Sulci

for String Orchestra

Jukka Tiensuu 2011

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Sulci

for String Orchestra

(2011)

Instrumentation:

strings: absolute minimum 4.2.2.2.2, recommended 8.4.4.4.2 (1st violin plays *divisi* throughout the piece)

Performance note

Setup: To emphasize the "stereo" effects, it is recommended that the orchestra is spread out horizontally as much as convenient. Violins 1B at the left extreme of the stage, contrabasses at the right extreme.:

vl 2 vla
vl 1B vl 1A 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: bars 1 and 196 are played *non div.*)

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

Appoggiaturas are played *on* the beat.

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

– *tenuto*, no accent, just play the note to the full (written) length

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

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

o *al niente*, let the sound "die away" completely (so that it is not possible to hear exactly when the sound stops).

s.v. *senza vibrato*

sul pont. should always be interpreted as *molto sul pont.*

Natural harmonics have been written in low positions for notational reasons, but they can (and should) be played on high positions whenever that is more convenient. However, 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.

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 91-159 play the written rhythms accurately (especially the syncopated sixteenth notes) to assure clarity of the complementary rhythms. Also, carefully adjust the dynamic balance between the open-string and stopped-string *pizzicati*.

〰〰 Wide, exaggerated *vibrato*.

Sulci

for string orchestra

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♩ = 112-124 Con brio

1

non spicc. (short bows)

E-string tuned to D

5

11

16

ppp ff

ppp ff

ppp ff

ppp ff

ppp ff

ppp f

ff mf pp

ff mf p

20

p mp

mf p

ff mf p

mf p

ff mf p

ff mf p

p

p

23 (short bows)

ff

(short bows)

ff

(short bows)

ff

sul pont.

mp

sul pont.

mp

sul pont.

mp

sul pont.

mp

sul pont.

mp

mp

meno pont.

pppp ff

meno pont.

pppp ff

meno pont.

pppp ff

25

pppp mp pppp meno pont. ff p

pppp mp pppp meno pont. ff p

pppp mp pppp meno pont. ff p

ff 3 p

3 p

3 p

28

ff ff sul pont. mp

ff sul pont. mp

ff sul pont. mp

sul pont. mp pppp meno pont. ff

sul pont. mp pppp meno pont. ff

sul pont. mp pppp meno pont. ff

30

pppp ff meno pont. ff

pppp ff meno pont. ff

pppp ff meno pont. ff

sul pont. mp pppp meno pont. ff

sul pont. mp pppp meno pont. ff

mp pppp ff

33

sul pont.

mp

ppp

pp

37

meno pont.

ff

mp

sul pont.

pp

39

s.pont.

pppp

meno pont.

41

meno pont.
ff
pppp
s.pont.
mp
pppp
ff
43
45
ord.

49

ppp ff mp

ppp ff

ppp ff

p ff mp

mp ff pp

52

ppp ff mp

ppp ff mf

ppp ff mf

ff f

mf

56

pp ff p ppp pp

pp ff p ppp pp

pp ff p ppp pp

pp ff p ppp pp

pp f mf ppp mf pp f

60

63

66

8

71

f

mp ff mf

mp < ff mf

p ff

pp

(non div.)

pizz. non div.

ff

74

pp ff

mf

mp

ff mf

mp < ff mf

p ff mf

pp ff mf

77

ff

ppp

mp

(lunga)

81

rall. molto

(non div.)

♩~42

dolce marcato

84

simile

s.v.

(¼-tone up)

(¼-tone down)

91

♩~84

ord.

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

arco

101

8va
ord.
ppp
mp
8va
ord.
p
8va
ord.
pp
mp
f
f
II
f
III
III
mp
f

111

8va
mp
8va
mp
8va
mp
8va
ppp
mp
8va
p
mp
8va
pp
mp
mf
f
mf
f
(slow)
(slow)
meno f
(+)
II
f

121

ppp 8va mp mp pp mp ord. p mp f f f piu f f III I f II

130

ppp mp 8va ppp mp p mp 8va pp pp mp 8va pp p mp f IV I III ff II IV mf IV f ff f

140

8va

mp

piu f

III

f(f)

f

ppp

pp

p

mf

ff

II III

II

accel. poco a poco

149

~ 112-124

tr

sul pont.

ord.

157

mf f

f

f

unis.
arco

arco

arco

163

non div.

mf

mp f mp f mf f

pizz.

ff

pizz.

f cresc.

pizz.

f cresc.

