

Maija Hynninen

Orlando fragments

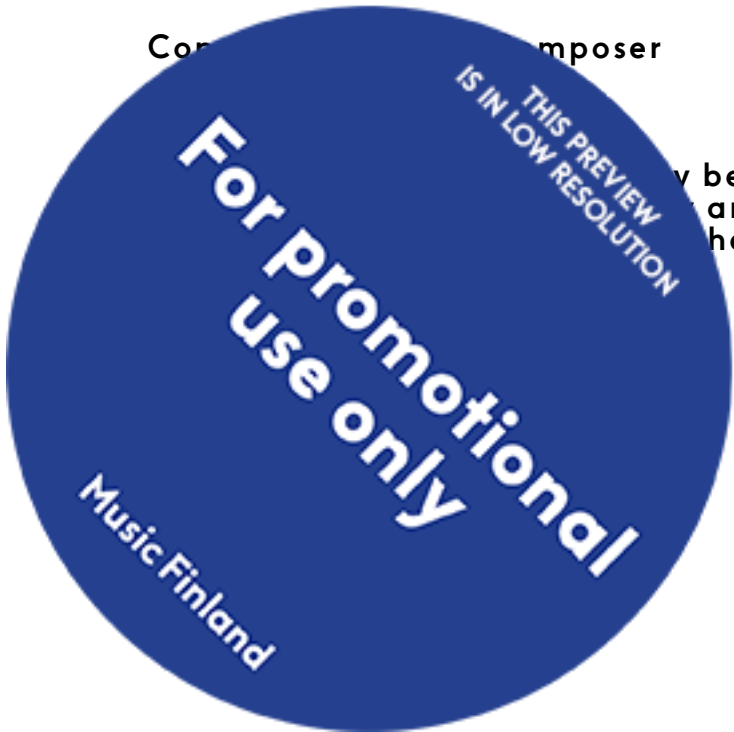
for female voice, flute/alto/bass flute, clarinet in Bb,
electric harp, piano and live electronics

(Henriikka Tavi)

2010

Music Finland





Composer

may be copied
in any means
by the composer

Orlando-fragmentit (Orlando fragments)

for female voice, flute/alto/bass flute, clarinet in Bb, electric harp,
piano and live electronics

Maija Hynninen 2010

text: Henriikka Tavi 2010

rev. 18.10.2010



Orlando-fragmentit (Orlando fragments)

Explanation of signs:

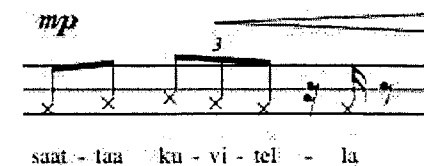
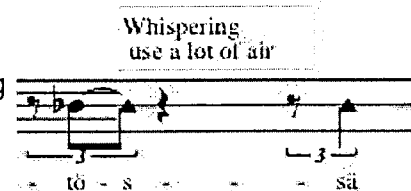
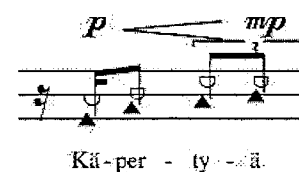
voice

– with a speaking voice. Follow the contour of the approximately notated melodic line. Be as natural as possible, no drama.

– whispering: use a lot of air when it's indicated. This means the normal whispering with the feeling of blowing out the words while breathing in or out. But do this very naturally.

– breath in

--> if not marked, breathe out



– move gradually from one phoneme to another. Try to make the transitions as smooth as possible.



– vowels are pronounced like in IPA table of cardinal vowels

- | | | |
|---|-------|--|
| a | → [a] | – like in English <i>a</i> in 'bar' |
| e | → [e] | – English <i>e</i> in 'net', long and short versions |
| i | → [i] | – English <i>ee</i> in 'keep' |
| o | → [o] | – English <i>o</i> in 'not' |
| u | → [u] | – English <i>oo</i> in 'mood' |
| | | – similar to German <i>ü</i> 'über' |
| | | – English <i>a</i> in 'sand' |
| | | – French <i>eu</i> in 'deux' |

[N]



= normal sound

[SH]



= airy sound with more air than normal sound

[F]



= sound with more air noise than normal sound

[S]



= airy sound with more normal sound than air

[D]



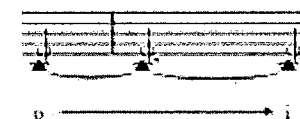
= only air. If not otherwise indicated, use vowel [o]

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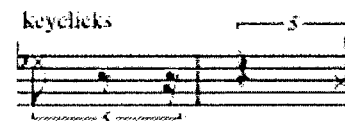
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- breathe in through the instrument:
 - form the vowels with your mouth to give that color to the sound. Here: make a gradual change from [o] to [i].
 - breathing in can be also marked with “inhale”
 - otherwise breath out, or blow



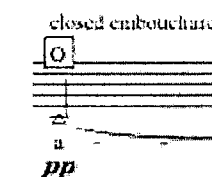
- attacks: keyclicks. Noteheads marked with x. Random fast keyclicks are marked with a note that only has a stem and no head.



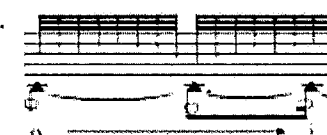
flute

- singing:

- cover the embouchure with your mouth and breathe directly into the flute. Use lowest fingering --> longest tube.



- the written note indicates only the pitch that is sung. Here: it's earlier indicated that this should be only air, or whispering and into the flute --> closed embouchure. Wiggle the fingers freely to make random fast keyclicks. This should give the whispered/sung sound different constantly changing timbres.

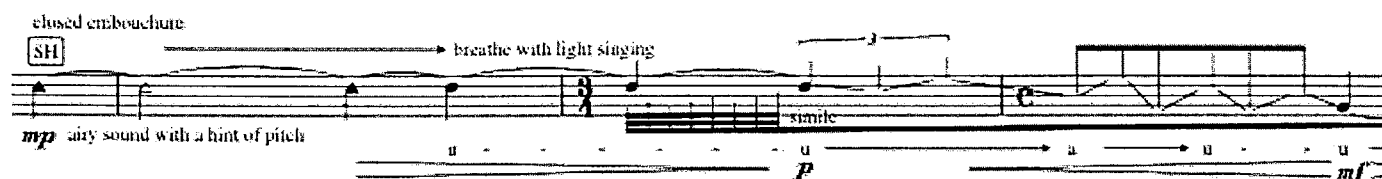


- moving from whispered sound into light singing.

The written pitches in longer note values indicate here also only the pitch that should be sung and not the fingering on the instrument. Breathing with light singing sounds a little bit like falsetto and is done very easily with a thin voice mostly in the head register.



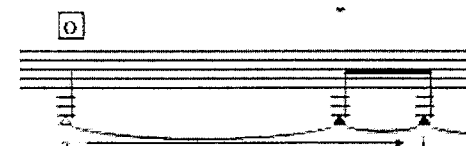
- moving from playing into singing: make a gradual change from playing to singing. After the written sign “sing” the pitches are only sung, don't play on your instrument. After the sign “sing” playing.



tongue pizz:



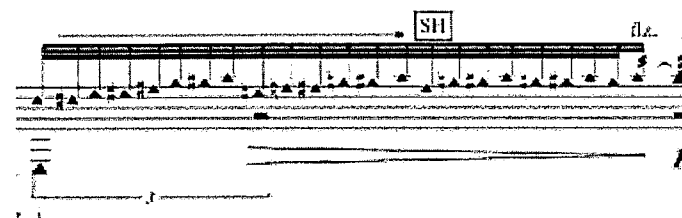
Use lowest tube. Breathe into the instrument and form the indicated vowel with your mouth.



