36 013

Luukas Hiltunen

Marjatta

Trio in one movement for violin, viola and
piano with optional kantele

2025

Music Finland

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To violinist Emi Otogao, violist Gregor Hrabar and pianist Marie-Thérèse Zahnlecker
Für die Geigerin Emi Otogao, den Bratschisten Gregor Hrabar und die Pianisten Marie-Thérèse Zahnlecker

Marjatta

Trio in one movement for violin, viola and piano with optional kantele, based on the eponymous character of the Kalevala (2025)

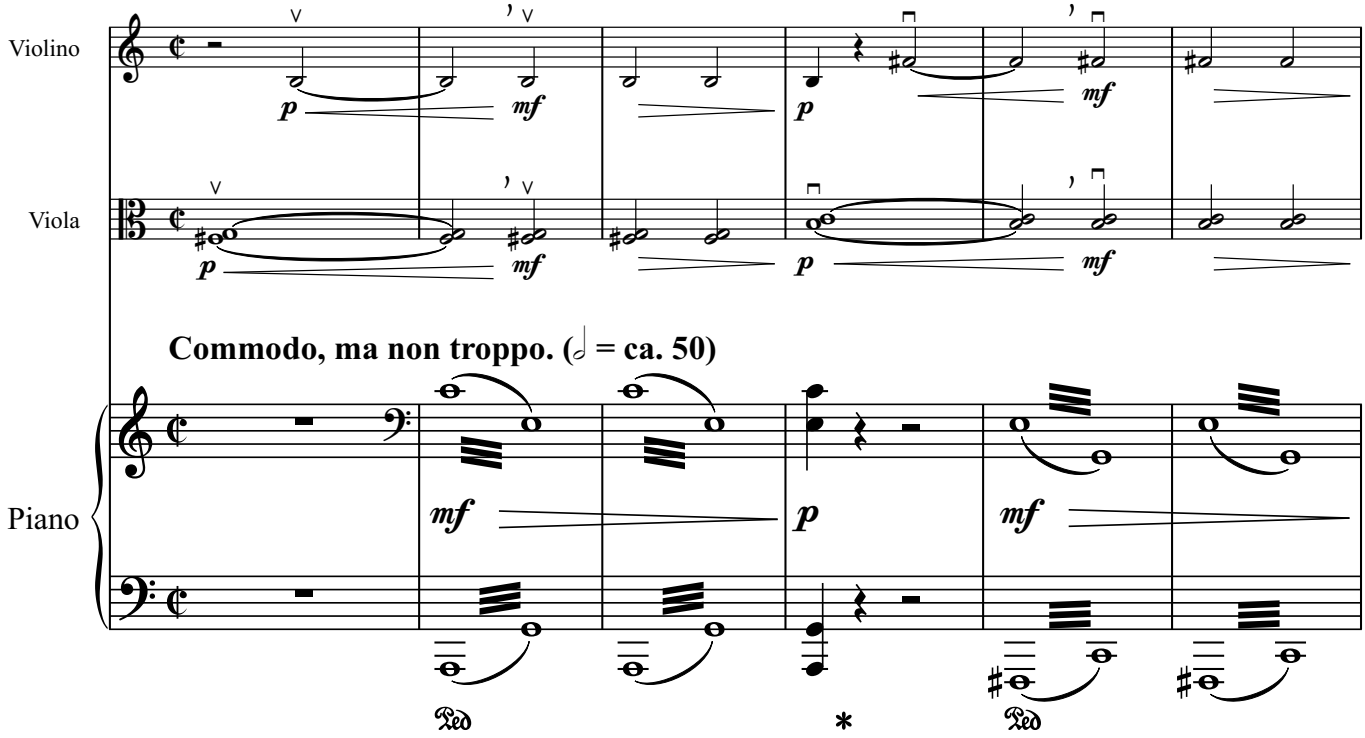
Marjatta

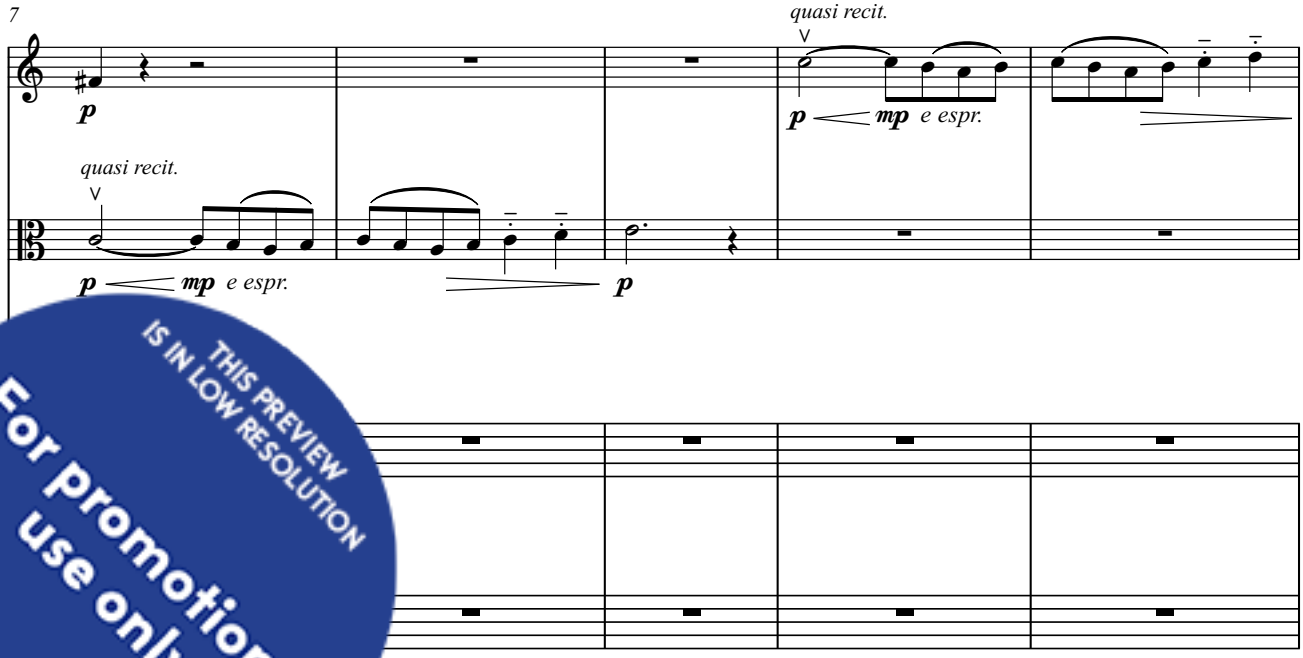
Trio in einem Satz für Geige, Bratsche und Klavier wahlweise mit Kantele, basierend auf der gleichnamigen Figur des Kalevala (2025)

Luukas Hiltunen
(b. 1996)

INTRODUCTION. / *EINLEITUNG.*

Commodo, ma non troppo. (𝅗𝅥 = ca. 50)





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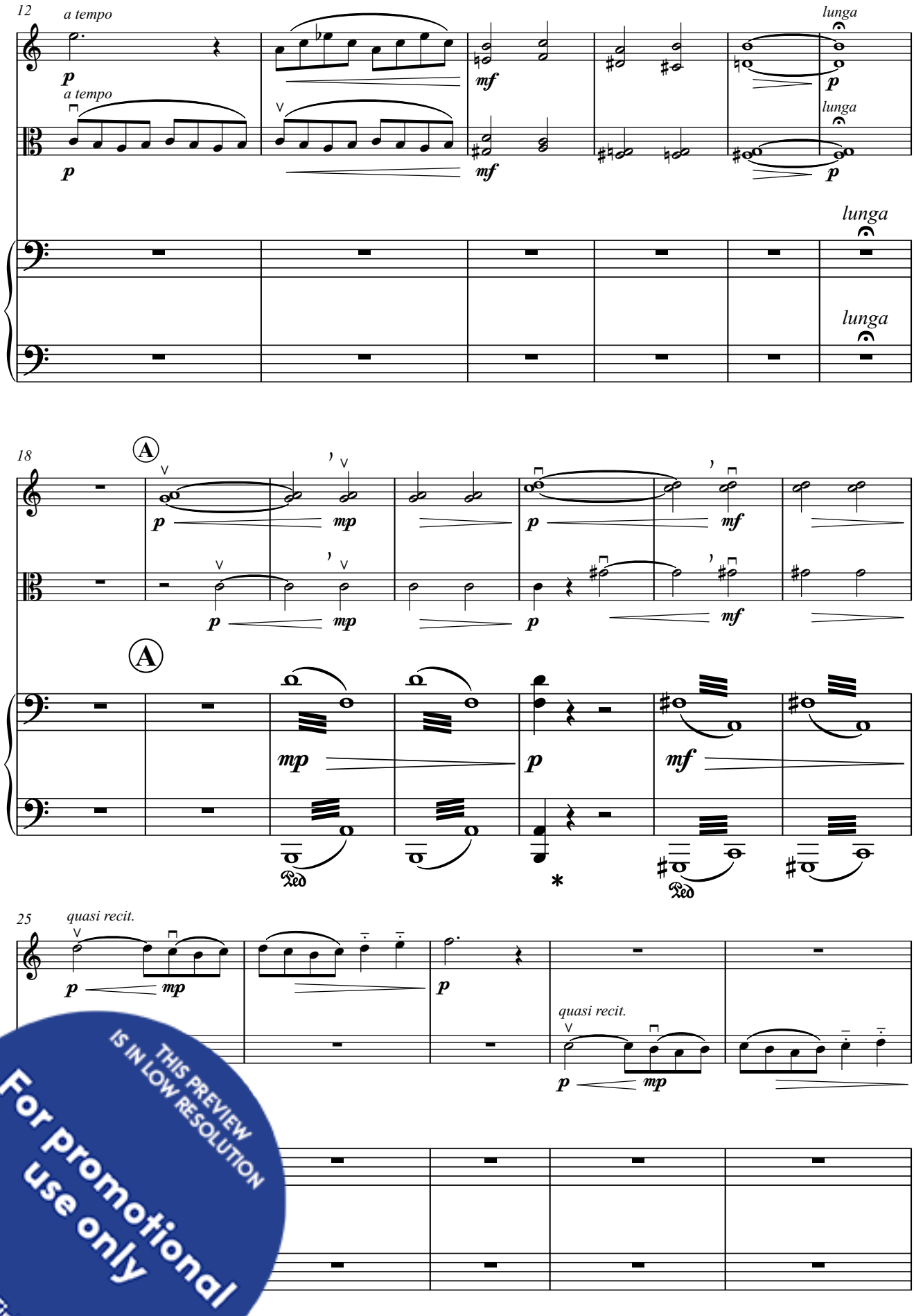

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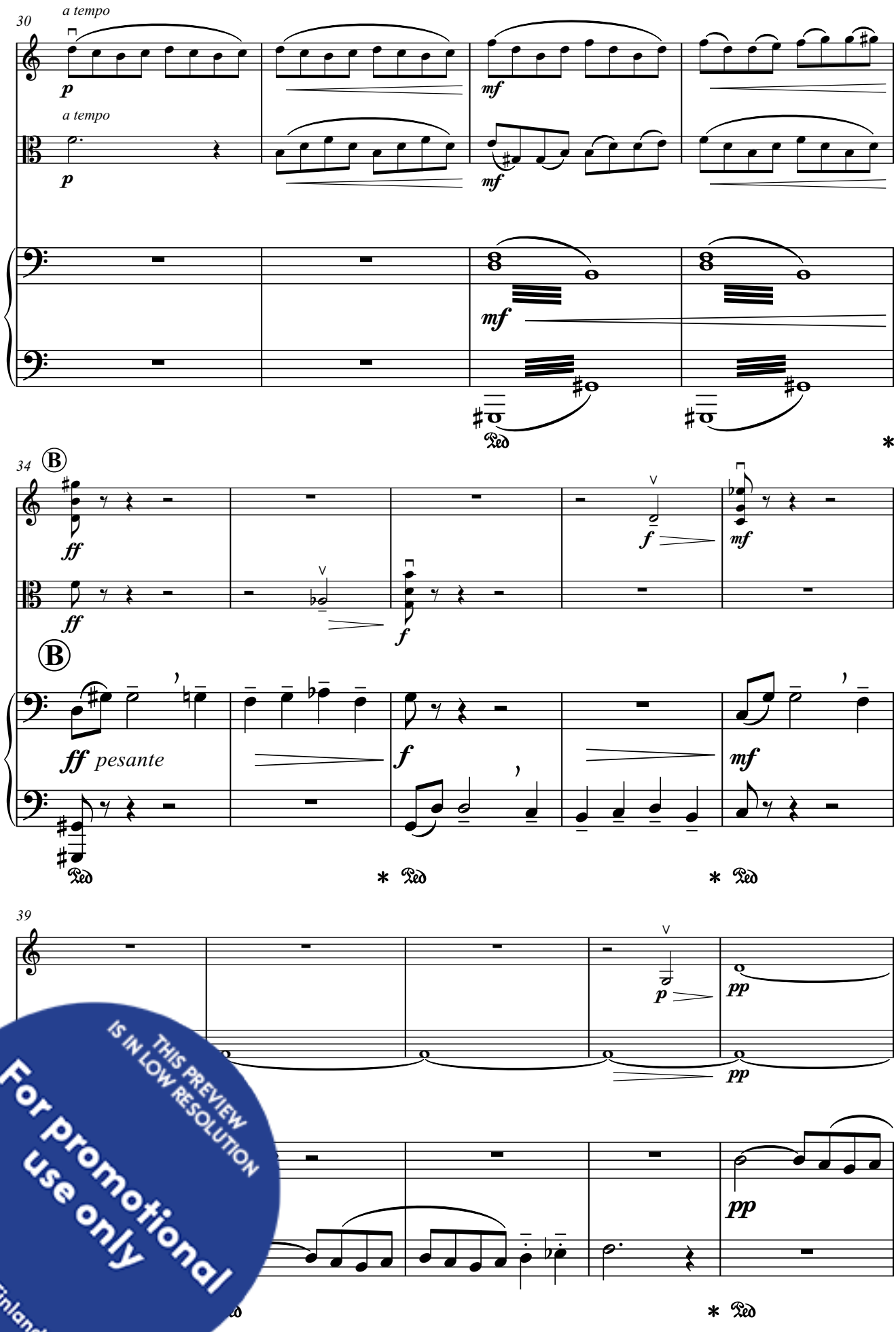

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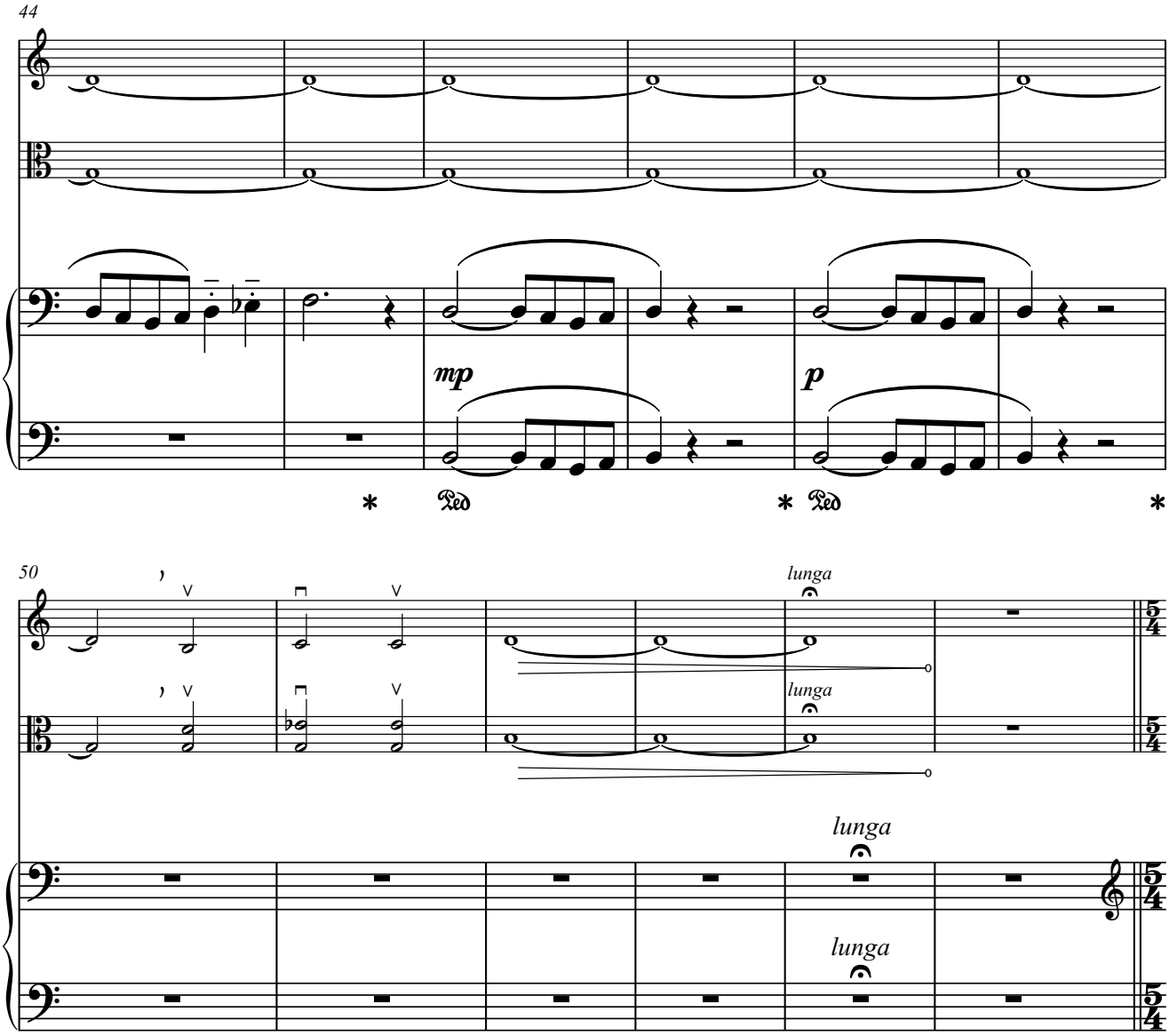

MARJATTA. / *MARJATTA.*

Ⓒ

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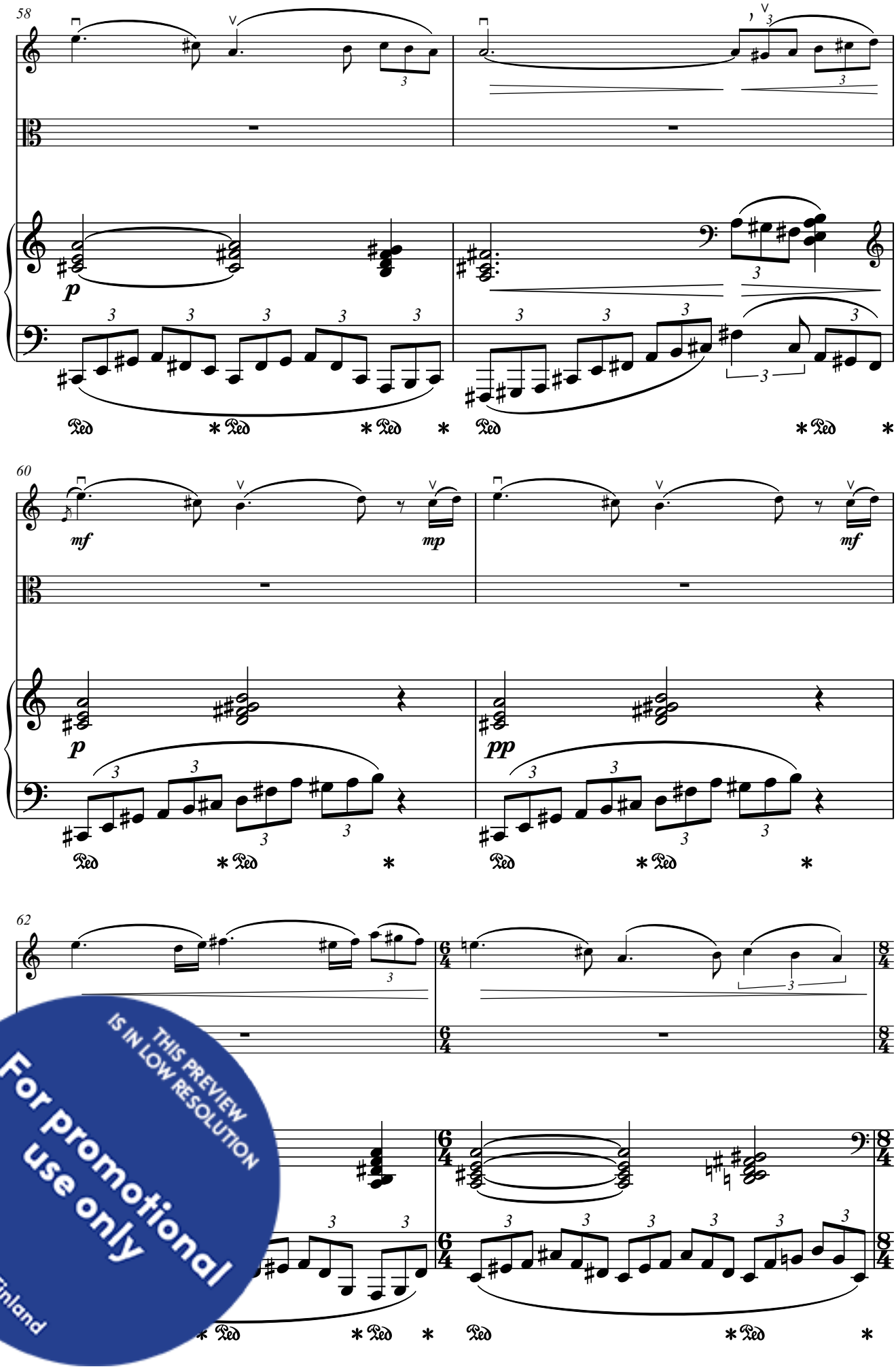

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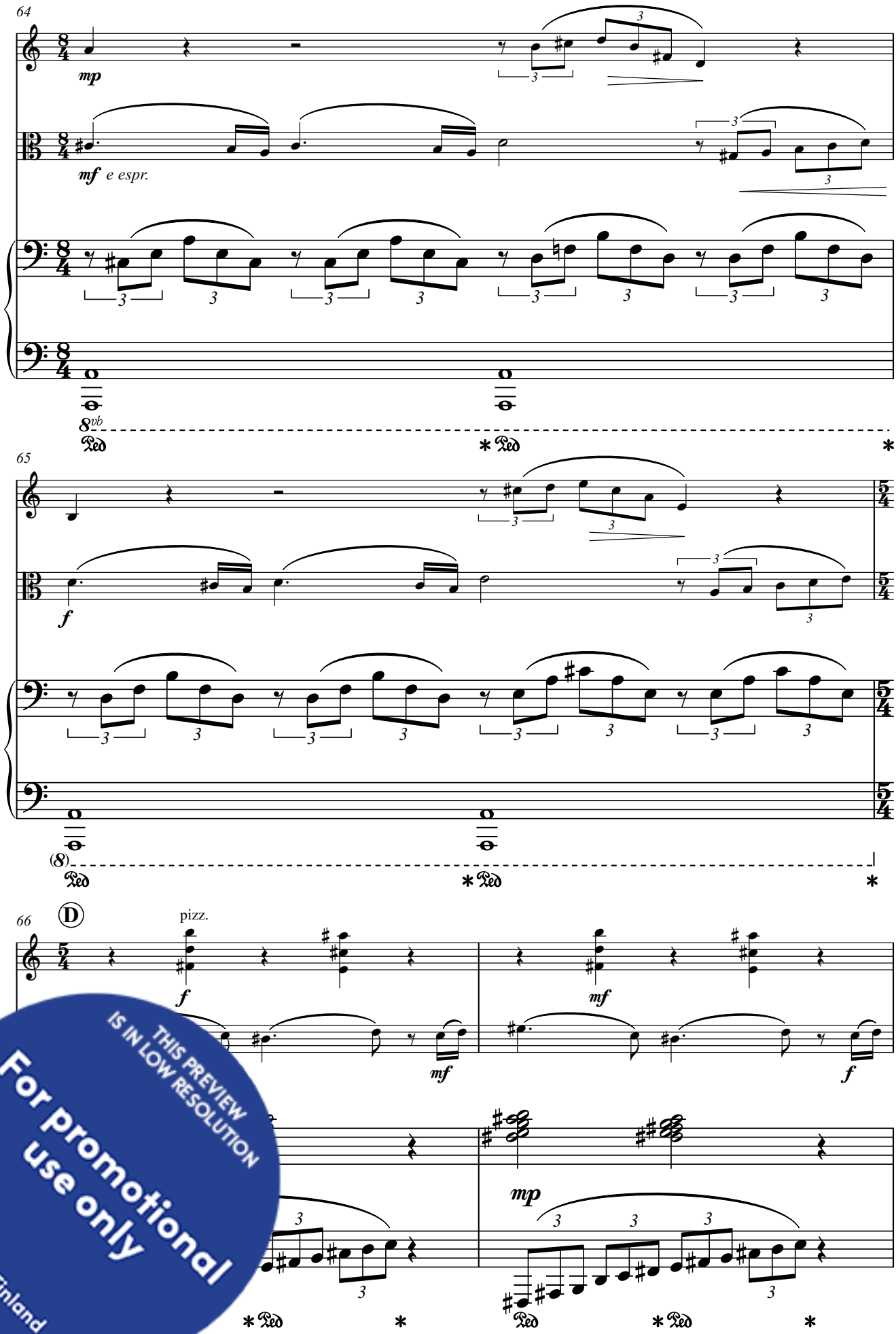

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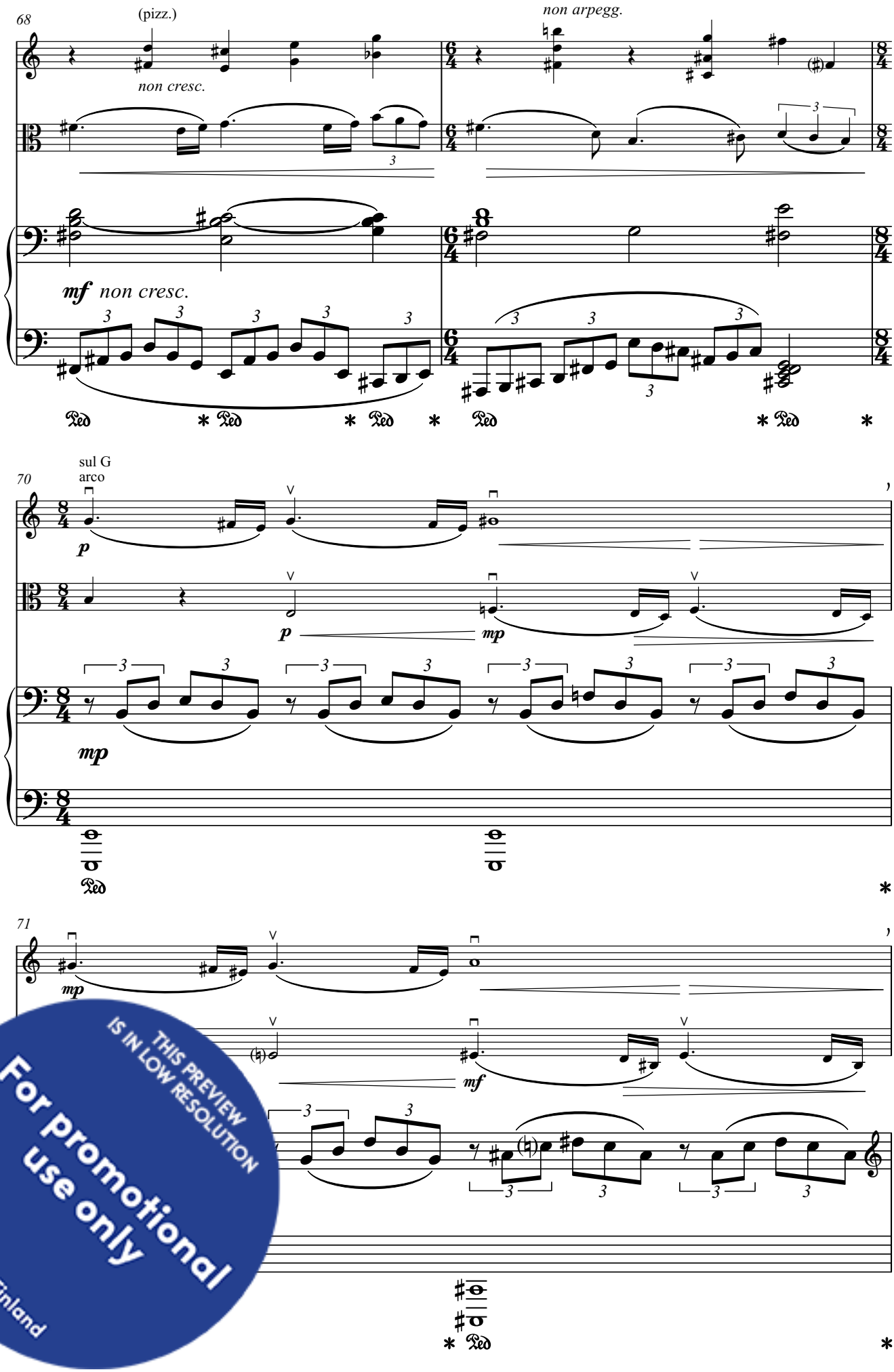

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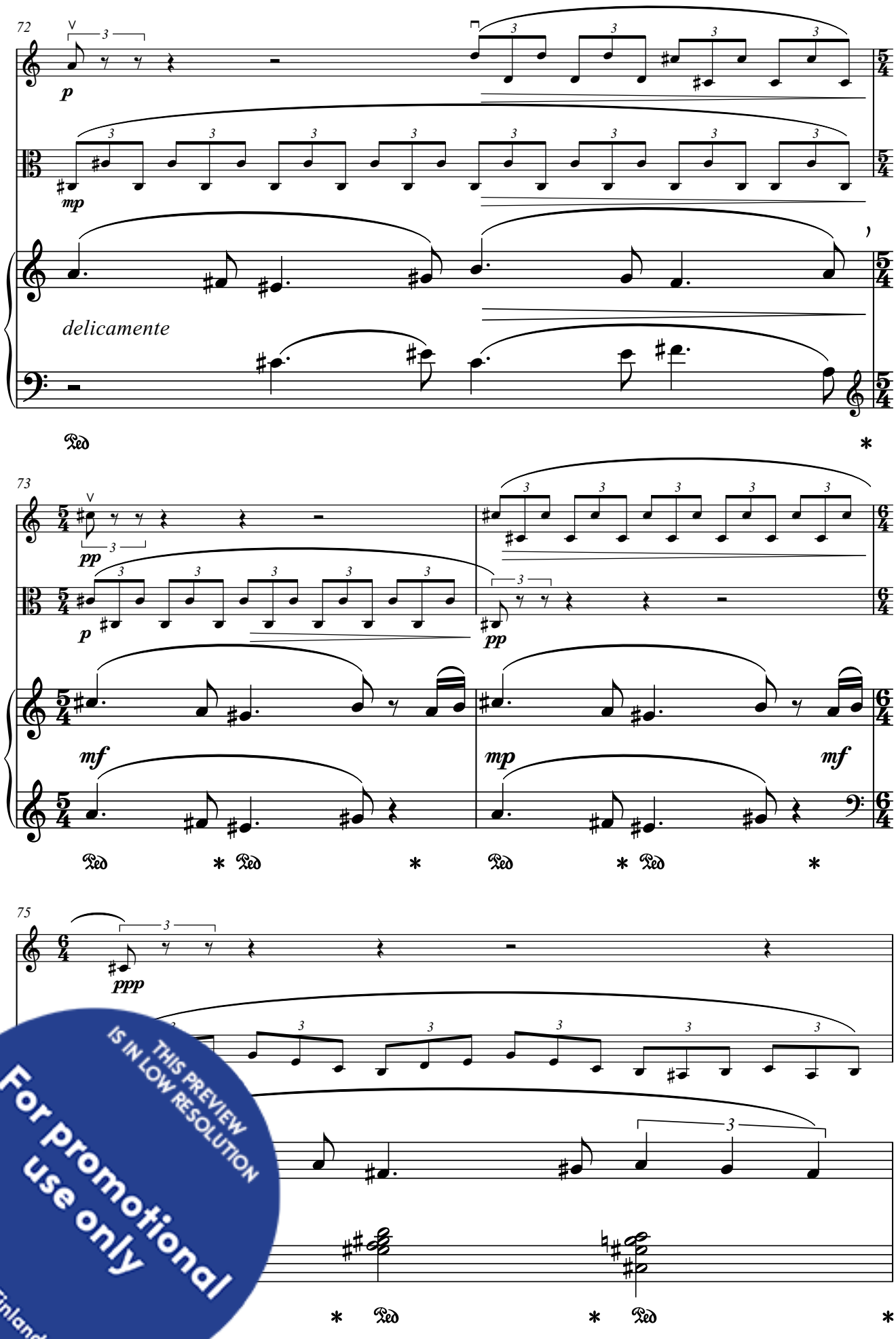

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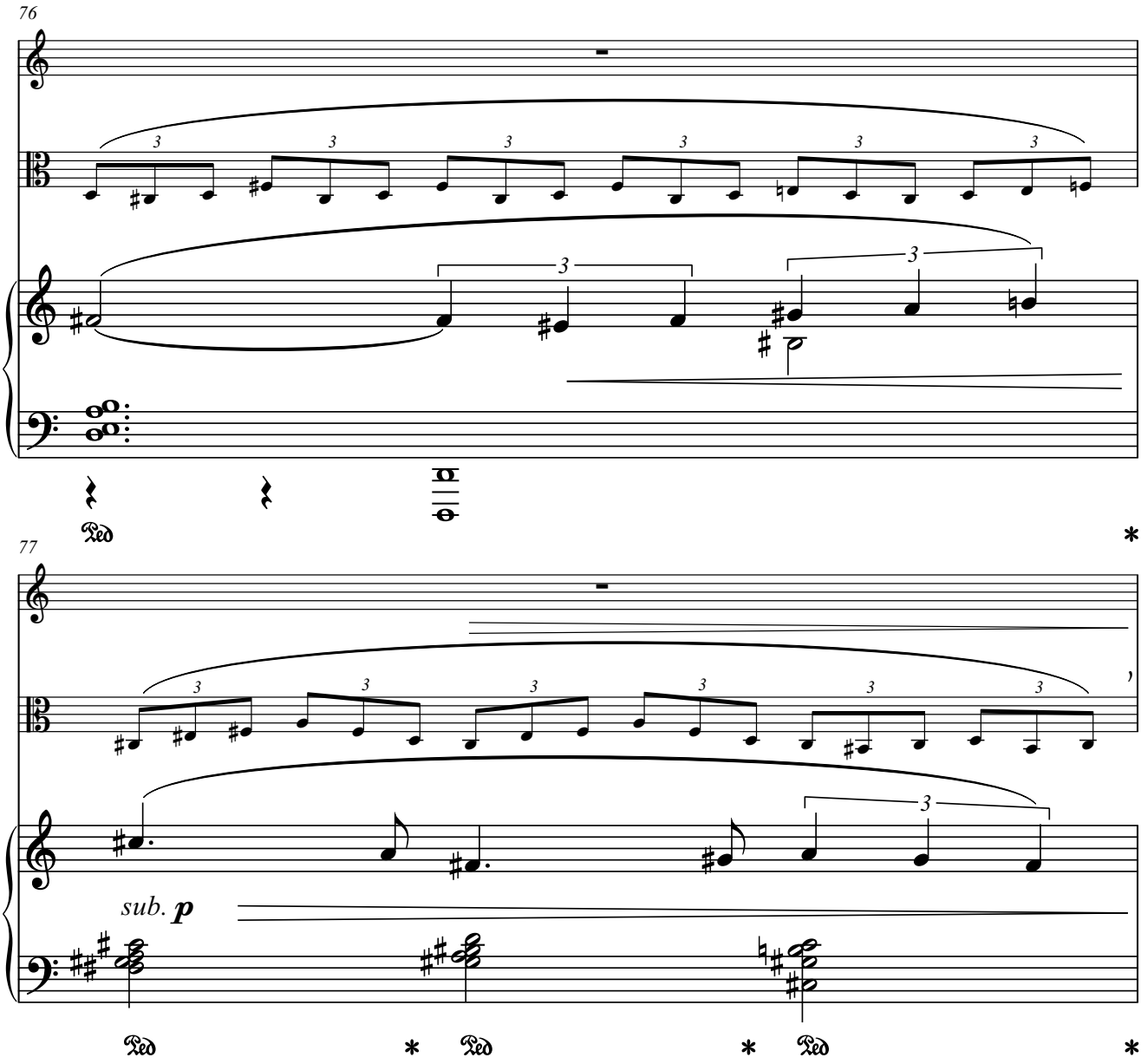
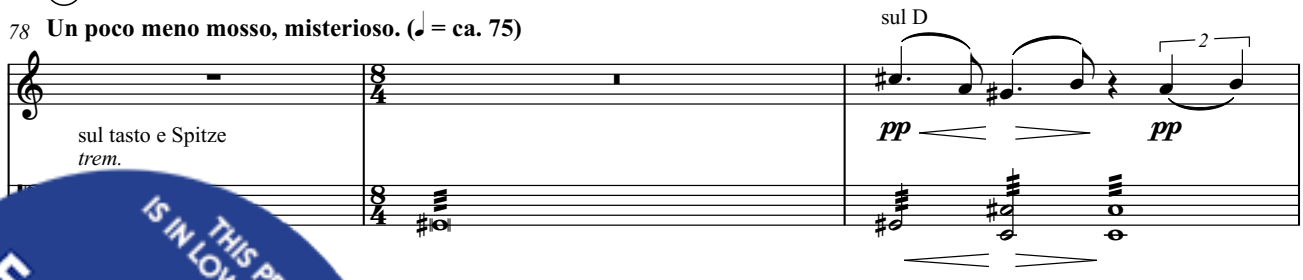
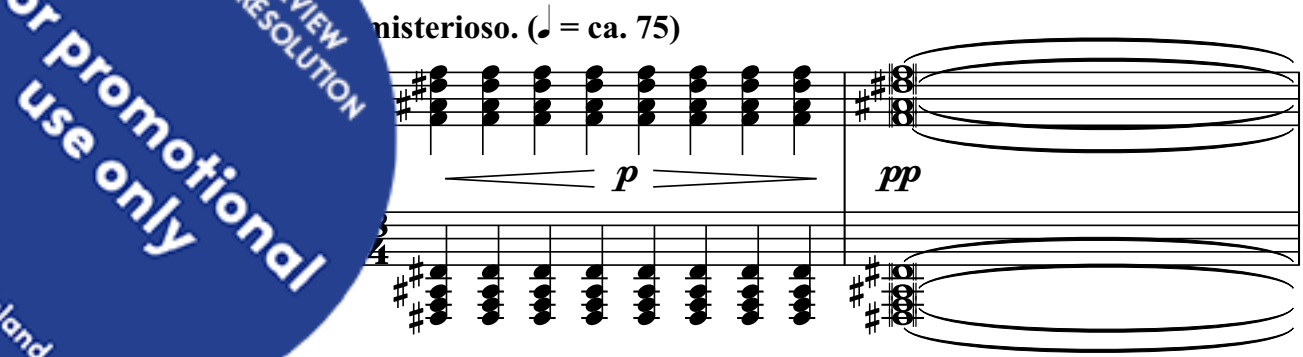


