

Tuomas Kettunen

Runner

for running percussionist,
accordion and double bass

2019



Music Finland

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2019





About the piece

Runner is a performance piece for three musicians, with one of them having a double role as a percussionist and an amateur jogger.

Instrumentation:

Percussion (vibraphone, pedal bass drum, suspended cymbal (any size), tubular bells (offstage), whistle (offstage), bottle of water, earphones (and a device to play music)

Accordion (also whistle on music stand)

Double Bass (also whistle on music stand)

Duration:

11-12 minutes, depending on the size of the stage.

Score:

There are no individual instrumental parts available and the piece is to be performed from the score (the only exception is vibraphone and tubular bells). Page turns are organized so they are as comfortable as possible and it is even better if the page turns are made part of the performance. Make sure not to drop the intensity of the performance when turning pages.

Stage appearance:

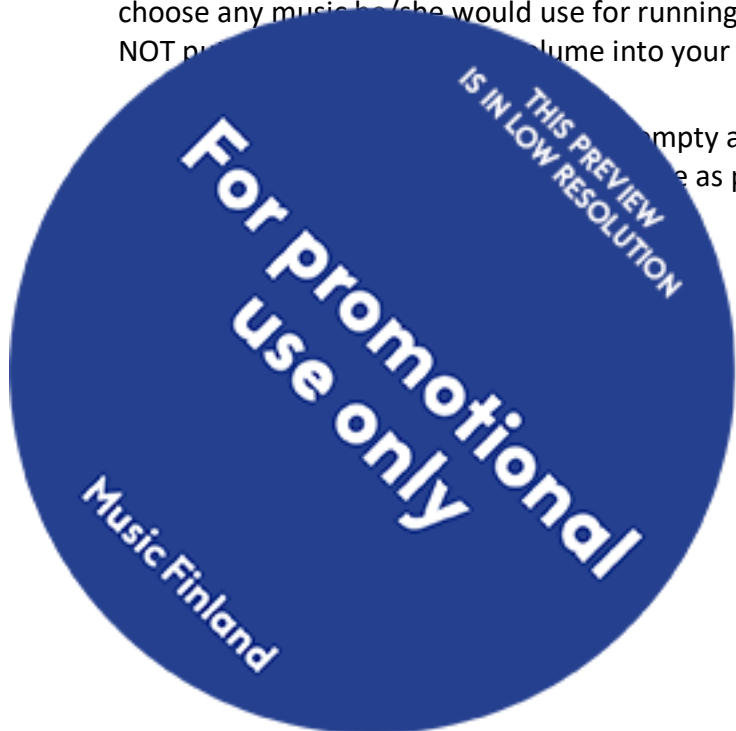
The Runner doesn't notice the presence of an audience or other musicians (by looking at them or any other way) until the rehearsal number **16**. *Runner's* appearance should be both very focused and relaxed, and the performer should avoid exaggerating any actions too much (unless exaggeration is indicated in the score).

Percussionist should be wearing some sort of sport clothing. It is good if the audience can hear some sound when *Runner* is jogging, this should be taken into account when choosing appropriate shoes. The two other musicians are wearing regular concert outfit.

For the rehearsal number **5**, when music is playing from the earphones, percussionist is free to choose any music he/she would use for running. The earphones can be hanging around the neck, DO NOT put the volume into your ears!

