

Matilda Seppälä

Hetki jolloin huomaamme toisemme

for orchestra

2026



Music Finland

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Duration c. 12'

Instrumentation

3 flutes

1st doubling piccolo, 2nd doubling piccolo, 3rd doubling alto flute in G

3 oboes

3 clarinets in Bb

1st doubling Eb clarinet, 3rd doubling bass clarinet in Bb

3 bassoons

3rd doubling contrabassoon

4 french horns in F

3 trumpets in C

3 trombones

tuba

3 percussionists

1 bass drum, megaphone, suspended cymbal, whistle, woodblock, cymbals, squeaky toy, ring bell

2 4 tom-toms, 0,2l glass bottle with water & straw, gong with water bucket, gong, ratchet, megaphone, vibraslap, ping pong ball, bass drum, clown horn

3 whirly tube (b), vibraslap, waterphone, triangle, megaphone, 0,2l glass bottle with water & straw, whistle, woodblock, bass drum

harp

piano/celesta

violin 1

violin 2

viola

violoncello

double bass

additionally several maracases and 1 megaphone played by voluntary musicians



Information

Before the piece

There will be a small ritual gathering with a speech before entering the hall. 4 voluntary musicians (not percussionists) are kindly asked to be located at the doors (inside) when audience enters (1 violin or viola player, 1 any wind player, 1 person comfortable with freely playing 2 or more maracas, 1 person comfortable with gently singing to a megaphone). Before bar 41 these musicians should be back to their places.

Bars 1-40

Audience is entering during this time

Orchestra (except percussionists) is on stage but not in their places yet. You can sit or stand wherever you like, in small groups or alone. You can quietly chat or look at the audience entering. No need to stay in a fixed place all the time. You should find your seat and be ready to play by bar 41.

Bars 48-50

Vocal fry = Frog sound, basically a register below your chest voice. You can access it for example by saying "mmm" and making a glissando as low as you can until you sound like a frog.

During bars 52-90 (B-C) after each "collective crescendo" (bar numbers 57, 65, 72, 82, 87)

you have the option to quickly stand up and gaze the audience for 2 seconds and then slowly sit down again. This option is available to anyone who doesn't have something to play in those bars and only once per person during this passage.

Bars 122-124 (E)

Each of these 3 bars takes about 30 seconds. Percussionists are shouting texts to megaphones. Meanwhile rest of the orchestra can take a little break from performance intensity and for example: relax and turn inwards, stretch and shake, have a quick word (quietly) with you neighbour, fix something with your instrument or do whatever else!

Bars 183-220 (I)

These bars are a 5 bar loop where you have the possibility to play solos or duos or in small groups. All parts are doubled (except harp, celesta and percussion) so you can take a break any time and pick something else to play from the appendix. Ideally each part would still be played by someone all the time, but it's not a disaster if breaks happen.

The appendix has 10 different short solos or duos or small group solos. You can play them any time during these bars, ideally in the same tempo but you don't have to fall on the same beat (eg. 1st beat of your 3/4 could be the 3rd beat of 3/4 for the rest of the orchestra).

Numbers 1-6 are for anyone and you can play (/sing, laugh, scream) them alone or try to lead a small group by showing the number with your fingers and then leading the first beat. Those who see it can choose to join or pass.

Number 7 is for anyone who can access that range, you can play it alone or try to lead a small group by showing the number with your fingers and then leading the first beat. Those who see it can choose to join or pass.

Number 8 is only for high woodwind and brass duos and you can only initiate it to the person next to you by poking them with your elbow and leading the first beat.

Number 9 is only for violin duos and you can only initiate it to the person next to you by poking them with your elbow and leading the first beat.

Number 10 improvise a solo? Now is your chance ;)

Notation

A link list with video demonstrations of some playing techniques is available upon request

Woodwinds:

