

Collateral

for

String Trio

Jukka Tiensuu 2018

Jukka Tiensuu:
Collateral (2018)
for String trio

Instrumentation:

violin
viola
cello


Performance note:

Notation:


sp *sul ponticello*

psp / spm *poco / molto sul ponticello*


clb *col legno battuto*


 excessive bow pressure (with extremely slow bow movement).

 *glissando*, no bow change at the end note of a *gliss.*, unless specifically indicated.


 *glissando* without an end note: the ending pitch (usually at the end of a *dim.*) is approximate.



The *glissandi* are played continuously during the indicated time (*not* portamento). Note-stems without heads in the middle of a *glissando* are for orientation only, they are not to be articulated. Small note-heads at the end of a *glissando* indicate an (approximate) arrival pitch, which also is not articulated.

 traditional *staccato*, relative to the musical context.


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

 *tenuto*, play the note to the full written length (only, no accent is intended).

 *tremolo*, as fast as possible (non-measured).

  A quarter-tone sharp and flat, respectively.

All accidentals apply to the remainder of the measure, but are sometimes repeated to facilitate reading.

 *al / dal quasi niente* (ideally, the sound should still be heard by the player, but not by the audience)

 Accents on harmonics should be produced by faster bow, not by adding bow pressure.

Collateral should be performed as if everyone were just performing his or her own solo work and these pieces just happened to fit together to magically engender the trio piece. It is recommended, that the players would have some distance between them, to emphasize this concept. If really wide distances are used (e.g. players around the audience) the players should use a click-track or a digital metronome for mutual synchronization.

Collateral was commissioned by the Zilliacus-Persson-Raitinen String Trio

Collateral

for string trio

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1 *~ 80 Playfully*

vi *mp* *mf* *mp*

va *~ 80 Dreaming*

vc *~ 80 Heroically* *p* *mp* *f* *mp* *pp* *f*

clb *ord.* *clb*

8 *8va* *Loco* *3*

p *mp* *(on string)* *pp* *p < mp* *pp* *mp* *6* *(port.)*

sul tasto, dolce *(one-finger sempre)*

ord. *V V3 V* *mf* *f*

13

pp *p* *mf (non dim.)* *p sub.*

clb *3* *ord.* *p*

18 *(non dim.)*

p < mp *mp* *mf* *p* *sfp* *ff* *3* *clb* *sffz*

clb *ord.* *f* *clb*

23

ord. *3* *mp* *pp* *f* *mf* *p* *sul tasto*

ord. *3* *pp* *f* *ff* *p* *p dolce*

ord. *p* *mf* *ff* *3* *sffz* *clb* *3* *mp* *p*

27 (V.S.)

p mp sfz

f ff p

ff p

ord.

pp ff p

30

ff

ff

ff 8va

ff

33

8va p

mp³

mf f

f ff

mp pp

mp ff

37

pp mp

p mp

f 3 ff

mp clb

p mp

clb ff mp

41

pp

sul tasto arco p dolce

ord. mp mf mp p

p f ff

46

mp *pp* *mp*

mp *3* *pp*

f *p* *mf*

pizz. *arco* *I (behind bridge)*

50

mf cantando *ord.*

f *p* *f* *p* *f* *p* *mf* *p*

f *maestoso* *mp* *p*

clb

54

mf *mp* *f*

ord. *mp* *mf* *f*

58

mp *f* *p* *f* *p* *f* *p* *mf* *p*

mp *f* *mf* *p*

62

p *p* *f* *f*

6 *6* *6* *6* *f* *6*

(ord.) *sp* *spm* *ff* *agressivo* *f* *ffz*

shaking bow

68 *p* *mf* *ff* *sp* *shaking bow* *ord.* *ff*
p *mf* *ff* *ord. sp* *shaking bow* *ord.* *ff*
sempre overpressed *ff* *ffz* *ff*

