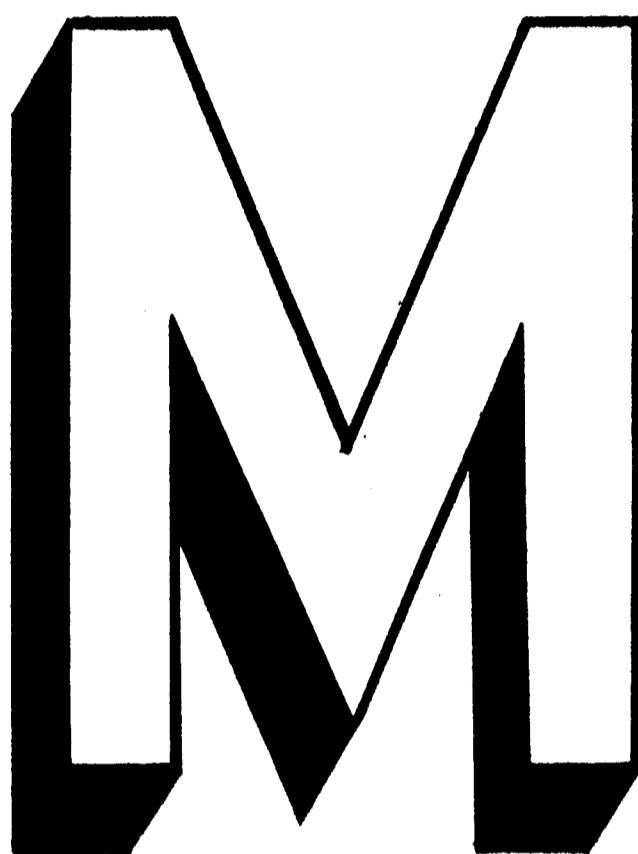




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Finnish Music Information Centre

5768



For Amplified Harpsichord, Strings and Percussion

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FIMIC

JUKKA TIENSUU

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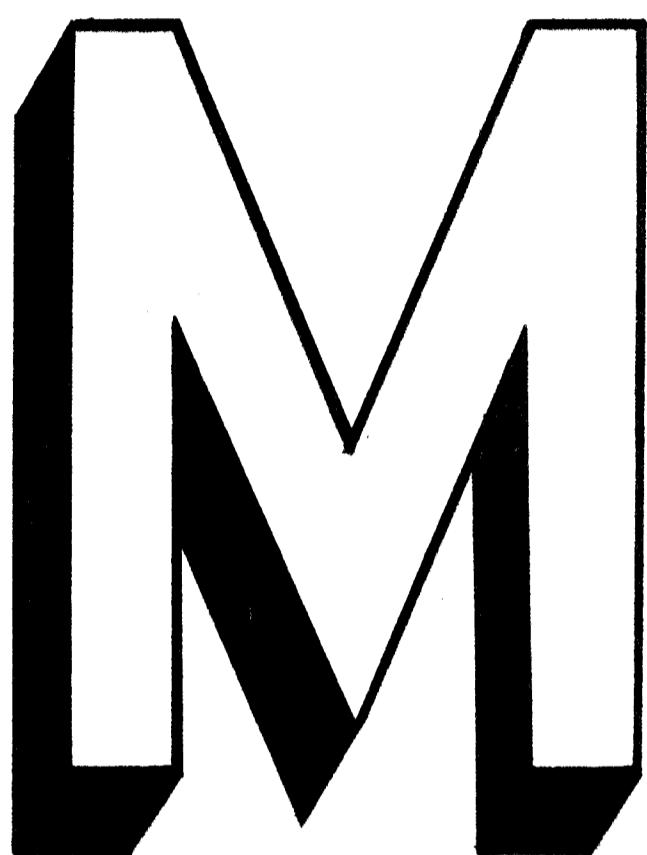
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Helsinki, 1996

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For Amplified Harpsichord, Strings and Percussion

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JUMLC

JUKKA TIENSUU

Jukka Tiensuu : M for solo harpsichord, strings and percussion (1980)

A copy of a baroque harpsichord or an original one is needed.

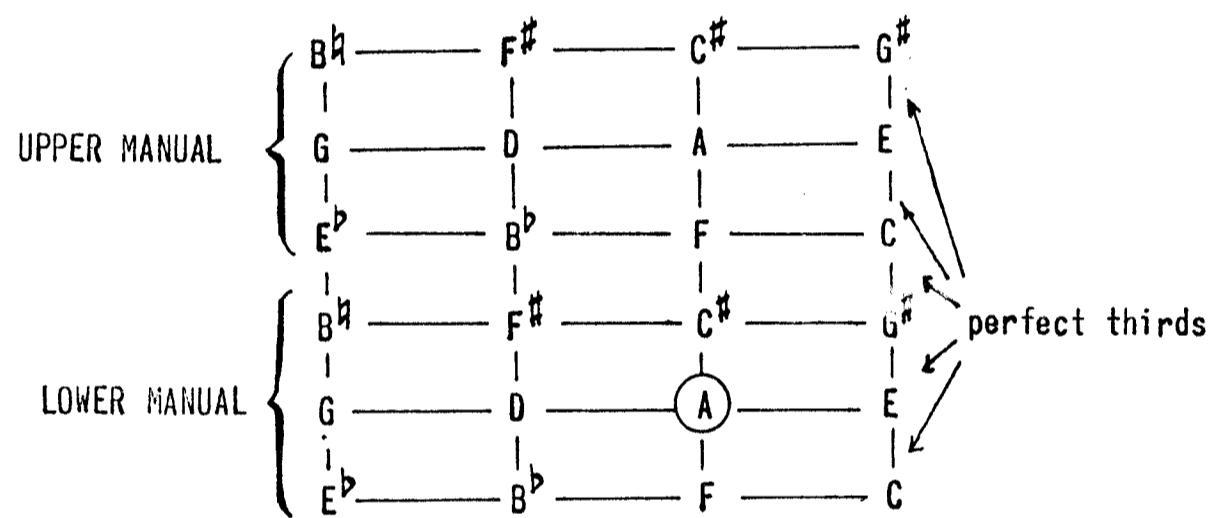
The instrument should have : - two keyboards, one with an 8-foot stop, the other one with 4-foot and 8-foot stops and a coupler. All these may be hand stops. The single 8-foot should have also a harp-stop (Lautenzug).  
- total range of 5 octaves reaching from FF to f'''.

