

Jukka Tiensuu

Tarinaoopperabaletti

for Electric Cello and
Ensemble or Orchestra

2016

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Tarinaoopperabaletti

for

Electric Cello and Ensemble or Orchestra

Jukka Tiensuu 2016



Jukka Tiensuu:

Tarinaoopperabaletti (2016)

a concerto for Electric Cello and Ensemble or Orchestra

SETUP:

(speaker.FL)

tpt1 in C	horn(s)	perc	tpt2 in C	(speaker.FR)
(b)fl	(c)bsn	cbcl	cl	
vl(s).2	vla(s)	cb(s)	MIDI-kbd (alternative)	
vl(s).1	MIDI-kbd (suggested)		vc(s)	
Mic.L	Solist (Mic.C)		Mic.R	
	Conductor			
	(audience)			

(speaker.RL)

In the ENSEMBLE version: the *tutti / soli / divisi* indications are simply ignored.

Optional in the ORCHESTRA version: the flute and bassoon parts maybe divided between two players (playing occasionally in unison for more effect). Two horns may play in unison throughout the piece.

Performance note:

If possible, the stage (and hall) should be dark in the beginning. After the first strikes of the percussion, the stage would then be slowly lit up. At the end the lights should slowly go out again, so the last strike(s) would be heard in darkness.

In the beginning, the players sit in a nodding position and "wake up" when they start to play (or at bar 31 at the latest).

At the end, the players either go back to their nodding position (low instruments) or slowly leave for another position as indicated in their respective parts.

b. (31) 32 Everybody turns to look at the trumpets.

b. 64-66 (67) Towards the end of the *cadenza*, the musicians (except low winds) start to fervently (*f*) whisper to each other as in an agitated debate. The whispering dies out during bar 67. Similar action from end of bar 81 till end of bar 84.

b. 73, 80 The musicians who do not play here, turn their heads synchronized to the *left*, then *right* at the beginning of bar 74. At bar 80: likewise, but this time first *right*, then *left* at the beginning of bar 81: Both times "anxiously listening".

b. 133 (*Cadenza*): The ensemble players will all individually "endorse" the soloist through means of clapping, cheering etc. The soloist may play whatever dynamics s/he chooses, but

musical character
note length
(as is intended).

not portamento). Note-stems without head in
articulated. For non-slurred *glissandi*, make
change, though).

repeated to facilitate reading.

even when this is tied over for several bars.

stage while playing bars 31-34 *campana in aria*.
"trumps".

rhythm of the ensemble (ca. one second a step,
their respective corners before b. 163).

en rush to their seats for bar 187.

respective corners, where they play bars 232-254, then

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a concerto for Electric Cello and Ensemble or Orchestra

SOUND PROJECTION and NOTES for the SOLOIST (EC below)

Sound projection:

Text boxes indicate actions being executed partly by EC (effects), partly at the mixing desk (balance, direction, delays, reverb).

The **soloist** part - amplified and with effects, as well as his/her vocal part in **Mic.C** - is always heard from the front speakers **FL** and **FR**, which are placed **behind the ensemble**.

The **keyboard** part is always heard (as such, without effects) from the front speakers **FL** and **FR**.

The *reasonably* amplified sound with *some* reverb from the **left microphone Mic.L** is heard from the front speaker on the **left FL**, but the sound with effects (delay and substantial reverb) is heard from the speaker **behind the audience** on the **right RR**.

The *reasonably* amplified sound with *some* reverb from the **right microphone Mic.R** is heard from the front speaker on the **right FR**, but the sound with effects (delay and substantial reverb) is heard from the speaker **behind the audience** on the **left RL**.

The delays for flute and viola in bars 41-62 are two beats long, one shot, 100% wet and slightly louder than the sound from the stage (acoustic+speaker), resulting in a four-voice canon at one beat distance.

N.B. Whenever the instrumentalists play to the microphone, the amplified sound should be louder than the direct acoustic sound.

The beginning *cresc.* and the end *dim.* of the **keyboard** part could be slightly enhanced by mixer faders, if necessary.

Keyboard: MIDI master keyboard controlling a (soft)sampler. Samples and more information available from the composer.

L.V. Lasciare vibrare. Leave keys down for as long as (conveniently) possible. When releasing, release the tones in the same order as they were pressed down. *L.V.* is cancelled with a written pause, caesura (,), staccato dot, or *ord.*

L.V. poco. Leave keys down longer than written (let ca. 3-6 notes sound simultaneously) and give each note approximately the same duration. The optimal duration depends on the tempo and the nature of the harmonies thus produced, and is left to the player's discretion. Cancellation as above.

