

Tarinaoopperabaletti

for

Electric Cello and Ensemble or Orchestra

Jukka Tiensuu 2016

31

fl1

cl1

bn

tr1

tr2

EC

va

everybody turns to look at the tpts

poco f

f *fp* *sf*

blazing, magnificent

(see perf. note)

col 8vb ad lib.

arco

L.V.

f(f)

f *eroico maestoso*

some reverb for ALL

+2/4 delay BR

Bass flute

mp

+2/4 delay at BL

1. solo

mp

43

fl1

EC

va

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

f *f* *mf* *f* *f* *mf* *f*

non legato

ord.

mf *p* *pp*

+Reverb.

more reverb ALL

less reverb ALL

col 8va ad lib.

mf *f* *mf* *f* *mf* *f* *mf* *f*

non legato

ord.

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

mf *f* *mf* *f* *mf* *f* *mf* *f*

mf *p* *pp*

mf *f* *mf* *f* *mf* *f* *mf* *f*

mf *p* *pp*

54

fl1

EC

va

mp

(clarinet discreetly returns to his/her seat)

mp *f* *mp* *f*

mp

+Reverb.

mp

59 *non legato*

fl1 *f* *dim.* *p*

++Reverb. ord.

delay OFF --Reverb.

(see performance note) Whispering starts...

EC *ff* *p*

va *f* *dim.* *p*

++Reverb. delay OFF --Reverb.

Beginning of cadenza (optional) 1st CADENZA (short) end of cadenza (optional)

66 *~ 60 ballando*

cl1 *pp timidly* *P less timidly* *cresc. (more and more confidently)* *f* (cut off!) *P timidly* *cresc.*

cbcl *mp* *ff* *mf*

bn *P timidly* *cresc. poco* *P timidly* *cresc. poco*

turn your heads, listen! (see performance note)

kbd *mf*

...ends

EC *ff* (~10Hz)

vc *reverb.* *15ma bassa!*

cb *mp* *f*

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)

3.

Anxious whisper starts...

...ends.

turn your head, listen!
(see performance note)

turn your head, listen!

go to Mic.R

Bass flute

3

ord.

77

fl1

mf

f

breathy sound (no tonguing)

ord.

cl1

confidently

f

(cut off)

~ 108 arguing

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

poco cresc.

insisting mp

cbcl

pp

ff

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

poco cresc.

insisting mp

bn

mp

ff

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

poco cresc.

insisting mp

hn1

mp

ff

Timp.

tr

mp

ff

p.l

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

mp

f

molto sul pont.
(find and emphasize overtones)

1. solo ord. on string, sharp staccati

pp

cb

mp

f

pp

88

fl1

mf

f

ord.

ff

ff

f

cbcl

mf

f

ff

bn

mf

f

ff

vc

2 soli

mf

2 soli

Tutti ord.

pp

cb

mf

Tutti ord.

pp

107 Flute *Exact rhythms!*

♩ ~ 84

accel.

♩ ~ 144

♩ ~ 72

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

cl1 *p cresc. p. a p.*

cbcl *mf*

bassoon

bn *p cresc. p. a p.*

f ff

hn1 *semi-stopped*
p cresc. p. a p.

tr1 *con sord.*
p cresc. p. a p.

tr2 *con sord.*
p cresc. p. a p.

Vibr. (motor OFF)

f ff

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

kbd *2.* *p cresc. p. a p.* *1.* *mp* *mf*

T. *[result:]* *p cresc. p. a p.* *f*

♩ ~ 48 accel. *Exact rhythms!*

♩ ~ 84 steady

accel.

♩ ~ 144

♩ ~ 72

v.1 *p cresc. p. a p. al ff*

v.2 *p cresc. p. a p. al ff*

va *p cresc. p. a p. al ff*

vc *p cresc. p. a p. al ff*

cb *p cresc. p. a p. al ff*

f ff

116 (sounds)

2. Cadenza (microtonal)
L.V. sempre

(end with e')

start with low pizz. 15ma bassa
let GT-10 transpose 15ma

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

124 ♩ ~ 144 rall. Exact rhythms!

♩ ~ 88 steady

rall.

♩ ~ 48

fl1

ff

dim. p. a p.

p

cl1

ff

dim. p. a p.

p

cbc

ff

mf

bn

ff

dim. p. a p.

p

hn1

f

dim. p. a p.

p

ord.

tr1

f

dim. p. a p.

p

tr2

f

dim. p. a p.

p

p.1

f

dim. p. a p.

p

kbd

f

dim. p. a p.

p

1.

[result:]

bell

15ba

3

v.1

ff

dim. p. a p.

p

v.2

ff

dim. p. a p.

p

va

ff

dim. p. a p.

p

pp

vc

ff

dim. p. a p.

p

cb

ff

dim. p. a p.

p

p.1

kbd

3. Cadenza (ramification)

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

~ 96

blazing, magnificent (col 8va ad lib.)

more reverb.

add delay 3/16

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

~ 72

more reverb. up to extreme

Pitch shifter 15ma bassa

delay faded out

rever. faded out

no reverb.

