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Luukas Hiltunen

Conversion

for solo piano

2019

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PREFACE

Programme music, instrumental music that aims to portray the extra-musical depiction through musical expression, has always intrigued me. Ever since I listened to Hector Berlioz's (1803–1869) *Symphonie Fantastique*, Op. 14 (1830) at a concert at the Mikkeli Music Festival at the age of 6 in August 2002, recognizable musical narrative motifs have been a source of inspiration. Of course, literature is capable of transporting its reader(s) into its world of fantasy, but when it is combined with music, the effect is naturally even greater, as the music becomes a tangible element.

An idea for the present work materialized in the Spring of 2019 by the suggestion of my colleague and friend, pianist and composer Harri Saarinen. At the time I was on the professional additional training education in the Lahti Conservatory. A few months earlier my biblical composition, *Do not let your hearts be troubled* for soprano and chamber orchestra, had been finished, and the world premiere performance had taken place on March the 20th, 2019, at the Church of the Cross (Ristinkirkko), Lahti, Finland. The music had made a deep impression and thus prepared a natural musical continuum on the religious-based set of works. The composition of the short score lasted only a bit under three weeks, from April 1st to 18th, 2019, albeit the finishing touches of the texture required a bit over two additional months, and the work was finished in the end on June 27th, 2019.

Despite its dramatic character and versatile content, the story of the conversion of Paul on the road to the city of Damascus has not produced a wide range of musical works. Felix Mendelssohn Bartholdy (1809–1847) touches briefly on the event in a recitative in his mighty two-part oratorio *Paulus* (1834–36). Letters of Paul have been a source of inspiration for many composers, especially Johannes Brahms (1833–1897) who used the verses in *Ein Deutsches Requiem* (A German Requiem, Op. 45, 1865–1869) as well as at the end of his life in *Vier ernste Lieder* (Op. 121, 1896). Fixing this apparent grievance was the most significant factor behind the composing process. Another noticeable factor was the already mentioned effective nature of the story, which made it ideal to be composed.

Conversion is a descriptive work, demanding fantasie de concert for solo piano, following the Bible story and musically re-telling it. From the stylistic point of view, the work is influenced by Franz Liszt (1811–1886) and Felix Mendelssohn Bartholdy, the latter especially in the second half of the work. Musical paragons include Liszt's *Piano Sonata in B minor* (1853) as well as his *Dante Sonata* (1849); Mendelssohn's *Lieder ohne Worte* (Songs without Words) were also as a whole the source of inspiration. The musical representations of the story are consistently lively and faithful. For instance, at the very beginning of the work, Saul's anger and ferocity are realistically conveyed through the use of the aggressive 16-note accompaniment and the usage of the terrace dynamics. The work consists of nine sections, followed by an epilogue, and are linked to each other without interruption. The epilogue that concludes the work summarizes one more time the pivotal moment of the story – the voice of Light – before the solemn closure.

Short phrases have been attached above the music as clues for the pianist on what that particular section in mu[illegible] the story. Narrator should not be used in any case. The recommended performing time

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Harri Saarinen. My warmest thanks to him for his valuable comments
nishing touches in May-June 2019. Also, sincere acknowledgements to
rld premiere of the work in the Small Auditorium of Tampere Hall on
nd for the comments and the fingering marks for the present final edition
the 15th, 2023.

in January 2025 in Helsinki)

Conversion

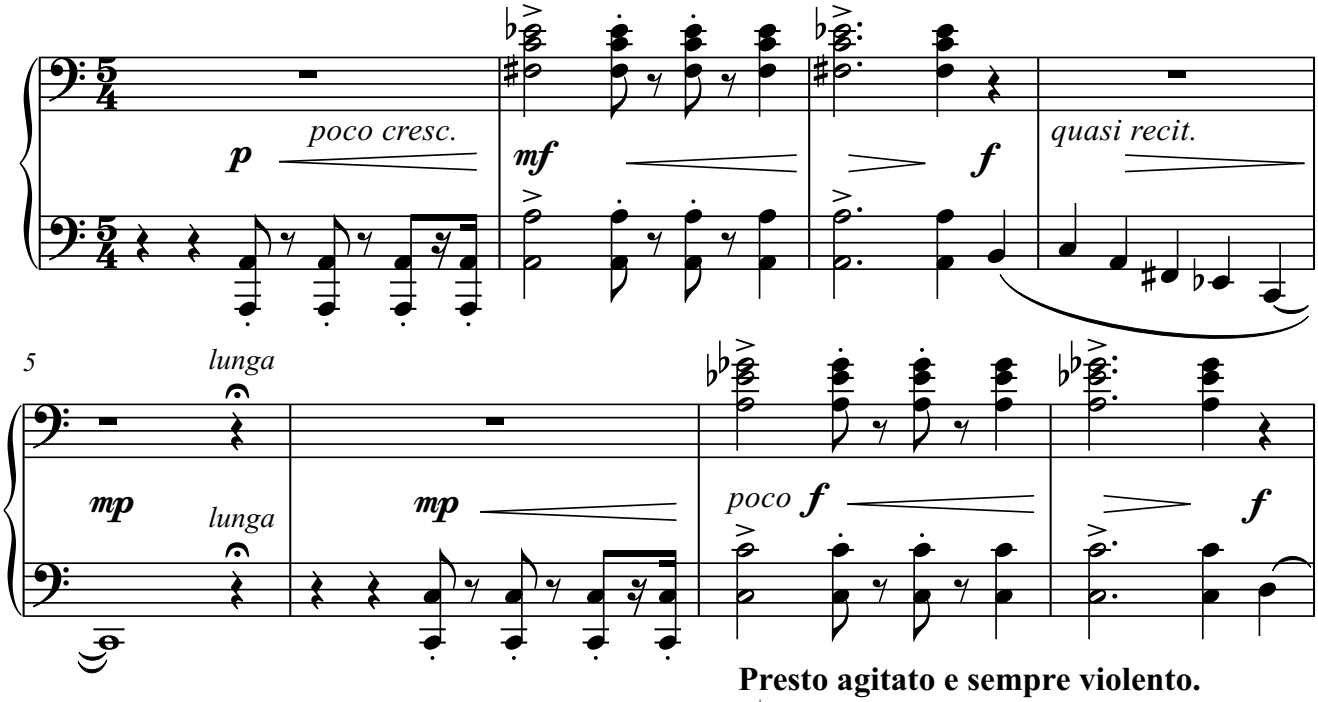
Concert fantasy for piano according to the Acts of the Apostles

LUUKAS HILTUNEN (2019)

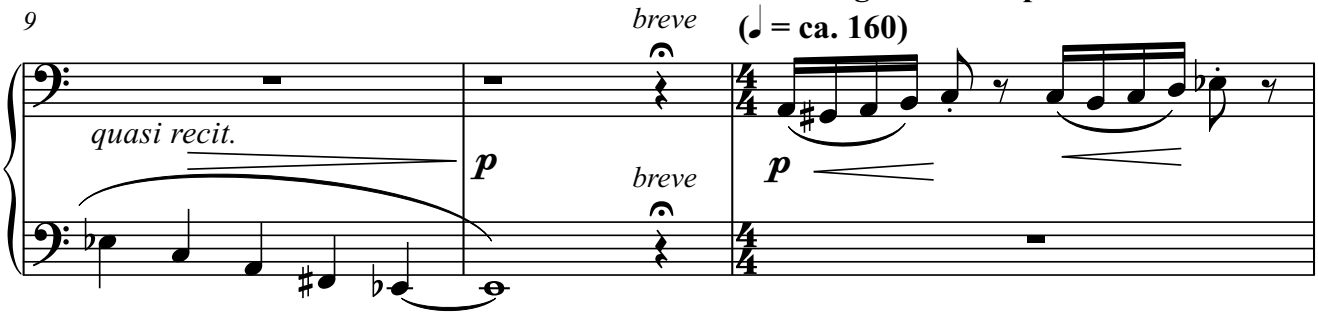
Fingering by VILLE HAUTAKANGAS

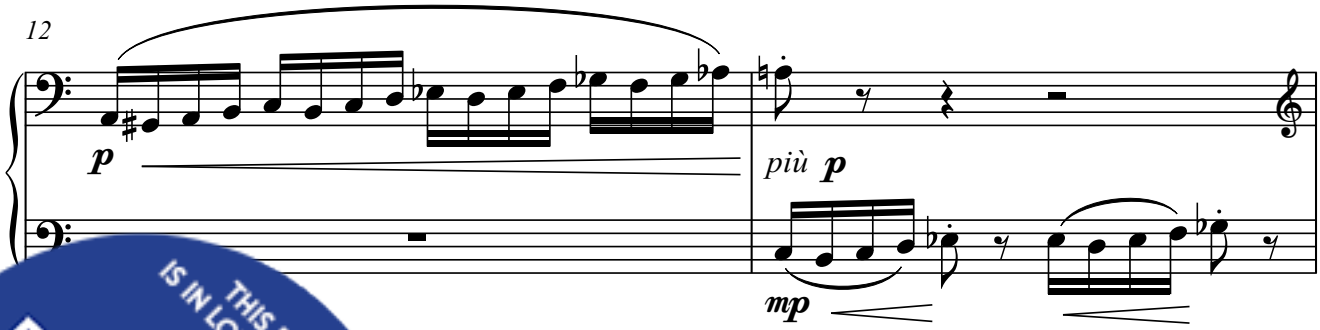
(Saul's wrath and persecution. / *Sauls Zorn und Verfolgung.*)

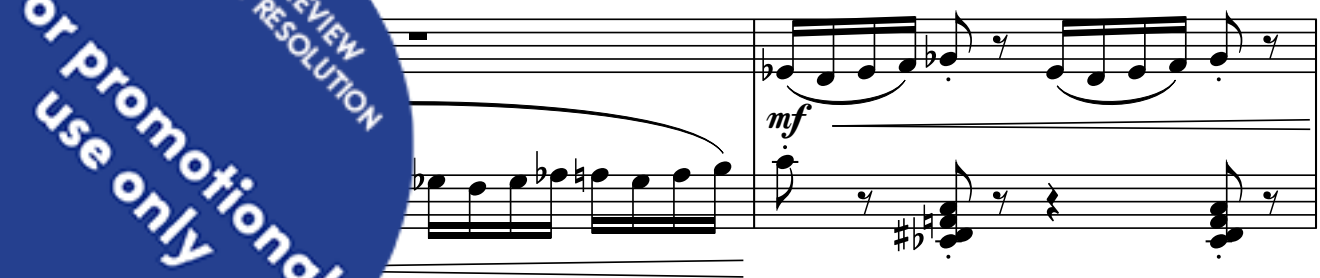
Andante dramatico. (♩ = ca. 75)



Presto agitato e sempre violento.
(♩ = ca. 160)







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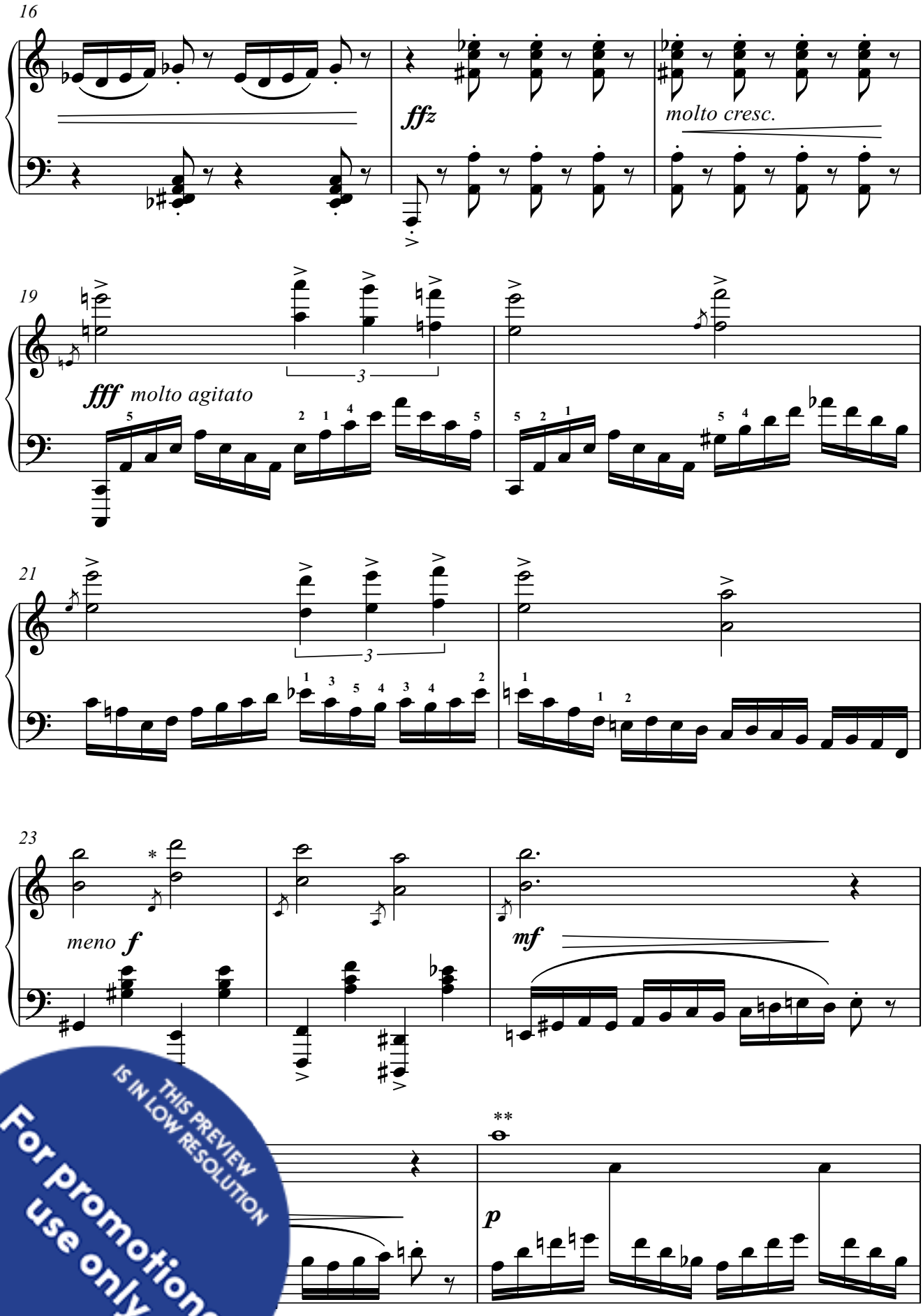

