

Lotta Wennäkoski

Lelele

Monodrama for soprano, clarinet in Bb,
accordion and violoncello

(Siddharth Kara)

2010



Music Finland

Copyright © by the Composer

All Rights Reserved

No part of this publication may be copied
or reproduced in any form or by any means
without the prior permission of the composer

Distribution:
Music Finland
Music Library
Laivasaarentie 1
FI-00200 Helsinki
Finland

musiclibrary@musicfinland.fi
www.musicfinland.fi

Helsinki, 2013

For promotional
use only

Music Finland

LOTTA WENNÄKOSKI

Λελελε

LELELE

MONODRAMA FOR SOPRANO, CLARINET IN B $\flat$, ACCORDION AND VIOLONCELLO

TEXT COMPILED BY THE COMPOSER AFTER
SIDDHARTH KARA: SEX TRAFFICKING;
(INSIDE THE BUSINESS OF MODERN SLAVERY)
COLUMBIA 2009

FEW QUOTATIONS FROM
A REPORT BY IOM

DURATION 30'

COMMISSIONED BY PLUS ENSEMBLE

PREMIER FEBRUARY 5, 2013, ALMINSALI, HELSINKI
PIA FREUND, SOPRANO AND PLUS ENSEMBLE
ELINA BROTHÉRUS, VIDEO ARTIST
ANNA-MARI KARVONEN, DIRECTION
MUSICA NOVA HELSINKI, PRODUCTION

THE SCORE IS TRANSPOSED

NOTATIONAL CONVENTIONS:

THE NOTES WITH APPOGGIATURA LINE ARE TO BE PLAYED AS FAST
AS POSSIBLE: THE ONES OF NORMAL SIZE COME ON BEAT,
THE CUE SIZED ALWAYS BEFORE THE MAIN NOTE (OR REST)

For promotional
use only

Music Finland

Λελελε λελελε
I PROLOGUE

LOTTA WENNÄKÖSKI 2010

tempo libero

SOPRANO

(Irena Monika Oksana Anca Margareta Adriana Alina Laura etc. - a spoken list of names)

2 **♩ 96-100** half air

CL (B♭)

pp

sotto voce (whispering or nearly speaking - vary pitch and tone)

f *p*

arrows refer to breath-taking

S.

A - na Lu-mi - ni-tsa Gen-tsi-a-na So-nia Kris - ti - na

ACC.

VC.

p

-----> sul tasto estremamente*

ric. sul tasto estr.

pp *poco*

*move the bow strongly up along the fingerboard with pressure, ending up very far from the bridge; the result is more noise than pitch

6

CL (B♭)

(flz.) ord.

(Na - ta-sha)

pp *mp* *mf* *pp*

S.

Na - ta-sha La-ri-sa De-ni - sa Te re-za Cri-na An-ge - la

ACC.

(Na - ta-sha)

B.S. air only

pp *p* *pp* *p*

s.p.estremamente (c#2) increase bow pressure (with crescendo)

(Na - ta-sha)

pp *p*

For promotional
use only
Music Finland

9

CL (B $\flat$)

molto leggiero

pp *p* *pp* *< p* *ppp*

S.

p *pp* little by little include the pitch

Ste-la Sne-zsa-na Si-mo-na Cos - mi - na Ma-ri - sa Mi-mo-za Bran - du-sha

ACC.

(loco) B.S. *pp* *p* *pp*

VC.

s.p. sempre (d2) *pp* *p* *p* ord. (c#3) *< p* *ppp*

12

CL (B $\flat$)

p *pp*

S.

mp

Bran-du-sha Bran-du-sha Bran-du-sha Bran-du-sha Bran-du-sha Ve-se-li-na - li - na

ACC.

p B.S. *p*

VC.

s.p. (c#2) *p* *pp* (start with a lot of pressure and decrease it)

16

CL (B $\flat$)

S.

Ce-ci-li-a Mar-ce-la Nar-ci-sa Geor-ge-ta Ce-ci-li-a Mar-ce-la

ACC.

(loco) B.S. *pp* *8 $\flat$*

VC.

s.p. *p*

For promotional
use only

Music Finland

19

CL (B $\flat$)

half air

p *pp* *ppp* *pp*

S.

Nar-ci-sa Geor-ge-ta Gi-na Gi-na Kras-si-mi-ra Rus-sit-sa

quasi niente *p*

ACC.

ord. --->s.t. estr. sul tasto (tremolo) ord. (c2)

ppp *pp*

VC.

22

CL (B $\flat$)

ppp

S.

mf *p* *pp*

I-nes-sa A-lis-ss-si-a Sh-pre-sa Sho Sho-ta Sho Sho- Sho-

ACC.

VC.

28

CL (B $\flat$)

half air

pp

as fast as possible, start on beat

S.