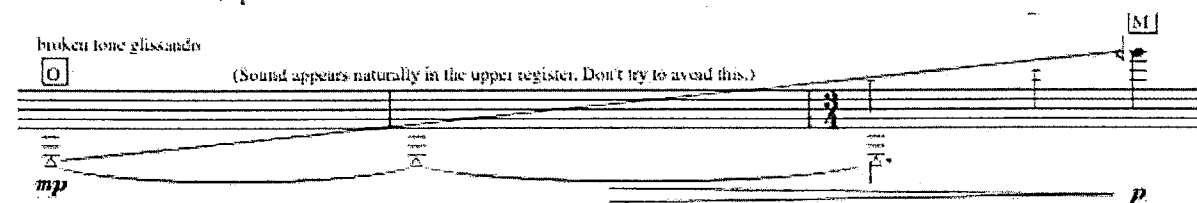
– the written note indicates only the length of the whispered/sung note.
 Here: it's earlier indicated that this should be only air, or whispering.
 Whisper into the clarinet and make at the same time scales.
 This should give the whispered/sung sound different constantly changing timbres.



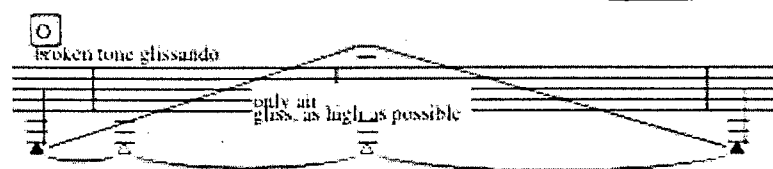
– change gradually from only air or whispering to playing.



– broken tone glissando. Here: use only air. The higher the glissando goes, the more pitches will naturally appear. Let these pitches appear, but try to keep the dynamis soft.



– make the glissando as high as possible using only the airsound.
 Here: the pitch should not appear.

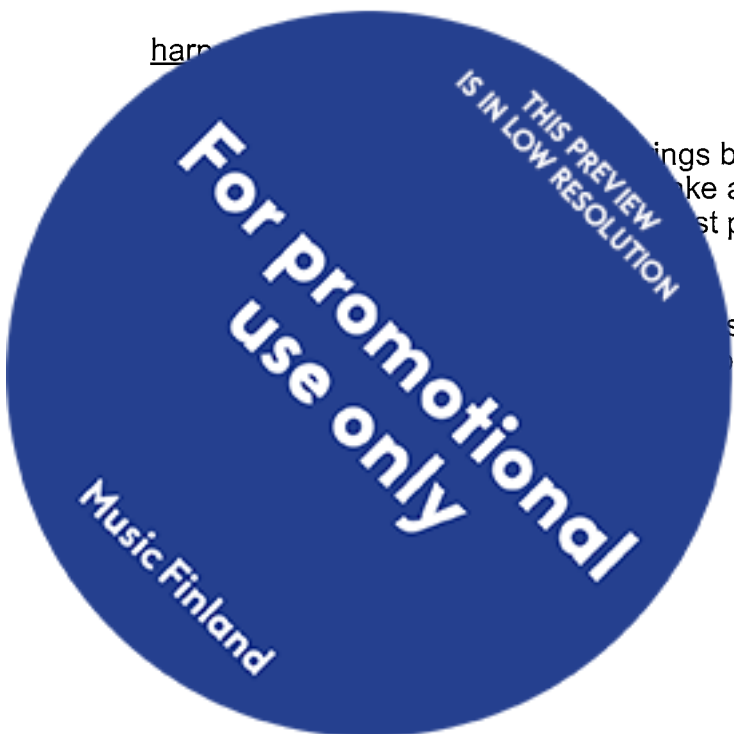


– attacks:

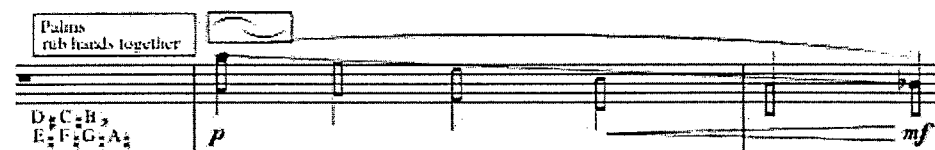


--> the x-notehead indicates the fingering, regular notehead indicates the sounding pitch (sounds Major 7th above the played pitch).

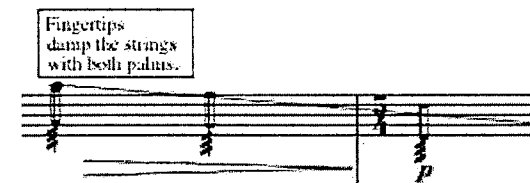
harm



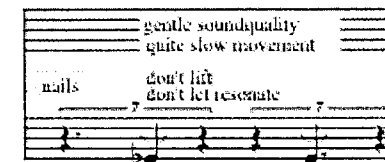
ings between the palms rub hands gently together
 make a glissando approximately between
 st pitches are indicated).



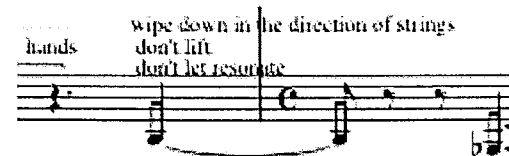
s and tap the damped strings with fingertips. Use both hands.
 between the indicated pitches.



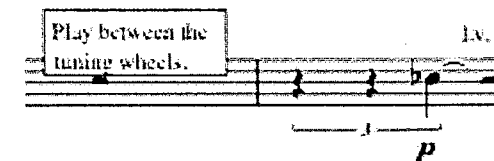
– scratch the strings with nails. Scratch the indicated string upwards in the direction of the string.



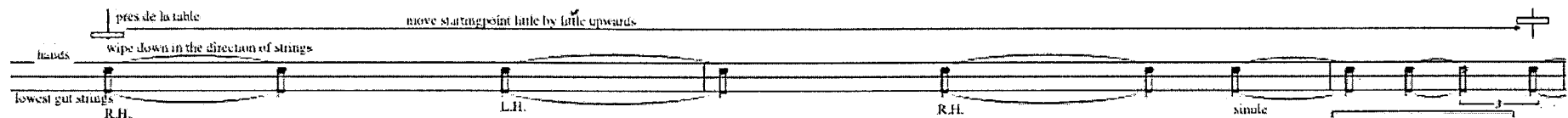
– wipe the strings with hands. In the direction of the strings.



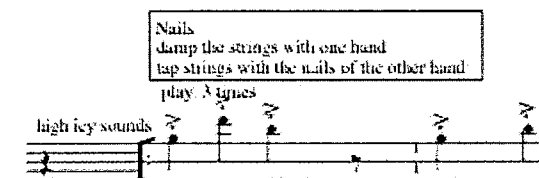
– play between the tuning wheels. All the pedals should be free, not depressed at all. Let the strings resonate freely



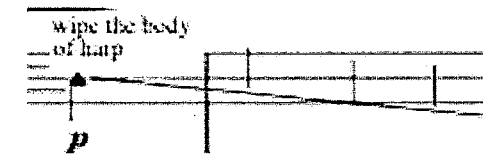
– wipe the strings in the direction of the strings. Here: movement is downwards. At first the movement starts from the lower part of the string and continues as close as possible to pres de la table. Move the starting point gradually in the upper part of the strings, so that the ending point of the downward movement is in the middle of the string.



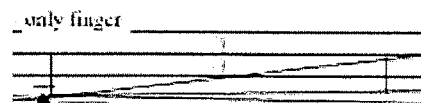
– tap the strings with nails: damp the strings with the other hand and tap the damped strings with the nails of the other hand. This should produce high pitched short sounds with icy sound quality.



