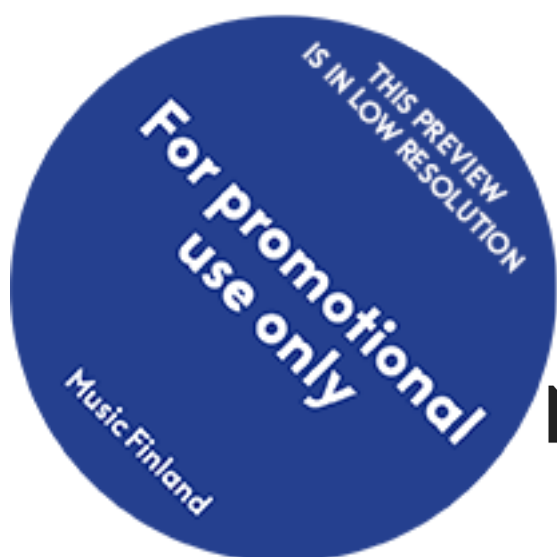


Jouni Hirvelä

Music for Four Hands

for piano (two players)

2023-2025



Music Finland

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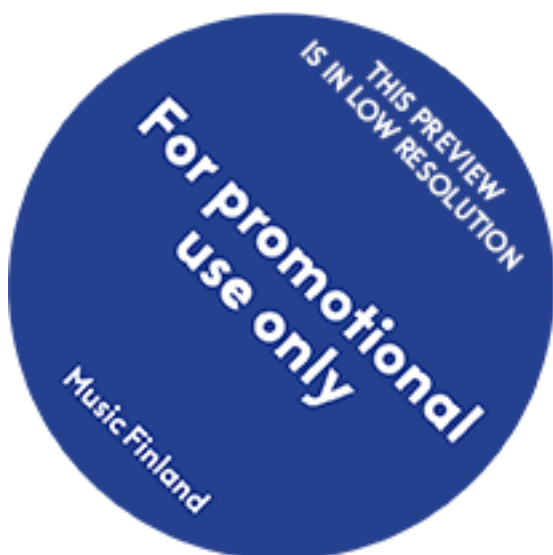
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Jouni Hirvelä

Music for Four Hands

for piano (two players)





Music for Four Hands

I - Waves

preparation:

fix highest c
with blue tack

Jouni Hirvelä 2023-25

luminously, lightly, ♩=ca. 104

Hand I (I)

Hand II (II)

pp

pp

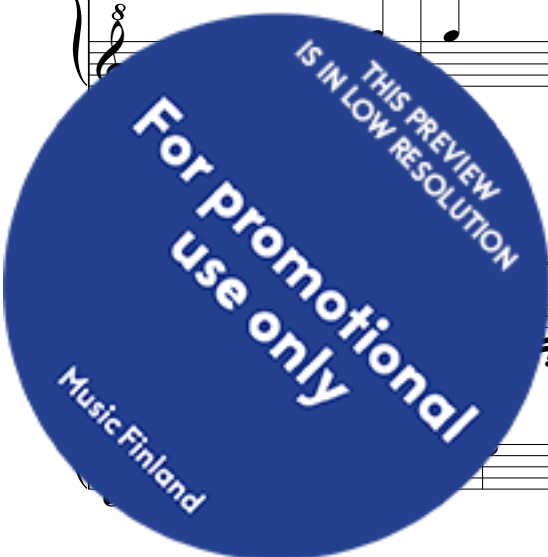
sempre con pedal

Hand I (I)

Hand II (II)

pp

pp



4

5

I

II

8va

mp

7

I

II

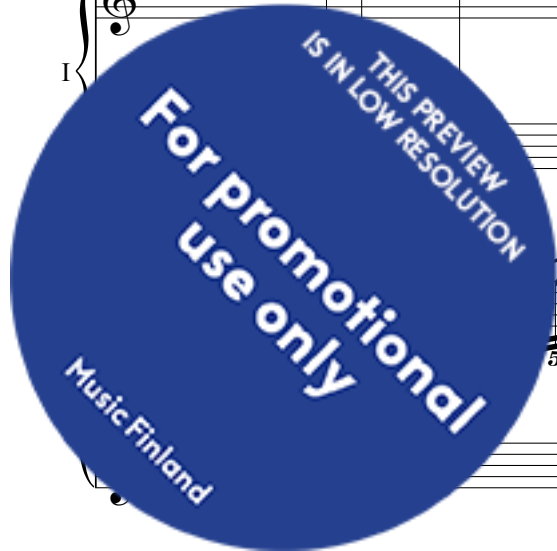
pp

9

I

II

mp



11

I

8

II

8

pp

8va

3

3

3

5

13

I

8

II

8

f

pp

f

pp

3

3

3

5

5

5

15

I

8

II

8

pp

3

3

3

5

5

5

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6 17

I

II

19

I

II

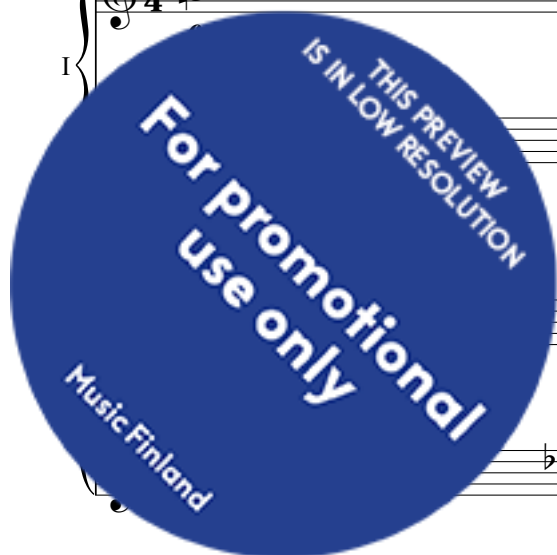
f

* con ped.

