32 380

Jarkko Hartikainen

Habitus

for orchestra

2014 - 2017

sic Finland

THIS PREVIEW
IS IN LOW RESOLUTION
For promotional
use only
Music Finland

Jarkko Hartikainen

Habitus (2014–17)

for orchestra + surtitles, see the attachment on the last page

commissioned by (and dedicated to) Tapiola Sinfonietta

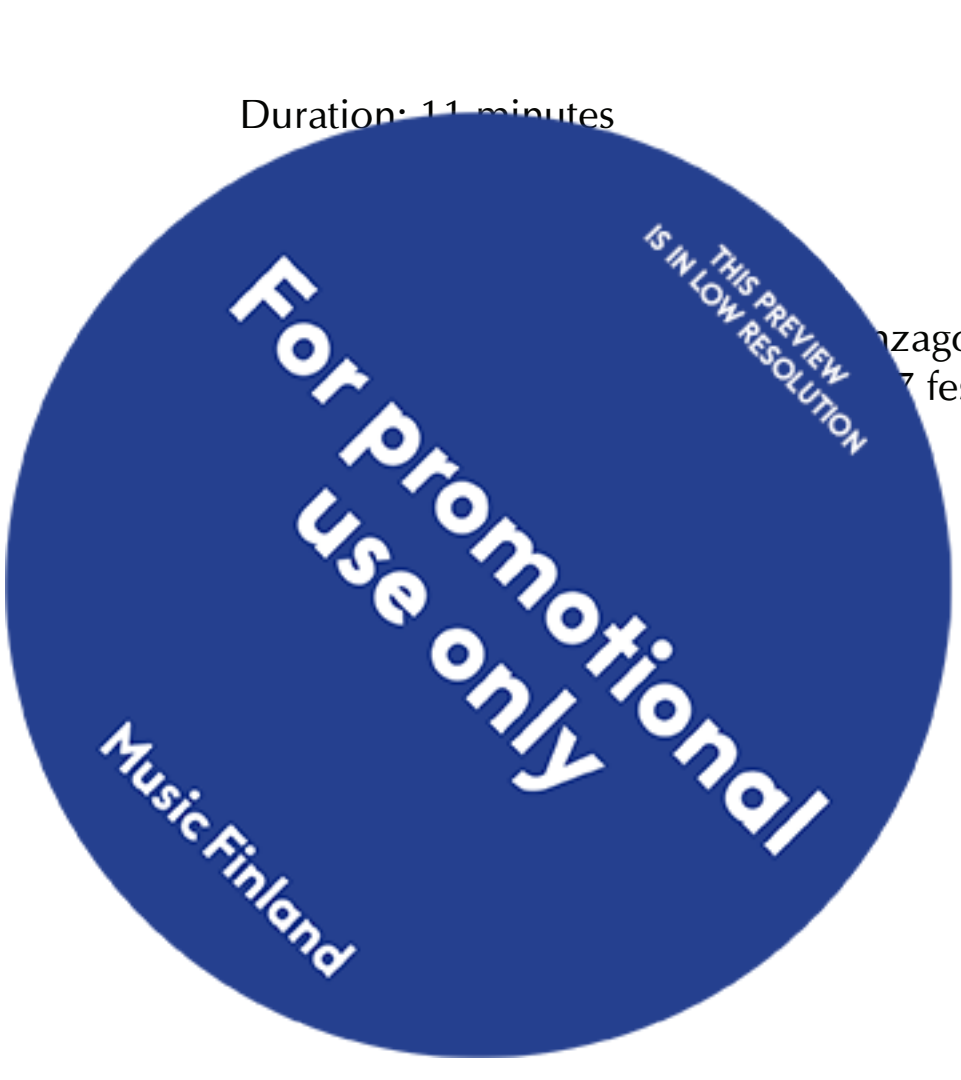
Flute (doubling piccolo)
Alto Flute (doubling piccolo)
Oboe
English Horn
Clarinet in Bb
Bass Clarinet
Bassoon 1
Bassoon 2

