

Helvi Leiviskä

(1902–1982)

SINFONIA BREVIS

OP. 30 • 1962/72

FULL SCORE



FENNICA GEHRMAN

Strumenti dell'orchestra

Piccolo
Flauti 1–2
Oboi 1–2
Corno inglese
Clarinetti 1–2 (Bb)
Clarinetto basso (Bb)
Fagotti 1–2

Corni 1–4 (Fa)
Trombe 1–3 (Bb)
Tromboni 1–3
Tuba

Timpani
Percussione (2 esecutori)*

* *piatti, tamburo*

Arpa

Archi

Durata: 13 min.

KL 78.541
ISMN 979-0-55011-786-0 (study score)

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Orchestral parts available for hire from the publisher.

Music engraved and edited by Jani Kyllonen

Composer biography: Susanna Välimäki, translation Jaakko Mäntyjärvi

Helvi Leiviskä

Finnish composer Helvi Leiviskä (1902–1982) created a broad-based output of orchestral works, solo songs and chamber music. Her style could be described as moderate modernism, deriving influences from multiple sources such as late Romanticism, Symbolism, Expressionism, Existentialism and Neo-Classicism. Leiviskä's output is characterised by philosophical and religious themes, images of nature and narrative structures. Many of her works focus on human existential angst and spiritual searching and growth.

Leiviskä was born in Helsinki and lived there for most of her life, but her family roots were in Northern Ostrobothnia. Her childhood home was firmly grounded in Protestant Christianity and revivalist movements but also in the arts and spiritual sciences. It was most probably this background that motivated Leiviskä's conception of musical composition as a contest for the mind and a facet of spiritual life.

Leiviskä completed her formal musical studies at the Helsinki Music Institute, which today is the Sibelius Academy of the University of the Arts Helsinki. Her composition teacher was Erkki Melartin, Rector of the Music Institute, who like Leiviskä was a mystically oriented composer with a Christian and theosophical bent. Her piano teachers included Ingeborg Hymander, one of the most prominent piano teachers in the history of Finnish music. Leiviskä occupies a unique role in the history of the Helsinki Music Institute, as she was the first composition student ever to have a symphony performed at a student proficiency demonstration: in 1923, Melartin conducted an orchestra of the Music Institute's students in a performance of the second movement from Leiviskä's unnumbered Symphony. Leiviskä graduated from the Music Institute in 1927 and went on to study composition privately with several teachers, including Czech composer Arthur Willner in Vienna.

Leiviskä wrote five symphonies. The aforementioned unnumbered one was followed by Symphonies nos. 1 to 3 (1947, 1954 and 1964/1971) and the *Sinfonia brevis* (1962/1972). She wrote several other orchestral works as well, such as

Kansantanssisarja [Folk dance suite] (1929/1954/1972), which was frequently performed in its day; Suite no. 1 for small orchestra (1933); Suite no. 2 on themes from the film *Juha* (1936/1938); and Intermezzos nos. 1 and 2 (1943, 1945). She wrote two cantatas for choir and orchestra setting Nationalist-Symbolist poems from the collection *Helkavirsiä* [Whitsongs] by national poet Eino Leino: *Pimeän peikko* [Dread in the Dark] for mixed choir and orchestra (1942) and *Mennyt manner* [The Lost Continent] for vocal soloists, mixed choir and orchestra (1957). For her own instrument, the piano, Leiviskä wrote her Piano Concerto in D minor (1935/1976) and a number of solo works and pedagogical pieces. The piano is included in all of her chamber music works, the most frequently performed of which are the Piano Quartet (1926/1935), the Piano Trio (1924) and the Sonata for violin and piano (1945). Leiviskä wrote solo songs with both piano and orchestra. She further wrote choral music, melodramas, music for cinema and stage, spiritual songs and community songs for organisations and associations.

Leiviskä's orchestral and chamber music was performed on a relatively regular basis in concert and on the radio in her lifetime. Her three composition concerts (1935, 1945 and 1948) were broadcast in full or in part. Leiviskä held elected positions in several spiritual, feminist and arts organisations and associations, where her music was performed at events and for which she wrote occasional music or anthems. These included the literary association Nuoren Voiman Liitto [Young Force Union], the theosophical Rose Cross Society, the Helsinki Women's Orchestra and Zonta International along with other feminist organisations. She was also actively involved in organisations in the field of music, such as the Finnish Composers' Copyright Society Teosto and the Composers' League of Finland, which evolved into the Society of Finnish Composers.

Leiviskä was awarded grants for composition, but she made her living as a teacher of piano and music theory. Moreover, from 1933 she held the position of librarian at her alma mater, the Helsinki Conservatory (as it then was) and subsequently the Sibelius Academy for three decades. She wrote for newspapers and magazines, contributing music reviews and essays on how art relates to spirituality,

morality and religion. From the 1970s, she attended several public discussions about women writing music, arranged by feminist organisations, and she addressed issues of gender equality in the media too. Leiviskä was granted a state artist pension in 1971.

None of Leiviskä's orchestral music or instrumental chamber music was published in her lifetime. For a long time, performances depended on manuscript copies. Most of Leiviskä's manuscripts are deposited at the National Library of Finland and at the library of the Sibelius Academy of the University of the Arts Helsinki. New and considerable interest in Leiviskä's music emerged in the 2000s, and in 2017 musicologist Eila Tarasti published a biography that is the most extensive monograph on Leiviskä and her music to date.

