



JEAN

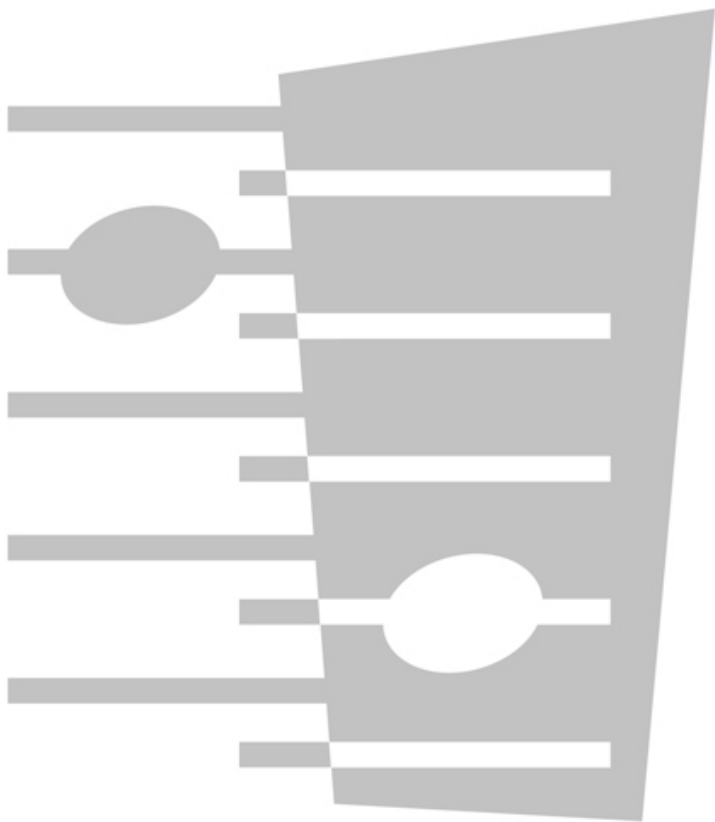
SIBELIUS

S U I T E

for violin and
string orchestra [op. 117]

S C O R E

FOR PERUSAL USE ONLY



Suite for Violin and String Orchestra [op. 117]

As is well known, Sibelius put the finishing touches to his orchestral work *Tapiola* in 1926. During the same year he wrote incidental music for a production of Shakespeare's "The Tempest" at the Royal Theatre in Copenhagen. He created a concert version of this during 1927-28. The period which follows these events is often referred to as "the silence of Järvenpää", during which not a single major symphonic work was ever published from his pen.

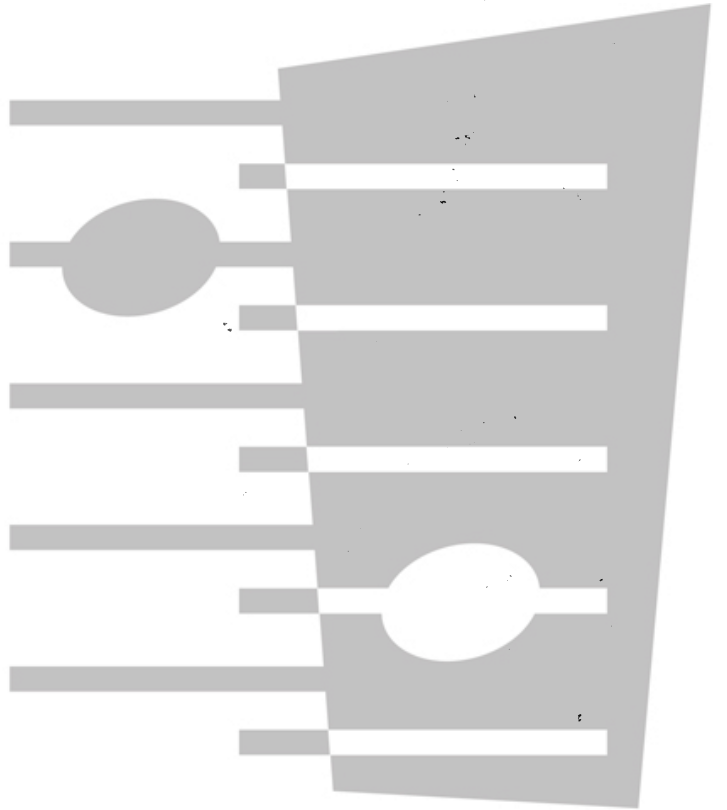
This is not to say that Sibelius was inactive. Erik Tawaststjerna makes it clear in his biography that Sibelius worked intensively on an eighth symphony during the early 1930's, though the results were never exposed to public scrutiny. During the same period the composer also wrote an number of small-scale works and turned to reworking some of his early output.

