

Asta Hyvärinen

Erg / Hamâda

for percussion soloist
and chamber orchestra

2003

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Asta Hyvärinen

Erg / Hamâda

for percussion soloist and chamber orchestra

(2003)

Duration: 27

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Erg / Hamâda

Asko Hyyärinen (2003)

1 $\text{♩} \approx 72$

Flute 1/piccolo FLUTE "toneless" (a.p) mf "toneless" (d.p) mf p

Alto flute/flute 2 ALTO FLUTE "toneless" (a.p) mf "toneless" (d.p) mf p

Oboe

Clarinet in B \flat "toneless" (d.p) mf p

Bass Clarinet p mf

Horn in F "toneless" f mp

Trumpet in C "slap" f

Tenor Trombone "toneless" (a.p) mf p "slap" f

Drumset
R.h.=Egg&stone f mf f
L.h.=mrcs&stone-stick(metal) mf f $p < f > p$

Percussion Mar hard mallets f mp reson tube mf mp side of the drum mf

Kantele C# D E# F# G A H# f scrape w/ mf C D E F G A# B H# mf

Piano damp mf damp f scrape w/ mf

Violin 1 arco mp f arco p mf "secco" p mf s.p. pp mf m.s.t.

Violin 2 arco mp on the bridge mf "secco" p mf s.p. pp mf m.s.t.

Viola 1 arco mf on the bridge p on the bridge f on the bridge mf s.p. pp mf m.s.t.

Viola 2 NB! scordatura arco mf on the bridge p on the bridge f on the bridge mf s.p. pp mf m.s.t.

Violoncello 1 NB! scordatura arco mf on the bridge p on the bridge f on the bridge mf s.p. pp mf m.s.t.

Violoncello 2 NB! scordatura arco mf on the bridge p on the bridge f on the bridge mf s.p. pp mf m.s.t.

Contrabass NB! scordatura $col legno$ damp mf arco "dark" p mf $p < mf > p$ s.p. pp mf m.s.t.

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6

fl. I/picc. *f* $\frac{1}{2}$ air *f* $\frac{3}{2}$ air *f*

Fl. 2 *f*

Ob. *f* *mp*

B \flat Cl. *mp* *mf* *p* *f* *mp* "toneless" "mf" "f"

B. Cl. "toneless" "mf" "f"

Hn.

C Tpt. *p* *mf* c.s. "wa-wa" "wa"

T. Tbn. *mf* *p* "toneless"

Solo *f* *mf* *f* *mf* *f* *mp* (*f*) (*f*) *f* *ff*

Perc. Mar reson. tube *mf* scrape w/stick *f*

Kle.

Pno.

Vln. 1 *mp* *f* s.p.

Vln. 2 *mp* *f* s.p.

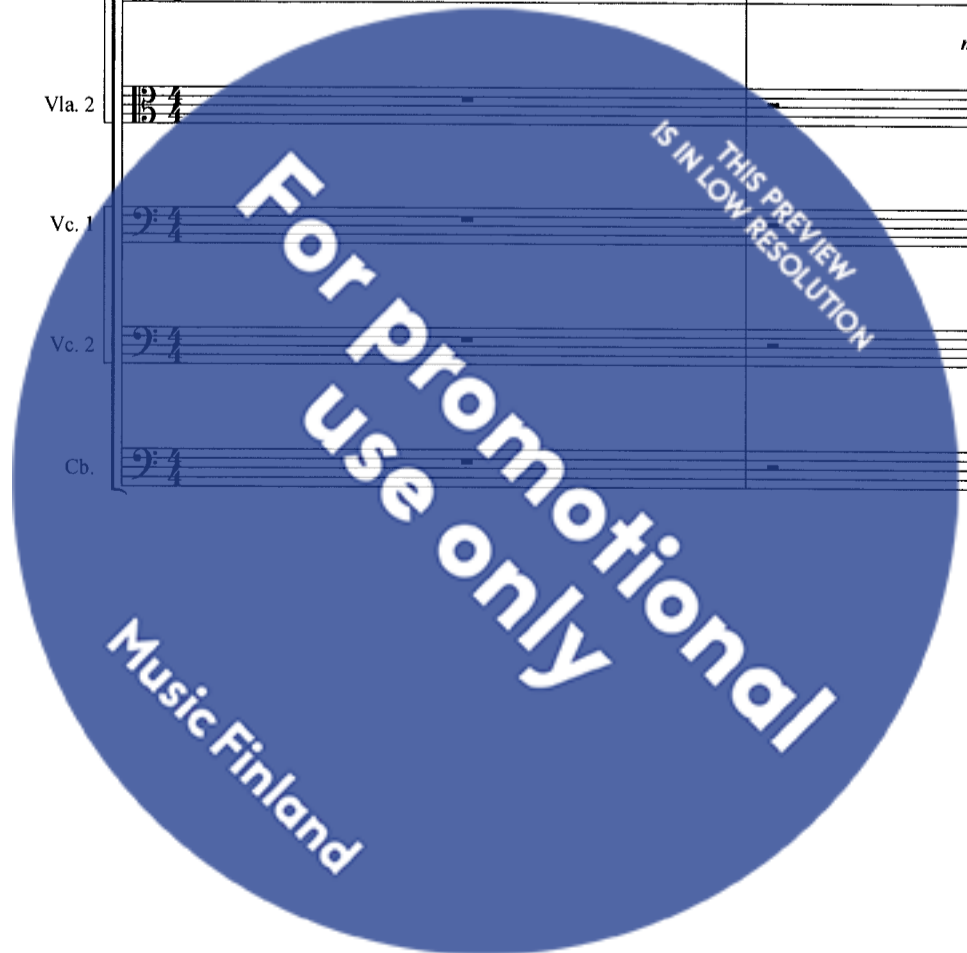
Vla. 1 *mf* "dark" "dark" *f* ord. *meno mp*

Vla. 2 *mf* "bright" s.p. *mp* ord. *mf*

Vc. 1 *mf* "bright" *mp* ord. *meno mp*

Vc. 2 *mf* "bright" *mp* ord. *meno mp*

Cb. *mf* *f* ord. *meno mp* *f* 3



17 "toneless" *mf* > *p* < "*f*"

fl. 1/picc. *mf* > *p* < "*f*"

Fl. 2 *mf* > *p* < "*f*"

