Umori

for big band

Jukka Tiensuu 2004

Jukka Tiensuu:

Umori (2004)

for big band

Instrumentation

5 saxophones (alto/soprano, alto, tenor, baritone and bass)
4 trumpets in B^b
4 trombones (tenor, tenor, bass or tenor with F attachment, bass with F and D attachments)
piano
contrabass
percussion (drum kit)

Performance note

notation:

general:

–	*tenuto*, play note to the full length.
·	normal *staccato*. For the clarity of writing used often as short-hand to indicate a shortish 16th-note.
'	short, sharp *staccato* (regardless of the written length of the note).
~	slow micro-tonal *glissandi* around the indicated tone (up to 3/8-tones up and down). Continue till the end of the note.
⁄	*glissando*. Where even glissando is not obtainable, try to simulate it by chromatic notes with strong bendings. A small note-head at the end of the glissando-sign only shows the approximate ending pitch, it is not articulated. Likewise, normal notes in the middle of glissando are for orientation only, they are not to be re-attacked.
♯ 𝄲	A quarter-tone higher/lower than the written note. All accidentals are valid till the end of the bar.
o	At the end of a *diminuendo*: "al niente" (i.e. the audience should not be able to hear when the sound stops). Before a *crescendo*: "dal niente" (i.e. the audience should not be able to hear when the sound begins)
	For winds: voice *through instrument* (always, never directly!). Written pitches are relative only. Simultaneous (small black) noteheads, mean: let also some instrumental sound be heard. For piano, contrabass and perc: use muffled or nasal voice. Recommended characters for the laugh passages: bar 24 *embarrassed*, bar 37 *bewildered*, bar 110 *sarcastic*, bar 137 *tired/bored*.
[ ]	Harmonies in brackets indicate prevailing harmonies (for improvisation). They are only to be used as reference. Feel free to play dissonances, micro-tones etc. around them, as the emerging music requires. In all free/improvised passages, avoid traditional tonalities and whole-tone scales.

for contrabass:

o	open string.
l.v.	let vibrate

additional notes on some bars:

I

33-35	*Sempre legatissimo.* Smoothness of character *(dolce)* and quiet dynamics ***p(p)*** are more important than the speed of figuration.
39-52	An idea for the improvisation of sax5 and tne4: like an imaginary fight of two mythical beasts.
53-60	The improvisations should fill the bar and lead to the note written in the next bar. (You only have 2 secs, use it well!)

II

115-126	Imitate *only* the previous player, not the players before.
132	Talk sharply, make a point (everybody chooses his own text, consisting preferably of short *staccato* syllables, a la Japanese)

III

43-46	Try to use especially interesting colours, e.g. use enharmonic fingerings, bend tones, slow vibrati, different mutes, sing/hum along...quietly and without hurry. Most players should avoid starting on the 1st beat of bar 43, and it is possible to start much later. Likewise, you don't need to stop at the 1st beat of bar 46 and you can tie the written note to your last improvised sound.

IV

48-66	Improvised passages are free pitchwise, but should follow the direction of the wavy line.
73-76	*quasi poco a poco piu legato*
104	A fast passage or a "quasi-glissando" (harmonic gliss. possible) from the lowest to the highest pitch still playable ***ff***.

Umori

for big band

I. Kumous / Riscossa

Jukka Tiensuu 2004

♩=40 Grave svolazzando — **♩=144 Presto subito**

1

sx1 **alto** — sx2 **alto** — sx3 **tenor** — sx4 **baritone** — sx5 **bass**

tpt1 — tpt2 — tpt3 — tpt4

tn1 — tn2 — tn3 — tn4

pf — cb — prc

(quasi) gliss. — *arco* — (ad lib.) — (8va) — 8ba — (soft sticks)

pp — *ff* — *fff* — *mp* — *mf* — *f*

8

♩=48 **Molto lento**

♩=40 **Grave**

accel. molto

mp

espressivo svolazzando

piu intensivo

(f)

pp

pp calmo

mf *fz*

espressivo (with swing)

mp

pp

mf *fz*

espressivo (with swing)

mf

pp

pp

calmo

fz

ppp

pp

fz

mp

languido lontano

piu agressivo

(f)

con sord.

espressivo (with swing)

senza sord.

poco p

fz

fz

pp

p *fz*

espressivo (with swing)

mp

pp

pp

ff

pp

pp

pp

p

p

espressivo (with swing)

ff

ppp

mf

pp *calmo*

p

espressivo (with swing)

ff

f

p

(gliss.)

p *ff*

p

♩=48 **Grave**

18

add a couple of short deviations to minor second below

(subito molto dim.)

ff *pp*

p. a p. accel. e cresc.

28

Add another tone to deviations as indicated. Play faster figurations...

...more tones, faster, denser...

fast chromatic figuration within the indicated range

p sempre legato — *ff legato* — *pp subito*

moderately fast figuration within the indicated selection

mp sempre legato — *mf sempre legato* — *ff legato* — *pp subito*

33

Fast chromatic figuration around the indicated main (melody) note. Smooth (non-synchronized) transitions.