In 1929 Sibelius sent some small pieces to the New York publisher Carl Fischer for consideration. Included among these was the Suite for Violin and String Orchestra, to which he had assigned the opus number 117. Fischer was obliged to refuse with this polite comment: "We must inform you that in view of the extremely unfortunate constellation in the music publishing field in the United States, it seems to us inadvisable at the present time to publish compositions of the high standard which you have submitted to us. The market is very unfavorable for this class of music and we are compelled to return them to you with our regrets." Fischer's negative response with regard to the suite was evidently a blow to Sibelius' confidence. It is possible that this episode played its part in nurturing an undue level of self criticism in Sibelius, leading in turn to the demise of the eighth symphony. A comment on the score of the suite reads "Skizz. Omarbetas!" (Sketch. Still to be worked on.) Sibelius never returned to it, however, and he seems to have forgotten it thereafter.

The Suite for Violin and String Orchestra represents the culmination point in a series of works written for violin and orchestra which started with the *Serenades* op. 69 and continued with the *Humoresques* op. 87 and 89. Together these works bear witness to the composer's deep insight into the instrumental possibilities of the violin. In these works, more limited in formal scope than the Violin Concerto though they be, the voice of the solo violin — Sibelius' second mother-tongue — unites with the orchestral writing of a mature and experienced symphonist.

Fabian Dahlström

FOR PERUSAL USE ONLY



SUITE

for Violin and String Orchestra

I Country Scenery

JEAN SIBELIUS, [Op. 117 No. 1]

Allegretto (♩)

1

VI. solo

VI. I

VI. II

Vle

Vlc.

Cb.

poco f

pizz.

poco f

div.

pizz.

poco f

arco

[*p*]

[*p*]

[*p*]

5

VI. solo

VI. I

VI. II

Vle

Vlc.

Cb.

pizz.

arco marcato

mp

mp

mf [mp]

mf

div. arco

9

VI. solo

VI. I

VI. II

Vle

Vlc.

Cb.

cresc.

mf [>]

mf [>]

[*mf*] [>]

p

13

VI. solo

VI. I

VI. II

Vle

Vlc.

Cb.

mezzo

[>] [>] *mp*

[>] [>] *mp*

[>] [>] *mf*

pizz.

mf

17 A

VI. solo

VI. I

VI. II

Vle

Vlc.

Cb.

mp *f*

21

VI. solo

VI. I

VI. II

Vle

Vlc.

Cb.

mf *mf* *mf* *mf* *mf*

25

VI. solo

VI. I

VI. II

Vle

Vlc.

Cb.

mp

p

poco

29

VI. solo

VI. I

VI. II

Vle

Vlc.

Cb.

a

poco

fz

crescendo

pizz.

arco

B

33

VI. solo

VI. I

VI. II

Vle

Vlc.

Cb.

pizz. arco

fz

pizz. arco

fz

f

poco f

poco f

div. pizz.

poco f

div.

poco f

37

VI. solo

VI. I

VI. II

Vle

Vlc.

