

Asta Hyvärinen

Cosmic Messenger

For mezzo-soprano, violin and accodion

2007



Music Finland

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Asta Hyvärinen

Cosmic Messenger

For mezzo-soprano, violin and accordion (2007)

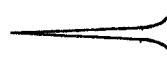
Duration ca 13



Performance instructions for the *Cosmic Messenger*

Fermatas:  = short,  = medium,  = long

 = extremely sharp accent

 = poco cresc, then suddenly molto cresc.

“p”, “mf”, “f” etc. = Dynamics in quotation marks refer to the intensity of a performance technique
(Not to actually piano, mezzo-forte, forte etc.)

For the mezzo-soprano

The text in this piece contains greetings with ninety different languages. Always when there appears a language that you know, it should be pronounced by the regulations of those languages. At the other cases you have to follow the instructions given with the text.

Square note head  = speak the text without singing. You can try to reach the microtones but more important is that the sound should not be normal (or classical) singing.

Cross note head  = whisper the text (with relatively voice pitch): 

very low, low, medium, etc.

Round note head  = normal singing, use vibrato only when there is request for it.

Inh. = inhaling

 = wide vibrato, n.v. = non vibrato

 = increasing vibrato

 = nasalized voice

 = short glissando at the given direction

 = as high,  = as low voice as possible



The violin should be tuned according to the following:



The pitches in the score, including harmonics, do not indicate the audible results (this applies to strings II and IV) but the tones to be stopped in the indicated strings.

= $\frac{1}{4}$ -tone upward

= $\frac{3}{4}$ -tone upward

= $\frac{1}{4}$ -tone downward

s.p. = sul ponticello

m.s.p. = molto sul pont.

s.t. = sul tasto

m.s.t. = molto sul tasto

ric. = ricochet

salt. = saltando

flaut. = flautando

pizz. = pizzicato with the fingernail

c.l.b = col legno battuta

= "Bartók" -pizzicato

= tap the string strongly against the fingerboard with the finger

= play with a bow at the side of the bridge

= damp the string lightly near the nut

br. = bowing on the bridge (with or without the string(s) stopped)

= play behind the bridge at the indicated string(s) produce a different kind of sounds as indicated (soft, hoarse, rough, bright etc.)

= play with the hair and the wood of the bow simultaneously

= play with the wood of the bow strongly against the indicated strings and turn it

= play with the wood of the bow

= play with the wood of the bow, wide vibrato

= play with the wood of the bow, very nervous kind of vibrato

= play with the wood of the bow movements; 1) away from the bridge, 2) towards the bridge

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“scratch” = over bowing near the bridge



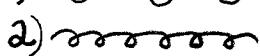
= bow lies on the strings near the edge of the fingerboard, stick pressed into hair (result: short rattling sound)



= move the bow in a number eight shape of moving



= move the bow in a circular motion (between s.p.----s.t.)



1) quite slow bow moving, 2) fast bow moving



= move the bow along the string (from s.p. to m.s.t or vice versa)



= produce very rough scraping sound with the bow

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Text for the *Cosmic Messenger* (greetings with ninety languages)

goeie dag, mire dita, ae-gr-tu, dana esteline, sabah el kheir, barev, ani tlé, arratsaldeon, dzien dobry, sunchhen, b'dehinsky, ka sion, halo, demat, dóbar den, mingalar pa, bon dia, nő hǎo, ade-ht, bongh jornu, dobar dan, b-deno-ry, goddag, goede middag, bonan tagon, ehik-mor-stu, mboloani, hip-vyä, bon jour, gamarjoba, bdino, guten tag, kalimera, mba`éichapa, bon swa, shalom, namaskaar, jó napot kivánok, selamat sore, dia duit, b-g-no-ru, ohayô gozaimasu, azzoul, tcheripsou, annoynghaseyo, silav, sabai di, salvete, labdien, mbote, labas rytas, houje, de-gi-m-nou, dobar den, manahoana, selamat tengahari, merhba, kia ora, sain baina uu, ne y yibeoogo, morgn, bon jorn, dzień dobry, boa tarde, latcho dives, bună zina, zdravstuite, talofa, bona die, zdravo, mhoroi, acho saiin, dobrý deň, pozdravljeni, dobar dan, buenos dias, hujambo, guete tog, magandang araw, ia orana, vanakam, sawatdii khrap, a-beh-mr, dzéchbureš, pryyvit, as salaamo alaikum, chào ong, die våde, sut mae, sanibonani

