

toisin kuin sinä

for solo percussionist, accordion and string orchestra

Tze Yeung Ho
(2023)



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toisin kuin sinä

for solo percussionist, accordion and string orchestra

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Duration: ± 20 minutes

Solo Percussion

Set up in four stations:

Musical Saw (alto/tenor range: E3 - C2; to be played a raised platform built immediately behind accordionist)

Toys (spread on the floor in front of accordionist)

toy frog
rattles
shakers (x4 at least)
whistle
finger cymbals or small bells (x 2 at least)

Hanging Instruments (all instruments hung from ceiling or stands, to the back of stage left, opposite of string orchestra)

triangles (4x) in four sizes
gongs (3x) in three sizes, may be tuned
metal tubes (3x) in three sizes, must be resonant and ring well
mark tree or metal wind chimes

Aggressives (all instruments readily available to front of stage left, immediately to the left of accordionist)

ratchet
whip
thundersheet
Chinese opera gong
tam-tam or large low gong
knife and a sharpening stone, as resonant as possible
mark tree or wind chimes

Solo Accordion

String Orchestra (at least 4.4.3.2.1)

Composer's Notes:

This work explores the contrasting positions of the two soloists. Through seemingly physical threats and reconciliations, the composition focuses on creating wordless, choreographed tableaux through the friction between a mobile percussionist and a stationary accordionist. The Finnish phrase "*toisin kuin sinä*" translates to 'unlike you' in English.

Comissioned by Momir Novakovic, Jennifer Torrence and Telemark Chamber Orchestra. Courtesy of the Norwegian Composers' Fund, Norwegian Society of Composers and the Norwegian Arts Council.

09.07.2023

Helsinki, Finland

Technical Notes:

Soloists

- Boxed texts and emoji markings are merely suggestions. The soloist may adjust the movements and/or ideas dependent on the performance context.
- Mallet choice, registration and other playing techniques, unless indicated, are at the discretion of the soloists.

Strings

- Triangle noteheads denote as high as possible.
- Headless notes denote random pitch according to the contour of the beaming.
- m.s.p. = molto sul ponticello
- Crushed tones are marked by the ♩ and ♪-symbols.



toisin kuin sinä

for solo percussionist, accordion and string orchestra
written for Jen and Momir

Tze Yeung Ho
(2023)

I.

Largo ♩ = 56
Ⓢ neutral happy

A **B**

seated on floor,
looking
directly at
accordionist

p *p*

Frog
Rattler
Shaker 1
Shaker 2
Shaker 3
Shaker 4
Whistle
Finger Cymbal 1
Finger Cymbal 2

Accordion

Violin I 1 2 3

Violin II 1 2 3

Viola 1 2

Violoncello

Double Bass

tr *ppp* *f* *gliss* *ppp* *gliss* *ppp*

9 **C** struck **D** ord.

Fr.
R.
Shak. 1
Shak. 2
Shak. 3
Shak. 4
Whist.
F. Cym. 1
F. Cym. 2

f *p* *f*

Accord.

ppp *p*

1

Vln I 2

ppp senza vib. *f*

3

Vln II 2

ppp *gliss.*

3

Vla

1
2

Vc.

D. B.

playfully and joyfully, like playing in a sandbox

Fr.
R.
Shak. 1
Shak. 2
Shak. 3
Shak. 4
Whist.
F. Cym. 1
F. Cym. 2

Accord.

1
f fpp

Vln I 2
tr
ppp

3
tr
ppp

1
tr
ppp

Vln II 2
tr
ppp

3
tr
ppp

Vla
1
gliss.
tr
m.s.p. ord.

2
tr
gliss.
pp < f

Vc.

D. B.

16 **E** look at accordionist struck

Fr.
R.
Shak. 1
Shak. 2
Shak. 3
Shak. 4
Whist.
F. Cym. 1
F. Cym. 2

ff pp

5

pp \triangleleft p \triangleright pp cresc.

1

Vln I 2

3

1

Vln II 2

3

1

Vla

2

f sfz ppp pizz.

Vc.

ff ff ppp sul pont.

D. B.

gliss. f p

20

Fr.
R.
Shak. 1
Shak. 2
Shak. 3
Shak. 4
Whist.
F. Cym. 1
F. Cym. 2

7 7 7

f

cresc......

Accord.

fp

1

Vln I 2

tr

gliss.

fppp

3

1

Vln II 2

tr

gliss.

fppp

3

Vla

1

2

f

gliss.

fppp

Vc.

f

D. B.

gliss.

f

22

Fr.
R.
Shak. 1
Shak. 2
Shak. 3
Shak. 4
Whist.
F. Cym. 1
F. Cym. 2

5

Accord.

1

Vln I 2

3

1

Vln II 2

3

Vla

2

Vc.

D. B.

fpp

m.s.p.

ppp

p

ppp

p

ppp

23

© quite happy

Fr.
R.
Shak. 1
Shak. 2
Shak. 3
Shak. 4
Whist.
F. Cym. 1
F. Cym. 2

ff

Accord.

1

Vln I 2

3

1

Vln II 2

3

1

2

Vla

Vc.

D. B.

f

tr

gliss.

5

3

tr

f

gliss.