Leiviskä's world view was rooted in theosophy, an ideology espoused by many European artists born in the late 19th and early 20th centuries. Accordingly, she saw music and the arts in general as an effort to grasp profound truths and universal values beyond everyday sensibilities. Many of Leiviskä's works are structured like a quest narrative, being built up of vigorous motifs pursuing increasingly dizzying heights and mysterious conundrums. The music often comes to a halt in a chorale texture or a spacious soundscape reflecting the music of the

spheres, a revelation of the fundamental force of all existence. Sometimes the music breaks off in silence, as if defeated in the face of an impossible task or confronting death and the transitory nature of life.

In structural terms, Leiviskä's works often embody the concept of metamorphosis. This influences the harmonic and rhythmic devices used to fuel the shifting in texture. Fugal passages are also an important element, as are images of nature often cast in meditative and Arctic Impressionist tones. In some cases, a hint of National Romanticism and the mythology of the *Kalevala* can be detected. In Symbolist art, nature is understood as a portal to another reality, to the realm of the spirit. This nature mysticism can be detected especially in Leiviskä's second subjects, often austere and folkish.

Leiviskä's themes of spiritual quests and philosophical mysteries link her to the robust continuum of esotericism in the history of Finnish music, extending from Ida Moberg and Erkki Melartin to Väinö Raitio, Heidi Sundblad-Halme, Einojuhani Rautavaara and Kaija Saariaho. These composers share an aesthetic outlook that understands music as a vehicle for dealing with the enigma of existence.

Sources

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Välimäki, Susanna & Nuppu Koivisto 2022. *Sävelten tyttäret. Säveltävät naiset Suomessa 1700-luvun lopulta 1900-luvun alkuun* [Daughters of Music. Women who wrote music in Finland from the late 18th to the early 20th century]. Manuscript for a non-fiction book.

Helvi Leiviskä

Suomalainen säveltäjä Helvi Leiviskä (1902–1982) loi monipuolisen orkesteri-, laulu- ja kamarimusiikkijuotannon. Tyylillisesti hänen musiikkinsa edustaa maitillista modernismia, jonka vaikutteet ovat moniaalla: myöhäisromantiikassa, symbolismissa, ekspressionismissa, eksistentialismissa ja uusklassismissa. Tunnusomaisia piirteitä Leiviskän tuotannossa ovat filosofis- uskonnolliset aiheistot, luontokuvat ja kerronnalliset rakenteet. Usein teosten keskiössä on ihmisen olemassaolon ahdistukseen, henkiseen etsintään ja kasvuun liittyvä kuvasto.

Leiviskä syntyi ja eli elämänsä pääasiassa Helsingissä, mutta hänen sukutaustansa oli Pohjois-Pohjanmaalla. Lapsuudenperheen elämään kuului protestantinen kristillisyy ja herätsliikkeet mutta myös taiteiden ja hengentieteiden harrastaminen. Tämä tausta lienee osaltaan vaikuttanut Leiviskän käsitykseen säveltämisestä henkisenä kilvoitteluna ja hengellisen elämän muoton.

Muodolliset musiikkiopintonsa Leiviskä suoritti Helsingin Musiikkiopistossa (nykyisessä Taideyliopiston Sibelius-Akatemiassa). Hänen sävellyksenopettajansa oli opiston rehtori Erkki Melartin, joka kuului Leiviskän tavoin kristillis-teosofisesti suuntautuneisiin mystikkosäveltäjiin. Pianonsoitossa häntä opetti muun muassa Ingeborg Hylander, yksi Suomen musiikinhistorian merkittävimpä pianopedagojeja. Leiviskällä on erityinen sija Helsingin Musiikkiopiston historiassa, sillä hän oli opiston ensimmäinen sävellysopiskelija, jolta esitettiin oppilasnäytteessä sinfonia: Leiviskän numeroimattoman sinfonian toinen osa kuultiin vuonna 1923 Melartinin johtaman oppilasorkesterin soittamana. Leiviskä valmistui opistosta vuonna 1927. Hän jatko-opiskeli sävellystä yksityisesti useilla opettajilla, muun muassa Wienissä tsekkiläisen säveltäjän Arthur Willnerin johdolla.

Leiviskä sävelsi viisi sinfonialla. Numeroimatonta sinfoniaa seurasivat sinfoniat nro 1–3 (1947, 1954 ja 1964/1971) sekä *Sinfonia brevis* ("Lyhyt sinfonia", 1962/1972). Orkesterille hän sävelsi useita muitakin teoksia, kuten esimerkiksi aikoinaan paljon soitetun *Kansantanssisarjan* (1929/1954/1972), orkesterisarjan nro 1 pienelle orkesterille (1933), orkesterisarjan nro 2 *Juha*-elokuvan musiikki-

aiheista (1936/1938) sekä intermezzot 1 ja 2 (1943 ja 1945). Kuorolle ja orkesterille Leiviskä sävelsi kaksi kantaattia kirjailija Eino Leinon *Helkavirsiä*-kokoelman kansallis-symbolistisiin runoihin: *Pimeän peikko* sekakuorolle ja orkesterille (1942) sekä *Mennyt manner* laulusolistille, sekakuorolle ja orkesterille (1957). Omalle soittimelleen pianolle Leiviskä kirjoitti konserton d-molli (1935/1976) sekä sooloteoksia ja pedagogisia kappaleita. Piano on mukana kaikessa Leiviskän kamarimusiikkisakin, jonka soitetuimpia edustajia ovat pianokvartetto (1926/1935), pianotrio (1924) sekä sonaatti viululle ja pianolle (1945). Yksinlauluja Leiviskä laati niin orkesterin kuin pianon säestysellä, ja hän sävelsi niin ikään kuoromusiikkia, melodraamoja, elokuva- ja teatterimusiikkia, hengellisiä lauluja sekä yhteislauluja järjestöille ja yhdistyksille.

