

Jarkko Hartikainen

# Anklang

Quintetto for flute, bassoon,  
violin, cello and percussion

2009



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Music Finland

Jarkko Hartikainen

# Anklang

2009

*commissioned by StallArte Festival Göttingen*

Flute	(doubling piccolo)
Bassoon	NOTE: provided quarter-tone fingerings are in the German system
Violin	wooden mute is needed
Cello	wooden mute is needed
Percussion	Crotales (written C4[c1]-B5[h2]), 2 Susp. Cymbals (large and small, +bow), Tam-Tam (+superball, metal stick), Woodblocks, 2 Toms

duration: ca. 12 minutes

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I composed the chamber music work *Anklang* (2009) when the multi-artistic Stallarte Festival Göttingen invited me as their composer-in-focus. In German, '*Anklang finden*' means finding reverberation, or mutual understanding, on a matter, and thus the work delves into different unisono situations and "new" kind of listening.

Use of difference tones, created by our nervous system and thus actually not just "a bunch of air molecules" (cf. Zappa), is a main factor considering the selection of the pitches (where pitches occur). Another harmonic technique could be called 'instrumentally simulated frequency shifting', creating somewhat dizzying sensations of textural 'bending', the looping possibility of which on the harmonic series is briefly demonstrated. Naturally, a great variety of non-pitched actions and associations are also heard.

Even as the work is perceived as sensually-oriented, it doesn't even try to shake all the echoes (*Anklänge*) of those influences of the Central-European music-making that I have wanted to elaborate in my work, and vicinity of which I've recently wanted to be in.

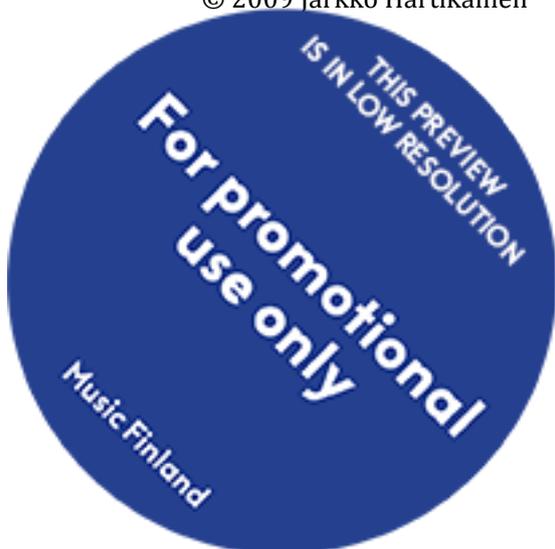
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Sävelsin kamarimusiikkiteoksen *Anklang* (2009) monitaiteisen Stallarte Festival Göttingenin pyydettyä minut fokussäveltäjäksi. Saksan kielen '*Anklang finden*' tarkoittaa vastakaiun löytämistä, hyväksynnän saamista, ja teos onkin erilaisten unisonotilanteiden kuulostelua.

Säveltasomateriaali, sikäli kun sitä on, on suurelta osin johdettu differenssiäänistä, jotka ovat puhtaasti hermostomme tuottamia eivätkä täten Frank Zappan musiikkimääritelmää lainatakseni lainkaan "only a bunch of air molecules". Sointuja taas on luotu tekniikalla, josta voisi käyttää termiä 'soittimin simuloitu frequency shifting'. Tämä tuottaa tunteen, että satsi "venyy", minkä luuppausmahdollisuus harmonisella spektrillä väläytetään nopeasti. Luonnollisesti teoksessa kuullaan myös suuri määrä säveltasottomia ääniä ja niiden välisiä assosiaatioketjuja.

Varsin aistilähtöiseksi hahmottuva teos ei yritäkään karistaa kaikkia kaikuja niistä keskieuropalaisen nykymusiikkielämän vaikutuksista (*Anklänge*), joita olen halunnut työssäni kehitellä ja joiden äärelle olen viime aikoina pyrkinyt hakeutumaan.

