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Paola Livorsi

# Haikea haiku, hai kuu

2007-08, rev. 4.2.09

TEOSTO

SUOMALAISEN MUSIIKIN TIEDOTUSKESKUS  
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## organico

fl in sol/ottavino

cl in la/piccolo in mi bem.

violino

koto (13 corde)

## instruments

flute in G/piccolo

clarinet in A/in Eb

violin

koto (13 strings)

$\flat$   $\sharp$  etc.

- 1/8 di tono

- 1/8 of tone

$\sharp$   $\flat$  etc.

+ 1/8 di tono

+ 1/8 of tone

$\flat$

- 1/4 di tono

- 1/4 of tone lower

$\flat$

- 3/4 di tono

- 3/4 of tone lower

$\sharp$

+1/4 di tono

+ 1/4 of tone higher

$\sharp$

+3/4 di tono

+ 3/4 of tone higher

Le alterazioni valgono per la battuta intera  
La partitura non è in do

Alterations follow conventional rules  
The score is not in C

Commissione di zagros ensemble 2008

## note

soffice, volatile

ruvido

poco meno

int. emb.            imboccatura interna: imb. completamente ostruita dalle labbra

o                    solo soffio (o sussurrato)

o                    metà suono metà soffio

●                    emissione ordinaria

'                    breve respiro

bisb.                bisbigliando: alterna due posizioni

frull.                frullato

ST  
estr. ST            sul tasto  
estremamente sul tasto

SP                    sul ponticello

ord.                ordinario  
koto: m.d. pizzicato ord.

N                    normale  
koto: m.s. ord. dopo oshi-de

I c.                    prima corda

balzato

c.l.b.                col legno battuto

soundless            senza altezza: sfiora la corda con le dita della mano sinistra, in modo da impedirne la risonanza (solo rumore)

fonemi                da pronunciare sempre sussurrati

## notes

soft, flying

harsh

a bit less (poco rall.)

internal embouchure: lips occlude embouchure completely

unvoiced sound

half air half sound

ordinary sound

take a short breath

alternate two different positions

Flatterzunge

on the fingerboard  
far on the fingerboard

ordinary sound emission  
koto: r.h. pizzicato ord.

normal position  
koto: l.h. ord. after oshi-de

first string

sauté

no pitch: produce silent, rushing sound  
damp the string with the left hand, so to stop resonance

phonemes always whispered

**13-stringed koto**  
**tuning:**



|                |   |  |
|----------------|---|--|
| mu-choon       | suona dietro i ponticelli (ji, parte non accordata)                         | play behind the bridges (ji, no tuning)  |
| keshizume      | m.d. batti la corda vicino alla cordiera con la parte inferiore dell'unghia | r.h. hit the string near the tailpiece (ryukaku) with the lower part of the nail |
| surizume       | gettato sulla corda con l'unghia  | rub the string by pick (shu)   |
| ato-oshi 1/2 T | m.s. glissando ascendente di un semitono                                    | l.h. gliss up of one half-tone   |
| hiki-iro       | m.s. glissando discendente  | l.h. gliss down  |
| oshi-de        | m.s. premi la corda vicino alla tavola (suona circa un tono sopra)          | l.h. keep the string down (sounds about one tone higher)                         |

笹の葉 さらさら  
軒端にゆれる  
お星様 キラキラ  
金銀砂ご

Sasa no ha sara sara  
Nokiba ni yureru  
Ohoshi-sama kira kira  
Kin gin sunago

The bamboo leaves rustle, rustle,  
Shaking away in the eaves  
The stars go twinkle, twinkle  
Gold and silver grains of sand

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a Päivi e Christian  
Haikea haiku, hai kuu



$\text{♩} = 72$  *soffice, volatile*

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flauto FL in G  
1  $\text{○} \rightarrow \text{○} \rightarrow \text{○} \rightarrow \text{○}$  *sim.*  
*p* *p* *mp* *pp*  
gliss (turn the instrument) *sim.*

clarinetto CL in A  
1  $\text{○} \rightarrow \text{○} \rightarrow \text{○} \rightarrow \text{○}$  *sim.*  
*p* *p* *mp* *pp*  
lip gliss *sim.*

violino  
1 *pp* *pp* *pp* *pp* *pp* *pp* *pp* *pp*  
estr. ST  $\rightarrow$  N  $\rightarrow$  estr. ST  $\rightarrow$  N *sim.*  
estr. ST  $\rightarrow$  N  $\rightarrow$  estr. ST

koto

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◦ sempre  
 internal embouchure → ord. sim.

fl *mf* *pp*

cl *mp* *mp*

vi *pp* *mp* estr. ST sim.

sim. keshizume \* l.h. *mp*

\* = hit the string near the ponticello with the lower part of the nail

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Q FLMC



*crescendo*

change fingering

sim.

**3**

*mp* *f*

*p*

*f* *p* *mp*

N → SP → N → SP

ato-oshi 1/2 T

*mf* l.v. sempre

ord. l.v.

