

Jukka Tiensuu

# Umori

for big band

2004

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*for big band*

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## Umori (2004)

for big band

### Instrumentation

5 saxophones (alto/soprano, alto, tenor, baritone and bass)  
4 trumpets in  $B^b$   
4 trombones (tenor, tenor, bass or tenor with F attachment, bass with F and D attachments)  
piano  
contrabass  
percussion (drum kit)

### Performance note

#### notation:

##### general:

- *tenuto*, play note to the full length.
  - normal *staccato*. For the clarity of writing used often as short-hand to indicate a shortish 16th-note.
  - ' short, sharp *staccato* (regardless of the written length of the note).
  - ~ slow micro-tonal *glissandi* around the indicated tone (up to 3/8-tones up and down). Continue till the end of the note.
  - / *glissando*. Where even glissando is not obtainable, try to simulate it by chromatic notes with strong bendings. A small note-head at the end of the glissando-sign only shows the approximate ending pitch, it is not articulated. Likewise, normal notes in the middle of glissando are for orientation only, they are not to be re-attacked.
  - ‡ d A quarter-tone higher/lower than the written note. All accidentals are valid till the end of the bar.
  - o At the end of a *diminuendo*: "al niente" (i.e. the audience should not be able to hear when the sound stops). Before a *crescendo*: "dal niente" (i.e. the audience should not be able to hear when the sound begins)
  - ⊗ For winds: voice *through instrument* (always, never directly!). Written pitches are relative only. Simultaneous (small black) noteheads, mean: let also some instrumental sound be heard. For piano, contrabass and perc: use muffled or nasal voice. Recommended characters for the laugh passages: bar 24 *embarrassed*, bar 37 *bewildered*, bar 110 *sarcastic*, bar 137 *tired/bored*.
  - [] Harmonies in brackets indicate prevailing harmonies (for improvisation). They are only to be used as reference. Feel free to play dissonances, micro-tones etc. around them, as the emerging music requires.
- In all free/improvised passages, avoid traditional tonalities and whole-tone scales.

##### for contrabass:

- o open string.
- l.v.* let vibrate

#### additional notes on some bars:

I  
32 of character (*dolce*) and quiet dynamics *p(p)* are more important than the speed of figuration.  
and tne4: like an imaginary fight of two mythical beasts.  
and lead to the note written in the next bar. (You only have 2 secs, use it well!)

... before.

... his own text, consisting preferably of short *staccato* syllables, a la Japanese)

... enharmonic fingerings, bend tones, slow vibrati, different mutes, sing/hum  
... should avoid starting on the 1<sup>st</sup> beat of bar 43, and it is possible to start much later.  
... bar 46 and you can tie the written note to your last improvised sound.

... should follow the direction of the wavy line.

... (as much as possible) from the lowest to the highest pitch still playable *ff*.

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for big band

## I. Kumous / Riscossa

Jukka Tiensuu 2004

$\text{♩} = 40$  Grave svolazzando

$\text{♩} = 144$  Presto subito

The musical score is arranged in systems for different instruments. The saxophone section (sx1-5) includes two altos, a tenor, a baritone, and a bass. The trumpet section (tpt1-4) has four parts. The trombone section (tn1-4) has four parts. The percussion part (P) is at the bottom. The score is divided into two tempo sections: a slow section ( $\text{♩} = 40$ , Grave svolazzando) and a fast section ( $\text{♩} = 144$ , Presto subito). Dynamics range from *pp* (pianissimo) to *ff* (fortissimo). Performance instructions include *(quasi) gliss.* and *(soft sticks)*. A large blue watermark is overlaid on the bottom left of the page.

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♩=48 Molto lento

♩=40 Grave

accel. molto

8

mp espressivo svolazzando piu intenso (f)

pp espressivo (with swing) pp calmo mf fz

mp espressivo (with swing) pp mf fz

mf pp pp calmo fz

ppp

pp

con sord. espressivo (with swing) poco p mp languido lontano piu aggressivo (f) senza sord. fz fz

espressivo (with swing) pp p fz

mp pp pp

ff pp espressivo (with swing) pp pp

pp calmo p

\*

(gliss.) p < ff





*p. a p. accel. e cresc.*

28 Add another tone to deviations as indicated. Play faster figurations...

...more tones, faster, denser...

fast chromatic figuration within the indicated range

First system of musical notation (treble clef). It consists of five staves. The first four staves are grouped by a brace on the left. The first staff has a dynamic marking of *p sempre legato*. The second and third staves also have *p sempre legato*. The fourth staff has *p sempre legato* and a fermata. The fifth staff has *p sempre legato*. The system is divided into four measures. The first measure contains the initial notation. The second measure has a crescendo hairpin and a dynamic marking of *ff legato*. The third measure has a dynamic marking of *pp subito*. The fourth measure contains the final notation.

