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Musica ambigua

for recorder or flute, and/or violin, and/or viola da gamba, and/or harpsichord

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FIMIC

Jukka Tiensuu 1996-98

TEOSTO

SUOMALAISEN MUSIIKIN TIEDOTUSKESKUS
FINNISH MUSIC INFORMATION CENTRE

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for recorder or flute, violin, viola da gamba and harpsichord

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It is possible to play *Musica ambigua* in whole or only a selection. If played in whole, the given order of the pieces should be maintained. If a selection of pieces is played, their titles should refer to the suite (e.g. Musica ambigua V: *Kitkat*). Also, the titles of the pieces should never be translated.

Notation (general):

The ornaments are always semi-tonal (quarter-tonal where indicated).

♯ ♮ A quarter-tone up and down respectively, using always the natural as reference. All accidentals apply till the end of the bar.

↑ ↓ 1/8-tone up and down respectively.

/ \ Glissandi should be played evenly during the whole duration of the note (not "portamento").
Glissandi always imply legato (i.e. no new bow or tonguing on the arrival note). On the harpsichord the glissandi are played on white keys only.

▼ Sharp staccato (non-accentuated), always very short regardless of the written note-value.

△ ▽ Triangle-shaped note-heads indicate "as high/low as reasonable".

Specific:

I ***"Yksin?"*** can be played as gamba solo or with the harpsichord "drone".
If played as "prelude" to the rest (or selection) of the suite, start the following piece "attacca".
The harpsichord should be tuned in a baroque temperament where the fifths C#-G#-d# are perfect and checked against the viola da gamba's corresponding pitches.
The harpsichordist should not "follow" the gambist but play in strict tempo. The gambist may play rubato and is encouraged to take advantage of the whole arsenal of traditional means: portamento, mezza di voce, vibrato. Appoggiaturas should always be played "espressivo".

III ***"Sleepwalk"***
In order to achieve the ideal balance between the three "accompanying" instruments the recorder and the violin should match their dynamics with that of the harpsichord. (The violin may have to bring the harmonics forth while the recorder should take care not to be too loud especially in the upper register.) However, both the violin and the recorder should react to the ***f-ff*** "bursts" of the gamba with a sudden forte followed by a rapid diminuendo.
The violin part is written in quasi spatial notation, suggesting a certain amount of freedom, but the player is encouraged to follow the "swing" of the recorder whenever it feels relevant to do so.
The small note-heads at the end of the piece indicate "al niente", i.e. the sound may dissappear already *before* the actual "mime only" part.

V ***"Kitkat"*** is based on noises. No definitive pitches are to be produced (except in bars 44-45 and 64-66). The placement of the note heads only gives an idea of the relative brightness of the sound. Make *Kitkat* rhythmical and colourful.

Strings:

Wipe strings lengthwise with left hand. Use fingernails if necessary for louder sounds.

Wipe strings lengthwise (or in circular motion) with a light bow without producing clear tones (stop strings with left hand). For glissandi, move left hand along the strings.

Col legno battuto. Close to (but not on) the bridge to obtain high overtones.

Double-stopped harmonics on indicated strings with bridge noise.

Recorder:

Tenor (preferred) or alto.

Wind-sound (possibly with very soft multiphonic sounds). Blow a little away from the mouthpiece.

Multiphonic. Low pitch = low multiphonic ("buzz"); high pitch = high multiphonic ("creak").

Tap the instrument with fingernails (or ring).

Harpsichord:

All stops off during the whole movement (i.e. strings are not plucked, but freely resonating).

Hit the key like in normal playing, but with indicated (exaggerated) dynamics (jack noise).

A rapidly broken small cluster (or arpeggio).

Wipe with thumbnail along the (top or sides of the) keys without pressing them down (rattle).

"Normal" glissando on white keys (key and jack noise).

Tap with fingernails on the surface of the keys without pressing them down. (alternative: tap the body of the instrument at a spot that gives a sharp, bright sound)

Sweep with hand(s) on the inner (keyboard/tapestry) side of the body of the instrument, imitating the corresponding string instrument sound. (To obtain a long continuous sound, like in the end, use circular motion.)

VI ***"Veto"*** can be played as a solo piece, a quartet, or as any combination of duo or trio.

