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Finnish Music Information Centre

13 519

Jukka Tiensuu

VENTO

for Clarinet Choir

1995

Teosto

Suomalaisen musiikin tiedotuskeskus
Finnish Music Information Centre

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FIMIC

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Distribution by the Finnish Music Information Centre

Lauttasaarentie 1

FIN-00200 Helsinki

Helsinki, 1995



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for clarinet choir

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Instrumentation:

Clarinets in B ^b	minimum 12 (4 + 4 + 4)
Basset Horns in F	minimum 2 (preferably 4)
Bass Clarinets in B ^b	minimum 2 (preferably 4)
Contrabass Clarinet in B ^b	minimum 1 (preferably 2)

Performance notes:

transposition: in score: basset horns sound a perfect fifth lower than written, all other instruments sound a major second lower than written; in parts: traditional treble clef notation for all instruments.

articulation according to context, basically non legato unless legato is specified or an obvious choice (lyric character, very fast passages, tremoli, arpeggiandi in "danza" &c).

- ▼ sharp, accentuated staccato
- ~~~~ wide expressive **vibrato** (lasting the full length of the note)
- all **glissandi** are to be played evenly and legato (avoid use of tongue on the ending note)
- /• fast upward glissando ("squeak") with indeterminate ending pitch
- ↑ ↓ a **quarter-tone** sharp and flat respectively.
- ^ extremely high, thin "whistling sound" (**teeth on reed**)

bars 44--64: the chords should be well balanced, the higher the pitch the softer the sound.

bars 60 and 64: one player in each B^b clarinet and basset horn part **bends** his tone a quarter-tone flat thus producing an audible beat. If the choir is very large, two players per part may do this. A short fermata can be held on this note to emphasize the effect.

bars 105, 152-180, 235: first the solo clarinet 2a (bar 105-), then half of all the B^b clarinets (bar 152-) **tune** a quarter-tone down by lengthening the instrument slightly at each joint. **Retuning** takes place after bar 158. If the choir is large enough, however, it is also possible to keep the detuning till bar 235, in which case only the players with normal tuning would play the multiphonics, but all would play the tremolos (bars 218-235).

How to perform the ("pre-" and "postludian") marches *Tulo* and *Meno* :

Play A, then (attacca) A and B, then A, B and C etc. untill all bars are played in succession. Then start omitting bars: first A, then A and B etc. until you only play bar H (twice). Then attacca *Vento*. Then play *Meno* in the similar manner as *Tulo*. Resumé:

A.AB.ABC.ABCD.ABCDE.ABCDEF.ABCDEFG.ABCDEFGH.BCDEFGH.CDEFGH
.DEFGH.EFGH.FGH.GH.H. *Vento*. R.RS.RST.RSTU.RSTUV.RSTUVX.RSTUVXY
RSTUVXYZ.STUVXYZ.TUVXYZ.UVXYZ.VXYZ.XYZ.YZ.Z (sempre attacca!)

The marches should be played while marching to and from the concert place. It is also possible to use a vehicle (tram, truck, train, boat...) for the arrival/withdrawal of some or all of the players.

