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Finnish Music Information Centre

3742

Jukka Tiensuu

MXPZKL

1977/85

TEOSTO

Suomalaisen musiikin tiedotuskeskus
Finnish Music Information Centre

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FIMIC

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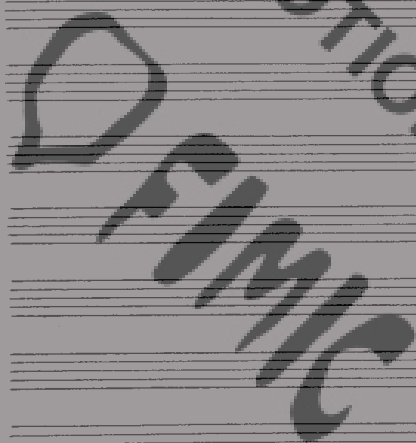
Helsinki, 1995



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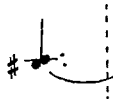
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Explanations to M X P Z K L by Jukka TIENSUU

General:

Accidentals apply only to the note they precede  and 
 Stems without note-head mean: repeat the preceding note(s) 

♯ = a quarter-tone up

♭ = a quarter-tone down

 short appoggiaturas are to be played on the beat



long appoggiaturas are to be played before the beat

All instruments sound as written except: Glockenspiel sounds 2 octaves higher than written

Piccolo flute sounds an octave higher than written

Double-bass sounds an octave lower than written

Crotales sounds an octave higher than written



All glissandi are always played legato and as even as possible

G.P. should always be soundless and motionless (no page-turn, finger-exercises, instrument-cleaning or position change) (bars 34-36, 63/64, end of bar 72)

Performing indications in the middle of the page (white space) apply to the whole orchestra unless otherwise indicated.

Orchestration: 3 Flutes (3rd also picc), 3 Oboes (3rd also english horn), 3 Clarinets in B^b (1st also in E^b, 3rd also Cl.basso), 2 Bassoons
 3 Trumpets in B^b, 4 Horns in F, 2 Trombones in B^b, 1 Trombone basso in B^b/F, 1 Tuba Percussion, Pianoforte
 14 first violins, 12 second violins, 10 violas, 10 violoncellos, 9 double-basses

Trombone glissandi bars 3,6 and 7 are to be played with exact rhythm and direction and approximate pitches.

Strings have no double-stops.  are always played divisi.

PIANO

 (square note-heads) play directly on the strings

 (round note-heads) play on keyboard

 cluster on keyboard  cluster on (low) strings

 glissando lengthwise on the indicated string(s)

 glissando across the strings

 pluck simultaneously, f.n.=fingernail, f.t.=fingertip

sul pont. = at the bridge

sul 8^{va} = at octave (pluck at the middle of the string)

STRINGS

 very rapid tremolo

 legato bowing

 or  excessive pressure of the bow (do not avoid tone distortion)

 gradual change (in bowing or place of bow)

PERCUSSION

6 Timpani: 1) B^b - f ; G - d ; E^b - B^b

(2 players) 2) c - g ; G - d ; F[#] - c[#]

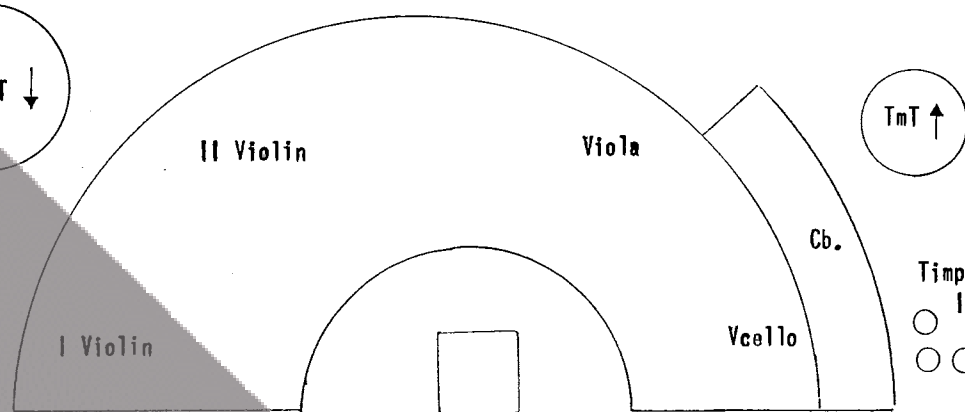
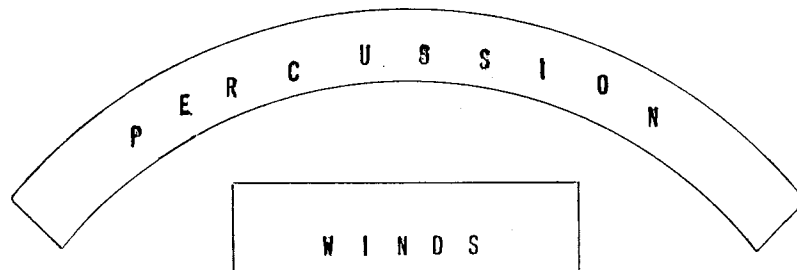
2 bongos, 5 temple blocks, 2 Piatti, 4 tomtoms, Gran Cassa
 (bg) (tpbl) (Pt) (tt) (G.C.)

