

Clarinet Solo

Missa

for

Clarinet and Orchestra

Jukka Tiensuu 2007

Missa

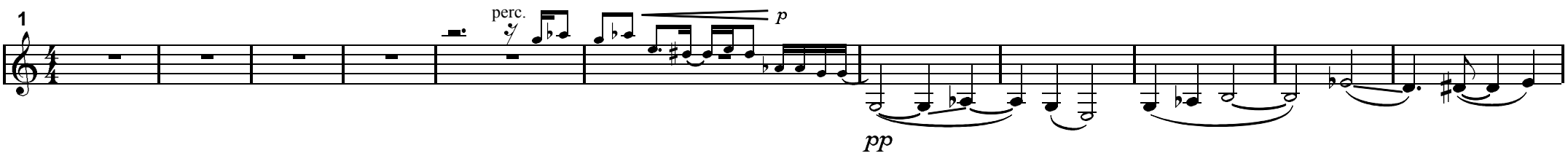
for clarinet and orchestra

1 Introitus


$\text{♩} \sim 73$ Moderato fantasioso e fluido

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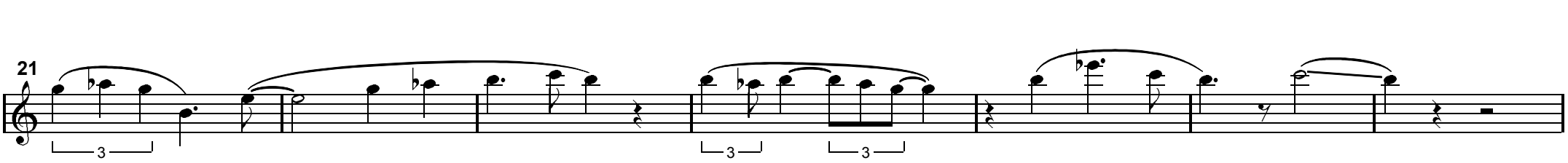
1

S. 

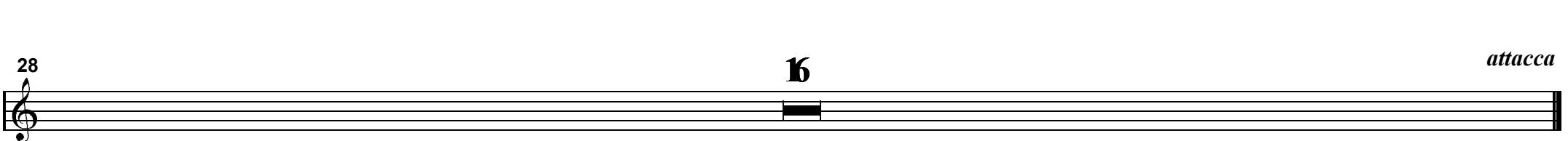
12

S. 

21

S. 

28

S. 

16 *attacca*

2. Kyrie

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$\text{♩} \sim 63-80$ **Andante imbarazzo**

1 mp f mf ff mp *con vibrati rapidi* *con molto sentimento*

16 p mf pp p *poco* pp p *piu* pp pp mf p

28 mp pp mf f f *poco marcato*

34 f ff p ff *subito* ff

38 *Cadenza* sf mp ppp mp pp p pp p *marcato*

45 mp mf *cantando* f mp f p

52 f mp ff p

60 *poco piu mosso* mp *languido*

64 mp *poco dim.*

3. Gloria

Jukka Tiensuu 2007

$\text{♩} = 108$ Jubilando

1 Timp. (non legato sempre) (mp) mp *cresc. p. a p.* $< mf$

8 *cresc.*

13 *pochiss. accel.* f

17 $\text{♩} = 112-120$ f

22 f ff

27 f ff

32 mp f *poco f* *piu f* ff

37

43 p *meno p*

Detailed description: This is a musical score for a timpani part. It consists of eight staves of music. The first staff starts at measure 1 and includes dynamics (mp) , mp , *cresc. p. a p.*, and $< mf$. The second staff starts at measure 8 with *cresc.*. The third staff starts at measure 13 with *pochiss. accel.* and f . The fourth staff starts at measure 17 with a tempo change to $\text{♩} = 112-120$ and f . The fifth staff starts at measure 22 with f and ff . The sixth staff starts at measure 27 with f and ff . The seventh staff starts at measure 32 with mp , f , *poco f*, *piu f*, and ff . The eighth staff starts at measure 37 and ends at measure 43 with p and *meno p*. The score includes various musical notations such as slurs, accents, and dynamic hairpins.