72 *f* *p* *mp*
f *p*
ord. *f*

74 *mf* *mp* *p* *mf* *fp*
clb *mp* *f*
ord. *f*

77 *ff* *pp* *vibr. poco sentimentale* *pp* *mp* *mf*
vibr. molto *vibr. ord.* *vibr. poco sentimentale* *pp* *mp* *mf*
vibr. poco sentimentale *pp* *mp* *mf*
f *ff* *(ff)* *mp* *p* *mp*

82 *soft, broad accents* *p* *mf* *mp* *mf* *p* *mp*
soft, broad accents *mp* *mp* *mf* *p* *mp* *p*
soft, broad accents *p* *p* *mp* *p* *pp* *mp*

89

sharp accents

mp \leftarrow *mf*

mf

mp

pp \leftarrow *mp*

mf

p

p \leftarrow *mf* \leftarrow *p* \leftarrow *mf*

96

mp

mf

mf

p

mf \leftarrow *mf*

mp

mf

p

mf

p

p \leftarrow *mf* \leftarrow *p* \leftarrow *mf* \leftarrow *mf*

101

mf

mf

mp

p

mp

mp

mf

f

mp

mf

mp

105

mf

mp

mf

mp

leggero sempre

f

p. a p. più grandioso

108

mp

f

mf

mp

f

mp

f sub.

mf

f

pp

113

mf mp mp p

f molto grandioso

3 3 3

3

Detailed description: This system contains measures 113, 114, and 115. The top staff (treble clef) features chords and melodic lines with dynamics *mf*, *mp*, and *mp*. The middle staff (bass clef) has a complex accompaniment with dynamics *p* and triplets. The bottom staff (bass clef) has a melodic line starting with *f* and the instruction *molto grandioso*, including a triplet.

116

mp mf

3 3

Detailed description: This system contains measures 116 and 117. The top staff (treble clef) has chords and dynamics *mp* and *mf*. The middle staff (bass clef) has a complex accompaniment with triplets. The bottom staff (bass clef) has a melodic line with a triplet.

118

f p mf f

mf

3

Detailed description: This system contains measures 118, 119, and 120. The top staff (treble clef) has chords and dynamics *f*, *p*, *mf*, and *f*. The middle staff (bass clef) has a complex accompaniment with dynamics *mf*. The bottom staff (bass clef) has a melodic line with a triplet.

121

mf f

(non dim.)

3

Detailed description: This system contains measures 121, 122, and 123. The top staff (treble clef) has chords and dynamics *mf* and *f*. The middle staff (bass clef) has a complex accompaniment with dynamics *f* and triplets. The bottom staff (bass clef) has a melodic line with the instruction *(non dim.)* and triplets.

124

mf

mp

6 3 3

3 6 3 3

Detailed description: This system contains measures 124, 125, and 126. The top staff (treble clef) has chords and dynamics *mf*. The middle staff (bass clef) has a complex accompaniment with dynamics *mp* and various groupings (6, 3, 3). The bottom staff (bass clef) has a melodic line with various groupings (3, 6, 3, 3).

127

f

mf

mf

p *mf* *p* *mf* *pp*

f cantando maestoso

131

mf *p* *mf* *p* *mp* *mf* *mp* *mf* *mp* *mf* *3*

mp

134

mp *mf* *ppp*

ppp

138

p *mp*

sul tasto, dolce

pp *mp* *pp* *p* *mp* *pp* *mp*

clb *mp* *ord.* *f*

141

(port.)

pp *mf* (non dim.) (mf) *p* sub.

ord.

clb *3* *mp* *p* *pp* *p*

146

Musical score for measures 146-149. The system consists of three staves: Treble, Bass, and a lower Bass staff. Measure 146 starts with a treble staff rest, a bass staff with a piano (*p*) to mezzo-piano (*mp*) dynamic, and a lower bass staff with a mezzo-piano (*mp*) dynamic. Measure 147 features a treble staff with a mezzo-forte (*mf*) dynamic and a lower bass staff with a fortissimo (*ff*) dynamic. Measure 148 has a treble staff with a piano (*p*) dynamic and a lower bass staff with a fortissimo (*ff*) dynamic. Measure 149 includes a treble staff with a mezzo-piano (*mp*) dynamic and a lower bass staff with a fortissimo (*ff*) dynamic. Dynamics include *p*, *mp*, *mf*, *f*, *sfp*, *ff*, and *sfz*. Performance markings include *ord.*, *tr*, and triplets.

