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Ilari Kaila

Taonta

for piano

2016

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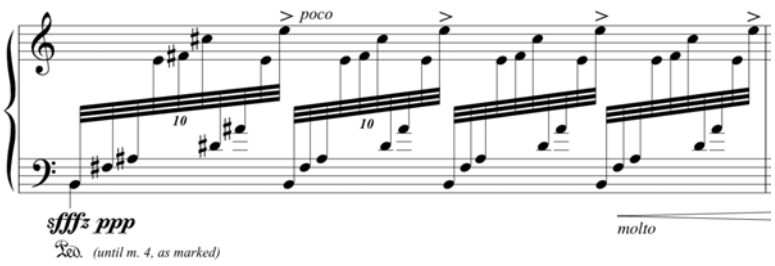
Ilari Kaila: *Taonta* (2016)

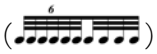
v1.3 (12/2018)

I. Sarabande
II. Rosary
III. Xianwei: Tail-Biting Fish
IV. Taonta
V. The Caudal Fin

"Taonta" (noun) is Finnish for "hammering" or "forging", and describes the percussive martellando music of the fourth, central movement. As the title of a suite of character pieces, it can also be read as a pun on the ambiguous old Greek phrase "ta onta", translated variously as "beings", "existents", "objects", "truths". *Xianwei* is named after a technique in classical Chinese music whereby each melodic phrase begins on the final note of the previous phrase; or, literally, each fish bites the tail of the next one. The suite finishes with a *Caudal Fin* of its own, on a concluding note that brings the cycle of successive, tail-biting movements back to the initial C of the *Sarabande*.

Rosary and *Taonta* can both be played as stand-alone pieces; same for the combination of I—II. Other than that, movements should not be performed out of context. When playing *Rosary* by itself, the first bass note should be accented:



The decuplets above can be interpreted freely, from sextuplet plus four thirty-second notes () to an even quintuplet plus quintuplet.

Rosary was premiered by pianist Melinda Lee Masur at the Chelsea Music Festival, New York, on June 13, 2015 (with the title *Preludio*). The entire work was premiered by pianist Emil Holmström at the [illegible]erlin, on December 1, 2016.

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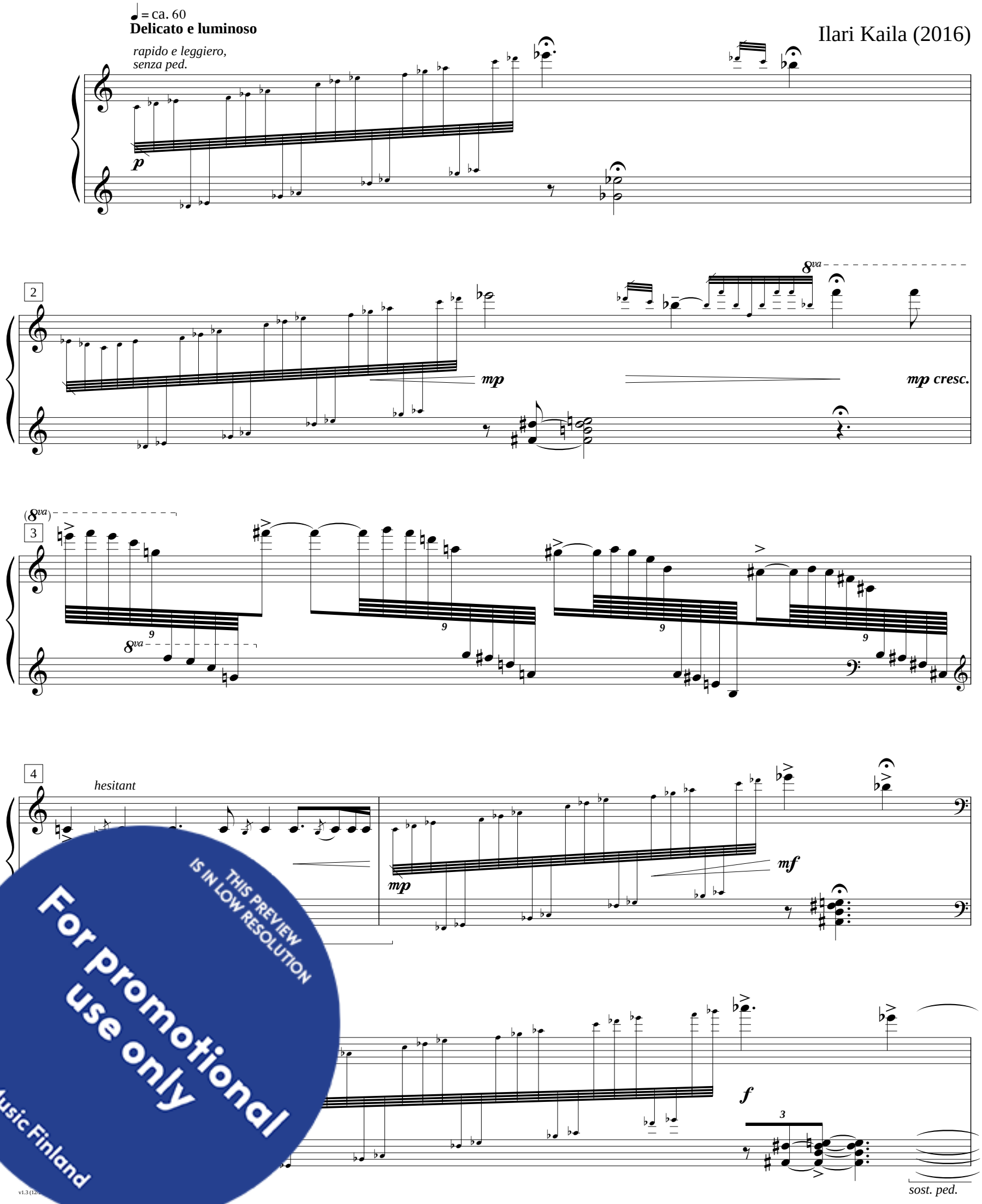
TAONTA
I. Sarabande

