

Jukka Tiensuu

Tri

Three pieces for three pianos

2001



Music Finland

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Tri (2001)

Three pieces for three pianos

From the one indicated, the other tempi in the same movement should also be changed in proportion.

Quickly (except in bars 88-167 of Trim, where they are blurred with pedal)

Staccato down (indicate a (shortish) sixteenth-note.

> All accents should be like sfz).

Tripp:

Trills:

- The "written-out" trills should be played in the exact written rhythm (rhythmically, not melodically, and not "quasi accel./rall.")
- A "*tr*" trill should be as fast as possible within the indicated dynamics. It starts on the main note, but may be started on the upper note, when immediately preceded by the same pitch as the trill's main note.

tr Trill during the whole duration (all tied note-heads included) of the note. As a rule these trills (as well as the pralltrills and mordents) should be played softer than the written-out trills.

tr Trill till the end of the wavy line, then stop (gracefully) on the main note.

Shortish (prall)trill, started normally above the main note. Exact length and character always according to the context.

Mordent, started normally on the main note. Length and character according to the context.

Piano 2: bar 118- "fingerpedal": keep keys down by fingers as long as convenient till a rest is encountered. Do not use *any* (foot)pedal.

Trippet:

It is also possible to perform Trippet on two pianos. The parts of piano 1 and piano 2 are then played on one piano four-hands. The pedal is then best taken care of by piano 2.

bars 1.- press down the keys indicated by diamond-head without producing sound (to release the dampers), then sweep across strings, keep pressed keys down till the next change of chord (or pedal mark). Use the pedal *only* where indicated to help changing the (silent) chord without interruption of sound.

If the piece is played on pianos which have the iron beams in different positions than a Steinway grand, the player can either transpose one or two notes up/down an octave, or (preferably) keep all silently depressed keys down by the middle pedal and divide the sweep between two hands.

Immediately after a sweep or pluck, when playing the same note(s) on the keyboard, let the hammer(s) only lightly touch the already vibrating strings, more to change their resonance than to produce a new sound.

Piano 2: A diamond-shape note-head indicates an overtone of the string, produced by quickly touching the string at a corresponding node at the very moment of hitting the key with the other hand.

The indicated micro-tones (quarter- and eight-tones) are not always accurately notated, as the resulting tones are not part of the equal-temperament system, but are derived from the over-tone series.

A discrete change of pedal can be occasionally used, if the sound is getting too blurred.

Trim:

The pitches of the larger (forearm) clusters are only approximately notated. Even larger clusters may be used. (Smaller clusters are more accurately notated and are preferably played with fingers, not palms.)

Piano 1: in bars 188-206 the *Ped.* markings are suggestions only. Keep the texture "lucido" and let the melody (note-heads with a tenuto-line) come through.

for three pianos

Jukka Tiensuu 2001



48

p2

p

ppp

mf

pp

p3

ppp

mf

pp

(senza Ped.)

p1

p

ppp

mf

pp

(senza Ped.)

53

p2

mf

pp

mp

pp

p3

mf

pp

mp

pp

p1

pp

mf

pp

mp

pp

58

p2

tr

mp

pp

sub mp

sub mp

p3

tr

mp

pp

sub mp

mf

p1

tr

mp

pp

loco

loco

mp

62

p2

(sempre legato)

p

f

p

mp

p

p1

mp

pp

p

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68 *uguale, non legato (quasi staccato)*
(unity) (sempre senza Ped.) *sempre p*

