

Lara Poe

LAULUT MAASEUDULTA

Songs from the countryside

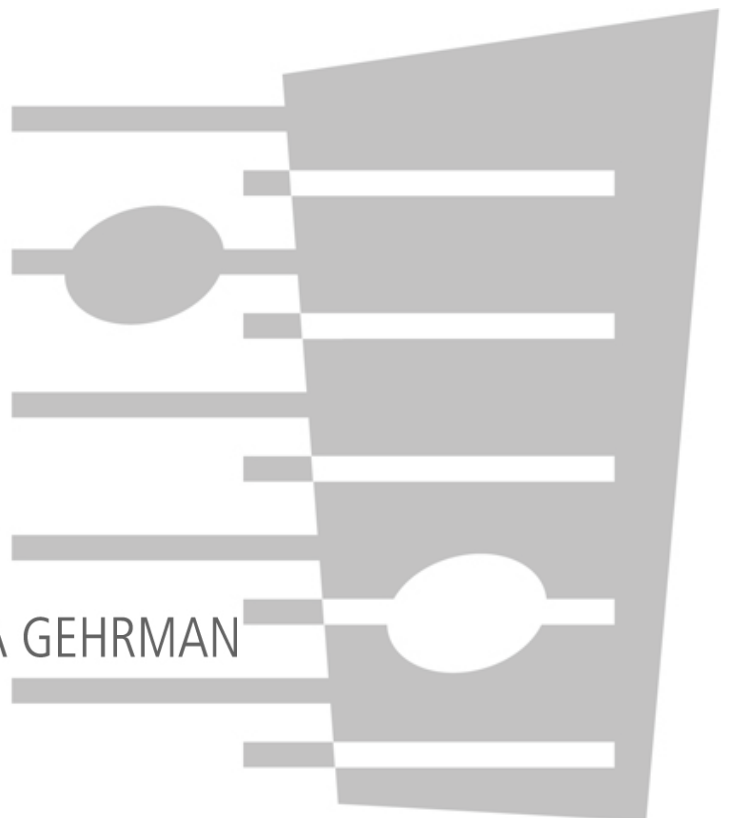
(2024)

for soprano and orchestra

FULL SCORE



FENNICA GEHRMAN



Instrumentation:

- 2 Flutes (second on piccolo)
- 2 Oboes (second doubling Cor Anglais)
- 2 Clarinets in B-flat (second doubling Bass Clarinet)
- 2 Bassoons
- 2 Horns in F
- 2 Trumpets in C
- Trombone
- Timpani
- Percussion 1: Cow Bells (two, one low and one high), Glockenspiel, Marimba, Snare Drum, Temple Blocks (set of five), Thunder Tube, Tubular Bells
- Percussion 2: Bass Drum, Flexatone, Snare Drum, Suspended Cymbal (one with sizzle, one without), Tambourine, Tam-tam, Temple Blocks, Tubular Bells
- Harp
- Soprano
- Violin I
- Violin II
- Viola
- Violoncello
- Double Bass
- The score is in C.

Performance instructions:

All technique indications (e.g. *sul pont.*, *flaut.*, III, etc.) apply until negated by *ord*, or replaced by another technique indication. The exception is *con sord.*, which holds until *senza sord.* is specified.

Unless otherwise specified, all trills involve a chromatic upper neighbor (i.e. a trill on E involves notes E and F).

♯, ♯♯, ♭, ♭♭ are quarter-tones. Accidentals with an arrow up or down (ex. ♯↑, ♭↓, ♯↓) indicate a sixth-tone down, approximating a natural seventh.

All accidentals carry through the measure, although cautionary accidentals may occur for sake of clarity. This also applies for 5/4 bars with a dotted barline indicating a subdivision of the bar.

For all time signatures, assume ← ♩ = ♩ → unless otherwise specified.

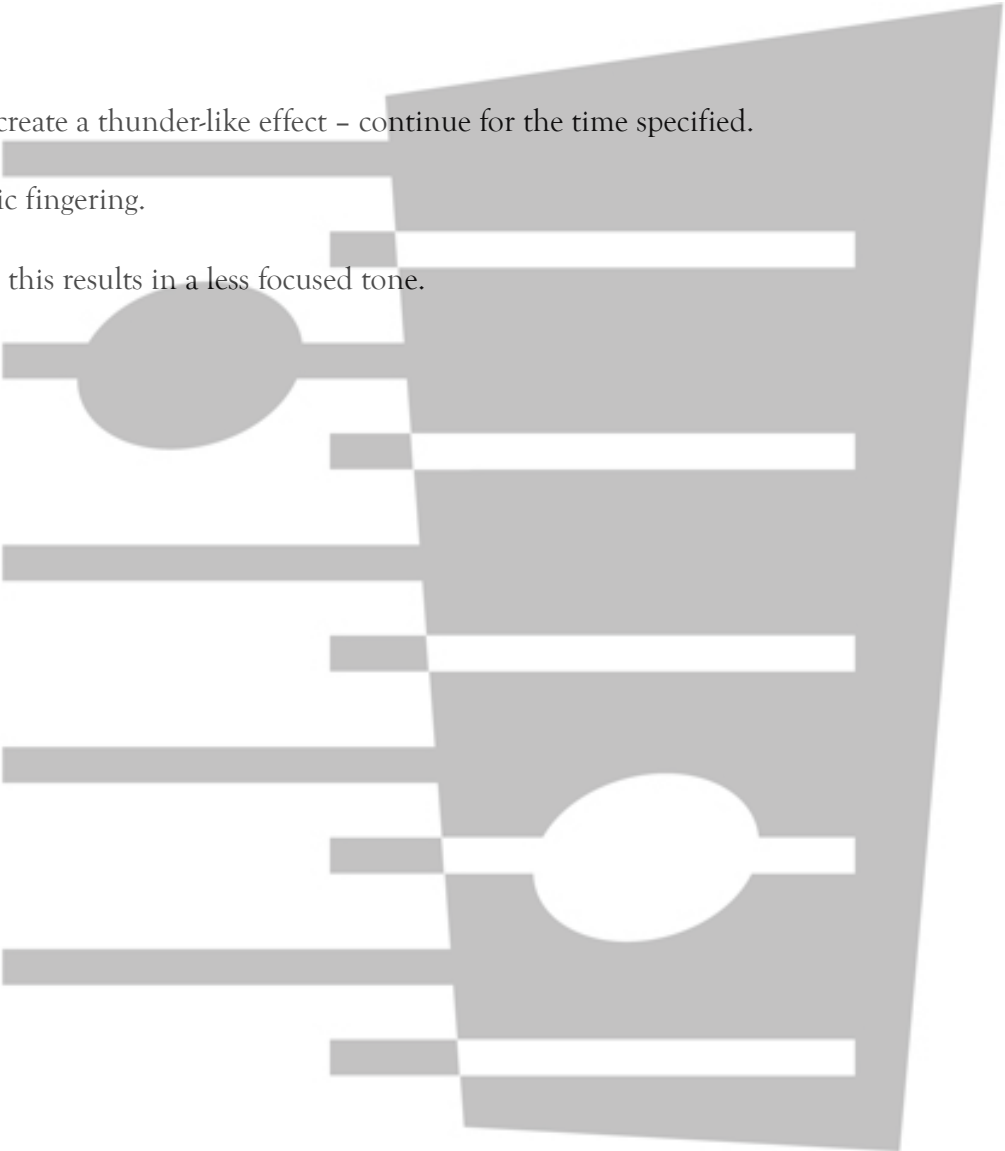
Low thunder gliss (harp): A fast glissando on the lowest strings of the harp, to create a thunder-like effect – continue for the time specified.

air (woodwinds and brass): Blow air through your instrument, without a specific fingering.

airy sound (flute): Play with a wider embouchure, to allow more air to escape – this results in a less focused tone.