LINGONBERRY. / *PREISELBEERE.*

Ⓔ





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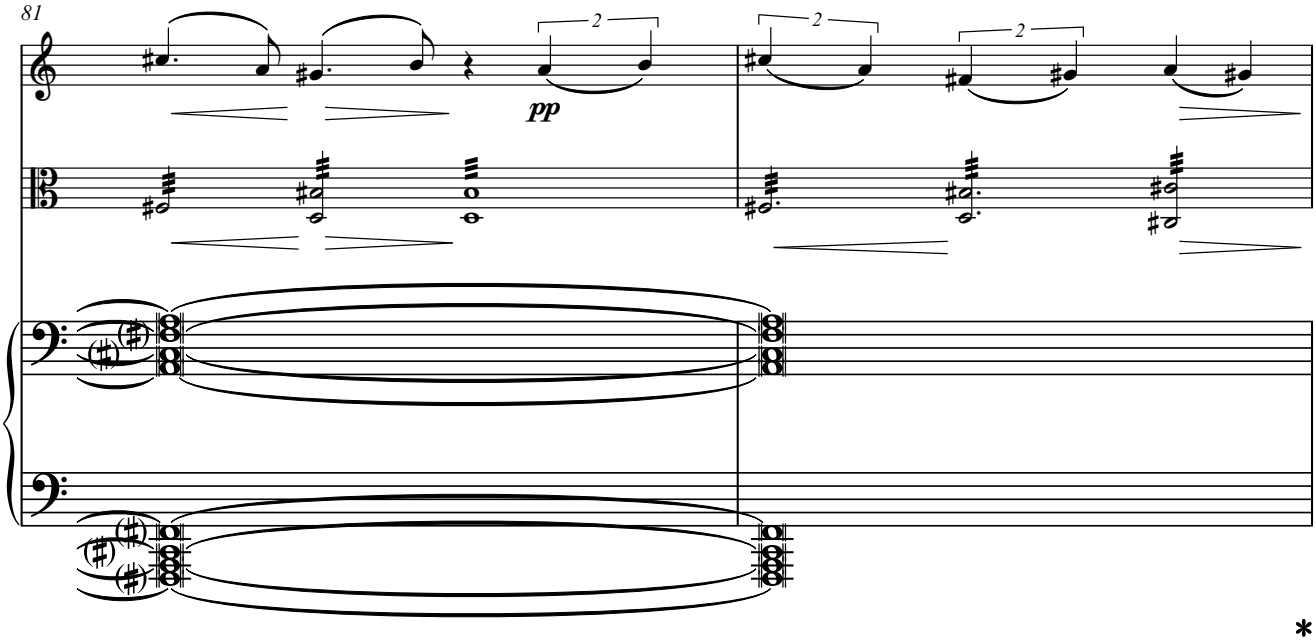

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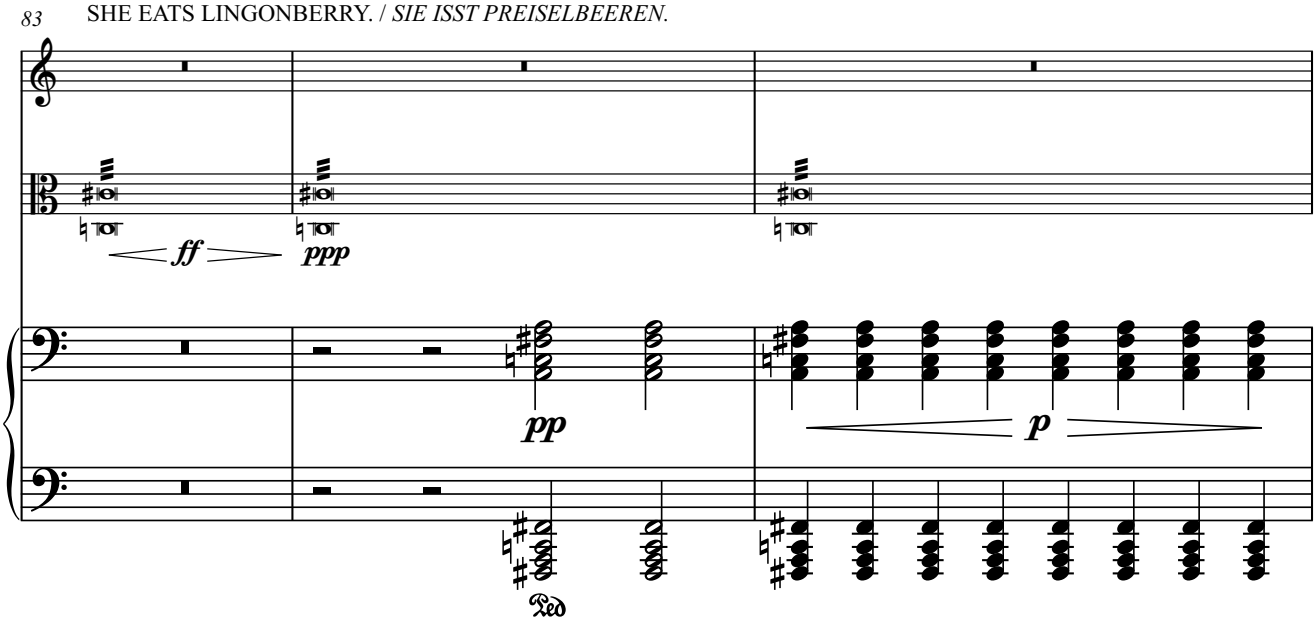

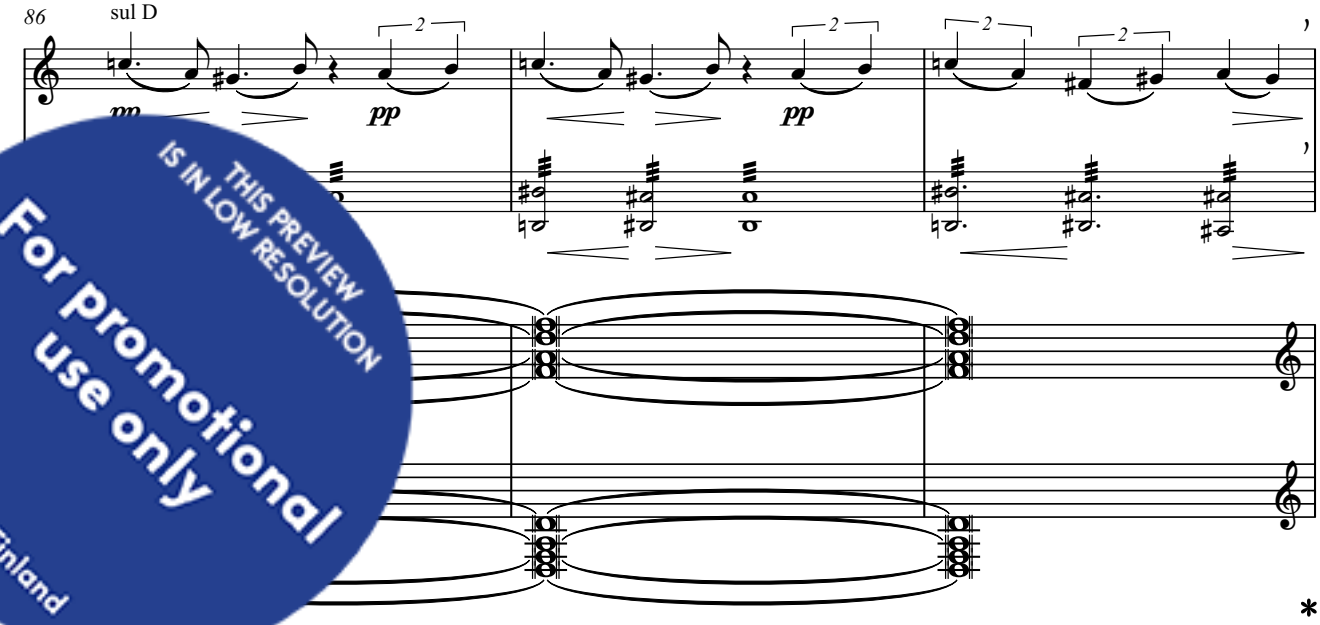

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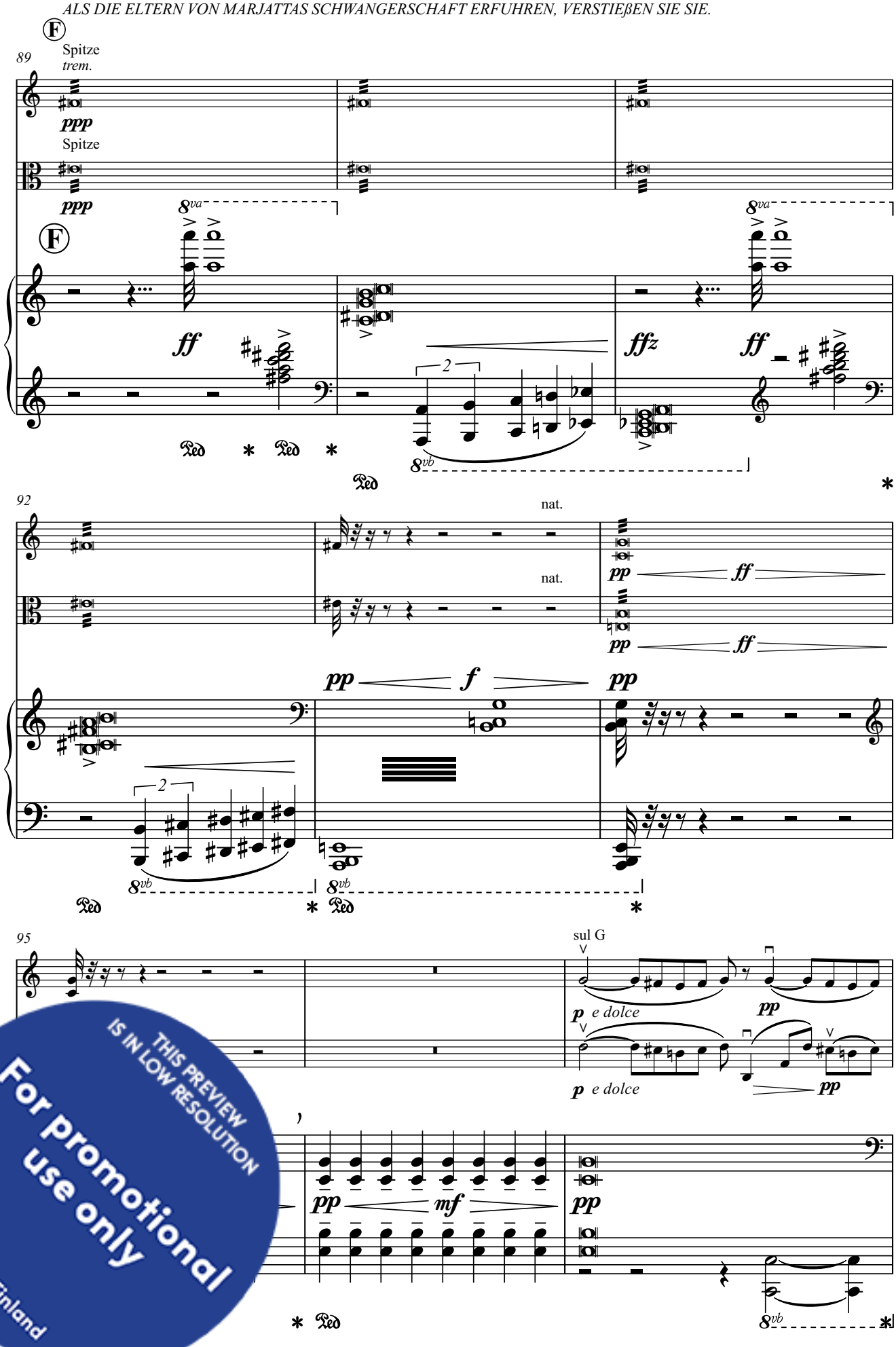
PARENTS CAST MARJATTA OUT ONCE BECOMING AWARE OF HER PREGNANCY. /
ALS DIE ELTERN VON MARJATTAS SCHWANGERSCHAFT ERFUHREN, VERSTIEßEN SIE SIE.



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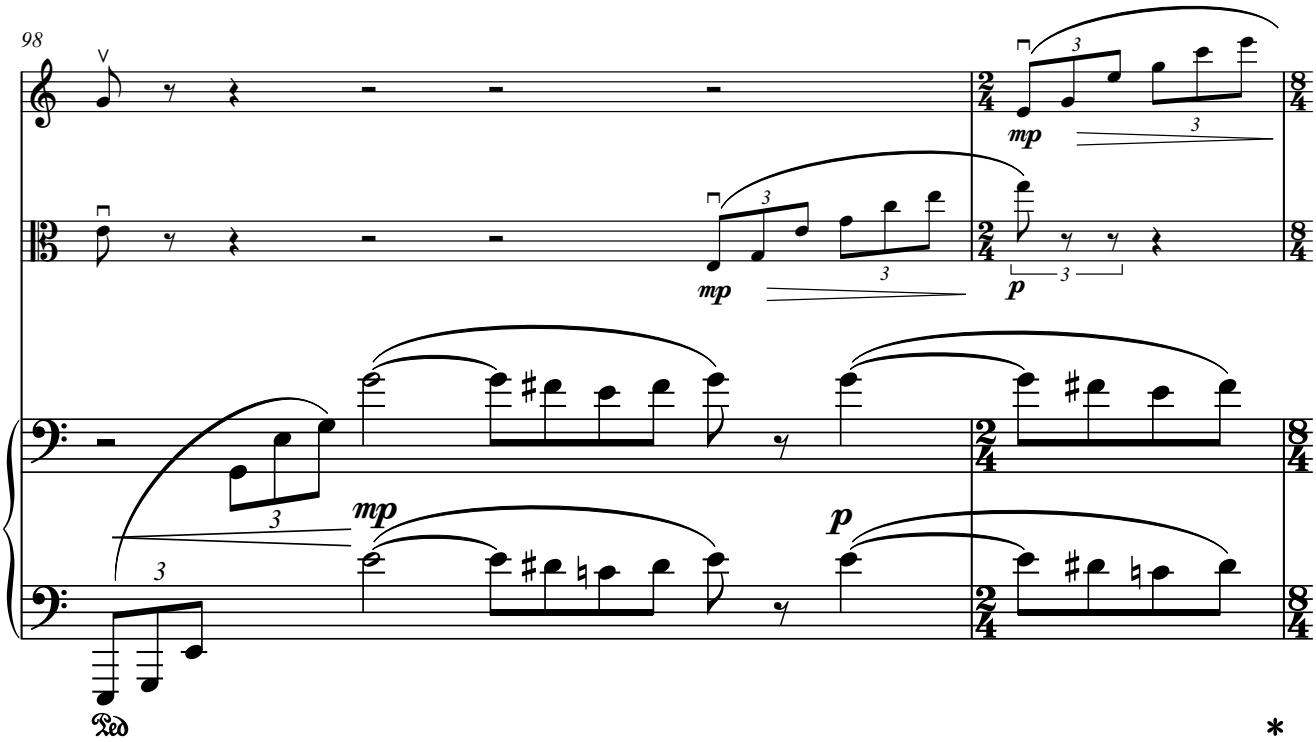

MARJATTA HEADS OFF INTO THE FOREST. / *MARJATTA MACHT SICH AUF DEN WEG IN DEN WALD.*

Ⓖ

Poco a poco stringendo al Tempo di Marjatta.

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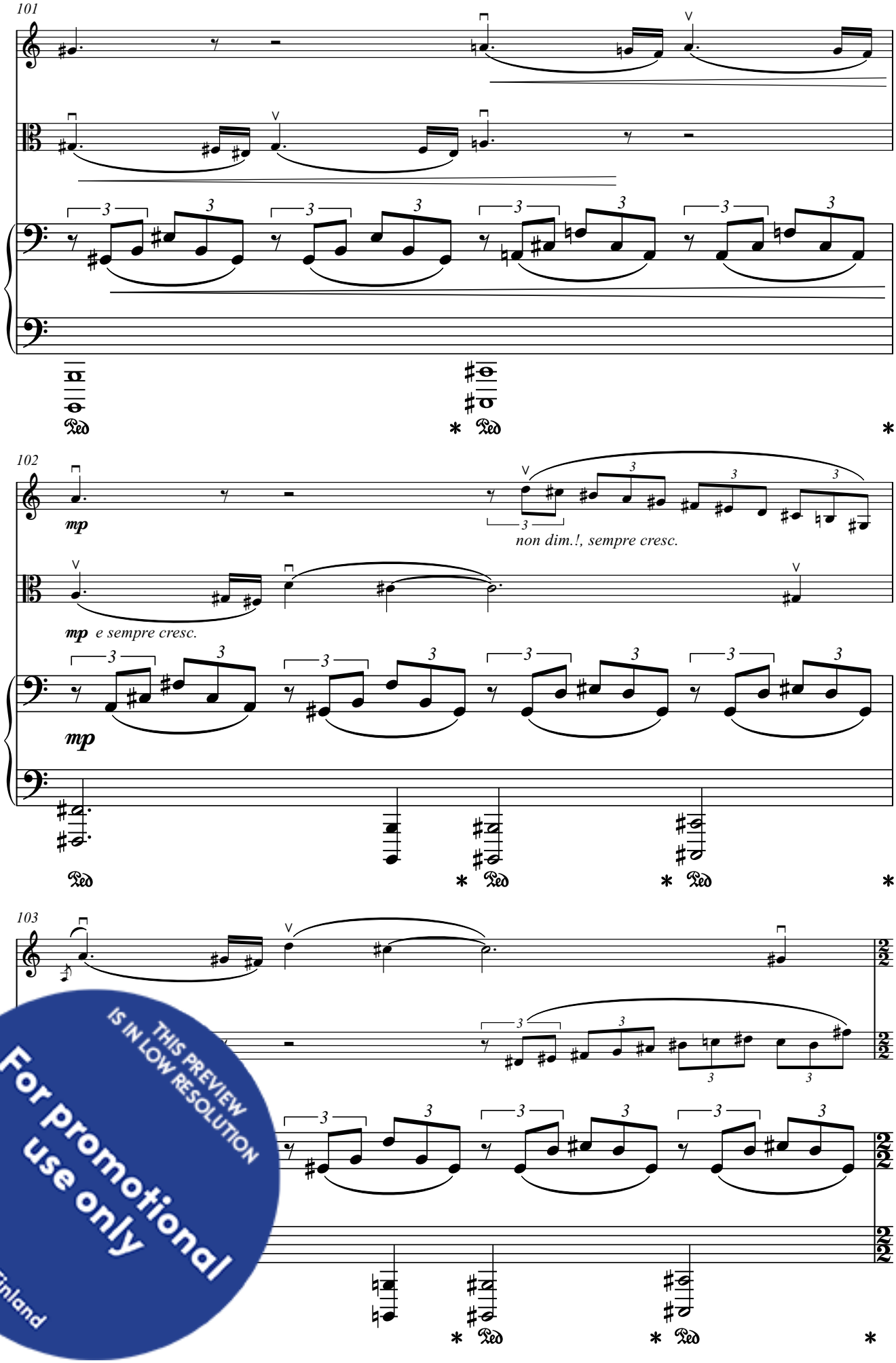

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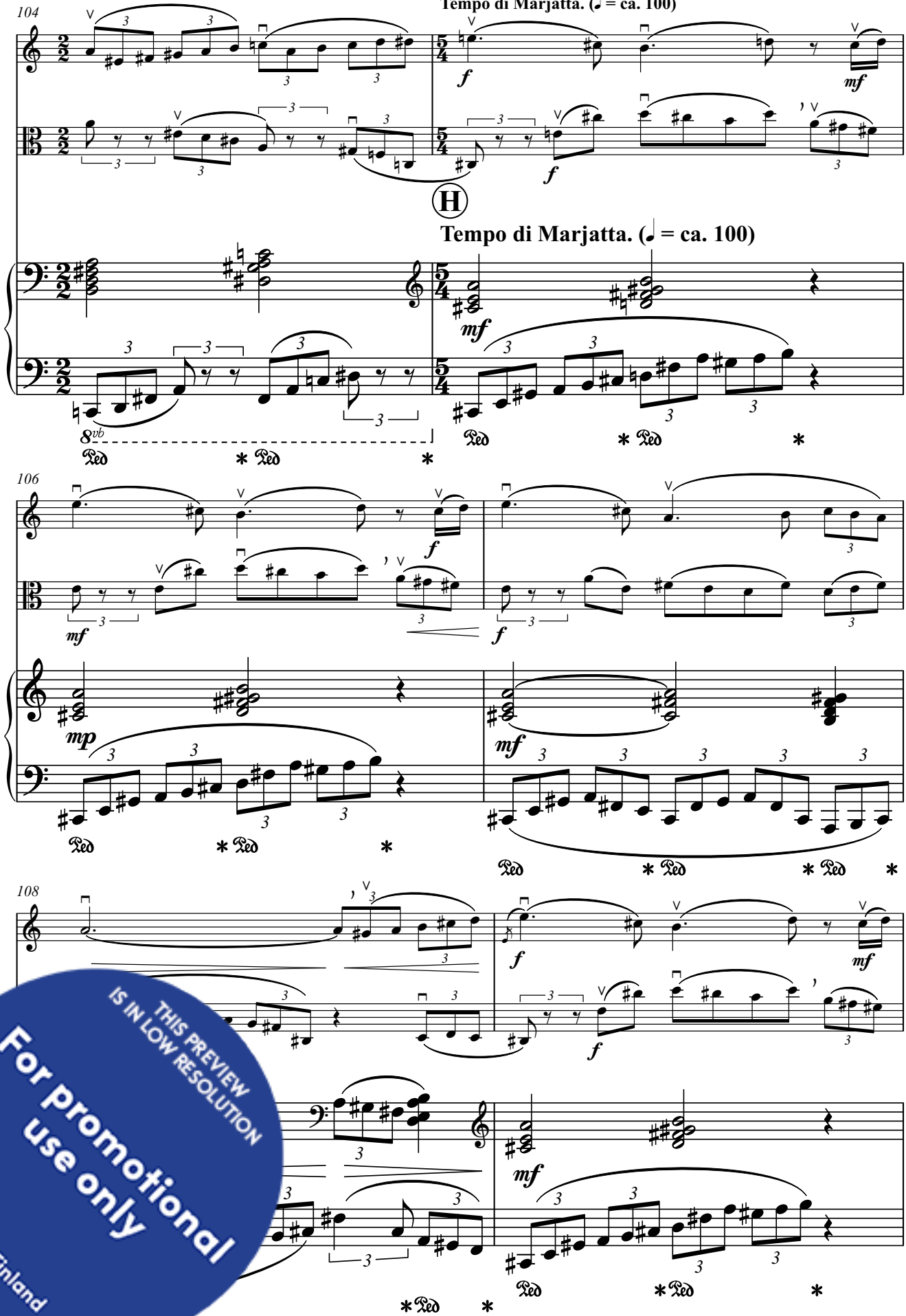
SHE IS DESPERATELY LOOKING FOR A PLACE TO GIVE A BIRTH. /
SIE SUCHT VERZWEIFELT NACH EINEM ORT ZUM GEBÄREN.

H

Tempo di Marjatta. (♩ = ca. 100)



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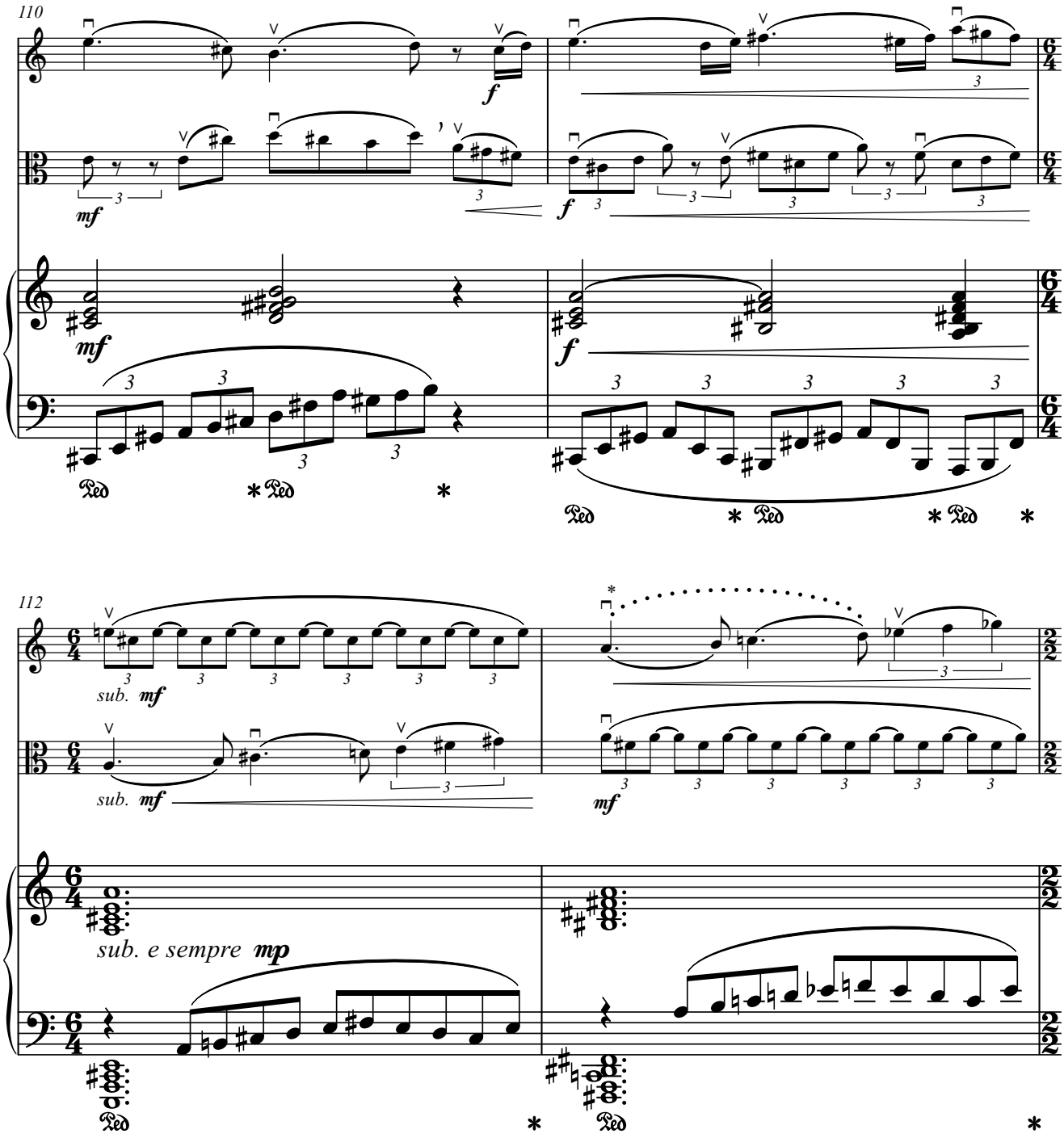

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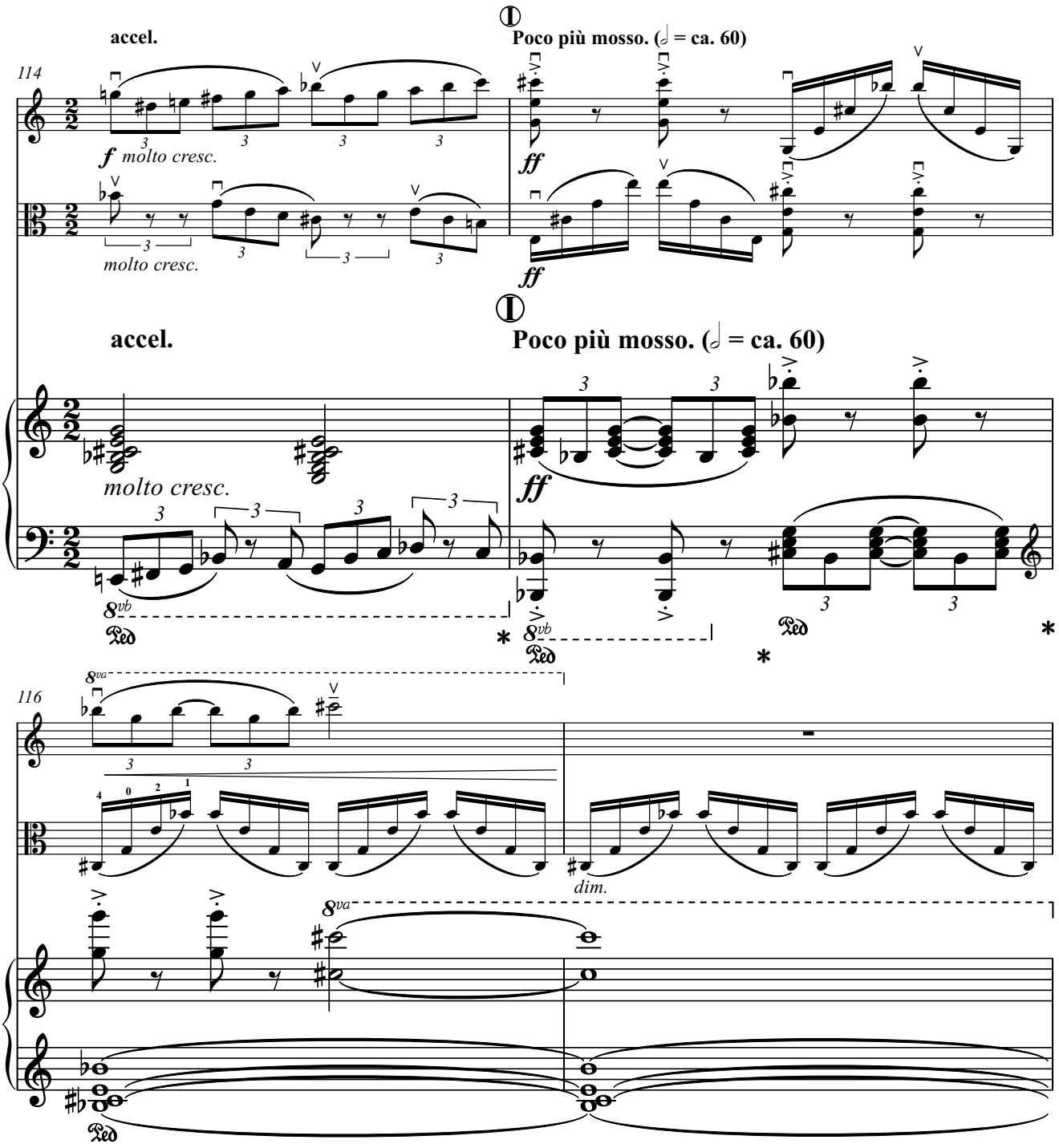
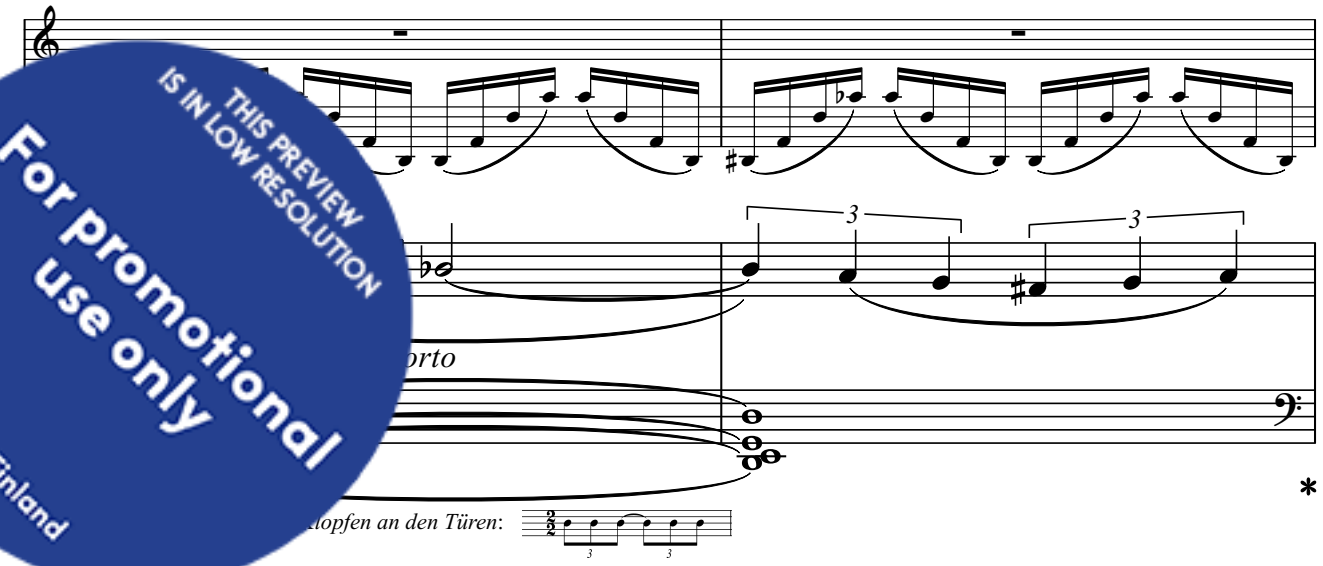
be performed. The ordinary slurs are indicating phrasing of the rhythm but should not be interpreted as

te Legato-Bogen über dem Notensystem muss ausgeführt werden. Die gewöhnlichen Legato-Bögen gegen

s an, sollten aber nicht als solche interpretiert werden.



