

Piano

Egregore

for kantele, guitar, accordion and piano

Jukka Tiensuu 2011

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

Musical score for measures 1-15. The score is arranged in two systems. The first system contains the Kantele (ka), Guitar (g), and Accordion (ac) staves. The second system contains the Piano (pf) staff. The key signature is G-B-d. Performance instructions include *mf*, *mp*, *pp*, *f*, *p*, *l.v.*, *vibr. accel.*, and *(n.v.)*. Chord symbols G-B-d and G-B-d are present. Fingerings (5) and (11) are indicated. Pedal markings include *(III Ped.)* and *(release III Ped.)*.

Musical score for measures 16-20. The score is arranged in two systems. The first system contains the Kantele (ka), Guitar (g), and Accordion (ac) staves. The second system contains the Piano (pf) staff. The key signature changes to E♭B. Performance instructions include *mf*, *ff*, *f*, *p*, *5mf*, *6*, *mp*, *f*, *f* (non arpegg.), *mp*, *mf*, *mp*, *pp*, *mf*, *p*, *mf*, *8ba*, *mf*, *pp*, *p*, *mf*, *8ba*. Chord symbols E♭B, B♭, (A♯), D♭, and C♭D♯ are present. Fingerings (5), (2), (6), (4), (3), (6), (3), (7), and (7) are indicated. Pedal markings include *(7.)* and *l.v.*.

54 (n.v.)

Chords: D# (C#), G#B#

Chords: B# - B#
G# - G

Staff 1: mp, p, ff, mf, f

Staff 2: l.v., p, mf, p, m.s., ff (m.d.), p, mp

Staff 3: pp, mf, pp, ppp, f sub., p, mp

Staff 4: mp, p, ppp, f, f

Annotations: (release keys) with symbols, Ped.

58

Chords: =CD#EFbGA#B#

Chords: Ab - A, Fb - F, G - G, ord., (A - Ab)

Staff 1: f, p, mf, mp

Staff 2: mp leggero 5, fp, fp

Staff 3: mf, ppp, pp, ppp, f, p

Staff 4: mf, ppp, p

Annotations: 5, 6, 3, 8va, mp leggero 5, fp, fp, *

63

Chords: G# - G, A#C# Gb F#

Staff 1: f, p, mp, p, mf, ff, p, mf

Staff 2: mp, p, ff, mf

Staff 3: f, p, p, simile, p, simile

Staff 4: p, f, (m)p, simile

Annotations: l.v., no pedal, just keep keys depressed (release keys one by one), p, f, (m)p, simile

87

G♯ F♯ *F♭ D♯* *=C♭DEF♯GAB♭* *ord.* *L.v.* *(G♭) (F♭)* *L.v. poco*

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

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

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

Red. *8ba* *mf* *mf* *mf*

L.v. (fingerpedal) *ord.*

95

(G♯) *(A♭) (C♯)* *L.v.* *12* *(E♭) (D♯)*

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 *8ba* *p* *p* *8ba* *mp* *mf* *p* *f* *mf* *mp*

L.v. *10* *pizz. l.v.* *s.p.*

104

=CD♭E♯FG♭A♯B♭ *(F♭)* *(B♭)* *trillo rapido*

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

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

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

pp *f* *8ba* *mf* *pp* *mf* *f* *Red.* *f* ***

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

s.p. ord. s.p. l.v. 10

128 (damp strings) (F \flat -F \sharp) (C \flat -C \sharp) l.v. poco (G \sharp) (ord.) (D \flat G \flat) (E \flat) l.v. poco (C \flat D \sharp F \flat G \flat B \flat)

(release keys) III Ped. mp 8ba f s.p. (release III Ped.) mp 8ba p simile

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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).

> 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.

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

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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.

●

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 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.)

◇

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

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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.