

*Commissioned by the Los Angeles Philharmonic Association  
Gustavo Dudamel, Music & Artistic Director*

Lotta Wennäkoski

**HELE**

**SCORE**



FENNICA GEHRMAN

## COMPOSER'S NOTE

A composer works with sounds and time, but also with emotions and images. When starting a new score I usually try to find an "overall idea", which can be anything from an atmosphere to a phenomenon of any kind. In *Hele* it has been the title which has more or less provided the starting point and guided the compositional process of the work. *Hele* is Finnish for a *grace note* – thus a very specific expression. It is also very close to a word meaning *bright* and *light* as well. The third aspect the title has suggested for the music is the *rhythmical motive* it contains - that of two short note values.

*Hele* is scored for 12 musicians, with some doubling in unusual orchestral instruments like toy bird whistles. It has been both an honour and a joy to write a work for the musicians of the Los Angeles Philharmonic Orchestra.

— *Lotta Wennäkoski*

*Hele* was premiered by the musicians of the LA Phil New Music Group on November 13, 2018 at the Walt Disney Concert Hall in Los Angeles. Ensemble was conducted by Susanna Mälkki.

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### Instrumentation

Flute

Oboe (doubling a slide whistle of any kind, even a toy will do)

Clarinet in B-flat

Bassoon

Horn in F (doubling a toy bird whistle filled with water)

Trumpet in C (doubling a toy bird whistle filled with water)

Percussion (one player)\*

Violin 1

Violin 2

Viola

Violoncello

Double Bass

\* *cymbal (also bowed and played with wire brushes), slide whistle, vibraphone, tam-tam (medium), snare drum, cowbell (large), typewriter, vibraslap, sandpaper blocks, temple block (large), lion's roar (small), different beaters.*

(strings one player each)

Note: Accidentals apply within the same bar and the same octave. Appoggiaturas are to be played before a beat. The number of jumps is not significant in strings' *ricochet*. (The title of the work, 'hele' is the Finnish word for grace note.)

Duration ca. 13 minutes

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ISMN 979-0-55011-644-3 (study score)

Orchestral parts available for hire.

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# HELE

Ritmico e sonore, sensibile assai ♩ = 84-92

LOTTA WENNÄKOSKI (2018)

mostly air, *glissandi* with random fingerings and *flz.*

air only

Flute *p* *pp* *p*

Oboe *pp* *p*

Clarinet in Bb *p* *ord.* *p*

Bassoon

\*if possible, turn the mouthpiece upside down in air sounds  
air only\*

Horn in F

Trumpet in C *air only* *p*

Percussion *Cymbal* medium beater *p* *Slide whistle* *pp*

Vibraphone *p* *motor on slow (if necessary, only play Bb)* *pp*

Ritmico e sonore, sensibile assai ♩ = 84-92

Violin I *II* *p* *pp* *ord.* *p*

Violin II *II* *p* *pp* *ord.* *p*

Viola *p* *pp* *ord.* *p*

Violoncello *p*

Contrabass

\*ricochet with any number of jumps

\* brush "down and up" the fingerboard with some pressure

appoggiaturas always before the beat

Musical score for woodwinds, brass, and strings. The score is divided into three measures. The instruments and their parts are:

- Fl.** (Flute): *mp*, *p*, *mf* (triplets)
- Ob.** (Oboe): *mp*, *p*
- Cl.** (Clarinet): *pp*, *p*
- Bsn.** (Bassoon): *p*
- Hn.** (Horn): Rest
- Trpt.** (Trumpet): practice mute, *p*
- Perc.** (Percussion): Rest
- Vibr.** (Vibraphone): *p*, *mf* (triplets)
- VI. 1** (Violin 1): Rest
- VI. 2** (Violin 2): *mp*
- Vla.** (Viola): Rest
- Vcl.** (Violoncello): *mf* (triplets)
- Cb.** (Cello): *pp*

Additional annotations include "appoggiaturas always before the beat" above the Flute and Oboe staves, and "practice mute" above the Trumpet staff.

gliss. with fingerings and flz.

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Fl. *p* *mf* *f*

Ob. *mf* *f* *p*

Cl. *mf* *f* *p*

Bsn. *p* *mf* *p*

Hn. *f* *p* air only

Trpt. *mf* *p*

Perc. Cymbal vibraphone mallet (vibraphone mallet) secco *pp* *mf*

Vibr. *p* *mf*

VI. 1 *mf* *p* *mf* *f* *p* ord. s.p.

VI. 2 *mf* *p* *mf* *f* *mf* ord. II --

Vla. *mf* *p* *mf* *f* *p* ord. pizz. (ossia: l.h. pizz.)

Vcl. *p* *mf* *f* ord.

Cb. *f* *p* s.p. play the tailpiece

11

tongue ram (tongue stop) ord. half air ord. **A**

Fl. *p* *f* *p*

Ob. *f* *p*

Cl. short attack with a lot of air, pitch audible (ossia slap tongue) *mf* *p* *f* *p* ord. \*very high note with teeth

Bsn. remove the reed *pp*

Hn. air only *mf* *pp* *f* *p*

Trpt. *mf* *p* ord. (muted)

Perc. Slide whistle *mf* *p*

Vibr.

damp the strings randomly to produce (rustling) noise only

VI. 1 *f* *p* *mf* *pp* *p* **A** pizz. arco

VI. 2 *mf* ord. s.p. ord.

Vla. arco *mf* *mf* *p* ord. s.p. ord.

Vcl. s.p. *mf* *f* *p* ord. play the tailpiece behind the bridge

Cb. *mf* *mf* *p* pizz. (ossia: both notes 8va) arco behind the bridge (I)

15

Fl. *mf* *p* *mf*

Ob. *mf* *p* *mf*

Cl. ord. *mf* *p* *mf*

Bsn. reed only: play randomly high and very high notes *p* *mf*

Hn. *mf*

Trpt. *mf* *p*

Perc. Slide whistle *pp* *mf* *p*

Vibr.

VI. 1 (l.h. pizz.) *mf* arco

VI. 2 *mf*

Vla. \*ric. behind the bridge (I) ord. *mf* ric. .... *mf* ric. .... *mf*

Vcl. ord. *mf* pizz. arco *p* *mf*

Cb. tailpiece *p* *mf* *p* *mf*

battuto non legno (on strings; avoid specific pitch)

\*\*ricochet with any number of jumps ord. ric. \*\*

arco behind the bridge (I)