

POHJOLA'S DAUGHTER

Op. 49

Largo.

2 Flauti.
Piccolo.
2 Oboi.
Corno Inglese.
2 Clarinetti in B.
Clarinetto basso in B.

2 Fagotti.
Contra-Fagotto.

4 Corni in F.
2 Cornetti in B.

2 Trombi in B.

3 Tromboni et Tuba.

Timpani.

Arpa.

Largo.

Violino I.
Violino II.
Alti.

Celli.
Bassi.

B. Clar. *espr.* *mf* *poco f* *p* *f* *dim. p*

Fag. *espr.* *p* *mf* *pp* *mf* *p* *f* *dim. p*

C. Fag. *pp* *pp* *mf* *p* *f* *dim. p*

Cor. *pp* *pp* *mf* *p* *poco f* *dim. molto ppp*

Timp. *ppp* *p* *ppp*

Celli *p*

Bassi. *p*

pp *mf* *pp* *pp* *mf* *p dim.*

Cor. ingl. *p* *espress.* *marcato* *mp* *mp* *Poco*

Clar. *p* *espress.* *marcato* *mp* *mp* *mp*

Fag. *p* *mp*

C. Fag. *p* *mp*

Cor. (gest.) *p*

Timp. *pp* *pp* *pp* *pp* *pp*

Arpa. *molto vibrato* *dim.*

Viol. II. *p* *mp* *Poco*

Alti *p* *mp*

Celli. *pp* *sul G.* *p* *pp*

ppp

a poco meno largo al

Cor. ingl. *mp* *f* *pp*

Cl. *mp* *f* *pp*

Fag. *mf*

Cor. (Nat.) *f* *mf dim.* *p dim. molto*

Timp. (Nat.) *f* *mf dim.* *p dim. molto*

pp

Arpa. *ppp*

a poco meno largo al

Viol. *mf* *f* *p* *p*

Alti. *mf* *f* *p* *p*

Celli. *mf* *f* *p* *p*

Bassi. *f* *dim.*

senza sord.
pizz.

Ob. I. Moderato. **B**

Ob. II. *mp dolce* *mp dolce*

Cor. *mp dolce*

Viol. Moderato. **B**

Celli.

Bassi.

Ob. *pp* *mp*

Cor. *ppp* *pp*

Viol. *p*

Alti. *p*

Celli. *p*

This system contains the first four staves of the score. The Oboe part begins with a *pp* dynamic and transitions to *mp*. The Cor Anglais part features a *ppp* dynamic that shifts to *pp*. The Violin, Viola, and Cello parts all start with a *p* dynamic. The music is in a minor key and features a steady eighth-note accompaniment in the lower strings and woodwinds.

Fl. *f* *mf* *poco f*

Ob. *f* *mf* *poco f*

Cor. ingl. *p* *mf* *poco f*

Cl. *marcato* *mf* *dim.* *pp*

Cor. *p* *mf* *poco f*

Viol. I. *p* *mf* *poco f*

Viol. II. *p* *mf* *poco f*

Alti. *p* *mf* *poco f*

Celli. *p* *mf* *poco f*

This system contains the next four staves of the score. The Flute part begins with a *f* dynamic and transitions to *mf* and then *poco f*. The Oboe part starts with *f* and moves to *mf* and *poco f*. The Cor Anglais part starts with *p* and moves to *mf* and *poco f*. The Clarinet part is marked *marcato* and starts with *mf*, then *dim.*, and ends with *pp*. The Cor Anglais part starts with *p* and moves to *mf* and *poco f*. The Violin I and II parts start with *p* and move to *mf* and *poco f*. The Viola and Cello parts start with *p* and move to *mf* and *poco f*. The music continues with a steady eighth-note accompaniment in the lower strings and woodwinds.

Fl. *f*

Ob. *f*

Cor. ingl. *p*

Cl. *f*

B. Cl. *p* *f* *p* *f*

Fag. *p* *f* *p* *f*

C. Fag. *mf*

Cor. *mf* *mf* *mf* *mf*

III. *mf* *mf* *mf* *mf*

Viol. I. *mf*

Viol. II. *mf*

Alti. *mf*

Celli. *mf*

Bassi. *mf*

Fl. *poco f*
 Picc. *f*
 Ob. *poco f*
 Cor. ingl. *poco f*
 Cl. *poco f* *dim.*
 B.Cl. *mfz*
 Fag. *poco f* *dim.*
 C. Fag. *poco f* *dim.*
 Cor. *p*
 Crtti. *mp*
 Trbni. I. *p* II. *p*
 Timp. *p* *cresc.*

dim. *p*
dim. *p*
dim. *p*
dim. *p*
dim. *p*
dim. *p*
dim. *p*
dim. *p*
dim. *p*
cresc.