SHE KNOCKS ON THE DOORS BUT THE DOORS REMAIN SHUT. /
118 *SIE KLOPFT AN DIE TÜREN, ABER DIE TÜREN BLEIBEN GESCHLOSSEN.*



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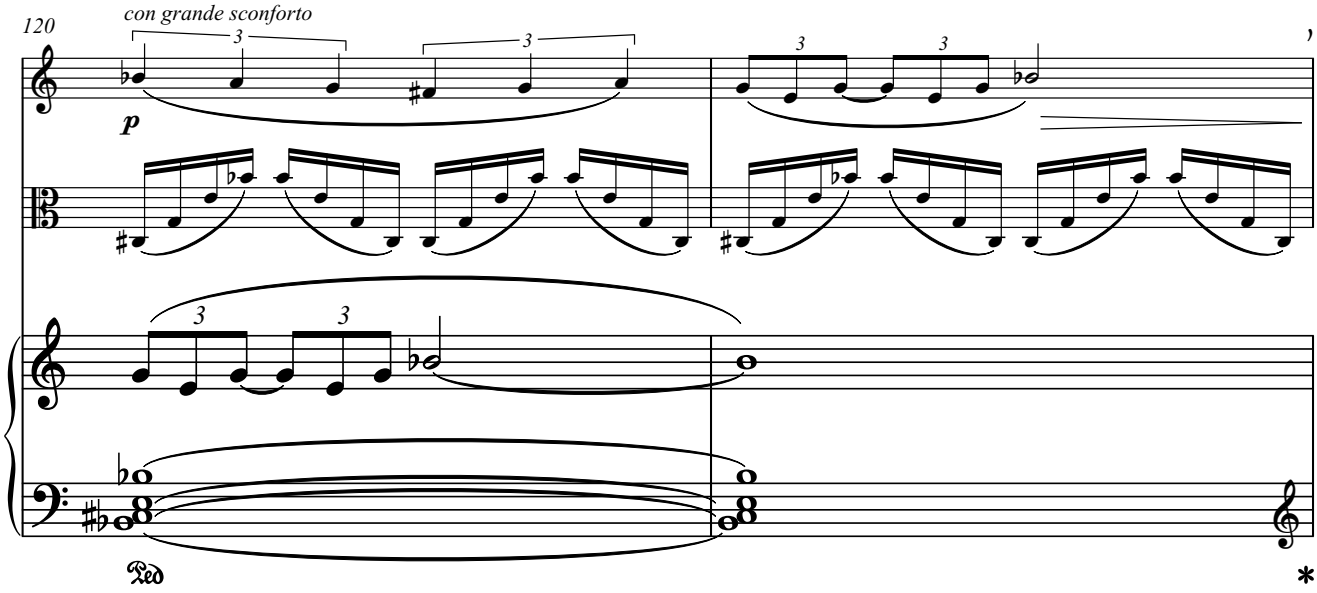

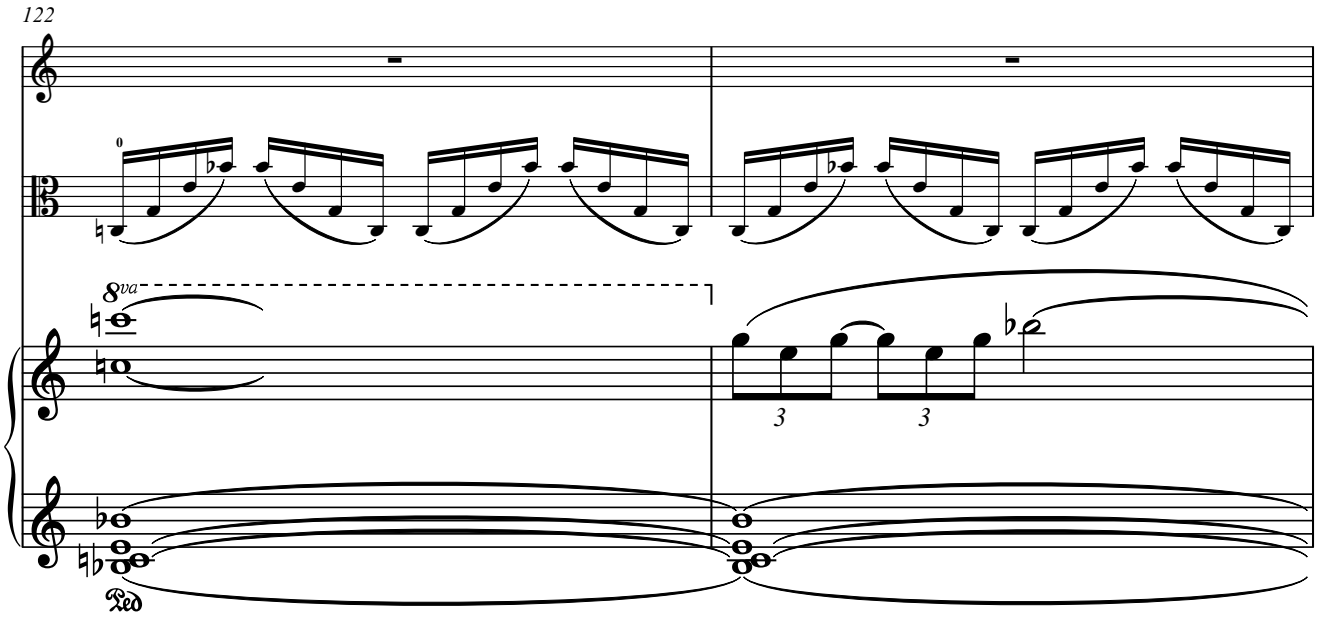

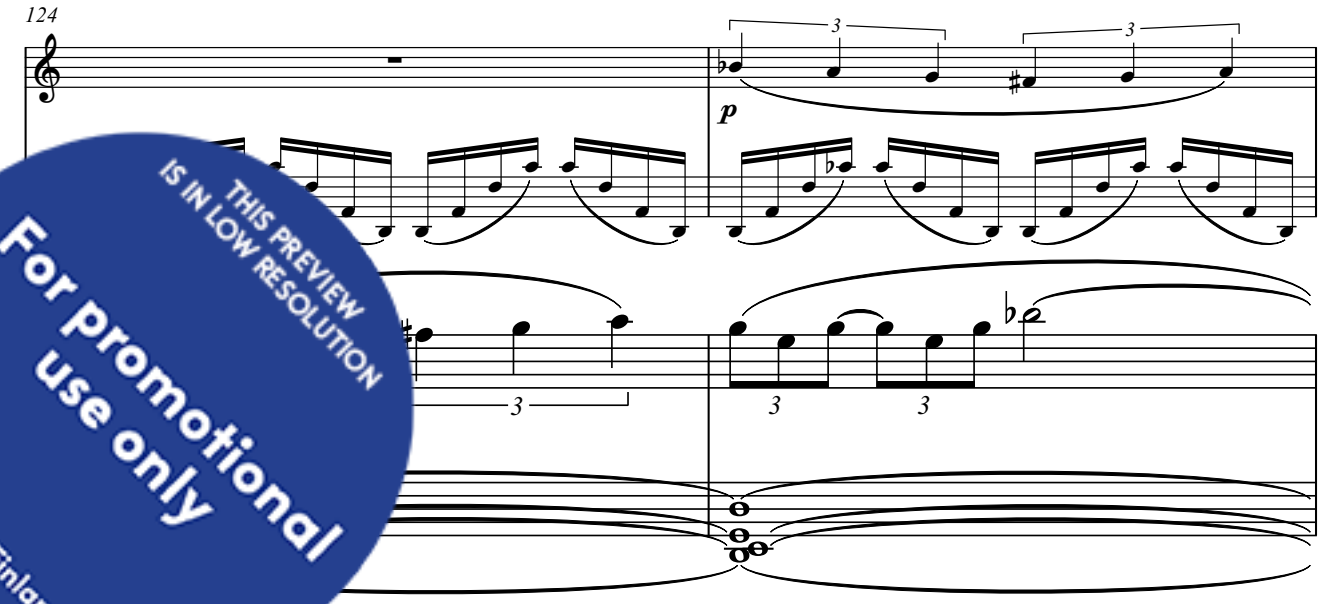

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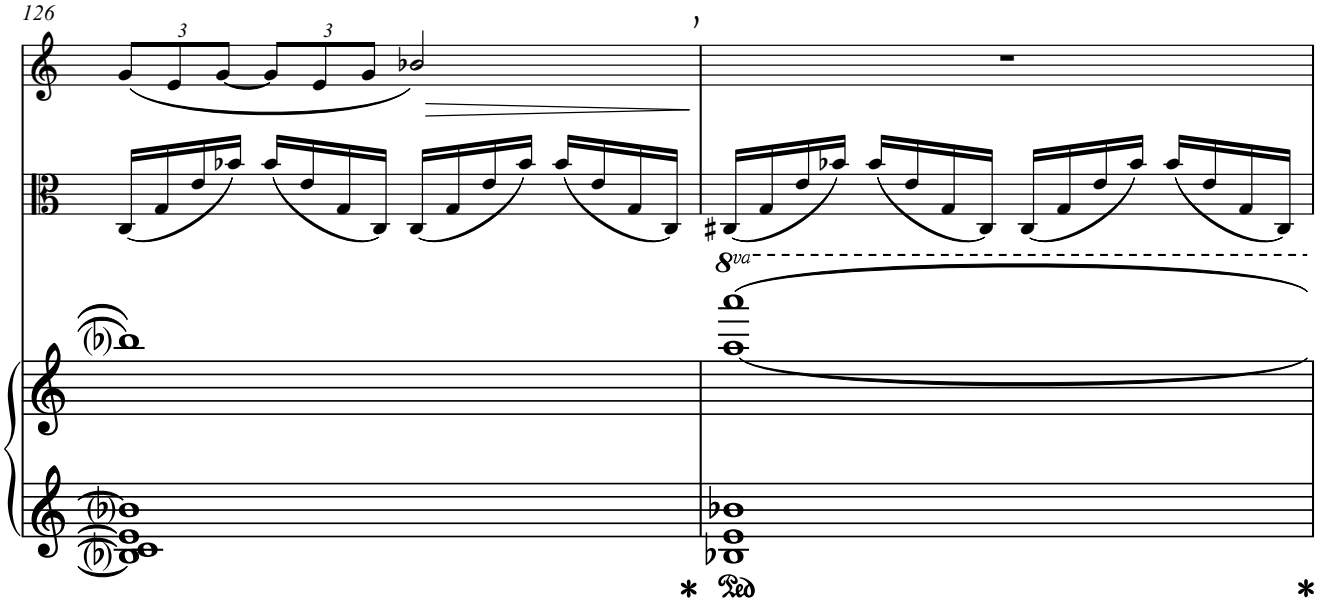
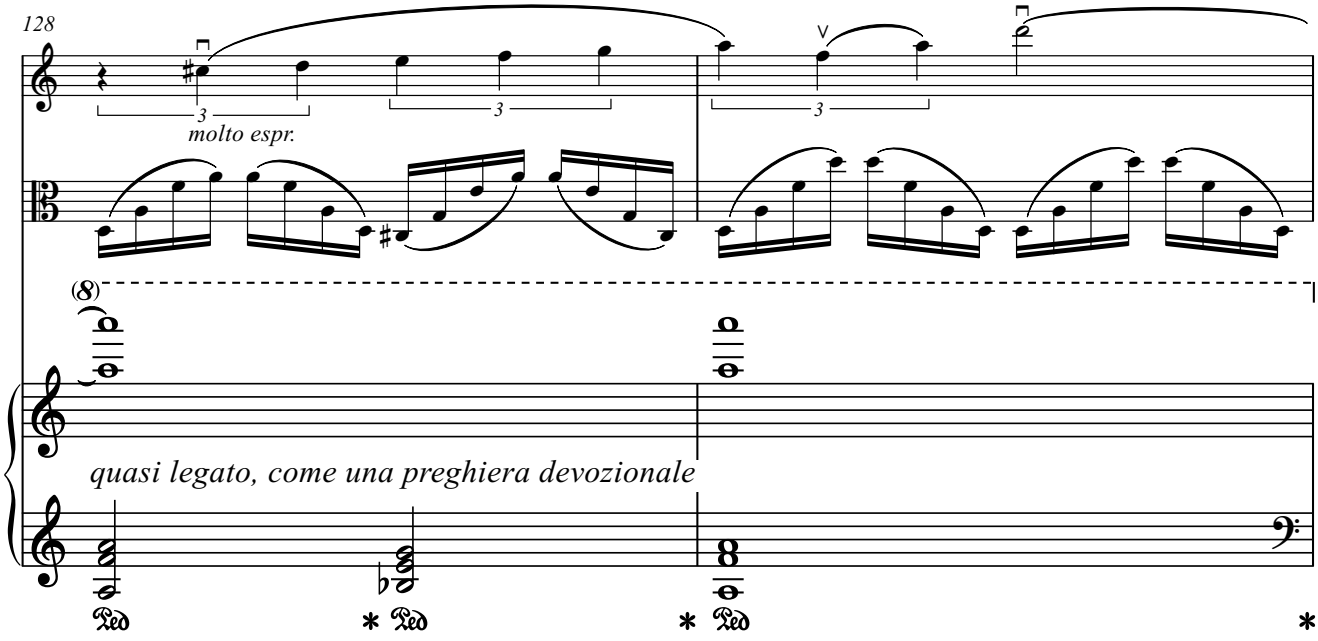
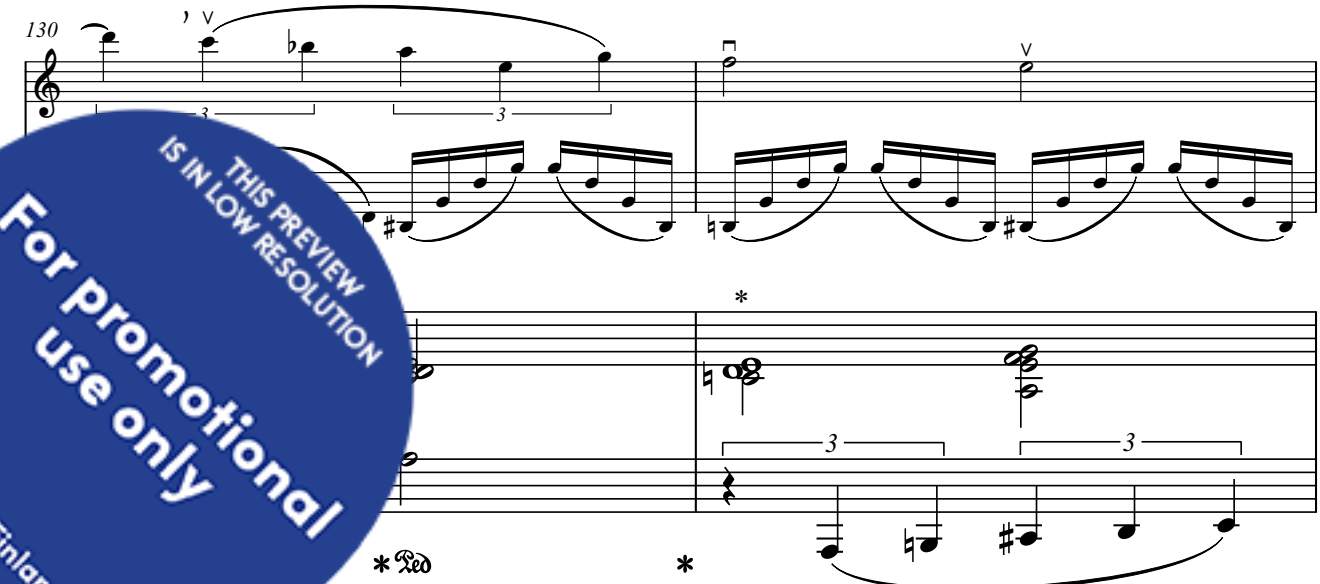


THOUGHTS OF DESPAIR, FEAR AND SADNESS ARE FLOATING AROUND HER MIND. /
GEDANKEN DER VERZWEIFLUNG, ANGST UND TRAUTIGKEIT SCHWIRREN IN IHREM GEISTE HERUM.





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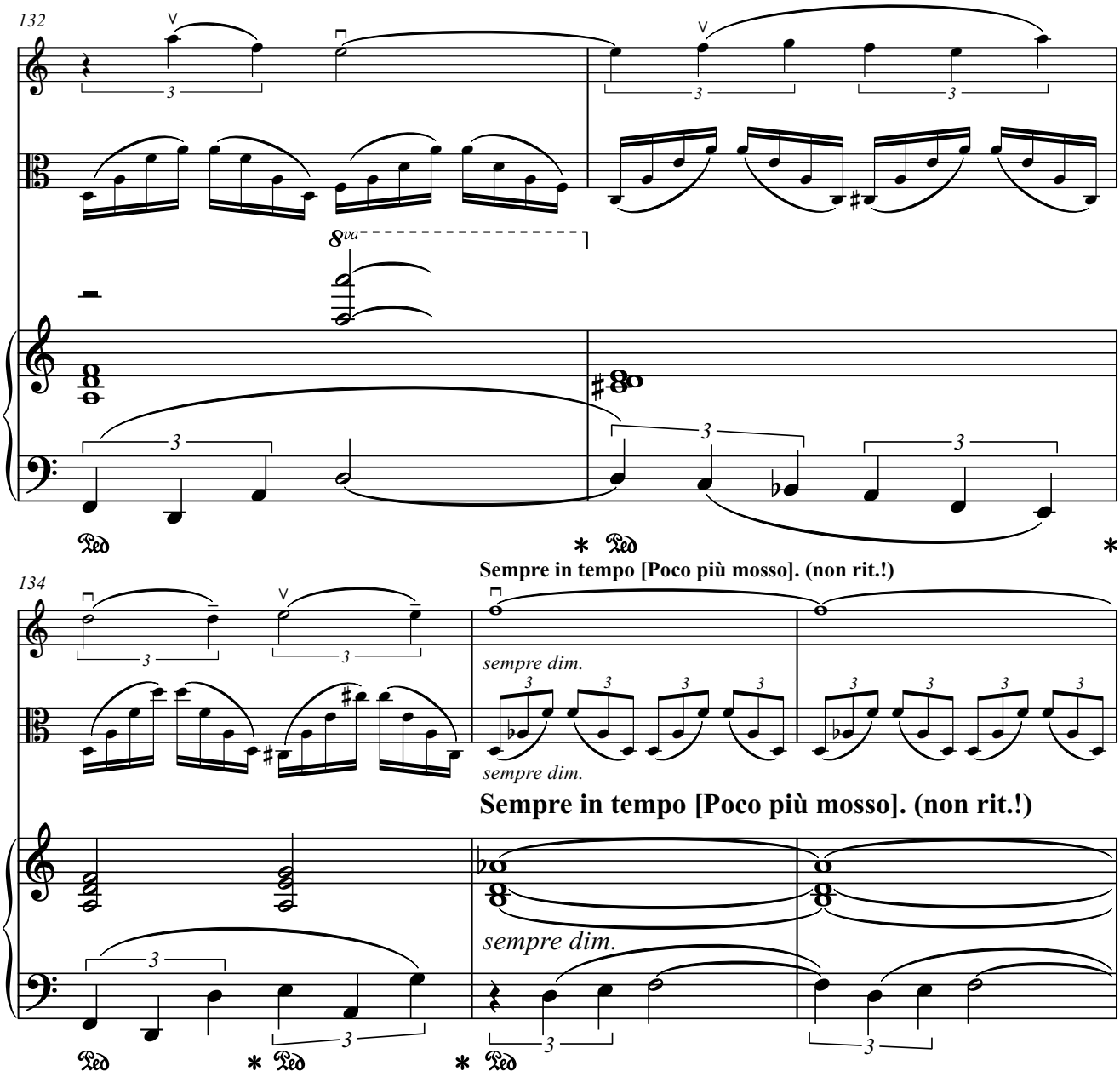
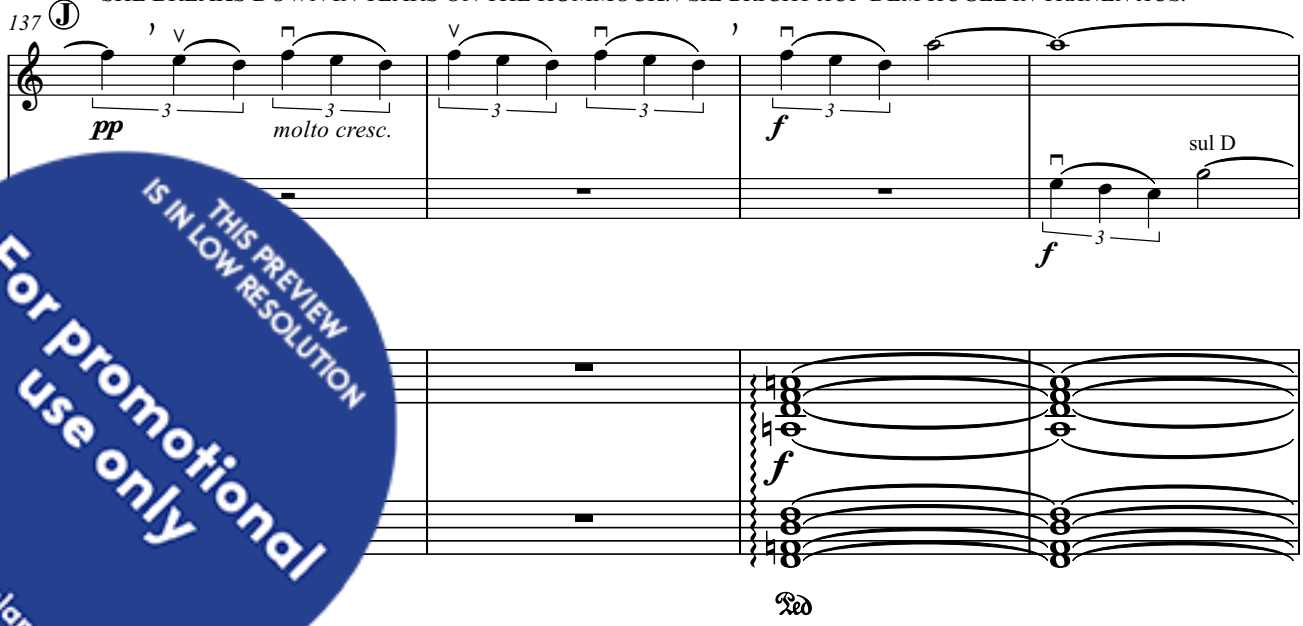
be played for the entire length of the measure, it only represents a solid centre, so the fingers should be removed
e following chord is played. / *Die ganze Note sollte nicht über die gesamte Länge des Taktes gespielt werden, sie stellt nur eines festen Mittelpunkt dar, dahen sollten die Finger von den Tasten genommen werden, wenn der folgende Akkord gespielt wird.*



SHE BREAKS DOWN IN TEARS ON THE HUMMOCK. / *SIE BRICHT AUF DEM HÜGEL IN TRÄNEN AUS.*



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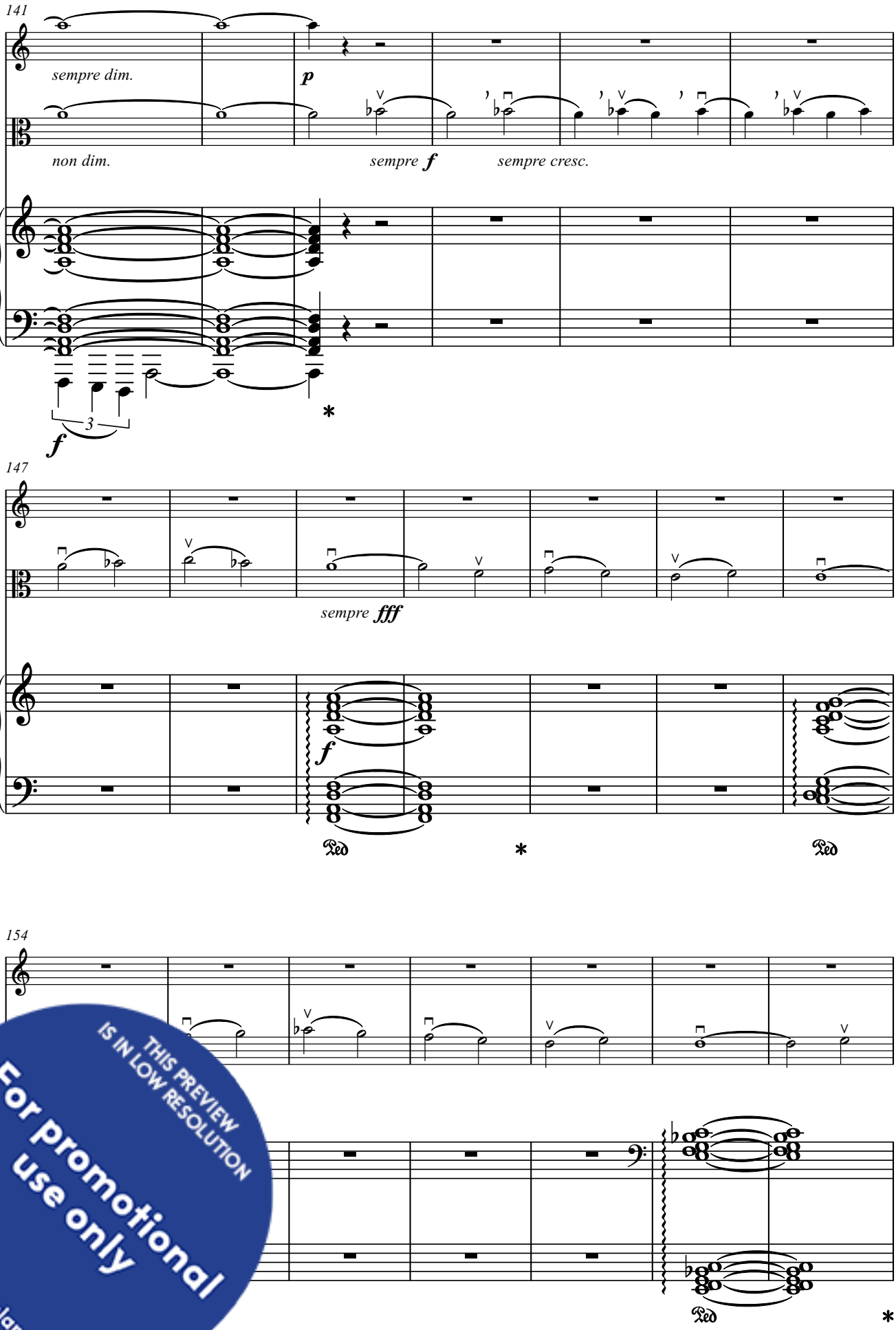

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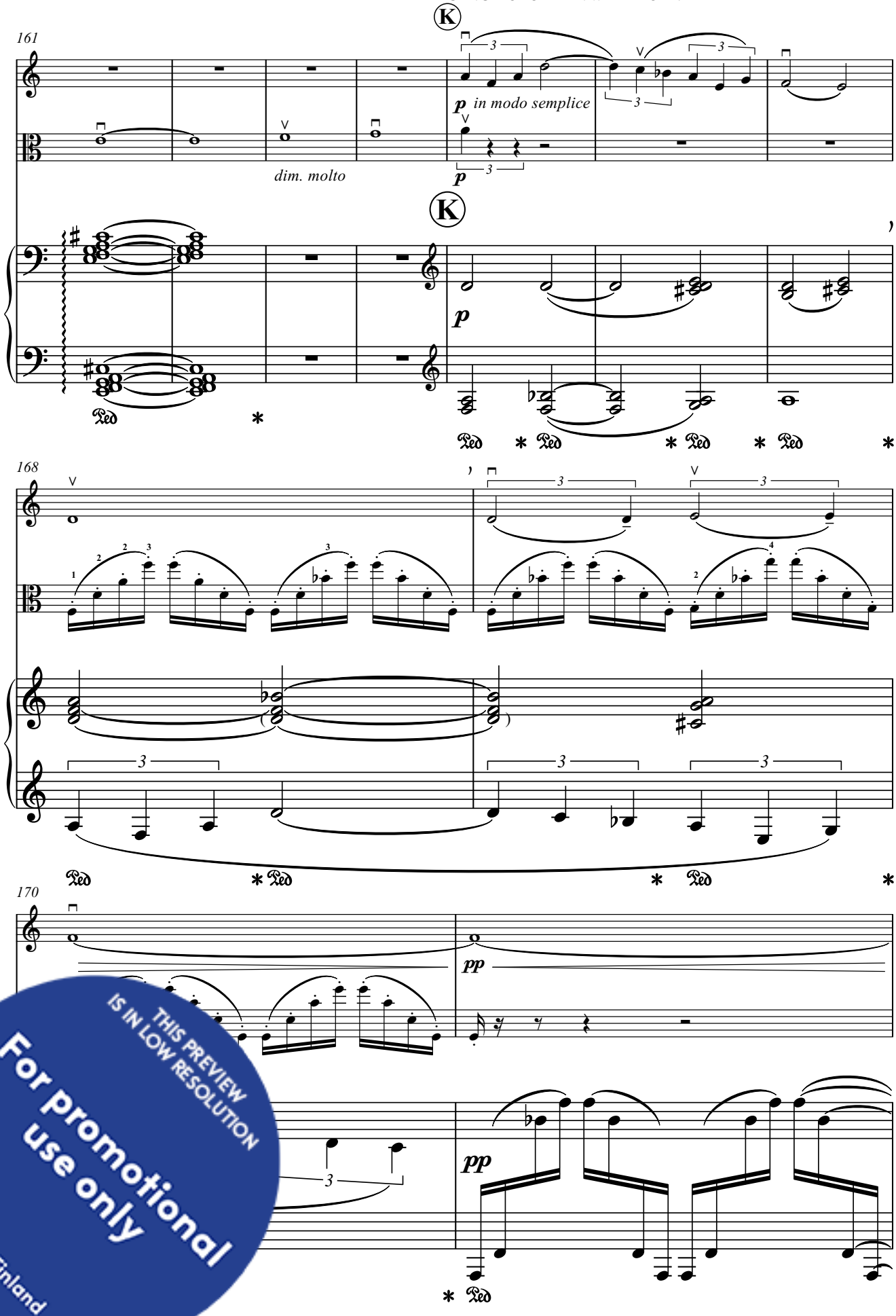
SHE STANDS UP AND CONTINUES HER WALK THROUGH THE FOREST. / *SIE STEHT AUF UND SETZT IHREN SPAZIERGANG DURCH DEN WALD FORT.*



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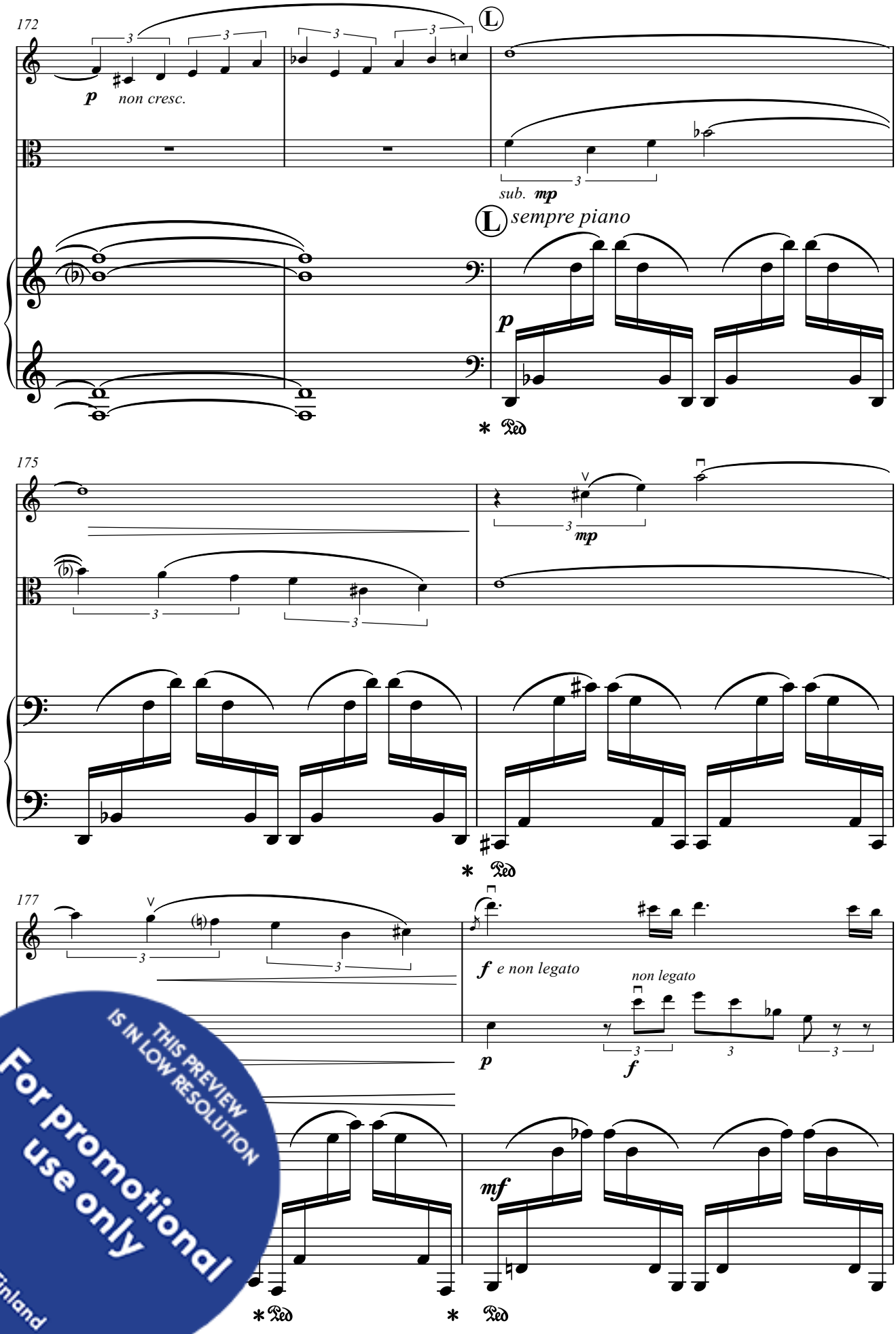
SHE ACCELERATES HER STEPS, SENSING THAT THE MOMENT OF BIRTH IS AT HAND. /
SIE BESCHLEUNIGT IHRE SCHRITTE, WEIL SIE SPÜRT, DASS DER MOMENT DER GEBURT NAHE IST.



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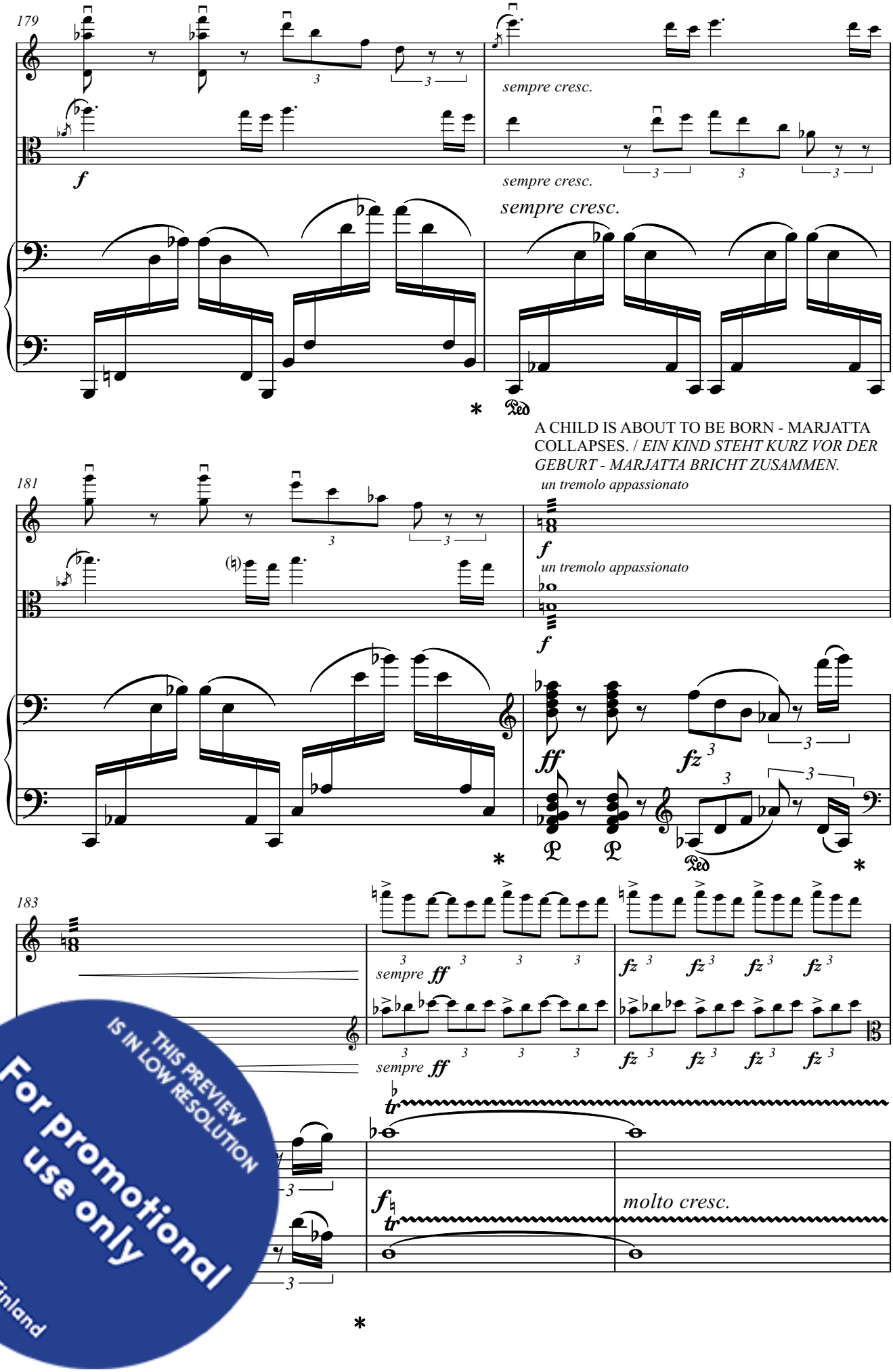

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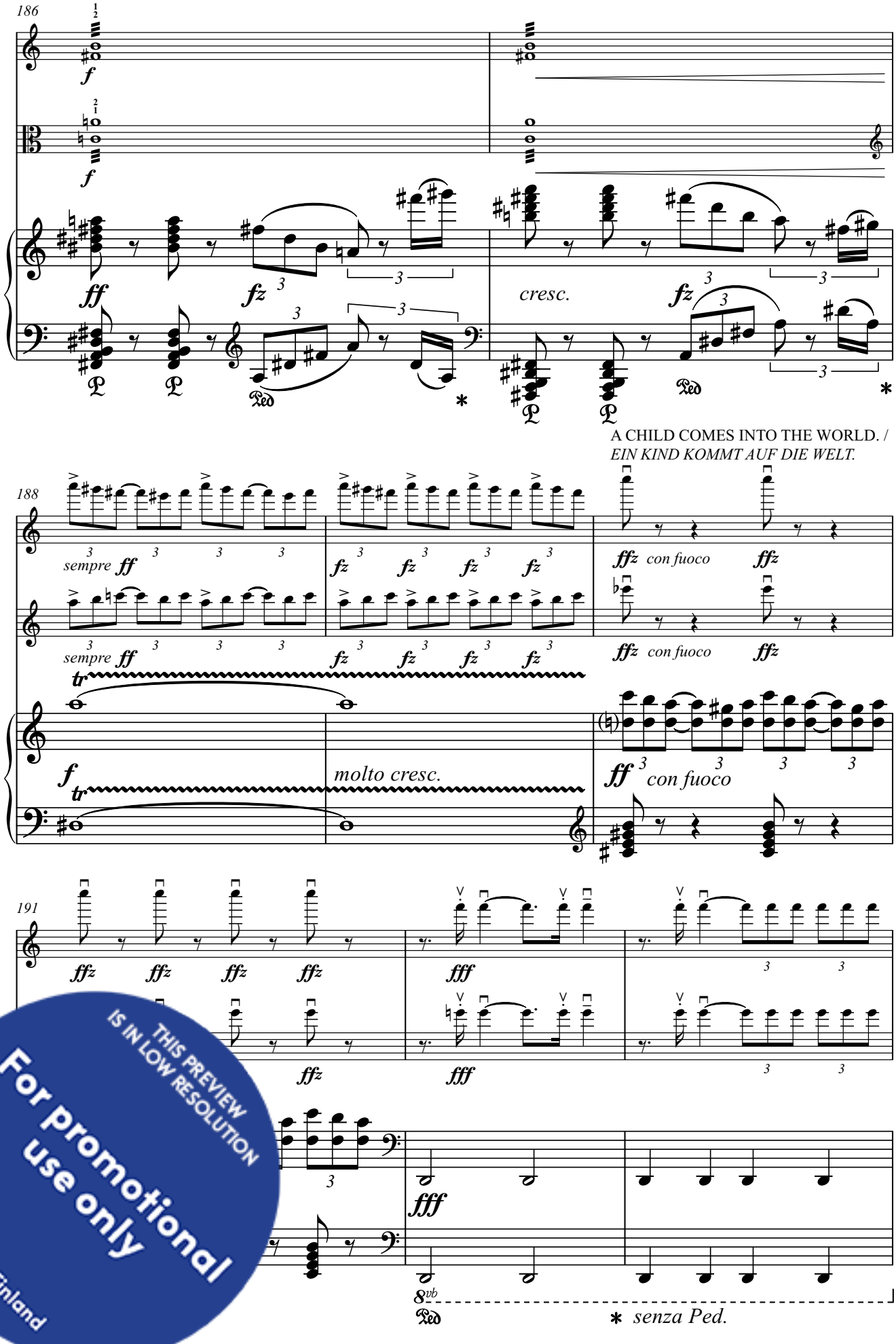

