

# **Teoton**

*for*

*Sheng and Orchestra*

**Jukka Tiensuu 2015**

**Jukka Tiensuu:**  
**Teoton (2015)**  
*a concerto for sheng and orchestra*

1. *Fever*
2. *Adrift*
3. *Game*
4. *Bliss*

**Orchestra:**

2 Flutes  
2 Oboes  
2 Clarinets in B<sup>b</sup>  
2 Bassoons  
2 Horns in F  
2 Trumpets in C  
2 (Tenor-Bass) Trombones  
2 Percussions:    1. Vibraphone (also bowed with two contrabass bows)  
                      2. Tubular bells  
Strings

**Performance note:**

**All movements are played *attacca*, without any pause between them.**

. traditional *staccato*, relative to the note length and to the musical character

' *staccatissimo*, always very short regardless of the written note length

- *tenuto*, play the note to the full written length (only, no accent is intended).

>><sub>o</sub> *al niente*, let the sound die away completely.

The *glissandi* are played continuously during the indicated time (*not* portamento). Note-stems without head in the middle of a glissando are for orientation only, they are not to be articulated.

**Accidentals** apply to the remainder of the measure, as usual, but are sometimes repeated to facilitate reading.

♯ ♭ A quarter-tone sharp and flat, respectively.

↑ ↓ A sixth-tone sharp and flat, respectively. (↓ corresponds to the sixth over-tone, available on brass and strings).

tr All trills start on the main note. They continue till the end of the note even when this is tied over several bars.

**Specific:**

**Percussion:** The dynamics for the tubular bells are often written a grade lower than those for the vibraphone, but balance between the two is intended.

In order to bow the faster passages in time, the vibraphone player needs two contrabass bows.

**Sheng:**

The *ff*-notes may occasionally be doubled in octaves for more sound. This is left to the player's discretion.

L.V. *Lasciare vibrare*. Leave holes closed as long as (conveniently) possible. When releasing, release the tones in the same order as they were started. Cancelled with a written pause, caesura (,), staccato dot, or *ord*.

L.V. *poco* *Lasciare vibrare poco*. Leave keys down/holes closed for 1-2 seconds, giving each note the same length of time. The length depends on the tempo and the number of notes, and is left to the player's discretion.. Cancellation as above.

Adrift bars 14, 20, 60: gliss. notes an octave higher may be added for more effect. This is left to the player's discretion.

**Teoton**  
*for sheng and orchestra*

1. Fever

Jukka Tiensuu 2015

♩ ~ 88-96 Fervente

strictly in pulse

p pp

strictly in pulse

pp

p

strictly in pulse

p pp p

p

p

p

p

p

p

p

p

p

p

p

p

♩ > 88 Fervente  
(carefree)

shortly glance at woodwinds,  
expecting... turning back  
ca. 6" >

toward the woodwind section

turning back again

more vehemently  
(stronger accents)  
ca. 4" >

S.

v.1

v.2

va

vc

cb

10

strictly in pulse

p

strictly in pulse

mp

strictly in pulse

p

strictly in pulse

mp

f

mp

strictly in pulse

p

mf

> >

mf

toward the woodwind section

f

back to normal position

p

mf

pizz.

mp

pizz.

arco

p

pizz.

mp

17

Music for six staves:

- Staff 1: Dynamics include *p*, *pp*, *p*, *p*, *ppp*, *mf*, *mp*, *f*.
- Staff 2: Dynamics include *mf*, *mp*, *ppp*.
- Staff 3: Dynamics include *pp*.
- Staff 4: Dynamics include *ppp*.
- Staff 5: Dynamics include *mf*.
- Staff 6: Dynamics include *ppp*.

Conductor's part (bottom staff):

- Measure 1: *ff*
- Measure 2: *mf*
- Measure 3: *ff*
- Measure 4: *p* *ppp*
- Measure 5: *ff*

Performance instructions:

- con sord.* (straight mute) appears four times in the upper staves.
- arco* appears five times in the lower staves.
- p* appears at the beginning of each measure in the lower staves.

4

24

pp      ppp      p      f  
p      pp      p      f  
mp      pp      p      f  
pp      p      f

tr accel... ...rall.

mf      ff      mf      mp      p      mf      p

mf      f      mf      mp      p      pizz.  
mf      f      mf      mp      p      arco  
ppp      ppp      pizz.      arco  
ppp      mp

32

staccatissimo  
due soli

(staccatissimo sempre)  
tutti

*p* gli soli: *ppp*

*mp* sempre cresc.

*pp* cresc.

*f* dim.

*mp*

*pp*

*f* dim.

*mp*

*pp* cresc.

*f* dim.

40

trb rall.

3 3 f mf mp

ppp ppp ppp

46

pp  $\overbrace{3}^3$  ppp      pp  $\overbrace{3}^3$  ppp      mf  
p  $\overbrace{3}^3$  ppp      p  $\overbrace{3}^3$  ppp      mf  
mf  $\overbrace{3}^3$  pp      mf  $\overbrace{3}^3$  pp      #mf  
mf — ppp      mf — ppp

mp  $\overbrace{3}^3$  pp      mp  $\overbrace{3}^3$  pp      mf — ppp  
f  $\overbrace{3}^3$  pp      f  $\overbrace{3}^3$  pp      mf — ppp

ff  $\overbrace{6}$  pp      ff  $\overbrace{6}$  f      6  $\overbrace{6}$  p  $\overbrace{6}$  ff      staccatissimo  
mf      staccatissimo  
mf      staccatissimo  
mf      staccatissimo  
mf

51

This page contains three systems of musical notation. The first system (measures 51-54) features ten staves. Dynamics include *ppp*, *pp*, *mp*, *mf*, *p*, and *mf*. The second system (measures 55-58) has six staves, with dynamics *mf*, *ppp*, *mf*, *ppp*, *mf*, and *ppp*. The third system (measures 59-62) has six staves, with dynamics *mf*, *ppp*, *mf*, *ppp*, *mf*, and *ppp*. Measure 63 begins with a single staff containing eighth-note patterns, followed by a dynamic *fp*. Measures 64-67 show a return to the ten-staff layout, with dynamics *ff*, *p*, *ff*, *p*, and *#f*. Measures 68-71 show a return to the six-staff layout, with dynamics *ord.*, *p*, *ord.*, *pp*, *ord.*, *p*, *ord.*, and *mf*. Measures 72-75 show a return to the six-staff layout, with dynamics *ppp*, *ord.*, *pp*, *ord.*, *mf*, and *ppp*. Measures 76-79 show a return to the six-staff layout, with dynamics *ppp*, *ord.*, *pp*, *ord.*, *mf*, and *ppp*.

