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Jukka Tiensuu

Ote

for Violoncello and Contrabass

2006

TEOSTO

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FINNISH MUSIC INFORMATION CENTRE

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Jukka Tiensuu:

Ote (2006)

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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).

♯𝄲 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:

To emphasize the "stereophony", the players should be as wide apart as possible, without loosing accuracy in ensemble playing..

It is suggested you keep the visual "grasp" throughout the piece. In the best case, the audience gets a presentiment of what kind of piece to expect already the moment you enter the stage.

Avoid giving visual "(up)beats", especially during the first page of the piece; react to each other by hearing only.

Make sure the perfect triads in bars 59.2 and 60.1 as well as the perfect fourth in bar 65.3 are really clear and pure.

Single notes with a long *dim.* (bars 24, 42-43, 72-73 etc.) are played with one bow. Make *dim.* quick enough ("logarithmic") for one bow to be sufficient.

Bars 43-55 (cb): The hits on the body of the instrument (marked x) are best played with the side of the thumb knuckle (hit and let resonate). In successive 1/32-notes you may alternate with other fingers, though. Find places with good sonority (not tappy or knocky) that are also comfortable to play. The x in the lower register suggests playing it with the right hand (for different sonority), but if this is uncomfortable, left hand can be used. Note well when there is a *l.v.*-slur after the note and when not (i.e. *secco*).
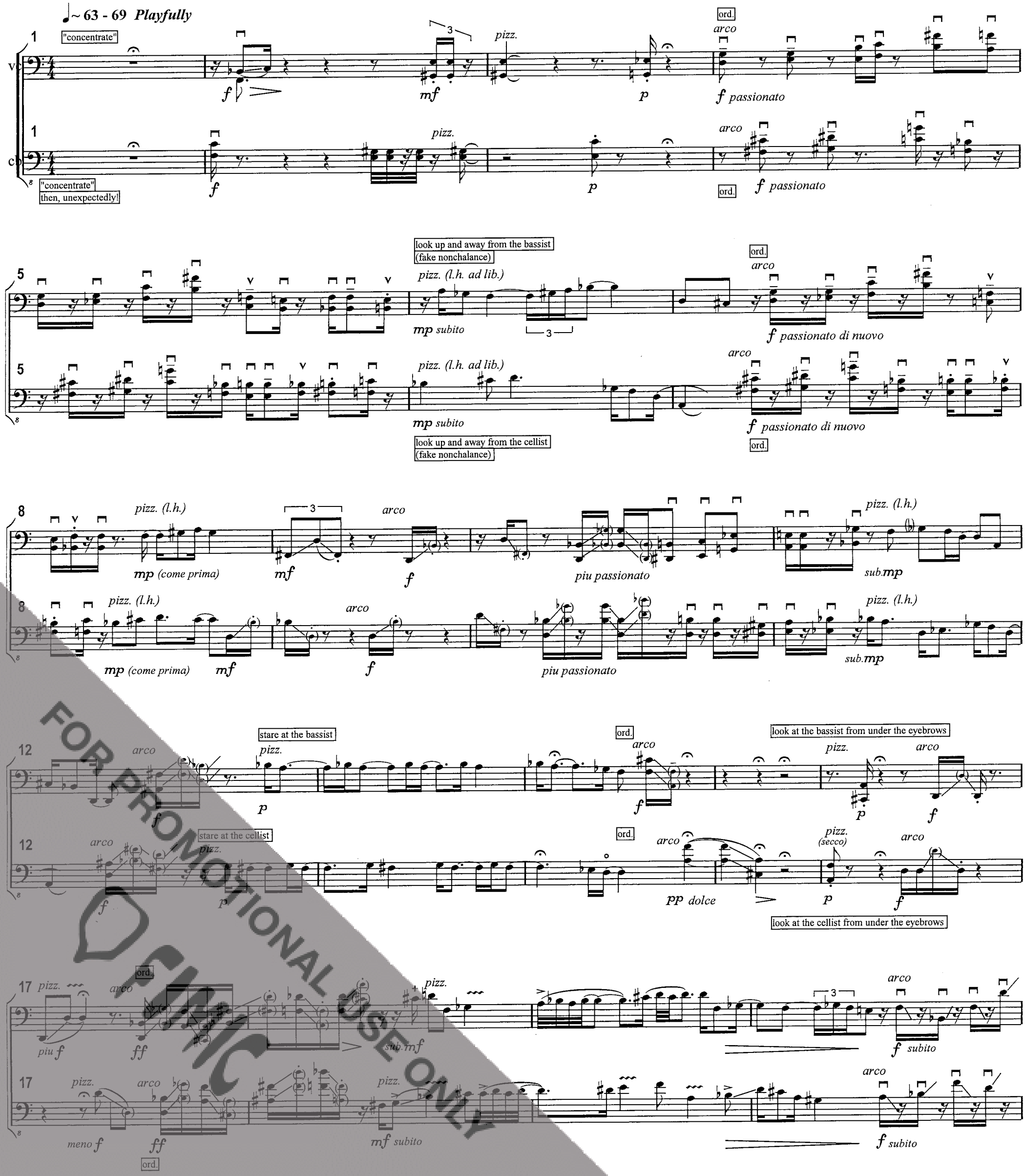
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for Cello and Contrabass