52 *mf* *poco cresc.* *f* *piu f*

57 *ff*

64 *ff* *ff* *sfz mp*

69 *ppp* *f* *ff* *f* *f*

80 *ff* *mf fanfarone* *dim.*

84 *p* *cresc.* *poco f* *piu f*

88 *3* *6* *3* *3*

93 *(etc.)* **Cadenza** *p cresc. p a p.*

98 *3* *3* *3* *3*

102 *cresc.* *ff*

4. Credo

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$\text{♩} = 104$ Allegro fantasioso

1

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

(diamond-head for the first voice is for the clarity of polyphony only)

10

cresc. poco a poco

16

21

26

31

f

34 *f*

38 *f < ff*

42

46

49 *p*

Take a devout pose and listen.

59

strings trem. rall. strings trem. rall. strings

Start the Cadenza not later than bar 71
Start by imitating the strings/whispering

74

At the end of the Cadenza make a smooth, seamless transition to:

ppp *p* *ppp*

(come tamburi lontani)

5. Sanctus

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1 *~12* **Ardente**

ff *p* *ff* *pp* *poco cresc.*

12 *pp* *p* *mp*

17 *mf* *mf* *leggero*

24 *mf* *f*

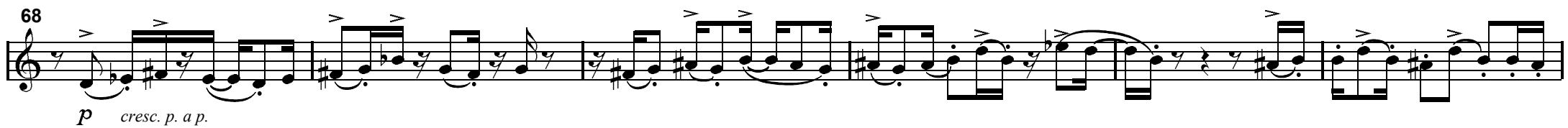
31 *mp* *f* *f sempre*

38 *f*

46 *f*

53 *ff* (str. + ww.) (+brass)

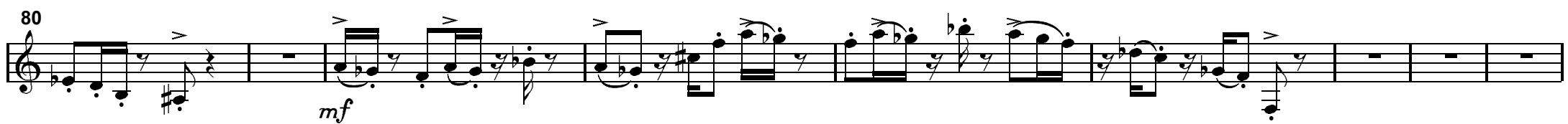
68 *p cresc. p. a p.*

Musical staff 68-73: Treble clef, 7/8 time signature. The staff contains six measures of music. It begins with a piano (*p*) dynamic and a crescendo leading to a piano (*p*) dynamic. The music features eighth and sixteenth notes with accents and slurs.

74 *f*

Musical staff 74-79: Treble clef, 7/8 time signature. The staff contains six measures of music. It begins with a forte (*f*) dynamic. The music features eighth and sixteenth notes with accents and slurs.

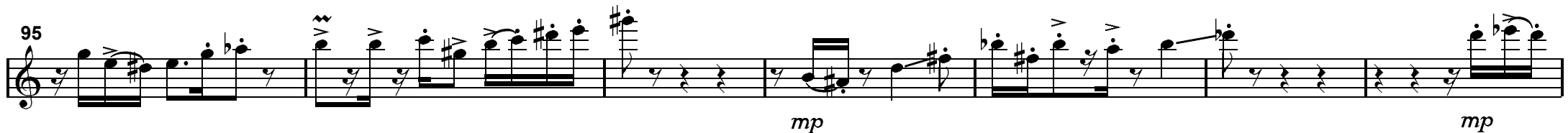
80 *mf*

Musical staff 80-88: Treble clef, 7/8 time signature. The staff contains nine measures of music. It begins with a mezzo-forte (*mf*) dynamic. The music features eighth and sixteenth notes with accents and slurs.

