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Asko Hyvärinen

Obscure Contours

For clarinet and small ensemble (ca 6')

2001

TEOSTO

SUOMALAISEN MUUSIIKIN TIEDOTUSKESKUS
FINNISH MUSIC INFORMATION CENTRE

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Instrumentation

Clarinet in B flat doubled with bass clarinet in B flat and contrabass clarinet in B flat
(if cb. cl. is not available play the part with b.cl.)

1 percussion player

Instruments: Vibraphone, 4 tom-toms, bongos, 4 cymbals (crash, small chinese, ride, large chinese), wood blocks, 3 cow bells (high, medium, low), snare drum, guiro, tam-tam, hi-hat, 1 pair of "wuhan" hand cymbals.

The player needs following implements: vibraphone mallets (medium & hard), brushes, s.dr. sticks, two metal spring (see the instructions), metal stick

Piano

Violin

Violoncello

Performance instructions for the Obscure Contours

General instructions

= $\frac{1}{4}$ - tone upward

= $\frac{3}{4}$ - tone upward

= $\frac{1}{4}$ - tone downward

= $\frac{3}{4}$ - tone downward

= molto vibr. to non vibr. (or vice versa)

= extremely sharp attack

For the clarinet

= suck the mouthpiece strongly

"toneless" (a.p.) = produce air- blowing sound with approximate pitch

"half air" = half of a tone should be air

= key clicks, without use of breath

, , = slow, medium & fast fluttertongue

= short, rapid glissando

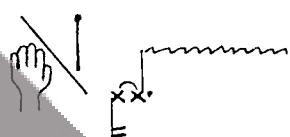
"toneless" (d.p.) = produce air- blowing sound with definitive pitch

= extremely sharp attack

= key clicks with normal sound

= slap

For the percussions



= strike the cymbal with the hand, then let the stick bounce freely on the cymbal

"prepared" = place the stick (metal or wooden) on the vibraphones key in a way that when the key is struck it makes rattling sound

= several different meaning, explained in the score

rub = rub the cymbals against other

with spring = pull with the spring (use stiff, dense metal spring, about 30-50 cm long)

= scrape fast with the tip of the stick

= strike with the stick in the edge of the cymbal

scrape = scrape with the tip of the stick ("flageolet" sound)

= cup of the cymbal

Guiro+ cymb. = place the guiro on the cymbal, then scrape it so the resonance of the guiro makes the cymbal sounds (also: Guiro+ tam-tam)

For the piano



= staccato attack, then press the right pedal immediately

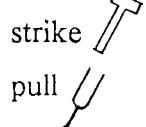
damped = damp the string(s) with the hand

scrape

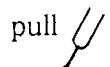
= scrape with plectrum along the string

with

sosten. ped. stroke = press the sostenuto ped. and release it fast, so it makes a stamping sound



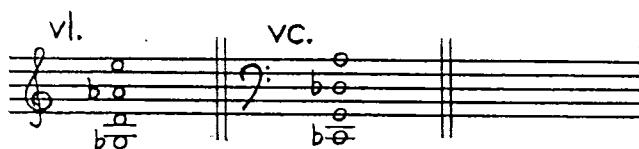
= strike with the wooden hammer



= pull with the tuning tuning fork

For the violin and violoncello

The instruments are to be tuned as follows:



s.p. = sul ponticello

ric. = ricochet

= "Bartók" pizzicato
The pitches in the score, including harmonics, do not indicate the audible results
(this applies the strings II and IV) but the tones to be stopped on the indicated strings



= several different meaning, explained in the score



= play behind the bridge in the indicated string(s)

H/W = play with the hair and the wood of the bow simultaneously

"tap" = tap the string strongly against the fingerboard with the L.H. finger

col leg. = col legno (play with the wood of the bow)



= slow, wide vibrato



= move the bow in a circular motion (between s.p.----s.t.)

c.l.b. = col legno battuta



= play in the side of the bridge

m.s.t. (= molto sul tasto)



s.p. = (or vice versa) move the bow along the string



= (vc.) play over the tailpiece

s.t. = sul tasto

"saw" = saw with the bow



= highest pitch possible

pizz.

