

Lauri Mäntysaari

# Lost Songs

for piano, accordion and tape

op. 28 (2014)

Score for Accordion

What does a lost song sound like?

Man has caused the loss of numerous animal species by his actions. Most vulnerable have been the birds of isolated islands, defenseless against our hunting frenzy and the foreign species brought along by us. As a sad document of these species, we can admire the stuffed Dodos, Great Auks and other extinct birds in museums of natural history. But their song is lost forever.

The Huia was last seen in New Zealand in the beginning of 20th century, and the song of this relatively small forest bird was never recorded. Decades later, Hennery Hammaneh, who had heard Huias singing as a young boy, was brought to a studio. Now all that we know of the song is a recording of this man mimicking it by whistling.

Lost Songs for piano, accordion and tape was inspired by this recording which forms the basis of the tape part. In the Prologue, small spoken fragments lead into a whirl of emotions. In the second part, titled "The Song", the recorded song itself is present. In the Epilogue, only a horribly bleak remembrance remains.

*Lost Songs* is commissioned by and dedicated to Elisa Järvi and Andrea Kiefer.

First performance: August 8th 2014, Musiikkitalo, Helsinki, by Elisa Järvi, piano, Andrea Kiefer, accordion and James Andean, electronics.

The tape part is acquired from the Macaulay Library and presented with kind permission of the Cornell Lab of Ornithology.

Duration: 7'30"

## INSTRUCTIONS:

Performers should sit in their ordinary positions. However, in the beginning of the Prologue, the accordionist should sit *turned away from the pianist*, reacting to the piano only by hearing. In bars 16-17, after the second tape sample, the accordionist turns to the normal playing position.

In b. 1-25, accordion should allow as little change in dynamics of the upper register as possible, creating an illusion of *forte* in the left hand and *pianissimo* in the right hand.

The tape part should preferably be played by an assistant taking care of the best possible dynamics of the samples (samples for The Song loud, almost shrilling, samples for the Epilogue just barely audible). For this purpose, use of original samples acquired from the composer's website [www.mantysaari.com](http://www.mantysaari.com) is preferred.

However, it is also possible to perform the work by using a CD provided with this score (in which the volume levels are readily approximated) and operated by the pianist. The first track, consisting of two minutes of silence, should be launched before the performance starts, after which only the next track button is needed to start every following sample.

Two small loudspeakers are placed around the performers to create a stereo effect. Every sample should start exactly from the place indicated by a circled box number.

## I: Prologue

Lauri Mäntysaari op. 28  
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♩ = 88

Piano

*fff*

10"

8<sup>va</sup>

♩ = 88

8<sup>va</sup>

Accordion

*ppp*

*f*

8<sup>va</sup>\*

\*) Turned away from the piano, try to react immediately after hearing the pianist play.

8

Pno.

Sample LS1\_1  
[CD: track 2]

8

8

Acc.

14

Pno.

Sample LS1\_2  
[track 3]

8

8

Acc.

\*)

\*) Turn to normal position, with ordinary communication concerning rhythm.



④  
28 Sample LS1\_4 [track 5]

Pno.

Acc.

*sub. p* *pp*

31

Pno.

Acc.

*p* *mp*

35

Pno.

Acc.

*p* *pp*

37

Pno.

Acc.

*f*

*p*

39

Pno.

Acc.

41

Pno.

Acc.

*ff*

*f*

*p*

*mf*

*p*

*f*

45

Pno.

*ff*

*ff*

Red.

Acc.

*mp*

*ff*

Meno mosso

$\text{♩} = 76$

50

Pno.

*mf*

Acc.

*mf*

Meno mosso

$\text{♩} = 76$

54

Pno.

Acc.



56

Pno.

Acc.

58

Pno.

Acc.

62

Pno.

Acc.

66

Pno.

Acc.

*mp* *p*

# The Song IIa

73  $\text{♩} = 46$  **1** Sample LS2\_1 [track 6 / reprise: track 13]

Pno. *fff*

Acc. *ppp* *poco a poco cresc.* *mf*

79  $\text{♩} = 46$  **2** Sample LS2\_2 [track 7 / reprise: track 14]

Pno. *ff* *mf* *p* *fff*

Acc. *ff* *mp* *pp*

83  $\text{♩} = 46$  **3** Sample LS2\_2 [track 8 / reprise: track 15]

Pno. *ff* *mf* *p* *fff*

Acc. *mf* *f* *fp* *fp*

87

Pno.

Acc.

*ff* *p* *ff* *f*

(8)

90

Pno.

Acc.

*ff sempre* *fff*

2-3" *FINE* *pp*

4 Sample LS2\_4 [track 9]

93

Pno.

Acc.

*f* *ff*

*mp* *mf* *f*

Let the sample sound until the end (ca. 30")

*attacca IIb*

# II b

97 *Andante* ♩ = 72

Pno.

*f* *mp* *f* *mp*

Acc.

*mf* *mf*

101

Pno.

*f*

Acc.

*mp* *mf* *ff*

104

5

Sample LS2\_5 [track 10]

Follow the tempo of the tape (♩ = 84)

*mp* *scherzando*

Pno.

whistling:

Follow the tempo of the tape (♩ = 84)

Acc.

*p*

5

107

Pno. *cresc.* *f* *p*

Tape *gliss.*

Acc. *gliss:*

6

Sample LS2\_6 [track 11]

109

Pno. *mp*

Tape

Acc. *fp*

7

Sample LS2\_7 [track 12]

112

Pno. *p*

Tape

Acc. *ff* *mp*

114

Pno.

Tape

Acc.

*f* *ff*

*gliss.*

3 3 5 5

Allegro ♩ = 100

116

Pno.

Acc.

*fff* *mp* *f*

*f* *mp* *f*

8va

5 3 3

119

Pno.

Acc.

*ff* *p*

*fff* *p*

*ricochet or bisbigliando*

5 5

DA CAPO  
Ila al FINE

DA CAPO  
Ila al FINE

# III: Epilogue

**1** **INSIDE THE PIANO: slow glissando on the strings left open by pedal - mute the strings immediately!**

**123** *8va* **♩ = 100**  
Pno. *fff* *press keys silently* *p*  
Sample LS3\_1 [track 16]  
sostenuto ped.

Tape *10-12"* *recorded piano by Elisa Järvi*

Acc. **♩ = 100** *10-12"* *8va* *ppp*

**127** **INSIDE THE PIANO** *pluck the strings by fingernails*  
Pno. *f*

Acc. *(loco)* *p* *f < ff*

2

Sample LS3\_2 [track 17]

131 *ord.* *8<sup>va</sup>* *b*

Pno. *fff* *p* *INSIDE THE PIANO:* pluck the strings by fingernails

Acc. *ppp*

136 *ord.* *8<sup>va</sup>* *b*

Pno. *fff*

Acc. *f* *ff* *ppp*

3

Sample LS3\_3 [track 18]

140 *INSIDE THE PIANO:* slow gliss. on the lowest strings; repeat until the last chord from tape

Pno. *ppp* *Red.* *stiss.* *lv.*

Acc.