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Jukka Tiensuu

Plus V

for Accordion and String Orchestra

1994

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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 "foolo" 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 phenomen 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 *Leader*ship 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 1st and 2nd 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 impredictable 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 16th-notes) is left to the players discretion, a general character of "non legato"/"quasi staccato" (short detaché/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 s… …ise the cadenza or ask the composer for a written-out version. In bar 170 the dynamics of the 1st violin … …tever dynamics the accordionist ends his/her Cadenza with.

Not… …

…be either longer or shorter than (or exactly as) written.

…ger than written.

…e. the ending note is tied to the glissando)

…start on the main note and should be played *espressivo*. ***tr*** continues the …ssions in other ornaments is according to the context.

…th and character always according to the context.

…ntinues till the end of the note. ∿∿∿ id., accelerando (bar 48). …When (getting) faster can be supported or done with bellows only.

…laying, where the keys are pressed down before the bellows are activated. …n and the rhythm is produced by the bellows shake, only.

…tten note. All accidentals are valid till the end of the bar. Also the chromatic …y of bar 185 the a-flat of the 1st violin and the g# of the 2nd violin are the same …the 1st violin and g-flat of the viola, etc.)

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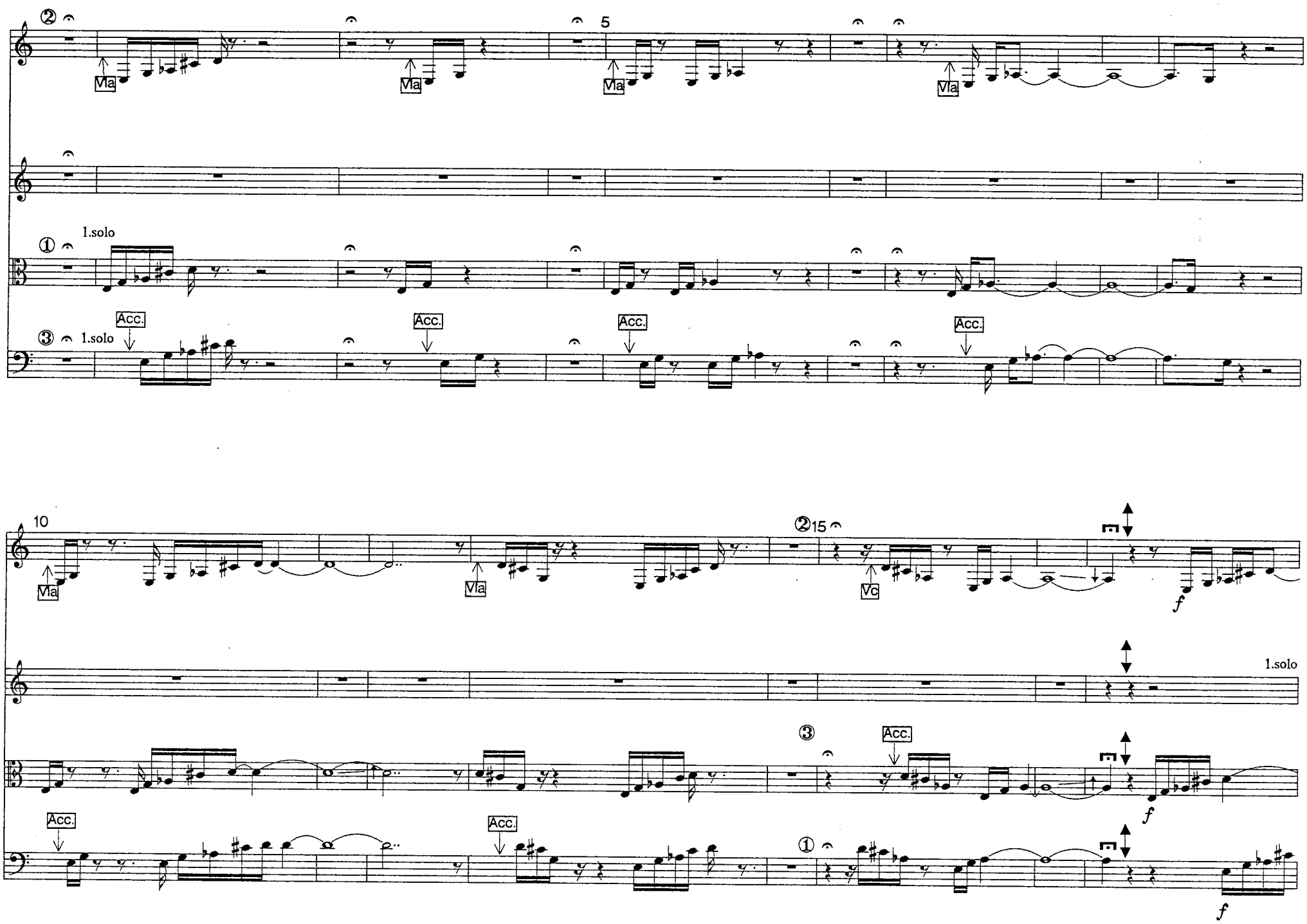
♩ = 120