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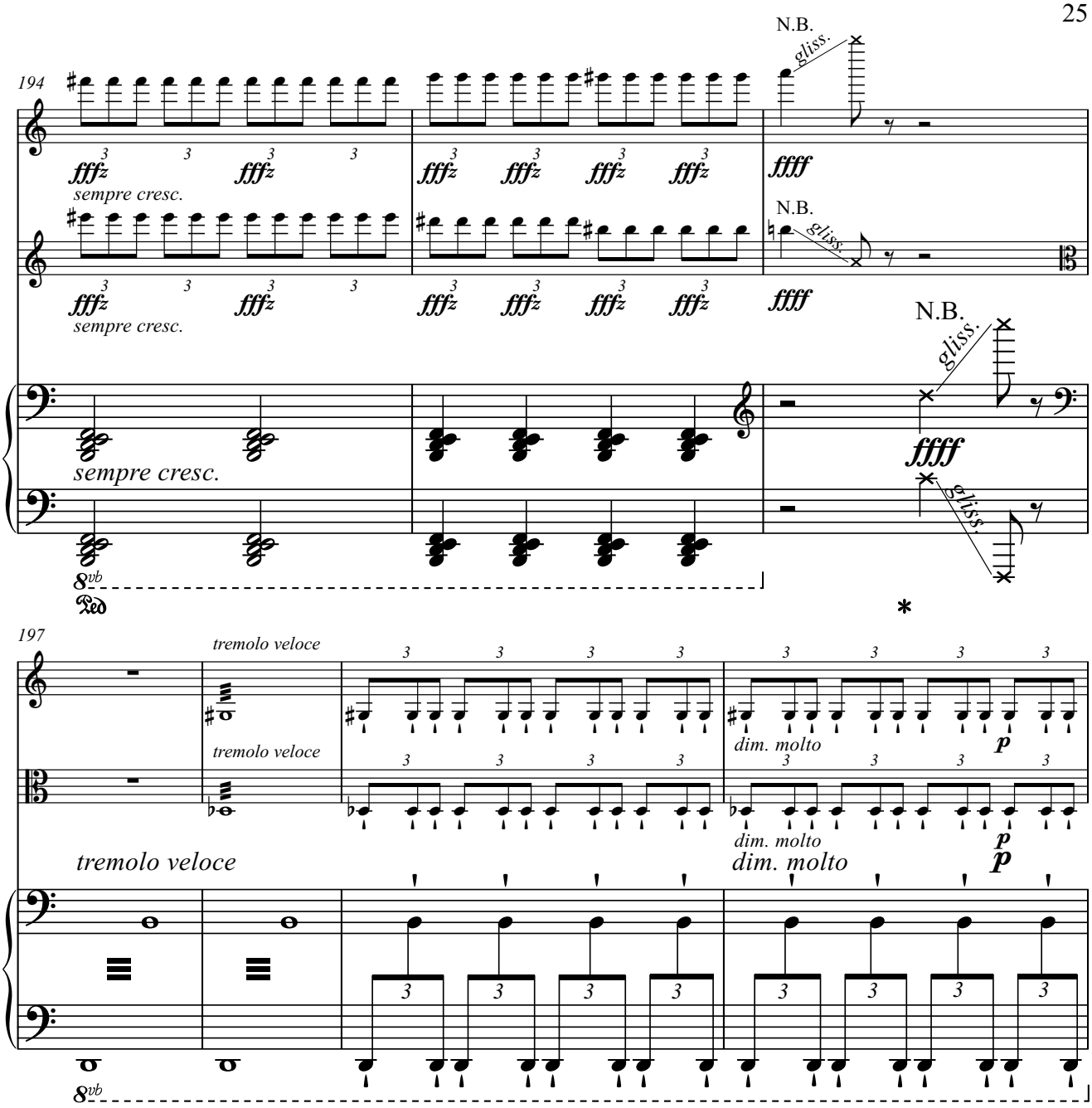
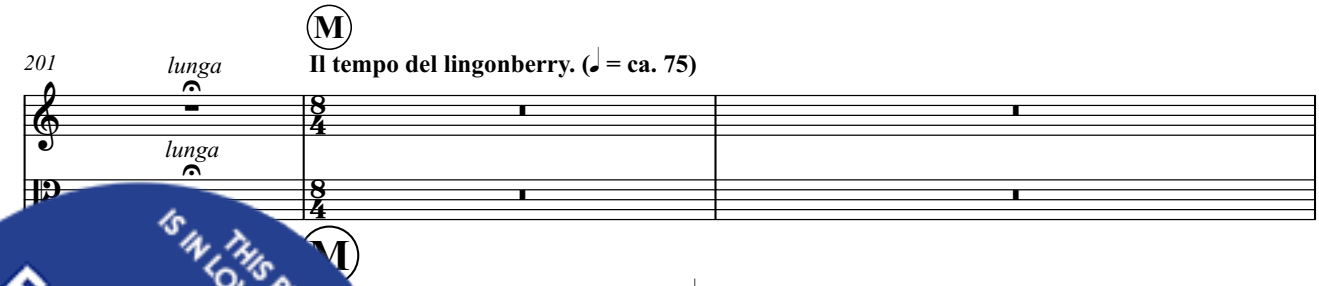
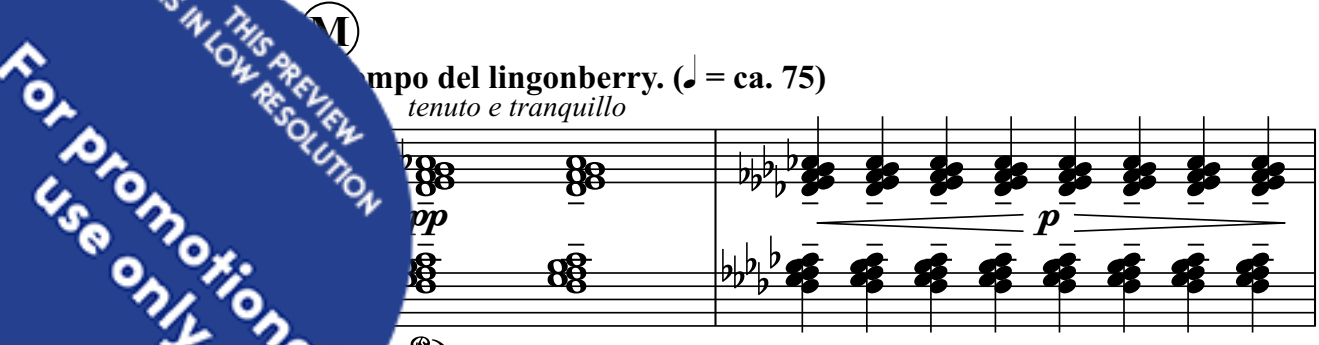


POSTNATAL CONDITION. / *ZUSTAND NACH DER GEBURT.*





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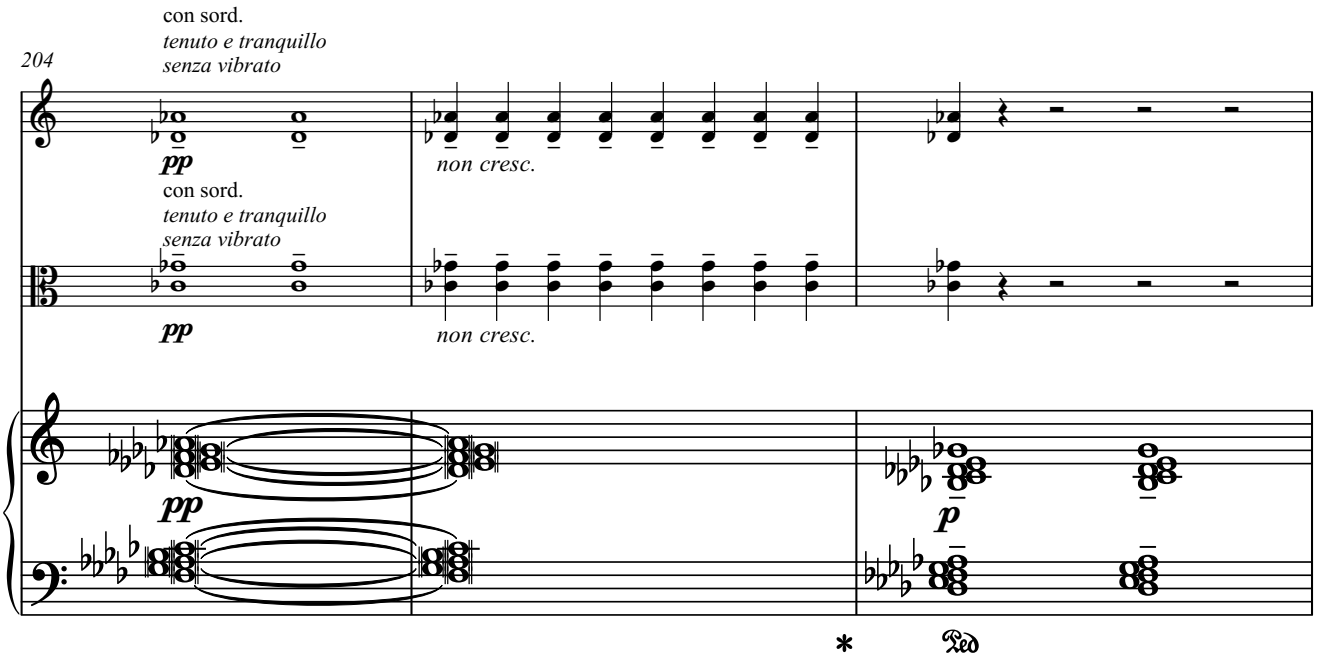
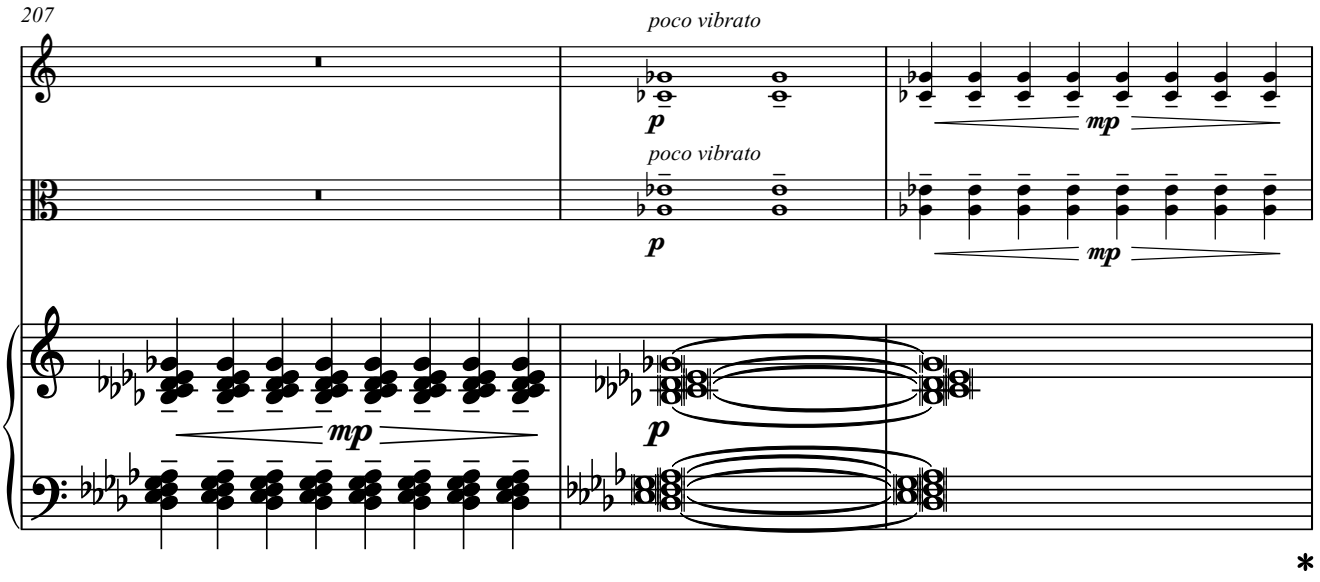
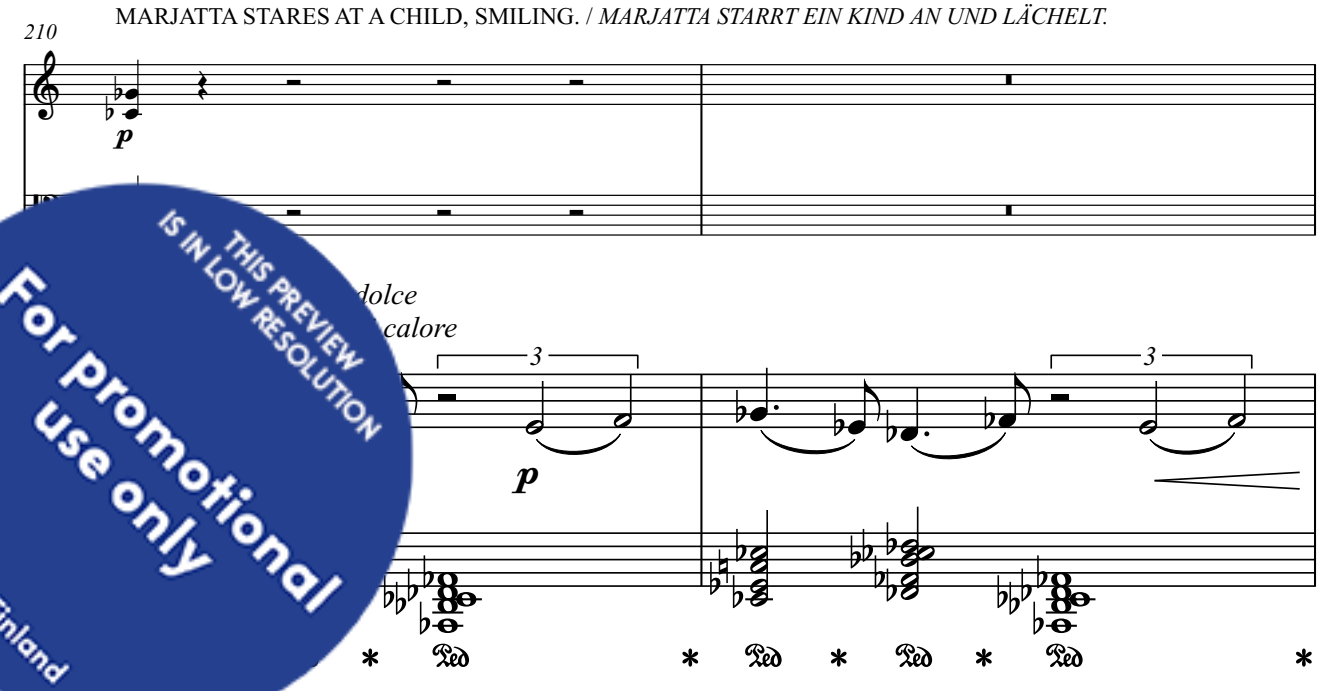
relevant note of the glissando, whereas the piano can start on a freely chosen note (however, so that the glis-
e). The ending note is free for all, although viola may deviate from the marked A note, as the measure is inten-

die Streicher sollten auf der entsprechenden Note des Glissandos beginnen, während das Klavier auf einer frei ge-
innen kann (allerdings so, dass das Glissando im Takt gespielt werden kann). Der Schlusston ist für alle frei wählbar,
obwohl die Bratsche von der markierten A-Note abweichen kann, da der Takt ungezupft sein soll.





MARJATTA STARES AT A CHILD, SMILING. / *MARJATTA STARRT EIN KIND AN UND LÄCHELT.*



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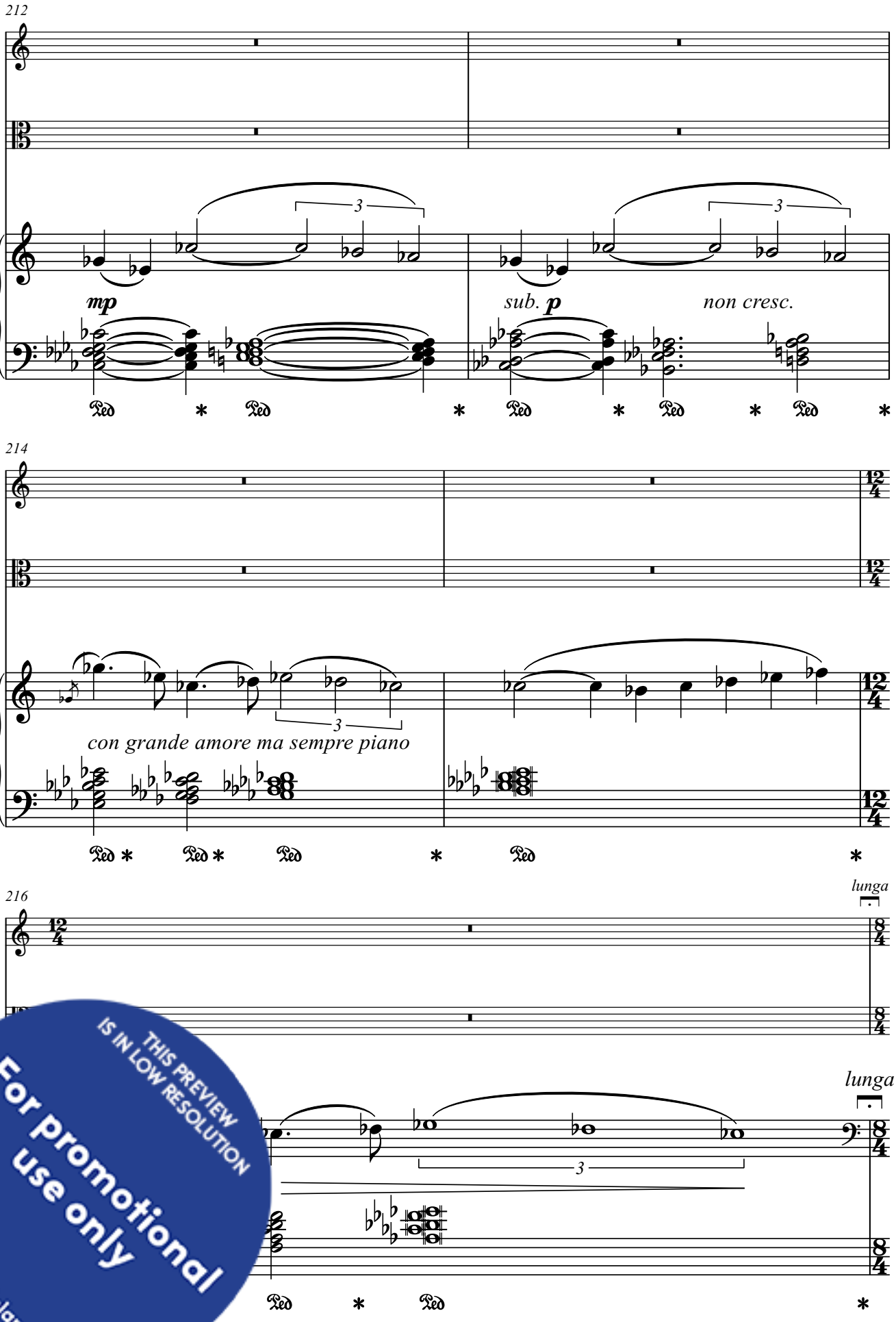

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A CHILD GROWS UP, GAINS STRENGTH AND CONFIDENCE UNDER MARJATTA'S CARE. /
EIN KIND WIRD ERWACHSEN UND GEWINNT UNTER MARJATTAS OBHUT AN STÄRKE UND SELBSTVERTRAUEN.

Ⓝ

217 **Poco più mosso. (♩ = ca. 85)**

senza sord.
semplice

mp *e con calore*

Ⓝ

Poco più mosso. (♩ = ca. 85)

p *con calore e tranquillo*

Senza corda.

218

senza sord.
sul G

219

mp *e con calore*

p

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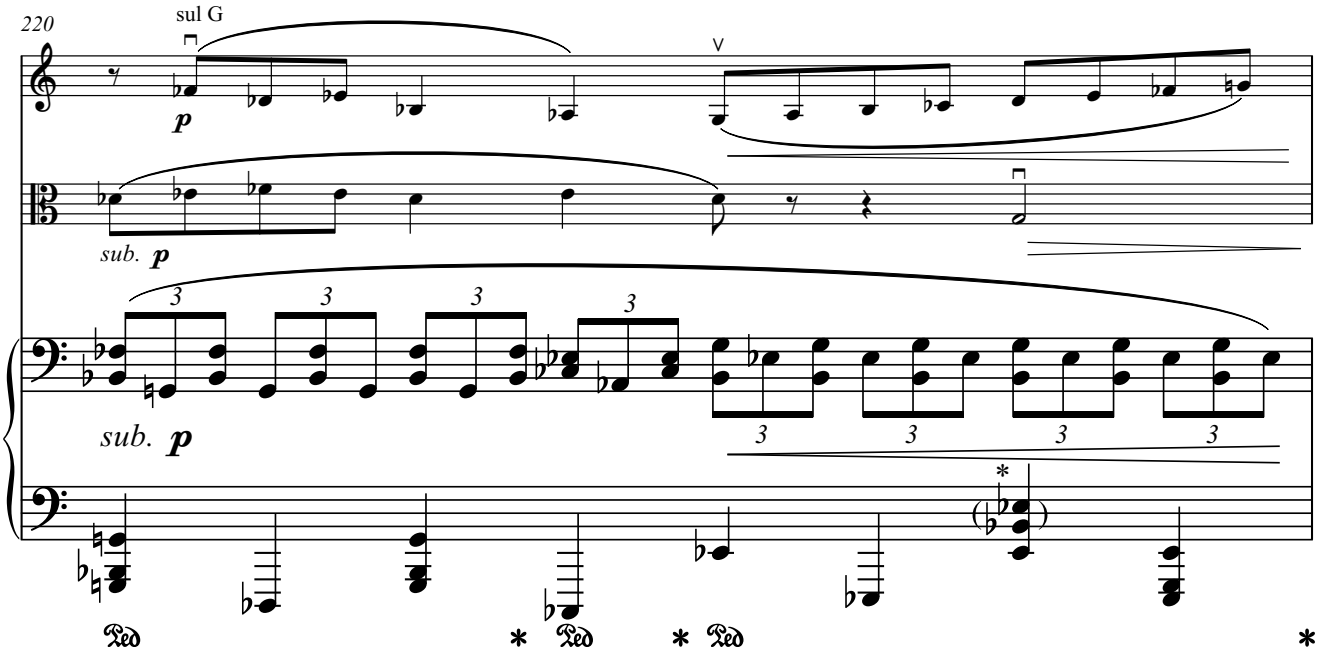
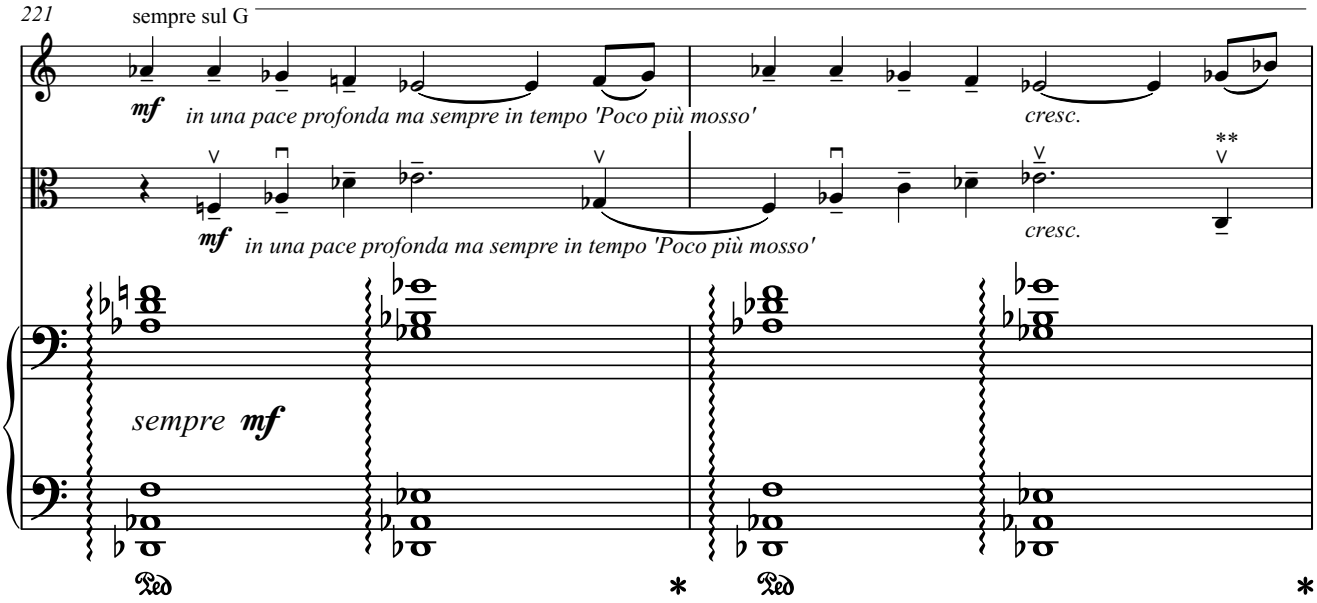
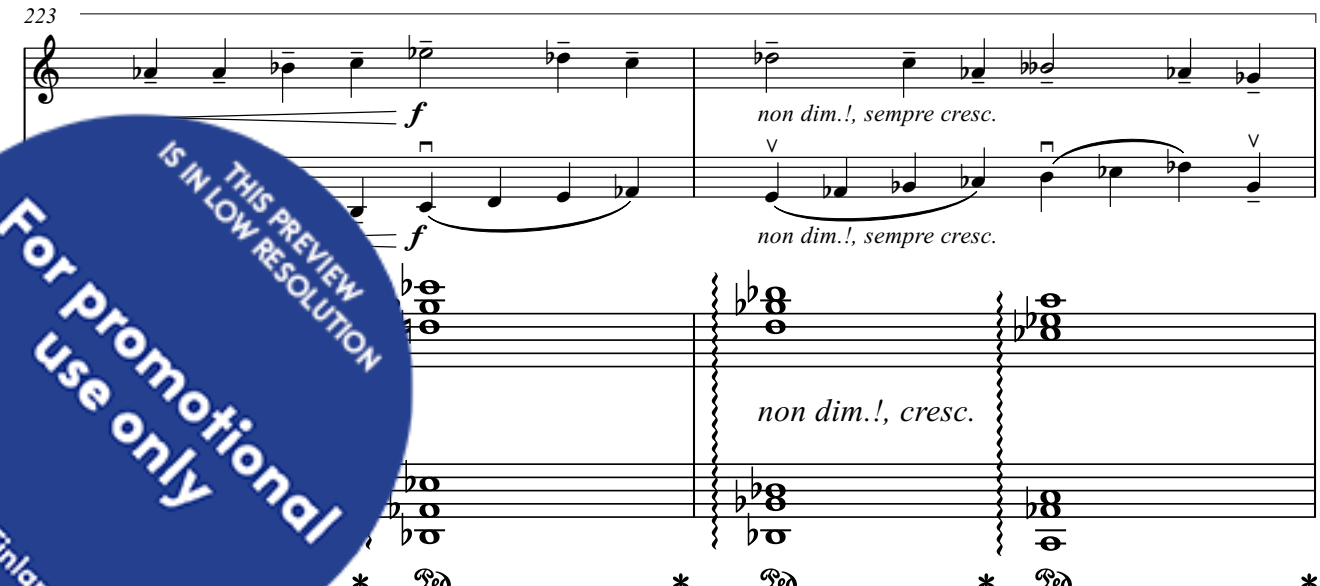


A CHILD'S ESSENCE EXUDES TRANSCENDENT LIGHT, ONENESS, THE UNIVERSE INCARNATED. /
DAS WESEN DES KINDES STRAHLT EIN TRANSZENDENTES LICHT AUS, EINHEIT, DAS VERKÖRPERTE UNIVERSUM.





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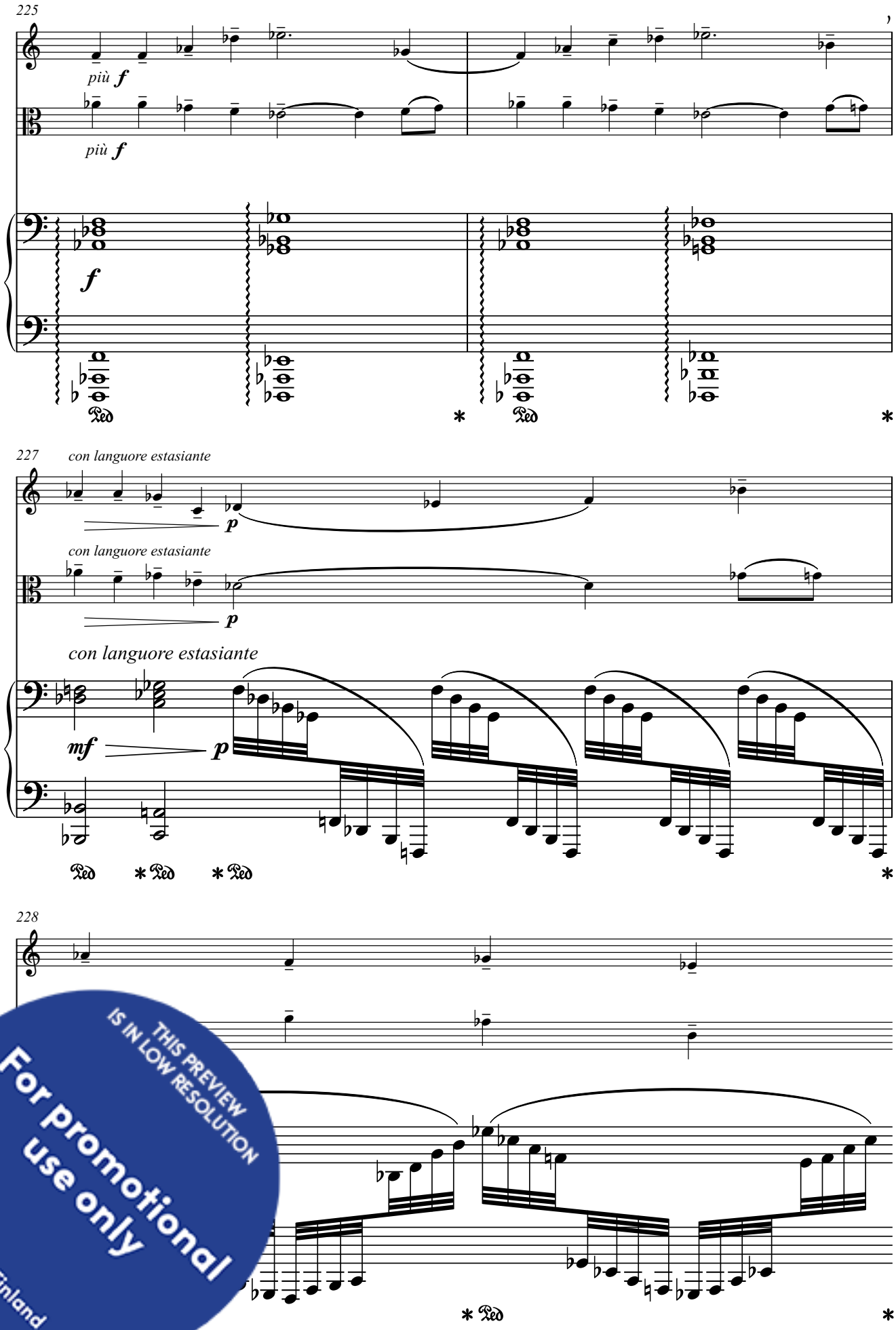
…kets can be omitted. / *Für Klavier: Noten in Klammern können weggelassen werden.*

**) …up the bow. / *Für Bratsche: Hebe den Bogen hoch.*



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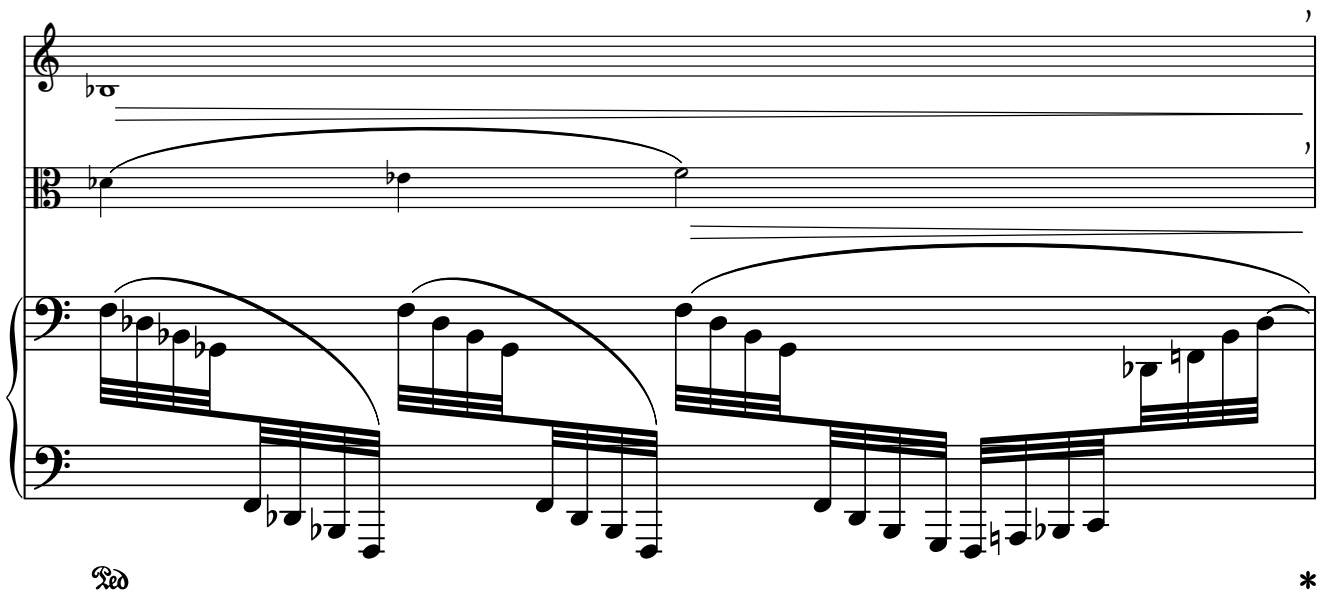
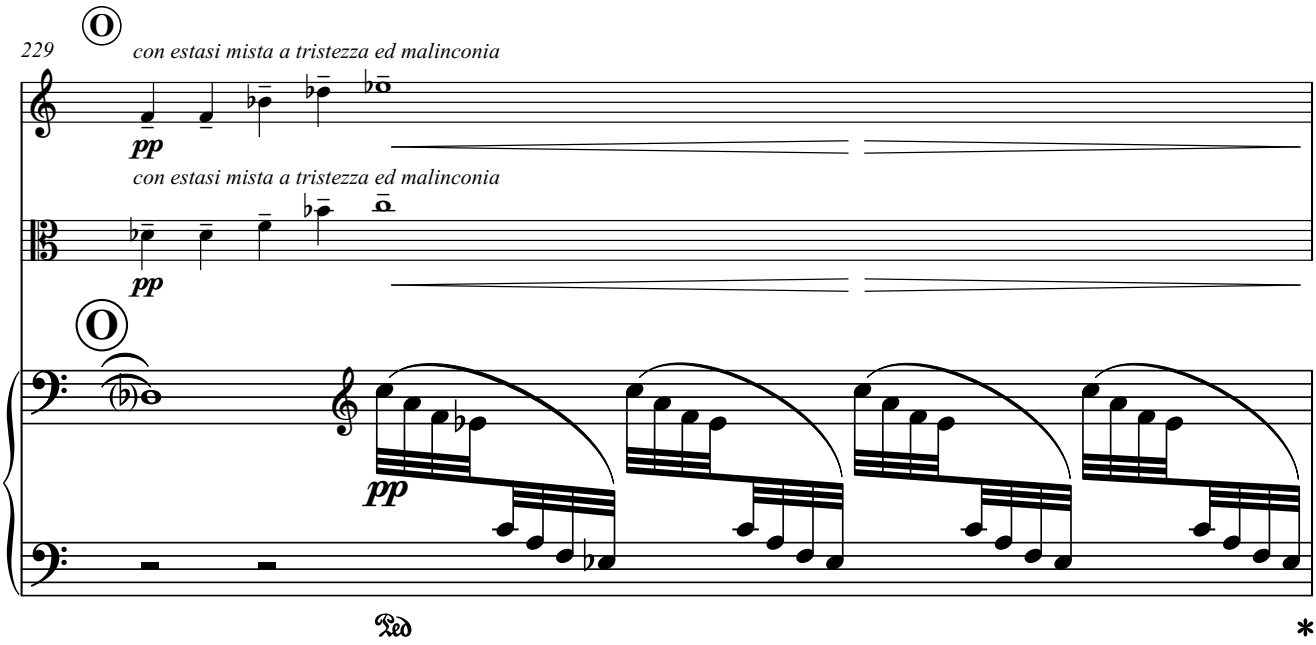
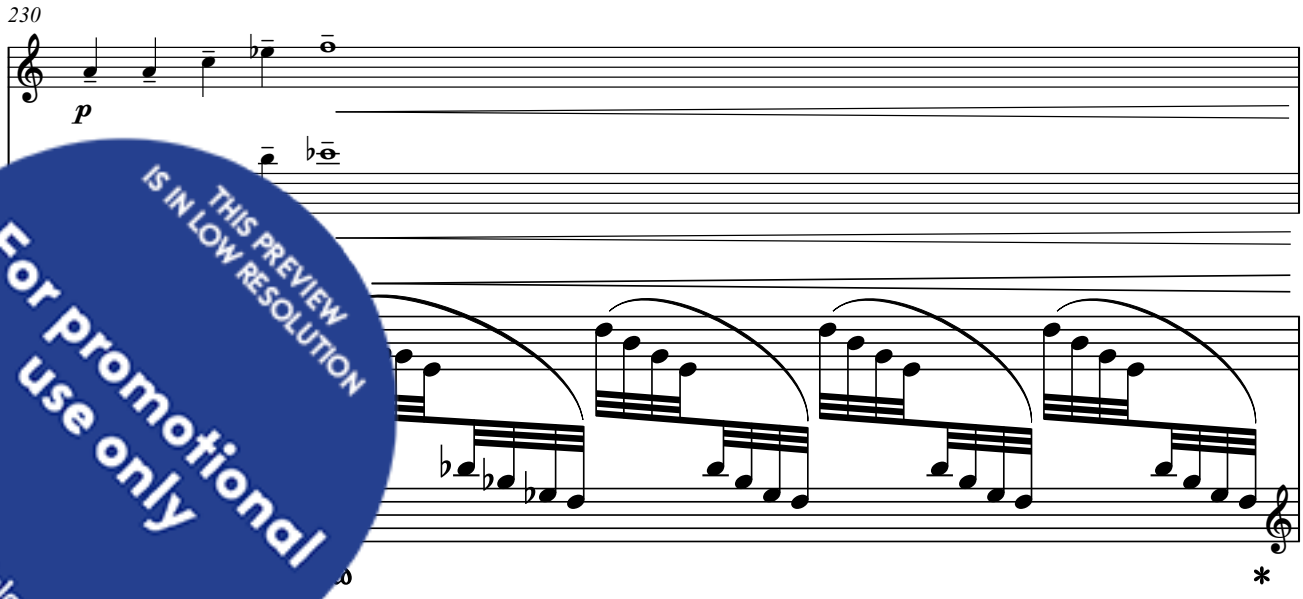


SHE RECOGNISES A CHILD'S HUMANITY, A PERISHABLE FACET. / *SIE ERKENNT DIE MENSCHLICHKEIT EINES KINDES, VERGÄNGLICHE FACETTE.*





