Hehkuu

Stereophonic Music for Sheng and Ensemble

Jukka Tiensuu 2014

1

~ 40 Eccitante

fl

ob

bcl

con sord.

tpt

with contrabass bow
Motor OFF

vib

E and B tuned ¼-tone down

hp

v.2

vc

~ 40 Eccitante

S.

cl

bsn

hn

tne

pf

v.1

va

10 *poco a poco accel.* (♩. ~ 60) ♩ ~ 40 ♩. ~ 60 *accel. poco a poco*

fl
ob
bcl
tpt
vib
hp
v.2
vc
S.
cl
bsn
hn
tne
pf
v.l
va

senza sord.

mallets
Motor ON SLOW

poco a poco accel. (♩. ~ 60) ♩ ~ 40 ♩. ~ 60 *accel. poco a poco*

17

(♩~ 80) rall. molto (♩< 10) ♩ ~ 40 Appassionato

fl
ob
bcl
tpt
vib
hp
v.2
vc
S.
cl
bsn
hn
tne
pf
v.l
va

(♩~ 80) rall. molto (♩< 10) ♩ ~ 40

♩ ~ 40 Appassionato

24

fl

ob

bcl

tpt

vib

with two cb bows
(motor ON slow)

hp

v.2

vc

S.

cl

bsn

hn

tne

pf

v.l

va

34

fl
ob
bcl
tpt
mallets
vib
hp
v.2
vc
S.
cl
bsn
hn
tne
pf
v.l
va

ppp mf
mp
(l.v.)
ord. s.v.
s.pont. tr
cantando
(ma senza vibr.)
(quasi accel...
...rall.)
8ba

43

accel. poco a poco

♩ ~ 54 Ardente

sempre accel. p. a p.

fl

ob

bcl

tpt

con sord.

bows

vib

hp

v.2

vc

accel. poco a poco

♩ ~ 54 Ardente

sempre accel. p. a p.

S.

etc. accel. al...

