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Jukka Tiensuu

# PRÉLUDE NON-MESURÉ

for piano

1976

Teosto

Suomalaisen musiikin tiedotuskeskus  
Finnish Music Information Centre

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Jukka Tiensuu: PRELUDE NON-MESURE for piano (1976)

PRELUDE NON-MESURE begins with section A ("Alku" = beginning) and ends with section L ("Loppu" = end). Sections B, C, D, E, F, G, H, I, J and K can be played in any order, not all of them need to be played and anyone of them can be played more than once.

The performer can relatively freely choose the tempos, dynamics, phrasing, pedalling and even articulation and character of these sections; preferably his choices should vary from performance to performance. Some possibilities are given below and in the score in brackets ( ).

No pauses between sections are necessary. It would be preferable to proceed from one section to another *attacca*, sometimes emphasizing the contrast between them, sometimes almost unnoticed. Pedal can be used also to avoid silences between sections and even occasional slight overlapping of sections is acceptable. The duration of the piece should usually vary from 5 to 15 minutes.

For accuracy of performance it is important that the following strings and the precise nodal points for harmonics be clearly marked:

Strings to be muted or plucked (sections I and L):  $D_1 - F_1 \ G_1^\# \ C_2^\# \ F_2^\# \ f^\# \ g \ g^\# \ a \ b^\flat \ b \ c' \ d'^{\#} - g''$

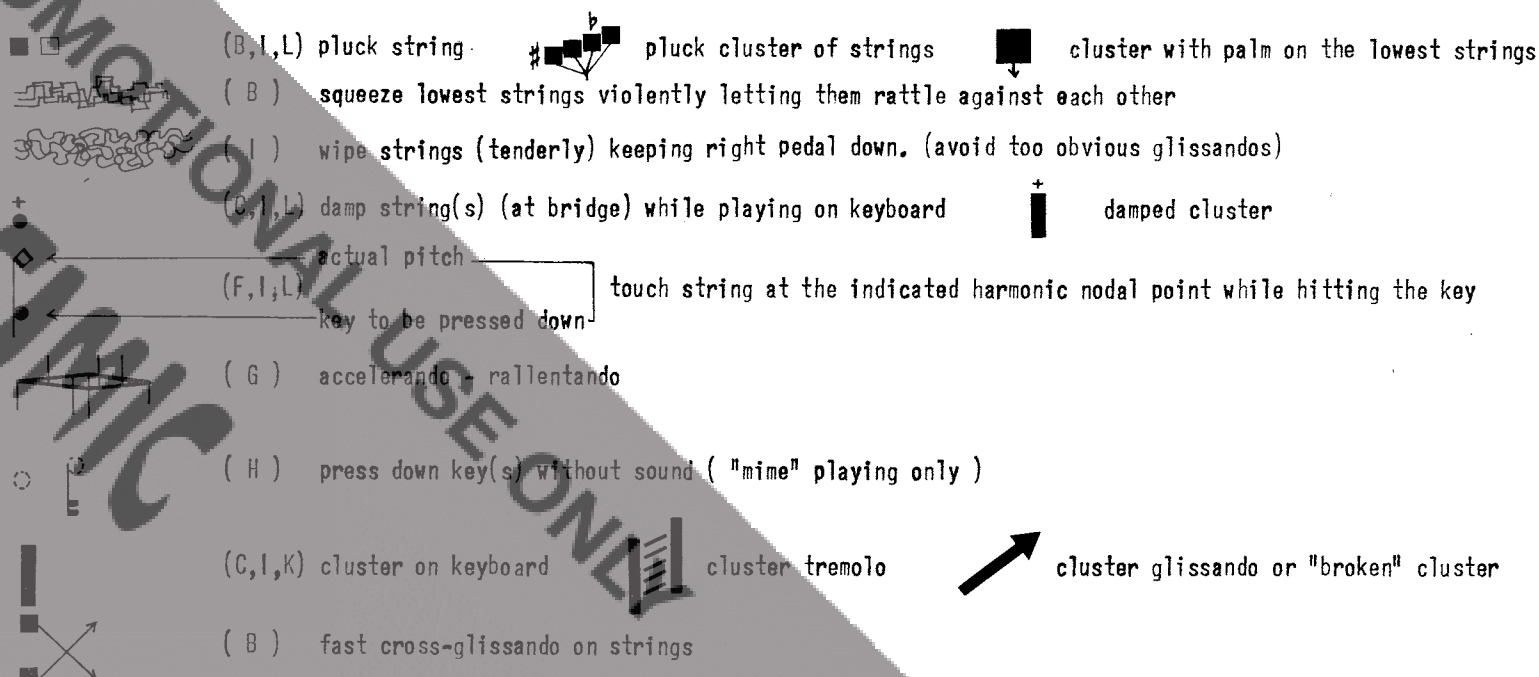
Nodal points for harmonics (sections F, I and L): 2<sup>nd</sup> (4<sup>th</sup>) harmonic: C D

7<sup>th</sup> harmonic:  $B_2 \ C_3 \ C_3^\# \ F_3 \ F_3^\# \ G_3$

11<sup>th</sup> harmonic:  $D_4 \ E_4^\flat \ E_4$

More detailed notes on sections:

- A** Like in the keyboard preludes of the eighteenth century French composers the tempo, articulation, phrasing, rhythmic figures, and distinction between "melodic" and "harmonic" elements is left to the performer's taste. (However, he is encouraged to look for contrasted rhythmic, dynamic and articulative characteristics in different performances and even within one performance: *recitativo - capriccioso - fulminante - serene - appassionato - rassegnato...*) The dotted lines show only one of many possibilities for articulation.
- B** Inside the piano. Play blocks in any order; repeat any number of times. (*furioso; capriccioso; grandioso*)
- C** While playing on keyboard mute the corresponding strings (at bridge). (For muting use any material; play with pedal to catch resonances; *nervoso; capriccioso; scherzando*) If barring of the piano makes it difficult to mute the indicated pitches, octave transpositions can be used.
- D** (*lentissimo; misterioso; fff-grandioso; disperato*)
- E** "Non-mesuré". Start anywhere, stop anywhere and repeat any number of times. (*scherzando; tranquillo; furioso; come una macchina; capriccioso; festivo*)
- F** To hear clearly the beating caused by the slight differences between the harmonics and their enharmonic tempered tones, the tempered tone should not sound louder than the resonance of the harmonic. (*lento marcato; andante fremente*)
- G** (*adagio lamentoso; andantino appassionato; largo lugubre*)
- H** Press keys down without sound (mime the performance). (*molto appassionato; scherzando; meditando*)
- I** s.p. = pluck at bridge. sul 8<sup>va</sup> = pluck at middle of string. (*misterioso; sinistro*)
- J** (*leggierissimo; secco; capriccioso; martellato; scherzando; espressivo con bravura*)
- K** Clusters on keyboard (and on strings) played with arms, palms and fists. (*tempestoso; misterioso; furioso*)
- L** Like section A, but preferably of different character.



