

Elämän ja kuoleman lauluja

(2013-2014)

Sanna Ahvenjärvi

Text: Jenni Kinnunen

"Songs of Life and Death" was implemented with the support from the Finnish Cultural Foundation (North Ostrobothnia Regional Fund).

INSTRUMENTATION:

Mezzo-Soprano

Pf. (also Celesta, Celesta sounds one octave higher than written)

Perc.: Bass Drum, Crash Cymbal (17") , Guiro,
Ride Cymbal (20"), Small and medium Triangles,
Wind Chimes

Vl.1

Vl.2

Vla.

Vlc.

Cb.

Duration is c. 15 min.

Elämän ja kuoleman lauluja
"Fanni"

Jenni kinnunen
1.

Varis huutaa
sen nokka viiltää maahan mustaa juovaa
Istuttaa kuolleet vakoon kuin perunat
säntillisin välein
Kohta ne mullataan

Varis huutaa
ei sen huudosta kuule toivoa
Siinä on ruosteinen pinta
hiekkakiven roso
homeen harmaita haihtuvia

Minulle se huutaa
tuhkanaamion

2.

Minussa ei ole välitiloja
hakkaava hyeenan nauru
himokkaat silmät

Minussa ei ole välitiloja
välimerkkejä
välimatkoja

Olen kaikkialla välissä
vääränlainen väline
vinksahantanut valssi
vesivahinko

valunut
viaton

Songs of life and death
"Fanni"

Jenni Kinnunen
1.

A crow screams
it's beak digs a black streak to the soil
Plants the dead to the furrows
like potatoes
in meticulous distances
Soon to be hilled up

A crow screams
the voice hopeless
rusty surface
hackly fracture of sandstone
fleetings of grey mould

To me it screams!
mask of ashes

2.

I have no interludes
hacking laugh of hyena
raunchy eyes

I have no interludes
no intermezzos
no interspaces

I am intermedial
inappropriate instrument
wrong-gone walzt
water damage

washed
innocent

3.

Minä synnytän,
tunnen poltot.
Selkäni pakahtuu siitä painosta,
siitä julmetusta lapsen painosta,
joka kuristaa kohtuani.

Silmäni eivät enää sulkeudu,
katson sinua päivästä toiseen,
tunnista kolmanteen.
Katson sinua
suun ympärillä vanhuuden juontee.

Ja kevät tyhjenee
joka vuosi
jääti lähtevät

Mitä en sinun vuoksesi kärsisi,
sinä ihonalaiseni,
oma ajattomuuteni.

3.

I give birth
I feel burning pains.
My back is bursting with the weight
weight with a vengeance
that chokes my womb

My eyes won't shut
I look at you day in day out
hour to hour.
I look at you
lines of age around my mouth.

And the spring will be empty
every year
ice melts away

What I would suffer for you
my child under-skin
my timelessness.

4.

Keskeneräinen.
Sellainen on tämä maailma.
Sellainen kuin minä,
keskeneräinen valmiiden joukossa.

Sitäkö tämä elämä on,
muutosta
muuttumista,
uudelleen kysymistä,
uudelleen ja uudelleen,
kunnes unohtaa kysyneensä

Epävarma
tärisvä ja vapiseva
itkuun purskahtava haavanlehti

4.

Incomplete.
That is world today.
Like me,
incomplete among the ready ones.

Is that the life's being,
transformation
alteration
asking
again and again,
until forgets the question

Insecure
shivery and shaky
a trembling aspen bursting into tears

5.

Verenä
valuvat ulos suonistani haaveet

Suu täynnä leveää metallia
istun ja odotan
sinua
takaisin

Syljen heinää
kulunutta vihreää

Suolla syön jäätyneitä karpaloita
kylmyys lyö hampaisiin
ja minuun leviää punainen
punainen
punainen

ikävä.

5.

Blood
when dreams ran out of my veins

Mouth filled with wide metal
I sit and wait
you
back

I spit grass
worn green

By the bog I eat frozen cranberries
cold hits my teeth
and I am prisoned by the scarlet
scarlet
scarlet

longing.

6.

Minä kuulen sinut

Kuuranpeittämät korret kumartuvat
peittämään paljasta vihreää

Se on askeleistani sulanut
valkoisten piikkien peitto
pieni avaruus

Olet katkeamaton kilinä
kitaran kielen näppäily
helisevä kulku hevosvaunuilla

6.

I hear you

Frosty blades bow
cover the naked greenness

It has melted under my feet
blanket of white prickles
a small universe

You are unbroken jingle
plucking of guitar strings
rattling ride of brougham

7.

Eristän itseni vedellä
se ympäröi minut

Lämpimään kohtuun sukeltava maidoton äiti

En ymmärrä, miten laivat
tietävät niin tarkkaan reittinsä
Ne eivät koskaan johda tänne
vievät ne ohitse

Aallon pohjalla en näe rantaa
naurattaa

Viimeisen kerran
kellumme

7.

I isolate myself with water
it surrounds me

Milkless mother diving into the warm womb

I do not know how the ships
find their routes so precisely
They never lead them here
guide them by

On the wave's bottom I cannot see ashore
I laugh

It is our last time
to float

Elämän ja kuoleman lauluja

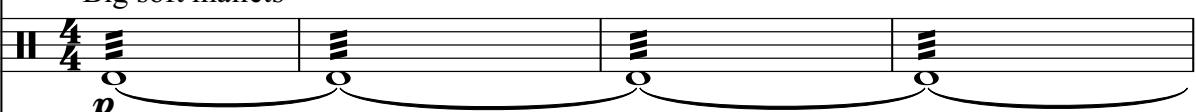
Text: Jenni Kinnunen

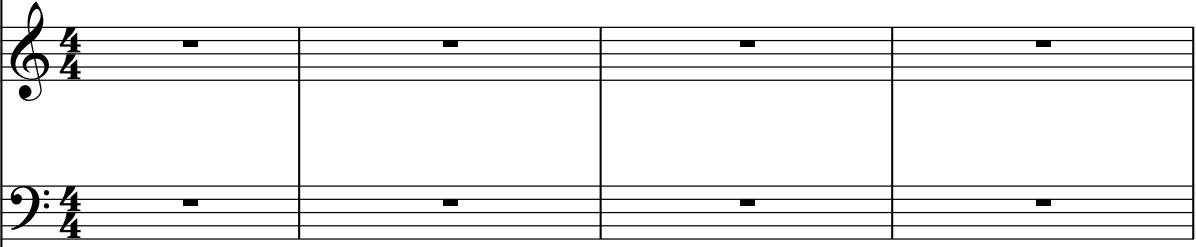
Threatening, bitterly

$\text{♩} = 40$

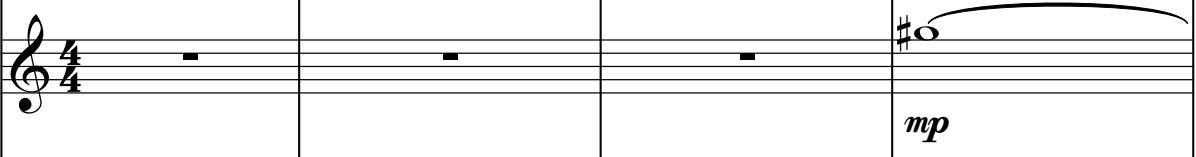
Sanna Ahvenjärvi

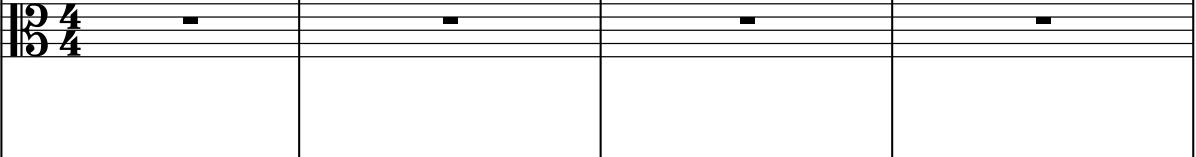
Voice 

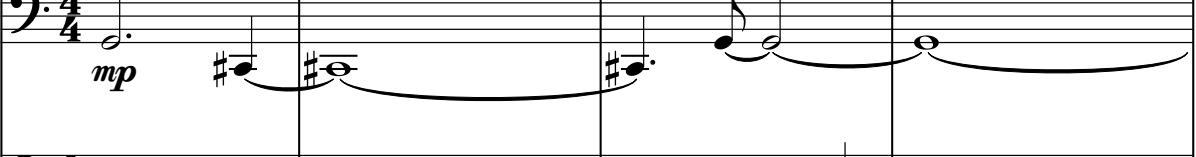
Perc. Bass Drum
Big soft mallets 

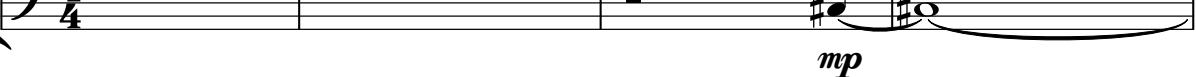
Piano 

Violin 1 

Violin 2 

Viola 

Violoncello 

Contrabass 

5

mp

Voice

Perc.

Pno.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

Varis huu - taa sen nok - ka viil - tää

This musical score page contains six staves. The top staff is for the Voice, which sings "Varis huu - taa sen nok - ka viil - tää". The second staff is for Percussion, showing sustained notes with grace marks. The third staff is for the Piano (Pno.), with dynamics including *p* and slurs. The fourth staff is for Violin 1 (Vln. 1), with a dynamic marking $\geq p$. The fifth staff is for Violin 2 (Vln. 2), with a dynamic marking $\geq p$. The sixth staff is for Viola (Vla.), with a dynamic marking *p*. The seventh staff is for Cello (Vc.), with a dynamic marking $\geq p$. The bottom staff is for Bass (Cb.), also with a dynamic marking $\geq p$. Measure 5 starts with a forte dynamic followed by a piano dynamic. Measures 6 and 7 show sustained notes with grace marks. Measure 8 concludes with sustained notes.

