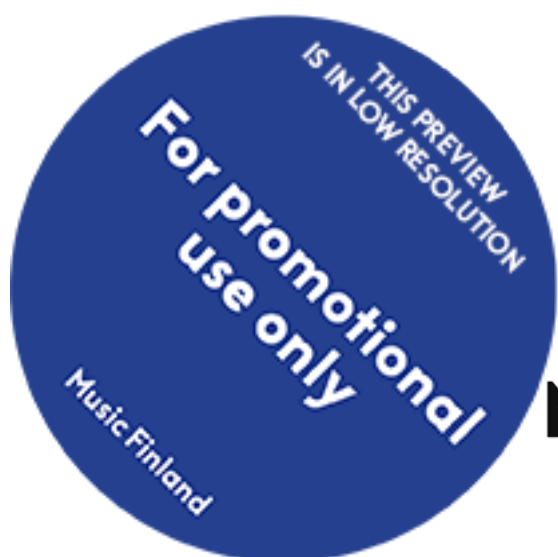


Asta Hyvärinen

# Cosmic Messenger

For mezzo-soprano, violin and accodion

2007



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**Asta Hyvärinen**

***Cosmic Messenger***

For mezzo-soprano, violin and accordion (2007)

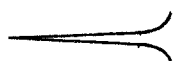
Duration ca 13



## Performance instructions for the *Cosmic Messenger*

**Fermatas:**  $\wedge$  = short,  $\frown$  = medium,  $\square$  = long


$\wedge$  = extremely sharp accent


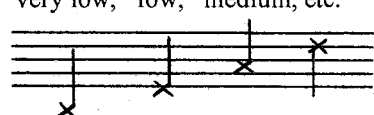
 = poco cresc, then suddenly molto cresc.


“p”, “mf”, “f” etc. = Dynamics in quotation marks refer to the intensity of a performance technique (Not to actually piano, mezzo-forte, forte etc.)

### For the mezzo-soprano


The text in this piece contains greetings with ninety different languages. Always when there appears a language that you know, it should be pronounced by the regulations of those languages. At the other cases you have to follow the instructions given with the text.


Square note head  = speak the text without singing. You can try to reach the microtones but more important is that the sound should not be normal (or classical) singing.


Cross note head  = whisper the text (with relatively voice pitch):  very low, low, medium, etc.


Round note head  = normal singing, use vibrato only when there is request for it.



Inh. = inhaling

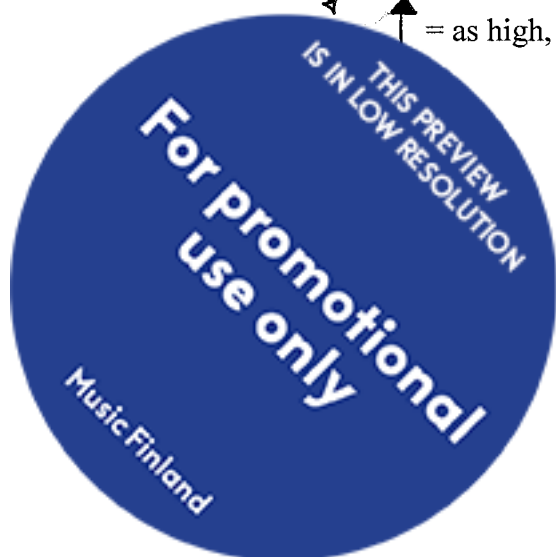
 = wide vibrato, n.v. = non vibrato

 = increasing vibrato

 = nasalized voice

 = short glissando at the given direction

 = as high,  = as low voice as possible



The violin should be tuned according to the following:



The pitches in the score, including harmonics, do not indicate the audible results (this applies the strings II and IV) but the tones to be stopped in the indicated strings.

♯ = 1/4-tone upward

♯♯ = 3/4-tone upward

♭ = 1/4-tone downward

s.p. = sul ponticello

m.s.p. = molto sul pont.

s.t. = sul tasto

m.s.t. = molto sul tasto

ric. = ricochet

salt. = saltando

flaut. = flautando

pizz. = pizzicato with the fingernail

c.l.b. = col legno battuta

φ = "Bartók" -pizzicato

↳ = tap the string strongly against the fingerboard with the finger

└ = play with a bow at the side of the bridge

● = damp the string lightly near the nut

br. = bowing on the bridge (with or without the string(s) stopped)

X | X = play behind the bridge at the indicated string(s) produce a different kind of sounds as indicated (soft, hoarse, rough, bright etc.)

H/w = play with the hair and the wood of the bow simultaneously

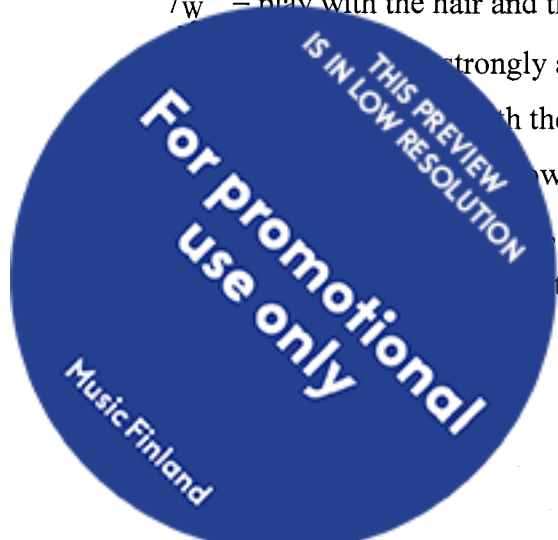
↳ strongly against the indicated strings and turn it

