

Maria Kallionpää

Sonnenschände / Sonnenwende

for guitar and electronics

2011

Music Finland

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Helsinki, 2015

Maria Kallionpää: Sonnenschände-Sonnenwende

Commissioned by Poike ry,
for Turku European Capital of Culture 2011

Performing instructions

- The work should be played by a guitar performer and a sound technician, the latter controlling the electronics. The samples can be triggered by pressing the number keys of a Macintosh computer, the circulated number symbols indicate which key to press. The electronic part is relatively improvisatory but its approximate sounding functions can be seen on the extra staves of the score.
- The independent slurs indicate sounds that the performer should let ring through their natural durations:



The computer program needed for performing Sonnenschände-Sonnenwende can be requested from the composer or the commissioner of the work (Poike ry.).

Programme Note

“Sonnenschände-Sonnenwende” was written as a part of an interdisciplinary collaboration project within the Turku European Capital of Culture 2011 program. I formed a creative team together with guitarist Kimmo Rahunen and video artist Laura Pawela. The latter created a video artwork based on my music. The purpose of the project was to develop a work in which all the artists involved would be present throughout the creative process: the composition was written in dialogue with its performer (Rahunen) and the visual artist (Pawela), who was simultaneously working on her own material. “Sonnenschände-Sonnenwende” can be performed either as an independent composition or in conjunction with the video work.

The electronic component is based on the sounds that the performer improvised within the studio environment, after which the samples were selected and organised into a controllable system. In this way, an additional electronic instrument is created and the capabilities of an individual performer get extended.

Duration: ca. 12'00

Sonnenschände-Sonnenwende

Richtung: Finsternis

Misterioso

♩ = 60

Maria Kallionpää (2011)

First system of the musical score. It begins with a treble clef and a 3/4 time signature. The music features a series of chords and melodic lines. Dynamics include *pp* (pianissimo), *p* (piano), *sfz* (sforzando), *mp* (mezzo-piano), and *ppp* (pianississimo). There are also triplets and a quintuplet indicated by '3' and '5' respectively.

Second system of the musical score, starting at measure 6. It continues with complex rhythmic patterns and dynamic markings such as *mf* (mezzo-forte), *f* (forte), *ff* (fortissimo), and *p* (piano). The system includes triplets and quintuplets.

Third system of the musical score, starting at measure 10. It features a variety of dynamic markings including *f* (forte), *sfz* (sforzando), and *ff* (fortissimo). The system concludes with a section for Electronics, marked with a double bar line and the word 'Electronics'.

Fourth system of the musical score, starting at measure 14. It is divided into two parts: 'Tempo ad lib' and 'Tempo I'. The 'Tempo ad lib' section includes a *fff* (fortississimo) marking. The 'Tempo I' section begins with a *mp* (mezzo-piano) marking and features a quintuplet. The system ends with a *sfz* (sforzando) marking.

2

②

17

5

3

mf

5

3

3

3

5

5

3

Electronics sounding approximately

pp

ca 10 secs.

Improvise with excerpts from the bars
15-17 and 22-23 (ad lib). Some suggestional
example fragments below:

19

3

3

5

5

3

3

5

5

3

3

p

Improvise with the melodic fragment (key 1, ad lib)

ca 15 secs.

20

Improvise with chords and repetitions
(keys 4,5,6,7 ad lib)

fff

sfz

④

3

sfz

④

3

sfz

④

3

④

3

22

②

7

3 5 3 3 3 5

pp

Improvise with the melodic fragments (keys 1 and 2, ad lib)
Electronics sounding approximately

pp

ca 10 secs.

Play excerpts from bars
15-17 ad lib.

24

sfz

3

p *mf*

②

f *p* *pp*

Poco più mosso

26

sfz

3 3 3 3

ca 20 secs.

28

♩=54

3

ppp

Flag. sounds ad lib from D string

Improvise with the flag. and chord fragments
(keys 3,7,8 ad lib)

4 $\text{♩} = 60$ rit. $\text{♩} = 54$

30

mp *mf* *pp* *mp*



$\text{♩} = 60$

33

sfz *mf* *pp* *mp* *f*



36

sfz *p* *mf* *sfz* *sfz*



40 rit. $\text{♩} = 54$ $\text{♩} = 60$

sfz *mp* *sfz*



$\text{♩} = 54$

43

mf *p*

Poco piu mosso

5

45

p *mp* *mf*

5



47

p *mp* *mf*

5

3



Tempo ad lib

ca 15 secs.

49

pp *mp*

5

6

Improvise with the flag, and chord fragments (keys 3,7,8 ad lib)

3/4



A tempo

52

p *mp* *mf*

5

6

Improvise with the flag, and chord fragments (keys 3,7,8 ad lib)

3/4

6
54

mf

56

p *sfz* *ff*

58 **Deciso**

f

60

f

62

Tempo ad lib.

64

A tempo

sfz *sfz*

ff

65

66

67

mf 6 *f* *mp* *mf* 5

68

69

70

71

69

rall. Tempo ad lib

3 5

p *mp* *ppp*

70

71

72

$\text{♩} = 60$

3 5

mp *mf*

73

74

8 **rall.**

74

pp

mp

5

3

5

77

$\text{♩} = 80$

duration ad lib.

⑤ ca. 15 secs.

Tamb.

f

sfz

Improvise with the flag. and chord fragments (keys 3,7,8 ad lib)

Improvise with the chord and repetition fragments (keys 4,5,6,7,8 ad lib)

f

80

ca 10 secs.

mf

f

mf

f

sfz

sfz

sfz

ca 15 secs.

Poco acc.

83

Tamb.

sfz

mp

f

sfz

85

ff *sfz* *mf*



Meno mosso

duration ad lib.

Poco acc.

86

f

Improvise with the flag. and chord fragments (keys 3,7,8 ad lib)

⑤

Improvise with the chord fragments (keys 5 and 6 ad lib)



89

ff *mf* *f*

10
93

poco rall.

10
93

poco rall.

mp *mf*



98 - ca. ♩ = 50

98 - ca. ♩ = 50

f



100

ff



102

f

← ♩ = ♩ →

105

$\leftarrow \text{♩} = \text{♩} \rightarrow$

mf

5

sfz

5



107

$\leftarrow \text{♩} = \text{♩} \rightarrow$

mp

5

f



109

ff

5

Clusters ad lib

ca 15 secs.

sfz

sfz

Improvise with the chord and repetition fragments (keys 4,5,6,7,8 ad lib)

④

3

sfz

ff

④

⑥ ⑤

111

mp

pp

Improvise with the flag. and chord fragments (keys 3,7,8 ad lib)

Electric guitar (key 9) *sim.* →

p

mf



← 1:20 min →

113

mf