cl

bsn

hn

tne

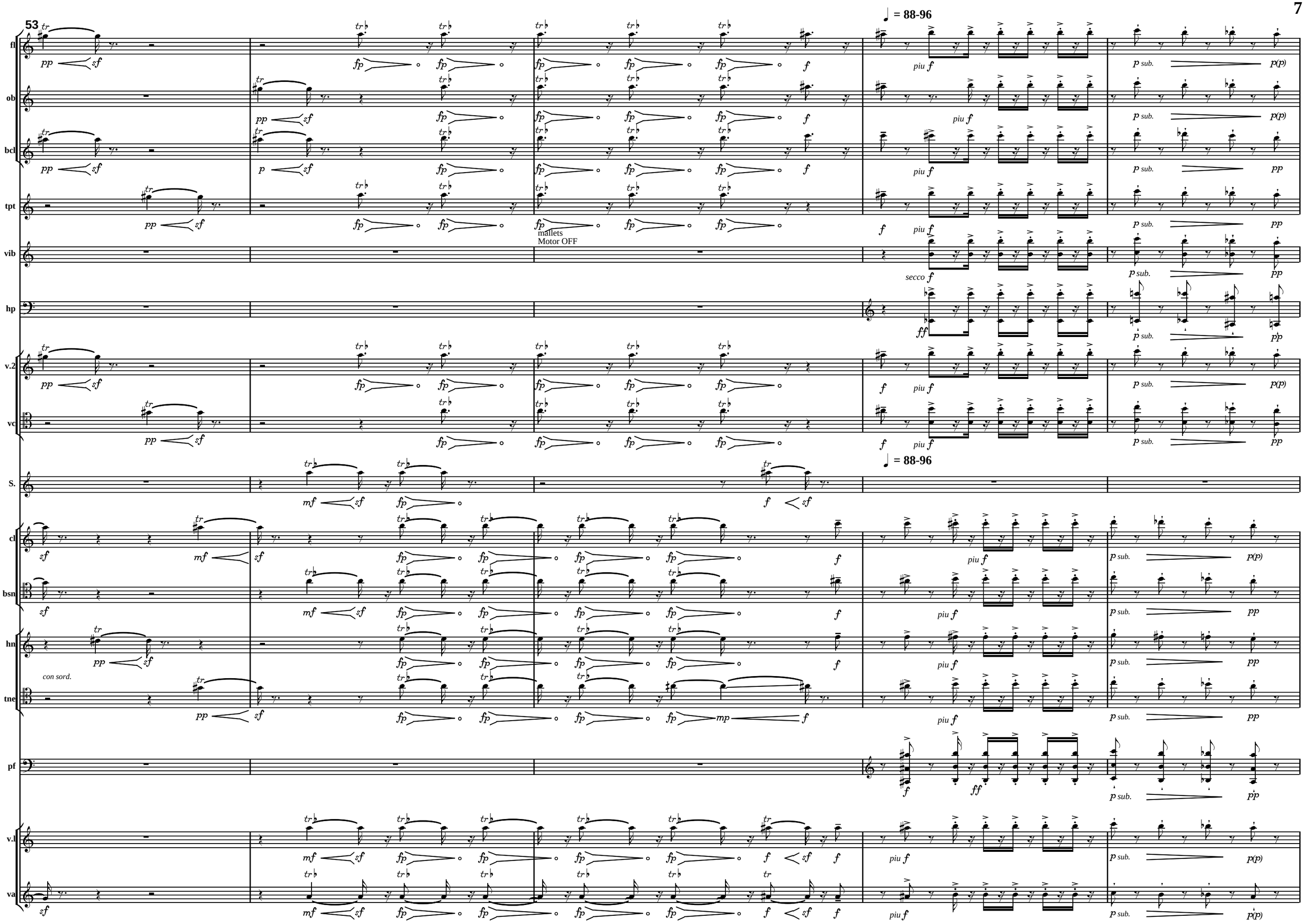
pf

v.I

va

s.pont.

ord.


53
♩ = 88-96
fl
ob
bcl
tpt
vib
hp
v.2
vc
S.
cl
bsn
hn
tne
pf
v.l
va
mallets
Motor OFF
secco
con sord.
piu f
p sub.
p(p)
pp
ff
mf
mp

58

ritmi precisi

fl

ob

tpt

v.2

vc

ritmi precisi

S.

