

Flute

Kalaasi

for

flute, clarinet, trombone and contrabass

Jukka Tiensuu 2012

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

(overblow)

breathy shouts into the flute
SA! HA! TU!

(ord.)
(spit)

f sibilant and puffy sounds, spit tones (till bar 7)

repeat as needed to get to your seat

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

(interrupt walking)
arco molto pont.

(excessive pressure)
molto pont.

f *ff* *mp*

repeat as needed to get to your seat

SHA! TU! PRR TSHU! *mf* *f*

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*

(take your seat)

poco pont. *molto pont.*

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

(arriving at your seat)

breathy shouts into the flute
TSHU! *f* *sfz*

HA! SA! TU! *f*

SHA! TU! PRR *ord.* *sfz*

sit down abruptly!

repeat as needed to get close to your seat

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

molto pont. *poco pont.*

mp *mp* *f*

sync with flute
walk in rhythm

f *mf* *f* *p*

walk in rhythm

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

f *ff* SA! KO! KRR

f *pp* *p*

sync with flute

mf *p* *mp* *f*

tr

10 *p* *mf* *pp*

(take your seat)

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

11 *sfz*

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 tn needs more time to reach his seat)

f *ff* *mp*

(b-flat or lower)

repeat as needed to get to your seat

mp *f* *sfz* *fff*

ord. *tr* *pont.*

p *f*

ord. (end trill)

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

f

13

sfz f > p f p

sing in unison with playing (as before)

SA! HA! TU!

ff

optional: triple feel sing in unison with playing

sync with others

optionally continue

sul pont.

p f mp f mp p mf pp

16 (ord.)

p mf mp f mp f mp p pp

talk through the instrument and simultaneously play imitating your talk

mf PAL JUON NE LA MUL TI A NI NO VE LU SU GIM TA

ord.

f mp pp f ppp mf f p p f

20

vehemently

fu tu fu tu fu tu fu tu fu tu

ff

quickly turn to look at cb

(with exaggerated key noise)

turn to look at clarinetist

mp f

key noise with each note

stand up

quickly turn to look at cb

quickly turn to look at cb senza sord.

(hit mouthpiece with palm)

turn to look at cl

mp f

stand up briskly

col legno battuto ord. II

sit down and turn to look at cl

mp p f p f

25

(with exaggerated key noise)

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.)

NO RAN TI TE LIM MOR

p pp

bell up -> down -> up sit down

turn quickly to look at fl

(hit mouthpiece with palm)

take playing position

mp ff mp

s pont. -> molto pont. -> meno pont.

p f

30 sit down

TSHU! HA! SA! TU!

p < *f* *p* < *f*

pp

pp

sing in unison while playing

blow air through instrument

mp

p < *f*

pp

ord.

poco a poco cresc. al forte

p

poco pont. *molto pont.* *ord.*

pp *mp* *pp*

pizz. l. v.

p

poco a poco cresc. al forte

on string (non spicc.)
arco sul pont.

34

SHU_T!

mp

mp 3

mf 3

f 3 3

mp

mf

f (non troppo)

pizz. l. v.

arco s. pont.

pizz.

arco s. pont.

pizz.

8va arco (harm. gliss.)

pizz. l. v.

8va arco

sul pont.

pizz. l. v.

f

ff

f

37

SHU_T!

mp

mp

f

mp

mf

f

ff

f

pizz. l. v.

arco s. pont.

pizz.

arco s. pont.

pizz.

8va arco

sul pont.

pizz. l. v.

39

SHU_T!

mp *p*

mp *p* *mp*

poco a poco dim.

mf

poco a poco dim.

mf

pizz. l. v.

arco s. pont.

pizz.

arco s. pont.

pizz.

