

JEAN
SIBELIUS



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WEDDING MARCH **PROMOTIONAL COPY**

from the play "Die Sprache der Vögel" by Adolf Paul

for orchestra

SCORE

1911

FENNICA GEHRMAN OY, HELSINKI

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Music drawn by Raimonds Zelmenis

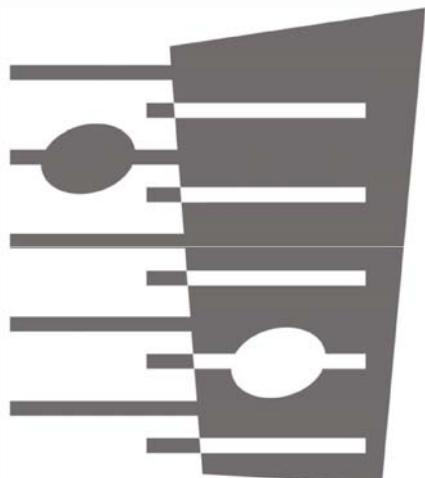
Cover design by Marja Arvola

Cover photo: National Board of Antiquities, Finland

F 08763
ISMN M-042-08763-3

Printed by PunaMusta, Helsinki, 1997

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FENNICA GEHRMAN OY, HELSINKI

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Wedding March

Sibelius was able to draw inspiration from a surprisingly wide variety of phenomena which ranged from things in the natural environment to smells, colours and atmospheres. He possessed many of the characteristics of an orchestral painter. If he had been interested in opera as an artform, he probably would have created something great in that area too. Giving strength to this belief is the fact that he composed for the stage throughout his entire career and, in addition to writing the opera *The Maiden in the Tower*, he wrote music for no less than fourteen stage works. Some of these comprise just a few minor items, but the finest and most extended of these scores - such as *Pelleas et Melisande*, *Joutsikki*, *Scaramouche* and, above all, *The Tempest* – form a central pillar of his oeuvre.

Following a successful collaboration over the play *King Christian II* in 1898, playwright Adolf Paul, friend of Sibelius during his youth, continually pestered the composer for music for productions which turned out for the most part to be fiascos. In summer 1911, when Sibelius had just finished work on a major opus, the IV Symphony, and was preparing himself for new challenges by writing smaller musical items, he wrote a *Wedding March* for inclusion in the third act of Paul's play *The Language of the Birds (Die Sprache der Vögel)*. Sibelius was not one to skimp on quality even when writing occasional works, and here too he worked up a novel theme in "heady mood". The resulting wedding march was anything but conventional. Sibelius rushed to defend himself: "It may indeed not be stunning as a work or have a fascination, etc. in the sense of the modern 'commercial traveller's' style. But all the same it is natural and instrumentated in the 'zweckmässig' way. And it does contain poetry."

The orchestral part is surprising for its lack of bassoons and horns; and there is only one oboe, whereas the percussion has, in addition to timpani, a triangle, side drum, tambourine and bass drum. Only occasionally does it fall back upon a typically accented 4/4 rhythm. Instead it is characterised by a refined, chamber music-like palette and a thematic style which is amorphous in melodic and rhythmic terms. These qualities, along with the repeated use of a third-inversion chord with the seventh in the bass and woodwind arabesques based on parallel thirds, point forward in Sibelius's stylistic development to *The Oceanides*, the music for *The Tempest* and even *Tapiola*. It has aspects in common also with the second suite of *Scènes historiques* (1912). The fanfare-like theme in the trumpet, starting with a triplet, which appears towards the end of the piece, brings about an alienating effect in this otherwise skilfully composed – one might almost say "post-modern" – march. One can hardly imagine it being used as a wedding march in the traditional sense; but it does serve as the object of aesthetic enjoyment in the same way as the dance and march movements of Stravinsky's *A Soldier's Tale*.

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Veijo Murtomäki
English translation by Andrew Bentley



FENNICA GEHRMAN OY, HELSINKI

Strumenti dell'orchestra

2 Flauti
1 Oboe
2 Clarinetti in A
1 Clarinetto basso in B

2 Trombe in C
2 Tromboni

Percussioni:
Timpani
Triangolo
Tamburo
Tamburino
Gran cassa

Archi

Editorial comments

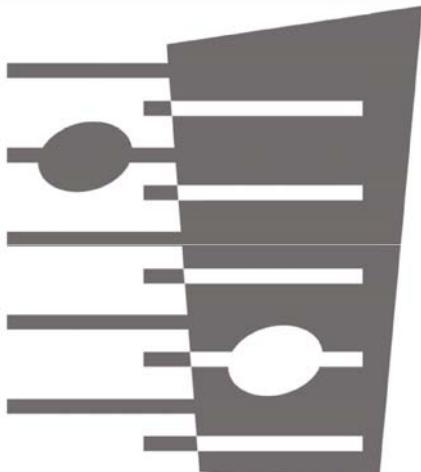
The present edition of the score follows the composer's manuscript (Helsinki University Library Cat. No. 0938). The part of Bass clarinet in A has been transposed to *in B*, that of Trumpet *in E* to *in C*.