(for music a music stand at least 50 cm wide would also be needed).

In case of choice a late 18th century Flemish model should be preferred, but French and English models will also do. Because of the fast repetitive figures in the piece, the mechanism of the harpsichord should react fast and be in faultless condition.

The harpsichord should be tuned in the following 24-tone/octave non-tempered scale:

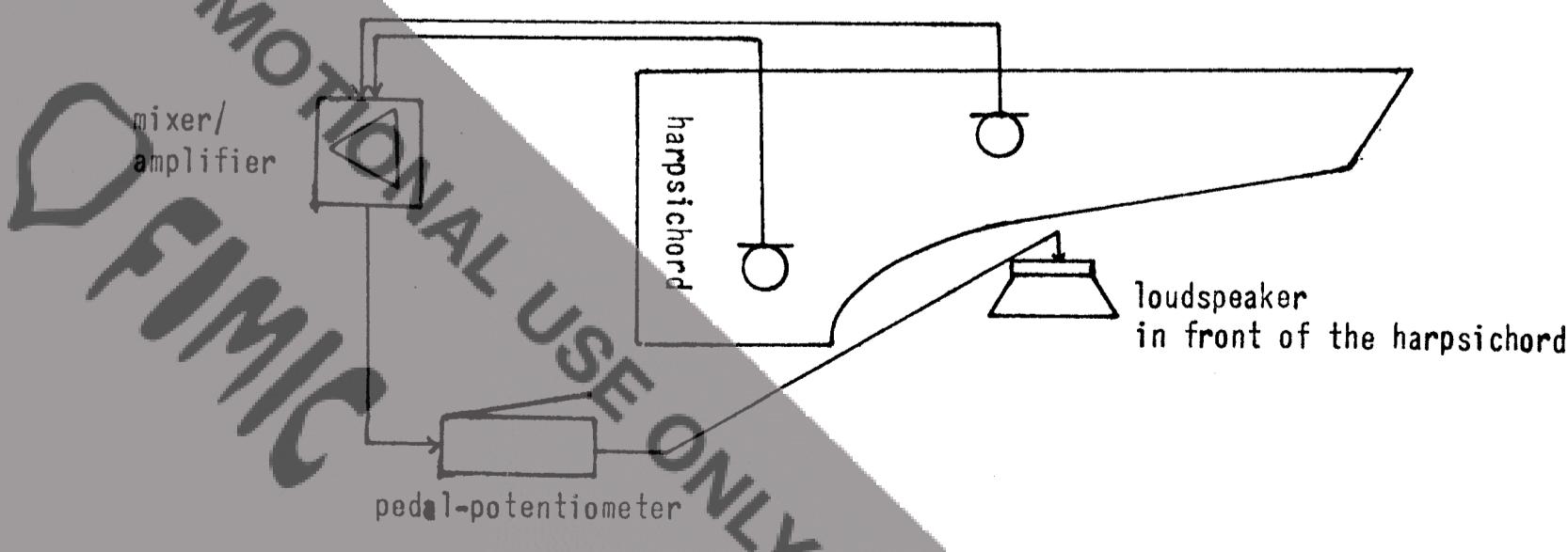
(horizontal line indicates a perfect fifth, vertical line indicates a perfect major third)



The a of the lower manual (with 4' and 8' stops) will be tuned in 440 Hz. The e $\flat$  of the upper manual will be tuned in perfect third with the b $\natural$  of the lower manual.

Amplification

The harpsichordist regulates the amplification of the harpsichord sound with a pedal-potentiometer as indicated below.



Special notes on CADENZA for orchestra:

In the bar 153 the conductor will improvise with the orchestra or at least conduct its improvising. He can invite groups to play and stop others. He can show the character, the tempo, the register(s), the dynamics etc. (consentimento, furioso, misterioso, alla zigana, capriccioso, lugubre, disperato, grandioso, sinistro, appassionato, fremente, tempestoso, rassegnato). The minimum duration of this cadenza is one minute, the maximum duration is free.

The orchestra players should learn well the material and characteristics of M and then, using this material, develop those characteristics, comment on them, dialogue, fight and play with them and dialogue with the other groups of players.

The programme note (if one is really needed):

In M for solo harpsichord, strings and percussion traditional musical instruments are used to create acoustic events, that approach musical phenomena usually associated with the elementary vocabulary of electronic sound processing (filtering, noises, ring-modulation, glissandos, spectral changes). The harpsichord is tuned to a non-tempered 24-tone per octave system, using cycles of perfect thirds and fifths. Analogously, the string parts contain microtones and non-tempered intervals.

