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Juha Ojala

Viisi postmodernia kappaletta uruille

1993 - 2005



TEOSTO

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Music Finland

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Viisi postmodernia kappaletta uruille

Edition Borealis

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Juha Ojala



Saatteeksi

Viisi postmodernia kappaletta uruille ei ole sarja, vaan kokoelma. Kappaleiden syntyhistoria (eri aikoihin vuosina 1993-2005) liittyy tilanteisiin, jotka ovat konkretisoineet yksityisiä ja yhteisiä iloja ja suruja – onnea, mutta myös kauhua. Koska kyseessä ei ole sarja, kappaleet voidaan esittää kokonaisuutena tai yksitellen, taikka eri tavoin yhdistellen, eri järjestyksissä, tarpeen mukaan. Postmoderneja kappaleet ovat siinä mielessä, että ne kytkeytyvät toisaaliseen musiikkiin, ja että kuhunkin sisältyy materiaalia vanhemmista teoksista.

Virsi eli Suruvirsi virren 409 pohjalta on hiljainen, pehmeä ja yksinkertainen.

Marssi eli Trio ”Schließe, mein Herze, dies selige Wunder...” (eli ”Sulje, sydämeni, tämä autuas ihme...”) vaeltaa (ja eksyy) J.S. Bachin maailmoissa. Siispä barokkipleno – taikka rohkeakin Bach-rekisteröinti ja barokkiartikulaatio voi olla paikallaan. Kappale sisältää valinnaisen kadenssin.

Juhlasoitto ”Jo joutui armas aika” on toccatamainen figuraalipreludi. Se on kirjoitettu vihkitilaisuuteen. Johdanto voi olla rekisteröinneiltään pehmeän hiljainen taikka laaja ja kirkas, mutta Allegrissimo giusto vaatii briljanttia rekisteröintiä.

Passacaglian ”Niin kuin muuttolintusen tie” lähtökohtana on ollut Kaakkois-Aasian tsunamikatastrofin yhteydessä lähes pakkomielteen omaiseksi pinttymäksi muodostunut hahmo Ilmari Hannikaisen ”Matkamiehen virrestä”. Hiljaista luopumista, mutta myös jatkuvuuden toivoa. Rekisteröinti sen mukaan.

Alkusoitto eli Marssi ”Laetis canamus mentibus” (eli ”Laulamme iloisesti”) perustuu katolisen messusävelmän ”Aeterna Christi munera” viimeiseen säkeeseen, joka on kappaleessa ground-tyyppisenä cantus firmuksena. Suurellisen uusbarokkimaista juhlaa. Rekisteröinti kirkasta, iloista, mutta tasapainoista. Kertauksen voi ottaa *n* kertaa tai jättää kertaamatta.

Kokkolassa, 11.8.2006

J. O.



Trio

über Aria 31 "Schließe, mein Herze" aus Weihnachts-Oratorium von J.S. Bach

Juha Ojala

Andantino

First system of the musical score, measures 1-10. It features a grand staff with a treble and bass clef. The key signature has one sharp (F#). The time signature changes from 2/4 to 3/4 and back to 2/4. The melody is in the treble clef, and the bass line is in the bass clef.

Second system of the musical score, measures 11-20. It continues the melody and bass line from the first system. The time signature remains 2/4. The melody is in the treble clef, and the bass line is in the bass clef.

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22

29

39

(...poco accelerando alla cadenza...)

cadenza ad libitum*

a tempo primo

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49

Musical score for measures 49-55. The score is written for piano in three staves (treble, middle, and bass clefs). The key signature has one sharp (F#). The music features a complex melodic line in the right hand with many accidentals and a more rhythmic bass line. Measure 55 ends with a double bar line.

56

ritardando

Musical score for measures 56-60. The score is written for piano in three staves. The tempo marking "ritardando" is placed above measure 58. The music continues with a similar melodic and rhythmic texture. Measure 60 ends with a double bar line.

47

* Ossia senza cadenza:

48 a tempo primo

Musical score for measures 47-48. The score is written for piano in three staves. Measure 47 shows a complex chordal texture. Measure 48 begins with the tempo marking "a tempo primo" and includes the text "etc." below the staff. The key signature has one sharp (F#).

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Marssi

"Lactis canamus mentibus"

Andante maestoso

Juha Ojala

The first system of musical notation consists of three staves. The top staff is a treble clef with a key signature of one flat (B-flat). The middle and bottom staves are a grand staff (treble and bass clefs). The music is in 3/4 time. The first staff contains a series of chords, mostly triads and dyads, with some eighth notes. The second and third staves contain a series of half notes, mostly in the bass clef, with some eighth notes. The first staff is marked with a forte (ff) dynamic.

The second system of musical notation consists of three staves. The top staff is a treble clef with a key signature of one flat (B-flat). The middle and bottom staves are a grand staff (treble and bass clefs). The music is in 3/4 time. The first staff contains a series of chords, mostly triads and dyads, with some eighth notes. The second and third staves contain a series of half notes, mostly in the bass clef, with some eighth notes. The first staff is marked with a forte (f) dynamic.

