

Lauri Mäntysaari

# Two Birdflight Impressions

for quarter-tone piano

op. 32

2018



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Lauri Mäntysaari

*Two Birdflight Impressions*

op. 32

for quarter-tone piano

I: Barn Owl (emerging from the dark)

II: The Great Migration (on the shores  
of the Baltic Sea)





*Two Birdflight Impressions* was commissioned by Elisa Järvi to celebrate the new quarter-tone keyboard designed by Elisa Järvi and Sampo Haapamäki and constructed by Otso Haapamäki. This work continues my series of nature-inspired pieces written for Elisa Järvi (the other works being *Chats Before Sunrise*, op. 7 (2007) for solo piano and *Lost Songs*, op. 28 (2014) for piano, accordion and tape).

*Barn Owl (emerging from the dark)* depicts a frightening scene – perhaps an old haunted house – where nothing is quite what it looks like. In these places barn owls fly silently, emerging unexpectedly and launching horror stories about flying ghosts.

The hollow sound of the *misterioso* melody is created by two layers six octaves and one quarter-tone apart – which sounds confusingly like pure six octaves. In the descending scales towards the end of the work, when the layers reveal their nature by approaching each other octave by octave and ending up just one quarter-tone apart, the feeling is truly spooky.

*The Great Migration (on the shores of the Baltic Sea)* refers to the astonishing phenomenon happening every spring when numerous ducks, geese and swans form gigantic flocks to migrate towards their nesting area in Siberia. I have tried to reach the deafening noise of the migrating birds by letting tightly woven blocks of quarter-tones resound and slowly grow more and more overwhelming. Interrupted by a few dramatic rests, the music moves back to the upper register and resolves into a Bb overtone chord.

This work was commissioned with the support of the Sibelius Fund (Suomen Säveltäjien Sibelius-rahasto), for which I am highly grateful.

The work is specially composed for the aforementioned keyboard. Should any version of it be played by a differently constructed quarter-tone piano or two pianists playing two separate instruments, the composer should be consulted by email:

lmantysa(at)gmail.com

or by phone:

+358 50 566 3720



# I: Barn Owl (emerging from the dark)

Lauri Mäntysaari, 2018

**Lento** ♩ = 48

*p*

*f*

*p* misterioso, lontano

Ped.

3

4

*pp*

*p*

Ped.

3

7

*pp*

*mp*

*p*

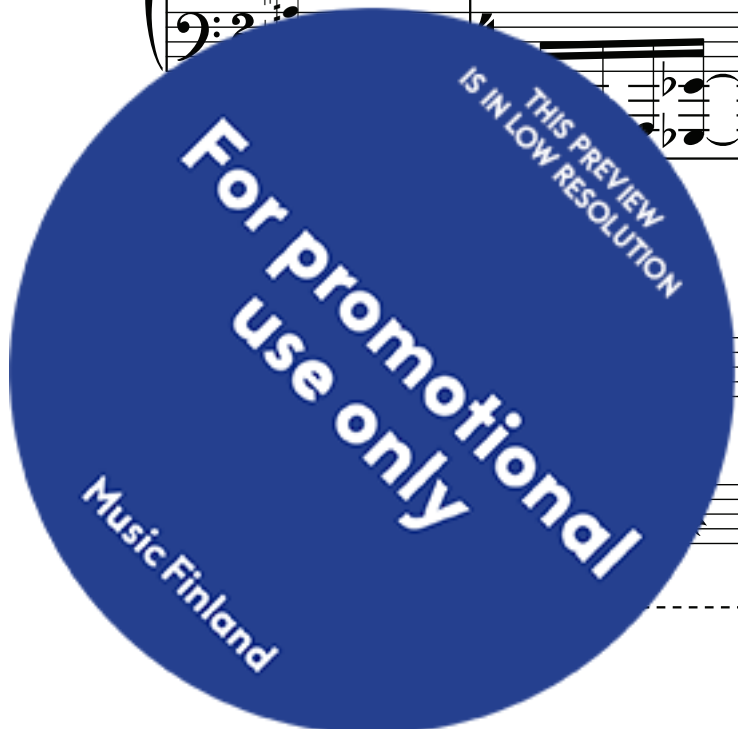
Ped.

