

Kalevi Aho: Solo XV for marimba and three triangles (2018)

I composed *Solo XV* for marimba and three triangles in November 2018 as a Christmas present for Austrian percussionist Martin Gruber, who had performed my percussion concerto *Sieidi* dozens of times in many countries.

Solo XV mostly proceeds to a motor-like beat in music dominated by semiquavers momentarily interrupted by eight short triangle entries. The triangle parts gradually get longer towards the end, and during them the soloist has a chance to change the marimba sticks from soft to hard and back. The triangles also create an ethereal, lingering contrast to the motoric music.

To begin with, the piece is mainly made up of unison, repeated-note figures in the marimba's lowest register. After the triangles' first entry, it continues in parallel fifths, gradually shifting to the higher registers.

The most virtuosic section starts after the triangles' fourth entry, beginning in the marimba's high register with semiquaver triplets. The music then continues in a lower register, with softer sticks instead of the harder ones, and finally fades into the marimba's bass register, with figures sounding deep down and soft beats on the triangles.

Martin Gruber premiered *Solo XV*, lasting a good ten minutes, in Vienna on 2 February 2020.

Kalevi Aho

Sävelsin teoksen *Solo XV* marimballe ja kolmelle triangelille marraskuussa vuonna 2018 joululahjaksi itävaltalaiselle lyömäsoittajalle Martin Grubingerille, joka oli esittänyt lyömäkonserttoani *Sieidiä* kymmeniä kertoja monissa eri maissa.

Solo XV etenee suurimmaksi osaksi motorisena, 1/16-osien vallitsemana musiikkina, jotka keskeytyvät hetkeksi triangelien kahdeksaan lyhyeen sisään-tuloon. Triangeliosuudet laajenevat loppua kohti vähitellen pitemmiksi ja niiden aikana solistin on mahdollisuus vaihtaa marimban soittokapuloita samalla pehmeistä kapuloista kovemmiksi ja takaisin. Lisäksi triangelit luovat motoriseen musiikkiin eteerisen ja viipyilevän vastakohtan.

Alussa vallitsevat marimban matalimman rekisterin yksiääniset, säveltoistojen vallitsevat kuviot. Triangelien ensimmäisen sisään-tulon jälkeen jatketaan rinnakkaiskvinttein kulkevana soitantona, ja samalla siirrytään vähitellen ylempiin rekistereihin.

Triangelien neljännen sisään-tulon jälkeen seuraa teoksen virtuoosisin jakso marimban ylärekisterissä nopeiden 1/16-triolien myötä. Tämän jälkeen jatketaan taas matalammassa äänialassa, kapuloita vaihdetaan uudestaan kovista pehmeämmiksi ja teos hiljenee lopuksi marimban bassorekisterin pehmeästi ja syvästi soiviin kuvioihin ja niitä seuraaviin triangelien hiljaisiin lyönteihin.

Martin Grubinger kantaesitti runsaat kymmenen minuuttia kestävä *Solo XV*:n Wienissä 2.2.2020.

Kalevi Aho

Dedicated to Martin Grubinger

SOLO XV

for marimba (and 3 triangles)

Kalevi AHO

♩ ≈ 104

p

4

mp *pp* *mp* *p*

8

mp *mp* *p*

12

mp *p*

15

p *mp*

18

p

21

p

The musical score consists of seven staves of music in bass clef. The first staff begins with a tempo marking of approximately 104 beats per minute and a dynamic of *p*. The music is written in a key signature of one flat (B-flat). The piece features a variety of time signatures, including 5/4, 2/4, 3/4, 4/4, 9/8, 6/4, 3/2, 7/4, and 3/4. Dynamic markings include *mp* (mezzo-piano), *pp* (pianissimo), and *p* (piano). The score includes numerous slurs, accents, and a triangle symbol above a note in the final staff.

AHO - SOLO XV for marimba

26

Musical notation for measures 26-31. The piece is in bass clef. Measure 26 is in 3/4 time with dynamics *ppp* and *p*. Measure 27 is in 5/4 time with dynamic *mp*. Measure 28 is in 6/4 time with dynamic *p*. Measure 29 is in 5/4 time with dynamic *mp*. Measure 30 is in 9/8 time with dynamic *p*. Measure 31 is in 7/8 time with dynamic *mp*.

32

Musical notation for measures 32-35. Measure 32 is in 7/8 time with dynamic *p*. Measure 33 is in 3/4 time with dynamic *mp*. Measure 34 is in 5/4 time with dynamic *mp*. Measure 35 is in 5/8 time with dynamic *mp*.

36

Musical notation for measures 36-39. Measure 36 is in 5/8 time with dynamic *p*. Measure 37 is in 6/8 time with dynamic *mp*. Measure 38 is in 7/8 time with dynamic *mp*. Measure 39 is in 4/4 time with dynamic *mp*.

40

Musical notation for measures 40-41. Measure 40 is in 6/4 time with dynamic *mf*. Measure 41 is in 3/4 time with dynamic *mf*.

42

Musical notation for measures 42-45. Measure 42 is in 3/4 time with dynamic *mf*. Measure 43 is in 7/8 time with dynamic *p*. Measure 44 is in 3/4 time with dynamic *p*. Measure 45 is in 7/8 time with dynamic *p*.

46

Musical notation for measures 46-48. Measure 46 is in 7/8 time with dynamic *mf*. Measure 47 is in 4/4 time with dynamic *mf*. Measure 48 is in 3/8 time with dynamic *mf*.

49

Musical notation for measures 49-53. Measure 49 is in 5/8 time with dynamic *mp*. Measure 50 is in 3/4 time with dynamic *p*. Measure 51 is in 4/4 time with dynamic *ppp*. Measure 52 is in 5/4 time with dynamic *p*. Measure 53 is in 7/4 time with dynamic *p*.

54

Musical notation for measures 54-56. Measure 54 is in 6/8 time with dynamic *pp*. Measure 55 is in 3/8 time with dynamic *p*. Measure 56 is in 3/4 time with dynamic *p*.

57

Musical notation for measures 57-58. Measure 57 is in 7/8 time with dynamic *mp*. Measure 58 is in 4/4 time with dynamic *mf*.

59

Musical notation for measures 59-61. Measure 59 is in 5/8 time with dynamic *mf*. Measure 60 is in 3/4 time with dynamic *mf*. Measure 61 is in 4/4 time with dynamic *mf*.

62

Musical notation for measures 62-65. Measure 62 is in 4/4 time with dynamic *mf*. Measure 63 is in 3/4 time with dynamic *mf*. Measure 64 is in 2/4 time with dynamic *mf*. Measure 65 is in 3/8 time with dynamic *mf*.