

Collateral

for string trio

Jukka Tiensuu 2018

1 ~ 80 Playfully

vi

va

vc

~ 80 Dreaming

~ 80 Heroically

mp

mf

mp

p

3

8va

3

9

Loco

(on string)

mp

sul tasto, dolce

(one-finger sempre)

p < mp

pp

p < mp

pp

mp

6

(port.)

pp

p

6

ord.

v v3 v

mf

f

clb

3

3

mp

14

3

mf (non dim.)

p sub.

p < mp

mp

ord.

p

mp

clb

mp

20

mf

p

ord.

3

mp

3

pp

ord.

pp

mp

f

sfp

ff 3

sffz

clb

ord.

p

25

f

mf

p

p

mp

sffz

f

f

ff

p

sul tasto

p dolce

ff

mf

ff 3

sffz

mp

p

pp

ord.

f

ff

29

ff

p

ff

8va

p

ff

p

ff

ff

2

33 ^{8va}

6 3 *p* *mp*³ *mf* *f* *f* *pp*

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

mp *mp* *ff* *p*

mp *f* 3 *ff* *mp* *pp* *mp*

mp *ff* *clb* *mp* *p dolce* *sul tasto arco*

clb *ff* *mp* *p*

38

mp *f* 3 *ff* *mp* *pp* *mp*

f *ff* *clb* *mp* *p dolce* *sul tasto arco*

clb *ff* *mp* *p*

44

mf *p* *mp* 3 *pp* *mp*

ord. *mp* *mf* *mp* *p* *mp* 3 *pp* *mf* *I (behind bridge)*

f *ff* *f* *p* *pizz. arco* *f* *p*

49

mf cantando 3 3

ord. *f* *p* > *f* *p* > *f* *p* > *mf*

mf *f maestoso* *clb* *mp* *p*

54

mf *mp* *f* *mp*

ord. *mp* *mf* *f* *mp* *f*

59

f *p* > *f* *p* > *f* *p* > *mf* *p* >

mf *p* *(ord.)* *sp* *sym* *p* *mp* *f*

65

p 6 6 *f* 6 6 *p* *mf* 3 *ff*

p 6 6 *f* *shaking bow* *p* *mf* *ord. sp* *ff*

ffz *ff* *agressivo* *f* *ffz* *ff* *sempre overpressed*

70

shaking bow *ord.* *ff* *f* *p* *mp*

shaking bow *ord.* *ff* *f* *p*

ffz *ff* *f* *ord.* *f*

74

mf 6 *mp* *p* *mf* *fp* *ff* 5 5 *pp* *pp < mp*

mp *f* *ff* *vibr. poco sentimentale*

mp *f* *ff* *clb* *ord.* *f*

80

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

vibr. poco sentimentale *soft, broad accents*

pp *mp* *mf* *mp* *mp* *mf* *p*

vibr. poco sentimentale *soft, broad accents*

mp *p* *mp* *p* *p* *mp*

86

p *mp* *mf* *p*

sharp accents *mp* *mf* *p*

mp *p* *mf* *pp* *mp* *mf* *p*

sharp accents *sharp accents*

p *pp* *mp* *p* *mf* *mf*

96

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

mf *mf* *mf* *mf* *mf* *mf* *mf* *mf*

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

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

103

p mp mf mp

p mp mf mp

mp f p. a p. più grandioso

Measures 103-105. Treble clef: chords with accents, dynamics *p*, *mp*, *mf*, *mp*. Bass clef: eighth notes, dynamics *p*, *mp*, *mf*, *mp*. Bass clef: eighth notes, dynamics *mp*, *f*, *p. a p. più grandioso*, triplet.

106

p mp

leggero sempre

Measures 106-108. Treble clef: chords with accents, dynamics *p*, *mp*. Bass clef: eighth notes, dynamics *mp*. Bass clef: eighth notes, dynamics *mp*, *f*, *p. a p. più grandioso*, triplet.

109

f mf mp f

fsub. mf

Measures 109-111. Treble clef: chords with accents, dynamics *f*, *mf*, *mp*, *f*. Bass clef: eighth notes, dynamics *fsub.*, *mf*. Bass clef: eighth notes, dynamics *f*, *mp*, triplet.

