

# 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"

Songs of life and death  
"Fanni"

Jenni Kinnunen

Jenni Kinnunen

1.

1.

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

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

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

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

Minulle se huutaa  
tuhkanaamion

To me it screams!  
mask of ashes

2.

2.

Minussa ei ole välitiloja  
hakkaava hyeenan nauru  
himokkaat silmät

I have no interludes  
hacking laugh of hyena  
raunchy eyes

Minussa ei ole välitiloja  
välimerkkejä  
välimatkoja

I have no interludes  
no intermezzos  
no interspaces

Olen kaikkialla välissä  
vääränlainen väline  
vinksahantunut valssi  
vesivahinko

I am intermedial  
inappropriate instrument  
wrong-gone waltz  
water damage

valunut  
viaton

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 juonteet.

Ja kevät tyhjenee  
 joka vuosi  
 jäät lähtevät

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

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  
 tärisevä ja vapiseva  
 itkuun purskahtava haavanlehti

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.

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

Is that the life's being,  
 transformation  
 alteration  
 asking  
 again and again,  
 untill 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 kielten 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  
kellomme

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

Sanna Ahvenjärvi

Threatening, bitterly

$\text{♩} = 40$

Score for *Elämän ja kuoleman lauluja*, featuring Voice, Percussion, Piano, Violin 1, Violin 2, Viola, Violoncello, and Contrabass.

The score is in 4/4 time and consists of four measures. The tempo is marked  $\text{♩} = 40$ . The mood is "Threatening, bitterly".

**Instrumentation and Dynamics:**

- Voice:** Four measures of whole rests.
- Percussion (Perc.):** Bass Drum and Big soft mallets. Four measures of whole notes, starting with a *p* dynamic.
- Piano:** Four measures of whole rests in both staves.
- Violin 1:** Four measures of music. Measure 1: whole rest. Measure 2: *mp* dynamic, quarter notes G#4, A#4, B4, C#5. Measure 3: whole rest. Measure 4: *mp* dynamic, quarter notes G#4, A#4, B4, C#5.
- Violin 2:** Four measures of music. Measure 1: whole rest. Measure 2: whole rest. Measure 3: whole rest. Measure 4: *mp* dynamic, whole note G#4.
- Viola:** Four measures of whole rests.
- Violoncello:** Four measures of music. Measure 1: *mp* dynamic, quarter note G#3. Measure 2: quarter notes A#3, B3. Measure 3: quarter notes C#4, D4. Measure 4: quarter notes E4, F#4.
- Contrabass:** Four measures of music. Measure 1: whole rest. Measure 2: whole rest. Measure 3: whole rest. Measure 4: *mp* dynamic, quarter notes G#3, A#3.

5 *mp* *p* *p* *p* *p*

Voice *3* *3*  
Va - ris huu - taa sen nok - ka viil - tää

Perc.

Pno.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.



7

Voice

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

5

3

Perc.

Pno.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

Detailed description of the musical score: The score is for measures 7, 8, and 9. The key signature has one sharp (F#) and the time signature is 3/4. The Voice part (treble clef) has lyrics: 'maa-han mus - taa juo - vaa Is - tut - taa kuol-leet'. Measure 7 contains a five-measure phrase with a slur and a '5' above it. Measure 8 contains a triplet of eighth notes with a '3' above it. Measure 9 contains a final note. The Percussion part (percussion clef) has two measures of rests. The Piano part (grand staff) features a melodic line in the right hand and a harmonic accompaniment in the left hand. The Violin 1 part (treble clef) has a rest in measure 7 and a note in measure 9. The Violin 2 part (treble clef) has a note in measure 7 and a note in measure 9. The Viola part (alto clef) has notes in measures 7, 8, and 9. The Violoncello part (bass clef) has notes in measures 7, 8, and 9. The Contrabass part (bass clef) has notes in measures 7, 8, and 9. A dynamic marking 'p' is present in the Violin 1 part in measure 8.

Mysterioso

9 *mf*

Voice

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

Perc.

Pno.

*mf*

Vln. 1

*mf* *p*

Vln. 2

*mf* *p*

Vla.

*mf*

Vc.