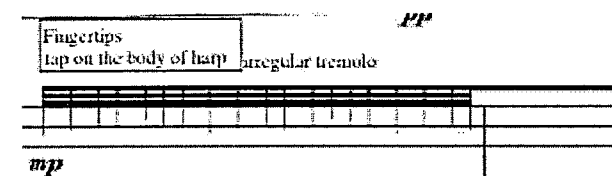
– with your hands: the frequencies are indicated approximately. The idea is to play approximately at the same place where the indicated pitch would be played on the harp. If, the place to start the glissando would be somewhere around b natural



– only one finger: taking of sound, ... fingertips. The pitch is approximated.



the sound is more focused than when wiping the body with hands.

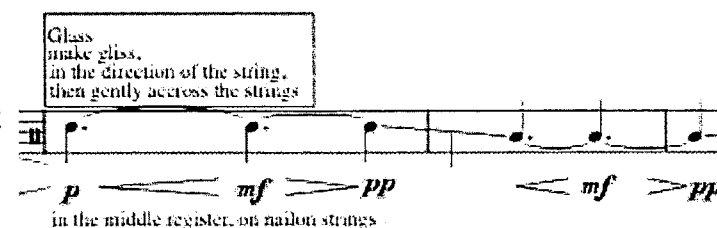


piano

– harmonics: the fundamental is indicated in the left hand staff.
Press only gently the string with the hand that produces the harmonics.
Here: Reach as high as possible with the right hand. Glide the hand towards you until you reach the harmonic indicated in the end of the glissando.

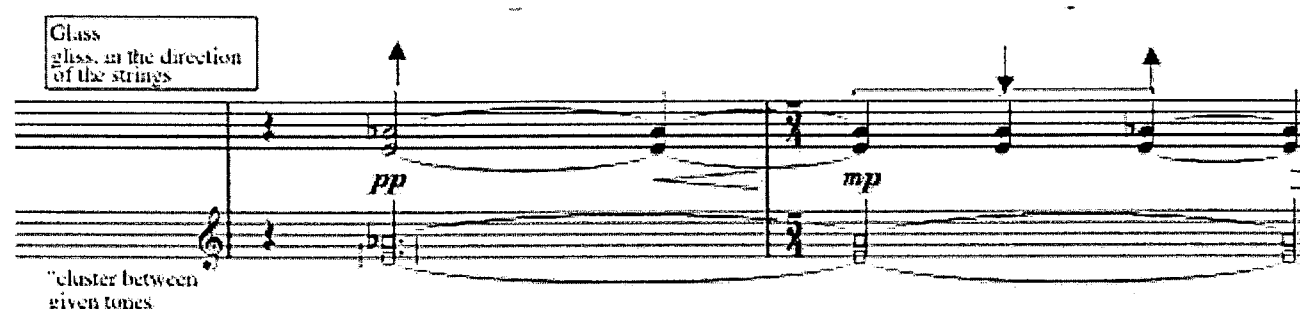


– play with glass: use a piece of glass that has a smooth edge, f.ex. drinking glass with the round side against the strings. Here: move the glass first in the direction of the strings. Then move the glass gently across the strings making a subtle rattling sound.



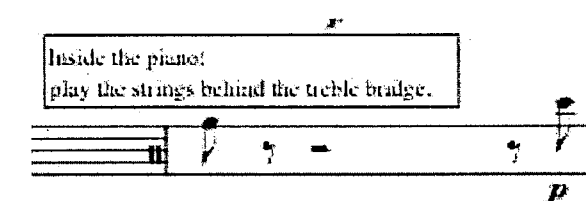
The staff with two lines indicates the whole range of the piano divided in three sections.
Above the upper line: the highest register; between the lines: the middle register;
below the lower line: the lowest register.

– glissando in the direction of the strings. Place the round side of the glass against the strings. The arrow indicates the direction of the movement. The motion should be steady, make acceleration slow down only to create the dynamic changes.

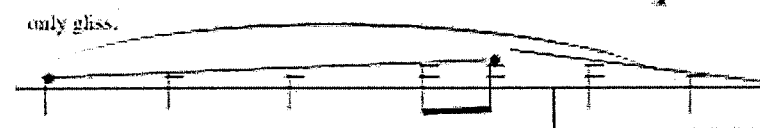


– play on the strings behind the treble bridge. Note that treble bridge means the second bridge, not the first one that is closest to you.

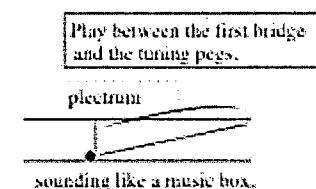
– Here: pluck the strings in the highest register of piano with plectrum.



– move the glass across the strings. The sound is very fragile, like a gentle breeze or metallic windchimes.



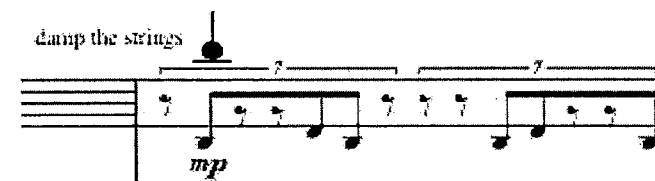
– play between the first bridge and the tuning pegs. The first bridge is the closest bridge to you. The sound is like a music box and a toy piano.



– tap the strings gently with fingertips. Note that the staff with two lines indicates the whole range of the piano.



– damp the strings: (etouffee). The dot marks the place between the first bridge and the dampers. Damp the strings with one hand and play on the keys with the other.



electronics

– needed equipment:

- this is a six channel work. You'll need atleast 6 loudspeakers
- a microphone for each instrument and voice. (El. harp naturally doesn't need microphone.)
 - for piano would be recommended to have two microphones.
 - one microphone for each flute. Also a headset for the flutist would be great to have for the singing and whispering parts.
- Max/MSP 5
 - contact the composer through Finnish Music Information Center FIMIC for patches. info@fimic.fi
- Macintosh computer with around 3,06 GHz prosessor speed
- audio interface with at least 5 inputs and 6 outputs
- mixer that has an input for all used mics and output for six channels

– loudspeaker setup:

1

2

3

4

6



isradion tilausteos Musiikin aika -festivaalille Viitasaarelle 2010.

ned by the Finnish Broadcasting Company YLE for the Time of Music -festival in Viitasaari 2010.

Laulutekstit: Henriikka Tavi (2010). Tilattu Yleisradion tuella Orlando-fragmentit -laulusarjaa varten. (Commissioned with the support of the Finnish Broadcasting Company Yle for this song cycle.)

Aika kuluu ja hän käpertyy unelmiinsa,
Tulisitko edes ovelle vastaan,
en halua raivata, raivoan
tietä tuulentupaan
Kulua, kuin kuulua, aavistella
vuolaita uomia, kulua
elää eli kirjoittautua
mutta paperi on käpertynyt/ jalat
joiden piti käydä maailmaa keritty kokoon
ja kädet ilmavat valjaat jalkojen kuohun pato

*Käpertyä kokoon piilossaan.
Käpertyä omaan yksinäisyyteensä.
Käpertä...*

... ja pirstoutuu.

TAMMIPUU

Ehkä lukija saattaa kuvitella tämän runon
tai ehkä hän on kuullut lehvistössä
oi, ai, oi, ai, oi aikaa
aikaa on kirjoitettu kauan. Se alkaa kuukauden,
Ja kun se kuluu
se kestää.
Mikään ei häämötä
Enää. Ehkä kuulija saattaa kuvitella
tämän laulun.
se varisi maahan tusinan kertaa, se versoi tammen oksasta, se on kävellyt
parketin puhki
Se on vanhempi kuin talo jossa se asuu.
Talo romahtaa joka sadas vuosi.
Minun sisälleni kasvaa puu.
Se on kolme vuosisataa vanha.
Ja minä
olen sammunut
sen kuoreksi. Minä synnyn tulevaisuudessa.
kun vanheneminen lakkaa, kun historia lakkaa
Kenen kanssa jakaisin muistoni?
Ehkä lukija muistaa minut:
Montako lapsuutta olen unohtanut? Yksilön perusluonne muuttuu
joka sadas vuosi.
Mutta muisti on vielä pidempi.
käytän sitä huojumiseen. Ja vaikka olen puu, olen vielä
enemmän puu.
Mikään ei ole vain mahdollista.



