FOR PROMOTIONAL USE ONLY
Finnish Music Information Centre

5430

Eero Hämeenniemi

The Chambermusic book

for Flute, Guitar, Alto sax and Percussion

1980

TEOSTO

SUOMALAISEN MUSIIKIN TIEDOTUSKESKUS
FINNISH MUSIC INFORMATION CENTRE

FOR PROMOTIONAL USE ONLY
FIMIC

© Copyright by the Composer

All Rights Reserved

No part of this publication may be copied or reproduced in any form or any means without the prior permission of the composer

Distribution by the Finnish Music Information Centre
Lauttasaarentie 1
FIN-00200 Helsinki

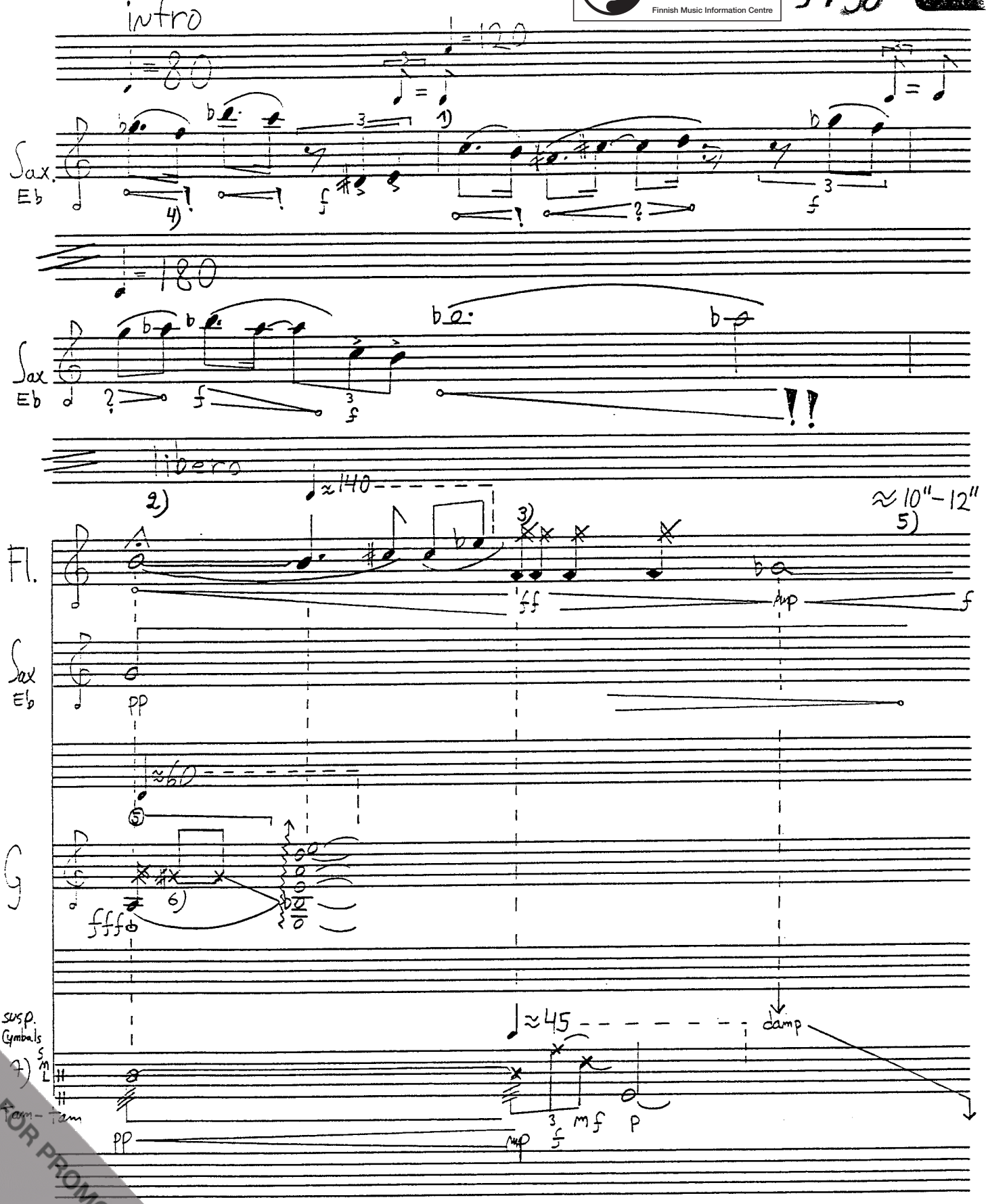
www.fimic.fi

Helsinki, 2003

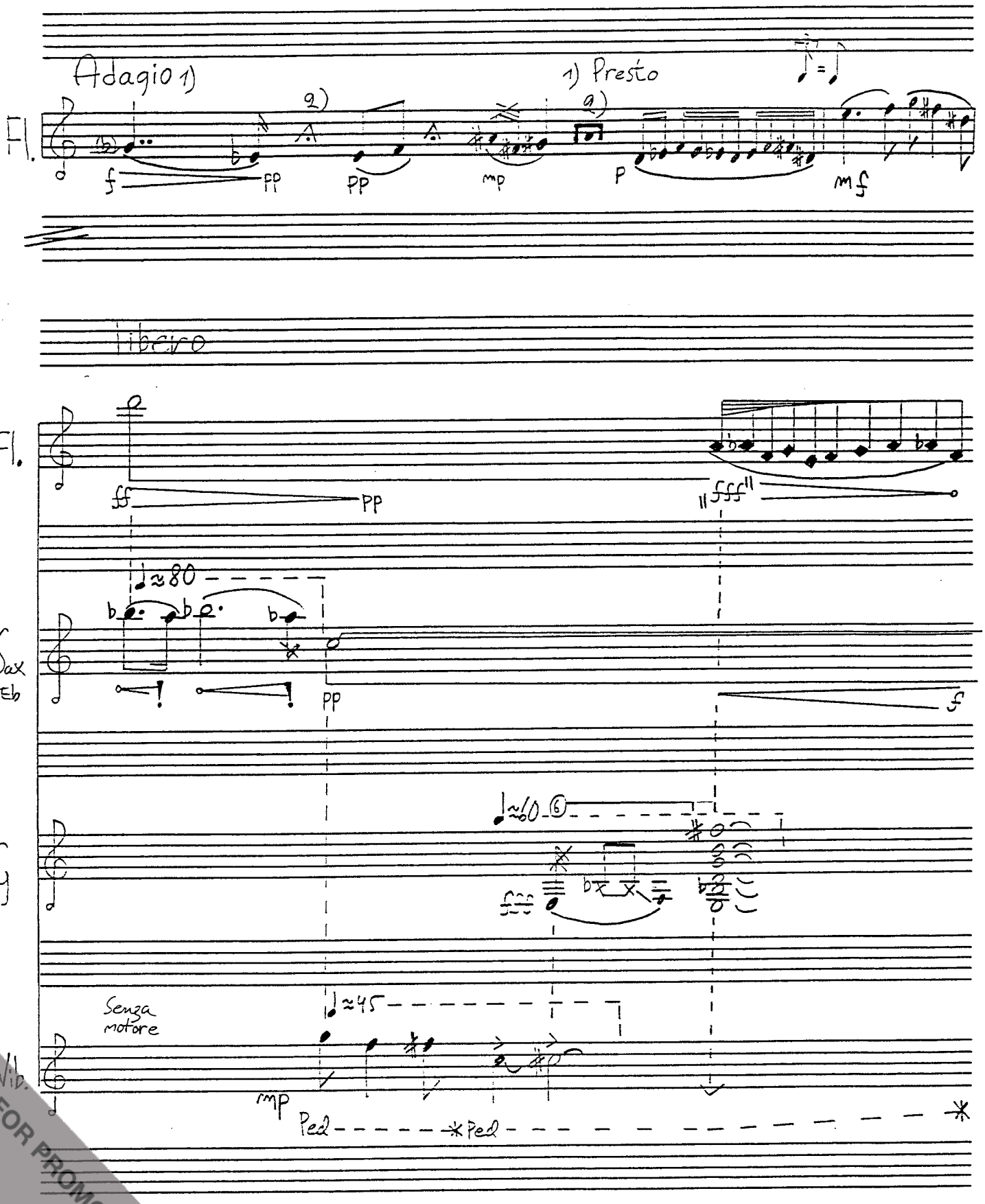
FOR PROMOTIONAL USE ONLY
FIMIC

FOR PROMOTIONAL USE ONLY
Finnish Music Information Centre

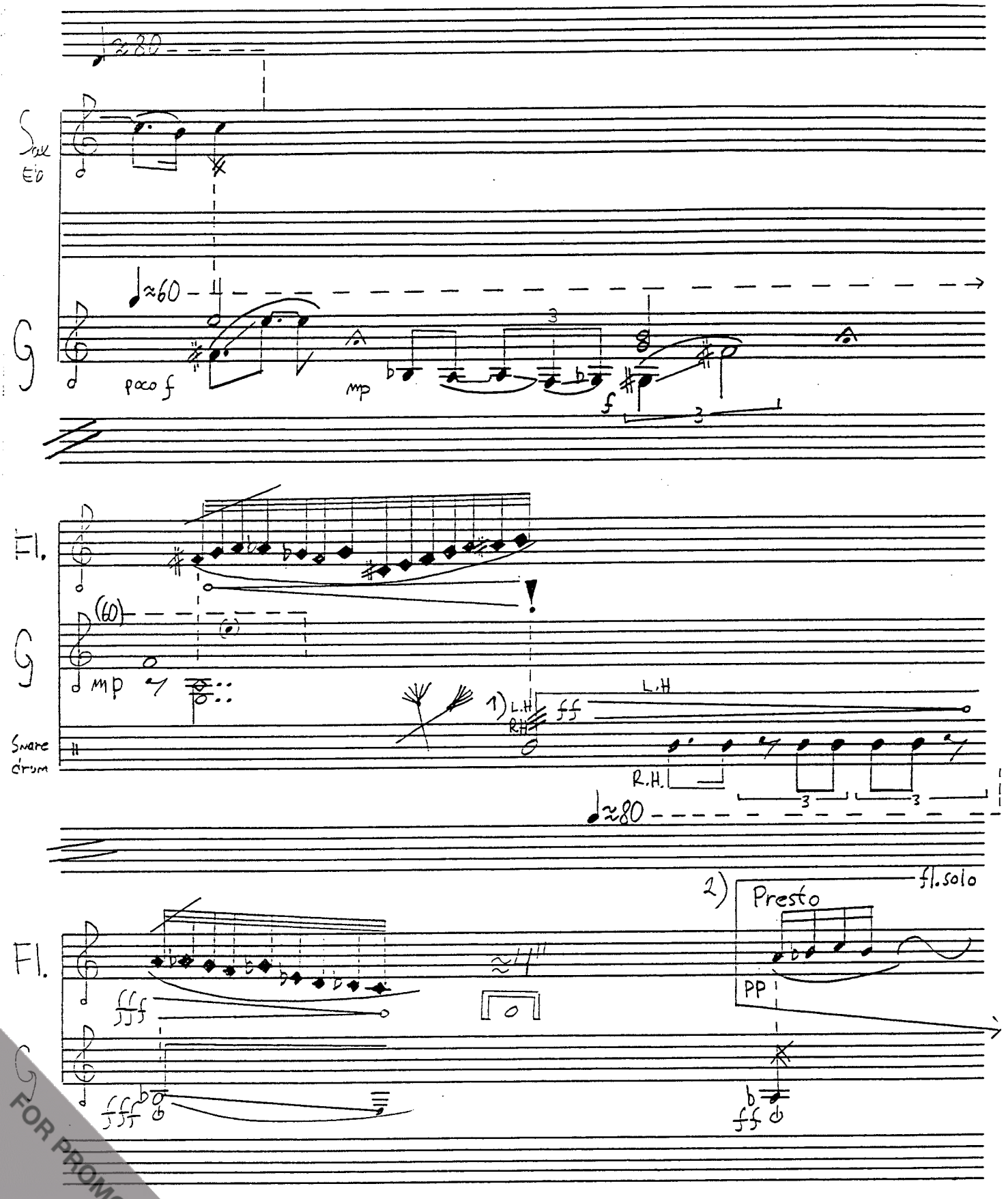
5430



FOR PROMOTIONAL USE ONLY
FIMIC



FOR PROMOTIONAL USE ONLY
FIMIC



FOR PROMOTIONAL USE ONLY
FIMIC

fl. solo

Tempi: I ♩ = 120 ⇔ 144 // II ♩ = 70 ⇔ 60
1) II ♩ = 180 ⇔ 216
III ♩ = 150 ⇔ 180

Presto

dolce

Fl.

Fl.

Fl.

Fl.

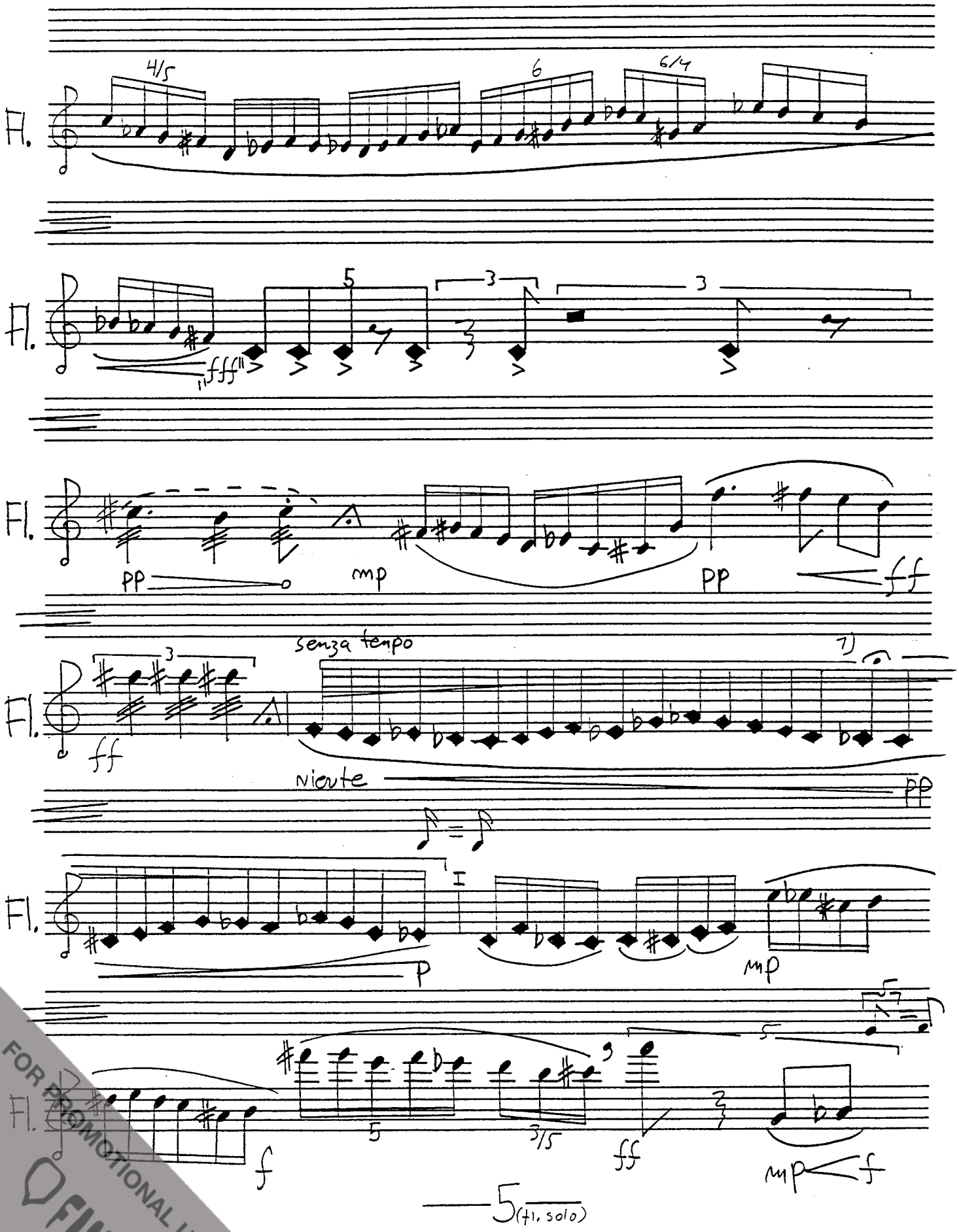
Fl.

