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**Author**
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Ilari Kaila

# Taonta

for piano

2016

Music Finland

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Helsinki, 2018

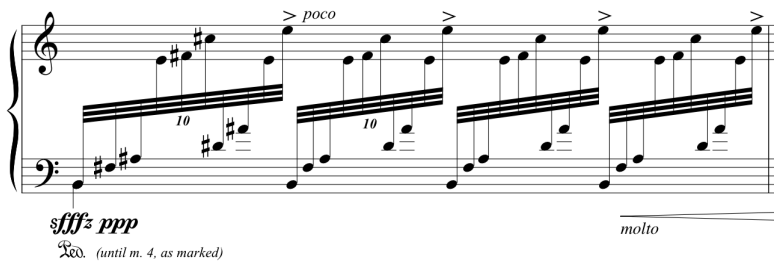
# Ilari Kaila: *Taonta* (2016)

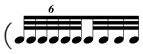
v1.3 (12/2018)

I. Sarabande
II. Rosary
III. Xianwei: Tail-Biting Fish
IV. Taonta
V. The Caudal Fin

"Taonta" (noun) is Finnish for "hammering" or "forging", and describes the percussive martellando music of the fourth, central movement. As the title of a suite of character pieces, it can also be read as a pun on the ambiguous old Greek phrase "ta onta", translated variously as "beings", "existents", "objects", "truths". *Xianwei* is named after a technique in classical Chinese music whereby each melodic phrase begins on the final note of the previous phrase; or, literally, each fish bites the tail of the next one. The suite finishes with a *Caudal Fin* of its own, on a concluding note that brings the cycle of successive, tail-biting movements back to the initial C of the *Sarabande*.

*Rosary* and *Taonta* can both be played as stand-alone pieces; same for the combination of I—II. Other than that, movements should not be performed out of context. When playing *Rosary* by itself, the first bass note should be accented:




The decuplets above can be interpreted freely, from sextuplet plus four thirty-second notes ( 

) to an even quintuplet plus quintuplet.

*Rosary* was premiered by pianist Melinda Lee Masur at the Chelsea Music Festival, New York, on June 13, 2015 (with the title *Preludio*). The entire work was premiered by pianist Emil Holmström at the Finnland-Institut in Berlin, on December 1, 2016.

Duration: ca. 14'30"

*Taonta* is dedicated to Emil Holmström.

Hong Kong, September 7, 2016

# TAONTA
## I. Sarabande

Ilari Kaila (2016)

♩ = ca. 60
**Delicato e luminoso**

*rapido e leggiero,*
*senza ped.*

*p*

2

*8va*

*mp*

*mp cresc.*

(*8va*)

3

*8va*

4

*hesitant*

*mf* *pp*

*mp*

*mf*

*sost. ped.*
*(grace notes non l.v.)*

6

*cresc.*

*f*

3

*sost. ped.*

7

8va

più *f*

*diminuendo*

Ped.

*clear sost. ped.*

(8va)

