

Jukka Tiensuu

Sulci

for String Orchestra

2011

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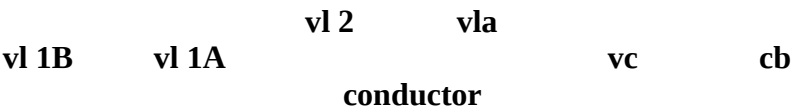
for String Orchestra
(2011)

Instrumentation:

strings: absolute minimum 4.2.2.2.2, recommended 8.4.4.4.2 (1st violin plays *divisi* throughout the piece)

Performance note

Setup: To emphasize the "stereo" effects, it is recommended that the orchestra is spread out horizontally as much as convenient. Violins 1B at the left extreme of the stage, contrabasses at the right extreme.:



Notation:

- Accidentals** apply till the end of the bar. However, they are occasionally repeated to facilitate sight-reading.
- Double stops** are played *divisi*, unless otherwise indicated. (exception: bars 1 and 196 are played *non div.*)
- tr < >** Trills are always played till the end of the note (including tied-over notes).
-  Appoggiaturas are played *on* the beat.
-  The glissandi are played continuously during the indicated time (*not* portamento), but expression through change of speed is encouraged. Note-stems in the middle of a glissando are for orientation only, they are not articulated.
-  *tenuto*, no accent, just play the note to the full (written) length
-  The lengths of *staccati* should be in relation to the length of the note and the character of the music.
-  A quarter-tone higher/lower than the written note.
-  *al niente*, let the sound "die away" completely (so that it is not possible to hear exactly when the sound stops).
- s.v.** *senza vibrato*
- sul pont.** should always be interpreted as *molto sul pont.*

Natural harmonics have been written in low positions for notational reasons, but they can (and should) be played on high positions whenever that is more convenient. However, they should never be replaced by artificial harmonics.

When playing the repeated notes from bar 286 onward, the bow is stopped between the notes, not lifted.

- Vlns and Vla:** in bars 109-148 each note starts *senza vibr.*, changes gradually to *poco vibr.* and back to *senza vibr.*
- Vc and Cb:** in bars 91-159 play the written rhythms accurately (especially the syncopated sixteenth notes) to assure clarity of the complementary rhythm. Also, carefully adjust the dynamic balance between the open-string and stopped-string *pizzicati*.
-  Wide, exaggerated *vibrato*.



for string orchestra

Jukka Tiensuu 2011

♩ = 112-124 Con brio

1
non spicc. (short bows)
ff ppp
non spicc. (short bows)
ff ppp
non spicc. (short bows)
ff ppp
non spicc. (short bows)
ff ppp
non spicc. (short bows)
ff ppp
E-string tuned to D
f ppp

5

ff *ppp*

ff *ppp*

ff *ppp*

ff *ppp*

ff *ppp*

f *ppp*

ff

ppp

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16

ppp ff ff mf p ff mf mp < ff mf p < mp < ff mf p < ff p p ff mf p p f mp f p p f

20

p ff mf p p ff mf p ff mf p ff mf p ff mf p ff

23 (short bows)

ff (short bows) ff (short bows) ff sul pont. mp sul pont. mp sul pont. meno pont. mp pppp ff meno pont. pppp ff meno pont. pppp ff

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[illegible]

28

ff *sul pont.* *ff* *mp* *sul pont.* *mp* *sul pont.* *ff* *meno pont.* *mp*

mp *sul pont.* *pppp* *ff* *meno pont.* *ff*

mp *sul pont.* *pppp* *ff* *meno pont.* *ff*

mp *sul pont.* *pppp* *ff* *meno pont.* *ff*

[illegible]

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[illegible]

37

meno pont.

ff

meno pont.

ff

meno pont.

ff

mp

sul pont.

pp

sul pont.

pp

mp

mp

mp

39

ff *s.pont.* *mp* *pppp* *mp*

ff *s.pont.* *mp* *pppp* *mp*

ff *s.pont.* *mp* *pppp* *mp*

pppp *meno pont.* *mp* *pppp* *mp*

pppp *meno pont.* *ff* *meno pont.* *ff* *meno pont.*

pppp *ff* *meno pont.*

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[illegible]

43

pppp

meno pont.

ff

meno pont.

meno pont.

ff

s.pont.

pp

s.pont.

pp

s.pont.