3 3 *mp*

ta Des-si-sla-va Ro-zsa Zsas-mi-na Zso-o-o-o-o-o-o-o-o-

leggiere possibile, sound with air

ACC.

ord. 8^{va} *pp* (loco) 6 6 6

B.S. *p* ord. 3 B.S. 6 6 6

ord-> s.t. ord-> s.t. ord-> s.t.

p

30

CL (B $\flat$)

mf *p* *mf* gliss. with flz. and fingerings

S.

fi - a Zsi - i - i - i - i - i - i - if - ka Li - gi - a Li - Li - gi - a

ACC.

mf *p* *mf* 8^{va} ric. 3 ord. 3 B.S. 6

VC.

dampen the strings so that mostly noise is heard, s.t. make a glissando with the same gesture s.t. estr. *mf* *pp*

32 (simile) (change to ordinary fluttertongue)

CL (B $\flat$)

ppp

S.

gi Li - gi - a - gi Li - gi - a Li - gi - a Li - gi - a Li - gi - a Li -

ACC.

ppp (8)

VC.

ppp

35

CL (B $\flat$)

pp *p* *pp* 3

S.

se-ve-ral of them se-ve-ral of of them men-tioned se-ve-ral of them se-ve-ral men-tioned men(sh)-

ACC.

s.t. estr. *ppp*

un poco meno mosso

CL (B $\flat$) 40 *84-92* *f* *3* speaking

S. *mf* *p* *pp* Die - vush - ka Sve - ta Lju botsh - ka

tioned men - tioned a mar - ket mar -

ACC. *f* speaking Lie - ra La - ri - setsh - ka daa

VC. *p* *f* *8^{va}* *8^{vb}* (e3) s.p. poss. speaking Pa - zaa - lush - ta Bur - ia - na Jev - ge - nia

CL (B $\flat$) 46 *molto leggiero* *pp³* *3* *3*

S. *ppp* - ket mar - -

ACC. *ppp*

VC. *pp* *ric. s.p. poss.* *3*

CL (B $\flat$) 54 *lontano* *ppp* *3* *5*

S. *pp* *mf* *pp* mar - ket in Is *3* *3* breathe here if necessary *3* *3*

ACC. *pp* *pp* *ord--> s.t. estr.* *pp*

VC. *pp* *pp* *pp* *pp*

60

CL (B $\flat$)

S.

tan - bul called called called called

ACC.

VC.

65

CL (B $\flat$)

S.

called Le - - le - - le.

ACC.

S.p.

For promotional use only

Music Finland

1 **84-92**

CL (B $\flat$) *ff* *pp*

S. *ff* *f* *bocca chiusa* *ord.*
Al - ba - ni a is like a main gate to the West! hm - hm-hm-hm-hm dldl are
**flutter your tongue back and forth against the upper lip*

ACC. *ff* *pp* B.S.

VC. *ff* *pp* *p* *3* *3*
s.p. *ord.*
s.p.; damp the strings randomly to achieve a noisy sound

4

CL (B $\flat$) *mf* *p* *f* *dldl* *p* *f*
(without the instrument) flutter your tongue back and forth against the upper lip

S. *mf* *3* *3* *3*
brought in and from Al - ba - ni a by Mol - do - vans, Ro - ma - ni - ans, Ser - bi - ans

(without the instrument) flutter your tongue back and forth against the upper lip

ACC. *ord.* *mf* *p* *pp* *f* *dldl* *p* *f*
B.S. *gliss. with clusters* *8va* *clusters within the given pitches*

s. p. poss. (g1) *ric. (s.p. sempre)*
p *f* *dldl** *p* *f*
**(without the instrument) flutter your tongue back and forth against the upper lip*

CL (B $\flat$) 7 *mp* *3* *5* *fff* *pp* freely, as fast as possible (start together) (tempo)

S. *legato pesante* *3* *pp* *mp* *3* *fff* *pp* and Al-ba-ni-ans! and aresent to re-cei-ving coun-tries such as (tempo)

ACC. *pp* *mp* *3* *fff* *pp* freely, as fast as possible (start together) (tempo)

VC. *ord. legato pesante* *mp* *3* *fff* *pp* freely, start together *ric.* *espressivo* (tempo)

CL (B $\flat$) 10 *ff* *3*

S. *(staccato-like)* *3* *sprechstimme, nearly shouting* *3* *3* I - ta - ly, France — Bel-gium the Ne-ther-lands_ and the U - ni - ted King-dom.

ACC. *B.S.* *ord. ff* *(clusters)* *3* *3*

VC. *double stops, damp the strings randomly* *ff* *3* *3*

For promotional
use only
Music Finland

12

CL (B $\flat$)

dldl *f* *ff* *ff* 3 3

S.

Be - - - la - rus! Be - la - rus is a coun- try!

ACC.

p B.S. ord. B.S. ord. *ff*

VC.

dldl ord. harmonics on D *p* ric. simile *ff* ord. 3

14

CL (B $\flat$)

pp 6 6 *ff* *mf* 3

S.

Coun - try of o - ri - gin, o - ri - gin, o - ri - gin, des - ti - na -

ACC.

B.S. etc. *pp* start on beat m.s. *ff* *mf* 3 3 3 3

(double stop with natural harmonics)

ord. 3 3 3 3 *ff* *mf* molto vibr.

(harmonic double stop somewhere high)

For promotional
use only

Music Finland

17

CL (B $\flat$)

ff

pp

S.

- - tion and tran - - - - - sit!

gliss. with clusters

ACC.

B.S.

ord.

ff

VC.

ff

pp

19

CL (B $\flat$)

ff

6

6

p

S.

mp

ff

mf

Five hun-dred Es-to-ni-ans be-come in-volved year-ly. Rus-sia! Rrr -

ACC.

B.S. etc.

ff

p

3

6

(very low cluster)

gliss. with trill

ff

p

let the bow stay on string

For promotional
use only

Music Finland

21

CL (B $\flat$)

ff *p* *ff* *p*

S.

ff *mf* *ff* *p*

rus - sia is a con - su - mer and it is a pro - vi - der: es - ti - mates of the year - ly

ACC.

ff *p* *mf* *ff* *p*

B.S. ord. B.S.

ritmico

ric. 3 3

VC.

ff *p* *mf* *ff* *p*

un poco meno mosso,
ben ritmico

25

CL (B $\flat$)

S.

num - ber, es - ti - mates of the year - ly num - ber num - ber num - ber num - ber va - ry from

ACC.

