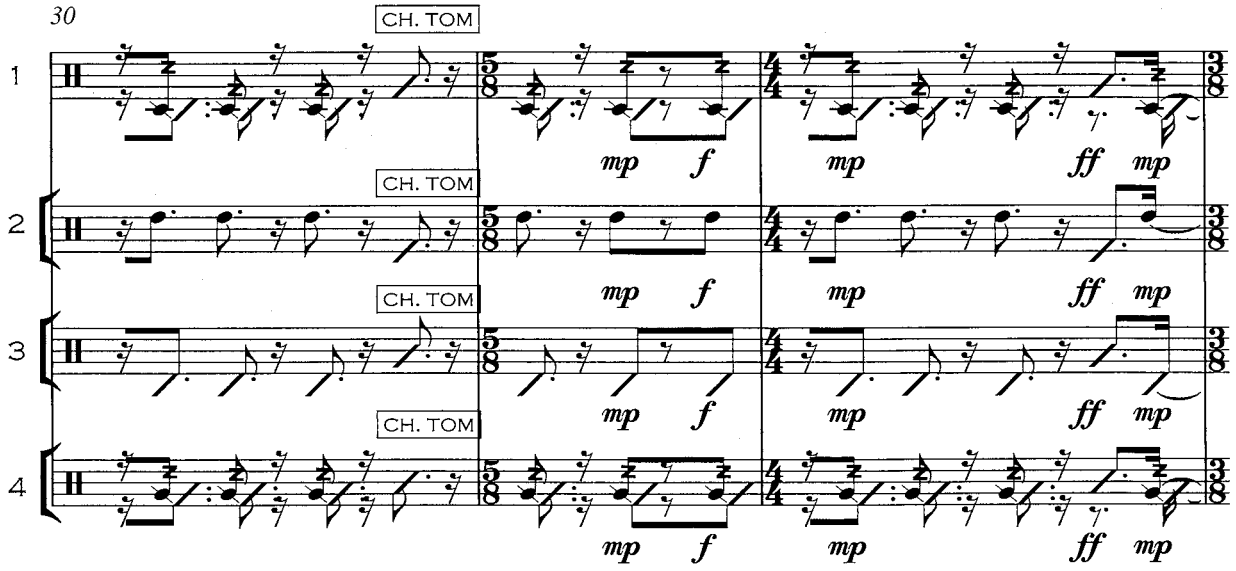
♩ ***58-66*** **un poco meno mosso**

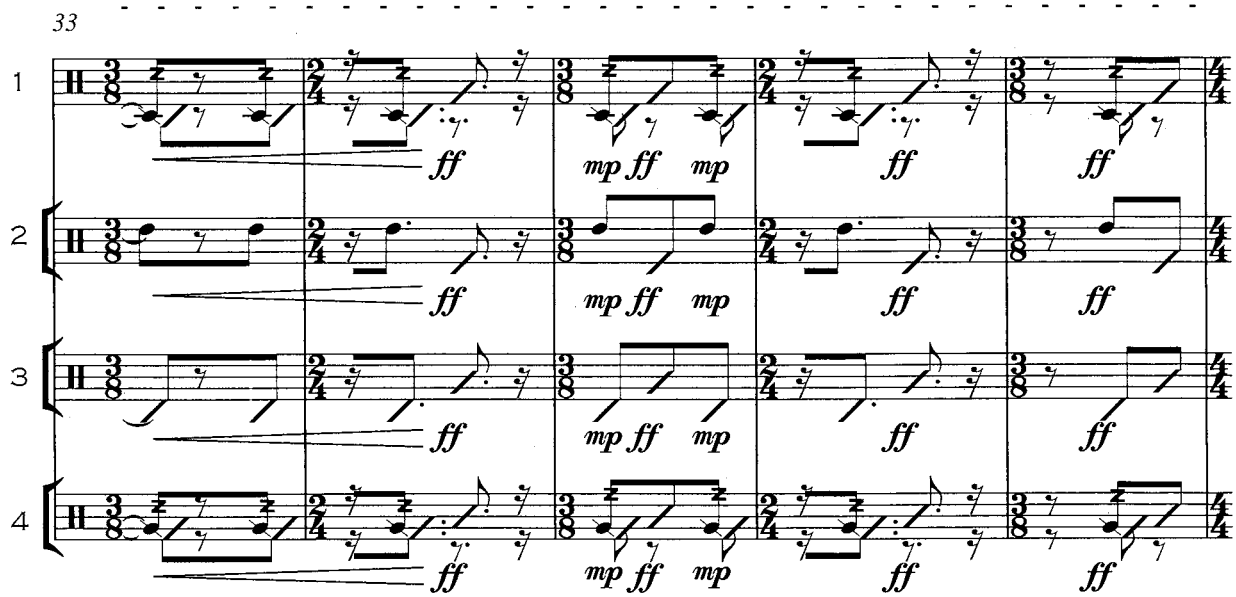
