

Harri Suilamo

# Falco tinnunculus

(tuulihaukka / common kestrel)

kitaralle / for guitar

2017

THIS PREVIEW  
IS IN LOW RESOLUTION  
**For promotional  
use only**

Music Finland

**Music Finland**

THIS PREVIEW  
IS IN LOW RESOLUTION

**For promotional  
use only**

Music Finland

Harri Suilamo

# *Falco tinnunculus*

(*tuulihaukka / common kestrel*)

– siivekäs lisä Petri Kumelan  
kokoelmaan *Pieniä otuksia*

– a winged addition to Petri Kumela's  
collection *Small creatures*

kitaralle / for guitar (2017)

THIS PREVIEW  
IS IN LOW RESOLUTION

**For promotional  
use only**

Music Finland

# Harri Suilamo

*Falco tinnunculus* for guitar (2017)

## Virityksestä ja notaatiosta / About the tuning and notation

Tämän kappaleen viritys muuntaa ja siten mitätöi kaikki ns. normaalivirityksen puhtaat kvartit. Toisaalta se tuo viritykseen kokonaan uuden puhtaan kvartin, joka syntyy, kun normaalivirityksen ainoaa suurta terssiä laajennetaan virittämällä sen kummatkin äärikielet (2. ja 3.) neljännesaskel ulospäin. Jo 90-luvun lopulta lähtien olen virittänyt 6. kielen säännöllisesti puoliaskelen normaalia matalammaksi. Tämän myötä 6. ja 4. kielen välille syntyvä suuri septimi puolittuu oheisessa virityksessä kahteen yhtä suureen osaan, kun em. kielen väliin jäävä 5. kieli viritetään neljännesaskel normaalia alemmas. Tehtyjen muutosten jälkeen ainoastaan 1. ja 4. kieli noudattavat ns. normaaliviritystä. Notaatiossa mikrotonaalisesti muunnelluilla kielillä tuotetut sävelet on merkitty kromaattisiin etumerkkeihin liitetyillä ylös- (2. kieli) tai alaspäisillä (3. ja 5. kieli) nuolilla.

The tuning of this piece converts and thus annuls all the perfect fourths of the so-called normal tuning. On the other hand, it introduces a brand new perfect fourth which will emerge, when the only major third of the normal tuning is augmented by tuning the strings (2nd and 3rd) in the fringe of the interval a quarter-tone outwards each. Ever since the late 90s I've regularly tuned the 6th string a half step lower than usual. The resulting major seventh between the 6th and 4th strings thus becomes divided into two equal halves, when the 5th string in between is lowered by a quarter-tone. After the changes only the 1st and 4th strings conform with the normal tuning. All the tones produced by microtonally altered strings are notated with chromatic accidentals marked with an upward (2nd string) or downward (3rd and 5th strings) arrow.

### Scordatura

String	Frequency (Hz)	Note
6	77.78 Hz	Es
5	106.87 Hz	A- (50 cents)
4	146.80 Hz	d
3	190.42 Hz	g- (50 cents)
2	254.13 Hz	h+ (50 cents)
1	329.60 Hz	e'

### Huiluäänet 6. kielellä / Natural harmonics on the 6th string

Harmonic	Frequency (Hz)	Note
6	77.78 Hz	Es
12	155.56 Hz	A-
18	233.33 Hz	d
24	311.11 Hz	g-
30	388.89 Hz	h+
36	466.67 Hz	e'
42	544.44 Hz	g'
48	622.22 Hz	a'

↑  
\* Ääni tuotetaan yhdellä kädellä, iskemällä vasemman käden sormi vasten kieltä ja otelautaa.

Sound to be produced with one hand only, by striking with finger of the left hand against the string and the finger board.

THIS PREVIEW  
IS IN LOW RESOLUTION  
For Promotional  
use only

Music Finland



Harri Suilamo

# Falco tinnunculus

(tuulihaukka / common kestrel)

