

# Vastakroma

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*for orchestra*

**Vastakroma** for orchestra, duration ca. 10'30"

### Instrumentation

3 Flutes (II doubling Piccolo, III doubling Alto flute in G)

2 Oboes

English horn in F

3 Clarinets in Bb (III doubling Bass clarinet in Bb)

Baritone saxophone in Eb

3 Bassoons

4 Horns in F

3 Trumpets in Bb

3 Trombones

Tuba

Timpani

3 Percussion players: I: Vibraphone, Xylophone, Marimba, Tubular bells, Flexatone, Ratchet

II: Snare drum, Slapstick, Siren\*, Anvil, Suspended cymbal, 4 Tom-toms, Tam-tam, Crotales, Brake drum\*\*, Flexatone

III: Castanets, Ratchet, Marimba, Bass drum, Anvil, Crash cymbals, 2 Wood blocks (high & low), Snare drum II (tuned lower)

(Percussion instruments other than the snare drum need not be doubled if they are arranged in a way that allows multiple players access to the same instruments at different times.)

\* A hand cranked siren with slow and wide undulation in pitch, like the ones required in Varese's *Ionisation* and Shostakovich's *Second Symphony*. May be omitted if one is not readily available.

\*\* An automobile brake drum. May be substituted with an anvil if one is not available.

Piano

Celesta (doubling Piano II)

Strings

### Notation:

- The score is written in sounding pitch except for instruments that transpose by the octave.
- All accidentals last until the next barline, although they are often repeated for clarity.
- Bars with time signatures are conducted as usual. Where the text **AD LIB.** appears along with a downward arrow, the conductor beats on barlines based on the given approximation of time in seconds from barline to the next. The player is to play all the given notes in free rhythm based on their vertical position, within the time shown by the conductor's beats. This method is not unlike the one found in scores of Witold Lutosławski, e.g. *Livre pour orchestre*. Time values in these sections are approximate.
- When the text *ad lib.* appears in individual parts, the player is to freely play all the given notes during the bar. Time values are approximate.
- Where repetition markers appear followed by a horizontal arrow, the material enclosed by the markers is to be repeated freely until the end of the arrow. Time values are approximate.

### Techniques & precautions:

- **Multiphonics:** The general technique of producing more than one sounding pitches on a woodwind instrument. As players and instruments vary, some liberties are given: any multiphonic on the given note will do. If player cannot produce one on the given note, any note as close as possible to the original may be used. If the player is altogether unfamiliar with the technique, it may be substituted with the **growl** technique.
- **Growl:** The technique of distorting a woodwind tone, usually by singing or growling into the instrument while playing. May be played *ordinario* if player is unfamiliar with the technique.
- **Squeak:** The technique of adding a high-pitched overblown quality to a reed woodwind tone, much like the sounds a beginner often makes.
- **Rip:** An unmeasured glissando preceding a brass instrument note.
- **Scratch tone:** Playing a string instrument with a lot of string pressure, distorting the tone.

# Vastakroma

for orchestra

Score in C

Eetu Lehtonen, 2017

**4/4** = ca. 80    **3/4**    **4/4**    poco rit.

Flute 1  
Flute 2 (doubling Piccolo)  
Flute 3 (doubling Alto flute)  
Oboe 1, 2  
English horn  
Clarinet 1, 2 in B $\flat$   
Clarinet 3 in B $\flat$  (doubling Bass clarinet)  
Baritone saxophone  
Bassoon 1, 2  
Bassoon 3  
Horn 1, 3 in F  
Horn 2, 4 in F  
Trumpet 1 in B $\flat$   
Trumpet 2, 3 in B $\flat$   
Trombone 1, 2  
Bass trombone  
Tuba

**4/4** = ca. 80    **3/4**    **4/4**    poco rit.

Timpani  
Vibraphone motor slow medium mallets  
Percussion 1  
Percussion 2 Snare drum snares on (sempre)  
Percussion 3  
Piano  
Keyboard (Celesta, Piano)  
Violin 1 con sord. div. senza sord.  
Violin 2 con sord. half senza sord.  
Viola  
Violoncello  
Contrabass

The score is written for a full orchestra. It features woodwinds (flutes, oboes, English horn, clarinets, bassoon, saxophone), brass (horns, trumpets, trombones, tuba), percussion (timpani, vibraphone, snare drum), piano, keyboard (celesta/piano), and strings (violins, viola, cello, double bass). The score includes various musical notations such as dynamics (p, mp, mf, pp), articulation (accents, slurs), and performance instructions (poco rit., con sord., senza sord., div., half). The piece is in 4/4, 3/4, and 4/4 time signatures, with a tempo of approximately 80 beats per minute. The score is in C major.