*mf*

Cb.

*mf*

11 *pp*

Voice

Perc.

Pno.

Vln. 1

Vln. 2

Vla. *pp*

Vc. *mp*

Cb. *mp*

The musical score for page 11 consists of eight staves. The top staff is for Voice, starting with a dynamic of *pp* and a fermata. The Percussion staff shows a series of rhythmic patterns. The Piano part is divided into two staves, with the right hand playing a triplet and the left hand a melodic line. The Violin 1 and Violin 2 staves feature triplet figures. The Viola part begins with a *pp* dynamic. The Violoncello and Contrabass parts play a melodic line with a *mp* dynamic. The time signature changes from 4/4 to 3/4 in the final measure of the page.

Hopelessly

14  $\text{♩} = 48$  *f*

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

Perc.  
*mf*

Pno.  
*mf* < *f*

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.  
*mf* < *f* K K ord.

Vc.  
*f*

Cb.  
*f*

Detailed description of the musical score: The score is for a piece titled 'Hopelessly'. It begins at measure 14 with a tempo of quarter note = 48 and a dynamic of forte (f). The voice part has the lyrics 'Va-ris huu - taa ei sen huu-dos-ta kuu - le toi-vo-a'. The percussion part has a dynamic of mezzo-forte (mf). The piano part has a dynamic of mezzo-forte (mf) that increases to forte (f). The violin 1 and 2 parts have a dynamic of forte (f) and include performance instructions: 'K=press the string with the bow so hard that the sound breaks' and 'ord.'. The viola part has a dynamic of mezzo-forte (mf) that increases to forte (f) and includes the instruction 'K'. The violoncello and double bass parts have a dynamic of forte (f). The score is written in 7/8 and 4/4 time signatures.

16 *mf* 3 13

Voice

Sii - nä on ruos - tei - nen pin - ta

Perc.

Pno.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

ord. → K

ord. → K

17

Voice

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

Perc.

Pno.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

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

*f*

ord.

18

Score for Voice, Percussion, Piano, Violin 1, Violin 2, Viola, Violoncello, and Contrabass.

**Voice:** Treble clef, 2/4 time. Measure 18: quarter note 'a'. Measure 19: 7-measure rest. Measure 20: 3-measure rest. Measure 21: 3-measure rest.

**Perc.** Treble clef, 2/4 time. Measure 18: quarter note. Measure 19: eighth notes. Measure 20: eighth notes. Measure 21: quarter note.

**Pno.** Grand staff (treble and bass clefs), 2/4 time. Measure 18: piano triplet. Measure 19: eighth notes. Measure 20: eighth notes. Measure 21: eighth notes.

**Vln. 1:** Treble clef, 2/4 time. Measure 18: quarter note. Measure 19: eighth notes. Measure 20: eighth notes with a 3-measure triplet. Measure 21: eighth notes.

**Vln. 2:** Treble clef, 2/4 time. Measure 18: 7-measure rest. Measure 19: 7-measure rest. Measure 20: 7-measure rest. Measure 21: 7-measure rest.

**Vla.** Treble clef, 2/4 time. Measure 18: quarter note with a 3-measure triplet. Measure 19: eighth notes. Measure 20: eighth notes with a 3-measure triplet. Measure 21: eighth notes.

**Vc.** Bass clef, 2/4 time. Measure 18: quarter note. Measure 19: eighth notes. Measure 20: eighth notes. Measure 21: eighth notes.

**Cb.** Bass clef, 2/4 time. Measure 18: quarter note. Measure 19: eighth notes. Measure 20: eighth notes. Measure 21: eighth notes.





25

*f* *ff* c. 5 sec.

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

Perc. *f* *ppp* c. 5 sec.

Pno. *f* *ff* c. 5 sec.

