

DAVOR B. VINCZE

**FINNISH
PLEASANTRY**

(YÖ, HÄMÄRÄ & PÄIVÄ)

(2010)

LEGEND

GENERAL:

The whole piece is written as a *space notation* where musical flow depend on good coordination between musicians, which is why it is necessary to play from the score. Most of the events are happening independent from each other, however when they are to be played together there is a vertical dashed line pointing to it. All the figures that are framed by a rectangular bracket, must be repeated until the end of the line that follows the bracket. Dashed arrows points to how the figure should be gradually accelerated and decelerated respectively. The round brackets denote that a figure changed its pitch, while the speed remains the same. All transitions between two figures should be played smoothly, except when followed by a pause or a longer gap. If there is no additional explanation to it, one should continue to play glissandos and tremolos evenly.

Glissando:

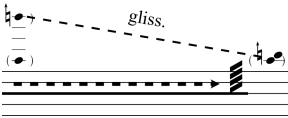
Gliss. - perform as usual.



- play at a given speed; speed depending on the number of lines.
There are four different speeds: slow (1 line), moderate (2 lines), fast (3 lines) und rapid (4 lines).



- make glissando back and forth in a given compass; speed depending on the number of dashes.
There are three different speeds: slow (1 dash), moderate (2 dashes) and fast (3 dashes).



- an interval trill with glissando - the lower note of a given interval stays fixated until one reaches the next desired interval by making glissando with the upper note of the interval.

Tremolo:



- play denoted pitches at a given speed, depending on the number of dashes. There are five different speeds: tardy (1 dash), slow (2 dashes) moderate (3 dashes), fast (4 dashes) and rapid (5 dashes).

- glissando between two tremolo figures binds the lower tones of both intervals. It is expected that string players slowly glide along the fretboard keeping the interval span equal. The same notation for piano is not a real glissando; the pianist should rather play the same interval moving unregularly a semitone at a time in a given direction.

Trill:



- speed depending on the number of dashes.
There are three different speeds: slow (1 dash), moderate (2 dashes) and fast (3 dashes).

- if there are no accidentals denoted, one is to play trills a semitone higher.

Vibrato:



- no Vibrato



- soft Vibrato



- moderate Vibrato



- strong Vibrato

Microtonal notation:

d exactly one quarter tone higher/lower.

b b b b b b about one sixth tone higher/lower.

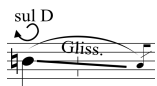


- when a single tuplet is denoted, the note should be played somewhat shorter, as if it were triplet or quintuplet etc.

VIOLINE:

During the first movement both G and D string should be tuned a fifth lower. The sounding pitch is written as a small triangular note. During the second and the third movement, strings are tuned as usual.

X - note head - tap on the corpus of an instrument.



- make glissando with a peg.



- gradually change e. g. from *sul tasto* to *ordinario* / from slow trill to fast trill etc.

VIOLONCELLO:

X - note head - tap on the corpus of an instrument.



- make glissando with a peg.



- gradually change e. g. from *sul tasto* to *ordinario* / from slow trill to fast trill etc.



- down - press firmly; middle - press gently; up - sounding pitch.

PIANO:

The piece has been written for Steinway pianos. As other piano makers have different cast iron plates, one might be experiencing problems while performing glissandos on piano strings of some other model. If there are only a few tones missing, one can omit them; if a piano bar is in the middle of a given range, one should transpose the figure as near as possible.

The preparation is to be done as follows:

- great b, small e, small f and c1 with rubber, so that the 5. partial is heard (tune the great b string after the second movement).
- d1 and b1 with rubber, so that the 4. partial is heard.
- place three screws 5cm away from the hammers between sub-contr a/sub-contr a flat, sub-contr a flat/great c, great c sharp/great d strings respectively. They should be just large enough to fit between two bass strings and still allow the string to vibrate freely.

All the rubber preparations have a sounding pitch written as a small note in brackets.

The screw preparations don't have a sounding pitch written in the score. Since the screws are always placed between two strings, when expected to hit them with a mallet, there is a minor second denoting which is the desired screw and a remark above saying: *on the screws*.

Rectangular heads - to be played on strings.

Rhomboidal heads - press keys silently.



- with fingertips.



- with a plectrum.



- with nails.



- with a medium-hard mallet.



- hold the glass on the vibrating string and pull along to get a soft glissando.



- pull along the string.

Päivä

16 152

Vc. *s. p.* *s. l.*

Pno. *ppp* *ppp*

155 *pizz.* *sul A* *arco* *8va-*

Vln. *pp* *mp*

Vc. *s. p.* *mp*

Pno. *mp* *mp* *3* *5* *3* *una corda*

157 *ord.* *pizz.* *arco* *sul E*

Vln. *3* *p* *mp*

Vc. *5* *3* *p* *pp*

Pno. *p* *pp* *5*

159 *8va-* *pizz.*

Vln. *pp*

Vc. *pp* *pizz.*

Pno. *pp* *5*

Päivä

161

Vln. *(8^{va})*

Vc. *arco*, *ppp*, *s. t.*, *ord.*, *pppp*

Pno. *ppp*, *pppp*, *ppp*

pizz., *arco*, *8^{va}*

17

play minor thirds in a given range downwards

5

163

Vln. *8^{va}*, *s. p.*, *ord.*

Vc. *s. p.*, *ord.*

Pno. *pppp*

165

Vln. *8^{va}*, *ord.*, *play minor thirds in a given range upwards*

Vc. *8^{va}*

Pno. *8^{va}*