VC.

(e2)

For promotional
use only
Music Finland

28

CL (B $\flat$)

air only

ord.

ff *fp* *pp*

S.

ff *mf* *p*

thir - ty - five thou - sand thir - ty - five thou - sand to fif - ty - se - ven - thou - sand fif - ty - se - ven - thou - sand se - ven - hun - dred

ACC.

ff B.S. *f p* *pp* ric. *3* *3* *3* *3*

VC.

ff *fp* *pp* *3* *3* *3* *mp*

30

CL (B $\flat$)

a tempo
piu mosso

air only

f *mp* *ff*

S.

ff

and fif - ty - se - ven - thou - sand se - ven - hun - dred and fif ty! The ex - perts the ex perts be - lieve be - lieve that Al -

ACC.

B.S. *mp* *ff* (very low cluster)

s.p.

the two lowest strings
damped approximately

f *mp* *ff*

For promotional
use only

Music Finland

33

CL (B $\flat$)

S.

ACC.

VC.

p *mf* *ff* *ff*

ba - ni - ans are sold for bet - ween two thou - sand and ten thou - sand

s.p. poss. s.p. sempre

p *ff*

36

CL (B $\flat$)

S.

ACC.

VC.

half air air only (un poco meno mosso) ord.

p *p* *p* *mf*

dol - lars each. The des - ti - na - tion coun - tries are des - ti - na - tion coun - tries are

ric. (chromatic gliss.) ord. *mf*

(double stop a1 and f#1)

p *p* *p* *p*

38

CL (B $\flat$)

S.

ACC.

VC.

pp *pp* *pp*

des - ti - na - tion coun - tries des ti - na - tion coun - tries are des ti - na - tion coun - tries are

8va

6

40

CL (B♭)

half air

mf

f

mf

pp

8va

air

s.t.

ord.

Tur-key, Greece Cyp-rus, Ca-na-da. I-ta-ly! The U - ni-ted States The A-rab E-mi-rates

44

CL (Bb)

tempo primo di movimento
piu mosso

ff

7

3

3

half

S.

p

3

ff

and Ja-pan. They point out! They point out

ACC.

8

ff

VC.

pizz. arco ric.

....

pizz.

arco ric.

s.p.

ff

[illegible]

50

CL (B $\flat$)

half

p *ff* *p* *f*

S.

can earn up to didl one hun - dred thou - sand dol - lars per

ACC.

p *ff* *p* *f* *pp*

air B.S. ord.

(fast)

VC.

harmonics on A and D

ord. s.t.

p *ff* *pp*

53

CL (B $\flat$)

ord.

f *ppp*

S.

p *f* *p*

year! The va - lue, the va - lue of the...

ACC.

ppp

air button

f *ppp*

Music Finland

56

CL (B♭)

mf *pp*

S.

mf *mp*

will de-pend on the des-ti-na - tion. The re-port notes that in Rus-sia

ACC.

ppp B.S.

mf *pp* *pp*

quasi lontano

VC.

s.p. poss. (e3)

mf *pp*

quasi lontano

60

CL (B♭)

ppp

S.

ppp

a Mol - do - van can cost four hun - dred, but in the A - rab E-mi rates she

ACC.

ppp

quasi niente

ppp

S.t. poss.

S.t.

For promotional
use only

Music Finland

63

CL (B♭)

S.

ACC.

VC.

pp

ffp *ff*

she she she she she she can be so o - old for ten thou-sand. There is a

air

s.t. -> s.t. estr.

s.p. poss.

c#3

ffp *ff*

68

CL (B♭)

S.

ACC.

VC.

ff

pp *mf*

strong de-mand from be-yond the bor - ders of the

ff

p *ppp*

B.S. (clusters) ord.

arpeggio of three (damped) strings

ff 5

p 3 *pp*

70

CL (B♭)

S.

ACC.

VC.

pp

Czech Re - pub - lic. Cli - ents come in - to cli - ents come in - to the coun - try coun - try coun - try from

pp air only

c#3

p 3 *pp*

damp the D-string

For promotional
use only

Music Finland

73

CL (B $\flat$)

half

f

p

pp

S.

ff molto pesante

Ger - ma - ny, Aus - tri - a and ot - her Wes - tern coun - tries to find

pp whispered

dldl

ACC.

partial tone glissando M.D.

f

p

ppp

B.S.

air

VC.

ord. molto espressivo

p

f

s.t.

s.p..f#2

preferably damp with "harmonics"

77

CL (B $\flat$)

more air

as much air as poss.

ppp

S.

p più leggero

How - e - ver the cli - ents are in - dif - fe - rent as to whet - her... is un - der - age or not, un - less they are loo - king

ACC.

ord. (air)

B.S.

ord.

s.t. poss.

s.p.

s.t. poss.

pp

For promotional
use only

Music Finland

80

CL (B $\flat$)

air only

7

p *ff* *pp* 3

S.

spe - ci - fi - cal - ly for... Ve-ry high pri-ces are paid

ACC.

VC.

3

3

3

very high,
more noise than pitch
(perhaps behind the bridge?)

ffp *ff* 3

83

CL (B $\flat$)

5

ppp 3

S.

for those who are less than... The pur-chase of ve-ry young young young

ACC.

ppp 15^{mb} 3 B.S.

VC.

ppp s.t. poss. noise only quasi niente

87

CL (B $\flat$)

3 3 6

S.

young for twen-ty-thou-sand is men-tioned in the re-port. But some.