The piece, in the spirit of a concerto, occasionally gives the freedom to a restricted amount of improvisation, not only to the soloist, but also for the orchestra players. This possibility culminates in the cadenza, where the conductor improvises with the orchestra. To visualize the controlled osculation between the completely determined passages and the partially improvised passages, both traditional, spatial (proportional) and graphic notations have been used in the score.

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Notation of time is partly in traditional partly in proportional notation. The bars with proportional notation will always be beaten in three-time.

- Proportional notation:
- ▲ ● (black note-heads without stem) are begun exactly on the place they are written in. They sound till next note-head
  - ♦ ♦ short note (staccato or ending of a sustained note)
  - △ ○ (white note-heads without stem) are played legato and rubato, i.e. every player can decide for himself the exact starting-point of this kind of note, the result being a variable amount of heterophony.

Symbols:

▲ △ extremely high pitches

 play on the bridge (sul ponte = play at the bridge)

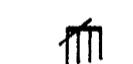
 play behind the bridge

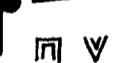
↖ press string only lightly with finger to avoid a clear sound production (harmonics may occasionally appear)

 bow on the tailpiece

 free (non-diatonic) passage (transition) between two notes

 an even glissando

 a few (four) strokes of bow during a note or glissando

 excessive bow-pressure (don't avoid sound-distortion)

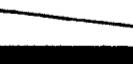
 quarter-tones up and down ↑(♯) ↓ eight-tones up and down

Percussion:

 gran cassa

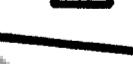
 piatta

 mokubios (or low temple blocks)

 glockenspiel

 tam-tam (large)

 tom-toms (five different)

 vibraphone

Duration: ca. 18' to 23' depending on the length of the cadenzas

Bars 136 - 141 are played "quasi improvisando". Crescendo marks also indicate a 'quasi accelerando' character (fast bowing, even tremolo). Bars 136-140 represent five immense 'sighs' whereas bar 141 is a transition from 'sighs' back to "normal" texture. Also transition to and between the sighs should be almost unnoticed. Different 'colour-classes' may be chosen for different sighs (ponticello, tasto, excessive pressure etc.).



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M

JUKKA TIENSUU 1980

- 52 ↔ 72

Music score page 1 featuring three staves: CMB (top), VC (middle), and CB (bottom). The CMB staff includes dynamics like *ff*, *ff*, and *ff*. The VC staff has dynamics *(f)*, *(f)*, and *(f)*. The CB staff includes dynamics *ff*, *tr*, *(ff)*, *tr*, and *tr*. The score is in common time.

\* For easier synchronization a measured version of bars 1–10 is written in the harpsichord and in the double-bass parts.

Music score page 2 featuring three staves: CMB (top), VC (middle), and CB (bottom). The CMB staff includes dynamics *ff*, *ff*, and *ff*. The VC staff includes dynamics *ff*, *ff*, and *ff*. The CB staff includes dynamics *ff*, *tr*, *(ff)*, *ff*, and *ff*. The score is in common time.

11

MB

11

I VL

11

VL

11

VLA

11

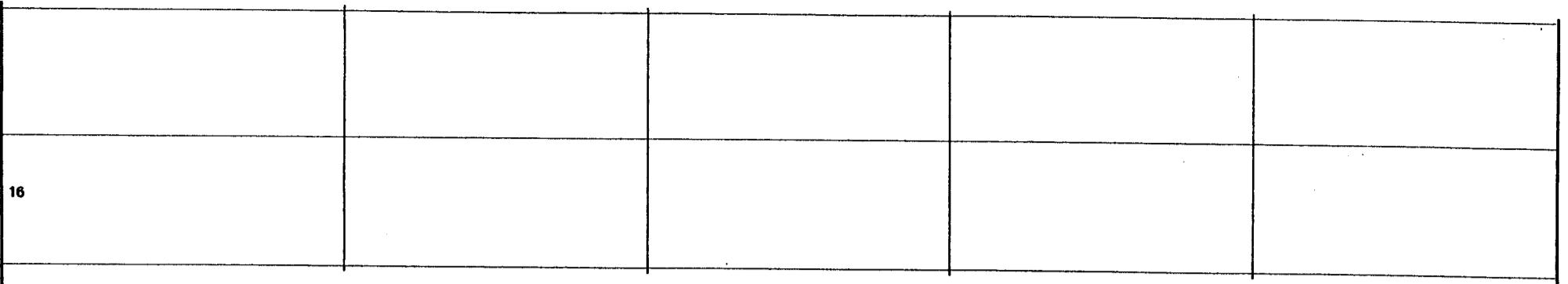
VC

11

CB

11

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CMB 16

A single staff for the CMB section, showing five empty measures.

I VL 16

A staff for the I VL section. It shows four measures of music with various note heads and stems. Measure 16 starts with a dynamic of *pp*. Measures 17-20 feature dynamics of *ff*, *f*, *poco*, and *f* respectively. Measure 21 concludes with a dynamic of *f*.

II VL 16

A staff for the II VL section. It shows four measures of music. Measures 16-19 have dynamics of *pp*, *ff*, *poco*, and *ff* respectively. Measure 20 concludes with a dynamic of *poco*.

VLA 16

A staff for the VLA section. It shows four measures of music. Measures 16-19 have dynamics of *pp*, *ff*, *ff*, and *ff* respectively. Measure 20 concludes with a dynamic of *poco*.