7

Voice

maa-han mus-taa juo - vaa Is-tut-taa kuol-leet

Perc.

Pno.

Vln. 1

p

Vln. 2

Vla.

Vc.

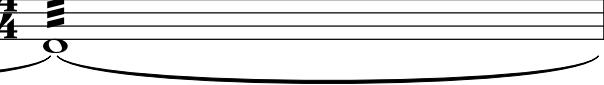
Cb.

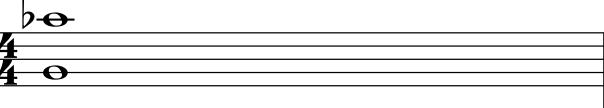
This musical score page contains six staves. From top to bottom: 1) Voice part with lyrics: "maa-han mus-taa juo - vaa Is-tut-taa kuol-leet". 2) Percussion part with two vertical bars and a bass drum symbol. 3) Piano part with treble and bass staves, featuring sustained notes and a dynamic marking *p*. 4) Violin 1 part with a dynamic marking *f*. 5) Violin 2 part. 6) Viola part. 7) Cello part. 8) Bass part. The score is in common time (indicated by the number 4/4) throughout. Various dynamics and performance instructions are included, such as sustained notes and specific fingerings.

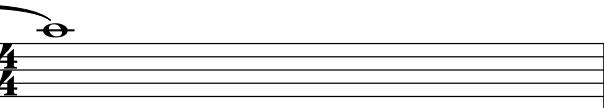
Mysterioso

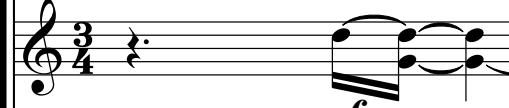
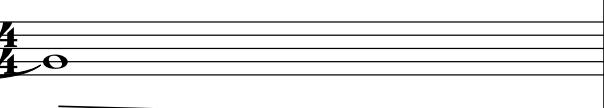
9 *mf*

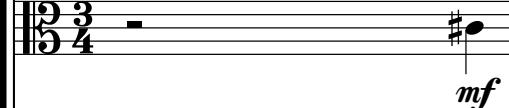
Voice 3/4 va-koon kuin pe - ru - nat 4/4 sän-til-li-sin vä-lein Koh-ta ne mul-la-taan.

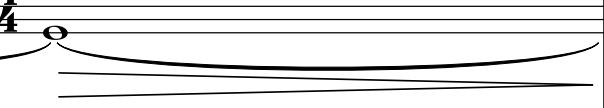
Perc. 3/4  4/4 

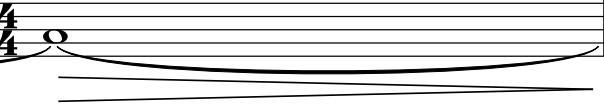
Pno. 3/4  4/4 

Vln. 1 3/4  4/4  **p**

Vln. 2 3/4  4/4  **p**

Vla. 3/4  4/4  *mf*

Vc. 3/4  4/4  *mf*

Cb. 3/4  4/4  *mf*

II *pp*

Voice

Perc.

Pno.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

This musical score page contains six staves of music. The first staff is for 'Voice' in treble clef, with a dynamic marking of *pp*. The second staff is for 'Perc.' (percussion) in common time, featuring sustained notes and a dynamic marking of *pp*. The third staff is for 'Pno.' (piano), which is grouped with the percussion staff by a brace. The fourth staff is for 'Vln. 1' (violin 1) in treble clef, the fifth for 'Vln. 2' (violin 2), the sixth for 'Vla.' (viola), and the seventh for 'Vc.' (cello). The eighth staff is for 'Cb.' (double bass). The score includes several measures of music, with some measures ending in common time and others in 3/4 time. Dynamic markings include *pp* (pianissimo) and *mp* (mezzo-pianissimo). The piano part features sustained notes and eighth-note patterns. The strings and woodwind parts show various note heads and stems.

Hopelessly

14 $\text{J}=48$ **f**

Voice Va-ris huu - taa ei sen huu-dos-ta kuu - le toi-vo-a

Perc.

Pno.

Vln. 1 f K=press the string with the bow so hard that the sound breaks ord.

Vln. 2 f K=press the string with the bow so hard that the sound breaks ord.

Vla. $\text{mf} < \text{f}$ K K ord.

Vc.

Cb.

16

mf

3

13

Voice

Perc.

Pno.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

Sii - nä on ruos - tei - nen pin - ta

ord. → K

ord. → K

mf

mf

mf

mf

mf

mf

17

Voice hiek - ka - ki - ven ro - so ho-meen har - mai - ta haih - tu - vi -

Perc.

Pno.

Vln. 1 K=press the string with the bow
so hard that the sound breaks
Damp the D- and A-strings

Vln. 2 f

ord.

Vla.

Vc.

Cb.

18

Voice 
a

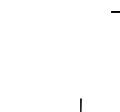
Perc. 

Pno. 


Vln. 1 


Vln. 2 


Vla. 


Vc. 


Cb. 


22

Voice

Perc.

Pno.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

25

Voice Mi - nul - le se huu - taa! c. 5 sec.

Perc. c. 5 sec.

Pno. c. 5 sec.

Vln. 1 senza vibr. senza vibr.

Vln. 2 senza vibr. senza vibr.

Vla. trem. ord. trem. ord.

Vc. trem. ord. trem. ord.

Cb. trem. ord.

Fragile

 $\text{♩} = 30$ *While singing the n-letter
gradually put your lips together.*

Silence

 $\text{♩} = 40$

accel.

26

Voice $\begin{array}{c} \text{♩} \\ \text{6} \\ \text{4} \end{array}$ pp tuh-ka-naa-mi- o - n.

Perc. $\begin{array}{c} \text{♩} \\ \text{6} \\ \text{4} \end{array}$ $\begin{array}{c} \text{♩} \\ \text{5} \\ \text{4} \end{array}$

Pno. $\left\{ \begin{array}{c} \text{♩} \\ \text{6} \\ \text{4} \end{array} \right. \begin{array}{c} \text{♩} \\ \text{5} \\ \text{4} \end{array}$ $\begin{array}{c} \text{♩} \\ \text{6} \\ \text{4} \end{array} \begin{array}{c} \text{♩} \\ \text{5} \\ \text{4} \end{array}$

Vln. 1 $\begin{array}{c} \text{♩} \\ \text{6} \\ \text{4} \end{array}$ $\begin{array}{c} \text{♩} \\ \text{5} \\ \text{4} \end{array}$ ppp

Vln. 2 $\begin{array}{c} \text{♩} \\ \text{6} \\ \text{4} \end{array}$ $\begin{array}{c} \text{♩} \\ \text{5} \\ \text{4} \end{array}$ ppp

Vla. $\begin{array}{c} \text{♩} \\ \text{6} \\ \text{4} \end{array}$ $\begin{array}{c} \text{♩} \\ \text{5} \\ \text{4} \end{array}$ ppp

Vc. $\begin{array}{c} \text{♩} \\ \text{6} \\ \text{4} \end{array}$ $\begin{array}{c} \text{♩} \\ \text{5} \\ \text{4} \end{array}$

Cb. $\begin{array}{c} \text{♩} \\ \text{6} \\ \text{4} \end{array}$ $\begin{array}{c} \text{♩} \\ \text{5} \\ \text{4} \end{array}$

29

$\text{♩}=50$

Voice

Perc.

Pno.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

The musical score consists of six staves. The first three staves (Voice, Percussion, and Piano) have rests in measures 1-4 and then quarter notes in measure 5. The next three staves (Violin 1, Violin 2, and Cello) play eighth-note patterns. The piano staff has two systems of measures.

34

Voice

Perc.

Pno.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

The musical score consists of six systems of music, each with a different instrument. The first system is for Voice, the second for Percussion, the third for Piano (split into two staves), the fourth for Violin 1, the fifth for Violin 2, the sixth for Viola, the seventh for Cello, and the eighth for Bass. The score is in common time (indicated by a '4' over a '3') throughout. Measure 34 starts with a single note on the first staff, followed by a series of rests and notes. The piano staves show eighth-note patterns. The violin and viola staves have more complex eighth-note patterns with grace notes. The cello and bass staves are mostly rests. Measure 34 ends with a repeat sign and a double bar line, indicating a return to a previous section or key.

21

39

molto accel.

mp

Voice

Perc.

Pno.

Vln. 1

Vln. 2

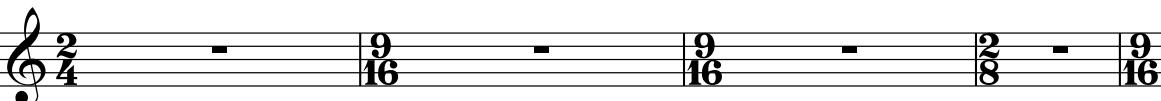
Vla.

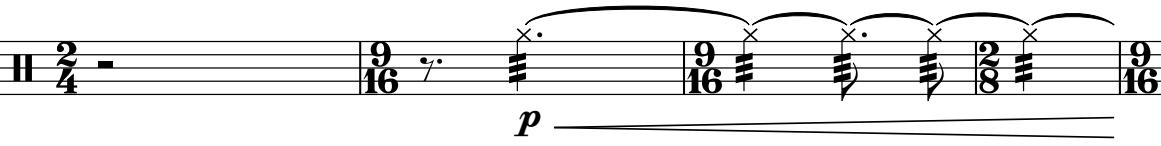
Vc.

Cb.

Mi-nus-sa ei o-le vä-li - ti - lo - ja

43

Voice 

Perc. 

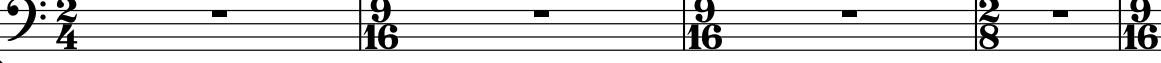
Pno. 

Vln. 1 

Vln. 2 

Vla. 

Vc. 