57

ppp

*f* 3 *p* 3

*mp* 3 3 *pp* 3

*mp* 3 3 *pp*

*mp* 3 *pp*

*mp* 3 3 3 3 *ppp*

*mp* 3 *pp* 3 3 3 *ppp*

ppp

ppp

*ff*

*mp* 3 *ff* 3

*mp* 6 *ff*

*molto sul pont.* 3  
div.

*dim.* 3 3 3 3

*molto sul pont.*

*mp* 3 *dim.* 3 3

*molto sul pont.* 3

*unis.*

*punto d'arco molto sul pont. non spicc.*

3 3 3 3 3 3

*p*

*pp*

*ppp*

63

*f* > *p*

*mp* 3 *pp* 3 *ppp*

*p* *mp*

*p* *mp*

*p* *mp*

*p* *mp*

*p* *mp*

*p* *mp*

*p* *mf*

*p* *mf*

*ff* *pp*

*pp* 3 *dim.* *ppp* 3

*mp* 3 *dim.* *ppp* 3

*Brassy* *(ord.)*

*6* *pp*

*mp* 3 *ff* 3

*ff* *pp*

*mp* 6 *ff*

*mp* 3 *dim.*

*mp* 3 *pp*

*pp* 3 *dim.*

*ppp* 3

*unis.*

*mp* 3 *p* 3 *ppp*

*p* *pp*

*ppp*

68

This page contains two systems of musical notation. The top system consists of six staves, each with a treble clef and a key signature of one sharp. The bottom system consists of five staves, also with a treble clef and a key signature of one sharp. Both systems are in common time. The notation includes many dynamic markings such as *mp*, *pp*, *fff*, and *p*. Performance instructions like "3", "dim.", "unis.", "Brassy", "Rit.", "mf", "senza Ped.", and "playfully" are scattered throughout the page. Measure numbers 68 and 69 are indicated at the beginning of the first system.

68

*mp* 3 3 *pp* 3 3      *ppp*  
3 3 *pp* 3 3 3 3      *ppp*  
3 *pp* 3 3  
3 *pp* 3 3 3 3      *ppp*  
3 3 3 3      *ppp*  
3 3 3 3      *ppp*  
  
*pp*      *p*      *ppp*  
*pp*      *p*      *ppp*  
*pp*      *p*      *ppp*  
*pp*      *p*      *ppp*  
*pp*      *p*      *ppp*  
*pp*      *p*      *ppp*  
  
*p*      *p*      *ppp*  
*p*      *p*      *ppp*  
*p*      *ppp*      *p*  
*p*      *ppp*      *p*  
  
*p*      *ppp*      *p*  
*p*      *ppp*      *p*  
  
*p*      *ppp*      *p*  
*p*      *ppp*      *p*  
  
*mf*      *ppp*      *Rit.*  
*mf*      *ppp*      *Rit.*  
  
*Brassy*      *ppp*      *Rit.*  
*pp*      *ppp*      *Rit.*  
  
*3* dim. 3 3 3      *ppp*  
*3* 3 3      *ppp*  
*3* 3 3      *ppp*  
  
*3* 3 3 3 3 3      *ppp*  
*3* 3 3 3 3 3      *ppp*  
*3* 3 3 3 3 3      *ppp*  
  
*p*      *pp*      *ppp*

74

f  
ff

\*

\*

*mp*      *mf*

(b.78-98 small note-heads optional)

80

mp p  
mp p  
mf mp  
mf mp  
mp  
mp  
p p p

mf ff f p mf p 3 3 3 mf

89

mf

mf<sup>3</sup>

p

mp

mf

mf<sup>3</sup>

mf

p

mf

mf<sup>3</sup>

p

mp

ff<sup>3</sup>

3

3

mf

Musical score page 15, featuring two systems of music. The top system (measures 95-96) has six staves. Measure 95 starts with dynamic *f*, followed by *mp*, *mp*, *mp*, *mf*, and *mf*. Measure 96 starts with *mp*, *f*, *mp*, *mp*, *p*, and *mf*. The bottom system (measures 95-96) has six staves, all of which are blank except for measure 96 where the first staff begins with a dynamic *f*.

100

3

3

pp

3

3

pp

3

3

pp

8va

f

(p. a p. rall. ad lib.)

3

pp

$\downarrow$  ~ 88-96 sempre fervente

108

Musical score page 108, measures 1-12. The score consists of 12 staves. Measures 1-11 are mostly blank. Measure 12 begins with a dynamic *p*. The first two measures feature eighth-note patterns on the bassoon and double bass. Measures 4-7 show eighth-note patterns on the bassoon and double bass, with dynamics *p*, *semi-stopped*, *p*, *p*, *p*, *p*, and *pp*. Measures 8-11 feature eighth-note patterns on the bassoon and double bass, with dynamics *p*, *p*, *p*, *p*, and *p*. Measure 12 concludes with a dynamic *p*.

possible short cadenza (��音符のみ)  $p$  *f* *ff* *p* *ord.*

$\downarrow$  ~ 88-96 sempre fervente

*ord.*

*ord.*

*p*

The image shows a page from a musical score, numbered 116. The score is composed of several staves, each with a different clef (G-clef, F-clef, C-clef) and key signature. The music consists of measures of sixteenth-note patterns. Various dynamics are indicated throughout the score, including ff (fortissimo), p (pianissimo), mf (mezzo-forte), sffz (soft forte with a sharp dynamic stroke), and pp (pianississimo). Performance instructions such as "3" above a measure, "ord.", and "non div." are also present. The score is divided into measures by vertical bar lines.