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

quickly back again

~ 48 rall. (play 15ma)

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

151 ~ 30 percussivo

accel.

ff contrabassoon

ff

ord.

ff

The trumpets start walking slowly, stepping in the accel. rhythm of the ensemble (a step a beat) towards the back corners of the audience space. Clarinet likewise, returning to his/her seat.

f non troppo

mp

ff

ff

~ 30 percussivo

accel.

loco (ord.)

(separate strokes sempre)

sfz *f* *mp f* *mp f* *f* *p* *f* *mp* *f* *mp* *più f* *p* *ff* *p* *ff dim. molto* *mp*

~ 60 percussivo

accel.

ff

ff

ff

172

♩ ~ 144 molto aggressivo

loco

The musical score is arranged in systems. The first system (measures 172-177) includes parts for flutes (fl1), clarinets (cl1), bassoon (cbcl), horn (bn), horn 1 (hn1), trumpet 1 (tr1), trumpet 2 (tr2), piano (p.1), keyboard (kbd), electric cello (EC), violin 1 (v.1), violin 2 (v.2), viola (va), cello/viola (vc), and cello (cb). The score features complex rhythmic patterns, including triplets and sixteenth-note runs. Dynamic markings include *ff* (fortissimo) and *f* (forte). Performance instructions include *8va* (octave up), *loco* (loco playing), and *div.* (divisi). The tempo is marked as *♩ ~ 144 molto aggressivo*.

179

fil

cl1

cbcl

bn

hn1

tr1

tr2

p.1

kbd

EC

v.1

v.2

va

vc

cb

cresc.

cresc.

(secco)

pitch shifter 15ma

ff *(sounds 15ma)* *sfz* *sfz* *simile*

Sit down!

Rush to your seat!

Rush to your seat!

(non div.)
percussive (non div.)
percussivo

189

This musical score page contains measures 189 through 193. The instruments and parts are as follows:

- Flute 1 (fl1):** Starts with a *ff* dynamic and a triplet of eighth notes, then transitions to *pp* for the remainder of the measure.
- Clarinet 1 (cl1):** Mirrors the flute 1 part with a *ff* dynamic and triplet, then *pp*.
- Clarinet Bass (cbs):** Features a rhythmic pattern of eighth notes.
- Bassoon (bn):** Features a rhythmic pattern of eighth notes.
- Horn 1 (hn1):** Starts with a *ff* dynamic and triplet, then transitions to *pp*.
- Trumpet 1 (tr1):** Starts with a *ff* dynamic and triplet, then transitions to *pp*.
- Trumpet 2 (tr2):** Mirrors the trumpet 1 part with a *ff* dynamic and triplet, then *pp*.
- Percussion 1 (p.1):** Remains silent.
- Piano (kbd):** Remains silent.
- Electric Bass (EC):** Features a triplet of eighth notes starting at *ff*, moving to *p*, then a series of chords marked *sfp* and *ff*, and finally *ord.* (orderly) patterns.
- Violin 1 (v.1):** Features a triplet of eighth notes starting at *ff*, moving to *p*, then a series of chords marked *sfp* and *ff*, and finally *ord.* patterns.
- Violin 2 (v.2):** Mirrors the violin 1 part.
- Viola (va):** Mirrors the violin 1 part.
- Violoncello (vc):** Features a rhythmic pattern of eighth notes.
- Double Bass (cb):** Features a rhythmic pattern of eighth notes.

The score includes various musical notations such as dynamics (*ff*, *pp*, *sfp*, *ff*), articulation (*ord.*), and performance instructions like *loco* and *s.p. molto*.

221

cl1 *< mf ppp mp ppp p*

kbd *f* *meno f*

EC *pizz. ~ 40 (fast arpeggio)* *pizz. L. V.* *arco* *L.V.* *II V III* *v IV* *I* *attacca*

221

v.1 *< f* *< f* *mf* *p* *< p* *p* *pp* *< p* *mp*

v.2 *< f* *< f* *mp* *p* *< p* *p* *pp* *< mp*

va *< f* *mf* *p* *< p* *p* *pp* *< mp*

vc *< f* *mf* *p* *< p* *p* *pp* *< mp*

cb *< f* *mf* *mp* *< mp* *p* *pp* *< mp* *< mp*

(senza vibr.) *II*

231 During the cadenza, discreetly move to the back right corner of the audience space.

~ 108 joyfully
(back right corner)

tr1 *f* *mf* *p* *mf* *f* *mp* *p* *pp*

tr2 *mp* *mf* *f* *mp* *p*

4. Cadenza (sing along)

☞ "human"/vowel sounds

pp

EC withdraws (see perf. note)

tr1 *mf*

tr2 *pp* *mf*

239

tr1 *mf*

tr2 *pp* *mf*

Mic.L FL, opt. some Reverb.

246

fl1 *f* *p* *f* *p* *f* *p* *mp*

cl1 *mp* *f* *diminuendo*

bn *mp* *f* *diminuendo*

255

fl1 *p* *separate notes, but without tonguing*

cl1 *pp* *separate notes, but without tonguing*

bn

slowly walk to Mic.R

Mic.R

BR +Reverb.

BL +Reverb.

kbd

4. *pp* *ppp* *pp* *ppp* *pp* *ppp* *pp* *ppp*

L.V.

v.1 *mp*

v.2 *mp*

va *mp* *ppp*

vc *mp* *ppp*

cb

