

Jukka Tiensuu

# RE -BAH - BEIL

for amateur orchestra

TEOSTO ry

SUOMALAISEN MUSIIKIN TIEDOTUSKESKUS  
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 FIMIC

Jukka Tiensuu: RE - BAH - BEIL (1976) op. 16 for amateur orchestra

Notes and explanations:

The orchestra is divided into five groups:

- 1) High woodwinds (Flutes, Oboes, English Horns, Clarinets..)
- 2) Low woodwinds (Bassoons, Bassclarinets..)
- 3) Brass (Trumpets, Horns, Trombones, Tubas, Cornets...)
- 4) High strings (Violins, Violas)
- 5) Low strings (Cellos, Double-basses)

Percussion instruments ad libitum. Other instruments (Saxophones, Recorders, etc..) may be added to a group corresponding to their range and character.

The piece can be performed already with a minimum of 25 players (6 woodwind, 6 brass and 13 string instruments), but the more the merrier.

On the pages 5a, 6a and 7a the fourth, sixth and tenth lines are optional, their performance being decided by the conductor.

The instruments within a group are usually not defined, but marked with a running number. The few definitions also are only suggestions, thus the whole woodwind section could, for example, consist of clarinets only.

The whole score is written in actual pitch (thus e.g. Double-bass should transpose an octave)!

Reading of accidentals:  $\sharp \text{ note} = \sharp \text{ note}$   $\sharp \text{ note} = \sharp \text{ note}$  (an accidental affects the following note only).

Page 4: The given passages are only examples. Each player should feel free to improvise passages of similar character (chromatic, not tonal) and rhythm and within the given range!

Notes for the conductor:

The conductor has four solo bars: 1, 40, 41 and 42. The beginning of page 5 should be conducted in a similar manner as bar 1.

On page 4 the first bar is to be conducted only, the rest should be decided by each player individually.

On page 8 only the simultaneous beginning, the two bars for brass instruments and the final cut-off are to be conducted.

Tempo is  $\text{♩} = 40$ , but can, of course, be (slightly) varied according to musical expression.

*attacca*

means an immediate beginning of the next passage.

4/4 (1-40)

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Winds in B<sup>b</sup>

(Parc)

V1

V2

Vc

Cb

tutti: arbitrary wind-sounds ad lib.  
(Oboe: play without reed)

ppp

p

p

(Flz. ad lib.) - - - Fl.

(mp)

mp cresc.

(see explanations for Violins and Violas)

Ob.

p cresc

mp

cresc.

tutti : arbitrary wind-sounds (play without reed;)

p

mp

tutti: arbitrary wind-sounds ad lib.

mp

mp

mp

mf

(5)

(10)

Molto tranquillo

around the central d': micro-tones + 1/4-tones → + half-steps → + 3/4-tones → + whole-steps etc. . . . . tutti

tutti

dal niente

pp

p

mp

mf

legatissimo, senza vibrato

(poco vibrato)

tutti

(dal niente)

(see explanations and dynamics above (Violins & Violas))

0" 6" 12" 18" 24" 30" 36" 42" 48" 54"

all instruments sound as written

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(attacca): improvise chromatic figures within the given ambitus (b $\flat$  - f $\sharp$ )  
(tranquillo, legato.) Poco a poco piu: detaché - - - - - marcato - - - - - leggero e staccato - - - - - leggerissimo

poco forte

Oboe: diminuendo - - - - al - - niente - ppp

(see above) legato, tranquillo - - - poco a poco piu detaché - - - - - piu marcato e molto dim. al niente

f

diminuendo al niente

(5)

(20)

(attacca) improvise chromatic figures within the given ambitus (b $\flat$  - f $\sharp$ )  
(tranquillo, legato) Poco a poco piu: - - detaché - - - - - marcato - - - - - leggero e staccato - - - - - leggerissimo

forte

pp

(see above (Violins & Violas))

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4. *Presto legato* ca. 18" - 20" ca. 12" - 16" 10" - 15"

*p sempre cresc poco a poco*

*gva-*

*gva-*

Individual choice of repeated passages. Moving from one passage to another also decided individually.  
The notes in brackets are only to be played if several instruments (of the group) can play them.

*Allegro* 15" - 20" *piu presto* 15" - 20"

*attacca*

*p sempre cresc poco a poco*

48" *Presto legato* 18" - 20" 12" - 16" 10" - 15"

*p sempre cresc poco a poco*

*gva-*

*gva-*

*Allegro* 15" - 20" *piu presto* 15" - 20"

*attacca*

*p sempre cresc poco a poco*

1.2. 3.4. 5.6. 7.8.

high Ww.

low Ww.

Brass

molto f

molto intensivo

fortissimo possibile

4 8

4 8 (♩=80)

5. a.

molto f

molto intensivo

fortissimo possibile

4 8

VI.

Vlc.

Cb.

35

(a whole tone higher than the lowest tone)

(the lowest tone of the instrument)

6.a.

chromatic  
quasi gliss.

Flz.

(35)

quasi  
gliss.

cuivré

trb

(ossia glissando)

6.b.

(35)

le

lc.

e

lb.

7. a.

16

Tamb. mil. & Gran cassa (ad lib.) mf cresc.

(40)

4

16

♪

4

8

→

4

4

→

♪ = 40  
(Tempo primo)

attacca



7. b.

16

Tamb. mil. & Gran cassa (ad lib.) mf cresc.

4

16

♪

(quasi ritardando)

Furioso

(40)

4

8

→

4

4

→

♪ = 40  
(Tempo primo)

attacca

CONDUCTOR SOLO : conduct the change of mood!

Brass  
con sord.

1. niente  
2. niente  
3. niente  
4. niente  
5. niente  
6. niente

all other  
instruments  
(Fg & Cb ad lib.)

tranquillo, pp e legatissimo

sempre

piu

tranquillo

e

pp

possibile

Violins

Woodwind  
instruments

1.5.

2.6.

3.7.

4.8.

ppp

1.5.9.

2.6.10.

3.7.11.

4.8.12.

1.5.9.

2.6.10.

3.7.11.

4.8.12.

Begin A at the point of your choice. Play in your own tempo and rhythm (ma tranquillo!) ca. 20"-25", then

begin B at the point of your choice. Play tranquillo ca. 15"-20", then

begin C (at any point). Play slowly ca. 15", then play your final fermata. The fermata should be held until everybody has reached it and 5" to 10" seconds more.

Violas + Cellos

3.7.11.

4.8.12.

duration 5½-6 min.