

Ilari Kaila

Taonta

for piano

2016



Music Finland

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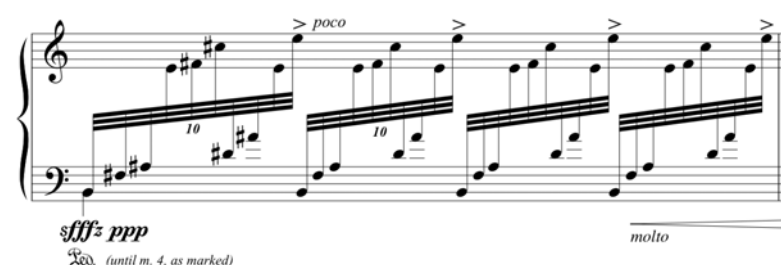
Ilari Kaila: *Taonta* (2016)

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*.

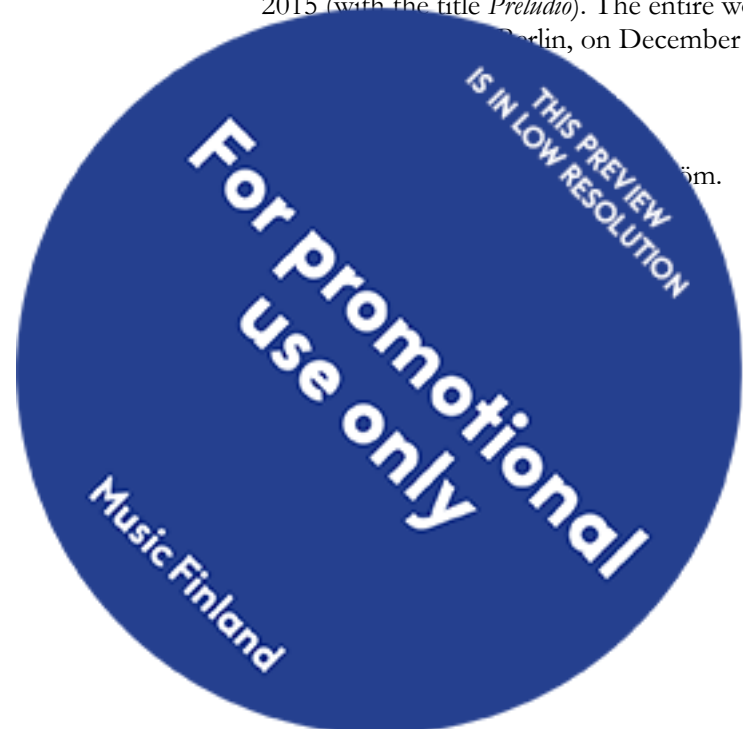
Rosary and *Taonta* can both be played as stand-alone pieces; same for the combination of I—II. Other than that, movements should not be performed out of context. When playing *Rosary* by itself, the first bass note should be accented:



The image shows a musical score for the beginning of the piece 'Rosary'. It features a treble clef and a bass clef. The bass line contains a decuplet of notes, with the first note being accented. Above the decuplet, there are markings for 'poco' and '10'. Below the decuplet, there are markings for 'fff ppp' and 'molto'. A small '6' is written above the decuplet.