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25

1.solo

30

Acc.

Vla

35

Vc

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40 ② ③ 45

Vc Vc

③ Acc. ① ① ② Vla

50 ⓪ 55 ③ Vla

⓪ ⓪ ② Vc. ①

60

Vla ① Acc. Acc. ② Vla Vla ③

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65

70

75

80

1.solo

(1.solo)

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85

(tutti)

mp

f

p

1.solo

Tutti

(piu legato)

90

3

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95

dim.

p leggiero

1.solo

100

105

Tutti

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(sempre forte e legato)

110

115

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120

125

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130

135

rall.

piu lento

140

145

(sempre f

(legato)

1.solo

gli altri

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150

1.solo

gli altri

(gli altri tacet)

155

(non dim.)

(1.solo)

(2.solo)

Tempo primo

Piu lento

160

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(rall. ad lib.)

♩ = 60 *molto accel.*

165

170

Cadenza

cresc.

1.solo

cresc.

1.solo

cresc.

(sempre piano)

(sempre piano)

♩ = 120

175

f

f

Tutti

1.solo

f

Tutti

Tutti

1.solo

f

3 180

3

3

3

3

3

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185

(forte)

Tutti

f

3

3

3

3

tr

tr

190

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195

200

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205

p *cresc.*

210

ff

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215

220

pp

1.solo

molto piano

1.solo

molto piano

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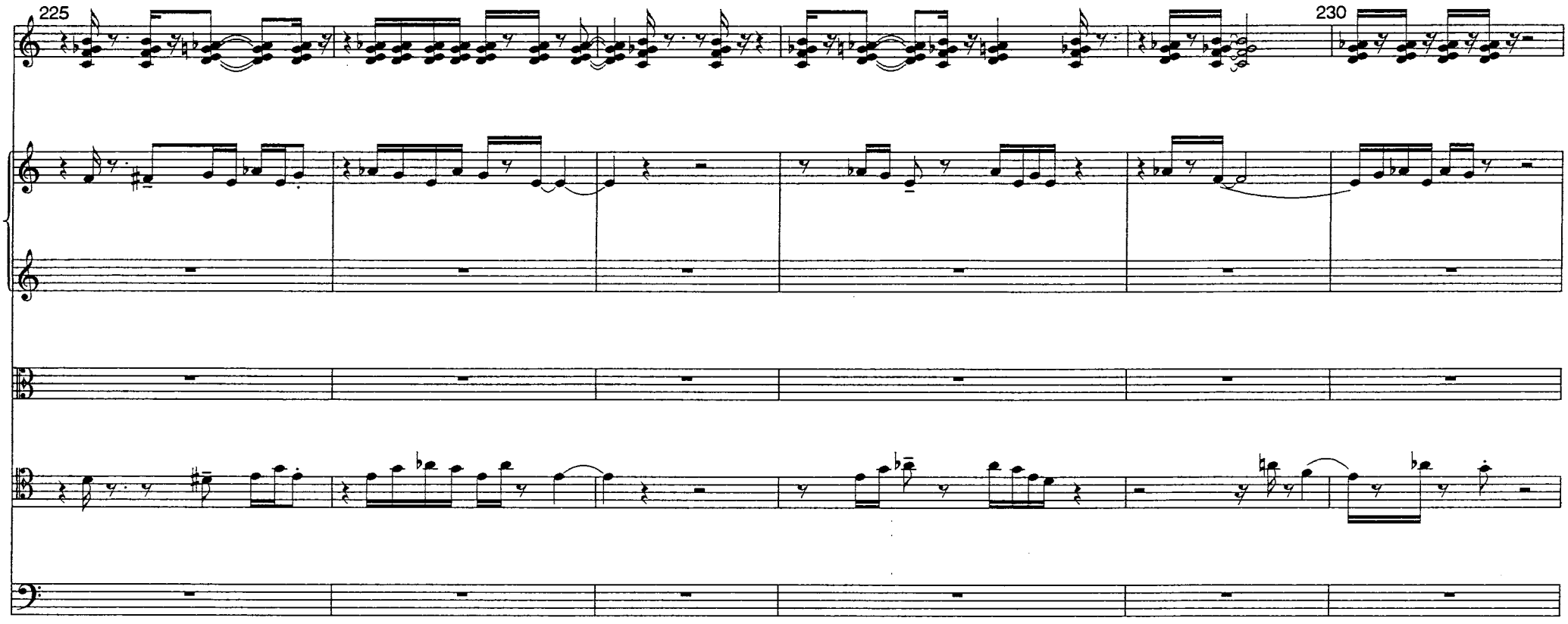