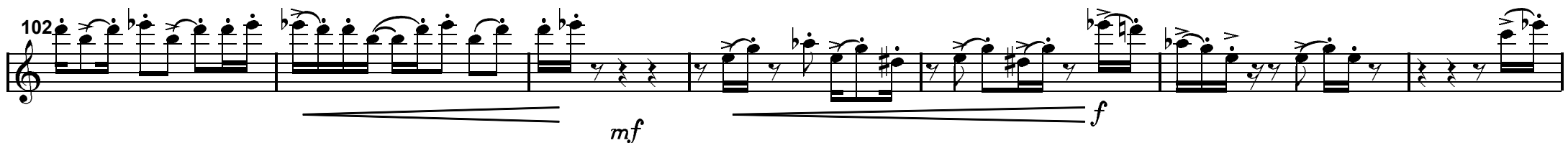
89 *p*

Musical staff 89-94: Treble clef, 7/8 time signature. The staff contains six measures of music. It begins with a piano (*p*) dynamic. The music features eighth and sixteenth notes with accents and slurs.

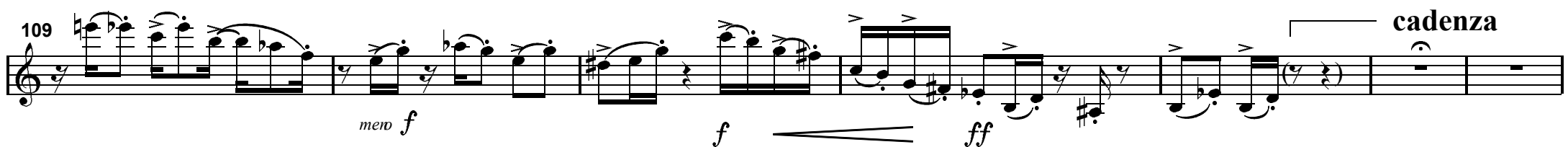
95 *mp* *mp*

Musical staff 95-101: Treble clef, 7/8 time signature. The staff contains seven measures of music. It begins with a mezzo-piano (*mp*) dynamic and ends with a mezzo-piano (*mp*) dynamic. The music features eighth and sixteenth notes with accents and slurs.

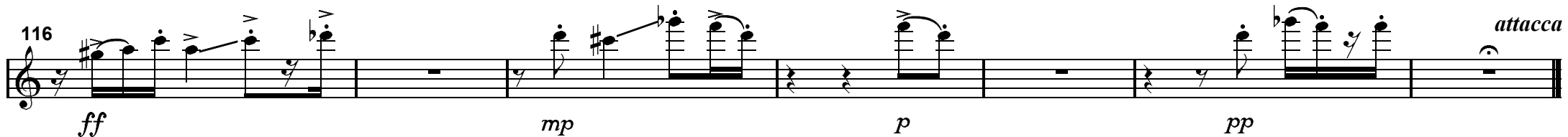
102 *mf* *f*

Musical staff 102-108: Treble clef, 7/8 time signature. The staff contains seven measures of music. It begins with a mezzo-forte (*mf*) dynamic and ends with a forte (*f*) dynamic. The music features eighth and sixteenth notes with accents and slurs.

109 *meno f* *f* *ff* *cadenza*

Musical staff 109-115: Treble clef, 7/8 time signature. The staff contains seven measures of music. It begins with a *meno f* dynamic, followed by *f* and *ff* dynamics. The section ends with a *cadenza* marking. The music features eighth and sixteenth notes with accents and slurs.

116 *ff* *mp* *p* *pp* *attacca*

Musical staff 116-122: Treble clef, 7/8 time signature. The staff contains seven measures of music. It begins with a fortissimo (*ff*) dynamic, followed by mezzo-piano (*mp*), piano (*p*), and pianissimo (*pp*) dynamics. The section ends with an *attacca* marking. The music features eighth and sixteenth notes with accents and slurs.

