

Ote

for Violoncello and Contrabass

Jukka Tiensuu 2006

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for Cello and Contrabass

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~ 63 - 69 Playfully

1 "concentrate" *f* *mf* *p* *f* *passionato* *ord.* *arco*

1 "concentrate" then, unexpectedly *f* *pizz.* *p* *ord.* *f* *passionato*

5 look up and away from the bassist (fake nonchalance) *pizz. (l.h. ad lib.)* *mp subito* *ord.* *arco* *f* *passionato di nuovo*

5 look up and away from the cellist (fake nonchalance) *pizz. (l.h. ad lib.)* *mp subito* *ord.* *f* *passionato di nuovo*

8 *pizz. (l.h.)* *mp (come prima)* *mf* *f* *arco* *piu passionato* *pizz. (l.h.)* *sub.mp*

8 *pizz. (l.h.)* *mp (come prima)* *mf* *f* *arco* *piu passionato* *pizz. (l.h.)* *sub.mp*

12 stare at the bassist *arco* *f* *pizz.* *p* *ord.* *arco* *f* *look at the bassist from under the eyebrows* *pizz.* *p* *arco* *f* *ord.* *pizz.* *piu f* *arco* *ff*

12 stare at the cellist *arco* *f* *pizz.* *p* *ord.* *arco* *pp dolce* *pizz. (secco)* *p* *arco* *f* *look at the cellist from under the eyebrows* *pizz.* *meno f* *arco* *ff*

18 *pizz.* *sub.mf* *f* *subito* *arco* *f* *subito* *mf* *espressivo* *clb*

18 *pizz.* *mf subito* *f* *subito* *arco* *f* *subito* *mf* *espressivo* *clb*

22 ord. *pizz.* *arco* *pizz.* *arco* *clb*
f subito *mf* *f* *mp* *mf* *pp* *p* *p* *mp*
 slowly turn to look at the bassist

22 ord. *pizz.* *arco* *pizz.* *arco* *clb*
f subito *mf* *f* *mp* *p* *p* *mp*
 quickly turn to look at the cellist (surprised)

27 *pizz.* *pizz. l.v.* *clb* *pizz. l.v.* *col arco battuto* *(simile)* *lunga*
p *mp* *f* *f* *+* *(simile)* *lunga*

27 *pizz.* *pizz. l.v.* *clb* *pizz. l.v.* *col arco battuto* *(simile)* *lunga*
p *mp* *f* *f* *+* *(simile)* *lunga*
pizz. (m.s.)

31 *clb (non l.v.)* *pizz.* *clb* *risoluto* *arco ord.*
mp *mf* *mf* *ord.* *arco ord.*
 look at the bassist

31 *clb* *pizz.* *clb* *arco s.pont.* *pizz.* *clb (secco)* *senza esitazione* *(vibr.)* *arco ord.*
mp *mf* *mf* *p* *mf* *f* *ord.* *arco ord.*
 look at the cellist

31 *clb* *pizz.* *clb* *arco s.pont.* *pizz.* *clb (secco)* *senza esitazione* *(vibr.)* *arco ord.*
mp *mf* *mf* *p* *mf* *f* *ord.* *arco ord.*
 keep looking at the cellist

36 *pizz.*
pizz.

36 *pizz.*
pizz.

38 *pizz. l.v.* *clb* *pizz.* *clb*
f *mp* *f* *f* *f*

38 *pizz. l.v.* *clb* *pizz.* *clb*
f *mp* *f* *f* *f*

41 *pizz.* *clb sul D* *arco* *lunga*
piu f *ffp* *lunga*
 stare at the bassist (while very slowly turning page)

41 *pizz.* *clb sul E* *lunga*
piu f *p* *clb (s.pont)*
 turn page slowly, then continue as if playing for yourself, only

45

ord. (sul A) 8va ->

Slap strings against fingerboard (l.v. where marked)

Knock instr. body (preferably use side of thumb) *poco cresc.*

poco f poco sul pont.

48

(sul A sempre) (8va sempre)

non legato, leggero "qual pium al vento" sempre

mf

51

cresc.

54

freeze!

f

(secco) *freeze!*

ord. rall. ~ 40 Fervente

57 loco

ff sub. ff mp mf cresc. poco a poco

57 ord.

ff sub. ff mp mf cresc. poco a poco

(sul A) (sul A+D)

65

ff dim. p sfz

65

ff dim. p cresc. sfz sfz

look at each other, "give" and "take"

exaggerated slow
vibr. (2-3 Hz) sempre

73

ppp fz ppp fz

ppp fz

exaggerated slow
vibr. (2-3 Hz) sempre

look at each other, "give" and "take"

77

(etc. simile)

fz (etc. simile)

ord.