poco f

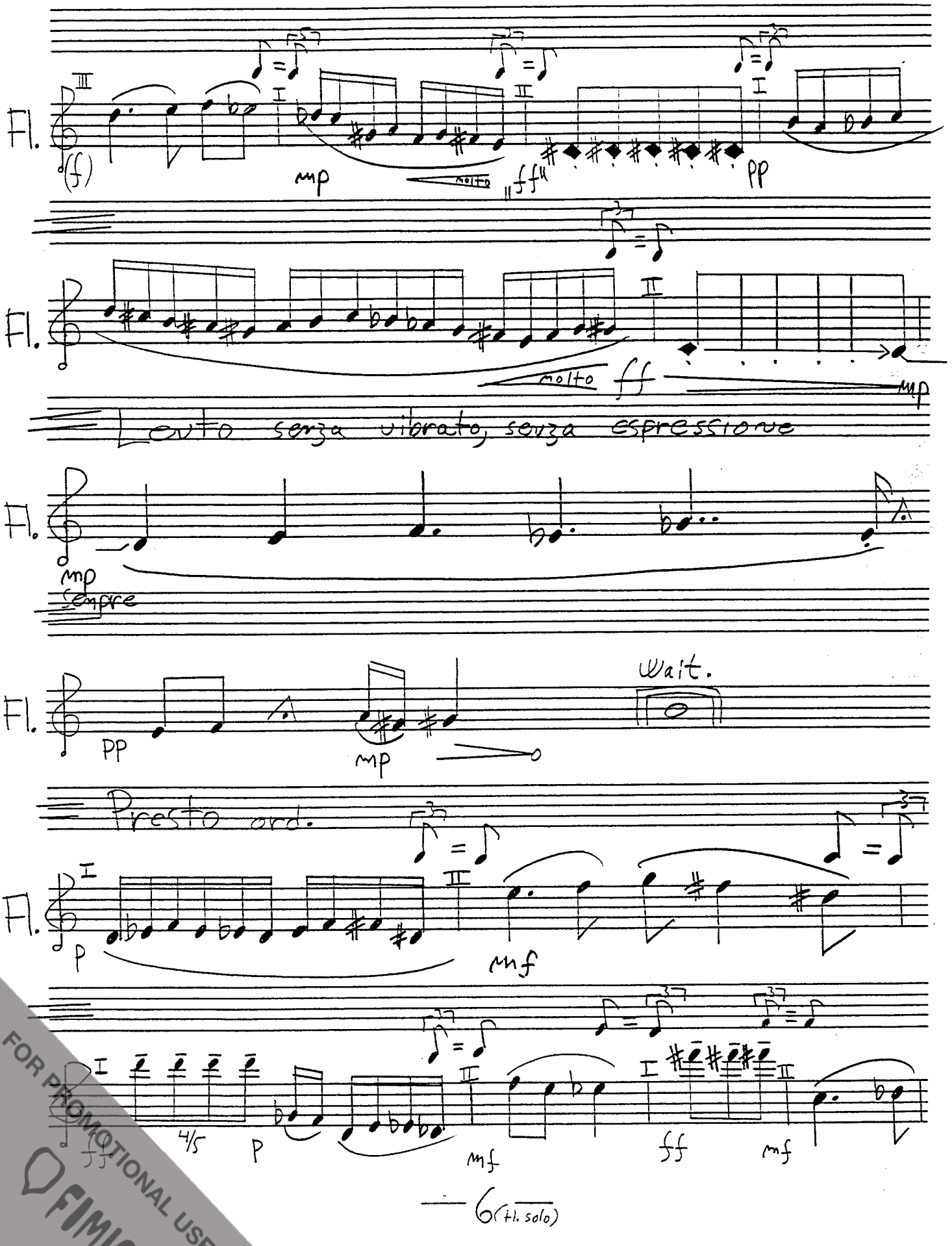
mp

— 4 (fl. solo)