Ob. *mf* > *p*

B♭ Cl. *f* *mp*

B. Cl. *f* *mp*

Hn. *p* *mf* "toneless" *f*

C Tpt. *p* *mf* "toneless" *f*

T. Tbn. *p* *mf* "toneless" *f*

Solo *mf* *p* *f* *mf* "ff" *mf* "wuhan" cymb. *mf* "rub" *mf*

Perc. *f* *3f* *p* *mf*

Kle. touch the string w/spoon *f*

Pno. strike high sound *mf*

Vln. 1 flaut. *p* ric. flaut. *p*

Vln. 2 flaut. *p* ric. *p*

Vla. 1 ric. *mf*

Vla. 2 ric. *mf* on the bridge *mf*

Vc. 1 on the bridge *mf*

Vc. 2 on the bridge *mf*

Cb. *p* on the bridge *mf*



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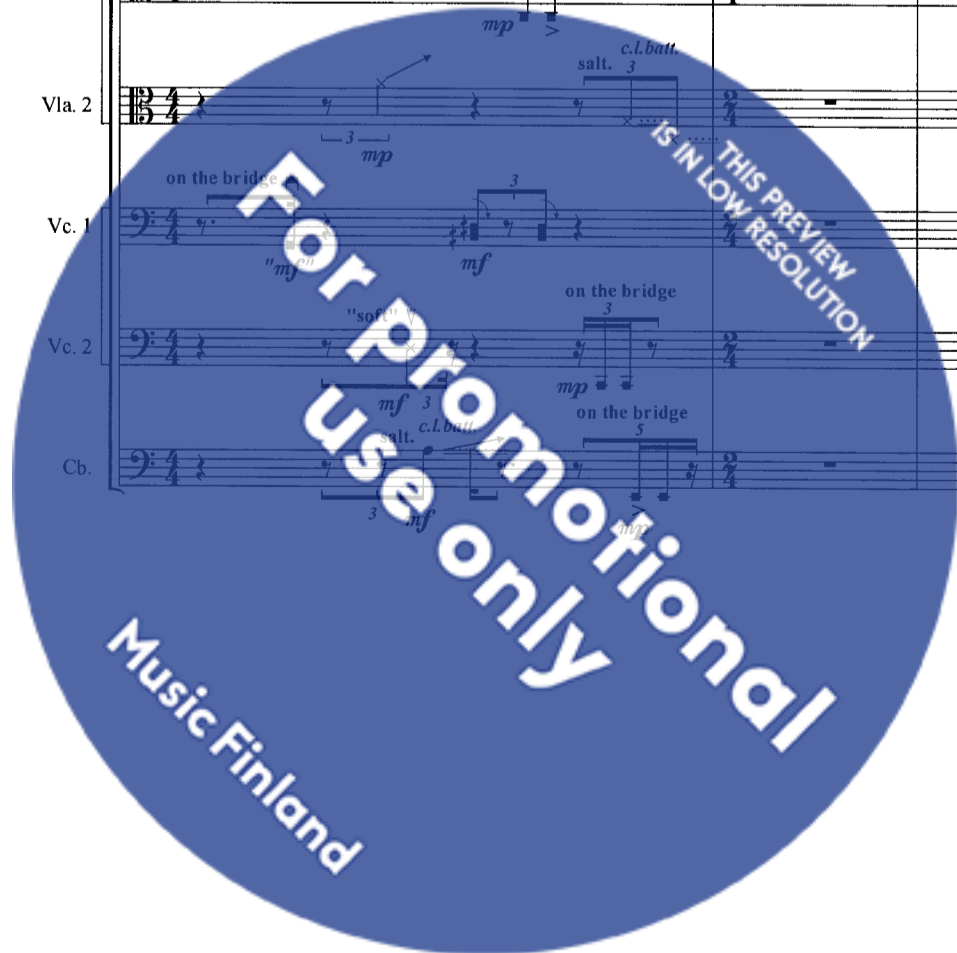
56

Fl. 1/picc. *mp* *mf* 3
 Fl. 2 *mp* *mf*
 Ob. *mp* *mf* 3
 B^b Cl. *mp* *mf* 3
 B. Cl. *mp* *mf* 3
 Hn. *mf* "toneless" (a.p.)
 C Tpt. *mf* "toneless" (a.p.) 3
 T. Tbn.

Solo *mp* *mf* *p* *mp* *mf*
 sn.dr. 3
 t-bl. 3
 tam-tam *mp* *mf*
 stick m-6-7-e
 Perc. *mp* *f* *mf* 6 6 6 6
 1/2-damped metal stick m-e-m-e-m

Kle.
 Pno.

Vln. 1 *p* *mp* *col legno damp*
 Vln. 2 *mp* *s.p.* *damp*
 Vla. 1 *mp* *on the bridge* *p*
 Vla. 2 *mp* *on the bridge* *p*
 Vc. 1 *mp* *mf* *on the bridge* *p*
 Vc. 2 *mf* *on the bridge* *mp* *ord. V* *f*
 Cb. *mf* *on the bridge* *mp* *ord. V* *f*



Fl. 1/picc.

Fl. 2/Fl. 2

Ob.

B♭ Cl.

B. Cl.

Hn.

C Tpt.

T. Tbn.

Solo

Perc.

Kle.

Pno.

Vln. 1

Vln. 2

Vla. 1

Vla. 2

Vc. 1

Vc. 2

Cb.

1/2 air

p *cresc.* *mf*

"toneless" (a.p)

mp

sn. dr. e

mf

"wuhan" cymb.