ACC.

pp

92

CL (B $\flat$)

M

S.

— some child - ren are are paid with

ACC.

ord. *ppp*

8^{ub}

VC.

s.p. c#3

ppp

97

CL (B $\flat$)

S.

sweets — or toys. —

B.S. partial sound with cluster glissandi (preferably no pitches are heard)

simile

VC.

s.t.

III LELELE

*The normal notes with line and the appoggiaturas are practically equally fast; the difference is that the normal notes come on beat and the appoggiaturas before it. In the previous case you might thus have to lengthen the pauses after the gestures.

1 **58-63** *lento* (flz.)* more than half of air

CL (B♭) *pp* *mf* *f*

S. Ma-da-li-na Io-ne-la Ste-li-a-na Leon-ti-na Vio -

ACC. B.S. *p* ord. (air only) *f*

VC. *p* hold the bow with both hands and move it up and down with a lot of pressure; avoid any pitches *f* damp the strings with palm

3 ord. *pp* *p* *pp* *mf* *p* ossia: a long a1

CL (B♭) *pp* *p* *pp* *mf* *p*

S. le-ta Io-lan-da they al - so; se-ve-ral of them al

ACC. *p* *pp* (cluster) *8th*

VC. bow the tailpiece (change bow ad lib.) *p* *pp* more pressure

7 *p* *poco* *pp* *mp* *mf* *pp*

CL (B♭) *p* *poco* *pp*

S. -so men-tioned men-tioned a mar - - - ket in Is - - -

ACC. *p* *3*

VC. s.p. e3 *3* *poco*

For promotional use only

Music Finland

11

CL (B $\flat$)

S.

ACC.

VC.

ossia: speaking (ord.)

tan-bul called Le - le - le Le - le - le

pp

s.p. e2 ord.

pp

16

CL (B $\flat$)

S.

ACC.

VC.

Le - le - le Le - le - Le-le-le Le-le - le Le - le - le

mf *p* *pp*

mf *mp*

p *mf* *pp*

mf *p*

20

CL (B $\flat$)

S.

ACC.

VC.

Le-le-le Le-le - le where Mol-do - vans were

p *pp* *ppp* *pp*

pp *pp*

pp *pp*

pp *ppp*

s.t. poss.

For promotional
use only

Music Finland

25

CL (B♭)

S.

ACC.

VC.

bought, bought and sold I - van - ka Fi - van

whispering

whispering

pp

pp

(whispering)

a lot of air

(as fast as possible; see bar 1)

ord. 5 accel.

29

CL (B♭)

S.

ACC.

VC.

dan - ka Jur-dan - ka Zsas-min - ka Zlat - ka Vio - let - ka Hris-tin - ka Ve-litsh - ka Jan - ka

sotto voce with air

p

c#1 m.d.

dan dan min zlat said said

31

CL (B♭)

S.

ACC.

VC.

speaking

said said

speaking

Dotsh - ka Spas ka Gin - ka Tsve-tan - ka Te-me-nush - ka Vas - ka Le-notsh-ka Lju-botsh - ka Ne-za

Dotsh - ka said gin tan Te-me-nush - ka said said

said said said said

s.p. damp the G-string

3 3 3

For promotional use only

Music Finland

33

CL
(B♭)

CL
(B♭)

S.

ACC.

VC.

braf - ka La-ri-setsh - ka Sve - tetsh - ka

said

said

said

B.S.

ord.

B.S.

s.p.sempre

a lot of air (=noise)

f

ffp

f

A large blue circle is centered on the page. Inside the circle, the text "For promotional use only" is written in a large, white, sans-serif font, slanted upwards from left to right. Below this text, the words "Music Finland" are written in a smaller, white, sans-serif font, also slanted upwards. The background of the circle is a solid blue color. Surrounding the circle are various musical notations, including staves, notes, and clefs, in a light blue or white color, which appear to be part of a larger musical score. The text "ACC." is visible on the left side of the circle, and "(U)" is visible on the right side.

35

CL
(B♭)

S.

ACC.

G.

said

said

(upwards, strings damped approximately)

For Promotional use only

36

CL (B $\flat$)

S.

ACC.

VC.

said said there was there

p *molto*

p *molto*

p *molto*

p *molto*

ord.

7

p *molto*

s.p.

38

CL (B $\flat$)

S.

ACC.

VC.

was an en - ti - re sec - tion of the

molto *molto* *3* *7*

molto *simile* B.S.

ord. *s.p. (e3)* *ord.*

molto *molto*

For promotional
use only

Music Finland

40

CL (Bb)

f

3 7

S.

f

mar - - - - - ket where eve-ry-thing - - - was writ - ten in,

3

ACC.

f

ord.

9

B.S. ord. B.S.

VC.

f

harmonics on A

ord. s.p. (e3)

molto

43

CL (Bb)

p *ff*

3 3

S.

writ - ten in

3

ACC.

p *ff*

B.S. ord.

s.p.

8va

...loco

harmonics on A

molto

For promotional
use only

Music Finland

CL. (B♭)

S.

ACC.

CL. (B♭)

sian and in and in

For promotional use only

A collage of musical notation including staves, notes, and clefs, with a large diagonal watermark reading "For promotional use only". The background is a solid blue color. The musical notation is white and includes various symbols such as a bass clef, a treble clef, a key signature of one flat, a common time signature, and various note values including eighth, quarter, and half notes. There are also rests, a triplet bracket, and a fermata. The text "B.S. ord." is visible at the top, and "ord. double stop, gliss. with harmonics" is visible in the middle. The watermark "For promotional use only" is written in a large, white, sans-serif font, slanted diagonally across the entire image.

