

- ▶ **Tiensuu, Jukka:** Aion (1996) dur. 11', 2acc, FIMIC 14011
- ▶ **Tiensuu, Jukka:** Aufschwung 20c (1977) dur. 9', acc, FIMIC 6245
- ▶ **Tiensuu, Jukka:** Erz (2006 - 2007), acc, FIMIC 20272
- ▶ **Tiensuu, Jukka:** FanTango (1984) dur. 5', cemb/pno/org/acc/synth/keyb, FIMIC 8110
- ▶ **Tiensuu, Jukka:** Fra tango (1984) dur. 5', 3acc, FIMIC 14520
- ▶ **Tiensuu, Jukka:** ,mutta for three accordions (1985) dur. 5', 3acc, FIMIC 9222
- ▶ **Tiensuu, Jukka:** Plus (1992), cl, acc, vlc, FIMIC 12488
- ▶ **Tiensuu, Jukka:** Plus V (1994) dur. 12' 55, acc solo, str, FIMIC 13164
- ▶ **Tiensuu, Jukka:** Sinistro (1977) dur. 14', acc, guit, FIMIC 6247
- ▶ **Tiensuu, Jukka:** Spiriti (2005) dur. 25', 2222 2200 10 0, str, acc solo, FIMIC 18801
- ▶ **Tiensuu, Jukka:** Yang (1979 - 1979) dur. 10', fl+bfl, 2bcl, trb, perc, pno, cemb, acc, 2vln, 2vla, 2vlc, 2db, FIMIC 3567
- ▶ **Tiensuu, Jukka:** Zolo for Accordion (2002), acc, FIMIC 17589



FOR PROMOTIONAL
USE ONLY

Finnish Music Information Centre

8 1 1 0

Fantango

for

any keyboard instrument

jukka tiensuu 1984

TEOSTO

SUOMALAISEN MUSIIKIN TIEDOTUSKESKUS
FINNISH MUSIC INFORMATION CENTRE

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Distribution by the Finnish Music Information Centre
Lauttasaarentie 1
FIN-00200 Helsinki Finland

Helsinki, 1993

Fantango

for

any keyboard instrument

jukka tiensuu 1984

Fantango

for any keyboard instrument

jukka tiensuu 1984

Performance notes:

Fantango can be played on any keyboard instrument, such as piano, harpsichord, organ, clavichord, accordion, synthesizer etc.

Whenever possible (e.g. instruments with two keyboards) the use of microtonal tuning is recommended. One of the keyboards should then be tuned at least 1/5-tone (small diesis) and not more than a quarter-tone lower than the other one. All notes with a diamond head would then be played on that keyboard, all other (i.e. oval head) notes on the other keyboard.

It is possible to use equal temperament, especially on piano, but any traditional non-equal temperaments (mean-tone, Kirnberger, Werckmeister, Rameau...) are also possible, even preferable. When microtonal tuning is not used, the player should bring forth the difference between the diamond-shaped notes and oval notes through different dynamics, articulation, color or other characterisation.

The composer has indicated no dynamics and has given only suggestions for articulation and agogics hoping this way to encourage the interpreters to use their full fantasy. Exaggeration is by no means to be avoided but even expected. Feel free to play *con euforia*, *molto doloroso*, *sinistrissimo*, *scherzando*, *con violenza*, *languidissimo*... to create an exciting mixture of "appassionango", "violentango", "donquijotango", "fantango", "esitandango", "fanfarango", "czardango", "patetango"...



Indicate chromatic clusters (approximate pitches). These should always be played with arms, never with palms.

The repetition of at least one section (beginnings of sections are marked A, B, C and D) is recommended. Preferable repetition schemes are ABBCD, ABCBCD or ABCABCD.

There is also a version of *Fantango* for oboe or flute, clarinet, violin, cello and keyboard, called *Tango lunaire*.



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FANTANGO

for any keyboard instrument

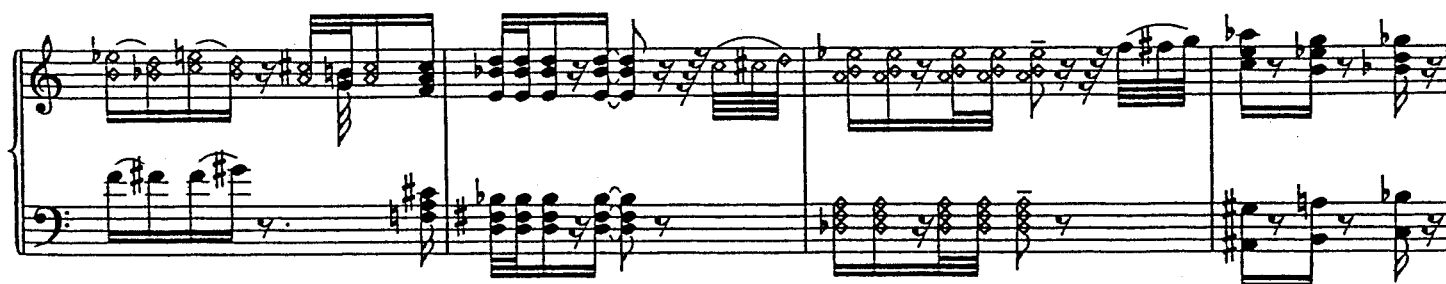
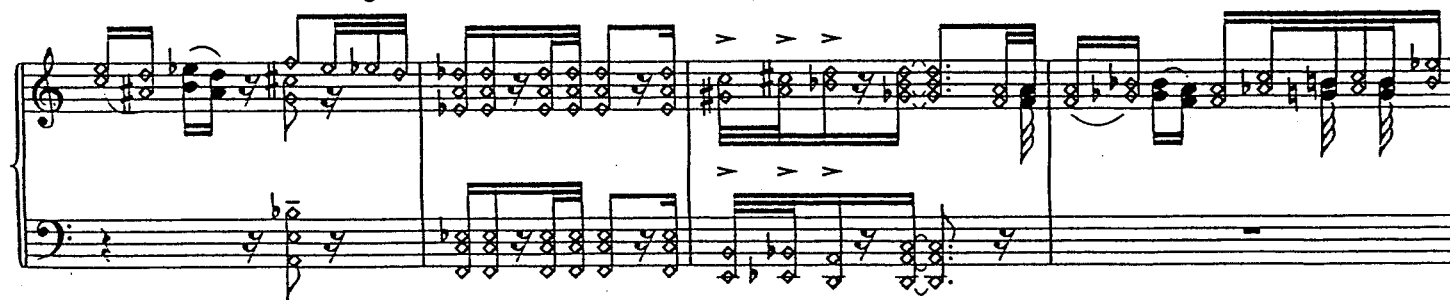
Tempo di tango

A

jukka tiensuu 1984



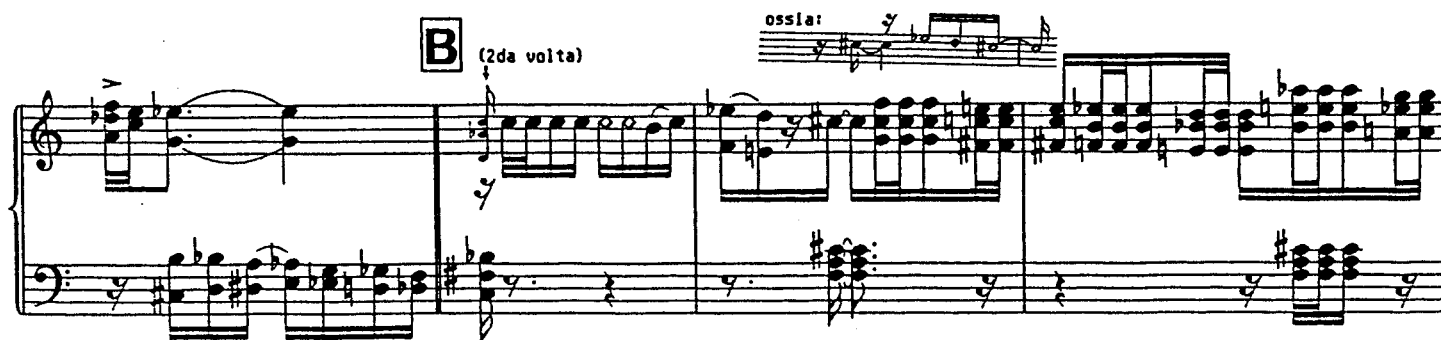
3



B

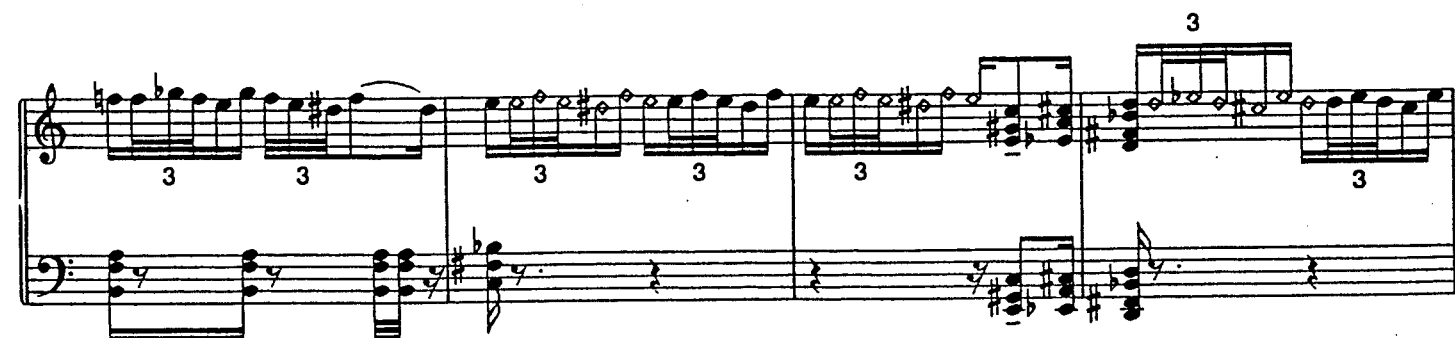
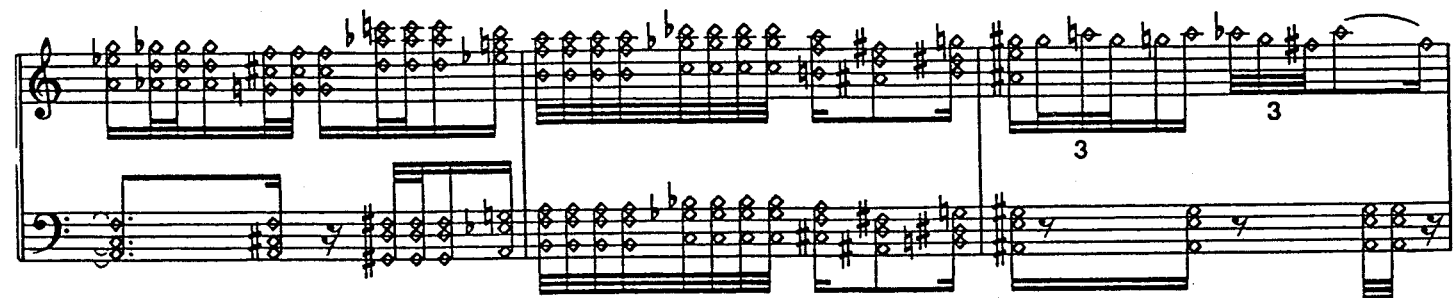
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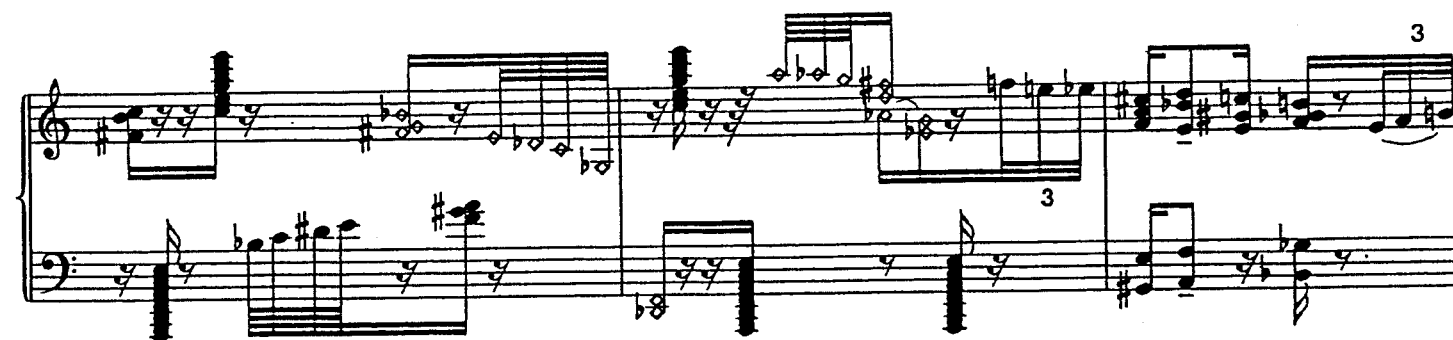
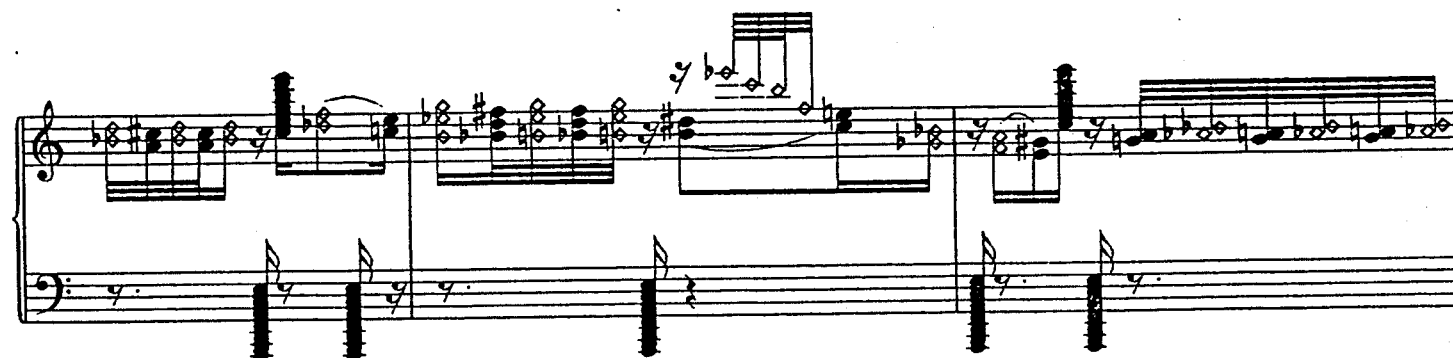
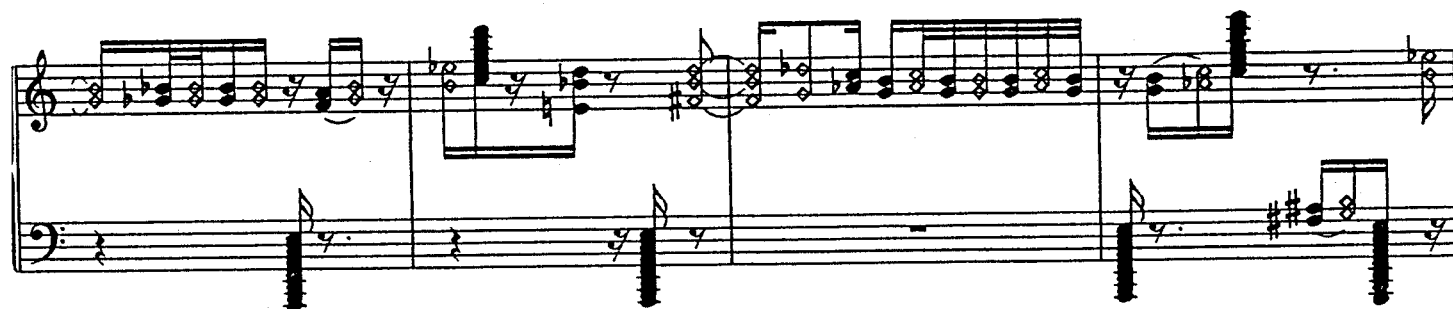
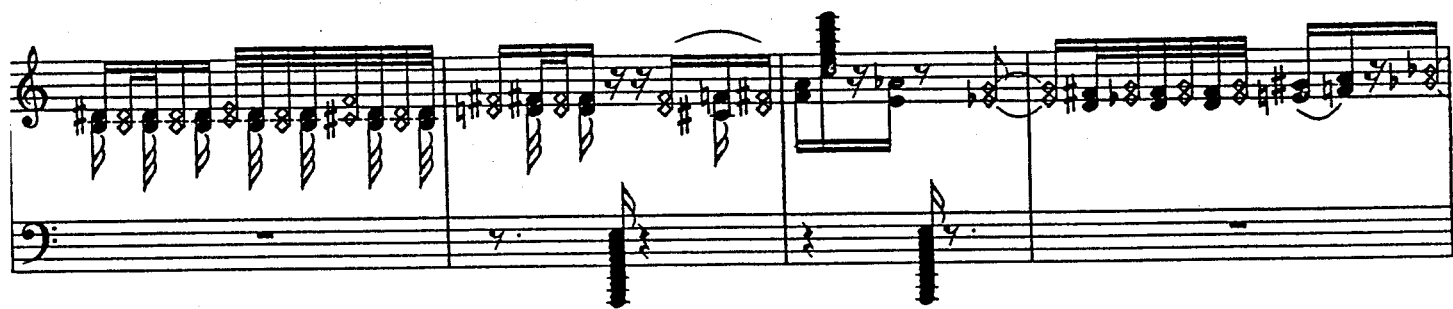
ossia:



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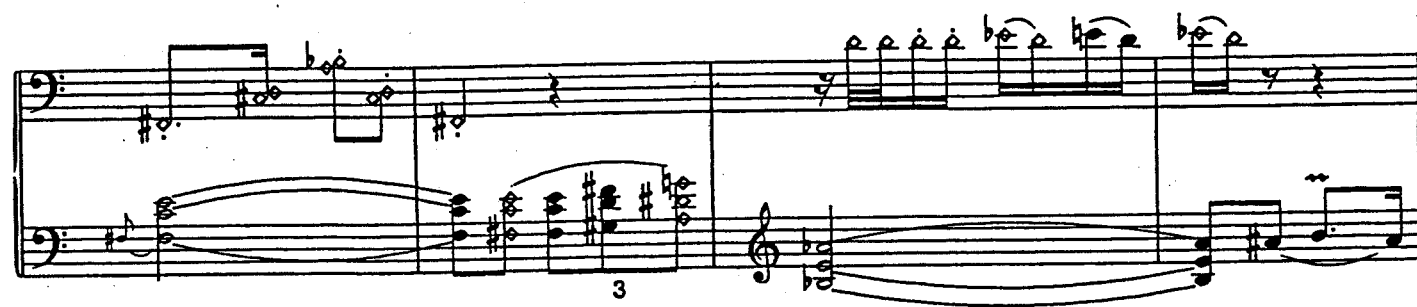




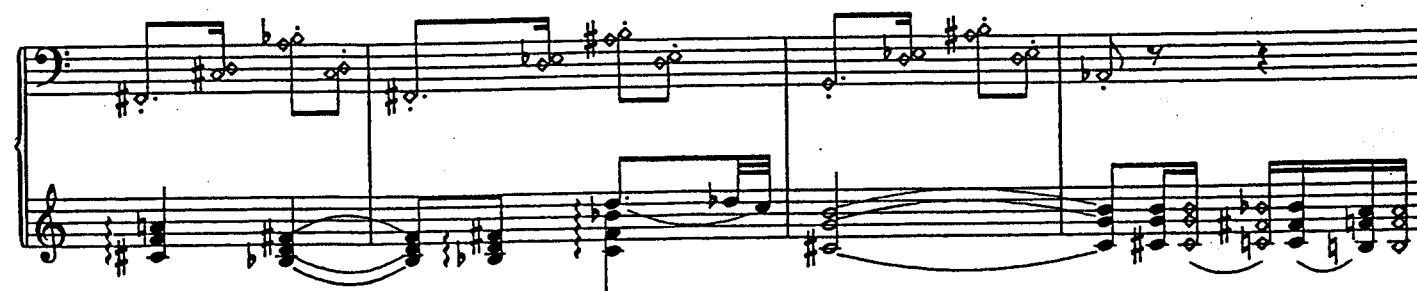
(fanfarone)



First system of musical notation. The top staff is in treble clef and the bottom staff is in bass clef. The key signature has one sharp (F#). The time signature is 7/8. The music features a fanfare-like melody in the treble and a complex, multi-measure bass line with triplets and slurs.



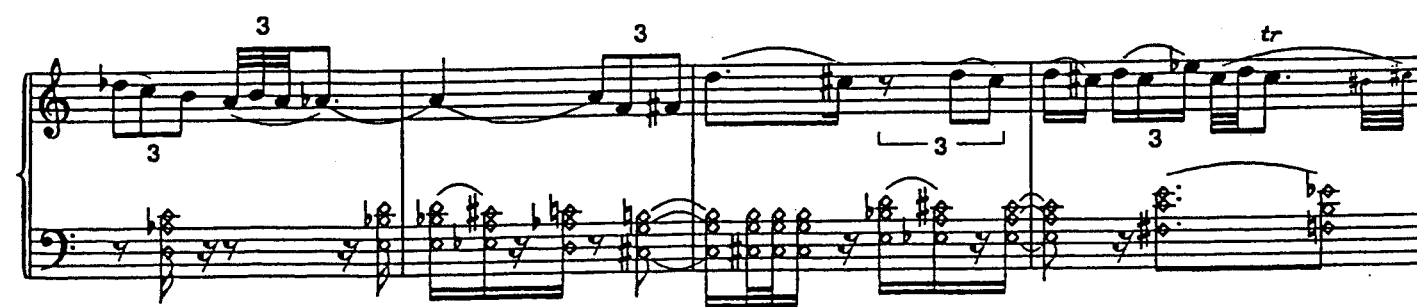
Second system of musical notation. The top staff continues the melody with eighth notes and slurs. The bottom staff features a complex bass line with triplets and slurs, including a triplet of eighth notes.



Third system of musical notation. The top staff continues the melody. The bottom staff features a complex bass line with slurs and ties, including a triplet of eighth notes.



Fourth system of musical notation. The top staff continues the melody. The bottom staff features a complex bass line with slurs and ties, including a triplet of eighth notes. A section marker 'C' is present above the staff.



