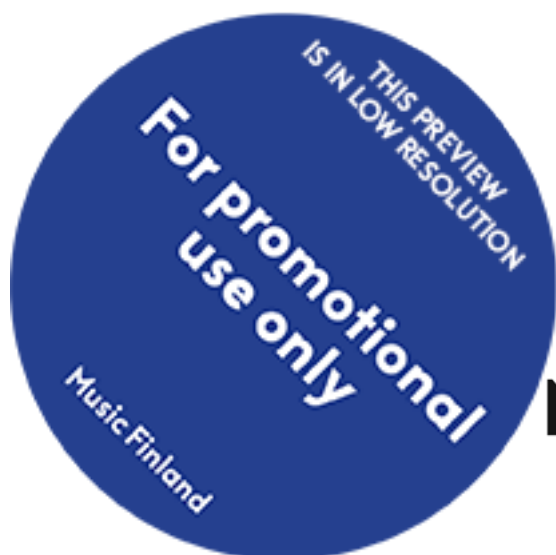


Tiina Myllärinen

Farewell

trio for violin,
quarter-tone accordeon
and two organs

2015



Music Finland

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Music Finland

Tiina Myllärinen:
FAREWELL
Performing directions

This piece is composed specifically to Kallio church (Helsinki, Finland). When performed in other locations, the movements of the musicians should be adjusted. Playing up (from beginning to most of the piece) and down (at the end of the piece) have a symbolic meaning, so try to keep that if possible.

GENERAL NOTATION

When there's written "Free", the rhythms are approximate. However the shape and level of energy of the rhythms should be kept, as well as the characters written.

When there're no barlines, the accidentals are valid only to the notes they are attached to. However, for clarity sometimes natural sign is used.

ORGANS

The piece is written to two organs. In Kallio church the main organ (organ 1) is situated in the back balcony and the other one (organ 2, a baroque organ) down in the front. In all cases the organ 1 should be a mechanical stop action organ and bigger one than organ 2. It is a good thing if the organs are not tuned same way/to the same frequency.

If there's not another organ to be played, organ 2 can be replaced with a normal accordeon (played by the organist/another accordeon player). In this case, organ 1 in page 19 (played by the first accordeon player) should be replaced with a quartertone accordeon. The chords played should be $\frac{1}{4}$ -tone lower than the chords played by normal accordeon.

The organist should tune one of the manuals a bit lower than the others before the performance (in the score it's marked to be manual II). The tuning is done by pushing the register stops a bit in. All the tuned registers in that manual should be tuned to the same height. This tuning should be kept all the time until page 14 (the end of the impro section). Hence every time until page 14, when manual II is wanted, it should have lower tones than other manuals and create microintervals together with them or with other instruments.

All registers are tuned temporarily. These tunings are shown with an arrow down after the register name (for example Flûte travers 8'↓). When register needs to be more than one octave lower, it's marked with double arrowhead

Register changes are also done with the register stops (pulling and pushing).



VIOLIN

s.p.	sul ponticello
e.s.p.	estremamente sul ponticello
s.t.	sul tasto
e.s.t.	estremamente sul tasto

QUARTERTONE ACCORDEON

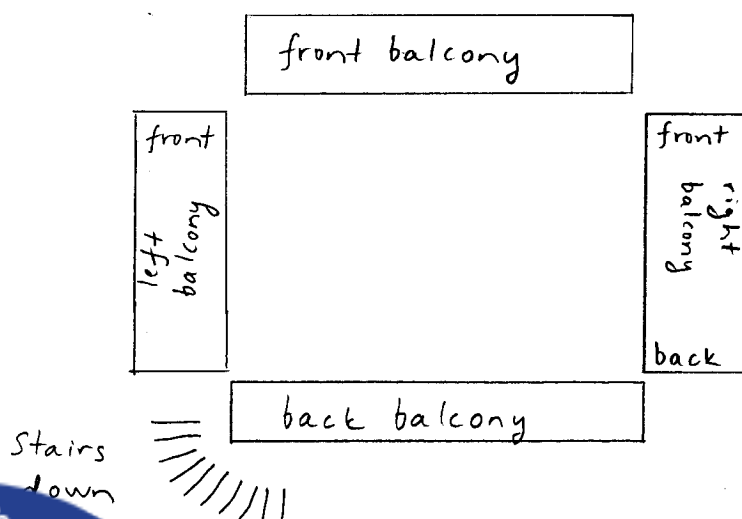
The register marks show the lowest register. The player can add higher registers on top of that when wanted.

MOVEMENTS

All movements should be done avoiding any noise (preferably walking without shoes). Also all the doors needed should be open so no sound of them are heard during the piece.

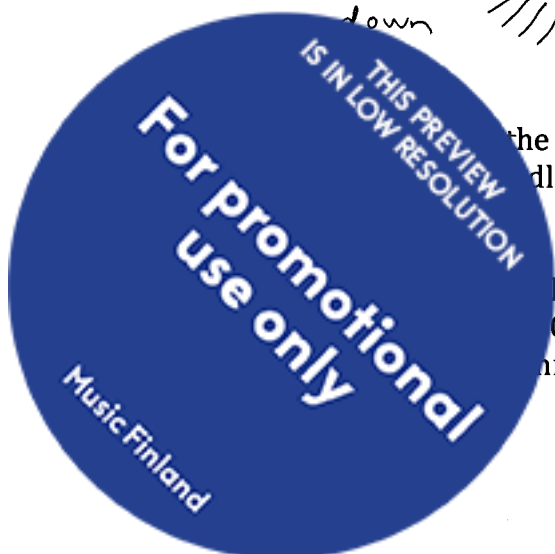
The violin player is the "narrator" of the piece and is moving most during the piece. Some of the sections are necessary to play by heart, especially the end of the piece, where the violin player is down for everyone to see, and is walking while playing.

Kallio church has several balconies. One is in the front above and behind the altar, one on left side, one on right side and one on the back (where the main organ is situated).



the violin player stands in the front balcony, facing audience.
middle of right balcony and the organ player at the back balcony

with accordeon the violin player leaves the front balcony and
On page 12 violin player moves to middle left balcony and the
middle right balcony to front right balcony.



