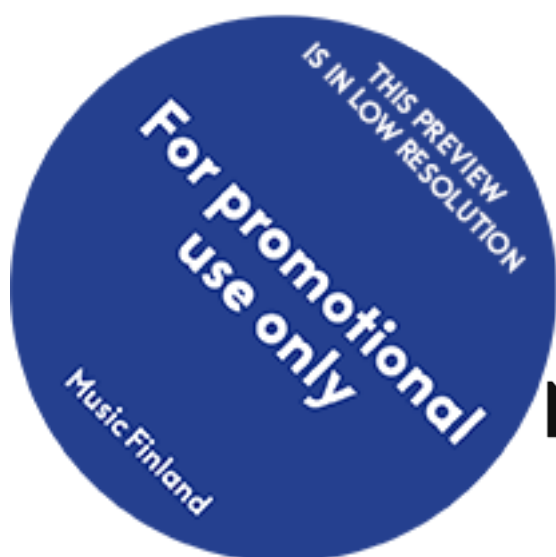


Jennah Vainio

Diesel Rhythm Canticle

for flute, clarinet and guitar

2010 - 2011



Music Finland

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Jenna Marie Vainio

Diesel Rhythm Canticle

for flute, clarinet and guitar

2010 - 2011



Jenna Marie Vainio

Diesel Rhythm Canticle

for flute, clarinet and guitar (2010 - 2011)

Commissioned by and dedicated to Trio Jusslin-Sivonen-Teerijoki
with funds from the Teosto Commission Grant Committee

Diesel Rhythm Canticle huilulle, klarinettille ja kitaralle syntyi mustien varjojen katveessa. Sävellystyön aikana elämäkokemukseni karttuivat ankaralla kädellä. Äitini aivoverenvuoto, joka johti hänen osittaiseen puhekyvyn menetykseen, oma avioeroni pitkäaikaisesta puolisostani, pahoinpitelyn uhriksi joutumiseni ja sitä seuranneet psyykkiset traumat, sekä neljän viikon keuhkokuume yhdistettynä silmä- ja korvatulehdukseen, sattuivat kaikki teoksen syntyvaiheiden aikana. Elämä kulkee kaikista vastoinkäymisistä huolimatta vääjäämättömästi eteenpäin – kuin dieselmotori.
Teos on omistettu teoksen tilaajille **Trio Jusslin-Sivonen-Teerijoki**.

Diesel Rhythm Canticle för flöjt, klarinett och gitarr blev till i mörka förhållanden. Under kompositionsarbetets gång fick jag genomgå många lektioner i livets hårda skola. Min mors hjärnblödning som ledde till hennes reducerade talförmåga, skilsmässan från min långvariga partner, jag blev misshandlad vilket lämnade psykiska trauman, upplevde även en fyra veckors sjukperiod med lunginflammation samt ögon och öroninflammation på samma gång.
Men livet går obönhörligt vidare – likt en dieselmotor.
Verket är tillägnat beställaren **Trio Jusslin-Sivonen-Teerijoki**.

Diesel Rhythm Canticle for flute, clarinet and guitar saw the light of day in a miserable atmosphere. During the writing process of the work I underwent many a lesson in the school of life. My mothers cerebral hemorrhage, which led to her reduced ability to speak, my divorce from my longtime partner, I got physically assaulted, which left its marks in my psyche, and I also suffered pneumonia for four weeks, which also resulted in an ear and eye infection.
But, alas, life goes mercilessly onward – like a diesel machine.
The piece is commissioned by and dedicated to **Trio Jusslin-Sivonen-Teerijoki**.

