

Maija Hynninen

Trois Mondes

for organ and live electronics

2010

Music Finland



Copyright © by the Composer

All Rights Reserved

No part of this publication may be copied
or reproduced in any form or by any means
without the prior permission of the composer

Distribution:
Music Finland
Music Library
Lauttasädeentie
FI-00200 Helsinki
Finland

musiclibrary@musicfinland.fi
www.musicfinland.fi

Helsinki, 2013

For promotional
use only
Music Finland

Trois Mondes

for organ and live electronics

Maija Hynninen 2010



1. Mouvement perpétuel (version 1 for organ with 3 1/5', version 2 for organ with 1 3/5'), dur ca. 4'30
2. La cathédrale engloutie, dur ca. 6'15
3. L'escalier à spirale, dur ca. 6'

Some notes:

For L'escalier à spirale

Key noise:

- try to find two different sounding registers for key noise. These registers are placed above and below the one staff line.
- the pitches written are only very approximate. You don't need to play the repeated notes at exactly the same place. Choose notes or places on the manual so that it's comfortable to play, yet try to separate the two different registers as mentioned above.
- the dynamics mp–ff are made by increasing the amount of notes in clusters. Try to find the dynamic range of your organ and separate the dynamics as well as possible.

Teosesittely (presentation of the piece)

Trois Mondes – Kolme Maailmaa – sävellyksen suunnittelutyön edetessä, tutustuessani lähemmin urkujen äänimaailmaan, huomasin sekoittavani usein oktaavialat kuunnellessani urkujen sointia. Olin ikään kuin kuulevinani sävelen, joka oli oktaavia korkeampi kuin soitettu sävel. Yksittäisen äänen tarkempi tietokoneella tekemäni analyysi paljasti, ettei harha ollutkaan ensisijaisesti oman korvani tuotos, vaan sen syy oli itse äänessä. Yksittäisessä yhtä rekisteröintiä käyttävässä äänessä soi voimakkaana pohjasävelen lisäksi sen ensimmäinen yläsävel, oktaavi. Urkujen soinnille tyypillinen voimakas ensimmäinen yläsävel saa usein vahvistusta urkujen rekisteröinneillä, joista suuri osa on oktaavisuhteessa pohjasäveleen. Koko tämän mahtavan instrumentin sointi tuntuu rakentuvan pohjasäveltä vahvistavalle yksi toisensa päälle kasautuvalle oktaaveitten muodostamalle pilarille. Oktaavista tuli myös *Trois Mondes* -teoksen yksi kulmakivi.

Kaksi oktaavin päässä toisistaan olevaa säveltä sulautuvat helposti toisiinsa kuulokuvassa. Syntyy tilanteita, joissa kuuliija on hetken epävarma, kumpi ääni soi. Säveltäjä Jean-Claude Risset on tunnettu oktaavi-illuusion varaan rakentuvista loputtoman tuntuisesti nousevista ja laskevista asteikoista. Rissetin musiikki yhdistetään usein M.C. Escherin matemaattisesti lasketulle optiseen harhaan perustuvaan kuvataiteeseen, erityisesti teokseen *Nousten ja laskeutuen*, jossa soturijoukko nousee ja laskeutuu loputtomalta näyttävää portaikkoa.

Escherin kuvataiteesta ja Rissetin musiikista inspiroituneena halusin kokeilla oktaavi-illuusiolle perustuvaa harhaa Escherin samannimisestä litografiasta nimensä saaneessa *Trois Mondes* -urkuteoksessani. *Mouvement perpétuel* – Ikiliikkuja – tutkii hiukan erivireessä olevien rekisterien vuorovaikutusta. Tasavireiseen viritysjärjestelmään perustuva urkujen normaali sointi saa lisäväriä joistakin yläsävelikköön perustuvista rekisteröinneistä. Läpi koko teoksen akustisten romanttisten urkujen lisäksi kuullaan elektroniikassa pitsimäisinä tekstuuripintoina esiin tuikahtelevia barokkityylisiä urkuja. *La cathédrale engloutie* – Uponnut katedraali – perustuu urkujen tarjoamaan mahdollisuuteen jatkaa soivaa ääntä loputtomasti. Harmonia, rekisteröintien vaihtuessa hitaasti muuntuva sointiväri ja väreilevät tekstuuripinnat haihtuvat elektroniikan pois liukeneviin glissandoihin. Teoksen päättää loputtomantuntuisten nousevien ja laskevien asteikkomaisten tekstuurien hallitsema *L'escalier à spirale* – Kierreportaat.