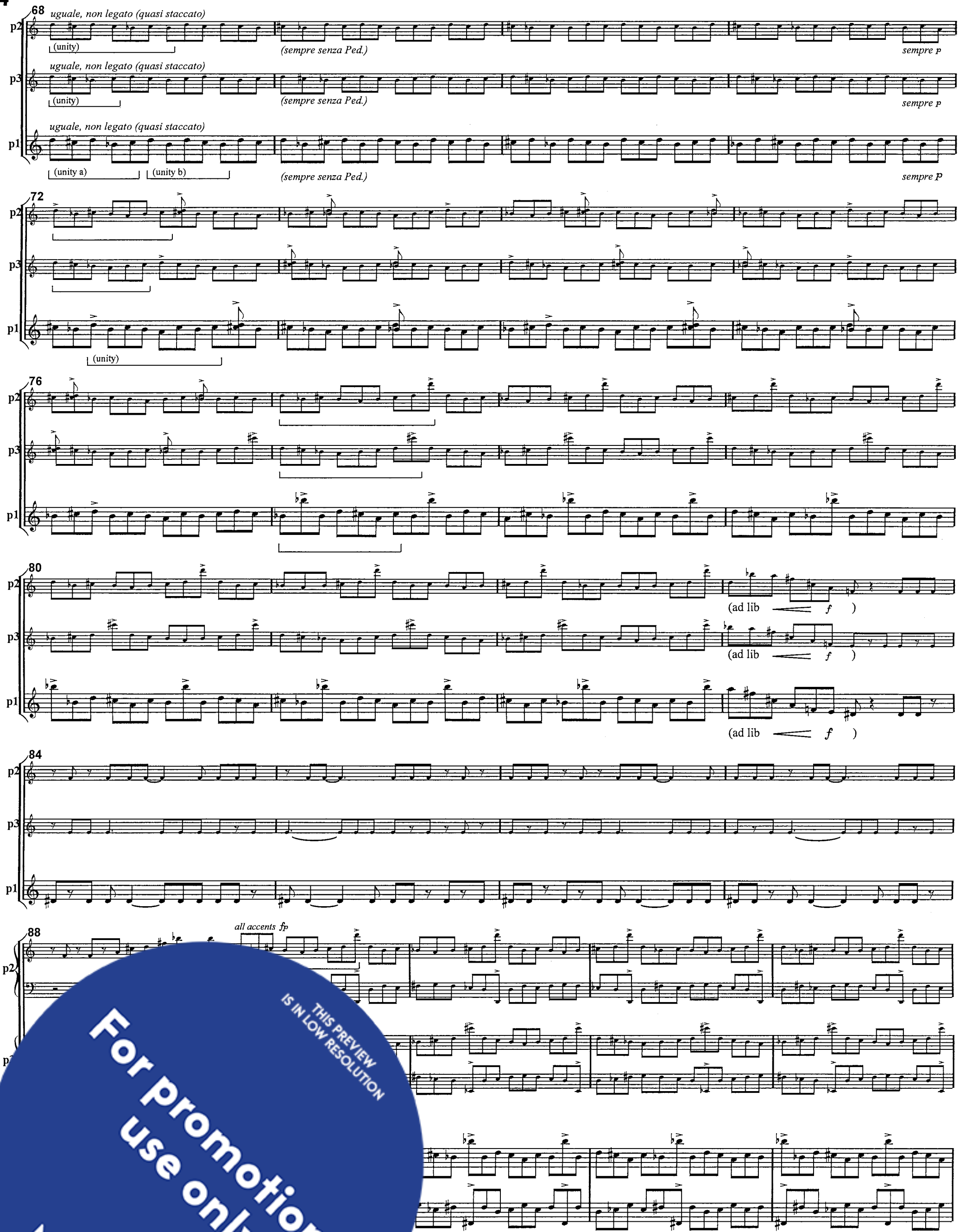
72 *uguale, non legato (quasi staccato)*
(unity) (sempre senza Ped.) *sempre p*

76 *uguale, non legato (quasi staccato)*
(unity a) (unity b) (sempre senza Ped.) *sempre P*

80 (ad lib $\leftarrow f$)
(ad lib $\leftarrow f$)
(ad lib $\leftarrow f$)

84

88 *all accents fp*



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93

p2

p3

p1

f

f

f

99

$\text{♩} = 80$

p2

p3

p1

secco possibile

secco possibile

secco possibile

107

p2

p3

p1

p. a p. dim.

p. a p. dim.

p

p

p

117

p2

p3

p1

legatissimo ("fingerpedal")

p

poco f

mf

p

sempre senza Ped.

sempre senza Ped.

sempre una corda e legato

sempre ppp

pp

ppp

sempre una corda e legato

sempre ppp

pp

ppp

pp

ppp

pp

ppp

(wie ein Hauch)

pp

ppp

pp

ppp

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172 *come prima* 7

p2 *mf* *p* *PPP* *mp* 3 *f*

p3 *p* *PPP*

p1 *mf* *p* *PPP* *mf* 3

tr b

Ra *

178 *come prima*

p2 *mp* *fp* *PPP* *mf*

p3 *f* 3 *mf* 3 *mf* 6

p1 *f* *p* *fp* *pppp*

tr b

Ra *

184

p2 *f* 3 *fp*

p3 *f* 3 3

p1 *f* 3 3 3 3 3 3

Ra *

188

p2 *mf* *mp* *tr* *ff* *p*

p3 *tr* *ff* *p*

p1 *mf* *mp* *tr* *ff* *p*

tr

Ra *

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[illegible]