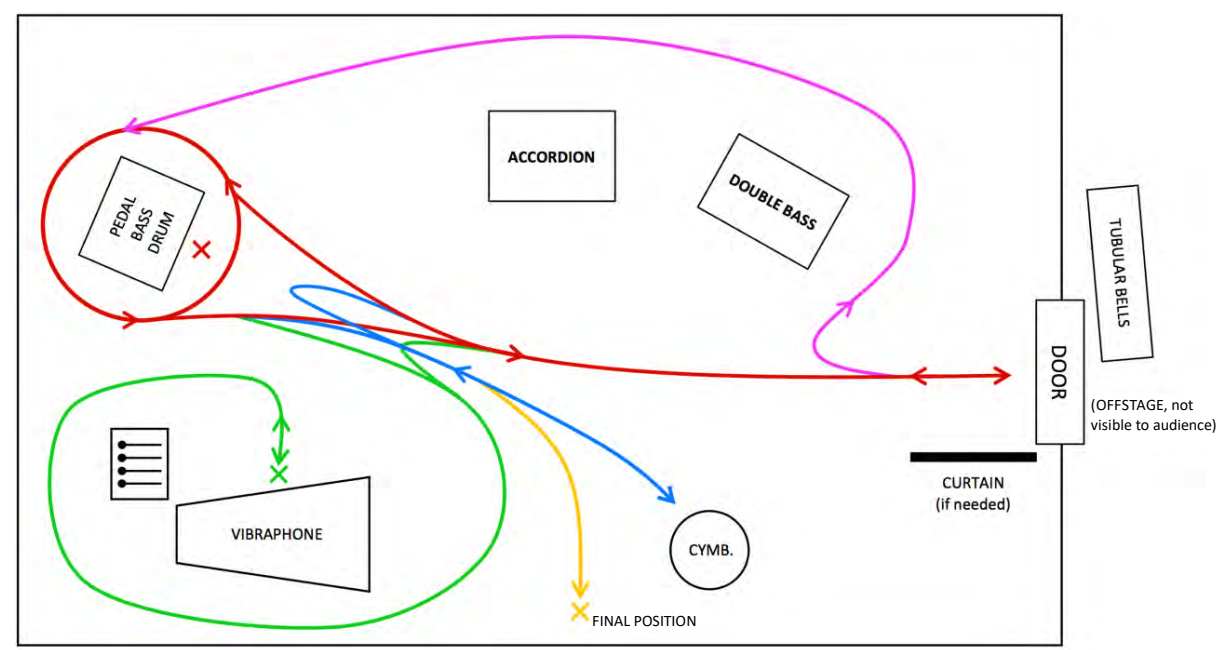
Keep the stage as empty as possible for the performance of this piece, meaning as few instruments as possible (instruments from other pieces of the concert).

Written for Lauri Pekkarinen, Janne Valkeajoki & Helka Seppälä
for the first Kumaus-festival in August 2019 in Lappeenranta, Finland.

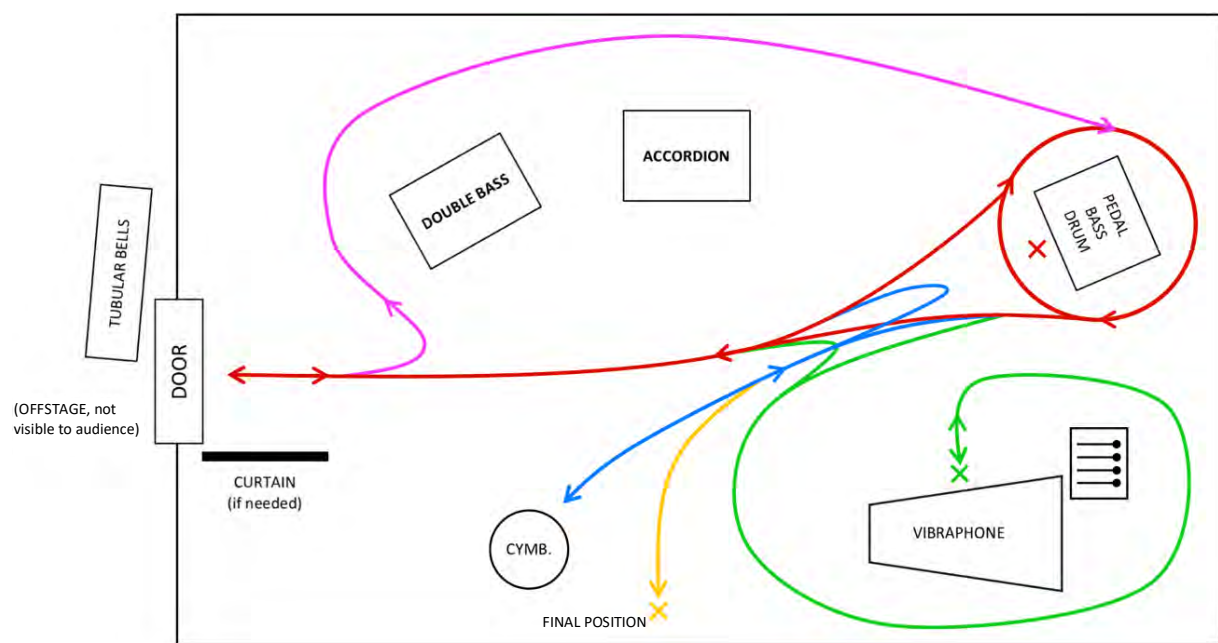


Stage plan and Runner's paths

Stage entrance on the right:



Stage entrance on the left:



to this plan in order to adjust the piece for different performance spaces.
out the piece so the *Runner* has clear path to and from the stage the whole
tubular bells and whistle to be audible to the audience. Audience is not
ments and if needed, moveable curtain or wall can be used to block the
can have music stands in front of them. DO NOT put music stands in front