3

5

3

f

gliss.

3

5

3

f

gliss.

fp

gliss.

ord.

3

5

3

ff

p

sul pont.

25

Fr.
R.
Shak. 1
Shak. 2
Shak. 3
Shak. 4
Whist.
F. Cym. 1
F. Cym. 2

© neutral happy

p

Accord.

f

pp

1

pp

p

gliss.

Vln I 2

pp

p

gliss.

3

pp

p

1

pp

p

Vln II 2

pp

p

3

pp

p

gliss.

Vla

1

pp

p

gliss.

2

pp

p

gliss.

Vc.

pp *ecco*

D. B.

ff

ppp

pizz.

3

3

3

3

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27

Fr.
R.
Shak. 1
Shak. 2
Shak. 3
Shak. 4
Whist.
F. Cym. 1
F. Cym. 2

mp

p

struck and strictly

G

Accord.

p

pp

mp

p

1

Vln I 2

ppp

ppp

3

ppp

ppp

1

Vln II 2

ppp

pppp

gliss.

3

pppp

gliss.

pppp

1

Vla

ppp

pppp

2

ppp

pppp

Vc.

p

D. B.

p

31 ord.

Fr.
R.
Shak. 1
Shak. 2
Shak. 3
Shak. 4
Whist.
F. Cym. 1
F. Cym. 2

Accord.

1
2
3
1
2
3

Vln I 2

3

Vln II 2

3

Vla
1
2

Vc.

D.B.

pp

mp *p* *mp*

ppp *tr* *ppp* *p* *ppp*

tr *ppp* *p* *ppp*

tr *ppp* *p* *ppp*

tr *ppp* *p* *ppp*

tr *ppp* *p* *ppp*

ppp *gliss.*

ppp *gliss.*

pp *gliss.*

p *pppp* *pppp* *ppp*

arco *gliss.* *p* *pppp*

ppp

p *ppp* *p* *pp*

34

walk up to accordion while making a lot of noise

©©© intensely gleeful

Fr.
R.
Shak. 1
Shak. 2
Shak. 3
Shak. 4
Whist.
F. Cym. 1
F. Cym. 2

Accord.

1

Vln I 2

3

1

Vln II 2

3

Vla

1
2

Vc.

D. B.

f cresc.

pp cresc.

ppp *f* *tr* *gliss.* *pp*

fp *ppp* *p* *ppp*

ppp *pp* *ppp* *gliss.* *pp*

fp *ppp* *p* *ppp* *gliss.* *pp*

pp *ppp* *gliss.* *pp*

ppp *pppp* *f*

ppp *cresc.*

p *ppp* *cresc.*

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39

Fr. R. Shak. 1 Shak. 2 Shak. 3 Shak. 4 Whist. F. Cym. 1 F. Cym. 2

throw frog away, keep the stick

H

strictly in time, play on accordion bellows like the frog

To Hanging Instruments

ff fff p

make sure bellow is wide open

shaking head slowly draw in instrument

air button

ff

1 unis. senza vib. pppp pp pppp

Vln I 2 unis. senza vib. pppp pp pppp

3 unis. senza vib. pppp pp pppp

1 unis. senza vib. pppp pp pppp

Vln II 2 fp unis. senza vib. pppp pp pppp

3 fp unis. senza vib. pppp pp pppp

1 fp unis. senza vib. pppp m.s.p. 5 ord. fpp

Vla 2 fp unis. senza vib. pppp m.s.p. 5 ord. fpp

Vc. mp

D. B. sfz alla chitarra mp ecco

43

Tri.
Tri.
Tri.
Tri.
Tri.
Tri.
G. S.
G. M.
G. L.
M. L.
M. M.
M. H.

Accord.

ric.

ppp
pp *mp*
pp *mp*

Vln I
mf *leggiero*
gliss.

Vln II
mf *leggiero*
gliss.
mp *p*

Vla.
mp *ppp*
mp *ppp*
m.s.p.
mp *f*

Vc.
mp *ppp*
mp *ppp*

D. B.
sul pont.
arco

47 **allargando**..... **I** Slight faster $\text{♩} = 60$
Hanging Instruments

Tri.
Tri.
Tri.
Tri.
Tri.
G. S.
G. M.
G. L.
M. L.
M. M.
M. H.

Accord.

Vln I

Vln II

Vla.

Vc.

D. B.

pp *mp* *pp* *mf* *ppp* *mf dolce* *mf*

pp *gliss.* *f* *mf dolce* *pp* *mp*

mf leggiero *ppp* *mf dolce* *pp* *mp*

p *arco* *mf dolce* *mp*

ppp *mf dolce* *p > pp* *mp*

dance wistfully among hanging instruments

p

☺☺ quite happy

52

Tri.
Tri.
Tri.
Tri.
Tri.
Tri.
Tri.
G. S.
G. M.
G. L.
M. L.
M. M.
M. H.

p — *f*

Accord.

Vln I

Vln II

Vla

Vc.

D. B.

NB noter
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56 \ neutral

Tri.
Tri.
Tri.
Tri.
Tri.
G. S.
G. M.
G. L.
M. L.
M. M.
M. H.

Accord.

Vln I

Vln II

Vla

Vc.