(with the wood of the bow)


slow, wide vibrato


very nervous kind of vibrato


at bow movements; 1) away from the bridge, 2) towards the bridge

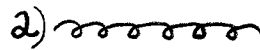



“scratch” = over bowing near the bridge

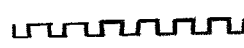
 = bow lies on the strings near the edge of the fingerboard, stick pressed into hair (result: short rattling sound)

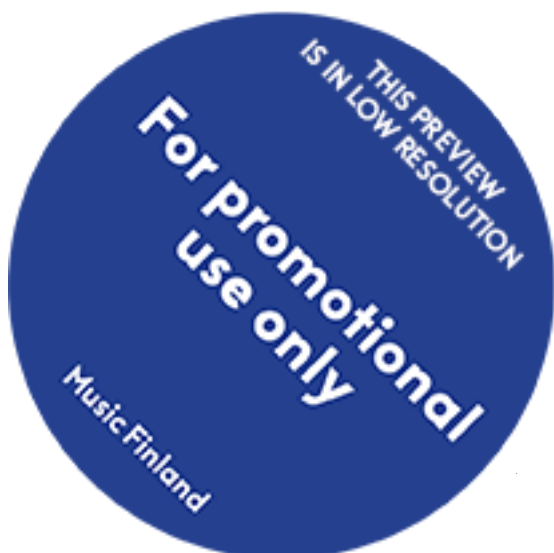
 = move the bow in a number eight shape of moving

1)  = move the bow in a circular motion (between s.p.----s.t.)

2)  1) quite slow bow moving, 2) fast bow moving

 = move the bow along the string (from s.p. to m.s.t or vice versa)

 = produce very rough scraping sound with the bow



### Text for the *Cosmic Messenger* (greetings with ninety languages)

goeie dag, mire dita, ae-gr-tu, dana esteline, sabah el kheir, barev, ani tlé, arratsaldeon, dzien dobry, sunchhen, b'dehinsy, ka sion, halo, demat, dóbar den, mingalar pa, bon dia, nǐ hǎo, ade-ht, bongh jornu, dobar dan, b-deno-ry, goddag, goede middag, bonan tagon, ehik-mor-stu, mboloani, hip-vyä, bon jour, gamarjoba, bdino, guten tag, kalimera, mba`éichapa, bon swa, shalom, namaskaar, jó napot kivánok, selamat sore, dia duit, b-g-no-ru, ohayô gozaimasu, azzoul, tcheripsou, annoyng haseyo, silav, sabai di, salvete, labdien, mbote, labas rytas, houje, de-gi-m-nou, dobar den, manahoana, selamat tengahari, merhba, kia ora, sain baina uu, ne y yibeoogo, morgn, bon jorn, dzień dobry, boa tarde, latcho dives, bună zina, zdravstvuite, talofa, bona die, zdravo, mhoroi, acho saiin, dobrý deň, pozdravljeni, dobar dan, buenos dias, hujambo, guete tog, magandang araw, ia orana, vanakam, sawatdii khrap, a-beh-mr, dzécbureś, pryvit, as salaamo alaikum, chào ong, die wåde, sut mae, sanibonani

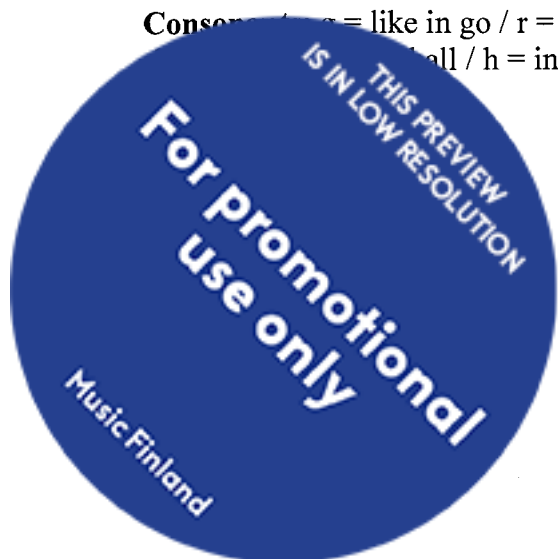
### Notes for pronouncing

Different greetings are separated each other with commas. All words divided into syllables are variations (the original ones have not used). Dividing the words into syllables doesn't follow any grammarian but the words are split because of the phonemes needed. Always when there occurs a language that you know it should be pronounced by the regulations of those languages.

On the other cases, please follow the instructions below:

**Vowels:** a, e, i, o, u, y, å (Swedish "o"), ä (Finnish): should be always distinguished and clear  
a = like in car, bar / e = in den, pen / i = in hit, lit / o = in dog / u = in blue / y = like German 'über'

**Consonants:** g = like in go / r = in 'caramba' (rolled) / z = in zero / s = in see /  
t = in tea / l = in tall / h = in he, hall / j = 'y' in yes, yeni



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Tempo:  $\text{♩} \approx 60$

VOC. [Empty staff]