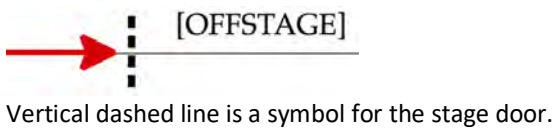
Performance instructions

Runner (Percussion):

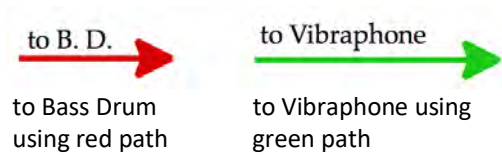
Running (or more like jogging) doesn't need to be synchronized with the tempo of the music; the speed of jogging should be comfortable and relaxed for the performer. Usually *Runner* is asked to run in ordinary manner, but also reverse running is possible. (In reverse running steps can be shorter and speed slower.)



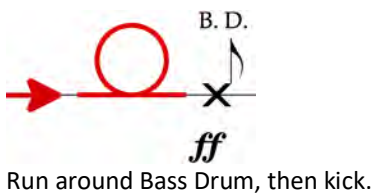
Runner enters and leaves the stage thru stage door (referred as EXIT in score):



Paths on the stage are color coded in the score with verbal instruction of the direction:

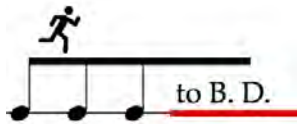


The following symbol indicates running around the bass drum. The x-note following is kicking the drum (always *ff*):

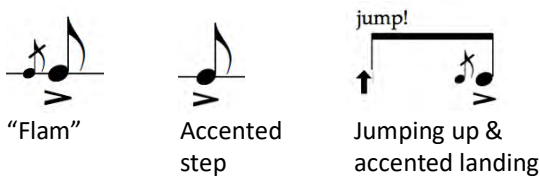


The following symbol refers to turning to opposite direction (*f*. ex. Running forwards towards B.D., then turning the direction back to the original direction).

Regular 8-notes with small "runner" symbol on top refer to jogging in steady (but independent) tempo.



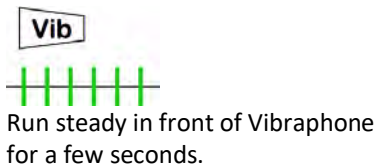
Also "flams", "accents" and "jumps" are notated for Runner:



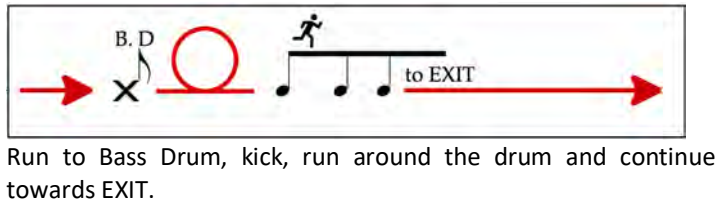
Arrow with multiple colors refers to combinatory path



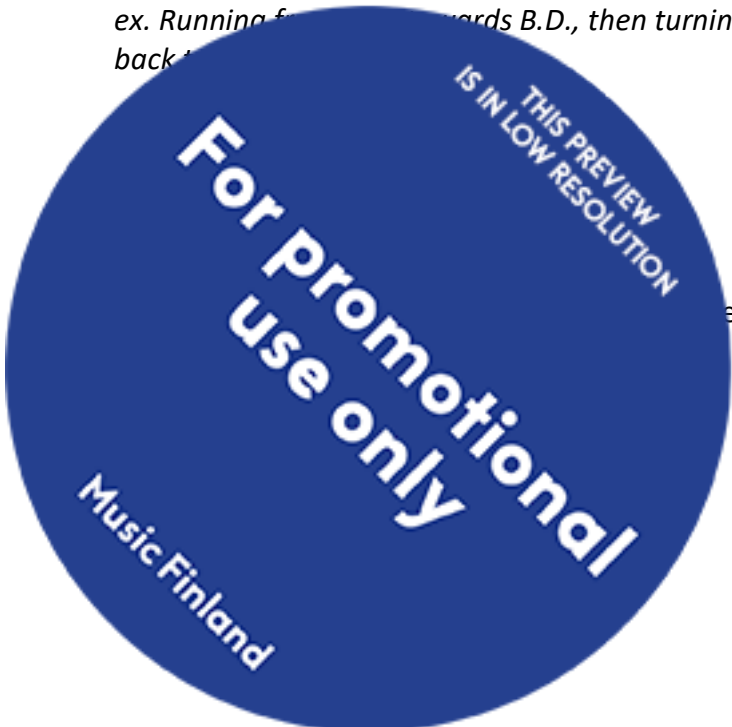
Vertical lines refer to "running without motion". Continue running but stop moving in any direction.