The third system of musical notation consists of three staves. The top staff is a treble clef with a key signature of one flat (B-flat). The middle and bottom staves are a grand staff (treble and bass clefs). The music is in 3/4 time. The first staff contains a series of chords, mostly triads and dyads, with some eighth notes. The second and third staves contain a series of half notes, mostly in the bass clef, with some eighth notes. The first staff is marked with a forte (ff) dynamic.

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29

Musical score for measures 29-36. The score is written for piano (p) and features a complex, flowing melody in the right hand, characterized by many beamed sixteenth and thirty-second notes. The left hand provides a steady accompaniment with chords and single notes. Measure 36 ends with a double bar line and a key signature change to one flat (B-flat).

37

Musical score for measures 37-44. The melody continues with intricate rhythmic patterns. Measure 44 concludes with a double bar line and a key signature change to two flats (B-flat and E-flat).

45

Musical score for measures 45-52. The piece continues with the same complex melodic style. Measure 52 ends with a double bar line and a key signature change to three flats (B-flat, E-flat, and A-flat).

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53

1. poco rit. a tempo

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2. poco rit. a tempo

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Suruvirsi

Ylistarolaisen toisinnon, virren 409 pohjalta

Juha Ojala

Largo *legato*

pp

legato

pp

14

legato

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39

Musical score for measures 39-51. The score is written for piano (p) and features a treble and bass staff. The key signature is one sharp (F#). The melody in the treble staff consists of eighth and sixteenth notes, often beamed together. The bass staff provides a harmonic accompaniment with longer note values and rests.

52

Musical score for measures 52-60. The score continues the piece with similar melodic and harmonic patterns. The treble staff features flowing eighth-note passages, while the bass staff maintains a steady accompaniment.

61

Musical score for measures 61-70. The final system of the page, showing the concluding measures of the piece. The melody in the treble staff leads to a final cadence, supported by the bass staff.

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Passacaglia

sopra "Niin kuin muuttolintusen tie"

Juha Ojala

Largo

The musical score is written for soprano and piano. It consists of three systems of staves. The first system has a treble and bass staff for the piano, and a single staff for the soprano. The second system has a treble and bass staff for the piano, and a single staff for the soprano. The third system has a treble and bass staff for the piano, and a single staff for the soprano. The tempo is marked 'Largo'. The key signature is one flat (B-flat). The time signature is 3/4. The score includes various musical notations such as notes, rests, slurs, and ties. A 'simile' marking is present in the first system. A blue circular watermark with the text 'For promotional use only' and 'Music Finland' is overlaid on the bottom left of the score.

25

simile

57

Musical score for measures 57-72. The score is written for piano in three staves (treble, middle, and bass clefs). The key signature is B-flat major (two flats). The melody in the treble clef features a series of eighth and sixteenth notes, often beamed together, with some measures containing triplets. The middle staff provides harmonic support with chords and single notes. The bass staff features a steady eighth-note accompaniment.

73

Musical score for measures 73-88. The score continues in the same key and instrumentation. The treble staff shows a more active melody with some longer note values and ties. The middle and bass staves continue their respective harmonic and accompanimental roles.

89

Musical score for measures 89-104. The score concludes with a final cadence. The treble staff has a melodic line that ends with a half note. The middle and bass staves provide the final harmonic support.

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Juhlasoitto

Jo joutui armas aika

Juha Ojala

Andante mesto

The first system of the musical score for 'Juhlasoitto' is written in 4/4 time with a key signature of three sharps (F#, C#, G#). It consists of two staves. The upper staff is a grand staff with a treble and bass clef, featuring a melody with eighth and quarter notes, some beamed together, and a bass line with half and quarter notes. The lower staff is a single bass clef staff with a simple bass line of half and quarter notes. The music is marked 'Andante mesto'.

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The second system of the musical score continues the piece. It features the same grand staff and bass staff layout. The melody in the upper staff concludes with a final chord. Below the grand staff, the lyrics "B - A - C - H" are written under the corresponding notes. The bass staff continues with a simple line of half and quarter notes.

Allegroissimo giusto

sempre brillante

simile

14

Measures 14-20 of the musical score. The right hand features a rapid, continuous sixteenth-note melody. The left hand provides a steady accompaniment of eighth notes. The key signature is two sharps (F# and C#).

21

Measures 21-26 of the musical score. The right hand continues the rapid sixteenth-note melody. The left hand accompaniment remains consistent with eighth notes. The key signature is two sharps.

27

Measures 27-32 of the musical score. The right hand continues the rapid sixteenth-note melody. The left hand accompaniment remains consistent with eighth notes. The key signature is two sharps.

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33

Musical score for measures 33-38. The piece is in A major (three sharps) and 3/4 time. The right hand features a continuous eighth-note arpeggiated pattern. The left hand plays a simple bass line of half notes.

39

Musical score for measures 39-44. The right hand continues the arpeggiated pattern. In measure 44, the right hand changes to a staccato eighth-note pattern. The left hand continues with half notes.

liberamente, staccato

ancora giusto

ritardando

Musical score for measures 45-50. The right hand continues the arpeggiated pattern. In measure 49, the right hand changes to a staccato eighth-note pattern. The left hand continues with half notes.

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