

Jukka Tiensuu

Ihmix

for Chinese Orchestra

2015



Music Finland

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Jukka Tiensuu 2015

Jukka Tiensuu:
Ihmix (2015)
for Chinese orchestra

Orchestra:

Dizi: 2 Bangdi, 2 Qudi, 2 Xindi
Sheng: 2 Soprano Sheng, , 2 Alto Sheng, 1 Bass Sheng
Suona: 2 Soprano Suona, 2 Alto Suona, 1 Tenor Suona, 1 Bass Suona
Guan: 1 Soprano Guan, 1 Alto Guan, 1 Bass Guan, 1 Double Bass Guan
1 Yangqin
1 Zhongruan
1 Daruan
1 Sanxian
1 Zheng
1 Yunluo
Strings: Gaohu, Erhu, Zhonghu, Gehu, Bass Gehu

Performance note:

- . *staccato*, about half of the written note length
- ' *staccatissimo*, always very short regardless of the written note length
- *tenuto*, play the note to the full written length (only, no accent is intended).
- sf* all *sf* should be loud, "angry" stosses.
- o For string instruments indicates an open string.
- > o *al niente*, let the sound die away completely. (If the sound dies away sooner than intended, do not reattack)
- / The *glissandi* are played continuously during the indicated time (*not* portamento). Note-stems without head in the middle of a glissando are for orientation only, they are not to be articulated. The end note of the *glissando* should not be articulated separately. Where change of bow is necessary, it should happen before or after the beat, and not synchronized (i.e. individual bow changes) within a section.
Accidentals apply to the remainder of the measure, but are sometimes repeated to facilitate reading.
- ♯ ♭ Quarter-tone sharp and flat, respectively.
- ↑ ↓ Slight (about a sixth-tone) sharp or flat, respectively.
- tr* All trills start on the main note. They are played till the end of the note even when this is tied over.
- L.V.* *Let vibrate*. Let strings resonate (do not damp). This is the default for **Yunluo, Yangqin** and **plucked strings**. *L.V.* is cancelled with a written pause, caesura ('), *staccato* dot, or *ord*.

Specific:

Unless otherwise indicated by *solo*, or *div.*, the **winds** are playing a 2 throughout the piece. However, on softer (*pp-mp*) very long notes they should take turns (to avoid gaps in the sound), joining always on louder tones (<*sf*>, *f* &c). Also, it might be advisable to use two wind instruments of different transposition simultaneously in one part. This allows dividing awkward passages between the two players.

On longer notes strings should make individual (non-synchronized) bow changes in order to avoid gaps.

For string instruments should choose the instrument they find the most appropriate and, if necessary,

L.V. unless otherwise indicated. Open strings should be used whenever

with open holes are available, the alternative for *glissandi* is that the "gliss" is played "asynchronously", i.e. while both will start and finish the "gliss" at the same time, but in unison by one player playing consistently a bit behind the other, so that there is a (major) second between them.

at whichever octave is most comfortable for his or her voice. The strings continue singing while the voices fade out as playing fades in).

slightly flat in order to match the *natural B* in Gaohu and Bass Gehu. Always on open strings.

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1 $\text{♩} < 60$ *misterioso*

Yangqin *mf*

Zhongruan *mf*

Daruan *mf*

Sanxian *mf*

Zheng *f*

Yunluo *mf*

$\text{♩} < 60$ *misterioso*

Gaohu

Erhu *pp* *p* *< sf > p* *p*

Zhonghu *pizz.* *arco* *mf* *ppp* *mp* *mf* *p* *< sf > p* *< sf > p* *< sf > p*

Gehu *pp* *p* *mp* *p* *< sf > p* *p* *< sf > p*

Bass.gehu *(sul G)* *pp* *nat.* *nat.* *< sf > p* *< sf > p*

10 $\text{♩} \sim 112$

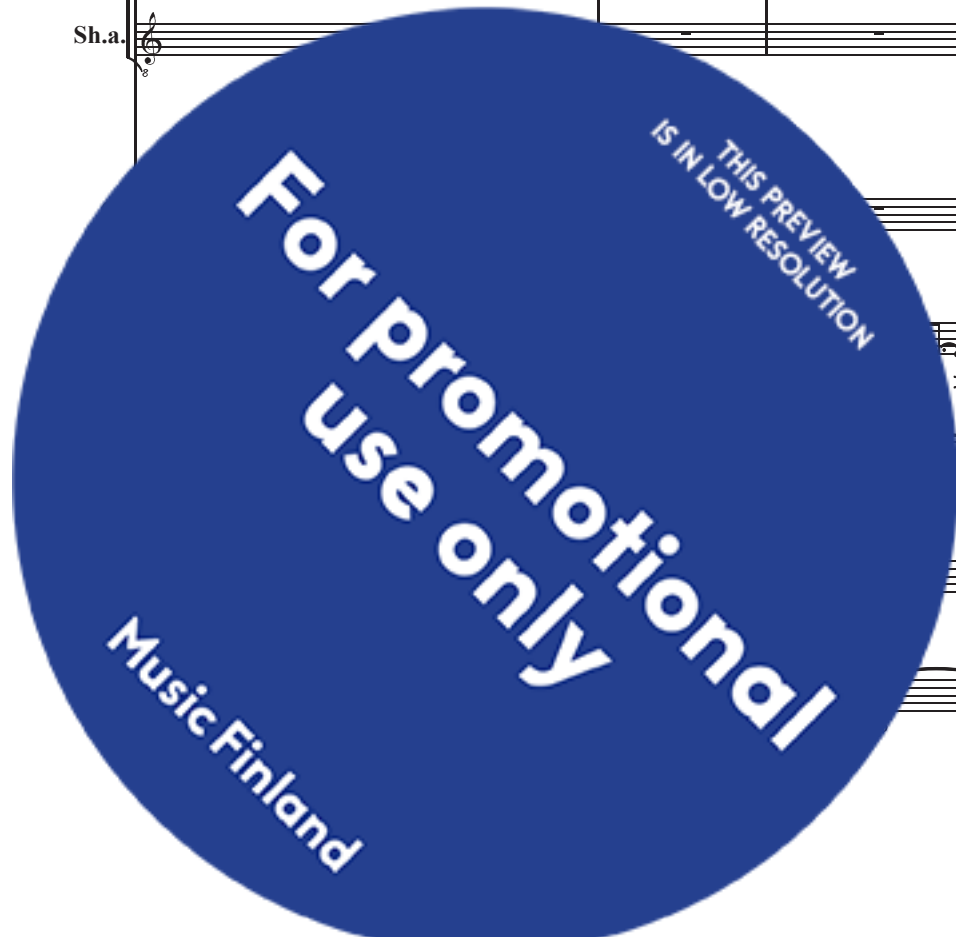
Sh.s *pp* *mf* *pp*

Sh.a *pp* *mf* *pp*

$\text{♩} \sim 112$

p *mf* *mf* *mf*

(slow gliss.) *mf*



17 (a 2) ♩ ~ 112 *esplosivo*

D. *ff* *mp*

Q. (a 2) *f* *ff* *mp*

X. *f* *ff* *mp*

Sh.s *ff* *mp*

Sh.a. *ff* (*non vibr.*)

Sh.b. *ff* (*non vibr.*)

Su.s *ff* *mp*

Su.a. *ff* *mp*

Su.t. (*8va sempre*) *ff* (*non vibr.*)

Su.b. *ff* (*non vibr.*)

Gu.s *ff* *mp*

Gu.a. *ff* *mp*

Gu.b. *ff* (*non vibr.*)

Yq. *ff*

Zr. *ff*

Dr. *ff*

Snx. *ff*

Zh. *ff*

Yun. *dim. sempre*

GB.



