

Jouni Hirvelä

Kokiriko

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

2014



Music Finland

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Distribution:
Music Finland
Music library
Urho Kekkonen katu 2 C, 6th floor
FI-00100 Helsinki
Finland

musiclibrary@musicfinland.fi
www.musicfinland.fi

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Jouni Hirvelä 2014

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Flute
Clarinet & Bass Clarinet
Percussion
Harp

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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 embouchure 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 Cymbals

Two Vibraphones Rainstick

Midi controller

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

Harp

Cluster with palm

Wind Buzz

Tapping on soundboard

Tapping on strings



Transposing score

Kokiriko

for Ensemble Adapter

Jouni Hirvelä 2014

Tempo I, $\text{♩}=96$ frenetico

Flute with b-joint

Clarinet in B \flat

Drum pad output

Percussion

Marimba & Midi controller

Harp

Tranquillo, $\text{♩}=48$

staccatissimo

(1) Marimba & Temple blocks

w/ hard mallets

bow on marimba cords

damp plucked strings only

Tempo I, $\text{♩}=96$

Fl.

Cl.

Perc.

air only

"p"

"ff"

tap w/ fingers

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tap soundboard

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Fl. *ff*

Cl.

Perc. + Bongos

Hp. (l.v.)

=

Fl. *dim.* "p"

Cl. "f" *dim.*

Perc. double tongue

Hp. (simile) *dim.* tap soundboard

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Fl.

15 rit. **Tranquillo, ♩=48**

Cl.

Perc.

Hp.

Detailed description: The musical score consists of four staves: Flute (Fl.), Clarinet (Cl.), Percussion (Perc.), and Double Bass (Hb.). The Flute and Clarinet staves begin with a dynamic 'f' followed by 'p'. The Percussion staff features sixteenth-note patterns with dynamics 'p', 'sfz', 'fp', 'f', and 'ff'. The Double Bass staff shows eighth-note patterns with dynamics 'p' and 'pp'. The score includes various performance instructions such as 'bow on marimba cords', 'tap w/fingers', 'w/knuckles', 'rub with hard mallet head, SOLO', 'scrape string w/fingertip', 'Tap', and 'rit.' (ritardando). The tempo is marked as Tranquillo, ♩=48. Measure numbers 15 and 5 are indicated at the top right.

2



Tempo I, $\text{♩}=96$

Fl. 28 (ord.) *r* "p" *ff* < *f* *ff* *p* *ff* *f* *ff*

Cl. "p" *ff* < *ff* *p* *mf* *p* *ff*

Perc. II (8) *f* Marimba & Temple blocks w/ hard mallets damp plucked strings only simile *ff* *p* *mf* *p* *ff* *f* *ff* *ff* (solo end) ○ *ff* *f* *fff* < *f* *mf* *ff* rub w/fingertip, fast tremolo

Fl. 33

Cl.

Perc.

Hp.

(9) burst of wood

(10) p

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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 plucked strings only simile

damp all resonance *fff* *fff*

p

=

Fl. 42

fff p — *ff* *p* — *f* “*p*” — *“ff”*

Cl. *fff fff* — *pp* — *fff pp* — *ff*

Perc.

(12)

p — *fff fff* — *pp* — *fff pp* — *ff*

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damp all resonance *pp* — *fff*

plucked strings only rub gut strings “*p*” — *f*

accel. poco a poco—

Fl.

46

fff fp — *f* *f p* — *f* *ff p* — *ff*

Cl.

fff *fff* *mp* — *p* — *f* *p* — *f* *ff* *ff* — *p* — *f*

Mar.

fff simile *fff* *pp f* — *f* *3* *pp* *f ff* *ff* — *p*

Hp.

=

♩ = 126

Fl.

50

ff ff p — *ff* *fff* *f* — *fff* — *ff* — *f* —

Cl.

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

(13)

Mar.

ff p f *fff* — *ff* — *f* —

Hp.

different spots:
high low

f fff — *ff* — *f* —



Fl.