3

*mf*

*mf*

3



14 *sim.*

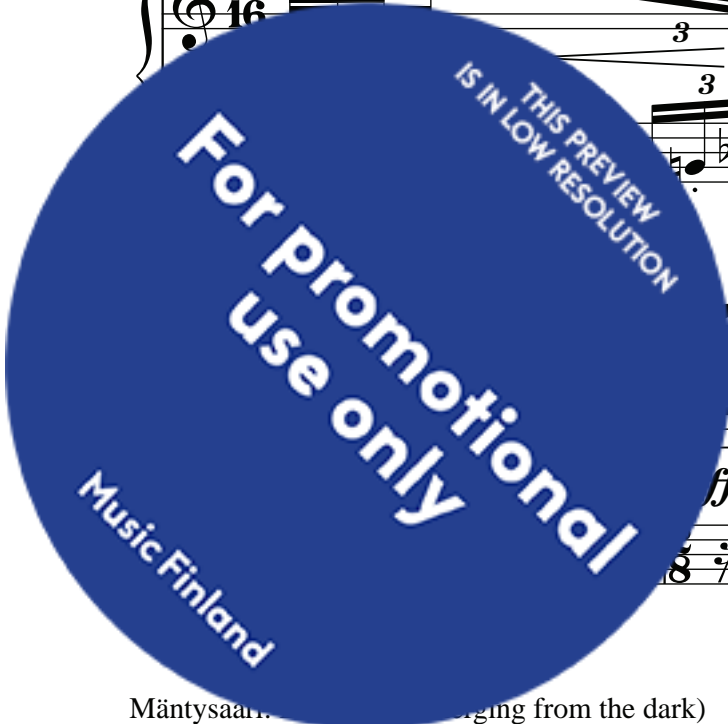
17 *lontano* *deciso (come sopra)*

21 *sub. mp* *mf*

25 *lontano* *ppp*

29

*ff* *poco rit.* *p* *pp*



a tempo ♩ = 104

36

*mp*

5/16

40

*mf*

5/16

44

*f* *ff*

47

*ff*

5/16

49

*p*

8<sup>vb</sup>

*p*





54

*f* *m.s.*  
*mp*

57

*f* *m.s.*  
*(mp)* *f* *mp*

60

*mp*  
*pp* *pp*

62

*mf* *poco accel.*  
*p* *mf* *mf*

A tempo ♩ = 52

*fff* *f*



68 *ff*

Musical score for measures 68-70. The piece is in 3/4 time. Measure 68 starts with a fortissimo (*ff*) dynamic. The right hand features a melodic line with a triplet of eighth notes. The left hand has a bass line with a triplet of eighth notes. Measure 69 continues with a forte (*f*) dynamic. Measure 70 ends with a piano (*p*) dynamic. The key signature has one sharp (F#).

71

Musical score for measures 71-72. The piece is in 3/4 time. Measure 71 starts with a fortissimo (*ff*) dynamic. The right hand has a triplet of eighth notes. Measure 72 features a piano (*p*) dynamic with a quintuplet of eighth notes, followed by a fortissimo (*fff*) dynamic with a triplet of eighth notes. The key signature has one sharp (F#).

73

Musical score for measures 73-74. The piece is in 7/8 time. Measure 73 starts with a piano (*p*) dynamic. The right hand has a triplet of eighth notes and a sextuplet of eighth notes. The left hand has a sextuplet of eighth notes. Measure 74 continues with a mezzo-forte (*mf*) dynamic. The key signature has one sharp (F#).

74

Musical score for measures 74-75. The piece is in 4/4 time. Measure 74 starts with a piano (*p*) dynamic. The right hand has a triplet of eighth notes. Measure 75 features a pianissimo (*ppp*) dynamic with a triplet of eighth notes, followed by a piano (*pp*) dynamic with a triplet of eighth notes. The key signature has one sharp (F#).