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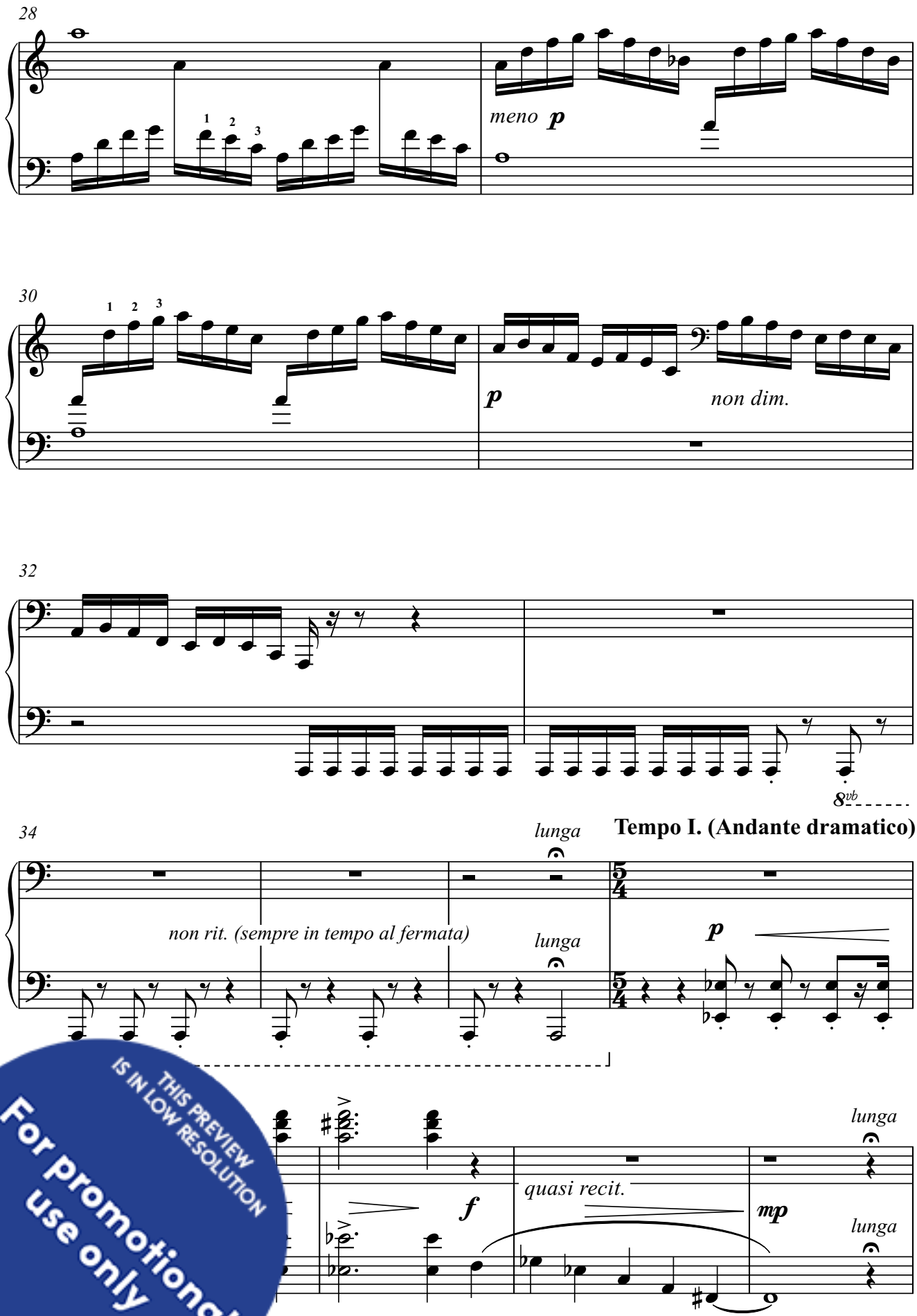
ciaccaturas before the beat. / *[Takten 23-26 auf der rechten Hand]: Acciaccaturas vor dem Beat.*
nd measures 29-30 on the left hand]: The whole notes should sound like the ringing of a bell. /
nd und takten 29-30 auf der linken Hand]: Die ganzen Noten sollten wie das Läuten einer Glocke klingen.



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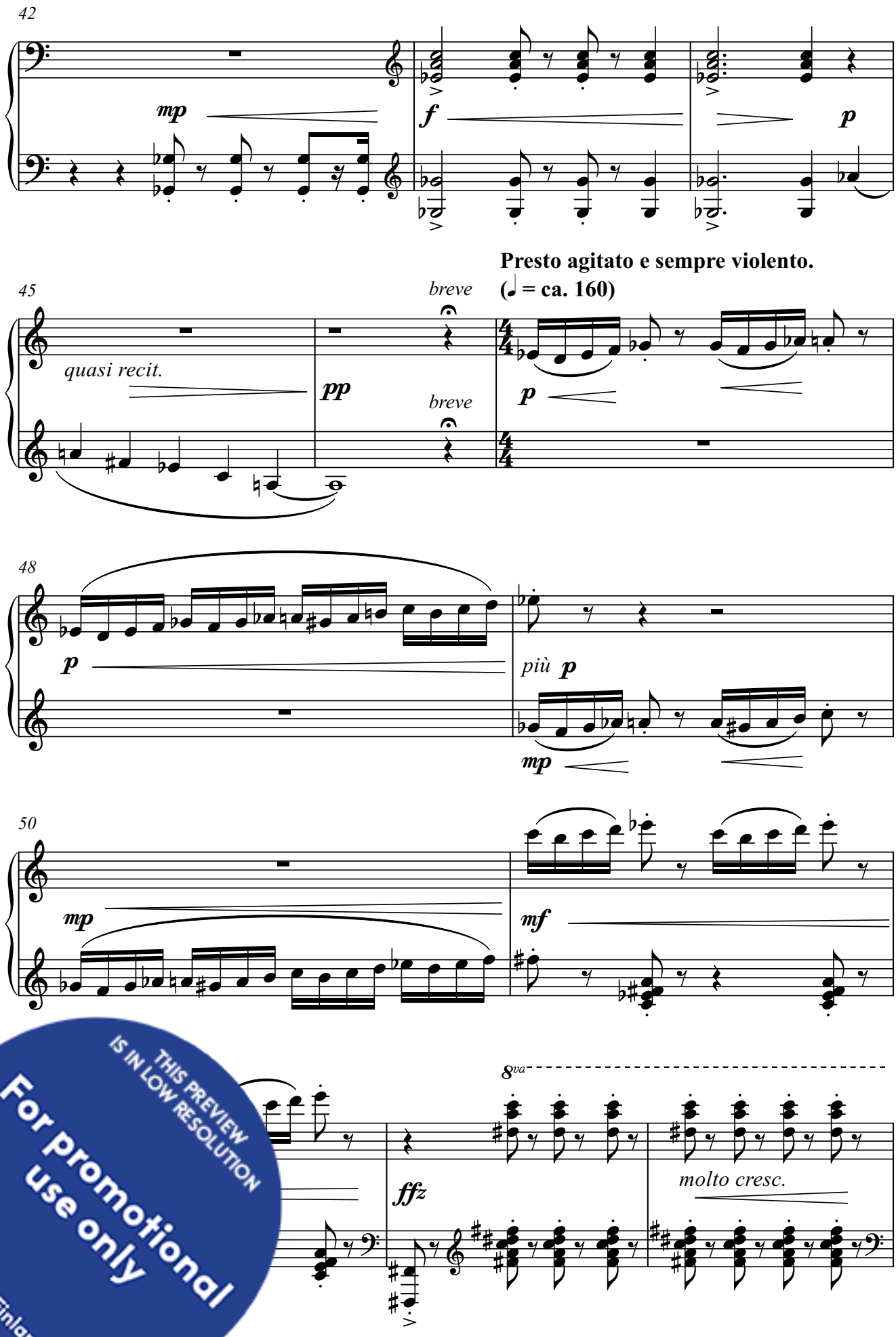

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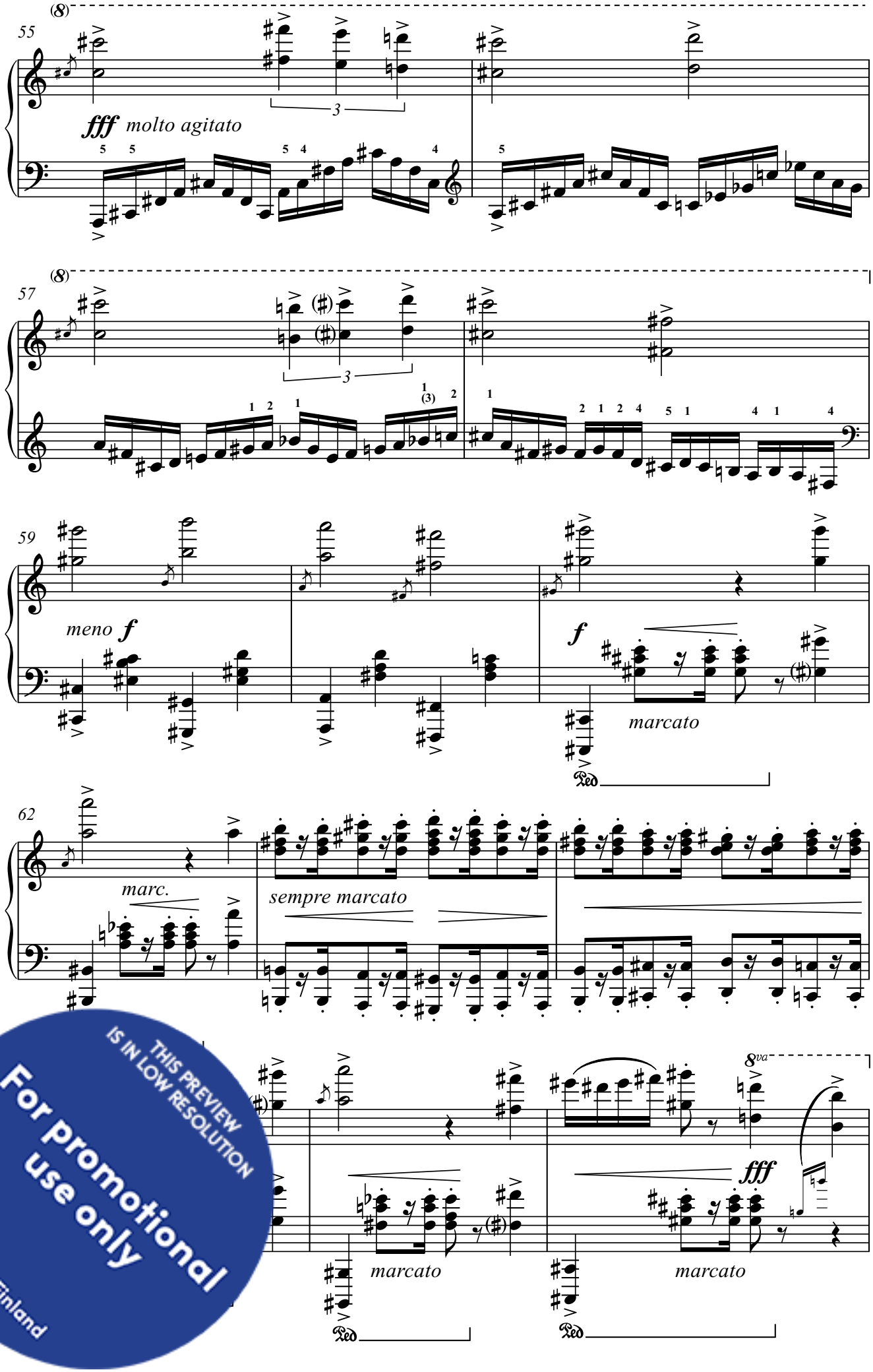

