

Uuno Klami

op. 23

# KALEVALA-

sarja - svit - suite

5 sävelkuvaelmaa suurelle orkesterille

5 tonbilder för stor orkester

5 Tone Pictures for Large Orchestra

I. Maan synty	Jordens uppkomst	The Creation of the Earth
II. Kevään oras	Vårgrodd	The Sprout of Spring
III. Kehtolaulu Lemminkäiselle	Vaggvisa till Lemminkäinen	Cradle Song for Lemminkäinen
IV. Terhenniemi	Terhenniemi	Terhenniemi
V. Sammon taonta	Sampo smides	The Forging of the Sampo

OY FAZERIN MUSIIKKIKAUPPA, HELSINKI  
AB FAZERS MUSIKHANDEL, HELSINGFORS

SUOMI - FINLAND

## KALEVALA-SARJA

- I. MAAN SYNTY on Kalevalan ensimmäiseen runoon pohjautuva sävelteos, joka kuvaa maan luomista sekasortoisesta alkutilasta.
- II. KEVÄÄN ORAS. Kansallissankari Väinämöinen on kylvänyt siemenen maahan, jolloin maan ensimmäiset kasvit versovat ja puhkeavat kukkaan.
- III. TERHENNIEMI kuvaa sadunomaisia tunnelmia kevein, lihoittelevin tanssirytmien.
- IV. KEHTOLAULU LEMMINKÄISELLE. Lemminkäisen äiti laulaa tämän surumielisen laulun pojalleen, jonka hän on pelastanut Tuonelan joesta ja herättänyt jälleen henkiin.
- V. SAMMON TAONTA. Seppä Ilmarinen takoo Sammon, ihmeellisen taikaesineen, jonka arvoitusta tutkijat eivät vielä ole pystyneet ratkaisemaan. Se on muinaisten suomalaisten salaperäinen kansallisaarre.

Kalevala-sarjan ensiesitys oli v. 1933 kapellimestari Georg Schnéevoigtin johdolla, kaksi vuotta ennen Kalevalan ilmestymisen 100-v. juhlallisuuksia. Terhenniemi-osa on lisätty v. 1943 sarjaan, joka sen ansiosta muodostaa sinfonisen kokonaisuuden.

## KALEVALA-SVIT

- I. JORDENS UPPKOMST är ett på basen av Kalevalas första dikt uppbyggt tonverk, som skildrar jordens skapelse ur kaotiskt urtillstånd.
- II. VÄRGRODD. Nationalhjälten Väinämöinen har sått fröet i jorden och jordens första växtlighet spirar fram och blommorna spricka ut.
- III. TERHENNIEMI skildrar sagolika stämningar i lätta, svajande dansrytmer.
- IV. VAGGVISA TILL LEMMINKÄINEN. Lemminkäinens moder sjunger denna vemodiga sång till sin son, som hon räddat ur Tuonelas (Styx) älv och återkallat till liv.
- V. SAMPO SMIDES. Smeden Ilmarinen smider Sampo, ett underligt trollföremål, vars gåta forskarna alltfjämt icke kunnat lösa. Det är det fornfinska folkets undergörande nationalskatt.

Kalevala-sviten uppfördes för första gången år 1933 under kapellmästare Georg Schnéevoigts ledning, två år före festligheterna i samband med 100-års minnet av Kalevalas publicering. Terhenniemi-delen är senare (år 1943) bifogad till sviten och dess förtjänst är att sviten bilder en symfonisk enhet.

## KALEVALA SUITE

- I. THE CREATION OF THE EARTH is based on the first runo of the Kalevala, which describes the formation of the earth out of chaotic beginnings.
- II. THE SPROUT OF SPRING. The legendary hero Väinämöinen sows a seed, which sprouts from the earth and grows blossoms.
- III. TERHENNIEMI. A mythical atmosphere is created by frolicsome dance rhythms.
- IV. CRADLE SONG FOR LEMMINKÄINEN. The amorous hero's mother sings this mournful song to her son, whom she has rescued from the river of Tuonela (Styx) and brought back to life by magic.
- V. THE FORGING OF THE SAMPO. The smith Ilmarinen forges the Sampo, a marvelous magical instrument, the exact nature of which continues to mystify scholars. It was a fabulous national treasure to the ancient Finnish folk of the Kalevala.

The Kalevala suite was performed in Helsinki for the first time in 1933 under the baton of Georg Schnéevoigt, two years before the 100th anniversary of the publication of the first edition of the Finnish national epic. The Terhenniemi movement was subsequently added to the suite by virtue of which it comprises a symphonic whole.

*Kesto — Speltid — Duration*

*27 min.*

# KALEVALA- sarja - svit - suite

## I. Maan synty

Jordens uppkomst — The Creation of the Earth

UUNO KLAMI, op. 23

*Agitato e misterioso. ♩ = 80*

Fl.

I.

Ob.

II.

Clar. in B.

I.

con sord.

I-II.

Cor. in F.

ppp

III.

con sord.

III-IV.

col bacchetta di tamburo

ppp

col bacchetta di timpani

Cassa

ppp

*Agitato e misterioso. ♩ = 80*

Arpa

p

V. I.

pp

V. II.

pp

sul re

pp

pp

a punta d'arco

Vla.

p

Vcl.

pp

Basso

pp

①

FL

I.

Ob.

II.

I.

Clar.

basso

I.

Fag.

Conl.

I-II

Cor.

III

Tuba

Timp

Piaffli

Cassa

Arpa

V. I.

V. II.

Vla.

Vcl.

Bass.

*poco f*

*f*

*cresc.*

*fp*

*dim.*

*ppp*

*mp*

*fp*

*p.*

①

①

①

②

Fl.

Ob.

I. Clar.

basso

I. Fag.

Concl.

I-II Cor.

III.

Tr.

Tuba

Timp.

Piatti

Cassa

Arpa

V. I.

V. II.

Vla.

Vcl.

Basso

I. *pp*

II. *pp*

*pp*

*pp*

*pp*

I. *pp*

III. *pp*

*pp*

I. *consord.*

II. *pp*

*ppp*

*fp*

*fp*

*gliss.*

*gliss.*

*fp*

*fp*

②

②

Fl. I. II.

Ob. I. II.

Cor. ingl. Solo mp sempre pesante cresc.

I-II Clar. I. II. pp

I-II Fag. a 2 pp

Concl. pp

I. Cor. I. Solo mp sempre pesante cresc.

III-IV. III. IV. pp

Tr. I. II. III. con sord. IV. pp

I-II Trb. e Tuba con sord. pp

Timp. p

Piatti

Cassa pp

Arpa

V. I.

V. II.

Vla.

Vcl. pp

Basso pp

③

③

Cor. ingl.

I-II.

Clar. *pp*

bassa *pp*

I-II

Fag. *pp*

Concl. *pp*

I.

Cor.  $\frac{4}{4}$

III-IV.  $\frac{6}{4}$

I-II.

Tr. *p*

III-IV. *a 2*

Tuba

Timp.

Pia.lli

Cassa

Arpa

V. I.  $\frac{4}{4}$

V. II.

Vla.

Vcl.

Basso

*a 2*

*poco f marc.*

*p*

*a 2*

*poco f marc.*

*f*

④

Ob. *pp*  
 Cor. ingl. *mf*  
 Clar. Bass *pp*  
 Fag. *p*  
 Cor. I. *6/4*  
 Tr. *p*  
 Tuba *p*  
 Timp. *77*  
 Piatto *6/4*  
 Cassa *4/4*  
 Arpa *6/4*  
 V. I. *6/4*  
 V. II. *6/4*  
 Vla. *6/4*  
 Vol. *6/4*  
 Basso *6/4*

④



Cor. ingl.

Clar. basso

I-II. Fag.

Coni.

I. Cor.

III. Cor.

I-II. Tr.

III-IV. Tr.

I-II. Trb.

III. e. Tuba

Timp.

Piatte

Cassa

Arpa

V. I.

V. II.

Vla.

Vcl.

Basso

*f*

*p*

*pp*

*poco marc.*

*à 2*

*7*

4/4

6/4

4/4

⑤ Più agitato e pesante

Picc. \_\_\_\_\_  
 Fl. \_\_\_\_\_  
 Ob. \_\_\_\_\_ *à 2* \_\_\_\_\_ *ff* \_\_\_\_\_  
 I-II. \_\_\_\_\_ *à 2* \_\_\_\_\_ *ff* \_\_\_\_\_  
 Clar. \_\_\_\_\_  
 Clar. basso \_\_\_\_\_  
 I-II. \_\_\_\_\_ *f* \_\_\_\_\_ *cresc.* \_\_\_\_\_ *ff* \_\_\_\_\_  
 Fag. \_\_\_\_\_ *f* \_\_\_\_\_ *cresc.* \_\_\_\_\_ *ff* \_\_\_\_\_  
 Concl. \_\_\_\_\_ *cresc.* \_\_\_\_\_ *ff* \_\_\_\_\_  
 Cor. \_\_\_\_\_  
 Frou \_\_\_\_\_  
 Trbn. \_\_\_\_\_  
 Tuba \_\_\_\_\_ *f* \_\_\_\_\_ *cresc.* \_\_\_\_\_ *ff* \_\_\_\_\_  
 Timp. \_\_\_\_\_ *f* \_\_\_\_\_ *p* \_\_\_\_\_ *cresc.* \_\_\_\_\_ *br.* \_\_\_\_\_ *f* \_\_\_\_\_  
 Piatti \_\_\_\_\_  
 Cassa \_\_\_\_\_ *cresc.* \_\_\_\_\_  
 Arpa \_\_\_\_\_ *f* *gliss.* \_\_\_\_\_ *ff* *gliss.* \_\_\_\_\_  
 V. I. \_\_\_\_\_ *ff* \_\_\_\_\_ *unis.* \_\_\_\_\_  
 V. II. \_\_\_\_\_ *ff* \_\_\_\_\_ *unis.* \_\_\_\_\_  
 Vla. \_\_\_\_\_ *ff* \_\_\_\_\_ *unis.* \_\_\_\_\_

Picc. *trb* **⑥**

Fl.

