

Guitar

Armotta

for Viola, Cello and Guitar

Jukka Tiensuu 2012

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♩ ~ 96 Lively

1 *ff*

7

10 *f*

13 *f*

18 *mf* *poco cresc.*

24 *f*

27

30 *f* *ff*

33

39 *pp* *mf*

Detailed description: This is a musical score for guitar, consisting of ten staves of music. The piece is titled 'Armotta' and is for Viola, Cello, and Guitar. It is by Jukka Tiensuu, 2012. The tempo is marked as '♩ ~ 96 Lively'. The score begins with a treble clef and a 3/4 time signature. The first staff starts with a circled '5' above the first measure, indicating a fifth fret. The dynamics range from fortissimo (ff) to pianissimo (pp). The piece features various rhythmic patterns, including eighth and sixteenth notes, and includes several triplet markings. A sixteenth-note sextuplet is marked with a '6' and a bracket. The score concludes with a dynamic shift from pianissimo (pp) to mezzo-forte (mf).

~ 96 With sweet fire

46 *l.v.* *o*
sul tasto

97 *l.v.* *ord.* *poco f* *f* *~ 32*

Musical staff 97-107. It begins with a treble clef and a key signature of one sharp (F#). The music features a melodic line with various ornaments and dynamics. A first ending bracket is present at the end of the staff, marked with a circled 5. The tempo/mood is indicated as *poco f* and *f*.

107 *p* *(vibr.)* *(meno f)* *(più f)* *ord.* *f sempre* *~ 32 "Cadenza" [repeat as necessary] molto sul pont. e l.v.* *~ 64 Serene*

Musical staff 107-115. This staff contains a section titled "*~ 32 'Cadenza' [repeat as necessary] molto sul pont. e l.v.*". It includes a first ending bracket with a circled 5. The dynamics range from *p* to *f sempre*. The tempo/mood is *~ 64 Serene*.

115 *l.v.* *poco f* *~ 64 Appassionato*

Musical staff 115-124. It features a complex melodic line with many ornaments and first ending brackets (circled 4 and 5). The dynamics include *poco f*. The tempo/mood is *~ 64 Appassionato*.

124 *ord.*

Musical staff 124-134. It continues the melodic line with ornaments and a first ending bracket (circled 5). The dynamics are *f* and *mp*. The tempo/mood is *~ 64 Appassionato*.

134 *f* *mp* *f* *mp* *mf* *l.v. sempre* *accel. p. a p.* *~ 96*

Musical staff 134-143. It features a melodic line with ornaments and first ending brackets (circled 5 and 6). The dynamics are *f*, *mp*, *f*, *mp*, and *mf*. The tempo/mood is *~ 96*. The instruction *accel. p. a p.* is present.

143 *ord.*

Musical staff 143-147. It consists of a rhythmic pattern of eighth notes with ornaments. The tempo/mood is *~ 96*.

147

Musical staff 147-150. It continues the rhythmic pattern of eighth notes with ornaments. The tempo/mood is *~ 96*.

150 *l.v.* *mf sempre* *~ 96 With sweet fire*

Musical staff 150-154. It features a rhythmic pattern of eighth notes with ornaments. The dynamics are *mf sempre*. The tempo/mood is *~ 96 With sweet fire*.

154

Musical staff 154-158. It continues the rhythmic pattern of eighth notes with ornaments. The tempo/mood is *~ 96 With sweet fire*.

158 *mp*

Musical staff 158-164. It features a rhythmic pattern of eighth notes with ornaments. The dynamics are *mp*. The tempo/mood is *~ 96 With sweet fire*.

164 *p* *cresc.*

Musical staff 164-170. It features a rhythmic pattern of eighth notes with ornaments. The dynamics are *p* and *cresc.*. The tempo/mood is *~ 96 With sweet fire*.

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 *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*.