49

CL (B $\flat$)

S.

ACC.

VC.

broad

broad

broad

s.p.

ord.

double stop, gliss. with harmonics

ff

ff

ff

ff

55

CL
(B $\flat$)

S.

ACC.

VC.

9

9

9

broad

broad

57

CL
(B $\flat$)

ACC.

VC.

individually...

58

CL
(B $\flat$)

ACC.

VC.

...stop together

meno mosso
un poco più tranquillo
(♩ 69)

31

(tempo)

59

CL.
(B♭)

S.

ACC.

VC.

mf *mf* *p*

broad day - light Rus sian slave tra-ders bar-tered for hu - mans

increase and then decrease pressure

p *f* *pp*

64

CL.
(B♭)

S.

ACC.

VC.

poco *pp*

hai - - - ling from

ord. -> s.t. estr. s.p. (b♭1)

poco

67

CL.
(B♭)

S.

ACC.

VC.

pp *poco*

nu - me-rous East Eu - ro - pe-an count - ries.

e1 ord. d1

poco

For promotional
use only
Music Finland

ancora più tranquillo, semplice e triste lento
(tempo primo di movimento o un poco più mosso)

71

CL
(B $\flat$)

S.

ACC.

VC.

e2

76

CL
(B $\flat$)

ACC.

VC.

8 vb

For promotional use only

Music Finland

72-80 *allegro* *mf* *f* *giocososo*

1 *mf* *f* *4:3*

S. One day she res-pon-ded to an ad-ver-tise-ment in a news-pa-per for work

VC. *p* *f* *3* *ord.* *s.p.* *(c#3)* *ric.*

5 *ff* *f*

S. work, work as a house - maid - hou - house-

VC. *s.p.* *ord.* *(f#2)* *s.p.* *ord.* *ric.* *ff* *p < f* *ff* *mf*

8 *mf*

S. maid, maid, maid, maid, maid, maid, maid, maid, maid, maid,

VC. *ff* *mf* *s.p.* *ord. leggiero* *3* *3* *3* *3* *3* *7*

11 *ff* *mp* *haaveellisesti* *pp*

S. maid, house - maid in I - ta - ly. When she left

VC. *ff* *mf* *ff* *p* *pp* *s.p.* *(e3)* *ord.* *s.t.* *con sord.* *3* *3* *3*

15 *p* *pp* *f*

S. home with the - agents they raped her and did not feed her for days. They forced her u - ri - nate in her clothes.

VC. *3* *3* *3* *3* *3* *s.p.* *3* *3* *3* *mf* *p* *pp*

*do not lift the bow between the notes but continue the same movement; the bow ends very far from the bridge and the result is noise only

19 **CLARINET** *pp* *ord.* *f*

ossia: speaking *p* *singing; whisper-like sound* *ord.* *fff* *f*

— Her first stop was Ser-bi - a where she was for - ced to strip na-ked in

ACC. *pp* *ord.* *pp*

VC. *ord.* *pp*

23 *CL.* *3* *3* *3*

ritmico *sprechstimme, approximate pitches*

S. front of the po-ten-tial buy-ers as they ins-pec-ted her ge-ni-tals for se - xu - al - ly trans -

ACC. *f* *3* *3* *3*

s.p. *ric. (s.p.)* *ric. s.p.* *simile* *3* *3*

25

CL.

S.

ACC.

VC.

mit-ted di-seas es, her bo - dy for de - for - mi-ties, and her mou - TH to en - sure

p

p

p

s.p. sempre (c#3)

p

8vb

8vb

35

The musical score is written for four parts: CL. (Clarinet), S. (Soprano), ACC. (Acoustic Guitar), and VC. (Vocal). The key signature has one flat (B-flat) and the time signature is 4/4.

- CL.:** The clarinet part begins at measure 27 with a whole rest, followed by eighth notes G4, A4, Bb4, and A4. It features triplets of eighth notes in measures 28 and 30, and a triplet of sixteenth notes in measure 31.
- S.:** The soprano vocal line starts with the lyrics "she had all" over a half note D4. In measure 28, it has a triplet of eighth notes E4-F#4-G4 with the lyric "tee - ee - ee". This is followed by a quarter rest in measure 29, then a half note A4-Bb4 in measure 30 with the lyric "ee-TH.", and another quarter rest in measure 31. Measure 32 begins with the lyrics "Like a well - bred" over a half note D4-E4, followed by a triplet of eighth notes F#4-G4-A4 in measure 33 with the lyric "a-ni-mal", and ends with a half note Bb4 in measure 34 with the lyric "she". Dynamics include *mp*, *pp*, and *p*.
- ACC.:** The acoustic guitar part consists of two staves. The top staff shows chords G4-Bb4 and F#4-A4 in measures 27 and 28, respectively, with a circled cross symbol above measure 29. The bottom staff shows chords G4-Bb4 and F#4-A4 in measures 27 and 28, with a circled cross symbol below measure 29. From measure 30 onwards, the part is marked *pp* and labeled "air only".
- VC.:** The vocal part follows the same melodic line as the soprano but without lyrics.

32

CL.

quasi lontano

S.

pp

was a prized pur-chase for her Al-ba - ni - an traf - fick - ers who

ACC.

s.t.

ppp

For promotional use only

Music Finlan

35

CL. *ppp* *air only*

S. *semplce, with a thin voice*

ACC. *ppp* *pp*

VC. *ppp* *pp* *(see bar 16)* *s. t. estr.*

who com - pound - (d)ed the hu - mi - li - ai - tion of the ins-pec - tion by tes-(ss)-

39

CL. *f* *p* *pp* *air only* *p* *ppp*

S.