*First performance, Helsinki, Culture House Sandels, Gyllenberg Hall,
the 6th of October, 2011,
Sivonen, fl, Ilkka Teerijoki, cl, Anne Jusslin (Tuhkunen), git.*



*The piece is written with the usual transpositions
applied throughout entire measures but not in octaves*

Duration: ca. 18 minutes

Jenna Marie Vainio

Diesel Rhythm Canticle

for flute, clarinet and guitar (2010 - 2011)

I Movement

♩ = 80 Marche funèbre – ♩ = 120 Decisively – Like a
scratched vinyl record

II Movement

♩ = 60 – ♩ = 72 – ♩ = 60 – ♩ = 54

III Movement

♩ = 120 – ♩ = 40 Cradle song



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Diesel Rhythm Canticle

tune guitar: DADGBE for flute, clarinet and guitar

♩=80 come una marche funèbre

Jenna Vainio 2010-11

Flute

Clarinet in B♭

Guitar

hit with fingers on bridge, strive for a drum-like sound.
Mute the strings with the left hand

p *cresc.* *mp* *mp*

Fl.

B♭ Cl.

Gtr.

p *cresc.*

Fl.

B♭ Cl.

Gtr.

mf *mp* *mf* *mf*

Fl.

B♭ Cl.

Gtr.

mp *mf* *mp* *mf*

Diesel Rhythm Canticle/Vainio

2
41

Fl.

B♭ Cl.

Gtr.

mp

mf

3

repeat 3x

♩=120 Decisively

51

Fl.

B♭ Cl.

Gtr.

mp

mp

ca. 5"

norm.

dim. to nothingness

pppp

mp

61

Fl.

B♭ Cl.

Gtr.

mp

cresc.

mf

espress.

mf

cresc.

mf

3

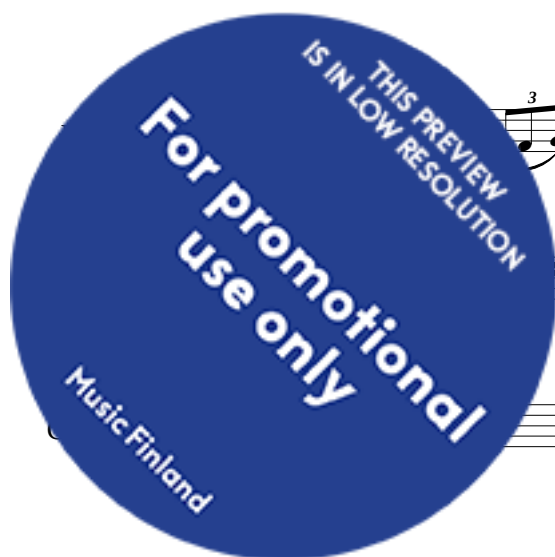
gliss.

3

3

3

3



3

Fl.

B♭ Cl.

Gtr.

72

3

3

3

3

mf

f

Fl.

B♭ Cl.

Gtr.

76

mp

espress.

76

mp

The image shows a musical score for three instruments: Flute (Fl.), B♭ Clarinet (B♭ Cl.), and Guitar (Gtr.). The score covers measures 76 to 80. The Flute part begins with a treble clef and a key signature of one flat. It features a melodic line with eighth and sixteenth notes, including triplets and accents. A dynamic marking of *mp* (mezzo-piano) is present. The B♭ Clarinet part also uses a treble clef and one flat key signature, with a similar melodic line featuring triplets and accents. The Guitar part is shown in a treble clef with a one-flat key signature, playing a series of chords. A dynamic marking of *mp* is also present. The word *espress.* (espressivo) is written above the Flute staff in measure 78. Measure numbers 76 and 77 are indicated at the start of the first and second staves respectively.

Fl.

B♭ Cl.

Gtr.

81

gliss.

cresc.

cresc.

cresc.

The image shows a musical score for three instruments: Flute (Fl.), B♭ Clarinet (B♭ Cl.), and Guitar (Gtr.). The score is for measures 81 through 88. The Flute part begins with a glissando (gliss.) in measure 81, followed by a series of eighth notes and a crescendo (cresc.) in measure 82. The B♭ Clarinet part plays a rhythmic pattern of eighth notes with accents (>) and a crescendo (cresc.) in measure 82. The Guitar part plays a series of chords, with a crescendo (cresc.) in measure 82. The score is written in treble clef for all instruments, with a key signature of one sharp (F#).

