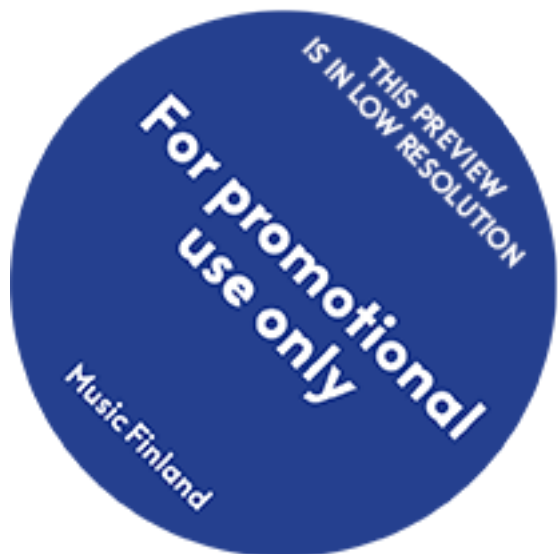


Juha T. Koskinen

# Ramento

for guitar

2021

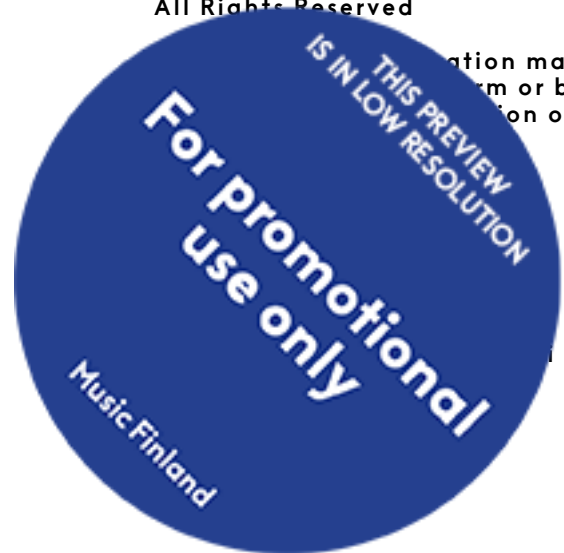


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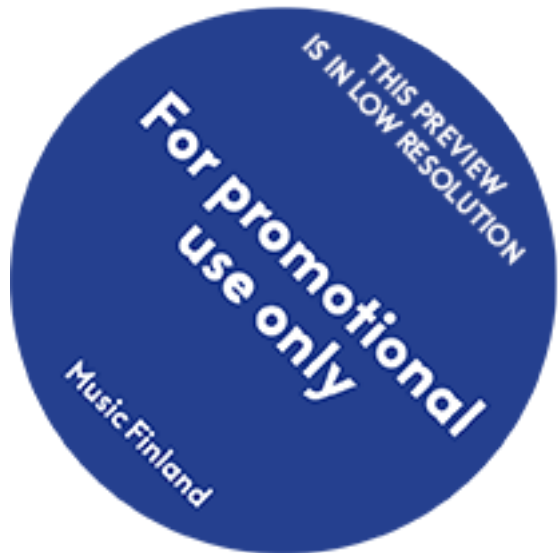


Juha T. Koskinen

# **RAMENTO**

for guitar

2021



*“And if solutions within the system are so impossible to find, maybe we should change the system itself.”*

GRETA THUNBERG's speech at UN Climate Change COP24 Conference. Katowice, Poland.

## **RAMENTO**

I AIO

II *Parnassius mnemosyne*

III NEGO! (*Gagliarde dolorata*)



The recited text for the III movement NEGÓ! (original in Finnish by JT Koskinen).  
Please translate into your native language.