Horn in F 1
Horn in F 2
Trumpet in Bb
Trumpet in C

Percussion (Timpani, Marimba, Tubular Bells, Gran Cassa)

Violin I (8)
Violin II (6)
Viola (5)
Cello (4)
Double Bass (3)

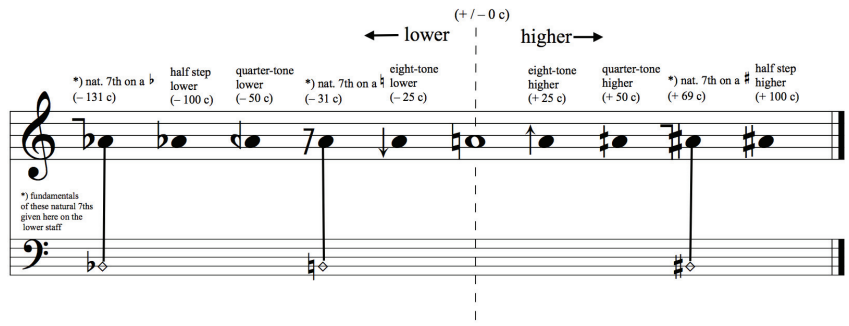
Duration: 11 minutes



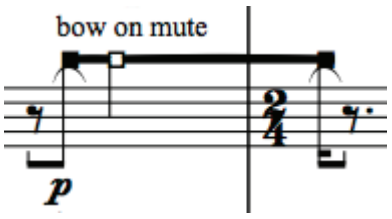
…zago, on February 9th 2017 in Tapiolasali, Espoo (Finland)
…7 festival

GENERAL REMARKS

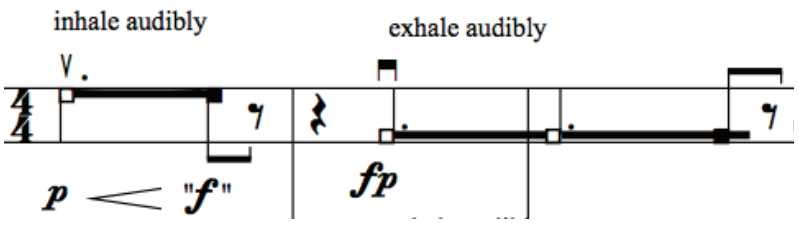
Accidentals used in the score:



Horizontal lines indicate sustained, aperiodic (noise) actions, such as air tones or bowing on the wooden mute on strings. The sound is noninterrupted throughout the duration of a line; stems and noteheads are merely denoting exact onsets, dynamic changes etc.



Measures 82–84, where staff lines disappear momentarily, are performed **without instruments**: audible, heavy, breahthing sighs with partially opened mouths.



In measures 34 (winds), 35 (latter half, strings), 39, 42, 44, 46, 49, 71, 72, 75, and 86–91, IRCAM's Orchids system is used to reconstruct, orchestrally, certain time-evolving target sound recordings. The original sounds for these measures are: slow bow octave subharmonic from A3 on a violin (m. 34), brassy low B1 on a bassoon (m. 35), stopped flz Eb3 (sounding Ab2) on an F horn (m. 39), and the composer's uttering of the Finnish words 'luo' (mm. 42, 46, 72), 'luota' (mm. 44, 49, 71, 73) and 'sy-vään ää-neen' (mm. 86–91). [luo = 'create', or 'to'; luota = 'trust', or 'from'; syvään = 'deep', or 'deeply' (as with breathing/sigh); ääneen ='out loud', or 'into sound']

INSTRUMENT-SPECIFIC REMARKS

FLUTE

Tongue-ram: embouchure hole being completely covered with lips, propel the tongue forward with a strong thrust of air before suddenly stopping i… h (/hut/) OR the embouchure hole. (Th… irtually sucking the tongue onto … through the closed

…ctual tone …ng the …ower.