Everything written inside boxes is not meant to be in sync with other music so the *Runner* is allowed to perform these actions in any speed comfortable.



The yellow path is used only for the ending of the piece and the final position is marked with a yellow cross on the map (see *Stage plan*).











written for Lauri Pekkarinen, Janne Valkeajoki & Helka Seppälä


Runner






for running percussionist, accordion & double bass

Tuomas Kettunen


Runner (Percussion) [wait OFFSTAGE]  to B. D.   to EXIT 

Accordion Pull the whole instrument open and already press the first tones on each hand. Freeze to that position and look intensively to the back wall of the space, behind the audience.  open  No reaction when Runner enters!  no sound! 



Double Bass Take the playing position and look intensively to the back wall of the space, behind the audience.  No reaction when Runner enters!




[OFFSTAGE]  to B. D.    B. D.  *ff*





CUE: Runner off stage





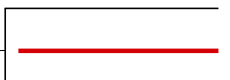
pp niente  Follow Runner with you eyes.

Follow Runner with you eyes.

1 Not too fast (♩ = 73)  to EXIT 
(runner always in independent tempo)

3 CUE: Bass drum  *mp*  

3 CUE: Bass drum  *mp*  *pizz. molto vib.*  *f*  *mp*

 to B. D. (reverse)   to EXIT  

f *mp* *sfz* *pp* *mp* *f* *mp* *arco* *pizz.* *III*

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2 A tempo (♩ = 73)

2



poco rit.

(repeat if necessary, Runner should exit the stage before music stops completely)

ppp

poco rit.

(repeat if necessary, Runner should exit the stage before music stops completely)

III II

pp

c. 5 sec

Look at the door!

CUE: Runner enters the stage.

pp

mf

c. 5 sec

Look at the door!

CUE: Runner enters the stage.

pp

mf

3

jump!

continue to B. D.

CUE: Runner jumps

mp

sfz

p *f* *p* *f* *p* *f* *p* *f*

CUE: Runner jumps arco

arco

pizz.

p *f*

f *p* *f* *gliss.* *ffz* *p*

back to B. D.

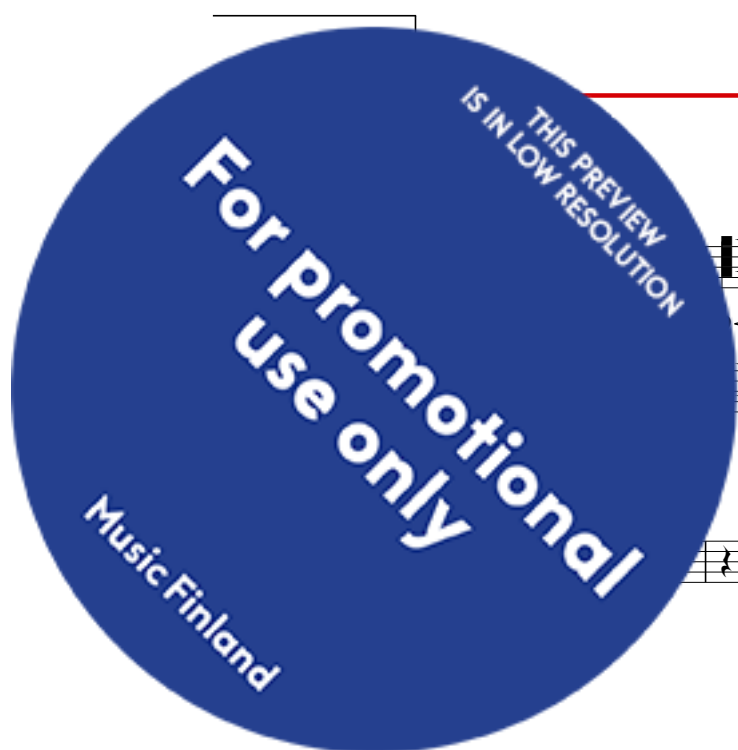
f *p* *f* *mf* *ff* *mp* *f* *mp* *ppp*

arco

gliss.

p *f* *ffz* *f* *mp* *ppp*

pizz. m. v.