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

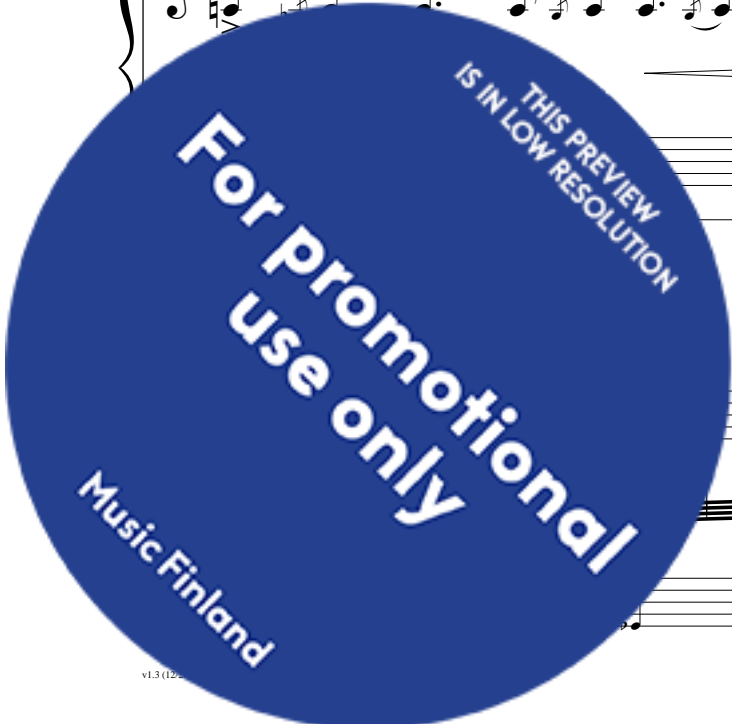
Rosary was premiered by pianist Melinda Lee Masur at the Chelsea Music Festival, New York, on June 13, 2015 (with the title *Preludio*). The entire work was premiered by pianist Emil Holmström at the Berlin, on December 1, 2016.



TAONTA I. Sarabande

Ilari Kaila (2016)

♩ = ca. 60
Delicato e luminoso
rapido e leggero,
senza ped.



7

più f *diminuendo*

8va

ped.

clear sost. ped.

8

Misurato (sempre delicato e luminoso)

9

mp *p* *non espr.*

pp

sost. ped. (until m. 17)



poco acc. - - Più moto

mf *p* *f*

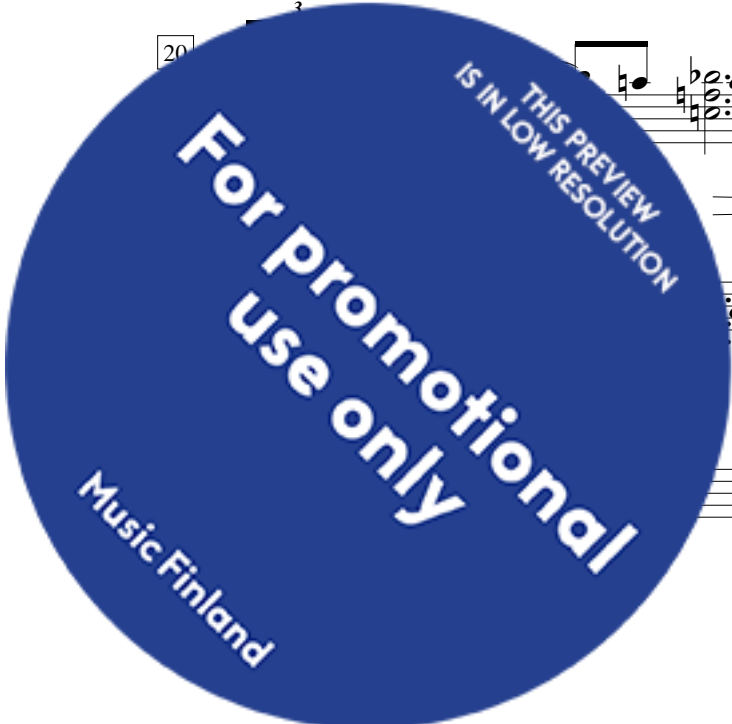
mf *ped.* * arpeggiate without breaking bracketed notes

f *mf* *deciso* *f*

sost. ped. (until m. 24)

Poco rit.

p *f subito* *ff*



Tempo primo (♩ = ca. 60)

23

f dim.

sost. ped. al fine

pp

27

p

pp

(sempre misurato)

28

pp

pp



ppp

pp

* *attaca*

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

ppp
ped. (until m. 4, as marked) *poco* *molto*

4x 3x

ff *come eco* *pp*

3x 4/4

mf *ped.* *ped.*

cresc. *ped.*

6x

sffz *ff* *pp subito* *ped.*



9 3x

(*simile*)

pppp
(piano possibile)

6x

sfz

3x 12

> sfz *crescendo*

$\frac{2}{4}$

* *Red.* * *Red.* *

15

* *Red. sempre*



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

sfz

5x

sfz

22



1x 23 8va - *sffz* 5x come eco

pp *mf*

1x 8va - *sffz* 2x come eco 1x *sffz*

ppp *mp* *ppp* * Ped.

