

*Electric Cello*

# **Tarinaoopperabaletti**

*for*

*Electric Cello and Ensemble or Orchestra*

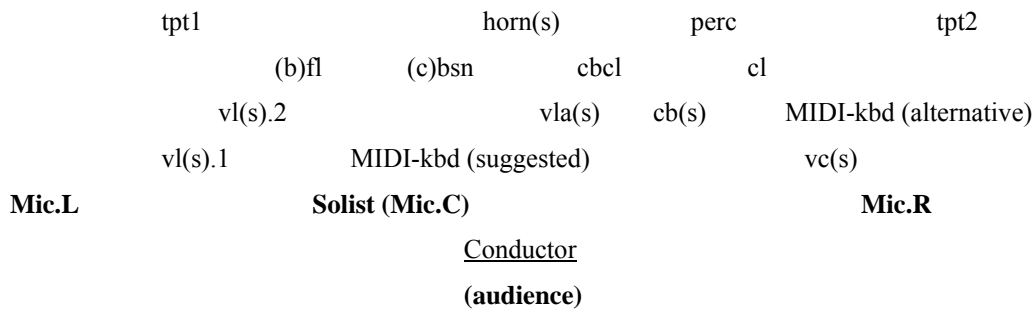
**Jukka Tiensuu 2016**

**Jukka Tiensuu:**  
**Tarinaoopperabaletti (2015)**  
*a concerto for Electric Cello and Ensemble or Orchestra*

**SETUP:**

(speaker.FL)

(speaker.FR)



(speaker.RL)

(speaker.RR)

**In the ENSEMBLE version:** the *tutti / soli / divisi* indications are simply ignored.

**Optional in the ORCHESTRA version:** the flute and bassoon parts maybe divided between two players (playing occasionally in unison for more effect). Two horns may play in unison throughout the piece.

**Performance note:**

If possible, the stage (and hall) should be dark in the beginning. After the first strikes of the percussion, the stage would then be slowly lit up. At the end the lights should slowly go out again, so the last strike(s) would be heard in darkness.

In the beginning, the players sit in a nodding position and “wake up” when they start to play (or at bar 31 at the latest).

At the end, the players either go back to their nodding position (low instruments) or slowly leave for another position as indicated in their respective parts.

b. (31) 32 Everybody turns to look at the trumpets.

b. 64-66 (67) Towards the end of the *cadenza*, the musicians (except low winds) start to fervently (*f*) whisper to each other as in an agitated debate. The whispering dies out during bar 67. Similar action from end of bar 81 till end of bar 84.

b. 73, 80 The musicians who do not play here, turn their heads synchronized to the *left*, then *right* at the beginning of bar 74. At bar 80: likewise, but this time first *right*, then *left* at the beginning of bar 81: Both times "anxiously listening".

b. 133 (*Cadenza*): While the soloist improvises, the ensemble players will all individually “endorse” the soloist through means of imitation, accompaniment, heterophony, colouring etc. The soloist may play whatever dynamics s/he chooses, but the ensemble players must always play *p* or even *pp*.

• traditional *staccato*, relative to the note length and to the musical character

' *staccatissimo*, always very short regardless of the 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. For non-slurred *glissandi*, make a slight articulation on the (normal-sized) end note (preferably no bow change, though).

**Accidentals** apply to the remainder of the measure, but are sometimes repeated to facilitate reading.

♯ ♭ A quarter-tone sharp and flat, respectively.

↓ A sixth-tone flat, as in the 6th over-tone, the "pure seventh".