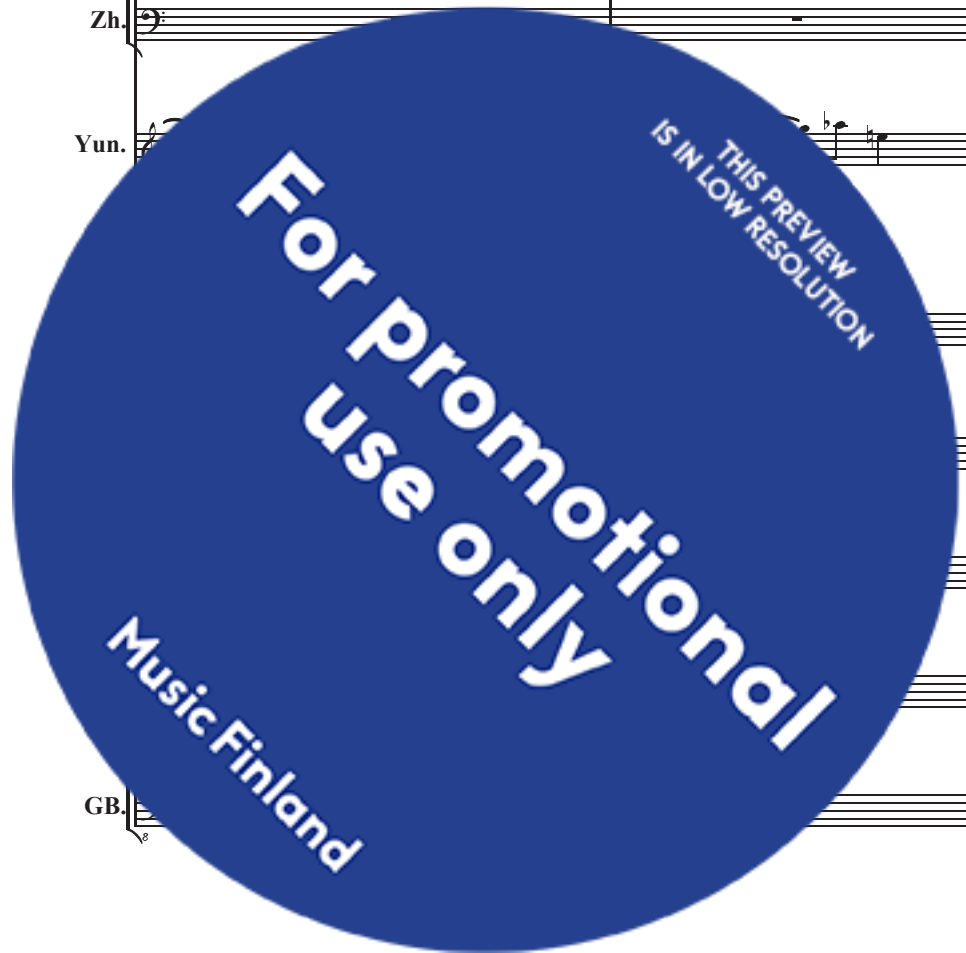
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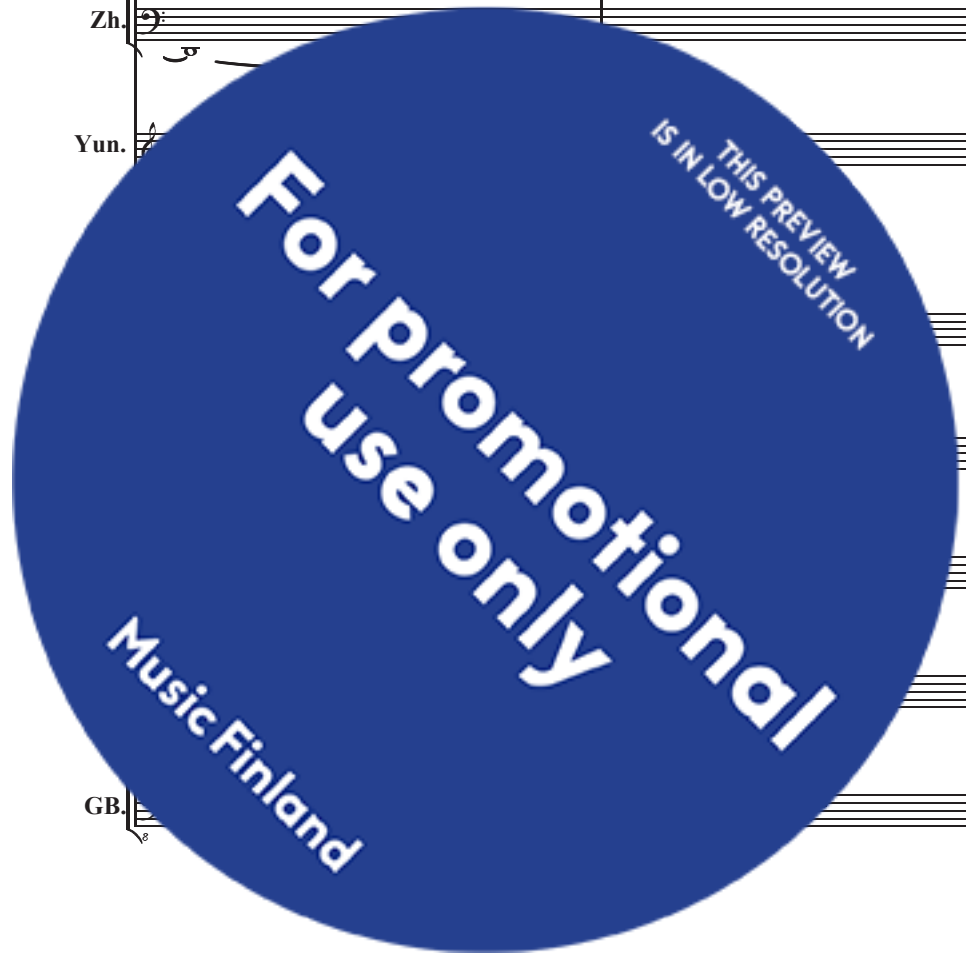
20

Score for D, Q, X, Sh.s, Sh.a, Sh.b, Su.s, Su.a, Su.t, Su.b, Gu.s, Gu.a, Gu.b, Yq., Zr., Dr., Snx., Zh., Yun., and GB. The score includes musical notation with dynamics such as *p*, *ppp*, and *ff*. It also features performance instructions like *pizz.* and *ff* in the lower staves.



D.
 Q.
 X.
 Sh.s
 Sh.a. *mp* *p* *ppp*
 Sh.b. *mp* *p* *pp*
 Su.s
 Su.a.
 Su.t. *mp* *p*
 Su.b. *mp* *p* *ppp*
 Gu.s
 Gu.a. *mp* *p* *ppp*
 Gu.b. *mp* *p* *ppp*
 Yq.
 Zr.
 Dr.
 Snx.
 Zh.
 Yun.

GB.



31 ♩ ~ 112 esplosivo

rall.

D. *ff* 3 3 3 3 3 3 3 3 3 3 3 3 *p*
 Q. *ff* *p*
 X. *ff* 3 3 3 3 3 3 3 3 *p*
 Sh.s *ff* *p*
 Sh.a *ff* *p*
 Sh.b
 Su.s *ff* 3 3 3 3 3 3 3 3 3 3 *p*
 Su.a *ff* *mp* *p* *ppp*
 Su.t
 Su.b
 Gu.s *ff* 3 3 3 3 *mp* *p*
 Gu.a *ff* *mp* *p* *ppp*
 Gu.b
 Yq. *ff*
 Zr. *ff*
 Dr. *ff*
 Snx. *ff*
 Zh. *ff*
 Yun. *ff*

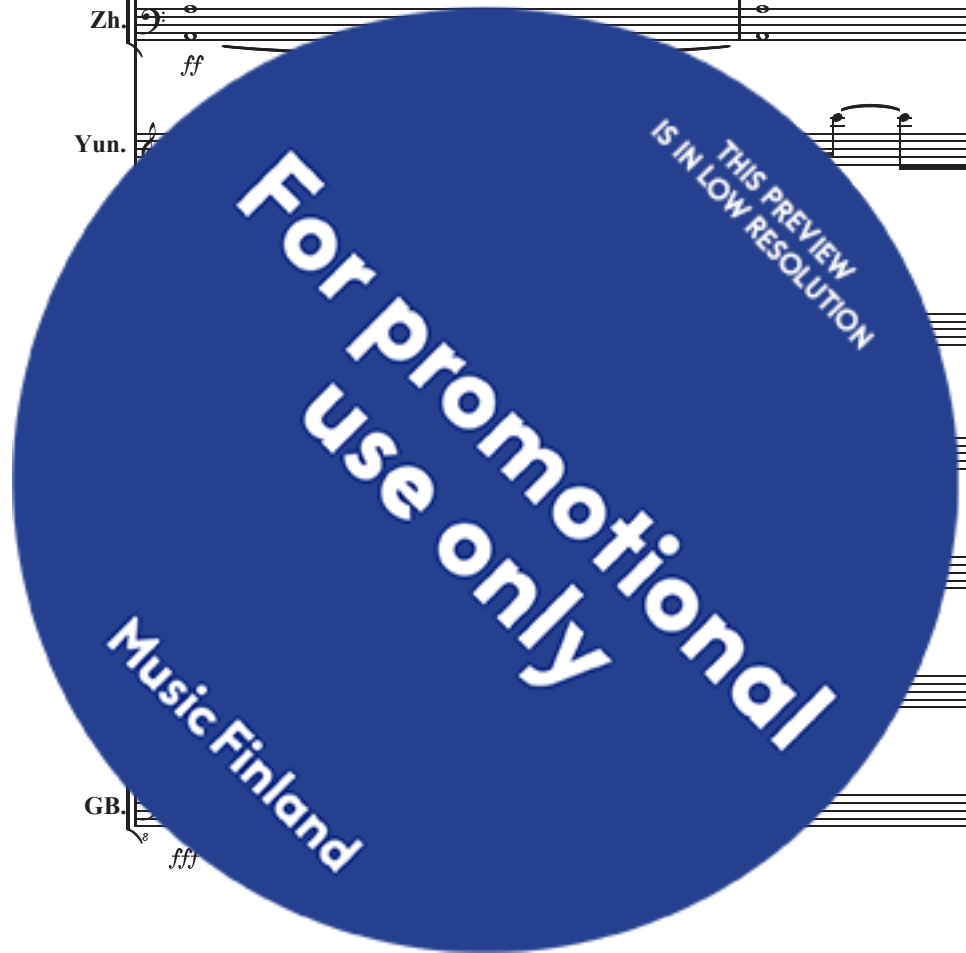
rall.

