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Finnish Music Information Centre

13164

Jukka Tiensuu

# PLUS V

for Accordion and String Orchestra

1994

Teosto

Suomalaisen musiikin tiedotuskeskus  
Finnish Music Information Centre

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## Performance note:

(*Nota Bene*: No part of this text must be used as program comment.)

In bars 2-78 the solo player (plus the solo viola and the solo 'cello) play (almost) the same music, but with slight temporal delay. Often one of them (hereafter referred to as *Leader*) is allowed to decide when to start a passage, and the other(s) (hereafter *Follower*/s) should react as soon as s/he (they) hear(s) *Leader* playing (watching and guessing are discouraged) and should then play the corresponding notes imitating whatever dynamics and articulation *Leader* has decided upon. However, the players must *always keep the strict tempo*, so that the temporal distance between them remains constant. (The actual distance naturally varies depending on the reaction speed of *Follower*/s and on how cleverly *Leader* manages to "fool" *Follower*/s. *Leader* should naturally try and use extremely varied ways (exaggerating dynamics, articulation, character, colour) when playing his/her "cues", in order to surprise or "fool" the *Follower*/s). These passages are not conducted.

The circled numbers indicate the playing order, the player with number 1 being *Leader*, the player with number 2 *Follower* to number 1 (but *Leader* to number 3). Number 3 follows number 2, only, regardless of how number 1 plays, and only by listening, not watching. This phenomenon is also indicated in the score and in the parts by small boxes with arrows, which contain the name of the instrument the player should 'follow'. Number 0 leaves the *Leadership* open to anyone bold enough to take it. I.e. whoever chooses to play first automatically becomes *Leader* till the next fermata sign (where the order may change again). In bars 74-76 the 1<sup>st</sup> and 2<sup>nd</sup> violin (solo) join the soloists' game.

Whenever possible, before starting the written-out music, the violist and the accordionist should be standing either on opposite sides of the stage (unseen) or on opposite sides of the auditorium (while the orchestra, including the solo cellist sit already on their chairs on the stage). The two musicians should then walk very slowly toward their respective seats on the stage. During this time all three play (in free order) motives from bars 1-9 and 13 (in modus "0", i.e. whoever manages to play a motive first becomes automatically *Leader* for that motive (only!) and the others *must* react accordingly. All motives (including the pauses) are always played in exact tempo, but otherwise the players should try to be as unpredictable as possible in other aspects (very different characters, dynamics, colors and fermata lengths - longish fermatas are encouraged). This goes on till both walking players have reached their seats. At the moment of the last one of them sitting down the written-out part should start *attacca*, i.e. the sitting down should in no way interrupt the flow of the imitation game (no moving of chair or music stand or such, this should be taken care of beforehand. If any adjustments are necessary they can be done a little later in the piece).

↑ Vertical arrows indicate synchronized passages. Here the conductor takes over. These passages are conducted in a normal way *till the next circled number* and played in strict coordination. However, the conductor is encouraged to make his own dynamics, articulation, and interpretation of the fermatas. A wide variety of interpretations is expected.

**Articulation.** Occasional hints concerning the articulation (use of tongue, bow or bellows, accents etc.) are given and the players are encouraged to apply these principles to other similar passages. When no articulation is indicated by dots (indicating sharp staccato) or slurs (indicating legato), the following principles should be respected: Triplets, trills/ornaments and trill/ornament-like figurations (including chromatic scales) as well as large broken chords (e.g. bars 201-205) are played legato. The rest (e.g. the long passages of 16<sup>th</sup>-notes) is left to the players discretion, a general character of "non legato"/"quasi staccato" (short détaché/martelé, not spiccato) is recommended, but invention and playfullness is encouraged.

**Accordionist** plays mainly with the right hand. For bars 1-85 and 224-241 choose a single 8' with a color as close to that of the viola and/or cello as possible; add 4' for bars 87-222. Use left hand (always single 8', B.B.) only where necessary, e.g. doubling the right hand part in *f* for better balance with the other player(s).

**Cadenza.** The soloist may improvise the cadenza or ask the composer for a written-out version. In bar 170 the dynamics of the 1<sup>st</sup> violin and the viola should match whatever dynamics the accordionist ends his/her Cadenza with.

### Notation:

- ⌚ An optional fermata. The note/rest may be either longer or shorter than (or exactly as) written.
- ⌚ An obligatory fermata. Always clearly longer than written.
- All glissandi are played evenly and legato (i.e. the ending note is tied to the glissando)
- ~~~ All ornaments are half-step ornaments. They start on the main note and should be played *espressivo*. *tr* continues the full length of the note. The number of repercussions in other ornaments is according to the context.
- ♪ All appoggiaturas are played on the beat. Length and character always according to the context.
- ~~~~ Slow and wide vibrato (quasi gliss.), which continues till the end of the note. ~~~ id., accelerando (bar 48). Accordion: When slow, done with key only. When (getting) faster can be supported or done with bellows only.
- ↔ Accordion. Start and end marks of a way of playing, where the keys are pressed down before the bellows are activated. If a chord is repeated, the keys are kept down and the rhythm is produced by the bellows shake, only.
- ↑↓ A quarter-tone higher/lower than the written note. All accidentals are valid till the end of the bar. Also the chromatic scale is equally-tempered (e.g. half-way of bar 185 the a-flat of the 1<sup>st</sup> violin and the g# of the 2<sup>nd</sup> violin are the same pitch. Likewise in bar 194 the f# of the 1<sup>st</sup> violin and g-flat of the viola, etc.)



