

Jouni Hirvelä

Kokiriko

Quartetto for Flute, Clarinet &
Bass Clarinet, Percussion and Harp

2014



Music Finland

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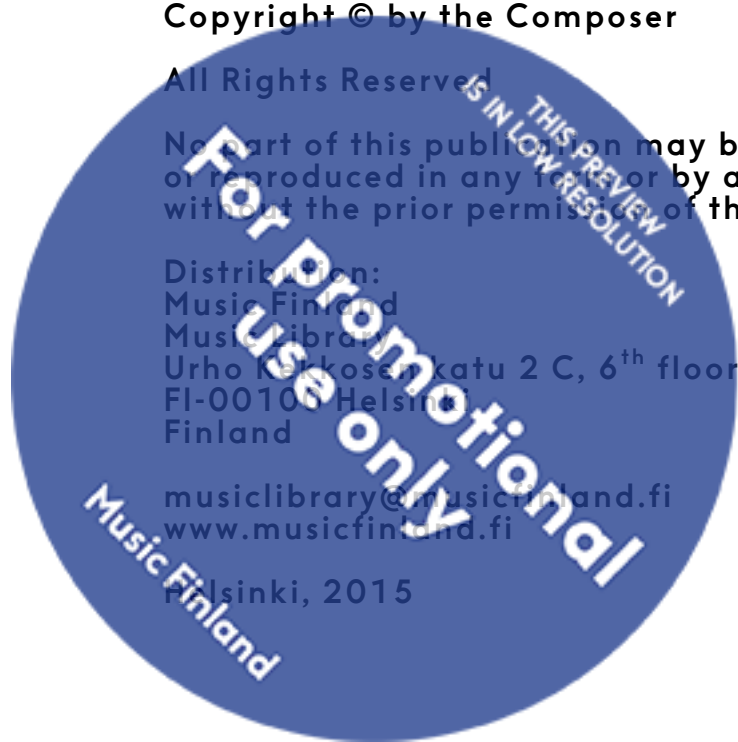
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Helsinki, 2015



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Kokiriko


Flute
Clarinet & Bass Clarinet
Percussion
Harp




Notes

The tape part consists of 25 samples that are triggered by the percussionist with a midi controller. A Max-msp patch is provided by the composer.

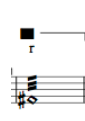
Flute




Close the embouchure hole with mouth and blow air fingering the diamond shaped pitch. This should produce a faint humming with the square shaped pitch.




Half pitch, half air



Close the embouchure hole with mouth and pronounce 'r'




Tongue pizzicato.




Tongue ram. Close the embouchre hole with mouth and pronounce "ht" with an attack of air, fingering the diamond shaped pitch. In fast figures less air may be used and the result will be softer.


Clarinet




Air tones



Tongue ram. Hit the tongue quickly on the reed like pronouncing "ht"



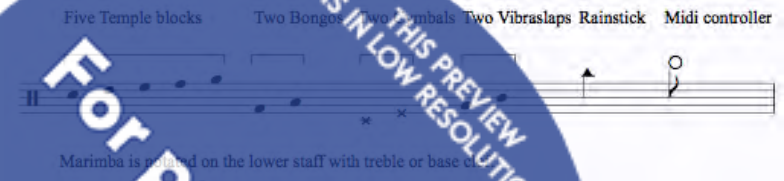
Open slap. Make a slaptongue and open the jaw at the same time to produce a kind of multiphonic squak.



Overblown multiphonics. The curve indicates change of the ambitus

Percussion

Five Temple blocks Two Bongos Two Tombals Two Vibraslaps Rainstick Midi controller



Marimba is played on the lower staff with treble or base clef

Harp



Cluster with palm



Pedal Buzz



Tapping on soundboard



Tapping on strings

for Ensemble Adapter

Tempo I, ♩=96 frenetico

Tranquillo, $\text{♩}=48$

Tempo I, ♩=96

Fl. 6

Cl. air only

Perc.

tap w/ finger

tap soundboard

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Fl. *ff* *mf* *p* *f* *f*

Cl. *p* *f* *p* *f*

Perc. *mf*

Hp. *f* *ff* (l.v.)



Fl. *dim.* *p*

Cl. *f* *dim.*

Perc. *mp* *p*

Hp. *dim.* *tap soundboard* *(simile)*

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Tranquillo, ♩=48

0 _____ 5

Γ(i) - (o) - (u)

[illegible]

The musical score consists of three staves:

- Fl.**: Features melodic lines with triplets and dynamic markings such as *ppp* (*quasi niente*) and *f*. It includes vocalizations "ta ta ht".
- Cl.**: Mirrors the flute's melodic patterns with similar dynamics and includes the instruction "muffled pitch with air sound".
- Perc.**: A complex percussion part with various rhythmic textures, including triplets, sixteenth-note runs, and specific performance instructions like "Tap", "tap w/fingertips", "rub w/nails", and "fast tremolo". Dynamics range from *pp* to *ff*.

