

SCORE LIBRARY

Paavo Heininen

**DIA**  
**per orchestra**  
op. 36

(1979)

STUDY SCORE



# Paavo Heininén

## DIA op. 36

*per orchestra*

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Durata: 27 min.

I ...line to plane...	1
II triangles	65
III points	77
IV waves	107
V wedges	117

### Strumenti dell'orchestra:

Flauti 1-2

Oboi 1-2

Clarinetti 1-2 in Si $\flat$

Fagotti 1-2

Corni 1-2 in Fa

Trombe 1-3 in Si $\flat$

Trombone 1-2

Timpani

Percussione (2 esecutori)

I: Glockenspiel, silofono, 3 bongos, casse di legno, piatto sospeso, marimba, triangolo, Temple blocks, tamburo militare, cymbal étouffée, maracas, guiro, tam-tam

II: Vibrafono, 3 tamburo, maracas, casse di legno, castagnette, triangolo, claves, bonogs, tam-tam, piatto sospeso, cymbal étouffée, raganella

Pianoforte

Archi

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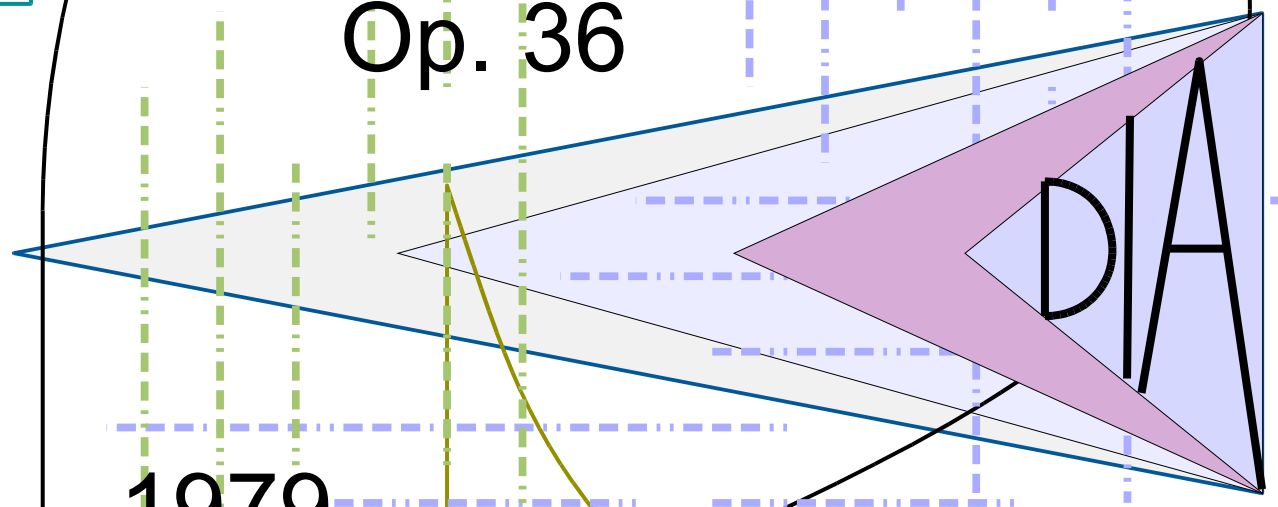
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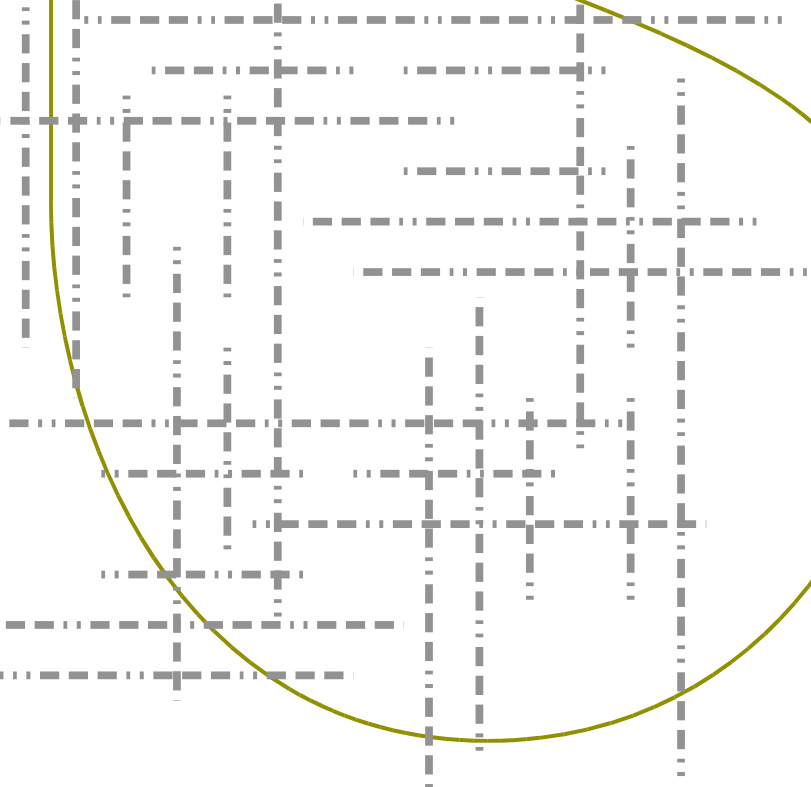
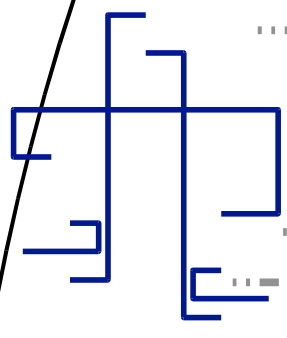
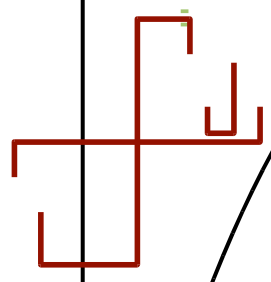
# PAAVO HEININEN