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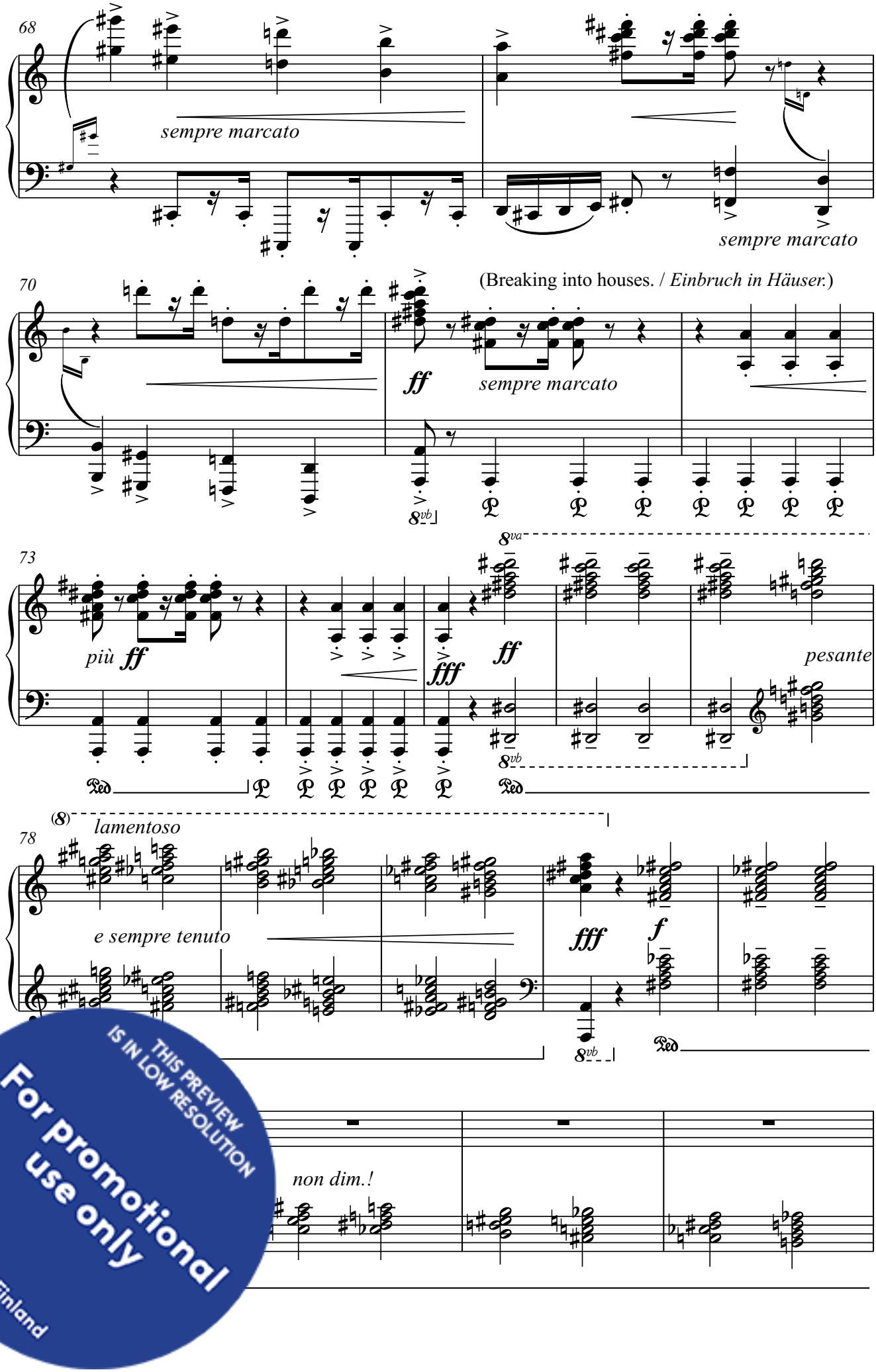

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87

Poco meno mosso. (♩ = ca. 145)

ff *p* *lamentoso*

("Remember what He said..." / *"Erinnern Sie sich, was er sagte..."*)

93

dolce *marcato la melodia*

96

99

...." / *"Ihr seid gesegnet..."*)

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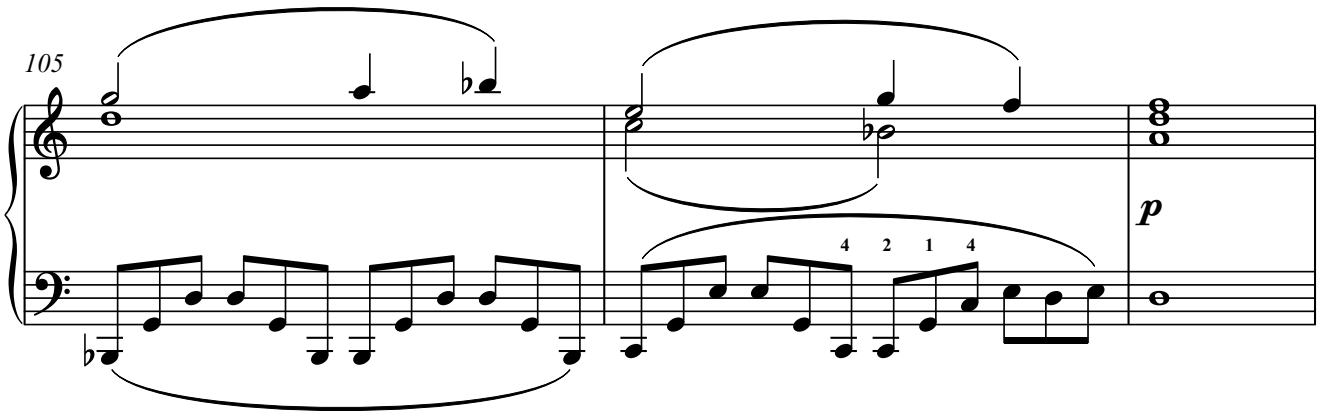
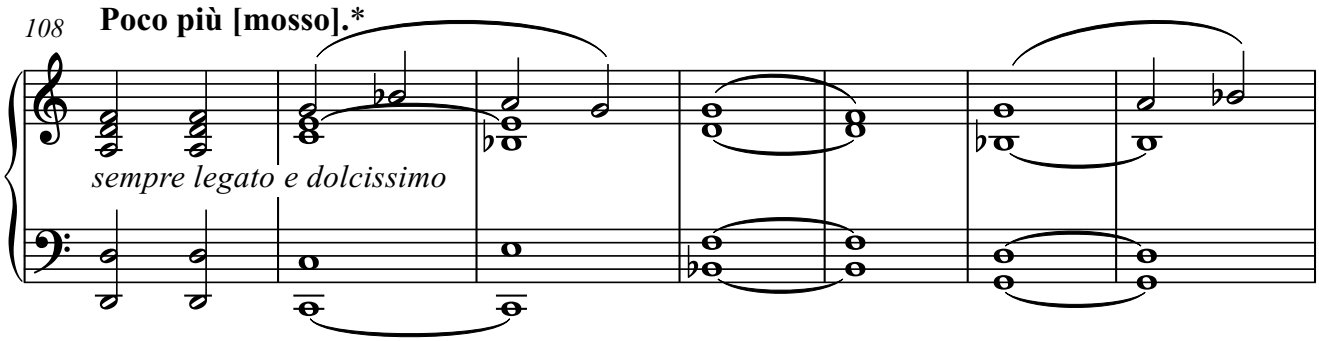
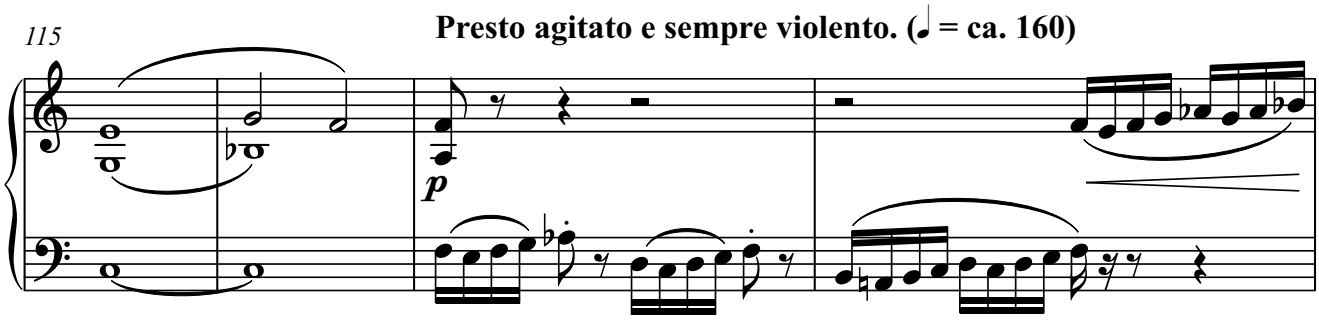
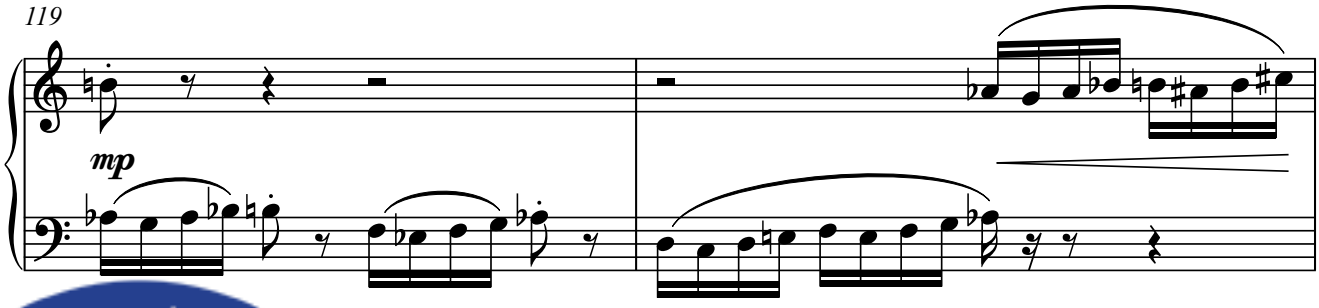
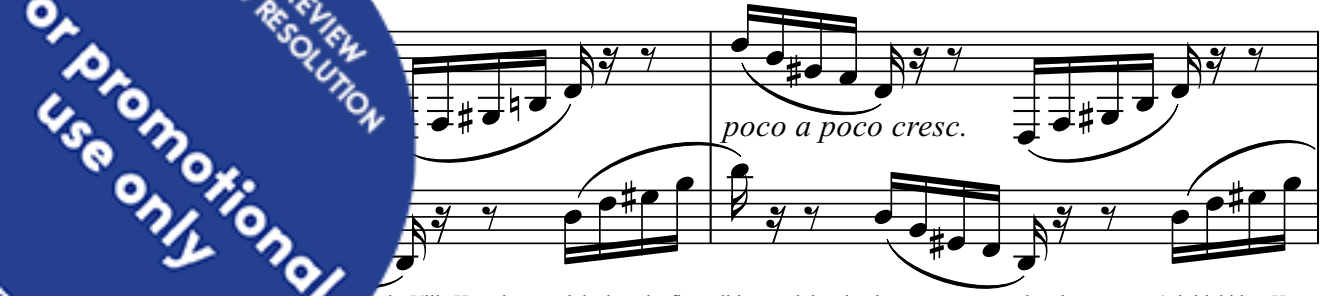




(Saul begins his journey to the city of Damascus. / *Saul beginnt seine Reise in die Stadt Damaskus.*)







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anist Ville Hautakangas, inked on the first edition, and thereby does not correspond to the composer's initial idea. How-
vised edition upon the composer's approval. / Diese Tempobezeichnung ist eine Hinzufügung des Pianisten Ville Hauta-
efärbt wurde, und enstspricht somit nicht der ursprünglichen Idee des Komponisten. Es wurde jedoch mit Zustimmung des
ndgültige überarbeitete Ausgabe aufgenommen.