76

*mp*  
*pp*  
*m.d.*  
*mp*  
*mf*

81

*mf*  
*m.d.*  
*p*  
*mf*

86

*f*  
*mp*  
*mf*

*capriccioso*  
*simile*  
*p*  
*mf*  
*pp*  
*mf*



95

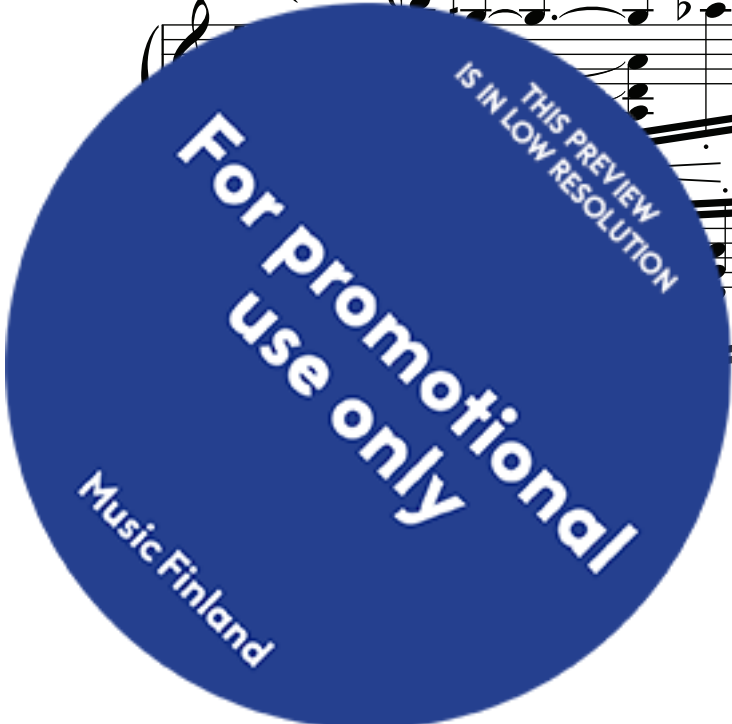
101

105

**Maestoso, stagnando**

108

**(Meno mosso ad lib.)**



(8)

111

mp mf ff

115

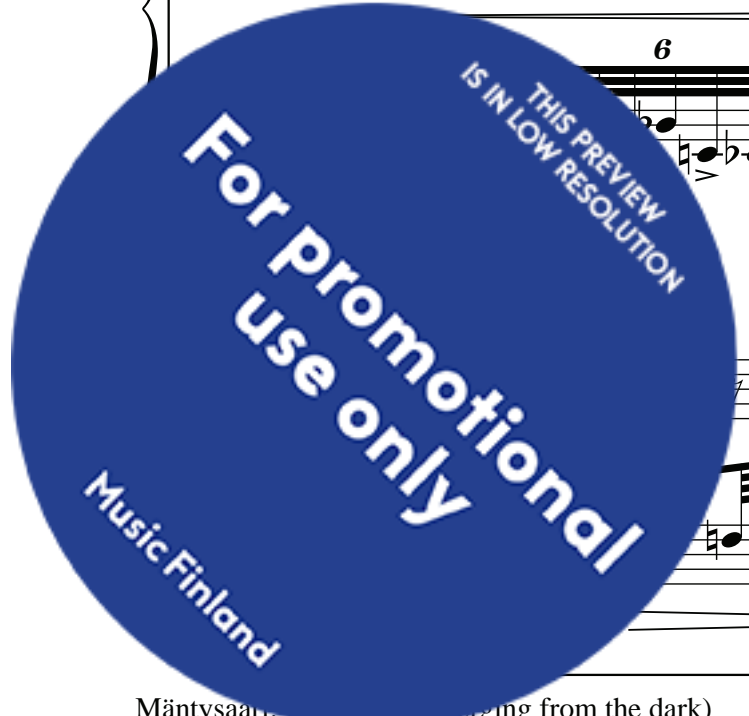
f cresc.

117

6

118

6



## Tempo I ♩ = 48

120 *8va*

*mf*

*lontano*

*ppp*

*mp*

*p*

*Red.*

*8vb*

124 *8va*

*pp*

*p*

*Red.*

*8vb*

## Rubato, poco ritardando

127 *8va*

*pp*

*ppp*

*ppppp*

*8vb*

6'30"







# II: The Great Migration (on the shores of the Baltic Sea)

Lauri Mäntysaari 2018

Moderato, misterioso ♩ = 64

No stress should be given on the first notes of the groups, only pointing out the accented notes.

