

Kantele

Egregore

for kantele, guitar, accordion and piano

Jukka Tiensuu 2011

FOR PROMOTIONAL USE ONLY
FIMIC

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$\text{♩} < 40$ *Con intensità molto solenne*

1 =CD#EFbGAbBb G-B→d l.v. G-B→b

ka

gt *mf*

ac

pf *mf* *m.s.* *m.d.* *p* *pp* *mp* *mf* *p* *mf* (III Ped.)

10 (vibr. accel.) (n.v.) (vibrato accel.) (n.v.)

f *mf* *ff*

ka

gt *mf* *l.v.* *5* *5*

ac *pp* *mp/mf* *p* *pp* *mp* *pp*

pf *mp* (release III Ped.) *mp* *8ba* *p* *mp* *8ba* *p* *mp* *8ba* *p* *mp* *8ba* *mf*

19 Eb (EbF#Bb) (Bb) 3 (A#) Db

p *mf* *f* *mf* *mp* *f* *mf* *mp* *p*

ka

gt *mf* *l.v.* *2* *6* *5* *mp* *f* *f* *mf* *mp* *3*

ac *mf* *p* *mf* *p* *pp* *p*

pf *mf* *8ba* *mf* *8ba* *p* *mf* *p* *pp* *p*

27 CbD# l.v. sempre (DbE#) E#

mf *mf* *mf* *p* *mf* *p* *mf*

ka

gt *mf* *l.v.* *6* *1* *3* *1* *1* *4*

ac *mf* *l.v.* *mf* *p* *mf*

pf *mf* *8ba* *mf* *8ba* *p* *mf* *8ba* *mf*

4 (G#B#)

57 $B\# \rightarrow B\flat$
 $G\# \rightarrow G$ =CD#EF#GA#B#

59 $A\flat \rightarrow A$
 $F\flat \rightarrow F$ $G \rightarrow G\flat$ ord. (A → A \flat)

63 (G# → G) $A\flat C\#$
 $G\flat$

67 D# $(A \rightarrow A\sharp)$ l.v. 6 (G \flat → G) l.v. 5 (E \flat → E)

73 (C# → C \flat) (B → B \flat) (D, A = #) (ord.) $B\flat \rightarrow B\sharp$
 $A \rightarrow A\sharp$
 $G \rightarrow G\flat$

mf p f f ppp pp mp

(release keys)

8va

mp leggero

no pedal, just keep keys depressed

(release keys one by one)

(III Ped.)

(release III Ped.)

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79 $D \rightarrow D \flat$
 $C \rightarrow C \flat$

5 5 5 5 5 5

p f mp

p f mp

p f ppp

pp mf ppp

no pedal, but keep each key depressed as long as possible

p mf p

mf p

82 (vibr. slow) $C \sharp \rightarrow C \flat$

mf mf mp

f mp f mp

p 3 $simile$ 3 3 3

p 3 $simile$ 3 3 3

mf

86 $F = F \sharp$

mp mf 6 ff

mf mp mf ff

mp $legatissimo$ pp ff

$l.v.$ mp pp ff

89 $C \flat D E F \flat G A B \flat$ $l.v.$ $(G \flat)$ $l.v. poco$ $(F \flat)$

mp f mp f

mf f mp $poco f$

p mf $ord.$ mf

$l.v. (finger pedal)$

95 $(G \flat)$ $(A \flat)$ $(C \flat)$ $l.v.$ 12 $(E \flat)$ $(D \sharp)$

$meno f$ pp f mf ff f

$meno f$ pp f mf ff ff

ppp mp p mp f $p < f$

$l.v. ("finger ped.")$

mf p $8ba$ mp mf 10 f f

102

mf p ff mf f ff f

mf ff mf f ff

mp pizz. l.v. s.p. p < f mp s.p. mf f

110 3 (Fb) (Bb) trillo rapido (vibr. accel.) (fast) (n.v.)

mf f mp < f > mp f

mf f mf ff mf

p mf p mp pp s.p. p

III Ped. (till bar 127.3)

D#Eb# (Fb) (n.v.) (D#) (Bb) Fb l.v. Cb

mp f mf mp

f mf f mf mf p mp

pp mf ord. mp

127 15:8 (Fb -> F#) (Cb -> C#) l.v. poco (G#) (D#G#) (ord.)

ff mf ff pp mf ff

ff mf ff

f pp (release keys) III Ped. mp s.p. f

132 (E#) l.v. poco (CbD#FbGbBb) p

f mp pp

ppp mp

mp p simile

simile

138

f mf

f mf

f *legatissimo*

mf

140

mp 5 5 5 *f* 5 5 5 *pp*

mp 5 4 4 5 5 4 4 5 5 4 4 5 *p*

pp *f* *ppp* *ff*

release keys one by one from down up

pp 7 7 7 *mf* 7 7 7 *ppp*

ff *ff* *mp*

(subito)

The image displays a page of a musical score for Maurice Ravel's 'The Swan' (Le Cygne). The score is written for piano (p) and violin (l.v.). The piano part is in the lower staves, and the violin part is in the upper staves. The music is in 3/4 time and features a variety of musical notations, including chords, scales, and dynamic markings. The piano part includes a section with a 'p' (piano) marking and a 'f' (forte) marking, and a section with a 'p' marking and a 'f' marking. The violin part includes a section with a 'p' marking and a 'f' marking, and a section with a 'p' marking and a 'f' marking. The score is marked with '144' in the top left corner, indicating the measure number. The key signature is one sharp (F#), and the tempo is marked 'Allegretto'. The score is published by 'Editions de la Partenaire'.