123

125

127

(They approach the city. / *Sie nähern sich der Stadt.*)

129

mf *sempre cresc.*

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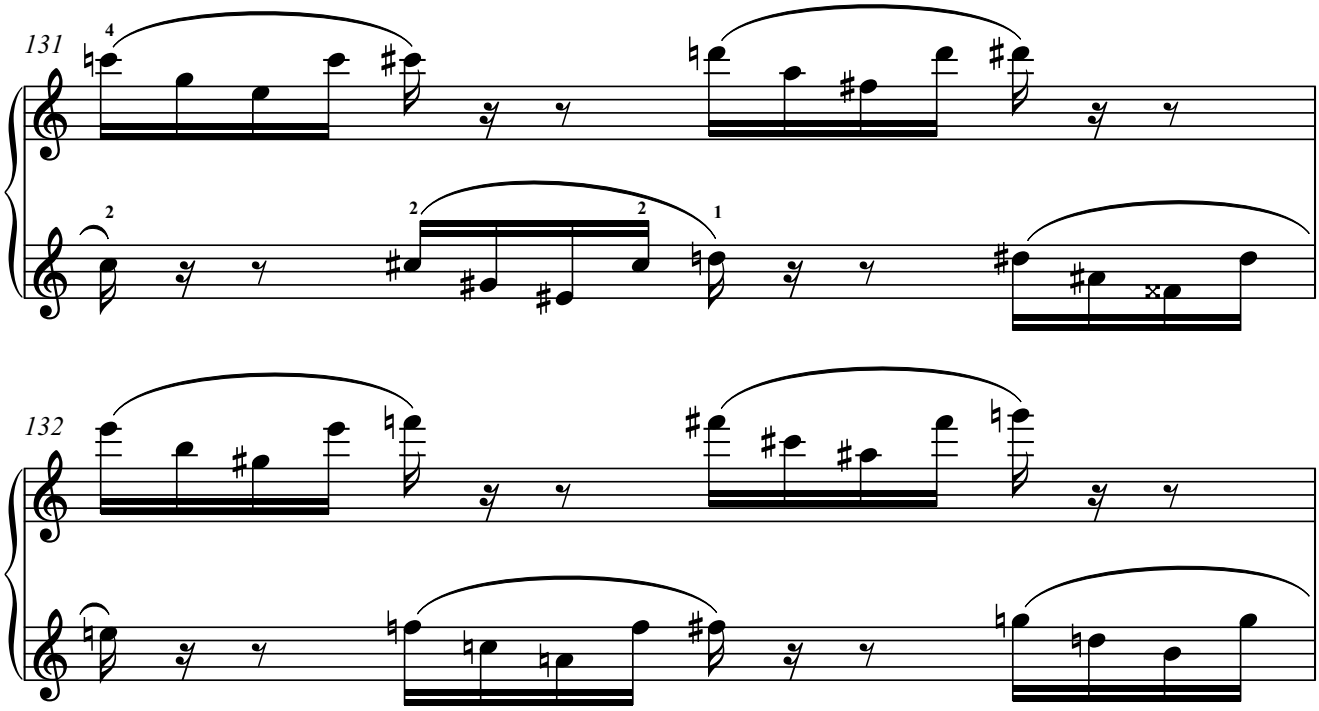
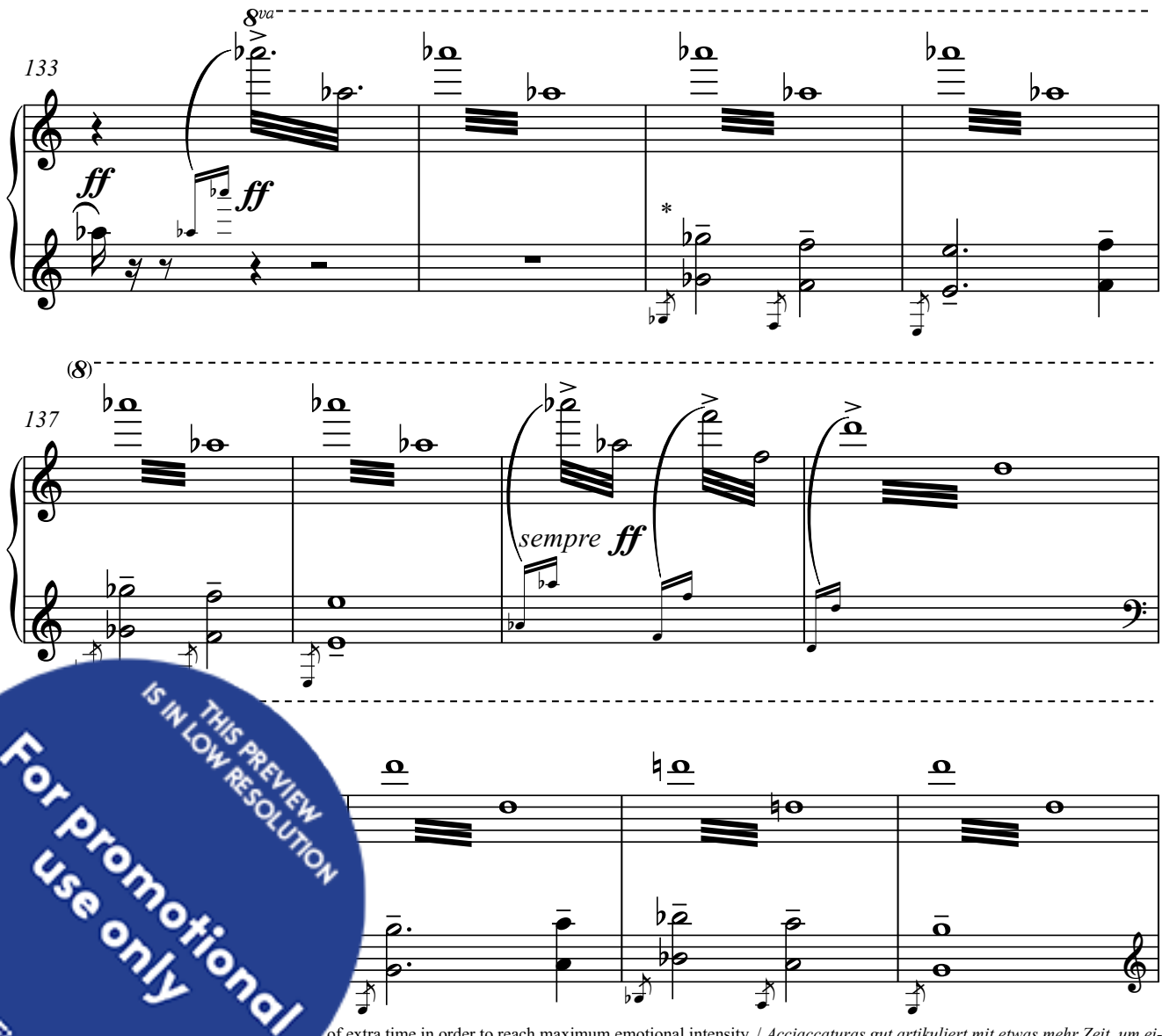


(Suddenly a great light appears on the road. / *Plötzlich erscheint ein großes Licht auf der Straße.*)



of extra time in order to reach maximum emotional intensity. / *Acciaccaturas gut artikuliert mit etwas mehr Zeit, um ei-*
erreichen.

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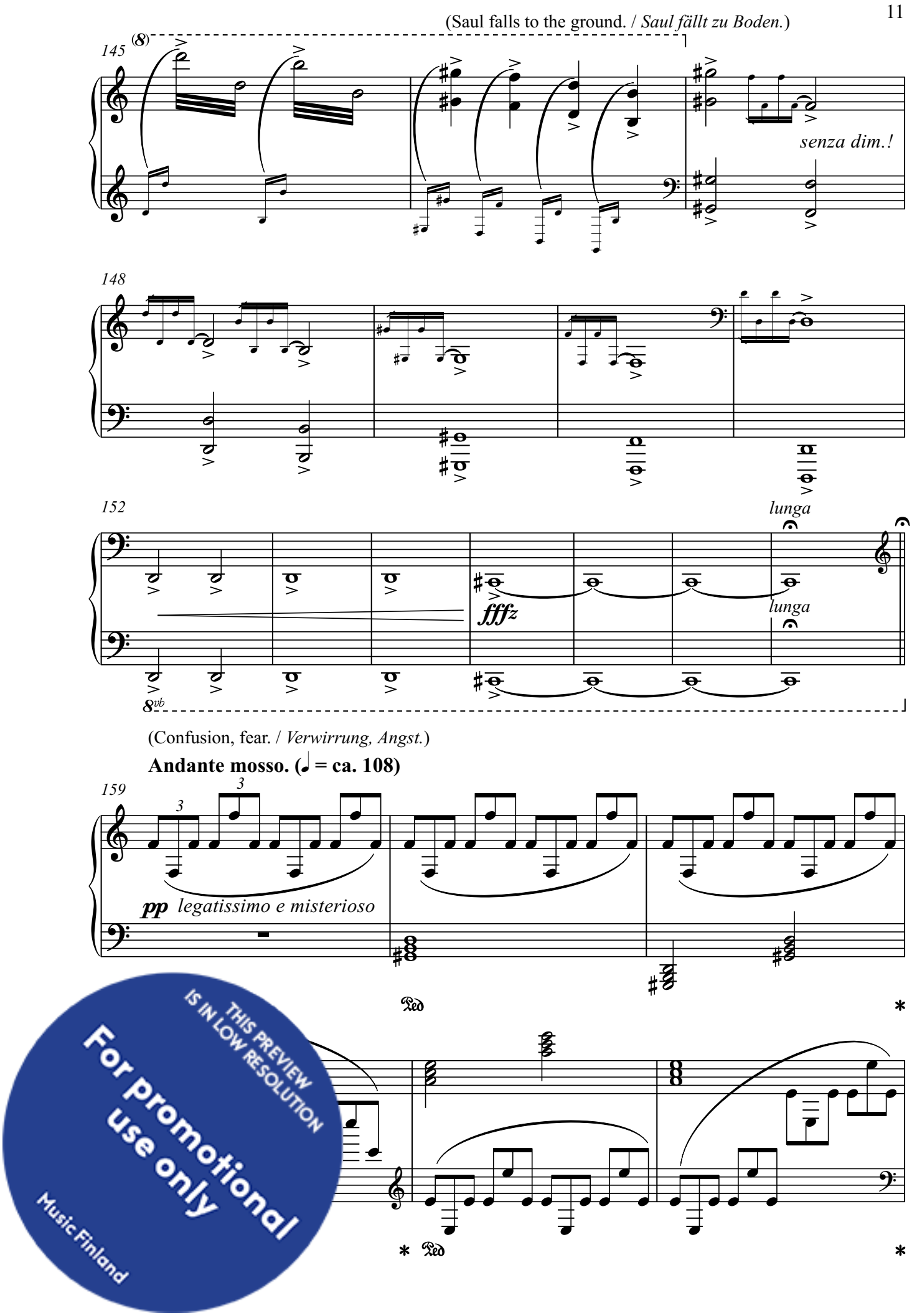
(Saul falls to the ground. / *Saul fällt zu Boden.*)

(Confusion, fear. / *Verwirrung, Angst.*)
Andante mosso. (♩ = ca. 108)

