

Jukka Tiensuu

Armotta

for Viola, Cello and Guitar

2012

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Music Finland

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Performance note

Notation:

Accidentals	apply till the end of the bar. However, they are occasionally repeated to facilitate sight-reading.
♯ ♭	Quarter-tone sharp and flat, respectively.
<i>s.v.</i>	<i>senza vibrato</i> . Vibrato should be avoided in all micro-tonal passages (bars 87-109 and 112-140).
<i>l.v.</i>	<i>lasciare vibrare</i> . Let strings vibrate as long as possible.
~~~~	Wide, exaggerated, somewhat slow <i>vibrato</i> .
—	<i>tenuto</i> , play the note to the full written length (only, no accent is intended).
.	The lengths of <i>staccati</i> should be in relation to the length of the note and the character of the music.
∨ _o	<i>al niente</i> , let the sound die away completely so that it is not possible to hear exactly when the sound stops.
/	The <i>glissandi</i> are played continuously during the indicated time ( <i>not</i> portamento), but expressivity (through change of speed) is encouraged. Note-stems without head in the middle of a glissando are for temporal orientation only, they are not to be articulated.
♢	Diamond-shaped note heads indicate natural harmonics. They should never be replaced by artificial ones.

**Beginning and end:** The lengths of *fermati* can be anything between ca. one beat and two bars. They should all be of different length.

**for viola and cello:** The notes in bars 34, 36, 40, 112-120, 177, 179, 183, and 213-215 should be played on one down bow.

**Bars 87-140** Take good care that the perfect fourths and fifths between the **viola** and the **cello** are pure.

**Cadenza** is optional. Instead of improvising a cadenza the violist can just play e.g. a low two-bar half-step trill *sul pont.* with *cresc. dim.* and then continue (without repeat), but s/he is encouraged to improvise over the two bars, which the **cello** and **guitar** keep steadily repeating as necessary. The cadenza can be anything from ca. twelve seconds (no repeat) up to a minute (four repeats). A varied use of dynamics, micro-tones, harmonics, ponticello etc. is encouraged, as long as everything complies with the musical world of the piece and elegantly leads from the gloomy mood of the preceding section to the lighter, more serene one that follows it. During the cadenza, the dynamics of the **guitar** should conform to those chosen by the **violist**. The cadenza bars are entered and left *attacca*.

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8

Handwritten musical score for 'The Rose Tree' in 3/4 time. The score is written for three staves: Treble, Bass, and Alto. The key signature is one flat (B-flat). The tempo is marked 'Allegretto'. The score consists of 8 measures. The first four measures are marked with a '3' and a bracket, indicating a triplet. The last four measures are marked with a '3' and a bracket, indicating a triplet. The score ends with a double bar line and a fermata. The dynamic marking 'f' (forte) is present at the end of the piece.

13

*f*

*f*

*f*

*pp*

*pp*

*mp*

*pp*

*f*

*mf*

6

19

*mp*

*pp*

*p*

*p < mp*

*p poco a poco cresc.*

*poco cresc.*

25

*p poco a poco cresc.*

*mp*

*f*

*3*

*3*

*3*

*3*

28

*mf* *f*

*mf cresc. sempre* *f*

*f*

32

*ff* *(meno f)* *ff*

*ff* *(meno f)* *ff*

*ff*

39

*ff* *pizz.* *ppp* *mf*

*pp* *mf*

*6*

46

*~ 96 With sweet fire*

*II III sempre* *pizz. l.v.* *II III* *PP dolce*

*mf sempre* *l.v.* *l.v.*

*sul tasto*

51

*piu cantando*

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56

*pp* *f*

61

*on string, very short bows*  
*pp staccatissimo cresc. mp*  
*poco pizz.*

67 *ord.*

*P(p) dolce* *piu cantando*  
*mf sempre* *mf sempre*

72

*(bind)* *f* *secco* *p* *on string, short bows*  
*mp (stacc.)* *arco* *on string, short bows*  
*p* *mp (stacc.)*  
*ord.* *f* *mf*

78

*molto rall. ord.*  
*(let open strings ring)*  
*ord.*  
*(let open strings ring)*

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83

*l.v. sempre*  
(6) (5)

*s.v.*  
*mp* > < *mp* *pp*  
*s.v.*  
*mp* > < *mp* *pp*  
*ord.*  
*mf* *poco f*

91

*mp* > < *mp* *pp*  
*pp* < *p* < *mp* < *pp* *p*  
*mp* > < *mp* *pp*  
*pp* < *p* < *mp* < *pp* *p*  
*l.v.* *ord.* *l.v.* *ord.*  
*p* *poco f* *poco f*

101

*mp* *dim.* *en dehors*  
*mp* *dim.*  
*f*

108

110 (use mainly these pitches +8ve ad lib.)  
[repeat as necessary] *molto sul pont.*  
*pp* *sul pont.* *pp* *mp*  
[repeat as necessary] *molto sul pont.* *l.v. (vibr.)*  
(meno *f*) (più *f*)

112 *ord. s.v.*  
*pp* *ord. s.v.* *pp* *ppp*  
*ord.* *f sempre*

118

~ 64 Appassionato

*pp* *pp* *p* *mp* *pp* *p*  
*pp* *pp* *p* *mp* *pp* *p*  
*l.v.* *poco f*

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127

*mp* *mf* *pp*

*mp* *mf* *pp*

*ord.*

134

*< mp* *dim.* *en dehors* *pp* *mf* *>* *ord.* *p* *mf*

*< mp* *dim.* *pp* *mf* *>* *ord.* *p* *mf*

*f* *mp* *f* *mp* *mf*

*l.v. sempre* ⑤ ⑥

*accel. p. a p.*

143

*~ 96*

*secco* *secco* *ord.*

148

*~ 96 With sweet fire* *ord.*

*pizz. l.v. II III* *p(p) dolce*

*mf sempre*

*l.v.* *mf sempre*

153

*piu cantando* *pp* *mp*

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158 *on string, very short bows*

*f* *pp* *mp* *p* *mp* *arco* *p* *mp*

*mp*

164

*p* *mp* *mp poco a poco cresc.* *f*

*p* *cresc.*

169

*mp* *mp cresc.* *mf*

*3* *3* *3* *3*

173

*f* *ff* *ff* *(meno f)*

*3* *3* *3* *3*

*ff*

178

*(meno f)* *ff* *ff* *ff*

*6*

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186

spicc.  
ppp mf pp f

p cresc.

192

pp f pp mf

197

mp cresc. molto ff f

mp cresc. molto ff f

p cresc. molto ff

203

mf mp p

mf mp p

mf mp p

211

pp p

pp p

f

meno f

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