Vln. 1 *f* *ff* *ppp* *molto vibr.* c. 5 sec. *senza vibr.*

Vln. 2 *ff* *ppp* *molto vibr.* c. 5 sec. *senza vibr.*

Vla. *f* *ff* *trem.* c. 5 sec. *ord.*

Vc. *f* *ff* *trem.* c. 5 sec. *ord.*

Cb. *f* *ff* *trem.* c. 5 sec. *ord.*



29  $\text{♩} = 50$

The musical score consists of eight staves. The top three staves (Voice, Perc., Pno.) are mostly empty, with only time signature changes indicated. The Vln. 1 staff begins with a treble clef, a key signature of one sharp (F#), and a tempo marking of quarter note = 50. It contains a melodic line with notes and rests across measures 29-33. The Vln. 2 staff also contains a melodic line. The Vla. staff uses a bass clef and contains a melodic line. The Vc. and Cb. staves are empty, with only time signature changes indicated. The time signature changes from 3/4 to 5/4 in measure 30 and back to 3/4 in measure 31. The key signature has one sharp (F#).

34

Score for measures 34-36, featuring:

- Voice: Treble clef, 3/4 time signature, rests in measures 34-36.
- Perc.: Percussion clef, 3/4 time signature, rests in measures 34-36.
- Pno.: Treble and Bass clefs, 3/4 time signature, rests in measures 34-36.
- Vln. 1: Treble clef, 3/4 time signature, melodic line with a triplet in measure 36.
- Vln. 2: Treble clef, 3/4 time signature, melodic line with a triplet in measure 36.
- Vla.: Alto clef, 3/4 time signature, melodic line.
- Vc.: Bass clef, 3/4 time signature, rests in measures 34-36.
- Cb.: Bass clef, 3/4 time signature, rests in measures 34-36.

Measure numbers 9 and 16 are indicated at the end of each staff.

$\text{♩} = 60$

*mp* molto accel.

39

Voice

Mi-nus-sa ei o-le vä-li-ti-lo-ja

Perc.

Pno.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

43

Voice

Perc. Susp. Cymbal  
Small soft mallets  
*p*

Pno.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

Detailed description: This page of a musical score covers measures 43 through 46. The score is for a full orchestra and voice. The time signature is 2/4. The key signature has one flat (B-flat). The music is in common time (C). The score includes parts for Voice, Percussion (Suspension Cymbal), Piano, Violin 1, Violin 2, Viola, Violoncello, and Contrabass. The Percussion part features a suspension cymbal with a 'p' dynamic marking. The Piano part includes triplets in measures 43 and 44. The Violin 1 and 2 parts also feature triplets in measure 43. The Viola and Violoncello parts have a triplet in measure 43. The Contrabass part is mostly silent, with a few notes in measures 44 and 45. The score is written in a standard musical notation style with various time signatures and dynamic markings.

47 - - - - -  $\text{♩} = 80$   
*ff*

Voice

hak-kaa - va hy - ee - nan nau - ru

Cym.

Susp. Cymbal Guiro in a stand

*mf*

Marcato *8<sup>va</sup>*

Pno.

*mf* *f*

Vln. 1

*mf* *f*

Vln. 2

*mf* *f*

Vla.

*mf* *f*

Vc.

*mf*

Cb.

*mf*





54

Voice

hi - mok - kaat sil - mät

Gro.

Guero

Susp. Cymbal

Guero

*mf*

Pno.

(8)

*mf*

*f*

(8)

Vln. 1

3

*mf*

*f*

Vln. 2

3

*mf*

*f*

Vla.

3

*mf*

*f*

Vc.

*mf*

Cb.

*mf*

56

Voice

B. D.

Pno.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

Bass Drum

Susp. Cymbal

Bass Drum

*f*

*f*

8

8

3

3

3

5

5

5

5

5

5

5

5

58

Voice

Gro. Guiro Bass Drum Susp. Cymbal

Pno.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

60 *f*

Voice

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

B. D.

Bass Drum

*mp*

Pno.

*mp*

Vln. 1

*mp*

Vln. 2

*mp*

Vla.

*mp*

Vc.

*mp*

Cb.

*mp*

63

Voice

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

B. D.

Susp. Cymbal Guiro

Pno.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

*f*

*f*

*f*

*f*

*f*

*f*

*f*

*f*

*f*

68

ff

Voice

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

B. D.

Bass Drum

Susp. Cymbal

Susp. Cymbal

Bass Drum

Susp. Cymbal

Pno.

mf

f

Vln. 1

mf

f

Vln. 2

mf

f

Vla.

f

Vc.

mf

f

Cb.

mf

f

71

Voice

vää - rän - lai - nen vä - li - ne

Cym. Bass Drum

Pno.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

*mf*

*mf*

*mf*

*mf*

*mf*

*mf*

*mf*

*mf*

73

Voice

Susp. Cymbal

Bass Drum

Guero

Cym.

