

Paavo Heininen

Tritopos

for orchestra

op. 38

1977



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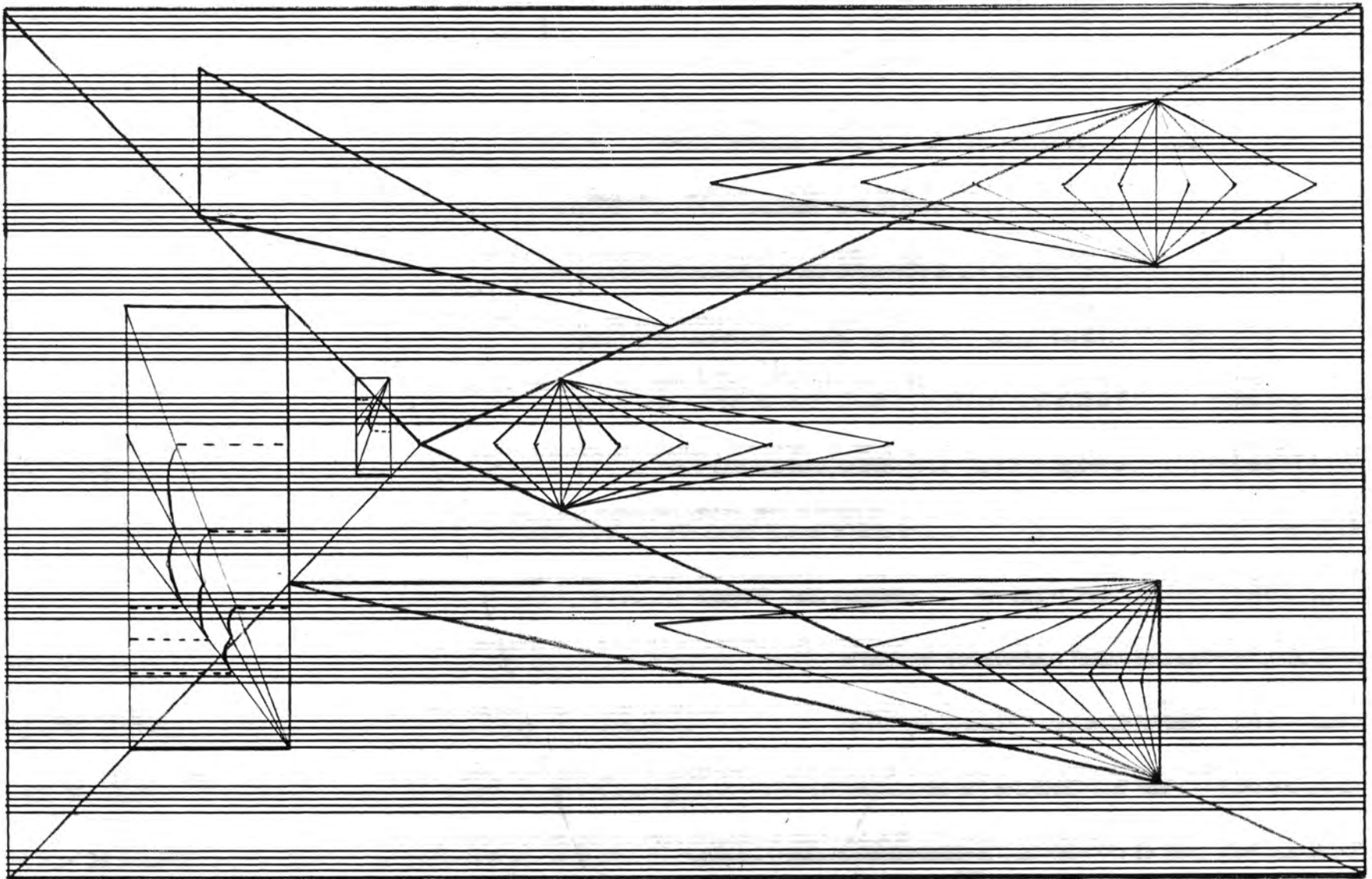
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TRITOPOS