Kaikki on totta.

suunnit

soon soon suunnittelen suunnilleen lensi / suun

iltani saranoita oven menemistä.

Hermostuksen ostoskoordinaatit eivät vaihdu, haihdun.

Tuu nyt tuut. Raiteita paikasta aikaan,

todesta mahdollisuuteen suun maalaan punalla oi

jumala. Pulssi km/h on äänen valo.

Pääskyt / pääsyt

Sur sur surinasta

kärpäset / surusta minä

(ininä)

SORMIHARJOITUS

Polku on sininen ja tulee sinuksi : sinä vain :

yrität saada : siitä kiinni : sitä kutsutaan eläväksi : tahdotko

heittäytyä : täytyykö tahtoa vai

avata myötäkäymisen valkoiset adressit

ääneen : kysy : tahdotko : vastata :

että : harha on tiedon siemen : teille ilman teitä : tahdotko :

kylvää ympärillesi tämän uurnan : sarastavaan uurastukseen :

sen : mitä ? : et osaa nimetä :



Unelma

Henriikka Tavi

Maija Hynninen
2010
dur ≈ 7'50

Female voice

Electronics 1

1

Tape
choir-like formant changes.

$\text{♩} = 52$ *p* *pp* *mp* *p* *p* *pp* *mp*

a a → m a m a ai a → i a - a → i - ka ku-luu

Voice

El. 1

2

Tape
choir-like formant changes.

3

Tape
choir-like formant changes.

pp *mp* *pp* *p* *pp* *mp* *p* *pp*

ja hän kä - per - tyy u - nel - m - mii - - n n n n sa

Voice

El. 1

4

Tape
choir-like formant changes.

mp *pp*

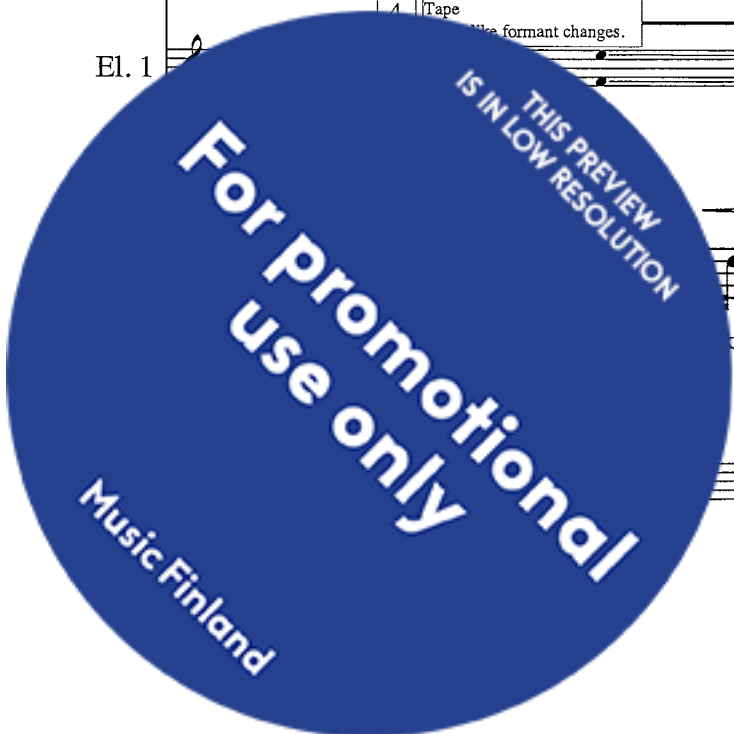
5 m → gliss. ca. 14"

mp *p* *p* *pp* *mp* *pp*

to e - des o - vel - le vas - - - taan en ha-lu-a en e - n ha-lu-a ra - - -

5

Tape
choir-like formant changes.



Unelma

2

12 *mf* *mf* *mp* *p* *pp* ca. 12"

Voice *a* → *i* - va - ta ra - ai - vo ra - a → *i* - vo - - a - n

El. 1 6 7 INIT BEFORE RECORDING

Tape choir-like formant changes.

14 *mp* *p* *mf* *p* *pp* *mf* *mp* *p* ca. 10"

Voice Ku - lu - a kuu - - - - - lu - a kuin - n → aa - - - vis - tel - la

El. 1 REC. 8 9 10 Tape choir-like formant changes. 11

El. 2 PLAYBACK

Ku - lu - a kuu - - - - - lu - a

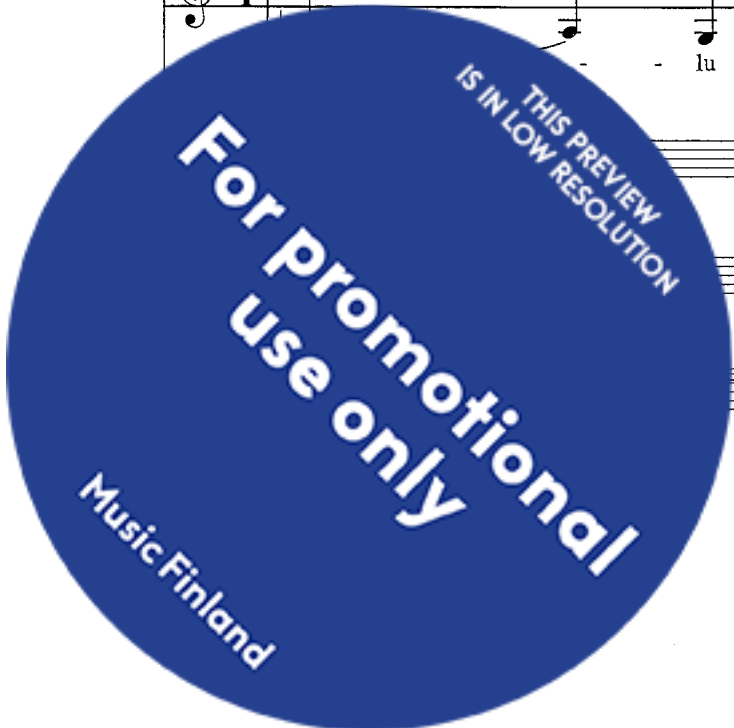
16 *mp* *f* *mf*

Voice lu - a vu → o - - 3 - la → i - ta

El. 1 REC. 14 15 Tape choir-like formant changes. 16

Ku - lu - a kuu - - - - -

- - n → 3 → aa - - - vis - - - tel - - - - - la



3

Unelma

17 *mp* *p* *mf*

Voice ku - lu - a - a u - u o - mi - a

El. 1 REC. 17 18 Tape choir-like formant changes. 19

El. 2 lu - a

El. 3 kuin - n aa - vis - tel - la

El. 4 vu o - la i - ta

El. 5 kuu - lu - a

18 *mp* *mp* *mf* *mf*

Voice ku - lu - a e - lää e - lää

El. 1 REC. 21 22 23 24

El. 2 ku - lu - a

El. 3 a u - u o - mi - a

El. 4 vu o - la i - ta

El. 5 kuu

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Unelma

19 *p* *f* *ff* *mp* ca. 14"

Voice

El. 1 25 26 27 Live electronics spectral delay 28 Tape choir-like formant changes.