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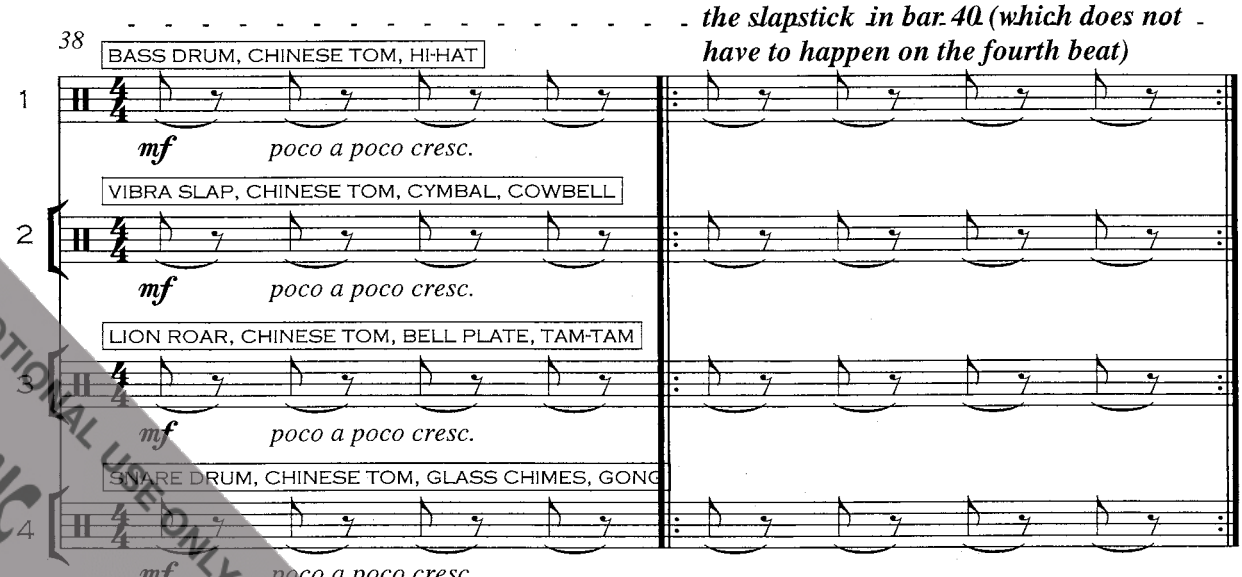
accel.