Cb.

marc.

mp

crescendo

mf

marc.

mp

crescendo

mf

arco

mf

mp

mf

mf

mp

mf

42

VI. solo *cresc.*

VI. I *crescendo*

VI. II *crescendo*

Vle *crescendo*

Vlc. *crescendo*

Cb. arco *mf crescendo* pizz.

46

VI. solo *f sfz p crescendo*

VI. I *f sfz p crescendo* pizz. arco

VI. II *f sfz p crescendo* pizz. arco

Vle *f sfz p crescendo* pizz. arco

Vlc. *f sfz p crescendo* pizz. arco

Cb. *f sfz*

58

VI. solo

VI. I

VI. II

Vle

Vlc.

Cb.

mp

poco

p

poco

p

poco

p

poco

mp

poco

62

VI. solo

VI. I

VI. II

Vle

Vlc.

Cb.

a

poco

crescendo

a

poco

crescendo

a

poco

crescendo

a

poco

crescendo

a

poco

crescendo

66

VI. solo

VI. I

VI. II

Vle

Vlc.

Cb.

pizz.

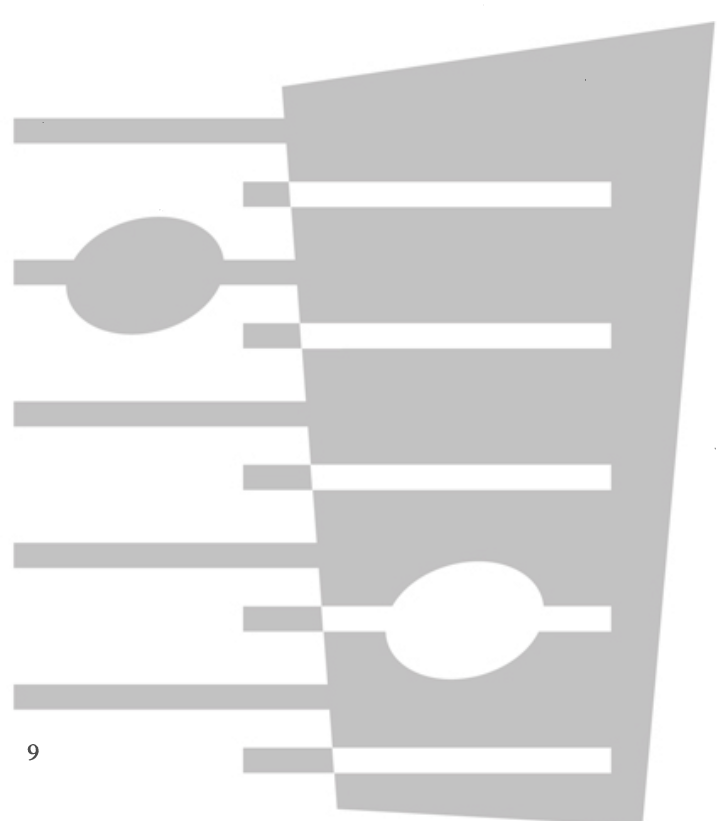
arco

fz

f

The musical score consists of six staves. The top staff (VI. solo) features a melodic line starting with a pizzicato (pizz.) marking, followed by an arco marking. It includes dynamic markings of *fz* and *f*. The second staff (VI. I) and third staff (VI. II) play rhythmic accompaniment with dynamic markings of *f*. The fourth staff (Vle) and fifth staff (Vlc.) also play rhythmic accompaniment with dynamic markings of *f*. The sixth staff (Cb.) provides a bass line with an arco marking and a dynamic marking of *f*. The key signature has three sharps (F#, C#, G#) and the time signature is 4/4.

FOR PERUSAL



II
Evening in Spring

JEAN SIBELIUS, [Op. 117 No. 2]

Andantino

1

VI. solo

VI. I

VI. II

Vle

Vlc.