*ff legato*

moderately fast figuration within the indicated selection

...more tones, faster, denser...

fast chromatic figuration within the indicated range

Second system of musical notation (treble clef). It consists of four staves. The first staff has a dynamic marking of *mp*. The second staff has *p sempre legato*. The third staff has *mp sempre legato*. The fourth staff has *p sempre legato*. The system is divided into four measures. The first measure contains the initial notation. The second measure has a dynamic marking of *mp* and *sempre legato*. The third measure has a crescendo hairpin and a dynamic marking of *ff legato*. The fourth measure has a dynamic marking of *pp subito*.

*ff legato*

*pp subito*

*mp sempre legato*

*ff legato*

*pp subito*

*mp*

*sempre legato*

*ff legato*

*pp subito*

*mf sempre legato*

*ff legato*

*pp subito*

*mf sempre legato*

*ff legato*

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Fast chromatic figuration around the indicated main (melody) note. Smooth (non-synchronized) transitions.

♩=66 accel.

♩=132

♩=88 - 80

33

The musical score consists of five systems of staves. The first system has five staves, the second and third have four staves each, and the fourth and fifth have three staves each. The score is marked with a piano (p) dynamic at the beginning of each system. Performance instructions include "slow down... till" with a hairpin deceleration symbol. Dynamic markings include piano (p), forte (f), and pianissimo (pp). Tempo markings are ♩=66 accel., ♩=132, and ♩=88 - 80. The score features fast chromatic figuration and smooth transitions between systems.





