25 542

Jukka Tiensuu

Plus IV

for Clarinet in Bb, Accordion and Cello

1992

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Helsinki, 2016

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PLUS

for any two or all three of: Clarinet in B♭, Accordion and 'Cello

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Performance note:

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

Plus can be performed in four different versions: Plus I for clarinet and accordion, Plus II for clarinet and cello, Plus III for accordion and cello and Plus IV for clarinet, accordion and cello. If two or more versions are played in a concert they should be separated by at least one other work or the interval.

In bars 2-78 the players 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 should 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).

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. In Plus I, II and III the player with smaller number is *Leader*, the other one is *Follower*. 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).

Whenever possible, before starting the written-out music, the clarinetist and the accordionist should be standing either on opposite sides of the stage (unseen) or on opposite sides of the auditorium (while the cellist sits already on his/her chair 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 should 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).

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 player's discretion, a general character of "non legato" (cello: short detaché/martelé, not spiccato) is recommended, but inventiveness 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 clarinet 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).

Notation:

Two types of fermata are used:

- 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.
- Synchronized, i.e. "normal" playing (bars 49 and 79-241).
- 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.

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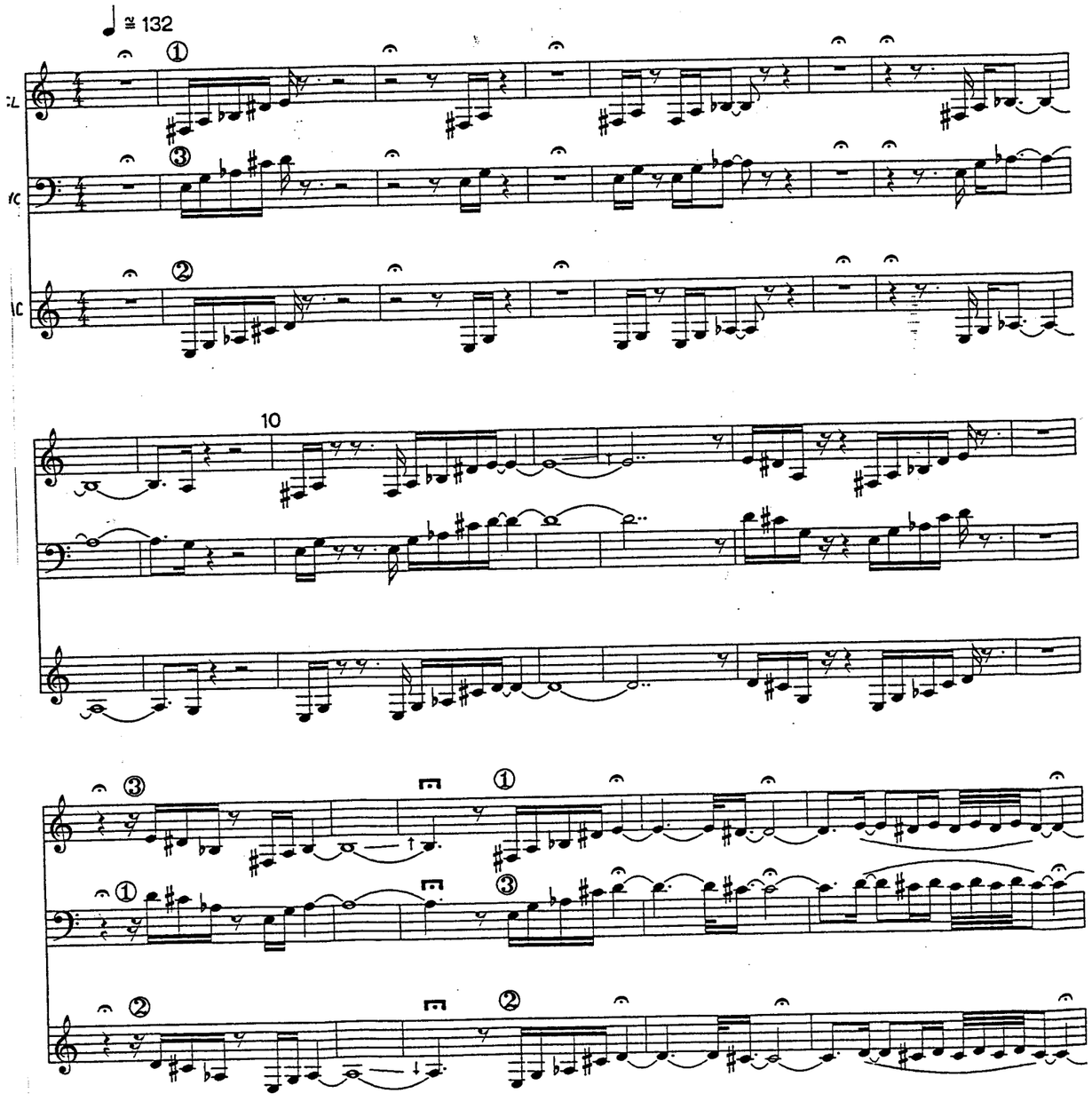
PLUS

for any two or all three of:

Clarinet in B♭, Accordion and Cello

Jukka Tiensuu 1992



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70

90

(legato)

(poco a poco piu legato)

(poco a poco piu legato)

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p leggiero

p leggiero

p leggiero

cresc.

cresc.

cresc.

f

f

f

100

(sempre forte)

(sempre forte)

(sempre forte)

110

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120

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130

140

(sempre forte)

(sempre forte)

(sempre forte)

150

cresc.

cresc.

cresc.

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(multiphonic with interference)

160

(sempre piano)

170

cresc.

cresc.

cresc.

180

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(poco meno forte)

(forte)

3

3

3

3

3

190

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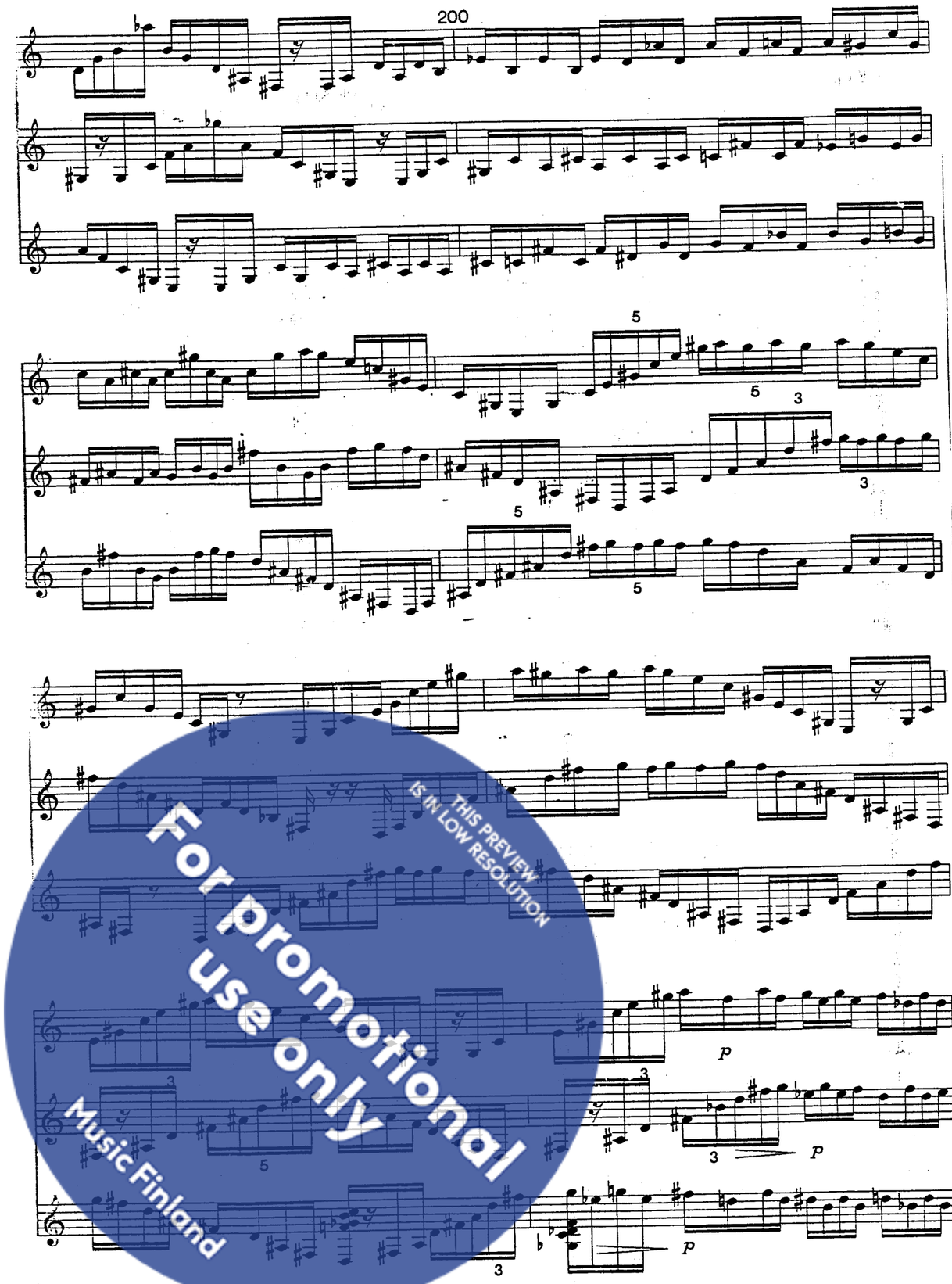

