

Clarinet in B^b

Kalaasi

for

flute, clarinet, trombone and contrabass

Jukka Tiensuu 2012

Kalaasi

for flute, clarinet, trombone and contrabass

Jukka Tiensuu 2012

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

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

cl
sit down abruptly!
f *ffz* *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*

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

11 *sfz* *f* *mp* *ff* *mf* *ffz* *f* *p* *f* *p* *ff* *f* *p* *pf* *p* *f* *p*

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

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

repeat as needed to get to your seat

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

13 *sfz* *f* *p* *f* *p* *ff* *f* *p* *pf* *p* *f* *p* *sync with others*

(optionally continue)

14 *f* *ff* *ffz* *p* *tr* *mf* *pp* *p* *pp* *mf* *pp* *pp* *f* *mp* *pp* *f*

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

(optional: triple feel) sing in unison with playing

SA! HA! TU! *tr* *mf* *pp* *p* *pp*

PAL JUON NE LA MUL TI

talk through the instrument and simultaneously play imitating your talk

ord. *f* *mp* *pp* *f*

3 *molto pont.* *sul pont.* *p* *mf* *pp*

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

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

21 *pp* *pp* *con sord.* *ppp* *pp* *stand up briskly* *col legno battuto* *f* *ord. II* *mp* *f* *pp* *f* *stand up* *turn to look at cl* *hit mouthpiece with palm* *mp* *f* *pp* *f* *turn to look at cl* *sit down and turn to look at cl*

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

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

quickly turn to look at cb *senza sord.*

25

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

(with exaggerated key noise) *mp* \leftarrow *f*

bell up -> down -> up sit down

Jump up!

stay motionless in as-if-playing position for two bars

turn quickly to look at fl

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

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

play (ord.)

sit down

TSHU! *f* HA!SA! *p* TU! *p* \leftarrow *f*

(hit mouthpiece with palm) take playing position

turn quickly to look at fl

turn quickly to look at fl

NO RAN TI *p* TE LIM MOR *pp*

sing in unison while playing *pp* blow air through instrument *ord.*

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

mf \leftarrow *ff* \rightarrow *mp*

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

tr

p \leftarrow *f*

pp

31

pp

poco a poco cresc. al forte

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

pp *mp* *pp*

pizz. l. v. *p* *poco a poco cresc. al forte*

on string (non spicc.) *arco sul pont.*

34

mp ³ *mf* ³ *f* ³

mp *mf* *f* (non troppo)

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

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

37

3 *3* *3*

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

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

p 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 sfz

repeat as needed to get (zigzagging) to the exit door 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 p f bell up to herald the end

poco a poco dim. ff

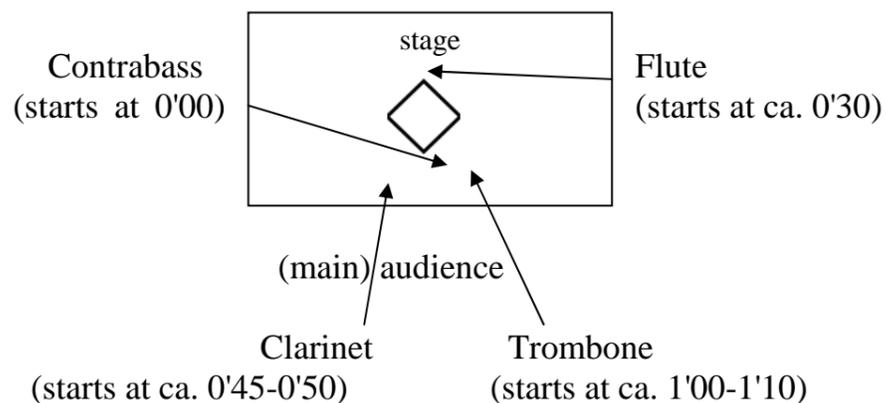
Jukka Tiensuu

Kalaasi

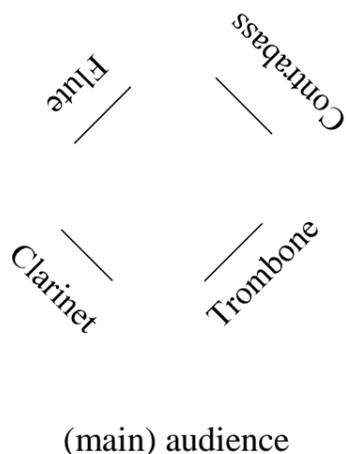
(2012)

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):

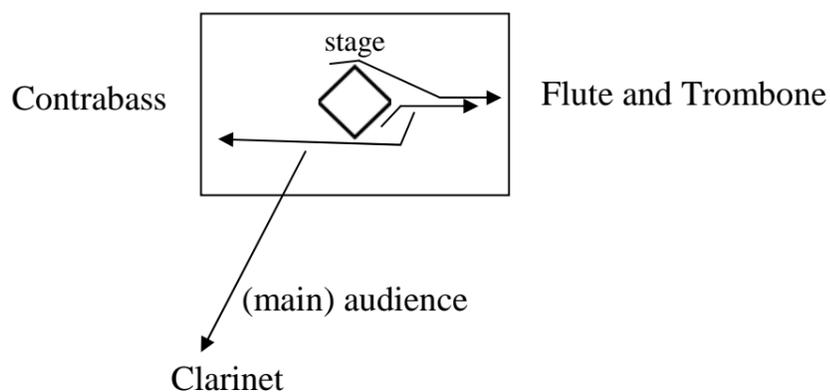


End section. Leaving the stage (while playing).

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 (zigzagging) 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.