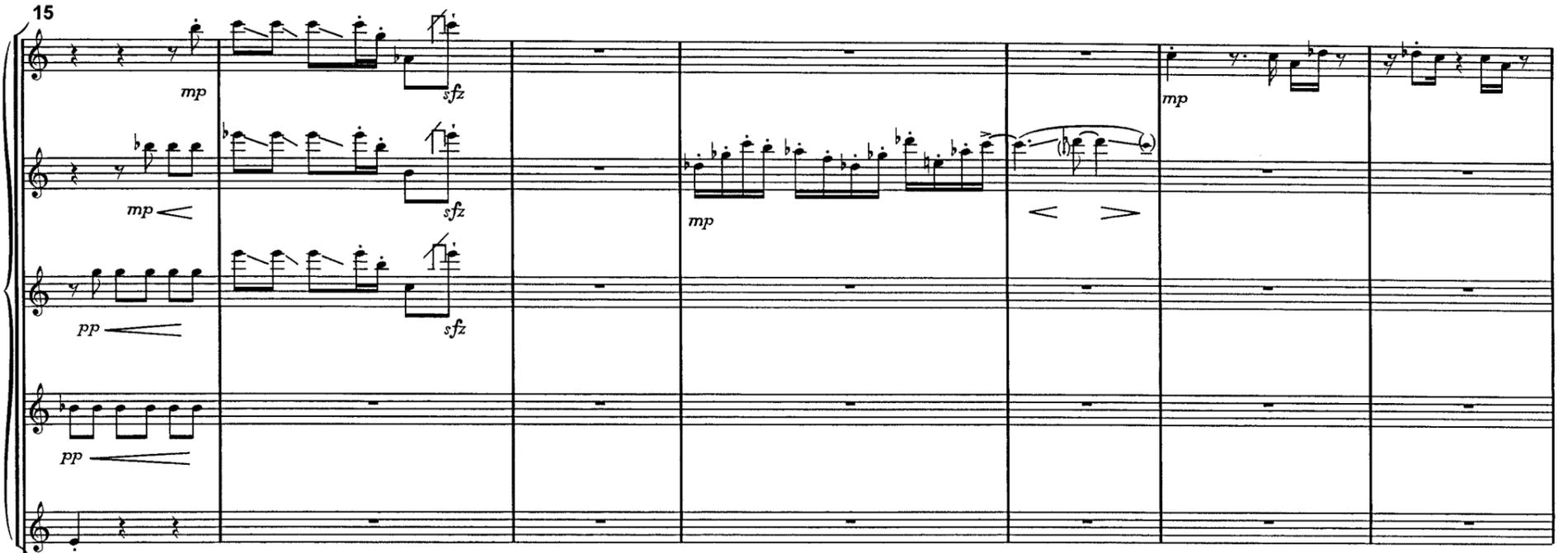






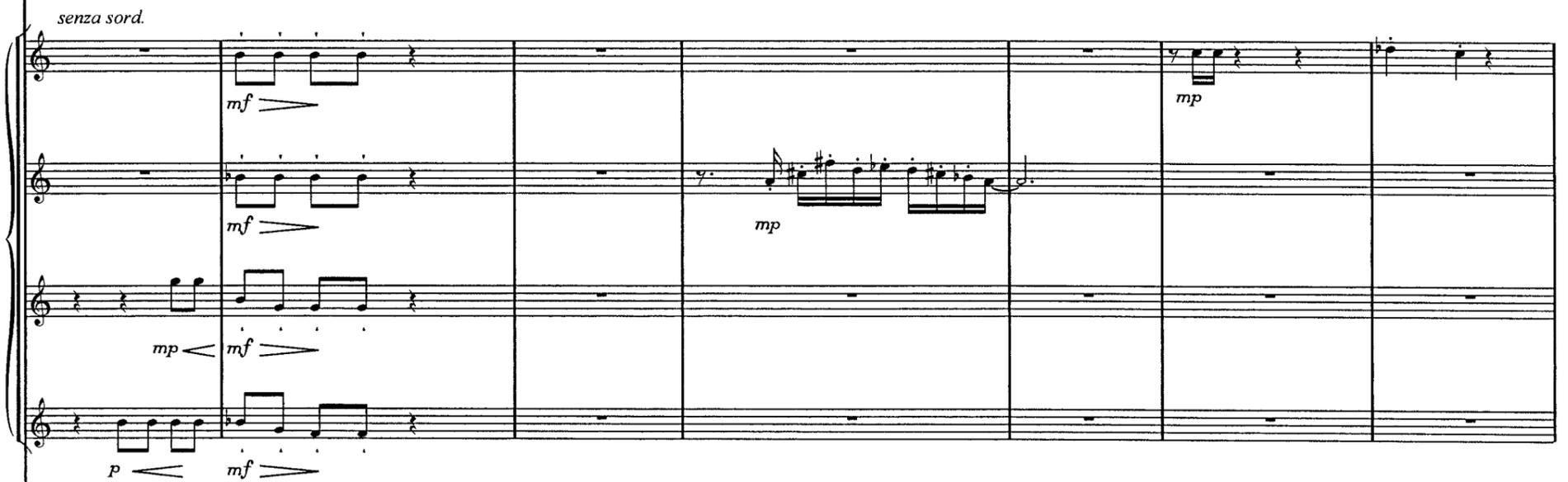


15

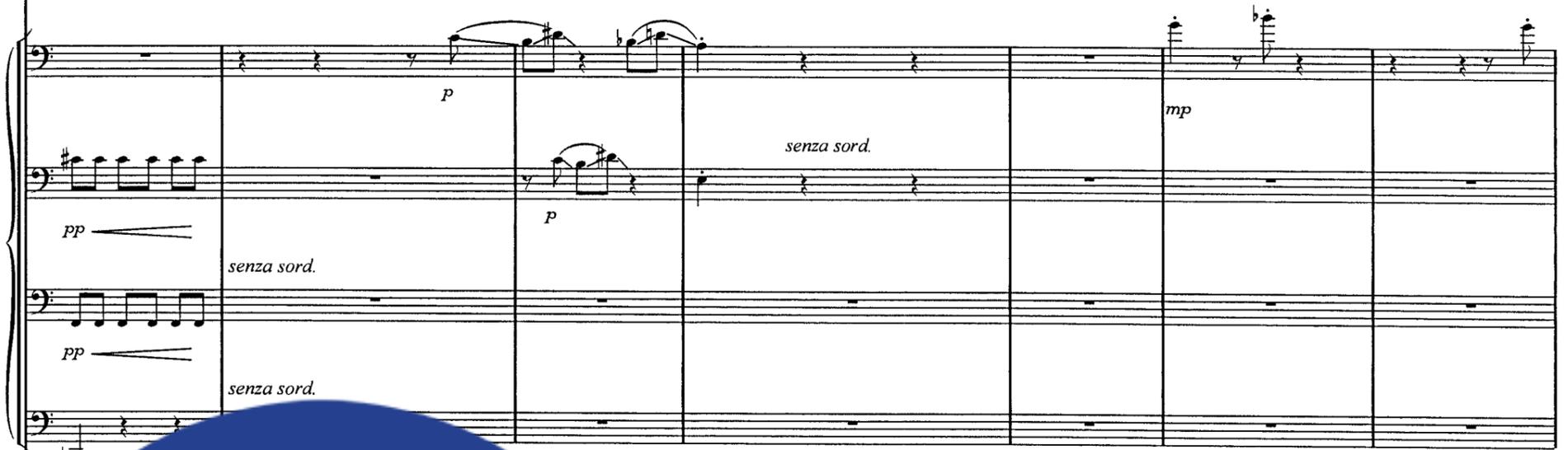


Musical score system 1, measures 15-20. It features five staves. The top staff has dynamics *mp* and *sfz*. The second staff has *mp* and *sfz*. The third staff has *pp* and *sfz*. The fourth staff has *pp*. The fifth staff has *mp*. There are accents and hairpins throughout.

*senza sord.*



Musical score system 2, measures 21-26. It features five staves. The top staff has *mf* and *mp*. The second staff has *mf* and *mp*. The third staff has *mp* and *mf*. The fourth staff has *p* and *mf*. The fifth staff has *p* and *mf*. There are accents and hairpins throughout.



Musical score system 3, measures 27-32. It features five staves. The top staff has *p* and *mp*. The second staff has *pp* and *senza sord.*. The third staff has *pp* and *senza sord.*. The fourth staff has *pp*. The fifth staff has *pp*. There are accents and hairpins throughout.



22

(laugh through instrument.)  
eh eh eh eh eh loud inhale

G.P.

*mp* *mf* *p* *fz*

*mp* *mf* *p* *fz*

(laughing character) loud inhale

G.P.

*mp* *mf* *p* *fz*

senza sord.

(laugh through instrument.)  
"eh eh eh eh eh" loud inhale

G.P.

*mp* *mf* *p* *fz*

G.P.

G.P.

G.P. improvise 2 bars (piatti only)

*pp*



31

(laugh through instrument)  
ah ah ah eh eh eh eh eh

*p*

*f* *f* *p*

ah ah ah eh eh eh eh eh

*f* *f* *p*

ah ah ah eh eh eh eh eh

*f* *f* *p*

ah ah ah eh eh eh eh eh

*f* *f* *p*

ah ah ah eh eh eh eh eh

*f* *f* *p*

ah ah ah eh eh eh eh eh

(play and laugh through instrument)  
ah ah ah eh eh eh eh eh

*p*

*f* *f* *p*