Notes for pronouncing

Different greetings are separated each other with commas. All words divided into syllables are variations (the original ones have not used). Dividing the words into syllables doesn't follow any grammarian but the words are split because of the phonemes needed. Always when there occurs a language that you know it should be pronounced by the regulations of those languages. On the other cases, please follow the instructions below:

Vowels: a, e, i, o, u, y, å (Swedish "o"), ä (Finnish): should be always distinguished and clear
a = like in car, bar / e = in den, pen / i = in hit, lit / o = in dog / u = in blue / y = like German 'über'

Consonants: g = like in go / r = in 'caramba' (rolled) / z = in zero / s = in see /
t = in tea / d = in day / l = in hall / h = in he, hall / j = 'y' in yes, yeni



Cosmic Messenger

Asta Hyvärinen, 2007

≈ 60

VOC.

3 arco
4 $\frac{1}{2}$ $\frac{1}{2}$

VI.

PP mp P mp

8^{va} ≈ 60

ACC.

3 P
4 $\frac{1}{2}$ $\frac{1}{2}$

mp P mp

51

VOC.

bright rough s.p.
3 3 7 7

VI.

PP mf "mp" P mp

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MP 5

1.

voc. joyfully *mf* 3
goeie 4
dag m- i- 5
ord. 4
mp

vln. *p* *mf* 3 *p* *mf* *mp*

gva
PP 4 4 *mf* 5 4 *mp*
acc.

voc. *mf* *f* *mf* 3
re di-ta ae gr-tu 5 8
da-na 5 4
ord. s.p.
mp *mf f* *mp*

vln. *p* *mf* 3 *p* *mf* *mp*

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P 5 4 *mf* *mp*
2.

VOC.

es-te-li- ne

sa- ba-h

el kheir

ba-rev

VI.

ord.

I

II S.P.

III

P

mf > P

p

mp

mf

mp

8va

acc

3

4

P

3

4

3

4

5

8

mp

mf

a-berv

3

4

5

8

7

7

7

Musical score for orchestra and voice, page 10, measures 11-12. The score includes parts for VOC (soprano) and VI. (violin). The vocal part has lyrics: "ani thé", "a-r- rat sal-", "ord.", "deon". The violin part has dynamics: "s.p. ric. arco", "mf", "P", "imp", "pp", "mf", "imp", "P". Various performance instructions are written above the staff, such as "mf", "mp", "3", "> 3", "P >", and "3". Measure 11 ends with a fermata over the vocal line.



A handwritten musical score page featuring two staves of music. The top staff begins with a treble clef, a key signature of one sharp, and a common time signature. Measure 11 starts with a eighth note followed by a sixteenth-note grace, then a eighth note, a sixteenth-note grace, and a eighth note. Measure 12 begins with a sixteenth-note grace followed by a eighth note. The bottom staff begins with a bass clef, a key signature of one sharp, and a common time signature. Measure 11 starts with a eighth note followed by a sixteenth-note grace, then a eighth note, a sixteenth-note grace, and a eighth note. Measure 12 begins with a sixteenth-note grace followed by a eighth note. Various dynamics and performance instructions are written above the staves, including "mp 3/4", "b", and "P".

VOC.

mf

P *mp n.v.*

I.S.P. II

--ord.

dzien *4*

dob-ry *3 s.p.*

(rough)

bright

(motto)

vi. *mp* *p* *mf* *p* *p* *p* *p* *f*

gva

mp *p* *pp* *3* *4* *mp* *f*

acc.

asking

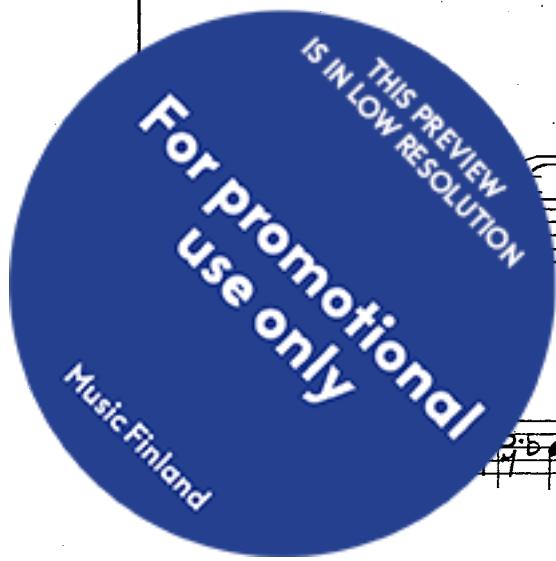
mp *mf* *f* *mp*

voc. *sun-ch-* *hen* *de-hin-sy*

4 *4* *3* *4*

II ord. *hoarse* *ric.* *arco*

vi. *p* *mpp* *p* *mf* *mf* *p*



3mf *4* *mp* *mf*

VOC.

f mf

ka sion
ric.
coldly mf

5 4 2 4 3 ha-lo
S.P.