5

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4

*muovendo*

$\text{♩} = 92$

fl  
*mp* internal embouchure  $\text{ord.}$  *cresc.* *sfz* *mp* *cresc.* *sfz* int. emb.  $\text{ord.}$

cl  
*p* *mf* *p* *mp* bisb. *tr.*

vl  
*poco* *a* *poco* *cresc.* *f* *dim.* *mf* *mp* *N*

slow vibr.

*f* *mf* *f* *sim.*

*surizume \**

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\* = rub the string by pick (shu)

18 **5** *scherzando* (ord. emb)

fl *mp* *p*

cl *sempre* *pp* *poco a poco* *gliss* *mf* *mp*

vi *ST* *mf* *mf* *ruvido*

oshi-de 1 T *mf* *mp* *keshizume*

sounds like:



6

fl  
25  
gliss  
*pp* poco a poco *cresc.* *mf* *p*

cl  
25  
*p* *mf* *mp*  
slap ord.

vi  
25  
gliss  
arco 3 *p*

25  
keshizume sempre  
*mf*

The musical score is divided into four staves. The flute staff (fl) starts at measure 25 with a glissando and a dynamic of *pp*, followed by a *poco a poco* crescendo to *mf*, and then a *p* dynamic. The clarinet staff (cl) starts at measure 25 with a dynamic of *p*, followed by *mf* and *mp*, with a *slap* and *ord.* (ordine) marking. The violin staff (vi) starts at measure 25 with a glissando and a dynamic of *p*, followed by an *arco* section with a triplet of three notes. The cello/bass staff (vi) starts at measure 25 with a dynamic of *mf* and a *keshizume sempre* marking. The score is in 4/4 time and changes to 3/4 time at the end of the first system.

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28

fl *pizz.* *ord.* *sfz* *mp* *crescendo* *f* *mf* *sa*

28

cl *sfz* *p* *sfz* *p*

28

vi *crescendo* *mf* *mp* *f* *balzato leggero* *p* *p* *p*

28

*poco* *a* *poco* *move* *away* *from* *ryukaku* *(to center)* *dim.*

*p* *oshi-de 1 T* *cresc.* *f* *I.h. release slowly the string*

*(sounds like unison)* *sounds like:*

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31

fl  
sa no ha *p* sa sa *p* no ha sa sa no ha *mf* ho ki ha *mf*

31

cl  
o sempre  
ki\* ki *mp* ki *mp*  
*sfz* *sfz*

31

vi  
*p* *mf* *pp* poco a poco cresc. *mf* c.l.b.

31

ord. sempre *mf* *dim.* N  
*p* *mp* I.h. release oshi-de 1 T *f* *dim.* N *mp*  
sounds:

34

fl. *ho ki ha mp*  
*f*

34

cl. *ki mp*  
*sfz*

34

vi. *ord.* *c.l.b.* *ord.* *pizz.*  
*f mp sfz mp p mp*

34

*frull.* *re ru*  
*f sfz*

*hu re ru*  
*mf sfz*

*hu re*  
*sfz mf*

*ki ki p*

*cresc.*

*keshiz.* *ord.* *keshiz.* *ord.*  
*mp l.h.*

fi 38 *sfz* *o* take PICCOLO FL PICC. *frull.* *p* *3* *3* *3* *3*

ci 38 *ki* *p* *mf* take CL in Eb CL in Eb *slap* *mf* *mp*

vi 38 *f* *p subito* *f* *arco SP* *p*

38 *mf* *mp* *mf* *3* *ord.* *oshi-de* *mp* *crescendo* *f* *keshizume* *mp*

*I.h. (no nails)*

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42 8

fl *crescendo* *mf* *p* *poco* *cresc.*

42 *sfz p* *poco* *cresc.* *sfz p* *crescendo* *mf* *mf*

42 *molto* *crescendo* *ff* *mp*

42 *poco* *a poco* *move away from ryukaku* *ord.* *liberamente* *f* *i.v.*

\* = speak outside the instrument

fl  
45 8  
ho shi *pp* *mp* O ho shi sa *poco* crescendo ho shi sa  
*mf* *mf* *pp* *mp* *mf* *sfz*

cl  
45  
*pp* *mp* *p* cresc. *mf* *f* sa ma *pp*

vi  
45  
*pp* *mf* *pp* *mp*

45  
ord. 8<sup>va</sup> sim. *mp* *mf* *pp* *pp* *mp*  
ki *mf* ki *mf* ki *mp*

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52 8

fl *pp* *mp* *frull.* *mf* *mf* *mf* *pp* *mp* *pp* *mf* *ki*

ra kr ra

3

3

7

cl *pp* *mf* *mf* *mf* *pp* *mf* *pp* *mf* *ra* *ki* *mp* *pp*

5 6

3

6

vi *mp* *cresc.* *mf* *mf* *pp* *mf* *pp* *mf* *pp* *mp* *pp*

52

(whisper.) *f* *ki* *ra*

3

5

6

5

8va

52

*mf* *ki* *mp* *poco* *crescendo* *dim.* *mp* *ra*

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*poco* *meno*

55 8  
fl *mp* ki *mf* ki ra

55  
cl *mp* ra *p* 5 *mp* ki ra

55  
vi *mp* ki *poco* a *poco*

55  
(8<sup>va</sup>) *pp* ra *mp* *half-dry sonority* *p* *13. string* *loco*  
*o sempre* *gin* *p* *gin* *kin* *poco* a *poco* *cresc.* *kin*  
*mf* kin