Pno.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

*f*

*mf*

vink - sah - ta -



75

Voice

nut vals - si

Gro.

Bass Drum

Susp. Cymbal

Pno.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

Detailed description of the musical score: The score is for measures 75 and 76. The key signature has one flat (B-flat), and the time signature is 5/16. The Voice part has the lyrics 'nut vals - si'. The Gro. part includes a Bass Drum and Susp. Cymbal. The Pno. part features a forte (f) dynamic and a triplet of eighth notes in the right hand. The Vln. 1, Vln. 2, and Vla. parts also feature a forte (f) dynamic and a triplet of eighth notes. The Vc. and Cb. parts feature a forte (f) dynamic. The score includes various musical notations such as accents, slurs, and dynamic markings.

77 *rit.*  
*mf*

5 3

ve - si - va - hin - ko va-lu-nut

Bass Drum Guiro  
very fast tremolo

*mp*

*mp* *p*

Vln. 1 *mp*

Vln. 2 *mp*

Vla. *mp*

Vc. *mp*

Cb. *mp*

82  $\text{♩} = 60$

Voice

vi - a - ton

*pp*

Gro.

very slow tremolo

*pp*

(8)

Pno.

*pp*

(8)

Vln. 1

*pp*

*mf*

With pressure Damp the strings K

Vln. 2

*pp*

*mf*

With pressure Damp the strings K

Vla.

*pp*

*mf*

With pressure Damp the strings K

Vc.

*pp*

*mf*

With pressure Damp the strings K

Cb.

*pp*

*mf*

With pressure Damp the strings K

*mf*

With pressure,  
like "Sprechgesang"

87

Voice

*f* 3

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.

Scratch the cymbal

With pressure Ride cymbal 20"

Gro.

*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

gliss. *mf*

Vln. 2

non trem. → fast trem

gliss. *mf*

Vla.

non trem. → fast trem

gliss. *mf*

Vc.

non trem. → fast trem

gliss. *mf*

Cb.

non trem. → fast trem

gliss. *mf*

92

*ff*

Voice

tun-nen pol-tot

Gro.

T. D.

Pno.

Vln. 1

*gliss.*

*f*

Vln. 2

*gliss.*

*f*

Play arpeggio behind the bridge as fast as possible in random order.

x =  $\text{♩}$

Vla.

*gliss.*

*f*

Vc.

*gliss.*

*f*

Bartok-pizz.

Cb.

*gliss.*

*f*

Bartok-pizz.

94

Voice

Sel-kä-ni pa-kah-tuu

Gro.

Floor Tom-Tom

*f*

Pno.

Play with marimba mallets inside the piano.

*f*

Vln. 1

*gliss.*

Vln. 2

x = o

x = .

Vla.

*gliss.*

Vc.

Cb.

96

Voice

sii - tä pai-nos-ta      sii - tä jul - me-tus-ta      lap-sen pai-nos-ta jo-ka

Floor Tom-Tom

Pno.

Vln. 1

sul E      *gliss.*      *gliss.*      *gliss.*

Vln. 2

x = ♩. + ♩.      x = ♩.      x = ♩.

Vla.

*gliss.*

Vc.

Cb.

99 End of Sprechgesang

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

change to Celesta

*mf*

*gliss.*

*gliss.*

*gliss.*

*gliss.*

*mf*

x = .

x = o

*mf*

3

3

3

Detailed description: This is a page of a musical score for a piece titled 'End of Sprechgesang'. The page number is 40. The score is for measures 99 and 100. The key signature is one flat (B-flat major/D minor), and the time signature is 4/4. The instruments and parts are: Voice, Floor Tom-Tom, Piano (Pno.), Violin 1 (Vln. 1), Violin 2 (Vln. 2), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.). The lyrics for the voice part are 'ku-ris-taa koh-tu - a - ni'. The piano part includes a dynamic marking of *mf* and a performance instruction 'change to Celesta'. The violin parts feature glissando markings and specific bowing techniques indicated by 'x = .' and 'x = o'. The cello and contrabass parts include triplet markings. The score is written in a standard musical notation style with various articulations and dynamics.