EC: To be able to move freely around (the stage and the audience) the soloist should have a wireless connection to the effect device. The preferred effect types are given as **boxed** text. A change of the effect should never disturb the possibly still continuing "tail" of the previous sound.

L.V. see above.

bar 1 EC and the trumpets are out of sight (backstage) till bar 31.

31 Enter the stage gallantly, even grandiloquently, adequately behind the heralding trumpets.

35 A short, flamboyant improvisation on the given chords. Continue *attacca*.

258 Depart gracefully and without hurry and return to where you entered from in the beginning. While retreating, play the pitch F at any octave/colour *ad lib.* quietly (*dim.*) and sporadically (*rall.*) while taking "farewell bows" to your fellow musicians.

Cadenzas:

All *Cadenzas* are to be improvised within the given restrictions and should remain faithful to the rest of the piece in style and content. Any duration between up to ca. three minutes is appropriate.

63- 1st *Cadenza:* Shortish but dazzling presentation of some of the more spectacular possibilities of your instrument.

116- 2nd *Cadenza:* Short improvisations based on the chords given by the keyboard. While retaining the harmonic, *let vibrate* principle, give a clearly different character to each improvisation, e.g. *noble/solemn*, *playful/capriccioso*, *feverish/passionato*, *mournful/lacrimoso*. (Start with low *pizz.*, let the effects device transpose 15ma. Play clean, long, reverberated sounds, accurate pitches. Then proceed according to your fancy.) You may either give a discreet sign to the keyboardist when you want to hear the next chord, or let the keyboardist decide. You don't need to stop your playing for the keyboard chords, you can just keep playing and make appropriate transitions for the new harmonies.

133- 3rd *Cadenza:* free cadenza, extremely varied in character and colour. During the cadenza the ensemble players softly (*p-pp!*) endorse the soloist by imitating, accompanying or encouraging whatever the soloist plays. The soloist should dish out surprises (sudden turns, unexpected rests etc.) in his/her improvisation to keep the ensemble alert and vivid.

231- 4th *Cadenza:* Play and sing along (in unison, canon, microtonal heterophony or counterpoint). Choose a "vocal"/"human" effect and imitate it with your voice. Reminisce about your favorite moments of the work. Start plaintif, end joyful!

In the first performance Juho Laitinen played a Ned Steinberger Design CR Series 6-String Electric Cello with Boss GT-10 effects processor.

Tarinaoopperabaletti (storyoperaballet) was commissioned by Juho Laitinen and the Avanti! Chamber Orchestra.