122

*f*

*f*

*mp*

*f*

*p*

*ff*

*p*

*sffz*

*ppp*

*ff*

*p*

*sffz*

*ppp*

*ff*

*p*

*sffz*

*ppp*

*ff*

*p*

*sffz*

*ppp*

*v*

*f*

*mp*

*f*

*p*

*div.*  
*pizz.*

*p*

*#*

*mf*

*div.*  
*pizz.*

*p*

*#*

*mf*

*div.*  
*pizz.*

*p*

*#*

*mf*

*v*

*ff*

*p*

*sffz*

*ppp*

*ff*

*p*

*sffz*

*ppp*

*ff*

*p*

*sffz*

*ppp*

127

f = p

f = p

f = p

f

f

f

f

ff = p

ff

mf

mf

f

f

unis. (+)

unis. (+)

mf

f

131

P (staccatissimo) sffz p sffz mp f mp  
 P (staccatissimo) sffz p sffz mp f mp  
 mp sffz p sffz mp f mp  
 mp sffz p sffz mp ff mp  
 P (staccatissimo) sffz p sffz mp ff mp  
 P (staccatissimo) sffz p sffz mp ff mp

div. p subito sffz sffz arco mp pizz. sempre mf  
 div. p subito sffz sffz arco mp pizz. sempre mf  
 unis. > (+) div. (pizz.) arco mp pizz. sempre mf  
 p sffz arco mp f  
 div. pizz. p sffz arco mp pizz. sempre mf  
 p sffz (pizz.) sffz pizz. semper mf

137

Detailed description: This page contains three systems of musical notation. The first system (measures 1-4) includes ten staves with dynamic markings like *f*, *mf*, *ff*, *sffz*, *ppp*, and *ff*. The second system (measures 5-8) shows six staves with dynamics *ff*, *ord.*, *senza sord.*, *ff*, *senza sord.*, and *ff*. The third system (measures 9-12) features ten staves with dynamics *ff*, *unis. arco*, *mf*, *unis. arco*, *mf*, *unis. arco*, *mf*, *unis. arco*, *mf*, and *unis. arco*.

143

This page contains ten staves of musical notation. The top six staves are standard five-line staves, while the bottom four are bass staves. The notation is highly detailed, featuring many grace notes, slurs, and dynamic markings such as ff, p, sffz, and f. Performance instructions like '>' and 'v' are also present. The page begins with a dynamic of ff and transitions through various levels of intensity and articulation.

(non div.)

ff > p ff > ff — p — ff sffz

(non div.)

ff > p ff > ff — p — ff sffz

(non div.)

ff > p ff > ff — p — ff sffz

*mp*

f

ff

*mp*

f

ff

This section of the score continues the musical pattern established on page 143. It includes three staves of notation. The first two staves begin with '(non div.)' and feature dynamics ff, p, ff, and sffz. The third staff starts with 'ff' and ends with 'ff'. The page concludes with dynamics *mp*, f, ff, and *mp*.

*rall. poco a poco*

150

*rall. poco a poco*
*con sord.**con sord.**con sord.**con sord.*

156 (♩ ~ 160) (♩ ~ 138) (♩ ~ 104)

(♩ ~ 160) (♩ ~ 138) (♩ ~ 104)

p — o   pp   p — o   p — o   p — o   p — o

— o   pp   — o   p — o   p — o   p — o

p — o   p — o   p — o   pp   p — o   p — o

p — o   p — o   p — o   p — o   p — o   p — o

163

(♩ ~ 80) (♩ ~ 64) (♩ ~ 54) ♩ ~ 40 attacca

pp p pp ppp p pp p pp

(♩ ~ 80) (♩ ~ 64) pp (♩ ~ 54) ♩ ~ 40 attacca

attacca

pp p pp pp mp pp mp p (tied over)

p o p p pp p o p pp p (tied over)

p o p p pp p o p pp p (tied over)

p o p p pp p o p pp p (tied over)

sul pont. molto pp < f >

Teoton  
2. Adrift

Jukka Tiensuu 2015

1 ~ 48 alla deriva

fl1  
fl2  
obl  
ob2  
cl1  
cl2  
bn1  
bn2  
hn1  
hn2  
tpt1  
tpt2  
tn1  
tn2  
p.1  
p.2  
S.  
v.1  
v.2  
va  
vc  
cb

*mf* — *f* *pp*  
*mf* — *f* *pp*  
*pp* — *f* *pp*  
*pp* — *f* *pp*  
*pp* — *f* *pp*  
*p* — *p*  
*p* — *p*  
*~ 48 alla deriva*  
*pp* < *p* *—*  
*pp* — *pp*  
*pp* — *pp*

2

6 ~ 108

*più tranquillo*

*a tempo*

(colla parte)

Bowed, Motor ON (slow)

*p* *mp* \*

12      a tempo      ♩ ~ 40

12      a tempo      ♩ ~ 40

*f*      *ppp*

*f*      *ppp*

*f*      *ppp*

*f*      *ppp*

*f*      *ppp*

*f*      *p*

*f*      *p*

*f*      *mp*

*f*      *mp*

*f*      *mp*

*f*      *mp*

*f*      *mp*

*f*      *mp*

*mf*      *\**

*\**

a tempo      ♩ ~ 40

*f*      *pp*      *p*      *f*      varying cross-glissandi ad lib. on all notes

(sul G)

(sul G)

(sul C)

*ppp*      *pp*

*ppp*      *pp*

*ppp*      *pp*

*ppp*      *pp*

*ppp*      *p*

*ppp*      *p*

4 (♩ ~ 80)

18

6

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

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

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

*p* *mp* *p* *mp*

(♩ ~ 80)

L.V. poco 6 ord.

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

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

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

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

*L.V.* cross-glissandi as before

*pp* *f*

21

rall.      accel.

$\sim 108$

This page contains ten staves of musical notation. The first nine staves are grouped by vertical bar lines, each containing six measures. The first measure of each group starts with 'pp' dynamics. Subsequent measures show various dynamics such as ' $p < mp > pp$ ', ' $mf > p < mf$ ', ' $ff$ ', and ' $fff$ '. Measures 5 through 9 of each group end with an accent symbol ( $\circ$ ). The tenth staff is a single measure starting with ' $ff$ ' followed by ' $ffmf$ ' and ' $p$ '.

