

Joonas Kokkonen

Inauguratio

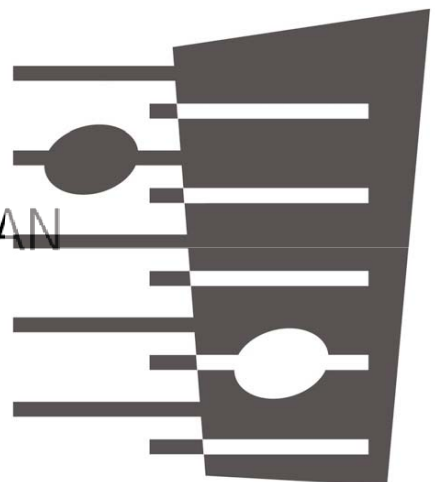
(1971)

SCORE

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FENNICA GEHRMAN



FENNICA GEHRMAN OY, HELSINKI



Joonas Kokkonen INAUGURATIO

(1971)

Gli strumenti

3 Flauti

2 Oboi

Corno inglese

2 Clarinetti in B \flat

Clarinetto basso

2 Fagotti

Contrafagotto

4 Corni in F

3 Trombe in B \flat

3 Tromboni in B \flat

Timpani

Percussione

(Xilofono, Vibrafono, Campanelli, Batteria, Piatto sospero,

Gran cassa, Tam tam grande, Tamburo piccolo)

Arpa

Archi

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FENNICA GEHRMAN OY, HELSINKI

Joonas Kokkonen

INAUGURATIO

(1971)

Joonas Kokkonen is one of the most important figures of Finnish music during the post-war period. He is best known for his highly-acclaimed opera *The Last Temptations*, but he is equally known as a composer of four symphonies, and his output as a whole includes a number of other orchestral works, as well as chamber and vocal music. His latest major work is the *Requiem* (1981), which is an unusually optimistic example of its genre.

The work with which Kokkonen made his breakthrough as a composer was *Music for String Orchestra* (1957), which also marked the zenith of his first, neo-classical stylistic period. From the first string quartet (1959) up to and including the second string quartet (1966), Kokkonen employed dodecaphonic techniques. His first and second symphonies (1960, 1961) are two of the works written during this dodecaphonic period. Kokkonen's third stylistic phase — often referred to as free-tonal — began with the third symphony (1967).

Inauguratio (1971) was a Helsinki Festival commission, intended — as its name suggests — for the opening of the Finlandia Hall in Helsinki. As it happened, Finlandia Hall was not completed in time, and the premiere took place instead in the House of Culture in Helsinki.

Some of the salient features of the work are clearly linked to its function as a work of inauguration. To start with, the work opens in the way most orchestral concerts do, with a concert A played by the oboe. Perhaps this can be thought of as having some symbolic significance. Out of this note Kokkonen evolves the motivic and melodic development of the piece, which is made to alternate with short passages of orchestral texture. The second feature appropriate to the work's inaugurative character is the way the music intensifies periodically into ceremonious processional passages, and, as the work grows through many layers of crescendi, it builds into a magnificently sonorous and conclusive climax.

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Kimmo Korhonen



FENNICA GEHRMAN OY, HELSINKI

Joonas Kokkonen INAUGURATIO

(1971)

Joonas Kokkonen on yksi sodanjälkeisen suomalaisen musiikin keskeisistä hahmoista. Parhaiten hänet tunnetaan suuren suosion saavuttaneen oopperan *Viimeiset kiusaukset* (1975) sekä neljän sinfonian säveltäjänä, mutta hän on säveltänyt myös muita orkesteriteoksia sekä kamari- ja vokaalimusiikkia. Kokkonen viimeinen suurteos on lajissaan poikkeuksellisen valoisa *Requiem* (1981).

Kokkonen läpimurtoteos oli *Musiikkia jousiorkesterille* (1957), joka huipensi hänen ensimmäisen, uusklassisen tyylikautensa. Ensimmäisestä jousikvartetosta (1959) lähtien Kokkonen sovelsi dodekafoniaa toiseen jousikvartettiin (1966) saakka. Dodekafoniseen kauteen kuuluvat mm. kaksi ensimmäistä sinfoniaa (1960; 1961). Kokkonen kolmas, usein vapaatonaaliseksi kutsuttu tyylikausi alkoi kolmannen sinfonian (1967) myötä.

