

Jukka Tiensuu

# Ote

for Violoncello and Contrabass

2006



**Music Finland**

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# Jukka Tiensuu:

## Ote (2006)

for Violoncello and Contrabass

### Performance note

#### Notation:

**Accidentals** apply till the end of the bar. However, they are occasionally repeated to facilitate sight-reading.

**Vibrato:** slow: ~ fast: ~ vibrato with excessive width.

**Glissandi** are played evenly during the indicated time (*not portamento*), yet *espessivo*.

/ A small note-head at the end of the glissando-sign only shows the approximate (but targeted) ending pitch, it is not articulated. When performing a pizzicato-glissando: press the fingers hard against the fingerboard during the *whole* glissando. VOA (vibrato on arrival) is recommended.

— *tenuto*, play the 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).

# d A quarter-tone higher/lower than the written note. All accidentals are valid till the end of the bar.

o < dal niente/start from nothing (i.e. the audience should not be able to hear when the sound begins).

> o al niente/let sound die (the last notes need not be heard by the audience).

*pizz. (l.h.)* plucking some of the notes with the left hand is recommended (emphasises nonchalance).

*l.v.* let vibrate.

*clb* *col legno battuto*, hit the string(s) with the wood of the bow.

*arco battuto* hit the string(s) with the hair of the bow (plus some wood, if necessary for the sake of sonority).

Look at each other boxed texts give instructions for visual, semitheatrical actions. These should be clear, yet naturally integrated into the playing, not overdone. When "turning to look at" you may even turn your body and the instrument to that direction.

ord. A boxed "ord." ends the action.

⊗ Slap strings against fingerboard. (if followed by a slur, let strings vibrate freely after slapping.)

#### Miscellaneous:

The players should be as wide apart as possible, without losing accuracy in ensemble playing..

"sp" throughout the piece. In the best case, the audience gets a presentiment of what kind of

the first page of the piece; react to each other by hearing only.

as well as the perfect fourth in bar 65.3 are really clear and pure.

3 etc.) are played with one bow. Make *dim.* quick enough ("logarithmic") for one

ent (marked x) are best played with the side of the thumb knuckle (hit and let  
te with other fingers, though. Find places with good sonority (not tappy or  
e lower register suggests playing it with the right hand (for different sonority),  
e well when there is a *l.v.*-slur after the note and when not (i.e. *secco*).

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# Ote

for Cello and Contrabass

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1 ~ 63 - 69 Playfully

1 "concentrate"

1 "concentrate" then, unexpectedly!

*f* *mf* *p* *f* *passionato*

*f* *p* *f* *passionato*

*pizz.* *arco* *ord.* *arco* *ord.*

5 look up and away from the bassist (fake nonchalance)

5 look up and away from the cellist (fake nonchalance)

*pizz. (l.h. ad lib.)* *arco* *ord.* *arco*

*mp subito* *f* *passionato di nuovo*

*mp subito* *f* *passionato di nuovo*

8 *pizz. (l.h.)* *arco* *pizz. (l.h.)*

*mp (come prima)* *mf* *f* *piu passionato* *sub.mp*

*mp (come prima)* *mf* *f* *piu passionato* *sub.mp*

12 stare at the bassist

12 look at the bassist from under the eyebrows

*arco* *pizz.* *arco* *ord.* *arco* *pizz.* *arco*

*f* *p* *f*

*ord.* *arco* *pizz. (secco)* *arco*

*pp dolce* *p* *f*

look at the cellist from under the eyebrows

*arco* *arco*

*f subito* *f subito*

*subito* *f subito*



21 *clb* *mf espressivo* *ord.* *pizz.* *arco* *mp* *mf* *pp* *p*

21 *clb* *mf espressivo* *f subito* *ord.* *pizz.* *arco* *mp* *p*

*slowly turn to look at the bassist*

*quickly turn to look at the cellist (surprised)*

26 *clb* *p* *mp* *p* *mp* *f* *f* *pizz. l.v.* *clb* *pizz. l.v.* *col arco battuto*

26 *p* *mp* *p* *mp* *f* *f* *pizz. l.v.* *clb* *pizz. l.v.* *col arco battuto*

*ord.* *ord.* *pizz. (m.s.)*

30 (*simile*) *lunga* *clb* *ord.* *arco ord.*

30 (*simile*) *lunga* *esitando (non l.v.)* *pizz.* *risoluto* *ord.* *arco ord.*

