

Commissioned by the Danish String Quartet with the support of Carnegie Hall, Cal Performances, Vancouver Recital Society, UC Santa Barbara Arts & Lectures, Flagey & Muziekgebouw aan 't IJ

PIGE

LOTTA WENNÄKOSKI (2021-22)

1. Vorüber, ach, vorüber!

Allegro con forza, pesante ♩ = 92-100

IV/II/II/I random arpeggios very high

Violin I

Violin II

Viola

Violoncello

8va

fff

3

IV/II/II/I random arpeggios - slide quickly up

I/II/III/IV random arpeggios - slide quickly down

8va

very high

fff

3

I/II/III/IV random arpeggios - slide quickly down

arco

arco

3

high → quickly down

high → quickly down

high → quickly down

low register

3

pp

6

fff

mf

f ff

pp

fff

mf

arco

pp

fff

mf

f ff

slide upwards

play the tailpiece

ord.

più

fff

mf

f ff

9

arco (always on the string)

fff

arco (always on the string)

fff

arco (always on the string)

slide upwards

fff

arco

fff

(always on the string)

12

middle register 3 3

middle register 3 3

middle register 3 3

very high register 8^{va}

pp 3

very high register 8^{va}

pp 3

pp 3

lowest register 3

pp 3

pp 3

Più leggiero, ritmico, sonore possibile

14 (détaché sempre)

p

(détaché sempre) III

(détaché sempre)

(détaché sempre)

p

(détaché sempre)

p

18

s.p. (III/II/I)

pp $\frac{3}{3}$ $\frac{3}{3}$

20

ord.

p

22

ord.

pp $\frac{3}{3}$ $\frac{3}{3}$

24

s.p. (II/III/IV)

pp

ord.

s.p.

pp
*random high arpeggios;
press the strings as if playing harmonics

ord.

26

s.p. sempre

pp
*random high arpeggios;
press the strings as if playing harmonics

ord.

p

28

s.p.

pp

s.p. sempre

p

s.p. sempre

pp

pp *random high arpeggios;
press the strings as if playing harmonics

A

31

ppp behind the bridge

ord. *mp* ord. *s.p.* *pp* ord. *mp* ord. *mp*

34

ord. *mp* ord. *s.p.*

36

s.p. 3 ord. *mf* (ord.) *s.p.* ord. *mf* 3 ord. *mf*

38

f

ff

X

40

f

X

42

X

45

s.p. (III/II/I)

B

48

ord.

s.p. (I/II/III)

s.p.

ord.

51

ord.

53

ff

v

ff

ff

55

ff

v

ff

v

57

59

61

middle/high register

pp

*increase pressure
(the sound can be slightly broken)*

middle/high register

pp

*increase pressure
(the sound can be slightly broken)*

middle/high register

pp

*increase pressure
(the sound can be slightly broken)*

upwards...

middle/high register

pp

*increase pressure
(the sound can be slightly broken)*

middle/high register

pp

ff

63

decrease pressure

ord.

decrease pressure

ord.

decrease pressure

ord.

decrease pressure

ord.

pp

p

pp

pp

pp

pp

65 Un poco meno mosso, lirico (♩ = 80-88)

Musical score for orchestra, page 10, measures 65-66. The score consists of four staves: Violin 1 (top), Violin 2, Cello, and Double Bass. The key signature changes from B-flat major (two flats) to A major (no sharps or flats). Measure 65 ends with a fermata over the double bass. Measure 66 begins with a dynamic *p*. The score includes various note heads with stems, slurs, and grace notes. Measure 66 concludes with a fermata over the double bass.

Musical score for orchestra and piano, page 16, system 67. The score consists of four staves. The top two staves are for the orchestra, showing various instruments playing eighth and sixteenth-note patterns. The bottom two staves are for the piano, with the right hand playing eighth-note chords and the left hand providing harmonic support. The score is set against a background featuring large, stylized orange and white geometric shapes.

