Solo Trombone

Suuna

for Trombone and Orchestra

Jukka Tiensuu 2017

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1. Ready

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1 ~96

S.

fp sffz fp sffz ff f pp fp sffz

11

f ff f mf mp ff f mf fp

17

sffz ff

22

fp ff sffz ff

27

ff ff ff fp ff

34

pp p

42

mp p 3 mf

50 3

vibr.

mp molto sentimentale poco ppp

Keep lips on playing position

mp (non dim.)

Speak the text very slowly (and loudly) through the instrument. Drag out the diphthongs and emphasize them by using your palm as + o "sordino". Simultaneously use the slide to imitate your speech. One should hear the trombone (not voice) speaking.

61

attacca!

to oboes to flutes bassoons

(puzzled):"Oh dear!" (to orchestra):"Why are you silent?" (more excitedly):"While I play my soul out!"

ff brassy

violins celli viole

63

ord. con vibr.

f passionato

69

eroico

3

3

3

pp

mf

pp

76

mf

mp

mf *gracefully*

3

83

f

mf

mp

p

pp

92

Cadenza

see the performance note!

3

mp

ff

3

99

f

ff

pp *sffz*

fp

108

sffz

ff *f* *mp*

fp *sffz*

ff *f* *mf* *mp*

115

ff *f*

mf

fp *sffz*

ff

mp

120

ff

125

fp *ff*

ff

131

f

f

f

fp *ff*

137

pp *fff*

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2. Steady

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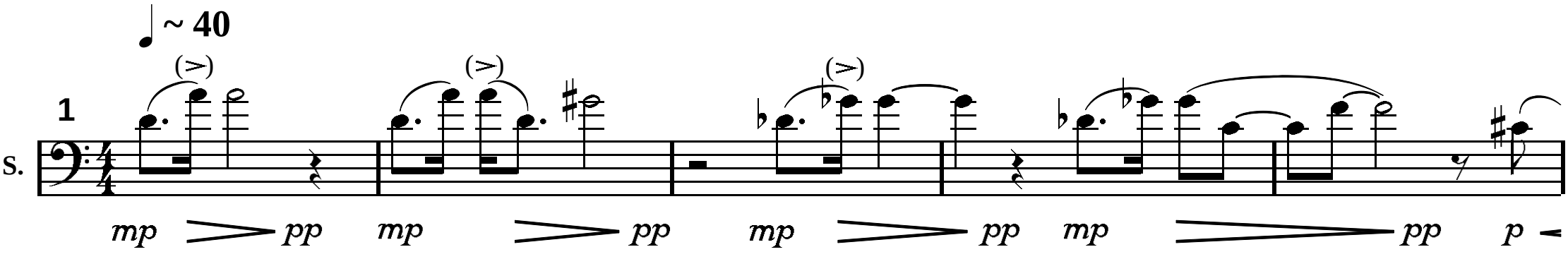