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## PLUS V

for  
*accordion and string orchestra*

$\text{♩} = 120$

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10

15

20

31

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Musical score page 1, measures 25-26. The score consists of five staves. The top staff (treble clef) has a tempo of 200 BPM. Measure 25 starts with a 16-note pattern. Measure 26 begins with a 3-note group (marked '3'), followed by a 16-note pattern with a fermata and a grace note. The second 16-note pattern is marked with three '>>>' symbols. The bass staff (bottom) shows sustained notes. Measure 26 concludes with a 16-note pattern marked with three '>>>' symbols.

Musical score page 30. The score consists of five staves. The top staff has a treble clef and a key signature of two sharps. Measure 30 starts with a measure of three eighth notes. The next measure begins with a bass note followed by a measure of three eighth notes. The following measure starts with a bass note. The next measure starts with a bass note followed by a measure of three eighth notes. The final measure starts with a bass note. The second staff has a treble clef and a key signature of one sharp. The third staff has a treble clef and a key signature of one sharp. The fourth staff has a bass clef and a key signature of one sharp. The fifth staff has a bass clef and a key signature of one sharp. There are several performance markings: 'Acc.' with arrows pointing down to the first, third, and fifth staves; 'Vla' with arrows pointing down to the fourth and fifth staves; and '1.solo' with an upward arrow above the third staff. Measures are grouped by vertical lines. Measures 30-31 are grouped by a bracket under the first staff. Measures 32-33 are grouped by a bracket under the second staff. Measures 34-35 are grouped by a bracket under the third staff. Measures 36-37 are grouped by a bracket under the fourth staff. Measures 38-39 are grouped by a bracket under the fifth staff.

35

3 3

2

VC

VC

3

3 3

3

Acc.

Acc.

③

①

3 3

3

K

40 ②

45

Acc.

Vc

46

47

48

49

50 ① 3

51

52

53

54

55 ③ Ma 3

56

57

58

59

60

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Musical score page 4, measures 65-75. The score consists of five staves. Measures 65-69 show various rhythmic patterns with grace notes and slurs. Measures 70-75 continue this pattern, with measure 70 starting with a dynamic of  $\text{3}$ . Measures 71-75 feature eighth-note patterns and slurs.

Musical score page 4, measures 80-88. The score includes dynamic markings such as  $p$ ,  $pp$ , and  $cresc.$ . Measure 80 starts with  $pp$  and  $cresc.$ . Measure 81 features a dynamic marking of  $p$  above the bass staff. Measure 82 has  $pp$  and  $cresc.$  markings. Measure 83 has  $p$  and  $cresc.$  markings. Measure 84 has  $p$  and  $cresc.$  markings. Measure 85 has  $p$  and  $cresc.$  markings. Measure 86 has  $p$  and  $cresc.$  markings. Measure 87 has  $p$  and  $cresc.$  markings. Measure 88 has  $p$  and  $cresc.$  markings.

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A page of musical notation for orchestra, featuring five staves of music. The notation includes various dynamics such as 'cresc.', 'Tutti', and '3'. The music is written in a key signature of two sharps and consists of measures 105 through 110. The first staff uses treble clef, the second staff uses bass clef, and the third staff uses alto clef. The fourth and fifth staves also use bass clef. The music is set against a background with a large, semi-transparent watermark that reads 'FOR PROMOTIONAL USE ONLY' diagonally across the page.

Musical score for brass instruments (Trumpet, Trombone, Tuba) in 3/4 time. The score consists of five staves. Dynamics include *f*, *tr*, and *v*. Articulation marks like dots and dashes are present. Measure 11: Trumpet 3 *tr*, Trombone 3 *tr*, Tuba 3 *tr*. Measure 12: Trumpet dynamic *f*, Trombone 3 *tr*, Tuba 3 *tr*. Measure 13: Trumpet dynamic *f*, Trombone 3 *tr*, Tuba 3 *tr*. Measure 14: Trumpet dynamic *f*, Trombone 3 *tr*, Tuba 3 *tr*. Measure 15: Trumpet dynamic *f*, Trombone 3 *tr*, Tuba 3 *tr*. Measures 12-15 contain the instruction *(sempre forte e legato)*.