I-II. *a 2*

Ob. *a 2*

I-II. *a 2*

Clar. bass

I-II. *a 2*

Fag. Cont.

I-II. Cor. *senza sord.* *ff*

III-IV. *senza sord.* *a 2*

I-II. Tr. *f*

Trb.

Tuba

Timp. *f* *p cresc.*

Cassa *p* *cresc.*

Arpa *ff* **⑥**

V. I.

V. II.

Vla. *ff*

Vcl. *ff*

Basso *ff*

**⑥**

*Stringendo*

This page of a musical score is for a symphony, featuring a variety of instruments. The instruments listed on the left are Picc., Fl. I., II., Ob. I., II., Clar. I., II., Fag. Cont., Cor. I., II., III., IV., Trb. III., Tuba, Timp., Cassa, Arpa, V. I., V. II., Vla., Vcl., and Basso. The score is written in a key with one sharp (F#) and a 2/4 time signature. The tempo is marked *Stringendo* at the top right. The score is divided into four measures. The first measure shows the Piccolo and Flutes I and II playing a melodic line. The Oboes I and II play a similar line. The Clarinets I and II play a rhythmic pattern. The Bassoons I and II play a similar rhythmic pattern. The Horns I and II play a rhythmic pattern. The Trumpets III and Tubas play a rhythmic pattern. The Timpani play a rhythmic pattern. The Cymbals play a rhythmic pattern. The Arpa plays a rhythmic pattern. The Violins I and II play a rhythmic pattern. The Violas play a rhythmic pattern. The Cellos and Basses play a rhythmic pattern. The score includes dynamic markings such as *ff* (fortissimo) and *f* (forte). Performance instructions include *Stringendo* and *senza sord.* (senza sordina). The score also includes fingering numbers (e.g., 5, 3, 2, 1) and articulation marks (e.g., accents, slurs).

Picc.  
 Fl.  
 I-II.  
 Ob. III.  
 Cor. ingl.  
 I-II.  
 Clar. basso  
 I-II.  
 Fag.  
 Cont.  
 I-II.  
 Cor. III-IV.  
 senza sord.  
 I-II.  
 Trb. III e Tuba  
 Timp.  
 Harpa  
 I.  
 Viol. II.  
 Vla.  
 Vcl.  
 Basso

Musical score for page 13, featuring various instruments including Piccolo, Flute, Oboe, Cor Anglais, Clarinet Bass, Bassoon, Trumpet, Trombone, Tuba, Timpani, Harp, Violin, Viola, Violoncello, and Bass. The score includes dynamic markings such as *ff* and *div.*, and performance instructions like *senza sord.* and *Tambour*.

Allegro molto (♩ = 126)

Picc.

Fl. I.

II.

Ob. I.

II.

Cor. ingl.

Cl. I.

II.

Basso

I-II.

Fag.

Contra.

I-II.

Cor. III-IV.

III.

IV.

Tr.

III-IV.

I-II.

Trb. III.

e Tuba

Timp.

Tamb.

Piatti

V. I.

V. II.

Vla.

Vcl.

Basso

unis.

4/4 (Allegro molto (♩ = 126))

*poco rall.*

*à 2*

*à 4*

*ff*

*unis.*

*ff*

*poco rall.*

⑦ *Pesante ma meno allegro* (♩ = 116)

Musical score for woodwinds and brass instruments. The score is divided into two systems. The first system includes parts for I-II Clarinet (Cl.), Bassoon (Basso), I-II Flute (Fag.), Contrabassoon (Concl.), I-II Horn (Cor.), III-IV Horn (III-IV.), Trumpet III (III.), Trumpet IV (IV.), and Trombone (Tr.). The second system includes parts for I-II Horn (Cor.), III-IV Horn (III-IV.), Trumpet III (III.), Trumpet IV (IV.), Trombone (Tr.), and Bassoon (Basso). The music is in 4/4 time with a key signature of one sharp (F#). The tempo is marked 'Pesante ma meno allegro' with a metronome marking of ♩ = 116. The dynamics are marked 'f' (forte) throughout. The woodwinds play melodic lines with various articulations, while the brass instruments provide harmonic support with sustained notes and rhythmic patterns.

⑦ *Pesante ma meno allegro* (♩ = 116)

Musical score for strings and bassoon. The score is divided into two systems. The first system includes parts for Violin I (I.), Violin II (II.), Viola (Vla.), Violoncello (Vcl.), and Bassoon (Basso). The second system includes parts for Violin I (I.), Violin II (II.), Viola (Vla.), Violoncello (Vcl.), and Bassoon (Basso). The music is in 4/4 time with a key signature of one sharp (F#). The tempo is marked 'Pesante ma meno allegro' with a metronome marking of ♩ = 116. The dynamics are marked 'f' (forte) throughout. The strings play a rhythmic accompaniment with sustained notes and accents, while the bassoon plays a melodic line with various articulations.



This page of a musical score, numbered 17, contains the following parts and markings:

- Cl. (Clarinets):** I-II. Part with a dynamic marking of *a 2* and triplet markings (3) over the first three measures of each of the three systems.
- basso (Bassoon):** Part with a dynamic marking of *a 2*.
- Fag. (Bassoon):** I-II. Part with a dynamic marking of *a 2*.
- Cor. (Cor Anglais):** III-IV. Part with a dynamic marking of *a 2*.
- Tr. (Trumpets):** I, II, III, IV. Parts with dynamic markings of *f* and *ff*.
- Trb. (Trombones):** I, II. Parts with dynamic markings of *f* and *ff*.
- Viol. (Violins):** I, II. Parts with dynamic markings of *f* and *ff*.
- Vla. (Viola):** Part with dynamic markings of *f* and *ff*.
- Vcl. (Violoncello):** Part with dynamic markings of *f* and *ff*.
- Basso (Double Bass):** Part with dynamic markings of *f* and *ff*.

*Picc.*  
*Fl. I.*  
*II.*  
*Ob. III.* *a2*  
*Cor. ingl.*  
*I-II.* *a2* *3*  
*Cl. basso*  
*I-II.* *a2*  
*Fag.*  
*Concl.*  
*Cor. III-IV.* *f*  
*I.*  
*II.*  
*Tr.*  
*III.*  
*IV.*  
*Trb. I.*  
*II.*  
*Tuba*  
*I.*  
*Viol.*  
*II.*  
*Vla.*  
*Vcl.*  
*Basso*

Picc.

Fl. I.

II.

Ob. I-II

Cor. ingl.

I-II

Cl. basso

I-II

Fag.

Concl.

Cor. III-IV

I.

II.

Tr.

III.

IV.

Trb. I-II

Tuba

I.

Viol.

II.

Vla.

Vcl.

Basso

Picc. *a 2*  
 Fl. *a 2*  
 I-II. *a 2*  
 Ob. II. *a 2*  
*cresc.*  
 Cor. ingl. *ff*  
 I-II. *a 2*  
*cresc.*  
 Cl. basso *ff*  
 I-II. *ff*  
 Fag. *cresc.*  
 Con. F. *ff*  
 I-II. *ff*  
 Cor. III-IV. *ff*  
 I-II. *a 2*  
 Tr. *a 2*  
 III-IV. *a 2*  
*cresc.*  
 I-II. *a 2*  
 Trb. *cresc.*  
 III. *cresc.*  
 Tuba *cresc.*  
 Piatti *bachetta di timp.*  
 I. *cresc.*  
 Viol. II. *cresc.*  
 Vla. *cresc.*  
 Vel. *cresc.*  
 Basso *cresc.*

*Picc.*  
*Fl.*  
*I-II*  
*Ob. I-II*  
*Cor. ingl.*  
*Cl. I-II*  
*Cl. basso*  
*I-II*  
*Fag.*  
*Cont.*  
*I-II*  
*Cor. III-IV*  
*I-II*  
*Tr.*  
*III-IV*  
*I-II*  
*Trb.*  
*III*  
*Tuba*  
*Piatti*  
*I.*  
*Viol.*  
*II.*  
*Vla.*  
*Vcl.*  
*Basso*

*a 2*  
*ff*  
*a 2*  
*3*  
*3*  
*a 2*

This page of a musical score, numbered 22, contains the following instruments and parts:

- Picc.** Piccolo
- I. Fl.** Flute I
- II. Fl.** Flute II
- Ob. I. II.** Oboe I and II
- Cor. ingl.** Cor Anglais
- I-II. Cl.** Clarinet I and II
- basso** Bassoon
- I-II. Fag.** Bassoon I and II
- Conz.** Bassoon
- Cor.** Horn
- I-II. Tr.** Trumpet I and II
- III-IV. Tr.** Trumpet III and IV
- Trb. I-II-III.** Trombone I, II, and III
- Tuba** Tuba
- Cassa** Cymbals
- Arpa** Arpa
- I. Viol.** Violin I
- II. Viol.** Violin II
- Vla.** Viola
- Vcl.** Cello
- Basso** Bass

The score includes various dynamic markings such as *fp cresc.*, *f*, *ff*, and *mf cresc.*. Performance instructions like *a 2* and *a 4* are present. The music is written in a key signature of one sharp (F#) and a time signature of 4/4. The score is divided into three measures, with the first measure starting at measure 6 and the second at measure 5.