101

Voice

Floor Tom-Tom

Pno.

Vln. 1

*gliss.*

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.

x = o

Vln. 2

Vla.

*gliss.*

Vc.

Cb.





Tenderly

$\text{♩} = 50$

*mp*

105

Voice

Sil - mā-ni

Floor Tom-Tom

Pno.

Celesta

*p*

Vln. 1

ord.

Vln. 2

ord.

Gradual change from cracked sound to ordinary sound without crack.

Vla.

*p*

Vc.

Cb.

108

Voice

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

Floor Tom-Tom

Cel.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

*pp*

*pp*

Detailed description of the musical score: The score is for measures 108, 109, and 110. The key signature has one flat (B-flat). The time signature is 7/8. The vocal line (Voice) features a melodic line with triplets of eighth notes in measures 108 and 110. The lyrics are 'ei - vät e-nää sul-keu-du,—' in measure 108 and 'kat-son si - nu - a päi-väs - tä' in measure 110. The Floor Tom-Tom part has rests in measures 108 and 110. The Cello (Cel.) part has a melodic line in the treble clef and rests in the bass clef. The Violin 1 (Vln. 1) part has a melodic line with a dotted eighth note in measure 108 and a slur over measures 109-110. The Violin 2 (Vln. 2) part has a melodic line with a slur over measures 109-110. The Viola (Vla.) part has a melodic line with a slur over measures 109-110. The Violoncello (Vc.) part has a dotted quarter note in measure 108 and rests in measures 109 and 110. The Contrabass (Cb.) part has rests in measures 108 and 110. Dynamics include piano (pp) for the Vc. and Cb. parts.

110

Voice

Floor Tom-Tom

Cel.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

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

112

Voice

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

Floor Tom-Tom

Cel.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

114

Voice

van-huu - den juon-teet. Ja ke-vät

Floor Tom-Tom

Cel.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.



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 of the musical score: The score is for measures 117-120. The key signature has one flat (B-flat), and the time signature is 6/8. The vocal line (Voice) has lyrics: 'tyh-je-nee jo-ka vuo - si jäät läh-te-vät Mi-tä en si-nun'. The vocal melody consists of eighth and quarter notes. The Floor Tom-Tom part has a simple rhythmic pattern of quarter notes. The Cello (Cel.) part has a melodic line with various articulations and dynamics. The Violin 1 (Vln. 1) part has a melodic line with various articulations and dynamics. The Violin 2 (Vln. 2) part has a melodic line with various articulations and dynamics. The Viola (Vla.) part has a melodic line with various articulations and dynamics. The Violoncello (Vc.) and Contrabass (Cb.) parts are mostly silent with some rhythmic markings.

120

Voice

Floor Tom-Tom

Cel.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

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

Detailed description of the musical score: The score is for measures 120, 121, and 122. The time signature is 5/8. The key signature has one flat (B-flat). The voice part (top) has lyrics: 'vuok - se - si kär - si - si, si - nä i - hon - a - lai - se - ni, -'. There are triplet markings above the voice line in measures 120 and 122. The Floor Tom-Tom part (second staff) has rests in measures 120 and 122. The Cello part (third and fourth staves) has a melodic line in the treble clef and rests in the bass clef. The Violin 1 part (fifth staff) has a melodic line with a first ending bracket and a first ending sign (8) above it. The Violin 2 part (sixth staff) has a melodic line with a first ending bracket and a first ending sign (2) above it. The Viola part (seventh staff) has a melodic line with a first ending bracket and a first ending sign (2) above it. The Violoncello (eighth staff) and Contrabass (ninth staff) parts have rests.

122

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

Floor Tom-Tom

Cel. *pp* To Piano

Vln. 1 *pp*

Vln. 2 *pp*

Vla. *pp*

Vc.

Cb.

