

Jukka Tiensuu:

Hehkuu (2014)

a concerto for Sheng and Ensemble

Instrumentation:

Sheng solo

flute

oboe

clarinet in B^b

bass clarinet

bassoon

horn in F

trumpet in C

trombone in B^b/F/E

vibraphone

harp

piano

violin 1

violin 2

viola

cello

duration ca. 20'

Hehkuu is commissioned by the Ensemble intercontemporain

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Setup: The ensemble must be positioned in the following way, leaving ample space in the middle:

tne	piano	hp	perc	bcl
bsn				tpt
hn				ob
cl				fl
va				vc
v.1	Sheng			v.2
		conductor		

Notation

General:

(**Tempi**) in parenthesis indicate a "passing" tempo (like in the middle of accel./rall.).

Accidentals are used as in traditional notation: they apply till the end of the bar and any accidental, including a micro-tonal one, cancels the previous accidental. Accidentals are occasionally repeated for clarity and to facilitate reading.

Rhythms are to be taken literally (important for the many passages based on *complimentary rhythms*).

All *trills* should be played as fast as possible. On mordents (♯) play 4-5 notes whenever possible.

Dynamics for the harmonics of the piano and for the harp in general are written louder (action notation) than for the rest of the ensemble (result notation), aiming at a better balance between the instruments.

Glissandi: The *glissandi* are played continuously during the indicated time (not portamento), although some expression through change of speed is encouraged. Note stems without heads in the middle of a glissando are for orientation only. A small stemless note head at the end of a glissando indicates the (approximate) ending pitch only and is not to be articulated separately.

s.v. *senza vibrato*

— tenuto, play note to the full written length (only, no accent is intended).

∩ *diminuendo al niente*, continue the diminuendo until the sound disappears completely. Do not try to "refresh" the sound to reach the notated ending point, if the sound wants to disappear gracefully already a little before.

♯ ♭ ↑ ↓ A quarter-tone sharp and flat, and a sixth-tone (harmonic vs. ET minor 7th) sharp and flat, respectively.

bars 129-139: *molto vibrato* more like small *glissandi* up & down. All players preferably at the same (2-3 Hz) speed.

bars 114-127 and 168-176: all *sfp* should be equally loud (balance between the instruments).

Specific:

Harp's E and B are tuned a quarter-tone flat. Pedal positions ♯ ♭ are indicated as ♯ ♭ respectively. (The top and bottom octaves need not be tuned as they are not used in the piece.)

Piano Use pedal only where indicated.

◇ Diamond-shape note heads indicate harmonics. They are always written at the sounding pitch. (When played on the piano: Before the performance, mark the needed harmonic nodes accurately on the bass strings with e.g. narrow strips of masking tape. When playing, press down the indicated key with the left hand while touching the string on the indicated harmonic node with the right hand. As soon as the hammer hits the string, remove your finger from the string. Timing is crucial, when pursuing for a harmonic sound as brilliant as possible, while minimizing the (non-wanted) sound of the string's fundamental.)

l.v. Let (strings) vibrate as long as convenient (do not damp). On piano: keep the keys pressed down, do not use pedal. *l.v.* ends at *ord.* or at a written pause.