Leiviskän orkesteri- ja kamarimusiikkia kuultiin hänen elinaikanaan suhteellisen säännöllisesti konserteissa ja radiossa. Myös kaikki Leiviskän pitämät sävellyskonsertit (1935, 1945 ja 1948) radioitiin joko kokonaan tai osittain. Leiviskä toimi vastuutehtävässä useissa hengellisissä, naisliikkeen ja taidealan järjestöissä ja yhdistyksissä, joiden tapahtumissa hänen musiikkiansa kuultiin ja joille hän saattoi säveltää tunnus- ja juhlamusikkia. Näitä olivat esimerkiksi kirjallisuusyhdistys Nuoren Voiman Liitto, teosofinen Suomen Ruusu-Risti-seura, Helsingin Naisorkesteri sekä Zonta International ja monet muut naasisajärjestöt. Hän oli aktiivinen toimija myös musiikkialan järjestöissä, kuten Suomen Tekijänoikeustoimisto Teostossa sekä Suomen Säveltaiteilijain Liitossa ja sen seuraajassa Suomen Säveltäjissä.

Sävellystyöhön myönnetyjen apurahojen ohella Leiviskä sai toimeentulonsa toimimalla pianonsoiton ja musiikkinteorian opettajana sekä vuodesta 1933 alkaen yli kolme vuosikymmentä kirjaston- ja nuotistonhoitajana omassa opin-ahjossaan, Helsingin Konservatoriossa ja sitä seuranneessa Sibelius-Akatemiassa. Hän kirjoitti sanoma- ja aikakauslehtiin musiikkikritiikkiä sekä esseitä musiikin ja taiteen suhteesta henkisyteen, moraaliin ja uskontoon. 1970-luvulta alkaen hän osallistui useisiin naisyhdistysten järjestämiin naisten säveltämistä koskeviin keskustelu-

tilaisuuksiin, ja hän otti tasa-arvokysymyksiin kantaa myös mediassa. Leiviskälle myönnettiin valtion taiteilijälke vuonna 1971.

Leiviskän orkesterimusiikkia ja instrumentaalista kamarimusiikkia ei kustannettu lainkaan hänen elinaikanaan. Pitkään teoksia soitetiin konserteissa lähiinä käskirjoitusten kopioista. Suurin osa Leiviskän musiikkikäsikirjoituksista on tallennettu Kansalliskirjastoon sekä Taideyliopiston Sibelius-Akatemian kirjastoon. 2000-luvulla on virinnyt uusi, huomattava kiinnostus Leiviskän musiikkia kohtaan. Vuonna 2017 musiikkitieteilijä Eila Tarasti julkaisi Helvi Leiviskästä elämäkerran, joka on tähän asti laajin Leiviskää ja hänen musiikkiaan koskeva tutkimus.

Maailmankatsomuksensa Leiviskä löysi teosfiasta, kuten monet 1800-luvun jälkipuolella ja 1900-luvun alussa syntyneet eurooppalaiset taiteilijat. Sen mukaisesti hän mielsi musiikin ja muut taiteet yritykseksi tavoittaa arkijärjen tuolla puolen olevia syympäitä elämäntotuksia ja ikuisia arvoja. Leiviskän teokset noudattavatkin usein etsintäkertomuksen kaavaa. Ne rakentuvat rajusti etsivistä, yhä ylemmäs ja salaperäisempiin sokkeloihin pyrkivistä aiheista. Usein musiikki pysähyy koraaliin tai sfääriin harmoniaa ilmaiseviin avaruudellisiin kaikuihin, kuin paljastaen kaiken

olevaisen alkovoiman. Väillä musiikki katkeaa tyhjyyteen eli taukoon, kuin ylivoimaisen tehtävän edessä kilpistyen tai kuolemaa ja katoavaisuutta muistaen.

Leiviskän teosten muotorakenteet ilmentävät usein muodonmuutoksen ajatusta. Tämä korostaa harmoniaa ja rytmikkaa, joille kudosmuutokset perustuvat. Tärkeitä tekijöitä Leiviskän musiikissa ovat myös fuugajaksot sekä luontokuvat, jotka saavat usein meditatiivisen ja arktisen impressionistisen sävyn. Toisinaan niissä kaikuu kansallisromantiikkaan viittaava kalevalainen mytologia. Symbolistisessa taiteessa luonto merkitsee porttia toiseen todellisuuteen, hengen valtakuntaan. Tällaista luonnonmystiikkaa löytyy varsinkin Leiviskän karuista ja kansanlaulumaisista sivuteemoista.