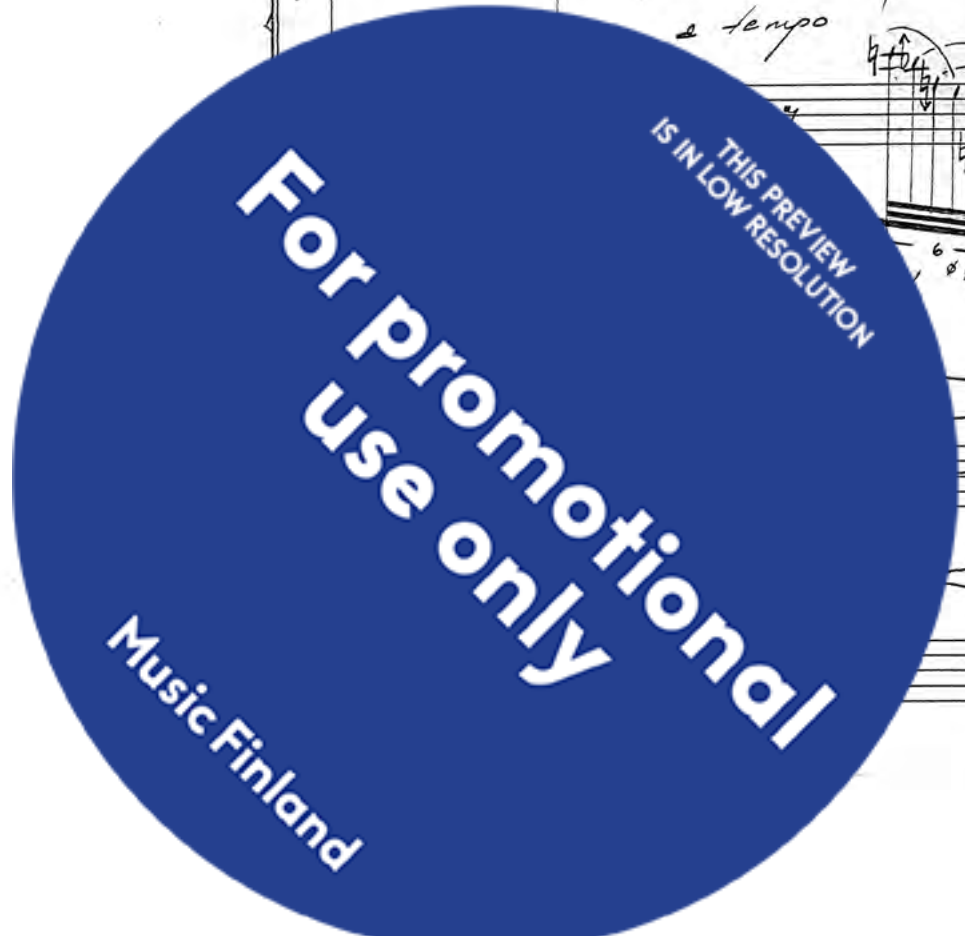
– siivekäs lisä Petri Kumelan  
kokoelmaan *Pieniä otuksia*

– a winged addition to Petri Kumela's  
collection *Tiny creatures*

kitaralle / for guitar (2017)

*Resoluto* (50 ≤ ♩ ≤ 60)

*Leggiero*





Handwritten musical score for the first system. It consists of two staves: a piano staff on the left and a violin staff on the right. The piano part includes a dynamic marking of *mf* and a *poco rall...* instruction. The violin part features a *pp* dynamic marking and a *fz* marking. Chord symbols  $\textcircled{6}/\text{VII}^+$ ,  $\textcircled{3}/\text{VII}$ ,  $\textcircled{6}/\text{I}$ ,  $\textcircled{4}/\text{VII}$ , and  $\textcircled{7}/\text{II}$  are written above the violin staff. A tempo change to *fz tempo* is indicated with a bracket over the final measures.

Handwritten musical score for the second system. It consists of two staves: a piano staff on the left and a violin staff on the right. The piano part has a *mp* dynamic marking. The violin part has a *mp* dynamic marking and a *ppp* dynamic marking at the end. Chord symbols  $\textcircled{3}/\text{VII}$ ,  $\textcircled{4}/\text{VII}$ , and  $\textcircled{6}/\text{I}$  are present above the violin staff.

Handwritten musical score for the third system. It consists of two staves: a piano staff on the left and a violin staff on the right. The piano part has a *pp* dynamic marking and a *poco rall...* instruction. The violin part has a *p* dynamic marking and a *poco* marking. A rehearsal mark  $(\text{I} \sim 54)$  is indicated above the violin staff. Chord symbols  $\textcircled{5}/\text{VII}$ ,  $\textcircled{6}/\text{I}$ , and  $\textcircled{7}/\text{II}$  are present above the violin staff.

Handwritten musical score for the fourth system. It consists of two staves: a piano staff on the left and a violin staff on the right. The piano part has a *pp* dynamic marking and a *poco rallentando...* instruction. The violin part has a *p* dynamic marking and a *mf* dynamic marking. A rehearsal mark  $(\text{I} \sim 60)$  is indicated above the violin staff. Chord symbols  $\textcircled{5}/\text{VII}$ ,  $\textcircled{6}/\text{I}$ ,  $\textcircled{3}/\text{VII}$ , and  $\textcircled{5}/\text{II}$  are present above the violin staff.

Handwritten musical score for the fifth system. It consists of two staves: a piano staff on the left and a violin staff on the right. The piano part has a *pp* dynamic marking and a *poco rallentando...* instruction. The violin part has a *mp* dynamic marking. A rehearsal mark  $(\text{I} \sim 40)$  is indicated above the violin staff. Chord symbols  $\textcircled{4}/\text{VII}$  and  $\textcircled{2}/\text{VII}$  are present above the violin staff.

