

## 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 Grubinger, 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 Grubinger 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

$\text{♩} \approx 104$   
✂

*p*

4

*mp* *pp* *mp* *p*

8

*mp* *mp* *p*

12

*mp* *p*

15

*p* *mp*

18

*p*

21

*p*

Detailed description: The score is written in bass clef with a key signature of one flat (B-flat). It begins with a tempo marking of approximately 104 beats per minute and a scissors icon. The piece is divided into measures 1 through 21. The time signatures change frequently: 5/4, 2/4, 5/4, 4/4, 3/4, 9/8, 4/4, 5/8, 6/4, 9/8, 4/4, 5/4, 9/8, 5/4, 7/8, 3/4, 3/4, 4/4, 2/4, 5/4, 4/4, 3/4. Dynamics include piano (*p*), mezzo-piano (*mp*), and pianissimo (*pp*). The score includes various musical notations such as slurs, accents, and a triangle symbol above a note in measure 21.

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26

Musical notation for measures 26-31. The piece is in bass clef. Measure 26 starts with a 3/4 time signature, changes to 2/4 at measure 27, 5/4 at measure 28, and 6/4 at measure 29. Dynamic markings are *ppp* (measures 26-27), *p* (measures 28-29), *mp* (measures 30-31), and *p* (measures 32-33). The notation consists of eighth and sixteenth notes.

32

Musical notation for measures 32-35. Measure 32 is in 7/8 time, 3/4 at 33, 5/4 at 34, and 5/8 at 35. Dynamic markings are *p* (measures 32-33) and *mp* (measures 34-35). The notation includes eighth and sixteenth notes.

36

Musical notation for measures 36-39. Measure 36 is in 5/8 time, 6/8 at 37, 7/8 at 38, 4/4 at 39, and 6/4 at 40. Dynamic markings are *p* (measures 36-37) and *mp* (measures 38-39). The notation features eighth and sixteenth notes.

40

Musical notation for measures 40-41. Measure 40 is in 6/4 time, and 4/4 at 41. Dynamic marking is *mf*. The notation consists of eighth and sixteenth notes.

42

Musical notation for measures 42-45. Measure 42 is in 3/4 time, 7/8 at 43, 3/4 at 44, and 7/8 at 45. Dynamic markings are *mf* (measures 42-43) and *p* (measures 44-45). The notation includes eighth and sixteenth notes.

46

Musical notation for measures 46-48. Measure 46 is in 7/8 time, 4/4 at 47, and 3/8 at 48. Dynamic marking is *mf*. The notation consists of eighth and sixteenth notes.

49

Musical notation for measures 49-53. Measure 49 is in 5/8 time, 3/4 at 50, 4/4 at 51, 4/4 at 52, and 5/4 at 53. Dynamic markings are *mp* (measures 49-50), *p* (measures 51-52), and *ppp* (measure 53). The notation includes eighth and sixteenth notes.

54

Musical notation for measures 54-56. Measure 54 is in 6/8 time, 3/8 at 55, and 3/4 at 56. Dynamic markings are *pp* (measures 54-55) and *p* (measure 56). The notation includes eighth and sixteenth notes.

57

Musical notation for measures 57-58. Measure 57 is in 7/8 time, and 4/4 at 58. Dynamic markings are *mp* (measures 57-58) and *mf* (measures 59-60). The notation consists of eighth and sixteenth notes.

59

Musical notation for measures 59-61. Measure 59 is in 5/8 time, 3/4 at 60, and 4/4 at 61. Dynamic markings are *mf* (measures 59-60) and *mf* (measure 61). The notation includes eighth and sixteenth notes.

62

Musical notation for measures 62-65. Measure 62 is in 4/4 time, 3/4 at 63, 2/4 at 64, and 3/8 at 65. Dynamic marking is *mf*. The notation consists of eighth and sixteenth notes.