ord.

pp

ord.

pp



GB. *ff*

41 $\text{♩} \sim 112$ *esplosivo*

D. *ff* *a 2* *mp* *p*

Q. *ff* *a 2* *mp* *p*

X. *ff* *a 2* *mp* *p*

Sh.s *ff* *a 2* *mp*

Sh.a *ff* *a 2* *mp* *p*

Sh.b *ff* *a 2* *mp*

Su.s *ff* *a 2* *mp* *p*

Su.a *ff* *a 2* *mp*

Su.t *ff* *a 2* *mp*

Su.b *ff* *a 2* *mp*

Gu.s *ff* *a 2* *mp*

Gu.a *ff* *a 2* *mp* *p*

Gu.b *ff* *a 2* *mf* *mp*

Yq. *ff*

Zr.

Dr.

Snx.

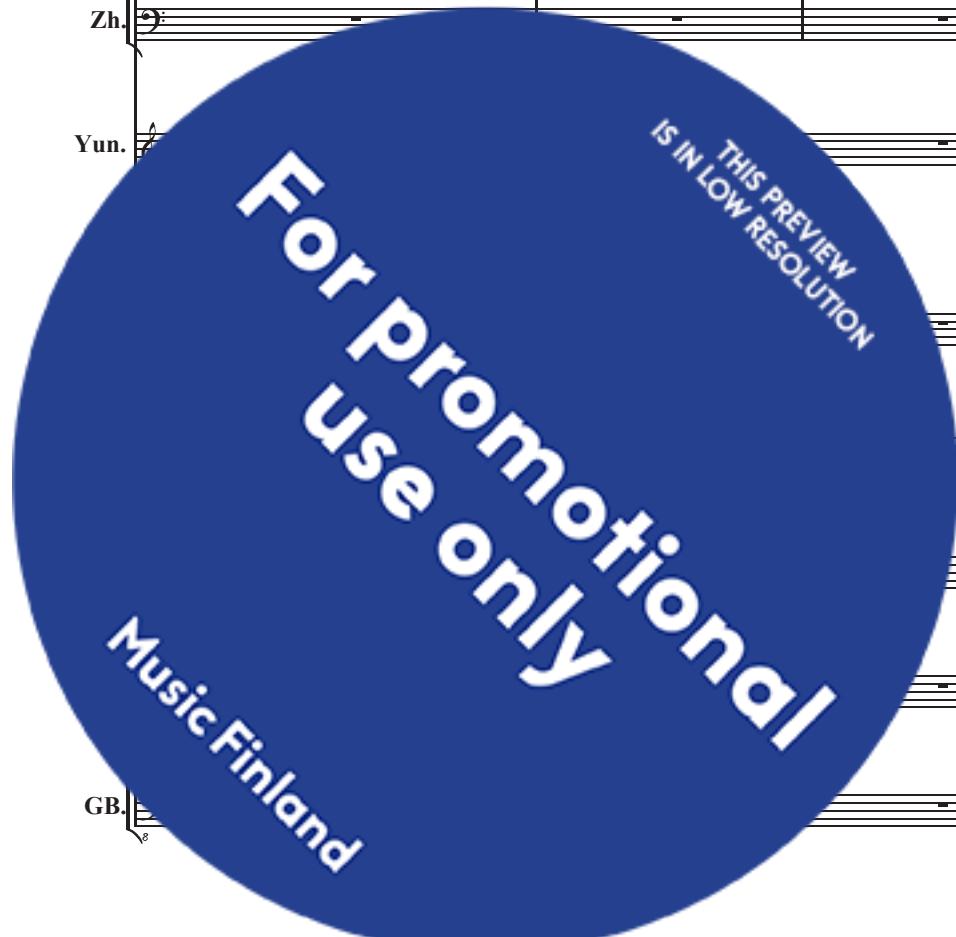
Zh.

Yun.

GB.



D. *pp*
 Q. *pp*
 X. *ppp* *tr* *ppp* *mf* *mp*
 Sh.s *p* *pp* *p* *a 2* *mp*
 Sh.a *ppp* *mf* *f* *mp* *<sf>* *p*
 Sh.b *p*
 Su.s *ppp* *pp* *mf* *f* *mp* *<sf>* *p*
 Su.a *p* *ppp* *a 2* *mp* *f* *mp* *<sf>* *p*
 Su.t *p*
 Su.b *p* *ppp*
 Gu.s *p* *pp* *mp*
 Gu.a *mp*
 Gu.b *ppp*
 Yq. *pp* *mp*
 Zr. *pp* *mp*
 Dr. *pp* *mp*
 Snx. *vibr. molto* *pp* *mp*
 Zh. *vibr. molto* *pp* *mp*
 Yun. *tr* *pp* *mf* *f* *mp* *<sf>* *p*
 GB. *pp* *mp*
div. *individual bow changes to avoid gaps in sound*
ppp *mp* *pp* *mp* *<sf>* *mp*
div. *individual bow changes to avoid gaps in sound*
p *mp* *<sf>* *mp*
pp *mp* *mf* *f* *mp* *<sf>* *mp*
(sul G) *nat.*
pp *mp* *f* *mp* *<sf>* *p*
(sul G)
pp *mp*

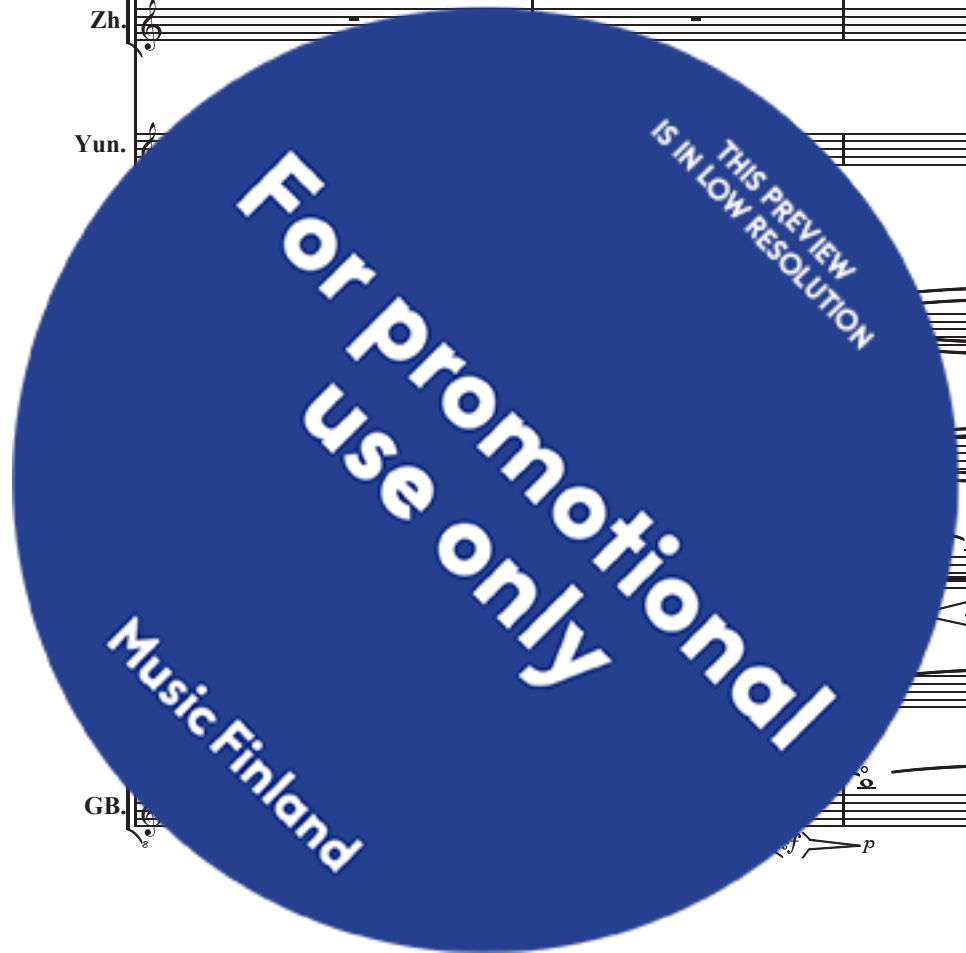


51

Score for various instruments including D., Q., X., Sh.s, Sh.a, Sh.b, Su.s, Su.a, Su.t, Su.b, Gu.s, Gu.a, Gu.b, Yq., Zr., Dr., Snx., Zh., Yun., and GB.