22

I

II



24

I

II

mp *pp*

26

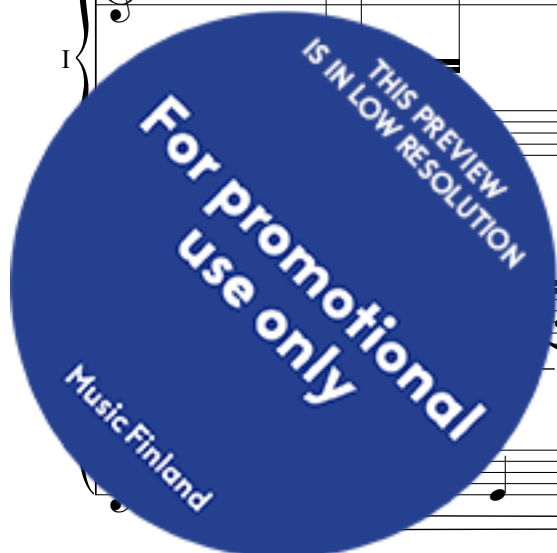
I

II

28

I

II



8 30

I

II

pp

f

pp

33

I

II

f

f *mf*

pp

con ped.

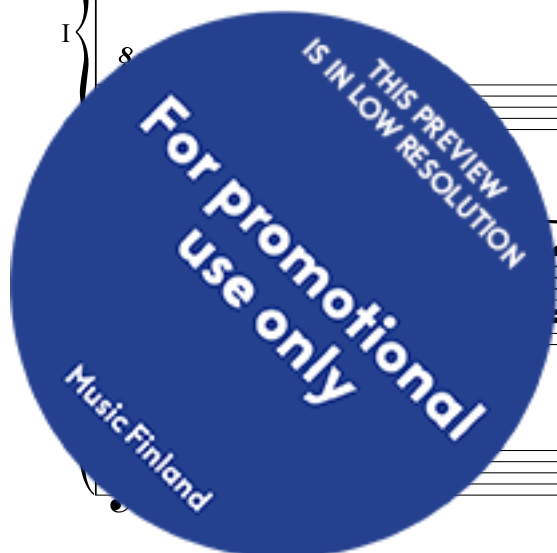
*

37

I

II

p



39 9

I

8

pp

II

Measures 39-40. Part I (treble and bass clef) features a melodic line with eighth notes and a bass line with whole notes. Part II (treble and bass clef) features a complex melodic line with many beamed eighth notes and a bass line with whole notes. Dynamics include *pp*.

41

I

8

mf *pp*

II

Measures 41-42. Part I (treble and bass clef) features a melodic line with eighth notes and a bass line with whole notes. Part II (treble and bass clef) features a complex melodic line with many beamed eighth notes and a bass line with whole notes. Dynamics include *mf* and *pp*.

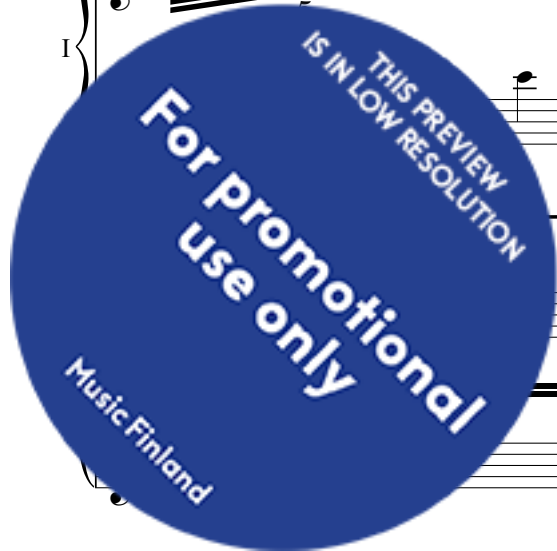
43

I

8

II

Measures 43-44. Part I (treble and bass clef) features a melodic line with eighth notes and a bass line with whole notes. Part II (treble and bass clef) features a complex melodic line with many beamed eighth notes and a bass line with whole notes.



10 44 (loco)

I

II

46

I

II

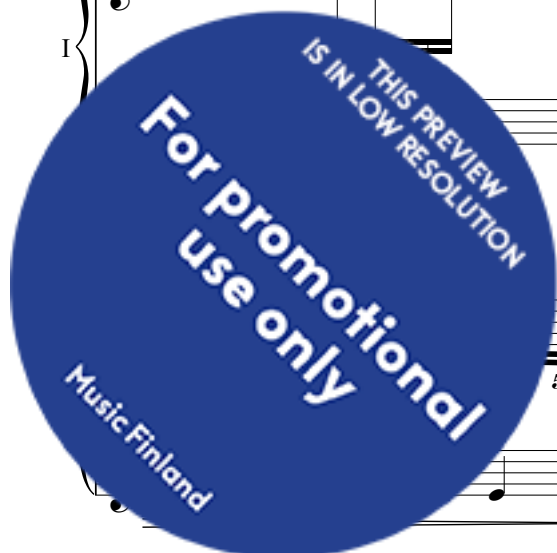
p

48

I

II

pp *p*



50

I

II

pp

mp

* con ped.