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49

ppp

ppp

ppp

p

ff

ff

ff

mp

ff

pp

[illegible][illegible]

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71

f

mp ff mf

mp < ff mf

p < ff

pp

(non div.)

pizz. non div.

ff

ff

74

pp

ff

mf

mp

ff

mf

mp < ff mf

mf

pp

ff

mf

p < ff

mf

ff

mf

pp

ff

mf

pp

ff

mf

77

ff

ff

ppp

ppp

ppp

mp

(lunga)

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8va
ord.

ppp mp

ord. 8va

P

ord. 8va

pp

mp

f

f

f

f

II

III

III

mp

f

8va

111

8va

8va

mp

ppp

mp

8va

p mp

8va

pp mp

mp

mf

f

mf

f

(slow)

(slow)

menof (+)

f

II

III

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157

mf *f* *tr* *unis. arco*

163

mf *f* *tr* *f* *non div.* *mp* *f* *mp* *f* *mf* *pizz.* *ff* *pizz.* *f cresc.* *pizz.* *f cresc.* *ff*

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14

169

3 6 mp mf f

tr tr tr tr

3 3 3

tr

176

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Music

nis.

arco

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unis.

arco

178 3 15

This system contains measures 178, 179, and 180. It features a grand staff with five staves. Measures 178 and 179 include triplets of eighth notes in the upper staves and sixteenth notes in the lower staves. Measure 180 shows a more complex texture with sixteenth-note runs in the upper staves and a dense chordal texture in the lower staves. Dynamics include *f* (forte) and *ff* (fortissimo).

181

This system contains measures 181, 182, 183, and 184. It features a grand staff with five staves. Measures 181 and 182 include sixteenth-note runs in the upper staves and a dense chordal texture in the lower staves. Measures 183 and 184 show a more complex texture with sixteenth-note runs in the upper staves and a dense chordal texture in the lower staves. Dynamics include *mp* (mezzo-piano), *ff* (fortissimo), *mf* (mezzo-forte), *pp* (pianissimo), and *f* (forte). The system also includes the instruction *pizz. non div.* (pizzicato non diviso) and *arco* (arco).

185

This system contains measures 185, 186, 187, and 188. It features a grand staff with five staves. Measures 185 and 186 include sixteenth-note runs in the upper staves and a dense chordal texture in the lower staves. Measures 187 and 188 show a more complex texture with sixteenth-note runs in the upper staves and a dense chordal texture in the lower staves. Dynamics include *f* (forte) and *ff* (fortissimo).

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187

mf > mp >

mf >

mp >

p >

ff

mp

pp

ff

ppp

ppp

ff

ppp

ff

191

f

f

f

f

f

f

p

p

p

p

p

194

p

mp

f

p

mf

ff

p

mp

f

mf

f

p

p

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[illegible]

200

ff *pp* *ff* *pp*

ff *pp* *ff* *pp*

ff *pp* *ff* *pp*

ff *pp* *ff* *pp*

f *pp* *f* *pp*

mf *pp* *mf* *pp*

ppp *ppp* *ppp* *ppp*

[illegible]

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206

ff ppp ff ff ff mf mp p ppp p

This system contains measures 206, 207, and 208. It features a complex piano texture with multiple staves. Measures 206 and 207 are characterized by dense, rapid sixteenth-note passages in the upper staves, marked with fortissimo (ff) and pianissimo (ppp). Measure 208 shows a shift in texture with more sustained notes and dynamic markings like mezzo-forte (mf) and mezzo-piano (mp). The system concludes with a series of piano (p) and pianissimo (ppp) markings.