Op. 36



1979

per orchestra



## PAAVO HEININEN: DIA op. 36 (1979)

My opus 36 is the result of a NOMUS (i.e. inter-nordic) commission concerning a work for an orchestra of moderate size. The title page of the score bears the growing figure pattern, which was my original identification ('title') for the work. So 'Triangulus' (as I called it until this summer) was only a verbalization, and Dia is simply my new verbalization of an unchanged pictorial 'title'. I wanted first of all to eliminate the allusion to number three, because in many respects the number of this piece is five — often 'my' number in general. One connotation of the title-pattern is its wedge-form, which characterizes many sound-gestures of the music. But mainly, and verbalized as Dia, it refers to the idea of an arrow pointing through the multidimensional musical space of the piece — the beginning of a trajectory crossing through all of it, visiting every point, but a trajectory free of any preordained form or curvature.

These trajectories were my main interest in this piece. Their relative freedom is based on my view of musical form and musical time as not a real flow, but only (?) a memory and an anticipation inside the present — a spatialized, pictorialized concept of the flow of time.

Form for me is not so much a psychological process resembling an experiment or a provocation unfolding while the piece is being listened to for the first time, but rather an idea of time — when we have a score, a tape or a disc, or an accurate enough image of the piece in our memory. Anticipation, then, does not mean guessing what is to come; rather, past and future (i.e. what we know of the rest of the work) condition the present moment as different details of any 'significant form' or gestalt condition each other — and then of course you have the kind of dynamics of arranging different stimuli which govern the composition of a good dinner. And my denial of time is not a refusal of the sensual aspect of mystery, the ever renewed re-cognition of each work's timeless world — a potentially more positive isle of lotus-eaters. My 'significant forms' have a certain resemblance with a film director's vision of ever-moving camera — they are 'super-melodies' and their 'intervals' are shifts of interest from one parameter to another.

An attentive listener may easily perceive fluctuations concerning the validity of this statement for different sections of the work. Generally I feel rather strongly about a number of musical taboos; so the fact that I am in some sections balancing on the dangerous fringes of some obvious taboos should not earn me the contempt of those who have still stronger taboos — nobody should be deceived about the density of the sieves after which I do have permitted those passages.

Some friend may find disappointing my neglect of seeking 'previously unheard sounds'. My decision in this piece is not altogether representative, because it was qualified by the commission to write music 'of not more than moderate technical difficulty'. Still, music for me is not 'organized sound', but rather organizations of sound, or relationships, so that when only sounds have been heard, then the attempted criticism 'deja entendu' becomes an admission 'pas encore entendu'. I seek, and would like you to hear, a new 'tone of voice' as constituted by the particular geometric laws of my multidimensional musical space.

Dia is in one continuous movement but contains five distinct sections. The opening section is clearly the 'main movement' with its own type of distribution of change and continuity. As descriptions of sections I might give the following two sets of titles (which of course may be replaced by a third one or altogether withdrawn after the premiere):

I ...line to plane..., II triangles, III points, IV waves, V wedges  
or  
I lambent, II labile, III mobile, IV haptile, V rampant.

Paavo Heininen (1979)

# Explanatory Notes



Strong, rapid repetition. Length of 1/16-bars indicates duration (in proportion to measure length in score). (When necessary a note in parenthesis indicates the duration).

Speed of repetition not related to main tempo, rather freely ♩ = ca.126



Light, very rapid repetition. Length of 1/16-bars indicates duration (in proportion to measure length in score). (When necessary a note in parenthesis indicates the duration).




