

# Hehkuu

Stereophonic Music for Sheng and Ensemble

Jukka Tiensuu 2014

1 ♩ ~ 40 Eccitante

fl  
ob  
bcl  
tpt  
vib  
hp  
v.2  
vc

*con sord.*  
with contrabass bow  
Motor OFF

E and B tuned 1/4-tone down

pp sf p p

\* \*

This section of the score covers the first system of instruments. It includes parts for flutes (fl), oboes (ob), bassoons (bcl), trumpets (tpt), vibraphone (vib), horn (hp), and two violins (v.2, vc). The music is in 4/4 time and features dynamic markings such as *pp* (pianissimo) and *sf* (sforzando). Performance instructions include *con sord.* (con sordina) for the trumpets and *with contrabass bow Motor OFF* for the vibraphone. The horn part has a specific tuning instruction: *E and B tuned 1/4-tone down*. The score is divided into measures by vertical bar lines.

♩ ~ 40 Eccitante

S.  
cl  
bsn  
hn  
tne  
pf  
v.l  
va

pp sf p p

This section of the score covers the second system of instruments. It includes parts for saxophone (S.), clarinet (cl), bassoon (bsn), horn (hn), trombone (tne), piano (pf), violin (v.l), and viola (va). The music continues with dynamic markings like *pp* and *sf*. The score is divided into measures by vertical bar lines.

10 poco a poco accel.

(♩ ~ 60)

♩ ~ 40

♩ ~ 60 accel. poco a poco

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* *mallets Motor ON SLOW*

hp *ff*

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

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

S. *poco a poco accel.* *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*

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

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

17

(♩ ~ 80) **rall. molto**

(♩ < 10) ♩ ~ 40 **Appassionato**

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 *mp* *pp*

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

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

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

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

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

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

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

ob

bel

tpt

vib with two cb bows (motor ON slow) *mf*

hp

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

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

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

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

bsn

hn

tne

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

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

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

fl  
ob  
bel  
tpt

vib  
hp

v.2  
vc

S.

cl  
bsn  
hn  
tne

pf

v.1  
va

accel. poco a poco

♩ ~ 54 Ardente

sempre accel. p. a p.

43

fl

ob

bel

tpt

bows

vib

hp

v.2

vc

accel. poco a poco

♩ ~ 54 Ardente

sempre accel. p. a p.

S.

cl

bsn

hn

tne

pf

v.l

va

♩ = 88-96

53

pp sf

tr

fp

fp

fp

fp

fp

f

piu f

p sub.

p(p)

tr

pp sf

fp

fp

fp

fp

fp

f

piu f

p sub.

p(p)

tr

pp sf

p sf

fp

fp

fp

fp

f

piu f

p sub.

pp

tr

pp sf

fp

fp

fp

fp

f

f piu f

p sub.

pp

tr

pp sf

fp

fp

fp

fp

f

f piu f

p sub.

pp

tr

mf sf

fp

f < sf

tr

sf

mf sf

fp

fp

fp

fp

f

piu f

p sub.

p(p)

tr

sf

mf sf

fp

fp

fp

fp

f

piu f

p sub.

pp

tr

pp sf

fp

fp

fp

fp

f

piu f

p sub.

pp

con sord.

tr

pp sf

fp

fp

fp

fp

f

piu f

p sub.

pp

tr

pp sf

fp

fp

fp

fp

f

mp

f

piu f

p sub.

pp

tr

mf sf

fp

fp

fp

fp

f < sf

f

piu f

p sub.

p(p)

tr

mf sf

fp

fp

fp

fp

f < sf

f

piu f

p sub.

p(p)

mallets  
Motor OFF

secco f

ff

ff

ritmi precisi

58

fl *leggero* *meno P*

ob *leggero* *meno P*

tpt *leggero*

v.2 *leggero*

vc

ritmi precisi

S *p(P) leggero* *meno P*

cl *leggero*

v.l *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.l  
va

*f brillante*  
*f brillante*  
*f*  
*ff*  
*f brillante*  
*f brillante*  
*f brillante*  
*f*  
*ff*  
*f brillante*  
*f brillante*

*molto rall.*

82

fl  
ob

Musical notation for flute and oboe staves, showing melodic lines with various articulations and dynamics.

bcl

Musical notation for bass clarinet staff, featuring a melodic line with dynamics *f* and *ffz*, and a fermata with a hairpin crescendo.

tpt

Musical notation for trumpet staff, showing melodic lines with dynamics *f* and *ffz*.

vib

Musical notation for vibraphone staff, showing a sustained chord with a hairpin crescendo.

hp

Musical notation for harp staff, showing a sustained chord with a hairpin crescendo and dynamic *fff*.

v.2  
vc

Musical notation for second violin and viola staves, showing melodic lines with dynamics *f* and *ffz*.

cl  
bsn  
hrt  
tne

Musical notation for clarinet, bassoon, horn, and trombone staves, featuring melodic lines with dynamics *f* and *ffz*, and a fermata with a hairpin crescendo. Includes the instruction *senza sord.* for the trombone.

pf

Musical notation for piano staff, showing a sustained chord with a hairpin crescendo and dynamic *fff*.

v.l  
va

Musical notation for first violin and viola staves, showing melodic lines with dynamics *f* and *ffz*.

