False Memories
I - III

Morphoses for Orchestra

Jukka Tiensuu 2008

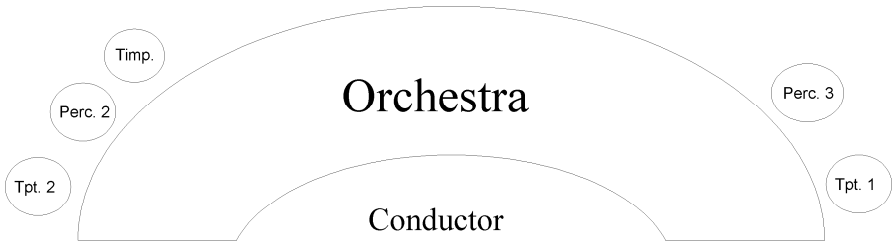
Jukka Tiensuu:

False Memories

Morphoses for Orchestra

Instrumentation:

2 flutes, 2 oboes, 2 clarinets in B^b, bass clarinet, 2 bassoons,
2 horns in F, 2 trumpets in C, 2 trombones, tuba
3 percussions: 1. timpani (5 timpani needed). Seated far left (seen from the conductor)
2. crotales (played with two contrabass bows), tom-toms, large bass drum, large tam-tam. Seated far left (seen from the conductor).
3. vibraphone (played with two contrabass bows), tom-toms, large bass drum. Seated far right (seen from the conductor)
strings



Performance note

The movements may be performed in any order or separately.

Setup: Trumpet 2, timpani and percussion 2 as far left as conceivable (seen from the conductor), trumpet 1 and percussion 3 equally far right. It is suggested that the trumpets play standing and *campani in aria*.

Notation:

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

A quarter-tone higher/lower than the written note. Also apply till the end of the bar, though occasionally repeated.

Ornaments: All trills ***tr*** and ornaments are semitonal. Trills are always played till the end of the note (i.e. as long as it is tied to a note of the same pitch). Mordent starts on the main note (as usual).

Slow, wide *vibrato*. Up and down ca. 2 times a second (sounds like a slowed-down opera recording).

Appoggiaturas are played *before* the beat.

All tremoli are measured.

The glissandi are played contiously during the indicated time (*not* portamento), but expression through change of speed is encouraged. 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.

Strings slide (glissando), wind players bend, the pitch a maximum amount of minor third up and down (wind players: use combination of fingering and embouchures to create as continuous a slide as possible).

tenuto, play note to the full (written) length.

All *staccati* are short regardless of the duration of the written note.

Staccatissimo - as short as possible with the indicated dynamics.

o *al niente*, let the sound completely die away.

l.v. Let vibrate.

II. Nostalgy:

perc. 2 and 3. will both need two (contrabass) bows for this movement. Let ring throughtout. The dynamics between the two and with the other instruments should be carefully balanced.

Strings: in bars 1-20 and 45-50 the violins, in bars 42-49 the violas, should play with a slight temporal distance. Each player (or stand) starting and ending each note a fraction of a second later than the player/stand before. The distance between the first and the last stand should be roughly 1 - 1½ seconds.

III. Trauma:

tr < > Trill always *accelerando* simultaneously with *crescendo*, then *rallentando* with *diminuendo* to make the effect more "menacing".

False Memories I: Review

Morphoses for orchestra

Jukka Tiensuu 2008

♩ = 104-112 **Feroce**

1

fl1
fl2
ob1
ob2
cl1
cl2
bcl
bn1
bn2
hn1
hn2
tpt1
tpt2
tn1
tn2
tba
p.1
p.2
p.3
v1
v2
va
vc
cb

Timp.
G. C.
G. C.

ff

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6

fl1
fl2
ob1
ob2
cl1
cl2
bcl
bn1
bn2
hn1
hn2
tpt1
tpt2
tn1
tn2
tba
p.1
p.2
p.3
v1
v2
va
vc
cb

ff

11

fl1
fl2
ob1
ob2
cl1
cl2
bcl
bn1
bn2
hn1
hn2
tpt1
tpt2
tn1
tn2
tba
p.1
p.2
p.3
v1
v2
va
vc
cb

mp pp
mp pp
mf pp
mf pp
ff p
ff p
pp ppp
pp pp
p pp
p pp
p pp

16

fl1
fl2
ob1
ob2
cl1
cl2
bcl
bn1
bn2
hn1
hn2
tpt1
tpt2
tn1
tn2
tba
p.1
p.2
p.3
v1
v2
va
vc
cb

unis.

ff
ppp
pp
mp
mf

21

fl1
fl2
ob1
ob2
cl1
cl2
bcl
bn1
bn2
hn1
hn2
tpt1
tpt2
tn1
tn2
tba
p.1
p.2
p.3
v1
v2
va
vc
cb