Ilari Kaila (2016)



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7

8va

più *f*

diminuendo

Ped.

clear sost. ped.

(8va)

8

8va

9

Misurato (sempre delicato e luminoso)

9

mp

p

non espr.

pp

sost. ped. (until m. 17)

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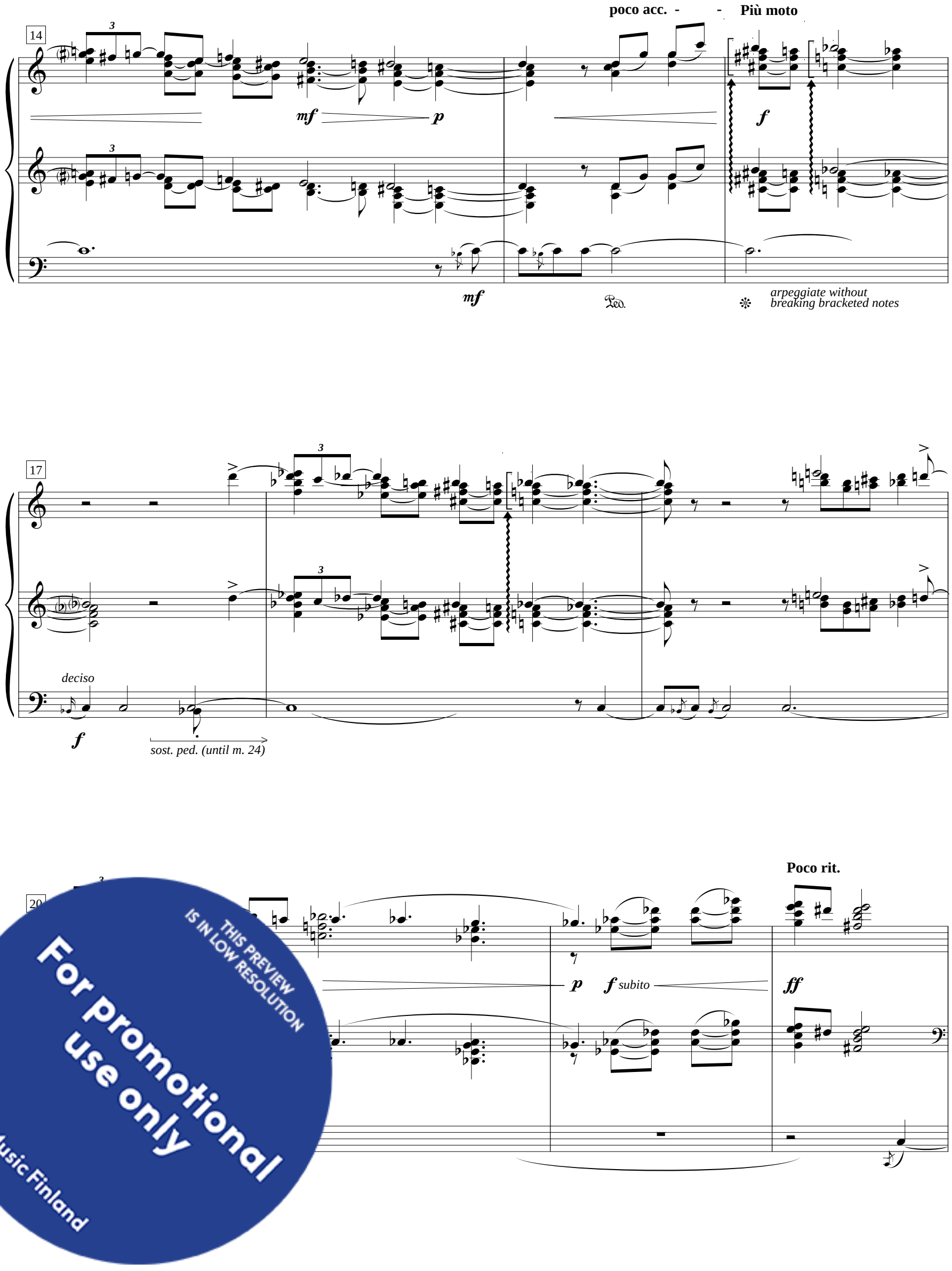

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Tempo primo (♩ = ca. 60)

f *dim.*

pp

sost. ped. al fine

27

(sempre misurato)

p

pp

28

pp

ppp

attacca

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II. Rosary

♩ = 76 **Leggiero, poco meccanico ma con anima**

Con molto ped: clear pedal only as indicated.
In following the motoric figuration with rhythmic precision, not every note needs to speak.

6x

poco

10 10

ppp

Ped. *(until m. 4, as marked)*

molto

4x

3x

come eco

ff

pp

3x

4

mf

Ped. Ped.

cresc.