209

ff ff ff ff ff ff ff ff ff ff ff ff ff ff ff

This system contains measures 209, 210, 211, and 212. It continues the dense, rapid sixteenth-note passages from the previous system. The dynamic markings are predominantly fortissimo (ff), indicating a high level of intensity. The texture remains complex with multiple staves.

213

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

This system contains measures 213, 214, 215, and 216. The texture continues with rapid sixteenth-note passages. Dynamic markings include fortissimo (ff), pianissimo (pp), and mezzo-forte (f). The system concludes with mezzo-piano (mp) markings.

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[illegible]

220

ff

ff

ff

ff

ff

f

[illegible]

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228

ff *ppp* *ff* *ff*

233

p *ff* *ppp*

236

ff *ff* *ff* *ff*

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238

241

245

THIS PREVIEW
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247

ff
ff
ff
ff
ff
ff

250

sul pont.

ff *mp* *pp* *pppp*

ff *mp* *pp* *pppp*

ff *mp* *pp* *pppp*

ff *mp* *pp* *pppp*

ff *mp* *pp* *pppp*

ff *mp* *pp* *pppp*

252

ord.

ff *mp* *ppp* *mp* *f* *ff* *mp* *ff* *mp*

ord. *ff* *mp* *mf* *f* *ff* *mp* *ff* *mp* *p*

ord. *ff* *mp* *ppp* *f* *ff* *mp* *ppp*

ord. *p* *ff* *mp* *mp* *f* *ff* *mp* *ff* *mp* *ff* *mp*

ord. *p* *ff* *mp* *mf* *f* *ff* *mp* *ff* *mp* *ppp*

ord. *p* *ff* *mp* *mf* *f* *ff* *mp* *ord.* *ff* *mp* *ff* *mp*

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274

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711

712

713

714

715

7

[illegible]

This musical score page contains measures 283 through 290 of the song "The Rose Tree". The tempo is marked as quarter note = 96 beats per minute (~96). The piece is in G major and 3/4 time. It features a piano accompaniment and a vocal melody.

- Measures 283-285:** The piano part has a steady eighth-note accompaniment in both hands. Dynamics range from *ff* (fortissimo) to *ppp* (pianissimissimo).
- Measure 286:** A key signature change occurs to E minor. The piano part continues with eighth notes, while the vocal part enters with a half note chord.
- Measures 287-290:** The piano part transitions to a sixteenth-note accompaniment. The vocal part continues with half-note chords. Dynamics include *mf* (mezzo-forte), *ppp*, and *f*.

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289

ppp mf ppp mf ppp mf ppp mf ppp mf ppp mf

296

ppp mf ppp mf ppp mf ppp mp p mp p p pp

1. solo: *f legato*
gli altri:

303

p mf ppp mf ppp mf ppp mf ppp mf ppp mf

(tutti)

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[illegible][illegible]

323^{8va}

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The image shows a page of musical notation for a piano score. It features multiple staves with complex rhythmic patterns, including sixteenth and thirty-second notes. Dynamic markings such as *mf* (mezzo-forte) and *ppp* (pianissimo) are visible throughout the score. A large blue watermark is overlaid on the left side of the page, reading "For promotional use only" and "THIS PREVIEW IS IN LOW RESOLUTION". The page number "323^{8va}" is in the top left corner, and "Music Finler" is in the bottom left corner.

329 *Sva* *rall.* *molto* *pppp*

~42 *dolce marcato* *unis.*

ppp mp p p pp mp mp mp mp mf

ppp mp p mp mp mp mp mf mf

ppp mp ppp mp mp mp mp mf mf f

mp ppp mp mp mp mp mf mf f f

mp ppp mp mp mp mp mf mf f f

mp ppp mp mp mp mp mf mf f mf

333 *mf f f f ff ppp ppp ppp ppp mp mp mp mp*

338 *pp pppp pppp pppp*

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