Cb. 

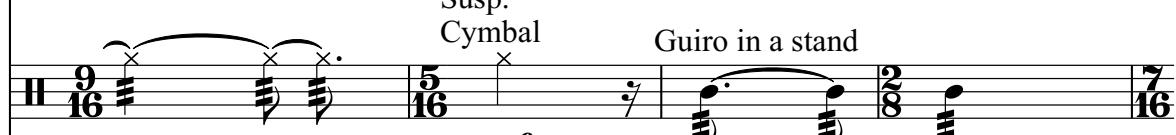
Susp.Cymbal
Small soft mallets

Aggressively, marcato

23

47

Voice 

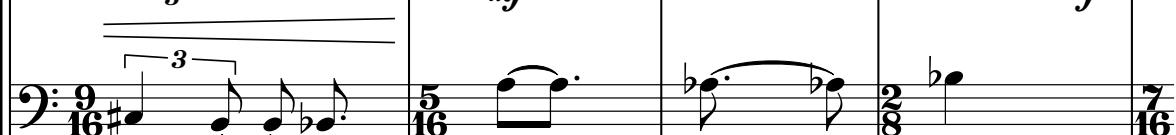
Cym. 

Pno. 

Vln. 1 

Vln. 2 

Vla. 

Vc. 

Cb. 

51

Voice

B. D.

Pno.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

Bass Drum,
small soft mallets

Susp.
Cymbal ×

Bass Drum

(8)

(8)

Bass Drum, small soft mallets

Susp. Cymbal ×

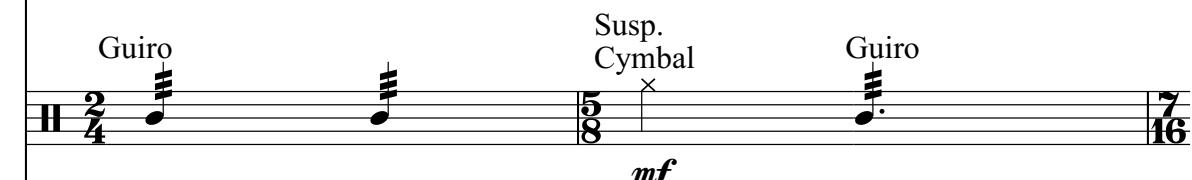
Bass Drum

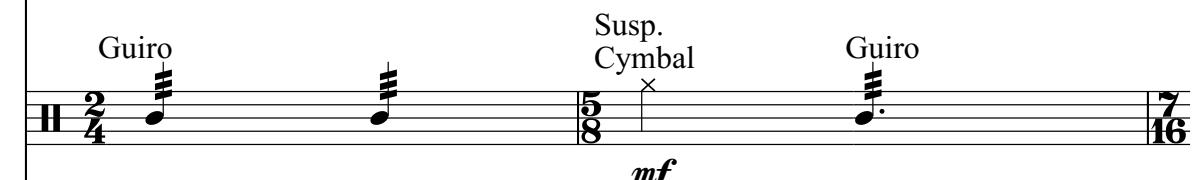
(8)

54

Voice 

hi - mok - kaat sil - mät

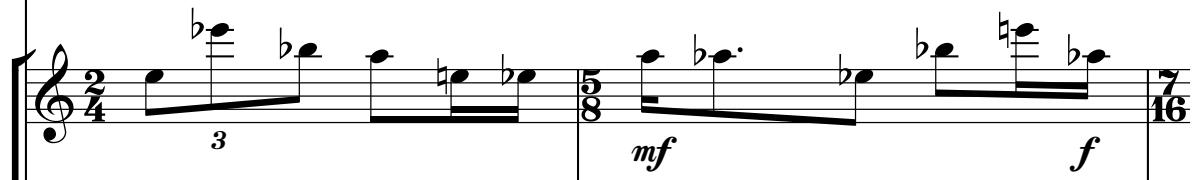
Guiro 

Gro. Susp. Cymbal 

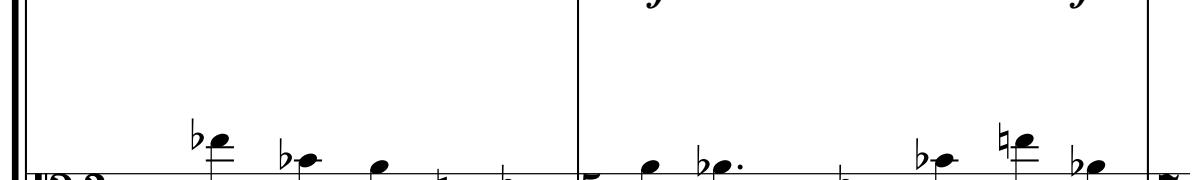
Guiro 

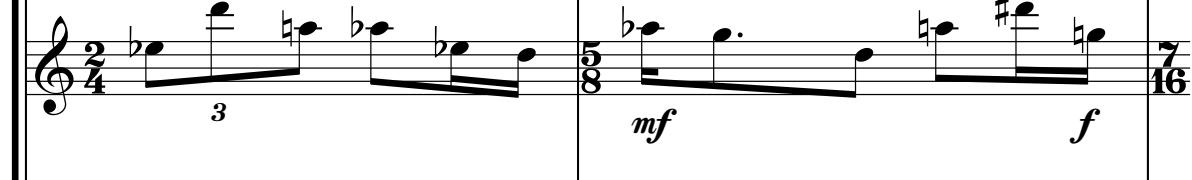
Pno. 

(8) 

Vln. 1 

3 

mf f 

Vln. 2 

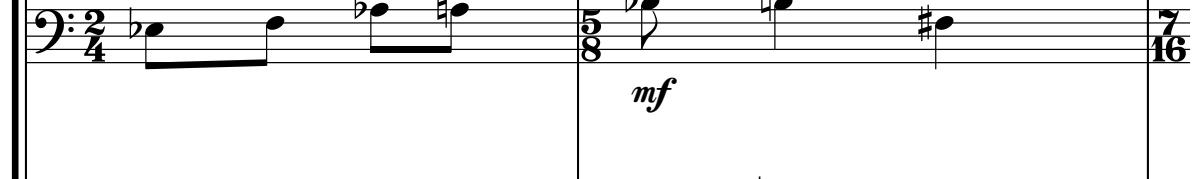
3 

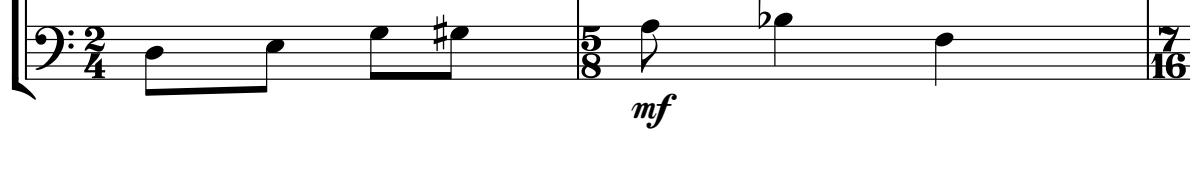
mf f 

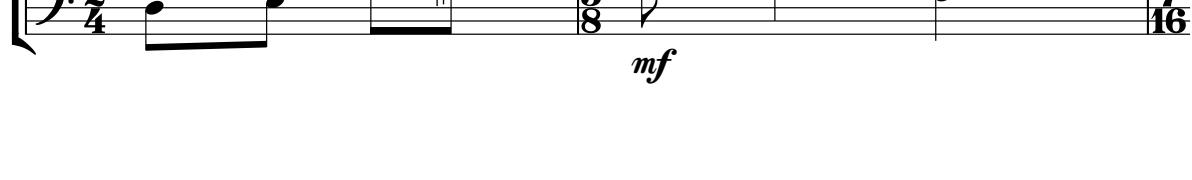
Vla. 

3 

mf f 

Vc. 

mf 

Cb. 

mf 

56

Voice

B. D.

Susp.
Cymbal

Bass Drum

Pno.

(8)

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

58

Voice $\frac{5}{16}$ - | $\frac{3}{8}$ - | $\frac{2}{4}$

Guiro Bass Drum Susp. Cymbal

Gro. $\frac{5}{16}$ - | $\frac{3}{8}$ - | $\frac{2}{4}$

(8)

Pno. $\frac{5}{16}$ - | $\frac{3}{8}$ - | $\frac{2}{4}$

(8)

Vln. 1 $\frac{5}{16}$ - | $\frac{3}{8}$ - | $\frac{2}{4}$

Vln. 2 $\frac{5}{16}$ - | $\frac{3}{8}$ - | $\frac{2}{4}$

Vla. $\frac{5}{16}$ - | $\frac{3}{8}$ - | $\frac{2}{4}$

Vc. $\frac{5}{16}$ - | $\frac{3}{8}$ - | $\frac{2}{4}$

Cb. $\frac{5}{16}$ - | $\frac{3}{8}$ - | $\frac{2}{4}$

Dynamics and performance instructions visible in the score include: 'b.' (bass), 'h.' (high), '3' (triplets), and 'Susp. Cymbal'.

60

Voice

f

Mi - nus - sa ei o - le vä - li - ti - lo - ja vä - li -

B. D.

Pno.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

Bass Drum

mp

mp

mp

mp

63

Voice *merk - ke - jä vä - li - mat - ko - ja*

B. D.

Pno.

Susp. Cymbal Guiro

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

(8)

f

(8)

f

f

f

f

f

68

Voice *ff*

B. D. Bass Drum Susp. Cymbal Susp. Cymbal Bass Drum Susp. Cymbal

Pno.

