

Jukka Tiensuu

Innuo

for baroque orchestra

2017

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Innuo

for

Baroque Orchestra

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Jukka Tiensuu:
Innuo (2017)
for Baroque Orchestra

Instrumentation:

2 traverse flutes (also sopranino recorders)
1 oboe
1 bassoon
2 violins
1 viola
1 cello
1 contrabass

Performance note:

Notation:

	All accidentals apply to the remainder of the measure, but are sometimes repeated to facilitate reading.
♯ ♭	A <i>quarter-tone</i> sharp and flat, respectively.
.	traditional <i>staccato</i> , relative to the note length and to the musical character
'	<i>staccatissimo</i> , always very short regardless of the written note length
—	<i>tenuto</i> , play the note to the full written length (only, no accent is intended).
> o <	<i>al / dal (quasi) niente</i>
／	The <i>glissandi</i> are played continuously during the indicated time (<i>not</i> portamento). Note-stems without head in the middle of a glissando are for orientation only, they are not to be articulated. A small note-head at the end of a <i>glissando</i> means approximate pitch.
rv	Accents on <i>harmonics</i> should preferably be produced by faster bow, not by adding bow pressure.
tr	All <i>trills</i> start on the main note. They continue till the end of the note even when tied over for several bars.
~~~~	Exaggerately wide (not fast) <i>vibrato</i> .

**One-bar mini-improvisations (bars 131-132):**

On bar 131, **each player** in his or her turn plays an improvisation while the others play what is written in the bar. On bar 132 all others should imitate what they just heard as exactly as possible (within the range and properties of each instrument) while the improviser rests. The tempo must not change.

Bars 131-132 are repeated until each player has performed an improvisation.

The order of improvisation can be decided between the participants, but it is recommended that the 1st player who improvises in bar 131 should also play the written "fake improvisation" in bar 133.

Each player should choose a different element (bar, melody, harmony, rhythm, sound, character) from Innuo. The element you heard in someone else's part is preferable. Improvise on your own terms (expand, shorten, change or condense it, play it ornamented, *etc.*).

Be creative! You may play it loud or soft, comical or mournful, complex polyphony or just one note. It can be a variation of the previous improviser's choice. Extremes are encouraged.

Do not try to guess beforehand what they are going to hear. Therefore, for each improvisation, listen carefully to what you hear.

*Innuo was commissioned by the Finnish Baroque Orchestra*

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## for Baroque Orchestra

~104 Furioso

Jukka Tiensuu 2017

traverso

traverso

ob

bn

~104 Furioso

ff

p

cresc.

ff

p

cresc.

ff

p

cresc.

ff

sfz

cresc.

ff

sfz

cresc.

E tuned to D

ff

sfz

cresc.

3

f

f

f

f

mp

cresc.

f

f

ff

pp

pp

sfz

pp

sfz

pp

f

ff

f

ff

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7

Musical score for measures 7-12. The score is written for a piano and features a complex texture with multiple staves. The piano part includes triplets and dynamic markings such as *pp*, *mp*, *pp*, *p*, *f*, and *ff*. The woodwind part includes a trill marked *tr* and dynamic markings *pp*, *mp*, and *pp*. The string part includes a trill marked *tr* and dynamic markings *f* and *ff*.

Musical score for measures 13-18. The score continues the complex texture. The piano part features triplets and a crescendo marked *cresc.* with dynamic markings *pp*, *cresc.*, *f*, and *ff*. The woodwind part includes a trill marked *tr* and dynamic markings *pp*, *mp*, and *pp*. The string part includes a trill marked *tr* and dynamic markings *f* and *ff*. The score also includes a section marked *orch. accents:* with dynamic markings *p* and *mp*.

13

Musical score for measures 19-24. The score continues the complex texture. The piano part features triplets and dynamic markings *mf*, *p*, *mf*, *f*, and *mp*. The woodwind part includes a trill marked *tr* and dynamic markings *mf*, *f*, and *mp*. The string part includes a trill marked *tr* and dynamic markings *mf*, *f*, and *mp*.

(etc.)

