



Soundararajan John Barathi

Arranger, Composer, Publisher, Teacher

About the artist

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Artist page : <http://www.free-scores.com/Download-PDF-Sheet-Music-johnbarathi.htm>

About the piece

Title: Ailesaa
Composer: John Barathi, Soundararajan
Arranger: John Barathi, Soundararajan
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Publisher: John Barathi, Soundararajan
Instrumentation: Choral SATB
Style: Contemporary

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ASIATISK KÖRMUSIK 4

SATB



Aile saa

SOUNDERARAJAN JOHN BAKATHI
Svensk övers: MARTIN SVENSSON

Aile saa

Largo ♩ = 50

Sounderarajan John Barathi, 1988

pp legato

♩ = 56 *p* piu mosso e poco

S E-le-le-lo e-le-le-lo e-le-le-lo

A E-lo, e-lo

The score for the Soprano and Alto parts is written in 4/4 time. The Soprano part begins with a piano (*pp*) and legato instruction, followed by a triplet of eighth notes. The tempo is marked as Largo with a quarter note equal to 50. The Alto part has a similar triplet. The piece then changes to 2/4 time, and the tempo becomes piu mosso e poco with a quarter note equal to 56. The Soprano part continues with a piano (*p*) dynamic and a triplet. The Alto part has a piano (*p*) dynamic and a triplet.

⑤ *a poco accel.* ♩ = 60 ♩ = 66 ♩ = 69

S e-le-le-lo

A e-lo-e-li-lo e-le-le-lo

T Ai-le-saa e-le-le-le-le-le ai-le-saa, ai-le-saa

B *pp*

The score for the Soprano, Alto, Tenor, and Bass parts is written in 4/4 time. It begins with a circled 5 and an *a poco accel.* instruction. The tempo is marked as ♩ = 60. The Soprano part has a piano (*p*) dynamic and a triplet. The Alto part has a mezzo-piano (*mp*) dynamic and a triplet. The Tenor part has a piano (*p*) dynamic and a triplet. The Bass part has a pianissimo (*pp*) dynamic and a triplet. The tempo then increases to ♩ = 66 and finally ♩ = 69. The Soprano part has a piano (*p*) dynamic and a triplet. The Alto part has a mezzo-piano (*mp*) dynamic and a triplet. The Tenor part has a piano (*p*) dynamic and a triplet. The Bass part has a piano (*p*) dynamic and a triplet.

8 $\text{♩} = 70$ mp e - le - le - lo e - le - le - lo e - le - le - lo $\text{♩} = 72$

e - le - le - lo e - le - le - lo e - le - lo

ai - le - saa e - le - le - le - le - le ai - le - saa, ai - le - saa, ai - le - saa, ai - le - saa

11 $\text{♩} = 76$ $\text{♩} = 80$

e - le - le li - la - lo e - le - le le - lo e - le - le le - lo e - la le - li - la - lo

e - le - le le - lo e - le - lo e - le - lo e - la - le - li - la - lo

ai - le - saa ai - le - saa, ai - le - saa e - le - le le - le - le ai - le - saa, ai - le - saa

14

♩ = 84

e-le-lalelila-lo.

lo e-le-laleli-la-lo. Ai - lesaa, ai - lesaa, ai - lesaa, ai - lesaa,

ai - lesaa, ai - lesaa. Ai - lesaa e-le-le lelele ai - lesaa, ai - lesaa

18

♩ = 88

E-le - lelo e-lele-le lelo e-lelele leli-la-lo

ai - lesaa, ai - lesaa, ai - lesaa

ai - lesaa e-le-le lelele ai - lesaa, ai - lesaa, ai - lesaa e-le-le lelele

21

elelele lelelalo e - le - le le - le lo - o

ai - lesaa, ai - lesaa, ai - le-saa e - le - le le - le lo

ai - lesaa ai - le-saa-ha.

24

e - le - le le - le - le ele - le le - lo e - lo e - lo - e - lo e - lo e - le - le - lo.

e - le e - le e - le - le - lo e - lo e - lo e - lo e - lo e - lo e - lo e - lo.

ai - lesaa e - le - le le - le - le ai - le - saa, ai - le - saa, ai - le - saa, ai - lesaa.