Fifth system of musical notation. The top staff continues the melody. The bottom staff features a complex bass line with slurs and ties, including a triplet of eighth notes. A trill (tr) is marked above the staff.

The first system of musical notation consists of two staves. The upper staff is in treble clef and contains a melodic line with eighth and sixteenth notes, including triplets marked with a '3'. The lower staff is in bass clef and contains a harmonic accompaniment with chords and moving lines.

The second system of musical notation consists of two staves. The upper staff continues the melodic line with triplets. The lower staff features a more complex accompaniment with sustained chords and moving bass lines.

The third system of musical notation consists of two staves. The upper staff continues the melodic line. The lower staff has a simpler accompaniment with sustained chords and a few moving notes.

The fourth system of musical notation consists of two staves. A box containing the letter 'D' is positioned above the first measure of the upper staff. The upper staff contains a melodic line with eighth notes. The lower staff contains a harmonic accompaniment with sustained chords.

The fifth system of musical notation consists of two staves. The upper staff contains a melodic line with eighth notes. The lower staff contains a harmonic accompaniment with sustained chords.

9222

Jukka Tiensuu

,mutta

for three accordions

1987

TEOSTO

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Helsinki, 2007

,mutta
for three accordions

jukka tiensuu -87

Jukka Tiensuu: .mutta for three accordions

It is possible to alter the registration, if necessary for practical reasons, but the player is expected to keep as close as possible to the original registration.

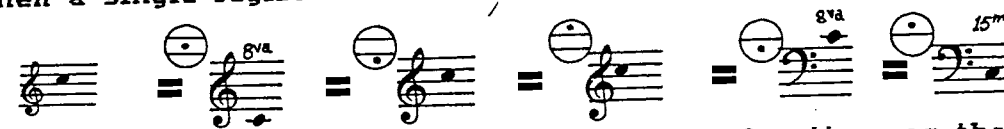
In fast repeating chords, it is possible to take one note of the chord with the left hand to facilitate the performance. Then the color and dynamics of the of LH must match those of the RH.

Accidentals apply for one bar.

Accidentals in trill-marks refer to the accidental of the trill-note:



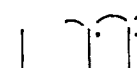
When a single register is used, all notes sound as written. I.e.:



In case of combined registers, the 8' register functions as the point of reference.

 As loud and as fast as possible. Keep every key down for (= let it sound during) the next 2-3 following notes. (= "legatissimo")
In repeats, the order of notes may vary, but all notes should be played approximately the same number of times.

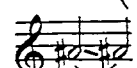
 As above, but slightly less fast.

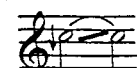
 Is shorthand for repeating the preceding note or chord. When tied over, the tie always applies to the complete chord.

 Is shorthand for repeating the preceding note-pattern (one fourth of the bar). Only actual notes are repeated. Dynamic markings etc. are independent of these repeats.

 Clusters. Played with fingertips, fists or palms according to their relative size. The clusters should be as completely chromatic as possible within the limits of the instrument used and the texture played. The top-note of a cluster is always notated exactly, the bottom-note being more approximate.

 Cluster-glissandi.

 Semitone-glissando down. Release the key only halfway while increasing the air-pressure.

 Semitone-glissando up. Inverse of the preceding. Start with a half-released key and slowly press it all the way down while decreasing the air-pressure.

,mutta

for three accordions

jukka tiensuu -87

prestissimo (♩=80)

*) if not possible
already in bar 13.

First system of the musical score, measures 15-22. The score is written for three systems of staves (treble and bass clef). The first two systems are for the right hand (RH) and the third is for the left hand (LH). The key signature is one sharp (F#). The time signature is 4/4. The first system (measures 15-18) features a melodic line in the RH with a 15ma (15th measure rest) and a 15ma (15th measure rest) in the LH. The second system (measures 19-22) features a melodic line in the RH with a 15ma (15th measure rest) and a 15ma (15th measure rest) in the LH. The LH part includes a 15ma (15th measure rest) and a 15ma (15th measure rest). The score includes dynamic markings: *più p*, *legato*, *fff*, and *f*. There are also performance instructions: *dim.*, *loco*, and *ffp*. The score ends with a double bar line and a repeat sign.

Second system of the musical score, measures 23-30. The score is written for three systems of staves (treble and bass clef). The first two systems are for the right hand (RH) and the third is for the left hand (LH). The key signature is one sharp (F#). The time signature is 4/4. The first system (measures 23-26) features a melodic line in the RH with a 15ma (15th measure rest) and a 15ma (15th measure rest) in the LH. The second system (measures 27-30) features a melodic line in the RH with a 15ma (15th measure rest) and a 15ma (15th measure rest) in the LH. The LH part includes a 15ma (15th measure rest) and a 15ma (15th measure rest). The score includes dynamic markings: *dim.*, *loco*, *ffp*, and *f*. There are also performance instructions: *dim.*, *loco*, and *ffp*. The score ends with a double bar line and a repeat sign.

Measures 30-34 of the musical score. The first system (measures 30-31) features a treble staff with a melodic line of eighth notes and triplets, and a bass staff with a similar rhythmic pattern. The second system (measures 32-33) continues the melodic development with various dynamic markings including *fp* and *ff*. The third system (measures 34) shows a more complex texture with multiple voices and dynamic markings like *fp* and *ff*.

Measures 35-40 of the musical score. The first system (measures 35-36) features a treble staff with a melodic line and a bass staff with a similar rhythmic pattern. The second system (measures 37-38) continues the melodic development with various dynamic markings including *mf*, *f*, and *ff*. The third system (measures 39-40) shows a more complex texture with multiple voices and dynamic markings like *mf*, *f*, and *ff*.

[illegible]

8va
56
ff
sffp
p
loco
ff

8va
56
ff
sffp
p
loco
ff

8va
56
sffp
loco
ff

8va

loco

12 8

76

p *mf* *fff* *pp* *mf* *pp* *mf* (simile)

loco

12 8

76

p *mf* *fff* *pp* *mf* *pp* *mf* (simile)

(come prima)

... sempre al misura 83

12 8

76

p *mf* *p* *pp* sempre

86

p *mf* *mf* simile

86

p *mf* *mf* simile

86

8va

p dolcissimo

pp (senza rall.)

molto

Helsinki 10.7.1987



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20 272

Jukka Tiensuu

ERZ

for accordion

2006 - 2007

TEOSTO

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Helsinki, 2007

ERZ

for accordion

Jukka Tiensuu 2006-2007

Erz

for accordion

Performance note:

General:

Erz can be performed in three different ways:

- 1) as counterpieces to (and within) J. S. Bach's Goldberg-Variations ("GV" below)
- 2) the complete set as an independent work (see below for the suggested order)
- 3) a free selection of pieces in any order

When played within the GV, all *Erz* pieces are played *attacca*, i.e. without any other pauses before or after than those indicated in the score between GV and *Erz*.

The end of the preceding and the beginning of the succeeding GV (numbers given in brackets) are written in the score in miniature notation. When *Erz* is played without GV, these bars are simply ignored.

Also, for seamless transitions between *Erz* and GV, the dynamics, registration and tempi of both should be the - and vice versa. (This adaptation could mean re-thinking your interpretation of the Goldberg-Variations, too, e.g. the registrations should match).

Notation:

- (^) Fermatas in brackets are optional.
- (§) Rests in brackets are optional, but if taken, they must be of the written length.
- Play the note to its full written length
- o < dal niente (from nothing). A slur before the actual note (see *Swell*) indicates that the sound may begin earlier than written.

Notes on individual pieces.

Titles (with the preceding GV number indicated):

3. *Trick*, 5. *Heat*, 8. *Desire*, 10. *Breeze*, 12. *Whim*, 13. *Debate*, 14. *Swell*,
17. *Zeal*, 19. *Longing*, 20. *Twister*, 22. *Effort*, 24. *Shadow*, 26. *Sway*, 28. *Forwards!*

Trick when played within GV, start with the registration you use at the end of GV 3. Otherwise use the register indicated.

In *Heat* and *Zeal*, when played on a button accordion, some notes may be moved from the left hand to the right (or vice versa) to facilitate fast successive skips.

Whim Small noteheads indicate "written-out" ornamentation. They should be played accordingly lightly, yet clearly.

Twister The trills continue always till the end of the note (including tied over notes).
Some notes have small heads to emphasize their "whirling" character (more continuity than clarity).
In held broken chords (left hand, bars 21-41) the top note is always released first, the bottom note last (the notation of this gesture is somewhat approximate).
The dynamics should be exaggerated (extreme *ff* vs. extreme *pp*). The fingerings given are suggestions for piano accordion.

Effort is played with a continuous slow wow with the speed rate of 3-4 Hz for half-notes, 4-5 Hz for quarter-notes, and 5-6 Hz for shorter durations. Each chord has a "logarithmic" *crescendo*: start *pp* (or nothing), make a slow *cresc.* with a quick swell (no accent) to *f(f)* (no *dim.*) at the end. Then immediately start the next note (i.e. no gaps between the chords).

Shadow The *pp* notes should be hardly audible, like "shadows" of the main notes.

Sway Bend (slowly) the pitches of the indicated notes downwards ca. a quarter-tone to produce clearly audible beat.

Forwards! *Molto staccato* should be maintained everywhere unless otherwise indicated with a dash (-) or a slur.
A *staccatissimo* sign (') functions mainly as a reminder in places where the shortness of the note is particularly important.
Start the *accelerando* immediately with the first note, continue until the steady tempo of 50 is established at bar 4. All other tempo changes are sudden.

Recommended order, when playing the complete cycle without GV is: 5 - 3 - 10 - 13 - 8 - 19 - 17 - 12 - 14 - 20 - 26 - 24 - 22 - 28.
Other orders and any selections are possible.

Erz was commissioned by Denis Patkovic.

Trick

Jukka Tiensuu 2007

(3.) *rallentando ad libitum... al...* ♩ = ♩ = 56-72

attacca ⊕ Con astuzia

p

sempre molto stacc. *sempre p* *<>* *p. a p. cresc.*

9

13

17

poco f *sempre molto uguale*

3 3 3 5 5

21

5 5 5 5

25

5 5 3

28

3

32

(p. a p. dim.)

36

3

40

rall./accel. al tempo di 4.

3

44

attacca (4.)

3/8

Heat

$\text{♩} < \text{♩} = 69 - 84$ ritmi giusti, con ardore

Jukka Tiensuu 2006

0 (5.)

4

8

11

15

20

24

(poco dim. ad lib.)

(poco rall./accel. al tempo di var. 6.)

attacca (6.)

(softer than the bar before)

f

fp

f

fp

f

pp

f

pp

ff sub.

p sub.

f

ff subito

Desire

Jukka Tiensuu 2007

$\text{♩} = \text{♩} = 112-128$ Ballando

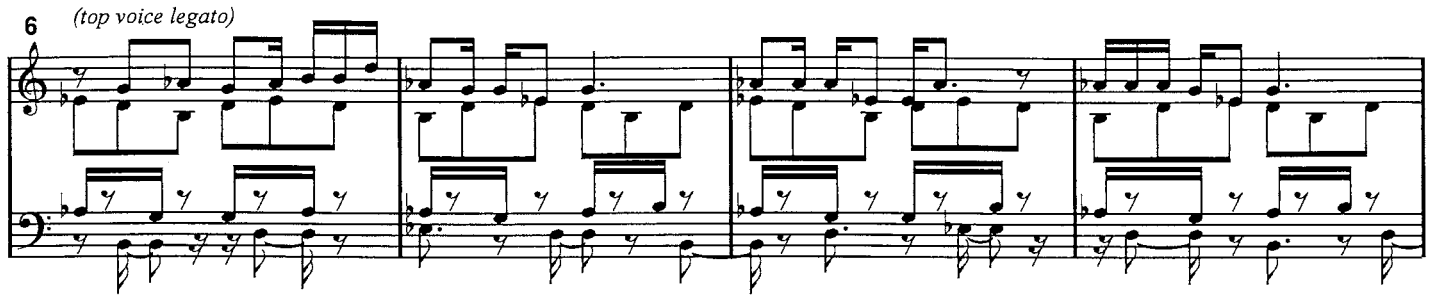
0 (8.)

attacca 

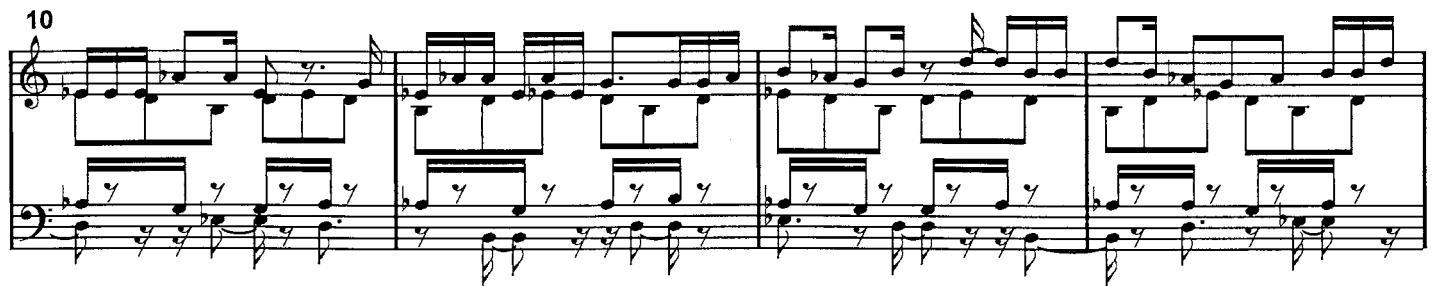
(non legato sempre)



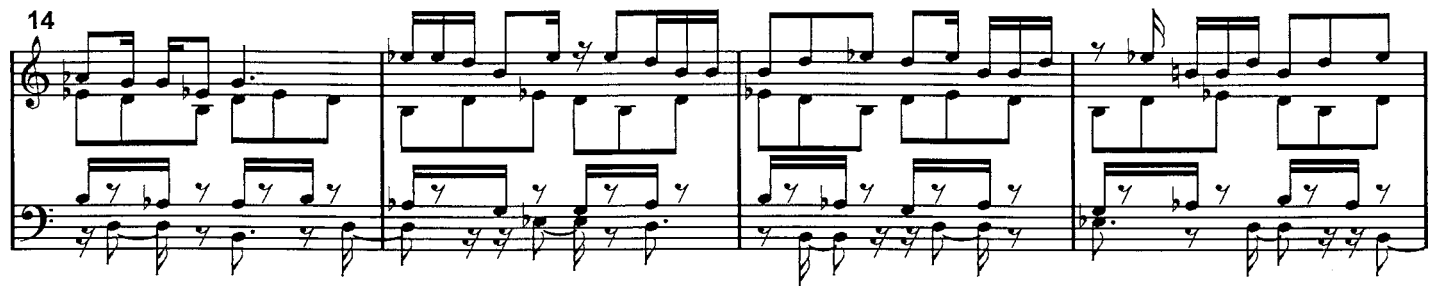
6 *(top voice legato)*



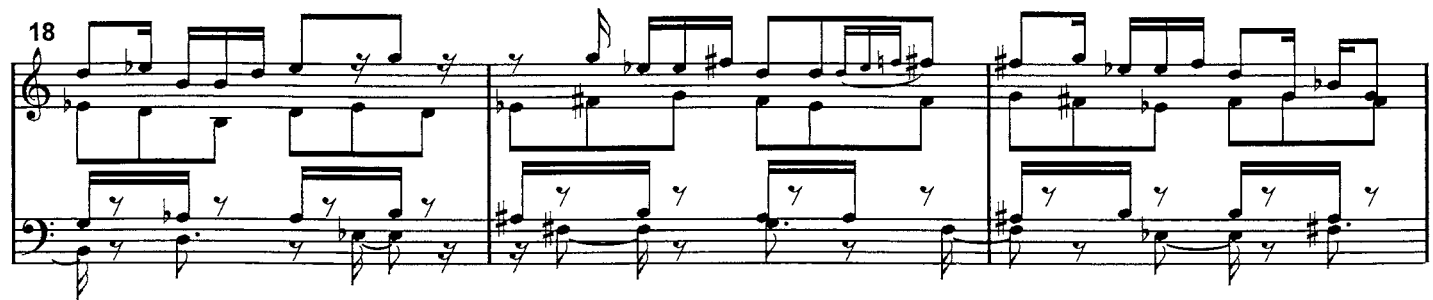
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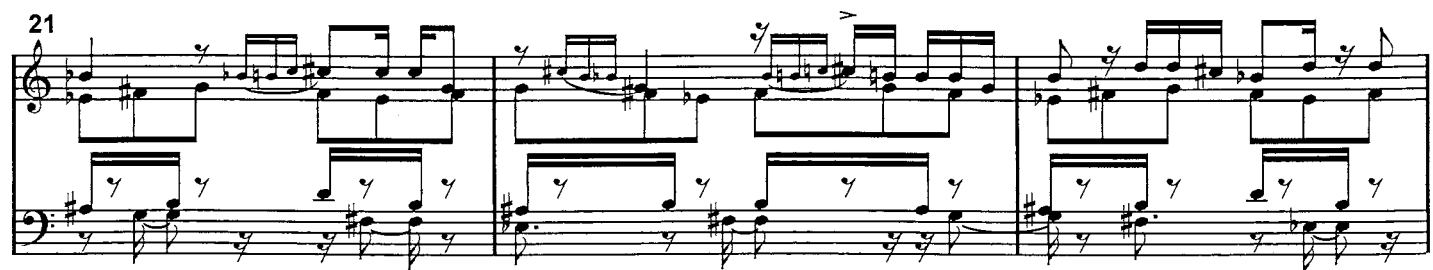
14



18



21



24

27

31

35

during three bars, accel. or rall.
to the tempo of 9. if necessary

(keep the swing till the end)
(tempo di 9.)

39

43

(9.)
attacca
(dim. ad lib.) (optional) (optional) (p)

Breeze

Jukka Tiensuu 2006

0 (10.) $\text{♩} \sim 24$ Lento *poco rubato sempre*

ppp *mp*

4 *ppp* *mp*

8 *mf* (don't prevent tones from dying one by one)

11 *ppp* *mp* (r.h.)

15 *ppp* *mf*

19 (11.) *ppp* *mp* (*pp*)

Whim

Jukka Tiensuu 2007

0 (12.) $\text{♩} \sim 84$ Capriccioso

attacca

f enfatico

fuggitivo

p *ppp*

6

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

13

mp leggero *poco vibr.* *pp languido* *f enfatico* *risoluto*

21

(vibr. sentimentale) *pp* *f ma meno risoluto* *(vibr. lento)* *pp*

29

f enfatico *piu p* *ppp* *p mp* *f*

35

pp *ff* *p*

41

f *p*

45

p. a p. cresc. *f* *pp*

52

f *vibr. molto (B.S.)* *pochiss. vibr.* *n.v. subito*

60

mf cantando *l.v. poco* *ord.* *mp leggero*

65

pp *languido* *p* *f*

71

enfatico *mf*

76

calando *mp* *ppp* (13.)

Debate

Jukka Tiensuu 2006

[illegible]

12

8

3

f

14

8

3

3

16

8

3

18

8

piu f
(~)

f sempre al fine

3

20 (wide pulsative gliss.)

8

3

21

8

rall. al fine

23

8

(14.)

(sempre forte)

(~)

(~)

Swell

Jukka Tiensuu 2006

0 (14.)  ~ 40 **moto ondoso**
 leave keys pressed down

attacca

ffp $\rightarrow$ *pp* $\rightarrow$ *mp*

x = release the indicated key quickly (but noiselessly) and exactly where indicated.

6 *mp*

11 *mp*

16 *mp*

21 *mp* *ppp* *mp*

28 (15.) *mp* (dim. optional)

Zeal

Jukka Tiensuu 2006

$\text{♩} = 69 - 84$ ritmi giusti, con devozione

0 (17.)

5

8

12

16

20

24 (poco calando ad lib.)

(piu rall. ad lib. al tempo di 18.)

attacca (18.)

Longing

Jukka Tiensuu 2006

0 (19.) $\text{♩} = 48$ *Languido*

p *poco* *pp* *p* *piu* *pp*
con molto sentimento

5 *sempre simile*
(con vibrati sentimentali)

p *meno* *p* *pp* *pp*

13 *Poco meno mosso* ($\text{♩} = 40$)

meno p-mf
(piu passionato)

18 *Tempo primo*

p *mp*

23

pp sub. *pp* *p*

29 (the last six bars can be played an octave higher) (20.)

meno p
(piu passionato) *piu p* *(p)*

Jukka Tiensuu 2007

(20.)

 **Tempestoso** (♩~96)

bellows change at "pp" (when needed)

Musical score for "L'Espresso" by Luciano Berio, measures 1-30. The score is written for two staves (treble and bass clef) and includes various musical notations such as notes, rests, and dynamic markings.

Key features of the score include:

- Measure 1:** Starts with a treble clef and a key signature of one sharp (F#). The first staff has a whole note G4, and the second staff has a whole note F#3. The tempo is marked "legatissimo sempre" (let notes overlap slightly).
- Measure 5:** The first staff has a whole note G4, and the second staff has a whole note F#3. The tempo is marked "etc. trilli simili (accel./rall. con <>)".
- Measure 10:** The first staff has a whole note G4, and the second staff has a whole note F#3. The tempo is marked "f".
- Measure 15:** The first staff has a whole note G4, and the second staff has a whole note F#3. The tempo is marked "mp".
- Measure 19:** The first staff has a whole note G4, and the second staff has a whole note F#3. The tempo is marked "ff".
- Measure 23:** The first staff has a whole note G4, and the second staff has a whole note F#3. The tempo is marked "pp".
- Measure 27:** The first staff has a whole note G4, and the second staff has a whole note F#3. The tempo is marked "f".

The score is a complex piece of music, featuring a variety of musical styles and techniques. It is a testament to Berio's skill as a composer and his ability to create a unique and powerful musical language.

