

Collateral

for

String Trio

Jukka Tiensuu 2018

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.

  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 magically just happened to fit together and 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

Collateral
for string trio

Jukka Tiensuu 2018

1 ~ 80

vi mp mf mp p 3 ^{8va}

va ~ 80

vc ~ 80 3 *clb* *ord.* 3 *clb* pp f mp

9 *Loco* mp (on string) 3

sul tasto, dolce (1-finger sempre) $p < mp$ pp $p < mp$ 6 pp mp 6 (port.)

ord. 3 mf f

13 3

pp p mf (non dim.) p sub.

clb 3 mp p *ord.* p

18 $p < mp$ mp mf p mp pp mp f sfp ff 3 *clb* $sffz$

23 f mf p *ord.* 3 mp pp f ff p *sul tasto* p *dolce*

ord. p mf ff 3 $sffz$ mp p *clb* 3

27

p mp sfz f ff p

ord. ff p

30

ff 8va

ff 8va

33

8va 6 3 p mp³ mf f f

mp pp mp f ff

mp pp mp f ff

37

pp mp f ff mp

p f ff mp

p ff mp

41

pp mp mf p

p dolce mp mf mp p

p dolce mp mf mp p

46

mp *pp* *mp*

mp *3* *pp* *mf* I (behind bridge)

f *p* *pizz.* *arco* *mf*

50

mf cantando *3* *3*

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

f maestoso *clb* *mp* *p*

54

mf *mp* *f*

ord. *mp* *mf* *f*

8va

58

8va *mp* *f* *p* *f* *p* *f* *p* *mf* *p*

mp *f* *mf* *p*

62

p *6* *6* *f* *6*

p *6* *6* *6* *f* *f* *shaking bow*

(ord.) *sp* *spm* *ff* *agressivo* *f* *ffz*

68 *p* *mf* *ff* *sp* *shaking bow* *ord.* *ff*

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

sempre overpressed *ff* *ffz* *ff*

72 *f* *p* *mp*

f *p*

ord. *f*

74 *mf* *mp* *p* *mf* *fp*

clb *mp* *f*

ord. *f*

77 *ff* *pp* *pp* *mp* *mf*

vibr. poco sentimentale

pp *mp* *mf*

vibr. poco sentimentale

pp *mp* *mf*

vibr. poco sentimentale

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

82 *soft, broad accents* *p* *mf* *mp* *mf* *p* *mp*

soft, broad accents *mp* *mp* *mf* *p* *mp* *p*

soft, broad accents *p* *p* *mp* *p* *pp* *mp*

89

mp *mf* *mf* *p*

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

p *mf* *p* *mf*

96

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

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

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

101

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

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

mf *mp* *mf* *mp*

105

mf *mp* *p* *mp*

mf *mp* *leggiero sempre*

f *p. a p.* *più grandioso*

109

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

f *mf*

f

113

mf mp pp 3 3 3

f molto grandioso

p

This system contains measures 113, 114, and 115. The top staff features a melodic line with dynamics *mf*, *mp*, and *pp*, including triplet markings. The middle staff provides harmonic accompaniment with a dynamic of *p*. The bottom staff has a dynamic of *f* and the instruction *molto grandioso*.

116

mf mp 3 3

This system contains measures 116 and 117. The top staff has a dynamic of *mf* and includes a triplet. The middle staff has a dynamic of *mp* and includes a triplet. The bottom staff includes a triplet and a dynamic of *f*.

118

f *p* *mf* *f*

mf

f

This system contains measures 118, 119, and 120. The top staff shows dynamics *f*, *p*, *mf*, and *f*. The middle staff has a dynamic of *mf*. The bottom staff has a dynamic of *f* and includes a triplet.

121

mf

f

tr

This system contains measures 121, 122, and 123. The top staff has a dynamic of *mf* and includes trills (*tr*). The middle staff has a dynamic of *f* and includes a triplet. The bottom staff includes a triplet.

124

mf

mp

tr

6 *3* *3*

3 *6* *6* *3* *3* *3*

This system contains measures 124, 125, and 126. The top staff has a dynamic of *mf* and includes a trill (*tr*). The middle staff has a dynamic of *mp* and includes a triplet. The bottom staff includes a triplet and a dynamic of *f*.

127

f

mf

mf

V

130

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

mp

f cantando maestoso

133

mf *mp* *mf* 3 *mp* *mf* *ppp*

mp

ppp

138

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

sul tasto, dolce

pp *port.*

mp *f* *mp* *p*

143

mf (non dim.)

p sub. *p* *mp* *mp*

ord. *p* *mp* *f* *sfp*

148

ff *mf*

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

ff *sfz* *p* *mf* *ff* *sfz*

3 *ord.* 3 *clb* 3

152

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

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

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

ord.

156

ff

ff

ff

158

ff *psp*

ff *psp*

ff

159

psp

psp

psp

6

160

sf > p sf > p sf > p sf > p < ff p ord.

msp sp msp sp msp sp msp sp msp sp ff p

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

165

mp mf p ff ord. sp shake bow ord.

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

f ffz ff ord. ffz

170

p f mp p pp mp

p f mf mp pp ppp mp

p ff f mp p ppp

176

p p mp p pp p. a p. rall al fine (ad lib.)

sfz f ff p < mp pp pp < p p. a p. rall al fine (ad lib.)

pp < f ff mp p pp pp3 p. a p. rall al fine (ad lib.)

182

p pp sfz arco in aria!

pp p pp pp sfz arco in aria!

pp sfz arco in aria!