

# UUNO KLAMI

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# SEA PICTURES

# Merikuvia

score

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FENNICA GEHRMAN



FENNICA GEHRMAN OY, HELSINKI

# UUNO KLAMI

(1900-61)

## SEA PICTURES MERIKUVIA

- 
- |     |   |      |
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Tutti strumenti (I - VI):  
2222/4231/11/1 piano, archi

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# UUNO KLAMI: SEA PICTURES

**Uuno Klami** (1900-61) is often described as the Impressionist of Finnish music. His interest in French music - later to take on various manifestations - already made itself felt in the early chamber music works written during his student days. On matriculating from the Helsinki Music Institute (now the Sibelius Academy) Klami spent a period of study in Paris during 1924-25. His teacher there was the virtuosic orchestrator Florent Schmitt, but he also made an acquaintance with Ravel. Stravinsky, Prokofiev and new Spanish music also made their impression on the young composer. Clarity and colour of orchestral texture, along with vigorous rhythms derived from folk music, found a permanent place in Klami's musical language at this time.

From his Paris days onwards he assumed new stylistic directions. Bitonality offered Klami an opportunity to write new, striking and unsentimental harmonies. Modally-tinted melody also found a central place in Klami's expressive arsenal. Melismatic melodies in the Spanish style were often given a rhythmic orchestral accompaniment reminiscent of guitar and tambourine. All these stylistic features are to be heard also in his *Sea Pictures*, which stands alongside the *Kalevala Suite* and the *Karelian Rhapsody* as one of this composer's most popular orchestral works. The six movements of the suite were completed during 1931-32. They were written for the Radio Orchestra in Helsinki, then recently established and of rather modest size. This accounts for the limited scale of the pieces in terms of length and orchestral resources.

The vivid atmosphere of the first movement, *A Foggy Morning*, with its colourful encounters with the sounds of nature, points to a French impressionist aesthetic. Unlike Debussy, however, Klami's sea images do not suggest the huge swell of the major oceans, but rather the gentle washing of the waves of the Baltic against the shores near Klami's birthplace at Virolahti in the Bay of Finland. In this piece Klami's use of melody is at its most beautiful.

The exotic, latin *Captain Scrapuchinat* is something of a surprise guest in Finnish waters; in portraying this character, Klami makes use of strong, de Falla-like brush-strokes. In *The Deserted Three-Master*, bitonally tuned chords in the wind and brass conjour up the feeling of an expansive landscape of open sea. *The Song of the Watch* is plaintive, almost reserved and totally devoid of Finnish pathos; in this sense it is Klami at his most characteristic.

The fifth piece, the little *Scène de Ballet*, anticipates the melodic usage of the sixth and last movement. This finale bears the title 3 Bf. (short for Beaufort scale), and it also exists in the composer's own arrangement for smaller orchestra. In Klami's own words it "describes the satisfaction and freedom from care which reigns when a force 3 following wind is in the sails and the August sun is beaming down from its zenith". Already in the thirties, critics were inclined to see in this movement semblances of Ravel's Bolero.

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# UUNO KLAMI: MERIKUVIA

**Uuno Klamia** (1900 - 61) on usein luonnehdittu suomalaisen musiikin impressionistiksi. Hänen kiinnostuksensa ranskalaista musiikkia kohtaan, joka myöhemmin sai monenlaisia muotoja, ilmeni jo opiskeluvuosien varhaisissa kamarimusikaakkisävellyksissä. Saatuaan päästötodistuksen Helsingin musiikkiopistosta, nykyisestä Sibelius-Akademiesta, Klami teki 1924 - 25 opintomatkan Pariisiin. Siellä hänen opettajanaan oli virtuoosinen orkesterinkäyttäjä Florent Schmitt, mutta hän tutustui myös Maurice Raveliin. Heidän lisäkseen Stravinsky, Prokofjev ja uusi espanjalainen musiikki kiinnostivat nuorta Klamia. Orkesterisoinnin kirkkaus ja värikkyys sekä kansanmusiikin innoittama väkevä rytmiläyki tulivat Klamin musiikkiin jäädäkseen.

Bitonaalisuus tarjosi Klamille Pariisin kaudesta alkaen mahdollisuuden kirjoittaa kirpeää, epäsentimentaalista harmoniaa. Myös modaaliässävyinen melodielikka jää keskeiseksi ilmaisukeinoksi. Espanjalaisittain melismoivat melodiat saivat usein säästykseen kitaraa tai tamburiinia jäljittelevän rytmikkään orkesteritekstuurin. Kaikki nämä tyylipiirteet ovat kuultavissa myös *Merikuvia*-sarjassa, joka *Kalevala-sarjan* ja *Karjalaisen rapsodian* ohella on Klamin suosituimpia orkesteriteoksia. Sen kuusi osaa valmistuivat vuosina 1931 - 32. Klami sävelsi *Merikuvansa* Helsingin radio-orkesterille, joka vielä tuolloin oli varsin pieni. Siksi teoksen osat ovatkin mittasuhteitaan ja orkesterikokoonpanoltaan suppeahkoja.

Sumuisen aamun vahva, luonnonelämyksien värittämä ilmapiiri viittaa ranskalaisten impressionismiin estetiikkaan, mutta toisin kuin Debussy Klami ei meriaiheissaan tunnu kuvaavan valtameren korkeita turskyjä vaan pikemminkin oman synnyinseutunsa Virolahden rantoja levollisesti huuhtovia Suomenlahden laineita. Melodikkona Klami on tässä osassa parhaimmillaan.