ah ah ah eh eh eh eh eh

*f* *f* *p*

ah ah ah eh eh eh eh eh

*f* *f* *p*

ah ah ah eh eh eh eh eh

*f* *f* *p*

ah ah ah eh eh eh eh eh

*f* *f* *p*

ah ah ah eh eh eh eh eh

(laugh through instrument)  
eh eh eh eh eh

*p*

*f* *p*

ah ah ah eh eh eh eh eh

*f* *f* *p*

ah ah ah eh eh eh eh eh

*f* *f* *p*

ah ah ah eh eh eh eh eh

*f* *f* *p*

ah ah ah eh eh eh eh eh

*f* *f* *p*

ah ah ah eh eh eh eh eh



*f* *f* *p*

ah ah ah eh eh eh eh eh

*f* *f* *p*

ah ah ah eh eh eh eh eh

*f* *f* *p*

ah ah ah eh eh eh eh eh

*f* *f* *p*

ah ah ah eh eh eh eh eh

38

*pp misterioso* *p mesto* *mp* *mf*

*pp misterioso* *p mesto* *mp* *mf*

*pp misterioso* *p mesto* *mp* *mf*

*pp misterioso* *mp* *mf*

*pp misterioso* *mp* *mf*

*p mesto*

*p mesto*

*p mesto*

*mp* *mf*

*mp* *mf*

*mp* *mf*

*mp* *mf*

[ or improvise ]

*gliss.* *f* *cresc.*

3 3 3 3





51

*pp misterioso*

*mp*

*pp misterioso*

*mp*

*pp misterioso*

*pp misterioso*

*pp misterioso*

*mp*

*mp*

*pp misterioso*

*arco*

*pp misterioso*



58

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

*arco* *p* *f*

4 bars





74

Musical score system 1, measures 74-78. It features a grand staff with five staves. The first two staves are treble clef, and the last three are bass clef. Dynamics include *mp*, *ff*, *mf*, *f*, *p*, and *pp*. There are crescendo and decrescendo hairpins. A triplet of eighth notes is marked with a '3' and a bracket.

Musical score system 2, measures 79-83. It features a grand staff with five staves. Dynamics include *mp*, *ff*, *mf*, and *p*. There are crescendo and decrescendo hairpins. A triplet of eighth notes is marked with a '3' and a bracket.