Picc.  
 I.  
 Fl.  
 II.  
 Ob. I.  
 II.  
 Cor. ingl.  
 I-II.  
 Cl. basso  
 I-II.  
 Fag.  
 Cont.  
 Cor.  
 I-II.  
 Tr.  
 III-IV.  
 I-III.  
 Trb.  
 e  
 Tuba  
 Cassa  
 Crpa  
 I.  
 Viol.  
 II.  
 Vla.  
 Vcl.  
 Basso

*fp cresc.*  
*fp cresc.*  
*fp cresc.*  
*fp cresc.*  
*fp*  
*fp*  
*fp*  
*ff*  
*ff*  
*ff*  
*ff*  
*ff*  
*ff marc.*  
*ff marc.*  
*ff marc.*  
*ff marc.*  
*ff marc.*  
*ff marc.*  
*ff marc.*  
*ff marc.*  
*ff marc.*

6/4 a4  
 I-III. 5/4  
 II-IV. 5/4  
 III. Tuba  
 a2  
 III.

Picc.

I. Fl.

II. Fl.

I. Ob.

II. Ob.

Cor. ingl.

I-II. Cl. basso

I-II. Fag.

Concl.

I-II. Cor.

III-IV. Cor.

I-II. Tr.

III-IV. Tr.

I-II. Trb.

III. Tuba

Timp.

I. Viol. unis.

II. Viol. unis.

Vla.

Vcl.

Basso



⑨ *Agitato*

Picc. *a2*

FL. II.

I. Ob.

II. Cor. ingl.

I-II. Cl. basso

*ff marc.*

I-II. Fag.

*ff marc.*

Concl.

I-II. Cor.

III-IV. Tr.

I-II. Trb.

*ff*

Tuba

*ff marc.*

3/4, 4/4, 3/4, 4/4

⑨ *Agitato*

Cassa

*p cresc. poco a poco*

I. Viol.

*div. 8 f*

II. Viol.

*div.*

Vla.

Vcl.

*ff marc.*

Basso

*ff marc.*

3

*Molto agitato*

*poco a poco allargando*

Picc. *Molto agitato*

Fl. II *Molto agitato*

Ob. II *Molto agitato*

Cor. ingl. *ff marc.*

I-II. *Molto agitato*

Cl. *Molto agitato*

basso *Molto agitato*

I-II *Molto agitato*

Fag. *Molto agitato*

Cont. *Molto agitato*

I-II. *Molto agitato*

Cor. *ff bouchés*

III-IV. *Molto agitato*

I-II. *Molto agitato*

Tr. *Molto agitato*

III-IV. *Molto agitato*

I-II. *Molto agitato*

Trb. *ff marc.*

III. *Molto agitato*

Tuba *Molto agitato*

Timp. *Molto agitato*

*Molto agitato*

*poco a poco allargando*

Tamb. *Molto agitato*

Cassa *Molto agitato*

I. *Molto agitato*

Viol. *Molto agitato*

II. *Molto agitato*

Vla. *Molto agitato*

Vel. *Molto agitato*

Basso *Molto agitato*

*mf cresc. molto*

*mf cresc. molto*

*cresc. molto*

*cresc. molto*

*div. unis. cresc. molto*

*allargando molto*

⑩ *Maestoso e sonoro* (♩ = 92)

Picc. *f cresc. molto*  
 Fl. III *3*  
 Ob. I-II *3* *fff* *sempre fff*  
 Cor. ingl. *sempre fff*  
 I-II Cl. *3* *fff* *sempre fff*  
 basso  
 I-II Fag. *fff* *sempre fff*  
 Concl.  
 I-II *a 2 modo nat.* *f cresc. molto* *fff* *sempre con tutta la forza*  
 Cor. III-IV  
 I-II *3* *fff* *sempre fff*  
 Tr.  
 III-IV *a 2*  
 I-II *fff* *sempre fff*  
 Trb. III. *fff* *sempre fff*  
 Tuba  
 Timp. *3* *fff* *sempre fff*  
 Tamb. *allargando molto* ⑩ *Maestoso e sonoro* (♩ = 92)  
 Cassa *fff*  
 Tam-tam *cresc. molto* *ff* *unis.*  
 I. *8* *3* *fff* *sempre fff*  
 Viol. *unis.*  
 II. *3* *fff* *sempre fff*  
 Vla. *3* *fff* *sempre fff*  
 Vcl. *fff* *sempre fff*  
 Basso *fff* ⑩ *sempre fff*

Fl.

Ob.

Cor. ing.

Cl.

Cl. basso

Fag.

C. Fag.

Cor

Trba. marc.

Trbn. I II ar

Trbn. III

Tuba

Timp. tr.

Tomb.

Cassa

Vln. I

Vln. II

Vla.

Vcl.

Basso

Fl.

I

Ob.

II

Cor. Ing.

Cl.

Cl. basso

Fag.

C. Fag.

Cor.

I

Trbn.

II/III

Trbn.

Tuba

Temp.

Tomb.

Cassa

I

II

III

Ucl.

Basso

*mf cresc. molto*

*a<sup>2</sup>*

*7*

*5*

*6*

*11*

*11*

*Fl. picc.*  
*Fl.*  
*Ob. I-II*  
*Cor. ing.*  
*Cl.*  
*Cl. basso*  
*Fag.*  
*C. Fag.*  
*Cor.*  
*Trba.*  
*Trbn. I-II*  
*Trbn. III*  
*Tuba*  
*Timp.*  
*Tomb.*  
*Cassa*  
*Tom Tom*  
*I*  
*VI.*  
*II*  
*Ucl.*  
*Basso*

*ff*

*Fl. picc.*  
*Fl.*  
*I*  
*Ob.*  
*II*  
*Cor. ing.*  
*Cl.*  
*Cl. basso*  
*Fag.*  
*C. Fag.*  
*Cor.*  
*Trba.*  
*Trbn. I, II*  
*Trbn. III*  
*Tuba*  
*Timp.*  
*Tamb. Casca*  
*I*  
*VI.*  
*II*  
*Vla.*  
*Vcl.*  
*Basso*

*rall.* **(12) Agitato**

*ff* *belle*

*ff* *belle*

*ff* *belle*

*mf cresc.* *ff*

*p cresc.* *ff*

*pp cresc.* *ff*

*pp cresc.* *ff*

*pp cresc.* *ff*

*pp cresc.* *ff*

*pp cresc.* *ff*

*f cresc. molto*

*ff*

*ff*

*pp cresc.*

*pp cresc.*

*rall.* **Agitato**

*pizz.* *arco* *tr.* *fff*

*pizz.* *arco* *tr.* *fff*

*pizz.* *arco* *tr.* *fff*

*pizz.* *arco* *tr.* *fff*

*pp cresc.* *fff*

*pp cresc.*



*calmando*

Fl. proc.  
 Fl. I, II  
 Ob. I, II  
 Cor. ing.  
 Cl.  
 Cl. basso  
 Fag.  
 C. Fag.

Cor.  
 Trba.  
 Trbn. I, II  
 Trbn. III  
 Turba

Timp.  
 Tamb.  
 Trgl.  
 Rpa

I  
 VI  
 II  
 Vla.  
 Vcl. Basso

*calmando*

*dim. molto*

F.M. 2716

*ppp*

*Basso*

*attacca*

# II. Kevään oras

Vårgrodd — The Sprout of Spring

*Andante, molto tranquillo* ♩ = 60

*rall. molto*

The musical score is arranged in a standard orchestral format. The top system includes Flute (Fl.), Oboe (Ob.), Clarinet I (Cl. I), Clarinet II (Cl. II), Bassoon (Cl. basso), Bass I (B. I.), Bass II (B. II.), Horn I (Cor. I), Horn II (Cor. II), and Timpani (Timp.). The bottom system includes Harp (Arpa), Violin I (V. I.), Violin II (V. II.), Viola (Vla.), Cello (Vcl.), and Double Bass (Basso). The score begins with a tempo of *Andante, molto tranquillo* at 60 beats per minute. A key signature change to one flat occurs at the start of the piece. A time signature change to 6/4 occurs in the middle of the score. Dynamic markings range from *ppp* to *fz sub. pp*. Performance instructions include *sul sol*, *div.*, *unis.*, and *pizz.*. The piece concludes with a *rall. molto* tempo marking.

① Più mosso

Lento

② Tempo I

I Fl.

II Fl.

Ob. 1<sup>o</sup> Solo

I Cl.

II Cl.

Cl. basso

I Fag.

II Fag.

Cor.

Tr.

Timp.

Arpa

U. I.

U. II.

Vla.

Vcl.