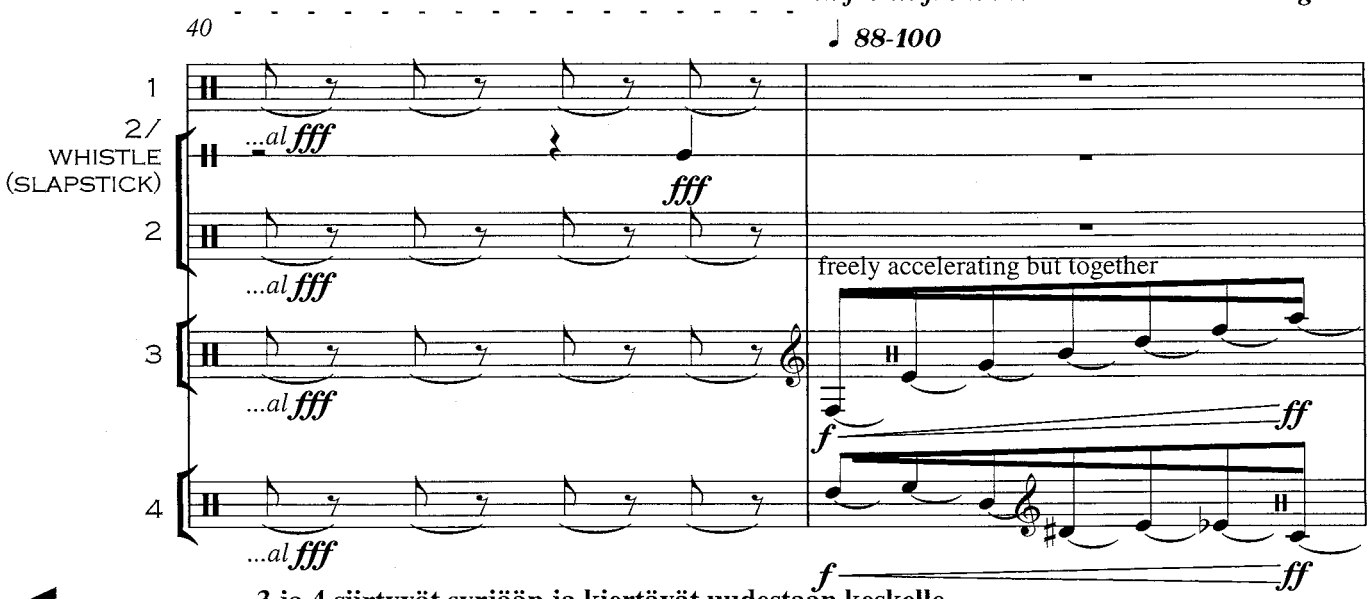
lyövät (tai hankaavat) vapaassa järjestyksessä ao. soittimia
strike (or rub) in free order the following instruments

kerrataan 6-12 kertaa kunnes soittaja 2 paukauttaa slapstickin t:ssa 40 (mikä voi tapahtua muulloinkin kuin nelosiskulla)
repeat 6-12 times until the 2nd player claps the slapstick in bar 40 (which does not have to happen on the fourth beat)



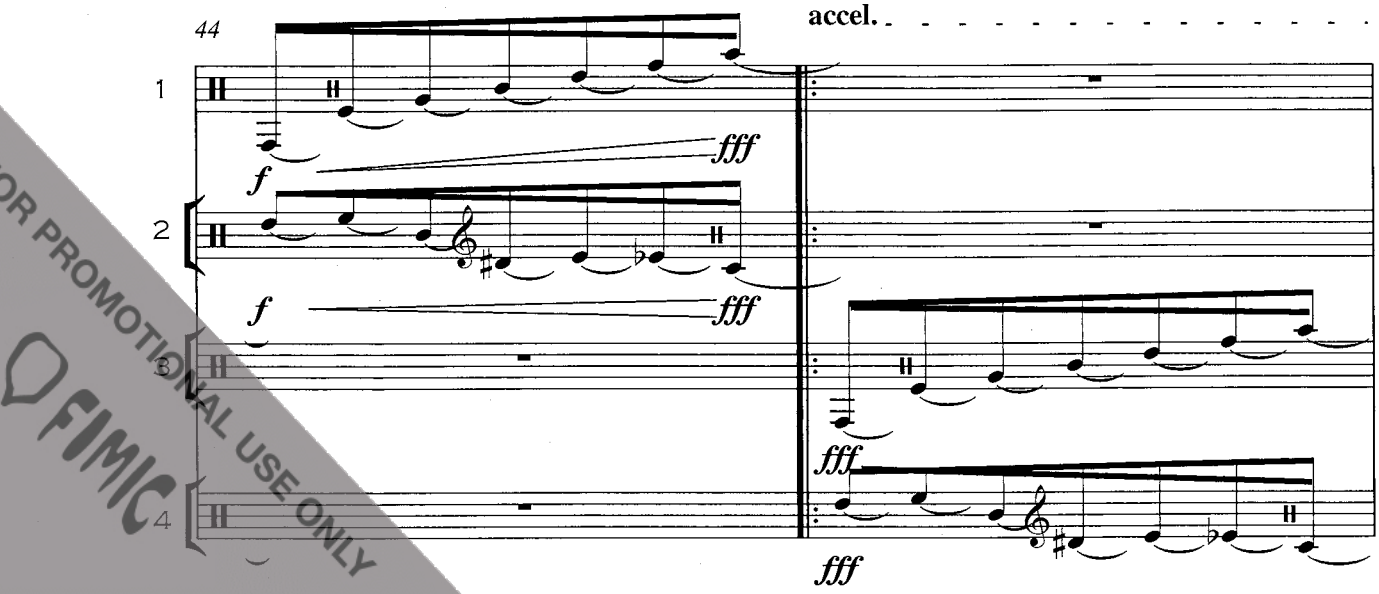
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tullaan parittain soittamaan etumaisia soittimia keskeltä reunoihin päin
come in pairs and play the instruments in front: from the center towards the edges



