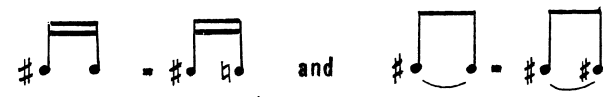
Mxpzkl

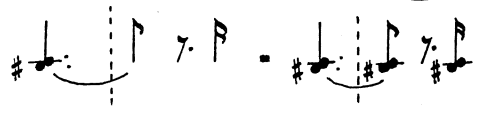
for Orchestra

Jukka Tiensuu 1977

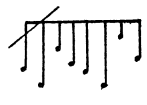
Explanations to M X P Z K L by Jukka TIENSUU

General:

Accidentals apply only to the note they precede  and

Stems without note-head mean: repeat the preceding note(s) 

♯ = a quarter-tone up ♭ = a quarter-tone down

short appoggiaturas are to be played on the beat  long appoggiaturas are to be played before the beat

All instruments sound as written except: Glockenspiel sounds 2 octaves higher than written
Piccolo flute sounds an octave higher than written
Double-bass sounds an octave lower than written
Crotales sounds an octave higher than written

All glissandi are always played legato and as even as possible

G.P. should always be soundless and motionless (no page-turn, finger-exercises, instrument-cleaning or position change) (bars 34-36, 63/64, end of bar 72)

Performing indications in the middle of the page (white space) apply to the whole orchestra unless otherwise indicated.

Orchestration: 3 Flutes (3rd also picc), 3 Oboes (3rd also english horn), 3 Clarinets in B♭ (1st also in E♭, 3rd also Cl.basso), 2 Bassoons
3 Trumpets in B♭, 4 Horns in F, 2 Trombones in B♭, 1 Trombone basso in B♭/F, 1 Tuba Percussion, Pianoforte
14 first violins, 12 second violins, 10 violas, 10 violoncellos, 9 double-basses

---

Trombone glissandi bars 3,6 and 7 are to be played with exact rhythm and direction and approximate pitches.

Strings have no double-stops. are always played divisi.

PIANO

(square note-heads) play directly on the strings

 (round note-heads) play on keyboard

cluster on keyboard cluster on (low) strings

glissando lengthwise on the indicated string(s)

glissando across the strings

pluck simultaneously, f.n.=fingernail, f.t.=fingertip

sul pont. = at the bridge

sul 8va = at octave (pluck at the middle of the string)

STRINGS

very rapid tremolo

 legato bowing

 or excessive pressure of the bow (do not avoid tone distortion)

 gradual change(in bowing or place of bow)

PERCUSSION

6 Timpani: 1) B♭ - f ; G - d ; E♭ - B♭

(2 players) 2) c - g ; G - d ; F♯ - c♯

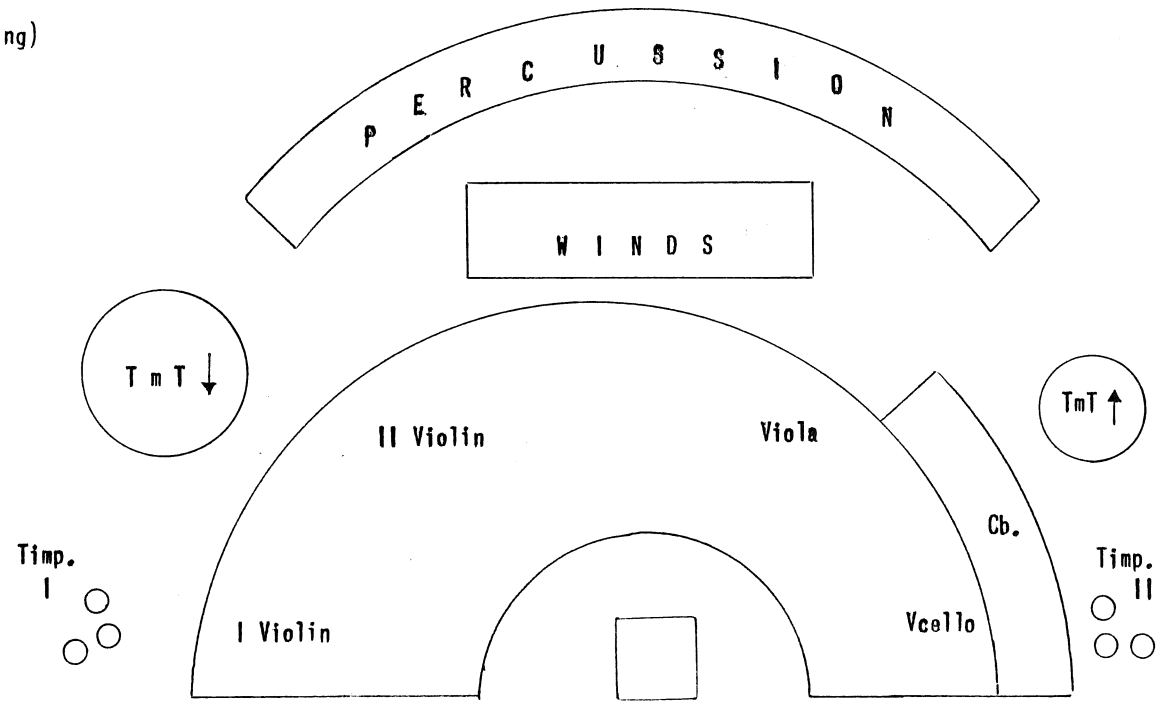
2 bongos, 5 temple blocks, 2 Piatti, 4 tomtoms, Gran Cassa
(bg) (tpbl) (Pt) (tt) (G.C.)