89 ♩ = ca. 60

Pno. *pp* *f*

Vln. 1 *gliss.*

Vln. 2 *pizz.* *mp*

Vla. *arco div.* *fp* *mf* *p* *mp* *pp*

Vc. *arco div.* *fp* *mf* *p* *mp* *pp*

**4/4** ♩ = ca. 100

Fl. 1 *f*

Fl. 2 *f*

Fl. 3 *f*

Ob. 1, 2 *f*

Eng. hn. *f*

Cl. 1, 2 *f*

Cl. 3 *f*

Bari. sax. *f*

Bsn. 1, 2 *f*

Bsn. 3 *f*

**4/4** ♩ = ca. 100

Timp. *mf*

(Xylophone)

Perc. 1 *ff > mf* *p*

Perc. 2 Snare drum *p*

Perc. 3 Marimba med. mallets *mp* *p*

Pno. *mp* *ppp* *sub. ff*

Celesta *poco ad lib.* *mp* *mf* *p*

Vln. 1 *senza sord.* *arco* *mf* *div.* *pp*

Vln. 2 *senza sord.* *arco* *mf* *div.* *pp*

Vla. *senza sord.* *arco* *mf* *div.* *pp*

Vc. *senza sord.* *solo espress.* *mf* *f*

Cb. *arco* *pp* *f*

Vc. gli altri *pp* *f*





AD LIB.

Ob. 1, 2  
Eng. hn.  
Cl. 1, 2  
Cl. 3  
Bari. sax.  
Bsn. 1, 2  
Bsn. 3  
Hn. 1, 3  
Hn. 2, 4  
Tpt. 1  
Tpt. 2, 3  
Tbn. 1, 2  
B. tbn.  
Tba.

1° 5" 4" 4"

*mp* *ff* *mf*

*gliss.* *squeak*

*sfz* *sfz*

*mp* *ff* *mf*

*mp* *ff* *mf*

*mp* *ff* *mf*

*mp* *ff* *mf*

*mp* *ff* *mf*

*mp* *ff* *mf*

*mp* *ff* *mf*

*mp* *ff* *mf*

*mp* *ff* *mf*

*mp* *ff* *mf*

*mp* *ff* *mf*

*mp* *ff* *mf*

AD LIB.

Timp.  
Perc. 2  
Perc. 3  
Vln. 1  
Vln. 2  
Via.  
Vc.  
Cb.

5" 4" 4"

*p* *f*

Snare drum  
*f*

Marimba  
*f*

(7)

Repeat the given pattern while doing a downward glissando, switching to a lower string ad lib.