Dynamic markings include *f*, *p*, *pp*, *sf*, *mp*, *f* 3, *fp*, and *nat.*

Performance instructions include *tr*, *tr#*, *trb*, and *(quarter-tone optional)*.



56 ♩ ~ 112 eccitato

D.

Q.

X. *mf* *pp* *mp*

Sh.s. optional till bar 61 *mf* *pp* *mp* optionality ends

Sh.a. optional till bar 61 *f* *p* *mp* optionality ends 3 3

Sh.b.

Su.s. *f* *p* *mp* 3 3

Su.a. *mp* 3 3

Su.t.

Su.b.

Gu.s. *mf* *p* *mp*

Gu.a. *mf* *p* *mp*

Gu.b.

Yq.

Zr.

Dr.

Snx.

Zh.

Yun.

fp *fp* *fp* *fp* *fp* *fp* *fp*

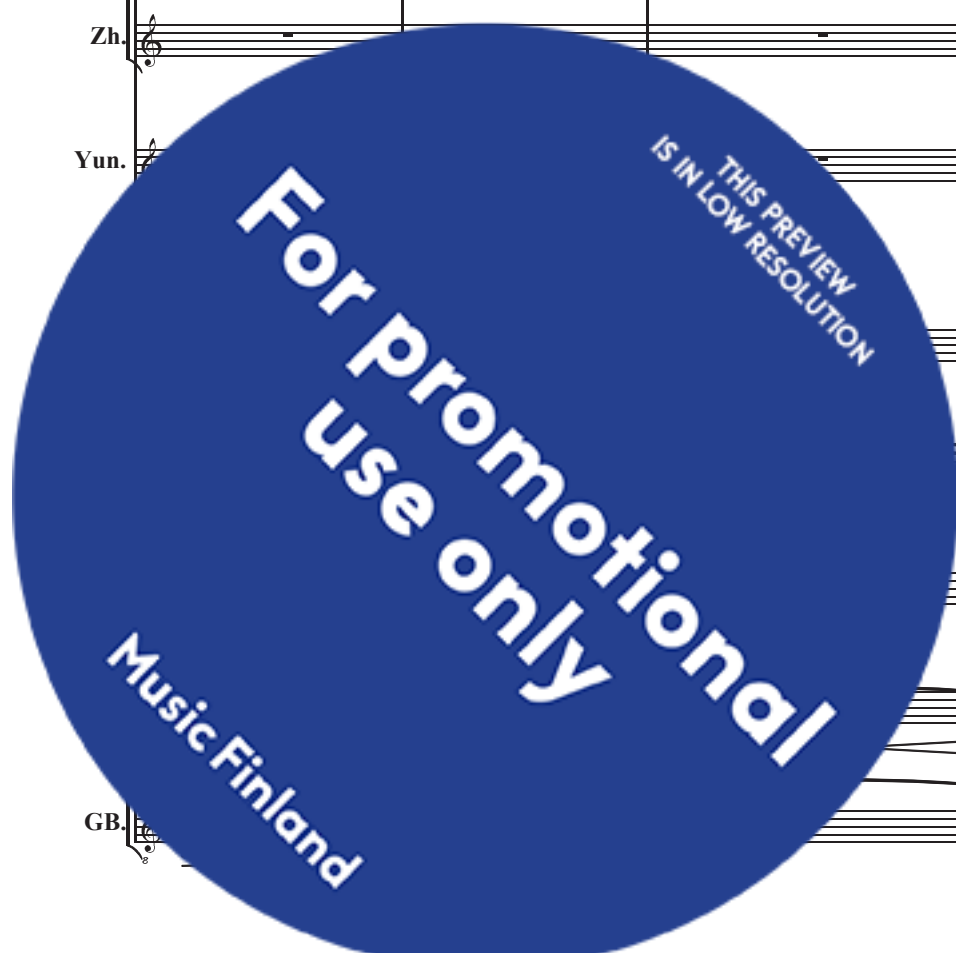
f *fp* *fp* *fp* *fp* *fp* *fp*

mp 3 3

mf *mp*

(slow gliss.)

GB.



62 ♩ ~ 56 ♩ ~ 112

D. *f* 3 3

Q. *ff* a 2 *p*

X. *f* 3 *ff* *p*

Sh.s *f* *ff* *pp*
ossia: no quarter-tone, but one sheng plays the b already in bar 64

Sh.a *f* *ff* *pp*
ossia: chrom. scale (not synchronously)

Sh.b *ff* *mp*

Su.s *f* 3 3 *ff* *pp*

Su.a *f* 6 3 *ff* *pp*

Su.t *f* 3 *ff* *pp*

Su.b *ff* *p*

Gu.s *f* *ff* *pp*

Gu.a *mf* *f* *ff* *pp*

Gu.b *ff* *mp*

Yq. *f* *ff* *pp* *mf* *p*

Zr. *ff* *mf* *p*

Dr. *f* *ff* *mf* *p*

Snx. *f* *ff* *mf* *p*

Zh. *ff* *mf* *p*

Yun. *tr*

♩ ~ 112

pp

pp

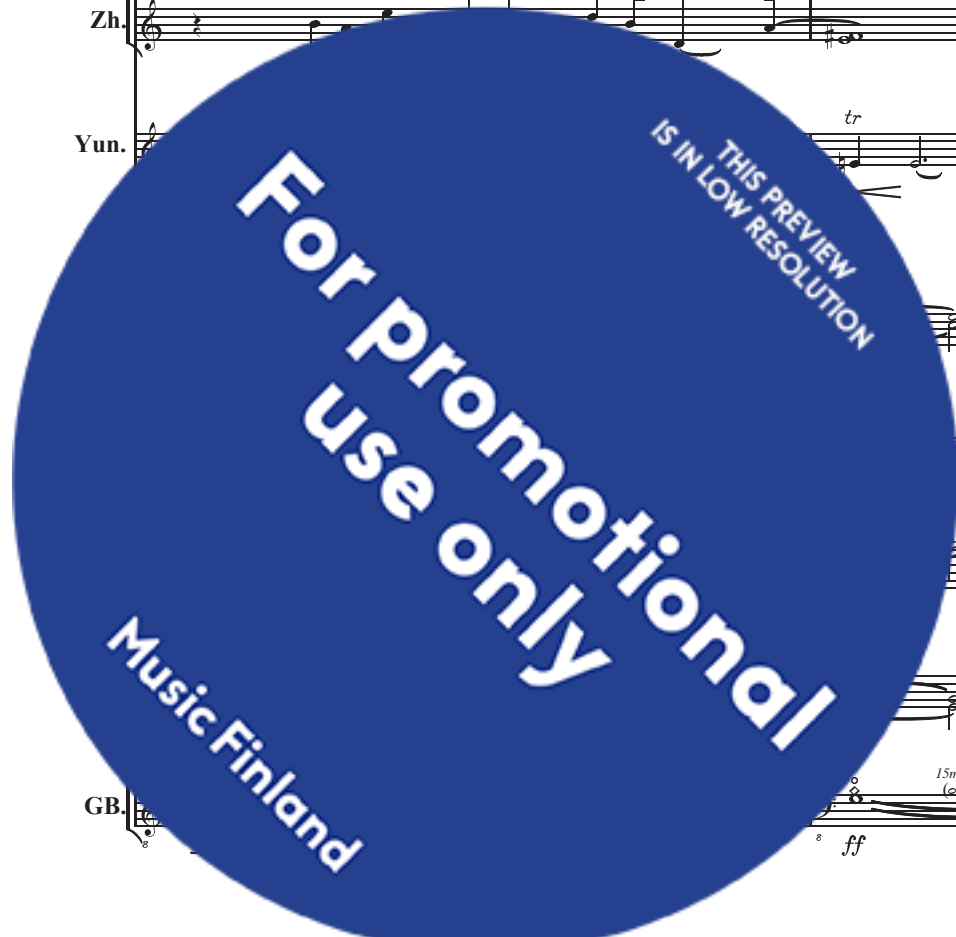
pp

pp *unis. pizz. LV.* *mf* *p*

pp *mf* *unis. pizz. LV.* *p*

GB. *ff* *pp* *mf* *p*

15ma (a)