Vln. 1 *mf* *f*

Vln. 2 *mf* *f*

Vla. *f*

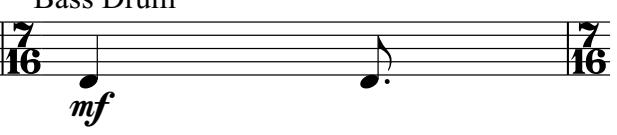
Vc. *mf* *f*

Cb. *mf* *f*

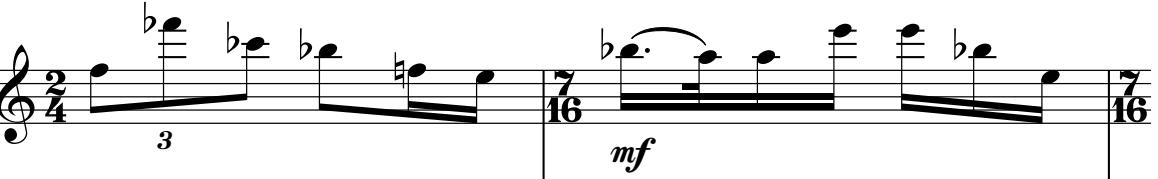
O - len kaik - ki - al - la vä - lis - sä

71

Voice  2 

Cym. 


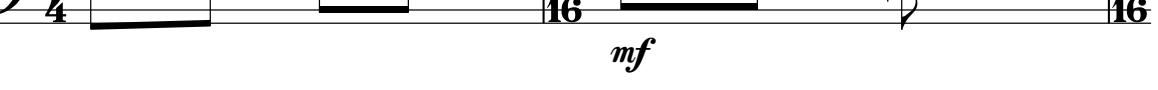
Pno. 

Vln. 1 

Vln. 2 

Vla. 

Vc. 

Cb. 

vää - rän - lai - nen vä - li - ne

73

Voice Cym. Pno. Vln. 1 Vln. 2 Vla. Vc. Cb.

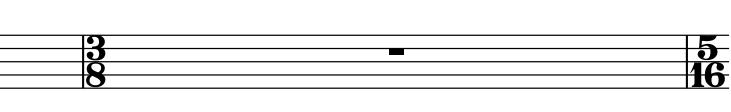
Susp. Cymbol

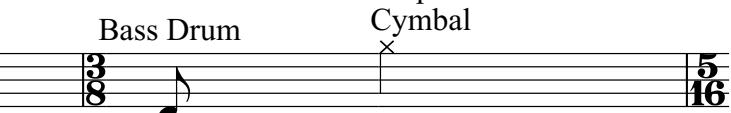
Bass Drum

Guiro

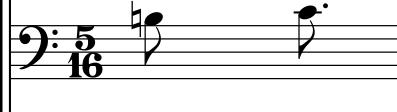
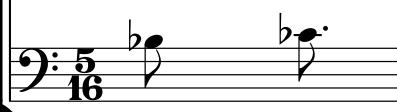
vink - sah - ta -

75

Voice  | 8 |  | 5 | 16 |
nut vals - si

Gro.  | 8 | Bass Drum | 3 | 8 | f |  | 5 | 16 |
Susp. Cymbal x

Pno.  | 8 | f |  | 5 | 16 |
(8) | 3 | 8 |
(8) | 5 | 16 |

Vln. 1  | 8 | f |  | 5 | 16 |
Vln. 2  | 8 | f |  | 5 | 16 |
Vla.  | 8 | f |  | 5 | 16 |
Vc.  | 8 | f |  | 5 | 16 |
Cb.  | 8 | f |  | 5 | 16 |

77

rit.

mf

5

3

Voice **5** 16 ve - si - va - hin - ko va-lu-nut
Bass Drum Guiro very fast tremolo

B. D. **5** 16 **mp**

Pno. **5** 16 **mp** **p**

Vln. 1 **5** 16 **mp**

Vln. 2 **5** 16 **mp**

Vla. **5** 16 **mp**

Vc. **5** 16 **mp**

Cb. **5** 16 **mp**

82 ♩ = 60

pp

Voice

vi - a - ton

very slow tremolo

Gro.

pp

(8)

Pno.

With pressure

(8) **pp** Damp the strings K

Vln. 1 With pressure **mf** Damp the strings K

Vln. 2 With pressure **mf** Damp the strings K

Vla. With pressure **mf** Damp the strings K

Vc. With pressure **mf** Damp the strings K

Cb. **pp** **mf**

With pressure,
like "Sprechgesang"

87

f 3

Voice

Mi-nä syn-ny-tän

* Scratch the cymbal in circular motion with the head of a wooden drum stick.
Hold the stick in fist. The angle of the drum stick with cymbal is about 90 degrees.
Start the scraping with more pressure in faster motion in order to get the cymbal to resonate.
Very quickly after the beginning of the sound, the pressure of the hand against the cymbal and the speed of the motion should be reduced.

Gro.

With pressure Ride cymbal 20"

Scratch the cymbal

mf

In the following passage the notes on the piano gives only direction for the pitches.
Ten lowest strings of piano are played with guitar plectrum or marimba mallets
inside the piano. The lowest string is written below the staff. All other nine strings
are noted on five lines and four spaces.

Pno.

With pressure
Scrape a piano string with a guitar plectrum.
One long continuous motion.

non trem. → fast trem

Scrape a piano string with a guitar plectrum.
One long continuous motion. non trem. → fast trem

Vln. 1

non trem. → fast trem

mf → gliss.

Vln. 2

non trem. → fast trem

mf → gliss.

Vla.

non trem. → fast trem

mf → gliss.

Vc.

non trem. → fast trem

mf → gliss.

Cb.

non trem. → fast trem

mf → gliss.

92

ff

Voice tun-nen pol-tot

T. D.

Gro.

Pno.

Vln. 1 *gliss.*

Vln. 2 *gliss.*

Vla. *gliss.*

Vc. *Bartok-pizz.*

Cb. *gliss.*

Play arpeggio behind the bridge as fast as possible in random order. $x = \downarrow$

94

Voice

Gro.

Pno.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

Sel-kä - ni pa-kah-tuu

Floor Tom-Tom

Play with marimba mallets inside the piano.

gliss.

x = o

x = d.

gliss.

3

3

96

Voice $\begin{array}{c} \text{5} \\ \text{16} \end{array}$ $\begin{array}{c} 2 \\ 4 \end{array}$ $\begin{array}{c} 3 \\ 8 \end{array}$ 5
 sii - tä pai-nos-ta sii - tä jul - me-tus-ta lap-sen pai-nos-ta jo-ka

Floor Tom-Tom $\begin{array}{c} \text{5} \\ \text{16} \end{array}$ $\begin{array}{c} 2 \\ 4 \end{array}$ $\begin{array}{c} 3 \\ 8 \end{array}$

Pno. $\begin{array}{c} \text{5} \\ \text{16} \end{array}$ $\begin{array}{c} 2 \\ 4 \end{math>$

Vln. 1 $\begin{array}{c} \text{5} \\ \text{16} \end{array}$ *sul E* *gliss.* *gliss.* *gliss.*
 Vln. 2 $\begin{array}{c} \text{5} \\ \text{16} \end{array}$ $\begin{array}{c} 2 \\ 4 \end{math>$

Vla. $\begin{array}{c} \text{5} \\ \text{16} \end{array}$ $\begin{array}{c} 2 \\ 4 \end{array}$ $\begin{array}{c} 3 \\ 8 \end{array}$ *gliss.*
 Vc. $\begin{array}{c} \text{5} \\ \text{16} \end{array}$ $\begin{array}{c} 2 \\ 4 \end{array}$ $\begin{array}{c} 3 \\ 8 \end{array}$
 Cb. $\begin{array}{c} \text{5} \\ \text{16} \end{array}$ $\begin{array}{c} 2 \\ 4 \end{array}$ $\begin{array}{c} 3 \\ 8 \end{array}$

99

End of Sprechgesang

Voice ku - ris - taa koh - tu - a - ni

Floor Tom-Tom *mf*

Pno. change to Celesta

Vln. 1 *gliss.* *gliss.*

Vln. 2 *x = .* *x = o*

Vla. *gliss.* *gliss.*

Vc. ♫

Cb. ♫

101

Voice

Floor Tom-Tom

Pno.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

gliss.

$x = o$

Continue playing arpeggio as fast as possible in random order in front of the bridge (Stop playing behind the bridge). Damp the strings with left hand. The position of the left hand is indicated with notes.

102

Voice

Floor Tom-Tom

Pno.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

gliss.

x = o

pizz.

Gradual change from cracked sound with tremolo to cracked sound without tremolo.

Gradually slow down the tempo of the arpeggios during the next five bars.

3

103

Voice

Floor Tom-Tom

Pno.

Vln. 1

dim.

x = o

8va

Cracked sound continues without tremolo.

Gradual change from cracked sound to ordinary sound without crack.

Vln. 2

dim.

Gradual change from cracked sound with tremolo to cracked sound without tremolo.

Vla.

gliss.

dim.

Cracked sound continues without tremolo.

Vc.

pizz.

pizz.

dim.

pizz.

Cb.

pizz.

dim.

Tenderly
♩=50 *mp*

105

Voice Sil - mä-ni

Floor Tom-Tom

Pno. Celesta *p*

Vln. 1 (8) ord.

Vln. 2 Gradual change from cracked sound to ordinary sound without crack. ord.

Vla.

Vc.

Cb.

108

Voice ei - vät e-nää sul-keu-du, — kat-sen si - nu - a päi-väs - tä

Floor Tom-Tom — 7 — 6 8

Cel. {
Vln. 1 {
Vln. 2 {
Vla. {
Vc. {
Cb. {

pp

pp

The musical score consists of six staves. The top staff is for the Voice, which sings "ei - vät e-nää sul-keu-du, — kat-sen si - nu - a päi-väs - tä". The second staff is for the Floor Tom-Tom. The third staff is for the Cellos (Cel.). The fourth staff is for Violin 1 (Vln. 1). The fifth staff is for Violin 2 (Vln. 2). The sixth staff is for the Violas (Vla.). The bottom staff is for the Double Bass (Cb.). Measure 108 begins with a forte dynamic. The cellos play sustained notes. The violins play eighth-note patterns. The violas and bass play eighth-note chords. The dynamic changes to 'pp' (pianissimo) at the end of the measure.