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Tarinaoopperabaletti

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fl1 1 ~ 48 calmly

cl1

Glockenspiel
hard rubber mallet

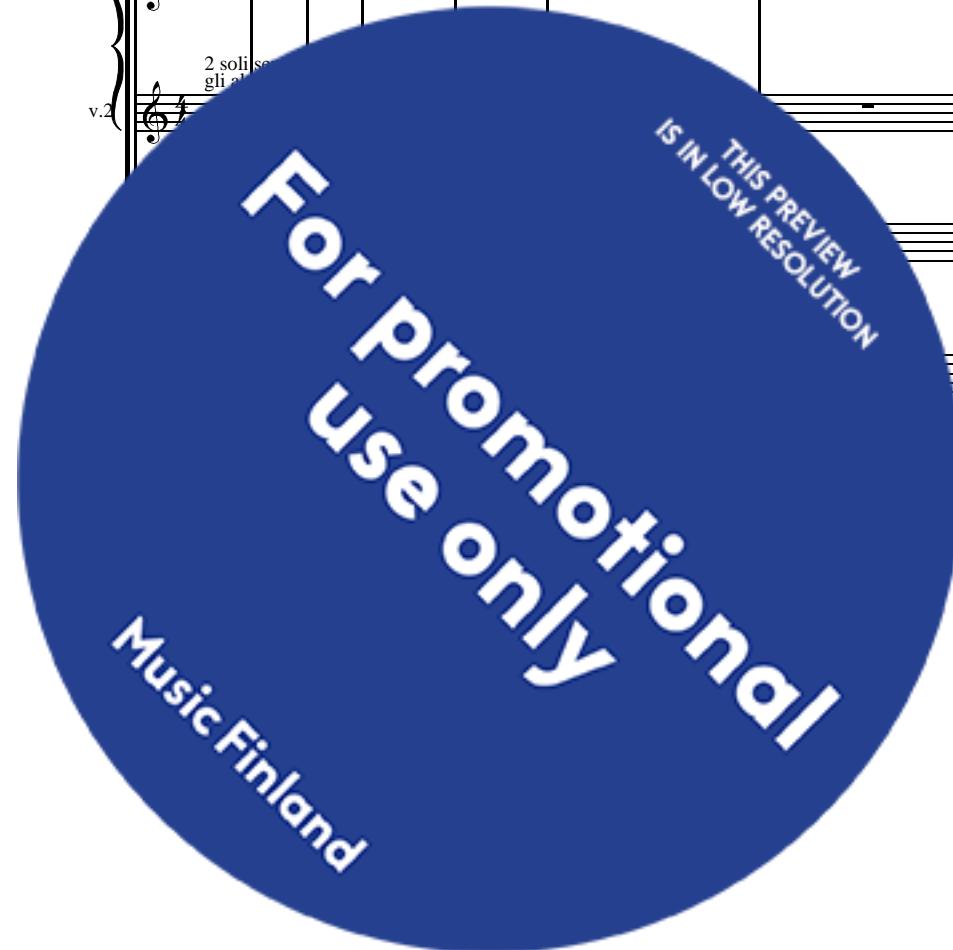
p.1

kbd 1. pp poco cresc. pp (sounds 1/4-tone flat) (8va) dim. pp ppp

v.1 ~ 48 calmly 2 soli senza sord. gli altri con sord.

v.2

(tasto, flautando)
1. solo pp (tasto, flautando)
1. solo pp 2 soli pp tutti pp (no accent)
1. solo pp 1. solo pp tutti pp (no accent)
1. solo pp 1. solo pp due soli pp (no accent)
1. solo pp 1. solo pp 2 soli pp (no accent)



2

15 ~ 60 ballando

fl1 (at Mic.L) at Mic.L, output FL separate notes, but without tonguing

cl1 (at Mic.R) at Mic.R, output FR separate notes, but without tonguing

Contrabassoon

bn

p.1

kbd

due soli ~ 60 ballando

v.1 p 2 soli

v.2 pp < pp

val pp

vc II IV II I

2 s.

cb

Take bass flute (stay at Mic.L)

mp

meno p

mp

f





31

fl1 fl2 cl1 bn tr1 tr2 EC va

poco f *poco f*

everybody turns to look at the pts

blazing, magnificent (see perf. note) *col 8vb ad lib.* *arco* *L.V.* *f(f)* *f eroico maestoso*

+2/4 delay BR Bass flute *mp*

some reverb for ALL

1. solo discreetly moves to Mic.R +2/4 delay at BL 1. solo *mp*

43

fl1 fl2 cl1 bn tr1 tr2 EC va

p *mp* *p* *p* *pp* *mf* *p*

non legato *sul E* *sul A* *more reverb ALL* *+Reverb.* *ord.* *p* *pp*

f *mf* *f* *f* *mf* *ord.* *p* *pp*

non legato *p* *mp* *p*

to his/her seat

less reverb AL *col 8va ad lit*

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59 *non legato*

f1 fl1 3 dim. ++Reverb. ord. delay OFF -Reverb.

(see performance note)
Whispering starts...

EC ff Beginning of cadenza (optional) end of cadenza (optional)

va f ++Reverb. delay OFF -Reverb.

1st CADENZA (short)

cll pp timidly 3 p less timidly cresc. (more and more confidently) f (cut off!) p timidly cresc. turn your heads, listen! (see performance note)

cbl 8

bn p timidly cresc. poco p timidly cresc. poco

kbd 3. mf

...ends

reverb. 15ma bassa!

ff (~10Hz)

Tutti senza sord. molto sul pont. (and cont. change of bow pressure up to extreme) (find and emphasize overtones)

Tutti molto sul pont. (and cont. change of bow pressure up to extreme) (find and emphasize overtones) mp f

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turn your head, listen!
(see performance note)

Anxious whisper starts...

...ends.