Cb.

espressivo e dolce

p

p

This block contains the first six measures of the score. The VI. solo part begins with a treble clef, a key signature of three sharps (F#, C#, G#), and a 3/4 time signature. It features a melodic line with a triplet of eighth notes in the final measure, marked *espressivo e dolce*. The VI. I and VI. II parts play a rhythmic accompaniment of quarter notes, marked *p*. The Vle, Vlc., and Cb. parts are currently silent.

7

VI. solo

VI. I

VI. II

Vle

Vlc.

Cb.

p

p

This block contains measures 7 through 10. The VI. solo part continues its melodic line, featuring a triplet of eighth notes in measure 7 and a triplet of eighth notes in measure 8. The VI. I and VI. II parts continue their accompaniment. The Vle part enters in measure 7 with a melodic line marked *p*. The Vlc. part enters in measure 7 with a melodic line marked *p*. The Cb. part enters in measure 7 with a melodic line marked *p*. The score concludes with a double bar line and repeat dots.

© 1993 Fazer Music Inc., Espoo, Finland
© Fennica Gehrman Oy, Helsinki

13

VI. solo

VI. I

VI. II

Vle

Vlc.

Cb.

19

VI. solo

VI. I

VI. II

Vle

Vlc.

Cb.

25

VI. solo

VI. I

VI. II

Vle

Vlc.

Cb.

[pp]

[pp]

[pp]

[pp]

[pp]

31

VI. solo

VI. I

VI. II

Vle

Vlc.

Cb.

A

mf

fz

mf

fz

mf

fz

mf

fz

mf

fz

37

Vi. solo

Vi. I

Vi. II

Vle

Vlc.

Cb.

[*espr.*]

[*p*]

42

Vi. solo

Vi. I

Vi. II

Vle

Vlc.

Cb.

cresc.

47

VI. solo

tr.

f

mezza e dolce

VI. I

mezza e dolce

VI. II

mezza e dolce

Vle

mezza e dolce

Vlc.

Cb.

52

B

VI. solo

assai

p

VI. I

p

VI. II

p

Vle

p

Vlc.

p

Cb.

58

VI. solo

VI. I

VI. II

Vle

Vlc.

Cb.

64

VI. solo

VI. I

VI. II

Vle

Vlc.

Cb.

70 *dolcissimo*

VI. solo

VI. I

VI. II

Vle

Vlc.

Cb.

76 **C**

VI. solo

VI. I

VI. II

Vle

Vlc.

Cb.

81

VI. solo

meno *p* *dim.*

VI. I

meno *pizz.* *p* *arco* *pp*

VI. II

meno *pizz.* *p* *arco* *pp*

Vle

meno *pizz.* *p* *arco* *pp*

Vlc.

