

Viola

# Arsenic & Old Lace

*for*

*Microtonally tuned Harpsichord and String Quartet*

**Jukka Tiensuu 1990**

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*for Microtonally tuned Harpsichord and String Quartet*

### **Performance note:**

- *staccato*, about half of the written note length
- ‘ *staccatissimo*, always very short regardless of written note length
- *tenuto*, play the note to the full written length (only, no accent is intended).
- The *glissandi* are played continuously at even speed 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.
- a quick glissando downwards.
- very slow fluctuations (ca. a quarter-tone above and below the main note).
- Accidentals** apply to the remainder of the measure, but are sometimes repeated for easier reading.
- ♯ ♭ Quarter-tone sharp and flat, respectively. However, the strings should adapt to the tuning of the harpsichord as much as possible. Special care should be taken when playing in unison with the harpsichord (e.g. bars 20-21 and 47).
- tr** All trills and other ornaments are semintonal and start on the main note. They trill continues till the end of the note even when this is tied over several bars.
- b.220-226:** Each player will do an individual *calando*. The 1/16-notes must not be synchronised and the players will arrive to bar 225 (and fade out) at different times.
- Balance:** The strings should adapt their dynamics to that of the harpsichord. Amplification of the harpsichord is recommended.
- Harpsichord:** diamond-shaped note-heads indicate keys to be played on the upper keyboard.  
Although not indicated, a *let vibrate* is recommended throughout the piece, especially in slow sections (excluding naturally the *staccato* notes and notes separate by rests).
- Cadenza:** The harpsichordist can start his *cadenza* (a free improvisation) on B<sup>b</sup> as soon as the string players have reached their final unison. The *cadenza* should finish with thirds D-F/D-F# (with optional microtonal variations) and preferably overlap (ad lib.) with the entrance of the violins in bars 227-228.

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1       $\text{♩} \sim 42$

pizz.  
va

*mp*      *f*

10

*p*

*arco*

21

35       $\text{♩} \sim 36$

*pp*

47      4      (vls)      4      *poco rit.*

*pp*      *mp*

62

*pizz.*

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

71       $\text{♩} \sim 72$

*arco*

*p*

5

84 *pizz.* *arco*

89

94

99

108

120

132

143

9 (vl.1)

163

v

3

+

3

188

*ff*

The image shows a musical score for a 12-string guitar. The tempo is marked as 200 BPM. The score is divided into 12 measures. The first measure starts with a single note followed by a six-note chord. Subsequent measures feature various rhythmic patterns, including eighth-note chords and sixteenth-note patterns. Measures 1-4 include slurs and grace notes. Measures 5-8 feature dynamic markings 'v' and '>'. Measures 9-12 conclude the section with a return to the initial rhythmic pattern. The score is set on a standard five-line staff with a 12-string guitar tab below it.

A musical score for page 204, featuring a treble clef staff. The key signature is one sharp (F#). The time signature is 3/4. The score consists of two measures of music, with various note heads and stems. The first measure starts with a quarter note, followed by eighth notes, and ends with a half note. The second measure starts with a half note, followed by eighth notes, and ends with a quarter note. The music is divided by vertical bar lines.

A musical score for page 208. The score consists of a single melodic line on a five-line staff. The key signature is B-flat major (two flats). The time signature is common time (indicated by a 'C'). The melody begins with a series of eighth-note chords. A dynamic marking 'v' is placed above the staff. The melody then continues with eighth-note patterns, including grace notes and sixteenth-note figures. Another dynamic marking 'v' is placed above the staff. The score concludes with a final series of eighth-note chords.

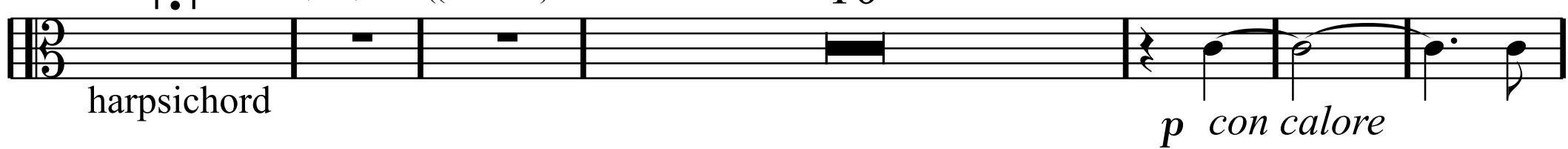
A musical score page featuring a single melodic line on a staff. The staff begins with a 3/4 time signature. The melody consists of eighth-note patterns, primarily consisting of eighth-note pairs. The notes are accented with vertical strokes. The key signature changes throughout the measure, indicated by sharp and flat symbols placed above the staff. The notes are black, and the staff lines are white. The page number '212' is located in the top left corner.

215 *pochiss. rall.*

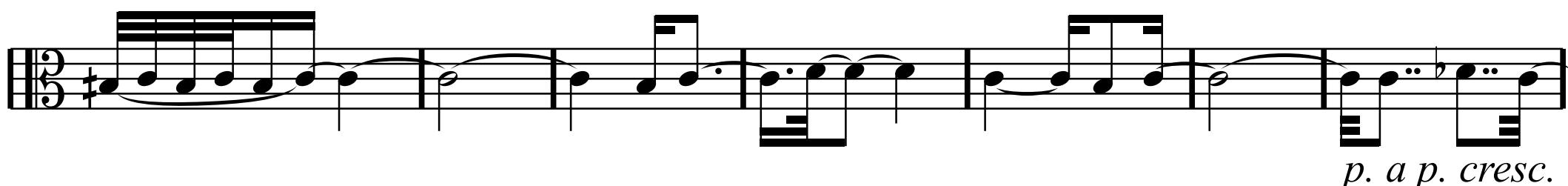


A musical score for page 221, featuring a treble clef, a 2/2 time signature, and a key signature of one sharp. The score consists of four measures of music with various note heads and stems, and a corresponding bass line below it.

