

Solo Clarinet

Puro

for Clarinet and Orchestra

Jukka Tiensuu 1989

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1 *lunga* ♩ = 54

Solo

sffp < *mf* < *f* > *p* < *ff* > *p* < *ff* > *p* < *ff*

7 (tremolo accel.) (portamenti)

p < *ff* > *mp* 3 *poco f* > *mp* 3 *dolce tranquillo*

11 (trem. accel.rall.)

ff > *p* < *ff* *sffp* < *f*

14

ff > *p* < *f* > *pp* < *mf* *ff subito* *sffp* *ff*

17

f > *p* < *f* > *ff* > *p* < *ff* > *pp* < *ff* >

21

ff > *ff* > *sfz p* < *ff* > < *f* >

30 ♩ = 63

sff > *sff* > *sff* >

44

p < *fff*

10

10

57 (*> 20"*) brass *fff* *8va* *3*

62 *8va* *pocof* *< >* *3* *mp* *♩ = 72* *♩ = 63*

70 *mf molto dolce* *(loco)* *3*

77 *♩ = 42* *5* *6* *3*

81 *p dolce* *mf* *> p mp* *5*

85 *mf espressivo* *3* *3* *3* *pocof* *3* *8va*

88 *8va* *6* *f intensivo* *3* *6* *loco* *♩ = 132* *poco meno forte*

93 *tr.* *3* *3*

100 *f* *3* *>* *molto forte* *3* *3*

109 *3* *3* *6*

119 *8va* *ff* 3 3 3 3 *fff* *(loco)*

124 *f* *mp* *p* *dim.* *ff* *fff* 3 *f* *mp*

127 *p* *fff* *f* *p* *fff* *f* *mp* *p* *fff*

131 *f* *dim.* *p* *fff* 3 *f* *mf* *fff* 3 *f* 3 *mf* 3 *p*

135 *fff* 3 *f* *mf* *dim.* *fff* *f* *mf* *p* *fff*

139 *f* *mp* *p* *dim.* *forte!*

142 Δ

145 Δ

148 Δ *tr* Δ *tr* Δ *tr* Δ *tr* Δ *tr*

152 Δ Δ Δ *tr* Δ *tr* Δ *tr* Δ *tr*

157 | *trb* Δ | | | Δ | | | Δ | | | Δ | | |

161 | | Δ | | | Δ | | | *trb* *tr* *trb* *tr* | | |

165 | | Δ | | | Δ | | | Δ | | | *tr* | Δ | | Δ | | | Δ | | |

(sempre trillo)

171 | Δ | | | Δ | | | Δ | | | Δ | | | Δ | | | Δ | | | Δ | | | Δ | | | Δ | | |

179 | Δ | | | Δ | | | Δ | | | Δ | | | Δ | | | Δ | | | Δ | | | Δ | | | Δ | | |

187 | Δ | | | Δ | | | Δ | | | Δ | | | Δ | | | Δ | | | *trb* *tr* | | |

194 | *tr* Δ | | | Δ | | | Δ | | | *trb* *trb* Δ | | | Δ | | | Δ | | | Δ | | | Δ | | |

201 | | Δ | | | *tr* | Δ | | | Δ | | | *overblown "harmonic" arpeggio* | | | Δ | | | Δ | | |

ff | | | *rall. e dim.*

208 | | Δ | | | Δ | | | $\text{♩} = 48$ | | | (ord.) (ord.)

mp | | | *mf* | | | *poco f* | | |

219 | (ord.) M | | | Δ | | | Δ | | | Δ | | | Δ | | | Δ | | | Δ | | | Δ | | | Δ | | |

224 C Cadenza ad lib.

(dynamics ad libitum)

225 ♩ = 54

musical notation for measures 225-226, featuring a steady eighth-note pattern. *poco forte*

227

musical notation for measures 227-230, including triplets and a dynamic shift. *mp* *mf* *poco a poco cresc.*

231

musical notation for measures 231-233, featuring a triplet and a dynamic shift. *fff* *66* *7* (*> 20"*)