Cl.

erc.

w/knuckles

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w/knuckles

rub the bar with hard mallet head

tap with fingers

rub the bar with hard mallet head

plucked strings only

f

p

pp

“f”

“pp” (quasi niente)

“p”

“p”

“mf”

“mf”

“pp” (quasi niente)



piu mosso ♩=100

Fl. 70 *f* "mf" *p*³ *f* "pp"

Cl. *tr* "tr" (flatterz.) *p* *f* *pp*

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

(damp all)



Fl. 75 "mp" "f" "mf" "pp" "ff" key cliks

Cl. delicato e meccanico tongue ram 6 "f" "mf" "pp" "ff" (air only)

Perc. dynamics relative to others. delicato e meccanico tap with fingers "f" "pp" "mf" "pp" "ff" tap the strings lightly while keeping them damped. (imitate flute tongue ram) "mf" (matching others.)

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Fl.

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

Cl.

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

Perc.

ff *p* *mf* *ff*

f *pp*

(simile)

mf

pp *6* *6*

=

Fl.

mf *f* *ff* *pp*

Cl.

<pp> *f* *ff* *pp*

Perc.

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

f *6*

ff *6* *pp* *6*

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Musical score for Flute (Fl.), Clarinet (Cl.), and Percussion (Perc.). The score consists of four systems of music. The first system (measures 92-93) features the Flute playing sixteenth-note patterns with dynamic markings "ff", "pp", "f", and *p*. The second system (measures 94-95) features the Clarinet with dynamic markings "ff", "pp", "f", and *p*. The third system (measures 96-97) features the Percussion with dynamic markings "ff", "pp", "f", and *p*. The fourth system (measures 98-99) features the Bassoon (Bass) with dynamic markings "ff", "pp", "mf", and *p*.



98

Fl.

Cl.

Perc.

p

mf

mf

mf

f

p

mf

p

ff

fp

f

p

rub with hard mallet

tap with fingers

p

f

pp

f

p

pp

f

p

104

Fl. "ff" "p" "pp" "fp" p "pp"

Cl. "ff" "pp" "p" mp

Perc. "ff" "pp" mp

Hp. "f" 6 sul pont.

=

110

Fl. =f "f" "pp" < "f" "pp" p mf fp

Cl. f "f" "f" "p" mf fp

Perc. 3 3 sub with hand "pp" < "f" p p

Hp. 3 3 "p" "f" p cresc. sul pont.



senza misura

♩=96, Rit.

senza misura

11''

Fl. 116 *f* 3 5 8" 9" 11" (-) 3/4

Cl. 8" 9" 11" Change to Bass Clarinet (-) 3/4

Perc. 14 8" 9" 11" 15 11" 3/4

Hp. ord. 5 5 8" 9" 11" (-) 3/4



♩=96, rit.

senza misura

Tempo I, ♩=96

Fl. 123 *r*

B. Cl.

Perc. (18) tremolo *pp* crackling embers (19) tremolo (20) *ff* Bongos + T.bl. & Mba

Hp. gliss on tuning pegs with plastic card G-Ges "ff" F-Fes scrape a string with plastic card F-Fes G-Ges

ff bow on marimba cords "ff" "f" "ff" "p" "ff" damp all "f" "ff" damp all *ffff*

Fl. 129 *ffff* *p* *ff* *ff* *p* *ff* *ff* *ff* *ff*

B. Cl. pa! pa! pa!

Perc. (21) *ff* *sfz* *sfz* *sfz* *ff* *sfz* *sfz* *sfz* *sfz* *sfz* until bar 146

Hp. *ffff* *semper simile* *simile* *p* *ff* *ff* *ff*

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16

134

Fl.

fff

B. Cl.

sfs *sfs p* *fff* *sfsz*

Perc.

fff p *ff* *fff* *fff* (tremolo)

Hp.