*f* *fff*

*gliss.* *sul e* *gliss.* *as high as possible*

*gliss.* *sul g* *gliss.* *as high as possible*

*f* *fff*

*f* *fff*

*f* *fff*

*f*

Suspended cymbal  
*f*



73  $\frac{4}{4}$  = ca. 160 *growl, gradual*

Ob. 1, 2  $1^{\circ}$  ord. *mf* *mf* *f*

Cl. 1, 2  $1^{\circ}$  *gliss.* *mf* *f* *mf* *a 2*

Cl. 3 *mf*

Bsn. 1, 2  $1^{\circ}$  ord. *mf* *mf* *f*

Bsn. 3 *mf*

$\frac{4}{4}$  = ca. 160  $\frac{4}{4}$  = ca. 105

Timp. *f*

Perc. 1 Xylophone 4 hard mallets *f* Marimba hard mallets *mf*

Perc. 2 *sub. tacet*

Perc. 3 Bass drum *mf* Anvil

Pno. *mf* *unis.*

Vln. 1 *f* *ff*

Vln. 2 *f* *ff* *div. a2*

Vla. *f* *ff* *div. a2*

Vc. *f* *ff* *pizz.*

Vc. *f* *ff* *div.*

Cb. *f* *ff*

87 *a 2*

Ob. 1, 2 *mf*

Eng. hn. *mf*

Cl. 1, 2 *mf*

Cl. 3 *mf*

Bari. sax. *mf*

Bsn. 1, 2

Bsn. 3

Tpt. 1

Tpt. 2, 3

Tbn. 1, 2

B. tbn.

Tba.

9

9

Timp.

Perc. 1 (Marimba) *mf*

Perc. 2 Snare *fp*

Perc. 3 Cymbals *f*

Pno. *ff*

Kb. *mf*

8<sup>va</sup>

Xylophone hard mallets *f*

div.

Vln. 1 *f* *mp* *ff* unis.

Vln. 2 (div. a2) *ff* *f* *mp* *ff* unis.

Vla. (div. a2) *f* *mp* *ff* unis.

Vc. *f* *mp* *ff* div.

Cb. *f* *ff*

86

Ob. 1, 2  $\frac{7}{8}$  (3+2+2) *ff* growl (sempre)

Eng. hn. *ff* growl (sempre)

Cl. 1, 2 *f* *ff*

Cl. 3

Bari. sax. *ff* growl (sempre)

Bsn. 1, 2 *ff* a 2

Tpt. 1

Tpt. 2, 3

Tbn. 1, 2

Timp.  $\frac{7}{8}$  (3+2+2)  $\frac{8}{8}$  (3+2+3)  $\frac{3}{4}$

Perc. 1 *mp* *mf*

Perc. 2 *f*

Perc. 3 Wood blocks, high & low *mf* Anvil *mf* *f*

Pno. *mf* *f*

Kb.

Vln. 1 *mp* *f* div. unis.

Vln. 2 *mp* *f* *mf*

Vla. *mp* *f* *mf*

Vc. *mp* *f* *mf* unis.

Cb. *mp* *f* *mf*

92

Ob. 1, 2 *1<sup>o</sup> ord. espress.* *f*

Cl. 1, 2 *1<sup>o</sup> espress.* *f* Multiphonic ad lib. *ord.*

Bari. sax. *espress.* *f*

Bsn. 1, 2 a 2 multiphonic ad lib.

Timp.

Perc. 1 (Xylophone)

Perc. 2 4 Tom-toms *f*

Pno.

Vln. 2

Vla. *f*

Vc. *f*

Cb. *f*

AD LIB.

Repeat if you are ahead

4/4 ♩ = ca. 90

6" 14"

Ob. 1, 2  
2°  
ord.  
Cl. 1, 2  
Cl. 3  
Bari. sax.  
Bsn. 1, 2  
Bsn. 3

AD LIB.

14"

4/4 ♩ = ca. 90

6"

Timp.  
Perc. 1  
Perc. 3  
Perc. 3

Pno.

Vln. 1  
Vln. 2  
Via.  
Vc.  
Cb.

Solo

harm.

div.

pp

approx. pitch

as high as possible, past the fingerboard

gliss.

p

107

Fl. 1 *poco rubato*  $\frac{2}{4}$   $\frac{4}{4}$   $\frac{2}{4}$   $\frac{4}{4}$   $\frac{2}{4}$   $\frac{5}{4}$   $\frac{4}{4}$

Vibraphone motor fast arco  $\frac{2}{4}$   $\frac{4}{4}$   $\frac{2}{4}$   $\frac{4}{4}$   $\frac{2}{4}$   $\frac{5}{4}$   $\frac{4}{4}$

Vin. 1 (solo) *ppp* *p* (7) *pp* *pp* *pp* *pp* *pp*

Vin. 2 *ppp* *p* (8) *pp* *pp* *pp* *pp* *pp*

touching only lightly, producing natural harmonics  
*div. sul e* *gliss.*

touching only lightly, producing natural harmonics  
*div. sul a* *gliss.*

*pizz.* *p* (8)