This page of a musical score is for the orchestral work "Pohjola's Daughter". It contains the following parts and markings:

- Fl.** (Flute): *più f*, *f*, *fz*, *fz*, *cresc. molto*
- Picc.** (Piccolo): *più f*, *fz*, *fz*, *cresc. molto*
- Ob.** (Oboe): *più f*, *f*, *fz*, *fz*, *cresc. molto*
- Cor. ingl.** (English Horn): *fz*, *fz*, *cresc. molto*
- Cl.** (Clarinets): *più f*, *fz*, *fz*, *cresc. molto*
- B. Cl.** (Bass Clarinet): *f*, *fz*, *cresc. molto*
- Fag.** (Bassoon): *ff*, *fz*, *fz*, *cresc. molto*
- C. Fag.** (Contrabassoon): *fz*, *cresc. molto*
- Cor.** (Cor Anglais): *fz*, *f*, *f*, *f*, *f*
- Crtti.** (Corns): *poco f*, *mp*, *f*, *fz*, *fz*, *fz*, *fz*, *f*
- Trbn e Tuba.** (Trumpets and Tubas): *mf*, *mf*, *f*, *f*, *f*, *f*, *f*, *f*, *cresc.*
- Timp.** (Timpani): *molto*
- Viol.** (Violins): *pp*, *f*, *cresc.*, *f*, *fz*, *molto*
- Viola** (Violas): *pp*, *f*, *cresc.*, *f*, *fz*, *molto*
- Cello** (Cellos): *pp*, *f*, *cresc.*, *f*, *fz*, *molto*
- Bass** (Double Basses): *pp*, *f*, *cresc.*, *f*, *fz*, *molto*

Cor. *ff* \rightarrow *p* \rightarrow *ffz*

Crtti. *ff* \rightarrow *p* \rightarrow *ffz*

Trbi. *ff* \rightarrow *p* \rightarrow *ffz*

Trbni. e Tuba. *ff* \rightarrow *p* \rightarrow *ffz*

Timp. *ff* \rightarrow *p* \rightarrow *ffz*

p \rightarrow *mf* \rightarrow *p* \rightarrow *ff*

Viol. I. *p*

Viol. II. *p*

Alti. *dim.* *p*

Celli. *dim.* *p*

Bassi. *dim.* *p*

p \rightarrow *mf* \rightarrow *p* \rightarrow *mf* \rightarrow *pp*

con sordini

con sordini

ob. Tranquillo molto.

Cor. ingl. *p* \rightarrow *pp*

Arpa. *pp*

Tranquillo molto.

Viol. I. *pp*

Viol. II. *pp*

Bassi. *pp*

pp

Fl. *mp marcato*

Ob. *mp marcato*

Coringl. *pp*

Cl. I. *p*

Fag. *p*

Cor. *pp*

Arpa. *pp*

Viol. I. *p*

Viol. II. *p*

Celli. *pizz. div. p*

Bassi. *pizz. p*

Fl.

Ob. I. *mp*

Cl. II. *mp*

Fag. *pp*

Cor. *pp*

Arpa. *colla parte*

Viol. I.

Viol. II.

Celli. *con sord.*

Bassi. *p*

Poco a poco meno al

Fl. *pp*

Cl. *pp*

B.Cl.

Fag. *pp*

Timp. *pp*

Arpa.

ppp < pp *ppp < pp* *pp < p* *p < mp*

Poco a poco meno al

Viol. I. *pp* *trem.* *arco*

Viol. II. *pp* *tremolo*

Alti. *p* *tremolo con sord.* *pp* *pizz.* *arco*

Celli. *pp* *arco*

Bassi. *pp* *arco*

Fl. -

Cl.

Timp. *pp* *mp* *pp* *p*

(D E# F# G# A# B C#)

Arpa. *pp* *gliss.*

Viol. I. *f* *pp* *senza sord.*

Viol. II. *f* *pp* *senza sord.*

f *pp* *senza sord.*

f *pp* *senza sord.*

f *pp* *senza sord.*

Moderato.

Fl. 1. *pp* *dim.*

Cl. *pp* *dim.*

Fag. I. *pp* *dim.*

Cor. (gest.) *pp* *dim. possibile*

Cor. (gest.) *pp* *dim. possibile*

Timp. *ppp* *tr*

Arpa.