D. B.

p *mp* *pp* *mf* *pp sub.*

p *pp* *pp* *pp* *ff*

p *pp* *pp* *mp* *ff*

pp < *p* *pp* *mp* *ff*

pp < *p* *pp* *mp* *ff*

gliss.

8va

3

3

3

3

3

5

60

Tri.
Tri.
Tri.
Tri.
Tri.
G. S.
G. M.
G. L.
M. L.
M. M.
M. H.

4/4

p evenly \leftarrow *f* *p* \leftarrow *f* *p* \leftarrow *f* *p*

Accord.

8^{va}

mf *pp* *fp* *ppp* *mp*

3 5

1 8^{va} gliss. m.s.p. pizz.

1

2 gliss. m.s.p. pizz.

3

1 gliss. m.s.p.

2 gliss. m.s.p.

3 gliss. m.s.p.

1

2 gliss. m.s.p.

3 gliss. m.s.p.

Vla

3 *pp* *mp*

Vc.

3 *pp* *mp*

D. B.

65 rall.

Tri.
Tri.
Tri.
Tri.
Tri.
G. S.
G. M.
G. L.
M. L.
M. M.
M. H.

Accord.

1

Vln I 2

3

1

Vln II 2

3

Vla

1

Vc.

2

D. B.

f *p* *f* *p*

mf *ff* *pp* *f* *pp*

p *mp* *mf*

pp *p* *mp* *mf*

pp *p* *mp*

pp *p* *mp*

p *f espr.* *p* *mf* *mf*

pp *pp* *mf*

pp *mf*

fpp

gliss. *gliss.*

J *L'istesso tempo*

as violently as possible, noisily

Tri.
Tri.
Tri.
Tri.
Tri.
G. S.
G. M.
G. L.
M. L.
M. M.
M. H.

Tri. *f* *ff* *ff*

Accord. *ff* *fff* *fff* *fp*

1 *p* *f* *p* *ord. arco* *3* *fff* *gliss.*

Vln I 2 *p* *f* *p* *ord. arco* *3* *fff* *gliss.*

3 *p* *f* *p* *ord. arco* *fff* *gliss.*

1 *f* *ord. arco* *fff* *gliss.*

Vln II 2 *f* *ord. arco* *fff* *gliss.*

3 *f* *ord. arco* *fff* *gliss.*

Vla *f* *fff* *fff* *gliss.*

1 *f* *fff* *fff* *gliss.*

2 *f* *fff* *fff* *gliss.*

D. B. *f* *fff* *fff* *gliss.*

p *p* *p*

J

74

Tri.
Tri.
Tri.
Tri.
Tri.
G. S.
G. M.
G. L.
M. L.
M. M.
M. H.

Accord.

1
Vln I 2
3
1
Vln II 2
3
Vla
1
Vc.
2
D. B.

p *ff* *f* *p* *ff* *f* *p* *ff*

fff *fffz* *fff* *fffz* *fff*

ff *ff* *ff* *ff* *ff* *ff* *ff* *ff* *ff* *ff* *ff* *ff*

gliss. *v*

77

Tri.
Tri.
Tri.
Tri.
Tri.
G. S.
G. M.
G. L.
M. L.
M. M.
M. H.

Accord.

1
Vln I 2
3
1
Vln II 2
3
Vla
1
Vc.
2
D. B.

p *ff* *pp* *p* *ff*

sfz *p* *f* *p statico* *fff* *sfz*

p *ff* *tr* *gliss.*

NBS
noter
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80 attacca

Tri.
Tri.
Tri.
Tri.
Tri.
Tri.
G. S.
G. M.
G. L.
M. L.
M. M.
M. H.

Accord.

1
Vln I 2
3
1
Vln II 2
3
Vla
1
Vc.
2
D. B.

p \longrightarrow *ff* *p* \longleftarrow *ff*

sfz *ff* *sfz*

gliss.

II.

Alla marcia $\text{♩} = 120$
vamp for ca. 10 - 15"

try to capture the attention of accordionist
neutral expression

- Triangle (XS)
- Triangle (S)
- Triangle (M)
- Triangle (L)
- Triangle (XL)
- Gong (S)
- Gong (M)
- Gong (L)
- Metal Tube (L)
- Metal Tube (M)
- Metal Tube (H)

Staff for percussion instruments: Triangle (XS, S, M, L, XL), Gong (S, M, L), Metal Tube (L, M, H). The staff shows rhythmic patterns with accents and dynamic markings: $\ll fff \gg \ll fff$ and $ff \text{ — } mp \text{ — } p$.

Staff for Accordion. Musical notation includes chords and melodic lines. Dynamics include ff , $ffpp$, and fff .

Staff for Violin I, Violin II, Viola, Violoncello, and Double Bass. Musical notation includes notes, rests, and dynamics. Dynamics include sfz and $tutti$. A watermark "NB noter" and "This music is copyright protected" is visible across the string staves.

6

Tri.
Tri.
Tri.
Tri.
Tri.
Tri.
G. S.
G. M.
G. L.
M. L.
M. M.
M. H.

Accord.

Vln I

Vln II

Vla

Vc.