Hekku

a concerto for sheng and ensemble

1 ♩ ~ 40 **Eccitante**

fl *pp* *sf* *p* *sf*

ob *pp* *sf* *p* *sf*

bcl *pp* *sf* *p* *sf*

tpt *con sord.*
with contrabass bow
Motor OFF
pp *sf* *p*

vib *p* *p* *p*

hp *E and B tuned 1/4-tone down*

v.2 *pp* *sf* *p* *sf*

vc

S. *pp* *sf* *p* *sf*

cl *pp* *sf*

bsn *pp* *sf* *p* *sf*

hn *pp* *sf* *p* *sf*

tne

pf

v.l *pp* *sf* *p* *sf*

va *pp* *sf*

fl *mf* *f* *piu f*

ob *mf* *f* *piu f* *p* *sf*

bel *mf* *f* *piu f*

tpt *sf* *mf* *f* *piu f* *p*

vib *f* *ff* Motor ON SLOW *

hp *ff*

v.2 *mp* *sf* *mf* *f* *piu f* *ppp* *mf* *p* *sf*

vc *f* *piu f* *ppp* *mf*

S. *mp* *sf* *f* *pp* *sf*

cl *p* *sf* *mf* *f* *piu f*

bsn *mf* *f* *piu f* *p* *sf*

hn *mf* *f* *piu f*

tne *mp* *f* *piu f*

pf *f* *ff* *

v.l *mf* *f* *piu f* *ppp* *mf*

va *p* *sf* *mf* *piu f* *ppp* *mf*

17

fl *mf* *f* *piu f* *mp* *ppp*

ob *mf* *f* *piu f* *pp*

bel *mf* *f* *piu f* *pp*

tpt *sf* *mf* *f* *piu f* *pp*

vib mallets *mp* *pp*

hp *poco f* *L.v.* *

v.2 *mp* *sf* *mf* *f* *piu f* *mp* *p cantando (ma senza vibr.)* *s.v.*

vc *f* *piu f* *mp*

S. *mp* *sf* *f*

cl *p* *sf* *mf* *f* *piu f* *pp* *ppp*

bsn *mf* *f* *piu f* *pp*

hn *mf* *f* *piu f* *pp*

tne *mp* *f* *piu f* *pp*

pf *L.v. (senza Ped.) (11)* *m.d.* *m.s.* *mf* *p* *pp* *mf* *p*

v.l. *mf* *f* *piu f* *pp*

va *p* *sf* *mf* *piu f* *pp*

♩ ~ 40 **Appassionato**

fl *p* *ppp* *p* *ppp* *p*

ob

bel

tpt

vib *La* *La* *La* *La* *La* *mf*

hp

with two cb bows
(motor ON slow)

v.2 *p* *tr s.pont.* *pp* *mp*

vc *s.v.* *p* *cantando*
(*ma senza vibr.*) *tr s.pont.* *pp* *mp*

S. *p* *mf* *p* *p* *mf* *p* *mf*

cl *p* *ppp* *p* *ppp* *p*

bsn

hn

tne

pf *pp* *mf* *pp* *mf* *p* *mf* *pp* *mf* *p* *mf* *pp* *mf*

Sba *Sba* *Sba* *Sba* *Sba* *Sba* *Sba* *Sba*

v.l. *s.v.* *p cantando*
(*ma senza vibr.*) *p* *tr s.pont.* *pp* *mp*

va *s.v.* *p cantando*
(*ma senza vibr.*) *p* *tr s.pont.* *pp* *mp*

fl
ob
bel
tpt

vib
hp

v.2
vc

S.

cl
bsn
hn
tne

pf

v.1
va

43 *accel. poco a poco* $\text{♩} \sim 54$ *Ardente* *sempre accel. p. a p.*

fl *tr* *pp* — *sf*

ob *tr* *pp* — *sf*

bel *tr* *pp* — *sf*

tpt *con sord. tr* *pp* — *sf*

bows *pp* — *sf*

vib *mf* *p* — *p* *

hp

v.2 *tr* *pp* — *sf*

vc *tr* *pp* — *sf*

accel. poco a poco $\text{♩} \sim 54$ *Ardente* *sempre accel. p. a p.*

S. *p* — *mp* — *sf* *etc. accel. al... tr* *tr* *pp* — *sf*

cl *tr* *pp* — *sf*

bsn *tr* *pp* — *sf*

hn *tr* *pp* — *sf*

tne

pf

v.l. *s.pont. tr* *pp* — *sf* *tr* *pp* — *sf* *ord. tr* *pp* — *sf* *tr* *pp* — *sf* *tr* *pp* — *sf*

va *s.pont. tr* *pp* — *mf* — *pp* — *sf* *tr* *pp* — *sf* *ord. tr* *pp* — *sf* *tr* *pp* — *sf* *tr* *pp* — *sf* *tr* *pp* — *sf*