Inauguratio (1971) on Helsingin Juhlaviikkojen tilausteos, ja se oli määrä esittää Helsingin Finlandia-talon vihkiäistilaisuudessa. Siihen viittaa teoksen nimi, joka tarkoittaa juuri vihkimistä. Tosin Finlandia-talo ei ehtinyt ajoissa valmiiksi, ja kantaesitys oli Helsingin Kulttuuritalolla.

Muutamit Inaugurationin piirteet voi liittää teoksen alkuperäiseen vihkiäistaustaan. Ensiksikin teos alkaa niin kuin lähes kaikki orkesterikonsertit, oboen yksiviivaisella a-sävelellä, jossa voi kenties kokea jotain symbolista. Siitä alkaa teoksen motiivis-melodinen kasvu, joka vuorottelee alussa lyhyiden sointikenttäjaksojen kanssa. Toinen vihkiäisteokselle luonteva piirre on musiikin tiivistyminen muutamiksi vakavan juhla-kulkueen kaltaisiksi kohtauksiksi. Inaugurationin monipolvinen crescendo-kehitys huipentuu komeasti soivaan loppunousuun.

Kimmo Korhonen

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Inauguratio

JOONAS KOKKONEN (1971)

Andante

3 Flauti

2 Oboi

Corno inglese

2 Clarinetti in B

Clarinetto basso

2 Fagotti

Contrafagotto

4 Corni in F

1. Trombe in B

2.3. Trombe in B

1.2. Tromboni in B

3. Tromboni in B

(Xilofono, Vibrafono, Campanelli)

Batteria

(Piatto sospeso, Gran Cassa, Tam tam grande, Tamburo piccolo)

Arpa

Violini I

Violini II

Viola

Violoncelli

Contrabbassi

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15 a 2

Fl. 1.2. *f* *p* *f* *mf* *f* *p* 1. 2. *pp*

Fl. 3. *f* *p* *f*

Ob. 1. *ff* *p ma marc.* 5

Ob. 2. *ff*

Coringl. *ff* *mf* *p ma marc.* 3 5 5

Clar. 1.2. *mf* *pp*

Fag. 1.2. 1. *pp* *mf* *mp* *mf* *pp* *mf* *p*

Cor. in F 1. 2. *pp*

Tr. in B2. 1. *mf* 3. *mf*

Timp. *poco sfz pp* *p sonore* *pp* *p sonore* *tr*

Tamb. picc. *mp*

Piatto *mp* *Lv.* *Lv.*

Arpa *mf* *f* *Lv.*

VI I (sul pont.) *ppp sempre* *poco* *p*
 div. (sul pont.) *ppp sempre* *poco* *p*
 (sulla tastiera) *tr*

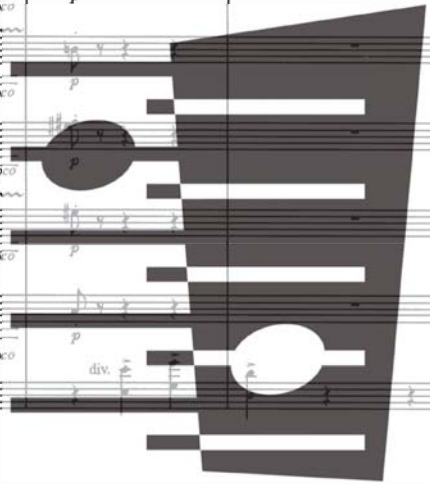
VI II *ppp sempre* *poco* *p*
 (sulla tastiera) *tr*

Vle *ppp sempre* *poco* *p*
 div. sul pont. *ppp sempre* *poco* *p*
 (sulla tastiera) *tr*

Vlc. *ppp* *poco* *p*
 arco sul pont.

Cb. *pp* *pizz.* *poco* *div.*

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Fl. 1.2. 1. flatterz. *pp* *cresc.*

