

Asta Hyvärinen

D(r)ead Zone

for orchestra

2014

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Music Finland

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Helsinki, 2015

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Finland

D(r)ead Zone

for orchestra

1. In the City, 2. At the Sea, 3. In the Island

by

Asta Hyvärinen 2014

Duration ca 15"

This piece is dedicated to the victims of Oslo bombing
and Utøya massacre in July, 2011

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D(r)ead Zone

I In the City, II At the Sea, III In the island

Asta Hyvärinen, 2014

Instrumentation:

- Piccolo
- Flute 2
- Oboe 2
- English horn
- Clarinet in Bb 2
- Bass clarinet
- Bassoon 2
- Contrabassoon
- Horn in F 4
- Trumpet in C 4
- Tenor trombone
- Bass trombone
- Tuba
- Timpani
- Percussion 2
- Harp
- Piano
- Violin I 16
- Violin II 14
- Viola 12
- Violoncello 10
- Double Bass 8

Performance instructions

Quarter tones::

\sharp = 1/4 -tone upward, $\sharp\sharp$ = 3/4 -tone upward, \flat = 1/4 -tone downward, $\flat\flat$ = 3/4 -tone downward,
 $m.v.$ = molto vibrato, $n.v.$ = non vibrato (also: $\sim\sim\sim$ = molto vibrato)

Special dynamic markings:

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

For the woodwinds and brass

\mathcal{T} = toneless; air-blowing sound
 1/2-air = half of the tone should be air
 smorz. = smorzando; tone fluctuation
 \mathfrak{z} = flutter tongue (Fltz)
 o-----+ = open-----closed bell
 \mathbb{R} = tongue-ram

For the percussions; see below

For the harp and piano

All plying techniques are explained in the score.
 The pianist needs a plastic plate (same size as a credit card)
 The harpist needs a plectrum.

For the strings

\mathfrak{x} , \mathfrak{y} = play behind the bridge at the indicated string(s); create various sounds > bright, dark, hoarse etc.
 $\mathfrak{f}, \mathfrak{f}$ = play on the bridge (on the br.)
 $\xrightarrow{1} \xrightarrow{2}$ = bow movement from m.s.p. to m.s.t. 1) (or vice versa 2)
 $\square\square\square$ = slow, strong bowing near the edge of the fingerboard (also behind the bridge), result: very dry, rough sound
 $\mathfrak{w}\mathfrak{w}\mathfrak{w}\mathfrak{w}$ = "scratch" sound by over bowing
 \mathfrak{P} = "Bartók" pizzicato
 s.p. = sul ponticello// s.t. = sul tasto// m.s.p. = molto sul pont.// m.s.t. = molto sul tasto
 on the br. = play on the bridge// ric. = ricochet
 c.l.b. = col legno battuta// salt., = saltando// flaut. = flautando
 H/W = play with the hair and the wood of the bow simultaneously
 $\mathfrak{O}\mathfrak{O}\mathfrak{O}\mathfrak{O}\mathfrak{O}$ = circular bow motion
 $\mathfrak{m}\mathfrak{m}$ = press the bow strongly against the strings; turn the bow fast at the given direction
 \mathfrak{I} = play with the bow over the tail piece
 \mathfrak{H} = play with the bow at the side of the bridge
 $\mathfrak{x}\mathfrak{x}$ = rapid bow movement away from the bridge and towards to bridge

In this piece vibrato should be used only when there is a request for it

List percussion instruments

30", 28", 25", 23", 21"
 Also large crash and snare drum (s.d.)

The players need following implements:

Timpani: various timpani mallets, snare drum sticks, wire brushes, superball stick, metal spring, a bow (arco).

Perc. I: tam-tam beaters, snare drum sticks, metal stick, various mallets, a bow (arco), wire brushes, superball stick, metal spring, a sizzle-chain & dry branches And a large, wet towel.