VI.

mf P "mp" 3 mp

8va

acc.

speak
5 4 2 4 3 PP
mf aik-nos
d. P
mf P

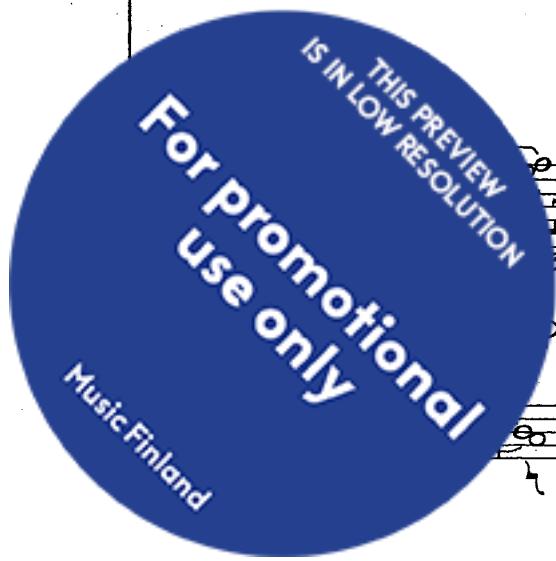
voc

mp n.v.

de- 3 4 mat. 3 4 den
bright 3 4
rough 5 S.P.

vi.

p mf mp 'p'



5.

(poco) 4 P
mp 5

voc.

P ~ > mp > P warm, kindly

3 ming(-ng) a- la-r pa bon dia
4

VI. mp mf P mf P

gva

acc. 3 4

high voice P
mf ab-di-no

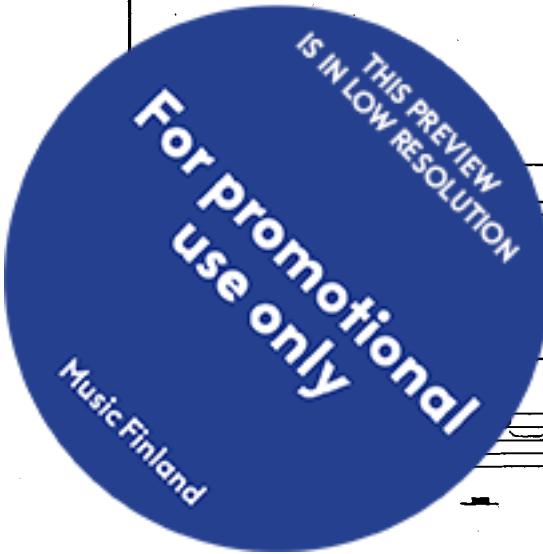
voc. f

3 4 hñ hñ s.t. II 3 I s.p. 3 4 a-de- 4 hoarse V 3 V 3 V
4 bongh jo-r- m.s.p. (hoarse)

VI. mp mp mp P

3 4 mp 3 4 P mf P f P

6.



VOC.

mf — 3 — *f* — *mp* — 5 — 3 —

nu do ba — dan b-de-ho-ry 2
bright 3 — ord. sp 3 — ord. br. 3 — bright

VI.

mf — *f* — *mp* — *mf* — *f* — "mf" — *f*

gva

3 — 5 — 3 — 3 — 3 —

acc.

mp — 5 — *f* — 2 — 4 — *mf* — 6 —

VOC.

3 — 4 — s.p. —

VI.

mf — *f* — *mf* — *f*

very slowly

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Loco
very slowly
air-button
"toneless"
"f" dim.

9 — 11 — 5 —
5 — 3 — 3 —

VOC.

4 4 at the side of the hoarse bridge

bright hoarse

mf mf P P mf p mf

Iaconically f

VI.

mp mf P mf p mf

≈ 60 "mf"

3 god-da g goe-

4 S.P. I II S.P.

acc.

4 4 mp P mf

≈ 60 gva b 5

3 4 P mp

VOC.

de mid- dag bo-han ta-gon

mf mf mf f mp

VI.