8

8va

9

**Misurato (sempre delicato e luminoso)**

9

*mp*

*p*

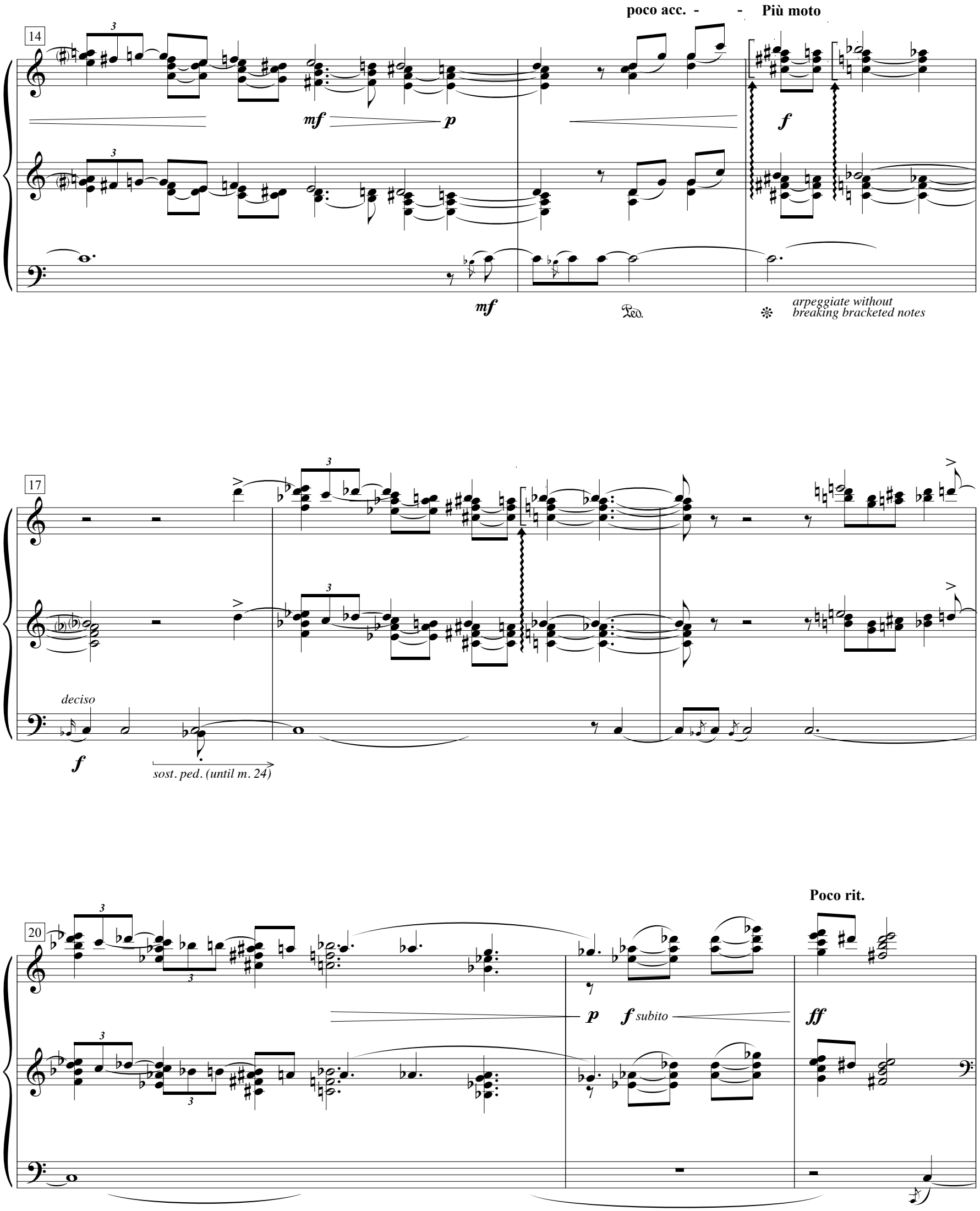
*non espr.*

*pp*

*sost. ped. (until m. 17)*

12

3


14
poco acc. - - Più moto
mf
p
f
mf
Ped.
arpeggiate without breaking bracketed notes
17
deciso
f
sost. ped. (until m. 24)
20
Poco rit.
p
f subito
ff

23

**Tempo primo (♩ = ca. 60)**

*f* *dim.*

*pp*

*sost. ped. al fine*

27

*(sempre misurato)*

*p*

*pp*

28

*pp*

29

*ppp*

*ppp*

*ppp*

𝄋 *attacca*

# II. Rosary

♩= 76 **Leggiero, poco meccanico ma con anima**

*Con molto ped: clear pedal only as indicated.*
*In following the motoric figuration with rhythmic precision, not every note needs to speak.*

6x

*poco*

10 10

***ppp***

Ped. *(until m. 4, as marked)*

*molto*

4x

3x

*come eco*

***ff***

***pp***

3x

4

***mf***

Ped. Ped.

***cresc.***

Ped.

7

***sfffz***

6x

***ff***

***pp*** *subito*

Ped. Ped.

3x

9

(simile)

>

*pppp*
*(piano possibile)*

6x

*sffz*

3x

12

> *sffz*

*crescendo*

**2/4**

Ped. ✻ Ped. ✻ Ped. ✻

15

Ped. ✻ Ped. *sempre*

3 x

16

6 x

*fff*

*(do not clear pedal here)*

4 x

Ped.

