

Nous

for cl in B^b , vln , vla , vlc and pf

Jukka Tiensuu 2010

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Nous

for clarinet in B^b, violin, viola, cello and piano

Seating plan:

 pf
 vla vlc
vln cl

a u d i e n c e

Performance note

General:

Accidentals apply till the end of the bar. However, they are occasionally repeated to facilitate sight-reading.

Glissandi The glissandi are played continuously during the indicated time (*not* portamento), yet *espressivo*. Note-stems in the middle of glissandi are for temporal orientation only, they are not to be emphasized in any way. A staccato note at the end of a slur or a glissando should just to be cut short, not to be re-attacked.

— *tenuto*, play the note to the full length.

· All *staccati* notes are played short regardless of the duration of the written note.

> *al niente*, let the sound disappear completely.

l.v. Let string(s) vibrate (as long as possible).

Specific:

b.117 (**and similar bars**): quarter-tones up and down.

b.175- **clarinet**: small arrows indicated that the pitch should be slightly flat (in tune with the natural harmonic thirds by the strings).

b.193-197 All players sway to the music like dancing a very slow waltz.

b.213- All **circled note-heads** indicate tones to be **sung**. The singing should always be somewhat louder than the playing. Pronunciation of the (Italian) “a” in brackets: [ha] long a (accented), [a_] long, more softly articulated a, [ah] short (quasi staccato) a.

b.291-317 **cadenze**: here each player in turn will improvise. The three bars of accompaniment may be repeated once or twice to give each player more time to show off his or her talent and bag of tricks. These short cadenze should maintain the continuous drive of the music, be stylistically related to *Nous* (use no stylistic references to other genres) and may even contain material from the piece itself (not as repetitions but rather in modified, augmented, enhanced form). The graphical lines in these bars need not be slavishly followed, as they are there mainly for inspiration, but each cadenza must end with an accented note on the first beat on either one of the two pitches (or their octaves) of the “accompaniment”. It is recommended that each player stands up (and turns to the audience) for the duration of his or her cadenza. The shouts should be loud and full of admiration and awe (of the cadenza that was just heard), and they are either high (stem down) or low (stem up), but with no definite pitch.

Nous

for cl, vln, vla, vlc, pf

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Fanatico ♩ = 138+

The musical score is arranged in five systems, each containing five staves. The instruments are Clarinet (cl), Violin (vln), Viola (vla), Violoncello (vlc), and Piano (pf). The tempo is marked 'Fanatico' with a metronome marking of ♩ = 138+. The score is written in 3/4 time and features a consistent 'ff sempre' (fortissimo) dynamic throughout. The music is characterized by dense, rhythmic patterns, often with slurs and accents. The first system (measures 1-8) shows the initial entry of all instruments. The second system (measures 9-16) continues the dense texture with various rhythmic motifs. The third system (measures 17-23) maintains the intensity with complex rhythmic figures. The fourth system (measures 24-31) shows further development of the rhythmic patterns. The fifth system (measures 32-39) concludes the page with sustained rhythmic activity. The score is marked with numerous accents and slurs, emphasizing the rhythmic drive of the piece.

31

ff

ff

ff

ff

ff

38

ff

ff

ff

ff

ff

45

ff

ff

ff

ff

ff

52

ff

ff

ff

ff

ff

59

Musical score for measures 59-65. It features five staves: two treble clefs, two bass clefs, and a grand staff. The music is highly rhythmic with many sixteenth and thirty-second notes. Trills and triplets are indicated with '7 3' and '3' above notes. Dynamic markings include accents (>) and hairpins.

66

Musical score for measures 66-72. It features five staves: two treble clefs, two bass clefs, and a grand staff. The music continues with complex rhythmic patterns. Dynamic markings include accents (>) and hairpins.

73

Musical score for measures 73-78. It features five staves: two treble clefs, two bass clefs, and a grand staff. This section includes dynamic markings of piano (*p*) and forte (*f*) with hairpins. The music is more melodic and sustained than the previous sections.

79

Musical score for measures 79-85. It features five staves: two treble clefs, two bass clefs, and a grand staff. This section is characterized by long, sustained notes and rests, with dynamic markings of piano (*p*).

86

Musical score for measures 86-92. The score consists of five staves. The first staff has dynamics *p*, *p*, *p*, *mf*, and *mf*. The second staff has dynamics *p*, *p*, *p*, *mf*, and *mf*. The third staff has dynamics *p*, *p*, *p*, *p*, *mf*, and *mf*. The fourth staff has dynamics *p*, *p*, *p*, *p*, and *mf*. The fifth staff has dynamics *mf* and *mf*. There are accents and slurs throughout the piece.

93

Musical score for measures 93-99. The score consists of five staves. The first staff has dynamics *p*. The second staff has dynamics *p*. The third staff has dynamics *p*. The fourth staff has dynamics *mf* and *p*. The fifth staff has dynamics *p* and *p*.