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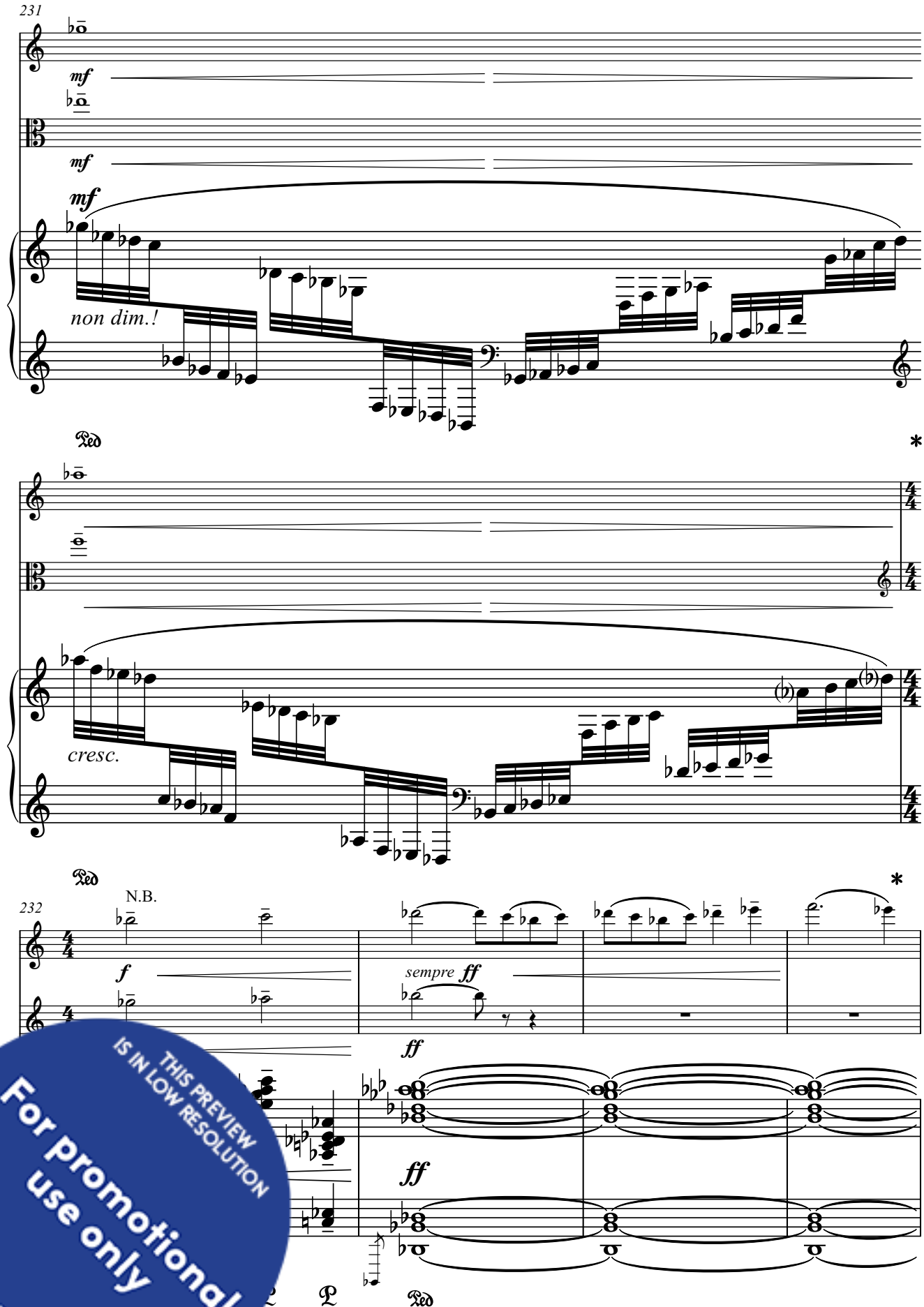

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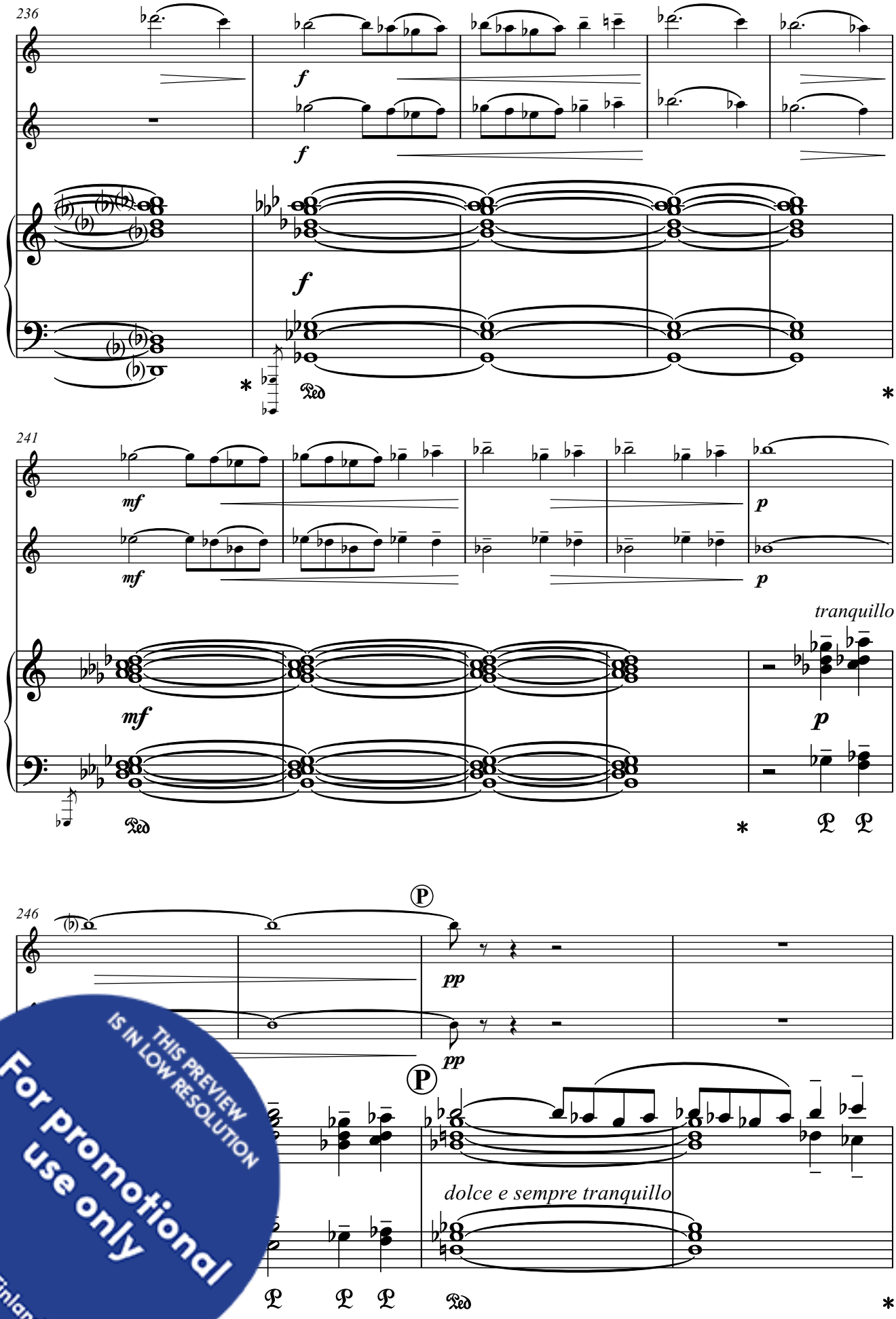
of the piano - which, please note! NOT to be played as arpeggios - the tempo should be reduced at this point
ore than fifteen (15) metronome units (quarter notes). After the recitative-like passages, the tempo of measure
st be returned to. / *Aufgrund der ausgedehnten Akkorden des Klaviers - die, wohlgemerkt, NICHT als Arpeggien*
e das Tempo an dieser Stelle um mindestens zehn, aber nicht mehr als fünfzehn Metronom-Einheiten (Viertelnoten)
werden. Nach den rezitativartigen Passagen muss das Tempo von Takt 217, Poco più mosso, wiederhergestellt werden.



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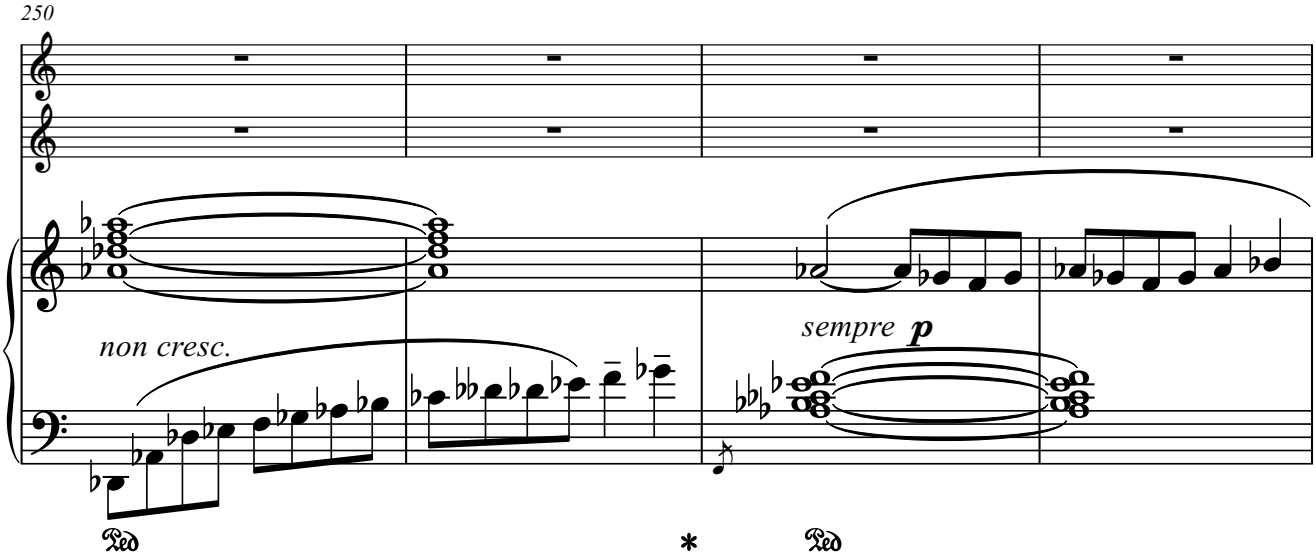
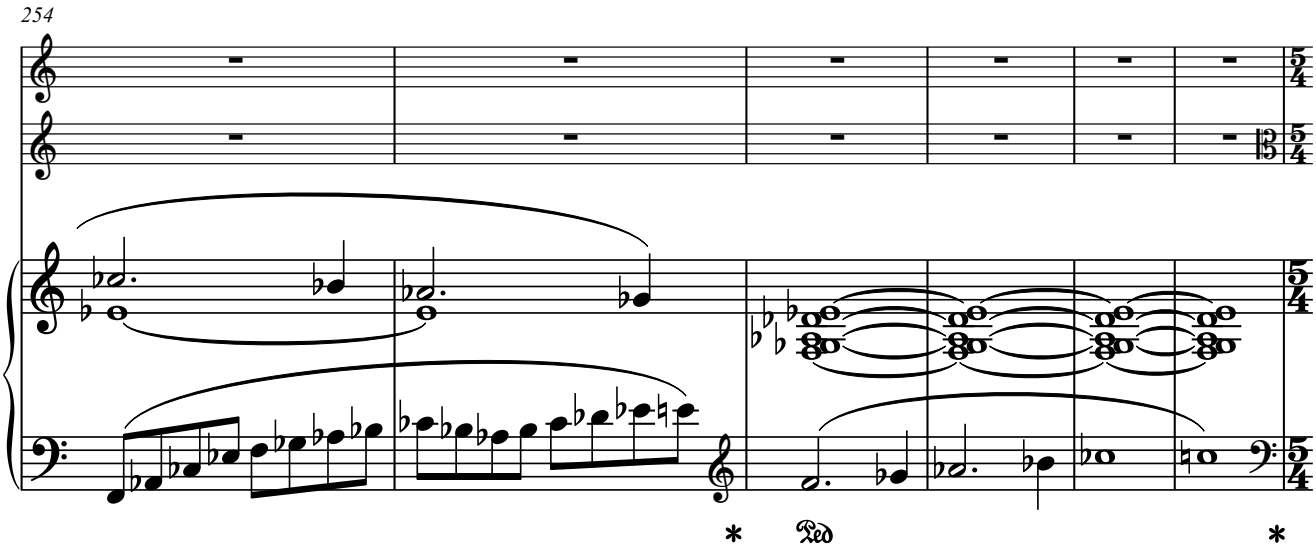
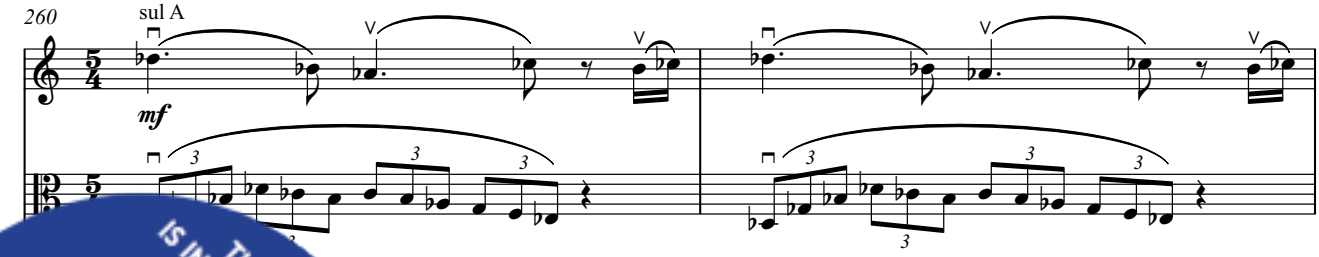




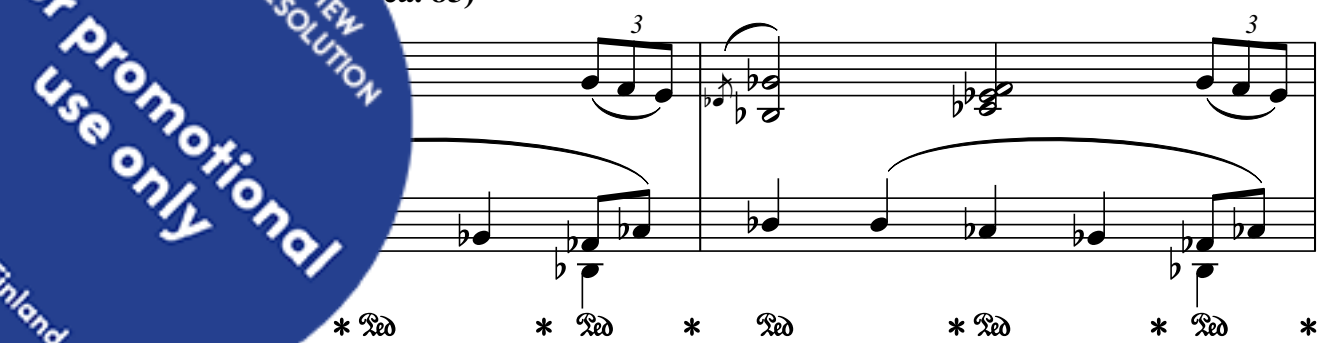
HE EMBARKS ON HIS MISSION TO CAST OUT DARKNESS, TO BRING FORTH INNER LIGHT - THE AMALGAMATED ENERGIES OF MARJATTA AND THE KING OF KARELIA. / *ER BEGIBT AUF SEINE MISSION, DIE DUNKELHEIT ZU VERTREIBEN UND DAS INNERE LICHT HERVORZUBRINGEN - DIE VEREINTEN ENERGIEN VON MARJATTA UND DEM KÖNIG VON KARELIEN.*

Ⓠ

Poco più mosso. (♩ = ca. 85)



ca. 85)



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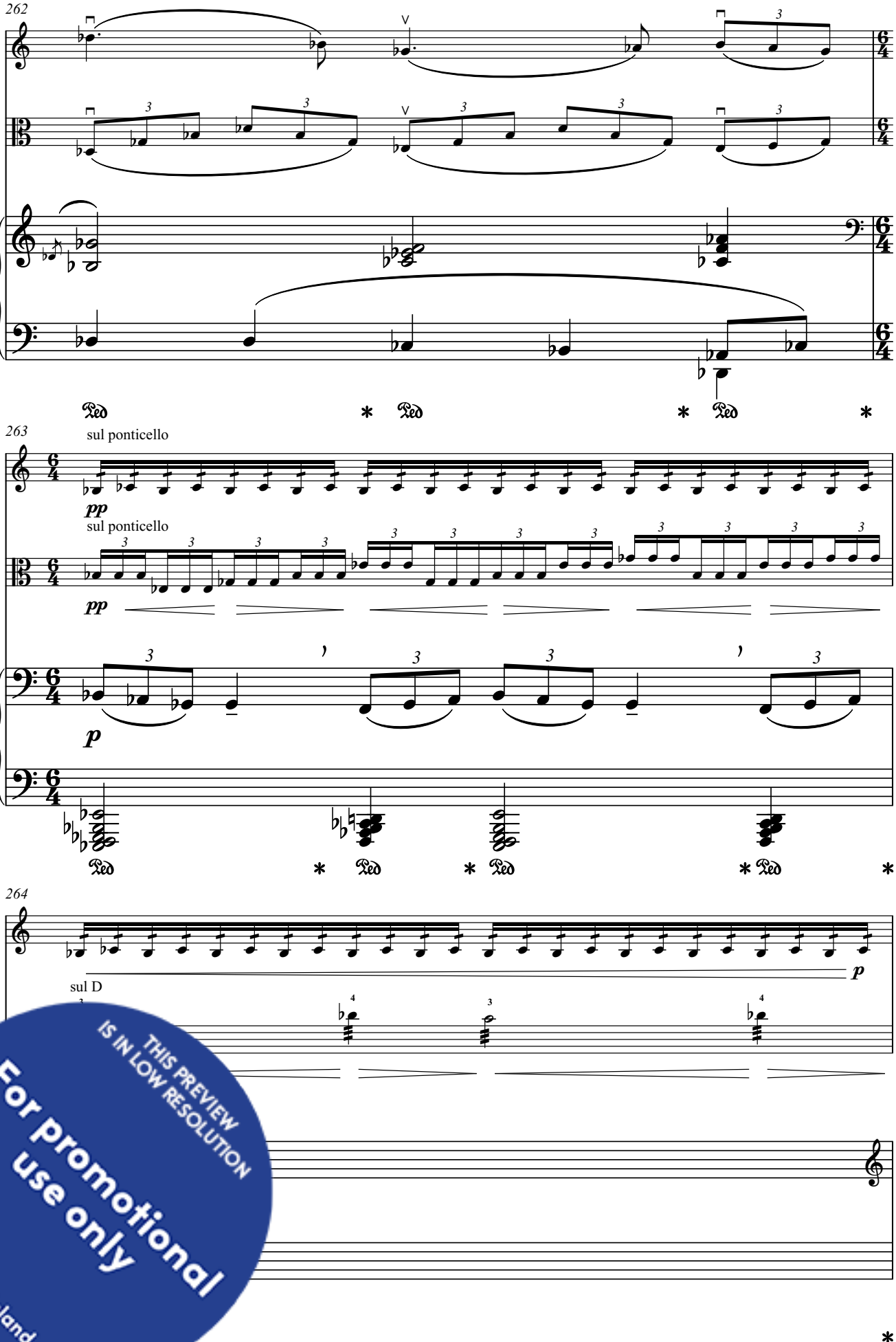

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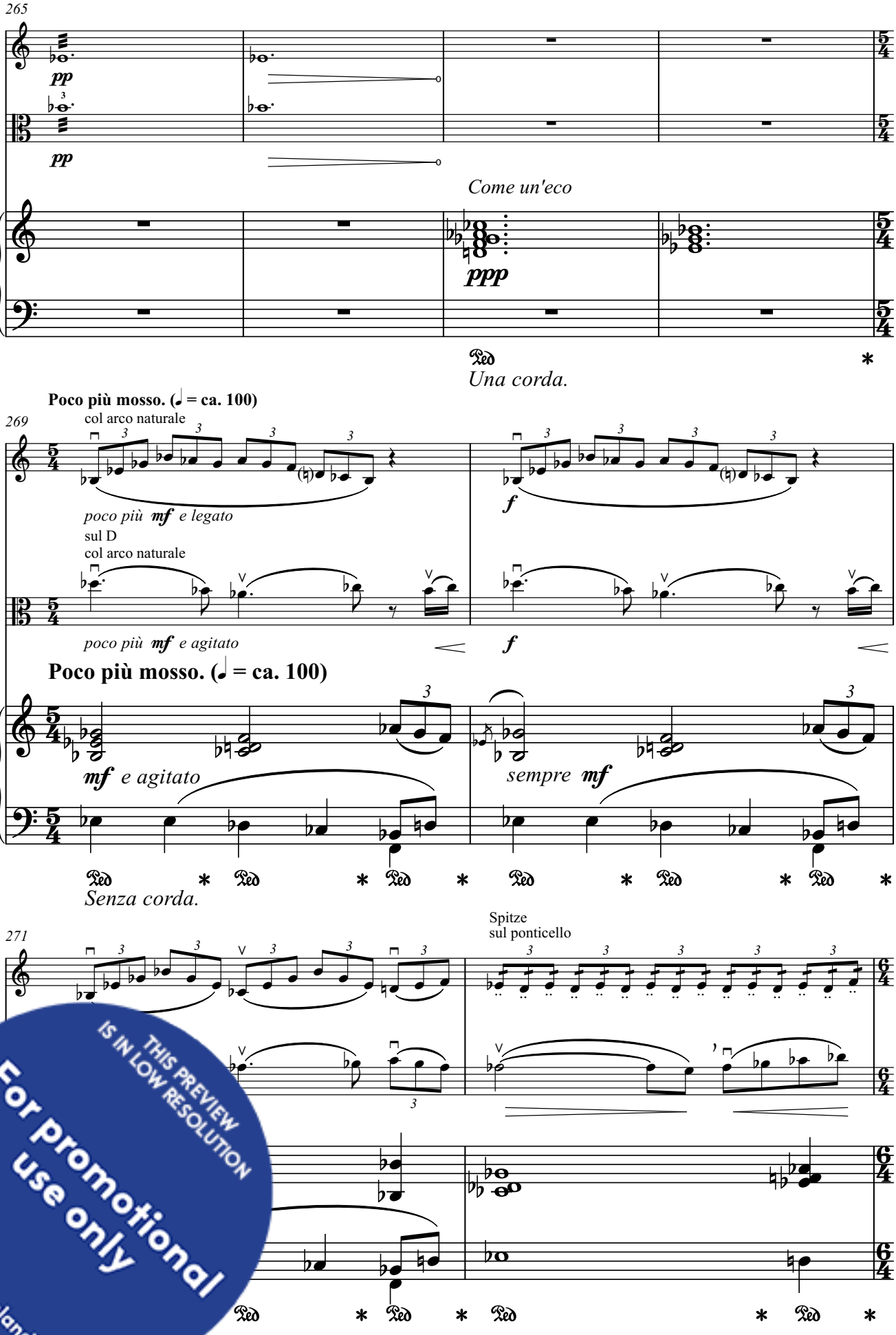

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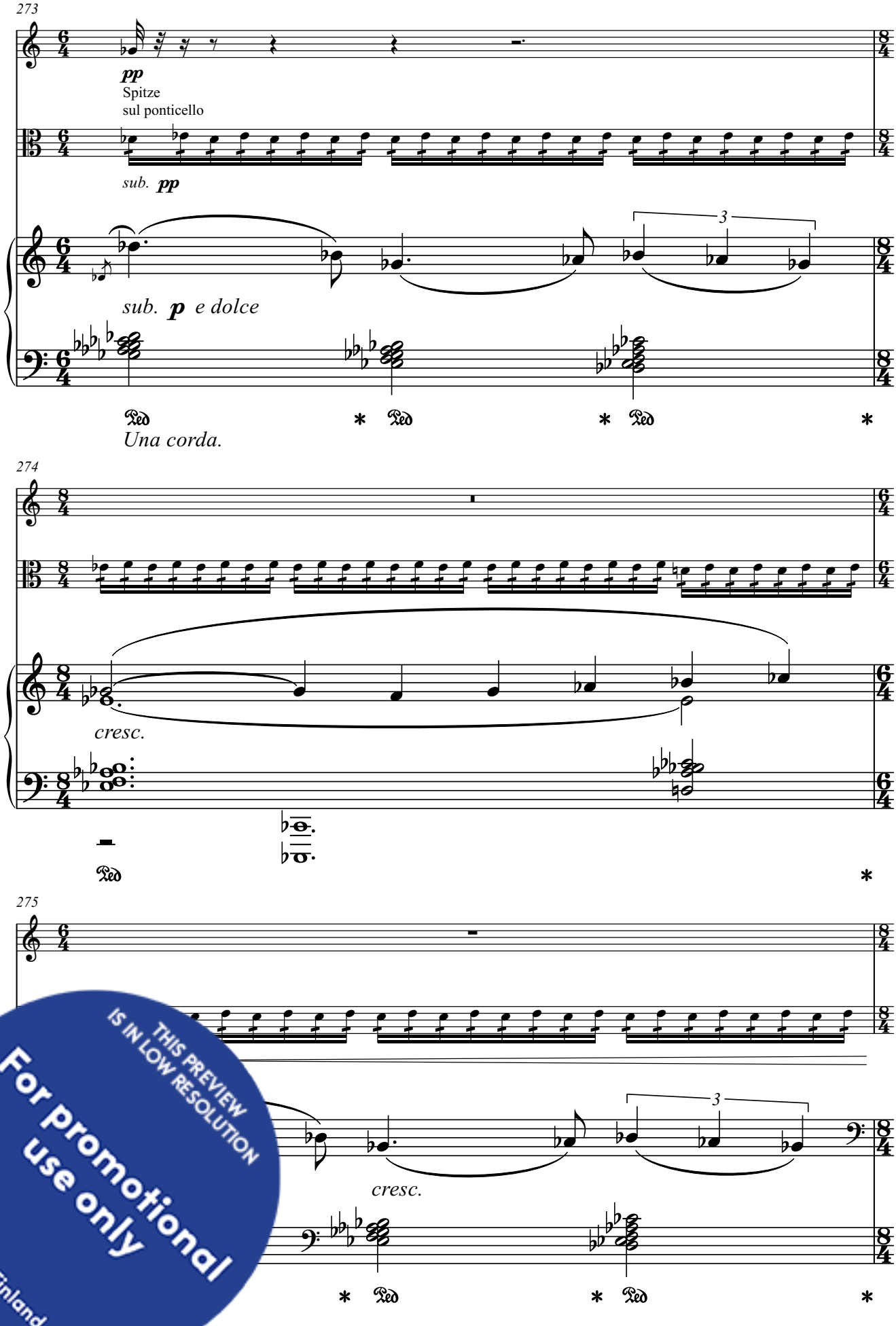

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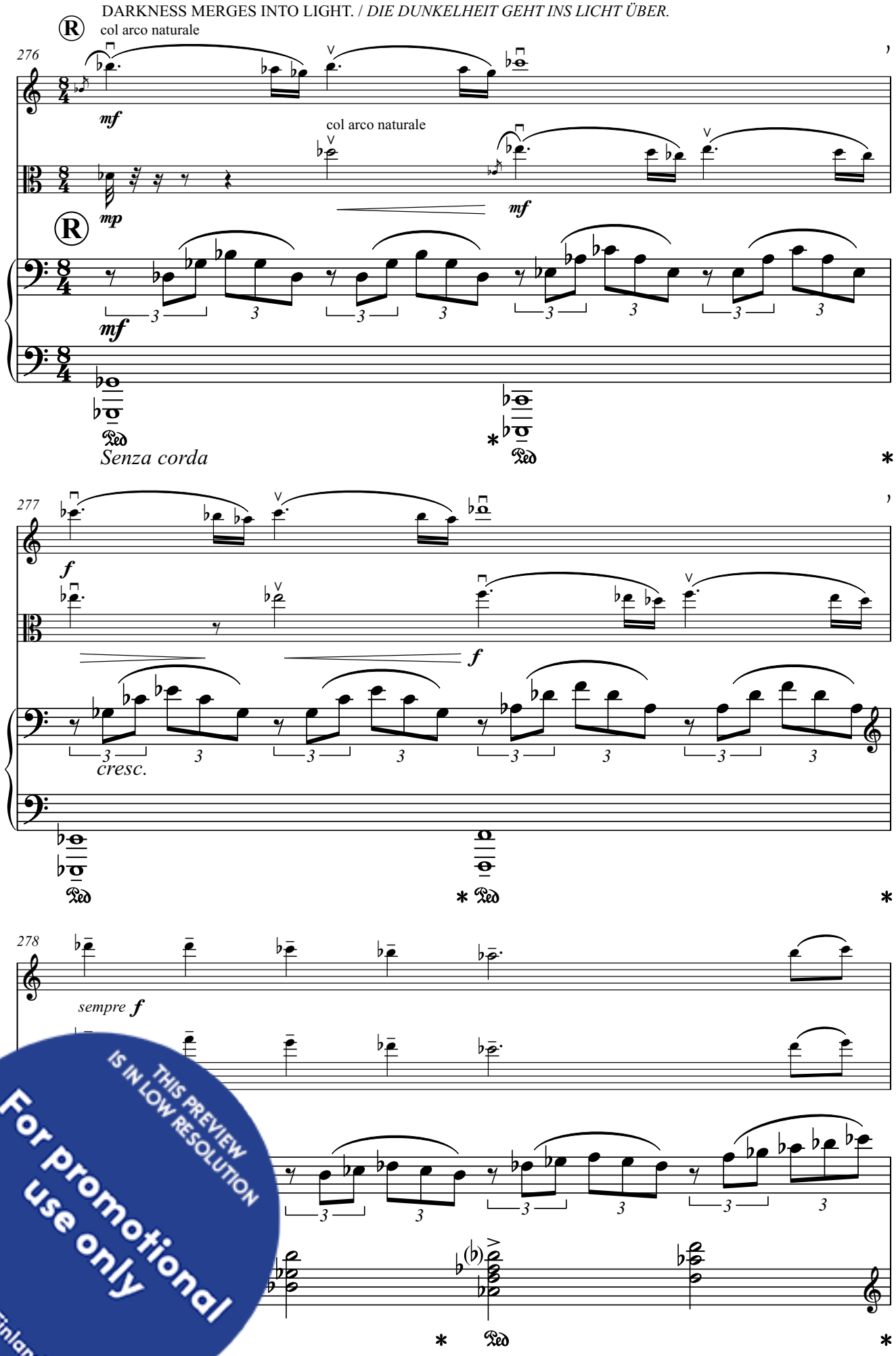
DARKNESS MERGES INTO LIGHT. / *DIE DUNKELHEIT GEHT INS LICHT ÜBER.*



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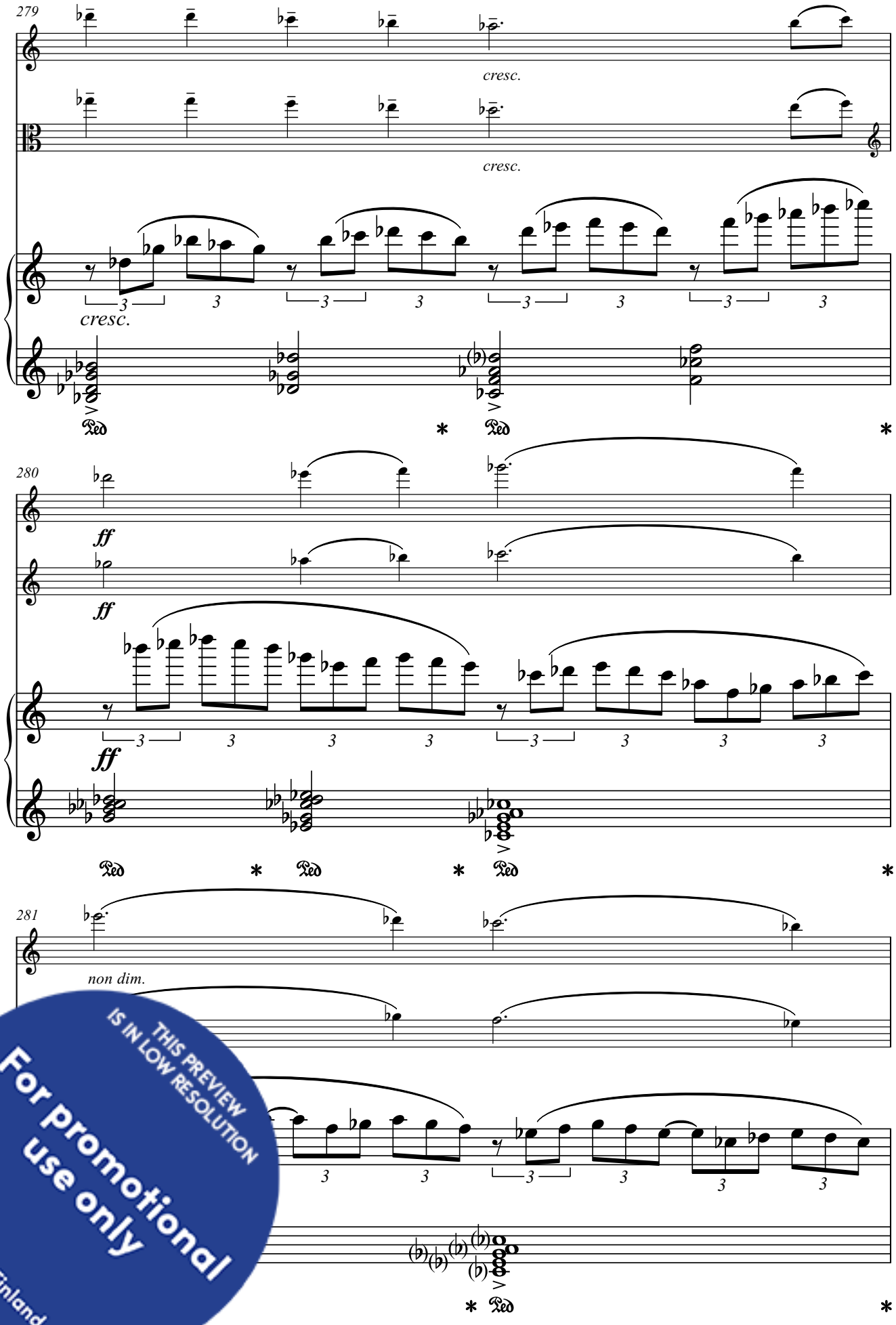

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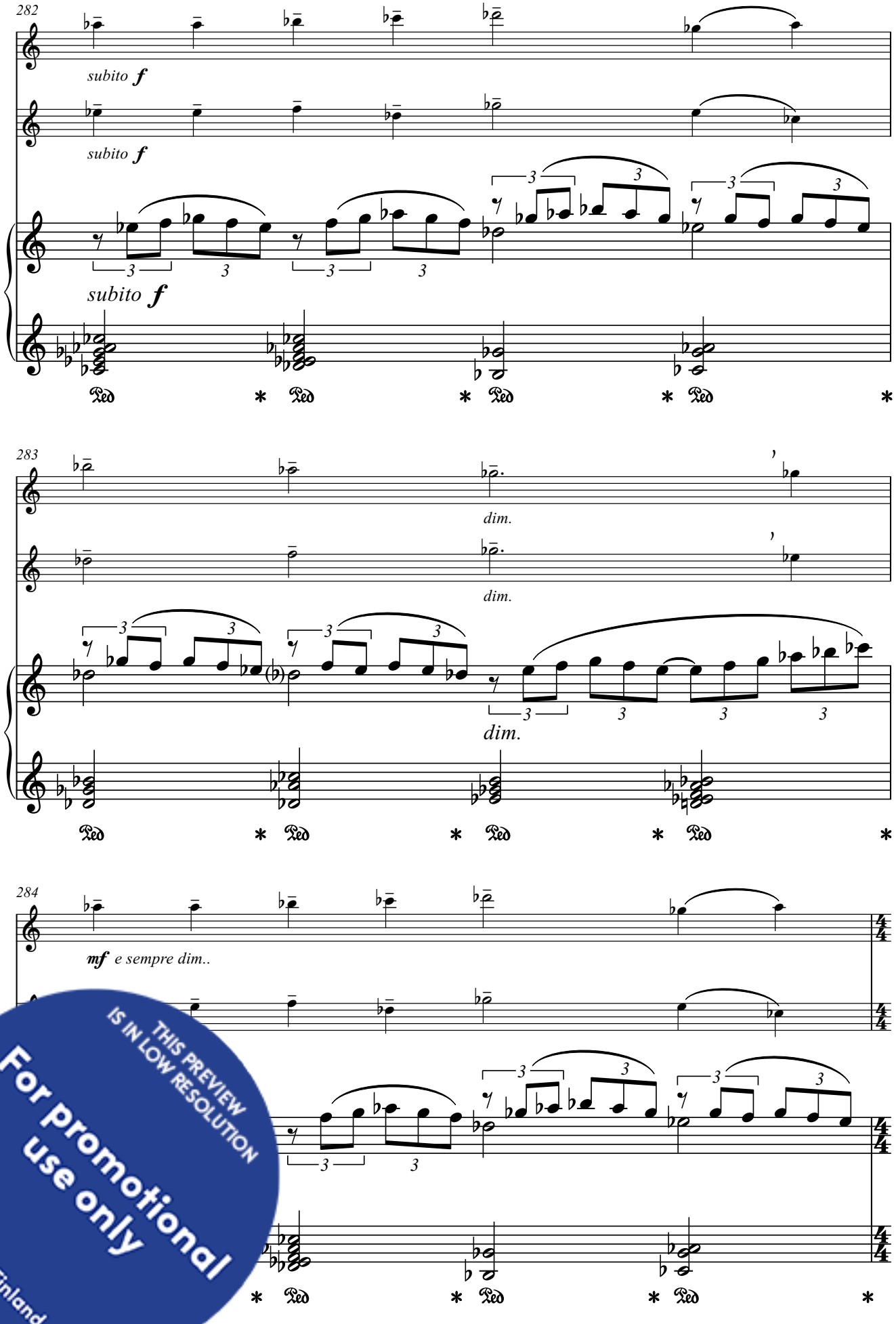