52

I

II

p

pp

mf

54

I

II

pp

mf

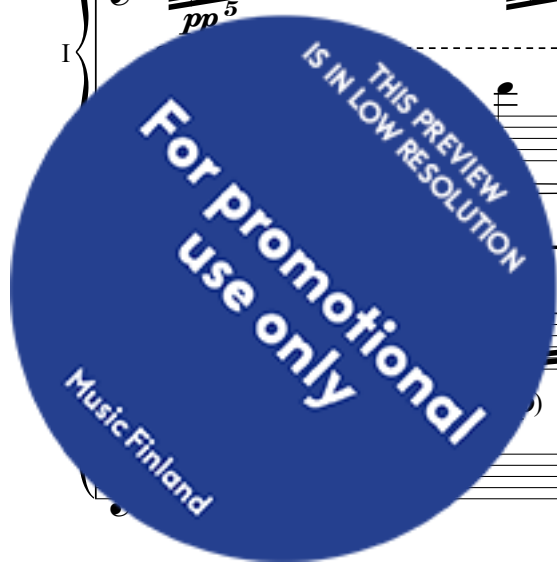
mp

pp

mf

pp

mf



12 56

(pp) *mf* *(pp)*

I

f *pp*

II

58

I

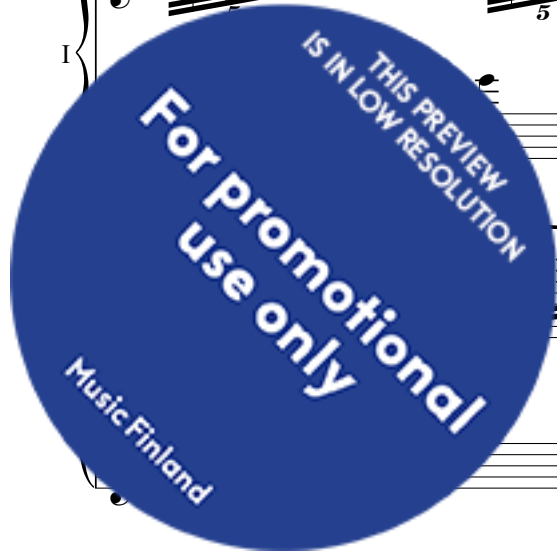
II

60

8va

I

II



62

pp *mf* *pp*

8va

5

3

mf

64

pp

8va

5

3

mf

66

pp

8va

5

3

mf

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68

I

II

70

I

II

$\text{♩} = \text{ca. } 96$

8va

pp

ff

Ped.

*

73

I

II

rit.

8va

pp

ff

Ped.

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- - - - ♩=ca. 62

(8)

76

ff

3

II - Particles

II - Particles

Sparkling, ♩=ca. 104

1

ff

f

ff

pp

ppp

8va

p

pp

p

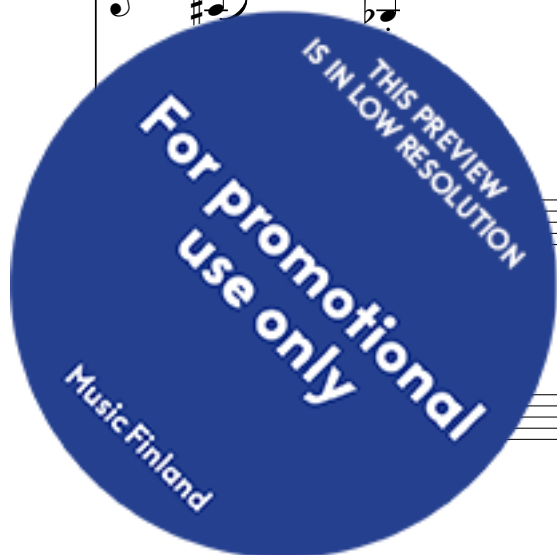
mp

f

p

Ped.

Ped.



4

I

II

ff *f* *fff* *pp* *p* *pp* *mf* *mf*

p *p* *pp* *mf* *mf*

mp *f* *p* *pp* *mf* *mf*

8va

8vb

Ped.