♩=66 ***accel.*** ♩=132 ♩=88 - 80

slow down... *...till*

p *f* *pp*

pizz.

ff *mf*

39

mp

mp

mp

mp

3

(gradually higher)

(high and low)

mf

piu passionato

sempre piu violento

cresc. ed "accel."

improvise in the lowest register
heavy and aggressive, speed up...

mp

mp

mp

mp

mf

(gradually higher)

(high and low)

piu passionato

sempre piu violento

cresc. ed "accel."

improvise in the lowest register
heavy and aggressive, speed up...

mp

arco

join the (low) improvisation of bass sax
and bass tromb. (slow, aggressive, speed up)

mf

cresc.

f

piu passionato

ff

mf subito

52

♩=120

cresc.

improvise

mf (subito)

f

ff

(arco)

(8va)

improvise (within two bars)

64

rall. molto ♩=40 **Lento rassegnato**

quasi gliss.

Complement rhythm:

(8va)

8ba

Umori

for big band

II. Umous / Ahnung

Jukka Tiensuu 2004

♩=100 (ca.)

1

soprano
sx1
alto
sx2
tenor
sx3
baritone
sx4
bass
sx5

Complement rhythm:

con sord.
tpt1
con sord.
tpt2
tpt3
tpt4

con sord.
tn1
con sord.
tn2
con sord.
tn3
con sord.
tn4

pf

gliss.

cb

pizz.

prc

"dry"

10

8

pp

p

pp

pp

pp

(quasi) gliss.

p

mp

p

p

pp

pp

(quasi) gliss.

senza sord.

p

pp

pp

pp

mp

p

pizz. (l.v.)

15

mp sfz
mp sfz
pp sfz
pp
mp
mp

senza sord.
mf
mf
mp mf
p mf
mp

p
p
pp
senza sord.
mp

senza sord.
pp
senza sord.

arco
pp

22

(laugh through instrument:)
eh eh eh eh eh
loud inhale
G.P.

(laughing character)
loud inhale
G.P.

senza sord.
(laugh through instrument:)
"eh eh eh eh eh"
loud inhale
G.P.

improvise 2 bars (piatti only)
gentle beat (mainly quavers, occasion

32

(laugh through instrument)

ah ah ah eh eh eh eh eh

f *f* *p*

pp misterioso

p

3

(play and laugh through instrument)

(laugh through instrument)

eh eh eh eh eh

sul G

sul D

40

p mesto

mp mf

f

[or improvise]

gliss.

cresc.

8va

47

3

f

3

pizz.

55

pp misterioso

mf

p

mp

pp misterioso

p

mp

pp misterioso

p

pp misterioso

p

mp

mf

p

mp

mf

p

pp misterioso

arco

pp misterioso

pizz.

f

sfz

arco

p

improvise 4 bars

f

66

f

3

arco

73

f

f

3

3

mp

mf

mp

p

pp

3

f

f

mp

mf

mp

pp

pp

arco

pp

79

(non stacc.)

(non stacc.)

(non stacc.)

(non stacc.)

84

improvise 5 bars

improvise 5 bars

improvise 5 bars

94

(quasi) gliss.

(quasi) gliss.

(quasi) gliss.

(quasi) gliss.

gliss.

pizz.

pizz. (l.v.)

100

pp ff pp ff pp ff pp ff pp ff f sfz f sfz mp sfz

ff f mf f

ff mf f

pp ff ff mp

ff f

pp ff ff mp

ff

arco ff

107

(laugh through instrument)

ah ah ah ah ah loud inhale G.P.

improvise a bar

(bend tones)

imitate tpt4 (one bar)

(play and laugh through instrument)

imitate tne4 (one bar)

imitate sax2 (one bar)

imitate pf (one bar)

imitate tpt3 (one bar)

imitate sax5 (one bar)

imitate cb (one bar)

imitate tne2 (one bar)

(laugh only)

drum solo (2 bars)
"African" drumming
(start on upbeat)

gentle beat (as before)

(dynamics according to the improvisations)

24

123

(trumpets)

imitate tpts
(one bar)

2-bar transition
toward (sounding) B

(rhythmic play around B)

p. a p. rall.

with low voice, ta
syllables through

imitate tpt2
(one bar)

imitate tpts
(one bar)

imitate tpts
(one bar)

imitate tpts
(one bar)

imitate tpts
(one bar)

(quasi) gliss.

imitate tni
(one bar)

imitate tni
(one bar)

imitate tni
(one bar)

imitate tni
(one bar)

with low voice,
syllables throug

imitate sax2
(one bar)

imitate sax2
(one bar)

imitate sax2
(one bar)

imitate sax2
(one bar)

with low voice, talk
syllables through ins

gliss.

with low voice, talk
rhythmical syllables

arco

pizz.