3 *f*

5 *pp*

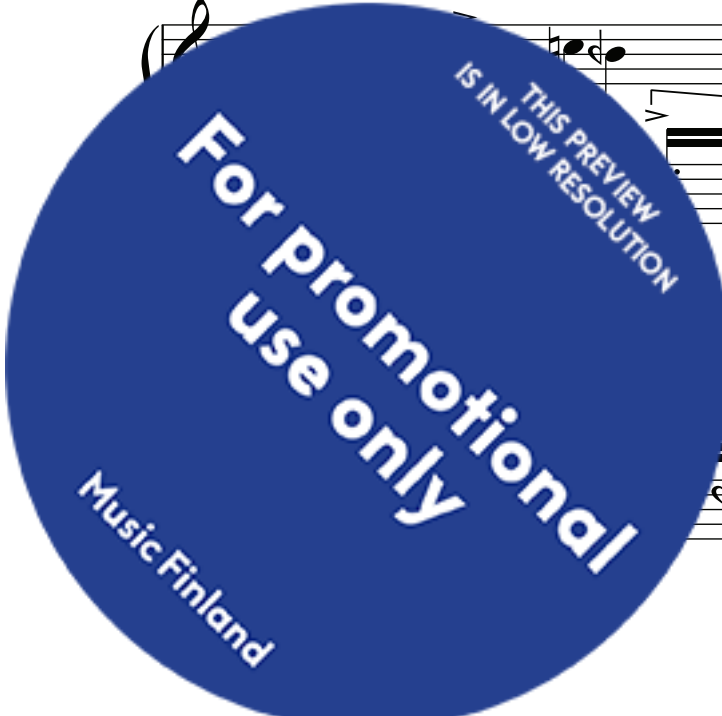
7 *f (pp)*

9 *f (pp)* *f (pp)*

11 *(pp) f (pp) f (pp) f (pp)*

13 *f (pp)*

15 *f (pp)*





15

*f (pp)* *f (pp)*

17

*pp* \* Ped. *f (pp)*

19

*p* *f (p)*

21

*f (p)*

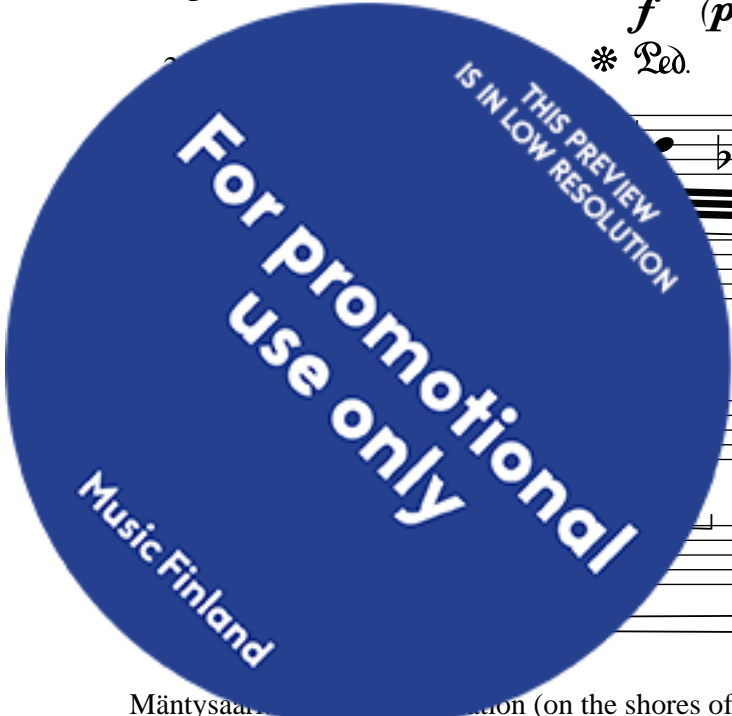
23

*f (p)* *f (p)*

25

*f (p)* \* Ped. *f (p)*

*mf* \* Ped. *ff* \*



16

30

*ppp*  
Ped.

32

*ppp*  
*ff pp p*  
15mb  
\* Ped.

