Guitar

Armotta

for Viola, Cello and Guitar

Jukka Tiensuu 2012

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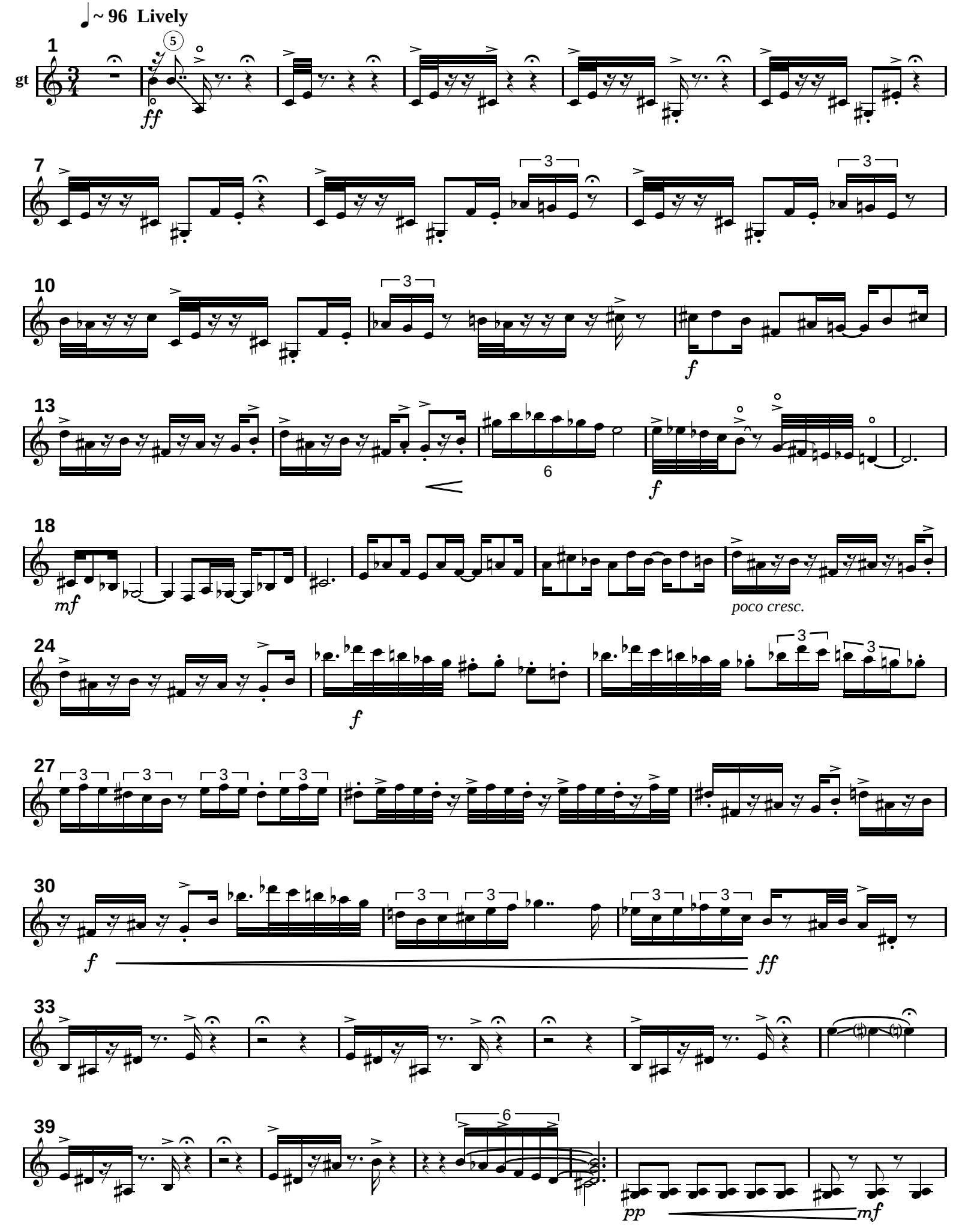
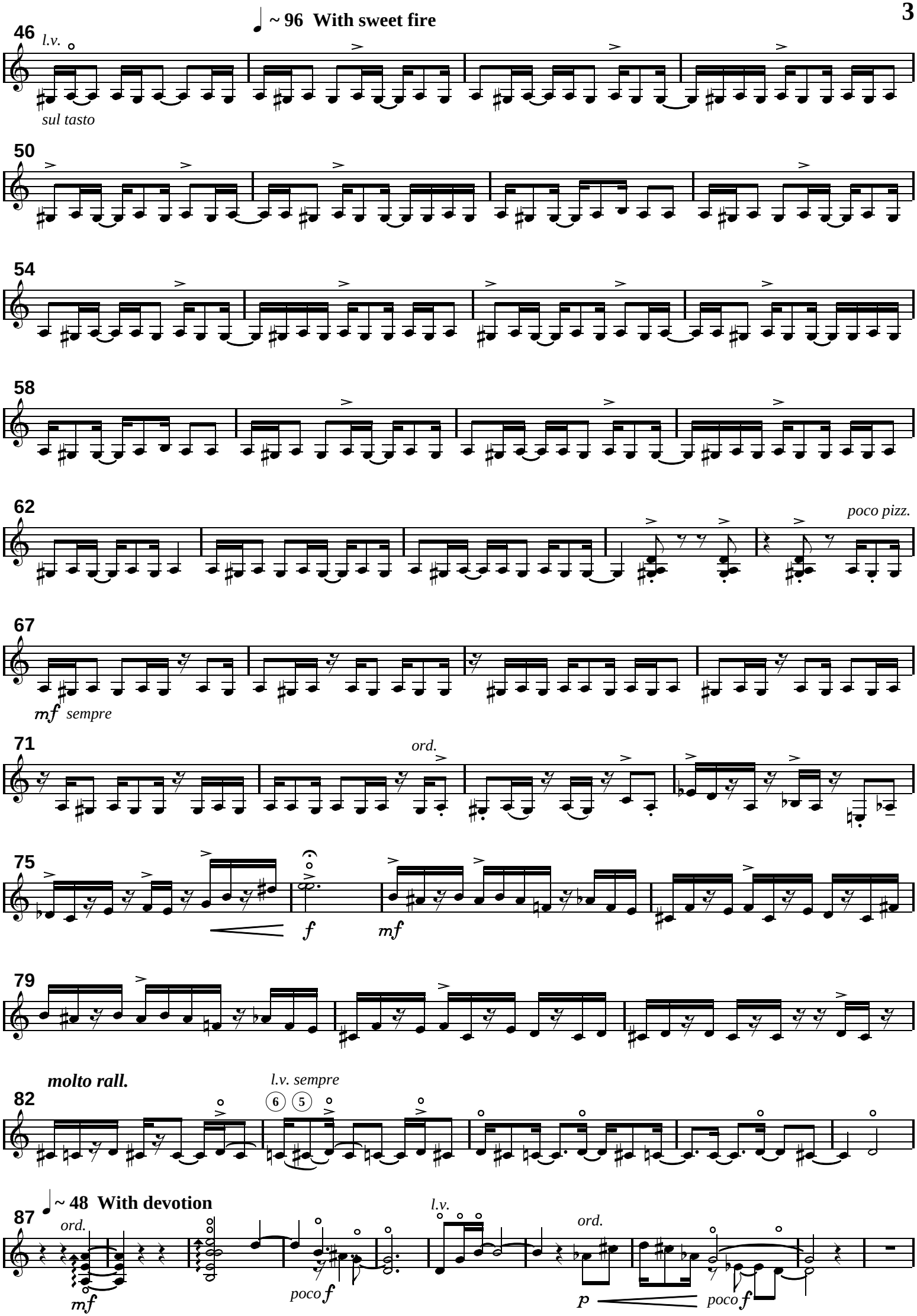
