Jukka Tiensuu

Ball Up (2011)

For any melody instruments

Realisation 1 (2013)

About Ball Up

Ball Up is a *work in progress*, a growing collection of musical *units* (ten bars each), any number of which can be played successively or simultaneously by practically any melodic instruments, ensemble or orchestra. This specific selection, *Realisation I,* was first performed on accordion by Denis Patkovic, who commissioned the work. It can be played as such, but perfomer(s) of any instrument(s) can also: 1) play only a selection of units, 2) transpose the *whole* selection to better fit the instrument(s) range(s), 3) change the order of units, 4) repeat any unit, 5) play any number of units simultaneously (as they all have a common harmonic structure), 6) switch the page-halves (in this realisation), as each page consists of two units.

Some units, marked with a lower case k with a number (k1, k2 etc.), are relatively simple and meant to function mainly as *continuo*, to help "keeping the ensemble together", but they can occasionally be played independently, too. However, for clarity, it is advisable *not* to play more than one of these *continuo* parts simultaneously, and always keep it light and clear.

INtro and *OUTro* are optional, but when played should be respectively the first and the last section of the performance.

In a concert situation it is also possible to play one or more units between some (or all) works in the program.

Playing any unit(s) of the work is always called just *Ball Up*.

Notation

lvp (*lasciare vibrare poco*) Within a slur: Let notes overlap by playing them up to a quarter-note longer than written. Intended for polyphonic instruments, but can be imitated by 2-3 monophonic instruments by either 1) playing in canon with distance of an eight-note or 2) playing the figure as written but each player stopping and holding a different note. In both cases the next figure after the slur should be attacked simultaneously. Unless marked *sempre, lvp* ends at a staccato note, a rest, or the end of bar, whichever comes first.

gliss. *glissandi* can be simulated through very fast (quasi) chromatic passages.

• small note-heads indicate a) visual emphasis of *dim.* or *cresc.* or b) fast passages *quasi gliss.* (let notes overlap)

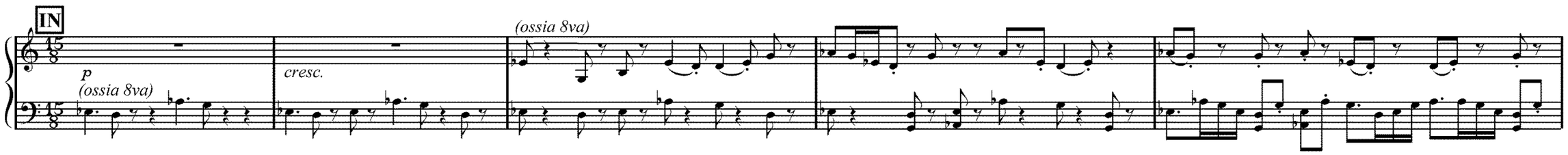
(•) small notes in parentheses indicate alternatives - useful e.g. if regular notes are out of range.

mordent, minimum 3 notes, preferably 5 notes, starting with the main note.

pralltrill, minimum 4, max.7 notes starting with the main note

appoggiature when attached to a (prall)trill or mordent, indicate the starting note of the ornament, and are always played on the beat, otherwise *appoggiature* are played very quickly and can also be played before the beat.

A keyboard player, like accordionist, can divide some inconvenient (e.g. *lvp*) passages between hands for more convenience, but for continuity a similar tone color must then be used for both hands.



A

k2

15/8

p mp

fp sf sf fp sf

4

p cresc. poco a poco

fp fp sf fp fp sf

ff sfp ff

7

pp

mp

f mp f

10

8va lvp

mp p pp

ff mp pp

Loco

mf

mp

13

f mp f mp f

p cresc.

f

16

fp fp sf fp fp sf

p

mf f p f p

19

f p

p f

lvp p pp

lvp

ossia 8vb

T

k1

p mp

mf

4

p cresc. poco a poco

f

7

p

mp

f leggero sempre

10

ff p

mf leggero sempre

f mp pp

mp

13

f p f p f

p cresc.

f

16

p

mf

19

f

lvp

p pp ppp

8va e lvp sempre

M

15/8

pp

p

mp

4

p

mp

7

pp

mp

10

p

ppp

p

12

mp

14

p

17

p

mp

19

pp

ppp

*) if played solo
(otherwise a rest)

H

O

(8va sempre)

p

mp

mf

tr♭

4

p cresc. poco a poco

f

7

pp

mp

f

10 lvp

mp

p

pp

mf

mp

tr

p

13

tr♭

mp

f

mp

f

f

p cresc.

tr

mp

f

16

mf

p

cresc.