OP 38



VII

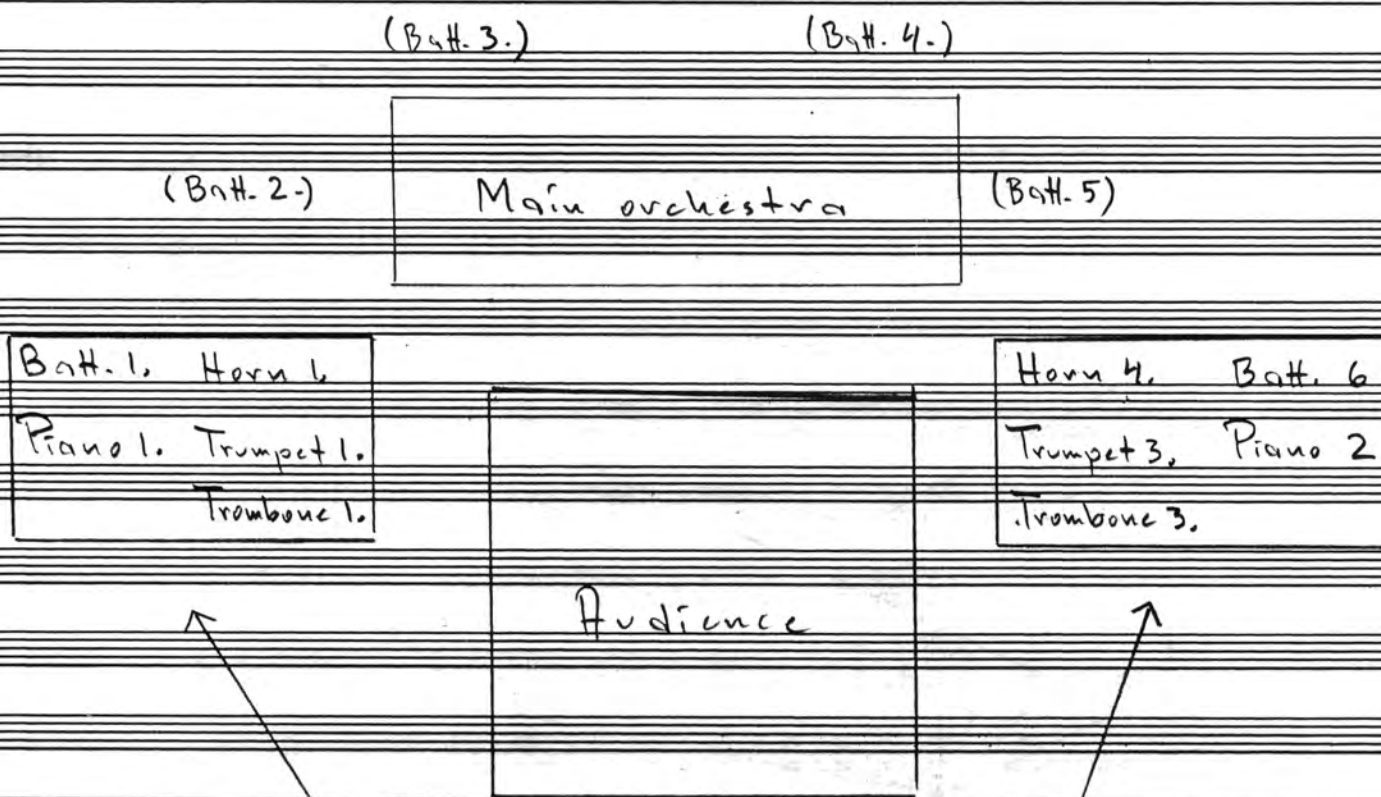
ESTRA

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Seating plans



These two groups to be seated distinctly to the left/right, but not too far from the main orchestra



= spatial position and movement

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3 Flutes (also 3 Piccolos)

3 Oboes

3 Clarinets in Bb

4 Horns in F

3 Trumpets in C

c.s. = straight mute

3 Trombones

w-w-st = wow-wow-mute without stem

Percussion (6 players) (parts 1, 4 and 6 less difficult)

1. Snare drum □ Cymbal ⊥ Bongo □ Maracas ∩ etc

2-4: Vibraphone □

2-5. Triangles Δ Cow-bells < Gongs ⊙ Tam-tam (very large)

Cymbals ⊥, ⊥ Snare drum □ Tambour de basque ⊥

Bongos □ Tom-toms □ Shell chimes ∩ Sandpaper

blocks (sp) Wood blocks (legno) Temple blocks ⊙

Rattle (Ragunella, R) Guero MM Castagnets

Flexaton, Steel sheet (large, thin) Campanelli (c^{lli})

Tubular bells (Cue) Timpani

4, 5: Marimba phone

1. Snare drum, Cymbal, Bongo etc

Batt. 2-5:

Tam-tam

② Cue tob.