- + Horn: stopped. Negated with o.
- o Strings: indicates a natural harmonic. 0 indicates an open string.
- c.l.b. Col Legno Battuto

Duration: 25 minutes

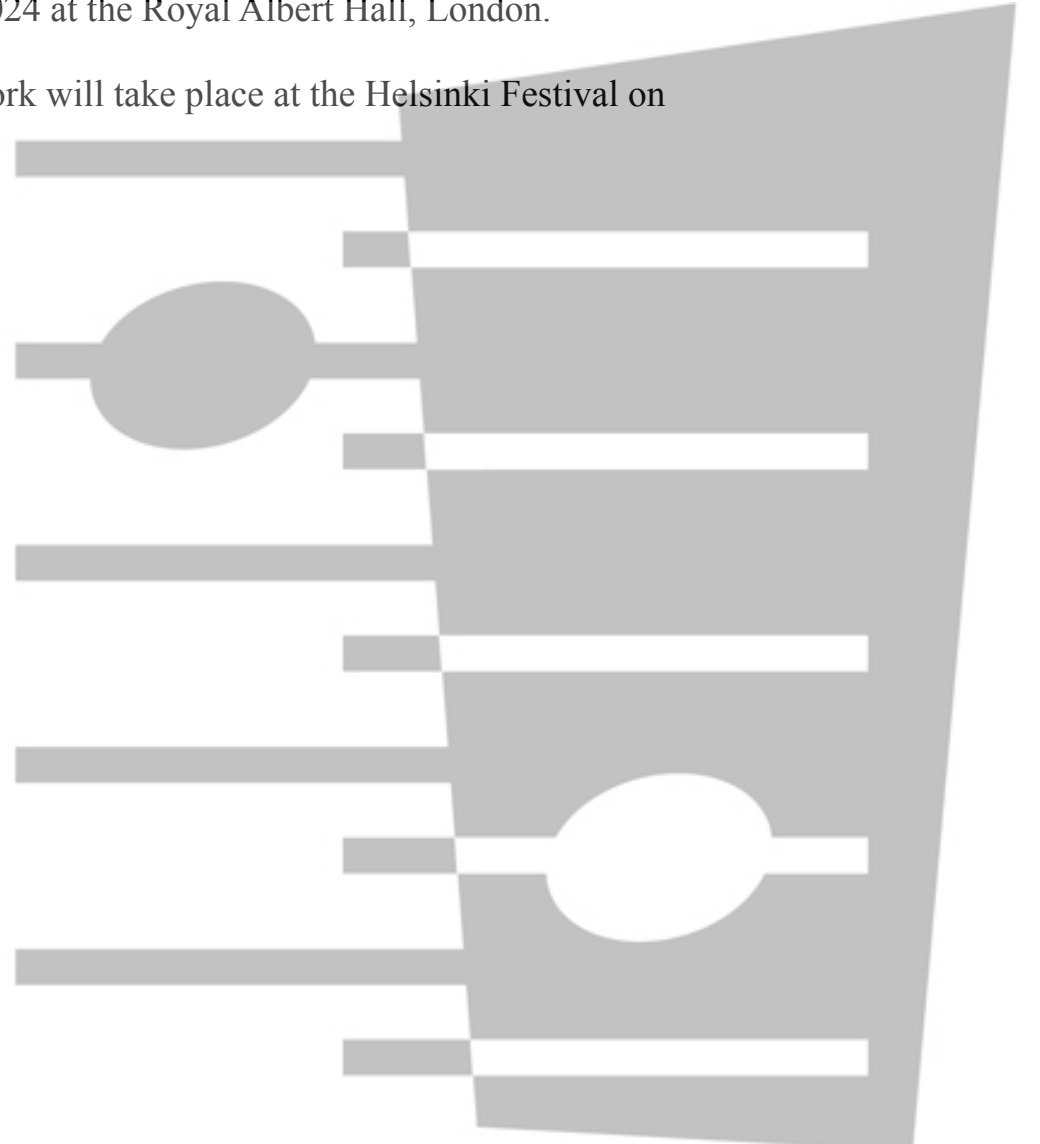


Tidille – for Tidi



Commissioned by BBC Radio 3 and first performed by Anu Komsa with the RCM and Sibelius Academy Symphony Orchestras, conducted by Sakari Oramo, at the BBC Proms on 25 August 2024 at the Royal Albert Hall, London.

The second performance of this work will take place at the Helsinki Festival on September 1, 2024.



Tekstit – Texts

Tekstit II, III, V, ja VI ovat peräisin keskustelusta Lara Poen ja Heljä Hakosalon (eli Tidin) välillä. Poe nauhoitti keskustelun ja kirjoitti tästä transkription – teksti on tiivistelmä tämän transkription otteista.

Tekstit IV ja VII syntyivät Lara Poen ja Minna Hakosalon yhteistyöstä. Teksti I taas syntyi listasta Tidin lapsuuden lehmistä, jonka Poe yhdisti karjankutsuun.

I. Aloituis

Mustike, tule,
Mansike, Pähkinä, tule,
Lölli, Ruusu, tule!
Tule, tule!

II. Lehmät

Mustike oli johtajalehmä. Se oli mustavalkoinen; muut oli ruskeavalkoisia. Mustike oli isokokoisin ja sisukas. Se oli kellokas. Sillä oli kello kaulassa. Mustike oli oikein semmoinen mahtava lehmä.

Mansike oli tavallinen lehmä; se kulki siellä muitten kanssa.

Pähkinä oli vanhempi, entinen johtaja. Naama oli melkein valkoinen, mutta silmän ympärykset ruskeat, melkein kuin naamarit. Ja oli vähän käyrät, kiemurtelevat sarvet.

Lölly oli aika iso lehmä, hyvä lypsämään. Se oli aika valkea, ja siinä oli aika vähän ruskeita läiskiä. Vissiin joku lapsi oli antanut sille sen nimen.

Ruusu oli aivan tavallinen, ruskeavalkoinen niin kuin ne on. Ja sit Usva oli myös aika tavallinen, myös Rusina.

Teksts II, III, and VI began with a conversation between Lara Poe and Heljä Hakosalo (aka Tidi). Poe recorded this conversation and transcribed it into text format – the song texts were extracted from this transcription and further condensed.

Texts IV and VII came about through collaboration between Lara Poe and Minna Hakosalo. Text I started off as a list of Tidi's childhood cows, which Poe combined with Finnish kulning.

I. Introduction

Mustike, come,
Mansike, Pähkinä, come,
Lölli, Ruusu, come!
Come, come!

II. Cows

Mustike was the leader cow. She was black and white; the others were brown and white. Mustike was the largest and she was stubborn and persistent. She was the bellwether. She had a bell around her neck. Mustike was quite the majestic cow.

Mansike was an ordinary cow; she wandered where the rest of the herd went.

Pähkinä was older, and the former leader. Her face was nearly white, but had brown circles around her eyes, almost as a mask. And she had somewhat curved, curling horns.

Lölly was quite a big cow, and was good for milking. She was very light coloured, and only had a few brown spots. Probably a child gave her that name.