= produce very ugly scraping sound with the bow

flaut. = flautando

scrape

= (vc.) play over the scroll

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Obscure Contours

For clarinet and small ensemble

Asko Hyvärinen, 2001

For clarinet and small ensemble

b.c.l.

≈ 84

"toneless"
(a.p.) >

(ord.)

≈ 66

"half air"

vib.

perc.

pno

vi.

vc.

b.c.l.

≈ 84

"toneless"
(d.p.) >

"half air" — — "toneless" ord.
(d.p.)

rub the cymb.
against other

"wuhan" cymb.

play cluster
with the
cymb.

perc.

pno

vi.

vc.

18

b.cl. "half-air" (d.p.) "toneless"

f (molto) f mp mf (poco) f p ff f mf f mp ad lib.

perc. gliss. with cymb. in the edge of the mp keys 4 with cymb. rub 3 4

pno f 4 3 4

vln. ord. s.p. I > II ric. II c.l.b. colleg. III f mf p f mf f mf p

vc. arco m.s.p. (secco) II c.l.b. salt. (II) f

12. più mosso [♩=ca 72]

b.cl. "half-air" mp f = mf f mp f (poco)

perc. hard mallets motor off 2 4 5 P 4 damped f 3 4 reson. tube gliss. mf f mf Ped.

pno 5 4 damped f 3 4 mf scrape (with plastic plate) Ped.

vln. arco m.s.p. III 5 II P 3 4 mp mp mp mp arco (s.p.)

vc. 2 4 15 4

16 *"toneless"*
 (a.P.) ≈ 120

b.c. $\text{f} \rightarrow \text{p}$ $\text{mf} (\text{poco}) \rightarrow \text{f}$ mp $\text{f} \rightarrow \text{p}$

perc. f Ped.

R.h. = 2 mallets
L.h. = metal stick
prepared*

scrape with metal stick
cymb.
mf

pno f *scrape* (slowly)

vi. *top* arco $\text{p} \rightarrow \text{mf}$ $\text{p} \rightarrow \text{f}$ $\text{p} \rightarrow \text{mp}$ $\text{mf} \rightarrow \text{f}$

vc. $\text{mf} \leftarrow$

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21 ≈ 72

b.c. f *toneless*
(a.P.) $\text{mf} \rightarrow \text{p}$ $\text{p} \rightarrow \text{mf}$ $\text{f} \rightarrow \text{ff}$ $\text{ff} \rightarrow \text{mf}$ f

perc. f *motoron* with spring mf *rub the edge of the c.b. with stick* cow bell

L.h. = spring
R.h. = stick

pno $\text{f} \rightarrow \text{mf}$ *gloss over strings with stick* $\text{mf} \rightarrow \text{f}$

vi. *una corda* f *damp the string* mf f *on the bridge* $\text{mf} \rightarrow \text{m.p.}$

vc. $\text{mf} \rightarrow \text{f}$

[25]

b.cl. *"half air"*

perc.

pho

vi.

vc.

[29]

b.cl. *"half air"*

perc.

pho

vi.

vc.

33

b.c. *(d.p.)* "toneless" * P mf ff

perc.

5 R.h. = stick
L.h. = mallet
4 stick press roll
s.d.r. 3 cymb. scrape mallet

pno

4 stick s.d.r. cymb. scrape mallet inside the c.b. stick sdr.

vi. 5 4 (ord.)
PP arco s.p. touch the string lightly

vc. P mp f

18va

18va

Ped.

36

b.c. *mf* *mp* *f*

perc.

5 4 scrape rub with stick rub brushes 3 8

cymb. *f* (poco) *18va* *18va* tom-tom

pno *mp* *f* *mp* *f* *mp* *f* *mp* *f*

vi. *s.p.* *mp* *f* *mp* *f* *mp* *f*

vc. *collegno* *mp* *f* *mp*

18va

Ped.

s.p.