3 ja 4 siirtyvät syrjään ja kiertävät uudestaan keskelle
3 and 4 move aside and make a little circle to start again



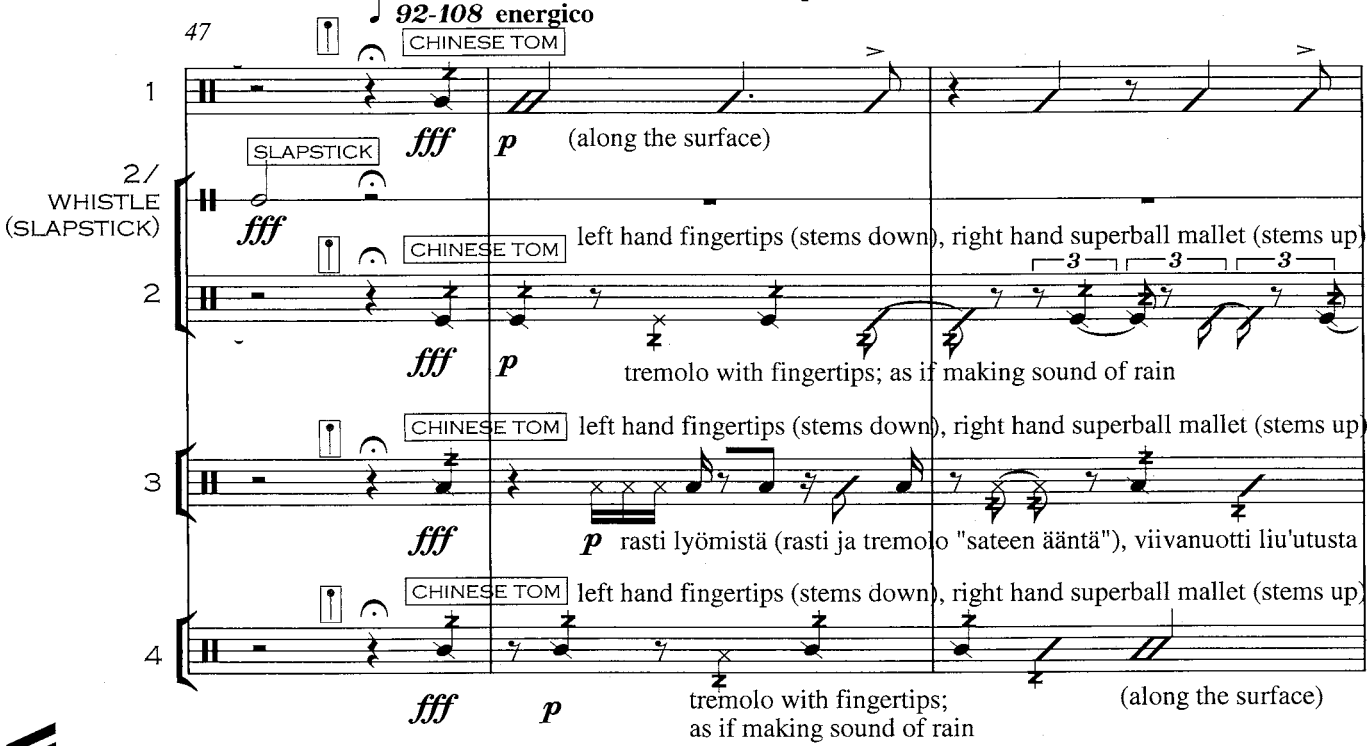


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kerrataan (mahdollisesti villiintyen!) 3-? kertaa kunnes 2 päättää
lähteä pois ja pamauttaa merkin (mikä voi tapahtua myös kesken kuvion)
repeat 3-? times (possibly going wild!) until the 2nd player
decides to go to play the slapstick (which can also interrupt the passage)



riennetään istumaan chinese tomien
ääreen ja aloitetaan mahdollisimman pian
rush to sit at the chinese toms and start as soon as possible