24

fl1
fl2
ob1
ob2
cl1
cl2
bcl
bn1
bn2
hn1
hn2
tpt1
tpt2
tn1
tn2
tba
p.1
p.2
p.3
v1
v2
va
vc
cb

28

fl1
fl2
ob1
ob2
cl1
cl2
bcl
bn1
bn2
hn1
hn2
tpt1
tpt2
tn1
tn2
tba
p.1
p.2
p.3
v1
v2
va
vc
cb

32

fl1
fl2
ob1
ob2
cl1
cl2
bcl
bn1
bn2
hn1
hn2
tpt1
tpt2
tn1
tn2
tba
p.1
p.2
p.3
v1
v2
va
vc
cb

(spiccato)
(non spicc.)

37

fl1
fl2
ob1
ob2
cl1
cl2
bcl
bn1
bn2
hn1
hn2
tpt1
tpt2
tn1
tn2
tba
p.1
p.2
p.3
v1
v2
va
vc
cb

pp mp pp f p mf pp
mf mp p f p mp pp
mf p f p
mf mp p f p
f p ff mp mf pp
mp mp p ff mp mp pp
f mp p ff mp ff (sempre)
ff mp ff (sempre)
pp p ppp mf pp mp pp
mp p pp mf pp mp
p ppp mp
p

42

fl1
fl2
ob1
ob2
cl1
cl2
bcl
bn1
bn2
hn1
hn2
tpt1
tpt2
tn1
tn2
tba
p.1
p.2
p.3
v1
v2
va
vc
cb

f p f p f p f p f p f p ff mp f mp ff mp f mp ff mp ff (sempre) ff (sempre) mf pp p pp p pp p pp p pp ppp ppp ppp ppp (cedez a tempo)

47

fl1
fl2
ob1
ob2
cl1
cl2
bcl
bn1
bn2
hn1
hn2
tpt1
tpt2
tn1
tn2
tba
p.1
p.2
p.3
v1
v2
va
vc
cb

54

fl1
fl2
ob1
ob2
cl1
cl2
bcl
bn1
bn2
hn1
hn2
tpt1
tpt2
tn1
tn2
tba
p.1
p.2
p.3
v1
v2
va
vc
cb

ff

59

fl1
fl2
ob1
ob2
cl1
cl2
bcl
bn1
bn2
hn1
hn2
tpt1
tpt2
tn1
tn2
tba
p.1
p.2
p.3
v1
v2
va
vc
cb

p 6 f ppp
p 6 f 3 ppp
p f ppp
p f ppp
p 6 f 3 ppp
p 5 f 3 ppp
p
cresc. p. a p.
p
cresc. p. a p.
p
cresc. p. a p.
p
cresc. p. a p.
p
mp
mp
p
poco cresc.
p 6 f 3 ppp
p 6 f 3 ppp
p 5 f 3 ppp
pizz.
mp
cresc. p. a p.
pizz.
mp
cresc. p. a p.

63

bcl
bn1
bn2
hn1
hn2
tn1
tn2
tba
vc
cb

f

69

fl1
fl2
ob1
ob2
cl1
cl2
bcl
bn1
bn2

mf *cresc. p. a p.*

75

fl1
fl2
ob1
ob2
cl1
cl2
bcl
bn1
bn2
hn1
hn2
tpt1
tpt2
tn1
tn2
tba
p.1
p.2
p.3
v1
v2
va
vc
cb

poco f
pizz.

78

fl1
fl2
ob1
ob2
cl1
cl2
bcl
bn1
bn2
hn1
hn2
tpt1
tpt2
tn1
tn2
tba
p.1
p.2
p.3
v1
v2
va
vc
cb

ff

81

fl1
fl2
ob1
ob2
cl1
cl2
bcl
bn1
bn2
hn1
hn2
tpt1
tpt2
tn1
tn2
tba
p.1
p.2
p.3
v1
v2
va
vc
cb

ff

arco

f

84

fl1
fl2
cl1
cl2
tpt1
tpt2
v1
v2
vc

f marcato ff f ff

f marcato ff f ff

f marcato ff f ff f

f marcato ff f ff f

f marcato ff f ff f p

f marcato ff f ff f p

marcato ff f ff f p

marcato ff f ff f p

88

fl1
fl2
cl1
cl2
bn1
bn2
tpt1
tpt2
tn1
tn2
v1
v2
vc

f p mf p f marcato

f p mf p f marcato

p mf p p

p mf p p

f marcato

f

mf p mf p f

mf p mf p marcato

f marcato

arco

f marcato

92

ob1
ob2
bcl
bn1
bn2
tn1
tn2
vc

f marcato
marcato
mf

96

fl1
ob1
ob2
cl2
bcl
bn1
bn2
tpt1
tpt2
tn1
tn2
v1
v2
vc

mp *mf* *pp* *f* *p*
con sord.