cl

v.1

va

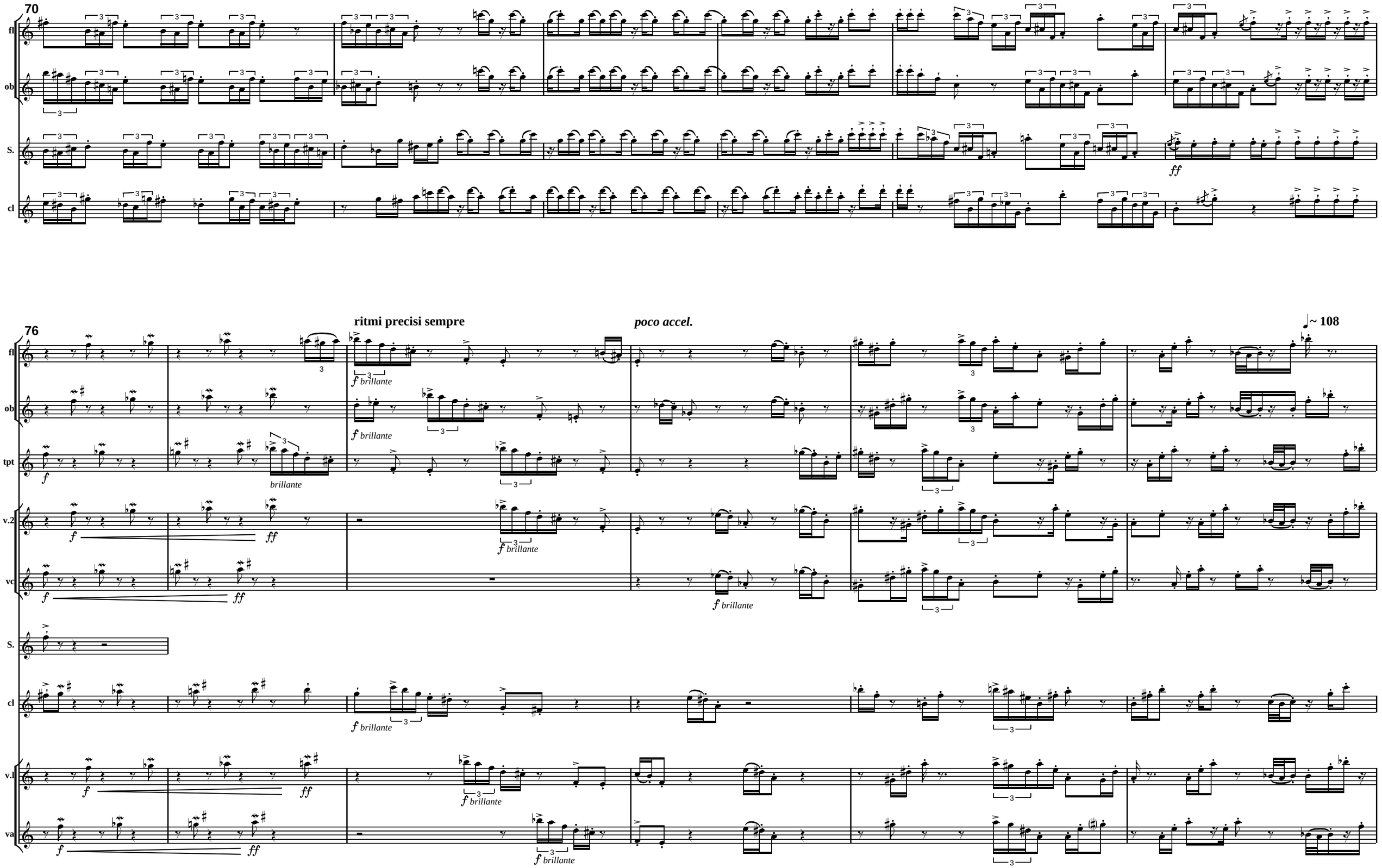
64

fl

ob

S.

cl


70
fl
ob
S.
cl
ff
76
ritmi precisi sempre
poco accel.
~ 108
f brillante
tpt
brillante
v.2
vc
v.l
va

10

82

molto rall.

fl

ob

tpt

bcl

f

~ 30

~ 48

ffz

vib

hp

fff

v.2

vc

f

cl

(~ 54)

(~ 36)

(< 20)

bsn

hn

senza sord.

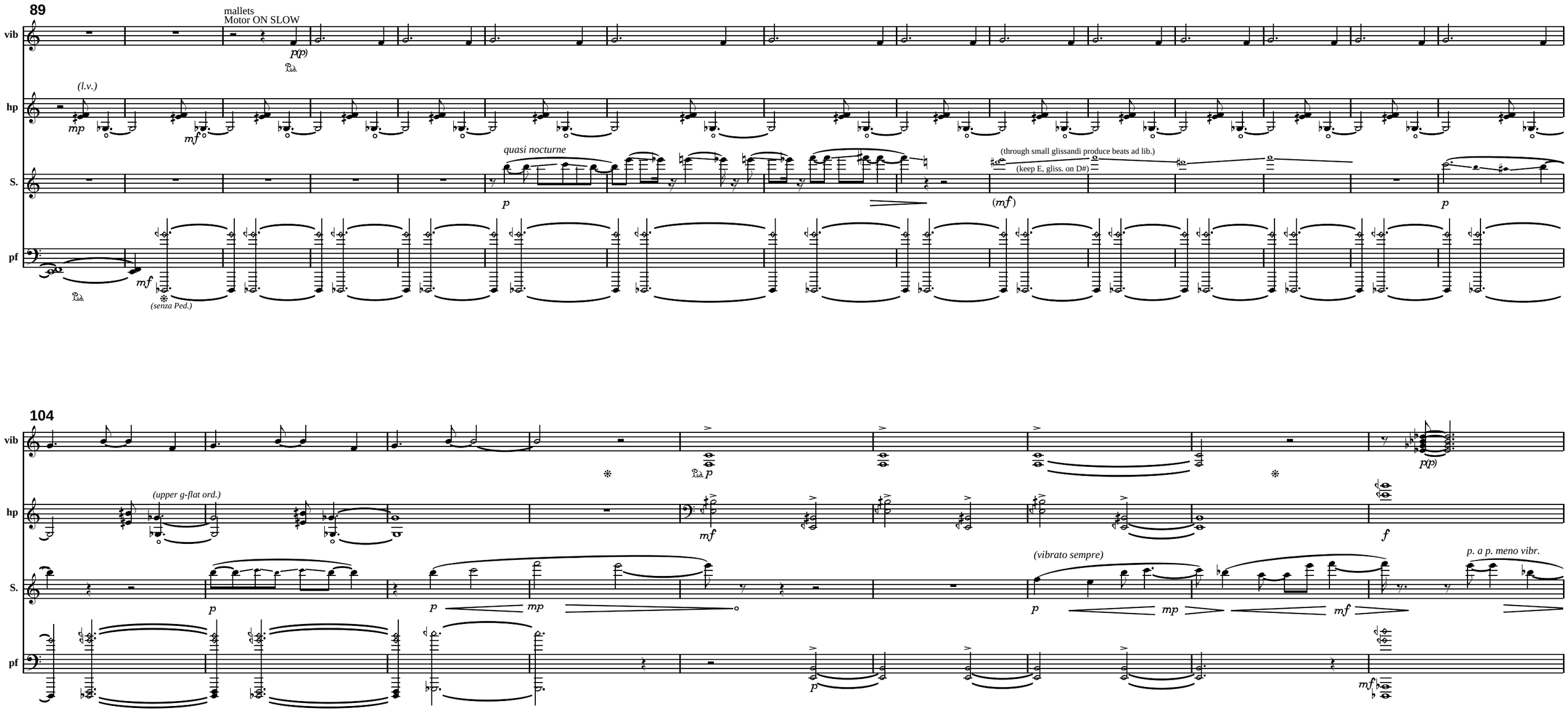
tne

S.