1 low TamTam (TmT↓), 1 higher (not very high) TamTam (TmT↑)

Frusta, very light glass chimes

Crotales (sounds c³-c⁴), Glockenspiel (sounds c³-c⁵)

Marimbaphone c - c⁴, Marimbaphone basso F - f , Vibraphone c - c⁴



MXPZKL

Jukka Tiensuu 1977/85

Fl. picc.
2 Fl.
2 Ob.
Corne i.
2 Cl. in B^b
Cl. basso
2 Fag.
Tr.
Cor(F)
Tr-ne
Tr-ne B^b/F
Tuba
crotales (chromatic)
bongos high low
tpl blocks
Pratti high low
G. Cassa
Tomtoms high low
I Timp.
II Timp.
I VI. sempre 8va
Vla.
Vc.
Cb.

1 (♩ = 96)
4 fff
3
8
2
4

secco

3:2

3:2

First system of musical notation, featuring a vocal line with lyrics "Bya" and a piano accompaniment.

Second system of musical notation, continuing the vocal and piano parts.

(♩ = 84)

⑥ **3** **2** **7** **2** **5** **2**
8 **4** **16** **4** **8** **4**

Third system of musical notation, including parts for bg. (background), tpbl. (trumpet), pt. (piano), Mb. (bass), tt. (tuba), and tp. (trumpet). The piano part includes dynamics *mp*, *fff*, and *mf*. The tuba part includes the instruction *macabre*. The trumpet part includes the instruction *sjmp*. The system concludes with a 4:5 ratio and a 3:2 ratio.

Fourth system of musical notation, featuring a vocal line with lyrics "Bya" and a piano accompaniment.

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5
82
4

13

tpbl. II *p marc. 3:2*

bg. II *p marcato*

tp *5:4*

tp *3:2*

molto

molto

(strings) *pp* *mp* *ppp*

1. *loco* *(ord.)*

2. *Sul pont.*

3. *tremolo sempre*

4. *trem. pont. sempre*

1. *(ord.)*

2. *tremolo sempre*

Vc soli

1. *(ord.)*

2. *tremolo sempre*

FIMIC

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4

Fl. picc.

2 Fl.

I Ob.
"Solo"

II Ob.
C. b.

2 Cl.

Cl. b.

2 Fg.

3 Tr.

Cor

T-ni

Tuba

muta in Fl.

C. muta in Ob.

3
8

fff

(19)

2
8

fff sempre

(♩ = 72)

Ch.

Pl. grave

G. C.

(Vibr.)

Pf.

Ped.

I

Timp

II

Ped. off *

mp

Cb. div. a 3

1. 5 5 7:4 3 3:2 5:4

2. (f.) 5:4

Cor.

3. 3:2 5 5 5:4 5:4

4. 5:4 (f.) (f.)

1. (f.) 3 3 3 3 3 3

2. 3 5:4 5:4 5:4 3:2 5:4

3. 5:4 5:4 5:4

Tuba

3 3 3 3 3 3

24

accel. poco a poco

I

Temp.

II

3 3 3 3 5:4

Cb

div. 3

3 3 3 3 5:4

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Ob.