El. 2 e - lää

El. 3 ku - lu - a - a u - u o - mi - a

El. 4 vu o - la i - ta

El. 5

21 *mp* *pp* *mp* *pp*

Voice

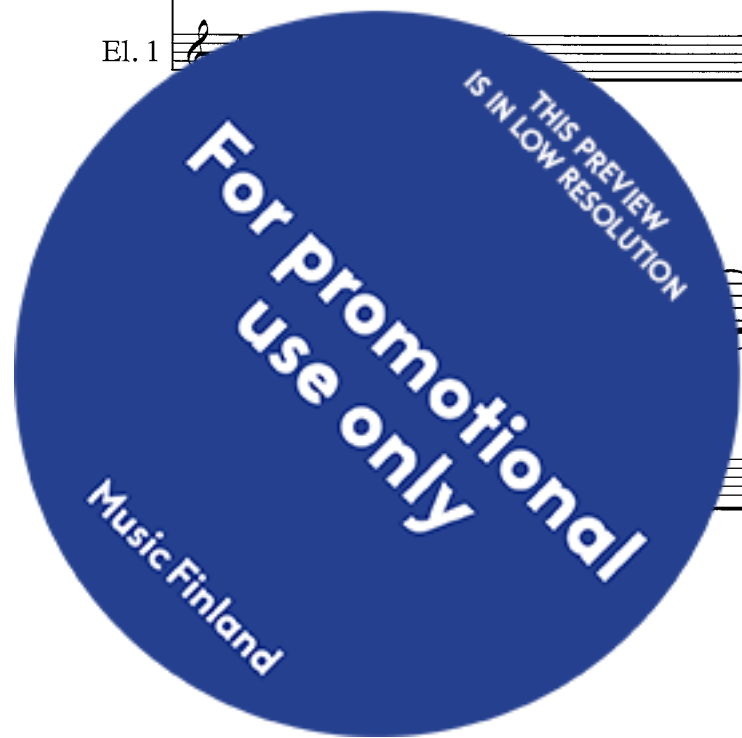
El. 1

e - li kir - joit - taa - a u - tu - a mm

mf *mp* *p* Use less air, articulate clearly. whispering

kä - per ty - nyt ja - lat kä y - dä ja - lat ja - lat pi - ti käy - dä pi - ti pi - ti jo pi - ti ja - lat

29 Tape choir-like formant changes.



Unelma

6

28

mp

pp

p

mp

gliss.

pp

speaking

p

mf

mp

p

pp

o - maan kä - per - ty - ä - ä o - maa n n kä - per - ty - ä yk - si - näi syy - tee e n n n sä

33 Tape choir-like formant changes.

34

29

mp

5

p

Use a lot of air.

pp

singing

whispering

Use less air, articulate clearly.

kä - per - ty - ä ko - koo - - o n pe - e i - ton al - le

20

A gentle gesture. Not aggressively.

one inhale don't breathe out between notes

lungs are filled completely

let air out naturally (sigh of relief, peace)

Use a lot of air.

p

mp

mf

pp

p

Like normal exhale, but the shape of mouth changes from [o] to [a]

30

Kä - per - ty - ä äi - din sy - liin o - - - o - - - o a

36

slowly and quite if waking up

speaking

p

naturally. The rhythm indicates the approximate length of the syllables.

pp

3

3

- - h - tu - va ti - pah - taa lat - ti - al - le ja pirs - tou - tuu

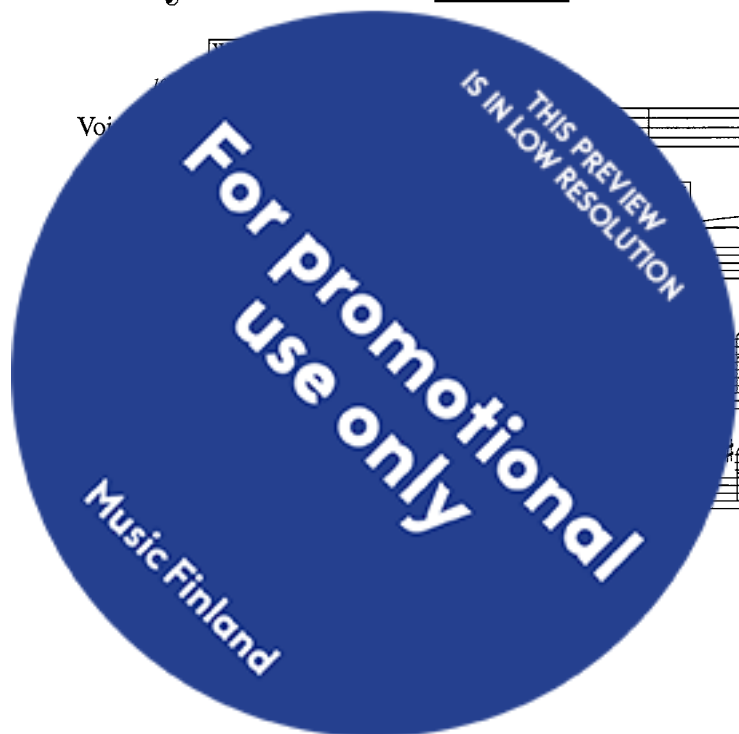
Spectral delay evaporates. Approx. 40"

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Sormiharjoitus 1

8

15

mf

mp

mf

mp

f

Voice

saa - - - - - da si - tä

timbral trill bending tone upwards

Bb Cl.

pp

mf

mp

p

Pno.

p

mp

pp

mp

p

mp

19

mf

mp

mf

mp

Voice

si - tä kut - su - taan - n e - lä - mä vä - - - - - äk - - - - - si

transparent sound glassy

Bb Cl.

mf

mp

pp

mp

pp

p

mf

p

Pno.

p

mf

Plectrum pluck string

inhale

keyclicks

Inside the piano: play the strings behind the treble bridge.

23

♩ = 60

p

Whispering use a lot of air.

transparent color

pp

p

pp

Voice

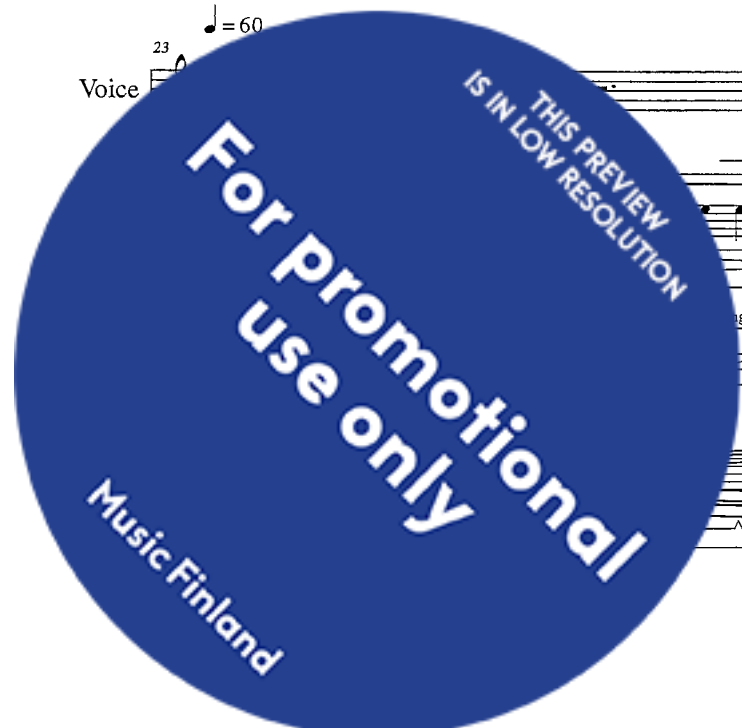
tah - - - - - dot - - - - - ko


gs

p

pp

let ring as long as the clarinet resonance fades





B♭ Cl.