1 low TamTam (TmT↓), 1 higher (not very high) TamTam (TmT↑)

Frusta, very light glass chimes

Crotales (sounds c^3-c^4), Glockenspiel (sounds c^3-c^5)

Marimbaphone c - c^4, Marimbaphone basso F - f , Vibraphone c - c^4



MXPZKL

Jukka Tiensuu 1977/85

Fl. picc.
2 Fl.
2 Ob.
Corno i.
2 Cl. in B♭
Cl. basso
2 Fag.
Tr.
Cor (F)
Tr-ne
Tr-ne B♭/F
Tuba
crotales (chromatic)
bongos high low
tpl blocks
Piatti high low
G. Cassa
Tomtoms high 1. 2. 3. low
I Timp.
II Timp
Pf.
I
II
Vla
Vc.
Cb.

1/4 (♪= 96) fff

3/8

2/4

I Vl. sempre 8va

(loco)

secco

Copyright 1977 J. Tiensuu, Helsinki.

8va

8va

3

3

(♪= 84)

(6)

3/8 | 2/4 | 7/16 | 2/4 | 5/8 | 2/4

3

bg.

tpbl.

7:4

pt.

Mbf.

basso

tt

f macabre

mp

fff

mf

sfmp

4:5

3:2

tp

tp

8va

13

5/8 2/4

tpbl.

p marc. 3:2

bg.

7:5

p marcato

tp

5:4

3:2

molto

tp

molto

(strings:) pp mp ppp

loco (ord.)

sul pont.

tremolo sempre

trem. pont. sempre

IVl soli

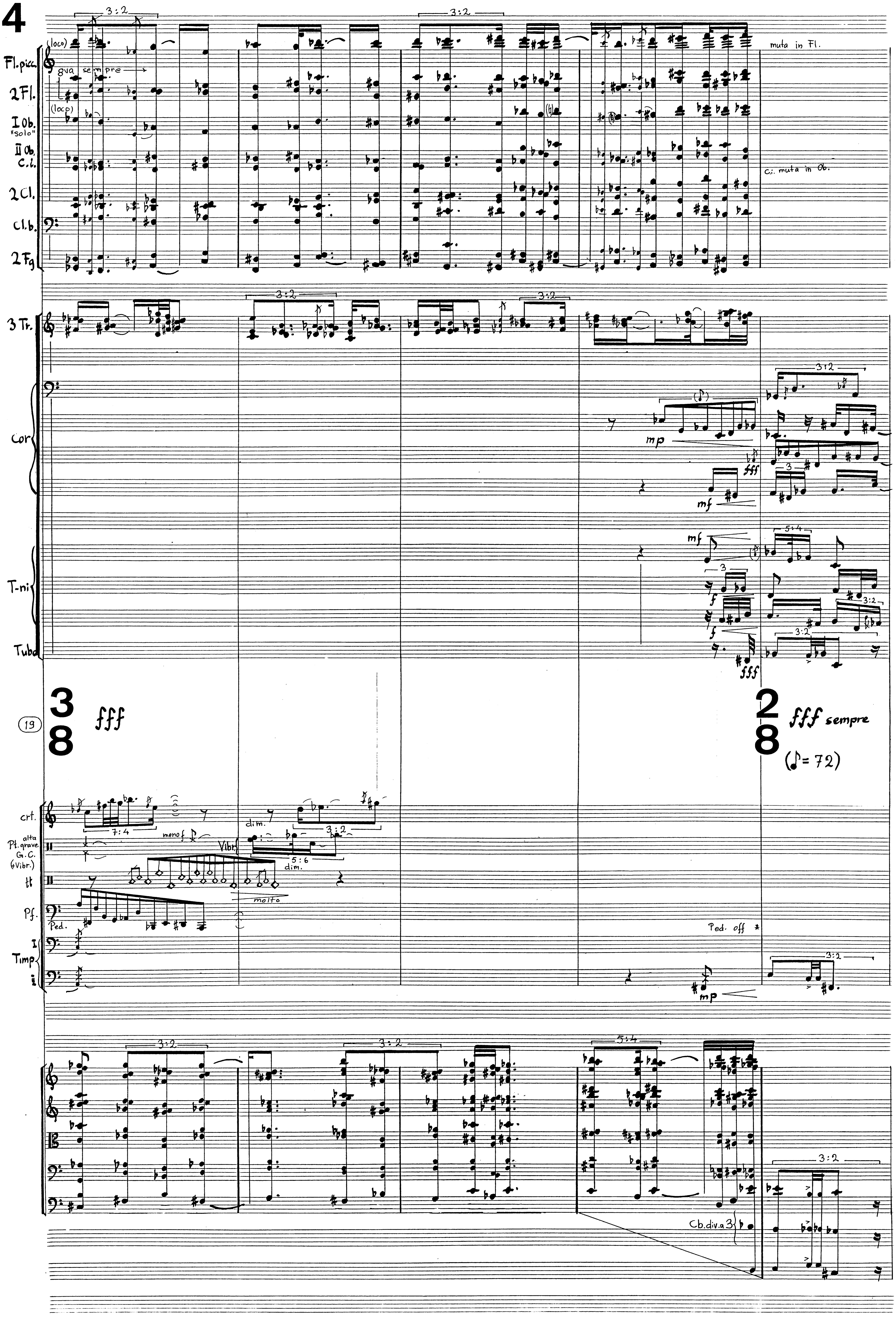
1. 2. 3. 4.