Ruusu was quite ordinary, brown and white like they are. And Usva was also quite ordinary, also Rusina.

III. Hankalat yksilöt

Aada oli ruotsalainen lehmä ja tuli ruotsalaiselta tilalta. Ja ei oikein sulautunut joukkoon. Se oli vähän yksinäinen sielu. Sitä ei oikein hyväksytty laumaan.

Yksi eksyi, yksi lehmä eksyi vasikkana metsään. Se pelästyi jotain ja meni suoraan piikkiaidan läpi! Sitten juoksi junaradan yli, ui yli joen, ja painalsi juna-aseman taakse metsään. Ei saatu kiinni koko kesän, varmaan söi marjoja, ehkä kävi apilapelloilla. Syksyn tullen, se liittyi toiseen karjaan joka oli Espoon takana, Gumbölessä, ainakin kuuden kilometrin päässä. Sieltä ne soitti että teidän vasikkanne on täällä.

Ulla oli vähän hankala lehmä, ja aluksi vaikea alkaa lypsämään. Vissiin potki, tai hännällä huiski. Se yksikseen aina yhtäkkiä nosti päänsä, ja sitten se lähti! Silloin veljeksillä, Ekulla ja Matilla, tuli hommaa: niillä oli pieniä kivikasoja kun oli paimenissa, ja kun näki että Ulla oli lähtemässä, heitti kiven Ullan eteen. Sitten se kääntyi eikä lähtenyt.

Hely, Heluna, ja Rusko, ne ruskeat vasut. Ne oli aina karjan mukana ja yritti sitten karata! Meni naapurien laitumille, syömään apilaa ja kaikkea. Mä luulen että niitä viehätti lähteä reissuun. Ja sitten kun oli tavalliset aidat, ne jotenkin karkas vaikka oli piikkilankaan. Ja sitten tuli sähköpaimen: jos lehmä tuli aidalle ja koski määrätyllä korkeudella, sai pienen sähköiskun. Mutta ruskeat vasut meni siitä alta. Ne hoksas sen!

Pysyivätkö vasut ruskeina aikuisuuteen? Joo, pysyi aika ruskeina, mutta naamat oli valkoiset. Ruskeus alkoi niskasta. Heluna oli vähän kuin Pähkinän näköinen: olisiko Pähkinän tytär?

Myös Hertta oli siellä – väritykseltään melkein kuin Hely, muttei niin selvästi. Etupäässä ruskea, ei erityisen vaikea, toisin kuin jotkut yksilöt...

IV. Myrsky

Valo on varsin mustaa,
yötäkin pimeämpää;
kaukana kumisee tuuli.

Metsä odottaa,
Latvat laskeutuvat.

III. Difficult individuals

Aada was a Swedish cow and came from a Swedish farm. She didn't quite fit in with the rest. She was a bit of a loner. She wasn't really accepted into the herd.

One of the cows ran off into the forest as a calf. She was frightened by something and ran straight through the barbed wire fence! Then ran across the train tracks, swam across the river, and pressed on behind the railway station into the forest. When autumn came, she joined another herd of cattle behind Espoo, in Gumböle, at least six kilometers away. From there, they called that your calf has been found here.

Ulla was a bit of a difficult cow, and initially quite difficult to milk. I guess she kicked or swatted with her tail. She would suddenly lift up her head, and then she'd run off! Then my brothers, Eku and Matti, had their work cut out for them: they had little piles of stones when they were shepherding, and when they saw Ulla was about to leave, they'd throw a small rock in front of her. Then she'd turn back and wouldn't run off.

Hely, Heluna, and Rusko, the brown calves. They were always with the herd and then would try to escape! They'd go to the neighbours' fields, and eat clover and whatnot. I think they enjoyed the adventure of exploring. And when we had normal fences, they'd run off even if there was barbed wire. Then we got a partially electrified fence: if a cow came and touched the fence at a certain height, they'd get a small electric shock. But the brown calves would go under the electrified area. They figured it out!

Did the brown calves stay brown into adulthood? Yes, they stayed pretty brown, but their faces were white. The brown colouring started below the neck. Heluna looked a bit like Pähkinä: perhaps she was Pähkinä's daughter?

Hertta was also there – in terms of coloring she looked a bit like Hely, but not as clearly. Mostly brown, not particularly difficult, as opposed to certain individuals...

IV. The Storm

The light is quite black,
darker than night;
far away, the wind whistles.

The forest awaits,

the branches settle down.

Nyt, nyt se tulee:
Syksyn ensimmäinen myrsky!
Mikä odotettu ilo!

V. Hevoset

Oli myös hevosia, suomenhevosia. Ympyrä oli ollut sodassa: se johdatti muut perunakellariin kun kuuli lentokoneen. Kattoi, että pitää suojautua: jos maantiellä ajeli ja oli kuorma, ja meni lentokone, se halusi painaltaa heti ojan yli metsään, oli sillä kärryt takana tai ei. Silloinhan oli metsiä joka paikka täynnä.

Piirto oli kans ollut sodassa, eikä suostunut ylittämään siltoja. Jos tuli silta, se pysähtyi siihen. Sillathan sodassa räjähteli. Niin hän aatteli että tästä ei mennä. Kyllä ton ymmärtää, mutta menee vähän hankalaksi. Oli aika turha lähteä esimerkiksi joen toisella puolella.

VI. Karjalaiset

Karjalasta tuli porukkaa evakkoon, ja niiden mukana tuli yksi karja. Meidän lehmät oli Ayrshire lehmiä, ja niiden oli nupopäitä. Nupopäät pidettiin erillään sarvipäistä tilapäisessä navetassa.

Lopulta ne karjalaiset saivat semmoisen lopullisen paikan minne asettui ja veivät lehmänsä sinne. Mä luulen että se oli jossain Pohjanmaalla, eli ne joutui taas lähtemään jonnekin kauemmas.

VII. Metsä

Nyt se on loppu.
Nyt on tuuli poistunut puista,
Kuin metsän pohja.

Väsyneet latvukset
Hiljaa ja rauhalliset.

Nyt saa humista ja huutaa!

*Now, now it comes:
The first storm of the autumn!
How we have awaited this!
Now we can hum and shout!*

V. Horses

There were also horses, Finnhorses. Ympyrä (Circle) had been in the war: he would lead the others into the potato cellar when he heard an airplane overhead. He thought that he needed to take shelter: if he was on the road and heard an airplane, he would try and run off into the forest, over the ditch on the side of the road, regardless of whether or not he was pulling a cart or sled behind him. Back then, everywhere was filled with forests.

Piirto had also been in the war, and she refused to go over bridges. If she came across a bridge, she would stop right there. In the war, bridges would often explode. So she thought it was not safe to cross. This is understandable, but it made life difficult. It was pointless to try and go, for instance, to the other side of the river.

VI. Karelians

A bunch of refugees fled Karelia, and they brought a herd of cows with them. Our cows were Ayrshire cows, and theirs were Eastern Finncattle. The Finncattle (who didn't have horns) were kept separate from our cattle, in a different, temporary barn.

Finally, the Karelians were given a plot of land to settle on and they took their cattle there. I think it was somewhere in Central Ostrobothnia, so they had to leave again and go somewhere much further away.

