Sulci

for string orchestra

Jukka Tiensuu 2011

♩ = 126 **Con brio**

1

non spicc. (ON string, short bows)

E-string tuned to D

(div.)

5

ff sub.

11

16

ppp ff

ppp ff

ppp ff

ppp ff

ppp ff

ppp f

ff mf

mp ff mf

p ff mf

pp ff mf

f

f

p ff

p ff mf

p ff

pp

mp

f

mp

f

20

p ff

p mp

mf p

ff mf pp

mf

ff mf p

ff mf p

p

p

ff

23 (short bows)

ff

(short bows)

ff

(short bows)

ff

sul pont.

mp

sul pont.

mp

sul pont.

mp

sul pont.

mf

sul pont.

mf

sul pont.

mf

meno pont.

pppp ff

meno pont.

pppp ff

meno pont.

pppp ff

25

pppp mf pppp meno pont. ff p

pppp mf pppp meno pont. ff p

pppp mf pppp meno pont. ff p

ff 3 p

ff 3 p

3 p

28

ff ff mf sul pont.

ff ff mf sul pont.

ff ff mf sul pont.

mp sul pont. pppp ff meno pont.

mp sul pont. pppp ff meno pont.

mp sul pont. pppp ff meno pont.

30

pppp ff meno pont.

pppp ff meno pont.

pppp ff meno pont.

mp sul pont. pppp ff meno pont.

mp sul pont. pppp ff meno pont.

mp sul pont. pppp ff meno pont.

33

sul pont. mp ppp

(sempre molto pont.) pp

sul pont.

sul pont.

(sempre molto pont.)

38

meno pont. ff

s.pont. mf

pppp

mp mf

40

pppp mf ff

meno pont.