♩ = 28 ♩ = 48

musical notation for measures 244-257, including a gong and strings section, and a dynamic shift. *8* *gong+strings* *trb* *p dolce poco a poco rall.* *dolcissimo* *tr* *trb* *(portamento)*

258

musical notation for measures 258-260, including a triplet and a dynamic shift. *dolcissimo* *6* *6* *3*

261

musical notation for measures 261-263, featuring a dynamic shift. *pp*

Jukka Tiensuu:

Puro

For Clarinet and Orchestra

Instrumentation:

2 flutes, 2 oboes, 2 clarinets in B^b

2 horns in F, 2 trumpets in C, 2 trombones

1 percussion: 4 tom-toms, large B.D., Glockenspiel, Thai-gongs: g# a b c# d' e^b g' g# a' c" c"# d"

Solo Clarinet in B^b

Strings: minimum 4.4.4.4.2, preferably multiple. Contrabasses E tuned to D.

Performance note

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

♯ ↓ ¼-tone higher/lower and 1/6-tone lower than the written note respectively.

Ornaments: All trills *tr* and ornaments are semitonal and start on the main note. Trills are always played till the end of the note (i.e. as long as it is tied to a note of the same pitch).



vibrato should be used only where indicated (by wavy line or “*vibr*”)

Appoggiaturas are played on the beat.



All tremoli are measured (1/16-notes or 1/32-notes).



The glissandi are played evenly during the indicated time (*not* portamento) and *legato*, i.e. no re-attack (change of bow or use of tongue) on the ending note.

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

M for **clarinets:** (harmonic) multiphonic.

bars 57 and

242-243: Each player plays individually *rubato moderato*, articulating as follows:

winds: separate notes, < > (cresc.diminuendo) on each.

violins+viola: use the whole bow for each note. Keep playing the given pitches in free order.

cello+contrabass: gliss on harmonics (sul D).

bar 244: strings: Soli play the preceding texture as long as possible, then “fade in” the new pitches where indicated. Others continue playing the preceding texture and “fade out” at the end of the bar.

Jukka Tiensuu: Puro. A possible cadenza.

(but the performer is encouraged to improvise his own)

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The musical score is written for a single melodic line in treble clef. It consists of several systems of music with various dynamic and performance markings.

- System 1:** Starts with a dynamic marking of $\langle ff \rangle$, followed by pp , $\langle mf \rangle$, pp , $\langle p \rangle$, and pp . A crescendo hairpin leads to a dynamic marking of f . The system ends with a dynamic marking of p and a fermata over a note.
- System 2:** Begins with ff , followed by mf subito and p subito. A hairpin indicates a crescendo to p . The system concludes with four notes marked with **M** and a dynamic marking of pp .
- System 3:** Starts with a tempo marking of $\text{♩} = 88$. Dynamics include ff , mf , p , and pp . A hairpin shows a crescendo to p . The system includes a trill marked *8va*, a triplet of eighth notes, and a quintuplet of eighth notes. The tempo marking *tranquillo languido* is present.
- System 4:** Marked *loco* and **Presto**. It begins with $(sempre pp)$. The system includes a dynamic marking of $ff > mf >$ and a fermata.
- System 5:** Starts with a dynamic marking of p , followed by a hairpin to sfz , and then $sfz > sfz >$. A fermata is placed over the final note.
- System 6:** Continues the $sfz > sfz >$ dynamic markings.
- System 7:** Ends with a dynamic marking of $cresc.$ and a fermata.

♩ = 72

sempre trillo al 41

30

ff > *mf* < *ff* > < *sfz* > < *fz* > *P* <

35

mf < *sfz* > < *sfz* >

40

trillo rall...

♩ = 60

p

Presto

ff subito *p subito* *ff subito*

50

mf subito *pp subito* *ff* *mf* *pp* *ff* *mf* *p*

♩ = 30

8va

55

tr (do)

loco

pp *poco espressivo*

♩ = 54

60

pp *fff*

attacca

pp *cresc.* *mf*