

Juha Ojala

# Viisi postmodertia kappaletta uruille

1993 - 2005



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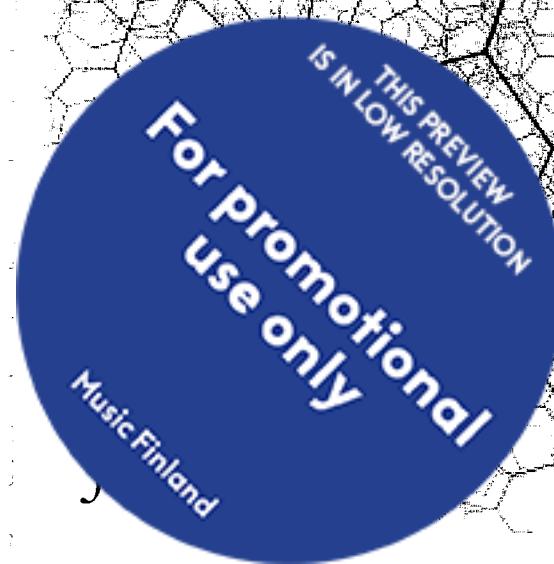
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# Viisi postmoderna kappaletta uruille

Edition Borealis



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## Saatteeksi

*Viisi postmoderna kappaleetta uruille* ei ole sarja, vaan kokonelma. 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 järjestysissä, tarpeen mukaan. Postmoderneja kappaleet ovat siinä mielessä, että ne kytkeytyvät toñaaliseen 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.

*Jublasoitto* "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 rekistöintiä.

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

*Laetus canamus mentibus* eli Marssi "Laetus canamus mentibus" (eli "Laulamme iloisesti") perustuu katolisen messusävelmän "Christi munera" viimeiseen säkeeseen, joka on kappaleessa ground-tyyppisenä cantus firmuksena. Tanssbarokkimaista juhlaa. Rekisteröinti kirkasta, iloista, mutta tasapainoista. Kertauksen voi ottaa äänestä kertaamatta.

8.2006

J. O.



## Trio

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

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Andantino

The musical score consists of two staves. The top staff is in treble clef and 2/4 time, starting with a measure of rest followed by a 3/4 measure. The bottom staff is in bass clef and 2/4 time, also starting with a measure of rest followed by a 3/4 measure. The music features various note heads, stems, and rests, with some notes having small numbers above them.

The continuation of the musical score shows a series of measures in 2/4 time, primarily featuring eighth-note patterns. The music is composed for two voices or instruments, with the top staff in treble clef and the bottom staff in bass clef.



22

29



49

56

ritardando



47 \* Ossia senza cadenza:      48 a tempo primo  
etc.

# Marssi

"Laetis canamus mentibus"

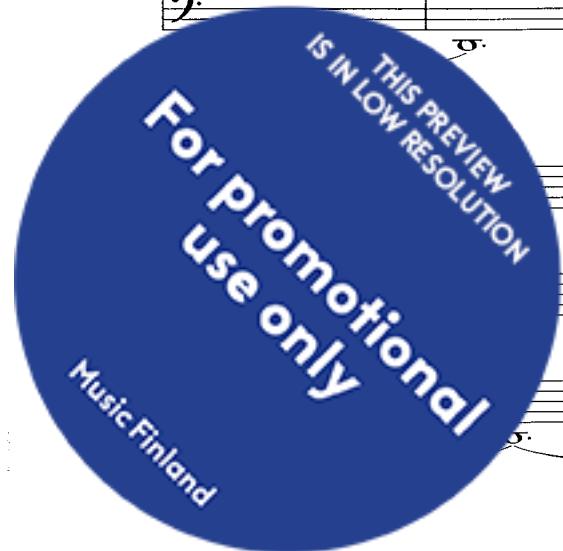
Andante maestoso

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Musical score for Marssi, page 1. The score consists of three staves. The top staff is treble clef, 3/4 time, dynamic ff. The middle staff is bass clef, 3/2 time, dynamic ff. The bottom staff is bass clef, 3/2 time. The music features sustained notes and chords.

Musical score for Marssi, page 2. The score consists of three staves. The top staff is treble clef, dynamic f. The middle staff is bass clef. The bottom staff is bass clef. The music continues with sustained notes and chords.

Musical score for Marssi, page 3. The score consists of three staves. The top staff is treble clef. The middle staff is bass clef. The bottom staff is bass clef. The music continues with sustained notes and chords.



29

(b)

37

(b)

(b)

(b)

bd



53

( $\flat$ )

1. poco rit. a tempo

61 2. poco rit. a tempo

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play or omit  
ad libitum

fff

# Suruvirsi

Ylistarolaisen toisinnon, virren 409 pohjalta

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Largo

legato

*pp*

*pp*

This system shows the beginning of the piece. It consists of two staves: treble and bass. The key signature is A major (no sharps or flats). The time signature is 2/2. The dynamics are marked as *pp*. Articulations include 'legato' markings above the notes.

14

*pp*

*pp*

legato

This system continues the musical line. The treble staff begins with a dynamic of *pp*, followed by a sustained note. The bass staff follows with a dynamic of *pp*. The treble staff then resumes with a sustained note. Articulation is marked as 'legato'.