During the improvisation section the violinist moves from middle left balcony to back left balcony. Accordeon player moves from front right balcony to back right balcony and after that goes to the back balcony to help the organist with register stops in organ solo. The accordeon should be taken to back balcony as well.

At the end of organ solo the accordeon player starts to play airsound improvisation with organ 1 and organist starts walking to organ 2. When airsound improvisation has started, violinist walks middleway down the stairs and plays the solo from there. After the solo the player walks down the stairs and waits in the corridor near the door that leads to the church.

At the end of the violin solo, the organist has reached organ 2 and there's a duetto between the two organs.

Then the accordeon player takes accordeon again and walks to the left side of back balcony. Violin player starts playing walking slowly the middle aisle of the church from back to front, towards the organ 2 (which the violinist doesn't quite reach).

IMPROVISATION SECTION

In the middle of the piece, there's an improvised section lasting from 3,5 to 5 minutes. The main idea of the piece is trying to find contact and balance with other players and also with oneself, but it's hard since everyone has their own different frequency. In the impro section this attempt is given a lot of time in a simple form. Most simple variation of this idea is trying to find a unison and unity in that way. This trying is tense and unison hard to achieve. This trying is also interrupted several times with a more rhythmic music. The tension arises from this (concentration versus rhythmic energy) and at the end that tension leads to frustration and into a burst of energy. The beauty of the section lies in the beatings and vibrations of the microintervals, played in different speeds and different colours.

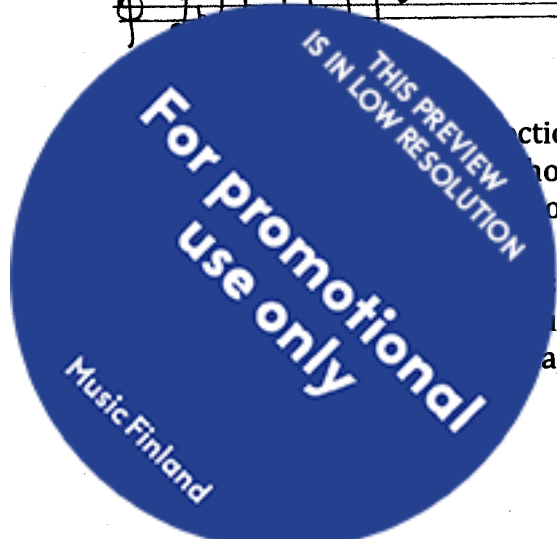
In addition to written notes, drawings are used as free notation. In the drawings the approximate pitches are marked as lines that go up and down. Instrumentation is notated with writing (Vln, Acc., Org). Some dynamics are marked, the rest of the dynamics are free. In impro 1 and impro 2 an approximate range is given in the beginning.

All the filigrees are played with the organ. They should be dissonant rather than consonant and not create any known scale. It should always be different. An example:



...ction, when accordeon or organ has a long arrow from one chord
... chord slowly grows from the first chord to the second (for
... chords at the end).

...ation section are flexible. However, the instrumentation and
...ld be more or less as written. The main point is always the
...ayers and the listening of the vibrations of the microtones.



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Music Finland

FAREWELL

trio for violin, quartertone accordeon and two organs

Timo Myllärinen (2015)

Standing in front balcony

Free
disperato

Vln
solo

ff

molto
vibr.

fragile

pp

senza
vibr.

pesante

< f

ff

risoluto

> mp

f

molto
vibr.

> ff

trasparente

pp

f

pp

f

molto
vibr.

as fast as poss.

furioso

pp

< f

mf

< f

> mp

< f

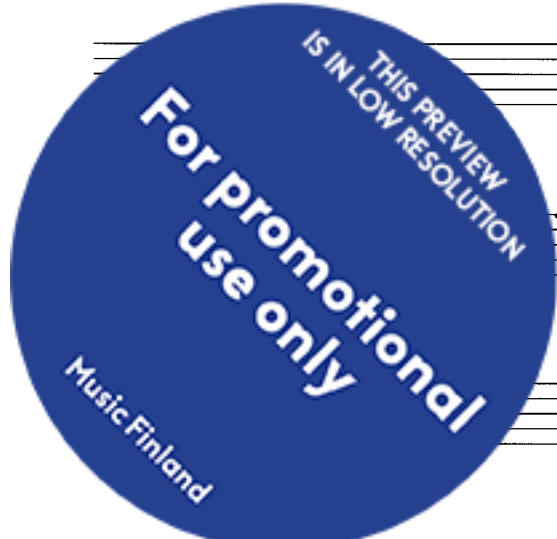
f

ff

Handwritten musical notation for the violin part, showing various rhythmic patterns and accidentals. The notation includes eighth and sixteenth notes, rests, and dynamic markings. There are also some performance instructions like 'tr' and 'v'.

Cresc.
Moll

Handwritten musical notation for the violin part, showing various rhythmic patterns and accidentals. The notation includes eighth and sixteenth notes, rests, and dynamic markings. There are also some performance instructions like 'Cresc.' and 'Moll'.



Sereno

ord. ric. col legno arco

s.p. → e.s.p.

vln *fff* *mf* *mp* *p* *f*

J ~ 126

non vibr. sempre

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

middle right balcony

acc *mf* *p* *mp*

poco agitato

vln *mf* *mf*

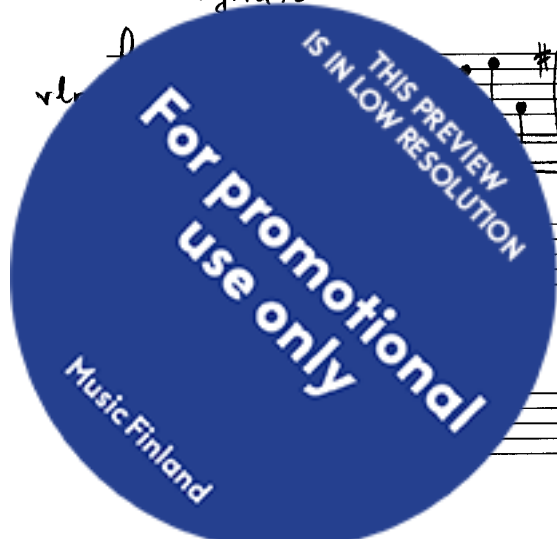
acc *mf* *mp* *mf*

agitato

vln *f* *mf*

acc *mf*

poco s.t.