Basso

*p*, *f*, *pp*, *mp*, *mf*, *1<sup>o</sup> Solo*, *arco div.*, *arco*

*rall.* ③ *a tempo*

I *mp* *p*

Fl. II

Ob. *mp* *I° solo p dolce*

Cl. I *mf*

Cl. II

Cl. basso

Fag. I *p*

Fag. II *p*

Cor. I *mf* *Solo mp* *p*

Cor. II *p*

Cor. III *p*

*rall.* ③ *a tempo*

Arpa *mp*

V. I *f* *div.* *unis. sul sol p* *div.* *ppp* *unis.* *p* *f*

V. II *f* *ppp* *p* *f*

V. III *ppp* *pp* *p* *f*

Vcl. *p* *f*

Basso *arco* *p* *f*

*cresc. poco a poco*

④

I Fl. *p*  
 II Fl. *p*  
 I Ob. *p*  
 II Ob. *p*  
 I Cl. *mf* *p* *mp*  
 II Cl. *p*  
 Cl. basso  
 I Fag. *p*  
 II Fag.  
 Cor. *p espr.*  
 III.  
 I Trpa *mf*  
 II Trpa  
 I Viol. *sub p* *ppp* *mf espr.* *cresc. poco a poco*  
 II Viol. *sub p* *ppp*  
 Vla. *sub p* *ppp* *mf*  
 Vcl. *sub p* *ppp* *p espr.*  
 Basso *sub p* *ppp*

This page of a musical score, numbered 38, contains the following parts and markings:

- Flutes (Fl.):** First and second flutes (I and II) play a rapid sixteenth-note passage. A fermata is placed over the final measure of the first system, with the number '9' written below it.
- Oboes (Ob.):** First and second oboes (I and II) play a sustained note with a fermata.
- Clarinets (Cl.):** First and second clarinets (I and II) play a melodic line with slurs. A third staff for *Cl. basso* (bassoon) is present but contains no notation.
- Bassoon (Fag.):** First and second bassoons (I and II) play a sustained note with a fermata.
- Cor Anglais (Cor):** Two staves for the cor anglais play a melodic line with slurs.
- Trombones (Tuba):** A tuba part is shown with a first position (*1°*) and a forte (*f*) dynamic marking. It plays a melodic line with slurs.
- Violins (Viol.):** First and second violins (I and II) play a melodic line with slurs and a forte (*f*) dynamic marking.
- Viola (Vla.):** The viola part features a *szól sol* (soliloquy) marking and a forte (*f*) dynamic marking. It plays a melodic line with slurs.
- Violoncello (Vcl.):** The cello part plays a melodic line with slurs.
- Bassoon (Basso):** The bassoon part is present but contains no notation.

⑤

I Fl. *f dimin. molto grazioso* *p*

II Fl.

I Ob. *f*

II Ob.

I Cl. *f dimin. molto grazioso* *f* *pp*

II Cl.

Cl. basso

I Fag. *f* *ppp*

II Fag.

Cor. *f*

Trba. *f*

Timp. *ppp*

⑤

Arpa *p* *p*

I Viol. *pizz.* *pp*

II Viol. *pizz.* *pp*

Vla. *pizz.* *pp* *arco* *2 soli con sord.* *pp*

Vcl. *pizz.* *pp* *arco* *ppp*

Basso *ppp*

⑥ Tempo I

The musical score is arranged in systems for various instruments. The first system includes Flute I and II, Oboe I and II, Clarinet I and II, Clarinet Basso, Bassoon I and II, Horn I and II, and Trombone. The second system includes Timpani, Harp, Violin I and II, Viola, Violoncello, and Double Bass. The score is marked with dynamics such as *p*, *mf*, *pp*, and *ppp*, and includes performance instructions like *arco*, *pizz.*, *senza sord.*, and *Tutti*. The tempo is marked *Tempo I* at the beginning of the section.



rall. molto ⑦ Più mosso

Orchestral score for page 41, featuring various instruments and dynamic markings.

- Flutes (Fl. I, II):** Part I starts with a *rall.* marking and a *p* to *f* dynamic range. Part II follows a similar pattern.
- Oboes (Ob. I, II):** Part I has a *solo* section starting at measure 7 with *p* and *pp* dynamics, ending with a *f* dynamic. Part II has a *f* dynamic.
- Clarinets (Cl. I, II):** Part I has a *pp* dynamic. Part II has a *f* dynamic and a *dimin.* marking.
- Clarinet Basso (Cl. basso):** Starts with a *pp* dynamic and a *dimin.* marking.
- Fagotti (Fag. I, II):** Part I has a *pp* dynamic. Part II has a *p* to *f* dynamic and a *dimin.* marking.
- Cori (Cor.):** Part I has a *pp* dynamic. Part II has a *p* to *mf* dynamic.
- Truba (Trba.):** Part I has a *pp* dynamic. Part II has a *p* to *f* dynamic and a *dimin.* marking.
- Timp. (Timp.):** Part I has a *pp* dynamic. Part II has a *p* to *f* dynamic and a *dimin.* marking.
- Arpa (Arpa):** Part I has a *p* dynamic. Part II has a *p* to *f* dynamic and a *dimin.* marking.
- Violini (Viol. I, II):** Part I has a *p* to *pp* dynamic. Part II has a *p* to *f* dynamic and a *dimin.* marking.
- Vla. (Vla.):** Part I has a *pp* dynamic and a *dimin.* marking.
- Vcl. (Vcl.):** Part I has a *p* dynamic and a *dimin.* marking.
- Basso (Basso):** Part I has a *p* to *f* dynamic and a *dimin.* marking.

Lento

8 tranquillo

9

I Fl. *mp* *solo*  
 II Fl.  
 I Ob. *p*  
 II Ob.  
 I Cl. *p*  
 II Cl. *p*  
 Cl. basso *p*  
 I Fag. *p*  
 II Fag. *pp*  
 Cor. *pp*  
 Arpa *p*  
 2 soli *Lento* 8 *triquillo* 9  
 V.I. *pp* *mp* *p* *pp*  
 V.II *div.* *p*  
 Vla. *p* *div.* *zms.* *pp*  
 Vcl. *pp*  
 Basso *pp*

rall. <sup>10</sup> Più tranquillo

Fl.

Ob.

I Cl.

II Cl.

I Fag.

II Fag.

Cor.

Arpa

2 soli

I. V.

II. V.

Vi.

Vcl.

Basso

*p*, *f*, *pp*, *sub. pp*, *col altri*, *solo*, *8va*, *rall.*, *pp*, *p*

(11)

Cl. *pp* *pp* *ppp* *mp* *ppp* *mp dim.*

Cl. basso *ppp* *mp* *ppp* *mp dim.*

I *mf* *pp* *mp* *mp dim.*

Fag. II *mp* *mp dim.*

Cor. *1<sup>o</sup> solo* *pp* *mf* *pp* *mf dim.*

Arpa *mf*

3 Viol. soli *mf dim.* *mf dim.* *mf dim.*

U.I. *morendo* *ppp* *mp* *ppp* *mf dim.*

U.II *morendo* *ppp* *mp* *ppp* *mp dim.*

Vla. *2 soli* *tr* *col altri* *ppp* *mp* *ppp* *mp dim.*

*altri* *morendo*

Vel. *pizz.* *arco* *pp* *ppp* *mp* *mp dim.*

*pizz.* *arco* *pp* *ppp* *mp* *ppp* *mp dim.*

*pizz.* *arco* *pp* *ppp* *mp* *ppp* *mp dim.*

Basso *pizz.* *arco* *pp* *mp* *mp dim.*

### III. Terhenniemi

*Allegro leggiero e scherzando.* ♩ = 126

Clar. *f* *dim.*

Cl. basso *fp* *f* *dim.*

I-II Cor. *bouchés* *fp* *f* *dim.*

III Cor.

Tamb. *fp* *mf* *dim.*

*Allegro leggiero e scherzando.* ♩ = 126

Arpa *f*

Vla. *con sord. pizz.* *ff*

Ocl. *con sord. pizz.* *f* *dim.*

Fl. *pp* *grazioso*

Cl. basso *p*

Cor. *pp*

Tamb. *pp* *ppp*

VI. II. *pizz.* *con sord.* *p* *pp*

Vla. *pizz.* *arco* *p* *pp*

Vcl. *pizz.* *con sord.* *p* *pp*

Basso *con sord.* *p* *pp*

This page of a musical score features eight staves for various instruments. The Flute (Fl.) staff at the top contains a melodic line with a circled '1' above the fifth measure. The Clarinet (Clarin.) staff below it has a similar melodic line starting in the fifth measure, marked with a first ending bracket and a 'p' dynamic. The Trumpet (Trbe) staff has a few notes in the fifth and sixth measures, marked with a first ending bracket, 'con sord', and 'pp' dynamics. The Trombone (Tomb.) staff shows a rhythmic pattern of eighth notes with a circled '1' above the fifth measure. The Arpa (Arpa) staff has a few notes in the fifth and sixth measures, marked with a first ending bracket and 'mf' dynamic. The Violin II (Viol. II.) staff has a rhythmic pattern of eighth notes. The Viola (Vlu) staff has a rhythmic pattern of eighth notes. The Bassoon (Basso) staff at the bottom has a rhythmic pattern of eighth notes. A circled '1' is also located below the Bassoon staff at the end of the page.

Fl.  
 Oboe  
 Clar.  
 Corni  
 Trombe  
 Tamb.  
 Arpa  
 Vl. II.  
 Viola  
 Bassi

Musical score for page 47, featuring various instruments and dynamic markings. The score includes:

- Flute (Fl.):** Part 2, marked with a circled 2.
- Oboe:** Part I, Solo, marked *mp* and *f*.
- Clarinet (Clar.):** Part I, marked *mp* and *f*.
- Cornets (Corni):** Part I, marked *p* and *modo nat.*.
- Trombones (Trombe):** Part I, marked *mp* and *f*.
- Tambores (Tamb.):** Part I, marked *mp* and *f*.
- Arpa (Arpa):** Part I, marked *mp* and *f*.
- Violini II (Vl. II.):** Part I, marked *p*.
- Viola (Viola):** Part I, marked *p*.
- Bassi (Bassi):** Part I, marked *f*.

The score includes various musical notations such as clefs, time signatures, dynamics, and articulation marks. The time signatures change from 4/4 to 3/4 and 5/4. The key signature is D major.