Speed of repetition not related to main tempo, rather freely ♩ = ca.70




improvizando:

improvise using the given notes- i.e. Repeat the given notes, not in this order- neither in any constant order.

Piano:

 plastic brush,  finger,  heavy steel spoon, - glide over strings.

Please practise cooperation of two hands to produce a continuous glide in cases where the structure of the instrument would interrupt one continuous movement.

 jeté: let bounce. Hold the spoon at the very end firmly enough to direct the spoon on the right strings, but loosely enough to let it bounce freely.

Press down the corresponding tangents with the other hand, observing the raised dampers also helps to find the right string.


- pluck with soft fingertip
- ⊙ pluck with fingernail


↓ at the end of the string

⊥ at (or near) the centre of the string

⊥↘↗⊥ continuous variation of plucking point (maybe combined with ○ and ⊙)

ét.: (étouffée) damp string (which you play on the keyboard) by pressing lightly (poco ét.) or strongly with finger.

 comb or (better) a 15cm bit of spun piano string. Use it in the fashion of a violin bow (one drawing-movement only) to get an even snarling sound. Use pedal or rise damper by pressing key without sound.

 Bootle with straight even sides (or tuning key, or guitar groove tube). Press it strongly on the (e.g. E flat) string near the far end. Making it glide nearer under continuous pressure, get a rising gliss (e.g. F-G).

⊙ after playing a note (keyboard or pizz.) touch the vibrating string lightly with fingernail or some metal object, to get a buzzing sound. Touch lightly enough not to kill the vibrations too soon.

∇ rub lengthwise (a spun string) with fingernail or plectrum, to get a snarling sound. With pedal or damper raised by pressing key.

flag 5: Third overtone, i.e. the twelfth of the root, obtained by touching the string lightly at the fifth.

flag 7: Seventh overtone, i.e. the flat seventh (plus 2 octaves) of the string, obtained by touching the string 3-4cm nearer than the fifth.

In the IV section, where several successive actions inside the piano are featured, the pianist might have an assistant- to give and take the bottle, spoon, brush and comb or string, and to follow the conductor and count bars.

Strings:



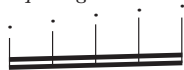
An even glide during the whole value of the note followed by the gliss-line.  
There should never be a diminuendo during or towards the glide; they are often marked *espressivo* or  $\langle \rangle$  but should have more or less the same character even unmarked.

*gliss.*



Absolutely even glide. The marking of the intervening notes serves only to clarify the timing of the glide.

*quasi gliss*



Play short notes in the exact rhythm indicated while the left hand finger glides evenly.



Play the indicated rhythm and follow the melodic outline suggested by the notation, mixing freely sharps, flats and naturals. The result with a whole group of the strings is a cluster of variable width and density, which traces approximately the given melodic outline.

*pizz. bisbigl.*: the plucking right hand finger(s) only lightly touches the string.



Fl. 1, 2  
Ob. 1, 2  
Cl. in Sib 1, 2  
Fg. 1, 2  
Cor. in Fa 1, 2  
Tr. in Sib 1, 2  
Tbn. 1, 2  
VI. I  
VI. II  
Vle  
Vc.  
Cb.

Annotations: *gliss.*, *div. in 2*, *mp*, *pp*, *mp*, *ppp*, *con sord. (wah-wah)*, *(senza sord.)*, *1. solo*, *altri*, *1. sola*, *la metà*, *1. sola*, *altre unis.*, *altre*, *< f p*, *pp*, *mp*, *ppp*, *pp < mp*, *ppp*.



Fl. 1  
Fl. 2  
Ob. 1  
Ob. 2  
Cl. in Sib 1  
Cl. in Sib 2  
Fg. 1  
Fg. 2

Score for woodwind instruments: Flute (1, 2), Oboe (1, 2), Clarinet in Sib (1, 2), and Bassoon (1, 2). The instruments are mostly silent in this section, with a few notes appearing in the final measure at a *p* dynamic.

Cor. in Fa 1  
Cor. in Fa 2  
Tr. in Sib 1  
Tr. in Sib 2  
Tbn. 1  
Tbn. 2

Score for brass instruments: Horns in Fa (1, 2), Trumpets in Sib (1, 2), and Trombones (1, 2). The horns play a melodic line with dynamics *mp* and *pp*. The trumpets and trombones play a rhythmic accompaniment with dynamics *ppp* and *mp*.

VI. I  
VI. II  
Vle 1. sola  
Vle altre  
Vc. 1. solo  
Vc. altri  
Cb.

\*) strings unsynchronised  
poco rubato

Score for string instruments: Violins I and II, Violas (1. sola, altre), Cellos (1. solo, altri), and Double Basses. The strings play a complex melodic and rhythmic passage. Dynamics range from *pp* to *mp dolce*. Performance instructions include *poco rubato*, *gliss.*, and *tutti div.*