110

Voice $\begin{array}{c} \text{6} \\ \text{8} \end{array}$ $\begin{array}{c} \text{5} \\ \text{8} \end{array}$ $\begin{array}{c} 3 \\ \text{6} \\ \text{8} \end{array}$

toi - seen, tun - nis - ta kol - man-teen.

Floor Tom-Tom $\begin{array}{c} \text{6} \\ \text{8} \end{array}$ $\begin{array}{c} \text{5} \\ \text{8} \end{array}$ $\begin{array}{c} \text{6} \\ \text{8} \end{array}$

Cel. $\begin{array}{c} \text{6} \\ \text{8} \end{array}$ $\begin{array}{c} \text{5} \\ \text{8} \end{array}$ $\begin{array}{c} 3 \\ \text{6} \\ \text{8} \end{array}$

$\begin{array}{c} \text{6} \\ \text{8} \end{array}$ $\begin{array}{c} \text{5} \\ \text{8} \end{array}$ $\begin{array}{c} \text{6} \\ \text{8} \end{array}$

(8)

Vln. 1 $\begin{array}{c} \text{6} \\ \text{8} \end{array}$ $\begin{array}{c} \text{5} \\ \text{8} \end{array}$ $\begin{array}{c} \text{6} \\ \text{8} \end{array}$

Vln. 2 $\begin{array}{c} \text{6} \\ \text{8} \end{array}$ $\begin{array}{c} 3 \\ \text{5} \\ \text{8} \end{array}$ $\begin{array}{c} \text{6} \\ \text{8} \end{array}$

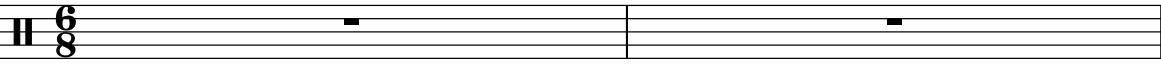
Vla. $\begin{array}{c} \text{6} \\ \text{8} \end{array}$ $\begin{array}{c} \text{5} \\ \text{8} \end{array}$ $\begin{array}{c} \text{6} \\ \text{8} \end{array}$

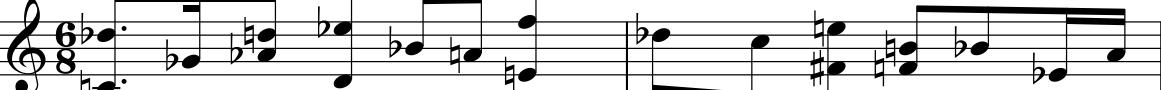
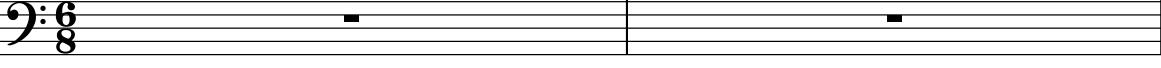
Vc. $\begin{array}{c} \text{6} \\ \text{8} \end{array}$ $\begin{array}{c} \text{5} \\ \text{8} \end{array}$ $\begin{array}{c} \text{6} \\ \text{8} \end{array}$

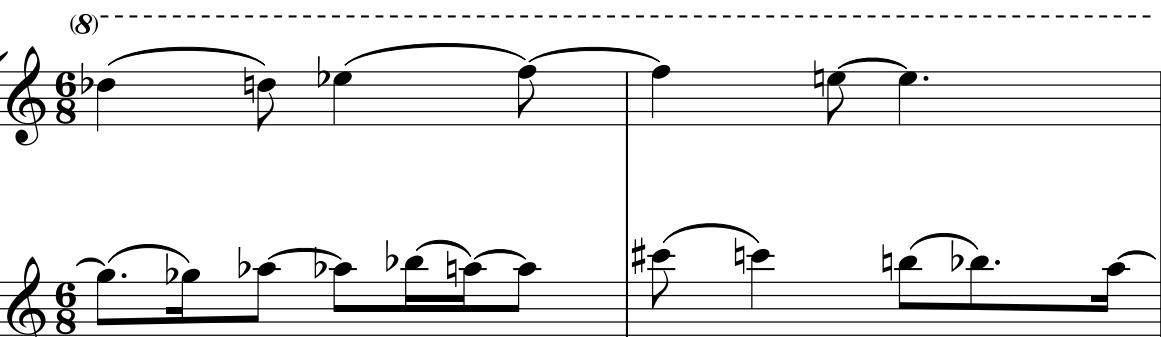
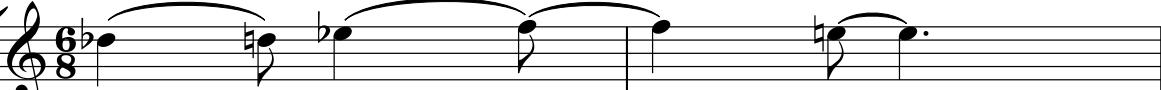
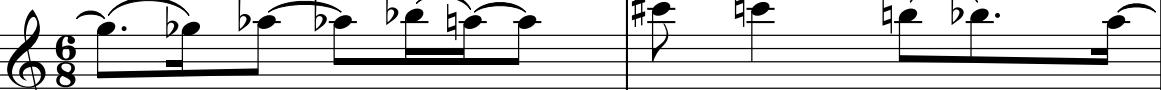
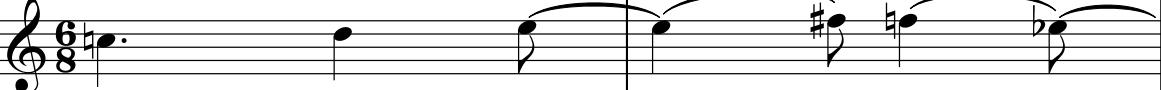
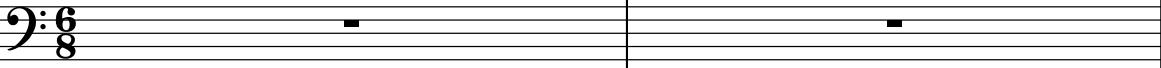
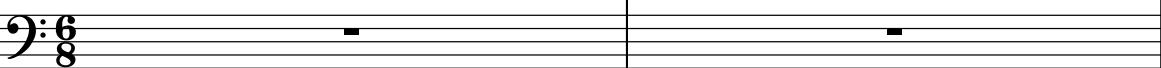
Cb. $\begin{array}{c} \text{6} \\ \text{8} \end{array}$ $\begin{array}{c} \text{5} \\ \text{8} \end{array}$ $\begin{array}{c} \text{6} \\ \text{8} \end{array}$

112

Voice 
Kat-son si - nu - a suun ym - pä - ril - lä

Floor Tom-Tom 

Cel. 


(8) 
Vln. 1 
Vln. 2 
Vla. 
Vc. 
Cb. 

114

Voice van-huu - den juon- teet. Ja ke-vät

Floor Tom-Tom

Cel.

Vln. 1 (8)

Vln. 2

Vla.

Vc.

Cb.

This musical score page contains eight staves. From top to bottom: 1. Voice: Starts with eighth-note patterns, followed by a rest, then a sixteenth-note pattern. Includes lyrics: "van-huu - den juon- teet." and "Ja ke-vät". 2. Floor Tom-Tom: An empty staff with a double bar line. 3. Cel.: Two staves for cello, featuring sixteenth-note patterns. 4. Vln. 1: Violin 1, showing eighth-note patterns with slurs. 5. Vln. 2: Violin 2, showing eighth-note patterns with slurs. 6. Vla.: Bassoon, showing eighth-note patterns with slurs. 7. Vc.: Double bass, mostly rests. 8. Cb.: Double bass, mostly rests. Measure numbers 114 are at the top left. Measure times (3/8, 6/8) are indicated at the end of each staff. A rehearsal mark "(8)" is above the first violin staff.

117

Voice tyh-je-nee jo-ka vuo - si jäät läh-te-vät Mi-tä en si-nun

Floor Tom-Tom

Cel.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

Detailed description: This is a musical score page from a piece in 6/8 time. The vocal part (Voice) sings in Finnish, with lyrics provided below the staff: "tyh-je-nee", "jo-ka", "vuo - si jäät läh-te-vät", "Mi-tä", and "en si-nun". The tempo is marked as 117. The cellos (Cel.) play a harmonic line with sustained notes and eighth-note chords. The violins (Vln. 1 and Vln. 2) play eighth-note patterns with grace notes. The bassoon (Cb.) and cello (Vc.) provide harmonic support with sustained notes. The bass drum (Floor Tom-Tom) provides rhythmic punctuation. The vocal part ends with a fermata over a dotted half note.

120

Voice vuok - se - si kär - si - si, si - nä i - hon - a - lai - se - ni,-

Floor Tom-Tom

Cel.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

122

Voice

Floor Tom-Tom

Cel.

To Piano

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

o - ma a - jat - to - muu - te - ni.

pp

(8)

pp

pp

pp

Serenely

124 ♩=50

Voice

Kes - ken - e - räi - nen. Sel - lai - nen on tä - mä maa - il - ma.

Floor Tom-Tom

Pno.

Vln. 1

Vln. 2

Vla.

Vc.

Arco

Cb.

p

Arco

p

126

Voice 3 3
Sel-lai-nen kuin mi-nä, kes-ken - e-räi-nen val mii-den jou-kos- sa.

Floor Tom-Tom 3
8

Pno. 3
8

Vln. 1 3
8

Vln. 2 3
8

Vla. 3
8

Vc. 3
8

Cb. 3
8

This musical score page contains six staves of music. The top staff is for the Voice, which sings "Sel-lai-nen kuin mi-nä, kes-ken - e-räi-nen val mii-den jou-kos- sa." The second staff is for the Floor Tom-Tom, represented by two vertical bars. The third staff is for the Piano (Pno.), indicated by a brace. The fourth staff is for the First Violin (Vln. 1), the fifth for the Second Violin (Vln. 2), and the sixth for the Cello (Cb.). The bassoon (Vla.) and double bass (Vc.) staves are also present but have no visible notes in this specific measure. The time signature changes from 3/8 to 8/8 at the end of the measure. The key signature is A major (three sharps). Measure numbers 126 and 127 are indicated above the staves.

