

Maria Kallionpää

Celestifilia

for piano, electronic keyboard, and electronics

2012



Music Finland

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Helsinki, 2014



Maria Kallionpää: Celestifilia (2012)

for piano, electronic keyboard, and electronics

Electronics designed by Hans-Peter Gasselseder (2012)

Commissioned by pianist Tuuli Lempa

Performing Instructions

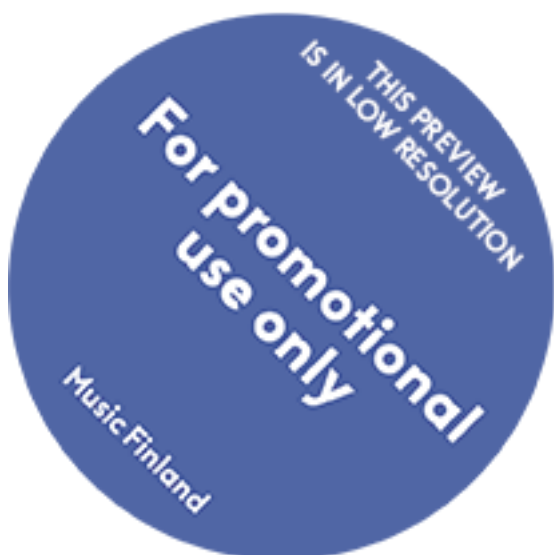
The work should be played by a piano performer and a sound technician, the latter controlling the electronics. The electronic part can be played on a Macintosh computer, using Logic Pro software. The Logic Pro project of “Celestifilia” can be requested from the composer, the designer of the electronics, or the commissioner of the work.

The work should preferably be performed with the designed Logic Pro setting; however, it is also possible to perform it with a simpler electronic setup that only modifies the tuning (the electronic keyboard should be tuned a quartertone higher than the regular piano).

Programme Note

“Celestifilia” is a multi-instrument composition for one pianist. The work was inspired by the aesthetic ideas of Karlheinz Stockhausen (such as, for example, microtonal experimentation and open form techniques) and his interest in the stars and planets. The two versions of the composition differ: whereas the first version mainly leans on the possibilities of tuning alterations, the second version has a more flamboyant, futuristic, and electronic character. “Celestifilia” was first performed at the Sibelius Museum in Turku, Finland in December 2012.

Duration: ca. 9’30



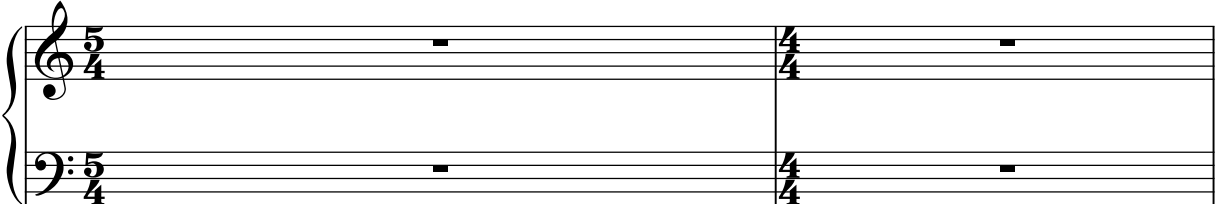
For Tuuli Lempa
Celestifilia

I Prelude
A Sight From Sirius

Maria Kallionpää (2012)

Espressivo ♩ = 72

Electric Piano



Two staves for Electric Piano. The first staff is in 5/4 time and the second is in 4/4 time. Both staves contain whole rests.

