

Guitar

Egregore

for kantele, guitar, accordion and piano

Jukka Tiensuu 2011

40 *E_b* *B_bF_b* *ord.* *(C_bD_♯E_♭G_♯B_♭)* *l.v.* *B_♭* 3

mp *f* *mf* *p*

III pedal till b.47 (with left foot) *mp* *p* *ppp*

46 *l.v. 8va* *(m)p* *p* *f* *ord.* *f*

l.v. *p* *f* *l.v.* *p* *f* *l.v.* *p* *f* *l.v.* *mp* *f*

l.v. ("finger pedal") *mp* *f*

8va *P leggero* *6* *3* *6* *pp* *8va* *mp* *mf*

51 *(C_b) trillo rapido* *(vibrato accel.)* *(fast)* *(n.v.)* *D_♯* *l.v.* *C_b* *mp* *f* *mp* *p*

mp *f* *mp* *f* *mp* *p*

mf *ff* *l.v.* *p* *mf* *p* *6* *pp* *6* *ppp*

p *mf* *pp* *mf* *ppp*

l.v. *mp* *6* *p* *ppp*

56 *G_♯B_♯* *ff* *6* *mf* *6* *f* *f* *6*

ff *(m.d.)* *f sub.* *p* *6* *mp* *f* *(release keys)*

f *6* *f* *ppp* *B_♯-B_♭* *G_♯-G*

58 *=CD_♯EF_♭GA_♭B_♭* *f* *6* *6* *6* *6* *6* *p* *mf* *3* *A_♭-A* *F_♭-F*

mf *ppp* *6* *pp* *6* *6* *6* *6* *6* *6* *6* *ppp* *

8va *mp leggero* *5*

4 60 *G-G* *ord.* *G#-G*

f *mp* *f* 6 *p*

f *mp* *p*

fp *fp* *f*

f *p* *f* *p* *x* *x* *x* *x*

l.vno pedal, just keep keys depressed (release keys one by one)

66 *mf* *ff* *p* *D4*

ff *mf*

leggero p *f* *p* *3* *3* *3* *3* *mp* *6* *6* *p*

p *f* *(mp)* *3* *3* *3* *3*

l.v. m.d. *poco* *m.s.* *m.d.* *(release keys from top down)*

70 *mf* *l.v.* *6* *(A-A# l.v. 6)* *(Gb-G l.v. 5)* *(Eb-E)* *3* *C#-Cb* *(B-Bb)* *(D..A=#)* *(ord.)*

mf *poco dim.* *mf* *mp* *p*

mf *l.v.* *4* *l.v.* *6* *l.v.* *4* *3* *mf* *p*

mf *mp* *p* *ppp*

78 *pp* *mf* *p* *f*

pp *mf* *p* *f*

ppp *5* *5* *mp* *5* *5* *pp* *pp* *7* *7* *7* *mf* *7*

Bb-Bb *A-A#* *G-Gb* *D-Dd* *C-Cd* ***

no pedal, but keep each key depressed as long as possible *(vibr. slow)*

80 *mp* *p* *mf* *mf* *mf* *mp*

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

ppp *7* *7* *ppp* *pp* *p* *mf* *p* *mf* ***

84 $\text{C}\sharp - \text{C}\flat$ $\text{F}=\text{F}\sharp$ $\text{G}\flat$ $\text{F}\sharp$ 5

mp mf mf ff

p simile mp legatissimo pp

mf mp mf ff

88 $\text{F}\flat$ $\text{D}\sharp$ ord. l.v.

ff mp f mp f

mf f mp poco f

ff ff mf p mf p mf

p mf

$\text{l.v. (fingerpedal)}$

94 $\text{G}\flat$ $\text{F}\flat$ l.v. poco ord. $\text{R}\flat$ $\text{G}\sharp$ $\text{A}\flat$ $\text{C}\sharp$

mf meno f pp f

mf pp f

mf p mf p mf

ord. mf mf p p mf p mf

l.v. 8ba mp mf

100 $\text{E}\flat$ $\text{D}\sharp$ l.v. 12

mf ff f mf p ff

mf ff ff mf ff

f $\text{p} < \text{f}$ mp $\text{p} < \text{f}$

p f mf mp pp f

l.v. 8ba mp mf

106 $\text{C}\flat$ $\text{D}\sharp$ $\text{E}\sharp$ $\text{F}\flat$ $\text{G}\sharp$ $\text{A}\flat$ $\text{B}\flat$ l.v. 10

mf f ff f mf f

mf f ff mf mf f

mp pizz. l.v. mp s.p. pp f

mf pp mf f f p

112 $\text{C}\flat$ $\text{D}\sharp$ $\text{E}\sharp$ $\text{F}\flat$ $\text{G}\sharp$ $\text{A}\flat$ $\text{B}\flat$ l.v. 10

mf f ff f mf f

mf f ff mf mf f

mp pizz. l.v. mp s.p. pp f

mf pp mf f f p

118 $\text{C}\flat$ $\text{D}\sharp$ $\text{E}\sharp$ $\text{F}\flat$ $\text{G}\sharp$ $\text{A}\flat$ $\text{B}\flat$ l.v. 10