f

to DRUM-SET

f *mf*

mf

f *3*

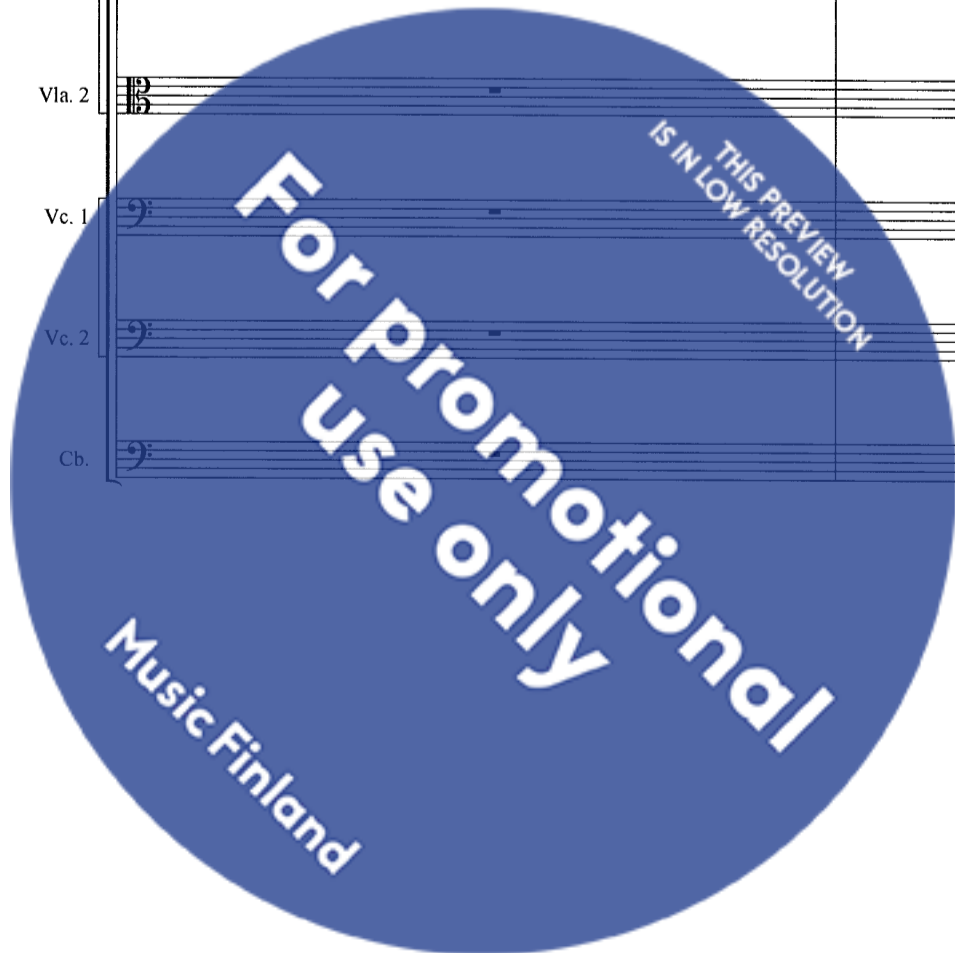
p

p

p

f *p* *arco* *s.p.*

f *p* *s.p.*



65

Fl. 1/picc.
Fl. 2
Ob.
B♭ Cl.
B. Cl.
Hn.
C Tpt.
T. Tbn.

Solo
DRUM-SET 4 sticks
on rims
f
mp
f
mf
friction stick
f

Kle.
f

Pno.
mf

Vln. 1
p
ord.
mp
f

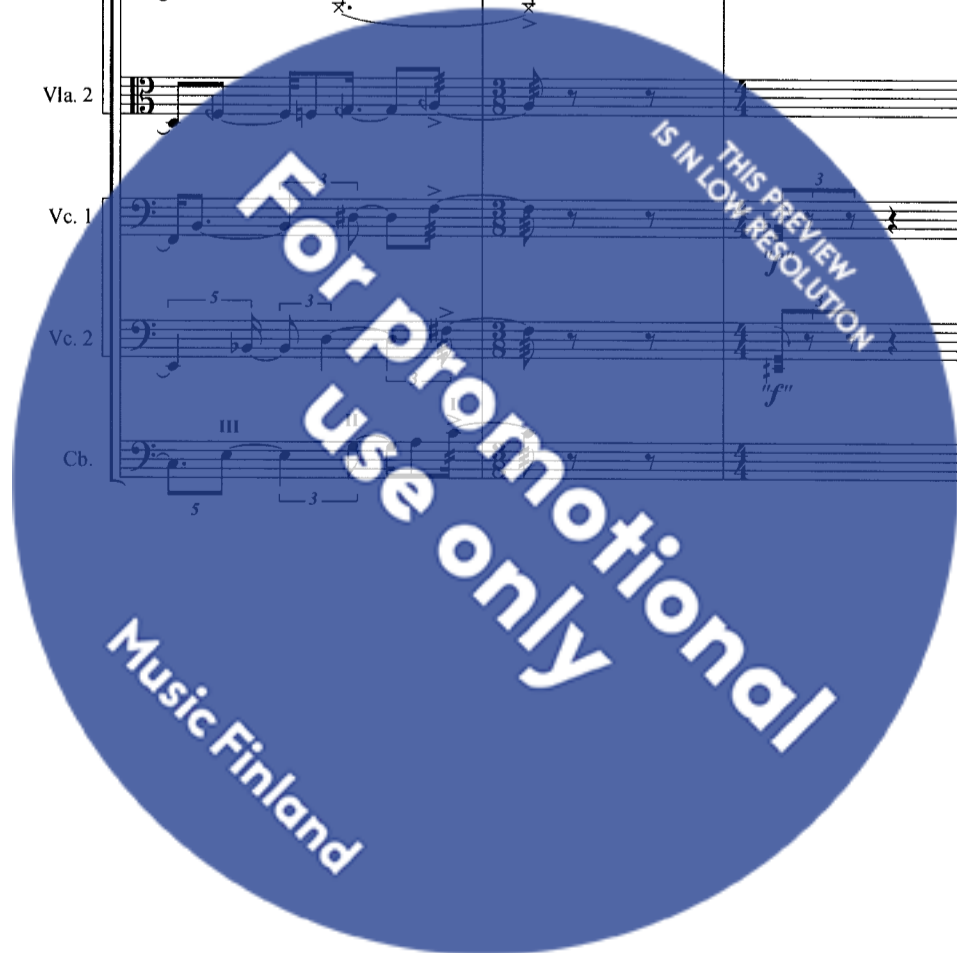
Vln. 2
p
ord.
mp
f

Vla. 1
ord.
mp
f

Vc. 1
ord.
mp
mf

Vc. 2
ord.
mp
mf

Cb.
ord.
mp
mf



70

fl. I/picc. *f* *mp* "toneless" (a.p) *mf* accel. $\text{♩} \approx 72$

fl. 1/2 *f* *mp* "toneless" (a.p) *mf*

Ob. *f* *mp*

B♭ Cl. *f* *mp* *mf*

B. Cl. *mf* *mp* *f* "toneless" *mf* *p* "toneless"

Hn. *f*

C Tpt. c.s. "plunger" *f*

T. Tbn. c.s. "plunger" *f*

Solo *p* *mf* *p* *f* *mf* accel. $\text{♩} \approx 72$ brushes *mf* *p* *f* *p* *mf* *p*

Perc. Mar. res. tubes mallet *mf* *gliss.*

Kle. C# D# E# F# G A H ♩ *mf*

Pno.

