

Three Morning Songs

(Juha Siltanen)

Commissioned by Mr. Tommi Hakala
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Mikko Heiniö (78./2003)

1. The End

Tempo di tango ♩ = 54

molto leggero e legato
pp

There, some-where be-hind lie still the snow - y

molto leggero e legato

pp

Sea. ----->

Detailed description: This system contains the first two staves of music. The top staff is the vocal line in bass clef, 4/4 time, with lyrics 'There, some-where be-hind lie still the snow - y'. The bottom staff is the piano accompaniment in treble and bass clefs. The piano part features a melodic line in the right hand and a supporting bass line in the left hand. A large yellow 'SAMPLE' watermark is overlaid on the score.

4 peaks of dreams with all their rich-es, cool wa-ter still,

pp

8^{vb}-----

Detailed description: This system contains the next two staves of music, starting at measure 4. The vocal line continues with lyrics 'peaks of dreams with all their rich-es, cool wa-ter still,'. The piano accompaniment continues with similar melodic and harmonic patterns. The system concludes with a final piano chord marked 'pp' and an 8va dynamic marking.

7
 yet mo - ving a - long the edge of night, by the fro - zen

(8vb)

10
 slopes of my U - rals. But where are you now?

(8vb)

Affetuoso (listesso tempo)

13 *tenero, non forte!*

mf

13 *tenero, non forte!* Come back, my love - ly, come like

14
 ice comes un - to wa - ter, come

2. Aubade

Nervoso, poco rubato quasi senza misura ♩. = 88

a mezza voce quasi bisbigliante staccato

Don't sing. Oh please be si-lent, oh don't sing.

Be si-lent, oh you streets and all you hou-ses, all you

lights and tree-tops, you with cars and horns, keep still, all wild in-

8^{va}

8^{vb}

8^{va}

8^{vb}

8^{va}

8^{vb}

7

8

8^{va}

8^{vb}

Detailed description: The image shows a musical score for a piece titled 'Aubade'. It consists of three systems of music. Each system includes a vocal line (bass clef) and a piano accompaniment (treble and bass clefs). The first system starts with a piano (*p*) dynamic and includes the lyrics 'Don't sing. Oh please be si-lent, oh don't sing.' The second system begins at measure 4 and includes the lyrics 'Be si-lent, oh you streets and all you hou-ses, all you'. The third system begins at measure 7 and includes the lyrics 'lights and tree-tops, you with cars and horns, keep still, all wild in-'. The piano accompaniment features various dynamics including *p*, *f*, and *mf*. There are also markings for *8^{va}* and *8^{vb}* in the piano part. The score is marked with a tempo of ♩. = 88 and the performance instruction 'Nervoso, poco rubato quasi senza misura'. The overall mood is described as 'a mezza voce quasi bisbigliante staccato'.

10 *cantabile ordinario*

f *pp* $\text{♩} = \text{♩}$

vi - si - ble ones, all hor - ses of all dawns.

(8^{va})

(8^{vb})

"Grazioso ed elegante" à la Purcell

13

p

Cease all sound.

(8^{va})

gradual change of vowel:
 sa → u → n →
 (so →)

17 *d* *mp* *pp* *mp*

Or you kill this pret-ty poet - ry of ut - most and un -

(8^{va})

21 *pp* *mp*

heard of pu - ri - ty, this thought like si - lent sil - ver ar - row flung

(8^{va})

3. Jazz

Tempo di blues ♩. = 74

The musical score is written for piano and voice. It begins with a piano introduction in 8/6 time, marked *p* and *f*. The piano part features complex rhythmic patterns with triplets and sixteenth notes. The vocal part enters at measure 5 with the lyrics: "Her pic - ture there, still float - ing in the air,". The piano accompaniment continues with various time signatures (8:6, 9:6, 7:6) and dynamic markings (*p*, *mf*). The lyrics continue: "as o - pen - ing his eyes he now ex - hales". The score includes performance instructions such as *8va* (octave up) and *8va* (octave down) for the piano part, and *8va* for the vocal part. The piece concludes with a final piano flourish.

18

and takes a step, to death or dream, it seems,

Lea. * Lea. * Lea. *

22

and for fear of

f *p*

Lea. * Lea. * Lea. *

25

fall - ing di - rect - ly de -

p

Lea. * Lea. *

27

rails down where they

f *f*

Stringedo poco poco al --

Lea. * Lea. * Lea. *