Vocal fry with a glissando = glissando by gradually opening your mouth more

Slur = slurping sound like you would be eating your instrument

Following the notated contour. Each player hits slightly different spots but new finger and bowing for each note, please

sound half bow drag sound

age of the etiquette

straw relative to the surface of the water

sound half bow drag sound

age of the etiquette

straw relative to the surface of the water

age of the etiquette

straw relative to the surface of the water

age of the etiquette

straw relative to the surface of the water

age of the etiquette

straw relative to the surface of the water

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Texts in bars 122-124

1

Tämä aika on täynnä turtumusta, dissosiaatiota, selittämätöntä ahdistusta, eristäytyneisyyttä ja kyynisyyttä. Mikä saisi meidät näkemään toisemme? Mikä saisi meidät luottamaan toisiimme? Katsokaa ympärillenne! Olemme täysin unohtaneet kuinka kytkeytyneitä toisiimme olemmekaan, pelkäämme yhteyttä ja toisimme nojaamista. Joka toinen meistä käy terapiassa opettelemassa miten asetetaan rajoja, ollaan rehellisiä ja pyydetään apua. Tämä on naurettava kollektiivinen ongelma! Muistakaa, että jopa absoluuttisen hirveässä maailmassa meillä on silti oikeus juhlaan, rakkauteen, ystävyYTEEN ja onneen.

2

Normit ovat näkymätöntä valtaa, jotka estävät näkemästä metsää puilta. Normit vaikuttavat joka ikinen hetki siihen miten käytät kehoasi, mitä sanoja valitset, minkälaisia ilmeitä teet, mitkä vaatteet valitset aamulla kaapista. MUTTA: normien täytyy olla myös muutettavia, joustavia ja eläviä! Usein niiden noudattaminen juontaa juurensa pelkoon eikä yhteyden tunteeseen. Emme voi elää normittomassa yhteiskunnassa mutta voimme olla kriittisiä ja aktiivisia luomaan ja muuttamaan niitä. Joskus luomme näennäisiä yhteisöjä joissa odotamme ihmisten muuttuvan yhteisöön sopiviksi sen sijaan että avaisimme yhteisömme erilaisuudelle, hierarkinen kollektivismi estää aitoa yhteyden tunnetta syntymästä.

3

Taide on pohjimmiltaan perusinhimillistä normaalia toimintaa ja kommunikaatiota jonka merkitys on paljon syvällisempi kuin taidepalkinnot, -kilpailut, -urat ja menestys, itse asiassa ajatus urasta helposti johtaa taiteilijaa pahasti harhaan, luulen että taiteilijan kannattaisi pikemminkin tavoitella siltojen polttamista takanaan kuin hienoa uraa. Kilpailuun ja paremmuuten perustuva hierarkinen taidekenttä heijastaa yhteiskuntamme kaikista huonoimpia puolia ja sotkee kykymme nähdä arvoa siellä missä sitä on. Kapitalistinen yhteiskunta kasvattaa meitä uskomaan oman edun tavoittelun doktriiniin joka eristää meidät toisistamme ja rapauttaa luottamusta toisiimme. Toisaalla on eristäytynyt yksinäisyys ja voimattomuuden tunne, toisaalla status quo ylläpitävä turvallisuushakuinen ei-nyt-keikuteta-venettä -menteliteetti.



$\frac{4}{4}$ ♩ = 40

$\frac{3}{4}$

Flute 1							
Flute 2							
Alto Flute							
Oboe 1							
Oboe 2							
Oboe 3							
Clarinet in B♭ 1							
Clarinet in B♭ 2							
Bass Clarinet in B♭							
Bassoon 1							
Bassoon 2							
Contrabassoon							
Horn in F 1-3							
Horn in F 2-4							
Trumpet in C 1							
Trumpet in C 2							
Trumpet in C 3							
Trombone 1							

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19 $\frac{3}{4}$ $\text{♩} = 40$ accel. $\text{♩} = 60$ $\frac{4}{4}$ $\frac{3}{4}$

Perc. 1 p f p f p

Perc. 2 f p mf

Perc. 3

30 $\frac{4}{4}$ $\text{♩} = 40$ $\frac{2}{4}$ $\text{♩} = 60$ $\frac{4}{4}$ $\frac{2}{4}$ $\frac{3}{4}$

Perc. 1 f p f p f p f p f

Perc. 2 f p mp f p f f f

Perc. 3 To Vibraslap

38 $\frac{4}{4}$ $\frac{3}{4}$ $\frac{4}{4}$ $\frac{3}{4}$ **A** $\frac{3}{4}$

Perc. 1 f p f p f p f p f p

Perc. 2 f p f p f p f p

Perc. 3

42 f p p f p f p f p f p f p

Perc. 2 f p p f p f p f p f p f p

Perc. 3



♩ = 80

B

46

4/4 vocal fry, look to the audience mouth wide open, close during bar 50

3/4 5/4 = 140 3/8 3/4 vocal fry

Fl.