Ped.

sffffz

6x

ff

pp *subito*

Ped.

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3x

9

(simile)

pppp
(piano possibile)

6x

sffz

3x

12

> sffz

crescendo

24

Ped. Ped. Ped.

15

Ped. sempre

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3x

16

6x

fff

(do not clear pedal here)

4x

✻ Ped.
(no gap in sound)

diminuendo molto

5x

19

(do not clear pedal)

pppp

4x

sffz

5x

sffz

22

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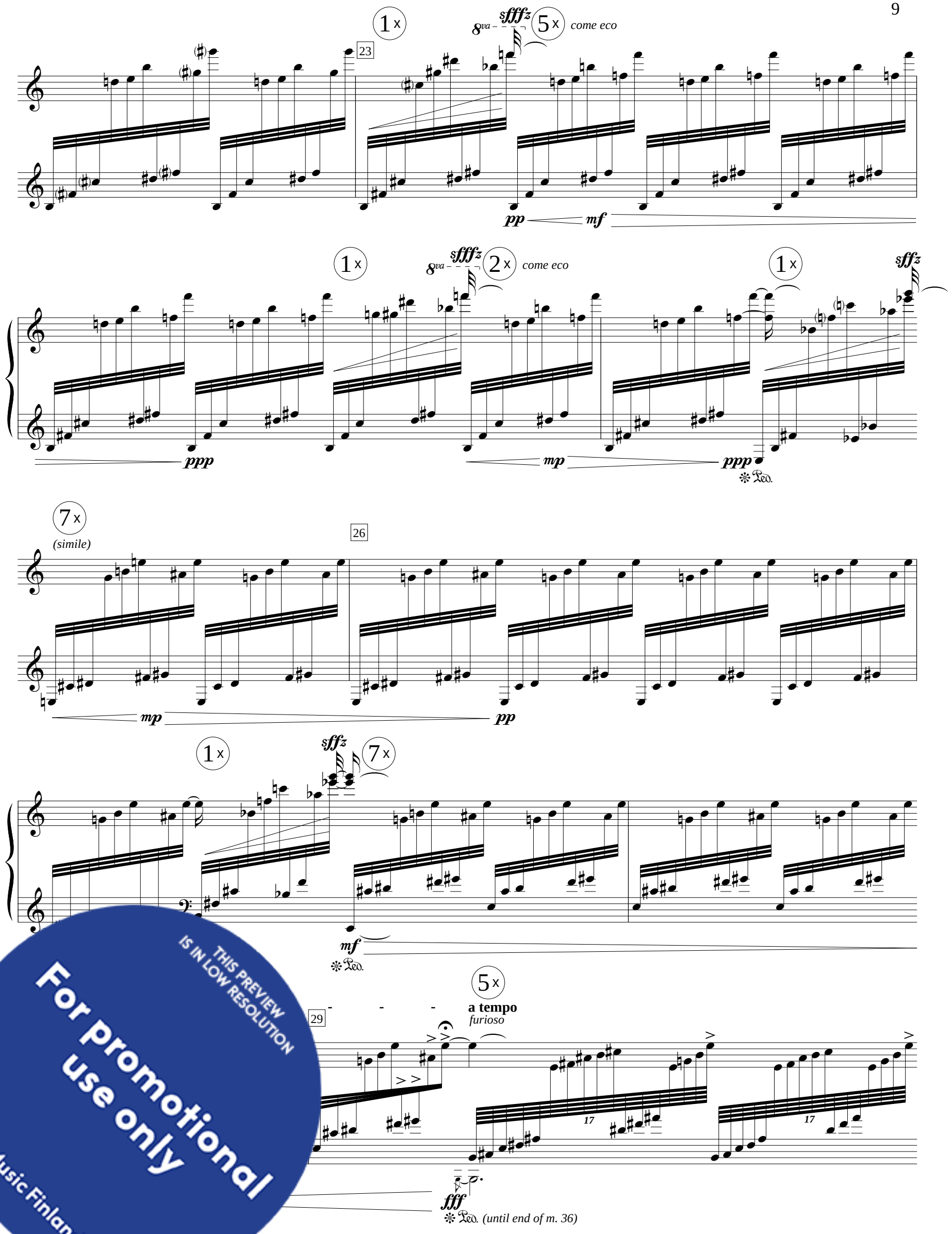