100

Musical score for measures 100-106. The score consists of five staves. The first staff has dynamics *mf* and *ppp*. The second staff has dynamics *mf* and *ppp*, with the instruction *(jété)* above. The third staff has dynamics *mf* and *ppp*, with the instruction *(jété)* above. The fourth staff has dynamics *mf* and *ppp*, with the instruction *(jété)* above. The fifth staff has dynamics *p*, *f*, *mp < f*, *mp < f*, and *f*.

107

Musical score for measures 107-113. The score consists of five staves. The first staff has dynamics *mf* and *ppp*. The second staff has dynamics *mf* and *ppp*. The third staff has dynamics *mf* and *ppp*. The fourth staff has dynamics *mf* and *ppp*. The fifth staff has dynamics *mf* and *ppp*.

114

— *ppp* *mf* *ppp* *p* *f*

ppp *mf* *ppp* *mf* *p* *f* (ord.)

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

mf *p* *f*

< *f*

121

mp *ppp* *mp* *ppp* *mp* *ppp* *mp*

mp *ppp* *mp* *ppp* *mp* *ppp* *mp*

mp *ppp* *mp* *ppp* *mp* *ppp* *mp*

mp *ppp* *mp* *ppp* *mp* *ppp* *mp*

mf *mp* *ppp* *mf*

128

ppp *mp* *ppp* *mp* *ppp* *mp* *ppp* *mp* *ppp* *mp* *ppp* *mp*

mp *ppp* *mp* *ppp* *mp* *ppp* *mp* *ppp* *mp* *ppp* *mp*

ppp *mp* *ppp* *mp* *ppp* *mp* *ppp* *mp* *ppp* *mp* *ppp* *mp*

ppp *mp* *ppp* *mp* *ppp* *mp* *ppp* *mp* *ppp* *mp* *ppp* *mp*

mp *ppp* *mp* *ppp* *mp* *ppp* *mp* *ppp* *mp* *ppp* *mp*

135

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

ppp *mp* *p* *pp* arco

ppp *mp* *p* *pp* arco

ppp *mp* *p* *pp* arco

ppp *mp* *p*

6

143

p *pp*

p *p* *p* *pp*

p *p* *p* *pp*

p *pp*

151

pp *p* *mf* *pp*

pizz. *p* *mf* *pp*

pizz. *arco* *pp* *mp* *mp* *pp*

pizz. *arco* *pp* *mf* *f* *pp* *f*

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

159

mf *ppp* *p* *f*

mf *ppp* *mp* *f*

pp *p* *f*

p *pp* *mf* *f*

mp *pp* *mf* *f*

163

poco a poco dim.

poco a poco dim.

poco a poco dim.

poco a poco dim.

poco a poco dim.

171

p *P cantando ma in ritmo giusto*

p *p* *mp* *ppp* *mp* *ppp* *mp* *ppp* *mp* *ppp* *mp* *ppp*

179

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

ppp *mp* *ppp* *mp* *ppp* *mp* *ppp* *mp* *ppp* *ppp* *p* *ppp* *p* *mp*

ppp *mp* *ppp* *mp* *ppp* *mp* *ppp* *mp* *ppp* *ppp* *p* *ppp* *p* *mp*

♩ ~60 Appassionata
ma ritmi giusti

184

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

ritmi giusti *ritmi giusti* *ritmi giusti* *ritmi giusti*

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

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

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

pp *pp cantando*

Sway to the music

♩ ~30 With slow swing

194

ppp *p* *ppp* *p*

(stop swaying)

ppp *p* *ppp* *p* *ppp* *p*

(stop swaying)

ppp *p* *ppp* *p* *ppp* *p*

(stop swaying)

ppp *p* *ppp* *p* *ppp* *p*

(stop swaying)

ppp *p* *ppp* *p*

ppp *pp* *pp* *pp* *pp* *pp* *pp* *pp* *pp* *pp* *pp* *pp*

ppp *pp*

ppp *pp*

201

simile

< p

simile

mp ppp mp ppp mp ppp

simile

mp ppp mp ppp mp ppp

simile

mp ppp mp ppp mp

208

pp mp

ppp mp ppp mp ppp mp ppp mp ppp mp ppp

mp ppp mp ppp mp ppp mp ppp mp ppp mp ppp

ppp mp ppp mp ppp mp ppp mp ppp mp ppp

tr slow...accel.

ppp Sba

212

♩ = 138+

sing (in B^b) (play) [a_] [ha] [ah] [ha]

pp sempre

sing while playing (in unison) (play) l.v. (come prima) (play)

[a_] [a_] [a_] [ha] [ah] [ah] [ha] [ha] [ah] [ah] [ah]

pp sempre

singing while playing (in unison) pizz. pizz. arco

[a_] [a_] [a_] [ha] [ha] [ah] [ah] [ha]

sing while playing (in unison) (sing only)