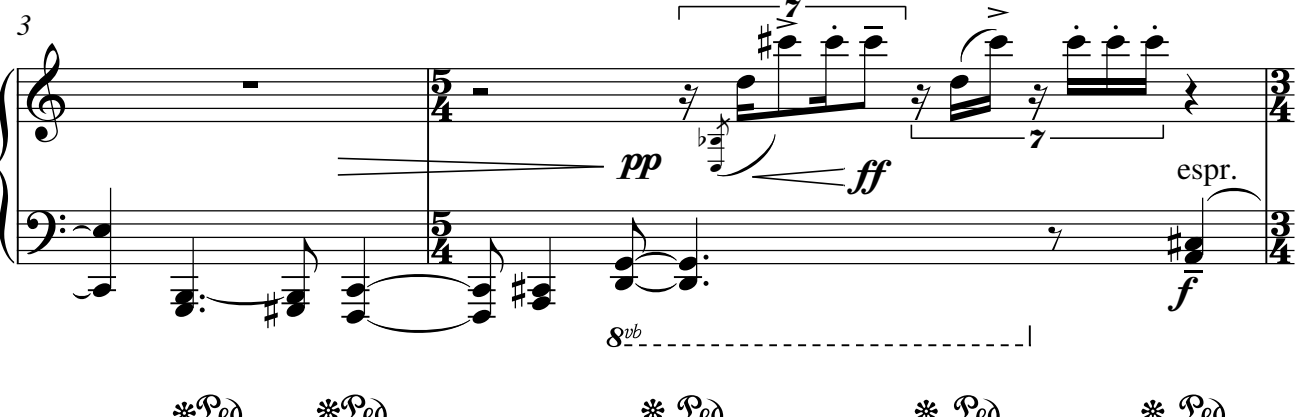
Espressivo ♩ = 72

Piano

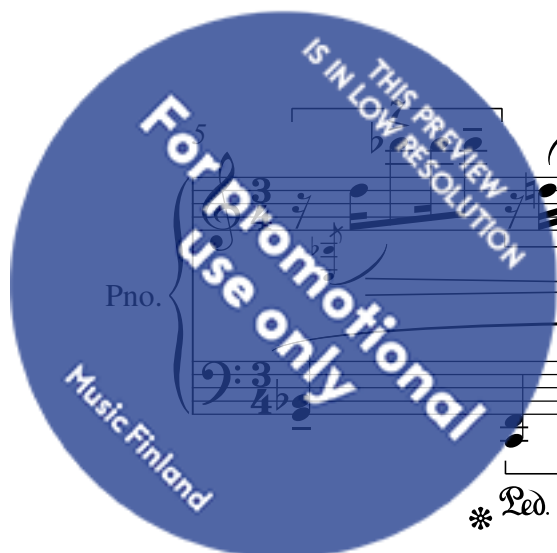


Two staves for Piano. The first staff is in 5/4 time and the second is in 4/4 time. The music features complex rhythms with 7th and 3rd notes, triplets, and various dynamics including *sfz*, *p*, *mf*, *mp*, and *f*. Pedal markings (* Ped.) are present at the bottom.

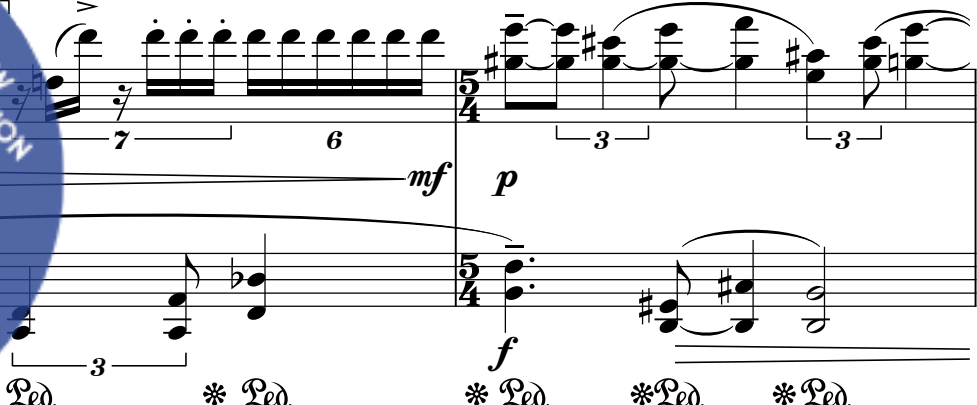
Pno.



Two staves for Piano. The first staff is in 5/4 time and the second is in 3/4 time. The music features complex rhythms with 7th and 3rd notes, triplets, and various dynamics including *pp*, *ff*, *f*, and *espr.*. Pedal markings (* Ped.) are present at the bottom.



Pno.



Two staves for Piano. The first staff is in 5/4 time and the second is in 3/4 time. The music features complex rhythms with 7th and 3rd notes, triplets, and various dynamics including *mf*, *p*, and *f*. Pedal markings (* Ped.) are present at the bottom.