Musical score for measures 25-30. The score continues the complex texture. The piano part features triplets and dynamic markings *f*, *mf*, *mp*, and *mf*. The woodwind part includes a trill marked *tr* and dynamic markings *f*, *mf*, and *mp*. The string part includes a trill marked *tr* and dynamic markings *f*, *mf*, and *mp*.

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19

*f*

*f*

*mp* *mf* *f* *ff*

*pp* *mp* *f* *ff*

*p* *mp* *f* *ff*

22

*tr*

*sfz*

*tr*

*sfz*

*tr*

*sfz*

*tr*

*sfz*

*mf*

*tr*

*sfz*

*mf*

take sopranino

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The image shows a preview of a musical score for 'The Swan' by Jean Sibelius. The score is in G major, 3/4 time, and is for a single melodic line. The first five measures are shown, with a large blue circular watermark overlaid on the left side. The watermark contains the text 'For promotional use only' and 'Music Finland'. The score includes dynamic markings such as *p* (piano) and *mf* (mezzo-forte), and articulation marks like slurs and accents. The key signature is one sharp (F#), and the time signature is 3/4. The score is written on a single staff with a treble clef. The watermark also includes the text 'THIS PREVIEW IS IN LOW RESOLUTION'.

34

*mp f 3 mf*  
*p f p mp f p < f p sub. mf*  
*3 mp f mf p f p mp f p < f p sub. mf*  
*3 mp f mf p f p mp f p < f p sub. mf*  
*3 mp f mf p f p mp f p < f p sub. mf*

44

*poco rall.*

*sopranino*

*take sopranino*

*p p p mp*  
*p p mf f*  
*p p*

*poco rall.*

*~ 96*

*mp mf f ff*  
*mp mf f*  
*mp mf*  
*mp*

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52 *poco rall.*

*f* *mp* *ff* *mp* *ff* *mp* *ff* *mp* *f* *poco f*

*p* *f* *mp* *mf* *mp* *mf* *mp* *f* *poco f*

*p* *mp* *mp* *p* *mp* *p* *poco f*

*mp* *poco f*

58 *staccatissimo sempre* *p* *staccatissimo sempre* *p*

*f* (bend) (bend)

*~ 80*

(port.)



63

8

*f*

*f*

68

*p*

*f*

*f*

*p*

*f*

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[illegible]

[illegible]

[illegible]

110

Musical score for measures 110-113. The score is written for a piano with four staves. Measures 110 and 111 feature a complex melodic line in the right hand with many accidentals and a steady eighth-note accompaniment in the left hand. Measures 112 and 113 show a shift in texture, with the right hand playing sustained chords and the left hand featuring a triplet of eighth notes followed by a sustained note with a 'bend' instruction.

Musical score for measures 114-117. Measures 114 and 115 continue the complex melodic and accompanimental patterns. Measures 116 and 117 show a more sustained texture in the right hand, while the left hand features a triplet of eighth notes followed by a sustained note with a 'port.' (portamento) instruction.

114

Musical score for measures 118-121. Measures 118 and 119 continue the complex melodic and accompanimental patterns. Measures 120 and 121 show a more sustained texture in the right hand, while the left hand features a triplet of eighth notes followed by a sustained note with a 'f' (forte) instruction.

Musical score for measures 122-125. Measures 122 and 123 continue the complex melodic and accompanimental patterns. Measures 124 and 125 show a more sustained texture in the right hand, while the left hand features a triplet of eighth notes followed by a sustained note with a 'f' (forte) instruction.



119

*p*

*f*

*f*

*f*

124

*accel.*

freeze! take traverso

freeze! take traverso

freeze!

freeze!

*pp*

*pp*

*pp*

*poco f*

*p*

*poco f*

*pp*

*poco f*

*pp*

*pp*

*pp*

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131 133

*pp* *pp* *f* *mp* *staccatissimo sempre*

*pp* *pp* *f* *mp* *staccatissimo sempre*

*pp* *pp* *mf* *mp* *staccatissimo sempre*

*pp* *pp* *mf* *mp* *staccatissimo sempre*

3

see the performance note!

*pp* *f* *mf* *mp* *f* 3

*pp* *pp* *mf* *mp* *f* 3

*pp* *pp* *mf* *mp* *f* 3

*pp* *pp* *mf* *mp* *f* 3

*pp* *pp* *mf* *mp* *f* 3

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143

148

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ff

*tr*

(sempre trillo)

(non trillo)

*p* *ff*

*fp*

(sempre trillo)

(non trillo)  
(vibr.)

*p* *ff*

*sffz*

*arco pizz.*

(sempre trillo)

(non trillo)  
(vibr.)

*p* *ff*

*sffz*

*arco pizz.*

(sempre trillo)

(non trillo)  
(vibr.)

*p* *ff*

*sffz*

*arco pizz.*

(sempre trillo)

(non trillo)  
(vibr.)

*p* *ff*

*sffz*

*pizz.*

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