Vln. 1 s.p. *mp* *mf*

Vln. 2 *mp* *mf*

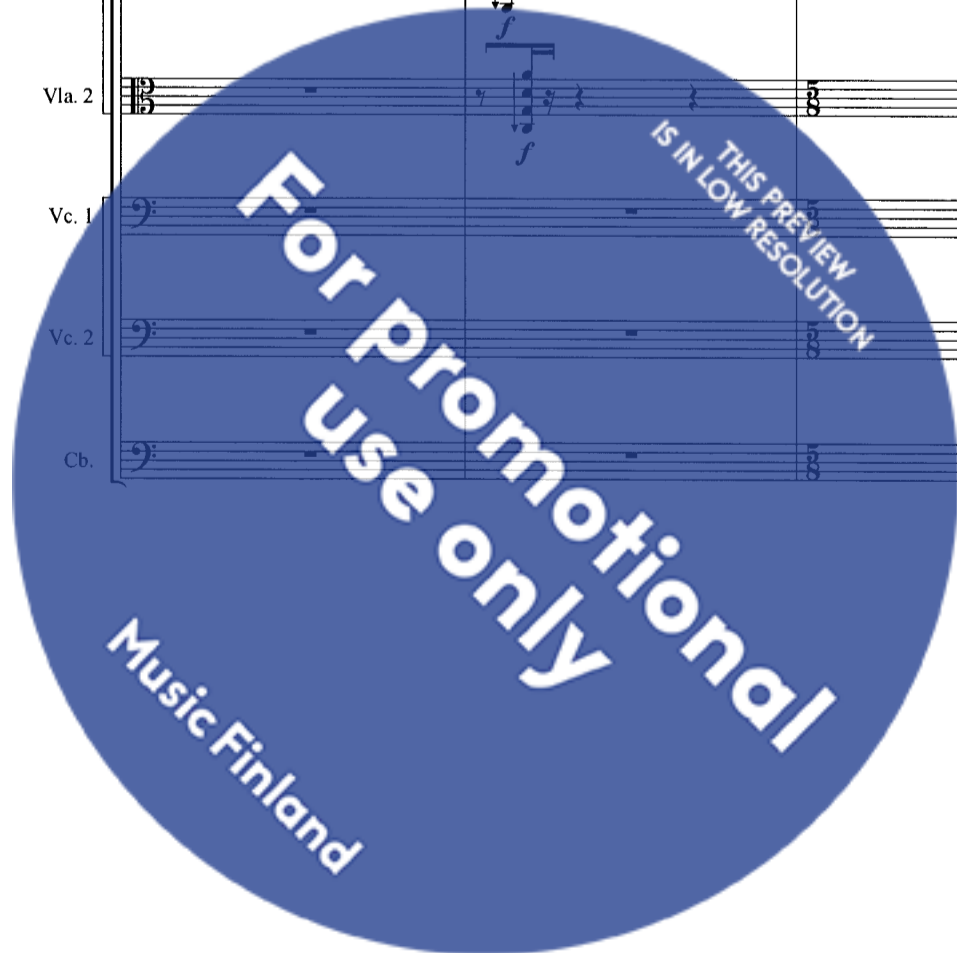
Vla. 1 *mp* *mf*

Vla. 2 s.p. *p* *mp* *mp* *mf*

Vc. 1 s.p. *p* *mp* *mf*

Vc. 2 s.p. *p* *mp*

Cb. s.p. *p* *mp*



91 $\frac{1}{2}$ air-----ord.

Fl. 1/picc. *mp* *f* *mf*

Fl. 2

Ob. *f* *mp* *f*

B \flat Cl.

B. Cl.

Hn. *mf* *mf*

C Tpt.

T. Tbn. *mf*

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

Perc. *f* *mf* *Mar* *res. tubes*

Kle. *ff* *strike w/string damper*

Pno. *strike w/* *(low sound)* *f*

Vln. 1 (n.v.) *ord.* *mp* *f* *flaut.* *p* *mp* *p* *mf*

Vln. 2 (n.v.) *ord.* *mp* *f* *flaut.* *p* *mp* *p* *mf*

Vla. 1 *ord.* *mp* *f* *flaut.* *p* *mp* *p* *mf*

Vla. 2 *ord.* *mp* *f* *flaut.* *p* *mp* *p* *mf*

Vc. 1 *s.p.* *mp* *mf* *flaut.* *p* *mp*

Vc. 2 *s.p.* *mp* *mf* *flaut.* *p* *mp*

Cb. *s.p.* *mp* *mf* *flaut.* *p* *mp*



117 rit. ≈ 60 $\frac{1}{2}$ air *mf*

Fl. 1/picc. *mf*

Fl. 2 *mf*

Ob. *f*

B \flat Cl. *f*

B. Cl. *f*

Hn. *f*

C Tpt. *mf* \rightarrow *p* "toneless"

T. Tbn. *mf* "toneless" *5 mf*

Solo rit. *mf* scrape *mf* ≈ 60 *pp* *f* near the edge finger trem. *f* *f* *mf*

Perc. *p* sticks *p* \rightarrow *f* metal sticks *f* *mf*

Kle. *f* touch w/ *mf* *f*

Pno. touch w/ *mp* *f* scrape (slowly) *mf* *15ma* *mf* *ff*

Vln. 1 *mp* *p* \rightarrow *f* n.v. s.p. ∇ m.v. n.v.

Vln. 2 "bright" *mf* *p* \rightarrow *f* n.v. s.p. ∇ m.v. n.v.

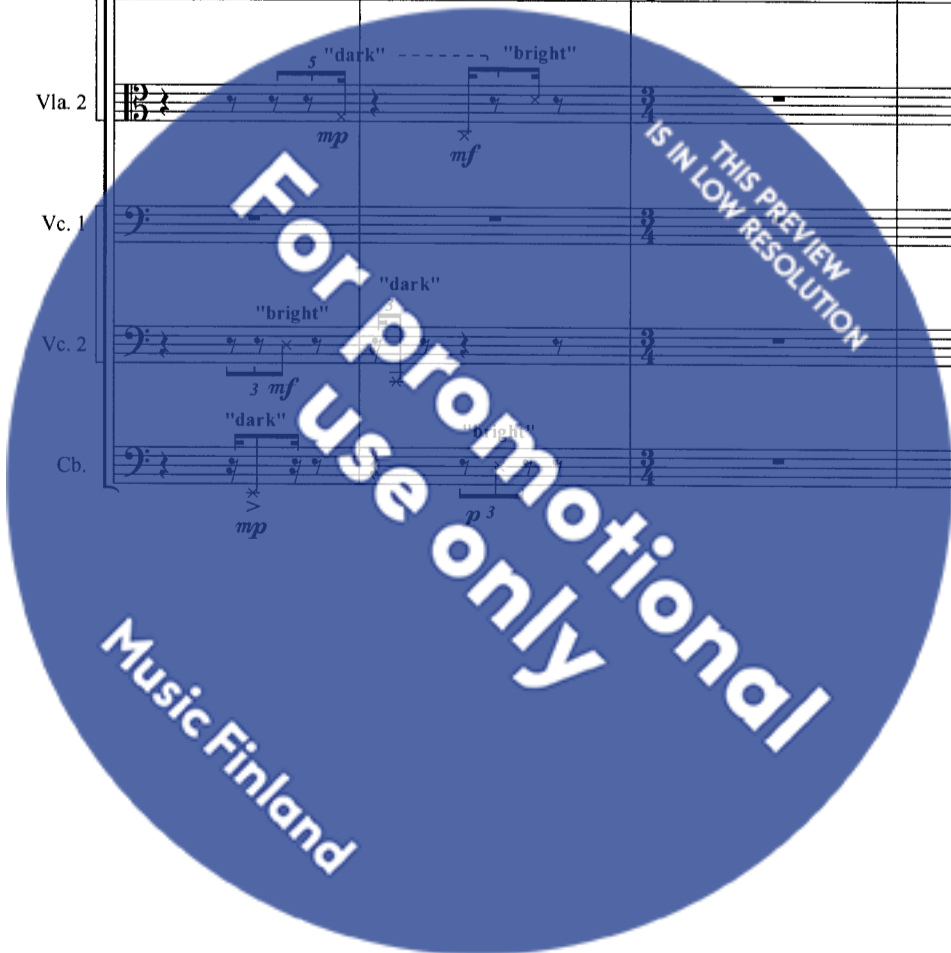
Vla. 1 *p* \rightarrow *f* n.v. s.p. ∇ m.v. n.v.