Bass flute

3

ord.

fl1

cll

confidently **f**

(cut off)

turn your head, listen!

go to Mic.R

~ 108 arguing

pp speech-like, as in a fervent debate
(dynamic variations, accents, etc.)

poco cresc.

f breathy sound
(no tonguing)

bn

bn

hn1

mp <ff>

p1

Tim. *tr*

mp <ff>

kbd

f

EC

ff

molto sul pont.
(find and emphasize overtones)

(viola discreetly returns to his/her seat)

1. solo
ord. on string, sharp staccati

vc

cb

al pont.
(emphasize overtones)

f

1. solo
ord. on string, sharp staccati

pp

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ord.

ff

mf

2 soli

ff

f

ff

ff

2 soli

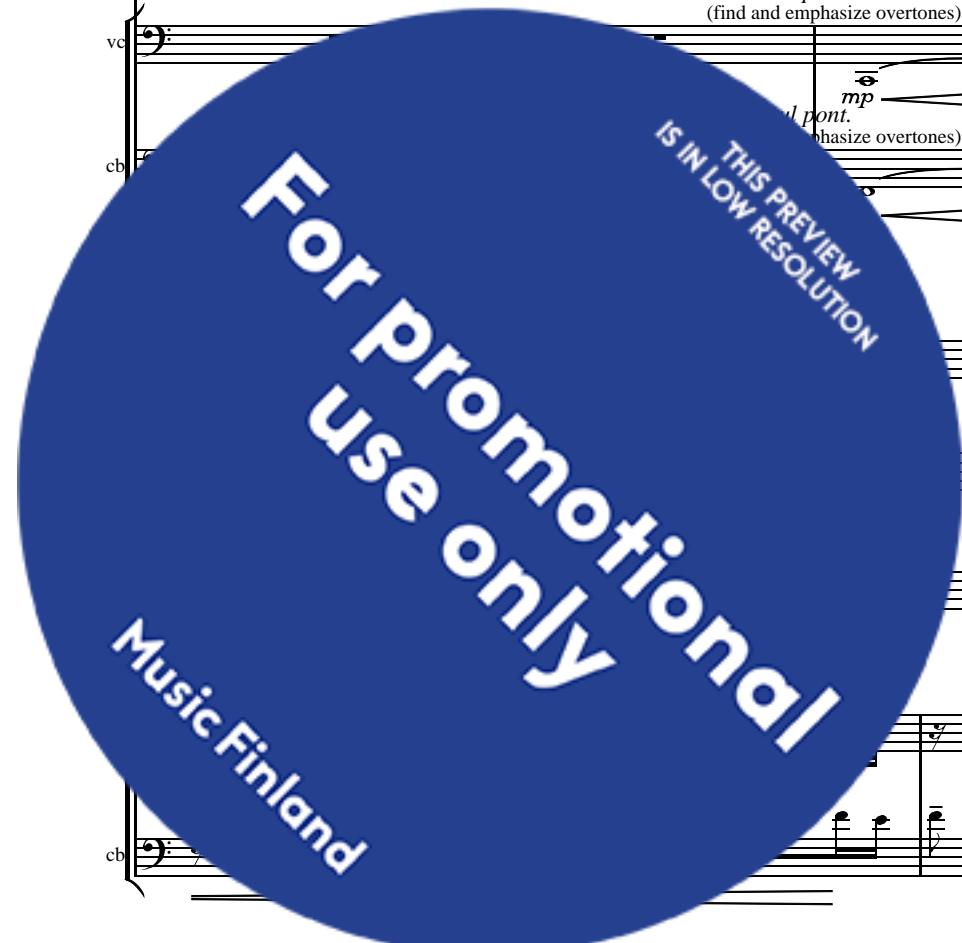
ff

Tutti ord.

pp

Tutti ord.

pp



6

92 ~ 144
 Take flute
 Return to your seat

fl1
 ff +reverb. (at Mic.R)
 cl1
 mp
 cbc
 bn
 mf f ff
 hnl
 p mf f ff
 tr1
 p mp f ff
 tr2
 p mp f ff



~ 144
 Tutti ord.
 senza sord.
 v.1
 p mf f ff
 Tutti ord.
 senza sord.
 v.2
 p f ff
 va
 f ff
 ff

reverb. fade-out
 extremely sweet sound
 ~ 48 soothing (port.)
 p (port.) (gliss.)

107 Flute *Exact rhythms!*

fl1 *p cresc. p. a p. al ff*

cl1 *p cresc. p. a p.*

cbl *s*

bassoon *mf*

bn *p cresc. p. a p.*

semi-stopped

hn1 *p cresc. p. a p.*

con sord.

tr1 *p cresc. p. a p.*

con sord.

tr2 *p cresc. p. a p.*

Vibr. (motor OFF)

p.1 *p cresc. p. a p.*

2. [result:] *p cresc. p. a p.*

1. play:

T. bcl. *151*

v.1 *j ~ 48 acc*

j ~ 84 steady

accel.

j ~ 144

j ~ 72

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start w.
let GT-10

(continue freely: pizz, arco, harmonics etc.)