…lips while …ulse

…n then

…c (by …nd octave

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CLARINET / BASS CLARINET

Open slap ("pah"): the part of the reed that is inside the mouth is covered with the flat of the tongue (creating a vacuum), then the tongue is rapidly withdrawn (=slap tongue) while simultaneosly both removing the lips from around the mouthpiece and shouting (/pah/) sharply into the instrument (=open slap)

Air tones (at mouthpiece): with pursed lips, blow air directly at the mouthpiece tip whilist maintaining a short distance from the mouthpiece itself (can be faciliated by putting your bottom lip on the reed and blowing) – try to avoid "whistling" sound from the reed

m. 121–> (harmonics): finger the bottom note and adjust to the harmonic by changing air flow and altering the pressure (overblow / "controlled squeak")

BASSOON

Brassy tone (son cuivré): hard and energetic smacking of the reed's tip with lips (necessary to use air pressure from the diaphragm); resembling the brassy sound of the trombone, and close to pizzicato sounds.

Quarter-tones: Fundamental register: raise a quarter-tone by pushing the reed and the lips further into the mouth (/e/), lower by sliding the reed from the mouth and pout the lips (/y/). Otherwise: Bb_1 key (right thumb) or c# trill key (right index finger) raise the intonation by a quarter-tone on many fingerings.

Flap: hit the reed with the tongue, like with playing staccato, but with very slight air pressure in order to avoid vibrating the reed (for notes in the fundamental register, it may be safer to play them without the reed)

Overtones: octave (1st overtone) is produced with normal fingerings, normal lip position, more air pressure, but less lip pressure; octave+fifth (2nd overtone) is produced with normal fingerings, normal lip position, more air pressure, and more lip pressure; two octaves (3rd overtone) is produced with normal fingerings, lips placed 1 cm from the tip of the reed, more air pressurem and more lip pressure, and can be faciliated by opening tone holes slightly.

HORN

Microtones: if fingering is given, the non-12tet note (a natural 7th or 11th) is to be found on the overtone series produced by said fingering. In the rare cases without fingering designation, the player is encouraged to find a solution (bend with embouchure or find a suitable fingering)

Air tones: in order to get a resonant and resounding air tone, remove the mouthpiece, reverse it, and place it at an angle in relation to the rest of the instrument – this angle provides the requisite resistance for the air column for a louder sound.

TRUMPET

Tongue ram: cover mouthpiece entirely, create slap by inserting tongue into the air stream. If not loud enough, substitute all tongue ram actions with hand pop (striking the mouthpiece with the flat of the palm)

Air tones: air tones are produced in two ways – (1) with the mouthpiece on normally, or (2) with the mouthpiece reversed and placed at an angle in relation to the rest of the instrument – this angle provides the requisite resistance for the air column for a louder sound.

STRINGS

Slow bow (8vb subharm.): bowing slowly, with consistent (strong) bow pressure somewhat close to the fingerboard, creating a scratchy sound an octave below the fingered note (here: b natural, a, and b flat, respectively) – see compositions and research by/related to Mari Kimura on the subject

Bow on mute: use a wooden practice mute and bow on it, creating an ocean-like (or a 'breath-like'), pitchless sound.

Harmonics: find the best location on your instrument for the given *suoni reale* pitches.

