

Harpsichord / Score

Jukka Tiensuu

Tiet / Lots (2003)

for flute or recorder, violin, viol or cello, and harpsichord

Performance note

notation:

- ' for the recorder: if necessary to take a breath, do it here. For all: stop exactly at the same time.
- normal staccato. For the clarity of writing used often as short-hand to indicate a shortish 16th-note.
- ' short, sharp staccato (regardless of the written length of the note)
- clb col legno battuto; clb with x -noteheads: let the bow also hit the fingerboard.
- clt col legno tratto
- ord. (or norm.) normal playing (after col legno, sul pont., ¼-tone up/down etc.)
- + left hand pizzicato
- ♫ snap-pizzicato
- o open string. At the end of a diminuendo: al niente.
- ~ slow, small glissandi (ca. a quarter-tone) up- and downwards
glissando, as even as possible.
- / A small note-head at the end of the glissando-sign only shows the approximate ending pitch, it is not articulated.
- n.v. non vibrato. In general, vibrato should be avoided and reserved only to emphasize the most passionated moments of the piece.
- l.v. let vibrate
- ♯ † A quarter-tone higher/lower than the written note. All accidentals are valid till the end of the bar.

general:

The piece would benefit from vivid tone painting.

flute:

The piece is playable on modern or baroque instruments. If modern flute is used, one with open holes is required to allow smooth glissandi and quarter-tones. Alternatives for baroque flutes (missing the lowest C and C#) are indicated in Primrose path, which is also playable on tenor recorder in D (transposed part available on request).

viola da gamba:

For slow glissandi and quarter-tones either use less pressure of the left hand on string to avoid contact with the frets or play on a lower string on a higher position, above the frets.

harpsichord:

A full-size double-manual harpsichord is preferred. However, the piece is playable on a single-manual instrument with the minimum range of A₁-d''' (B^b₁ tuned to G[#]₁). The 8'+8' registration must then be ignored and "tutti" would mean 8'+4'. In any case a solo 4' stop is required and a harp stop (L) recommended.

As for tuning, the preference is given to an unequal (late baroque) temperament, where A and D are tuned to match the tuning of the corresponding strings of the string instruments, and where the major thirds A-C# and D-F# are pure.

Tiet / Lots

for flute or alto recorder, violin, cello or viol, and harpsichord

1. Opintie / Studydrome

Jukka Tiensuu 2003

♩=88 - 96 ardente

The score is divided into two systems. The first system (measures 1-11) features the flute, violin, and cello/viola parts. The flute part starts with *mf* (sospirando) and includes dynamics *pp*, *mp*, and *f*. It contains trills, triplets, and a *tutti* section. The violin part starts with *mf* (sospirando) and includes dynamics *pp*, *mp*, and *f*. It features a *sul pont. molto* section and a *poco* section. The cello/viola part starts with *mf* (sospirando) and includes dynamics *pp* and *mp*. It features a *clt* section and a *ord.* section. The harpsichord part is marked *legatissimo* and includes octaves (8') and a *tutti* section.

The second system (measures 12-21) continues the flute, violin, and cello/viola parts. The flute part starts with *p* and includes dynamics *mf*, *f*, *p*, and *mp*. It features a *cresc.* section and a *tutti* section. The violin part starts with *pp* and *p* and includes dynamics *f* and *mp*. It features a *cresc.* section and a *tutti* section. The cello/viola part starts with *p* and includes dynamics *mf*, *f*, and *mp*. It features a *tutti* section and a *trillo accel.* section. The harpsichord part includes octaves (8') and a *tutti* section.

24

freeze!... ..continue without any preparation

6 6 6 ff 3 p p f 6 6 6 6

3 3 6 6 freeze!... ..continue without any preparation

ff 6 3 p p f 6 6 6 6

freeze!... ..continue without any preparation

6 6 6 6 freeze!... ..continue without any preparation

5 5 5 5 6 6 6 6

tutti

6 6 6 6

play (a 1/4-tone sharp) (norm.)

play (a 1/4-tone flat) pizz.

32

p mf mp mf p pp f 6 > pp ff

pp mf mp p p arco ord. 3 6 tr. v pizz.

arco p pizz. arco clb pizz. clb pizz. clb arco ord. 3 6 tr. v pizz.