P mp P mf sim.

mf mf mf pp

shortly a-b-g-not

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VOC.

4 e- hik-mors-tu m- bo-lo-a-hi vya bon jour b-di-no

4 pizz. I arco scratch I ord.

VI. mf mp f p p - mf

sororously

gva

acc. 4 mf mp

shout f hip

mf 3 4 mp

ether

voc. ga-mar-ja-ba ta-g ka- li-

vi. II s.p. III ord. II s.p. ric. 3

mf mp (motto) mp mf pp mp

low voice gu-ten

mf 3 4 pp P

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VOC.

me- ra m-ba ei-chap-a bo-n swa sha-lom

VI.

arco II (ord) I III s.t.

mp P mp mf

gva

acc.

mp P mp mf

grumbling lively

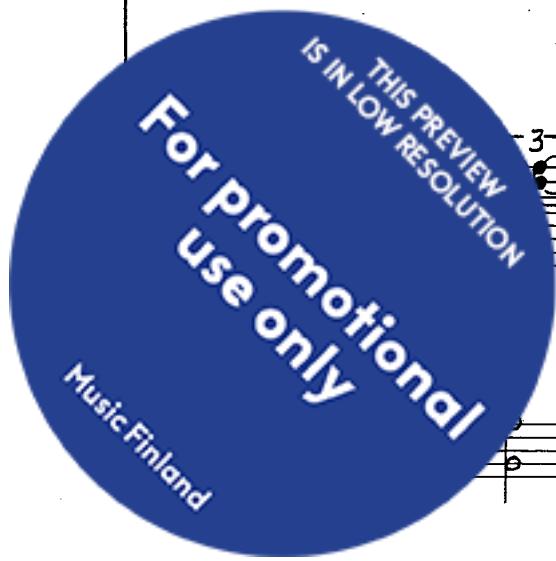
voc.

inh. P mf mf > mp = P

na-mas-kaar jó ha-pot ki-var-nok se-la-

VI.

mp P very hoarse f "mf"



VOC.

ma- + so-ree 4 $\frac{3}{4}$ s.p. dia duit b-gi-no-ru ord. arco 3

VI. f mf p mf f pp

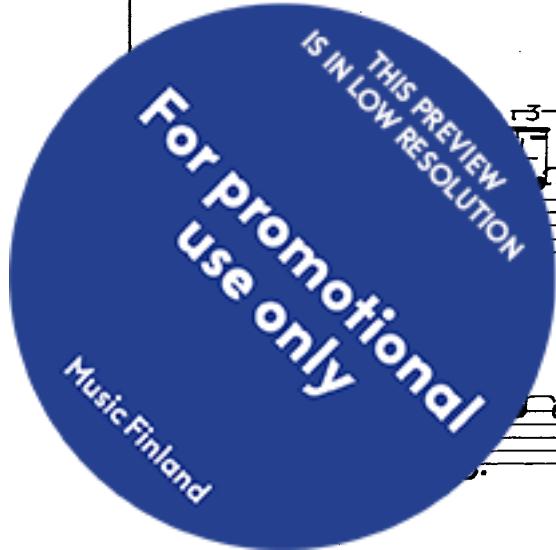
gva

acc.

with passion

voc. o- hay-o go-zai- ma-su oz zou- i

VI. p mf inh. 3 f p mf 3 > 5 arco # p f mp



VOC.

mp 3 >

mp >

mf >

3 >

mp >

tche- rip- sou
3
4 br. hoarse —

an-noy- ng
ric. arco
ord.
3 3

ha-sey-o
(IV) II > I.

si-la- a- 3
— s.p. 4
V

VI.

mf > p sim.

mf

(poco) mp

g.v.a

3 >

3 >

5 >

b.:

3 >

4 mp

p 3

4 mf

3 >

4 p

acc.

mf

voc.

sa-bai-di
bright 3

4 ord. I V

P

mf

mp

s.p. V

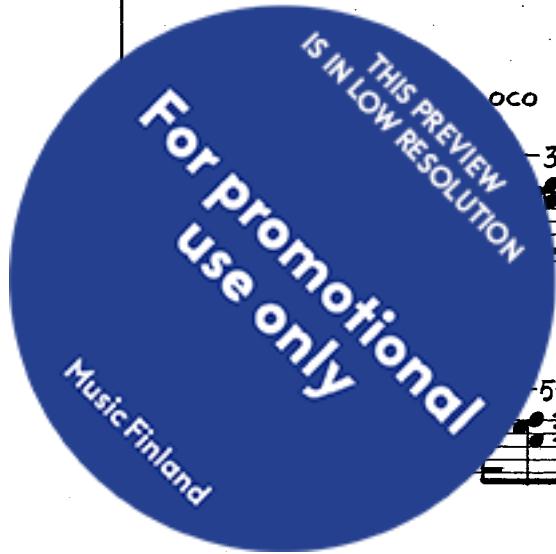
2 4 H #

mf

p f

vi.