Questions and further commissions:
j h a r t i k a (a t) g m a i l . c o m

transposing score
v. 20170214

commissioned by Tapiola Sinfonietta

Habitus

Jarkko HARTIKAINEN 2014–17

♩ = 48

Flute
Alto Flute (in G)
Oboe
English Horn (in F)
Clarinet in B♭
Bass Clarinet
Bassoon 1
Bassoon 2
Horn in F 1
Horn in F 2
Trumpet in B♭
Trumpet in C
Gr. Cassa
Violin I.1-2
Violin I.3–4
Violin I.5–6
Violin I.7–8
Violin II.1–2
Violin II.3–4
Violin II.5–6
Viola 1–2

tongue ram: cover mouthpiece entirely, slap by inserting tongue into the air stream

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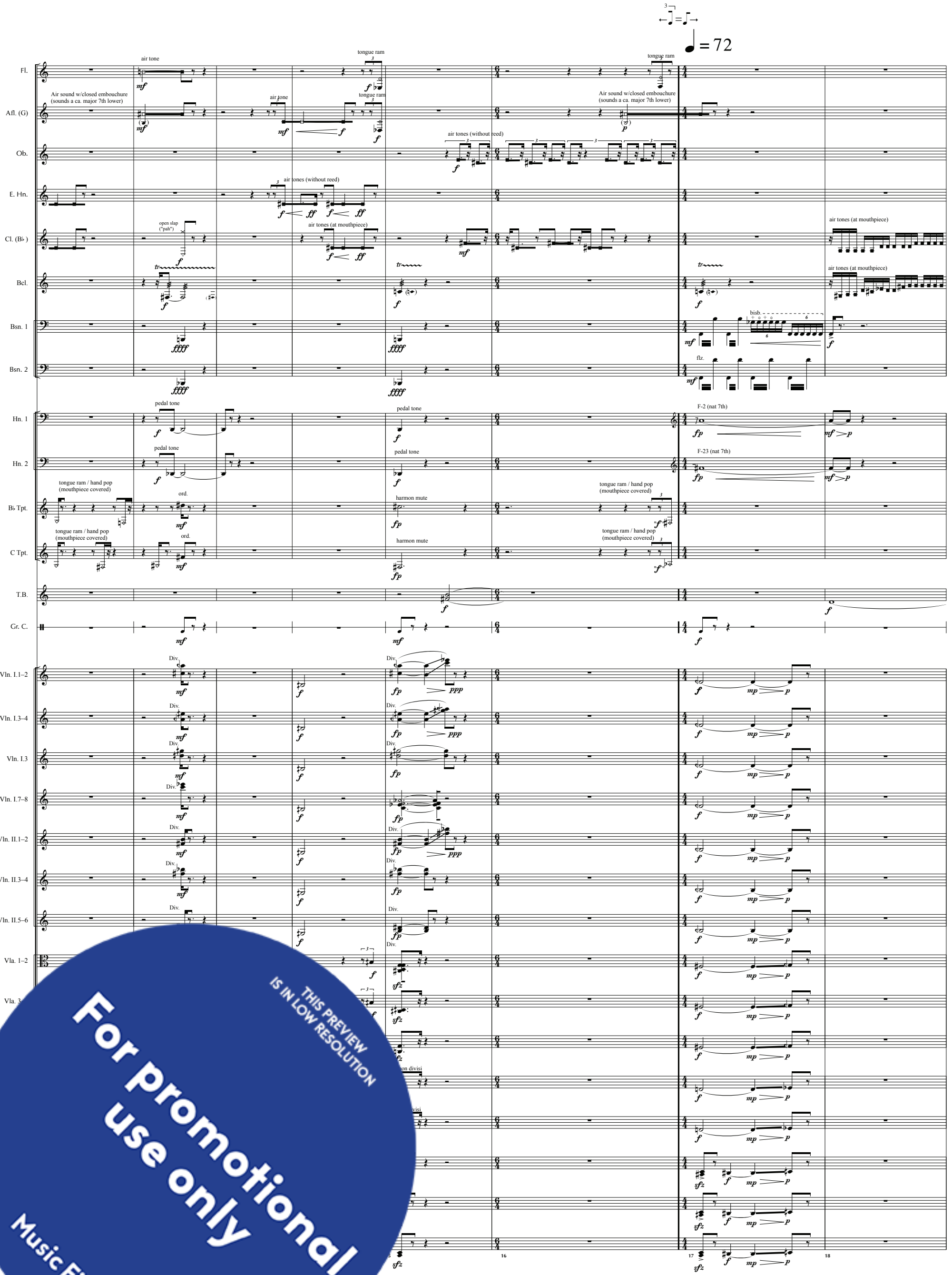
Jarkko Hartikainen: Habitus (2014–17) [v. 20170214]