(ord.)

tremolo sempre

Vc soli

1. 2.


Fl.picc.
2Fl.
I Ob. "solo"
II Ob. C.i.
2Cl.
Cl.b.
2Fg
(loco)
8va sempre
muta in Fl.
C.i. muta in Ob.
3 Tr.
Cor
T-ni
Tuba
mp
mf
fff
f
19
3/8
fff
2/8
fff sempre
(♪= 72)
crt.
Pt. alta
Pt. grave
G.C.
(+Vibr.)
Pf.
Ped.
Timp
meno f
Vibr.
dim.
molto
Ped. off *
Cb. div. a 3

1.
2.
Cor
3.
4.
1.
2.
T.-ni
3.
Tubo
24
I
Timp.
II
Cb
div.a3

accel. poco a poco

6

Ob

2 Cl

Cl.b.

Fg.

Tr.

Cor

T-ni

Tuba

3:2

7:4

a2

(29)

3/8 (♪ = 96)

percussivo (non legato)

I

Timp.

II

muta $B^{\natural}$ in $B^{\flat}$

muta $F^{\natural}$ in $G^{\sharp}$

sempre 8va

sempre 8va

(loco)

I

II

Vla

Vc

Cb.

unisono

Ob.
Cl.
Cl.b.
Fg.
Tr
Cor
T-ni
Tuba
I
II
Vla
Vc.
Cb.

3:2
3:2
3
(8va)
(8va)
(loco)

34

4
8

8

1.
2.
3 Fl.
3.

loco
loco p
loco p
p

(♪.)

3

dolce leggerissimo

Ob.

3

3:2

Cl.
Cl.b.

Fg.

3:2

Tr

Cor

T-ni

Tuba

5/8

(♪ = 72)

3/4

40

(8va)
(8va)
(loco)

3

32

Fl. 1. 2. 3.

5:4 3 5:4 3 3

(44)

9/16 3/4 9/8 5/8

p dolce

loco

I solo

II solo

Vla solo

Vc solo

10

Fl.
Ob.
Cl.
Cl.b.
Fg.
Tr
Cor
T-ni
Tuba
Vibr.
Frusta
Piatti
Mbf.
TmT
G.C.
Timp.
Pf.
I
II
Vla
Vc.
Cb.

3:2
3
(!)
a2
a2
(49)
3/8 (♪= 96) fff
(senza Ped.)
8va
(loco)
8va bassa
(Cb. div.)
5/8 (♪= 42)
dim. molto
(Ped)
(ossia)
(Mbf. basso)
TamTam molto dim.
Ped.
8va
(loco)
div.

Fl. 3. muta in Piccolo

Cor.