Fl.

A. Fl.

Ob.

Ob.

Ob.

Cl.

Cl.

B. Cl.

Bsn.

Bsn.

Cbsn.

Hn.

Hn.

C Tpt.

Tbn.

Tba.

Perc. 1

Perc. 2

Perc. 3

Hp.

air

pp

f

mp

1. air

2. air

pp

f

mp

a 2

a 2

a 3

a 3

1. air

f

air

f

air

f

air

f

1.

mp

1. gliss.

mp

3

5

3

f

p

To Water Bottle & Straw

Water Bottle & Straw

Vibraslap To Waterphone

f

vocal fry, look to the audience mouth wide open, close during bar 50

bisb.

C# D Eb F# G A Bb

vocal fry, look to the audience mouth wide open, close during bar 50

look to the audience mouth wide open, close during bar 50

look to the audience mouth wide open, close during bar 50

vocal fry, look to the audience mouth wide open, close during bar 50

vocal fry, look to the audience mouth wide open, close during bar 50

bow drag

sul G

p

sul D

3

p

p

gliss.

mp

5

gliss.

mp

[illegible]

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82

3/8 5/8 4/4 3/4 5/4 3/8 13

Fl.

Fl.

A. Fl.

Ob.

Ob.

Ob.

Cl.

Cl.

B. Cl.

Bsn.

Bsn.

Cbsn.

Hn.

Hn.

C Tpt.

C Tpt.

C Tpt.

Tbn.

Tba.

Perc. 1

Perc.

Perc.

Hp.

bisb.

Suspended cymbal

ad lib.

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97

Fl.

Picc.

A. Fl.

Ob.

Ob.

Ob.

Cl.

Cl.

B. Cl.

Bsn.

Bsn.

Cbsn.

Hn.

Hn.

C Tpt.

C Tpt.

C Tpt.

Tbn.

Tba.

Perc.

Gong

Perc.

Hp.

To Fl.

mp

gliss.

p

f

mute

p

f

a 3

gliss.

p

f

To B. D.

Bass Drum

Gong to water

mf

Water bottle & straw

To Megaphone

gliss.

p

f

friction

To Cel.

block strings right behind hammers and glide as far as you can reach while playing keys ad lib.

ff

gliss.

pp

harmonic gliss.

gliss.

ppp

gliss.

ppp

seagull gliss.

ppp

rotating bow*

pp

gliss.

p

p

p

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115 sing and play

Fl. *mf*

Fl. slurping sound *f*

A. Fl. slurping sound *f* To Fl.

Ob. *f*

Ob.

Ob.

Cl.

Cl.

B. Cl.

Bsn.

Bsn.

Cbsn.

Hn. *p*

Hn. *p*

C Tpt.

C Tpt.

C Tpt.

Tbn. *p* *gliss.*

Tba. *p*

Perc. Gong to water laa laa-la-laa-la laa

Gong To Vibraslap

Perc. Whirly tube Megaphone To Rt. laa la laa

Hp.

light press., like cramping! *mp*

3

3

3

mp *f*

E**F**

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129

Fl. *f* *p* *f* *p* *f*

Fl. *f* *p* *f* *p* *f*

Fl. *f* *p* *f* *p* *f*

Ob. *p* *f* *mp* *flz.* *3*

Ob. *p* *f* *mp* *flz.* *3*

Ob. *p* *f* *mp* *flz.* *3 3*

Cl. *p* *f*

Cl. *p* *f*

Cl. *p* *f*

Bsn. *3* *3*

Bsn. *3* *3*

Bsn. *3* *3*

Hn. *3*

Hn. *3*

C Tpt. *3*

C Tpt.

C Tpt.

Tbn.

Tba.

B. D.

Tom-t.

Perc.

Hp.

gliss. *f* *6*

gliss. *f* *3* *5* *6* *7* *f*

3 *5* *6* *7* *f*

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[illegible]

157

Fl.

Picc.

A. Fl.

Ob.

Ob.

Ob.

Cl.

Cl.

Cl.

Bsn.

Bsn.

Bsn.

Hn.

Hn.

C Tpt.

C Tpt.

C Tpt.

Tbn.

Tbn.

Tbn.