duration: ca. 12 minutes when played alone. With one or both of the supplementary marches *Tulo* and *Meno* ca. 15' and 18' respectively. *Tulo* and *Meno* can also be played independently.



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"Tulo"
a march for clarinet choir

jukka tiensuu 1995

cl.1a A ♩ = 84 B C D E

cl.1b A *f* B C *meno forte* D E

cl.2a A B C *meno forte* D E *f*

cl.2b A *f* B C *meno forte* D E *f*

cl.3a A *f* B C *meno forte* D E *f*

cl.3b A *f* B C *meno forte* D E *f*

bH.1 A B C D > > E

bH.2 A *f* B C D E

bCl.1 A *f* B C D E

bCl.2 A *f* B C D E

cbCl. A *f* B C D E

cl.1a F *meno forte* G H

cl.1b F *meno forte* G *f* 3 3 3 3 H

cl.2a F *meno forte* G *f* 3 3 3 3 H

cl.2b F *meno forte* G *f* 3 3 3 3 H

cl.3a F *meno forte* 6 6 6 6 G *f* 3 3 3 3 H

cl.3b F *meno forte* 6 6 6 6 G *f* 3 3 3 3 H

bH.1 F 6 5 5 5 G H

bH.2 F *meno forte* 5 5 5 5 G H

bCl.1 F *meno forte* G H

bCl.2 F G H

cbCl. F G H

VENTO

for clarinet choir

♩ - 84 "marcia fervente" jukka tiensuu 1995

cl.1a 1 2 3 4 5 6 (simile) 7 8 9

cl.1b

cl.2a (simile)

cl.2b

cl.3a f

cl.3b f

bH.1

bH.2 f

bCl.1 f

bCl.2 f

cbCl. f

This block contains the first nine measures of the musical score. The instrumentation includes Clarinets 1a, 1b, 2a, 2b, 3a, 3b, Bass Horns 1 and 2, Bass Clarinets 1 and 2, and Contrabass Clarinet. Measures 1-4 are mostly rests for the woodwinds, with the strings playing a rhythmic pattern. In measure 5, the woodwinds enter with a melodic line marked 'f' (forte). Measures 6-9 continue this melodic development, with measure 6 marked '(simile)'.

cl.1a 10 11 12 13 14 15 16 17

cl.1b

cl.2a

cl.2b

cl.3a

cl.3b

bH.1

bH.2

bCl.1

bCl.2

cbCl.

This block contains measures 10-17 of the musical score. The woodwind parts continue their melodic lines, with various articulations and dynamics. The strings maintain their rhythmic accompaniment. A large diagonal watermark reading 'FOR PROMOTIONAL USE ONLY' is overlaid across the bottom half of the page.

cl.1a 18 19 20 21 22 23 24

cl.1b

cl.2a

cl.2b

cl.3a

cl.3b

bH.1

bH.2

bCl.1

bCl.2

cbCl.

cl.1a 25 26 27 28 29 30

cl.1b

cl.2a

cl.2b

cl.3a

cl.3b

bH.1

bH.2

bCl.1

bCl.2

cbCl.

cl.1a 31 32 33 34 35 36

cl.1b

cl.2a

cl.2b

cl.3a

cl.3b

bH.1

bH.2

bCl.1

bCl.2

cbCl.

cl.1a 37 38 39 40 41 42

cl.1b

cl.2a

cl.2b

cl.3a

cl.3b

bH.1

bH.2

bCl.1

bCl.2

cbCl.

This image shows a page of a musical score for a concert band. The score is written for measures 52 through 56. The instruments listed on the left are: cl.1a, cl.1b, cl.2a, cl.2b, cl.3a, cl.3b, bH.1, bH.2, bCl.1, bCl.2, and cbCl. The music is in a key with one flat (B-flat major or D minor) and a 4/4 time signature. The score includes various musical notations such as notes, rests, and dynamic markings like 'f' (forte). A large diagonal watermark reading 'FOR PROMOTIONAL USE ONLY' is overlaid on the page.

[illegible]