VC 16

A staff for the VC section. It shows four measures of music. Measures 16-19 have dynamics of *pp*, *ff*, *ff*, and *ff* respectively. Measure 20 concludes with a dynamic of *poco*.

CB 16

A staff for the CB section. It shows four measures of music. Measures 16-19 have dynamics of *pp*, *ff*, *ff*, and *ff* respectively. Measure 20 concludes with a dynamic of *poco*.

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21

MB 21

I VL 21

VL 21

LA 21

VC 21

CB 21

FOR PROMOTIONAL USE ONLY

26

CMB 26

42-56

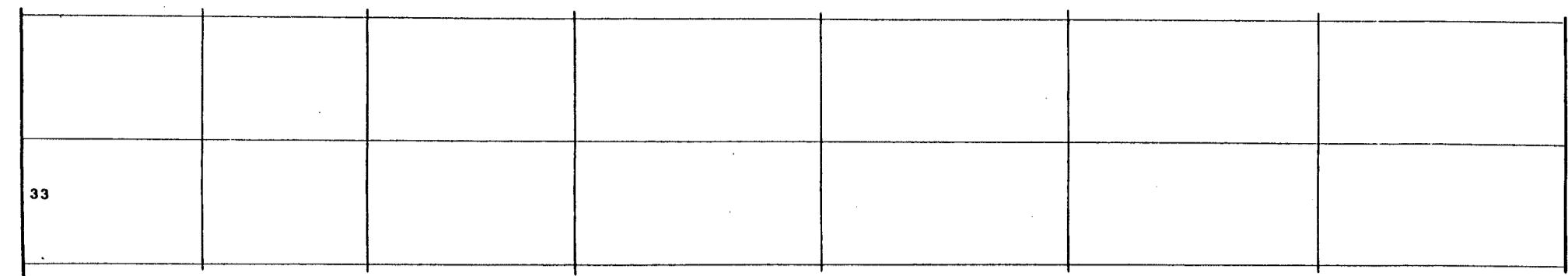
I VL

II VL

VLA

VC

CB



**MB**

33

8' (b) *ff* V. - 8 + 4

**VL**

33

*pp* *ff* loco sul pont. *p* ord. 8va 1.2. 3.4. 8va

**VL**

33

*pp* *ff* sul pont. *p* ord. 8va 1.2. 3.4. 8va

**LA**

33

*pp* *ff* sul pont. *p* *p* *f*

**IC**

33

S.P. *pp* *ff* sul pont. (-) *ff* (-) *ff* (-)

**IB**

33

*p* <> <> sul pont. <> <> <> <> <>

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40

arco      arco

pp

arco 8va

CMB 40 II 8' 8va tranquillissimo

I 4' (mp → poco f)

-4 + 8

8' 8va p

I VCL 40

(pp ↔ mf)

loco

sul tasto  
1° solo -3- tr

p

II VCL 40

(pp ↔ mf)

loco

1° solo sul tasto

5

p

VLA 40

ord. (pp ↔ mf)

1° solo sul tasto

7:6

VC 40

ord. (pp ↔ mf)

1° solo bc

sul tasto

CB 40

(pp ↔ mf)

sul pont. 1° solo (sul pont.)

sul pont. 2° solo (sul pont.)

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DYNAMIC

46

46

poco a poco cresc.

53

53

*FOR PROMOTIONAL USE ONLY*

53

sul pont.

53

cu pont.

53

sul pont.

53

sul pont.

53

ord.

60

A blank page with a single measure number 60 at the top left.

CMB 60 (espr.)

Musical score for CMB (Celli and Basses) starting at measure 60. The instruction "(espr.)" is written above the staff. The music consists of six measures of rhythmic patterns.

A C C E L . . .

IVL

$\text{♩} = \text{♩} = 132$

Musical score for IVL (String Quartet) starting at measure 60. The tempo is marked "A C C E L . . ." and "ord." The key signature changes from A major to D major. The music includes dynamic markings like ff, f, and solo sections. Measures 60 through 65 are shown, followed by a repeat sign and measures 66 through 71. The section ends with a forte dynamic ff and a tutti section.

II VL

Musical score for II VL (Second Violin) starting at measure 60. The key signature changes to A major. The music includes dynamic markings like ff, f, and solo sections. Measures 60 through 65 are shown, followed by a repeat sign and measures 66 through 71. The section ends with a forte dynamic ff and a tutti section.

VLA

Musical score for VLA (Violoncello) starting at measure 60. The key signature changes to A major. The music includes dynamic markings like ff, f, and solo sections. Measures 60 through 65 are shown, followed by a repeat sign and measures 66 through 71. The section ends with a forte dynamic ff and a tutti section.

