

Mikko Heiniö

MOT NATTEN
Towards night

3 nocturnes and 2 interludes for cello and guitar

(2018)

SCORE



FENNICA GEHRMAN

Mikko Heiniö: *Mot natten*, kolme nokturnoa ja kaksi interludia (2018)

Monien vuosikymmenien ajan runoilija Bo Carpelan oli yhteistyökumppanini ja ystäviäni. Sellolle ja kitaralle säveltämäni kolme pientä nokturnoa ja niiden väliin sijoittuvat lyhyet interludit vievät 'kohti yötä'. Tämä sarja sai virikkeensä ja nimensä Carpelanin postuumista runokokoelmasta *Mot natten* (2013), joskaan sarjan osat eivät liity tiettyihin runoihin. Pizzicatojen hallitsemaa ensimmäistä nokturnoa, *Obscuro* ('hämärä'), seuraa suoraan rajumpi välisoitto, *Spasimo* ('säpsähdys'). Hauras toinen nokturno, *Sospiro* ('huokaus') värittyy kitaran hennoista mikrointervallisoinnuista, joita näppäillään vasemman käden ja satulan välistä. Välisoitto *Passi* ('askelia') vie kaikukopan taputuksin suoraan kolmanteen nokturnoon, *Battito* ('syke'), jota pohjustaa kitaran vahvojen pizzicatojen sydänpulssi.

Mikko Heiniö (2018)

Mikko Heiniö: *Mot natten (Towards night)*, three nocturnes and two interludes (2018)

Bo Carpelan the poet was a colleague and friend of mine for many decades. The three little nocturnes and the brief interludes between them I composed for cello and guitar lead 'towards the night' ('mot natten'). This suite found its inspiration and name in Carpelan's posthumous poetry collection *Mot natten* (2013), though the movements are not tied to specific poems. The first nocturne, *Obscuro* ('twilight'), dominated by pizzicatos, is followed by a more dynamic interlude, *Spasimo* ('spasm'). The fragile second nocturne, *Sospiro* ('sigh'), is coloured by delicate micro-interval chords plucked on the guitar between the left hand and the nut. The interlude *Passi* ('steps') leads with taps on the sound box straight into the third nocturne, *Battito* ('beat'), the way having been paved by the heartbeat of strong guitar pizzicatos.

Mikko Heiniö (2018)

Commissioned by Patrik Kleemola with the support of Teosto Foundation

1. Nocturne I: *Oscuro*
2. Interlude I: *Spasimo*
3. Nocturne II: *Sospiro*
4. Interlude II: *Passi*
5. Nocturne III: *Battito*

Duration ca 11'30"

Premiere

Katja Kolehmainen, cello & Patrik Kleemola, guitar, October 7, 2018, Helsinki, Finland

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MOT NATTEN – TOWARDS NIGHT

3 nokturnoa ja 2 interludia sellolle ja kitaralle
3 nocturnes and 2 interludes for cello and guitar

Inspired by Bo Carpelan's last book of poems *Mot natten* (2013)

MIKKO HEINIÖ (106./2018)

1. Nocturne I: Oscuro

Tempo 1 ♩ = 50
pizz. (sempre al fine)

Violoncello

Guitar

7

14

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2. Interlude I: *Spasimo*

Agitato ♩ = 116
(pizz.)

Measures 1-2 of the Interlude I. The score is in 2/4 time and features a piano (pizz.) texture. The bass line consists of a series of chords, while the treble line provides harmonic support. The dynamics are marked **ff**. The chords are labeled as C:IX, C:VIII, C:IX, C:VI, C:VIII, and C:IV.

Measures 3-4 of the Interlude I. The score is in 2/4 time and features a piano (arco) texture. The bass line consists of a series of chords, while the treble line provides harmonic support. The dynamics are marked **ff**. The chords are labeled as C:V, C:VI, C:V, and C:VIII. The performance includes *rasq.* and *tamb.* markings.

Measures 5-8 of the Interlude I. The score is in 2/4 time and features a piano (secco) texture. The bass line consists of a series of chords, while the treble line provides harmonic support. The dynamics are marked **ff**. The chords are labeled as C:VI, C:X, C:VIII, and C:V. The performance includes *rasq.* and *tamb.* markings.

Measures 9-10 of the Interlude I. The score is in 2/4 time and features a piano (secco) texture. The bass line consists of a series of chords, while the treble line provides harmonic support. The dynamics are marked **ff**. The performance includes *rasq.* and *tamb.* markings.

3. Nocturne II: Sospiro

Sostenuto ♩ = 48

Violoncello

Guitar

f

② bend: strong vibrato

③

VII XII VII IV

⑥ *p*

con sord. al fine

4

VII *pp*

① ④ ②

mf *pp*

⑥

Andante tranquillo ♩ = 52

7 play the quarter tones always as glissando

7

3

Repeat the same chord but between the left hand and the nut.

p

② ③ ④

② ③ ④

approx. actual pitches

accel.

10

cresc.

3

cresc.

③ ④ ⑤

④ ⑤ ⑥

* Strong vibrato without bending.

4. Interlude II: *Passi*

Allegretto leggiero ♩ = 84

Tap the body of Violoncello
changing hands

side
top

p

Violoncello

Tap the body of Guitar
changing hands.

thumb knock

p

Guitar

4 thumb knock

cresc.

7

cresc.

5. Nocturne III: *Battito*

Andante pesante ♩. = 56

The musical score is presented in a grand staff format, consisting of three systems of staves. Each system includes a bass staff, a treble staff, and a middle staff (likely for a harpsichord or similar keyboard instrument). The tempo is marked 'Andante pesante' with a quarter note equal to 56 beats. The first system (measures 1-4) features a treble staff with a 'cresc.' marking and a middle staff with a 'thumb knock' instruction. The second system (measures 5-7) includes 'ord.' markings above the treble staff, 'mf' dynamics, and fingering numbers VII, IX, and XII. The third system (measures 8-12) has a 'sul tasto' marking and 'pp' dynamics in the bass staff. The fourth system (measures 13-16) continues the piece. A large orange 'SAMPLE' watermark is overlaid diagonally across the entire score.

FENNICA GEHRMAN

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