Perc. II: bass drum (bow) beaters, snare drum sticks, metal stick, various mallets, a bow (arco), wire brushes, superball stick, metal spring, a sizzle-chain.

m = middle of the drum, e = edge of the drum; $m-----e$ = from middle to edge (or vice versa)

At the edge of the cym. =

All other instructions are explained in the score

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D(r)ead Zone

Transposed score

I In the City

Asta Hyvärinen

2014

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D(r)ead Zone

D(r)ead Zone

3

D(r)ead Zone

4

20

Picc.

Fl. 1 1/2-air *mp* 3 1/2-air

Fl. 2 *mp*

Ob. 1

Ob. 2 *mf*

E. Hn. *pp* 3 1/2-air 5

Bb Cl. *p* 3 5

Bb Cl. 1/2-air *p* 3 5

B. Cl. *p*

Bsn. 1 *pp* 3 5

Bsn. 2 *pp* 3 5

C. Bn. *mf*

Hn. 1 3 "mf'" 5

Hn. 2 4 "mf'" 5

C Tpt. 1 3 "f'" 5

C Tpt. 2 4 "f'" 5

Tbn. "mf'" 5

B. Tbn. "mf'" 5

Tuba "mf'" 5

Timp. 20 w/ ♫ superball stick at the edge *mp*

Perc 1 sand block

Perc 2 *mf* *mp* *mf* *mp* *mf*

Hp. 20

Pno. 20

Vln. I 20 3 hoarse *mp* arco 3 "scratch" *mp* hoarse *pp* hoarse *mf* "mf'" 3 on the br.

Vln. II arco à 2 s.t. 3 "scratch" *mp* hoarse *pp* hoarse *mf* "mf'" 3 on the br.

Vla. hoarse 3 "scratch" *mp* hoarse *pp* hoarse *mf* "mf'" 3 on the br.

Vc. 30 arco 3 "scratch" *s.p.* "scratch" *mp* hoarse *pp* hoarse *mf* "mf'" 3 on the br.

Cb. 30 à 2 s.t. 3 "scratch" *mf* hoarse *pp* hoarse *mf* "mf'" 3 on the br.

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24

Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

E. Hn.

Bb Cl.

Bb Cl.

B. Cl.

Bsn. 1

Bsn. 2

C. Bn.

Hn. 1
3

Hn. 2
4

C Tpt. 1
3

C Tpt. 2
4

Tbn.

B. Tbn.

Tuba

Timp.

Perc 1

Perc 2

Hp.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

crash cym. ♩ ♩ p c.c.
china cym. ♩ ♩ mp
f

friction, bright |
mf arco
mp f

w/ ♫ along the strings
"f"

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pizz. a arco "scratch"
mf p
mf
"f"
bow over the tailpiece a 2 3
"mf"

à 2 3
"mf"
at the side of the bridge (horseshoe)
behind the bridge
"f"

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6



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II
At the sea

7

45

Attaca $\text{♩} = 69$

Picc.

Fl. 1 key clicks "f"

Fl. 2 key clicks "f"

Ob. 1 key clicks "f"

Ob. 2 key clicks "f"

E. Hn. key clicks "f"

Bb Cl.

Bb Cl. key clicks "f"

B. Cl. key clicks "f"

Bsn. 1 key clicks "f"

Bsn. 2 key clicks "f"

C. Bn. "f"

Hn. 1 $m\dot{f}$ $\geq p$

Hn. 2 mp $\geq p$

C Tpt. 1

C Tpt. 2

Tbn.

B. Tbn.

Tuba mp $\geq p$

Timp. mf $\geq p$

Perc 1 tam-tam friction, bright $sooooo$

Perc 2 china cym. w/ sizzle-chain chain ≥ 3

Hp.

Pno.

Vln. I mp

Vln. II mp

Vla. f

Vc. f

Cb. ≥ 2 col leg. H/W ≥ 3

46

II
At the sea

72

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D(r)ead Zone

8

$\text{♩} = 76$

56

Picc.

Fl. 1
"mf" *mp*

Fl. 2

Ob. 1

Ob. 2

E. Hn.

Bb Cl.

Bb Cl.

B. Cl.

Bsn. 1

Bsn. 2

C. Bn.

Hn. 1
3

Hn. 2
4
p

C Tpt. 1
3

C Tpt. 2
4

Tbn.

