

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 vibrato* 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

pp

mf

pp

mf

f

pizz.

71 ♩ ~ 72

arco

p

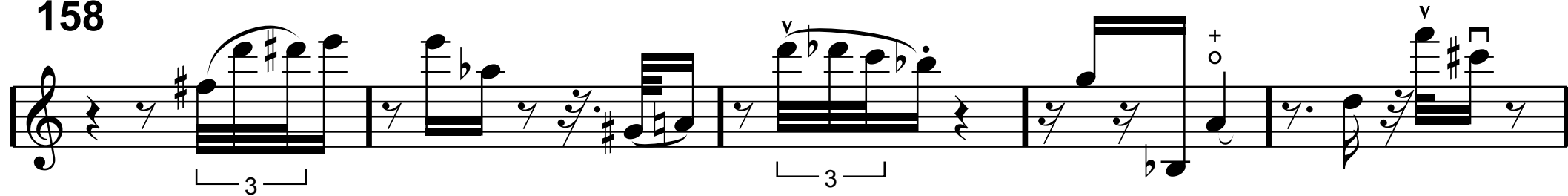
5

+

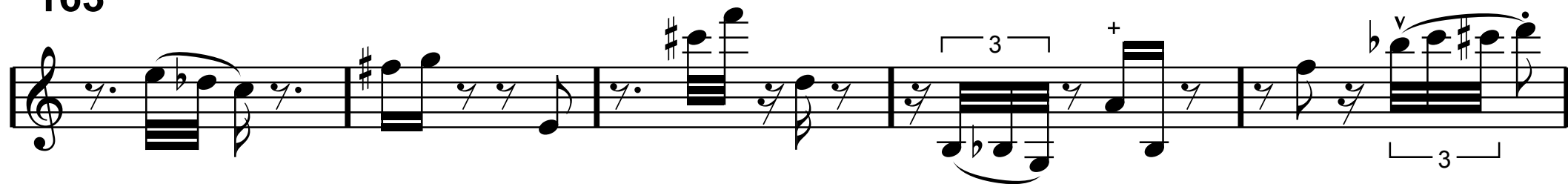
 \geq
$$\geq$$

p

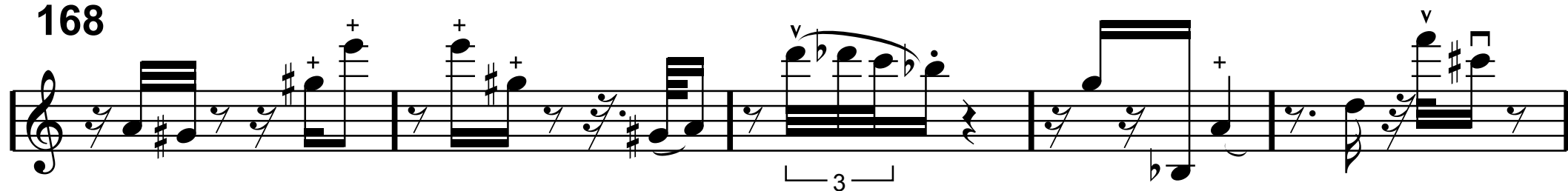
158



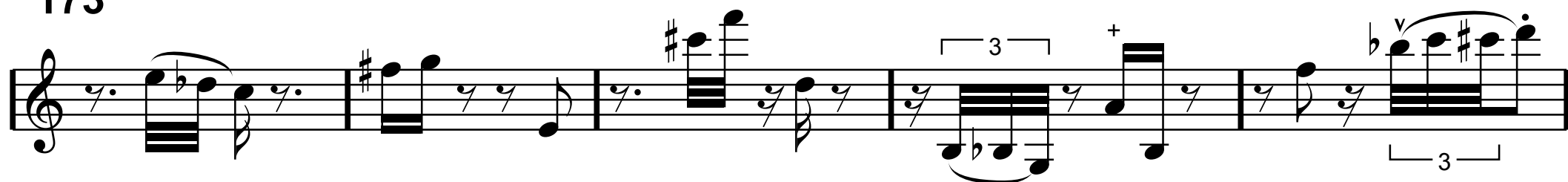
163



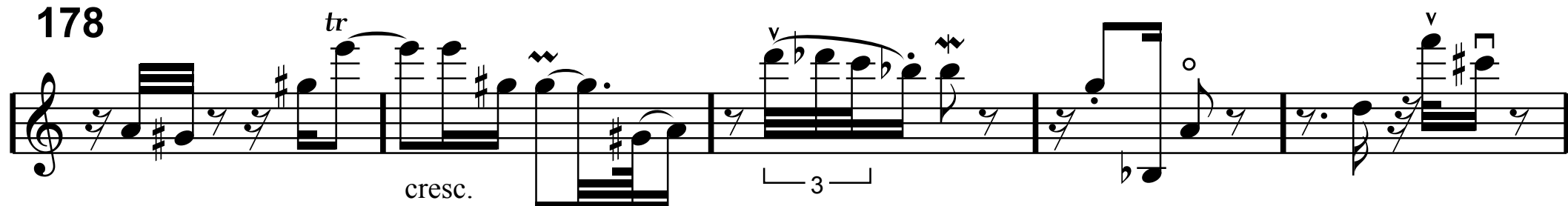
168



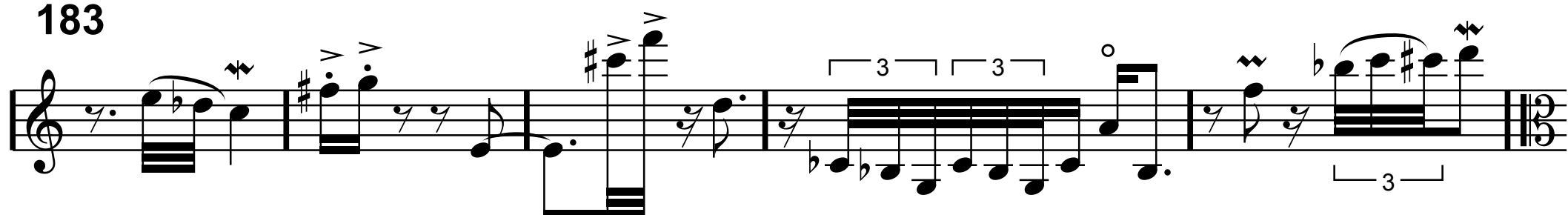
173



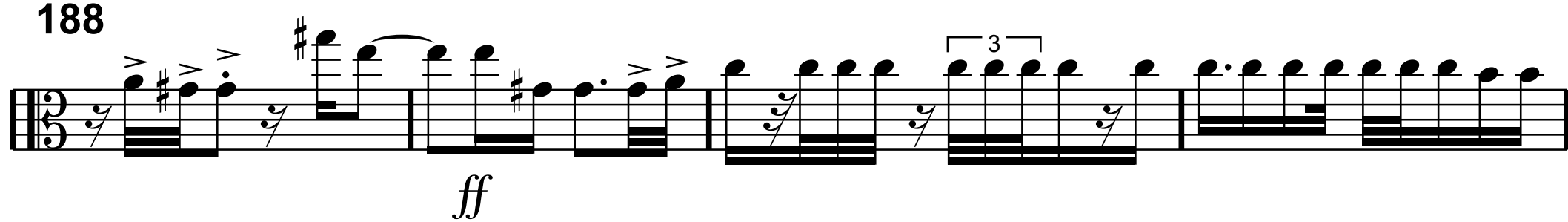
178



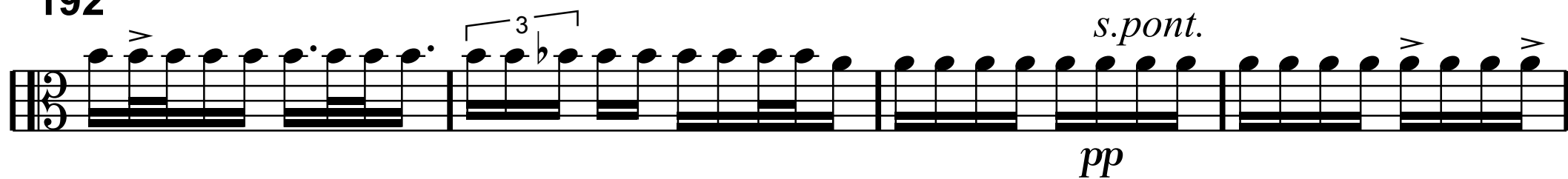
183



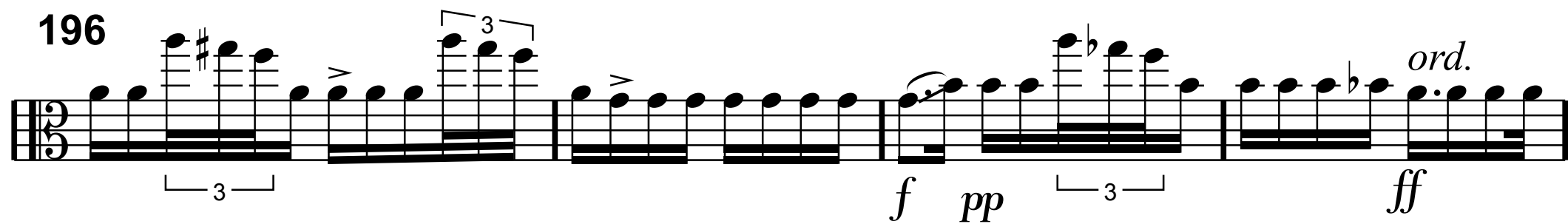
188



192



196

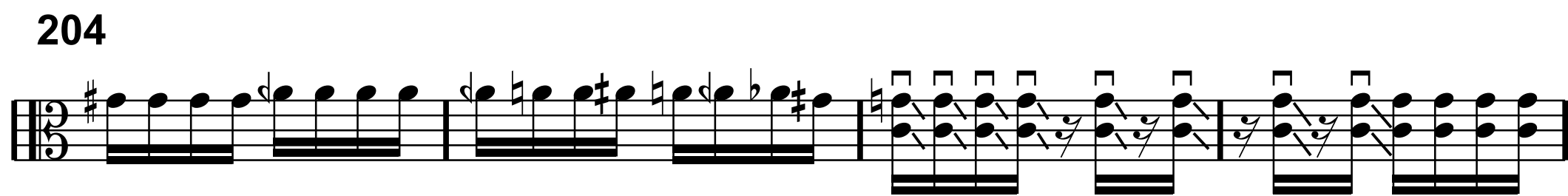


f *pp* *ff* *ord.*

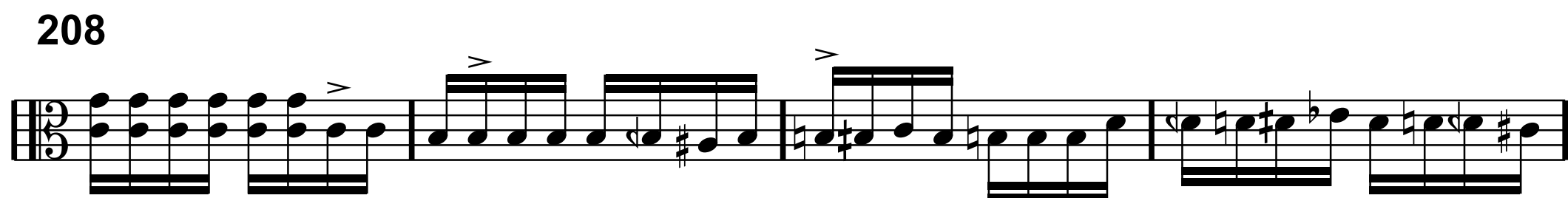