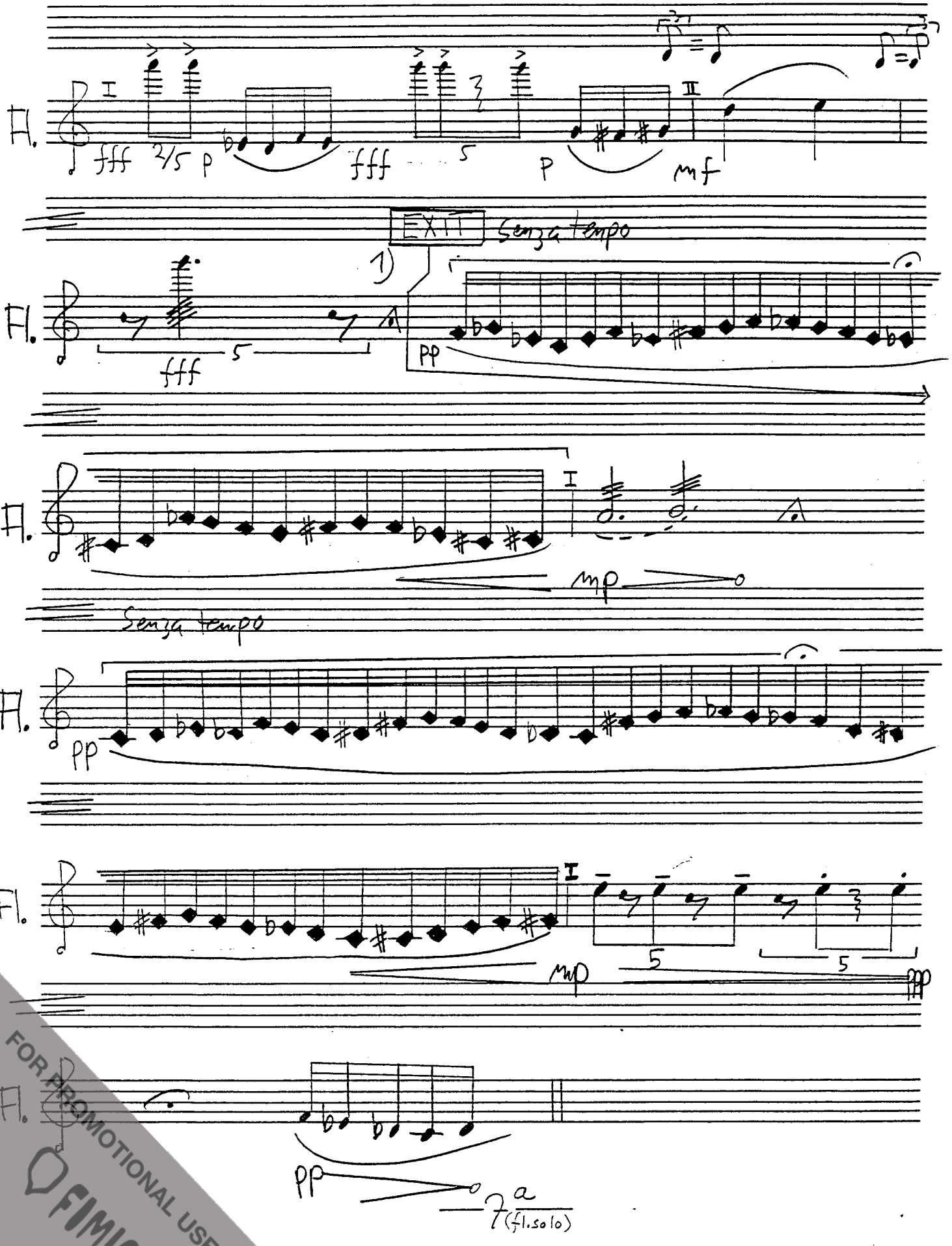
FOR PROMOTIONAL USE ONLY
FIMIC



FOR PROMOTIONAL USE ONLY
FIMIC

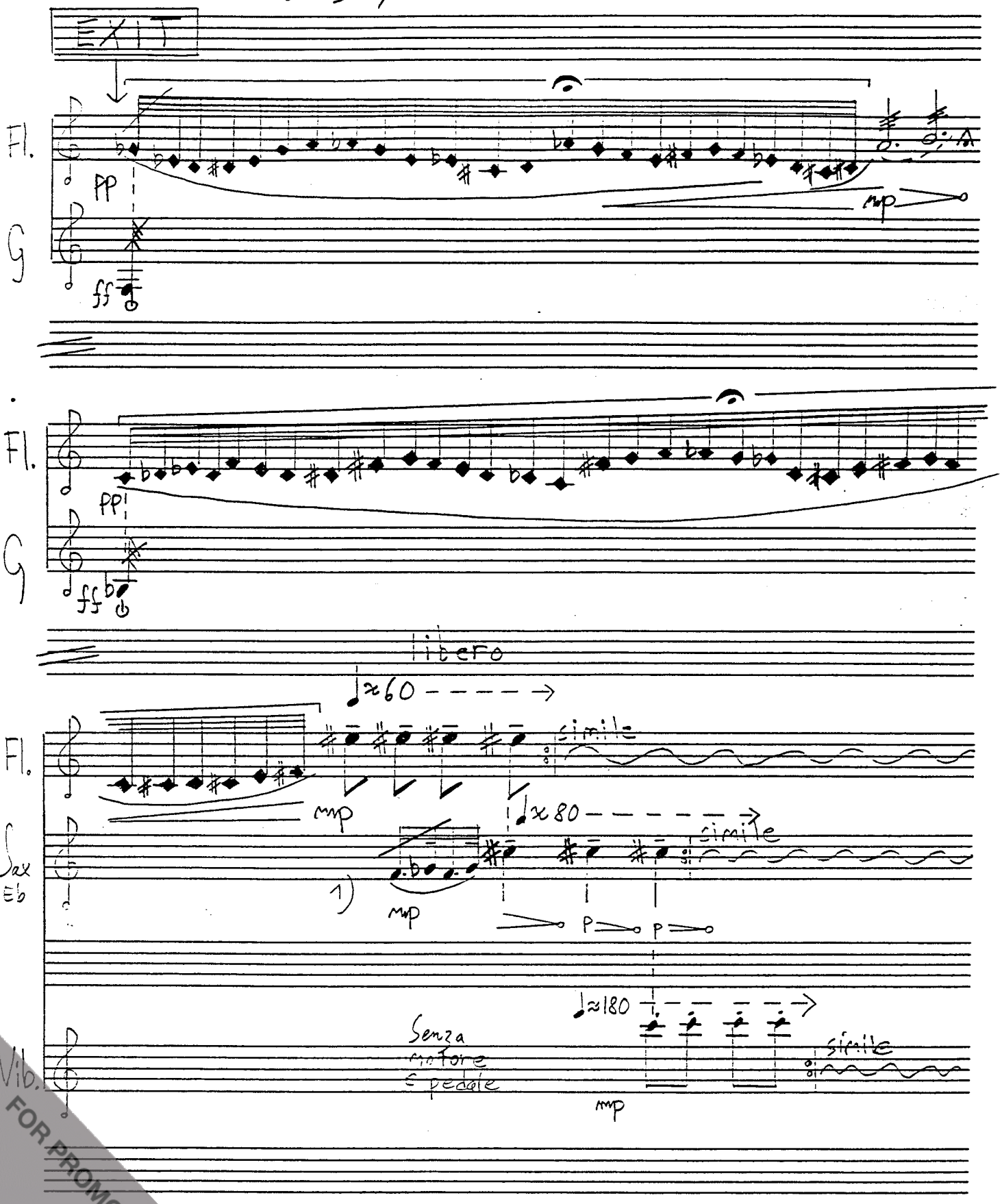


FOR PROMOTIONAL USE ONLY
FIMIC



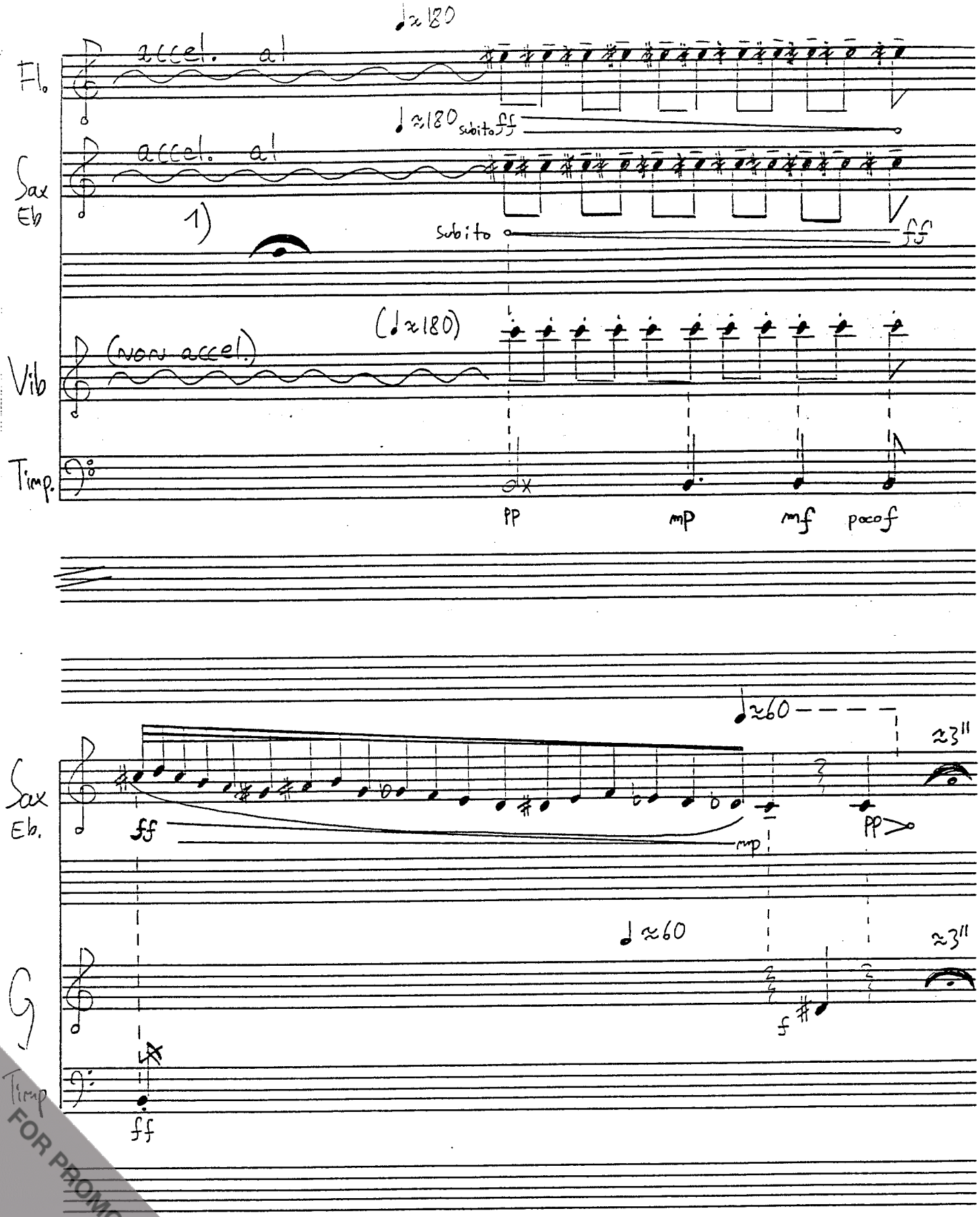
FOR PROMOTIONAL USE ONLY
FIMIC

trans. fl. solo → g. solo

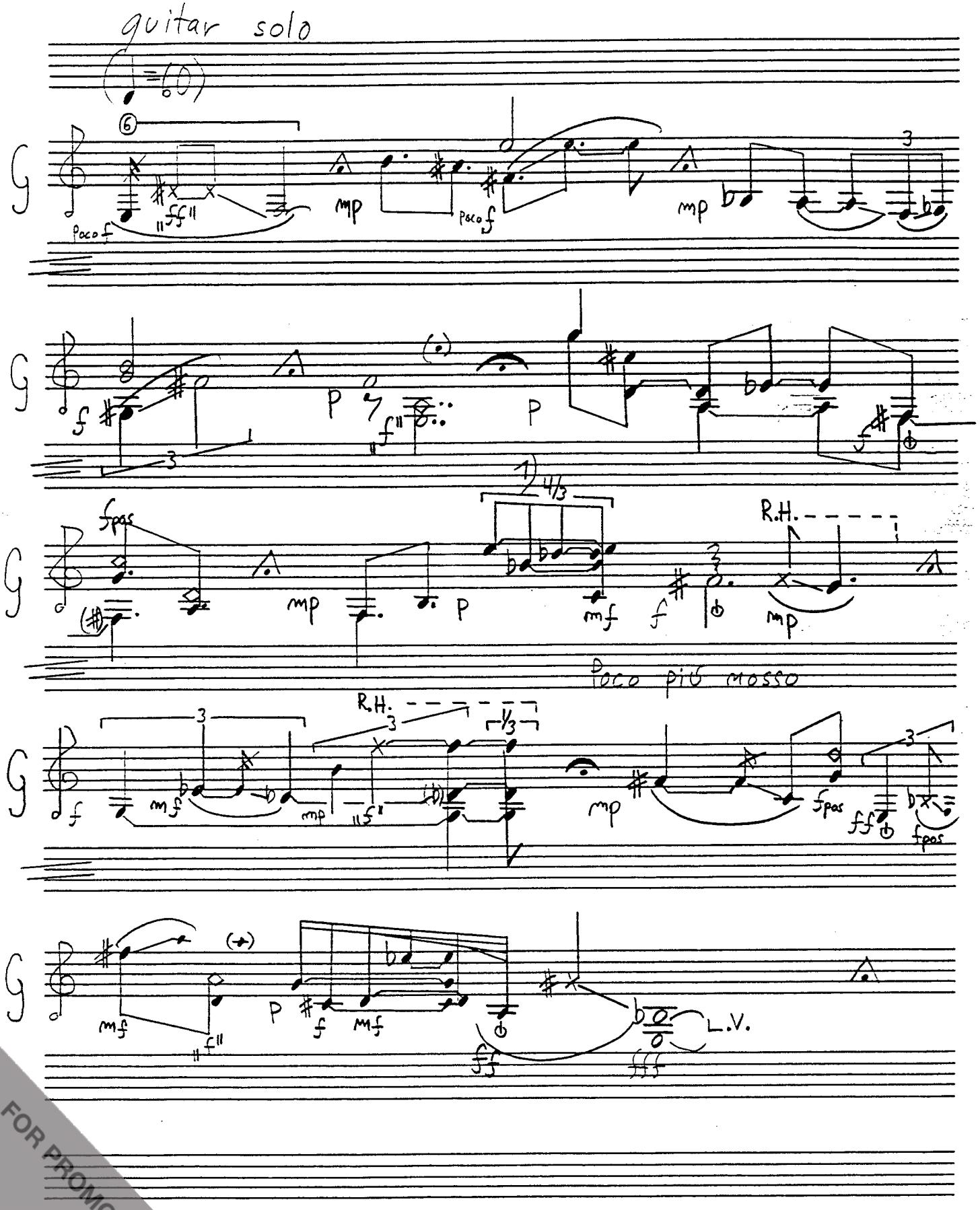


— 7♭ (trans. fl. → g.)