89

mallets  
Motor ON SLOW

*pp*

*♩*

(l.v.)

*mp*

*mf*

*quasi nocturne*

(through small glissandi produce beats ad lib.)

(keep E, gliss. on D#)

*p*

*(mf)*

*p*

*♩*

*mf*

(senza Ped.)

104

(upper g-flat ord.)

*p*

*♩*

*mf*

(vibrato sempre)

*p. a p. meno vibr.*

*p*

*p*

*mp*

*p*

*mp*

*mf*

*mf*

*♩*

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 languido*

cl s.v. *sfz*

pf

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

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

*pp* *sf*

124

Musical score for measures 124-126. The score includes staves 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). Dynamics include sfz, sf, p, f, and con sord. Performance markings include accents, slurs, and a 'Ra' marking with asterisks.

127

128

(Cadenza 1)

(sombre chordal processes)

Musical score for measures 127 and 128. The score includes a staff for Saxophone (S). Measure 127 features a long, sustained chord with a fermata. Measure 128 begins with a few notes.

129 ♩ ~ 60

♩ ~ 48 / 60

*accel.*

fl  
ob  
bel  
tpt

bows motor ON SLOW  
vib  
hp

v.2  
vc

♩ ~ 60  
S.

cl

bsn

hn  
tne

pf

v.1

va

Musical score for a full orchestra and voice, measures 138 to 143.

**Instrumentation:** fl, ob, bel, tpt, vib, hp, v.2, vc, S, cl, bsn, hn, tne, pf, vl, va.

**Tempo:** ♩ ~ 69/88

**Measure 138:** bel, tpt, vib, v.2, vc, S, cl, bsn, hn, tne, pf, vl, va. Dynamic markings include *mp*, *sf*, *mf*, *f*, *ord.*, *ff*, *p*, *sf*, *ord.*, *ff*, *secco*, *ff*.

**Measure 139:** bel, tpt, vib, v.2, vc, S, cl, bsn, hn, tne, pf, vl, va. Dynamic markings include *ord.*, *ff*, *ff*, *ord.*, *ff*, *ord.*, *ff*, *ord.*, *ff*.

**Measure 140:** bel, tpt, vib, v.2, vc, S, cl, bsn, hn, tne, pf, vl, va. Dynamic markings include *ord.*, *ff*, *ff*, *ord.*, *ff*, *ord.*, *ff*, *ord.*, *ff*.

**Measure 141:** bel, tpt, vib, v.2, vc, S, cl, bsn, hn, tne, pf, vl, va. Dynamic markings include *ord.*, *ff*, *ff*, *ord.*, *ff*, *ord.*, *ff*, *ord.*, *ff*.

**Measure 142:** bel, tpt, vib, v.2, vc, S, cl, bsn, hn, tne, pf, vl, va. Dynamic markings include *ord.*, *ff*, *ff*, *ord.*, *ff*, *ord.*, *ff*, *ord.*, *ff*.

**Measure 143:** bel, tpt, vib, v.2, vc, S, cl, bsn, hn, tne, pf, vl, va. Dynamic markings include *ord.*, *ff*, *ff*, *ord.*, *ff*, *ord.*, *ff*, *ord.*, *ff*.

144

fl  
ob  
bsn  
tpt  
v.l  
v.a  
s.  
cl  
bsn  
hn  
tne  
v.l  
v.a

*f brillante*

*f brillante*

*f brillante*

*f brillante*

*f*

*f brillante*

*f brillante*

*f*

*rall. molto*

*rall. molto*



150

(♩ < 40)

*accel. molto*

♩ ~ 88

fl  
ob  
bel  
tpt

Musical score for fl, ob, bel, and tpt staves. The fl and ob staves are mostly empty with rests. The bel 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 complex rhythmic patterns with many notes and rests.

(♩ < 40)

*accel. molto*

♩ ~ 88

s.

Musical score for s. staff. The staff is mostly empty with rests, followed by a short melodic phrase at the end.

cl  
bsn  
hn  
tne

Musical score for cl, bsn, hn, and tne staves. All staves contain rhythmic patterns with various notes and rests.

