

Lauri Mäntysaari

# Lost Songs

for piano, string trio (vl, vla, vc) and tape  
(originally for piano, accordion and tape)

op. 28b (2014/18)

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, string trio 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 originally conceived for piano and accordion. It 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 cellist should sit *turned away from the pianist*, reacting to the piano only by hearing. In bars 16-17, after the second tape sample, the cellist turns to the normal playing position.

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.

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

Lauri Mäntysaari op. 28b  
(2014)

♩ = 88

Piano *fff* *ff*

Violin *pp*

Viola

Violoncello *f*

8va 10" 8vb 10" 10" \*)

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

11

Pno. Sample LS1\_1 [CD: track 2] Sample LS1\_2 [track 3]

Vln. *p*

Vla. *p*

Vc.

① ②

17

Pno.

Vln. *mp* *f* *f*

Vla. *mp*

Vc. *mp*

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

③  
22 | Sample LS1\_3 [track 4]

Piano and string trio score for measures 22-25. The piano part features a rhythmic pattern in the right hand and a more active bass line. The strings play sustained notes with some movement in the lower register.

**Violin (Vln.):** *mp* (measures 22-23), *mf* (measures 24-25)

**Viola (Vla.):** *f* (measures 22-23), *f* (measures 24-25)

**Violoncello (Vc.):** *mf* (measures 22-25)

26

Piano and string trio score for measures 26-27. The piano part has a more complex texture with triplets in the bass line. The strings play sustained notes, with the violins and violas reaching fortissimo.

**Piano (Pno.):** *f* (measures 26-27), *Red.* (measures 26-27), *ff* (measures 26-27)

**Violin (Vln.):** *f* (measures 26-27), *fff* (measures 26-27)

**Viola (Vla.):** *f* (measures 26-27), *fff* (measures 26-27)

**Violoncello (Vc.):** *f* (measures 26-27), *fff* (measures 26-27)

④  
28 | Sample LS1\_4 [track 5]

Piano and string trio score for measures 28-31. The piano part is mostly silent, with some chords in the right hand. The strings play a rhythmic pattern of eighth notes.

**Piano (Pno.):** *f* (measures 28-31)

**Violin (Vln.):** *sub. p* (measures 28-31), *pp* (measures 28-31), *mf* (measures 28-31)

**Viola (Vla.):** *sub. p* (measures 28-31), *pp* (measures 28-31), *mf* (measures 28-31), *mp* (measures 28-31)

**Violoncello (Vc.):** *sub. p* (measures 28-31), *pp* (measures 28-31), *mp* (measures 28-31)

32

Pno.

Vln.

Vla.

Vc.

*mp* *mf* *fp* *mf*

*mf* *fp* *mf*



36

Pno.

Vln.

Vla.

Vc.

*p* *ff* *pp* *ff*

*p*



38

Pno.

Vln.

Vla.

Vc.

*f* *f* *mf* *mf*

40

Pno. *ff* *f* *ff*

Vln. *p* *mf* *p* *f* *mp*

Vla. *p* *mf* *p* *f* *mp*

Vc. *p* *mf* *p* *f* *mp*

46

Pno. *ff* *mf* (press silently)

Vln. *ff* *mf*

Vla. *ff* *mf*

Vc. *ff* *mf*

Meno mosso ♩ = 76

52

Pno. *mp*

Vln. *mf*

Vla. *mf*

Vc. *mf*

55

Pno.

Vln.

Vla.

Vc.

*mp*

*mf*

58

Pno.

Vln.

Vla.

Vc.

63

Pno.

Vln.

Vla.

Vc.

*p*

*mp*

*p*

⑤ Sample  
LS1\_5  
[track 6]

⑤

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



# The Song

## Ila

1

Sample LS2\_1  
[track 7 / reprise: track 14]

72  $\text{♩} = 46$

8<sup>va</sup>

8<sup>vb</sup>

Pno. *fff*

Vln. *ppp* *poco a poco cresc.* *pp* *mf* *ff*

Vla. *p* *mf* *ff*

Vc. *pp* *mf* *ff*

*ff*

2

Sample LS2\_2  
[track 8 / reprise: track 15]