\*

rall.      accel.

$\sim 108$

$mp$  canabile

This page continues the musical score from page 21. It features ten staves of music. The first nine staves are grouped by vertical bar lines, each containing six measures. The dynamics are consistent with page 21, including ' $pp$ ', ' $p < mp > pp$ ', ' $mf > p < mf$ ', ' $ff$ ', and ' $fff$ '. The tenth staff is a single measure starting with ' $ff$ ' followed by ' $ff$ ' and ' $ppp$ '.



36

$\downarrow \sim 40$

$\downarrow \sim 30$

$\downarrow \sim 40$  quasi gliss: chrom. scale, let notes overlap

$\downarrow \sim 30$  change color, vibr., flz, sing along etc. ad lib.

non vibr.

non vibr.

non vibr.

sul pont.

vibr. ord.

vibr. molto

pp-->

pp-->

pp-->

pp-->

45  $\downarrow \sim 40$  (poco più mosso ad lib.)

*p* passionato

*p* passionato

*p* passionato

*p* passionato

*p*  $\swarrow \searrow$  *mp*  $\swarrow \searrow$  *mf*

*p*  $\swarrow \searrow$

*p*  $\swarrow \searrow$

*f* passionato

molto vibrato sempre

*p*  $\swarrow \searrow$

*p*  $\swarrow \searrow$

\*

$\downarrow \sim 40$  (poco più mosso ad lib.)

*ord.* quasi gliss: chrom. scale, let notes overlap

*p*  $\swarrow \searrow$  *p*  $\swarrow \searrow$  *p*  $\swarrow \searrow$  *mf*  $\swarrow \searrow$

*p* passionato

*p*  $\swarrow \searrow$  *p*  $\swarrow \searrow$  *p*  $\swarrow \searrow$

*non vibr.*

*p*  $\swarrow \searrow$  *p*  $\swarrow \searrow$  *p*  $\swarrow \searrow$  *p*  $\swarrow \searrow$  *p*  $\swarrow \searrow$

*p*  $\swarrow \searrow$  *p*  $\swarrow \searrow$  *p*  $\swarrow \searrow$  *p*  $\swarrow \searrow$  *p*  $\swarrow \searrow$

*vibr. ord. e portamento*

*p* passionato

*p* vibr. ord.

*p*  $\swarrow \searrow$  *mf*  $\swarrow \searrow$  *mf*  $\swarrow \searrow$  *mf*

52

6

L.V. poco

3

p

52

58

6

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

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

*pp* *f*

*senza sord.*

*p* *mp*

*p* *mp*

\*

6

*mp* *f*

*L.V. poco*

6

*ord.*

*p* *f*

*pp* *p*

*pp* *f*

*L.V.*

*pp* *f*

*cross-glissandi as before*

61

*più lento*

*accel.*

$\text{♩} \sim 60 \text{ rall.}$

This page contains ten staves of musical notation. The first nine staves are in common time, while the last staff is in 12/8 time. The music consists primarily of eighth-note patterns. Dynamic markings include *pp*, *p*, *mp*, *mf*, and accents. Measure 61 begins with a dynamic of *pp* followed by a series of eighth-note pairs. Measures 62-63 show a repeating pattern of *pp*, *p*, *mp*, *pp*, *mf*, *p*, *mf*. Measures 64-65 continue this pattern. Measures 66-67 show *pp*, *mf*, *p*, *mf*, *pp*, *mf*, *p*, *mf*. Measures 68-69 show *pp*, *mf*, *p*, *mf*, *pp*, *mf*, *p*, *mf*. Measures 70-71 show *pp*, *mf*, *p*, *mf*, *pp*, *mf*, *p*, *mf*. Measures 72-73 show *pp*, *mf*, *p*, *mf*, *pp*, *mf*, *p*, *mf*. Measures 74-75 show *pp*, *mf*, *p*, *mf*, *pp*, *mf*, *p*, *mf*. Measures 76-77 show *pp*, *mf*, *p*, *mf*, *pp*, *mf*, *p*, *mf*. Measures 78-79 show *pp*, *mf*, *p*, *mf*, *pp*, *mf*, *p*, *mf*. Measures 80-81 show *pp*, *mf*, *p*, *mf*, *pp*, *mf*, *p*, *mf*. Measures 82-83 show *pp*, *mf*, *p*, *mf*, *pp*, *mf*, *p*, *mf*. Measures 84-85 show *pp*, *mf*, *p*, *mf*, *pp*, *mf*, *p*, *mf*. Measures 86-87 show *pp*, *mf*, *p*, *mf*, *pp*, *mf*, *p*, *mf*. Measures 88-89 show *pp*, *mf*, *p*, *mf*, *pp*, *mf*, *p*, *mf*. Measures 90-91 show *pp*, *mf*, *p*, *mf*, *pp*, *mf*, *p*, *mf*. Measures 92-93 show *pp*, *mf*, *p*, *mf*, *pp*, *mf*, *p*, *mf*. Measures 94-95 show *pp*, *mf*, *p*, *mf*, *pp*, *mf*, *p*, *mf*. Measures 96-97 show *pp*, *mf*, *p*, *mf*, *pp*, *mf*, *p*, *mf*. Measures 98-99 show *pp*, *mf*, *p*, *mf*, *pp*, *mf*, *p*, *mf*.