Eksoottinen, latinalainen *Kapteeni Scrapuchinat* on yllättävä vieras suomalaisessa merimaisemassa; hänen piirteensä Klami on ikuistanut voimakkain, defallamaisin sieltimenvedoin. *Hylätyn kolmimastoisen* bitonaalisesti värittyneet puhallintehot luovat avaran merimaiseman tunnun. *Vahtimiehen laulu* on eleettömän haikeaa tunnelmointia, vailla suomalaista musiikkia usein luonnehtivaa pateettisuutta.

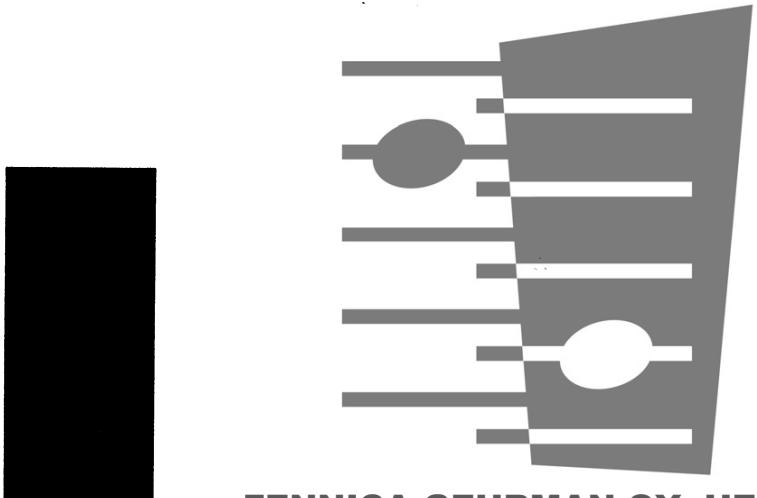
Pieni *Balettikohtaus* ennakoikin jo teoksen viimeisen osan melodielikkaa. Tämä päätösosa, jonka säveltäjä sovitti myös pienemmälle orkesterille, sai nimen 3 Bf. Säveltäjä itse luonnehti sitä "kuvaukseksi tyytyväisyyden ja huolellomuuden tunteesta, kun purjeissa on kolmen beaufortin takalaitainen, elokuun auringon helottaessa zeniitissä". Kriitikot taas näkivät siinä jo varhaisella 30-luvulla Ravelin Boleron piirteitä.

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I

# Sumuinen Aamu A Foggy Morning

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**Agitato**

Flauto

Oboe

Clarinetto in A

Fagotto

I Corno in F

II Corno in F

Timpani

Pianoforte

Violini I

Violini II

Viole

Violoncello

Contrabassi

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**PROMOTIONAL COPY**

(1)

Fl.

Ob.

Cl.

Fag.

I Cor.

II Cor.

Timpani

Pf.

VI. I

VI. II

Vle.

Vc.

Cb.

**PROMOTIONAL COPY**

(2)

Fl.

Ob.

Cl.

Fag.

I

Cor.

II

Tim.

Pf.

VI. I

VI. II

Vle

Vc.

Cb.

**PROMOTIONAL COPY**

unis.

mp

pizz.

Fl.

Ob.

Cl.

Fag.

I Cor.

II Cor.

Timp.

Pf.

Vl. I

Vl. II

Vle

Vc.

Cb.

**PROMOTIONAL COPY**

rall. (3) a tempo

Fl.

Ob.

Cl.

Fag. *p* espr.

I Cor.

II

Timp.

Pf.

rall. a tempo

VI. I

VI. II

Vle.

Vc.

Cb.

**PROMOTIONAL COPY**

rall.

(4) Piu lento

Fl.

Ob.

Cl.

Fag.

I

Cor.

II

Tim.

Pf.

Tim.

Pf.

VI. I

VI. II

Vle

Vc.

Cb.

rall.

Piu lento

unis.

pp

unis.

pp

div.

pp

pp

**PROMOTIONAL COPY**

Fl.

Ob.

Cl.

Fag.

I Cor.

II Cor.

Timpani

Pf.

VI. I

VI. II

Vle

Vc.

Cb.

**PROMOTIONAL COPY**

(5)

Fl.

Ob.

Cl.

Fag.

I Cor.

II Cor.

Tim.

Pf.

VI. I

VI. II

Vle.

Vc.

Cb.

**PROMOTIONAL COPY**

a tempo

Fl.

Ob.

Cl.

Fag.

I

Cor.

II

Timp.

Pf.

VI. I

VI. II

Vle

Vc.

Cb.

6

*f*

*dim.*

*f dim.*

*a tempo*

*f*

*dim.*

*f*

*dim.*

*pizz. 3*

*f*

*dim.*

PROMOTIONAL COPY

Fl.

Ob.

Cl.

Fag.

I

Cor.

II

Timp.

Pf.

VI. I

VI. II

Vle.

Vc.

Cb.

**PROMOTIONAL COPY**

(7)

Fl.

Ob.

Cl.

Fag.

I Cor.

II

Tim.

Pf.

Vl. I

Vl. II

Vle

Vc.

Cb.

*morendo*

Fl.

Ob.

Cl.

Fag.

I Cor.

II Cor.

Tim.

Pf.

Vl. I

Vl. II

Vle.

Vc.