79  $\text{♩} = 46$

8<sup>va</sup>

8<sup>vb</sup>

Pno. *mf* *p* *fff*

Vln. *mp* *pp* *mf* *f*

Vla. *mp* *pp* *mf* *f*

Vc. *mp* *pp* *mf* *f*

*ff*

3

Sample LS2\_3 [track 9 / reprise: track 16]

83

Pno. *mf* *p* *fff*

Vln. *fp* *fp* *fp* *fp*

Vla. *fp* *fp* *fp* *fp*

Vc. *fp* *fp* *fp* *fp*



87

Pno. *ff* *p* *ff* *f* *ff sempre*

Vln. *fp* *p* *mf* *p*

Vla. *fp* *p* *mf* *p*

Vc. *fp* *p* *mf* *p*

FINE

FINE

2-3"

2-3"

2-3"

**4**

91 *8<sup>va</sup>:1* Sample LS2\_4 [track 10] Let the sample sound until the end (ca. 30" 11

Pno. *fff* *f* *ff* *attacca IIb*

Vln. *pp* *mp* *mf* *f* *Let the sample sound until the end (ca. 30")*

Vla. *pp* *mp* *mf* *f* *Let the sample sound until the end (ca. 30")*

Vc. *p* *mp* *mf* *f* *Let the sample sound until the end (ca. 30")* *attacca IIb*

**II b**

96 *Andante* ♩ = 72

Pno. *mp* *mp*

Vln. *mf* *mf*

Vla. *mf* *mf*

Vc. *mf* *mf*

**5**

100 Sample LS2\_5 [track 11]

Pno. *f* *5* *ff* *5* *p*

Vln. *mp* *mf*

Vla. *mp* *mf*

Vc. *mp* *mf* *ff* *5* *p*

Follow the tempo of the tape (♩ = 84)

*scherzando*

104

Pno. *mp*

Follow the tempo of the tape (♩ = 84)

Vln.

Vla.

Vc. (tr)

Tape *gliss.*

\*) whistling:

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

6

Sample  
LS2\_6  
[track 12] \*)

106

Pno. *cresc. f* *p*

Vln. *fp*

Vla.

Vc. (tr)

Tape *gliss.*

109

Pno. *mp*

Vln. (tr)

Vla.

Vc.

Tape *gliss.*

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

7

Sample LS2\_7 [track 13]

Pno. *p*

Vln. *ff* *mp* *gliss.*

Vla. *p* *ff*

Vc. *p* *ff*

Tape *gliss.*



Allegro ♩ = 100

Pno. *f* *ff* *fff* *mp*

Vln. *f* *ff* *f* *mp*

Vla. *f*

Vc. *f*

Tape *gliss.*

117

Pno. *f* *ff* *p*

Vln. *f* *mf* *p*

Vla. *f* *p*

Vc. *ff* *fff* *mf*

*DA CAPO*  
*IIa al FINE*

*ricochet or bisbigliando*



### III: Epilogue

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

♩ = 100

122 *fff* *press keys silently* *p*

1 **Sample LS3\_1** [track 17]

sostenuto ped.

♩ = 100

Vln. *pp*

Vla. *pp*

Vc. *pp*

Tape *recorded piano by Elisa Järvi*

125

INSIDE THE PIANO

Pno.

pluck the strings  
by fingernails

*f*

Ped.

Vln.

Vla.

Vc.

*pp*

*p*

128

ord.

*fff*

*8va*

*8vb*

Vln.

*f*  $\leftarrow$  *fff*

*pp*

Vla.

*mp*

*f*  $\leftarrow$  *fff*

*pp*

Vc.

*f*  $\leftarrow$  *fff*

2

133 Sample LS3\_2 [track 18]

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

*p* *Q<sub>ed</sub>*

Vln. *pp* *f* *ff*

Vla. *pp* *f* *ff*

Vc. *pp* *f* *ff*



3

138 *ord.* *8<sup>va</sup>* *INSIDE THE PIANO:* gliss. on the lowest strings; repeat until the last chord from tape

Pno. *fff* Sample LS3\_3 [track 19] *ppp* *Q<sub>ed</sub>* *8<sup>ub</sup>* *gliss.*

Vln. *ppp*

Vla.

Vc.



141

Pno. *(8)* *L.v.*

Vln.

Vla.

Vc.