⑤ Timpani

Membranes

④

c^{lli}

etc.

③

metals

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Batt.

A

Arco

Δ-st

triangle stick

^

finger

~

continuous sound produced by
a rotating movement

p-gliss

(▷): semitone glissando on one

sound-slab produced by gliding a
hard mallet from notch to center
(while pressing hard) (i.e. after hitting
the slab with p)

Harp

⌘

(harp) glissando on one string

produced by gliding the handle
of the tuning key along the string

ⓧ

"Tam-tam-sound": hit the string(s) with the
nail of the (index) finger plucked from
behind the thumb

ooooo

glissando over the resonance tubes
of ▷ or ▢

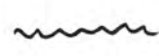
sound produced by strong, hitting action of
left hand fingers


ponticello colored legato tratto colored legato battuto


note A = arco

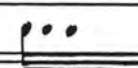
point } of bow
heel }


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 continuous, even sound

 rapidamente, leggiero

 molto mosso, marcato

 rapidamente pass.


 repetition

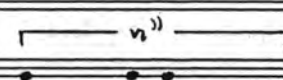
 improvised pitches; follow the general pattern indicated.

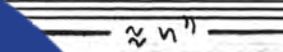
or b or \flat (mainly) diatonic


#b or $\left\{ \begin{matrix} \# \\ \flat \end{matrix} \right.$ x) (mainly) chromatic

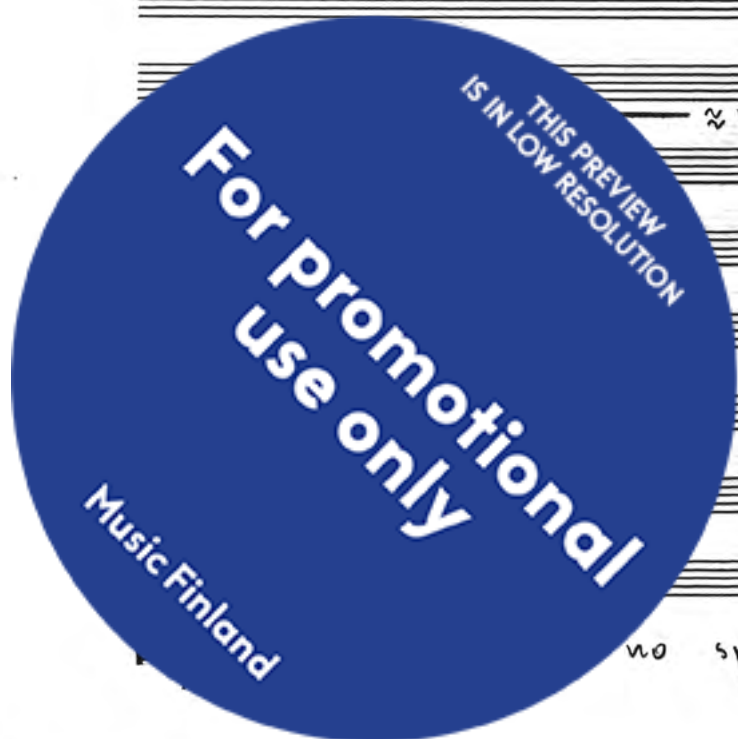
+ d or $\left\{ \begin{matrix} + \\ d \end{matrix} \right.$ microtonal (not necessarily exact quarter-notes)

 (piano) chromatic cluster

 rhythm to be realized individually according to spatial proportions of notation

 as above, but in cases where the total duration is dependent on the choice of the conductor, this indication only serves as preliminary orientation for the player.

 no specification



Bar lines without time signature = large sign (e.g. both hands)

② ③ etc. = small signs with one hand. Their timing to be realized by the conductor freely and imaginatively (where not indicated by seconds). Mix longer and shorter durations according to the general character indicated (e.g. acc. or agitato). The ideal mode of proportions is the section aurea, or 3:5:8:13 etc; by all means avoid rational proportions, especially 1:1 and 1:2.