pf

v.l

va


89
mallets
Motor ON SLOW
vib
p(p)
hp
(l.v.)
mp
mf
S.
quasi nocturne
p
(through small glissandi produce beats ad lib.)
(keep E, gliss. on D#)
(mf)
p
pf
mf
(senza Ped.)
104
vib
p
p(p)
hp
(upper g-flat ord.)
mf
f
S.
p
p
mp
(vibrato sempre)
p
mp
mf
p. a p. meno vibr.
pf
p
mf

113

♩~30

fl

ob

tpt

vib

hp

v.2

vc

S.

cl

pf

v.I

va

s.v.

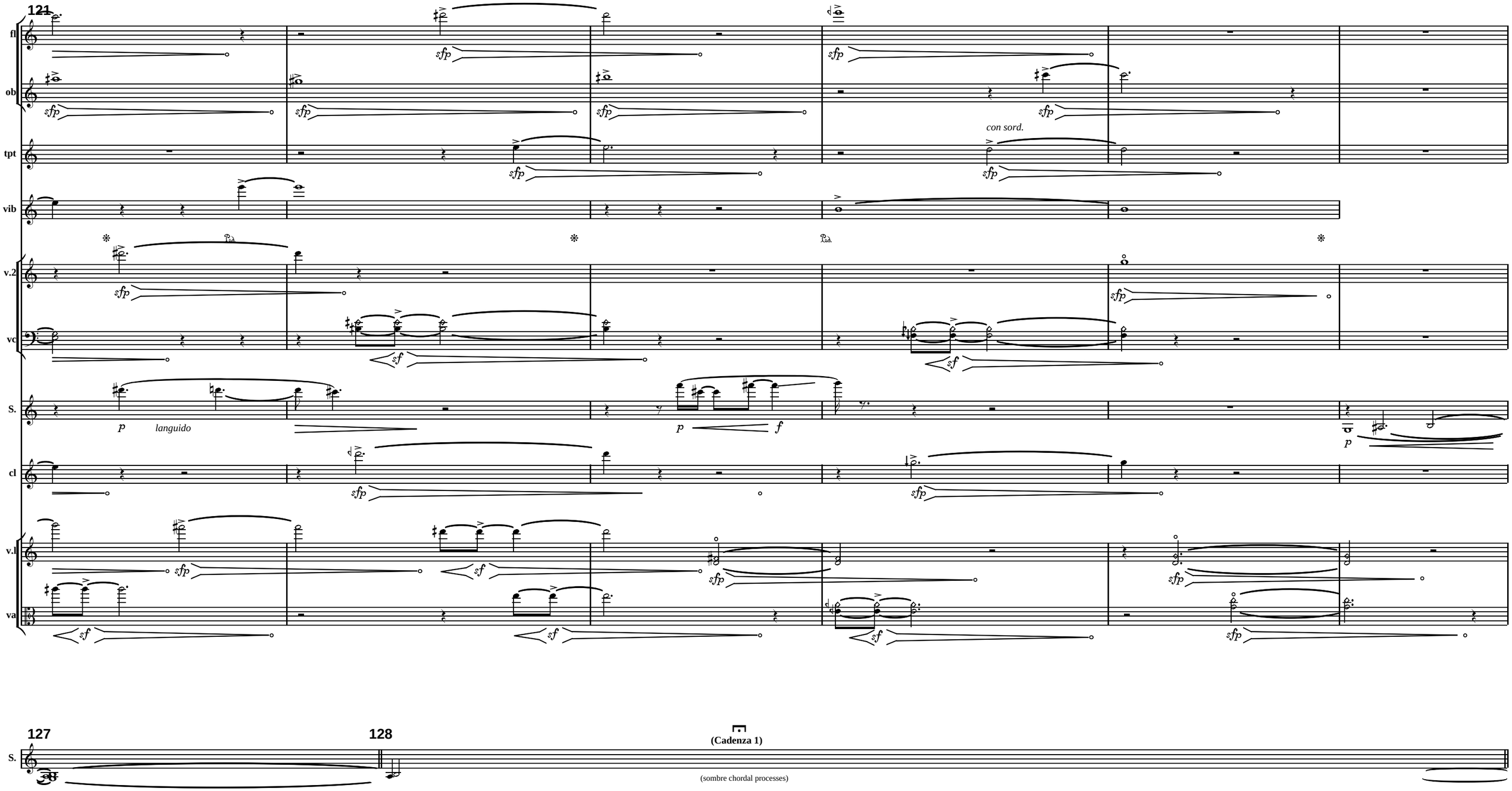
con sord.