112

mp mf mp mp

pp f molto grandioso

Measures 112-114. Treble clef: chords with accents, dynamics *mp*, *mf*, *mp*, *mp*. Bass clef: eighth notes, dynamics *pp*, *f*, *molto grandioso*. Bass clef: eighth notes, dynamics *pp*, *f*, *molto grandioso*, triplet.

115

p mp

Measures 115-116. Treble clef: chords with accents, dynamics *p*, *mp*. Bass clef: eighth notes, dynamics *p*, *mp*. Bass clef: eighth notes, dynamics *p*, *mp*, triplet.

117

Measures 117-119. Treble clef: chords with accents. Bass clef: eighth notes, triplet. Bass clef: eighth notes, triplet.

119

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

mf

f *(non dim.)*

122

mf

f *mp* 6

3 3

125

6 3 3 *f*

6 3 3 3 *mf*

mf

128

p < *mf* *p* *mf* 3 3 3

mp

f cantando maestoso

131

mf 6 *p* *mf* 6 *p* *mp* *mf* 6 *mp* *mf* 6 *mp* *mf* 3

3 3 *mp* 3

3 3 3 3 3 3

134

mp *mf*

3

3 3 3 3 3

137

ppp *p* *mp*

sul tasto, dolce

pp *mp* *pp* *p* *mp* *pp* *mp* *pp*

clb *ord.* *3* *f* *clb* *3* *mp*

142

mf (*non dim.*) (*mf*) *p sub.* *p* *mp* *mp*

ord. *p* *mp* *f* *sfz*

148

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

ord. *3* *3* *pp* *f* *ff* *p* *clb* *3* *mp* *p*

ff *3* *sfz* *p* *mf* *ff* *3* *sfz* *mp* *p*

153

p *mp* *sfz* *f* *ff* *p* *ff*

ord. *f* *ff* *p* *ff*

157

ff *ff* *psp*

ff *psp* *ff*

159

psp

psp

161

sf > p sf > p sf > p sf > p < ff p

msp sp msp sp msp sp ord. p

msp (simile) sfz sfz sfz sfz ord. spm--> mf ff aggressivo

166

mp mf p ff shake bow ord.

shaking bow mp mf p ff ord. sp shake bow ord.

f ffz ff ffz

171

p f mp p pp mp f 3 ff

p f mf mp pp ppp mp sfz f 3 ff clb

ord. p ff f mp p ppp pp f 3 ff clb

177

p p mp p pp

sul tasto, dolce p < mp p a p. rall al fine (ad lib.) pp pp < p

p a p. rall al fine (ad lib.) ord. pp pp 3

182

p pp arco in aria! sfz

pp p pp arco in aria! sfz

pp arco in aria! sfz

Jukka Tiensuu:
Collateral (2018)
for String trio

Instrumentation:

violin
viola
cello


Performance note:

Notation:


sp *sul ponticello*

psp / spm *poco / molto sul ponticello*


clb *col legno battuto*


 *V* excessive bow pressure (with extremely slow bow movement).

 *glissando*, no bow change at the end note of a *gliss.*, unless specifically indicated.


 *glissando* without an end note: the ending pitch (usually at the end of a *dim.*) is approximate.



The *glissandi* are played continuously during the indicated time (*not* portamento). Note-stems without heads in the middle of a *glissando* are for orientation only, they are not to be articulated. Small note-heads at the end of a *glissando* indicate an (approximate) arrival pitch, which also is not articulated.

 traditional *staccato*, relative to the musical context.

 *staccatissimo*, always very short, regardless of the length of the written note.

 *tenuto*, play the note to the full written length (only, no accent is intended).

 *tremolo*, as fast as possible (non-measured).

  A quarter-tone sharp and flat, respectively.

All accidentals apply to the remainder of the measure, but are sometimes repeated to facilitate reading.

   *al / dal quasi niente* (ideally, the sound should still be heard by the player, but not by the audience)

 Accents on harmonics should be produced by faster bow, not by adding bow pressure.

Collateral should be performed as if everyone were just performing his or her own solo work and these pieces just happened to fit together to magically engender the trio piece. It is recommended, that the players would have some distance between them, to emphasize this concept. If really wide distances are used (e.g. players around the audience) the players should use a click-track or a digital metronome for mutual synchronization.

Collateral was commissioned by the Zilliacus-Persson-Raitinen String Trio