*più lento*

*accel.*

$\text{♩} \sim 60 \text{ rall.}$

*L.V. poco*

*pp* — *mp* *cantabile* — *p*

This page continues the musical score from page 61. It features ten staves of music. The first two staves begin with a dynamic of *pp*, followed by a series of eighth-note pairs. Measures 70-71 show a repeating pattern of *pp*, *p*, *mp*, *pp*, *mf*, *p*, *mf*. Measures 72-73 show *pp*, *mf*, *p*, *mf*, *pp*, *mf*, *p*, *mf*. Measures 74-75 show *pp*, *mf*, *p*, *mf*, *pp*, *mf*, *p*, *mf*. Measures 76-77 show *pp*, *mf*, *p*, *mf*, *pp*, *mf*, *p*, *mf*. Measures 78-79 show *pp*, *mf*, *p*, *mf*, *pp*, *mf*, *p*, *mf*. Measures 80-81 show *pp*, *mf*, *p*, *mf*, *pp*, *mf*, *p*, *mf*. Measures 82-83 show *pp*, *mf*, *p*, *mf*, *pp*, *mf*, *p*, *mf*. Measures 84-85 show *pp*, *mf*, *p*, *mf*, *pp*, *mf*, *p*, *mf*. Measures 86-87 show *pp*, *mf*, *p*, *mf*, *pp*, *mf*, *p*, *mf*. Measures 88-89 show *pp*, *mf*, *p*, *mf*, *pp*, *mf*, *p*, *mf*. Measures 90-91 show *pp*, *mf*, *p*, *mf*, *pp*, *mf*, *p*, *mf*. Measures 92-93 show *pp*, *mf*, *p*, *mf*, *pp*, *mf*, *p*, *mf*. Measures 94-95 show *pp*, *mf*, *p*, *mf*, *pp*, *mf*, *p*, *mf*. Measures 96-97 show *pp*, *mf*, *p*, *mf*, *pp*, *mf*, *p*, *mf*. Measures 98-99 show *pp*, *mf*, *p*, *mf*, *pp*, *mf*, *p*, *mf*.

12

67

$\text{♩} \sim 30$

pp       $\underline{\text{mf}}$       pp  
pp       $\underline{\text{mf}}$       pp  
pp       $\underline{\text{mf}}$       pp  
 $\underline{\text{p}}$        $\underline{\text{mf}}$       pp       $\triangleright$       pp  
pp       $\underline{\text{mf}}$       pp

$\text{♩} \sim 30$

Cadenza tranquillo       $p. a. p. \text{ vibrato molto}$       attacca

div.      pp       $\underline{\text{mf}}$   
pp      div.       $\underline{\text{mf}}$   
pp       $\underline{\text{mf}}$   
div.       $\underline{\text{mf}}$

Teoton  
3. Game

Jukka Tiensuu 2015

*J = 132-144 Giocoso*

1

fl1 ff f mf mp p pp >

fl2 ff f mf mp p ppp

ob1 ff f mf mp p

ob2 ff f mf mp p

cl1 ff f mf mp p ppp

cl2 ff f mf mp p

bn1 ff f mf mp p 3 pp

bn2 ff f mf mp p 3 pp

hn1 ff f mf mp p semi-stopped 3 pp

hn2 ff f mf mp p pp

tpt1 ff f mf mp p

tpt2 ff f mf mp p

tn1 ff f mf mp p

tn2 ff f mf mp p

p.1

p.2

*J = 132-144 Giocoso*

S. ff cresc. poco a poco ff f meno f mf mp p 3 pp

v.1 ff f mf mp p pp > ppp

v.2 ff f mf mp p pp > ppp

va ff f mf mp p 3 pp

vc ff f mf mp p 3 pp

cb ff f mf mp p 3 pp

Musical score for orchestra and piano, page 13, measures 1-10. The score consists of ten staves. The top six staves represent the orchestra, and the bottom two staves represent the piano. Measure 1: All staves are silent. Measure 2: The first staff (top) starts with a dynamic *f*. Measures 3-4: The second staff (top) starts with a dynamic *f*. Measures 5-6: The third staff (top) starts with a dynamic *f*. Measures 7-8: The fourth staff (top) starts with a dynamic *f*. Measures 9-10: The fifth staff (top) starts with a dynamic *f*. Measures 1-10: The piano (bottom two staves) remains silent throughout.

Musical score for orchestra and piano, page 10, measures 15-16. The score consists of six staves. The first three staves (top, middle, and bottom) are for strings, each with a dynamic of *f*. The fourth staff is for woodwind instruments, dynamic *ff*. The fifth staff is for brass instruments, dynamic *ff*. The sixth staff is for the piano, dynamic *f*. Measure 15 ends with a fermata over the strings. Measure 16 begins with a dynamic of *ff* for the brass and piano, followed by a dynamic of *f* for the strings.

**Motor ON, Soft sticks**  
ca.15" (dynamics not synchronized with the soloist)

(microtonal variations and  
dynamic swells ad lib.)  
ca.15"  
*8va*

Musical score for four staves:

- Staff 1: Treble clef, dynamic *f*, instruction "(ca.15'')".
- Staff 2: Treble clef, dynamic *f*, instruction "(ca.15'')".
- Staff 3: Bass clef, dynamic *f*, instruction "(ca.15'')".
- Staff 4: Bass clef, dynamic *f*, instruction "(ca.15'')".

On the right side of the page, there are three measures of music for a single staff:

- Measure 1: Dynamic *ff*, sixteenth-note pattern.
- Measure 2: Dynamic *ff*, sixteenth-note pattern.
- Measure 3: Dynamic *ff*, sixteenth-note pattern.

20

This page contains ten staves of musical notation. The first nine staves are grouped by a brace on the left. The first seven staves feature vertical strokes with dynamic markings: *mf*, *mp*, *p*, *pp*, *mf*, *mp*, *p*, *pp*, *mf*, *mp*, *p*, *pp*, *mf*, *f*, and *mf*. The eighth staff has a dynamic *f*. The ninth staff has a dynamic *mf*. The tenth staff has a dynamic *mf*. The page number '20' is at the top left, and a vertical 'v' is at the top right.

Motor ON (slow), soft sticks

A single staff with a dynamic range from *pp* (soft) to *f* (fortissimo). The instruction 'Motor ON (slow), soft sticks' is above the staff. The dynamic *f* is marked with a circled 'f' and the word 'Rsd.' below it. An asterisk (\*) is at the end of the staff.

A single staff with a dynamic range from *mp* (mezzo-forte) to *ff* (fortissimo).

This section continues the musical score from page 20. It includes ten staves. The first seven staves have dynamics: *mf*, *mp*, *p*, *pp*, *mf*, *mp*, *p*, *ppp*, and *ppp*. The eighth staff has a dynamic *mf*. The ninth staff has a dynamic *mp*. The tenth staff has a dynamic *mf*. The page number '20' is at the top left, and a vertical 'v' is at the top right. The instruction 'due soli' is placed above the eighth staff.