Trois Mondesin on tilannut Susanne Kujala Taiteen edistämiskeskuksen tuella. Mitä suurimmalla kiitollisuudella hedelmällisestä yhteistyöstä, haluan myös omistaa teoksen Susanne Kujalalle.

Trois Mondes was commissioned by organist Susanne Kujala with the support by Arts Council of Finland. With greatest gratitude I dedicate this work to Susanne Kujala.

– Maija Hynninen

Contact information: www.fimic.fi, www.maijahynninen.com

For Promotional
use only
Music Finland

1. Mouvement perpétuel (version 1, for organ with 3 1/5')

Maija Hynninen
2010

III: 8' (with slightly different timbre than 1st manual)
II: 8' (with the same timbre as 1st manual)
I: 3 1/5' (only)
P: I/P (no registers in P, only 3 1/5' in I)

$\text{♩} = 96$ $\text{♩} = 72$
III *leggero* (1/2 staccato, not completely stacc.) *simile*

Normal tuning

Natural M3rd
≈ -14 cents

Electronics

1 Click track on
Player is free to start when ready.

mp (sounding pitch is approx. 14 cents lower than the unisono pitch in other manuals)

norm.

≈ -14 cents

norm.

≈ -14 cents

El.

2 Chord repetition
Individual rhythms in each part.

Pitch material taken from a baroque type organ.
It was tuned approx. 113 cents higher than 442Hz=a tuning.
The written pitches here are -13 cents from the approx. sounding pitches.

For Promotional
use only
MusicFinland

1. Mouvement perpétuel (version 1)

2

27

norm.

≈ -14 cents

P

38

norm.

≈ -14 cents

El.

3

4

Chord repetition
Individual rhythms in each part.

III

I

5

48

norm.

≈ -14 cents

El.

For Promotional
use only

MusicFinland

1. Mouvement perpétuel (version 1)

3

58 norm. ≈ -14 cents El.

66 norm. ≈ -14 cents P El.

75 norm. ≈ -14 cents P El.

III: 8', 4'
II: 8', 4'

Chord repetition
Individual rhythms in each part.

Chord repetition
Individual rhythms in each part.

Chord repetition
Individual rhythms in each part.

Chord repetition
Individual rhythms in each part.

P: I/P ends
II/P (no registers in P)

I: 8', 3 1/5'

For promotional use only

MusicFinland

1. Mouvement perpétuel (version 1)

4

84

norm.

~ -14 cents

P

El.

II: 8', 4'
P: II/P ends, I/P

ff

III

14

91

norm.

P

El.

Chord repetition
Individual rhythms in each part.

For promotional
use only

MusicFinland

1. Mouvement perpétuel (version 1)

5

99

norm.

P

El.

16 17

Chord repetition
Individual rhythms in each part.

106

norm.

P

El.

III

III: 8'

II

II

18

f

For promotional
use only

Music Finland

1. Mouvement perpétuel (version 1)

115

II: 8' *mf*

P: II/P

norm.

P

El.

19 Chord repetition
Individual rhythms in each part.

126

III

II

mp

P: II/P ends, I/P

norm.

P

1. Mouvement perpétuel (version 1)

136

norm.

III

II

II

P

144

norm.

≈ -14 cents

P

I

151

norm.

≈ -14 cents

For Promotional
use only

MusicFinland

1. Mouvement perpétuel (version 2, for organ with 1 3/5')

Maija Hynninen
2010

III: 8' (with slightly different timbre than 1st manual)
II: 8' (with the same timbre as 1st manual)
I: 1 3/5' (only)
P: I/P (no registers in P, only 1 3/5' in I)

♩ = 96-112
III *leggero* (1/2 staccato, not completely stacc.)

♩ = 72
simile

Normal tuning

Natural M3rd
≈ -14 cents

Electronics

1
Click track on
Player is free to start when ready.

norm.

≈ -14 cents

norm.

≈ -14 cents

El.

2
Chord repetition
Individual rhythms in each part.

Pitch material taken from a baroque type organ.
It was tuned approx. 113 cents higher than 442Hz=a tuning.
The written pitches here are -13 cents from the approx. sounding pitches.

For Promotional
use only
MusicFinland

1. Mouvement perpétuel (version 2)

2

27

norm.

≈ -14 cents

P

38

norm.

≈ -14 cents

El.

