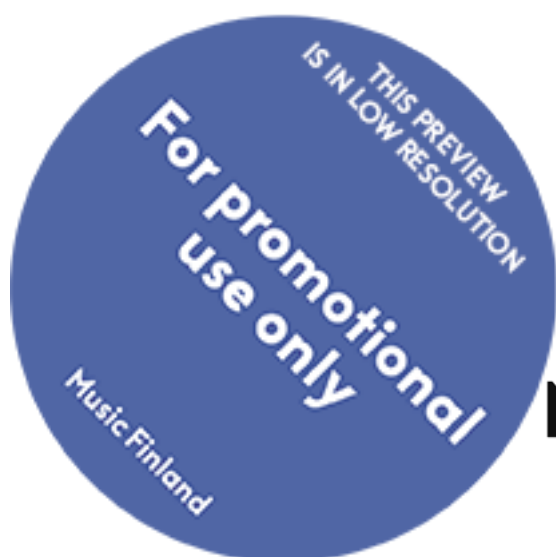


Ilari Laakso

Towards the Light

for organ

2015



Music Finland

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Helsinki, 2016

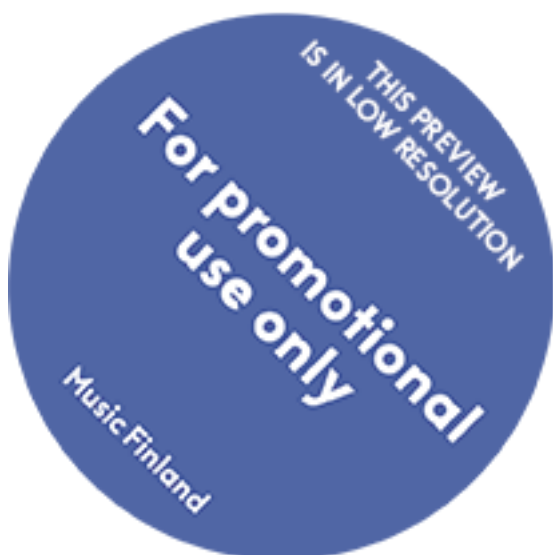


Ilari Laakso

TOWARDS THE LIGHT

for organ

dedicated to Philip Sawyer



TOWARDS THE LIGHT is inspired by the melody and text of the hymn Veni, Veni Emmanuel (O Come, O Come Emmanuel). The melody is the source of the musical material in each of the five movements, but is quoted entirely only in the last movement.

The work is intended for an organ with two manuals and pedal; the range of notes used means that the music may be performed on many historic organs.

All organs are different, so I give no registrations; however, this introduction and the score itself will help organists to choose appropriate sounds for the instruments that they play.

Prelude

The beginning is meant to shock the listener; then from the distance appears a motive from Veni, Veni Emmanuel. The registrations of the two manuals should be strongly contrasted.

Confusion

At the beginning the registrations of the manuals should be in sharp contrast.

In the pedal there is a melody which develops to bars 55-57 where there is a short extract from a Finnish religious folk tune.

Bars such as 28-29 are meant to be played in a grotesque and ironic way.

From the Darkness

I imagine this movement to be a slow growth towards the light. Perhaps the harmony does not give any salvation in the romantic and harmonic meaning, but the registration in the Grave sections should be totally different from the registration of the previous movement (Confusion); there should be more warmth.

The Moderato section (bars 15-20) is not moderate at all; there is again a grotesque and ironic mood in the music.

Candle

A small light appears. The trills should be glittering and enlightening. In many bars (for instance 1, 4, 5 and 9) we can hear again a motive from Veni, Veni Emmanuel.

