

Clarinet in B^b

Kalaasi

for

flute, clarinet, trombone and contrabass

Jukka Tiensuu 2012

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cb $\text{♩} \sim 60$
carrying the instrument
walk in rhythm (one step a note)
pizz. Lv.
f
(interrupt walking)
arco molto pont.
(excessive pressure)
ff
molto pont.
mp

Enter on contrabass' third pizzicato bar
Walk hastily, bewildered, errand
Look around and change direction at fermati
(*piuttosto isterica*)
f sibilant and puffy sounds, spit tones (till bar 7)
breathy shouts into the flute
f SA! HA! TU! *mf* *ffz* (ord.) (spit) (overblow)
repeat as needed to get to your seat

fl
mp *f* SHA! TU! PRR TSHU! *mf* *f*
repeat as needed to get to your seat
Start right after any voice-phrases of flute.
After 1st run-through of the two bars
repeat phrases in free order, swank about
(multiphone) (quasi accelerando)
f *ff* *p*
tr
f *pp* *ff* *ff* *mf* 6
breathy shouts into the flute
(arriving at your seat)
f TSHU! *ffz* *f* HAISA! TU!

cl
(take your seat) *poco pont.* *molto pont.*
mp *f* *p* *ff* *ff* *mp*
molto pont. *tr* *molto pont.* *molto pont.* *poco pont.*
mp

tr
SHA! TU! PRR *ffz*
sit down abruptly!
f *mf*
repeat as needed to get close to your seat
sync with flute walk in rhythm
f *p* *f*
sync with flute
f *mf* *p*

trb
f *ff* SA! KO! KRR
p *mf* *pp* *f*
walk in rhythm
(take your seat) *tr*
f *p* *mf* *pp* *f*
While playing, walk leisurely
(but in music's rhythm) toward your seat
f *mp* *f* *f* *ffz* *fff* (b-flat or lower)
ord. *tr* *pont.*
mp *f* *p* *f*

11 *sfz* sing in unison with playing (repeat only if tn needs more time to reach his seat)

13 *sfz* *f* > *p* *f* > *p*

(optional: triple feel) sing in unison with playing (repeat only if trombone needs more time to reach his seat)

ff *mp* *ff* *f* > *pf* > *p*

repeat as needed to get to your seat

ord. (end trill) *ff* *mf* *p* *f* *mf* *p* *pp* *f* *mf* *p* *pp*

sul pont. (repeat only if tn needs more time to reach his seat)

(optionally continue) sync with others *f* *p*

14 sing in unison with playing (as before) (ord.)

f *ff* *SA! HA! TU!* *ff* *p*

(optional: triple feel) sing in unison with playing

f *tr* *mf* > *pp* *p* > *pp*

mp *f* *mp* *mf* *pp* *p* > *pp*

f *3* *molto pont.* *sul pont.* *p* < *mf* > *pp*

ord. *f* > *mp* > *pp* < *f*

talk through the instrument and simultaneously play imitating your talk

mf PAL JUON NE LA MUL TI

17 *mf* *mp* *f* *mp* *p* *pp* *vehemently*

mf *mp* *p* *pp* *ppp* *ff* fu tu fu tu fu tu fu tu fu tu

mp *mp* *mf* *mp* *p* *pp* *ppp* *pp* > *mp* >

A NI NO VE LU SU GIM TA

ppp *mf* < *f* > *p* *p* < *f* > *mp* < *f* >

21 *pp* quickly turn to look at cb (with exaggerated key noise) turn to look at cl

pp quickly turn to look at cb (key noise with each note) stand up

con sord. *ppp* quickly turn to look at cb *senza sord.* (hit mouthpiece with palm) turn to look at cl

pp stand up briskly *col legno battuto* *ord. II* *p* > *mf* > *pp* > *f*

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

pp *f* *mf* *p* *pp* *f* sit down and turn to look at cl

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

25

(with exaggerated key noise) **Jump up!** stay motionless in as-if-playing position for two bars sit down

Improvise a two-bar dazzling/beautiful passage using rare/exotic sounds

mp \leftarrow *f*

bell up -> down -> up sit down

turn quickly to look at fl

p \leftarrow *mp*

(hit mouthpiece with palm) take playing position

turn quickly to look at fl (keep lips on mouthpiece)

mf \leftarrow *ff* \rightarrow *mp*

s. pont. \rightarrow *molto pont.* \rightarrow *meno pont.*

tr

p \leftarrow *f*

pp

talk melodically to the flutist through the instrument with a pleading voice

play (ord.)

NO RAN TI TE LIM MOR *pp*

sing in unison while playing

blow air through instrument

pp *ord.*

(A.) SHU_T! *mp* \leftarrow *p* \leftarrow *f* *pp*

31

pp

poco a poco cresc. al forte

poco pont. \rightarrow *molto pont.* \rightarrow *ord.*

pp *mp* *pp*

p *pizz. l. v.* *on string (non spicc.) arco sul pont.*

poco a poco cresc. al forte

34

mp ³

mf ³

f ³ ³ ³

f (non troppo)

pizz. l. v. *arco s. pont.* *pizz.* *arco s. pont.* *pizz.*

mf *8va arco (harm. gliss.)* *pizz. l.v.* *8va arco* *sul pont.* *pizz. l.v.*

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

37

arco s. pont. *pizz.* *arco s. pont.* *pizz.* *8va arco* *pizz. l.v.*

39

mp p

3 3 mp p mp

poco a poco dim. mf

8va arco sul pont. pizz. l. v. arco s. pont. pizz. arco s. pont. pizz.