Musical score for orchestra and piano, page 10, measures 69-75. The score consists of five staves. The top staff is soprano, the second is alto, the third is tenor, the fourth is bass, and the fifth is piano. The key signature changes between measures. Measure 69 starts with a 4/4 time signature, followed by a 3/4 section with a melodic line in the soprano and alto voices. Measure 70 begins with a 4/4 section featuring eighth-note patterns in the soprano and alto voices. Measure 71 continues with eighth-note patterns. Measure 72 starts with a 3/4 section. Measure 73 begins with a 4/4 section. Measure 74 begins with a 4/4 section. Measure 75 concludes with a 4/4 section. The piano part includes dynamic markings such as forte (f), piano (p), and accents. Measure 75 ends with a tailpiece.

72

ord.

pp

75

sul tasto

ord.

*p*₃

(tremolo)

sul tasto

ord.

*p*₃

pp

sul tasto

ord.

*p*₃

pp

sul tasto

ord.

*p*₃

78

81 C

ord.

play the tailpiece ord.

ord.

mp

84

s.t.

s.t.

con sord. ("Ich bin noch jung...")

mp

87

ord.

mp

ord.

mp

90

senza sordino

92

94

ord.

D

ord.

97

s.p. 3 ord.

99

101

upwards (ossia: press the strings properly to make the direction audible) very high

103 3 4
ff quasi niente

upwards (ossia: press the strings properly to make the direction audible) very high

3 4
ff 3 quasi niente

start high and slide downwards (ossia: press the strings properly to make the direction audible)

3 3 4
ff quasi niente

start high and slide downwards (ossia: press the strings properly to make the direction audible)

3 3 4
ff quasi niente

downwards senza/poco vibrato

105 4
pp

downwards

upwards I II

3 pp

upwards

Ancora meno mosso ($\text{♩} = 66-72$)

senza/poco vibrato pp

108

sva

tailpiece

(più)

112 (8)

ord. *3*

115 (8)

(poco accel.)

→ towards *sul tasto*

(poco rall.)

s.t.estremamente

mf

→ towards *sul tasto*

s.t.estremamente

→ towards *sul tasto*

s.t.estremamente

→ towards *sul tasto*

s.t.estremamente

mf

mf

mf

(a tempo)

ord.

118 II towards ord.

p

towards ord. *s.t.estremamente* ord.

p

towards ord. ord.

p

towards ord. ord.

p

120 (8) 1

E *pp*

(I) *pp*

(I) *pp*

pp

124 (I) *pp*

129

133

SAMPLE

2. Daktylus

Malinconico $\text{J} = 66-72$

pp

left hand pizzicato with *col legno* bow lying on the string*

pp

↓ ord. → s. t. *estremamente*
(damp III+IV lightly randomly)

mp >

tailpiece

mp

*(VI 2, Vla) the bow's wooden side is placed on D-string - first very near the bridge (producing a D-note with a "prepared" timbre). Then move the bow towards the left hand to produce the given notes - which can preferably be slightly "out of tune". The movement is only "vertical" up or down along the fingerboard. (The plucked D is written here as second voice even though it does not sound.)

move bow slowly further towards the G#

increase and decrease pressure
(the sound is delicately broken)

tailpiece

mp

pp

IV

quasi niente

12

mp

(ord.) II--

pp

col legno battuto

pp

col legno battuto

pp

(ord.) I--

pp

con sord.

15 F

ord.

quasi niente

p

*left hand pizz. +
col legno bow*

p

*left hand pizz. with
col legno bow lying on the string**

p

*(if the open A tends to resonate along,
it is ok to for it to be somewhat audible in this passage)*

pp

move the (c.l.) bow slightly back and forth
on the string (the rhythm can be free)

18

{ move the (c.l.) bow slightly back and forth
on the string (the rhythm can be free)

22

senza sord.

s.p.

26

ord.

s.p.

ord. 3

30

arco col legno battuto **G**

ff

arco col legno battuto

ff

ff

[A large orange 'S' watermark is overlaid across the page.]