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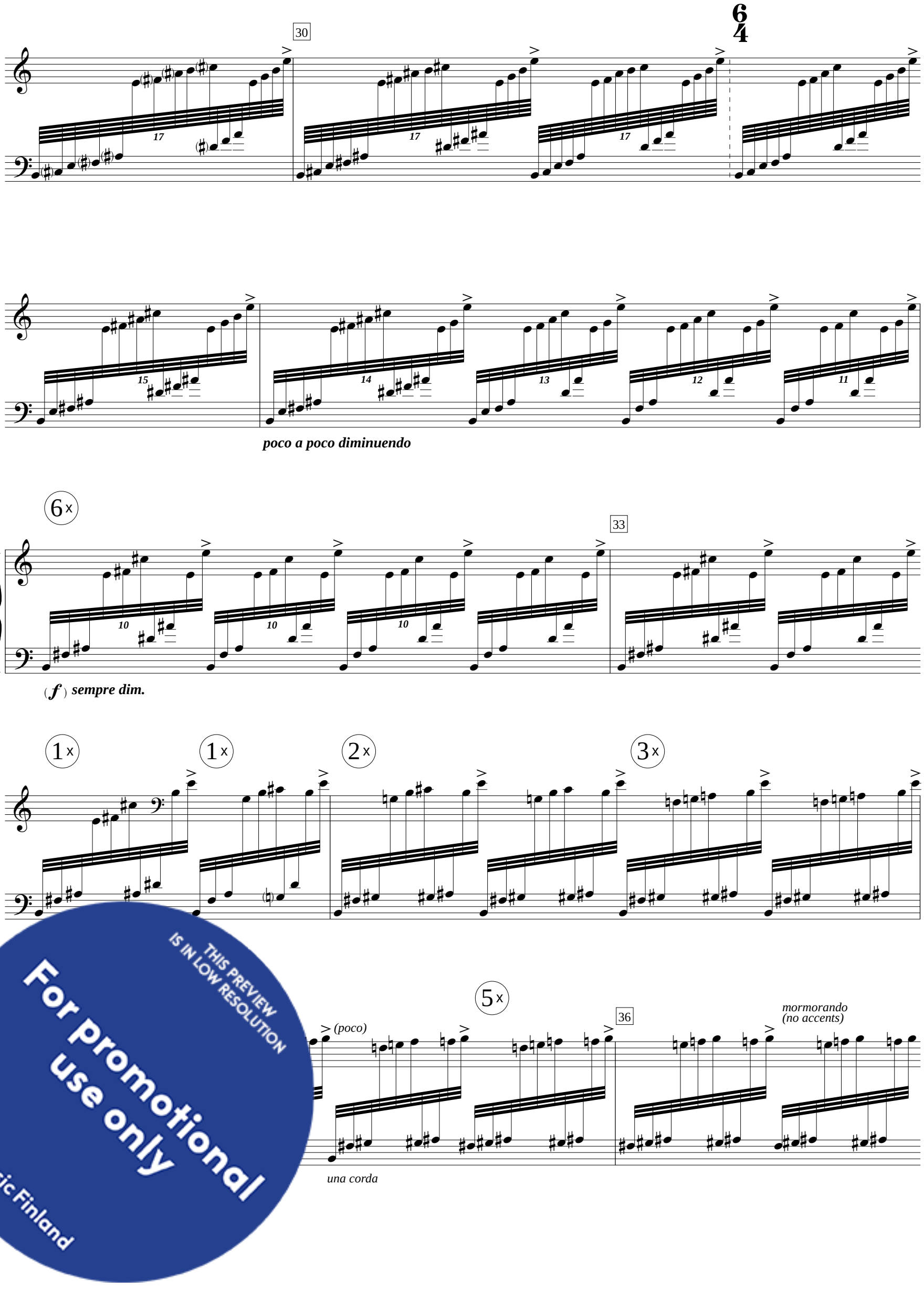

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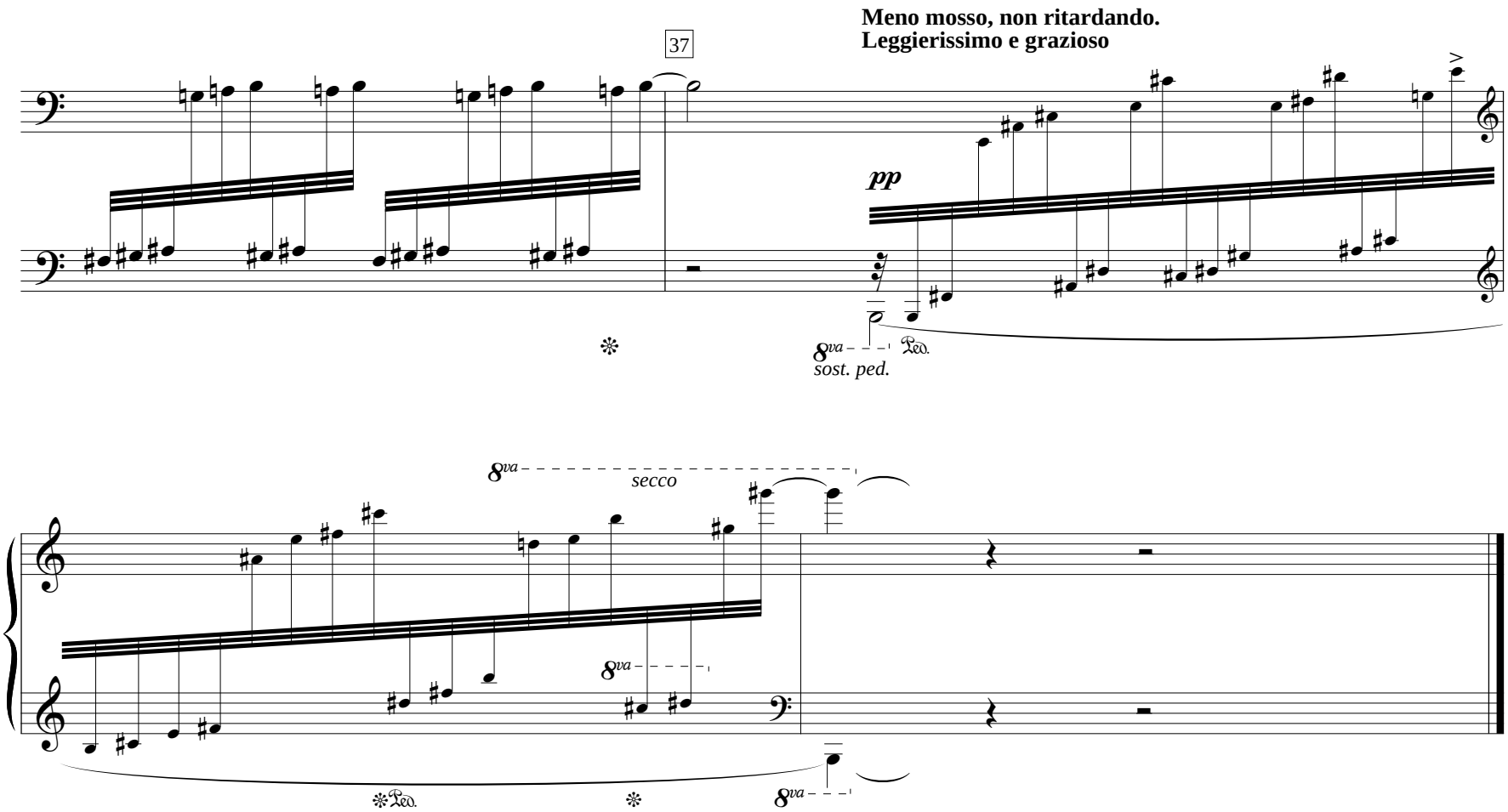

