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5768

M

For Amplified Harpsichord, Strings and Percussion

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JUKKA TIENSUU

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For Amplified Harpsichord, Strings and Percussion

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JUKKA TIENSUU

Jukka T i e n s u u : M for solo harpsichord, strings and percussion (1980)

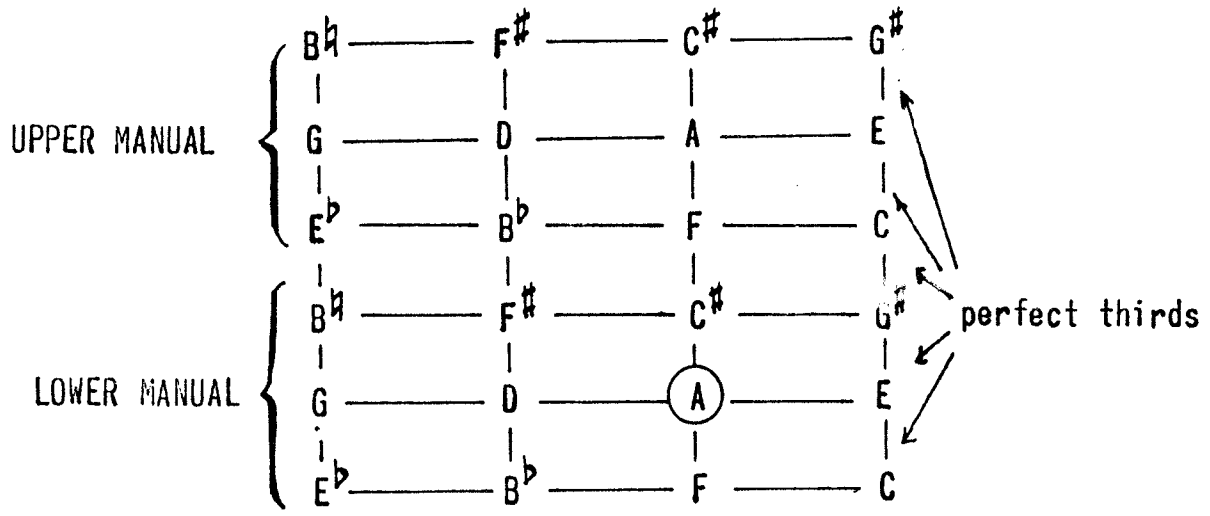
A copy of a baroque harpsichord or an original one is needed.

The instrument should have :
- two keyboards, one with an 8-foot stop, the other one with 4-foot and 8-foot stops and a cuppler. 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.

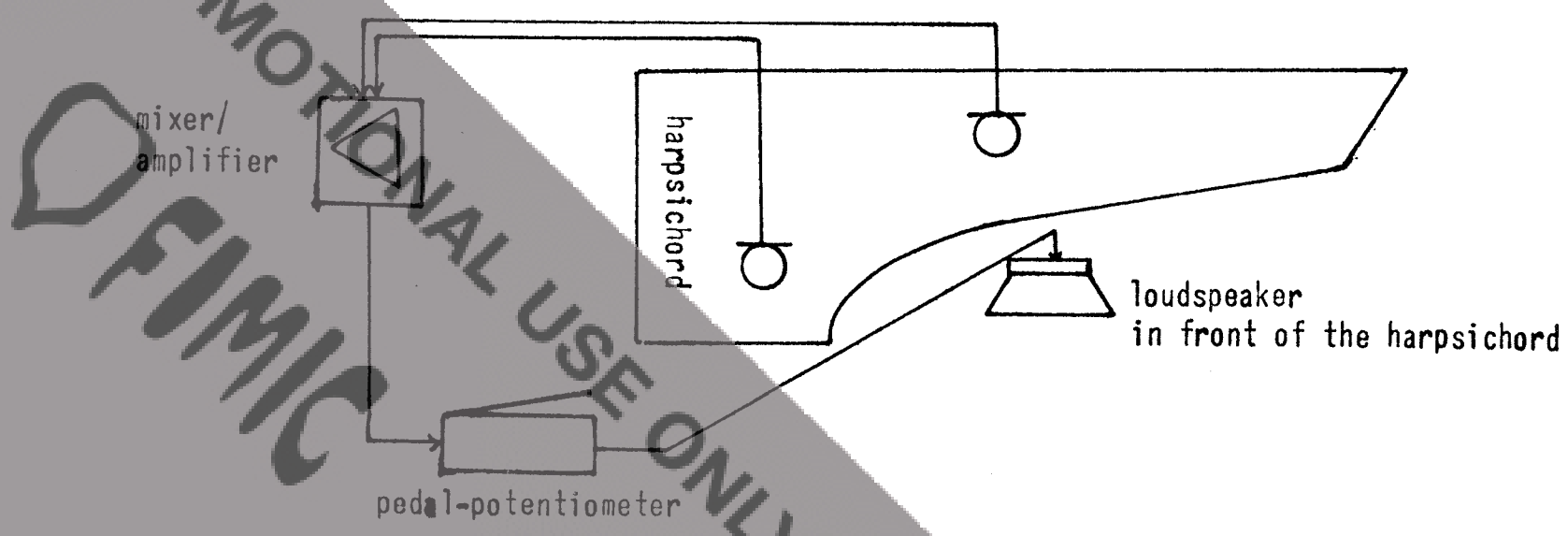
The harpsichord should be tuned in the following 24-tone/octave non-tempered scale:
(horizontal line indicates a perfect fifth, vertical line indicates a perfect major third)