Ob. 1. *s* *cresc.*

Ob. 2. *p ma marc.* *cresc.*

Cor. ingl. *s* *cresc.*

Clar. 1. *tr* *pp* *cresc.*

Clar. 2. *tr* *pp* *cresc.*

Clar. b. *pp* *cresc.*

1.3. 1. 3. chiusi *p* *cresc.*

2.4. (2.) a 2 chiusi *p* *cresc.*

Tr. in B 1. *pp ma marc.* *poco cresc.*

2. *pp ma marc.* *poco cresc.*

Timp. *tr* *poco sfz pp poco cresc.*

Piatto *mp* *mf* *pp* *poco cresc.*

Tamb. picc. *poco sfz pp* *poco cresc.*

Arpa *f*

VI. I unis. ord. *mp*

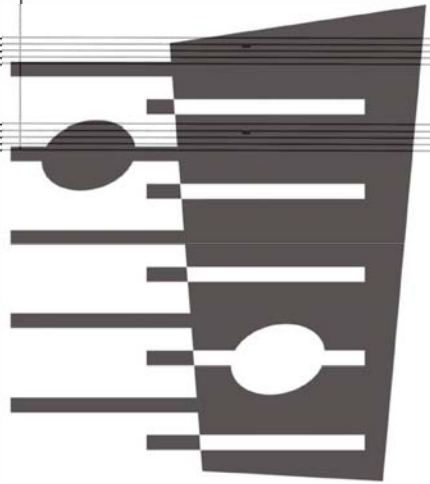
VI. II unis. ord. *mp*

Vle unis. ord. pizz. *mf*

Vlc. ord. pizz. *mf*

Cb. *mf*

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ord.
1. Solo *espr.* [25]

Fl. 1.2. (1.) *f p mf p* 2. *p dim.*

Fl. 3. *p dim.*

Ob. 1. *f p dim.*

Ob. 2. *f p dim.*

Cor. ingl. *f p dim.*

Clar. 1. *mf Solo espr. p mf p dim.*

Clar. 2. *mf p dim.*

Clar. b. *mf pp*

Cor. in F 1.3. *mf a 2 mf sf*

2.4. (a 2) *mf p a 2 p dim.*

Tr. in B 1. *mf mf pp dim.*

2. (2.) *mf 3. pp dim.*

Timp. *mp poco sfz pp*

Piatto *mf l.v. mf l.v.*

Tamb. picc. *mp l.v.*

Arpa *f f*

Vl. I *mf div a 2 pp unis. sul pont. pizz. mf sf*

Vl. II *mf div a 2 pp sul pont. unis. sul pont. pizz. mf sf*

Vle *pp arco sul pont. unis. sul pont. pizz. mf sf*

Vlc. *pp div a 2 arco sulla tastiera unis. sulla tastiera senza vibr. pp*

Cb. *pp arco unis. sulla tastiera senza vibr. ppp*

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30

Solo (liberamente)

1. *mf* *f* *p*

35

Fl. 1.2. *ppp*

Fl. 3. *ppp*

Ob. 1.2. *ppp* 2. *p* 1. Solo *mf* *pp*

Cor. ingl. *ppp* *p*

Clar. 1.2. *ppp* 1. *p* *pp*

Clar. b. *ppp*

Fag. 1.2. *p*

1.3. *a 2* *p* *aperti* *mf*

2.4. *(a 2)* *pp* *p* *aperti* *p*

Tr. in B 1. *pppp* *pp* *pp* *mf*

2.3. *pppp* 1. con sord. *pp* 2. *mf*

2. 1.2. 2. con sord. *pp*

3. *con sord.* *pp*

Timp. *tr* *pp*

Piatto Gr. cassa 1.v. *pp* L.v. *p* Gran cassa *tr* *ppp*

Tam tam *pp*

Arpa *presso la tavola* *mf* *mf* *f* 1.v. *nat.* *f* *l.v.* *étouffé* *mf*

VI. I *ord. arco* *ppp* *espr.* *ff* *pp*

VI. II *ord. arco* *ppp* *ord. arco* *ppp* *ord. arco* *ppp* *ff* *mf*

Vie *(sul pont.) (pizz.)* *mf* *mf* *mf* *ppp* *ord. arco* *ppp* *ff* *mf*

Vic. *sul pont. pizz. marc.* *mf* *mf* *mf* *ppp* *ord. arco* *ppp* *ff*

Cb. *mf* *mf* *mf* *ppp* *pizz. sul pont.* *ppp* *ff*

30

35

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40

Fl. 1. 2.

Fl. 3.

Ob. 1. 2.

Cor. ingl.

Clar. 1.

Clar. 2.

Clar. b.

Fag. 1.

Fag. 2.

1. 3.

Cor. in F

2. 4.

1.

Tr. in B

2.

Vibraf.

Arpa

VI. I

VI. II

Vie

Vlc.

Cb.