p mf p pp f > pp ff

8'L (-L) tutti

45

mf f mf p pp ppp pp ppp

arco pizz. arco sul pont. ord. ppp ppp ppp

mp f mf p pp ppp ppp

arco pizz. arco p pp ppp

8'L (-8, -C) 8' legato espressivo 4' legato tranquillo

2. Mierontie / Beggary

for flute or alto recorder, violin, cello or viol and harpsichord

Jukka Tiensuu 2003

♩=126 stizzito

♩=63 con dolore

fl *f* *mf* *ppp* *p* *pp* *f* *mp* *p*

vi *f* *m.s. pizz.* *ord.* *mf* *ppp* *p* *pp* *f* *mp* *p*

vc *f* *m.s. pizz.* *ord.* *mf* *pp* *p* *ppp* *p* *pp*

cm. **tutti** **8'**

♩=126 stizzito

fl *f* *5* *ff* *pp* ("echo") *pp* *mp* *3* *3* *f*

vi *(sul D)* *m.s. pizz.* *ord.* *ff* *pp* ("echo") *pp* *mp* *f*

vc *m.s. pizz.* *ord.* *ff* *pp* ("echo") *pp* *mp*

cm. **tutti** **8'** **(-4')** **8'+8'**

playfully limping

fl *mf* *3* *3* *3* *3* *mp* *3*

vi *p* *mf* *p*

vc *p* *mp* *mf* *p*

cm. **(+4')** **tutti** **5** **4** **3** **2** **1**

♩=63

66

ff *p* *mf* *mp*

ff *p* *mf* *f* *p*

ff *p* *mf* *f* *p*

1 5 5 5 5 5 4 3 2 1

l.v. poco

8'

♩=50 *andante mesto*

81

f *f* *f* *poco f*

p *(put bow aside)* *pizz. l.v. sempre (use open strings where possible)* *mp sonoro* *(arpeggiandi tranquilli)*

(l.v. poco) *(gliss.)* *m.d.* *m.d. "pizz."* *m.d. poco l.v.*

m.s. poco l.v.

96

f *f* *poco f* *f* *mp* *mf*

mp *m.d. "pizz."*

6

109

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

v *f* *mp* *f* *mp* *p* *f* *pp* *f* *f*

f *arco* *f*

J=108 *J*=126

(-L) **tutti**

123

J=63 *con dolore* *poco vibr.* *n.v.* *J*=40 *stanco* *J*=63 *con dolore* *portamento* *precipitando*

mf *ppp* *p* *mf* *p* *pp* *mf*

m.s. pizz. *ord.* *poco vibr.* *n.v.* *precipitando*

clb spicc. *mf* *ppp* *p* *mf* *pp* *mf*

m.s. pizz. *ord.* *poco vibr.* *n.v.* *precipitando*

clb *mf* *ppp* *p* *mf* *pp* *mf*

6 *6* *3* *5* *5* *3* *3* *3*

1 *1* *5* *5* *3* *3* *3* *3*

1 *2* *5* *5* *3* *3* *3* *3*

8' *3* *(slow mordent)*

144

pp *mp* *f* *mp* *p* *p* *mf* *dolce intensivo* *pp*

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

legatissimo *mf* *pp*

l.v. poco *5* *(l.v. poco)* *6* *(l.v. poco)* *6*

tutti *(-8',-8')* *4'*

3. Lavea tie / Primrose path

for flute or tenor recorder, violin, cello or viol and harpsichord

Jukka Tiensuu 2003

$\text{♩} = 42-72$ *indolente ed insolente*

fl *mp*

vl *mp*

vc *mp*

cm. *legato*

m.s. 5 m.d. (m.s.)

m.d. (sopra) (m.s.)

8'+8'

14 *mp* *cresc. p. a p.*

pp *cresc. p. a p.*

pizz arco pizz arco *pp* *cresc. p. a p.*

8'

8'+8' (=) ossia

30 *f* *piu f* *ff* *p*

f *piu f* *ff* *p*

f *piu f* *ff* *p*

arpeggiando rapidissimo

tutti

5 1 5

3 3

8'

43

Musical score for measures 43-56. It features three staves: Violin I, Violin II, and Piano. The Violin I staff has dynamics *f*, *p*, *piu f*, *p*, and *f*. The Violin II staff has dynamics *f*, *p*, *piu f*, *p*, and *f*. The Piano staff includes performance instructions *pizz* and *arco*. The Piano part includes *tutti* markings and first endings marked with *8'*. A *(=)ossia* marking is present above the first violin staff.

57

Musical score for measures 57-67. It features three staves: Violin I, Violin II, and Piano. The Violin I staff has dynamics *p*, *f*, *p*, *p*, and *mf*. The Violin II staff has dynamics *p*, *f*, *p*, *p*, and *mp pizz.*. The Piano staff includes dynamics *f*, *p*, *p*, and *mf*, along with the instruction *cresc. poco a poco*. The Piano part includes *m.s.* (measures 5 and 5), *m.d.* (measures 5 and 5), and a *tutti* marking.

68

Musical score for measures 68-78. It features three staves: Violin I, Violin II, and Piano. The Violin I staff has dynamics *f*, *pp*, *f subito*, *pp*, and *ff*. The Violin II staff has dynamics *f*, *pp*, *f subito*, *pp*, and *ff*. The Piano staff includes dynamics *f*, *pp*, *f subito*, *pp*, *ff*, and *pp*. The Piano part includes *arco*, *tutti* markings, and *arpeggiando rapidissimo*. Fingerings and articulation are indicated with numbers 1-5 and accents.