128 $\text{♪} = 55$ *mp*

Voice Si tä-kö tä-mä e - lä-mä on, muu-tos-ta muut-tu-mis- ta,

Floor Tom-Tom

Pno.

Vln. 1

Vln. 2

Vla.

Vc.

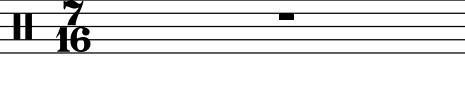
Cb.

accel.

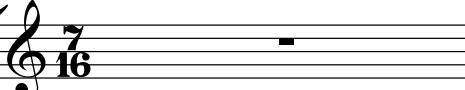
Detailed description: The musical score consists of seven staves. The top staff is for the Voice, which sings the lyrics 'Si tä-kö tä-mä e - lä-mä on, muu-tos-ta muut-tu-mis- ta,' with a tempo of ♩ = 55 and dynamics mp. The second staff is for the Floor Tom-Tom. The third staff is for the Piano (Pno.), with a dynamic mp. The fourth staff is for Violin 1 (Vln. 1). The fifth staff is for Violin 2 (Vln. 2). The sixth staff is for Cello (Vla.), with a dynamic mp. The bottom staff is for Bassoon (Cb.), also with a dynamic mp. The score indicates a漸強 (accelerando) at the end of the measure.

132

Voice 
uu - del - leen ky - sy - mis - tä

Floor Tom-Tom 

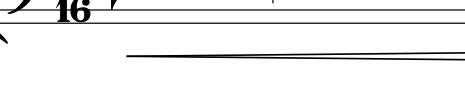
Pno. 

Vln. 1 

Vln. 2 

Vla. 

Vc. 

Cb. 

rit.

$\text{♪}=70$

135 *mf* $\text{♪}=80$

Voice $\frac{7}{16}$ $\frac{7}{16}$ $\frac{4}{16}$ $\frac{2}{4}$
 uu - del-leen ja uu-del-leen, kun-nes

Floor Tom-Tom $\frac{7}{16}$ $\frac{7}{16}$ $\frac{4}{16}$ $\frac{2}{4}$

Pno. $\frac{7}{16}$ $\frac{7}{16}$ $\frac{4}{16}$ *mf*
 $\frac{7}{16}$ $\frac{7}{16}$ $\frac{4}{16}$ $\frac{2}{4}$

Vln. 1 $\frac{7}{16}$ $\frac{7}{16}$ $\frac{4}{16}$ $\frac{2}{4}$
mf

Vln. 2 $\frac{7}{16}$ $\frac{7}{16}$ $\frac{4}{16}$ $\frac{2}{4}$
mf

Vla. $\frac{3}{16}$ $\frac{7}{16}$ $\frac{4}{16}$ $\frac{2}{4}$
mf

Vc. $\frac{7}{16}$ $\frac{7}{16}$ $\frac{4}{16}$ $\frac{2}{4}$
mf

Cb. $\frac{7}{16}$ $\frac{7}{16}$ $\frac{4}{16}$ $\frac{2}{4}$
mf

138 *rit.* *mp*

Voice *p* Sadly

Floor Tom-Tom

Pno. *p*

Vln. 1 *pp*

Vln. 2 *pp*

Vla. *p*

Vc. *p*

Cb. *p*

u-noh-taa ky-sy-neen-sä E - pä - var - ma

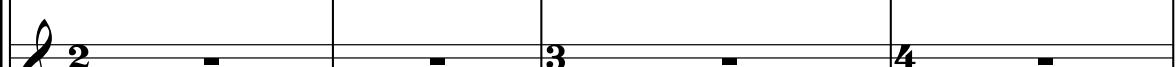
141

Voice 

Floor Tom-Tom 

Pno. 

Vln. 1 

Vln. 2 

Vla. 

Vc. 

Cb. 

J=80
Painfully, marcato

145

ff

Voice Ve - re - nä va - lu - vat u - los suo-nis - ta - ni haa - veet

Floor Tom-Tom Scratch the cymbal with a drum stick.
Ride Cymbal 20"

Pno.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

148

Voice

Cym.

Pno.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

(8)

ff

ff

ff

ff

ff

ff

150

Voice

Cym.

Pno.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

Suu täyn - nä le - ve - ää

(8)

f

f

f

f

f

Legato

152

Voice me-tal - li - a is - tun ja o - do-tan si - nu - a

Cym.

Pno.

(8)

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

157

Voice *>mp*

ta - kai- sin__

Cym. Scratch the cymbal

Pno.

(8)

Vln. 1

Vln. 2 *>mp*

Vla.

Vc.

Cb. *<mp*

161 *Marcato* **f**

Voice: Syl - jen hei - nää_ ku - lu - nut - ta vih - re - ää

Cym.: Ride cymbal 20", soft mallet **mf**

Pno. (8) **mf** 3 5

Vln. 1 **mf** 3 5

Vln. 2 **mf** 3 5

Vla. **mf** 3 5

Vc. **mf**

Cb. **mf**

65

165

Voice *Suol - la syön jää - ty-nei - tä kar - pa-loi - ta kyl-myys lyö ham-pai*

Cym. soft mallet
mp *ff*

Pno. (8) *f³*

Vln. 1 *Sul ponticello*
f³ *f³*

Vln. 2 *Sul ponticello*
f *f*

Vla. *Sul ponticello*
f

Vc. *Sul ponticello*
f

Cb. *Sul ponticello*
f

169

Voice siin ja mi-nuun le - vi - ää pu-nai-nen pu-nai-nen pu-nai-nen pu-nai-nen

Cym. *mp* *ff*

(8)

Pno. *f* *ff*

Vln. 1 Ord.

Vln. 2 Ord.

Vla. Ord.

Vc. Ord.

Cb. Ord.

rit.

Gratefully

♩=65-70

67

174 *mf*

Voice i - kä - vä.

Cym. | | 4 5 6 8

Pno. { 4 5 6 8

To Cel.

Vln. 1 4 5 6 8

Vln. 2 4 5 6 8

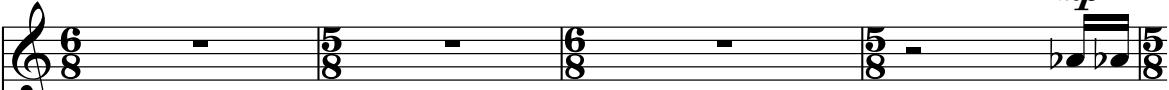
Vla. 4 5 6 8

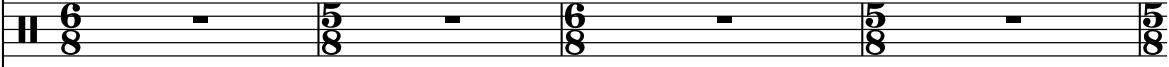
Vc. 4 5 6 8

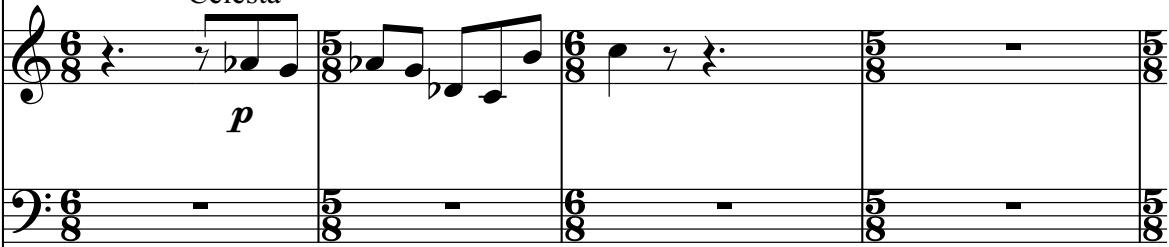
Cb. 4 5 6 8

*Gratefully**mp*

179

Voice 

Cym. 

Pno. { Celesta 

Vln. 1 

Vln. 2 

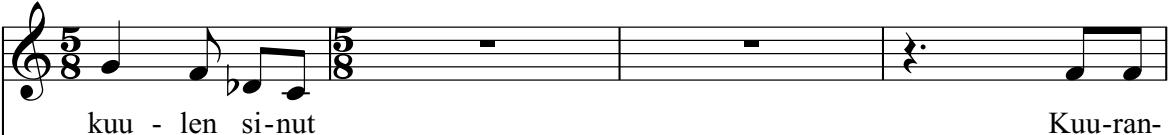
Vla. 

Vc. 

Cb. 

Mi-nä

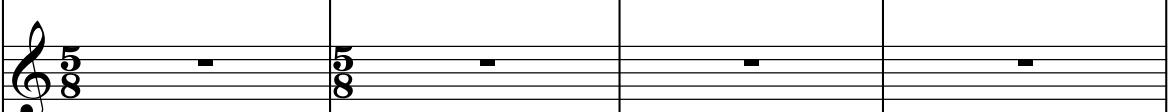
183

Voice 

Cym. Small Triangle Medium Triangle 

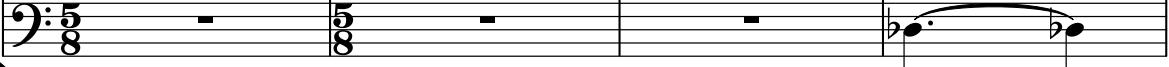
Cel. 

Vln. 1 

Vln. 2 

Vla. 

Vc. 

Cb. 

187

rit. - - -

mf

Voice

peit - tä-mät kor-ret ku-mar-tu-vat peit - tä-määän pal-jas ta vih - re-ää

Small Triangle Medium Triangle Small Triangle

Tri.

mf mp

Cel.