D. [Empty staff]

Q. [Empty staff]

X. [Empty staff]

Sh.s. [Empty staff]

Sh.a. [Empty staff]

Sh.b. [Empty staff]

Su.s. [Empty staff]

Su.a. [Empty staff]

Su.t. [Empty staff]

Su.b. [Empty staff]

Gu.s. [Empty staff]

Gu.a. [Empty staff]

Gu.b. [Empty staff]

Yq. *pp* *f* *ff*

Zr. *pp* *f* *ff*

Dr. *pp* *f* *ff*

Snx. *pp* *f* *ff*

Zh. *f* *ff*

Yun. *ff* *L.V.*

ff *pp*

ossia: chrom. scale (not synchronously)

ff *pp* *ff* *pp*

ossia: chrom. scale (not synchronously)

ff *pp* *ff* *pp*

ff *pp* *ff* *pp*

ff *pp* *ff* *pp*

ff *pp* *ff* *pp*

ff *pp* *ff* *pp*

ff *pp* *ff* *pp*

ff *pp* *ff* *pp*

ff *pp* *ff* *pp*

pp *f* *ff*

pp *f* *ff*

pp *f* *ff*

pp *f* *ff*

f *ff*

ff *L.V.*

(All strings even 16th-notes)

ff *pp* *sub.fff* *pp*

ff *pp* *sub.fff* *pp*

ff *pp* *sub.fff* *pp*

arco div.

ff *pp* *sub.fff* *pp*

arco

(sul G)

ff *pp* *sub.fff* *pp*

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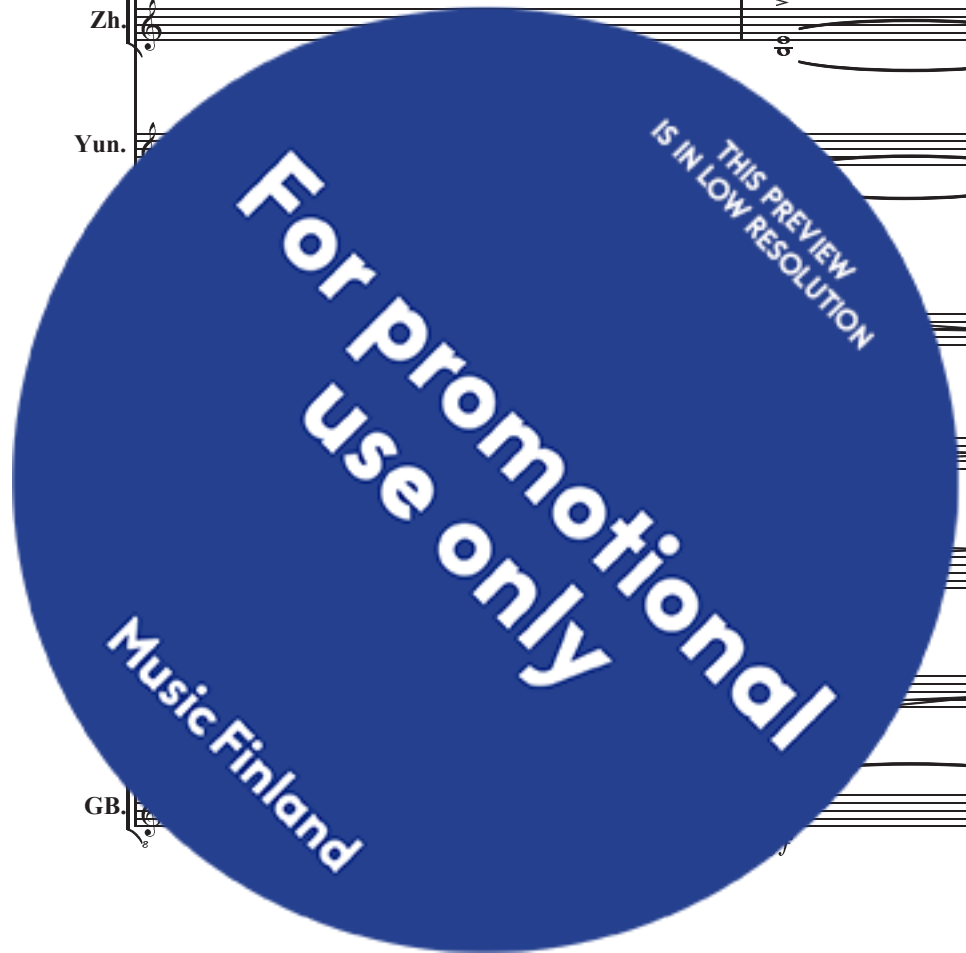
72

D.
 Q.
 X.
 Sh.s
 Sh.a
 Sh.b
 Su.s
 Su.a
 Su.t
 Su.b
 Gu.s
 Gu.a
 Gu.b
 Yq.
 Zr.
 Dr.
 Snx.
 Zh.
 Yun.
 GB.

ff *p* *mp* *p* *pp*
mf *pp*
mf *pp*
mf *pp*
mf *pp*
ff *pp*
ff *pp*
f *p*
mf *pp*
ff *pp*
ff
mf *pp*
pp *mp* *p* *pp* *PPP*
pp *mp* *p* *pp*
pp *mp* *p* *pp*
pp

ossia: no gliss, but start the b a bit earlier
 ossia: chrom. scale (not synchronously)
 a 2
 1.

unis.
 unis.
 unis.



77

D. *ff* *f* *mp* *p* *pp*

Q. *ppp* *ff* *f* *mp* *p* *pp*

X. *ppp* *ff* *mf* *ff* *mf* *mp*

Sh.s *ppp* *ff* *mp* *mf* *ff* *mf* *mp*

Sh.a *ff* *mp* *mf* *ff* *mf* *mp*

Sh.b *ff* *p*

Su.s *ff* *mp* *ff* *mp*

Su.a *ff* *mp* *ff* *mf*

Su.t *ff* *mp*

Su.b *ff* *p*

Gu.s *ff* *mp*

Gu.a *ff* *mp*

Gu.b *ff* *mp*

Yq. *ff* *mp* *ff* *pp*

Zr. *ff* *mp* *ff* *pp*

Dr. *ff* *mp* *ff* *pp*

Snx. *ff* *mp* *ff* *pp*

Zh. *L.V.* *mp* *ff* *pp*

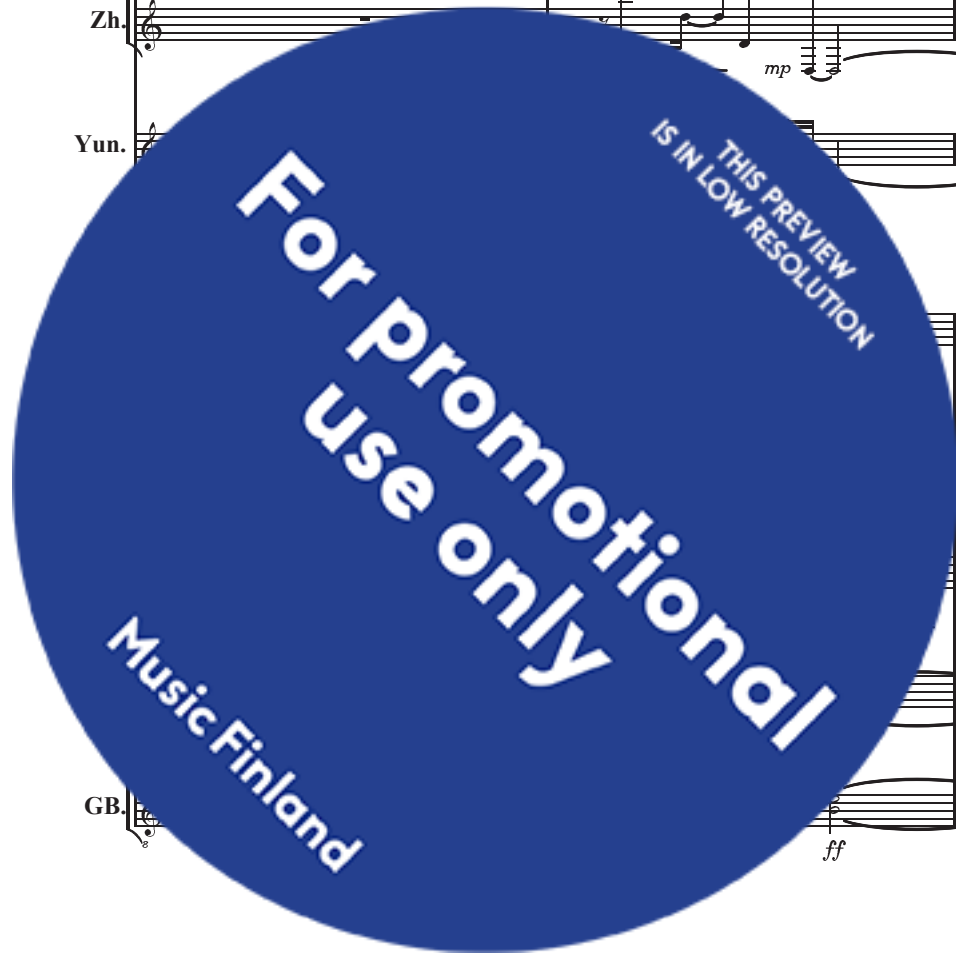
Yun. *ff* *pp*

tutti *ff* *f* *mp* *p* *pp*

tutti *ff* *mp* *pp*

mf *ff* *mf* *mp*

GB. *ff*



81

1. 2.