This page of the musical score contains the following elements:

- Instrument Staves:** Flute (fl), Oboe (ob), Bassoon (bsn), Trumpet (tpt), Trombone (trb), Saxophone (sax), Clarinet (cl), Bassoon (bsn), Horn (hn), Trombone (trb), Percussion (pf), Violin I (vl), Violin II (vll), Viola (va), and Cello/Double Bass (vc/vb).
- Dynamic Markings:** *pp*, *sf*, *fp*, *f*, *piu f*, *p subito*, *p(p)*, *mf*, *ff*, *secco*, *con sord.*
- Performance Instructions:** *mallets Motor OFF* (for vibraphone), *con sord.* (for horn).
- Tempo/Tempo Markings:** $\text{♩} = 88-96$ (indicated at the top and bottom of the page).
- Trills and Trills:** Numerous trills (tr) are present throughout the score, particularly in the brass and woodwind sections.
- Articulation:** Accents and slurs are used to indicate phrasing and emphasis.

ritmi precisi

58

fl *leggero*

ob *leggero*

tpt *leggero*

v.2 *leggero*

vc

ritmi precisi

S. *pp* *leggero*

cl *leggero*

v.i *leggero*

va *leggero*

64

fl *f* *piu f*

ob *f* *piu f*

S. *f* *piu f*

cl *f* *piu f*

70

fl
ob
s
cl

76

ritmi precisi sempre *poco accel.* ♩ ~ 108

fl
ob
tpt
v.2
ve
s
cl
v.1
va

f brillante
f brillante
f
ff
f brillante
f brillante
f brillante
f
ff
f brillante
f brillante

82 *molto rall.*

fl

ob

tpt

bcl

f

ffz ~ 30

ffz ~ 48

vib

hp

fff

v.2

vc

f

f

ffz ~ 30

ffz ~ 48

ffz ~ 48

s.

cl

(~ 54)

(~ 36)

(< 20)

~ 30

~ 48

bsn

f

ffz ~ 30

ffz ~ 48

ffz ~ 48

hn

f

ffz ~ 30

ffz ~ 48

ffz ~ 48

tne

senza sord.

f

ffz ~ 30

ffz ~ 48

ffz ~ 48

pf

fff

v.1

va

f

f

89

mallets
Motor ON SLOW

pp

♩

vib *pp*
 hp *(l.v.) mp mf*
 s *quasi nocturne p (mf) p*
 pf *mf (senza Ped.)*

(through small glissandi produce beats ad lib.)
 (keep E, gliss. on D#)

104

(upper g-flat ord.)

vib *pp*
 hp *mf f*
 s *p mp mf p a p. meno vibr.*
 pf *mf*

* *♩* *

(vibrato sempre)

113

fl s.v. *sfz*

ob s.v. *sfz*

tpt s.v. *con sord.* *sfz*

vib motor OFF *pp* * *pp* *

hp

v.2 (on string) s.v. *sfz*

vc (on string) s.v. *sfz*

♩ ~ 30 (non vibr.)

S. *p* *p* *pp* *p* *pp* *p* *pp* *p* languido

cl s.v. *sfz*

pf

v.1 (on string) s.v. *sfz*

va (on string) s.v. *sfz* *pp* *sf*

124

Orchestral score for measures 124-126. The score includes parts for Flute (fl), Oboe (ob), Trumpet (tpt), Vibraphone (vib), Violin 2 (v.2), Viola (vc), Saxophone (S), Clarinet (cl), Violin 1 (v.l), and Viola (va).

Measure 124: Flute and Oboe play a half note G4. Saxophone plays a half note G4. Clarinet and Violin 1 play a half note G4. Viola and Violin 2 play a half note G4. Trumpet and Vibraphone play a half note G4. Dynamic: *sfp*.