At the cues (①, ② etc.) the events vertically upon each other in the score should be simultaneous even if the arrow (↓) does not point every staff. Between these points, no exact synchronization (nor cues) is intended, but the conductor may help balance the different events, even temporally. *)

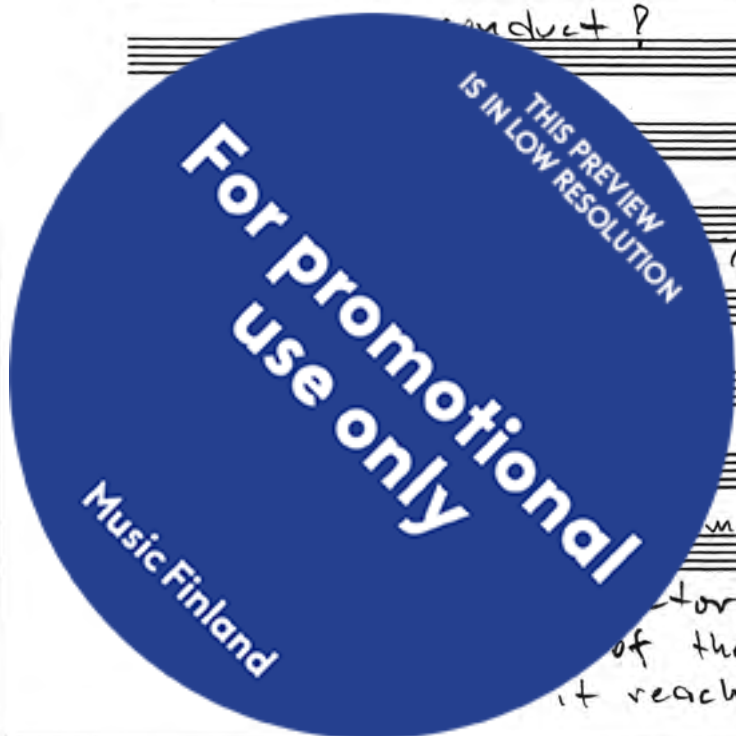
($\frac{4}{4}$ $\text{♩} = 60$) Time signatures in parentheses should be realized independently by individual players. Do not conduct?

Duration: $\approx 14'$

woodwind section has no sufficient practice

multiphonic sounds, bars 100-101 may be omitted)

conductor follows the solo trumpet. He may indicate the relative end of the section by raising one hand like clock-hand: when it reaches upright position, the section (=trumpet solo) will be finished.



Handwritten musical score for Flute 1 (Fl) and Oboe (Ob).

Flute 1 (Fl):

- Measure 1: *p* *tongue pizz.* (4/4, *♩* = 60)
- Measure 2: *mf*
- Measure 3: *mf* (6/4, *♩* = 80)

Oboe (Ob):

- Measure 1: *ppp*
- Measure 2: *ppp*
- Measure 3: *ppp*

Baritone (Bar):

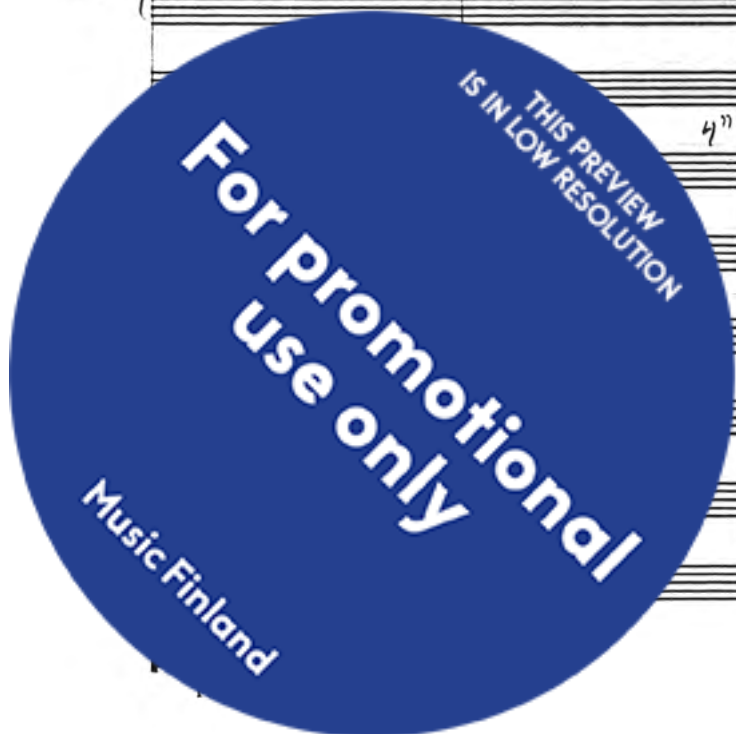
- Measure 1: *ppp*
- Measure 2: *ppp*
- Measure 3: *ppp*