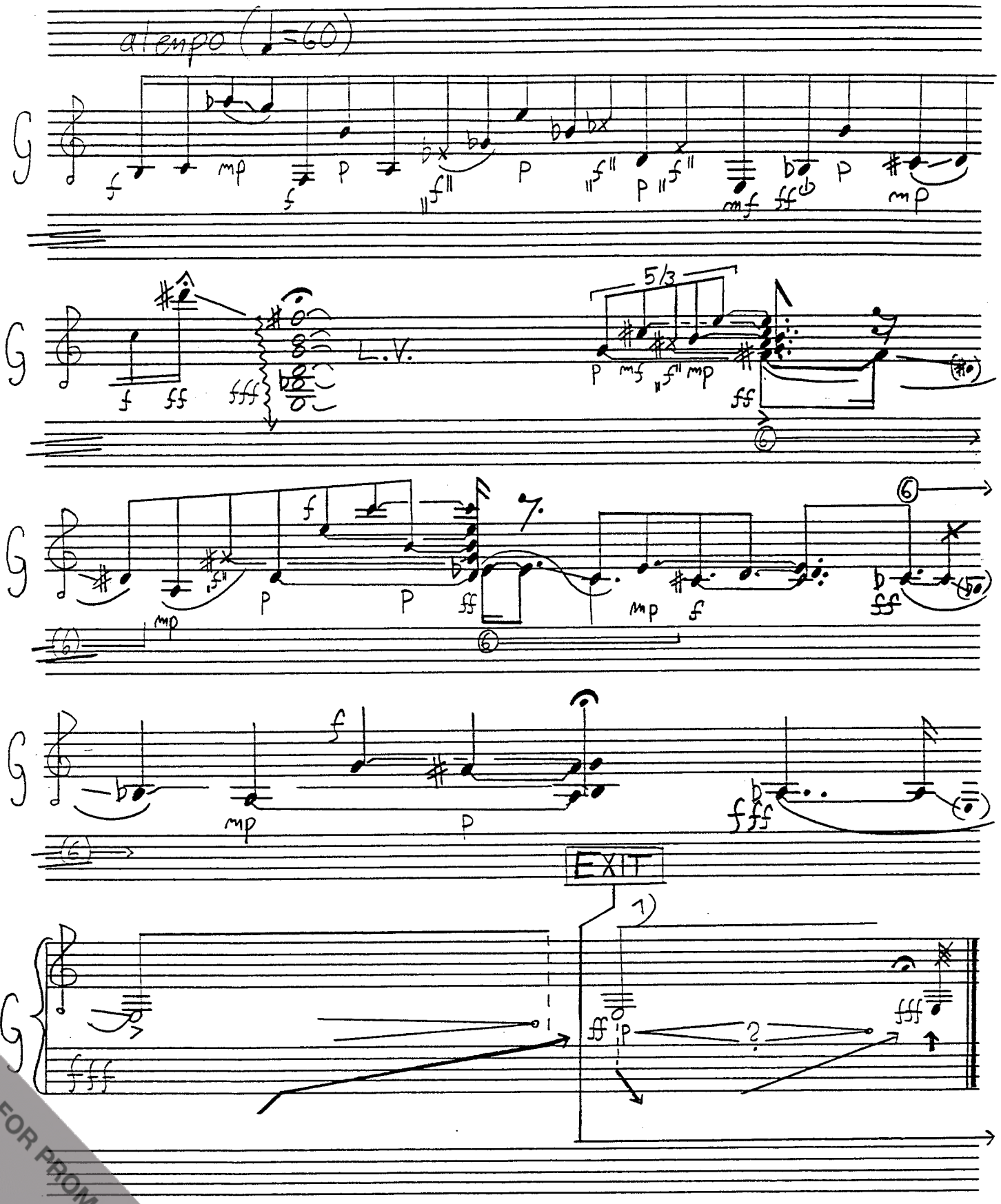
FOR PROMOTIONAL USE ONLY
FIMIC



FOR PROMOTIONAL USE ONLY
FIMIC

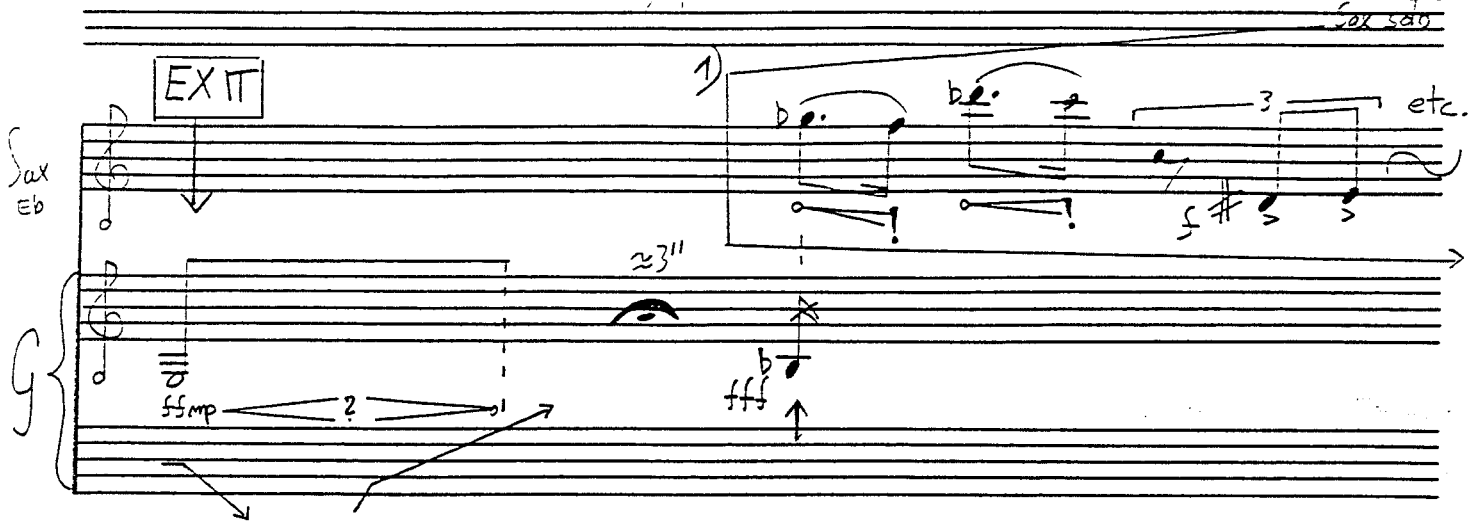


FOR PROMOTIONAL USE ONLY
FIMIC



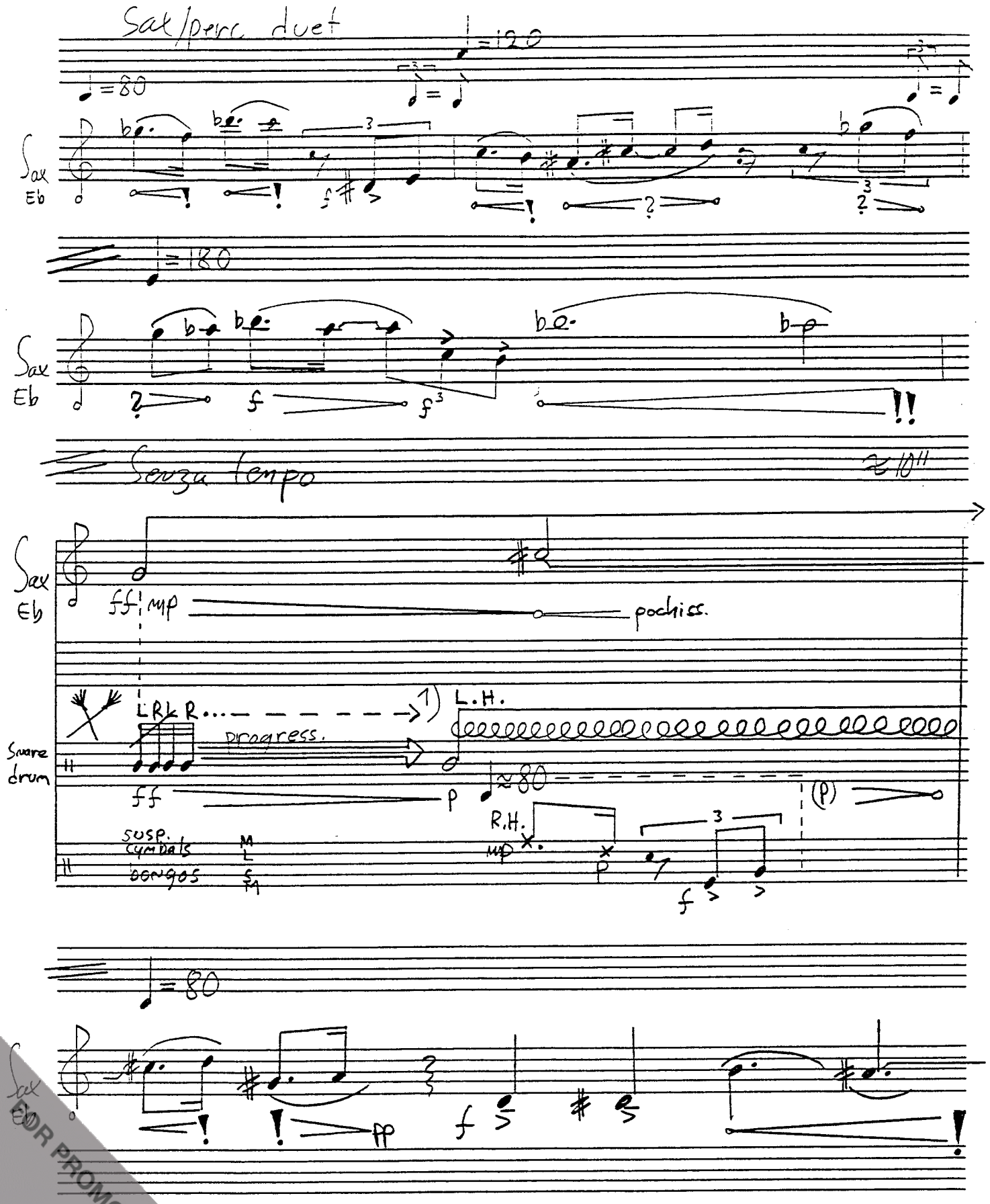
FOR PROMOTIONAL USE ONLY
FIMIC

trans. g. solo → sax/perc. duet

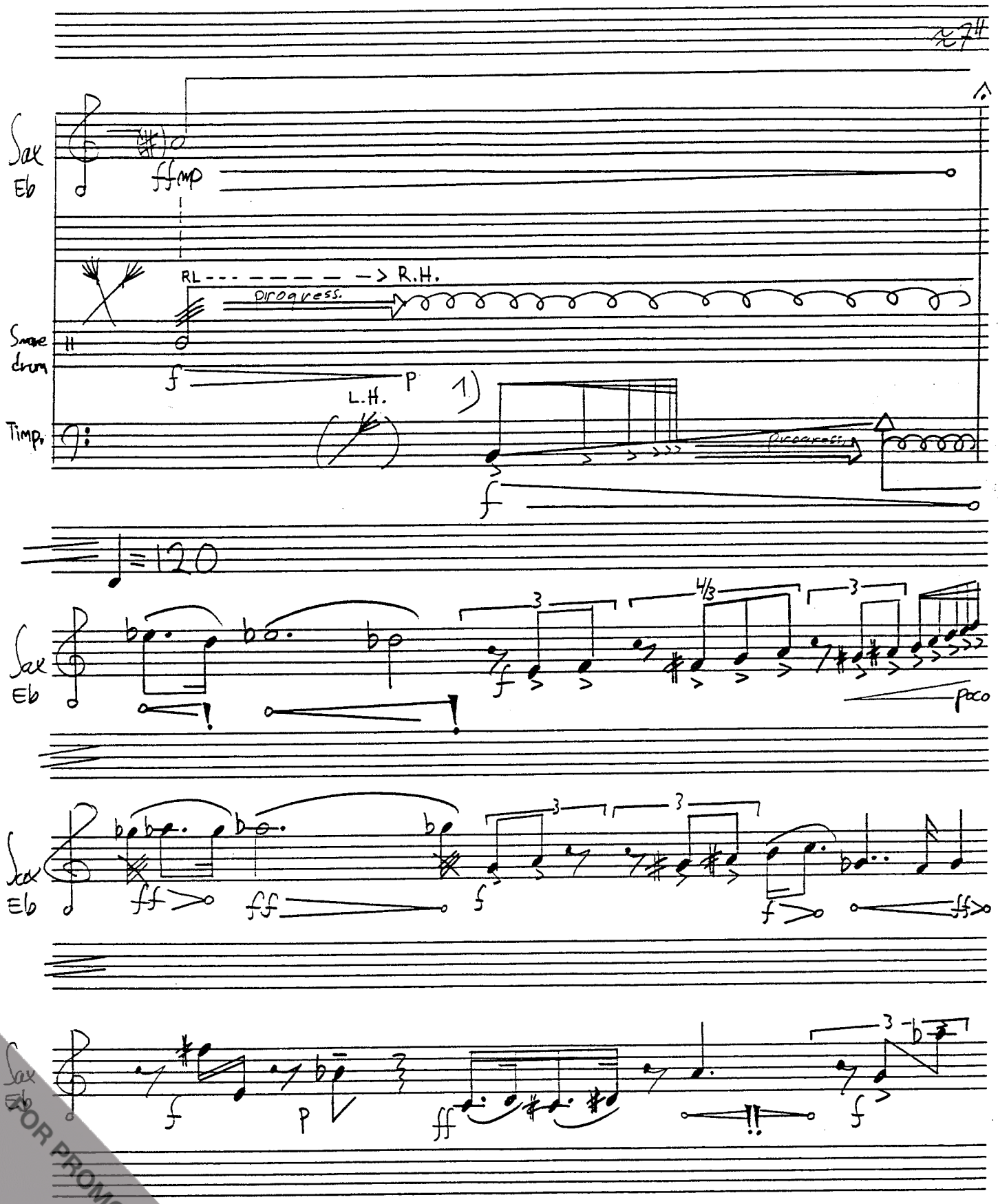


(trans. g → sax/perc)

