

Solo Violin

Hou

concerto for violin and ensemble

Jukka Tiensuu 2012

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1 $\text{♩} \sim 50$ *Eccitante*

1 *p* *gracefully* ⁵ *p* *f* *mp*

7

7 ⁵ *mp* *p* *mf* *mp* *IV trb* *p* *f* *IV*

13

13 *p* *mf* *p* *f* ⁵ tr *mp* *f*

21

21 tr *mf* *f* *mp* *f suave*

28

28 *f*

34

34 *f* *f*

40

40 *ff* *f* *mp* *p* *f (sempre suave)*

p. a p. accel. al M.M. = 120

48

Musical staff 48: Treble clef, key signature of one sharp (F#). The staff contains a melodic line with various dynamics: *p* (piano), *mf* (mezzo-forte), and *pp* (pianissimo). There are slurs and hairpins indicating dynamic changes.

54 $\text{♩} \sim 60$ (*sempre accel.*)

Musical staff 54: Treble clef, key signature of one sharp. The tempo is marked $\text{♩} \sim 60$ with the instruction *(sempre accel.)*. Dynamics include *p*, *f*, *mp*, and *p*. There are triplets and slurs.

60

Musical staff 60: Treble clef, key signature of one sharp. Dynamics include *mf*, *p*, *mp*, *p*, *mf*, *p*, and *pp*. Slurs and hairpins are present.

67 $\text{♩} \sim 80$
(non spicc.)

Musical staff 67: Treble clef, key signature of one sharp. The tempo is $\text{♩} \sim 80$ with the instruction *(non spicc.)*. Dynamics include *mf*, *pp*, and *f*. There is a wavy line labeled *(excessive vibr.)* over a triplet.

71 $\text{♩} \sim 84$

Musical staff 71: Treble clef, key signature of one sharp. The tempo is $\text{♩} \sim 84$. Dynamics include *mf*. The staff features a series of eighth notes with slurs.

75 $\text{♩} \sim 100$

Musical staff 75: Treble clef, key signature of one sharp. The tempo is $\text{♩} \sim 100$. Dynamics include *p* and *mf*. There are triplets and slurs.

81

Musical staff 81: Treble clef, key signature of one sharp. Dynamics include *mp*, *p*, *mf*, *p*, and *mf*. There are triplets and slurs.

84

Musical staff 84: Treble clef, key signature of one sharp. Dynamics include *p*, *f*, and *mf*. There are triplets and slurs.

87

Musical staff 87: Treble clef, key signature of one sharp. Dynamics include *mp*, *f*, and *mf*. There are triplets and slurs.

92

Musical staff 92: Treble clef, key signature of one sharp. The staff is mostly empty, ending with a double bar line and a final chord.

94 ~ 120+ Ritmi giusti

(3+2+2+3+3+2)

(m)p cresc.

p

f

p mp

p mp mp f

p mf

p

f

f mp

p mf

molto sul pont.

112 *ord.*
f

114
 (excessive vibrato)
f *mp* \triangleleft *f* *mp* \triangleleft *f* $\underline{\text{3}}$

116
mp \triangleleft *f* *mp* \triangleleft *f*

118
f *mp* \triangleleft *ff*

120
mp $\underline{\text{3}}$ $\underline{\text{3}}$ *mp*

122
f *ff* *mf* \triangleright *p* *mp* *p* \triangleright *pp*

124
f $\underline{\text{3}}$ $\underline{\text{3}}$ *pp* *f* \triangleleft *p* *f* \triangleleft *p*

126
mp $\underline{\text{3}}$ $\underline{\text{3}}$ *f*

128
f *p* \triangleleft *ff* *8va*

131
 (*senza rall.*) $\text{♩} \sim 50$ Blissfully floating
f *f cantabile*

138

Musical staff for measures 138-142. The staff contains a melodic line with various note values and rests. A dynamic marking of *pp* is placed below the staff towards the end of the line.

143

Musical staff for measures 143-145. The staff contains a melodic line with various note values and rests. A dynamic marking of *f sempre cantabile* is placed below the staff.

