

IhmiX

for

Chinese Orchestra

Jukka Tiensuu 2015

Jukka Tiensuu:
Ihmix (2015)
for Chinese orchestra

Orchestra:

Dizi: 2 Bangdi, 2 Qudi, 2 Xindi
Sheng: 2 Soprano Sheng, 2 Alto Sheng, 1 Bass Sheng
Suona: 2 Soprano Suona, 2 Alto Suona, 1 Tenor Suona, 1 Bass Suona
Guan: 1 Soprano Guan, 1 Alto Guan, 1 Bass Guan, 1 Double Bass Guan
1 Yangqin
1 Zhongruan
1 Daruan
1 Sanxian
1 Zheng
1 Yunluo
Strings: Gaohu, Erhu, Zhonghu, Gehu, Bass Gehu

Performance note:

- *staccato*, about half of the written note length
- ' *staccatissimo*, always very short regardless of the written note length
- *tenuto*, play the note to the full written length (only, no accent is intended).
- sf* all *sf* should be loud, "angry" stosses.
- o For string instruments indicates an open string.
- \rangle *al niente*, let the sound die away completely. (If the sound dies away sooner than intended, do not reattack)
- \diagup 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. The end note of the *glissando* should not be articulated separately. Where change of bow is necessary, it should happen before or after the beat, and not synchronized (i.e. individual bow changes) within a section.
Accidentals apply to the remainder of the measure, but are sometimes repeated to facilitate reading.
- ♯ ♭ Quarter-tone sharp and flat, respectively.
- ↑ ↓ Slight (about a sixth-tone) sharp or flat, respectively.
- tr* All trills start on the main note. They are played till the end of the note even when this is tied over.
- L.V.* *Let vibrate*. Let strings resonate (do not damp). This is the default for **Yunluo**, **Yangqin** and **plucked strings**. *L.V.* is cancelled with a written pause, caesura (|), *staccato* dot, or *ord*.

Specific:

Unless otherwise indicated by *solo*, or *div.*, the **winds** are playing a 2 throughout the piece. However, on softer (*pp-mp*) very long notes they should take turns (to avoid gaps in the sound), joining always on louder tones (<*sf*>, *f* &c). Also, it might be advisable to use two wind instruments of different transposition simultaneously in one part. This allows dividing awkward passages between the two players.

On long continuous sounds the **strings** should make individual (non-synchronized) bow changes in order to avoid gaps.

The players of transposing instruments should choose the instrument they find the most appropriate and, if necessary, switch to another during the piece.

The **plucked strings** and **Yunluo** are played *L.V.* unless otherwise indicated. Open strings should be used whenever possible.

Sheng **bars 63, 69, 73 and 97:** If no shengs with open holes are available, the alternative for *glissandi* is that the two players play a chromatic scale "not synchronously", i.e. while both will start and finish the "gliss" at the same time, in between they avoid the unisono by one player playing consistently a bit behind the other, so that there is always a minor (occasionally major) second between them.

bar 102 Everybody sings *f* the vowel [a] on G or D at whichever octave is most comfortable for his or her voice. The wind players who play on the 1st beat start singing as soon as possible after that. The strings continue singing while starting to play on bar 103 as indicated (voices fade out as playing fades in).

bars 105-9 **Erhu, upper division** should play the B *slightly* flat in order to match the *natural B* in Gaohu and Bass Gehu. **Other strings** play their harmonics always on open strings.

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1 $\text{♩} < 60$ *misterioso*

Yangqin *mf*

Zhongruan *mf*

Daruan *mf*

Sanxian *mf*

Zheng *f*

Yunluo *mf*

$\text{♩} < 60$ *misterioso*

Gaohu

Erhu *pp* *p* *sf* *p* *sf* *p* *p*

Zhonghu *pizz.* *arco* *mf* *ppp* *mp* *mf* *p* *sf* *p* *sf* *p* *sf* *p*

Gehu *pp* *p* *mp* *p* *sf* *p* *sf* *p*

Bass.gehu (sul G) *pp* *sf* *p* *nat.* *sf* *p* *nat.* *sf* *p*

10 $\text{♩} \sim 112$

Sh.s *pp* *mf* *pp*

Sh.a *pp* *mf* *pp*

$\text{♩} \sim 112$

G. *mf* *p* *mf* *p* *mf*

E. *mp* *sf* *p* *mf* *p* *mf*

Z. *fp* *3* *fp* *3* *mf*

Ge. *sf* *p* *mp* *mf* *mf*

GB. *nat.* *sf* *p* *ppp* *ord.* *mp* *mf* *(slow gliss.)*

17 (a 2)