4 Slightly faster (♩ = 79)

B. D. *ff*

to Cymb.

back to EXIT

CUE: Bass drum *mf*

CUE: Bass drum pizz. *mf*

mp < f

body percussion *ad lib.*

[OFFSTAGE]

(repeat until Runner offstage)

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

(repeat until Runner offstage)

f *III* *III II*

5

c. 5 sec ♩ = 79

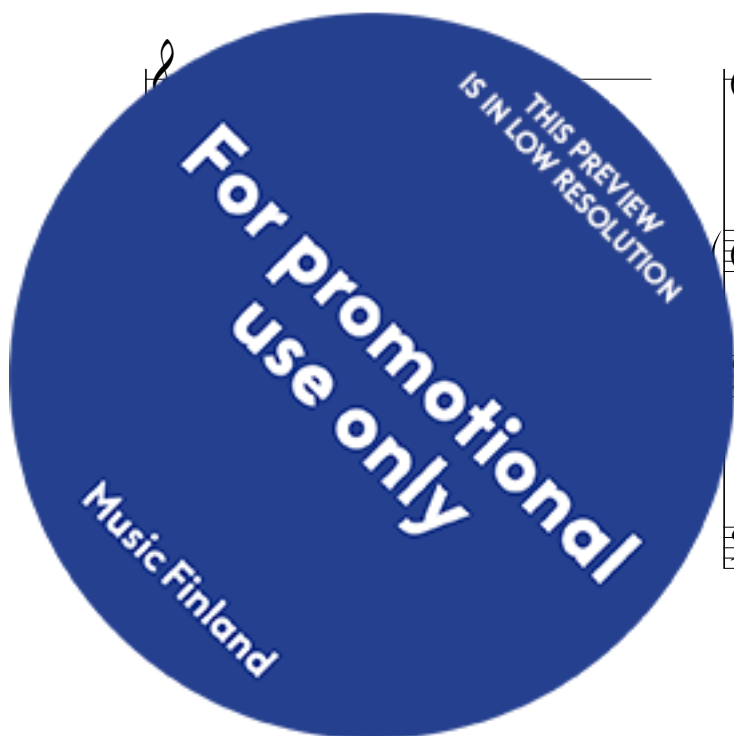
to B. D.

CUE: Runner enters the stage.

c. 5 sec *p* *mf* *mp* *f*

CUE: Runner enters the stage.

c. 5 sec pizz. *p* *mf*



The musical score for "EXIT" by John Cage is presented in three systems. The top system features a vocal line on a single staff with a red arrow indicating the direction of the "EXIT" sound effect. The middle system contains the piano accompaniment, with the right hand on a single staff and the left hand on a single staff. The bottom system continues the piano accompaniment, with the right hand on a single staff and the left hand on a single staff. The score includes various musical notations such as notes, rests, and dynamic markings (mf, sfz, p, f, mp, ff, mp, sfz, mf). It also includes articulations like "arco" and "pizz." and a "jump!" instruction. The time signature changes from 3/4 to 3/8, then to 2/4, and back to 3/4. The key signature is one flat (B-flat).

Take the earphones. Put on some running music so that it leaks from the earphones to the audience when on stage.

[OFFSTAGE]


mf 6

p *f*

p

f

mp



(Music plays from earphones.)

Vib

back to EXIT

Follow Runner with you eyes until next section section.

Follow Runner with you eyes until next section.

[OFFSTAGE]

Tubular Bells (offstage)

ff

Look at the door!

Look at the door!

Take off the earphones.

(with Tubular Bell hammers!)

to B. D.

(Change direction rapidly!)

to Cymb.

Start slowly raising the hammer in preparation to strike the cymbal.



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The musical score is divided into measures numbered 6 through 10. Measure 6 includes a tempo marking of ♩ = 79 and a rehearsal mark. The Violin I staff features a melodic line with a red arrow pointing to measure 8, labeled "to B. D. (reverse)". The Piano and Violoncello/Bass staves provide harmonic support with various rhythmic patterns, including triplets and sixteenth notes. Dynamic markings such as *mp*, *f*, and *pizz.* are used throughout. Performance instructions like "CUE: Accented step" and "arco" are present. A red arrow at the top points from measure 6 towards a box containing a crossed-out note and the text "B. D.", indicating a correction or deletion.

*** Accordion & Double Bass:**
When Runner kicks the drum, stop playing for 5 seconds.
Then D.B. starts playing from the previous VERTICAL
RED ARROW (*), accordion joins playing after few beats.

