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Finnish Music Information Centre

14398

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

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FINNISH MUSIC INFORMATION CENTRE

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

Helsinki, 1998

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Musica ambigua

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 disappear 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 exception 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

jukka tiensuu 1997

1 =42 con desiderio ardente

p 3 sempre legato 5 3 f p calmo 6 3 I

l. v. sempre II II II II (simile) I

9 vibr. slow-accel-fast-rall...

p 3 cresc. 5 6 3 (f)

19 sul tasto ord. 3 f appassionato 3

f (non dim.) pp (echo) mp cresc. f

27 sul tasto ord. 3 f pp

pp (echo) p rassegnato 3 f

35 fantastico ff 3 3 3

40 (vibr. molto rall) 3 (p) 3 3 f

3 5 calando

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49

p rassegnato (dal niente) *sperando*

6

57

pp *mp*

65

cresc. appassionato

6

71

sul tasto *ord.*

(f) *p* *ff* *pp* *mp* *f* *(non dim.)* *pp (echo)* *f*

82

ff *f* *p* *mf*

87

poco piu lento *(p)*

ancora piu lento *f* *p dolce* *pp <>*

(attacca)

Musica ambigua II

Möbius

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

Jukka Tiensuu 1996

♩ = 108 Presto

This page of musical notation is for a string instrument, likely cello or bass, featuring ten staves of music. The notation includes various dynamics such as *ff*, *p*, *cresc.*, *dim.*, *molto dim.*, *(sempre ff)*, *p subito*, *f subito*, *semper dim. al fine*, and *(p)*. Articulations include slurs, grace notes, and bowing. Performance instructions like "rec" and "vi" are present. Measure numbers 70 through 145 are indicated at the beginning of each staff. A large, diagonal watermark reading "FOR PROMOTIONAL USE ONLY" is overlaid across the page.

Musica ambigua III

Sleepwalk

*for sopranino recorder, violin,
viola da gamba and harpsichord*

jukka tiensuu 1996

A musical score page showing four staves of music. The top staff is for the piano, with dynamics like f and p . The second staff is for the violins (vi), the third for the cello/bass (cmb), and the bottom for the double bass (gmb). Measures 3 through 25 are shown, with measure numbers above the staves. The violins play eighth-note patterns with grace notes. The cellos provide harmonic support with sustained notes and eighth-note patterns. The double basses play sustained notes with rhythmic patterns below them.

rec

30

31 32 33

dim.

rec

3

Flute: Measures 35-36. Key signature changes from A major (no sharps or flats) to E major (one sharp). The flute part consists of sixteenth-note patterns.

Violin: Measures 35-36. Key signature changes from A major to E major. The violin part consists of eighth-note patterns.

Cmb (Cello/Bassoon): Measures 35-36. Key signature changes from A major to E major. The cello/bassoon part consists of eighth-note patterns.

gmb (Double Bass): Measures 35-36. Key signature changes from A major to E major. The double bass part consists of eighth-note patterns.

Text below the staff: A E D D A G A E G E E D E D

3

35

f

rec 8

vln
vcl
cmb
gmb

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

Musical score for orchestra and piano, page 3, measures 5-10. The score includes parts for rec (piano), vln (violin), cmb (cymbals), and gmb (double bass). The piano part features sixteenth-note patterns with dynamic markings like < 3, > 3, and 45#;. The violin part has sustained notes with articulation dots. The cymbals and double bass provide harmonic support. Measure 10 ends with a dynamic *dim.*

A musical score page featuring four staves. The top staff is for the recorder (rec), the second for the violin (vl), the third for the cello/bass (cmb), and the bottom for the bassoon (gmb). The score includes dynamic markings like *ff*, *p*, and *ff*, and performance instructions such as *(loco)*. The page number 5 is visible at the bottom right.