*(no gap in sound)*

***diminuendo molto***

5 x

19

*(do not clear pedal)*

***pppp***

4 x

***sffz***

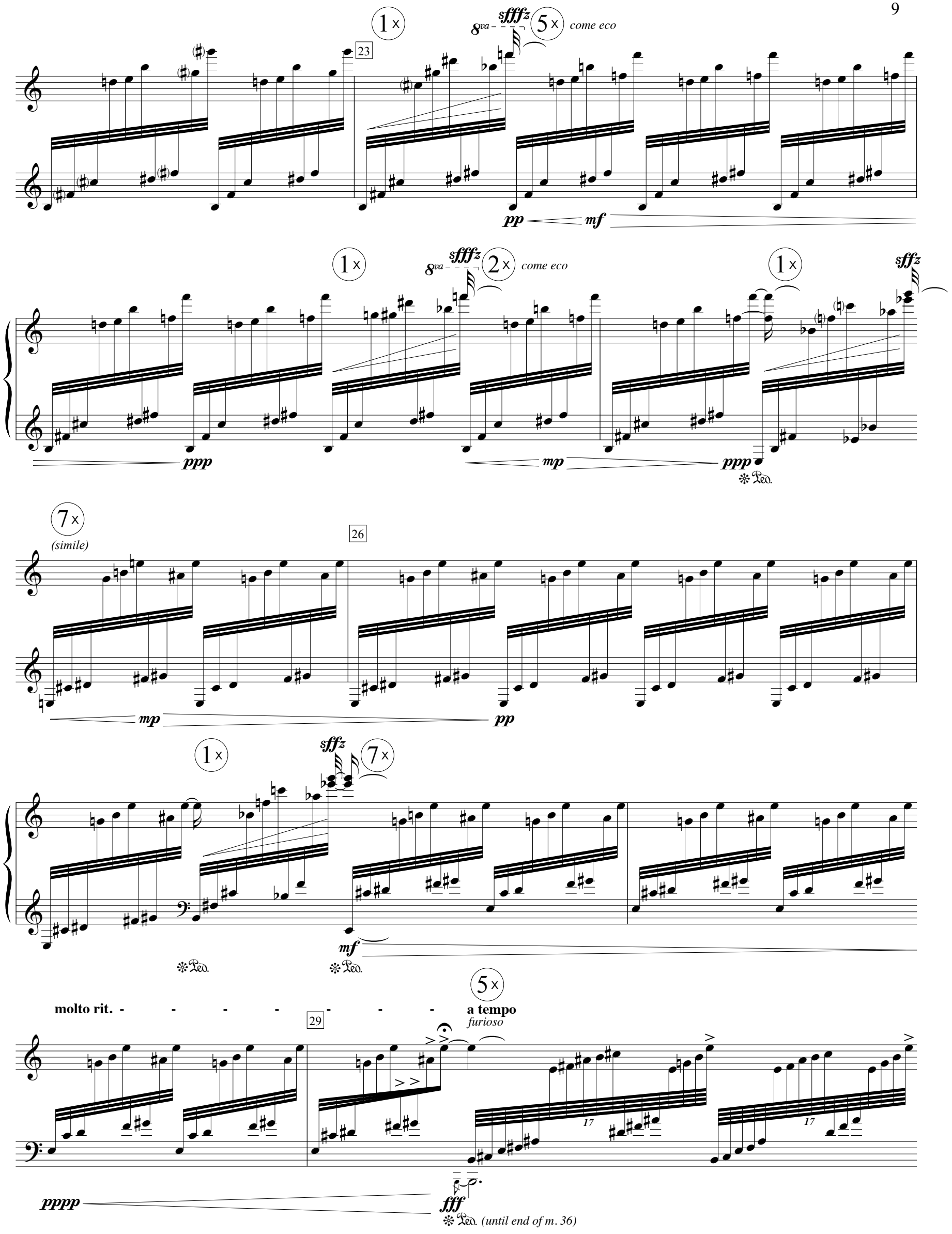
3 x

5 x

***sffz***

22

> > ***sffz***


1 x
23
8va
sfffz
5 x
come eco
pp
mf
1 x
8va
sfffz
2 x
come eco
1 x
sffz
ppp
mp
ppp
Ped.
7 x
(simile)
26
mp
pp
1 x
sffz
7 x
mf
Ped.
Ped.
molto rit.
5 x
a tempo
furioso
29
17
17
pppp
fff
Ped. (until end of m. 36)

