

Lauri Mäntysaari

Lost Songs

for piano, accordion and tape

op. 28 (2014)

Score for Piano

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 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

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♩ = 88
8^{pa}
10"

Piano
fff
ff

Accordion
ppp
f

8

①
Sample LS1_1
[CD: track 2]

14

②
Sample LS1_2
[track 3]

Pno.

Acc.

19

Pno.

Acc.

pp

f

f

③

22 | Sample LS1_3 [track 4]

Pno.

Acc.

p

mp

f

f

26

Pno.

Acc.

f

ff

Ped. *ff*

3

3

④

28 Sample LS1_4 [track 5]

Pno.

Acc.

sub. p *pp*

Pno.

Acc.

p *mp*

Pno.

Acc.

pp *p*

38

Pno.

f

Acc.

40

Pno.

ff

Acc.

p

mf

p

44

Pno.

f

ff

ff

mp

ff

Acc.

f

mp

ff

Ped.

Meno mosso

♩ = 76

47

Pno.

mf

8^{vb}

Acc.

mf

52

Pno.

8

Acc.

55

Pno.

8

Acc.

57

Pno.

Acc.

Pno.

Acc.

mp

66

Pno.

Acc.

mp

p

p

The Song

Ila

1

Sample LS2_1
[track 6 / reprise: track 13]

♩ = 46

8^{va}

72

Pno. *fff*

8^{vb}

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

2

Sample LS2_2
[track 7 / reprise: track 14]

8^{va}

78

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

5 3

8^{vb}

Acc. *ff* *mp* *pp*

3

Sample LS2_2 [track 8 / reprise: track 15]

82

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

3

8^{vb}

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

86 11

Pno.

ff 5 3 p ff 5 f

Acc.

fp fp fp p

(8)

89 4

Pno.

ff sempre 3 3 3 2-3" fff

Sample LS2_4 [track 9]

8^{va}-7

FINE 8^{vb}-1

Acc.

mf p pp

2-3" FINE

93

Pno.

f ff

3 3 3 3

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

attacca IIb

Acc.

mp mf f

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

attacca IIb

II b

96 **Andante** ♩ = 72

100

5 Follow the tempo of the tape (♩ = 84)

103

Sample LS2_5 [track 10]

schierzando

*) When performing with an assistant using the original files, the sample starts in the beginning of bar 104.

105

Pno.

Tape

Acc.

6

107

Pno.

Tape

Acc.

Sample
LS2_6
[track 11]

p

mp

gliss.

gliss.

gliss.

tr

5

fp

*) When performing with an assistant using the original files, the sample starts in the beginning of bar 109.

110

Pno.

Tape

Acc.

p

gliss.

gliss.

tr

5

5

ff

5

5

7

Sample LS2_7 [track 12]

112 (tr) *b*

Pno.

Tape

Acc. *mp*

Allegro ♩ = 100

114 (tr) *b*

Pno. *f* *ff* *fff* *8va* *8vb*

Tape

Acc. *f* *ff* *f*

116 *mp* *f* *tr*

Pno.

Acc. *mp* *f*

118

Pno.

5

ff

Acc.

120

Pno.

p

DA CAPO
IIa al FINE

Acc.

fff

5

p

ricochet or
bisbigliando

DA CAPO
IIa al FINE

III: Epilogue

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

♩ = 100

8^{va} 10-12"

1 Sample LS3_1 [track 16]

Pno. *fff* *press keys silently* *p*

8^{vb} sostenuto ped.

Tape 10-12"

recorded piano by Elisa Järvi

Acc. *ppp*

124

INSIDE THE PIANO

pluck the strings by fingernails *f*

Acc.

127

Pno.

Acc. *p*

2

Sample LS3_2 [track 17]

129

ord. 8^{va}

fff

INSIDE THE PIANO:

pluck the strings by fingernails

p

8^{vb}

Acc. *f* *ff* *ppp*

135

ord. 8^{va}

fff

8^{vb}

Acc. *f* *ff* *ppp*

3 Sample
LS3_3
[track 18]

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

139

ppp

gliss.

l.v.

Acc.