Poco piu mosso

Pno.

mp *sfz*

* Ped. * Ped. * Ped.

Pno.

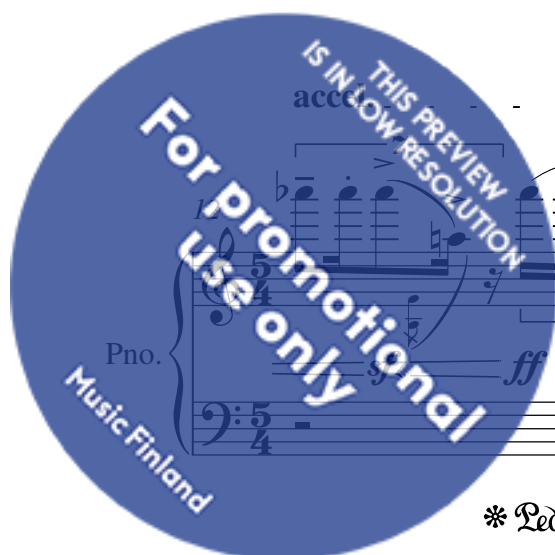
p *mf* *f*

* Ped. * Ped. * Ped.

Pno.

pp

* Ped.



ff

* Ped.

(accel.)

Pno.

13

* Ped.

7

7

6

♩ = 90

Pno.

14

Ped.

* Ped.

* Ped.

7

7

6

rit. ... Tempo I

♩ = 72

Pno.

15

mp

f

* Ped.

* Ped.

* Ped.

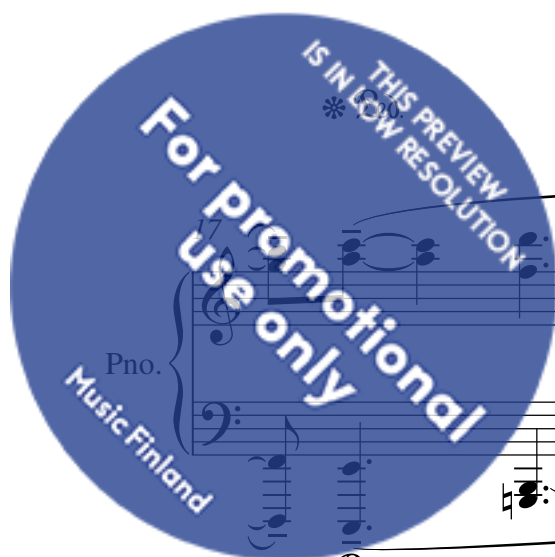
* Ped.

7

3

3

8^{va}



Ped.

* Ped.

* Ped.

* Ped.

* Ped.

* Ped.

8^{vb}

pp

The electronic keyboard should
be tuned a quarter tone higher than
the regular piano

II The Celestial Silence

5

19

Pno.

(b) *tr*

mp

3

(b) *tr*

22

Pno.

(tr)

p

24

Pno.

mf

Ped.

7

8^{va}

7

26

E. Pno.

mp

sfz

3

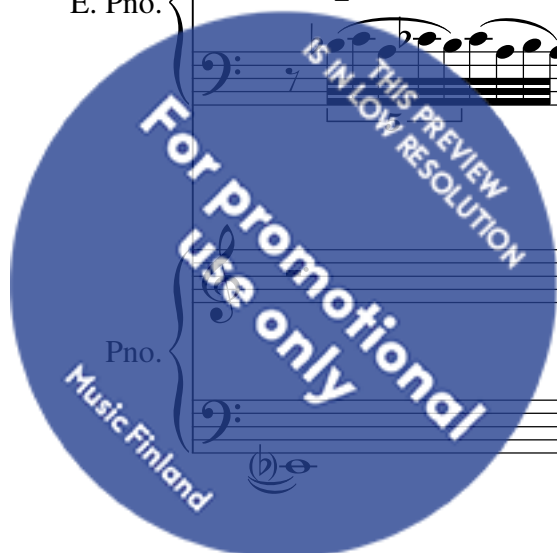
5

3

(b) *tr*

Pno.