D. B.

pp static

mf

ppp

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13

A ☺ quite happy

Tri.
Tri.
Tri.
Tri.
Tri.
Tri.
G. S.
G. M.
G. L.
M. L.
M. M.
M. H.

stay very still

p *ff* *p* *ff* *f* *ff*

Accord.

Vln I

Vln II

Vla

Vc.

D. B.

ffz *ff* *ff* *ff* *ff* *ff* *ff* *ff*

f *fff* *fff* *fp*

8va *8va*

gliss.

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17 ©©© violently happy, because somewhat in sync.

Tri.
Tri.
Tri.
Tri.
Tri.
Tri.
G. S.
G. M.
G. L.
M. L.
M. M.
M. H.

ff p ff p ff

gliss. *fff* 8^{va} *f* 5

Vln I *sfz ff* a 2 tutti

Vln II *sfz ff* a 2 tutti

Vla *sfz ff* a 2 tutti gliss.

Vc. *sfz ff* a 2 tutti gliss.

D. B. *sfz ff*

23

Tri.
Tri.
Tri.
Tri.
Tri.
Tri.
G. S.
G. M.
G. L.
M. L.
M. M.
M. H.

laughing,
sarcastic

ha-ha

ff ff

Accord.

f ff

8va

gliss.

Vln I

ff sfz ff

Vln II

ff sfz ff

Vla

cresc. gliss. gliss. gliss. gliss.

ff sfz ff

Vc.

ff sfz ff

D. B.

f gliss. sfz ff

27

Tri.
Tri.
Tri.
Tri.
Tri.
G. S.
G. M.
G. L.
M. L.
M. M.
M. H.

turn away from accordionist,
dance on your own from this point on

B Slower ♩ = c. 80 © content

pp *pp* *p dolce*

Accord.

fff *fp* *fff* *p dolce*

Vln I

Vln II

Vla

Vc.

D. B.

p < *ff* *fp* < *ff*

p < *ff* *fp* < *ff*

p < *ff* *fp* < *ff*

p < *ff* *fp* < *ff*

p < *ff* *fp* < *ff*

gliss. *gliss.* *gliss.* *gliss.*

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31

Tri.
Tri.
Tri.
Tri.
Tri.
G. S.
G. M.
G. L.
M. L.
M. M.
M. H.

Accord.

Vln I

Vln II

Vla

Vc.

D. B.

sul pont.

ppp *pp* *ppp*

ppp *pp* *ppp*

NB
noter
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34

Tri.
Tri.
Tri.
Tri.
Tri.
Tri.
G. S.
G. M.
G. L.
M. L.
M. M.
M. H.

Accord.

Vln I

Vln II

Vla

Vc.

D. B.

mp

pp

ppp *pp* *ppp*

ppp *p > ppp*

tr

dim......

37

Tri.
Tri.
Tri.
Tri.
Tri.
Tri.
G. S.
G. M.
G. L.
M. L.
M. M.
M. H.

Accord.

Vln I

Vln II

Vla

Vc.

D. B.

mp

pp

ppp

pp

ppp

ppp

pp

ppp

tr

sul pont.

ppp

40

Tri.
Tri.
Tri.
Tri.
Tri.
Tri.
G. S.
G. M.
G. L.
M. L.
M. M.
M. H.

Accord.

Vln I

Vln II

Vla

Vc.

D. B.

mp

pp

p

p dolcissimo

ppp

p > ppp

mp > ppp

ppp

solo

tr

gva

5/4

44

Tri.
Tri.
Tri.
Tri.
Tri.
Tri.
G. S.
G. M.
G. L.
M. L.
M. M.
M. H.

Freely

focus on the tinkliest instruments

ppp *fff* *ppp*

Accord.

ppp statico

Vln I

(solo)
m.s.p.
8va

ppp muffled

Vln II

(solo)
m.s.p.
8va

ppp muffled

Vla

(solo)
m.s.p.
8va

ppp muffled

Vc.

ppp muffled

D. B.

In tempo ♩ = c. 80

47

Tri.
Tri.
Tri.
Tri.
Tri.
G. S.
G. M.
G. L.
M. L.
M. M.
M. H.

mp p pp < p > pp ppp < p > ppp f *sonorous* p *ecco*

Accord.

pp mf pp < mf mp > ppp

8^{va} bend *gliss.*

Vln I

Vln II

Vla

Vc.

D. B.

The musical score is arranged in a multi-staff format. At the top, the guitar ensemble (labeled 'Tri.') consists of six staves. The first staff contains a melodic line with a triplet of eighth notes and a five-note run. The second staff has a single eighth note. The third staff has a dotted quarter note. The fourth staff has a dotted quarter note. The fifth staff has a dotted quarter note. The sixth staff has a dotted quarter note. The accordion part consists of two staves. The first staff has a whole note chord. The second staff has a whole note chord. The third staff has a whole note chord. The fourth staff has a whole note chord. The fifth staff has a whole note chord. The string ensemble (Vln I, Vln II, Vla, Vc., D. B.) consists of five staves. The first staff has a whole note chord. The second staff has a whole note chord. The third staff has a whole note chord. The fourth staff has a whole note chord. The fifth staff has a whole note chord. The score includes dynamic markings such as mp, p, pp, ppp, mf, f, and p *ecco*. It also includes performance instructions like '8va' and 'bend'.