Moderato.

pizz. *pp* *mp*

pizz. *pp* *mp*

pizz. *pp* *mp*

pizz. *pp* *mp*

Timp. *tr* *morendo*

Viol. I. *p* *f* *mf* *mp*

p *f* *mf* *mp*

p *f* *mf* *mp*

p *f* *mf* *mp*

Cor. ingl.

B.Cl. *poco f*

Cor. *mp*

Viol. I. *poco f* arco

pizz. *mp* *diminuendo*

E

Fl. *f*

Ob. *f*

Cor. ingl. *f*

Cl. *f*

B.Cl. *p*

Fag. *f*

C. Fag. *p*

Cor. *p*

E

Viol. I. *fz*

arco *p* *f* *ff*

arco *p* *f* *ff*

forte

Fl. a 2. *Molto tranquillo.* (♩)

Ob.

Cor. ingl.

Clar.

B. Clar.

Fag.

C. Fag.

Cor.

Trbn. e Tuba.

Arpa.

risoluto *Molto tranquillo.* (♩)

Viol.

pizz. div.

pizz. div.

pizz.

pizz.

Più tranquillo.

Fl. *dim.*

Ob. *dim.*

Cor. ingl. *dim.*

Clar. *dim.*

B. Clar. *dim.*

Fag. *dim.*

C. Fag. *dim.*

Cor. *mf*

Trbn. e Tuba. *p*

Arpa *dim.*

Viol. *pizz.*

II. *poco f*

II. *poco f*

II. *poco f*

p

dim.

dim. molto

mf dim. molto

mf dim. molto

dim.

Più tranquillo.

Più tranquillo.

F

Fl. I. *mp* *mf* *p* *pp* *piu p*

Fl. II. *mp* *p* *mf* *p* *pp* *piu p*

Ob. *mp* *p* *mf* *p* *pp* *piu p*

Cor. ingl. *dolce* *pp* *mp*

Clar. *mf* *dim.* *pp*

Arpa.

Viol.

F

Fl. I. *pp* *mp* *pp*

Fl. II. *pp*

Ob. *p* *pp* *pp*

Clar. *p* *pp* *pp*

Timp. *ppp* *pp* *morendo*

Arpa. *ppp* *pp* *morendo*

Viol. *pizz.* *pp* *arco* *Lunga* *pp* *arco* *pp* *arco* *pp* *arco* *pp* *arco* *pp* *arco* *pp* *arco* *pp* *arco*

Fl. Allegro.

Picc.

Clar.

Fag.

Cor.

Timp.

Arpa.

Allegro.

Viol. I.

Viol. II.

Alti. arco

Celli. arco

Bassi.

Fi. *mp* *ten.*

Picc.

Ob. *mp* II.

Cor. ingl. *mp*

Clar. *mp* I. *mp*

B. Clar. *mp*

Fag. *mp* I. *mp*

C. Fag. *p* *mp*

Cor. *mp*

Arpa. *f* *piu f*

p *div.* *mp*

p *div.* *rf* *mp*

p *div.* *rfz* *rfz*

Celli. *p* *rfz* *rfz*

arco *p* *mp* *dim.* *div.*

Ob.

Cor. ingl.

Clar.

B. Clar.

Fag.

C. Fag.

Cor.

Tuba.

Arpa.

G

mf cresc.

mp

mf cresc.

mp

mf cresc.

p

mp

mf cresc.

f

dim.

p

mf cresc.

rfz

poco f

div.

mp

div.

mp

div.

mp

rfz

mp

mf

rfz

mp

mf

mp

mf

pizz.

mp

mf

G

The musical score is arranged in a multi-staff format. The top section contains the piano accompaniment, including the right and left hands of the piano and the arpa. The bottom section contains the string ensemble parts: Violin I, Violin II, Alto, Cello, and Bass. The score is characterized by intricate rhythmic patterns, often with sixteenth and thirty-second notes. Dynamic markings such as *ff*, *f*, *mf*, *mp*, and *p* are used throughout. The arpa part includes a glissando and specific chord voicings: (D^b E^b F G^b / A^b H^b C^b). The string parts feature various articulations, including *pizz.* (pizzicato) and *arco* (arco). The key signature consists of two flats, and the time signature is 3/4.

Fl.
 Ob.
 Cor. ingl.
 Clar.
 B. Clar.
 Fag.
 Cor.
 Crtti
 Timp.
 p
 mf e marcato
 mf e marcato
 f > p
 Viol. I.
 Viol. II.
 Alti
 Celli
 Bassi
 pizz.
 arco
 pizz.
 arco
 pizz.
 arco
 pizz.
 arco
 div.