[illegible]

Effort

Jukka Tiensuu 2006

♩ = 50-69 Zeloso

(22.)

wow: slow (3-4 Hz) moderate (4-5 Hz) simile *) slow moderate slow

(lunga)

sf pp sf pp sf sf pp sf sf

*) Always save most of the swell till the end of the crescendo.
No accent, just the (ample!) swell.

fast (5-6 Hz) moderate fast 3 slow moderate slow moderate slow

etc. simile sempre

pp

(notes written on the lower staff may be played with the left hand)

9 moderate slow fast moderate slow

13 moderate fast (wow accel.) slow → fast tremolo misurato trem.rall.

f ppp

17 moderate fast 3 moderate (wow accel.) slow → fast tremolo misurato trem.rall...molto

f pp f ppp

p. a p. rall. al fine

21 slow moderate slow moderate slow slow (wow accel.) 3 fast

25 tremolo misurato trem.rall. slow

Molto lento (M.M. 30) gradually less wow... no wow attacca

(23.)

ppp mf mf

(lunga)

Shadow

Jukka Tiensuu 2006

0 (24.)  Presto ♩ = 138-160



3 6 9 12 15 18

f pp f pp f pp simile

ff pp f pp

ff pp f pp

da capo al fine

21 *ff* *pp* *f* *pp* *ff*

24 *pp* *ff*

27 *pp* *ff* *pp*

30 *ff* *pp*

33 *ff*

36 *pp* (non rall.)

39 *ff* (25.)

Sway

Jukka Tiensuu 2007

0 (26.) $\text{♩} \sim 50$ Piegando (tempo rubato)

6

13

20

28

35

(27.)

pp *mf* *pp* *f* *pp* *p* *ff* *pp* *p* *mf* *pp* *p* *mf* *pp* *f* *pp*

(cassotto) (e-flat not bent) (non cassotto)

Forwards!

Jukka Tiensuu 2006

ispirando/con fuoco

$\text{♩} < 20$ accel. *p. a p.* al *MM. 50* ($\text{♩} \sim 30$)

($\text{♩} \sim 40$)

0 (28.)

pp

sempre molto staccato al fine

4 $\text{♩} \sim 50$ (Tempo giusto)

p. a p. cresc. al fine

(*p*)

7 poco piu mosso ($\text{♩} \sim 56$)

(*meno p*)

10 poco piu mosso

(*mp*)

12 poco piu mosso ($\text{♩} = 64$)

(*mf*)

14

16 poco piu mosso

18 *poco piu mosso* (♩ ~72)

Measures 18-19. Treble and bass staves. Measure 18: Treble staff has eighth-note chords; bass staff has eighth-note chords. Measure 19: Treble staff has eighth-note chords; bass staff has eighth-note chords with a triplet. Dynamics: accents, *(f)*.

20 *poco piu mosso*

Measures 20-21. Treble and bass staves. Measure 20: Treble staff has eighth-note chords; bass staff has eighth-note chords. Measure 21: Treble staff has eighth-note chords; bass staff has eighth-note chords with a triplet. Dynamics: accents, *(f)*.

23 *poco piu mosso* (♩ ~80) *poco piu mosso*

Measures 23-24. Treble and bass staves. Measure 23: Treble staff has eighth-note chords; bass staff has eighth-note chords. Measure 24: Treble staff has eighth-note chords; bass staff has eighth-note chords with a triplet. Dynamics: accents, *(f)*.

26 *leggero*

Measures 26-27. Treble and bass staves. Measure 26: Treble staff has eighth-note chords; bass staff has eighth-note chords. Measure 27: Treble staff has eighth-note chords; bass staff has eighth-note chords with a triplet. Dynamics: accents, *(f)*.

29 *(piu f)* *poco piu mosso* (♩ ~90)

Measures 29-30. Treble and bass staves. Measure 29: Treble staff has eighth-note chords; bass staff has eighth-note chords. Measure 30: Treble staff has eighth-note chords; bass staff has eighth-note chords with a triplet. Dynamics: accents, *(piu f)*.

31

Measures 31-32. Treble and bass staves. Measure 31: Treble staff has eighth-note chords; bass staff has eighth-note chords. Measure 32: Treble staff has eighth-note chords; bass staff has eighth-note chords with a triplet. Dynamics: accents, *(f)*.

33 *poco piu mosso* (♩ ~96) *leggero*

Measures 33-34. Treble and bass staves. Measure 33: Treble staff has eighth-note chords; bass staff has eighth-note chords. Measure 34: Treble staff has eighth-note chords; bass staff has eighth-note chords with a triplet. Dynamics: accents, *(f)*.

35
(ff)

37

39 (poco piu mosso)

41 (poco piu mosso ad lib.)

43
(fff)

45

47
(29.)
attacca

Jukka Tiensuu

Fra Tango

for three accordions

1984/96

TEOSTO

SUOMALAISEN MUSIIKIN TIEDOTUSKESKUS
FINNISH MUSIC INFORMATION CENTRE

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Helsinki, 1998

Fra Tango

for three accordions

jukka tiensuu 1984/9

Fra Tango

for three accordions

jukka tiensuu 1984/96

Performance notes:

Fra Tango is a version for three accordions of *Fantango* for any keyboard instrument. (There is also a version for oboe or flute, clarinet, violin, cello and keyboard, called *Tango lunaire*.)

The piece is in four sections, the beginnings of which are marked A, B, C and D. The repetition of at least one of the sections A, B or C is strongly recommended. Suggested repetition schemes are: ABBCD, ABCBCD or ABCABCD.

The composer has indicated few dynamics and given but some suggestions (in parenthesis) hoping this way to encourage the interpreters to use their full fantasy. Exaggeration is by no means to be avoided but even expected. Play *con euforia, molto doloroso, sinistrissimo, scherzando, con violenza, languidissimo...*



The beginning and end marks of playing, where the keys are pressed down *before* the bellows are activated. In chord repetitions, the keys are kept down and the rhythm is produced by the bellows only.



Indicates a chromatic cluster (approximate pitches).

Fra Tango

for three accordions

jukka tiensuu 1984/96

ac1 Tempo di tango **A**

ac2 Tempo di tango **A**

ac3 Tempo di tango **A**

ac1

ac2

ac3

ac1 **B** (fanfarone)

ac1 **B** (fanfarone) measures 15-20. The score features a melodic line in the treble clef and a supporting bass line. Dynamics include (p cresc.), (f), and (p cresc.).

ac2 **B** (2da volta)

ac2 **B** (2da volta) measures 15-20. The score features a melodic line in the treble clef and a supporting bass line. Dynamics include (f), (p cresc.), (f), (fanfarone), and (p cresc.).

ac3 **B**

ac3 **B** measures 15-20. The score features a melodic line in the treble clef and a supporting bass line. Dynamics include (meno f), (f), (p cresc.), (f), (meno f), and (f) p.

ac1

ac1 measures 20-25. The score features a melodic line in the treble clef and a supporting bass line. Dynamics include (f). Triplet markings (3) are present in measures 22 and 24.

ac2

ac2 measures 20-25. The score features a melodic line in the treble clef and a supporting bass line. Dynamics include (f). Triplet markings (3) are present in measures 22 and 24.

ac3

ac3 measures 20-25. The score features a melodic line in the treble clef and a supporting bass line. Dynamics include (p cresc.) and (f). Triplet markings (3) are present in measures 22 and 24.

ac1

ac1 measures 25-30. The score features a melodic line in the treble clef and a supporting bass line. Dynamics include (f). Triplet markings (3) are present in measures 26 and 28.

ac2

ac2 measures 25-30. The score features a melodic line in the treble clef and a supporting bass line. Dynamics include (f). Triplet markings (3) are present in measures 26 and 28.

ac3

ac3 measures 25-30. The score features a melodic line in the treble clef and a supporting bass line. Dynamics include (f). Triplet markings (3) are present in measures 26 and 28.

ac1

35

First system of music for ac1, measures 35-40. The staff shows a melodic line with eighth and sixteenth notes, including a triplet of eighth notes at measure 38. The bass line provides harmonic support with chords and single notes.

ac2

Second system of music for ac2, measures 35-40. The staff shows a melodic line with eighth and sixteenth notes, including a triplet of eighth notes at measure 38. The bass line provides harmonic support with chords and single notes.

ac3

Third system of music for ac3, measures 35-40. The staff shows a melodic line with eighth and sixteenth notes, including a triplet of eighth notes at measure 38. The bass line provides harmonic support with chords and single notes.

ac1

40

First system of music for ac1, measures 40-45. The staff shows a melodic line with eighth and sixteenth notes, including a triplet of eighth notes at measure 42. The bass line provides harmonic support with chords and single notes.

ac2

Second system of music for ac2, measures 40-45. The staff shows a melodic line with eighth and sixteenth notes, including a triplet of eighth notes at measure 42. The bass line provides harmonic support with chords and single notes.

ac3

Third system of music for ac3, measures 40-45. The staff shows a melodic line with eighth and sixteenth notes, including a triplet of eighth notes at measure 42. The bass line provides harmonic support with chords and single notes.

ac1

45

First system of music for ac1, measures 45-50. The staff shows a melodic line with eighth and sixteenth notes, including a triplet of eighth notes at measure 47. The bass line provides harmonic support with chords and single notes.

ac2

Second system of music for ac2, measures 45-50. The staff shows a melodic line with eighth and sixteenth notes, including a triplet of eighth notes at measure 47. The bass line provides harmonic support with chords and single notes.

ac3

Third system of music for ac3, measures 45-50. The staff shows a melodic line with eighth and sixteenth notes, including a triplet of eighth notes at measure 47. The bass line provides harmonic support with chords and single notes.

ac1

3 *slentando* 50 *(molto rall.)* *(poco meno mosso)* 55

ac2

slentando *(molto rall.)* *(poco meno mosso)* *(fanfarone)*

ac3

slentando *(molto rall.)* *(poco meno mosso)*

ac1

3 60 *estatico*

ac2

ac3

(fanfarone)

ac1

65 3 *molto appassionato e languido* 70 3

ac2

3 *p e mesto*

ac3

p e mesto

ac1

75

ac2

75

appassionato

ac3

75

(sempre mesto)

ac1

80

ac2

80

ac3

80

ac1

85

f *mf* *f* *p* *p* *(pp e vibr.)*

ac2

85

f *mf* *f* *p* *p* *(pp e vibr.)*

ac3

85

f *mf* *f* *p* *p* *(pp e vibr.)*

Jukka Tiensuu

PLUS

for any two or all three of:
Clarinet in Bb, Accordion and Cello

1992

TEOSTO

SUOMALAISEN MUSIIKIN TIEDOTUSKESKUS
FINNISH MUSIC INFORMATION CENTRE

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Helsinki, 1993

12488

Jukka Tiensuu

PLUS

for any two or all three of:
Clarinet in Bb, Accordion and Cello
(1992)

Teosto ry
Suomalaisen musiikin tiedotuskeskus
Finnish Music Information Centre

PLUS

for any two or all three of: Clarinet in B^b, Accordion and 'Cello

jukka tiensuu1992

Performance note:

(Nota Bene: No part of this text must be used as program comment.)

Plus can be performed in four different versions: Plus I for clarinet and accordion, Plus II for clarinet and cello, Plus III for accordion and cello and Plus IV for clarinet, accordion and cello. If two or more versions are played in a concert they should be separated by at least one other work or the interval.

In bars 2-78 the players play (almost) the same music, but with slight temporal delay. Often one of them (hereafter referred to as *Leader*) is allowed to decide when to start a passage and the other(s) (hereafter *Follower/s*) should react as soon as s/he (they) hear(s) *Leader* playing (watching and guessing are discouraged) and should then play the corresponding notes imitating whatever dynamics and articulation *Leader* has decided upon. However, the players should always keep the strict tempo, so that the temporal distance between them remains constant. (The actual distance naturally varies depending on the reaction speed of *Follower/s* and on how cleverly *Leader* manages to "fool" *Follower/s*. *Leader* should naturally try and use extremely varied ways (exaggerating dynamics, articulation, character, colour) when playing his/her "cues", in order to surprise or "fool" the *Follower/s*).

The circled numbers indicate the playing order, the player with number 1 being *Leader*, the player with number 2 *Follower* to number 1 (but *Leader* to number 3). Number 3 follows number 2, only, regardless of how number 1 plays, and only by listening, not watching. In Plus I, II and III the player with smaller number is *Leader*, the other one is *Follower*. Number 0 leaves the *Leadership* open to anyone bold enough to take it. I.e. whoever chooses to play first automatically becomes *Leader* till the next fermata sign (where the order may change again).

Whenever possible, before starting the written-out music, the clarinetist and the accordionist should be standing either on opposite sides of the stage (unseen) or on opposite sides of the auditorium (while the cellist sits already on his/her chair on the stage). The two musicians should then walk very slowly toward their respective seats on the stage. During this time all three play (in free order) motives from bars 1-9 and 13 (in modus "0", i.e. whoever manages to play a motive first becomes automatically *Leader* for that motive (only!) and the others should react accordingly. All motives (including the pauses) are always played in exact tempo, but otherwise the players should try to be as unpredictable as possible in other aspects (very different characters, dynamics, colors and fermata lengths - longish fermatas are encouraged). This goes on till both walking players have reached their seats. At the moment of the last one of them sitting down the written-out part should start *attacca*, i.e. the sitting down should in no way interrupt the flow of the imitation game (no moving of chair or music stand or such, this should be taken care of beforehand. If any adjustments are necessary they can be done a little later in the piece).

Occasional hints concerning the articulation (use of tongue, bow or bellows, accents etc.) are given and the players are encouraged to apply these principles to other similar passages. When no articulation is indicated by dots (indicating sharp staccato) or slurs (indicating legato), the following principles should be respected: Triplets, trills/ornaments and trill/ornament-like figurations (including chromatic scales) as well as large broken chords (e.g. bars 201-205) are played legato. The rest (e.g. the long passages of 16th-notes) is left to the players discretion, a general character of "non legato" (cello: short detaché/martelé, not spiccato) is recommended, but invention and playfulness is encouraged.

Accordionist plays mainly with the right hand. For bars 1-85 and 224-241 choose a single 8' with a color as close to that of the clarinet and/or cello as possible; add 4' for bars 87-222. Use left hand (always single 8', B.B.) only where necessary, e.g. doubling the right hand part in *f* for better balance with the other player(s).

Notation:

Two types of fermata are used:

-  An optional fermata. The note/rest may be either longer or shorter than (or exactly as) written.
-  An obligatory fermata. Always clearly longer than written.
-  All glissandi are played evenly and legato (i.e. the ending note is tied to the glissando)
-  All ornaments are half-step ornaments. They start on the main note and should be played *espressivo*. *tr* continues the full length of the note. The number of repercussions in other ornaments is according to the context.
-  All appoggiaturas are played on the beat. Length and character always according to the context.
-  Slow and wide vibrato (quasi gliss.), which continues till the end of the note.  id., accelerando (bar 48).
Accordion: When slow, done with key only. When (getting) faster can be supported or done with bellows only.
-  Synchronized, i.e. "normal" playing (bars 49 and 79-241).
-  Accordion. Start and end marks of a way of playing, where the keys are pressed down before the bellows are activated. If a chord is repeated, the keys are kept down and the rhythm is produced by the bellows shake, only.
-  A quarter-tone higher/lower than the written note. All accidentals are valid till the end of the bar.



2

PLUS

for any two or all three of:
Clarinet in B^b, Accordion and Cello

Jukka Tiensuu 1992

[illegible]

40

4

①

②

③

①

②

③

①

②

③

50

①

②

③

①

②

③

60

①

②

③

5

70 71 72

73 74 75 76 77 78 79 80

81 82 83 84 85 86 87

88 89 90 91 92 93 94 95

6

96 97 98 99 100 101 102 103

104 105 106 107 108 109 110 111

112 113 114 115 116 117 118 119

120 121 122 123 124 125 126 127

This image shows a page of musical notation for a piano piece. The notation is arranged in three systems, each containing three staves. The first system includes a tempo marking of '7' at the top center. The music features complex rhythmic patterns, including many triplets (indicated by a '3' over a group of notes) and sixteenth-note runs. Dynamic markings such as 'P' (piano) and 'leggiero' (light) are used throughout. The second system includes a tempo marking of '100' above the first staff. The notation continues with similar rhythmic complexity and includes some articulation marks like slurs and accents. The third system concludes the page with further rhythmic patterns and triplet markings. The overall style is that of a classical piano score, likely from the 19th or 20th century.

8

cresc. 3 3

cresc.

cresc. 3 3

3 3 3 3 3

f 3 *tr*

f 3 *tr*

f 3 *tr*

3 3 *tr* 3 *tr*

(sempre forte) *tr* 3 *tr*

(sempre forte) *tr* 3 *tr*

(sempre forte) *tr* 3 *tr*

tr 3 *tr* 110 *tr*

tr 3 3 *tr*

3 3 *tr* 3 *tr*

Handwritten musical score on the left page, featuring multiple staves with complex rhythmic patterns, including triplets (3), trills (tr), and various accidentals (sharps, flats, naturals). The notation includes treble and bass clefs, and the piece concludes with a double bar line and repeat signs.

Handwritten musical score on the right page, continuing the piece. It includes a tempo marking of 120 and a page number 10. The notation features treble and bass clefs, complex rhythmic patterns, and various accidentals. The piece concludes with a double bar line and repeat signs.

Musical score for page 11, measures 125-139. The score is written for three staves. It features a complex rhythmic pattern with many triplets and sixteenth notes. A measure number of 130 is indicated above the second staff. The key signature has one flat (B-flat).

Musical score for page 12, measures 140-154. The score is written for three staves. It continues the complex rhythmic pattern from page 11. Measure numbers 140 and 150 are indicated. Performance markings include *(sempre forte)*, *p* (piano), and *cresc.* (crescendo). Trills (tr) are marked above some notes. The key signature has one flat (B-flat).

13

(multiphonic with interference)

Measures 13-15 of a musical score. Measure 13 features a wavy line above the staff. Measures 14 and 15 contain triplets and quintuplets, with a wavy line above the staff in measure 15. Dynamics include *f* and *ff*.

Measures 160-162 of a musical score. Measure 160 is marked with the number 160. Measures 161 and 162 contain triplets. Dynamics include *f*.

Measures 163-165 of a musical score. Measures 163 and 164 are marked with *p*. Measures 164 and 165 contain wavy lines above the staff. Dynamics include *p*.

Measures 170-172 of a musical score. Measure 170 is marked with the number 170. Measures 171 and 172 contain wavy lines above the staff. Dynamics include *cresc.* and *(sempre piano)*.

17

Measures 173-175 of a musical score. Measure 173 is marked with *f*. Measures 174 and 175 contain triplets. Dynamics include *f*.

Measures 176-178 of a musical score. Measures 176 and 177 contain triplets. Measures 177 and 178 contain wavy lines above the staff. Dynamics include *f*.

Measures 180-182 of a musical score. Measure 180 is marked with the number 180. Measures 181 and 182 contain triplets. Dynamics include *f*.

Measures 183-185 of a musical score. Measure 183 is marked with the number 183. Measures 184 and 185 contain triplets. Dynamics include *f*.

Measures 15-18 of the musical score. The first system contains measures 15, 16, and 17. Measure 15 is marked *(poco meno forte)*. Measure 17 is marked *(forte)*. The second system contains measure 18. The music features a complex rhythmic pattern with many sixteenth and thirty-second notes.

Measures 19-22 of the musical score. The first system contains measures 19 and 20. The second system contains measures 21 and 22. Measure 21 is marked with a '3' above it, indicating a triplet. Measure 22 is marked with a '3' above it, indicating a triplet. The music continues with rapid sixteenth-note passages.

Measures 23-26 of the musical score. The first system contains measures 23 and 24. The second system contains measures 25 and 26. Measure 23 is marked with a '3' above it, indicating a triplet. Measure 25 is marked with a '3' above it, indicating a triplet. Measure 26 is marked with a '3' above it, indicating a triplet. The music features a complex rhythmic pattern with many sixteenth and thirty-second notes.

Measures 27-30 of the musical score. The first system contains measures 27 and 28. The second system contains measures 29 and 30. Measure 27 is marked with a '3' above it, indicating a triplet. Measure 29 is marked with a '3' above it, indicating a triplet. Measure 30 is marked with a '3' above it, indicating a triplet. The music continues with rapid sixteenth-note passages.

Measures 31-34 of the musical score. The first system contains measures 31 and 32. The second system contains measures 33 and 34. The music features a complex rhythmic pattern with many sixteenth and thirty-second notes.

Measures 35-38 of the musical score. The first system contains measures 35 and 36. The second system contains measures 37 and 38. The music continues with rapid sixteenth-note passages.

Measures 39-42 of the musical score. The first system contains measures 39 and 40. The second system contains measures 41 and 42. The music features a complex rhythmic pattern with many sixteenth and thirty-second notes.

Measures 43-46 of the musical score. The first system contains measures 43 and 44. The second system contains measures 45 and 46. The music continues with rapid sixteenth-note passages.

Musical score for page 17, measures 200-210. The score is written for three staves. The key signature has one sharp (F#). The tempo is marked 200. The music features a complex rhythmic pattern with many eighth and sixteenth notes. There are several trills and grace notes. The dynamics include *p* (piano) and *ff* (fortissimo). The score ends with a double bar line.

Musical score for page 18, measures 210-220. The score is written for three staves. The key signature has one sharp (F#). The tempo is marked 210. The music continues the complex rhythmic pattern from page 17. There are several trills and grace notes. The dynamics include *cresc.* (crescendo), *ff* (fortissimo), and *p* (piano). The score ends with a double bar line.

(in Plus III version only)



13164

Jukka Tiensuu

PLUS V

for Accordion and String Orchestra

1994

Teosto
Suomalaisen musiikin tiedotuskeskus
Finnish Music Information Centre

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Helsinki, 1996

PLUS V

for Accordion and String Orchestra

jukka tiensuu 1994

PLUS V

for Accordion and String Orchestra

jukka tiensuu 1994

Performance note:

(*Nota Bene*: No part of this text must be used as program comment.)

In bars 2-78 the solo player (plus the solo viola and the solo 'cello) play (almost) the same music, but with slight temporal delay. Often one of them (hereafter referred to as *Leader*) is allowed to decide when to start a passage, and the other(s) (hereafter *Follower/s*) should react as soon as s/he (they) hear(s) *Leader* playing (watching and guessing are discouraged) and should then play the corresponding notes imitating whatever dynamics and articulation *Leader* has decided upon. However, the players must *always keep the strict tempo*, so that the temporal distance between them remains constant. (The actual distance naturally varies depending on the reaction speed of *Follower/s* and on how cleverly *Leader* manages to "fool" *Follower/s*. *Leader* should naturally try and use extremely varied ways (exaggerating dynamics, articulation, character, colour) when playing his/her "cues", in order to surprise or "fool" the *Follower/s*). These passages are not conducted.

