

Jean Sibelius

# Suite

for Violin and String Orchestra

Op. 117

SCORE

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FENNICA GEHRMAN



**FENNICA GEHRMAN OY, HELSINKI**

# Suite for Violin and String Orchestra [op. 117]

As is well known, Sibelius put the finishing touches to his orchestral work *Tapiola* in 1926. During the same year he wrote incidental music for a production of Shakespeare's "The Tempest" at the Royal Theatre in Copenhagen. He created a concert version of this during 1927-28. The period which follows these events is often referred to as "the silence of Järvenpää", during which not a single major symphonic work was ever published from his pen.

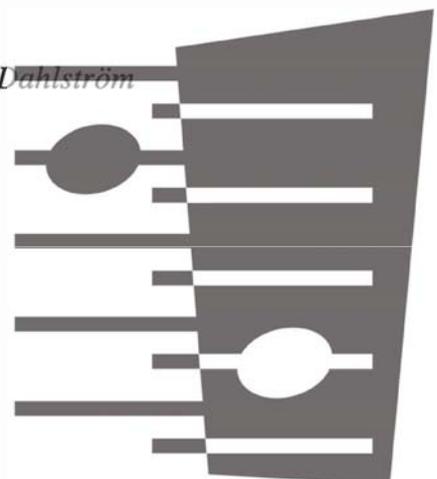
This is not to say that Sibelius was inactive. Erik Tawaststjerna makes it clear in his biography that Sibelius worked intensively on an eighth symphony during the early 1930's, though the results were never exposed to public scrutiny. During the same period the composer also wrote an number of small-scale works and turned to reworking some of his early output.

In 1929 Sibelius sent some small pieces to the New York publisher Carl Fischer for consideration. Included among these was the Suite for Violin and String Orchestra, to which he had assigned the opus number 117. Fischer was obliged to refuse with this polite comment: "We must inform you that in view of the extremely unfortunate constellation in the music publishing field in the United States, it seems to us inadvisable at the present time to publish compositions of the high standard which you have submitted to us. The market is very unfavorable for this class of music and we are compelled to return them to you with our regrets." Fischer's negative response with regard to the suite was evidently a blow to Sibelius' confidence. It is possible that this episode played its part in nurturing an undue level of self criticism in Sibelius, leading in turn to the demise of the eighth symphony. A comment on the score of the suite reads "Skizz. Omarbetas!" (Sketch. Still to be worked on.) Sibelius never returned to it, however, and he seems to have forgotten it thereafter.

The Suite for Violin and String Orchestra represents the culmination point in a series of works written for violin and orchestra which started with the *Serenades* op. 69 and continued with the *Humoresques* op. 87 and 89. Together these works bear witness to the composer's deep insight into the instrumental possibilities of the violin. In these works, more limited in formal scope than the Violin Concerto though they be, the voice of the solo violin — Sibelius' second mother-tongue — unites with the orchestral writing of a mature and experienced symphonist.

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*Fabian Dahlström*



**FENNICA GEHRMAN OY, HELSINKI**

# SUITE

for Violin and String Orchestra

## I Country Scenery

JEAN SIBELIUS, [Op. 117 No. 1]

Allegretto (♩)

1

VI. solo

VI. I

VI. II

Vle

Vlc.

Cb.

*poco f*

*pizz.*

*arco*

*div.*

*pizz.*

*poco f*

[*f*]

[*p*]

[*p*]

[*p*]

Detailed description: This block contains the first four measures of the score. The Violin Solo part begins with a rest in measure 1, followed by a melodic line starting in measure 2 with a *poco f* dynamic. The Violin I and II parts play a rhythmic accompaniment of dotted quarter notes, starting in measure 2 with a *poco f* dynamic. The Violin I part has a *pizz.* instruction in measure 2 and an *arco* instruction in measure 3. The Viola part plays a rhythmic accompaniment of dotted quarter notes, starting in measure 2 with a *poco f* dynamic and a *div.* instruction. The Violoncello part plays a rhythmic accompaniment of dotted quarter notes, starting in measure 2 with a *poco f* dynamic. The Contrabass part has a rest throughout. Dynamic markings include [*f*] and [*p*] in measures 3 and 4.