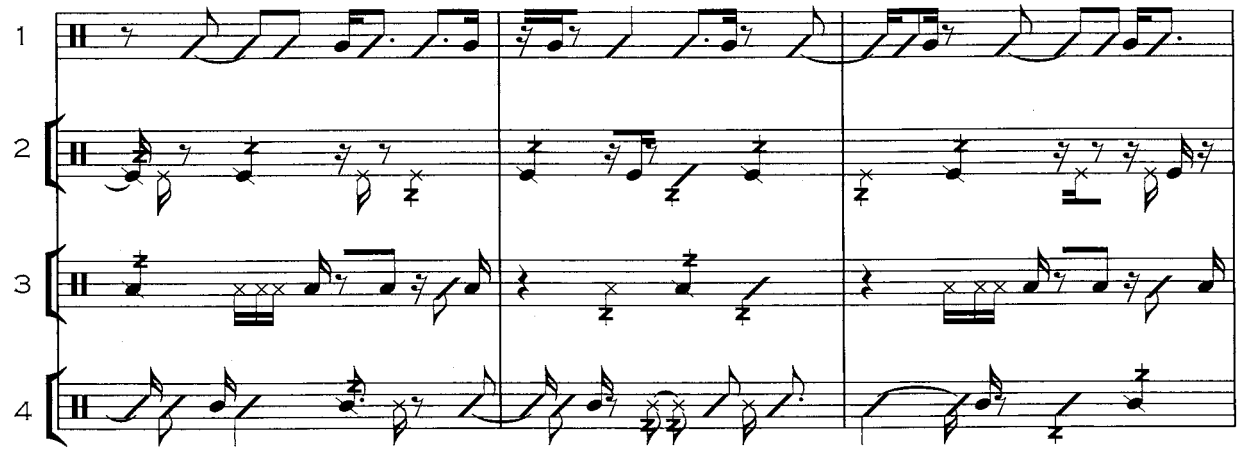


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54

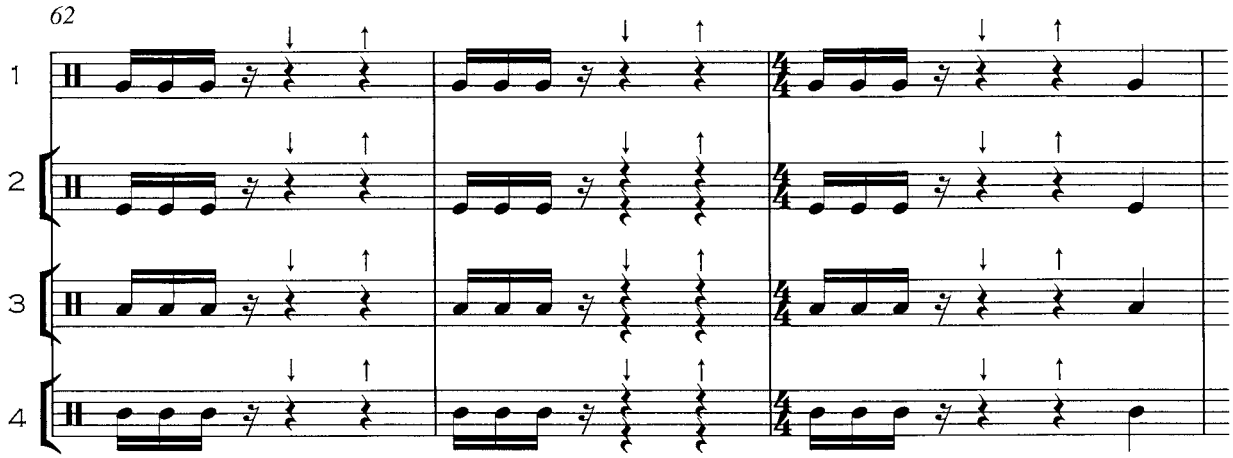


kakkosiskulla kapula lattialle vasemmalle puolelle; kolmosella ottavat oikealle puolelle ilmestyneen uuden kapulan käsiinsä
on the second beat put the mallet on your left hand side for the next player; on the third take up the new one from your right hand side