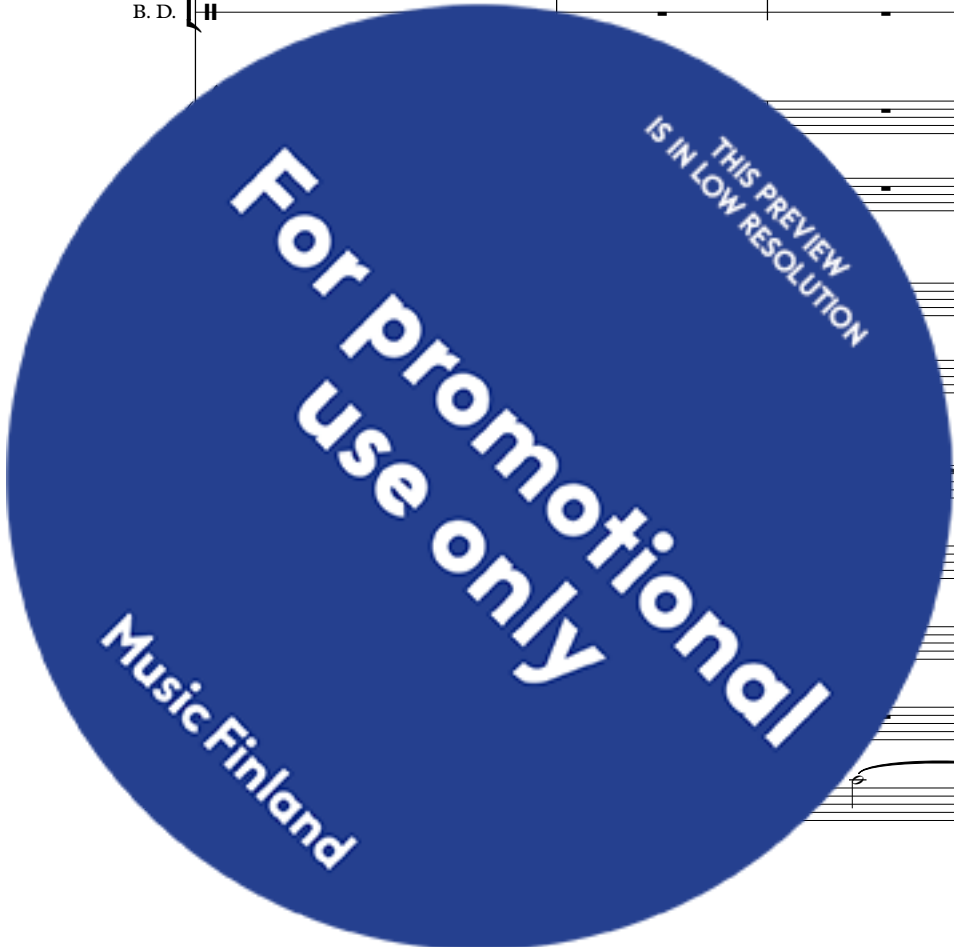
Tba.

B. D.

Whist.

B. D.

158



164

Fl. *mp* *f*

Picc. *mp* *f* To Fl.

A. Fl. *mp* *f*

Ob. *mp* *f* 6 5 6 *mp* *f* 6

Ob.

Ob.

Cl. To E♭ Cl.

Cl. *f* Clarinet in B♭ *f*

Bsn.

Bsn.

Bsn.

Hn. *a 2* *ff* 3

Hn. *ff* 3

C Tpt. *ff* 3

C Tpt. *ff* 3

C Tpt. *ff* 3 3

Tbn. *ff* 3

Tbn. *ff* 3

Tbn. *ff* 3

Tba.

B. D.

Whist.

B. D.

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[illegible]

[illegible]

180

Fl.

Picc.

A. Fl.

Ob.

Ob.

Ob.

Cl.

Cl.

Cl.

Bsn.

Bsn.

Bsn.

Hn.

Hn.

C Tpt.

C Tpt.

C Tpt.

Tbn.

Tbn.

Tbn.

Tba.

B. D.

Whist.

B. D.

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I

30

a 2 see instructions for bars 183-220

183

Fl.