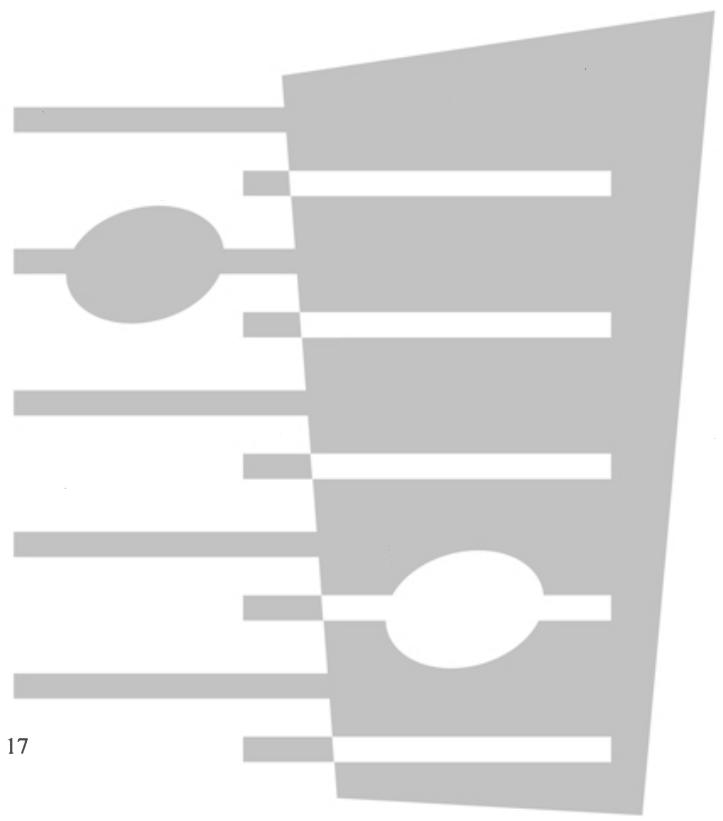
meno *pizz.* *p* *arco div.* *pp*

Cb.

meno *pp*

||

FOR PERUSAL



III
In the Summer

Vivace

JEAN SIBELIUS, [Op. 117 No. 3]

VI. solo

VI. I

VI. II

Vle

Vlc.

Cb.

pizz.

poco f

Detailed description: This block contains the first five measures of the piece. The VI. solo part is a whole rest. The VI. I, VI. II, and Vle parts play a rhythmic pattern of eighth notes, starting with a pizzicato (pizz.) instruction and a poco f dynamic. The Vlc. part plays a similar pattern in the bass clef, also starting with pizz. and poco f. The Cb. part is a whole rest.

VI. solo

VI. I

VI. II

Vle

Vlc.

Cb.

6

A

spiccato

mf

Detailed description: This block contains measures 6-10. A double bar line is followed by a measure rest for VI. solo. At measure 6, the VI. I, VI. II, and Vle parts continue their rhythmic pattern. The Vlc. part continues in the bass clef. At measure 10, the VI. solo part enters with a spiccato instruction and mf dynamic, playing a sixteenth-note figure. The VI. I, VI. II, and Vle parts continue their pattern, while the Vlc. part plays a similar pattern in the bass clef.

11

VI. solo

VI. I *mezza assai*

VI. II *mezza assai*

Vle *mezza assai*

Vlc. *mezza assai*

Cb.

16

VI. solo

VI. I

VI. II

Vle

Vlc.

Cb. *pizz.*

p

B

21

Vi. solo

VI. I

VI. II

Vle

Vlc.

Cb.

26

Vi. solo

VI. I

VI. II

Vle

Vlc.

Cb.

31

VI. solo

VI. I

VI. II

Vle

Vlc.

Cb.

36

VI. solo

VI. I

VI. II

Vle

Vlc.

Cb.

41

VI. solo

VI. I

VI. II

Vle

Vlc.

Cb.

fp

marcato

marcato

marcato

marcato

46

VI. solo

VI. I

VI. II

Vle

Vlc.

Cb.

poco a poco crescendo

D

51

VI. solo

f *mf*

VI. I

mezza

VI. II

mezza

Vle

mezza

Vlc.

mezza

Cb.



56

VI. solo

VI. I

VI. II

Vle

Vlc.

Cb.

61

VI. solo

VI. I

VI. II

Vle

Vlc.

Cb.

66

VI. solo

VI. I

VI. II

Vle

Vlc.

Cb.

71 **E**

Vi. solo

VI. I

VI. II

Vle

Vlc.

Cb.

76

Vi. solo

VI. I

VI. II

Vle

Vlc.

Cb.

81

VI. solo

VI. I

VI. II

Vle

Vlc.

Cb.

F

86

VI. solo

VI. I

VI. II

Vle

Vlc.

Cb.

fp

poco a poco

marcato

91

VI. solo

crescendo *f* *mf* **G**

VI. I *mezza*

VI. II *mezza*

Vle *mezza*

Vlc. *mezza*

Cb.

96

VI. solo

VI. I

VI. II

Vle

Vlc.

Cb.

101

VI. solo

VI. I

VI. II

Vle

Vlc.