5

VI. solo

VI. I

VI. II

Vle

Vlc.

Cb.

*pizz.*

*arco marcato*

*mp*

*mp*

*mf [mp]*

*div. arco*

*mf*

Detailed description: This block contains measures 5-8 of the score. The Violin Solo part continues its melodic line in measure 5. The Violin I part has a *pizz.* instruction in measure 5 and an *arco marcato* instruction in measure 6, with a *mp* dynamic. The Violin II part has a *mp* dynamic in measure 6. The Viola part continues its rhythmic accompaniment with a *mf [mp]* dynamic in measure 6. The Violoncello part has a *div. arco* instruction in measure 6 and a *mf* dynamic. The Contrabass part has a rest throughout. A large, stylized watermark 'PROMOTIONAL COPY' is overlaid on the right side of the score.



17 A

VI. solo

VI. I

VI. II

Vle

Vlc.

Cb.

*mp* *f*

21

VI. solo

VI. I

VI. II

Vle

Vlc.

Cb.

*mf*

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25

VI. solo

VI. I

VI. II

Vle

Vlc.

Cb.

*mp*

*p*

*poco*

*3*

29

VI. solo

VI. I

VI. II

Vle

Vlc.

Cb.

*a*

*poco*

*fz*

*crescendo*

*pizz. arco*

*a*

*poco*

*crescendo*



42

Vi. solo *cresc.*

VI. I *crescendo*

VI. II *crescendo*

Vle *crescendo*

Vlc. *crescendo*

Cb. arco *mf crescendo* pizz.

46

Vi. solo *f sfz p crescendo*

VI. I *f sfz p crescendo* pizz. arco

VI. II *f sfz p crescendo* pizz. arco

Vle *f sfz p crescendo* pizz. arco

Vlc. *f sfz p crescendo* pizz. arco

Cb. *f sfz p crescendo* pizz. arco





66

VI. solo

VI. I

VI. II

Vle

Vlc.

Cb.

pizz.

arco

*fz*

*f*

*f*

*f*

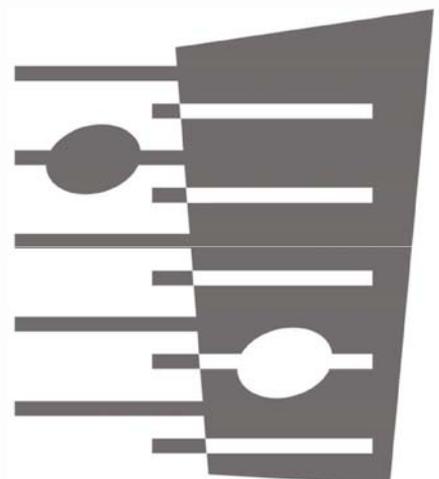
*f*

*f*

arco

*f*

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II  
Evening in Spring

JEAN SIBELIUS, [Op. 117 No. 2]

Andantino

1

VI. solo

VI. I

VI. II

Vle

Vlc.

Cb.

*espressivo e dolce*

*p*

*p*

Detailed description: This block contains the first six measures of the musical score. The top staff is for the solo violin (VI. solo), which begins with a melodic line marked 'espressivo e dolce' and includes a triplet of eighth notes. The first and second violin staves (VI. I and VI. II) play a rhythmic accompaniment of eighth notes, marked 'p'. The viola (Vle), cello (Vlc.), and double bass (Cb.) staves are currently silent, indicated by rests.

7

VI. solo

VI. I

VI. II

Vle

Vlc.

Cb.

*p*

*p*

*p*

Detailed description: This block contains measures 7 through 10. The solo violin (VI. solo) continues its melodic line with triplets and slurs. The first and second violin staves (VI. I and VI. II) continue their accompaniment. The viola (Vle) and cello (Vlc.) staves enter in measure 7 with a rhythmic accompaniment of eighth notes, marked 'p'. The double bass (Cb.) remains silent. A large, stylized watermark is visible in the lower right corner of this section.