T-ni

Tuba

con sord.

con sord.

con sord.

(plunger mute)

c.s.

c.s.

c.s.

pp

pp

pp

53

3/8

5/8

crt.

tpbl.

Mbf.
basso

Timp.

Vibr.

Pf.

pp dolce

p

5:3

p marcato

muta G# in F#; e in c

muta e in G#; g in d♭

(f)

p

sul pont. with nails

(pluck simultaneosly)

poco marcato

5:4

(gliss. sulle corde)

3:2

with fingertips

p

(sempre Ped.)

8va

I

VI.

II

Vl. & Cb. : mp

Violins

sul pont.

p

Cb:

Keep changing the distance of bow from bridge and the bow-pressure to obtain different partial tones.

1.2.

3.4

Cb.

5.6.

7.8.

9.

12

T-ni

58

crt.

tpbl.

Glsp.

Tmt.

Vibr.

Mbs. basso

G.C.

Tp.

f.n.

f.n.

f.t.

cluster with palm on lowest strings

sempre Ped.

mute the sound.

mute the sound.

vibr.

con vibr.

I unis.

II div. a3

Vlo

Vc.

Cb.

loco

loco

ord.

ord.

8va

63

Ob.
2 Cl.
Cl. b.
Fg.
Tr.
Cor
T-ni
Tuba
Mbs. ↗ basso
Timp
Blocks
G.C.
Tamt.
crt
Vibr.
Pf.
I
II
Vla
Vc
Cb

8va
8va
a 2

7/16 (winds, Mbs & Timp ♪ = 126) fff

All others: ♪ = 42, sempre p/mf

Mbs.

7:6
3:2
with bow
(poco)
3
(con vibr.)
palm (cluster)
f.n.
Ped. sempre
Ped. off *
3:2

8va
loco
mp/mf
poco appassionato
5:6
3:2
(go on as if no rest had been in between)

8va Fl. picc.
8va 2 Fl.
8va 2 Ob.
8va Ob. III
(loco) 2 Cl.
Cl.b.
Fg.
1. Tr
2.3. Tr.
a2 Cor
1. 2. T-ni
3.
Tuba

4/16

(67)

Tutti ♪ = 42

5/16

Winds, Mbf, Timp } ♪ = 126
II Vl, Vla, Vc, Cb. } fff

All others : come sopra

7/16

15ma

Mbf
Timp.
G.C.
Tam
Crt.
Vibr.
Pf.

3:2 poco sfz
gliss. lengthwise on indicated strings
8va
3:2
(palm)
f.n.
Ped. sempre

8va
sempre più 5:8 appassionato e più forte

Vc. div.

15

muta in Fl.

Tr

Cor

a2

a2

Tni 1. 2.

Tne 3. Tuba

5/16

7/16

Mbs

Timp.

muta G in E

muta C in A♭

G.C.

Glsp.

Crt.

(l.v.)

Vibr.

Pf.

8va sempre

poco dim.....

p subito

glas' chimes

Glsp.

Crt.

Vibr.

Pf.

Ped

(blow:)

poco rit

(♪ = 36)

(71) diminuendo

I

II

Vla

Vc.

Cb.

(div.) 8.-14. sul pont.

sul pont.

div.

ord. 1.-6.

dim. sempre

dim. pizz.

pizz.

arco s.pont.

(77) All strings: pp dolce

Timp.

Piatta sul Timp.

1.-7. I 8.-14.

1.-6. II 7.-12.

1.-5. Vla 6.-10.

1.-5. Vc. 6.-10.

1.-4. Cb. 5.-9.

sul tasto

ord.

tasto

arco

Fl.

Ob.

Cl.

(84)

Woodwinds poco cresc - - - - - - - - - - - - - - - -

muta $B^{\flat}$ in G, $B^{\flat}$ in A, f in c#

via Piatti muta G in $B^{\natural}$, G# in $A^{\#}$

ord. poco espressivo

sul tasto

sul pont.

sul pont → tasto

→ tasto

ord.

arco ord.

sul pont.

pizz.

18

muta in Cl. basso

1. Cor 2.

pp

with plunger mute

1. 2. T-ni 3.

pp

(Woodwinds: diminuendo - - - - - - - - - - - -)

poco - - - - a - - - poco - - - accelerando - - e - - - crescendo - - - - -

(mp)

91

pp

glas chimes

(blow)

crt

Vibr.

with bow

TmT

(gliss. sulle corde)

Pf.

8va Ped. sempre

tutti

arco

ord.