The image displays a musical score for the song "The Sound of Silence" by Simon & Garfunkel. It is divided into two systems, each containing a piano (piano) part and a guitar part. The piano part is written in treble clef, and the guitar part is written in bass clef. The score includes various musical notations such as notes, rests, and dynamic markings (e.g., *mp*, *p*, *mf*, *f*, *pp*, *fp*). Performance instructions are provided in parentheses, such as "(repeat only if still waiting for B.D. kick, otherwise continue without repetition)". The score is marked with a 2/4 time signature and includes a key signature of one flat (B-flat). The guitar part includes a "pizz." (pizzicato) instruction and a "III" (triple) instruction. The piano part includes a "pizz." (pizzicato) instruction and a "III" (triple) instruction. The score is marked with a 2/4 time signature and includes a key signature of one flat (B-flat).

7 (with one drum stick) to Cymb.

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First system of musical notation for piano and double bass. The piano part (top staff) includes dynamics *sfz*, *p*, *f*, *sfz*, and *p*. The double bass part (bottom staff) includes articulations *pizz.*, *arco gliss.*, *pizz.*, *arco*, *arco*, *gliss.*, and *pizz.*, along with dynamics *ff*, *mp*, *f*, *mp*, *ff*, *ffz*, *mp*, and *p*. Time signatures 5/8, 2/4, 3/8, and 5/8 are indicated.

Second system of musical notation. It includes a diagram for cymbal technique with the following text: "When arrived to the cymbal, stop running." and "Raise and lower the drum stick very slowly and theatrically to and from the cymbal, as playing it but if the movement was in slow-motion." The diagram shows a dashed line path for the drum stick, with 'X' marks indicating where not to hit, and a final 'X' mark labeled "Cymb." with a *ff* dynamic. The piano part (top staff) includes dynamics *mp*, *ff*, *mp*, *pp*, and *pp*. The double bass part (bottom staff) includes articulations *arco*, *arco*, *pizz.*, *arco*, and *pizz.*, along with dynamics *p*, *f*, *ffz*, *mp*, *pp*, *p*, and *pp*. Time signatures 5/8, 2/4, 3/8, 5/8, 4/4, and 4/4 are indicated. Rehearsal marks with the instruction "(repeat until cymbal hit, then move to next section together on the next quarter note)" are present.

Accordion & Double Bass:
Make the page turn independently during the repetition.



8 Molto maestoso (♩ = 79)



(Leave the drumstick to the cymbal.)

to B. D.



to EXIT

CUE: Cymbal

ff

CUE: Cymbal arco

ff

[OFFSTAGE]

mp

niente

mp

niente

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to Vibraphone

body percussion *ad lib.*

Vib

Stop running, take the mallets and take the starting position for playing, freeze for 5 seconds.

c. 5 sec

c. 5 sec

c. 5 sec



9 A tempo (♩ = 79)

Put mallets back
and start running.

to EXIT

CUE: Runner puts mallets back

CUE: Runner puts mallets back

pp mp pp mp sfz pp mf pp mf pp mf

pizz. arco gliss. arco pizz. arco

pp < mp mp > p p > mp pp < mf mp > p mp p

(When close to the door.)

to B. D.

poco accel.

poco accel.

p mf p pp < mf f p mf p f mp ff p < f p < f

mf > p sfz mf mp mp > p < f mf < ff mp < sfz

10 A tempo (♩ = 79)

to Cymb.

Take the
drum stick.

CUE: Bass Drum

CUE: Bass Drum

pp

pizz. arco gliss. pizz. arco gliss.

mf > p mf > p

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Cymb.

Repeat until Cymbal. If needed, go back to rehearsal number 10 and repeat again.

The first system of the musical score consists of two staves. The upper staff is in 3/8 time and contains a melody starting with a quarter note G4, followed by eighth notes A4 and B4, and a quarter note C5. The lower staff is in 3/4 time and contains a bass line starting with a quarter note G3, followed by eighth notes F3 and E3, and a quarter note D3. The system concludes with a double bar line and repeat dots.

3

3

5

mf > p

3

gliss.

11 Molto maestoso (♩ = 79)

to EXIT

CUE: Cymbal

ff

CUE: Cymbal

ff

The musical score is written for three staves: Treble, Grand (Piano), and Bass. The key signature is one flat (B-flat). The score is divided into two main sections by a red arrow pointing to a dashed line labeled "[OFFSTAGE]".