*f* ————— *mf*

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.*, *ff*, *pp*, *f*, *p*, *f*, *p*, *pp*, *ppp*, *ff*, *f*, *p*, *ppp*, *ff*, *f*, *p*, *ppp*, *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

Flute (fl) *sfp*  
 Oboe (ob) *sfp*  
 Bassoon (bsn) *sfp*  
 Trumpet (tpt) *sfp* *con sord.*  
 Trombone (tbn) *sfp*  
 Percussion (perc) *pp* *Rca*  
 Harp (hp)  
 Violin 1 (v.1) *sfp*  
 Violin 2 (v.2) *sfp*  
 Viola (va) *sfp*  
 Violoncello (vc) *sfp*  
 Double Bass (vb) *sfp*

~108 ritmi esatti

Saxophone (S.) *f* *passionato*  
 Clarinet (cl) *sfp*  
 Bassoon (bsn)  
 Horn (hn)  
 Trombone (tbn)  
 Piano (pf)  
 Violin 1 (v.1) *sfp*  
 Violin 2 (v.2) *sfp*  
 Viola (va) *sfp*  
 Violoncello (vc) *sfp*  
 Double Bass (vb) *sfp*

*(mf)* *passionato sempre*  
*p sf*

173

This page of a musical score, numbered 20 and starting at measure 173, is arranged for a full orchestra and a voice part. The instruments and their parts are as follows:

- Flute (fl):** Features a melodic line with dynamic markings of *sf* and *fp*.
- Oboe (ob):** Mirrors the flute's melodic line with *sf* and *fp* dynamics.
- Bassoon (bsn):** Remains silent throughout this section.
- Clarinet (cl):** Plays a melodic line with dynamics ranging from *sf* to *fp*.
- Bass Clarinet (bcl):** Remains silent.
- Trumpet (tpt):** Provides harmonic support with *sf* dynamics.
- Trombone (trb):** Provides harmonic support with *sf* dynamics.
- Horn (hn):** Remains silent.
- Tuba (tne):** Remains silent.
- Piano (pf):** Provides harmonic support with *fp* dynamics.
- Violin I (v.l):** Features a melodic line with dynamics of *sf* and *sf*.
- Violin II (v.2):** Provides harmonic support with *sf* dynamics.
- Viola (va):** Provides harmonic support with dynamics of *sf* and *sf*.
- Voice (S.):** Sings a melodic line with dynamics of *f*, *mp*, *f*, *mf*, *f*, and *mp*. A *poco lv.* instruction is present.

Additional performance markings include *Ra.* (Ritardando) and *fp* (for piano) markings in the lower strings and piano parts.



186 (♩ ~ 80)

♩ ~ 108

fl  
ob  
bcl  
tpt  
vib  
hp  
v.2  
vc

*sfz* *pp* *sf* *f* *ff* *p* *mf* *f*

mallets

senza sord.

(♩ ~ 80)

♩ ~ 108

s.  
cl  
bsn  
hrt  
tne  
pf  
v.1  
va

*sfz* *ppp* *pp* *sf* *f* *ff* *f*

*f* *f* *f* *f* *ff* *f*

*f* *f* *f* *f* *ff* *f*

senza sord.

♩ ~ 60 *accel.*

This page of a musical score, numbered 192, contains measures 192 through 200. The tempo is marked as quarter note approximately 60 (♩ ~ 60) with an acceleration instruction (*accel.*). The score is for a full orchestra and voice.

**Instrumental Parts:**

- Flutes (fl):** *fp* (measures 192-193), *f* (measures 194-195).
- Oboes (ob):** *fp* (measures 192-193), *f* (measures 194-195).
- Bassoon (bsn):** *fp* (measures 192-193), *f* (measures 194-195).
- Clarinet (cl):** *fp* (measures 192-193), *f* (measures 194-195).
- Saxophones (sax):** *fp* (measures 192-193), *f* (measures 194-195).
- Trumpets (tpt):** *fp* (measures 192-193), *f* (measures 194-195).
- Trombones (tbn):** *f* (measures 194-195).
- Timpani (tpn):** *fp* (measures 192-193), *f* (measures 194-195).
- Snare Drum (sn):** *fp* (measures 192-193), *f* (measures 194-195).
- Cymbals (cym):** *fp* (measures 192-193), *f* (measures 194-195).
- Strings:** *fp* (measures 192-193), *f* (measures 194-195).
- Percussion (pf):** *ff* (measures 192-193), *fff* (measures 194-195), *f secco* (measures 196-197), *p* (measures 198-199).

**Voice Part (Soprano - S.):**

- Measures 192-193: Rest.
- Measures 194-195: *fff* (measures 194-195).
- Measures 196-197: *fff* (measures 196-197).
- Measures 198-199: *p* (measures 198-199).
- Measure 200: *f* (measure 200).