The circled numbers indicate the playing order, the player with number 1 being *Leader*, the player with number 2 *Follower* to number 1 (but *Leader* to number 3). Number 3 follows number 2, only, regardless of how number 1 plays, and only by listening, not watching. This phenomenon is also indicated in the score and in the parts by small boxes with arrows, which contain the name of the instrument the player should 'follow'. Number 0 leaves the *Leadership* open to anyone bold enough to take it. I.e. whoever chooses to play first automatically becomes *Leader* till the next fermata sign (where the order may change again). In bars 74-76 the 1st and 2nd violin (solo) join the soloists' game.

Whenever possible, before starting the written-out music, the violist and the accordionist should be standing either on opposite sides of the stage (unseen) or on opposite sides of the auditorium (while the orchestra, including the solo cellist sit already on their chairs on the stage). The two musicians should then walk very slowly toward their respective seats on the stage. During this time all three play (in free order) motives from bars 1-9 and 13 (in modus "0", i.e. whoever manages to play a motive first becomes automatically *Leader* for that motive (only!) and the others *must* react accordingly. All motives (including the pauses) are always played in exact tempo, but otherwise the players should try to be as unpredictable as possible in other aspects (very different characters, dynamics, colors and fermata lengths - longish fermatas are encouraged). This goes on till both walking players have reached their seats. At the moment of the last one of them sitting down the written-out part should start *attacca*, i.e. the sitting down should in no way interrupt the flow of the imitation game (no moving of chair or music stand or such, this should be taken care of beforehand. If any adjustments are necessary they can be done a little later in the piece).

↕ Vertical arrows indicate synchronized passages. Here the conductor takes over. These passages are conducted in a normal way *till the next circled number* and played in strict coordination. However, the conductor is encouraged to make his own dynamics, articulation, and interpretation of the fermatas. A wide variety of interpretations is expected.

Articulation. Occasional hints concerning the articulation (use of tongue, bow or bellows, accents etc.) are given and the players are encouraged to apply these principles to other similar passages. When no articulation is indicated by dots (indicating sharp staccato) or slurs (indicating legato), the following principles should be respected: Triplets, trills/ornaments and trill/ornament-like figurations (including chromatic scales) as well as large broken chords (e.g. bars 201-205) are played legato. The rest (e.g. the long passages of 16th-notes) is left to the players discretion, a general character of "non legato"/"quasi staccato" (short détaché/martelé, not spiccato) is recommended, but invention and playfulness is encouraged.

Accordionist plays mainly with the right hand. For bars 1-85 and 224-241 choose a single 8' with a color as close to that of the viola and/or cello as possible; add 4' for bars 87-222. Use left hand (always single 8', B.B.) only where necessary, e.g. doubling the right hand part in *f* for better balance with the other player(s).

Cadenza. The soloist may improvise the cadenza or ask the composer for a written-out version. In bar 170 the dynamics of the 1st violin and the viola should match whatever dynamics the accordionist ends his/her Cadenza with.

Notation:

- ☺ An optional fermata. The note/rest may be either longer or shorter than (or exactly as) written.
- ☐ An obligatory fermata. Always clearly longer than written.
- All glissandi are played evenly and legato (i.e. the ending note is tied to the glissando)
- ~ ~ ~ All ornaments are half-step ornaments. They start on the main note and should be played *espressivo*. *tr* continues the full length of the note. The number of repercussions in other ornaments is according to the context.
- ♪ All appoggiaturas are played on the beat. Length and character always according to the context.
- ~ Slow and wide vibrato (quasi gliss.), which continues till the end of the note. ~ id., accelerando (bar 48).
Accordion: When slow, done with key only. When (getting) faster can be supported or done with bellows only.
- ↔ *Accordion*. Start and end marks of a way of playing, where the keys are pressed down before the bellows are activated. If a chord is repeated, the keys are kept down and the rhythm is produced by the bellows shake, only.
- ↑↓ A quarter-tone higher/lower than the written note. All accidentals are valid till the end of the bar. Also the chromatic scale is equally-tempered (e.g. half-way of bar 185 the a-flat of the 1st violin and the g# of the 2nd violin are the same pitch. Likewise in bar 194 the f# of the 1st violin and g-flat of the viola, etc.)



FOR PROMOTIONAL
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Finnish Music Information Centre

PLUS V

*for
accordion and string orchestra*

Jukka Tiensuu 1994

$\text{♩} = 120$

Ma

1. solo

Acc.

10

Ma

15

Ma

1. solo

Acc.

20

Ma

31

Ma

3

[illegible][illegible]

The musical score for 'The Rose Tree' is presented in a system of six staves. The first three staves are for the vocal parts (Soprano, Alto, and Tenor), and the last three are for the piano accompaniment (Right Hand, Left Hand, and Bass). The score includes various musical notations such as treble and bass clefs, key signatures (one sharp for F#), time signatures (3/4 and 2/4), and dynamic markings like 'Vc' and 'Acc.'. The lyrics 'The Rose Tree' are written below the vocal staves, and the tempo 'Allegretto' is indicated at the beginning. The score is divided into measures by vertical bar lines, and some measures contain repeat signs. The overall structure is a single system of music.

[illegible]

The image displays a musical score for the song "The Rose Tree". It is written for a voice and piano. The score is organized into two systems, each with a vocal line and a piano accompaniment. The vocal line is in treble clef, and the piano accompaniment is in bass clef. The time signature is 3/4. The key signature has one sharp (F#). The score includes various musical notations such as treble and bass clefs, time signatures, and dynamic markings like "Ma" and "Vc.". The lyrics "The Rose Tree" are written below the vocal line. The score includes various musical notations such as treble and bass clefs, time signatures, and dynamic markings like "Ma" and "Vc.". The lyrics "The Rose Tree" are written below the vocal line.

Measures 65-70. This system contains five staves. The first staff has a treble clef and a key signature of one sharp (F#). It begins with a measure marked '65' and contains a triplet of eighth notes. The second staff has a treble clef and contains a triplet of eighth notes. The third staff has a bass clef and contains a triplet of eighth notes. The fourth staff has a bass clef and contains a triplet of eighth notes. The fifth staff has a treble clef and contains a triplet of eighth notes. The system concludes with a measure marked '70'.

Measures 71-76. This system contains five staves. The first staff has a treble clef and a key signature of one sharp (F#). It begins with a measure marked '71' and contains a triplet of eighth notes. The second staff has a treble clef and contains a triplet of eighth notes. The third staff has a bass clef and contains a triplet of eighth notes. The fourth staff has a bass clef and contains a triplet of eighth notes. The fifth staff has a treble clef and contains a triplet of eighth notes. The system concludes with a measure marked '76'.

Measures 77-80. This system contains five staves. The first staff has a treble clef and a key signature of one sharp (F#). It begins with a measure marked '77' and contains a triplet of eighth notes. The second staff has a treble clef and contains a triplet of eighth notes. The third staff has a bass clef and contains a triplet of eighth notes. The fourth staff has a bass clef and contains a triplet of eighth notes. The fifth staff has a treble clef and contains a triplet of eighth notes. The system concludes with a measure marked '80'.

Tutti *pp* *p* *cresc.* *1.solo* *p* *cresc.* *1.solo* *p* *cresc.* *(1.solo)* *p* *cresc.*

This page of musical notation is for a string quartet, consisting of five staves. The notation includes various musical symbols and performance instructions:

- Measures 85-89:** The first system contains measures 85 through 89. It features a variety of dynamics including *f* (forte), *p* (piano), and *mp* (mezzo-piano). Performance instructions include *(tutti)*, *1.solo*, and *Tutti*. The notation includes slurs, accents, and a repeat sign with first and second endings.
- Measure 90:** The second system begins with measure 90, marked with a repeat sign and first/second endings. It continues with complex rhythmic patterns, including triplets (marked with a '3') and slurs.
- Staff 1 (Violin I):** Contains the highest melodic line, often featuring slurs and accents.
- Staff 2 (Violin II):** Provides harmonic support and counter-melody, often with triplets.
- Staff 3 (Viola):** Bridges the upper and lower strings, often playing sustained notes or moving lines.
- Staff 4 (Cello):** Provides a solid harmonic foundation, often with sustained notes and triplets.
- Staff 5 (Double Bass):** Provides the lowest harmonic foundation, often with sustained notes and triplets.

95

dim.

P leggiero

dim.

P *leggiero*

1.solo

dim.

P *leggiero*

1.solo

dim.

P *le*

1.solo

P *le*

The image shows a musical score for the song "The Rose Tree". It consists of six staves. The first three staves are for the vocal melody, and the last three are for the piano accompaniment. The key signature is one sharp (F#), and the time signature is 2/4. The score includes various musical notations such as notes, rests, and ornaments. There are also some performance instructions in Russian, such as "100" and "3", which likely refer to the number of notes in a run or a specific tempo marking. The score is written in a standard musical notation style, with a treble clef for the vocal part and a bass clef for the piano part.

105

106

cresc.

Tutti

cresc.

Tutti

cresc.

Tutti

cresc.

Tutti

First system of musical notation, measures 1-10. The system consists of five staves. The first staff is in treble clef, and the others are in bass clef. The music features complex rhythmic patterns, including triplets and trills, and is marked with a forte *f* dynamic. The instruction *(sempre forte e legato)* is written below the first three staves. The system concludes with a repeat sign.

Second system of musical notation, measures 110-114. The system consists of five staves. The music continues with complex rhythmic patterns, including triplets and trills, and is marked with a forte *f* dynamic. The instruction *(sempre forte e legato)* is written below the first three staves. The system concludes with a repeat sign.

Third system of musical notation, measures 115-119. The system consists of five staves. The music continues with complex rhythmic patterns, including triplets and trills, and is marked with a forte *f* dynamic. The instruction *(meno legato)* is written below the first three staves. The system concludes with a repeat sign.

First system of musical notation, measures 117-120. The system consists of five staves. The top staff is in treble clef, and the bottom four staves are in bass clef. The music features complex rhythmic patterns, including triplets and sixteenth notes. Measure 120 is marked with a tempo of 120. The key signature has one sharp (F#).

Second system of musical notation, measures 121-124. The system consists of five staves. The top staff is in treble clef, and the bottom four staves are in bass clef. The music continues with complex rhythmic patterns, including triplets and sixteenth notes. Measure 125 is marked with a tempo of 125. The key signature has one sharp (F#).

Third system of musical notation, measures 125-128. The system consists of five staves. The top staff is in treble clef, and the bottom four staves are in bass clef. The music continues with complex rhythmic patterns, including triplets and sixteenth notes. Measure 129 is marked with a tempo of 129. The key signature has one sharp (F#).

130



135

rall.



piu lento

140

(sempre forte)

145

(sempre forte)

(legato)

1. solo

gli altri



Musical score for measures 145-154. The score is written for five staves (three treble clefs and two bass clefs). The key signature has one sharp (F#). Measure 150 is marked. The music features a melody in the first treble staff with a crescendo and a triplet of eighth notes. The second treble staff has a melody with a crescendo and a triplet. The third treble staff has a melody with a crescendo and a triplet. The first bass staff has a melody with a crescendo and a triplet. The second bass staff has a melody with a crescendo and a triplet. The music is marked with *p* (piano) and *cresc.* (crescendo). There are also markings for *1.solo* and *gli altri* (the others).

Musical score for measures 155-164. The score is written for five staves (three treble clefs and two bass clefs). The key signature has one sharp (F#). Measure 155 is marked. The music features a melody in the first treble staff with a crescendo and a triplet of eighth notes. The second treble staff has a melody with a crescendo and a triplet. The third treble staff has a melody with a crescendo and a triplet. The first bass staff has a melody with a crescendo and a triplet. The second bass staff has a melody with a crescendo and a triplet. The music is marked with *ff* (fortissimo) and *(non dim.)* (non diminuendo). There are also markings for *1.solo* and *2.solo*.

Musical score for measures 165-174. The score is written for five staves (three treble clefs and two bass clefs). The key signature has one sharp (F#). Measure 165 is marked. The music features a melody in the first treble staff with a crescendo and a triplet of eighth notes. The second treble staff has a melody with a crescendo and a triplet. The third treble staff has a melody with a crescendo and a triplet. The first bass staff has a melody with a crescendo and a triplet. The second bass staff has a melody with a crescendo and a triplet. The music is marked with *Tempo primo* and *Piu lento*. There are also markings for *1.solo* and *2.solo*.

(rall. ad lib.)

$\text{♩} = 60$ molto accel.

11

165

Cadenza

170

cresc.

1. solo

cresc.

(sempre piano)

(sempre piano)

$\text{♩} = 120$

175

f

f

1. solo

f

f

f

f

Tutti

Tutti

Tutti

180

3

3

3

3

3

3

3

3

3

3

3

Tutti

f

185

(forte)

Tutti

f

This system contains measures 180 through 185. It features five staves. The top staff has a treble clef and a key signature of one sharp (F#). It begins with a repeat sign and a first ending bracket. The second staff has a treble clef and a key signature of one sharp. The third staff has a treble clef and a key signature of one sharp. The fourth staff has a bass clef and a key signature of one sharp. The fifth staff has a bass clef and a key signature of one sharp. The music is marked *(forte)* and *Tutti*. A dynamic marking *f* is present below the fifth staff.

3

3

3

3

tr

tr

This system contains measures 186 through 190. It features five staves. The top staff has a treble clef and a key signature of one sharp. It begins with a repeat sign and a first ending bracket. The second staff has a treble clef and a key signature of one sharp. The third staff has a treble clef and a key signature of one sharp. The fourth staff has a bass clef and a key signature of one sharp. The fifth staff has a bass clef and a key signature of one sharp. The music is marked *tr* (trill) in the third and fourth staves. A dynamic marking *f* is present below the fifth staff.

190

tr

This system contains measures 191 through 195. It features five staves. The top staff has a treble clef and a key signature of one sharp. It begins with a repeat sign and a first ending bracket. The second staff has a treble clef and a key signature of one sharp. The third staff has a bass clef and a key signature of one sharp. The fourth staff has a bass clef and a key signature of one sharp. The fifth staff has a bass clef and a key signature of one sharp. The music is marked *tr* (trill) in the second staff. A dynamic marking *f* is present below the fifth staff.

195



This system contains measures 195 through 200. It features six staves: three treble clefs and three bass clefs. The music is written in a key with one sharp (F#) and a 3/4 time signature. Measures 195-199 show complex melodic lines in the treble staves, while the bass staves provide a steady accompaniment. Measure 200 begins with a new melodic phrase in the top treble staff.

200



This system contains measures 200 through 205. It continues the musical piece with six staves. Measures 200-204 show the continuation of the melodic and harmonic themes established in the previous system. Measure 205 introduces a new melodic line in the top treble staff.

5



This system contains measures 205 through 210. It features six staves. Measures 205-209 show the continuation of the melodic and harmonic themes. Measure 210 introduces a new melodic line in the top treble staff. The system concludes with a final measure (210) showing a resolution of the melodic and harmonic themes.

205

3 3 3 *p* *cresc.*

3 *p* *cresc.*

5 3 *p* *cresc.*

210

3 3

3 3

215

3 3 *ff* 3

3 3 *ff* 3

3 3 *ff* 3

3 3 *ff* 3

3 3 *ff* 3

3 3 *ff* 3

215

Measures 215-219. The system includes five staves. The top staff features dense, complex chordal textures. The second and third staves contain arpeggiated patterns with triplets. The fourth and fifth staves provide a bass line with sustained notes and some arpeggiated figures.

220

Measures 220-224. This system continues the musical themes from the previous system. It features more complex chordal textures in the upper staves and arpeggiated patterns with triplets in the lower staves. The notation includes various accidentals and dynamic markings.

pp

1.solo

molto piano

Measures 225-229. This system begins with a *pp* (pianissimo) dynamic marking. The upper staves are marked *1.solo*. The music transitions to a *molto piano* section. The notation shows a change in texture, with more sustained notes and arpeggiated figures in the lower staves.

225 230

235 240

sul G

Handwritten mark: A

This musical score is for guitar, spanning measures 225 to 240. It is written for a six-string guitar in a key with one flat (B-flat major or D minor). The score is organized into two systems of six staves each. The first system covers measures 225 to 230, and the second system covers measures 235 to 240. The notation includes various guitar-specific techniques: measure 225 features a complex chordal texture with many beamed sixteenth notes; measures 226-229 show a mix of chords and melodic lines, with measure 228 containing a 'sul G' (sul ponticello) instruction; measure 230 has a melodic line with a grace note. The second system begins at measure 235, which has a measure rest, followed by a melodic line in measure 236. Measures 237-240 continue with melodic and harmonic development, including a final chord in measure 240. A handwritten 'A' is present in the lower right area of the page.

6247

Jukka Tiensuu

SINISTRO

for Accordion and Guitar

1977

*SUOMALAISEN MUSIIKIN TIEDOTUSKESKUS
FINNISH MUSIC INFORMATION CENTRE*

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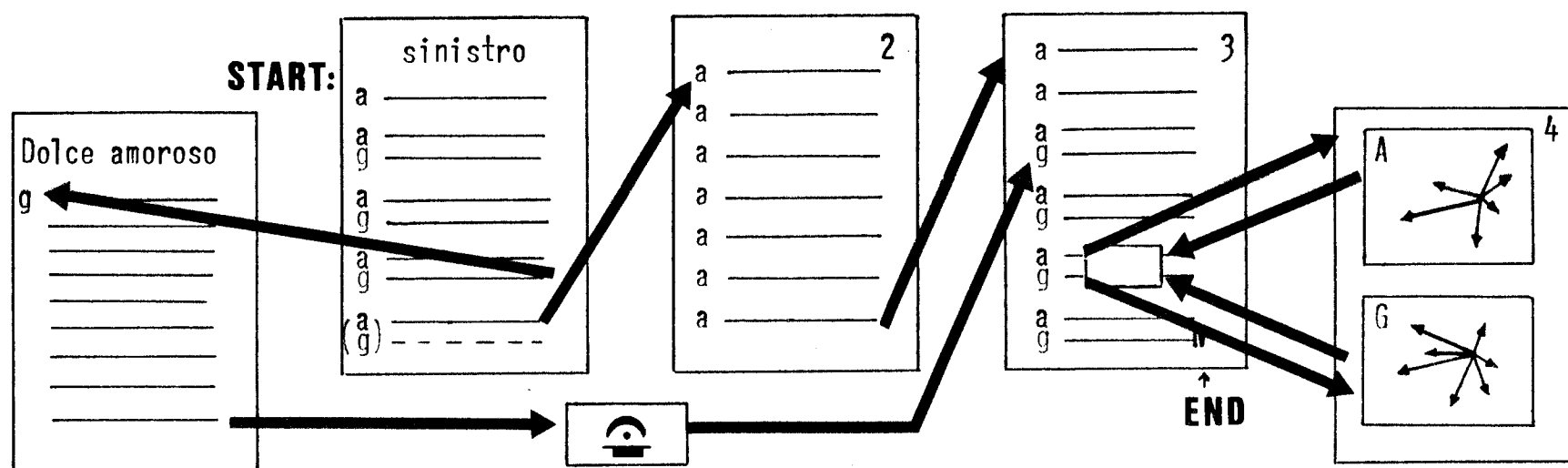
Helsinki, 1991

PERFORMANCE NOTES

SINISTRO for accordion and guitar contains, besides synchronized duo-playing sections, also two independent solo pieces: "Dolce amoroso" for guitar (on a separate sheet) and "Aufschwung" for Accordion (from the second staff of page 2 to the end of the piece). Even when these solo-pieces are played within "Sinistro", the performers should respect their independency and play as if paying no attention to each other until the slow section of page 3, where synchronisation has been indicated with dotted vertical lines (Note that the accordionist is here playing in a slightly faster tempo than the guitarist).

When the accordionist returns from page 4 to page 3, the guitarist should freeze to the playing position of the last chord of the piece, and stay motionless until he finally plucks it. Both performers should then keep motionless until the sound has totally died away. While playing the last bellows shake clusters the accordionist should slowly arrive to an extreme position of bellows: either closing the bellows totally while playing the last cluster, or - preferably - having the bellows extremely wide open.

The performance of "Sinistro" would then run as follows:



Notation signs:

- ACCORDION:**
- press key down without producing tone
 - cresc. dal (dim. al) (quasi) niente
 - cluster-glissando
 - play in free (moderate) rhythm (dotted slurs indicate lengths of notes)
 - chord repeated with bellows shake
 - as above with accel. and rall.
 - wind-sound only (press air-button)
 - key-tap only (without producing tone)
 - fast chromatic figurations alternating with clusters or cluster-like chords

- GUITAR:**
- hit strings at bridge with palm
 - Harmonics, natural or artificial. Diamond-head always indicates the actual pitch.
 = minima, = semi-minima etc.
 - quarter-tone up / down
 - quarter-tone gliss. (pull string sideways)
 - cross 5 and 6 before plucking
 - weep lowest string lengthwise with nail(s)
 - let string hit fingerboard ("Bartok-pizz.")
 - left hand only (more noise than pitch)

PAGE 4 : play sections in any order and any amount of times during ca. 1-3 minutes, with free dynamics and tempi but "sempre poco a poco cresc. ed accel. e piu disperato". Keep reacting to each other and try and create continuity in transition from one section to another (sections may sometimes even overlap).

DOLCE AMOROSO: Tempo: start MM. under 40, make slow accelerando during the whole piece to arrive at MM. over 60 at the end.

SINISTRO

for
ACCORDION & GUITAR

JUKKA TIENSUU 1977

♩ ≈ 60

A

7"

8va

pp *mf* *p*

♩ = 42-48

A

8va

p *p* *mp* *p*

G

Dimenando

f *p* *ff* *f* *sf* *meno f* *più f*

7:6

3

5x6

A

8va

sfz *p* *f* *sf* *p*

G

ff *f* *f* *f* *f*

7:4

4x5

7

sul pont.

f *ff* *p* *f* *pp* *mf* *f*

5

3

8va

fff *più ff*

fff appassionato quasi disperato

mp *pp*

50"

minaccioso

25"

8va

loco *bis*

(ad lib)

(start "Dolce Amoro")

etc.....

A

♩=84

Capriccioso

(tr.) molto pesante

fff

sf sf

legato

p subito vibrato e molto sentimentale

$\text{♩} = 40$

5:4

7:6

8va 3:2 5

pp sempre vibr.

p

mp dolce

pizz.

pont.

sul pont.

mf canto malinconico

$\text{♩} = 32$

3:2

5:4

3:2

3:2

5

7:6

3:2

4:3

7:8

8va

hum with ad lib.

p

pluck at octave

calando

sul pont.

8va

poco rfx

5:4

3:2

5

3

(cresc/dim ad lib.)

ATTACCA page 4

fff presto

bellows shake

7:6

take position:

furioso disperato

etc. ad lib

do not move!