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Overblown

Fl. *meno f* *p poss.* *f* *mf* *p*

Bsn. *ff* *p* *mf* *p*

Perc. **TAM-TAM** "scream" (scrape with stick) *p* *f* *p* *mf*

**WOODBLOCKS** *p* *mp*

**CROTALES** bowed

Vln. *pp* *mf* *ff* *f* *f* *mf* *p* *p*

Vlc. *pp* *mf* *ff* *f* *p* *p*

*sul pont. senza vibr.*

Fl. *ppp* *mf* *p* *finger vibrato (à la traverso)* *mf* *pp*

Bsn. *p*

**CROTALES** struck *mf*

*bowing on the wood of the bridge (no pitch)*

*p* *pp* *mf*

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



♩ = 85

5

Fl. Overblown Jet Whistle with closed embouchure, Air Tones with flutter tongue, use specified fingerings for resonance

Bsn. slap Key Clicks alternate D C Bb E F Air Tones into the instrument with flutertongue

Perc. TOMS *f* *ff* rub with rubber ball effect in "pitch":

Vln. pressed bowing Bartók-pizz. (completely choke the indicated string, but let others resonate) bowing on the wood of the bridge (no pitch)

Vlc. *sfz* *f* *p* bowing on the wood of the bridge (no pitch)

23

Fl. Air Tones with covered embouchure sounds a major seventh lower

Bsn. on tip of the reed

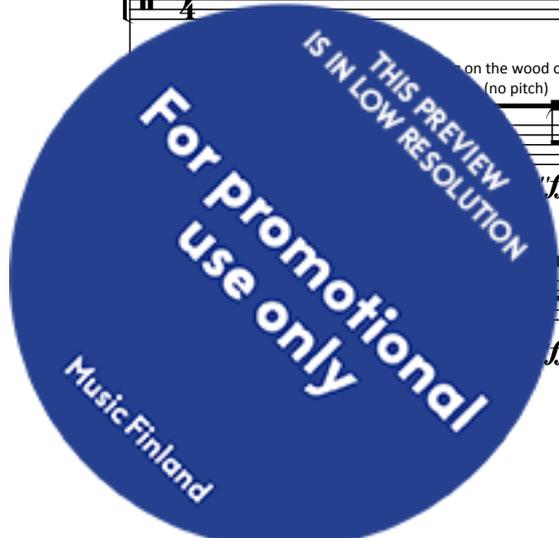
Perc. TAM-TAM

Vln. bowing on the wood of the bridge (no pitch)

Vlc. *mp* *f* *ff* *mf* *ff* *mf*

*sul tasto* *ord.* *sul tasto*

*sul tasto* *sul pont.* *ord.*



25

Air Tones with covered embouchure sounds a major seventh lower

Air Tones with covered embouchure oral cavity (mouth position): [h:]

Fl. *mf* *p* < *mf* > *p* *fff* *f*

Bsn. *fff* *mf* *p*

Perc. TAM-TAM *p* TAM-TAM *mp*

Vln. *mf* *p* < *mf* > *p* *p* *f* < "*ff*"

Vlc. *fff* *mf* *p* *p*

28

[f:] → [sh:] → [s:]

quasi continuous gliss. (poss.)

open embouchure

Air Tones with covered embouchure

Fl. *mf* *mf* (*p*) *f* *p*

Air Tones (blow ca. 2 cm off the reed) *molto legato (quasi gliss.)*

Bsn. *p* < *mf* *p* < *f* *mf*

Perc. TAM-TAM Scrape on the rim with metal stick *p* < *mf* SUSP. CYMBAL (L) brush *mf* < "*ff*"

flaut. *ppp* *p*

flaut. *ppp*

25 28

*sul tasto* *sul pont.*

bowing on the wood of the bridge (no pitch)

quasi gliss. (timbre change from dark to bright)

bowing on the wood of the bridge (no pitch)



Fl. Air Tones with covered embouchure  
 Air Tones with open embouchure  
 Air Tones with covered embouchure  
 take more air (silently)

33  
 Fl. *p* *mf* *p*  
 Bsn. *p* *mf* *p*  
 Perc. TAM-TAM Scrape on the rim with metal stick  
 SUSP. CYMBAL (S) brush *mf* *ff*  
 WOODBLOCKS  
 Vln. *ff* *pp* *pp* *p*  
 Vlc. *p* *pp* *pp* *p*

39  
 Fl. Air Tones with open embouchure  
 oral cavity (mouth position): [h:]  
 Bsn. *p* *f*  
 Perc. WOODBLOCKS *p* *p < f* *p* *ff*  
 TOMS rub with rubber ball effect in "pitch":  
 brush effect in "pitch":

as high as possible (pitch can disappear altogether "in the snow")  
 Gliss.  
 bowing on the wood of the bridge (no pitch)  
 bowing on a wooden mute (no pitch)  
 mute on  
 bowing on a wooden mute (no pitch)  
 bowing on a wooden mute (no pitch)  
 bowing on a wooden mute (no pitch)  
 bowing on a wooden mute (no pitch)  
*ff* *p* *p*



45 [h:] [f:] [f:] [h:]

Fl. *mp* *mf* *f* *mp*

Bsn.