**ricochet* = bouncing
with any number of jumps

33

*ricochet col legno battuto** nail pizzicato

*ricochet col legno battuto** nail pizzicato

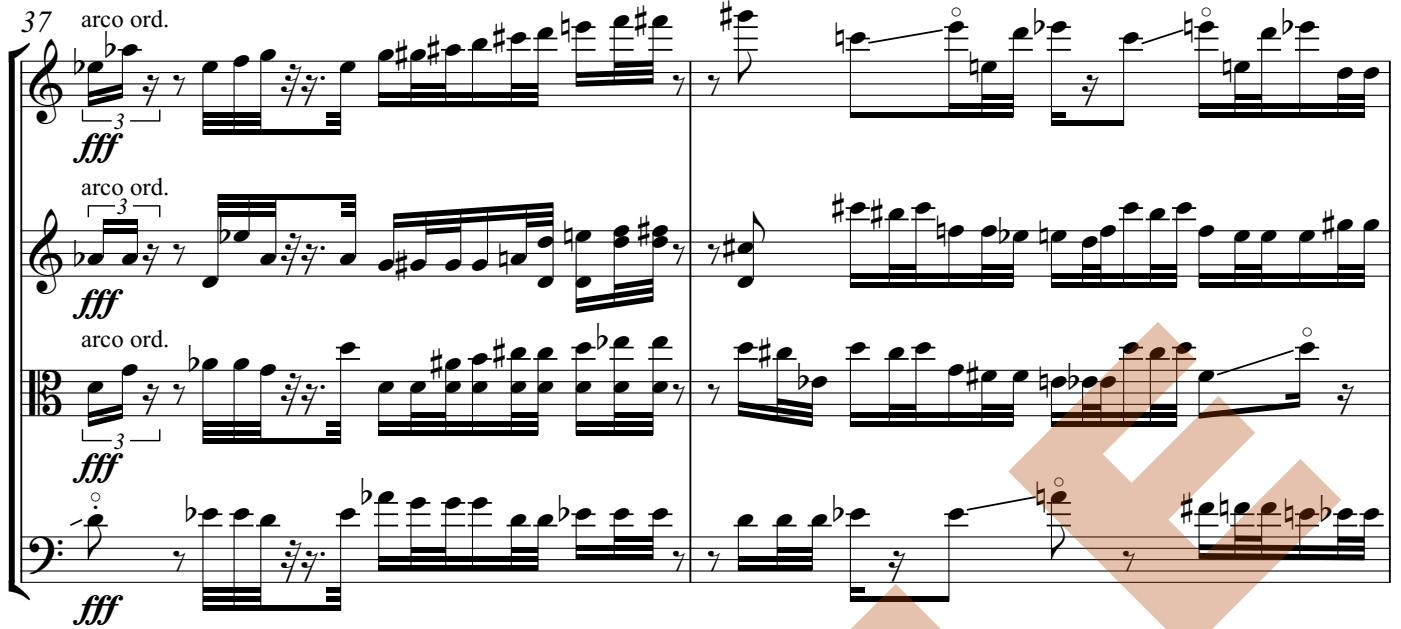
*ricochet col legno battuto** nail pizzicato

[A large orange 'S' watermark is overlaid across the page.]

35

[A large orange 'S' watermark is overlaid across the page.]

Molto marcato e robusto

37 arco ord.


39 I


40


41

41

42

42

43

(III)

(III)

43

44

45

46

47 (I)

pizz. arco

48

IV pizz. arco

49

col legno
battuto ord. IV ricochet*

*ricochet = bouncing
with any number of jumps

50

keep the same rhythm and slide up
II

keep the same rhythm and slide up
II

II

pizz. 3arco pizz.

arco II slide down with the given rhythm

II

rit.

Meno mosso

*any very high note
(can be different note each time)

start over (II)

I

p

start over (II)

I

p

IV

p

30

accel.