Fl. *à 2.* *p* *cresc.* *mp* **3**  
 Ob. *p* *mp*  
 C. ingl. *mp*  
 Clar. I. *Solo* *p* *cresc.* *poco f*  
 Fag. I. *pp* *cresc.* *mp*  
 Corni *pp* *cresc.*  
 Trbe *pp*  
 Xyloph. *mp*  
 Tomb. *mp*  
 V. I. *pizz. con sord.* *mp* **3**  
 V. II. *pp* *cresc.* *sub. p*  
 Vla. *pp* *cresc.* *sub. p*  
 Vcl. *pp* *cresc.* *mp*  
 Basso *mp* **3**



This page of a musical score contains the following parts and markings:

- C. ingl.**: English Horn part with a melodic line and a *pp* dynamic marking.
- Clar.**: Clarinet part with a melodic line and a *pp* dynamic marking.
- Fag.**: Bassoon part with a melodic line and a *pp* dynamic marking.
- Corni**: Horns part, including first and second endings (II. and III.) and a *pp bouchés* marking.
- Xyloph.**: Xylophone part with a rhythmic pattern.
- V. I.**: Violin I part with a melodic line.
- V. II.**: Violin II part with a melodic line.
- Vla.**: Viola part with a melodic line.
- Vcl.**: Violoncello part with a melodic line and a *mp* dynamic marking.
- Bosso**: Bassoon part with a melodic line.

*Fl.* I. *p* *cresc.* *cresc.* *cresc.*

*C. ingl.* *cresc.* *cresc.*

*Clar.* *cresc.*

*Cl. basso* *cresc.* *tr*

*Fag.* *cresc.* *à 2.* *tr* *cresc.*

*Corni* II. *cresc.* III. *cresc.*

*Trombe*

*Xyloph.*

*V. I.*

*V. II.* *cresc.* *cresc.* *arco* *cresc.*

*Vla* *cresc.* *cresc.* *arco* *cresc.*

*Vcl.* *cresc.*

*Basso*

④

*Fl.* *tr* *f*

*C. ingl.* *f*

*Clar.* *f dim.*

*Cl. basso* *f dim.*

*Fag.* *f dim.*

*Corni* *f dim.*

*Trombe* *con sord. à 3.* *f dim.*

*Xyloph.*

*Tamb.* *f dim.*

*V. I.* *pizz.* *fz*

*V. II.* *ff dim.*

*Vla.* *ff dim.*

*Vcl.* *ff dim.*

*Basso*

⑤

Cl. basso

Fag.

Corni

Trombi

Tamb.

Arpa

V. I.

V. II.

Vla.

Vcl.

Basso

*p*

*pp*

*mf*

*arco unis.*

*p gruzzoso*

*pizz.*

*mp dim.*

*pp*

*mp dim.*

*pp*

*mp dim.*

*pp*

⑤

This musical score page, numbered 53, contains the following parts and markings:

- String Section:** Violins I (V.I.), Violins II (V.II), Violas (Vla), and Cellos (Vcl.).
- Woodwinds:** Flutes (Fl.), Oboes (Ob.), Clarinets (Cl.), Bassoons (Bs.), and Basses (Basso).
- Percussion:** Triangle (Triang.) and Tom-toms (Tomb.).
- Keyboard:** Arpa (Harp).

Key markings and dynamics include:

- pp* (pianissimo) for the Triangle part.
- arco* (arco) for the Violin I part.

The score is written in a key with one sharp (F#) and a common time signature (C). The music features complex rhythmic patterns, including sixteenth and thirty-second notes, and various articulations such as slurs and accents.

Fl. I. *mp*

Cl. I. *mp*

Cl. basso

Flg. I. *p*

Tomb. *f*

Arpa

V. I. *arco*

V. II. *pp*

Via. *pp*

Vcl. *arco* *pp*

Basso *f*

⑥

⑥

⑥

Fl.

Cl.

Fg.

V.II.

Vla.

Vcl.

Fl.

C.ingl.

Clar.

Fag.

Triang.

Arpa

Violini

Vla.

Vcl.

Basso

II.

Solo

*p*

*cresc.*

*f*

*p*

*mp*

*unis.*

*p*

*mp*

Fl. II. I.

C. ingl. *cresc.*

Cl. II. I.

Fag.

Cor. III. modo nat. *mf* *mf*

Triang.

Arpa *mi*

V. I. *poco f*

V. II. *poco f*

Vla.

Vcl.

Basso *mf*

Detailed description of the musical score: This page contains a full orchestral score for measures 1 through 5. The key signature is one sharp (F#) and the time signature is 3/4. The instruments and their parts are: Flute II (melodic line with first and second endings), Clarinet in G (melodic line with a crescendo), Clarinet in C (melodic line with first and second endings), Bassoon (melodic line), Horn III (melodic line in natural mode, marked *mf*), Trumpet (melodic line), Arpa (chordal accompaniment with a *mi* marking), Violin I (melodic line with *poco f* marking), Violin II (melodic line with *poco f* marking), Viola (melodic line), Violoncello (melodic line), and Bass (melodic line with *mf* marking). The score includes various musical notations such as slurs, accents, and dynamic markings.



**Fl.** I. ⑦

**Ob.** I. *f*

**C. ingl.** *cresc.* *sub. p*

**Cl.**

**Fog.**

**Corni** I. *modo not.* *p*

**Triangl.** ⑦

**Arpa** *mf*

**V. I.**

**V. II.** *pizz.*

**Vla.** *pizz.*

**Vcl.** *pizz.* *mp*

**Basso** *mf* ⑦

Fl. *pp* *à 2.*

Ob. *pp*

C. ingl.

Cl. I.

Cl. II. *marc.* *meno marc.* *pp*

Cl. basso

Corni *pp*

I-II

Trb.

III-IV

Xyloph. *pp*

Arpa

V. I. *pizz.* *pp* *arco*

V. II.

Vla.

Vcl. *pp*

Basso

Fl. ⑤  
 Fl. picc. *mp*  
 Ob.  
 Cl. I. *Solo*  
           *p cresc. poco f*  
 Cl. II.  
 Cl. basso *mp*  
 Corni  
 I-II.  
 Trb. *senza sord. p*  
 III-IV.  
 Xyloph. *cresc. mp* ⑥  
 V. I. *p*  
 V. II. *cresc. p*  
 Vla. *cresc. p*  
 Vcl. *cresc. mp p*  
 Basso *mp* ⑧

Fl.

Fl. picc.

Ob. I.

Ob. II.

C. org.

Cl. I.

Cl. basso

Cor.

Tr. I.

Tr. II-IV

Xyloph.

V. I.

V. II.

Vla.

Vcl.

Basso

*p*

*fp*

*p*

*p*

*p*

$\frac{5}{4}$

$\frac{3}{4}$

$\frac{1}{4}$

$\frac{5}{4}$

$\frac{3}{4}$

$\frac{1}{4}$

*p*

*p*

*p*

⑨ Più moderato, espressivo e con anima ♩ = 92

II. *mf*

Fl. *mf*

Fl. picc. *mf*

Ob. *tr*

C. ingl.

Cl. I. *mf*

Cl. II.

Cl. basso *mf*

Fag. *mf*

Cor. *pp*

Xyloph.

*Più moderato, espressivo e con anima ♩ = 92*

Trpa *f*

V.I. *tr*, *p div.*, *cresc.*

V.II. *arco*, *p div.*, *cresc.*

Vla. *p*

Vcl. *arco*, *p*

⑨

This page of a musical score features the following instruments and parts:

- Cl. I.:** Clarinet I, playing a melodic line with dynamics *f* and *mf*.
- Cl. II.:** Clarinet II, playing a melodic line with dynamics *f* and *mf*.
- Cl. basso:** Bass Clarinet, playing a melodic line with dynamics *f* and *mf*.
- Foy.:** Bassoon, playing a melodic line with dynamics *f* and *mf*.
- Cor.:** Horns, with two parts (I and II) playing sustained notes with dynamics *p* and *f*.
- Arpa:** Harp, playing arpeggiated chords.
- Violini:** Violins, playing sustained chords with dynamics *f* and *p*.
- Vlu:** Viola, playing a melodic line with dynamics *f* and *p*, marked *unis.* (unison).
- Vcl:** Violoncello, playing a melodic line with dynamics *f* and *p*.
- Basso:** Double Bass, playing a melodic line with dynamics *f* and *p*.

This musical score page, numbered 63, contains the following parts and markings:

- Cl. I.:** Clarinet I part with melodic lines and a *cresc.* marking.
- Cl. II.:** Clarinet II part with melodic lines and a *cresc.* marking.
- Cl. basso:** Bass Clarinet part with melodic lines and a *cresc.* marking.
- Fag.:** Bassoon part with melodic lines and a *cresc.* marking.
- Cor.:** Horns part with dynamic markings of *mp* and *p*.
- Arpa:** Piano part with melodic lines and a *mf* marking.
- Violini:** Violins part with melodic lines and a *p* marking.
- Vla:** Viola part with melodic lines.
- Vcl.:** Violoncello part with melodic lines and dynamic markings of *mp*, *cresc. molto*, and *ff*.
- Basso:** Double Bass part with melodic lines and a *p* marking.

*roll.* *a tempo* *roll.*

*f*

*f* *dim.*

*roll.* *a tempo* *roll.*

*f*

*cresc.* *roll.* *a tempo* *roll.*

*mp*

*roll.* *a tempo* *roll.*

*ff*

*mf* *f* *unis.* *dim.*

*f*

*mf*



⑩ *Tempo I. (Allegro)*

Ob.

Clar. I. *p* *pp*

Fag. II. *p* *pp*

Arpa *p*

*Tempo I. (Allegro)*

Violini *p* *pp*

Vla.

Vcl.

Basso *p*

⑩

Ob. I. *pp*

Clar. I. *pp*

Fag. II. *pp*

Trbe I. *con sord. pp*

Triang. *pp*

Arpa

Viol. II.

Ob.

Fog.

Trbe

Triang.

Arpa

III.  
con sord.

Ob.

Cl.

Fog.

Trbe

Triang.

Arpa

11 tempo poco più moderato

Fl. *mf* *cresc.* *roll. f*

Ob. *mf* *f*

C. ingl.

Cl. I.

Cl. II.