B. Tbn.
p "f" *p* *mp* *mf* > *p*

Tuba
p < *mf* *p* < *mf* *p* < *mf* (8^{vb}) *f* > *p* *mf* cym. near the cup

Timp.

Perc 1
p < *mf* *mf* | friction, hoarse

Perc 2
p < *mf* *mf* | friction, bright

Hp.
w/ ♫ along the strings

Pno.
"mf" *p* *p* = 76 on the br.

Vln. I

Vln. II

Vla.

Vc.

Cb.

s.t. *ord.* *H/W* *arco* *mf* *mn*



D(r)ead Zone

9

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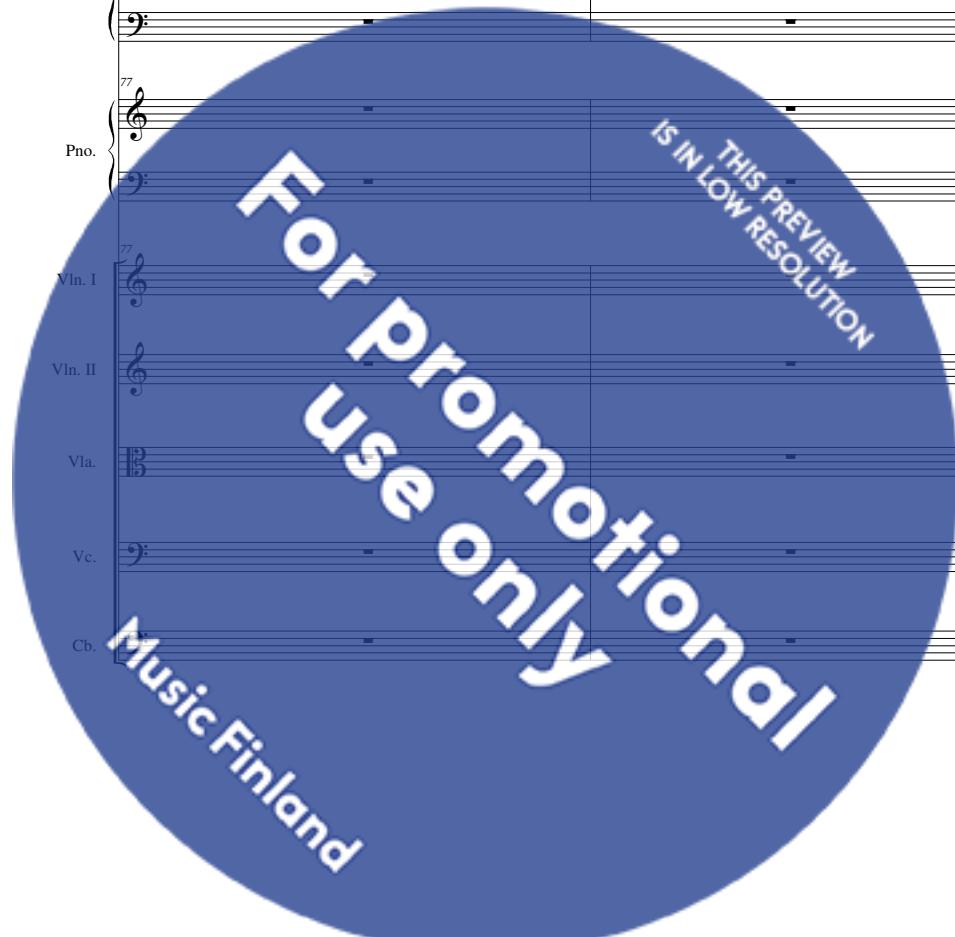


D(r)ead Zone

10

D(r)ead Zone

11



D(r)ead Zone

12

♪ = 104



93

Picc.