C Freely
or wind chimes

52

Tri.
Tri.
Tri.
Tri.
Tri.
Tri.
G. S.
G. M.
G. L.
M. L.
M. M.
M. H.

To Musical Saw
retrieve saw from backstage

f

Accord.

pp *mf* *p* *mf* *pp* *distantly*

bend

Vln I
ppp *f* *ppp*
(solo) ord.

Vln II
ppp *f* *ppp*
(solo) ord.

Vla
ppp *f* *ppp*
(solo) ord.

Vc.
ppp *f* *ppp*
(solo) ord.

D. B.
ppp *p* *ppp*

⊕ Quasi-cadenza accel.

57 *8va*

Accord.

62

Accord.

pp secco

65

Accord.

ppp

p secco ppp

69

Accord.

mp secco ppp pp

⊕ Quickly

72 *tr*

Accord.

f

73 **molto rit.** **D** **Expressive, but not dragging** ♩ = c. 100
 ©© playfully
 return to stage, march slowly towards position with saw

Saw

Accord.

Vln I

Vln II

Vla

Vc.

D. B.

pp sub

tutti

p dolce

tutti

p dolce

tutti

pp <

tutti

pp <

pp <

pp <

77 **allarg.**

Saw

Accord.

Vln I

Vln II

Vla

Vc.

D. B.

mp

pp

mp

f espr.

f

p > pp

pp <

p > pp

mp

f > pp

p > pp

pp <

p > pp

mp

f > pp

p > pp

pp <

p > pp

mp

f > pp

82 *L'istesso tempo* *rit.*.....

Saw

Accord.

Vln I

Vln II

Vla

Vc.

D. B.

The musical score for page 44 of 'toisin kuin sinä' includes the following elements:

- Tempo:** *L'istesso tempo* (beginning at measure 82).
- Time Signature:** 4/4.
- Performance Markings:** *rit.* (ritardando) starting at the end of the page.
- Instrumentation:** Saw, Accord., Vln I, Vln II, Vla, Vc., and D. B.
- Accord. Part:** Features a *8va* marking and dynamic markings of *pp*, *mp*, *pp*, *f secco*, and *p*.
- String Parts:** Vln I and Vln II start with *p* dynamics. Vla, Vc., and D. B. start with *f* dynamics. Dynamic markings for all strings include *pp*, *mf*, and *pp* with hairpins.
- Watermark:** A large watermark 'NB noter' is overlaid on the lower half of the page, with the text 'this music is copyright protected' written diagonally across it.

E Solemnly ♩ = c. 45
Musical Saw
knock with knuckles
to find pitch

try to imitate the accordion melody,
clumsy result is ok

87 be seated and comfortable

Saw *ppp* *f languorously* arco

Accord. *ppp* *mp*

Vln I *pp* *f espr.* *p* *mp* *m.s.p.*

Vln II *gliss.* *f espr.* *p* *mp* *m.s.p.*

Vla *gliss.* *f espr.* *p* *mp* *m.s.p.* *ord.* *fp* 5

Vc. *gliss.* *f espr.* *p* *mp* *m.s.p.*

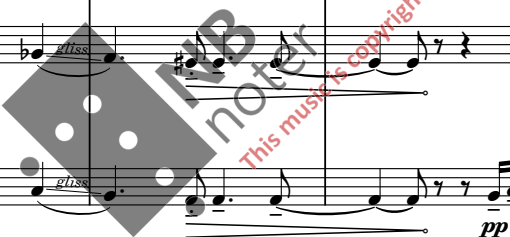
D. B. *gliss.* *f espr.* *p* *mp* *m.s.p.* *ord.* 5 *p*

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©©© becoming exuberantly happy

The musical score for page 46, titled "toisin kuin sinä", includes the following parts and details:

- Saw:** Treble clef, starting at measure 93. Dynamics include *p*, *f*, *p*, and *f*.
- Accord.:** Bass clef, includes an "air button" instruction. Dynamics range from *pp* to *mf*.
- Vln I:** Treble clef, includes "ord." and "tr" markings. Dynamics are *ppp*, *p*, and *ppp*. Includes a triplet *a 3*.
- Vln II:** Treble clef, includes "ord." and "tr" markings. Dynamics are *ppp* and *p*. Includes a triplet *a 3*.
- Vla:** Bass clef. Dynamics include *mp* and *f*. Includes a "gliss." instruction.
- Vc.:** Bass clef, includes "ord." and "gliss." markings. Dynamics range from *pp* to *f*. Includes a triplet *pp 3*.
- D. B.:** Bass clef, includes "gliss." marking. Dynamics range from *mp* to *f*. Includes a triplet *pp 3*.