150

mf *Ch* *E♭A♭* *G♭* *l.v. sempre al fine*

8va *mp* *ff* *trillo rapido* *(vibr. accel.) (fast)*

mp *< f > mp* *f*

f *l.v.* *④* *⑤* *ff* *6* *l.v.* *mf* *④* *ff* *(n.v.)*

8va *mp leggero* *5* *6* *5* *f* *l.v.* *p* *< mf >* *pp* *s.p.*

PP non legato *6* *5* *f* *6*

[illegible]

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Seating plan:

piano
kantele
guitar accordion

a u d i e n c e

Performance note

General:

The "solemn" tempo should be kept steady throughout the piece. Also, as the piece relies heavily on complementary rhythms, it is crucial to play the written rhythms as accurately as possible.

- Accidentals** apply till the end of the bar. However, they are occasionally repeated to facilitate sight-reading.
- Dynamics** As a safety measure, piano and accordion often have softer (written) dynamics than guitar or kantele, although the perfect balance between all instruments is aimed at. (Action notation vs. result notation.)
- Glissandi** The glissandi are always played *espressivo*, (usually accelerating toward the end). Note-stems in the middle of glissandi are for orientation only, they are not to be emphasized in any way. A staccato note at the end of a slur or glissando is just to be cut short, not to be re-attacked.)
- *tenuto*, play note to the full length (only, no accent is intended).
- > o *al niente*, let the sound disappear completely.
- l.v.* Let string(s) vibrate (as long as convenient). On piano: keep the keys pressed down, do not use pedal. *l.v.* usually ends at *ord.*, *niente* or the first written pause, unless otherwise indicated by e.g. continuation slurs.
- l.v. poco* Let each (played) string vibrate over 2-3 subsequent notes, before gracefully damping/releasing them one by one in their order of appearance.
- ♯ ♭ ↑ ↓ Quarter-tone sharp and flat, and eight-tone sharp and flat, respectively. They are only valid for the immediately following note and cancel any previous accidentals.
- +
- Hand-damp the string near the bridge while plucking (or pressing the key), then immediately release.
- ~~~~~
- Excessively wide vibrato, ca 5 times per second, where indicated.
- ~
- Slow, wide vibrato (quasi up and down glissandi).
- ◇
- Diamond-shape note heads indicate harmonics. They are always written in the sounding pitch. (When played on the piano: Before the performance, mark the needed harmonic nodes accurately on the bass strings with e.g. narrow strips of masking tape. When playing, press down the indicated key with the left hand while touching the string on the indicated harmonic node with the right hand. As soon as the hammer hits the string, remove your finger from the string. Timing is crucial, when pursuing for a harmonic sound as brilliant as possible, while minimizing the disturbing sound of the string's fundamental.)
- [a]
- To mix well, the singing and humming should be dynamically equal to what is simultaneously played. As the musicians don't necessarily have operatic voices - the singing should be *thought* as somewhat *louder* than the playing, to achieve a good balance.

Specific:

- Kantele** In the kantele/harp tuning, German "H" is indicated as B-natural.
"=" indicates (or reminds of) the prevailing tuning. When the tuning change is written in parentheses (), the change should not be heard. I.e. if the strings are required to keep vibrating (*l.v.*), damp only the strings you need to tune. When no parentheses are used, let the change be clearly heard.
- Guitar** The three highest strings are tuned a quarter-tone flat, but this flatness is not indicated in the notation. Consequently, where bending of a quarter-tone sharp (♯) is indicated on one of these strings, the sounding result is the "natural" pitch.
- Accordion** Basically, the register used is thought to be 8' throughout the piece. Occasional solo 4' or 16' may be used, if necessary, but combined registers should be avoided. The division between hands is not indicated. Use your own judgment to achieve the best balance with the other instruments. **o <** (*dal niente*) : press keys down before activating the bellows.
- Piano** Use pedal only where indicated.
-
- Circled note-heads indicate tones to be plucked (*pizzicato*). *s.p.* = *sul ponticello*, *ord.* = *ordinario*.
(Note: Before plucking you naturally have to press down the indicated key first, to lift the damper.)
- ◇
- Diamond-shape note heads *without stems* indicate keys to be depressed silently (to allow plucking or glissando on strings).