45

Fl. 3. muta in Piccolo

chiusi

aperti

senza sord.

senza sord.

non arp.

pp

p

pp

p

pp

pp

f

p

mp

mp

mp

mf

mp

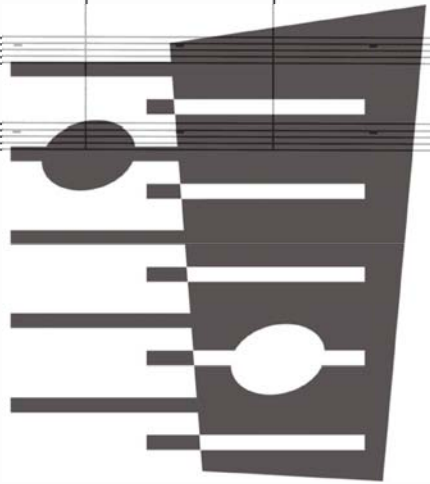
mp

mf

dim.

pp

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65

Fl. 1.2. *f* *f* *f* *f* *f*

Picc. *mf*

Ob. 1.2. *f* *cresc.*

Cor. ingl. *f* *cresc.*

Clar. 1.2. *f* (non troppo) *mf* *f* *f* *f* *mf*

Clar. b. *f*

Fag. 1.2. *f* *f*

C-fag. *f*

1.3. *mf* *mf* *f* (non troppo)

2.4. *mf* *mf* *mf* *f*

Tromb. 1.2. *p* sempre senza sord.

3. *p* sempre

Timp. *mf* *f*

VI. I

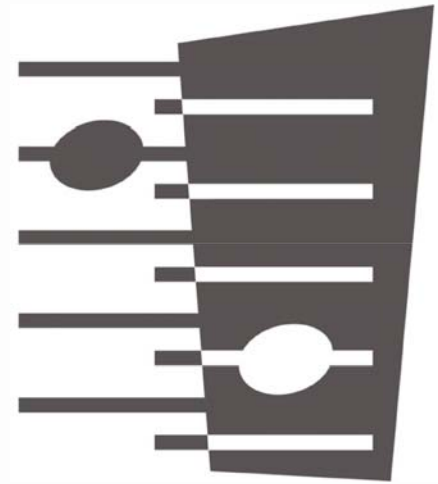
VI. II

Vie. *f* *espr.* *ff*

Vlc. *f* *espr.* *ff*

Cb.

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70

Fl. 1.2. *a 2* *f* *a 2* *f*

Picc. *mf* *mf* *Picc. muta in Fl. gr.3.*

Ob. 1.2. *(a 2)* *ff* *ff* *a 2* *ff*

Cor. ingl. *ff* *ff*

Clar. 1.2. *f* *ff*

Clar. b. *ff*

Fag. 1.2. *a 2* *f* *ff*

C-fag. *p*

1.3. *a 2* *f* *a 2* *f* *p*

Cor. in F *a 2* *f* *p*

2.4. *f* (non troppo) *(senza sord.)* *p*

1. *f* *molto* *(senza sord.)* *pp*

Tr. in B *f* *molto* *pp*

2. *f* *molto* *pp*

1.2. *(2.)* *f* (non troppo) *senza sord.* *p*

3. *p*

Timp. *f* *tr* *mf*

Piatto *lv.* *f*

Tam tam *lv.* *mp*

VI I *f* *ff*

VI II *f* *ff*

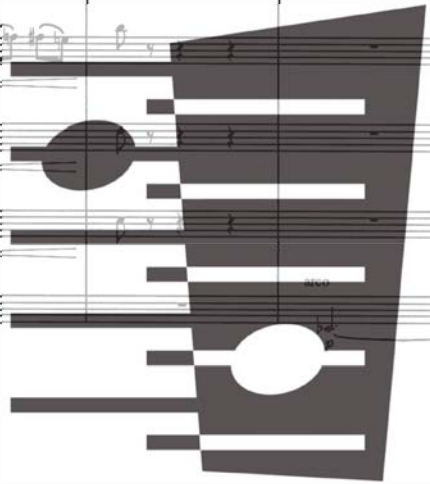
Vle *ff*

Vlc. *ff*

Cb. *mp*

70

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75 80

Fl. 1.2. *pp*

Fl. 3. *pp*

Ob. 1.2. *mf* *secco* 1. *mp* 2. *pp* 1. Solo (liberamente) *pp* *f* *p*

Cor. ingl. *mf* *secco* *pp*

Clar. 1.2. *mf* *secco* *pp*

Clar. b. *mf* *pp*

Fag. 1.2. *mf* *pp*

C-fag. *f* *pp*

Cor. in F 1.3. *mf* *mp* *chiuso* 1. *secco* *mp* *chiusi* *secco* *mp* *a 2 chiusi* *f*