VII. Forest

*Now it is finished.
Now the wind has quieted down from the trees,
As the forest bed.*

*Tired branches drape down,
Quietly, peacefully.*

LAULUT MAASEUDULTA

Songs from the countryside

Text based on reminiscences of the composer's grandmother

I. Aloitus

LARA POE (2024)

The image displays a page from a musical score, likely for a symphony orchestra. The score is written for various instruments, including woodwinds, brass, percussion, and strings. The tempo is marked as "Distant" with a metronome marking of 60. The score is written in 3/4 time, with measures grouped by bar lines. The instruments listed on the left include Flute 1, Flute 2, Oboe 1, Oboe 2, Clarinet 1 in Bb, Clarinet 2 in Bb, Bassoon 1, Bassoon 2, Horn 1 in F, Horn 2 in F, Trumpet 1 in Bb, Trumpet 2 in Bb, Trombone, Timpani, Percussion 1, Percussion 2, Harp, Soprano, Violin I, Violin II, Viola, Violoncello, and Double Bass. The score includes musical notation, dynamics (e.g., *f*, *fp*, *f*, *p*, *ppp*), and a large watermark in the background.

7

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

Tpt. 1

Tpt. 2

Tbn.

Perc. 1

Perc. 2

Hp.

S.

Vln. I

Vln. II

Vla. div.

Vc.

Db.

f

mf

p

(Susp. Cymb.)

p

ppp

13 **A**

Fl. 1 *flz.*
pp

Fl. 2

Ob. 1

Ob. 2

Cl. 1 *pp*

Cl. 2

Bsn. 1

Bsn. 2

Hn. 1 *p*

Hn. 2

Tpt. 1

Tpt. 2

Tbn.

Perc. 1 *p*

Perc. 2 *ppp*

Hp. *mf*
l.v.

S. *Archaic ord.*
pp Chest voice (diamond noteheads)
p

A

Vln. I *pizz.*
p

Vln. div. *pizz.*
p

Vln. II *0*
pp

Vla. div. *pp*

Vla. div. *pp*

Vc. (non div.)
p

Db.

19

Fl. 1 (flz.) *pp*

Fl. 2 *flz. pp*

Ob. 1

Ob. 2

Cl. 1 *pp*

Cl. 2 *tr pp*

Bsn. 1

Bsn. 2

Hn. 1 *(p)*

Hn. 2

Tpt. 1

Tpt. 2

Tbn.

Perc. 1 (Mba.)

Perc. 2 (Susp. Cymb.)

Hp.

S. *A A A A A*

Vln. I *arco sul tasto pp*

div. *arco sul tasto pp*

Vln. II *ord. tr pp*

Vla. *(tr) pp*

div. *(tr) pp*

Vc.

Db.

[illegible]

[illegible]

[illegible]

[illegible]

59

Fl. 1 *p* *pp* *p*

Fl. 2 flz. *pp* *p*

Ob. 1

Ob. 2

Cl. 1 *p* *pp*

Cl. 2

Bsn. 1

Bsn. 2

Hn. 1 *pp*

Hn. 2 *pp*

Tpt. 1

Tpt. 2

Tbn.

Perc. 1 (Mba.) *p*

Perc. 2

Hp.

S. *p* *mf* *f*
 Tu - le, tu - le, tu - le, tu - le, tu - le, tu - le, tu - le, tu - le, tu - le, tu - le! Tu - - - le!

Vln. I div. *pp* *mf* *pizz.*

Vln. II div. *p* *ppp*

Vla. div. arco, sul pont. *p* *pp* *ord.* *pp* *arco* *pp*

Vc. *pp* *p* *ppp*

Db.

II. Lehmät

F Nostalgic, shimmering ♩ = 104

Flutes

Oboes

Clarinet 1 in B♭

Clarinet 2 in B♭

Bassoon 1

Bassoon 2

Horns in F

Trumpets in B♭

Trombone

Timpani

Percussion 1

Percussion 2

Cowbells

Harp

Soprano

Mus - ti - ke, Mus - ti - ke o - li joh - - - - - ta - ja - leh - mä. Se o - li

F Nostalgic, shimmering ♩ = 104

arco, con sord.

pp

con sord.

pp

div. a 4

pp

div. a 2 poco sul pont.

5

div. a 4

pp

div. a 2 poco sul pont.

5

con sord.

pp

con sord.

pp

Violoncello

p

pizz.

pizz.

p

27 H △

Fl. 1 *ppp*

Fl. 2 *pp*

Ob. 1 *pp*

Ob. 2

Cl. 1 *p*

Cl. 2 *p*

Bsn. 1 *pp*

Bsn. 2

Hp.

S. Mus - ti - ke, Mus - ti - ke o - li oi - - - - - kein sem - moi - nen

H △

Vln. I div.

Vln. II div.

Vla. div.

Vc. div.

Db. div.

pp

pp

poco sul pont.

poco sul pont.

arco

arco

(pizz.)

(pizz.)

(p)

(p)

[illegible]

[illegible]

Fl. 1 flz.
p

Fl. 2 flz.
p

Ob. 1
p

Ob. 2

Cl. 1
pp

Cl. 2
pp

Bsn.

Timp.

Perc. 1 (Cowbells.)
ppp

Perc. 2

Harp bisb.
p

S.
Päh - ki-nä o-li van-hem-pi,en-ti-nen joh - - - ta - ja, joh - ta - ja.

K
div. a 4, ord.
pp p

Vln. I div.
div. a 4, ord.
pp p

Vln. II div.
con sord.
ppp pp

Vla. div.
div. a 4
pp

Vc.

Db. (pizz.)
(p)

61

Fl. 1 *p* *pp* *ord.* *p*

Fl. 2 *p* *pp* *ord.* *(pp)*

Ob.

Cl. 1 *pp* *pp*

Cl. 2 *pp*

Bsn.

Timp.

Perc. 1

Perc. 2

Hp.

S.
Naa - - - - - ma, naa - ma o - li mel - kein, mel - kein val - koi-nen, val - koi-nen, mut - ta

Vln. I div. *ord.* *p* *sul pont.* *pp* *ord.* *p*

Vln. II div. *ord.* *p* *sul pont.* *pp* *ord.* *p*

Vla. div. *div. a 2*

Vc. div. *arco* *(p)* *arco* *(p)*

Db.

L

24

△ □ M □ △

65

Fl. 1

Fl. 2

Ob.

Cl. 1

Cl. 2

Bsn.

Perc. 1

Perc. 2

Hp.

S.

sil - - - - män sil - - män ym - pä-ryk-set rus - ke-at, mel - kein kuin naa - ma-rit, naa - - ma-rit,

△ □ M □ △

Vln. I div.

Vln. II div.

Vla. div.

Vc. div.

Db.

flz. pp

flz. pp

(Cowbells.) ppp

bisb. p

sul pont. ppp

sul pont. ppp

sul pont. ppp

sul pont. ppp

senza sord. sul pont. ppp

senza sord. sul pont. ppp

div. a 4 ppp

div. a 4 ppp

div. a 4 ppp

div. a 4 ppp

pp

pp

p

accel. (♩ = c. 132)

76

ord.

(poco)

mf

mf

(poco)

(poco)

Perc. 1

Perc. 2

Hp.

S.

accel. (♩ = c. 132)

mf

mf

p cresc.

p cresc.

mf

mf

div. a 2

p cresc.

div. a 2

p cresc.

Vc.

Db.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Bsn. 1

Bsn. 2

Vln. I div.

Vln. II div.

Vla. div.

Vc.

Db.

79

Fl. 1 *f*

Fl. 2 *ff* 3 *f* To Picc.