*mp* *mf*

30 (*simile*) *lunga* *esitando pizz.* *clb* *esitando sempre clb (secco)* *arco s.pont.* *pizz.* *clb (secco)* *senza esitazione (vibr.)* *arco ord.*

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

*look at the bassist* *look blankly at the audience* *look at the cellist* *keep looking at the cellist*

36 *pizz.*

36 *pizz.*

*3* *3* *3* *3* *3* *6*

38 *f* *mp* *f*

38 *f* *mp* *mf*

*pizz.* *3* *clb sul D* *arco*

*pizz.* *3* *piu f* *ffp*

*pizz.* *3* *3* *clb sul E*





lunga  $\text{♩} \sim 60 - 69$   
 stare at the bassist (while very slowly turning page)

43 lunga

*p* *clb* (s.pont)

Slap strings against fingerboard (l.v. where marked)

Knock instr. body (preferably use side of thumb)

*poco cresc.*

turn page slowly, then continue as if playing for yourself, only

ord. (sul A) *8va ->* (sul A sempre) (*8va sempre*)

46

*poco f poco sul pont.*

*mf*

*non legato, leggero "qual pium al vento" sempre*

49

49

52

52

*cresc.*

ord. *rall.*  $\text{♩} \sim 40$  *Fervente*

55 freeze!

ord. *loco*

*ff sub.* *ff* *mp* *mf* *cresc. poco a poco*

55 freeze!

ord. (sul A)

*ff sub.* *ff* *mp* *mf* *cresc. poco a poco*

*ff* *dim.* *p*

*ff* *dim.* *p* *cresc.*





look at each other, "give" and "take"

exaggerated slow vibr. (2-3 Hz) sempre

70 *sfz* *ppp* *fz* *ppp* *fz* *fz* (etc. simile)

70 *sfz* *sfz* *ppp* *fz* *fz* *fz* *fz*

look at each other, "give" and "take"

exaggerated slow vibr. (2-3 Hz) sempre

78 (etc. simile)

ord.

81 *arco ord.* *f* *f* *pizz.*

81 *arco ord.* *f* *f* *pizz.*

ord.

84 *f intensivo* *arco* *f concitato*

84 *f intensivo* *arco* *f concitato*

86 *pizz.*

86 *pizz.*

*pizz.* *arco* *f*

*pizz.* [turn page here] *pizz. sempre* *mp nerboruto*



91 look tenderly at the bassist (while slowly turning page) *ord.* *pizz* *mf nerboruto* *p. a p. accel. (sul D) (sul C)* ( $\sim 36$ ) ( $\sim 42$ )

91 (sul D) (sul G) *mf*

( $\sim 50$ ) ( $\sim 58$ ) ( $\sim 63$ )

95 *f*

95 *f*

98 *rall. molto* *lento* *clb* *arco molto pont.*  $\rightarrow$  *ord.* ( $\sim 74$ ) *p. a p. accel. al MM. ~ 96* *all accents fz* *mf* *pp* *f* *marcato sempre* *all accents fz* *marcato sempre*

98 *f* *pp* *f* *marcato sempre* *all accents fz* *marcato sempre*

103

103

107

107



115 *sul pont.* gradually lean to the right as much as convenient 3x

115 *sul pont.* gradually lean to the right as much as convenient 3x

118 *poco a poco ord.* stare at the audience and gradually lean to the left as much as convenient straighten up quickly (♩ ~ 96 or more) 5x

118 *poco a poco ord.* stare at the audience and gradually lean to the left as much as convenient straighten up quickly 5x

straighten up again stare at the audience and gradually lean to the left as much as convenient straighten up quickly

123 *ff* 3x

123 *ff* 3x

127

127

131 *frenetico* ~ 40 subito ~ 60 *molto rall. al fine*

131 *ffz* *pp* *espressivo* *ffz* *pp* *pp*

(♩ ~ 30) (♩ ~ 20) smile at the audience (triumphant) *lunga*

*pizz.* *ord.* *(l.h. pizz.)* *(l.v.)* *arco* *defiantly* *ffz*

*f* *pp* *delicato* *sfp*

*un poco aggressivo* look at the cellist (frowning)