Fl. 1 *mf* — *p* — *mf*

Fl. 2 *mf* — *p* — *mf*

Ob. 1

Ob. 2

E. Hn.

Bb Cl. *mf* — *p* — *mf*

Bb Cl. *mf*

B. Cl. *mf* — *mp* — *mf* — *p*

Bsn. 1 *mf* — *p* — *mp*

Bsn. 2 *mf* — *p* — *mp*

C. Bn. *p* — *mf* — *mp* — *p* — *p* — *mf* — *p*

Hn. 1 3

Hn. 2 4

C Tpt. 1 3

C Tpt. 2 4

Tbn. *mp* — *p* — *sord.* *mf* — *sord. off.*

B. Tbn. *f*

Tuba

Tim. *mp* — *cym. cup* — *mf*

Perc 1

Perc 2 *w/ ♩* — *'f'' mp* — *'f'' mp*

Hp.

Pno.

Vln. I *s.l.* — *pp* — *mf* — *p* — *s.p.* — *p* — *s.p.* — *p* — *stacc.* — *f* — *stacc.*

Vln. II *s.l.* — *pp* — *mf* — *p* — *s.p.* — *p* — *s.p.* — *p* — *stacc.* — *f* — *stacc.*

Vla. *pp* — *mf* — *p* — *s.p.* — *p* — *s.p.* — *p* — *stacc.* — *f* — *stacc.*

Vc. *pp* — *mf* — *p* — *s.p.* — *p* — *s.p.* — *p* — *stacc.* — *f* — *stacc.*

Cb.

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D(r)ead Zone

14

= 76

II2

Picc. $\begin{array}{c} p \\ f \end{array}$

Fl. 1 $\begin{array}{c} p \\ f \end{array}$

Fl. 2 $\begin{array}{c} p \\ f \end{array}$

Ob. 1 $\begin{array}{c} mf \\ p \\ f \end{array}$

Ob. 2 $\begin{array}{c} mf \\ p \\ f \end{array}$

E. Hn.

Bb Cl.

Bb Cl.

B. Cl.

Bsn. 1 $\begin{array}{c} mp \\ mf \\ mp \end{array}$

Bsn. 2 $\begin{array}{c} f \\ mp \\ mp \end{array}$

C. Bn. $\begin{array}{c} mf \\ mp \\ f \end{array}$

Hn. 1 $\begin{array}{c} 3 \\ - \end{array}$

Hn. 2 $\begin{array}{c} 4 \\ - \end{array}$

C Tpt. 1 $\begin{array}{c} 3 \\ - \end{array}$

C Tpt. 2 $\begin{array}{c} 4 \\ - \end{array}$

Tbn. $\begin{array}{c} mp \\ - \end{array}$

B. Tbn.

Tuba

II2

Timpani

II2

Perc 1

Perc 2

II2

Hp. $\begin{array}{c} mp \\ f \end{array}$

II2

Pno.

Vln. I $\begin{array}{c} \text{à 2} \\ p \\ f \end{array}$

Vln. II $\begin{array}{c} mp \\ mf \\ mp \end{array}$

Vla. $\begin{array}{c} f \\ mp \\ mf \end{array}$

Vc. $\begin{array}{c} p \\ mf \\ mp \end{array}$

Cb. $\begin{array}{c} mf \\ f \\ mp \end{array}$

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124

Picc. Fl. 1 Fl. 2 Ob. 1 Ob. 2 E. Hn. Bb Cl. Bb Cl. B. Cl. Bsn. 1 Bsn. 2 C. Bn.

Hn. 1 3 Hn. 2 4 C Tpt. 1 3 C Tpt. 2 4 Tbn. B. Tbn. Tuba

Timp. Perc 1 Perc 2 Hp. Pno. Vln. I Vln. II Vla. Vc. Cb.

cym. cup *mf*

mf *cym. cup*

f *mf* *f* *mf* *f* *mf* *f* *mf*

mf *f* *mf* *f* *mf* *f* *mf* *f* *mf*

sord. s.t. *mf* *sord. s.t.* *mf* *sord. s.t.* *mf*

sord. off *sord. off* *sord. off*

Press the bow strongly (with little twist) at the side of the instrument (result: short crackled sound)

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III

♩ = 74

Slowly

Fast

Slowly

Fast

molto rit.