3

4

You can alter between I and P freely. How it suits you best.

Chord repetition
Individual rhythms in each part.

48

norm.

≈ -14 cents

El.

5

III

For promotional
use only

MusicFinland

1. Mouvement perpétuel (version 2)

3

norm. 58 I: 8'

El. 6 Chord repetition
Individual rhythms in each part.

norm. 66 III: 8', 4'
II: 8', 4'

P mf

El. 7 8 Chord repetition
Individual rhythms in each part. 9 mp

norm. 75 II: 8'
III P: II/P (no registers in P)

P mf

El. 10 11 Chord repetition
Individual rhythms in each part. 12 13 Chord repetition
Individual rhythms in each part.

For promotional
use only
Music Finland

1. Mouvement perpétuel (version 2)

84

norm.

P

El.

II: 8' 4'

P: I/P

III

ff

14

91

norm.

P

El.

15

Chord repetition
Individual rhythms in each part.

The image shows a musical score for a piece titled '1. Mouvement perpétuel (version 2)'. The score is written for three parts: 'norm.' (normal), 'P' (Piano), and 'El.' (Electric). The 'norm.' part consists of two staves (treble and bass clef) and features a complex, rhythmic melody with many sixteenth and thirty-second notes. The 'P' part is a single bass clef staff with a simpler, more rhythmic line. The 'El.' part is a single bass clef staff with a very low, sustained line, likely representing a pedal point or a low-frequency drone. The score is divided into measures, with measure numbers 84, 91, and 15 indicated. There are dynamic markings such as 'ff' (fortissimo) and 'mp' (mezzo-piano). A section marked 'II: 8' 4'' and 'P: I/P' is also present. A blue circular watermark is overlaid on the bottom left of the page, containing the text 'For promotional use only' and 'MusicFinland'.

1. Mouvement perpétuel (version 2)

5

99

norm.

P

El.

16 17 Chord repetition
Individual rhythms in each part.

f

106

norm.

P

El.

III

III: 8'

II

II

18

f

For promotional
use only

Music Finland

1. Mouvement perpétuel (version 2)

115 II: 8' *mf* P: II/P

norm.

P

El.

Chord repetition
Individual rhythms in each part.

19

I: soft reed, f.ex. vox humana (find some stop with a different tuning than in manuals II and III)
P: I/P
mp

126 III

norm.

II

1. Mouvement perpétuel (version 2)

7

136

norm

P

I

II

III

144

norm

P

I

II

III

151

norm

P

For Promotional
use only
MusicFinland

2. La cathédrale engloutie

Maija Hynninen
2010

III: 2' flutes
II: 8' flutes
I: III/I 2' only

♩ = 60

2. La cathédrale engloutie

Maija Hynninen
2010

III: 2' flutes
II: 8' flutes
I: III/I 2' only
♩ = 60

Manuals

I: pp
II: mp
III: mp

8' flutes and 8' principals
4' flutes
4' flutes, 4' principals

I: (III/I ends) 8' flutes, 8 principals
change manual gradually
II: f
P: mp

III: 8' aeoline, celeste, lieblich gedackt
II: 8' strings, II/III
P: 8', 4' principals

8' principals
f

P: remove 8' (principals 4' remain)

For promotional use only

©MH2010

P: 8' flute

II: III/II ends, 8' flute
I: 8' flute

getting faster liberamente towards the 1/16-notes

play 2-3 times

1

Live el. delay and harmoniser

2. La cathédrale engloutie

3

III: 8' winds
II: 4' winds and strings
I: 8' principals and brass, III/I
P: 8' winds and strings

22

III

M

II

P

El.

p

mf

mp

26

II

M

I

P

El.

P: 8' principals

II: 8' principals

mp

2

30

III

M

II

I

P

El.

III: 8' principals

I: III/I ends, 8' principals

mp

getting faster liberamente towards the 1/16 notes

play 2 times

3

Live el. delay and harmoniser

For Promotional
use only
MusicFinland

4 III: 4' flauto dolce or similar
II: 4' flute timbre
I: 3 1/5' (or 1 3/5' played 8vb)
P: III/P, 10 2/3'

2. La cathédrale engloutie

III: III/I, 3 1/5' II: 4' principal timbre

34

III

M II

I

P

El.

pp

p

mp

4

Tape: Liuke01

42

M III

El.

5

Glissandi from inside out.

Microtonal chord with 40 pitches

Glissandi from inside out.

