Ote

for Violoncello and Contrabass

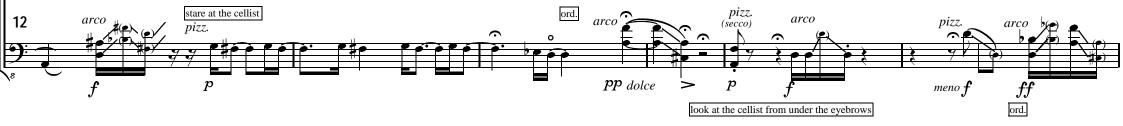
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Ote

for Cello and Contrabass

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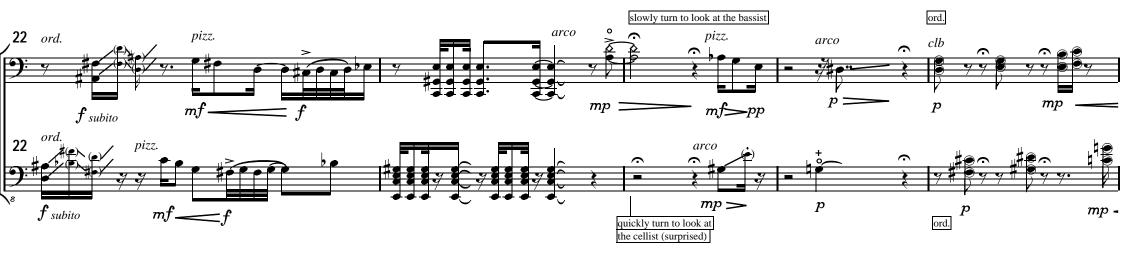








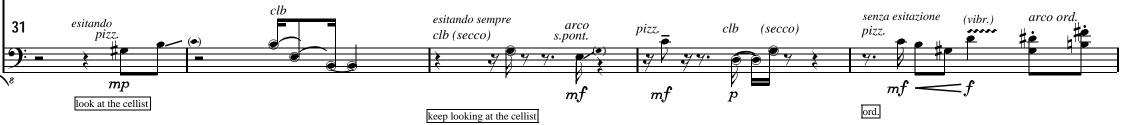
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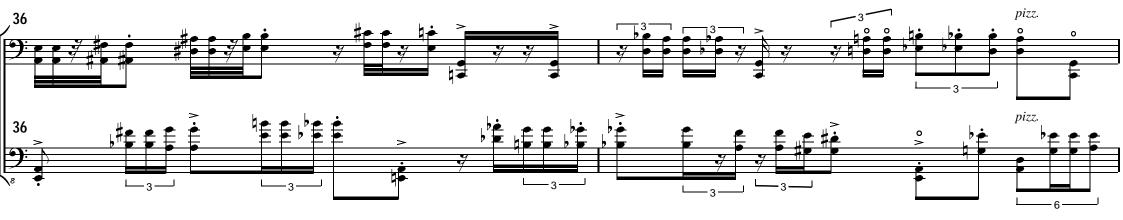