200



204



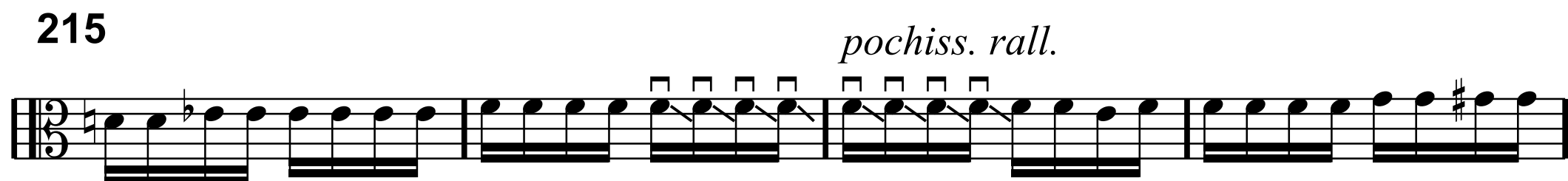
208



212

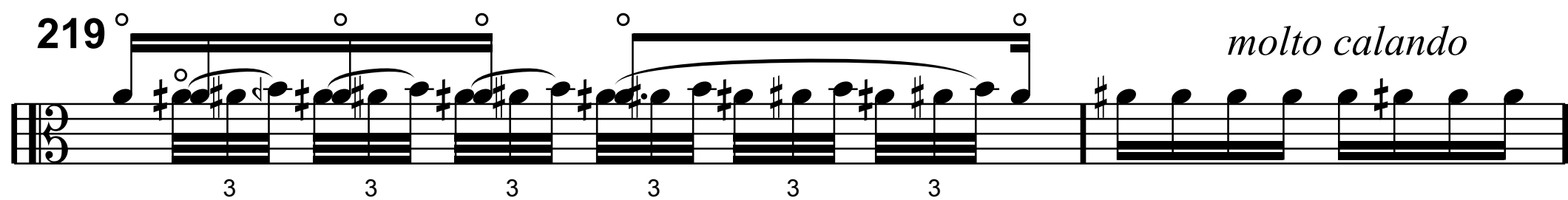


215



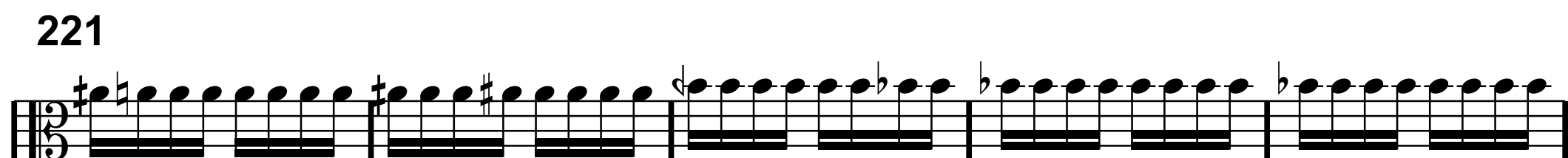
pochiss. rall.

219



molto calando

221



226 Cadenza $\text{♩} \sim 42$

(vl.1)

(ξ

vl.2)

10

harpsichord

p con calore

242

p. a p. cresc.

249

255

263

ff

270

274

ff

283

pp

p

290

This musical score is for the 290th measure of the song 'The Rose Tree'. It is written on a single staff with a treble clef and a key signature of one sharp (F#). The melody begins with a quarter note G4, followed by a half note A4, and then a quarter note B4. A slur covers the next four notes: a quarter note C5, a quarter note