Viola

Arsenic & Old Lace

for

Microtonally tuned Harpsichord and String Quartet

Jukka Tiensuu 1990

Jukka Tiensuu:

Arsenic & Old Lace (1990)

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^b 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.

Viola

Arsenic and Old Lace

for

Microtonally tuned Harpsichord and String Quartet

Jukka Tiensuu 1990

1 ♩ ~ 42

pizz.

va

mp

f

10

3

p

arco

21

35

~ 36

47

4

(vls)

4

poco rit.

~ 54

pp

mp

62

pizz.

pp

mf *pp* *mf*

f

71 ~ 72

arco

p

5

84

pizz.

arco

3

89

94

3

3

99

pp

108

3

pp <

pp

120

f

pp

132

p

pp

143

9

(vl.1)

p

158

163

168

173

178

cresc.

183

188

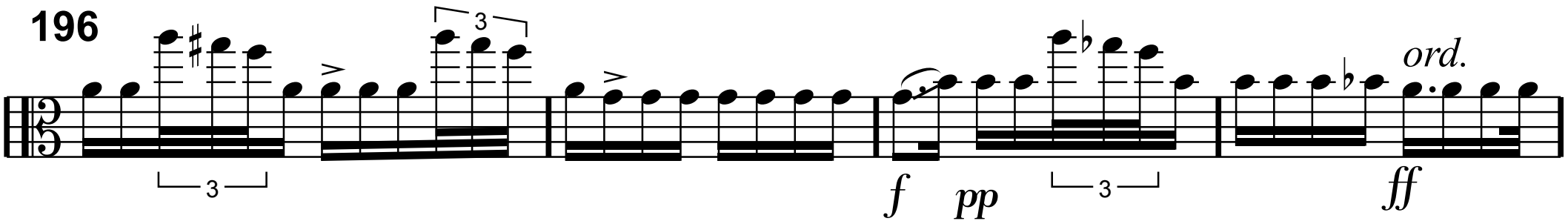
ff

192

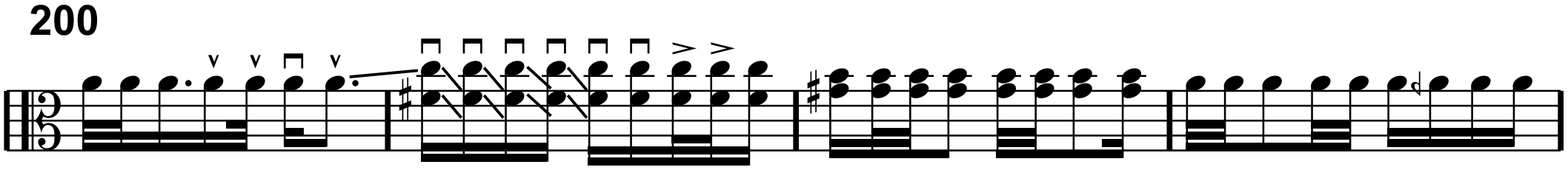
s.pont.