116

Fl. 1  $\frac{4}{4}$   $\frac{2}{4}$   $\frac{6}{4}$   $\frac{4}{4}$

Hn. 1, 3 *mp*

Hn. 2, 4 *mp*

Pno. *p* *mf* *p*

Celesta *p* *mf* *p*

Vin. 1 *div. pp*

Vin. 2 *div. arco pp*

Vla. *div. pp*

Vc. *div. pp*

Cb. *pp*

2/4 = ca. 80 4/4

126

Hn. 1, 3

Hn. 2, 4

Tpt. 1

Tpt. 2, 3

Tbn. 1, 2

B. tbn.

Tba.

*mp* *f*

*fp* *f* *mp* *f* *ad lib.*

*fp* *f* *f* *mp* *f* *ad lib.*

*fp* *f* *f* *mp* *f* *ad lib.*

2/4 = ca. 80 4/4

Timp.

Perc. 3

Bass drum

*mf*

Pno.

*poco ad lib.*

*mp* *f*

8<sup>va</sup>

Kb.

Piano

*mf* *ff* *mp* *f* *ad lib.*

*mf* *ff* *mp* *f* *ad lib.*

8<sup>va</sup>

Vc.

*pizz. ad lib.*

*mp*

Cb.

*pizz. ad lib.*

*mp*

7/8 ♩ = ca. 65  
(2+3+2)

4/4

131

Fl. 1 *mf*

Ob. 1, 2 *mp* 1°

Cl. 1, 2 *mp* 1°

Hn. 1, 3 *f* a 2

Hn. 2, 4 *f* a 2 2° *mf-p*

Tpt. 1 *mf-p*

Tpt. 2, 3 *mf-p* 2° con sord.

Tbn. 1, 2 *mp* *f* *mp* *f*

B. tbn. *mp* *f* *mp* *f*

Tba. *mp* *f* *mp* *f*

Timp. *f* rit. 7/8 ♩ = ca. 65 (2+3+2) 4/4

Perc. 1 Xylophone *mp* *p*

Perc. 3 *f*

Pno.

Kb. *mp* *f* *mp* *ff*  
loco 8va \* loco \*

Vln. 1 *pp* div.

Vln. 2 *pp* unis.



137 **4/4** **2/4** **4/4** **5/4**

Fl. 1 *mf* *f*

Fl. 2 *mf* *f*

Fl. 3 *f*

Ob. 1, 2 *a 2* *f*

Cl. 1, 2

Hn. 1, 3 *a 2* *mf*

Hn. 2, 4 *a 2* *mf*

Tpt. 1 *f*

Tba. *mf*

**4/4** **2/4** **4/4** **5/4**

Timp. *mf* *mp*

Perc. 1  
 Vibraphone  
 soft mallets  
 motor fast  
*f* *mp* *ad lib.*

Perc. 2  
 Crotales  
*ad lib.*

Pno. *mp* *f*

Kb. *Celesta ad lib.*

Vln. 1 *unis.* *mp*

Vln. 2

Vla. *unis. arco* *mf* *p* *f* *div.*

Vc. *unis. arco* *mf* *p* *f* *div.*

143  $\frac{5}{4}$  ♩ = ca. 100  $\frac{4}{4}$  ♩ = ca. 55

Fl. 1  
Fl. 2  
Fl. 3  
Ob. 1, 2  
Hn. 1, 3  
Hn. 2, 4  
B. tbn.  
Tba.

Alto flute  
*mp*

$\frac{5}{4}$  ♩ = ca. 100  $\frac{4}{4}$  ♩ = ca. 55

Timp.  
Perc. 1  
Perc. 2  
Perc. 3  
Pno.  
Kb.

Cymbals  
*f*

Bass drum  
*mf*

*f*

Vln. 1  
Vln. 2  
Vla.  
Vc.  
Cb.

unis.  
*f* *ff* *mp*

div.  
*f* *ff* *mp*

unis.  
*f* *ff* *mf* *f* *mp*

div.  
*ff* *mp*

arco unis.  
*mp* *f*

AD LIB.