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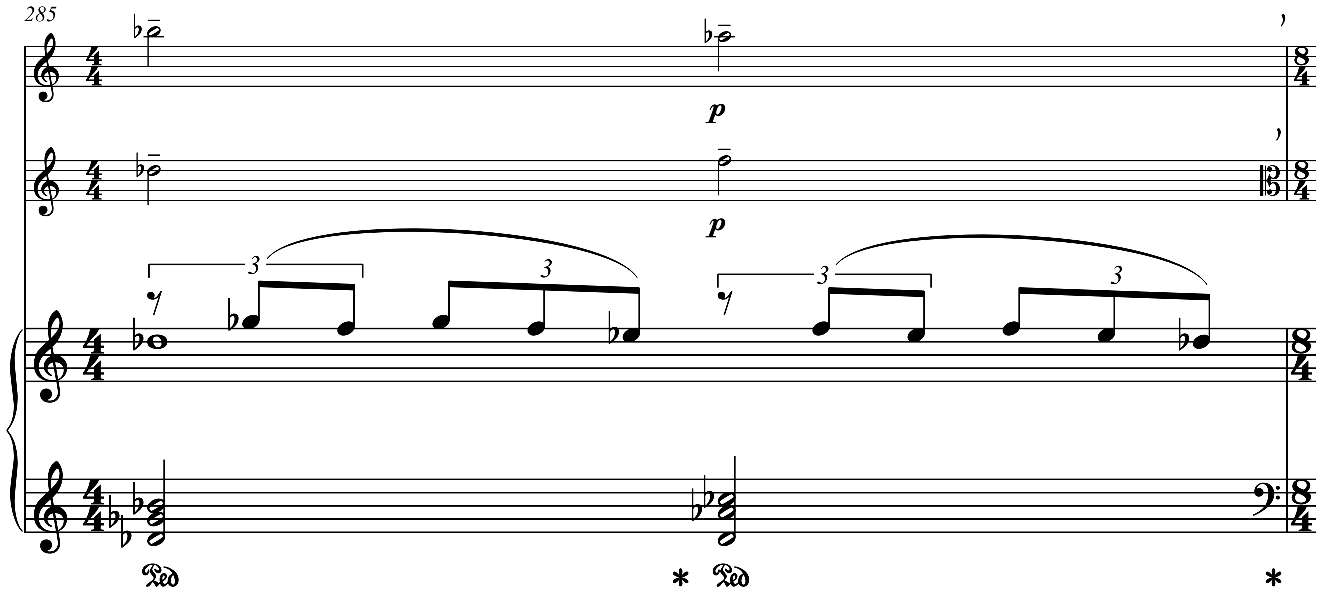
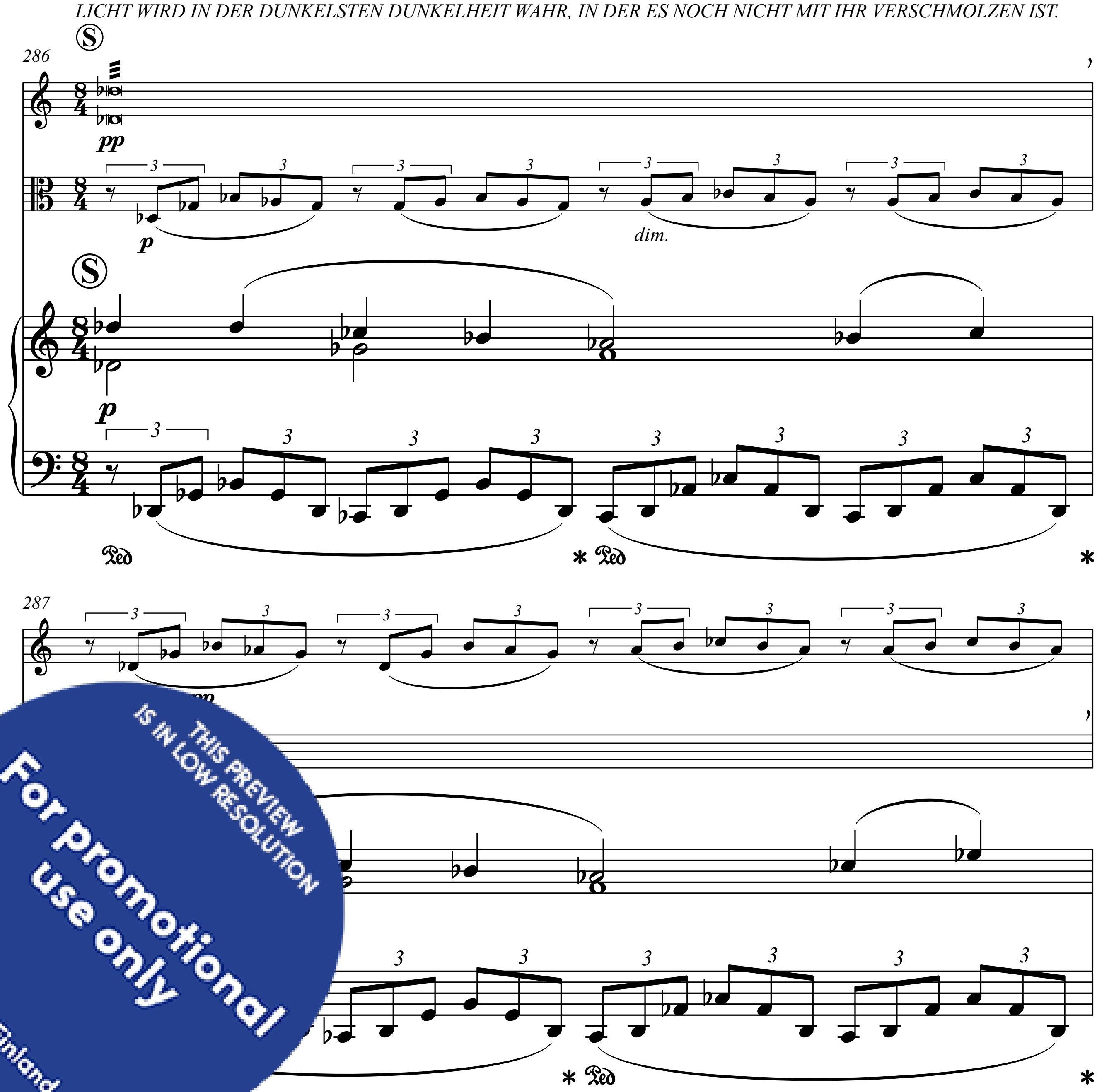


LIGHT BECOMES PERCEPTIBLE IN THE BLEAKEST DARKNESS WHERE IT HAS NOT YET MERGED WITH IT. /
LICHT WIRD IN DER DUNKELSTEN DUNKELHEIT WAHR, IN DER ES NOCH NICHT MIT IHR VERSCHMOLZEN IST.



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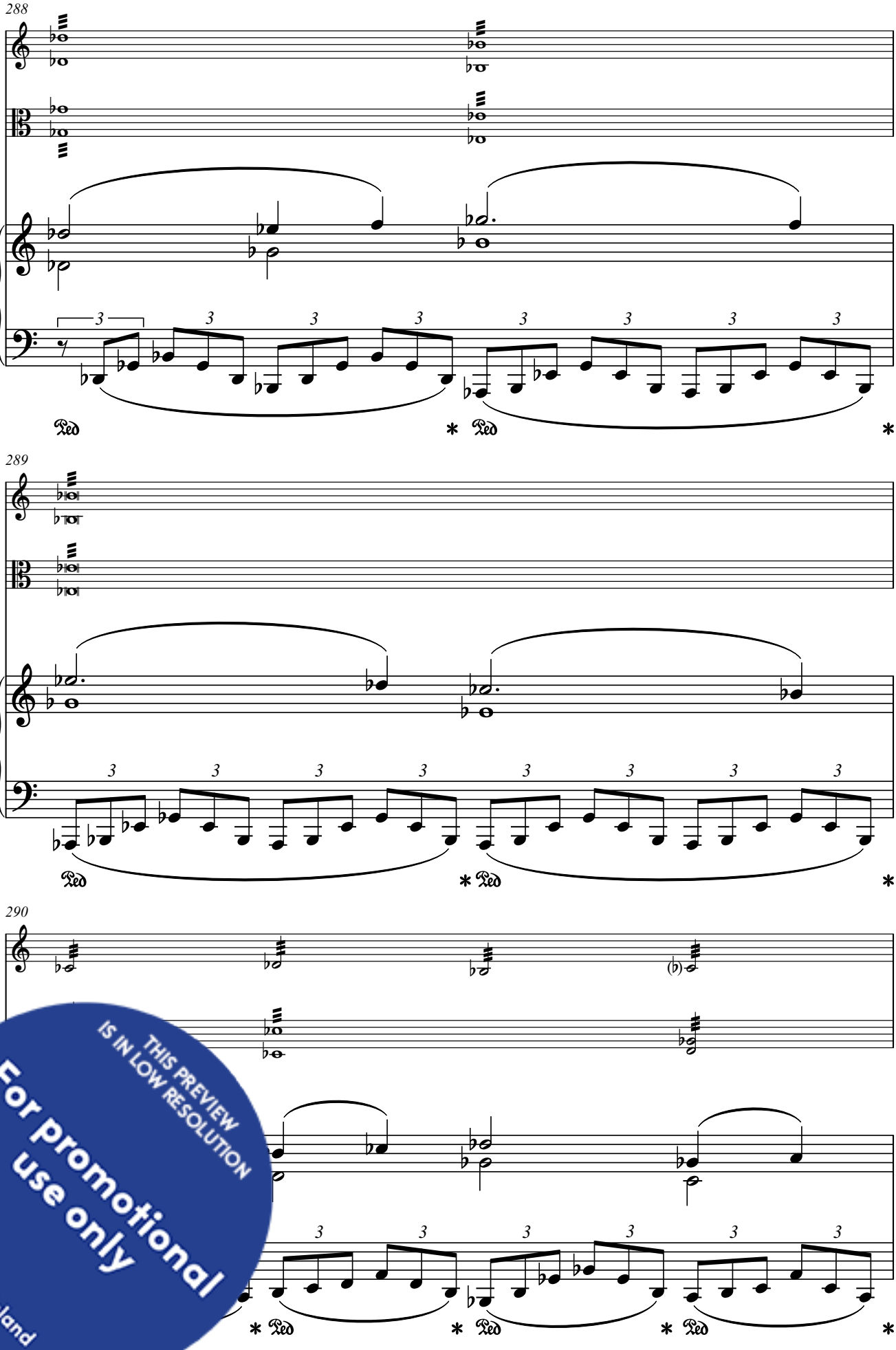

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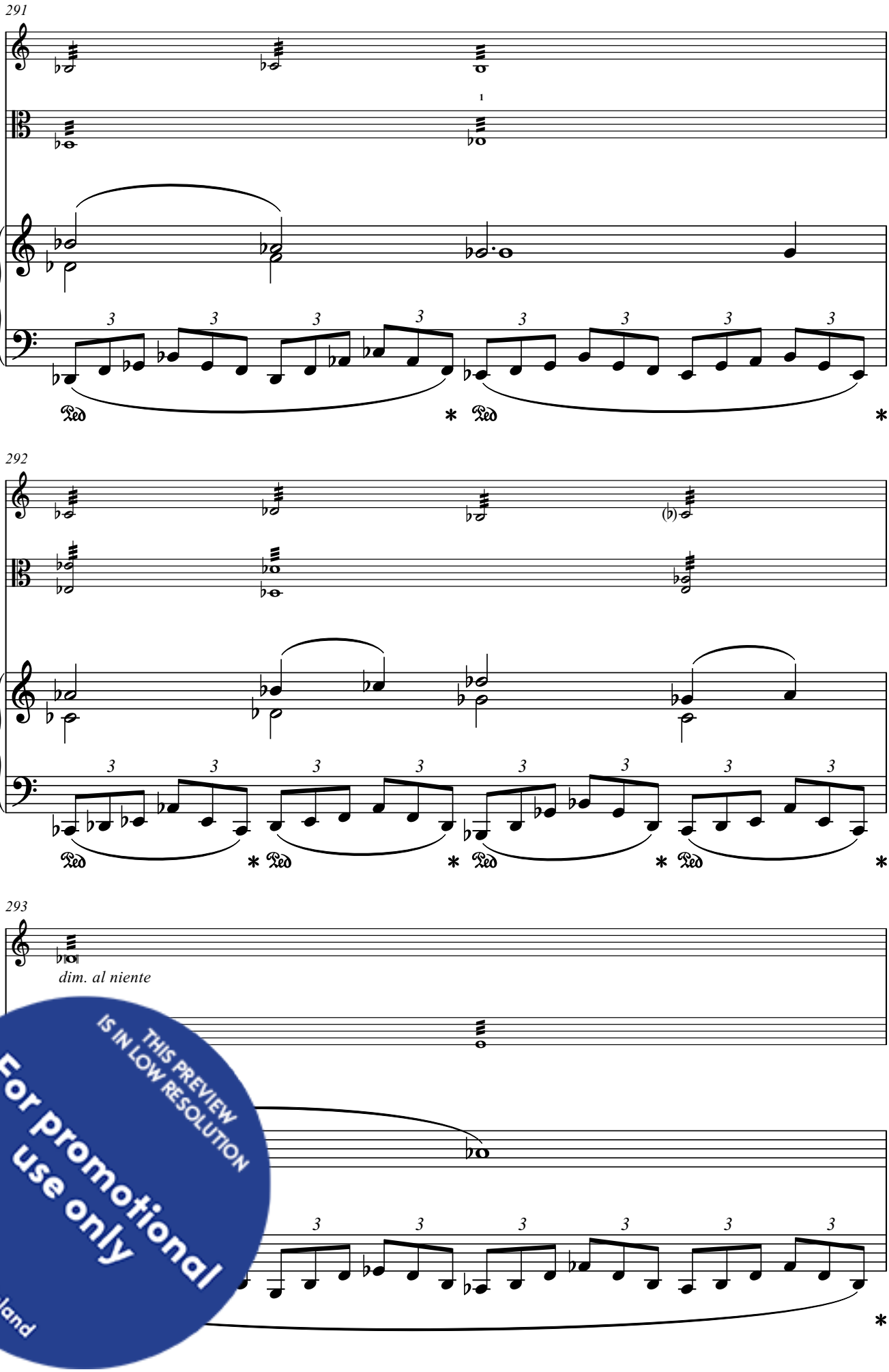

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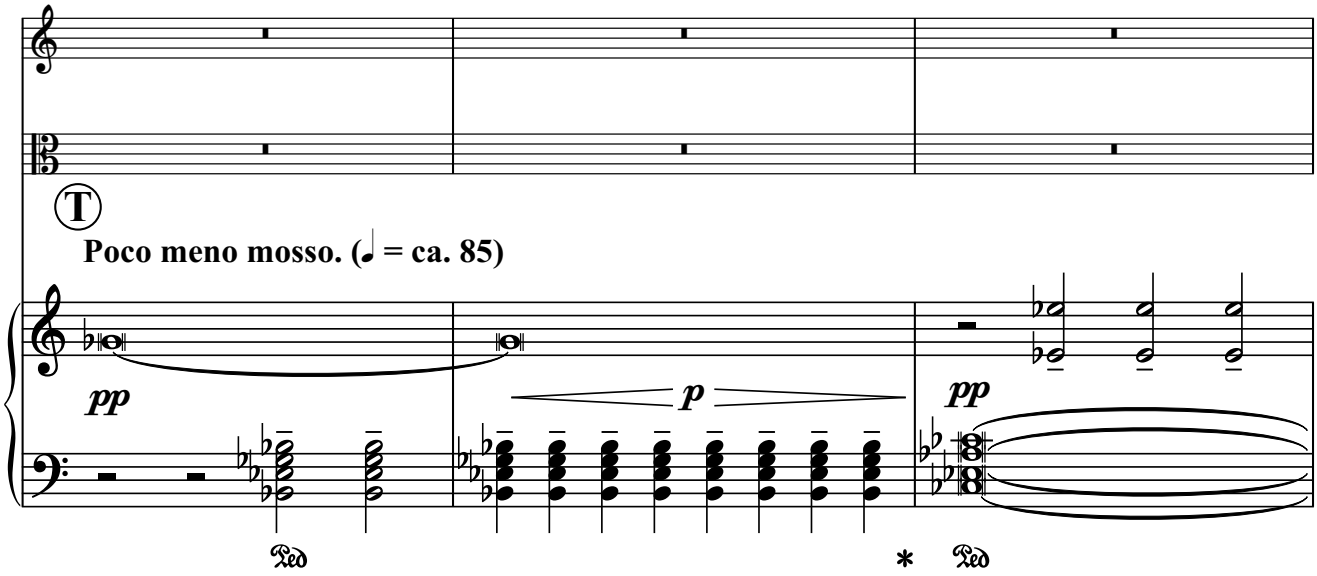
294 **Poco meno mosso. (♩ = ca. 85)**



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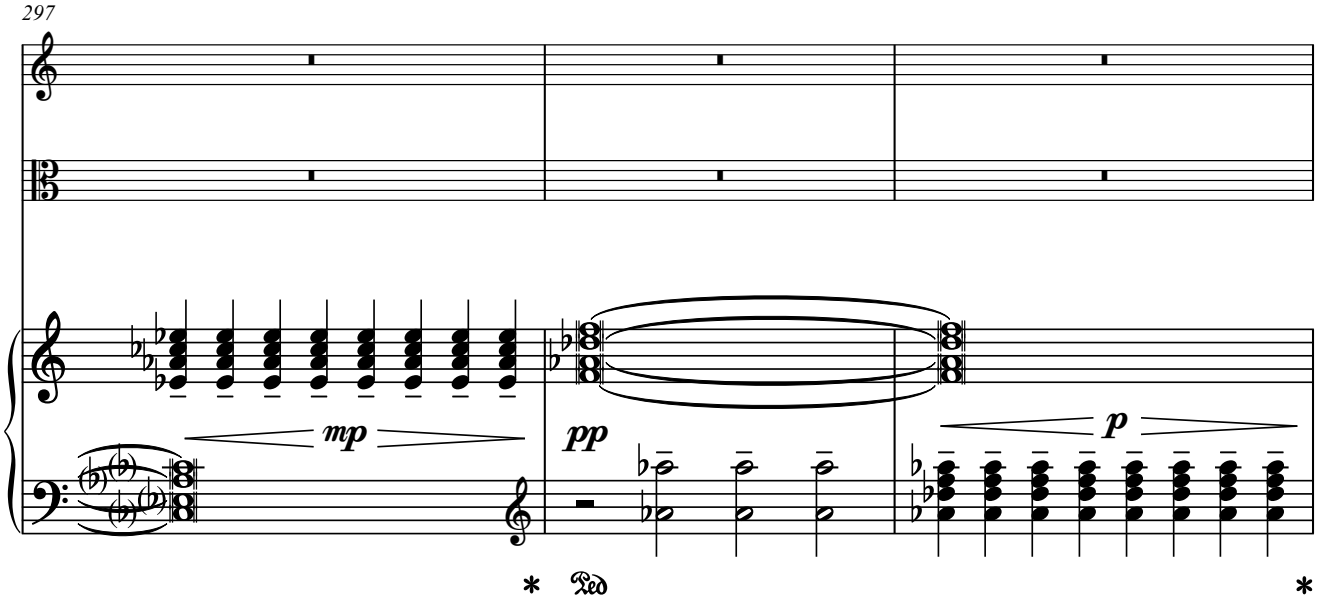

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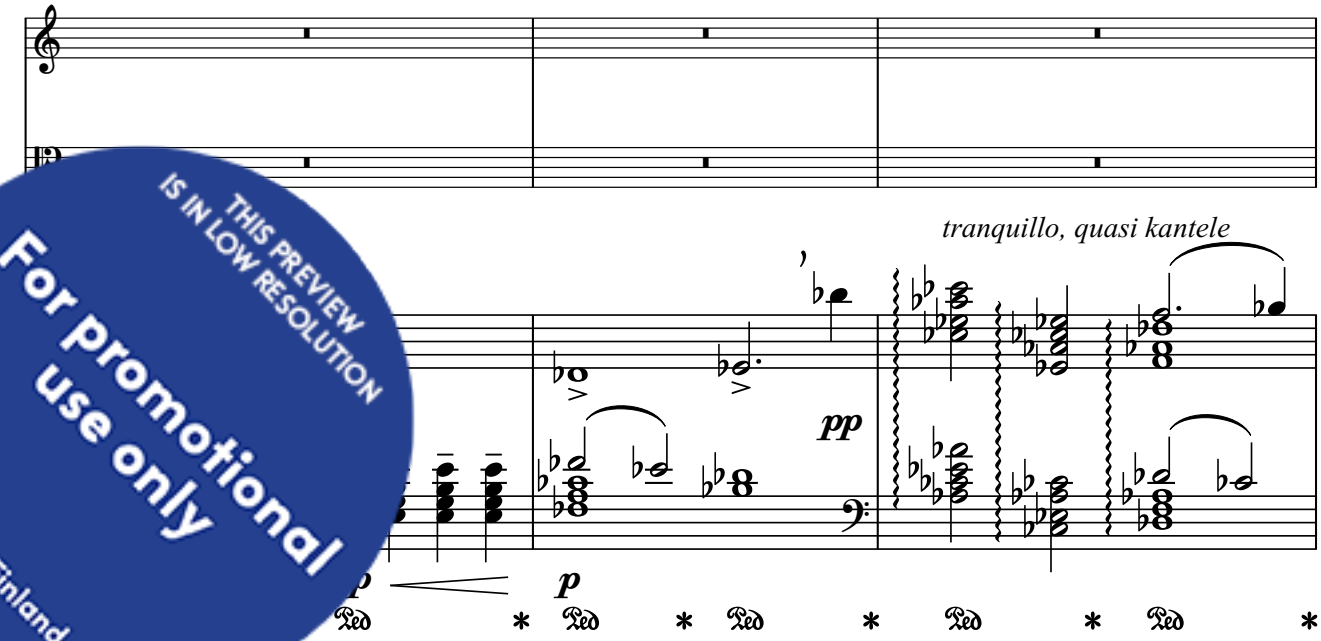

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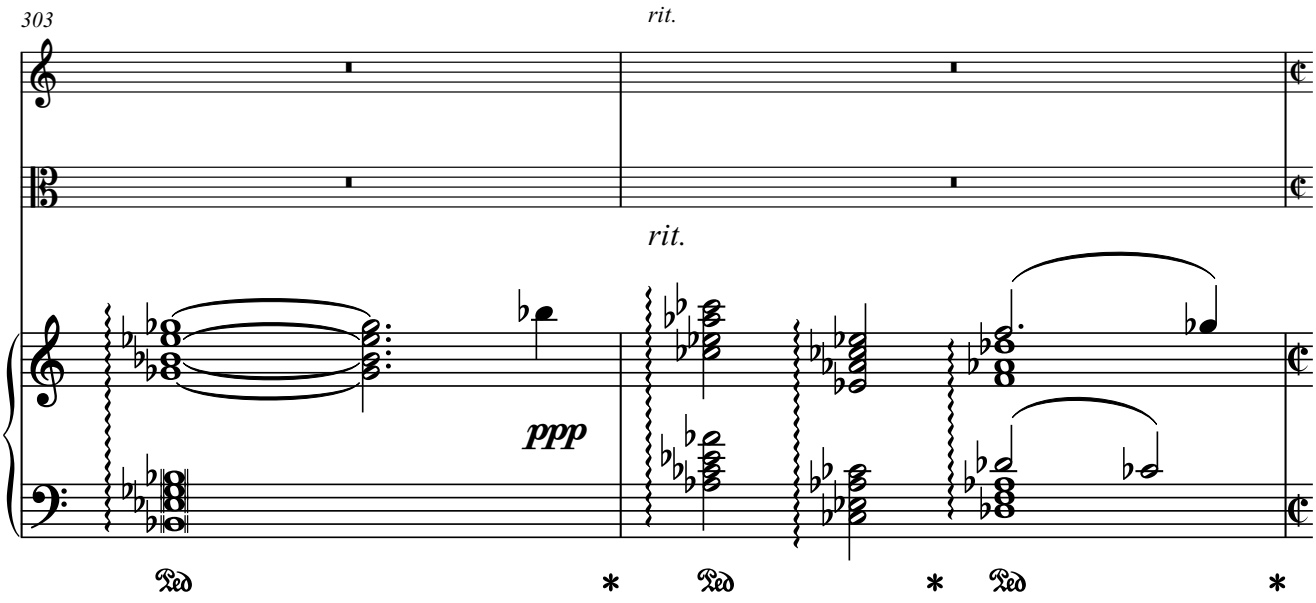
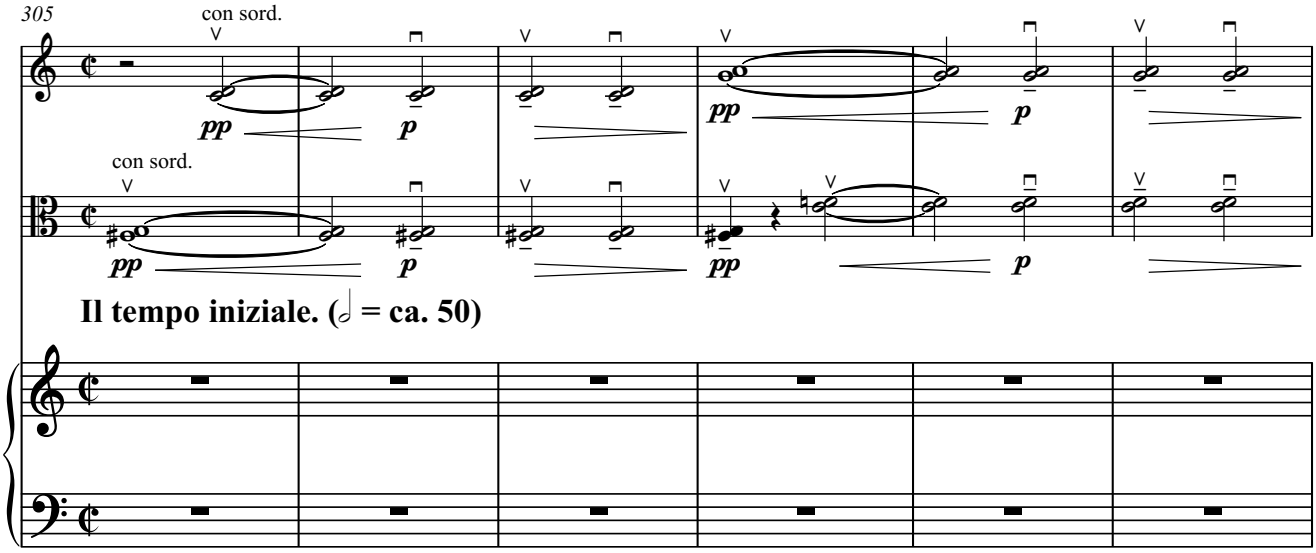
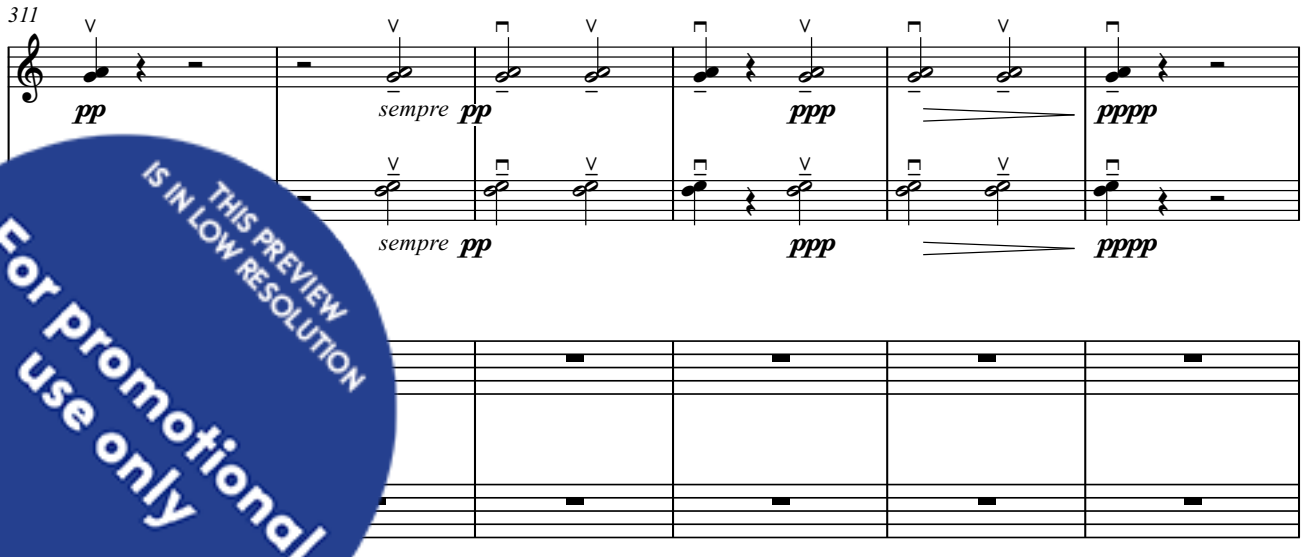


Il tempo iniziale. (𝅗𝅥 = ca. 50)





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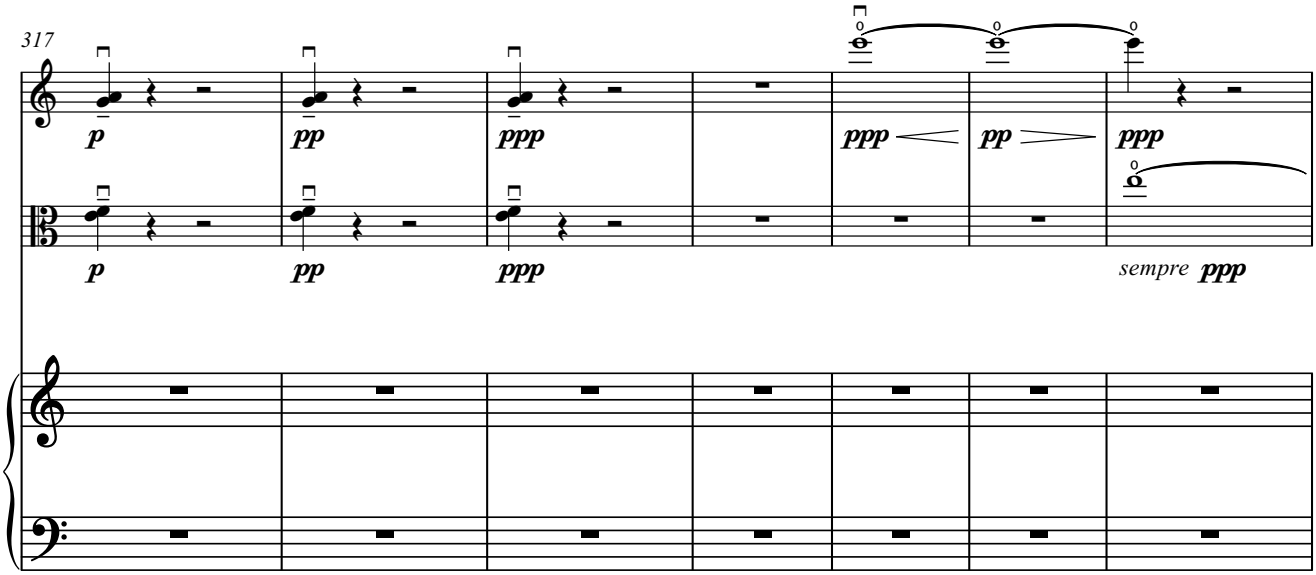

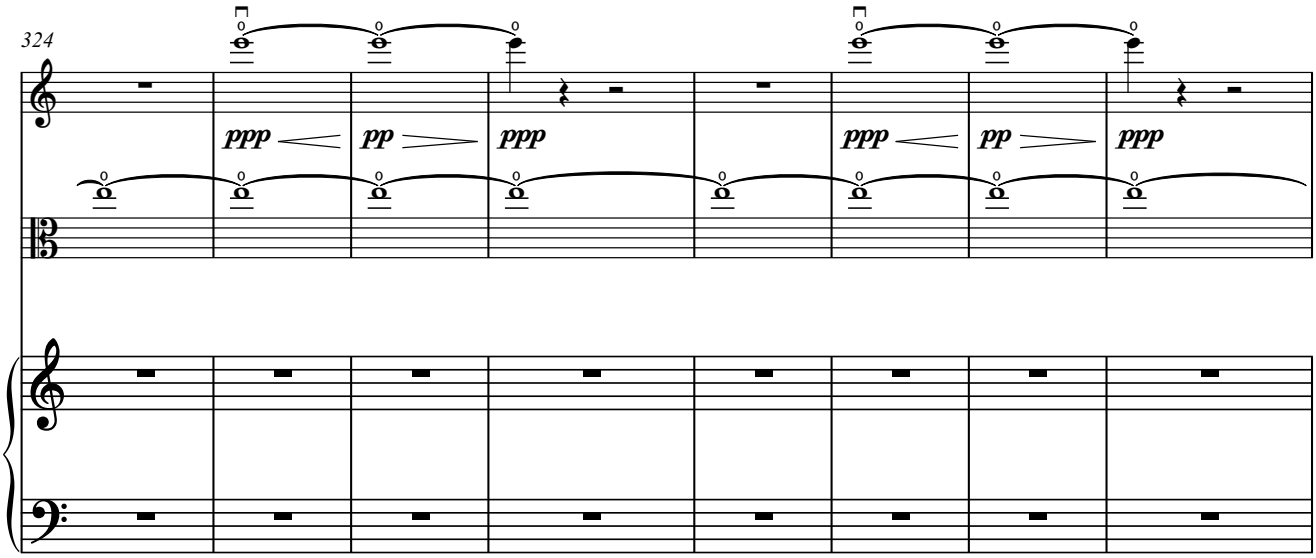

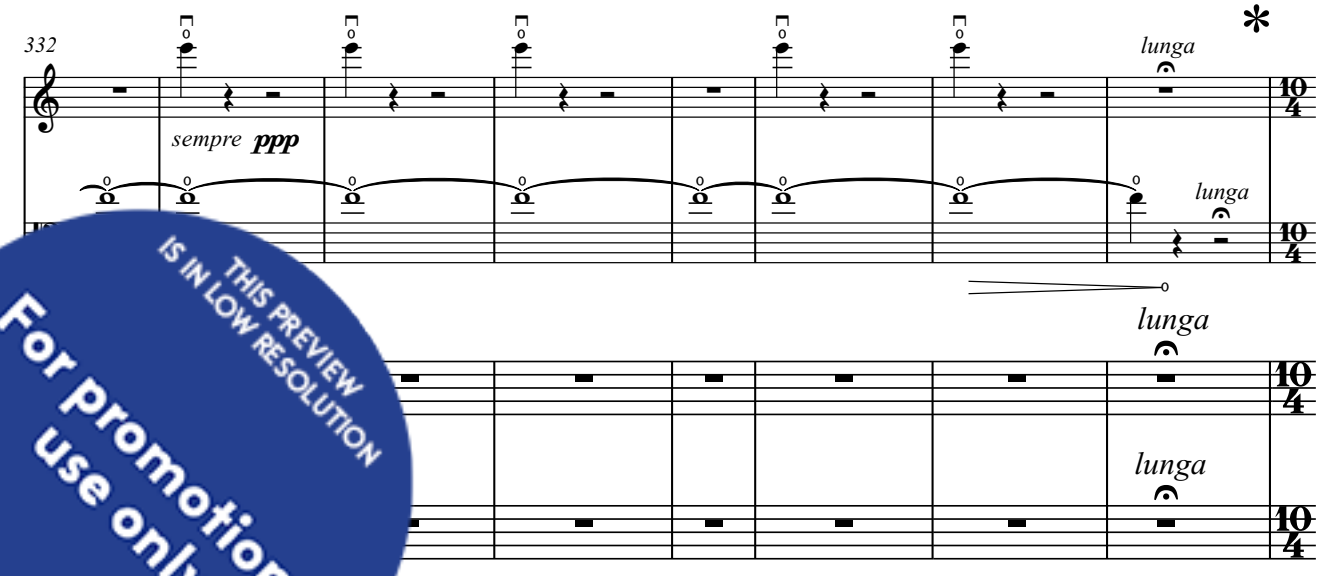

incorporated into the piece, leaving the piano *tacet* to the very end. If the kantele is not available,
ternative ending with the piano from page 58 onwards. / *Wenn die Kantele da ist, sollte sie in das*
as Klavier bis ganz zum Schluss tacet bleiben sollte. Wenn die Kantele nicht da ist, geht man direkt
dem Klavier ab Seine 58 über.