(27) ♩ = 96

S
A

Paderndhu virindhe kadal un - dhan val-le mayai ville-ku dhee val-le mayai undhan
Sjuo - ce - a - ner av vi - da vat - ten vi - sar Herre, maktenhos Dig, maktenhos Dig, Herre,

T
B

S
A

val le mayai (e-lo e-lo) pa - derndhu vi - rindhe ka - dal un - dhan val - le mayai
mak - tenhos Dig. Sju o - ce - a - ner av vidsträcktavatten vi - sar, Herre

T

Ai - le - saa, ai - le - saa, ai - le - saa, e - le - le le - le - le ai - le - saa,

B

S
A

vi - le - kudhee a - dhana maidhi un - dhan magaa po - ru - ma yinai vil - le - ku - dhee.
maktenhos Dig. Y - tan är stil - la, blank sam en spegel, speglan - de alldin tål - mo - dig - het.

T

ai - le - saa, ai - le - saa, ai - le - saa, ai - le - saa, ai - le - saa

B

35

ff e-le lelo elelele le-lo

mf e-le lelo elelele le-lo

mf ai-le-saa, ai-le-saa, ai-lesaa e-le-le lele le ai-lesaa, ai-lesaa

Musical notation for system 35 includes treble and bass clefs, dynamic markings (ff, mf), and triplet markings (3).

38

elelele lelila-lo elelele lelila-lo ai-lesaa

elelele lelila-lo elelele lelila-lo ai-lesaa

ai-lesaa e-le-le lelele ai-lesaa, ai-lesaa, ai-lesaaelelelelele

Musical notation for system 38 includes treble and bass clefs, triplet markings (3), and rests.

41

ff
e-lo e-lo e-lo o e-le-le lelele ele-le le-lo e-lo e-lo e-lo e-lo

mf
e-le-lo e-lo e-lo e-lo e-lo e-le-lo e-lo e-lo

mf
ai-lesaa, ai-lesaa, ai-lesaa e-le-le le le le ai-lesaa, ai-le-saa,

p
ai-lesaa e-le-le lelele ai-le-saa.

44

mf
e-le e-lo e-lo e-lo o-ya mel paa-yum a-laium op-atre ki-ru-ba-yee
Vågorsomaldrig vi-lar vittnarom Din ojämförli-ga nåd

e-lelo e-lo e-lo o-ya mel paa-yum a-laium op-atre ki-ru-ba-yee
Vågorsomaldrig vi-lar vittnar om Din ojämförli-ga nåd

ai-lesaa e-le-le lelele ai-le-saa.

ai-lesaa e-le-le lelele ai-le-saa.

(47) ♩ = 100

S
A

vi-ci va-rum thendral vundhan ara va naipin in- bamee
 Vin-dar i storm, sme-kan-de bris, omfannar li- ka kär-leksfullt. *ff*

T

ai - lesaa, ai-lesaa, ai- le-saa, *ff*

B

(50)

S

e-le le-lo elele le- lo elelele lelila-lo

A

[echo] *mp* e-le le-lo elelele le- lo elelele lelila-

T

ai- lesaa e-lele lelele ai - lesaa, ai - lesaa, ai - lesaa e- le-lelelele

B

53

elelele le-li-la-lo e-lelee-le-lo o e-lele le-lila elelelelo
 lo elelele le-li-la e-le le-lo e-le le-lo
 ai-lesaa, ai-lesaa, ai-lesaa e-lelelelele ai-lesaa, ai-lesaa

56

e-lo e-lo e-lo e-lo e-la le-lo e-le le-lo.
 e-lela le-lila-lo e-lale lila-lo.
 ai-lesaa e-lelelelele ai-le-saa ai-lesaa.

59

mf

Musical staff 1 (treble clef, 4/4 time) containing the first line of notes and lyrics for exercise 59. It features a melody with eighth and sixteenth notes, including a triplet of eighth notes.

Ele-le le-lo e-lele lelo e-le lo e-le e-lo e-le la e - lila-lo

mf

Musical staff 2 (treble clef, 4/4 time) containing the second line of notes and lyrics for exercise 59. It continues the melody with similar rhythmic patterns and triplet markings.

Ele-le lelo e-lele lelo e - loe - lilalo e-lelo

mf

Musical staff 3 (treble clef, 4/4 time) containing the third line of notes and lyrics for exercise 59. The melody continues with eighth and sixteenth notes and triplet markings.