5 6

Picc.

see instructions for bars 183-220

5

Ob.

a 3

mp

f

Clarinet in E $\flat$

f

5

Cl.

see instructions for bars 183-220

a 2

f

see instructions for bars 183-220

Bsn.

a 3

Hn.

a 2 see instructions for bars 183-220

Hn.

a 2 see instructions for bars 183-220

C Tpt.

a 2 see instructions for bars 183-220

3

Tbn.

a 3 see instructions for bars 183-220

Tba.

see instructions for bars 183-220

B. D.

Susp. Cymbal

f

Whist.

B. D.

Hp.

see instructions for bars 183-220

f

gliss.

8va

3

3

7

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185

Fl.

Picc.

Ob.

E♭ Cl.

Cl.

Bsn.

Hn.

Hn.

C Tpt.

Tbn.

Tba.

B. D.

Whist.

B. D.

Hp.

Col.

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197

Fl.

Picc.

Ob.

E♭ Cl.

Cl.

Bsn.

Hn.

Hn.

C Tpt.

Tbn.

Tba.

B. D.

Whist.

B. D.

Hp.

Cel.

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201

Fl.

Picc.

Ob.

E♭ Cl.

Cl.

Bsn.

Hn.

Hn.

C Tpt.

Tbn.

Tba.

B. D.

Whist.

B. D.

Hp.

Cel.

7

6

5

6

6

5

mp

f

p

f

f

gliss.

gliss.

gliss.

gliss.

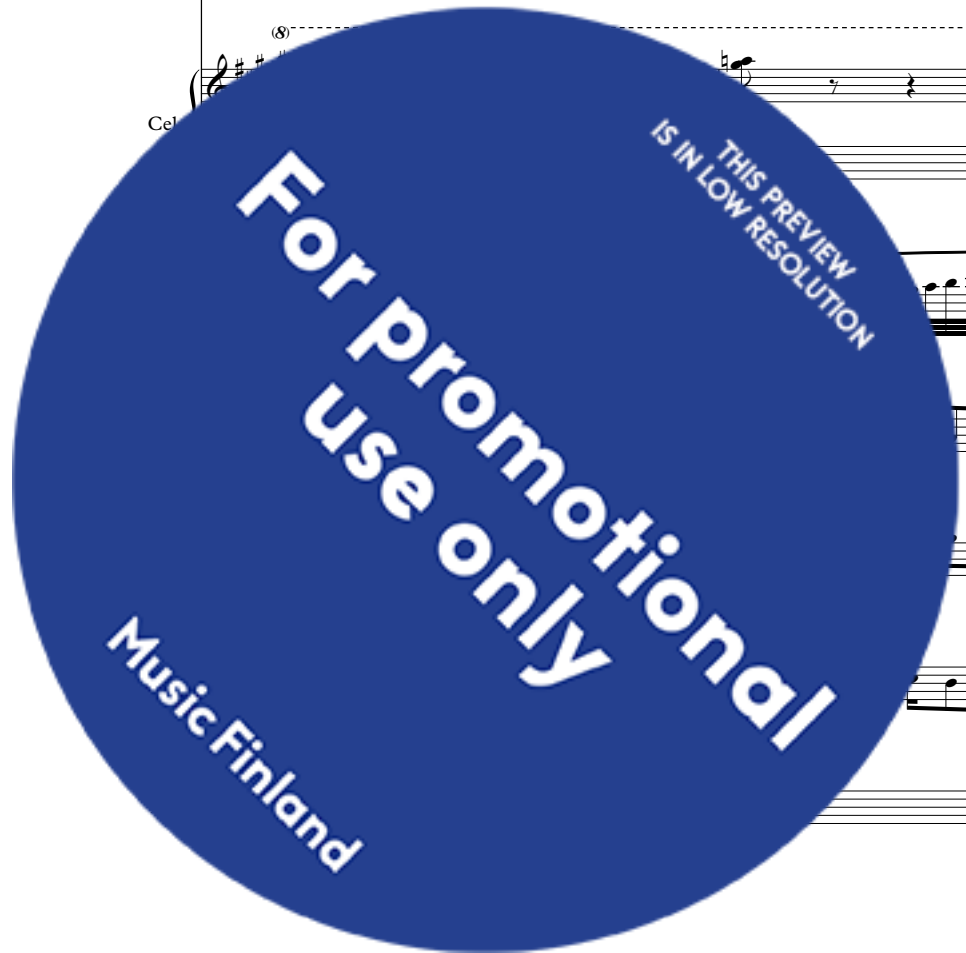
gliss.

gliss.

