

Violin

Nous

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

Jukka Tiensuu 2010

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Fanatico ♩ = 138+

1 *ff sempre* *ff* *ff*

9 *ff* *ff* *ff*

18 *ff* *ff*

26 *ff* *ff* *ff* *ff*

35 *ff* *ff* *ff*

43 *ff* *ff* *ff* *ff*

50 *ff*

57 *ff* *ff* *ff* *ff*

63 *ff* *ff* *ff* *ff*

72 *ff* *ff* *ff* *ff* *p*

78 *f* *p* *p* *p* *p* *p* *p*

90 *p* *mf* *mf*

96 *p* **3**

106 *(jété)*
piu f *ppp* *mf* *ppp* *mf* *ppp* *mf*

113
ppp *mf* *ppp* *mf* *ppp* *mf*

117 (ord.)
p *f* *mp* *ppp* *mp* *ppp* *mp* *ppp* *mp*

127
ppp *mp* *ppp* *mp* *ppp* *mp* *ppp* *mp* *ppp* *mp*

137
p *pp* *arco*

143
p *p* *pp*

151
pizz. *tr* *tr* *p* *mf* *f* *pp* *mf* *ppp*

161
mp *f* *poco a poco dim.*

165
p *p*

176 *~30 Enchantingly*
mp *ppp* *mp* *ppp* *mp* *ppp* *mp* *ppp* *mp* *ppp* *mp* *ppp*

180
mp *ppp* *ppp* *mp* *pp* *p* *ppp* *p*

183 *~60 Appassionata*
ritmi giusti *mp* *p* *f* *p* *f* *mp*

192 *~30 With slow swing*
pp *Sway to the music*

198 (stop swaying) *Soave*
ppp *p* *ppp* *p* *ppp* *p* *p* *simile*

4

Musical score for a string instrument, measures 206-278. The score includes various dynamics (*ppp*, *mp*, *f*, *ff*), articulations (*tr*, *pizz.*, *arco*), and performance directions (*sing while playing (in unison)*, *quasi gliss. sul A*). A tempo change to quarter note = 138+ is indicated at measure 211. The piece concludes with a repeat sign.

Measures 206-210: Dynamics include *mp* and *ppp*.

Measures 211-217: Dynamics include *pp* and *pp sempre*. Performance directions include "sing while playing (in unison)", "play *L.v.*", and "(come prima)". A tempo marking of quarter note = 138+ is present. Notes include vocalizations [a_], [ha], [ah], and [ha].

Measures 218-224: Dynamics include *mp*, *ff*, and *f*. Articulations include *tr* and *pizz.*. Notes include [ah].

Measures 225-228: Dynamics include *pp* and *ff*. Includes a triplet marking.

Measures 229-235: Dynamics include *mp (mf)*, *pp*, *p*, *ff*, and *pp*. Includes an *8va tr* marking.

Measures 236-241: Dynamics include *mp (mf)*, *p*, *mf*, and *pp*. Includes "(quasi gliss. sul A)" and an *8va tr* marking.

Measures 242-250: Dynamics include *p*, *mf*, *ff*, *pp*, and *f*. Includes "(quasi gliss. sul A)" and an *8va tr* marking.

Measures 251-256: Dynamics include *ff*, *pp*, *mp*, *f*, and *ff*. Includes articulations *tr*, *tr*, *pizz.*, and *arco*. Includes triplet markings.

Measures 257-262: Dynamics include *p*, *mf*, *pp*, *f*, and *ff*. Includes *arco* and *pizz.* markings.

Measures 263-272: Dynamics include *pp*, *p*, and *mf*. Includes *sul pont.*, *ord.*, and an *8va tr* marking.

Measures 273-277: Dynamics include *mp (mf)* and *pp*. Includes triplet markings.

Measures 278-287: Dynamics include *pp*, *ff*, *f*, and *ff*. Includes triplet markings.

281 *sul pont.* *ord.* (quasi gliss. sul A) **5**
pp *ff* *f*

287 291 294 297
pp [yeah!]

299 300 303 306 309 *colorfully virtuosic*
 [hey!] [wow!]

311 315 318
 [hou!] *ff* *pp*

322 *tr* *tr* *8va tr*
mf *ff* *mp (mf)* *f* *pp* *ff*

329 *8va tr* *tr* *tr*
pp *ff* *mf* *mp* *pp*

336 *pizz.* *arco (quasi gliss. sul A)*
ff *pp* *f*

341 *8va tr*
pp *ff* *pp* *ff* *p* *mf* *mp* *p*

348 *sul pont.* *ord.* 3 3 3
pp (quasi gliss. sul A) *ff* *f*

352 357 *tr* *tr*
pp *p* *mf* *pp* *mf* *mp*

363 368 *8va tr*
pp *ff* *pp* *ff* *pp* *ff*

373 376 377 ~40
fff *ppp*

378 3 3 3
p *pp* *p* *mp* *ppp*

Jukka Tiensuu:

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 is 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 space for a possibility 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 in modified, augmented, enhanced form). The graphical lines in these bars need not be slavishly followed, 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). They are either high (stem down) or low (stem up) but with no definite pitch.