

## **Kalevi Aho: Jousikvartetto nro 1 (1967)**

Ensimmäinen jousikvartettoni on itse asiassa toinen tämän lajityypin teos tuotannossani, sillä vuonna 1966 olin säveltänyt jo jousikvartetto a-mollin. En kuitenkaan myöhemmin halunnut kelpuuttaa a-molli-kvartettoa jousikvartettosarjaani, vaan ristin sen jousikvartetoksi nro 0. Myös 1. jousikvartettoa pidin esityskiellossa aina kesään 2019 asti, jolloin Kamus-kvartetti kantaesitti sen Musica Kalevi Aho -festivaalilla Forssassa 28.6.2019. Teos on a-molli-kvartetton tapaan tonaalinen, pääsävellajina on g-molli. Kotipaikkakunnallani Forssassa ei ollut mahdollista opiskella sävellystä opettajan johdolla. Esikuvanani tässä ja muissa kouluajan sävellyksissäni oli kaikki se etupäässä tonaalinen musiikki, jota itse olin soittanut viululla tai kuullut radiosta.

Ensimmäinen osa Moderato alkaa muunnelmamuuotoisesti, kunnes seuraa fuuga muunnelmateeman pohjalta. Lyyrisesti alkavassa toisessa osassa on nopea, virtuoosinen ja kepeä keskijakso. Kolmantena osana on varsin nopea, dramaattiseksi muuttuva scherzo, ja teos päättyy koraalin luonteisella finaalilla. Puolituntinen teos on tärkein kouluajan sävellyksistäni, ja sen yleisilme on vakava. Kun olin päässyt syksyllä 1968 opiskelemaan sävellystä Sibelius-Akatemiaan ja näytin kvartettoa opettajalleni Einojuhani Rautavaaralle, Rautavaara totesi, että minun ei enää kannata ollenkaan opiskella tonaalista harmoniaa ja tonaalisia muotorakenteita, vaan että voin tenttiä ne saman tien läpi ja aloittaa opinnot suoraan modernin musiikin keinovaroista.

Kalevi Aho

## **Kalevi Aho: String quartet No. 1 (1967)**

My first string quartet is in fact my second in this genre, because I had already written a string quartet in A minor in 1966. I later decided it was not good enough for inclusion in my string quartet cycle and instead christened it String Quartet No. 0. I also banned the performance of my first string quartet right up until summer 2019, when the Kamus Quartet premiered it at the Musica Kalevi Aho Festival in Forssa on June 28, 2019. Like the quartet in A minor, it is tonal, and the key is G minor. In my home town, Forssa, it was not possible to study composition with a teacher. My model in this and the other works I composed while I was at school was all the mostly tonal music I had personally played on the violin or heard on the radio.

The first movement, Moderato, begins in variation form, until followed by a fugue based on the variation theme. The initially lyrical second movement has a quick, virtuosic and light middle section. The third movement is a very quick scherzo that becomes dramatic, and the work ends with a chorale-like finale. Lasting half an hour, the work is the most important of my school-day compositions, and the overall mood is serious. When I got to study composition at the Sibelius Academy in autumn 1968 and showed the quartet to my teacher, Einojuhani Rautavaara, he said there was no point my studying tonal harmony and tonal formal constructions any longer; that I could do the exams in them straight away and start the courses in modern music resources there and then.

Kalevi Aho

Kokonaiskesto / total duration ca. 30'.

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# String Quartet No. 1 G minor

## I Moderato

Kalevi AHO (1967)

$\text{♩} = 104$

Viulu I  
*p*  
*dolce*

Viulu II  
*p*

Alttoviulu  
*p*

Sello  
*p*

7  
*mp*

13  
*mf*

17  
*mf*

21

*f*

25

*dim.*

29

Più mosso ♩ = 126

*p* *spicc.*

33

*mp*

# II Andante

$\text{♩} = 48$   
*p dolce*

Musical score for measures 1-6. The score consists of four staves: two treble clefs and two bass clefs. The tempo is marked as  $\text{♩} = 48$  and the dynamics are *p dolce*. The music features a steady eighth-note accompaniment in the bass and treble, with a more melodic line in the inner staves.

7

*mp*

Musical score for measures 7-12. The score consists of four staves. The dynamics are marked as *mp*. The music continues with the eighth-note accompaniment and melodic lines, showing some chromatic movement in the upper staves.

13

*mf*

*p*

Musical score for measures 13-18. The score consists of four staves. The dynamics are marked as *mf* and *p*. The music features a change in dynamics and some melodic development in the upper staves.

19

*mp* *p* *mp* *p*

Musical score for measures 19-24. The score consists of four staves. The dynamics are marked as *mp* and *p*. The music continues with the eighth-note accompaniment and melodic lines, showing some chromatic movement in the upper staves.

25

*mp* *p* *pp*

*mp* *p* *pp*

*mp* *p* *pp*

*mp* *p* *pp*

31

*p* *mp*

*p* *mp*

*p* *mp*

*p* *mp*

37

*mp* *mp* *mp* *mp*

*mp* *mp* *mp* *mp*

*mp* *mp* *mp* *mp*

*mp* *mp* *mp* *mp*

43

*mf* *p*

*mf* *p*

*mf* *p*

*mf* *p*

# IV Andante

$\text{♩} = 84$

Measures 1-6 of the piece. The score is in 4/4 time with a key signature of two flats (B-flat and E-flat). The tempo is marked 'Andante' with a quarter note equal to 84 beats. The dynamics are marked *p* (piano) and the articulation is *dolce* (sweetly). The music features a melodic line in the upper voices and a supporting bass line.

Measures 7-14. The dynamics are marked *mp* (mezzo-piano). The music continues with a melodic line in the upper voices and a supporting bass line. There are some accents and hairpins in the upper parts.

Measures 15-21. The dynamics are marked *p* (piano). The music features a melodic line in the upper voices and a supporting bass line. There are some accents and hairpins in the upper parts.

Measures 22-28. The dynamics are marked *p* (piano) and *mp* (mezzo-piano). The music continues with a melodic line in the upper voices and a supporting bass line. There are some accents and hairpins in the upper parts.

29

mf

mp

mf

mf

Detailed description: This system contains measures 29 through 35. It features four staves: two treble clefs and two bass clefs. The key signature has two flats. The music is marked with dynamics *mf* and *mp*. There are several accents and slurs throughout the piece.

36

f

f

f

Detailed description: This system contains measures 36 through 41. It features four staves: two treble clefs and two bass clefs. The key signature has two flats. The music is marked with dynamics *f*. There are several accents and slurs throughout the piece.

42

mf

mf

mf

mf

mf

mf

mf

mf

Detailed description: This system contains measures 42 through 45. It features four staves: two treble clefs and two bass clefs. The key signature has two flats. The music is marked with dynamics *mf*. There are several accents and slurs throughout the piece.

46

dim.

dim.

dim.

dim.

p

p

Detailed description: This system contains measures 46 through 51. It features four staves: two treble clefs and two bass clefs. The key signature has two flats. The music is marked with dynamics *dim.* and *p*. There are several accents and slurs throughout the piece.