3

7

7



[illegible]

209

Fl.

Picc.

Ob.

E♭ Cl.

Cl.

Bsn.

Hn.

Hn.

C Tpt.

Tbn.

Tba.

B. D.

Whist.

B. D.

Hp.

Cel.

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J

217

Fl. 7 6 5 6 1. 6 39

Picc. 6

Fl.

Ob. 6 mp 6 1.

Ob.

Ob.

E♭ Cl. 6 5 1.

Cl. 1.

Cl.

Bsn.

Hn.

Hn.

C Tpt. 3 3 3

Tbn.

Tba.

B. D. f f p

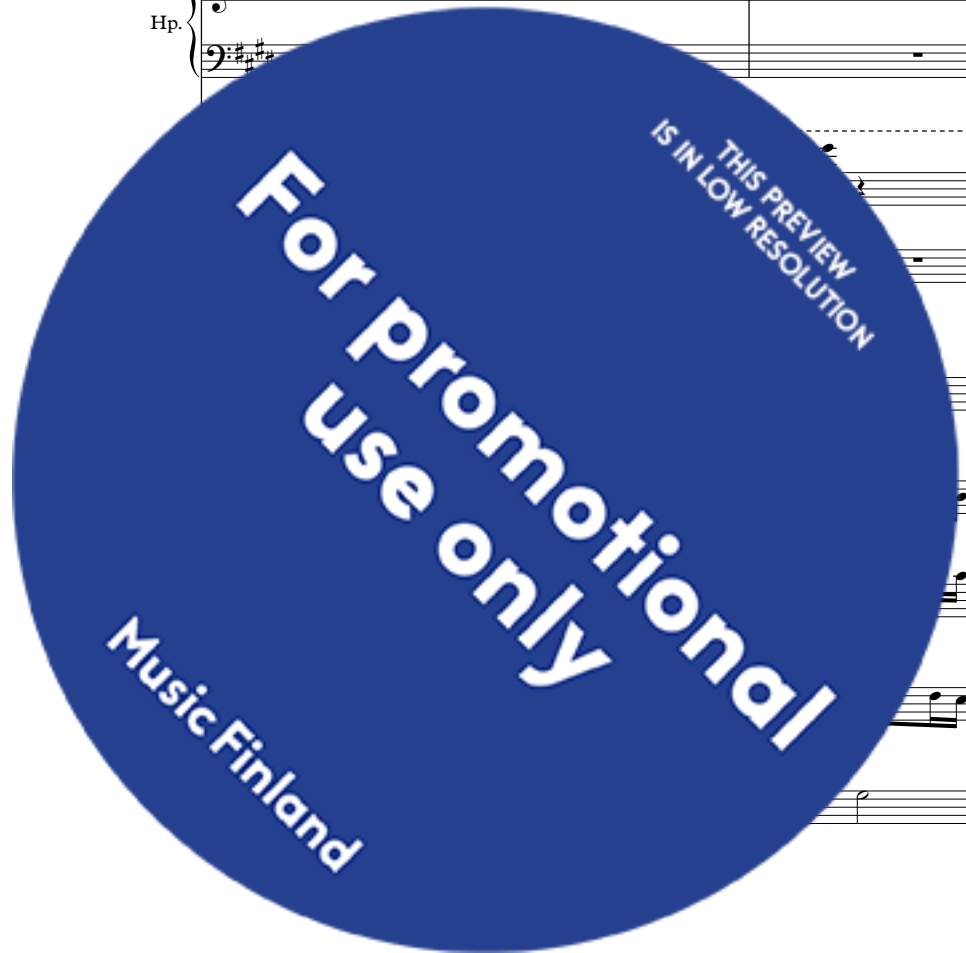
Whist. f

B. D. f

Hp. gliss. gliss. gliss. gliss. gliss. gliss. gliss. gliss. gliss.

3 3 3 3

7



222

Fl.

Picc.

Fl.

Ob.

Ob.

Ob.

E♭ Cl.

Cl.

Cl.

Bsn.

Bsn.

Bsn.

Hn.

Hn.

C Tpt.

Tbn.

Tbn.

Tbn.

Tba.

B. D.

Whist.

B. D.

Hp

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rit.