54

55

56

Tempo di movimento ($\text{♩} = 66-72$)

58

III--

"brushing" down and up the fingerboard
with a lot of bow and some pressure

61

chiaro

mp

pp

ord.

p

pp

65

pp

mp

3

3

3

pp

3

68

p

3

3

mp

3

3

3

71

p

3

3

p

pp

3

p

3

74

77

"brushing" down and up the fingerboard
with a lot of bow and some pressure

$\downarrow \uparrow 3 \downarrow \uparrow \downarrow \uparrow \downarrow \uparrow \downarrow \uparrow \downarrow \uparrow \downarrow$

pp

mf

III--

79 H

$ord.$

mp

p

81

pp

pp

mp

pp

84

pp

pp

p

pp

87

pp

pp

(I)

pp

(I or II)

pp

89

(I or II) ○
II
3

92

mf
mf
mf
mf

I

95

II
3
3
3
3
3
3

98

 II

 100

 102

104

s.p. II
ord.
5 3 5 6 3
s.p. ord.
3 5 5 3
s.p. ord.
5 3 3 5 3
s.p. ord.
5 3 5 3

106

Poco a poco più marcato

f
3 6 3
f
3
f
3 6 6 3
f

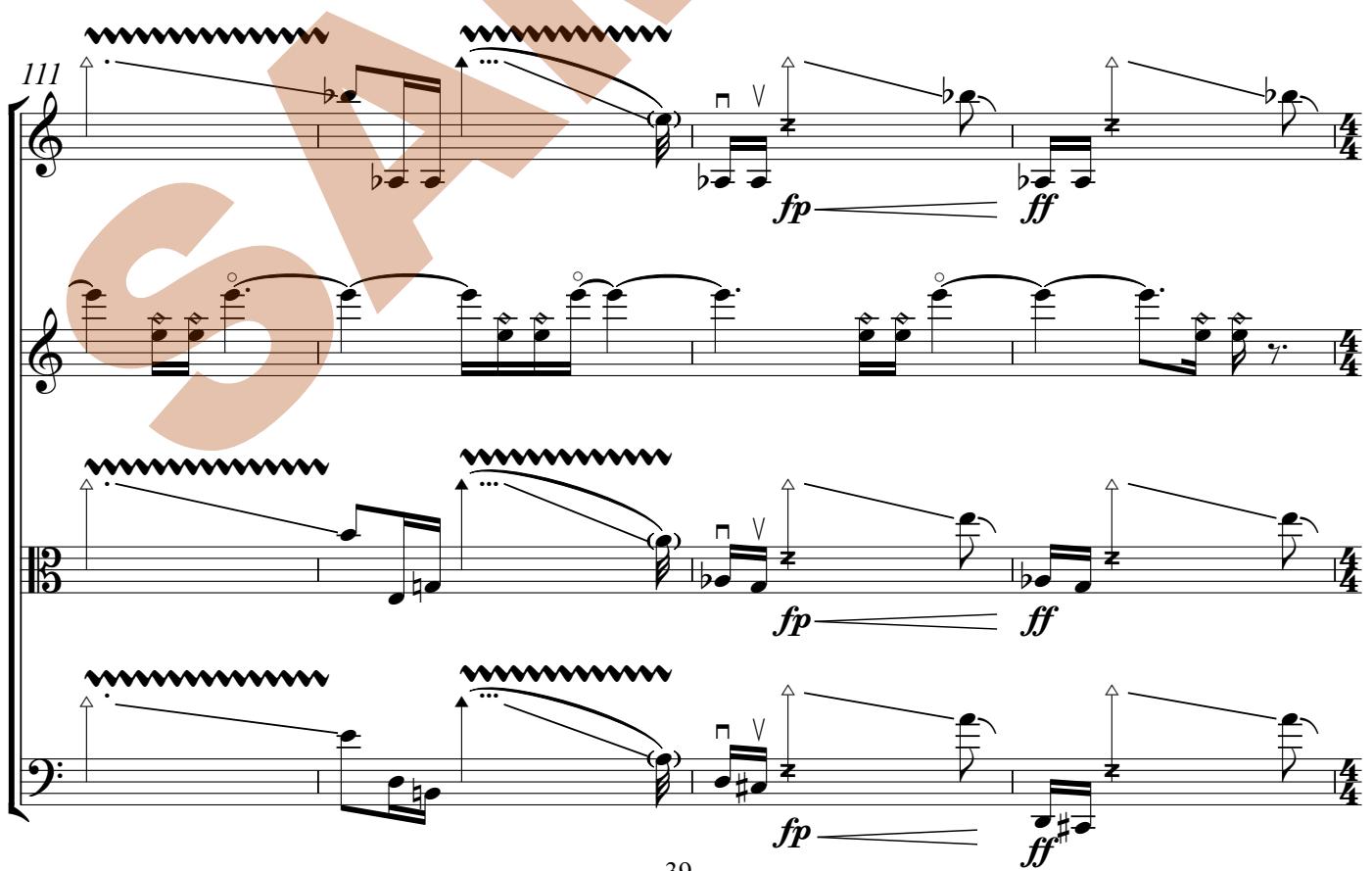
ord. *ord.*
3 6 3
ord. *ord.*
3 3 5 3
ord. *ord.*
3 3 5 3