2 Cl.

Cl. b.

Fg.

3:2

3:2

3:2

Tr.

Cor.

T-ni.

Tuba

7:4

3:2

7:4

7:4

3 (♩ = 96)

8 percussivo (non legato)

I

Timp.

II

7:4

3:2

muta B⁴ in B^b

muta F[#] in G[#]

I

II

Vla.

Vc.

Cb.

3:2

3:2

3:2

sempre 8va

sempre 8va

(logo)

unisono

FOR PROMOTIONAL USE ONLY

Ob.

Cl.

Clb.

Fg.

Tr.

Cor.

T.ni.

Tuba

34

48

I.

II.

Vla.

Vc.

Cb.

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Fl. 1. 2. 3.

5:4

3

3

3

(44) 9
16

3
4

9
8

5
8

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FIMIC

I solo

II solo

Vla solo

Vc solo

p dolce

loco

[illegible]

Fl. 3. muto in Piccolo

53

3
8

5
8

Car. con sord.

Tni con sord. (plunger mute)

Tuba con sord.

crt.

tpbl.

Mbf. basso

Timp. muta G# in F#; e in c

Vibr.

Pf. (gliss. sulle corde) 3:2 with fingertips (sempre Ped.) 80

p dolce

p

5:3

p marcato

muta e in G#; g in d^b

sul pont. with nails (pluck simultaneously)

poco marcato 5:4

VI. & Cb.: mp

Violins

sul pont.

Cb.: Keep changing the distance of bow from bridge and the bow-pressure to obtain different partial tones.

1.2.

3.4.

Cb. 5.6.

7.8.

9.

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T-ni

58

crt.
tpbl.
Glsp.
Tmbl.
Vibr.
Mb.
basso
G.C.
Tp.

f.n.
f.n.
f.t.
cluster with palm
on lowest strings
sempre ped.

I
unis.
II
div. a3
Vla.
Vc.
Cb.

Ob.
2 Cl.
Cl. b.
Fg.
Tr.
Cor.
T-ni.
Tuba

8va
8va
a2

7
16

(winds, Mbf + Timp) ♩ = 126; *fff*

All others: ♩ = 42, sempre *p/mf*

(63)

Mbf.
Timp.
Blacks
G.C.
Tamt.
Crt.
Vibr.
P3.

7:6
3:2
with bow
(poco)
3:2
f.n.
Ped. sempre
palm cluster
(con vibr.)

I
II
Vla.
Vc.
Cb.

8va
loco
mp/mf
poco appassionato
3:2

(go on as if no rest
had been in between)

8va
Fl. picc.
8va
2 Fl.
8va
2 Ob.
8va
Ob. III
(loco)
2 Cl.
Cl. b.
Fg.
Tr.
23 Tr.
a2
Cor
T-ni
3
Tuba

4
16

67

5
16

Winds, Mbf, Timp } $\text{♩} = 126$
II VI, Vla, Va, Cb. } *fff*
All others: come sopra

7
16

Mbf
Timp.
Tutti $\text{♩} = 42$

15 ma

G.C. II
Tam II
Ch.
Vibr.
P.
Ped. sempre
3:2 poco sfz
gliss. lengthwise on indicated strings
8va - J
(palm)
f.n.

8va
sempre più appassionato e più forte
Vc. div.

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Fl. muta in Fl.

Tr

Cor

Tni 1

Tni 2

Tni 3

Tuba

5

16

7

16

Mb

Timp

GC

Gls

Ct

Vibr

Pf

mba sempre

poco dim.

p subito

FOR PROMOTIONAL USE ONLY

Fl.

Ob.

Cl.

84

Woodwinds poco cresc - - - - -

muta B^b in G, B^b in A, f in c#
via Piatti muta G in B^b, G# in A#

ord. poco espressivo

sul tasto

sul pont.

sul pont. → tasto

arco ord.

pizz.

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5:4 5:4 5:4

5:4 3 5:4 3 3

muta in Cl. basso

Cor 1. 2. 3. 2.

with plunger mute *pp*

(Woodwinds: diminuendo - - - - -)
poco - - - - a - - - - poco - - - - accelerando - - e - - crescendo - - - - (mp)

91 *pp*

glas chimes (blow)

crt

Vibr.