motor OFF

(on string)

(non vibr.)

languido


121
fl
ob
tpt
vib
v.2
vc
S.
cl
v.l
va
con sord.
languido
127
128
(Cadenza 1)
(sombre chordal processes)

129

~ 60

~ 48 / 60

accel.

fl

ob

bcl

molto vibrato (slow)

pp sf

tpt

molto vibrato (slow)

pp sf

bows
motor ON SLOW

vib

p mf

hp

v.2

molto vibrato (slow)

pp sf

vc

molto vibrato (slow)

pp sf

~ 60

~ 48 / 60

accel.

S.

molto vibrato (slow)

pp sf

cl

molto vibrato (slow)

pp sf

bsn

molto vibrato (slow)

pp sf

hn

molto vibrato (slow)

pp sf

con sord.

tne

molto vibrato (slow)

pp sf

pf

v.l

molto vibrato (slow)

pp sf

va

molto vibrato (slow)

pp sf

138

(♩~ 69/88)

fl

ob

bcl

tpt

vib

hp

v.2

vc

(♩~ 69/88)

S.

cl

bsn

hn

tne

pf

v.l

va

144

~ 108 *rall. molto*

fl

ob

bcl

tpt

v.2

vc

S.

cl

bsn

hn

tne

v.l

va

f brillante

f

150

(♩< 40) *accel. molto* ♩~ 88

fl

ob

bcl

tpt

v.2

vc

(♩< 40) *accel. molto* ♩~ 88

S.