Detailed description: This page of a musical score covers measures 122, 123, and 124. The score is written for a vocal line and a full orchestra. The vocal line is in 5/8 time, with lyrics 'o - ma a - jat - to - muu - te - ni.' The music features a triplet of eighth notes in measure 122 and a half note in measure 123. The orchestration includes a Floor Tom-Tom, Cello (Cel.), Violin 1 (Vln. 1), Violin 2 (Vln. 2), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.). The dynamic markings are *pp* (pianissimo) for the vocal line and the strings, and 'To Piano' for the cello. The score is divided into two systems, with measures 122-123 in the first system and measures 123-124 in the second system. The time signature changes from 5/8 to 6/8 in measure 123 and back to 5/8 in measure 124. The key signature has one flat (B-flat).

Serenely

124  $\text{♩} = 50$

*p* **3** **3** **3**

Voice

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

Floor Tom-Tom

Piano

Pno.

Vln. 1

Vln. 2

Vla.

Vc. *p* Arco

Cb. *p* Arco

126

Voice

3 3

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

Floor Tom-Tom

Pno.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

128  $\text{♩} = 55$  *mp* **accel.** . . . . .

Voice

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

Floor Tom-Tom

Pno.

*mp*

Vln. 1

Vln. 2 *mp*

Vla. *mp*

Vc. *mp*

Cb. *mp*

132

The musical score consists of seven staves. The top staff is for the Voice, with lyrics 'uu-del-leen ky-sy-mis-tä' and 'uu-del-leen'. The second staff is for the Floor Tom-Tom. The third staff is for the Piano (Pno.), with a grand staff. The fourth staff is for the Violin 1 (Vln. 1). The fifth staff is for the Violin 2 (Vln. 2). The sixth staff is for the Viola (Vla.). The seventh staff is for the Violoncello (Vc.). The eighth staff is for the Contrabass (Cb.). The score is in 7/16 time, with a key signature of one flat (B-flat). The tempo is marked 'Allegretto'.

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

Floor Tom-Tom

Pno.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

rit.

135 *mf* ♩=80 *mf* ♩=70

Voice

uu - del - leen ja uu - del - leen, kun - nes

Floor Tom-Tom

Pno.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.



138 *rit.* *mp* *p*  $\text{♩} = 50$  Sadly

Voice  
u-noh-taa ky-sy-noon-sä E - pä - var - ma

Floor Tom-Tom

Pno.

Vln. 1 *pp*

Vln. 2 *pp*

Vla. *p*

Vc. *p*

Cb. *p*

141

Voice

tä-ri-se-vä ja va-pi-se-va it - kuun purs-kah-ta-va haa - van-leh - ti *pp*

Floor Tom-Tom

Pno.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

*ppp*

*pp*

*pp*

$\text{♩} = 80$   
Painfully, marcato

*ff*

145

Voice

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

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

Floor Tom-Tom

*f*

8va

*f*

*f*

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

*ppp*

*f*



150

Voice

Suu täyn - nä le - ve - ää

Cym.

Pno.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

Legato

152

Voice

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

Cym.

*mp*

Pno.

Vln. 1

*p*

Vln. 2

Vla.

*mp*

Vc.

Cb.

157 *>mp*

Voice  
ta - kai - sin\_\_

Cym.  
Scratch the cymbal  
*f*

Pno.  
(8)  
*f*

Vln. 1  
*f*

Vln. 2  
*>mp*  
*f*

Vla.  
*f*

Vc.  
*mp*  
*f*

Cb.  
*<mp*  
*f*

161 *Marcato f*

Voice

Syl - jen hei - nää\_ ku - lu - nut - ta vih - re - ää

Ride cymbal 20",  
soft mallet

Cym.

*mf*

Pno.

(8)

*mf*

Vln. 1

*mf*

Vln. 2

*mf*

Vla.

*mf*

Vc.

*mf*

Cb.

*mf*



165

*ff*

Voice

Musical notation for the voice part, including a 7-measure rest at the beginning and triplet markings over the final two measures.

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

Cym.

soft mallet

Musical notation for the cymbal part, featuring a 7-measure rest followed by notes with a 'soft mallet' instruction.