57

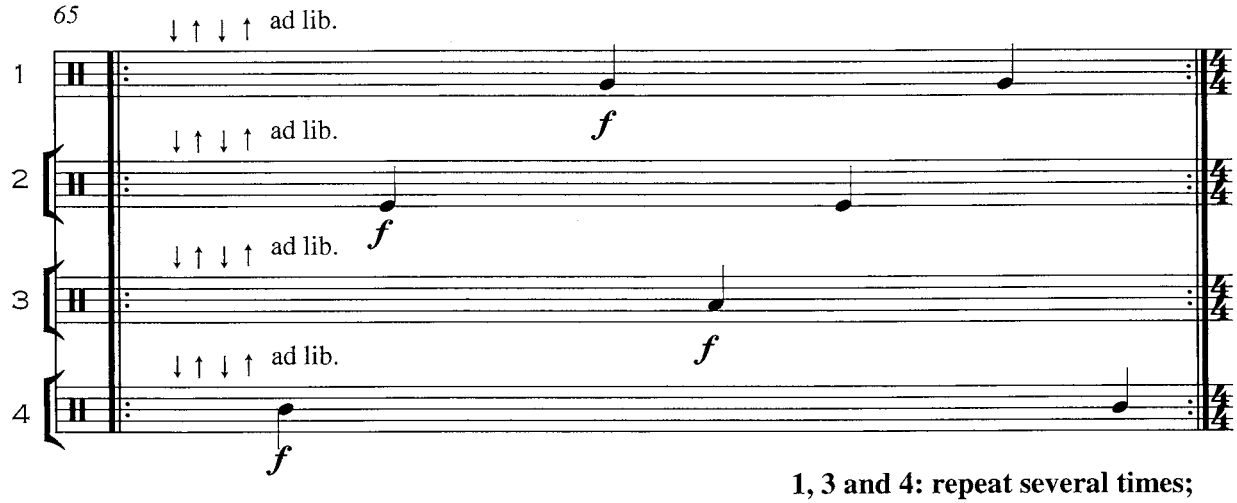


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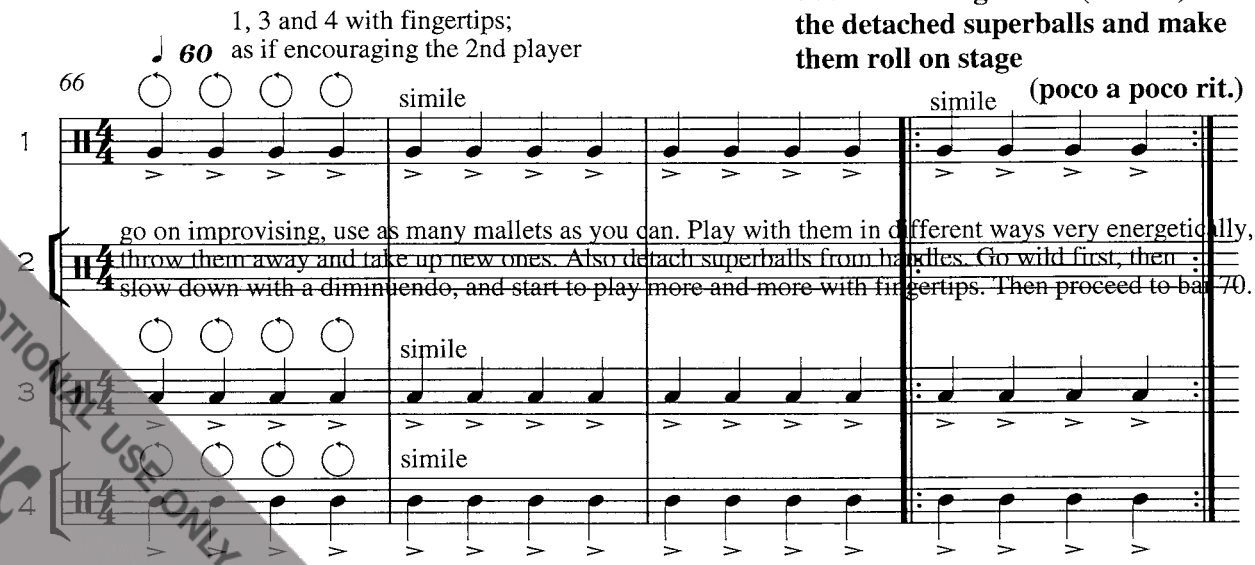