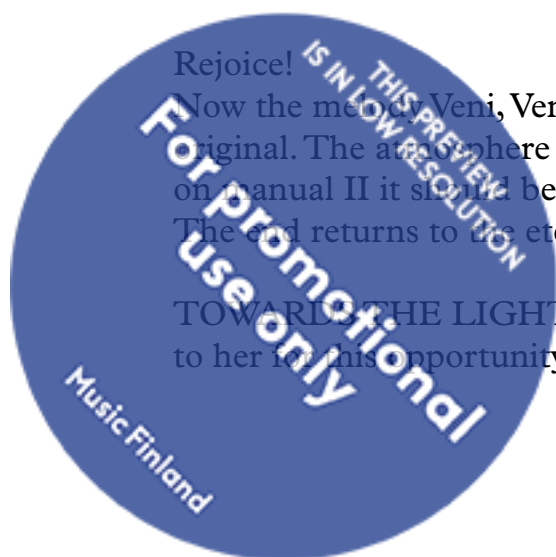
Registration at these points should already have a connection to the fanfare-like nature of parts of the last movement.

Rejoice!

Now the melody Veni, Veni Emmanuel appears; the harmony is, of course, not original. The atmosphere is majestic. On manual I registration should be fanfare-like; on manual II it should be more suited to the spirit of Gregorian chant.

The end returns to the eternal question of human being and belief (Mark 9:24).

TOWARDS THE LIGHT was commissioned by Anne McAlister. I am grateful to her for this opportunity.



PRELUDE

Maestoso

♩ = 72

Ilari Laakso
2015

I

fff

pp

8

II

p

p

14

f

f



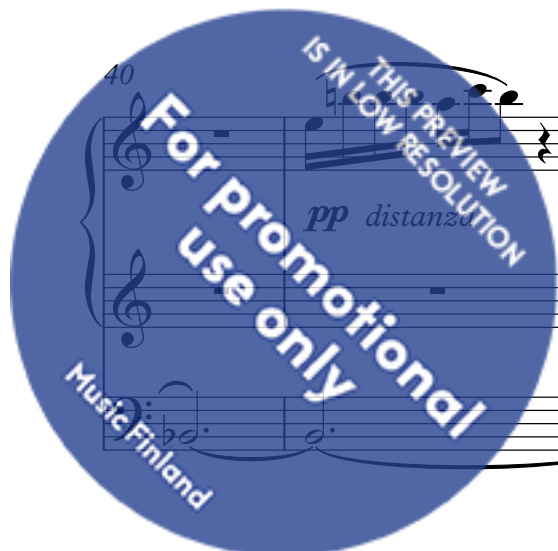
4 20 **poco più mosso**

Musical score for measures 20-26. The score is written for piano with three staves. The time signature changes from 2/4 to 3/4, then to 5/4, and back to 3/4. The tempo is marked **poco più mosso**. The first staff has rests. The second staff has rests and a *cantabile* marking. The third staff has rests and a *mp* marking. The score includes a triplet of eighth notes in measure 24.

Musical score for measures 27-32. The score is written for piano with three staves. The time signature changes from 4/4 to 3/4, then to 4/4, and back to 3/4. The tempo is marked **poco più mosso**. The first staff has rests. The second staff has rests and a *mp* marking. The third staff has rests and a *mp* marking. The score includes a triplet of eighth notes in measure 28.

Musical score for measures 33-39. The score is written for piano with three staves. The time signature is 3/4. The tempo is marked **sempre più mosso**. The first staff has rests and a *p* marking. The second staff has rests and a *cantabile* marking. The third staff has rests and a *p* marking. The score includes a triplet of eighth notes in measure 34.

Musical score for measures 40-46. The score is written for piano with three staves. The time signature is 3/4. The tempo is marked **poco rit.**. The first staff has rests and a *pp* marking. The second staff has rests and a *pp* marking. The third staff has rests and a *pp* marking. The score includes a triplet of eighth notes in measure 41.