Fl. 1.
Ob. 1.
Cl. 1.
Fg 1.
Cor. 1. 2. 3.
T.ni 1. 2. 3.
Tubo
98
Glsp.
crt.
Vibr.
Bg tpbl.
TmT
Pf
I
II (tutti)
Vla (tutti)
Vc.
Cb.

8va
3:2
8va bassa
(♪=63) molto accelerando
(mf)
(forte)
(p)
(tpbl.)
(Bg.)
poco
tutti
arco
unisono
unis.

20

Fl.

1. Ob. 2.3.

Cl.

Fg.

1 2 3 4 Cor.

T-ni

Tuba

3:2

3

al - (♪ = 144)

ff

20

Pt.

G.C.

tt

crt.

Vibr.

senza vibr. e non Ped.

Mbf basso

Pf.

8va

loco

Senza Ped.

I

II

Vla

Vc

Cb

(div.)

div.

3:2

3

Fl.
Ob.
Cl.
Fg.
Cor
T.-ni
Tuba
Tr.
gliss.
gliss.
2.
4.

21

Tt
Timp.
Vibr.
Pf.
8va
loco
sff 2
Ped
I
II
Vla
Vc.
Cb.
8va bassa
sfff 2

22

Fl.

Ob. 1.

1. 2. Cl.

3.

Fg.

1.

23.

ppp

3. muta in picc.

fff sub.

Tr

1.

Cor 3

2. 4.

Tni 1: 2

Tne 3 Tuba

fff

ppp

fff subito

ppp

21 13 9 3
8 8 4 4

(♩ = 48)

fff subito

119

22

Vibr.

tt

Timp.

Pf.

senza Ped.

Ped. .... sempre

Tni ↑
Tni ↓
G.C.

muta c♯ in d

muta A♯ in G♯

8va bassa

Ped

release gradually

8va loco

(ord.) → sul pont.

I

II

8va loco

(loco)

Vla

Vc

loco

Cb.

23

picc.

Cl.1
(Eb)

8va

8va

4/4

(127)

all inserts : prestissimo e ff

strings:

(sul pont)

(z)

ord.

ntv

sul pont. subito

(d d)

23

cnt.

Glsp.

Vln

Vlc

3:2

8va

(ped.)

8va

24

Fl. 1.

Ob. 1.

picc.

(d.

132

strings

subito

ord. subito

IV (sub.)

sul pont.

Cb: IIIV (excessive pressure with the bow)

ord. subito

24

cel.

Vibr.

Mbf

Pf

(8va)

Mbf. basso

loco

15ma

hammering with two hands

Cb. IIIV

25

picc
Fl. 1. 2.
Ob. 1. 2.
C.i.
Cl 1. 2.
Cl. b.
Fg.
Tr.
2. 4.
T.-ni 1. 2. 3.
Tuba
G.C.
Vibr.
Mb.
II Timp.
Pf.

3

muta in Ob.

3/8 (♪=42)

tutti:
fff

137

senza Ped.

25

IVI: sempre dim.

(IIV)

15ma

sul pont.

sul tasto

I
1.-3.
4.-6.
7.-9.
10.-12.
13.-14.

II
1.-3.
4.-6.
7.-9.
10.-12.

Vc.

Cb.

Fl. 1.

1. Ob. 2.

cresc. poco a poco

pp p

pp cresc. 3:2

pp cresc.

142

15ma 8va

I

p

con sord.

Vla.

pp < p

cresc. poco a poco

8va

Fl. 1.

8va (forte)

3:2

1. Ob. 2.

8va

3. 8va

pp 3:2 cresc. molto

3:2 3:2 3:2 3:2 3 3:2

149

fff

I

8va

8va sempre

Vla.

3:2

via sord.

picc.
Fl. 1.
2.
Ob.
Cl.
Cl.b.
Fg.
Tr.
Cor.
T-ni 1.
T-ni 2.
T-ne 3.
Tuba
Vibr.
Mbj
Timp. I II
Pf.
I
4 soli
II
Vla
Vc
Cb.

8va sempre
(8va)
loco
3:2
4/8 (♪=72)
ff (except I Vl.)
secco
sempre p
div. a 3
senza sord.
1.-4.
5.-9.

28

3

picc.
Fl. 1. 2.
1.
Ob. 2. 3.
Cl. 1. 2.
Cl.b.
Fg 1. 2.
Tr
Cor
T-ni 1. 2.
T-ne 3.
Tuba
Vibr.
(8va)
Mb.
I
Timp
II
(muta G♯ in A)
Pf.
8va
I
(8va)
II
(loco)
Vla
Vc
Cb.
3

8va

I

PARIS 11. XI. 1977