Free ♩ ~ 126 poco s.p. $\# \frac{0}{10}$ $\frac{0}{10}$

vln tranguillo

acc mp mf p mp f p

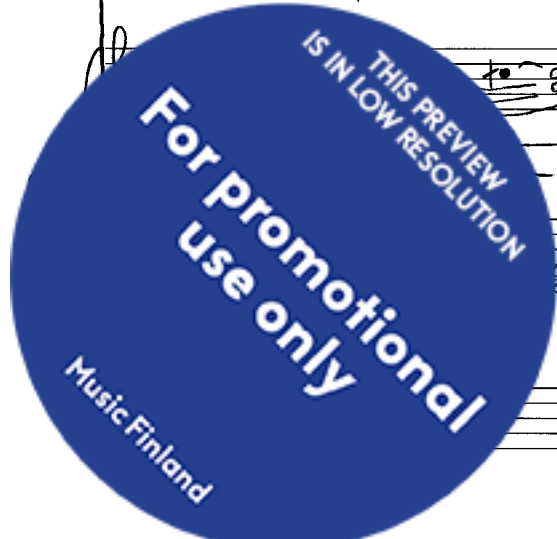
agitato ord. molto vibr. Free indeciso

vln mf f tranguillo mf

acc mf

slowly start walking away \rightarrow s.t. \rightarrow e.s.t. Walk to left balcony

vln mp p



acc

f sub

1-126

acc

p mf f mf

org 1

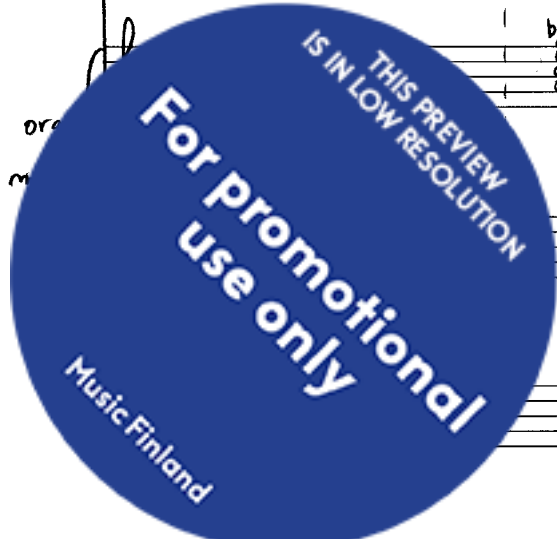
I: Montre 8' irritato
 ≥ (cluster)

Prepares:
 (II Mani: Trompette 8' ↓
 Clarinette 8' ↓) f

acc

mp mf < fff f

(clusters)



play when violinist
in left balcony

acc

f

f sempre

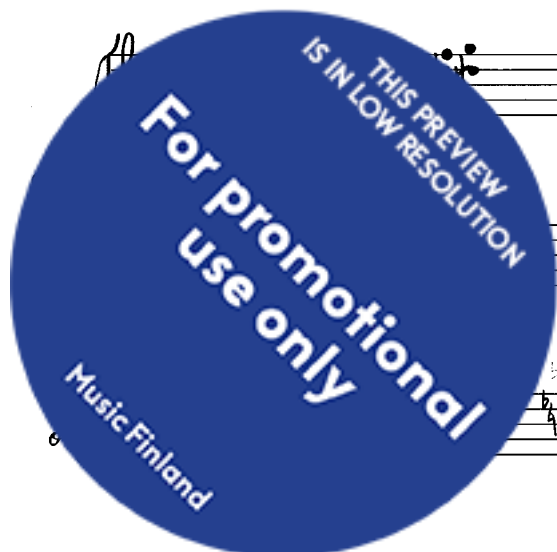
org
man
I

f

acc

org

accel. ~ ~ ~



front left balcony
eroico

molto vibr. ord.

vln *f* *ff* *f* *ff* *f* *ff*

acc *mf* *f* *mf* *f*

org man III *mp*

Voix celeste 8'

prepare man I : 16'
Ped: 16' + 32'

vln *f* *ff* *f* *fff*

acc *f* *ff* *f* *fff*

org man III

Free

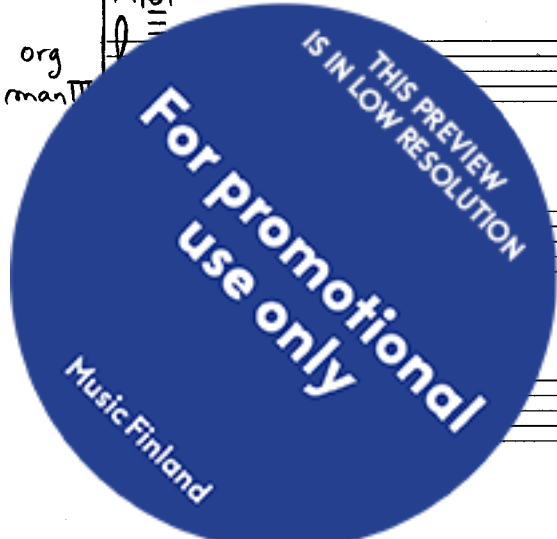
flautando

vln *mp*

org man III *gliss.* *b₀* *do*

d *h_e* *b* *do* *d*

man III: Bassoon 16'



('Pulse')

slow

accel.

♩ = 116

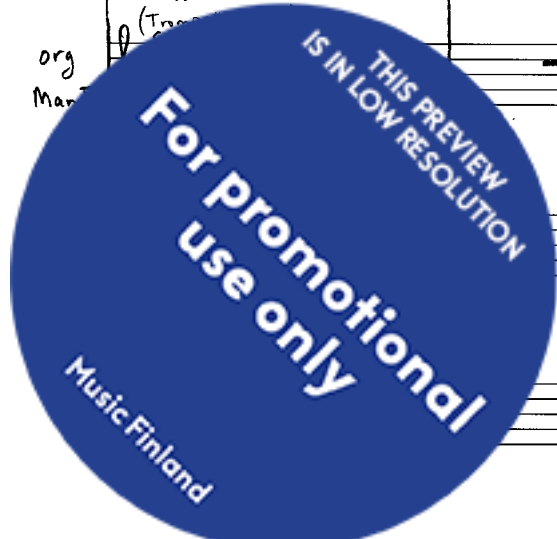
The score for 'Pulse' consists of three staves. The top staff is for Accordion (acc), the middle for Organ (org) with Manual I (Man. I), and the bottom for Pedal (Ped.). The music is in 3/4 time and features a steady pulse of eighth notes. The accordion part starts with a triangle symbol and includes dynamics like *mf*, *f*, and *fff*. The organ part has dynamics *mf* and *f*, and includes a 16' stop. The pedal part has dynamics *f* and *ff*. The score ends with a double bar line and a fermata.