8

I

II

pp *mf* *pp* *fff* *f* *pp* *mf* *pp*

pp *mp* *ff* *mf* *ff*

8va

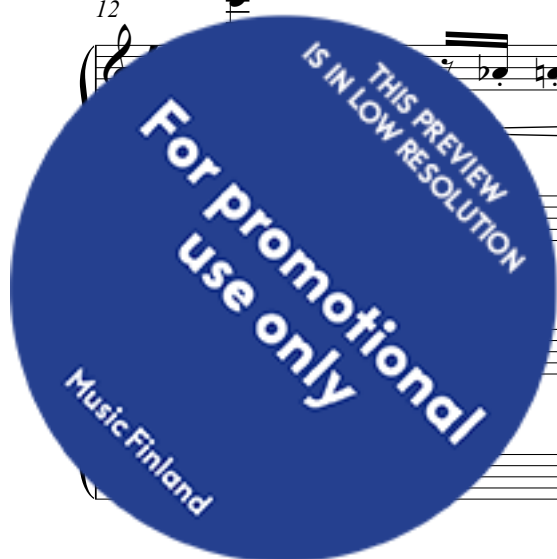
8vb

12

ff *mf* *ff* *p*

3 *5* *(c#)* *(a#)* *6* *(h)*

8vb



14

I

II

f *mf* *fff*

ff 3 5

5 3 3 6 *mf*

16

I

II

f *pp* *ppp*

(non arpegg.) 3

Ped. *fff* 3 5

8^{va} *f* *p*

3 *mp* *p*

20

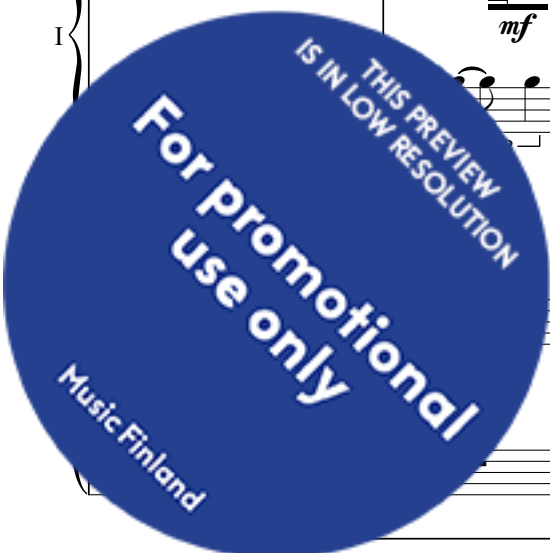
I

II

mf *pp* *pp*

3 5

mf 3



35 $\text{♩} = 108$ rit. 19

I

3

3

f

II

mf pp

ppp

(damp string w/ left hand close to string end)

mfpp

Ped. _____

38

I

pp

15^{ma}

p

6

II

ff

p

7

Ped. _____

41 $\text{♩} = 52$

I

mp

mf pp

f pp

mf pp

p *f*

8^{vb}

f pp

Ped. _____



♩=108 rit. ♩=52

44

I

f *pp*

15^{ma}

II

f *p* *ppp* *p*

Ped. _____

Ped. _____

47

I

f pp *mf pp* *3*

II

f pp *3*

Ped. _____

51 (15)

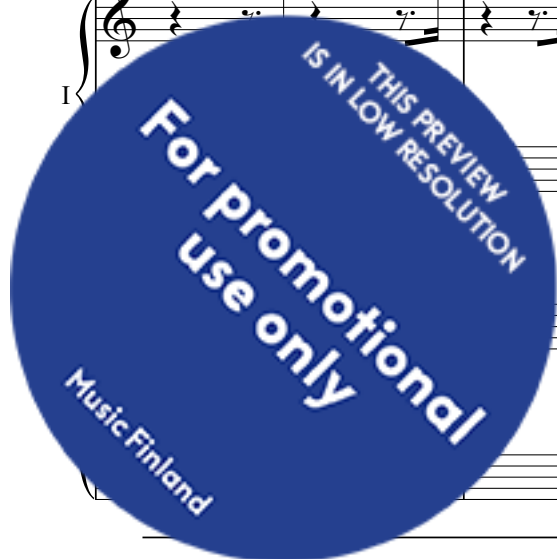
I

fff *fff*

II

fff

Ped. _____



56

(h) (c#)

5

3

8va

3

5

ff

mf *ff*

5

p

ff

pp

Ped.

59

(d#)

3

5

mf

6

6

3

3

3

f

62

(d)

3

5

8va

5

f

fff

p

7

16

5

6

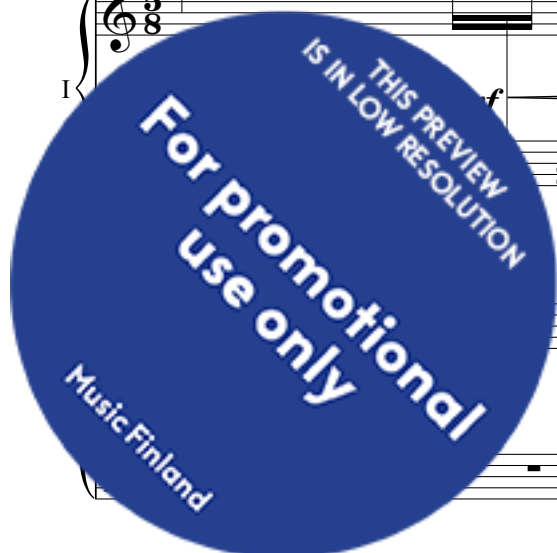
7

16

p

f

Ped.



64

I

7/16

7/16

II

7/16

7/16

p

f

Ped.

p

66

I

5/8

5/8

II

5/8

5/8

mp

ff

mp

ff

68

I

4/8

4/8

II

4/8

4/8

p

p

Ped.

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72

I

II

ff

6

3

5

6

6

6

6

Ped.

23

[illegible]

78

I

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6 6 6

81

I

ff

5

3

p

3

II

ff

mf

3

8^{vb}

85

I

mp

3

3

8^{vb}

II

f

p

3

8^{vb}

88

I

pp

8^{vb}

II

pp

3

8^{vb}

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III - Spectrum

I $\text{♩} = \text{ca. } 30$

II $\text{♩} = \text{ca. } 30$ **x8** **x32** **x8** **x8** **x14**

ppp *cresc. p.a p.* *fff sempre*

dampers
agraffe

1) 2) 3)

Ped. _____

I *6* very gradually release the pedal

II **x4** let fade out

4) increase press.