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Perc.

Hp.

ff

p

f

plucked strings only

“p”

Fl. 38

pp — f mf pp — f fff fff p — f

Cl. p — fff p fff — pp fff fff — p f p

Perc. 11

p — ff p ff — pp ff ff — p f

plucked strings only

damp all resonance

fff

fff

p

Fl. 42

fff p — ff p — f > "p" — "ff"

Cl. fff fff — pp fff pp — ff

Perc. 12

pp fff

plucked strings only

damp all resonance

rub gut strings

"p" — "f"

Hp.

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accel. poco a poco_

46

Fl.

fff fp ————— f f p ————— f ff p < ff

Cl.

fff fff mp > p ————— f p ————— f ff ff > p < f 3

Mar.

fff simile fff pp f > f pp f < ff ff ————— p

Hp.



♩=126

50

Fl.

ff ff p < ff fff f ————— fff > ff ————— f >

Cl.

ff ff > p ff fff > fff f < fff ————— ff ————— f >

(13)

Mar.

fff fff ————— ff ————— f —————

Hp.

different spots: high low f < fff ————— ff ————— f —————

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Tranquillo ♩=48

Fl. 56 *p* *pp* *p* *mf*

Cl. *p* *pp* *p* *p* (sempre simile)

Perc. *p* *pp* *mf* *mf*

fade out

w/shaft Cymbals

rub the bar with hard mallet head

tap with fingers

pp *mf* *mf*

p *p* *p*

Fl. 64 *ppp* (quasi niente) *pp* *f* *ppp* (quasi niente)

Cl. *p* *p* *p*

Perc. *ppp* *p* *f* *pp* *p* *mf* *pp* *mf*

w/knuckles

rub the bar with hard mallet head

tap with fingers

rub the bar with hard mallet head

ppp *p* *f* *pp* *p* *mf* *pp* *mf*

plucked strings only

p *p* *mf* *p*

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piu mosso ♩=100

70

Fl. *f* *mf* *p* *f* *pp*

Cl. *mp* *p* *f* *pp*

Mar. *f* *p* *ff* *f* *pp*

delicato e meccanico

(damp all)



75

Fl. *mp* *f* *mf* *pp* *ff*

Cl. *f* *mf* *pp* *ff*

Perc. *f* *pp* *f* *mf* *pp*

delicato e meccanico

key clicks

(air only)

tap the strings lightly while keeping them damped. (imitate flute tongue ram)

mf (matching others.)



81

Fl. *pp* *f* *p* *mf* *ff* *pp*

Cl. *p* *ff* *p* *mf* *pp* *p* *ff*

Perc. *ff* *p* *mf* *ff*

(simile)

f *pp* *pp*⁶

87

Fl. *mf* *f* *ff* *pp*

Cl. *pp* *f* *ff* *pp*

Perc. *pp* *mf* *f* *ff* *pp*

f *ff* *pp*

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92

Fl. *ff* *pp* *f* *p*

Cl. *ff* *pp* *f* *p*

Perc. *ff* *pp* *f* *pp*

ff *pp* *mf* *pp* *mf*

98

Fl. *mf* *mf* *mf* *f*

Cl. *f* *p* *mf* *f* *f*

Perc. *mf* *ff* *fp* *f* *p* *f*

mf *pp* *f* *p*

rub with hard mallet

tap with fingers



104

Fl. *ff* *p* *pp* *fp* *p* *pp* *mp*

Cl. *ff* *pp* *p* *mp*

Perc. *ff* *pp* *mp*

Hp. *f* *sul pont.*

110

Fl. *f* *f* *pp* *f* *pp* *p* *mf* *fp*

Cl. *f* *f* *f* *p* *mf* *fp*

Perc. *pp* *f* *p* *p* *3* *3*

Hp. *p* *f* *sul pont.* *cresc.*

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senza misura ♩=96, Rit. senza misura

116 8'' 9'' 11''

Fl. *f* *ffp* *ff*

Cl. *f* 8'' 9'' 11'' Change to Bass Clarinet

Perc. 8'' 9'' 11''

Hp. *f* ord. 8'' 9'' 11'' *f* *pp*

bow on marimba cords
simile
two random pitches behind bridge

14 15

♩=96, rit. senza misura Tempo I, ♩=96

9'' 9''

Fl. *f* *ffp* *ff* *ff* *p* *ff* "sub *p*"

B. Cl. 9'' 9'' *pp* *ff* overblown multiphonic *ff* *p* *ff*

Perc. 9'' 9'' *fff* *p* *ff* *pp* cracking embers

Hp. 9'' *f* *pp* *pp* dolce *ff* gliss on tuning pegs with plastic card *f* *ff* G-Ges F-Fes *fff* scrape a string with plastic card *ff* damp all