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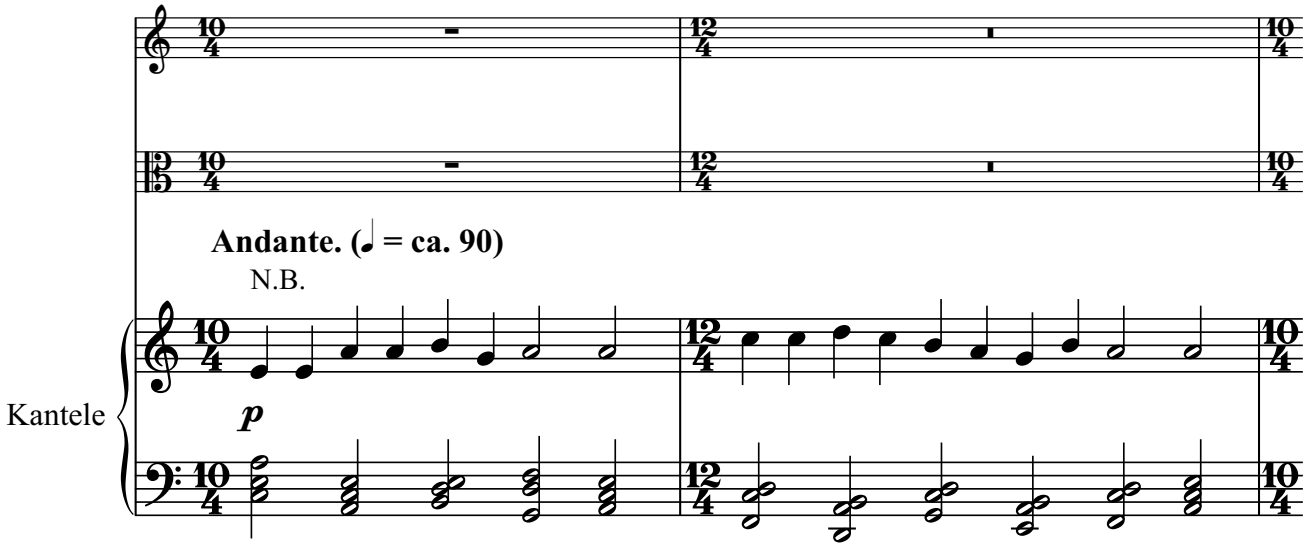
EPILOGUE. / *EPILOG.*

340 **Andante. (♩ = ca. 90)**



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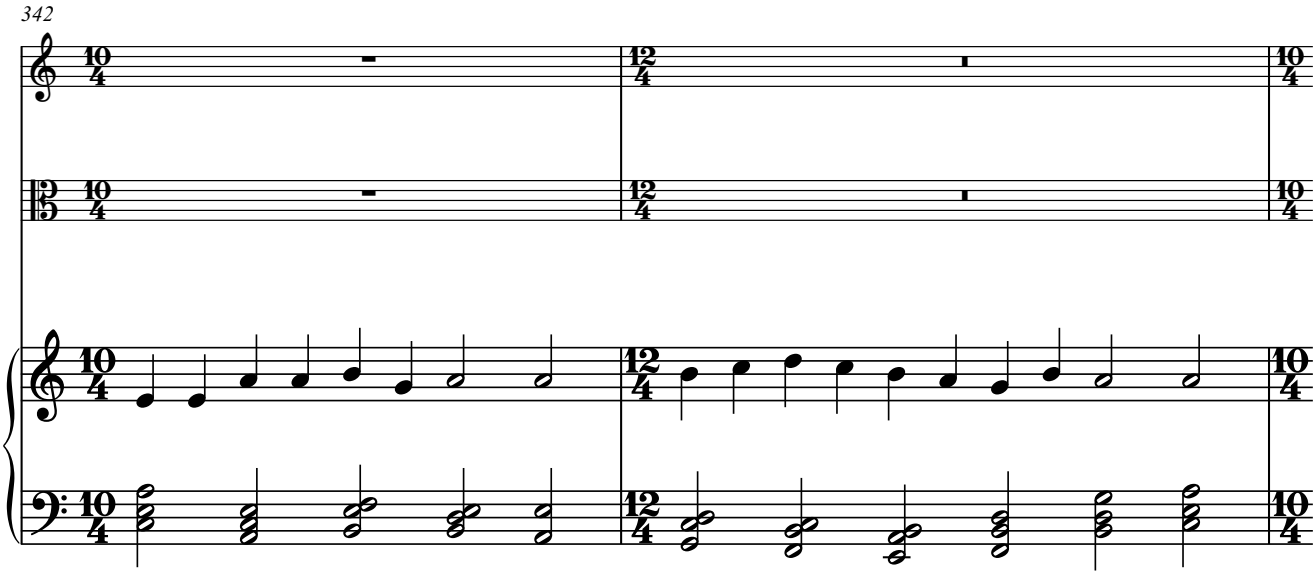

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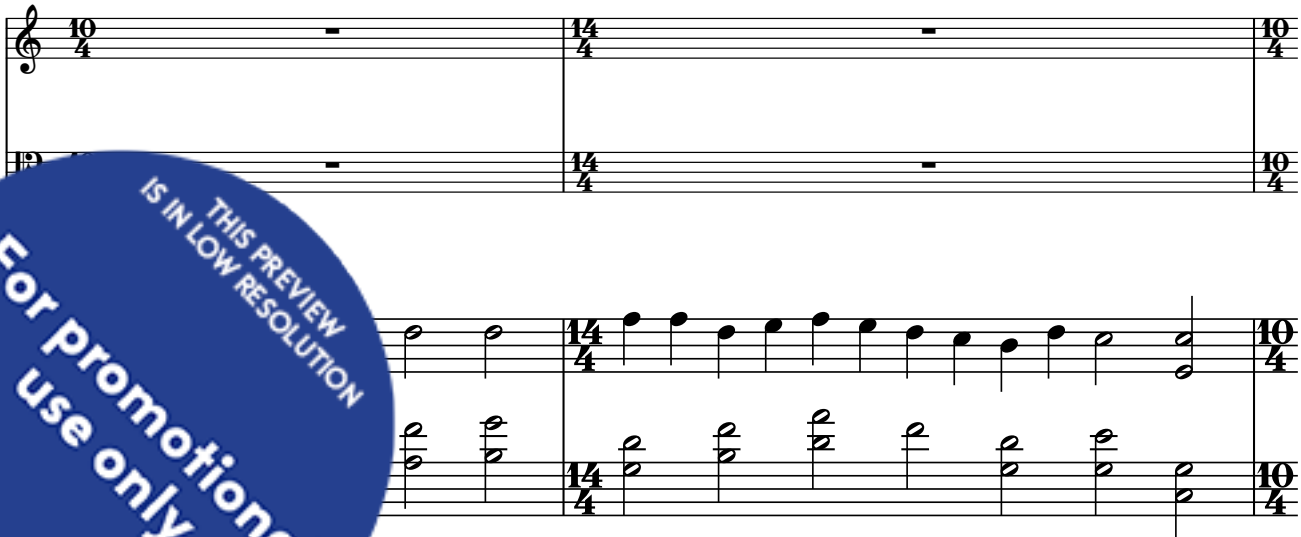

ve simplicity, as if humming a lullaby. The left-hand chords can be arpeggiated as it feels natural, measure 347, but as a basic principle the accompaniment should be in straight chords. / *Sollte mit agen werden, als ob man ein Schlaflied summt. Die Akkorde der linken Hand können arpeggiert wer- anfühlt, zum Beispiel beim letzten Akkord von Takt 347, aber grundsätzlich sollte die Begleitung in gera-*

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346

348

p

350

mf *e cresc.* *f*

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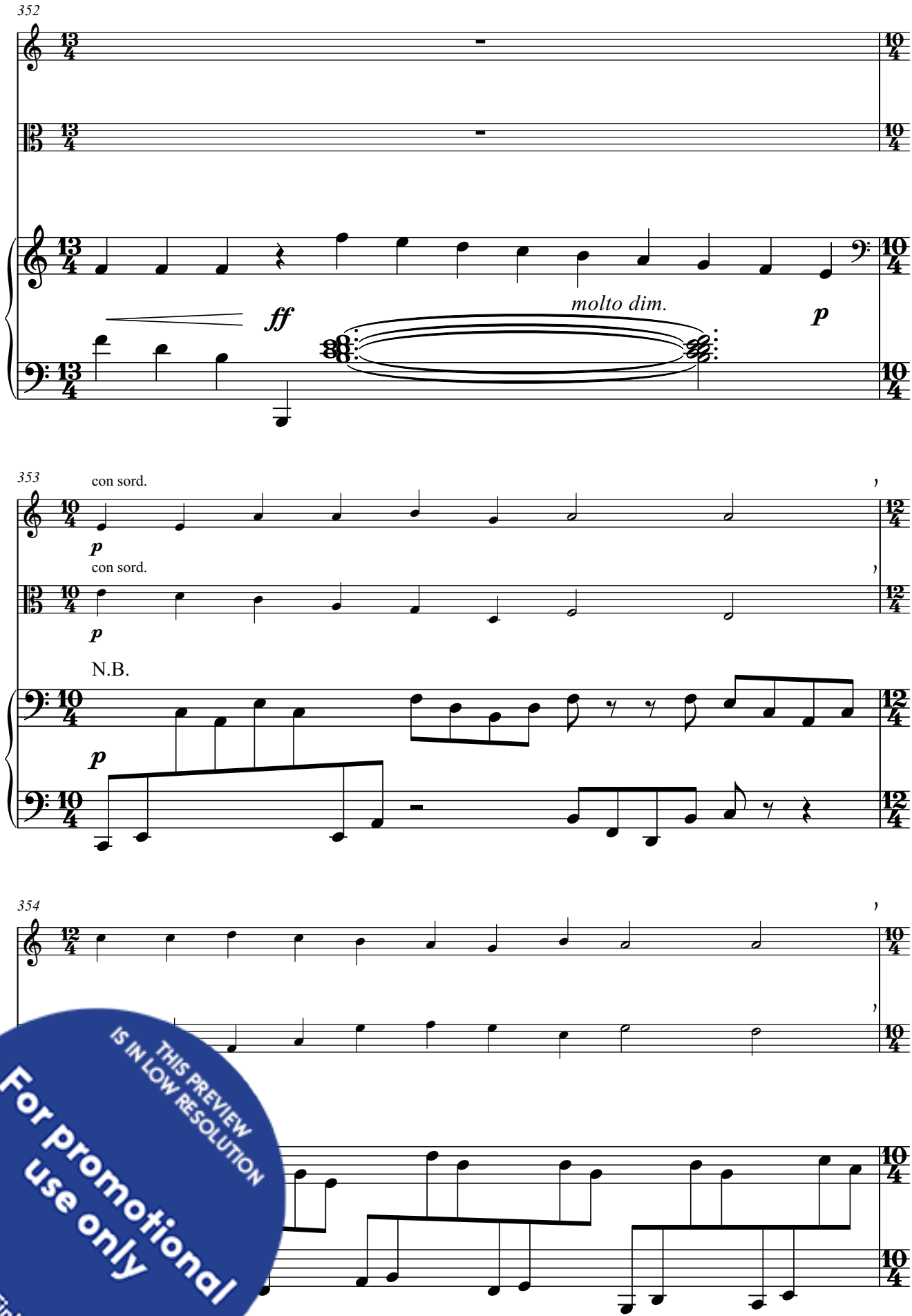

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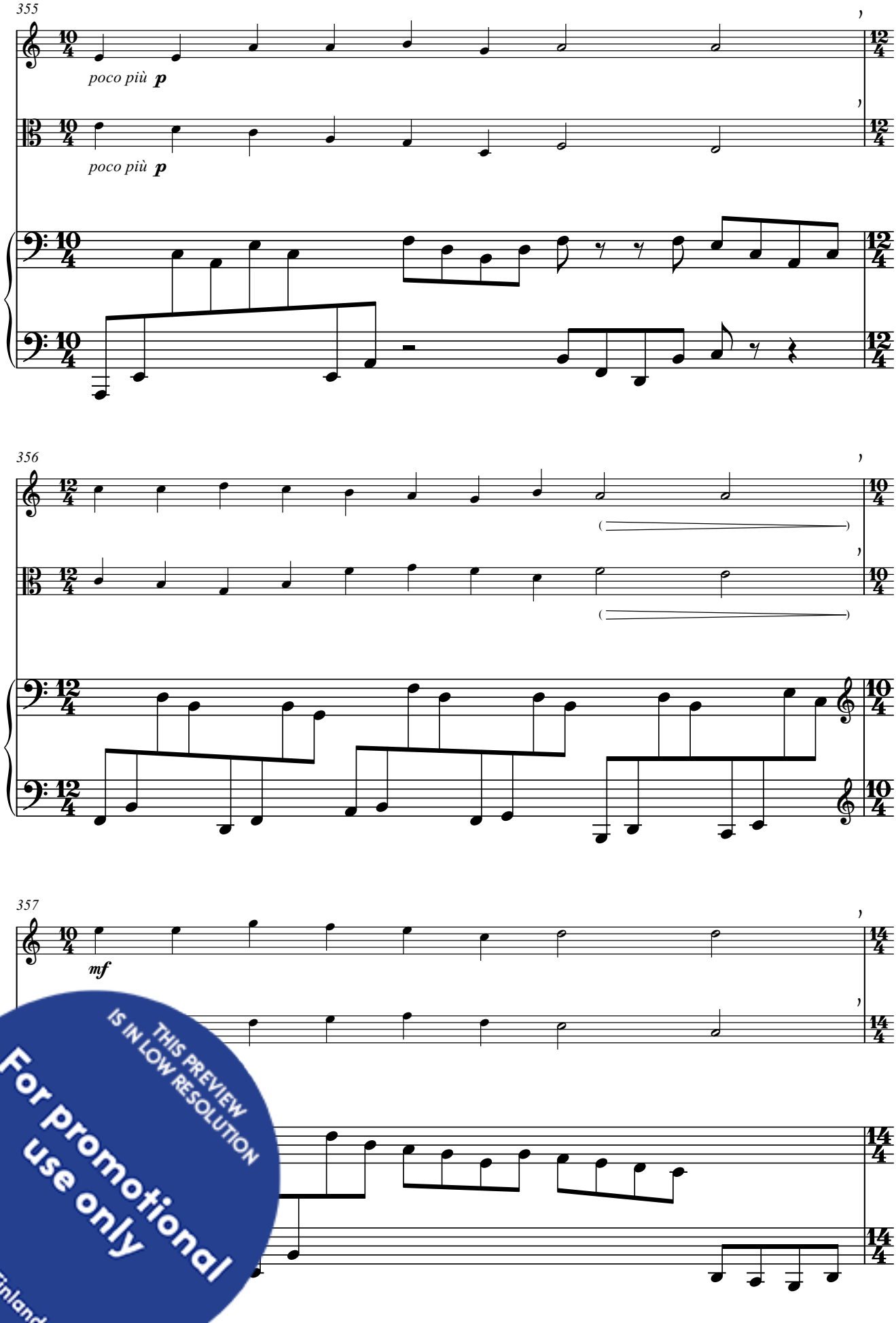
ic fluctuations according to the intensity of the music. / *Kantele sempre piano; dynamische Schwan-*
er Musik.



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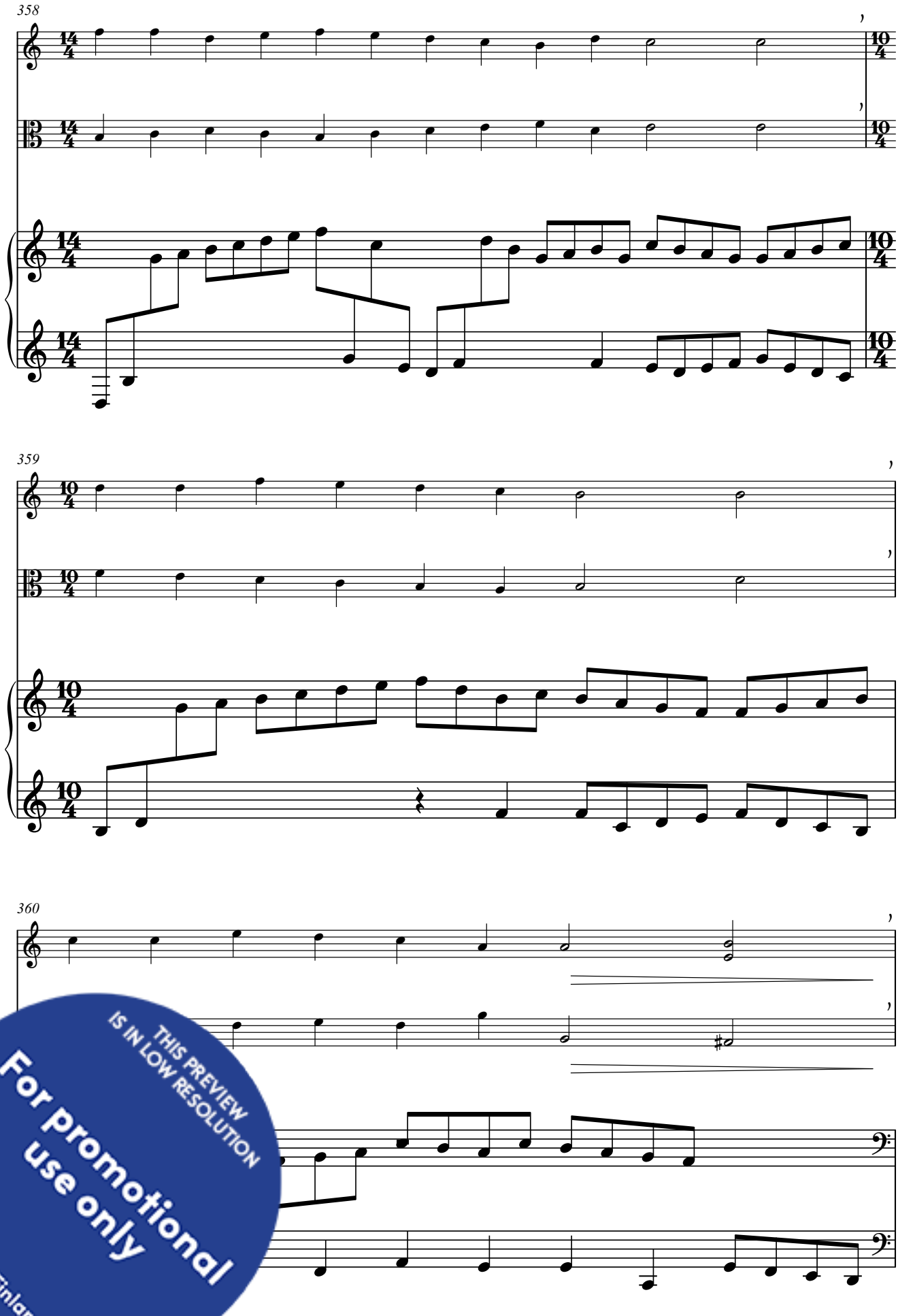

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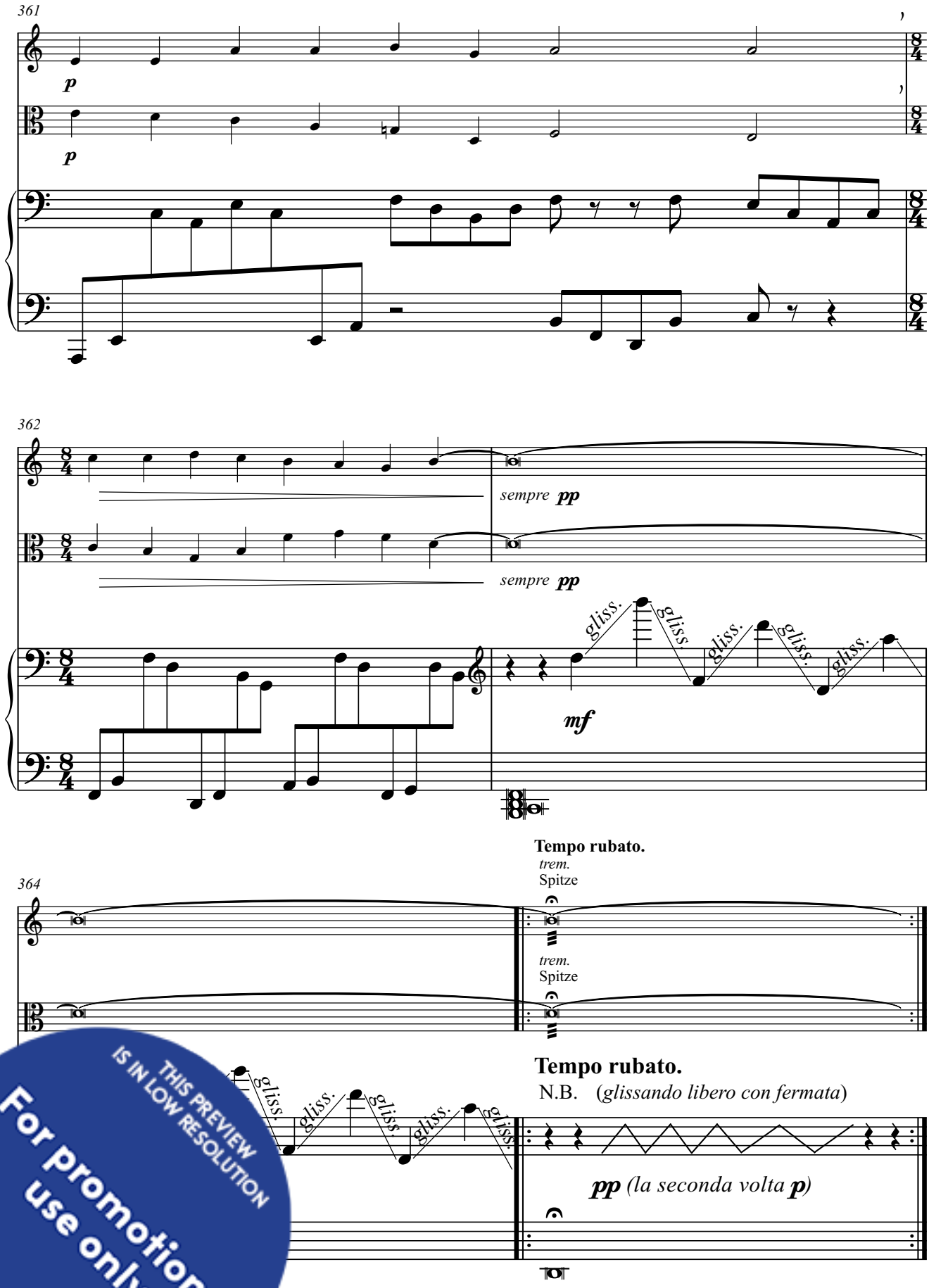

eft to the performer. However, the highest and the lowest pitches should be approximately at the ends ot an error if the pitches are slightly different when the measure is repeated. / *Die Tonhöhen der Glissan- überlassen. Die höchsten und tiefsten Töne sollten jedoch ungefähr an den Enden der Kurven liegen. Da- die Tonhölen bei der Wiederholung des Taktes leicht untershiedlich sind.*

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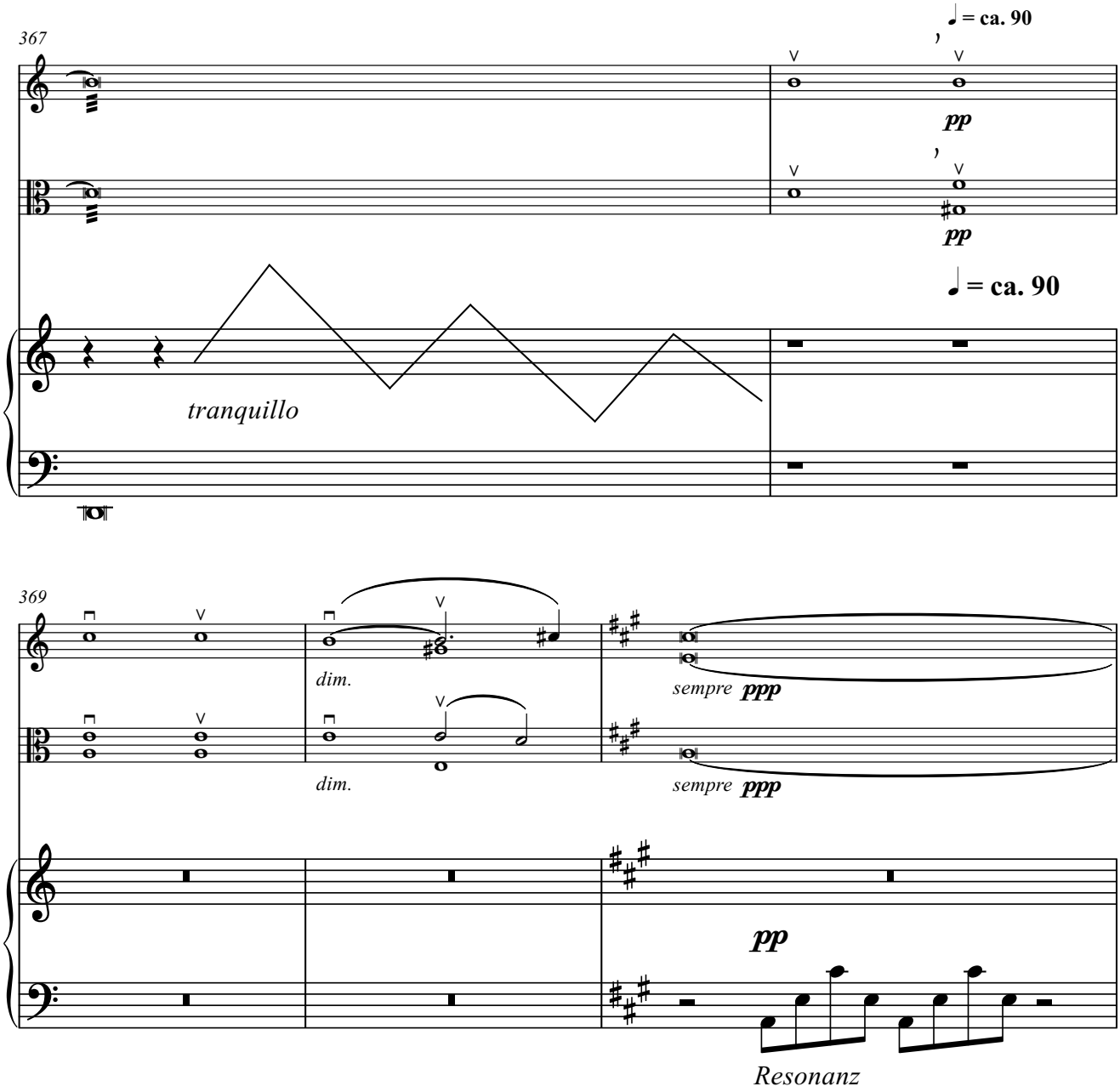

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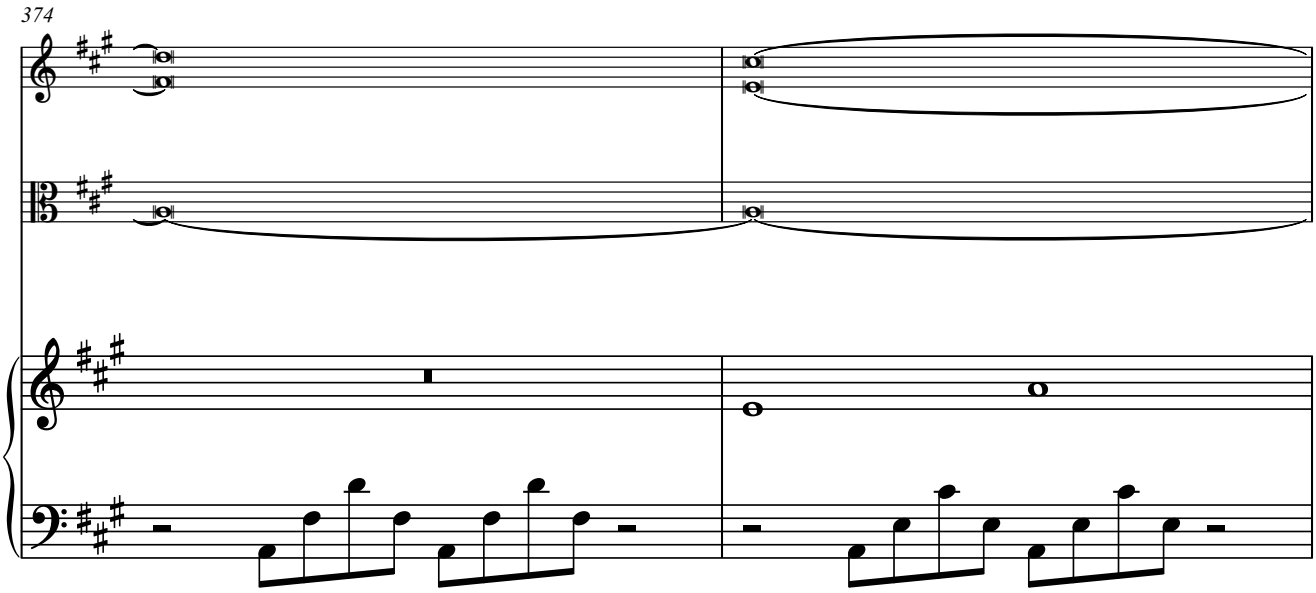

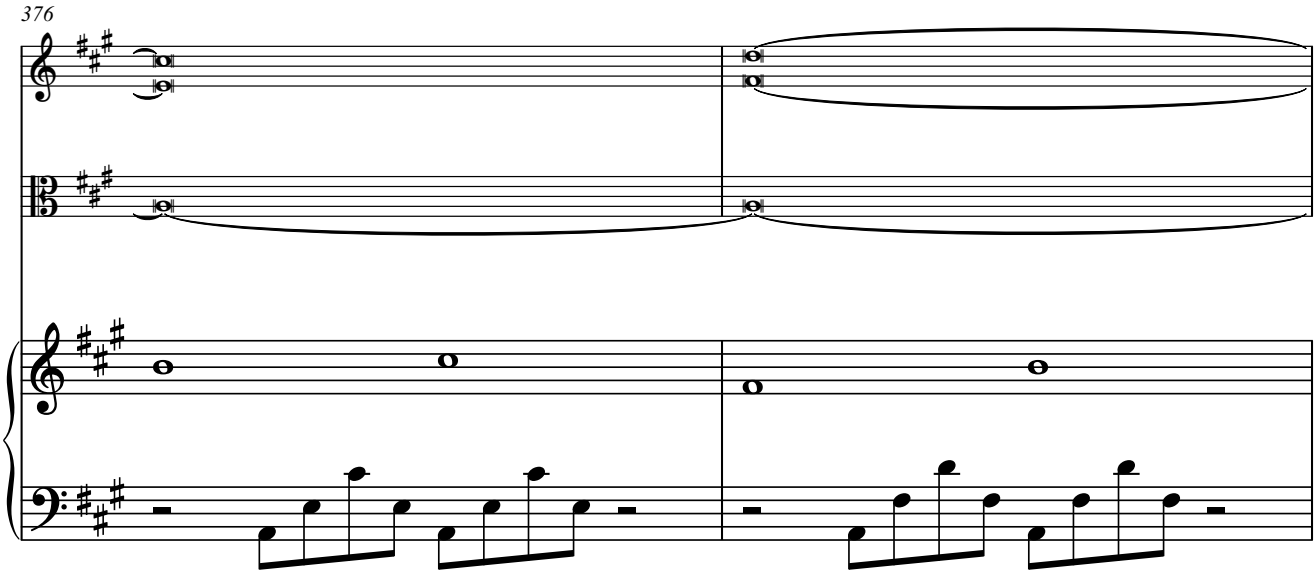

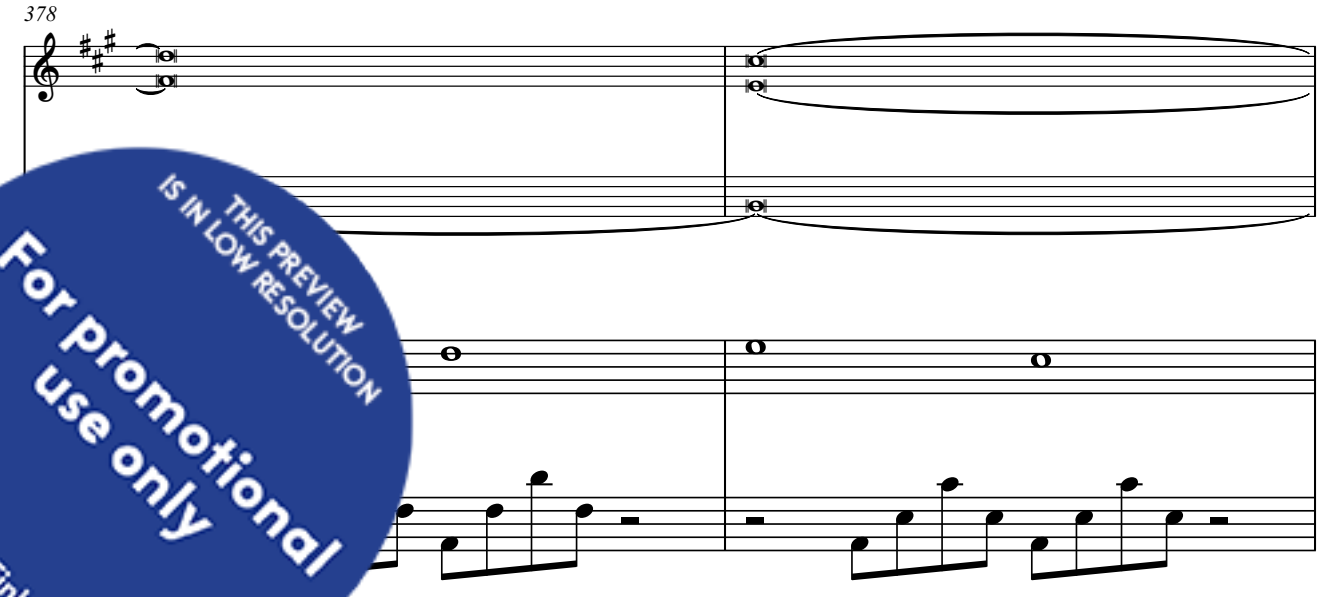

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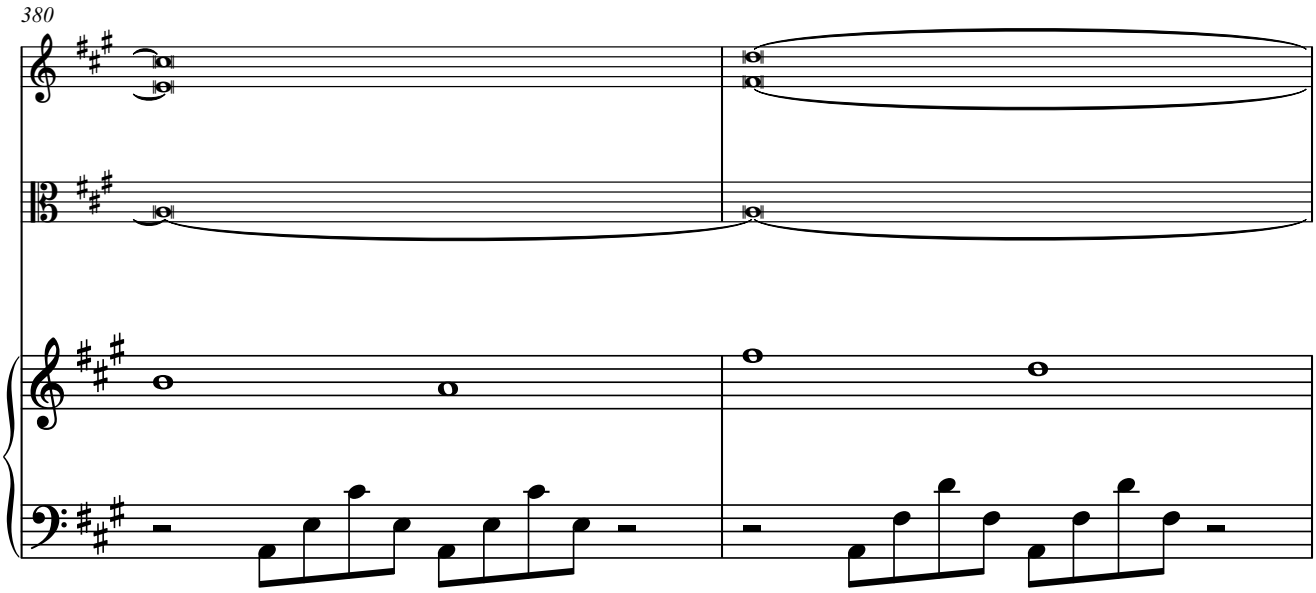