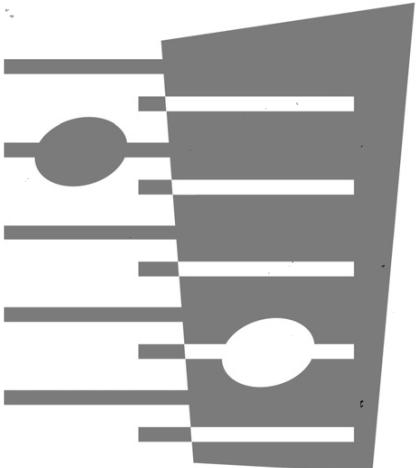
Cb.

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17

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## PROMOTIONAL COPY

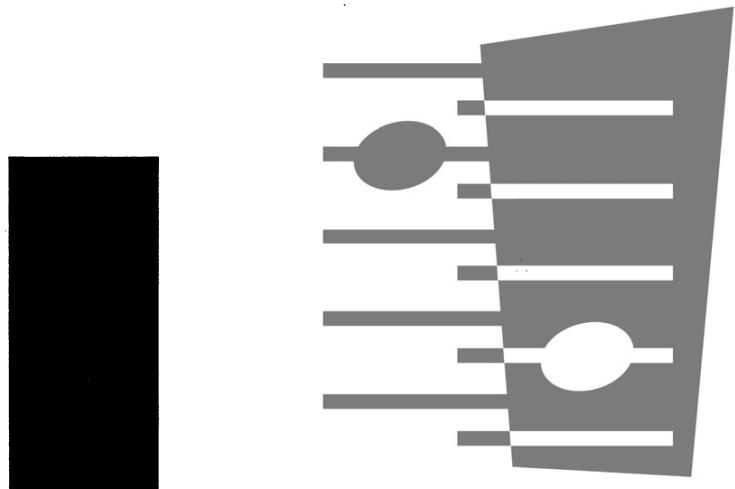


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II

# Capitain Scrapuchinat

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**Vivo**

I Flauti  
II

I Oboi **ff** **fz**  
II **ff** **fz**

I Clarinetti in A **ff** **fz**  
II **ff** **fz**

Fagotto **ff** **fz**

Corni in F **fz** **fz** **con sord.**  
II **fz** **fz**

Trombe in C **fz** **fz** **con sord.**  
II **fz** **fz** **con sord.**

Trombone **fz** **fz**

Timpani **ff** **fz** **fz**

Tamburo militare

Cassa

Pianoforte **ff** **ff** **gliss.** **fz**

Violini **ff** **simile** **fz**  
**ff** **simile** **fz**

Viole **ff** **simile** **fz**

Violoncelli **fz**

Contrabassi **fz**

**PROMOTIONAL COPY**

Fl.

Ob.

Cl.

Fag.

Cor

Trbe

Tbone

Tim.

Tamb. milit.

Cassa

Pf.

Vl.

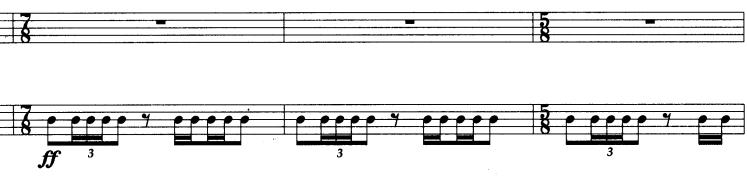
Vle

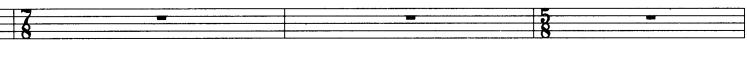
Vc.

Cb.

(2) 

*simile* 

*simile* 





**PROMOTIONAL COPY**



Fl.

Ob.

Cl.

Fag.

Cor.

Trbe

Tbne

Tim.

Tamb. milit.

Cassa

Pf.

Vl.

Vle

Vc.

Cb.

3)

I

II

I

II

I

II

I

II

I

II

e

II

re

tp.

nb. milit.

ssa

pizz.

arco

pizz.

arco

pizz.

arco

pizz.

8<sup>va</sup>

Fl.

I 8<sup>va</sup> fff

II 8<sup>va</sup> fff

Ob.

I 8<sup>va</sup> fff

II 8<sup>va</sup> fff

Cl.

I 8<sup>va</sup> fff

II 8<sup>va</sup> fff

Fag.

I 8<sup>va</sup> fff

Cor.

I 8<sup>va</sup> ff

II 8<sup>va</sup> ff

Trbe

I 8<sup>va</sup> fff

II 8<sup>va</sup> fff

Tbne

8<sup>va</sup> ff

Tim.

Tamb. milit.

ff

Cassa

Pf.

8<sup>va</sup> fz

8<sup>va</sup>

sim.

VI.

fff

Vle

arco  
fff

Vc.

arco  
fff

Cb.

(8ve)

(5)

I

II

I

II

I

II

Fag.

Cor.

Trba

Tbne

Timp.

Tamb. milit.

Cassa

Pf.

Vl.

Vle

Vc.

Cb.

*sul sol*

*pizz. ff*

*pizz.*

*pizz. b*

I Fl.  
 II  
 I Ob.  
 II  
 I Cl.  
 II  
 Fag.  
 I Cor.  
 II  
 Trbe  
 II  
 Tbne  
 Timp.  
 Tamb. milit.  
 Cassa  
 Pf.  
 VI.  
 Vle  
 Vc.  
 Cb.