7x (simile) 26

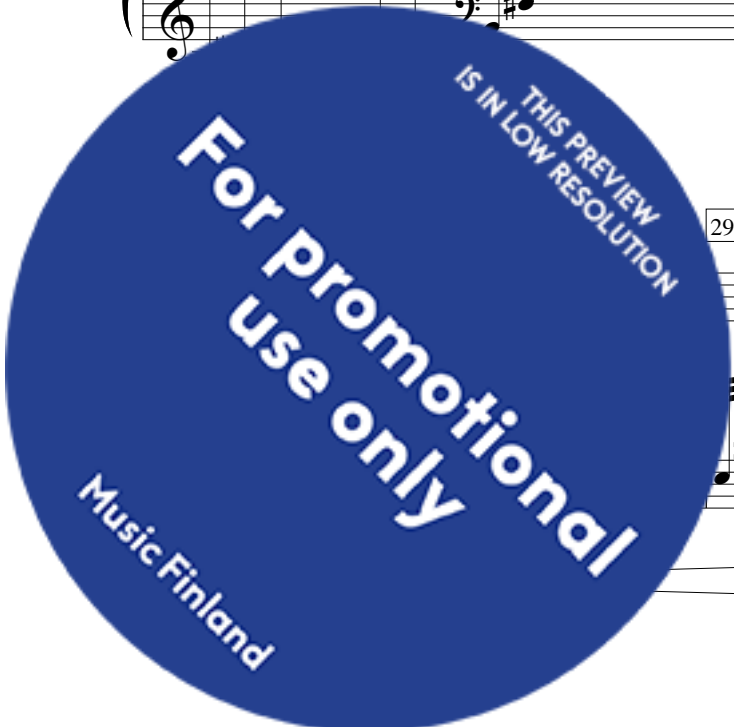
mp *pp*

1x 7x

mf * Ped.

5x 29 a tempo furioso

fff * Ped. (until end of m. 36)



30 6
4

poco a poco diminuendo

6x 33

(f) sempre dim.

1x 1x 2x 3x

5x 36 *mormorando (no accents)*

una corda



Meno mosso, non ritardando.
Leggierissimo e grazioso

37

The musical score consists of two systems. The first system features a bass clef with a right-hand melody and a left-hand accompaniment of chords. A box containing the number '37' is positioned above the first measure. The second system continues the piece, starting with a *pp* dynamic marking. It includes a *secco* instruction and an *8va* marking above the right-hand staff. Pedal markings are present: *sost. ped.* with an asterisk below the first measure of the second system, and *8va* with an asterisk below the first measure of the first system of the second system. The score concludes with a double bar line.



III. Xianwei: Tail-Biting Fish

Rubato $\text{♩} = 42-52$

First system of the musical score. It features a grand staff with treble and bass clefs. The right hand part is marked with dynamics *p*, *mf*, *pp*, *f*, *pp*, and *p*. The left hand part is marked with *mp* and *ped.*. A *secco* marking is present above the right hand staff. There are asterisks and *ped.* markings below the bass staff.

Second system of the musical score. It features a grand staff with treble and bass clefs. The right hand part is marked with dynamics *ppp*, *mf*, *p*, and *mp*. The left hand part is marked with *mp* and *(p)*. A *calmo* marking is present above the right hand staff. There are asterisks and *ped.* markings below the bass staff.

Third system of the musical score. It features a grand staff with treble and bass clefs. The right hand part is marked with dynamics *pp*, *mf*, and *p*. The left hand part is marked with *p* and *pp*. A *quizzical* marking is present above the right hand staff. There are asterisks and *ped.* markings below the bass staff.

Fourth system of the musical score. It features a grand staff with treble and bass clefs. The right hand part is marked with dynamics *sf* and *ff*. The left hand part is marked with *mf* and *f*. A *deciso* marking is present above the right hand staff, and an *appassionato* marking is present above the right hand staff. There are asterisks and *ped.* markings below the bass staff.