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13

VI. solo

VI. I

VI. II

Vle

Vlc.

Cb.

19

VI. solo

VI. I

VI. II

Vle

Vlc.

Cb.

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25

VI. solo

VI. I

VI. II

Vle

Vlc.

Cb.

31

VI. solo

VI. I

VI. II

Vle

Vlc.

Cb.

A

*mf*

*fz*

*mf*

*fz*

*mf*

*fz*

*mf*

*fz*

*mf*

*fz*

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37

VI. solo

VI. I

VI. II

Vle

Vlc.

Cb.

[espr.]

[p]

42

VI. solo

VI. I

VI. II

Vle

Vlc.

Cb.

cresc.

cresc.

cresc.

cresc.

cresc.

cresc.

47

Vi. solo

3

tr.

*f*

*mezza e dolce*

*mezza e dolce*

*mezza e dolce*

*mezza e dolce*

Vi. I

Vi. II

Vle

Vlc.

Cb.

*dolce*

52

**B**

Vi. solo

3

*assai*

3

3

3

3

Vi. I

*p*

Vi. II

*p*

Vle

*p*

Vlc.

*p*

Cb.

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58

VI. solo

VI. I

VI. II

Vle

Vlc.

Cb.

64

VI. solo

VI. I

VI. II

Vle

Vlc.

Cb.

70 *dolcissimo*

Vi. solo

VI. I

VI. II

Vle

Vlc.

Cb.

76

VI. solo

VI. I

VI. II

Vle

Vlc.

Cb.

**C**

*f*

*f*

*f*

*f*

*f*

*f*

*f*

*f*

81

VI. solo

*meno* *p* *dim.*

VI. I

*meno* *pizz.* *p* *arco* *pp*

VI. II

*meno* *pizz.* *p* *arco* *pp*

Vle

*meno* *pizz.* *p* *arco* *pp*

Vlc.

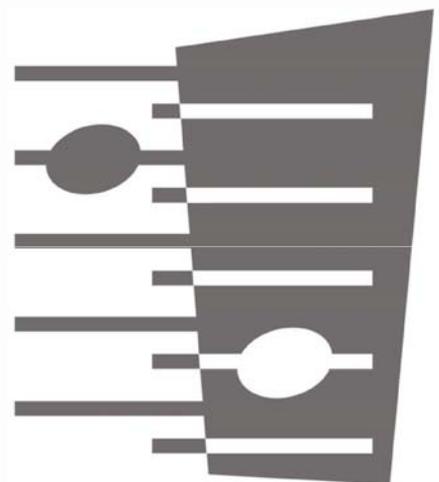
*meno* *pizz.* *p* *arco div.* *pp*

Cb.

*meno* *pp*



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III  
In the Summer

Vivace

JEAN SIBELIUS, [Op. 117 No. 3]

VI. solo

VI. I

VI. II

Vle

Vlc.

Cb.

pizz.

poco f

Detailed description: This block contains the first five measures of the piece. The score is for a string quartet with a solo violin. The key signature is three sharps (F#, C#, G#) and the time signature is 2/4. The tempo is marked 'Vivace'. The solo violin part is mostly silent, with a few notes in measure 5. The other instruments (VI. I, VI. II, Vle, Vlc., Cb.) play a rhythmic pattern of eighth notes, starting with a 'pizz.' (pizzicato) instruction and a 'poco f' (poco forte) dynamic. The Vlc. part has a 'pizz.' instruction in measure 4.

6

VI. solo

VI. I

VI. II

Vle

Vlc.

Cb.

A

spiccato

mf

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Detailed description: This block contains measures 6 through 10. Measure 6 is marked with a double bar line and the number '6'. The solo violin part begins in measure 6 with a 'spiccato' instruction and a 'mf' (mezzo-forte) dynamic. The other instruments continue their rhythmic pattern. A large, stylized watermark 'PROMOTIONAL COPY' is overlaid on the right side of the score. A graphic element consisting of several horizontal lines of varying lengths and a circle is located at the bottom right of the page.