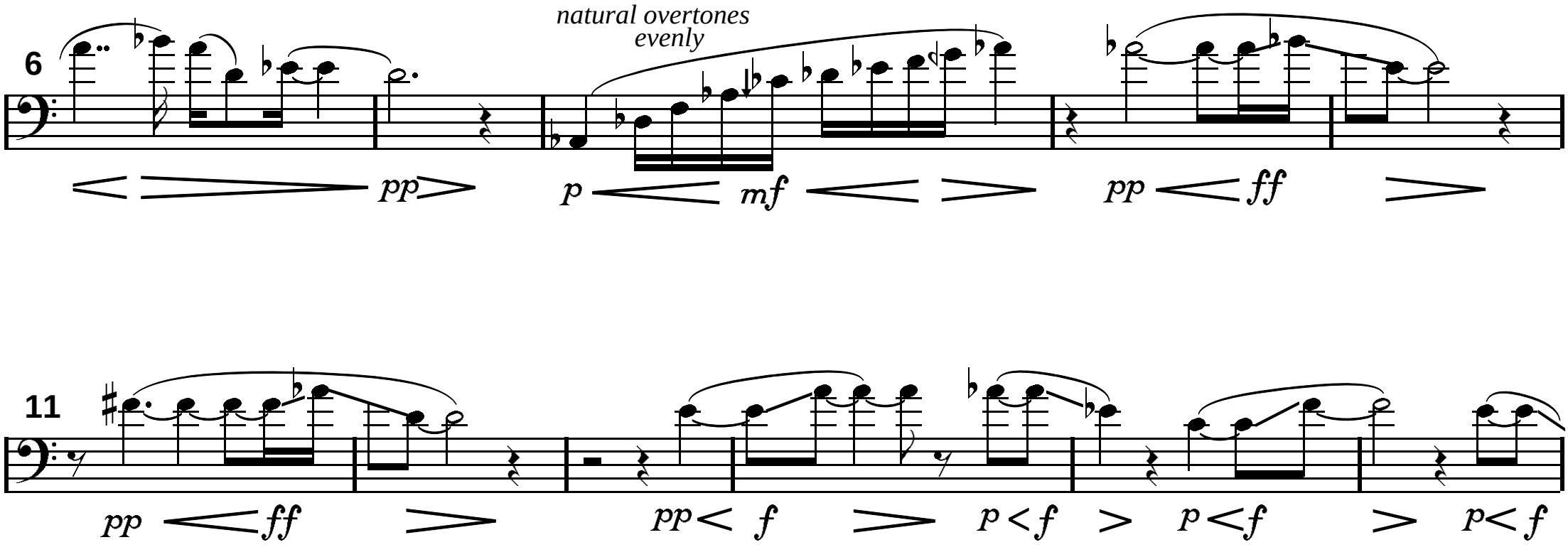

Listen to the orchestra and based on this spectral chord
play (short) peaceful melodic fragments (separated by pauses).
Use pitches other than this chord only as short passing notes.
Optional: harmon mute, stem in.
Duration: 1 - 2 minutes.

30

natural overtones evenly

pp *mp* *(p-mf)*

33

(open)

p

(vibr.)

mf *>p<* *mp* *>p<* *pp*

37

natural overtones evenly

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

42

pp< f *p<f* *p<f* *p< f* *p<f*

48

(>) (>) (vibr.) (>) (vibr.)

mp *pp* *mp* *pp* *mp* *pp* *mp* *pp*

53

(vibr.) (vibr.) (vibr.)

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

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3. Go

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♩ ~ 132

1

S.

f *ff* *f* *fff* *f*

9

ppp *fff* *f* *ppp*

16

fff *f* *ppp* *mf*

24

f *ff* *mf* *ff*

29

f *ff*

35

mf *ff* *fff*

43

ff *fff* *ff*

49

mp *mf* *ff* *mp* *ff*

55

ff

63

70

(ossia)

78

♩~176 (𝅗𝅥.~58)

mf

ff

86

10

tpts

cb+vc pizz.

mf

104

f

mf

f

110

campana in aria

freeze!

ff

116

ord.

mf

f

126

5

137
sway to the music
(to Right)
(to Left)
poco *f*
3
3
144
3
3
p
151
3
mf
158
3
3
3
mp
165
p *fp* *fz* *f*
172
179
3
185
4
ff
Harmon mute (stem in)
195
5
mp *pleading*

206

214

7

225

ff *swinging*

230

Sway (to Right)

236

~ 96

244

mp

249

253

258

~ 58

mute OFF

5

266 (open) (to Right) poco f 3 3

273 3 3 p

280 3 mf 3

287 3 3 3 mp

295 p molto! 16 tpts mf

318 f mf f

325 ff campana in aria freeze!

331 ord. mf f Invite orchestra to join the sway: (Sway to Left) First woodwinds (to Right)

340 then Brass then Strings ff

348

rall.