6

Bassoon ag. (melodic line with eighth-note patterns, dynamic pp)

Bassoon imp. (harmonic support, dynamic pp)

Bassoon l. (sustained note)

Bassoon le. (sustained note)

Bassoon lc. (sustained note)

Bassoon cb. (sustained note)

Bassoon ag. (melodic line with sixteenth-note patterns, dynamic f)

Bassoon imp. (harmonic support)

Bassoon vln. (sustained note)

Bassoon vle. (sustained note)

Bassoon vc. (sustained note)

Bassoon cb. (sustained note)

7

Fl.

Fag.

Tim.

Vl.

Vle.

Vc.

Cb.

8

Fl.

Fag.

Tim.

Vl.

Vle.

Vc.

Cb.

Fl.

Fag.

Tim.

VI.

Vle.

Vc.

Cb.

Fl.

Fag.

Tim.

VI.

Vle.

Vc.

Cb.

9

Fl.

Ob.

Cl.

Fag.

Cor.

Trbe

Tbne

Tim.

Tamb. milit.

Cassa

Pf.

Vi.

Vle.

Vc.

Cb.

10

Fl.

Ob.

Cl.

Fag.

Cor.

Trbce

Tbne

Tim.

Tamb. milit.

Cassa

Pf.

Vi.

Vle.

Vc.

Cb.

(11)

I Fl.

II

I Ob.

II

I Cl.

II

Fag.

I Cor.

II

Trb.

II

Tbne.

Tim.

Tamb. milit.

Cassa

Pf.

VI.

Vle.

Vc.

Cb.

Measure 11: Flute I and II play eighth-note patterns. Oboe I and II play sixteenth-note patterns. Clarinet I and II play eighth-note patterns. Bassoon plays eighth-note patterns. Horn I and II play eighth-note patterns. Trombone plays eighth-note patterns. Timpani and Military Tambourine play eighth-note patterns. Bass Drum plays eighth-note patterns. Piano rests. Violin, Viola, Cello, and Double Bass rest.

Measure 12: Flute I and II rest. Oboe I and II play eighth-note patterns. Clarinet I and II play eighth-note patterns. Bassoon plays eighth-note patterns. Horn I and II play eighth-note patterns. Trombone plays eighth-note patterns. Timpani and Military Tambourine play eighth-note patterns. Bass Drum plays eighth-note patterns. Piano rests. Violin, Viola, Cello, and Double Bass rest.

Measure 13: Flute I and II rest. Oboe I and II play eighth-note patterns. Clarinet I and II play eighth-note patterns. Bassoon plays eighth-note patterns. Horn I and II play eighth-note patterns. Trombone plays eighth-note patterns. Timpani and Military Tambourine play eighth-note patterns. Bass Drum plays eighth-note patterns. Piano rests. Violin, Viola, Cello, and Double Bass rest.

Measure 14: Flute I and II rest. Oboe I and II play eighth-note patterns. Clarinet I and II play eighth-note patterns. Bassoon plays eighth-note patterns. Horn I and II play eighth-note patterns. Trombone plays eighth-note patterns. Timpani and Military Tambourine play eighth-note patterns. Bass Drum plays eighth-note patterns. Piano rests. Violin, Viola, Cello, and Double Bass rest.

1

(8<sup>va</sup>)

I Fl. II (8<sup>va</sup>) I Ob. II Cl. I Fag. II Cor. II Trbe. II Tbne. Timp. Tamb. milit. Cassa Pf. Vi. Vle. Vc. Cb.

13

14

(8<sup>ve</sup>)

III

II

I

II

I

II

III

I

II

be

me

mp.

umb. milit.

assa

f.

fl.

(8<sup>ve</sup>)

Vle

Vcl

Cb.



# Hyljätty kolmimastoinen Le voilier abandonné The Deserted Three-Master

"Mélancolie des ancrés inertes qui se reflètent  
dans l'eau tranquille du port, détente des longues  
chaines, odeur sensuelle qui se dégage des caques, du varech..."

Paul Valéry

"Haikeus jonka liikkumattomat ankkurit luovat  
kuvastuessaan sataman levolliseen veteen,  
pitkien ketjujen rauha, tynnyreiden aistillinen tuoksu ja levän..."

Paul Valéry

**Grave ma non troppo lento** . 60

Musical score for orchestra, page 60, featuring the following instruments:

- Flauti I, II**: Both parts play sustained notes at **pp** dynamic.
- Oboi I, II**: Both parts play sustained notes at **pp** dynamic.
- Clarinetto in A I, II**: Both parts play eighth-note patterns at **pp** dynamic.
- Fagotto**: Playing eighth-note patterns at **p**, **mp**, **mf**, **f**, **più f**, and **dim.**
- Corni I, II**: Playing sustained notes at **f p** and **dim.**
- Trombe I, II**: Playing sustained notes.
- Timpani**: Playing sustained notes at **f p** and **dim.**
- Violini**: Playing eighth-note patterns at **pizz.** dynamics (**pp**, **p**, **mp**, **mf**, **f**) followed by sustained notes at **pp** dynamic.
- Viole**: Playing sustained notes.
- Violoncello**: Playing eighth-note patterns at **p**, **mp**, **mf**, **f**, **più f**, and **dim.** followed by sustained notes at **pp** dynamic.
- Contrabassi**: Playing eighth-note patterns at **p**, **mp**, **mf**, **f**, **più f**, and **dim.** followed by sustained notes at **pp** dynamic.