5/8

Vln. 1

mf >

Vln. 2

7/8 5/8

Vla.

mf

Vc.

mf

Cb.

mf mp

190 ♩=60-65

Voice 5/8 - - - - - 4/8 *mp*

Se on

Medium Small Medium
Triangle Triangle Triangle

Tri. 5/8 ♩. ♩. - 4/8 *p* *mf*

Cel. 5/8 - - - - - 4/8

 Bass 5/8 - - - - - 4/8

Vln. 1 5/8 ♩. b ♩. b ♩. b ♩. b 4/8 *mp* *mf* *p*

Vln. 2 5/8 - - - - - 4/8

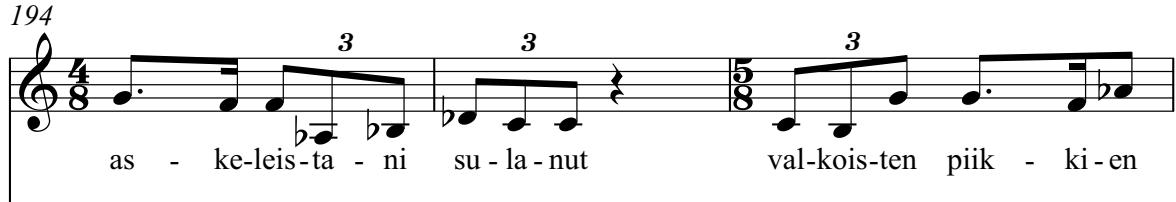
Vla. 5/8 ♩. b ♩. b ♩. b ♩. b 4/8 *mp* *mf* *p*

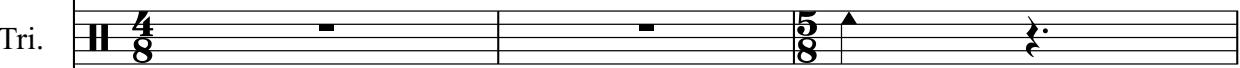
Vc. 5/8 ♩. b ♩. b ♩. b ♩. b 4/8 *mp* *mf* *p*

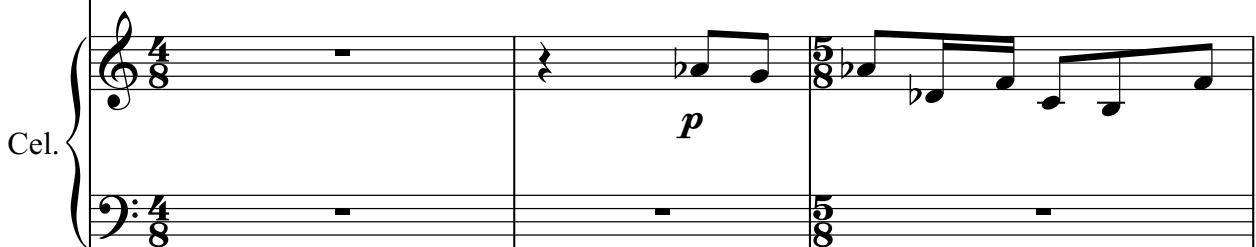
Cb. 5/8 - - - - - 4/8

Detailed description: This is a page from a musical score. At the top left, it says '190' and '♩=60-65'. In the top right corner is the number '71'. The music is divided into six staves. From top to bottom: 1. Voice: Starts with a single note on the first beat of 5/8 time, followed by four rests. The key signature changes to 4/8 at the end. Dynamics: 'mp' at the beginning, 'Se on' (slur) in the middle, and 'Medium Triangle', 'Small Triangle', 'Medium Triangle' below the staff. 2. Tri.: Plays eighth-note patterns (♩.) on 5/8 time, changing to 4/8 time. Dynamics: 'p' and 'mf'. 3. Cel. and Bass: Both play eighth-note patterns on 5/8 time, changing to 4/8 time. 4. Vln. 1: Plays eighth-note patterns (♩.) on 5/8 time, changing to 4/8 time. Dynamics: 'mp', 'mf', and 'p'. 5. Vln. 2: Rests throughout the entire section. 6. Vla.: Plays eighth-note patterns (♩.) on 5/8 time, changing to 4/8 time. Dynamics: 'mp', 'mf', and 'p'. 7. Vc.: Plays eighth-note patterns (♩.) on 5/8 time, changing to 4/8 time. Dynamics: 'mp', 'mf', and 'p'. 8. Cb.: Rests throughout the entire section.

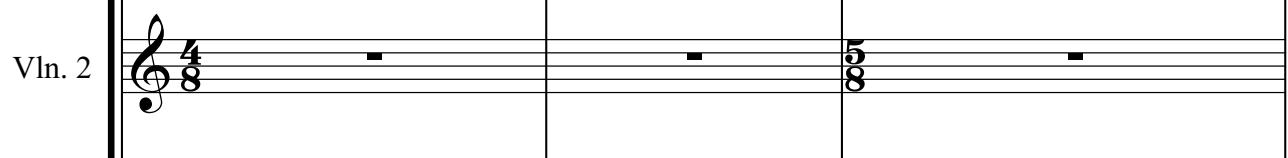
194

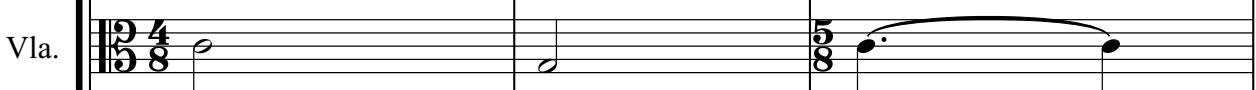
Voice 

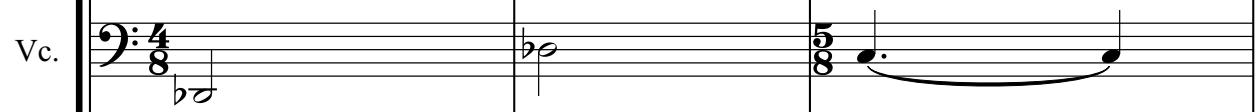
Tri. 

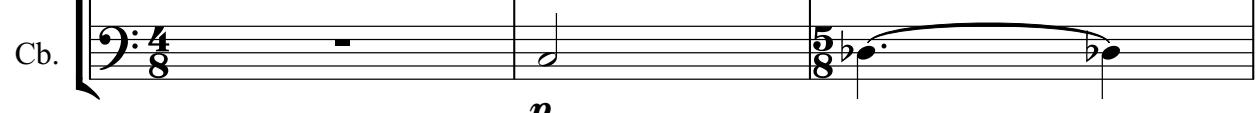
Cel. 

Vln. 1 

Vln. 2 

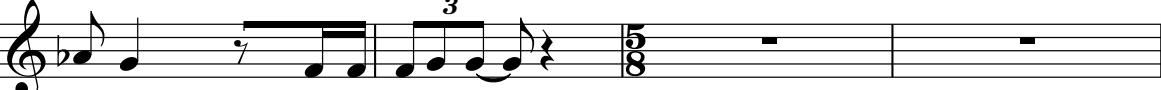
Vla. 

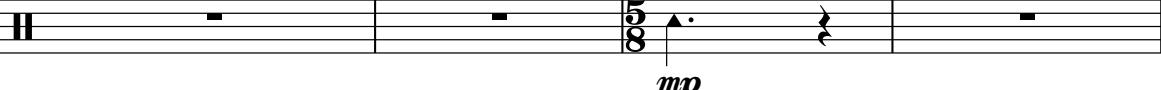
Vc. 

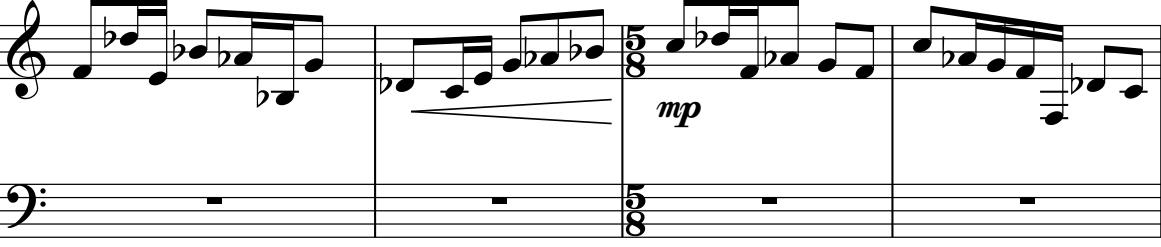
Cb. 

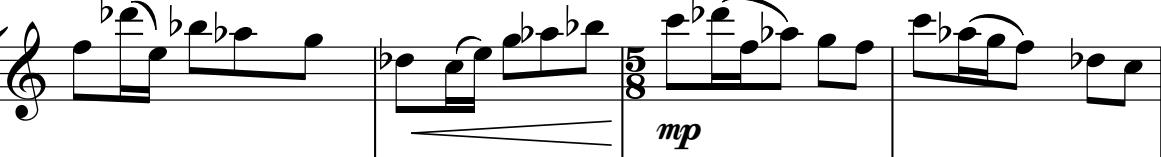
p

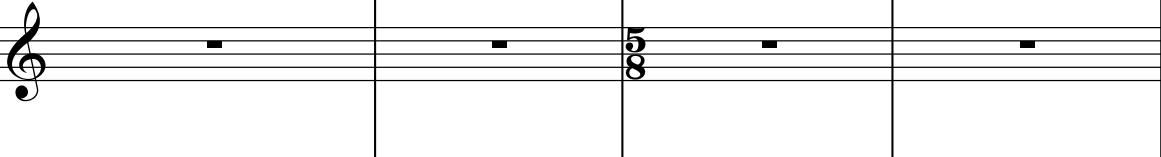
197

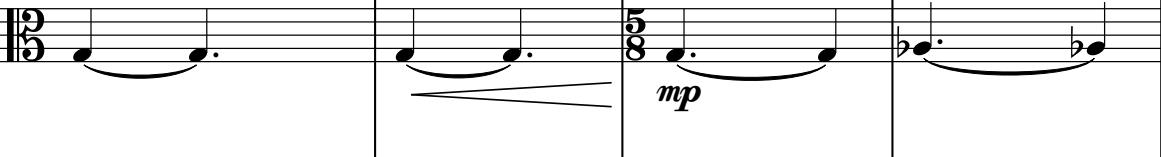
Voice 
peit-to pie-ni a-va ruus

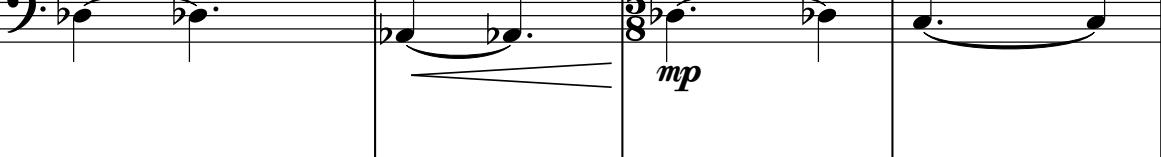
Tri. 
Medium
Triangle

Cel. 