$\text{♩} = 74$

Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

E. Hn.

Bb Cl.

Bb Cl.

B. Cl.

Bsn. 1

Bsn. 2

C. Bn.

Hn. 1
3

Hn. 2
4

C Tpt. 1
3

C Tpt. 2
4

Tbn.

B. Tbn.

Tuba

Timpani

Perc 1

Perc 2

Hp.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

Slowly solo *n.v.* s.p.

Fast

Slowly

Fast

molto rit. pizz. $\text{♩} = 74$

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J=60

Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

E. Hn.

Bb Cl.

Bb Cl.

B. Cl.

Bsn. 1

Bsn. 2

C. Bn.

Hn. 1 3

Hn. 2 4

C Tpt. 1 3

C Tpt. 2 4

Tbn.

B. Tbn.

Tuba

Timp.

Perc 1

Perc 2

Hp.

Pno.

Vln. I arco

Vln. II pp

Vla. p

Vc. c.l.b. >> > ric. mfp

Cb. mp

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s.p. 3

f mp mf 3

w/ near the nut

p cl.b. p cl.b. 3

between the arco nut and the pegs >

c.l.b. damp 3

arco hourse

pp <> pp pp

ord. 3 3

pizz. 3

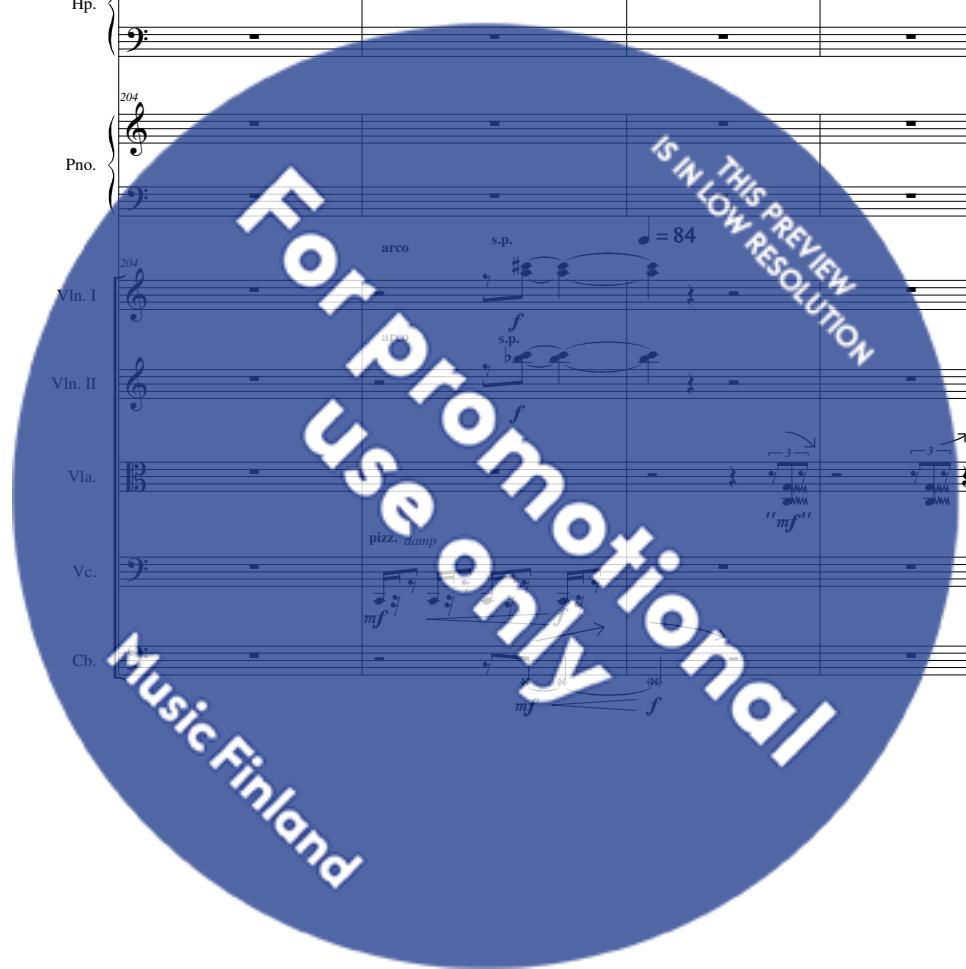
mf f

pp ppp

arco

mf mp ff

J=60 à 2 arco s.p.



accel. ♩ = 84

230

Picc.