mf

pp

f

pp

19

f

mp

f

pp

mf

lvp

p

lvp

lvp

lvp

pp

S

k1

p

mp

mf

4

p

cresc. poco a poco

f

7

p

3

mp

f

p

pp

10

lvp

5

mp

pp

mf

f

mp

f

mp

f

mp

f

f

mp

pp

14

fp

fp

fp

fp

f

f

pp

f

pp

mf

p

18

mf

f

8va

lvp

l.v. poco

mp

B

k1

p

mp

mf

4

p

cresc. poco a poco

f

7

p

mp

f

mf

p

pp

11

mf

fmp

pp

15

p cresc.

f

18

mf

f

lvp

8va e lvp sempre

N

15/8

pp

p

4

p

mp

7

pp

mp

10

p

ppp

p

12

mp

14

p

17

p

mp

19

pp

ppp

*) if played solo
(otherwise a rest)

W

k2

4

7

11

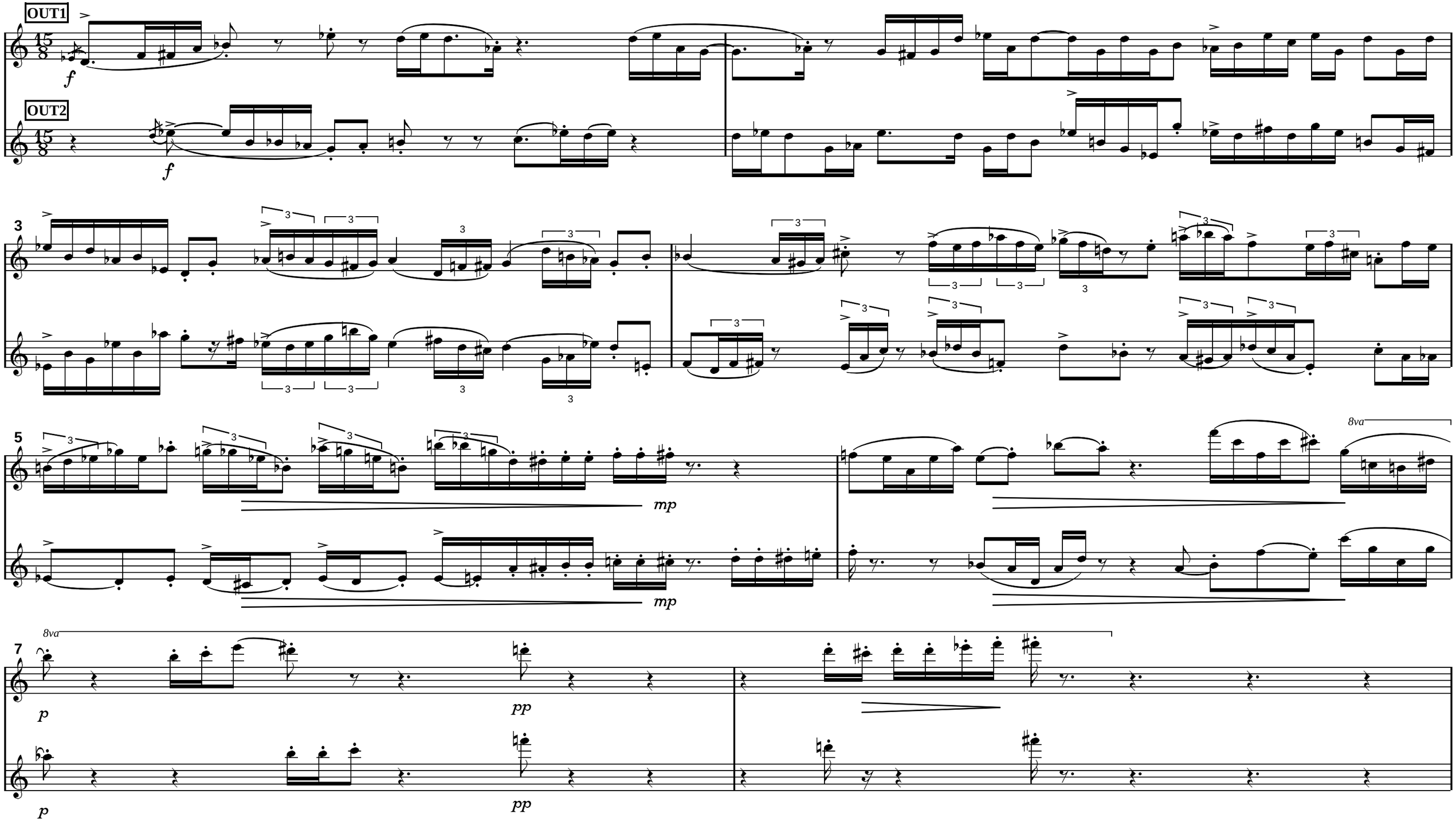
(this bar optional 8va)

15

p cresc.

18

ossia 8vb


OUT1
OUT2
f
f
3
5
mp
mp
8va
7
8va
p
pp
p
pp