Musical score system 3, measures 84-88. It features a grand staff with five staves. Dynamics include *ff*, *mp*, *pp*, and *p*. There are crescendo and decrescendo hairpins.

Musical score system 4, measures 89-93. It features a grand staff with five staves. Dynamics include *pp*, *ff*, and *arco*. There are crescendo and decrescendo hairpins.





85

(quasi) gliss.

*mp* *mf* *f*

*mp* *mf*

*mp* *mf* *f*

*mf*

*mf*

(quasi) gliss.

*mp* *f*

*mp* *f*

*mp*

*mp* *mf* *f*

*mp* *mf* *f*

*mp* *mf*

*mp* *mf*

improvise 5 bars

*mp* *cresc.* *f* *gliss.*

improvise 5 bars

*mp* *cresc.* *ff* *pizz.*

improvise 5 bars

*mp* *cresc.* *f*





101

*ff* *f* *sfz*  
*ff* *f* *sfz*  
*ff* *mp* *sfz*  
*ff* *mp*  
*ff*

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

*ff* *mp* *mp*





*p. a p. rall.*

(trumpets)

imitate tpts (one bar)

2-bar transition toward (sounding) B

(rhythmic play around B)

imitate tpt2 (one bar)

imitate tpts (one bar)

imitate tpts (one bar)

imitate tpts (one bar)

imitate tpts (one bar)

imitate tpt4 (one bar)

imitate tpts (one bar)

*f*

*f*

*f*

*f*

*f*

imitate tni (one bar)

imitate tnc4 (one bar)

imitate tni (one bar)

imitate tni (one bar)

imitate tni (one bar)

imitate pf (one bar)

imitate tni (one bar)

*f*

*f*

imitate sax2 (one bar)

imitate sax2 (one bar)

imitate sax2 (one bar)

imitate sax5 (one bar)

imitate sax2 (one bar)

*f*

*f*

*f*

*f*

*f*



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131 (quasi) gliss. *f* *mf* *f* *f*

with low voice, talk rhythmical syllables through instrument

(quasi) gliss. *f* *mf* *f* *f*

*f* *f* *mf* *f*

(quasi) gliss. *f* *f* *mf* *f*

with low voice, talk rhythmical syllables through instrument

*f* *f* *mf* *f*

with low voice, talk rhythmical syllables through instrument

*f* *f* *mf* *f*

with low voice, talk rhythmical syllables

*mf* *ff*

with low voice, talk rhythmical syllables

*mf*



♩=60

rall. molto

136

oh hoh hoh hoh

Musical score system 1 (measures 136-140). Includes vocal lines with lyrics "oh hoh hoh hoh" and piano accompaniment. Dynamics include *mf*, *p*, and *pp*.

oh hoh hoh hoh

harmon mute

Musical score system 2 (measures 141-145). Includes vocal lines with lyrics "oh hoh hoh hoh" and piano accompaniment. Dynamics include *mf*, *p*, and *pp*. A "harmon mute" instruction is present for the piano part.

oh hoh hoh hoh

Musical score system 3 (measures 146-150). Includes vocal lines with lyrics "oh hoh hoh hoh" and piano accompaniment. Dynamics include *mf*, *p*, and *pp*.

arco

Musical score system 4 (measures 151-155). Includes piano accompaniment. Dynamics include *p*.







16

*f*  $\text{>}$  *mp* *f*  $\text{>}$  *mp* *un poco liberamente* *f*

(obligatory)

keep gliding to the tones played by tne1 and turning around them microtonally

*mf*

*senza sord.*

(obligatory)

*f*  $\text{>}$  *mp* *f*  $\text{>}$  *mp* *un poco liberamente* *f*

keep gliding to the tones played by sax4 and bending in and out of them

*mp*

*senza sord.*

*portamento*

*f legato molto espressivo*

*senza sord.*

*senza sord.*

*senza sord.*

*senza sord.*

*mf*  $\text{>}$  *p*  $\text{>}$  *mf*

Play this passage rather free and each time differently.

3



*mf*



39

*mf* *p (echo)* *ppp* *pp* *pp* *p* *mp*

*pp* *pp*  
 During ca. 1' play a few #s (+ microtones) in different ways and colors, always *pp* and keep (long) pauses between them. Occasional < *mp* > possible. Always listen to the others!

*p (echo)* *ppp* *pp* *pp* *p* *mp*

(sord. ad lib.)

*p* *ppp* *pp* *pp* *p* *mp*

(sord. ad lib.)