VI. *arco*  
3/4  
I II  
pp — mp — p mp

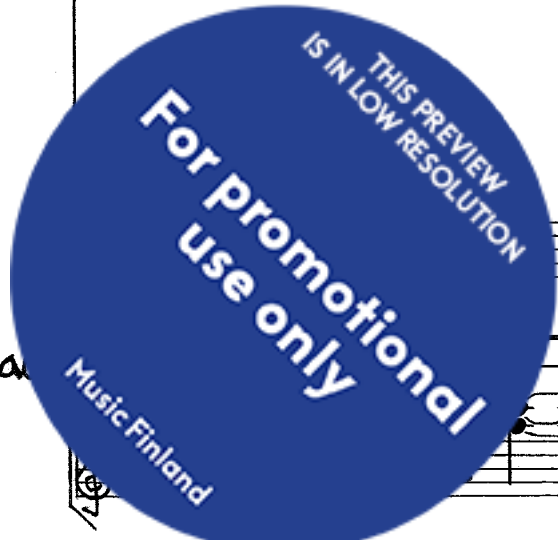
8va  
Tempo:  $\text{♩} \approx 60$   
3/4  
p — mp — p — mp

5

VOC. [Empty staff]

VI. *bright* *rough* *s.p.* *ord.* *s.p.*  
pp — mf — mp — p — mp

1.





VOC. *p* *mf* *mp* *mf* *mp*

es-te-li- ne sa- ba-h el kheir ba-rev

VI. *p* *mf* *p* *mp*

ord. I II s.p.

gva

ACC. *p* *mp* *mf* *mf*

speak growling  
mf a-berv

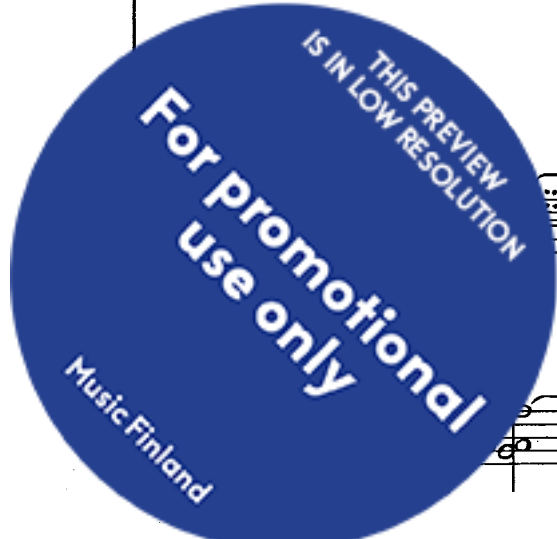
VOC. *mf* *mp* *p*

ani té a-r- rat sal- deon

VI. *mf* *p* *mp* *pp* *mf* *mp* *p*

s.p. ric. arco ord. s.p. br.

*mp* *p*





VOC. *f* *mf* *coldly mf*

ka sion  
ric. *mf* *p* *mp* *mp*

2/4 3/4 3/4 3/4

3 ha-lo

s.p.

grv

acc. *mf* *p* *pp* *mf* *p*

5/4 5/4 3/4 3/4

speak aik-nos

3 3 4 3

VOC. *mp* *n.v.* *mf* *f* *mp*

de- mat. dó-bar den

3/4 3/4 4/4 4/4

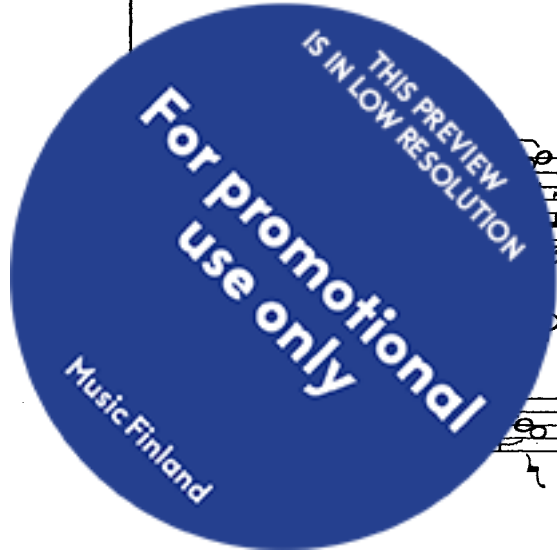
bright rough s.p.

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

3/4 4/4 *p* *mp*

(poco)

5.



VOC. *P* *mp* *P* warm, kindly *mp*

3 4 3 4 3 4

ming(-ng) a- la-r pa bon dia

VI. *mp* *mf.* *P* *mf* *P*

gva

3 4 4 4 3 4

high voice *P* *mf* ab-di-no

VOC. *f* *mf* *mp* *mf*

3 4 3 4 4 4 3 4

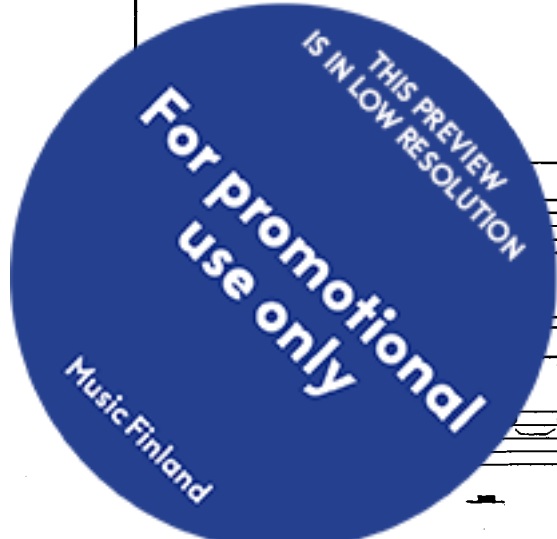
ni hao a-de- hoarse bongh jo-r-

VI. *mp* *mp* *P*

s.t. s.p. hoarse m.s.p. (hoarse)