The following changes have been made with respect to Sibelius's manuscript:

Bar nos.

- 5 Here, as elsewhere, *r fz* has been replaced by *sfz*.
6 *mf* added to Ob.
13 Dynamics have been added to Vle to correspond with Vc.
22 The indication *dim.* has been left above the Ob. part as it is in MS, although the dynamics have been indicated graphically.
22 The indication "div." in Vle and Vc. starts only from b. 24 in MS. It has been left as it is though divisi might be regarded as beginning already at the last beat of b. 22.
41 *Diminuendo* marking has been added to Cb. Cf. Fl., Vle and Vc.
81 The indication "meno" has been left as it is in MS. Most likely it refers to the previous dynamic indications.
83 à 2 has been added to Fl.

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FENNICA GEHRMAN OY, HELSINKI

Wedding march

from the play "Die Sprache der Vögel" by Adolf Paul

Jean Sibelius

Allegro, ma moderato e con grandezza

2 Flauti
Oboe
2 Clarinetti in A
Cl. basso in B
2 Trombe in C
2 Tromboni
Timpani
Triangolo
Tamburo
Tamburino
Gran cassa

(sempre dolce)
(sempre dolce)

p
pp
tr~~~~~
p

Allegro, ma moderato e con grandezza

Violini I
Violini II
Viole
Violoncelli
Contrabbassi

A full complement of violins is to be used

con sord.
p
v
div.
p
div.
p
p

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4

Fl. *fz* *s fz* 3 *f*

Ob. - - - *mf* *f*

Cl. *fz* - - *f*

Cl. b. - - - *f*

Tr. *poco cresc.* - *mp*

Trb. - - *p* *mp*

Tim. *poco cresc.* - *tr*

Tmro - - *p* *mf*

Tbmo - - - *shaken only*

Gr. c. - - - *pp*

VI. I *poco cresc.* - *al* *f*

VI. II *poco cresc.* - *al* *f*

Vle *mf*

Vc. *mf*

Cb. -



A

12

Fl. *dim.*

Ob. *dolce*

Cl. *dolce*

Trg. *p*

Fl. *mf*

12

Vi. I

Vi. II

Vle. *p*

Vc. *p*

Cb. *p*

pp

pp

sffz

Musical score for orchestra, page 12. The score includes parts for Flute, Oboe, Clarinet, Triangle, Violin I, Violin II, Viola, Cello, and Bass. The Flute has a melodic line with grace notes and dynamics *dim.*, *dolce*, *marcato*, and *mf*. The Oboe and Clarinet provide harmonic support with sustained notes and *dolce* dynamics. The Triangle plays a rhythmic pattern at *p*. The Violins play sustained notes at *pp*. The Viola has a rhythmic pattern at *p*. The Cello and Bass provide harmonic support at *p*. The score is in 12/8 time.

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16

Fl. Ob. Cl. Cl. b. Tr. Trb. Tim. Trg. Vi. I. Vi. II. Vle. Vc. Cb.

poco cresc.

pp *poco cresc.*

pp *poco cresc.*

tr.

pp *poco cresc.* —

V. *V.* *V.*

pp *V.* *poco cresc.* —

pp *poco cresc.* —

poco cresc.

poco cresc.

poco cresc.

poco diminuendo

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Fl. Ob. Cl. Cl. b. Tr. Trb. Tim. Trg. Tmro Tbrno Gr. c. Vi. I Vi. II Vle. Vc. Cb.