Performance instructions include crescendos (>) and decrescendos (dim.) throughout the score.

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Musical score page 39 featuring two systems of music for string instruments, numbered 1 and 2.

**System 1 (Measures 1-3):**

- Part I:** Measures 1-3. Includes measures 1, 2, and 3. Measure 1: Treble clef, 4/4 time, dynamic **pp**. Measure 2: Dynamic **espr.** Measure 3: Measure begins with a single note followed by a sixteenth-note pattern. Measure 4: Measures 4-7. Includes measures 4, 5, and 6. Measure 4: Treble clef, 4/4 time, dynamic **pp**. Measure 5: Bass clef, 4/4 time, dynamic **pp**. Measure 6: Bass clef, 4/4 time, dynamic **pp**. Measure 7: Bass clef, 4/4 time, dynamic **pp**.
- Part II:** Measures 1-3. Includes measures 1, 2, and 3. Measure 1: Treble clef, 4/4 time, dynamic **pp**. Measure 2: Measure begins with a single note followed by a sixteenth-note pattern. Measure 3: Measure begins with a single note followed by a sixteenth-note pattern.

**System 2 (Measures 4-7):**

- Part I:** Measures 4-7. Includes measures 4, 5, and 6. Measure 4: Treble clef, 4/4 time, dynamic **pp**. Measure 5: Bass clef, 4/4 time, dynamic **pp**. Measure 6: Bass clef, 4/4 time, dynamic **pp**. Measure 7: Bass clef, 4/4 time, dynamic **pp**.
- Part II:** Measures 4-7. Includes measures 4, 5, and 6. Measure 4: Treble clef, 4/4 time, dynamic **pp**. Measure 5: Bass clef, 4/4 time, dynamic **pp**. Measure 6: Bass clef, 4/4 time, dynamic **pp**. Measure 7: Bass clef, 4/4 time, dynamic **pp**.
- Part Unis. (Measure 7):** Bass clef, 4/4 time, dynamic **pp**. Measure begins with a single note followed by a sixteenth-note pattern.

Dynamics and performance instructions include: **pp**, **espr.**, **tr.**, **div.**, and **pizz.**

Fl. I  
 Fl. II  
 Ob. I  
 Ob. II  
 Cl. I  
 Cl. II  
 Fag.  
 Cor. I  
 Cor. II  
 Trbe. I  
 Trbe. II  
 Timp.  
 Vi. I  
 Vi. II  
 Vle.  
 Vc.  
 Cb.

(3) 1

*p*  
*p*

5 3 5

*pp*

arco

*pp*

I  
 II  
 I  
 II  
 g.  
 I  
 II  
 rbe  
 II  
 imp.  
 VI  
 Vle  
 Vc.  
 Cb.

**(4) Piu mosso**

rall.  
 2  
 2  
 pp  
 2  
 2  
 2  
 2  
 rall.  
 3  
 p  
 pizz.  
 rall.  
 3  
 p  
 pizz.  
 p  
 pizz.  
 p

Fl. I  
 Fl. II  
 Ob. I  
 Ob. II  
 Cl. I  
 Cl. II  
 Fag.  
 Cor. I  
 Cor. II  
 Trbe. I  
 Trbe. II  
 Timp.  
 VI.  
 Vle.  
 Vc.  
 Cb.

(5)

(6)

I

II

b.

III

IV

V

VI

VII

VIII

IX

Cor.

II

Tribe

II

Tim.

VI.

Vle

Vc.

Cb.

Fl.  
 II  
 Ob. I  
 II *pp*  
 Cl. I *p* *espr.*  
 II  
 Fag.  
 Cor. I  
 II  
 Trbe I  
 II  
 Timp.  
 VI.  
 Vle  
 Vc.  
 Cb.

(7)

*p*

*f*

*3*

*fz*

## (8) Agitato

Fl.

II

Ob. I

II

Cl. I

II

Fag.

Cor. I

II

Trbe. I

II

Timp.

VI.

Vle.

Vc.

Cb.

I (9)  
 II  
 I I+II  
 II  
 I  
 II  
 Bassoon p  
 I  
 II  
 I  
 II  
 Bassoon p  
 arco  
 Bassoon #

Fl. I  
 Fl. II  
 Ob. I  
 Ob. II  
 Cl. I  
 Cl. II  
 Fag.  
 Cor. I  
 Cor. II  
 Trb.  
 Trbe I  
 Trbe II  
 Timp.  
 Vl.  
 Vle  
 Vc.  
 Cb.

10

**Piu calmo**

(11)

Fl.

Ob.

Cl.

Fag.

Cor.

Trbe

Tim.

Vi.

Vle

Vc.

Cb.

(12)

I

II

III

IV

V

VI

I

II

III

IV

V

VI

pp

pp

pp

pp

pp

pp

Fl.  
 II  
 Ob.  
 I  
 II  
 Cl.  
 II  
 Fag.  
 Cor.  
 II  
 Trbe.  
 II  
 Timp.  
 VI.  
 Vle.  
 Vc.  
 Cb.

(13)

(14)

The musical score consists of six staves, each with a clef, key signature, and time signature. The top two staves are for Flute I and Flute II. The middle two staves are for Oboe I and Oboe II. The bottom two staves are for Bassoon I and Bassoon II. The tuba parts are on the bottom staff. Measure 14 begins with a dynamic of  $\frac{1}{2}$  (half note). The first measure shows eighth-note patterns in the upper voices. The second measure features sixteenth-note patterns. The third measure contains eighth-note patterns again. The fourth measure has sixteenth-note patterns. Measures 5 through 8 are identical, showing eighth-note patterns. Measures 9 through 12 are identical, showing sixteenth-note patterns. Measures 13 through 16 are identical, showing eighth-note patterns.