Trumpet (Trp):

- Measure 1: *ppp*
- Measure 2: *ppp*
- Measure 3: *ppp*

Other markings:

- sim.* (sustained)
- vibr. lentissimo*
- bispiolo*
- 4"*, *3"*, *4"*
- P G 2" ①*



Handwritten musical score for Flute (Fl), Oboe (Ob), Trumpet (Tr), Bassoon (Bass), and Arpa (Arpa).

Flute (Fl): Part 1 (measures 1-4) and Part 2 (measures 5-8). Tempo marking: $\text{♩} = 80$. Dynamics: *mp*.

Oboe (Ob): Part 1 (measures 1-4) and Part 2 (measures 5-8). Tempo marking: $\text{♩} = 80$. Dynamics: *mp*.

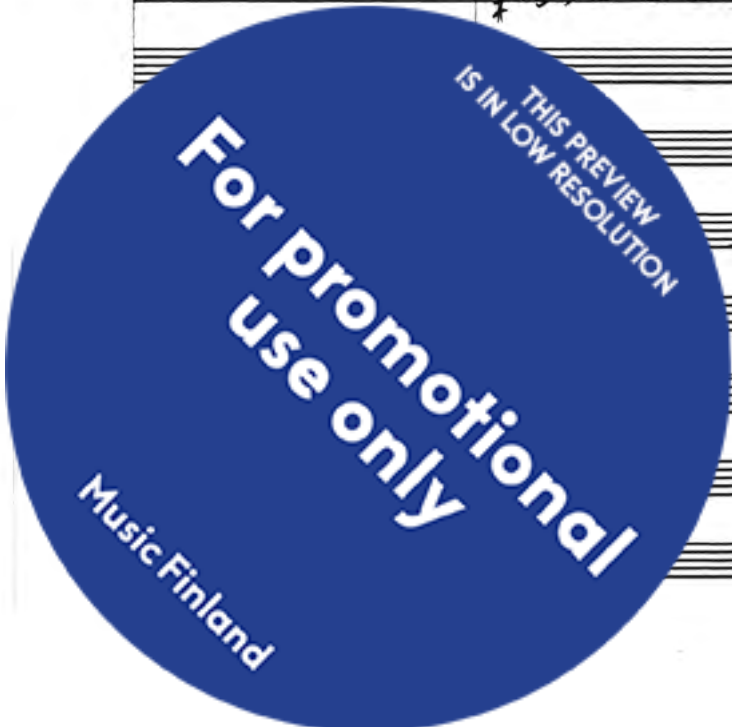
Trumpet (Tr): Part 1 (measures 1-4) and Part 2 (measures 5-8). Dynamics: *mp*.

Bassoon (Bass): Part 1 (measures 1-4) and Part 2 (measures 5-8). Dynamics: *pp*, *ppp*, *pp*.

Arpa (Arpa): Part 1 (measures 1-4) and Part 2 (measures 5-8). Dynamics: *pp*, *ppp*, *pp*.

Handwritten notes:

- 2. c.s. (2nd cello solo)
- poco sf (poco sforzando)
- (= ff of Vln solo)
- sim. (simulazione)
- l. solo (left solo)



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Handwritten musical score for Flute 1 (Fl 1.) and Cor.