mf f ff f mf f

mf f ff mf mf f

mp pizz. l.v. mp s.p. pp f

mf pp mf f f p

124 $\text{C}\flat$ $\text{D}\sharp$ $\text{E}\sharp$ $\text{F}\flat$ $\text{G}\sharp$ $\text{A}\flat$ $\text{B}\flat$ l.v. 10

mf f ff f mf f

mf f ff mf mf f

mp pizz. l.v. mp s.p. pp f

mf pp mf f f p

130 $\text{C}\flat$ $\text{D}\sharp$ $\text{E}\sharp$ $\text{F}\flat$ $\text{G}\sharp$ $\text{A}\flat$ $\text{B}\flat$ l.v. 10

mf f ff f mf f

mf f ff mf mf f

mp pizz. l.v. mp s.p. pp f

mf pp mf f f p

136 $\text{C}\flat$ $\text{D}\sharp$ $\text{E}\sharp$ $\text{F}\flat$ $\text{G}\sharp$ $\text{A}\flat$ $\text{B}\flat$ l.v. 10

mf f ff f mf f

mf f ff mf mf f

mp pizz. l.v. mp s.p. pp f

mf pp mf f f p

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Egregore

for kantele, guitar, accordion and piano

Seating plan:

piano
kantele
guitar accordion

a u d i e n c e

Performance note

General:

The "solemn" tempo should be kept steady throughout the piece. Also, as the piece relies heavily on complementary rhythms, it is crucial to play the written rhythms as accurately as possible.

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

Dynamics As a safety measure, piano and accordion often have softer (written) dynamics than guitar or kantele, although the perfect balance between all instruments is aimed at. (Action notation vs. result notation.)

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

> 0 *al niente*, let the sound disappear completely.

l.v. Let string(s) vibrate (as long as convenient). On piano: keep the keys pressed down, do not use pedal. *l.v.* usually ends at *ord.*, *niente* or the first written pause, unless otherwise indicated by e.g. continuation slurs.

l.v. poco Let each (played) string vibrate over 2-3 subsequent notes, before gracefully damping/releasing them one by one in their order of appearance.

♯ ♭ ↑ ↓ Quarter-tone sharp and flat, and eight-tone sharp and flat, respectively. They are only valid for the immediately following note and cancel any previous accidentals.

+ Hand-damp the string near the bridge while plucking (or pressing the key), then immediately release.

~~~~~ Excessively wide vibrato, ca 5 times per second, where indicated.

~ Slow, wide vibrato (quasi up and down glissandi).

/ The glissandi across the strings are always played *espressivo*, (usually accelerating toward the end). Note-stems in the middle of glissandi are for orientation only, they are not to be emphasized in any way.

◇ Diamond-shape note heads indicate harmonics. They are always written at the sounding pitch.

#### Specific:

**Kantele** In the kantele tuning, German "H" is indicated as B-natural. "=" indicates (or reminds of) the prevailing tuning. When the tuning change is written in parentheses ( ), the change should not be heard. I.e. if the strings are required to keep vibrating ( *l.v.* ), damp only the strings you need to tune. When no parentheses are used, let the change be clearly heard.

**Guitar** Tune ① to unison with the 11<sup>th</sup> partial of piano's low B-flat (e.g. bar 13). Then tune ② to perfect fourth with ①. Next, tune ③ to perfect (natural) major third with ②. (The result, in comparison to the equal temperament of the piano, is: ① 48 cents flat, ② 50 cents flat, ③ 36 cents flat.) Tune the remaining three strings normally, i.e. in unison with the piano.

**Accordion** Basically, the register used is thought to be 8' throughout the piece. Occasional solo 4' or 16' may be used, if necessary, but combined registers should be avoided. The division between hands is not indicated. Use your own judgment to achieve the best balance with the other instruments. ○ < (*dal niente*) : press keys down before activating the bellows.

**Piano** Use pedal only where indicated. Note, that a grand piano with a III pedal (*sostenuto* pedal) is necessary.

● Circled note-heads indicate tones to be plucked (*pizzicato*). *s.p.* = *sul ponticello*, *ord.* = *ordinario*. Note: Before plucking you naturally have to silently press down the indicated key(s) first, to lift the damper(s).

◇ Diamond-shape note heads *with stems* indicate harmonics. Before the performance, mark the needed harmonic nodes accurately on the bass strings with e.g. narrow strips of masking tape. When playing, press down the indicated key with the left hand while touching the string on the indicated harmonic node with the right hand. As soon as the hammer hits the string, remove your finger from the string. Timing is crucial, when pursuing for a harmonic sound as brilliant as possible, while minimizing the disturbing sound of the string's fundamental. (To suppress the fundamental on the lowest, heavy strings, you may need to press on the node a little longer before release, up to half a second on a concert grand. Let your ear be the judge.)

◇ Diamond-shape note heads *without stems* indicate keys to be depressed silently (to allow plucking or glissando on strings).

/ The glissandi across the strings are always played *espressivo*, (usually accelerating toward the end). Note-stems in the middle of glissandi are for orientation only, they are not to be emphasized in any way.