3 4 4 4 3 4

*mp* *P* *mf* *P* *f* *P*





VOC. *mf* *f* *mp*  
 nu do-ba- r dan b-de-no-ry  
 bright ord. s.p. ord. bright

VI. *mf* *f* *mp* *mf* *f* *mf* *f*

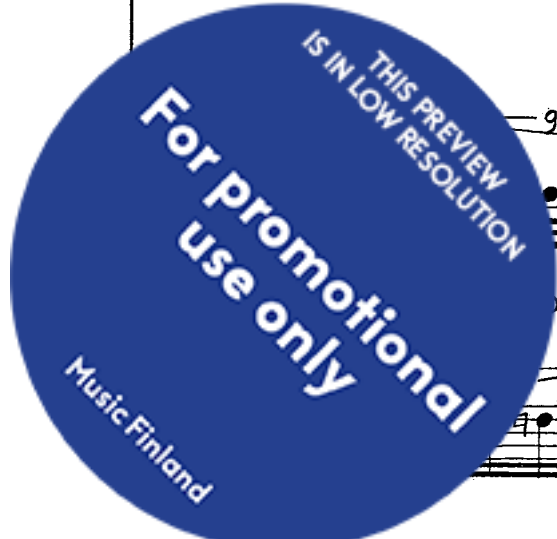
gva

ACC. *mp* *f* *mf*

VOC. very slowly

VI. *mf* *f* *mf* *f*

Loco very slowly  
 air-button  
 'toneless'  
 7" dim.



VOC.  $\approx 60$  "mf" laconically f

at the side of the  
hoarse bridge bright hoarse god-da- g goe-

VI. mp mf p mf p mf

3 4 3 4 3 4 3 4

s.p. s.t. s.p.

acc.  $\approx 60$  gva

mp p mp

3 4 3 4 3 4 3 4

5

VOC. mp mf mf f mp

de mid- dag bo- nan ta- gon

VI. p mp p mf sim.

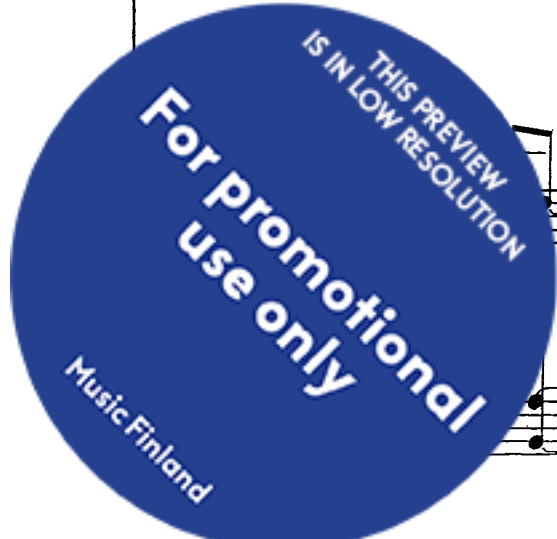
3 4 3 4 3 4 3 4

s.t. s.p.