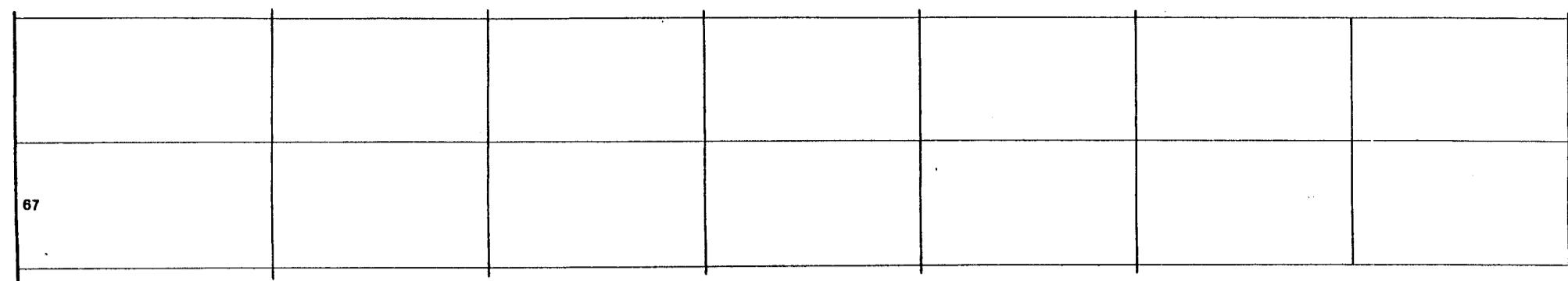
VC

Musical score for VC (Double Bass) starting at measure 60. The key signature changes to A major. The music includes dynamic markings like ff, f, and solo sections. Measures 60 through 65 are shown, followed by a repeat sign and measures 66 through 71. The section ends with a forte dynamic ff and a tutti section.

CB

Musical score for CB (Double Bass) starting at measure 60. The key signature changes to A major. The music includes dynamic markings like ff, f, and solo sections. Measures 60 through 65 are shown, followed by a repeat sign and measures 66 through 71. The section ends with a forte dynamic ff and a tutti section.

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IB

67

II

VL

67

8va

8va

8va

This block contains two staves of music. The top staff is for the Bassoon (IB) and the bottom staff is for the Violin (VL). The page number "67" appears at the beginning of both staves. The first measure consists of eighth-note pairs. The second measure begins with a bassoon solo (labeled "II") followed by a violin response. Measure three shows a return to eighth-note pairs. Measures four through six feature eighth-note pairs with dynamic markings "8va" (above) and "8va" (below) above them.

10

VL

67

LA

67

VC

67

CB

67

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This block contains four staves of music. The top staff is for the Violin (VL), the second for the Bassoon (LA), the third for the Cello (VC), and the bottom for the Double Bass (CB). The page number "67" appears at the beginning of each staff. Measures one through four show eighth-note pairs. Measures five through eight feature sixteenth-note patterns. Measures nine through twelve show eighth-note pairs again. Measures thirteen through fifteen show sixteenth-note patterns.

74

II  
CMB  
I

I VL

II VL

VLA

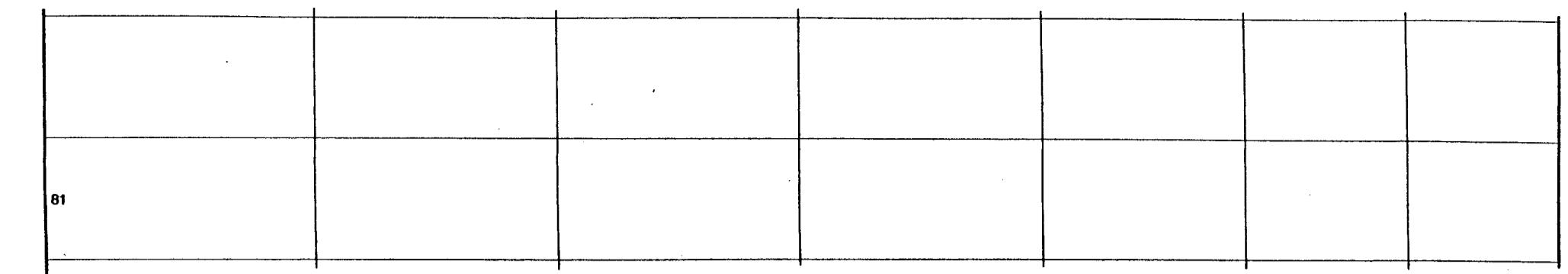
VC

CB

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11

This page contains six staves of musical notation for an orchestra. The staves are labeled from top to bottom: II, CMB, I, I VL, II VL, VLA, VC, and CB. The time signature is common time (indicated by '74'). The key signature varies by staff: II has one sharp; CMB, I, I VL, II VL, and VLA have one sharp; and VC and CB have one sharp. The music consists primarily of eighth-note patterns. The 'FOR PROMOTIONAL USE ONLY' watermark is oriented diagonally from the bottom-left towards the top-right.



II  
MB  
I

81

R A L L .

♩ = 42

VI  
V L

81

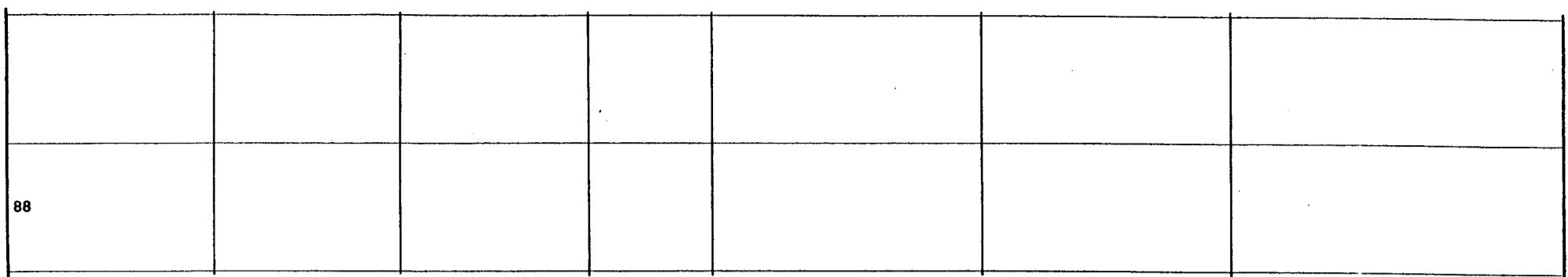
V L

81

FO  
P  
R  
O  
M  
O  
T  
I  
O  
N  
A  
L  
U  
S  
E  
O  
N  
ly

'LA  
VC  
CB

81



**CMB** 88 6 4

Score page 88, CMB part. Measures 6-4. Dynamics: *ppp*, *mf*, *f*.