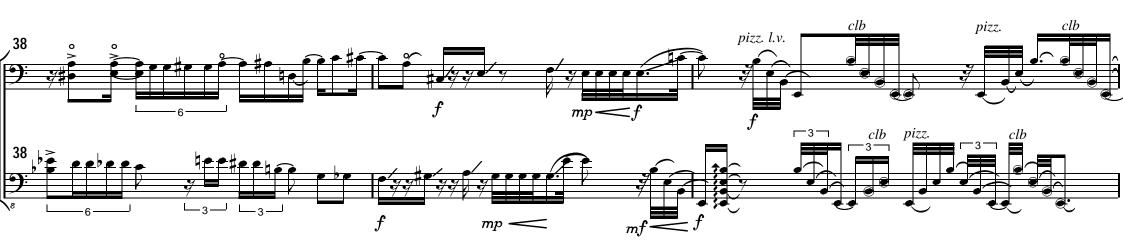


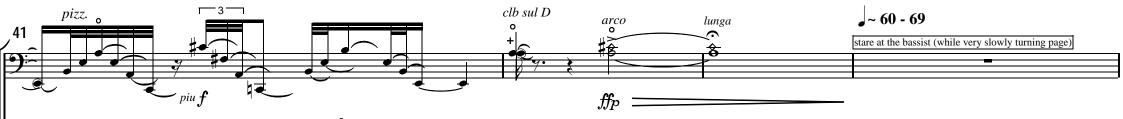


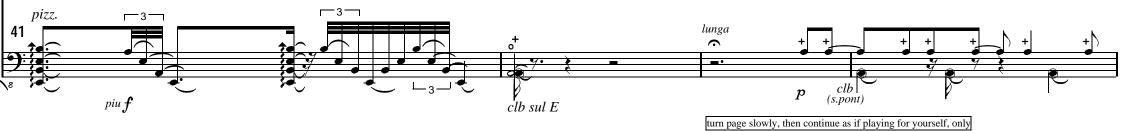






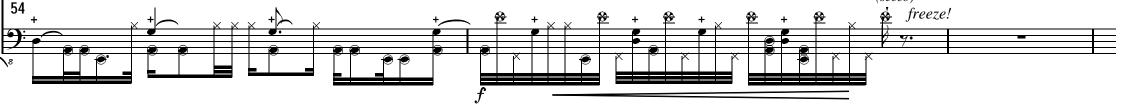








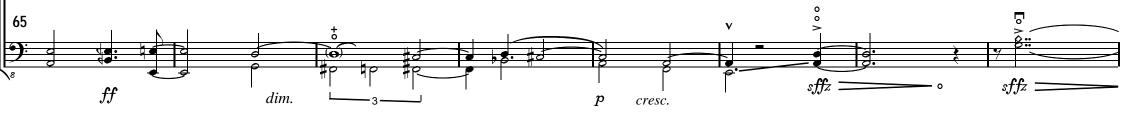


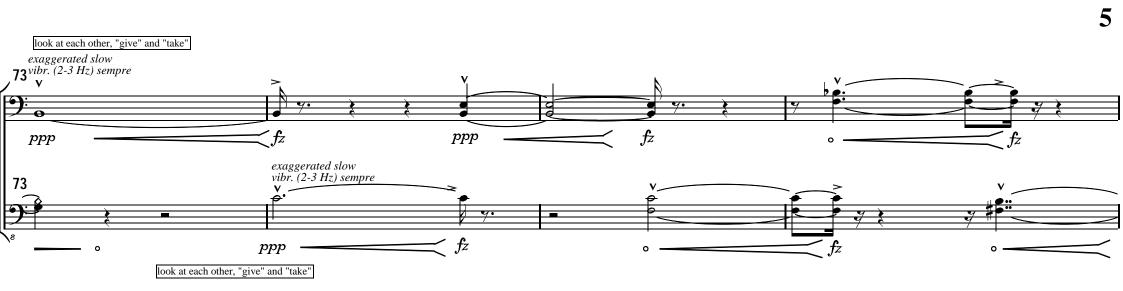


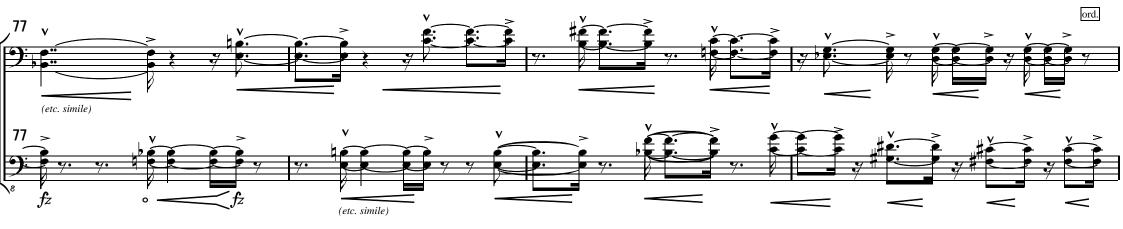




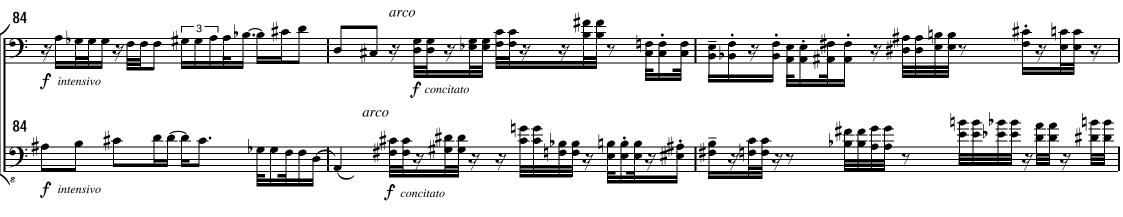