f *mf*

cl

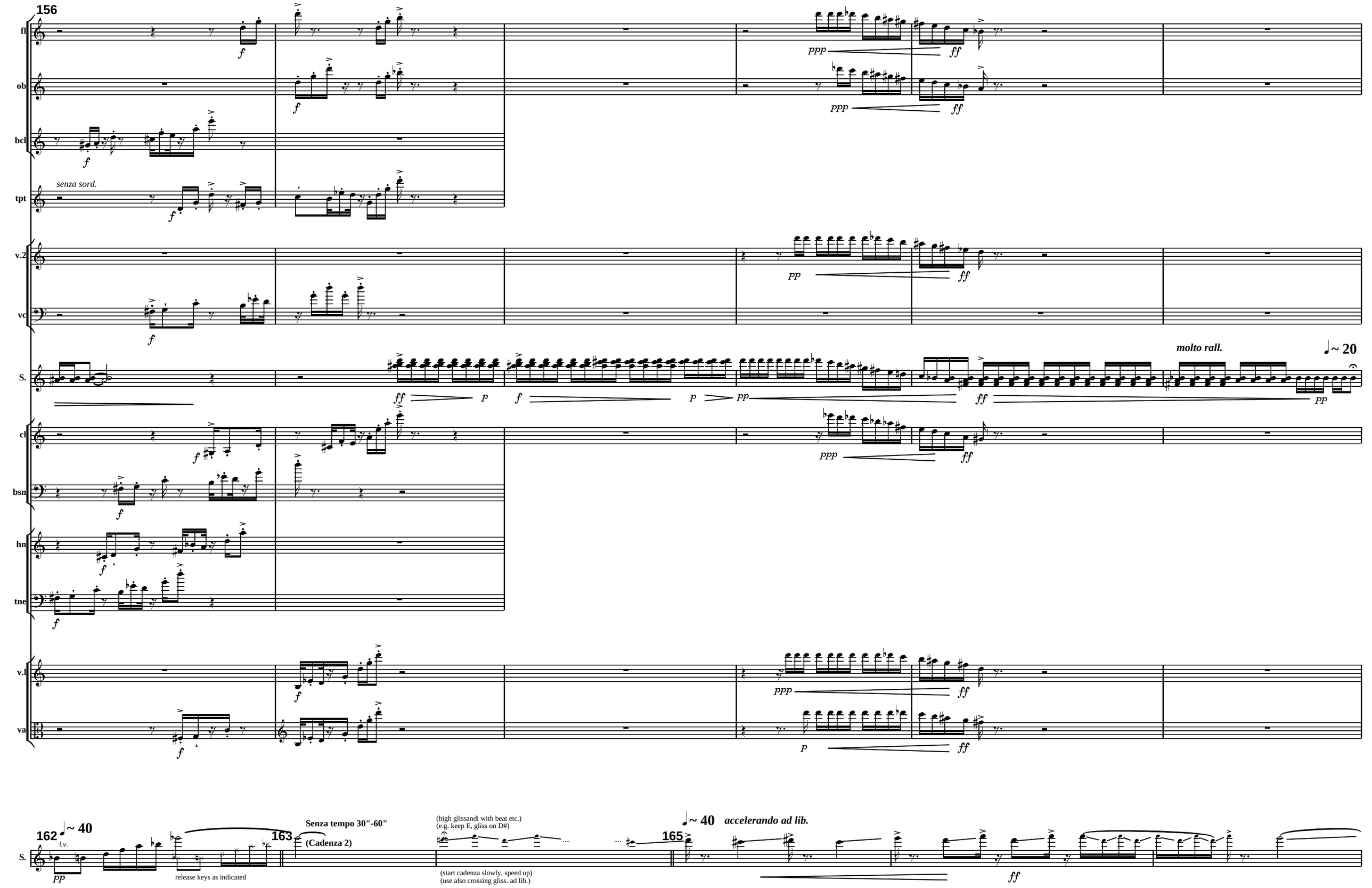
bsn

hn

tne

v.l

va


156
fl
ob
bcl
tpt
senza sord.
v.2
vc
S.
cl
bsn
hn
tne
v.l
va
molto rall.
~ 20
162
~ 40
l.v.
release keys as indicated
163
Senza tempo 30"-60"
(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.)
165
~ 40
accelerando ad lib.

168

♩~108 ritmi esatti

fl: s.v. sfp sfp sfp sfp sfp

ob: s.v. sfp sfp sfp sfp sfp

bcl:

tpt: s.v. con sord. sfp sfp sfp sfp sfp

vib: mallets motor OFF pp

hp:

v.2: (on string) s.v. sfp sfp sfp sfp sfp

vc: (on string) s.v. sfp sfp p sf sfp

♩~108 ritmi esatti

S.: f passionato (m)f passionato sempre

cl: s.v. sfp sfp sfp sfp sfp

bsn:

hn:

tne:

pf:

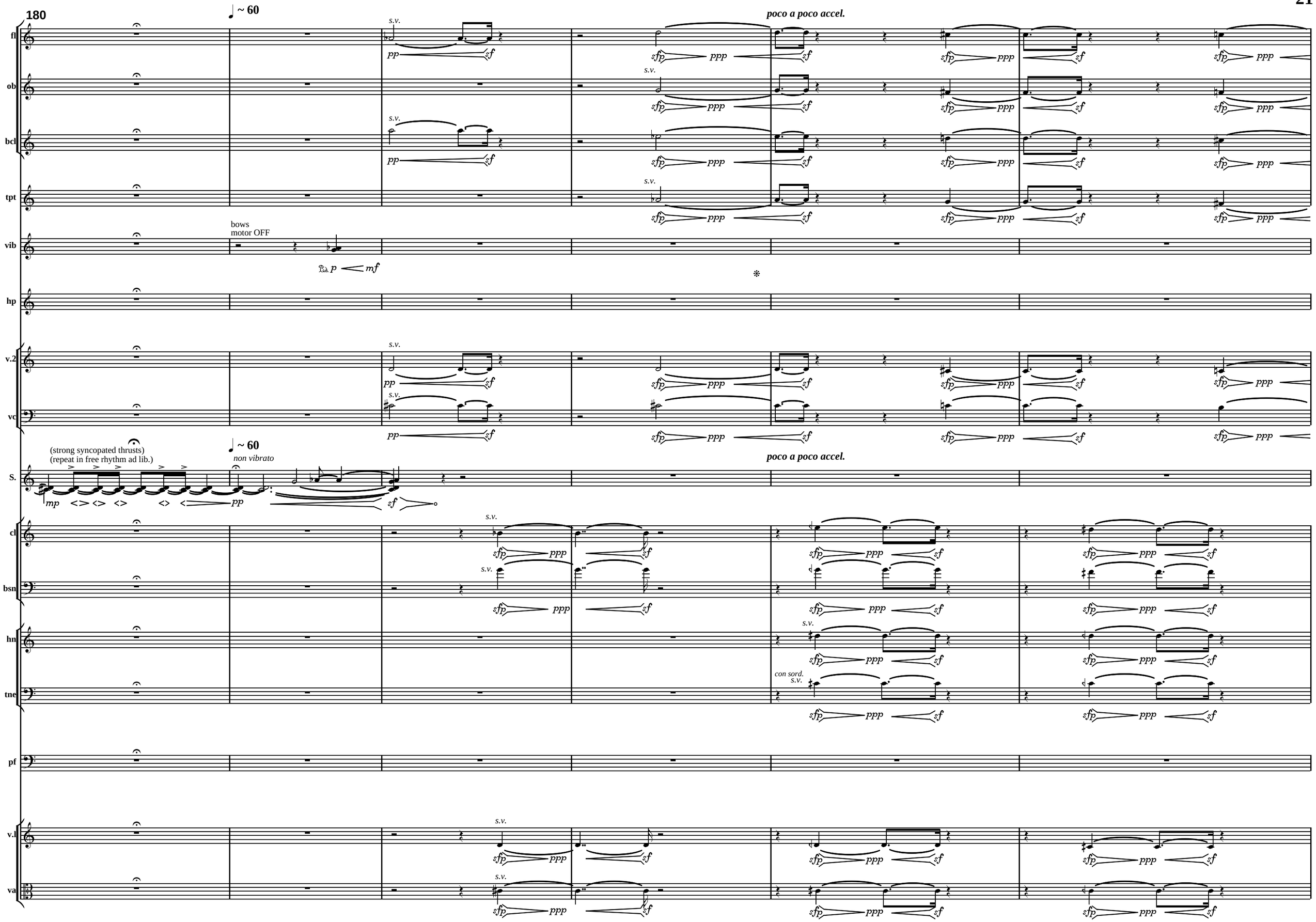
v.l: (on string) s.v. sfp sfp p sf sfp p sf p sf