Microtonal chord with 30 pitches

Tape: MOff01
MOff02
MOff03

II: 8' flute
I: 3 1/5' (only)(or 1 3/5' played 8vb)
P: I/P (only)

II: 8' flute, principal
(balance the dynamics of I
and II so that they're equal)

45

M II

P

El.

pp

mp

3

3

Glissandi from inside out.

Microtonal chord with 30 pitches.

For promotional
use only
Music Finland

2. La cathédrale engloutie

5

49

II

M

I

P

El.

10

10

6

7

Tape: Liuke02

Tape: MOff04
MOff05
MOff06

≈ 40" tape solo

The musical score is written for five staves. The top staff (II) is in treble clef with a key signature of one flat and a 4/4 time signature. It begins with a measure containing a whole note chord. The second staff (M) is also in treble clef and contains a series of notes with slurs. The third staff (I) is in treble clef and contains a series of notes with slurs. The fourth staff (P) is in bass clef and contains a series of notes with slurs. The fifth staff (El.) is in treble clef and contains a series of notes with slurs. There are two measures marked with a '10' and a '4' below the staff. There are also two measures marked with a '6' and a '7' below the staff, with labels 'Tape: Liuke02' and 'Tape: MOff04, MOff05, MOff06' respectively. A measure near the end of the score is marked with a circled '5' and the text '≈ 40" tape solo'.



3. L'escalier à spirale

Maija Hynninen
2010

III: 4' (mp), 2 2/3 (mp), 2' (p)
II: 16' (p), 8' (mp), 4' (mp)
I: 8' (mp), 4' (mp), 2 2/3 (mp)
P: 16' (p), 8' (mp), 4' (mp)

♩ = 48

Manual

Pedal

Electronics 2

Electronics 3

1 Tape

Soundfiles:
G01
G0201-0202

III

II

I

III

II

I

III

10

M

P

El. 2

El. 3

2

Soundfiles:
G0301-0302

The image displays a page from a musical score for 'The Swan' by Camille Saint-Saëns. The score is arranged for piano (P), mezzo-soprano (M), and three electric lutes (El. 2, El. 3). The key signature is one flat (B-flat major or D minor), and the time signature is 4/4. The score includes measures 5 and 6, with various musical notations such as triplets, sixteenth notes, and dynamic markings like 'mf' and 'legato'. The piano part features a prominent triplet of sixteenth notes in measure 5. The mezzo-soprano part has a melodic line with a triplet in measure 5. The electric lute parts provide harmonic support with various rhythmic patterns and triplets. A box in the bottom left corner contains the text 'Soundfiles: G0401-0403'.

**For promotional
use only**

Music Finland

3. L'escalier à spirale

3

III: 8', 4', 2'
II: 8', 4'
I: 8', 4', 2 2/3
P: 16' (p), 8' (mf)

Musical score for measures 8-13. The score is written for five staves: M (Mandolin), P (Piano), and three El (Electric) staves (El. 1, El. 2, El. 3). The key signature is one flat (B-flat) and the time signature is 4/4. The M and P staves contain complex melodic lines with many sixteenth and thirty-second notes, often beamed together in groups of six or three. The El staves contain sustained chords and single notes, with some slurs indicating phrasing. Measure numbers 8, 9, 10, 11, 12, and 13 are indicated at the end of each staff line.

Musical score for measures 14-19. The score continues with the same five staves: M, P, and three El staves. The notation is consistent with the previous system, featuring intricate melodic patterns in the M and P parts and harmonic support in the El parts. Measure numbers 14, 15, 16, 17, 18, and 19 are indicated at the end of each staff line.

Soundfiles:
G0501-0502

For promotional
use only
Music Finland

The image displays a musical score for the piece 'The Swan' by Camille Saint-Saëns. The score is written for piano (P), mezzo (M), and three electric lutes (El. 1, 2, 3). The tempo is marked 'I: 4', 3 1/5', 2'. The key signature is one sharp (F#). The score is in 4/4 time. The piano part features a prominent triplet pattern in the right hand, while the mezzo part has a similar triplet pattern in the left hand. The electric lute parts are marked with a '5' in a box, indicating a specific fretting or technique. A large blue watermark reading 'For Preview' is overlaid on the left side of the score.