*Minä kiellän!  
En halunnut pahaa, halusin vain hyvää.  
Halusin vain pelastaa kaikki elolliset olennot.  
Mutta missä te olette, mihin olette kadonneet?  
Miksi maa on tyhjä?  
Miksi taivas on tyhjä?  
Miksi sydän on tyhjä?*

*I refuse!  
I didn't want evil, I just wanted good.  
I simply wanted to save all sentient beings.  
But where are you even, where to have you disappeared?  
Why is the earth empty?  
Why is the heaven empty?  
Why are the hearts empty?*

*Je refuse !  
Je ne voulais pas le mal, je ne voulais que le bien.  
Je voulais simplement sauver tous les êtres sensibles.*

*vous, où êtes-vous passés ?  
t-elle vide ?  
vide ?  
t-ils vides ?  
re.*



I  
AIO

*Fluttuante*

♩ = 46

mf *f* *ff* l.v. *f* *pp* *mf*

6 *f* *mf* *p* \* Damp all the resonance. *mf* *f*

11 *f* *pp* *mf* *f*

*mp* *mf* *f* *p* *pp* *mf*



RAMENTO

22 *pp* *mf* *f* *p* *mf*

25 *f* *pp* *mp* *pp*

30 *mf* *p* *mp* *p* *pp*

35 *f* *ff* *mp* *p*

*misterioso*

*pizz.*

1.v.

\*



II

*Parnassius mnemosyne*

*Precipitato*

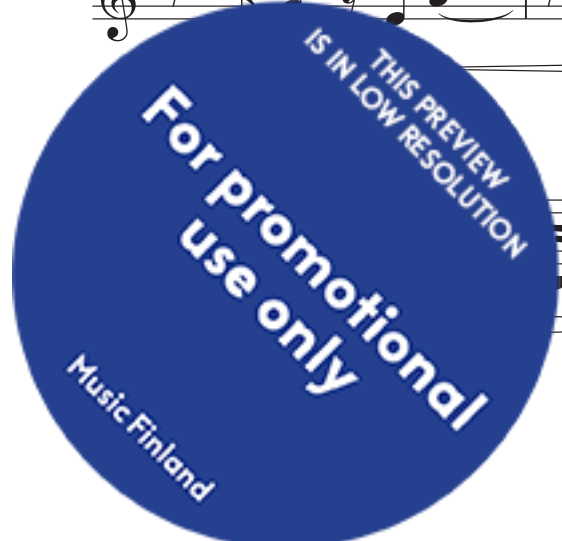
♩ = 44

♩ = 132

♩ = 132

hit the body of the instrument

The musical score is written on five staves. The first staff begins with a treble clef and a 3/4 time signature. It contains several measures of music with dynamics ranging from *f* to *ff*. A triplet of eighth notes is marked with a '3' and a fermata. A performance instruction 'hit the body of the instrument' is placed above a specific measure. The second staff continues the piece, featuring dynamics like *mf* and *f*, and another triplet. The third staff starts at measure 12 and includes dynamics *mf*, *pp*, and *f*. The fourth and fifth staves conclude the piece with dynamics *p*, *f*, and *ff*, and include further triplet markings.





RAMENTO

ritardando

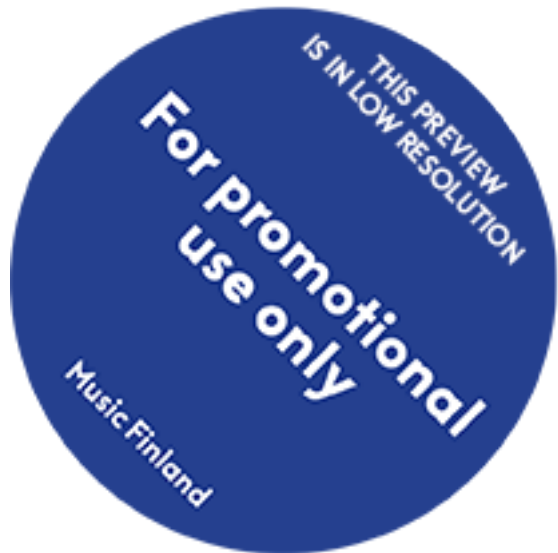
♩ = 66

23

*mf* *p* *mp* *mf* *p* *f* *p* *ff* *f*

28

*p* *f* *pp*



III  
NEGO!  
(Gagliarde Dolorata)