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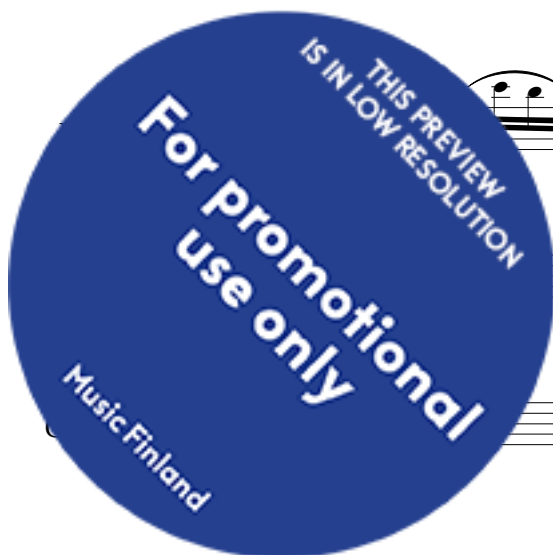
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mf *cresc.*

mf *cresc.*

mf *cresc.*



4 *8va* *8va* *Diesel Rhythm Canticle/Vainio*

Fl. *88*

B♭ Cl.

Gtr. *88*

f 6 6 6

mf

Fl. *93*

B♭ Cl.

Gtr. *93*

espress.

mf 3 3 3

mp

Fl. *98*

B♭ Cl.

Gtr. *98*

gliss.

mp *cresc.*

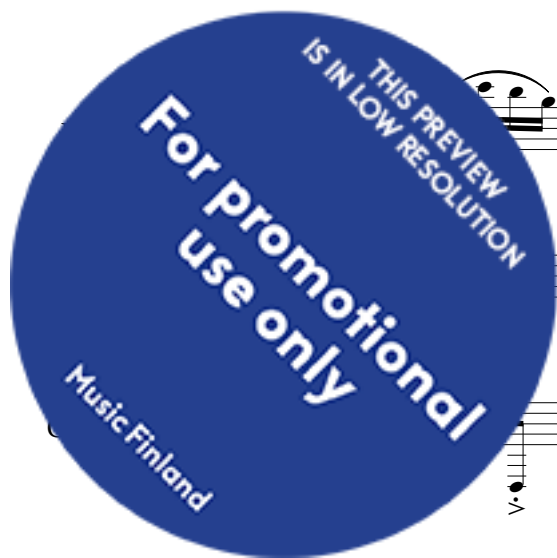
cresc.

cresc.

cresc.

cresc.

cresc.



8va *8va* *Diesel Rhythm Canticle/Vainio*

Fl. 105

B $\flat$ Cl. 105

Gtr. 105

f 6 6 6

f 6 6 6

f

Like a scratched vinyl record

Fl. 108

B $\flat$ Cl. 108

Gtr. 108

p *mp* *mf*

p *mp* *mf*

p *mp* *mf*

Fl. 116

B $\flat$ Cl. 116

Gtr. 116

gliss.

mp *cresc.*

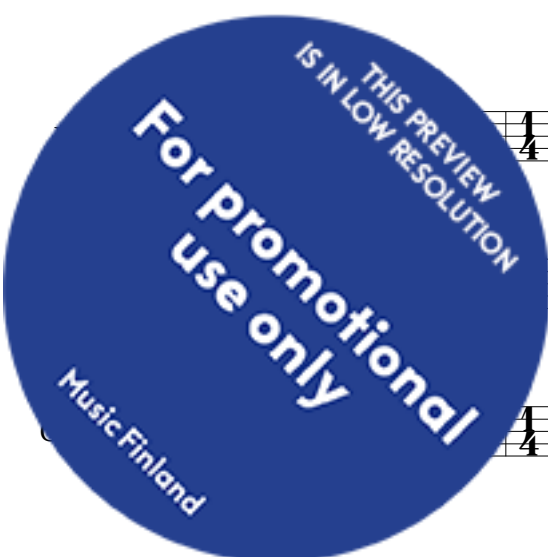
mp *cresc.*

mp *cresc.*

f *f* *f*

let ring out

f



II

♩=60

Fl.

