

Hildá Länsman & Leevi Räsänen

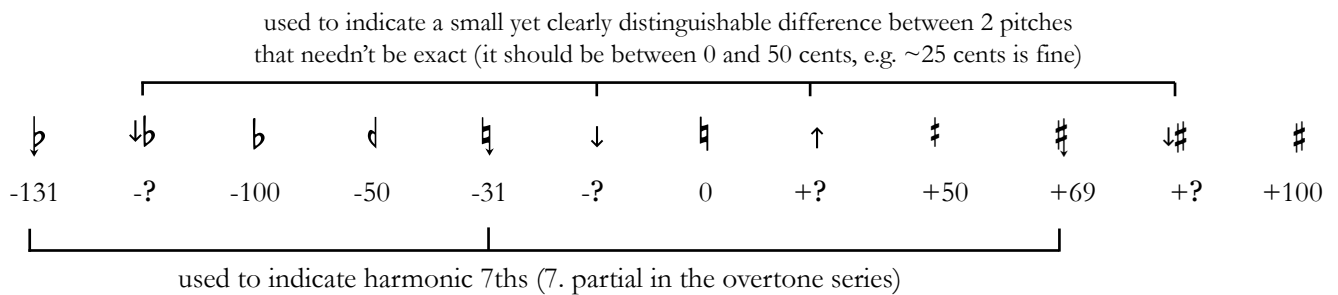
Rievdan

for joik, clarinet, violin, cello and piano

2
0
2
3

PERFORMANCE INSTRUCTIONS

The following microtonal notation is used (deviations marked in cents)



The piece contains some harmonies that are intonated in just intonation.

7. / Gis



In these instances

- 1) the first number mentioned refers to the partial of the overtone series being played
- 2) the fundamental/root of the overtone series which the played tone relates to, is marked in parenthesis

In the example above, the notation would refer to an F♯ that is 31 cents lower than a 12 equal temperament F♯. This is the 7. partial of the overtone series of G♯.

non vib. or senza vib.

no vibrato at all

poco vib.

a shy, narrow vibrato

vib./vib. ord.

natural vibrato, context dependent

molto vib.

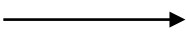
an extremely expressive, quite aggressive and clearly audible vibrato

ord.

cancels all special playing techniques



A squiggly line is used to indicate an almost glissando-like undulation of varying wideness around a given tone. Start from the notated pitch and bend the tone **around it** with varying wideness up to a half step.



Shift from one playing technique to other gradually.

" *fff* "

Dynamics written in quotation marks indicate the intensity of the action rather than the resulting volume

S T R I N G S

m.s.p.	molto sul ponticello, almost on top of the bridge, very rich sound with a lot of overtones
poco s.p. / poco sul pont.	poco sul ponticello, play closer to the bridge, still retaining a relatively clean sound
flaut./flautando	bow fast and with extremely light bow pressure, creating a flute-like sound (variants like poco flaut. and molto flaut. are also used)
ord./pos. ord.	cancels sul pont. and other position-related instructions



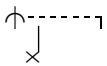
bartók pizzicato



square notehead: play the string with extreme overpressure while dampening the string in question with your left hand, very little bow movement is needed to produce the sharp creak sound that is sought after



x-notehead: dampened strings that are bowed normally, producing no pitch (only bar 176)



x-notehead together with the bridge symbol: bow the bridge vertically (perpendicularly to the bridge / parallel to the strings), producing a strong, airy sound with no pitch



circular bowing: the notated rhythm indicates the duration of each circle

C L A R I N E T



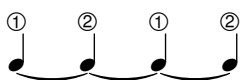
square notehead: only air sound, always notated on the middle line of stave



diamond notehead: airy sound with clearly distinguishable pitch



triangle notehead: tongue slaps



bisbigliando/timbral trill: the same pitch is played with 2 different fingerings or added key(s), choose fingerings that cause a distinguishable difference in the pitch. Change the fingering according to the notated rhythm.

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transposing
score

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Rievdan

Hildá Länsman & Leevi Räsänen 2023

Joik solo ad lib. for ca. 30", ending on F#

Joik
Clarinet in B \flat
Violin
Violoncello
Piano

2 $\text{♩} = \text{ca. } 60$

Joik
Cl. in B \flat
Vln.
Vc.
Pno.

non vib.
tone colour change with alternative fingering
barely audible, very light bow pressure, intermittent sound
IV
non vib. molto flaut.
ord.
ord. bowing
R.H.: *ffff*
L.H.: *ppp* ("echo")

6 A

Joik

Cl. in Bb

Vln.

Vc.

Pno.

gliss. with embouchure

with emb.

thin, piercing

pizz. with plectrum
ord. plucking

vertical swiping
along the string
with a hint of pitch

15^{ma}

8^{va}

no ped.

L.H.: *ffff*

R.H.: *ppp*

both: *pp molto dolce*

9

Joik

Cl. in Bb

Vln.

Vc.

Pno.

ord.

con vib.

pizz.

molto vib.
pizz. ord.

vib. ord.

con vib.
arco

pizz.

secco

3

15

8

13

Joik

Cl. in Bb

Vln.