6. Agnus Dei

Jukka Tiensuu 2007

$\text{♩} = 50$ **Tranquillo**

1 **4**
mp cantando *mf*

11 *f*

17 *ff* *ff sempre*

23

31

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

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

57 *mp* play: *(poco piu lento ad lib.)* *(tempo primo)* *(ord.)* *f espressivo*

65 *ff marcato* *attacca*

Detailed description: This is a musical score for the sixth movement, 'Agnus Dei', by Jukka Tiensuu (2007). The tempo is marked 'Tranquillo' with a quarter note equal to 50 beats. The score is written in a single system with ten staves. It begins with a key signature of one sharp (F#) and a 4/4 time signature. The first staff (measures 1-10) features a melodic line starting with a quarter rest, followed by a quarter note, and then a series of eighth and sixteenth notes, including a triplet and a sextuplet. Dynamics range from mezzo-piano (*mp*) to mezzo-forte (*mf*). The second staff (measures 11-16) continues the melodic line with various articulations and dynamics up to forte (*f*). The third staff (measures 17-22) shows a more rhythmic texture with sixteenth notes and accents, reaching fortissimo (*ff*) and *ff sempre*. The fourth staff (measures 23-30) continues this rhythmic pattern. The fifth staff (measures 31-37) features a complex rhythmic texture with many sixteenth notes and accents. The sixth staff (measures 38-47) shows a dynamic range from forte (*f*) to piano (*p*), with various crescendos and decrescendos. The seventh staff (measures 48-56) continues the dynamic fluctuations. The eighth staff (measures 57-64) includes a section for a singer, marked '(poco piu lento ad lib.)' and '(tempo primo)', with dynamics from mezzo-piano (*mp*) to fortissimo (*f*) and the instruction 'espressivo'. The final staff (measures 65) concludes with a fortissimo (*ff*) marcato section and an 'attacca' marking.

7. Ite

Jukka Tiensuu 2007

♩ = 73 **Ansioso**

1 *p* *mp*

6 *f* *pp* *ppp* *mf staccatissimo*

10 *p* *ppp* *p cresc. p. a p.* *f molto dim.*

15 *ppp* *f* *mp* *p*

25 *meno mosso ad lib.* *pp* *mp* *pp* *ppp*

Jukka Tiensuu:

Missa

for
Clarinet and Orchestra



Performance note

Instrumentation:

2 flutes (also piccolo), 2 oboes, 2 clarinets in B^b, 2 bassoons,
2 horns in F, 2 trumpets in C,
2 percussions: 1. timpani (5 timpani needed) + Glockenspiel; 2. Crotales, Tomtoms and Gran cassa
Solo Clarinet
strings


notation:

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


Ornaments: mordent:  and pralltrill:  both start on the main note (mordents down, pralltrills up, as usual). Mordents can have three or five notes, pralltrills anything from four to eight depending on the musical context. Appoggiaturas are played before the beat.

Z Fast non-measured tremolo (*Credo*, bars 61-).

Glissandi The glissandi are played continuously during the indicated time (*not* portamento), but expression through change of speed is encouraged.

 A small note-head at the end of the glissando-sign only shows the approximate ending pitch, it is not articulated.


Likewise, normal notes in the middle of glissando are for orientation only, they are not to be re-attacked.

 Bend the pitch a half-step down

- *tenuto*, play note to the full length.

· All *staccati* are short notes regardless of the duration of the written note. For the clarity of reading this sign is used often as short-hand to indicate a shortish 16th-note.

 A quarter-tone higher/lower than the written note. These accidentals are valid till the end of the bar, too.

 *al niente*, let the sound disappear imperceptibly

l.v. Let strings vibrate as long as possible.

clb *col legno battuto* (after hitting the string, let it resonate as long as possible), also indicated as a circle around the note-head.

Credo, bars 61-70:


Immediately after the first beat all players start whispering (*not* speaking up!) their personal *credos*., Wind-players do this *through their instrument* (keeping the instrument in the normal playing position), string players will whisper while playing. The whispering should be relatively loud and quick at first, then follow the diminuendo of the strings and gradually slow down and adapt the 1/8-note beat around b. 65/66. End the whispering by fading-out not later than bar 67 .

Strings:

l.h. ad lib. Feel free to occasionally use the left hand for a *pizzicato*, if it facilitates the performance.

Clarinet solo:

Cadenzas are free, but should not be long. Variable character (according to the movements) and the length between ten seconds and two minutes is recommended. The material of the movement itself should naturally dominate, but discreet use of any elements of the performance situation (other pieces of the concert, the local music tradition etc.) can be used as source of inspiration. In *Agnus Dei*, bars 58-61, a short "cadenza-like" passage is welcome. There the bars 59-60 can be repeated with some variation, or the passage expanded slightly, keeping in any case the voice & instrument "duet" continuous. In *Credo* the soloist should make the three-voice polyphony very clear using different characterization for the voices (dynamics, articulation, timbre).

 Vibrato should be rather fast and not too wide. Also, it should be neither mechanical nor continuous, but follow the expression of the melodic line (the vibrato line is broken occasionally as a reminder of this variability).