4" 6"

151

A. Fl.

Eng. hn.

B. tbn.

Tba.

Perc. 1

Perc. 2

Perc. 3

Pno.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

*mp*

*p*

*mp*

*mp*

*mf*

*mp*

*mf*

*pp*

AD LIB.

4" 6"

Xylophone

*mf*

*pp*

Snare drum

*mp*

Snare drum  
Tuned a little lower  
than the other

*mp*

*mp*

*mf*

*mp*

*col legno battuto*

*mp* *mf* *p*

*col legno battuto*

*p* *mf* *p*

*col legno battuto*

*mp* *mf* *p*



159  $\text{♩} = \text{ca. } 80$

3/4 4/4

Fl. 1

B. cl.

Timp.

Vc.

Bass clarinet

*p*

*f*

multiphonic  
(gradual)

*f* *sub. tacet*

*f* *unis. espress.*

169

Perc. 1 Flexatone *p* *gliss.* *f*

Perc. 2 Snare drum *f-mp*

Perc. 3 Bass drum *mf*

Pno. *mp* *f*

Kb. Celesta *mp* *f*

Vln. 1 arco unis. *mf* *f*

Vln. 2 arco unis. *mf*

Vla. arco unis. *mf*

Vc. *f*

174

Perc. 1 Xylophone *mp*

Perc. 2 *poco a poco cresc.*

Vln. 1 *mf*

Vln. 2 *f* *mf*

Vla. *f* *mf*

Vc. *mf*

Cb. arco unis. *f*

179 **7** (3+2+2) **8** **4**/**4**

Perc. 1 *f*

Perc. 2 *f*

Perc. 3 Bass drum *mf*

Kb. (Celesta) *mp* *mf*

Vln. 1 *f*

Vln. 2 *f* div.

Vla. *f*

Vc. *f*

Cb. *f*



183

Timp. *f* *mp*

Pno. *mp* *mf* *mp* *ff* *mp*

Kb. *p* *ff* *mp*

Vln. 1 *p* *mf* *mp* *f* div. unis.

Vln. 2 *p* *mf* *mp* *f* unis.

Vla. *p* *mf* *mp* *f* div.

Vc. *mp* *pp*

188

9 8 10 9 4  
8 8 8 8 4

B. cl. *mp* *f* squeak

Bsn. 1, 2 *mp* 1°

Tpt. 1 *p* *f*

Tpt. 2, 3 *p* *f*

Tbn. 1, 2 *p* *f*

Timp.

Perc. 1 *p* *mf* *mp* \*  
Vibraphone

Pno. *p* 5 5 5 5 3 4 4 3 3 4 4

Kb. *p* 3 4 4 3 3 3 3 2 2

Vln. 1

Vln. 2

Vla. *unis.*

Vc.



11/8 (2+2+2+3+2) 4/4 9/8 (2+2+2+3) 4/4

Hn. 1, 3 *f* 1° rip *f* *p* *ff* *ff* *p* *f*

Hn. 2, 4 *f* *f* *p* *ff* *ff* *p* *f*

Tpt. 1 *f* *f* *p* *ff* *ff* *p* *f*

Tpt. 2, 3 *f* *f* *p* *ff* *ff* *p* *f*

Tbn. 1, 2 *mf* *f* *mf* *mf* *mf* *mf* *mf*

B. tbn. *f* *f* *f* *f* *f* *f* *f*

Tba. *f* *f* *f* *f* *f* *f* *f*

con sord. senza sord. senza sord.

2° with glissandi from below

a 2

11/8 (2+2+2+3+2) 4/4 9/8 (2+2+2+3) 4/4

Timp. *f* *f* *f* *f* *f* *f* *f*

Perc. 1 *mf*

Perc. 2 Flexatone *f* gliss. Snare drum *p* *ff*

Perc. 3 Cymbals *ff*

Pno. *ff*

Vln. 1 *mf* *f* *ff* *ff*

Vln. 2 *mf* *f* *ff* *ff*

unis. tr.