~ 63 - 69 (tempo primo)

81

arco ord. f pizz.

arco ord. f pizz.

ord.

84

arco f intensivo f concitato

arco f intensivo f concitato

87

pizz. arco f

pizz. arco f

look tenderly at the bassist,
while slowly turning page..

89

pizz. arco f

pizz. arco f

pizz. sempre (sul D) (sul G)

mp nerboruto

[turn page here]

116 *sul pont.* gradually lean to the right as much as convenient straighten up again *poco a poco ord.* 3x

116 *sul pont.* gradually lean to the right as much as convenient straighten up again *poco a poco ord.* 3x

120 stare at the audience and gradually lean to the left as much as convenient straighten up quickly (~ 96 or more) *ff*

120 stare at the audience and gradually lean to the left as much as convenient straighten up quickly *ff*

125

125

129

129

132 *frenetico* ~ 40 subito ~ 60 *molto rall. al fine pizz.* ~ 50 *arco sul pont.* (~ 40) *ffz* \rightarrow *pp* \rightarrow *f* \rightarrow *mf*

132 ~ 30 ~ 20 *espressivo* *molto sul pont.* *clb* *pp* *delicato* *mp* *mf*

137 *mp* *p* *pp* *delicato* *sfp* *lunga* *smile at the audience (triumphant)*

137 *pizz.* *ord.* *(l.h. pizz.)* *(l.v.)* *f* \rightarrow *ff* *arco* *defiantly* *ffz* *un poco aggressivo* *look at the cellist (frowning)*

Jukka Tiensuu:

Ote (2006)

for Violoncello and Contrabass

Performance note

Notation:

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

Vibrato: slow:  fast:  vibrato with excessive width.

Glissandi are played evenly during the indicated time (*not* portamento), yet *espessivo*.

/

A small note-head at the end of the glissando-sign only shows the approximate (but targeted) ending pitch, it is not articulated. When performing a pizzicato-glissando: press the fingers hard against the fingerboard during the *whole* glissando. VOA (vibrato on arrival) is recommended.

—

tenuto, play the note to the full length.

•

normal *staccato*. For the clarity of writing used often as short-hand to indicate a shortish 16th-note.

▼

short, sharp *staccato* (regardless of the written length of the note).

♯ d

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

o <

dal niente/start from nothing (i.e. the audience should not be able to hear when the sound begins).

> o

al niente/let sound die (the last notes need not be heard by the audience).

pizz. (l.h.)

plucking some of the notes with the left hand is recommended (emphasises nonchalance).

l.v.

let vibrate.

clb

col legno battuto, hit the string(s) with the wood of the bow.

arco battuto

hit the string(s) with the hair of the bow (plus some wood, if necessary for the sake of sonority).

Look at each other

boxed texts give instructions for visual, semitheatrical actions. These should be clear, yet naturally integrated into the playing, not overdone. When "turning to look at" you may even turn your body and the instrument to that direction.

ord.

A boxed "ord." ends the action.

⊗

Slap strings against fingerboard. (if followed by a slur, let strings vibrate freely after slapping.)

Miscellaneous:

To emphasize the "stereophony", the players should be as wide apart as possible, without losing accuracy in ensemble playing..

It is suggested you keep the visual "grasp" throughout the piece. In the best case, the audience gets a presentiment of what kind of piece to expect already the moment you enter the stage.

Avoid giving visual "(up)beats", especially during the first page of the piece; react to each other by hearing only.

Make sure the perfect triads in bars 59.2 and 60.1 as well as the perfect fourth in bar 65.3 are really clear and pure.

Single notes with a long *dim.* (bars 24, 42-43, 72-73 etc.) are played with one bow. Make *dim.* quick enough ("logarithmic") for one bow to be sufficient.

Bars 43-55 (cb): The hits on the body of the instrument (marked x) are best played with the side of the thumb knuckle (hit and let resonate). In successive 1/32-notes you may alternate with other fingers, though. Find places with good sonority (not tappy or knocky) that are also comfortable to play. The x in the lower register suggests playing it with the right hand (for different sonority), but if this is uncomfortable, left hand can be used. Note well when there is a *l.v.*-slur after the note and when not (i.e. *secco*).