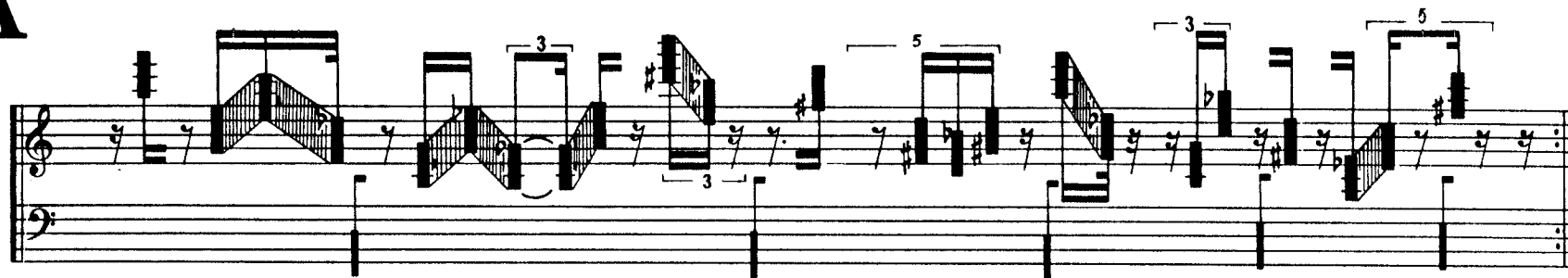
$\text{♩} = 32$

do not move!

poco f

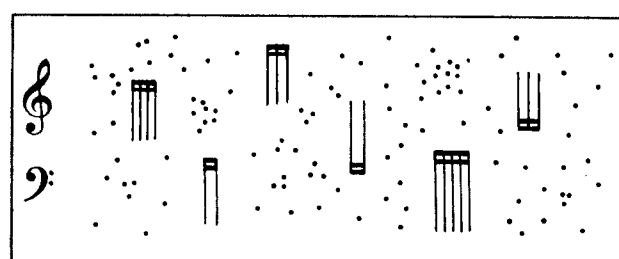
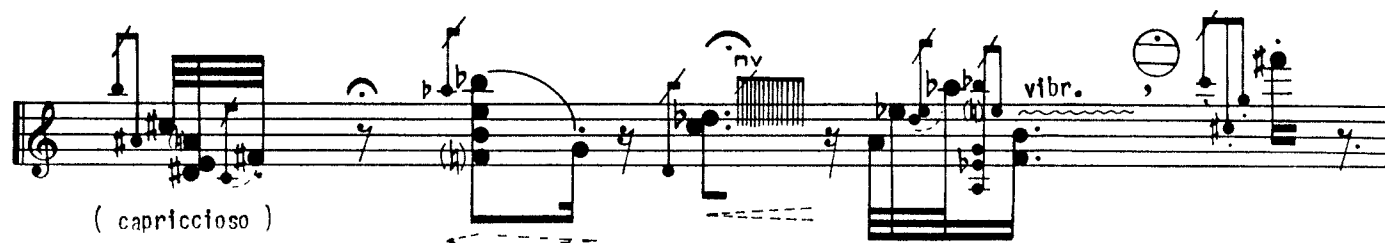
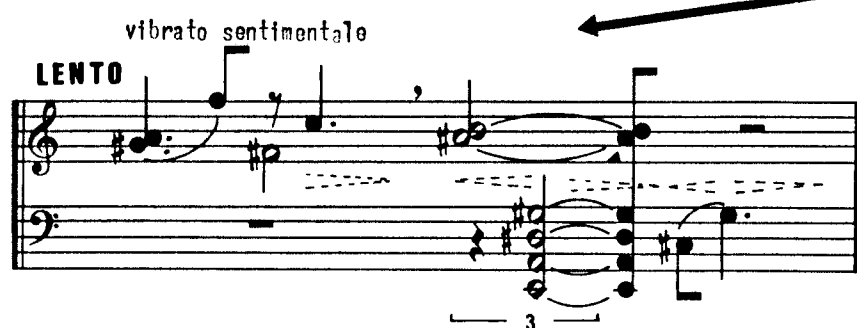
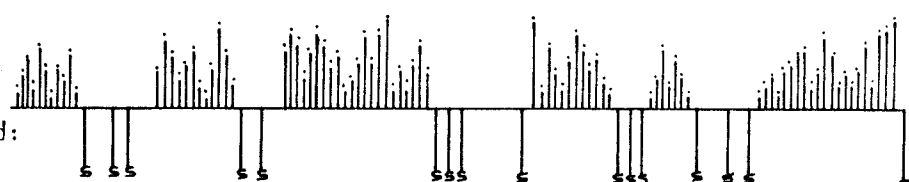
HELSINKI 3.9.1977

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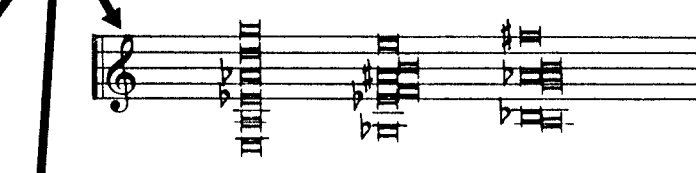
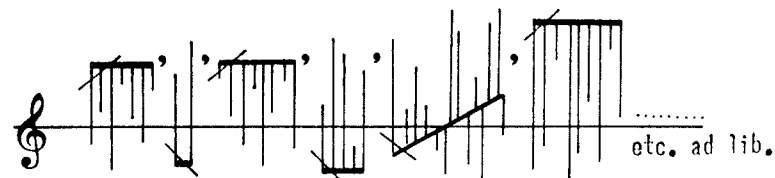
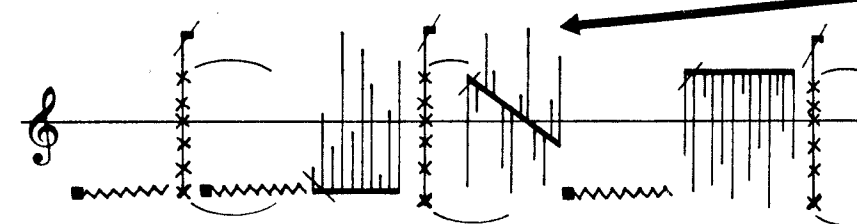
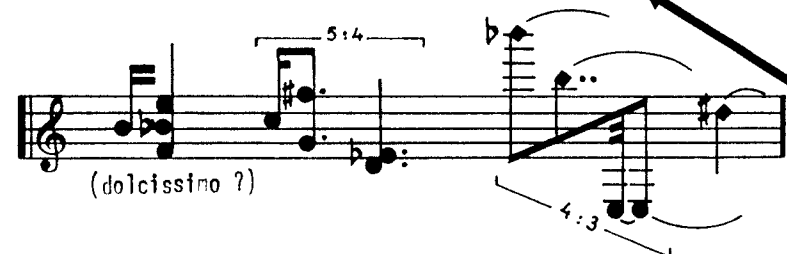
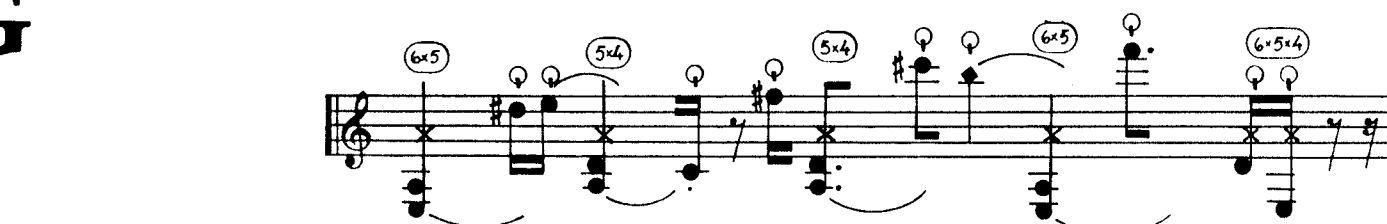


key-tap:

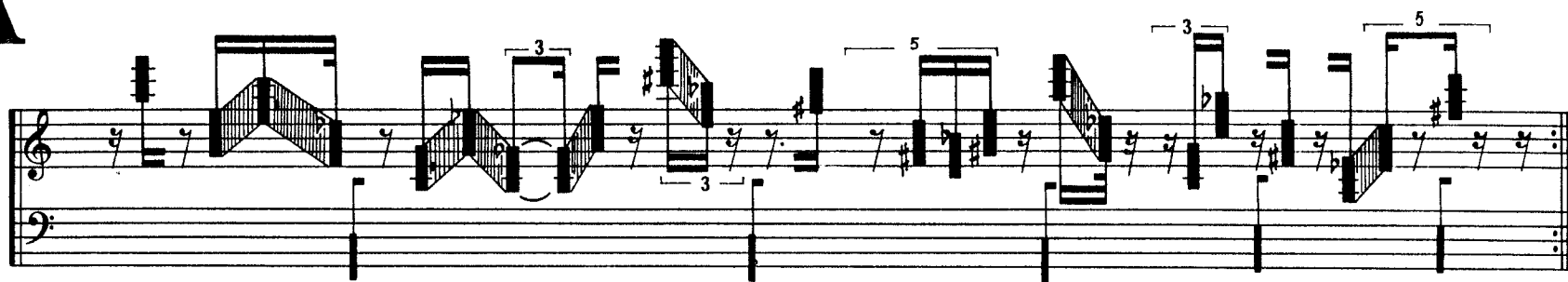
wind-sound:



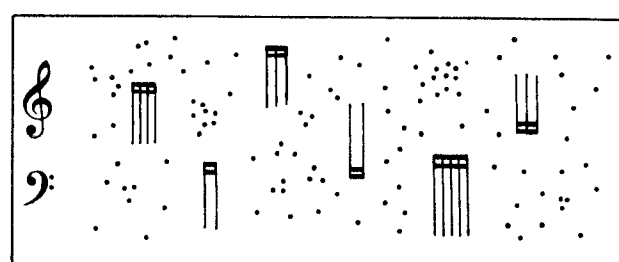
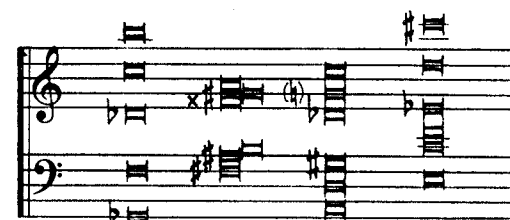
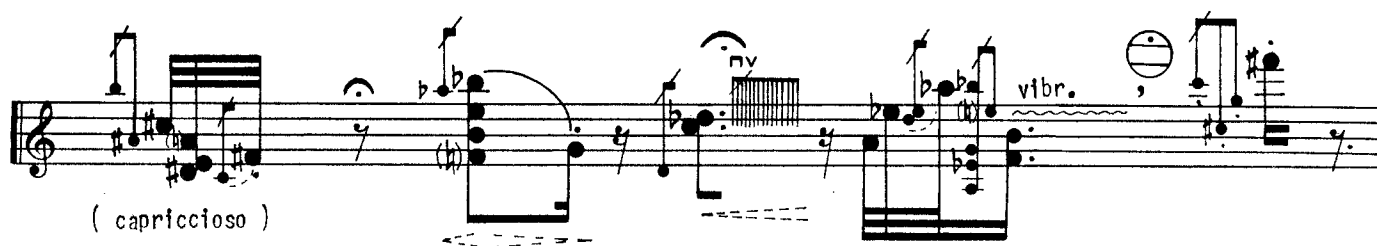
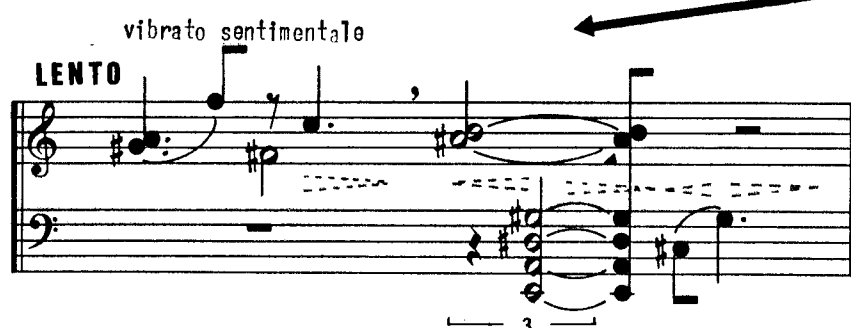
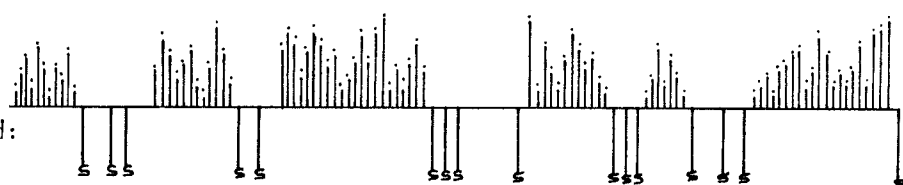
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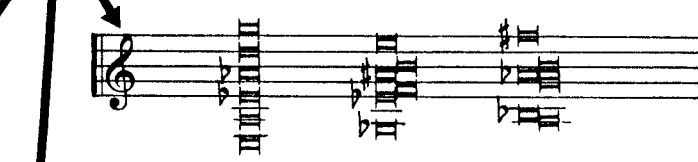
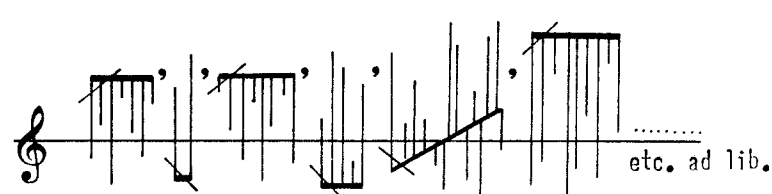
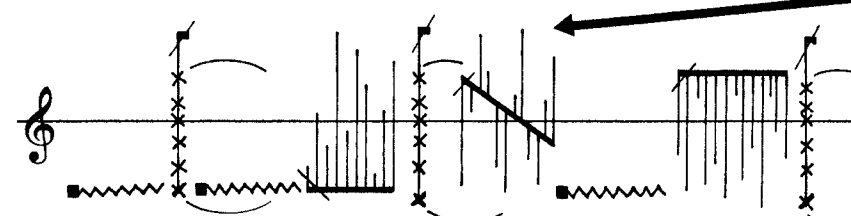
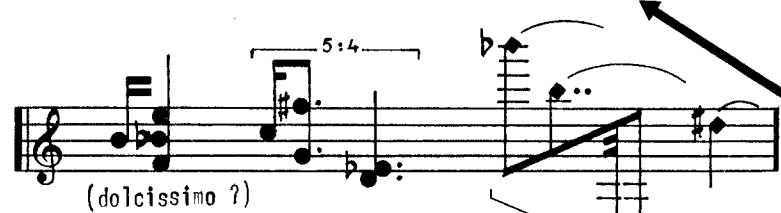
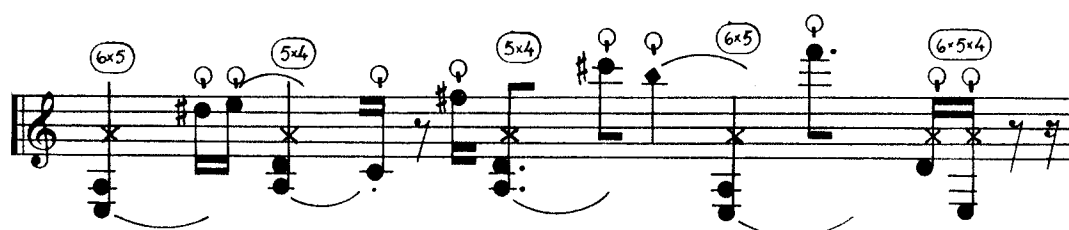
A



key-tap:
wind-sound:



G





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Finnish Music Information Centre

18 801

Jukka Tiensuu

Spiriti

Concerto for Accordion and Orchestra

2005

TEOSTO

SUOMALAISEN MUSIIKIN TIEDOTUSKESKUS
FINNISH MUSIC INFORMATION CENTRE

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Helsinki, 2005

Spiriti

for Accordion and Orchestra

Jukka Tiensuu 2005

Jukka Tiensuu:

Spiriti (2005)

Concerto for Accordion and Orchestra

Instrumentation:

2 flutes (also piccolo)	2 bassoons	Timpani
2 oboes	2 horns in F	Accordion solo
2 clarinets in B ^b	2 trumpets in C	Strings (4.4.2.2.2 minimum)

Performance note

The form of *Spiriti* is cyclic, i.e. the performance may begin with any movement and end with any, as long as the order of the movements is kept, and each movement played at least once. Always *attacca*, i.e. no extra pauses between movements.

Accidentals apply till the end of the bar. However, they are occasionally repeated to facilitate sight-reading.

Ornaments: mordent: ♯, pralltrill: ♯ (start from above), vibrato slow: ~ fast: ~ (when combined means vibr. accel. or rall.)

≡ Tremoli are always measured (1/16-, 1/32- or 1/64-notes).

Dynamics as usual, refer more to the physical effort than to the actual loudness. It is left to the conductor to fine adjust the dynamic balance between the instruments.

Glissandi are played evenly during the indicated time (*not* portamento).

/ *glissando*. Where an even glissando is not obtainable, simulate it by strong bendings within a (chromatic) scale. 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.

quasi gliss As the character of the glissando - and not the actual in-between notes - is important here, the performer may do small changes in the written pitches *except for the first and the last pitch*, if necessary to facilitate the performance of a rapid "glissando". (E.g. using alternative "not-so-good" fingerings, transposing a tone half-step up or down or, in the extreme case, leaving out one note altogether.)

— *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).
A quarter-tone higher/lower than the written note. All accidentals are valid till the end of the bar.

♯ ♭ A quarter-tone higher/lower than the written note. All accidentals are valid till the end of the bar.

↑ ↓ A small pitch deviation, minimum 1/8-tone, maximum 1/6-tone higher/lower than the written note.

o < dal niente/start from nothing (i.e. the audience should not be able to hear when the sound begins).

> o al niente/let sound die (the last notes need not be heard by the audience)

l.v. let vibrate

Accordion:

⊖ Registers and fingering according to the Finnish button accordion system. For other systems, the accordionist should makes his or her own adjustments trying to get as close to the original as possible.

Suoni reali, i.e. when combination registers are used, the lowest sounding octave is notated.

x Release the indicated (depressed) key at this point

l.v. Leave keys down as long as convenient (until marked by x, see above)

l.v. poco Lave keys down long enough to result in ca. 3-4 notes sounding at any one time. This always refers to both staves. You can divide the passage between hands differently than indicated, if necessary to facilitate the execution, aslong as you select as identically sounding registers as possible. For an example, see model in movement II.

↗ ↖ Start and end marks of continues "bellows-shake" (the keys are pressed down before the bellows are activated and the rhythm is produced by the bellows, only).

additional notes:

The repeat in bars 61-70 of *Scatto finale* is optional.

The dynamics of bar 170 in *Scatto finale* is *f* if movement I follows, otherwise *ff*.

Decreasing sizes of note-heads are occasionally used to visualize the disappearance of sound (al niente). Even when not, the diminuendi esp. in mvt IV, difficult as they may feel, should strive for extreme quietness, even on the risk of the last notes not being heard.

Spiriti

Concerto for Accordion and Orchestra

I. Introduzione

Jukka Tiensuu 2005

$\text{♩} = 120$ Allegro ispirando

This musical score is for the first movement, 'I. Introduzione', of the 'Spiriti' concerto by Jukka Tiensuu. The tempo is marked 'Allegro ispirando' with a quarter note equal to 120 beats. The score is written for an accordion (Ac) and a full orchestra. The orchestral parts include flutes (fl1, fl2), oboes (ob1, ob2), clarinets (cl1, cl2), bassoons (bn1, bn2), horns (hn1, hn2), trumpets (tpt1, tpt2), timpani (tmp), violins (v1, v2), violas (va), violoncello (vc), and double bass (cb). The accordion part features complex, rapid passages with various articulations and dynamics. The orchestral parts provide harmonic support and texture, with some instruments playing sustained notes or rhythmic patterns. Dynamics range from piano (p) to fortissimo (fff). The score is divided into measures by vertical bar lines, and the accordion part includes specific fingering and articulation markings.

5

fl1

fl2

ob1

ob2

cl1

cl2

bn1

bn2

hn1

hn2

tpt1

tpt2

tmp

Ac

v1

v2

va

vc

cb

pp

f

mf

mp

pp

f

mf

pp

f

pp

pp

P dolce

f

(cluster gliss.)

(overlapping, quasi gliss.)

ff

p

ff

p

ff

f

mf

f

mf

P

rall. p. a p.

12

fl1 *p pp ppp*

fl2 *mp p pp*

ob1 *mp p pp ppp*

ob2 *mp p pp*

cl1 *mf p pp ppp*

cl2 *mp p pp*

bn1 *f mp p*

bn2 *ff mf pp*

hn1 *f mp pp ppp*

hn2 *f mf p pp*

tpt1 *mf mp p pp*

tpt2 *f mf mp p pp*

tmp

rall. p. a p. 