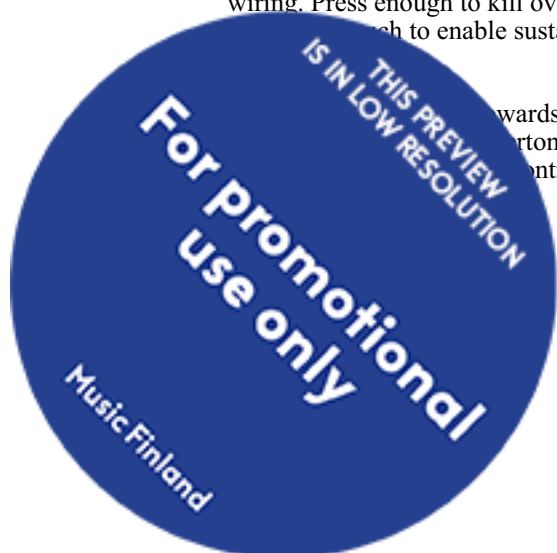
1/2 pedal until end

1)
keep finger at the beginning of copper
wiring. Press enough to kill overtones
enough to enable sustain

2)
move finger towards dampers.
kill overtones.
control.

3)
release the finger gradually.
Normal sound in the next bar

4)
gradually increase pressure.
Full pressure in next bar



IV - Glow

I Slowly, sonorously, ♩=40 Calmly, ♩=48

II Slowly, sonorously, ♩=40 Calmly, ♩=48

*) press on strings with left hand between dampers and string end to produce multiphonics.

**) move finger closer to string end to produce higher partials

low → high

M 3

f *ff* *p* *pp* *fff*

inside on keys

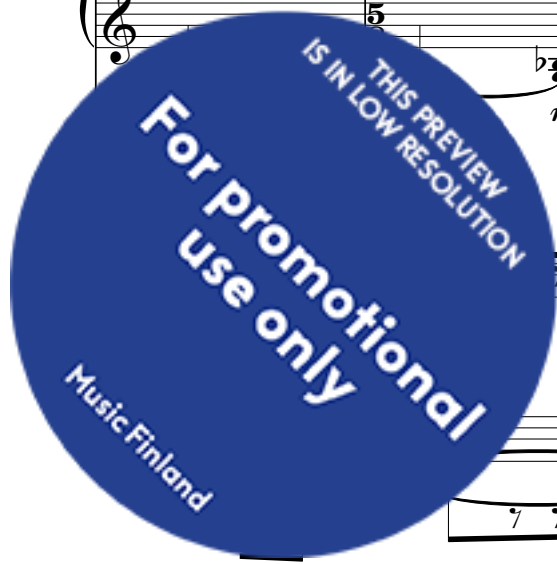
Ped.

I *ff* *fff* *fff* *mf* *ppp*

II *mp* *pp* *ppp*

8^{vb}

Ped.