Measure 125: Flute and Oboe play a half note A4. Saxophone plays a half note A4. Clarinet and Violin 1 play a half note A4. Viola and Violin 2 play a half note A4. Trumpet and Vibraphone play a half note A4. Dynamic: *sfp*.

Measure 126: Flute and Oboe play a half note B4. Saxophone plays a half note B4. Clarinet and Violin 1 play a half note B4. Viola and Violin 2 play a half note B4. Trumpet and Vibraphone play a half note B4. Dynamic: *sfp*. Saxophone has a dynamic change from *p* *languido* to *f*. Flute and Oboe have a dynamic change from *sfp* to *p*.

127

128

Saxophone (S) part for measures 127-128. Measure 127: Saxophone plays a half note G4. Measure 128: Saxophone plays a half note G4. Dynamic: *sfp*.

(Cadenza 1)
 (sombre chordal processes)

accel.

fl

ob

bel

tpt

bows motor ON SLOW

vib

hp

v.2

vc

♩ ~ 60

♩ ~ 48 / 60

S.

cl

bsn

hn

tne

pf

v.l

va

fl

ob

bel
mp *sf* *mf* *sf* *ord.* *ff*

tpt
mf *sf* *ord.* *ff*

vib
La. p *f* *

hp

v.2
mp *sf* *mp* *sf* *mf* *sf* *ord.* *ff*

vc
mp *sf* *mp* *sf* *mf* *sf* *ord.* *ff*

S.
mp *sf*

cl
p *sf* *mp* *sf* *mf* *sf* *ord.* *ff*

bsn
p *sf* *mp* *sf* *mf* *sf* *ord.* *ff*

hn
mp *sf* *mp* *sf* *mf* *sf* *ord.* *ff*

tne
mp *sf* *mp* *sf* *ord.* *ff*

pf
ff *secco*

v.l
p *sf* *mp* *sf* *mp* *sf* *mf* *sf* *ord.* *ff*

va
p *sf* *mp* *sf* *mp* *sf* *mf* *sf* *ord.* *ff*

144

~ 108 *rall. molto*

fl
ob
bsn
tpt
v.2
vc
S.
cl
bsn
hn
tne
v.l
va

f brillante

f brillante

f brillante

f brillante

f brillante

f

f brillante

f brillante

~ 108 *rall. molto*

~ 108 *rall. molto*

(♩ < 40)

accel. molto

♩ ~ 88

150

fl
ob
bcl
tpt

Musical score for fl, ob, bcl, and tpt staves. The fl and ob staves are mostly empty. The bcl and tpt staves contain rhythmic patterns with various notes and rests.

v.2
vc

Musical score for v.2 and vc staves. Both staves contain rhythmic patterns with various notes and rests.

(♩ < 40)

accel. molto

♩ ~ 88

s.

Musical score for s. staff, which is mostly empty.

cl
bsn
hn
tne

Musical score for cl, bsn, hn, and tne staves. The cl staff has a dynamic marking *f* followed by *mf*. The other staves contain rhythmic patterns.

v.l
va

Musical score for v.l and va staves. Both staves contain rhythmic patterns with various notes and rests.

156

fl, ob, bel, tpt, v.2, vc, S., cl, bsn, hn, tne, v.l., va

f, *senza sord.*, *ppp*, *ff*, *pp*, *molto rall.*, *pp*, *f*, *ff*, *p*, *f*, *p*, *pp*, *ppp*, *ff*, *f*, *p*, *ff*

162 ~ 40

Senza tempo 30"-60"

~ 40 accelerando ad lib.

