

GRROUND

for piano


Jukka Tiensuu 1990

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Performance note:

 Small notes (appoggiaturas) are always played before the main note, and according to the context, e.g. *languido, giocoso, espressivo, agressivo, scherzando, esitando, appasionato, funebre...*


Dynamics:

fff Extremely loud (at the limit of one's forces). Play the ***fff*** repetitions with both hands alternating.
sfz Like ***fff***, but for one note only, then returning to the dynamic level that prevailed before the ***sfz***.
f Very loud, quasi ***ff***.
sfp Extremely loud, then *subito p*.
fp Very loud, then *subito p*.
p Soft, but *cantabile*
pp Very soft.
ppp Extremely soft, hardly audible, always *una corda*.



Pedal:

The damper pedal is kept down through most of the piece (esp. bb.84-fine Ped. *sempre*). The only complete silences are in bars 72 and 73 (during which no visible movement should be seen, either). The pedal changes should take place only where indicated, but a "half-pedal" can occasionally be (discretely) used, if necessary to prevent the sound becoming too blurred.


*  Ped. A quick pedal change, without totally damping all vibrating strings.

*  Ped. Long enough pedal to damp all vibrating things (except the ones whose corresponding keys are held down).


Trills and tremolos:


tr   All trills and mordents are played on the time of the main note and start with the main note. Like the appoggiaturas, they are always played according to the context (speed, length, character...).


 All tremolos are *measured* (with the exception of bars 83-84, where they are to be played as fast as possible).

6  When there is a triplet subdivision in the tremolo rhythm, the total number of repeats is marked above an ellipse (...)

Clusters:

 Chromatic clusters (approximate pitches). These should always be played with arms (or elbows), never with palms.


 Cluster continues as high or low as possible. (Freely extend the cluster to the direction pointed by the arrowhead.)

 Broken cluster (start with elbow, break with arm, end with palm).

Fermatas:

 An optional short fermata.

 A long, recommended fermata.

 A very long, obligatory fermata.

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1 $\text{♩} = 30$ *Fantastico*

fff *P* *dim.* *pp* *ppp*

8 *8va* *8ba* *loco* *tr* *pp* *ppp*

12 *fp* *fp* *dim.* *fp*

16 *sfz* *pp* *fff* *p* *fff* *p*

21 *pp* *tr* *sfz* *pp* *sfz* *ppp* *sfz* *ppp*

24 *fff* *f* *ppp* *mf* *ppp* *f* *ppp* *f*

26 *fff* *p* *fp* *fp* *fp* *fff* *pp* *fff* *p* *fp* *dim.*

29 *sfz* *pp* *sfz* *sfz* *fff* *p*

34 *dim.* *ppp* *fff* *pp* *pp* *mp*

Piu mosso

2

38 *p* *f* *mf* *fff* *mf* *pp* *fff* *Red.

41 *Tempo 1°* *ppp* *sfz* *fff* *p* *Piu mosso*

44 *fp* *fff* *pp* *ppp* *rall.* *Tempo 1°* *pppp* *p* *fff* *Red.

47 *(poco)* *tr* *sfz* *pp* *ppp* *sfz* *sfz* *Red.

53 *sfz* *fff* *pp* *fp* *pp* *Red.

57 *ppp* *fp* *fff* *fff* *p* *fff* *mp* *p* *ppp* *Red.

61 *pp* *p* *pp* *mp* *pp* *p*

64 *f* *fff* *pp* *pp* *(come prima)* *pp* *p* *pp* *p*

69 *p. a p. cresc.* *(mf)* *pp* *pp* *fff* *8va* *silenzio assoluto* *silenzio assoluto* *Red.

74 *tr (a 2 mani)* *tr* *tr* *tr* *tr* *trillo rall...* *ppp* *f* *p* *(poco)* *fff* *8va* *loco* *tr* *tr* *Red.

8ba loco *15ba* *8ba*

(elbows)

81 *tr* *pp* *fff* *8va* *loco* *8va sempre* *rubato nervoso* *disperato*

15ba * *Red.* 8ba *loco* 6 *Red.* 3 3 3 3

86 3 3 6

87 3 6 6

88 12 (tempo giusto) 6 6 3 3 3 3

89 3 3 6 6 6 6 6

90 *loco* *tr* *pp* *fff* *Tempo 1°* 12 15ba

94 *ppp* *tr* *tr* *mp* *15ba* *p* *fff* *ppp fluente* 3 6

98 *loco* *2x ad lib.* *tr* *trillo rall...* *patético* *mf* *p* 6 6 6

102 *tr. lento..accel...* *tr. lento..accel..rall...* *poco* *fff* *p* *pp* *p* 3 3 3 3 15ba 15ba

108 *voces intima* *pp* *fff* *p* *ppp* *lunga* 3 15ba *