

LOTTA WENNÄKOSKI

*mien*

WOODWIND QUINTET

COMMISSIONED BY AND DEDICATED TO PEKKA NISKANEN  
PREMIER FEBRUARY 14, 2015, ROVANIEMI

DURATION APP. 5'

C.I.

COR

BSN

A.FL

CL

# mien

\* bisbigliando: the small note refers to a different fingering of the (approximately) same pitch

\*\*sing "wa" (sounding D $\flat$ ) and simultaneously do a "mouthpiece pop" with palm against lips

♩ 92-100

tongue pizz.

LOTTA WENNÄKOSKI 2014

Musical score for the first system of 'mien'. The score is in 4/4 time and consists of five staves:

- ALTO FLUTE:** Rest in the first measure, then a quarter note G $\flat$  in the second measure, marked *pp*.
- COR ANGLAIS:** Rest in both measures.
- CLARINET IN B $\flat$ :** A continuous eighth-note pattern (G $\flat$ , A $\flat$ , B $\flat$ , C $\flat$ , D $\flat$ , E $\flat$ , F $\flat$ , G $\flat$ ) across both measures, marked *quasi niente* and *without the reed*.
- BASSOON:** Rest in the first measure, then a quarter note G $\flat$  in the second measure, marked *pp*.
- HORN IN F:** Rest in the first measure, then a series of mouthpiece pops (quarter notes G $\flat$ , A $\flat$ , B $\flat$ , C $\flat$ ) in the second measure, marked *pp*.

Musical score for the second system of 'mien', starting with a first ending bracket (3) over the first measure. The score is in 4/4 time and consists of five staves:

- A. FL.:** Rest in the first measure, then a quarter note G $\flat$  in the second measure, marked *pp* and *wa*. In the third measure, a continuous eighth-note pattern (G $\flat$ , A $\flat$ , B $\flat$ , C $\flat$ , D $\flat$ , E $\flat$ , F $\flat$ , G $\flat$ ) is marked *ppp* and *fl alto: bisbigliando\*\*\**.
- C. A.:** Rest in the first measure, then a quarter note G $\flat$  in the second measure, marked *p* and *almost air only*. In the third measure, a series of eighth notes (G $\flat$ , A $\flat$ , B $\flat$ , C $\flat$ , D $\flat$ , E $\flat$ , F $\flat$ , G $\flat$ ) is marked *f* and *p*.
- CL.:** A continuous eighth-note pattern (G $\flat$ , A $\flat$ , B $\flat$ , C $\flat$ , D $\flat$ , E $\flat$ , F $\flat$ , G $\flat$ ) across all three measures, marked *ppp* and *bisbigliando sempre, preferably different fingering*.
- BSN.:** Rest in the first measure, then a quarter note G $\flat$  in the second measure, marked *pp* and *wa*. In the third measure, a quarter note G $\flat$  is marked *f* and *bsn: without the reed*.
- HN.:** Rest in the first measure, then a series of mouthpiece pops (quarter notes G $\flat$ , A $\flat$ , B $\flat$ , C $\flat$ ) in the second measure, marked *ppp* and *wa*. In the third measure, a series of mouthpiece pops (quarter notes G $\flat$ , A $\flat$ , B $\flat$ , C $\flat$ ) is marked *f*.

6 half air

A. FL. *f* *ppp*

C. A. *pp*

CL. gliss. with fingerings and flz. a lot of air *f* *ppp*

BSN. simile *pp* air only (flz.)

HN. bisbigliando\*\*\* *ppp*

9 bisbigl. half air; gliss. with fingerings and flz.

A. FL. *f*

C. A.

CL. *f* *f*

BSN. *f*

HN.

12 bisbigl.

A. FL. *ppp* *f*

C. A. \* *wa pp* *wa*  
 \*sing "wa" (sounding D $\flat$ ) and simultaneously do a "mouthpiece pop" with palm against lips

CL. sing "wa" (sounding D $\flat$ ) *wa pp* *wa*  
 simultaneously do a "mouthpiece pop" with palm  
 (without the reed until bar 42) *f* *f*

BSN. *pp* *f*

HN. (bisbigl.)

15

A. FL. *pp* *f*

C. A. c.i.

CL. a lot of air *pp* *f*

BSN.