150

Musical score for measures 150-153. The system consists of three staves: Treble, Bass, and a lower Bass staff. Measure 150 starts with a treble staff with a fortissimo (*ff*) dynamic and a lower bass staff with a piano (*p*) dynamic. Measure 151 features a treble staff with a mezzo-forte (*mf*) dynamic and a lower bass staff with a fortissimo (*ff*) dynamic. Measure 152 has a treble staff with a piano (*p*) dynamic and a lower bass staff with a fortissimo (*ff*) dynamic. Measure 153 includes a treble staff with a piano (*p*) dynamic and a lower bass staff with a mezzo-piano (*mp*) dynamic. Dynamics include *pp*, *p*, *mf*, *ff*, *sfp*, and *mp*. Performance markings include *tr*, *sul tasto*, and *p dolce*.

154

Musical score for measures 154-156. The system consists of three staves: Treble, Bass, and a lower Bass staff. Measure 154 starts with a treble staff with a fortissimo (*ff*) dynamic and a lower bass staff with a fortissimo (*ff*) dynamic. Measure 155 features a treble staff with a fortissimo (*ff*) dynamic and a lower bass staff with a piano (*p*) dynamic. Measure 156 has a treble staff with a fortissimo (*ff*) dynamic and a lower bass staff with a fortissimo (*ff*) dynamic. Dynamics include *sfz*, *f*, *ff*, and *p*. Performance markings include *ord.* and *clb*.

157

Musical score for measures 157-158. The system consists of three staves: Treble, Bass, and a lower Bass staff. Measure 157 features a treble staff with a fortissimo (*ff*) dynamic and a lower bass staff with a fortissimo (*ff*) dynamic. Measure 158 has a treble staff with a fortissimo (*ff*) dynamic and a lower bass staff with a fortissimo (*ff*) dynamic. Dynamics include *ff* and *psp*. Performance markings include *psp*.

159

Musical score for measures 159-162. The system consists of three staves: Treble, Bass, and a lower Bass staff. Measure 159 features a treble staff with a fortissimo (*ff*) dynamic and a lower bass staff with a fortissimo (*ff*) dynamic. Measure 160 has a treble staff with a fortissimo (*ff*) dynamic and a lower bass staff with a fortissimo (*ff*) dynamic. Measure 161 has a treble staff with a fortissimo (*ff*) dynamic and a lower bass staff with a fortissimo (*ff*) dynamic. Measure 162 includes a treble staff with a fortissimo (*ff*) dynamic and a lower bass staff with a fortissimo (*ff*) dynamic. Dynamics include *ff* and *psp*. Performance markings include *psp*.

160

sf > p sf > p sf > p sf > p < ff ord. p

msp sp msp sp msp ff ord. p

msp (simile) sfz > sfz > sfz > sfz > ord. spm--> sfz mf < ff aggressivo

165

mp 6 6 mf 3 p ff ord. sp

shaking bow mp mf p ff ord. sp

f ffz ff

169

p f mp p pp ord. shake bow

p f mf mp pp ppp ord. shake bow

ffz p ff f mp p ppp ord.

175

mp p mp p p. a p. rall al fine (ad lib.)

mp sfz f ff clb p < mp p, a p. rall al fine (ad lib.) ord. sul tasto, dolce

pp < f ff mp p p ord. pp

180

pp p pp sfz arco in aria!

pp < p pp p pp sfz arco in aria!

pp p pp sfz arco in aria!

L3 pp