40 meno mosso ≈ 64

cl. $\frac{9}{4}$ change to clin B^b

perc.

vib. with spring (R.h.)

pno

vi.

vc.

44

cl. $\frac{9}{4}$ ≈ 60

perc.

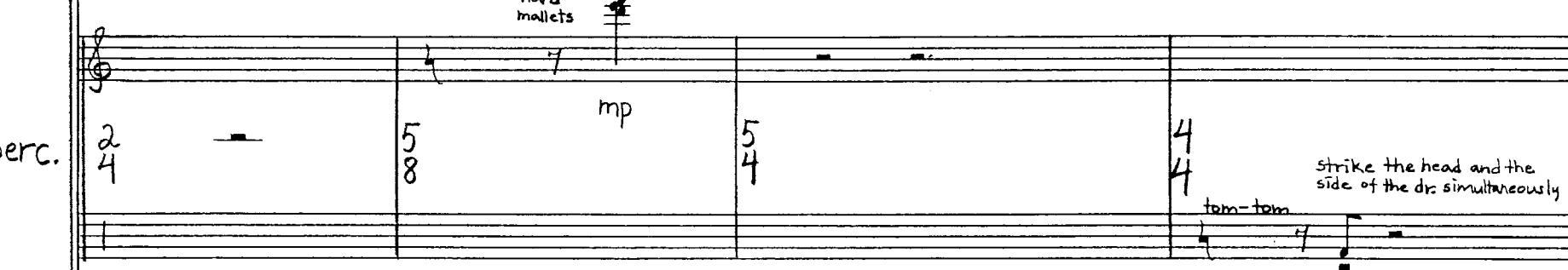
pno

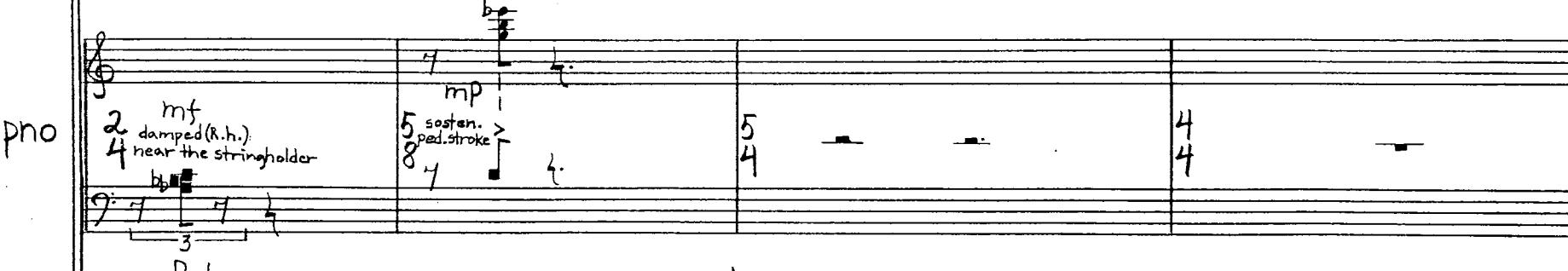
vi.

vc.

49

cl. 

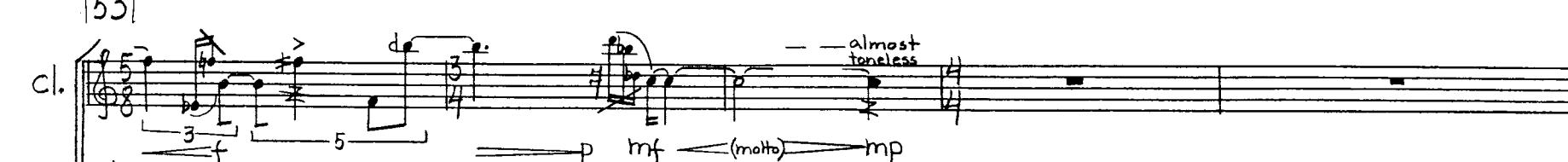
perc. 