♩ ~ 112 **esplosivo**

D. *ff* 3 3 3 3 3 3 3 3 *mp* 3 3 3
 Q. *f* *ff* *mp*
 X. *f* *ff* *mp*
 Sh.s *ff* *mp*
 Sh.a *ff* (*non vibr.*)
 Sh.b *ff* (*non vibr.*)
 Su.s *ff* 3 3 3 3 3 3 3 3 *mp* 3 3 3 3
 Su.a *ff* *mp*
 Su.t (*8va sempre*) *ff* (*non vibr.*)
 Su.b *ff* (*non vibr.*)
 Gu.s *ff* 3 3 3 3 *mp*
 Gu.a *ff* *mp*
 Gu.b *ff* (*non vibr.*)
 Yq. *ff*
 Zr. *ff*
 Dr. *ff*
 Snx. *ff*
 Zh. *ff*
 Yun. *ff* *dim. sempre*

♩ ~ 112 **esplosivo**

G. *ff* (*div.*) *non vibr.*
 E. *f* *ff* *non vibr.*
 Z. *f* *ff* (*div.*) *non vibr.*
 Ge. *f* *ff* (*non div.*) *non vibr.*
 GB. *f* *ff* *fff*

D. *p* *ppp*
 Q. *p* *ppp*
 X. *p* *ppp*
 Sh.s *p* *ppp*
 Sh.a *ff*
 Sh.b *ff*
 Su.s *p* *ppp*
 Su.a *p* *ppp*
 Su.t *ff*
 Su.b *ff*
 Gu.s *p* *ppp*
 Gu.a *p* *ff*
 Gu.b *ff*
 Yq. *ff*
 Zr. *ff*
 Dr. *ff*
 Snx. *ff*
 Zh. *ff*
 Yun. *(pp)* *ff*
 G. *ff*
 E. *ff*
 Z. *pizz.* *ff*
 Ge. *pizz.* *ff*
 GB. *pizz.* *ff*

D.
 Q.
 X.
 Sh.s.
 Sh.a.
 Sh.b.
 Su.s.
 Su.a.
 Su.t.
 Su.b.
 Gu.s.
 Gu.a.
 Gu.b.
 Yq.
 Zr.
 Dr.
 Snx.
 Zh.
 Yun.

G.
 E.
 Z.
 Ge.
 GB.

41 ♩ ~ 112 esplosivo

D. *ff* *a 2* *mp* *p*
 Q. *ff* *a 2* *mp* *p*
 X. *ff* *a 2* *mp* *p*
 Sh.s *ff* *a 2* *mp*
 Sh.a *ff* *a 2* *mp* *p*
 Sh.b *ff* *a 2* *mp*
 Su.s *ff* *a 2* *mp* *p*
 Su.a *ff* *a 2* *mp*
 Su.t *ff* *a 2* *mp*
 Su.b *ff* *a 2* *mp*
 Gu.s *ff* *a 2* *mp*
 Gu.a *ff* *a 2* *mp* *p*
 Gu.b *ff* *a 2* *mf* *mp*
 Yq. *ff*
 Zr.
 Dr.
 Snx.
 Zh.
 Yun.

♩ ~ 112 esplosivo

G.
 E.
 Z. *ff*
 Ge. *ff*
 GB. *ff*

D.
 Q.
 X.
 Sh.s
 Sh.a
 Sh.b
 Su.s
 Su.a
 Su.t
 Su.b
 Gu.s
 Gu.a
 Gu.b
 Yq.
 Zr.
 Dr.
 Snx.
 Zh.
 Yun.
 G.
 E.
 Z.
 Ge.
 GB.

Musical score for page 51, featuring multiple staves for various instruments and voices. The score includes dynamic markings such as *f*, *p*, *sf*, *pp*, *mp*, and *mf*, along with performance instructions like "quarter-tone optional" and "ord.". The instruments listed are D., Q., X., Sh.s, Sh.a, Sh.b, Su.s, Su.a, Su.t, Su.b, Gu.s, Gu.a, Gu.b, Yq., Zr., Dr., Snx., Zh., Yun., G., E., Z., Ge., and GB.