204

multi-  
phonic

1<sup>st</sup>

*mf* *ff* *p*

Ob. 1, 2

Hn. 1, 3

Hn. 2, 4

Tpt. 1

Tpt. 2, 3

Tbn. 1, 2

B. tbn.

Tba.

Timp.

Perc. 1

Pno.

Vln. 1

Vln. 2

Vla.

*div.*

*div.* *unis.*

*unis.* *ff*

*f*

209

Cl. 1, 2

1° multiphonic

Bari. sax.

growl

*ff*

*mp* *ff*

molto vibrato

Hn. 1, 3

*f*

a 2

Hn. 2, 4

*f*

a 2

Tbn. 1, 2

*mf*

a 2

B. tbn.

*f* *mf*

Tba.

*f*

Timp.

Perc. 1

Pno.

*ff* *f*

Celesta

*mp*

8va

Kb.

3

div. flautando

8va

Vln. 1

*mp*

Vln. 2

*mp*

div. flautando

Vla.

*mp*

div. flautando

Vc.

unis.

*ff*

3

2/2

Ob. 1, 2 *ff* 3 (gradual growl) 3/4 4/4

Cl. 1, 2 *mp* 1° ord. *f*

Bsn. 1, 2 *f* multiphonic *ff* *mf*

Hn. 1, 3

Hn. 2, 4 3

Tbn. 1, 2

B. tbn.

Timp. 3/4 4/4

Pno.

Kb. *ped* 3

Vln. 1

Vln. 2

Vla.

Vc. 3



227  $\frac{4}{4}$  a 2

Hn. 1, 3 *ff*  $\downarrow$  5<sup>th</sup> AD LIB 1<sup>o</sup> *mf* *f*

Hn. 2, 4 *ff* 1<sup>o</sup> *mf* *f*

Tpt. 1 *ff* *mf* *f*

Tpt. 2, 3 *ff* 2<sup>o</sup> *mf* *f*

Tbn. 1, 2 *ff* 1<sup>o</sup> *mf* *f*

B. tbn. *ff* *mf* *f*

Tba. *mf* *f*

$\frac{4}{4}$  AD LIB 5<sup>th</sup>  $\frac{4}{4}$

Timp. *ff* *sub. pp* *f*

Perc. 1 *ff*

Perc. 2 Snare drum *f* Suspended cymbal *ff*

Perc. 3 *p* *f*

Vln. 1 *gliss.* *f* *ff*

Vln. 2 *gliss.* *f* *ff*

Vla. *gliss.* *f* *ff*

Vc. *gliss.* *fff* *f* *ff*

Cb. *gliss.* *fff* *f* *ff*

224  $\frac{4}{4}$  ♩ = ca. 95 *express.*

Cl. 1, 2 *p* *f*

Hn. 1, 3 *a 2 (asynchronous)* *p* *ff*

Hn. 2, 4 *a 2 (asynchronous)* *p* *ff*

Tpt. 1 *mf* *ff*

Tpt. 2, 3 *2°* *3°* *p* *ff*

Tbn. 1, 2 *1°* *2°* *p* *ff*

B. tbn. *p* *ff*

Tba. *p* *ff*

Timp.  $\frac{4}{4}$  ♩ = ca. 95 *sub. tacet* *AD LIB* *2''* *8''* *fff*

Perc. 2 *sub. tacet* Tam-tam *fff*

Perc. 3 *sub. tacet* Bass drum *fff*

Vln. 1 *div.* *sub. ppp* *mf* *fff*

Vln. 2 *div.* *sub. ppp* *mf* *fff*

Vla. *div.* *sub. ppp* *mf* *fff*

Vcl. *div.* *sub. ppp* *mf* *fff*

Cb. *mf* *fff*

230 7''

Hn. 1, 3 *p*

Hn. 2, 4 *p*

Tpt. 1 *p*

Tpt. 2, 3 *p*

Tbn. 1, 2 *p*

B. tbn. *p*

Tba. *p*

2''

7''

Vln. 1 *pp* *mf* *p* solo

Vln. 2 *p* *mf* *p* solo

Vla. *p* *mf* *p* solo

Vc. *p*

Cb. *mp*

2''