(end with e)

8

8 124 ~ 144 rall. *Exact rhythms!*

~ 88 steady

ral

$\text{♩} \sim 48$

fl1
ff
dim. p. a p.
p

cll
ff
dim. p. a p.
p

cbl
ff
mf
p

bn
ff
dim. p. a p.
p

ord.

hn1
f
dim. p. a p.
p

tr1
f
dim. p. a p.
p

tr2
f
dim. p. a p.
p

Vibr. (motor OFF)

p.1
f
dim. p. a p.
p

1.

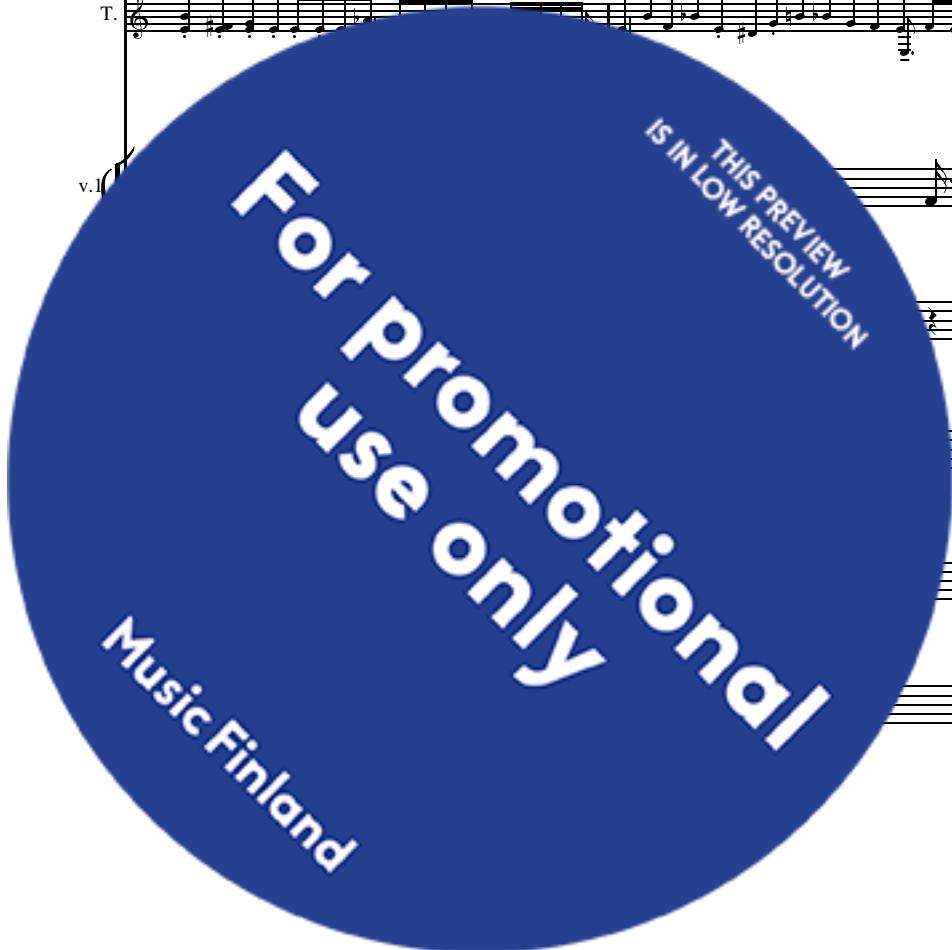
kbd
f
dim. p. a p.
p

[result:]

T
3
~ 88 steady
rall.
~ 48

v.l
p
pp
p
p

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133

p.1
kbd

Add some reverb. toward the end of Cadenza

3. Cadenza (ramification)

the ensemble players softly endorse/imitate EC
(see performance note)

blazing, magnificent (col 8va ad lib.)

more reverb.

add delay 3/16

~ 96

f **pp sub.** **mp** **ppp f sub.** **pp sub.** **mp** **pp** **mp** **< f > p** **< mp >** **mp** **< f >** **p** **ppp**

Pitch shifter 15ma bassa

delay faded out

~ 144

more reverb. up to extreme

~ 72

f **ff** **f** **3** **mp** **pp** **f** **ff**

~ 48 rall.