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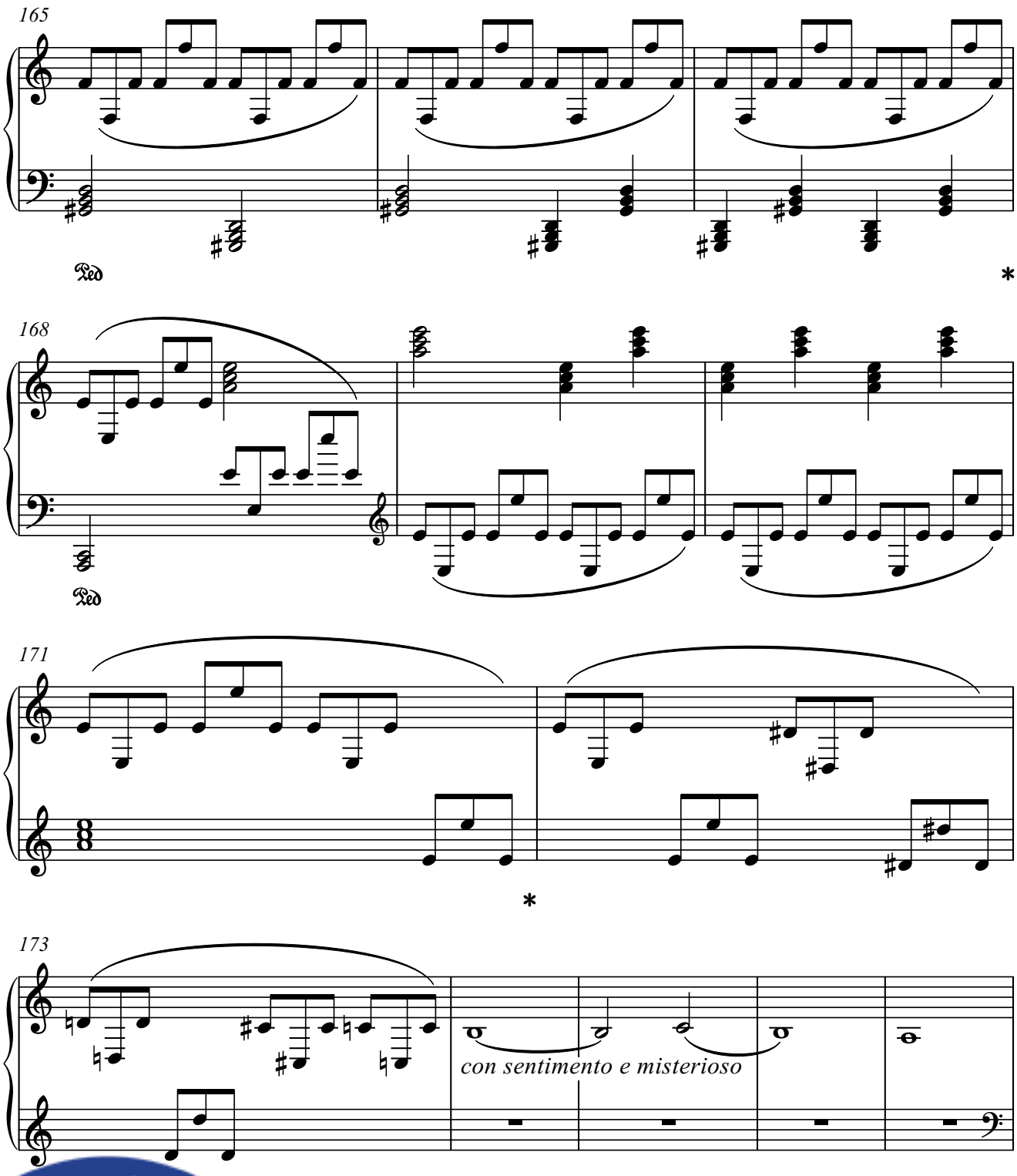
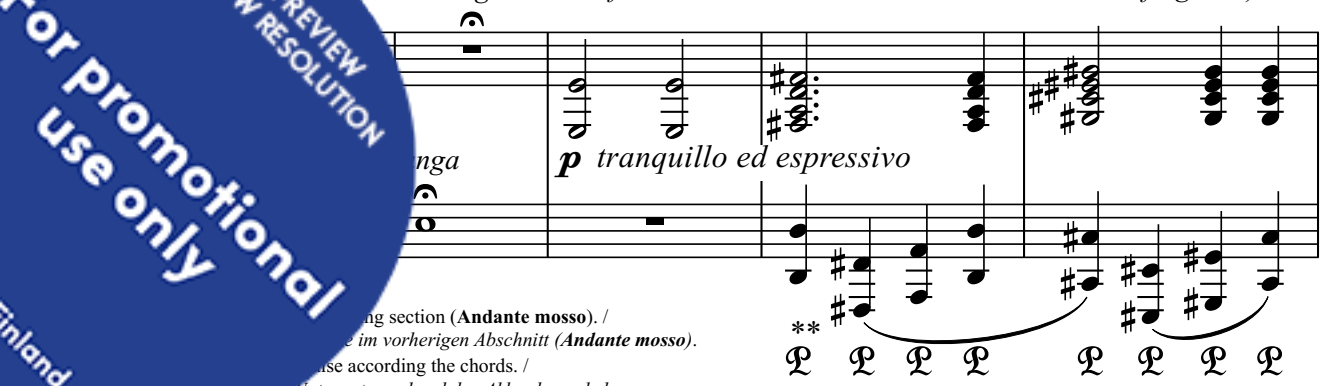


(Gentre voice of Christ: "I am Jesus whom thou persecutest..." /
*Sanfte Stimme Christi: "Ich bin Jesus, den du verfolgst...")**



ng section (**Andante mosso**). /
*e im vorherigen Abschnitt (**Andante mosso**).*
se according the chords. /
Note, entsprechend den Akkorden anheben.

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184

189

p

("Arise and go to the city..." /
"Steht auf und geht in die Stadt...")

195

p

dolce

("You shall be told what to do..." /
"Dir wird gesagt, was du tun sollst...")

201

poco f

/ *Die Figur verschwindet.*)

1 2 4 3 1

3

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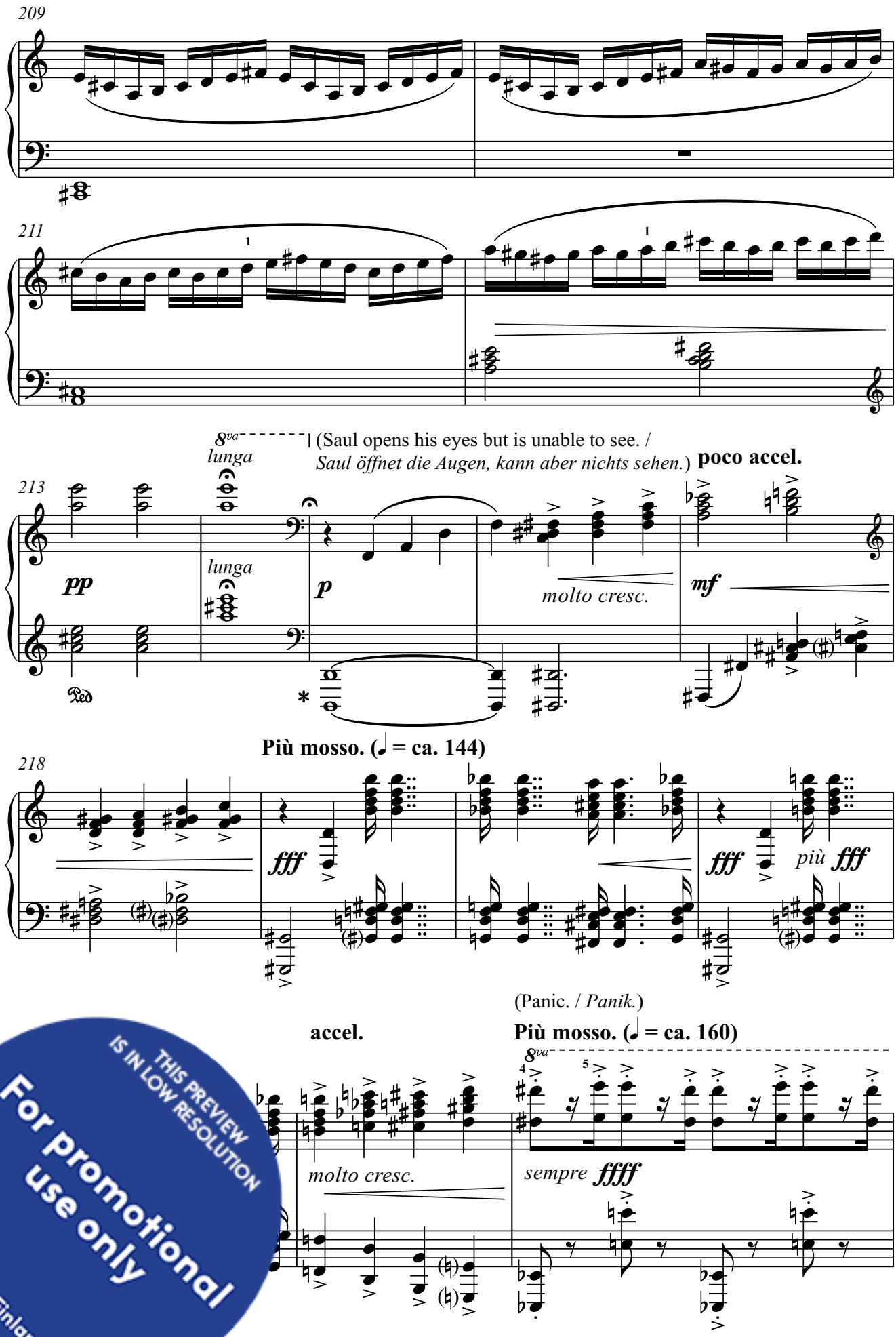

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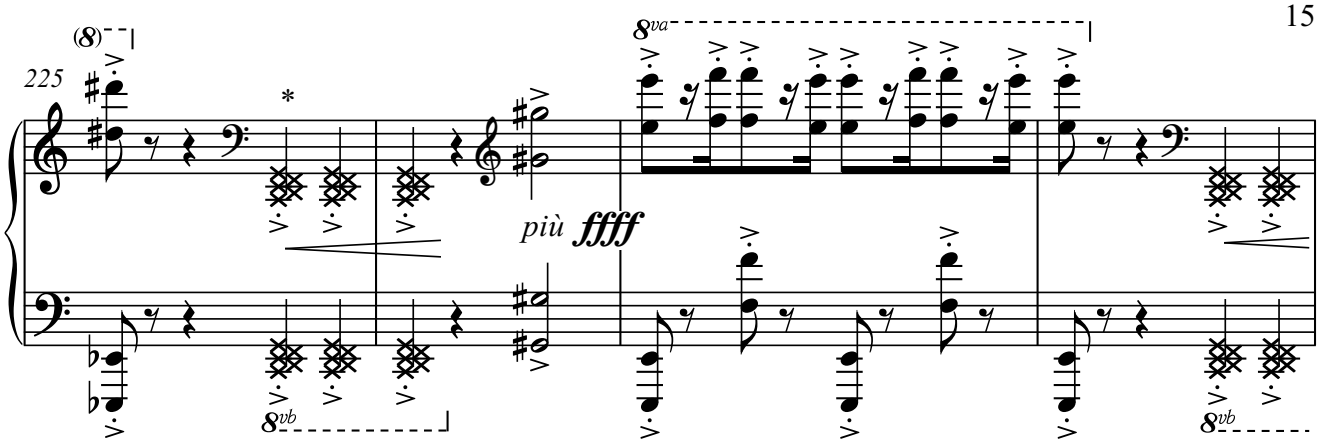
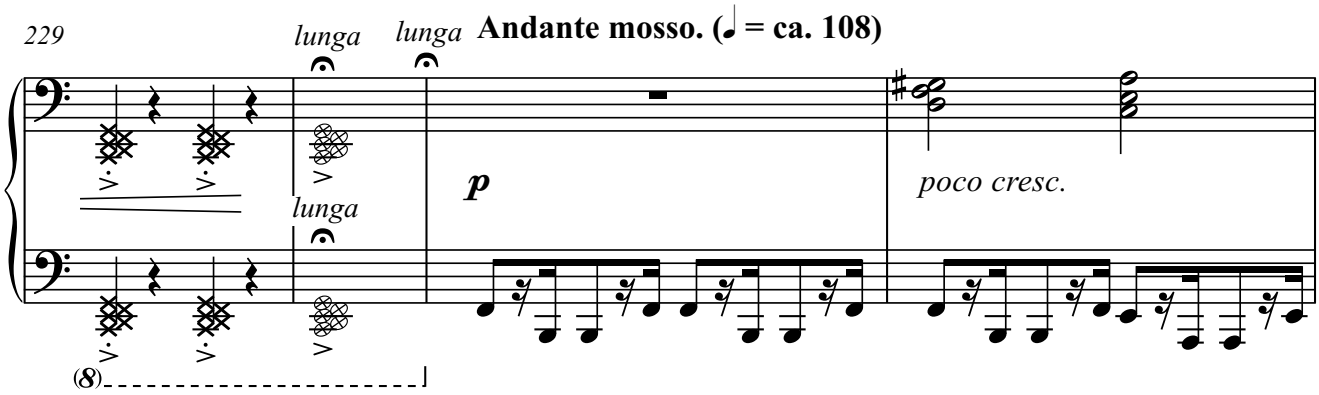
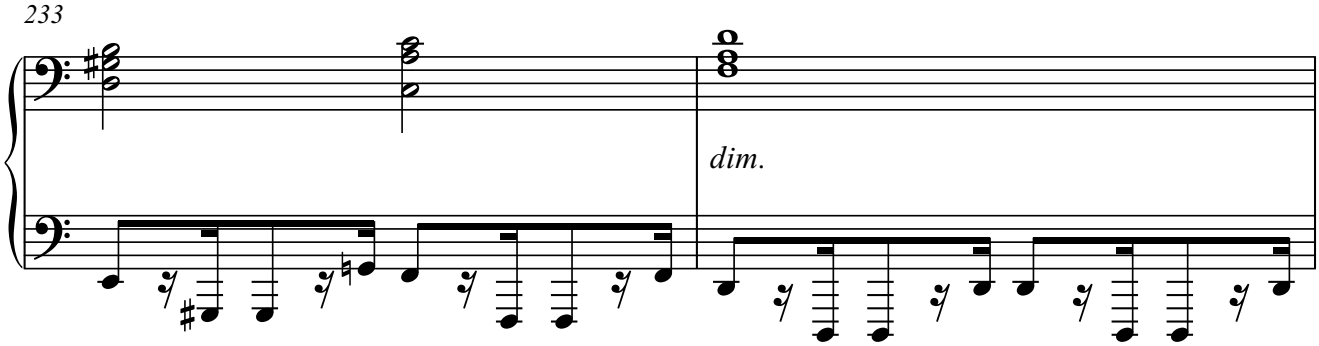
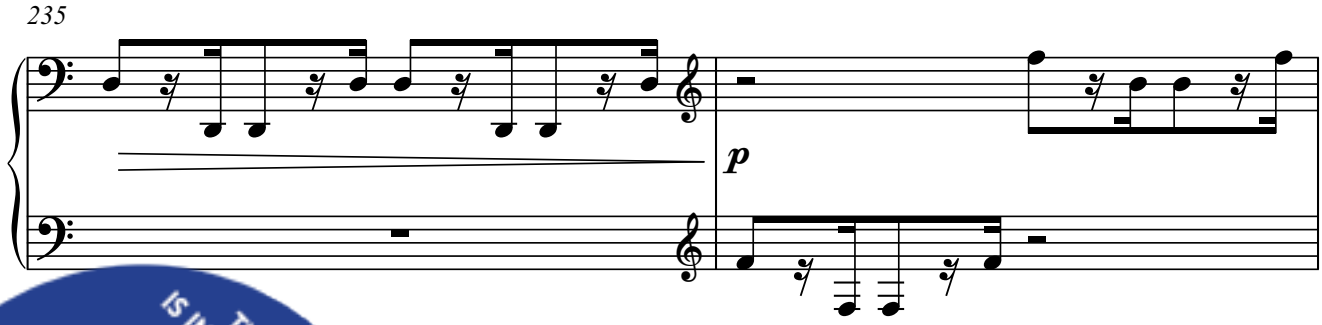