The function of voice (x-, triangle- or diamond-shaped note-heads) is mainly to add colour and character to the musical gestures. It should not dominate but only intensify the instrumental texture. Therefore the player should try and match the timbre of his/her voice to that of his/her instrument and its character to that of the music The pitches are approximative, except in bars 26-27 (where the harpsichordist and violinist sing C♯ and D, while the gambist sings A and B^{b}) and in bars 155-159 (as indicated). [a_] sing with vowel "a". [m_] hum ("m", i.e. *bocca chiusa*).

Harpsichord:

Stop changes (+,-) or states (=,tutti,8',4',8'+4') indicated between the staves refer to both staves.
Bar 135: loud coupling-"sfz" exactly on the second beat.
In any version with viola da gamba, the left hand part in bars 101-133 (with the exeption of bars 109, 118 and 129) is optional. Leaving it out is recommended.

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Musica ambigua I

Yksin?

for viola da gamba and optional harpsichord

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1 ♩=42 **con desiderio ardente**

p *l. v. sempre* *sempre legato* I II II *f* I *p calmo* II *(simile)* I

9 *p* *cresc.* *piu appassionato* *vibr. slow-accel-fast-rall...* *(f)*

19 *sul tasto* *ord.* *f* *(non dim.)* *pp* *(echo)* *mp* *cresc.* *f* *appassionato*

27 *sul tasto* *ord.* *pp (echo)* *p rassegnato* *f* *pp*

35 *fantastico* *(ff)*

40 *(vibr. molto rall)* *calando* *(p)* *f*

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49

p rassegnato

(dal niente)

sperando

57

pp

mp

65

cresc. appassionato

71

(f)

p

ff

pp

mp

f

(non dim.)

sul tasto

pp (echo)

ord.

f

82

(ff)

f

p

mf

87 *poco piu lento*

(p)

ancora piu lento

f

p dolce

pp

(attacca)

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PEMC

Musica ambigua II

Möbius

for alto recorder or (baroque) flute and (baroque) violin

Jukka Tiensuu 1996

♩ = 108 **Presto**

rec

vl

p

molto dim.

cresc.

ff

ff subito

dim. molto

p

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rec
vl
70
ff subito
dim. molto
p
cresc.
75
ff
80
85
molto dim.
p
cresc.
90
ff
95
dim.
p
100
cresc.
105
ff
110
(sempre ff)
115
p subito
120
125
130
f subito
sempre dim. al fine
135
(p)
(mf)
(p)
140
(mp)
(p)
145
pp

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CLASSIC

Musica ambigua III

Sleepwalk

for sopranino recorder, violin,
viola da gamba and harpsichord

jukka tiensuu 1996

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rec
vl
cmb
gmb

20 25

E A D G A A G G G D D A A E

30

A A D E A G G G G D

35

D A G A E G E E D E D

f *mp* *dim.* *p*

FOR PROMOTIONAL USE ONLY

rec
vl
cmb
gmb

40

D E A D G A A G G G D D A A E

f f f f f

45

E D A D D A

p mp f f f dim.

50

E A G A D G D

ff ff p

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rec
vl
cmb
gmb

55

G

E

ff

ff

ff

tranquillo e legato

60

D

A

mf

D

sempre legato

A

65

(mime only)

rall.

p. a p. dim. al niente

ppp

(mime only)

p. a p. rall.

D

dim. al niente

pp

(mime only)

p. a p. rall.

D

dim.

pp

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Harpsichord

Musica ambigua IV

La Fervente

for alto recorder or flute, violin,
viola da gamba and harpsichord

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♩ = 108 ***fervente assai***

Tutti

(gliss.)

marcato

marcato

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28

35

42

l.h.

(poco piu mosso ad lib.)

49

56

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OPMC

63

2

70

77

ff 3 3

molto dim.

cresc.

molto dim.

cresc.

molto dim.

(tempo primo)

8va

+L

84

p sul tasto, molto legato

p sul tasto, molto legato

90

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CMC

96

cresc.

101

f

cresc.

cresc.

103

ord.

f

ord.

f

-L

110

Tutti

l.h.

r.h.

l.h.

117

124

dim.

dim.

dim.

pp

pp

pp

8'

+L

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CMC

Musica ambigua V

Kitkat

for recorder, violin, viola da gamba and harpsichord

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FIMIC

41

47

56

67 ♩=72

♩=12 molto tranquillo

♩=64

rubato molto s.p.

marcato

(d g)
(high harmonics ad lib.)