vl 1, vla and vcl accelerando until the fermata in bar 115
vl 2 individually keeps the same tempo

s.p.

108 

s.p.

111 

slide slowly downwards
waiting for vl 2 to play
the bartók-pizz.

$\text{J} = 80-84$ Pesante e robusto

115

118 arco c.l.b. ord. c.l.b. c.l.b. ord. s.p. ord. s.p. ric. c.l.b.

ricochet
col legno battuto*

*ricochet = bouncing
with any number of jumps

121

pizz. arco
arco c.l.b.
c.l.b. ord.
pizz. ord.
tailpiece arco c.l.b. arco s.p.
c.l.b. (ord.) s.p. pizz. arco c.l.b. arco s.p.
ord. pizz. arco s.p.
pizz. arco s.p.

124

arco c.l.b. ord. ric. pizz. arco c.l.b. (c.l.b.) pizz.
pizz. arco c.l.b. ric. ord. pizz. ord. arco pizz. arco s.p.
arco c.l.b. ric. ord. pizz. ord. arco pizz. arco s.p.

127 J

(I) arco pizz. arco c.l.b. ord. (II)* c.l.b. (I) pizz.
* behind the bridge with pressure c.l.b. pizz.
c.l.b. pizz. arco s.p. c.l.b. pizz.
arco c.l.b. pizz. arco c.l.b. pizz. arco s.p. c.l.b. pizz.
arco c.l.b. pizz. arco tailpiece ord. s.p. pizz.

130 arco c.l.b. (ord.) s.p.

ord.

arco c.l.b. pizz. arco ord. pizz. arco pizz. arco

arco c.l.b. ord. pizz. arco pizz. arco

arco c.l.b. ord. pizz. arco pizz. arco

133 (ord.)

p

s.p.

fff

II--

fff

ric. behind the bridge (I)

s.p.

fff

137 Lento

left hand pizz. +
col legno bow

p
p+

col legno tratto
"mf"
(I)

col legno tratto
"mf"
col legno tratto
"mf"

pp
arco ord.

behind the bridge (if II/III match
the texture better, use them instead)

144

ppp

I IV

with pressure (delicately creaking sound)

148

ord. → s. t. estr.
(damp III+IV randomly)

ord. → s. t. estr.
(III+IV)

tailpiece

mp

ord.

3. Pigen og scrapbogen (das Mädchen und das Scrapbuch)

Giocoso, molto energico $\text{♩} = 116-120$

The musical score consists of three staves. The top staff is in treble clef, the bottom staff is in bass clef, and the middle staff is also in bass clef. The score includes dynamic markings such as **f**, **ff**, and **pizz.**. Performance instructions include **simile 3**, **arco**, and **ric. ord.**. The score is annotated with large, semi-transparent orange arrows pointing from left to right, indicating a flow or connection between different sections of the music.