Tutti

Pf.

with bow

(gliss. sulle corde) 3:2

gva Ped. sempre

3:2 3:2 3:2

arco

ord.

tutti

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FILM

Fl. 1. 2. 3. 4. 5. 6. 7. 8. 9. 10. 11. 12. 13. 14. 15. 16. 17. 18. 19. 20. 21. 22. 23. 24. 25. 26. 27. 28. 29. 30. 31. 32. 33. 34. 35. 36. 37. 38. 39. 40. 41. 42. 43. 44. 45. 46. 47. 48. 49. 50. 51. 52. 53. 54. 55. 56. 57. 58. 59. 60. 61. 62. 63. 64. 65. 66. 67. 68. 69. 70. 71. 72. 73. 74. 75. 76. 77. 78. 79. 80. 81. 82. 83. 84. 85. 86. 87. 88. 89. 90. 91. 92. 93. 94. 95. 96. 97. 98. 99. 100. 101. 102. 103. 104. 105. 106. 107. 108. 109. 110. 111. 112. 113. 114. 115. 116. 117. 118. 119. 120. 121. 122. 123. 124. 125. 126. 127. 128. 129. 130. 131. 132. 133. 134. 135. 136. 137. 138. 139. 140. 141. 142. 143. 144. 145. 146. 147. 148. 149. 150. 151. 152. 153. 154. 155. 156. 157. 158. 159. 160. 161. 162. 163. 164. 165. 166. 167. 168. 169. 170. 171. 172. 173. 174. 175. 176. 177. 178. 179. 180. 181. 182. 183. 184. 185. 186. 187. 188. 189. 190. 191. 192. 193. 194. 195. 196. 197. 198. 199. 200. 201. 202. 203. 204. 205. 206. 207. 208. 209. 210. 211. 212. 213. 214. 215. 216. 217. 218. 219. 220. 221. 222. 223. 224. 225. 226. 227. 228. 229. 230. 231. 232. 233. 234. 235. 236. 237. 238. 239. 240. 241. 242. 243. 244. 245. 246. 247. 248. 249. 250. 251. 252. 253. 254. 255. 256. 257. 258. 259. 260. 261. 262. 263. 264. 265. 266. 267. 268. 269. 270. 271. 272. 273. 274. 275. 276. 277. 278. 279. 280. 281. 282. 283. 284. 285. 286. 287. 288. 289. 290. 291. 292. 293. 294. 295. 296. 297. 298. 299. 300. 301. 302. 303. 304. 305. 306. 307. 308. 309. 310. 311. 312. 313. 314. 315. 316. 317. 318. 319. 320. 321. 322. 323. 324. 325. 326. 327. 328. 329. 330. 331. 332. 333. 334. 335. 336. 337. 338. 339. 340. 341. 342. 343. 344. 345. 346. 347. 348. 349. 350. 351. 352. 353. 354. 355. 356. 357. 358. 359. 360. 361. 362. 363. 364. 365. 366. 367. 368. 369. 370. 371. 372. 373. 374. 375. 376. 377. 378. 379. 380. 381. 382. 383. 384. 385. 386. 387. 388. 389. 390. 391. 392. 393. 394. 395. 396. 397. 398. 399. 400. 401. 402. 403. 404. 405. 406. 407. 408. 409. 410. 411. 412. 413. 414. 415. 416. 417. 418. 419. 420. 421. 422. 423. 424. 425. 426. 427. 428. 429. 430. 431. 432. 433. 434. 435. 436. 437. 438. 439. 440. 441. 442. 443. 444. 445. 446. 447. 448. 449. 450. 451. 452. 453. 454. 455. 456. 457. 458. 459. 460. 461. 462. 463. 464. 465. 466. 467. 468. 469. 470. 471. 472. 473. 474. 475. 476. 477. 478. 479. 480. 481. 482. 483. 484. 485. 486. 487. 488. 489. 490. 491. 492. 493. 494. 495. 496. 497. 498. 499. 500. 501. 502. 503. 504. 505. 506. 507. 508. 509. 510. 511. 512. 513. 514. 515. 516. 517. 518. 519. 520. 521. 522. 523. 524. 525. 526. 527. 528. 529. 530. 531. 532. 533. 534. 535. 536. 537. 538. 539. 540. 541. 542. 543. 544. 545. 546. 547. 548. 549. 550. 551. 552. 553. 554. 555. 556. 557. 558. 559. 560. 561. 562. 563. 564. 565. 566. 567. 568. 569. 570. 571. 572. 573. 574. 575. 576. 577. 578. 579. 580. 581. 582. 583. 584. 585. 586. 587. 588. 589. 590. 591. 592. 593. 594. 595. 596. 597. 598. 599. 600. 601. 602. 603. 604. 605. 606. 607. 608. 609. 610. 611. 612. 613. 614. 615. 616. 617. 618. 619. 620. 621. 622. 623. 624. 625. 626. 627. 628. 629. 630. 631. 632. 633. 634. 635. 636. 637. 638. 639. 640. 641. 642. 643. 644. 645. 646. 647. 648. 649. 650. 651. 652. 653. 654. 655. 656. 657. 658. 659. 660. 661. 662. 663. 664. 665. 666. 667. 668. 669. 670. 671. 672. 673. 674. 675. 676. 677. 678. 679. 680. 681. 682. 683. 684. 685. 686. 687. 688. 689. 690. 691. 692. 693. 694. 695. 696. 697. 698. 699. 700. 701. 702. 703. 704. 705. 706. 707. 708. 709. 710. 711. 712. 713. 714. 715. 716. 717. 718. 719. 720. 721. 722. 723. 724. 725. 726. 727. 728. 729. 730. 731. 732. 733. 734. 735. 736. 737. 738. 739. 740. 741. 742. 743. 744. 745. 746. 747. 748. 749. 750. 751. 752. 753. 754. 755. 756. 757. 758. 759. 760. 761. 762. 763. 764. 765. 766. 767. 768. 769. 770. 771. 772. 773. 774. 775. 776. 777. 778. 779. 780. 781. 782. 783. 784. 785. 786. 787. 788. 789. 790. 791. 792. 793. 794. 795. 796. 797. 798. 799. 800. 801. 802. 803. 804. 805. 806. 807. 808. 809. 810. 811. 812. 813. 814. 815. 816. 817. 818. 819. 820. 821. 822. 823. 824. 825. 826. 827. 828. 829. 830. 831. 832. 833. 834. 835. 836. 837. 838. 839. 840.