D5, a quarter note E5, and a quarter note F#5. This is followed by a half note G5. The melody then descends: a quarter note F#5, a half note E5, a quarter note D5, a half note C5, and a quarter note B4. The measure concludes with a quarter note A4. The lyrics 'The Rose Tree' are written below the staff, aligned with the notes: 'The' under G4, 'Rose' under A4, 'Tree' under B4, 'The' under C5, 'Rose' under D5, 'Tree' under E5, 'The' under F#5, 'Rose' under G5, 'Tree' under F#5, 'The' under E5, 'Rose' under D5, and 'Tree' under C5.

306

315

[illegible]


322

[illegible]

330

338

338



3

345

345

The third system of the musical score, measures 345-351. It begins with a treble clef and a key signature of one sharp (F#). The melody is written on a five-line staff. Measure 345 contains a half note G4. Measure 346 contains a quarter note A4. Measure 347 contains a quarter note B4. Measure 348 contains a quarter note C5. Measure 349 contains a quarter note D5. Measure 350 contains a quarter note E5. Measure 351 contains a quarter note F#5. The system concludes with a double bar line.

352

352

Measure 352: Bass clef, key signature of two sharps (F# and C#), quarter note G2, quarter note F#2.
Measure 353: Quarter note G#2, quarter note G2.
Measure 354: Quarter note A2, quarter note G#2.
Measure 355: Quarter note A2, quarter note G#2, quarter rest, quarter rest, quarter note G#2, quarter note A2.