Leiviskän musiikille luonteenomainen hengellisen etsinnän tematiikka ja filosofinen mysteerikuvasto liittää hänet suomalaisen taidemusiikin historiassa vahvaan esoteerisen musiikin jatkumoon, aina Ida Mobergista ja Erkki Melartinista Väinö Raitioon ja Heidi Sundblad-Halmeen, Einojuhani Rautavaaraan ja Kaija Saariahoon. Kaikkien näiden säveltäjien estetiikassa painottuu ajatus musiikista olemassolon arvoituksen käsittelyänä.

Lähteet

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SINFONIA BREVIS

HELVİ LEIVISKÄ, Op. 30
(1962, rev. 1972)

Larghetto

Piccolo

Flauto 1-2

Oboe 1-2

Corno inglese

Clarinetto 1-2 in Sib

Clarinetto basso in Sib

Fagotto 1-2

4 Corni in Fa

3 Trombe in Sib

3 Tromboni

Tuba

Timpani

Tamburo

Piatto sospeso

Piatti

Arpa

Violini I

Violini II

Viole

Violoncelli div. *p*

Contrabbassi *p*

p

Larghetto

The musical score consists of ten staves of music. The top five staves are for woodwind instruments: Piccolo, Flauto 1-2, Oboe 1-2, Corno inglese, Clarinetto 1-2 in Sib, Clarinetto basso in Sib, and Fagotto 1-2. The next four staves are for brass instruments: 4 Corni in Fa, 3 Trombe in Sib, 3 Tromboni, and Tuba. The bottom five staves are for percussion: Timpani, Tamburo, Piatto sospeso, Piatti, and Arpa. The strings section begins on the fifth page, featuring Violini I, Violini II, Viole, Violoncelli (with dynamic div. *p*), and Contrabbassi (with dynamic *p*). The strings play a rhythmic pattern of eighth and sixteenth notes. The score is set against a background of abstract gray shapes, including a large circle and a cross-like figure.

8

Cl. basso (Sib) solo *mf* *p*

Fag. 1-2 *p* *p*

Cor. (Fa) 2. *p* 3. *p*

Vl. I

Vl. II *p*

Vle *p non marcato*

Vc. unis. *p*

Cb. *p*



15

Fl. 1-2

Cl. 1-2 (Sib) 1. *mp* *mf*

Fag. 1-2 *mf*

Cor. (Fa) (2.) *mf* 1. *poco espressivo*

(3.) *mf*

Vl. I *mf*

Vl. II *mp* *mf*

Vle *mf*

Vc. *mp* *mf*

Cb. *mf*

soli *mf*

soli *mp* *mf*

22

Flauto 1
Fl. 1

Fl. 2

Fag. 1-2

Cor. (Fa)

Vl. I

Vl. II

Vle

Vc.

Cb.



28

Fag. 1-2

Allegro risoluto

Cor. (Fa)

Tbni

Allegro risoluto

Vl. I

Vl. II

Vle

Vc.

Cb.

34

Vl. I

Vl. II

Vle

soli

f

Vc.

mp

Cb.



40

Vl. I

Vl. II

soli

mf

Vle

Vc.

Cb.

soli

mf



46

Cl. 1-2 (Sib)

[string.]

Timp.

[Più allegro]

1. solo

mf

p

Vl. I

f

decresc.

[string.]

[Più allegro]

Vl. II

f

decresc.

Vle

f

decresc.

Vc.

f

decresc.

Cb.

f

decresc.

52 (1.)

Cl. 1-2 (Sib)

Cor. (Fa)

Timp.

Vl. I

Vl. II

Vle

Vc

Cb.

(1.)

f

mf

1. soli

f

3. soli

f

mp

soli

mp

mf

non marcato

mp

pizz.

mf

mf



59

Ob. 1-2

Cor. (Fa)

Arpa

Vl. I

Vl. II

Vle

Vc.

Cb.

(1.)

(3.)

a 2 soli

mf

f

mf

f

mf

pizz.

mf

f

mf

pizz.

mf

mf

Musical score for orchestra and piano, page 12, measures 66-67.

Measure 66:

- Fl. 1-2:** Dynamics *mf*, *f*.
- Ob. 1-2:** Dynamics *mf*, *f*.
- Cl. 1-2 (Sib):** Dynamics *mf*, *f*.
- Cl. basso (Sib):** Dynamics *f*.
- Fag. 1-2:** Dynamics *mf*, *f*.
- Cor. (Fa):** Dynamics *f*.
- Tr. (Sib):** Dynamics *mp*, *mf*.
- Tbni:** Dynamics *mf*, *f*.
- Tba.:** Dynamics *mf*.
- Timp.:** Dynamics *f*.
- Arpa:** Dynamics *f*.
- Vl. I:** Dynamics *f*.
- VI. II:** Dynamics *f*.
- Vle:** Dynamics *mf*, *f*.
- Vc.:** Dynamics *mf*, *f*.
- Cb.:** Dynamics *mf*, *f*.

Measure 67:

- Fl. 1-2:** Dynamics *mf*, *f*.
- Ob. 1-2:** Dynamics *f*.
- Cl. 1-2 (Sib):** Dynamics *f*.
- Cl. basso (Sib):** Dynamics *f*.
- Fag. 1-2:** Dynamics *f*.
- Cor. (Fa):** Dynamics *f*.
- Tr. (Sib):** Dynamics *mf*.
- Tbni:** Dynamics *mf*.
- Tba.:** Dynamics *mf*.
- Timp.:** Dynamics *f*.
- Arpa:** Dynamics *f*.
- Vl. I:** Dynamics *f*.
- VI. II:** Dynamics *f*.
- Vle:** Dynamics *f*.
- Vc.:** Dynamics *f*.
- Cb.:** Dynamics *f*.

