

Lotta Wennäkoski

culla d'aria

for string quartet

2003 - 2004

Music Finland



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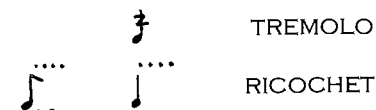
JOUSIKVARTETILLE *FOR STRING QUARTET*
KESTO N. 10' *DURATION APP. 10'*
KUHMON KAMARIMUSIIKIN TILAUS
COMMISSIONED BY KUHMO CHAMBER MUSIC FESTIVAL



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NOTATIONAL CONVENTIONS:

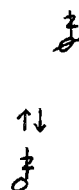


LET THE BOW STAY ON THE STRING AFTER RICOCHET



GLISSANDO WITH FLAGEOLETS; NOISE (=THE SPACE BETWEEN THE FLAGEOLETS) IS AS IMPORTANT AS THE PITCHES

PLAY THE TREMOLO "NORMALLY", BUT AT THE SAME TIME MOVE THE BOW STRONGLY "UP" TOWARDS YOUR LEFT HAND - AS IF YOU WERE PLAYING MORE AND MORE SUL TASTO. THE PITCH VANISHES, AND THE GESTURE WILL MAKE A DIMINUENDO EVEN IF YOU START IT ACTIVELY (*f*)



MOVE THE BOW "VERTICALLY" UP AND DOWN THE FINGERBOARD IN ORDER TO CREATE BOTH PITCHED SOUND AND NOISE. USE A LOT OF BOW. THE TREMOLO IS THUS SLOW. THIS "VERTICAL PLAYING" SHOULD ALWAYS (EVEN IN SOFT DYNAMICS) BE RATHER ACTIVE AND ENERGETIC.



LET THE BOW DRAW BIG CIRCLES UP AND DOWN THE FINGERBOARD (IN FREE RHYTHM). THE PITCHES WILL BE HEARD WHEN THE BOW IS CLOSE TO THE BRIDGE; OTHERWISE THE SOUND IS VERY SUBTLE AND "NOISY".

ACCIDENTALS APPLY TO THE WHOLE BAR AND ONLY WITHIN THE SAME OCTAVE

BOWINGS ARE SUGGESTIONS; FEEL FREE TO CHANGE THEM IF NECESSARY

IN BARS 23-27 THE TENUTO MARKINGS MEAN A SUBTLE EMPHASIS ON THOSE NOTES

IN BARS 57-58 AND 61-63 THE SMALL HAIRPINS ARE WRITTEN BECAUSE OF THE GESTURES ("CON SOSPIRI"). THE DYNAMIC DOESN'T CHANGE

IN THE CODA (BARS 143-155) THERE ARE TWO MELODIC LINES: ONE IS DIVIDED FOR FIRST VIOLIN AND VIOLA, AND THE OTHER IS FOR SECOND VIOLIN AND CELLO



culla d'aria

lotta wennäkoski 2003-04

72-76

VIOLIN I

VIOLIN II

VIOLA

VIOLONCELLO

ppp

ppp

ppp

9

VLN. I

VLN. II

VLA.

VC.

ppp

ppp

ppp

flautando

flautando

ppp

(b²)

(b)

(b)



(b)

(b)

(b)

flautando

(b)

24

VLN. I

VLN. II

VLA.

VC.

preferably sul D or G

(non cresc.)

(non cresc.)

(non cresc.)

(non cresc.)

simile

*play the tremolo "normally",
but at the same time move the bow
strongly "up" towards your left hand -
as if you were playing more and more
sul tasto. The pitch vanishes, and
the gesture will make a diminuendo
even if you start it actively (*f*)

** move the bow "vertically" up and down
the fingerboard in order to create both
pitched sound and noise. Use a lot of bow. The tremolo **6**
is thus slow - in tempo 72 the rhythm can be close to 
This "vertical playing" should always (even in soft dynamics)
be rather active and energetic.