Perc. **WOODBLOCKS** *mf* *p*

Vln. *ff* *mf* *ff* *ff*

Vlc. *ff* *ff* *mf* *ff*

Annotations: bowing on a tuning peg (no pitch), bowing on a wooden mute (no pitch), bowing on a wooden mute (no pitch), bowing on the wood of the bridge (no pitch), mute off.

50 Key Clicks covered embouchure (sounds a major seventh lower) open embouchure

Fl. *f* *mf* *f* *f*

Bsn. *f* *mf* *f* *f*

Perc. **TOMS** brush *p* *pp* **WOODBLOCKS** **TOMS** brush *pp*

bowing on a wooden mute (no pitch) *p* mute off

*col legno battuto* (approx. melodic contour) I.h. only ("tap")

*f* *mf* *p*



covered embouchure

Fl. *f* *mf* *ff* tongue-ram lip pizz. [pa]

Bsn. *mf* WOODBLOCKS

Perc. *sfz* *sfz*

Vln. *mf* *p* *mf* *p* *pizz.* *c.l.b.* I.h. only ("tap")

Vlc. *p* *fff* *mf* *f* *mf* *p* I.h. only ("tap")

Fl. *mf* *mf* *f* *f* *mf* *p* tongue pizz. [to] tongue-ram lip pizz. [pa] tongue pizz. [to] tongue-ram

Bsn. *pp* *mf* *pp* *p* *mf* *f* + r.h. B $\flat$  key slap

Perc. *sfz* *sfz* *mf* *mf*

Vln. *f* *mf* *pizz.* *pizz.* *pizz.* *pizz.* I.h. only ("tap") completely choke all strings ("pizz. stacc.")

Vlc. *mf* *p* *fff* *fff* completely choke all strings ("pizz. stacc.")



61

Fl. *mf* *mp* *mp* *f* *mp*

Bsn. *f* *mp* *pp* *mf*

Perc. *f* TOMS

Vln. *pp* *p* *pp* *ppp* *pp < p*

Vlc. *p* *mf* *pp* *p* *ppp < p*

ord.

Overblown

tight embouchure

sul pont.

flaut.

IV 5

66

Fl. *pp* *p* *ff*

Bsn. *ppp* *p*

Perc. *pp* CROTALES bowed TOMS *f*

bowing on the wood of the bridge (no pitch)

flaut.

*p* *p* *pp*



Fl. 72 *p* *p* *f* *p* *f* *pp*

don't blow too much (overtones are unwanted)

Air Tones with open embouchure

Bsn.

CROTALES *pp* *pp* *p*

bowed

72 *p* *mf* *p* *mf*

CROTALES struck *mf* *l.v.*

TAM-TAM rub with rubber ball *l.v.*

*p*

Vln. 72 *flaut.*

*pp*

bowing on the wood of the bridge (no pitch)

*flaut.*

Vlc. *p* *pp*

Fl. 78 *pp* *p* *p* *p* *f* *pp*

Air Tones with covered embouchure

muta in PICCOLO

Bsn.

CROTALES bowed *pp* *p* *mf*

78 *mf* *f*

*mf* *f*



84 8

PICCOLO

from Air Tone to ord.

Fl.

Bsn.

Perc.

Vln.

Vlc.

CROTALES bowed

SUSP. CYMBAL (L) bowed

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

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

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

bowing on the wood of the bridge (no pitch)

pizz.

88 8

Fl.

Bsn.

Perc.

CROTALES struck

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

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

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



91 8

Fl. *mf* > *p* *p* < *mf* *pp* < *p* muta in FLUTE

Bsn. *p* *mf* *p* *mf* *pp* *mf* *p*

Perc. TAM-TAM rub with rubber ball *pp* < *mf* CROTALES bowed *l.v.*

Vln. *p* *mp* *mf* *mf* *f* *pp* < *mf*

Vlc. *mp* *p* *mf* *pp* *f* *pp* < *mf*

95

FLUTE Air Tones with open embouchure *p* < *mf* < *f* Air Tones with covered embouchure *mf* Air Tones with open embouchure *p* Air Tones (blow ca. 2 cm off the reed) *mf*

Bsn. *mf* *mf* < *ff* *p* < *mf* *mf*

Perc. TAM-TAM *l.v.*

*p* bowing on the wood of the bridge (no pitch)

*mp* < *ff* *p* *sul tasto* *sul pont.*

*mf* *pp* < *p* < *ppp*



♩ = 68

101

Fl.

Bsn.

Perc.

Vln.

Vlc.