Cl. basso

Fug. II. *f* *à 2* *f*

C. Fug.

11 tempo poco più moderato

rall.

Trbe.

Corni *mf* *f*

Triang.

tempo poco più moderato

rall.

Arpa

Violini *senza sord. div. p* *poco f*

Vla.

Vcl. *senza sord. arco*

Basso *senza sord. poco f*

11 poco f

*rall. molto a tempo*

*Piccolo*  
*a tempo*  
*f*

*I.*  
*Fl.*  
*mf cresc.*  
*ff*  
*meno f*

*II.*

*I.*  
*Ob.*  
*mf cresc.*  
*ff*  
*meno f*

*II.*  
*mf cresc.*

*C. ingl.*  
*a tempo*  
*ff*  
*meno f*

*Clor.*  
*a 2.*  
*ff*  
*meno f*

*Cl. basso*  
*ff*  
*meno f*

*Fag.*  
*a 2.*  
*ff*  
*meno f*

*C. Fag.*  
*ff*  
*meno f*

*Corni*  
*cresc.*  
*ff*  
*meno f*

*a tempo*

*Triangl.*

*Arpa*  
*rall. molto a tempo*

*Violini*  
*a tempo*  
*poco f*  
*ff*  
*meno f*

*Vla*  
*senza sord.*  
*f*  
*ff*  
*meno f*

*Vcl.*  
*f*  
*cresc.*  
*ff*  
*meno f*

*Basso*  
*ff*  
*meno f*

*allargando*

(12) *agitato*

Fl. *pico.*  
 Fl. I. II.  
 Ob. I. II.  
 C. ingl.  
 Cl. I. II.  
 Cl. bas.  
 Fag. I. II.  
 C. Fag.

*cresc.*  
*ff*  
*ff*  
*mf*  
*ff*  
*cresc.*  
*agitato*

*allargando*

(12)

I. II.  
 Cor.  
 III. IV.  
 I. II.  
 Trpt.  
 III. IV.  
 Trb. I. II.  
 III e  
 Tuba  
 Timp.  
 Tamb.

*cresc.*  
*ff*  
*mf*  
*senza sord.*  
*f*  
*cresc.*  
*ff*  
*senza sord.*  
*f*  
*cresc.*  
*fff*  
*mf*  
*allargando*  
*agitato*  
*f*

*allargando*

*agitato*

I.  
 Vl.  
 II.  
 Vla.  
 Vcl. Basso

*cresc.*  
*mf*  
*mf*  
*cresc.*  
*ff*  
*mf*  
*cresc.*  
*ff*  
*mf*

*poco a poco piú agitato*

This musical score page contains the following parts and markings:

- Fl.** Flute part with *picc.* (piccicato) marking.
- Fl.** Flute part.
- Obo. I-II** Oboe parts with *ff* (fortissimo) dynamic.
- Cor. ingl.** English Horn part.
- Cl. I-II** Clarinet parts with *ff* dynamic.
- Cl. bas.** Bass Clarinet part.
- Fag. I-II** Bassoon parts with *ff* dynamic.
- Con.** Bassoon part.
- I-II Cor.** Horn I-II parts with *ff* dynamic.
- III-IV Cor.** Horn III-IV parts.
- I-II Trpt.** Trumpet I-II parts with *ff* dynamic and *a2* marking.
- III-IV Trpt.** Trumpet III-IV parts.
- Trb. I-II** Trombone I-II parts with *ff* dynamic.
- Trb. III e Tuba** Trombone III and Tuba part with *ff* dynamic.
- Timp.** Timpani part.
- Tamb.** Tambores part with *ff* dynamic.
- Arpa** Harp part.
- I Vla.** Violin I part with *ff* dynamic.
- II Vla.** Violin II part with *ff* dynamic.
- Vcl. Basso** Violoncello part with *ff* dynamic and *ff* *Vel.* marking.

13

Allegro molto vivace ♩ = 160

Picc.  
 F.b.  
 Ob. I-II *sp* *Ob. I*  
 Cor. 1792.  
 Cl. I-II  
 Cl. bas.  
 Fag.  
 I-II  
 Cor.  
 III-IV  
 I-II  
 Trpt.  
 III-IV  
 I-II  
 Trb.  
 III  
 Tamb.  
 Arpa *P*

13

Allegro molto vivace ♩ = 160

I  
 Vl. *sp*  
 II *sp*  
 Vla. *sp*  
 Vcl.

13

Ob. I *piu p*

Arpa

VI. II

Vla.

Fl. *mf*

Ob. I-II *mp*

Arpa

VI. II

Vla.

(14) Fl.

(14)

Picc. *mp*

Fl.

Ob. II *p*

Coringl. *mp*

Arpa

VI. II

Vla.



Cor. ingl.

Arpa

I  
Vl.

II

Vla.

*pizz. m. g.*  
*p*

*cresc.*

15

Fl.

I  
Obo.

II

Cor. ingl.

Cl. I-II

I-II  
Cor.

III-IV

Triang.

Arpa

I  
Vl.

II

Vla.

*pp*

*poco f*

*cresc.*

*mf*

*cresc.*

*pp*

*pp*

*pp*

15

*p*

*p*

*mf*

*cresc.*

*cresc.*

*cresc.*

16

I FL. I  
 II  
 Ob. I-II  
 Cor. ing.  
 Cl. I-II  
 Cl. bas.  
 I. Vl.  
 II  
 Vla.  
 Vcl.

Musical score for measures 15-16. The woodwinds (Flutes, Oboes, Clarinets, Bass Clarinet) and strings (Violins, Viola, Violoncello) play a rhythmic pattern of eighth notes. The brass (Cor Anglais) plays a melodic line. Dynamics include *f* and *arco*.

16

FL. I-II  
 Ob. I-II  
 Cl. I-II  
 Cl. bas.  
 Fag. I-II  
 I-II Cor.  
 III-IV  
 I Vl.  
 II  
 Vla.  
 Vcl.

Musical score for measures 17-20. The woodwinds (Flutes, Oboes, Clarinets, Bass Clarinet, Bassoons) and strings (Violins, Viola, Violoncello) continue the rhythmic pattern. The brass (Cor Anglais) plays a melodic line. Dynamics include *f*, *poco f*, and *piu f*.



17

Picc. *pp*  
 I *mf*  
 Fl. II *p*  
 I *p*  
 Ob. II *f*  
 Cor. ingl. *p*  
 I *p*  
 Clar. II *p*  
 Cl. bas.  
 Fag.  
 I - II *f*  
 Cor. III - IV *p*  
 Triang. *p*  
 Arpa *mf*  
 I *pizz. m.g.*  
 Vl. I *p*  
 II *p*  
 Vla. *p*  
 Vcl. *più p*  
 Basso *più p*

This musical score page, numbered 77, features a variety of instruments. The Piccolo part begins with five notes marked with a forte (f) dynamic. The Flute I part has a melodic line, while Flute II and Oboe I have rests. Oboe II and Clarinet I/II parts have notes marked with pianissimo (pp) dynamics. The Clarinet Bass and Bassoon parts are silent. The Horns (I-II and III-IV) play chords marked with pp. The Triangle part has a simple rhythmic pattern. The Arpa part has chords. The Violin I part has a melodic line with accents. The Violin II and Viola parts have a rhythmic pattern marked with saltando. The Violoncello and Bass parts are silent.

Ob. I

Timp.

Arpa

I  
Viol.

II

Vla.

Vcl.

Basso

(18)

*pp*

*arco div.*

*pp*

*div.*

*pp*

*pp*

*pp*

*pizz.*

*P*

(18)

Ob. I

Timp.

Arpa

I  
Viol.

II

Vla.

Vcl.

Basso

*p*

*pp*

*unis.*

*div.*

19

# Calmando

Fl.

Ob. *pp*

Cl. *fp* *dim.*

Fag.

Cor.

Trbe.

Tbni

Triang. *pp*

Timp. *pp* *p*

Arpa *pp* *pp*

19

# Calmando

I Viol. *pp* *ppp*

II Viol. *pp* *ppp*

Vla. *pp* *ppp*

Vcl. *pp* *ppp* *Sul G* *p*

Basso *pp* *ppp* *Sul G* *p*

## IV. Kehtolaulu Lemminkäiselle

Vaggvisa till Lemminkäinen — Cradle Song for Lemminkäinen

*Andante mosso* ♩ = 40-42

Fl.

Ob.

Cor.ingl.

Clar.

Cl. bas.

Fag.

I - II

Cor.

III - IV

Tuba.

Tromb.

Timp.

Arpa

*Andante mosso* ♩ = 40-42

I

Vl.

II

Vla.

Vcl.

Basso

*p*

*pp*

*Cl. II*

*p*

*pp*

*pp*

*Fag. II*

*p*

*pp*

*Cor. II*

*p*

*pp*

*Cor. IV*

*mp*

*p*

*con. sord.*

*con. sord.*



*poco rall.*      ① *a tempo piú lento e molto espressivo*

Fl.

Ob.

Coringl.

Clar.

Cl. bas.

Fag.

I - II  
Cor.

III - IV

Trbe.

Trbni.

Timp.

Arpa

*dim.*

*poco rall.*      ① *a tempo piú lento e molto espressivo*

Viol. I

*con sord.*      *p molto espr.*

Viol. II

*con sord.*      *pp*

*con sord.*      *pp*

Vla.

*dim.*      *pp*

Vcl.

*dim.*      *p espr.*

Basso

*con sord.*      *pp*

This page of a musical score, numbered 82, features a variety of instruments and dynamic markings. The instruments listed on the left are Flute (Fl.), Oboe (Ob.), Cor Anglais (Cor. angl.), Clarinet (Clar.), Clarinet Bass (Cl. bas.), Bassoon (Fag.), Horn (Cor.), Trumpet (Trb.), Trombone (Trbni), Arpa (Arpa), Solo Violin (Solo Vl.), Violin I (Allri), Violin II (Viol. II), Viola (Vla.), Violoncello Solo (Vcl. Solo), Violoncello I (Allri), and Bass.

