

Solo Trombone

Suuna

for Trombone and Orchestra

Jukka Tiensuu 2017

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1. Ready

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1 ~ 96

fp < sfz *fp < sfz* *ff* *f > pp* *fp < sfz*

11

f < ff *f* *mf* *mp* *ff* *f* *mf* *fp <*

17

sfz *ff*

22

fp < ff *sfz* *ff >*

27

ff > *ff >* *ff >* *fp < ff*

34

pp *p*

42

mp *p* 3 *mf*

50 3

mp molto sentimentale *poco* *ppp* *mp (non dim.)*

Keep lips on playing position

61

ff brassy

attacca!

to oboes to flutes bassoons

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

63

f passionato

ord. con vibr.

violins celli viole

69 *eroico* 3 pp *mf* pp

76 *mf* *mp* *mf gracefully* 3

83 *f* *mf* *mp* *p* *pp*

92 **Cadenza**
see the performance note!
mp *ff* 3

99 *f* *ff* *pp* *sfz* *fp*

108 *sfz* *ff* *f* *mp* *fp* *sfz* *ff* *f* *mf* *mp*

115 *ff* *f* *mf* *fp* *sfz* *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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♩ ~ 40

1

mp \rightrightarrows *pp* *mp* \rightrightarrows *pp* *mp* \rightrightarrows *pp* *mp* \rightrightarrows *pp* *p*

6

pp \leftarrow *p* \leftarrow *mf* \leftarrow *pp* \leftarrow *ff* \leftarrow

natural overtones
evenly

11

pp \leftarrow *ff* \leftarrow *pp* \leftarrow *f* \leftarrow *p* \leftarrow *f* \leftarrow *p* \leftarrow *f* \leftarrow *p* \leftarrow *f*

17

p \leftarrow *f* \leftarrow *mp* \leftarrow *mf* \leftarrow *p*

sentimentale

23

mp \leftarrow *p* \leftarrow *mf* \leftarrow *p* \leftarrow *mp* \leftarrow *p* \leftarrow *pp*

(vibr.)

3

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 *mf* *p* *mp* *p* *pp* (*vibr.*)

37

natural overtones evenly

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

42

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

48

mp *pp* *mp* *pp* *mp* *pp* *mp* *pp* (*vibr.*)

53

mp *pp* *p* *pp* *pp* *ppp* (*vibr.*)

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3. Go

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♩ ~ 132

1

Measures 1-8 of the solo trombone part. The music begins with a rest, followed by a series of eighth notes with accents. Dynamics include *f*, *ff*, *f*, *fff*, and *f*. A triplet of eighth notes is marked in measure 7.

9

Measures 9-15. Measures 9-10 feature triplet eighth notes with a *ppp* dynamic. Measures 11-12 have a *fff* dynamic, followed by a *f* dynamic in measure 13. The piece ends with a *ppp* dynamic in measure 15.

16

Measures 16-23. Measure 16 starts with a *fff* dynamic. Measure 17 has a *f* dynamic. Measures 18-22 are marked with a *ppp* dynamic, and measure 23 ends with a *mf* dynamic.

24

Measures 24-28. Measure 24 starts with a *f* dynamic. Measure 25 has a triplet of eighth notes. Measures 26-28 show a dynamic shift from *ff* to *mf* and back to *ff*.

29

Measures 29-34. Measure 29 starts with a *f* dynamic, which increases to *ff* by measure 34.

35

Measures 35-42. Measure 35 has a triplet of eighth notes. The dynamic starts at *mf*, increases to *ff* by measure 38, and reaches *fff* by measure 42.

43

Measures 43-48. Measure 43 starts with a *ff* dynamic. Measure 44 has a *fff* dynamic. Measure 45 has a *ff* dynamic. The piece ends with a *ff* dynamic in measure 48.

49

Measures 49-56. Measure 49 starts with a *mp* dynamic. Measures 50-52 show a dynamic shift from *mf* to *ff*. Measure 53 has a *mp* dynamic, which returns to *ff* by measure 56.