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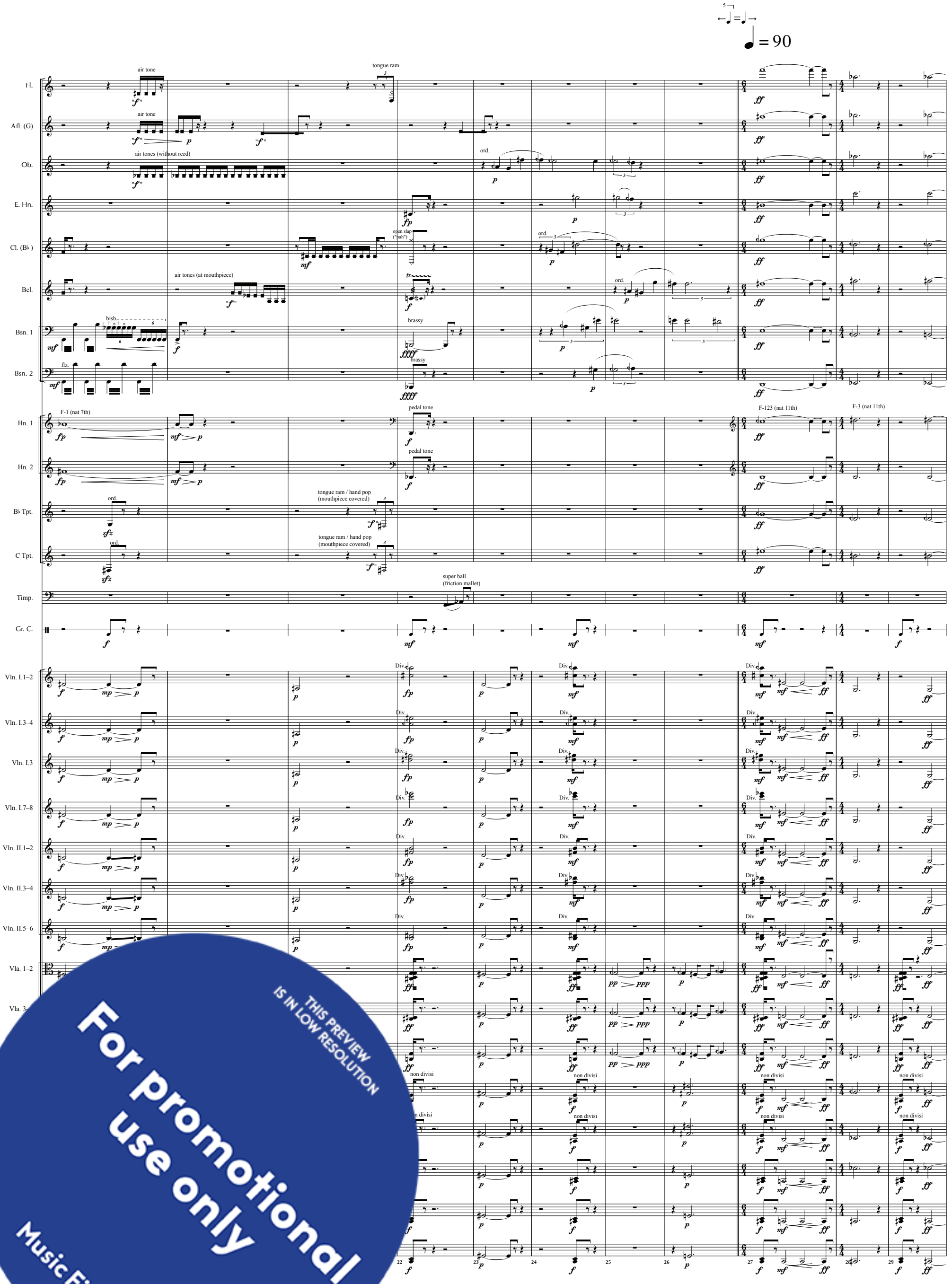