20

Fl.

Ob.

Cl.

Fg.

Cor.

Tm.

Tuba

(105)

ol - (♩ = 144)

ff

20

Pl. d.

G.C.

tl.

cr.

Vbr.

Mb.

basso

Pf.

I.

II.

Vcl.

Cb.

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FILM

Handwritten musical score for 'The Rose Tree'. The score is written on ten staves, each labeled with an instrument: Fl. (Flute), Ob. (Oboe), Cl. (Clarinet), Fg. (Fagott), Cor. (Corni), Trm. (Tromben), and Tub. (Tuba). The music is in 2/4 time and features a key signature of one flat (B-flat). The score includes various musical notations such as notes, rests, and dynamic markings like 'gliss.' (glissando). The piece concludes with a double bar line and a final key signature change to one sharp (F-sharp).

(112)

Handwritten musical score for "The Rose Tree". The score is written for a large ensemble, including Flute (Fl.), Clarinet (Cl.), Violin (Vln.), Viola (Vla.), Cello (Cello), Double Bass (Bass), and Percussion (Timp., Vib., Bf.). The music is in 4/4 time and features a variety of musical notations, including notes, rests, and dynamic markings such as *ff* (fortissimo) and *sf* (sforzando). The score is divided into two systems, with the first system containing measures 1 through 8 and the second system containing measures 9 through 16. The music is written in a key signature of one flat (B-flat major or D minor). The score is marked with a large diagonal watermark reading "PROMOTIONAL USE ONLY".

picc. 

Cl. 1.
(E♭) 

4
4

(127)

strings {

(sul pont.)