11

VI. solo

VI. I *mezza assai*

VI. II *mezza assai*

Vle *mezza assai*

Vlc. *mezza assai*

Cb.

16

VI. solo

VI. I

VI. II

Vle

Vlc.

Cb. *pizz.*

*p*

**B**

21

Vi. solo

VI. I

VI. II

Vle

Vlc.

Cb.



26

Vi. solo

VI. I

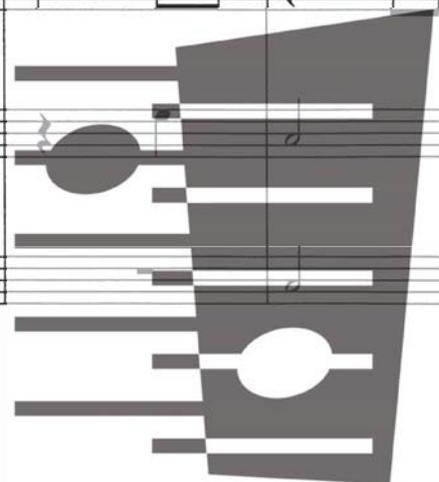
VI. II

Vle

Vlc.

Cb.

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31

Vi. solo

Vi. I

Vi. II

Vle

Vlc.

Cb.

36

Vi. solo

Vi. I

Vi. II

Vle

Vlc.

Cb.

C

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41

Vi. solo

Vi. I

Vi. II

Vle

Vlc.

Cb.

*fp*

*marcato*

Musical score for measures 41-45. The first staff (Vi. solo) features a complex rhythmic pattern of sixteenth notes. The other staves (Vi. I, Vi. II, Vle, Vlc., Cb.) have simpler accompaniment. Dynamics include 'fp' and 'marcato'.

46

Vi. solo

Vi. I

Vi. II

Vle

Vlc.

Cb.

*poco a poco crescendo*

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Musical score for measures 46-50. The first staff (Vi. solo) has a continuous sixteenth-note pattern. The other staves (Vi. I, Vi. II, Vle, Vlc., Cb.) have accompaniment. A dynamic marking 'poco a poco crescendo' is present. A large watermark 'PROMOTIONAL COPY' is overlaid on the right side of the score.

51

**D**

Vi. solo

*f* *mf*

Vi. I

*mezza*

Vi. II

*mezza*

Vle

*mezza*

Vlc.

*mezza*

Cb.

56

Vi. solo

Vi. I

Vi. II

Vle

Vlc.

Cb.

61

VI. solo

VI. I

VI. II

Vle

Vlc.

Cb.

66

VI. solo

VI. I

VI. II

Vle

Vlc.

Cb.

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71 **E**

Vi. solo

Vi. I

Vi. II

Vle

Vlc.

Cb.

76

Vi. solo

Vi. I

Vi. II

Vle

Vlc.

Cb.

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81

VI. solo

VI. I

VI. II

Vle

Vlc.

Cb.

**F**

86

VI. solo

VI. I

VI. II

Vle

Vlc.

Cb.

*fp*

*poco a poco*

*marcato*

*marcato*

*marcato*

*marcato*

91 G

Vi. solo *crescendo* *f* *mf*

Vi. I *mezza*

Vi. II *mezza*

Vle *mezza*

Vlc. *mezza*

Cb.

96

Vi. solo

Vi. I

Vi. II

Vle

Vlc.

Cb.

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101

VI. solo

VI. I

VI. II

Vle

Vlc.

Cb.

106

VI. solo

VI. I

VI. II

Vle

Vlc.

Cb.

H

111

Vi. solo

VI. I

VI. II

Vle

Vlc.

Cb.

116

Vi. solo

VI. I

VI. II

Vle

Vlc.

Cb.

*crescendo*

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120

VI. solo

VI. I

VI. II

Vle

Vlc.

Cb.

*f*

125

VI. solo

VI. I

VI. II

Vle

Vlc.

Cb.

*più*

*cres - - - - cendo*

130

I

VI. solo

VI. I

VI. II

Vle

Vlc.

Cb.

*molto*

*f*

*meno*

135

VI. solo

VI. I

VI. II

Vle

Vlc.