2.4. *mf* *mp*

Tr. in B 1. *mf*

2.3. *mf*

Tromb. 1.2. *mf*

3. *mf*

Timp. *secco* *mp* *secco* *mp*

Silof. Piatto *mp* *Piatto* *L.v.* *Xilof. 8^{va}* *mp* *Piatto* *tr* *L.v.* *p* *mf*

Tamb. picc. *mp* *mp* *Gran cassa* *tr* *mp* *ppp*

Arpa *mf* *secco*

VI. I *pizz* *mf* *secco* *sul pont.* *secco*

VI. II *pizz* *mf* *secco* *sul pont.* *secco*

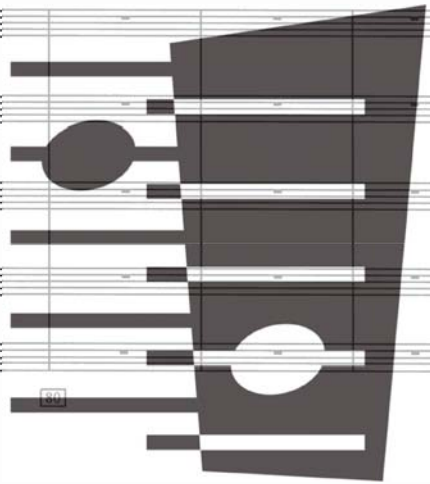
Vie *pizz* *mf* *secco* *sul pont.* *secco*