B♭ Cl.

Gtr.

p

mp

mf

mf

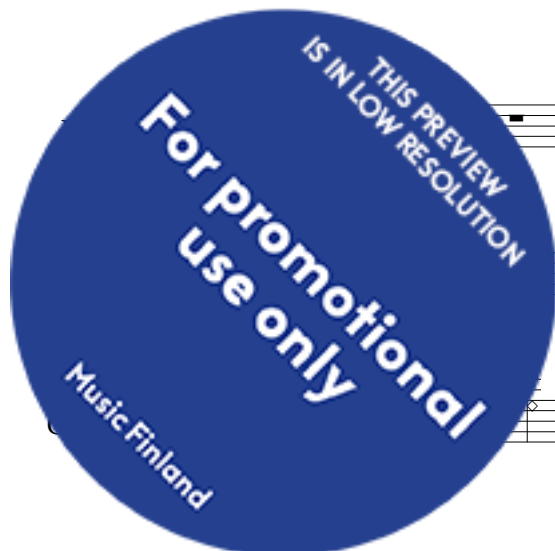
mf

mf

f

church bell-like
nat.harm.
XII VII
V

♩=72



mp

mf

mp

Fl.

B♭ Cl.

Gtr.

mp *mf* *mf* *mp*

cresc.

Fl.

B♭ Cl.

Gtr.

p *mp* *mf* *mf*

cresc.

Fl.

B♭ Cl.

Gtr.

3

tr

church bell-like
nat.harm.

XII VII # V

f

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Fl.

B $\flat$ Cl.

Gtr.

p

p

mp

XII

Fl.

B $\flat$ Cl.

Gtr.

mp

mf

mp

mf

f

3

3

3

Fl.

B $\flat$ Cl.

Gtr.

mp

mf

mp

mf

mp

f

mp

mf

3

3

3

Fl.

B $\flat$ Cl.

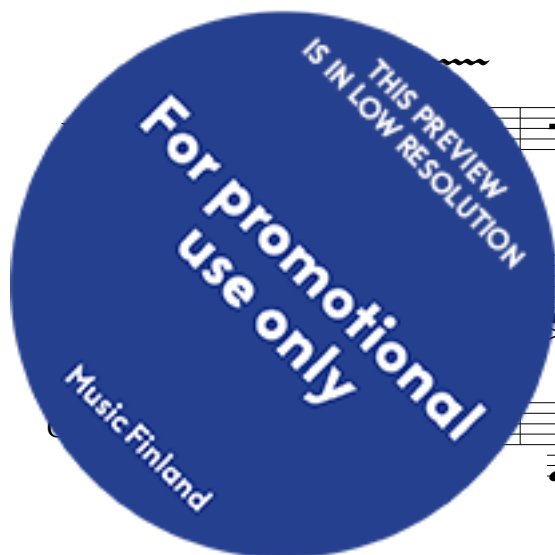
Gtr.

f

3

3

3



Diesel Rhythm Canticle/Vainio

Fl. *mp* *mf* 3

B♭ Cl. *mf* 3

Gtr. *IV* *let ring* 3

Fl. *mf* 3

B♭ Cl. *mp IX* 3 *VIII* *VII*

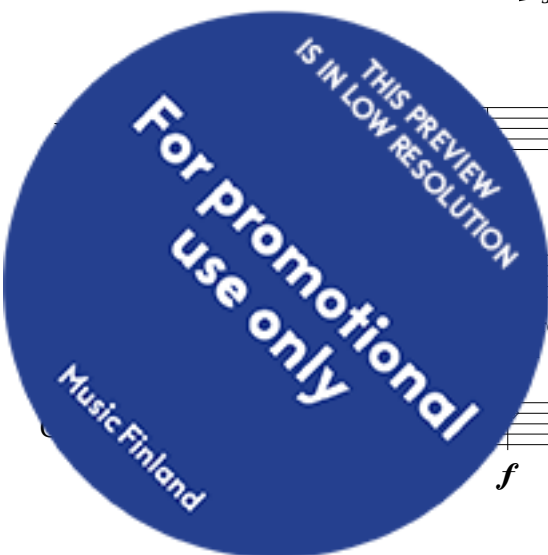
Gtr. *mf* 3

Fl.