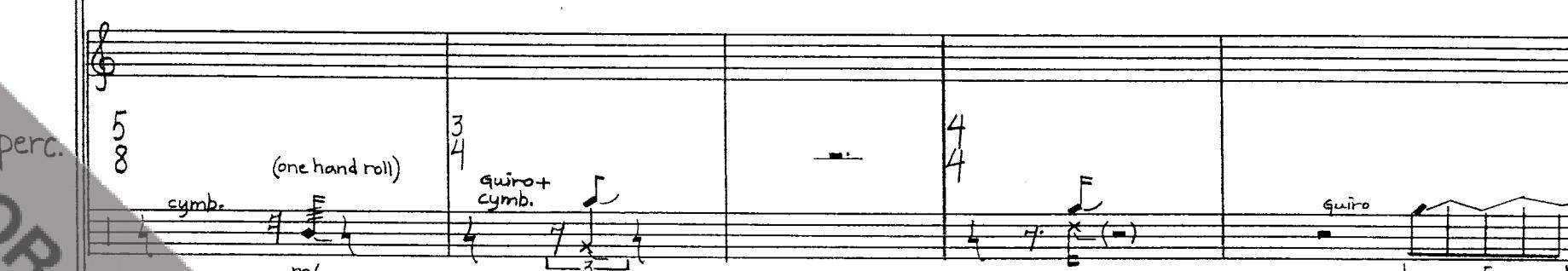
pno 

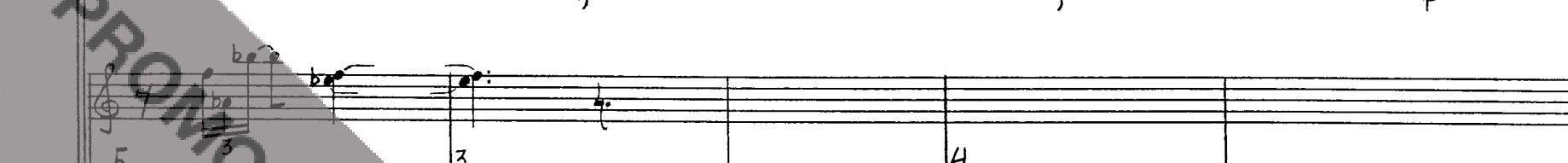
vi. 

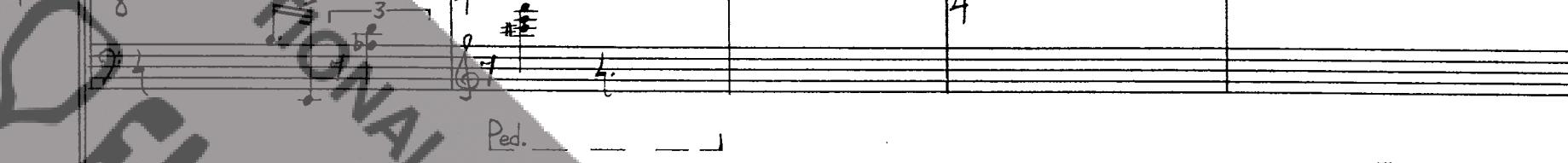
vc. 

53

cl. 

perc. 

pno 

vi. 

vc. 

58

cl. "halfair" accel. "halfair"

mf f mp f = mp (poco) P

perc.

cymb. Two headed sticks wood felt wood scrape bong. tom-tom + cymb. rim

pno

damped (R.h.) scraped (R.h.) pizz. near the stringholder mf Ped. poco s.p.

vi.

mp m.s.t. Ped. collego I II I II III

vc.