9 ^{8va}

sfz *f* *pp* *pppp*

* *ped.* * *ped.* * *ped.* *

11 *secco, leggero ma meditativo*

p *cresc.* *f dim.*

* *senza ped.* *pp*

12

p *pp* *p*

3

* *ped.* *

mf *p*

^{8va} _{8vb}

* *ped.* * *ped.* *

attacca





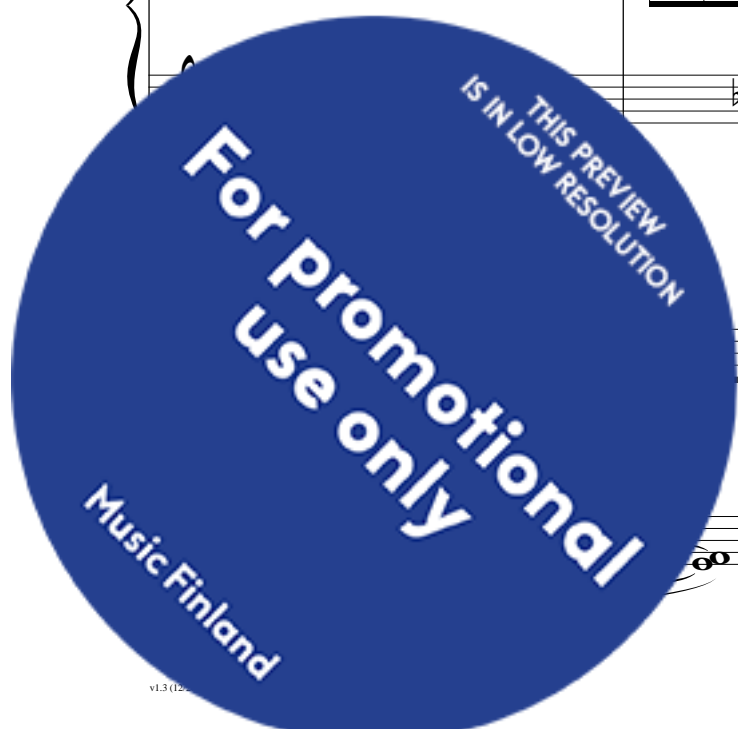
IV. Taonta

Energico, ritmico e preciso

♩ = 86

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

* *Ped.*
(grace note non l.v.)



21

f

25

** Red.*

29

poco dim.

** Red. sempre (until m. 40)*

33

mf

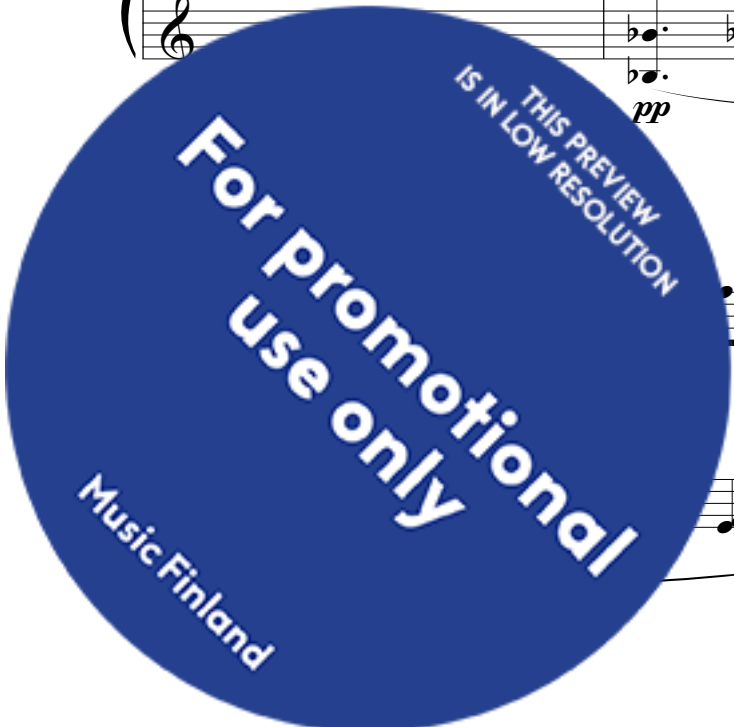
pp

cresc.

ff

** Red.*

** Red.*



41

* Red. * Red. * Red.