**I VL** 88

Score page 88, I VL part. Measures 6-4. Dynamics: *ppp*, *mf*, *f*. Articulation: *solo*.

**II VL** 88

Score page 88, II VL part. Measures 6-4. Dynamics: *ppp*, *mf*, *f*. Articulation: *solo*.

**VLA** 88

Score page 88, VLA part. Measures 6-4. Dynamics: *ppp*, *mf*, *f*. Articulation: *solo*.

**VC** 88

Score page 88, VC part. Measures 6-4. Dynamics: *ppp*, *mf*, *f*. Articulation: *solo*, *portamento*, *(part.)*.

**CB** 88

Score page 88, CB part. Measures 6-4. Dynamics: *ppp*, *mf*, *f*. Articulation: *sul pont.*, *sad. pont.*, *< >*.

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-- arco ad libitum (mf - fff) --

95

**MB**

**I VL**

**VL**

**VLA**

**VC**

**CB**

14

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100

CMB 100

A C C E L. (12) 8 = 132

I VL

II VL

VLA

VC

CB

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105

WB 105

VL solo 105 *p*

VL solo 105

VA solo 105

VC Solo 105

2<sup>a</sup> volta: solo 8va  
3<sup>a</sup> volta: tutti loco

111

WB 111

VL 111

VL 111

VA 111

VC 111

FOR PROMOTIONAL USE ONLY

117

CMB 117

I VL 117

II VL 117

VA 117

VC 117

1st volta  
2nd volta



1. : 2. : 3. :

123

CMB 123 a.

1. 2. 3.

VL 123 a. b. loco

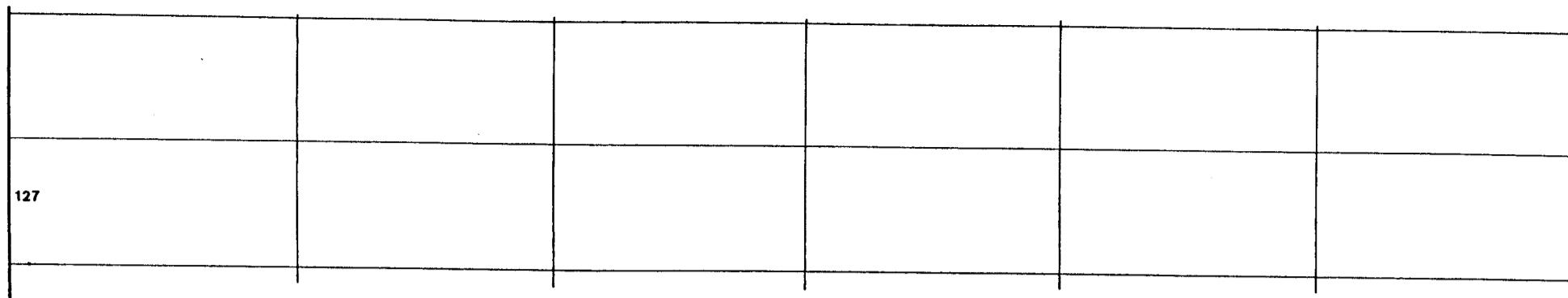
VL 123 c.

VA 123 B loco

VC 123 gva loco

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127

WB

Musical score for double bass (WB) at measure 127. The score consists of two staves. The top staff has a bass clef, and the bottom staff has a bass clef with a sharp sign. The music includes various note heads and stems.

127

VL

Musical score for cello (VL) at measure 127. The score consists of four staves, each with a bass clef. The first staff contains sixteenth-note patterns, while the others are mostly blank.

127

IL

Musical score for double bass (IL) at measure 127. The score consists of three staves, each with a bass clef. The first staff contains sixteenth-note patterns, while the others are mostly blank.

127

LA

Musical score for double bass (LA) at measure 127. The score consists of three staves, each with a bass clef. The first staff contains sixteenth-note patterns, while the others are mostly blank.

127

IC

Musical score for double bass (IC) at measure 127. The score consists of three staves, each with a bass clef. The first staff contains sixteenth-note patterns, while the others are mostly blank. A small "2, 3." is written above the third staff.

127

IB

Musical score for double bass (IB) at measure 127. The score consists of three staves, each with a bass clef. All staves are blank.

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EFM INC

133

$\text{♩} = 48$

24 8 (ad lib.)

16 8 (simile)

CMB 133

$\text{♩} = 48$

24 8 (ad lib.) acc. rall.