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Tammipuu

10

12 *mf* *leggero, close to speaking*
avoid playfulness, slightly serious tone

Voice
kir - - - joi - - - tet - tu on kir - joi - tet - tu

El. 1

A. Fl.
ord. *p* tongue ram tongue pizz. Live electronics: staccato sounds scattered around the hall. keyclicks *mp* closed embouchure SH breathe with light singing airy sound with a hint of pitch *mp* u - - - u - - - a - - - u - - - *mf*

B♭ Cl.
dampen in the middle play près de la table *p* tongue ram keyclicks open embouchure closed embouchure broken tone glissando (Sound appears naturally in the upper register. Don't try to avoid this.) SH *p*

Hp.
gentle soundquality quite slow movement *mp* nails don't lift don't let resonate hands wipe down in the direction of strings don't lift don't let resonate *mf*

Pno.
Harmonics Fundamental in left hand. *pp*

18 *mf* *mp* *pp* *mp* *p* *pp* *mp* *Whispering use a lot of air*
ka - u - a - - - a - - - n Se al - kaa kuu - ka - u - den 9 se ku-luu 10 se al - kaa

Voice

El. 1

El. 2
Piano harmonic played back as a slowly vibrating echo.

A. Fl.
whispering *p* *mp* *pp* *SH* *N* *mp*

B.
broken tone glissando only air gliss. as high as possible wipe the body of harp (L.H.) use both hands *p* *mp* *mf* *p*

strings *pp* *mf* *pp* *mf* *pp* *mf* *pp* *mf* *pp*

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MusicFinland

Tammipuu

12

34

mi - kää - ei hää - mö - tä e - nää

15 16 17

Live electronics:
staccato sounds
scattered around the hall.

timbral trill

without
sound
keyclicks

SH N SH

pp mp ppp p ppp p

Play between the
tuning wheels.

l.v. l.v. simile

Plectrum
pluck string

Inside the piano:
play the strings behind the treble bridge.

transparent sound
glassy

mp p

42

Eh - kä kuu - li - ja

18

mp f mp

pp ppp mp ppp mp ppp mp ppp mp

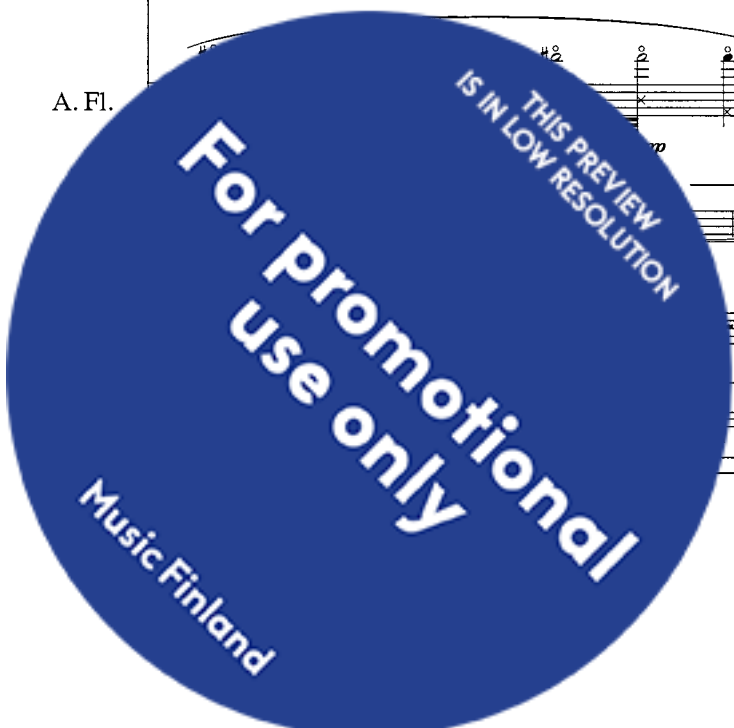
N O S O S O S O

pp mf pp mp pp mp pp

hands

wipe the body
of harp

p



13

Tammipuu

48 *mf* *mp* *p* *mp* *mf* *p* *cantabile mp* *mf* *p*

Voice: saat - - - taa ku - vi - tel - - - la tä - mä - n la - - a - - - u - lun

El. 1: 19

A. Fl.: *ppp* *p* *ppp* *p* whispering into the flute closed embouchure

B♭ Cl.: *pp* *mp* *pp* *mp* keynoise remains *mp* *pp* *pp*

Hp.: *mf* only finger

Pno.: *c*

52 *p* *pp* *mp* *p* *Whispering use a lot of air mf* *p*

Voice: se o - - n se se se o - n van - hem - pi kuin ta - lo jo - s - sa - se a suu

El. 1: 20 Tape choir-like formant changes.

A. Fl.: *ord.* *SH flz.* *pp* *mp* *pp* *mf* *pp* *mf* *pp* *SH*

B♭ Cl.: *simile flz.* *SH* *pp* *mp* *pp* *mf* *pp* *mp* *pp* *SH*

Hp.: *mp* *p* *mp* *p* *mp* *p*

Pno.: *mp* *p* *mp* *pp* *mf* *pp* *mf* *pp* *mf* *pp*

Glass make gliss. in the direction of the string, then gently across the strings

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Tammipuu

14

The musical score for "The Snow Child" by John Rutter is presented for a full ensemble. The parts include:

- Voice:** Features a vocal line with lyrics in Finnish: "mi - nün mi - nün si - säi le - ni si - säi - le - ni - kas - vaa puu". Dynamics include *leggero, close to speaking*, *p* slightly worried, *pp*, *mp*, *p*, *pp*, *cantabile*, *mp*, *f*, and *mp*.
- El. 1:** Electric guitar part, marked with a box containing the number 21.
- A. Fl.:** Alto flute part with articulation marks (N, SH) and dynamics *mp*, *pp*, *ppp*, *mp*, *ppp*, *mf*, *ppp*, and *mf*.
- B♭ Cl.:** Bass clarinet part with articulation marks (O, S) and dynamics *mp*, *pp*, *mp*, *pp*, *mp*, *pp*, *p*, and *pp*. It includes a note: "only air gliss. as high as possible".
- Hp.:** Harp part with dynamics *mf*, *p*, and *mf*. It includes instructions: "irregular tremolo", "Fingertips tap on the body of harp", and "Palms rub hands together".
- Pno.:** Piano accompaniment with dynamics *mf*, *mp*, *pp*, *mp*, and *pp*.

[illegible]

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Music Finland

[illegible]

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Music Finland

Tammipuu

16

79

slightly excited *mp*

5

mp

3

excited and happy *p*

3

excitement *mf*

5

hesitation *mp*

3

3

Voice

Mi - nä syn - nyn tu - le - vai - suu - des - sa ku - n van - he - ne - mi - nen lak - kaa kun his - to - ri - a lak - kaa

El. 1

29

flage whispering

El. 2

A. Fl.

flz.

N

SH

muta in flute

p

tu tu tu tu tu tu tu tu

mp

pp

B♭ Cl.

SH

3

3

3

N

S

SH

O

S

p

mp

pp

pp

mp

pp

mp

pp

mp

pp

mp

pp

p

Hp.

p

Pno.

84

pp

slightly worried *mp*

3

p

3

mf

3

p

mp

Voice

Ke - nen ke - ne - n ke - nen ke - nen kans - - - sa ja - kai - si - n n muis - - - to -

El. 1

A. Fl.

FLUTE

S

SH

S

N

pp

p

pp

B♭

SH

3

3

3

N

S

S

SH

S

SH

pp

mp

pp

pp

mp

pp

R.H.