"P" mf f mp

63 ≈70

cl. staccato

mp f

perc.

hard mallets 1) if you do have not time to play this part, the piano player can replace it. reson. tube gliss. (articulated)

halt damped* mf bong. cymb.

f = mp * hold the edge of the cymb. with the fingers

pno

vi.

flaut. Ped. (una c.) scrape f

mp f

vc.

mp f

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[67]

c1. *"half air"*

perc. *with handle of the mallet 1)* *t-t.* *bong.* *cymb.* *cup* *edge* *take the springs in the both hands* *H-H.* *with spring*

pno *f* *mf* *f* *mf* *f*

notes: **) touch the t-t. after strike with the handle of the mallet*

vln. *f* *ff* *f* *mp* *ff* *ff* *mp* *mf*

vc. *5 > >* *mp* *f* *mp* *ff* *mp* *ff*

s.t. "saw" *III* *IV* *II* *I* *II* *III* *IV* *II* *I*

behind the bridge

[71]

c1. *f* *ff* *ff*

perc. *f* *3/4* *H-H.* *s.d.r.* *rim* *H-H. with foot* *4/4* *bong.* *5/4* *R.h. = stick* *L.h. = spring* *2/4* *R.h.* *L.h. (f)*

pno *3/4* *scrape* *L.h. (slowly)* *5/4* *ff* *ff* *ff* *ff* *ff* *ff*

vln. *3/4* *m.s.p.* *5/4* *ff* *ff* *ff* *ff*

vc. *3/4* *IV* *ff* *ff*

with over the strings

7 b.s. *ff* *ff* *ff* *ff*

ff *ff* *ff* *ff*

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176] ≈ 80

cl. "halfair" $\frac{3}{4}$ rit.

perc. hard mallets (4) $\frac{3}{4}$ $\frac{4}{4}$ cymb. $\frac{3}{4}$ $\frac{3}{4}$ p

pho $\frac{3}{4}$ mf $\frac{4}{4}$ f

vi. flaut. Ped. Ped. (una c.) arco norm. s.p. $\frac{4}{4}$ $\frac{5}{4}$ $\frac{5}{4}$ $\frac{5}{4}$ $\frac{5}{4}$

vc. flaut. $\frac{3}{4}$ $\frac{4}{4}$ mp

180] ≈ 70

cl. $\frac{3}{4}$ mf

perc. $\frac{4}{4}$ $\frac{3}{4}$ f

pno $\frac{4}{4}$ p mf f $\frac{3}{4}$ ff damped (R.h.) $\frac{3}{4}$ 18vb

vi. arco norm. s.p. $\frac{4}{4}$ mp

vc. arco norm. s.p. $\frac{3}{4}$ mp

84

(toneless) d.p. 3 3 3 #
cl. 3 3 3 3 3
mf

change to contrabass clarinet in B♭

perc. 5 4
bong-toms brushes 3 4
mp f

pno 5 4
strike in the metal part of the hull mf
3 4 pull f over the tuning pegs f
sosten. 3 >
ped. stroke f
Ped.

vi. s.p. I Ric. on the bridge 5 5 5
mf (mp)

vc. s.p. II Ric. on the bridge 5 5 5
mf mp (mp) f

88

rit. — — — — — ≈60

cb.cl. 5 5 5 5
8 pp f mp f p (moto) mf

"toneless" (d.p.) 3 3 3 3 3
perc. (brushes) c.b. I III II 5 5 5
mf mf p
5 4 quiro + cymb. f f
pno cluster 3 3 3 3 3
p.
5 4 damped
18va f x Ped.
vi. 5 4
vc. (arco norm.) m.s.t. o o o on the bridge 5 5 5
p pp
colleg. II V
5 5 5 5 5
P

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93

cb.c. "half air" "half air" "toneless"
 f f mf f mf (poco) P PP f
 perc. rub with stick quiro+t.t. s.d.r.
 f mp mf f 1) 2) rim (ord.)
 pno pizz. mf
 near the stringholder
 f 6 4
 Ped. Ped. (una c.) m.s.t. on the bridge
 — — — (ord.) — o — on the bridge —>
 vln. — — — — — —
 vc. v IV v II arco norm. — s.p. —
 mp — — 6 4 pp

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