

# Recorder solo

# Appo

for Recorder and Orchestra

Jukka Tiensuu 2017

1 *ff* *~40* *~120*  
(Behind stage door) Large frame drum Small frame drum Perc. follows RC and "dances" around RC.

8 Sopranino *ff* RC enters, marches toward the stage *f non troppo* *mf* *mp* *f*

8 *f* *ff* *f* stop marching

12 start marching again *ff*

18 *f* *mf* *mp* *f* *f* 5

23 stop marching *ff*

27 Start marching again. Continue to your soloist position *ff*

32 <sup>8</sup> turn to the 1st violin turn to flutes

Musical staff 32-37: Treble clef, 8-measure rest, then eighth notes with slurs and accents. Measures 32-33 have triplets. Measure 37 has a trill.

38 <sup>8</sup> turn to bassoons **rall.**

Musical staff 38-43: Treble clef, 8-measure rest, then eighth notes with slurs and accents. Measures 38-41 have triplets. Measures 42-43 have trills.

44 <sup>8</sup> turn to face the audience *fff* *ff sempre*

Musical staff 44-48: Treble clef, 8-measure rest, then eighth notes with slurs and accents. Measure 44 has a triplet. Measure 45 has a tempo marking of ~96. Measure 46 has a triplet. Measure 48 has a trill.

49 <sup>8</sup>

Musical staff 49-52: Treble clef, 8-measure rest, then eighth notes with slurs and accents. Measures 49-50 have triplets. Measure 52 has a trill.

53 <sup>8</sup>

Musical staff 53-57: Treble clef, 8-measure rest, then eighth notes with slurs and accents. Measures 53-54 have triplets. Measures 56-57 have triplets.

58 <sup>8</sup>

Musical staff 58-61: Treble clef, 8-measure rest, then eighth notes with slurs and accents. Measure 58 has a sextuplet. Measure 61 has a triplet and a sextuplet.

62 <sup>8</sup>

Musical staff 62-65: Treble clef, 8-measure rest, then eighth notes with slurs and accents. Measures 63-65 have triplets.

66 <sup>8</sup> (probing) *f* *ff* *f* *enquiring* *f* *ff* *meno f* *mp* (suggesting) *mf*<sup>3</sup>

Musical staff 66-71: Treble clef, 8-measure rest, then eighth notes with slurs and accents. Measure 66 has a triplet. Measure 71 has a triplet.

72 <sup>8</sup>

Musical staff 72-75: Treble clef, 8-measure rest, then eighth notes with slurs and accents. Measure 72 has a triplet. Measure 74 has a quintuplet. Measure 75 has an 8:6 ratio.

76  
8

*ff* *f* *p*

79  
8

*p* *ff* *pp* *mp* *pp*

take Alto *rall.*

♩ ~ 56

86

*mf* *ff* *mf* *ff*

*legato*

95  
♩ ~ 69

*mf cantabile*

104

*f cantabile* *ff* *mf cantabile*

(*sputato, n.v.*)

111  
♩ ~ 56

*p* *mp*

add Soprano

118

*mp* *ff* *f*

Alto

125  
♩ ~ 69

*f* *mp* *p*

135

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

(*sputato, n.v.*)

143 ~ 56

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

147 *quasi rall.* *attacca* ~ 104 take Tenor

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

"cooing"

154 (sputato) (kiss/smack)

*f*

1 2 3 4 5

162 (kiss/smack) hit instrument with a ring (cover labium)

*mf* *f* *p secco* *f*

169 hit instrument with a ring (cover labium)

1 2 3 4 5 *mp* *fff* *mp*

182 sputato molto (mouth open) (cover labium)

1 2 3 4 5 6 7 *fff* *fff*

194 (come prima) hit instrument with a ring

*fff* *fff* *f* *p secco* *fff*

203 (sputato molto come prima)

3 4 5 *fff* *mf* *f*

211

*piu f* *fff* *f* *ff*

216 *ff* **Cadenza < 1'**  
 etc, see performance note.