Vla. 2 *p* \rightarrow *f* n.v. s.p. ∇ m.v. n.v.

Vc. 1 *p* \rightarrow *f* n.v. s.p. ∇ m.v. n.v.

Vc. 2 *p* \rightarrow *f* n.v. s.p. ∇ m.v. n.v.

Cb. *mp* *p* \rightarrow *f* n.v. s.p. ∇ m.v. n.v.



124

Fl. 1/picc. *mf* *f*

Fl. 2 *mf* *f*

Ob. *mf* *f*

B♭ Cl. *mf* *f*

B. Cl. *mf* *f*

Hn. *f*

C Tpt. *f*³

T. Tbn. *f*³

Solo *mp* *mf* bell chime *mf* *f*

Perc. *mp* *mf* "wuhan" cymb. upside down *mp* *mf* *f*

Kle. *f* *f* *ff*³

Pno. *f* *mf* *ff* *f*

Vln. 1 *mf* *f*

Vln. 2 *mf* *f*

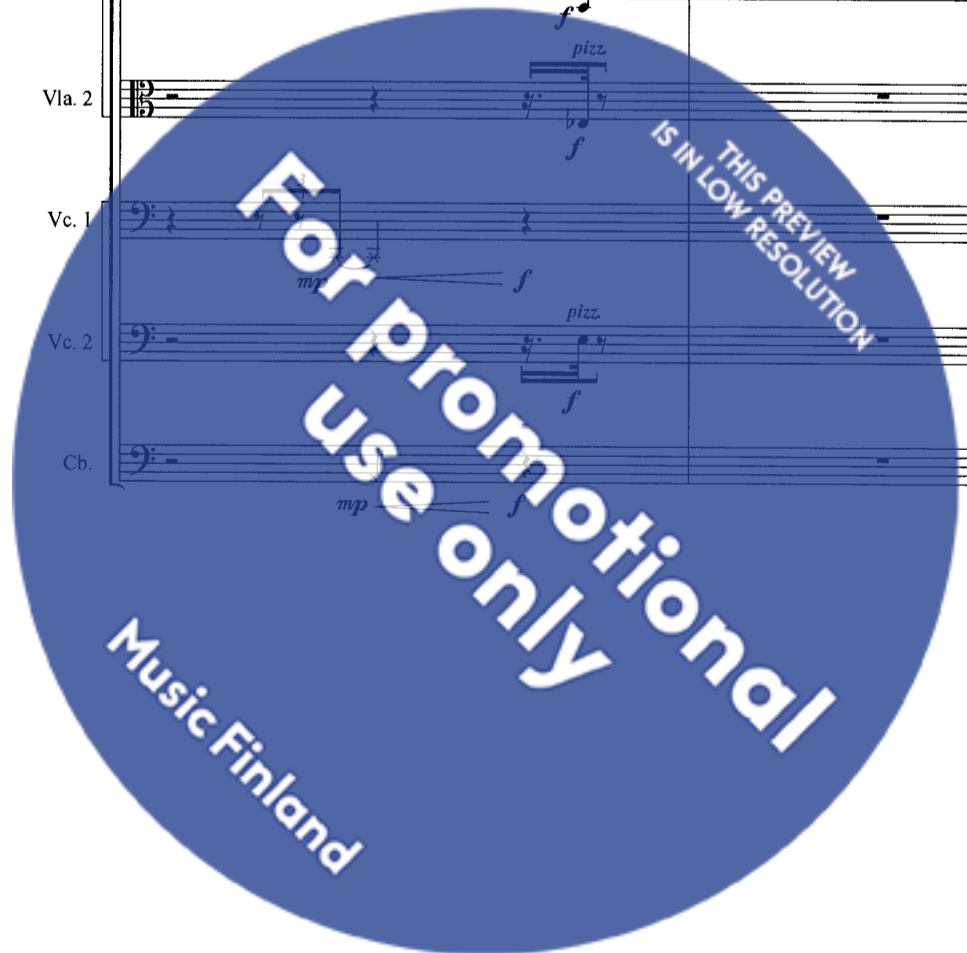
Vla. 1 *pizz* *f*

Vla. 2 *f*

Vc. 1 *mp* *f* *f*³

Vc. 2 *pizz* *f* *f*³

Cb. *mp* *f* *f*³



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128

Fl. I/picc. *mp < f*

Fl. II/Fl. 2 *mp < f*

Ob.

B♭ Cl.

B. Cl.

Hn. *p* *mf*

C Tpt. *f > p < f*

T. Tbn. *p* *mf* *f > p < f*

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

Perc. *f* *pp* *mf* *p* *mp* *f* *6* *3* *1* *6* *3* *1*

Kle. *3 ff* *ff* *3*

Pno. *3 f* *f* *ff* *3* *15^{ma}*

Vln. 1 *s.p.* *mf* *dim.* *p* *ord.* *n.v.* *mp < f*

Vln. 2 *s.p.* *mf* *dim.* *p* *ord.* *n.v.* *mp < f*

Vla. 1 *s.p.* *mf* *p*

Vla. 2 *s.p.* *mf* *p*

Vc. 1 *mf* *p*

Vc. 2 *mf* *p*

Cb.

hard mallets

two-headed sticks

C D E♭ F# G# A H

strike w/ *3*

catch w/pedal



134

Fl. 1/picc.

