

Viola

# Nous

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

**Jukka Tiensuu 2010**

# Nous

for cl, vln, vla, vlc, pf

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1 *Fanatico* ♩ = 138+

va *ff sempre*

10 *ff*

19 *ff*

27 *ff*

34 *ff*

41 *ff*

48 *ff*

54 *ff*

61 *ff*

67 *ff*

73 *p*

78 *f* *p* *p* *p* *p* *p* *p*

91 *mf* *mf*

97 *(jété)*  
*p* *mf* *ppp* *piu f*

107 *ppp* *mf* *ppp* *mf* *ppp* *mf* *ppp*

113 *mf* *ppp* *mf* *ppp* *mf* *ppp* *p*

118 *f* *mp* *ppp* *mp*

124 *ppp* *mp* *ppp* *mp* *ppp* *mp* *ppp* *mp*

130 *ppp* *mp* *ppp* *mp* *ppp* *mp* *ppp* *mp* *ppp*

136 *mp* *p* *arco* *pp*

142 *p* *p* *p* *pp*

153 *pizz.* *arco* *tr* *pp* *mp* *mp* *pp* *f* *pp* *p* *f*

162 *poco a poco dim.*

170 *p* *p* *mp* *ppp* *mp* *ppp* *mp* *ppp* *mp*

179 *ppp* *mp* *ppp* *mp* *ppp* *mp* *ppp* *mp* *ppp* *mp* *ppp* *mp*

184 *~60 Appassionata* *> p* *f* *p* *f* *mp* *pp* *~30 With slow swing* *Sway to the music*

194 *pp* *ppp* *p* *ppp*

*Soave*  
(stop swaying)

201 *simile*  
 mp ppp mp ppp mp ppp

208  
 mp ppp mp ppp mp ppp mp ppp

211 *sing while playing (in unison)* ♩ = 138+  
 ppp mp ppp [a\_] ppp [a\_] pp sempre [ha] [ha] [ah] [ah] [ha] [ha] pizz. pizz. arco

220 *trb*  
 p ff pp ff

227 *f* 3 3 3 *ff* mp(mf) pp

234 *tr*  
 pp ff pp f mp(mf) p mf pp

242 *p* *p* mf ff *tr* pp ff pp f ff

252 *trb* *trb* *trb*  
 pp p mf ff f 3 3 3 p mf

259 *pizz.*  
 pp f ff arco

266 *sul pont.*  
 pp p mf pp ff pp f *tr*

273 3 3 3 mp(mf) pp pp ff

279 *f* 3 3 3 *ff* *sul pont.* pp *ord.*

284 291 warm and imaginative 294

ff f pp

Detailed description: This staff contains measures 284 to 294. It begins with a series of eighth notes, followed by a section of chords marked 'warm and imaginative'. The dynamics transition from fortissimo (ff) to forte (f) and then to pianissimo (pp). A fermata is placed over measure 294.

295 297 300 303 306

[hey!] [wow!]

Detailed description: This staff contains measures 295 to 306. It features a melodic line with slurs and accents. The lyrics '[hey!]' and '[wow!]' are placed under measures 300 and 306 respectively.

309 312 315 318

[wee!] [hou!]

Detailed description: This staff contains measures 309 to 318. It continues the melodic line with slurs and accents. The lyrics '[wee!]' and '[hou!]' are placed under measures 312 and 318 respectively.

320 328 337 345 350 356 363 369 376 377 ~40

trb mf mp (mf) p pizz. arco sul pont. ord.

pp ff pp ff pp ff

Detailed description: This staff contains measures 320 to 377. It includes various performance instructions such as 'trb' (trumpet), 'pizz.' (pizzicato), 'arco' (arco), 'sul pont.' (sul ponticello), and 'ord.' (order). The dynamics range from fortissimo (ff) to pianissimo (pp). A triplet of eighth notes is marked in measure 350. A fermata is placed over measure 377, which is followed by a measure marked '~40'.

## Jukka Tiensuu:

### *Nous*

*for clarinet in B<sup>b</sup>, 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.