♩ = 60

41

228

Fl.

Picc.

Fl.

Ob.

Ob.

Ob.

E♭ Cl.

Cl.

Cl.

Bsn.

Bsn.

Bsn.

Hn.

Hn.

C Tpt.

Tbn.

Tbn.

Tbn.

Tba.

B. D.

Whist.

B. D.

Hp.

To Fl.

mf

mf

mf

ff

ff

ff

gliss.

Squeaky toy

To Perc.

To Ring Bell

Ring bell

Tom

Clown Horn

Ratchet

Woodblock

Whistle

mp

ff

p

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233

Fl.

Fl.

Fl.

Ob.

Ob.

Ob.

E♭ Cl.

Cl.

Cl.

Bsn.

Bsn.

Bsn.

Hn.

Hn.

C Tpt.

C Tpt.

C Tpt.

Tbn.

Tbn.

Tbn.

Tba.

Perc.

Whist.

B. D.

bisb.

Ch

harmonic gliss. sul D

low harmonic gliss. sul D

mf

mp

p

gliss.

p

gliss.

p



236

Fl.

Fl.

Fl.

Ob.

Ob.

Ob.

E♭ Cl.

Cl.

Cl.

Bsn.

Bsn.

Bsn.

Hn.

Hn.

C Tpt.

C Tpt.

C Tpt.

Tbn.

Tbn.

Tbn.

Tba.

Perc.

Whist.

B. D.

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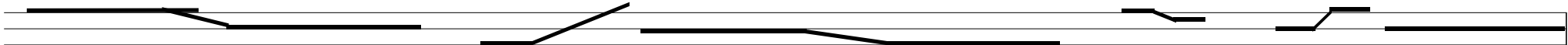
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Instructions for volunteers at the doors

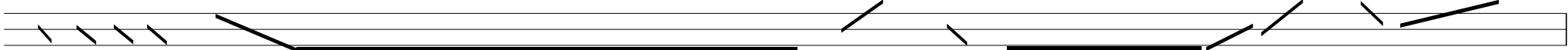
1. The fluttering human

Hold two maracas in your hands (maybe hide some more in your clothes and pockets if possible). Flutter following approximately the graphic notation while audience walks into the hall, keep eye contact with the audience as they walk by. You are also free to improvise!



2. Stroking the viol/in/a

Hold the instrument in your lap (seated, no bow needed) and use both hands. Caress the instrument following approximately the graphic notation while audience walks into the hall, keep eye contact with the audience as they walk by. You are also free to improvise!



3. Slurping the winds

Slurp your instrument following approximately the graphic notation while audience walks into the hall, keep eye contact with the audience as they walk by. You can imagine for example that your instrument is something to eat and you are a veeeeeery hungry monster. You are also free to improvise!



4. Singing with the megaphone

Sing quietly to the megaphone following approximately the notation while audience walks into the hall, keep eye contact with the audience as they walk by. Repeat this sequence several times, you can vary the length of the rests, change tempo, skip something, repeat a phrase and so on. Exact pitches don't matter so much. You are also free to improvise in the spirit!



Solos (during bars. 183-220)

1.

sing! (in any register)

fff

2.

fff or *fff*

3. scream!

4. laugh!

5. scream and laugh?

6. 

7.

ff

8. high woodwinds and brass

The musical score for measures 8-13 is written for high woodwinds and brass. It consists of two staves, both marked *ff* (fortissimo). The key signature has one sharp (F#). The melody is characterized by long, sustained notes with slurs, indicating a slow, powerful attack. The notes are: G#4 (half note), A4 (half note), B4 (half note), C5 (half note), D5 (half note), and E5 (half note). The rhythm is slow, with a half note duration for each note.

The image displays a musical score for the song "The Rose Tree". It consists of two systems of music, each with a vocal line and a piano accompaniment line. The key signature is one sharp (F#), and the time signature is 3/4. The vocal line is written on a single staff, and the piano accompaniment is written on a grand staff (treble and bass clefs). The score includes a variety of musical notations, including eighth notes, quarter notes, and rests, as well as dynamic markings like "p" (piano) and "f" (forte). The piano accompaniment features a prominent triplet pattern in the right hand, which is repeated throughout the piece. The vocal line is characterized by a melodic line that often moves in steps, with some leaps and a final cadence. The overall style is that of a simple, folk-like song.