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Jarkko Hartikainen: Habitus (2014–17) [v. 20170214]

♩ = 63

Fl.
Afl. (G)
Ob.
E. Hn.
Cl. (B♭)
Bcl.
Bsn. 1
Bsn. 2
Hn. 1
Hn. 2
B♭ Tpt.
C Tpt.
Timp.
T.B.
Gr. C.
Vln. I.1–2
Vln. I.3–4
Vln. I.3
Vln. I.7–8
Vln. II.1–2
Vln. II.3–4
Vln. II.5–6
Vla. 1–2

Jet Whistle
play+sing_unison
discolored fingering
open slap ("pah")
cresc_to_decr
ord
vib
harm_fingering
brassy
(noticeable change in pitch is expected)
F-23 (nat 11th)
(bend to pitch; clean attack!)
flz. (stopped)
wah mute
wah
tongue ram / hand pop (mouthpiece covered)
super ball (friction mallet)
drawn across the surface (rattling sound)
slow bow (8vb subharm.)
Div.
legno_battuto
pont_to_tasto
pizz.
col legno tratto
tasto
pont.
nonvib
non divisi
trem
senza trem.
harm_artificial
non vibr.

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Fl.
very airy to ord.
flatt_to_ord
Afl. (G)
air tone
tongue ram
Ob.
lip gliss.
double trill
E. Hn.
ord
Cl. (B♭)
air tones (at mouthpiece)
flz
Bcl.
Bsn. 1
vib
Bsn. 2
Hn. 1
ord_to_flatt
Con sord.
Hn. 2
stopped
B♭ Tpt.
C Tpt.
air tones
(into mouthpiece)
Gr. C.
nails/brush on skin
(continuous breathlike sound)
Vln. I.1–2
Div.
apply
wooden mute
bow on mute
Vln. I.3–4
pont
nonvib
pizz_lv
Vln. I.3
pizz.
Vln. I.7–8
Vln. II.1–2
tasto → ord.
Vln. II.3–4
col legno battuto
tasto
Vln. II.5–6
overspressure to ord.
Vla. 1–2
Vla. 3–4
arco
bow on wood
of the bridge
trem

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Jarkko Hartikainen: Habitus (2014–17) [v. 20170214]

Fl.
Afl. (G)
Ob.
E. Hn.
Cl. (B♭)
Bcl.
Bsn. 1
Bsn. 2
Hn. 1
Hn. 2
B♭ Tpt.
C Tpt.
Gr. C.
Vln. I.1–2
Vln. I.3–4
Vln. I.3
Vln. I.7–8
Vln. II.1–2
Vln. II.3–4
Vln. II.5–6
Vla. 1–2
Vla. 3–4

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Fl.
Afl. (G)
Ob.
E. Hn.
Cl. (B♭)
Bcl.
Bsn. 1
Bsn. 2
Hn. 1
Hn. 2
B♭ Tpt.
C Tpt.
Gr. C.
Vln. I.1–2
Vln. I.3–4
Vln. I.3
Vln. I.7–8
Vln. II.1–2
Vln. II.3–4
Vln. II.5–6
Vla. 1–2
Vla. 3–4

pizz. (tongue)
tongue ram
lip gliss.
Slap tongue
Slap tongue (without reed)
Flaps
tongue ram / hand pop (mouthpiece covered)
bow on mute
nonvib
non vibr.

