

JEAN SIBELIUS

Music for the play "The Lizard" by Mikael Lybeck
for string ensemble (1909)

Op. 8

SCORE

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FENNICA GEHRMAN OY, HELSINKI

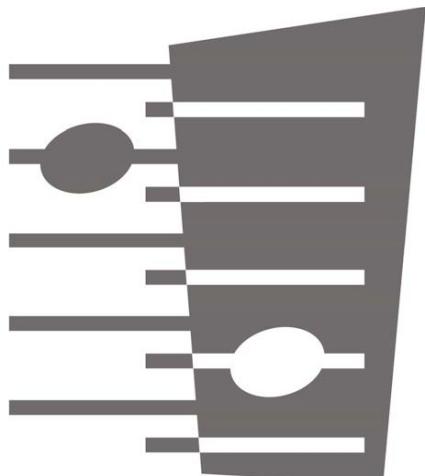
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JEAN SIBELIUS

Music for the play "The Lizard"

On July 19th 1909, Sibelius informed his poet-playwright friend Mikael Lybeck that he would start writing the music to his play *The Lizard* (*Ödlan*) "tomorrow". Sibelius had familiarised himself with the play – Lybeck's first – during the previous autumn and had promised to write incidental music for it. The plot revolves around the fight between good and evil taking place in the soul of the young Count Alban. A man of a delicate nature and prone to star-gazing, Alban comes under the spell of the demonically seductive Adlan who dresses in a lizard costume. Adlan's antithesis is the fragile and untainted Elisiv, Alban's betrothed, who symbolises purity of spirit. At the end of the play Elisiv perishes and Alban revenges her death by killing Adlan.

Fin-de-siècle symbolism plays a strong part in the play. Its anguished, phantasmagorical atmosphere acted as a spur for Sibelius's imagination and led him to consider the relationship of music to the play's dramatic elements: "Having given the matter much thought, I have concluded that the music for [Act II, Scene I] should be brief. If it is not, the result may be too verbose. There is no room for musical depiction after such an enormous climax. It would be better to support and carry forward the atmosphere you have created. But in the dream sequence I will give full reign to my musical invention."

Sibelius composed music to be played backstage by a small group of strings – 6 or 9 players strong as he would have it – during two scenes in Act II. Sibelius completed the score by 15 October 1909 and conducted his music at the first night in April the next year. Reviews were favourable and praised the music for its 'psychological progression'. In spite of its initial success, the play was dropped from the repertoire after a few performances and the music too was soon forgotten.

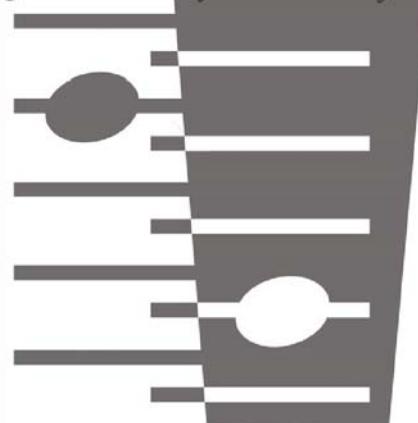
The Lizard was written at an interesting point in the composer's career. During spring 1909 Sibelius had completed the string quartet '*Voces intimae*' and eight songs to poems by Ernst Josephson (op. 57). He had left the youthful classicism of his early career behind him and written the tellingly rhetorical comment 'A change of style?' in his diary. Change was around the corner, since that very autumn, before completing *The Lizard*, he was to make a trip to the Koli region in Karelia, whose stunning natural beauty provide him with stimuli for the germinal ideas of the *Fourth Symphony*. *The Lizard* falls chronologically into this period of stylistic change. The solo violin theme from the serenade (Act I, Scene I) still carries the radiance of his youthful style. Shades of dark soon begin to invade: chromatic material, tritones and introversion which hint at the *Fourth Symphony* yet to be written. The music to the second scene might well have carried the subtitle 'Elisiv's hallucination', for the whole-tone harmonies and chromatic tremolandi in the strings point uncannily to a much later phase, the last of his masterly tone-poems, *Tapiola*.

When writing to his friend Axel Carpelan, Sibelius described his music to *The Lizard* as "one of my most charming creations." The composer never saw to its publication but placed it early on in his scheme of opus numbers (op. 8). Now published for the first time, this edition's score and parts are based faithfully on the score held in the Helsinki University Library collection of Sibelius's manuscripts (MS 0831).