=

138

Fl.

flz. *fff* *p* *fff* *f*

B. Cl.

fff *mf*

Perc.

p *fff* *fff* *mf*

Vibra Slaps

Hp.

p *fff* *fff* *mf*

F-Fes

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Musical score page 17, measures 142-143. The score includes parts for Flute (Fl.), Bassoon Clarinet (B. Cl.), Percussion (Perc.), and Horn (Horn). The Flute and Bassoon Clarinet parts feature sixteenth-note patterns with grace notes and dynamic markings (mf, f, >p, pp, ppp). The Percussion part includes a cymbal instruction with a dynamic of p. The Horn part begins with a sustained note followed by a sixteenth-note pattern starting at f and ending at pp.

2

149

rit. —

Tranquillo

Tempo I, $\text{♩}=96$

Fl.

B. Cl.

Perc.

Hp.

Music F

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+T.b. Mb

rub with hard mallet head (tremolo)

f

pp

rub gut strings

149

rit. —

Tranquillo

Tempo I, $\text{♩}=96$

Fl.

B. Cl.

Perc.

Hp.

Music F

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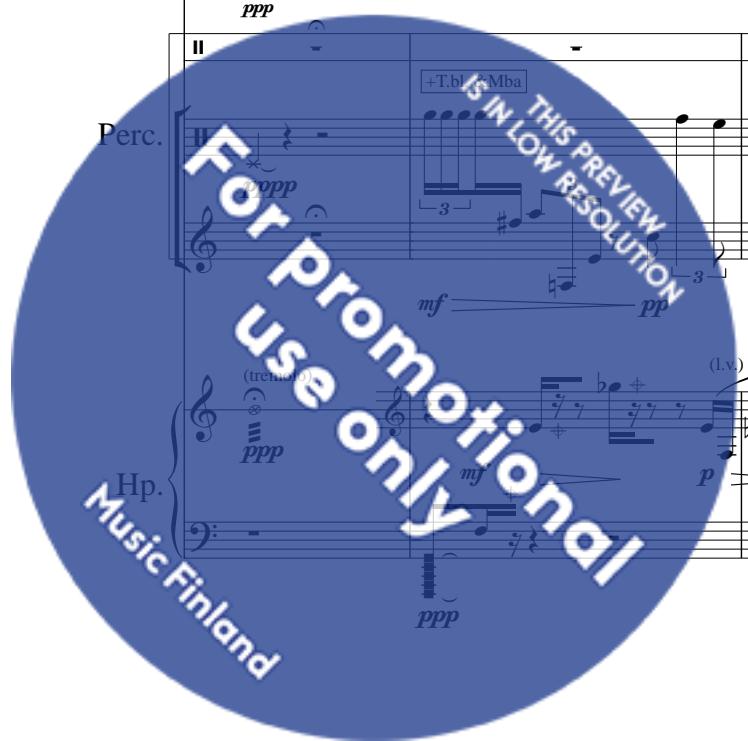
+T.b. Mb

rub with hard mallet head (tremolo)

f

pp

rub gut strings



rit. — — — — Tranquillo Tempo I rit. — — — — Tranquillo, $\text{♩} = 48$

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

Fl.

162

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

p

B. Cl.

p

“mp”

f

3

6

3

ppp (quasi niente)

A blue-tinted collage of musical notation. It includes a variety of elements such as sheet music with multiple staves, piano keys, and various musical symbols like clefs, rests, and dynamics. The overall theme is musical and promotional.

Perc.

w/bow
Cymbals

f

bow on marimba
cords

f = *f* =

"f"

Hp.

f

p

damp all

tap

f 3

Tranquillo
let the upper partials gently fade in and out

Fl. *tr* *pp* *mp* *pp* *f* *ord.* *5* *3* *tr* *ppp*

B. Cl. *tr* *pp* *mp* *pp* *f* *ord.* *5* *3* *3* *3* *(25)* *(embers)*

Perc. *w/ bow* *p* *bow on marimba cords* *"p"* *"f"* *above bridge with nails, imitate the tape*