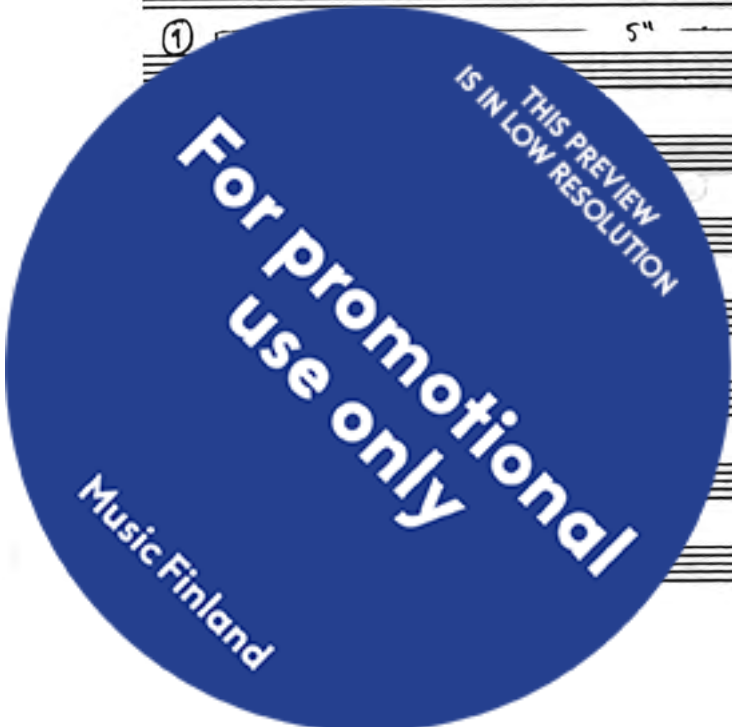
Fl 1.: Measures 1-4. Measure 1 has a *mp* dynamic. Measure 4 has a circled 2 and a *p* dynamic. A bracket above measures 1-4 is labeled "5".

Cor.: Measures 1-4. Measure 1 has a *mp* dynamic and a bracket labeled "3. c.s.". Measure 2 has a bracket labeled "1. c.s.". Measure 3 has a circled 2 and a *mp* dynamic. Measure 4 has a *pppp* dynamic. A bracket above measures 3-4 is labeled "2".

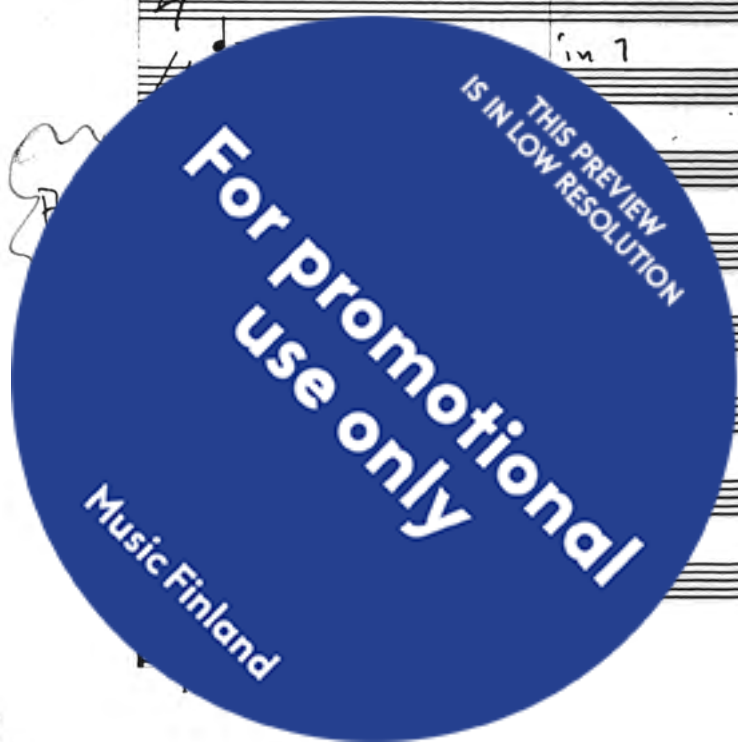
Below the Cor. staff, there are handwritten notes: "H", "7", and a small square with a dot and an arrow pointing to it.

At the bottom of the page, there are handwritten notes: "1", "5", "11", "2", "in 1", and "4".

At the bottom right, there is a section of handwritten musical notation for four staves, with a bracket labeled "p c.s." and a circled 2.



Handwritten musical score for various instruments. The score includes staves for Flute (Fl), Clarinet (Cl), Cor, Trombone (Tromb), Bass (Bass), and Horn (H). The notation includes notes, rests, and dynamic markings such as *pp*, *ppp*, *mp*, and *ppp*. There are also handwritten annotations like "1. s.s.", "2. ww-st", "2. c.s.", "1. solo", and "in 7". The score is divided into measures, with some measures containing multiple notes and rests. The bottom right corner features a circled number "1".



20

T1

②

③

④

C11.

②

③

Cor 3.

espr., sost.