B♭ Cl. *mf* 3

Gtr. *V* 3 *IV* 3 *V* 3 *IV* 3

ch bell-like nat.harm. *VII* *V* *XII* *f*



10 ♩=60

Diesel Rhythm Canticle/Vainio

Fl. *mf* 3 3

B♭ Cl. *mf* 3 3 3

Gtr. 1st time *p* 2nd time *mp* *mf*

Fl. *p* 3 *mf* 3

B♭ Cl. *mp* *mf* 3 3 6 3

Gtr. *mp* *mf*

Fl. *rit.* *p* ♩=54

B♭ Cl. *p*

Gtr. *mp* *p* *f* church bell-like XII nat.harm. VII VII XII

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III

♩=120

Fl.

B♭ Cl.

Gtr.

mf

mp *mf* *mp* *mf*

Fl.

B $\flat$ Cl.

Gtr.

This musical score is for three instruments: Flute (Fl.), B-flat Clarinet (B $\flat$ Cl.), and Guitar (Gtr.). The Flute part features a melodic line with various ornaments, including grace notes and a sixteenth-note triplet. The B-flat Clarinet part provides a harmonic foundation with a series of eighth-note chords. The Guitar part plays a rhythmic pattern of eighth notes, often with a sharp sign indicating a natural or specific fingering.

[illegible]

The musical score for 'The Rose Tree' is presented in three systems. The first system consists of two staves: a vocal line in 2/4 time and a piano accompaniment in 6/8 time. The vocal line begins with a whole rest, followed by a half note G4, a quarter note A4, and a quarter note B4, all marked *mf*. The piano accompaniment features a bass line with a half note G2, a quarter note A2, and a quarter note B2, and a treble line with a half note G4, a quarter note A4, and a quarter note B4. The second system continues the vocal line with a half note C5, a quarter note B4, and a quarter note A4, marked *f*. The piano accompaniment continues with a half note C5, a quarter note B4, and a quarter note A4. The third system shows the vocal line with a half note G4, a quarter note A4, and a quarter note B4, marked *mf*. The piano accompaniment continues with a half note G2, a quarter note A2, and a quarter note B2. The score is written in G major and 2/4 time, with a key signature of one sharp (F#) and a common time signature of 2/4.

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Fl.

B $\flat$ Cl.

Gtr.

mf *f*

Fl.

B $\flat$ Cl.

Gtr.

mf *f*

Fl.

B $\flat$ Cl.

Gtr.

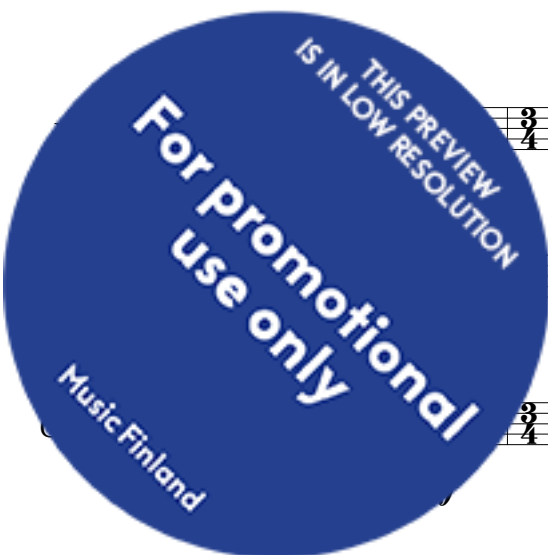
mf *mp* *mf*

Fl.

B $\flat$ Cl.