45

(right hand: non diminuendo)

* Red. sempre (until m. 57)

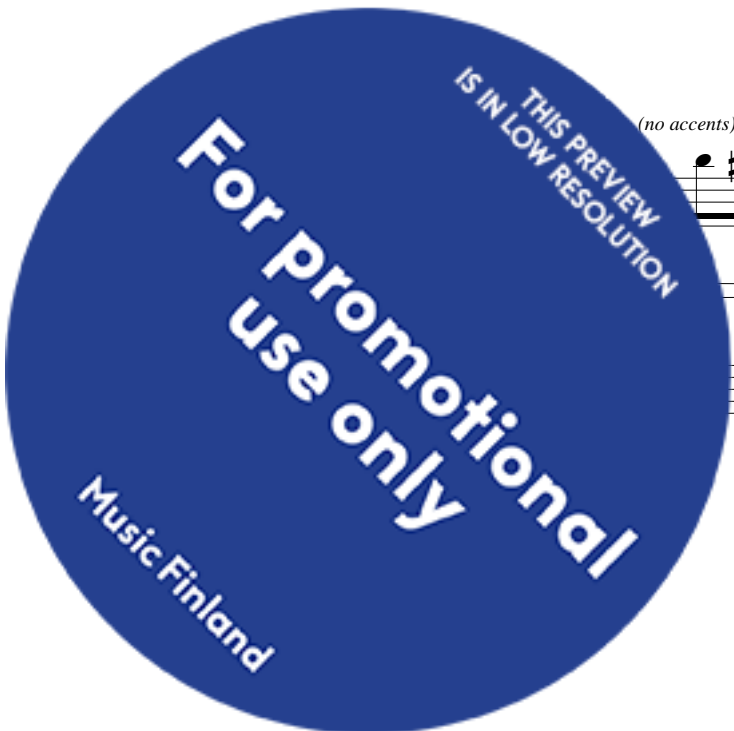
49

(right hand: sempre **ff**) accents only: diminuendo

pp

(no accents) ritardando molto - - - - -

pppp



Meno mosso $\text{♩} = 76-80$

57

pp (strong accents)

* Red. (sempre)

61

65

* Red.

poco a poco cresc.

* Red.



73

* *Red.*

Detailed description: This system contains measures 73 through 76. The right hand features a complex melodic line with many beamed sixteenth notes and slurs. The left hand provides a steady accompaniment with eighth notes and chords. A dynamic marking of *Red.* (ritardando) is indicated at the end of the system.

77

ffz

f

* *Red. sempre (until final measure)*

Detailed description: This system contains measures 77 through 80. Measure 77 begins with a forte fortissimo (*ffz*) dynamic. The right hand continues with intricate sixteenth-note patterns. The left hand has a more active role with eighth-note accompaniment. A dynamic marking of *f* (forte) appears in measure 79. A *Red. sempre* instruction is noted at the bottom.

81

Detailed description: This system contains measures 81 through 83. The musical texture remains consistent with the previous systems, featuring dense sixteenth-note passages in the right hand and rhythmic accompaniment in the left hand.

84

Detailed description: This system contains measures 84 through 86. The right hand's melodic line is highly technical, with many slurs and ties. The left hand continues with its accompaniment.

sfz

Detailed description: This system contains measures 87 through 90. It begins with a sforzando (*sfz*) dynamic marking. The right hand has a prominent melodic line with slurs, while the left hand provides accompaniment.



90

8^{va}

cresc.

accelerando - - -

Detailed description: This system contains measures 90, 91, and 92. The music is written for piano in a key with three sharps (F#, C#, G#). The right hand features a complex melodic line with many slurs and accents, while the left hand provides a steady accompaniment. A dynamic marking of *cresc.* is present. A dashed line labeled *8^{va}* spans across the top of the system.