Musical score page 110, featuring four staves of music for three voices. The top staff uses treble clef, the middle staff alto clef, and the bottom staff bass clef. Measures 1-4 show melodic patterns with grace notes and slurs. Measures 5-8 continue the pattern with dynamic markings like trills and accents. Measures 9-12 conclude the section with sustained notes and final dynamic markings.



Musical score page 8, featuring six staves of music. The score includes measures 3 through 120. Measure 3 starts with a treble clef, a key signature of one sharp, and a time signature of 3/4. Measures 4-11 show a transition to a different section with various dynamics and articulations. Measure 120 begins with a tempo of 120 BPM. The score concludes with a bass clef in measure 125.



Continuation of the musical score from page 8, starting at measure 125. The score consists of six staves. Measures 125-130 show a continuation of the melodic line with various dynamics and articulations. Measures 131-140 introduce new patterns and dynamics, including a prominent bass line. Measures 141-145 conclude the piece with a final cadence.

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DYNAMIC

A musical score page featuring five staves of music. The top staff is for the strings, starting with a forte dynamic. The second staff is for woodwind instruments, including oboes and bassoon. The third staff is for brass instruments, including trumpet and tuba. The fourth staff is for woodwind instruments, including flute and clarinet. The bottom staff is for the piano. The music consists of six measures, each ending with a fermata. Measure 1: Forte dynamic, eighth-note chords in the strings. Measure 2: Woodwinds play eighth-note chords. Brass play eighth-note chords. Measure 3: Woodwinds play eighth-note chords. Brass play eighth-note chords. Measure 4: Woodwinds play eighth-note chords. Brass play eighth-note chords. Measure 5: Woodwinds play eighth-note chords. Brass play eighth-note chords. Measure 6: Woodwinds play eighth-note chords. Brass play eighth-note chords.

Musical score for four staves (Violin 1, Violin 2, Cello 1, Cello 2) in 135 BPM. The score consists of five measures. Measure 135: Violin 1 and 2 play eighth-note patterns. Cello 1 and 2 play eighth-note patterns. Measure 136: Violin 1 and 2 play eighth-note patterns. Cello 1 and 2 play eighth-note patterns. Measure 137: Violin 1 and 2 play eighth-note patterns. Cello 1 and 2 play eighth-note patterns. Measure 138: Violin 1 and 2 play eighth-note patterns. Cello 1 and 2 play eighth-note patterns. Measure 139: Violin 1 and 2 play eighth-note patterns. Cello 1 and 2 play eighth-note patterns. Measure 140: Violin 1 and 2 play eighth-note patterns. Cello 1 and 2 play eighth-note patterns.

*più lento*

140

(sempre forte)

145 > > >

> > > > wavy line

1.solo

gli altri

3

(sempre forte)

(legato)

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150

155

1.solo

(gli altri tacet)

*cresc.*

3

*ff* (non dim.)

(1.solo) *f* (2.solo)

(1.solo) *f* (2.solo) *f*

1.solo *f* *f*

(1.solo) *f* (2.solo) *f*

(1.solo) *f*

Tempo primo

160

Piu lento

1.solo

*ff* 1.solo

(1.solo) *ff*

3 3 3 3

*p*

3 3 3 3

*p*

>>> > >>> > >>> > >>>

3 3 3 3

*p*

>> > > >>> > >>> > >>>

3 3 3 3

*p*

(rall. ad lib.)

$\text{♩} = 60$  molto accel.

11

165

$\text{♩} = 60$  molto accel.

Cadenza cresc.

1.solo cresc.

(sempre piano) 1.solo cresc.

(sempre piano)

170

$\text{♩} = 120$

175

Tutti

1.solo f Tutti

Tutti f

1.solo f

180

3 3 3

Tutti f 3 3 3

3 3 3

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3 180 3 3 3

3 v 3 v 3 v 3

Tutti f 3 3 3

3 3 3

185  
*(forte)*

Tutti  
*f*

185  
*(forte)*

Tutti  
*f*

191  
3

3

3 > > > 3 tr tr

190

tr

190

tr

195

Treble  
Alto  
Bass  
Tenor  
Bassoon

200

Treble  
Alto  
Bass  
Tenor  
Bassoon

5  
5  
5  
3  
3  
K

Treble  
Alto  
Bass  
Tenor  
Bassoon

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A musical score page featuring six staves of music. The top two staves are treble clef, the middle two are bass clef, and the bottom two are bass clef. Measure 225 starts with a treble clef staff containing eighth-note patterns. Measures 226-227 show bass clef staves with eighth-note patterns. Measures 228-229 are blank. Measures 230-231 show bass clef staves with eighth-note patterns. Measures 232-233 are blank. Measures 234-235 show bass clef staves with eighth-note patterns. Measure 236 begins with a treble clef staff and a dynamic instruction "sul G". Measures 237-238 show bass clef staves with eighth-note patterns. Measures 239-240 show bass clef staves with eighth-note patterns.

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