Ob. 1 *ff* *mf* *f* *mf* *ff* *f*

Ob. 2 *ff* *f* *mf* *mf* *f* *mf*

Cl. 1 *f*

Cl. 2 *pp* *mf* *f* *mf* *f*

Bsn. 1 *ff* *p*

Bsn. 2 *ff* *p*

Hn. 1

Hn. 2 *f*

Tpt. 1 con sord. (straight) *f* 3 *dim.*

Tbn. *f*

Timp. *f* *pp*

Perc. 1

Perc. 2 Glockenspiel *f*

Vln. I div. *ff* *div. a 2* *dim.*

Vln. II div. *ff* *div. a 2* *dim.*

Vla. div. *ff* *pizz.* *f* *ff* *pizz.*

Vc. div. *ff*

Db. div. *ff* *arco* *ff* *arco*

rit.

rit.

T

112

Fl. 1

Picc.

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Bsn.

Hp.

S.

Ruu - su, Ruu - su,

Vln. I div.

Vln. II div.

Vla. div.

Vc.

Db.

(poco)

solo

mf 5

(poco)

p

pp

p

mf

sempre l.v.

mf 3

p

tr

p

sul tasto

pp

sul tasto

pp

sul tasto

pp

ord.

p

p

p

poco sul pont.

pp 3 3

poco sul pont.

pp 3 3

mf 5

p

[illegible]

123 $\triangle$ $\square$

Fl. 1 p $very\ airy$ p

Picc. mf p $very\ airy$ p

Ob.

Cl. 1 pp

Cl. 2

Bsn.

Hp.

S. 5 $dim. poco a poco$ 3 3 3 3
 — niin - kuin ne on. Ja sit Us - va, Us - - - va

Vln. I div. pp $sul\ pont.$ (pp) $ord. tr.$ (∞)

Vln. II div. pp $sul\ pont.$ (pp) $ord. tr.$ (∞)

Vla. div. p $con\ sord.$ p

Vc. div. $div. a\ 3$

Db. $div. a\ 3$

pp pp pp pp

128

V

Fl. I

Picc.

Ob.

Cl.

Bsn.

S.

o - li myös ai - ka ta - val - li - nen, myös Ru - si - na,

V

ord.

tr.

Vln. I div.

(tr.)

Vln. II div.

con sord.

pp

con sord.

pp

con sord.

pp

Vla. div.

pp

Vc. div.

Db.

133

ord.

p

pp

ord.

p

ord.

p

pp

pp

p

myös, myös, Ru - si - na.

(tr)

Vln. I div.

div. a 2 con sord.

pp

div. a 2

(pp)

Vln. II div.

Vla. div.

Vc. div.

III

p

[illegible]

W Plaintive ♩ = 60

Flute 1

Piccolo

Oboes

Clarinet 1 in B♭

Clarinet 2 in B♭

Bassoons

Horns in F

Trumpets in B♭

Trombone

Timpani

Percussion 1

Percussion 2

Harp

Soprano

Aa - da, Aa - da, Aa - da o-li ruot-sa-lai-nen leh - mä ja tu-li ruot - sa-lai-sel-ta ti-lal- ta. Ja ei,___

W Plaintive ♩ = 60

Violin I

Violin II

Viola

Violoncello

Double Bass

[illegible]

15

Fl. 1

Picc.

Ob.

Cl. 1

Cl. 2

Bsn.

Hn.

Tpt. 1

Tpt. 2

Tbn.

Timp.

Perc. 1

Perc. 2

Hp.

S.

Vln. I

Vln. II div.

Vla.

Vc.

Db.

vä - hän yk - si - näi-nen sie - lu, sie - lu. Si - tä ei, si - tä ei oi-kein, oi - - kein hy - väk-syt - ty

[illegible]

*Play a 7th harmonic and lip down.

Z Scurrying ♩ = 92

32

Fl. I

Picc.

Ob.

Cl. 1

Cl. 2

Bsn.

Hr.

Tpt. 1

Tpt. 2

Tbn.

Perc. 1

Perc. 2

Hp.

S.

Vln. I

Vln. II

Vla. div.

Vc.

Db.

flz.

ord., very airy

very airy

ppp

pp

mf

p

mf

p cresc.

Yk - si, yk - si, yk - si ek - syi...

Yk - si leh - mä ek - syi va - sik - ka - na met - sään..

Z Scurrying ♩ = 92

unis.

sul pont.

sul pont.

pp

pp

pp

[illegible]

C1 Sparkly, more still ♩ = 72

58

Fl. 1

Picc.

Cl. 1

Cl. 2

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

Tpt.

Tbn.

Perc. 1

Perc. 2

Hp.

S.

flz. +

(con sord., cup)

Tam-tam

ord.

Ei saa - tu kiin - ni ko - ko ke - sän,

C1 Sparkly, more still ♩ = 72

Vln. I div.

Vln. II div.

Vla. div.

Vc.

Db.

sul tasto

sul tasto

sul tasto

sul tasto

sul tasto

sul tasto

div. a 4

div. a 4

div. a 4

div. a 4

66

Fl. 1 *p*

Picc. *pp*

Ob. 1 *pp* solo *p* *ppp*

Ob. 2

Cl. 1 *p*

Cl. 2

Bsn. 1

Bsn. 2 *pp*

Perc. 1

Perc. 2 (Tam-tam) *p*

Hp. *p*

S. *p*

pel - loil - la. Syk - - -

Vln. I div. *pp*

Vln. II div. *pp*

Vla. div. *pp*

Vc. div. *pp*

Db. div. *pp* pizz. *p*

E1

Fl. 1

Picc.

Ob. 1

Cl. 1

Cl. 2

Bsn.

Hn.

Tpt. 1

Tpt. 2

Tbn.

Perc. 1

Perc. 2

Glockenspiel

(Tam-tam)

Hp.

S.

jo - ka o-li Es-poon ta-ka-na,

Gum - - - bö - les - sä,

ai - na-kin kuu - den

Vln. I div.

Vln. II div.

Vla. div.

Vc. div.

Db. div.

100

H1

Fl. 1

Picc.

Ob. 1

C. A.

Cl. 1

Cl. 2

Bsn. 1

Bsn. 2

Hn.

Tpt.

Tbn.

S.

Se yk-sik-seen ai-na yht-äk-ki-ä nos-ti-pään-sä, ja sit-ten se läh-ti!

playful chest voice (diamond noteheads)

H1

Vln. I div.

Vln. II div.

Vla. div.

Vc.

Db.

112

Fl.

Ob. 1

pp

C. A.

pp

Cl.

Bsn.

Hn.

Tpt.

Tbn.

Perc. 1

Marimba

Perc. 2

(Tamb.)
mf

Hp.

S.

chest voice (diamond noteheads)
niil - lä o - li pie - ni - ä ki - vi - ka - so - ja kun o - li pai-me-nes-sa, ja kun nä-ki et-tä Ul - la, Ul - la o - li läh - te-mäs - sä,

Vln. I div.

p
pp

Vln. II div.

p
pp

Vla. div.

p
pp

Vc. div.

p
pp

Db.

[illegible]

poco rit.

L1 Fanciful, playful ♩ = 92

131

Fl. 1 *mf*

Picc. *mf*

Ob. 1 *mf* *p*

C. A. *mf* *p*

Cl. 1 *p* *mf*

Cl. 2

Bsn. 1

Bsn. 2

Hn. 1 *mf*

Hn. 2 *mf* *pp*

Tpt.

Tbn.

Perc. 1 Temple Blocks *p*

Perc. 2 (Tamb.) *p*

S. *ord. f*
He-ly, He-lu-na, ja

poco rit.