Air Tones  
(blow ca. 2 cm off the reed)

*pp* < *p*

*p* < "*ff*" *p* <

*mf* *p*

bowing on the wood of the bridge (no pitch)

*mf* *mf* "*ff*" *mf*

bowing on the wood of the bridge (no pitch)

bowing on the wood of the bridge (no pitch)

*mf* < "*ff*" *mf* < "*ff*"

107

Fl.

Bsn.

Perc.

bend the lower note upwards, beating notated below

bend the lower note upwards, beating notated below

*p*

*ff*

*mf*

*smorzato:*

*mp*

*pp*

desired beating notated below

ing notated below

*pp*



111

Air Tones with covered embouchure sounds a major seventh lower

ord.

Fl.

Bsn.

Perc.

Vln.

Vlc.

*mp*

*mf*

*p*

*f*

*mf* < *f* >

*mf* < *f* >

*f*

*Gliss.*

desired beating notated below

smorzato 3 3

smorzato → double-tongue

115

Fl.

Bsn.

Perc.

*mf*

*p*

*f*

*pp* < *p* >

*p*

*mf*

*p*

*mf* > *p*

*p* < *mf* >

115

Fl.

Bsn.

*f*

*pp* < *mf* >

*pizz.*

*f*

*ff*

*mf*

*p*



♩ = 85  
5

119

Fl. *pp* *p* *mf* *f* *mf*

Bsn. *p* *mf* *p*

119

Perc. *p*

119

Vln. *p* *f* *mf* *p* *mf*

Vlc. *pp* *mf* *p* *mf*



122

Fl. *f* *p* *mf* *p* *mf*

Bsn. *mf* *f* *mf* *f*

122

Perc.

122

Vl. *p* *mf* *p* *f* *mf*

Vlc. *p* *mf* *p* *ff*



125

Fl. *f* *p* *f* *f* *ff* *mf* *f* *ff* *mf*

Bsn. *mf* *ff* *mf* *f*

Perc. TAM-TAM *mf* struck *p*

Vln. *f* *ff*

Vlc. *p* *f* *ff* *f*

CROTALES

128

Fl. *f* *f* *mf* *f* *f* *mf*

Bsn. *mf* *f* *ff* *mf* *f* *ff* *mf*

Perc.

I.h. - C♯



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

130

Fl. *f* 3 5

Bsn. *f* + r.h. C# + r.h. A $\flat$  *ff* *f* + r.h. A $\flat$

Perc. *mf*

Vln. *f* 5 *ff* 3 *f*

Vlc. *f* 3 *ff* *f* 3 5

132

Fl. *mf* 3

Bsn. *ff* *f* *mf* + r.h. F# + r.h. B $\flat$

Perc.

*mf* 3

*mf* 3



135

Fl. *mp* *mf* *mf* *f* *mf*

Bsn. *mp* *mf* *f* *mf*

Perc.

Vln. *mp* *f* *mf*

Vlc. *mp* *mf*

138

Fl. *f* *mf* *f* *mf* *f* *mf*

Bsn. *ff* *mf* *f* "lip" the B $\flat$  down

Perc. *mf* CROTALES struck TAM-TAM

*f* *mf* *f* *mf*



141

Fl. *f* *mf* *f* *mf* *f*

Bsn. *f*

Perc.

Vln. *mf* *mp* *f* *f* *mf* *f*

Vlc. *f* *mf* *f*

+r.h. B $\flat$

+l.h. C-Schleifklappe

143

Fl. *f* *ff* *ff* *fp* *f* *mf*

Bsn. *mf* *ff* *mf* *mf* *p* *mf*

Perc.

alternate the pitches in brackets fast and randomly with the main note (e flat)

Air Tones with open embouchure

C D E

G $\sharp$ , C high, low pressure

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



146

Fl. *f* *p* *f* *mf* *mp*

Bsn. *fp* *f* *p* *mf* *p* *mf*

Perc. SUSP. CYMBAL (L) *mf* *f* SUSP. CYMBAL (S) *mf*

Vln. *fp* *f* *mf* *f* *mf* *mp*

Vlc. *fp* *f* *mf* *p* *fp* *mf*

pressed bowing

bowed

149

Fl. *mf* *mf* *p* *mf* *f* *f*

Bsn. *mf* *pp* *mf* *mf* *mf* *ppp*

Perc. TOMS brush *p*

Air Tones with open embouchure

Key Clicks - [pa]

lip pizz. tongue pizz. [to]

tongue-ram

- E key - 4th finger: F# (additional key)

149

Fl. *f* *subito p* *mf* *pp* *ppp*

Bsn. *f* *mf* *pp* *p*

Perc. *f* *mf* *pp* *p*

flaut.

flaut.