mf pp

shortly a-b-g-hot

3 4 3 4 3 4 3 4





VOC. *mp* *mf* *p* *mp* *mf* *sonorously* *mf*

e- hik-mors- tu m- bo-lo-a-ni vyä 3 bon jour b-di-no

VI. *mf* *mp* *f* *p* *mf*

*pizz.* *arco* *scratch* *ord.*

gva ----- *Loco* ----- gva

acc *mf* *mp* *mf* *f* *hip* *mp*

shout 3 4

VOC. *mf* *inh.* *f* *ether* *mp* *mf*

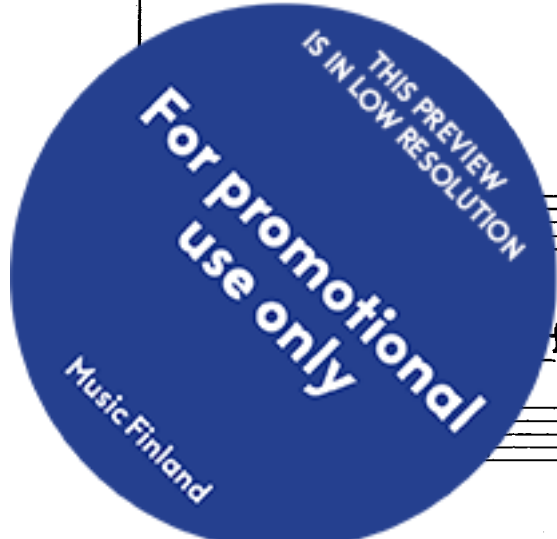
ga-mar-jo-ba ta-g ka-li-

VI. *mp* *(molto)* *mp* *mf* *pp* *mp*

*ord.* *ric.* *ord.*

low voice *f* *mf* *pp* *p*

gu-ten



VOC. *mp* *>* *mf* *mp (molto)*  
 me- ra m-ba ei-cha-pa bo-n swa sha-lom

VI. *arco* *V* *III* *II (ord)* *I* *III s.t.*  
*mp* *p* *mf* *p* *mp* *mf*

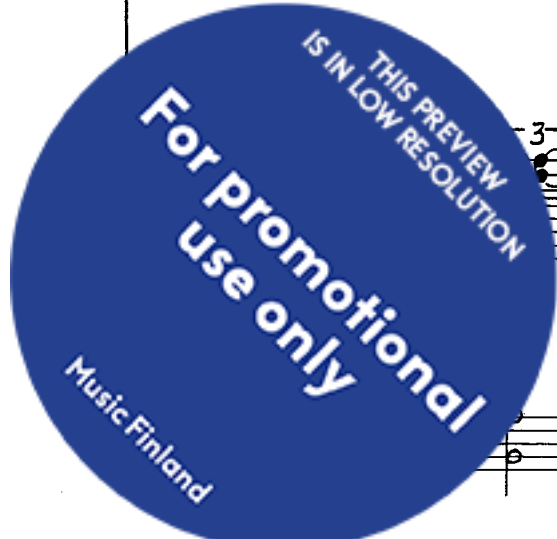
gva

ACC. *mp* *p* *mp* *mf*

VOC. *grumbling* *inh.* *3* *lively* *p* *mf* *mf* *>* *mp* *p*  
 ha-mas-kaar jö ha-pot ki-varnok se-la-

VI. *I HW* *arco s.p.* *II* *3* *>* *f*  
*mp* *p* *very hoarse* *mp* *f* *mf*

ACC. *p* *f* *3/4* *p*



VOC. *mf* *p* *f* *mf*

ma- tso-ree dia duit b-gi-no-ru

VI. *f* *mf* *p* *mf* *f* *pp*

II s.p. III arco ord.

gva

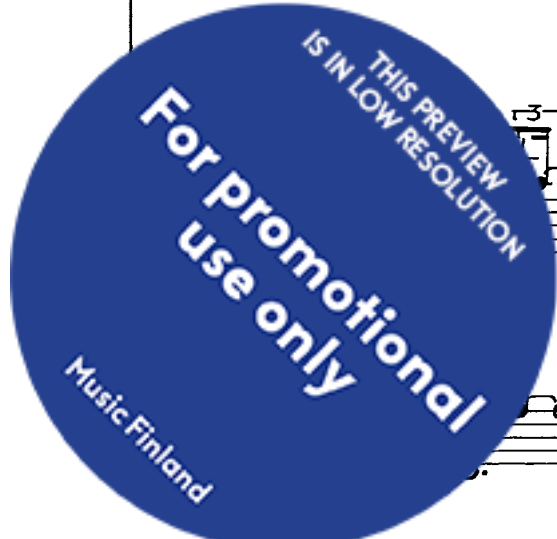
ACC. *mf* *p* *mf* *p*

VOC. *p* *mf* *f* *p* *mf*

o- hay-ô go-zai- ma-su az- zou-1

VI. *p* *arco* *mp* *p* *f* *mp*

with passion



ACC. *mf* *p*

VOC. *mp* *mf* *mp*

3 tche-rip-sou  
4 --br: hoarse

an-noy-ng  
ric. arco  
ord.

4 ha-sey-o  
III  
IV

si-la-a-  
s.p.

VI. *mf* *p* *sim.* *mf* *mp* *f*

(poco) *mp*

gva

acc. *mp* *p* *mf* *p*

VOC. *mf*

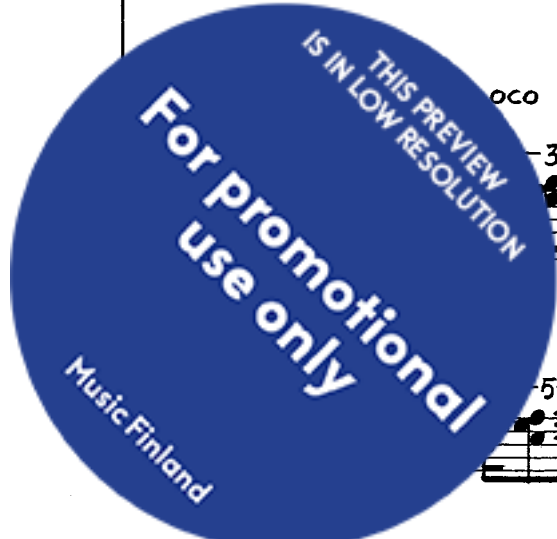
sa-bai di

VI. *mf* *bright* *p* *mf* *mp* *mf* *p* *f*

ord. *v* *s.p.* *v*

oco

*mp* *mf*



piú mosso

VOC.

VI.

ord.

s.p.

mf

f

mp

Musical score for Violin I (VI.) and Voice (VOC.). The Violin I part features a melodic line with fingerings (IV, III, I, II, III, II, I, III, IV) and dynamics (mf, f, mp). The Voice part is currently empty.

piú mosso

ACC.

gva

mf

f

mf

f

ff

mf

Musical score for Accordion (ACC.). The score is written for both treble and bass clefs. It includes various techniques such as triplets, quintuplets, and grace notes (gva). Dynamics range from mf to ff.

VOC.