Vc.

Pno.

flz. ord.

arco heavy overpressure, almost no pitch

pizz.

secco

p, *ff*, *ppp*, *fff sub.*, *f*, *p*, *pp*, *ppp*, *ppp*, *pp*

16

B

Joik

Cl. in Bb

Vln.

Vc.

Pno.

non vib.

pizz.

arco molto flaut.

microtonal gliss. around written pitch

15^{ma}

8^{va}

pp sub., *fff*, *fff*, *p*, *ff*, *pp*, *ff*, *pp*, *ff*, *pp-ppp*, *pp*, *pp-ppp*

19 C

Joik

Cl. in Bb *mp*

Vln. arco → col legno tratto

Vc. *pp*

Pno. *ppp* < *p* > *p* *possib.*

non vib. arco molto flaut. m.s.p.

ppp hazy, mezza voce

non vib. arco molto flaut. m.s.p.

ppp hazy, mezza voce

15

8

(Red.)

ppp < *p* > *p* *possib.*

ppp < *p* > *p* *possib.*

23

Joik

Cl. in Bb air only "mp" *pp* half air *pp*

Vln. bow vertically on bridge "p" "fff" non vib. molto flaut. pos. ord. *ppp*

Vc. bow vertically on bridge "p" "fff" *ppp*

Pno.

27

Joik

Cl. in Bb

Vln.

Vc.

Pno.

7. / Cis vib. ord. ord.

n — *mf*

p *cresc. poco a poco*

p *cresc. poco a poco*

mp *calore, dolce*

con ped.

① ② ① ② ① ② ①

31 D

Joik

Cl. in Bb

Vln.

Vc.

Pno.

ppp *pp* *pp*

molto vib.

35

Joik

Cl. in Bb

Vln.

Vc.

Pno.

mf

ord.

p

mf

mf

*knock the wooden part on the upper end of keyboard with knuckles

E

39 ♩ = ca. 72

Joik

Cl. in Bb

Vln.

Vc.

Pno.

p

Solo

② ① ② ① ② ① ②

n *7*

non flaut.
non vib.
poco sul pont.

7. / Es

ff *mp*

mf sub. p

ff *mp* *mf sub. p*

p

p

9

3

9

42

Joik

Cl. in Bb

Vln.

Vc.

Pno.

with emb.

ord.

mf

mf

pp

46

F Solo

Joik

Cl. in Bb

Vln.

Vc.

Pno.

pp

fff

mf sub.

p sub.

fff

mf sub.

p sub.

15ma.

mf

50

Joik

Cl. in Bb non vib.

Vln. *ff* *ppp* *ff* *ppp*

Vc. *ff*

Pno. *ff* *p*

53

G

Joik

Cl. in Bb Solo espress. *mp*

Vln. *p*

Vc. *p*

Pno. *p*

57

Joik

Cl. in Bb

Vln.

Vc.

Pno.

ord. *molto vib.*

fff

mp

61

H Solo

Joik

Cl. in Bb

Vln.

Vc.

Pno.

ppp

p

mf sub.

p sub.

mf sub.

p sub.

7. / Cis

non vib.

64 I

Joik

Cl. in Bb

ord. molto vib. Solo vib. ord.

f *ff* *poco*

Vln.

Vc.

Pno.

Sing:
repeat in a comfortable register, move between pitches
quasi portamento, note lengths should be short and can vary

mf

i - y - i - y

70

Joik

Cl. in Bb

Vln.

Vc.

Pno.

fff

mf

molto dolce

mp

7. / Gis

75 J Solo rit.-----

Joik

Cl. in Bb non vib. long

Vln. long (no break between bars)

Vc. molto legato, cantabile long

Pno. *p* *mf cantabile* *pp (echo)* long

K

80

a tempo (♩ = ca. 72)

Joik

Cl. in B♭

Vln.

Vc.

Pno.

83

Joik

Cl. in B♭

Vln.

Vc.

Pno.

87 $\text{♩} = 93$ L

Joik

Cl. in Bb

Vln.

Vc.

Pno.

o.p. on dampened string

arco

III

mf

f

p

8va

con ped.

mf

92

Joik

Cl. in Bb

Vln.

Vc.

Pno.

ppp

p

fp

fp

pp

bisbigliano

① ② ① ② ① ② ① ② ① ②

pos. ord.

flautando molto vib.

m.sp.

tr

pos. ord.

arco

flautando molto vib.

m.sp.

95

Joik

Cl. in Bb

Vln.

Vc.

Pno.

bow vertic. on br. pos. ord. → m.sp. → pos. ord. → m.sp.

ppp *mp* *p*

fp *fp* *fp*

f

Detailed description: This system covers measures 95 to 98. The Joik part features a melodic line with grace notes and a fermata in measure 97. The Clarinet in Bb has a complex rhythmic pattern with fingerings (1 2 1 2 1 2) and dynamic markings *ppp*, *mp*, and *p*. The Violin and Viola parts are marked *fp* and include bowing instructions like 'bow vertic. on br.' and 'pos. ord.' with 'm.sp.' (mezzo-sostenuto) markings. The Piano part has a bass line with a dynamic marking of *f* in measure 98.