220 *f* *p* **rall. poco a poco**  
 take Alto (or Soprano)  
 1 2 3 4 5 6

229 *p* *mp* *p*  
 ~ 48 ~ 128  
 1 2 3 4 5 3

238 *mp*  
 3

246 *mf*  
 3 3

252 *ff*  
 3 3 3 3 3 3

257 *p*  
 3 3 3 3 3 3 3 3

261 *p*  
 3 3 3 3

265 *tr* *ff*  
 1 2 3 4

272 *f* *mp* 3 3

276 *f* *mf* 3 3

283 *f*

287

290 *ff* 3

296 *mf* *ff* *f* 6

306

310 9

323 *mf* *f* 5

330

8:6 *ff* *mf poco a poco cresc.*

335

339

343

*ff*

(Alto and Soprano)

347

*mp poco a poco cresc.*

Alto

Soprano

353

356

360

*ff* *rall.*

367

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

~ 60

(cooing)

(Turn sideways and lift your leg as if going to start marching again!)

# Jukka Tiensuu:

## Appo (2017)

a concerto for Recorder and Orchestra

### Instrumentation:

Recorder soloist

2 flutes (1<sup>st</sup> also piccolo, 2<sup>nd</sup> also bass flute and piccolo)

2 clarinets (2<sup>nd</sup> also bass clarinet)

2 bassoons

horn in F

trumpet in C

percussion (vibraphone, frame drum, bass drum, duck call, sand paper blocks)

strings


### Performance note:


#### Notation:

· traditional *staccato*, relative to the note length and to the musical character

' *staccatissimo*, always very short regardless of the written note length

— *tenuto*, play the note to the full written length (only, no accent is intended).

 *al niente*, let the sound die away completely.

 The *glissandi* are played continuously during the indicated time (*not* portamento). Note-stems without head in the middle of a glissando are for orientation only, they are not to be articulated. For non-slurred *glissandi*, make a slight articulation on the (normal-sized) end note (preferably without changing the bow direction). Small *gliss.* end notes (in parentheses) are approximations. If combined with a *dim.*, simply let the sound "disappear" around that note.

♯ ♭ A quarter-tone sharp and flat, respectively.


↓ For a single note: a sixth-tone flat (relating to the 6th over-tone, the "pure" minor seventh).

↓ ↑ For a multiphonic: direction of deviation. N.B. all multiphonic notations are only approximations to the actual sound.

**All accidentals** apply to the remainder of the measure, but are sometimes repeated to facilitate reading.


*tr* All trills start on the main note. They continue till the end of the note even when this is tied over for several bars.

 Exaggerately wide, slow *vibrato*.


 a (loud) kiss, no voice added, just a quick sucking before separating the lips. The brass players could also perform this by a quick sucking of air through the instrument. The woodwinds may find an articulation to imitate the kissing sound.

↑ ↓ Highest / lowest pitch you can play "properly" (considering the given dynamics).

 recorder: *sputato*, flute: *tongue ram*, clarinet: *slap tongue*, bassoon: *pizz.*

 strings: *Spazzolato*, "brushing": Keeping the bow on two adjacent strings move it rhythmically along the *length* of the strings going from *ponticello* to *tasto* and back again (with no sideways pull). Keep the bow on string as long as the *spazzolato* continues. An accented *staccato* note indicates a sudden stop, which can be emphasized by making a *cresc.* on the preceding "glissando".

 strings: Excessive bow pressure.

 strings: Accents on harmonics should be produced by faster bow, *not* by adding bow pressure.

### Specific:

**all wind:** For the production of multiphonics and other extended wind instrument sounds, refer to the books by e.g. Mikko Raasakka (clarinet), Pascal Gallois (bassoon), Douglas Hill (horn) - or simply ask the composer.

**bassoon:** The bassoonists might find an extra reed handy for the "reed only" -sounds.

Bassoon multiphonics are only two per player, so they can easily be learned by heart, and thus their suggested fingerings are only given in the performance notes in the bassoon part.

**horn:** "bird call": extremely high squeak; "sucked (kissing) sound": play sucking using the horn as amplifier (indefinite pitch).

**percussion:** In the beginning of the piece the percussionist plays a relatively low sounding hand held frame drum and *dances* around the forward *marching* soloist - both players naturally adapting their movements to the beat and the character of the music.

**Soloist:** Choice of instruments is left to the player's discretion as long as the written pitches (octave ranges) are respected.

bars 33-47: turning should be a full body turn, not just an upper body "twist".

**Cadenza:** Should be relatively short - not longer than a minute - improvised "beatboxing" starting (on tenor recorder) from the *sputato* bar model, showing hopefully a plethora of possibilities of the recorder on the way and developing it to a seamless connection with the bar right after the cadenza (on alto recorder). E.g. start inserting little by little some quick trills and high tone repetitions when approaching the end of your cadenza. Keep the pulse steady throughout.

*Appo was commissioned by Eero Saunamäki*