221

p2 *molto dim.* *p sempre dim.* *pp*

p3 *p. a p. meno Ped.* *

p1 *molto dim.* *p sempre dim.* *pp*

227

p2 *f* *ff* *molto dim.*

p3 *mf* *ff* *(with both arms)* *p. a p. meno Ped.*

p1 *ff* *molto dim.*

232

p2 *p sempre dim.* *pp* *fp* *mp* *ff* ** Da.*

p3 *p* *ff* ** Da.*

p1 *p sempre dim.* *pp* *fp* *mp* *ff* ** Da.*

241

p2 *mf* *p* *pp* *sempre legato* *pp*

p3 *ppp* *p* *pp*

p1 *ppp* *p* *pp*

wie ein Hauch)

♩ = ♩ = 160



10

247

p2

mf *mp* *pp* *p* *ppp*

p. a p. meno Ped.

sempre legato

p3

pp *mf* *mp* *pp* *p* *ppp*

p. a p. meno Ped.

p1

mf *mp* *pp* *p* *ppp*

8va (till bar 276)

p. a p. meno Ped.

252

p2

p *mp* (*senza Ped.*) *mf*

p3

p *p* (*senza Ped.*) *mp* *mf*

p1

p *mp* (*senza Ped.*) *mf*

257

p2

mf *p* *ppp*

p3

mf *p* *ppp*

p1

mf *p* *ppp*

263

p2

ppp *pp* *mp*

mf *pp*

mp *pp*

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268

p2

p3

p1

pp

mp

tr

ppp

mp

274

p2

p3

p1

ppp

mp

tr

pp

mp

pp

mp

5:6

loco

loco

mp

pp

mp

5:6

* 2a

* 2a

279

p2

p3

p1

p

mp

pp

mp

p

mp

p

mf

pp

285

p2

p3

p1

pp

mp

p

mp

pp



12

290

p2

mp

$P(\bar{P})$

meno P

P

mf

p

p3

mp

p

mp

f

p1

pp

mp

p

mp

f

p

mf

295

p2

sub. mf

PP

mf sub. p

pp

mp sub. mp

p3

pp

mf

PP

mf sub. p

(tr rall.)

pp

sub. mp

p1

pp

mf sub. p

pp

mf sub. p

mp sub. pp

mp

300

p2

ppp

PP

P

ppp

p3

PP

ppp

P

p1

pp

p

ppp

ppp

305

p2

mp

(ped.)

(senza rall.)

ppp

dim.

*

1. Piano

Tri *for three pianos*

1. Trip
2. Trippet
3. Trim



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2. Trippet

*for three pianos **

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[illegible]

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[illegible]

73

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Mu...

pp dolcissimo

mf

p

p

slow gliss. with fingertip (f.t.)

(m)p

mp

slow gliss. with fingertip (f.t.)

mf

p

mp

mf

mp

uguale

p

piu p

pp

pp

p

mp

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Jukka Tiensuu:

Tri (2001)

Three pieces for three pianos

Performance note:

Any of the three pieces can also be performed separately.

Tempi:

If the player chooses to start in a tempo slightly different from the one indicated, the other tempi in the same movement should also be changed in proportion.

Quickly repeated notes always well articulated/separated.(except in bars 88-167 of Trim, where they are blurred with pedal)

Staccato dots are used mainly as short-hand to indicate a (shortish) sixteenth-note.

> All accents should be exaggerated (more like sfz).

Trip:

Trills:

- The "written-out" trills should be played in the exact written rhythm (rhythmically, not melodically, and not "quasi accel./rall.")

- A "*tr*" trill should be as fast as possible within the indicated dynamics. It starts on the main note, but may be started on the upper note, when immediately preceded by the same pitch as the trill's main note.

tr Trill during the whole duration (all tied note-heads included) of the note. As a rule these trills (as well as the pralltrills and mordents) should be played softer than the written-out trills.

tr~~~~ Trill till the end of the wavy line, then stop (gracefully) on the main note.

~~~~ Shortish (~~~~) trill, usually above the main note. Exact length and character always according to the context.

~~~~ Mordent (~~~~) note. Length and character according to the context.

Piano Pedal: Use the pedal as long as convenient till a rest is encountered. Do not use *any* (foot)pedal.

Parts of piano 1 and piano 2 are then played on one piano four-hands. The pedal is then best taken care of by piano 2.

When producing sound (to release the dampers), then sweep across strings, keep pressed keys down till the next change of chord (or pedal mark). Use the pedal *only* where there is a change of sound.

Since the piano is in different positions than a Steinway grand, the player can either transpose one or two notes up/down an octave, or (preferably) keep all silently depressed keys down by

the hammer(s) on the keyboard, let the hammer(s) only lightly touch the already vibrating strings, more to change their resonance than to produce a new sound.

The string, produced by quickly touching the string at a corresponding node at the very moment of hitting the key with the other hand.

These tones are not always accurately notated, as the resulting tones are not part of the equal-temperament system, but are derived from the over-tone series.

