

# 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 performer(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.

The image shows a musical score for a unit, marked 'IN' in a box. The score is in 4/8 time and consists of two staves. The first staff has a treble clef and the second a bass clef. The first measure is marked 'p' and '(ossia 8va)'. The second measure is marked 'cresc.'. The third measure is marked '(ossia 8va)'. The notation includes various note values, rests, and slurs.

**A**  
Musical notation for measures 1-3. Treble clef, 8/8 time signature. Bass clef, 4/8 time signature. Dynamics: *p*, *mp*, *fp*, *sf*, *sf*, *fp*, *sf*.

4  
Musical notation for measures 4-6. Treble clef, 8/8 time signature. Bass clef, 4/8 time signature. Dynamics: *p*, *cresc. poco a poco*, *fp*, *fp*, *sf*, *fp*, *fp*, *sf*, *ff*, *sfp*, *ff*.

7  
Musical notation for measures 7-9. Treble clef, 8/8 time signature. Bass clef, 4/8 time signature. Dynamics: *pp*, *mp*, *f*, *mp*, *f*. Includes triplets and trills.

10  
Musical notation for measures 10-12. Treble clef, 8/8 time signature. Bass clef, 4/8 time signature. Dynamics: *lvp*, *mp*, *p*, *pp*, *mf*, *mp*. Includes *8va* marking and *Loco* instruction.

13  
Musical notation for measures 13-15. Treble clef, 8/8 time signature. Bass clef, 4/8 time signature. Dynamics: *f*, *mp*, *f*, *mp*, *f*, *p*, *cresc.*, *f*. Includes trills and triplets.

16  
Musical notation for measures 16-18. Treble clef, 8/8 time signature. Bass clef, 4/8 time signature. Dynamics: *fp*, *fp*, *sf*, *fp*, *fp*, *sf*, *p*, *mf*, *f*, *p*, *f*, *p*.

19  
Musical notation for measures 19-21. Treble clef, 8/8 time signature. Bass clef, 4/8 time signature. Dynamics: *f*, *p*, *p*, *f*, *p*, *pp*. Includes trills and triplets.

1  
p mp mf

4  
p cresc. poco a poco f

7  
p mp f leggero sempre

10  
ff p mf leggero sempre mp f mp pp

13  
f p f p f p cresc.

16  
p mf

19  
f p pp ppp

8 **M** *8va e lvp sempre*  
pp p mp

4  
8 p mp

7  
8 pp mp

10  
8 p ppp p

12  
8 mp

14  
8 p

17  
8 p mp

19  
8 pp ppp

\*) if played solo  
(otherwise a rest)

8 **H** (*8va sempre*)  
*p* *mp* *mf*  
trb

4  
*p* *cresc. poco a poco* *f*  
trb

7  
*pp* *mp* *f*

10 *lvp*  
*mp* *p* *pp* *mf* *mp* *p*

13 *trb*  
*mp* *f* *mp* *f* *p* *cresc.* *mp* *f*

16  
*mf* *p* *cresc.* *mf* *pp* *f* *pp*

19  
*f* *mp* *f* *pp* *mf* *lvp* *p* *lvp* *pp*

1  
S  
kl  
p mp mf

Musical notation for measures 1-3. The treble clef part starts with a soprano 'S' and a piano 'p' dynamic. The bass clef part starts with a keyboard 'kl' and a piano 'p' dynamic. Dynamics increase to 'mp' and then 'mf'.

4  
p cresc. poco a poco f

Musical notation for measures 4-6. The treble clef part starts with a piano 'p' dynamic and a 'cresc. poco a poco' instruction. The bass clef part starts with a piano 'p' dynamic. Dynamics increase to 'f'.

7  
p mp f f p f pp

Musical notation for measures 7-9. The treble clef part starts with a piano 'p' dynamic and includes triplets. The bass clef part starts with a piano 'p' dynamic. Dynamics include 'mp', 'f', 'p', and 'pp'.

10  
lvp mp pp mf f mp f mp f

Musical notation for measures 10-13. The treble clef part starts with a piano 'p' dynamic and includes a quintuplet '5'. The bass clef part starts with a piano 'p' dynamic. Dynamics include 'mp', 'pp', 'mf', 'f', and 'p'.

14  
fp fp fp fp f f pp f f pp mf p

Musical notation for measures 14-17. The treble clef part starts with a piano 'p' dynamic and includes a quintuplet '5'. The bass clef part starts with a piano 'p' dynamic. Dynamics include 'fp', 'f', 'pp', and 'mf'.

18  
mf f lvp 8va l.v. poco mp

Musical notation for measures 18-21. The treble clef part starts with a mezzo-forte 'mf' dynamic and includes an octave '8va' marking. The bass clef part starts with a mezzo-forte 'mf' dynamic. Dynamics include 'f', 'lvp', and 'mp'.

1. **B** *p* *mp* *mf*  
2. **kl**

4. *p* *cresc. poco a poco* *f*

7. *p* *mp* *f* *mf* *p* *pp*

11. *mf* *mp* *fmp* *pp*

15. *p* *cresc.* *f* *p*

18. *mf* *f* *lvp*

8 *8va e lvp sempre*  
*pp* *p* *p*

4 *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

15

*p* *mp* *mf* *mp* *p* *f* *p* *f* *f*

4

*p* *f* *fp* *f* *mp* *f* *mp* *f sempre*

7

*pp* *p* *mp* *mf* *pp* *mf* *mp* *f* *mf* *p* *ff* *mp* *pp*

11

(this bar optional 8va)

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

15

*p cresc.* *f* *mp* *f* *f* *f* *fp* *f*

18

*f* *f* *mp* *mf* *f* *mp* *f* *mp* *p*

**OUT1**

*f*

**OUT2**

*f*

**3**

*mp*

**5**

*mp*

**7**

*p* *pp*