Cb.

*crescendo*

*poco*

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140

Vi. solo

*a* - - - - - *poco* - - - - - *al* - - - - -

VI. I

VI. II

Vle

Vlc.

Cb.

*poco f*

145

Vi. solo

*ff*

VI. I

VI. II

Vle

Vlc.

Cb.

# Suite for Violin and String Orchestra [op. 117]

## Editorial comments:

The present edition of the score and parts of the Suite [op. 117] closely follows the composer's manuscript. Some corrections made for the recording by the Lahti Symphony Orchestra (BIS-CD-575) have been incorporated. These are enclosed within square brackets [ ] or appear in reduced size notation.

The work's opus number is likewise bracketed because current listings of Sibelius' works end with opus 116. In some older sources opus number 117 was allocated to other works. Op. 117 was nevertheless assigned by the composer himself on the fair copy of the score. It is also noteworthy that Sibelius numbered the separate movements op. 117 no. 1, op. 117 no. 2 and op. 117 no. 3. We may therefore assume that the numbering has at least 'semi-official' status.

Two sources for the score exist, one being a manuscript in the composer's hand and the other a fair copy made by Lauri Nissinen. There are some small differences (missing staccato markings and cancelled accidentals) attributable to copying errors, but in other respects these scores are identical. Both sources are taken from the Helsinki University collection of Sibelius manuscripts (nos. 0845: and 0846:).

These relatively insignificant errors apart, one can fairly conclude that the original score is correct and a complete and final version. The composer offered the score to the American publisher Carl Fischer. However, on receiving a rejection from Fischer, Sibelius began to make some changes to the work and some alterations in lead pencil, made in the composer's hand, can be found in Nissinen's fair copy. Many of them are of a provisional nature and some are rather unclear, from which one may conclude that they were not final. Some of these corrections have been subsequently erased. Rather than taking a stand on the appropriateness of these corrections, I list the composer's pencil markings below.

## 1ST MOVEMENT

bars

23

Cb.

Note E crossed out and changed to B. The same is not done in the recapitulation, b. 57.

25-26

VI. 1, VI. 2, Vla, Vlc

Note B2 in VI. 1 continued to the end of b. 26, possibly in the following rhythm (alteration partly erased):



In VI. 2, Vla & Vlc, b. 26, the composer has ringed the first beat of the bar, possibly indicating a change of heart about the rhythm (alteration partly erased).

35

Solo

Alteration made on the stave to the rhythm. The first crotchet of the bar (G2) altered to a quaver, the leading grace-note possibly deleted. Above the stave proper, a portion of stave has been drawn by hand on which there is sketched a melodic figure, probably the following:



50

Solo

Provisional alterations (2nd, 3rd & 4th notes of the bar changed to E2, D#2 & C#2) probably rejected (deleted with pen stroke).

59-60

VI. 1

Note B2 continued up to b. 60 (corresponding to bb. 25-26, but possibly with a different rhythm:

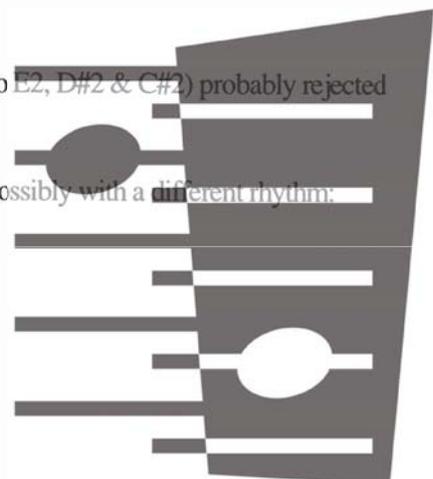
♩. ♩. | ♩ ♩ ♩ ♩ ).

69

VI. 1, VI. 2, Vla, Vlc

Provisional alterations erased with India rubber.

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## 2ND MOVEMENT

14-18 Vla, Vlc, Cb.