L1 Fanciful, playful ♩ = 92

Vln. I div. *mf* *pp*

Vln. II div. *mf* *pp*

Vla. div. *f* *p* *pp*

Vc. div. *p*

Db. *p*

div. a 4, pizz. *mf*

div. a 4, pizz. *mf*

div. a 4, pizz. *mf*

div. a 4, pizz. *mf*

[illegible]

[illegible]

[illegible]

170

poco rit.

Fl. 1 *f* *mp* *mf* *p* *p* *mf*

Picc. *p* *mf* *p* *p* *mf*

Ob. 1 *mf* *p*

C. A. *p* *mf* *p*

Cl. 1

Cl. 2

Bsn. 1 *mf*

Bsn. 2 *mf*

Hn.

Tpt.

Tbn.

Perc. 1

Perc. 2

Hp.

S. *mf* *f*
sii - tä al - ta. Ne hok - sas sen!

Vln. I div. *p* *mf* *p* *mf* *p* *pp*

Vln. II div.

Vla. div. *f* *p* *mf* *pp*

Vc. div. *f* *pp*

Db. *f* *mf*

arco *tr.* *pp*

pizz. *mf* *pizz.* *3* *arco* *pp*

arco, détaché espressivo *f* *arco, détaché espressivo* *f*

R1 Gradually winding down ♩ = 80

175

Fl. 1 *p* *pp*

Picc. *p* *pp*

Ob.

Bsn. 1 *pp*

Bsn. 2 *pp*

Hn.

Tpt.

Tbn.

Perc. 1

Perc. 2

Hp. *pp* *p*

S. *dim. poco a poco* 3 3 3
Myös Hert - ta o - li siel - lä,

R1 Gradually winding down ♩ = 80

Vln. I div. *pp* *mf* *pizz.* *arco* *tr* *pp*

Vln. II div. *pp* *mf* *pizz.* *arco* *tr* *pp*

Vla. div. *p* *tr* *p*

Vc. div. *p*

Db. div.

178

Fl. 1 *p* *p* *(poco) p* *pp* *p* *(poco)*

Picc. *p* *p* *pp*

Ob.

Cl. 1 *p* *pp* *p* *pp*

Cl. 2 *p* *p*

Bsn.

Hn.

Tpt.

Tbn.

Perc. 1

Perc. 2

Hp. *p* *f*

S. vä - ri - tyk - sel - tään me, mel - kein kuin He - ly, mut - tei niin sel - väs - ti. E - tu pääs - sä rus - ke - a,

Vln. I div. *(tr)*

Vln. II div. *(tr)* *arco III* *(p)* *arco III* *(p)* *ppp* *ppp*

Vla. div. *pp* *p* *pp* *p*

Vc. div. *pp* *(pp)*

Db. div.

184

S1

Fl. 1

Picc.

Ob. 1

C. A.

Cl. 1

Cl. 2

Bsn. 1

Bsn. 2

Hn.

Tpt.

Tbn.

Perc. 1

Perc. 2

Hp.

S.

ei e-ri-tyi-sen vai ke-a,

toi - - - sin kuin jot-kut yk-si-löt...

S1

Vln. I div.

Vln. II div.

Vla. div.

Vc. div.

Db. div.

pp

pp

mf

p

pp

pizz.

p

190

Fl. 1 *p*

Picc.

Ob.

Cl. 1 *p* *pp* *pp*

Cl. 2 *pp*

Bsn.

Hn.

Tpt.

Tbn.

Timp. *pp*

Perc. 1

Perc. 2

Hp. *(poco)*

S.

Vln. I div. *ppp* *ppp*

Vln. II div. *pp* *ppp*

Vla. div. *pp* *arco* *pp*

Vc. div. *ppp* *p* *(pp)*

Db. div. *(pizz.)* *p*

attacca subito

16 flz.

Fl. 1 *p*

Ob.

Cl. 1

B. Cl.

Bsn. 1 *pp* (*poco*) *pp* (*poco*)

Hn. 1 *pp* *p*

Hn. 2 *pp* *p*

Tpt. 1 *f* (*p*) *f* (*p*)

Tpt. 2 *f* (*p*) *f* (*p*)

Tbn. *f* (*p*) *f* (*p*)

Timp.

Perc. 1

Perc. 2 Tam-tam *p*

Hp. *mf* *pp* bisb.

S. *(p)* cresc. *poco a poco*
Met - sä o - dot - taa, Lat - vat las - keu - tu - vat, las - keu - tu - vat.

U1 ♩ = 72

Vln. I

Vln. II *pp* sul pont. *tr*

Vla. *pp* sul pont. *tr*

Vc. div. sul pont. *tr*

Db.

21 **V1** poco accel. ♩ = 80

Fl. 1

Ob.

Cl. 1

B. Cl.

Bsn.

Hn. 1

Hn. 2

Tpt. 1

Tpt. 2

Tbn.

Timp.

Perc. 1

Perc. 2

Hp.

S.

Nyt, nyt se tu-lee: syk-syn en - - - - - sim - mäi - nen myrs - ky! Mi - kä

V1 poco accel. ♩ = 80

Vln. I

Vln. II div.

Vla. div.

Vc.

Db.

25

Fl. 1

Ob.

Cl. 1

B. Cl.

Bsn.

Hn.

Tpt. 1

Tpt. 2

Tbn.

Timp.

Perc. 1
(Thunder tube)

Perc. 2
Bass Drum

Hp.
Low thunder gliss.

S.
p (*sub.*) *mf*

Vln. I

Vln. II
div.

Vla.
div.
ord.
p

Vc.
(*tr.*) *p*

Db.
div.
pp

o - - - do - tet - tu i - lo, i - - - lo!

W1

28 ord.

Fl. 1 *p*

Cl. 1 *p*

B. Cl. *p*

Bsn.

Hn. 1 *pp*

Hn. 2 *pp*

Tpt.

Tbn.

Timp. *ppp*

Perc. 1

Perc. 2

Hp.

Low thunder gliss.
(*p*) (poco)

S.

Nyt saa hu - mis - ta ja huu - - - taa, _____ huu - - - taa! _____

W1

Vln. I *p*

Vln. II div. *p*

Vla. div. *p*

Vc. *pp*

Db. *p* unis., pizz. *cresc. poco a poco*

31

Fl. 1

Ob. 1

Ob. 2

Cl. 1

B. Cl.

Bsn.

Hn. 1

Hn. 2

Tpt. 1

Tpt. 2

Tbn.

Timp.

Perc. 1

Perc. 2

Hp.

S.

Vln. I div.

Vln. II div.

Vla. div.

Vc.

Db.

mf

p

pp

f

con sord. (cup)

mf

cresc. poco a poco

mf

cresc.

mf

f

XI

XI

[illegible]

Z1

44

Fl. 1 *f* *mf* 3 3 3 3 3 3

Ob. 1 *mf* *f*

Ob. 2 *f* *mf* 3 3 3 3 3 3

Cl. 1 *mf* *f*

B. Cl.

Bsn. 1

Bsn. 2 *mf* (poco)

Hn. 1

Hn. 2

Tbn. *f* *p*

Timp.

Z1

Vln. I div. *tr* 3 3

Vln. II *mf* *ff* *mf*

Vla. *ff*

Vc. div. *f* *mf* *f* *mf*

Db. *f* *mf*

49

Fl. 1

Ob. 1

Ob. 2

Cl. 1

B. Cl.

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

Tpt. 1

Tpt. 2

Tbn.

