

Contrabass

Kalaasi

for

flute, clarinet, trombone and contrabass

Jukka Tiensuu 2012

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~ 60

carrying the instrument
walk in rhythm (one step a note)
pizz. Lv.

(interrupt walking)

(excessive pressure)

arco molto pont. → molto pont.

Enter on contrabass' third pizzicato bar
Walk hastily, bewildered, errand
Look around and change direction at fermati
(*piuttosto isterica*)

breathily shouts into the flute
f SA! HA! TU! *mf* *sfz* (ord.) (spit) (overblow)

f sibilant and puffy sounds, spit tones (*sempre*)

repeat as needed to get to your seat

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

(take your seat)

poco pont. → *molto pont.*

mp *f* *p* *ff* *ff*

(arriving at your seat)

breathily shouts into the flute

(sit down abruptly)

sit down abruptly!

repeat as needed to get close to your seat

sync with flute
walk in rhythm

sync with flute

f TSHU! *sfz* *f* HA! SA! TU! *ff* SHA! TU! PRR *ffz* *f* *mf*

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

molto pont. *poco pont.* *tr*

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

f *ff* SA! KO! KRR *p* *mf* *pp* *f* *ffz* *ff*

walk in rhythm

While playing, walk leisurely
(but in music's rhythm) toward your seat

(take your seat)

(b-flat or lower)

repeat as needed to get to your seat

poco pont. → *molto pont.* *tr*

mp *f* *p* *f* *ffz* *fff*

ord. *tr* *pont.* *ord. (end trill)*

11

12 sing in unison with playing *f*

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

13

repeat only if tn needs more time to reach his seat

optional: triple feel
sing in unison with playing *mp*

optional: triple feel
sing in unison with playing *f*

(optionally continue)

sync with others

f *mp* *f* *mp*

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

f *p* *f* *mp*

molto pont.

15 (as before) *ff* SA! HA! TU! *sfz* (ord.) *p* *mf* *pp* *p* *pp* *mf* *mp*

p *mf* *pp* *f* *mp* *pp* *f* *ppp*

sul pont. *ord.* talk through the instrument and simultaneously play imitating your talk *mf* PAL JUON NE LA MUL TI A NI

18 *f* *mp* *f* *mp* *p* *pp* *ppp* *vehemently* *ff* fu tu fu tu fu tu fu tu fu tu

mf *f* *p* *p* *ppp* *pp* *mp* *f*

NO VE LU SU GIM TA

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

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

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

pp stand up briskly *col legno battuto* *ord.* II *p* *f* sit down and turn to look at clarinetist

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

Improvise a two-bar dazzling/beautiful passage using rare/exotic sounds bell up -> down -> up sit down turn quickly to look at fl

p *mp* *mf* *ff* *mp* (hit mouthpiece with palm) take playing position turn quickly to look at fl (keep lips on mouthpiece)

s pont. *molto pont.* *meno pont.* talk melodically to the flutist through the instrument with a pleading voice play (ord.) sing in unison while playing blow air through instrument *ord.*

tr *p* *f* *pp* NO RAN TI TE LIM MOR *pp* (A_) SHU_T! *p* *f* *pp*

31

pp

poco a poco cresc. al forte

poco pont. → molto pont. → ord.

p

pizz. l. v.

on string (non spicc.)
arco sul pont.

pp mp pp

p poco a poco cresc. al forte

34

mp 3

mf 3

mp

mf

pizz. l. v.

arco s. pont.

pizz.

arco s. pont

pizz.

8va

arco (harm. II gliss.)

pizz. l. v.

mp

mf

36

(ord.)

f

f 3

f

f

ff

f

arco

sul pont.

pizz. l. v.

arco s. pont.

pizz.

arco s. pont

pizz.

f

ff

f

38

arco

pizz. l. v.

arco

arco

sul pont.

arco

40

mp p

3 3 mp p mp

poco a poco dim. mf mp pp

pizz. l. v. arco s. pont. pizz. arco s. pont. pizz. arco s. pont. pizz. l. v. arco s. pont. stuttering bow

poco a poco dim. mf mp p pp mp

43

sing in unison while playing ord. dreaming

mp pp mp pp p

(lowest note possible)

(stutter continues) pont. piu meno piu etc. (stand up)

limp in rhythm (one step a note) toward your exit door

(interrupt walking) arco molto pont. with stuttering bow

repeat as needed to limp to the exit door

p mf f mp p

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

48

flz. f mp ord. Leave, hastily etc. like in the beginning

fu tu fu tu HURR TSHU! SHA! TU! HURR

Start walking toward your entrance door

repeat as needed to return to your seat at the audience

sibilant and puffy sounds sempre

poco a poco dim.

f pp f pp f ff mf p

53

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

bell up to herald the end

ff

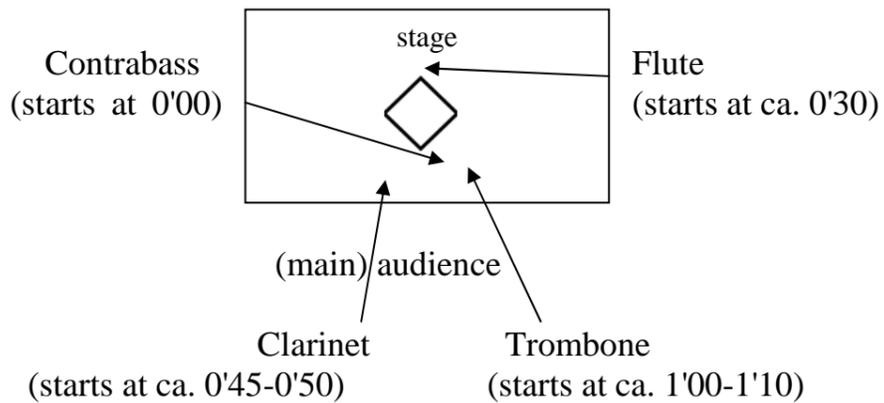
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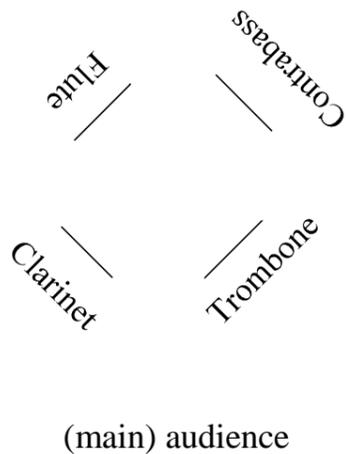
(2012)

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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):

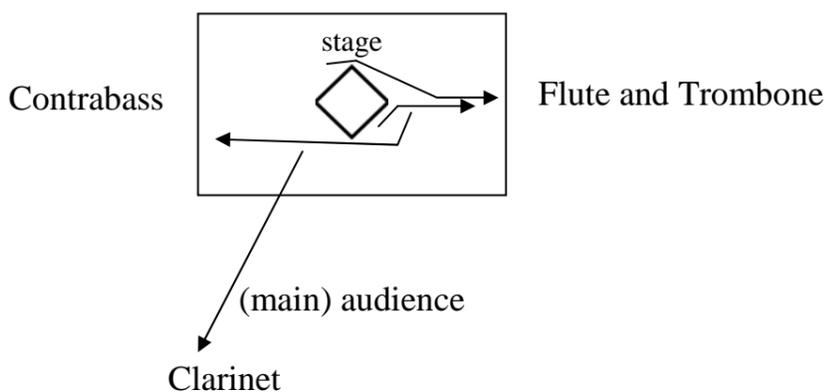


End section. Leaving the stage (while playing).

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.