Fl. 1 "mf" mp "mf"

Fl. 2 "mf" mp "mf"

Ob. 1 mp mf

Ob. 2 mp mf

E. Hn. mp mf

Bb Cl. "mf" mp "mf" mp

Bb Cl. "mf" mp "mf" mp

B. Cl. "mf" mp "mf" mp

Bsn. 1 "mf" mp mf mf

Bsn. 2 "mf" mf mf

C. Bn. "mf" f

230

Hn. 1 "mf" mp "mf"

Hn. 2 p "mf" mp

C Tpt. 1

C Tpt. 2

Tbn.

B. Tbn.

Tuba

230

Timp.

230

Perc 1

230

Perc 2

230

Hp.

230

Pno.

230

Vln. I mp mf mp

Vln. II mp mf mp

Vla. mp mf mp

Vc. mp mf mp

Cb. mp mf mp

accel. ♩ = 84 unis. s.p. 3 3 3 3 3

p ————— f

unis. s.p. 3 3 3 3

p ————— f

unis. s.p. 3

mf

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237

D = 76

Picc. *ff*

Fl. 1 *ff* *gliss.* *mp*

Fl. 2 *ff* *gliss.* *mp*

Ob. 1 *ff* *gliss.* *p* *mf* *mp*

Ob. 2 *ff* *gliss.* *mp*

E. Hn. *ff* *gliss.* *mp*

Bb Cl. *ff* *gliss.* *mp*

Bb Cl. *ff* *gliss.* *mp*

B. Cl. *ff*

Bsn. 1 *ff*

Bsn. 2 *ff*

C. Bn. *ff*

Hn. 1 *ff*

Hn. 2 *ff*

C Tpt. 1 *ff*

C Tpt. 2 *ff*

Tbn. *ff*

B. Tbn. *ff*

Tuba *ff*

Timp. *ff*

Perc 1 *ff*

Perc 2 *ff*

Hp. *ff*

Pno. *ff*

Vln. I *ff* *ord.* *d=76*

Vln. II *ff*

Vla. *ff*

Vc. *f* *mp* *ord.*

Cb. *ff*

250 **♩ = 76**

Picc. *pp* — *mp*

Fl. 1 *pp* — *mp* *Lip pizz.* *mf* — *mp*

Fl. 2 *pp* — *mp*

Ob. 1 *f*

Ob. 2 *f*

E. Hn.

Bb Cl. *f*

Bb Cl. *f*

B. Cl.

Bsn. 1 *f*

Bsn. 2 *f*

C. Bn.

250 **♩ = 54**

Hn. 1 *mf* *p*

Hn. 2 *mf* *p* *as high pitch as possible*

C Tpt. 1 *p* — *f*

C Tpt. 2 *f*

Tbn. *f*

B. Tbn.

Tuba *>*

Timp. *sand block* *at the shell (upper part)* *f*

Perc 1 *mf* *w/ knuckles*

Perc 2 *mf* *f*

Hp.

250 **♩ = 76**

Pno.

Vln. I *p* — *mf* *c.l.b.* *mf* — *p*

Vln. II *pizz. 3* *mf* *pizz. 3* *mf* *c.l.b.* *mf* — *p*

Vla. *pizz. 3* *mf* *pizz. 3* *mf* *c.l.b.* *mf* — *p*

Vc. *pizz. s.t.* *mf* *pizz. s.t.* *mf* *mf* — *p* *s.t.*

Cb. *pp* — *mp* *mf*

250 **♩ = 54**

Vln. I *p* *à 3 c.l.b.*

Vln. II *p* *à 3 c.l.b.*

Vla. *p* *à 2 c.l.b.*

Vc. *p* *s.t.*

Cb. *f* *f*