73

Fl. 1-2
Ob. 1-2
Tbni.
Tba.
Tim.
Vi. I
Vi. II
Vle.
Vc.
Cb.

(1.)
(3.)

1. solo
mp
p
p
mp
mp
mp
mp
mp

79

Fl. 1-2
Ob. 1-2
Cor. (Fa)
Tim.
Vi. I
Vi. II
Vle.
Vc.
Cb.

1.
f
ff

2.
f
4.
f

mp
mf
mf
mf
mf
f
f
f
f

85

Cl. 1-2 (Sib) 1. solo

Fag. 1-2 2. *f* dim.

Cor. (Fa) 2. *mf* 1. *f* dim.

VI. I div. *mf* unis. *mf* dim.

VI. II *f*

Vle *f*

Vc *mf*

Cb *mf* dim.



91

Cl. 1-2 (Sib) Cl. basso (Sib) solo *mf* 1. *mp*

(2.) Fag. 1-2

Cor. (Fa) *p*

Arpa *mf*

VI. I *mp* *p* *mf*

VI. II pizz. *mf*

Vle pizz. *mf*

Vc. pizz. *mf*

Cb. unis. *mp* div. *p* *mf* *mp*

97

Cl. 1-2 (Sib) 1.solo *f* rall.

Cl. basso (Sib) *f*

Fag. 1-2 (1.) *mf* poco

Arpa *f*

VI. I

VI. II *f*

Vle *f*

Vc. *f* arco

Cb. *f* pizz. arco

102 *Tempo I, ma poco più animato*

Cl. 1-2 (Sib) *p*

Fag. 1-2 (1.) *p* 1.solo *mp*

Cor. (Fa) *p* 4. *mp* *mp*

VI. I *p*

VI. II

Vle arco *p* arco

Vc. div. *p*

Cb. *p*

Tempo I, ma poco più animato

108 (1.)

Fag. 1-2

Cor. (Fa) (4.)

Arpa

VI. I

VI. II

Vle

Vc.

Cb.

mf mp

cresc. mf

mp

mp mf

113

Ob. 1-2

1. solo

poco

dim.

mf

Cor. ing.

Cor. (Fa)

dim.

mf

Arpa

p

f

1. solo

div.

p

mp

Arco

mp

mp

Vle

Vc.

Cb.

pizz.

p

mp

119

Cor. ing.

Fag. 1-2

Cor. (Fa)

Arpa

Vl. I

Vl. II

Vle

Vc.

Cb.

mf

poco

div.

soli arco

124

Cor. ing.

Cl. 1-2 (Sib)

Fag. 1-2

Cor. (Fa)

Arpa

Vl. I

Vl. II

Vle

Vc.

Cb.

1. solo

f

(1.)

mf

soli, unis.

mf

div.

mf

3

3

3

3

129 Allegro leggiero, ritmico (Tempo II)

Ob. 1-2 1. solo *mf*

Cl. 1-2 (Sib) 1. *mf*

Fag. 1-2 1. *mf*

Tim. *mf*

Tamb. *mp*

Allegro leggiero, ritmico (Tempo II) unis.

Vi. I *mf*

Vi. II *mf*

Vle *mp*

Vc. *mf*

Cb. *mf*



134 (1.)

Ob. 1-2 (1.)

Cl. 1-2 (Sib) (1.)

Fag. 1-2 (1.)

Cor. (Fa) 2. *mp* 4.

Tr. (Sib) 1. con sord. *mp* 2. con sord. *mp*

Tim. *mp*

Vi. I

Vi. II

Vle *mp*

Vc. *poco marc.* *mp*

Cb.

139 *poco string.* *a tempo*

Fl. 1-2

Ob. 1-2

Cl. 1-2 (Sib)

Fag. 1-2

Cor. (Fa)

(1.)
Tr. (Sib)

(2.)

Tbni

Tba.

Timp.

Arpa

poco string.
div. *a tempo*

Vl. I

Vl. II

Vle

Vc.

Cb.

145

Fl. 1-2

Ob. 1-2

Cl. 1-2 (Sib)

Fag. 1-2

Cor. (Fa)

Tr. (Sib)

Tbni

Tba.

Tim.

Arpa

Vl. I

Vl. II

Vle

Vc.

Cb.

1. (soli)

3. (soli)

1. (soli) senza sord.

2.

151 (1.) rall.

Cor. (Fa) dim. (3.)

Tr. (Sib) dim. (1.) mf (2.)

Tbni

Arpa

Andante cantabile

p

pp

p

rall.

VI. I (altri)

VI. II dim. mp

Vle mp pp

Andante cantabile solo dolce

pp simile



156

Fl. 1-2

Cl. 1-2 (Sib)

Tr. (Sib) (1.) pp

Arpa

VI. I solo dolce mp f 1. p

VI. II non marcato 3

Vle pizz. p pizz.

Vc. p

161b (1.)

Fl. 1-2
Ob. 1-2
Cl. 1-2 (Sib)

pp non troppo marcato

p dolce

Arpa

(solo) Vl. I
Vl. II
Vle arco
Vc.
Cb.

pp



166 (1.)