3

behind the bridge (I)
with pressure

ric. ord.

(IV)

ff

f

ff

f

ff

f

ff

44

5

f

ff

f

ric.

(*"flickan kom ifrån sin älsklings möte..."*)

7

9

11

("flickan kom...")

13

K

15

(II)

(II)

3

3

3

3

17

Musical score page 17. The score consists of four staves. The top two staves have '3' markings above them, indicating a triplets grouping. The bottom two staves have '3' markings below them, indicating a triplets grouping. A large orange 'X' is drawn across the right side of the page.

19

Musical score page 19. The score consists of four staves. The top staff has '3' markings below it. The middle staff has '(I) (II)' markings above it. The bottom staff has '3' markings below it. A large orange 'X' is drawn across the left side of the page.

21

Musical score page 21. The score consists of four staves. The top staff has '3' markings above it. The middle staff has '3' markings above it. The bottom staff has '3' markings above it. A large orange 'X' is drawn across the left side of the page.

23

25

27

29 L

s.p. II---

pp

31

ord.

f

(IV)(III)

33

35

(I)

(II)

s.p.

increase pressure

tearing (almost creaking) sound

con sentimento

("culla d'aria")

5

5:6

increase pressure

"tearing" (delicately creaking) sound

ord.

p

pp

5

ord.

p

p

3

4

3

4

3

4

3

4

50

43

with pressure
(delicately creaking sound)

ord.

tailpiece

ord.

mf

mf

mf

46

p

lightly pressed random note with pressure (IV; avoid real harmonics)

ord.

ppp

p

lightly pressed random note with pressure (IV; avoid real harmonics)

ord.

ppp

pp

f

50

M

ord.

ppp

pp

pp

f

ord.

ppp

pp

f

pp

f

54

slide up (I/II) with random "harmonics"

with pressure

f

p

ord.

with pressure

p

ord.

ord.

s.p.

"ich bin noch..."

57

simile downwards

ord.

start very high and slide down (I/II) with random "harmonics"

pp

mf

mf

mf

mf

60

("culla d'aria")

ff

ff

ff

ff

mp

mp

mp

ff

63

ff

ff

ff

ff

ff

ff

65

N

6

6

6

6

6

6

6

6

67

69

any very high
note with pressure

71

73

Capriccioso $\text{d} = \text{d}.$

III

f p f pp

f p f pp

any very high note with pressure

III

f p f pp

f p f pp

77

f p

f p

f p

f p

81

I

ff

ff

ff

ff

85

Molto tranquillo, non troppo serioso $\text{♩} = 52-58$

ord.

(creaking only)

p ("wunderbar")

ord. o

p

ord.

p

ord.

p

89

increase and decrease pressure

94

molto accel.

ord.

ppp

II

ppp

ppp

99

increase and decrease pressure
→ —

104

d. = 126-138

109

slide up with the same pattern

114

slide up with the same pattern

extremely high,
with pressure

118

extremely high, with pressure

rit.

Tempo primo di movimento $\text{♩} = 116-120$

("girls just wanna...")

122

pp

pp

pp

pp

125

"noise ric."

"noise ric."

"noise ric."

128

III

III

III

III

131

Treble
Alto
Bass
Bassoon

134

Treble
Alto
Bass
Bassoon

137

Treble
Alto
Bass
Bassoon

140

(I) (II)

3 *3*

(un poco meno mosso)
("åter kom hon från...")
(slow the pattern freely down)

143

ff *mf*

ff *mf*

ff *mf*

ff *mf*

147

I II

(a tempo)

3 *3*

3 *3*

3 *3*

(pigen og Schubert)

152

f

f

f

155

energetically; if possible, damp the A-string inaudibly

I

IV

sim.

I

IV

sim.

I

IV

sim.

pizz.

fff

fff

fff

158

molto vibrato

f

molto vibrato

molto vibrato

f

tear the paper sheet
(slowly and continuously)

Helsingissä 13.2.2022

SAMPLE