This image shows a page from a musical score, likely for a concert band or orchestra. The score is written for multiple instruments, with staves labeled on the left: cl.1a, cl.1b, cl.2a, cl.2b, cl.3a, cl.3b, bH.1, bH.2, bCl.1, bCl.2, and cbCl. The music is in 4/4 time, as indicated by the time signature. The key signature has one flat (B-flat). The score is divided into measures, with measure numbers 65, 66, 67, 68, and 69 visible. A large, diagonal watermark across the page reads "FOR PROMOTIONAL USE ONLY" and "FIMIC". The watermark is in a light gray color. The music itself consists of various notes, rests, and dynamic markings such as "f" (forte). The notation is in black ink on a white background.

cl.1a 70 71 72 73 solo 74

cl.1b

cl.2a

cl.2b

cl.3a

cl.3b

bH.1

bH.2

bCl.1

bCl.2

cbCl.

♩ = 96

p *ma molto marcato*

solo

p *ma molto marcato*

solo

p *ma molto marcato*

solo

p *ma molto marcato*

p

cl.1a 75 76 77 78 79 80

cl.1b 3

cl.2a 3

cl.2b

cl.3a

cl.3b

bH.1

bH.2

bCl.1

bCl.2

cbCl.

FOR PROMOTIONAL USE ONLY

7

tutti

cl. 1a 81 3 82 3 83 84 85

cl. 1b 3 3 3 p

cl. 2a 3 3 p

cl. 2b 3 3 3 p

cl. 3a 3 3 3 3 p

cl. 3b 3 3 3 p

bH. 1 3

bH. 2 ff 3 p ma marcato

bCl. 1 ff p ma marcato

bCl. 2 ff p ma marcato

cbCl. ff p ma marcato

8 ff

This image shows a page from a musical score for the song "The Love Train" by The O'Jays. The score is written for a large ensemble, including multiple woodwinds (cl.1a, cl.1b, cl.2a, cl.2b, cl.3a, cl.3b), brass (bH.1, bH.2, bCl.1, bCl.2, cbCl.), and a keyboard (cbCl.). The page is marked with measure numbers 86 through 91. A large, diagonal watermark reading "FOR PROMOTIONAL USE ONLY" is overlaid across the entire page. The music features complex rhythmic patterns, including triplets and sixteenth notes, and dynamic markings such as *ff* (fortissimo) and *f* (forte). The key signature is one sharp (F#), and the time signature is 4/4.

musical score for measures 92-97

cl.1a solo p 92 93 94 95 96 97 tutti ff

cl.1b p solo p ff

cl.2a solo p 3 3 ff

cl.2b p solo 3 3 ff

cl.3a solo p pp p ff

cl.3b p ff

bH.1 ff

bH.2 ff

bCl.1 ff

bCl.2 ff

cbCl. ff

musical score for measures 98-101

cl.1a 98 99 100 101

cl.1b 3 ff 3 ff 3 p

cl.2a 3 ff p

cl.2b f ff p

cl.3a 3 ff 3 ff 3 p

cl.3b ff ff dim. 3

bH.1 ff 3 dim. 3

bH.2

bCl.1

bCl.2

cbCl.

FOR PROMOTIONAL USE ONLY

cl.1a 102 103 3 104 105 106 107 108 109

cl.1b

cl.2a 3 solo cl tunes 1/4 flat

cl.2b

cl.3a

cl.3b

bH.1

bH.2

bCl.1 *p cresc.* *ff* 3

bCl.2 *f* 3 *ff* 3

cbCl. *mf* *ff*

8

cl.1a 110 111 112 113 114 115 116 117

cl.1b

cl.2a

cl.2b

cl.3a

cl.3b

bH.1

bH.2

bCl.1 3 3 3 3 3 3 3

bCl.2 3 3 3 3 3 3 3

cbCl.

8

cl.1a 118 119 120 121 122 123 124 125

cl.1b

cl.2a

cl.2b

cl.3a

cl.3b

bH.1

bH.2

bCl.1

bCl.2

cbCl.

cl.1a 126 127 128 129 130

cl.1b

cl.2a

cl.2b

cl.3a

cl.3b

bH.1

bH.2

bCl.1

bCl.2

cbCl.

FOR PROMOTIONAL USE ONLY

cl.1a 131 132 133 134 135

cl.1b 3 3 3 3 6 3 3

cl.2a 3 3 3 3 3 6 3

cl.2b 3 3 3 3 3 6 3

cl.3a 3 3 3 3 3 6 3

cl.3b 3 3 3 3 3 3 3

bH.1

bH.2

bCl.1

bCl.2

cbCl.

8

cl.1a 136 137 138 139 140

cl.1b 3 3 3 3 6 3 3 3

cl.2a 3 3 3 3 3 3 3 6

cl.2b 3 3 3 3 3 3 3 6

cl.3a 6 3 3 3 3 3 3 3

cl.3b 6 3 3 3 3 3 3 3

bH.1

bH.2

bCl.1

bCl.2

cbCl.

8

FOR PROMOTIONAL USE ONLY

cl.1a 141 142 143 144

cl.1b

cl.2a

cl.2b

cl.3a

cl.3b

bH.1

bH.2

bCl.1

bCl.2

cbCl.

cl.1a 145 146 147 148 149

cl.1b

cl.2a

cl.2b

cl.3a

cl.3b

bH.1

bH.2

bCl.1

bCl.2

cbCl.

cl.1a 150 151 Solo 1. 152 153 154 *p*

cl.1b *f* *p*

cl.2a Solo 1. *f* *p*