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Jarkko Hartikainen: Habitus (2014–17) [v. 20170214]

♩ = 84

Fl.
Afl. (G)
Ob.
E. Hn.
Cl. (B♭)
Bcl.
Bsn. 1
Bsn. 2
Hn. 1
Hn. 2
B♭ Tpt.
C Tpt.
Gr. C.
Vln. I.1–2
Vln. I.3–4
Vln. I.3
Vln. I.7–8
Vln. II.1–2
Vln. II.3–4
Vln. II.5–6
Vla. 1–2
Vla. 3–4

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Jarkko Hartikainen: Habitus (2014–17) [v. 20170214]

mm. 92–93 are **repeated six (6) times,** with following 'identity filtering':
1st time: **everybody** plays both measures
2nd time: first measure only by those identified as **women**, second measure only by those identified as **men** (if neither, play in both)
3rd time: first measure only by those aged **35 and under**, second measure only by those aged **36 and older**
4th time: first measure by **substitutes** only, second measure by **regulars** only
5th time: first measure by only **foreigners**, second measure by only **natives** (relative to where the orchestra is based)
6th time: **everybody** plays both measures

Fl.
Afl. (G)
Ob.
E. Hn.
Cl. (B♭)
Bcl.
Bsn. 1
Bsn. 2
Hn. 1
Hn. 2
B♭ Tpt.
C Tpt.
Timp.
Gr. C.
Vln. I.1–2
Vln. I.3–4
Vln. I.3
Vln. I.7–8
Vln. II.1–2
Vln. II.3–4
Vln. II.5–6
Vla. 1–2
Vla. 3–4

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Jarkko Hartikainen: Habitus (2014–17) [v. 20170214]

Fl.
Afl. (G)
Ob.
E. Hn.
Cl. (B♭)
Bcl.
Bsn. 1
Bsn. 2
Hn. 1
Hn. 2
B♭ Tpt.
C Tpt.
Timp.
Gr. C.
Vln. I.1–2
Vln. I.3–4
Vln. I.3
Vln. I.7–8
Vln. II.1–2
Vln. II.3–4
Vln. II.5–6
Vla. 1–2
Vla. 3–4

PICC.
tongue ram
muta in fl.
muta in afl.
open slap ("pah")
brassy
pedal tone
ord.
Div.
non divisi

100 101 102 103 104

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Jarkko Hartikainen: Habitus (2014–17) [v. 20170214]

♩ = 84 *rit.* ♩ = 56

Fl.
Afl. (G)
Ob.
E. Hn.
Cl. (B♭)
Bcl.
Bsn. 1
Bsn. 2
Hn. 1
Hn. 2
B♭ Tpt.
tongue ram / hand pop (mouthpiece covered)
C Tpt.
tongue ram / hand pop (mouthpiece covered)
Mba.
Gr. C.
Vln. I.1–2
Vln. I.3–4
Vln. I.3
Vln. I.7–8
Vln. II.1–2
Vln. II.3–4
Vln. II.5–6
Vla. 1–2
Vla. 3–4
Vl
nat harm.
sul A
fp
sul G
fp
nat harm.
nat harm.
sul C
fp
p
nat. harm.
sul A
p
mf
nat. harm.
sul E
p
mf
nat. harm.
sul C
p
mf
f
mf
111
112
113
114
115
116

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Jarkko Hartikainen: Habitus (2014–17) [v. 20170214]

Fl.
Afl. (G)
Ob.
E. Hn.
Cl. (B♭)
Bcl.
Bsn. 1
Bsn. 2
Hn. 1
Hn. 2
B♭ Tpt.
C Tpt.
Mba.
Gr. C.
Vln. I.1–2
Vln. I.3–4
Vln. I.3
Vln. I.7–8
Vln. II.1–2
Vln. II.3–4
Vln. II.5–6
Vla. 1–2

