

Collateral

for string trio

Jukka Tiensuu 2018

1 *~ 80 Playfully*

vi *mp* *mf*

va *~ 80 Dreaming*

vc *~ 80 Heroically* *p* *mp* *f* *mp* *pp* *ord.*

7 *mp* *p* *3* *mp* *Loco* *(on string)* *3*

sul tasto, dolce *(one-finger sempre)* *p < mp* *pp* *p < mp* *pp* *6*

3 *clb* *mp* *ord.* *v v3 v* *mf* *f*

12 *mp* *6* *pp* *p*

clb *3* *mp* *p*

16 *3* *(non dim.)*

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

ord. *p* *mp* *clb* *mp* *ord.* *pp* *mp* *f* *sfz*

22 *f* *mf* *tr* *tr*

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

ff *3* *clb* *sfz* *ord.* *p* *mf* *ff* *3* *sfz* *clb* *3*

26 *tr* *p* *p* *mp* *sfz* *f* *ff* *p* *(V.S.)*

sul tasto *p dolce* *ff* *p*

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

30

ff *p* *mp*³

ff *mp* *pp*

ff *mp*

35

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

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

mp *ff* *p* *ff*

40

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

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

mp *p* *f* *ff*

46

mp *pp* *mp* *mf cantando*

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

f *p* *mf* *f maestoso*

51

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

mp *p* *mp* *p*

56

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

mf *f* *mp* *f*

92 *sharp accents*

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

sharp accents

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

sharp accents

p *mf* *p* *mf* *p* *mf*

99

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

mf *mf* *mf* *mf* *mp* *mf*

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

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

105

mf *mp* *p* *mp*

mf *mp* *leggiero sempre*

f *p. a p. più grandioso*

109

f *mf* *mp* *f* *mp* *pp*

f sub. *mf*

113

mf *mp* *mp* *p*

f *molto grandioso*

116

mf *mp*

119

f p mf f mf

mf f

f (non dim.)

123

mf

mp 6 3 3

3 3 6 3 3 3 3

127

f p <mf> p mf 3 pp mf 6 p mf 6

mf mp

mf cantando maestoso

132

mp mf mp mf mp mf 3

mp 3

3 3 3 3 3 3 3

135

mp mf ppp p mp

p <mp> pp p <mp>

ppp clb mp ord. 3

sul tasto, dolce

140

mf (non dim.)

pp mp pp mf (non dim.)

f mp p pp

145

(mf) *p sub.* *p* < *mp* *mp* *mf* *p* *mp* *ord.* 3

ord. *p* *mp* *f* *sfp* *ff* 3 *sfz*

150

ff *mf* *p* *p* < *mp* *sfz* *f*

pp *f* < *ff* *p* *sul tasto* *p dolce* *ff*

p *mf* *ff* 3 *sfz* *mp* *p* *ord.* *f* < *ff*

155

< *ff* > *p* *ff*

p *ff*

p *ff*

158

ff *psp* *ff* *psp* 6 *psp* 6 *psp* 6 *psp* 6

ff *ff* *psp* 6 *psp* 6 *psp* 6 *psp* 6

ff *psp* 6 *psp* 6 *psp* 6 *psp* 6

160

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

*m**sp* *m**sp* *m**sp* *m**sp* *m**sp* *ff*

*m**sp* *(simile)* *ord.* *sffz* *sffz* *sffz* *sffz* *sffz* *mf* *spm-->*

164d.

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

ord. *p* 6 6 *shaking bow* *mp* *mf*

ff *agressivo* *f* *ff* *ff*

168 *ord. sp* *shake bow* *ord.*

p *ff* *p*

ord. sp *shake bow* *ord.*

p *ffz* *p*

172

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

f *mf* *mp* *pp* *ppp* *mp* *sfz* *f* *ff* *clb*

ff *f* *mp* *p* *ppp* *pp* *f* *ff* *clb*

177 *p. a p. rall al fine (ad lib.)*

p *mp* *p* *pp*

sul tasto, dolce *p* *mp* *pp* *pp* *p*

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

182 *arco in aria!*

p *pp* *sfz*

pp *p* *pp* *pp* *sfz* *arco in aria!*

pp *pp* *sfz* *arco in aria!*

Violin

Jukka Tiensuu: **Collateral (2018)** *for String trio*

Instrumentation:

violin
viola
cello

Performance note:

Notation:

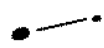
sp *sul ponticello*

psp / spm *poco / molto sul ponticello*

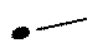
clb *col legno battuto*



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).

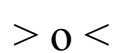


tremolo, as fast as possible (non-measured).



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