Fl. 1-2
Ob. 1-2

p
pp

Arpa

tutti, soli Vl. I
Vl. II
Vle
Vc.
Cb.

pp dolce
pp
(pizz.)
pp

div.

173

Fl. 1-2

Cor. (Fa)

VI. I

VI. II div.

Vle

Vc.

Cb.

½ gestopft

½ gestopft

3. ½ gestopft

unis.

pizz.

p

Allegro leggiero

Fl. 1-2

Cor. (Fa) (3.)

Tamb.

Ptti

Arpa

1. solo

p

pp

(a 2)

pp

mp

Allegro leggiero

VI. I

VI. II

Vle

Vc.

Cb.

div.

pp

185 (1.)

Fl. 1-2

Cl. 1-2 (Sib)

Cor. (Fa)

Tr. (Sib) 1-2 con sord. *poco* *mp*

Tamb.

Ptii

Arpa

Vl. I *p* *mp* *mf*

Vl. II

Vle *p* *mp* *mf*

Vc. *p* *mp* *mf* pizz.

Cb. *mf*



191

Ob. 1-2

Cl. 1-2 (Sib) (1.) *f* *mf* *mf*

Fag. 1-2 *mp*

Cor. (Fa) *p* *nat.* *mp*

Tamb. *p* *p*

Ptii *p* *p*

Vle

Vc.

Cb.

196(1.)

Ob. 1-2

Cor. ing.

Cl. 1-2 (Sib) (1.) *p*

Fag. 1-2

Cor. (Fa)

Tamb.

Ptii *pp*

Vle arco *mf*

Vc. *mf*

rall.

dim.

nat.

dim.

p

Kolmoisfuuga (Triple Fugue)
Allegro ma non troppo

201

Cor. ing. *pp*

Fag. 1-2 *pp*

Vle

Vl. I

Vl. II

soli *mf*

Vc. *mf* soli arco

Cb.

pp sub.

207

Cl. 1-2 (Sib)

Vl. I

Vl. II

Vle

Vc.

Cb.

1. solo *mf*

p non troppo marcato

pp sub. soli *mf*

p

212 (1.)

Cl. 1-2 (Sib) 

Vl. I *mp*

Vl. II *pp*

Vle *pp sub.*

Vc. *p*

Cb.



217 solo *f*

Cor. ing. 

Cl. 1-2 (Sib)

Vl. I *p*

Vl. II *p*

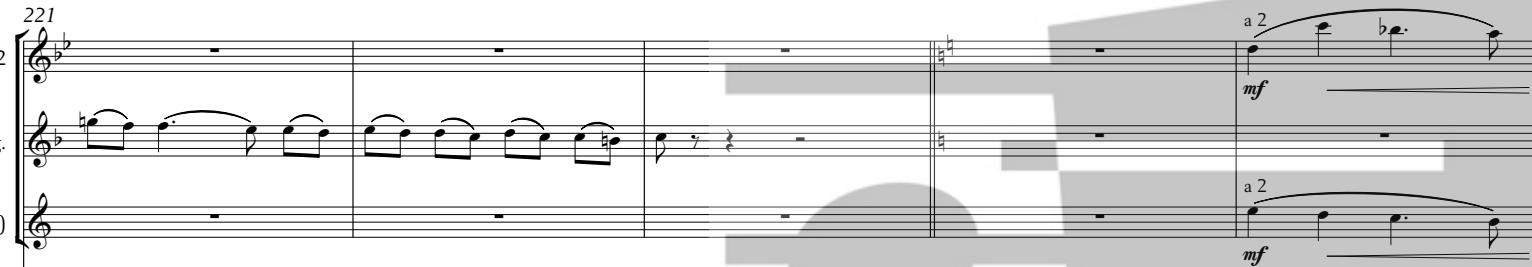
Vle *pizz.* *mf*

Vc. *mp*

Cb.



221

Fl. 1-2 

Cor. ing.

Cl. 1-2 (Sib) *mf*

Cor. (Fa) 1. solo *f* 

Vl. I *3*

Vl. II *mf*

Vle *arco* *mf*

Vc. *mf*

Cb.

226 (a 2)

Quasi adagio, molto tranquillo e cantabile

F1. 1-2

Cl. 1-2 (Sib)

Cl. basso (Sib)

Cor. (Fa)

Vl. I

Vl. II

Vle

Vc.

Cb.

f

pp

pp

solo

mp espressivo

(1.)

pp

Quasi adagio, molto tranquillo e cantabile

con sord.

pp senza marc.

pp

pp



231

Ob. 1-2

Cl. basso (Sib)

Fag. 1-2

Cor. (Fa)

Vl. I

Vl. II

Vle

Vc.

Cb.

1. solo

mp espressivo

1. solo

mp espressivo

p non troppo marcato

236

Ob. 1-2 (1.)

Fag. 1-2 (1.)

Cor. (Fa) 1. solo *mp espressivo*

Vl. I

Vl. II *mp espressivo*

Vle

Vc. *mp*

Cb.

=

240

Poco a poco più mosso al

Ob. 1-2

Fag. 1-2

Cor. (Fa) (1-2) solo *mf*

Tr. (Sib)

Vl. I senza sord. *mf*

Vl. II

Vle *mf*

Vc.

Cb.

Poco a poco più mosso al

mf

f arco

Allegro

245

Picc.