L.H.

simile

p

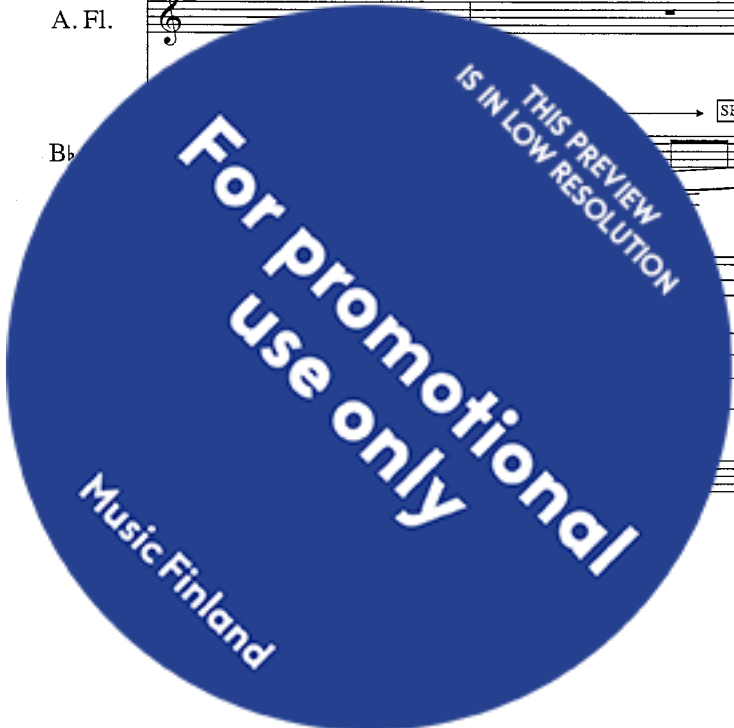
mf

p

mp

p

SOS.



Tammipuu

17
90

Voice

ni?

whispering is covered by instruments

as seamless transition to flageolets as possible
transparent sound
glassy

Fl.

mp > pp

mf overblow gliss more than octave
-> random overtones (f)

transparent sound
glassy

B♭ Cl.

mp > p < mf

mp

Hp.

p

mf

p

mf

Pno.

mf

95

Voice

Eh - - - kä eh - - - kā lu - ki - ja muis - taa mi - nut:

El. 1

Fl.

B♭ Cl.

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Glass
gliss. in the direction
of the strings

*cluster between
given tones

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Music Finland

18

Voice

Mo - mo - mon - ta - ko o - len o - le - n lap - suut - - - - - ta

Fl.

B♭ Cl.

Hp.

Pno.

mp

p

mp

pp

closed embouchure

breathe with light singing

airy sound with a hint of pitch

pp

p

pp

mf

p

mp

p

mp

pp

mp

pp

tap the strings gently with fingertips

p

104 *mp* 3 *p* 5 *mf* *mf* 3

Voice
o - len o - le - - - n u - noh - - - - - ta - nut? muis - ti - o - n

El. 1 31 Tape whispering

Fl. *mf* muta in alto flute

Bb *mf* *p* *mp* *pp* *p* *mf* *pp* *mp* *pp*

move startingpoint little by little upwards

L.H. R.H. simile

Gloss make gliss. in the direction of the string, then gently across the strings

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

in the middle register, on nailon strings

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Music Finland

114

Voice

El. 1

A. Fl.

B♭ Cl.

pi
kǎy - tǎn
sì - tā
hu - - - u - - - ju - mi - see - - - n

mp p mp p

N S N S N S N S S SH S SH S O SH O

mp pp mp pp mp pp mp pp mp pp mp pp

pp mp pp mp mp pp mp pp mp pp

only finger

Glass
glass. in the direction
of the strings

mf pp mp pp mp

cluster between
given tones

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6 Cl.

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Music Finland

20

[illegible]

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Music Finland

21
129

134

ce

[illegible]

1



4.

Public

138

Voice

El. 1

El. 2

A. Fl.

B♭ Cl.

Hp.

Pno.

142

Voice

El. 1

El. 2

A. Fl.

P.

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THIS PREVIEW IS IN LOW RESOLUTION

Music

138

3

84

mf

3

Mi - kää - ei

38

mp

39

N

SH

S

O

SH

O

SH

pp

mp

pp

mp

pp

mp

pp

keylicks open embouchure

tongue ram

SH

N

SH

N

SH

p

mf

pp

mf

pp

Hp.

(ord.)

(ord.)

simile

10:12

10:12

dampen in the middle play près de la table

dampen in the middle play près de la table

more and more overtones

7

7

14:12

7:6

Pno.

Play between the first bridge and the tuning pegs.

plectrum

sounding like a music box.

142

mp

p

pp

o - le

Kaik - ki

o - n

n

n

41

p

ppp

40

pp

mp

ppp

p

keylicks in mp

SH

O

keylicks

ppp

p

ppp

p

ppp

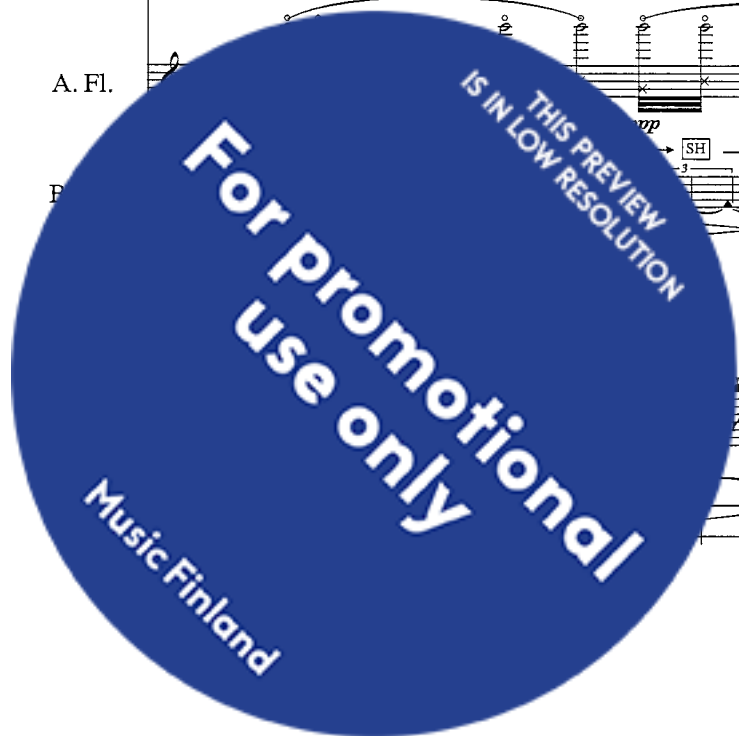
p

ppp

Nails damp the strings with one hand tap strings with the nails of the other hand play 3 times

high icy sounds

changing gradually



Interlude: Tape

148

Score for the first system (measures 148-152):

- Voice:** Treble clef, whole rests.
- El. 1:** Two staves, whole rests.
- El. 2:** Two staves, whole rests.
- A. Fl.:** Treble clef, whole rests.
- B♭ Cl.:** Treble clef, whole rests.
- Hp.:** Treble clef, whole rests.
- Pno.:** Treble clef, whole rests.

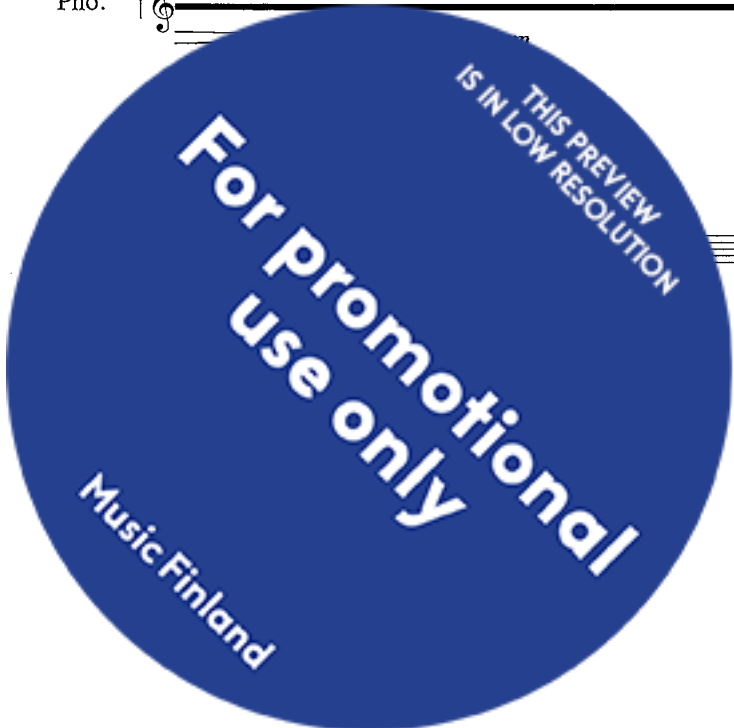
Annotations:


- Measure 152: "play 3 times" with a bracket over the piano part.
- Measure 153: "play 4 times" with a bracket over the harp part.
- Measure 154: "pause under fermata gets longer liberamente." with a fermata over the harp part.