*



E. Pno.

Pno.

p

mf

mp

sf

p

Ped. *Ped. *Ped. *

E. Pno.

Pno.

tr

*Ped. *

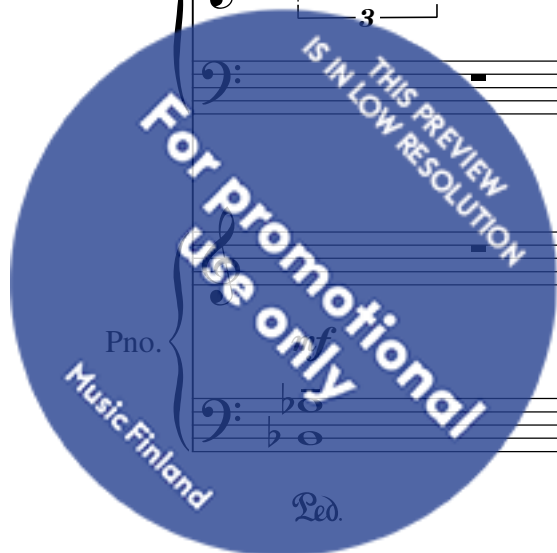
E. Pno.

Pno.

tr

8va

Ped. *Ped. *



36 7

E. Pno.

Pno.

mp

f

sfz

mp

f

sfz

* Ped. * Ped. * Ped.

39

E. Pno.

Pno.

p

mp

sfz

p

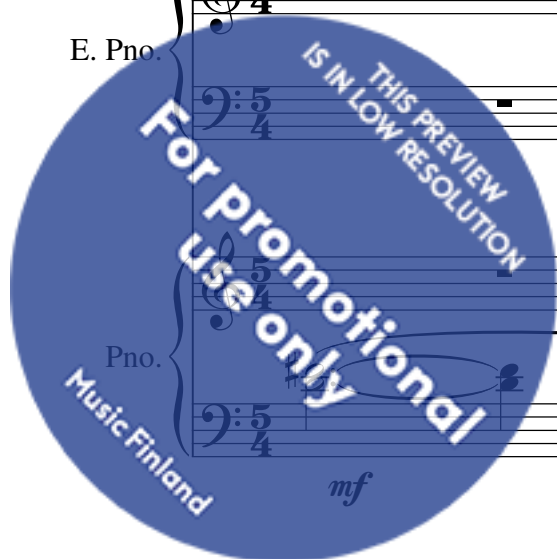
42

E. Pno.

Pno.

f

mf



E. Pno.

mp *sfz* *p* *mf*

Pno.

8va

3

3 *sfz*

Measures 44-45. The E. Pno. part has a melodic line with dynamics *mp*, *sfz*, *p*, and *mf*. The Pno. part has a bass line with a triplet and an *8va* marking.

E. Pno.

mp

Pno.

p

Measures 46-47. The E. Pno. part has a melodic line with a triplet and a dynamic marking *mp*. The Pno. part has a bass line with a dynamic marking *p*.

E. Pno.

sfz *p* *mf*

Pno.

mf

Measures 47-48. The E. Pno. part has a melodic line with dynamics *sfz*, *p*, and *mf*. The Pno. part has a bass line with a dynamic marking *mf*.



49

E. Pno.

f *mp* *p*

Pno.

f

8va

3

3

50

E. Pno.

mf

Pno.

mp *sfz* *p*

3

51

E. Pno.

mp

Pno.

mf

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Pno.

52

8va

3

mp

p

sfz

Pno.

54

mf

f

mp

3

Pno.

56

p

mf

mp

3

Pno.

59

8va

8vb

ppp

sfz

p

Ped.

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61

Pno.

mf

11

*

62

Pno.

f

pp

8va

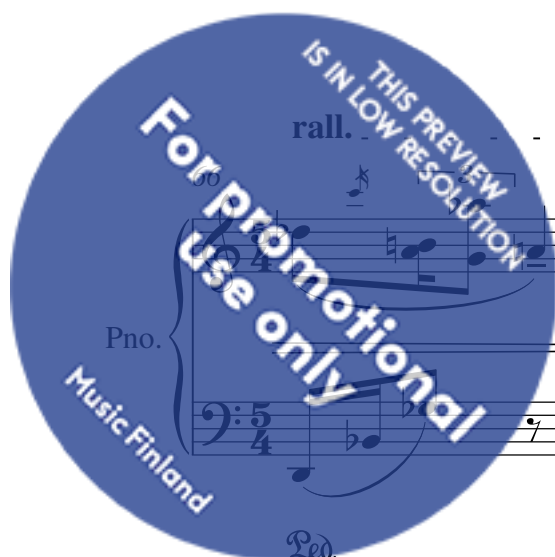
Ped.