11 27

I

ff *mf*

II

f *p* *f*

Slowly, sonorously, ♩=40

Slowly, sonorously, ♩=40
as before.
high

f
inside

Ped. _____

15

I

fff *pp*

II

high → low
M 3 3

ppp

Calmly, ♩=48

mf *pp*

on keys

Ped. _____

19 (8) 1

I

p *pp* *ppp* *ff* *p*

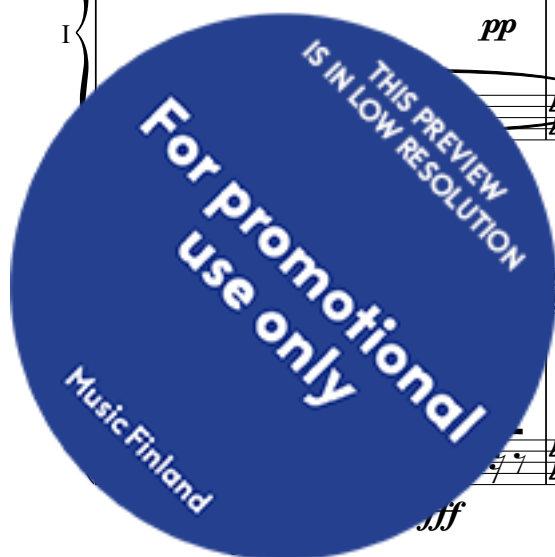
II

ppp

ppp

ff *p*

Ped. _____



28 24

I *pp*

II *mf* inside

Ped. _____

28

I *p* *pp* *p*

II *mf* inside , on keys

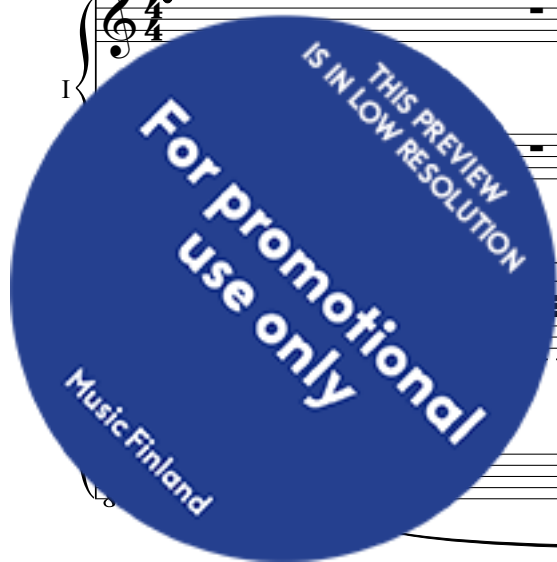
Ped. _____

31

I

II inside

Ped. _____



33 29

I

8

ppp

p

II

8

on keys

pp

on keys

p

fff

36

I

8

fff

ff < fff

ppp

fff

ppp

II

8

p

p

p

ppp

Ped. _____

Slowly, sonorously, ♩=40

Calmly, ♩=48

40

I

pp

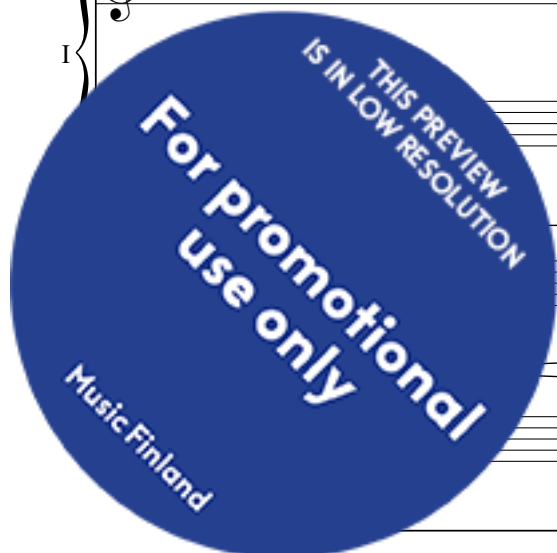
Calmly, ♩=48

3

mf

f

Ped. _____



30 43

I

II

p

pp

f

p *mf*

Ped.

The musical score is for the song "The Rose Tree" and is written for two parts, I and II, in 4/8 time. The key signature has one flat (B-flat). The score begins at measure 46. Part I (treble and bass clef) features a melody in the treble and a bass line with chords and single notes. The melody includes a trill on the first measure and a triplet of eighth notes. Part II (bass clef) provides a bass line with chords and single notes. The score is divided into measures by vertical bar lines. The first system contains measures 46-50, and the second system contains measures 51-55. The score ends with a double bar line at the end of measure 55.

55

I

let sound fade away

Ped.

II

have a separate note stand
(an ipad f.ex.) for playing
inside the piano

have a small rubber mallet
at reach inside the piano

have two plectrums at reach
for both players for plucking
the strings. Ossia:
use fingertips instead

V - Light Within

Focused, sensitive, ♩=ca. 42

I

gently *ppp*

p 3 *mf*

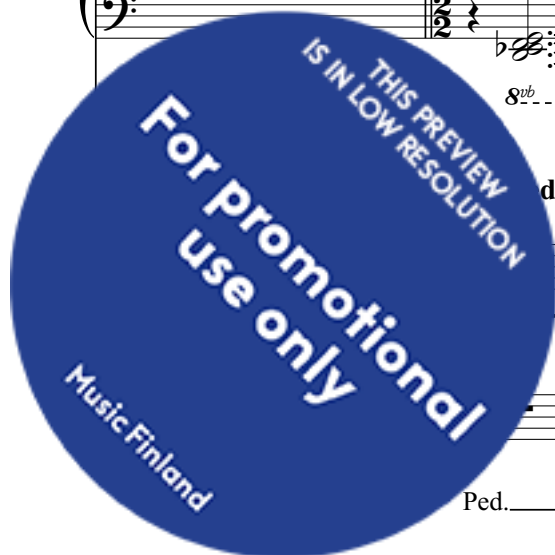
p ppp

8^{vb}

d, sensitive, ♩=ca. 42

p 3 *mf* *ppp* *mf*

Ped.



6

mf ppp

p

mp ppp

Ped. _____

10

mf

take two plectrums

p

pp

p

pp

take two plectrums

p

pp

Ped. _____

16

f

pp

(put plectrums away)

pp

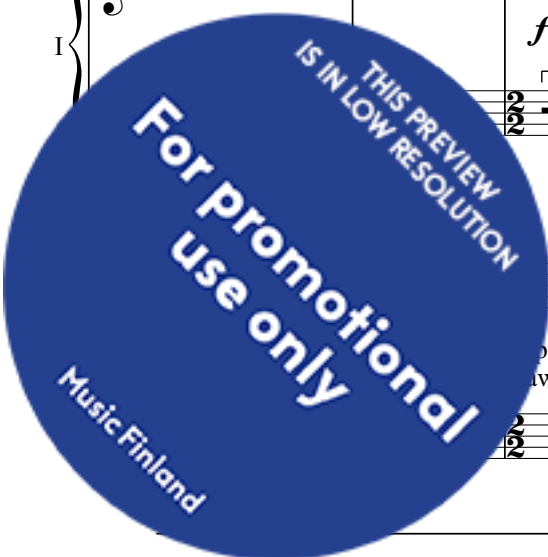
ppp

pp

mp

mp

Ped. _____



23

I

mf

pp

ppp

8^{va}

8^{vb}

33

II

mp

28

I

pp

ppp

Ped. _____

Take two plectrums,
Stand up...

II

p

pp

pp

34

I

...and walk to the
curve of the grand piano

L.H.

R.H.

mf

s.p.

s.p.

wait as long as needed
to reach playing
positions *poco leggiero*

ppp

p

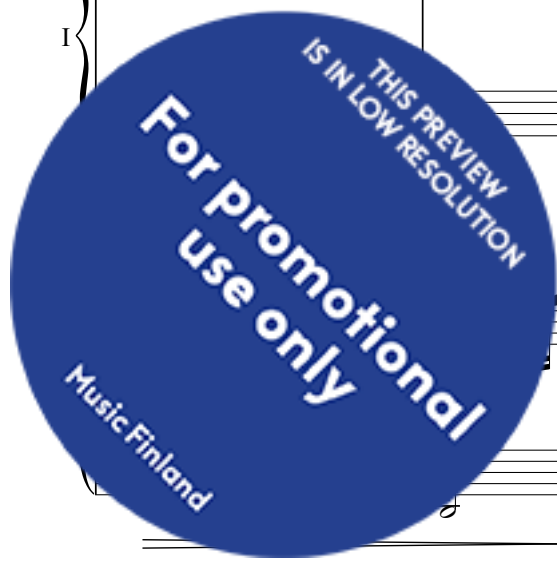
5

mp

Move to the
chair of player I

ppp

Ped. _____



40

I

L.H.