30

6/4

17 17 17

15 14 13 12 11

*poco a poco diminuendo*

6x

33

10 10 10

*(f) sempre dim.*

1x 1x 2x 3x

2x 5x

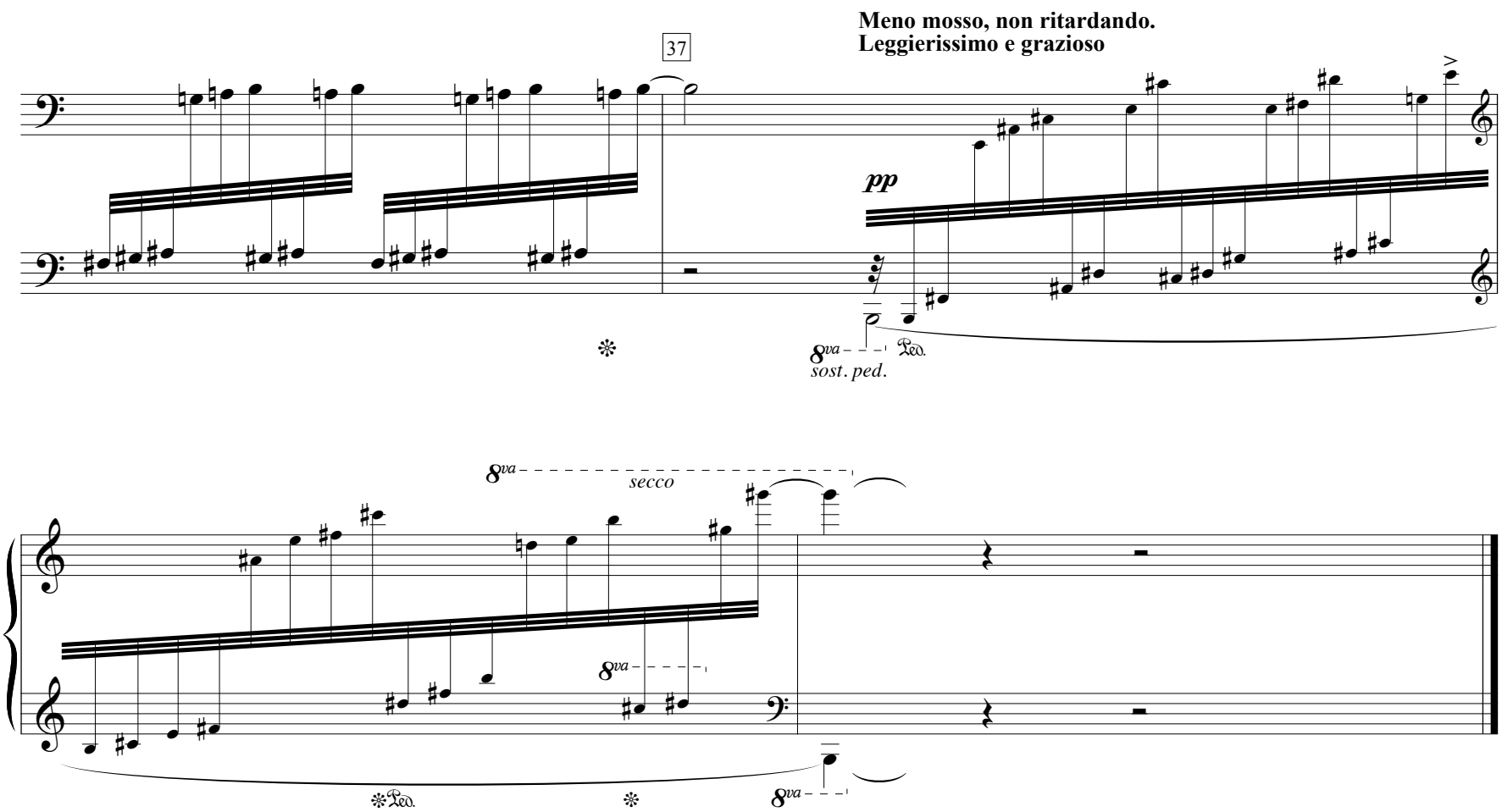
36

*(poco)*

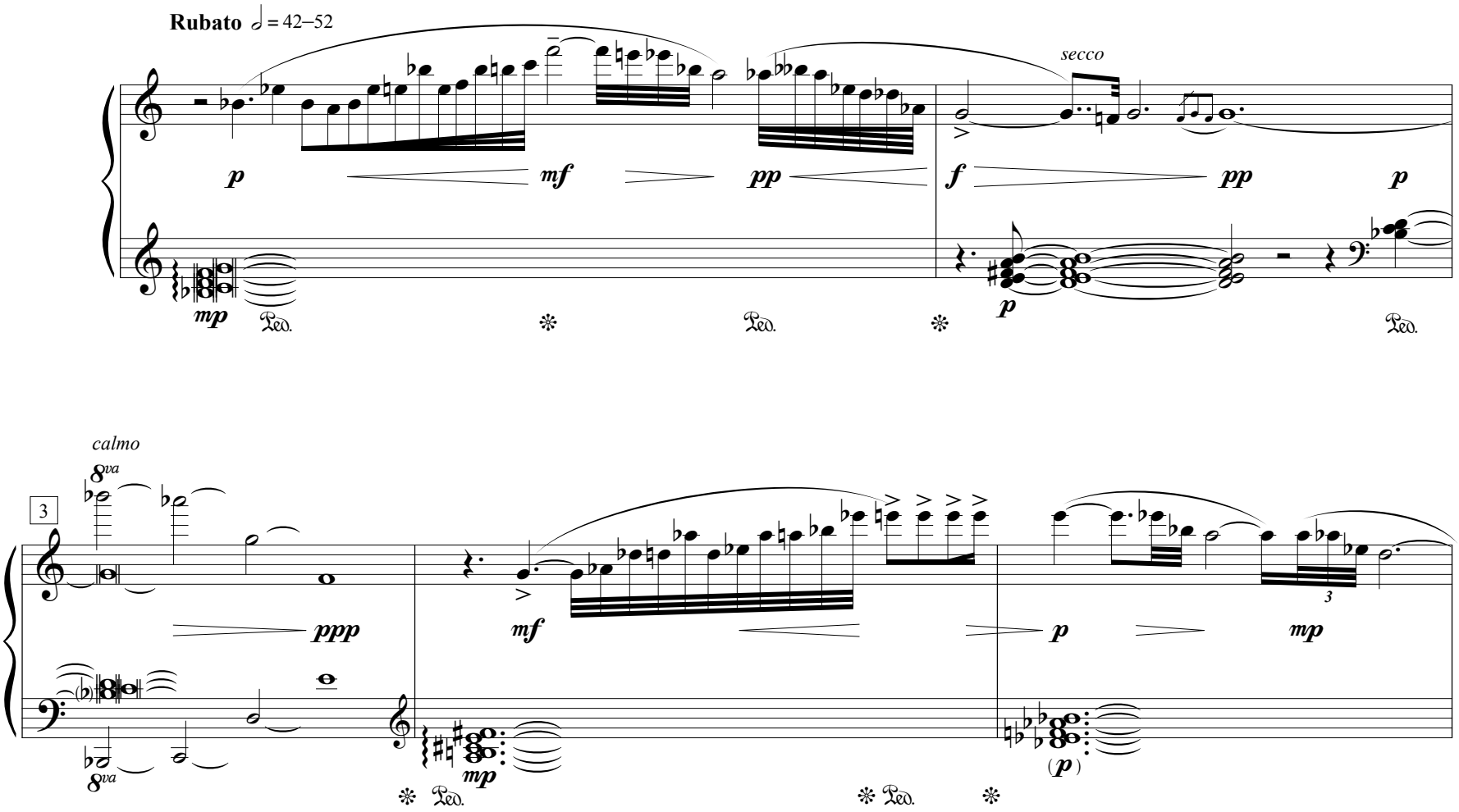
*mormorando*
*(no accents)*

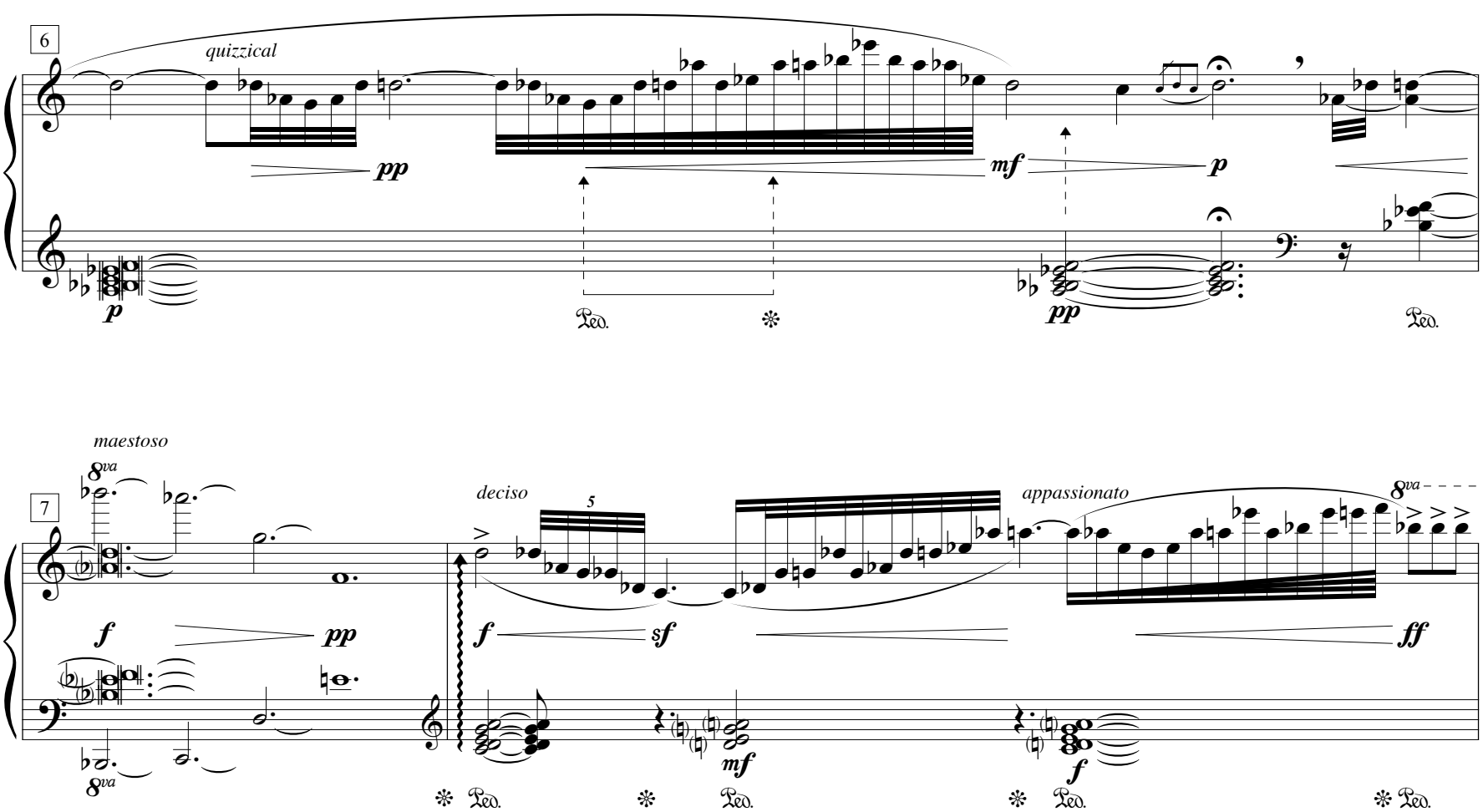
***ppp***

*una corda*


37
Meno mosso, non ritardando.
Leggierissimo e grazioso
pp
8va
sost. ped.
Ped.
8va
secco
8va
Ped.
8va

# III. Xianwei: Tail-Biting Fish



9

(8va)

sfz

f

pp

8va

pppp

mp

8va

Ped. Ped. Ped. Ped.

11

secco, leggiero ma meditativo

p

cresc.

f dim.

pp

senza ped.

12

p

3

pp

p

p

Ped.

13

mf

p

8va

8vb

attacca

Ped. Ped.

# IV. Taonta

**Energico, ritmico e preciso**

♩ = 86

*ff* *ff* *(simile)*

*pp* *pp*

Ped. *sempre (until m. 13, as marked)*

5

*mp*

9

13

*(no gap: tie notes over pedal change)*

Ped.

17

*(no gap: tie notes over pedal change)*

Ped.

*(grace note non l.v.)*

21

*f*

25

Ped.

29

*poco dim.*

Ped. *sempre (until m. 40)*

33

*mf*

*pp*

37

*cresc.*

*ff*

*ff*

Ped.

Ped.

41

Ped. Ped. Ped.

45

*(right hand: non diminuendo)*

Ped. *sempre (until m. 57)*

*(right hand: sempre **ff**)*

***accents only: diminuendo***

49

***pp***

53

*(no accents)*

**ritardando molto - - - - - -**

***pppp***

**Meno mosso** ♩= 76–80

57

*pp* *(strong accents)*

Ped. *(sempre)*

61

65

Ped.

69

*poco a poco cresc.*

Ped.

73

Ped.

77

*sffz*

*f*

Ped. *sempre (until final measure)*

81

84

87

*sfz*

*sfz*

*poco più* ***f***

*sfz*

90

8va

cresc.

accelerando - - -

(8va)

93

sfz

ff

sfz

- - - - - - - - - - - - Tempo primo (𝅗𝅥 = 86)

(8va)

15ma

96

fff

(15ma)

99

martellato

sffz

(come prima: accents fff)

