

Piano

Egregore

for kantele, guitar, accordion and piano

Jukka Tiensuu 2011

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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.)

Glissandi The glissandi 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. A staccato note at the end of a slur or glissando is just to be cut short, not to be re-attacked.)

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

> o *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).

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

#### Specific for 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 press down the indicated key first, to lift the damper.)

◇      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(s) with the left hand while pressing the string on the indicated harmonic node with a right hand finger. 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.) The piano part is printed in a landscape format to facilitate playing on the strings, and it should be printed out as separate sheets to facilitate the page turns/slides. Place the music stand askew above the strings, close enough to read the music, but far enough to allow the player an easy access to the strings.

◇      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.

# Egregore

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$\text{♩} < 40$  *Con intensità molto solenne*

ka *G-B - d* *l.v.* *G-B - d* *(vibr. accel.)* *(n.v.)* *(vibrato accel.)*

g *mf* *mp* *mf* *l.v.* *(5)* *(5)* *f* *mf* *(5)*

ac *pp* *mp* *pp* *mp/mf* *p* *pp* *mp*

pf *(11.)* *touch for harmonics (m.d.)* *(real pitches indicated)* *press keys (m.s.)* *(m.d.)* *damp with fingers* *(r.h.)* *damp with fingers* *(10.)* *(11.)*

*keep indicated keys down with III pedal till bar 36* *keys pressed for harmonics are played 8ba sempre!* *mf* *p* *mf* *p* *mf* *mp* *mp* *p* *mp* *p* *mp* *p*

17 *(n.v.)* *(E♭)* *(E♭F#B♭)* *(B♭)* *(A#)* *D♯* *C♭D#*

*ff* *f* *p* *mf* *f* *(non arpegg.)* *mp* *mf* *mp* *mf* *mf* *mf*

*(5)* *(2) l.v.* *(6)* *(4)* *(6)* *(3)* *(6)* *(3)*

*p* *5* *5* *mf* *6* *5* *mp* *f* *mf* *mp* *pp* *mp*

*(7.)* *(11.)* *(damp)* *(damp)* *(7.)*

*p* *p* *8ba* *p* *mf* *p* *mf* *p* *pp* *p* *mf*

29 *l.v. sempre*  
*mf* *mf*  
*mp* *p* *mf* *mp*  
*p* *leggero*

*mf* *p* *mp*  
*mf* *p* *mf*  
*mp* *pp* *mf* (release III pedal)

38 *8va*  
*mf* *mp* *f* *mf* *ord.* *p*  
*mf* *l.v.* *ord.* *p* *ppp* *p*

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

46 *l.v. 8va* *(mp)*  
*p* *f* *ord.* *mp* *f* *mp* *f*  
*p* *f* *ord.* *mf* *ff*  
*8va* *p* *f* *p* *mp* *p* *mf* *p*

*mp* *pp* *f*  
*Red.* (release III pedal) *\* 8ba* *mp* *mf*  
*l.v. ("finger pedal")*

4 (n.v.) D# C# L.v. mp p ff mf f

mp p p ff mf f

l.v. p mf p pp ppp f sub. p mp

l.v. mp p ppp f f Ped.

*(release keys)*

58 =CD#EFbGA#B# Ab-A G-G ord. (A-A#)

f p mf f mp

f mp leggero

mf ppp pp ppp \* f p

ord. (A -> A#)

63 G#-G A#C# Gb F#

f p mf ff p mf

mp p ff

f p f p simile

p f (m)p simile

l.v. no pedal, just keep keys depressed (release keys one by one)

4. 5. 6.

69

Annotations: *mf*, *poco dim.*, *l.v.*, 6, 3, 4, 2, *p*, *mp*, *ppp*, *Ped.*, *mf*

78

Annotations: *ppp*, *mf*, *p*, *f*, *mp*, *Ped.*, no pedal, but keep each key depressed as long as possible

81

Annotations: *p*, *mf*, *mp*, *f*, *mp*, *p*, *mp*, *mf*, *p*, *simile*, *mp*, *legatissimo*, *Ped.*, *mf*

6

87

*G<sub>4</sub>*  
*F<sub>4</sub>*

*F<sub>4</sub>* *D<sub>4</sub>* *ord.* *L.v.* *(G<sub>4</sub>)* *(F<sub>4</sub>)* *L.v. poco*

*ff* *mp* *f* *mp* *f*

*ff* *mf* *f* *mp* *poco f*

*ff* *ff*

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

*Red.* \*

95

*G<sub>4</sub>* *(A<sub>4</sub>)* *(C<sub>4</sub>)* *L.v.* *(E<sub>4</sub>)* *(D<sub>4</sub>)*

*meno f* *pp* *f* *mf* *ff* *f* *mf*

*meno f* *pp* *f* *mf* *ff* *ff* *mf*

*ppp* *mp* *p* *mp* *f* *p < f* *mp*

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

*L.v.* *8ba* *mp* *mf* *p* *f* *f* *mf* *mp* *mp*

*Red.* \*

104

*=CD<sub>4</sub>E<sub>4</sub>F<sub>4</sub>G<sub>4</sub>A<sub>4</sub>B<sub>4</sub>*

*p* *ff* *mf* *f* *ff* *f* *mf* *f* *mp* *< f > mp*

*ff* *mf* *f* *ff* *mf* *f* *mf* *f* *mf*

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

*pp* *f* *pp* *mf* *f* *f* *f* *f* *f*

*Red.* *s.p.* \*

*trillo rapido*

*III Ped.*  
*(till bar 127.3)*

116 (vibr. accel.) (fast) (n.v.) =C: D: E: F: G: A: B: B: (F) (D) (B) 15:8 7

s.p. ord. s.p. L.v. 10

(damp strings) (F - F#) (C - C#) L.v. poco (ord.) L.v. poco (C - D# F - G - B)

(release keys) s.p. (release III Ped.) mp p simile

137 f mf f 3 6 3 6 mf legatissimo 5 3 5 5 3 mf 6 3 3 6



140

*mp*, *f*, *pp*, *ff*, *mp*, *pp*, *f*, *ppp*, *ff*, *mp*

release keys one by one from down up

*pp*, *mf*, *ppp*, *f*, *mp*

*subito*

(A#) l.v. (C#)

145

*f*, *mf*, *mp*, *f*, *mp*, *mp*, *f*, *mp*, *mp*, *mp*

*p*, *f*, *p*, *5*, *mp*, *fp*, *fp*, *mp*, *mp*, *leggero*, *5*

*mf*, *mp*, *pp*, *non legato*, *6*, *5*

*L.v. sempre al fine*

*8va*, *G#*

152

*trillo rapido*, *(vibr. accel.)*, *(fast)*, *(n.v.)*, *mp*, *f*, *mp*, *ff*, *mf*, *mp*, *p*, *mf*, *mp*, *p*, *mf*

*ff*, *l.v.*, *6*, *(n.v.)*, *mf*, *ff*, *mf*, *mp*, *p*, *mf*

*f*, *l.v.*, *6*, *(n.v.)*, *p*, *leggero*, *6*, *p*, *p*

*f*, *l.v.*, *6*, *(n.v.)*, *mf*, *mp*, *p*, *mf*

*gracefully damp strings by hand*

*s.p.*, *s.p.*, *8ba*, *p*