s.pont. mp mf

42

s.pont. mf pppp meno pont. ff

pppp ff

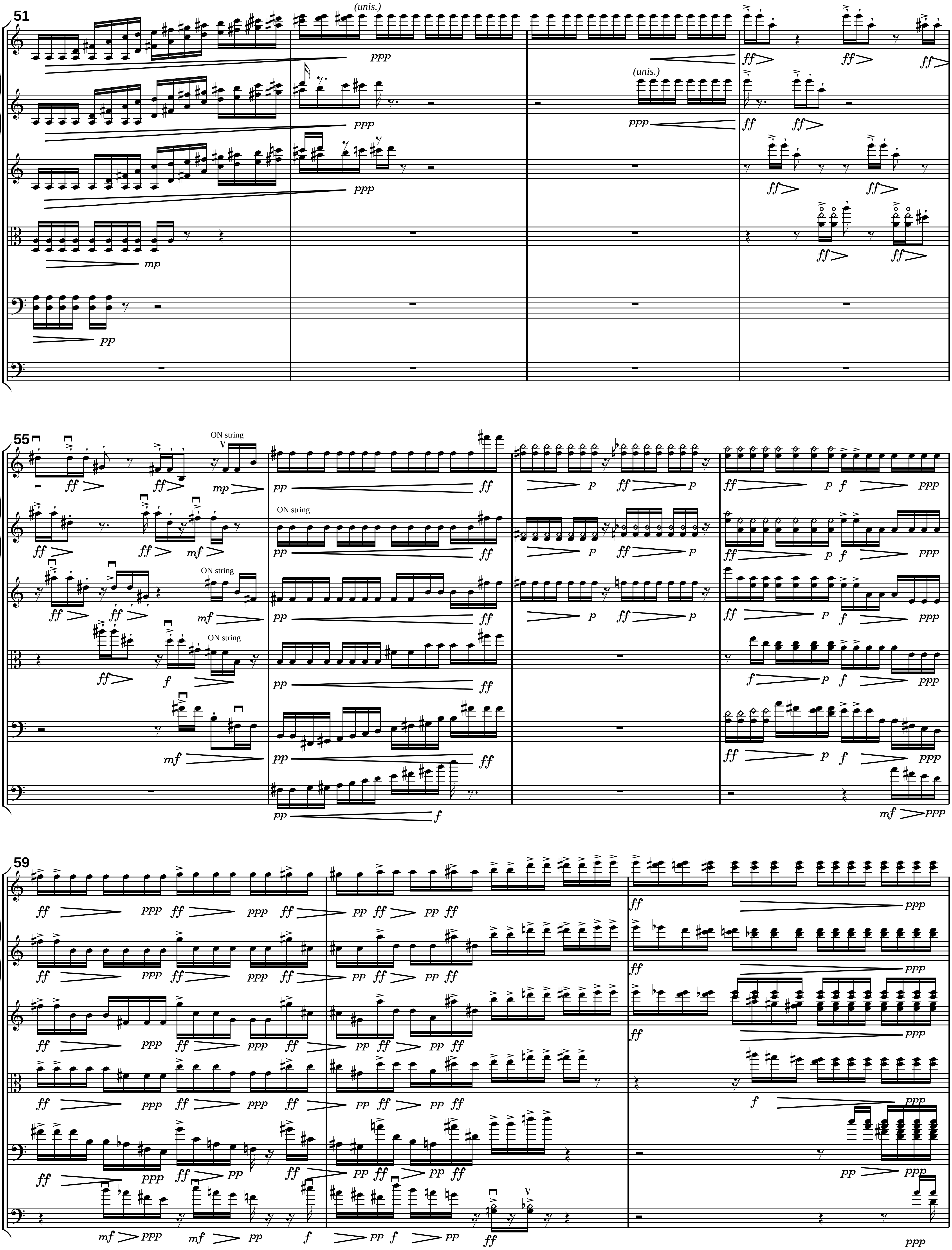
44

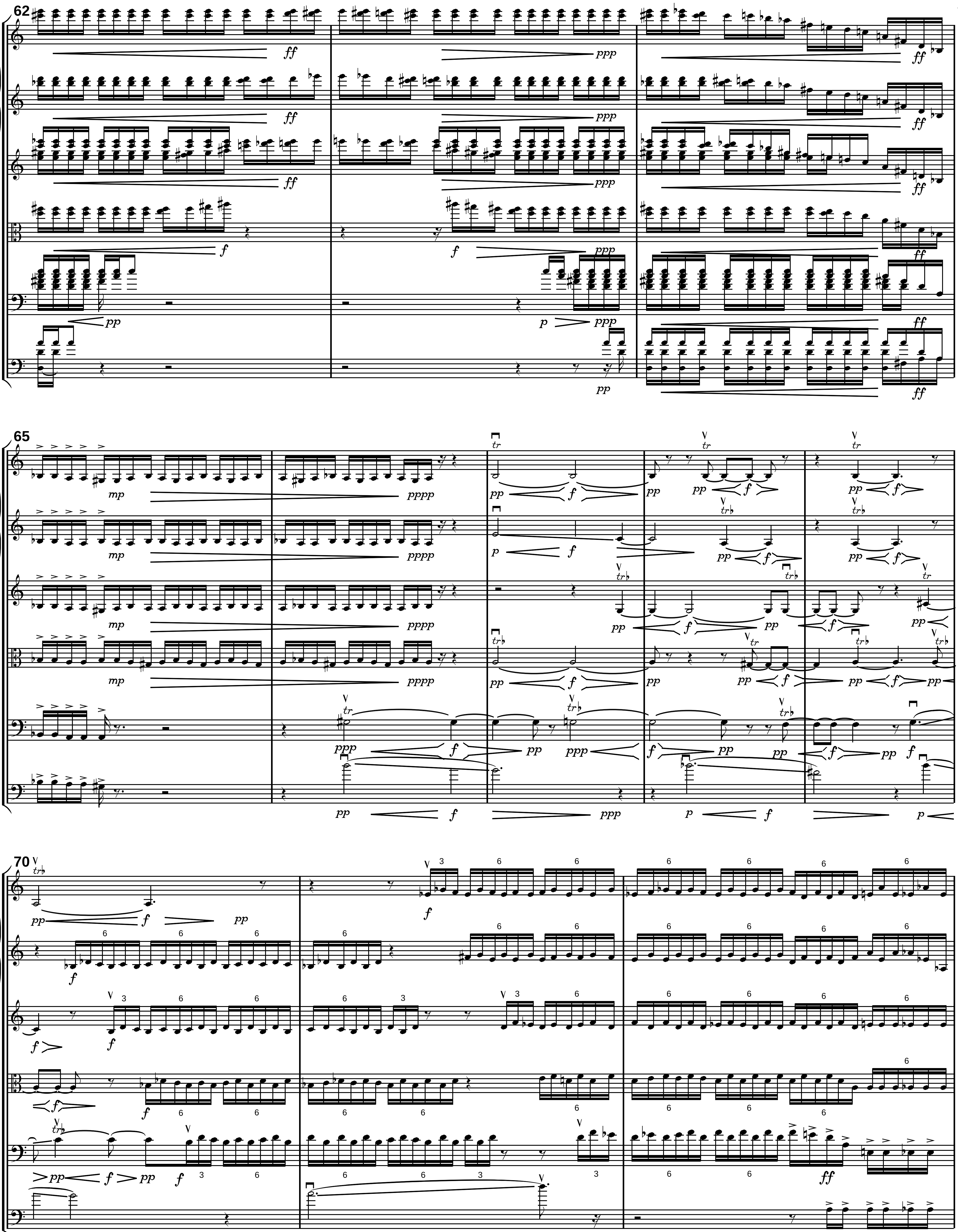
s.pont. ff mp

pp pppp meno pont. ff

47

pppp ord. ff ppp p mp


51
(unis.)
(unis.)
55
ON string
ON string
ON string
ON string
59


62
65
70
tr
tr♭
mp
pppp
ff
ppp
pp
f
p

8

73

mp ff mf pp ff mf mp ff mf

mp ff mf pp ff mf mp ff mf

p ff mf pp ff mf p ff mf

pp ff mf pp ff mf pp ff mf

(non div.)

pizz. non div.

(lunga, >10")

77

ff ppp

ff ppp

ff ppp

ff mp

(lunga)

(lunga)

(lunga)

(lunga)

(lunga)

rall. molto...

81 (1st add 8ve) (+2nd id.) (tutti non div.)

~ 84

dolce marcato

f mf mp mp simile

ppp f

arco

85

s.v.

mp

f

mp

91 ~ 84

ord.

ord. pizz. sonoro
let vibrate sempre
(put the bow aside)

mf

f

mp

f(f)

I

II

101