56 ♩ ~ 112 eccitato

D.
 Q.
 X.
 Sh.s.
 Sh.a.
 Sh.b.
 Su.s.
 Su.a.
 Su.t.
 Su.b.
 Gu.s.
 Gu.a.
 Gu.b.
 Yq.
 Zr.
 Dr.
 Snx.
 Zh.
 Yun.

Musical score for woodwinds and strings, measures 56-112. The score includes parts for Flute (D.), Clarinet (Q.), Saxophone (X.), Shofar (Sh.s, Sh.a, Sh.b), Sussakob (Su.s, Su.a, Su.t, Su.b), Gudu (Gu.s, Gu.a, Gu.b), Yaqob (Yq.), Zurna (Zr.), Drum (Dr.), Snare (Snx.), Zurna (Zh.), and Yunnan (Yun.). Dynamics include *mf*, *pp*, *mp*, *f*, *p*, and *fp*. Performance instructions include "optional till bar 61" and "optionality ends".

~ 112 eccitato

G.
 E.
 Z.
 Ge.
 GB.

Musical score for strings, measures 112-112. The score includes parts for Violin (G.), Viola (E.), Cello (Z.), Double Bass (Ge.), and Double Bass (GB.). Dynamics include *fp*, *f*, *p*, *mf*, and *ppp*. Performance instructions include "ord." and "(slow gliss.)".

D. *f* 3 3
 Q. *ff* a 2 *p*
 X. *f* 3 *ff* *p*
 Sh.s *f* *ff* *pp*
 Sh.a *f* *ff* *pp*
 Sh.b *ff* *mp*
 Su.s *f* 3 3 *ff* *pp*
 Su.a *f* 6 3 3 *ff* *pp*
 Su.t *f* 3 *ff* *pp*
 Su.b *ff* *p*
 Gu.s *f* 3 *ff* *pp*
 Gu.a *mf* *f* *ff* *pp*
 Gu.b *ff* *mp*
 Yq. *f* *ff* *pp* *mf* *p*
 Zr. *ff* *mf* *p*
 Dr. *f* *ff* *mf* *p*
 Snx. *f* *ff* *mf* *p*
 Zh. *f* *ff* *mf* *p*
 Yun. *ff* *L.V.* *tr*

ossia: no quarter-tone, but one sheng plays the b already in bar 64

ossia: chrom. scale (not synchronously)

G. *fp* *ff* *pp*
 E. *fp* *ff* *pp*
 Z. *f* *ff* *pp*
 Ge. *f* 3 *ff* *pp* *mf* *p*
 GB. *f* *ff* *ff* *pp* *mf* *p*
 15ma (e) *unis. pizz. L.V.*

D.
 Q.
 X.
 Sh.s
 Sh.a
 Sh.b
 Su.s
 Su.a
 Su.t
 Su.b
 Gu.s
 Gu.a
 Gu.b
 Yq.
 Zr.
 Dr.
 Snx.
 Zh.
 Yun.
 G.
 E.
 Z.
 Ge.
 GB.

ff *pp*
 ossia: chrom. scale (not synchronously)
ff *pp* *ff* *pp*
ff *pp* *ff* *pp*
ff *pp*
ff *pp* *ff* *pp*
ff *pp*
ff
pp *f* *ff*
pp *f* *ff*
pp *f* *ff*
pp *f* *ff*
pp *f* *ff*
pp *f* *ff*
ff *pp* *sub.fff* *pp*
ff *pp* *sub.fff* *pp*
ff *pp* *sub.fff* *pp*
arco div. *ff* *pp* *sub.fff* *pp*
arco (sul G) *ff* *pp* *sub.fff* *pp*

This page of a musical score, numbered 81, contains the following parts and markings:

- Woodwinds:**
 - D. (Flute):** Starts with a first ending (1.) marked *p*, followed by a second ending (2.) marked *ff* and *mf*.
 - Q. (Clarinet):** Features a *ff* dynamic, a triplet of eighth notes, and a *p* dynamic.
 - X. (Bassoon):** Includes a *pp* dynamic, a *ff* dynamic, a triplet of eighth notes, and a *p* dynamic.
 - Sh.s. (Oboe):** Starts with a *pp* dynamic, followed by *ff* and *p*.
 - Sh.a. (English Horn):** First ending (1.) marked *pp*; second ending (2.) marked *ff* and *mp*.
 - Sh.b. (Cor Anglais):** Second ending (2.) marked *ff* and *mp*.
 - Su.s. (Soprano Saxophone):** *ff* dynamic.
 - Su.a. (Alto Saxophone):** *ff* dynamic.
 - Su.t. (Tenor Saxophone):** *ff*, *p*, *mf*, and *ff* dynamics.
 - Su.b. (Bass Saxophone):** *ff* and *pp* dynamics.
 - Gu.s. (Soprano Clarinet):** *ff* dynamic.
 - Gu.a. (Alto Clarinet):** *ff*, *mp*, *mf*, and *ff* dynamics.
 - Gu.b. (Bass Clarinet):** *ff* and *mp* dynamics.
- Strings:**
 - Yq. (Violin I):** *ff* dynamic.
 - Zr. (Violin II):** *ff* dynamic.
 - Dr. (Viola):** *ff* dynamic.
 - Snx. (Cello):** *ff* dynamic, with a *loco* marking.
 - Zh. (Double Bass):** *ff* dynamic.
 - Yun. (Double Bass):** *ff* dynamic.
- Percussion:**
 - G. (Gong):** *ff* dynamic, triplet of eighth notes, and *mp* dynamic.
 - E. (Euphonium):** *ff* dynamic, triplet of eighth notes, and *mp* dynamic.
 - Z. (Zylophone):** *pp* dynamic.
 - Ge. (Glockenspiel):** *ff* dynamic, *spicc.* marking, and *ord.* marking.
 - GB. (Gross Drum):** *ff* dynamic, *pizz.* marking, and *mp* dynamic.

D. *a 2* *1.* *2.*
 Q.
 X. *mp* *pp* *ff*
 Sh.s. *ff* *mp*
 Sh.a. *ff* *mp*
 Sh.b. *ff* *mp*
 Su.s. *ff* *p*
 Su.a. *ff* *mp*
 Su.t. *mf* *mp* *pp* *ff* *mp*
 Su.b. *ff* *p*
 Gu.s. *ff* *mp*
 Gu.a. *mf* *mp* *pp* *ff* *mp*
 Gu.b. *ff* *mp*
 Yq. *ff* *pp* *sf* *p* *sf*
 Zr. *ff* *pp* *sf* *p* *sf*
 Dr. *ff* *pp* *sf* *p* *sf*
 Snx. *ff* *pp* *sf* *p* *sf*
 Zh. *L.V.* *ff* *pp* *sf* *p* *sf*
 Yun. *f* *pp* *sf* *p* *sf*
 G. *ff* *mp* *pp* *p* *ppp* *ff* *mp* *pp*
 E. *3* *p* *ppp* *ff*
 Z. *mp* *p* *ff* *mp* *pp*
 Ge. *mp* *p* *ppp*
 GB.

This musical score page, numbered 86, contains 20 staves of music. The instruments are labeled on the left: D. (Drum), Q. (Quadrant), X. (Xylophone), Sh.s. (Shamisen solo), Sh.a. (Shamisen alto), Sh.b. (Shamisen bass), Su.s. (Suzuki solo), Su.a. (Suzuki alto), Su.t. (Suzuki tenor), Su.b. (Suzuki bass), Gu.s. (Guzheng solo), Gu.a. (Guzheng alto), Gu.b. (Guzheng bass), Yq. (Yanqing), Zr. (Zhu'er), Dr. (Drum), Snx. (Snare), Zh. (Zhu), Yun. (Yun), G. (Guzheng), E. (Erhu), Z. (Zhu), Ge. (Guzheng), and GB. (Guzheng bass). The score is divided into measures by vertical bar lines. Dynamics such as *mp*, *pp*, *ff*, *p*, *mf*, *ppp*, *sf*, and *f* are indicated throughout. Performance markings include *a 2*, *1.*, *2.*, *3*, and *L.V.* (Larghetto). Some notes have a *(bend)* marking. The notation includes various note values, rests, and articulation marks.

D.
 Q.
 X.
 Sh.s
 Sh.a.
 Sh.b.
 Su.s
 Su.a.
 Su.t.
 Su.b.
 Gu.s
 Gu.a.
 Gu.b.
 Yq.
 Zr.
 Dr.
 Snx.
 Zh.
 Yun.
 G.
 E.
 Z.
 Ge.
 GB.

Musical score for page 92, system 17. The score includes staves for various instruments and voices. The woodwinds (Gu.s, Gu.a, Gu.b) and strings (Yq., Zr., Dr., Snx., Zh., Yun.) have complex rhythmic and dynamic markings. The brass (G., E., Z., Ge., GB.) also features intricate patterns with triplets and dynamic changes. The percussion (Sh.s, Sh.a, Sh.b) and vocal parts (Su.s, Su.a, Su.t, Su.b) are mostly silent in this system.