Fl. I  
 Fl. II  
 Ob. I  
 Ob. II  
 Cl. I  
 Cl. II  
 Fag.  
 Cor. I  
 Cor. II  
 Trbe I  
 Trbe II  
 Timp.  
 Vl.  
 Vle  
 Vc.  
 Cb.

*pp*  
*ppp Bouché*

15

I espr.  
pp

I

II

Fl. I  
 Fl. II  
 Ob. I  
 Ob. II  
 Cl. I  
 Cl. II  
 Fag.  
 Cor. I  
 Cor. II  
 Trb. I  
 Trb. II  
 Timp.  
 Vl.  
 Vle.  
 Vc.  
 Cb.

(16) *a tempo*

I            II            III

*pp*            *cresc.*            *perd.*

*cresc.*            *perd.*

*pp*            *cresc.*            *perd.*

*pp*            *perd.*

I            II            III

*pp*            *perd.*

I            II            III

I            II            III

I            II            III

*pp*

I            II            III

I            II            III

I            II            III

*pp*

*cresc.*

*pp*

*cresc.*

*pp*

*cresc.*

*pp*

*cresc.*

*ff*

*ff*

*perd.*



IV

**Nocturno  
(Vahtimiehen laulu,  
Tunnelmia mereltä)**

**Andante mosso, quasi allegretto**

Flauto (1) *p*

Fl. (2) *pp* *p sub.* (3) *poco rall.* *piu*

Flauto (4) *a tempo* *p* (5) *pp* (6)

Violini *p* *espr.* *pizz.* *pp* *pizz.* *pp*

Viole *pp*

Violoncelli *p* *espr.* *pizz.* *p*

Contrabassi *p* *p*

Fl. (7) *p* (8) *pp* (9) *p* *arco* *pp* *arco* (10) *rall.*

Vi. *pp* *arco* *pp* *arco*

Vle *pp*

Vc *pp*

Cb *pp*

*a tempo*

(11)

Fl. *p*

VI. *mp*

Vle. *p*

Vc. *p*

Cb. *p*

*f*

*dim.*

*f*

*dim.*

*f*

*dim.*

*f*

(12) *Piu lento*

*a tempo*

(13)

rall.

Fl. *p*

VI. *p*

Vle. *p*

Soli

Vc. *p*

pp

*pp*

rall.

(14) Poco più lento

Fl.

VI.

Vle.

Vc.

Cb.

Measure 14: Flute rests. Violin, Viola, Cello rest. Bassoon rests.

Measure 15: Flute, Violin, Viola play eighth-note patterns. Cello rests. Bassoon rests.

Measure 16: Flute, Violin, Viola play eighth-note patterns. Cello rests. Bassoon rests.

Tempo I

Fl.

VI.

Vle.

Vc.

Cb.

Measure 17: Flute, Violin, Viola play eighth-note patterns. Cello rests. Bassoon rests.

Measure 18: Flute, Violin, Viola play eighth-note patterns. Cello rests. Bassoon rests.

rall.



V

## Scène de Ballet



Poco allegretto

Flauto

Oboe

Clarinetto in Bb

Fagotto

Corno in F

Violini

Viole

Violoncelli

Contrabbassi

(1)

*p dolce*

*pp*

*pp*

*pp*

*pp*

*pp*

*8va*

*pp*

*pp*

*pp*

*pp*

*pp*

*pp*

Fl.

Ob.

Cl.

Fag.

Cor.

VI.

Vle

Vc

Cb.

(2)

*p*

*f*

*pp*

*pp*

*pizz.*

*p*

*sforz.*

*pp*

*pp*

*(8va)*

*pp*

*pizz.*

*p*

*sforz.*

*pp*

*pp*

(3) Piu vivo

Piu lento

*p*

*b.*

*L.*

*ag.*

*or.*

(8<sup>va</sup>)

*fl.*

*Vle.*

*Vc.*

*Cb.*

*f*

dim. e rall.

*p*

*rubato*

dim. rall.

*p*

*pizz.*

*p*

*sffz*

*pizz.*

*pp*

*pizz.*

*pp*

(4) Tempo I

*Fl.*

*Ob.*

*Cl.*

*Fag.*

*Cor.*

*8<sup>va</sup>*

*Vl.*

*Vle.*

*Vc.*

*Cb.*

*pp*

*p*

*p*

*pp*

*arco*

*pp*

*arco*

(5)

Fl.

Ob.

Cl.

Fag.

Cor.

Vi.

Vle.

Vc.

Cb.

p espr.

pp

(6)

Fl.

Ob.

Cl.

Fag.

Cor.

Vi.

Vle.

Vc.

Cb.

p

rall.

Solo sul la

p

rall.

arco

Solo

p

rall.

Altri

rall.



## 3 Bf (Meripastorale) Force 3

"Tämä teos ei pyri kuvailemaan meren jylhyttää, sen liikkeitä tai värejää.

Se on vain kuvaus tyytyväisyden ja huolettomuuden tunteesta, kun purjeissa on 3 Bf takalaitainen, elokuun auringon helottaessa zeniiressä."