F **Alla marcia** $\text{♩} = 120$
drop bow dramatically

98

Score details:

- Saw:** Measure 98: ff (fortissimo). Measure 99: ff . Measure 100: ff . Measure 101: ff .
- Accord.:** Measure 98: ppp (pianississimo). Measure 99: ppp . Measure 100: ff . Measure 101: ff .
- Vln I & Vln II:** Measure 98: pp (pianissimo), gliss. (glissando). Measure 99: pp . Measure 100: $sffz$ (sforzando), a 2. Measure 101: $sffz$, a 2.
- Vla. (Viola):** Measure 98: fff (fortississimo). Measure 99: fff . Measure 100: $sffz$. Measure 101: $sffz$.
- Vc. (Violoncello):** Measure 98: fff . Measure 99: pizz. (pizzicato), ppp . Measure 100: f (forte). Measure 101: $sffz$, arco (arco).
- D. B. (Double Bass):** Measure 98: fff . Measure 99: pizz., ppp . Measure 100: f . Measure 101: $sffz$, arco, ff .

101 move around on stage with saw in hand

Saw

Accord.

Vln I

Vln II

Vla

Vc.

D. B.

ffz *ff*

8va *8va* *8va*

tutti *ff* *gliss.*

tutti *ff* *gliss.*

tutti *ff* *gliss.*

a 2 *3*

a 2 *3*

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104

Saw

Accord.

Vln I

Vln II

Vla

Vc.

D. B.

The musical score is arranged in a system with seven staves. The top staff is for Saw, followed by Accord. (piano), Vln I, Vln II, Vla, Vc., and D. B. The score is in 4/4 time and consists of three measures. The first measure shows a piano introduction with a triplet of eighth notes in the left hand and a single eighth note in the right hand. The second measure features a key change to B-flat major and a dynamic shift to *sfz*. The third measure returns to the original key and features a dynamic shift to *f*. Performance markings include *tutti* and *a 2* (second ending). A watermark 'NB noter' is overlaid on the lower staves.

107

Saw

Accord.

Vln I

Vln II

Vla

Vc.

D. B.

mf sub. *ff*

mf sub. *ff*

p *ff*

mf *ff*

mf *ff*

NB noter
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109

place saw, tooth-side, close to accordionist's neck, like you're knighting someone

freeze, careful, saw is close to your neck (!)

Saw

Accord.

Vln I

Vln II

Vla

Vc.

D. B.

ppp

a 3 m.s.p.

f dim..... p

a 2

113

G Much slower ♩ = 56

stay as still as possible, just let go of fingers

Saw

Accord.

Vln I

Vln II

Vla

Vc.

D. B.

ppp

gliss.

tr

pp < mf < pp < f

solo

pp < mp

solo

pp < mp espr.

118 allarg.

Saw

Accord.

Vln I

Vln II

Vla

Vc.

D. B.

mp *ppp* *rit. in trem.* *gliss.*

mp *ppp* *rit. in trem.* *gliss.*

pizz. *p*

tutti *a 2* *pp* *mp*

gliss. *mp* *mp*

H Steadily ♩ = 80
 ☺ content, calmer
 knock on saw

123 slowly remove saw from neck

Saw

Accord.

Vln I

Vln II

Vla

Vc.

D. B.

ff *f secco*

pizz. *ppp*

pizz. *ppp*

mp *pp* *ppp*

gliss. *mp* *(solo)* *mp*

128 place saw, tooth-side, on bellow, threatening to saw it open hang saw on a stand **attacca**

Saw *p*

Accord. *pp* *ff* air button

Vln I

Vln II

Vla

Vc. pizz. *ppp*

D. B. *pp* *mp* *ppp*

III.

Freely

⊗ sobbing but not visible to audience

A

B

Musical Saw

hug accordionist tightly,
try to squeeze the bellow

trying to free yourself
from the hug
change direction as needed

Accordion

ppp cresc.

1

1
con sord.

ppp

Violin I 2

2
con sord.

ppp

3

3
con sord.

ppp

1

1
con sord.

ppp

Violin II 2

2
con sord.

ppp

3

3
con sord.

ppp

1

1
con sord.

ppp

Viola

2
con sord.

ppp

1

1
con sord.

ppp

Violoncello

2
con sord.

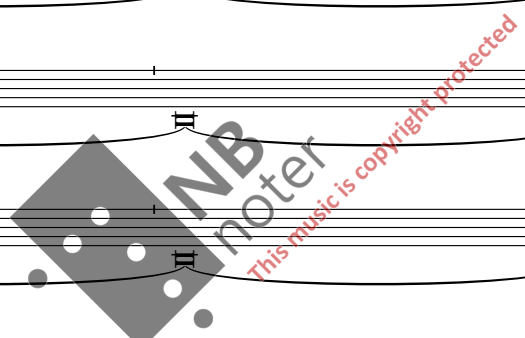
ppp

Double Bass

pp

mp

ppp



C **D** *accel.* **E**

Saw *4* trembling more
as accordionist rejects the hug
collapse on the ground at the end

Accord.

1 *pp mp ppp gliss. mf ppp*

Vln I 2 *pp mp ppp gliss. mf ppp*

3 *pp mp ppp gliss. mf ppp*

Vln II 1 *ppp pp mp ppp gliss. ppp*

2 *ppp pp mp ppp gliss. ppp*

3 *ppp pp mp ppp gliss. ppp*

Vla 1 *ppp pp mp ppp gliss. ppp*

2 *pp mp ppp gliss. mf ppp*

Vc. 1 *pp mp ppp gliss. gliss. gliss. gliss. gliss. gliss.*

2 *pp mp ppp gliss. mf ppp*

D. B. *pp mp ppp gliss. gliss. gliss. gliss.*

IV.