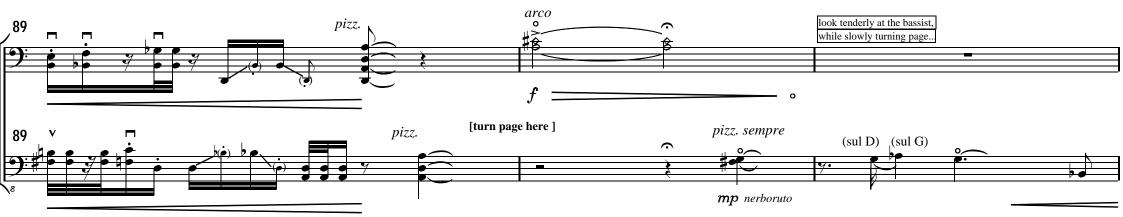




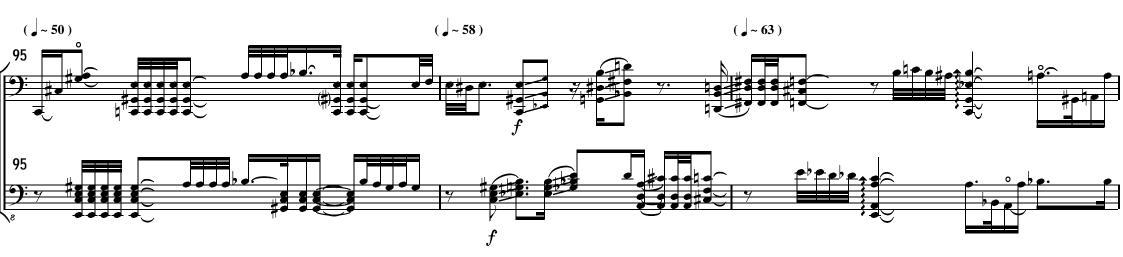


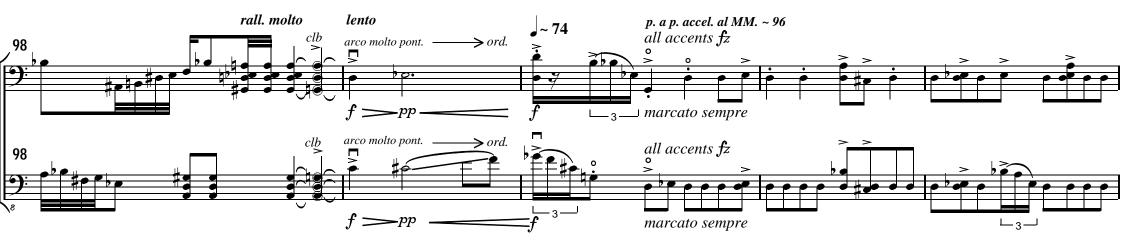






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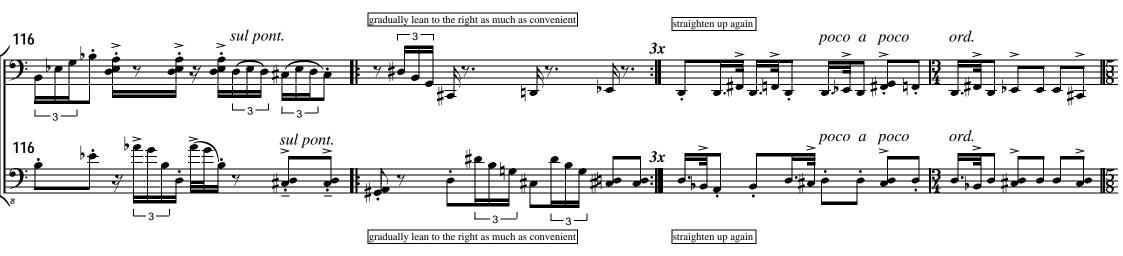


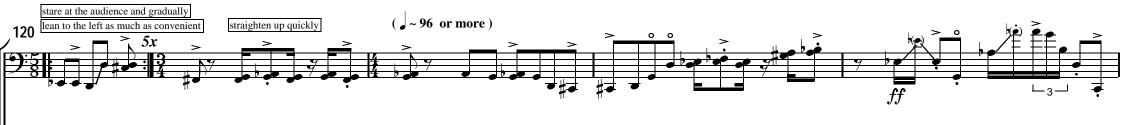
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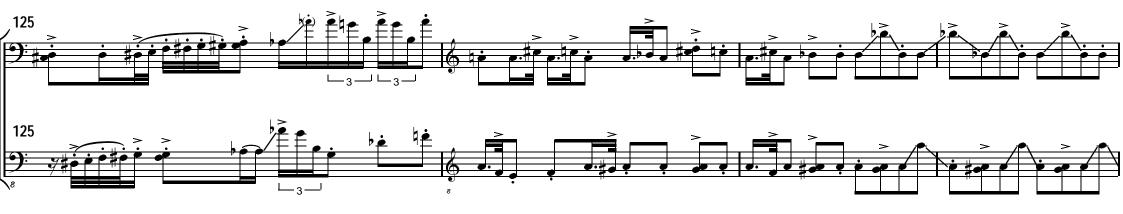




