

Maija Hynninen

NINE-CHANNELED PEARL
for piano quintet

(2022)



FENNICA GEHRMAN

Maija Hynninen
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*Commissioned by the Hetta Music Festival
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In ancient Chinese tradition Nine-Channeled Pearl is a small wooden ball that has a hole with curved joints. Threading it with a silk thread requires patience, dexterity, calmness, focus, and intention – the use of technique and not force.

Piano quintet *Nine-Channeled Pearl* (2022) seeks a state of effortless flow. Beginning with rhythmical gamelan-inspired movement it continues through twirling scales that lead to the heart of the piece – a sonorous bell-like harmonic on the piano. This is the moment of stillness and concentration where the silk thread appears on the opposite side of the pearl. From this calm center the music continues floating in a dream-like world ending with a chorale played by the strings.

Maija Hynninen

Muinaisessa kiinalaisessa traditiossa nine-channeled pearl on pieni puinen pallo, jonka läpi menevässä reiässä on yhdeksän erilaista mutkaa tai käännöstä. Silkkilangan pujottaminen tällaisen helmen reiän läpi vaatii kärsivällisyyttä, näppäryyttä, keskittymiskykyä, rauhallisuutta ja tarkoituksenmukaisuutta – tekniikkaa voiman sijaan.

Pianokvintettoni *Nine-channeled Pearl* (2022) etsii vaivattoman tuntuista flow-tilaa. Ensimmäisen osan gamelan-tyyppisestä soinnista ja rytmiikasta siirrytään pyörryttävien asteikkokulkujen läpi kohti teoksen sydäntä – soivaa kellomaista pianon multifonia. Nyt ollaan täydellisen keskittyneessä tilassa, kohdassa jossa silkkilanka hiuksenhienosti pujottautuu helmen toiselta puolelta ulos. Musiikki jatkuu keluvassa unenomaisessa olotilassa soljuen kohti teoksen päättävää josten koraalia.

Maija Hynninen

*Circulating your inner energy is just like guiding
a thread through the nine-channeled pearl.
Then nothing can block the circulation.*

- Tai Chi master Wu YuXiang (1812–1880)

Duration: 10'

Explanation of signs

♯ 1/4 up

♭ 1/4 down

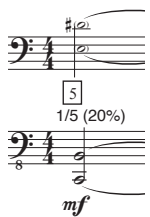
action dynamics

"pp" – "ff"

The action dynamics are marked with parenthesis. They do not indicate the loudness of the sound, but rather the 'loudness' of the movement or action: the amount of energy put into the action.

Piano

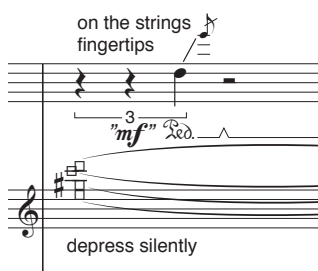
harmonics / multiphonics



The lowest staff indicates which keys to press. On the upper staff are given the loudest sounding partials. The number inside the square indicates which partial to pursue. This is also explained by indicating the distance along the string from the tuning pegs towards the bridge. In this example, find the 5th overtone on both C1 and B1 strings. It's located at 20% of the string.

Concerning the harmonics, this is a very helpful website: <http://www.pianoharmonics.com/pianomap/>

glissando on strings



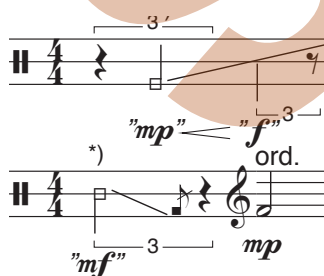
Play a glissando on the strings. The goal is to have the left hand chord sounding. Rapidly, but carefully dampen and lift pedal right after the glissando

sympathetic vibration

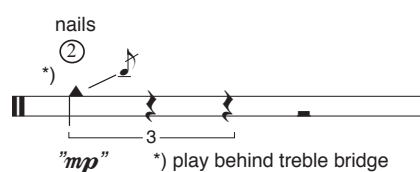


While the pedal is not used, there are still dampers up due to depressed keys in the sostenuto pedal. The goal is to get these non-damped strings to vibrate when the staccato notes are played.

glissando on the surface of the white keys: glide your fingers with nails touching the surface of the white keys.



glissando behind the treble bridge: glide your nails along the strings behind the treble bridge. The number inside the circle indicates the vertical beam inside the piano. The highest beam being no. 1, the next highest no. 2. In this example, play in-between the 3rd and the 2nd beam.



gliding harmonics

quasi improvisando
fast and freely

dampen strings with left hand and add pressure as if you were playing harmonics. While playing the notes with the right hand, glide the left hand along the strings to capture different harmonics. The staff with three lines indicates the position of the left hand. In this example, start from further away and move towards the dampers.

The resulting sound resembles the sound of a music box.

Strings

c.l.b
bow wood
slam

col legno battuto

bow any wooden part of the instrument

marked with triangular note head. Slam left hand fingers forcefully against the fingerboard at a given pitch.

slam

grind

place bow firmly on the indicated strings, damp the strings with the left hand. With the movement of the right hand wrist, grind the strings in a slow continuous movement as if opening a wine bottle with the cork screw. The bow moves in an oblique direction. If thinking of the body of the instrument as the face of a clock, the bow would be the hand of the clock.

Resulting sound is popping, grinding sound that also resembles a very slow vocal fry.