pp

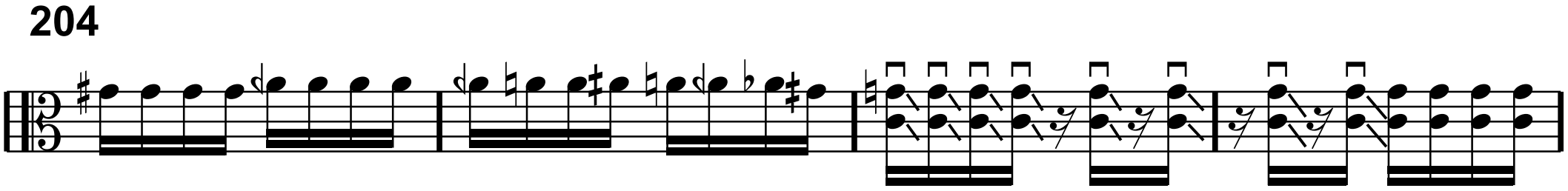
196



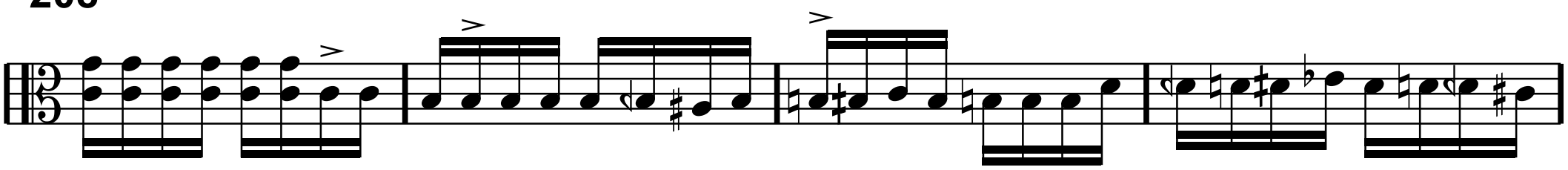
200



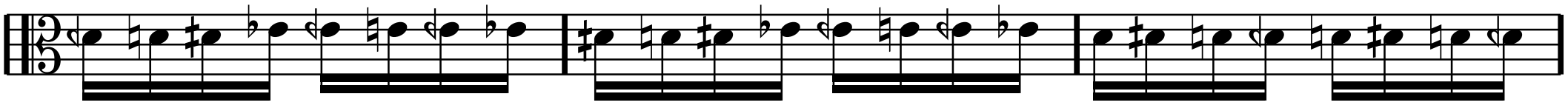
204



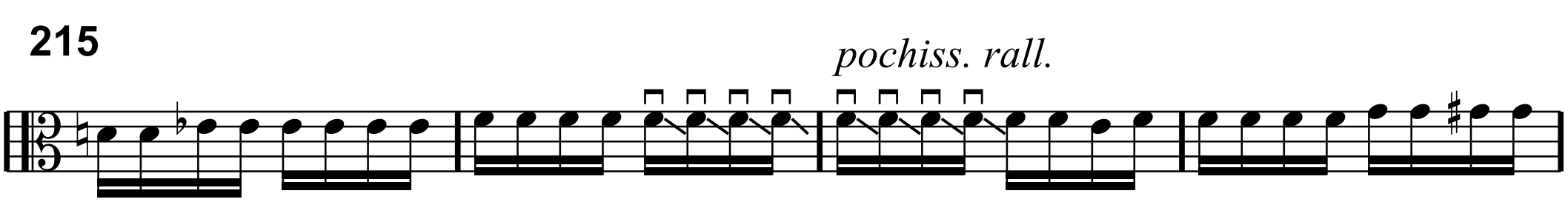
208



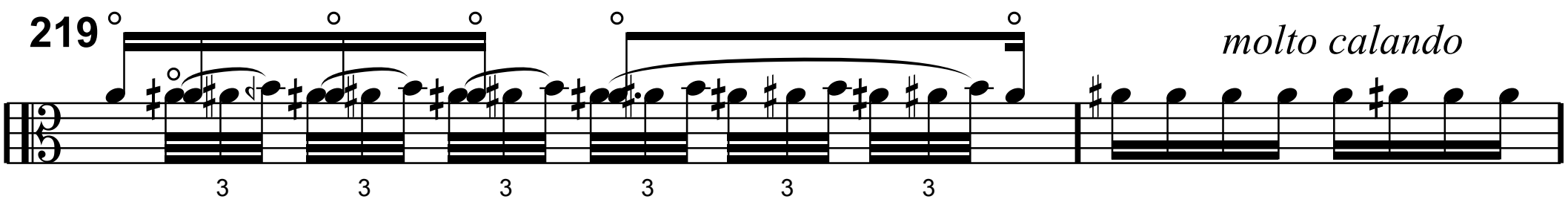
212



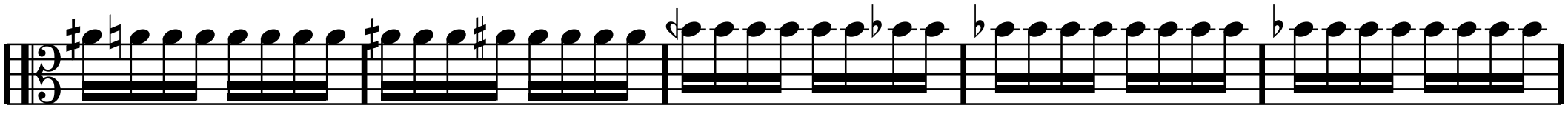
215



219



221



226 Cadenza

~ 42

(vl.1) (vl.2)

10

harpsichord

p con calore

242

p. a p. cresc.

249

255

263

3

"ff"

270

274

3

tr tr tr

ff

283

(vc)

3

pp < > *p*

296

306

315

322

330

338

345

352