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 harspichord sound with a pedal-potentiometer as indicated below.



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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. (con sentimento, 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 phenomens 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 <u>on</u> the bridge (sul pont. = play <u>at</u> 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 <u>even</u> 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

CMB *)

VC

CB *)

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

CMB

VC

CB

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FIMIC

11

MB

11

I VL

11

VL

11

VLA

11

VC

11

CB

11

FOR PROMOTIONAL USE ONLY

2

CMB

16

I VL

II VL

VLA

VC

CB

FOR PROMOTIONAL USE ONLY
PMC

21

MB

21

I VL

21

VL

21

'LA

21

VC

21

CB

21

4

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PMC

26

(laissez vibrer)

(laissez vibrer)

CMB

26

I

II

(8')

42↔56

I VL

II VL

VLA

VC

CB

FOR PROMOTIONAL USE ONLY

33

MB

33

8'

8'

fff

-8 +4

VL

33

loco

loco

loco

loco

pp

fff

sul pont.

p

ord.

8va

ff

1. 2.

3. 4.

6

VL

33

sul pont.

p

ord.

8va

ff

1. 2.

3. 4.

LA

33

sul pont.

p

ff

IC

33

S. P.

pp

fff

IB

33

sul pont.

p

FOR PROMOTIONAL USE ONLY

arco

pp

arco

pp

40

arco 8va

pp

CMB

II 8' tranquillissimo 8va

I 4' (mp ↔ poco f)

40

-4 +8

8'

8va

p

8'

8va

I VL

40

(pp ↔ mf)

loco

fff

mp

p

tr

sul tasto

1° solo

3

II VL

40

(pp ↔ mf)

loco

fff

1° solo

sul tasto

mf

p

5

VLA

40

ord.

(pp ↔ mf)

fff

tr

mp

p

1° solo

sul tasto

7:6

VC

40

ord.

f

fff

tr

mp

p

1° solo

sul tasto

CB

40

f

fff

sul pont. 1° solo (sul pont)

p

sul pont. 2° solo (sul pont)

p

FOR PROMOTIONAL USE ONLY
FIMIC

46

loco

I+II

loco

46 5 7:6

poco a poco cresc.

46 7:6 5 3

poco a poco cresc.

46

poco a poco cresc.

46

poco a poco cresc.

46

poco a poco cresc.

8

53

8va

f legato espressivo

8va

53 sul pont. 3 5 8va 7:6

f

53 sul pont. 3 5 3 8va 7:6 3

f

53 sul pont.

f

53 sul pont. 5 3 ord.

f

53

f

FOR PROMOTIONAL USE ONLY
PMC

60

CMB 60 (espr.) loco loco

A C C E L . . .

♩ = ♩ = 132

I VL 60 ord. 5 solo solo solo tutti

II VL 60 ord. 7:6 5 solo solo solo tutti

VLA 60 ord. tutti solo solo tutti

VC 60 tutti solo solo tutti

CB 60 ord. ord. tutti

FOR PROMOTIONAL USE ONLY
FIMIC

67

IB

II

I

67

VL

67

8va

VL

67

10

LA

67

VC

67

CB

67

FOR PROMOTIONAL USE ONLY
DEMIC

74

II 74

CMB

I

I VL 74

11

II VL 74

VLA 74

VC 74

CB 74

FOR PROMOTIONAL USE ONLY

81

II
MB
I

81

R A L L .