Gtr.

mf *f* *mf*



Diesel Rhythm Canticle/Vainio

13

Fl. *mp*

B♭ Cl. *mp* *mf* *f*

Gtr. *f* *mf* *f*

Fl. *mf*

B♭ Cl. *mf*

Gtr. *mf* *f* *mf*

Fl. *mp*

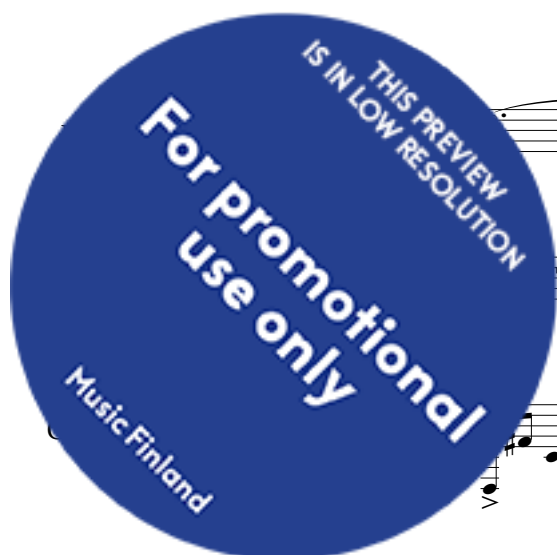
B♭ Cl. *mp*

Gtr. *mp*

Fl. *p*

B♭ Cl.

Gtr.



Fl. *f* gliss.

B♭ Cl. *f* 3

Gtr. *f*

Fl. *mp*

B♭ Cl. *mf* 3 *f*

Gtr.

Fl. *f* 3 *mf* 3

B♭ Cl. *mf* 3 *f* 3 *mf* 3

Gtr. *mf* VI 0 V 0 VI 0

Fl. *mp* *mf*

B♭ Cl. *mf* 3 VI 0 V 0 VI 0

Gtr. *mf* 3 VI 0 V 0 VI 0



Fl. *mp*

B♭ Cl. *mp* *mf* *3* *VI 0* *V 0* *VI 0* *V 0*

Gtr. *f* *mf* *3* *3* *3* *3* *3* *3*

Fl. *3* *3* *3* *mp*

B♭ Cl. *mp*

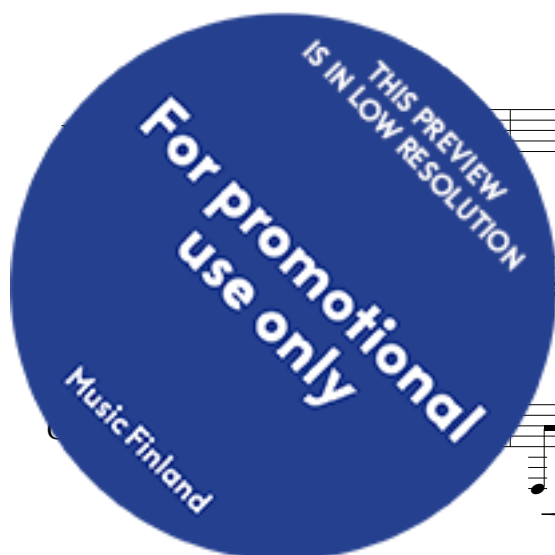
Gtr. *VI 0* *3* *V 0* *3* *VI 0* *3* *V 0* *0* *0* *0* *3*

Fl.

B♭ Cl. *mp* *vibr.*

Gtr. *mp* *mf* *mp*

mf *vibr.* *f* *mf*



Fl.

B♭ Cl.

Gtr.

vibr.

f *mf*

mf

f *mf*

f

mp

VI 0 V 0 VI 0

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Fl.

B $\flat$ Cl.

Gtr.



Fl.

B $\flat$ Cl.

Gtr.



Fl.

B $\flat$ Cl.