VI.

ord.

mf

f

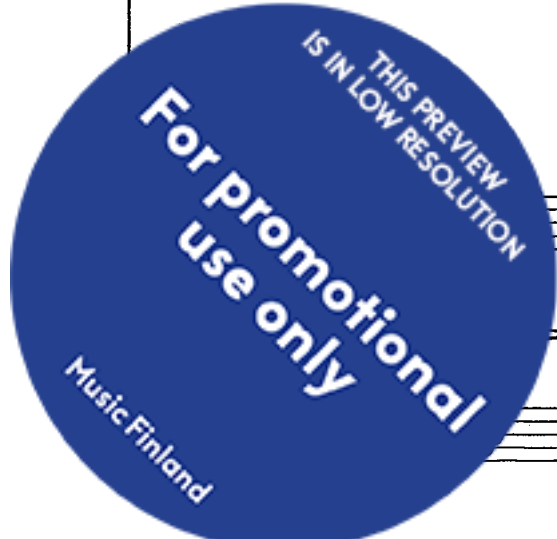
p

mf

mp

f

sp

Musical score for Violin I (VI.) and Voice (VOC.). The Violin I part has dynamics (mf, f, p) and includes a section marked 'ord.' with a tempo change to 'sp'. The Voice part is empty.

gva

mf

p

mf

p

mf

p

Musical score for Accordion (ACC.). This section continues the piece with various dynamics (mf, p) and includes a section marked 'gva' with a grace note.

rit. — — — — — ♩ ≈ 108 [♩ ≈ 54]

VOC.

VI.

mf > p mp mf p mp

5/8 7/8 3/4

pizz. I > arco II

c.l.b. salt.

gva rit. — — — — — ♩ ≈ 108 [♩ ≈ 54]

ACC.

5/8 7/8 3/4

p (poco)

VOC.

VI.

mp ric. mf p mf p

5/4 5/8 3/4 7/8

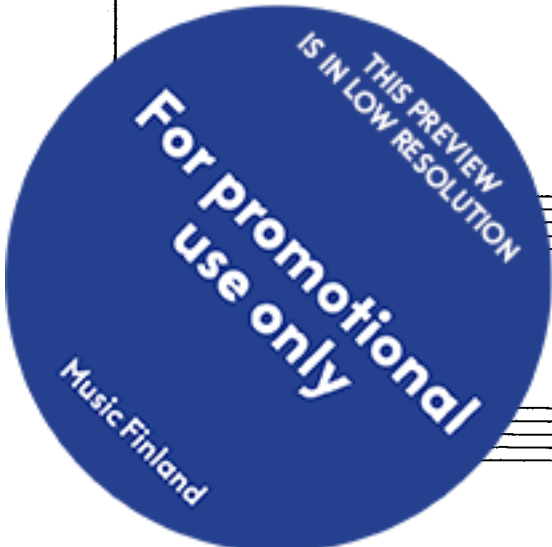
arco pizz. arco pizz.