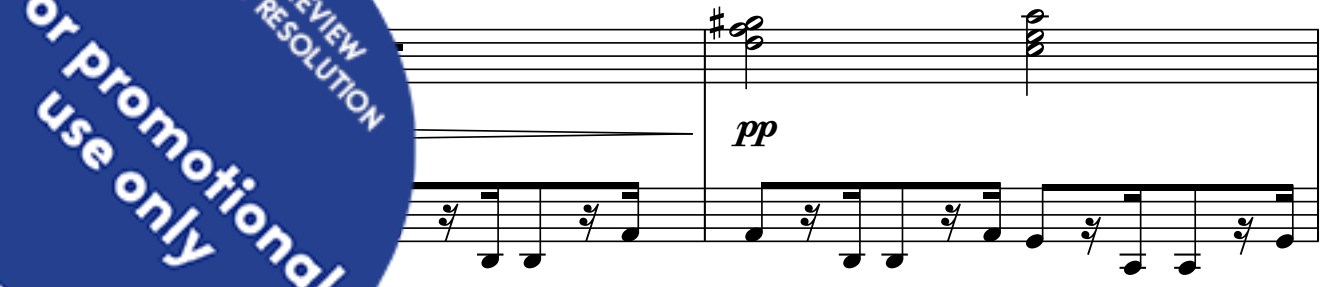
(They arrive, shocked, to Damascus; stunned minds. / *Sie kommen shockiert in Damaskus an; betäubte Geister.*)



Andante mosso. (♩ = ca. 108)







estimmte Akkordcluster mit Fäusten.

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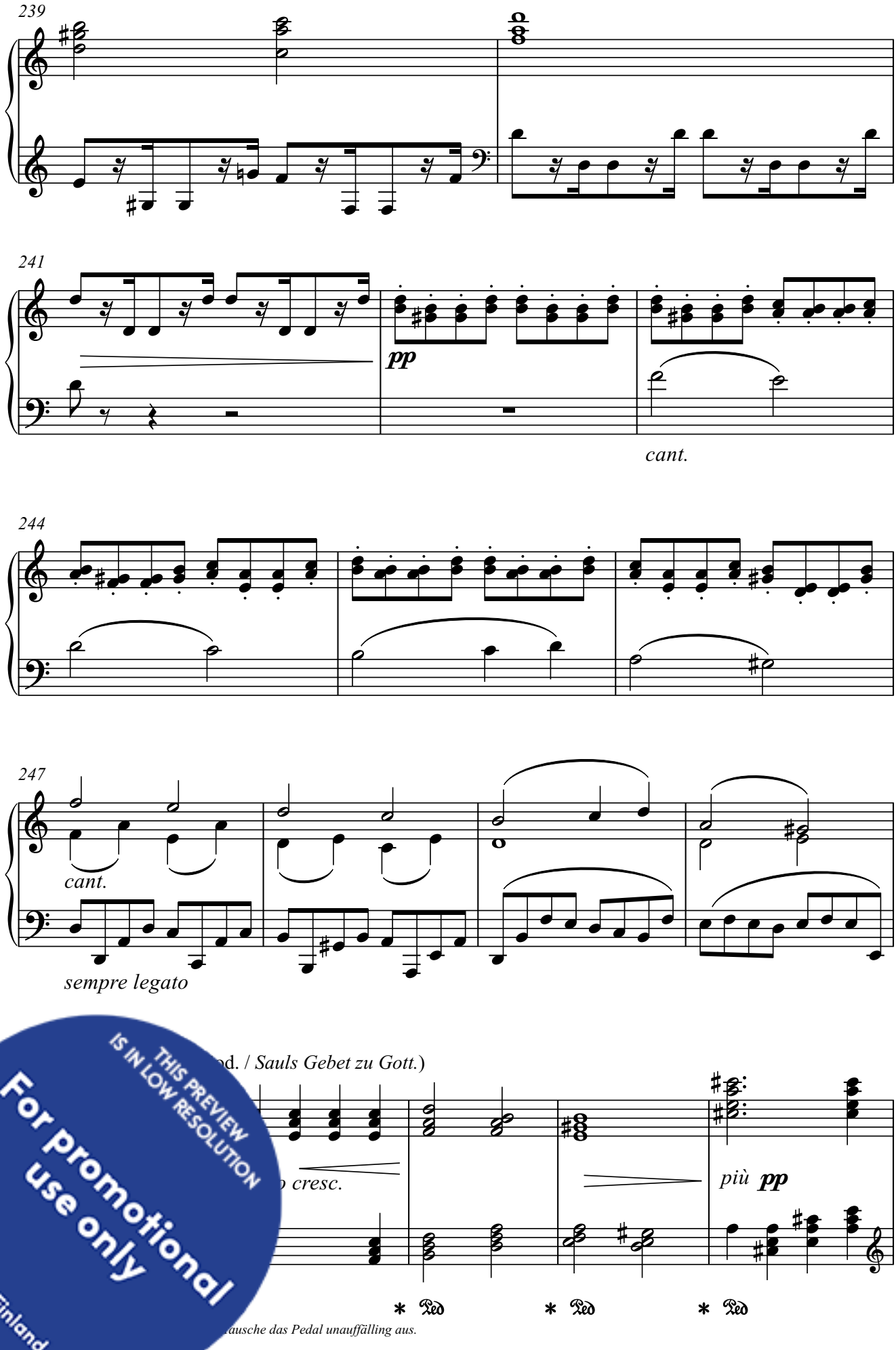

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(An angel appears into the house of Ananias. / *Ein Engel erscheint in dem Haus des Ananias.*)

256

poco cresc.

sempre ***p*** *e dolce*

("Go and baptise Saul..." / *Geh hin und taufe Saul..."*)

261

poco più ***p***

265

(Angel disappears, Aninas leaves. / *Der Engel verschwindet, Ananias geht.*)

267

(Ananias arrives into the room. / *Ananias kommt in den Raum.*)

rit.

In tempo [Andante mosso.]. (♩ = ca. 108)

mf

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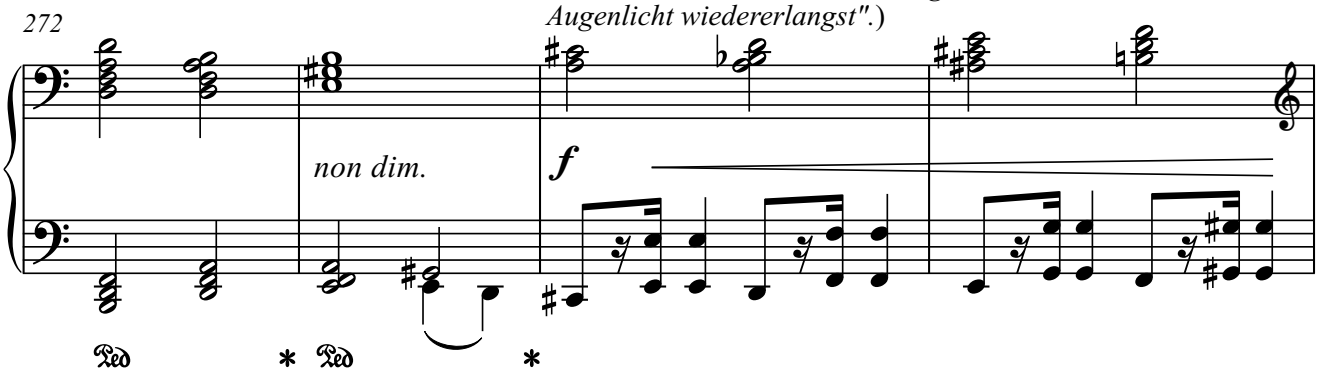
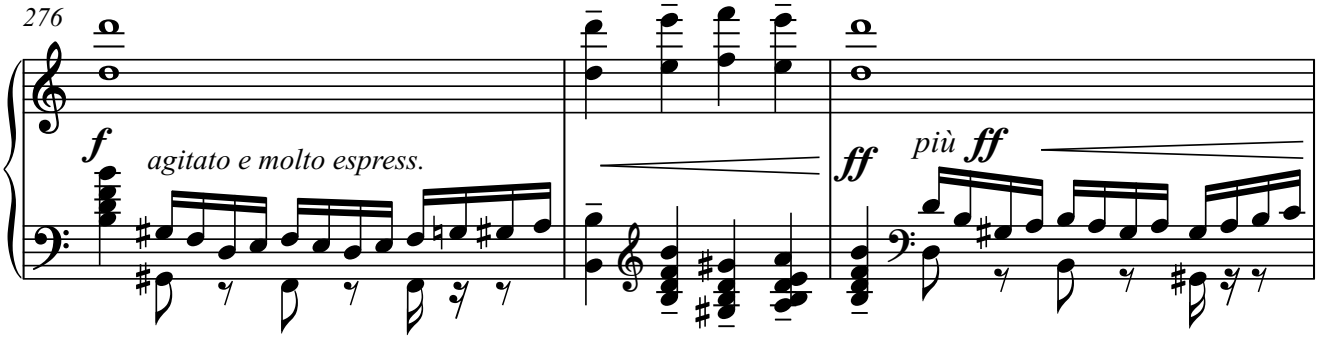
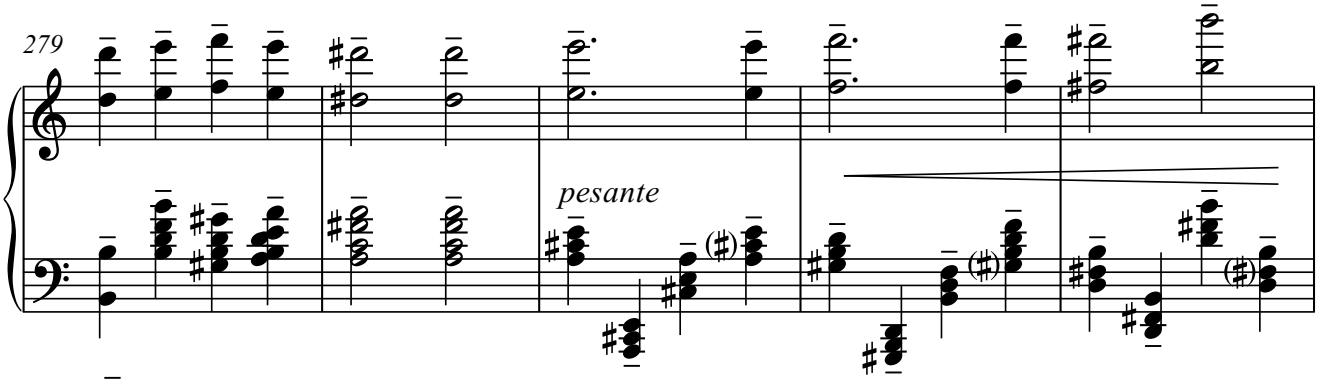
("Brother Saul, the Lord has sent me to restore your sight". / *"Bruder Saul, der Herr hat mich gesandt, damit du dein Augenlicht wiedererlangst".*)