Section 1 (Before OFFSTAGE):

- Treble Staff:** Features complex melodic lines with triplets, quintuplets, and various time signatures (4/4, 5/8, 4/4, 3/8, 2/4, 4/4, 3/8).
- Grand Staff:** The piano accompaniment includes chords and arpeggiated figures, with triplets and quintuplets in the right hand.
- Bass Staff:** Provides a rhythmic foundation with triplets and quintuplets, and a glissando (gliss.) marked on a note in the 4/4 section.

Section 2 (After OFFSTAGE):

- Treble Staff:** Continues the melodic development with similar complex rhythms and time signatures (3/8, 2/4, 4/4, 3/8).
- Grand Staff:** The piano accompaniment continues with chords and arpeggiated figures, maintaining the triplet and quintuplet patterns.
- Bass Staff:** Continues the rhythmic foundation with triplets and quintuplets, and a glissando (gliss.) marked on a note in the 4/4 section.

(to Tubular Bells)

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12

Tubular Bells (off stage)

ff Interrupt others!

Turn your head quickly and look into the direction of the Tubular Bell sound.

gliss

Turn your head quickly and look into the direction of the Tubular Bell sound.

Take the water bottle.

(with water bottle) to B. D.

Pour some water from the bottle on yourself.
OR
Take a sip of water while running.

B. D.
ff



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to Vibraphone

4 CUE: Bass Drum

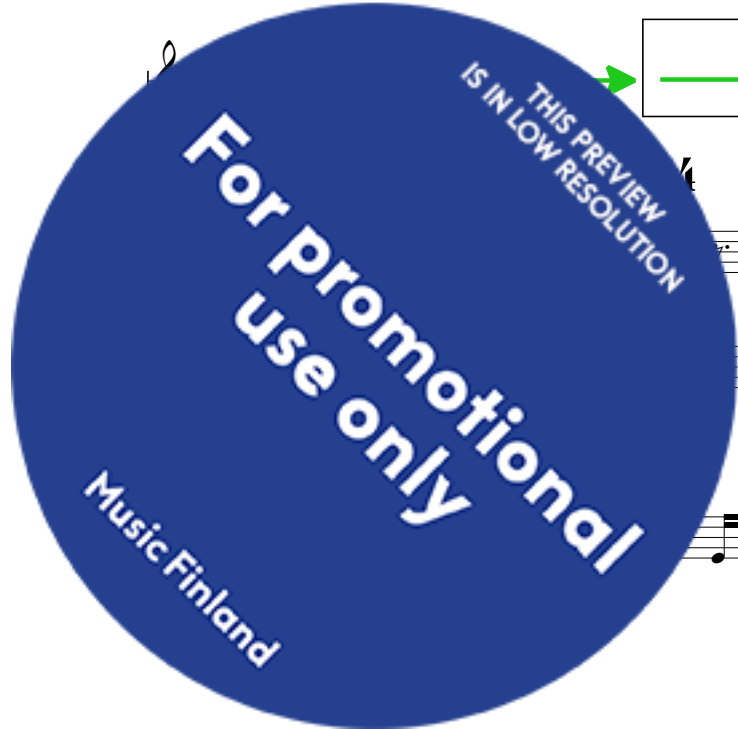
ff *p < f* *mp*

4 CUE: Bass Drum

ff *p < ff* *ff* *pizz.* *arco* *gliss.*

ff *mp < ff* *mp < ff* *p < ff*

f < ff *p < ff* *gliss.* *gliss.* *pizz.* *arco* *gliss.*



→ **Vib** When arrived to Vibraphone, stop running, put the bottle on the mallet stand, take the mallets and prepare to start playing.

mp *ff* *pizz.* *arco* *gliss.* *pizz.*

p < ff

Start playing the next section at any moment during these bars.

Accordion & Double Bass: When vibraphone starts, stop playing immediately!

(repeat until Vibraphone starts)

14 As fast as possible
molto rubato

Look at the Runner and freeze!

Look at the Runner and freeze!

Red.