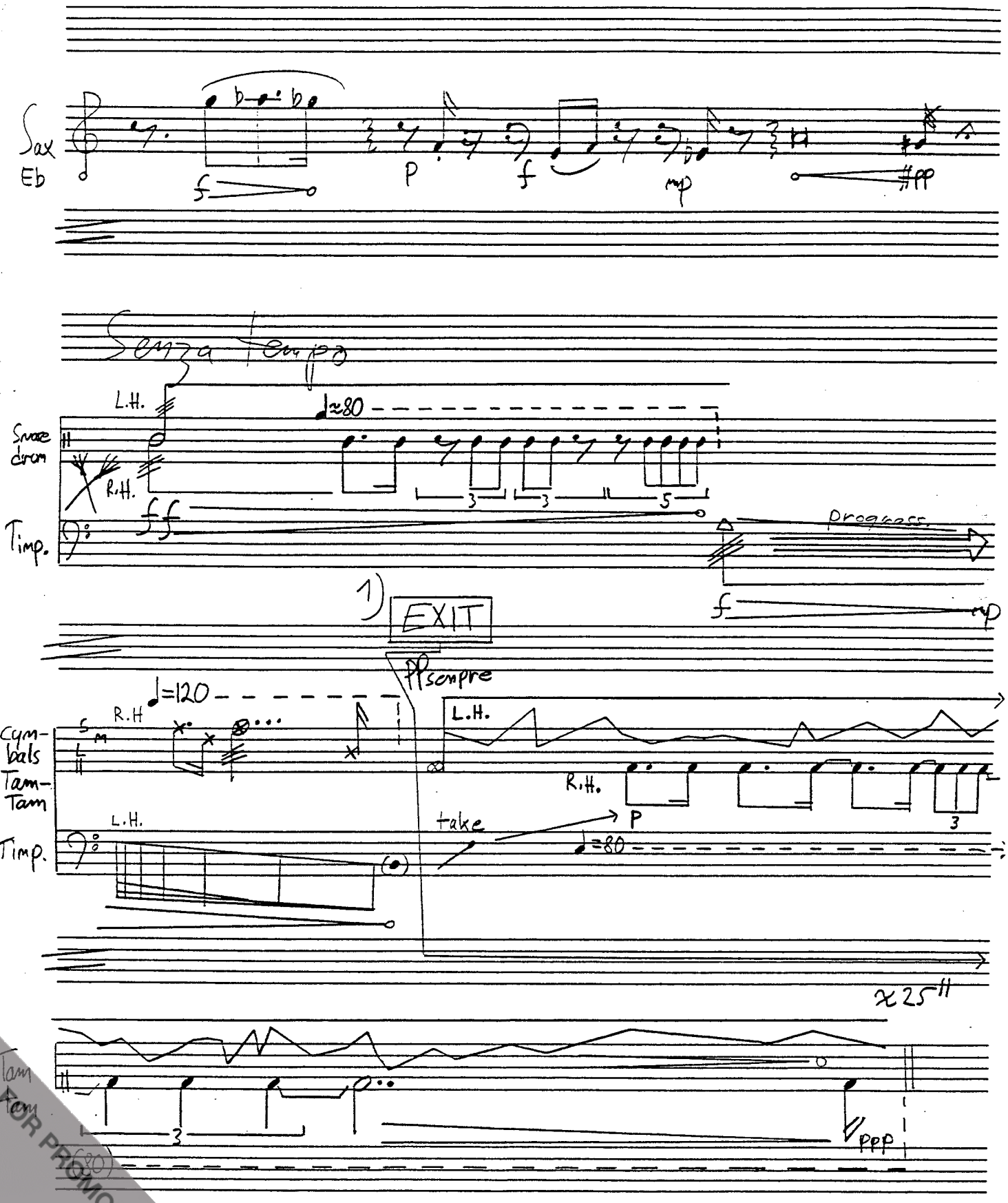
FOR PROMOTIONAL USE ONLY
FIMIC



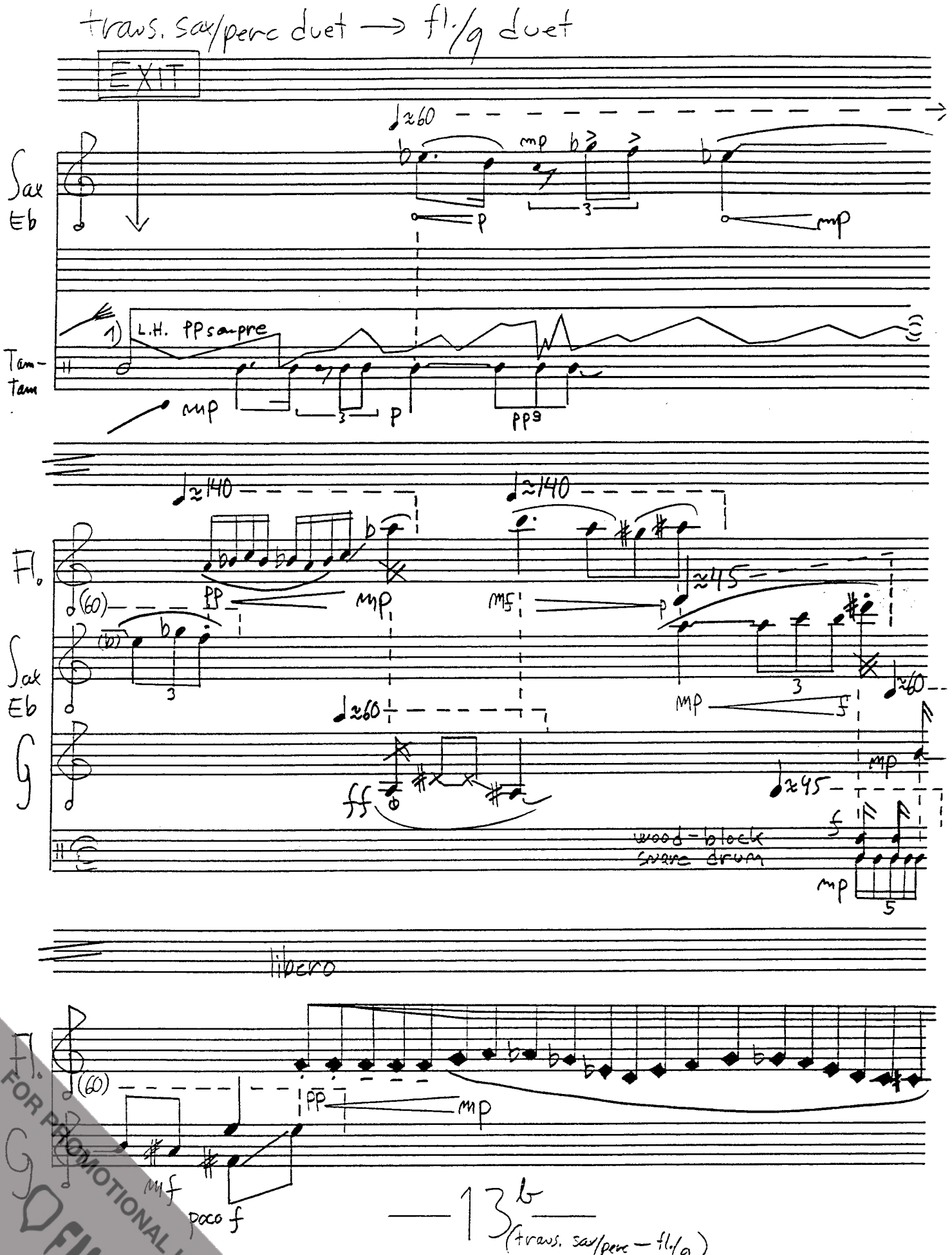
EDR PROMOTIONAL USE ONLY
FIMIC



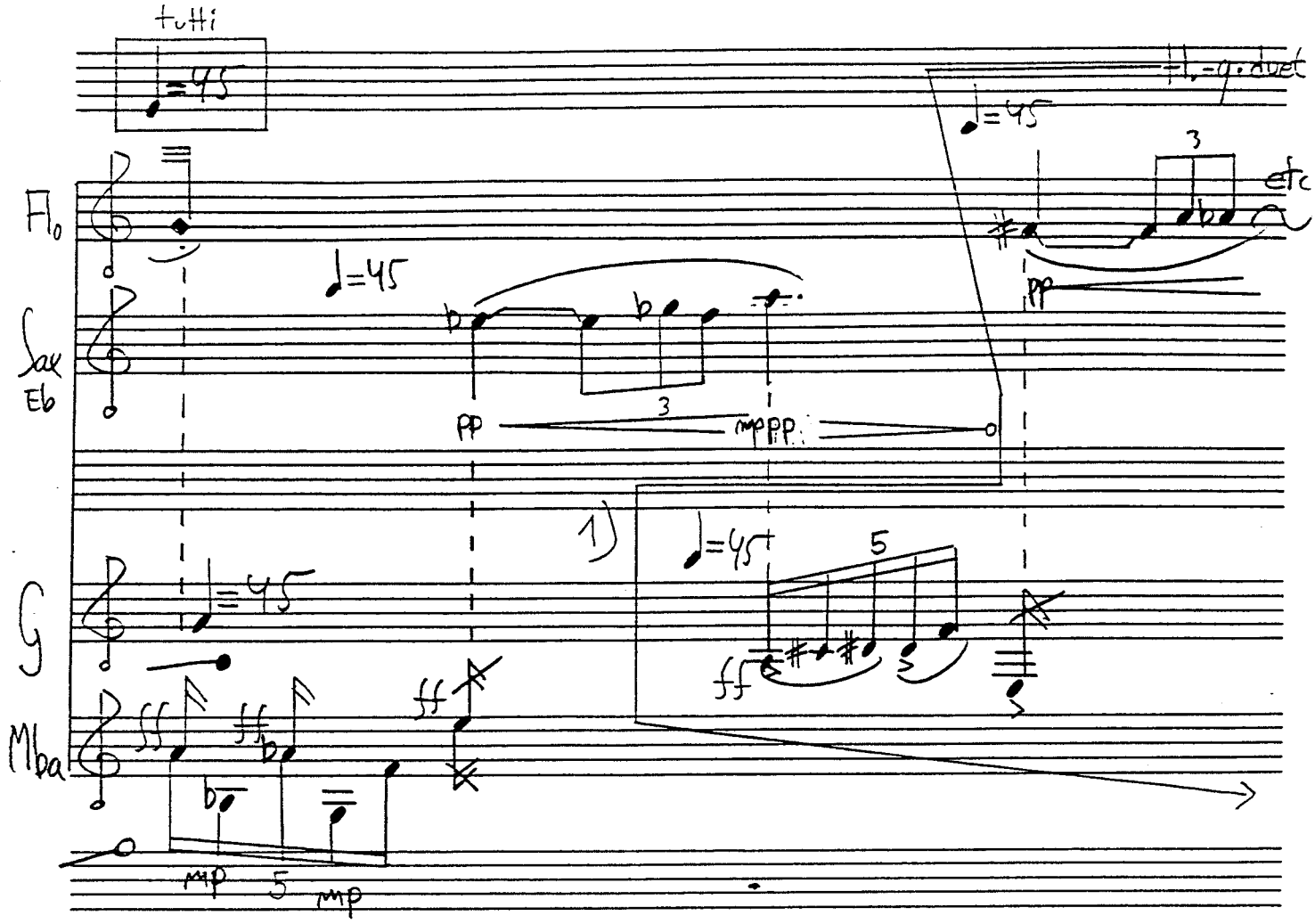
FOR PROMOTIONAL USE ONLY
FIMIC



FOR PROMOTIONAL USE ONLY
FIMIC

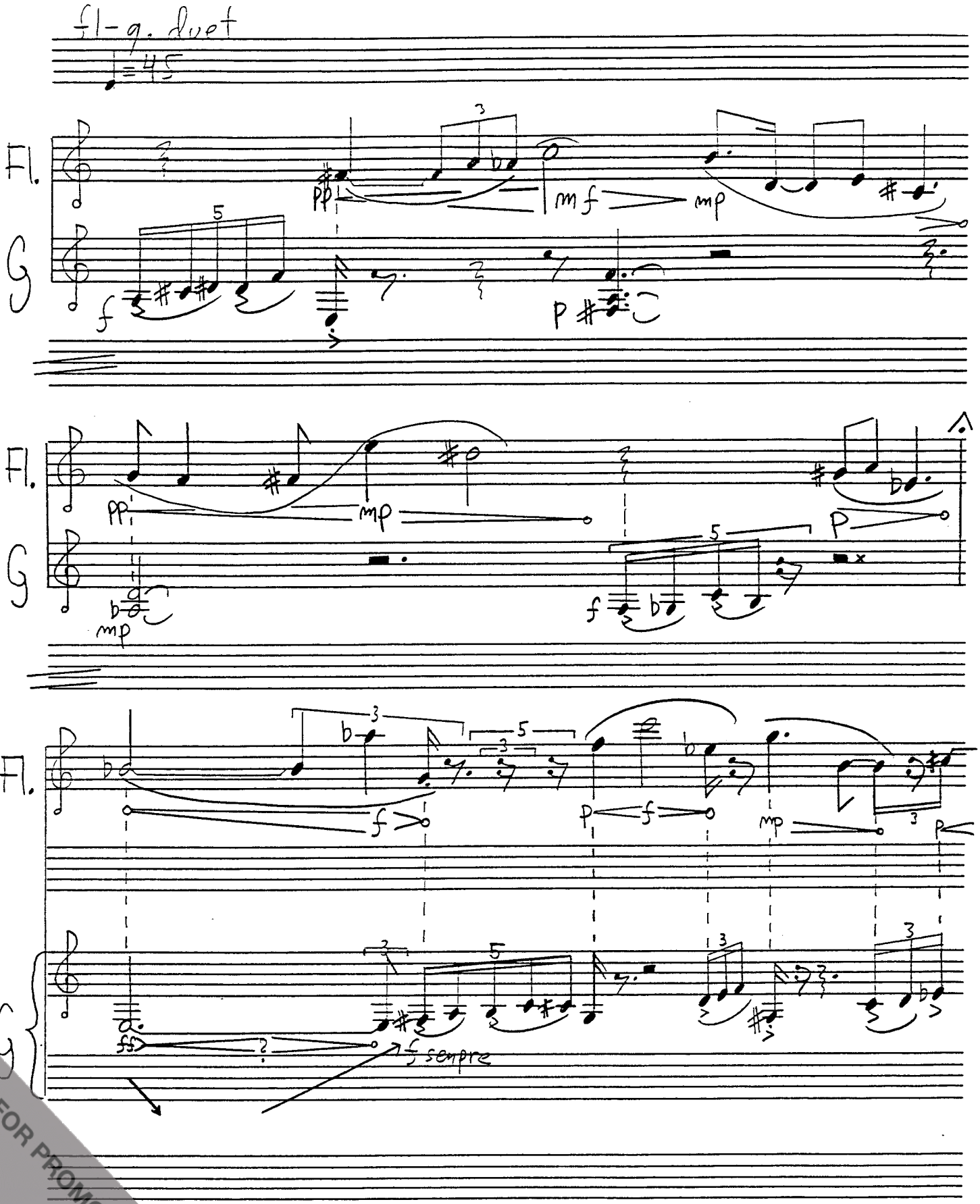


FOR PROMOTIONAL USE ONLY
GEMA FIMIC

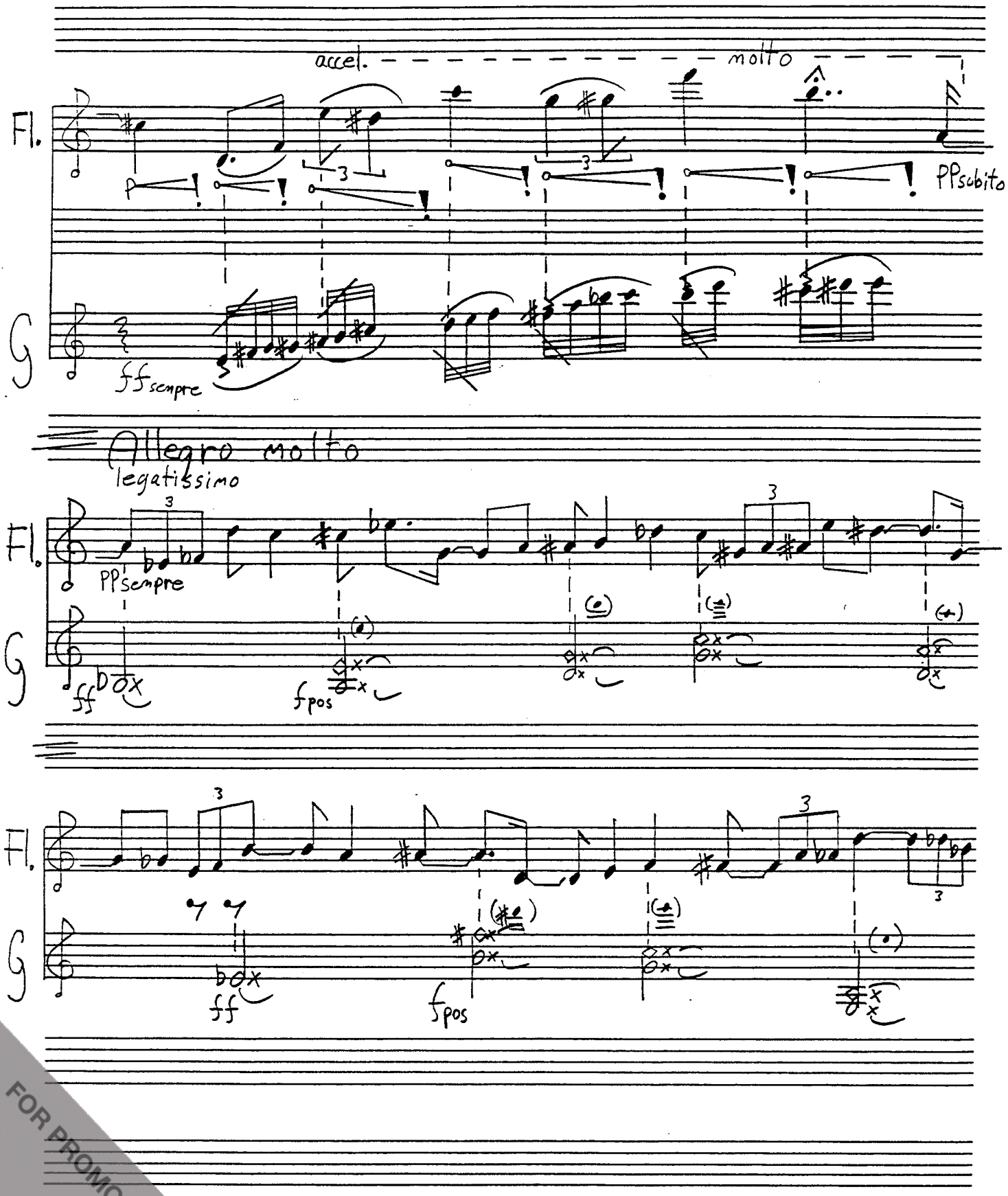


(transp. sax/perc → +1/9.)

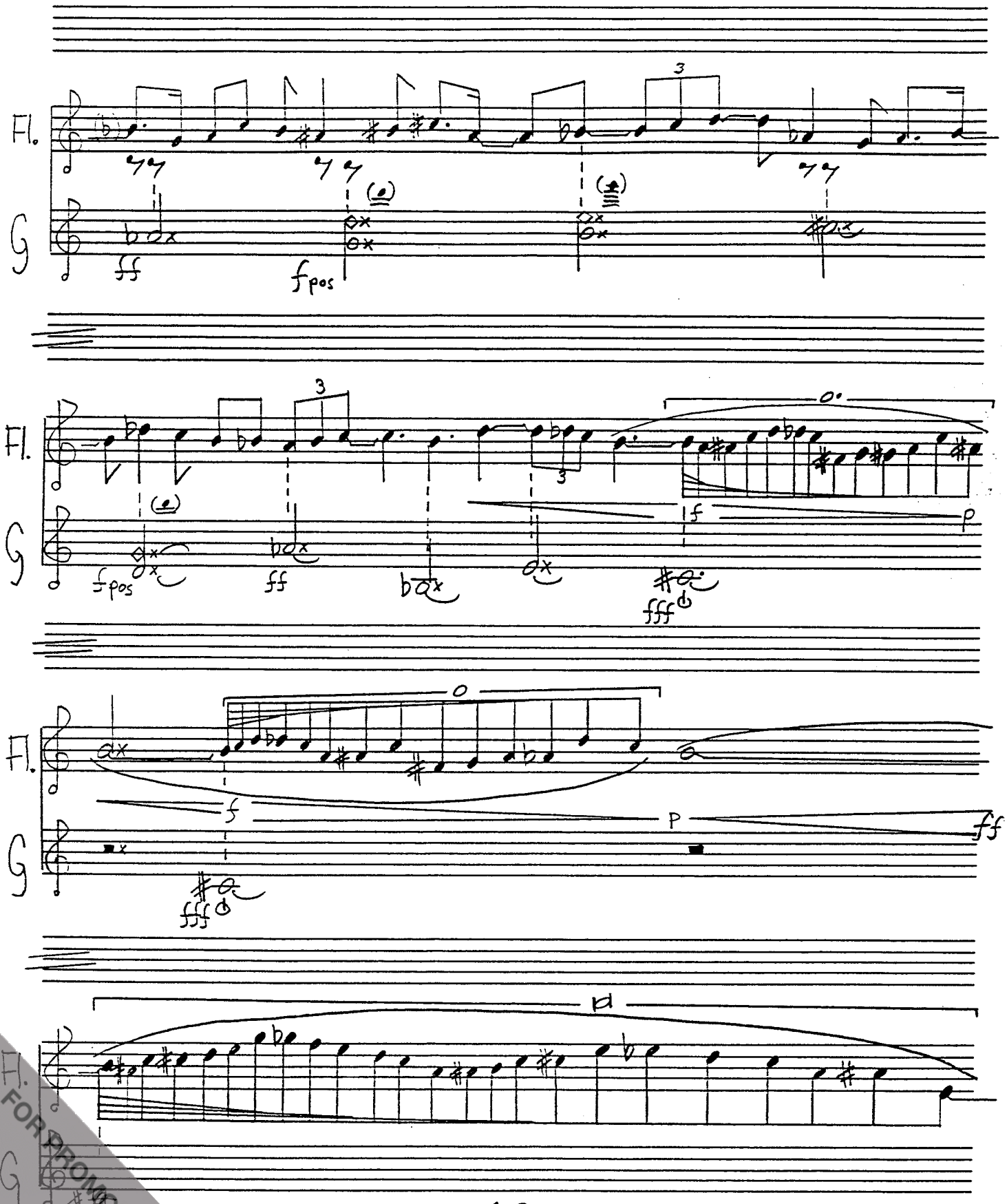
FOR PROMOTIONAL USE ONLY
FIMIC



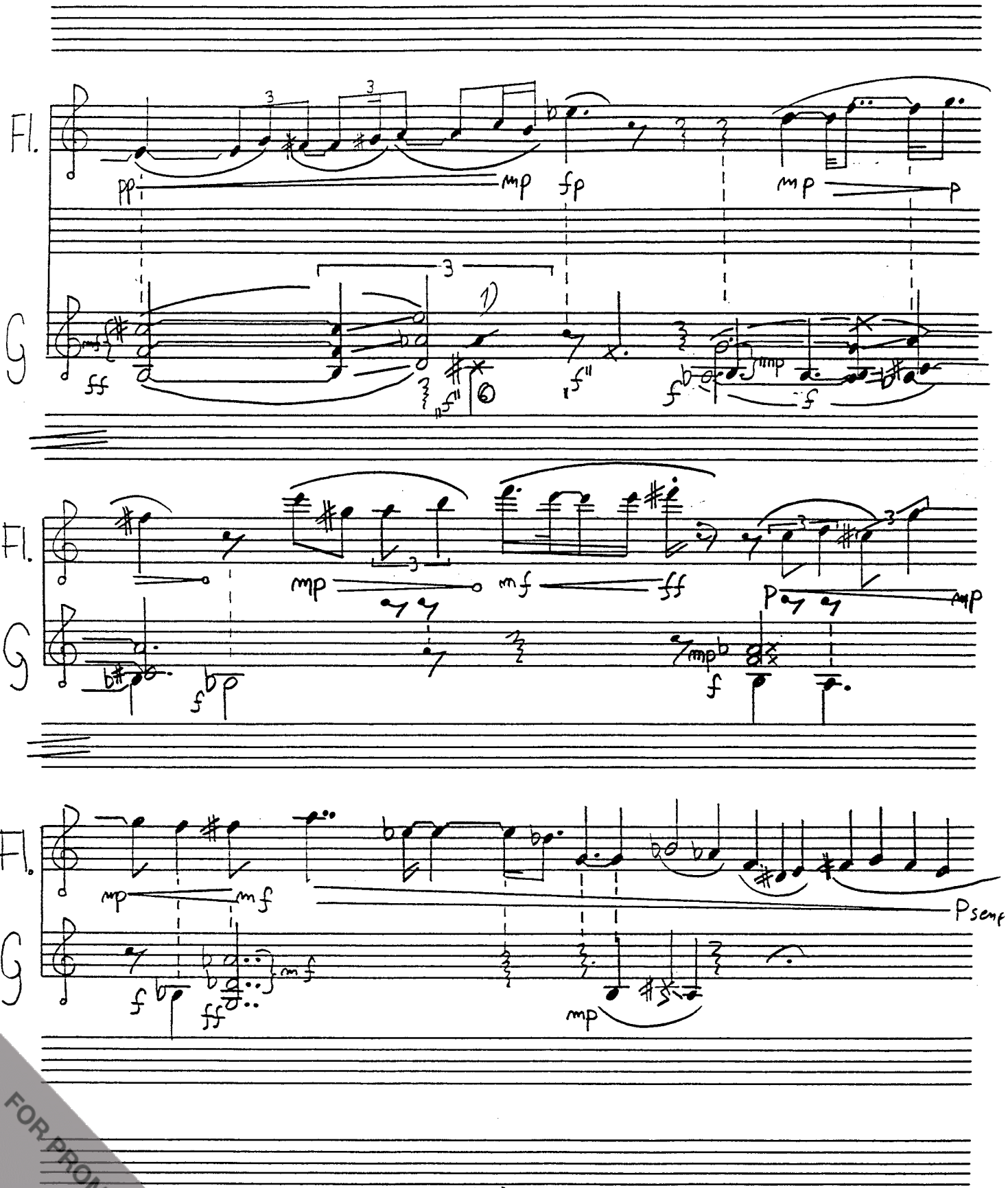
FOR PROMOTIONAL USE ONLY
FIMIC



FOR PROMOTIONAL USE ONLY
FIMIC



FOR PROMOTIONAL USE ONLY
No. 400 (410) 12 Staves



FOR PROMOTIONAL USE ONLY
FIMIC

1)

Fl.