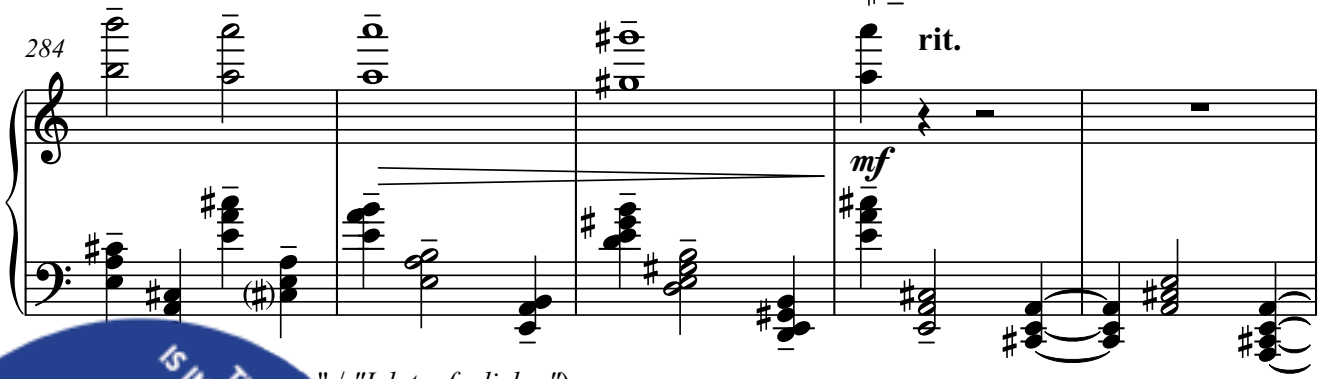


(He puts his hands on him. / *Er legt seine Hände auf ihn.*)



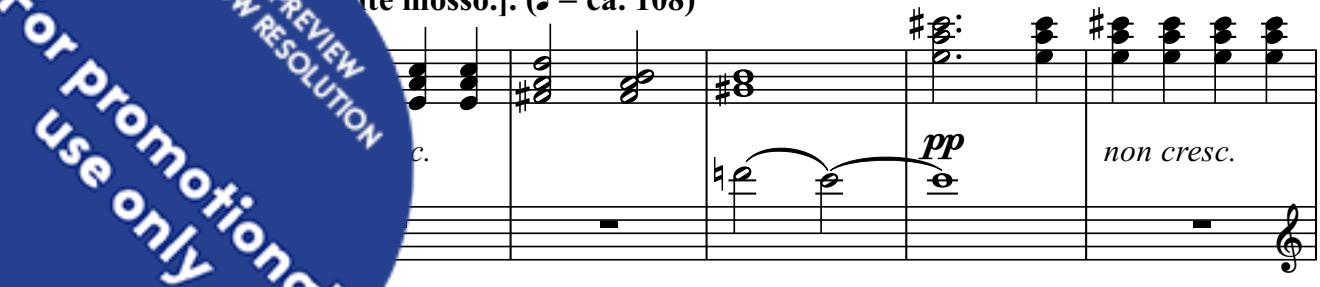
(Saul regains his sight. / *Saul hat sein Augenlicht wiedererlangt.*)





" / *"Ich taufe dich..."*)

nte mosso.]. (♩ = ca. 108)



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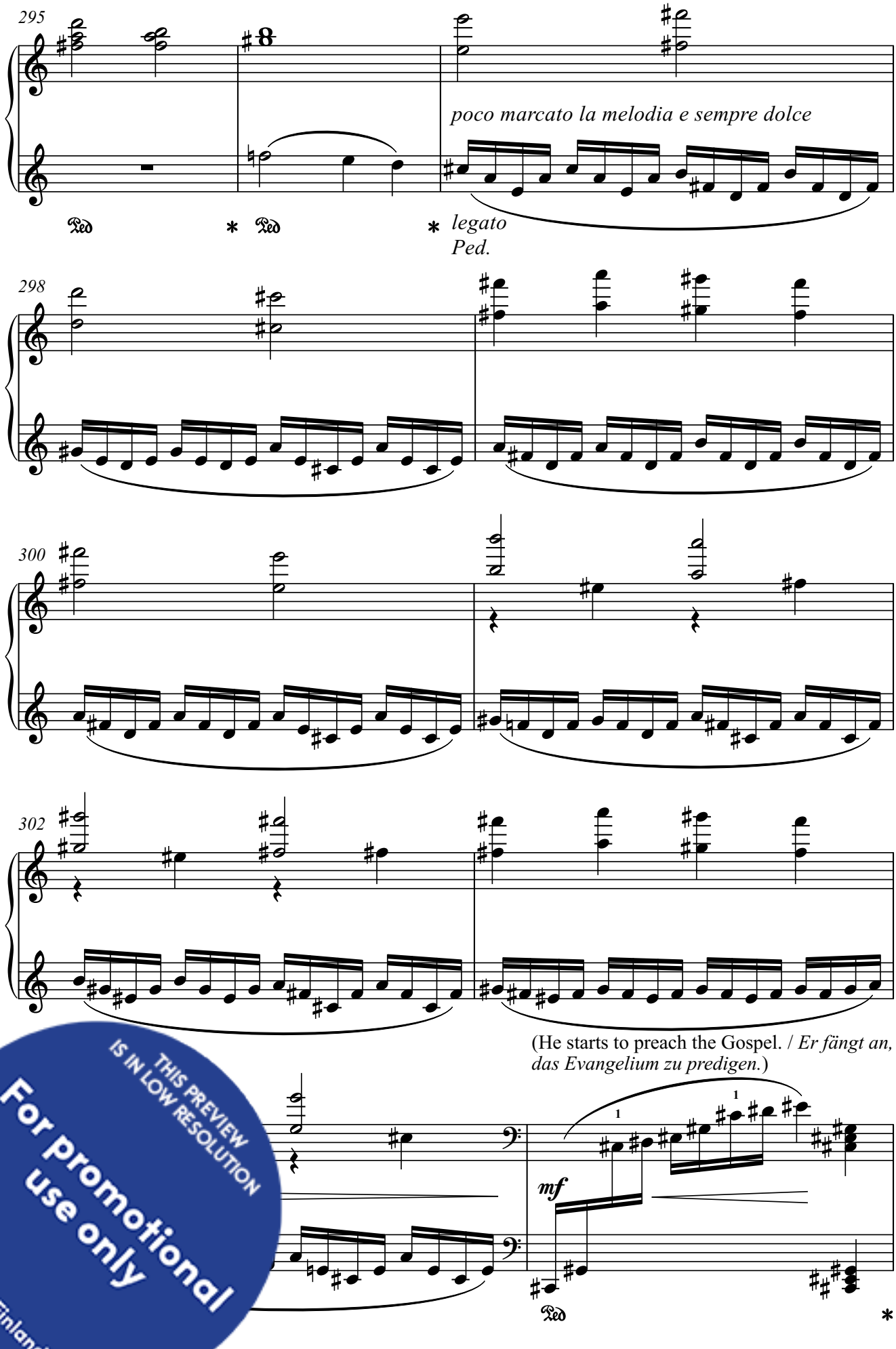

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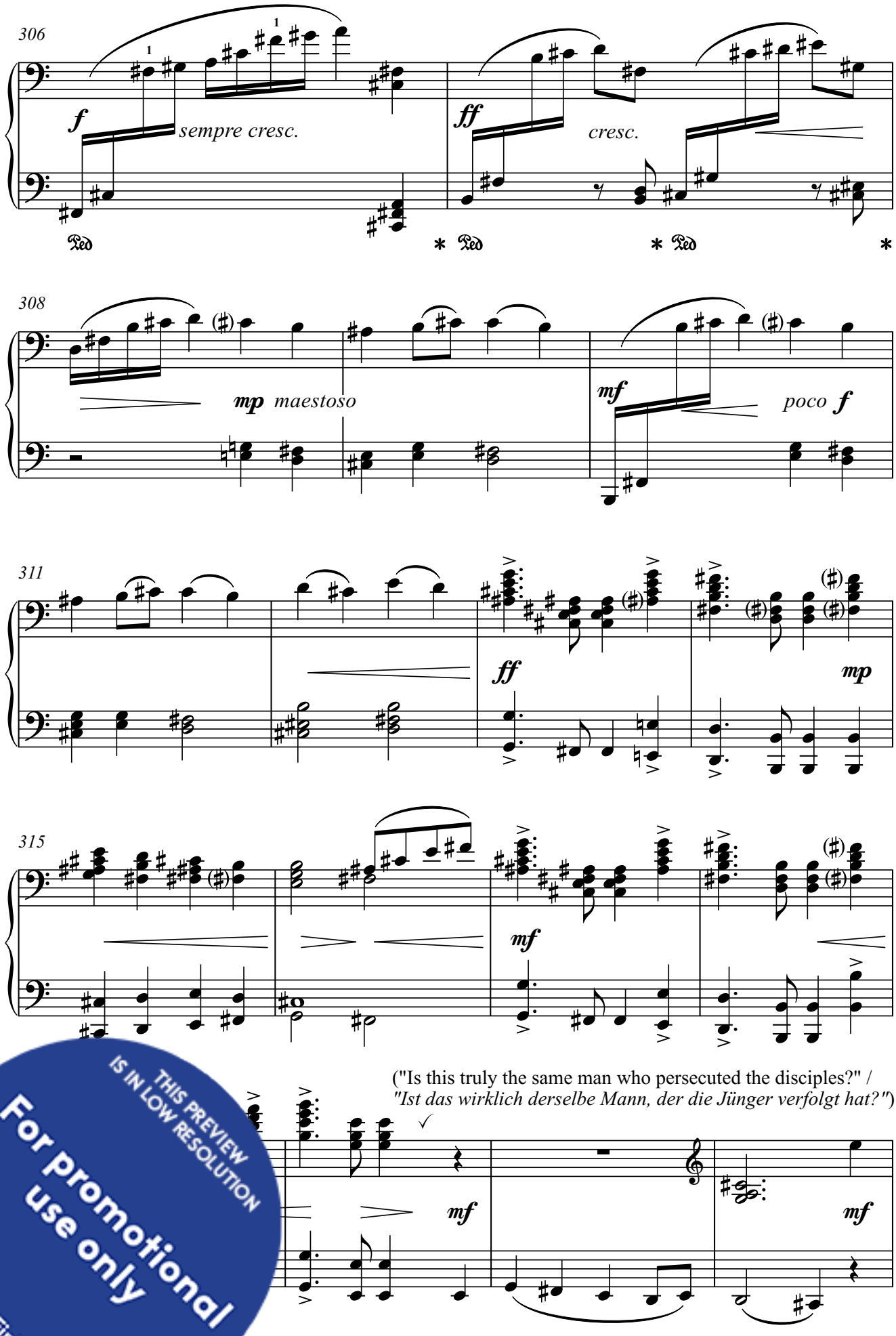

("Is this truly the same man who persecuted the disciples?" /
"Ist das wirklich derselbe Mann, der die Jünger verfolgt hat?")

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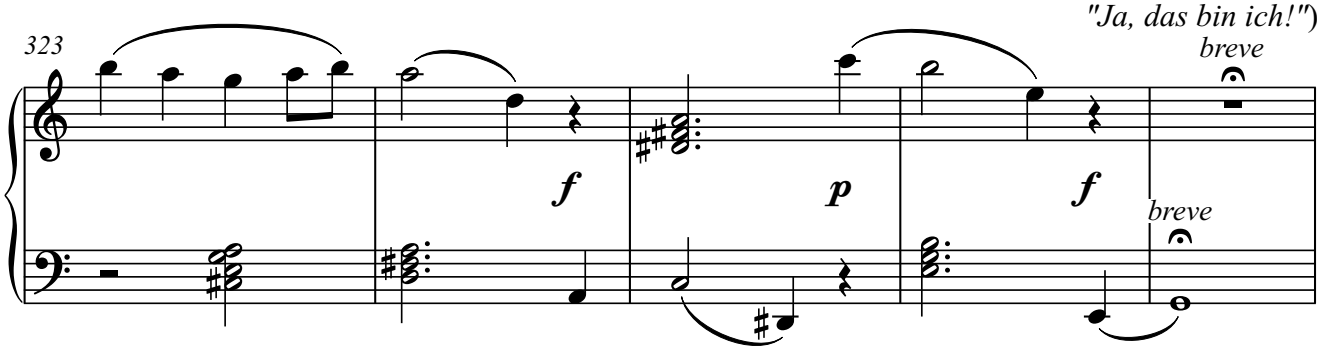
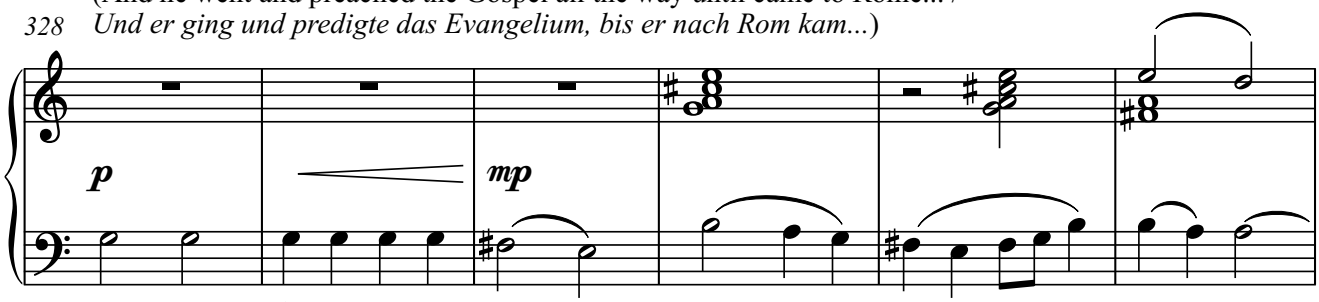
("Yes, I am!" /
"Ja, das bin ich!")