*tr* All trills start on the main note. They continue till the end of the note even when this is tied over for several bars.

~~~~~ Exaggerately wide, slow *vibrato*.

**Trumpets:** In the beginning the trumpets are out of sight, then march on the stage while playing bars 31-34 *campana in aria*. The soloist enters the stage "grandiloquently" right behind the "heralding" trumpets.

bar 151: The trumpets start walking slowly, stepping in the heavy rhythm of the ensemble (ca. one second a step, then *accel.*), to the back corners of the audience space, arriving at their respective corners before b. 163.

bars 163-181: The trumpets play bars 163-181 in the corners, then rush to their seats for bar 187.

231- during the *cadenza* the trumpets go discreetly to their respective corners, where they play bars 232-254, then stay there till the end of the piece.

# Electric Cello

## Tarinaoopperabaletti

for Electric Cello and Ensemble

Jukka Tiensuu 2016

1  $\text{♩} \sim 48$  calmly 5 8 15  $\text{♩} \sim 60$   $\text{♩} \sim 108$  **blazing, magnificent** *pizz.*  $\text{♩} \sim 108$   
Give a quick, brilliant intro to EC possibilities: L.V.

EC.  $\text{F}$  tuned to E Fl. Vlns March in behind the heralding trumpets  $f(f)$

**col 8vb ad lib.**  
*arco*  
37  $f$  *eroico maestoso*

**some reverb for ALL**  
41  $f$   $\text{mf}$

46  $f$   $\text{mf}$   $f$   $\text{mf}$

53 **col 8va ad lib.**  
 $f$   $\text{mp}$   $f$   $\text{mp}$

58  $f$   $ff$   $p$  Beginning of cadenza (optional)

63 **1st CADENZA (short)**  $\text{♩} \sim 60$  ballando  
end of cadenza (optional) Bsn

72 **reverb.** **15ma bassa!**  $\text{♩} \sim 108$   $\text{♩} \sim 144$   
 $ff$   $ff$  Cbcl+Bsn

2

101 ~ 108

extremely sweet sound

~ 48 soothing

~ 48 accel.

6

EC. Cl. solo

114 ~ 144

~ 72

2. Cadenza (microtonal)

L.V. sempre

EC.

120

~ 144 rall.

~ 48

EC. (end with e')

Add some reverb. toward the end of Cadenza

3. Cadenza (ramifications)

~ 96

blazing, magnificent (col 8va ad lib.) (as in the beginning)

EC. free cadenza, the ensemble players should softly endorse EC (see performance note)

more reverb.

add delay 3/16

136

EC. ppp f sub. pp sub. mp pp mp f p

140

EC. mp > mp <math>f</math> <math>p</math> <math>ppp</math>

more reverb. up to extreme

Pitch shifter 15ma bassa

delay faded out

144

EC. f <math>ff</math> <math>f</math> mp pp

reverb. faded out

no reverb.

slowly to lowest pitch...

quickly back again

~ 30 percussivo

148

EC. (play 15ma) f ff (~10Hz) sfz

153 **loco** **accel.** (ord.)  
EC. *(separate strokes sempre)*  
*f* *mp* *f* *mp* *f* *mp* *f* *p* *f* *mp* *f*

156 *mp* *più f* *p* *ff* *p* *ff* *dim. molto* *mp* *~ 108*

159 *non spicc.* *dim. al niente* **(very low "thunder")** **12**  
EC. *pp* *ff* *ppp*

176 *~ 144 molto aggressivo* **pitch shifter 15ma** *~ 144 (sounds 15ma)*  
EC. *ff* *sfz* *sfz* *simile*

184

188 *tr* *ff* *p* *ff* *p* **loco** *s.p. molto* *sfz*

191 *ord.* *sfz* *sfz* *ff*

195 *s.p. molto* *ord.* *spicc.* *~ 60 rall.* *~ 40*  
EC. *pp* *ff* *pp* *ff sub.*

204 *pp* < *p* *molto sentimentale* *p*

~ 48 whining (port.) (gliss.) ~ 144 *molto aggressivo*

212 *ff*

~ 144

214

216 *f*

~ 60 *rall.* *pizz.* ~ 40

225 *pizz. L. V.* *f* *arco* *L.V.* *attacca*

II V III # (h) V IV I

231 **4. Cadenza (sing along)** *joyfully*

"human"/vowel sounds

12 39

Play and sing along (see perf. note) Prepare to return gracefully (see perf. note)

**Jukka Tiensuu:**

## **Tarinaoopperabaletti (2015)**

*a concerto for Electric Cello and Ensemble or Orchestra*

### **SOUND PROJECTION and NOTES for the SOLOIST (EC below)**

#### **Sound projection:**

**Text boxes** indicate actions being executed partly by EC (effects), partly at the mixing desk (balance, direction, delays, reverb).

The **soloist** part - amplified and with effects, as well as his/her vocal part in **Mic.C** - is always heard from the front speakers **FL** and **FR**, which are placed **behind the ensemble**.

The **keyboard** part is always heard (as such, without effects) from the front speakers **FL** and **FR**.

The *reasonably* amplified sound with *some* reverb from the **left microphone** **Mic.L** is heard from the front speaker on the **left FL**, but the sound with effects (delay and substantial reverb) is heard from the speaker **behind the audience** on the **right RR**.