ACC. *p* *ppp*

VC. *(start ord.)* *p* *ppp*

ting her va - lue as a ss - ss - ss - ss - ss - se -x

43

CL. *p* *ppp* *air only* *ppp* *poco*

S. *p* *pp* *mp*

ACC. *p* *pp* *mp*

VC. *ppp* *poco*

poco a poco più drammatico e volgare

slave. From Ser-bi - a her buyers drove to Al - ba - ni - a, where she was sold a

senza sordido s.p. ord. -> s.t. estr. s.t. estr. s.p.

47

CL. *half air* *poco* *pp*

S. *se-cond time. New buyers drove her to Greece where they board-ed a fer-ry to south-ern I-ta-ly,*

ACC. *pp* *mf* *pp* *mf* *B.S.* *ord.* *B.S.*

VC. *s.t.estr. -> ancora più estr.* *(start ord.)* *s.t. estremamente* *poco* *pp*

50

CL. *più*

S. *I-ta-ly, I-ta-ly, I-ta-ly, I-ta-ly, I-ta-ly, I-ta-ly. In*

ACC. *pp* *mp* *pp* *ord.* *B.S.* *ord.* *B.S.*

VC. *s.p.* *più* *ord.*

south - ern I - ta - ly the men put her in the trunk of their

car_____ and drove_____ straigh - - - t

For promotional use only

56

CL. *f* *p* *f* *ff*

S. *f* *mf* *f* *ff* molto vibrato

straight to Mi-lan, Mi-lan, Mi-lan, where she was sold,

ACC. *p* *f* *p* *f* *ff*

B.S. ord.

VC. s.t. harmonics on A simile con molto vibrato

p *f* *p* *f* *ff*

59

CL. *p* *mf* *ppp*

S. *f* *p* *mf* *ppp*

sold, to a man who owned a night club. She

espressivo half air only

semplice ugly and with accent

ACC. *pp* *p* *mf* *pp*

B.S. ric. 3 3 3 3

VC. harmonics on C s.t. pizz. (pizz. ord.)

p *mf* *ppp*

For promotional
use only

Music Finland

63 **nervoso et volgare**

CL. *p*

S. *ord.*
lived in the back of the club with se ve-ral girls all of whom shared one room and one toi - let. The

ACC. *B.S.* *f p*
ord.

VC. *pp* *mf* *f* *p*
hit the fingerboard with palm (pizz. tremolo)

CL. *ff* *ff* *p*

S. *ff* with little glissandi *sprechstimme (shouting)*
ow - ner told her she owed him four thou-sand eu - ros for the cost of

ACC. *gliss. possibile* *B.S.*

VC. *ff*

For Promotional
use only

Music Finland

67

CL. *mf*

S. buy - ing her _____ and he would rre - turn

ACC. *mf*

VC. *mf*

68

CL. *mf* *ff*

S. would rre - turn her home, _____

ACC. *ff*

VC. *ff*

ric. ord.

arco

molto vibrato

For promotional
use only

Music Finland

più mosso
♩ **84-92**

CL. **ff**

S. **ff**
home af - ter she slept with four hund - red men. She

ACC. **p**
(cluster between F#-A)

VC. **p**
s.p.

tempo libero, colla parte

CL. **fff**

S. **p** **ff**
slept with the re-quir-ed four hund-red men in un-der twomonths, net-ting ap-pro-xi-mate-ly twelve thou - sand eu - ros for her

ACC. **fff**
glissandi with clusters

a tempo, robusto possibile

(I/II/III/IV) damped (I)

73

CL.

S.

ACC.

VC.

p

ow - ner and not - hing not - hing for her - self not - hing for her - self and

pp

molto espressivo, furioso et capriccioso

75

CL.

S.

ACC.

VC.

mf *f* *fff* *mf* *fff*

not - hing for her - self and not - hing for her - self. The ow - - - - -

fff *mf* *fff*

f *fff* *mf* *fff*

For promotional
use only

Music Finland

44

77

C.L.

S.

ACC.

VC.

ner

(III)

The musical score for 'The Rose Tree' is presented in three staves. The top staff, labeled 'CL.', features a melody with a key signature of one flat and a common time signature. It includes a series of eighth notes, a half note, and a quarter note, with a fermata over the final measure. The middle staff, labeled 'ACC.', is a piano accompaniment with a key signature of one sharp and a common time signature. It features a series of eighth notes, a half note, and a quarter note, with a fermata over the final measure. The bottom staff, labeled 'VC.', is a vocal line with a key signature of one flat and a common time signature. It includes a series of eighth notes, a half note, and a quarter note, with a fermata over the final measure. The score is marked with '7' and '8' indicating measures, and 'loco' indicating a section where the piano part is to be played ad libitum.

The image displays a musical score for the song "The Rose Tree." It features two staves: a Clarinet (CL.) staff and an Accordion (ACC.) staff. The Clarinet part begins at measure 79 and includes a section marked "loco" starting at measure 80. The Accordion part also includes a "loco" section. The score is written in a key with one flat (B-flat) and a common time signature. A large blue watermark with the text "For promotional use only" is overlaid on the left side of the image.

45

continuously changing the order

80

CL.

ACC.

VC.

vary f, e, d#, d and c# freely as fast as you can, continuously changing the order

(cluster)

gliss. with cluster

81

CL.

ACC.

VC.

(tempo)

loco

ff

83

CL.

ACC.

VC.

ord.