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61 8

*dolce*

*mp*

*p*

61

*dolce*

*mp*

*mf*

61





74 *mp* *p* *sfz* *poco* *mp*

74 *mp* *p* *sim.* *take CL in A*

74 *mf* *mp* *mp* *dolce* *N* *3* *3*

74 *gliss* *mf* *surizume* *mp* *gliss* *p* *surizume* *mf* *slow gliss.* *p* *molto cresc.*

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*a*

*poco*

*muovendo*

♩ = 54

13

The musical score is arranged in four systems. The first system contains the Flute (fl) and Clarinet (cl) parts. The Flute part starts at measure 77 with a triplet of eighth notes marked *mf*, followed by a slur and a triplet of eighth notes marked *mp*. Above the first triplet is a circled 'o' with an arrow pointing to the right. The Clarinet part is silent until measure 80, where it begins with a triplet of eighth notes marked *mp*, with the instruction 'CL in A' above it. The second system contains the Violin (vi) and Piano (p) parts. The Violin part starts at measure 77 with a triplet of eighth notes marked *mf* and a 'ruvido' (rough) marking above it. It continues with a slur and a triplet of eighth notes marked *mp* and a 'dolce' (sweet) marking above it. The Piano part starts at measure 77 with a triplet of eighth notes marked *f* and a 'fast gliss.' (fast glissando) marking above it. It continues with a slur and a triplet of eighth notes marked *mf* and a 'surizume' (surimute) marking above it. The third system continues the Violin and Piano parts. The Violin part has a triplet of eighth notes marked *p* and a 'suriz.' (surimute) marking above it. The Piano part has a triplet of eighth notes marked *f* and an 'oshi-de' (oshi-de) marking above it. The fourth system shows the Violin part with a wavy line indicating 'slow vibr.' (slow vibrato). The Piano part has a 'sounds:' marking above it.

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81

fl

81

cl

*p*

*mp*

81

vi

*mf*

*p*

SP

N

*mf*

*pp*

*mp*

*mf*

81



*crescendo*

frull. sempre

bisb.

*tr.*

89

fl

*f* *dim.*

89

cl

frull.  
*tr.*

*f* *dim.*

89

vi

senza sord.

*tr.*

*f* *dim.*

89

ord.

*f* *dim.*



*soffice, volatile*

*poco*

*ritenuto*

*a tempo*

93

fl

93

cl

93

vi

93

II c.

15

frull.

sim.

mp

ord.

sim.

p

SP → estr. ST

tr.

sim.

tr.

tr.

tr.

tr.

tr.

l.v.

pp

mp

3

3

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97

frull.  
*mp*

frull.  
• sempre

ord.

97

*mp*

sim.

97

N quasi gliss.  
I c.  
*p*

sim.

sim.

97

*mp* sempre

3

3

3

3

16

fl 100 ord. frull. sempre sim.

cl 100 frull. sempre

vi 100 N ST sim. N sempre mp sim. p

100 3 ord. l.h. mf mp mf

5/4 5/4

Detailed description: This is a page of a musical score for a chamber ensemble. It features four staves: Flute (fl), Clarinet (cl), Violin (vi), and Piano. The music is in 5/4 time. The Flute and Clarinet parts are marked '100' and 'ord.' (ordinario). The Flute part includes 'frull. sempre' (flourish) and 'sim.' (simile) markings. The Clarinet part also includes 'frull. sempre'. The Violin part is marked '100' and includes 'N' (Nasale) and 'ST' (Sordina) markings, along with 'mp' (mezzo-piano), 'sim.', and 'p' (piano) dynamics. The Piano part is marked '100' and includes '3' (triplets) and 'ord. l.h.' (ordinario left hand) markings, with 'mf' (mezzo-forte) dynamics. The score is divided into measures by vertical bar lines, and the time signature 5/4 is indicated at the end of each staff.

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*poco*      *meno*

♩ = 60      17

103

fl

103

cl

103

vi

103

5

ord.

*p*

*mp*

*p*

*pp*

*mp*

*mp*

*tr*

SP → estr. ST

*tr*

*tr*

*tr*

*sim.*

*sim.*

*sim.*

*sim.*

musical notation including notes, rests, and dynamic markings

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fl 109 *p* *mf* *p* frull. sempre

cl 109 frull. sempre

vi 109 *tr*~

109 keshiz. *mf* ord. 7 l.v. *mf* oshi-de N sounds: *mf*

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116

fi

116

cl

116

vi

116

suriz.  
*mf*

ord. dolce  
*mp*

G.P.

*sfz*

G.P.

*p*

*sim.*

119

fl

*p* *mf* *pp*

119

cl

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

119

vi

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

119

ord.

*mf* *p* *mf*

123

fl

123

cl

123

vi

123

*p*

*sfz*

*pp*

*pp*

*mp*

ord. l.v.

surizume l.v.

*p*

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