41

sing in unison while playing ord.

mp dreaming

p *pp* *mp* *pp* *mp* *pp* *p*

(lowest note possible)

con sord. *dreaming*

mp *p* *pp* *arco s. pont.* *pizz.* *arco s. pont.* *pizz. lv.* *arco s. pont.* *stuttering bow* *(stutter continues)* *pont. piu meno piu etc.* *(stand up)* *limp in rhythm (one step a note) toward your exit door* *pizz.* *p* *f*

46

sing in unison while playing ord.

fz *f* *mp* *fu tu fu tu* *fu HURR*

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

(stand up)

Start walking toward your entrance door

tr

repeat as needed to return to your seat at the audience

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

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

51

Leave, hastily etc. like in the beginning

f TSHU! *mp* SHA! TU! HURR *f* *sfz*

sibilant and puffy sounds sempre

repeat as needed to get (zigzagging) to the exit door

for the next 6 bars follow the flutist at close distance and try to imitate whatever the flutist plays, but piu piano

poco a poco dim.

55

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

ord. *ff*

ff

bell up to herald the end

p *f*

ff

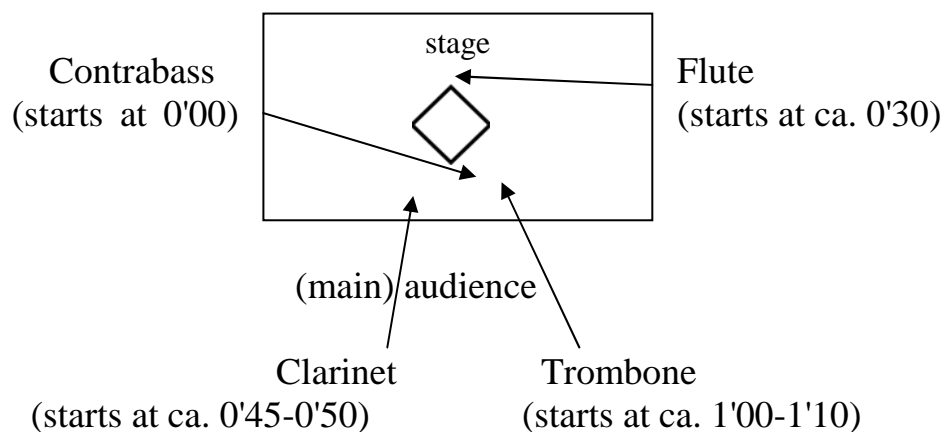
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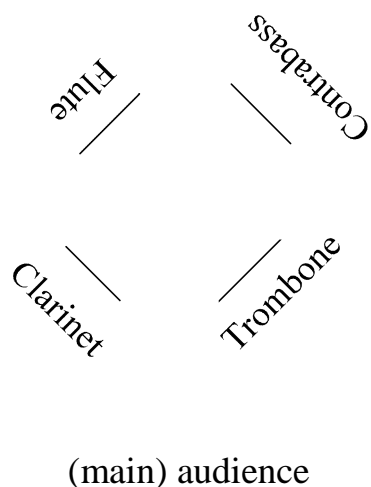
(2012)

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):

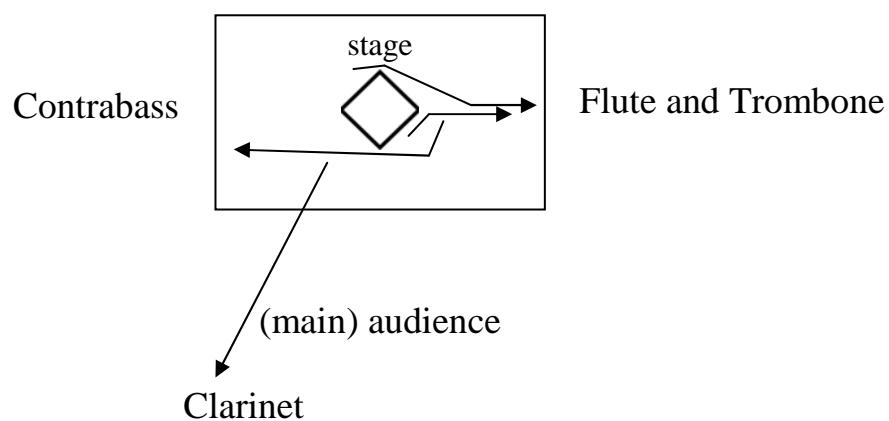


End section. Leaving the stage (while playing).

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.