HN. *f* *ppp* *f*

18

A. FL. ord. *pp* *f*

C. A. ord. bisbigliando *pp* flz. (ossia: ord.) *f* wa *pp* wa ord. bisbigliando *pp*

CL. ord. *pp* *f* *pp*

BSN. *pp* *f* *pp*

HN. *pp* wa *pp* wa *f* mouthpiece pop

21 bisbigliando more and more air -----

A. FL. *pp* *f*

C. A. blow air without the reed *f*

CL. air only *f* simile

BSN. air only *f* simile

HN. air only *f*

air only (blown straight to the embouchure hole)

24

A. FL. *pp* *f* almost air only, gliss. with fingerings and flz.

C. A. simile *pp* *f* whispering wa wa wa

CL. *pp* *f* almost air only, gliss. with fingerings and flz. whispering

BSN. *pp* *f* wa wa wa

HN. simile *pp* *f* whispering wa wa wa

27

A. FL. ord. *pp*

C. A. whispering (no hand) mi - mi - mi - mien *p*

CL. whispering (no hand) mi - mi - mi - mien *p*

BSN. bsn *pp*

HN. bisbigl. whispering (no hand) mi - mi - mi - mien *p*

31

A. FL. *ppp*

C. A.

CL. *ppp*

BSN. place the reed

HN. *ppp*

34

A. FL. a lot of air

C. A. ord. bisbigliando *ppp*

CL. a lot of air

BSN.

HN.

37

A. FL. *ord.*  
*pp*

C. A. *pp*

CL. *ord.*  
*pp*

BSN.

HN. *mouthpiece pops*  
*p*

40

A. FL. *a lot of air*  
*p*

C. A. *p*  
*a lot of air simile*

CL. *p*  
*ord. bisbigliando*

BSN. *p*

HN. *ord. bisbigl.*  
*air only*  
*pppp* *pp* *p*



43

A. FL. *ord.*

C. A.

CL. *air only*

BSN. *bisbigl. sempre*

HN. *bisbigl.*

46

A. FL.

C. A.

CL.

BSN. *bisbigl.*

HN. *simile*

49

A. FL. *a lot of air*  
*pp*

C. A. *pp*

CL. *more and more air-----*

BSN.

HN. *air only*  
*ppp* ----- *pp*

52

A. FL. -----> *almost air only*

C. A. *poco*  
*whisper without the instrument*  
*tu - tu - tu - tu tu - tu - tu - tu*

CL. -----> *almost air only*

BSN. *whisper without the instrument*  
*rr - rr - rr - rr - rr - r*

HN. *simile*

A. FL. *pppp* *f* *mp*

C. A. *tu tu - tu - tu - tu* *f* *mp*  
ord.

CL. *pppp* *f* *mp*

BSN. *f* *mp*  
ord. 5

HN. *pppp* *f* *mp*

A. FL. *f*

C. A. *f*

CL. *f*

BSN. *f*

HN.

62

A. FL. *pp*

C. A. *pp*

CL. *pp*

BSN. *pp* bisbigliando

HN. *pp*

65

A. FL. air only singing bocca chiusa (approximate pitches) whisper the syllable into the flute (with the given fingering)  
*pp* mi - mi - mi - mi - mi - mi - mi

C. A.

CL. air only singing bocca chiusa (approximate pitches) simile (sounding c#)  
*pp*

BSN.

HN.

fl and cl: sing "aaa" without the instrument  
(sounding c#) and do the wa-wa effect with palm

68

fl and cl: simile

A. FL. *ppp*

C. A.

CL. *ppp*

BSN. *p* bisbigliando

HN. *ppp*

71

as bar 66, but fingerings down and up ad lib.

A. FL. *pp* mi - mi - mi - mi - mi - mi - mi - mi - mi - mi - mi

C. A.

CL. *pp* sprechstimme bocca chiusa (without the instrument)

BSN. *f* *pp*

HN.

singing bocca chiusa

simile *pp*

74 whispering into the instrument  
fl alto ord.

A. FL. *mi - mi - mi - mi* *f*

C. A.

CL. *cl bisbigl.* *p* *f*

BSN. *singing bocca chiusa*  
*(approximate pitches)* *pp* *f*

HN. *pp* *f*

77 a lot of air  
ord.

A. FL. *f* *pp*

C. A.

CL. *f*

BSN. *bisbigl.* *pp* *f*

HN. *legato possibile* *ppp*

80

A. FL. *pp*

C. A. *pp*

CL. *pp*

BSN. *pp*

HN. *pp* air only

Detailed description: This system covers measures 80, 81, and 82. The music is in a key with one flat (B-flat) and changes time signatures from 4/4 to 3/4. The Flute (A. FL.) and Clarinet (CL.) play continuous sixteenth-note patterns. The Bassoon (BSN.) and Horn (HN.) parts are mostly rests, with the Horn part labeled 'air only'. Dynamics are marked *pp* (pianissimo) for the woodwinds.

83

A. FL.

C. A.

CL. *pp*

BSN.

HN. *pp* ord.

