

Jarkko Hartikainen

magnetic

for chamber ensemble

2011 / 13



Music Finland

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7

Fl. Key Clicks (open embouchure) Air Tones (closed embouchure)

B. Cl. Air Tones (into the mouthpiece)

Pno. * grasp an "echo" of the low notes in the pedal (but in *p* dynamic)

Vln. martellato (l.h. only)

Vlc.

f *p* *f* *p* *mf* *f* *fff* *ff* *p*

(8^{vb})

Reo.

==

11

Fl. Tongue-Ram

B. Cl. Air Tones (into the mouthpiece)

Pno. con tutta la forza!

Vln. arco

Vlc.

ff *p* *f* *p* *f* *mf* *ff* *p* *pp*

senza vibrato

scrape "guero-like" on the white keys

Toneless Bowing (on the wood of the bridge, or on muted strings)

5 5 5 5 5

pp

==

Air Tones
(closed embouchure)

Fl. 14

B. Cl. 14

Pno. 14

Vln. 14

Vlc. 14

scrape "guero-like" on the white keys evenly!

Toneless Bowing
(on the wood of the bridge,
or on muted strings)

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

Air Tones
(closed embouchure)

Key Clicks
(closed embouchure)

Air Tones
(closed embouchure)

senza vibrato

Air Tones
loose embouchure

arco
circular bowing

senza vibrato

8vb-
pp

Fl. 18

B. Cl. 18

Pno. 18

Vln. 18

Vlc. 18

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

$\text{♩} = 60$

Key Clicks
(closed embouch)

22

Fl.

B. Cl.

Pno.

Vln.

Vlc.

ppp *p* *ppp*

p

(8^{vb})

Toneless Bowing
(on the wood of the bridge,
or on muted strings)

mf *f*

3 3 3 3 3

f

==

26

Fl.

B. Cl.

Pno.

Vln.

Vlc.

pp *mf*

p *mp* *pp* *mf*

pp

p col legno battuto (IV),
dampened by l.h.

try to keep the sounding "pitch" constant

ppp

p *mp* *mf* *ppp*

29

Fl. *p* Air Tones (open embouchure) *p* Air Tones (open embouchure) *pp* *mf* Air Tones (closed embouchure)

B. Cl. *mp* echo *p* *mp* *pp*

Pno. *pp* *p*

Vln. *pp* *p*

Vlc. *p* *mp*

pp legno battuto (IV), dampened by l.h.

32

Fl. *pp* muta in Flute in C

B. Cl. *mf* *pp* Air Tones loose embouchure

Pno. *pp* *ppp*

Vln. *mf* *pp*

Vlc. *pp* *f*

ppp Toneless Bowing (on the wood of the bridge, or on muted strings)

FLUTE

♩ = 90

Fl. *mf*

B. Cl. *pp*

Pno. *p* *mf*

Vln. *mf* *f*

Vlc. *f* *p*

Toneless Bowing
(on the wood of the bridge,
or on muted strings)

Key Clicks
(closed embouchure)

Key Clicks
(closed embouchure)

Fl.

B. Cl.

p

p

mp

Air Tones
(slightly away from the mouthpiece
resultant pitched noise [in B] in brackets)

muta in
Clarinet in B

p

Pno.

pluck the E_b

mf

ppp

*

Vln.

pizz.

mp

Toneless Bowing
(on the wood of the bridge,
or on muted strings)

p

poco flaut., poco sul p
circular bowing

Vlc.

pp

"f"

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44

Fl.

p *ff* *pp*

CLARINET

Bb Cl.

pp

Pno.

audible, rhythmic use of the pedal
(do not kick the pedal with your shoes!)