s.v. poco vibr.
8va
ppp mp
s.v.
8va
p
s.v. poco vibr.
8va
pp
mp
f
f
f
f
II
III
III
mp
f

111

s.v.
8va
simile
8va
ppp mp
poco vibr. s.v.
8va
mp
simile
8va
p mp
s.v.
8va
simile
8va
mp
pp mp
mf
f
mf
f
(slow)
(slow)
meno f
(+)
II
f

121

ppp
8va
mp
mp
pp
mp
s.v.
poco vibr.
s.v.
p
mp
f
f
f
piu f
f
III
I
I
II
II
f

131

ppp
mp
8va
ppp
mp
p
mp
8va
pp
mp
pp
mp
8va
pp
mp
simile
p
mp
p
mp
III
III
f
IV
piu f
ff
mf
IV
f
piu f
f
IV
ff
mf
f
mf

141

8va p mp

8va p mp

8va ppp mp

pp mp

f(f) f

f(f) f

III

III

f f III III mf ff f III

II

149

accel. poco a poco

~ 126

ord. tr mp

tr s.pont. pp mf

ord. p mf

tr pp mf

tr s.pont. pp mf

ord. pp mf

tr pp mf

ff f

f(f) f

f(f) f

f(f) f

157

mf f

f

f

unis.
arco

arco

arco

163

f(f)

mf f

f

non div.

mf

mp f mp f mf f

pizz.

ff

pizz.