Bat

①

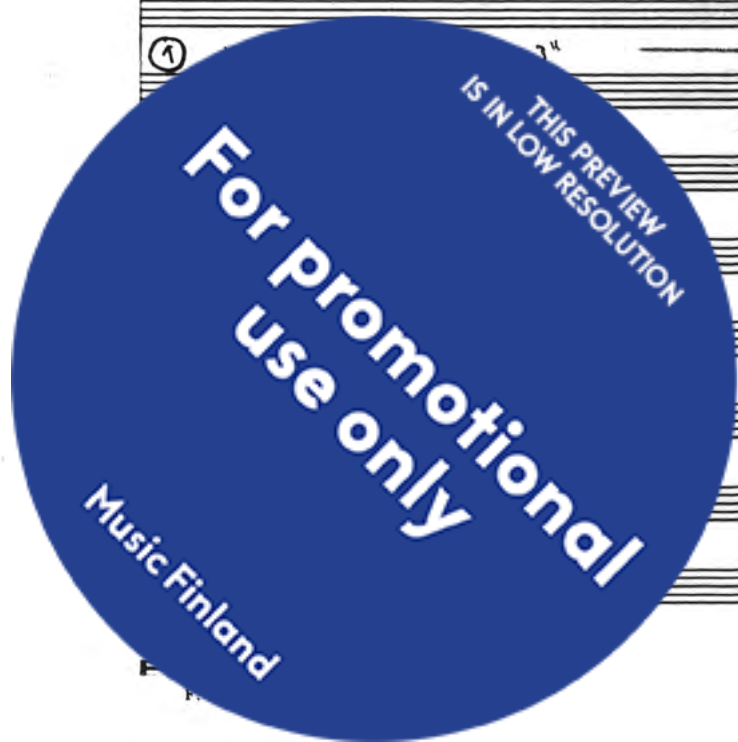
①

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Handwritten musical score for a symphony orchestra. The score includes staves for Flute 1 (Fl 1), Flute 2 (Fl 2), Oboe (Ob), Clarinet 1 (Cl 1), Clarinet 2 (Cl 2), Cor 2, and Arpa (Harp). The music is written in a key with one sharp (F#) and a common time signature (C). The score features various musical notations, including notes, rests, and dynamic markings such as *mf*, *p*, *mp*, *sf*, and *espr., sost.*. There are also performance instructions like "Mediator, sulla tavola" for the harp. The score is divided into measures, with some measures containing multiple notes and rests. The notation is handwritten and includes various symbols and markings.

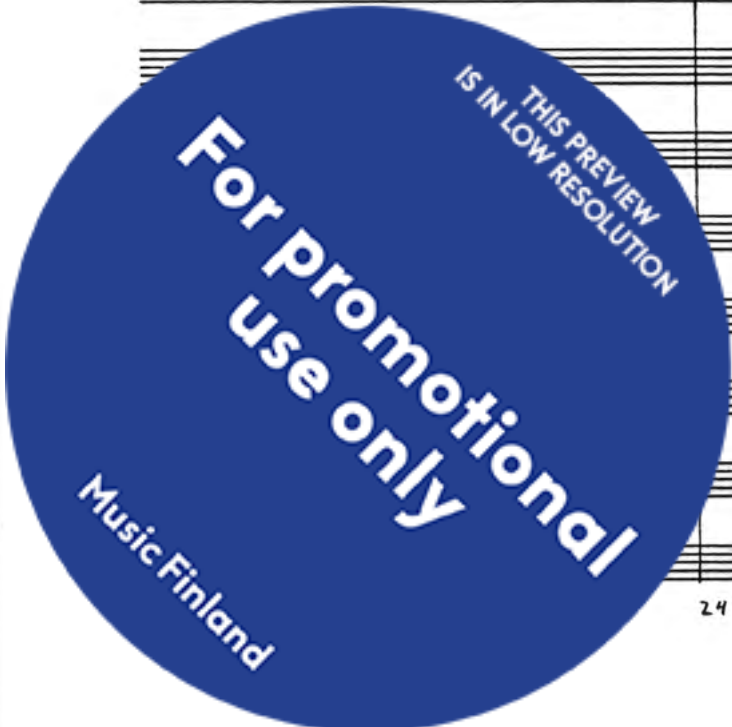


Handwritten musical score for Flute 1 (Fl 1.), Flute 2 (Fl 2.), Clarinet 1 (Cl 1.), Cor 2., and Bass (Bass).