a tempo

5

♩ = 72

45

mf legato

mf legato

51

f

f

58

f

62

ff

ff

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CONFUSION

Ilari Laakso
2015

Andante
♩ = 80

distanza

II

pp

mf

6

mp

11

f

15

irregolare e agitato

f

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22

f

26

II

mp

II

5

I

f

5

5

f

29

II

mp

II

5

5

5

32

I

f

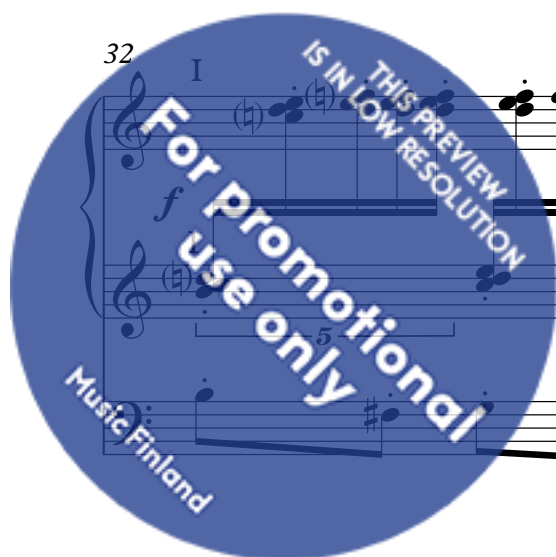
5

5

5

ff

a tempo



36

Musical score for measures 36-43. The score is written for three staves (treble, middle, and bass). Measures 36-43 are marked with a forte (*ff*) dynamic. The notation includes various chords and melodic lines, with some measures featuring a 5-measure rest.

44

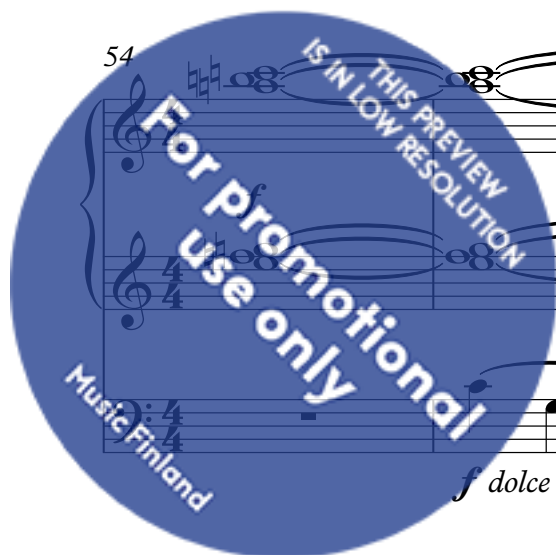
Musical score for measures 44-50. The score is written for three staves (treble, middle, and bass). Measures 44-50 are marked with a *tenuto* and *a tempo* instruction. The notation includes various chords and melodic lines, with some measures featuring a 3-measure rest.

51

Musical score for measures 51-53. The score is written for three staves (treble, middle, and bass). Measures 51-53 are marked with a *tenuto* and *a tempo* instruction. The notation includes various chords and melodic lines, with some measures featuring a 5-measure rest.

54

Musical score for measures 54-56. The score is written for three staves (treble, middle, and bass). Measures 54-56 are marked with a *f dolce* dynamic. The notation includes various chords and melodic lines, with some measures featuring a 5-measure rest.



58

5

fff

5

5

5

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FROM THE DARKNESS

Grave, ma non troppo

Ilari Laakso

2015

♩ = 52

I

mf *legatissimo*

I

mf *legatissimo*

The first system of the musical score is in 4/4 time. It features a piano introduction with a tempo of 52 beats per minute. The music is marked 'Grave, ma non troppo' and 'mf legatissimo'. The right hand begins with a half rest, followed by a series of eighth and sixteenth notes. The left hand starts with a half note, followed by a series of eighth and sixteenth notes. The system concludes with a half note in the right hand and a half note in the left hand.

7

Andante

II

p *leggiero*

II

p

The second system of the musical score is in 4/4 time. It begins with a half note in the right hand and a half note in the left hand. The right hand then plays a series of eighth notes, followed by a series of sixteenth notes. The left hand plays a series of eighth notes, followed by a series of sixteenth notes. The system concludes with a half note in the right hand and a half note in the left hand.

12

6

6

6

6

2/4

5/4

2/4

5/4

2/4

5/4

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The third system of the musical score is in 4/4 time. It begins with a half note in the right hand and a half note in the left hand. The right hand then plays a series of eighth notes, followed by a series of sixteenth notes. The left hand plays a series of eighth notes, followed by a series of sixteenth notes. The system concludes with a half note in the right hand and a half note in the left hand.