134

♩=60

rall. molto

ohhoh hohhoh

oh hohhohhoh

harmon mute

arco

Umori

for big band

III. Kumotus / Clair de lune

Jukka Tiensuu 2004

♩=40 Lento

1

sx1 soprano — pp

sx2 alto — pp

sx3 tenor — (alternate with tpt2 ad lib.) — pp — use mainly harmonic notes with half-tone deviations — (8vb) — pp sempre legato

sx4 baritone — (alternate with sax5 ad lib.) — pp

sx5 bass — (alternate with sax4 ad lib.) — pp

tpt1 con sord. — portamento sempre — p < mp — legato espressivo e languido

tpt2 con sord. — (alternate with sax3 ad lib.)

tpt3 con sord. — (alternate with tpt4 ad lib.)

tpt4 con sord. — (alternate with tpt3 ad lib.)

tn1 con sord. — (alternate with tne2 ad lib.)

tn2 con sord. — (alternate with tne1 ad lib.)

tn3 con sord. — (alternate with tne4 ad lib.)

tn4 con sord. — (alternate with tne3 ad lib.)

pf mf — 8vb — mp

cb arco — mf > p — mp > p

prc pp

rall... ♩=30 (poco piu lento)

10

(example) 3 (obligatory)

pp

idem, but add microtonal deviations (from main notes)

(8vb)

p sempre legato e flessibile

occasionally imitate tpt 2.

(example)

(swing)

senza sord.

(sord. ad lib.)

use mainly harmonic notes with half- and micro-tone deviations

(example) occasionally imitate sax 3.

(8vb)

p legato e flessibile

senza sord.

mp

mp p

♩=60

(poco piu lento ad lib.)

16

f mp f mp un poco liberamente f

(obligatory)

keep gliding to the tones
played by tne1 and turning
around them microtonally

mf

(obligatory)

senza sord.

f mp f mp un poco liberamente f

keep gliding to the tones
played by sax4 and
bending in and out of them

mp

Play this passage rather free and each time differently.

senza sord.

portamento

f legato molto espressivo

senza sord.

senza sord.

mf p mf

senza sord.

mf

27

f non troppo

f non troppo

f non troppo

mp

f

p

f

mf

f

f

f

f non troppo

f

f

f

mf

p

senza sord.

p

p

f

3

f

p

f non troppo

p

f

p

f

f non troppo

f

(cluster)

mf

(cluster)

mp

mf

mp

(ad lib.)

mf

mp

mp

39

♩=60

During ca. 1' play a few f#'s (+- microtones) in different ways and colors, always pp and keep (long) pauses between them. Occasional < mp > possible. Always listen to the others!

♩=40

50

attacca IV

pp

pp

pp

portamento sempre

p legato espressivo e languido

pp

pp

pp

p

pp

pp

pp

pp

mp

ppp

Ped.

mf p

mp

Umori

for big band

IV. Kuumotus / Fever

Jukka Tiensuu 2004

♩=123 **Con furore**

1

sx1 alto — ff legato

sx2 alto — ff legato

sx3 tenor — ff legato

sx4 baritone — ff legato

sx5 bass — ff legato

tpt1 — ff

tpt2 — ff

tpt3 — ff

tpt4 — ff

tn1 — ff

tn2 — mf cresc. | f | ff

tn3 — mp cresc. | ff

tn4 — mp cresc. | ff

pf — ff (senza Ped.)

cb — arco ff

prc — mf cresc. | ff

6

ff

ff

ff

ff

13

pizz.

(straight)

18

f

f

3

3

etc. ad lib.

23

29

ff *legato*

ff *legato*

ff *legato*

ff *legato*

f

f

f

f

ff

ff

f

ff

3

3

ff

arco

ff

(tacet)

mf *cresc.*

34

p

p. a p. cresc.

ff

p

p. a p. cresc.

ff

ff

ff

ff

ff

40

mp *staccato sempre*

f

mp *staccato sempre*

mp *staccato sempre*

mp *staccato sempre*

f

46

f

f

f

f

f

f

f

mp *staccato sempre*

mp *staccato sempre*

mp *staccato sempre*

mp *staccato sempre*

p

(simile)

(come prima)

54

con sord.

mp

senza sord.

pp

con sord.

mp

senza sord.

pp

con sord.

mp

senza sord.

pp

con sord.

mp

senza sord.

pp

f

f

f

f

ff

ff

ff

(come prima)

mf

(come prima)

62

(poco rall. ad lib.)

(poco piu lento ad lib.)

wild and chaotic

cresc.

ff

f

5

3

con Ped.

senza Ped.

68

72

dim.

mf dim.

poco Ped.

76

(poco accel.)

(tempo primo)

un poco liberamente

un poco liberamente

pizz.

swing (triplet feel)

85

f pp
pp legato
cresc.
meno legato f
mp
pp legato
cresc.
meno legato f
f pp
pp legato cresc.
meno legato f
f p ff pp
pp legato cresc.
f
mf cresc. non legato
ff pp
mp cresc.
p cresc.
f non legato
ff pp
p cresc.
f
f p
ff pp
mp cresc.
f p ff pp
p cresc.
f ff pp

92

non legato

(legato)

non legato

(legato)

non legato

(legato)

non legato

(legato)

non legato

f

ff

f non legato

ff

non legato

ff

f

ff

f

ff

f

ff

ff

(pizz.)

ff

arco

mp

f

mp

ff

98

ff

ff

ff

ff

ff

ff

ff

ff

ff

ff

ff

ff

ff

f

103

sffz

ff fff

p