♩ = 42

VL

81

12

VL

81

LA

81

VC

81

CB

81

FOR PROMOTIONAL USE ONLY
CIMC

CMB

88

6
4

I VL

II VL

VLA

VC

CB

solo

ppp

mf

f

portamento

(port.)

sul pont.

fff

ff

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arco ad libitum (mf -fff)

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

95

arco ad libitum (mf -fff)
(seconds in the highest register)

MB 95

I VL 95

(legato) Tutti (mf ↔ fff) solo

VL 95

(tutti) (legato) Tutti (mf ↔ fff) solo

VLA 95

(legato) Tutti (mf ↔ fff) solo

VC 95

(legato) Tutti (mf ↔ fff) solo

CB 95

(legato) (mf ↔ fff) sul E (p ↔ f) sul pont. etc.

FOR PROMOTIONAL USE ONLY

100

CMB 100

3
2

A C C E L.

(12/8)

= = 132

I VL 100 ff mp ppp 1° solo

II VL 100 ff mp ppp 1° solo pp

VLA 100 ff mp ppp 1° solo pp

VC 100 ff mp ppp 1° solo pp

(c-mon. legato)

CB 100

FOR PROMOTIONAL USE ONLY
DEMO

105

VIB 105

105

VL Solo

105

VL Solo

105

VA Solo

105

VC Solo

pp

2ª volta: sol♭ 8va
3ª volta: tutti loco

2ª volta : sol♭ 8va
3ª volta : tutti loco

2ª volta: sol♭ 8va
3ª volta: tutti loco

2ª volta: sol♭ 8va
3ª volta: tutti loco

16

111

VIB 111

111

VL

111

VL

111

VA

111

VC

FOR PROMOTIONAL USE ONLY

117

CMB 117

I VL 117

II VL 117

VA 117

VC 117

1ª e 3ª volta

2ª volta

17

123

1. 2. 3.

CMB 123 a. b. c.

VL 123 a. b. loco c.

VL

VA 123 loco

VC 123 8va loco

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127

127

127

127

127

2, 3.

18

FOR PROMOTIONAL USE ONLY
PMC

133

♩= 48

24/8 (ad lib.) 16/8 (simile)

CMB 133

♩= 48

24/8 accel. rall. 16/8 -8 +4

I VL 133

♩= 48 (nv) → (𝄋) → (nv) (simile)

24/8 8va 16/8 8va

19

II VL 133

♩= 48

24/8 16/8 8va

VLA 133

♩= 48

24/8 16/8

VC 133

♩= 48

24/8 16/8

CB 133

♩= 48

24/8 16/8

FOR PROMOTIONAL USE ONLY
CRIMIC

II

MB

I

VL

VL

LA

VC

CB

arco

pp

(fff ↔ pp)

(fff ↔ mp)

FOR PROMOTIONAL USE ONLY

143

CMB

143

I VL

143

loco

loco

loco

loco

8va

8va

8va

21

VL

143

VLA

143

VC

143

CB

143

FOR PROMOTIONAL USE ONLY
©PMC

arco

styrox

149

CADENZA

MB

149

I VL

loco

149

CADENZA

PIZZ. + semi-tone gliss.

sul G

VL

149

CADENZA

PIZZ. + semi-tone gliss.

sul G

/LA

149

CADENZA

PIZZ. + semi-tone gliss.

sul G

VC

149

CADENZA

CB

149

CADENZA

FOR PROMOTIONAL USE ONLY
CMC

154

CMB 154

I VL 154

sul D

II VL 154

sul D

VLA 154

VC 154

CB 154

FOR PROMOTIONAL USE ONLY

23

159

mp

poco f

MB 159

+L

CADENZA

159

VL

mf

ff

24

159

IL

mf

ff

159

A

mf

sul D

ff

159

C

159

B

ff

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PMC

CMB

164

etc. (colla parte)

♩ =168

I VL

2ª volta 8va

164

(•) = 2ª volta solamente

pp sempre cresc.

(f)

II VL

25

VLA

2ª e 3ª volta 8va bassa

(•) = 3ª volta solamente

VC

CB

FOR PROMOTIONAL USE ONLY
CPMR

171

CMB 171

♩= 42

I VL 171 solo p solo p solo p

II VL 171 ♩= 42 solo p solo p

VLA 171 1. 2. 3. solo p ATTACCA ♩= 42

VC 171 1. 2. 3. solo p solo p ATTACCA ♩= 42

CB 171 1. 2. 3. solo p ATTACCA ♩= 42

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ORPHIC

CMB

I VL

II VL

VLA

VC

CB

Tutti

solo

gli altri

soli

dim.

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