* release the pedal loudly and violently

pp

Vln.

mf *p* *ff*

arco

f *pp*

Vlc.

pp

Toneless Bowing
(on the wood of the bridge,
or on muted strings)

[illegible]

58 (with embouchure) $\text{♩} = 68$ 3 4 | 2 3 4 | C

Fl. *ppp* *p* *mf* *p* *ff*

B♭ Cl. *p* *ppp* *p* *p* *ff* *pp*

Pno. *pp* *ff*

Vln. *p* *ppp* *p* *mf* *ppp*

Vlc. *ppp* *p* *ppp*

R A
C B
B_b F#

8^{va}

64 2 4 | 2 3 | 2 4 | 2 3 4 | C B B

Fl. *p* *ff* *p* *ff* *pp*

B♭ Cl. *p* *ff* *p* *ff* *pp*

Pno. *ppp* *with bow hair* *mf*

Vln. *ppp* *ff* *ppp*

Vlc. *p* *ff* *ppp*

8^{va}

8^{vb} *p*

muta in Bass Clarinet

ossia: trillo

70

Fl. $p < ff$ $p < ff$

B. Cl. $p < ff$ pp

Pno. $p < ff$ mf f p pp mf mf

Vln. $p < ff$ $p < ff$

Vlc. $p < ff$ $p < ff$ f p mf

BASS CLARINET

8va

3

(8vb)

2 4 2 3

76

Fl. pp pp

B. Cl. f ppp pp pp

Pno. pp ppp p mf pp mf mf

Vln. pp pp pp

Vlc. p pp pp

senza vibrato

pizz.

arco

arco

"prepare" attack by pressing the keys right to the release point of the hammers before pressing them fully down (extremely soft sound)

84

Fl.

B. Cl.

Pno.

Vln.

Vlc.

pp

ppp

mf

f

ff

ff

mf

ppp

pp

p

mf

f

p

mp

p

ppp

press down inaudibly
(to pick up resonance)

II (7th nat. harmonic)

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88

Fl. *ff* *pp* *mf* *pp* *echo*

B. Cl. *p* *pp* *ppp*

Pno. *pp* *p* *pp* *mf* *f* *p* *p* *8va* *8vb* *p*

Vln. *pp* *mf* *p*

Vlc. *p* *f* *p* *II (7th nat. harmonic)* *p* *mf*

"prepare" attack by pressing the keys right to the release point of the hammers before pressing them fully down (extremely soft sound)

92

Fl. *pp*

B. Cl. *ppp* *p*

Pno. *ppp* *ppp* *pp* *8vb* *ppp* *sul pont. pizz.* *p* *sul pont. pizz.* *p*

Vln. *pp* *p*

Vlc. *ppp* *p*

3 4 2 4 C
A
or
3 4 2 3 4 C
A

♩ = 90

97

Fl. *p* *pp* *p* *pp*

B. Cl. *pp* *pp* *p* *pp*

Pno. *p* *p*

Vln. *p* *pp* *pp* *non legato*

Vlc. *pp* *pp* *pp* *non legato*

102

Fl. *mf* *pp* *p* *f*

B. Cl. *mf* *p* *f*

Pno. *pp* *mf*

Vln. *mf* *mf*

Vlc. *mf* *p*

3 *3*

mf = 67.5

Air Tones (open embouchure) still only air noise!

Air Tones (slightly away from the mouthpiece resultant pitched noise [in B \flat] in brackets)

Toneless Bowing (on the wood of the bridge, or on muted strings)

106

Fl. mf p mf

B. Cl. p f p f mf

Pno. mf mf

Vln. p f mf ppp

Vlc. mf p p

2 2 3 4 c

Tongue-Ram

Air Tones (open embouchure)

Air Tones (into the mouthpiece)

Air Tones (slightly away from the mouthpiece resultant pitched noise [in B \flat] in brackets)

ord.

scrape "guero-like" on the white keys

Toneless Bowing (on the wood of the bridge, or on muted strings)

flautando

extended bow pressure (distorted sound)

Toneless Bowing (on the wood of the bridge, or on muted strings)

pizz. 3

8vb- pp

110

Fl. $f \text{pp}$ mf p mf

B. Cl. $f \text{pp}$ mf p mf

Pno. pp mf pp pp

Vln. p f p f

Vlc. mf p f p f

3 4 1 2 3 4 c or 3 4 1 2 3 4 c

Air Tones (open embouchure)