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Fl.
Afl. (G)
Ob.
E. Hn.
Cl. (B♭)
Bcl.
Bsn. 1
Bsn. 2
Hn. 1
Hn. 2
B♭ Tpt.
C Tpt.
Mba.
Gr. C.
Vln. I.1–2
Vln. I.3–4
Vln. I.3
Vln. I.7–8
Vln. II.1–2
Vln. II.3–4
Vln. II.5–6
Vla. 1–2
F-2 (nat 7th)
(nat 7th)
col legno tratto
ord
sul A
sul G
sul C
sul D
sul E
Div.
129
130
131
132
133
134

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Fl.
Afl. (G)
Ob.
E. Hn.
Cl. (B♭)
Bcl.
Bsn. 1
Bsn. 2
Hn. 1
Hn. 2
B♭ Tpt.
C Tpt.
Mba.
T.B.
Gr. C.
Vln. I.1–2
Vln. I.3–4
Vln. I.3
Vln. I.7–8
Vln. II.1–2
Vln. II.3–4
Vln. II.5–6
Vla. 1

air tone
simile
F-123 (nat 11th)
nat. harm.
sul G
sul D

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Fl.
Afl. (G)
Ob.
E. Hn.
Cl. (B♭)
Bcl.
Bsn. 1
Bsn. 2
Hn. 1
Hn. 2
B♭ Tpt.
C Tpt.
Mba.
T.B.
Gr. C.
Vln. I.1–2
Vln. I.3–4
Vln. I.3
Vln. I.7–8
Vln. II.1–2
Vln. II.3–4
Vln. II.5–6
Vla. 1–2

tongue ram
open slap ("pah")
flz.
brassy
bisbigliando
B♭-1 (nat 7th)
F-23 (nat 7th)
pedal tone
ord.
non divisi
Div.
nat. harm.
sul G
sul D
sul C
sul E

148 149 150 151 152 153

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Helsinki 15.I.2017

Instructions for the surtitles

HABITUS-surtitles.potx (link – mirror – mirror2)

- PowerPoint file with 24 slides; Optima font or similar; white text on black background; to be projected on the back wall above the orchestra – a bit like opera surtitles, but somewhat larger, clearly legible to all
- synchronized by a score-reading assistant (or the composer) with a clear view to the orchestra, eg. from a mixing desk amongst the audience
- slide 15 will have to be customized for the performance according to the name or known abbreviation of the orchestra on stage (eg. BERLINER PHILHARMONIKER, or CSNO, or TAPIOLA SINFONIETTA, as was in the premiere – where the surtitles were still all in Finnish)

(slide 2 may be already visible while the conductor walks on stage)

measures	**slide #**	**text on screen**	**transl. from Finnish**
(standby mode)	slide 1	[blank / black]	
mm. 1–41	slide 2	H A B I T U S	
mm. 42–43	slide 3	L U O	(create)
mm. 44–45	slide 4	L U O T A	(trust)
mm. 46–48	slide 5	L U O	(to)
mm. 49–50	slide 6	L U O T A	(from)
mm. 51–70	slide 7	H A B I T U S	
mm. 71	slide 8	L U O T A	(trust)
mm. 72	slide 9	L U O	(to)
mm. 73	slide 10	L U O T A	(from)
mm. 74–81	slide 11	H A B I T U S	
mm. 82–85	slide 12	B R E A T H E	
mm. 86–88	slide 13	SY-VÄÄN	(deeply)
mm. 89–91	slide 14	SY-VÄÄN ÄÄ-NEEN	(into sound)
mm. 92–93(1.)[1]	slide 15	CSNO: [the name of the orchestra]	
mm. 92(2.)	slide 16	WOMEN –	
	slide 17	WOMEN – MEN	
	slide 18	≤ 35 years –	
	lide 19	≤ 35 years – ≥ 36 years	
	e 20	SUBSTITUTES –	
	21	SUBSTITUTES – REGULARS	
	2	FOREIGNERS –	
	3	FOREIGNERS – LOCALS	
		HABITUS	

duration of the applause)

te the running number of repetitions in these measures. Synchronize with care!

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