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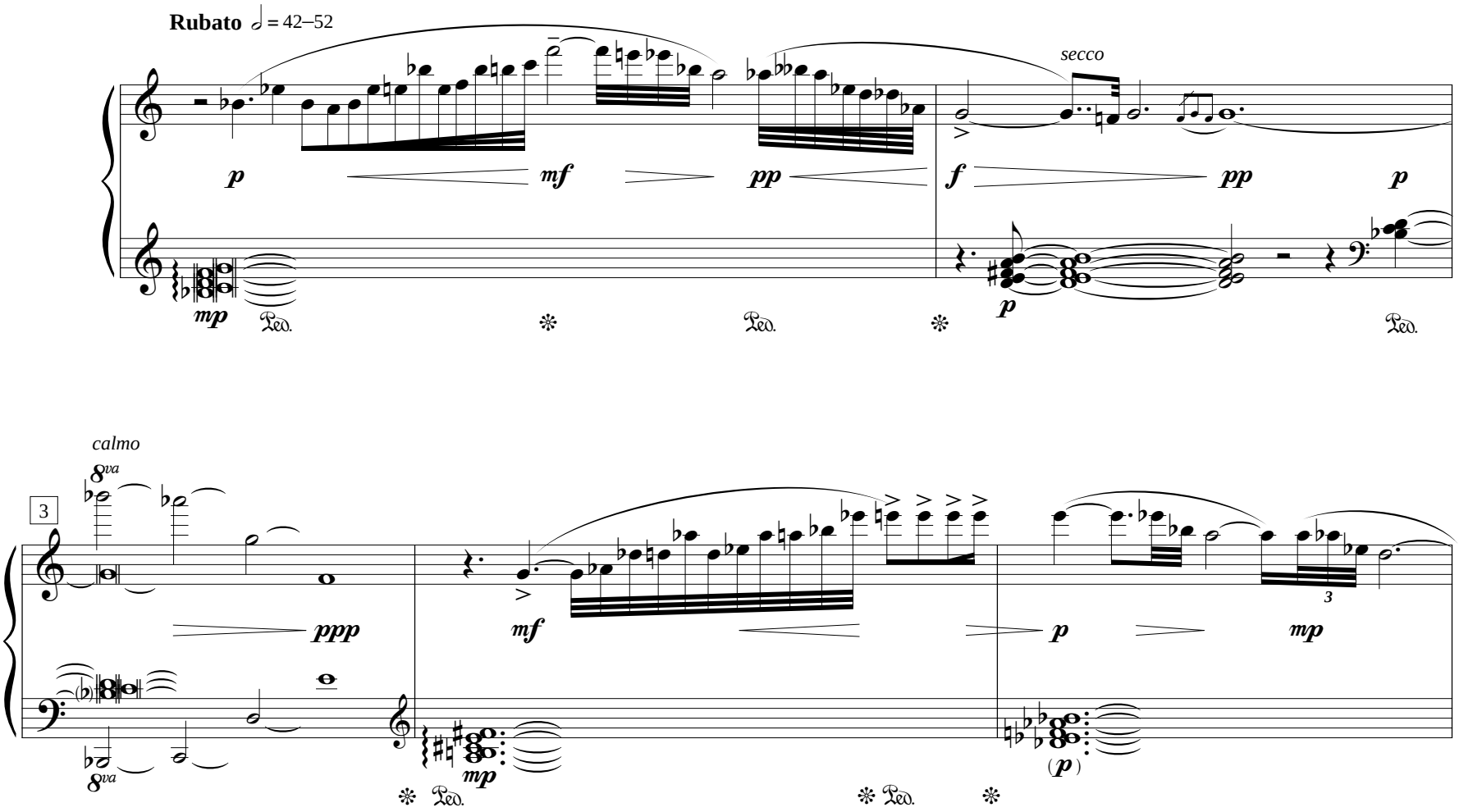
III. Xianwei: Tail-Biting Fish



