

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. The commission was funded by support of the Madetoja Foundation. The composer is also deeply grateful for the Sibelius Fund for supporting his work.

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: 8'00"

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 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.

At least two 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

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Piano

$\text{♩} = 88$

8^{va} 10"

fff *ff*

Accordion

$\text{♩} = 88$

8^{va} 10"

ppp *f*

8^{va} *)

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

8

Pno.

Sample LS1_1
[CD: track 2]

①

Acc.

14

Pno.

Sample LS1_2
[track 3]

②

Acc.

*)

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

Sample LS1_3
[track 4]

19

Pno.

Acc.

loco

pp

p

f

f

f

23

Pno.

Acc.

mp

f

26

Pno.

Acc.

f

ff

ff

ff

28 Sample LS1_4 [track 5]

④

Pno.

Acc.

sub. p *pp*

(8)

mp

f

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

3

Red.

8^{mb}

Acc.

mp

ff

Meno mosso

$\text{♩} = 76$

50

Pno.

mf

(b)7

(8)

Meno mosso

$\text{♩} = 76$

Acc.

mf

54

Pno.

(#)7

(8)

Acc.

56

Pno.

Acc.

58

Pno.

Acc.

62

Pno.

Acc.

66

Pno.

Acc.

5 Sample LS1_5 [track 6]

mp *p*

mp *p*

After the sample (18 sec.)
has ended: *attacca* to *Ila*

The Song IIa

73 $\text{♩} = 46$ **1** Sample LS2_1 [track 7 / reprise: track 14]

Pno. *fff*

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

79 $\text{♩} = 46$ **2** Sample LS2_2 [track 8 / reprise: track 15]

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

Acc. *ff* *mp* *pp*

83 **3** Sample LS2_3 [track 9 / reprise: track 16]

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

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

87

Pno.

Acc.

ff *p* *ff* *f*

fp *fp* *fp* *p*

90

Pno.

Acc.

ff sempre *fff*

mf *p* *pp*

Sample LS2_4 [track 10]

2-3"

8va

8vb

FINE

FINE

93

Pno.

Acc.

f *ff*

mp *mf* *f*

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

attacca IIb

attacca IIb

II b

97 *Andante* ♩ = 72

Pno. *mp* *f* *mp*

Acc. *mf* *mf*

101

Pno. *f*

Acc. *mp* *mf* *ff*

104

5 Sample LS2_5 [track 11]

Follow the tempo of the tape (♩ = 84)

scherzando

Pno. *mp*

Tape whistling:

Follow the tempo of the tape (♩ = 84)

Acc. *p*

5

107

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

Tape *gliss.*

Acc. *gliss:*

6

109

Pno. *mp*

Tape

Acc. *fp*

Sample LS2_6 [track 12]

7

112

Pno. *p*

Tape

Acc. *ff* *mp*

Sample LS2_7 [track 13]

114

Pno.

Tape

Acc.

Allegro ♩ = 100

116

Pno.

Acc.

119

Pno.

Acc.

III: Epilogue

♩ = 100

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

123 *fff* press keys silently

Sample LS3_1 [track 17]

p

sostenuto ped.

Tape

10-12"

recorded piano by Elisa Järvi

♩ = 100
10-12"

8^{va}

Acc. *ppp*

INSIDE THE PIANO
127 pluck the strings by fingernails

f *led.*

Acc. *p* *f* *ff*

(8)

(loco)

Sample LS3_2 [track 18]

131 *ord.* ^{8va} *fff* *p* *INSIDE THE PIANO:* pluck the strings by fingernails

136 *ord.* ^{8va} *fff*

Sample LS3_3 [track 19]

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

140 *ppp* *gliss.* *l.v.*