*mp* *ff*

Pno.

(8)

Musical notation for the piano part, including a 7-measure rest and a dynamic marking of *f* with a triplet marking.

Vln. 1

Sul ponticello

Musical notation for Violin 1, including the instruction 'Sul ponticello' and a dynamic marking of *f* with a triplet marking.

Vln. 2

Sul ponticello

Musical notation for Violin 2, including the instruction 'Sul ponticello' and a dynamic marking of *f* with a triplet marking.

Vla.

Sul ponticello

Musical notation for Viola, including the instruction 'Sul ponticello' and a dynamic marking of *f* with a triplet marking.

Vc.

Sul ponticello

Musical notation for Violoncello, including the instruction 'Sul ponticello' and a dynamic marking of *f*.

Cb.

Sul ponticello

Musical notation for Contrabass, including the instruction 'Sul ponticello' and a dynamic marking of *f*.

169

Voice

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

Cym.

*mp* *ff*

Pno.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

Ord.

ord

ord

*f* *ff* *ff* *ff*

rit.

174 *mf* 3

Voice

i - kä - vä.

Cym.

To Cel.

Pno.

Vln. 1

*mp* 3 *p* *p*

Vln. 2

*mp* *pp*

Vla.

*mp* 3 *p*

crack → ord

Vc.

*mp* *p*

crack → ord

Cb.

*mp* *pp*

*Gratefully*

179

Voice

*mp*

Mi-nä

Cym.

Pno.

Celesta

*p*

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

183

Voice

kuu - len si-nut Kuu-ran-

Cym.

Small Triangle

Medium Triangle

*mp*

Cel.

*mp*

Vln. 1

*mp*

Vln. 2

Vla.

*mp*

Vc.

*mp*

Cb.

187 *rit.* *mf*

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

Tri. Small Triangle Medium Triangle Small Triangle *mf* *mp*

Cel. *mf*

Vln. 1 *mf* >

Vln. 2

Vla. *mf*

Vc. *mf*

Cb. *mf* *mp*

190  $\text{♩} = 60-65$

*mp*

Voice

Se on

Medium Triangle

Small Triangle

Medium Triangle

Tri.

*p*

*mf*

Cel.

Vln. 1

*mp*

*mf*

*p*

Vln. 2

Vla.

*mp*

*mf*

*p*

Vc.

*mp*

*mf*

*p*

Cb.

194

Voice

as - ke-leis-ta - ni su - la - nut val-kois-ten piik - ki - en

Small Triangle

Tri.

Cel.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

*p*

Detailed description of the musical score: The score is for measures 194, 195, and 196. The key signature has one flat (B-flat). The time signature is 4/8. The voice part has triplets in measures 194 and 195, and a triplet in measure 196. The lyrics are 'as - ke-leis-ta - ni su - la - nut val-kois-ten piik - ki - en'. The Small Triangle part has a single note in measure 196. The Tri. part is silent. The Cello part has a piano (*p*) dynamic in measure 195. The Violin 1 part has a melodic line with slurs and accents. The Violin 2 part is silent. The Viola part has a half note in measure 194 and a half note in measure 195, with a slur over the notes in measure 196. The Violoncello part has a half note in measure 194 and a half note in measure 195, with a slur over the notes in measure 196. The Contrabass part has a half note in measure 194 and a half note in measure 195, with a slur over the notes in measure 196. The dynamic *p* is indicated at the bottom of the page.



197

Voice

peit-to pie-ni a-va ruus

Tri.

Medium Triangle

Cel.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

3

*mp*

*mp*

*mp*

*mp*

*mp*

*mp*

*mp*

201

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

Tri. Medium Triangle Small Triangle Wind Chimes let ring *mf*

Cel. *mf*

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.