(Z)

→ ord.

all inserts : prestissimo e ff

→ nv

sul pont. subito

(d. d)

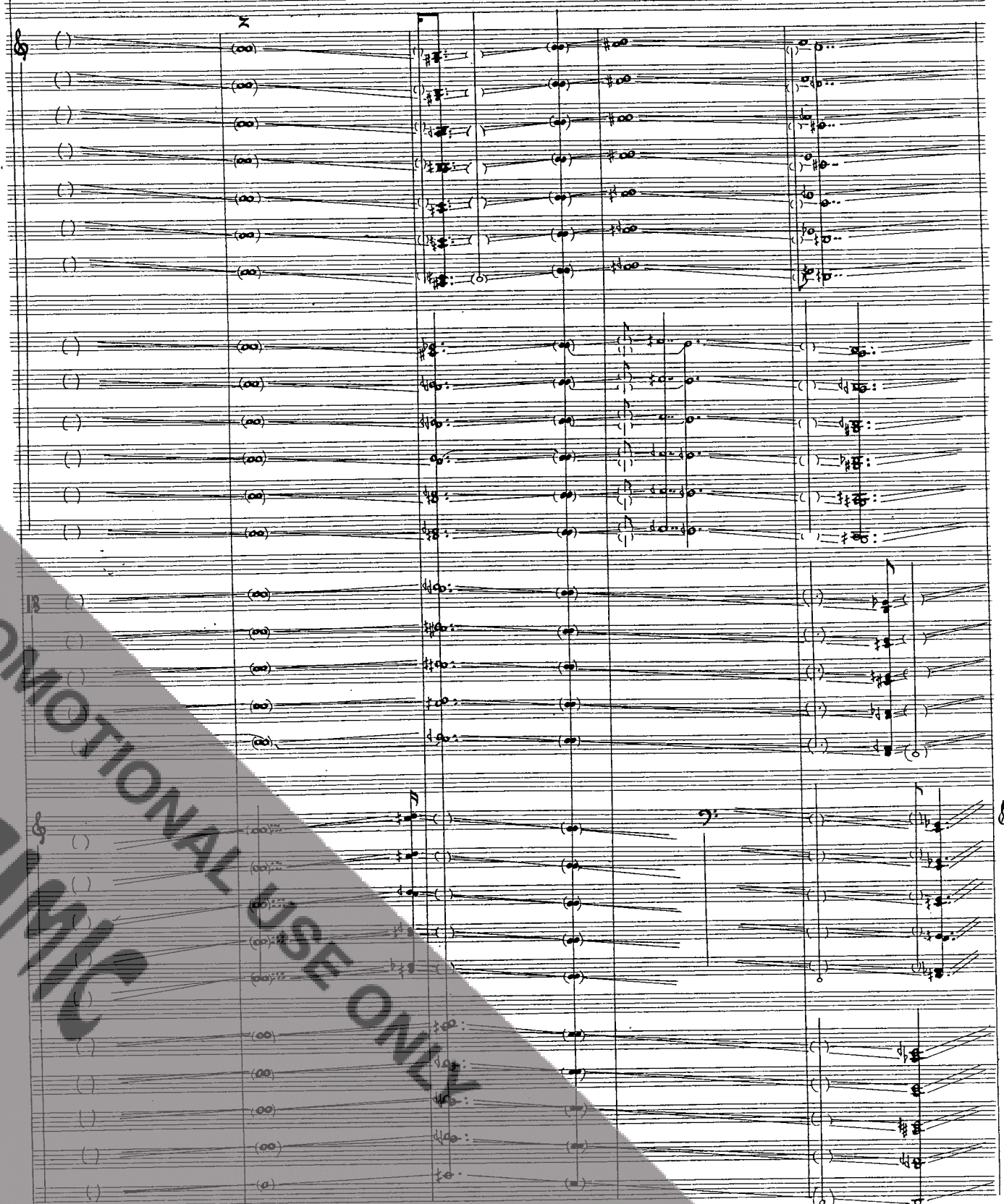
trp. 

Clsp. 

Vib. 

Mb. 

23



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Fl. 1.

Ob. 1.

picc.

(d.)

132

strings

subito

ord. subito

MV (sub.)

sub. pont.