S. *pp*, release keys as indicated, (Cadenza 2), (high glissandi with beat etc.) (e.g. keep E, gliss on D#), (start cadenza slowly, speed up) (use also crossing gliss. ad lib.), 163, 165, *ff*

168

fl. *sfp*

ob. *sfp*

cl. *sfp*

bsn. *sfp*

hn. *sfp*

tne. *sfp*

pt. *sfp* *con sord.*

vib. *pp*

hp.

v.2 *sfp*

vc. *sfp*

Rea. *

$\text{♩} \sim 108$ ritmi esatti

S. *f* *passionato*

cl. *sfp*

bsn. *sfp*

hn. *sfp*

tne. *sfp*

pf.

v.1 *sfp*

va. *sfp*

(mf) *passionato sempre*

173

This page of a musical score, numbered 173, contains 17 measures. The instrumentation includes Flute (fl), Oboe (ob), Bassoon (bsn), Clarinet (cl), Bass Clarinet (bcl), Trumpet (tpt), Trombone (tbn), Horn (hn), Violin I (v.l), Violin II (v.2), Viola (va), Violoncello (vc), Double Bass (vb), Piano (pf), and Harp (hp). A vocal part (S.) is also present. The score is characterized by frequent use of *sfz* (sforzando) and *sf* (sforzando) dynamics, often with accents and slurs. The vocal line starts with *f* and *mp*, then *f*, *mf*, and *f* again, ending with *mp* and *mf* under a *poco lv.* (poco rallentando) marking. The piano and harp parts feature complex textures, including chords and arpeggios, with dynamics ranging from *fp* to *f*. The woodwinds and strings provide harmonic support with various articulations and dynamics.

♩ ~ 60

poco a poco accel.

fl
ob
bcl
tpt
vib
hp
v.2
vc

bows
motor OFF

pp *sf* *sfp* *ppp* *sf* *sfp* *ppp* *sf* *sfp* *ppp* *sf* *sfp* *ppp*

pp *mf* *

pp *sf* *sfp* *ppp* *sf* *sfp* *ppp* *sf* *sfp* *ppp* *sf* *sfp* *ppp*

S.
cl
bsn
hn
tne
pf
v.l
va

(strong syncopated thrusts)
(repeat in free rhythm ad lib.)

♩ ~ 60
non vibrato

mp *pp* *sf* *sfp* *ppp* *sf* *sfp* *ppp* *sf* *sfp* *ppp* *sf* *sfp* *ppp*

con sord.
s.v.

pp *sf* *sfp* *ppp* *sf* *sfp* *ppp* *sf* *sfp* *ppp* *sf* *sfp* *ppp*

pp *sf* *sfp* *ppp* *sf* *sfp* *ppp* *sf* *sfp* *ppp* *sf* *sfp* *ppp*

pp *sf* *sfp* *ppp* *sf* *sfp* *ppp* *sf* *sfp* *ppp* *sf* *sfp* *ppp*

186 (♩ ~ 80)

♩ ~ 108

fl
ob
bcl
tpt
vib
hp
v.2
vc

sfz *pp* *sf* *f* *ff* *senza sord.* *mallets*

(♩ ~ 80)

♩ ~ 108

S.
cl
bsn
hn
tne
pf
v.1
va

sfz *ppp* *pp* *sf* *f* *ff* *senza sord.*

♩ ~ 60

accel.

This page of a musical score, numbered 24 and 192, covers measures 192 through 200. The tempo is marked as quarter note = 60 (♩ ~ 60) and the section begins with an acceleration (*accel.*). The instrumentation includes:

- Flutes (fl):** Starts with *fp*, then *f*.
- Oboes (ob):** Starts with *fp*, then *f*.
- Bassoon (bsn):** Starts with *fp*, then *f*.
- Clarinet (cl):** Starts with *fp*, then *f*.
- Saxophone (sax):** Starts with *fp*, then *f*.
- Trumpet (tpt):** Starts with *fp*, then *f*.
- Trombone (tne):** Starts with *f*, then *f*.
- Percussion (pf):** Features a complex rhythmic pattern with *ff* and *fff* dynamics, and a *f secco* instruction.
- Strings (v.l., v.2., vc.):** Violins and violas start with *fp*, then *f*. The cello part starts with *fp*, then *f*.
- Harpsichord (hp):** Features a complex rhythmic pattern with *ff* and *fff* dynamics.
- Voice (v):** Enters in measure 198 with the instruction *(L.v.)*.