4

27

mp      *mf*

*mf*

*mf*

tutti

mp      mp      mp      mp

32

*mf*

*mf*

*mf*

*mf*

*mf*

*sfz*      *simile*

*mp*      *molto sul pont.*

*mp*      *molto sul pont.*

*sf>p*      *sf>p*      *sf>p*      *sf>p*      *sf>p*      *sf>p*

*sf>*      *sf>*      *sf>*      *sf>*      *sf>*      *sf>*

*sf>*      *sf>*      *sf>*      *sf>*      *sf>*      *sf>*

*sf>*      *sf>*      *sf>*      *sf>*      *sf>*      *sf>*

6

38

*mp*

*mf*

*f* *> mp*

*p*

*mp >*

*mp > pp*

bowed

*f*

*R. da.*

\*

*f*

*sffz*

*simile*

*f*

*p*

*pizz.*

*f*

*pizz.*

*f*

*pizz.*

*f*

*arco*

*f > p*

*arco ord.*

*mp > pp*

*f > p*

*mp > pp*

*f > p*

*mp > pp*

*mf*

*f*

*pizz.*

*mp*

*f*

*pizz.*

*mp*

*f*

46

arco 8va  
mf  
arco 8va  
mf  
arco ord.  
arco off mf  
mf

A musical score page featuring ten staves of music. The top section (measures 1-10) includes dynamic markings such as *mf*, *p*, and *f*. The middle section (measures 11-20) features sustained notes and rests with dynamic markings like *mf* and *mp*. The bottom section (measures 21-30) contains eighth-note patterns and dynamic markings including *8va*, *mp*, and *pizz.*

58

This page contains three systems of musical notation. The top system (measures 58-60) includes six staves: two woodwind staves (flute and oboe), two brass staves (trumpet and tuba), a piano staff, and a bassoon staff. Dynamics include *mp*, *mf*, *pp*, *f*, and *p*. The middle system (measures 61-63) consists of four staves: two woodwind staves, a piano staff, and a bassoon staff. The bottom system (measures 64-66) includes two woodwind staves, a piano staff, and a bassoon staff. Performance instructions in this system include *ff*, *8va*, *mf*, *arco*, *pizz.*, *ff pizz.*, *p*, and *f*.

10

This musical score page contains three systems of music, each with multiple staves and dynamic markings.

**System 1 (Measures 64-65):**

- Violin 1:** Playing eighth-note patterns. Dynamics: *f*, *f*, *mp*, *f*, *p*, *f*.
- Violin 2:** Playing eighth-note patterns. Dynamics: *v*, *v*.
- Cello:** Playing eighth-note patterns. Dynamics: *v*, *v*.
- Bass:** Playing eighth-note patterns. Dynamics: *v*, *v*.

**System 2 (Measures 66-67):**

- Violin 1:** Playing eighth-note patterns. Dynamics: *f*, *f*, *mp*, *f*, *f*.
- Violin 2:** Playing eighth-note patterns. Dynamics: *f*, *f*.
- Cello:** Playing eighth-note patterns. Dynamics: *f*, *f*.
- Bass:** Playing eighth-note patterns. Dynamics: *f*, *f*.

**System 3 (Measures 68-69):**

- Violin 1:** Playing eighth-note patterns. Dynamics: *f*, *f*.
- Violin 2:** Playing eighth-note patterns. Dynamics: *f*.
- Cello:** Playing eighth-note patterns. Dynamics: *arco*, *mp*, *f*.
- Bass:** Playing eighth-note patterns. Dynamics: *arco*.

69

v v v

v v v

v v v

ff f

ff f

pizz.

f

f

74

mf

mf

f

pizz.

f

pizz.

arco

pp

mp

mf

80

f

mp

ff

f

pizz.

f

staccato molto

f

f

85

mp

mp

ord.

mp

ord.

92

mf

f

f

f

f

p

f >

ff

f mf

ord.

mp

ord.

mp

f

mp

p

ff

f

mp

ord.

mp

f

mp

Musical score page 16, featuring three staves of musical notation. The top staff uses soprano and alto clefs. The middle staff uses soprano and alto clefs. The bottom staff uses bass clef.