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Musical score for orchestra and timpani, page 24. The score includes parts for Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Cl. b.), Timpani (Tim.), Triangle (Trg.), Violin (Vle), Cello (Vc.), and Double Bass (Cb.). The instrumentation is as follows:

- Flute (Fl.):** Playing eighth-note patterns with dynamic *sffz*. The first two measures have a bracket above them.
- Oboe (Ob.):** Playing eighth-note patterns with dynamic *p*.
- Clarinet (Cl.):** Playing eighth-note patterns with dynamic *sffz*. The first two measures have a bracket above them. The third measure has dynamic *dim.*
- Bassoon (Cl. b.):** Playing eighth-note patterns with dynamic *p*. The second measure has dynamic *dim.* The fourth measure has dynamic *p*.
- Timpani (Tim.):** Playing eighth-note patterns with dynamic *pp*. The first measure has a bracket above it.
- Triangle (Trg.):** Playing eighth-note patterns with dynamic *p*.
- Violin (Vle):** Playing sixteenth-note patterns with dynamic *div.*, *3*, *leggiero*, *p*, *leggiero*, *3*.
- Cello (Vc.):** Playing sixteenth-note patterns with dynamic *div.*, *3*, *3*, *leggiero*, *p*, *leggiero*, *3*.
- Double Bass (Cb.):** Playing eighth-note patterns with dynamic *p*.

B

28

B

Fl.

Ob.

Cl.

Tim.

Vle.

Vc.

Cb.

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34

Ob. *pp*

Cl. *ppp*

Cl. b.

Tim. *tr*

Vle. *div.* *p*

Vc. *div.* *p*

Cb. *p*

dolce

pp

ppp

tr

ppp

div.

mp

div.

mp

div.

mp

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39

Fl. *pp*

Cl. *mp*

Cl. b.

ppp *un pochett. cresc.* *pp*

Tr. II° *ppp* *un pochett. cresc.* II° *pp*

Trb. II° *ppp* *un pochett. cresc.* II° *pp*

Tim. *tr* *tr*

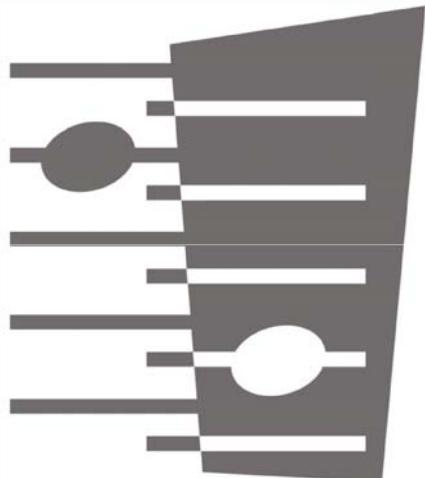
VI. I V *ppp* *un pochett. cresc.* *pp*

VI. II V *ppp* *un pochett. cresc.* *pp*

Vle *p*

Vc. *p*

Cb.

Fl.

Cl.

Cl. b.

Tr.

Trb.

Timp.

43

marcatissimo

mp

mf

sfz

pp

dim.

VI. I

VI. II

Vle

div.

fz

mp

dim.

Vc.

div.

fz

mp

dim.

Cb.

mp

dim.

Fl.

Cl.

Timp.

Vle

Vc.

Cb.

47

dim.

pp

C

espress.

p

p

p

p

dim.

dim.

dim.

dim.

51

Fl. *p cresc.*

Ob. *mp cresc.*

Cl. *p cresc.*

Cl. b.

ppp poco cresc.

Tr. *ppp à 2 poco cresc.*

Trb. *ppp poco cresc.*

Tim. *trizz. ppp poco cresc.*

51

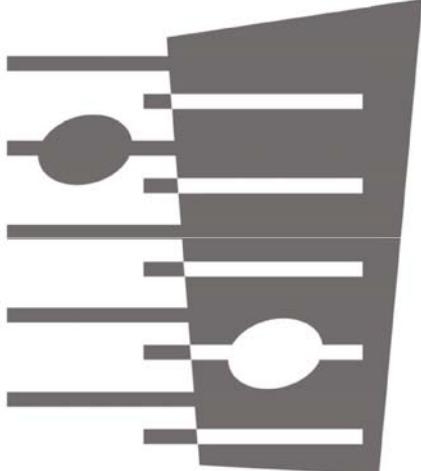
VI. I *V cresc.*

VI. II *pp cresc.*

Vle *cresc. poco a poco*

Vc. *pp 3 mf*

Cb. *pp*

D

Fl. Ob. Cl. Cl. b. Tr. Trb. Timp. Trg. Tmro Tbrno Gr. c.

55

Fl. Ob. Cl. Cl. b. Tr. Trb. Timp. Trg. Tmro Tbrno Gr. c.

55

Vl. I Vl. II Vle Vc. Cb.

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59

Fl. *mp* *mf* *p* *poco a poco cresc.*

Ob. *sfp* *mf* *p* *poco a poco cresc.*

Cl. *sfp* *mf* *p* *poco a poco cresc.*

Cl. b. *mp* *mf* *p* *poco a poco cresc.*

Timp. *pp*

Vle. *mp* *poco a poco cresc.*

Vc. *mp* *poco a poco cresc.*

Cb. *mp* *poco a poco cresc.*

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Fl. 62

Ob.