(play 15ma)

no reverb.

slowly to lowest pitch... (~10Hz)

quickly back again

151 **~ 30 percussivo**

accel.

cbcl
ff **contrabassoon**

bn
ff

ord.

hn1
ff

The trumpets start walking slowly, stepping
in the accel. rhythm of the ensemble (a step a beat)
Timp.

Timp.

Clarinet likewise, returning to his/her seat.

p.1
f non troppo

mp

kbd
8

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~ 108

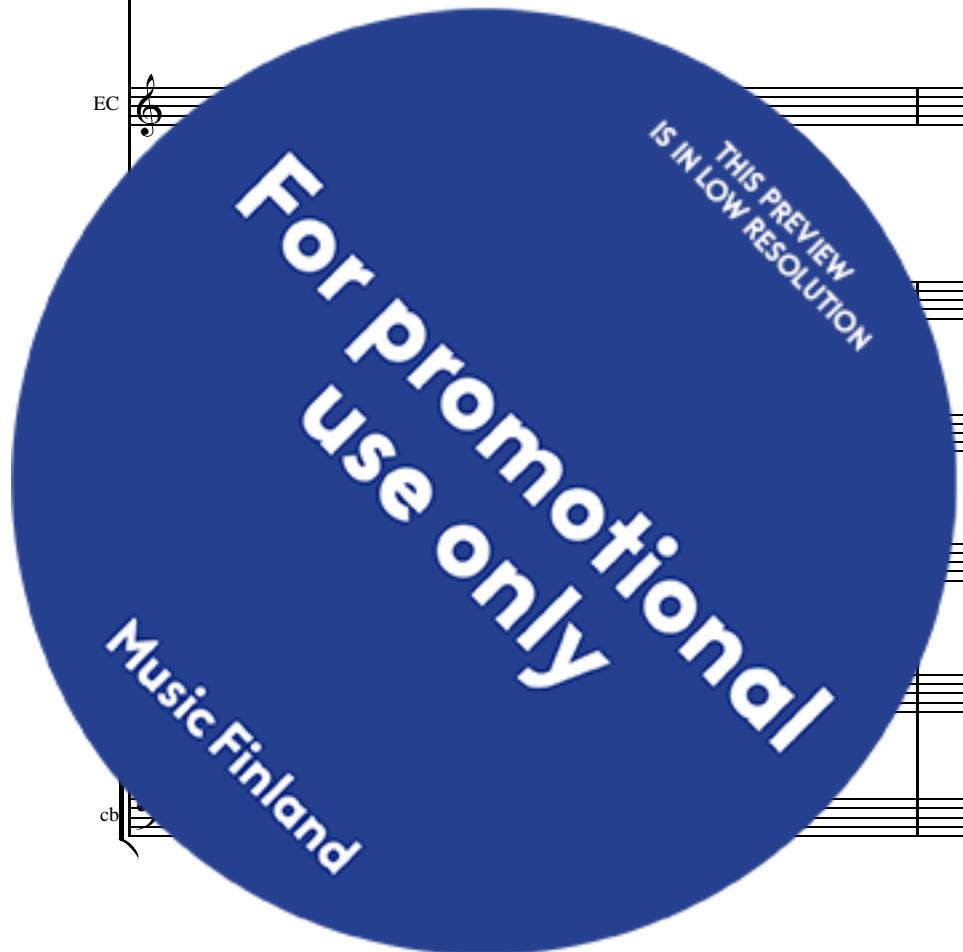
(mpre) **f > mp f** **mp f** **p f** **mp f** **mp** **più f > p** **ff > p** **ff dim. molto** **mp**

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Musical score for orchestra and piano, page 11, measures 172-173. The score includes parts for flute (fl1), clarinet (clf), bassoon (bn), horn (hn1), trumpet (tr1), second trumpet (tr2), piano (p.1), and keyboard (kbd). Measure 172 starts with a dynamic of ff^3 . Measure 173 begins with a dynamic of ff , followed by ff^3 and ff . The tempo is marked as ~ 144 molto agressivo. The score features various rhythmic patterns, including eighth-note chords and sixteenth-note figures, with dynamic markings such as ff , ff^3 , and f . The piano part (p.1) has a prominent role in the harmonic structure. The keyboard part (kbd) is also present in the lower staves.