146

Musical staff for measures 146-153. The staff contains a melodic line with various note values and rests. A dynamic marking of *pp* is placed below the staff. A measure rest for 5 measures is indicated by a box with the number 5 above it.

♩ ~ 40 Calmly

154

Musical staff for measures 154-161. The staff contains a series of chords, each with a finger number (1-5) written above it. A dynamic marking of *pp* is placed below the staff.

162

Musical staff for measures 162-166. The staff contains a series of chords, each with a finger number (1-5) written above it. Dynamic markings of *mp* and *P cantando* are placed below the staff.

167

Musical staff for measures 167-171. The staff contains a melodic line with various note values and rests. Dynamic markings of *p* and *mf* are placed below the staff. Trill ornaments are indicated by a small 'x' above notes in measures 167 and 171.

172

Musical staff for measures 172-176. The staff contains a melodic line with various note values and rests. Dynamic markings of *p*, *mf*, and *p* are placed below the staff. A *Cadenza* section is indicated by a box with the text "Cadenza (optional, see perf. note)" below it.

Solo violin

a possible cadenza for Hou

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♩ ~ 60 **Appassionato**

(175) *attacca*

f *pp* *mp* *mf*

1 3 3 3

5 *8va* (let notes overlap) *f* 6 6 *p* *p* *pp* (II I) II I

9 *loco* II 12 12 *f* (idem) *p* *f* *piu tranquillo* *p*

11 *a tempo* *tr* *tr* *tr* *V* *ff* *p* *mp* *pp* *p* *ppp* *sf* *p* *mf* *ffz*

14 *8va* *V* *pp* *f* *f* *mp* *pp*

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

23 *mf* *p* 3 3 *f* *mp* 3 3 *f* *rall. molto* 3 3

26 *piu lento loco* *p* *p. a p. accel.* *mp* *~ 120+*

32 *p* *mf* *mp*

35 *p* *pp* *~ 120+* (occasional accents) (measured tremolo) *attacca* (176) *attacca*

~ 120+

Ritmi giusti

176

(occasional accents)

(measured tremolo)

pp *mp*

180

P *cresc. poco a poco*

182

f *p*

184

mp

185

ff

187

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

189

f *ff*

191

(quasi legato)

ff *p*

194

f *pp* *f* *pp* *f* *pp* *f* *pp* *f*

196

pp *P leggero* *mp*

Jukka Tiensuu:

Hou

(2012)

concerto for violin and ensemble

Instrumentation:

flute (doubling piccolo)
clarinet in B^b
bassoon
horn in F (always transposes down, regardless of the key)
trumpet in C
trombone (in B^b/F)
percussion: vibraphone (also bowed with two contrabass bows)
Solo violin
2 violins
viola
cello
contrabass

Performance note:

General



All ornaments are half-step ornaments.

tr

Trills always continue till the end of the (tied-over) note.



Tremoli are always measured.



Appoggiature are played on the beat.

Accidentals apply to the rest of the bar, although they are occasionally repeated to facilitate reading of long bars.

15/8

Subdivision: 3+2+2+3+3+2

Specific

Brass The **trumpet** and the **trombone** use a sordino throughout the piece. This is mainly to facilitate balancing with strings, but also a color effect. Choice of the sordinos are left to the players' discretion, and different sordinos can be used for different sections to accentuate their respective musical characters. The **horn**, for its part, should use half-stopping at least in *ppp-mf*.

Perc. The percussionist needs a well rosined contrabass bow (or two). The indicated bowing dynamics are approximate and should be adjusted according to the musical context.

Piano

l.v. *let vibrate*. Keep as many keys as possible pressed down till the following rest. Do not use any pedal. Also, do not release the keys simultaneously, but gracefully one by one (preferably in the same order they were pressed down).

Cadenza

Solo vl. The *cadenza* is optional and could be performed either playing the enclosed written-out *cadenza* or improvising. In the latter case the improvisation should move mainly in the high register and naturally relate to the rest of the piece. The recommended duration for the improvised *cadenza* is ca. 1-2 minutes.

Duration: ca. 17-18 min.

Hou was commissioned by The Serge Koussevitzky Music Foundation.