Air Tones (slightly away from the mouthpiece resultant pitched noise [in B \flat] in brackets)

muta in Clarinet in B \flat

arco

arco

8vb- pp

13 / 26

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114

Fl. Air Tones (closed embouchure)

B♭ Cl. Air Tones (into the mouthpiece) **CLARINET** [C₄ B₄ F] Air Tones (open embouchure)

Pno. (8^{vb}) *mf* *p* *mf* *p* 8^{vb}-1

Vln. Toneless Bowing (on the wood of the bridge, or on muted strings) *p* *p* *f*

Vlc. *f* *p* *ff* *pp* *p*

3

118

Fl. Air Tones (open embouchure) *pp* *f* *p* *f* *p* *f*

B♭ Cl. Air Tones (slightly away from the mouthpiece resultant pitched noise [in B₄] in brackets) *p* *f*

Pno. *f* *mf* *p* *ff* 8^{vb}-1

Vln. Toneless Bowing (on the wood of the bridge, or on muted strings) *pp* *p* *ff* *p* *"f"* *p* *f*

Vlc. *p* *f*

122

Fl. *p* *mf* *p* *mf* *p* *mf* *p* *mf*

B♭ Cl. *mf* *p* *mf* *p* *mf* *p* *mf* *p*

Pno. *pp* *mf* *pp* *mf* *pp* *mf* *pp* *mf*

Vln. *mf* *p* *mf* *p* *mf* *p* *mf* *p*

Vlc. *p* *pp* *mf* *p* *pp* *mf* *p* *pp*

8va *p* 15ma *p* 8va *p* 15ma *p* 8va *p* 15ma *p*

pizz. arco pizz. arco pizz. arco pizz. arco

8vb *p* 8vb *p* 8vb *p* 8vb *p* 8vb *p* 8vb *p*

125

Fl. *mf* *p* *mf* *p* *mf* *p* *mf*

B♭ Cl. *mf* *p* *mf* *p* *mf* *p* *mf*

Pno. *mf* *pp* *mf* *pp* *mf* *pp* *mf*

Vln. *mf* *p* *mf* *p* *mf* *p* *mf*

Vlc. *mf* *p* *pp* *mf* *p* *pp* *mf*

8va *mf* 15ma *p* 8va *mf* 15ma *p* 8va *mf* 15ma *p*

pizz. arco pizz. arco pizz. arco

8vb *p* 8vb *p* 8vb *p* 8vb *p* 8vb *p*

128 Lip Pizzicato

Fl. *pp* *mf* *<sfz>* *pp*

B♭ Cl. *mf* *pp* *mf* *mf*

Pno. *pp* *p* *p*

Vln. *mf* *ff* *pp* arco

Vlc. *mf* *pp* *mf* *mf*

Jet Whistle

132 *accelerando al* *♩. = 60*

Fl. *mf* *p* *mp*

B♭ Cl. *p* muta in Bass Clarinet

Pno. *p* *p* *mp* 8^{vb}

Vln. *mf* *p* *p* *mp* balzando

Vlc. *p* *poco s.p.* *mp*

$\text{♩} = 90$

Fl. 136

B. Cl. **BASS CLARINET**

Pno. 136

Vln. 136

Vlc. 136

mp *mf* *mf* *mf* *mf*

8vb *8vb*

sul tasto

mf

Fl. 139

B. Cl. 139

Pno. 139

Vln. 139

Vlc. 139

mf *mf* *mf* *mf* *mf*

sul tasto *ord.* *sul ponticello* *sul ponticello* *sul tasto*

[illegible]

155

Fl.

mf *f* *mf* *f*

B. Cl.

p *f* *p* *f*

Pno.

(8va) *f* *p*

(8vb) *f* *p*

Vln.

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

Vlc.

p *f* *p* *f*

poco s.p.

poco s.p.

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[illegible]

161

Fl.

Jet Whistle

< sfz >

B. Cl.

Air Tones
(into the mouthpiece)

f

p (8^{va})

f

p

Pno.

161

f

p

mf

p

Vln.

161

f

p *< f*

Vlc.

161

f

p

p

arco

Jet Whistle

Jet Whistle

Fl. 164

B. Cl.

Pno.