Ac *mp p. a p. cresc.* 

pizz. (l.v.)

v1 *mp p pp mf mp p*

v2 *mp p pp*

va

vc

cb *ff f mf mp p*

20 muta in piccolo

f11

f12

muta in piccolo

piccolo

ob1

ob2

cl1

cl2

bn1

mf mp

p

pp

bn2

mf mp

p

pp

hn1

mf mp

p

pp

hn2

mf mp

p

pp

tpt1

tpt2

tmp

Ac

⊕ legatissimo (l.v. poco)

° (8va bassa)

mp

f

ff

° (8va bassa)

v1

8va

(unis.)

p

6

6

v2

mp

va

vc

unis., marcato sulla corda

mf mp

p

div.

pp

cb

legatissimo

mf

mp

f

div.

pp

pp < f

> mf

3

3

24

fl1 *p*

fl2 *mp*

ob1 *mp* *mp* *pp*

ob2 *mp* *p* *pp*

cl1 *mp* *mp* *pp*

cl2 *mp* *p* *pp*

bn1 *f*

bn2 *f*

hn1

hn2

tpt1

tpt2

tmp

Ac

v1 *8va* *mp*

v2 *p* *fz* *poco f*

va *p* *fz* *mf* *mf*

vc *f*

cb *f* *non div.*

29 *muta in flauto* *rall. molto* ♩=30 7

fl1 *mp* *mf*

fl2 *p* *poco f*

ob1 *mp*

ob2

cl1 (sotto voce) *pp* *mp*

cl2

bn1 *ff* *f*

bn2 *ff* *f*

hn1 *ff* *f*

hn2 *ff* *f*

tpt1

tpt2

tmp *mf* *mp*

rall. molto ♩=30

Ac

vi1 *8va* *f* *mf* *1.-4.soli* *p* *poco f* *pp* *mf* *p*

vi2 *f* *1.-4.soli* *pp* *mp*

va *p*

vc

cb *ff* *div.* *f* *unis.* *f* *(non div.)* *p*

34

fl1 *pp* *p* *pp* *p* *pp* *f* *attacca*

fl2 *mp* *p* *pp* *f* *muta in flauto*

ob1 *pp* *p*

ob2 *p*

cl1 *p* *pp* *p*

cl2 *p* *p*

bn1 *p*

bn2 *p*

hn1 *p*

hn2 *p*

tpt1 *harmon mute* *+* *slow + o + o...* *mf*

tpt2 *harmon mute* *+* *mf*

tmp

attacca

Ac

v1 *mp* *senza vibr. tutti div.* *p* *l.v.* *sf*

v2 *mp* *senza vibr. tutti div.* *p* *l.v.* *sf*

va *mp* *senza vibr. div.* *p* *pp* *l.v.* *sf*

vc *senza vibr.* *p* *pp* *l.v.* *sf*

cb *senza vibr. div.* *p* *pp* *unis. v. (♩)* *l.v.* *sf*

II. Elevazione

Jukka Tiensuu 2005

$\text{♩} = 30$ Lento celeste

1 (cassotto)

Ac

mf *pp* *f* *l.v.*

fl1

fl2

ob1

ob2

cl1

cl2

pp

hn1

hn2

tpt1

con sord.

prc

(tacet)

(let tones die one by one)

Ac

poco f *pp* *f* *l.v.* *poco f*

8va

v.1

v.2

va

vc

cb

pp

11

fl1

pp

fl2

pp

ob1

pp

ob2

cl1

pp

cl2

pp

bn1

bn2

hn1

pp

hn2

pp

tpt1

pp

tpt2

prc

8va

con ardore

(vibrati espressivi)

pp < mp p < pp < mf p < f > p < poco f > mp p < f

v.1

pp

v.2

pp

va

pp

vc

pp

cb

pp

16

fl1

fl2

ob1

ob2

cl1

cl2

bn1

bn2

hn1

hn2

tpt1

tpt2

pre

Sol

8va

5

p

poco f

mf

div.

v.1

v.2

va

vc

cb

pp

p

21

fl1

fl2

ob1

ob2

cl1

cl2

bn1

bn2

hn1

hn2

tpt1

tpt2

prc

Sol

v.1

v.2

va

vc

cb

pp *poco*

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

l.v. poco *l.v.*

unis.

[illegible]

Performed (model):



The first system of the musical score features a piano introduction. The piano part (Sol) begins with a series of chords in the right hand, marked with dynamics *f*, *mf*, *mp*, and *p*. The vocal parts (V.1, V.2, VA, VC, CB) are marked *div.* (divisi) and play sustained chords. The tempo is marked *l.v. poco* (lento, poco). The system concludes with a fermata over the final chord.

[illegible]

43

fl1

fl2

obl1

obl2

cl1

pp $\longrightarrow$ f

cl2

pp $\longrightarrow$ mf

bn1

bn2

hn1

pp $\longrightarrow$ f

hn2

pp $\longrightarrow$ mf

tpt1

pp $\longrightarrow$ f

tpt2

pp $\longrightarrow$ mf

prc

Ac

(l.v.)

poco f $\longrightarrow$ ff $\longrightarrow$ p

(l.v.)

piu f $\longrightarrow$ ffz $\longrightarrow$ mp $\longrightarrow$ ff

ord. div.

v.1

p

ord. div.

v.2

p

div.

va

div.

vc

div.

cb

III. Esaltazione

Jukka Tiensuu 2005

♩=96 Allegretto acceso

8va sempre
1
Ac
poco f
L (l.h.)
3 (l.h.)
3 (l.h.)
3 (l.h.)

7
Ac
L (l.h.)

9
Ac
L (l.h.)
L (l.h.)
3

16
Ac
L (l.h.)
f

21
picc.
p
6
Ac
f
8va
(optional:
1.-4. soli)
mp
mp
6
mf
mp

33
picc.
picc.
p
Ac
3 (l.h.)
3 (l.h.)
3 (l.h.)
p
ff
mf
mf
3

40

fl1

fl2

Ac

ffz $\rightrightarrows$ *p*

poco f
(8va sempre)

v1

v2

45

fl1

fl2

Ac

ffz $\rightrightarrows$ *p*

ffz $\rightrightarrows$ *p*

v1

v2

cb

div.

mf 3 3 6

53

fl1

fl2

Ac

pp

f

v1

v2

cb

non div.

mp

mp

8va

8va

f 3 *mf* *f*

(tutti)

61

fl1

(quasi gliss.)

mp

Ac

3 (l.h.)

3 (l.h.)

v1

p *fz*

v2

p *fz*

cb

f

3

3

[illegible]

73

fl1

fl2

bn1

bn2

Ac

v1

v2

vc

cb

f

mf

(optional: 1.-4. soli)

8va

6

3

3

80

fl1

fl2

bn1

bn2

Ac

v1

v2

vc

cb

8va

8va

6

8va tr

6

tr

The musical score for 'The Rose Tree' is presented in a standard orchestral layout. The score begins at measure 80. The woodwind section, consisting of two flutes (fl1, fl2), two bassoons (bn1, bn2), and an acoustic guitar (Ac), is shown in the upper staves. The strings, including violin 1 (v1), violin 2 (v2), viola (vc), and cello (cb), are in the lower staves. The piano part is indicated by a 'p' dynamic marking. The score features a variety of musical notations, including eighth and sixteenth notes, rests, and slurs. A '6' indicates a sixteenth-note figure. The '8va' marking indicates an octave higher, and 'tr' indicates a trill. The score is written in a key with one sharp (F#) and a 2/4 time signature.

85

(quasi gliss.)

fl1

fl2

bn1

bn2

Ac

v1

v2

vc

cb

p

mp

f

trb

tutti

8va

fz

f

mf

non div.

f

3

3

91

fl1

fl2

bn1

bn2

Ac

v1

v2

vc

cb

ff

ffz

p

8va bassa

fff

8va

mp

mf

poco f

(wide gliss. with variable speed)

100

fl1

fl2

bn1

bn2

mp

mf

mf

mf

poco f

poco f

mp 6

6

Ac

(B.S.)

fff sempre

v1

v2

vc

cb

(optional: 1.-4. soli)

8va

f

f

poco f

f

107

fl1

fl2

bn1

bn2

(l.v. poco) (l.h.)

fff

8va

f

mp

(tutti)

8va

p

f

f

f

3

3

[illegible]

120

pp

pp

8va

8va

3

3

3

3

3

v1

v2

vc

cb

129

fl1

f (*subito*)

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

fl2

f (*subito*)

ob1

f *mf* *mp* *p* *pp* *ppp*

cl1

f *mf* *p* *pp* *ppp*

bn1

bn2

hn1

hn2

Ac

8va sempre

f

v1

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

v2

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

vc

cb

136

Ac

3

148

fl1 muta in flauto

fl2 muta in flauto

ob1

ob2

cl1

cl2

bn1

bn2

hn1

hn2

tpt2 con sord. *mf p pp*

tpt2 *mf p*

tmp *mp*

Ac *8va* (loco) *l.v.* *pp ff mf pp* **cadenza ad lib.**

v1 *8va (tutti)* *mp*

v2

va

vc pizz. *mf*

cb *3* pizz. *f mf*

157

Score for measures 157-160, featuring woodwinds, brass, strings, and percussion. The score includes dynamic markings and performance instructions.

Woodwinds:

- fl1, fl2: *mp* *p* *ppp*
- ob1, ob2: *mp* *p* *pp* *f* *pp*
- cl1, cl2: *mp* *p* *ppp*

Brass:

- bn1, bn2: *p* *ppp*
- hn1, hn2: *p* *ppp*
- tpt2 (both staves): *con sord.* *p* *pp* *ppp* *f* *pp* *ppp*

Percussion:

- tmp: *p* *pp* *ppp*

Acoustic (Ac):

- 8va: *ff* *ff* *mp* *ppp*

Strings:

- v1, v2: *mf* *mp* *ppp* (non spiccato)
- va: *mf* *mp* *ppp*
- vc, cb: *p* *pp* *ppp*

IV. Incubo nostalgico

Jukka Tiensuu 2005

♩=40 Adagio tetro

1

fl1

mp > ppp

mp p

ppp

mp > pp mp p > ppp

fl2

mp > ppp

mp p

ppp

mp > pp mp p > ppp

ob1

ob2

cl1

mp > ppp

mp p

ppp

mp > pp mp p > ppp

cl2

mp > ppp

mp p

ppp

mp > pp mp p > ppp

bn1

bn2

hn1

mp > ppp

mp p

ppp

mp > pp mp p > ppp

hn2

mp > ppp

mp p

ppp

mp > pp mp p > ppp

tpt1

mp sempre

tpt2

mp sempre

timp

Ac

mf

p poco f

v1

v2

va

vc

cb

[illegible]

12

fl1

fl2

ob1

ob2

cl1

cl2

bn1

bn2

hn1

hn2

tpt1

tpt2

tmp

Ac

v1

v2

va

vc

cb

l.v. poco espressivo

mf

mp

f

mp cantabile

l.v. poco, come prima

[illegible]

[illegible]

36

30

fl1

fl2

ob1

ob2

cl1

cl2

bn1

bn2

hn1

hn2

tpt1

tpt2

tmp

Ac

v1

v2

va

vc

cb

(unis.)

(div.)

div.

mp

p

pp

mf

f

ff

33

fl1 *pp*

fl2 *pp*

ob1 *pp mp* *pp*

ob2 *pp mp* *pp*

cl1 *pp mp* *pp*

cl2 *pp mp* *pp*

bn1 *mp* *pp*

bn2 *mp* *pp*

hn1 *mp > p*

hn2 *mp p > ppp*

tpt1 *mp > p*

tpt2

tmp

Ac

(cassotto) *l.v. poco*

v1

v2

va (div.)

vc (div.)

cb (div.)

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

[illegible]

42

fl1

fl2

ob1

ob2

cl1

cl2

bn1

bn2

hn1

hn2

tpt1

tpt2

tmp

Ac

v1

v2

va

vc

cb

39

40

46

f11
f12
ob1
ob2
cl1
cl2
bn1
bn2
hn1
hn2
tpt1
tpt2
tmp

(non cassotto) l.v. poco

Ac

v1
v2
va
vc
cb

(div.)
(unis.)
 δva

p p mp ppp f p

p p mp ppp mp p

ppp p mp ppp mp p

ppp p mp ppp mp p

ppp p mp ppp mp p

ppp p mp ppp mp p

50

41

fl1
mf *mp* *f* *mp* *p* *mp* *ppp*

fl2
mf *mp* *f* *mp* *p* *mp* *ppp*

ob1
mf *mp* *pp* *mp* *f* *mp* *p* *pp*

ob2
mf *mp* *pp* *mp* *f* *mp* *p*

cl1
mf *mp* *pp* *mp* *f* *mp* *pp* *p* *ppp*

cl2
mf *mp* *pp* *mp* *f* *mp* *pp* *p*

bn1
mp *pp* *mp* *f* *mp* *p* *mp* *ppp*

bn2
mp *pp* *mp* *f* *mp* *p* *mp* *ppp*

hn1
mp *p* *mp* *f* *mp* *p* *mp* *ppp*

hn2
mp *p* *mp* *f* *mp* *p* *mp* *ppp*

tpt1
mp *p* *mp* *f* *mp*

tpt2
mp *p* *mp* *f* *mp*

tmp
mp *p*

Ac
(gliss. ord.)
f *ff* *ff* *f* *mf* *mp* *f*

(chrom. overlapping, quasi gliss.)

v1
(div.)
p *f* *mp* *p*

v2
p *f* *mp* *p*

va
p *f* *mp* *p*

vc
(div.)
p *f* *mp* *p*

cb
p *f* *mp* *p*

53 *attacca*

fl1 *f*

fl2 *f*

ob1 *f*

ob2 *f*

cl1 *f*

cl2 *f*

bn1 *f*

bn2 *f*

hn1 *f*

hn2 *f*

tpt1 *f*

tpt2 *f*

tmp *mf*

Ac

(l.v.) *mp* B.S. *f* *attacca*

v1 (unis.) *f* *ff* *pp* *ppp*

v2 (div.) (unis.) *f* *ff* *pp* *ppp*

va (div.) (unis.) *f* *ff* *pp* *ppp*

vc (unis.) *f* *ff* *ppp*

cb *f*

V. Scatto finale

Jukka Tiensuu 2005

♩ = 128 Presto chiassoso

(tremoli misurati, non flz)

pp *(tremoli misurati, non flz)* f ppp

pp *(tremoli misurati, non flz)* f ppp

mp f

mp f

(tremoli misurati, non flz)

pp *(tremoli misurati, non flz)* f ppp

pp *(tremoli misurati, non flz)* f ppp

mp f

mp f

(tremoli misurati, non flz)

pp *(tremoli misurati, non flz)* f ppp

pp *(tremoli misurati, non flz)* f ppp

mp mf

mp mf

tmp

Ac

f fff ff > pp

p

v1 *sul pont.* *simile* pp *simile* f ppp

v2 *sul pont.* pp *simile* f ppp

va *sul pont.* pp *simile* f ppp

vc *sul pont.* pp *simile* f ppp

cb *sul pont.* pp *simile* f ppp

8

fl1

fl2

ob1

ob2

cl1

cl2

bn1

bn2

hn1

hn2

tpt1

tpt2

tmp

Ac

v1

v2

va

vc

cb

mp *pp*

p *pp*

mf *pp*

mp *pp*

poco f *pp*

poco f *pp*

ff *mf* *p*

pp

pp

pp

pp

pp

12 

molto legato

Ac

p *f*

3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3

v1

pp *f* *pp*

v2

f *pp*

va

p *f* *ppp*

vc

p *f* *ppp*

cb

p

16

fl1

mf

fl2

ob1

mf

ob2

cl1

mf

cl2

bn1

mf

bn2

Ac

cresc. *f*

3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3

20 *ff* *ff*

Ac

v1 *pp* *mf* *pp* *f* *pp* *f* *pp*

v2 *pp* *mf* *pp* *f* *pp* *f* *pp*

va *pp* *mf* *pp* *f* *pp* *f* *pp*

vc *pp* *mf* *pp* *f* *pp* *f* *pp*

cb *p* *pp* *f* *pp* *f* *pp*

6 6 6 6 6 6 6

5 6 6 6 6 6 6

3 6 6 6 6 6 6

5 6 6 6 6 6 6

5 5 5 5 5 5 5

ff *ff* *ff* *ff* *ff* *ff* *ff*

pp *mf* *pp* *f* *pp* *f* *pp*

pp *mf* *pp* *f* *pp* *f* *pp*

pp *mf* *pp* *f* *pp* *f* *pp*

pp *mf* *pp* *f* *pp* *f* *pp*

p *pp* *f* *pp* *f* *pp*

23 *p*

Ac

v1 *mf* *p* *ppp*

v2 *mf* *p* *pp* *ppp*

va *mf* *p* *pp* *ppp*

vc *mf* *p* *pp* *ppp*

cb *mf* *p* *ppp*

6 6 6 6 6 6 6

6 6 6 6 6 6 6

6 6 6 6 6 6 6

6 6 6 6 6 6 6

5 5 5 5 5 5 5

mf *p* *ppp*

mf *p* *pp* *ppp*

mf *p* *pp* *ppp*

mf *p* *pp* *ppp*

mf *p* *ppp*

26

fl1 *mf*

fl2

ob1 *mf*

ob2

cl1

cl2 *mf*

bn1 *mf*

bn2 *ff* *f* *mf* *mp* *p* *pp*

hn1 *f* *mp* *p* *pp*

hn2 *f* *mf* *mp* *p*

tpt1 *f* *mf* *mp* *p* *pp*

tpt2

tmp

Ac *ff*

v1

v2

va

vc

cb

This musical score is for measures 30-32 of 'The Swan' from 'The Nutcracker'. The score is written for a full orchestra and includes the following parts:

- Flutes (fl1, fl2):** Flute 1 (fl1) and Flute 2 (fl2) both play a melodic line starting in measure 30, marked *mf*.
- Oboes (ob1, ob2):** Oboe 1 (ob1) and Oboe 2 (ob2) both play a melodic line starting in measure 30, marked *mf*.
- Clarinets (cl1, cl2):** Clarinet 1 (cl1) and Clarinet 2 (cl2) both play a melodic line starting in measure 30, marked *mf*.
- Bassoon (bn1):** Bassoon (bn1) plays a melodic line starting in measure 30, marked *mf*.
- Acoustic (Ac):** The Acoustic part is written for the lower strings and includes a melodic line starting in measure 30, marked *fff*.

The score is written in 3/4 time and features a key signature of one sharp (F#). The tempo is marked *Andante*. The score includes various musical notations such as notes, rests, and dynamic markings (*mf*, *fff*, *ppp*). The score is divided into measures 30, 31, and 32.

[illegible]

37

6

f

pp

f

3

5

f

pp

f

pp

mf

mp

mp

5

5

5

f

pp

f

pp

p

3

3

3

3

3

3

hn1

hn2

tpt1

tpt2

tmp

8va

f

ff subito

(B.S.)

v1

v2

va

vc

cb

mp

f

mf

mp

f

mf

mp

f

mf

div.

unis.

mp

f

mf

[illegible]

42

fl1 *non legato*
p

ob1 *non legato*
p

cl1 *non legato*
p

cl2 *non legato*
p

Ac
6 6
3 *ff*
f (B.S. sempre)
p

v1 *ord. non legato*
p

v2 *ord. non legato*
p

va *ord. non legato*
p

vc

cb

46

Ac

ff *ff* *p* *f* *p* *f* *pp* *ff* *f* *f* *p* *f*

(non spicc.) *f* *p* *div.* *non div.* *div.*

v1

(non spicc.) *f* *p* *div.* *non div.* *div.*

v2

(non spicc.) *f* *p* *f* *non div.*

va

ord. *f* *p* *f*

vc

ord. *f* *p* *f*

cb

f *p* *f*

50

Ac

ff *mp* *ff.* (chrom.)

v1

v2

va

ord.

vc

ord.

cb

[illegible]

58

fl1

fl2

ob1

ob2

cl1

cl2

bn1

bn2

hn1

hn2

tpt1

tpt2

tmp

Ac

v1

v2

va

vc

cb

non legato sempre

ff

9/16

9/16

59

Ac

62

Ac

68 70

8va

Ac

73

8va

Ac

78

ff mf p (mf)

ff mf p f ff mf p ff mf p

cl1

cl2

81

f p pp mf p

f p pp mf p

mf p

mf p

mf p

mf p

Ac

ff mf p

ff mf

va

vc

f p pp mf p

f p pp mf p

mf p

mf p

mf p

mf p

Ac

97

ff *mf* *p* *f*

Ac

101

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

Ac

105

Ac

109

Ac

113

6

Ac

116

3

3567

Jukka Tiensuu

YANG

1979

SUOMALAISEN MUSIIKIN
TIEDOTUSKESKUS
FINNISH MUSIC INFORMATION CENTRE

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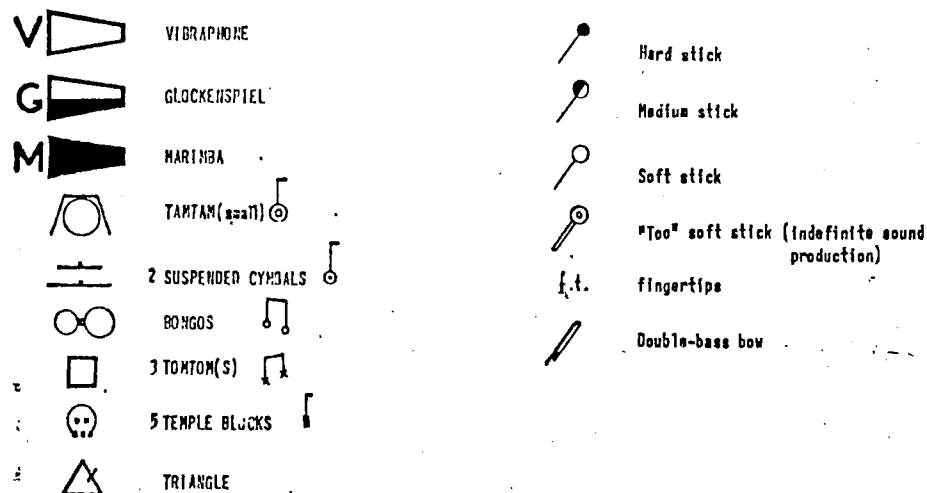
Helsinki, 1991

JUKKA TIENSUU: YANG

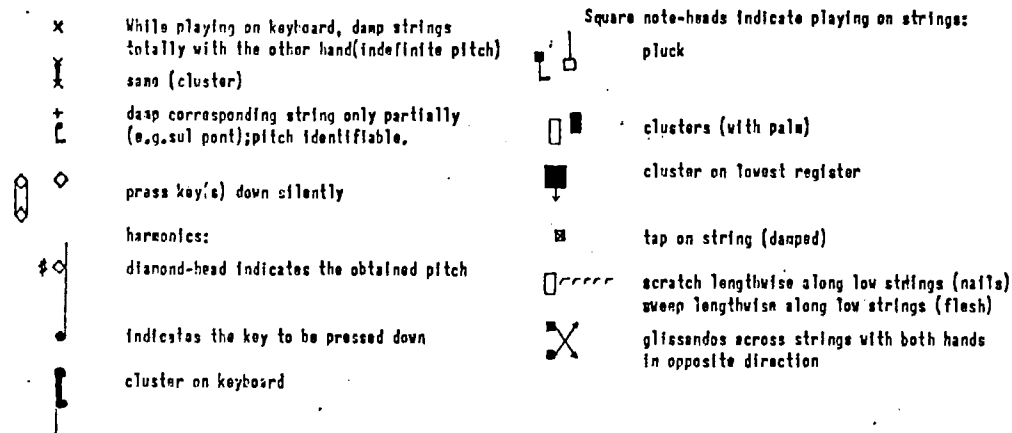
-Yang 1

-Yang 2

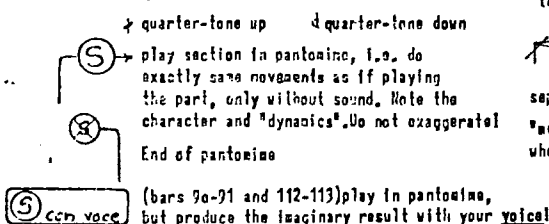
PERCUSSION



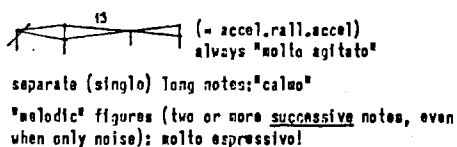
PIANO



GENERAL:



three main characteristics of the piece:



YANG 2

CEMBALO

- I keyboard with 8' and 4' registers
- II keyboard with 8' register
- L harp stop ("Lautenzug")
- K coupler ("Koppel")

The harpsichord should be tuned in the following way:



a' = 440 Hz for keyboard I (8' and 4')
vertical line: means perfect major third
horizontal line: means perfect fifth
all octaves are perfect

For keyboard II: c' should be 256 ("scientific pitch") in Hz. Thus all the pitches on keyboard II (8') will sound about a quarter-tone lower than the respective ones on keyboard I (8').