Religioso ♩ = 56

© calm

hesitate on another hug,
get the whip instead

stand to the right of accordionist

- Ratchet
- Thundersheet
- Whip
- Opera Gong
- Tam-tam
- Crash Cymbal
- Knife

seated on the ground,
slowly stand up and move
to the left of accordionist

ff *p* *sfz* *sfz*

Accordion

L.H.

ppp *mp* *mf* *dramatico*

1 2 3 1 2 3 1 2 1 2

Violin I

Violin II

Viola

Violoncello

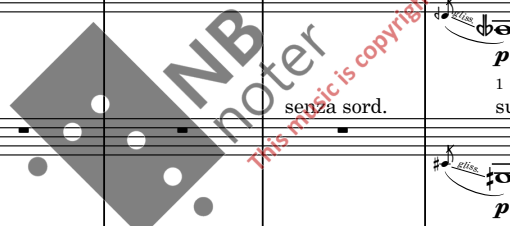
Double Bass

senza sord. sul tasto

p

1 2 3 1 2 3 1 2 1 2

p



9

Rat.
Th.
Wh.
O. G.
Tam.
Cr. Cym.
Kn.

ffz sfz sfz sfz sfz sfz sfz sfz

8va
cresc.

1 ord. rit. in trem. -----

Vln I 2 ppp fpp rit. in trem. -----

3 ord. fpp rit. in trem. -----

1 ord. fpp rit. in trem. -----

Vln II 2 ppp fpp rit. in trem. -----

3 ord. fpp rit. in trem. -----

Vla sfz sfz sfz sfz

Vc.

D. B.

12

A ☹☹ excited, agitated

Rat.
Th.
Wh.
O. G.
Tam.
Cr. Cym.
Kn.

sfz sfz sfz sfz f

Accord.

1

Vln I 2

3

1

Vln II 2

3

Vla

1

2

Vc.

D. B.

mf pp reg. trem. 3 3 gliss. pizz. ppp

14 play with different possibilities on thundersheet, becoming more and more aggressive

Rat.
Th.
Wh.
O. G.
Tam.
Cr. Cym.
Kn.

mp

Accord.

f

8va

1

Vln I 2

3

3

3

1

Vln II 2

3

gliss.

unis.
creaky tone

Vla

mf cresc.

Vc.

p

D. B.

16

Rat.
Th.
Wh.
O. G.
Tam.
Cr. Cym.
Kn.

ff mp

Accord.

ff

1

cresc.

Vln I 2

3

3

cresc.

3

cresc.

1

3

cresc.

Vln II 2

cresc.

gliss.

3

cresc.

Vla

Vc.

D. B.

18

Rat.
Th.
Wh.
O. G.
Tam.
Cr. Cym.
Kn.

ff mp

8va

bb

Accord.

1

Vln I 2

3

1

Vln II 2

3

Vla

mf sul pont.

Vc.

f

D. B.

f

20

Rat.
Th.
Wh.
O. G.
Tam.
Cr. Cym.
Kn.

fff p mp

Accord.

1
f

Vln I 2
f

3
f

1
f

Vln II 2
f

3
f

Vla
fff

Vc.
gliss.

D. B.

This musical score page, numbered 62, is for the piece 'toisin kuin sinä'. It features a percussion ensemble at the top, including Rat., Th., Wh., O. G., Tam., Cr. Cym., and Kn., with dynamics *fff* and *p*. The accordion part follows, with dynamics *mp*. The string section consists of Violin I (1), Violin II (2), Viola (Vla), Violoncello (Vc.), and Double Bass (D. B.). The Violin I and II parts are marked *f* and include triplets. The Viola part is marked *fff*. The Violoncello part includes a glissando. The Double Bass part provides a rhythmic accompaniment. The score is in 4/4 time and includes a large watermark for 'NB Meter' and a red copyright notice.

22

Rat.
Th.
Wh.
O. G.
Tam.
Cr. Cym.
Kn.

Accord.

1

Vln I 2

3

1

Vln II 2

3

Vla

Ve.

D. B.

fff mp

fff mf

8va

8va

8va

3

3

3

3

ff

gliss.

alla chitarra

ff

27

Rat.
Th.
Wh.
O. G.
Tam.
Cr. Cym.
Kn.

Accord.

1

Vln I 2

3

1

Vln II 2

3

Vla

Ve.

D. B.

f *fff* *f* *cresc.*

ord. m.s.p. ord.

p *f*

ord. ord. ord. ord.

pp *fff espr.*

pp *fff espr.*

f as before

sliding harmonics upward, almost like seagull-effect

mp *ffp*

29 *poco accel.*.....

Rat.
Th.
Wh.
O. G.
Tam.
Cr. Cym.
Kn.

Accord.

1 *gliss.*

Vln I 2

3

1 *f*

Vln II 2 *f*

3 *f*
tutti

Vla *f*

Vc. *gliss.*
as high as possible, though resonant

D. B. *ffp*

ffp

31

Rat.
Th.
Wh.
O. G.
Tam.
Cr. Cym.
Kn.