legatissimo, senza vibrato

p sempre

libero

G

Adagio — accel. - - - - - - - - Allegro // Lento

mp f 3 p mp mf p

Andante — accel. — — ad. ? — rit — — Andante

poco f f mp f

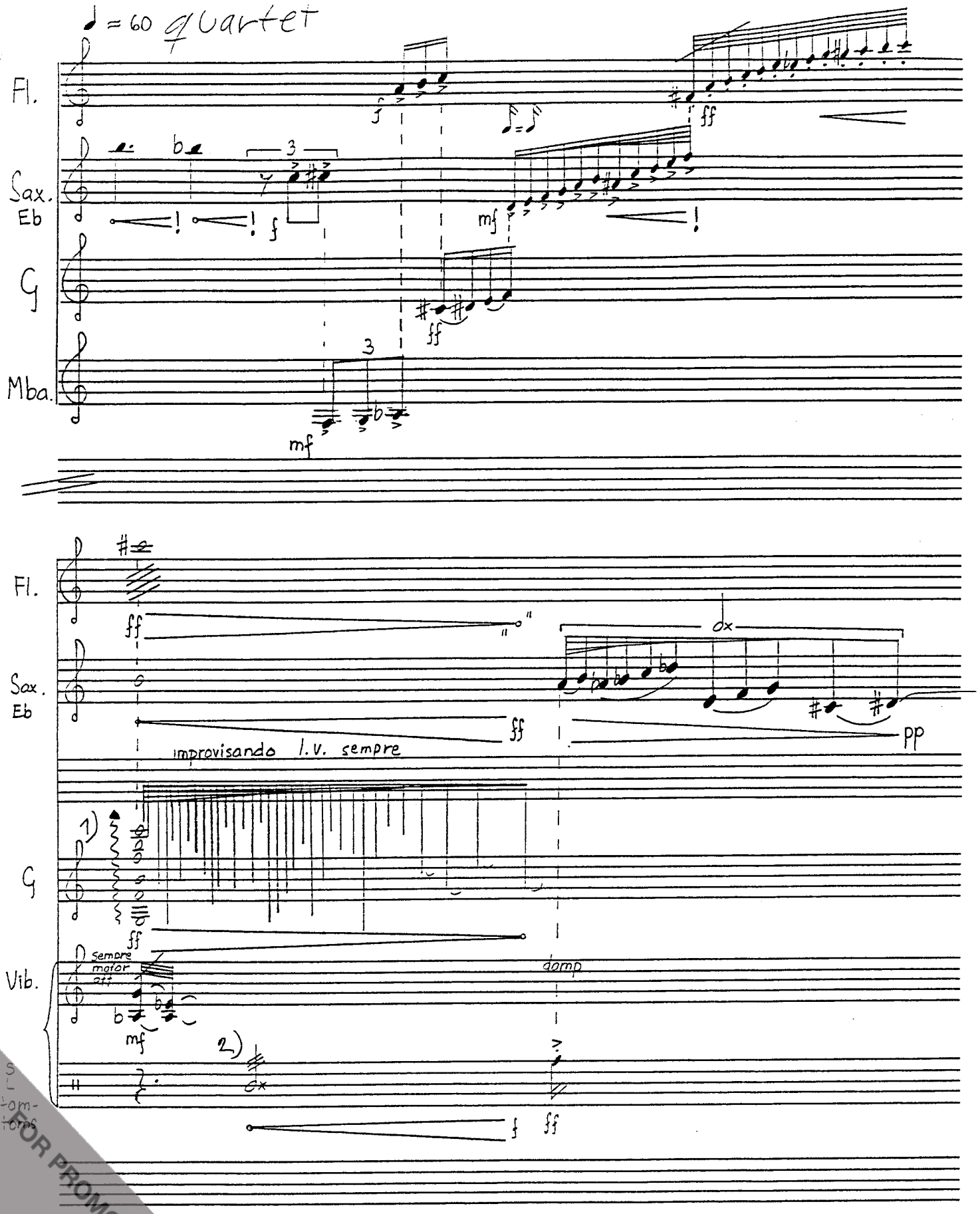
Lento — accel. - - - - - - - molto - - - presto