64

Pno.

ff

Ped.



rall.

mp

Ped.

Tempo I

67 ♩ = 72

Pno.

mf

* Ped. * Ped. * Ped. * Ped.

8^{va}

Pno.

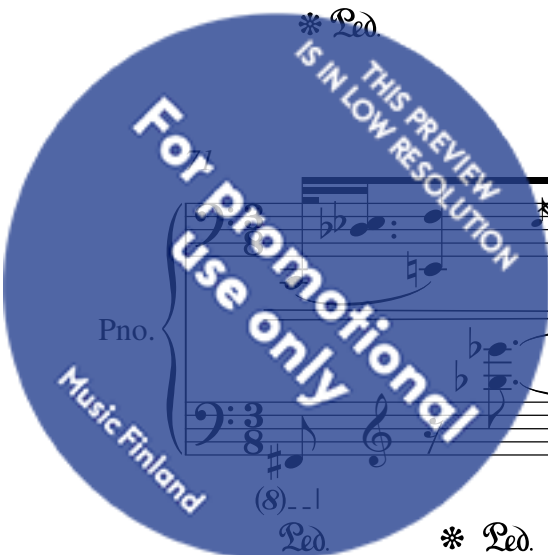
pp

* Ped. * Ped. * Ped.

Pno.

f *ff*

* Ped. * Ped. * Ped. * Ped. * Ped.



Pno.

f

* Ped. * Ped. * Ped. * Ped.

E. Pno.

mp

p

sfz

Ad lib. Senza misura.

Pno.

mp

p

8^{vb}

*

Ped.

78

E. Pno.

mf

Pno.

(8)

* Ped.

81

E. Pno.

f

sfz

mp

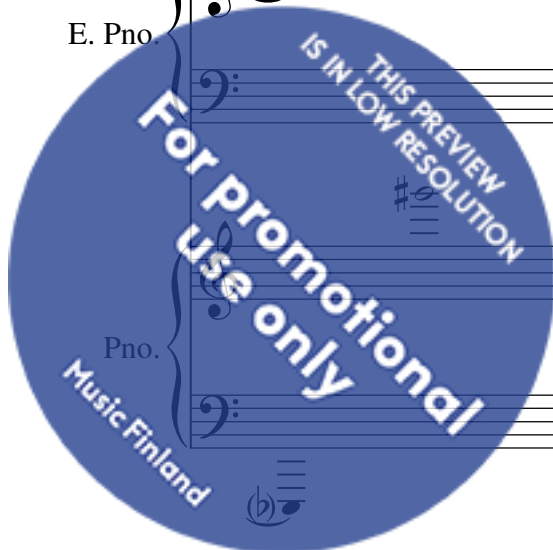
Pno.

f

mp

* Ped.

* Ped.



90

E. Pno.

Pno.

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*

93

E. Pno.

Pno.

mp *sfz* *p*

mf *pppp*

Ped. * Ped. *

ca 7'00

The musical score consists of two staves. The upper staff is for the E. Pno. (Electric Piano) and the lower staff is for the Pno. (Piano). The E. Pno. staff has a treble clef and a key signature of one flat. It contains measures 93, 94, and 95. Measure 93 starts with a *mp* dynamic, followed by a triplet of eighth notes marked *sfz*, and then a half note. Measure 94 has a *p* dynamic. Measure 95 has a *p* dynamic. The Pno. staff has a treble clef and a key signature of one flat. It contains measures 93, 94, and 95. Measure 93 starts with a *mf* dynamic, followed by a half note. Measure 94 has a *pppp* dynamic. Measure 95 has a *pppp* dynamic. The Pno. staff also includes a pedal point marked with asterisks and the word 'Ped.' at measures 93, 94, and 95. A time signature change to 7/8 is indicated at the end of measure 95.