The score includes various musical notations such as slurs, accents, and dynamic markings. The percussion part has a complex rhythmic pattern with *ff* and *fff* dynamics. The strings and woodwinds have melodic lines with slurs and accents. The voice part enters in measure 198 with the instruction *(L.v.)*.

202 ♩ ~ 96

fl

ob

bcf

tpt

vib

hp

v.2

vc

f

p cresc.

mf cresc.

♩ ~ 96

S.

cl

bsn

hn

tne

pf

v.l

va

ff

ppp

mf cresc.

mp cresc.

p cresc.

pp cresc.

mf cresc.

208

Musical score for measures 208-214. The score is written for four staves: fl (flute), ob (oboe), s (soprano saxophone), and cl (clarinet). The music features a complex rhythmic pattern with many triplets. The flute and oboe parts have rests in the first measure. The saxophone part begins with a *ppp* dynamic and a series of sixteenth notes. The clarinet part has a *f* dynamic. The key signature has one sharp (F#).

215

Musical score for measures 215-219. The score continues with the same four staves. The music is characterized by a dense texture of triplets in all parts. The dynamic marking *piu f* is used throughout. The flute and oboe parts have rests in the first measure. The saxophone part has a *ppp* dynamic. The clarinet part has a *f* dynamic. The key signature has one sharp (F#).

220

Musical score for measures 220-224. The score continues with the same four staves. The music features a complex rhythmic pattern with many triplets. The flute and oboe parts have rests in the first measure. The saxophone part has a *ff* dynamic. The clarinet part has a *f* dynamic. The key signature has one sharp (F#).

S. *keep up the intensity ("drive") throughout the cadenza* → "bird-calls" → Shui-tu → Hu-she *pp optional tremolo (Hu-she)* *(poco a poco meno tremolo)* *pp sempre* *cresc.*

233

fl *pp cresc.* *f*

ob *p* *mf* *f*

cl *p* *mf* *f*

bsn *p* *f*

hn *p* *f*

tne *(senza sord.)* *p* *f*

v.2 *pp cresc.*

vc *p cresc.*

S. *ff*

v.l. *p cresc.*

va *pp cresc.*

240

♩ ~ 108

♩ ~ 48

This page of a musical score contains the following elements:

- Staff 1 (flute):** Starts with a tempo marking of 240 and a dynamic of *ffz*. It features a *trb* (trill) marking and a dynamic change to *ffz* later in the measure.
- Staff 2 (oboe):** Similar to the flute, with *ffz* dynamics and a *trb* marking.
- Staff 3 (clarinet):** Features a *trb* marking and a dynamic change from *mp* to *ffz*.
- Staff 4 (trumpet):** Features a *trb* marking and a dynamic change from *mp* to *ffz*.
- Staff 5 (violin):** Includes a *ff* dynamic and a *Ra.* (ritardando) marking.
- Staff 6 (viola):** Includes a *ff* dynamic and a *Ra.* marking.
- Staff 7 (Soprano):** Features a *pp) lontano* marking and a dynamic change to *pp*.
- Staff 8 (clarinet):** Includes a *trb* marking and a dynamic change from *pp* to *ffz*.
- Staff 9 (bassoon):** Includes a *trb* marking and a dynamic change from *pp* to *ffz*.
- Staff 10 (horn):** Includes a *trb* marking and a dynamic change from *mf* to *ffz*.
- Staff 11 (trombone):** Includes a *trb* marking and a dynamic change from *mf* to *ffz*.
- Staff 12 (percussion):** Features a *Ra.* marking and a *ff* dynamic.
- Staff 13 (violin):** Starts with a *ff* dynamic and a *trb* marking.
- Staff 14 (viola):** Starts with a *ff* dynamic and a *trb* marking.