"mf"



oco

3 >

5 > 3

mp

3 >

2 4 H #

mf

>

più mosso

VOC.

VI.

mf

ord.

s.p.

f

mp

più mosso

acc.

b

8va

5

mp

f

mf

ff

mf

voc.

VI.

mf

f

p

3

8

ord.

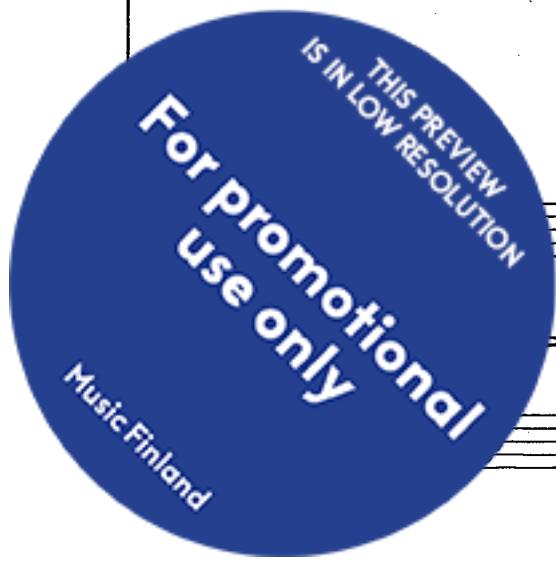
mf

mp

f sp

3

4



P

3

8

mp

3

mf

P

3

4

6

mf

P (mf) > P

13.

8va

rit. — — — — — ≈ 108 [≈ 54]

voc.

vi.

$\text{mf} \quad \text{P}$

$\text{mp} \quad \text{mf} \quad \text{P}$

$\text{I} > \text{II arco}$

pizz.

III c.l.b. salt.

IV

3

5

8

7

8

3

4

3

gva

rit. — — — — — ≈ 108 [≈ 54]

acc.

5

8

P

7

8

3

4

(poco)

voc.

5

4

5

8

arco

pizz.

arco

pizz.

IV III 5.P IV

c.l.b. salt. +

I arco

ric.

$\text{mp} \quad \text{mf}$

P

$\text{mf} \quad \text{P}$

5

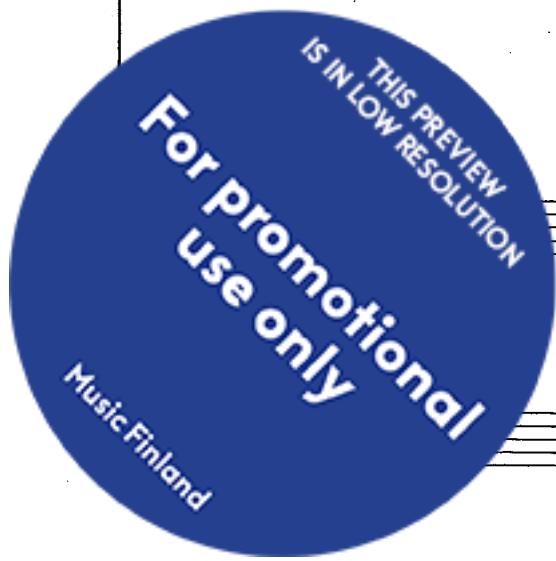
8

3

4

7

8



5

8

3

4

7

8

$\text{mp} \quad \text{P}$

VOC.
 5
 8
 VI.
 mf

8va
 solo
 ≈ 150
 3 3 3 3 3 3 3 3

acc
 5
 8
 mf
 3 3 3 3 3 3 3 3

VOC.
 2
 4
 VI.

8va
 ≈ 50
 6 3 5
 P 3 3 5
 mf

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voc.

5
8

3
4

2
8

vi.

8va

acc.

5
8

3
4

mf

2
8

3

very distantly
mp

voc.

5
8

2
4

sa-

vi.