102

107

*f*

*mp*

111

*p*

*(accented notes: sempre **f**)*

115

***eighth notes: poco a poco dim. al niente***

119

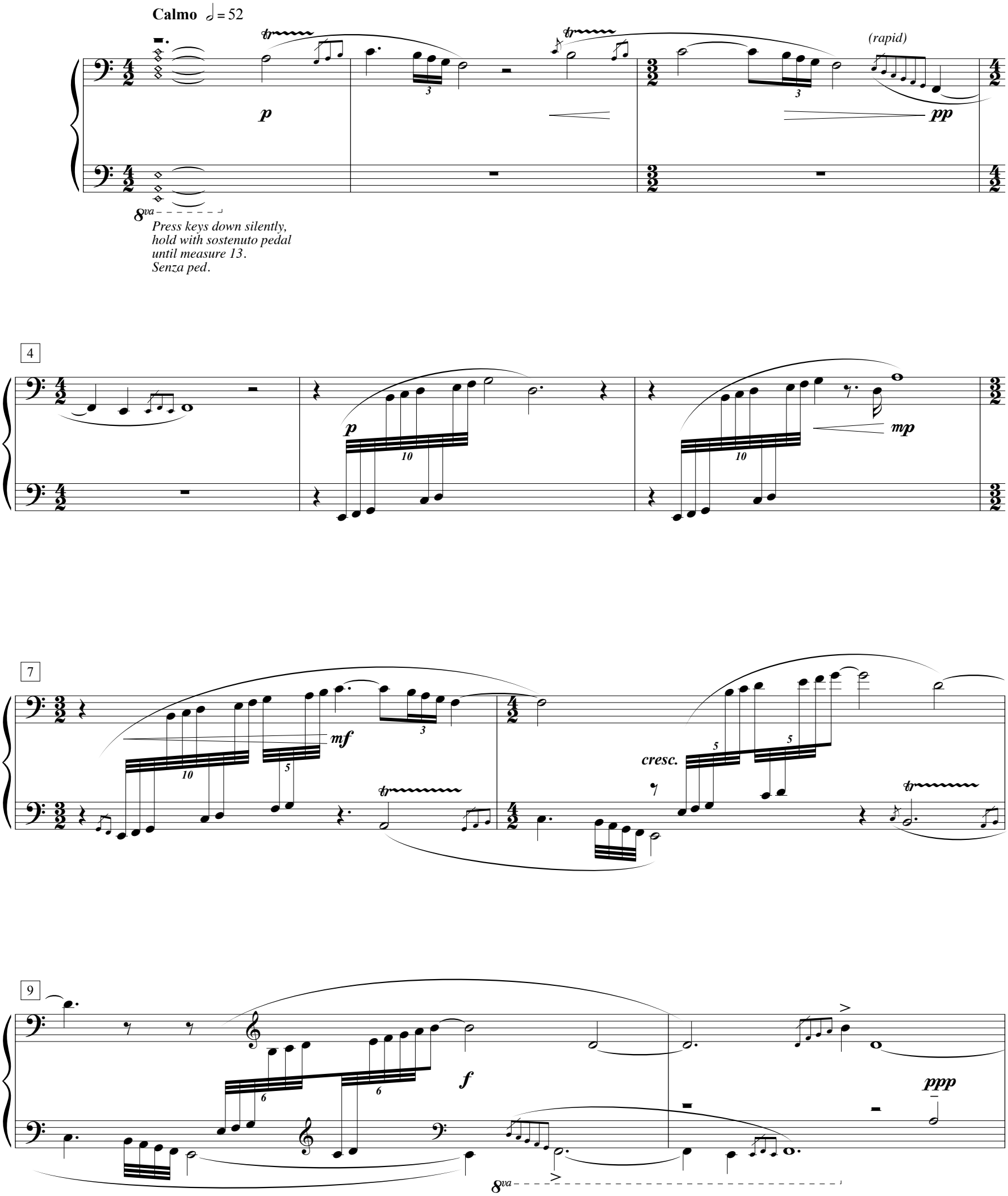
*fingers keep moving in eighth notes,*
*touching the keys gradually inaudibly*