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Ari Nieminen

English translation by Andrew Bentley



FENNICA GEHRMAN OY, HELSINKI

Musik till skådespelet "Ödlan"

Music for the play "The Lizard"

Adagio

Violino solo

1

Scene No. 1

JEAN SIBELIUS, op. 8

VI. solo

VI. I

VI. II

Vle

Vlc.

Cb.

6

VI. solo

VI. I

VI. II

Vle

Vlc.

Cb.

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Sempre adagio

12

Musical score for strings (Vl. solo, Vl. I, Vl. II, Vle, Vlc., Cb.) at measure 12. The score consists of six staves. The first three staves (Vl. solo, Vl. I, Vl. II) are silent. The Vle staff has eighth-note pairs with dynamics *p* and *arco*. The Vlc. staff has eighth-note pairs with dynamics *p*. The Cb. staff is silent.

17

A

Musical score for strings (Vl. solo, Vl. I, Vl. II, Vle, Vlc., Cb.) at measure 17. The score consists of six staves. The first three staves (Vl. solo, Vl. I, Vl. II) are silent. The Vle staff has eighth-note pairs with dynamics *pp*. The Vlc. staff has eighth-note pairs with dynamics *pp*. The Cb. staff has a dynamic *pp* and an *arco* instruction. A large gray rectangular box covers the bottom right portion of the page, containing the text "PROMOTIONAL COPY".

22

Vl. solo

Vl. I

Vl. II

Vle

Vlc.

Cb.

26

Più adagio

espressivo

Vl. solo

Vl. I

Vl. II

Vle

Vlc.

Cb.

crescendo molto

pp

pp

pp

pp

pp

ppp

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B

31

Vl. solo

Vl. I

Vl. II

Vle

Vlc.

Cb.

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Musik till skådespelet "Ödlan"

Music for the play "The Lizard"

Scene No. 2

A

JEAN SIBELIUS, op. 8

Grave

1

VI. I

VI. II

Vle

Vlc.

Cb.

5

VI. I

VI. II

Vle

Vlc.

Cb.

10

B

VI. I

VI. II

Vle.

Vlc.

Cb.

15

VI. I

VI. II

Vle.

Vlc.

Cb.

poco crescendo

poco crescendo

poco crescendo

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20

VI. I

VI. II

Vle

Vlc.

Cb.

mf < crescendo molto > < > *ffz*

mf < crescendo molto > < > *ffz*

mf < crescendo molto > < > *ffz*

f

Adagio

25

VI. I

VI. II

Vle

Vlc.

Cb.

ppp

ppp

pp

dim.

ppp

dim.

ppp

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30

Vl. I

Vl. II

Vle

Vlc.

Cb.

ppp

35

Vl. I

Vl. II

Vle

Vlc.

Cb.

ppp

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40

C

Sempre adagio

VI. I

VI. II

Vle

Vlc.

Cb.

ppp

f

45

VI. I

VI. II

Vle

Vlc.

Cb.

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ppp

ppp

pp >

pp >

ppp

9

50

D

VI. I

VI. II

Vle

Vlc.

Cb.

55

VI. I

VI. II

Vle

Vlc.

Cb.

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Sempre adagio

60

VI. I

VI. II

Vle

Vlc.

Cb.

66

VI. I

VI. II

Vle

Vlc.

Cb.

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ppp

ppp

Più adagio
sul ponticello

72

VI. I VI. II Vle Vlc. Cb.

a tempo

77

VI. I VI. II Vle Vlc. Cb.

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82

Vl. I

Vl. II

Vle

Vlc.

Cb.

87

Vl. I

Vl. II

Vle

Vlc.

Cb.

poco crescendo

poco crescendo

poco crescendo

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E

92

VI. I

poco **f**

VI. II

poco **f**

Vle

poco **f**

Vlc.

poco **f**

Cb.

p

97

VI. I

diminuendo

VI. II

diminuendo

Vle

diminuendo

Vlc.

diminuendo

Cb.

p

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102

Vl. I

Vl. II

Vle

Vlc.

Cb.

108

Vl. I

Vl. II

Vle

Vlc.

Cb.

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più p

più p

15

114

Vi. I

Vi. II

Vle

Vlc.

Cb.

F

119

Vi. I

Vi. II

Vle

Vlc.

Cb.

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16

124

Vl. I

Vl. II

Vle

Vlc.

Cb.