Ped: Soubasse 16'
Soubasse 32'

(Battle)

a tempo

The score for 'Battle' features two staves: Violin (vln) and Accordion (acc). The music is in 4/4 time and consists of six measures. The violin part has dynamics *ff* and includes a cluster. The accordion part has dynamics *ff* and includes a cluster. The score ends with a double bar line and a fermata.



Handwritten musical score for the first system, featuring three staves: violin (vln), accordion (acc), and organ/mandolin II (org man II).

Violin (vln): Starts with a whole rest, followed by a quarter note, a half note, and a quarter note. Dynamics include *p* and *f*.

Accordion (acc): Features a cluster of notes with a *p* dynamic, followed by a *ff* dynamic. A handwritten note says "(undetermined big cluster)". Later, it has a *mp* dynamic and a *f* dynamic.

Organ/Mandolin II (org man II): Starts with a whole rest, followed by quarter notes, a half note, and a quarter note. Dynamics include *p* and *f*. A handwritten note says "(cluster)".

Handwritten musical score for the second system, featuring three staves: violin (vln), accordion (acc), and organ/mandolin II (org man II).

Violin (vln): Features eighth notes, quarter notes, and a triplet of eighth notes. Dynamics include *p* and *f*.

Accordion (acc): Features eighth notes, quarter notes, and a triplet of eighth notes. Dynamics include *p* and *f*.

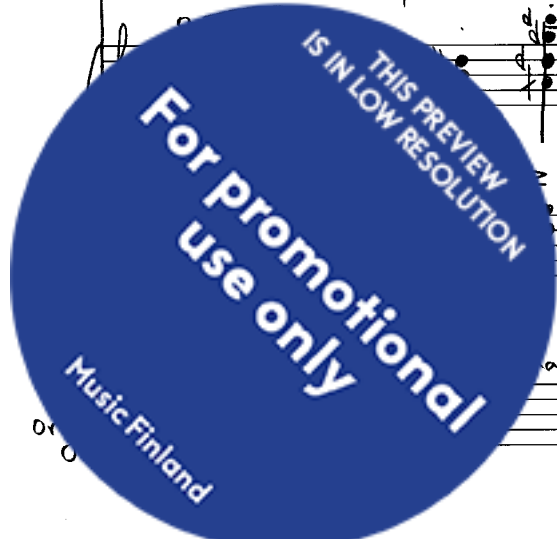
Organ/Mandolin II (org man II): Features eighth notes, quarter notes, and a triplet of eighth notes. Dynamics include *p* and *f*.

Handwritten musical score for the third system, featuring three staves: violin (vln), accordion (acc), and organ/mandolin II (org man II).

Violin (vln): Starts with a *p* dynamic, followed by a *ff* dynamic. A handwritten note says "energico". Dynamics include *p*, *ff*, and *f*. A handwritten note says "Free".

Accordion (acc): Features a long melodic line with a *f* dynamic. A handwritten note says "accel. ---".

Organ/Mandolin II (org man II): Features a long melodic line with a *f* dynamic. A handwritten note says "ritas ↓".



acc

org
man I

(cluster)

$+II/I \downarrow$ $-II/I$ $+II/I$

f *ff* *f* *ff*

acc

org
man I

$-II/I$ $+II/I \downarrow$ $+III/I \downarrow$ $-II/I -III/I$

f *ff* *ff*

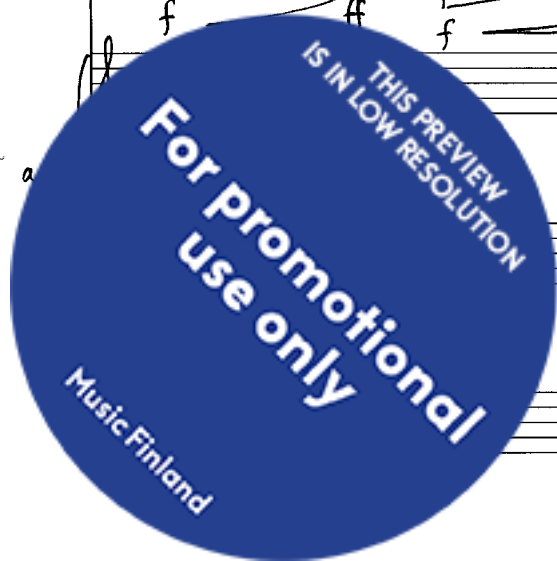
vln

furioso
pesante

f *ff* *ff*

aggressivo
do do do do

f *ff*



♩ = 116

accel. - - - - -

Free

p (bartoł-pizz.)

Handwritten musical score for the first system, featuring Violin (vln), Accordion (acc), and Organ (org) parts. The organ part is divided into two manuals (man I and man II). The score includes dynamic markings such as *ff* and *f*, and performance instructions like *(cluster)* and *pizz.* The tempo is marked as *♩ = 116* and the section is labeled *Free*. The music shows a progression of chords and melodic lines across the staves.

furioso

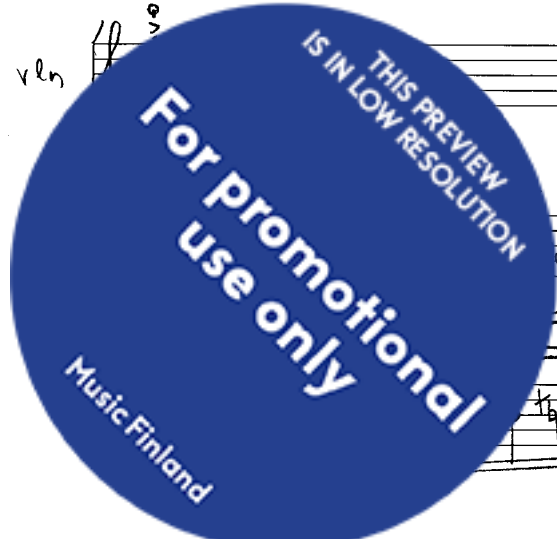
♩ = 116

accel. - - - - -

Handwritten musical score for the second system, continuing the Violin (vln), Accordion (acc), and Organ (org) parts. The organ part includes a section labeled *man I* with a *+ II / I* marking. Dynamic markings include *f*, *ff*, and *ff (cluster)*. The tempo is *♩ = 116* and the section is *furioso*. The music features complex textures and rapid passages.