Changes to notes and rhythm. Note E in the double bass has been deleted with a pen stroke as follows (the same change is not made in the equivalent passage, bb. 64-66):

Musical score for measures 14-18, parts Vla, Vlc, and Cb. The score is in 3/4 time with a key signature of three sharps (F#, C#, G#). The Vla part starts with a half note G4, followed by quarter notes A4, B4, and C5. The Vlc part starts with a half note G3, followed by quarter notes A3, B3, and C4. The Cb part starts with a half note G2, followed by quarter notes A2, B2, and C3. There are pen strokes over the E notes in the Vlc and Cb parts in measures 15 and 16.

19 VI. 1, VI. 2

Melodic motion changed to the following:

Musical score for measures 19, parts VI. 1 and VI. 2. The score is in 3/4 time with a key signature of three sharps. VI. 1 starts with a half note G4, followed by quarter notes A4, B4, and C5. VI. 2 starts with a half note G3, followed by quarter notes A3, B3, and C4.

25-27 Vla, Vlc

Changed to the following:

Musical score for measures 25-27, parts Vla and Vlc. The score is in 3/4 time with a key signature of three sharps. Vla starts with a half note G4, followed by quarter notes A4, B4, and C5. Vlc starts with a half note G3, followed by quarter notes A3, B3, and C4.

30-31 Solo, VI. 1, VI.2, Vla, Vlc, Cb

The bars have been circled, provisional alterations erased.

62-66 Vla, Vlc, (Cb.)

Similar alteration to that of bb. 14-18, except that here the double bass E has been left intact.

67 VI. 1, VI. 2

Equivalent passage to b. 19. However, alterations to this bar are less clear.

85-86 Vla

Upper note (G) deleted with pen stroke.

## 3RD MOVEMENT

In the 3rd movement there are many indications of proposed rhythmic modifications. The general underlying principle seems to be combination of smaller durational values to form longer ones.

11-16 VI. 1, VI. 2, Vla

Rhythmic alterations.

Musical score for measures 11-16, parts VI. 1, VI. 2, and Vla. The score is in 3/4 time with a key signature of three sharps. VI. 1 starts with a half note G4, followed by quarter notes A4, B4, and C5. VI. 2 starts with a half note G3, followed by quarter notes A3, B3, and C4. Vla starts with a half note G4, followed by quarter notes A4, B4, and C5. The tempo marking 'mezza assai' is present below each part.

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27-32

VI. 1, VI. 2, Vla

Rhythmic alterations.

Musical score for measures 27-32, parts VI. 1, VI. 2, and Vla. The score shows rhythmic alterations in the first and second staves.

54-58

VI. 1, VI. 2, Vla

Rhythmic alterations: similar corrections to those of bb. 11-16, except that b. 53 (equivalent to b. 11) has been left unaltered.

69-74

VI. 1, VI. 2, Vla

Rhythmic alterations.

Musical score for measures 69-74, parts VI. 1, VI. 2, and Vla. The score shows rhythmic alterations in the first and second staves.

86

VI. 1, Vlc

Last quaver of the bar has been circled (not the case in the equivalent passage in b. 44).

95-100

VI. 1, VI. 2, Vla

Rhythmic alterations: similar corrections to those of bb. 11-16, except that the crotchet rest in the first beat of b. 96 (equivalent to b. 12) has been left intact and the subsequent quavers have been combined into a crotchet.

111-116

VI. 1, VI. 2, Vla

Rhythmic alterations (passage equivalent to bb. 68-74). However, the alterations made to these bars are less clearly marked.

118

VI. 1, VI. 2, Vla

Third quaver of the bar has been altered to a rest (making the rhythm in this bar equivalent to that of the previous and subsequent bars).

131

VI. 1, VI. 2, Vla

First crotchet of the bar changed to a rest (making the rhythm in this bar equivalent to that of the previous bar).

140

VI. 1, VI. 2, Vla

Since the change made to the bar (a) results in too long a duration, one may choose between two interpretations, (a) and (b).

Musical score for measure 140, parts VI. 1, VI. 2, and Vla, showing two interpretations (a) and (b). Interpretation (a) shows a longer duration for the first part of the bar, while (b) shows a shorter duration.

147

Cb.

Octave F# added above the note.

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