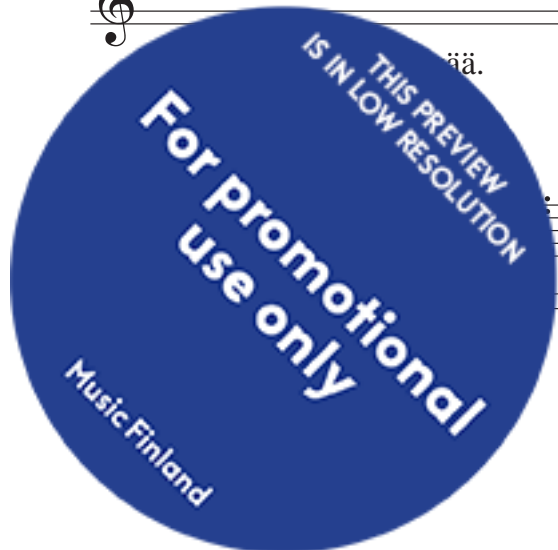
♩ = 58

Musical staff 1: Treble clef, 2/4 time signature. The staff contains a melodic line with dynamics *p* and *f*. There are two fermatas over the final notes of the staff, with a Roman numeral *IV* above each.

Musical staff 2: Treble clef. The staff contains a melodic line with dynamics *pp*, *p*, *mf*, *mp*, and *f*. There are triplets and a box with the instruction "Damp all the resonance." above the staff. The lyrics "minä kiellän!" and "En halunnut pahaa," are written below the staff.

Musical staff 3: Treble clef. The staff contains a melodic line with dynamics *p* and *f*. There are fermatas over the final notes of the staff, with a Roman numeral *IV* above the first one. The lyrics "ää." are written below the staff.

Musical staff 4: Treble clef. The staff contains a melodic line with dynamics *mf* and *pp*. There are triplets and the instruction "art. harm." above the staff. The lyrics "1.v." are written below the staff.



RAMENTO

"Christe, du Lamm Gottes" (Martin Luther 1528)

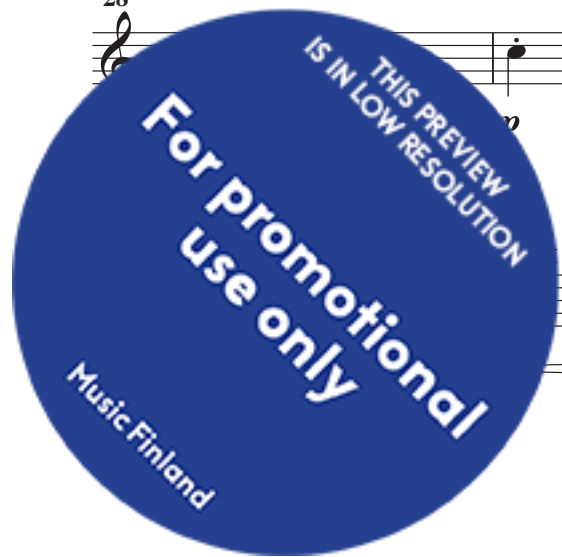
17 *f* *p*  
Ha - lu - sin vain pe-las - taa kaik - ki

21 *mp* *p* *mf* *pp* art. harm. l.v.  
e - lol - li - set o - len - not.

24 *f*  
Mutta missä te olette,

28 *mf* \* Miksi maa on tyhjä?

*mf* \* Miksi taivas on tyhjä? *f*



RAMENTO

37 art. harm. *pp* *f* Miksi sydän on tyhjä? *pp* \* *p*

41 *mf* *f* *sfz* *mp* *sfz* *p* \*

衆生 (shujô) = all the sentient beings

46 *f* *p* *pp* shu - jô *ppp* *mf* *f* *sfz* *p* shu - jô

51 *mf* *f* *mp* *p*

*mp* *f* *sfz* *sfz* \*

The musical score is written for a vocal line and piano accompaniment. The vocal line includes lyrics in Finnish and Japanese. The piano accompaniment features complex textures with triplets, slurs, and various dynamic markings. The score is divided into systems, with measure numbers 37, 41, 46, and 51 indicated at the beginning of each system.

