

Jarkko Hartikainen

Radix

A Brass Quintet

2013 - 2014

Music Finland

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Jarkko Hartikainen

Radix

(2013–14)

a brass quintet

13 min.

Commissioned by Ensemble Schwerpunkt

*with funds by the Madetoja Foundation (Madetoja-säätiö)
and the Swedish Cultural Foundation in Finland (Svenska kulturfonden)*

Trumpet in C	practise mute, cup mute
Trumpet in Bb	practise mute, cup mute
Horn in F / Bb	stop mute
Tenor Trombone	cup mute, harmon mute
Tuba (in F)	practise mute

all extended techniques are explained in the score, upon occurrence

questions, sound samples, parts, and further commissions: jhartika@gmail.com

Big thanks to brass players Miikka Saarinen, Annu Salminen, Sakari Kekola, Janne Ahonen, Max Murray and Matthew Brown for their invaluable help during the composition process. I owe you guys so many drinks (and perhaps solo pieces...)! I also like to extend my thanks to Bill Forman, Douglas Hill, Stephen Altoft, Mike Svoboda and Charlie Porter, all who, although mostly unaware, helped and inspired me a great deal in my quest with all things brass, primarily through recorded and written media. My final thank you must go to the tubist Harri Lidsle for believing in me enough to recommend me to Ensemble Schwerpunkt as a promising young Finnish composer they should commission.

Radix

(lat. 'root', the number of unique digits in a positional numeral system, ie. 'base')

Quite early in the composition process of my brass quintet Radix (2013), it became clear that the brass instruments have many interesting possibilities hidden inside them. With the help of several broad-minded brass players in my geographically most immediate circle of musicians, we investigated the possibilities by starting truly from the root of the matter: air, tubes, vibrations. Later: combining, applying, repositioning.

Radix was commissioned by the remarkable Ensemble Schwerpunkt (Switzerland), with funds provided by Madetoja Foundation (Madetoja-säätiö) and Swedish Cultural Foundation in Finland (Svenska kulturfonden). It is dedicated to the members of Ensemble Schwerpunkt: Janne Jakobsson (né Ahonen), Matthew Brown, Cecilie Hoel, Mikael Rudolfsson, and Matthew Sadler.

(c) Jarkko Hartikainen

Performance history of Radix:

Fri 8 July 2016

Time of Music, Viitasaari (Finland)
Ensemble Schwerpunkt

Wed 4 May 2016

Music 21 in NDR, Hannover (Germany)
Ensemble Schwerpunkt

Sun 14 June 2015

aDevantgarde.13 – the composers' festival, Munich (Germany)
Ensemble Schwerpunkt

Mon 29 November 2014

Podium Worpswede, Worpswede (Germany)
Ensemble Schwerpunkt

Thu 25 November 2014

Unerhörte Musik, BKA-Theater, Berlin (Germany)
Ensemble Schwerpunkt

Fri 8 November 2013

Pirkanmaan musiikkiopisto, Tampere (Finland)
Ensemble Schwerpunkt

Thu 7 November 2013

Närpes (Finland)
Ensemble Schwerpunkt

Wed 6 November 2013

The Sibelius museum, Turku (Finland)
Ensemble Schwerpunkt

Tue 5 November 2013 (world premiere)

Sibelius Academy Concert Hall, Helsinki (Finland)
Ensemble Schwerpunkt

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TEOSTO

Radix

’n Blechbläserquintett

Jarkko Hartikainen 2013–14

♩. = 90

Half-valved

Trumpet 1 (C)

Trumpet 2 (B♭)

Horn in F

Trombone

Tuba

"Helicopter" Air tones (mouthpiece ord., tongue attacks)

Bell position: L (facing the audience) → R (away from audience)

inhale violently (as in shock)

hh(a)

Air tones (mouthpiece reversed)

Hand pops

remove mouthpiece, reverse it

Unisono tremolo between a normal and a tubular tone

apply stopped mute, prepare the next tubular tone

L (away from audience) → R (facing the audience)

mf

9

Tpt. 1 (C)

Tpt. 2 (B♭)

Hn.

Tbn.