(ord.)

harmonics on C

For promotional use only

Music Finland

85

CL.

7

3

mf *fff*

individually

3

gliss. with cluster

ACC.

gliss. with cluster

mf *fff*

3

VC.

3

mf *fff*

86

CL.

p

ACC.

p

8va

VC.

3

3

p

un poco più tranquillo
(tempo primo di movimento o un poco più mosso)

87

CL.

p

S.

did not free her In - stead he sold her

quasi niente

ppp

3

quasi niente

quasi niente

s.t. estr.

ppp

For promotional
use only

Music Finland

92

CL. *bisbigliando*
ppp

S. *pochissimo*
with air
ppp

ACC. *B.S.*
ppp

VC. *s.t.*
ppp

to a pro - tec - tor who force - (ce)d her to work on the streets. A few days la-ter

97

CL. *simile*
ord. half air
bisbigl.

S. *mp* *ord.*
3

ACC. *air*
poco

VC. *e1*

she tried to es - cape but with no mo - ney, no pass - port and no a - bi - li - ty to speak

100

CL. *ord.*
half air
ord.

S. *molto*
3
3
3
3

ACC. *quasi niente*
ord.
B.S.
8^{va}

VC. *s.p.*
approximate "harmonics"
3
3
3
s.t. estr.
s.t.
b $\frac{1}{2}$ 1

I - ta - li - an, I - ta - li - an, I - ta - li - an, the pro - tec - tors men tracked her down

For promotional
use only
Music Finland

meno mosso ♩ 60
bisbigliando

103

CL. *quasi niente*

S. *pp* leggiero and semplice *p*
and locked her in an a-part-ment where they tor-tured her for se-ve-ral days. She

ACC.

VC. *s.t. estr.*
quasi niente

più mosso ♩ 69-76

107

CL. *bisbigl.*

S. *p*
mf
went back to work and did not try to es-cape. Like, like

ACC. *p* *mf* *p*

VC. *harmonics on C*
mf

111

CL. *pp*

S. *p*
like most, se - x sex

ACC. *pp*

VC. *pp*
---> s.t.estr.... ...et più et più tasto

For promotional
use only

Music Finland

bisbigl.

114

CL.

S.

ACC.

VC.

slave - s she was kept in an al-co-hol al - co-hol and drug -

quasi niente

s.p.

s.t. estr. exaggerated vibrato

ord.

p *f*

118

CL.

S.

ACC.

VC.

in-duced da - a - a - a - aze, drug

bisbigl.

mf *f* *p*

poco a poco dim.

(8)

s.p.

p *pp*

122

CL.

S.

ACC.

VC.

in - duced daze

B.S.

ord.

s.p.

ord.

mf



125

CL. *pp* *ppp* *bisbigliando*

S. *pp* speaking, semplice et leggiero
(ze). When I did not want to drink

ACC. *ord.* *3* *(8)*

VC. *pp* *s.p.* *ppp* *ord* *---*

128

CL. *simile*

S. the pro-tec-tor in-jec-ted me with tran-qui-li-zers for a-ni-mals.

ACC. *(8)*

VC. *s.t.estr.* *(D)*

the length of the tone can also vary (regardless of the given length)

1 cluster/air sound

4

CL. to bring here expensive they pay back

S. traf-fick-ed wo-men when they es cape or try to tes-ti-fy.

ACC. normal time

yes every night yes

2"-5"

For Promotional use only

8 individually until you here the soprano singing "death" (in "bar" 14)

CL. *one year two years maybe two years my clients*

S. (app. 4") (4")

ACC. *to bring here expensive they must pay back yes punished if*

VC. *of course they pay back yes they work every night*

10

CL. *police are clients police are good clients normal normal normal the police are the main clients*

S. (4") (3") *mp* *When we find when we find* *3*

ACC. *if they don't satisfy the client normal client must be satisfied they can call parents police are good clients*

VC. *must satisfy the client yes they are punished if they don't satisfy the client yes they are punished if they don't satisfy the client*

accelerando e molto crescendo

13 repeat the words and play the cluster every now and then.-----> stop when you here the soprano singing "death"

CL. *police are main clients police are main clients police are main clients*

ossia: approximate pitches upwards

S. *vic-tims when we find traf-fick-ing vic-tims theyeg us not to ar-rest them be-cause they fear death_for their fa-mi- lies. This* *fff* *whispering p* *mf*

leave the bellows open... *fff*

(start this a1 either somewhere here or in the next bar)

ACC. *police are good clients police are good clients police are good clients police are good clients*

repeat the words and play the cluster every now and then.-----> stop when you here the soprano singing "death"

VC. *the police are the main clients the police are the main clients the police are the main clients*

a tempo (tranquillo ♩ 60)

colla parte

16

CL. *pp*

S. *p* *pp* *pp*

ACC. *pp*

VC. *pp*

is how they keep the wo-men from tes-ti - fy-ing. If a vic-tim is ar-rest-ed her fa-mi-ly is killed.

p ...and close *pp*

21

CL. hold the accordion with one hand and let the bellows suddenly open towards the floor

S. *mp*

ACC. hold the accordion with one hand and let the bellows suddenly open towards the floor

VC. hold the accordion with one hand and let the bellows suddenly open towards the floor

If she does not have a fa-mi-ly, her friends are It

26

CL. *pp*

S. *pp*

ACC. *pp*

VC. *pp*

does not mat-ter they find some-one to kill.