55 *ff*

63

70 (ossia)

78 *mf* *ff* ~ 176 (~ 58) $\text{♩} = \text{♩}^3$

86 **10** *mf* *cb+vc pizz.* *tpts*

104 *f* *mf* *f*

110 *ff* *campana in aria freeze!*

116 *mf* *f* *ord.*

126 **5**

sway to the music

→ (to Right)

← (to Left)

137 *poco f*

144 *p*

151 *mf*

158 *mp*

165 *p < fp < fz < f*

172

179

185 *ff*

Harmon mute (stem in)

195 *mp pleading*

206

3 3 3 L₃ 3 3 3

Detailed description: This block contains the musical notation for measure 206. It features a bass clef and a key signature of one flat. The notation includes several triplet eighth notes, some with natural signs and others with flats. There are also slurs and a '3' marking under a group of notes. The measure ends with a whole rest.

214

3 3 3 *f* *ff* 7

Detailed description: This block contains the musical notation for measure 214. It features a bass clef and a key signature of one flat. The notation includes triplet eighth notes, a slur, and a '3' marking. Dynamics markings *f* and *ff* are present. The measure ends with a whole rest labeled '7'.

225

ff swinging

Detailed description: This block contains the musical notation for measure 225. It features a bass clef and a key signature of one flat. The notation includes triplet eighth notes, a slur, and a '3' marking. The dynamic marking *ff* and the instruction 'swinging' are present.

230

Sway (to Right)

L₃ L₃ L₃ 3 L₃ 3

Detailed description: This block contains the musical notation for measure 230. It features a bass clef and a key signature of one sharp. The notation includes triplet eighth notes, a slur, and a '3' marking. The instruction 'Sway (to Right)' with a right-pointing arrow is present. The measure ends with a whole rest.

236

~ 96

Detailed description: This block contains the musical notation for measure 236. It features a bass clef and a key signature of one sharp. The notation includes triplet eighth notes, a slur, and a '3' marking. The instruction '~ 96' is present. The measure ends with a whole rest.

244

mp 3 3 3 3 3 3 3 3

Detailed description: This block contains the musical notation for measure 244. It features a bass clef and a key signature of one sharp. The notation includes triplet eighth notes. The dynamic marking *mp* and the number '3' are present under each triplet.

249

3 3 3 3 3 3 3 3 3

Detailed description: This block contains the musical notation for measure 249. It features a bass clef and a key signature of one sharp. The notation includes triplet eighth notes, some with natural signs and others with flats. The number '3' is present under each triplet.

253

3 3 3 L₃ L₃ 3 3 3 L₃ L₃

Detailed description: This block contains the musical notation for measure 253. It features a bass clef and a key signature of one flat. The notation includes triplet eighth notes, some with natural signs and others with flats. There are also slurs and 'L₃' markings. The number '3' is present under each triplet.

258

mute OFF ~ 58 5

Detailed description: This block contains the musical notation for measure 258. It features a bass clef and a key signature of one flat. The notation includes triplet eighth notes, some with natural signs and others with flats. The instruction '*mute OFF*' and the number '~ 58' are present. The measure ends with a whole rest labeled '5'.

266 (open) (to Right)

poco f

273

p

280

mf

287

mp

295 **16** tpts

p molto! *mf*

318

f *mf*

325

ff

331

ord.

Invite orchestra to join the sway: (Sway to Left)

First woodwinds (to Right)

mf *f*

340

then Brass

then Strings

ff

348 *rall.*

355 *ff*

362

369 *(ossia)*

377 *mf ff*

382 *mp ff strings ppp*

Cadenza

404

(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*

410 *part. gliss: f* *(harmonics)* *(ossia)* *pp "whining"*

molto più lento (♩ ~ 24)

418 *a tempo* *vibrato molto* *Position: VII- ... - I* *harm.+ord. gliss:* *campana in aria!*

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^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 8^{va} transpositions (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