Cl.

Cl. b.

Tr.

Trb.

Tim.

Tmro

Tbrno

Gr. c.

VI. I

VI. II

Vle

Vc.

Cb.

Fl. Ob. Cl. Cl. b. Tr. Trb. Tim. Tbmo Gr. c.

VI. I VI. II Vle. Vc. Cb.

64

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E

Fl. *pp*

Ob. *pp*

Cl. *pp*

Cl. b.

Tr.

Timp.

Vl. I *pp*

Vl. II

Vle *div.* *pp*

Vc. *div.* *pp*

Cb. *pp*

mf *cresc. molto*

mf *cresc. molto*

mf *cresc. molto*

mf *cresc. molto*

pp

pp

p *cresc. molto*

p *cresc. molto*

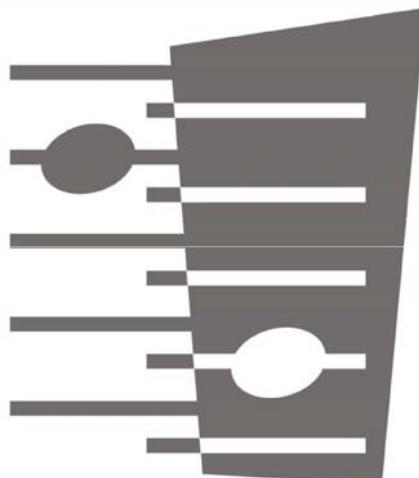
mf *cresc. molto*

mf *cresc. molto*

arco > *3*

mf *cresc. molto*

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Fl. 72
 Ob.
 Cl.
 Cl. b.
 Tr.
 Trb.
 Timp.
 Tmro
 Tbmo
 Gr. c.
 Vi. I
 Vi. II
 Vle
 Vc.
 Cb.

p *f crescendo* *molto*
p *f crescendo* *molto*
p *f crescendo* *molto*
f crescendo *molto*
mf *dim.* *pp*
pp *mf*
tr *tr* *tr*
p *f* *p* *f* *p* *f*
p *#* *p* *#* *p* *#*
p *#* *p* *#* *p* *#*
p *#* *p* *#* *p* *#*
f dim. *p*
f dim. *p*
mf *cresc.* *ff* *3* *3* *3* *3* *ff*
mf *cresc.* *ff* *3* *3* *3* *3* *ff*
mf *cresc.* *ff* *3* *3* *3* *3* *ff*
mf *cresc.* *ff* *3* *3* *3* *3* *ff*

F
allargando

Fl. *a tempo*
Ob. *ff* *fz*
Cl. *ff* *fz* à 2
Cl. b. *ff* *fz*
Tr. *mf* *cresc.* *poco* *f* *p*
Trb. *mf* *cresc.* *poco* *f* *p*
Tim. *tr* *tr* *p* *f* *p*
Trg. *p* *f* *p*
Tmro *p* *p* *p* *mf* *p*
Tbrno *p* *p* *p* *mp* *p*
Gr. c. *p* *p* *p* *mp* *p*

allargando

Vl. I *mf* *cresc.* *possib.* *ff* *p*
Vl. II *mf* *cresc.* *possib.* *ff* *p*
Vle *mf* *cresc. molto* *ff* *sfp* *fz* *p*
Vc. *mf* *cresc. molto* *ff* *sfp* *fz* *p*
Cb. *mf* *cresc. molto* *ff*



Fl. 80 *mf* *meno* *ff* *sfz*

Ob. *meno* *ff* *sfz*

Cl. *fz* *fz* *ff* *sfz*

Cl. b. *meno* 3

Tr. *p* *poco cresc.*

Trb. *p* *poco cresc.*

Tim. *pp* *poco cresc.*

Trg. -

Tmro. -

Tbmo. -

Gr. c. -

VI. I *p* *poco cresc.*

VI. II *poco cresc.*

Vle. *fz* *meno*

Vc. *fz* *meno*

Cb. *meno* 3

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à 2
 83

Fl. Ob. Cl. Cl. b. Tr. Trb. Timp. Vi. I. Vi. II. Vle. Vc. Cb.

dim. *p*
dim. *p*
dim. *p*
dim. *p*
poco mf *dim.* *p*
poco mf *dim.* *p*
f *dim.* *pp*
f *dim.* *p*
f *dim.* *p*
dim. *p*
dim. *p*
dim. *p*

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