179.

fl1

cresc.

cl1

cresc.

cbs

bn

hn1

Sit down!

tr1

Rush to your seat!

tr2

Rush to your seat!

p.1

kbd

(secco)

pitch shifter 15ma

EC

(sounds 15ma)

ff sffz sffz simile

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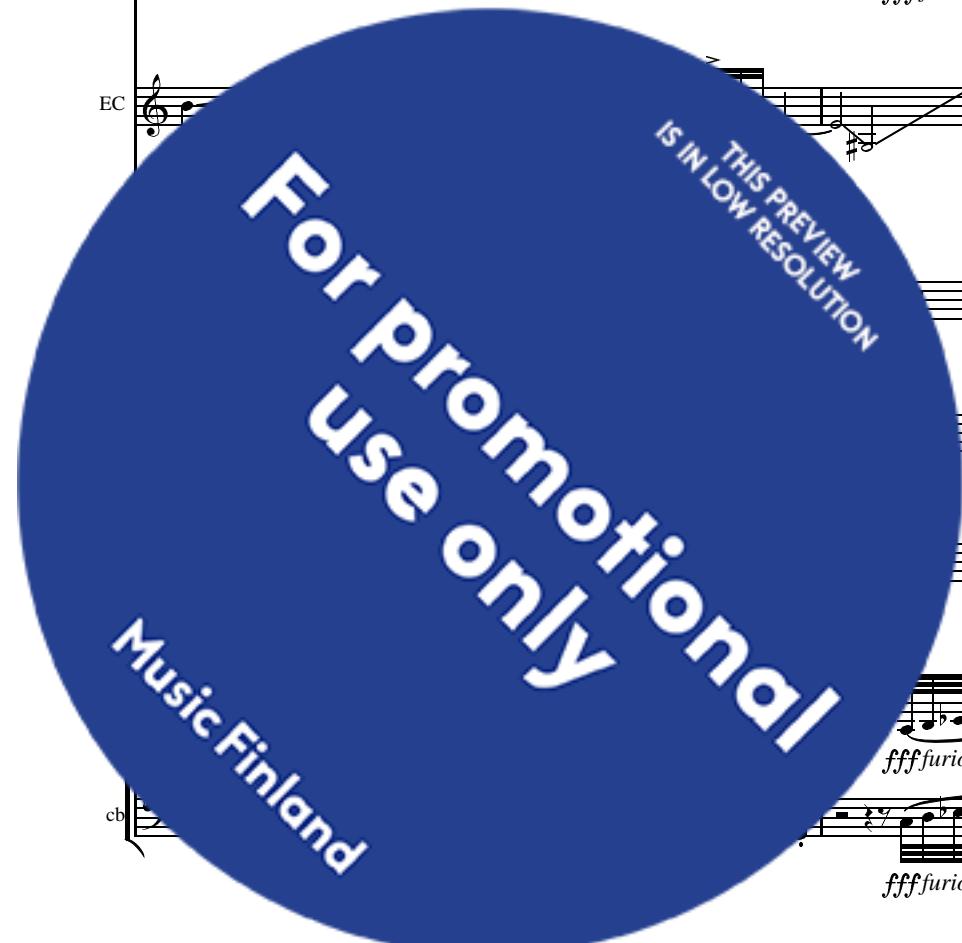
cb

(non div.)

percussive (non div.)

percussivo

This musical score page contains ten staves of music. The instruments include flutes (fl1), clarinets (cl1), bassoon (bn), horn (hn1), trumpets (tr1, tr2), piano (p.1), keyboard (kbd), electric cello (EC), and double bass (cb). The score is marked with various dynamics such as crescendo (cresc.), decrescendo (decresc.), fortissimo (ff), and sforzando (sffz). Special effects like pitch shifter and percussive sounds are also indicated. The page is numbered 12 at the top left. A large blue circular watermark in the bottom left corner contains the text "For promotional use only" and "MusicFinland".



A large blue diagonal banner with white text reading "For promotional use only". The banner is positioned across the top half of the page, angled from the bottom left towards the top right.