poco a poco dim. mf

41

sing in unison while playing ord. dreaming mp

3 3 p pp mp (lowest note possible) pp mp con sord. dreaming

mp p pp mp

arco s. pont. pizz. arco s. pont. pizz. l. v. arco s. pont. stuttering bow (stutter continues) pont. piu meno piu etc. (stand up)

pp mp p mf

limp in rhythm (one step a note) toward your exit door pizz. p f

46

sing in unison while playing ord. fu tu fu tu fu HURR f

(stand up) Start walking toward your entrance door repeat as needed to get to the exit door repeat as needed to limp to the exit door

p f pp f pp f ff mf p

(interrupt walking) arco molto pont. with stuttering bow repeat as needed to get to the exit door molto pont.

1st time: p mp p then: mp ff mp

51

Leave, hastily etc. like in the beginning TSHU! sibilant and puffy sounds sempre mp SHA! TU! HURR f ff

at the exit door stop playing and turn around to face the trombonist at hearing the trombone ff stop playing and turn to look at the trombonist

near the exit door: senza sord. ff subito at the exit door, hearing the trombone ff stop playing and turn to look at the trombonist

ff

bell up to herald the end

poco a poco dim. p f

ff

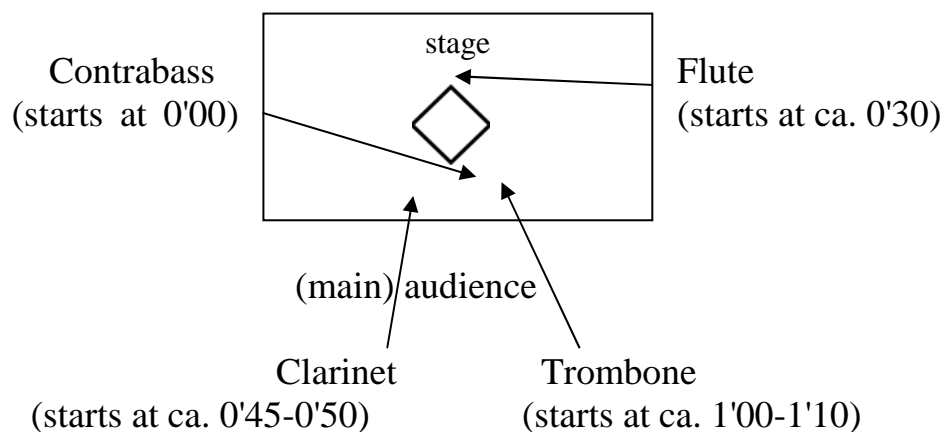
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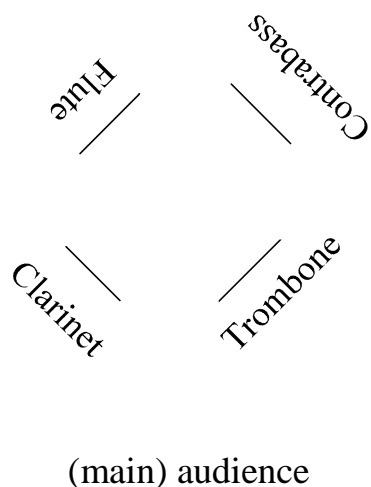
(2012)

for flute, clarinet, trombone and contrabass

Entering the stage. The contrabassist plays already while entering through the left stage door and walks between the seating setup and the audience to his/her seat. The flutist also plays already while entering from the right stage door and zigzags to his/her seat. The clarinetist and the trombonist arrive (playing) from behind (or the rear part of) the audience space. Their entry points and approximate entering schedule is as follows:



Setup during the middle section. All players proceed (continuously playing) to their respective seats and sit down, facing each other (as if around a table):

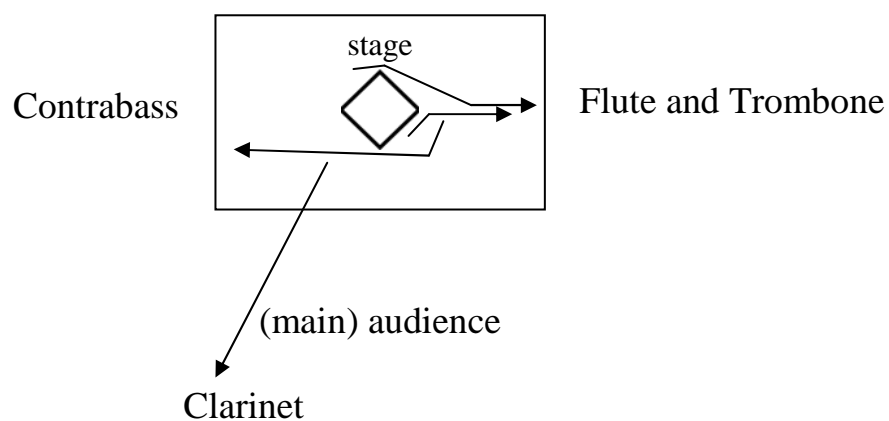


End section. Leaving the stage (while playing).

The contrabassist returns limping to his/her entry door, but does not exit.

The clarinetist returns to (or near) his/her seat behind (or at the rear part of) the audience.

The flutist goes (zigzaging) toward his/her entry door keenly followed (chased) by the trombonist.



These 60 bars were written in tribute to Kaija Saariaho, for her 60th anniversary.