Virolahdessa 7. VIII -30  
Uuno Klami

"This music is not an attempt to portray the sea's cruelty, or its motion or colours. Instead it is merely a description of the satisfaction and freedom from care which reigns when a force 3 following wind is in the sails and the August sun beams down from its zenith."

Virolahti, 7th August 1930  
Uuno Klami

**Moderato**

Flauti      *pp nonchalant*

Oboi

Clarineti      *pp nonchalant*

Corni in F

Trombe in C

Tromboni

Tuba

Timpani

Cassa

Tam-Tam

Harpe

Violini

Viole

Violoncelli

Contrabassi

1

pp

p

6

6

*pp*

*pp*

Tam

*p*

*p*

*gliss.*

sul do

*pp*

sul sol

*pp*

*pizz.*

*pizz.*

*pp*

3

7

Fl. I      Fl. II      Ob. I      Ob. II      Clar.      Fag.      Cor.      Tbe.      Tbni.      Tuba.      Timp.      Cassa.      Tam-Tam.      Hpe.      VI.      Vle.      Vc.      Cb.

Measures 6-7: Flute I, Flute II, Oboe I, Oboe II play eighth-note patterns. Bassoon (Fag.) plays eighth-note chords. Horn (Cor.) plays eighth-note patterns. Trombone (Tbe.) rests. Bassoon (Tbni.) rests. Bassoon (Tuba) rests. Timpani (Timp.) rests. Bass Drum (Cassa) rests. Tambourine (Tam-Tam) rests. Bassoon/Horn (Hpe.) rests. Violin (VI.) rests. Viola (Vle.) rests. Cello (Vc.) rests. Double Bass (Cb.) rests.

Measures 7-8: Flute I, Flute II, Oboe I, Oboe II play eighth-note patterns. Bassoon (Fag.) plays eighth-note chords. Horn (Cor.) plays eighth-note patterns. Trombone (Tbe.) rests. Bassoon (Tbni.) rests. Bassoon (Tuba) rests. Timpani (Timp.) rests. Bass Drum (Cassa) rests. Tambourine (Tam-Tam) rests. Bassoon/Horn (Hpe.) rests. Violin (VI.) plays eighth-note chords. Viola (Vle.) plays eighth-note chords. Cello (Vc.) plays eighth-note chords. Double Bass (Cb.) plays eighth-note chords.

7

3

*dim. molto*

*rall.*

*p dolce*

I

II

*dim. molto*

*rall.*

*p*

*p*

*div.*

*dim. molto*

*pizz.*

*arco*

*pp arco*

*pp*

*pp*

*pp*

*a tempo*  
 8<sup>va</sup>

Fl. 4 1 *p* *f dim.* *p*  
 Ob.  
 Clar. I *p* *f dim.* *p*  
 Clar. II  
 Fag.  
 Cor. II *pp* I *mp dim.* III, IV *p*  
 IV  
 Tbe  
 Tbni  
 Tuba  
 Timp.  
 Cassa  
 Tam-Tam  
 Hpe  
 VI. sul sol *pp espr.* *mf dim.*  
 Vle. *pp espr.* *mf dim.*  
 Vc. *pizz.* *pp* *mp*  
 Cb. *pizz.* *pp*

(88c).

5

This musical score page contains several staves of music. The top staff uses treble clef and has dynamics *p*, *pp*, and *poco f*. The second staff uses bass clef and has dynamics *pp* and *poco f*. The third staff uses bass clef and has dynamics *pp*. The fourth staff uses bass clef and has dynamics *poco f*. The fifth staff is blank. The sixth staff is blank. The seventh staff is blank. The eighth staff is blank. The ninth staff is blank. The tenth staff uses treble clef and has dynamics *mp*, *poco f espr.*, *pizz.*, *arco*, and *pizz.*. The eleventh staff uses bass clef and has dynamics *mp*, *poco f*, *pizz.*, and *arco*. The twelfth staff uses bass clef and has dynamics *poco f espr.*. The thirteenth staff uses bass clef and has dynamics *mf*. The fourteenth staff uses bass clef and has dynamics *mf*.

(6)

Fl.

Ob.

Clar.

Fag.

Cor.

Tbe

Tbni

Tuba

Timp.

Cassa

Tam-Tam

Hpe

Vl.

Vle

Vc.

Cb.

(6)

*f*

*p*

*I*

*IV*

*p*

*p*

*p*

*espr.*

*dim.*

*div.*

*p*

*espr.*

*dim.*

*pp*

*dim.*

(court)  
rall.

Solo  
*p*

*pp*

am

*pp*

*arco*

*morendo*

*rall.*

This page contains six systems of musical notation. The first system includes a piano part with dynamic markings (p, pp) and a solo part with eighth-note patterns. The second system consists of six blank staves. The third system includes a piano part with dynamic markings (pp). The fourth system includes a piano part with arco and morendo markings. The fifth system includes a piano part with morendo marking. The sixth system includes a piano part with dynamic markings (pp) and a bassoon part with eighth-note patterns.

(7) **Piu lento**

(8)

Fl. *pp*

Ob. I *pp* — *p*

Clar.

Fag. I *p esp.*

Cor.

Tbe.

Tbni.

Tuba.

Timp.