Accord.

1

Vln I 2

3

1

Vln II 2

3

Vla

Vc.

D. B.

ffp

ffp

gliss.

fff

p

3

7

5/4

5/4

5/4

5/4

5/4

5/4

5/4

5/4

32

Rat.
Th.
Wh.
O. G.
Tam.
Cr. Cym.
Kn.

Accord.

1

Vln I 2

3

1

Vln II 2

3

Vla

Vc.

D. B.

ffp

cresc.

The musical score is for the piece 'toisin kuin sinä'. It features a variety of instruments: Rat., Th., Wh., O. G., Tam., Cr. Cym., Kn., Accord., Vln I (1 and 2), Vln II (1, 2, and 3), Vla., Vc., and D. B. The score is in 5/4 time. It includes dynamic markings such as *f*, *p*, and *ffp*, as well as performance instructions like *cresc.* and *8va*. There are also triplets and slurs throughout the score. A watermark 'NB noter' and 'This music is copyright protected' is visible across the middle of the page.

33

Rat.
Th.
Wh.
O. G.
Tam.
Cr. Cym.
Kn.

Accord.

1

Vln I 2

3

1

Vln II 2

3

Vla

Vc.

D. B.

cresc.

ff

ff

ff

cresc.

cresc.

cresc.

cresc.

ff

ffp

ffp

cresc.

35 C Quasi-cadenza $\text{♩} = 56$

Rat.
Th.
Wh.
O. G.
Tam.
Cr. Cym.
Kn.

Accord.

Vln I 2
1
2
3

Vln II 2
1
2
3

Vla
1
2

Vc.

D. B.

cresc.

fff *f* *ric.*

fff *fff* *fff* *fff* *fff* *fff*

a 2

5

MBROTHER

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37

Rat.
Th.
Wh.
O. G.
Tam.
Cr. Cym.
Kn.

Accord.

1
2
3

Vln I 1
2
3

Vln II 1
2
3

Vla 1
2

Vc.
arco
sul tasto

D. B.
arco
sul tasto

fff *f*

gliss. *p*

tutti 1 sul tasto

tutti 2 sul tasto

tutti 3 sul tasto

tutti 1 sul tasto

tutti 2 sul tasto

tutti 3 sul tasto

tutti *p* sul tasto

tutti *p* sul tasto

tutti *p* sul tasto

tutti *p* sul tasto

ppp *ff*

41

Rat. Th. Wh. O. G. Tam. Cr. Cym. Kn.

edge edge edge

regular sticks

dome

f *pp* *pp* *fff* *ppp* *pp*

Accord.

To Hanging Instruments

45

Bell Tree/ Wind Chime

Aggressive Instruments

edge edge edge

ff *f* *pp* *fff* *ppp*

Tri. Tri. Tri. Tri. Tri. G. S. G. M. G. L. M. L. M. M. M. H.

Accord.

To Hanging Instruments

48

Bell Tree/ Wind Chime

Aggressive Instruments

ff *p* *ff*

Tri. Tri. Tri. Tri. Tri. G. S. G. M. G. L. M. L. M. M. M. H.

Accord.

To Hanging Instruments

52

Bell Tree/
Wind Chime

Tri.
Tri.
Tri.
Tri.
Tri.
G. S.
G. M.
G. L.
M. L.
M. M.
M. H.

To Aggressive Instruments

gradually becoming exhausted

ff

ppp

Accord.

55

Rat.
Th.
Wh.
O. G.
Tam.
Cr. Cym.
Kn.

f

p

f

Accord.

pp

fp

pp

p

57

Rat.
Th.
Wh.
O. G.
Tam.
Cr. Cym.
Kn.

f

Accord.

fff

58

Rat.
Th.
Wh.
O. G.
Tam.
Cr. Cym.
Kn.

Accord.

1

Vln I 2

3

1

Vln II 2

3

1

Vla

2

Vc.

D. B.

D

gradually get closer to accordionist with knife

air button

fff

ff snappy

f

3

3

3

8va

pizz.

p

3

sharpening knife

62

Rat.
Th.
Wh.
O. G.
Tam.
Cr. Cym.
Kn.

Accord.

1

Vln I 2

3

1

Vln II 2

3

1

Vla

2

Vc.

D. B.

p

ff snappy

p

pizz.

p

pizz.

p

pizz.

p

pizz.

p

pizz.

pp ecco

pp

66 **molto rall.** **E** **L'istesso tempo**

Rat.
Th.
Wh.
O. G.
Tam.
Cr. Cym.
Kn.

Accord.

Vln I 1
2
3

Vln II 1
2
3

Vla 1
2

Vc.

D. B.

f *p* *mp* match pizzicato quality

pp *pp* *pp* *pp* *pp* *pp* *pp* *pp*

pizz. *pp* *pp* *pp* *pp*

① scordatura gliss. *gliss.* *f* *pp*

3 *3* *3* *3* *3* *3* *3* *3*

69

Rat.
Th.
Wh.
O. G.
Tam.
Cr. Cym.
Kn.

Accord.

1

Vln I 2

3

1

Vln II 2

3

1

Vla

2

Vc.

D. B.

pp *ecco*

pp *ecco*