Cb.

106

VI. solo

VI. I

VI. II

Vle

Vlc.

Cb.

H

111

Vi. solo

Vi. I

Vi. II

Vle

Vlc.

Cb.

116

Vi. solo

Vi. I

Vi. II

Vle

Vlc.

Cb.

crescendo

120

VI. solo

VI. I

VI. II

Vle

Vlc.

Cb.

f

125

VI. solo

VI. I

VI. II

Vle

Vlc.

Cb.

più

cres - - - - cendo

130

I

VI. solo

VI. I

VI. II

Vle

Vlc.

Cb.

molto

f

meno

135

VI. solo

VI. I

VI. II

Vle

Vlc.

Cb.

crescendo

poco

140

VI. solo

a *poco* *al*

VI. I

VI. II

Vle

Vlc.

Cb.

poco f

145

VI. solo

ff

VI. I

VI. II

Vle

Vlc.

Cb.

Suite for Violin and String Orchestra [op. 117]

Editorial comments:

The present edition of the score and parts of the Suite [op. 117] closely follows the composer's manuscript. Some corrections made for the recording by the Lahti Symphony Orchestra (BIS-CD-575) have been incorporated. These are enclosed within square brackets [] or appear in reduced size notation.

The work's opus number is likewise bracketed because current listings of Sibelius' works end with opus 116. In some older sources opus number 117 was allocated to other works. Op. 117 was nevertheless assigned by the composer himself on the fair copy of the score. It is also noteworthy that Sibelius numbered the separate movements op. 117 no. 1, op. 117 no. 2 and op. 117 no. 3. We may therefore assume that the numbering has at least 'semi-official' status.

Two sources for the score exist, one being a manuscript in the composer's hand and the other a fair copy made by Lauri Nissinen. There are some small differences (missing staccato markings and cancelled accidentals) attributable to copying errors, but in other respects these scores are identical. Both sources are taken from the Helsinki University collection of Sibelius manuscripts (nos. 0845: and 0846:).

These relatively insignificant errors apart, one can fairly conclude that the original score is correct and a complete and final version. The composer offered the score to the American publisher Carl Fischer. However, on receiving a rejection from Fischer, Sibelius began to make some changes to the work and some alterations in lead pencil, made in the composer's hand, can be found in Nissinen's fair copy. Many of them are of a provisional nature and some are rather unclear, from which one may conclude that they were not final. Some of these corrections have been subsequently erased. Rather than taking a stand on the appropriateness of these corrections, I list the composer's pencil markings below.

1ST MOVEMENT

bars

23

Cb.

Note E crossed out and changed to B. The same is not done in the recapitulation, b. 57.

25-26

VI. 1, VI. 2, Vla, Vlc

Note B2 in VI. 1 continued to the end of b. 26, possibly in the following rhythm (alteration partly erased):



In VI. 2, Vla & Vlc, b. 26, the composer has ringed the first beat of the bar, possibly indicating a change of heart about the rhythm (alteration partly erased).

35

Solo

Alteration made on the staff to the rhythm. The first crotchet of the bar (G2) altered to a quaver, the leading grace-note possibly deleted. Above the staff proper, a portion of staff has been drawn by hand on which there is sketched a melodic figure, probably the following:



50

Solo

Provisional alterations (2nd, 3rd & 4th notes of the bar changed to E2, D#2 & C#2) probably rejected (deleted with pen stroke).

59-60

VI.1

Note B2 continued up to b. 60 (corresponding to bb. 25-26, but possibly with a different rhythm:



69

VI. 1, VI.2, Vla, Vlc

Provisional alterations erased with India rubber.

2ND MOVEMENT

14-18 Vla, Vlc, Cb.