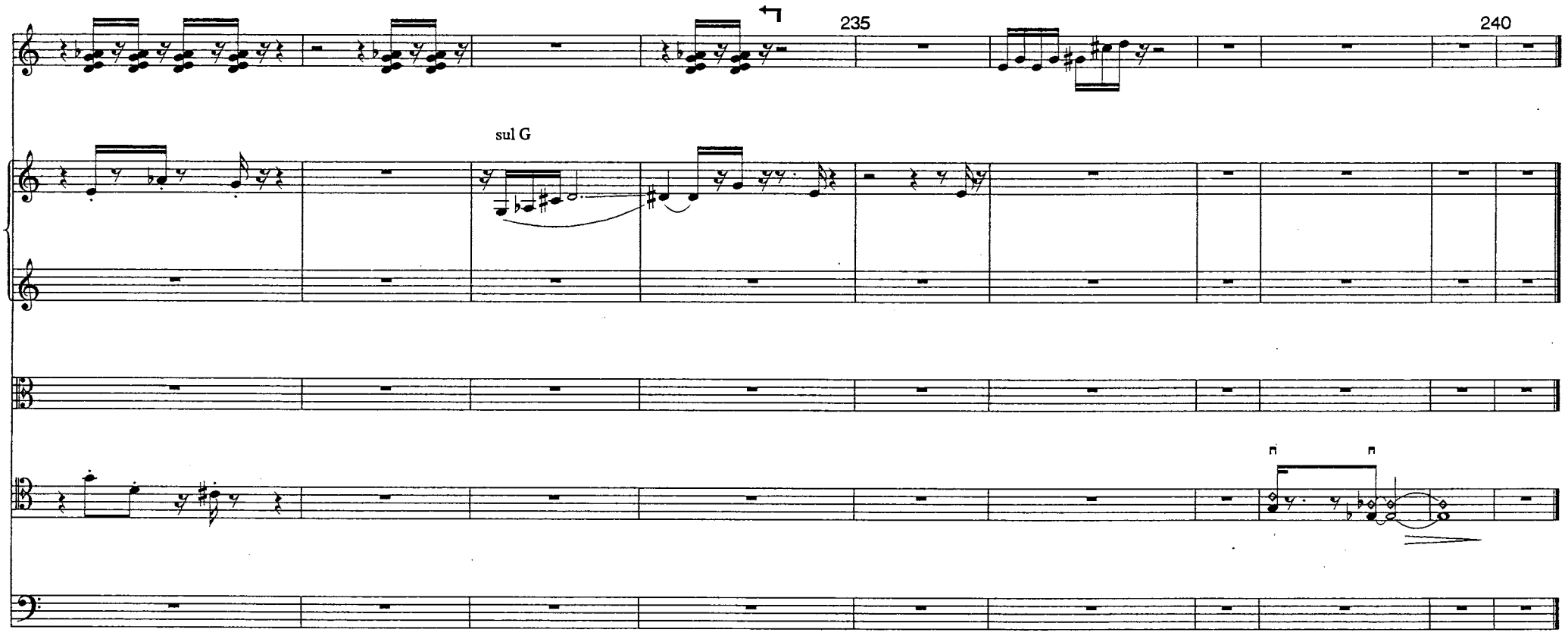

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