The string instruments should tune according to the tuning used for keyboard I. (The only difference to the normal tuning is actually C-string in Viola and Cello.)

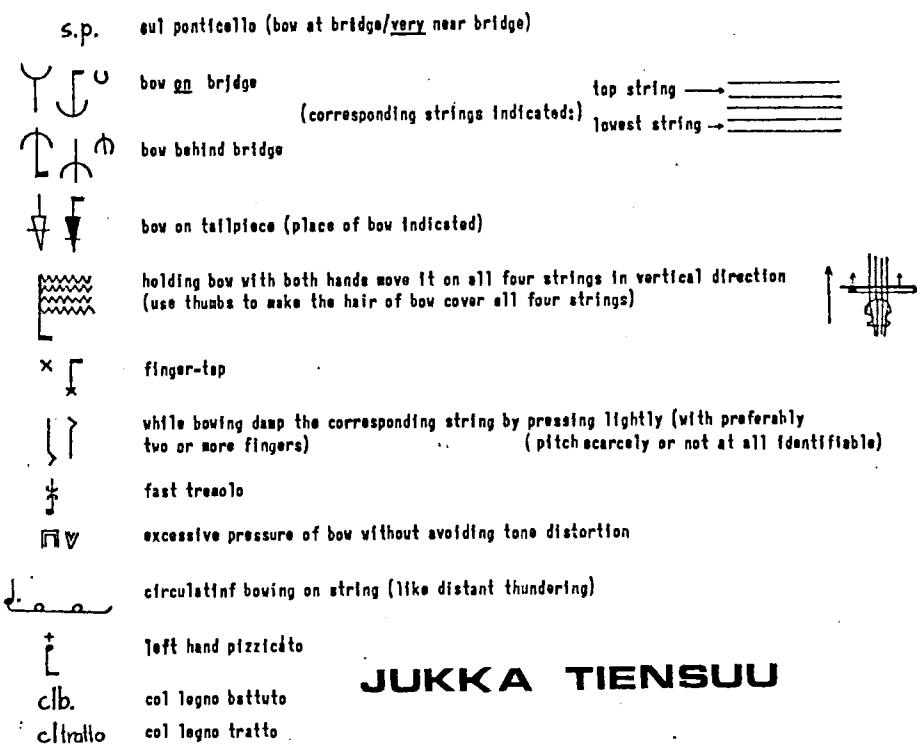
playing on keyboard:

- clusters (highest and lowest pitches defined)
- cluster (approximative pitch)
- cluster "senza registro" (keyboard and springer noise only)

playing on strings:

- pluck or tap (senza registro) (con registro)
- scratch across low strings (undefined pitch) tremolando
- fast glissando across strings
- cluster with palm of hand

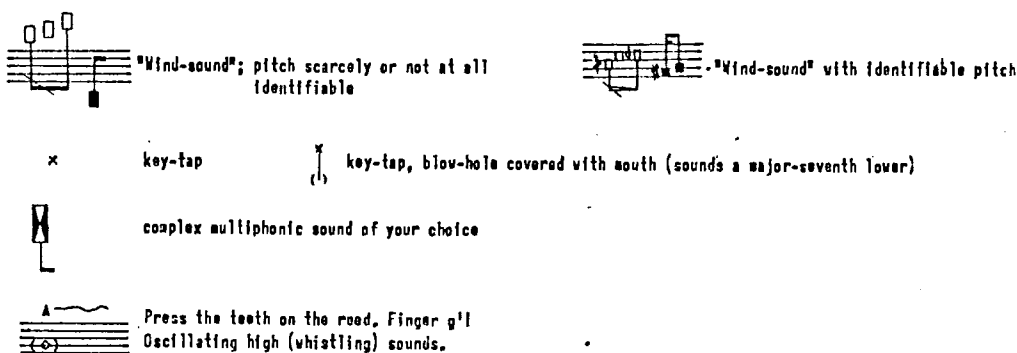
STRINGS



JUKKA TIENSUU

YANG 1

FLUTE / CLARINET



YANG

See explanations for YANG 1.

YANG can be performed in several ways: YANG 1 only is played, YANG 2 only is played, YANG 1 and YANG 2 are played either one after the other (in any order) or simultaneously (the ensembles should be well separated from each other in space, but only one conductor is needed).

STRINGS

- Bow the body of the instrument

CLARINET & TROMBONE

- Low(est) sound
- pronounce consonants into the instrument
- wind-sound (pitches scarcely or not at all identifiable)
- wind-sound (with identifiable pitch)

ACCORDION

- bellows shake
- cluster (approximative pitch)
- cluster (highest and lowest pitches defined)
- highest and lowest clusters respectively

—

VL

TBN

VA

BCL

VC

AC

CB

CMB

[illegible]

2

VL

5 8

3 4

5 8

TBN

VA

5 8

3 4

5 8

BCL

5 8

3 4

5 8

VC

5 8

3 4

5 8

AC

CB

5 8

3 4

5 8

CMB

5 8

3 4

5 8

[illegible]

VL *ppp* *passionato* 4 8 5 8 *mp cresc.*

FL *p* *f*

VA *s.p.* 4 8 5 8 *p* *mf*

CL *p* 9 20

VC *s.p.* *ppp con calma* 4 8 5 8 *pp poco cresc.* *(bow side of bridge. Moaning)* *mp*

PC *f.t.* *p* 9 19 *mp*

CB *f=5* 4 8 *quasi agitato* 5 8 *p* *poco* *p cresc.*

PF *p* *poco cresc.* *Ped.*

VL *p cresc.* 4 8 5 8 15

TBN *p cresc.* 4 8 5 8 11 14

VA *s.p.* 4 8 5 8 *mp cresc.*

BCL *p cresc.*

VC *s.p.* 4 8 5 8 12 *p cresc.*

AC *p cresc.* 15

CB *p cresc.* 4 8 5 8 *mf*

CMB *(clusters on strings)* *p* *mp* *mf*

VL

(sempre cresc.)

J=188

4 8 3 8 2 4 5 8 3 4 5 8

FL
basso

mf f sfz sfz mf mp pp poco più

VA

cib. s.p.

mf f

J=188

4 8 3 8 2 4 5 8 3 4 5 8

CL
basso

f poco molto mp pp p ppp

VC

cresc.

f

J=188

4 8 3 8 2 4 5 8 3 4 5 8

PC

f.t.

poco f

J=188

4 8 3 8 2 4 5 8 3 4 5 8

CB

poco f p f

J=188

4 8 3 8 2 4 5 8 3 4 5 8

PF

(tapping on strings)

mf f Ped.

(senza Ped.)

Ped.

(nails) → flesh)

(sempre Bva)

(cal ped.)

VL **f** 12 4 3 2 5 3 5
f=188 **ppp** 16

TBN **mp** 10 8

VA **mf** 8 4 3 2 5 3 5
f=188 **pp** 11

BCL **p** 3 3 14 **pp** **ppp**

VC **f** 5 4 3 2 5 3 5
f=188 **pp** 5 8

AC **f** 8 (ord.) 6 15 **pp** **ppp**

CB **f** 4 3 2 5 3 5
f=188 **pp** 15

CMB **f** (rolls) (prepare:)

VL *ord.* *p* *f* *rall.* *2/4* *5/8* *2/4*

FL *basso*

VA *s.p.* *p* *mf* *rall.* *2/4* *5/8* *2/4*

CL *basso* *(sucking)* *mp* *p* *mf* *rall.* *2/4* *5/8* *2/4*

VC *mp* *espressivo* *rall.* *2/4* *5/8* *2/4*

PC *p* *rall.* *2/4* *5/8* *2/4*

CB *(pizz.)* *mp* *rall.* *2/4* *5/8* *2/4*

PF *cresc.* *(clusters on strings)* *mf* *hit sound-board* *f* *(cluster on lowest strings)* *f* *rall.* *2/4* *5/8* *2/4*

VL *pp* *mp* *mf* *rall.* *2/4* *5/8* *2/4*

TBN *mp* *mf* *f*

VA *mp* *mf* *rall.* *2/4* *5/8* *2/4*

BCL *mp* *mf* *f*

VC *mp* *mf* *f* *rall.* *2/4* *5/8* *2/4*

AC *(wind-sound)* *p* *mp* *mf* *ord.* *(wind)* *ord.*

CB *mf* *mp* *mf* *rall.* *2/4* *5/8* *2/4*

CMB *II* *+8* *(-25-)* *mf* *f* *rall.* *2/4* *5/8* *2/4*

7

VL

FL
basso

VA

CL
basso

VC

PC

CB

PF

8va

18

(rall.)

7/8

2/4

$\text{♩} = 116$

5/8

8va

12

f

(key-log)

16

Fla.

s.p.

f

espressivo

p

(rall.)

7/8

2/4

$\text{♩} = 116$

5/8

mf

f

$\text{♩} = 5$

7/8

2/4

$\text{♩} = 116$

5/8

17

poco f

f

13

poco f

19

clb.

ff

(rall.)

7/8

2/4

$\text{♩} = 116$

5/8

(press keys down silently)

(release)

15

f

19

manof

(Sempre 8va)

14

Ped.

III Ped.

20

VL

(rall.)— 7/8 — 2/4 — ♩ = 116 — 5/8

TBN

VA

(rall.)— 7/8 — 2/4 — ♩ = 116 — 5/8

BCL

VC

(rall.)— 7/8 — 2/4 — ♩ = 116 — 5/8

AC

(rall.)— 7/8 — 2/4 — ♩ = 116 — 5/8

CB

(rall.)— 7/8 — 2/4 — ♩ = 116 — 5/8

CMB

VL *f* $\frac{2}{4}$ *pp* $\frac{5}{8}$ pochiss. accel.

FL *pp* (hum with in unison *ppp*) $\frac{5}{8}$

VA $\frac{2}{4}$ *pp* $\frac{5}{8}$ pochiss. accel.

CL *mf* (highest whistle-tones) (fingerings) *pp* (hum with in unison *ppp*) $\frac{5}{8}$

VC *molto espressivo* $\frac{2}{4}$ *p* $\frac{5}{8}$ pochiss. accel.

PC *mf* (scratch with a metal stick) $\frac{5}{8}$

CB *f* *p subito* $\frac{2}{4}$ *pp* $\frac{5}{8}$ pochiss. accel.

PF *pp* (with flesh of fingers actions: *mf/f*; sound: *pp*) $\frac{5}{8}$

VL *pp sub.* $\frac{2}{4}$ $\frac{5}{8}$ pochiss. accel. — — — —

TBN *f* $\frac{2}{4}$ *pp* $\frac{5}{8}$ pochiss. accel. — — — —

VA *pp sub.* $\frac{2}{4}$ $\frac{5}{8}$ pochiss. accel. — — — —

BCL *pp sub.* $\frac{2}{4}$ $\frac{5}{8}$ pochiss. accel. — — — —

VC *pp sub.* $\frac{2}{4}$ $\frac{5}{8}$ pochiss. accel. — — — —

AC *vibr.* *sfz* *pp sub.* $\frac{2}{4}$ $\frac{5}{8}$ pochiss. accel. — — — —

CB *pp sub.* $\frac{2}{4}$ $\frac{5}{8}$ pochiss. accel. — — — —

CMB *pp* $\frac{2}{4}$ $\frac{5}{8}$ pochiss. accel. — — — —

The musical score is for 'The Great Wall' by John Cage, featuring a large ensemble of instruments. The score is written for the following parts:

- VL (Violin I):** Treble clef, 3/4 time signature. Includes markings for *pp*, *poco*, and *s.p.* (sustained pedal).
- FL (Flute):** Treble clef, 3/4 time signature. Includes markings for *tr d (slow)*, *pp*, *10*, *16*, *(cover blow-hole with mouth)*, and *(key-taps)*.
- VA (Viola):** Treble clef, 3/4 time signature. Includes markings for *cltratto*, *(arco) s.p.*, *(con vibrato)*, and *p*.
- CL (Clarinet):** Treble clef, 3/4 time signature. Includes markings for *(hum)*, *(no hum)*, and *f.t.* (finger taps).
- VC (Violoncello):** Bass clef, 3/4 time signature. Includes markings for *pp*, *ppp*, *poco*, and *s.p.*.
- M (Maracas):** Treble clef, 3/4 time signature. Includes markings for *f.t.* and *11*.
- PC (Percussion):** Treble clef, 3/4 time signature. Includes markings for *f.t.* and *15*.
- CB (Cello):** Bass clef, 3/4 time signature. Includes markings for *clb.*, *ppp*, *s.p.*, and *13*.
- PF (Piano):** Treble and Bass clefs, 3/4 time signature. Includes markings for *ppp* and *(Ped)* (pedal).

The score is written in 3/4 time with a tempo marking of $\text{♩} = 120$. The key signature is one flat (B-flat). The score includes various performance instructions and dynamic markings throughout.

The musical score is arranged in eight staves, each labeled with an instrument abbreviation on the left. The staves are: VL (Violin), TBN (Trombone), VA (Viola), BCL (Clarinet), VC (Violoncello), AC (Alto Saxophone), CB (Contrabass), and CMB (Double Bass). The key signature is one flat (B-flat major or D minor), and the time signature is 3/4. The tempo is marked as ♩=120. The score includes various musical notations such as notes, rests, slurs, and dynamic markings like *sp.* (sforzando). The CMB staff includes a section marked with a double bar line and a fermata, indicating a repeat or a specific performance instruction.

VL *s.p.* *gva* *espressivo* *5* *8* *accel.* *4* *8*

FL *basso* *gva* *17* *18* *ppp* *10*

VA *s.p.* *ppp* *22* *5* *8* *accel.* *4* *8*

CL *basso* *17* *21* *gva* *ppp* *4* *8* *pp* *poco*

VC *basso* *s.p. (da)* *3* *5* *8* *accel.* *4* *8* *(tap the body of instrument with fingertips)* *12*

PC *ppp* *5* *8* *19* *11* *(senza Ped)* *pp*

CB *3* *5* *8* *accel.* *4* *8*

PF *gva* *Ped* *(flesh of fingers)* *3* *molto* *3* *15* *pp* *loco* *Ped* *(tap on strings)* *8*

VL *s.p.* *ppp* *5* *8* *accel.* *4* *8*

TBN *con sord.* *ppp*

VA *5* *8* *accel.* *4* *8*

BCL *3* *3* *ppp*

VC *3* *5* *8* *accel.* *4* *8* *s.p.* *ppp* *pp*

AC *(wind)* *ppp*

CB *3* *3* *s.p.* *18* *ppp* *5* *8* *accel.* *4* *8*

CMB *II* *5* *8* *ppp* *(soundboard)* *8* *8*

VL 3/4 5 8 **♩=178** *piu agitato* →

FL 3/4 5 8 **♩=178** *piu agitato* →

VA 3/4 5 8 **♩=178** *piu agitato* →

CL 3/4 5 8 **♩=178** *piu agitato* →

VC 3/4 5 8 **♩=178** *piu agitato* →

PC 3/4 5 8 **♩=178** *piu agitato* →

CB 3/4 5 8 **♩=178** *piu agitato* →

PF 3/4 5 8 **♩=178** *piu agitato* →

VL 3/4 5/8 **178** S.p. 13 p cresc. 23

TBN 12 pp p

VA 3/4 5/8 **178** S.p. 18 pp 15

BCL 8va pp p 13 8va (loco) 3

VC 3/4 5/8 **178** S.p. 8 p f.s. mp

AC ord. vibr. pp p 16

CB 3/4 5/8 **178** 12 p

CMB II 8' 14 18 + L 16 - L I (tap on strings)

[illegible]

VL

TBN

VA

BCL

VC

AC

CB

CMB

con voce

mf

mp

f

s.p.

(wind-sound)

(I) - 8' + 4'

- 4' + 8'

15

This image shows a page from a musical score for 'The Firebird' by Igor Stravinsky. The score is written for a full orchestra and includes parts for Violin (VL), Flute (FL), Viola (VA), Clarinet (CL), Violoncello (VC), Piano (PC), and Percussion (CB). The tempo is marked as 82 beats per minute. The score is in 4/4 time and features a variety of musical notations, including notes, rests, and dynamic markings. The percussion part includes a section marked 'M' (Mallets) and a section marked 'P' (Percussion). The score is written in a standard musical notation style, with a key signature of one flat (B-flat) and a time signature of 4/4. The page number 19 is visible at the bottom right.

The image shows a musical score for the piece "The Rose Tree". The score is written for a variety of instruments, including Violin (VL), Trombone (TBN), Viola (VA), Clarinet (BCL), Violoncello (VC), Accordion (AC), Cornet (CB), and Cymbal (CMB). The tempo is marked as $\text{♩} = 82$. The key signature has one flat (B-flat). The score is divided into measures, with some measures containing dynamic markings such as *mp*, *p*, *pp*, *ppp*, *dim.*, and *sf.*. The Cymbal part includes markings for $-8' - 8'$ and $+8' + 8'$. The score is written in a standard musical notation with staves and clefs.

VL *ppp* $\frac{3}{4}$ (misterioso al ff sub.) poco accel. $\frac{3}{8}$

FL $\frac{3}{4}$ *ppp* $\frac{3}{8}$

VA $\frac{3}{4}$ (misterioso al ff sub.) poco accel. $\frac{3}{8}$

CL *ppp* $\frac{3}{4}$ $\frac{3}{8}$

VC *ppp* $\frac{3}{4}$ (misterioso al ff sub.) poco accel. $\frac{3}{8}$

PC *ppp* $\frac{3}{4}$ $\frac{3}{8}$

CB *ppp* $\frac{3}{4}$ (misterioso al ff sub.) poco accel. $\frac{3}{8}$

PF *pp* $\frac{3}{4}$ $\frac{3}{8}$

VL $\frac{3}{4}$ (misterioso al ff sub.) poco accel. $\frac{3}{8}$

TBN (whisper) *ppp* $\frac{3}{4}$ $\frac{3}{8}$

VA $\frac{3}{4}$ (misterioso al ff sub.) poco accel. $\frac{3}{8}$

BCL $\frac{3}{4}$ $\frac{3}{8}$

VC $\frac{3}{4}$ (misterioso al ff sub.) poco accel. $\frac{3}{8}$

AC $\frac{3}{4}$ $\frac{3}{8}$

CB $\frac{3}{4}$ (misterioso al ff sub.) poco accel. $\frac{3}{8}$

CMB $\frac{3}{4}$ (misterioso al ff) $\frac{3}{8}$

VL

5 8

$\text{♩} = 100$ $\frac{2}{4}$

3 8 2 4

TBN

VA

5 8

$\text{♩} = 100$ $\frac{2}{4}$

3 8 2 4

BCL

VC

5 8

$\text{♩} = 100$ $\frac{2}{4}$

3 8 2 4

AC

CB

5 8

$\text{♩} = 100$ $\frac{2}{4}$

3 8 2 4

CMB

VL 5/8 *con voce* *gva* 25 *ff subito* *poco rall.*

FL 5/8 *gva* 21 *ff subito* 22 *poco rall.*

VA 5/8 *con voce* *s.p.* *ord.* *ff subito* *poco rall.*

CL 5/8 *basso* *ff subito* *poco rall.*

VC 5/8 *con voce* 20 *ff subito* *poco rall.*

PC 5/8 *M* *G* *V* *ff* *(cluster)* *ff* *(cluster)*

CB 5/8 *press down again (ppp)* *ff* *poco rall.*

PF 5/8 *ff subito* 22 *ff* *poco rall.*

VL 5/8 *con voce* *ff* 23 *poco rall.*

TBN 5/8 *via sord.* *senza sord.* *ff*

VA 5/8 *con voce* *s.p.* *ff* 26 *poco rall.*

BCL 5/8 *ff* *poco rall.*

VC 5/8 *con voce* *ff* *poco rall.* 19

AC 5/8 *loco* *ff* *(loco)* 23

CB 5/8 *s.p.* *ff* *poco rall.* 19

CMB 5/8 *(strings)* 3 *ff* *(on keyboard)* *+8*

[illegible]

VL

6/8

♩ = 94

3/4

5/8

TBN

15

12

18

13

VA

6/8

♩ = 94

3/4

5/8

BCL

♩ = 5

VC

6/8

♩ = 94

3/4

5/8

AC

CB

6/8

♩ = 94

3/4

5/8

CMB

II

I

+K

VL 15^{ma} 11 3 5 rall. 8 8

FL 8^{va} 3 5 8 8 *ppp subito*

VA s.p. 3 5 8 8 *ppp subito*

CL *f=3.1* 3 5 8 8 *ppp sub.*

VC (solo) 3 5 8 8 *ppp sub.*

PC

CB *f=3.1* (facto) 3 5 8 8 *ppp sub.*

PF *f=3* *let damper touch the string* *ppp subito* 8^{va}

VL s.p. 7 12 3 5 rall. 8 8 19 *pp*

TBN con sord. 18 *ppp sub.*

VA s.p. 8 3 5 8 8 15 18 *ppp sub.*

BCL

VC s.p. 10 14 3 5 8 8 *p cantando*

AC

CB 3 5 8 8 *ppp sub.*

CMB -K-4' 18

VL *s.p.* *ppp* 17 **$\text{♩} = 72$**

FL 22 17 *pp* *mf* *muto in Flauto basso*

VA *f* *s.p.* *pp* 21 *mf* **$\text{♩} = 72$**

CL *basso*

VC *s.p.* *f* *ppp* *mf* **$\text{♩} = 72$**

PC

CB *s.p.* *p* 15 **$\text{♩} = 72$**

PF *gva* *(loco)* *f* *ppp* *mf* **$\text{♩} = 72$**

VL *p* *s.p.* *p* *s.p.* **$\text{♩} = 72$**

TBN *via sord.*

VA *s.p.* *pp* *f* *pp* *mf* **$\text{♩} = 72$**

BCL *pp* *mp*

VC *poco a poco cresc.* **$\text{♩} = 72$**

AC *ppp* *pp* *p* **$\text{♩} = 72$**

CB *s.p.* *p* **$\text{♩} = 72$**

CMB 21 *+ 4'*

VL

FL

VA

CL

VC

PC

CB

PF

5/8

2/4

3/8

12

ff

(ord.)