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ff

2
4

9

3

mp

6

6

voc. *mf p* *mp* *mp* ≈ 60 *mf* *nervously*

l-ve- *t-e*

3 4

vi.

4 *arco ord.* $\frac{4}{4}$ $\frac{3}{4}$ *lab-dien*

II III

II III *s.t.*

gva ≈ 60

acc. 3 4

6 6 6

4 *mf* *mp*

voc. *mp* *mf*

m-bo-te la-bas ry-tas

5 4

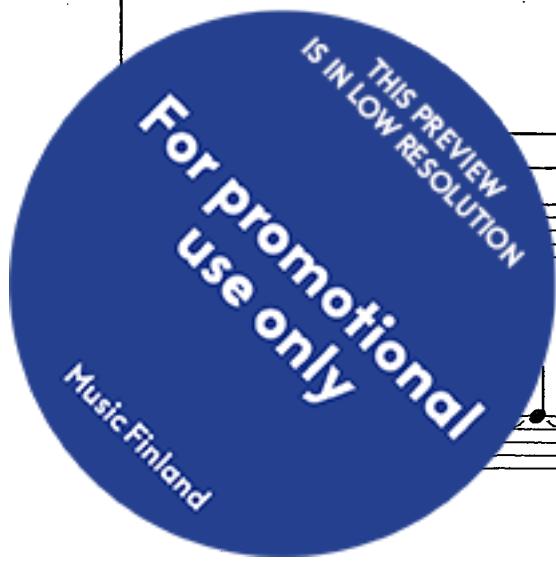
vi. *s.p.* *II ord.*

trembling *inh.*

hou-je

3 4

mf *pp* *f* *mp* *p* *f* *p*



5

mp *P* $\frac{3}{4}$ *mf*

3 4

VOC. de-gi-m-hou VI. s.p. 3/4 5/4 4/4

ord. st. ord. br. bright hoarse s.p.

P mf mp (poco) <mf> mp P

gva 3/4 5/4 4/4

acc. mp mf p

VOC. darkly ma-na hoa-na 3/4 se-la-mat te-nega hari mer-h-ba

mp inh. f arco pizz. "mf" inh. f

VI. 3/4 p f mf arco mf mp



3/4 P f P mf

VOC. trembling

mp mf mp

kia o ra sa-in bai-na uut ne y yi-be

vln. v p
"mf" p

gva

(h) o.

acc. mp 5:3 5:3 f mp 4 4 3 mf begi

f 3 mp

sonorously mf

oo-go morn bon jorn dzi-en dob-ry bo-a tar-(r) de

s.p. 3 s.p. 4 ric. 5 ord. III II

vcl. mf P mp mf mp "mf"



3 4 mf f P mf

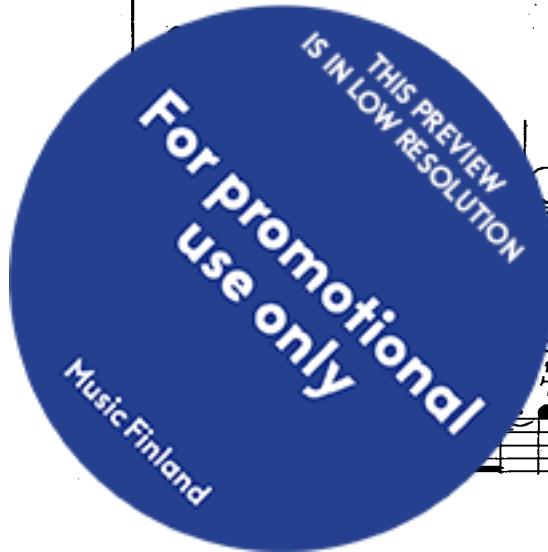
VOC. *lat cho di- ves* (s) *bu- na* *zi- ua* *zdravs*
 VI.
 acc.

pizz. *pizz.* *scratches*
gva

abihu *sfp* *f*

VOC. *distantly* *twite* *ta- lo- fa* *bo- na die*
 VI.

mf *p* *mf* *pp* *mf* *mp*
arco



of- lot *mf* *mf* *mp*

Playfully
mp

VOC. z-dra-vo m-ho-roi a-cho 3sa-ii-n
ord.