p *mp*

II

p *ppp* *mf* *f* *pp*

Ped. _____

Ped. _____

46

I

II

p *pp* *ppp* *p* *pp* *ppp* *p*

Ped. _____

Ped. _____

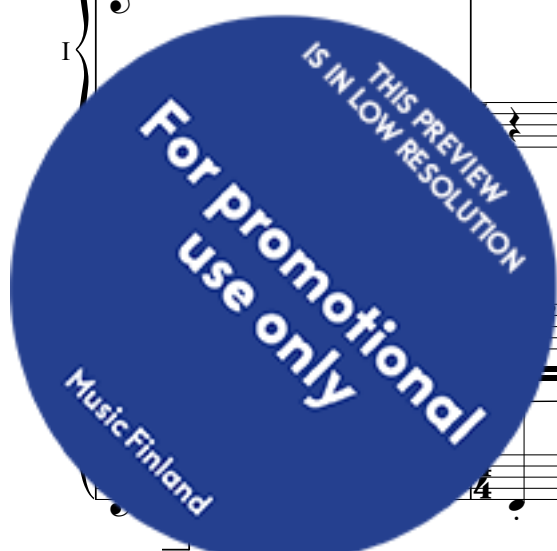
51

I

II

pp *ppp*

Ped. _____



56

L.H.
s.p.

gliss on strings
w/mallet (secco)

35

I

mp

R.H.
s.p.

II

mp

mf

5

6

Ped.

L.H.

61

3

Ped. _____

L.H.
s.p.

mf
R.H.
s.p.

8

II

f

ppp

pp

Ped. _____

38 106

I

Ped. _____

L.H. s.p.

f

R.H. s.p.

Ped. _____

Ped. _____

R.H. $\textcircled{\vee}$ $\textcircled{\vee}$

3 3

pp

L.H. $\textcircled{\vee}$

111

I

pp

mf

5

5

5

5

II

3 3

116

I

mf

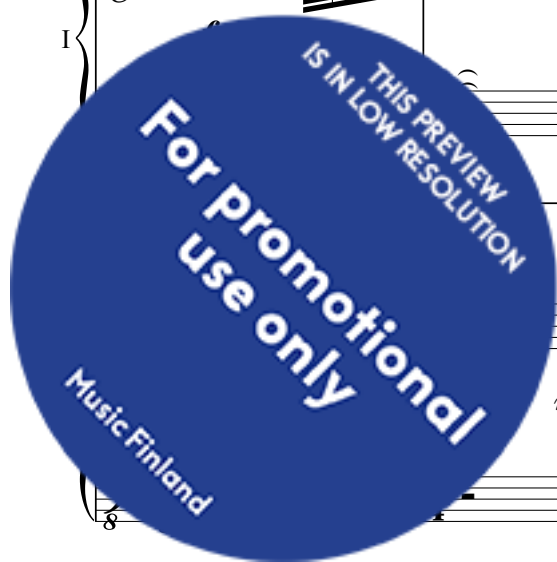
Ped. _____

R.H. $\textcircled{\vee}$ $\textcircled{\vee}$ $\textcircled{\vee}$

3 3

pp

L.H. $\textcircled{\vee}$



120

I

II

f

p

123

I

II

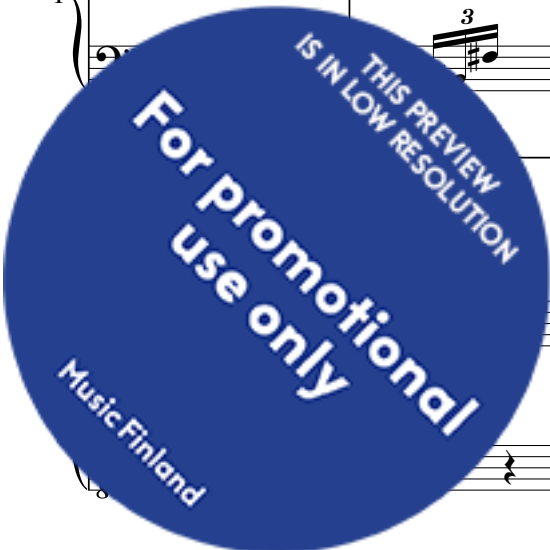
127

I

f

p

p



40 132

I

Ped. _____

II

walk behind the piano
back to the chair of player II.

136

I

ppp

II

L.H. *mf*

R.H. *p* *mf*

p *mf* *ppp*

Ped. _____

142

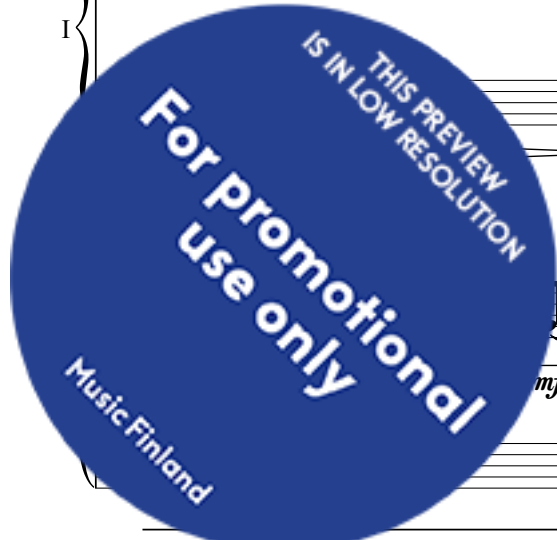
I

II

mf

remove the preparation weights
of given pitches

Ped. _____



145 41

I

II

Ped. _____

VI - Diffractions

8^{va}

Delicate, flickering, ♩ = ca. 70

ppp

(loco)