34

*f (p)*  
*f (p)*

36

*f (p)*  
*f (p)*

38

*f (p)*  
*f*

*ff*  
*ff*  
8vb  
\* Ped.



42

*mp* \*

44

*ff* *mp*  
Ped.

46

*fff* *p*  
\* Ped.

48

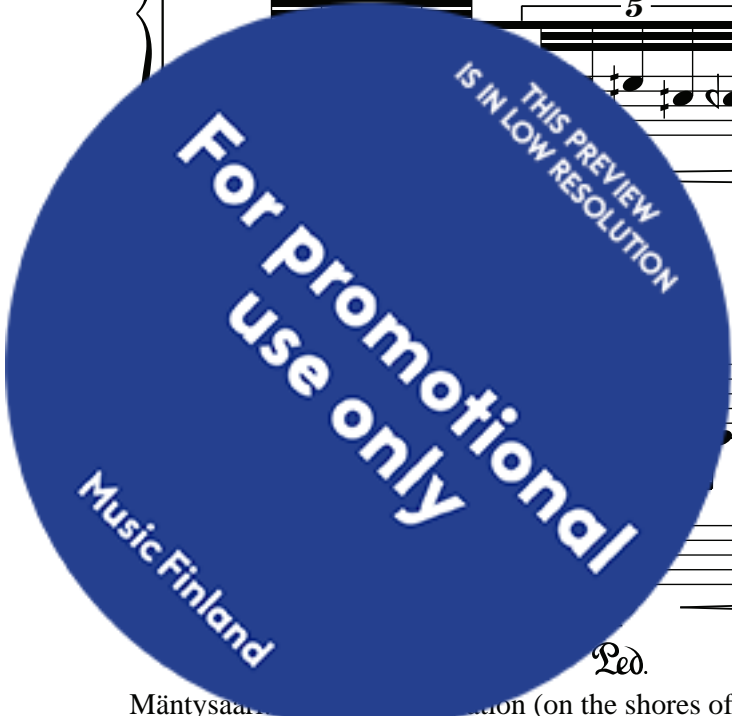
*fff* \*

50

*secco* *fff* *pp* *fff*  
\* Ped. \*

come un eco

*ppp* *fff* *pp*  
\* Ped. \*



54

pp  
mp  
ff  
p  
pp

56

p  
ff  
ff  
mp

59

mp  
ff

6  
5  
← = →  
♩ = 77

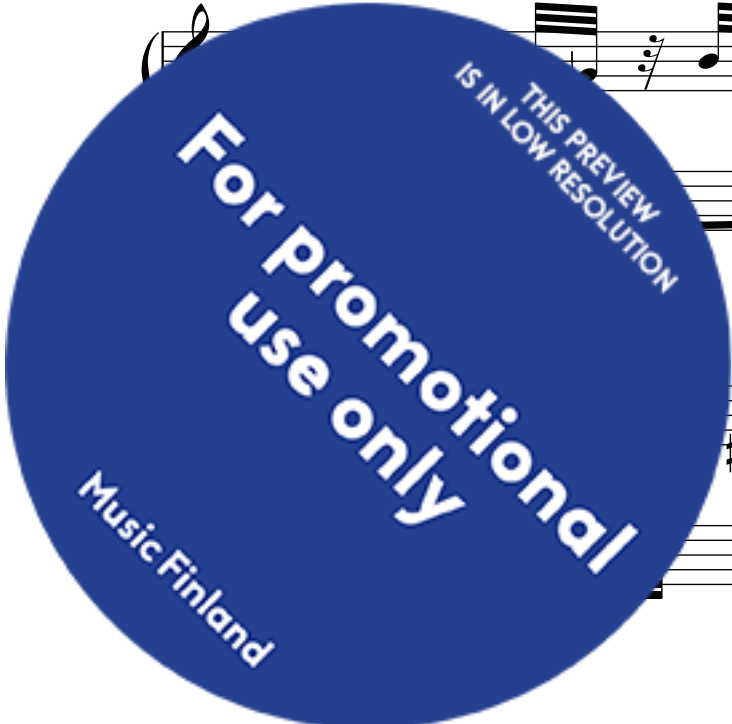
60

mp

62

mp

mp



Tempo I ♩ = 64

65

67

69

71

73

75

77