*p* *mp*

♩=40

50

The musical score consists of multiple systems of staves. The first system includes a treble clef staff with a tempo marking of ♩=40 and a measure number of 50. The score features various dynamic markings such as *pp*, *p*, and *mp*, along with performance instructions like *portamento sempre* and *p legato espressivo e languido*. There are also triplets and slurs throughout the piece. The score is arranged in a multi-staff format, typical of a piano score.



# Umori

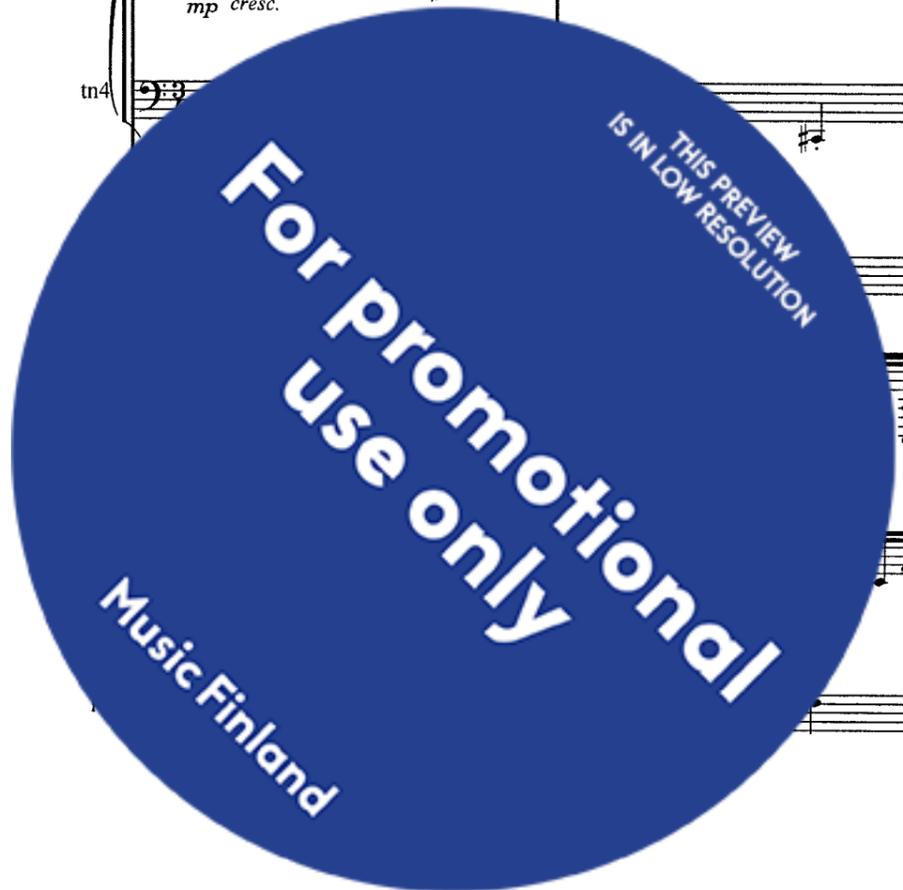
for big band

## IV. Kuumotus / Fever

Jukka Tiensuu 2004

$\text{♩} = 123$  Con furore

The musical score is arranged in systems. The first system (sx1-sx5) contains five saxophone parts: alto 1, alto 2, tenor, baritone, and bass. The second system (tpt1-tpt4) contains four trumpet parts. The third system (tn1-tn4) contains four trombone parts. The score includes various musical notations such as rests, notes, and dynamic markings like *ff legato*, *ff*, *mf cresc.*, and *mp cresc.*. A large blue watermark is overlaid on the bottom left of the page.



6

The musical score is presented in three systems. The first system consists of five staves, the second of four, and the third of three. The notation includes treble and bass clefs, a key signature of one sharp (F#), and a 4/4 time signature. The music is characterized by intricate rhythmic patterns, primarily using sixteenth and thirty-second notes. There are numerous accents and slurs throughout the piece, indicating specific articulations and phrasing. The score is a preview of a promotional use only.