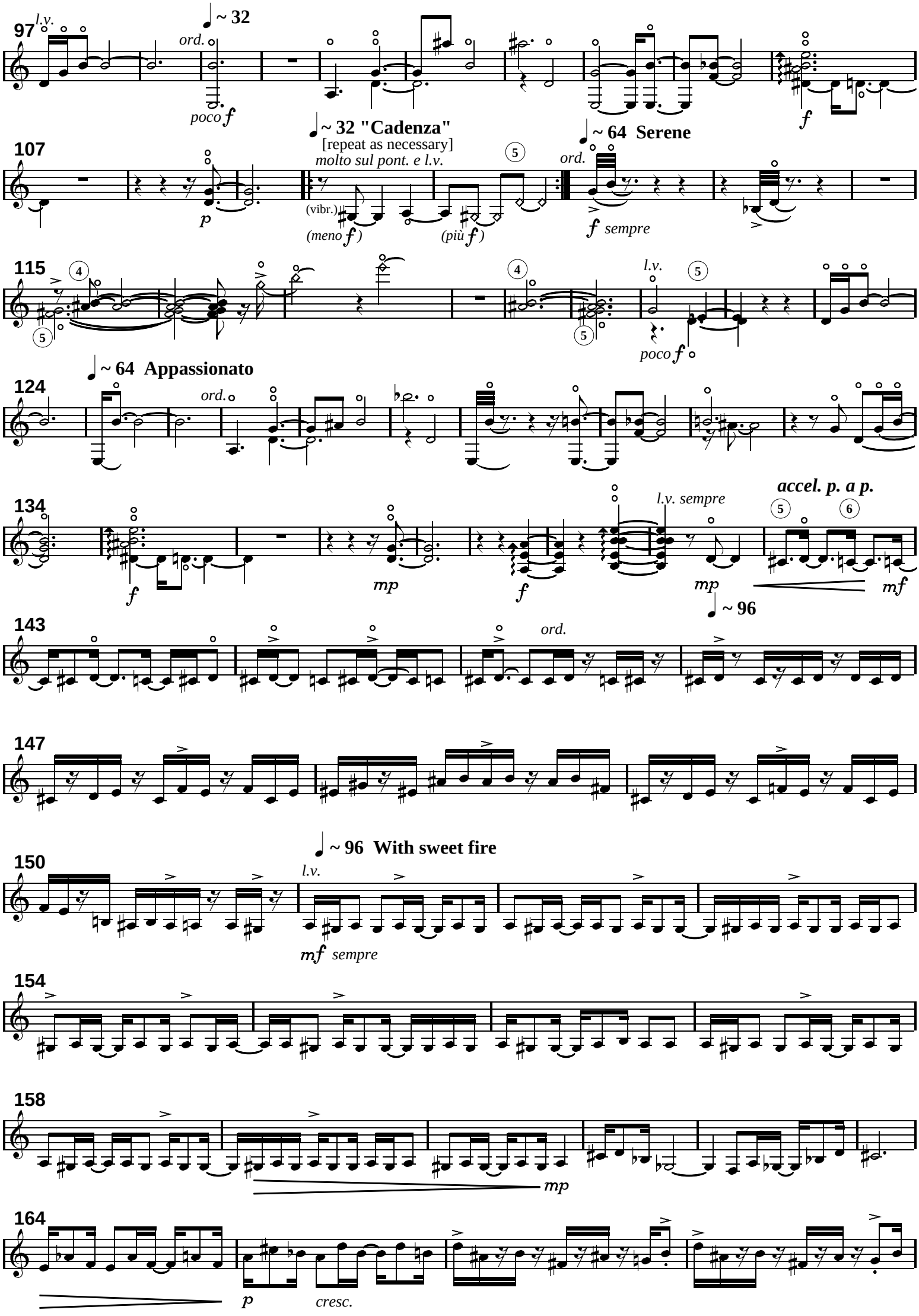
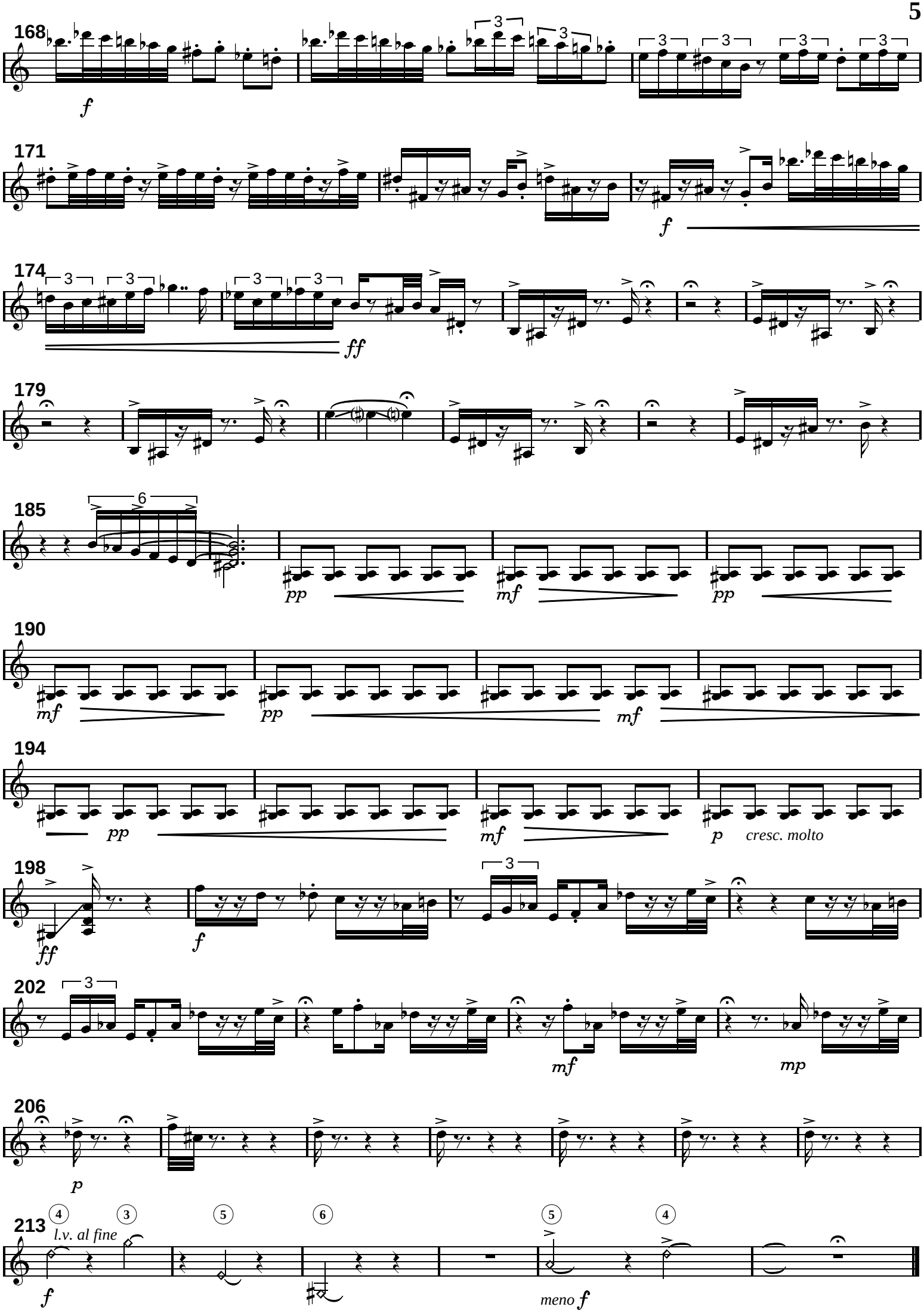