c.l.b. salt. +

I arco

5/8 3/4 7/8

mp p







VOC. 5  
8

VI. 3  
4 2  
8

gva

acc 5  
8

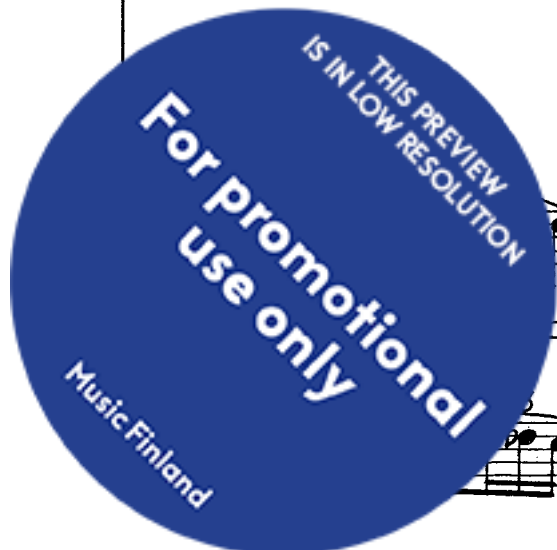
*f* 3  
4 *mp* mf 2  
8 *f*

VOC. 5  
8

VI. 2  
4

very distantly *mp*

sa-



*ff* 9 3 mp

2  
4 3 3 6 6



VOC. *mf p* *mp* *mp*  $\approx 60$  *mf* *nervously*

3 4

l-ve- t- e lab- dien

VI. *arco ord.* *mf* *mp*

II *d* *s.t.*

8va

3 4

$\approx 60$

6 6 6

*mf* *mp*

VOC. *mp* *mf* *f* *trembling inh.*

5 4 3 4

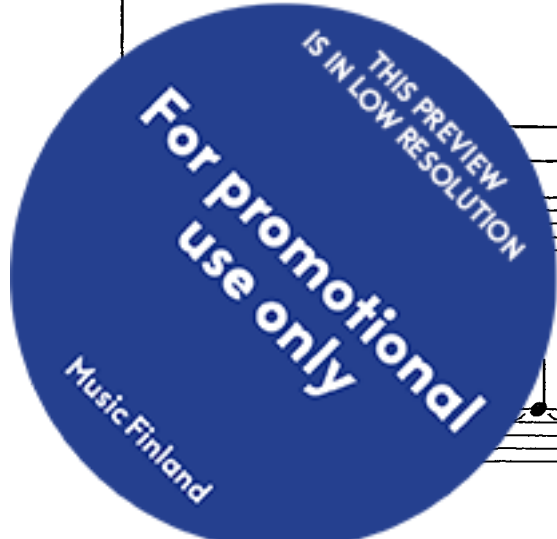
m-bo-te la-bas ry-tas hou- je

VI. *mf* *pp* *f* *mp* *p* *f* *p*

*s.p.* *ord.* *s.p.*

3 4

*mp* *p* *mf*



VOC. *mf* *mp* *p*  
 de-gi-m-hou do-bar-den

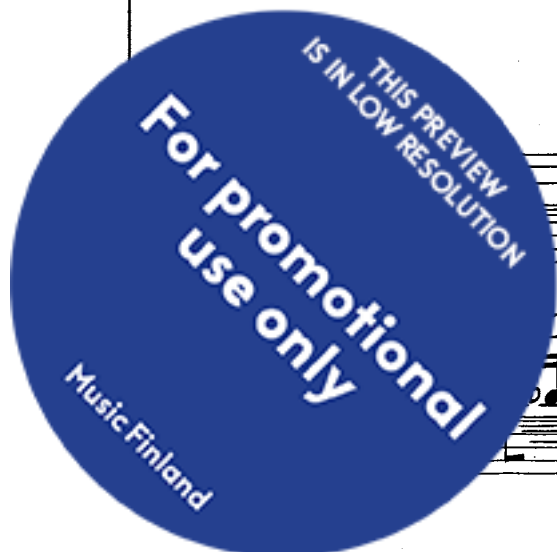
VI. *s.p.* *ord.* *st.* *ord.* *br.* *bright* *hoarse* *s.p.*  
*p* *mf* *mp* (*poco*) *mf* *mp* *p*

gva

acc. *mp* *mf* *p* *p*

VOC. *darkly* *mp* *f* *inh.* *mp* *mf* *p* *tension* *mf* *inh.* *f*  
 ma-na hoa-na se-la-mat te-nga hari mer-h-ba

VI. *arco* *pizz.* *arco*  
*mf* *p* *f* *mf* *mp*



VOC. *mp* trembling *mf* *mp*

kie o-ra sa-in bai-na ut ne y yi-be

VI. *mf* *p* *mf* *p* *mf*

gva

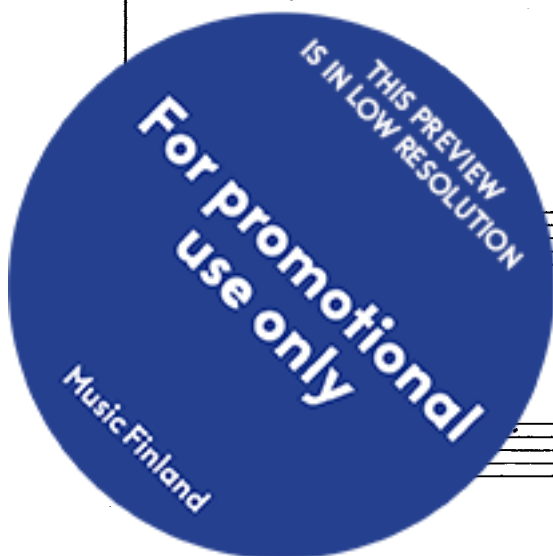
ACC. *mp* *f* *mp* *mf* be-gi

VOC. *f* *mp* *sonorously* *mf* *p* *mf*

oo-go mor-gh 3 bon jom dzi-erń dob-ry bo-a tar-(r) de

VI. *mf* *p* *mp* *mf* *mp* *mf*

s.p. ric. 1 (iv) ord. III II



ACC. *mf* *f* *p* *mf*

mp *f* *p* *p* *f* rough-

lat cho di-ves (s) bu-na zi-ua zdravs

pizz. pizz. *f* scratch

gva

*p* *mp* *p* *sfp* *f*

a-bi-nuz

distantly *mp* *mf* *p* *mf*

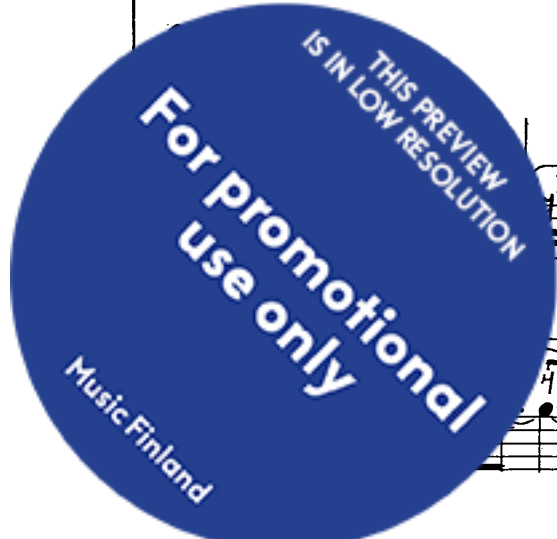
twite ta-lo-fa bo-na die

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

ord. s.p. ord. s.p.

*mf* *mf* *mp*

of-lot





VOC. *ff* *p* *mp* *mf* 5:3  
 s hu-jam-bo gu-e-te-to-g ma-gan da

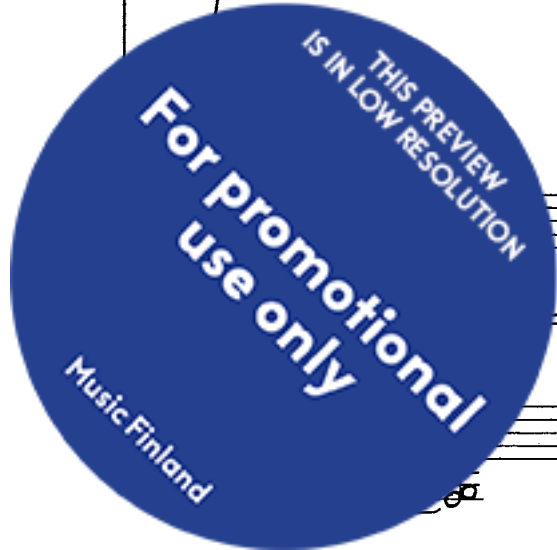
VI. *f* *p* *mp* *mf* *p* *mf*  
 br. s.p. ord. s.p. arco

gva  
 3 4 *mp* *p* *mf* *p* *mf* 5 4  
 3 4 *mf* *p* *mf* 5 4

VOC. *f* *mf* (poco) *mf* *mp* "mf" *p*  
 ng a-row i-a-o-ra-na va-na-kam sa-wat dii