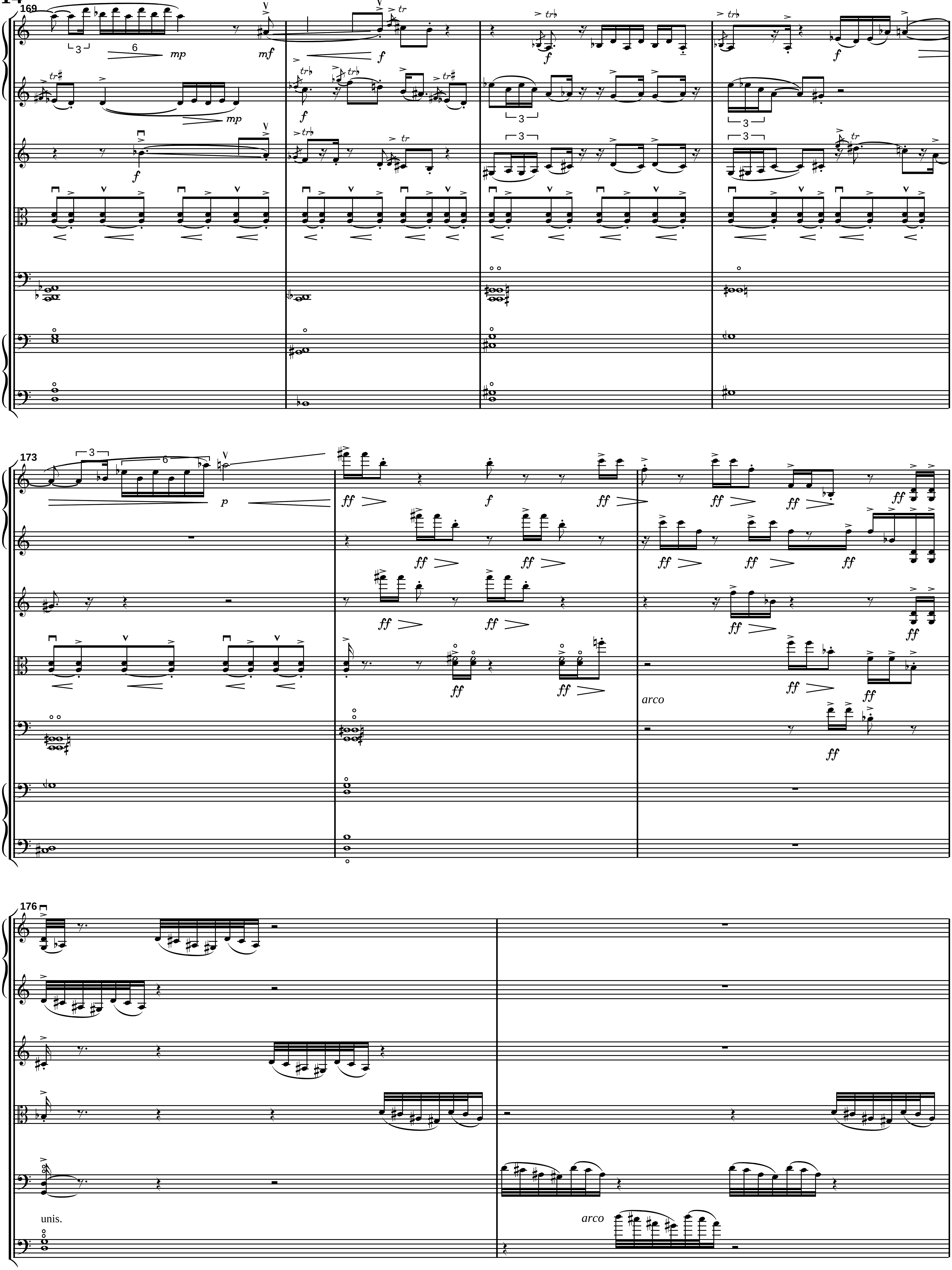
mf f

f

f

ff

ff


169
mp
mf
f
tr
173
p
ff
arco
176
unis.
arco

178

181

mp ff mf pp f

mp ff mf pp f

p ff mf pp f

pp ff mf pp f

mf ff

pizz. non div.

mf ff

arco

f

185

187

mf mp
mf
mp
p
ff
mf
ff
ppp
pp
ff
mp
pp
ff
ppp
ff

191

f
f
f
f
f
p
p
p
p

194

p
mp
p
p
mf
f
ff
p
mp
mf
f
p
mf
f
p

196

200

203

18

206

209

213

217

220

223

20

228

ff ppp ff ff ppp ff ff ppp ff ff ppp ff ff ff ppp

233

p ff ppp ppp ppp ppp

236

ff ff ff ff ff

238

241

mp pp ff

p ppp ff

mf pp ff

f ff mp

ff ff pppp

ff ff pppp

245

mf ff f

mf ff f

mp f f

mf f

p f

247

ff

250

sul pont.

ff mp pp pppp

252

ord.

ff mp ppp

mp f

ff mp p

ff mp pp ppp

ppp f

mf f

ff mp ppp

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.

ff mf p

non div.

ff mf p

268

non div.

mf

f

mp

mf

pizz.

f

pizz.

f

f

cresc.

cresc.

f

f

ff

ff

274

278

rall.

283

~96

289

296

1. solo:
gli altri:
f legato

303

(tutti)

310

8va

1. solo

mp/mf espressivo

(portamento sempre)

316

gli altri

323 8va

329 8va

rall. *molto*

pppp

~42 **dolce marcato**

unis.

333

338