**Other Markings:**

- Measures 194-195: *accel.*
- Measure 200: *(L.v.)*

fl

ob

bcf

tpt

vib

hp

v.2

vc

*f*

*p cresc.*

*f*

*f*

*mf cresc.*

S.

cl

bsn

hn

tne

pf

v.l

va

*ff*

*ppp*

*ff*

*ppp*

*f*

*f*

*mf cresc.*

*f*

*mp cresc.*

*p cresc.*

*pp cresc.*

*f*

*mf cresc.*



208

Musical score for measures 208-214. The score is for four instruments: Flute (fl), Oboe (ob), Saxophone (s), and Clarinet (cl). The key signature has one sharp (F#) and the time signature is 3/8. The flute and oboe parts feature a melodic line with triplets and slurs. The saxophone part begins with a *ppp* dynamic and a rapid sixteenth-note run, then transitions to a melodic line with triplets. The clarinet part also features a melodic line with triplets. Dynamics include *ppp* and *f*.

215

Musical score for measures 215-219. The score is for four instruments: Flute (fl), Oboe (ob), Saxophone (s), and Clarinet (cl). The key signature has one sharp (F#) and the time signature is 3/8. All instruments play a melodic line consisting of eighth notes with triplets. The saxophone part is marked *piu f*. Dynamics include *piu f*.

220

Musical score for measures 220-224. The score is for four instruments: Flute (fl), Oboe (ob), Saxophone (s), and Clarinet (cl). The key signature has one sharp (F#) and the time signature is 3/8. The flute, oboe, and clarinet parts feature melodic lines with triplets and slurs. The saxophone part features a melodic line with triplets and slurs, and a *ff* dynamic marking. Dynamics include *ff*.

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 dynamic of *ffz*. A *trb* (trill) is indicated above the staff.
- Staff 2 (Oboe):** Starts with a dynamic of *ffz*. A *trb* (trill) is indicated above the staff.
- Staff 3 (Clarinet):** Starts with a dynamic of *ffz*. A *trb* (trill) is indicated above the staff.
- Staff 4 (Trumpet):** Starts with a dynamic of *ffz*. A *trb* (trill) is indicated above the staff.
- Staff 5 (Vibraphone):** Starts with a dynamic of *p*, then *f*. A *Ra.* (Rasch) marking is present.
- Staff 6 (Harp):** Starts with a dynamic of *f*. A *ff* dynamic is indicated.
- Staff 7 (Violin 2):** Starts with a dynamic of *ff*. A *trb* (trill) is indicated above the staff.
- Staff 8 (Viola):** Starts with a dynamic of *ff*. A *trb* (trill) is indicated above the staff.
- Staff 9 (Soprano):** Starts with a dynamic of *pp* and the instruction *pp) lontano*.
- Staff 10 (Clarinet):** Starts with a dynamic of *ffz*. A *trb* (trill) is indicated above the staff.
- Staff 11 (Bassoon):** Starts with a dynamic of *ffz*. A *trb* (trill) is indicated above the staff.
- Staff 12 (Horn):** Starts with a dynamic of *ffz*. A *trb* (trill) is indicated above the staff.
- Staff 13 (Tuba):** Starts with a dynamic of *ffz*. A *trb* (trill) is indicated above the staff.
- Staff 14 (Percussion):** Starts with a dynamic of *f*. A *ff* dynamic is indicated.
- Staff 15 (Violin 1):** Starts with a dynamic of *ff*. A *trb* (trill) is indicated above the staff.
- Staff 16 (Viola):** Starts with a dynamic of *ff*. A *trb* (trill) is indicated above the staff.

Jukka Tiensuu:

**Hehkuu** (2014)

*Stereophonic music for Sheng and Ensemble*

**Jukka Tiensuu:**

**Hehkuu** (2014)

*Stereophonic Music for Sheng and Ensemble*

**Instrumentation:**

Sheng solo

flute

oboe

clarinet in B<sup>b</sup>

bass clarinet

bassoon

horn in F

trumpet in C

trombone

vibraphone

harp

piano

violin 1

violin 2

viola

cello

**duration ca. 20'**

**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):

<b>tne</b>		<b>piano</b>		<b>harp</b>		<b>vibraphone</b>		<b>bcl</b>
<b>bsn</b>								<b>tpt</b>
<b>horn</b>								<b>oboe</b>
<b>cl</b>								<b>fl</b>
<b>vla</b>								<b>vc</b>
<b>v.1</b>		<b>Sheng</b>						<b>v.2</b>
				<b>conductor</b>				

**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).

> *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 performance, mark the needed harmonic nodes 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 node with the right hand. About 1/3 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.