Fl. 2

Ob.

B♭ Cl.

B. Cl.

Hn.

C Tpt.

T. Tbn.

Solo

Perc.

Kle.

Pno.

Vln. 1

Vln. 2

Vla. 1

Vla. 2

Vc. 1

Vc. 2

Cb.



139

1. Fl. 1/picc. *mf* *fp*

2. Fl. 1/Fl. 2 *mf* *fp*

Ob. *p < f* *fp*

B♭ Cl. *mf* *fp*

B. Cl. *f > mp* *fp*

Hn. *f > mp* *fp*

C Tpt. *p < f* *fp*

T. Tbn. *f > mp* *fp*

Solo *mp* *f* *scrape* *mf* *f* *mp* *f*

Perc. *f* *mf*

Kle. *f* *lv.*

Pno. *f*

Vln. 1 *fp*

Vln. 2 *fp*

Vla. 1 *fp*

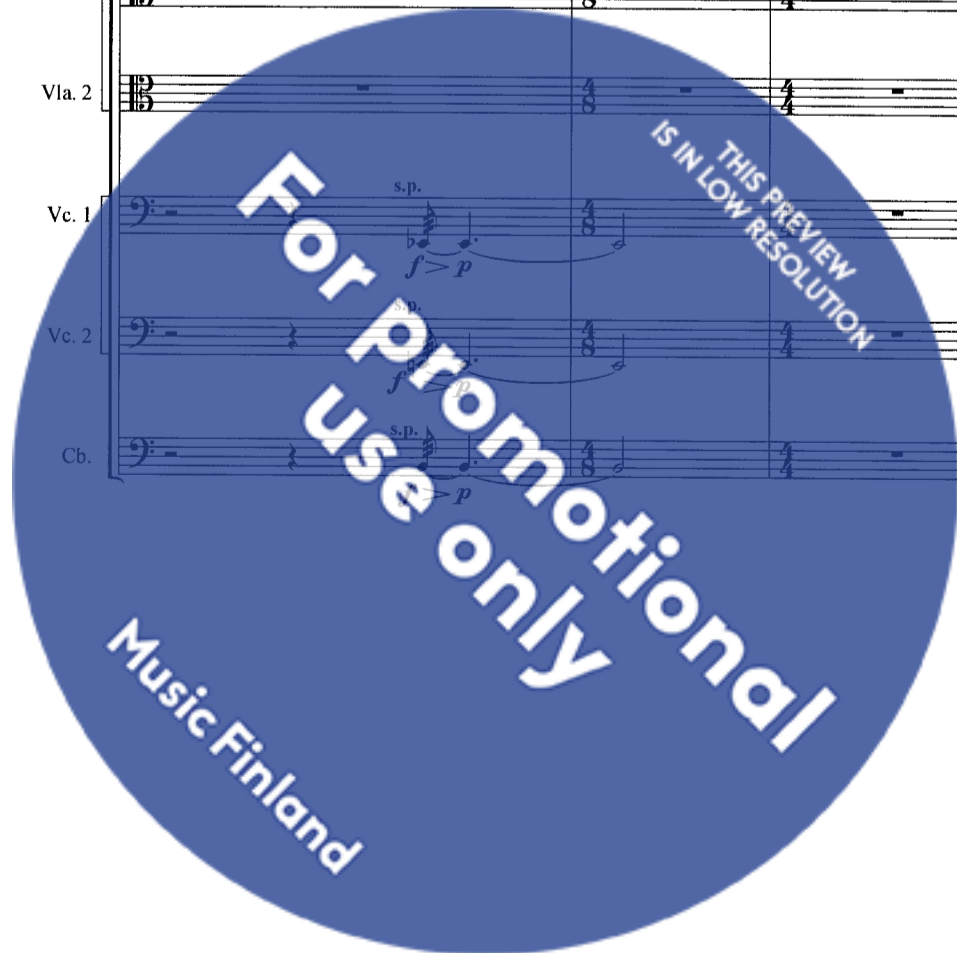
Vla. 2 *fp*

Vc. 1 *f > p* *fp*

Vc. 2 *f* *fp*

Cb. *f* *fp*

s.p. *ord.*



151 ≈ 80 $\frac{1}{2}$ air

f $\frac{1}{2}$ air $\frac{1}{2}$ air

fl. 1/picc. f p mp $mf < f$ $mf > p$ mf

fl. 2 f p mp $mf < f$ $mf > p$ "toneless" (a.p) mf

Ob. $mf > p$ mf mf

B \flat Cl. p mp $mf < f$ $mf > p$ mf

B. Cl. p mp $mf < f$ $3 f$

Hn. $mf > p$ mf mf

C Tpt. mf

T. Tbn. $mf > p$ $3 f$ mf

Solo f $mp < mf$ ff p mf mp mf mp mf

Perc. f mf metal stick mp sn.dr.sticks mp mallet 3 mf

Kle. f f

Pno. mf f mf catch w/pedal

Vln. 1 $s.p.$ mp mf

Vln. 2 $s.p.$ mp mf

Vla. 1 $s.p.$ mp f^3

Vla. 2 $s.p.$ mp f^3

Vc. 1 mp $mf > p$ $mf > p$

Vc. 2 $s.p.$ mp $mf > p$ $mf > p$

Cb. mp $mf > p$ $mf > p$



156 rit. $\text{♩} \approx 70$

Fl. I/picc. *mf* *mf* *p* *mf* *mp*

Fl. 2 *p* *mf* *p* *mf* *p*

Ob. *mf* *mf* *p* *mf* *mp*

B♭ Cl. *mf* *mf* *f* *mp* *mf* *mp*

B. Cl. *p*

Hn. *mf* *mf* *f* "toneless" *f* *mf* "toneless" (a.p)

C Tpt. *mf* *mf* *f* "toneless" *mf* *mp* *mf* *mp* *f* *mf* "toneless" (a.p)

T. Tbn. *mf* *mf* *f* *mp* *p* *f* *f* *mf* "toneless" (a.p)

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

Perc. *f* *mf* *f*

Kle. *f*

Pno. clusters *f* damp *f* *f*

Vln. 1 *p* *mf* *p* s.p.

Vln. 2 *mf* *p* *mf* *p* s.p.

Vla. 1 *p* *f* s.p.

Vla. 2 *p* *f* s.p.