Use the pedal if the sound is getting too blurred.

Clusters are approximately notated. Even larger clusters may be used. (Smaller clusters are more accurately notated and are preferably played with fingers, not palms.)

Piano texture: Questions only. Keep the texture "lucido" and let the melody (note-heads with a tenuto-line) come through.

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[illegible]

*) start trill hammering with both hands. Accent, then subito dim.

71

p3

p2

p1

ff sempre

ff sempre

ff sempre

(loco)

78

rall. poco a poco

piu ff

secco possibile

piu ff

secco possibile

piu ff

secco possibile

86

88 $\text{♩} = 80$ (ca.)

89

subito molto dim.
p. a poco

subito molto dim.
p. a poco

subito molto dim.
p. a poco

molto p e sempre uguale
p. sempre

molto p e sempre uguale
p. sempre

molto p e sempre uguale
p. sempre

$\text{♩} = 80$ (ca.)

91

poco

poco

poco

96

piu

poco

poco

poco

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4 106

p3

p2

p1

111

p3

p2

p1

116

p3

p2

p1

121

p3

p2

p1

126

p3

p2

p1

131

p3

p2

p1

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141

p3

p2

p1

146

p3

p2

p1

151

p3

p2

p1

156

p3

p2

p1

161

p3

p2

p1

166

p3

p2

p1

cresc.

mf (sempre)

(poco rall. ad lib.)

p. a p. meno

ff

mf (sempre)

p. a p. meno

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6 171 (*poco meno mosso ad lib.*)

p3

(pochiss. o) senza Ped.

p2

mp *ppp* *mp* *ppp* *mp* *ppp* *mp* *ppp* *mp* *ppp*

(pochiss. o) senza Ped.

(*poco meno mosso ad lib.*)

p1

ppp *mf* *ppp* *mf* *ppp* *mf* *ppp* *mf* *ppp* *mf*

(pochiss. o) senza Ped.

176

p3

3

p2

mp *ppp* *mp* *ppp* *mp* *ppp* *mp* *ppp* *mp* *ppp*

p1

ppp *mf* *ppp* *mf* *ppp* *mf* *ppp* *mf* *ppp* *mf*

181

p3

3

p2

mp *ppp* *mp* *ppp* *mp* *ppp* *mp* *ppp* *mp* *ppp*

p1

mf *ppp* *mf* *ppp* *mf* *ppp* *mf* *ppp* *mf* *ppp*

186

p3

J=64

p2

schierzando
mp ben articolato

p1

pp legato sempre lucido
ad lib.

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190

p3 *non troppo f*
8va
senza Ped.

p2
(senza Ped. sempre)

p1

3 3 * *Da* 3 3 * *Da* 3 3 3 3 3 3 3 3 3 3 * *Da* 3 3 * *Da* 3 *

194

p3

p2

p1

Da 3 3 3 3 3 3 3 3 * *Da* 3 3 3 3 3 3 3 3 * *Da* 3 3 3 3

198

p3

p2

p1

3 3 3 3 3 3 3 3 * *Da* 3 3 * *Da* 3 3 3 3 3 3 3 3 * *Da* *

202

p3

p2

p1

menof

p *mf*

ppp *p* *pp*

3 3 3 3 3 3 3 3 * *Da* 3 3 3 3 3 3 3 3 * *Da* 3

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281

p3

ff 5 pp

p2

f 5 pp mp f 5 pp ff 5

p1

mf 5 pp mf 5 pp ff 5

284

p3

p 5 ff 5 p 5 ff 10

p2

p 5 ff 5 p 5 ff 5

p1

p 5 ff 5 p 5 ff 3 5

286

p3

5

p2

5

p1

10 5 ff 8ba pp

288

p3

3 3 3 3

p2

5 5 5 5 6

p1

p 5 ff 5 p 5 ff 5 ff 3

291

p3

6 6 6 6

p2

6 6 6 6

p1

6 6 6 6

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12 295

p3

ff mp *pp*

p2

ff mf *pp*

p1

ff *p ppp*

ff con Ped.

ff con Ped.

ff con Ped.

301

p3

staccato

mp

pp

8va

pp cresc.

p2

staccato

dim.

pp

cresc.

pp

p1

staccato

dim.

pp

8va

pp cresc.

ff

311

p3

ff

staccato

non staccato

ff dim.

pp

p2

ff

staccato

non staccato

ff dim.

pp

p

3

p1

staccato

non staccato

ff dim.

pp

cresc. molto

320 (loco)

p3

ff

hammering with both hands

fff

sfz

(senza Ped.)

sfz

p2

ff

sfz

sfz

p1

(loco)

8va

sfz