The *reasonably* amplified sound with *some* reverb from the **right microphone** **Mic.R** is heard from the front speaker on the **right FR**, but the sound with effects (delay and substantial reverb) is heard from the speaker **behind the audience** on the **left RL**.

The delays for flute and viola in bars 41-62 are two beats long, one shot, 100% wet and slightly louder than the sound from the stage (acoustic+speaker), resulting in a four-voice canon at one beat distance.

N.B. Whenever the instrumentalists play to the microphone, the amplified sound should be louder than the direct acoustic sound.

The beginning *cresc.* and the end *dim.* of the **keyboard** part could be slightly enhanced by mixer faders, if necessary.

**Keyboard:** MIDI master keyboard controlling a (soft)sampler. Samples and more information available from the composer.

*L.V. Lasciare vibrare.* Leave keys down for as long as (conveniently) possible. When releasing, release the tones in the same order as they were pressed down. *L.V.* is cancelled with a written pause, caesura (,), staccato dot, or *ord.*

*L.V. poco.* Leave keys down longer than written (let ca. 3-6 notes sound simultaneously) and give each note approximately the same duration. The optimal duration depends on the tempo and the nature of the harmonies thus produced, and is left to the player's discretion. Cancellation as above.

**EC:** To be able to move freely around (the stage and the audience) the soloist should have a wireless connection to the effect device. The preferred effect types are given as **boxed** text. A change of the effect should never disturb the possibly still continuing "tail" of the previous sound.

*L.V.* see above.

bar 1 EC and the trumpets are out of sight (backstage) till bar 31.

31 Enter the stage gallantly, even grandiloquently, adequately behind the heralding trumpets.

35 A short, flamboyant improvisation on the given chords. Continue *attacca*.

258- Depart gracefully and without hurry and return to where you entered from in the beginning. While retreating, play the pitch F at any octave/colour *ad lib.* quietly (*dim.*) and sporadically (*rall.*) while taking "farewell bows" to your fellow musicians.

#### **Cadenzas:**

All *Cadenzas* are to be improvised within the given restrictions and should remain faithful to the rest of the piece in style and content. Any duration between up to ca. three minutes is appropriate.

63- 1<sup>st</sup> *Cadenza*: Shortish but dazzling presentation of some of the more spectacular possibilities of your instrument.

116- 2<sup>nd</sup> *Cadenza*: Short improvisations based on the chords given by the keyboard. While retaining the harmonic, *let vibrate* principle, give a clearly different character to each improvisation, e.g. noble/*solenne*, playful/*capriccioso*, feverish/*passionato*, mournful/*lacrimoso*. (Start with low *pizz.*, let the effects device transpose *15ma*. Play clean, long, reverberated sounds, accurate pitches. Then proceed according to your fancy.) You may either give a discreet sign to the keyboardist when you want to hear the next chord, or let the keyboardist decide. You don't need to stop your playing for the keyboard chords, you can just keep playing and make appropriate transitions for the new harmonies.

133- 3<sup>rd</sup> *Cadenza*: free cadenza, extremely varied in character and colour. During the cadenza the ensemble players softly (*p-pp!*) endorse the soloist by imitating, accompanying or encouraging whatever the soloist plays. The soloist should dish out surprises (sudden turns, unexpected rests etc.) in his/her improvisation to keep the ensemble alert and vivid.

231- 4<sup>th</sup> *Cadenza*: Play and sing along (in unison, canon, microtonal heterophony or counterpoint). Choose a "vocal"/"human" effect and imitate it with your voice. Reminisce about your favorite moments of the work. Start plaintive, end joyful!

In the first performance Juho Laitinen played a Ned Steinberger Design CR Series 6-String Electric Cello with Boss GT-10 effects processor.

*Tarinaoopperabaletti (storyoperaballet)* was commissioned by Juho Laitinen and the Avanti! Chamber Orchestra.