226 Cadenza   $\text{♩} \sim 42$  (vl.1) (vl.2) 10  harpsichord *p con calore*



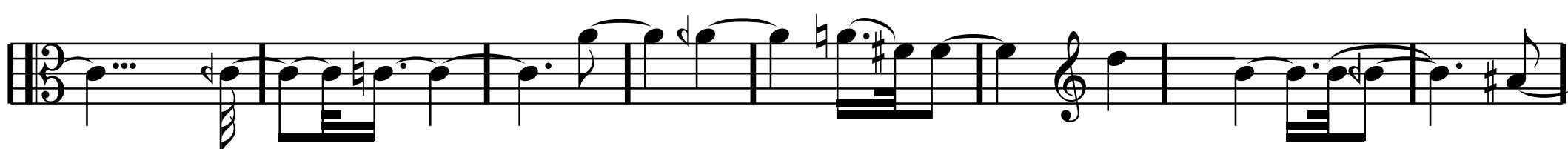
242



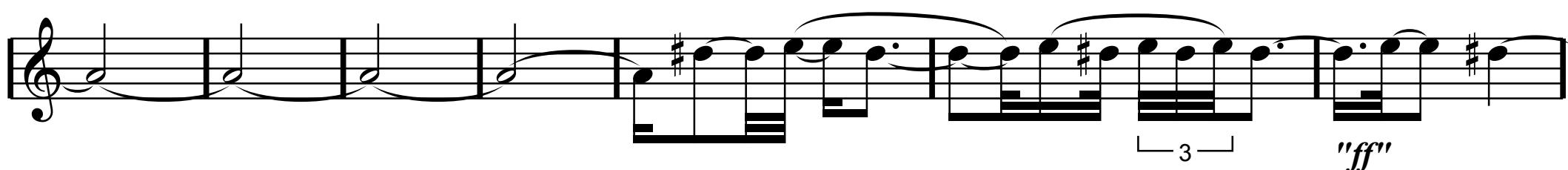
249



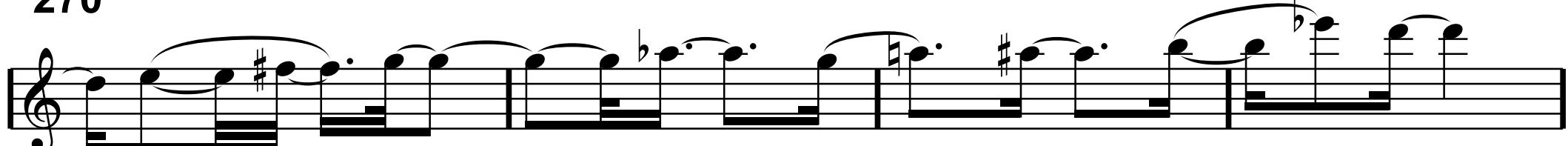
255



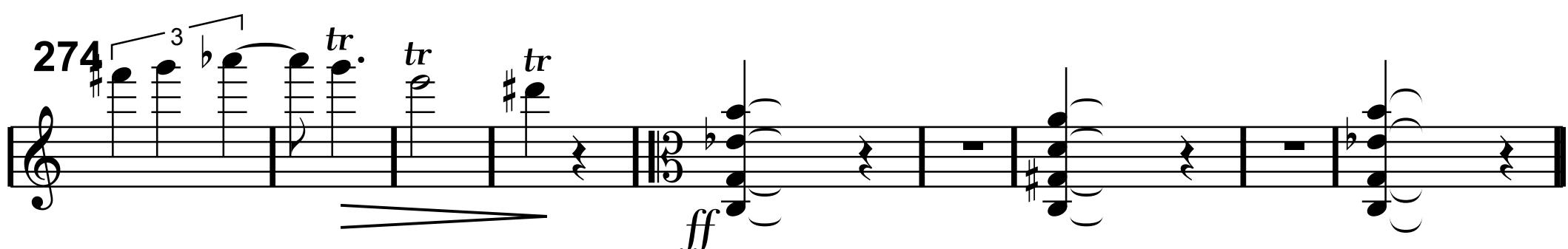
263



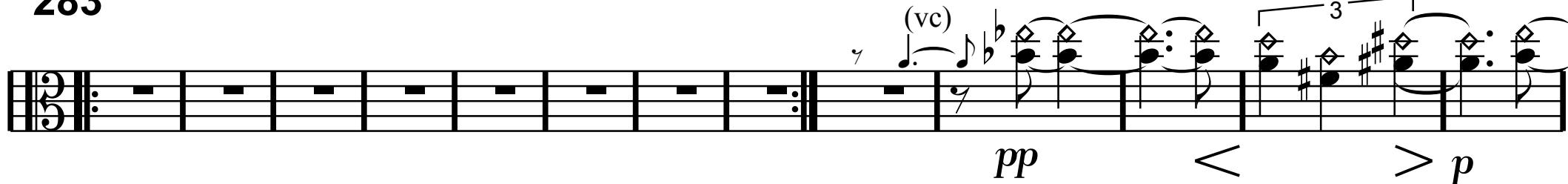
270



274



283



**296**

**306**

**315**

**322**

**330**

**338**

**345**

**352**