VI. s.p. #p p-f mp mf

gva

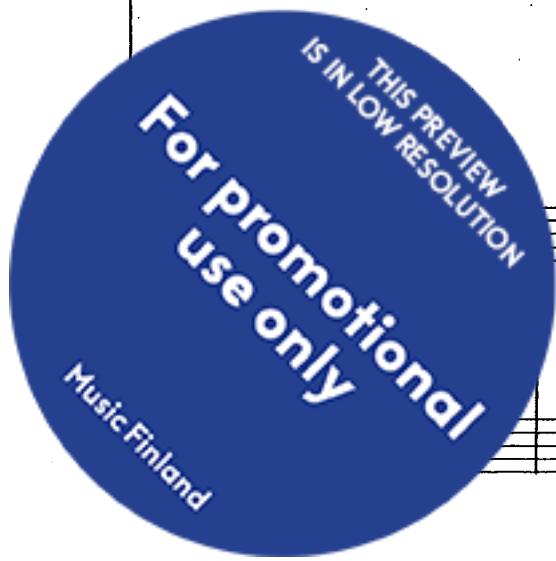
acc. p-mf f mp 3/4 mf

threateningly
mp

VOC. dob-ny de-n poz-drawt-je-ni do-
VI. flaut. s.p. br. bardan

defiantly
mp

bue-nos días



5

low voice ab-dei-hosu
f

VOC. ff P mp >mf 5:3

3 s hu-jam-bo gu-e-te-to-g ma-
4 br. --s.p. ord. --s.p. san
VI. f P mp >mf>mp P mf

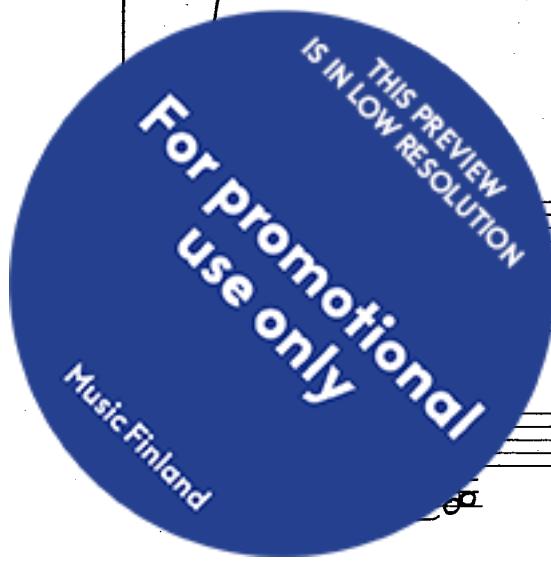
8va

acc. 3 mp P >mf>P mf 5:3

VOC. rude f ng a-row

(A) mf (poco) mf mp "mf" P

VI. br. 3/4 i-a-o rana varnakam sa-wat dii
mp "mf" scratch f p mf p



(A)

f 3/4 mp 5:4 mf P

despairingly

VOC. mf mp > mf

khrap $\frac{3}{4}$

VI. $\frac{3}{4}$ s.p. $\frac{3}{4}$ $\frac{3}{4}$

mf p mp f mp p mf

gva

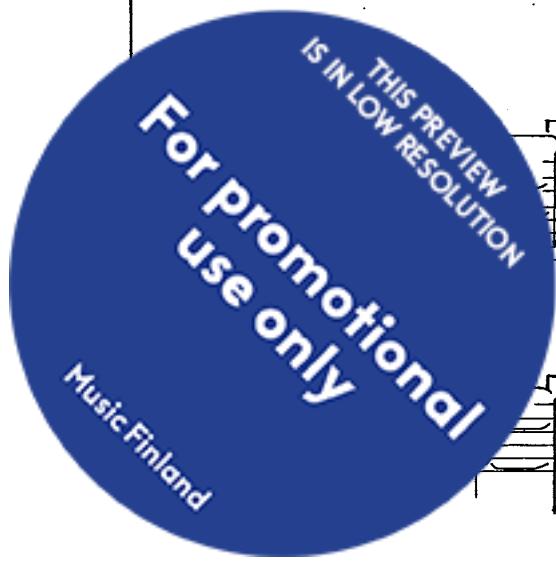
acc. $\frac{3}{4}$

mp

VOC. p mf

dze- ch- bu- re- s $\frac{3}{4}$ $\frac{5}{4}$ s.p.