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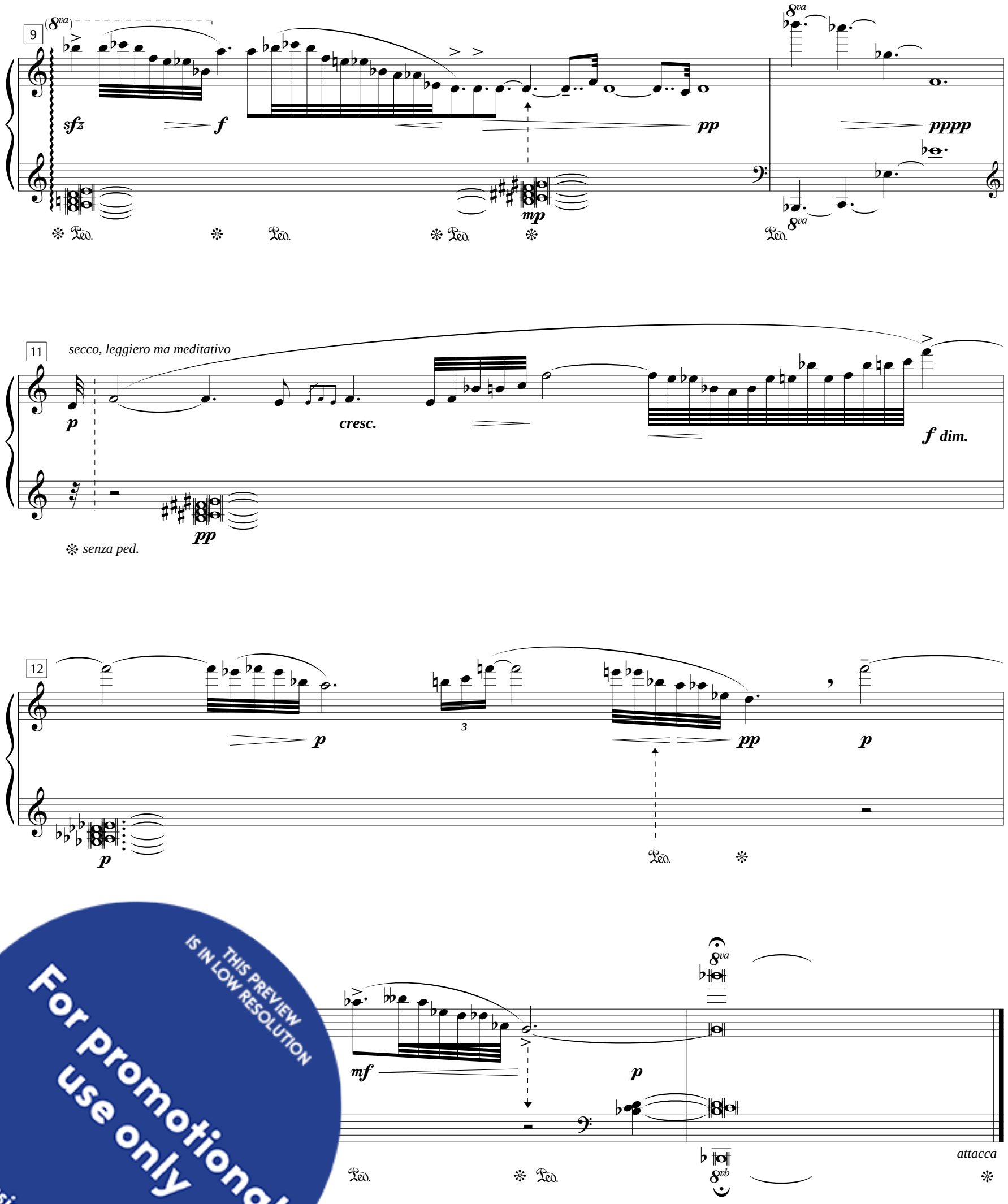

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IV. Taonta

Energico, ritmico e preciso

♩ = 86

ff *ff* (simile)

pp *pp*

Ped. *sempre (until m. 13, as marked)*

5

mp

9

13

(no gap: tie notes over pedal change)

(no gap: tie notes over pedal change)

Ped.

(grace note non l.v.)

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21

f

25

Ped.

29

poco dim.

Ped. *sempre (until m. 40)*

33

mf

pp

cresc.

ff

ff

Ped.

Ped.

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41

Ped. Ped. Ped.

45

(right hand: non diminuendo)

Ped. *sempre (until m. 57)*

*(right hand: sempre **ff**)*

accents only: diminuendo

49

pp

(no accents)

ritardando molto - - - - - -

pppp

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Meno mosso ♩ = 76–80

57

pp *(strong accents)*

Ped. *(sempre)*

61

poco a poco cresc.

65

Ped.

Ped.

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73

77

sffz

f

Ped. *sempre (until final measure)*

81

84

sfz

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90

8va

cresc.

accelerando - - -

(8va)

93

sfz

ff

sfz

- - - - - - - - - - - - Tempo primo (♩ = 86)

(8va)

15ma

96

fff

(15ma)

martellato

99

sffz

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107

f

mp

111

p

115

*(accented notes: sempre **f**)*

eighth notes: poco a poco dim. al niente

119

fingers keep moving in eighth notes,
touching the keys gradually inaudibly

non rit.

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V. The Caudal Fin

Calmo ♩ = 52

(rapid)

Press keys down silently,
hold with sostenuto pedal
until measure 13.
Senza ped.