99

Joik

Cl. in Bb

Vln.

Vc.

Pno.

pos. ord. → m.sp. → pos. ord. → m.sp.

f *p* *f*

fp *p* *f*

III non vib. ord. 7./D ord. non vib.

Detailed description: This system covers measures 99 to 102. The Joik part continues with a melodic line and a wavy line in measure 102. The Clarinet in Bb has a melodic line with a dynamic marking of *f*. The Violin part has a melodic line with dynamics *fp*, *p*, and *f*, and includes the instruction 'non vib. ord.' and 'III'. The Viola part has a melodic line with dynamics *fp*, *p*, and *f*, and includes the instruction '7./D ord.' and 'non vib.'. The Piano part has a bass line with a dynamic marking of *f* in measure 100.

105 M

Joik

Cl. in Bb

Vln.

Vc.

Pno.

ppp

espress. con vib.

mp

n

f

mp

7. / Gis

7. / Cis

111 N

Joik

Cl. in Bb

Vln.

Vc.

Pno.

mf

p

pp

ff

ppp

con vib.

II
III

III
IV

n

mf semplice

117

O

Joik

Cl. in Bb

Vln.

Vc.

Pno.

non vib.

ord.

p *f* *mf* *fp*

II III IV

pizz. arco

f *n* *f* *n* *f* *n*

p *mf* *pp*

gva.

con ped.

124

Joik

Cl. in Bb

Vln.

Vc.

Pno.

slap-tongue

ppp *fp* *ppp* *fp* *ppp* *mf*

IV

f *n* *f* *n* *f* *mp*

III II

f *n* *f* *n* *f*

mf *p*

130

Joik

Cl. in Bb

Vln.

Vc.

Pno.

ord.

ppp

III

p

mf

ppp

pp espress

espress. con vib.

ord.

m.s.p. flautando

ord.

ord.

ord.

pp

p

secco

mf

135

Joik

Cl. in Bb

Vln.

Vc.

Pno.

pp

pp

mp

(ord.) → m.s.p. flautando

ord.

ord.

m.s.p. flautando

ord.

p

ppp

con ped.

138

Joik

Cl. in Bb

Vln.

Vc.

Pno.

ppp

ppp

ord.

m.s.p.
flautando

ord.

pp

141

P

Joik

Cl. in Bb

Vln.

Vc.

Pno.

IV

ord.

p

m.s.p.
flautando

mp

ord.

p

144

Joik

Cl. in Bb

Vln.

Vc.

Pno.

slap-tongue

ord.

mf

mf

IV III

pizz.

f

II arco

pizz.

II arco

III arco

p

pizz.

f

148

Joik

Cl. in Bb

Vln.

Vc.

Pno.

f

flautando

p

ord.

f

f

(*ppp* sempre)

mf

159

Joik

Cl. in Bb

Vln.

Vc.

Pno.

p

*poco vib.
molto flaut.
poco sul pont.*

p

molto flaut.

162

Joik

Cl. in Bb

Vln.

Vc.

Pno.

ppp

non vib.

II III

dim. poco a poco

166

Joik
Cl. in Bb
Vln.
Vc.
Pno.

III I
I III II
II III II I

This musical score covers measures 166 to 168. It features five staves: Joik (treble clef), Cl. in Bb (treble clef), Vln. (treble clef), Vc. (bass clef), and Pno. (grand staff). The Joik part has a wavy line above it. The Vln. part includes fingering numbers (III, I, I, III, II, II, III, II, I) and accents (>). The Vc. part includes fingering numbers (III, I, III, II). The Pno. part has a consistent rhythmic pattern with accents (>).

169

Joik
Cl. in Bb
Vln.
Vc.
Pno.

p

ord. II III

n

This musical score covers measures 169 to 171. It features five staves: Joik (treble clef), Cl. in Bb (treble clef), Vln. (treble clef), Vc. (bass clef), and Pno. (grand staff). The Cl. in Bb part has a wavy line above it. The Vln. part includes a dynamic marking *p* and fingering numbers (II, III). The Vc. part includes a dynamic marking *p*, a circled 'ord.' marking, and fingering numbers (II, III). The Pno. part has a consistent rhythmic pattern with a dynamic marking *n* at the end.

172

Joik

Cl. in Bb

Vln.

Vc.

Pno.

p

ppp

R

175 Play 10 times Play 6 times Play 3 times

Joik

Cl. in Bb

Vln.

Vc.

Pno.

decrease volume gradually during repetitions, breath when needed

blow only air with no audible pitch, key clicks with the same keys as before

key clicks only

decrease bow pressure and volume gradually during repetitions

dampened strings, no audible pitch, decrease bow pressure until the bow is moving in the air

completely silent, movement only

n

decrease bow pressure and volume gradually during repetitions

dampened strings, no audible pitch, decrease bow pressure until the bow is moving in the air

completely silent, movement only

n