D. *ff* 3 3 3 3 3 3 *f* 3 3 *f* Sing: *f* Play (non vibr.) *pp* < *mf*
 Q. 3 3 3 3 3 3 *f* Sing: *f* Play div. (non vibr.) *pp* < *mf*
 X. Sing: *f* Play (non vibr.) *pp* < *mf*
 Sh.s. *f* Sing: *f* Voice: "Ah" (< f >) (sing G or D at any 8va) Play (non vibr.)
 Sh.a. *f* Sing: *f* Voice: "Ah" (< f >) (sing G or D at any 8va) Play (non vibr.)
 Sh.b. *f* Sing: *f*
 Su.s. *p* 3 3 3 3 *mf* *f* Sing: *f*
 Su.a. *p* 3 3 3 3 *mf* *f* Sing: *f* Voice: "Ah" (< f >) (sing G or D at any 8va)
 Su.t. *mf* 3 *f* Sing: *f*
 Su.b. Sing: *f*
 Gu.s. Sing: *f*
 Gu.a. Sing: *f*
 Gu.b. Sing: *f*
 Yq. *ff* *f*
 Zr. *ff* *f*
 Dr. *ff* *f*
 Snx. *ff* *f*
 Zh. *ff* *f*
 Yun. *ff* *ff*
 G. *f* 3 3 3 3 3 3 *ff* 3 3 *f* 3 6 6 *ff* 6 6 *f* Play: *pp* (non vibr.) *f*
 E. *f* *ff* *f* 3 6 6 *ff* 6 6 *f* div. *pp* (non vibr.) *f*
 Z. *ff* *f* 3 3 3 3 3 3 *ff* *tr* *arco* *pp* (non vibr.) *f*
 Ge. div. *ff* *tutti* 3 3 3 3 3 3 *tr* *pizz.* (voice) *f* *arco* (non vibr.) *pp* *f*
 GB. *f* *ff* *ff* *pizz.* (voice) *f* *arco* (non vibr.) *pp* *f*

~ 50 serene

everybody sings "Ah" on G or D at any 8va (see performance note)

♩ ~ 50 molto rall. e dim.

D. *mf* *mp*
 Q. *mf* *mp*
 X. *mf*
 Sh.s
 Sh.a *ff*
 Sh.b *mp* *ff*
 Su.s *mp* *mf* *mp*
 Su.a *mp* *ff*
 Su.t *mp* *ff*
 Su.b *mp* *ff*
 Gu.s *mp* *ff*
 Gu.a *mp* *ff*
 Gu.b *mp* *ff*
 Yq. *f*
 Zr. *f*
 Dr. *f*
 Snx. *f*
 Zh. *f*

Yun. *pp* *poco f* *mf* *mp* *p*
 L.V.

♩ ~ 50 molto rall. e dim.

G. *pp* *f* *dim. sempre*
 E. *pp* *f* *dim. sempre* (see perf. note)
 Z. *pp* *f* *dim. sempre*
 Ge. *pp* *f* *dim. sempre*
 GB. *pp* *mf* *f* *f*
 (sul D) (sul G)

D. *p*

Q. *p* *ppp* *p* *p* *1. solo*

X. *p* *ppp*

Sh.s

Sh.a

Sh.b

Su.s *p* *pp*

Su.a

Su.t

Su.b

Gu.s

Gu.a

Gu.b

Yq.

Zr.

Dr.

Snx.

Zh.

mf

mf

mf

mf

mf

mf

L.V.

Yun. *mf* *mp*

G. *mf* *mp* *p*

E. *mf* *mp* *p*

Z. *mf* *mp* *p*

Ge. *mf* *mp* *p* *due soli*

GB. *mf* *mp* *p* *p*

♩ ~ 20

D.
 Q.
 X.
 Sh.s.
 Sh.a.
 Sh.b.
 Su.s.
 Su.a.
 Su.t.
 Su.b.
 Gu.s.
 Gu.a.
 Gu.b.
 Yq.
 Zr.
 Dr.
 Snx.
 Zh.
 Yun.
 G.
 E.
 Z.
 Ge.
 GB.

Musical score for page 110, featuring various instruments and vocal parts. The score includes dynamic markings such as *p*, *ppp*, *f*, *mp*, and *mf*. Performance instructions include *div.* (divisi), *a 2* (second ending), and *tutti*. The score is organized into systems, with each instrument or voice part represented by a separate staff. The notation includes notes, rests, and slurs, indicating the flow and phrasing of the music.