

Koi

Prelude for orchestra

Jukka Tiensuu (2000)

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Instrumentation

2 flutes (both also piccolo)
2 oboes (2. also English horn)
2 clarinets in B^b
bass clarinet
bassoon
contrabassoon
2 horns in F
2 trumpets in C
2 trombones in B^b/F
tuba
strings

Notation

Accidentals are used as in traditional notation: they apply till the end of the bar and any accidental, including a micro-tonal one, cancels the previous accidental.

♯ ↓ ↑ ↓ a quarter-tone sharp and flat, 1/8-tone sharp and flat respectively.
These apply to the immediately following note only!

 Multiphonic fingerings show holes to open (white circle), close (black) or half-close (horizontal line over circle).
Numbers and letters indicate keys to press.
Of the resulting tones only the most prominent ones are indicated.

▼ Sharp staccato. Always very short, regardless of the duration of the written note.

bars 1-24 tutti senza vibrato

bars 1,10 Clarinets lengthen the tube at middle joints to sound a quarter-tone low (1st cl. in the beginning, 2nd in bar 10).

bar 7 Even glissando for the full length of the note (not portamento).

bar 10 Brass: Sing the indicated pitch (diamond-head) while playing the lower note.
The singing and playing should be at equal dynamic level (i.e. play softer to match a soft voice).

bars 10,20,33 Accented notes should be clearly heard as an even continuity (exaggerate accents "*sfpp*", like a clockwork).

bars 28-33 The notation of the over-tone sweeps (or multiphone arpeggio) is not meticulous.
Each sweep may be slightly different.

bar 32 vc, cb: the overtone-sweeps *are* synchronized.

bars 40-45 strings: the overtone-sweeps are *not* synchronized.

bars 47-83 The accelerando should not be continuous but rather a sudden increasing of the tempo every 1-2 bars.

bars 83-end The accelerando is continuous. Bar 93 should be repeated 4-8 times.

duration ca. 8'

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14

fl1 (mp) (mf) (f) mf pp p

fl2 (mp) (mf) (f) mf pp p

ob1 (mp) (mf) (f) pp

ob2 (mp) (f) muta in oboe pp

cl1 (mp) (f) mf pp (retune to normal)

cl2 (mp) (f) mf pp (retune to normal)

bcl (mp) (f) pp

bbn (mp) (f) pp

cbn (mp) (f) pp

hn (mp) (f) pp

tpt (mp) (f) a 2 pp

tni (mp) (f) pp

tba (mp) (f) pp

v1 (mp) (f) solo mp pp tutti pp

v2 (mp) (f) solo mp pp tutti pp

va (mp) (f) pp

vc (mp) (f) pp

cb (mp) (f) pp

21

fl1 *mp* *mf* *mp* *V*

fl2 *mp* *mf* *mp* *V*

ob1 *p* *p* *mf* *V*

ob2 *p* *p* *mf* *V* **muta in corno inglese** *pp*

cl1 *p* *mf* *P molto dolce* *p*

cl2 *p* *mf* *P molto dolce* *p*

bcf

bn *p* *mp* *mf* *V*

cbn *p* *mp* *mf* *V*

hn (sing.) (play:) *mp* *V*

tpt

tni (sing.) a 2 (play:) *mp* *V*

tba (sing.) (play:) *mp* *V*

v1 (div.) *mp* *V*

v2 (div.) *mp* *V*

va (div.) *mp* *V*

vc (div.) *p* *mp* *V*

cb (div.) *p* *mp* *V* (unis.) *p* *mf* *V*

28

fl1

fl2

ob1

ob2

c11

c12

bcl

bn

cbn

pp

rfz

pp

rfz

p

pp

rfz

pp

rfz

p

pp

rfz

pp

rfz

p

pp

rfz

p

pp

rfz

p

hn

tpt

tni

tba

v1

v2

va

vc

cb

non legato

p

non legato

p

non legato

p

non legato

p

f

3

3

piu P

30

fl1

fl2

ob1

ob2

cl1

cl2

bcl

bn

cbn

hn

tpt

tni

tba

p

rfz

p

pp

v1

v2

va

vc

cb

ff

f

mf

ff

ff

dim. poco a poco

dim. poco a poco

dim. poco a poco

dim. poco a poco

3

32

fl1 *p* *rfz* *p* *rfz* *f*

fl2 *p* *rfz* *mp* *rfz* *f*

ob1 *p* *rfz* *p* *rfz* *mf*

ob2 *p* *rfz* *p* *rfz* *mf*

cl1 *rfz* *p* *rfz*

cl2 *rfz* *p* *rfz*

bcf *rfz* *p* *rfz*

bn *pp* *rfz* *p* *rfz*

cbn *ff* *p*

a 2 (non synchronous)

a 2

hn *fp*

tpt *pp* *rfz* *fp* *fp* *fp*

1. *fp* *fp*

2. *fp* *fp*

tni *fp* *fp*

tba *f* *p*

double harmonics (non div.)
poco sul pont. e molto rubato

double harmonics (non div.)
poco sul pont. e molto rubato

p double harmonics (non div.)
poco sul pont. e molto rubato

double harmonics (non div.)
poco sul pont. e molto rubato

v1 *p*

v2 *p*

va *p*

vc *legato* *rfz* *p* *rfz* *p* *p*

cb *legato* *rfz* *p* *rfz* *p*

$\text{♩} = 80$

This page of a musical score, page 8, contains 22 staves for various instruments. The tempo is marked as $\text{♩} = 80$. The score is divided into two systems. The first system begins at measure 34. The instruments and their parts are as follows:

- Flutes (fl1, fl2):** fl1 has a triplet of eighth notes (3) and a slur over a sixteenth-note figure (6). fl2 has a slur over a sixteenth-note figure (6).
- Oboes (ob1, ob2):** ob1 has a slur over a sixteenth-note figure (7). ob2 has a slur over a sixteenth-note figure (5) and another slur over a sixteenth-note figure (6).
- Clarinets (cl1, cl2):** cl1 has a slur over a sixteenth-note figure (5) and another slur over a sixteenth-note figure (6). cl2 has a slur over a sixteenth-note figure (5) and another slur over a sixteenth-note figure (6).
- Bassoons (bc1, bc2):** bc1 has a slur over a sixteenth-note figure (3) and another slur over a sixteenth-note figure (6). bc2 has a slur over a sixteenth-note figure (3) and another slur over a sixteenth-note figure (6).
- Horns (hn):** has a slur over a sixteenth-note figure (3) and another slur over a sixteenth-note figure (5).
- Trumpets (tpt):** has a slur over a sixteenth-note figure (6).
- Trombones (tni, tba):** tni has a slur over a sixteenth-note figure (a 2). tba has a slur over a sixteenth-note figure (3).
- Violins (v1, v2):** v1 has a slur over a sixteenth-note figure (ff). v2 has a slur over a sixteenth-note figure (ff).
- Viola (va):** has a slur over a sixteenth-note figure (ff).
- Violoncello (vc):** has a slur over a sixteenth-note figure (ff).
- Double Bass (cb):** has a slur over a sixteenth-note figure (ff).

Dynamics include *mf*, *ff*, *mp*, *p*, *f*, and *pp*. There are also various slurs, ties, and articulation marks throughout the score.

This page of a musical score, page 9, contains the following instruments and parts:

- Flutes:** Flute 1 (fl1) and Flute 2 (fl2) with dynamics *mf* and *7mf*.
- Oboes:** Oboe 1 (ob1) and Oboe 2 (ob2) with dynamics *ff*.
- Clarinets:** Clarinet 1 (cl1) and Clarinet 2 (cl2) with dynamics *ff*.
- Bassoons:** Bassoon (bcl) with dynamics *ff*.
- Brass:** Horn (hn), Trumpet (tpt), Trombone (tbn), and Tuba (tba) with dynamics *pp* and *ff*.
- Strings:** Violin 1 (v1), Violin 2 (v2), Viola (va), Cello (vc), and Double Bass (cb) with dynamics *ff*.
- Percussion:** Snare drum (sn) and Bass drum (bd) with dynamics *f*, *3*, and *sf*.

The score includes various musical notations such as triplets, sixteenth notes, and dynamic markings like *mf*, *7mf*, *ff*, *f*, *pp*, and *sf*. The page number 9 is located in the top right corner.

fl1

fl2

ob1

ob2

cl1

cl2

bcl

bn

cbn

hn

tpt

tni

tba

(molto rubato, quasi rall...)

(come prima)

v1

v2

va

vc

cb

ff presto, "rall." e dim.

(loco)

ff presto, "rall." e dim.

(ord.)

ff presto, "rall." e dim.

fl1

fl2

ob1

ob2

cl1

cl2

bcf

bn

cbn

hn

tpt

tni

tba

Detailed description: This section of the score covers measures 44 to 52 for the woodwind and brass instruments. It includes parts for flutes (fl1, fl2), oboes (ob1, ob2), clarinets (cl1, cl2), bassoon (bcf), bassoon in C (bn), contrabassoon (cbn), horn (hn), trumpet (tpt), trombone (tni), and tuba (tba). The woodwinds play melodic lines with various articulations and dynamics (f, ff). The brass instruments provide harmonic support with rhythmic patterns, including triplets and sustained notes. The tempo is marked as quarter note = 44.

(come prima)

v1

v2

va

vc

cb

Detailed description: This section of the score covers measures 44 to 52 for the string and double bass instruments. It includes parts for Violin I (v1), Violin II (v2), Viola (va), Violoncello (vc), and Contrabasso (cb). The strings play sustained chords and melodic fragments, with dynamics ranging from forte (f) to piano (p). The double bass part is marked with 'ff presto, "rall." e dim.' and features a complex rhythmic pattern of sixteenth notes.

♩=88 *p. a p. accel. (non legato sempre)*

47

fl1

fl2

ob1
mp p. a p. cresc.

ob2

cl1
f

cl2

bc1
mp p. a p. cresc.

bn
mp p. a p. cresc.

tpt

tni
mf secco

tba
mf secco

51

fl2
mp p. a p. cresc.

ob1

ob2

cl1
p. a p. dim.

bc1

tni

tba

55

mp *cresc.*

f

p. a p. dim.

mf secco

59

♩=96 p. a p. accel.

mp

f

p. a p. dim.

mp

f marcato

mp

62 *muta in piccolo*

fl1

fl2

ob1

ob2

cl1

hn

tba

f

p. a p. cresc.

dim. poco a poco

dim. poco a poco

66

fl1

fl2

ob1

ob2

cl1

hn

tba

p. a p. dim.

85

fl1

fl2

ob1

ob2

dim. al niente

due soli

v1

p

poco. cresc.

P poco cresc.

v2

P poco cresc.

va

P poco cresc.

90

fl1

ob1

93

dim.

ppp

mf dim. al niente

mf dim. al niente

mf dim. al niente

(mp)

(mp)

(mp)

sempre accelerando e dim. al niente...