Free

Handwritten musical score for the third system, primarily featuring the Violin (vln) part. The tempo is *Free*. The music includes dynamic markings *mf* and *mp*. The notation shows a series of chords and melodic fragments.



$\text{♩} = 116$ accel. ----- Free

Handwritten musical score for the first system, featuring:

- Violin (vln):** Treble clef, notes with accents and dynamic markings like *ff*.
- Accompaniment (acc):** Two staves, Treble and Bass clefs, including clusters and rapid passages with dynamic markings *f*, *ff*, and *f*.
- Organ (org man I/II):** Treble clef, notes with dynamic marking *ff*.
- Annotations:** "cluster", "gliss. growing to small cluster", "(as fast as poss.)", and dynamic markings *f*, *ff*.

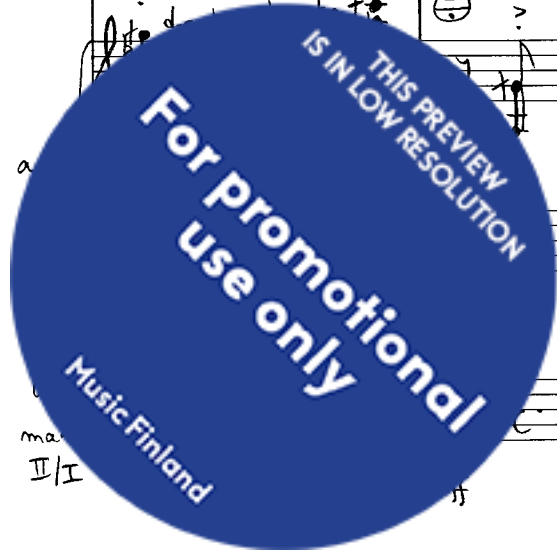
Handwritten musical score for the second system, featuring:

- Accompaniment (acc):** Treble and Bass clefs, including a glissando marked "('gliss.').", dynamic markings *mf*, *f*, *ff*, and *f*.
- Annotations:** "leggero", "sim.", and dynamic markings *mf*, *f*, *ff*.

$\text{♩} = 116$ accel. ----- Free

Handwritten musical score for the third system, featuring:

- Violin (vln):** Treble clef, notes with accents and dynamic markings like *f*, *ff*.
- Accompaniment (acc):** Treble and Bass clefs, including clusters and rapid passages with dynamic markings *f*, *ff*.
- Organ (org man I/II):** Treble clef, notes with dynamic marking *ff*.
- Annotations:** "feroce", "sim.", "accel.", "man I (cluster)", and dynamic markings *f*, *ff*.



$\text{♩} = 116$

accel. ----- Free

Handwritten musical score for the first system, featuring three staves: Violin (vln), Accordion (acc), and Organ (org).

- vln:** Starts with a rest, then plays a series of notes with dynamics *ff* and *fff*. Includes a cluster marked "(cluster-gloss)".
- acc:** Features complex rhythmic patterns with dynamics *f*, *ff*, and *fff*. Includes the instruction "clusters ad lib." and a performance note: "Start walking to front balcony".
- org:** Labeled "man I" and "man II", playing chords with dynamics *ff* and *fff*.

$\text{♩} = 116$

accel. ----- Free

$\text{♩} = 116$

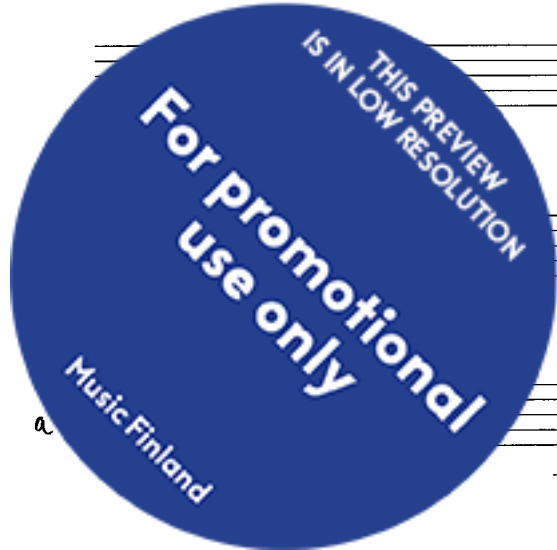
Handwritten musical score for the second system, featuring three staves: Violin (vln), Accordion (acc), and Organ (org).

- vln:** Plays notes with dynamics *ff* and *fff*. Includes a performance note: "Start walking to middle balcony".
- acc:** Features complex rhythmic patterns with dynamics *ff* and *fff*. Includes the instruction "clusters ad lib." and a performance note: "Start walking to middle balcony".
- org:** Labeled "man I" and "man II", playing chords with dynamics *ff* and *fff*.

$\text{♩} = 116$

Handwritten musical score for the third system, featuring three staves: Violin (vln), Accordion (acc), and Organ (org).

- vln:** Plays notes with dynamics *ff* and *fff*.
- acc:** Features complex rhythmic patterns with dynamics *ff* and *fff*. Includes the instruction "clusters ad lib." and a performance note: "Start walking to middle balcony".
- org:** Labeled "man I", playing chords with dynamics *ff* and *fff*.