♩ = 56-66 *piu insolente*

80

mp *p* *ff* *mp* *p* *sul pont.* *pizz.* *clb* *arco ord.* *clb pizz.* *arco sul pont.* *ff* *f* *mp* *mf* *p* *p* *8'L mp* *(-8, -C)* *(sempre L)*

♩ = 50 *rassegnato* *p. a p. rall...*

95

mp *pp* *ord.* *legatissimo* *clb* *pizz.* *arco ord.* *(no bow change on beat)* *mp* *pp* *mp legatissimo* *pp* *l.v.* *release keys gradually...* *4'*

4. Taiston tie / Battle

for flute or alto recorder, violin, cello or viol and harpsichord

♩=80 (ca.) *sinistro agitato* *poco piu mosso* *poco piu mosso* *poco piu mosso*

fl *pp(p) senza tono, ma ben articolato p. a p. cresc. (airy sound, no tongue, but articulated)* *p. a p. piu tono*

vl *pizz. (like a drum. Tap and let ring)* *p* *p. a p. cresc.* *arco spicc.*

gm *pizz. (like a drum. Tap and let ring)* *p* *p. a p. cresc.* *arco*

cm **L**

(ossia: while playing with right hand stop strings at bridge with your left hand to muffle the sound) (normal "L")

17 *mp* *piu mosso ancora* *(sempre spicc.)* *(non spicc.)* *(natural harmonics sempre)*

fl *mp* *(sempre spicc.)* *(non spicc.)* *(natural harmonics sempre)*

vl *mp* *(non spicc.)* *(natural harmonics sempre)*

gm *mp* *(non spicc.)* *(natural harmonics sempre)*

cm **(-L) 8'** **8'+4'** **(etc.)**

ad lib: double with left hand an octave lower, but only if necessary for balance (till bar 35, excluding clusters)

27 *poco accel. al* **♩=108 (ca.)** *concitato*

fl *f* *mp* *f*

vl *f* *mp* *f* *clb(sul tasto)* *ord.* *f* *clb* *ord.*

gm *f* *mp* *f* *clb(sul tasto)* *ord.* *f* *clb* *clb* *ord.*

cm **(+C) tutti** **(ad lib.)** **(etc.)**

38

f *pp* *f* *f* *mp(mf)*

(quasi gliss. sul A)

f *mp*

f *pp* *f* *f* *mp*

(sul A)

8'

47

poco f *f* *mp(mf)* *ff*

(sul D) (quasi gliss. sul D)

poco f *f* *mp* *ff*

poco f *f* *mp* *ff*

tutti 8'

tutti

clb

clb

clb

56

5

ppp *f* *ff* *mf* *ff*

m.s. pizz. *ord.* *ppp* *f* *ff* *mf* *ff*

clb spicc. *m.s. pizz.* *ord.* *ppp* *f* *ff* *mf* *ff*

clb *ppp* *f* *ff* *mf* *ff*

1 2 5 1 4 23 1 23 45 23 1 23 1 43

5 4 3 2 1 5 4 3 2 1 1 4 1 4 1 4 1 4

63

ff *pp(echo)* *f* *pp* *ff* 5

ff *pp(echo)* *f* *pp* *ff* *clb* *ord.* *m.s. pizz.* *clb spicc.* *m.s. pizz.* *clb*

ff *pp(echo)* *f* *pp* *ff* *clb* *ord.* *m.s. pizz.* *clb*

(con 8ve ad lib.)

1 4 3 2 3 4 5 4 3 2 1

2 3 4 5 4 3 2 1

5 4 3 2 1

tutti

72

eróico *poco meno mosso* *poco meno mosso*

f *p. a p. dim.* *(mf)* *p. a p. meno tono*

ord. v *spicc.* *pizz. (come prima)* *p. a p. dim.* *pizz. (let ring)*

f non troppo *p. a p. dim.* *f non troppo* *p. a p. dim.* *pizz. (let ring)* *p. a p. cresc.*

3

5 4 3 2 1

8

*) ossia: if all low notes are not available, keep playing an octave higher on harp stop (short notes)

while playing with the right hand stop strings at bridge with your left hand to muffle the sound

85

meno mosso ancora $\text{♩} = 88$ (ca.) *accel.* $\text{♩} = 108$ (ca.)

(mp) *(p)* *(pp)* *p* *pp* *ppp*

p *ppp* *spicc. sul tasto* *poco* *a* *poco* *al* *arco ord.* *(sempre sul tasto)* *pp* *p* *ppp*

p *ppp* *punto d'arco* *sul tasto* *pp* *p* *ppp*

4