Key musical elements include:

- Flute (Fl.):** A melodic line starting with a circled '2' and a *pp* dynamic marking.
- Cor Anglais (Cor. angl.):** A rhythmic pattern with dynamics *meno p* and *piu p*.
- Clarinet (Clar.):** A melodic line with a first finger fingering (*I*) and *pp* dynamic.
- Arpa (Arpa):** A piano accompaniment with a *p* dynamic.
- Solo Violin (Solo Vl.):** A melodic line with a circled '2' and a *p* dynamic.
- Violin I (Allri):** A rhythmic pattern with dynamics *meno p* and *piu p*.
- Violin II (Viol. II):** A melodic line with dynamics *p* and *pp*.
- Viola (Vla.):** A melodic line with dynamics *p* and *pp*.
- Violoncello Solo (Vcl. Solo):** A melodic line with a *p* dynamic.
- Violoncello I (Allri):** A rhythmic pattern with dynamics *mp* and *p*.
- Bass:** A melodic line with dynamics *pizz.* and *arco*.

③ a tempo

*rall. a tempo rall. molto*

Fl. *p*

Ob. *a2 p*

Cor. ingl. *pp*

Clar. *p*

Cl. bas. *p*

I *p*

Fag. I *p*

Cond. Fag. *p*

I *p*

Cor. II *p*

③

Arpa

*rall. a tempo rall. molto a tempo*

Solo Vcl. *p*

Altri *p < f >*

Viol. II *p < f >*

Vla. *p < pp >*

Vcl. Solo *p*

Altri *p < f >*

Basso *p*

*rall. Più lento*

The musical score is arranged in a standard orchestral format. The instruments and their parts are as follows:

- Flutes (Fl.):** I and II. Dynamics: *p*, *poco f*, *meno f*, *dim.*
- Oboe (Ob.):** Dynamics: *poco f*, *meno f*, *dim.*
- Cor Anglais (Cor.ingl.):** Dynamics: *pp*
- Clarinets (Clar.):** I and II. Dynamics: *poco f*, *meno f*, *dim.*
- Bassoon (Cl. bas.):** Dynamics: *pp*
- Bassoon Contrabasso (Cont. Fag.):** Dynamics: *mf*, *p*, *dim.*
- Horns (Cor.):** I and III. Dynamics: *mf*, *mp*, *dim.*
- Arpa (Arpa):** Dynamics: *ff*
- Violins (Viol.):** I and II. Dynamics: *poco f*, *meno f*, *dim.*, *pp*. Includes *rall.* and *un.* markings.
- Viola (Vla.):** Dynamics: *poco f*, *meno f*, *dim.*, *pp*
- Violoncello (Vcl.):** Dynamics: *poco f*, *meno f*, *dim.*, *pp*
- Bass (Basso):** Dynamics: *poco f*, *meno f*, *dim.*, *pp*

Cor. ingl. *rall.* ④ *Encora piú lento*

Cl. bas.

Fag. *pp* *ppp*

Arpa *pp*

Viol. I *rall.* *pp* *div.*

Viol. II *pp* *div.*

Vla. *pp* *div.*

Vcl. *pp* *div.*

Basso *pizz.* *pp* ④

*Lentissimo*

Clar. I *pp* *morendo*

Clar. II *pp* *morendo*

Cl. bas.

Fag. *ppp* *quasi niente* *pp* *morendo*

Arpa *ppp* *pp*

Viol. I *pp* *morendo*

Viol. II *pp* *morendo*

Vla. *pp* *morendo*

Vcl. *pp* *morendo*

Basso *arco* *pp* *morendo*

# V. Sammon taonta

Sampo smides — The Forging of the Sampo

*Allegro molto moderato* ♩ = 66

*Fl.*  
*Ob.*  
*Cor. ang.*  
*Clar.*  
*Fag.*  
*C. Fag.*  
*Cor.*  
*Tuba.*  
*Tromb.*  
*Timp.*  
*Harp.*  
*2 V.*  
*V.I.*  
*altri*  
*2 V.*  
*V.II*  
*altri*  
*2 Vla.*  
*Vla.*  
*altri*  
*2 Cel.*  
*Cel.*  
*altri*  
*Basso*

*p*  
*mf*  
*p*  
*poco marc.*  
*pp*  
*pp*  
*pp*  
*pp*  
*pizz*  
*p*  
*poco marc.*  
*poco marc.*

This musical score page, numbered 87, features a variety of instruments. The Clarinet (Clar.) part is the most active, with a melodic line in the upper register, marked with dynamics such as *mf* and *p*. The Bassoon (C. Fag.) part provides a lower register accompaniment. The Flute (Fl.) and Oboe (Ob.) parts are mostly silent. The Violin I (V.I.) and Violin II (V.II) parts play sustained chords. The Viola (Vla.) part also plays sustained chords. The Cello (Cel.) and Double Bass (Basso) parts provide a rhythmic and harmonic foundation with sustained notes and some movement in the lower register. The score is written in a 2/4 time signature and includes various musical notations such as clefs, notes, rests, and dynamic markings.

① Poco più mosso e poco agitato

*p* più agitato

Fl. *p cresc.*

Cor. ing. *pp* *mf*

Clar.

Fag. *a2*

C. Fag.

Cor. *pp* *mf*

① Poco più mosso e poco agitato

*p* più agitato

Arpa

V. I. *cresc.*

V. II. *cresc.*

Vla. *cresc.*

Vcl. *cresc.*

Basso



*allargando*

*a 2*

*f cresc.*

*mf*

*mp cresc. poco a poco*

*p cresc. poco a poco*

*f*

*pp cresc. poco a poco*

*col altri*

*p*

*cresc.*

*ff*

Tempo I ma molto affettuoso

②

Fl. picc.

Fl. I-II

Ob. I-II

Cor. ing.

Clar.

Cl. basso

Fag.

C. Fag.

Cor.

Trba.

Tromb. I-II

Tromb. III  
Tuba

Timp.

Arpa

V. I-II

Vla.

Vcl.

Basso

*f*

*ff*

*fz*

*arco*

*pp*

*arco*

Fl. picc.

Fl. I, II

Ob. I, II

Cor. ang.

Clar.

Cl. basso

Fag.

C. Fag.

Cor.

Tubo. I, II

III  
Tuba

Timp.

Harp

V. I, II

Vla.

Viol.

Basso

*meno f*

*dim.*

*mp*

*pizz.*

*arco*

④ Tempo molto moderato  $\text{♩} = 56$

Ob. I-II  
 Cor. ing.  
 Cor.  
 Fdn. *I con sord.* *pp*

④ Tempo molto moderato  $\text{♩} = 56$

Cassa *pp*  
 Viol. *pp sul ponticello*  
 Vla. *pp sul ponticello*  
 Vcl. *arco* *pp sul ponticello*  
 Basso *pp*

Clar. *p*  
 Cor. *con sord. pp*  
 I-II *con sord.*  
 Trba. *fp con sord.*  
 Fdn. *pp*  
 Cassa  
 V. II  
 Vla.  
 Vcl.  
 Basso

Fl.

Ob.

Cor. ing.

Clar.

Cor.

Trbn.

Cassa

I

II

Vla.

Vcl.

Basso

*fp*

*f*

*Cresc.*

*I<sup>o</sup>*

*II<sup>o</sup>*

*III con sord.*

Fl. *pp* *sf* *sf*

Ob. *pp* *sf* *sf*

Cor. ing.

Clar. *dim.*

Fag. *1<sup>o</sup>* *sf*

Cor. *senza sord.* *p*

Tuba. *senza sord.* *III-IV*

Tbn.

Cassa *cresc. poco a poco*

I. VI. II.

Vla. *pos. ord.*

Vcl. *f* *sul ponticello* *pos. ord.* *f*

Basso *cresc. poco a poco*

This page of a musical score, numbered 95, features a variety of orchestral instruments. The Flute (Fl.) and Oboe (Ob.) parts are mostly silent with dynamic markings. The Cor Anglais (Cor. ing.) has a melodic line with a dynamic marking of *vo*. The Clarinet (Cl.) and Clarinet Basso (Cl. basso) parts have dynamic markings of *a2* and *f*. The Bassoon (Fag.) part has a dynamic marking of *a2*. The Cor (Cor.) part has a dynamic marking of *p*. The Trombone (Tuba) part has a dynamic marking of *p*. The Cymbals (Cassa) part has a dynamic marking of *sf*. The Violins I (V.I.) and Violins II (V.II) parts have dynamic markings of *p*, *cresc.*, and *sf*. The Viola (Vla.) part has a dynamic marking of *sf*. The Violoncello (Vol.) part has a dynamic marking of *sf*. The Double Bass (Basso) part has a dynamic marking of *sf*.

5

I Fl. *f* *cresc.* *f marc.*  
 II Fl. *f* *cresc.* *f marc.*  
 Ob. I-II *f* *cresc.* *f marc.*  
 Cor. ingl. *fp*  
 I Clar. *f* *cresc.* *f marc.*  
 II Clar. *f* *cresc.* *f marc.*  
 Cl. bass. *fp* *cresc.*  
 Fag. *fp* *cresc.*  
 I-II Cor. *mf* *cresc.*  
 III-IV Cor. *mf* *cresc.*  
 I-II Trbe. *f marc.* *senza sord.*  
 III-IV Trbe. *cresc.*  
 Trb. I-II *senza sord.* *I* *mf cresc.* *f marc.*  
 Trb. III e Tuba *f marc.*

5

Triang. *f*  
 Cassa *mf cresc.*  
 Campana *poco f*  
 I Viol. *div.* *cresc.* *ff*  
 II Viol. *div.* *cresc.* *ff*  
 Vla. *pos. ord.* *f* *fp* *cresc.*  
 Vcl. *f* *fp* *cresc.*  
 Basso *mf cresc.* *cresc.*



*rall.* *Più moderato ma sempre molto affettuoso*

picc. Fl. I-II Co. I-II Cor. ingl. Clar. I-II Cl. bas. Fag. Cont. Fg.