Cassa

Tam-Tam

Hpe. *p*

VI. *sul sol pp* *p sul re* *sul sol* 3

Vle. *pp* *pp*

Vc. *pp arco*

Cb. *pp*

(9)

à 2

*pp*

*a 2*

*cresc.*

*f*

*p*

*cresc.*

*f*

*mf*

*f*

*gliss.*

*f*

*gliss.*

*f*

*gliss.*

*f*

**Tempo I**  
Il poi piccolo

Fl. *p*

Ob. *p*

Clar. *p*

Fag. Il poi contrafagotto *p*

C.fag.

Cor. II *p*

Tbe

Tbni

Tuba

Flute, Oboe, Clarinet, Bassoon, Bassoon (Contrabassoon), Horn, Trombone, Trombone (Tuba) parts. Measures 10-11. Dynamics: *p*, *mp*, *p*, *mp*, *p*, *mp*.

Timp.

Cassa

Tam-Tam

Hpe poco cresc.

Vl.

Vle pizz. cresc.

Vc. pizz. cresc.

Cb.

Timpani, Cymbal, Tam-Tam, Bass Drum parts. Measures 12-13. Dynamics: *p*, cresc., *mp*.

Vl. *p*

Vle pizz. cresc. *mp*

Vc. pizz. cresc. *mp*

Cb. *p* *mp*

Violin, Viola, Cello, Double Bass parts. Measures 14-15. Dynamics: *p*, *pizz.*, *cresc.*, *mp*.

m

11

Picc.

Fl. *mf*

Ob. I *mf*

Ob. II *mf*

Clar. I *mf*

Clar. II *mf*

Fag.

C. fag. *mf*

Cor.

Tbe

Tbni

Tuba

Timp.

Cassa

Tam-Tam

Vi.

Vle *mf*

Vc. *mf*

Cb.

(12)

I

II

r. I

r. II

ag.

dr.

xe

bni

uba

imp.

lassa

lam-Tam

VI

Vle

Vc

Cb

pizz.

f

arco

Picc.  
 Fl.  
 Ob. I  
 Ob. II  
 Clar. I  
 Clar. II  
 Fag.  
 C.fag.  
 Cor.  
 Tbe.  
 Tbni  
 Tuba  
 Timp.  
 Cassa  
 Tam-Tam  
 Vi.  
 Vle.  
 Vc.  
 Cb.

13

> > > >  
 poco f  
 > > > >  
 sfz  
 sfz  
 poco f  
 arco  
 piu f  
 arco  
 piu f  
 arco  
 piu f  
 arco  
 piu f

A page of musical notation for orchestra and choir, featuring multiple staves with various instruments and vocal parts. The notation is divided into two main sections by a vertical bar line.

**Top Section:**

- String Instruments:** Violin 1 (top), Violin 2, Viola, Cello.
- Woodwinds:** Clarinet 2 (top), Clarinet 1, Bassoon, Bassoon 2.
- Brass:** Trombone 1, Trombone 2, Horn 1, Horn 2.
- Percussion:** Timpani, Tam-Tam.
- Vocal:** Soprano 1, Soprano 2, Alto 1, Alto 2, Tenor 1, Tenor 2, Bass 1, Bass 2.

**Middle Section:**

- String Instruments:** Violin 1 (top), Violin 2, Viola, Cello.
- Wind Instruments:** Clarinet 2 (top), Clarinet 1, Bassoon, Bassoon 2.
- Percussion:** Timpani, Tam-Tam.
- Vocal:** Soprano 1, Soprano 2, Alto 1, Alto 2, Tenor 1, Tenor 2, Bass 1, Bass 2.

**Bottom Section:**

- String Instruments:** Violin 1 (top), Violin 2, Viola, Cello.
- Wind Instruments:** Clarinet 2 (top), Clarinet 1, Bassoon, Bassoon 2.
- Percussion:** Timpani, Tam-Tam.
- Vocal:** Soprano 1, Soprano 2, Alto 1, Alto 2, Tenor 1, Tenor 2, Bass 1, Bass 2.

Picc.

Fl.

Ob.

Clar.

Fag.

C.fag.

Cor.

Tbe

Tbni

Tuba

Tim.

Cassa

Tam-Tam

Vl.

Vle

Vc.

Cb.

Icc. *fff*  
 L. *fff*  
 b. *fff*  
 lar. *fff*  
 ag.  
 fag.  
 or.  
 xe  
 oni  
 uba  
 imp.  
 Bassa  
 Lam-Tam  
 VI. *fff*  
 Vle. *fff*  
 Vc. *fff*  
 Cb. *fff*

(15) a 2

allargando

A musical score for orchestra and percussion. The score is divided into two sections: "allargando" and "Largamente".

The instrumentation includes:

- Picc.
- Fl.
- Ob. I
- Ob. II
- Clar. I
- Clar. II
- Fag.
- C.fag.
- Cor.
- Tbe
- Tbni
- Tuba
- Tim.
- Cassa
- Tam-Tam
- Vi.
- Vle.
- Vc.
- Cb.

Musical markings and dynamics:

- allargando**: A dynamic marking indicating a slow and expressive tempo.
- Largamente**: A dynamic marking indicating a very slow and expressive tempo.
- fff**: Fortississimo dynamic.
- ffz**: Fortississimo dynamic followed by a sharp dynamic.
- loco**: A performance instruction meaning "locally" or "at the place".
- col piatti**: A performance instruction meaning "with plates" (referring to the use of plates as a percussive instrument).
- mailache**: A performance instruction meaning "mailache" (a traditional Mayan drum).
- div.**: A performance instruction meaning "division".
- unis.**: A performance instruction meaning "in unison".
- simile**: A performance instruction meaning "similarly".