Fl. 1-2

Ob. 1-2

Cl. 1-2 (Sib)

Cl. basso (Sib)

Fag. 1-2

Cor. (Fa)

Tr. (Sib) senza sord. *mf*

Tbni

Tba.

Tim.

Ptii

Arpa

Vl. I

Vl. II

Vle

Vc.

Cb.

mf

f

1. solo

f

a 2

f

mf

mf

tr.....

mp

soli

f

soli

pizz.

f

pizz.

pizz.

arco

pizz.

f

250 *simile*

Picc. *mf* 3 3 3 3 3 3

Fl. 1-2 *mf* 3 3 3 3 3 3

(1.)

Ob. 1-2

Cl. 1-2 (Sib) *f*

Fag. 1-2 *f*

Cor. (Fa)

Tr. (Sib)

Tbni

Tba.

Tim. *mf*

Ptii *pp* *p* *mf*

Arpa

VI. I *mf sub.* 3 3 3 3 3 3

VI. II *mf*

Vle *mf*

Vc. *mf*

Cb.

255

Picc.

Fl. 1-2

Ob. 1-2

Cl. 1-2 (Sib) *p sub.*

Fag. 1-2 *p sub.*

Cor. (Fa)

Tr. (Sib) *1. solo p*

Tbni *pp*

Tba. *pp*

Timp.

Ptii

Arpa *p*

Vl. I *con sord.* *pp* *3* *3* *3* *3* *3* *3* *3* *3* *3* *mf* *3*

Vl. II *pp sub.* *#f* *y* *3*

Vle *pp sub.* *#f* *y* *3*

Vc. *pp*

Cb. *pp*

<img alt="A page from a musical score showing measures 255 through the end of the page. The score includes parts for Piccolo, Flute 1-2, Oboe 1-2, Clarinet 1-2 (in Sib), Bassoon 1-2, Cor (Fa), Trombone (Sib) (1st solo), Trombone (Tbni), Bass (Tba), Timpani, Percussion II (Ptii), Arpa (arpa), Violin I (Vl. I), Violin II (Vl. II), Viola (Vle), Cello (Vc.), and Double Bass (Cb.). The music features dynamic markings like pp, p sub., and mf, and performance instructions like con sord. Measure 255 shows woodwind entries. Measures 256-257 show brass entries. Measures 258-259 show woodwind entries. Measures 260-261 show brass entries. Measures 262-263 show woodwind entries. Measures 264-265 show brass entries. Measures 266-267 show woodwind entries. Measures 268-269 show brass entries. Measures 270-271 show woodwind entries. Measures 272-273 show brass entries. Measures 274-275 show woodwind entries. Measures 276-277 show brass entries. Measures 278-279 show woodwind entries. 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260

Picc.

Fl. 1-2

Ob. 1-2

Cl. 1-2 (Sib)

Fag. 1-2

Cor. (Fa)

(1.)

Tr. (Sib)

Tbni

Tba.

Timp.

Arpa

VI. I

VI. II

Vle

Vc.

Cb.

1. solo
mp

poco espr.
p

p

p

pp

mf

p

p

poco

mp

p

div.

p

mp

div.

p

mp

sol.
mp

arco

275

Picc.

F1. 1-2

Ob. 1-2

Cl. 1-2 (Sib)

Fag. 1-2 (a 2)

Cor. (Fa) 1.
3.

Tr. (Sib)

Tbni

Tba

Tim.

Arpa

Vl. I

Vl. II

Vle

Vc.

Cb.

<img alt="A page from a musical score showing measures 275. The score includes parts for Piccolo, Flutes 1-2, Oboes 1-2, Clarinets 1-2 in Sib, Bassoon 1-2 (measures 275-276), Horn (Fa) 1., Horn (Fa) 3., Trombone (Sib), Trombone Bass (Tbni), Trombone Bass (Tba), Timpani (Tim.), Arpa (Arpa), Violin I (Vl. I), Violin II (Vl. II), Cello (Vle), Double Bass (Vc.), and Double Bass (Cb.). Measure 275 shows bassoon entries and dynamic markings (mf, f). Measures 276-277 show woodwind entries and dynamic markings (mf, f). Measures 278-279 show strings playing eighth-note patterns. Measures 280-281 show strings playing eighth-note patterns with a dynamic marking (mf). Measures 282-283 show strings playing eighth-note patterns with a dynamic marking (mf). Measures 284-285 show strings playing eighth-note patterns with a dynamic marking (mf). Measures 286-287 show strings playing eighth-note patterns with a dynamic marking (mf). 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280

Picc. *f*

F1. 1-2 *f*

Ob. 1-2 *a 2 f*

Cl. 1-2 (Sib) *f*

Fag. 1-2 *f*

Cor. (Fa) *f*

Tr. (Sib)

Tbni

Tba.

Tim. -

Arpa -

VI. I *f*

VI. II *f*

Vle *f*

Vc. *f*

Cb. *f*

1.solo *f*

1. *mf*

mf

mf

mf

mf

soli f

div.

286

Picc.

Fl. 1-2

Ob. 1-2

Cl. 1-2 (Sib) *(1.)* solo *f*

Fag. 1-2

Cor. (Fa) *mf* *f*

Tr. (Sib)

Tbni *1. solo* *f*

Tba

Timp.

Arpa

Vl. I

Vl. II unis. *f*

Vle soli *f*

Vc. *b2* *f* unis. *f*

Cb.