3 3 3 5

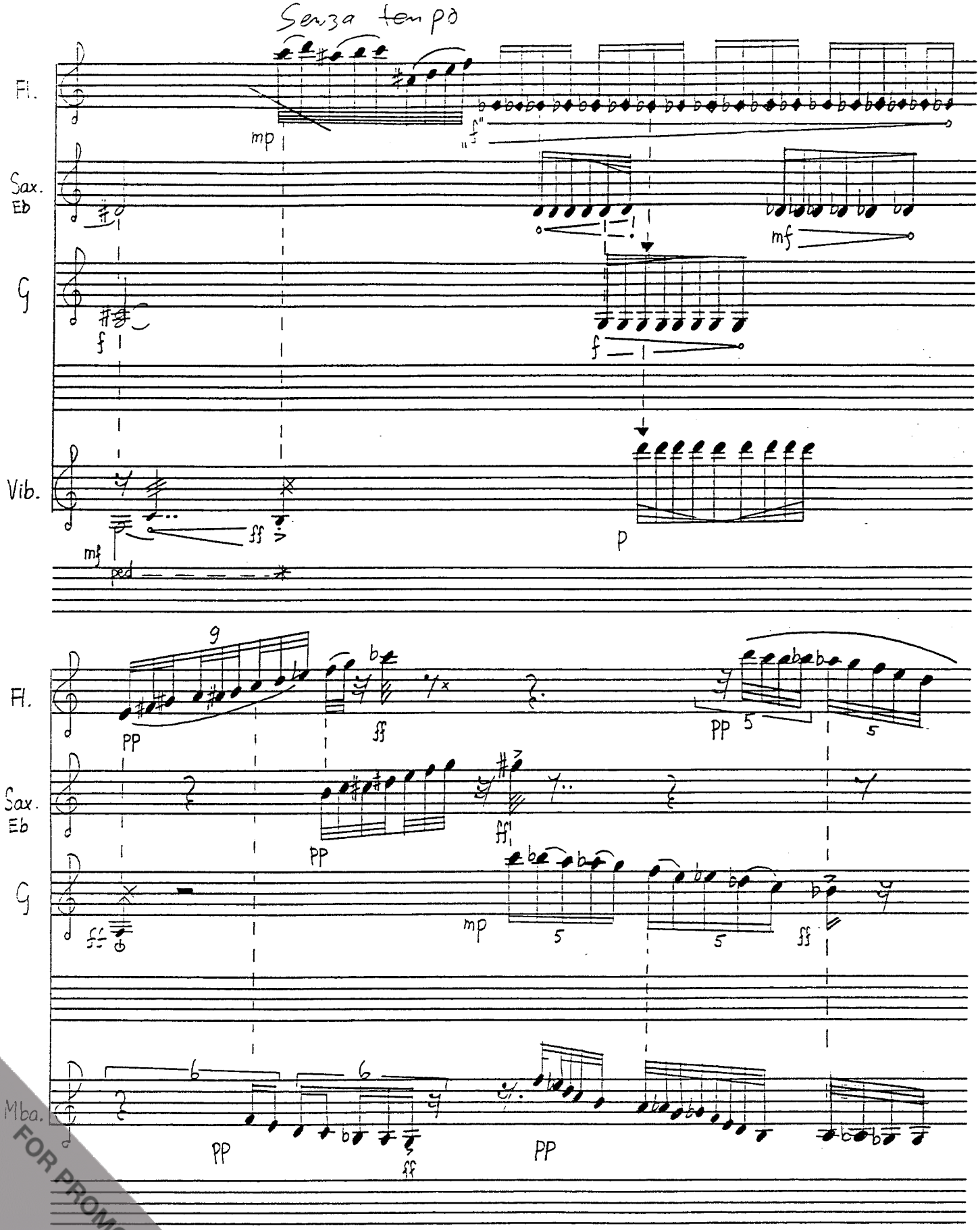
pp fff

2) attacca

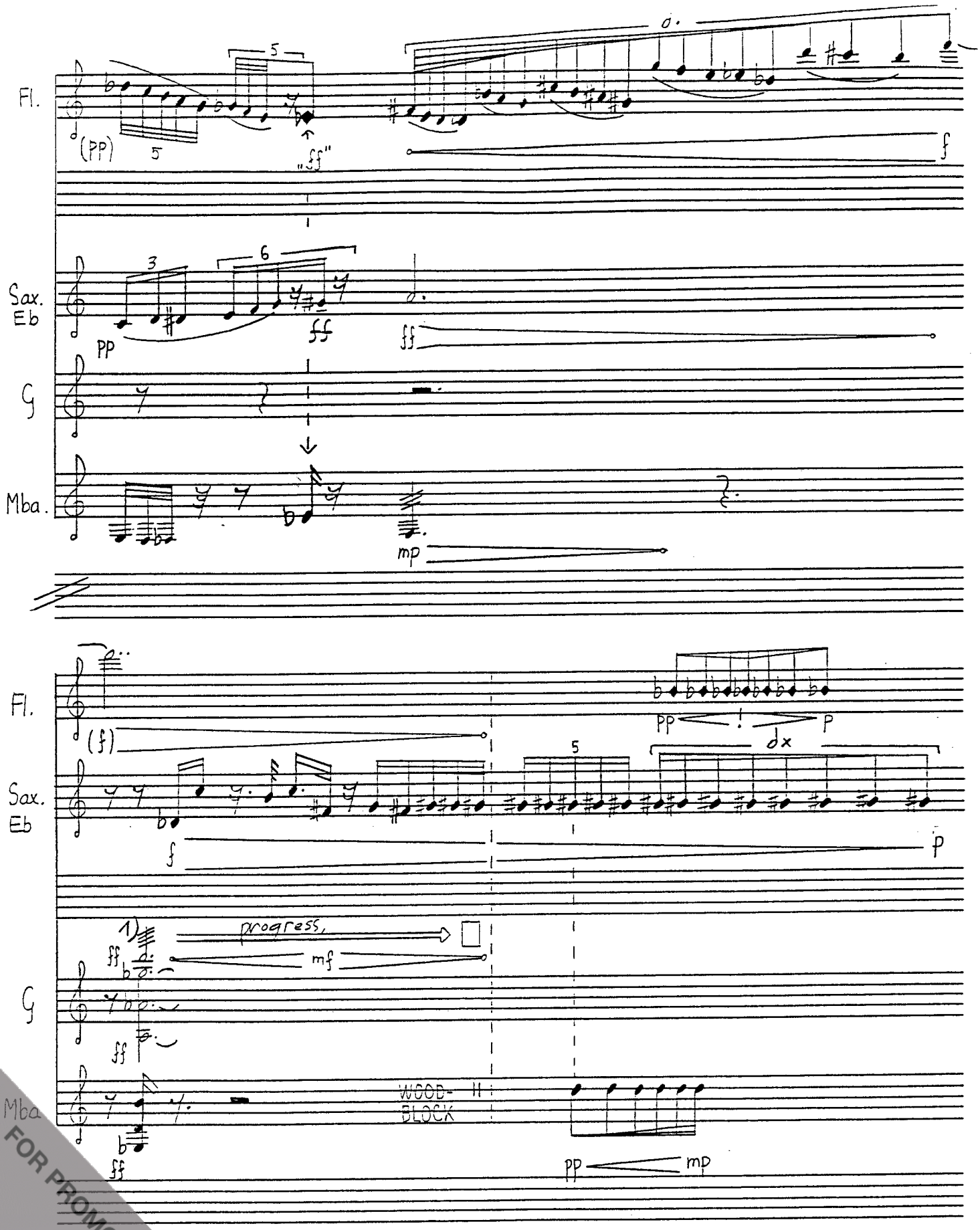
FOR PROMOTIONAL USE ONLY
FIMIC



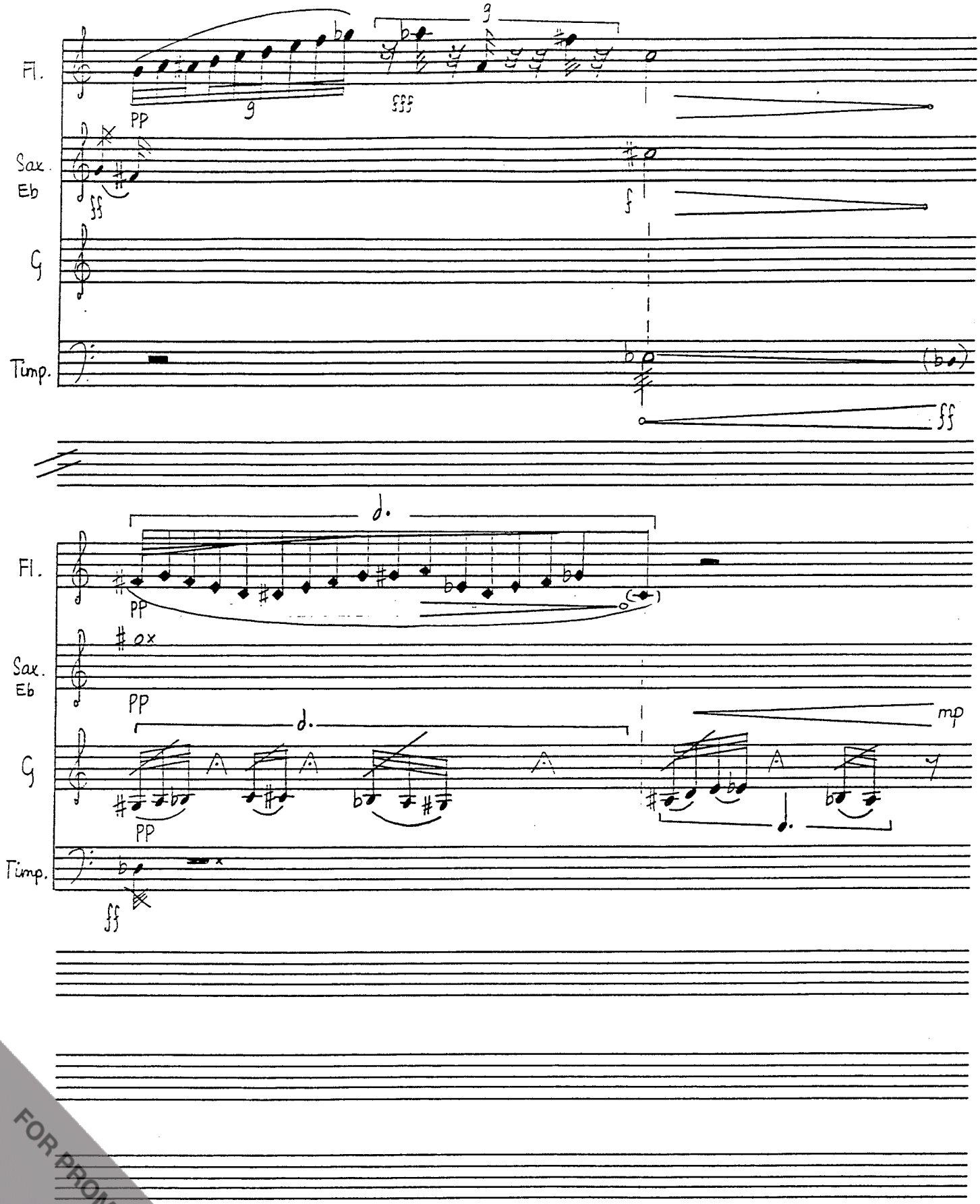
FOR PROMOTIONAL USE ONLY
FIMIC



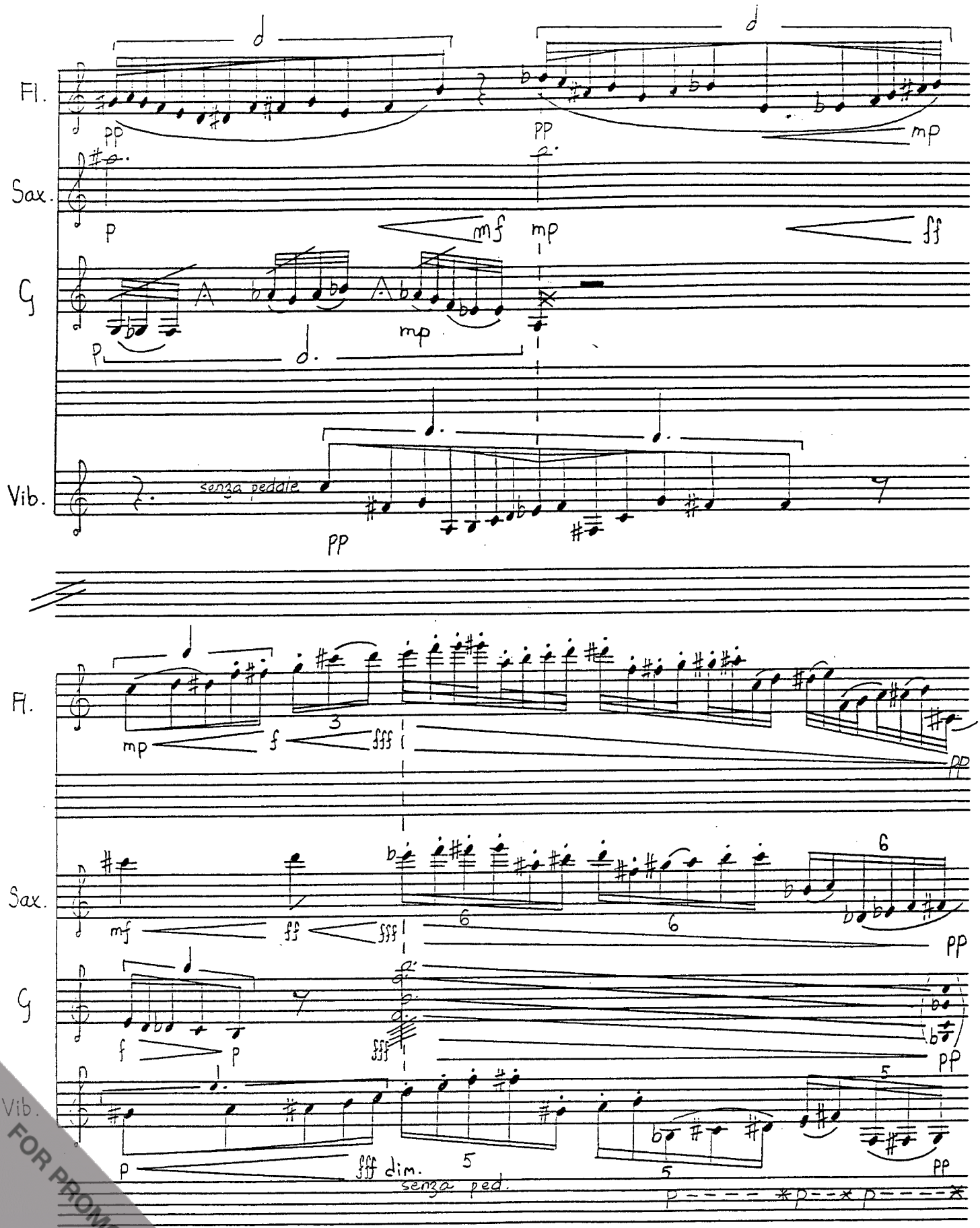
FIMIC FOR PROMOTIONAL USE ONLY



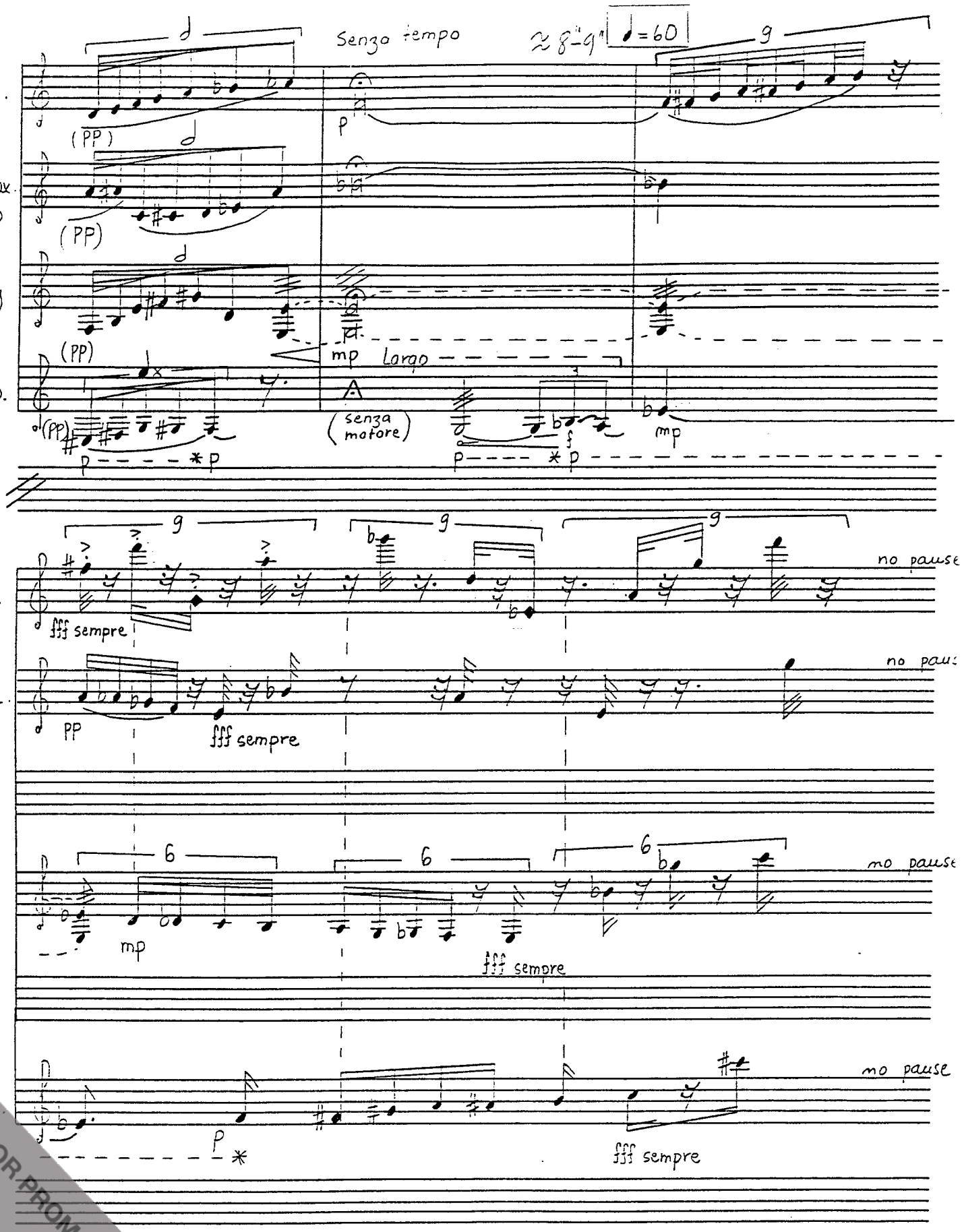
FOR PROMOTIONAL USE ONLY
FIMIC



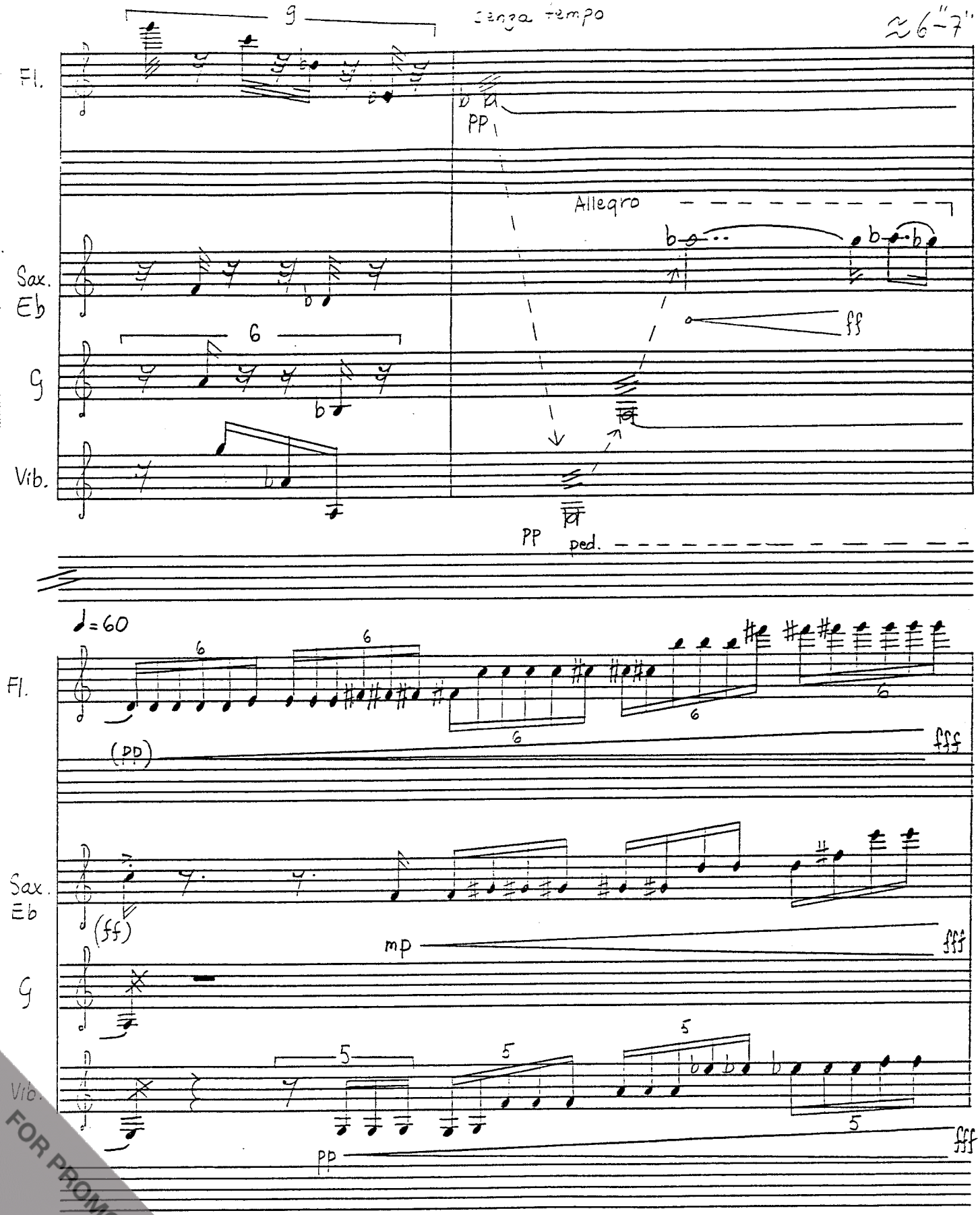
FOR PROMOTIONAL USE ONLY
FIMIC



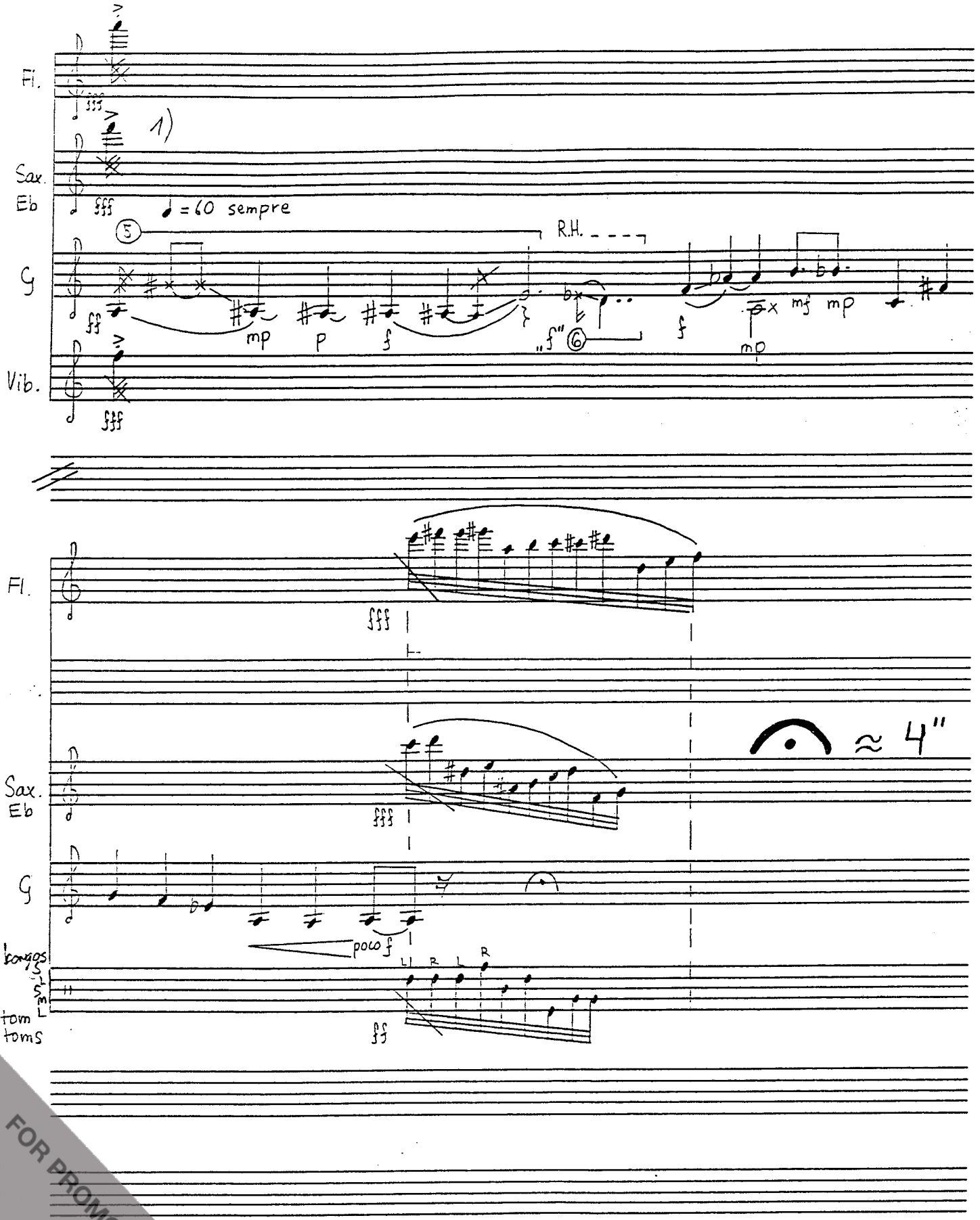
FOR PROMOTIONAL USE ONLY
FIMIC



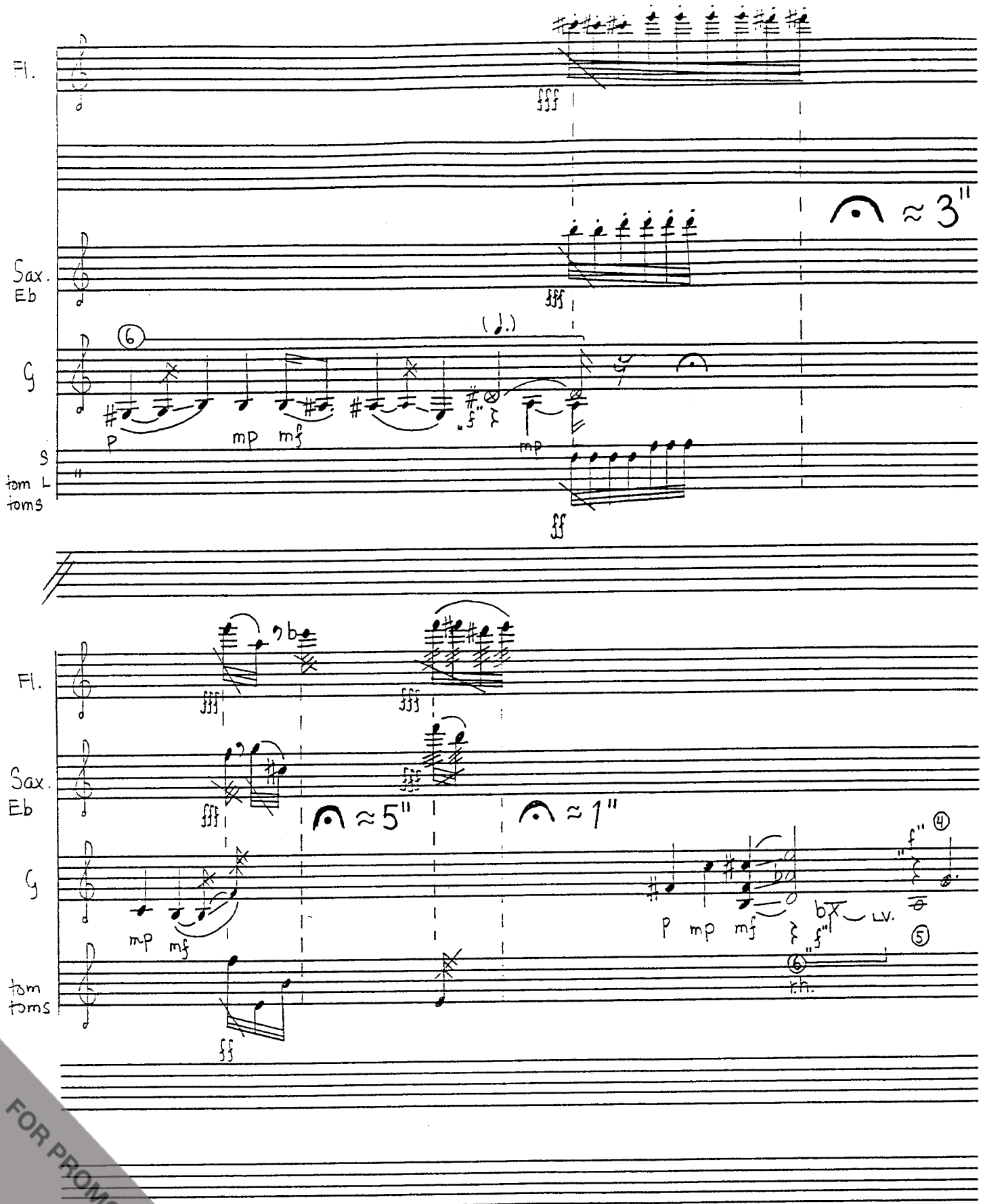
FOR PROMOTIONAL USE ONLY
FIMIC



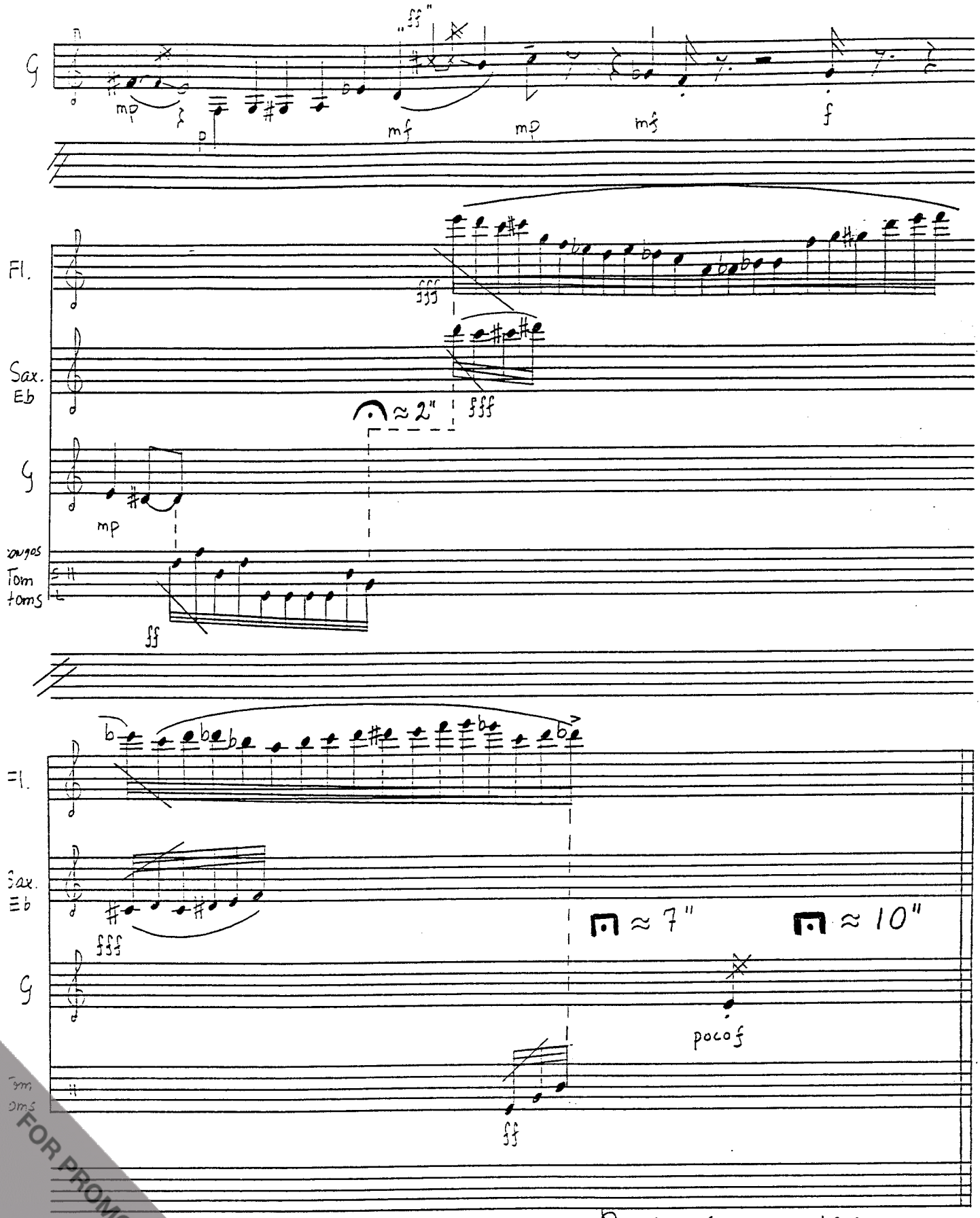
FOR PROMOTIONAL USE ONLY
FIMIC



FOR PROMOTIONAL USE ONLY
FIMIC



FOR PROMOTIONAL USE ONLY
FIMIC



— 29 — (quartet) Rochester N.Y.
the 29th of December 1980
~~[illegible]~~

FOR PROMOTIONAL USE ONLY
FIMIC

5430

Eero Hämeenniemi:

instructions to The Chambermusic Book (quartet version)

for flute, guitar, alto sax. and percussion (vibraphone, marimba, timpano, three cymbals of different sizes, tam-tam, snare drum, two bongos, three tom-toms of different sizes and a wood-block)

The quartet version of the Chambermusic Book consists of the following movements:

1) Introduction (all the instruments)

2) Flute solo

3) Transition from the flute solo to the guitar solo (all the instruments)

4) Guitar solo (transition to the next movement)

5) Sax/percussion duet

6) Transition from the sax/perc. duet to the fl./g. duet. (all the instrum.)

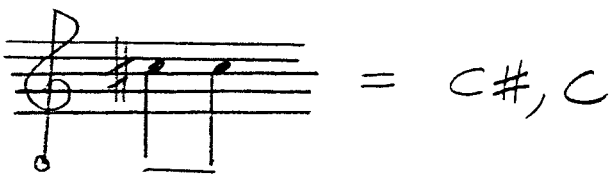
7) Fl./g. duet

8) Quartet

This music is written on 29 numbered pages; the pages 7, 10, 13 have two versions a and b, that are explained latter.

The basic material of all the tutti-movements is derived from the solos and duets. Therefore it is suggested that in rehearsing this version of the piece, all the instrumentalists first learn their solos. This greatly facilitates the mastering of the tutti-movements. This is especially important in relation to the various, often contrasting, tempi used in the quartet-movements. When a player can relate the tempo used in the tutti-movement to the tempo of the solo he already knows, it is much more likely that his approximation of it is more accurate than if he has to come up with, say, the tempo 80 out of the blue.

Accidentals refer only to the notes they IMMEDIATELY precede:



FOR PROMOTIONAL USE ONLY
FIMIC

Instructions page by page

page and reference number(and instrument)

-1- 1) all the tempo changes that are to be exact are given in this way.You can see that the eighth-note under triplet in the tempo 80 corresponds to the eighth-note in the tempo 120. When only the metronome-number is given,the tempo is an approximation only.In this case the important thing is the right relation(2:3) between the tempi,not so much the exact tempi indicated.

-1- 2) in this libero-section there are two important things:
a)all the instruments are to carefully observe the dotted syncronization-lines.It can,for instance, be seen that the flute starts its figure exactly at the moment the guitar strikes the chord.Percussion,in turn,reacts to the ff repetition on the flute.All the musicians,naturally,play from the score.
b)the given tempi are to be approximated as accurately as possible.As can be seen,all the instruments have different tempi,but these tempi are familiar to them from their solo/duet materials so,that it should not be too hard to come quite close to the desired speeds.

-1- 3, flute the diamond shaped note-heads always mean added air.Blow very forcefully but so that the pitch is discernible.The quality of the sound can (and must)be very 'windy'.Be aggressive.
The rhythm of this repetition is adjusted to the others(perc) according to proportional principles.

-1- 4) sax the small square in the beginning of the crescendo mark means 'niente',the exclamation point in the end means 'very loud'.

-1- 5) the total duration of the libero sections is given in the end. These are always mere approximations.Let your musical sensibilities be the deciding factors.

FOR PROMOTIONAL USE ONLY
FIMIC

-1- 6) guitar — the cross means: 'hammer'.In this figure the 5th string is first struck very forcefylly,then almost immediately the high g-sharp is hammered with the left hand(without plucking),it is held for an eighth-note in the tempo 60,then a glissando down is executed with the left hand.The glissando leads directly into the indicated chord.

-1- 7) perc. — the letters S,M and L mean small,medium and large,respectively. All the cymbals in this piece are suspended.

-2- 1) written tempo indications are to be interpreted freely.

-2- 2) fermati mean pauses,when they are not abowe notes.Their approximate durations are sometimes given in seconds . Their relative durations are: short,medium,long.

Their absolute durations are decided upon in reference to the musical context(like in traditional music).