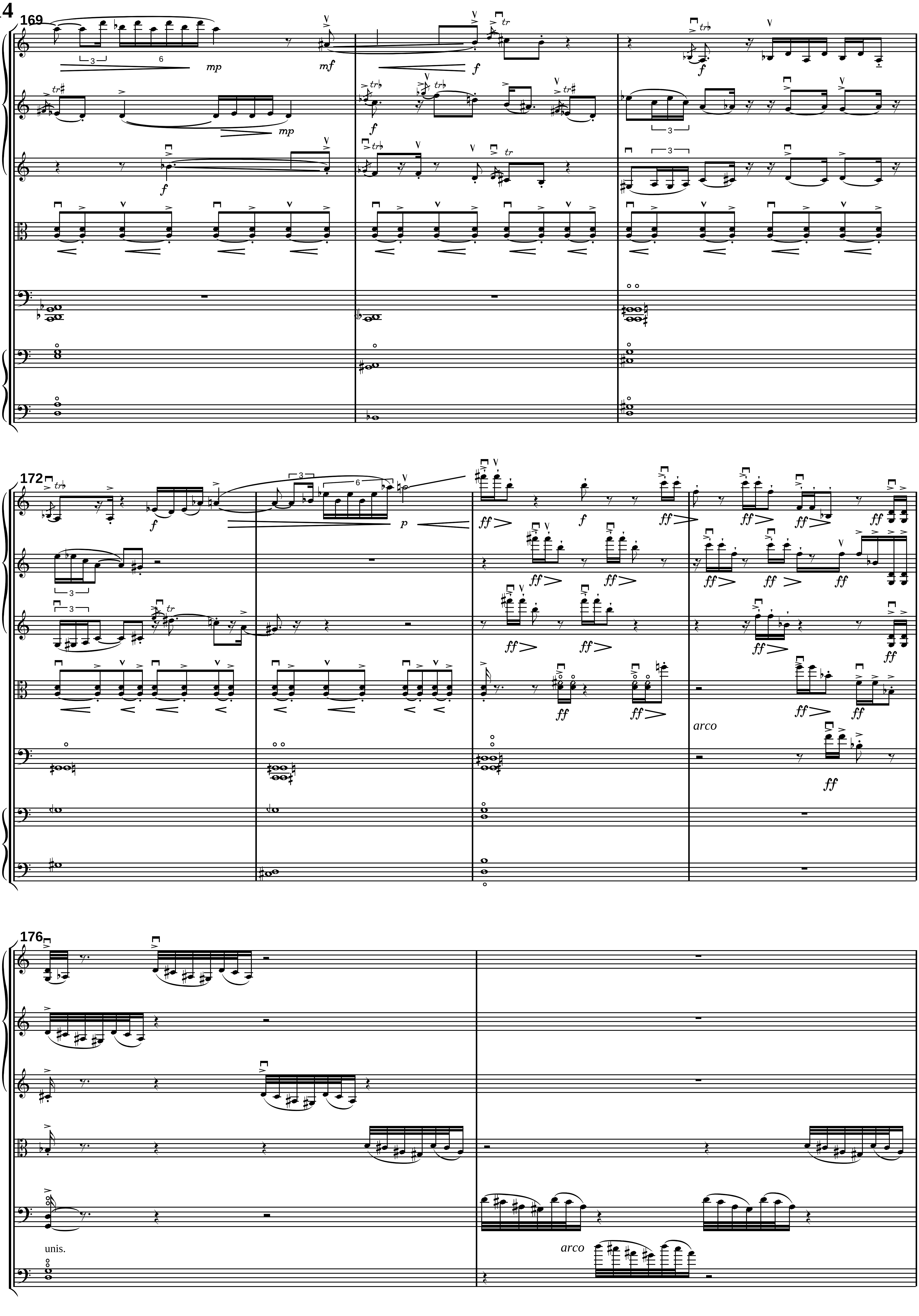
f cresc.

pizz.

f cresc.

ff

ff


169
172
176
arco
arco
unis.