291

Picc. (a 2)

Fl. 1-2 (a 2)

Ob. 1-2

Cor. ing.

Cl. 1-2 (Sib)

Cl. basso (Sib)

Fag. 1-2

Cor. (Fa)

Tr. (Sib)

Tbni

Tba.

Tim.

Arpa

Vl. I

Vl. II unis.

Vle

Vc.

Cb.

296

Picc.

Fl. 1-2

Ob. 1-2

Cor. ing.

Cl. 1-2 (Sib)

Cl. basso (Sib)

Fag. 1-2

(1.)

Cor. (Fa)

(3.)

1. solo

Tr. (Sib)

Tbni

Tba

Timp.

Arpa

soli

mf

f

Vl. I

Vl. II

Vle

Vc.

Cb.

301

Picc.

Fl. 1-2

Ob. 1-2

Cor. ing.

Cl. 1-2 (Sib)

Cl. basso (Sib)

Fag. 1-2

Cor. (Fa)

1. solo

Tr. (Sib)

Tbni

Tba.

Tim.

Arpa

Vl. I

Vl. II

Vle

Vc.

Cb.

rall.

mf

f

mf

mf

mf

rall.

cresc.

307 [Tempo risoluto]

Picc.

Fl. 1-2

Ob. 1-2

Cor. ing.

Cl. 1-2 (Sib)

Cl. basso (Sib)

Fag. 1-2

Cor. (Fa)

Tr. (Sib)

Tbni

Tba.

Tim.

Arpa

VI. I

VI. II

Vle

Vc.

Cb.

1.
ff
3.
ff

[Tempo risoluto]

Poco più animato

315

Picc.

Fl. 1-2

Ob. 1-2

Cor. ing.

Cl. 1-2 (Sib)

Cl. basso (Sib)

Fag. 1-2

Cor. (Fa)

Tr. (Sib)

Tbni

Tba.

Tim.

Ptto sosp.

Arpa

Poco più animato

Vl. I

Vl. II

Vle

Vc.

Cb.

ff

ff

soli

a 2

mf

pp

tr

con bacch. timp.

ff

ff

321

Picc.

Fl. 1-2

Ob. 1-2

Cor. ing.

Cl. 1-2 (Sib)

Cl. basso (Sib)

Fag. 1-2

Cor. (Fa)

(a 2)

Tr. (Sib)

Tbni

Tba

Timp.

Ptto sosp.

p

pp

Arpa

Vi. I

ff

Vi. II

Vle

Vc

Cb

327

Picc.

Fl. 1-2

Ob. 1-2

Cor. ing.

Cl. 1-2 (Sib)

Cl. basso (Sib)

Fag. 1-2

Cor. (Fa)

Tr. (Sib)

Tbn

Tba

Timp.

Ptto sosp.

Arpa

Vi. I

Vi. II

Vle

Vc

Cb

336

Picc.

Fl. 1-2

Ob. 1-2 (a 2)

Cor. ing.

Cl. 1-2 (Sib)

Cl. basso (Sib)

Fag. 1-2

Cor. (Fa) a 2, soli

Tr. (Sib) a 2

Tbni

Tba

Tim.

Ptto susp. p pp p

Arpa ff cresc.

VI. I

VI. II

Vle

Vc.

Cb.

<img alt="A page from a musical score for orchestra and piano. The page is numbered 40 at the top left. The score includes parts for Piccolo, Flute 1-2, Oboe 1-2, Clarinet 1-2 (Sib), Bass Clarinet (Sib), Bassoon 1-2, Trombone (Sib), Tuba, Timpani, Piano (Ptto susp.), Harp (Arpa), Violin I (VI. I), Violin II (VI. II), Viola (Vle), Cello (Vc.), and Double Bass (Cb.). The music is in 3/4 time. Various dynamics like p, pp, f, ff, and crescendo markings are used. Measure 336 starts with a dynamic of p. The piano part has dynamic markings p, pp, and p. The harp part has a dynamic ff with crescendo. The strings (VI. I, VI. II, Vle, Vc., Cb.) play eighth-note patterns in measure 336. Measures 337-338 show woodwind entries with dynamics f and ff. Measures 339-340 show brass entries with dynamics f and ff. Measures 341-342 show woodwind entries with dynamics f and ff. Measures 343-344 show brass entries with dynamics f and ff. Measures 345-346 show woodwind entries with dynamics f and ff. 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rall. poco a poco al

341 Picc. Fl. 1-2 Ob. 1-2 Cor. ing. Cl. 1-2 (Sib) Cl. basso (Sib) Fag. 1-2 Cor. (Fa) Tr. (Sib) Tbn. Tba. Timp. Ptti Arpa

Largo

(a 2)

ff

a 2

ff cresc.

cresc.

cresc.

cresc.

cresc.

f

f

tr

tr

mp

mf

rall. poco a poco al

Vl. I Vl. II Vle Vc. Cb.

Largo

ff

f

346

Picc.

(a 2)

Fl. 1-2

(a 2)

Ob. 1-2

Cor. ing.

(a 2)

Cl. 1-2 (Sib)

Cl. basso (Sib)

Fag. 1-2

(a 2)

Cor. (Fa)

(a 2)

(a 2)

Tr. (Sib)

Tbni

Tba.

Tim.

(tr) *tr*

con bacch. timp.

pp

Ptto sosp.

Arpa

Vl. I

Vl. II

Vle

Vc.

Cb.