Changes to notes and rhythm. Note E in the double bass has been deleted with a pen stroke as follows (the same change is not made in the equivalent passage, bb. 64-66):

Musical score for measures 14-18, Violin (Vla), Viola (Vlc), and Cello (Cb.). The score is in 3/4 time with a key signature of three sharps (F#, C#, G#). The Violin and Viola parts have a melodic line starting on G4, moving to A4, B4, and then a dotted half note G4. The Cello part has a bass line starting on E3, moving to F3, G3, and then a dotted half note E3. A pen stroke is shown over the E3 note in the Cello part.

19 VI. 1, VI. 2

Melodic motion changed to the following:

Musical score for measures 19, Violin 1 (VI. 1) and Violin 2 (VI. 2). The score is in 3/4 time with a key signature of three sharps. Both Violin parts have a melodic line starting on G4, moving to A4, B4, and then a dotted half note G4.

25-27 Vla, Vlc

Changed to the following:

Musical score for measures 25-27, Violin (Vlc) and Viola (Vla). The score is in 3/4 time with a key signature of three sharps. The Viola part has a melodic line starting on G4, moving to A4, B4, and then a dotted half note G4. The Violin part has a bass line starting on E3, moving to F3, G3, and then a dotted half note E3.

30-31 Solo, VI. 1, VI.2, Vla, Vlc, Cb

The bars have been circled, provisional alterations erased.

62-66 Vla, Vlc, (Cb.)

Similar alteration to that of bb. 14-18, except that here the double bass E has been left intact.

67 VI. 1, VI. 2

Equivalent passage to b. 19. However, alterations to this bar are less clear.

85-86 Vla

Upper note (G) deleted with pen stroke.

3RD MOVEMENT

In the 3rd movement there are many indications of proposal rhythmic modifications. The general underlying principle seems to be combination of smaller durational values to form longer ones.

11-16 VI. 1, VI. 2, Vla

Rhythmic alterations.

Musical score for measures 11-16, Violin 1 (VI. 1), Violin 2 (VI. 2), and Viola (Vla). The score is in 3/4 time with a key signature of three sharps. The tempo is marked *mezza assai*. The Violin parts have a melodic line starting on G4, moving to A4, B4, and then a dotted half note G4. The Viola part has a bass line starting on E3, moving to F3, G3, and then a dotted half note E3.

27-32

VI. 1, VI. 2, Vla

Rhythmic alterations.

Musical score for measures 27-32, parts VI. 1, VI. 2, and Vla. The score shows rhythmic alterations in the first violin part.

54-58

VI. 1, VI. 2, Vla

Rhythmic alterations: similar corrections to those of bb. 11-16, except that b. 53 (equivalent to b. 11) has been left unaltered.

69-74

VI. 1, VI. 2, Vla

Rhythmic alterations.

Musical score for measures 69-74, parts VI. 1, VI. 2, and Vla. The score shows rhythmic alterations in the first violin part.

86

VI. 1, Vlc

Last quaver of the bar has been circled (not the case in the equivalent passage in b. 44).

95-100

VI. 1, VI. 2, Vla

Rhythmic alterations: similar corrections to those of bb. 11-16, except that the crotchet rest in the first beat of b. 96 (equivalent to b. 12) has been left intact and the subsequent quavers have been combined into a crotchet.

111-116

VI. 1, VI. 2, Vla

Rhythmic alterations (passage equivalent to bb. 68-74). However, the alterations made to these bars are less clearly marked.

118

VI. 1, VI. 2, Vla

Third quaver of the bar has been altered to a rest (making the rhythm in this bar equivalent to that of the previous and subsequent bars).

131

VI. 1, VI. 2, Vla

First crotchet of the bar changed to a rest (making the rhythm in this bar equivalent to that of the previous bar).

140

VI. 1, VI. 2, Vla

Since the change made to the bar (a) results in too long a duration, one may choose between two interpretations, (a) and (b).

Musical score for measure 140, parts VI. 1, VI. 2, and Vla, showing three interpretations (a, b, c) for the first violin part.

147

Cb.

Octave F# added above the note.