Delicate, flickering, ♩ = ca. 70

p

pp

Ped. _____ Ped. _____

(8)

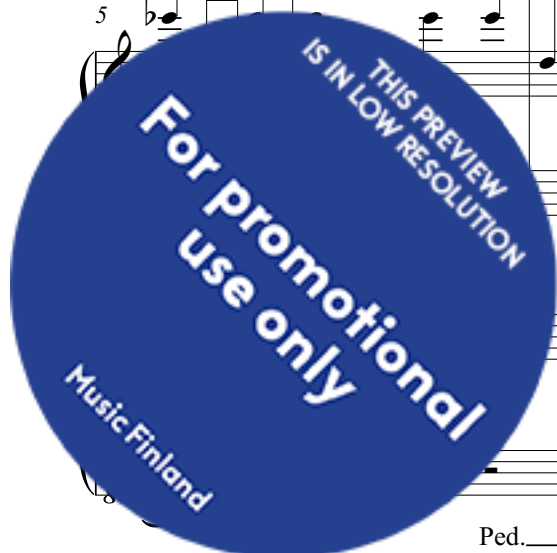
5

mf

f

p

Ped. _____ Ped. _____



42

7

I

ppp

II

pp

f

Ped.

10

I

mf

ppp

II

mf

13

I

mf

ppp

II

mf

pp

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16

I

II

p

mf

f

8^{vb} Ped.

19

I

II

f *p*

f

p

mf

22

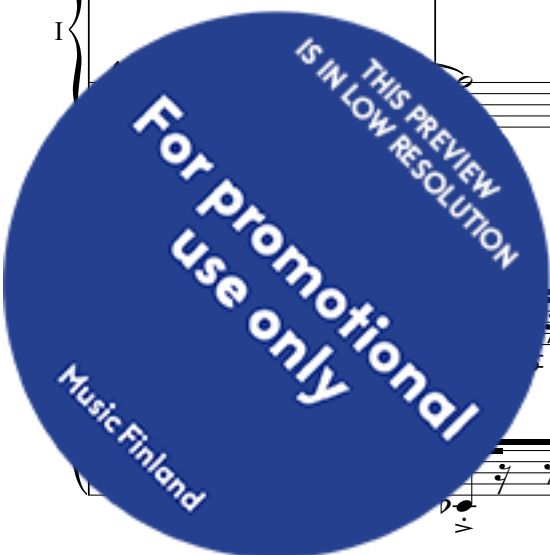
I

II

(e)

p *pp*

mf



44 26

I

II

f

8va

f

mf

p

8vb

30

I

II

f

8va

p

pp

f

mf

p

f

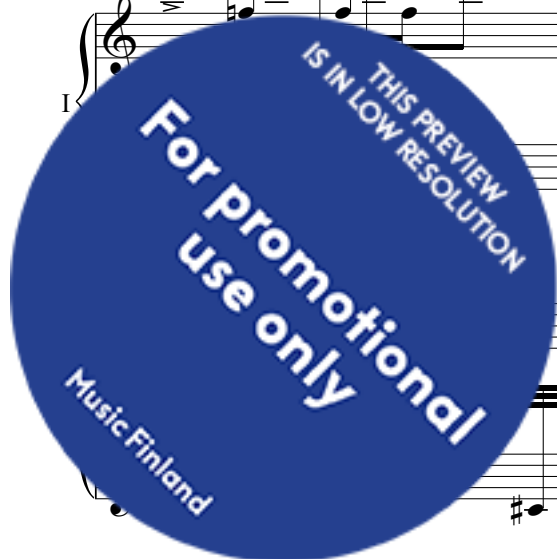
34

I

II

mf

p



37

(e)

I

ppp

pp

II

pp

44

I

f

f

II

p

f

50

I

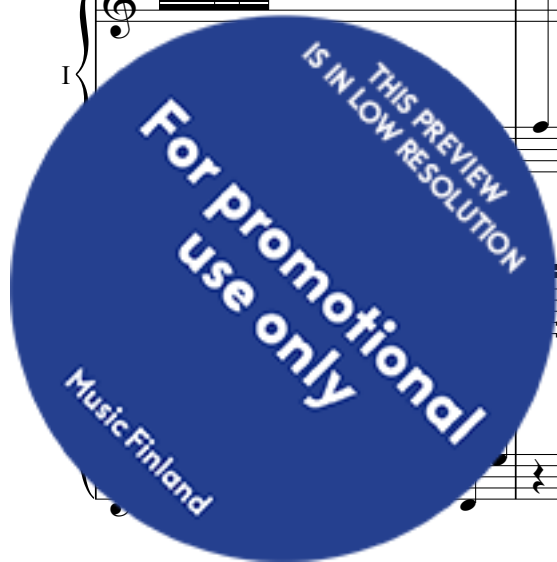
mf

p

pp

fff

II



II

I

3rd pedal

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61

I

p

p

pp

II

ppp

mf

Ped.

66

I

p

pp

p

pp

II

f

pp

ff

8va