Tuba

R (facing the audience)

L (away from audience) → R (facing the audience)

L (facing the audience) → R (away from audience)

stop mute

Unisono tremolo between a normal and a tubular tone

put mouthpiece back on

A

♩. = 60

♩. = 63

listen for the high, "whistling" combination tone created by the trombonist

this is approximately the tone that should ring

whistle

put the removed slides (for tubular tones) back on

stop mute

"wa wa" by finger into (+) and out of (o) the bell end of the mute

remove mute

Playing and singing (half-valve with P4)

singing rhythm free: as needed to find the 7th partial

Hand pops

Split tones + singing

ossia

p

pp

mf

f

p

fp

mf

pp

37

Tpt. 1 (C)

Tpt. 2 (B $\flat$)

Hn.

Tbn.

Tuba

change to Cup mute

change to Cup mute

Playing and singing
(aim for even 16-note beating)

sing 8va if necessary

resume normal playing position
remove mouthpiece, reverse it

Air tones
(mouthpiece reversed)

Air tones
(mouthpiece reversed)

remove mouthpiece, reverse it

C

43

Tpt. 1 (C)

Tpt. 2 (B $\flat$)

Hn.

Tbn.

Tuba

Cup mute (closed)

Cup mute (closed)

fp

ff

f

p

mf

p

ff

f

fp

ff

f

p

f

mf

f

5

47

Tpt. 1 (C)

Tpt. 2 (B $\flat$)

Hn.

Tbn.

Tuba

p

ff

pp

mp

pp

mf

f

f

mf

p

p

ff

pp

flz. if possible (only this note)

mf

mf

pp

p

f

pp

3

3

3

52 *accelerando al-----*

Tpt. 1 (C)

Tpt. 2 (B $\flat$)

Hn.

Tbn.

Tuba

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

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

mf *ord.*

remove mute

put mouthpiece back on

put mouthpiece back on

D

$\bullet = 72$

56

Tpt. 1 (C)

Tpt. 2 (B $\flat$)

Hn.

Tbn.

Tuba

f *fp* *f* *fp* *f* *mf* *ff* *pp* *mf* *fp* *pp* *f*

f *fp* *f* *fp* *f* *mf* *ff* *pp* *mf* *fp* *pp* *f*

f *fp* *f* *p* *f* *p* *f* *mf* *mf* *ff* *f* *p* *ff*

f *fp* *f* *p* *f* *p* *f* *mf* *mf* *ff* *f* *p* *ff*

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

62

Tpt. 1 (C)

Tpt. 2 (B $\flat$)

Hn.

Tbn.

Tuba

<ff *fp* *ff* *fp* *ff* *mf* *f* *p* *ff* *mf* *f* *p* *f* *p*

<ff *fp* *ff* *fp* *ff* *mf* *f* *p* *ff* *mf* *f* *p* *f* *p*

p *ff* *sfz* *f* *fp* *f* *p* *f* *f* *p* *f* *p* *f* *p*

p *ff* *sfz* *f* *fp* *f* *p* *f* *f* *p* *f* *p* *f* *p*

ff *mf* *ff* *mf* *ff* *ff*

Air tones (mouthpiece reversed)

E

68

Tpt. 1 (C)

Tpt. 2 (B♭)

Hn.

Tbn.

Tuba

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

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

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

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

pp *mf* *pp* *mf*

Air tones
(mouthpiece reversed)

74

Tpt. 1 (C)

Tpt. 2 (B♭)

Hn.

Tbn.

Tuba

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

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

Air tones
(mouthpiece reversed)

ord.

ord. (mouthpiece on)

pp *pp* *mf* *mf*

ff *pp* *ff* *pp* *mf* *mf*

80

Tpt. 1 (C)

Tpt. 2 (B♭)

Hn.

Tbn.

Tuba

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

>ff *pp* *f* *p* *pp*

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

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

110

Tpt. 1 (C)

Tpt. 2 (B♭)

Hn.

Tbn.

Tuba

116

Tpt. 1 (C)

Tpt. 2 (B♭)

Hn.

Tbn.

Tuba

G

ord.

ff

p

f

p

mf

repeat as many times as needed for the tubist to put the sordino on (min 3x)

apply practise mute

Air tones (mouthpiece reversed)

Air tones (mouthpiece reversed)

124

Tpt. 1 (C)

Tpt. 2 (B♭)

Hn.

Tbn.

Tuba

H

♩ = 78

Air tones (without mouthpiece)

Air tones (mouthpiece reversed)

Tongue slap (sounds 8vb)

ord.