16 17

+Cymbal
bow the edge
Vibraslap

trémolo



123

Fl. *f* *p* *ff* *pp* *f* *p* *ff* *fff* *p* *fff* *fff*

B. Cl. *p* *ff* *p* *ff* *fff* *p* *fff*

Perc. (18) *fff* *f* *fff* (19) *pp* *crackling embers* *pp* (20) *fff* *f* *fff*

Hp. *ff* *f* *ff* *f* *ff* *f* *ff* *fff*

gliss on tuning pegs with plastic card

G-Ges F-Fes

scrape a string with plastic card

damp all

Bongos

+T.bl. & Mba

129

Fl. *fffz* *p* *ff* *3* *fffz* *p* *ff* *3* *p* *ff* *mf* *3* *fff*

B. Cl. *fff* *sfz* *sfz* *sfz* *ff* *sfz* *sfz* *p* *sfz* *sfz* *sfz* *sfz*

Perc. (21) *fff* *fff* (22) *ff* *3* *fff* (23) *p* *3* *fff* *fff*

Hp. *fff* *fff* *p* *fff*

pa! pa! pa!

until bar 146

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Fl. 134 *fff* 3

B. Cl. *sfz* *sfz* *sfz* *p* *fff* *fffz* 3 6 3

Perc. *ff* *fff* 3 6 6 6 (tremolo)

Hp. *fff* *3 p* *fff* 3 3

=

Fl. 138 *fff* *p* *fff* *f* 3 6 6 6 6 6 6 3 flz.

B. Cl. *fffz* *fff* *mf* 3 3 3 3 3 5 3

Perc. *p* *fff* *fff* *mf* 3 Vibra Slaps 3

Hp. *fff* *mf* *F-Fes*

142

Fl. *mf* *f* *p* *f* *pp* *pp*

B. Cl. *f* *mf* *p* *mf* *pp* *ppp*

Perc. (crackling embers) *pp* Cymbal w/knuckles *p* *ppp*

Hp. *f* *pp*

≡

rit. — — — Tranquillo Tempo I, ♩=96

149

Fl. *mf* *p* *pp*

B. Cl. *mf* *p*

Perc. *ppp* +T.bl. Mba *mf* *pp* *ppp* rub with hard mallet head (tremolo) *f* *pp*

Hp. (tremolo) *ppp* *mf* *p* *pp* *f* rub gut strings *ppp*

rit. — — — — Tranquillo

Tempo I rit. — — — —

Tranquillo, ♩=48

156

Fl. *mp* *p* *p* *f* *mf*

B. Cl. *mp* *p* *p* *f*

Perc. *mp* *pp* *f* *p* *f*

Hp. *mp* *p* *pp* *p* *f*

24 (crackling embers)

162

Fl. *p* (slow trill) *f* (slow trill)

B. Cl. *p* *ppp* *mp* *f* *ppp* (quasi niente)

Perc. Cymbals & Rainstick *pp*

Hp. *p* *mf* *ppp*

above bridge with nails, imitate the tape

6 *ppp*

168

Fl.

let the upper partials gently fade in and out

pp *mf* *p*

B. Cl.

let the upper partials gently fade in and out

pp *mf* *p*

Perc.

w/bow

Cymbals

f

bow on marimba cords

f

Hp.

f

6

tap

p

f

damp all

poco agitato

Tranquillo

let the upper partials gently fade in and out

ord.

poco agitato

Tranquillo

free high whistle tones, blend to harp as much as possible

Fl.

174

pp

mp

pp

f

ppp

B. Cl.

pp

mp

pp

f

25 (embers)

Perc.

w/ bow

p

bow on marimba cords

p

f

above bridge with nails, imitate the tape

ppp

6

pp

3

p

3

p < f

damp all

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Perc.

pp THIS PREVIEW IS IN LOW RESOLUTION

p

f

Hp.

f

184

Fl. *pp* *mp*

B. Cl. *pp* *mp*

Perc. *p* *pp* *p* *f*

Har. *f* *mp* *p*

let the upper partials gently fade in and out

soft mallet, edge

bow on marimba cords

scrape a metal string with plastic card

(octave flageolets)

(l.v.)

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187

Fl. *pp* *pp* let the upper partials gently fade in

B. Cl. *pp* *pp* let the upper partials gently fade in

Perc. soft mallet *mf* *p* *f*

Hp. *mf* (l.v.) 3 3 6 6 6

=

189 (tr) *mp* *ppp* *p* let the upper partials gently fade in

B. Cl. (tr) *mp* *ppp* *p* let the upper partials gently fade in

Perc. *f* *p* *f* *p* damp all

Hp. *f* *p* *f* *p* damp all

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