178

181

185

187

mf mp

mf

mp

p

ff

ff

mf

ppp

ff

mf

ppp

pp

pp

ff

ff

mp

pp

ff

ff

ppp

ff

191

f

f

f

f

f

p

p

p

p

194

p

mp

p

p

p

mp

f

mf

ff

ff

p

mf

f

p

196

200

203

206

ff ppp
ff ppp
f ppp
mf ppp
mp ppp
p ppp
ff ff
ff ff
f f
mf mf
ff ff
mp mp
ff ff
f(f)

209

ff ff ff ff ff pp
ff ff ff ff pp
ff ff ff ff pp
ff ff ff ff ff pp

213

ff pp
f f
ff pp
f f
ff pp
f f
ff pp
f f
ff pp
f f
ff pp
f f
ff pp
f f
ff pp
f f
ff pp
f f
ff pp
f f

217

220

223

228

ff ppp ff ff

ff ppp ff ff

ff ppp ff ff

ff ppp ff ff

ff ff

ff ff

233

p ff ppp

ppp

ppp

ppp

236

ff ff

ff ff

ff ff

ff

238

241

245

247

ff

250

IV

sul pont.

ff mp pp pppp

252

ord.

ff mp ppp

mp f

mf f

ppp f

ff mp

ff mp p

ff mp ppp

p

ff mp pp ppp

ff mp pp

mp f

ff mp

ff mp ppp

mf f

ff mp

ff mp ppp

ff mp

258

ppp

ppp

ppp

ppp

ppp

ppp

ff

ff

ff

ff

ff

ff

261

pp

pp

pp

pp

pp

pp

ff

ff

ff

ff

ff

ff

ff mf mp p pppp

ff mf p pp pppp

ff mf mp p pp ppp

ff mf p ppp

ff mf pp

non div.

ffmf p

non div.

ffmf p

268

non div.

mf

f

mp

mf

pizz.

f

pizz.

f

f

cresc.

cresc.

f(f)

tr

tr

tr

ff

ff

274

278

rall.

283

~96

289

296

gli altri *mp*

1. solo *f legato*

303

(tutti)

310

1. solo

mp/mf molto espressivo

gli altri

(portamento sempre)

323 *8va*

329 8va

rall. *molto...*

pppp

♪~ 84 **dolce marcato**

unis.

333

(no rall.)

338

Jukka Tiensuu:

Sulci

for String Orchestra

(2011)

Instrumentation:

Instead of the usual two, the violins are divided in three equal sections: v.A, v.B, and v.C.
Absolute minimum of players 2+2+2.2.2.2, recommended 4+4+4.4.4.2, more if wanted.

Setup:

To emphasize the "stereo" effect, it is recommended that the orchestra is spread out horizontally *as much as convenient*. Violins B at the left extreme of the stage, contrabasses at the right extreme:

v.C vla
v.B v.A vc cb
conductor

Notation:

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

Double stops are played *divisi*, unless otherwise indicated. (exception: in bars 1 and 196 violins play *non div.*)

tr < > *trills* are always played till the end of the note (including tied-over notes).

All *tremoli* are measured (16th-notes)

appoggiaturas are played *on* the beat.

glissandi are played continuously during the indicated time (*not portamento*), but expression through discreet change of speed is encouraged. Note-stems in the middle of a glissando are for orientation only, they should not be articulated in any way.

– *tenuto*, no accent, just a reminder to play the note to its full written value.

• The lengths of *staccati* notes should be in relation to the length of the note and the character of the music.

' *staccatissimo*, always very short regardless of the written note value.

♯ 𝄲 A quarter-tone higher/lower than the written note.

o *al niente*, let the sound die away completely (to make it impossible to hear exactly when the sound stops).

s.v. *senza vibrato*

sul pont. should always be interpreted as *molto ponticello.* Consequently *meno pont.* indicates "normal" *ponticello.*

Wide, exaggerated *vibrato.*

(V) (⊓) Indicate preferred places to change bow when necessary.

Natural harmonics have been written in low positions for notational reasons, but they can (should) be played on respective high positions whenever that is more convenient. They should never be replaced by artificial harmonics.

When playing the repeated notes from bar 286 onward, the bow is *stopped* between the notes, *not lifted*. The *diminuendi* should be continuous, i.e. each repetition sligthly softer than the previous one.

Vlns and Vla: in bars 109-148 each note starts *senza vibr.*, changes gradually to *poco vibr.* and back to *senza vibr.*

Vc and Cb: in bars 91-149 play the written rhythms accurately (especially the syncopated sixteenth notes) to assure the clarity of the complementary rhythms. Also, carefully adjust the dynamic balance between the open-string and stopped-string *pizzicati*.