(e a d)
(high harmonics ad lib.)

c.l.tratto s.p.

piu f

cresc.

tremolo
rapidissimo

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ORPHIC

Musica ambigua VI

Veto

for recorder or flute, and/or violin,
and/or viola da gamba, and/or harpsichord

Jukka Tiensuu 1998

♩=88 **appassionato**

ff

tutti

energico

[o-] [e!] *sinistro*

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OPUS

11 *leggiero* *mp* *cresc. molto* *ff*

11 *leggiero* *mp* *cresc. molto* *ff*

11 *leggiero* *mp* *cresc. molto* *ff*

11 8' *leggiero* *legato* tutti

15 *appassionato* [u-] *sollevato* *mf* *f*

15 [a-] *appassionato* [u-] *sollevato* *mf* *f*

15 [a-] *appassionato* *s. p.* [u-] *sollevato* *ord.* *mf* *f*

15 [a-] *appassionato* [u-] *sollevato* 8' tutti

22 [e!] *eccitato* *sfz* *mp* *leggiero* *(melo)drammatico* *mf*

22 [hei-] [e!] *eccitato* *sfz* *mp* *leggiero* *(melo)drammatico* [o-] *mf* *voice:* *p*

22 [hei-] [e!] *eccitato* *sfz* *mp* *leggiero* *(melo)drammatico* [o-] *mf* *voice:* *p*

22 [hei-] [e!] *eccitato* 8' *leggiero* *legato* *(melo)drammatico* [o-] tutti *voice:* *p*

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ORNIC

27 [wa!] *appassionato (come prima)*

27 [wa!] *f* *ff* *appassionato (come prima)*

27 [wa!] *f* *ff* *appassionato (come prima)*

27 [wa!] *r.h.*

31 *furioso* [fu!] *p* *legato*

31 *furioso* *l.h. pizz.* [fu!] *arco* *p*

31 *furioso* *l.h. pizz.* [fu!] *arco* *p*

31 *furioso* [fu!] 8' *legato*

35 *p. a p. meno legato* *cresc.*

35 *cresc.*

35 *cresc.*

35

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Orfic

♩=132

40

f

12

sempre appassionato

40

f

3 3 3 3

accidentals apply to the upper voice only,
the lower voice is constantly on open string (except bar 49)

40

f

3 3 3 3

40

12

tutti

3

3

45

3

3

45

(in unison)

(accidentals come prima)

45

3

3

3

51

3

3

3

51

("gliss" on A-string)

51

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PMC

56

56

(always with open string)

56

6

3

3

12

61

61

(lower voice: open string sempre)

61

12

3

3

3

5

3

3

(l.h. legato)

66

66

66

3

3

3

3

3

3

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ORPHIC

71

71

71

71

♩=88

76

p *misterioso*

ff *appassionato*

76

p *misterioso*

ff *appassionato*

76

p *misterioso*

ff *appassionato*

76

8'

86 *tr*

ff

86

pizz.

pizz.

86

pizz.

pizz.

86

tutti

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CMC

91

♩=66

[u]

p dolcissimo

♪=60 **affettuoso**

[u]

pp *(non legato)*

3

3

91

(sing in unisono or octave)

[u-] [u]

p dolcissimo

[u-] [u]

mf non legato, l.v. sempre

3

91

(sing in unisono or octave)

[u-] [u]

p dolcissimo

[u-] [u]

mf non legato, l.v. sempre

91

10 1 2 3 4

5 4 3 2 1

-K, -8', +L

=4'

6

l.v. sempre al m. 101

3

3 3

♩=60

98

6

mf *sempre legato*

98

3

5

3

p

mp *sempre molto dolce e cantabile*
ornamenti microtonali espressivi

98

p

mp *sempre molto dolce e cantabile*
ornamenti microtonali espressivi

98

3

3 3 3

l.v. (poco) al m. 128

sempre espressivo

=8'+L

103

3 3 3

103

103

3

(ornamenti tranquilli)

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108

legatissimo

ff *p* *mp*

108

ff *pp* *mp*

108

ff *pp* *mp*

108

113

113

113

113

117

ff *pp* *p*

117

ff *pp* *p*

117

ff *pp* *p*

117

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PRIMC