Ai - le-saa, ai - lesaa, ai - lesaa e-lele lelele ai - lesaa, ai - lesaa

mf

Musical staff 4 (bass clef, 4/4 time) containing the fourth line of notes and lyrics for exercise 59. It provides a bass line for the exercise with eighth and sixteenth notes and triplet markings.

62

mp

Musical staff 1 (treble clef, 4/4 time) containing the first line of notes and lyrics for exercise 62. It starts with a triplet of eighth notes and includes a 2/4 time signature change.

e - le le - lila lo e-tela le - lila lo e-lelele - lilalo

mp

Musical staff 2 (treble clef, 4/4 time) containing the second line of notes and lyrics for exercise 62. It features a melody with eighth notes and triplet markings.

e-lo e- lo e-loe-lo e - lelo elo e-lo elele lo elele lo

mp

Musical staff 3 (treble clef, 4/4 time) containing the third line of notes and lyrics for exercise 62. It continues the melody with eighth notes and triplet markings.

ai - le-saa, ai - lesaa, ai - lesaa, ai - lesaa, ai - lesaa, ai - lesaa

mp

Musical staff 4 (bass clef, 4/4 time) containing the fourth line of notes and lyrics for exercise 62. It provides a bass line with eighth and sixteenth notes and triplet markings.

(66)

♩ = 60

Elo e - lo e - lo e - lo e - le - le - lo e - le - le - lo

e - le - la e - le - le - li - la - lo e - le - la le - li - la - lo.

Ai - le - saa, ai - le - saa, ai - le - saa, ai - le - saa,

(69)

♩ = 58

e - le - le - lo. E - le - la le - li - la - lo.

E - le - la le - li - la - lo.

ai - le - saa, ai - le - saa. E - le - la le - li - la - lo.

Sounderarajan John Barathi (f 1960) kommer från Madras i södra Indien. Efter studier i psykologi började han på AILM år 1987 och avslutade sin kyrkomusikerutbildning 1991 med komposition som huvudämne.

Aile saa är John Barathi's första komposition för SATB.

Titeln är ett nonsens-uttryck som används av syd-indiska fiskare när de rör sin båt tillsammans. Ordet *elelelo* används på liknande sätt av kvinnorna som arbetar på fälten. Kompositionen inleds med *elelelo* (kvinnorna vaknar och gör sig iordning för en ny arbetsdag). I takt 6 kommer herrstämorna in med *aile saa* (männen stiger i båtarna). I takt 27 stäms lovsången upp. Havets väldighet jämförs med Skaparens allmakt, den stilla ytan med Guds ousägliga tålmod, bränningarna med Guds ousinliga nåd och den milda brisen med Hans kärleksfulla omsorg.

A	kort ö-ljud	<i>öppen</i>	E	kort ä-ljud	<i>vänd</i>	TH	mjukt t-ljud
AA	långt a-ljud	<i>mat</i>	EE	diftong	<i>ej</i>	DH	mjukt d-ljud
I	kort i-ljud	<i>vinka</i>	AI	diftong	<i>aj</i>	L	vanligt l
II	långt i-ljud	<i>vila</i>	O	kort å-ljud	<i>åtta</i>	ZL	tjockt l
U	kort o-ljud	<i>olle</i>	OO	långt å-ljud	<i>ål</i>		
UU	långt o-ljud	<i>mor</i>					



Asiatiska institutet för liturgi och musik (AILM) är ett ekumeniskt institut som strävar efter att finna former för liturgi och musik grundade på asiatisk kulturtradition. Arbetet omfattar musikforskning, utgivning av psalmer och körverk samt utbildning av kyrkomusiker. Grundaren och direktorn heter Francisco F Feliciano. Verksamheten stöds sedan starten i mitten på 70-talet av Svenska kyrkans mission. (SKM).

För utgåvan svarar Ann-Christin Salomonsson, AILM, Mars 1991.

ASIATISK KÖRMUSIK

1. Dinggin mo, Yahweh
 2. Toki gong
 3. Potri, potri
 4. Aile saa
 5. Mari muliakan
- Mario B Quince (Filippinerna)
Christian I Tamaela (Indonesien)
Sounderarajan John Barathi (Indien)
Sounderarajan John Barathi (Indien)
Daud Kosasih (Indonesien)

Ovanstående sånger ingår i en kassett med titeln "Bungkos" (utgiven av AILM).
Noter och kassett kan beställas genom SKM, Box 297, 751 01 Uppsala.
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