I-II Cor. III-IV Trpt. I-II III-IV Trb. I-II Trb. III e Tuba

*rall.* *Più moderato ma sempre molto affettuoso*

Timp. Triang. Camp. I Viol. II Vla. Vcl. Basso

*allargando* - - - - - *molto*

⑥ *a tempo*

*poco rit.*

picc.  
Fl. I-II  
Ob. I-II  
Cor. ingl.  
Clar. I-II  
Cl. bas.  
Fag.  
Cont. Fg.

I-II Cor.  
III-IV Cor.  
I-II Trbu.  
III-IV Trbu.  
Trb. I-II  
Trb. III Tuba

Timp.  
Triang. Pialli  
Camp.

I Viol.  
II Viol.  
Vla.  
Vcl.  
Basso

*allargando* - - - - - *molto*

⑥ *a tempo*

*poco rit.*

*fff*

*ff*

*agitato*

picc  
 Fl. I-II  
 Ob. I-II  
 Cor. ingl.  
 Clar. II  
 Cl. bas.  
 Fag.  
 I-II  
 Cor.  
 III-IV  
 I-II  
 Trba  
 III-IV  
 Trb. I-II  
 Trb. III  
 Tuba  
 Timp.  
 Triang.  
*agitato*  
 Viol. I  
 Viol. II  
 Vla.  
 Vcl.  
 Basso

Musical score for page 99, featuring woodwinds, brass, and strings. The score is marked *agitato* and includes various dynamics like *ff* and *f*. It shows parts for Piccolo, Flutes, Oboes, Cor Anglais, Clarinets, Bassoon, Horns, Trumpets, Trombones, Timpani, Triangle, Violins, Viola, Violoncello, and Bass.

allarg.

7

The musical score is arranged in a standard orchestral layout. It includes staves for Piccolo (picc.), Flutes (Fl. I-II), Oboes (Ob. I-II), Cor Anglais (Cor. ingl.), Clarinet in B-flat (Clar. I-II), Bassoon (Cl. bas.), Bassoon (Fag.), Contrabassoon (Cont. Fg.), Horns (I-II, III-IV), Trumpets (I-II, III-IV), Trombones (I-II, III, and Tuba), Timpani (Timp.), Triangle and Tam-tam (Triang. Tam-Tam), Arpa (Arpa), Violins (I, II), Viola (Vla.), Violoncello (Vcl.), and Bass (Basso). The score features various musical notations such as dynamics (p, mf, f, ff), articulation (accents, slurs), and performance directions like 'allarg.' and 'Largamente maestoso'. A circled number '7' appears above the Piccolo staff and below the Timpani staff. The woodwind and string sections show complex rhythmic patterns and melodic lines, while the brass section provides harmonic support with sustained notes and rhythmic figures.

*picc.*  
*Fl.*  
*I-II*  
*Ob. I-II*  
*Cor. angl.*  
*Clar. I-II*  
*Cl. bas.*  
*Fag.*  
*Conz. Fg.*  
*Corni*  
*Trba.*  
*Trb. I-II*  
*Trb. III e Tuba*  
*Timp.*  
*Triang.*  
*Cassa*  
*Tam-Tam.*  
*Cassa*  
*Camp.*  
*Arpa*  
*I*  
*Viol.*  
*II*  
*Vla.*  
*Vcl.*  
*Basso*

8

*allarg.*

This musical score page contains the following parts and markings:

- Picc.**: Piccolo
- Fl.**: Flute
- I-II**: Flute I and II
- Ob. I-II**: Oboe I and II, marked *meno f*
- Cor. ingl.**: English Horn
- Clar. I-II**: Clarinet I and II, marked *meno f*
- Cl. bas.**: Bass Clarinet, marked *meno f ma pesante*
- Fag. I-II**: Bassoon I and II, marked *meno f ma pesante*
- Cont. Fg.**: Contrabassoon
- I-II**: Horn I and II
- Corni**: Horns III and IV
- I-II**: Trumpet I and II, marked *meno f sonore*
- III-IV**: Trumpet III and IV
- Trb. I-II**: Trombone I and II, marked *meno f ma pesante*
- Trb. III e Tuba**: Trombone III and Tuba
- Triang.**: Triangle
- Tam-Tam**: Tam-tam, marked *mp cresc. poco a poco*
- I**: Violin I, marked *meno f*
- II**: Violin II
- Vla.**: Viola
- Vcl.**: Violoncello

The score features several dynamic markings: *meno f*, *f*, and *cresc.*. The tempo marking *allarg.* is present at the top right and bottom right of the page. The score is written in 5/4 time.

*a tempo*

*Molto maestoso*

The musical score is arranged in a standard orchestral layout. The top section includes woodwinds and strings, while the bottom section includes percussion and lower strings. The score is divided into two sections: *a tempo* and *Molto maestoso*. The *a tempo* section features a complex woodwind and string texture with various dynamics such as *pp*, *ff*, and *ppv*. The *Molto maestoso* section is characterized by a more unified and powerful sound, with prominent brass and string entries. The percussion section includes parts for Triangle, Cymbals, Cassa, and Camp, with specific markings like *Tri.*, *ff piatti*, and *Cassa*.





# SUOMALAISTA ORKESTERIMUSIIKKIA

## FINSK ORKESTERMUSIK ★ FINNISH ORCHESTRAL MUSIC

- a = partituuri ja aineisto ostettavissa — partitur och material till salu — score and material for sale  
 b = partituuri ostettavissa, aineisto vuokrattavissa — partitur till salu, material till läns — score for sale, material for hire  
 c = partituuri ja aineisto vuokrattavana — partitur och material till läns — score and material for hire

### *Leevi Madetoja* (1887—1947)

- Sinfonia I — Symfoni I — Symphony I, op. 29 ..... b  
 Sinfonia II — Symfoni II — Symphony II, op. 35 ..... b  
 Huvinäytelmäalkusoiitto — Lustspelsuvertyr — Comic Overture, op. 53 ..... b  
 Sinfoninen sarja orkesterille — Symfonisk svit för orkester — Symphonic Suite for Orchestra, op. 4  
     1. Elegia (jousille) — Elegi (för stråkar) — Elegy (for strings) ..... a  
     2. Nocturne ..... c  
     3. Pastorale ..... c  
     4. Finale ..... c  
 Lyyrillinen sarja sellolle ja orkesterille — Lyrisk svit för violon-cell och orkester — Suite lyrique pour violoncelle et orchestre  
 op. 51  
     1. Maisema — Landskap — Paysage   3. Kaihomieli — Vemod — Mélancolie  
     2. Aamu — Morgon — Matin         4. Caprice

### *Uno Klami* (1900)

- Kalevala-sarja — Kalevala-svit — Kalevala Suite, op. 23 ..... b  
     1. Maan synty — Jordens uppkomst — The Creation of the Earth  
     2. Kevään oras — Vårgrodd — The Sprout of Spring  
     3. Terhenniemi — Terhenniemi  
     4. Kehtolaulu Lemminkäiselle — Vaggvisa till Lemminkäinen — Cradle Song for Lemminkäinen  
     5. Sammon taonta — Sampo smides — The Forging of the Sampo  
 Kuningas Lear-alkusoiitto — Konung Lear, uvertyr — King Lear, Overture, op. 33 ..... c  
 Suomenlinna, alkusoiitto — Det gamla havsomflutna fästet, uvertyr — The Ancient Fortress by the Sea, Overture, op. 30 ..... c  
 Neljä suomalaista kansanlaulua jousiorkesterille ja pianolle — Fyra finska folksanger för stråkorkester och piano — Four  
 Finnish Folksongs for stringorchestra and piano, op. 12 ..... a  
 Tsheremissiläinen — fantasia sellolle ja orkesterille — Tsheremissisk fantasi för violoncell och orkester — Cheremissian  
 Phantasy for cello and orchestra ..... c

### *Selim Palmgren* (1878)

- Balettsarja — Balettsvit — Ballet Suite, op. 105 ..... c  
     1. Kruununprinsessan kulkue — Kronprinsessans kortege — Procession of the Crown Princess  
     2. Flemingin valssi — Flemings vals — Fleming's Waltz  
     3. Kansantyylinen polkka — Polka i folkstil — Polka in Folk Style  
     4. Kaihomiellinen soolo — Melankoliskt solo — Melancholy Solo  
     5. Siroja askeleita — Sirliga steg — Graceful Steps  
     6. Juhlalliset päättäjäiset — Festlig avslutning — Festive Finale  
 Tuhkimo-sarja — Askungen-svit — Cinderella Suite ..... c  
     1. Alkusoiitto — Förspel — Overture  
     2. Musette  
     3. Välisoitto — Mellanspel — Intermezzo  
     4. Sinipiikojen tanssi — Älvornas dans — Dance of Elves  
     5. Valssi — Vals — Waltz  
     6. Välisoitto — Mellanspel — Intermezzo  
     7. Tanssi mestauspaiikalla — Dans på avrättningsplatsen — Dance at the Gallows  
 Konserttifantasia viululle ja orkesterille — Konsertfantasi för violin och orkester — Concert Phantasy for violin and orchestra  
 op. 104 ..... c

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