29

VLN. I

senza vibrato

poco a poco cresc...

flautando e leggero

5

↑ **

(e2)

f

poco a poco cresc...

(sul C)

(e2)

flautando e leggero

poco a poco cresc...

simile

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36

VLN. I

VLN. II

VLA.

VC.

(d2)

3

...al *mf*

p

ord.

senza vibrato

mf

p

f

senza vibrato

sul tasto

ord.

ord.

punta d'arco

p

f

punta d'arco

p

3

5

3

5

...al *mf*

45

VLN. I senza vibrato sempre * see page 2 extremely sul tasto ord. poco a poco con vibr.

quasi niente "f" quasi niente

VLN. II * see page 3 ord. quasi niente

VLA. senza vibrato sempre (e2) * see page 2 extremely sul tasto ord.

quasi niente "f" quasi niente

VC. (e1) (b^b1) * see page 2 extremely sul tasto (e1) poco a poco con vibr.

quasi niente "f" quasi niente

molto affettuoso,
con sospiri

53

fff > p f

fff > p f

fff > p f

fff > p f

(e1) sul C p f

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61

VLN. I

VLN. II

VLA.

VC.

rit. a tempo

pp

pp

pp

pp

(b $\frac{1}{2}$)



The image shows a musical score for the song "The Rose Tree". It consists of four staves. The first staff is the vocal line, starting with a treble clef and a key signature of one flat (B-flat). The second staff is the piano accompaniment, starting with a bass clef and a key signature of one flat. The third and fourth staves are additional piano accompaniment parts, also in bass clef and one flat. The score includes various musical notations such as notes, rests, and accidentals. There are also some markings like "(a)" and "(a1)" above certain notes. The title "The Rose Tree" is written in a decorative font at the top right. The word "rit." is written at the bottom right, indicating a ritardando. A blue circular logo with the text "NEW EDITION" is visible on the left side of the image.

♩ **60-63**

82

VLM

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Music.F

VLN

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87 **N** *mp* *sul D* *mf* *mp* *mf* *mp* *ord. trem.*

N *f* *mp* *sul C* *f* *mp* *ord.*

ord. *ord.* *ord.* *sul C*

91

ord. trem.

sul D

ord.

accel.

sul D

poco a poco cresc...

ord.

5

sul D

3

3

3

sul D

poco a poco cresc...

ord.

3

3

poco a poco cresc...

ord.

3

3

poco a poco cresc...

ord.

ord. trem.

poco a poco cresc...

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104

VLN. I

VLN. II

VLA.

VC.

110

VLN. I

VLN. II

VLA.

VC.

poco a poco dim...

poco a poco dim...

poco a poco dim...

poco a poco dim...

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116

VLN. I

VLN. II

VLA.

VC.

energico (ric.) ord. trem. flautando

...al *mf*

pizz. arco ric.

...al *mf*

pizz. pizz. (quick pizzicatos in free rhythm)

...al *mf*

left hand pizzicatos

...al *mf*

* play tremolo, and let the bow draw big circles up and down the fingerboard (in free rhythm). The pitch will be heard when the bow is close to the bridge; otherwise the sound is more "noisy".

122 (sul G or D)

VLN. I

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cantabile 3

pizz. (quick pizzicatos in free rhythm)

arco 3

cantabile 5

mf

pp

pizz. arco (ric.)

pizz. arco (ric.)

pizz. (quick pizzicatos in free rhythm)

pizz. arco (ric.)

ord. trem.

pp

mf

pizz. 3

arco (ric.)

flautando

pp

mf

pizz. arco

cantabile 5

pp

mf

flaut. 3

pizz. 3

pp

mf

ord. trem.

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[illegible]

148

VLN. I

VLN. II

VLA.

VC.

NEW EDITION

poco a poco diminuendo al fine (a2)

diminuendo al fine (b1)

al fine

molto rit...

ppp

ppp

"mp"

ppp

HEI SIN 020.3.0

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