

Jukka Tiensuu

# Hei

for four melody instruments

Score in C

2007

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Music Finland

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**Jukka Tiensuu 2007**

Score in C

# Hei

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2  $\text{♩} \sim 96-104$  Tempo giusto

for 4 melody instruments

1FL

FR

BR

BL

9

13

17

*ff* *mf* *f* *mf* *tr* *tr*

*tr* *tr* *tr* *tr* *tr* *tr* *f* *f* *f* *f*

*mp* *mp* *mp* *mp*

*mf* *mf* *mf* *mf*

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21

25

29

33

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37

42

*f* *f* *p* *pp* *p* *pp* *p* *pp* *p* *pp* *p* *pp* *f*

47

*f* *>* *p* *f* *>* *p* *f* *>* *p* *f* *>* *p*

*f* *>* *mp* *>* *pp* *f* *>* *mp* *>* *pp* *f* *>* *mp* *>* *pp* *f* *>* *mp* *>* *pp*

52

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55

*f* *p* *f* *p* *f* *p* *f* *tr* *f* *tr* *tr*<sup>b</sup>

*f* *p* *f* *p* *f* *p* *f* *tr* *f* *tr* *tr*<sup>b</sup>

*f* *mp* *pp* *mp* *pp* *mp* *pp* *f* *tr* *tr* *tr*<sup>b</sup>

*f* *mp* *pp* *mp* *pp* *mp* *pp* *f* *tr* *tr* *tr*<sup>b</sup>

59

The musical score for measures 59-64 of 'The Swan' from The Nutcracker. The score is written for four staves, labeled I, II, III, and IV. The key signature is one sharp (F#), and the time signature is 3/4. The music features a rhythmic pattern of eighth and sixteenth notes, often beamed together. Dynamic markings include *f* (forte), *p* (piano), *mp* (mezzo-piano), and *pp* (pianissimo). Articulation marks such as accents and slurs are used throughout the piece. The score is presented in a clean, professional layout with a white background and black notation.

62

*p* *f* *p* *ff* *p* *ff* *p* *mp* *ff*

*p* *f* *p* *f* *p* *ff* *p* *p* *ff*

*mp* *pp* *mp* *pp* *mp* *p* *ff* *mp* *pp* *pp* *ff*

*mp* *pp* *mp* *pp* *mp* *p* *ff* *mf* *ppp* *ppp* *ff*

67

*molto dim. (optional)*

*molto dim. (optional)*

*molto dim. (optional)*

*molto dim. (optional)*

*ff*

*ff*

*ff*

*ff*

## Jukka Tiensuu:

# *Hei*

*for four melody instruments*

### Performance note:

*Four scores are needed for the performance. Scores in C and in B<sup>b</sup> are readily available.*

**Instruments.** Any four dynamically competitive acoustic or electronic melody instruments with appropriate range can perform *Hei*. Instruments with wide dynamic range are preferred. The piece can be transposed (in its entirety) up or down to fit the chosen instruments' ranges (e.g. 4 piccolo flutes, or 4 trombones). Also, some uncomfortably low or high notes may be transposed (by all players alike) an octave up or down, if necessary. The first performance was played on two trumpets in B<sup>b</sup> (FL and BR) and two clarinets in B<sup>b</sup> (FR and BL).

**Position.** The players stand in the four corners of the performance place. FL and FR at the front corners of the stage, BL and BR in the left and right rear corners of the hall (behind the audience). The players should be able to see and hear each other without difficulty. If this is not possible, the alternative would be standing in a straight line, as close as possible (and facing) the audience, BL and BR standing at the extreme left and right of the stage, FL and FR more in the middle, but well separated.

**Tempo** M.M. between 96 and 104 is ideal for middle size concert halls. The tempo should be slower for large halls, faster for small halls, but it should not change during the piece. In extremely large performance spaces the players should use a click-track (or a digital metronome) listened through earphones.

**Dynamics** should be adjusted according to the performance space. *f* and *p* could thus also mean *ff* and *pp*. Brass players may use a (plunger) mute to further attenuate their *p* and *pp* nuances.

**Ornaments** start with the main note. The mordent ♯ has three, the pralltriller ♯ six notes.

**Optional:** If performed as the first piece after the intermission, the "back" players BL and BR could "summon" the still loitering part of the audience to re-enter the hall after the interval signal for the final call has been played. This is done - while moving through the lobby to the playing position in the hall - by first imitating the interval signal (if any, otherwise use any motive from *Hei*), and then through repetitions (with generous pauses between them) transforming that signal gradually toward some appropriate (similar) motive in *Hei*. Both players should avoid playing at the same time. They should either (preferably) alternate (both doing their own transformations toward their individually selected motive) or the second player should wait for the first one to finish his transform (and to reach his position in the hall) before doing his own "summoning" and going to his position. The "front" players should already be at their positions in the front corners of the stage. Let the audience quiet down, before starting the written-out part of *Hei*.

### Preferred setup:



### Alternative setup:

