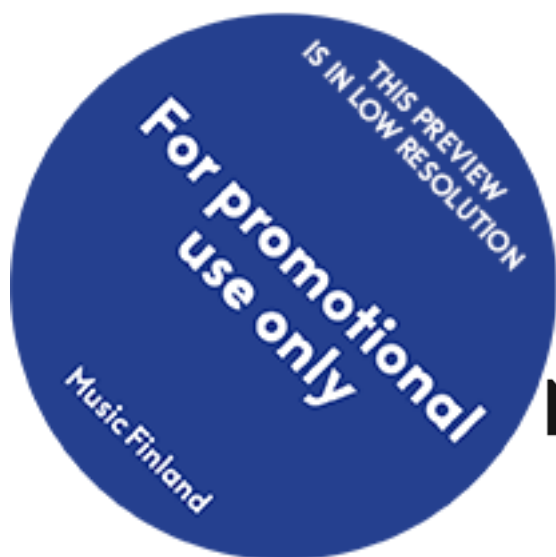


Tiina Myllärinen

# Risonanza IV

for piano solo

2017



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# Performance directions

## Risonanza IV

### Preparation

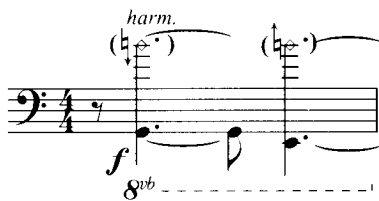
G4 is prepared throughout the whole piece and the preparation should be done before the performance. 1 screw, size 4 mm x 30 mm, is inserted between the two rightmost strings of G4 (behind the dampers) as shown in the picture, to get a quite mellow, resonant and percussive sound. When played with una corda pedal, the **sounding pitch should be between C4 and C#4**.

**IMPORTANT:** While doing the preparation keep the pedal down so you don't harm the dampers.



### Harmonics

All harmonics should be played between the pins and the dampers (multiphonic-like sound). Use as little movement as possible when playing harmonics (avoid standing up if possible). Depending on the instrument, some adjustments might be necessary for the harmonics.



The played note of harmonics is marked with a normal notehat, and the resulting pitch with an open diamond-head in parenthesis (the resulting pitch is an approximation).

### Silent notes



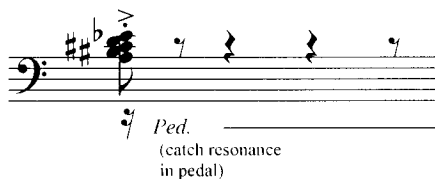
Notes that are silently depressed for different kind of resonances are marked with open diamond heads (without parenthesis).

### Pedals

*Ped.*  
*III Ped.*  
*U.C.*

refers to right pedal, sustain pedal  
refers to middle pedal, sostenuto pedal  
refers to left pedal, una corda. Is cancelled with "Tre corde".

In order to lengthen the resonance of the prepared G4, the una corda in bars 188-203, 222-231 and 240-251 should be pressed down so that you can still hear a hint of G4.



Here the pedal is put down after playing the chord, to catch the resonance.

### Clusters

All clusters are chromatic unless otherwise marked (bar 168, cluster with white keys). All clusters should be played without the prepared tone G4 (for example bar 168, chromatic cluster -g).



Clusters are marked with a thick line between the lowest and the highest pitches.

Cently depressed clusters are also marked with a thick line.

different resonances of the instrument and they should always be highlighted as much as possible. If there are chords with different kind of resonances, the chords should be played with a round, sharp attack. A sharp attack can flatten the resonances, which is to be avoided.



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Music Finland

# Risonanza IV

for piano solo

Tiina Mylläinen (2017)

Lively, Ritmico ♩ = 120

Measures 1-2 of the piano score. The piece begins in 9/16 time, then changes to 2/4, and finally to 4/4. The music features a rhythmic pattern of eighth and sixteenth notes with chords. Dynamics include *f* (forte) and *bb* (double flat).

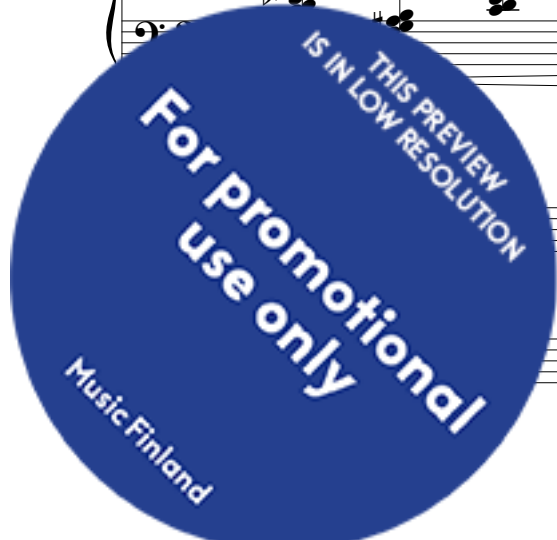
Measures 3-4. Measure 3 is in 4/4 time. Measure 4 is in 6/16 time, then changes to 2/4. A piano (*p*) section with a sixteenth-note triplet is shown in the bass clef. Dynamics include *f* (forte) and *bb* (double flat).

Measures 5-7. Measure 5 is in 2/4 time. Measure 6 is in 3/8 time. Measure 7 is in 7/16 time, then changes to 5/16. The music continues with rhythmic patterns and chords.

Measures 8-10. Measure 8 is in 5/16 time. Measure 9 is in 2/4 time. Measure 10 is in 2/4 time. The music features a consistent rhythmic pattern.

Measures 11-13. Measure 11 is in 2/4 time. Measure 12 is in 4/4 time. Measure 13 is in 5/16 time. Dynamics include *ff* (fortissimo) and *p* (piano). A sixteenth-note triplet is shown in the bass clef.

Measures 14-16. Measure 14 is in 3/8 time. Measure 15 is in 5/16 time. Measure 16 is in 5/16 time. The music concludes with a final chord.



16

Musical score for measures 16-18. The piece is in a key with two flats (B-flat and E-flat) and a 9/16 time signature. The right hand features a melodic line with eighth notes and rests, while the left hand plays a rhythmic accompaniment of eighth notes. Measure 18 ends with a repeat sign.

19

Musical score for measures 19-20. The right hand continues with eighth notes and rests. The left hand plays eighth notes. Measure 20 includes a piano (*p*) dynamic marking and ends with a repeat sign.

21

Musical score for measures 21-22. The right hand features a melodic line with eighth notes and rests. The left hand plays eighth notes. Measure 21 includes a forte (*f*) dynamic marking. Measure 22 includes a piano (*p*) dynamic marking, a cluster of notes, and a fortissimo (*ff*) dynamic marking. A five-fingered chord is indicated with a '5' and a slur.

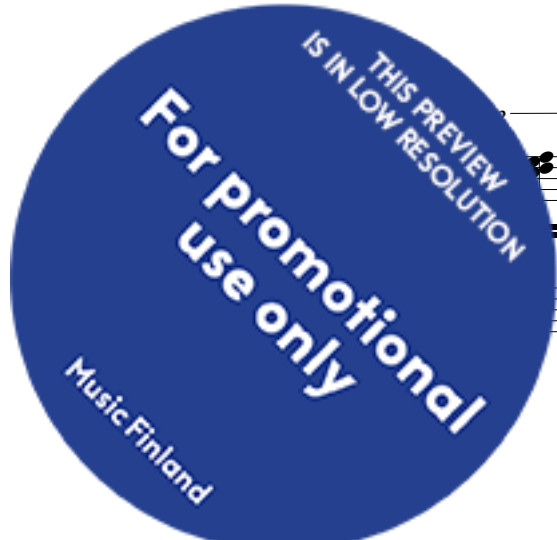
23

Musical score for measures 23-24. The right hand is mostly silent, with a forte fortissimo (*fff*) dynamic marking and an accent (>) over the first note. The left hand is also silent for most of the measure. Measure 24 includes a piano (*p*) dynamic marking and a six-fingered chord indicated with a '6' and a slur. A pedal point is indicated with 'Ped.' and a bracket.

31

Musical score for measures 31-32. The right hand features a melodic line with eighth notes and rests. The left hand plays eighth notes. Measure 31 includes a forte (*f*) dynamic marking. Measure 32 includes a 3:2 ratio marking and ends with a repeat sign.

Musical score for measures 33-34. The right hand features a melodic line with eighth notes and rests. The left hand plays eighth notes. Measure 33 includes a 3:2 ratio marking. Measure 34 ends with a repeat sign.



35

Musical score for measures 35-36. The piece is in 5/4 time. Measure 35 features a piano introduction with a descending line in the right hand and a complex chordal structure in the left hand. Measure 36 continues with a similar texture, ending with a *ff* dynamic marking.

37

Musical score for measures 37-38. Measure 37 begins with a piano (*p*) dynamic and features a sixteenth-note run in the left hand. Measure 38 is marked *f* and includes a cluster in the right hand and a triplet in the left hand.

39

Musical score for measures 39-40. Measure 39 starts with a *ff* dynamic and a piano (*p*) dynamic marking, featuring a sixteenth-note run in the left hand. Measure 40 is marked *f* and contains a cluster in the right hand.

41

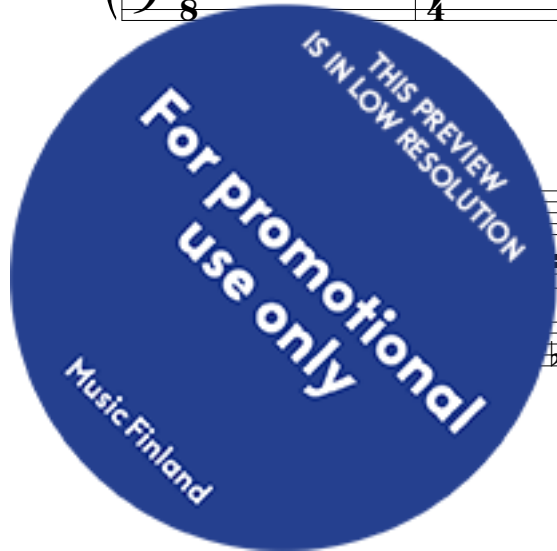
Musical score for measures 41-42. Measure 41 is marked *ff* and features a descending line in the right hand. Measure 42 continues with a similar texture, ending with a *ff* dynamic marking.

43

Musical score for measures 43-44. Measure 43 begins with a *pp* dynamic and a half note in the right hand. Measure 44 is marked *f* and features a descending line in the right hand.

(cluster)

Musical score for measures 45-46. Measure 45 is marked *ff* and features a cluster in the right hand. Measure 46 is marked *f* and contains a quintuplet in the right hand.



Risonanza IV

48

51

(cluster)

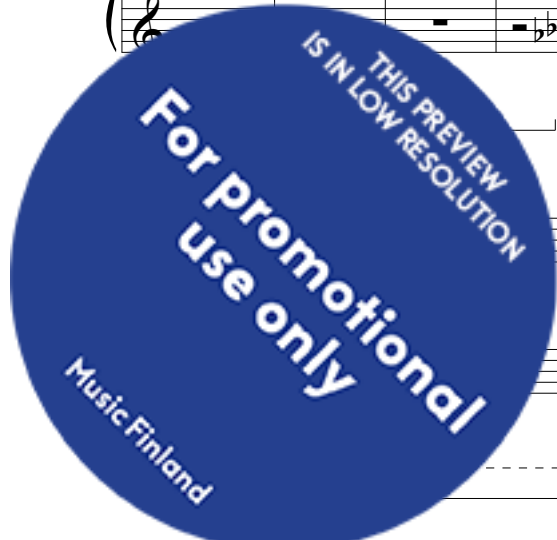
53

55

(in cluster: emphasis on higher notes)

58

61





72

hold

*p* *mf* *ff*

8<sup>vb</sup> III Ped.

Ritmico ♩ = 120

75

79

Tranquillo ♩ = 60

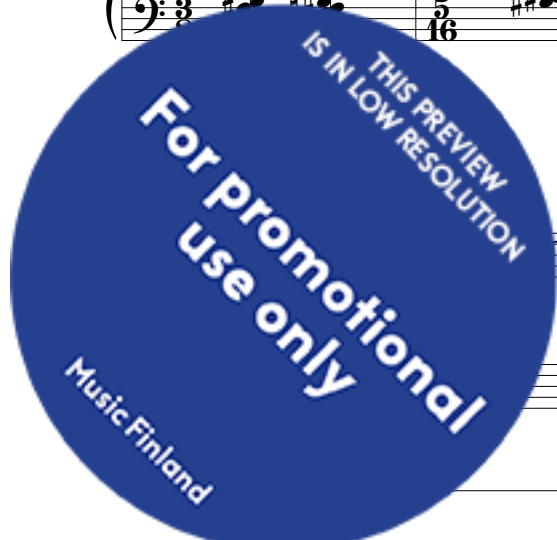
83

harm.

8<sup>vb</sup> III Ped.

Ritmico ♩ = 120

87



*f* *ff* *mp*

Ped.

96

pp *f* harm. L.V. 8vb *f* *ff*

III Ped.

Tranquillo ♩ = 60

Ritmico ♩ = 120

100

*f* *p* *f* harm. 8vb III Ped.

Tranquillo ♩ = 60

106

hold ----- ord. *p* *f* harm. *mp* *p* harm. poco accel. *pp* 8vb III Ped. Ped. III Ped.

112

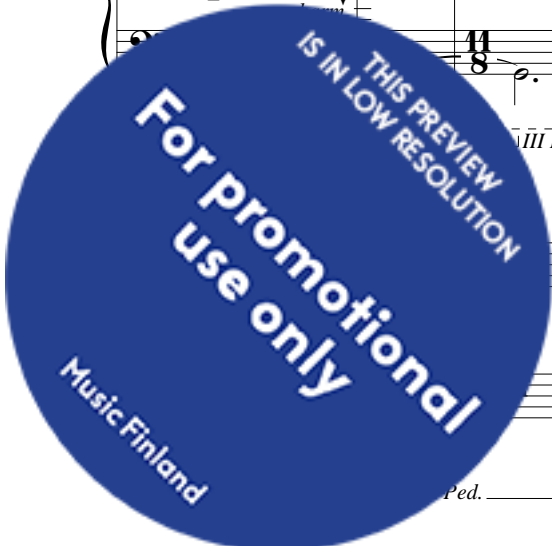
*ff* *f* harm. *mp* *mp* Ped. (catch resonance in pedal) 8vb III Ped.

118

*p* *f* *p* *ff* *f* gradually release notes (catch resonance in pedal) Ped. 8vb III Ped.

Ritmico ♩ = 120

*mf* *p* *f* Ped.



Tranquillo  $\text{♩} = 60$   
cantabile

127

*p* (*b*) *p* *f* *Ped.* *8<sup>vb</sup>* *III Ped.*

Ritmico  $\text{♩} = 120$   
(as a memory)

Tranquillo  $\text{♩} = 60$

132

*p* *ppp* *mf* *mf* *ff* *p* *Ped.* *8<sup>vb</sup>* *III Ped.*

chrom. cluster

137

*mf* *f* *mf* *f* *ff* *8<sup>vb</sup>* *III Ped.*

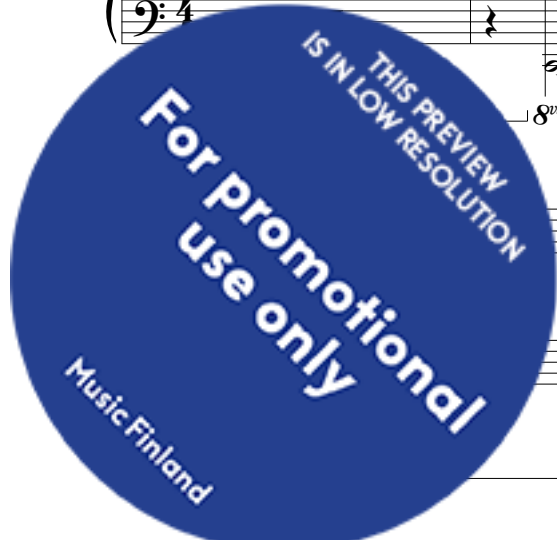
142

*p* *mf* *f* *pp* *mf* *Ped.* *8<sup>vb</sup>* *III Ped.* *III Ped.* *Ped.* *8<sup>vb</sup>*

148

*p* *mf* *mf* *ff* *hold* *Ped.* *8<sup>vb</sup>*

*mf* *gradually release notes* *Ped.* *8<sup>vb</sup>*



gradually release notes  
from the bottom upwards

158

*f* *8vb* Ped. *III Ped.* Ped. (catch resonance in pedal) *8vb*

163

*piu f* *ff* *p* *mf* *f* Ped. *III Ped.*

chrom. cluster

168

*ff* cluster w/white keys *mf* *8vb* *III Ped.*

174

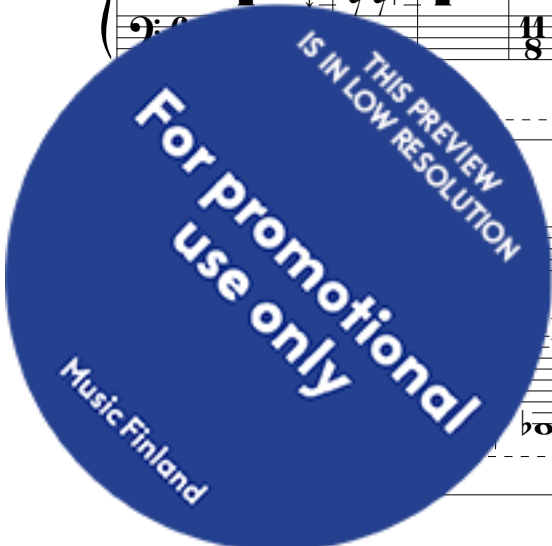
*f* *mf* *f* *p* Ped. *III Ped.* *8vb Ped.* (hold until resonance dies away)

cantabile,  
quasi senza tempo

179

*mp* *p* *mp* *p* *mf* harm. (b)

*p* *mf* *mp* *p* *mf* Ped. U.C.



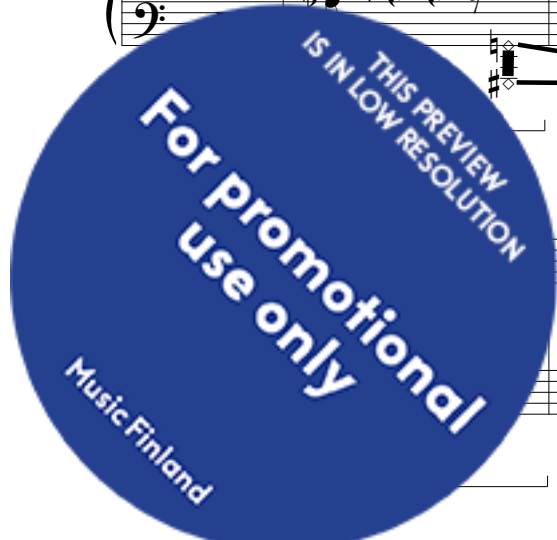
189 \*) prepared g

196

202 (keep the same voicing in all chords, focus on the change of resonance)

206

211 gradually release notes



Risonanza IV

*molto tranquillo,  
quasi senza tempo*

220

*p*

Ped. U.C.

III Ped.

225

(keep the same voicing  
in all chords, focus on  
the change of resonance)

232

*mf*

8vb

III Ped. Tre corde

236

*etereo,  
senza tempo*

*p*

8vb

III Ped. Ped. U.C.

242

8vb