-3- 1) perc. — play on the snare drum with wire brushes.Start the tremolo with both hands,then do it(shaking) with the left hand only, as the right hand plays the indicated rhythmical figure in the tempo 80.Look for different spots on the skin of the drum as if improvizing a 'melody'.

-3- 2) The first four tones of the flute solo are given here,because they co-incide with the Bartok-pizz on the guitar.These tones are,of cource, NOT TO BE PLAYED TWICE.This manner of writing (which might seem confusing at first) has to do with the fact, that the piece comes in different versions,and the beginning of the flute solo is not always preceded by this quartet-material

-4- 1) flute — the tempo relations are to be as accurate as possible in this solo.The three fast tempi are numbered I,II and III and their exact relation is always expressed.If the tempo I is 120,then the tempo II will always be 180 and III will be 150,if the right relations are preserved.These are the slowest tempi given in the

FOR PROMOTIONAL USE ONLY
FIMIC

-4- cont. 1) diagram.The fastest are I-144,II-216,III-180.If possible, the performed should stay within these limits in his interpretation.Whatever speed he chooses to play the piece in,however,the most important thing is,that the tempo I(and II and III) is always the same throughout the performance.

-5- flute 1) the fermata means,that the total duration of this figure is not in relation to the tempo of the piece.This figure is begun as fast as possible,then slowed to the speed of the tempo I by the end.

-7^{a}- flute (guitar) 1) in this version the flute plays up to the EXIT-sign,and then jumps directly to the page 7^{b},in the beginning of which it is joined by the guitar.

-7^{b}- 1) all the instruments indicated play in approximately the given tempi.

-8- 1) all the instruments continue their figure for the duration of the wavy line.The flute and sax accelerate,vibraphone keeps a steady beat.When the wind instruments have reached the speed of the vibraphone,the timpano enters.Do not make this section ridiculously long.

-9- guitar 1) the fraction 4/3 means,that there are four notes all of which have the duration of an eighth-note under triplet.The duration of the whole figure is therefore 1 1/3 quarter-notes.

flute A similar uneven division has already appeared in the flute-part on the page 5 etc.

-10^{a}- guitar 1) the guitar moves to the beginning of the page 10^{b} at the EXIT.

-10^{b}- sax 1) the beginning of the sax-solo given here,DON'T PLAY TWICE.

-11- perc 1) play a rotary motion on the snare-drum skin with the left hand, while the right hand plays the given music in the tempo 80 on the cymbals and bongos.

FOR PROMOTIONAL USE ONLY
FIMIC

-12- 1) while the left hand does the rotary motion on the snare-drum, the right hand plays an accelerating upward glissando on the timpano,that ends on a rotating motion.The arrows always mean a progression from one thing to another.

-13a- 1) note the EXIT.

-13b- 1) gently rub the tam-tam(with the wire-brush) in irregular movem-
perc. ents,while the other hand plays the rhythmical figure with a drumstick .

-13b- on this page the reactions must be very exact.

-14- 1) the beginning of the fl/g.duet is not to be played twice.

-18- 1) damp the a-sound that is heard when hammering the c-sharp.
guitar

-19- 1) the flute continues its figure from the previous page into the
flute box.It repeats its material as long as needed.When the last guitar chord fades away,the flute plays two or three tones more,then stops.No expression ,no vibrato,no dynamical change in the flute.

guitar The guitar starts when the flute enters its box.The guitar plays very freely and expressively in great contrast to the flute. Make all the tempo changes as great as you like.This is your great moment.Make the most out of it.

-19- 2) after the flute has stopped the sax waits for3-4 seconds and then
-20- it begins the quartet.In this movement accurate reactions are
sax. essential.

-20- improvize on the tones of the chord.
guitar

-20- 2) the cross adds one quarter to the duration of the note.This note is therefore equal to five eight-notes.

FOR PROMOTIONAL USE ONLY
FIMIC

-22- 1) move gradually from tremolo to non-tremolo(ritenuto).

guitar

-27- 1) this solo is extremely difficult MUSICALLY.
There is no expressive material to show off,but if played sensitively,it can(I hope) be VERY effective.You must learn the music really well and make the expressive interval between the steady moving quarter-notes and what little coloristic events there are as great as possible.
With this solo the piece stands or falls.

I hope the abowe remarks are sufficient in clarifying the score.
If not,I'll be happy to give any help I can.

My addresses:
until May-81
8 Linwood place
Rochester NY 14607 tel:716-454-3873
USA
after that
Jurvalantie 1 A 8
04200 Kerava
Finland tel:Helsinki2942054

Eero Hämeenniemi

FOR PROMOTIONAL USE ONLY
FIMIC