

Teoton

for sheng and orchestra

1. Fever

Jukka Tiensuu 2015

1 ~ 88-96 Fervente
(carefree)

1

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

6

toward the woodwind section turning back again more vehemently (stronger accents) ca. 4" toward the woodwind section

12

back to normal position

17

23

29

33

8

41 *ppp* 6 3 3 *f* *mf*

45 *mp* *ff* *pp* *ff* *f*

48 *p* *ff*

51 *fp* *ff* *p* *ff* *p*

55 *f* *ff* *mp*

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

66 *Brassy* *ff* *pp* *mp* *ff* *mp* *ff* *ff*

(ord.)

70 *p* *pp* *mp*

playfully

75 *mf*

(in bars 78-98 small note-heads are optional)

79 *mf* *ff*

83 *f* *p* *mf* *p* *mf*

89 *f* ³ *ff* ³

94 *mf* *f* ³ ³ ³

99 ³ *f* ³ ^{8va}

104 *pp* (p. a p. rall. ad lib.) possible short cadenza (□) (high notes only)

~ 88-96 sempre fervente

110 *p* *f* *ff* *p*

116 *f* *p*

121 *mp* *f* *mp*

125 *p* *f* *ff* *p*

128 *ff* *mf*

131 **6** **14** *ff* *ff* *ff* *ff*

(♩ ~ 160) (♩ ~ 138) (♩ ~ 104) (♩ ~ 80) (♩ ~ 64) (♩ ~ 54) ♩ ~ 40

155 *rall. poco a poco* *attacca*

Teoton
2. Adrift

Jukka Tiensuu 2015

1 ~ 48 *alla deriva* *quasi accel. molto* *più tranquillo* *a tempo* *più tranquillo (con vibr.)*

11 *a tempo* *passionato* *f* *pp* *p* *f* *varying cross-glissandi ad lib. on all notes*

16 *(♩ ~ 80)* *L.V. poco 6* *ord.* *L.V. poco 6* *ord.* *L.V.* *cross-glissandi as before*

21 *rall.* *accel.* *♩ ~ 108* *L.V. poco* *mp cantabile*

31 *♩ ~ 60* *passionato, warm (slow) vibr. ad lib.* *legatissimo* *pp* *mp* *p* *mf* *mp* *mf* *mp*

39 *♩ ~ 40* *quasi gliss: chrom. scale, let notes overlap* *♩ ~ 30* *change color, vibr., flz, sing along etc. ad lib.* *p* *pp* *mp* *mf* *pp* *mp* *mf* *mp*

46 *♩ ~ 40* *ord.* *quasi gliss: chrom. scale, let notes overlap* *(poco più mosso ad lib.)* *passionato* *p* *mf* *p* *L.V. poco* *7* *3* *p*

58 *6* *ord.* *L.V. poco 6* *ord.* *L.V.* *mp* *f* *p* *f* *pp* *3* *f* *cross-glissandi as before*

62 *più lento* *accel.* *♩ ~ 60* *rall.* *L.V. poco* *pp* *mp cantabile* *p* *pp* *Cadenza tranquillo* *p. a p. vibrato molto* *attacca*

Teoton
3. Game

♩ = 132-144 *Giocoso*

1
ff *cresc. poco a poco*
ff *f* *meno f* *mf* *mp* *p*
(microtonal variations and dynamic swells ad lib.)
ca. 15"

13
pp *ff* *p* *f* *f* *ff* *5*

23
mp *ff*

29

35 ("eruption")
sfz *simile* *f*

42
sfz *simile* *f* *f*

48^b

53

60
ff

65
5

74 *f*

78

82 *ff* *f*

87

92 *ff* *f* *mf* *mp* *f* *mf* *mp* *f*

101 *ugualissimo* 103 *ff* *f* *pp*

108 *Cadenza* (start tremolo while building up chord) *L.V.* *pp* *p* *mp* *mf* $\text{♩} = 132-144$

117 *f* *ff* *fff* *sfz* *simile* 129 10

142 *f* *ff* *p* *ff* 3

151 *~108 rall.* (subito) *(~40)* *attacca*

1 *~ 48 Sereno* 9

pp < *p*

p ³ *ppp*

16 *~ 80 Scintillante*

p < *ff* < *mp*

ff ³ *mp* *ff* ³

20

mp < *pp* < *ff* < *mp* < *p* < *ff* < *mp* < *ff* ³ *mp*

25 *~ 36* (*vibrato eccessivo*)

ff ³ < *mp* < *p* < *mp* < *p* < *mp* < *ff*

32 *with warm vibrato* *~ 72 più passionato*

p < *pp* < *p* < *mf* < *p* < *mf*

44 *~ 48 Sereno* Soft attacks, excessive slow vibr.

< *fp* < *pp* < *fp* < *fp* < *fp* < *fp*

51 *~ 80 Blissfully*

ff < *pp* < *p* < *ff* < *pp* < *f* ³

56

pp < *f* < *ppp* < *mp* < *ff* < *pp* < *p* < *ff* < *pp*

61 *~ 48*

f ³ < *pp* < *mf* < *ppp* < *p* < *ppp*

67 *poco a poco rall.*

p < *ppp* < *p* < *ppp* < *pp* ³ < *p* < *ppp*

73 *~ 30 accel.* (*~ 42*) *accel.* *~ 60* *rall. al fine* (*~ 30*)

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

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^b

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).

 *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.