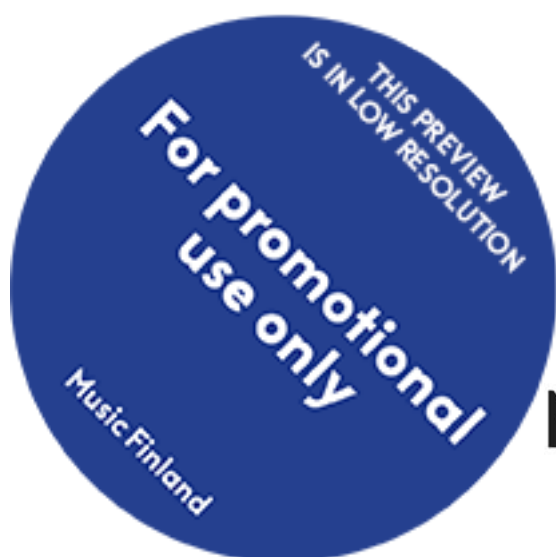


Niilo Tarnanen

The President's Speech

for solo tuba

2013 / 2015



Music Finland

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Niilo Tarnanen
2013/2015

The President's Speech for solo tuba

Dedicated to Tuomas Saloniemi



Niilo Tarnanen (b. 1987 Espoo, Finland): *The President's Speech*

For solo tuba

Duration: 5 minutes 30 seconds or more

Composed from June 2012 to October 2013

Dedicated to **Tuomas Saloniemi**

Premiered by **Tuomas Saloniemi** November 6th 2013, Sibelius Academy Concert Hall, Helsinki, Finland

Score revised in April 2015, appendix (pages 2-3 of this document) revised in February 2016

About the piece, its background and its character.

It was autumn 2007 when I first met Tuomas Saloniemi in a student cafeteria. He found out that I was a composer and immediately ask me to write a solo tuba piece for him.

In 2012, I served as the last chairperson of Sibelius Academy Student Union. That year I gave many speeches and my attention was naturally drawn to art of rhetoric and its relationship to music. The humoristic and provocative communication style of Tuomas, my predecessor, brought me the idea of writing a solo tuba piece that would be a political speech.

After many sketches, drafts and versions, The President's Speech was premiered in November 2013. Tuomas played it also in his master's recital ("A") the next week. I immediately felt that the piece needed some cutting, but it wasn't until spring 2015 when I finally did the hard 'kill your darlings' job.

As it exists now, The President's Speech is a fictional State of the World speech. It's a bit of me, bit of Tuomas. Actually a bit of Bernie Sanders, even if I knew nothing of him by the time of composition. But mostly, it's just a never held speech that the world needs. The radical content is idealistic and let's-face-the-facts in the same time, despite the noble and a slightly pompous circumstances. Strong pathos, strong ethos, strong message. Anyone who dares to give it takes a big risk of never being elected again.

The actual material employs some Finnish words and phrases. They serve both as semantically meaningful signals and symbols and as phonetic material, used as any esthetically perceived sound. The rhetorical arch of the piece is not based (any more) on any particular speech but follows its own, musical logic. Any questions concerning the poetics of the piece are welcome.

Niilo Tarnanen 19.2.2016
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NOTA

Tempo and metre.

The accuracy of tempo alternates between the two extremes of:

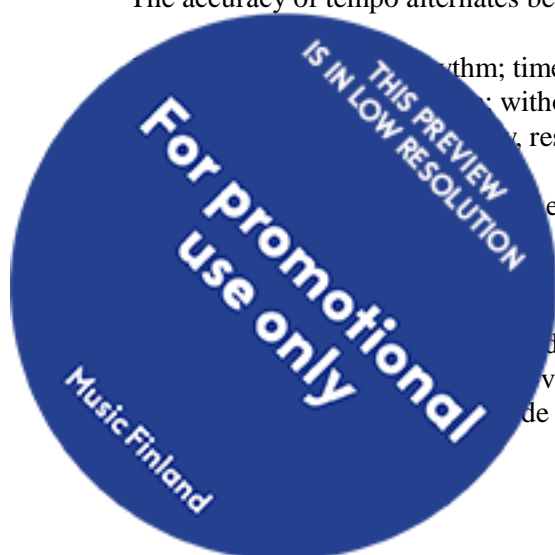
1. **Strict tempo**: rhythm; time signatures, metronome marks, barlines, and beamed notes given; and
2. **Ad lib.**: without time signatures or beams, only black or white noteheads signifying
3. **Rests**: rests, commas and (ad lib.) tempo given.

Both of these options are played with a rubato of some degree.

4. **Pitch**: with the written pitch.

5. **Air**: voiced (only air noise). The written pitch must not to be heard.

6. **Sound**: the sound of the instrument while playing.



Spoken or played?

Played passages are written with noteheads. When bracketed words are given, the passage should be played as if it were spoken.

Spoken passages are written without noteheads. The words are written without brackets and should be spoken through the instrument. Some intonation advice is notated by the position of missing noteheads.

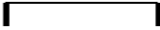
Words given are Finnish. See pronunciation instructions on the internet.

Articulation and tonguing.

Four degrees of tonguing sharpness are distinguished, marked with capital letters above the staff, from the sharpest to softest:

T	sharp tongue	(also "K" when double or triple)
D	medium (normal) tongue	(also "G" when double or triple)
L	soft tongue	
[no letter]	no tonguing (i.e. legato)	N.B.! possible also after a rest


The sharpness of tonguing should be independent of the staccato-tenuto aspect of articulation (detached or bound), that is marked with common staccato, legato and tenuto signs.