D. *p* *ff*

Q. *ff* *p* *ff* *mf*

X. *pp* *ff* *p* *ff* *mf*

Sh.s *pp* *ff* *p* *ff* *mp*

Sh.a 1. *pp* *ff* *mp*

Sh.b *ff* *mp*

Su.s *ff* *p*

Su.a *ff* *p*

Su.t *ff* *p* *mf* *ff*

Su.b *ff* *pp*

Gu.s *ff* *mp*

Gu.a *ff* *mp* *mf* *ff*

Gu.b *ff* *mp*

Yq. *ff* *mp*

Zr. *ff* *mp*

Dr. *ff* *mp*

Snx. *loco* *ff* *mp*

Zh. *ff* *mp*

Yun. *f* *mp*

3 *mp* *ppp*

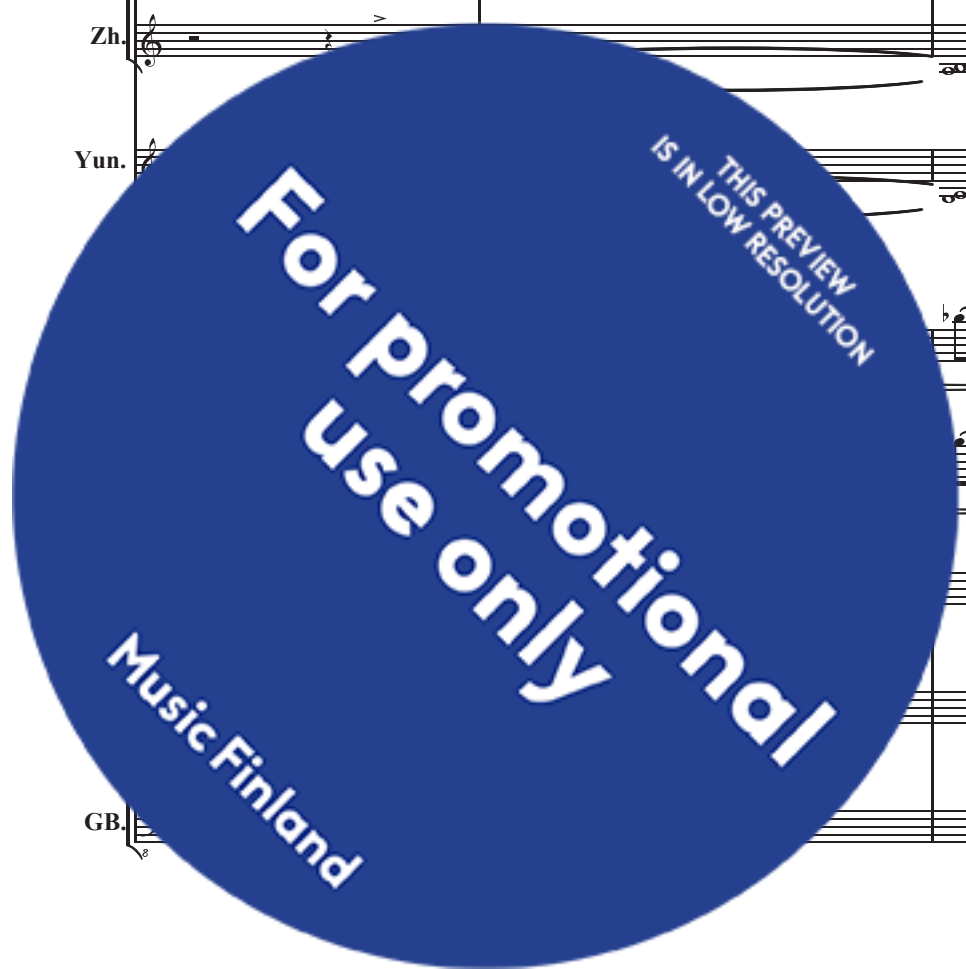
ff *mf* *mp*

mf *ff* *mf*

spicc. *ord.*

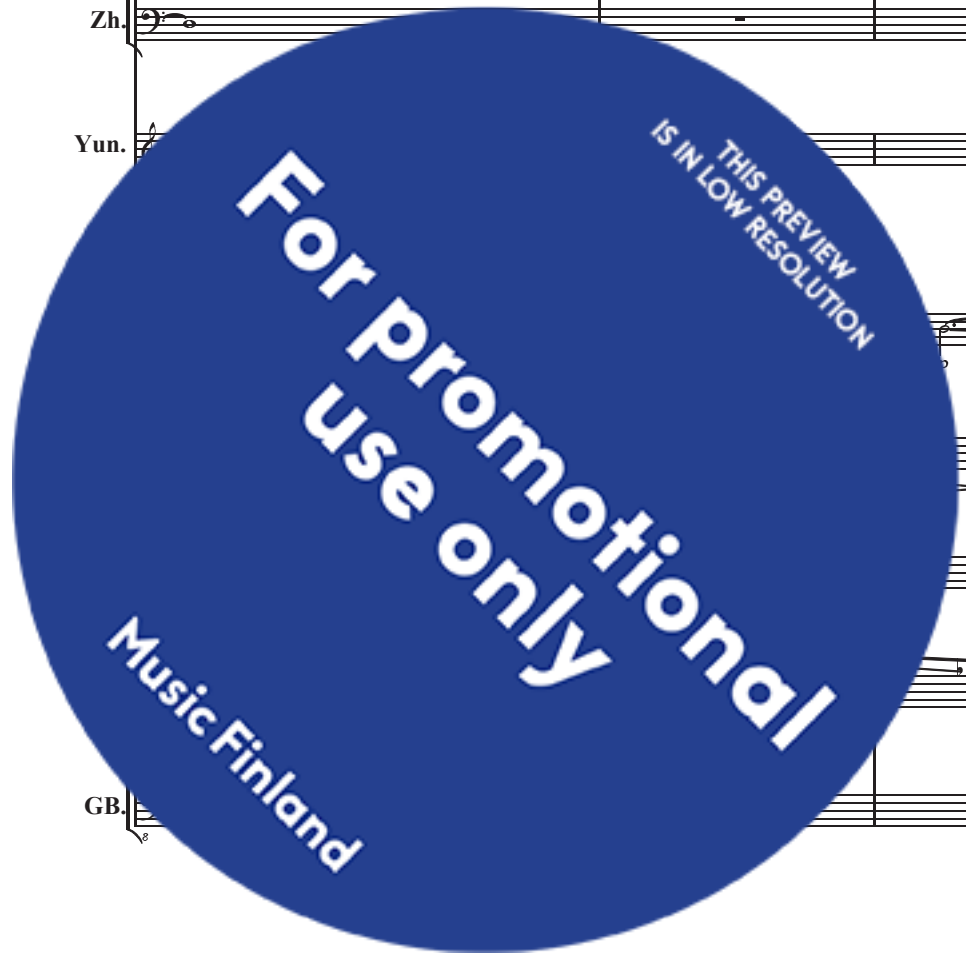
ff *mp*

pizz. *ff* *mp*



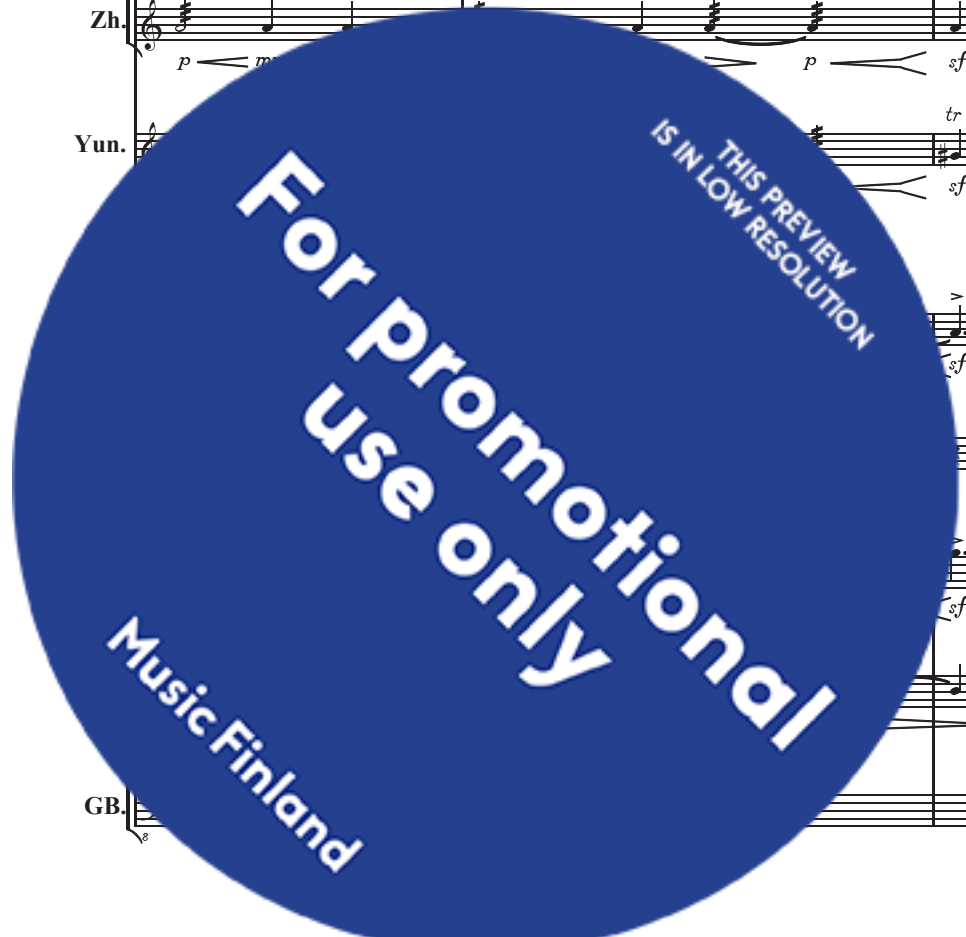
86

D. *a 2* *1.* *2.*
 Q.
 X. *mp* *pp* *ff*
 Sh.s *ff* *mp*
 Sh.a *ff* *mp*
 Sh.b *ff* *mp*
 Su.s *ff* *p*
 Su.a *ff* *mp*
 Su.t *mf* *mp* *pp* *ff* *mp*
 Su.b *ff* *p*
 Gu.s *ff* *mp*
 Gu.a *mf* *mp* *pp* *ff* *mp*
 Gu.b *ff* *mp*
 Yq. *ff* *pp* *<sf>* *p* *<sf>*
 Zr. *ff* *pp* *<sf>* *p* *<sf>*
 Dr. *ff* *pp* *<sf>* *p* *<sf>*
 Snx. *ff* *pp* *<sf>* *p* *<sf>*
 Zh. *L.V.* *ff* *pp* *<sf>* *p* *<sf>*
 Yun. *L.V.* *f* *pp* *<sf>* *p* *<sf>*
 GB. *ppp* *p* *ppp* *ff* *mp* *pp*



This musical score page, numbered 92, contains the following parts:

- Drum Set (D., Q., X., Sh.s., Sh.a., Sh.b.):** The drum parts are mostly silent, with rests throughout the page.
- Synthesizer (Su.s., Su.a., Su.t., Su.b.):** The synthesizer parts are also mostly silent, with rests throughout the page.
- Guitar (Gu.s., Gu.a., Gu.b.):** The guitar parts feature melodic lines with dynamic markings such as *pp*, *p*, *sf*, and *p*. They include triplet markings (3) and slurs.
- Yamaha (Yq., Zr., Dr., Snx., Zh., Yun.):** These parts feature complex rhythmic patterns with dynamic markings including *p*, *mp*, *f*, *sf*, and *p*. They include trill markings (*tr*) and slurs.
- GB (Guitar/Bass):** The bottom-most part features melodic lines with dynamic markings such as *pp*, *mp*, *sf*, *p*, and *mp*. It includes triplet markings (3) and slurs.

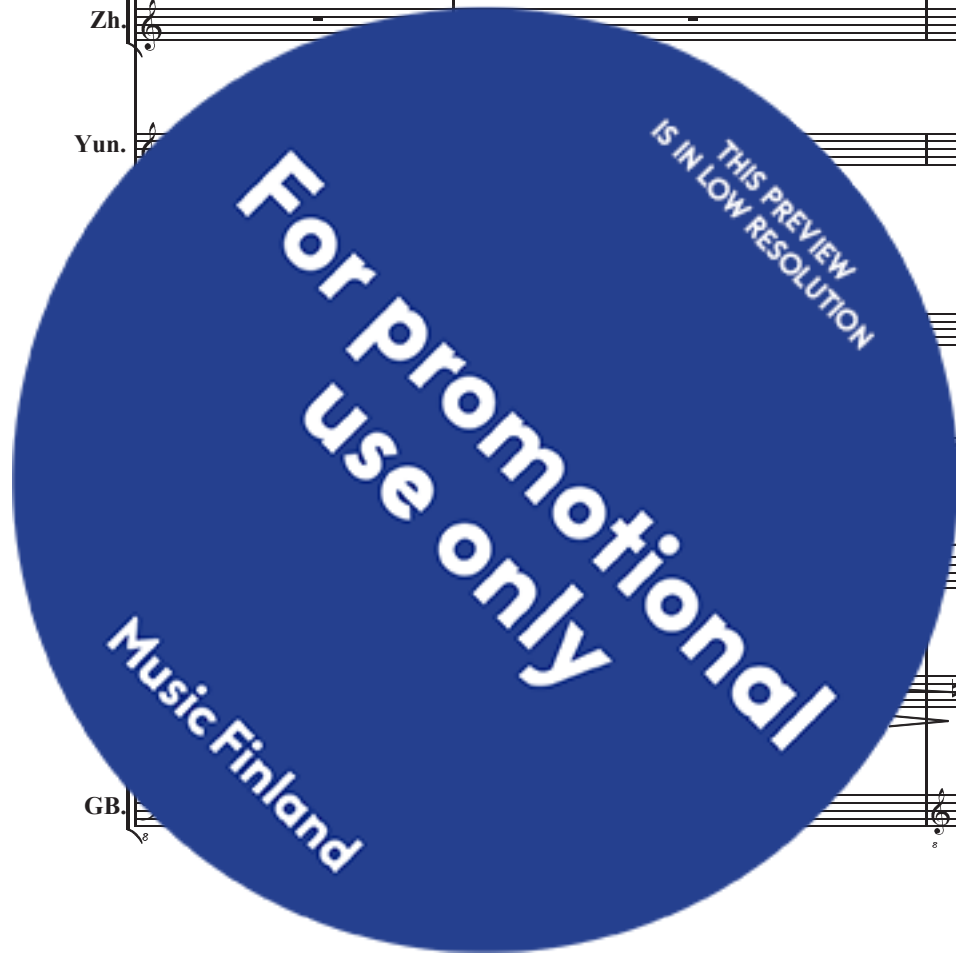


96

a 2

musical score for measures 96-98, including staves for D., Q., X., Sh.s, Sh.a, Sh.b, Su.s, Su.a, Su.t, Su.b, Gu.s, Gu.a, Gu.b, Yq., Zr., Dr., Snx., Zh., and Yun.

ossia: chrom. scale (not synchronously)



musical score for measures 99-101, including staves for Yun., Gu.s, Gu.a, Gu.b, and GB.