rec 8
5

vi G E

cmb

gmb ff 3 ff 3 ff 3 ff 3

rec 8
tranquillo e legato

3 3

vi D A

cmb 6

gmb mf D sempre legato A

rec 8
rall. p. s.p. dim. al niente 65 (mime only)

vi (mime only)

cmb p. s.p. rall. D dim. al niente pp

gmb (mime only)

p. s.p. rall. dim. pp

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Harpsichord

Musica ambigua IV

La Fervente

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

jukka tiensuu 1996

$\text{♩} = 108$ *servente assai*

Musical score page 2, featuring six staves of music. The score includes dynamic markings such as *f*, *p*, and *poco più mosso ad lib.*. Measure 35 starts with a forte dynamic (*f*) and continues with various rhythmic patterns and dynamics. Measure 36 shows a transition with a piano dynamic (*p*). Measure 37 features a prominent bassoon part (labeled 1.b.). Measure 38 begins with a dynamic marking of *poco più mosso ad lib.*. Measures 39-40 show complex rhythmic patterns with eighth and sixteenth notes. Measure 41 contains a dynamic marking of *1 5 5*. Measures 42-43 continue with eighth-note patterns. Measure 44 shows a dynamic marking of *3*. Measure 45 contains a dynamic marking of *1-5*. Measure 46 features a dynamic marking of *3*. Measure 47 contains a dynamic marking of *3*. Measure 48 contains a dynamic marking of *3*. Measure 49 contains a dynamic marking of *3*. Measure 50 contains a dynamic marking of *3*. Measure 51 contains a dynamic marking of *3*. Measure 52 contains a dynamic marking of *3*. Measure 53 contains a dynamic marking of *3*. Measure 54 contains a dynamic marking of *3*. Measure 55 contains a dynamic marking of *3*. Measure 56 contains a dynamic marking of *3*.

Musical score page 3, measures 63-68. The score consists of four staves. Measures 63-67 show continuous sixteenth-note patterns with various dynamics and articulations. Measure 68 begins with a dynamic of $\text{f} \# \#$, followed by a measure of p .

Musical score page 3, measures 69-74. The score continues with sixteenth-note patterns. Measure 70 starts with a dynamic of $\text{f} \# \#$. Measures 71-74 show more complex rhythmic patterns, including eighth-note groups and sixteenth-note figures.

Musical score page 3, measures 75-83. Measures 75-78 feature dynamic markings ff , $3\ 3$, and *molto dim.*. Measures 79-82 show *cresc.* markings. Measure 83 concludes with a dynamic of p and a tempo marking of *(tempo primo)*.

Musical score page 4, measures 84-90. The score features a series of sixteenth-note patterns with dynamic markings p and *su tasto molto legato*. Measures 84-87 show a repeating pattern of sixteenth-note groups. Measure 88 begins with a dynamic of p .

Musical score page 4, measures 91-96. The score continues with sixteenth-note patterns. Measures 91-94 show a repeating pattern of sixteenth-note groups. Measure 95 begins with a dynamic of p .

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96

cresc.

101 f

cresc.

103 ord.

ord.

L

110

3

Tutti r.h.

l.h.

117

3

dim.

dim.

dim.

8'

+L

pp

pp

pp

pp

This page contains musical notation for a piece, likely for orchestra or band. It includes six staves of music with various dynamics, articulations, and performance instructions. The first staff starts at measure 96, followed by a dynamic crescendo, a dynamic f at measure 101, and another dynamic crescendo. The second staff starts at measure 103 with dynamics ord. and ord. The third staff starts at measure 110 with dynamics 3. The fourth staff starts at measure 117 with dynamics 3. The fifth staff starts at measure 124 with dynamics dim., dim., and dim. The sixth staff ends with dynamics 8' and +L. A large diagonal watermark reading "PROMOTIONAL SAMPLE ONLY" is overlaid across the page.

Musica ambigua V

Kitkat

for recorder, violin, viola da gamba and harpsichord

jukka tiensuu 1998

41

$\text{J}=12$ molto tranquillo $\text{J}=64$

Musical score for page 47, measures 1-10. The score includes parts for Bassoon, Trombone, Bass Drum, Snare Drum, and Percussion. Measure 1: Bassoon (F), Trombone (f). Measure 2: Bassoon (f), Trombone (ff). Measure 3: Bassoon (f), Trombone (ff). Measure 4: Bassoon (ff), Trombone (ff). Measure 5: Bassoon (ff), Trombone (ff). Measure 6: Bassoon (ff), Trombone (ff). Measure 7: Bassoon (ff), Trombone (ff). Measure 8: Bassoon (ff), Trombone (ff). Measure 9: Bassoon (ff), Trombone (ff). Measure 10: Bassoon (ff), Trombone (ff).