Hp. *damp all* *ppp* *"p"* *<"f"*

poco agitato

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



let the upper partials gently fade in

Fl. (tr) 179 *tr* *pp* *ord.* *3* *3* *3* *tr* *free high whistle tones, blend to harp as much as possible*

B. Cl. *let the upper partials gently fade in* *tr* *ord.* *3* *3* *6* *f* *ppp*

Perc. *Rainstick* *w/ shaft on edge* *p* *3* *"p"* *"f"* *damp all*

Cymbals w/ bow *p*

Hp. *mf* *3* *3* *f* *ppp*

(25) (members)



let the upper partials gently fade in and out

Fl. *tr* *pp* *mp*

B. Cl. *tr* *let the upper partials gently fade in and out* *5* *mp*

Perc. *p* *pp* *soft mallet, edge* *p* *bow on marimba cords* *6* *f*

Hp. *f* *octave flageolets* *(l.v.)* *mp* *scrape a metal string with plastic card* *6* *p*

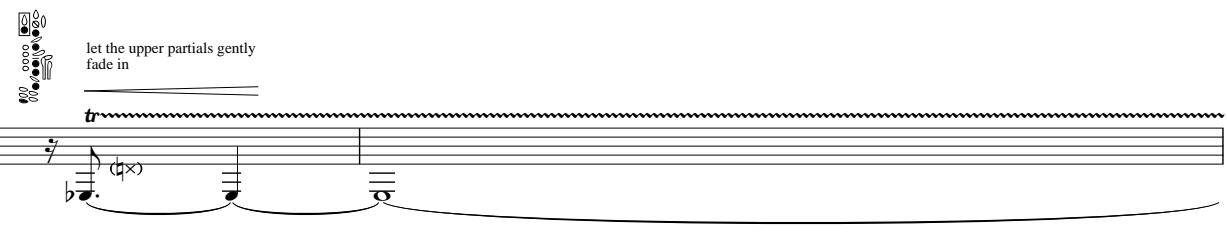
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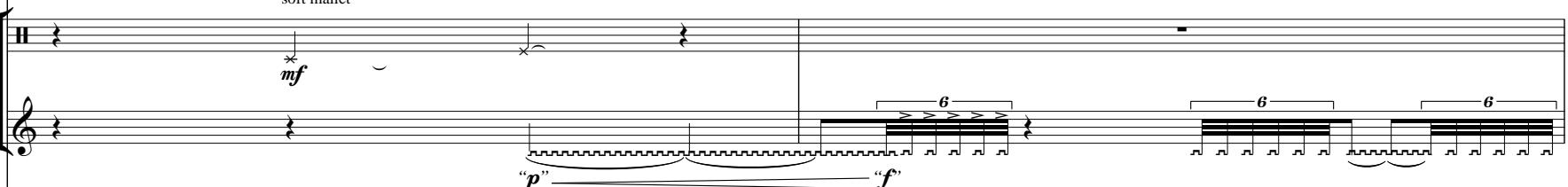
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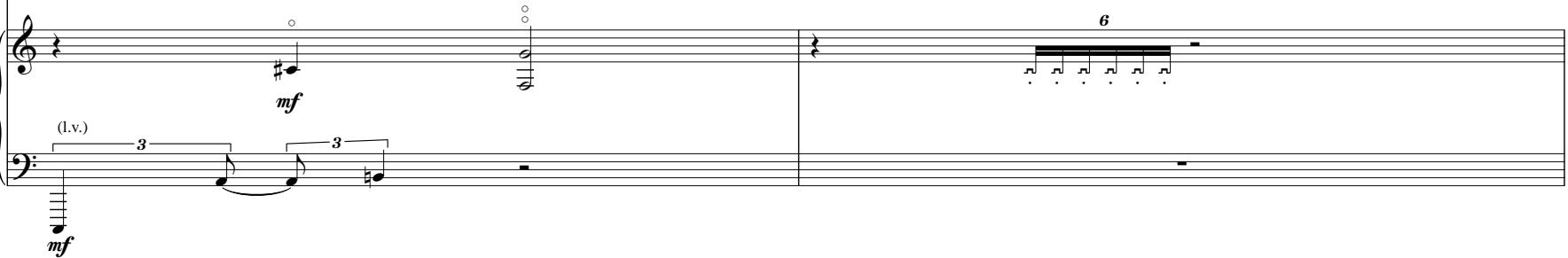
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187

Fl. 