Vln. 1 

Vln. 2 

Vla. 

Vc. 

Cb. 

201

Voice *mf* 3
 O-let kat-ke-a - ma - ton ki-li-nä

Medium Small Wind Chimes
 Triangle Triangle let ring

Tri. *mf*

Cel.

Vln. 1 *mf*

Vln. 2 *mf*

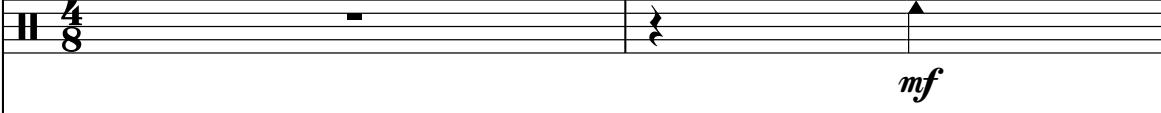
Vla. *mf*

Vc. *mf*

Cb. *mf*

205

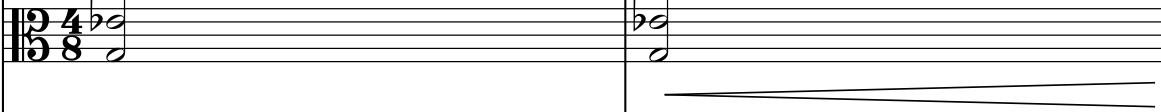
Voice 
ki - ta - ran kie - li - en näp - päi - ly

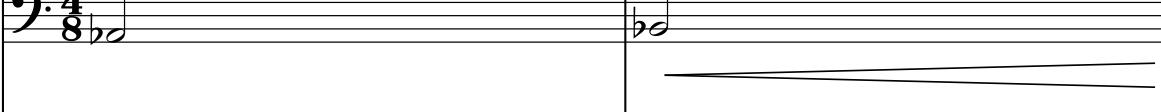
W.Ch. 

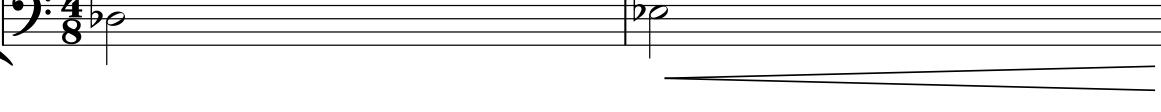
Cel. 

Vln. 1 

Vln. 2 

Vla. 

Vc. 

Cb. 

207 *f*

Voice he - li - se - vä kul - ku he - vos - vau - nuil - la
 Medium Medium
 Triangle Triangle

Tri. *f*

Cel. *f* 3 *mf*

Vln. 1 *f* 3 *mf*

Vln. 2 *f* *mf*

Vla. *f* *mf*

Vc. *f* *mf*

Cb. *f* *mf*

Optimistically

77

rit.

- - -

$\text{♪}=55$
mp

209

Voice

Wind Chimes
let ring

W.Ch.

Cel.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

E-ris-tän

mf

mp

div.

mp

mp

mp

mp

mp

This musical score page contains six staves of music. The vocal part begins with a single note, followed by a rest, and then enters with eighth-note chords. The Wind Chimes part consists of sustained notes. The Cello/Bassoon part features sixteenth-note patterns. The Violin 1 part has eighth-note patterns, with Violin 2 dividing into two parts. The Viola and Cello parts also have eighth-note patterns. The Bass part concludes with a sustained note. The score is marked with dynamic instructions like 'Optimistically', 'rit.', 'mp', and 'div.'.

212

Voice it - se - ni ve-del - lä se ym-py - röi mi-nut Läm pimäään

W.Ch.

Cel. To Piano

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

214 rit.

Voice koh - tuun su - kel - ta - va mai - do - ton äi - ti

W.Ch.

Pno.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

This musical score page contains six staves of music. The top staff is labeled 'Voice' and includes lyrics: 'koh - tuun su - kel - ta - va mai - do - ton äi - ti'. Above the vocal line is a 'rit.' (ritardando) instruction. The second staff is for 'W.Ch.'. The third and fourth staves are for 'Pno.' (piano), with a brace indicating they are two parts. The fifth staff is for 'Vln. 1', the sixth for 'Vln. 2', the seventh for 'Vla.', the eighth for 'Vc.', and the ninth for 'Cb.' (double bass). Measure 1 (measures 1-4) includes a 3/4 time signature, a piano dynamic (harp-like strokes), and dynamic markings. Measures 2-4 start with a 2/4 time signature. The vocal part ends with a fermata.

216 $\text{♪}=40$

Voice

W.Ch.

Pno.

Vln. 1

Vln. 2

Vla.

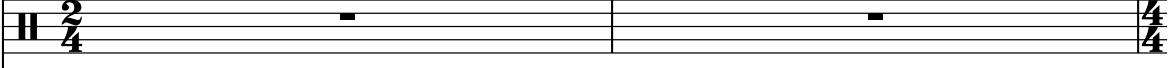
Vc.

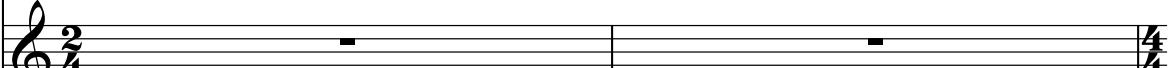
Cb.

En ym mär-rä, mi - ten lai - vat tie - tä - väät niin tark-kaanreit-tin - sä

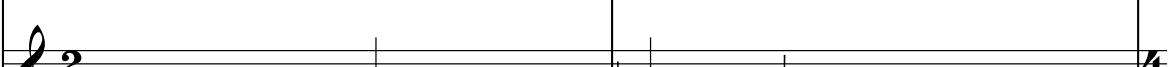
218 rit.

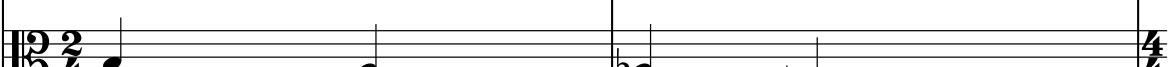
Voice 

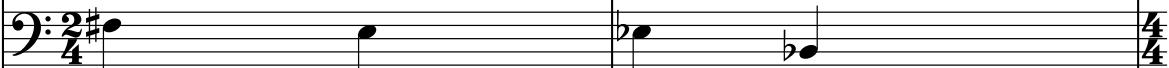
W.Ch. 

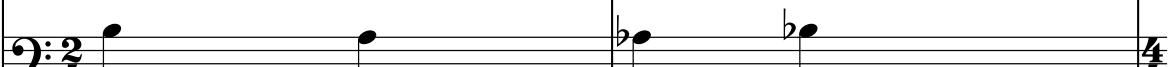
Pno. 

Vln. 1 

Vln. 2 

Vla. 

Vc. 

Cb. 

220 $\text{♪}=55$

Voice $\frac{4}{4}$ - | :/ - - - - | 3 Aal-lon poh-jal-la en näe ran-taa

W.Ch. $\frac{4}{4}$ - | - - - - |

Pno. $\left\{ \begin{matrix} \frac{4}{4} \\ \frac{2}{4} \end{matrix} \right.$ - | - - - - |

Vln. 1 $\frac{4}{4}$ - | 3 - - - - | 3 - - - - |

Vln. 2 $\frac{4}{4}$ - | - - - - | - - - - |

Vla. $\left\{ \begin{matrix} \frac{3}{4} \\ \frac{4}{4} \end{matrix} \right.$ - | - - - - | - - - - |

Vc. $\frac{2}{4}$ - | - - - - | - - - - |

Cb. $\frac{2}{4}$ - | - - - - | - - - - |

Detailed description: This is a musical score page from a piece for orchestra and voice. The page number is 82. The tempo is marked as 220 and the note value is indicated as ♪=55. The key signature is A major. The vocal part (Voice) starts with a single note followed by a rest, then enters with the lyrics 'Aal-lon poh-jal-la' and 'en näe ran-taa'. The piano part (Pno.) is split into two staves: the upper staff is in common time (4/4), and the lower staff is in common time (4/4). The violin parts (Vln. 1 and Vln. 2) play eighth-note patterns with grace notes. The viola (Vla.), cello (Vc.), and double bass (Cb.) provide harmonic support with sustained notes and eighth-note patterns. The woodwind part (W.Ch.) remains silent throughout the measure.

222 rit.

Voice nau - rat-taa Vii-meい-sen ker - ran kel-lum-me

W.Ch.

Pno.

Vln. 1 3 p

Vln. 2 p

Vla. p

Vc. p

Cb. p

This musical score page contains a system of music starting at measure 222. The key signature is A minor (no sharps or flats). The time signature is common time. The vocal line (Voice) sings lyrics in three groups, each consisting of three notes followed by a short rest. The piano (Pno.) part is silent. The first violin (Vln. 1) plays a sixteenth-note pattern with a dynamic of p . The second violin (Vln. 2), viola (Vla.), cello (Vc.), and bass (Cb.) all play eighth-note patterns with dynamics of p . The woodwind (W.Ch.) part is also silent. The vocal line ends with a ritardando, indicated by the word "rit." above the staff.