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21 clb
mf espressivo
ord.
f subito
pizz.
mf f
arco
slowly turn to look at the bassist
mp
mf pp
pizz.
arco
p

21 clb
mf espressivo
ord.
f subito
pizz.
mf f
arco
mp
quickly turn to look at the cellist (surprised)
p

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

26
p
mp
pizz.
p
mp
pizz. l.v.
clb
f
pizz. (m.s.)
col arco
+ battuto
ord.

30 (simile)
lunga
look at the bassist
esitando
clb (non l.v.)
mp
pizz.
look blankly at the audience
risoluto
mf
ord.
arco ord.

30 (simile)
lunga
esitando
pizz.
mp
look at the cellist
clb
esitando sempre
clb (secco)
arco
s.pont.
mf
keep looking at the cellist
pizz.
mf
clb
(secco)
p
senza esitazione
pizz.
(vibr.)
mf f
ord.
arco ord.

36
3
pizz.
3

36
3
3
3
3
3
3
3
6

38
6
f
mp f

38
6
3
3
f
mp
mf

40
pizz. l.v.
clb
pizz.
clb
pizz.
3
clb sul D
arco
f
piu f
fffp

40
3
3
clb
pizz.
3
clb
pizz.
3
3
f
piu f
clb sul E

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43 *lunga*

♩~ 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

46

ord. (sul A)

8va ->

(sul A sempre)

(8va sempre)

poco ***f*** *poco sul pont.*

non legato, leggero "qual pium al vento" sempre

46

mf

49

49

52

52

cresc.

55 *freeze!*

ord. ***rall.***

loco

♩~ 40 ***Fervente***

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

55

(secco) *freeze!*

ord.

(sul A)

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

ord.

f

62

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

62

(sul A+D)

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

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

70 ~ 63

exaggerated slow
vibr. (2-3 Hz) sempre

sffz *ppp* *fz* *ppp* *fz* *fz*

(etc. simile)

70

exaggerated slow
vibr. (2-3 Hz) sempre

sffz *sffz* *ppp* *fz* *fz* *fz* *fz*

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

78 ord.

78

(etc. simile)

~ 63 - 69 ***(tempo primo)***

81 *arco ord.*

f *f* *pizz.*

81 *arco ord.*

f *f* *pizz.*

ord.

84

arco

f intensivo *f concitato*

84 *arco*

f intensivo *f concitato*

86 *pizz.*

86 *pizz.*

88 *arco* *pizz.* *arco*

f *f*

88 *arco* *pizz.* **[turn page here]** *pizz. sempre*

f *mp nerboruto*

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91 look tenderly at the bassist (while slowly turning page)

~36 p. a p. accel. (sul D) (sul C) ord. pizz (~42)

mf nerboruto

91 (sul D) (sul G)

mf

(~50) (~58) (~63)

95

f

95

f

98 rall. molto lento clb arco molto pont. ord. ~74 p. a p. accel. al MM. ~ 96 all accents fz

f pp f marcato sempre

98 clb arco molto pont. ord. all accents fz

f pp f marcato sempre

103

103

107

107

111

sul: G D DA G

111

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115 *sul pont.* 3x

gradually lean to the right as much as convenient

115 *sul pont.* 3x

gradually lean to the right as much as convenient

straighten up again

118 *poco a poco* *ord.* 5x

stare at the audience and gradually lean to the left as much as convenient

straighten up quickly

(♩ ~ 96 or more)

118 *poco a poco* *ord.* 5x

straighten up again

stare at the audience and gradually lean to the left as much as convenient

straighten up quickly

123 *ff*

123 *ff*

127

127

frenetico

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

fffz *pp*

131 *espressive*

fffz *pp* *pp*

135 *pizz.* *arco sul pont.* (♩ ~ 50) (♩ ~ 40) (♩ ~ 30) (♩ ~ 20)

f *mf* *mp* *p* *pp delicato*

smile at the audience (triumphant)

lunga *sfp*

135 *molto sul pont.* *clb* *pizz.* *ord.* *(l.h. pizz.)* *(l.v.)*

mp *mf* *f* *un poco agressivo* *ff* *arco* *fffz*

look at the cellist (frowning)

defiantly

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