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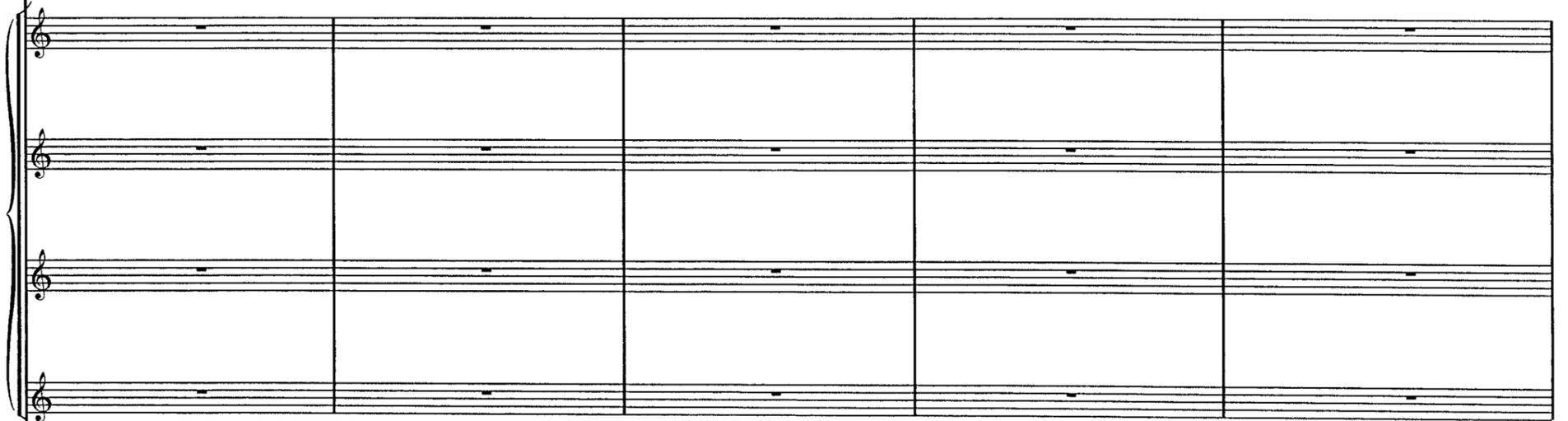
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17



Musical score system 1, measures 17-21. It features a grand staff with five staves. The first two staves are treble clef, and the last three are bass clef. The music includes various rhythmic patterns, including eighth and sixteenth notes, and rests. A dynamic marking of *f* (forte) is present in measure 20.



Musical score system 2, measures 22-26. This system contains five empty staves, indicating that the music for these measures is not visible in this preview.



Musical score system 3, measures 27-31. It features a grand staff with five staves. The first two staves are treble clef, and the last three are bass clef. The music includes various rhythmic patterns, including eighth and sixteenth notes, and rests.



Musical score system 4, measures 32-36. It features a grand staff with five staves. The first two staves are treble clef, and the last three are bass clef. The music includes various rhythmic patterns, including eighth and sixteenth notes, and rests. A dynamic marking of *f* (forte) is present in measure 34. A triplet of eighth notes is marked with a '3' above it in measure 35.



22

The image displays a musical score for piano, consisting of three systems of staves. The first system has five staves, the second has four, and the third has three. The notation includes treble and bass clefs, a key signature of one sharp (F#), and a time signature of 3/4. The music features various rhythmic patterns, including eighth and sixteenth notes, and rests. A blue circular watermark is overlaid on the bottom left of the page, containing the text: "THIS PREVIEW IS IN LOW RESOLUTION For promotional use only Music Finland". A small bracket with the number "3" is visible at the end of the third system, indicating a triplet.

27

*ff legato*

*ff legato*

*f*

*f*

(tacet)