sama jatkuu omaan (vielä nopeampaan) tahtiin: ottavat malletteja oikealta sivulta tai keskellä olevasta kasasta - siirtäen ne aina vasemmalle puolelleen, lyöden aina välillä tomia. Tahtia kerrataan kunnes 2 päättää lopettaa antamasta malletteja eteenpäin; hänellä on koko kasa ympärillään. Jatkaa improvisointia niillä, mutta nyt monipuolisemmin (tahti 66). Muut siirtyvät yhteiseen rytmiin (66) omalla hetkellään: heti kun malletteja ei enää kohdalle tule.

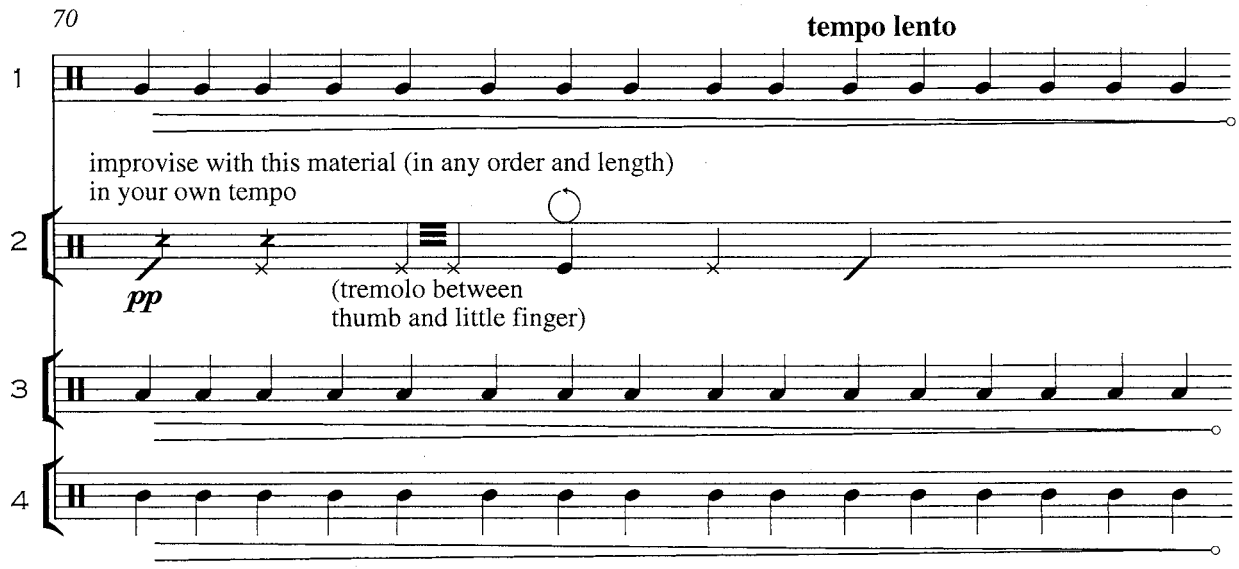
the same goes on (each has his own, even faster tempo): the players take mallets from right hand side or from the heap of mallets between the toms - always moving them aside, every now and then striking the tom. The bar is repeated until the 2nd player decides to stop forwarding mallets: he starts to improvise with the whole bunch, now with more diverse figures (bar 66). The others go on to bar 66 individually, as soon as there are now more mallets to come.