Detailed description: This system covers measures 83, 84, and 85. The Flute (A. FL.) and Clarinet (C. A.) continue with sixteenth-note patterns. The Bassoon (BSN.) and Horn (HN.) parts have more active lines. The Horn part is marked 'ord.' (ordinario) and *pp*. The Clarinet (CL.) has a few notes in measure 85, marked *pp*. Dynamics are marked *pp* for the woodwinds.

86

A. FL.

C. A.

CL.

BSN.

HN.

90

A. FL.

C. A.

CL.

BSN.

HN.



94

A. FL.  
C. A.  
CL.  
BSN.  
HN.

This musical score block covers measures 94 through 97. It features five staves: A. FL. (Alto Flute), C. A. (Cornet A), CL. (Clarinet), BSN. (Bassoon), and HN. (Horn). The music is written in a key signature of one flat (B-flat major or D minor) and a common time signature. The A. FL. staff shows a complex melodic line with many slurs and ties. The C. A. staff has a similar but slightly simpler line. The CL. staff plays a steady eighth-note accompaniment. The BSN. staff has a more active line with many slurs. The HN. staff has a simple, rhythmic line.

98

A. FL.  
C. A.  
CL.  
BSN.  
HN.

This musical score block covers measures 98 through 101. It features the same five staves as the previous block. The key signature changes to two flats (B-flat major or D minor). The A. FL. staff continues with a complex melodic line. The C. A. staff has a similar line with some rests. The CL. staff continues with its eighth-note accompaniment. The BSN. staff has a more active line with many slurs. The HN. staff has a simple, rhythmic line.

102

A. FL.

C. A.

CL.

BSN.

HN.

105

A. FL.

C. A.

CL.

BSN.

HN.

109

A. FL. *fff*

C. A. *fff*

CL. *fff*

BSN. *fff*

HN. *fff*

112

A. FL. shouting  
*this!*

C. A.

CL.

BSN.

HN.

20

114

A. FL. *wa!* *this!*

C. A. shouting *wa!* *wa!* *mien!* *mien!*

CL. shouting *mien!* *wa!* *means!*

BSN. *means!* *yes!*

HN. shouting *means!* *this!* *means!*

117

A. FL. *wa!* *pp*

C. A. *wa!* *wa!* *pp*

CL. *yes!*

BSN. *yes!* *pp*

HN. *wa!* *pp* bisbigliando

singing bocca chiusa (approximate pitches)

singing bocca chiusa (approximate pitches)

119

A. FL.

C. A.

CL.

BSN.

HN.

whispering

*mi - mi - mi - mi mi - mi*  
*pp*

B $\natural$ tr  
B $\flat$ tr

•• Eb  
○  
○  
○

overblow (the given fingering refers to the small note in parenthesis)

*pp*

whispering

*mi - mi - mi - mi mi - mi - mi*  
*pp*

120

A. FL.

C. A.

CL.

BSN.

HN.

*mi - mi mi - mi mi - mi - mi*

*mi*

whispering (into the horn?)

*mi - mi mi - mi mi - mi mi - mi mi - mi - mi*  
*pp*

122

A. FL.

C. A.

CL.

BSN.

HN.

singing bocca chiusa (in any octave)

*pp*

hand glissando

124

A. FL.

C. A.

CL.

BSN.

HN.

*mi - mi - mi - mi - mi - mi - mi*

whispering

*mi - mi - mi - mi - mi - mi - mien*

126

A. FL.

C. A.

CL.

BSN.

HN.

other harmonics ad lib.

ord.

singing bocca chiusa  
sounding D $\flat$ -B $\flat$

128

A. FL.

C. A.

CL.

BSN.

HN.

ord. bisbigliando

*pp*

whispering

*pp* wa - wa - wa - wa wa - wa wa - wa wa

cor +

130 ---> air ---> ord. bisbigliando

A. FL.

C. A. whispering

CL. ord.

BSN. singing b.c. whispering

HN.

wa - wa - wa - wa wa - wa wa - wa wa  
pp

wa - wa - wa - wa wa - wa wa  
pp

singing bocca chiusa (sounding any E $\flat$ )

132

A. FL.

C. A.

CL. F overblow include other harmonics ad lib. (preferably high A) -----

BSN.

HN. (sing a very slow glissando downwards)



\* as if pretending "red indian shout";  
the gesture is here twice as quick as in bar 68

singing\*

25

 simile

134

A. FL.

C. A.

CL.


BSN.


HN.

*ppp*

aa

exclude the high note (breathe somewhere here if necessary)

singing\*  simile

singing\*  simile

136

A. FL.

C. A.

CL.

BSN.

HN.

blow air along your palm towards the audience

\* as if pretending "red indian shout";  
the gesture is here twice as quick as in bar 68 (fl and cl)

blow air along your palm towards the audience

more and more air

almost air only

bend the note downwards

blow air along your palm towards the audience

blow air along your palm towards the audience