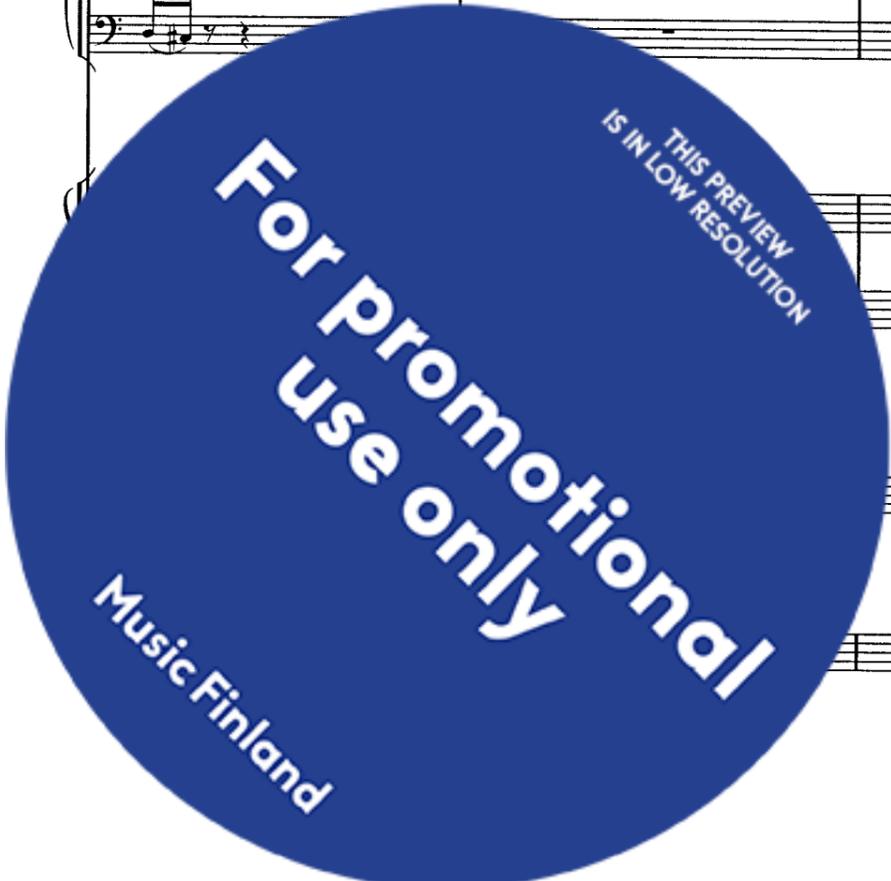
37

Musical score system 1, measures 37-41. The system consists of five staves. The top staff is a treble clef with a melodic line starting on a quarter rest, followed by eighth and sixteenth notes. The second staff is a treble clef with a piano accompaniment of eighth notes, marked with a dynamic of *p* and a crescendo instruction *p. a p. cresc.* starting at measure 39. The remaining three staves are bass clefs, mostly containing rests.

Musical score system 2, measures 37-41. The system consists of five staves. The top staff is a treble clef with a melodic line starting on a quarter rest, followed by eighth and sixteenth notes, marked with a dynamic of *p* and a crescendo instruction *p. a p. cresc.* starting at measure 39. The second staff is a treble clef with a piano accompaniment of eighth notes. The remaining three staves are bass clefs, mostly containing rests.

Musical score system 3, measures 37-41. The system consists of five staves, all in bass clef. The top staff has a melodic line starting on a quarter rest, followed by eighth and sixteenth notes. The second staff has a piano accompaniment of eighth notes. The remaining three staves are mostly rests.

Musical score system 4, measures 37-41. The system consists of five staves, all in bass clef. The top staff has a melodic line starting on a quarter rest, followed by eighth and sixteenth notes. The second staff has a piano accompaniment of eighth notes. The remaining three staves are mostly rests.



42

*mp* *staccato sempre*

*f*

*mp* *staccato sempre*

*mp* *staccato sempre*

*mp* *staccato sempre*

*f*

*mp* *staccato sempre*



47

*f*

*f*

*f*

*f*

*f*

*f*

*f*

*f*

*f*

*mp staccato sempre*

*mp staccato sempre*

*mp staccato sempre*

*mp staccato sempre*

*f*

*f*

*f*

*f*

(come prima)













85

*f* *pp* *pp legato* *cresc.* *meno legato* *f*  
*mp* *pp legato* *cresc.* *meno legato* *f*  
*f* *pp* *pp legato* *cresc.* *meno legato* *f*  
*f* *pp* *pp legato* *cresc.* *meno legato* *f*  
*f* *p* *ff* *pp* *pp legato* *cresc.* *f*

*mf cresc.* *non legato*  
*ff* *pp* *mp cresc.*  
*ff* *pp* *p cresc.* *f non legato*  
*ff* *pp* *p cresc.* *f*  
*f* *p* *ff* *pp* *mp cresc.*  
*f* *p* *ff* *pp* *mp cresc.*  
*f* *p* *ff* *pp* *p cresc.*  
*pp*



92

*non legato*

*(legato)*

*non legato*

*(legato)*

*non legato*

*(legato)*

*non legato*

*(legato)*

*non legato*

*f*

*ff*

*f non legato*

*ff*

*ff*

*non legato*

*ff*

*f*

*ff*

*f*

*ff*

*f*

*ff*

*f*

*ff*

*f*

*ff*

*arco*

*ff*



Musical score for piano and strings, measures 98-102. The score is written for five staves: two for the piano (treble and bass clefs) and three for strings (treble, middle, and bass clefs). The piano part features a dense texture of sixteenth-note patterns in the right hand and eighth-note patterns in the left hand. The string part consists of sustained chords and moving lines. The key signature has one sharp (F#), and the time signature is 4/4. The dynamic marking *ff* (fortissimo) is present in the final measure of each system.