II & III damp grind, open wine bottle

harmonics

Natural harmonics are marked with **diamond notehead** and string number for placing the fingers. In this example, two harmonics are played: one on IV string, one on III string

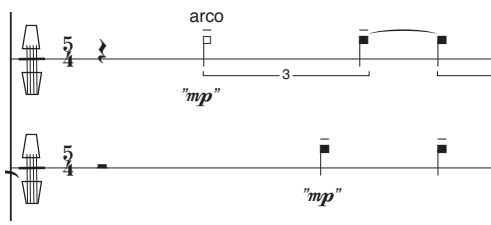
natural harmonic and ord. note played simultaneously. Play natural harmonic on a given string and an ord. note, marked with a round notehead, on another.

*) natural harmonic on a given string,
ord. note on another

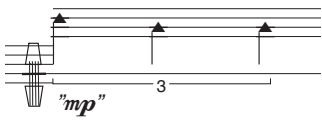
artificial harmonics are marked as usual.

tabulatura clef

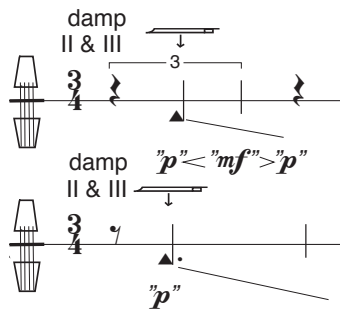
tabulatura clef shows the tailpiece (up), bridge (in the middle) and fingerboard (in the bottom)



bow tailpiece. Place bow in normal playing position on the tailpiece, add enough pressure to create a voice like, low humming sound.



play the **yarn part of the string** behind the bridge. Add pressure as needed to create a round, a bit harsh high sound. Try to avoid heavily over pressured screeching sound. Strings are shown with 4 additional staff lines. In this example, play strings II and then III.



con pressura, bow on the given strings parallel to the bridge, drag in the given direction. In this example, place bow on II & III strings, damp strings with left hand and drag bow towards your left hand. This sounds like vocal fry / growl with a slow upwards glissando.

oblique tremolo

windshield wiper -motion along the strings, movement mostly on top of the finger board.



NINE-CHANNELED PEARL

for piano quintet

MAIJA HYNINEN (2022)

Gamelan

$\text{♩} = 72$

Violino 1

Violino 2

Viola

Violoncello

Pianoforte

$\text{♩} = 72$

mf SOS

*) natural harmonic on a given string and an ord. note on another

4

*) natural harmonic on a given string and an ord. note on another

*) natural harmonic on a given string and an ord. note on another

*) natural harmonic on a given string and an ord. note on another

7

$\text{♩} = 116$

Violin I: *p*, *pp*, *mp*, *pp*, *mp*, *pp*

Violin II: *mp*, *pp*, *mp*, *pp*

Viola: *pizz.*, *mp*

Cello/Double Bass: *pizz.*, *mp*

$\text{♩} = 116$

Piano: *mp*, *p*, *mf*

10

Violin I: *mf*, *p*, *p*, *mf*, *mp*

Violin II: *mf*, *p*, *p*, *mf*, *mp*

Viola: *arco*, *mf*, *mp*

Cello/Double Bass: *arco*, *mf*, *pizz.*, *mp*, *arco*, *mp*

Annotations: *II & III damp*, *grind, open wine bottle*

Piano: *mp*, *p*, *mf*, *p*

13

IV 5 II III I
p mp p mp
arco II II
pizz. p pizz. arco
I II mf mp
III IV mf mp
arco
"mp"

5
mp

5
1/5 (20%)
mp

15

II III 5 II
p mf
II III
mf p "mp"
pizz. arco II IV
mf mp p pizz. mf
pizz. mp arco I III
mp mf

5
p mf

4
1/4 (25%)
mp

SOS

18

IV 5 III

p

pizz. *mp*

arco *"mp"*

"mp"

mf

mf

mp

arco *"mp"*

damp II & III grind, open wine bottle *"mp"*

mf

mp

p

5

1/5 (20%)

mp

SOS

20

pizz. *mp*

arco II *mf*

III *p*

"mp"

IV *mf*

I *mf*

"mp"

III *p*

IV *mf*

pizz. *mp*

II & III damp grind, open wine bottle *"mp"*

arco *"mp"*

p

5

1/5 (20%)

p

mf

p

23

IV 5 II III I
p *mp* "mp" arco
mp "mp" I II *mf* "mp" IV 5 III I
p *mp* pizz. 5
mp
mf I II III IV
mf *p* 5 *mf*
mp
 4 1/4 (25%)
mp SOS

26

II III *mf* "mp" 3 I IV 5 II I III 5 I
mf "mp" *p* *mp* *mf* pizz. II
 II III 3 III 3 pizz. *mp* III *mf* arco I
 II III 3 IV *pp* *mp* *pp* *mp* II *mf* II
 5 5 5 damp II & III arco grind, open wine bottle I I
mf "p" II *mf* 5 *p*
p *mf*
 5 1/5 (20%)
mp

30

IV 5 III II III I II II III
p *mf* *pp* *mp* *pp* *mf* *mp*

5 arco I pizz. arco II
mp *mf* *mp* *p*

pizz. arco 3 3 III IV
mp *mf* *pp* *mp* *pp* *mf* *mp*

pizz. arco I II IV 5 pizz.
mp *mf* *mf* *p* *mp*

4
 1/4 (25%)
mp SOS

33

III IV II I II III
p *mp* *p* *mf* *mp*

I II IV 5 3 pizz.
mf *p* *mp* *mp*

pizz. arco II III II & III damp IV
mp *p* *mf* *damp* *mp*

arco I pizz. arco pizz. arco
mf *mp* *mp* *p* *mp* *mp*

4
 1/4 (25%)
mp SOS

grind, open wine bottle