**Measure 98:** Dynamics: *pp*, *mp*, *pp*, *mp*. Articulation: accents on eighth notes.

**Measure 101:** Dynamics: *mp*, *mp*. Articulation: accents on eighth notes.

**Measure 103:** Dynamics: *f* (dynamic), *p* (dynamic), *mp*. Articulation: accents on eighth notes.

**Measure 104 (Bottom Staff):** Dynamics: *f* (dynamic). Articulation: accents on eighth notes.

**Measure 105 (Middle Staff):** Dynamics: *f* (dynamic). Articulation: accents on eighth notes. Text: *Harmon mute*.

**Measure 106 (Top Staff):** Dynamics: *w-*, *a*, *mp*. Articulation: accents on eighth notes.

**Measure 107 (Bottom Staff):** Dynamics: *ugualissimo*. Articulation: accents on eighth notes.

**Measure 108 (Bottom Staff):** Dynamics: *mp*, *f*, *mf*, *mp*, *f*. Articulation: accents on eighth notes.

**Measure 109 (Bottom Staff):** Dynamics: *ppp*, *p*, *ppp*, *mp*. Articulation: accents on eighth notes.

**Measure 110 (Bottom Staff):** Dynamics: *pizz.*, *arco*, *mp*, *pizz.*. Articulation: accents on eighth notes.

**Measure 111 (Bottom Staff):** Dynamics: *f*, *molto sul pont.*, *mp*, *f*. Articulation: accents on eighth notes.

**Measure 112 (Bottom Staff):** Dynamics: *sul pont.*, *pizz.*, *f*. Articulation: accents on eighth notes.

**Measure 113 (Bottom Staff):** Dynamics: *pizz.*, *arco*, *mp*, *f*. Articulation: accents on eighth notes.

**Measure 114 (Bottom Staff):** Dynamics: *pizz.*, *f*. Articulation: accents on eighth notes.

104

*mp*      *mf*      *mp*      *f*      *mf*      *mp*

*mp*      *mf*      *mp*      *f*      *mf*      *mp*

*mp*      *mf*      *mp*      *f*      *mf*      *mp*

*mf*      *f*      *mp*      *mf*      *mp*      *mp*

*mf*      *f*      *mp*      *mf*      *mp*      *mp*

*mf*      *f*      *mp*      *mf*      *mp*

*mf*      *f*      *mp*      *mf*      *mp*

Cadenza

*ff*

*ord.*

*arco*

*mp*

*mf*

*f*      *pp*

*ff*

111

*pp*

*p*

*mp*

*mf*

*f*

*ff*

*p*

*mp*

*mf*

*f*

*ff*

*p*

*mp*

*mf*

*f*

*ff*

*pp*

*p*

*mp*

*mf*

*f*

*ff*

*p*

*mp*

*mf*

*f*

*ff*

*pp*

*p*

*mp*

*mf*

*f*

*ff*

*senza sord.*

*p*

*mp*

*mf*

*f*

*ff*

*p*

*mp*

*mf*

*f*

*ff*

*p*

*mp*

*mf*

*f*

*ff*

(start tremolo while building up chord)

J=132-144

(start tremolo while building up chord) (2)

L.V.

*p* *p* *mp* *mf* *f* *ff* *fff*

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

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

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

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

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

121

121

126

Motor ON (slow) bowed

sffz      simile

134

*f* > *p*   *ff*   *f*   *p*  
*f* > *p*   *f* > *p*   *f* > *p*   *f* > *p*   *f* > *p*   *f* > *p*   *ff*   *f*   *p*  
*f*  
*f*  
*mf* > *pp*   *ff*   *f*   *o*  
*mf* > *pp*   *ff*   *f*   *o*  
*f*  
*f*

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

Hard sticks



*f* > *p*   *ff*   *f*   *arco*  
*mf* > *pp*   *ff*   *f*   *arco ord.*  
*mf* > *pp*   *ff*   *f*   *pp*  
*mf* > *pp*   *mf* > *pp*   *mf* > *pp*   *mf* > *pp*   *mf* > *pp*   *mf* > *pp*   *f*   *pizz.*  
*f*   *pizz.*   *f*   *arco*  
*f*

142

f pp

p mp mp mp p p mf mf mp mp

142

f

f

f

f

f

f

f

f

f

ff

ff

f

f

f

f

f

f

f

f

f

ff

ff

f

f

f

f

f

f

f

f

f

ff

ff

f

f

f

f

f

f

f

f

f

ff

ff

f

f

f

f

f

f

f

f

f

153

*attacca*

$\sim 108$  rall.

*ff* *mp* *mp* *pp*

*ff* *mp* *mp* *pp*

*f* *pp* *f*

*f* *pp*

*f* *pp*

*ffp* *pp*

*ffp* *pp*

*ff* *pp*

*ffp* *pp*

*ffp* *pp*

*ffp* *pp*

*ff*

*Soft(er) sticks*

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

$\sim 108$  rall.  
(subito)

( $\sim 80$ )

( $\sim 60$ )

( $\sim 40$ )

*attacca*

*div.* *f* *mp* *pp*

*f* *mp* *pp*

*div.* *f* *mp* *pp*

*ff*

*ff*

*ff*

*ff*

Teoton  
4. Bliss

Jukka Tiensuu 2015

$\text{♩} \sim 48$  Sereno

Like (distant) bells

fp  $\circ$  fp  $\circ$  fp  $\circ$  fp  $\circ$

Like (distant) bells

fp  $\circ$  fp  $\circ$  fp  $\circ$  fp  $\circ$

Like (distant) bells

fp  $\circ$  fp  $\circ$  fp  $\circ$  fp  $\circ$

fp  $\circ$  fp  $\circ$  fp  $\circ$  fp  $\circ$

Motor ON (slow)

p (distant)  
 $\text{R} \ddot{\text{a}} \text{ semper}$  (at player's discretion)

Tubular bells

pp (distant)  
 $\text{R} \ddot{\text{a}} \text{ semper}$

$\text{♩} \sim 48$  Sereno

S.

pp  $\ll p$

11

mp  $\circ$  ppp mp  $\circ$  ppp mp  $\circ$  ppp mp  $\circ$  ppp

p  $\circ$  ppp p  $\circ$  ppp p  $\circ$  ppp p  $\circ$  ppp

mp  $\circ$  ppp mp  $\circ$  ppp mp  $\circ$  ppp mp  $\circ$  ppp

p  $\circ$  ppp p  $\circ$  ppp p  $\circ$  ppp p  $\circ$  ppp

p.1

p

p.2

S.

6

mp

p  $\circ$  ppp

p

2

~ 80 Scintillante

17

p.1      p.2

mf      p

\* R.      \* R.

~ 80 Scintillante

L.V. poco (ord.)      L.V. poco (ord.)

S.      ff = mp      p = ff = mp      ff 3 3 mp      ff 3 3 mp      pp

v.1      v.2      va

p = pp      p = pp      pp = ppp      pp = ppp      spicc. p 3 3 pp      spicc. p 3 3 pp      pp = ppp      pp = ppp

21

fl1  
fl2  
ob1  
ob2  
cl1  
cl2  
p.1  
p.2  
S.  
v.1  
v.2  
val.

mf  $\overbrace{\text{pp}}$   
mp  $\overbrace{\text{pp}}$   
f  $\overbrace{\text{pp}}$   
mf  $\overbrace{\text{pp}}$   
mf  $\overbrace{\text{pp}}$   
f  $\overbrace{\text{pp}}$   
mf  $\overbrace{\text{pp}}$   
mf  $\overbrace{\text{pp}}$   
f  $\overbrace{\text{pp}}$   
mf  $\overbrace{\text{pp}}$   
mf  $\overbrace{\text{pp}}$   
ff  $\overbrace{\text{mp}}$   
p  $\overbrace{\text{p}}$   
\*  $\overbrace{\text{p}}$   
L.V. poco (ord.)  
p < ff  $\overbrace{\text{mp}}$   
ppp  $\overbrace{\text{ppp}}$   
pp  $\overbrace{\text{ppp}}$   
p  $\overbrace{\text{ppp}}$   
spicc.  $\overbrace{\text{pp}}$   
3  
p  $\overbrace{\text{pp}}$   
3  
p  $\overbrace{\text{pp}}$   
3  
p  $\overbrace{\text{pp}}$

\*  $\overbrace{\text{p}}$   
\*  $\overbrace{\text{p}}$   
\*  $\overbrace{\text{p}}$   
\*  $\overbrace{\text{p}}$

3  
3  
3  
3

4

Musical score for orchestra and choir, page 4, measures 25-36.