Small Triangle

*mf*

Cel.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

Detailed description of the musical score: The score is for measures 205 and 206. The key signature is one flat (B-flat) and the time signature is 4/8. The voice part (measures 205-206) has two triplet markings over the notes 'ran' and 'päi'. The lyrics are 'ki - ta - ran kie - li - en näp - päi - ly'. The W.Ch. part (measures 205-206) has a 'Small Triangle' marking and a dynamic of 'mf'. The Cel. part (measures 205-206) has a melodic line in the right hand and a bass line in the left hand. The Vln. 1 part (measures 205-206) has a melodic line with a slur and a fermata. The Vln. 2 part (measures 205-206) has a sustained note. The Vla. part (measures 205-206) has a sustained note. The Vc. part (measures 205-206) has a sustained note. The Cb. part (measures 205-206) has a sustained note.

207 *f* *mf*

Voice

he - li - se - vä kul - ku he - vos - vau - nuil - la

Medium Triangle Medium Triangle

Tri.

*f*

Cel.

*f* *mf* 3

Vln. 1

*f* *mf* 3

Vln. 2

*f* *mf*

Vla.

*f* *mf*

Vc.

*f* *mf*

Cb.

*f* *mf*

209

rit. . . . .

$\text{♩} = 55$   
*mp*

Voice

E-ris-tän

W.Ch.

Wind Chimes  
let ring

*mf*

Cel.

*mp*

Vln. 1

*mp*

Vln. 2

div.

*mp*

Vla.

*mp*

Vc.

*mp*

Cb.

*mp*

212

Voice

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

W.Ch.

Cel.

To Piano

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

Detailed description of the musical score: The score is for measures 212 and 213. The key signature has one flat (B-flat). The time signature changes from 3/4 to 4/4 between measures. The voice part features a melodic line with triplets in both measures. The woodwind and string parts are mostly rests, with the strings playing a simple harmonic accompaniment. The dynamic marking 'To Piano' is placed above the cello part in measure 213.

214

rit. . . . .

Score for Voice, W.Ch., Pno., Vln. 1, Vln. 2, Vla., Vc., and Cb. The score is in 2/4 time and features a key signature of one flat (B-flat). The music is divided into two measures. The first measure is in 3/4 time, and the second measure is in 2/4 time. The tempo marking "rit." is indicated above the first measure.

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

**W.Ch.**

**Pno.**

**Vln. 1**

**Vln. 2**

**Vla.**

**Vc.**

**Cb.**

216  $\text{♩} = 40$

Voice

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

W.Ch.

Pno.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.



218

rit. - - - - -

Voice

ne ei - vät kos - kaan joh - da tän - ne vie - vät ne o - hit - se

The voice part is written in 2/4 time. It begins with a 7-measure rest, followed by a melodic line. The lyrics are: "ne ei - vät kos - kaan joh - da tän - ne vie - vät ne o - hit - se". The final two measures of the phrase "vie - vät ne o - hit - se" are marked with a "rit." (ritardando) and contain two triplet markings over the notes.

W.Ch.

The woodwind part (W.Ch.) is shown with a 7-measure rest in the first measure and a 4-measure rest in the second measure, both in 2/4 time.

Pno.

The piano part (Pno.) consists of two staves (treble and bass clef) in 2/4 time, both containing rests for the duration of the page.

Vln. 1

The first violin part (Vln. 1) is in 2/4 time. It starts with a whole note G4, followed by a whole note A4, and ends with a half note G4 tied to the next measure.

Vln. 2

The second violin part (Vln. 2) is in 2/4 time. It starts with a whole note G4, followed by a whole note A4, and ends with a half note G4 tied to the next measure.

Vla.

The viola part (Vla.) is in 2/4 time. It starts with a whole note G4, followed by a whole note A4, and ends with a half note G4 tied to the next measure.

Vc.

The violin part (Vc.) is in 2/4 time. It starts with a whole note G4, followed by a whole note A4, and ends with a half note G4 tied to the next measure.

Cb.

The double bass part (Cb.) is in 2/4 time. It starts with a whole note G2, followed by a whole note A2, and ends with a half note G2 tied to the next measure.

220  $\text{♩} = 55$

Voice   
Aal-lon poh-jal-la en näe ran-taa

W.Ch. 

Pno. 

Vln. 1 

Vln. 2 

Vla. 

Vc. 

Cb. 

222

rit. . . . .

Voice

nau-rat-taa Vii-mei-sen ker-ran kel-lum-me

W.Ch.

Pno.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

*p*

*p*

*p*

*p*

*p*