4

7

cresc.

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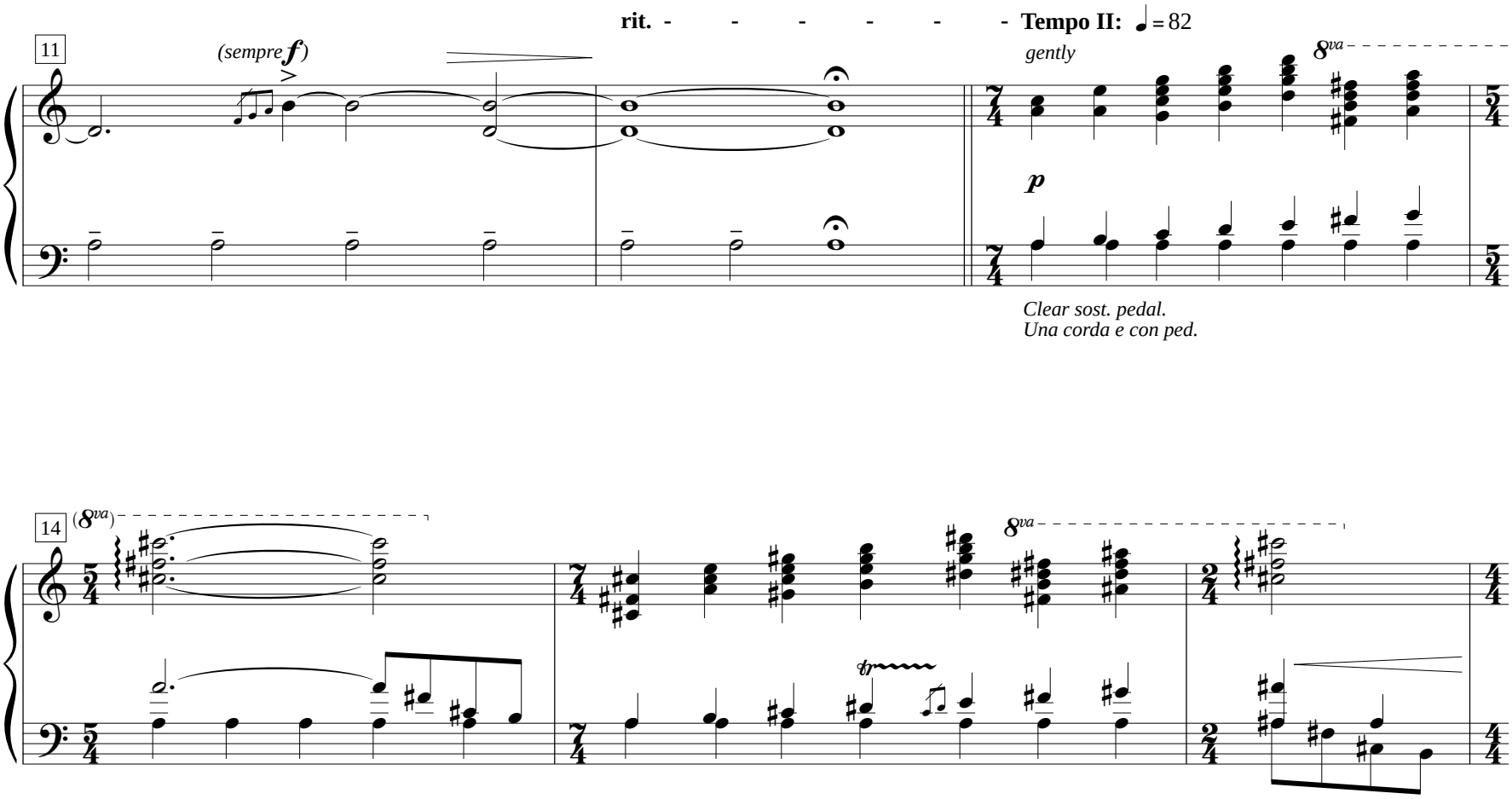

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23

rit. - - - -

sfz

poco cresc.

p subito

p

Sempre meno mosso ♩= 66

26

(p)

cresc.

f

(slow arp.)

pp

28

ppp

cresc.

mf

Ped.

- Tempo primo: 𝅗𝅥= 52

(pp)

Hold with sost. ped until end.