~ 96 With sweet fire
46
l.v.
sul tasto
50
54
58
62
poco pizz.
67
mf sempre
71
ord.
75
f
mf
79
molto rall.
82
l.v. sempre
6 5
~ 48 With devotion
87
ord.
mf
poco f
l.v.
ord.
p
poco f


97
l.v.
~ 32
ord.
poco f
f
107
~ 32 "Cadenza"
[repeat as necessary]
molto sul pont. e l.v.
p
(vibr.)
(meno f)
(più f)
~ 64 Serene
ord.
f sempre
115
l.v.
poco f
~ 64 Appassionato
124
ord.
134
accel. p. a p.
l.v. sempre
f
mp
f
mp
mf
~ 96
143
ord.
147
~ 96 With sweet fire
150
l.v.
mf sempre
154
158
mp
164
p
cresc.


168
f
171
f
174
ff
179
185
pp
mf
pp
190
mf
pp
mf
194
pp
mf
p
cresc. molto
198
ff
f
202
mf
mp
206
p
213
l.v. al fine
f
meno f

Jukka Tiensuu:

Armotta

for Viola, Cello and Guitar

(2012)

Performance note

Notation:

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

Quarter-tone sharp and flat, respectively.

s.v. *senza vibrato.* Vibrato should be avoided in all micro-tonal passages (bars 87-109 and 112-140).

l.v. *lasciare vibrare.* Let strings vibrate as long as possible.

 Wide, exaggerated, somewhat slow *vibrato*.

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

The lengths of *staccati* should be in relation to the length of the note and the character of the music.

al niente, let the sound die away completely so that it is not possible to hear exactly when the sound stops.

The *glissandi* are played continuously during the indicated time (*not* portamento), but expressivity (through change of speed) is encouraged. Note-stems without head in the middle of a glissando are for temporal orientation only, they are not to be articulated.

Diamond-shaped note heads indicate natural harmonics. They should never be replaced by artificial ones.

Beginning and end: The lengths of *fermati* can be anything between ca. one beat and two bars. They should all be of different length.

for viola and cello: The notes in bars 34, 36, 40, 112-120, 177, 179, 183, and 213-215 should be played on one down bow.

Bars 87-140 Take good care that the perfect fourths and fifths between the **viola** and the **cello** are pure.

Cadenza is optional. Instead of improvising a cadenza the violist can just play e.g. a low two-bar half-step trill *sul pont.* with *cresc. dim*. and then continue (without repeat), but s/he is encouraged to improvise over the two bars, which the **cello** and **guitar** keep steadily repeating as necessary. The cadenza can be anything from ca. twelve seconds (no repeat) up to a minute (four repeats). A varied use of dynamics, micro-tones, harmonics, ponticello etc. is encouraged, as long as everything complies with the musical world of the piece and elegantly leads from the gloomy mood of the preceding section to the lighter, more serene one that follows it. During the cadenza, the dynamics of the **guitar** should conform to those chosen by the **violist**. The cadenza bars are entered and left attacca.