13

ff

16

mf

(ord.)

16

mf

5/8

2/4

3/8

PC

CB

PF

mf

mf

cresc.

f

3/8

f

8va

col. Ped.

20

VL

5/8

2/4

3/8

TBN

senza sord.

mp

mf

f

VA

5/8

2/4

3/8

BCL

f

VC

5/8

2/4

3/8

mf

AC

CB

S.p.

mp

2/4

3/8

f

CMB

VL *(sul G sempre)*

FL *f*

VA *f* *12*

CL *f* *12*

VC *f* *12*

PC *f* *vibrato*

CB *f* *11*

PF *f* *11*

molto appassionato

3/4 *♩ = 74*

2/4

VL *s.p.*

TBN *f* *10*

VA *f* *10*

BCL *f* *10*

VC *s.p.* *f* *10*

AC

CB *s.p.* *f* *10*

CMB

molto appassionato

3/4 *♩ = 74*

2/4

VL *accel. poco a poco* $\frac{3}{4}$ $\frac{4}{8}$ $\frac{3}{8}$

FL *basso*

VA *accel. poco a poco* $\frac{3}{4}$ $\frac{4}{8}$ $\frac{3}{8}$

CL *basso* *fff* $\frac{3}{4}$ $\frac{4}{8}$ $\frac{3}{8}$

VC *fff* $\frac{3}{4}$ $\frac{4}{8}$ $\frac{3}{8}$

PC

CB *fff* $\frac{3}{4}$ $\frac{4}{8}$ $\frac{3}{8}$

PF *fff* $\frac{3}{4}$ $\frac{4}{8}$ $\frac{3}{8}$

VL *(ord.)* *accel. poco a poco* $\frac{3}{4}$ $\frac{4}{8}$ $\frac{3}{8}$

TBN *fff* $\frac{3}{4}$ $\frac{4}{8}$ $\frac{3}{8}$

VA *fff* $\frac{3}{4}$ $\frac{4}{8}$ $\frac{3}{8}$

BCL *fff* $\frac{3}{4}$ $\frac{4}{8}$ $\frac{3}{8}$

VC *fff* $\frac{3}{4}$ $\frac{4}{8}$ $\frac{3}{8}$

AC *fff* $\frac{3}{4}$ $\frac{4}{8}$ $\frac{3}{8}$

CB *fff* $\frac{3}{4}$ $\frac{4}{8}$ $\frac{3}{8}$

CMB *II 8* *I 84* *fff* $\frac{3}{4}$ $\frac{4}{8}$ $\frac{3}{8}$

VL 2/4 $\text{♩} = 104$

FL 2/4 $\text{♩} = 104$

VA 2/4 $\text{♩} = 104$

CL 2/4 $\text{♩} = 104$

VC 2/4 $\text{♩} = 104$

PC

CB 2/4 $\text{♩} = 104$

PF

f *poco f* *dim.*

VL 2/4 $\text{♩} = 104$

TBN 2/4 $\text{♩} = 104$

VA 2/4 $\text{♩} = 104$

BCL 2/4 $\text{♩} = 104$

VC 2/4 $\text{♩} = 104$

AC 2/4 $\text{♩} = 104$

CB 2/4 $\text{♩} = 104$

CMB 2/4 $\text{♩} = 104$

ff *dim.* *poco* *gva* *ff* *dim.* *loco* *mp*

VL $\frac{5}{8}$ *p* *rall.* $\frac{3}{4}$ $\frac{3}{8}$

FL *mf* *mp* *pp* $\frac{3}{4}$ $\frac{3}{8}$

VA *mp* *p* *pp* $\frac{3}{4}$ $\frac{3}{8}$

CL *pp* $\frac{3}{4}$ $\frac{3}{8}$

VC $\frac{5}{8}$ *pp* *rall.* $\frac{3}{4}$ $\frac{3}{8}$

PC *arco* (*senza vibrato*) *p* $\frac{3}{4}$ $\frac{3}{8}$

CB $\frac{5}{8}$ *p* *pp* *rall.* $\frac{3}{4}$ $\frac{3}{8}$

PF *mf* *p* $\frac{3}{4}$ $\frac{3}{8}$

VL $\frac{5}{8}$ *rall.* $\frac{3}{4}$ $\frac{3}{8}$

TBN $\frac{5}{8}$

VA $\frac{5}{8}$ *rall.* $\frac{3}{4}$ $\frac{3}{8}$

BCL

VC $\frac{5}{8}$ *p* *rall.* $\frac{3}{4}$ $\frac{3}{8}$

AC

CB $\frac{5}{8}$ *rall.* $\frac{3}{4}$ $\frac{3}{8}$

CMB *meno f* *p*

VL $\frac{2}{4}$ - - - - $\frac{3}{4}$ - - - - $\frac{2}{4}$ $\text{♩} = 78$

FL $\frac{2}{4}$ - - - - $\frac{3}{4}$ - - - - $\frac{2}{4}$ $\text{♩} = 78$

VA $\frac{2}{4}$ - - - - $\frac{3}{4}$ - - - - $\frac{2}{4}$ $\text{♩} = 78$

CL $\frac{2}{4}$ - - - - $\frac{3}{4}$ - - - - $\frac{2}{4}$ $\text{♩} = 78$

VC $\frac{2}{4}$ - - - - $\frac{3}{4}$ - - - - $\frac{2}{4}$ $\text{♩} = 78$

PC

CB $\frac{2}{4}$ - - - - $\frac{3}{4}$ - - - - $\frac{2}{4}$ $\text{♩} = 78$

PF $\frac{2}{4}$ - - - - $\frac{3}{4}$ - - - - $\frac{2}{4}$ $\text{♩} = 78$

pp *(gva sempre)* *Ped.*

VL $\frac{2}{4}$ - - - - $\frac{3}{4}$ - - - - $\frac{2}{4}$ $\text{♩} = 78$

TBN $\frac{2}{4}$ - - - - $\frac{3}{4}$ - - - - $\frac{2}{4}$ $\text{♩} = 78$ *con sord.*

VA $\frac{2}{4}$ - - - - $\frac{3}{4}$ - - - - $\frac{2}{4}$ $\text{♩} = 78$

BCL $\frac{2}{4}$ - - - - $\frac{3}{4}$ - - - - $\frac{2}{4}$ $\text{♩} = 78$

VC $\frac{2}{4}$ - - - - $\frac{3}{4}$ - - - - $\frac{2}{4}$ $\text{♩} = 78$

AC $\frac{2}{4}$ - - - - $\frac{3}{4}$ - - - - $\frac{2}{4}$ $\text{♩} = 78$

CB $\frac{2}{4}$ - - - - $\frac{3}{4}$ - - - - $\frac{2}{4}$ $\text{♩} = 78$

CMB $\frac{2}{4}$ - - - - $\frac{3}{4}$ - - - - $\frac{2}{4}$ $\text{♩} = 78$

VL

TBN

VA

BCL

VC

AC

CB

CMB

3/4

5/8

3/4

rall.

ppp

pp

VL con sord.
3/8 - - - 3/16 - 2/4 - [♩=62] 3/8
ppp

FL mola in Flauto
f

VA
3/8 - - - 3/16 - 2/4 - [♩=62] 3/8
f sub.

CL basso
f-3

VC
3/8 - - - 3/16 - 2/4 - [♩=62] 3/8
f

PC

CB
3/8 - - - 3/16 - 2/4 - [♩=62] 3/8
f sub.

PF

27

VL

3/8 3/16 2/4 $\text{♩} = 62$ 3/8 *f*

TBN

VA

3/8 3/16 2/4 $\text{♩} = 62$ 3/8 *f dim.*

BCL

VC

3/8 3/16 2/4 $\text{♩} = 62$ 3/8 *f dim.*

AC

f subito

CB

3/8 3/16 2/4 $\text{♩} = 62$ 3/8 *f* *f=3* *f=3*

CMB

VL *mf dim.*

FL *mf dim.*

VA *dim.* (mime) *(normal playing:)* *mp dim.*

CL *mf dim.* *p* *poco* *molto*

VC *dim.*

PC *arco* *mp dim.*

CB *dim.*

PF *press down silently:* *mf* *(release)*

2 4 5 16

VL *dim. poco a poco*

TBN

VA *mf dim. poco a poco*

BCL

VC *p*

AC *dim. poco a poco*

CB *mf*

CMB *meno p*

2 4 5 16

VL *pp* *ppp* *mf* *5*

FL *pp* *5* *8* *3* *4* *2* *4* *5* *8*

VA *pp* *ppp* *mf* *5* *8* *3* *4* *2* *4*

CL *basso* *ppp* *5* *8* *3* *4* *2* *4* *5* *8*

VC *pp* *ppp* *5* *8* *3* *4* *2* *4* *5* *8*

G *pp* *ppp* *poco* *piu cresc.*

PC *5* *8* *3* *4* *2* *4* *5* *8*

CB *pp* *ppp* *(poco)* *5* *8*

PF *pp* *5* *8* *3* *4* *2* *4* *5* *8*

♩ = 110

VL *ppp* *ppp* *5* *8* *3* *4* *2* *4* *5* *8*

TBN *ppp* *5* *8* *3* *4* *2* *4* *5* *8*

VA *ppp* *ppp* *5* *8* *3* *4* *2* *4* *5* *8*

BCL *ppp* *5* *8* *3* *4* *2* *4* *5* *8*

VC *ppp* *ppp* *mp* *5* *8* *3* *4* *2* *4*

AC *ppp* *5* *8* *3* *4* *2* *4* *5* *8*

CB *ppp* *ppp* *5* *8* *3* *4* *2* *4* *5* *8*

CMB *II 8'* *I 4'* *5* *8* *3* *4* *2* *4* *5* *8*

♩ = 110

[illegible]

VL

TBN

VA

BCL

VC

AC

CB

CMB

17 589

Jukka Tiensuu

Zolo

version for button accordion

2002

TEOSTO

SUOMALAISEN MUSIIKIN TIEDOTUSKESKUS
FINNISH MUSIC INFORMATION CENTRE

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Zolo

version for button accordion

jukka tiensuu 2002

2

Jukka Tiensuu 2002

version for button accordion

1 (B.S. sempre) Pause esatte

7

12 (bellows stay open)

17 (non B.S.) (B.S.)

22 (B.S.)

25 (non B.S.)

29 Molto lento $\text{♩} = 30$ accel. molto

34 (non B.S.) ricochet (quasi chromatic "gliss.") ricochet (ad lib. pochiss. rall...) 8va

38 *8va* B.S. sempre (1/32-note tremolo) *molto rall.* tremolo rall... (non trem.)

P(p) dolce *legatissimo sempre* *pp* *f* *pp(p)* *p* *pp(p)* *f* *p* *cresc.* *ff* (open wide)

8ba

J=24 *J=67* *IV*

46 (m) (v) (m) *ff* *ff* *pp* *ff* *ppp* *ff* *ff* *pp* *ff* *ff* *mf* (scherzando)

(B.S.)

49 *ff* *mf* *pp* *ff* *mf* *p* *ff* *ff* *mf* *ff* (chrom.)

4:3

51 (non B.S.) (B.S.) (non B.S.) (B.S.) "freeze!"

ff *ppp* *ff* *p* *ff* *ppp*

54 (B.S.) *8va* *ff* *mf* *ppp* *ff* *pp* *ff* *ppp* *ff* *mf* *ppp*

56 (ad lib. pochiss. piu lento) (quasi chromatic "gliss.") (non B.S.) *ff* *mf* *pp* *ppp* *ricochet* (à la musette) *mp* *pp* *mf* *mf* *ff*

58 *8va* *pp* *f* *P dolce* *pp* *f* *p* *P dolce* *rall. p. a p.*

(B.S. sempre) (m.d.) (m.d.)

68 B.S. rall... (non B.S.) *Molto lento* *J=30* *ancora piu lento* *J=67* (B.S.)

mf *m.s.* *ff* *pp* *ff* *pp* *ff* *pp* *ff* *mf* *ppp*

72 *8va* *lunga*

ff mf pp pppp *mf pppp* *slowly open bellows wide empathically!* *(chromatic cluster) ff extremely slow cresc. let tones emerge one by one*

76 (non B.S.) (B.S.) (non B.S.) (chrom.)

mf mp ff mp ff mp ff

78 (non B.S.)

pp pp mp ff ff pp mf

80

f p ff

81

f mp f pp mp p mp ppp pp ff

83 *ricochet* *mf (quasi chromatic "gliss.") pp PP (non dim.)*

86 (ad lib. pochiss. piu lento) B.S. sempre (m.d.) *en dehors*

pp f p dolce f p mp ("") PP dolce f

(m.d.)

98 *rallentando molto* *B.S. sempre* *(non trem.)* *(v)* *ppp* *(B.S.)*

pp f p ff

sfrenato al fine

104

ppp f

poco dim.

4:3

4:3

mf ppp f f ff

(B.S.)

106

ff pp mf f ff mf ppp mf f ff ff

107

mp ff mp ff mf ppp ff mp ff mf ppp f

4:3

108

fff

fff sempre

4:3

(B.S.)

110

(non B.S.)

ff mp ff mp ff mp ff mp ff

(non B.S.)

(B.S.)

112

f ff mf pp ff ff ff ff ff p ff

114

(chrom.)

ff pp ff ff ppp ff mp ff

(chrom.)

p

116

poco piu lento

molto pesante

a tempo

ben marcato

poco f (non dim.)

8ba

8ba

Zolo

version for button accordion

Performance note:

There are two versions of *Zolo*: one for button accordion, the other one for piano accordion. The version for piano accordion was made on the initiative and with the kind help of Margit Kern.

Notation:

In combined registers, the lowest sounding pitch is notated.

-  A single 8' is always *cassotto*.
-  A bend of either a quarter-tone (bars 94, 102) or 3/8-tone (bars 18, 25, 30-31, 46, 69, 70).
-  A traditional glissando (vertical rows of keys, i.e. successive minor thirds).
These traditional glissandi are never played with B.S. (But see about bars 34-35, 56-57 below).
-  A quarter-tone higher/lower than the written note. All accidentals are valid till the end of the bar.
-  An eight-tone higher/lower than the written note. All accidentals are valid till the end of the bar.
-  Start and end marks of a way of playing, where the keys are pressed down before the bellows are activated. When a chord is repeated, the keys are kept down and the rhythm is produced by the bellows shake, only. This is also meant by "(B.S.)". However, it is possible to use occasionally "normal" bellows shake to give more impetus to the accentuated notes. Note that *all* tremoli (B.S.) are *measured* 1/32-notes. (But see about bars 29 and 45 below).
-  dal niente/start from nothing
-  al niente/let sound die (the last notes need not be heard by the audience)
-  All accents should be exaggerated.

bars 13, 21 and similar: in left hand the small cluster grows wider and gets narrow again.

bars 29, 45: tremolo unit lengthens gradually from 1/32-note to 1/8 note.

bars 34, 56 suggested realisation: with a rotational movement quickly glide through (quasi) chromatic scale during the ricochet. Let tones overlap.

bars 38-, 57-, 86- if *rall.* is done, the tempo must not go below MM. 63

Jukka Tiensuu

Fra Tango

for three accordions

1984/96

TEOSTO

SUOMALAISEN MUSIIKIN TIEDOTUSKESKUS
FINNISH MUSIC INFORMATION CENTRE

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Fra Tango

for three accordions

jukka tiensuu 1984/9

Fra Tango

for three accordions

jukka tiensuu 1984/96

Performance notes:

Fra Tango is a version for three accordions of *Fantango* for any keyboard instrument. (There is also a version for oboe or flute, clarinet, violin, cello and keyboard, called *Tango lunaire*.)

The piece is in four sections, the beginnings of which are marked A, B, C and D. The repetition of at least one of the sections A, B or C is strongly recommended. Suggested repetition schemes are: ABBCD, ABCBCD or ABCABCD.

The composer has indicated few dynamics and given but some suggestions (in parenthesis) hoping this way to encourage the interpreters to use their full fantasy. Exaggeration is by no means to be avoided but even expected. Play *con euforia, molto doloroso, sinistrissimo, scherzando, con violenza, languidissimo...*



The beginning and end marks of playing, where the keys are pressed down *before* the bellows are activated. In chord repetitions, the keys are kept down and the rhythm is produced by the bellows only.



Indicates a chromatic cluster (approximate pitches).

for three accordions

ac3

The musical score for 'ac3' is written for piano on a grand staff. The key signature has one flat (B-flat), and the time signature is 3/4. The piece consists of six measures. The first measure has a whole rest in the bass and a half note in the treble. The second measure has a half note in the bass and a half note in the treble. The third measure has a half note in the bass and a half note in the treble. The fourth measure has a half note in the bass and a half note in the treble. The fifth measure has a half note in the bass and a half note in the treble. The sixth measure has a half note in the bass and a half note in the treble. The score includes various musical notations such as notes, rests, and dynamic markings.

ac1 **B** (fanfarone)

Musical score for ac1 (fanfarone) starting at measure 15. The score is written for a single staff with a treble clef. It begins with a key signature of one flat (B-flat) and a time signature of 3/4. The music features a series of eighth and sixteenth notes, with dynamic markings including (p cresc.), (f), and (p cresc.).

ac2 **B** (2da volta)

Musical score for ac2 (2da volta) starting at measure 15. The score is written for a single staff with a treble clef. It begins with a key signature of one flat (B-flat) and a time signature of 3/4. The music features a series of eighth and sixteenth notes, with dynamic markings including (f), (p cresc.), (f), (fanfarone), and (p cresc.).

ac3 **B**

Musical score for ac3 starting at measure 15. The score is written for a single staff with a treble clef. It begins with a key signature of one flat (B-flat) and a time signature of 3/4. The music features a series of eighth and sixteenth notes, with dynamic markings including (meno f), (f), (p cresc.), (f), (meno f), (f), and p.

ac1

Musical score for ac1 starting at measure 20. The score is written for a single staff with a treble clef. It begins with a key signature of one flat (B-flat) and a time signature of 3/4. The music features a series of eighth and sixteenth notes, with dynamic markings including (f) and triplets marked with a '3'.

ac2

Musical score for ac2 starting at measure 20. The score is written for a single staff with a treble clef. It begins with a key signature of one flat (B-flat) and a time signature of 3/4. The music features a series of eighth and sixteenth notes, with dynamic markings including (f) and triplets marked with a '3'.

ac3

Musical score for ac3 starting at measure 20. The score is written for a single staff with a treble clef. It begins with a key signature of one flat (B-flat) and a time signature of 3/4. The music features a series of eighth and sixteenth notes, with dynamic markings including (p cresc.), (f), and triplets marked with a '3'.

ac1

Musical score for ac1 starting at measure 25. The score is written for a single staff with a treble clef. It begins with a key signature of one flat (B-flat) and a time signature of 3/4. The music features a series of eighth and sixteenth notes, with dynamic markings including (f) and triplets marked with a '3'.

ac2

Musical score for ac2 starting at measure 25. The score is written for a single staff with a treble clef. It begins with a key signature of one flat (B-flat) and a time signature of 3/4. The music features a series of eighth and sixteenth notes, with dynamic markings including (f) and triplets marked with a '3'.

ac3

Musical score for ac3 starting at measure 25. The score is written for a single staff with a treble clef. It begins with a key signature of one flat (B-flat) and a time signature of 3/4. The music features a series of eighth and sixteenth notes, with dynamic markings including (f) and triplets marked with a '3'.

ac1

35

First system of music for ac1, measures 35-40. The staff shows a melodic line with eighth and sixteenth notes, including a triplet of eighth notes in measure 38. The bass line provides harmonic support with chords and single notes.

ac2

Second system of music for ac2, measures 35-40. The staff shows a melodic line with eighth and sixteenth notes, including a triplet of eighth notes in measure 38. The bass line provides harmonic support with chords and single notes.

ac3

Third system of music for ac3, measures 35-40. The staff shows a melodic line with eighth and sixteenth notes, including a triplet of eighth notes in measure 38. The bass line provides harmonic support with chords and single notes.

ac1

40

First system of music for ac1, measures 40-45. The staff shows a melodic line with eighth and sixteenth notes, including a triplet of eighth notes in measure 42. The bass line provides harmonic support with chords and single notes.

ac2

Second system of music for ac2, measures 40-45. The staff shows a melodic line with eighth and sixteenth notes, including a triplet of eighth notes in measure 42. The bass line provides harmonic support with chords and single notes.

ac3

Third system of music for ac3, measures 40-45. The staff shows a melodic line with eighth and sixteenth notes, including a triplet of eighth notes in measure 42. The bass line provides harmonic support with chords and single notes.

ac1

45

First system of music for ac1, measures 45-50. The staff shows a melodic line with eighth and sixteenth notes, including a triplet of eighth notes in measure 47. The bass line provides harmonic support with chords and single notes.

ac2

Second system of music for ac2, measures 45-50. The staff shows a melodic line with eighth and sixteenth notes, including a triplet of eighth notes in measure 47. The bass line provides harmonic support with chords and single notes.

ac3

Third system of music for ac3, measures 45-50. The staff shows a melodic line with eighth and sixteenth notes, including a triplet of eighth notes in measure 47. The bass line provides harmonic support with chords and single notes.

ac1

3 *slentando* 50 *(molto rall.)* *(poco meno mosso)* 55

ac2

slentando *(molto rall.)* *(poco meno mosso)* *(fanfarone)*

ac3

slentando *(molto rall.)* *(poco meno mosso)*

ac1

3 60 *estatico*

ac2

ac3

(fanfarone)

ac1

65 3 *molto appassionato e languido* 70 3

ac2

3 *p e mesto*

ac3

p e mesto