Vln.

Vlc.

mf *ff* *mf* *f* *mf* *ff* *mf*

mf *p* *f* *p* *f* *p* *p*

ff *mf* *f* *mf* *ff* *mf*

[IV] 15^{ma} [IV] 15^{ma}

Jet Whistle

Jet Whistle

Jet Whistle

Jet Whistle

Fl. 167

B. Cl.

Pno.

Vln.

Vlc.

pp *pp* *pp* *p* *f*

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

ff *pp* *pp* *p* *f* *mf*

[IV] 15^{ma} [IV] 15^{ma} [IV] 15^{ma} [IV] 15^{ma} ord. —

171

Fl. *mf* *ff* *mf*

B. Cl. *f* *mf* *pp* *p*

Pno. *mf* *mf* *p* *f* *p*

Vln. *mf* *ff* *mf*

Vlc. *f* *mf* *pp* *p*

sul tasto

174

Fl. *ff* *mf* *ff* *mf* *ff* *mf* *ff* *mf* *pp* *mp*

B. Cl. *pp* *mf*

Pno. *ff* *mf*

Vln. *ff* *mf* *ff* *mf* *ff* *mf* *pp* *mp*

Vlc. *pp* *mf*

sul ponticello *ord.*

178

Fl.

pp *mf* *p*

B. Cl.

f *p*

Pno.

ff *mf* *ff* *mf* *p* *mf*

Vln.

pp *mf* *p*

Vlc.

f *p* *p*

sul tasto *sul ponticello* *sul tasto*

[illegible]

This musical score page contains five staves for measures 186 through 190. The instruments and their parts are as follows:

- Fl.** (Flute): Measures 186-189 have a melodic line with dynamics *f*, *p*, and *mf*. Measure 190 has a rest.
- B♭ Cl.** (B-flat Clarinet): Measures 186-189 have a melodic line with dynamics *p* and *f*. Measure 190 has a rest.
- Pno.** (Piano): Measures 186-189 have a rhythmic accompaniment. Measure 190 has a rest.
- Vln.** (Violin): Measures 186-189 have a melodic line with dynamics *f*, *p*, and *mf*. Measure 190 has a rest.
- Vlc.** (Violoncello): Measures 186-189 have a melodic line with dynamics *p* and *f*. Measure 190 has a rest.

Additional markings include:

- CLARINET**: A box containing the word "CLARINET" is placed above the B-flat Clarinet staff.
- Air Tones (into the mouthpiece)**: A note in measure 190 of the B-flat Clarinet staff.
- pp**: A marking in measure 190 of the Piano staff.
- poco s.p.** and **ord.**: Markings in measure 190 of the Violin staff.
- sul ponticello**: A marking in measure 186 of the Violin staff.
- Toneless Bowing (on the wood of the bridge, or on muted strings)**: A marking in measure 190 of the Violoncello staff.

[illegible]

194

Fl. *pp* *mf* *p* *mf*
Air Tones (open embouchure)

Cl. *pp* *mf* *p* *mf*
Air Tones (into the mouthpiece)

194

'no. *ppp* *pp*

194

/ln. *p* *f*
Toneless Bowing (on the wood of the bridge, or on muted strings)

/lc. *p* *f*
Toneless Bowing (on the wood of the bridge, or on muted strings)

ord. *p*

198

Air Tones
(closed embouchure)

2 3 4 | 2 3 4

Fl.

p

Cl.

pp *mf* *pp*

Dampen the strings completely
(percussive sound)

198

ff

Dampen the string
nearly completely

pp *ord.* *pp*

198

Vln.

pp *mf* *pp*

Toneless bowing
(on the head of the bridge
or on muted strings)

ff *pp*

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202

Fl. *pp* *p*

Cl. *pp*

no. *pp* *p*

In. *pp* *pp* *f*

Ic. *pp* *pp* *f*

2 3 4 | 2 3 4 | c or 2 3 4 | 2 3 4 | c

2 4 | 3 4 | c or 2 4 | 3 | c

Berlin, 3.3.2011
corrections: Tallinn, 24.3.2011
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