$\text{♩} = 116$

vln *o.v.* *ff*

acc *fff* + Fast changes in registers
violento ad lib. *ff*

org *ff* *p*

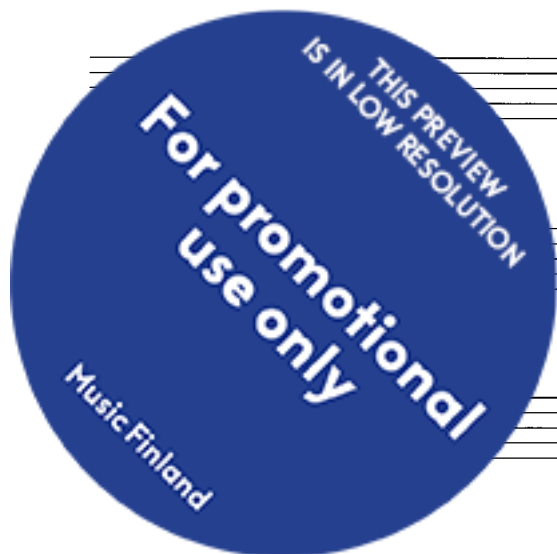
(now in middle left balcony)

During improvisation section move to back left balcony

(now in front right balcony)

During improvisation section move to back right balcony

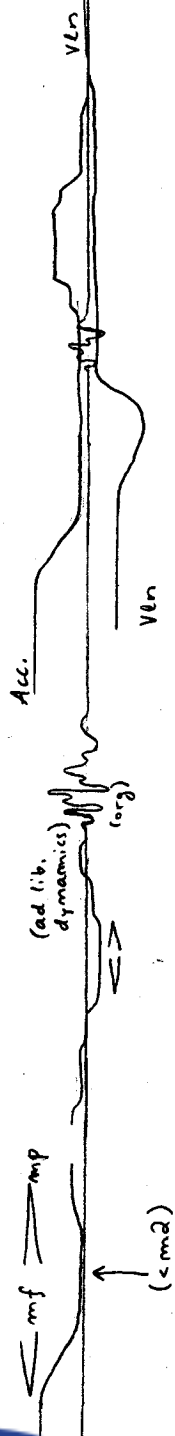
IMPROVISATION-SECTION
attacca



IMPRO 1



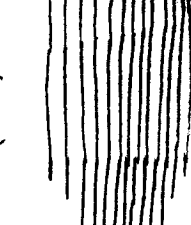
mf
org
(di)



Acc. accel. ----->

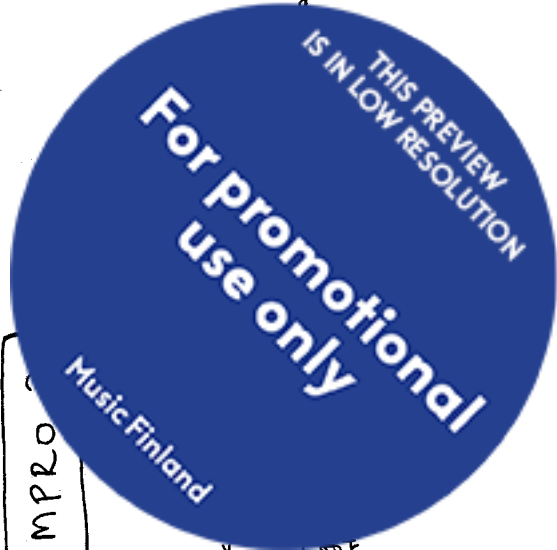
(14-cluster)
(attacca)

(C)



Handwritten musical notation on a staff. Labels include:

- Ass.
- Pio
- Pio
- Org. (acc.)
- Vln



IMPRO

(attacca)

Handwritten musical notation on a staff. Labels include:

- Acc.
- Vln + Acc.
- (org)
- (org) Vln + Acc.
- (org) Vln + Acc.
- (org)
- (org)
- (org)

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Acc. $\frac{2}{4}$

ff (1/4-cluster)

Vln

Il. IV

(Slow bow near the bridge)

II
→ behind the bridge

acc. org

→ c.s.p.

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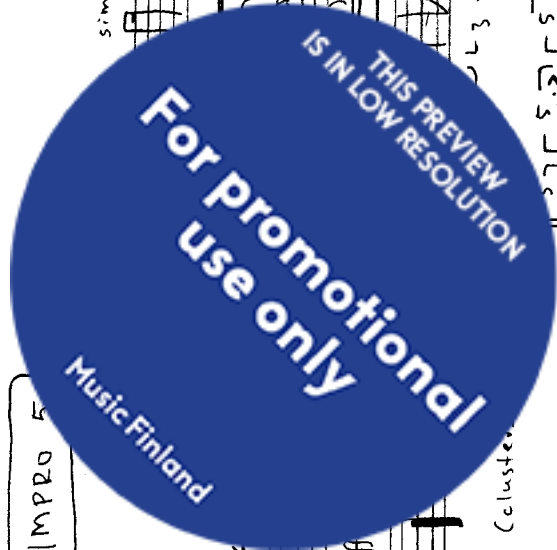
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Handwritten musical score for the first system, featuring multiple staves. The notation includes various notes, rests, and dynamic markings such as *mf*, *f*, and *ff*. Chordal structures are indicated with Roman numerals: $+II/I$, $+III/I$, $-II/I$, and $-III/I$. An *org* (organ) part is also present. The word *Acc* (Accelerando) is written above the first staff. A circled *mf* marking is visible on the second staff. The score concludes with a fermata over a final chord.

Handwritten musical score for the second system, featuring staves for *vln* (violin), *Acc*, *org*, and *Bra* (bassoon). The *vln* part includes markings for *(g/liss.)* and *(clusters)*. The *org* part is marked *(clusters ad lib.)*. The *Bra* part includes markings for *(cluster)* and *(simm.)*. Dynamic markings include *f*, *ff*, and *ff*. The system ends with the instruction *(attacca)*.

IMPRO 5



Handwritten musical score for multiple instruments including strings, woodwinds, and organ. The score is written on several staves and includes various musical notations such as notes, rests, and dynamic markings.

Key elements of the score include:

- Violin (Vln):** Features a section marked "8va" (octave) and dynamic markings of *f* and *fff*.
- Viola (Vla):** Includes dynamic markings of *f* and *ffp*.
- Celli (Celi):** Shows a section marked "Acc" (accent) with dynamic markings of *f* and *ff*.
- Organ (Org):** Includes a section marked "gliss. w/register" (glissando with register) and dynamic markings of *f* and *fff*. The section concludes with the instruction "(attacca)".
- Other Instruments:** Includes parts for Flute (Fl), Clarinet (Cl), and Bassoon (Fg).