355

~ 132

ff

362

369

(ossia)

377

mf

ff

382

mp

ff

15

strings

ppp

404

Cadenza

(each "bar" 5-15 sec.)
Start with a long note,
use small vibrato, ad lib.

Add microtones and small gliss.
on both sides (legatissimo)
(opt. circular breath)

Add strong thrusts, wider gliss.
and sudden dynamics changes

Add (micro)chromatic figures
more and more density and intensity!

Wider, denser, faster...go wild!
attacca

pp <-> p

p <-> mp

sf *p fp*

mf

f

ff

410

molto più lento
(♩~ 24)

pos.: VII - ... - I

(harmonics)

(ossia)

part. gliss:

f

f

pp *"whining"*

a tempo
(♩~ 132)

418

vibrato molto

Position: VII- ... - I
harm.+ord. gliss:

campana in aria!

ff

p

ff

fff

Jukka Tiensuu:

Suuna (2017)

for Trombone and Orchestra

1. Ready
2. Steady
3. Go

Orchestra:

2 Flutes (2nd doubling piccolo)
2 Oboes
2 Clarinets in B♭
1 Bass clarinet (doubling contrabass clarinet)
2 Bassoons (2nd doubling contrabassoon)
2 Horns in F
2 Trumpets in C
2 Trombones
1 Bass tuba
Strings

Performance note:

. *staccato*, about half of the written note length

' *staccatissimo*, always very short regardless of written note length

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

al niente, let the sound die away completely.

The *glissandi* are played continuously during the indicated time (*not* portamento). Note-stems without head in the middle of a glissando are for orientation only, they are not to be articulated. N.B. Where a *fast* glissando is really awkward, it may be replaced by a comfortable (but preferably not tonal) scale or arpeggiolike passage. Slower glissandi may be "faked" through bendings while playing a (again preferably not tonal) scale.

(harm.) For **brass**: play the overtone series as such, do not correct the pitches.

Accidentals, also micro-tonal ones, apply till the end of the bar, but are sometimes repeated to facilitate reading.

Quarter-tone sharp and flat (corresponding to the 11th harmonic), sixth-tone flat (7th harmonic) and 15th-tone flat (5th harmonic) respectively.

Specific to ***Steady:***

Bar 32: *Each player individually:* Play *any* of the indicated pitches (consisting of the harmonic series of D only) in any order, preferably not scalewise. Occasional 8va tranpositions (up only) are allowed. The contrabassi play only harmonics, the celli play mainly harmonics on open D, the higher strings may also play harmonics occasionally. Play max. one note every 4-5 seconds, vary the length of the notes and include ample pauses. Stay in ***pp***, but for each note, make a short swell <***mp***> in the beginning, then *diminuendo* till the end. All fade out during bar 33. Total duration 1 to 2 minutes (decided by the conductor).

Specific to ***Go:***

Bars 115 and 327: Already on the upbeat, *quickly* lift up your instrument (string players also their bows) and rise from your seat as high as *convenient*. Stay "frozen" in this position till "at ease", where you return to your ordinary playing position. At the end of Go: quickly stand up during the last upbeat.

Bars 240- instead of *fingersnap* you may tap two fingers of one hand against the palm of the other.

Bars 334-352: sway in pairs of bars, use first bar for moving, stay in the position for the second bar. Back to normal in bar 352. The conductor also sways, *mirroring* the orchestra.

Specific to the ***soloist:***

Bar 90 in *Steady*: The cadenza should be relatively short and use the given notes as base (but not necessary exclusively) for the improvisation. Start slowly, pondering, and toward the end approach elegantly the character of the subsequent bar. The miniature note heads are only symbolic reminders, but feel free to sing along to occasionally produce fifths.

Bar 426 in *Go*: while pulling the slide from position VII to I, change the harmonic stepwise from b-flat to a-flat.

Suuna was commissioned by the Finnish Radio Symphony Orchestra