

Piano

Nous

for cl in B^b, vln, vla, vlc and pf

Jukka Tiensuu 2010

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Fanatico ♩ = 138+

1
pf
ff sempre

10

19

27

35

43

49

57

66

73

78

199 **7** (ensemble melody) ♩ = 138+

tr slow...accel. *p* < > sing (8ba) (loco) sing while playing (in unison)

ppp ^{8ba} *p* *ppp* * *pp* sempre [ah] [ah] [ha] [ha_][ah]

218 [ha] [ah] * *mf* *tr* *tr* *ff*

226 *pp* *ff* *f* *ff* *mf*

234 *tr* *pp* *ff* *pp* *f* *pp* *mf*

240 *f* *p* *mf* *f* *p* *tr* *pp* *ff*

250 *tr* *pp* *f* *ff* *pp* *mp* *ff* *f*

256 *pp* *mf* *f* *p* *pp* *f*

261 *f secco* *ff*

269 *mf* *f* *p* *tr* *pp* *ff* *pp* *f* *mf*

275 *pp* *ff* *f* *ff*

282 *pp* *ff* *f* *pp*

290 291 294 297 300

[yeah!] [hey!]

303 306 309 312 315 *wild*
 [wow!] [wee!] *senza Ped.*

317 318 *pp* *ff* *pp* *mf* *tr*

325 *tr* *mf* *8va* *tr* *f* *pp* *ff* *pp* *f* *mp* *f secco* *tr*

337 *pp* *8va* *tr* *f* *pp* *ff* *pp* *f*

343 *mf* *f* *mp* *ff*

350 *f* *pp* *mp*

357 *mf* *mf* *pp* *f* *tr* *mp*

363 *pp* *ff* *ff* *pp*

369 *pp* *ff* *pp* *ff* *fff* *8va* *tr* *8ba* *tr* *(senza Ped.)*

375 376 377 *ppp* *8va* *pppp* *3* *6* *3* ***

Jukka Tiensuu:

Nous

for clarinet in B^b, violin, viola, cello and piano

Seating plan:

pf
vln vlc
vln cl

a u d i e n c e

Performance note

General:

Accidentals apply till the end of the bar. However, they are occasionally repeated to facilitate sight-reading.

Glissandi The glissandi are played continuously during the indicated time (*not* portamento), yet *espressivo*. Note-stems in the middle of glissandi are for temporal orientation only, they are not to be emphasized in any way. A staccato note at the end of a slur or a glissando is just to be cut short, not to be re-attacked.

— *tenuto*, play the note to the full length.

· All *staccati* notes are played short regardless of the duration of the written note.

≧ o *al niente*, let the sound disappear completely.

l.v. Let string(s) vibrate (as long as possible).

Specific:

b.117 (**and similar bars**): quarter-tones up and down.

b.175- **clarinet**: small arrows indicated that the pitch should be slightly flat (in tune with the natural harmonic thirds by the strings).

b.193-197 All players sway to the music like dancing a very slow waltz.

b.213- All **circled note-heads** indicate tones to be **sung**. The singing should always be somewhat louder than the playing. Pronunciation of the (Italian) “a” in brackets: [ha] long a (accented), [a_] long, more softly articulated a, [ah] short (quasi staccato) a.

b.291-317 **cadenze**: here each player in turn will improvise. The three bars of accompaniment may be repeated once or twice to give each player more time to show off his or her talent and bag of tricks. These short cadenze should maintain the continuous drive of the music, be stylistically related to *Nous* (use no stylistic references to other genres) and may even contain material from the piece itself (not as repetitions but in modified, augmented, enhanced form). The graphical lines in these bars need not be slavishly followed, they are there mainly for inspiration, but each cadenza must end with an accented note on the first beat on either one of the two pitches (or their octaves) of the “accompaniment”. It is recommended that each player stands up (and turns to the audience) for the duration of his or her cadenza. The shouts should be loud and full of admiration and awe (of the cadenza that was just heard). They are either high (stem down) or low (stem up), but with no definite pitch.