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210

fl
cl
cbc
bn
hnl
tr1
tr2
p.1
kbd
EC
cb

f < ff *f < ff* *f < ff*

tr

pp *f* *pp*

pp *ff* *pp*

f

pp *ff* *pp*

pp *ff*

ff

ff

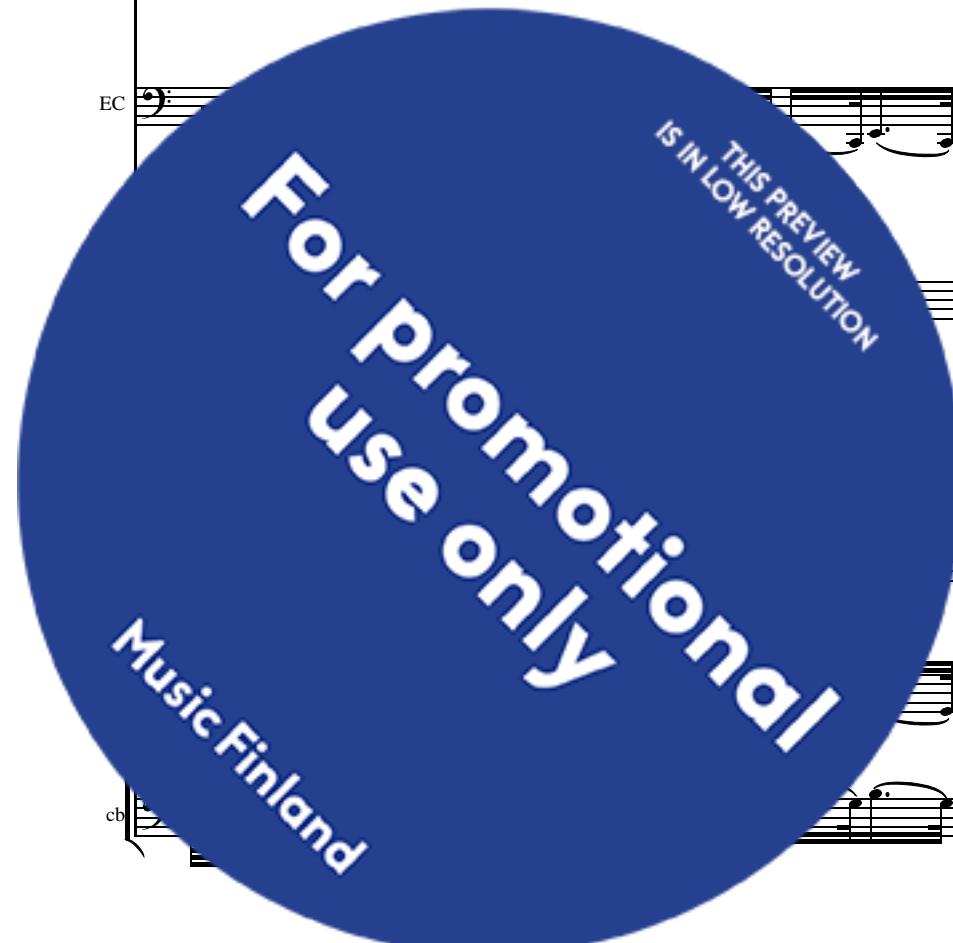
ff

ord.

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221

cl1
3. f.
kbd
EC

pizz. ~40 (fast arpeggio) f.
pizz. L.V. f.
arco L.V. V IV I attacca

f *meno f*

221

v.1
v.2
va
vc
cb

(senza vibr.) II

< *f* > o < *f* > o *mf* > o < *p* > o < *p* > o *p* > o < *p* > o < *p* > o < *mp* > o
< *f* > o < *f* > o *mp* > o < *p* > o < *p* > o *p* > o < *p* > o < *mp* > o
< *f* > o < *f* > o *mf* > o < *p* > o < *p* > o *p* > o < *p* > o < *mp* > o
< *f* > o < *f* > o *mf* > o < *p* > o < *p* > o *p* > o < *p* > o < *mp* > o
< *f* > o < *f* > o *mf* > o < *p* > o < *p* > o *p* > o < *p* > o < *mp* > o

231 During
to

~ 108 joyfully
(back right corner)

tr1

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f. note

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

20

Mic.L FL, opt. some Reverb.

246 fl1 f p f > p f p f > p f f mp diminuendo f diminuendo

c11 Bassoon mp

bn mp

~ 60 serene

255 fl1 tr tr slowly walk to Mic.R BR +Reverb. p separate notes, but without tonguing Mic.R BL +Reverb. pp separate notes, but without tonguing

c11 L.V. 4. pp ppp pp 3 3 3 3 L.V. pp 3 3 3 3 L.V. pp 3 3 3 3

bn

kbd L.V. pp 3 3 3 3 ppp

v.1

v.2

4. pp ppp