25

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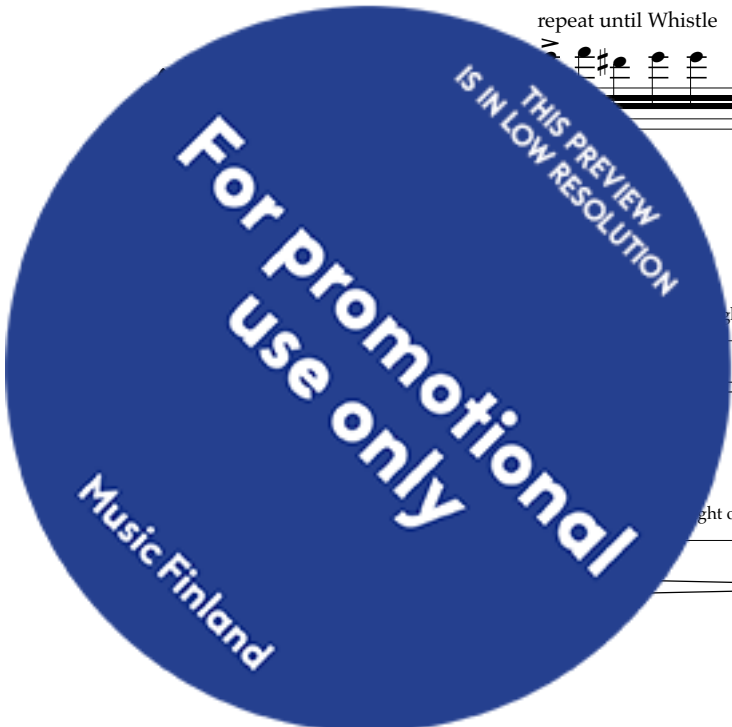
Musical staff with notes and rests.

Musical staff with notes and rests.

Musical staff with notes and rests.

Take the whistle slowly from the stand and place it to your mouth.

Take the whistle slowly from the stand and place it to your mouth.



repeat until Whistle

Put mallets back and start running.

to B. D.

B. D.

ff

light of one breath

Keep the whistle in your mouth and follow the Runner with you eyes.

(no reaction)

light of one breath

Keep the whistle in your mouth and follow the Runner with you eyes.

(no reaction)

to EXIT

back to B.D.

B. D.

ff Angry!

15 ♩ = 79

to EXIT

CUE: Bass drum

rit.

Whistle (one breath)

mp

CUE: Bass drum

gliss.

gliss.

gliss.

rit.

f

Whistle (one breath)

mp

18

[OFFSTAGE]

to B.D.

to Vibraphone

Vib

Notice the audience for the first time with a brief eye contact!

gliss.

gliss.

gliss.

pp

hold until Runner on stage

niente

Put the whistle back on the music stand.

gliss.

pp

hold until Runner on stage

niente

Put the whistle back on the music stand.



16 Softly and vividly! ♩ = 95

with motor

p *dolce* *molto vibrato* *molto espressivo*

gliss. *IV* *gliss.* *pizz.*

mf *p*

* **Vibraphone:**
Glissandos always as loud as possible.

pp *mf* *p* *mf*


mf *mp* *p*

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The musical score for "The Runner" by John Williams is presented in three systems. The first system shows the piano introduction with a melody in the right hand and a bass line in the left hand, both marked *mp*. The second system is a cue for the runner to put mallets back, featuring a piano melody in the right hand and a bass line in the left hand, both marked *mf*. The third system shows the runner starting to run, with a piano melody in the right hand and a bass line in the left hand, both marked *mf*. The piano part features complex rhythms and dynamics, while the runner part is a simple melody. A green arrow points from the text "to B. D." to the end of the score.

 B. D.

Accordian & double bass:
Bass drum = DOUBLE TEMPO (♩ = ♩)

to EXIT



The musical score for 'The Runner' is presented in three systems. The first system is a single staff with a treble clef, featuring a melody in 6/8 time. Above the staff, a text box reads: 'Accordion & double bass: When runner whistles offstage, stop playing immediately!'. To the right, a diagram shows a runner on a path, with a red arrow pointing 'to final position'. A musical staff below the runner shows a sequence of notes, with a 'f' (forte) dynamic marking and a 'Whistle (offstage)' label. The second and third systems are staves for the accordion and double bass, both in 6/8 time. The second system includes a '1st time only' marking and a '2/4' time signature change. The third system includes a 'III' (third ending) marking and a '2/4' time signature change. The score concludes with a final 2/4 time signature.

Bow before
audience starts
applauding!

The musical score is for the song "The Rose Tree" and is written for a string quartet. It consists of four staves. The first staff is the Violin I part, the second is Violin II, the third is Viola, and the fourth is Cello/Double Bass. The key signature has one sharp (F#), and the time signature is 2/4. The score includes various musical notations such as triplets, slurs, and dynamic markings like *pizz.* (pizzicato) and *arco* (arco). There are also performance instructions like "gliss." (glissando) and "p" (piano). The score is divided into measures by vertical bar lines, and there are repeat signs at the end of the first and third staves. A blue circle is visible on the left side of the image, partially obscuring the first staff.