Cb: MV (excessive pressure with the bow)

ord. subito

Handwritten musical score for a 5-part ensemble. The score is written on five staves. The top staff is for Soprano (Sopr.), the second for Violin (Vbr.), the third for Viola (Mib.), the fourth for Cello (Mb.), and the bottom for Piano (Pv.). The key signature has one sharp (F#) and the time signature is 4/4. The Soprano part starts with a whole note chord [F#4, A4, C5] and a half note chord [B4, D5]. The Violin part has a 'loco' section with a whole note chord [F#3, A3, C4] and a half note chord [B3, D4]. The Viola part has a 'loco' section with a whole note chord [F#2, A2, C3] and a half note chord [B2, D3]. The Cello part has a 'loco' section with a whole note chord [F#1, A1, C2] and a half note chord [B1, D2]. The Piano part has a 'loco' section with a whole note chord [F#0, A0, C1] and a half note chord [B0, D1]. The score is marked with 'loco' and 'basso'.

Handwritten musical score for "The Rose Tree". The score is written on 12 staves, organized into three systems of four staves each. The notation includes various musical symbols such as notes, rests, and clefs. A large diagonal watermark reading "OPTIONAL USE ONLY" is visible across the lower half of the page. The bottom right section of the score is labeled "cb. mv" and contains more complex musical notation, including a treble clef and a key signature change to one sharp (F#).

25

picc.
Fl.
Ob.
C. i.
Cl. i.
Cl. b.
Fg.
Tr.
T. i.
T. ii.
T. iii.
Tuba

tutti:
fff

3
8 (♩ = 42)

muta in Ob.

25

G.C. II
Vln.
Vla.
Mb.
II Timp.
P.
P.

senza Ped.

IVI: sempre div.

15 ma

sul pont. 1-3

(FIV)

4-6

7-9

10-12

13-14

15-16

17-18

19-20

21-22

23-24

25-26

27-28

29-30

31-32

33-34

35-36

37-38

39-40

41-42

43-44

45-46

47-48

49-50

51-52

53-54

55-56

57-58

59-60

61-62

63-64

65-66

67-68

69-70

71-72

73-74

75-76

77-78

79-80

81-82

83-84

85-86

87-88

89-90

91-92

93-94

95-96

97-98

99-100

101-102

103-104

105-106

107-108

109-110

111-112

113-114

115-116

117-118

119-120

121-122

123-124

125-126

127-128

129-130

131-132

133-134

135-136

137-138

139-140

141-142

143-144

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371-372

373-374

375-376

377-378

379-380

381-382

383-384

385-386

387-388

389-390

391-392

393-394

395-396

397-398

399-400

401-402

403-404

405-406

407-408

409-410

411-412

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731-732

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739-740

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743-744

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749-750

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753-754

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18

Fl. 1. *cresc. poco a poco*
pp *p*

Ob. 1. *pp* *cresc.* *3/2*
Ob. 2. *pp* *cresc.*

(142)

I

Vla. *con sord.* *pp* *p* *cresc. poco a poco* *gva*



Fl. 1. *gva* *(forte)* *3:2*

Ob. 1. *gva* *3:2*
Ob. 2. *gva* *3:2*
Ob. 3. *pp* *3:2* *cresc. molto* *3:2*

(149)

I

Vla. *gva sempre* *3:2* *vio sord.*

FOR PROMOTIONAL USE ONLY

4 (♩ = 72)
8 *ff* (except I. VI.)
secco

154

Vibr. 

MB 9:

Pl

I
4 soli

II

Vla

 γ_2

C6

picc.

Fl. 1. 2.

Ob. 1. 2. 3.

Cl. 1. 2.

Cl. b.

Fg. 1. 2.

Tr.

Cor.

T. ni. 1. 2.

T. ni. 3.

Tuba

Vibr. (8va)

Mb.

I Timp

II

Pf.

I

II

Vla (8va)

Vla (loco)

Vc

Cl. b.

3

3

(muto G# in A)

FOR PROMOTIONAL USE ONLY

Empty musical staves for notation.

Empty musical staves for notation.

Empty musical staves for notation.

Empty musical staves for notation.

FOR PROMOTIONAL USE ONLY

FIMIC

Musical notation for a string quartet (I, II, III, IV) and a solo part (gva). The notation includes notes, rests, and dynamic markings.

FOR PROMOTIONAL USE ONLY