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This system shows the continuation of the musical line. The treble staff has a sustained note followed by a dynamic of *pp*. The bass staff follows with a sustained note. Articulation is marked as 'legato'.

A musical score for piano, showing three staves. The top staff uses a treble clef, the middle staff a bass clef, and the bottom staff a bass clef. The key signature is one sharp (F#). The time signature is common time (indicated by '8'). The measure begins with a rest followed by a series of eighth-note chords. The right hand's melody consists of eighth-note patterns with grace notes. The left hand provides harmonic support with sustained notes and eighth-note chords.

Musical score for orchestra, page 52, measures 18-20. The score consists of three staves: Treble, Bass, and Double Bass. The key signature is B-flat major (two flats). Measure 18 starts with a whole note rest followed by a half note. Measures 19 and 20 show continuous eighth-note patterns with various dynamics (eighth-note heads with stems pointing up or down) and articulations (short vertical dashes). Measure 20 concludes with a whole note rest.



# Passacaglia

sopra "Niin kuin muuttolintusen tie"

Largo

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simile

25

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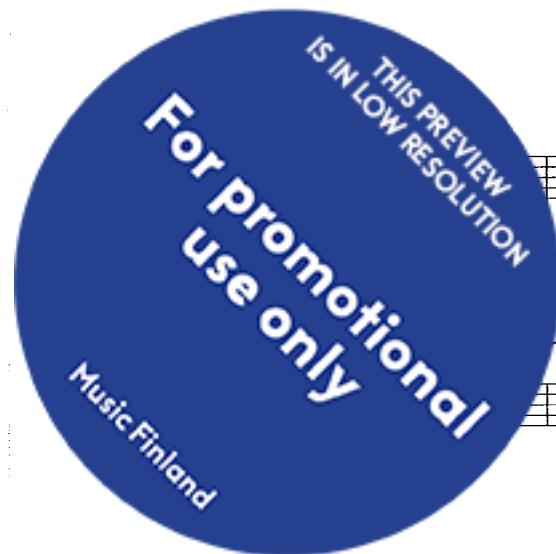
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57

Musical score page 57. The score consists of three staves. The top staff uses a treble clef, the middle staff an alto clef, and the bottom staff a bass clef. All staves are in common time (indicated by a 'C'). The key signature is one flat (B-flat). The music features various note heads and stems, with some notes having horizontal dashes or dots indicating specific performance techniques.

73

Musical score page 73. The score consists of three staves. The top staff uses a treble clef, the middle staff an alto clef, and the bottom staff a bass clef. All staves are in common time (indicated by a 'C'). The key signature is one flat (B-flat). The music features various note heads and stems, with some notes having horizontal dashes or dots indicating specific performance techniques.



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# Juhlasoitto

Jo joutui armas aika

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Andante mesto

Musical score for Juhlasoitto, page 1. The score consists of two staves. The top staff is in G major (two sharps) and the bottom staff is in C major (no sharps). The music is in common time. The vocal line starts with a dotted half note followed by eighth notes. The piano accompaniment has sustained notes and some eighth-note patterns. Measure numbers 8, 9, 10, 11, and 12 are indicated above the staves.

Musical score for Juhlasoitto, page 2. The score continues from the previous page, showing measures 13 through 17. The vocal line includes lyrics: "Jo joutui armas aika" and "B - A - C - H". The piano accompaniment provides harmonic support with sustained notes and eighth-note chords. Measure numbers 13, 14, 15, 16, and 17 are indicated above the staves.

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**AllegriSSimo giusto**

14

sempre brillante simile

o o o o o o

21

o o o o o o

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33

Two staves of piano music. The top staff uses a treble clef and the bottom staff uses a bass clef. Both staves have a key signature of four sharps. The music consists of eighth-note patterns.

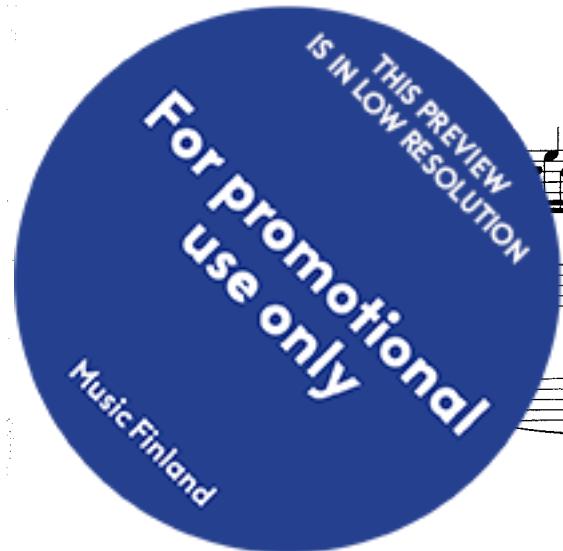
39

liberamente, staccato

Two staves of piano music. The top staff uses a treble clef and the bottom staff uses a bass clef. Both staves have a key signature of four sharps. The music consists of eighth-note patterns. The instruction "liberamente, staccato" is written above the top staff.

ritardando

Two staves of piano music. The top staff uses a treble clef and the bottom staff uses a bass clef. Both staves have a key signature of four sharps. The music consists of eighth-note patterns. The instruction "ritardando" is written above the top staff.



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