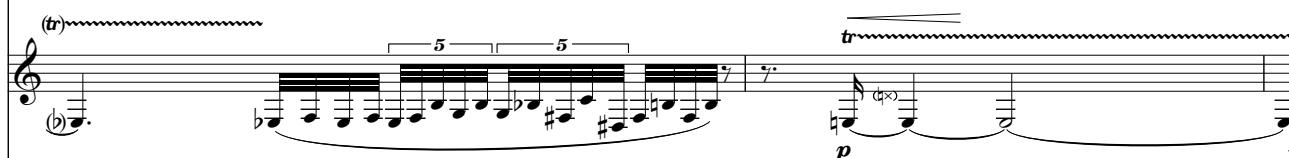
B. Cl. 

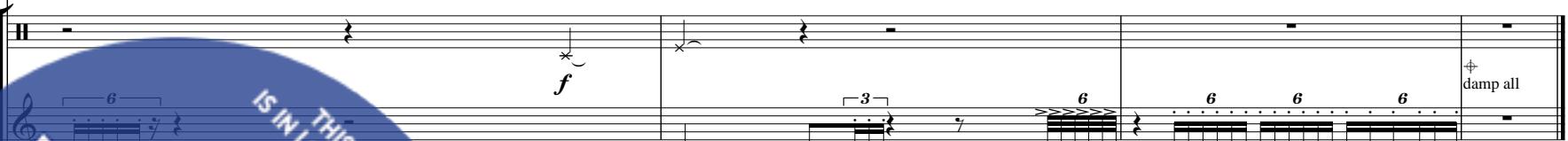
Perc. 

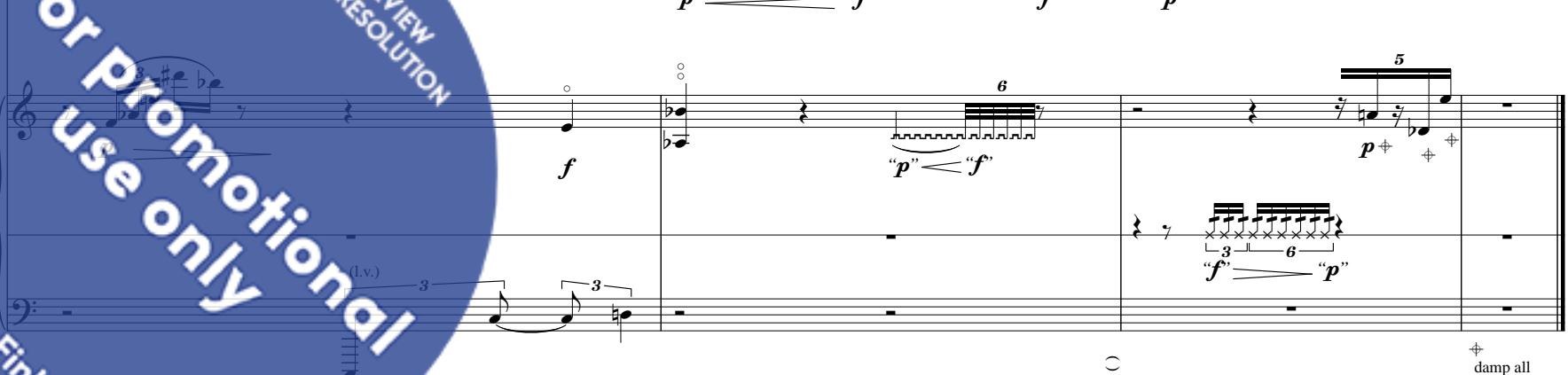
Hp. 

=

189 (tr) 

B. Cl. 

Perc. 

Hp. 

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