323

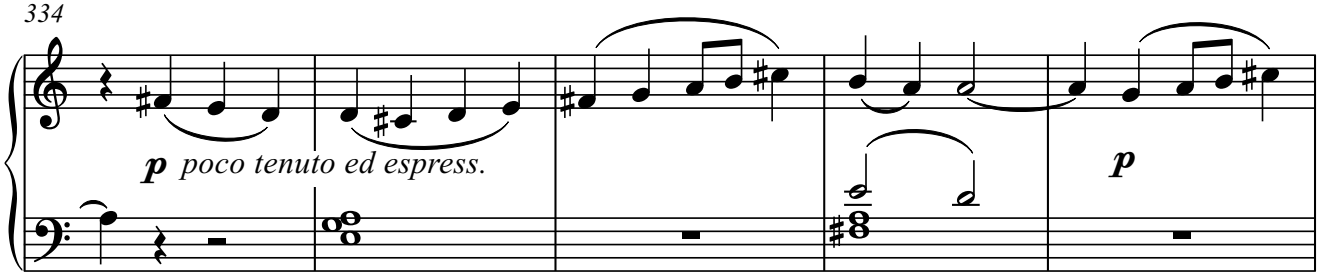


(And he went and preached the Gospel all the way until came to Rome... /
328 *Und er ging und predigte das Evangelium, bis er nach Rom kam...*)



poco tenuto ed espress.

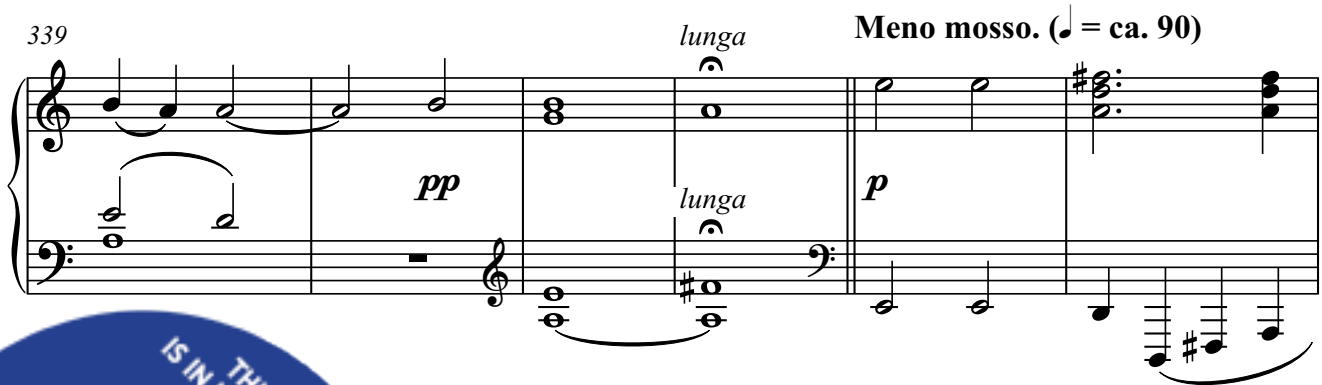
334

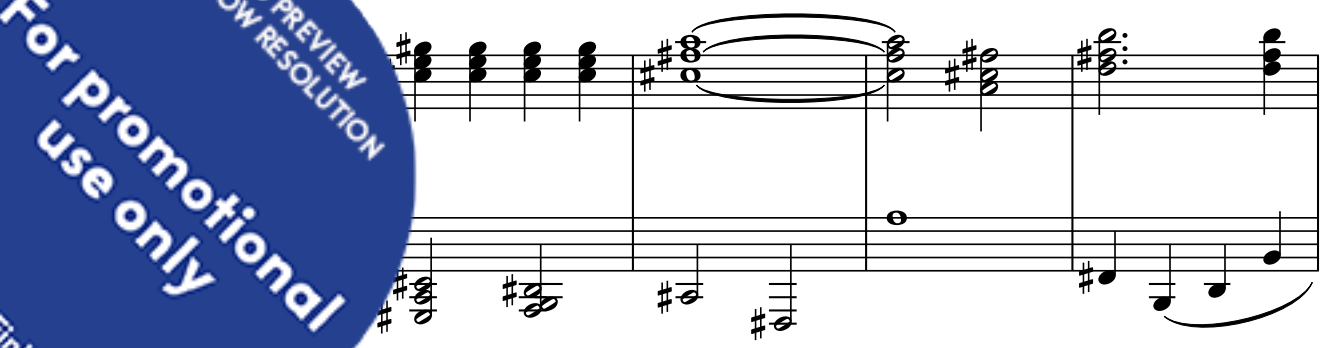


Epilogue. / *Epilog.*

Meno mosso. (♩ = ca. 90)

339





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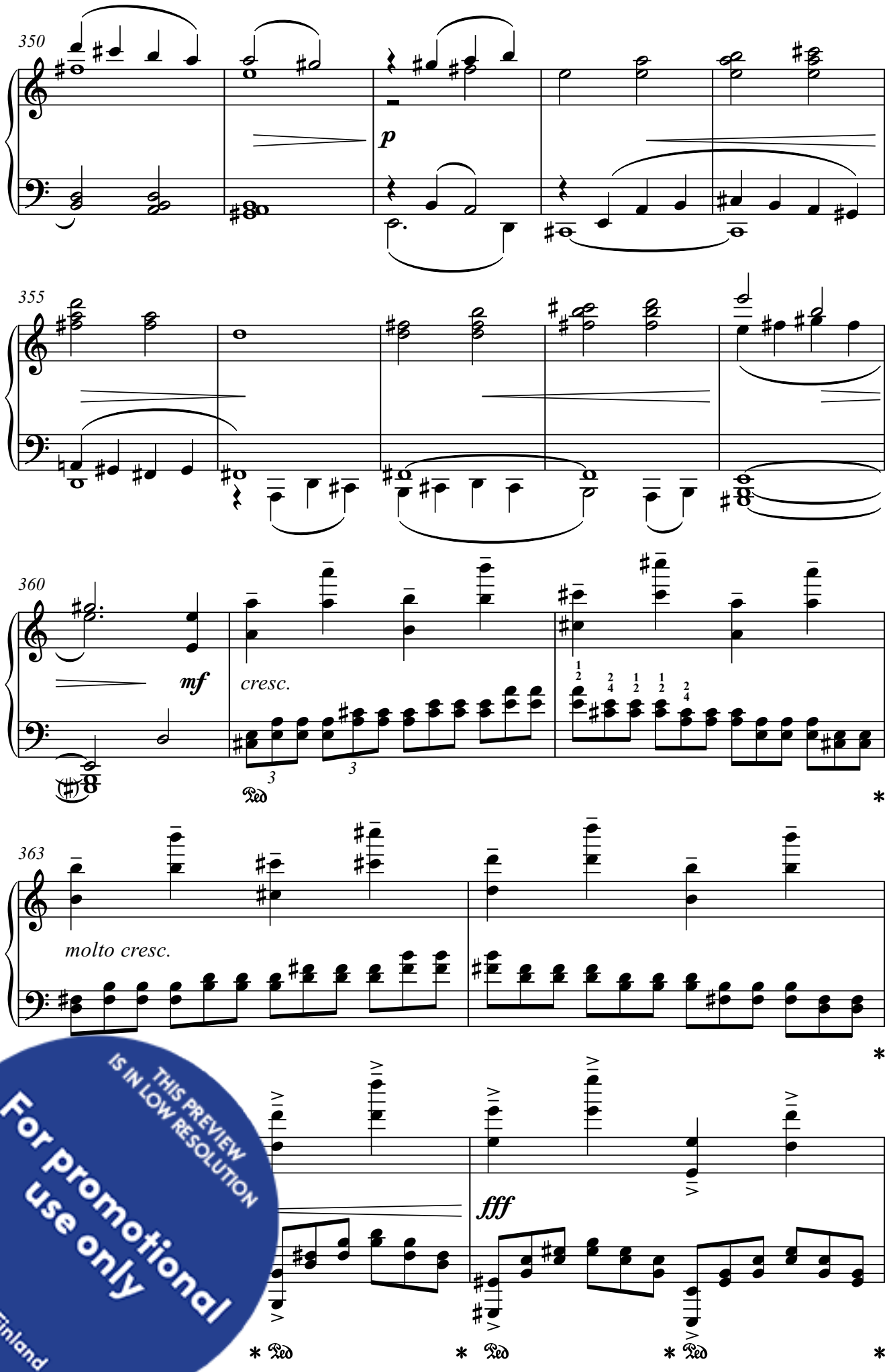

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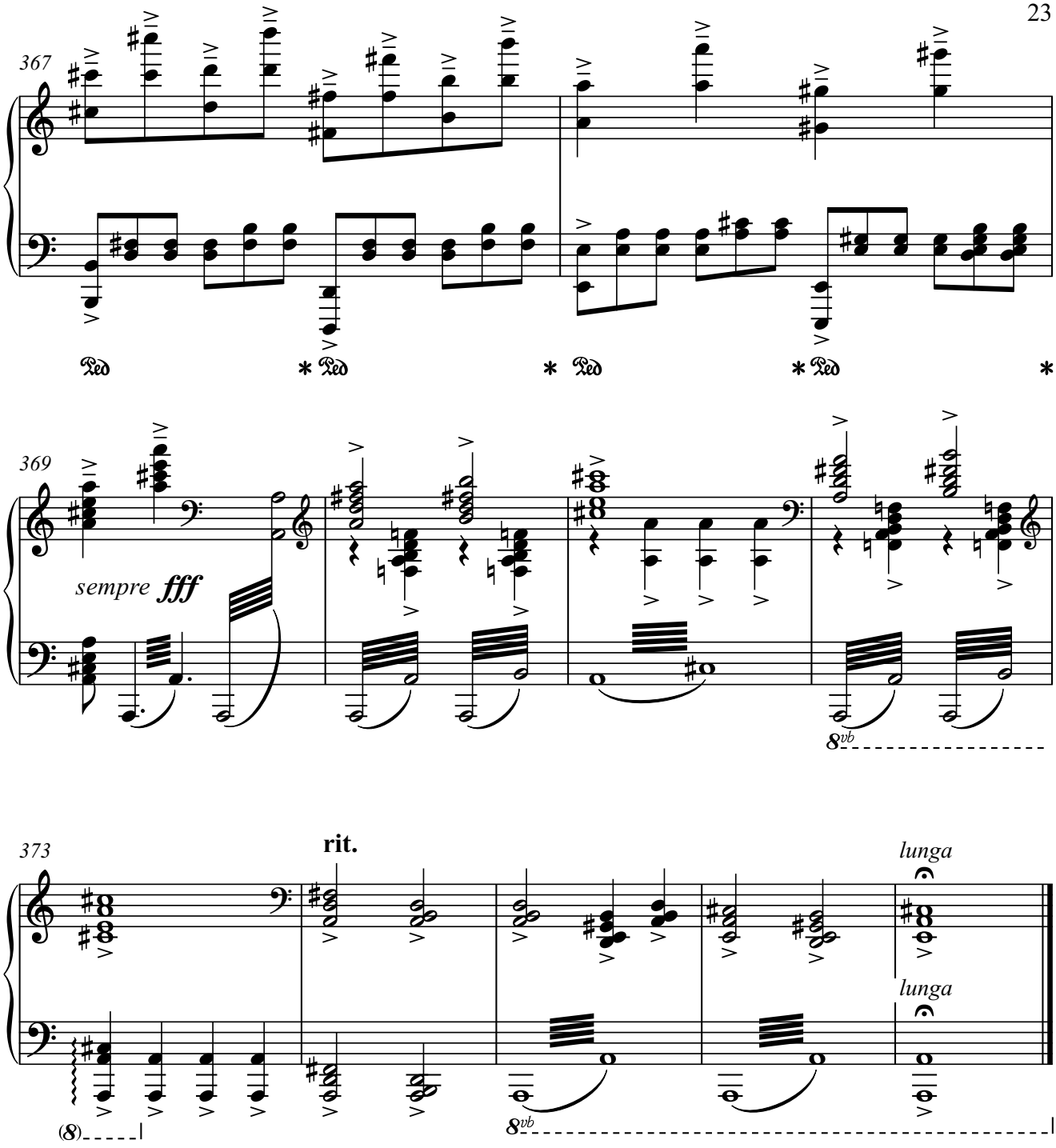

TT. 15'

Lahti, Finland, on April 18th, 2019
Final corrections in Kouvola, Finland, on June 27th, 2019
S.D.G. (Soli Deo Gloria)

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