93

8^{va}

sfz *ff* *sfz*

Detailed description: This system contains measures 93, 94, and 95. The musical texture continues with similar patterns. Dynamic markings of *sfz* and *ff* are used. A dashed line labeled *8^{va}* is at the top. The tempo marking *accelerando* from the previous system continues.

96

8^{va} 15^{ma}

fff

Tempo primo (♩ = 86)

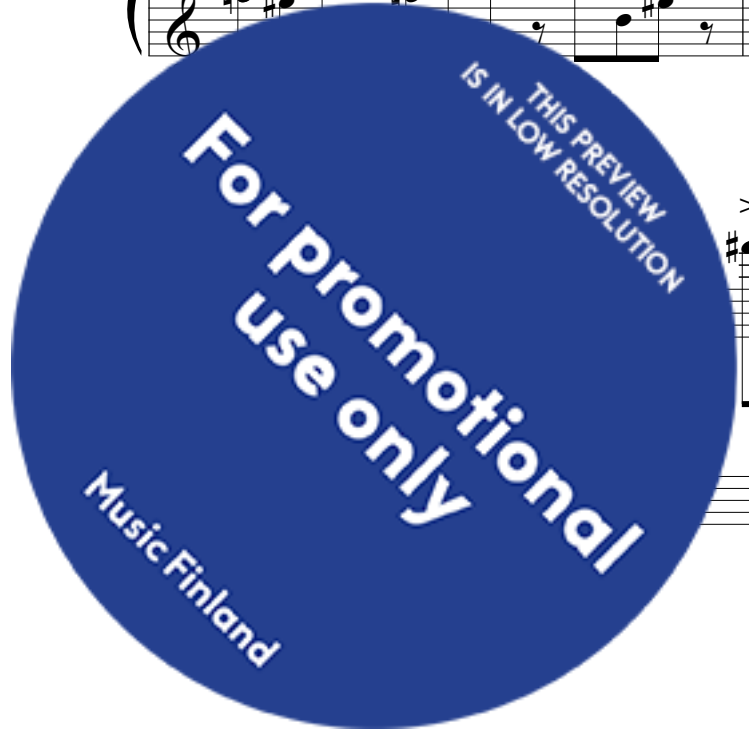
Detailed description: This system contains measures 96, 97, and 98. A dynamic marking of *fff* is present. A dashed line labeled *8^{va}* is at the top, and another dashed line labeled *15^{ma}* is below it. The tempo marking *Tempo primo* with a quarter note equal to 86 is indicated.

99

15^{ma} martellato *sfz*

Detailed description: This system contains measures 99, 100, and 101. A dynamic marking of *sfz* is present. A dashed line labeled *15^{ma}* is at the top. The marking *martellato* is written above the right hand. The system ends with a 4/4 time signature.

Detailed description: This system contains measures 102, 103, and 104. It continues the musical piece with similar melodic and harmonic patterns.



107

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.

*





V. The Caudal Fin

Calmo $\text{♩} = 52$

p *pp* (rapid)

8^{va} -----
 Press keys down silently,
 hold with sostenuto pedal
 until measure 13.
 Senza ped.

4

p *mp*

7

mf *cresc.*

f *ppp*



11 *(sempre f)* rit. - - - - - Tempo II: ♩ = 82 gently *8va*

p

Clear sost. pedal.
Una corda e con ped.

14 *8va*

17 **Poco meno mosso** ♩ = 76 *strong accents* *mp* *poco cresc.* *mf* *tre corde*



23

poco cresc. *sfz* *rit.* *p subito* *p*

26

Sempre meno mosso ♩ = 66

(p) cresc. *f* *pp* *(slow arp.)*

28

ppp *cresc.* *mf* *Ped.* *

Tempo primo: ♩ = 52

(pp) *Hold with sost. ped until end.*



33

36

38

(C rings on the sost. ped.)

p

l.v. al niente

Alternate ways to play mm. 31–32:

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

Ossia 1

Tempo primo: ♩ = 52