VI. pp mf



mf mp mf

$\frac{3}{4}$ $\frac{4}{4}$ $\frac{3}{4}$

23.

darkly

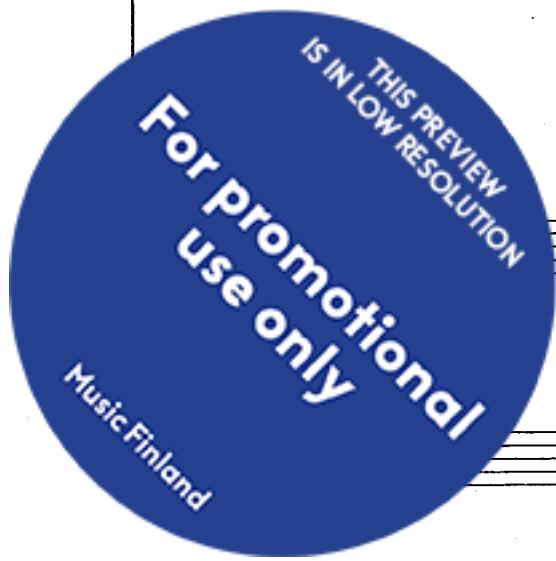
VOC. f mf mp
 7 pry-vit as sa-batmo
 4
 VI. mp
 a-lai-kum
 III IV
 5
 mf
 chao ong
 s.p. br. s.p. br.

gva

acc. 7 4 pp mp
 5
 mf p p (motto)
 3

without hope
 inh.
 mf ~~~~~>

voc. 4
 4 s.p. III ord.
 3 >
 VI. P mp
 mf
 arco II S.P.
 3
 die wa-de



mp f mp
 3
 3
 3

angrily

voc. mp 3
 sut mae

vi. ff 3
 (s.p.) scratch v v v v v
 mf f mp f mf

gva

acc. f 3
 4 p

decisively

voc. p 3
 4 sa hi-bo-ha-hi

vi. P + c.l.b. salt. arco 5
 mf P mp f

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4 3
 4 3 abino-s f

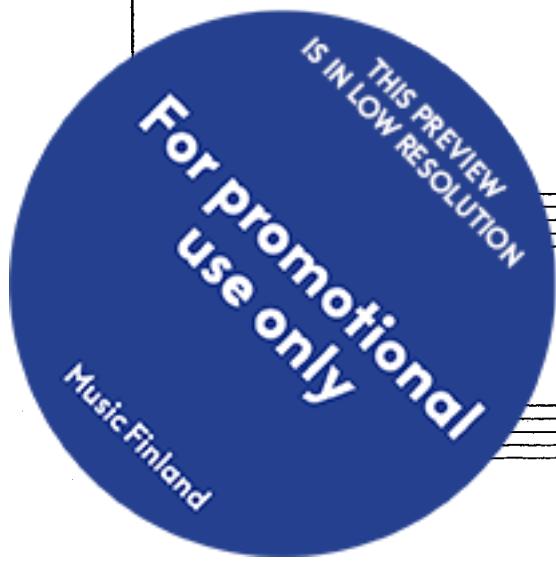
VOC.

 VI.

 acc.

VOC.

 VI.



voc.

 vi.

 acc.

voc.

 vi.

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VOC.

3 4

pizz. III arco s.p. IV

mf mp

arco II

4 4 I

P mp

VI.

g.v.a.

3 4

f P

mp

4 4

P

acc.

VOC.

3 4

I s.p.

PP

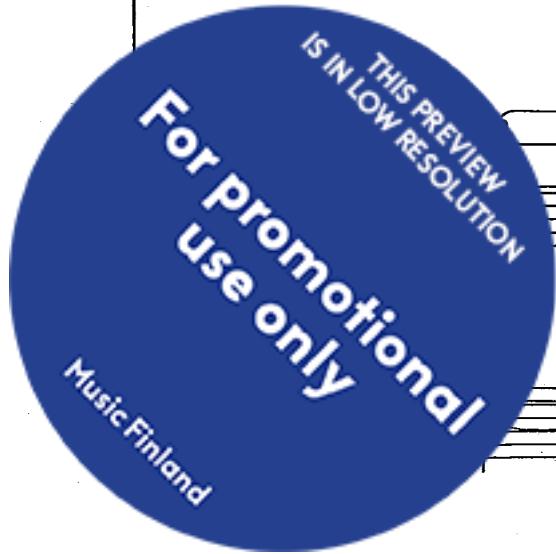
4

mp P

"P"

(poco)

VI.



mp 4 4 P

5

VOC.

VI.

8va

acc.

Asko Hyvärinen, 8.3.2007

VOC.

VI.

THIS PREVIEW
IS IN LOW RESOLUTION

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