For Promotional
Use only

Music Finland

VI EPILOGUE

60-66 lirico

CL. *mf* *pp* *p* *ppp* *p*

S. *mf* *pp* *p*

1 *bisbigl.* *simile*

Vreau pur shi simp-lu sa fiu o fe - mé - - - -

5 *(libero)* *tempo* *bisbigl.*

CL. *pp* *mp* *ppp*

S. *pp* *mp* *ppp*

- i e o-bish-nu - i - ta. Vi - sez sa am un sots

9 *simile* *half* *pp*

CL. *mf* *pp*

S. *pp* *p*

co-pii shi o ca-su - tsa. The on-ly thing I want is

14 *tempo libero*

CL. *p* *ff* *mp*

S. *p* *ff* *mp*

to be nor-mal, she said.

17 *M* *ord. bisbigl.* *pp*

CL. *ff*

S. *pp*

tempo primo

21 ord.

CL. *pp* *mf* *p*

S. *pp* *mf* *p*

I dream _____ for a hus - -

26

CL. *mf* *p*

S. *mf* *p*

- - - band, child - ren and a small _____ small _____

30

CL. *pp*

S. *p*

small _____

35

CL. *pp* *ppp* ossia: 8va *ppp*

S. *pp* *ppp*

small small house.

x times
according to
the video

Lotta Wennäkoski: Λελελε Lelele

text compiled by the composer after Siddharth Kara's Sex Trafficking (Inside the Business of Modern Slavery), Columbia 2009, and few quotations from a report by IOM

I prologue

Ana Luminitsa Sonia Kristina Natasha Larisa Denisa Tereza Angela Stela Simona Cosmina Marisa Mimoza Brandusha Veselina Cecilia Marcela Narcisa Georgeta Gina Krassimira Russitsa Inessa Alissia Shpresa Shota Dessislava Rozsa Zsasminka Zsifka Ligia several of them mentioned a market in Istanbul called Lelele

II show

Albania is like a main gate to the West. ...are brought in and from Albania by Moldovans, Romanians, Serbians and Albanians, and are sent to receiving countries, such as Italy, France, Belgium, The Netherlands and the United Kingdom. Belarus is a country of origin, destination and transit. 500 Estonians become involved yearly. Russia is a consumer - and it is a provider: estimates of the yearly number vary from 35,000 to 57,750. The experts believe that Albanian....are sold for between 2,000 and 10,000 dollars each. The destination countries are Turkey, Greece, Cyprus, Canada, Italy, the United States, Germany, the Arab Emirates and Japan. They point out that, in Israel, for instance, a Ukrainian can earn up to 100,000 per year! The value of a ... will depend on the destination. The report notes that in Russia, a Moldovan can cost 400, but in the Arab Emirates she can be sold for 10,000. There is a strong demand from beyond the borders of the Czech Republic. Clients come into the country from Germany, Austria and other western countries to find However, the clients are indifferent as to whether.... is underage or not, unless they are looking specifically for..... Very high prices are paid for those who are less than.... . The purchase of very young ... for 20,000 is mentioned in the report. But some children are paid with sweets or toys.

III Lelele

Madalina Daniela Steliana Leontina Violeta Iolanda they also mentioned a market in Istanbul called Lelele where Moldovans were bought and sold Ivanka Fidanka Jurdanka Zsasminka Zlatka Violetka Hristinka Velitshka Dotshka Janka Spaska Ginka Tsvetanka Temenushka Nezabrafka Larisetshka Svetetshka Lerotshka Vaska Lenotshka Ljubotshka said there was an entire section of the market where everything was written in Russian and in broad daylight Russian slave traders bartered for humans hailing from numerous East European countries

IV a story

One day she responded to an advertisement in a newspaper for work as a housemaid in Italy. When she left home with the agents, they raped her and did not feed her for days. They forced her urinate in her clothes. Her first stop was Serbia, where she was forced to strip naked in front of the potential buyers as they inspected her genitals for sexually transmitted diseases, her body for deformities, and her mouth to ensure she had all teeth. Like a well-bred animal she was a prized purchase for her Albanian traffickers, who compounded the humiliation of the inspection by testing her value as a sex slave. From Serbia, her buyers drove to Albania, where she was sold a second time. New buyers drove her to Greece where they boarded a ferry to southern Italy. In southern Italy, the men

put her in the trunk of their car and drove straight to Milan, where she was sold to a man who owned a nightclub. She lived in the back of the club with several girls, all of whom shared one room and one toilet. The owner told her that she owed him four thousand euros for the cost of buying her and he would return her home after she slept with four hundred men. She slept with the required four hundred men in under two months, netting approximately twelve thousand euros for her owner and nothing for herself. The owner did not free her. Instead, he sold her to a protector who forced her to work on the streets. A few days later, she tried to escape, but with no money, no passport and no ability to speak Italian, the protector's men tracked her down and locked her in an apartment, where they tortured her for several days. She went back to work and did not try to escape. Like most sex slaves, she was kept in an alcohol- and drug-induced daze. When I did not want to drink, the protector injected me with tranquilizers for animals.

V untitled

They pay back. Yes. Normal. Working normal. Normal time. Yes every night. The police are clients. The police are the main clients! Normal.

In Italy, the crime groups kill trafficked women when they escape or try to testify. When we find trafficking victims, they beg us not to arrest them because they fear death for their families. This is how they keep the women from testifying. If a victim is arrested, her family is killed. If she does not have a family, her friends are killed. It does not matter, they find someone to kill.

VI epilogue

"Vreau pur și simplu sa fiu o femeie obișnuita", spuse ea. "Visez sa am un soț, copii și o casuța."

"The only thing I want is to be normal", she said. "I dream for a husband, children, and a small house."