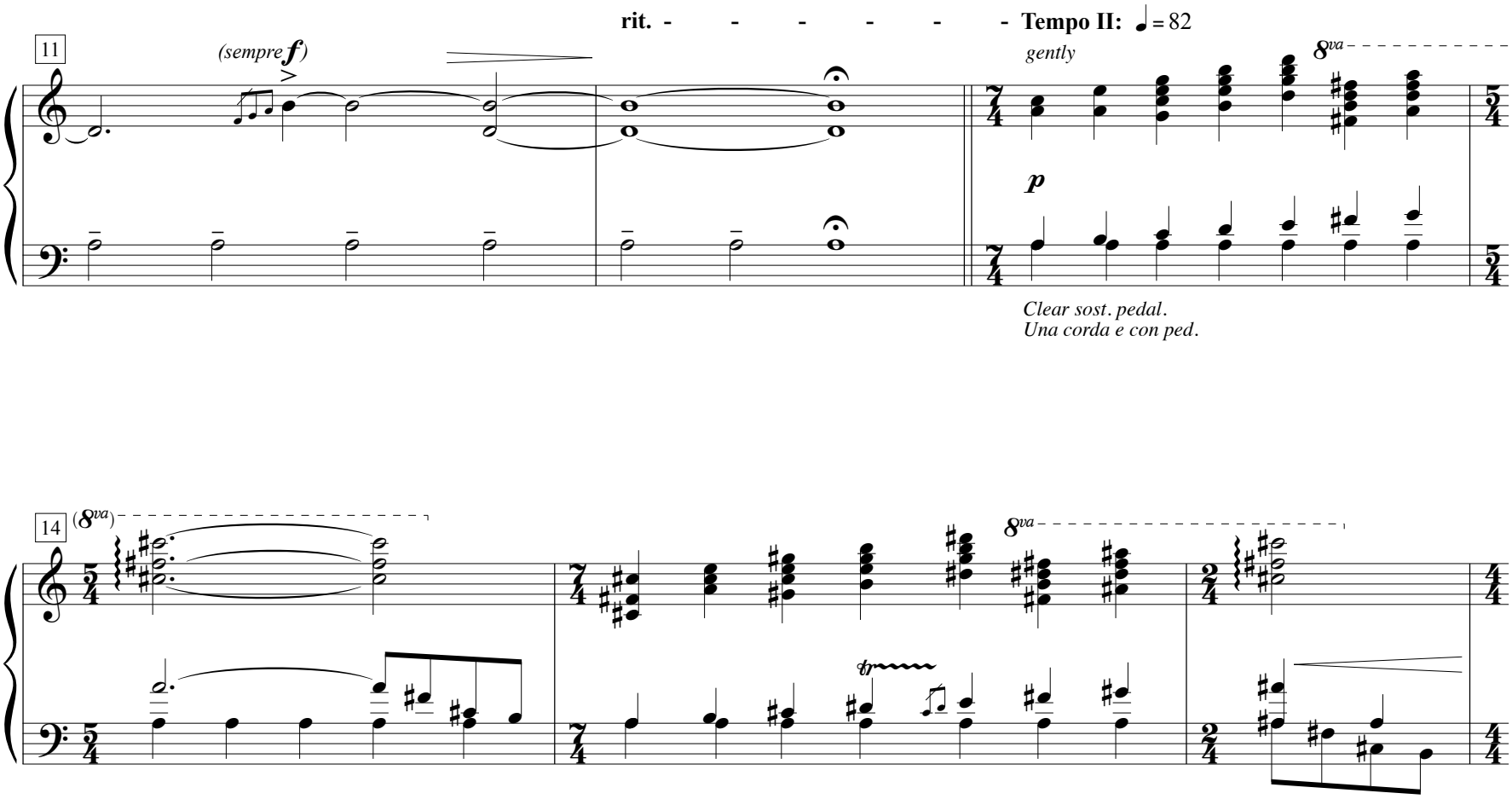
**non rit.**

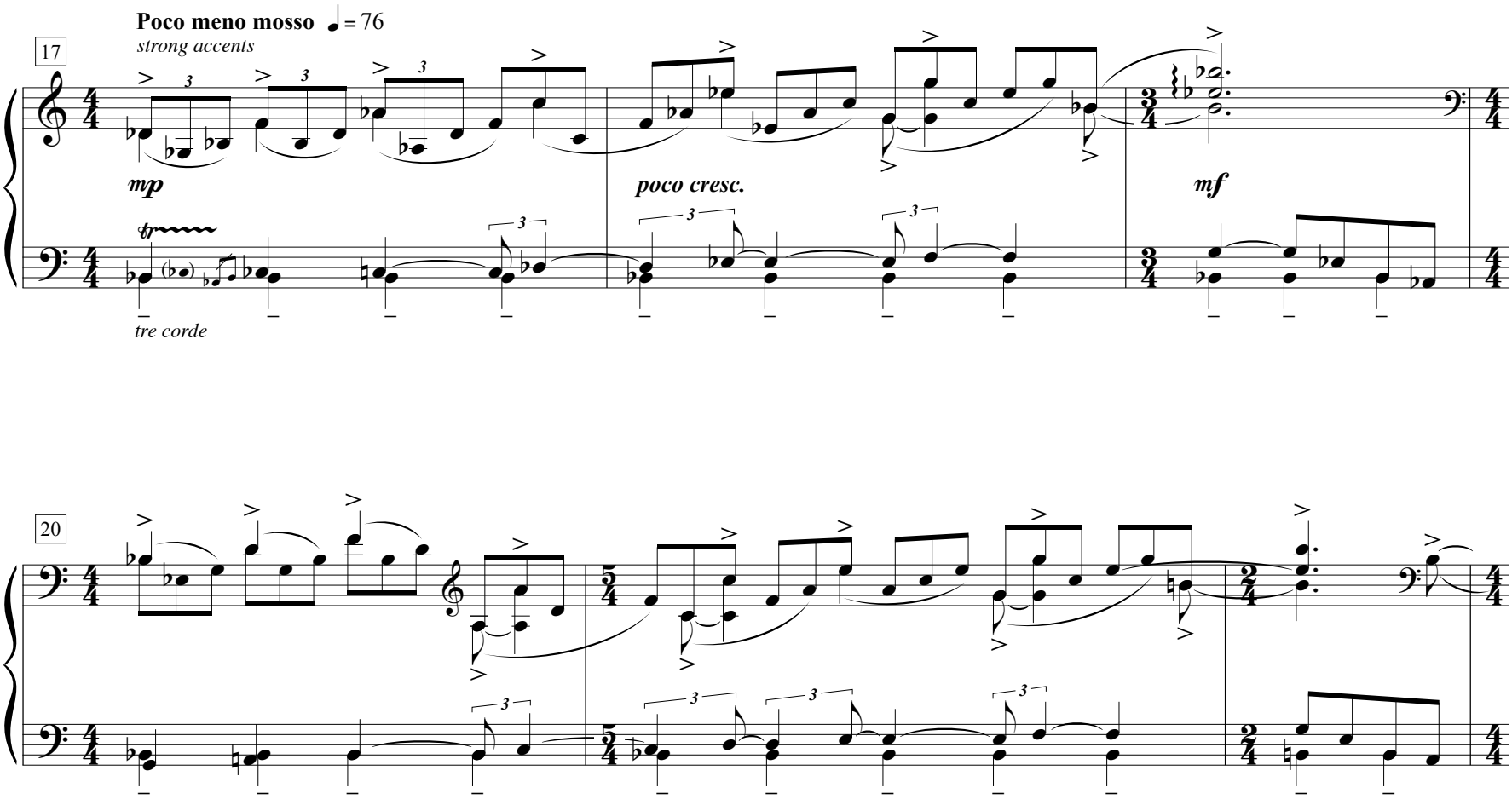
124

❊

# V. The Caudal Fin




rit. - - - - - - Tempo II: ♩= 82
11
(sempre f)
gently
8va
p
Clear sost. pedal.
Una corda e con ped.
14
(8va)
8va
tr


Poco meno mosso ♩= 76
strong accents
17
mp
poco cresc.
mf
tr
tre corde
20

rit. - - - -

23

sfz

poco cresc.

p subito

p

Sempre meno mosso ♩= 66

26

(p) cresc.

f

(slow arp.)

pp

ppp cresc.

28

mf

Ped.