cl.2b *f* *p*

cl.3a Solo 1. *f*

cl.3b *f*

bH.1

bH.2

bCl.1

bCl.2

cbCl.

lunga $\text{♩} = 64$ tutti

cl.1a 155 156 157 158 159 160 161 162 163 164 *poco meno forte*

cl.1b *ff* 5 5 5 5 *poco meno forte*

cl.2a *ff* tutti 7 7 *poco meno forte*

cl.2b *ff* 7 7 *poco meno forte*

cl.3a *ff* tutti 3 3 3 3 5 5 *marcato*

cl.3b *p* *ff* 3 3 3 3 3 3 *poco meno forte*

bH.1 *ff* 5 5 5 5 *poco meno forte*

bH.2 *ff* 5 5 5 5 *poco meno forte*

bCl.1 *ff* 3 3 3 3 *poco meno forte*

bCl.2 *ff* 3 3 3 3 *poco meno forte*

cbCl. *ff* *poco meno forte*

cl.1a 165 marcato 166 167 168 169 3 170

cl.1b

cl.2a

cl.2b

cl.3a marcato 5 5 3 3 3

cl.3b marcato 3 3 3

bH.1 5 5 5

bH.2

bCl.1 3 3 3

bCl.2 marcato ff

cbCl. ff

ff

cl.1a 171 172 173 174 175 3 176 177

cl.1b 5

cl.2a 7

cl.2b

cl.3a 3 3 3 3 5 5

cl.3b 3 3 3

bH.1 5

bH.2

bCl.1 3 3

bCl.2 f

cbCl. f

f

cl.1a 178 179 180 181 182 (detuned clis retune to normal) 183 184 185 solo
 cl.1b tutti
 cl.2a
 cl.2b
 cl.3a 5 5
 cl.3b 3 3
 bH.1 5 5
 bH.2 ff 3
 bCl.1 f 7 ff 3 dim.
 bCl.2 7 3 ff 3 dim.
 cbCl. 5 3 ff 3 dim.

Musical score for measures 186-198. The score includes parts for woodwinds (cl.1a, cl.1b, cl.2a, cl.2b, cl.3a, cl.3b) and brass (bH.1, bH.2, bCl.1, bCl.2, cbCl.). The tempo is marked as $\text{♩} = 42$ and $\text{♩} = 96$. The key signature has one sharp (F#). The score includes dynamics such as *p* (piano), *mp* (mezzo-piano), and *lento*. A large diagonal watermark reads "FOR PROMOTIONAL USE ONLY".

cl.1a 199 200 201 202 203

cl.1b 3 3

cl.2a mp *lamentoso* 3

cl.2b 3

cl.3a solo

cl.3b mp *lamentoso* 3

bH.1

bH.2

bCl.1

bCl.2

cbCl.

cl.1a 204 205 206 207 208 1. solo

cl.1b 6# 6# 6# *lamentoso*

cl.2a

cl.2b 6# 6#

cl.3a

cl.3b

bH.1

bH.2

bCl.1

bCl.2

cbCl.

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FIMIC

cl.1a 209 210 211 212 213

cl.1b 3 3 3 3 3

cl.2a 1. solo *lamentoso* 3 3 3 3

cl.2b 3 3 3 3 3

cl.3a 1. solo *lamentoso* 3 3 3 3

cl.3b 3 3 3 3

bH.1

bH.2

bCl.1

bCl.2

cbCl.

8

cl.1a 214 215 216 217 218 3 3 6

cl.1b 3 3 3 3 3

cl.2a 3 3 3 3 3

cl.2b 3 3 3 3 3

cl.3a 3 3 3 3 3

cl.3b 3 3 3 3 3

bH.1

bH.2

bCl.1

bCl.2

cbCl.

8

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FIMIC

pp

pp

pp

cl.1a 219 1. + 2. soli 220

cl.1b gli altri *pp* *legato*

cl.2a 6 1. solo

cl.2b gli altri *pp* *legato*

cl.3a 6 6 6 6 *legato*

cl.3b 6 6 6 6 *legato*

bH.1 5 5 5 5 *legato*

bH.2 5 5 5 5 *legato*

bCl.1

bCl.2

cbCl.

8

cl.1a 221 222

cl.1b

cl.2a

cl.2b

cl.3a 6 6 6 6

cl.3b 6 6 6 6

bH.1 5 5 5 5

bH.2 5 5 5 5

bCl.1

bCl.2

cbCl.

8

cl.1a 223 224

cl.1b

cl.2a

cl.2b

cl.3a

cl.3b

bH.1

bH.2

bCl.1

bCl.2

cbCl.

8

cl.1a 225 226

cl.1b

cl.2a

cl.2b

cl.3a

cl.3b

bH.1

bH.2

bCl.1

bCl.2

cbCl.

8

cl.1a 227 228

cl.1b

cl.2a

cl.2b

cl.3a

cl.3b

bH.1

bH.2

bCl.1

bCl.2

cbCl.

cl.1a 229 230

1. solo

p consolante

cl.1b

cl.2a

cl.2b

cl.3a

cl.3b

bH.1

bH.2

bCl.1

bCl.2

cbCl.

2. solo 21

cl.1a 231

cl.1b 2. solo

cl.2a

cl.2b

cl.3a 6

cl.3b 6

bH.1 5

bH.2 5

bCl.1

bCl.2

cbCl.

8

cl.1a 233

cl.1b

cl.2a

cl.2b

cl.3a 6

cl.3b 6

bH.1 5

bH.2 5

bCl.1

bCl.2

cbCl.

8

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pp

pp

pp