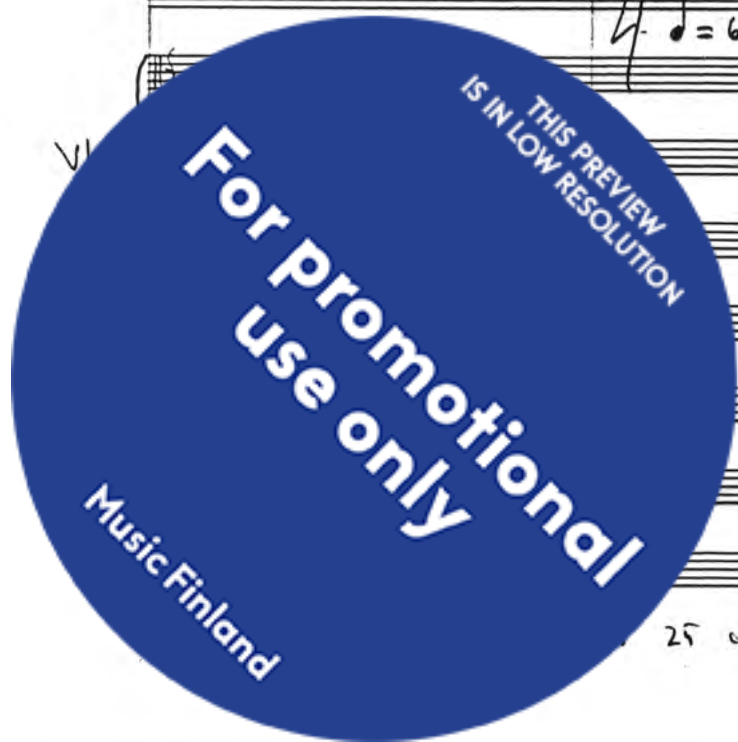
The score includes various musical notations, including notes, rests, and dynamic markings such as *poco f*, *mp*, *mf*, *sf*, *mp*, *p*, *mf*, and *sf*.

Rehearsal marks are indicated by circled numbers: 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35, 36, 37, 38, 39, 40, 41, 42, 43, 44, 45, 46, 47, 48, 49, 50, 51, 52, 53, 54, 55, 56, 57, 58, 59, 60, 61, 62, 63, 64, 65, 66, 67, 68, 69, 70, 71, 72, 73, 74, 75, 76, 77, 78, 79, 80, 81, 82, 83, 84, 85, 86, 87, 88, 89, 90, 91, 92, 93, 94, 95, 96, 97, 98, 99, 100.

Rehearsal marks are indicated by circled numbers: 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35, 36, 37, 38, 39, 40, 41, 42, 43, 44, 45, 46, 47, 48, 49, 50, 51, 52, 53, 54, 55, 56, 57, 58, 59, 60, 61, 62, 63, 64, 65, 66, 67, 68, 69, 70, 71, 72, 73, 74, 75, 76, 77, 78, 79, 80, 81, 82, 83, 84, 85, 86, 87, 88, 89, 90, 91, 92, 93, 94, 95, 96, 97, 98, 99, 100.



Handwritten musical score for Trombones (Tr), Basses (Batt), and Violins (VI). The score includes various musical notations such as notes, rests, and dynamic markings like 'pppp', 'mp', 'mf', 'p', 'sf', 'c.s.', 'gliss', 'sec.', 'Piu mosso', and 'le ultime'. There are also tempo markings like 'in 7' and '4''.



25 and 29-30: individual rhythms according to spatial proportions of notation

Handwritten musical score for orchestra and choir. The score includes parts for Cor 3, Tr 1 & 2, Trombo 1 & 2, Batt, Piuo II, Div, VI I, in 6, and Vle. The notation includes various musical symbols such as notes, rests, and dynamic markings like *ppp*, *mp*, *f*, *sf*, and *sfz*. There are also tempo markings like *staccatissimo* and *pece sf*. The score is written in a system of staves, with some parts marked with *tr* (trills) and *tr* (trills). The score is divided into measures, with some measures containing multiple notes and rests. The score is written in a system of staves, with some parts marked with *tr* (trills) and *tr* (trills). The score is divided into measures, with some measures containing multiple notes and rests.