100

fl1
fl2
ob1
ob2
cl1
cl2
bcl
bn1
bn2
hn1
hn2
tpt1
tpt2
tn1
tn2
tba
p.1
p.2
p.3
v1
v2
va
vc
cb

p mp p mf mp mf pp ff (sempre) f mf mp div. ppp arco

(cedez a tempo)

105

v1

v2

va

vc

cb

ppp ppp

unis.

mf marcato cresc.

mf marcato cresc.

unis.

mf marcato

f

110

fl1

fl2

ob1

ob2

cl1

cl2

bcl

bn1

bn2

f

f

f

f

f

unis.

f marcato

unis.

f marcato

f

3

3

3

113

fl1
fl2
ob1
ob2
cl1
cl2
bcl
bn1
bn2
hn1
hn2
tpt1
tpt2
tn1
tn2
tba
p.1
p.2
p.3
v1
v2
va
vc
cb

117

rall.

fl1
fl2
ob1
ob2
cl1
cl2
bcl
bn1
bn2
hn1
hn2
tpt1
tpt2
tn1
tn2
tba
p.1
p.2
p.3
v1
v2
va
vc
cb

rall.

["huh"]
(short exhale)

False Memories II: Nostalgy

Morphoses for orchestra

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♪~ 40 Languido molto

1 2

Crotales bowed (upbow sempre)

sempre simile, col arco e l.v.

p.2

pp *mf* (*f* on repeat)

Vibraphone bowed (upbow sempre) Motor ON (slow)

play on repeat only

sempre simile, col arco e l.v.

p.3

pp *f*

poco portamento

1ª volta con sord.

v1

pp *pp*

con sord. *poco portamento*

v2

pp *pp*

cb+vc play on repeat only

pizz. l.v.

vc

pp (*p* on repeat)

pizz. l.v. (vibr.)

cb

pp (*p* on repeat)

3 3 3

(simile)

8 10

p.2

(< f sempre)

p.3

v1

pp

v2

vc

p

cb

p

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14

p.2

p.3

v1

v2

vc

pp

3

cb

pp

20

fl1

p espressivo

fl2

pp espressivo

3

tpt1

mp espressivo

con sord.

tpt2

mp

p.2

p.3

ord.

v1

3

pp dolce

v2

3

pp suave

con sord.

va

3

ppp calmo

6

3

3

3

27

fl1
fl2
ob1
ob2
cl1
cl2
bn1
bn2
tpt1
tpt2
p.2
p.3
v1
v2
va
vc
cb

fp
pp
mf
f
sempre l.v.
(come prima)
div.
s.v.
senza sord.
ord.
1.+2. soli
p espressivo
(slow vibr.)

38

fl1
fl2
ob1
ob2
cl1
cl2
pp p

con sord.
tpt1
tpt2
pp p

p.2
(l.v.)
mp p mp mf f

Tutti
v1
Tutti
v2
pp p

ord.
con sord.
va
pp p mp p pp

pizz. l.v.
vc
p piu p

pizz. l.v.
cb
p

46

p.2
p ff

p.3
p ff

div.
v1

div.
v2
pp pp

div.
va
p

div.

False Memories III: Trauma

Morphoses for orchestra

♩ ~84-96 **Eccitante**

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1

fl1 fl2 cl1 cl2

Timp.

p.1

G.C.
Tam-tam

p.2

G.C.

p.3

v1 v2 va

con sord.

legatissimo

9

soft sticks sempre

Tam-tam
tr (slow)

l.v.

senza sord.

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14

fl1
fl2
cl1
cl2
p.1
p.2
p.3
v1
v2
va

Tam-tam
l.v.
senza sord.

20

ord.
ord.

25

fl1
fl2
ob1
ob2
cl1
cl2
bcl
bn1
bn2
hn1
hn2
tpt1
tpt2
tn1
tn2
tba
p.1
p.2
p.3
v1
v2
va
vc
cb

vibr.
slow wide vibr.
con sord.
G.C.
senza sord.
pizz.

28

fl1
fl2
ob1
ob2
cl1
cl2
bcl
bn1
bn2
hn1
hn2
tpt1
tpt2
tn1
tn2
tba
p.1
p.2
p.3
v1
v2
va
vc
cb

tr
pp f ppp
p fp f pp
3
6
senza sord.
this bar on repeat only
div.
arco
unis.