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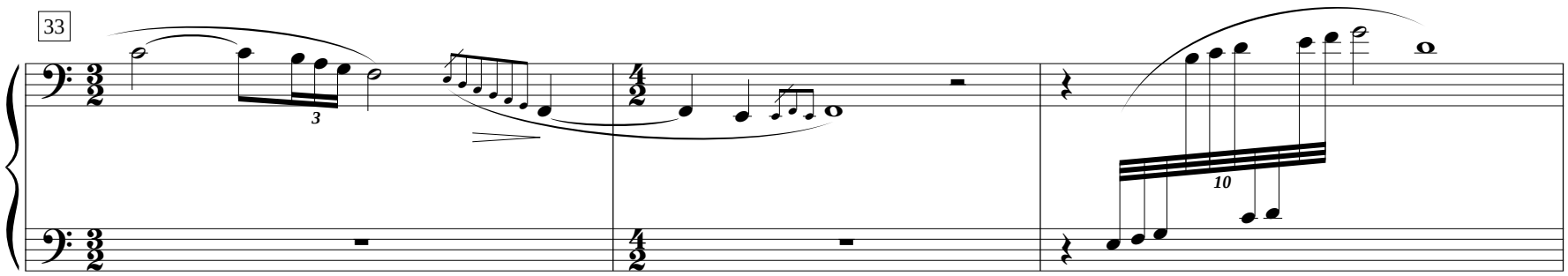
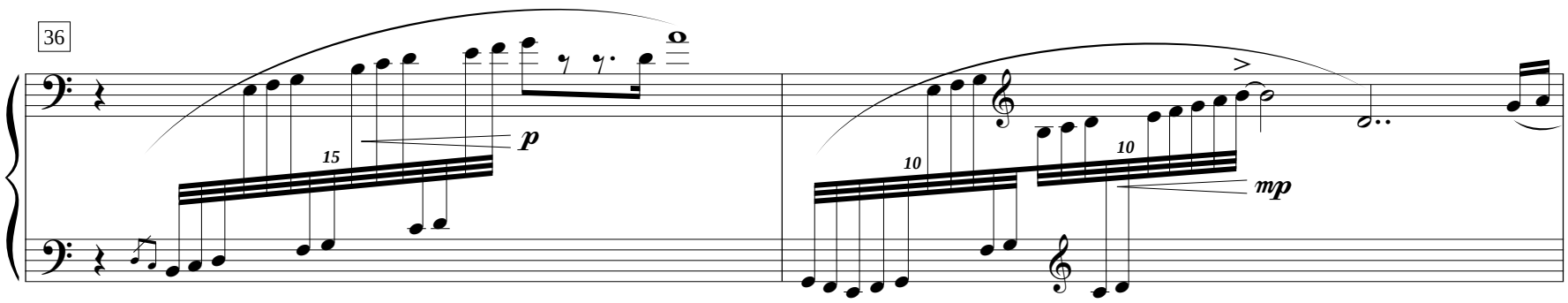
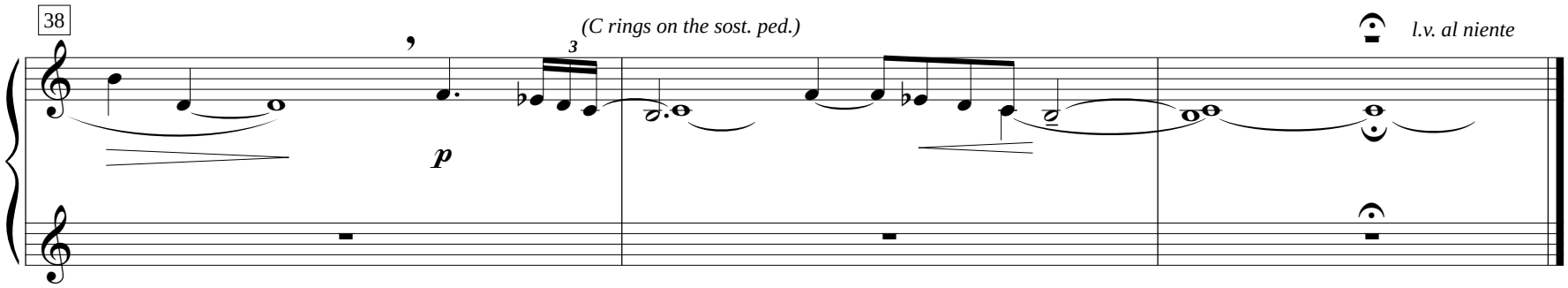


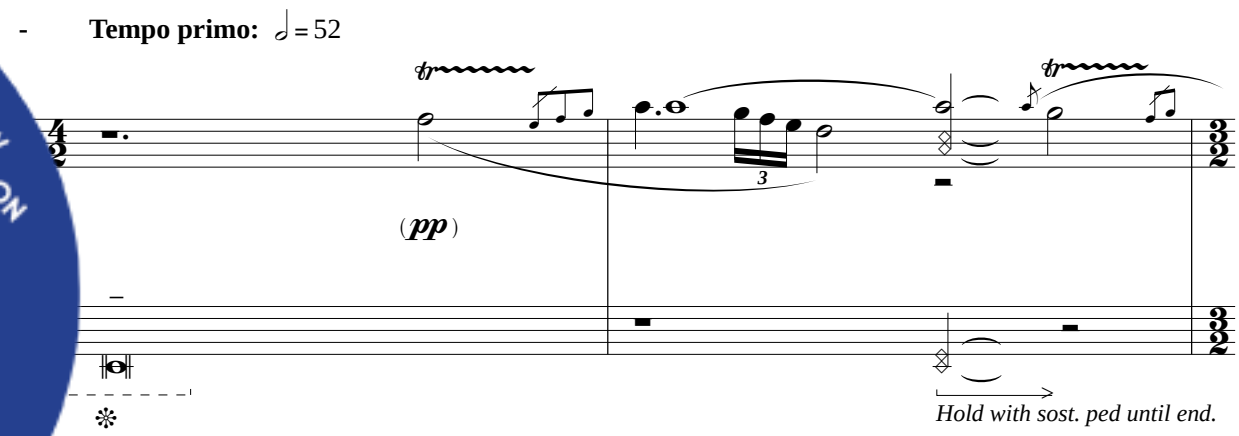




Alternate ways to play mm. 31–32:

Ossia 1 — switch left- and right-hand parts in the first half of m. 31.

Ossia 1



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