va: (on string) s.v. sfp sfp p sf p sf p sf

173

fl
ob
bcl
tpt
vib
hp
v.2
vc
S.
cl
bsn
hn
tne
pf
v.1
va

(poco l.v.)


180
♩ ~ 60
poco a poco accel.
fl
ob
bcl
tpt
vib
hp
v.2
vc
S.
cl
bsn
hn
tne
pf
v.l
va
s.v.
bows
motor OFF
(strong syncopated thrusts)
(repeat in free rhythm ad lib.)
non vibrato
con sord.

186 (♩~ 80) ♩~ 108

fl
ob
bcl
tpt
vib
hp
v.2
vc
S.
cl
bsn
hn
tne
pf
v.l
va

mallets
senza sord.
senza sord.

(♩~ 80) ♩~ 108

192

fl
ob
bcl
tpt
vib
hp
v.2
vc

~ 60

accel.

(l.v.)

S.
cl
bsn
hn
tne
pf
v.l
va

~ 60

accel.

202 ♩~ 96

fl
ob
bcl
tpt
vib
hp
v.2
vc
S.
cl
bsn
hn
tne
pf
v.l
va

f *p cresc.* *mf cresc.* *ff* *ppp* *mp cresc.* *pp cresc.*

208

fl

ob

S.

cl

ppp

f

215

fl

piu f

ob

piu f

S.