The score is characterized by its handwritten style and includes various musical notations such as notes, rests, and dynamic markings.

Free

(at the back of left balcony) *flautando*

vln

acc

org

Ped.

ff (at the back of right balcony) Go crazy w/ clusters & glissandos - - - - - → go to assist organist

8' (man II : normal tuning)

mf

ff

16'

vln

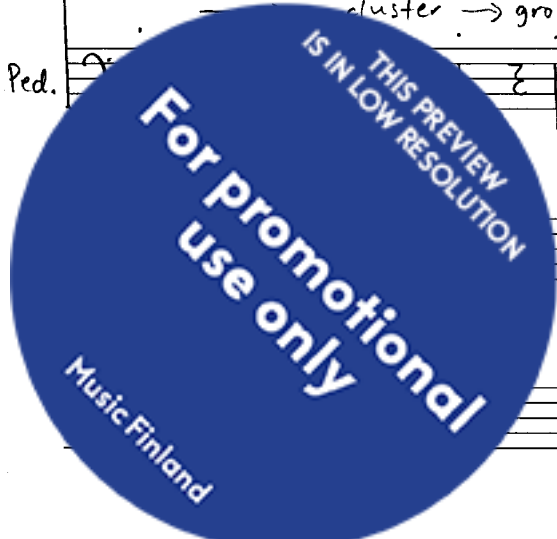
org

Ped.

cluster → growing clusters *accel.*

effect of orange

cluster → growing cluster



Change intonation ad lib.
(=play microtones around d')

8' bright! + gläsern!

Flüte travers 8' ↓

cont. sim.

10"-15"

mf

Unda maris 8'

Improvise w/all manuals. Chord should be heard most of the time

Bourdon 8' ↓ free

man I

man II

man III

vln

15"-20"

at the end: play man. II & III (prepare I)

free sim.

man I

man II

man III

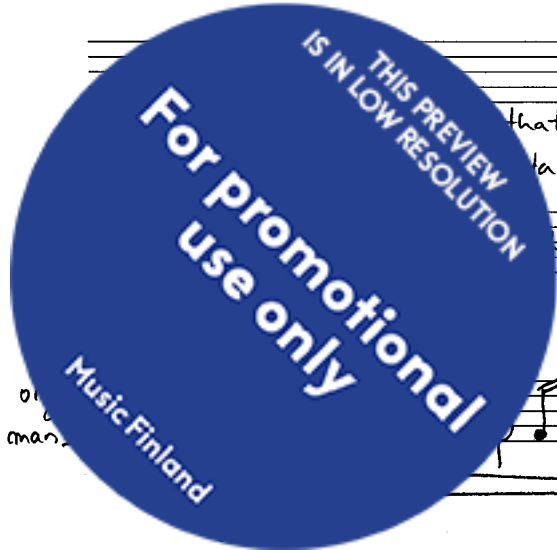
vln

that first octaves are normal, the next octave twisted have only overtones are heard.

a stairs

pp

~ 15 ~



improvise
w/manuals II and III

[change tunings of
Flûte travers and corde nuit]

last note
#0

man III

org +Cor de nuit 8' ↓

man II

(Plein jeu ↓ ⊕)

man I

mf ————— pp

improvise
as before

[add more registers
& change their tunings]

10"-15"

man III

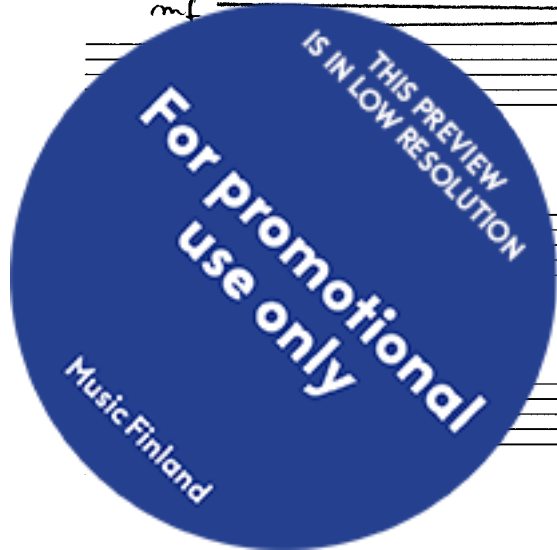
man II

(p-mf)

(Plein jeu ↓ ⊕)

man I

mf ————— pp



20"-25" 7

7"-10" 7

Octavin 2' ↓

improvise overtones
w/all manuals

[make changes in duration,
density, number of manuals]

(sim.)

man II

org
man II

man I

Ped.

Carillon

cont. sim.

(Plein jeu ↓)

Flûte 4' ↓
(a bit of sound
a lot of air)

cont. w/manual II
sim.

Tranquillo

man II

org

Ped

gliss. w/register

→ only air

+ Bourdon 8' ↓

slowly adding registers
for louder air sound

+ Soubasse 16' ↓ & 32' ↓

+ Contrabasse 16' ↓

+ Bombarde 16' ↓

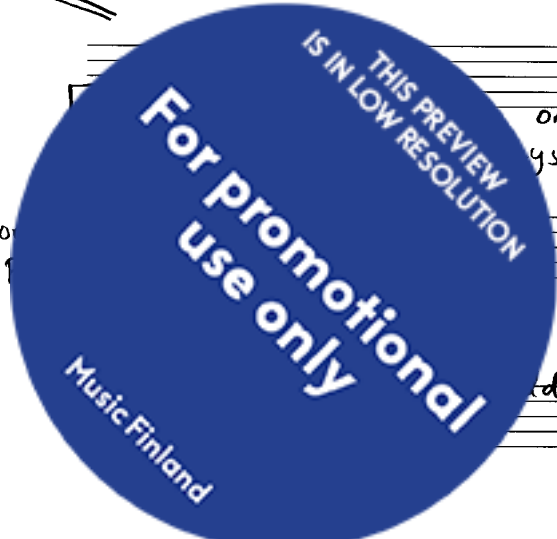
- Flûte 4'
- Bourdon 8'
- Soubasse 16' & 32'
- Contrabasse 16'

organ 2.
ys organ 1.

20"-25" 7

(cont. sim.)