Air tones (mouthpiece reversed)

Air tones (mouthpiece reversed)

Practise mute

ppp

ppp

4x

I

134

Air tones
(without mouthpiece)

Air tones
(mouthpiece on)

Air tones
(mouthpiece on)

Tpt. 1 (C)

Tpt. 2 (B♭)

Hn.

Tbn.

Tuba

stop mute

ord.

Cup Mute (closed)

ord.

p

mf

p

p < *mf*

ff

ppp

ppp

144

Tpt. 1 (C)

Tpt. 2 (B♭)

Hn.

Tbn.

Tuba

Harmon mute (w/stem)

mute off

pp

ppp

mf

ppp < *f*

ppp

ppp < *p*

pp

ppp < *f*

ppp

153

Tpt. 1 (C)

Tpt. 2 (B♭)

Hn.

Tbn.

Tuba

Harmon mute (w/stem)

ord.

mf

p

ppp

p

f

[illegible][illegible]

K

182

Tpt. 1 (C)

Tpt. 2 (B $\flat$)

Hn.

Tbn.

Tuba

p *p* *p* *fp* *p* *f* *f* *p*

p *p* *p* *fp* *p* *f*

p *fp* *f* *fp*

p *sfz* *sfz* *sfz* *sfz* *p*

f *sfz* *sfz* *sfz* *sfz* *p*

188

Tpt. 1 (C)

Tpt. 2 (B $\flat$)

Hn.

Tbn.

Tuba

f *p* *fp* *f* *p* *f* *p* *p* *f* *p*

fp *f* *p* *f* *p* *p* *f* *p*

fp *f* *p* *f* *p* *f*

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

p *f* *sfz* *p* *f*

191

Tpt. 1 (C)

Tpt. 2 (B $\flat$)

Hn.

Tbn.

Tuba

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

f *fp* *mf* *fp* *mf* *fp* *mf*

p *f* *fp* *fp*

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

fp *pp* *f*

194

Tpt. 1 (C)

Tpt. 2 (B $\flat$)

Hn.

Tbn.

Tuba

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

fp *mf* *fp* *f*

fp *f* *p* *f*

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

fp *pp* *f* *pp*

L

197

Tpt. 1 (C)

Tpt. 2 (B $\flat$)

Hn.

Tbn.

Tuba

f *mf* *f* *mf* *f* *mf* *f* *fp* *f* *fp* *f*

fp *f* *fp* *f* *fp* *f* *fp* *f* *fp* *f*

p *f* *fp* *f* *f* *fp* *f* *fp* *f* *fp*

f *p* *f* *fp* *f* *fp* *f* *f* *fp* *f*

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

202

Tpt. 1 (C)

Tpt. 2 (B $\flat$)

Hn.

Tbn.

Tuba

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

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

f *p* *f* *p* *f* *fp* *f*

f *p* *f* *p* *f* *fp* *f*

pp *mf*

221

Tpt. 1 (C)

Tpt. 2 (B♭)

Hn.

Tbn.

Tuba

Hand pops

226

Tpt. 1 (C)

Tpt. 2 (B♭)

Hn.

Tbn.

Tuba

"Helicopter" Air tones
(mouthpiece ord., tongue attacks)

230

Tpt. 1 (C)

Tpt. 2 (B♭)

Hn.

Tbn.

Tuba

"Helicopter" Air tones
(mouthpiece ord., tongue attacks)

O

234

Tpt. 1 (C)

Tpt. 2 (B♭)

Hn.

Tbn.

Tuba

Handwritten musical notation for measures 234-238. Tpt. 1 (C) and Tpt. 2 (B♭) play five-measure slurs. Hn. has rests. Tbn. and Tuba play eighth-note patterns.

239

Tpt. 1 (C)

Tpt. 2 (B♭)

Hn.

Tbn.

Tuba

P

Hand pops

Handwritten musical notation for measures 239-244. Includes 'P' and 'Hand pops' markings. Tpt. 1 (C) and Tpt. 2 (B♭) play five-measure slurs. Hn. has rests. Tbn. and Tuba play eighth-note patterns.

245

Tpt. 1 (C)

Tpt. 2 (B♭)

Hn.

Tbn.

Tuba

Handwritten musical notation for measures 245-249. Tpt. 1 (C) and Tpt. 2 (B♭) play three-measure slurs. Hn. has rests. Tbn. and Tuba play eighth-note patterns.

テ
本
ノ
五