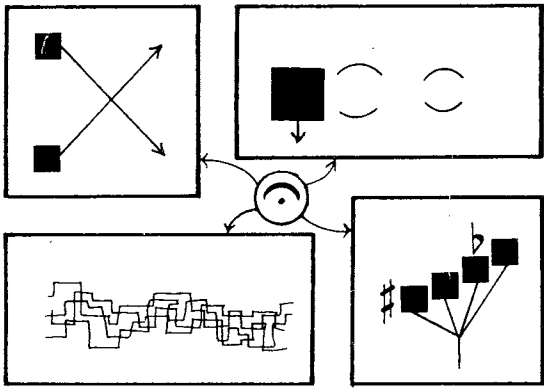
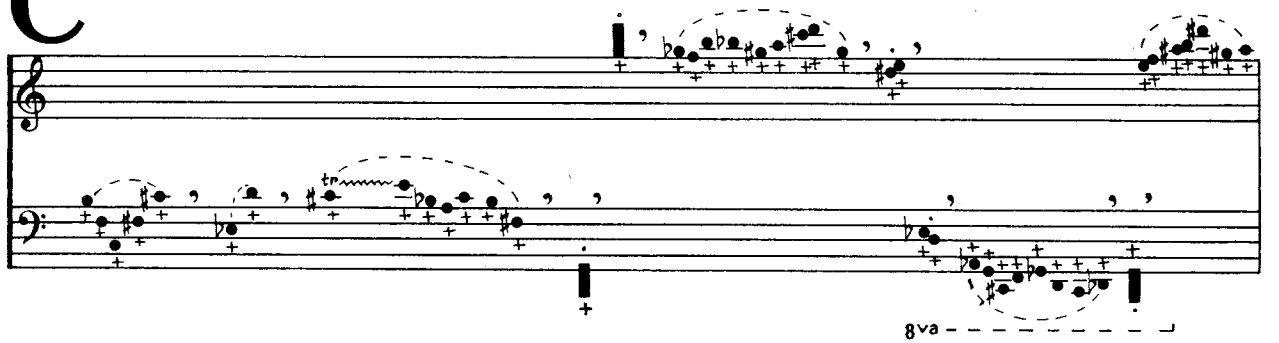
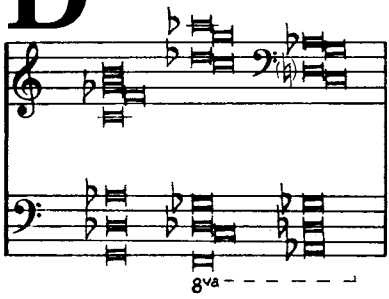
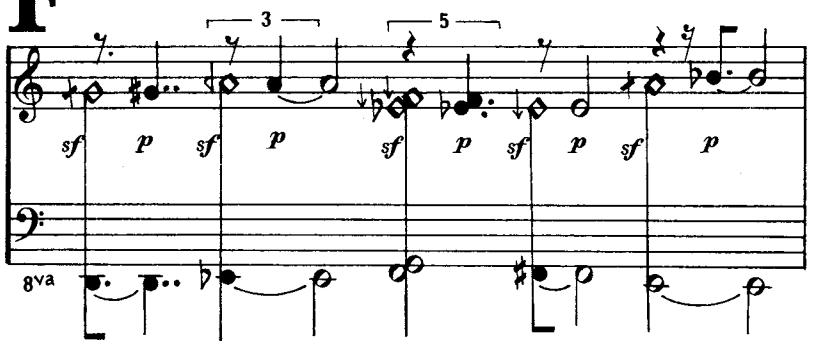
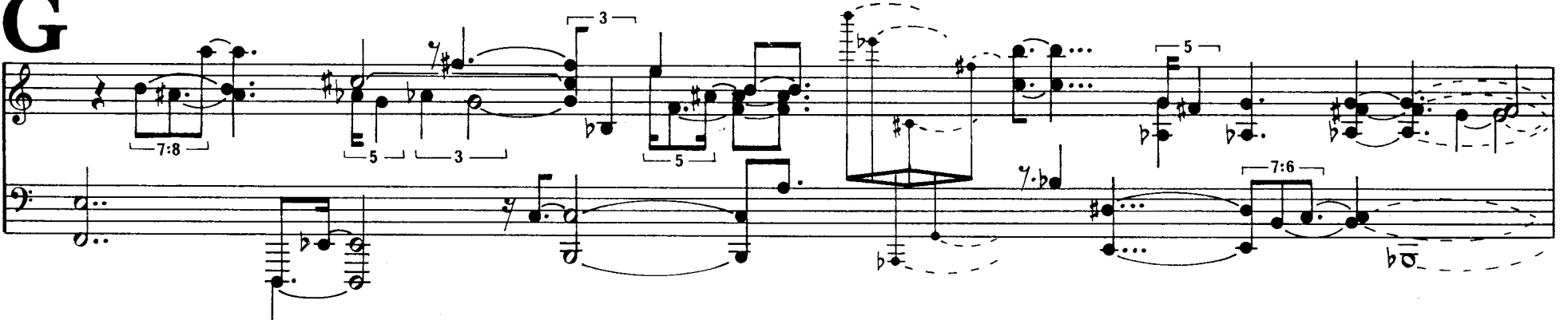
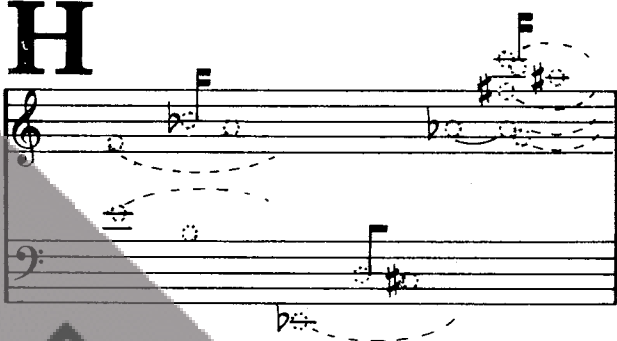
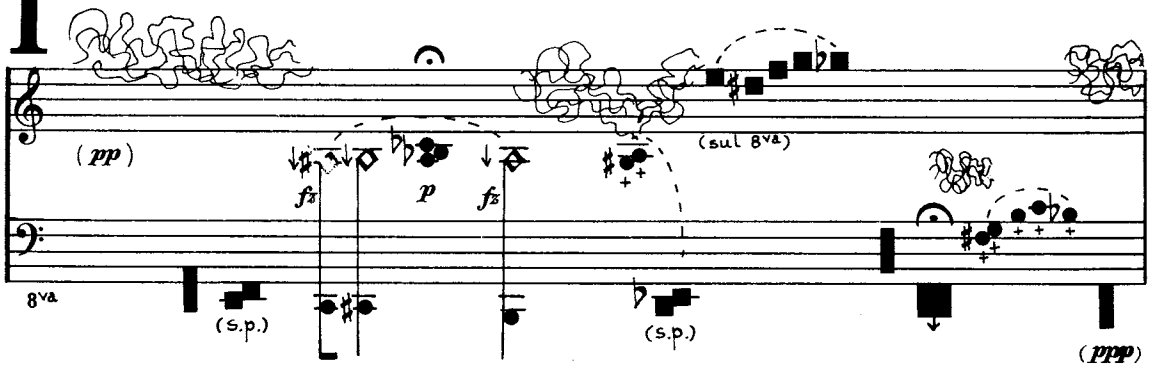
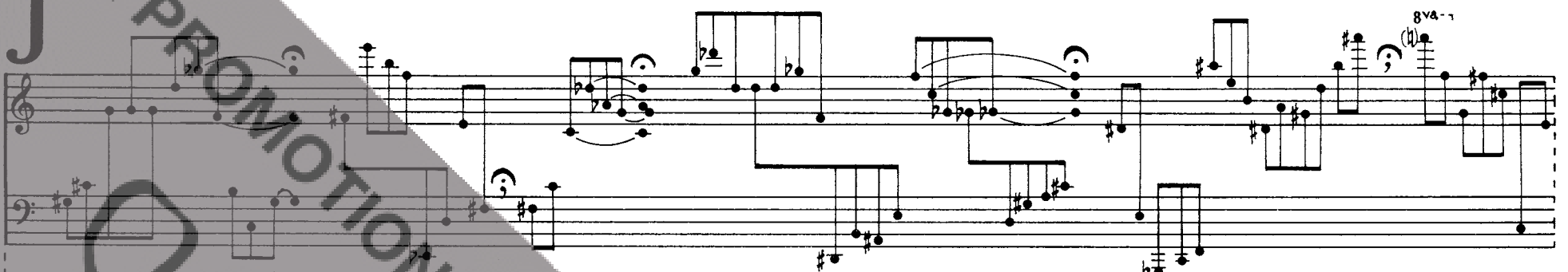
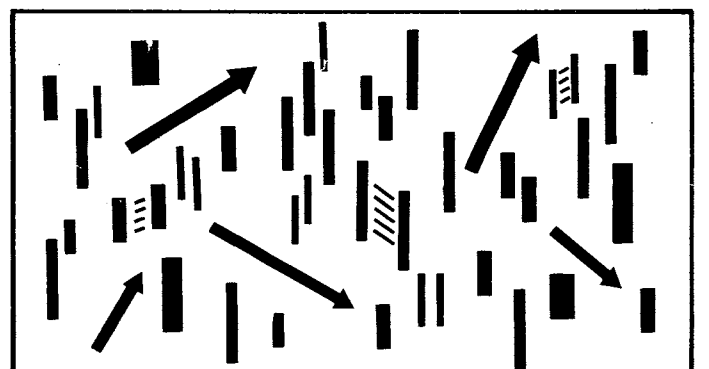
# PRÉLUDE NON - MESURÉ

## for piano

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**A**

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**B****C****D****E****F****G****H****I****J****K**

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