

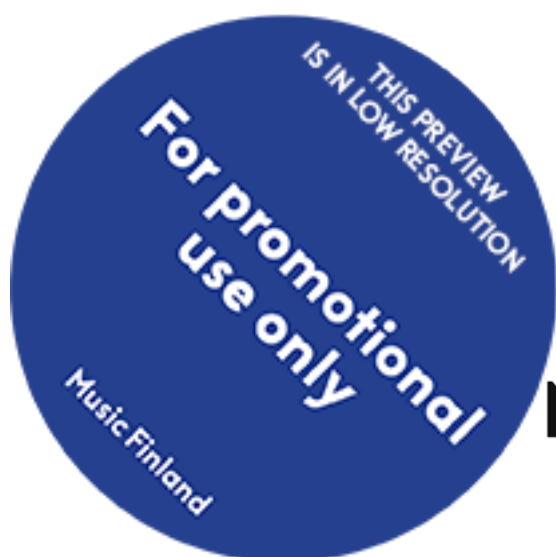
Jukka Tiensuu

Kuuhियो

a microtonal proludi

for any ensemble of melody instruments
and/or voices

2015



Music Finland

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a microtonal proludi

for any ensemble of melody instruments and/or voices

Performance note:

All participating musicians play the same part, but not in unison. Instead, each musician constantly **slows down and speeds up** (*rall.* / *accel.*) in alternation. A steady tempo or a sudden tempo change is not allowed (e.g. two consecutive 8th notes must never be of the same length). The *rall.* / *accel.* should not be excessive, though; a hectic run-through or a total standstill are not desired. A medium tempo of ca. 40 to a quarter note is practical, and the extreme tempi at any turning point could (and maybe should) reach up to ca. 80 and down to ca. 30. The bar lines are for reference and rehearsal aid, only.

Always play legato, when not otherwise indicated. The *glissandi* should be played evenly during the whole indicated time value. If it is impossible to play a *glissando* smoothly this way, faking it through bending and microtonal fingerings is acceptable.

In order to avoid longer notes (longer than a quarter note) preventing the movement in simultaneous shorter ones coming through, they should be played softer or at least with a quick diminuendo.

The **first note** would best be started by the quietest instrument, then adding up to the loudest. The **end note** can be played either by the instruments gracefully "dying out" (one by one in reverse order to the beginning), or by doing a few bars *crescendo* and boldly blasting off on the last note, everybody stopping at the same time. Choice depending on what comes next in the program.

The **limited range** of the piece allows a wide selection of instruments, like practically any classical wind or string instrument, but also e.g. quarter tone accordion, synthesiser, electric guitar, theremin, voice, and many non-European string and wind instruments. A low or high version of the piece through simple transposition is also possible.

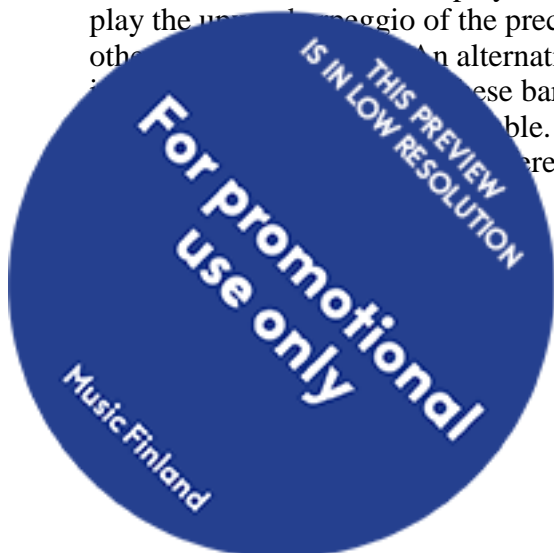
While the ensemble could be uniform (like a string sextet), it should preferably consist of instruments (and/or voices) of different kind, yet dynamically matching. The absolute minimum size would be four, while six would probably be ideal (while already creating an exciting density, it still allows the musicians to hear and follow each other). Larger ensemble, up to an orchestra, is possible and might create an interesting "space" effect. It's then also possible that one musician reads the notation "as is", while the others "run ellipses around" him or her.

Each **accidental**, including the microtonal ones, cancels the previous accidental.

♯ ♭ Quarter tone sharp and flat, respectively.

↓ A sixth-tone flat (for harmonic 7th).

Bars 24-25 and 34-35: The players should agree beforehand which of the notes each one selects, then play the unison *mezzogiorno* of the preceding bar, stop on the chosen note and hold it until moving to the other. An alternative for larger ensembles: just keep your selected note and play these bars *senza tempo* (but slow by nature). Dwell on them as long as possible. The one who gets bored first, will rush to bar 26 (36) and the (different time intervals).




Part/Score in C

Kuuhियो

*a proludi in quarter tones
for any ensemble of melody instruments*

Jukka Tiensuu 2015

30 < ♩ < 80


1 *lunga*  *"Tranquillo"*
(pp) (legato sempre)

9 *"Vivace"*


13 (3/4-step trill) *trd* (3/4-step tr) *tr#* (1/4-step trill) *trd* (3/4-step) (1/4-step) *trd tr#*

16 (3/4-step trill) *trd* 6 3 *legato di nuovo*


19 *"Amoroso"*

23 Stay on any note (more than one, if your instrument allows). Each player takes a different note. Move legatissimo from any note to another within the chord (feel free to leave out pitches outside your "comfort zone") and always play a swell <sf> on the note on arrival, e.g.: *lunga*  etc. (continue)
(dim.) ppp (ossia) (marcato)

27 (legato di nuovo) (poco a poco cresc. ad lib.)

32 (ossia) (come prima) Scintillante (come prima) (e.g.) *lunga*  (continue)
(dim. molto) ppp (ossia)

al fine

(lunga)  (pp) (f)