Vc. 1 *mf* *mp* s.t. *mf* *mp* s.p. *mp*

Vc. 2 *mf* *mp* s.t. *mf* *mp* s.p. *mp*

Cb. *mf* *mp*



188

The musical score is arranged in a standard orchestral format. The top section includes woodwinds (Piccolo, Flutes 1 & 2, Oboe, Bass Clarinet, Clarinet in Bb, Clarinet in Bb, Horns, Trumpets, and Trombones) and strings (Violins 1 & 2, Violas 1 & 2, Violas, Cellos, and Double Basses). The bottom section includes a Soloist (piano), Percussion, and Keyboard (Clavichord, Piano, and Organ). The score is in 4/4 time and features a variety of dynamics and articulations. The woodwinds and strings play sustained notes with a crescendo leading to a mezzo-forte (mf) dynamic. The Soloist part is highly rhythmic, featuring complex patterns with 9th and 10th notes, and dynamic markings ranging from piano (p) to fortissimo (ff). The Percussion part includes a snare drum pattern with dynamic markings of f and p. The Keyboard part features a forte (ff) chord. The strings play sustained notes with dynamic markings of mf and f.



209

Fl. 1/picc.

Fl. 2

Ob.

B♭ Cl.

B. Cl.

Hn.

C Tpt.

T. Tbn.

Solo

Perc.

Kle.

Pno.

Vln. 1

Vln. 2

Vla. 1

Vla. 2

Vc. 1

Vc. 2

Cb.

scrape w/stick w/spring 3

"f" mf

4 (extra) hard mallets

mp mf f

3

t-bl.

p mf p mf

7

4 hard mallets

f

p mf p mf p

3 5

horiz. w/slide

mf

vertic.

place of the slide

slowly fast

scrape w/ mf

arco s.p. p ppp

arco s.p. p ppp

arco s.p. p ppp

arco s.p. p ppp

arco s.p. p ppp

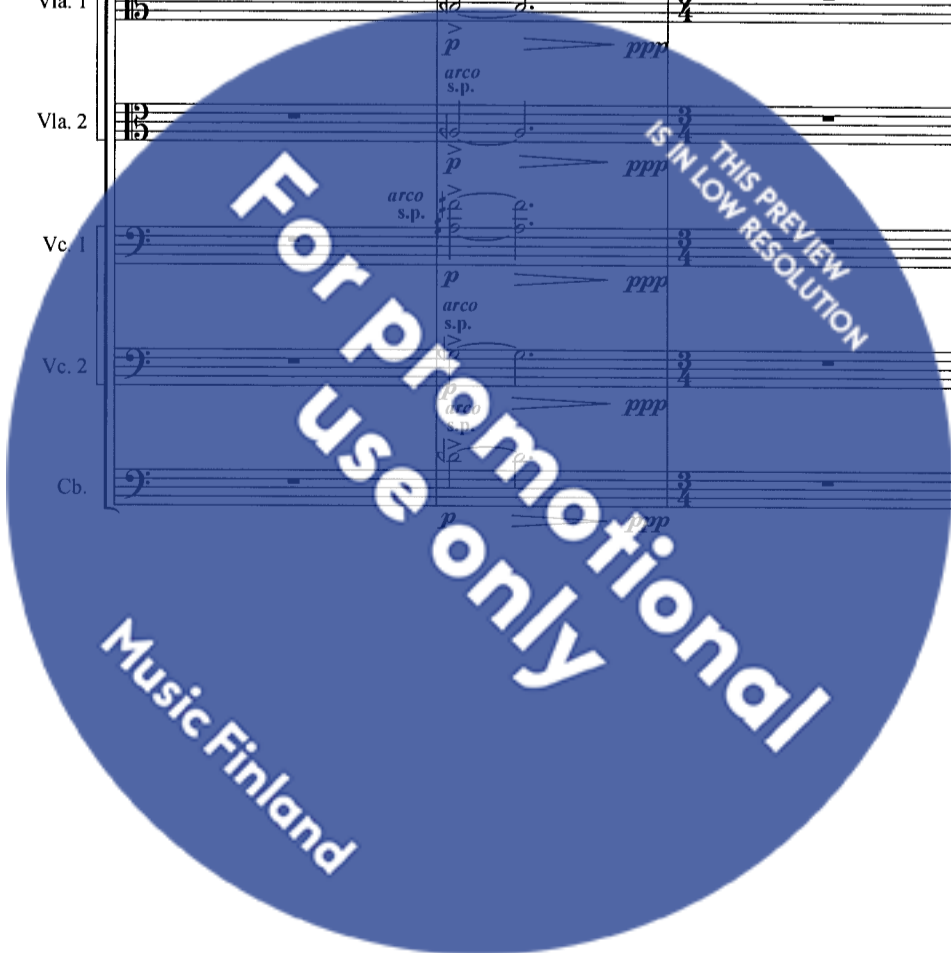
arco s.p. p ppp

arco s.p. p ppp

arco s.p. p ppp

arco s.p. p ppp

arco s.p. p ppp



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216

Fl. 1/picc.
Fl. 2
Ob.
B♭ Cl.
B. Cl.
Hn.
C Tpt.
T. Tbn.

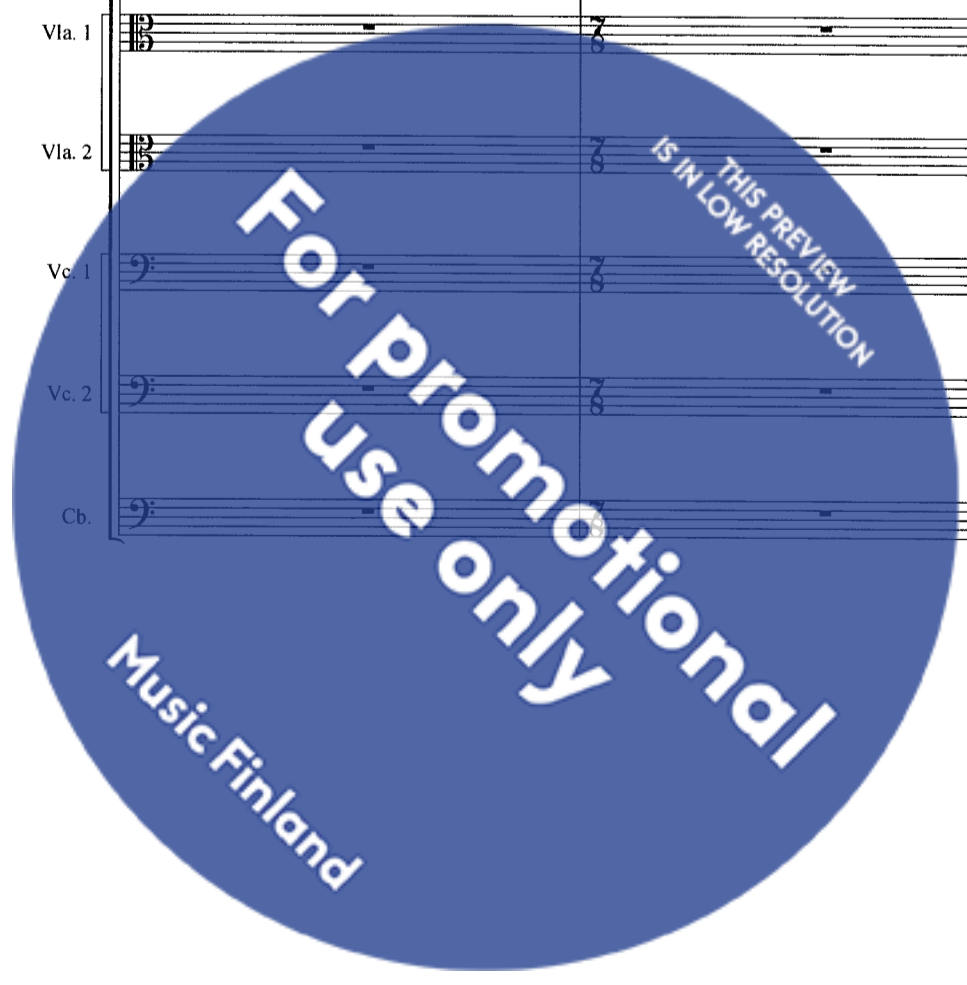
Solo
Perc.

ff *bongos* *f* *t-bl.* *mf* *t-bl.* *mf*

>p *mf* *f* *ff* *f* *3* *9* *p* *fp* *f* *p* *f* *p* *f*

res.tubes *mf*

Kle.
Pno.
Vln. 1
Vln. 2
Vla. 1
Vla. 2
Vc. 1
Vc. 2
Cb.



220 $\text{♩} \approx 60$

fl. 1/picc. *f* \rightarrow *p* "toneless" (a.p) *f*

fl. 2 *f* "toneless" (a.p)

Ob.

B \flat Cl. *mf* \rightarrow *p*

B. Cl.

Hn. "toneless" (a.p) *mf* \leftarrow *f* \rightarrow *mp*

C Tpt.

T. Tbn. "toneless" (a.p) *mf*

Solo *f* *mp* *p* *ff* *f*

Perc. *mf* *f* *mf* res. tubes -

Kle. C D E F# G A \flat H "mf" w/slide vertic.

Pno.

Vln. 1 *p* \leftarrow *mf* ric. *mp*
c.l. batt.

Vln. 2 *f*

Vla. 1 *f* *mf* pizz.

Vla. 2 *f*

Vc. 1 *mf* on the bridge "mf" ric. *mf*

Vc. 2 *f* "mf" on the bridge

Cb. *f* m.s.p. *p* \leftarrow *mf*



♩ ≈ 72

230

rit.

1. Fl./picc.

Fl./Fl. 2

Ob.

B♭ Cl.

B. Cl.

Hn.

C Tpt.

T. Tbn.

Solo

Perc.

Kle.

Pno.

Vln. 1

Vln. 2

Vla. 1

Vla. 2

Vc. 1

Vc. 2

Cb.

"slap"

*f*³

"slap"

f

♩ ≈ 72

rit.

tam-tam
rub w/

"mf"

Mar

mp

3

t-bl.

ratchet

f

3

9

f

mf

ff

4

15^{ma}

8^{va}

cluster

catch w/pedal

8^{va}

on the bridge

mf

3

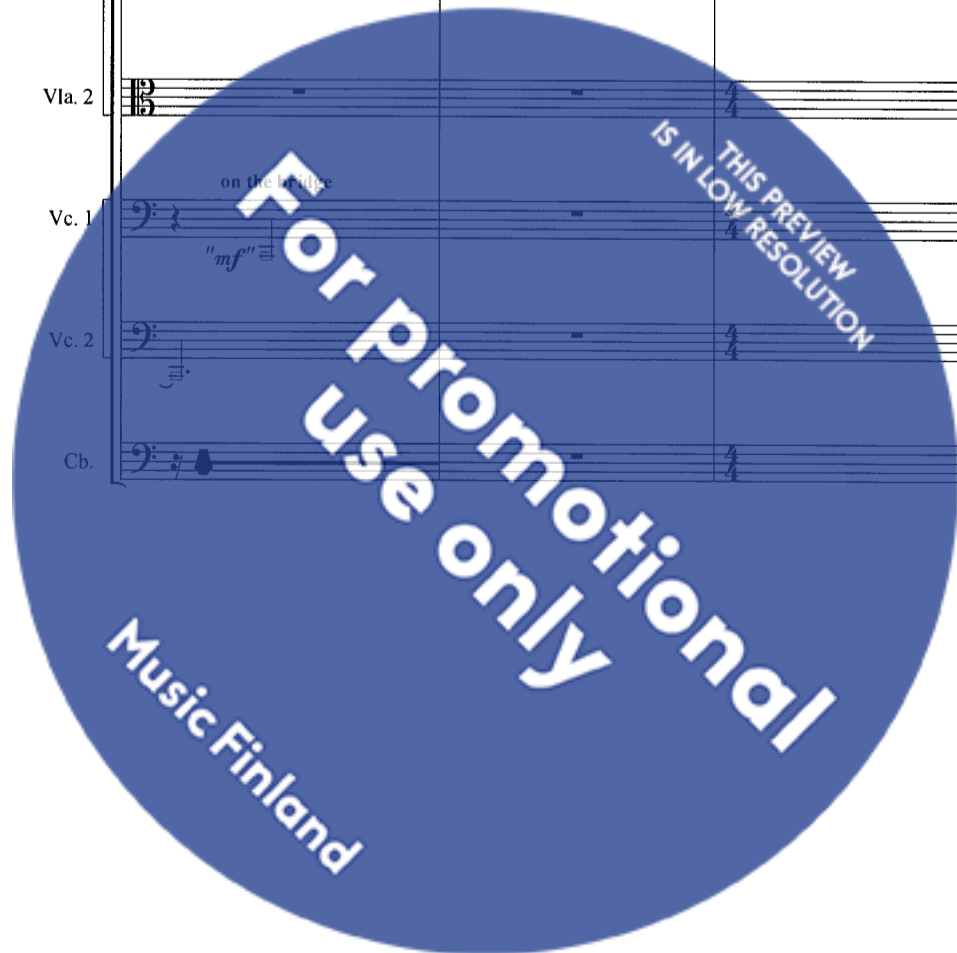
on the bridge

mf

3

on the bridge

mf



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