[a_] [a_] [ha_] [ah] [ha_] [ah] [ah] [ah] [ah]

pp sempre

sing (Sba) singing while playing (in unison)

p ppp [a_] [a_] [ha] [ah] [ha] [ah] [ha] [ah]

Sba [a_] ppp sempre

222

trb

mp ff pp ff f ff

tr trb pizz.

mp ff pp ff f ff

trb trb trb

p ff pp ff f 3 3 3 ff

tr tr

mf ff pp ff f 3 3 3 ff

229

Musical score for measures 229-235. The score consists of five staves. The first four staves are for the upper instruments, and the fifth is for the bass. Dynamics include *mp(mf)*, *pp*, *p*, *ff*, *pp*, and *f*. Trills (*tr*) are present in the upper staves. The instruction *ben articolato* is written above the third staff. A trill in the bass staff is marked *tr*.

236

Musical score for measures 236-241. The score consists of five staves. Dynamics include *mp(mf)*, *p*, *mf*, and *pp*. The instruction *(quasi gliss. sul A)* is written above the second staff. The instruction *ben articolato* is written above the third staff. Trills (*tr*) are present in the upper staves.

242

Musical score for measures 242-250. The score consists of five staves. Dynamics include *p*, *mf*, *ff*, *pp*, and *f*. Trills (*tr*) are present in the upper staves. The instruction *(quasi gliss. sul A)* is written above the second staff.

251

Musical score for measures 251-255. The score consists of five staves. Dynamics include *ff*, *pp*, *p*, *mf*, *ff*, *f*, and *pp*. Trills (*tr*) are present in the upper staves. The instruction *(quasi gliss. sul A)* is written above the second staff. Triplet markings (*3*) are present in the lower staves. The instruction *arco* is written above the second staff, and *pizz.* is written above the third staff.

257

p *mf* *pp* *f* *ff* *pizz.* *(+)*

264

ff *p* *mf* *arco* *sul pont.* *ord.*

271

p *ff* *pp* *f* *mp(mf)* *pp* *tr* *3* *ben articolato*

278

pp *ff* *f* *ff* *pp* *sul pont.* *ord.*

283 291 294

ff f pp

(quasi gliss. sul A)

ff f pp

warm and imaginative

ff f pp

ff f pp

[yeah!] [yeah!] [yeah!] [yeah!]

297 300 303 306 309 312 315

fantastic

[wow!] [wee!]

[hey!] [wow!] [wee!]

colorfully virtuosic

[hey!] [wow!] [wee!]

grandioso

[hey!] [wow!] [wee!]

wild

(senza Ped.)

316 318

[hou!] [hou!] [hou!] [hou!]

ff pp mf ff

ff pp mf ff

ff pp mf

pp ff pp mf

326

mp (mf) f pp ff pp ff mf p pp

mp (mf) f pp ff pp ff mf mp pp

mp (mf) f pp ff pp ff mf p pp

ben articolato mp (mf) f pp ff pp ff ff f mp pp

mf f mp

8va loco

335

pp *f* *pp < ff*

pizz. *ff*

pizz. *ff*

pizz. *ff* (+)

f secco

arco (*quasi gliss. sul A*)

tr *8va*

342

pp < ff *p* *mf* *mp* *ff*

8va *pp < ff* *p* *mf* *mp* *p* *sul pont.* *ord.* *ff*

pp < ff *p* *mf* *mp* *pp* *sul pont.* *ord.* *ff*

pp < ff *p* *mf* *mp* *pp* *sul pont.* *ord.* *ff*

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

350

f *pp*

f *(quasi gliss. sul A)* *pp*

f *pp*

f *ben articolato* *pp*

f *pp*

355

p *mf* *mf* *pp* *tr* *tr* *tr* *trb* *trb* *trb* *trb*

p *mf* *mf* *pp* *trb* *tr* *trb* *tr* *trb* *trb* *trb*

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

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

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

363

Musical score for measures 363-369. It consists of five staves (Soprano, Alto, Tenor, Bass, and Piano). The music features complex rhythmic patterns and dynamic markings. *pp* and *ff* are used frequently to indicate extreme dynamics. The piano part includes a *tr* (trill) and *8va* (octave) marking.

370

Musical score for measures 370-376. It consists of five staves. This section contains more dynamic markings including *p*, *ff*, *pp*, *fff*, and *ppp*. It features *tr* (trill) and *8va* (octave) markings. A section marked *(senza Ped.)* (without pedal) is indicated in the piano part. The piano part ends with a *8va* marking and *fff* dynamic.

377 ~40

Musical score for measures 377-40. It consists of five staves. This section features a variety of dynamic markings including *ppp*, *mp*, *mf*, *p*, *pp*, and *pppp*. It includes *tr* (trill) and *8va* (octave) markings. The piano part includes a *3* (triple) and a *6* (sixteenth note) marking.

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