Measure 25:

- Flute 1:  $\text{ff}$ , dynamic markings:  $\text{pp}$ ,  $\text{ppp}$ .
- Flute 2:  $\text{f}$ , dynamic marking:  $\text{ppp}$ .
- Oboe 1:  $\text{mp}$ , dynamic marking:  $\text{ppp}$ .
- Oboe 2:  $\text{mf}$ , dynamic marking:  $\text{ppp}$ .
- Clarinet 1:  $\text{mf}$ , dynamic marking:  $\text{ppp}$ .
- Clarinet 2:  $\text{f}$ , dynamic marking:  $\text{ppp}$ .

Measure 36:

- Soprano:  $\text{ff}$ , dynamic marking:  $\text{mp}$ .
- Violin 1:  $\text{p}$ , dynamic markings:  $\text{div.}$ ,  $\text{ord.}$ ,  $\text{p}$ ,  $\text{mp} \gg \text{ppp}$ .
- Violin 2:  $\text{pp}$ , dynamic markings:  $\text{div.}$ ,  $\text{pp}$ ,  $\text{ord.}$ ,  $\text{p}$ .
- Cello:  $\text{spicc.}$ , dynamic markings:  $\text{ord. div.}$ ,  $\text{pp}$ .
- Bassoon:  $\text{pp}$ , dynamic markings:  $\text{pp}$ .

(vibrato excessivo)

*cantando*

30 ~ 108

fl1      *mp* < *ff* — *ppp*      *mf* — *ppp*      *mp* — *ppp*  
 fl2      *p* — *ff* — *ppp*      *mf* — *ppp*      *mp* — *ppp*  
 ob1      *ff* > *ppp*      *mf* > *ppp*      *ff* > *ppp*  
 ob2      *ff* > *pp*      *mf* > *pp*      *mp* > *pp*  
 cl1      *ff* — *pp*      *mf* — *pp*      *mp* — *pp*  
 cl2      > *ff* — *pp*      *mf* — *pp*      *mp* — *pp*  
 bn1      > *ff* — *pp*      *mf* — *pp*      *mp* — *pp*  
 bn2      > *ff* — *pp*      *mf* — *pp*      *mp* — *pp*  
 hn1      > *ff* — *pp*      *mf* — *pp*      *mp* — *pp*  
 hn2      > *ff* — *pp*      *mf* — *pp*      *mp* — *pp*  
 tpt1      *senza sord.* *ff* — *pp*      *mf* — *pp*      *mp* — *pp*  
 tpt2      *senza sord.* *ff* — *p*      *mf* — *pp*      *mp* — *p*  
 tn1      *senza sord.* *ff*      *mf*      *mp*  
 tn2      *senza sord.* *ff* — *mf* — *p*      *mf* — *pp*      *mp* — *p*  

Motor ON (slow) al fine

p.1      *ff* — *p*      \*      *mf* — *p*      \*

p.2      *f*   *mp*   *pp*      \*      *mp*   *p*   *pp*      \*

~ 108

S.      *ff* — *p* — *pp*      *with warm vibrato*

v.1      *unis.* *pp* — *ff* — *ppp*      *mf* — *ppp*      *mp* — *ppp*  
 v.2      *unis.* *pp* — *ff* — *ppp*      *mf* — *ppp*      *mp* — *ppp*  
 va      *pp* — *ff* — *ppp*      *mf* — *ppp*      *mp* — *ppp*  
 vc      *ppp* — *ff* — *ppp*      *mf* — *ppp*      *mp* — *ppp*  
 cb      *ppp* — *ff* — *ppp*      *mf* — *ppp*      *mp* — *ppp*

♩ ~ 72 più passionato

 ~ 48 Sereno

**47**

Like (distant) bells

fp Like (distant) bells

p.1 mp

p.2 p *R&A*

S. *con sord.*

va *con sord. div.*

vc

**52**

~ 80 Blissfully

fl1

fl2

cl1

cl2

p.1 *R&A*

S. *L.V. poco (ord.)*

v.1

v.2

va

8

56

fl1  
fl2  
cl1  
cl2  
p.1  
S.  
v.1  
v.2  
va

*(non spicc.) unis.*

*L.V. poco (ord.)*

59

fl1  
fl2  
cl1  
cl2  
p.1  
S.  
v.1  
v.2  
va

*L.V. poco (ord.)*

62

*fl1 fl2 cl1 cl2 p.1 S. v.1 v.2 va.*

*— ppp*

*mp pp*

*mf pp*

*mp pp*

*p R&A. (sempre)*

*~ 48*

*mf ppp*

*div. 3 3 3 mp*

*div. 3 3 3 p non dim.)*

*div. 3 3 3 p 3 p 3 p*

*3 ppp*

*mp ppp pp ppp*

*p ppp*

66

*fl1 fl2 p.1 S. v.1 v.2*

*poco a poco rall.*

*mp 3 ppp 3 mp ppp mp ppp mp*

*p ppp p ppp p ppp p ppp*

*poco a poco rall.*

*3 ppp p*

*unis. 3 ppp p unis. 3 ppp p*

70

p.1

S.

v.1

v.2

\*

$\downarrow \sim 30$  accel.  
with warm vibrato

$\downarrow \sim 42$  accel.

75

bowed

p.1

p.2

S.

$\downarrow \sim 60$

rall. al fine

$\downarrow \sim 30$

v.1

v.2

div.

va

vc

div.

div.

div.

$p \quad fz \quad pp \quad mf \quad pp \quad mp \quad ppp \quad p \quad ppp \quad pp \quad ppp \quad p \quad ppp \quad pp$