16 8 -8-4 (simile)

I VL 133

$\text{♩} = 48$

(nv) → (s) → (nv) (simile)

24 8 16 8

II VL 133

$\text{♩} = 48$

24 8 16 8

VLA 133

$\text{♩} = 48$

24 8 16 8

VC 133

$\text{♩} = 48$

24 8 16 8

CB 133

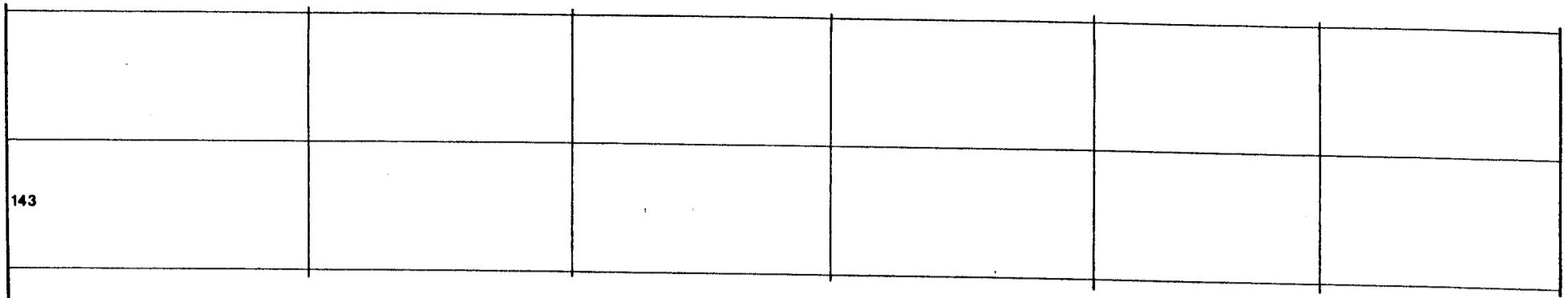
$\text{♩} = 48$

24 8 16 8

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Musical score page 20, measures 40 to 45. The score is divided into four systems by vertical bar lines. The top system contains staves for Soprano (S), Alto (A), Tenor (T), and Bass (B). The middle system contains staves for II, MB (Mezzo-Soprano), and I. The bottom system contains staves for VL (Violin) and VI (Viola). Measure 40 starts with a dynamic of  $\frac{40}{8}$ . Measures 41 and 42 show changes in time signature and dynamics, including  $\frac{12}{8}$ ,  $\frac{24}{8}$ ,  $\frac{6}{4}$ , and  $\frac{3}{4}$ . Measure 43 includes dynamics like *arco* and *p*. Measure 44 shows a transition with  $\frac{6}{4}$  followed by  $\frac{3}{4}$ . Measure 45 concludes with  $\frac{3}{4}$ . Various performance instructions like *g*, *gva*, and dynamic markings like *fff* and *pp* are present.

Musical score page 20, measures 46 to 51. The score continues with four systems of music. The top system (Soprano, Alto, Tenor, Bass) shows a transition from  $\frac{40}{8}$  to  $\frac{12}{8}$  and then to  $\frac{24}{8}$ . The middle system (II, MB, I) follows a similar pattern. The bottom system (VL, VI) shows a transition from  $\frac{6}{4}$  to  $\frac{3}{4}$ . Measures 47 and 48 feature dynamic markings like *ff* and *mp*. Measures 49 and 50 continue the rhythmic patterns. Measure 51 concludes with  $\frac{3}{4}$ . A large diagonal watermark reading "FOR PROMOTIONAL USE ONLY" is visible across the bottom left of the page.



**CMB** 143

Score page 143 featuring two staves: 'CMB' and 'I VL'. The 'CMB' staff has a single line of music with dynamics like  $\text{ff}$ ,  $\text{f}$ ,  $\text{p}$ , and  $\text{ff}$ . The 'I VL' staff has four lines of music with dynamics like  $\text{ff}$ ,  $\text{f}$ ,  $\text{p}$ , and  $\text{ff}$ .

**I VL** 143

Score page 143 featuring three staves: 'I VL', 'VLA', and 'VCL'. The 'I VL' staff has four lines of music with dynamics like  $\text{ff}$ ,  $\text{f}$ ,  $\text{p}$ , and  $\text{ff}$ . The 'VLA' staff has four lines of music with dynamics like  $\text{ff}$ ,  $\text{f}$ ,  $\text{p}$ , and  $\text{ff}$ . The 'VCL' staff has four lines of music with dynamics like  $\text{ff}$ ,  $\text{f}$ ,  $\text{p}$ , and  $\text{ff}$ .

**VL** 143

Score page 143 featuring three staves: 'VL', 'VLA', and 'VCL'. The 'VL' staff has four lines of music with dynamics like  $\text{ff}$ ,  $\text{f}$ ,  $\text{p}$ , and  $\text{ff}$ . The 'VLA' staff has four lines of music with dynamics like  $\text{ff}$ ,  $\text{f}$ ,  $\text{p}$ , and  $\text{ff}$ . The 'VCL' staff has four lines of music with dynamics like  $\text{ff}$ ,  $\text{f}$ ,  $\text{p}$ , and  $\text{ff}$ .

**VLA** 143

Score page 143 featuring three staves: 'VLA', 'VLA', and 'VCL'. The 'VLA' staff has four lines of music with dynamics like  $\text{ff}$ ,  $\text{f}$ ,  $\text{p}$ , and  $\text{ff}$ . The 'VLA' staff has four lines of music with dynamics like  $\text{ff}$ ,  $\text{f}$ ,  $\text{p}$ , and  $\text{ff}$ . The 'VCL' staff has four lines of music with dynamics like  $\text{ff}$ ,  $\text{f}$ ,  $\text{p}$ , and  $\text{ff}$ .

**VC** 143

**CB** 143

Score page 143 featuring two staves: 'VC' and 'CB'. The 'VC' staff has four lines of music with dynamics like  $\text{ff}$ ,  $\text{f}$ ,  $\text{p}$ , and  $\text{ff}$ . The 'CB' staff has four lines of music with dynamics like  $\text{ff}$ ,  $\text{f}$ ,  $\text{p}$ , and  $\text{ff}$ .