Moderato

11

$\text{♩} = 100$

14

6 6

I

mf grotesque

I

mf

16

19

molto rit.

Maestoso

21

f

f



12

26

rit.

Grave

Musical score for measures 26-32. The score is written for piano (p) and features a grand staff with treble and bass clefs. The tempo is marked 'rit.' (ritardando) and the mood is 'Grave'. The dynamics are marked 'mf' (mezzo-forte). The music consists of a series of chords and single notes, with a prominent bass line in the lower register.

33

Musical score for measures 33-37. The score is written for piano (p) and features a grand staff with treble and bass clefs. The music consists of a series of chords and single notes, with a prominent bass line in the lower register.

38

Musical score for measures 38-41. The score is written for piano (p) and features a grand staff with treble and bass clefs. The music consists of a series of chords and single notes, with a prominent bass line in the lower register.

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CANDLE

13

Andante ma non troppo

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$\text{♩} = 80$

[illegible]

14

17 *tr*

4/4 5/4 4/4

21

4/4 4/4 3/4 4/4

p

22

I

4/4 4/4 3/4 4/4

mf

I

mf

24

II

4/4 4/4 2/4 4/4

I

I



26

Musical score for measures 26-29. The score is written for three staves: Treble, Bass, and a lower Bass staff. The key signature has one sharp (F#) and the time signature is 4/4. Measure 26: Treble staff has a whole rest; Bass staff has a whole rest; lower Bass staff has a half note G2. Measure 27: Treble staff has a whole rest; Bass staff has a whole rest; lower Bass staff has a half note A2. Measure 28: Treble staff has a whole rest; Bass staff has a whole rest; lower Bass staff has a half note B2. Measure 29: Treble staff has a half note C#3; Bass staff has a half note D3; lower Bass staff has a half note E3. Dynamics: *mp* (mezzo-piano) is marked above the Treble staff in measure 29. *p* (piano) is marked below the lower Bass staff in measure 26.

30

Musical score for measures 30-34. The score is written for three staves: Treble, Bass, and a lower Bass staff. The key signature has one sharp (F#) and the time signature is 4/4. Measure 30: Treble staff has a whole note G4; Bass staff has a half note G2; lower Bass staff has a half note G2. Measure 31: Treble staff has a whole rest; Bass staff has a half note A2; lower Bass staff has a half note A2. Measure 32: Treble staff has a whole rest; Bass staff has a half note B2; lower Bass staff has a half note B2. Measure 33: Treble staff has a whole rest; Bass staff has a whole rest; lower Bass staff has a whole rest. Measure 34: Treble staff has a half note C#3; Bass staff has a half note D3; lower Bass staff has a half note E3. Dynamics: *p* (piano) is marked below the Bass staff in measure 33. *f* (forte) is marked below the Bass staff in measure 34. *trionfale* (triumphant) is written above the Bass staff in measure 34. Trills are marked above the Treble staff in measures 33 and 34.

35

Musical score for measures 35-38. The score is written for three staves: Treble, Bass, and a lower Bass staff. The key signature has one sharp (F#) and the time signature is 4/4. Measure 35: Treble staff has a half note G4; Bass staff has a half note G2; lower Bass staff has a half note G2. Measure 36: Treble staff has a half note A4; Bass staff has a half note A2; lower Bass staff has a half note A2. Measure 37: Treble staff has a half note B4; Bass staff has a half note B2; lower Bass staff has a half note B2. Measure 38: Treble staff has a half note C#5; Bass staff has a half note C#3; lower Bass staff has a half note C#3. Dynamics: *p* (piano) is marked below the Bass staff in measure 37. *f* (forte) is marked below the Bass staff in measure 38. *trionfale* (triumphant) is written above the Bass staff in measure 38. Trills are marked above the Treble staff in measures 37 and 38.

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41

41

46

p *rit.*

ppp

46

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REJOICE!

17

Maestoso

$\text{♩} = 72$

Ilari Laakso

2015

1 II

mf II

4 I

f I

8 II

mf II

13 I

f I



18

 $\text{♩} = 72$

19

II

mf

23

II

26

Misterioso

I

f

f

32

p

p

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38 II

pp

II

41

p

44

ppp

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