Soundfiles:
G0601-0603

El. 1

El. 2

El. 3

For promotional use only

Music Finland

3. L'escalier à spirale

5

The musical score is for 'The Great Gate of Kiev' by Igor Stravinsky. It is written for a piano (P) and three electric guitars (El. 1, El. 2, El. 3). The piano part is in 4/4 time and features a complex, rhythmic melody with many triplets and sixteenth notes. The electric guitars provide harmonic support and texture, with El. 1 and El. 2 playing chords and single notes, and El. 3 playing a bass line. The score is marked with 'mp' (mezzo-piano) and includes various performance instructions such as '12 I: 8', 4', 2 2/3', 'II: 8', 4', 'III: 8', 4', 2', and '10'. The piece ends with a final chord and a fermata.

The musical score is for a piece titled "The Rose Tree". It is arranged for four parts: M (Mezzo Soprano), P (Piano), and El. 2 (Elementary 2), and El. 3 (Elementary 3). The score is in 13/4 time and consists of 13 measures. The key signature has one flat (B-flat). The M part is written in a soprano clef and includes fingerings (I, II, III) and a dynamic marking of *mf*. The P part is written in a bass clef and includes fingerings (I, II, III) and a dynamic marking of *mf*. The El. 2 and El. 3 parts are written in a bass clef and include fingerings (I, II, III) and a dynamic marking of *mf*. The score is marked with a large "6" in a box, indicating a section or measure number. A large blue watermark "For Prom use" is overlaid on the left side of the page.

Soundfiles:
G0701-0703

The musical score is for a piece titled "The Rose Tree". It is written for four parts: M (Melody), P (Piano), and three El parts (likely representing different vocal or instrumental voices). The tempo is marked as $\text{♩} = 68$. The key signature has one flat (B-flat), and the time signature is 4/4. The score is divided into measures, with measure numbers 15, 12, and 12 appearing at the end of the first, second, and third systems respectively. The M part features various fingerings (I, II, III) and slurs. The P part includes triplets and slurs. The El parts are mostly rests, with some notes in the final measures. A large blue watermark with the text "For Promotional use" is overlaid on the left side of the image.

3. L'escalier à spirale

7

M

P

El. I

Soundfiles:
G08-11

II: 8', 4'

M

P

El. I

M

P

El. I

Simple
Layered ascending glissandi.

For Promotional
use only

MusicFinland

M

mp

El. 1

mp

19

18

18

I: 8', 3 1/5'

M

III

I

El. 1

20

18

24

24

I, II: 8' (mf), 2 2/3' (mp)

M

II

mf

acc. al

El. 1

21

16

16

♩ = 112

acc. al

I, II: 8' (mp), 4' (mp), 2' (p)

P: 16' (mp), 8' (mf)

M

P

El. 1

22

16

15

15

For Promotional
use only

MusicFinland

3. L'escalier à spirale

9

$\text{♩} = 140$

23

M

P

El. 1

8

I, II: 8' (p), 4' (mf), 2' (mp)

accel. al-

P: 8', 4'

24

M

P

El. 1

Texture change:
From glissandos to scales.

$\text{♩} = 168$

25

M

P

El. 1

9 Live electronics

Ascending scales.

For promotional
use only

MusicFinland

10

3. L'escalier à spirale

$\text{♩} = 84$

M

El. 1

M

El. 1

10

11 Live electronics
Ascending scales.

M

El. 1

M

P

El. 1

Key noise

III: doors closed

II

Key noise

12 Click track on.

13 Live electronics
Ascending scales.

(use both feet, play every second note with the other foot, choose freely the best technique)

R L simile

mp

3. L'escalier à spirale

11

31

M

10/4

pp

Key noise

P

10/4

14 Live electronics

Ascending scales.

15

mf

32

M

4/4

Key noise

pp

p

mf

mp

P

4/4

10/4

El. 1

36

60

6/4

p

f

mf

12

3

6

8/4

12

3

6

8/4

12

3

6

8/4

El. 1

For promotional
use only

MusicFinland

3. L'escalier à spirale

12
38

M

P

El. 1

16 Live electronics
Key noise
accel./rit.
and moving in space

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

5 12 12 12 12 12

3 3 3 3 3

6 6 6 6 6

11 11 11 11 11 11

39

M

P

El. 1

17 Live electronics
Key noise
accel./rit.
and moving in space

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

12 3 6 6 6 6 12 12 12 3 3 3 3

13 13 13 13 13 13 13 13 13 13 13 13 13

17 17 17 17 17 17 17 17 17 17 17 17 17

41

M

P

El. 1

18 Fade out

19

For Promotional
use only

MusicFinland