Timp.

Vln. I div.

Vln. II div.

Vla.

Vc.

Db.

f

mf

poco

tr

con sord. (straight)

detaché

ff

mf

f

ff

mf

ff

ff

54 **A2**

Fl. 1 *f* *mf* *f* *mf* *f* *mf*

Picc. *f* *ff* *f* *f* *f* *f*

Ob. 1 *f* *ff* *f* *f* *f* *f*

Ob. 2 *f* *ff* *f* *f* *f* *f*

Cl. 1 *f* *mf* *f* *f* *f* *f*

B. Cl. *f* *p* *f* *mf* *f* *f*

Bsn. 1 *f* *f* *mf* *f* *f* *ff*

Bsn. 2 *f* *p* *f* *mf* *f* *f*

Hn. 1 *mf* *f* *f* *f* *f* *f*

Hn. 2 *mf* *f* *f* *f* *f* *f*

Tpt. 2 (con sord, straight) *f* *f* *f* *f* *f* *f*

Tbn. *f* *f* *f* *f* *f* *f*

Timp. *f* *mf* *f* *f* *f* *f*

A2

Vln. I div. *mf* *f* *mf* *f* *mf* *f*

Vln. II div. *f* *f* *f* *f* *f* *f*

Vla. div. *ff* *mf* *ff* *mf* *ff* *mf*

Vc. div. *mf* *ff* *mf* *ff* *mf* *ff*

Db. *mf* *ff* *mf* *ff* *mf* *ff*

ord.

[illegible]

[illegible]

This image shows a page of a musical score, likely for a symphony. The score is written for a large ensemble of instruments, including woodwinds, brass, percussion, and strings. The page is numbered 67 at the top left. The key signature is one sharp (F#), and the time signature is 3/4. The score is divided into two systems, with the second system starting at measure 68. The instruments listed on the left are: Fl. 1, Picc., Ob. 1, Ob. 2, Cl. 1, Bsn. 1, Bsn. 2, Hn. 1, Hn. 2, Tpt. 1, Tpt. 2, Tbn., Timp., Perc. 1 (Tubular Bells), Vln. I div., Vln. II div., Vla. div., Vc. div., and Db. The score includes various musical notations such as notes, rests, beams, and dynamic markings (ff, mf, f, p, pp). There are also some performance instructions like 'ord.' (order) and 'tr' (trill). The page is marked with a 'C2' in a box at the top right and bottom right. A large, faint watermark is visible across the right side of the page.

72

Fl. 1

Picc.

Ob. 1

Ob. 2

Cl. 1

B. Cl.

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

Tpt. 1

Tpt. 2

Tbn.

Timp.

Perc. 1

D2

9

D2

Vln. I div.

Vln. II div.

Vla. div.

Vc.

Db.

E2

Violins I and II parts feature a melodic line with a trill in measure 1, followed by a series of eighth notes. The Viola part has a similar melodic line, with a trill in measure 1. The Violoncello and Double Bass parts have a lower melodic line, with a trill in measure 1. The score includes dynamic markings such as *mf*, *ff*, and *ord.* (ordinario).

81

Fl. 1

Picc.

Ob. 1

Ob. 2

Cl. 1

B. Cl.

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

Tpt. 1

Tpt. 2

Tbn.

Timp.

Perc. 1

Vln. I div.

Vln. II div.

Vla. div.

Vc. div.

Db. div.

attacca subito

Frozen, tense ♩ = 52

Piccolo

Oboe 1

Clarinet 1 in B♭

Bass Clarinet in B♭

Bassoons

Horn 1 in F

Horn 2 in F

Trumpets in B♭

Trombone

Timpani

Percussion 1

Percussion 2

Harp

Soprano

O - li myös he - vo - si - a, Suo - men - he - vo - si - a.

Frozen, tense ♩ = 52

Violin I div.

Violin II div.

Viola two soli

Viola

Violoncello div.

Double Bass

H2

Violin Concerto in D major, Op. 35, Johannes Brahms

First Movement: Allegretto

Violins I and II (div.)

Viola solo

Violoncello (div.)

Double Bass (div.)

Dynamic markings: *pp*, *f*, *mf*, *p*

Articulation: *sul pont.*, *ord.*

Tempo: Allegretto

Time signature: 3/4

24

I2

Fl.

Ob. 1

Ob. 2

Cl. 1

B. Cl.

Bsn.

Hn. 1

Hn. 2

Tpt.

Tbn.

Perc. 1

S.

pai-nal - si he - ti, he - ti o - jan y - li met - - - - - sään, o - li sil - lä kär - ryt ta - ka - na tai

I2

Vln. I div.

Vln. II div.

Vla. soli

Vla. div.

Vc. div.

Db.

pp

mf

ppp

mf chest voice (diamond noteheads)

ord.

c.l.b.

"mf" (p)

pp

p

J2

m

[illegible]

40

Fl. 1

Picc.

Ob. 1

Ob. 2

Cl. 1

B. Cl.

Bsn. 1

Bsn. 2

Hn.

Tpt.

Tbn.

Timp.

Perc. 1 (Snare Drum)

Perc. 2 (Bass Drum)

S.

mf *p* *pp* *ppp*

Piir - - to o - li kans ol - lut so - das - sa,

K2

(tr) sul pont.

Vln. I div.

Vln. II div.

Vla. div.

Vc. div.

Db.

p *pp* *f* *mf* *pp* *ord.* *pizz.*

45

Fl. 1

Picc.

Ob. 1

Ob. 2

Cl. 1

B. Cl.

Bsn. 1

Bsn. 2

Hn.

Tpt.

Tbn.

S.

ei - kä suos-tu-nut y-lit-tä-mään sil - to- ja.

Chest voice

Jos, jos

Vln. I div.

Vln. II div.

Vla. div.

Vc. div.

Db.

sul pont.

sul pont.

sul pont.

sul pont.

c.l.b.

"mf" (p)

c.l.b.

"mf" (p)

c.l.b.

"mf" (p)

c.l.b.

"mf" (p)

(poco)

p

(poco)

p

50

Fl. 1

flz.
f *p*

Picc.

Ob.

Cl. 1

p *pp*

B. Cl.

p *pp*

Bsn.

Hn.

Tpt. 1

(con sord, cup)
flz.
pp *mf* *ord.*

Tbn.

Perc. 1

(Snare Drum)
ppp *p* *pp* *ppp*

Perc. 2

S.

cresc.
tu - li sil - - - ta, jos tu - li sil - - - ta, se py - säh - tyi, py - säh - tyi sii - hen. *f* *p*

Vln. I div.

tr

Vln. II div.

Vla. soli

1 solo *tr* *mf*

Vla.

pp

Vc. div.

pp

Db.

arco
p

55

Fl. 1

Picc.

Ob. 1

Ob. 2

Cl. 1

B. Cl.

Bsn.

Hn. 1

Hn. 2

Tpt. 1

Tbn.

Perc. 1

Perc. 2

S.

MZ

flz.

mf

p

pp

f

p

ppp

f

ppp

ord.

p

Si, _____

The image displays a page from a musical score, specifically the first movement of the Violin Concerto in D major, Op. 35, by Johannes Brahms. The score is written for a full orchestra and includes parts for Violins I and II (divided), Viola, Violoncello (divided), and Double Bass. The score is in 3/4 time and features a variety of musical notations including dynamics, articulation, and fingerings.

The score is organized into systems, with each system containing staves for different instruments. The instruments listed on the left are:

- Vln. I div.
- Vln. II div.
- Vla. div.
- Vc. div.
- Db.