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149

styro

tr.

ff

p

CADENZA

MB

149

CADENZA

I VL

149

loco, tr.

pp

ff

ffz

PIZZ. + semi-tone gliss.

p sul G

CADENZA

VL

149

tr.

mp

ff

ffz

PIZZ. + semi-tone gliss.

p sul G

CADENZA

ILA

149

tr.

mp

ff

ffz

PIZZ. + semi-tone gliss.

p sul G

CADENZA

VC

149

tr.

mf

ff

ffz

PIZZ. + semi-tone gliss.

p sul G

CADENZA

CB

149

tr.

f

fz

ff

ffz

PIZZ. + semi-tone gliss.

p sul G

CADENZA

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154

CMB 154

I VL 154

II VL 154

VLA 154

VC 154

CB 154

PROMOTIONAL USE ONLY

B

159

mp

poco f

160

ff

MB

159

+L

CADENZA

VL

159

160

mf

f

IL

159

160

mf

f

A

159

mf

sul D

160

C

159

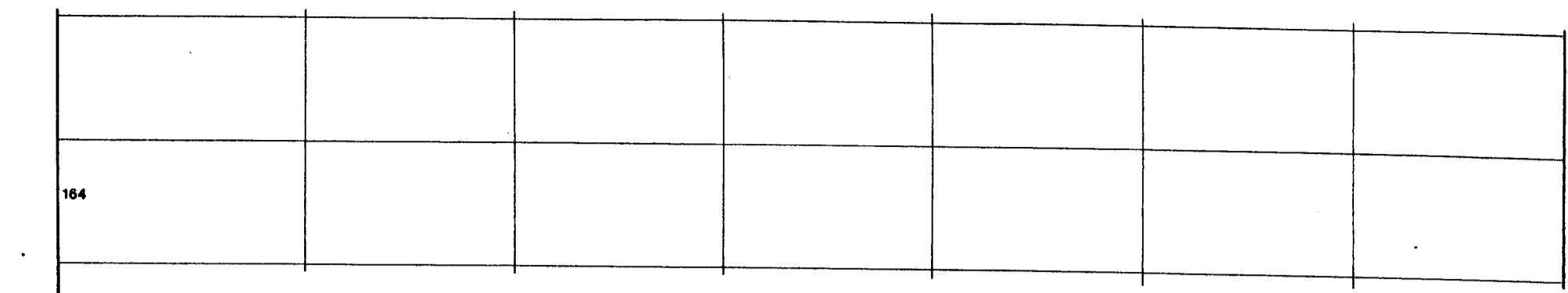
160

B

159

160

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CMB 164

etc. (colla parte)

I VL

164

2<sup>a</sup> volta 8va  
pp sempre cresc.  
(f)  
(e) = 2<sup>a</sup> volta solamente  
pp sempre cresc.  
(f)  
pp sempre cresc.  
(f)  
pp sempre cresc.

= 168

II VL

164

2<sup>a</sup> volta 8va  
pp sempre cresc.  
(f)  
(e) = 2<sup>a</sup> volta solamente  
pp sempre cresc.  
(f)  
pp sempre cresc.  
(f)  
pp sempre cresc.

= 168 2<sup>a</sup> e 3<sup>a</sup> volta 8va bassa

VLA

164

2<sup>a</sup> e 3<sup>a</sup> volta 8va bassa  
pp sempre cresc.  
(f)  
pp sempre cresc.  
(f)  
pp sempre cresc.

= 168 2<sup>a</sup> e 3<sup>a</sup> volta 8va bassa

VC

164

2<sup>a</sup> e 3<sup>a</sup> volta 8va bassa  
pp sempre cresc.  
(f)  
pp sempre cresc.  
(f)  
pp sempre cresc.

= 168 2<sup>a</sup> e 3<sup>a</sup> volta 8va bassa

CB

164

2<sup>a</sup> e 3<sup>a</sup> volta 8va bassa  
pp sempre cresc.  
(f)  
pp sempre cresc.

= 168 2<sup>a</sup> e 3<sup>a</sup> volta 8va bassa

171

CMB 171

I VL 171

II VL 171

VLA 171

VC 171

CB 171

**d = 42**

**26**

**d = 42**

**ATTACCA**

**d = 42**

**ATTACCA**

**d = 42**

**ATTACCA**

7 4

*ff*

CMB 7 4

*ff*

Tutti *ff* dim. solo gli altri soli

I VL 7 4 Tutti *ff* dim. solo *p* gli altri *mf*

*ff* dim. solo *p* gli altri *mf*

*ff* dim. solo *p* gli altri *mf*

*ff* dim.

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Tutti *ff* dim. solo gli altri soli

II VL 7 4 Tutti *ff* dim. solo *p* gli altri *mf*

*ff* dim.

Tutti *ff* dim. solo *p* gli altri *mf*

*ff* dim.

VLA 7 4 Tutti *ff* dim. solo *p* gli altri *mf*

*ff* dim. solo *p* gli altri *mf*

Tutti *ff* dim. solo *p* gli altri *mf*

VC 7 4 Tutti *ff* dim. solo *p* gli altri *mf*

*ff* dim.

CB 7 4 Tutti *ff* dim. solo *p* gli altri *mf*

*ff* dim.

FOR PROMOTIONAL USE ONLY

QFIMIC