153

Score for the second system (measures 153-157):

- El. 1:** Two staves, whole rests.
- El. 2:** Two staves, whole rests.
- Hp.:** Treble clef, whole rests.
- Pno.:** Treble clef, whole rests.



[illegible]

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14 *mf* *mp* *mp*

Voice o - o - n ti - e - do - o - n sie - men

Fl. *pp* *mp* breathe with light singing keyclicks remain *mp* *pp* *pp* *mp* *SH* timbral trill

Hp. *p* *mf*

18 *p* *mp* *p* *p*

Voice teil - - - le il - man te - e - i - tä tah - dot - ko

Fl. *pp* *mp* *pp* *ppp* *p* *pp*

Hp. *mp* *pp* *mp* *pp*

mp

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[illegible]

16 *mf* *mp* *mf* *p* *mp* *p* *mf* *mp*

Voice il - ta - ni sa - ra - noi - - - ta o - ven e - n me - ne e - n me - ne - mis - tä

El. 2

B

keyclicks liberamente

SH

exhale

ord.

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

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Music Finland

28

suunnit

impatient, slightly desperate

Speaking

Whispering
use a lot of air

Voice

El. 2

B. Fl./Fl.

B♭ Cl.

Hp.

Pno.

Voice

El. 1

El. 2

Fl.

F.

Speaking

Her - - - mos - tuk - sen os - tos - koor - di - naa - tit ei - vät

mf

e - - - vät va - ih - du

mf

ha - i a - - - i - h - du - n

pp

Tape: seamless transition from harp to vocal timbre

simile

(gliss.)

dampen

D♭ C♭ B♭

E♭ F♭ G♭ A♭

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MusicFinland

suunnit

29

28

Voice

El. 1

El. 2

B. Fl./Fl.

B♭ Cl.

Hp.

Pno.

wishing *p*

mp Use a lot of air in the whispering

12 13 14 15

tuu nyt tuu nyt nyt tuu

Live electronics recording

Live electronics spectral delay

hengitysäänet

BASS FLUTE SH → S → SH

pp *mp* *pp*

inhale

p *mp* *pp*

use the first register

exhale

Inside the piano, soft yarn mallet, make gentle horizontal movement across the strings.

pp

33

Voice

El. 1

El. 2

B. Fl./Fl.

B♭ Cl.

Hp.

Pno.

16 17

u - - - t

nyt

1.34x

tuu nyt

play whistle tones freely

mf *p* *mp* *p*

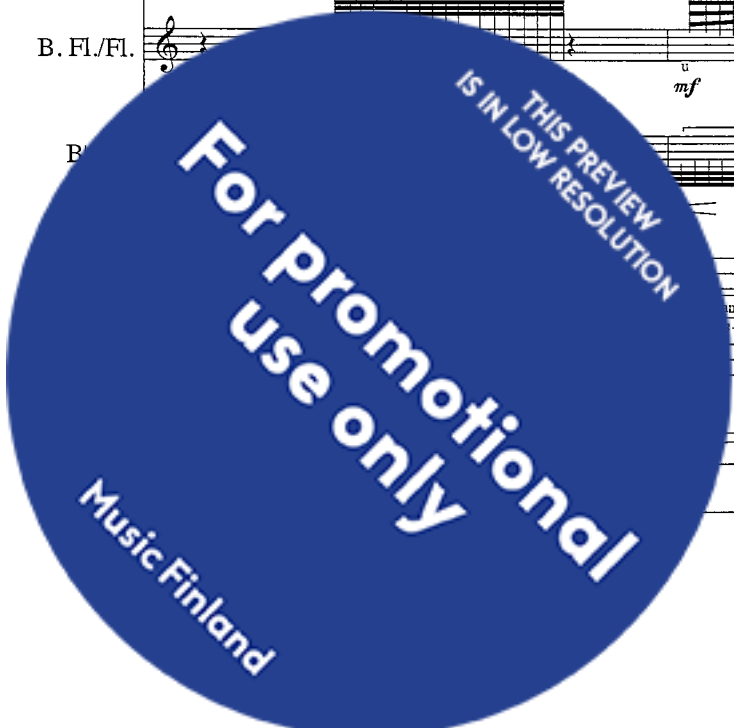
timbral trill with glissando *mp*

pp

only finger

Play behind the treble bridge. Soft yarn mallet.

mp *pp*



suunnit

The musical score for 'The Great Wall' by John Adams is presented in a multi-staff format. The top staff is for the Voice, with lyrics in Chinese and Pinyin. The lyrics are: 'Rai - tei - ta' (18) and 'a - i e → i n' (19). The vocal line includes dynamic markings: *mp*, *p*, *mf*, *f*, and *mp*. The second staff is for the El. 1 (Electric 1), featuring a 'Tape whispering' effect (18) and 'Tape choir-like formant changes' (19). The third staff is for the B. Fl./Fl. (Bass Flute/Flute), showing a melodic line with a 'p' dynamic. The fourth staff is for the Bb Cl. (B-flat Clarinet), featuring a melodic line with dynamics: *pp*, *mp*, *pp*, *mp*, *pp*, *p*, and *pp*. The fifth staff is for the Hp. (Harp), and the sixth staff is for the Pno. (Piano). The score includes various musical notations such as notes, rests, and dynamic markings.

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Music Finland

47 *mp*

Voice

suu - - - tee - - - n

21 Tape choir-like formant changes

El. 1

Tape: seamless transition from harp to vocal timbre

B. Fl./Fl.

Bb Cl.

Hp.

Pno.

50 *mp* *mf* *p* *mf* *mp*

Voice

e - n tee tee - n uu - - - tee - - - n

22

23 Tape whispering, singing

B. Fl.

mp *ppp* *mp* *ppp* *mp* *ppp*

inhale exhale

pp *f*

hand

wipe the body of harp hand

only finger

suunnit

63 *mf* *mf* *mp* *mf* *mp*

nen va-lo pääs - kyt pää - - - - - syt

El. 1 27 Live electronics spectral delay

B. Fl./Fl. *mf* *p* *p* *mf* *p* *mf* *p* *mf* *keyclicks*

Bb Cl. *mp* *p* *mf* *p* *p* *mf*

Hp. *p* *mf* *pp* Play between the tuning wheels. hands

Pno. use both hands *mp* *mf* *mp* *p* *pp* all pedals released --> in the highest position

SOS

67

Voice

El. 1

B. Fl./Fl.

Bb.

28

29

p

mf

mf

mp

mp

pp

p


mp

pp

p

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34
71

suunnit

wait until the electronics stop

mp p mp mf p

3 5

u - ri - nas - ta u - rus - ta mi - nä mi - i - ni - nä

30 31

B. Fl./Fl.

B♭ Cl.

Hp.

Pno.

mf pp

Inside the piano, soft yarn mallet, make gentle horizontal movement across the strings.

Stuttgart - Paris - Stuttgart 4.6.2010