rit. - - - - - - - Tempo primo: 𝅗𝅥 = 52

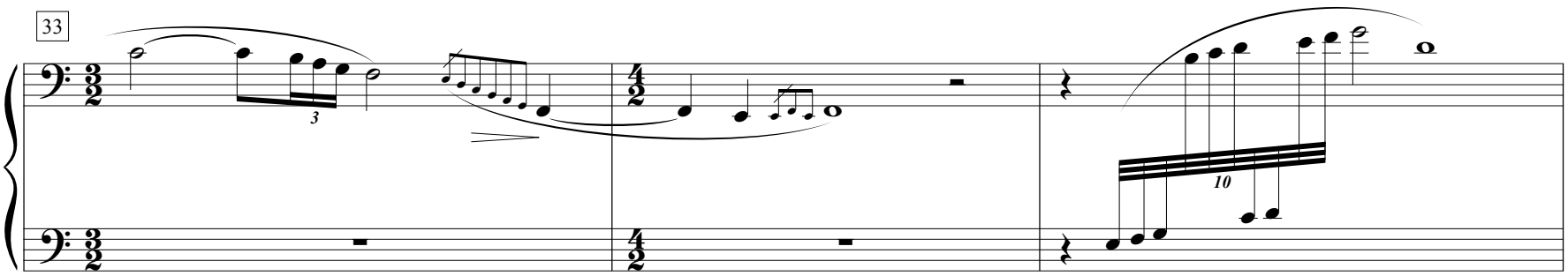
30

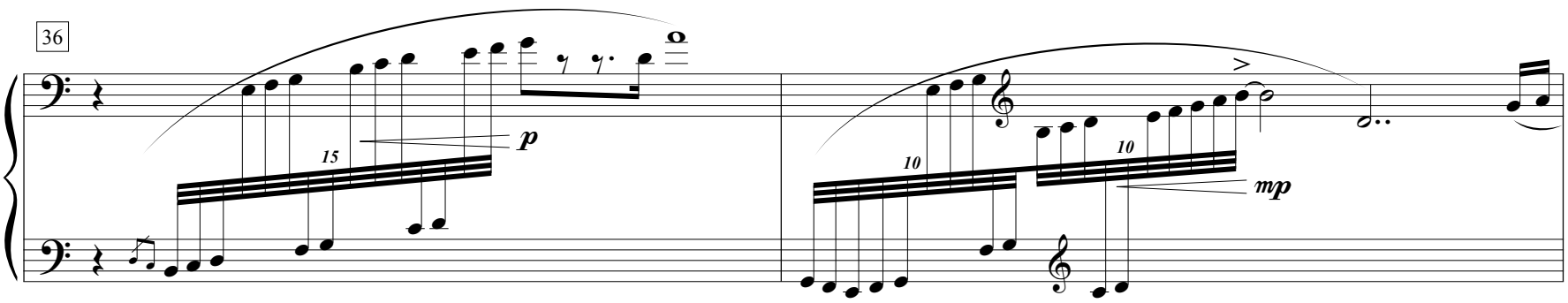
pp

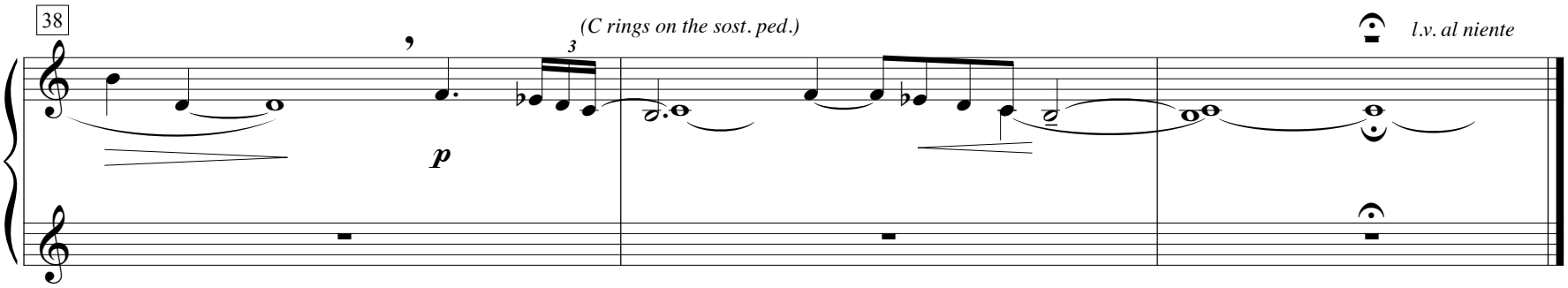
(pp)

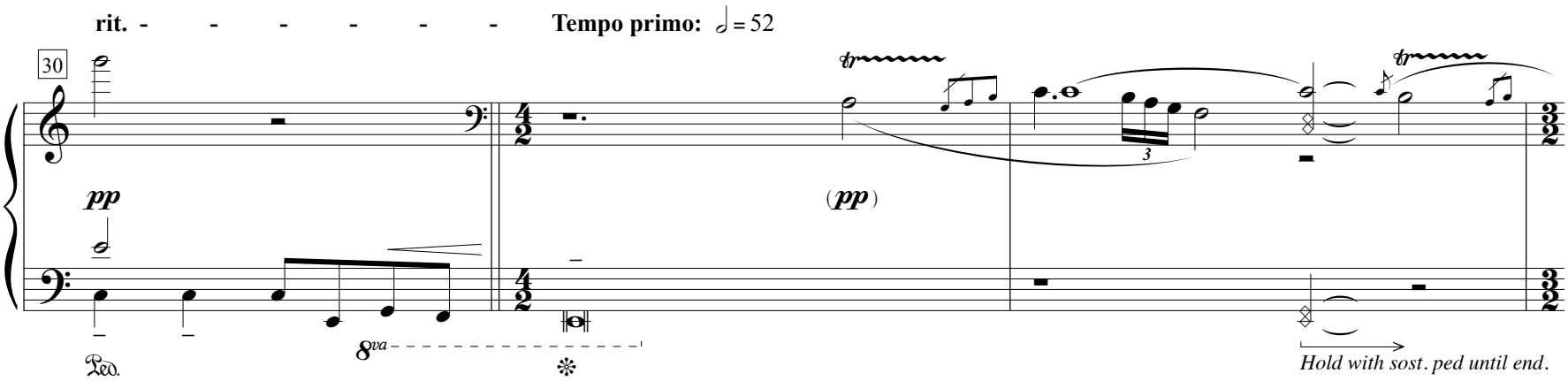
8va

Hold with sost. ped until end.




Alternate ways to play mm. 31–32:
Ossia 1 — switch left- and right-hand parts in the first half of m. 31.
Ossia 1 — as below.