I.h. only ("tap")



153 half tone, gradually add tone half air

Fl. *p*

Bsn. normal fingering +E *ppp* *ppp* *ord.* *pp*

Perc. **CROTALES** bowed *l.v.* *ppp* *pp*

Vln. *flaut.* *pp* *pp* *p*

Vlc. *ppp* *pp* *ppp* *pp*

157

Fl. *mp* *mf* *f* *mf*

Bsn. r.h.: F#-NG *p* *mf* *f* *mf*

Perc. **CROTALES** bowed *l.v.* *ppp* *pp*



*mf* *poco f* *f* *mf*

*p* *f* *mf*

160

Fl. *f* *p* *mp*

Bsn. +r.h. C# trill *mf* +r.h. Bb *mf* +r.h. C# trill

Perc.

Vln. *f* *mf*

Vlc. *f* *mf*

162

Fl. *f*

Bsn. *f* *mp* *f* + r.h. Ab

Perc. CROTALES struck *mf* TAM-TAM *mf*



164

Fl.

Bsn.

Perc.

Vln.

Vlc.

TAM-TAM

*mf*

*ff*

*f*

3 5 3

3 3 5

3 3 5

166

Fl.

Bsn.

Perc.

Vln.

Vlc.

*mf*

*ff*

*f*

*mf*

3 3 3

5 3 3

3 3



169

Fl. *mp* *mf* *mf* *f* *mf*

Bsn. *mp* *mf* *f* *mf*

Gliss.

169

Perc.

169

Vln. *mp* *f* *mf*

Vlc. *mp* *mf*

172

Fl. *f* *mf* *f* *ff*

Bsn. *f* *ff*

Air Tones with open embouchure → covered embouchure

Gliss.

172

Perc.

pressed bowing

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

pressed bowing

*ff* *f* *p*



Overblown

Jet Whistle

Jet Whistle

Air Tones with open embouchure - - - covered embouchure - - - - -

Fl. *sfz*

Bsn. *f* *sfz* *f* *p* *f*

Perc. *ff* *p* *f*

Vln. *fff* *mf* *ff* *p*

Vlc. *fff* *sfz* *f* *ff* *mf*

with closed embouchure, Air Tones with flutter tongue, use specified fingerings for resonance

Fl. *ff* *mf* *p* *mf* *ff* *mf*

Bsn. *ff* *mf* *f*

Perc. *mf* *mf* *p* *p*

Bartók-pizz. (completely choke the indicated string, but let others resonate)

pressed bowing

crackle the bow hair against the body of the instrument

pressed bowing

pressed bowing

*sfz* *mf* *mf*



Air Tones with covered embouchure sounds a major seventh lower

Fl. *f* *mf* *mp* *f*  
Air Tones into the instrument with fluttertongue

Bsn. *mf* *f*  
on tip of the reed

Perc. *pp* *mf*  
TOMS struck

Vln. *f* *p* *f*

Vlc. *f* *mf* *f*

open embouchure -----

Fl. *ff* *fff* *ord.*  
gradually add tone

Bsn. *ff* *fff*

Perc. CROTALES struck *mf*  
SUSP. CYMBAL (L) struck *f*  
TAM-TAM *f*

*f* *fff* *fff*



188 Air Tones with open embouchure

Fl. *p* *mf* *pp*

Bsn. *pp* *ppp* *pp*

Perc. SUSP. CYMBAL (L) bowed *mf* *f* *lv.*

Vln. *con sord.* *ppp* *pp* *p* *ppp*

Vlc. *con sord.* *p* *ppp* *p*

Air Tones (blow ca. 2 cm off the reed) *ord.* Air Tones (blow ca. 2 cm off the reed)

bowing on a wooden mute (no pitch)

absolutely use these specified (color) fingerings!

193

Fl. *mf* *f*

Bsn. Air Tones (blow ca. 2 cm off the reed)

Perc. CROTALES struck *pp*

bowing on a wooden mute (no pitch)

*mf* *ff*

bowing on a wooden mute (no pitch)

*p* *p*



Air Tones with open embouchure

198

Fl. *p* *mf* *fp* 3

Bsn. *pp* *mf* *pp*

Perc. TAM-TAM rub with rubber ball *p* *l.v.*

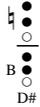
Vln. *fp* 3

Vlc. *p* *ppp* *mf* *p* *pp*

Air Tones (blow ca. 2 cm off the reed)

bowing on a wooden mute (no pitch)

absolutely use these specified (color) fingerings!



202

Fl. *mf* *mf* *f*

Bsn. *p* *f*

Perc. CROTALES struck *p* *l.v.*

*p* *ff*

*p* *ff*

Frankfurt am Main, 18.5.2009