Vic. *pizz* *mf* *secco* *sul pont.* *secco*

Cb. *f*

75 80

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(I. solo) 85 90 1. Solo

Ob. 1.2. *p*

Cot.ingl. *p ma disnto* *p* *p*

Clar. 1.2. *pp*

Fag. 1.2. *p ma disnto* *p* *p*

Timp. *p ma sonore* *pp*

Tam tam *p*

Circassa *p*

Arpa *mp nat. sonore* *p*

Vi. I. *arco ord.* *pp*

Vi. II. *arco ord.* *pp*

Vie. *pp tutti ord.*

Vcl. *2 soli arco* *sulla tastiera senza vibr.* *ppp* *pp tutti pizz.ord.*

Cb. *Solo senza vibr.* *sulla tastiera* *ppp* *pp*

85 90

Fl. 1.2. 1. Solo *p* *mf* *a 2* 100

Ob. 1.2. *p*

Clar. 1.2. 1. Solo *pp* *mf* *a 2* *pp*

Fag. 1.2. *a 2* *pp*

Timp. *pp* *ppp*

Vi. I. *Solo* *pp* *mf* *dim.*

Vi. II. *pp*

Vie. *pp*

Vcl. *pp*

Cb. *pp*

95 100

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105

Fl. 1.2. *p* *p* *f* *ff*

Fl. 3. *f* *ff*

Ob. 1.2. *f* *ff*

Coringl. *f* *ff*

Clar. 1.2. 1. *pp* *f* *ff* a2

Fag. 1.2. *f* *ff*

2. *p* *mf*

3. *p* *mf*

Timp. *tr* *ppp* *p* *f* *tr*

Gr.cassa *tr* *pp* *mf* *tr*

Arpa *mf*

Vi. I. *p* *ppp cresc. molto* *ff*

Vi. II. *ppp* *cresc. molto* *ff*

Vie. *ppp* *cresc. molto* *ff*

Vlc. *ppp* *cresc. molto* *ff*

Cb. *ff*

105

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110

Fl. 1.2. *f* *ff*

Fl. 3. *f* *ff*

Ob. 1.2. *f* *ff*

Coringl. *f* *ff*

Clar. 1.2. *f* *ff*

C-fag. *p* *mf* *ff*

1.3. *p* *mf* *f*

2.4. *p* *mf* *f*

1.2. *pp* *mf* *ppp*

3. *pp* *mf* *ppp*

Timp. *pp* *f* *p* *ppp*

Gr.cassa *ppp* *mf* *ppp*

VI. I *p* *ff* *dim.* *p* *pp* *ff*

VI. II *p* *ff* *dim.* *p* *pp* *ff*

Vie *p* *ff* *dim.* *p* *pp*

Vlc. *p* *ff* *dim.* *p* *pp*

Cb. *p* *mf* *ff*

110

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Fl. 1.2. *pp*

Clar. 1.2. *pp*

Clar. b. Solo *p espr.*

Fag. 1.2. a 2 *f dim.* *ppp* *p espr.* *1. Solo*

C-fag. *mf* *ff*

1.3. *mf* *f* *dim. molto* *ppp*

2.4. *mf* *f* *dim. molto* *ppp*

Tromb. 1.2. *mf* *f* *dim. molto* *ppp*

Timp. *tr* *mp* *f*

Piatto *Lv.* *ppp*

Tam tam *ppp*

Arpa *ppp* *armonioso* *mf* *p*

VI. I *mf* *ff* *dim. molto* *pp*

VI. II *mf* *ff* *dim. molto* *pp*

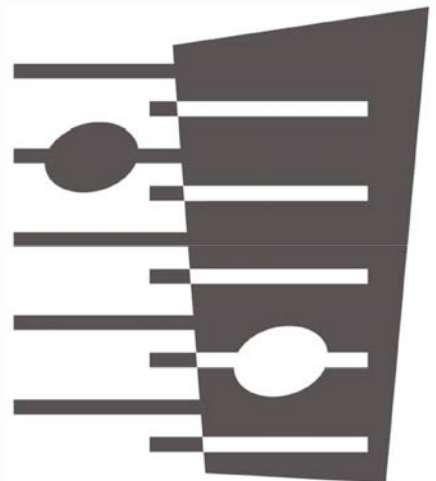
Vle.

Vlc.

Cb. *mf* *ff*

115

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130

133

Fl.3. muta in Picc.1.

Fl. 1.2. *ff*

Fl. 3. *ff*

Ob. 1.2. *a 2 ff*

Cor. ingl. *f*

Clar. 1.2. *a 2 ff*

Clar. b. *f*

Fag. 1.2. *a 2 f*

C-fag. *f*

Cor. in F 1.3. *mf* *Solo* *ff*

2.4. *mf*

Tr. in B 1.2. *mf*

3. *mf*

Tromb. 2. *f* *mf*

3. *f* *mf*

Timp. *f* *mf* *f*

Campanelli *f* *mf*

Silof. Piatto *Xilof.* *f* *mf* *Piatto* *mf*

Arpa *ff* *nat.* *ff*

VI. I *div.* *f* *mf* *ff* *unis.*

VI. II *div.* *f* *mf* *ff* *unis.*

Vle. *f* *f*

Vlc. *f* *f*

Cb. *arco* *f* *f*

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Clar. 1.2. *f* *ff* [140]

Fag. 1.2. *f* a 2

C-fag. *f*

1.3. (a 2) *f* *ff* 1.

Cor. in F 2.4. (a 2)

1.2. *mf* *f* 3 (non troppo)

Tr. in B 3. *mf* *f* 3 (non troppo)

1.2. *f*

Tromb. 3. *f*

Timp. *f* *tr*

Piatto *Lv.*

VI. I *f* *div.* *f*

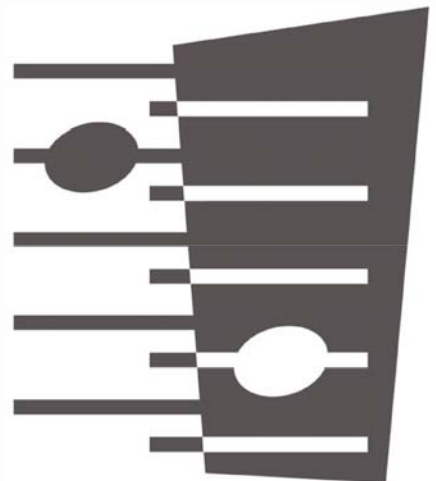
VI. II *f* *div.* *f*

Vie. *f* *ff*

Vlc. *f* *ff*

Cb. *f* *div.* *f* [140]

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Score for various instruments including Fl. I., Picc. 1.2., Ob. 1.2., Cor. in G, Clar. 1.2., Clar. b., Fag. 1.2., C-fag., Cor. in F (1.3., 2.4.), Tr. in B (1.2., 3.), Tromb. (1.2., 3.), Timp., Piatto, Tam tam (Gran cassa), Arpa, Vl. I., Vl. II., Vle., Vlc., and Cb. The score includes dynamic markings such as *p*, *ff*, *fff*, *pp*, and *f*, as well as performance instructions like *tr* (trill) and *l.v.* (lento vivace). Measure numbers 160 and 165 are indicated at the top and bottom of the page.

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