(slow gliss.)
cresc. molto

The musical score is for a piece titled "50 serene" (indicated by the tempo marking). The score is arranged in a standard orchestral layout with vocal parts. The instruments included are:

- Flute (Fl.)
- Oboe (Ob.)
- Clarinet in B-flat (Cl. Bb)
- Soprano Saxophone (Su.s)
- Alto Saxophone (Su.a)
- Tenor Saxophone (Su.t)
- Bass Saxophone (Su.b)
- Trumpet in B-flat (Gu.s)
- Alto Trumpet (Gu.a)
- Bass Trumpet (Gu.b)
- Quadrant Flute (Yq)
- Trumpet in C (Zr)
- Drum (Dr)
- Saxophone (Snx)
- Trumpet in E-flat (Zh)
- Tuba (Yun)
- Double Bass (GB)

The vocal parts include:

- D. (Soprano)
- Q. (Alto)
- X. (Tenor)
- Sh.s (Soprano)
- Sh.a (Alto)
- Sh.b (Tenor)
- Su.s (Soprano)
- Su.a (Alto)
- Su.t (Tenor)
- Su.b (Bass)

Key performance instructions include:

- Tempo: ~ 50 serene
- Dynamic markings: ff , f , mf , pp , p , mf , ff .
- Articulation: tr , $div.$, $arco$, $pizz.$, $L.V.$.
- Performance notes: "Voice: 'Ah' (< f >) (sing G or D at any Sva)", "everybody sings 'Ah' on G or D at any Sva (see performance note)".
- Instrument-specific markings: "Play (non vibr.)", "Play div. (non vibr.)", "arco (non vibr.)", "pizz. (voice)", "tr (voice)".

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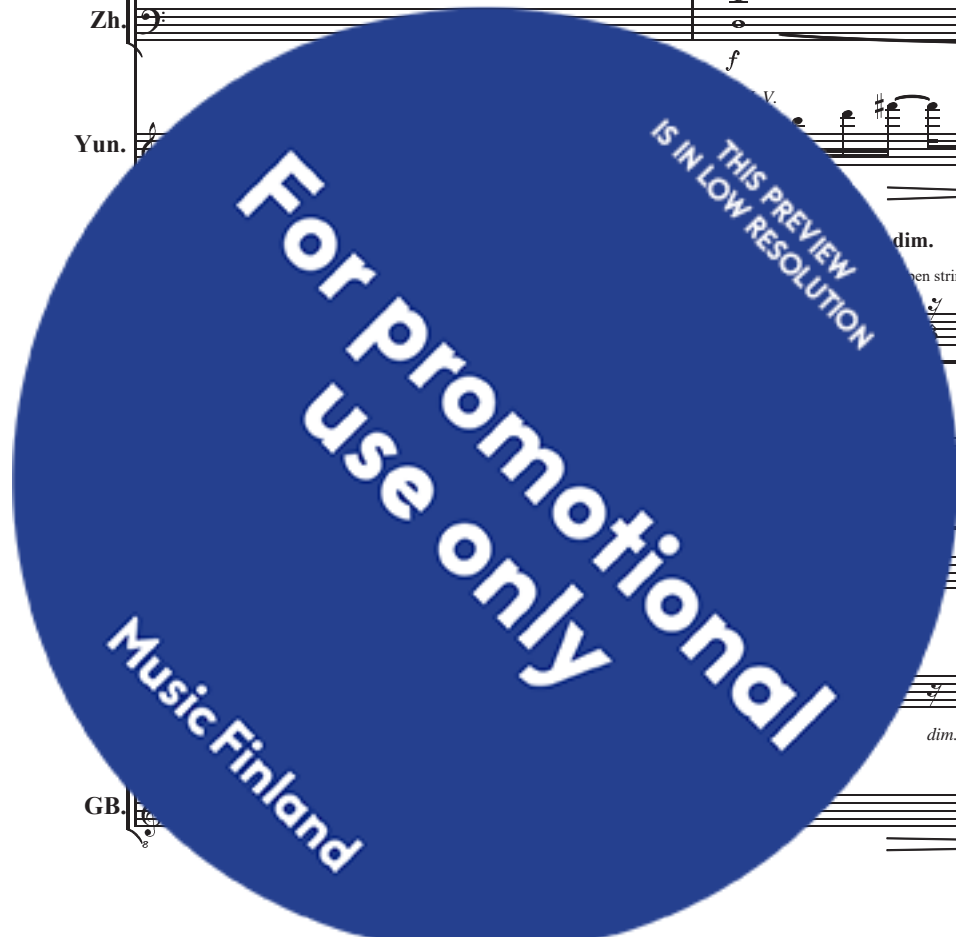
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♩ ~ 50 molto rall. e dim.

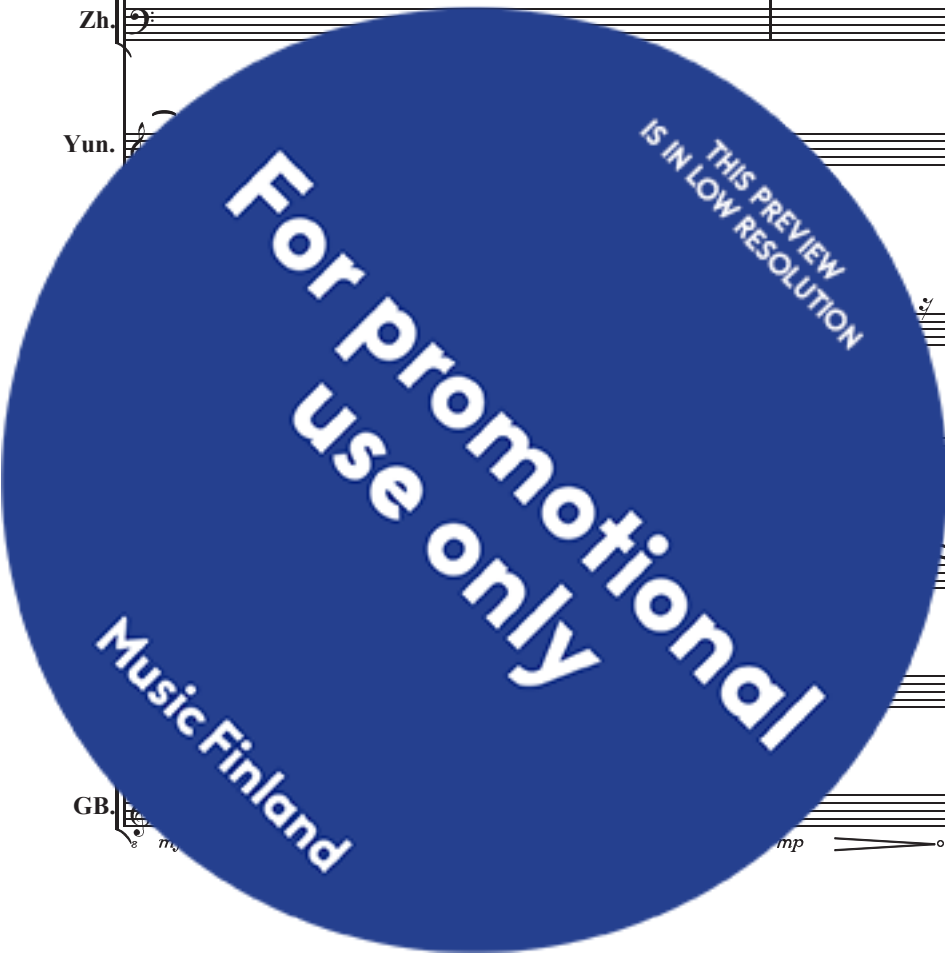
D. *mf* *mp*
 Q. *mf* *mp*
 X. *mf*
 Sh.s
 Sh.a. *ff*
 Sh.b. *mp* *ff*
 Su.s. *mp* *mf* *mp*
 Su.a. *mp* *ff*
 Su.t. *mp* *ff*
 Su.b. *mp* *ff*
 Gu.s. *mp* *ff*
 Gu.a. *mp* *ff*
 Gu.b. *mp* *ff*
 Yq. *f*
 Zr. *f*
 Dr. *f*
 Snx. *f*
 Zh. *f*
 Yun. *mf* *mp* *p*
 dim.
 (when strings sempre)
 dim. sempre
f *f*



107

♩~20

Sheet music score for orchestra and voice. The score is divided into two systems. The first system includes staves for Drums (D.), Xylophone (X.), Shofar (Sh.s, Sh.a, Sh.b), Suona (Su.s, Su.a, Su.t, Su.b), Gongs (Gu.s, Gu.a, Gu.b), Yiqin (Yq.), Zhran (Zr.), Drums (Dr.), Snare (Snx.), Zhran (Zh.), and Yunlu (Yun.). The second system includes GB. The score features various dynamics (p, ppp, mf, mp), articulations (trills), and performance markings like "1. solo" and "due soli".



110

Score for various instruments including D., Q., X., Sh.s, Sh.a, Sh.b, Su.s, Su.a, Su.t, Su.b, Gu.s, Gu.a, Gu.b, Yq., Zr., Dr., Snx., Zh., Yun., and GB. The score includes musical notation with dynamics such as *p*, *ppp*, *f*, *mp*, *p*, *mf*, and *tutti*. Performance instructions include *div.*, *a 2*, and *(bend)*. The score is divided into measures across multiple staves.