VI. *mp* *mf* *f* *mf* *p* *mf* *p*  
 br. s.p. pizz. ric. s.p. s.t.

(A) *f* *mp* *mf* *p*  
 3 4 5 4 5  
 5:4





despairingly

VOC. *mf* *mp* *mf* *f* *p*

khrap

a-beh- mi- (r)

VI. *mf* *p* *mp* *f* *mp* *p* *mf*

gva

acc. *mp*

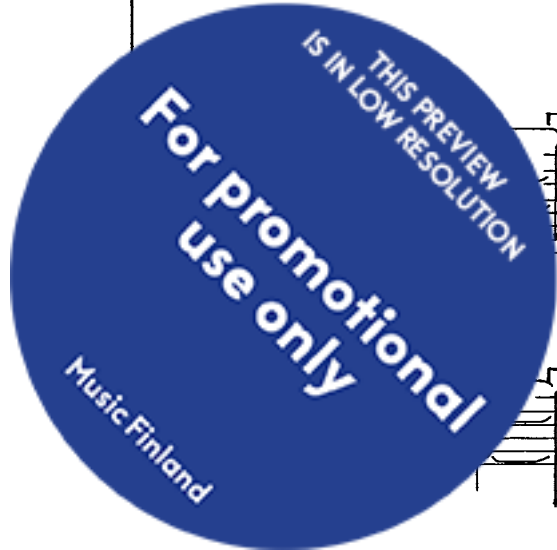
VOC. *p* *mf* *>*

dze- ch- bu- re- s

VI. *pp* *mf* *br.*

*mf* *mp* *mf*

23.



darkly

VOC. *f* *mf* *mp* *mf*

7-pry-vit as sa-laa-mo a-lai-kum chao ong

VI. *mp* *mf* *br.* *s.p.* *br.*

gva

ACC. *pp* *mp* *mf* *p* *p* (molto)

without hope

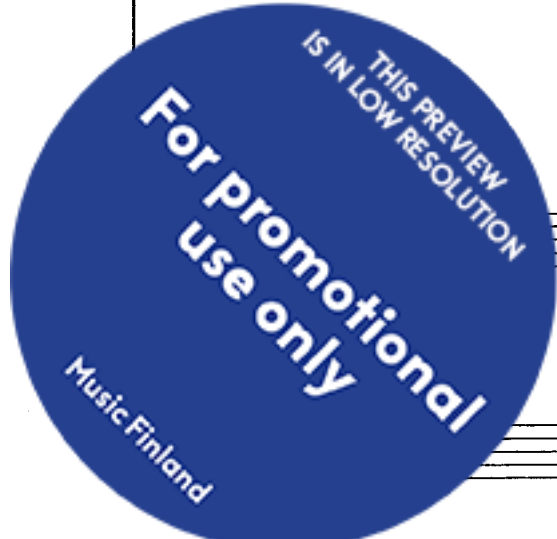
VOC. inh. *mf*

die wa-de

VI. *p* *mp* *mf* *f* *mp*

arco *II s.p.*

*mp* *f* *mp*





angrily mp

voc.

sut mae

3

3

3

4

7 7#

(s.p.)

scratch

mf

p

f

mp

f

mf

br.

v

v

v

v

v

v

gva

3

3

4

7 7#

mf

p

f

3

4

p

5

4

7

7#

decisively

voc.

3

3

3

4

so

hi-bo-ha-hi

4

4

c.l.b.

salt:

arco

5

5

mf

p

mp

f

3

3

3

4

mf

f

4

4

mp

3

3

4

a-bi-no-s



VOC.

VI.

ACC.

gva

mf p mp bright dark br mf p mf

br hoarse bright dark br

4/4 3/4

ff mf

3

^

VOC.

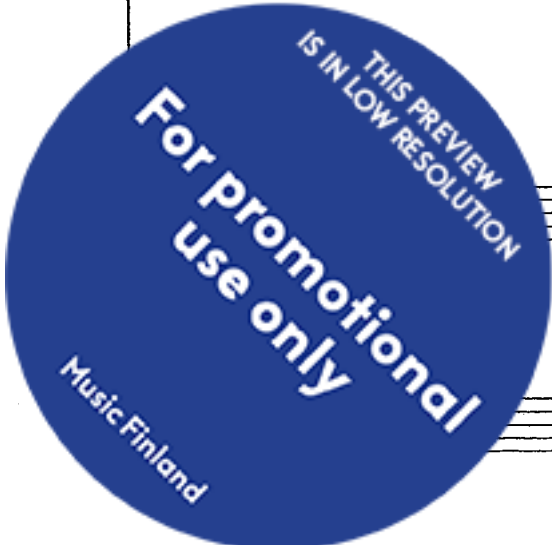
VI.

mp f p pp mp p f

br s.p. ric. arco colleg. arco

4/4 3/4

mp f p pp mp p f



3/4





VOC.

VI.

gva

acc.

3/4

4/4

6/4

p

pp

mp

pp

p

Hyvärinen, 8.3.2007

VOC.

VI.