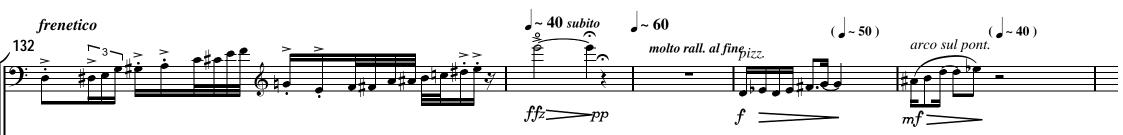


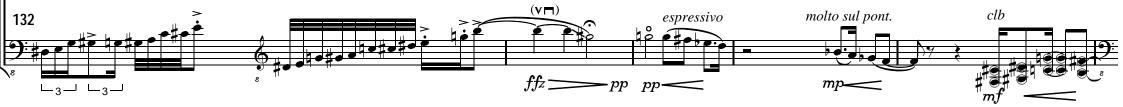


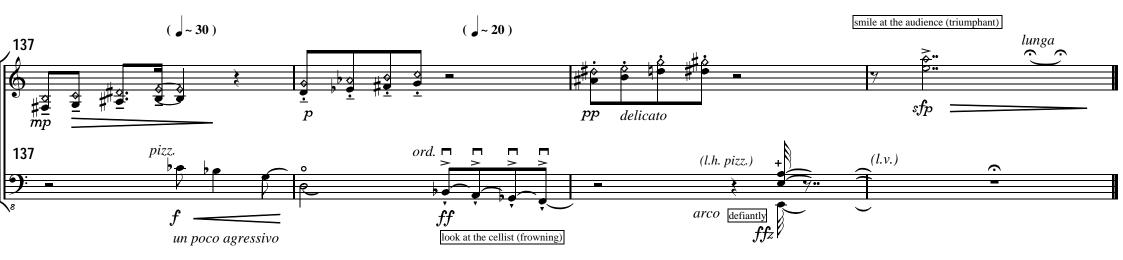












Jukka Tiensuu:

Ote (2006)

for Violoncello and Contrabass

Performance note

Notation:

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

Vibrato:	slow: \sim fast: \checkmark vibrato with excessive width.
Glissandi	are played evenly during the indicated time (not portamento), yet espessivo.
/	A small note-head at the end of the glissando-sign only shows the approximate (but targeted) ending pitch, it is not articulated. When performing a pizzicato-glissando: press the fingers hard against the fingerboard during the <i>whole</i> glissando. VOA (vibrato on arrival) is recommended.
_	tenuto, play the note to the full length.
•	normal staccato. For the clarity of writing used often as short-hand to indicate a shortish 16th-note.
T	short, sharp staccato (regardless of the written length of the note).
‡ d	A quarter-tone higher/lower than the written note. All accidentals are valid till the end of the bar.
0	dal niente/start from nothing (i.e. the audience should not be able to hear when the sound begins).
$>_0$	al niente/let sound die (the last notes need not be heard by the audience).
pizz. (l.h.)	plucking some of the notes with the left hand is recommended (emphasises nonchalance).
<i>l.v.</i>	let vibrate.
clb	col legno battuto, hit the string(s) with the wood of the bow.
arco battuto	hit the string(s) with the hair of the bow (plus some wood, if necessary for the sake of sonority).
Look at each other	boxed texts give instructions for visual, semitheatrical actions. These should be clear, yet naturally integrated into the playing, not overdone. When "turning to look at" you may even turn your body and the instrument to that direction.
ord.	A boxed "ord." ends the action.
8	Slap strings against fingerboard. (if followed by a slur, let strings vibrate freely after slapping.)

Miscellaneous:

To emphasize the "stereophony", the players should be as wide apart as possible, without loosing accuracy in ensemble playing..

It is suggested you keep the visual "grasp" throughout the piece. In the best case, the audience gets a presentiment of what kind of piece to expect already the moment you enter the stage.

Avoid giving visual "(up)beats", especially during the first page of the piece; react to each other by hearing only.

Make sure the perfect triads in bars 59.2 and 60.1 as well as the perfect fourth in bar 65.3 are really clear and pure.

Single notes with a long *dim*. (bars 24, 42-43, 72-73 etc.) are played with one bow. Make *dim*. quick enough ("logarithmic") for one bow to be sufficient.

Bars 43-55 (cb): The hits on the body of the instrument (marked x) are best played with the side of the thumb knuckle (hit and let resonate). In successive 1/32-notes you may alternate with other fingers, though. Find places with good sonority (not tappy or knocky) that are also comfortable to play. The x in the lower register suggests playing it with the right hand (for different sonority), but if this is uncomfortable, left hand can be used. Note well when there is a *l.v.*-slur after the note and when not (i.e. *secco*).