129

Vl. I

Vl. II

Vle

Vlc.

Cb.

G

cresc.

cresc.

cresc.

cresc.

cresc.

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17

134

Vi. I

Vi. II

Vle

Vlc.

Cb.

p

più p

139

Vi. I

Vi. II

Vle

Vlc.

Cb.

pp

segue

>

>

>

>

pp

pp

pp

pp

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18

144

VI. I

VI. II

Vle

Vlc.

Cb.

149

VI. I

VI. II

Vle

Vlc.

Cb.

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pp

pp

pp

19

154

VI. I

VI. II

Vle.

Vlc.

Cb.

pp

p

159

VI. I

VI. II

Vle.

Vlc.

Cb.

dim.

p

pp

mp

pp

mp

mp

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mp

20

164

VI. I

VI. II

Vle.

Vlc.

Cb.

169

VI. I

VI. II

Vle.

Vlc.

Cb.

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con sord.

p

con sord.

p

pp

21

174

VI. I

VI. II

Vle

Vlc.

Cb.

con sord.

p

con sord.

mp

p

mp

pizz.

pp sempre

Adagio sempre

179

VI. I

VI. II

Vle

Vlc.

Cb.

mf
ma dolce

mf
ma dolce

mf
dolce

mf
dolce
[pizz.]

mp

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184

VI. I

VI. II

Vle

Vlc.

Cb.

H

189

VI. I

VI. II

Vle

Vlc.

Cb.

poco cresc.

poco cresc.

poco cresc.

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194 *diminuendo e ritardando*

VI. I

VI. II

Vle

Vlc.

Cb.

a tempo

diminuendo e ritardando

ppp

ppp

ppp

ppp

ppp

ppp

199

VI. I

VI. II

Vle

Vlc.

Cb.

ppp

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24

204

I *dolcissimo*

VI. I

VI. II

Vle.

Vlc.

Cb.

poco cresc.

poco cresc.

poco cresc.

poco cresc.

poco cresc.

209

VI. I

VI. II

Vle.

Vlc.

Cb.

mp

diminuendo

mp

diminuendo

mp

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mp

diminuendo

diminuendo

diminuendo

214

VI. I

VI. II

Vle

Vlc.

Cb.

J

p

pp

pp

pp

pp

pp

219

VI. I

VI. II

Vle

Vlc.

Cb.

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26

224 **K**

Vl. I

Vl. II

Vle pizz.

Vlc.

Cb.

Musical score for strings (Vi. I, Vi. II, Vle, Vlc., Cb.) in 229 measures. The score shows various rhythmic patterns and dynamics, including a prominent eighth-note pattern in measure 229 and a sustained note with a fermata in measure 230. A large graphic overlay with the text "PROMOTIONAL COPY" is placed across the middle of the page.

229

Vi. I

Vi. II

Vle

Vlc.

Cb.

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arco

dim.

arco

dim.

234

VI. I

VI. II

Vle

Vlc.

Cb.

sul ponticello

ppp

A musical score page for orchestra, page 239. The score includes parts for Violin I (VI. I), Violin II (VI. II), Viola (Vle), Cello (Vlc.), and Bass (Cb.). The key signature is A major (three sharps). The score shows various musical notes and rests, with some notes connected by horizontal lines. The bassoon part (Cb.) features a prominent bassoon mouthpiece graphic on its staff.

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244

VI. I

VI. II

Vle

Vlc.

Cb.

249

VI. I

VI. II

Vle

Vlc.

Cb.

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29

254

VI. I

VI. II

Vle

Vlc.

Cb.

259

VI. I

dolcissimo

poco cresc.

VI. II

arco

Vle

poco cresc.

Vlc.

poco cresc.

Cb.

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264

VI. I *mp* *diminuendo*

VI. II *mp* *diminuendo*

Vle *mp* *diminuendo*

Vlc. *mp* *diminuendo*

Cb. *mp* *diminuendo*

269

VI. I

VI. II

Vle

Vlc.

Cb.

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pp

pp

pp

pp

pp

274

VI. I

VI. II

Vle

Vlc.

Cb.

279

VI. I

VI. II

Vle

Vlc.

Cb.

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32

284

Vi. I

Vi. II

Vle

Vlc.

Cb.

ppp morendo

ppp morendo

arco

ppp morendo

ppp morendo

arco

ppp morendo

289

Vi. I

Vi. II

Vle

Vlc.

Cb.

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