The score includes various musical notations such as dynamics (e.g., *pizz.*, *p*, *pp*, *ppp*, *mf*), articulation (e.g., *arco*, *sul pont.*), and fingerings (e.g., *ord.*, *5*). The score is written in a standard musical notation with a key signature of one sharp (F#) and a time signature of 3/4.

59

N2

Fl. 1

Picc.

Ob. 1

Ob. 2

Cl. 1

B. Cl.

Bsn.

Hn.

Tpt. 1

Tpt. 2

Tbn.

Timp.

Perc. 1

Perc. 2

S.

ord.

p

5

3

p

6

tr

tr

pp

3

3

3

3

p

(con sord, cup)

p

(Bass Drum)

p cresc.

mf cresc.

5

f

5

mf

f cresc.

Sil-lat-han so-das - sa, so - das - sa rä - jäh - te - li, rä - jäh - te - li, A!

N2

Vln. I div.

Vln. II div.

Vla. div.

Vc. div.

Db.

sul tasto

(tr)

sul tasto

(tr)

sul tasto

(tr)

sul tasto

(tr)

c.l.b.

"mf" (p)

c.l.b.

"mf" (p)

c.l.b.

"mf" (p)

c.l.b.

"mf" (p)

tr

ppp

pp

tr

ppp

pp

tr

ppp

p

tr

ppp

p

64

Fl. 1 *mf* *f* *p* *p*

Picc. *f* *p* *p*

Ob. 1 *f*

Ob. 2 *mf*

Cl. 1 *mf* *f* *p* *p* (poco)

B. Cl. *p*

Hn. 1 *f* *p* *mf*

Hn. 2 *f* *p* *mf*

Tpt. 1 *mf*

Tpt. 2 (con sord, cup) *f* *p*

Tbn. (con sord, harmon) *f* *p*

Timp. *f* *p* *pp*

Perc. 1

Perc. 2 *f* *mf* *p* *pp*

Hp. *mf* *p* *bisb.*

S. *sfz* *mf* *3* *5* *5*

Niin hän aat-te-li, et-tä et - tä täs - tä ei men-nä.

O2

Vln. I div. *mf* *f* *p* *pp* *ord.* *p* *pp* *sul tasto* *pp*

Vln. II div. *ord.* *f* *p* *pp* *ord.* *p* *pp* *sul tasto* *pp*

Vla. div. *ord.* *f* *p* *pp* *ord.* *p* *pp* *sul tasto* *pp*

Vc. div. *ord.* *f* *p* *pp* *ord.* *p* *pp* *sul tasto* *pp*

Db. div. *f* *mf* *ppp* *arco* *pp*

68

Fl. 1

Picc.

Ob. 1

Ob. 2

Cl. 1

B. Cl.

Bsn. 1

Hn. 1

Hn. 2

Tpt.

Tbn.

Timp.

Perc. 1

Perc. 2

Hp.

S.

Kyl - lä ton ym-mär-tää, _ mut - ta, mut - ta me-nee vä-hän han-ka-lak-si. O-li, o - li ai - ka tur - ha

bisb.

ord.

sul tasto

pizz.

p

pp

P2

VI. Karjalaiset

Melancholic, nostalgic ♩ = 60

Flute 1

Piccolo

Clarinet 1 in Bb

Bass Clarinet in Bb

Bassoons

Percussion 1

Percussion 2

Harp

Soprano

Melancholic, nostalgic ♩ = 60

Violin I

Violin II div.

Viola two soli

Viola div.

Violoncello

Double Bass

sempre l.v. throughout

Soft and delicate, plaintive

Kar - - ja-las - ta tu - li po-ruk-kaa e-vak-koon, ja nii-den mu-ka - na tu - li yk - si kar - ja.

p

pp

mf

pp

ppp

pp

pp

pp

pizz.

IV

p

7

Q2

Fl. 1

Cl. 1

B. Cl.

Bsn.

Perc. 1

Perc. 2

Hp.

S.

Mei-dän leh-mät o - li Ayr - shire leh-mi - ä, ja nii-den o - li nu-po - päi - tä. Nu-po - päät. pi-det-tiin e-ril-lään sar-vi-päis-tä

Q2

ord. sul pont.

ppp pp

ord. sul pont.

ppp pp

sul tasto

ppp pp

sul tasto

ppp pp

(tr)

(tr)

(tr)

(tr)

Vla. soli

Vla. div.

Vc.

Db.

R2

Fl. 1

Picc.

Ob. 1

Ob. 2

Cl. 1

B. Cl.

Bsn.

Perc. 1

Perc. 2

Glockenspiel
sempre l.v.
p

Hp.

S.

ti - la - päi-sel-tä na - ve - tas - sa,
Nu - po - päät__ pi - det-tiin e - ril - lään sar-vi-päis - tä ti - la - päi-ses-sa na-ve-tas - sa.

R2

Vln. I div.

Vln. II div.

Vla. soli

(first div. only)

Vc.

Db.

18

S2

T2

Fl. 1

Picc.

Ob. 1

Ob. 2

Cl. 1

B. Cl.

Bsn.

Perc. 1

Perc. 2

Hp.

S.

Lo - pul-ta ne Kar - ja- lai - set sai-vat sem-moi-sen lo - pul-li - sen pai-kan min-ne a-set-tui ja vei-vät

S2

T2

Vln. I div.

Vln. II div.

Vla. div.

Vc. solo

Vc.

Db.

(sul tasto)
pp
arco
sul tasto
pp

pizz.
p

sul tasto
p

sul tasto
pp

pizz.
p

[illegible]

29

Fl. 1

Picc.

Ob. 1

Ob. 2

Cl. 1

B. Cl.

Bsn.

Perc. 1

Perc. 2

Hp.

S.

Mä luu-len et - tä se o - li jos - sain Poh-jan-maal-la, poh - jan maal - la,___ e-li ne__ jou-tui taas_ läh - te mään jon-ne - kin,

U2

Vln. I div.

Vln. II div.

Vla. div.

Vc. solo

Vc. div.

Db.

ppp

pp

ppp

pp

arco

arco sul tasto

pp

[illegible]

37

Fl. 1

Picc.

Cl. 1

B. Cl.

Bsn.

Perc. 1

Perc. 2

Hp.

S.

Vln. I div.

Vln. II div.

Vla. div.

Vc. solo

Vc. div.

Db.

pp

ppp

mf

VII. Metsä

W2 Distant, delicate ♩ = 52

Austere ♩ = 66 (♩. = 44)
poco vib. → senza vib.

Soprano
Nyt se on lop - pu, Nyt se on lop - pu. Nyt on tuu - li pois - tu-nut puis - ta, Kuin met - sän poh - ja,

Percussion 1
Tubular Bells
soft mallets
ppp

Violin I solo
G.P. con sord. ppp

Violin I div.
G.P. con sord. ppp

Violin II div.
G.P. con sord. ppp non div.

Viola solo
G.P. con sord. ppp

Viola div.
G.P. con sord. ppp

Violoncello
G.P. con sord. ppp

Double Bass
G.P. ppp

13
S. poh - - ja. Vä - sy-neet lat-vuk-set, lat-vuk-set, Hil-jaa, hil - jaa ja, ja rau - hal - li - set.

Perc. 1

Vln. I solo
X2

Vln. I div.
ppp

Vln. II div.

Vla. solo

Vla. div.

Vc. div.

Db.
con sord. ppp