piu f

cl

piu f

220

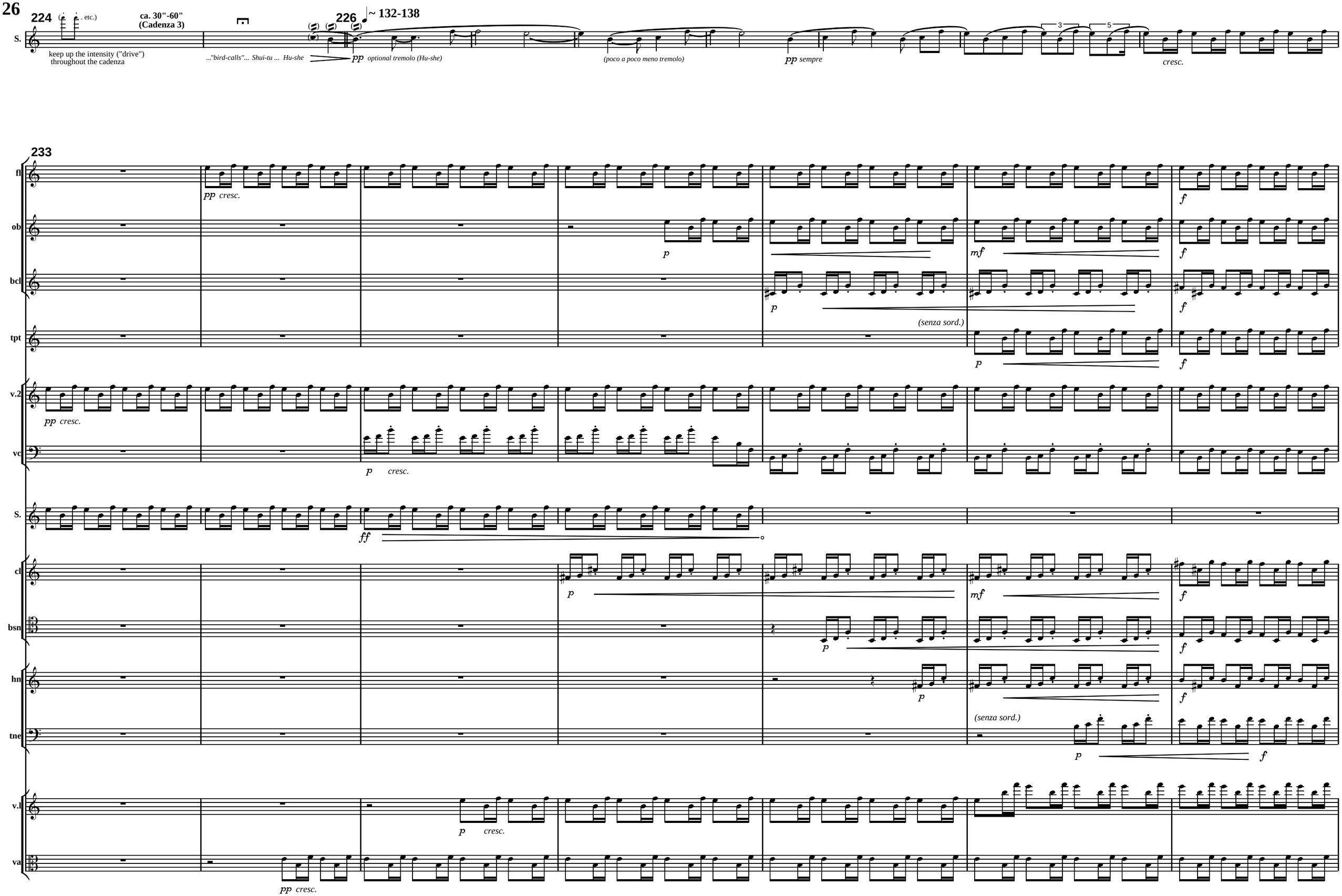
fl

ob

S.

ff

cl


224
(. . etc.)
ca. 30"-60"
(Cadenza 3)
226
~ 132-138
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
ob
bcl
tpt
v.2
vc
S.
cl
bsn
hn
tne
v.l
va
pp cresc.
p
mf
f
(senza sord.)
ff

240

~ 108

~ 48

fl

ob

bcl

tpt

vib

hp

v.2

vc

S.

cl

bsn

hn

tne

pf

v.l

va

p(p) lontano

Jukka Tiensuu:

Hehkuu (2014)

Stereophonic Music for Sheng and Ensemble

Instrumentation:

Sheng solo

flute
oboe
clarinet in B^{b}
bass clarinet
bassoon
horn in F
trumpet in C
trombone
vibraphone
harp
piano
violin 1
violin 2
viola
cello

duration ca. 20'

Hehkuu was commissioned by Ensemble intercontemporain

Jukka Tiensuu:

Hehkuu (2014)

Stereophonic music for Sheng and Ensemble

Setup: For stereophonic effect, the distance between the instruments should be as great as feasible (except piano, harp and vibraphone, which form a "trio" in the middle, close to the back end of the stage):

tne	**piano**	**harp**	**vibraphone**	**bcl**
bsn				**tpt**
horn				**oboe**
cl				**fl**
vla				**vc**
v.1	**Sheng**			**v.2**

conductor

Notation

General:

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

Accidentals are used as in the 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 played exactly as written (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 harp and for the harmonics of the piano are written louder (action notation) than for the rest of the ensemble (result notation), aiming at a better dynamic 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*
l.v.	Let (strings or metal bars) vibrate, do not damp. *l.v.* ends at *ord.* or at a written pause.
─	*tenuto*, play note to the full written length (only, no accent is intended).
>o	*diminuendo al niente*, continue the *diminuendo* until the sound disappears completely. Do not try to "refresh" or re-attack the sound just to reach the notated ending point, if the sound happens to die away gracefully already before.
𝄲 𝄳 𝄱 𝄰	A quarter-tone sharp and flat, and a sixth-tone (difference between harmonic and ET minor 7ths) sharp and flat, respectively.

bars 129-139: *molto vibrato.* Almost 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 (dynamic balance between the instruments).

Specific:

Harp's E and B are tuned a quarter-tone flat (except for the top and bottom octaves as they are not used). In the *score* the pitches for the quarter-tones (𝄲 𝄳 𝄬) are indicated, but the harp *part* is notated "as played" (# 𝄮 ♭).

Piano Everything is played without pedal.

◇ Diamond-shape note heads indicate harmonics. They are always written at the sounding pitch. (When played on the piano: Before the perfomance, mark the needed harmonic nods accurately on the bass strings with e.g. narrow strips of masking tape. To play, press down the indicated key with the left hand while touching the string on the indicated harmonic nod with the right hand. About ⅓ of a second after the hammer has hit the string, quickly lift 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.