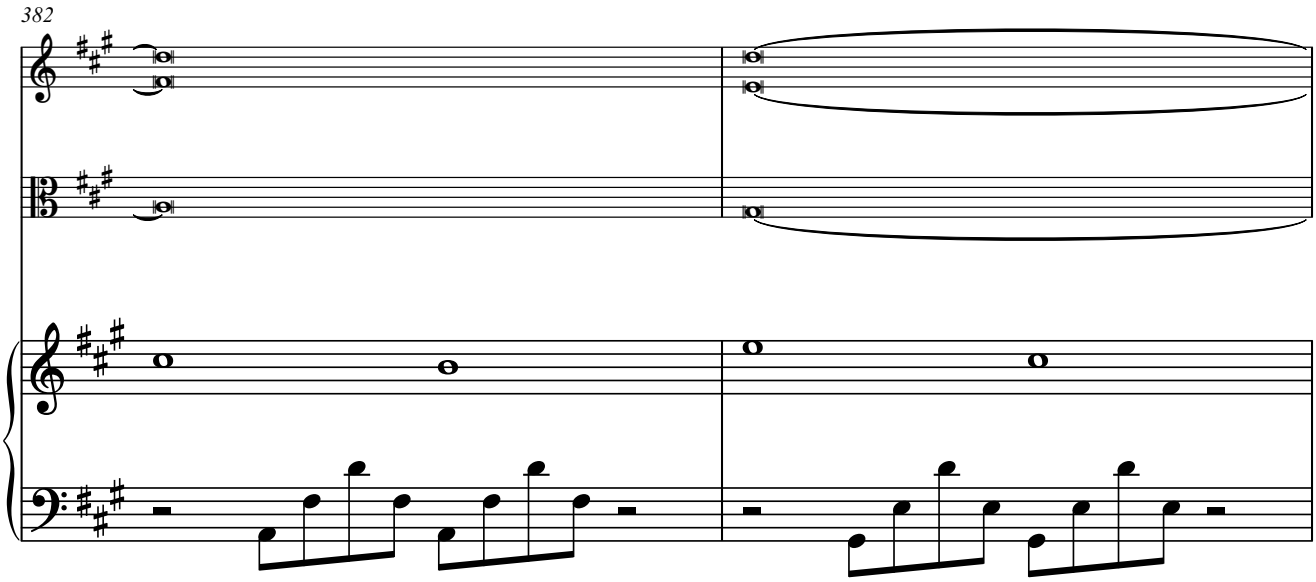

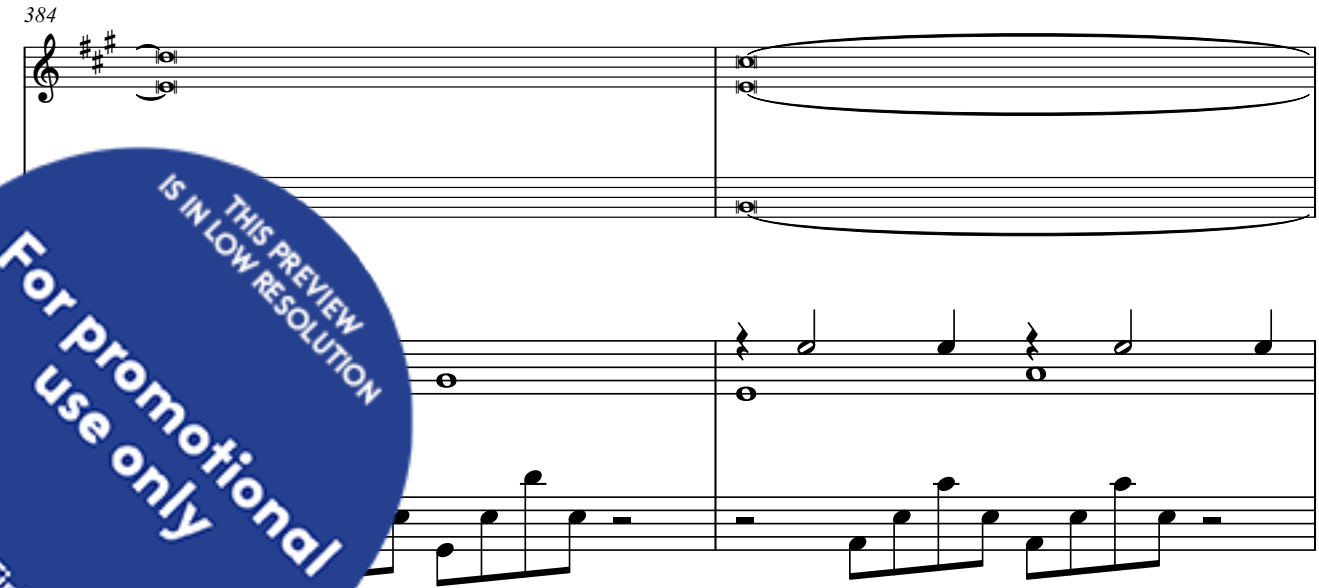

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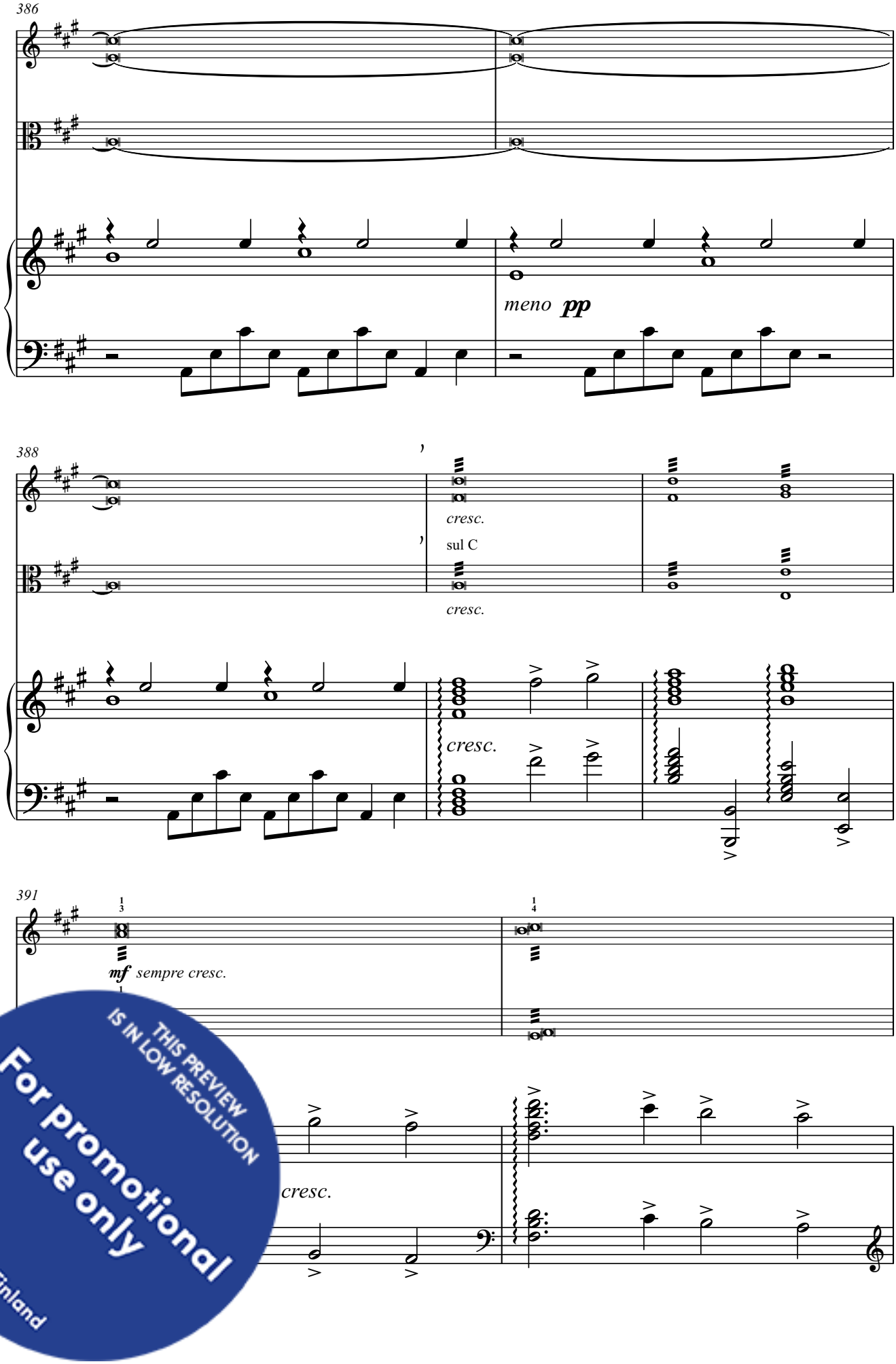

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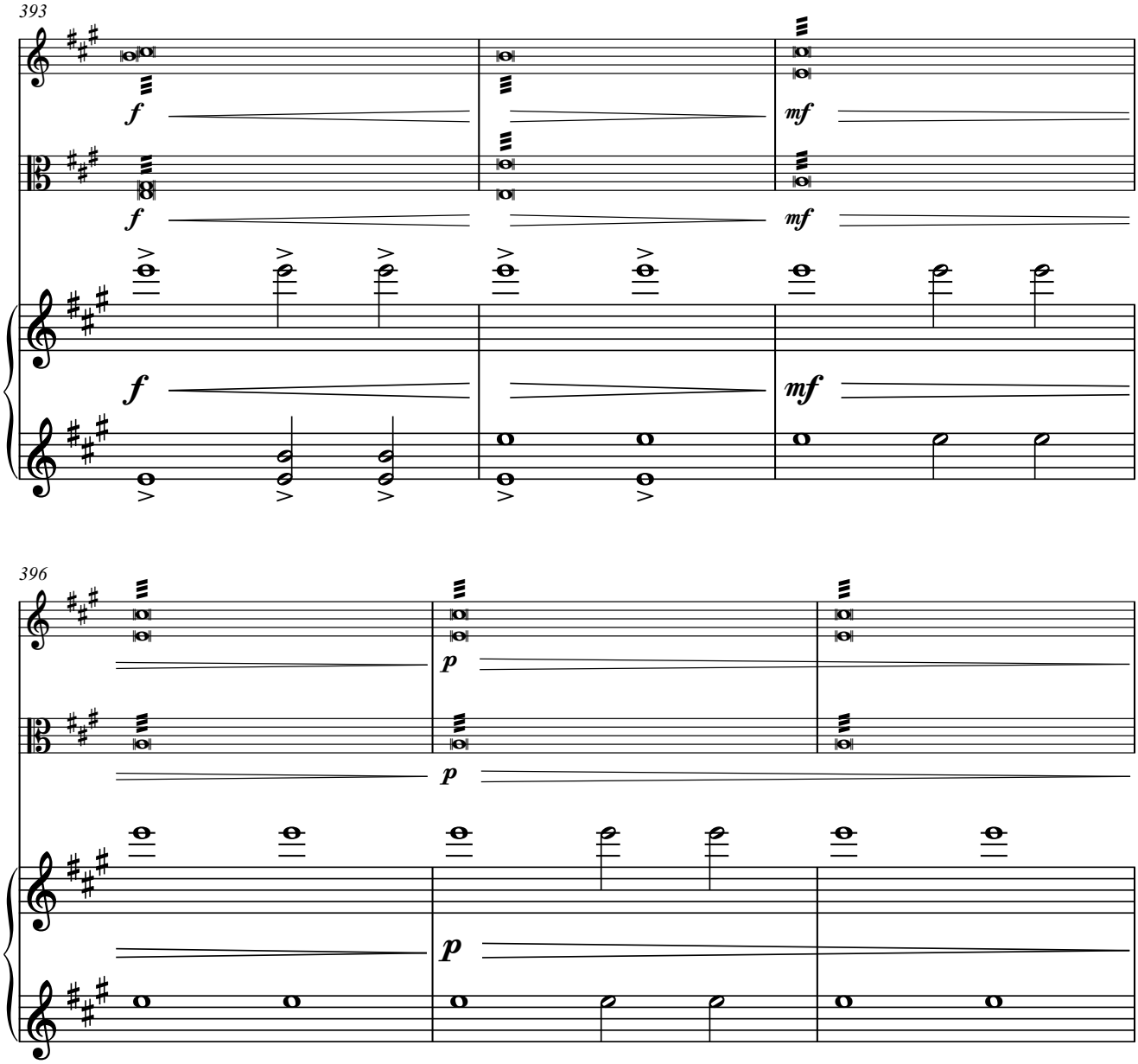

esonance must be allowed to fade away entirely before silence sets in - a silence that must be indefinite and
hereal atmospherical effect to take full impact. / *Bei der letzten Fermate muss der Ton vollständig verklingen,*
- eine Stille, die unbestimmt und lang genug sein muss, damit der ätherische atmosphärische Effekt seine volle
n kann.

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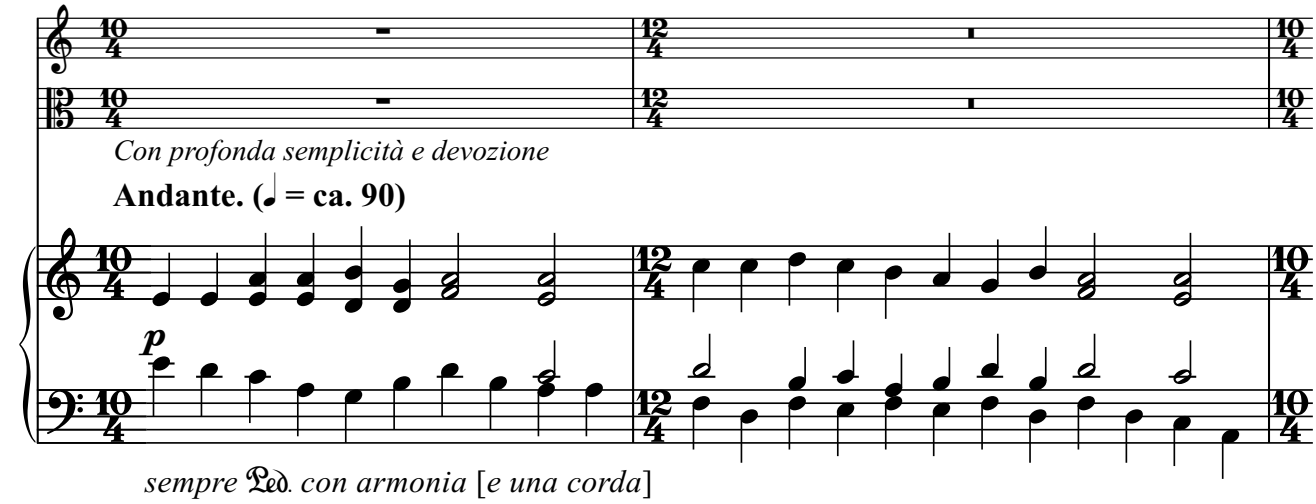
From 5th September 2024 (in Tampere) to 5th June 2025 (in Helsinki)
Von 5. September 2024 (in Tampere) bis zum 5. Juni 2025 (in Helsinki)

*

EPILOGUE. / *EPILOG.* **

340 **Andante. (♩ = ca. 90)**



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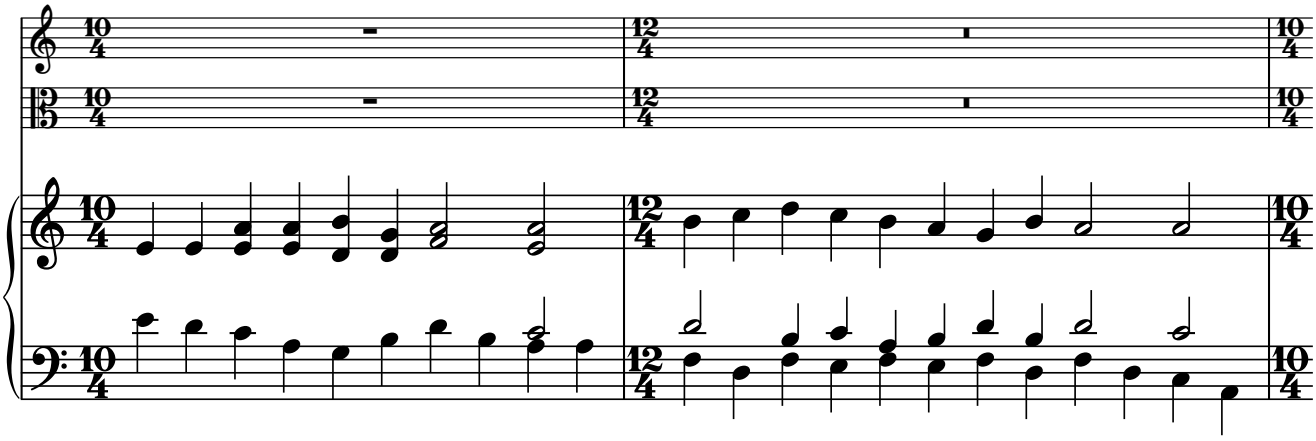

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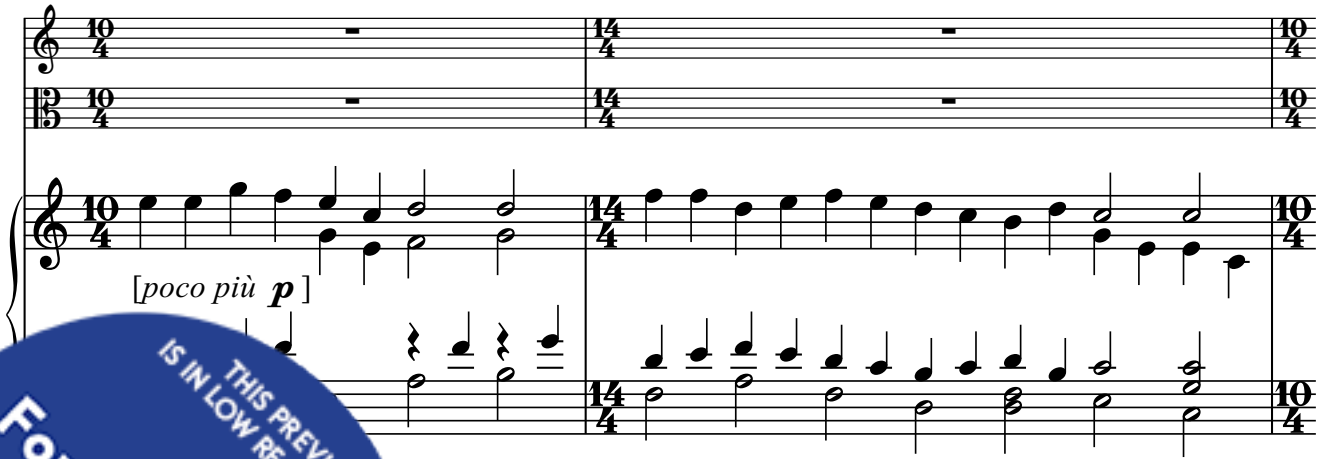

sion of the Epilogue must be performed. The performance must be consistently ethereal, mystical, adiance, manifesting itself in perceptible reality. Use of the pedal in accordance with the harmonies ue and the tone of the grand piano, including sempre una corda. / *Wenn keine Kantele da ist, kommt Die Aufführung muss durchgehend ätherisch und mystisch sein und klanglich wie ein unsichtbarer er wahrnehmbaren Realität manifestiert. Je nach Aufführungsort und Klang des Klaviers empfiehlt mit den Harmonien zu benutzen, einschließlich sempre una corda.*

in their seats and listen to the piano's concluding solo. If they have performed their parts directly usic on it. This version of the Epilogue is a straightforward continuation of the preceding passage in ay be seen as representing those who have already departed into eternity. / *Die Streicher bleiben ruhig en Klaviersolo zu. Wenn sie ihren Part direkt aus der Partitur gespielt haben, können sie in der Partitur ogs ist eine direkte Fortsetzung der vorhergehenden Passage im Flageolett-Klang, sodass mann sich die den kann, die bereits in die Ewigkeit eingegangen sind.*

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348

meno **p**

350

pp **p** **mf**

[*senza corda*]

Ped *

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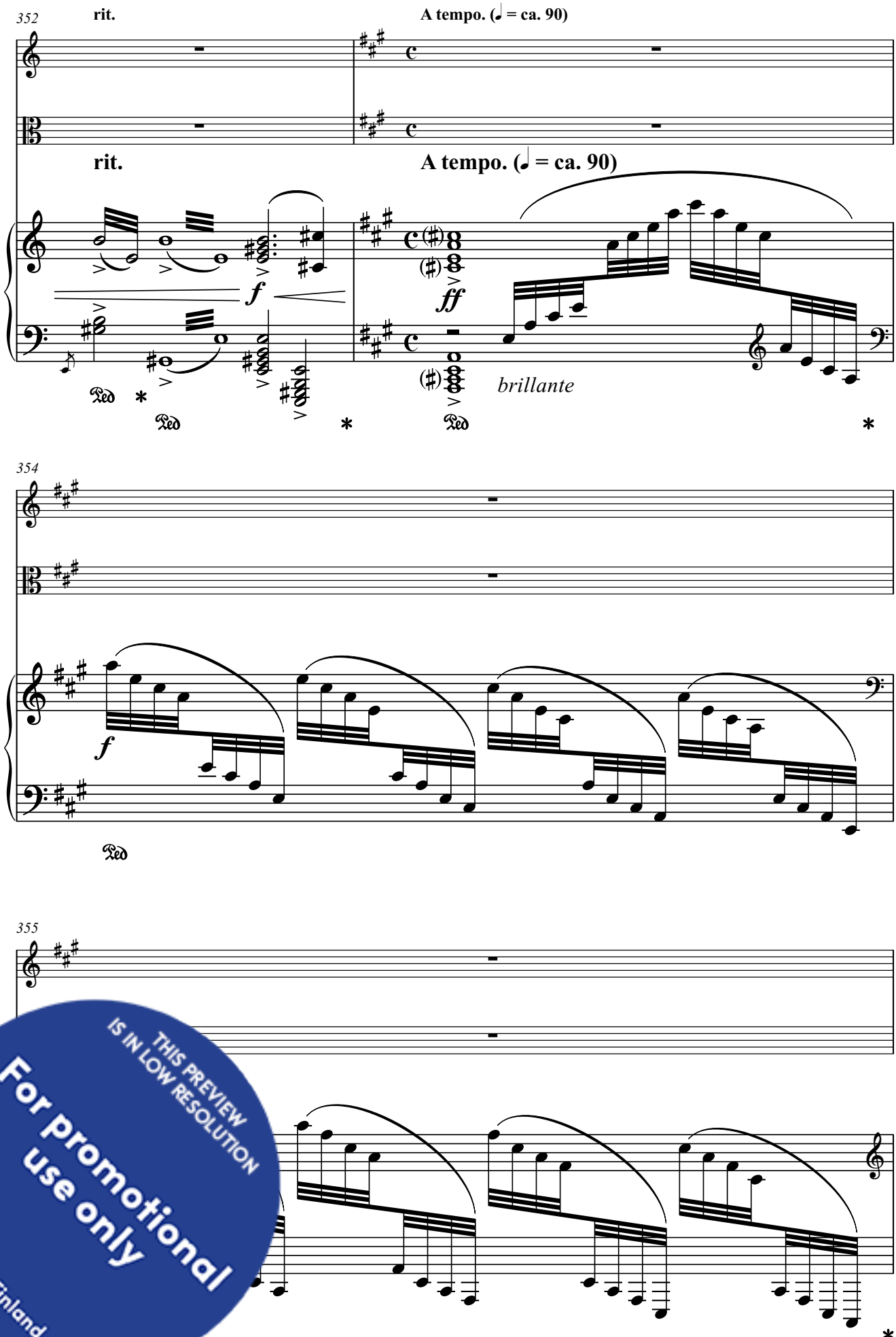

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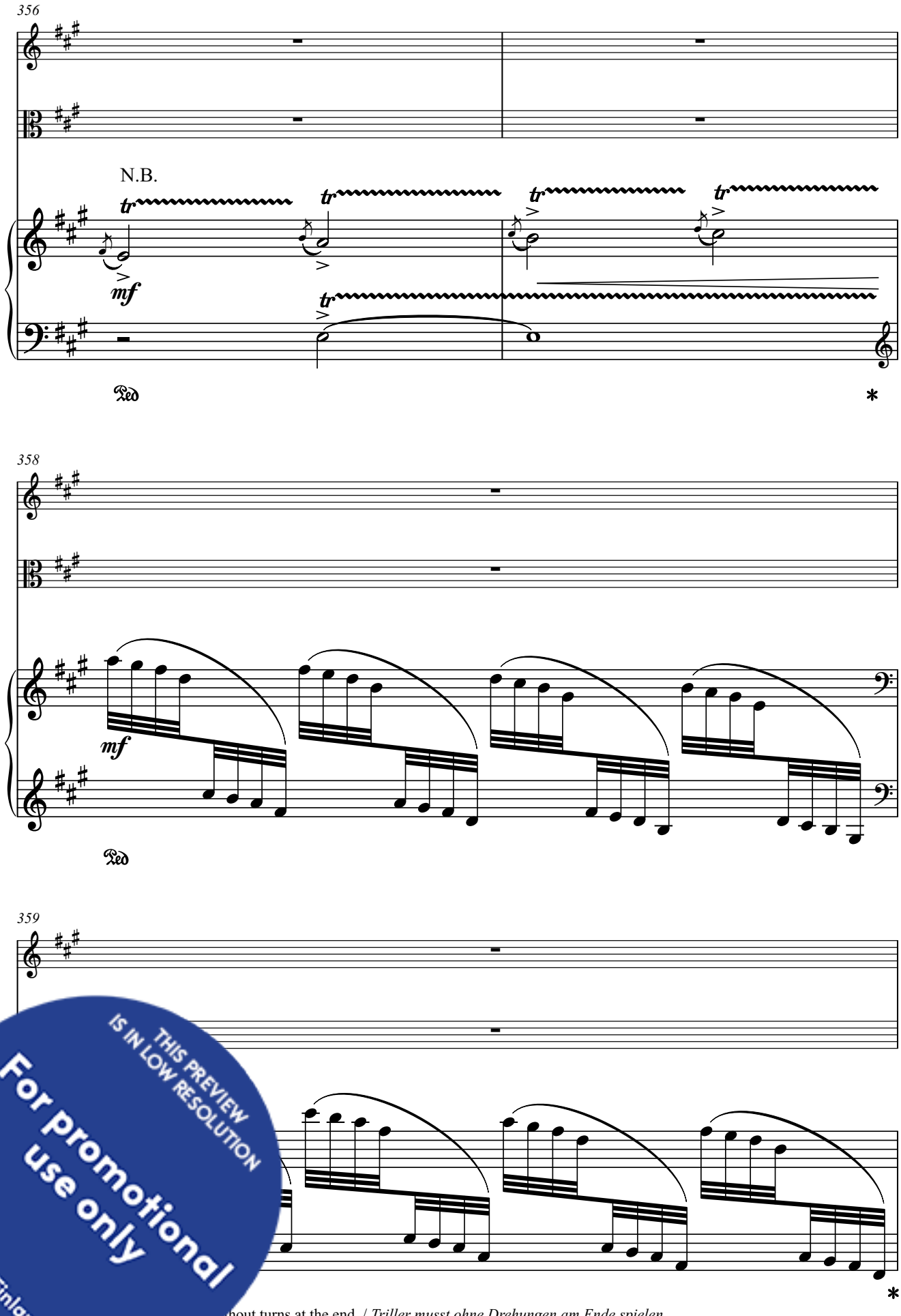

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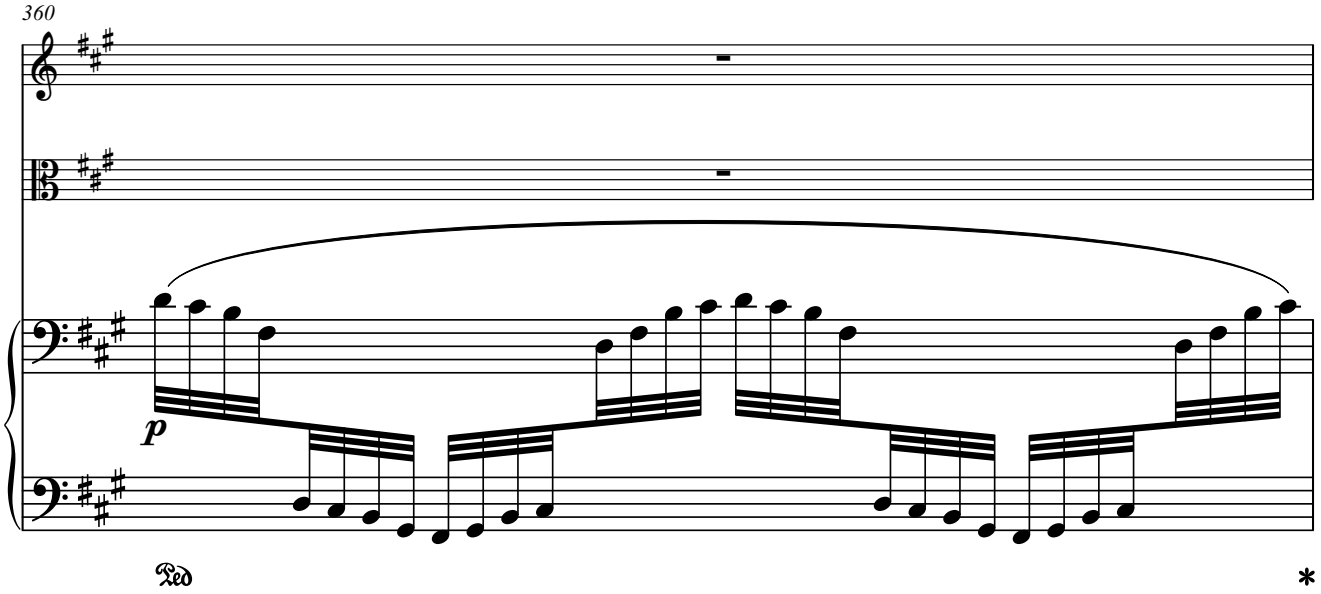
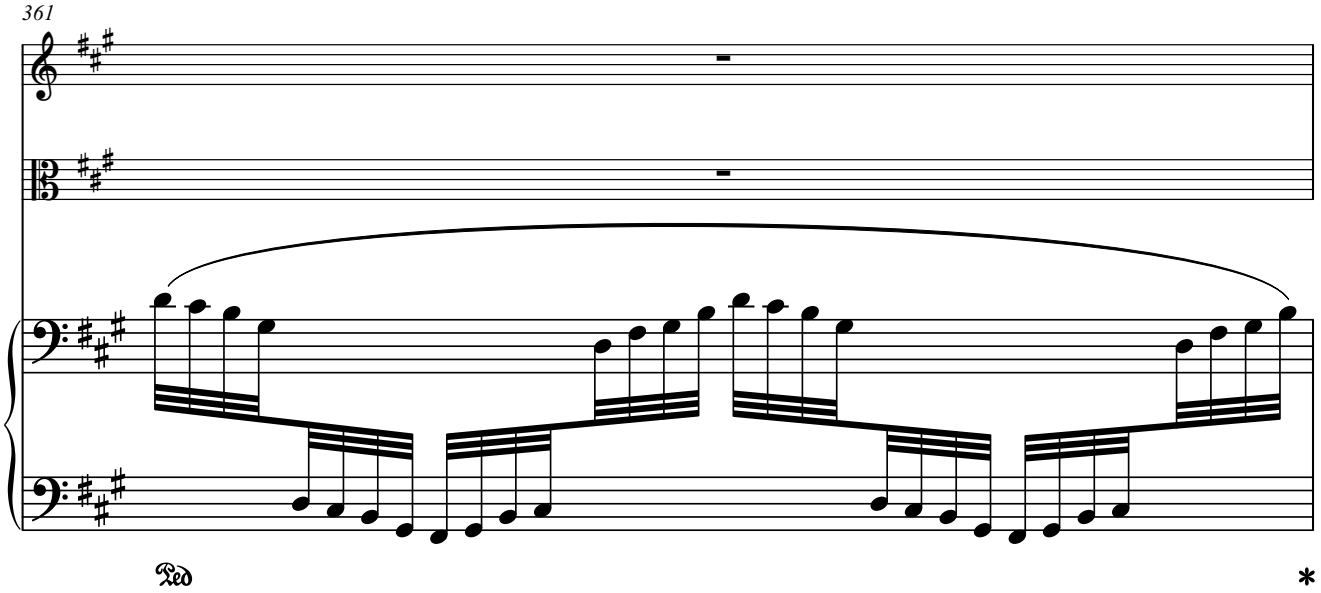
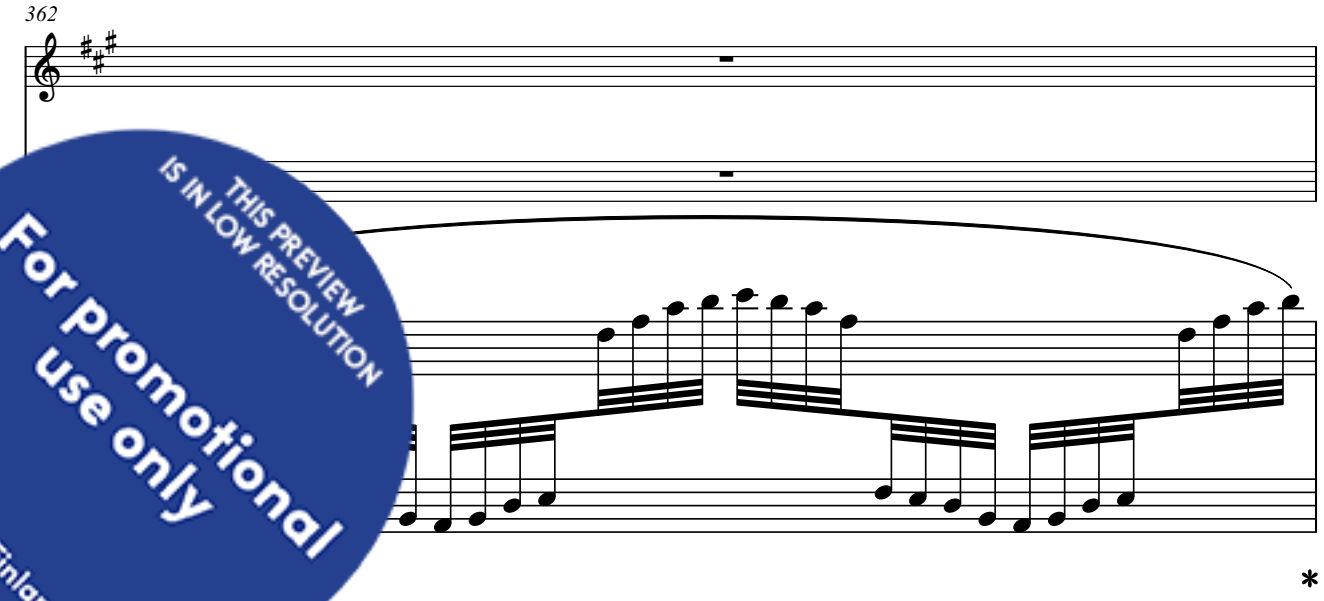
thout turns at the end. / *Triller musst ohne Drehungen am Ende spielen.*







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363

Ped *

364

rit. Poco meno mosso. (♩ = ca. 80)

rit. Poco meno mosso. (♩ = ca. 80)

sempre dim. ***pp*** *e tranquillo*

Ped * Ped

368

8va

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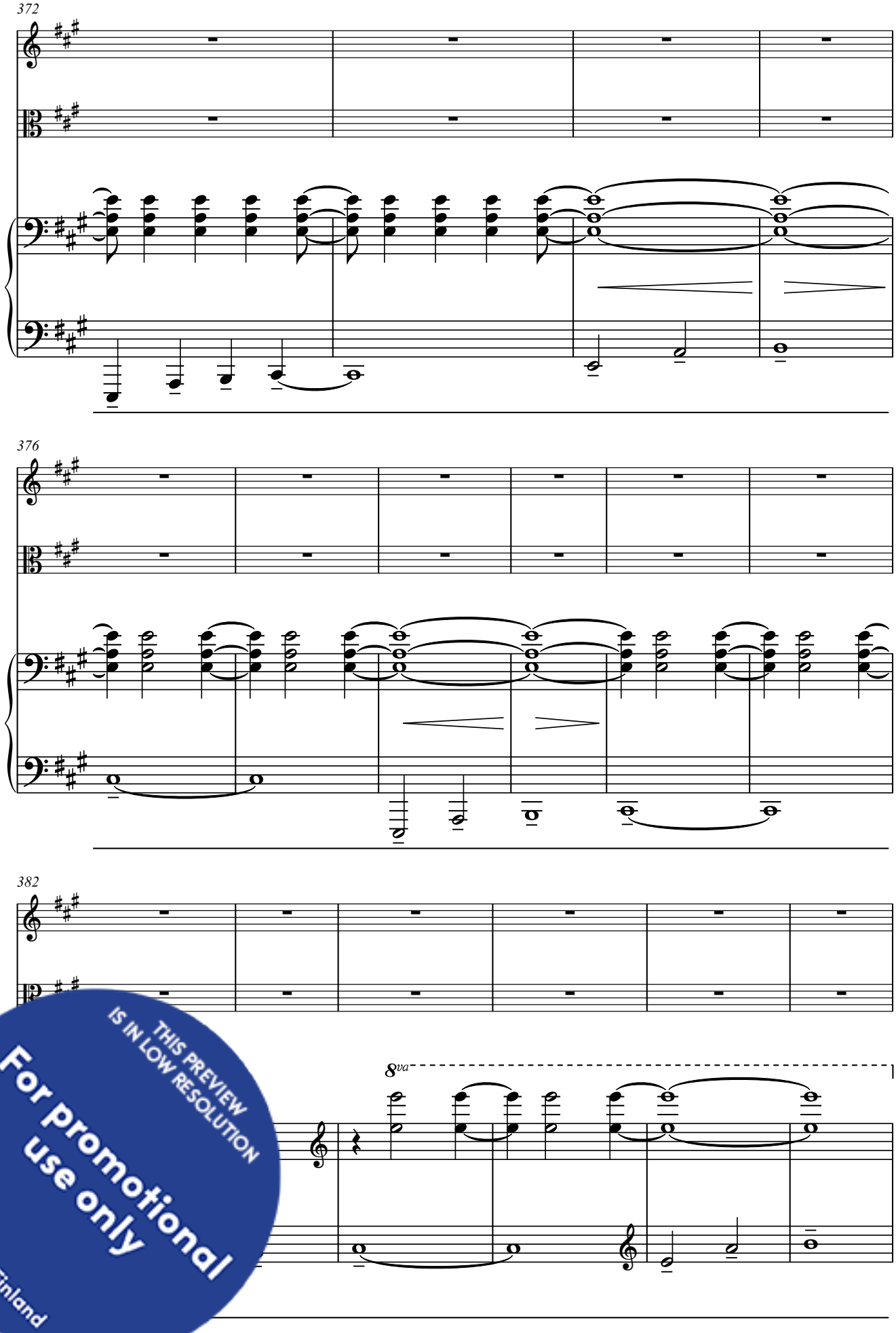

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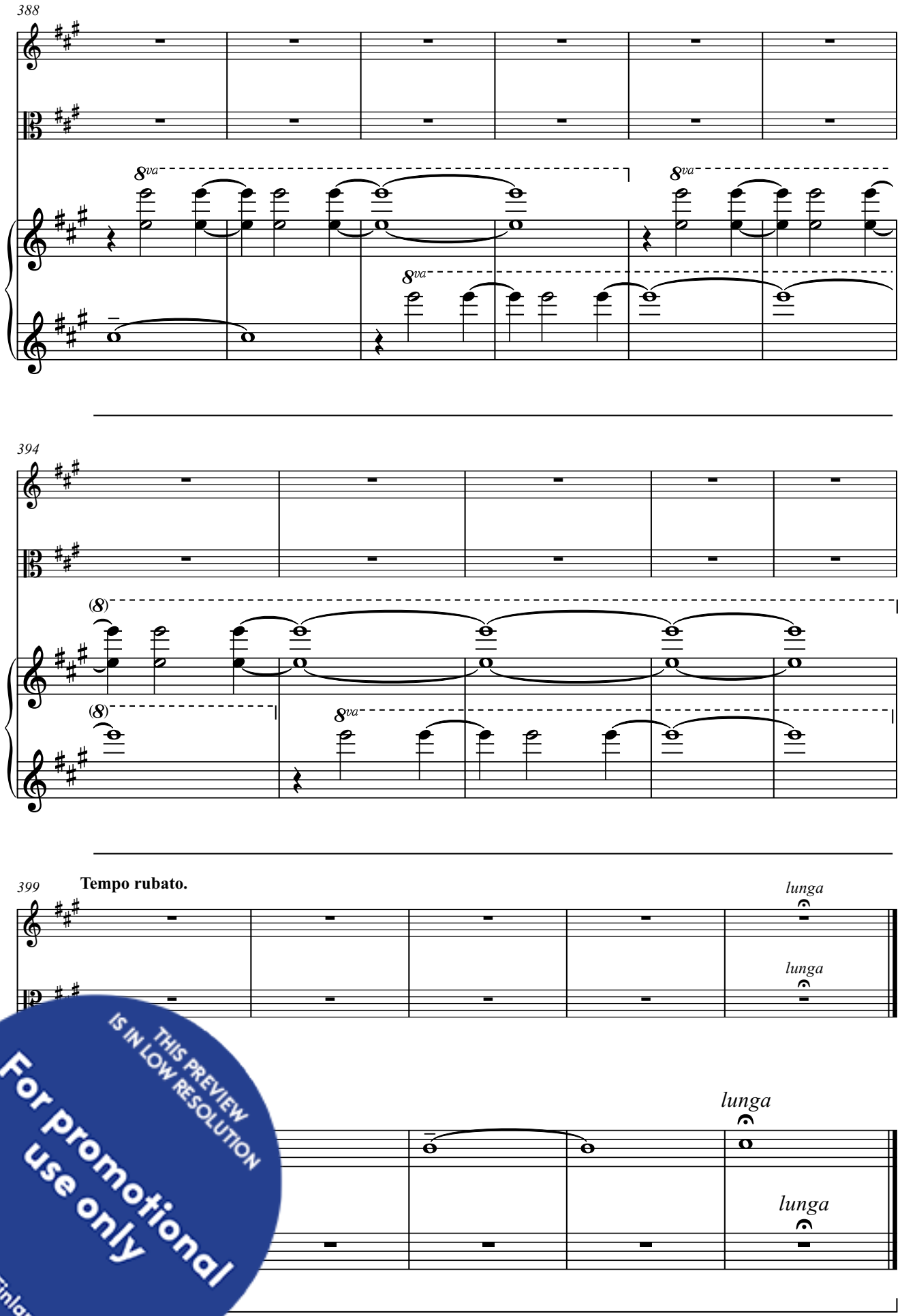

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