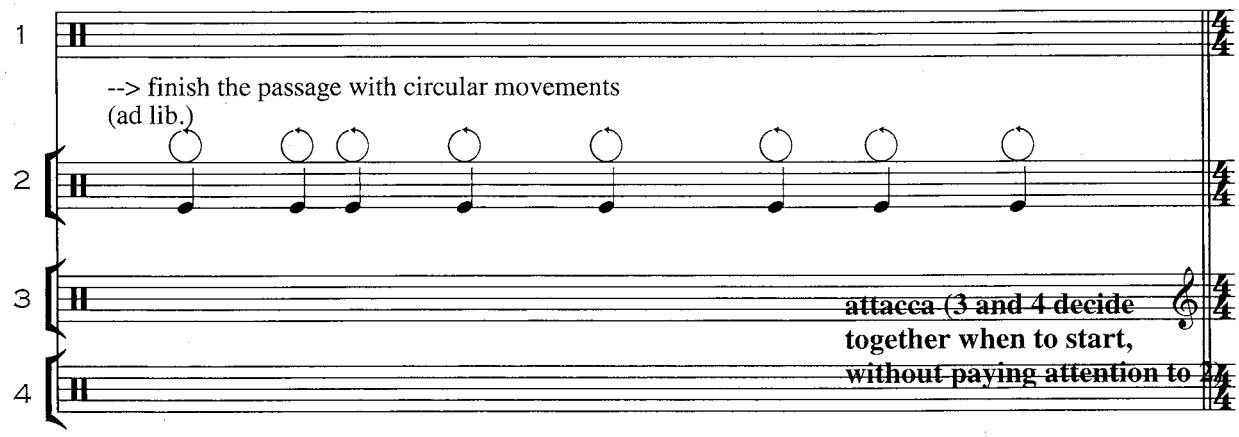
1, 3 and 4: repeat several times; make strong dim. and rit. together when you see the 2nd player slowing down. You might also (in turn) catch the detached superballs and make them roll on stage



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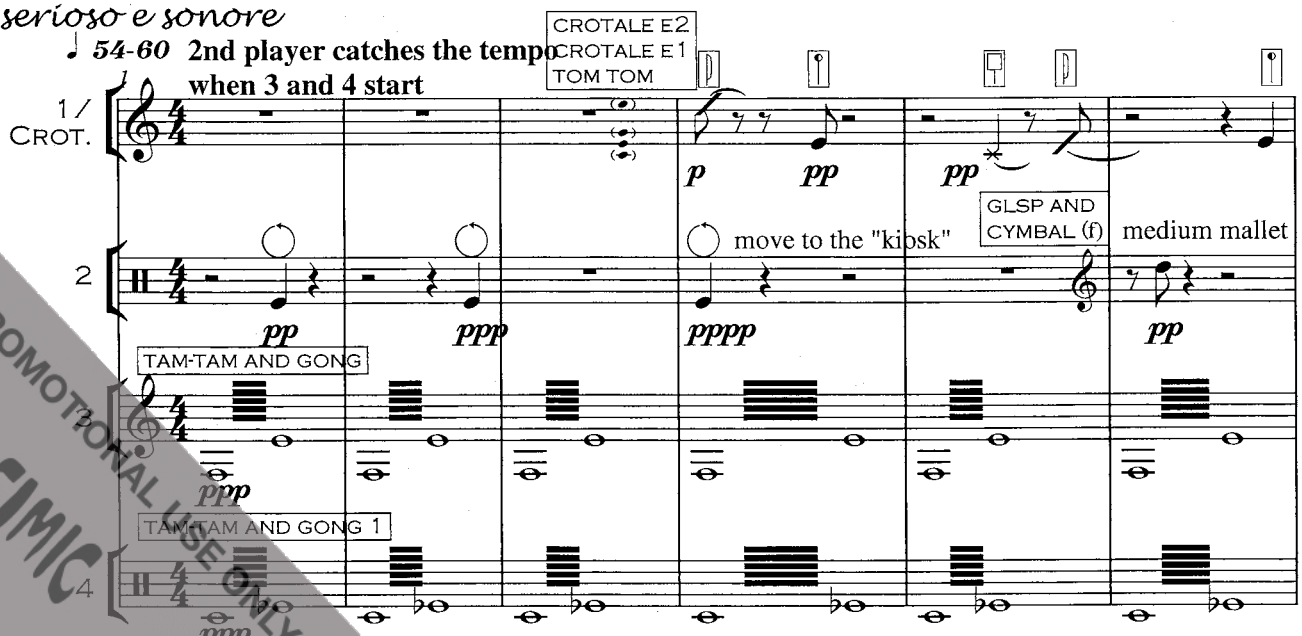


1, 3 and 4 stop together and then move slowly and quietly to the positions for the last scene, standing up and taking steps in the rhythm suggested by the 2nd player



III serioso e sonore

♩ *54-60* **2nd player catches the tempo when 3 and 4 start**



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