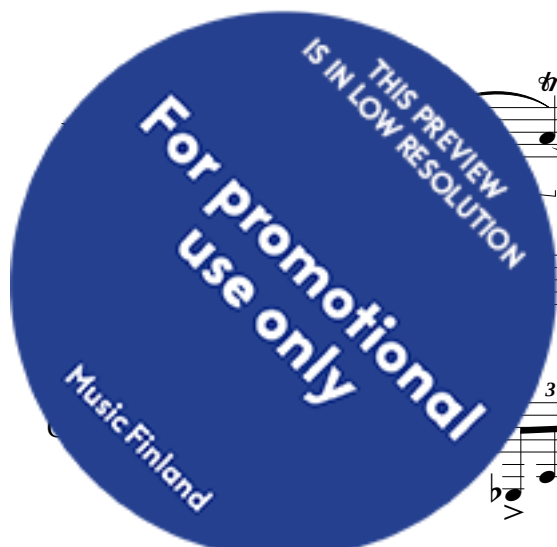
Gtr.



Fl.

B $\flat$ Cl.

Gtr.



Fl.

B♭ Cl.

Gtr.

mp

mf

f

vibr.

Fl.

B♭ Cl.

Gtr.

mf

f

Fl.

B♭ Cl.

Gtr.

mf

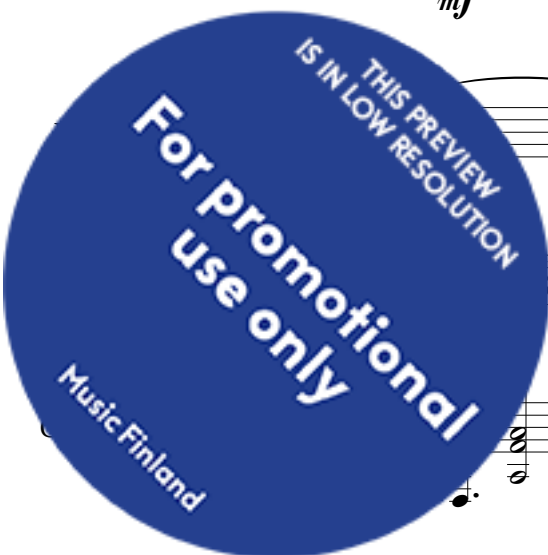
mp

mf

Fl.

B♭ Cl.

Gtr.



Fl. *mp mf mp*

B♭ Cl. *dim. p*

Gtr. *mp*

3 3 3

Fl. *rit. G.P. 5-10 sec*

B♭ Cl. *mf mp*

Gtr. *mf*

3 3 3

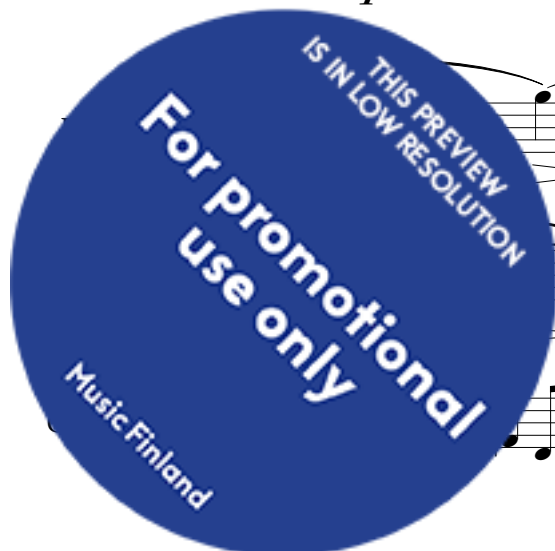
♩=40 Innocently, naively,
like a cradle song

Fl. *espress. mp*

B♭ Cl. *espress. mp p mp*

Gtr. *p 2nd time mp*

L.V. 3 0 0 3 3 3 0 3 3 3 3 3 0 3 3 0 3



p mp

p mp

3 0 0 3 3 3 3 3 3 3 3 3 3 3 3 3

Fl. *p* *mp*

B♭ Cl. *p* *mp* *p* *mp*

Gtr. 3 3 3 3 3 3 3

rit. *pp*

B♭ Cl. *pp*

Gtr. *mf* *mp* *8va* nat.harm. VII XII *8va*