56

J=12 molto tranquillo

tr
mp

rubato molto s.p.

(d g)
(high harmonics ad lib.)

ad

rubato molto s.p.

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

mf

67 | =72

c.l. tratto s.p.

f

tratto s.p.

c.l. tratto s.p.

cresc.

tremolo rapidissimo

Musica ambigua VI

Veto

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

Jukka Tiensuu 1998

♩=88 appassionato

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System 1 (Measures 27-30):

- Measure 27: *appassionato (come prima)*. Includes vocalizations [wa!] and dynamic markings *f* and *ff*.
- Measure 28: *appassionato (come prima)*.
- Measure 29: *appassionato (come prima)*.
- Measure 30: Includes vocalization [wa!]. The right hand (r.h.) has fingerings 4, 2, 3, 5, 3, 2, 1, 5.

System 2 (Measures 31-34):

- Measure 31: *furioso*, *p*, *legato*. Includes vocalization [fu!]. The left hand (l.h.) uses pizzicato and arco techniques.
- Measure 32: *furioso*, *l.h. pizz.*, *p*. Includes vocalization [fu!]. The left hand (l.h.) uses pizzicato and arco techniques.
- Measure 33: *furioso*, *l.h. pizz.*, *p*. Includes vocalization [fu!]. The left hand (l.h.) uses pizzicato and arco techniques.
- Measure 34: *furioso*, *8'*, *legato*. Includes vocalization [fu!]. The left hand (l.h.) uses pizzicato and arco techniques.

System 3 (Measures 35-38):

- Measure 35: *p. a. p. meno legato*, *cresc.*
- Measure 36: *cresc.*
- Measure 37: *cresc.*
- Measure 38: *cresc.*

$\text{J}=132$

40 *f* *sempre appassionato*

40 *f* 3 3 3 o *accidentals apply to the upper voice only,
the lower voice is constantly on open string (except bar 49)*

40 *f* v n 3 3 3 o

40 12 tutti 3 3

45 3 3

45 (in unison) (accidentals come prima)

45 3 3

51 3 3 3

51 ("gliss" on A-string)

51

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56

56

(always with open string)

56

6 3 3 12

61

6 3

61 (lower voice: open string sempre)

61 12 3 5 3 3 3 3

(l.h. legato)

66

66

66

3 3 3 3 3 3

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Musical score for orchestra and piano, page 10. The score consists of ten staves of music. The top four staves are for the orchestra, featuring violins, violas, cellos, and double basses. The bottom six staves are for the piano. The score includes dynamic markings such as *p*, *ff*, *misterioso*, *appassionato*, *tr*, *pizz.*, and *tutti*. The tempo is marked as $=88$. Measure numbers 71 through 86 are indicated at the beginning of each staff. A large, diagonal watermark reading "FOR PROMOTIONAL USE" is visible across the page.

91

$\text{♩} = 66$

[u]

p dolcissimo

$\text{♩} = 60$ affettuoso

[u]

pp (non legato)

(sing in unisono or octave)

[u-] [u]

p dolcissimo

mf non legato, l.v. sempre

(sing in unisono or octave)

[u-] [u]

p dolcissimo

mf non legato, l.v. sempre

91

10 1 2 3 4

-K, -8', +L

l.v. sempre al m. 101

98

$=4'$

6

3

3 3

mfp 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

$l.v. (\text{poco}) \text{ al m. 128}$

sempre espressivo

$=8' + L$

103

103

103

103

(ornamenti tranquilli)

Musical score for piano, featuring six staves of music. The score includes dynamic markings such as *ff*, *p*, *mp*, *pp*, and *legatissimo*. Measure numbers 108 through 117 are indicated at the beginning of each staff. The music consists of complex patterns of eighth and sixteenth notes, with various articulations like dots and dashes. A large, diagonal watermark reading "FOR PROMOTIONAL USE" is visible across the bottom left of the page.