A horizontal bracket on the top of a rest () means that the airflow is blocked by the tongue during the whole length of the rest, as in Finnish geminate plosives. The player must not breathe or otherwise relax during this kind of rest.

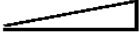
Flutter tongue is written with "Z" across the stem or on the top of the notehead. A fluttered note should not be attacked with a sharp tongue (T) unless specifically asked for.

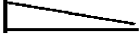
Timbre and vowels.

The piece employs two extremes of the shape of the oral cavity, resulting in opposite tone colours, and the glissandi between them:

 narrow, tight cavity as in vowels [i, y] sharp and edgy, overtone-rich timbre

 wide, loose cavity as in vowels [a, o] mellow and round

 gradually from narrow to wide

 gradually from wide to narrow

Timbre should be kept until next conflicting notation is given ("sempre").
Option.

Glissandi when the interval is a minor third or smaller, and as lip
or third or bigger.



The President's Speech for solo tuba

Dedicated to Tuomas Saloniemi

Niilo Tarnanen 2012-2013

revised 2015

(tempo ad. lib.)

self-conscious
preparation

exhale,
alternate
the fingerings

when ready
look to the
audience;
not too long

salutation

wait
reaction

musical notation for the first system, including dynamics *p*, *p*, *f*, and *mf*, and articulation marks like *slurs*.

musical notation for the second system, including dynamics *ff*, *mf*, *f*, *mp*, and *mf*, and articulation marks like *slurs* and *accents*.

hy-vät kan-sa-lai-se - t! tu-lee - ko? [tu-lee-ko] [to-te-ut - taa?]

musical notation for the third system, including dynamics *f*, *mp*, *p*, *pp*, and *mf*, and articulation marks like *slurs* and *accents*.

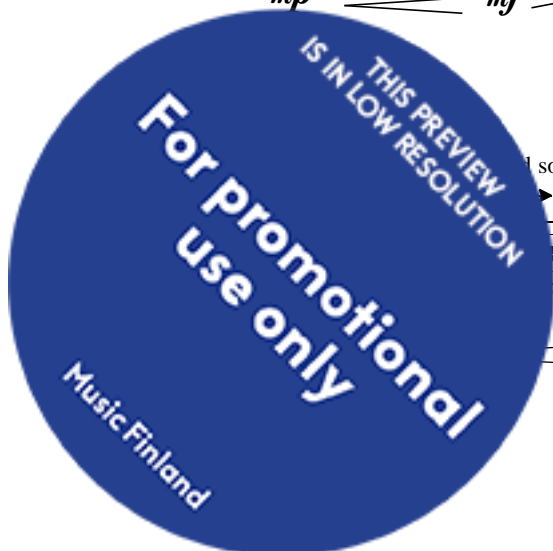
to-teu - tuu- ko? [to-tuut - ta tu-le-va-aa va - aai - i to-te - u-tu-nut-ta

musical notation for the fourth system, including dynamics *mp*, *mf*, *p*, *mp*, *pp*, and *pp*, and articulation marks like *slurs* and *accents*.

ta-ta-ta-ta [va - ai - i tu - le - va - i - s - uu - ut - ta?]

musical notation for the fifth system, including dynamics *mf* and *f*, and articulation marks like *slurs* and *accents*.

da-da-...-la-la



♩ = 120
mechanically, focusing on different ways of articulating

16 L T T T D T D T L T L T L

tu - a?

mf *mp* *f*

(ad lib.) tight wide ♩ = 136

20 T T T T L D T T T T T T T T T D T 3 T T

[ei - to - tut - tu

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

(ad lib., rit. ma più agitato)

26 3 T T L T T T 5 T T 5 T 3 T

spoken i.m.

u - h - at - tu - a tu - lo - s - ta

[turr - ha] tur - ha

> p *mf* *p* *mp*

♩ = 90 angry and bitterly

30 3 3 3 3 3 3T

[ra - ha] ri - kas [rrr - ra - ha] ka - ss, [ra - haa, rei - ip - pa - has - ti,

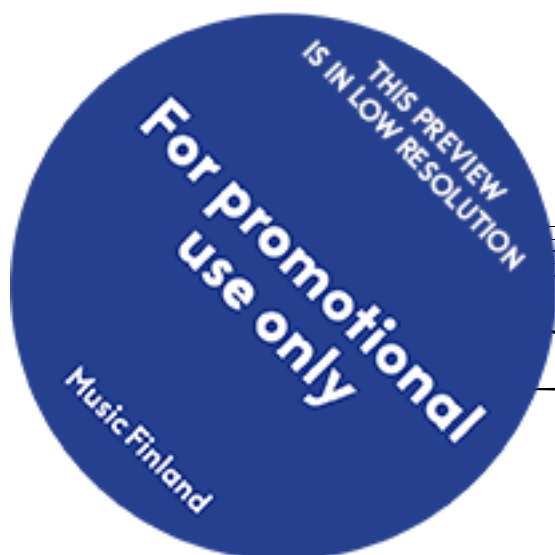
mf *p* *f* *f "p"* *ff* *mf*

short!

turn page, calm down

3T T L T 3 T L

ff *mf* *ff*



42 *very gently and peacefully, with a caring vibrato*

pp *sempre*

46 *as glissando-like fingering switches as possible* *still gently, but a bit more cold* *a sign of becoming nervous*

p *ppp* *pp*

50 *sing inside* *keep tight* *remain wide*

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

(ad lib.) *very seriously, almost prophetically* *in the mouthpiece*

p *mp*

[y - h - tä] y h - tä, [y - h - tä o - lem - me, y - h - tä y - h - tä - lö - ä liem -

restlessly *widen your oral cavity*

p < f *mf* *mf*