(down the stairs)



(in the stairs)

Free

Melancolico *poco s.p.*

Violin (vln) and Organ 1 (org 1) with Pedal (Ped) staves. The violin part features a melodic line with dynamic markings: *mf*, *f*, *mp*, *p*, *mp*, *f*, *p*, *mf*. The organ part is marked *(cont. sim. but react to violin. Make pauses as well.)*. A *Colla* marking is present at the end of the system.

Più pesante

lontano

Melancolico

Violin (vln) and Organ 1 (org 1) with Pedal (Ped) staves. The violin part includes dynamic markings: *mf*, *p*, *mp*, *p*. The organ part is marked *(cont. sim.)*.

lontano

Più pesante

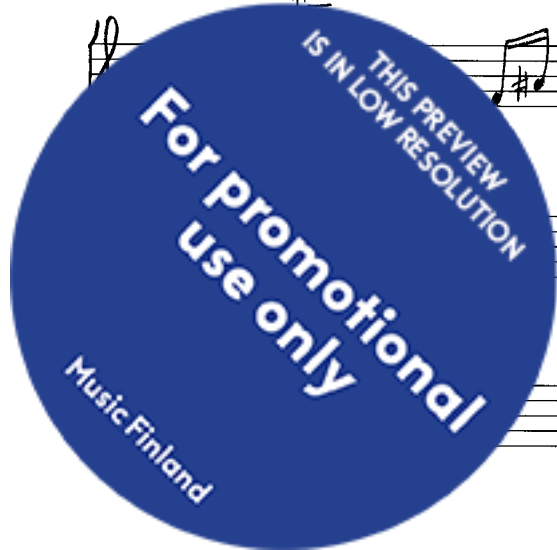
Violin (vln) and Organ 1 (org 1) with Pedal (Ped) staves. The violin part includes dynamic markings: *mp*, *mf*, *p*, *p*, *mf*. The organ part is marked *(cont. sim.)*.

lontano

Melancolico

(Walk down the stairs and go to the doors that lead to church)

Violin (vln) and Organ 1 (org 1) with Pedal (Ped) staves. The violin part includes dynamic markings: *p*, *p*. The organ part is marked *(cont. sim.)*.



Free
2' Bright

org 2
man I

f

org 1
man I

Prep. II : Trompette 8' I: Montre 8'

III: voix celeste 8'

(softer than org 2)

mf

Ped.

org 2
man I

2'

mf

f

f

org 1
man I

III

ff

P

mf

man II

man I

man III

man I

+ II/I

- II/I

Leave organ to play accordion

Tranquillo

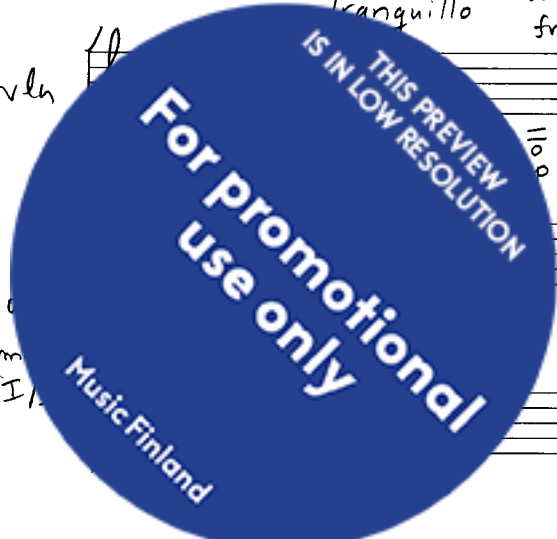
Walk very slowly middle aisle
from back to front (until the end of piece)

vln

mp

gliss.

80



vln

acc

org
man II

p (back balcony, left side)

mf *bt.*

mf

p *ff* *p*

vln

acc

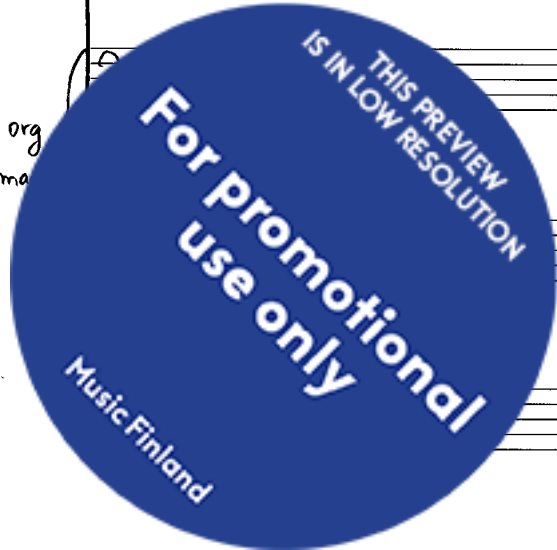
org
ma

mp

mf

p *mp*

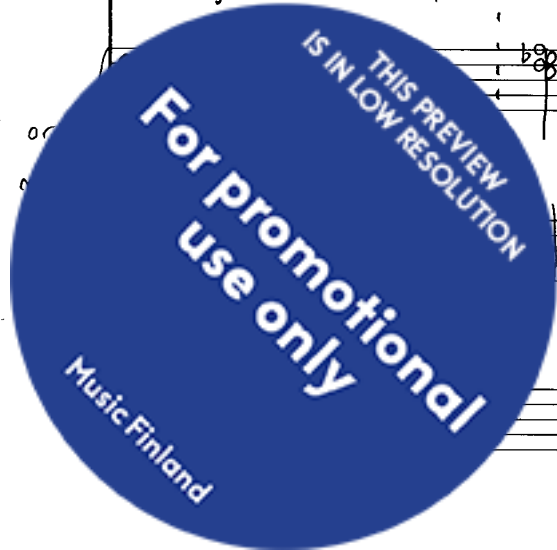
p *f*



vln *man I 4'*
 mf *gliss.* *mp* *mf*
 org *man I*
mf
b.o. b.o. b.o. b.o.

vln *Poco allegro*
tr #0(##) *gliss.* *gliss.*
f *mf* *f* *mp*
 org *man I*
mf
4' *#0* *#0*

vln *rit.*
mf *p* *mf* *f* *mp* *mf*
 org *man I*
b.o. *b.o.* *#0*



Molto tranquillo
chiaro

vln

mp

(at the end of last note stop moving. You should not quite reach the organ 2.)