31

fl1
fl2
ob1
ob2
cl1
cl2
bcl
bn1
bn2
hn1
hn2
tpt1
tpt2
tn1
tn2
tba
p.1
p.2
p.3
v1
v2
va
vc
cb

Tam-tam

unis.

unis.

38

fl1
fl2
ob1
ob2
cl1
cl2
bcl
bn1
bn2
hn1
hn2
tpt1
tpt2
tn1
tn2
tba
p.1
p.2
p.3
v1
v2
va
vc
cb

senza sord.

div.

43

fl1
fl2
ob1
ob2
cl1
cl2
bcl
bn1
bn2
hn1
hn2
tpt1
tpt2
tn1
tn2
tba
p.1
p.2
p.3
v1
v2
va
vc
cb

unis.
div.

48

fl1
fl2
ob1
ob2
cl1
cl2
bcl
bn1
bn2
hn1
hn2
tpt1
tpt2
tn1
tn2
tba
p.1
p.2
p.3
v1
v2
va
vc
cb

G.C.
unis.
div.

51

fl1
fl2
ob1
ob2
cl1
cl2
bcl
bn1
bn2
hn1
hn2
tpt1
tpt2
tn1
tn2
tba
p.1
p.2
p.3
v1
v2
va
vc
cb

legatissimo
legatissimo
unis.
unis.

54

on repeat: all players softer (f->mf, etc.) bars 57-68.

fl1
fl2
ob1
ob2
cl1
cl2
bcl
bn1
bn2
hn1
hn2
tpt1
tpt2
tn1
tn2
tba
p.1
p.2
p.3
v1
v2
va
vc
cb

legatissimo

ord.

on repeat: all players softer (f->mf, etc.) bars 57-68.

58

fl1
fl2
cl1
cl2
v1
v2

62

fl1
fl2
cl1
cl2
v1
v2

65

fl1
fl2
cl1
cl2
v1
v2

68

fl1
fl2
ob1
ob2
cl1
cl2
bcl
bn1
bn2
hn1
hn2
tpt1
tpt2
tn1
tn2
tba
p.1
p.2
p.3
v1
v2
va
vc
cb

Tam-tam
l.v.
div.
unis.
sul D
sul G
sul E
legato sempre

71

fl1
fl2
ob1
ob2
cl1
cl2
bcl
bn1
bn2
hn1
hn2
tpt1
tpt2
tn1
tn2
tba
p.1
p.2
p.3
v1
v2
va
vc
cb

vibr.
slow wide vibr.
unis.
senza sord.

74

fl1
fl2
ob1
ob2
cl1
cl2
bcl
bn1
bn2
hn1
hn2
tpt1
tpt2
tn1
tn2
tba
p.1
p.2
p.3
v1
v2
va
vc
cb

on repeat only

on repeat only

on repeat only

pizz.

pizz.

77

fl1
fl2
ob1
ob2
cl1
cl2
bcl
bn1
bn2
hn1
hn2
tpt1
tpt2
tn1
tn2
tba
p.1
p.2
p.3
v1
v2
va
vc
cb

1. solo
tutti div.
div.
unis.
arco
pizz.

81

fl1
fl2
ob1
ob2
cl1
cl2
bcl
bn1
bn2
hn1
hn2
tpt1
tpt2
tn1
tn2
tba
p.1
p.2
p.3
v1
v2
va
vc
cb

pp ff pp
mp ff pp
p ff pp
mf f
mp f
div.
unis.
unis. pizz.
arco

84

fl1
fl2
ob1
ob2
cl1
cl2
bcl
bn1
bn2
hn1
hn2
tpt1
tpt2
tn1
tn2
tba
p.1
p.2
p.3
v1
v2
va
vc
cb

Tam-tam
1. solo

87

fl1
fl2
ob1
ob2
cl1
cl2
bcl
bn1
bn2
hn1
hn2
tpt1
tpt2
tn1
tn2
tba
p.1
p.2
p.3
v1
v2
va
vc
cb

Tutti

90

fl1
fl2
ob1
ob2
cl1
cl2
bcl
bn1
bn2
hn1
hn2
tpt1
tpt2
tn1
tn2
tba
p.1
p.2
p.3
v1
v2
va
vc
cb

legato sempre

Tam-tam

div.

unis.

94

poco rall. al fine

fl1
fl2
ob1
ob2
cl1
cl2
bcl
bn1
bn2
hn1
hn2
tpt1
tpt2
tn1
tn2
tba
p.1
p.2
p.3
v1
v2
va
vc
cb

f legato al fine
mp
pp
p
ppp
f legato sempre
ff
damp Tam-tam
(silence)
unis.
poco rall. al fine
p. a p. meno vibr.
senza vibr.