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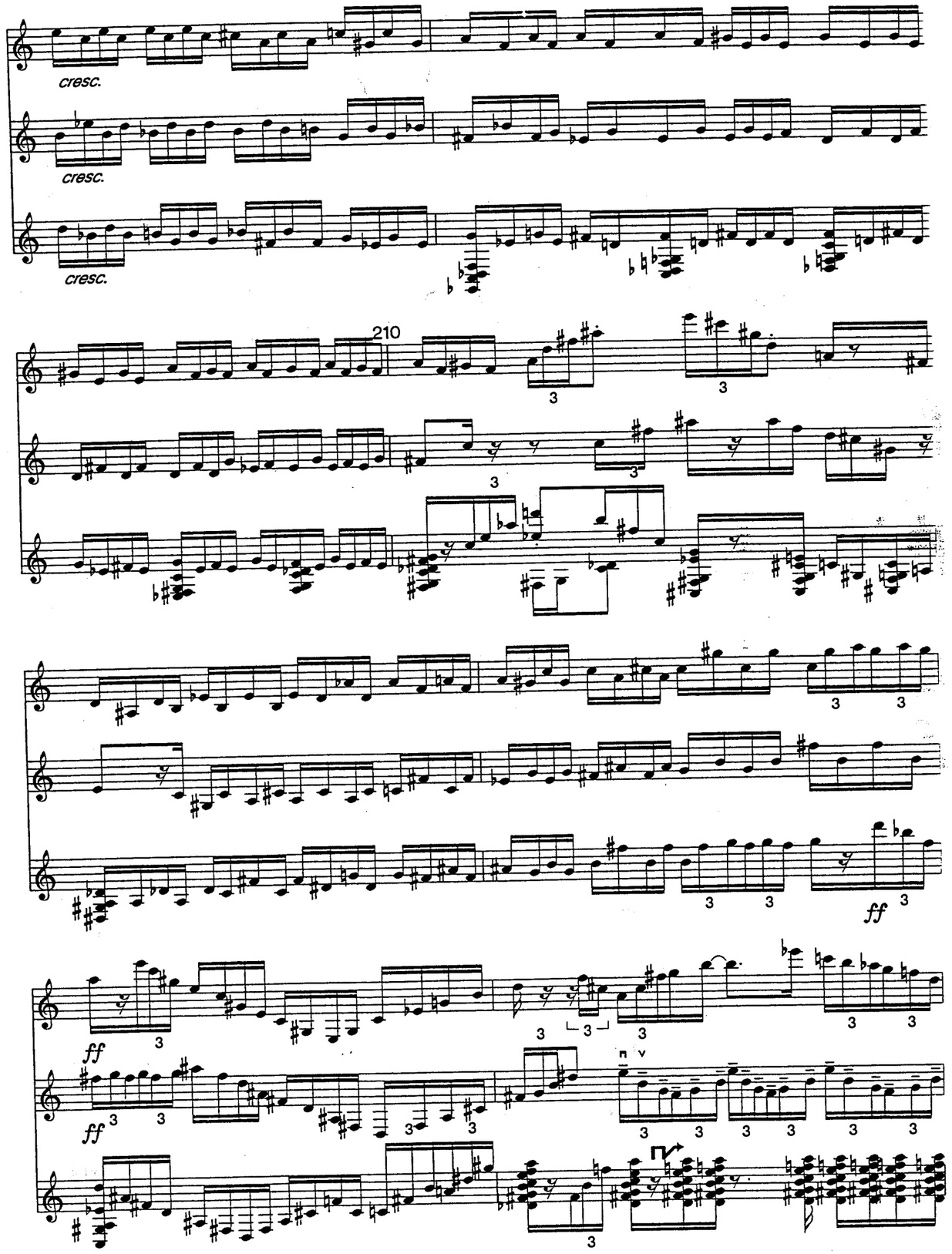

220

230

240

pp

pp

pp

pp

ppp

(in Plus III version only)

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