F1.
Picc.
Cor. ingl.
Clar.
B. Clar.
Fag.
Cor.
Trombi
Timp.
Viol. I.
Viol. II.
Alti
Celli
Bassi

ff
ff
ff
ff
ff
ff ff
ff ff
ff ff
ff ff
ff
p poco a poco cresc.
p poco a poco cresc.
cresc. molto
arco
pizz.
cresc. molto
arco
cresc. molto
cresc. molto
cresc. molto
cresc. molto
cresc. molto
arco
arco
ff ff
ff ff

a 2

Fl. *ff* *ff* *ff* *ff* *ff* *ff*

Cl. *poco f* *cresc.* *ff* *ff* *ff* *ff*

Fag *p* *p* *ff* *ff* *ff* *ff*

Cor. *mf* *ff* *f* *più f* *ff* *ff*

Viol. I. *mf* *cresc.* *molto* *ff* *ff* *ff*

Viol. II. *mf* *cresc.* *molto* *ff* *ff* *ff*

Alti *mf* *cresc.* *molto* *ff* *ff* *ff*

Celli *mf* *cresc.* *molto* *ff* *ff* *ff*

Bassi *p* *ff* *ff* *ff* *ff* *ff*

Arpa

E	G	H ^b	C [#]
F ^b	A ^b	Db	

f *f* *f* *f* *f* *f*

molto al *molto al* *molto al*

a 2

più f *più f* *più f*

ff *ff* *ff*

ff *ff* *ff*

ff *ff* *ff*

ff *ff* *ff*

ff *ff* *ff*

ff *ff* *ff*

ff *ff* *ff*

ff *ff* *ff*

ff *ff* *ff*

This page of a musical score contains the following parts and markings:

- Fl.** (Flute): *ff* (first measure), *p* (fourth measure)
- Ob.** (Oboe): *ff* (first measure), *p* (fourth measure)
- Cor. ingl.** (English Horn): *poco f* (third measure), *f* (fourth measure)
- Clar.** (Clarinet): *p* (fourth measure)
- Fag.** (Bassoon): *ff* (second measure), *mf* (fourth measure)
- Cor.** (Horn): *mf* (fourth measure)
- Arpa** (Arpa)
- Viol. I.** (Violin I): *ff* (first measure), *p* (fourth measure)
- Viol. II.** (Violin II): *ff* (first measure), *p* (fourth measure)
- Alti** (Alto): *poco f* (third measure), *f* (fourth measure)
- Celli** (Cello): *ff* (second measure), *mf* (fourth measure)
- Bassi** (Bass): *ff* (second measure), *mf* (fourth measure)

Fl.

Ob.

Cor. ingl.

Clar.

Fag.

Trombi

Timp.

Arpa

Viol. I.

Viol. II.

Alti

Celli

Bassi

f

rfz

a 2

p

poco a poco cresc.

crescendo molto

poco f

poco f

f

crescendo molto

This page of musical notation is for the piece "Pohjola's Daughter". It consists of two systems of staves. The first system includes a grand staff (treble and bass clefs) and a separate bass line. The notation is highly rhythmic, featuring many sixteenth and thirty-second notes. Dynamic markings include *ff*, *f*, *f crescendo*, *mf*, and *ffz*. Performance instructions include *molto al* and *a 2.*. The second system continues the piece with similar rhythmic complexity and includes markings for *sul G*, *gliss.*, *pp*, *pizz.*, and *div. pizz.*. A chord diagram is provided for the guitar: $\begin{matrix} C^b & D^b & E^b & F^b \\ G^b & A^b & H^b \end{matrix}$.

2 Fl. *poco f* *mf*

Picc.

2 Ob. *mf*

Cor. ingl. *poco f* *mf*

2 Clar. *poco f* *mf*

B. Clar. *mf*

2 Fag. *poco f* *mf*

C. Fag.

4 Cor. *mf*

Arpa. *poco f*

Viol. I. *mf*

Viol. II. *arco* *mf*

Alti. *arco* *mf*

Celli. *arco* *mf*

Bassi.

poco f *poco f* *poco f* *poco f* *crescendo* *a 2.*

poco f *poco f* *crescendo* *crescendo*

poco f *crescendo* *crescendo*

f *crescendo*

poco f *poco f* *poco f* *poco f* *crescendo*

The musical score is written for piano and consists of two systems of staves. The first system includes a grand staff (treble and bass clefs) and two additional staves. The second system includes a grand staff and two additional staves. The score is in 3/4 time and features a complex texture with multiple staves. It includes a piano introduction with a 'K' marking, followed by a section with 'a. 2.' marking, and a final section with a 'K' marking. Dynamics include 'f' (forte).

2 Fl.
2 Ob.
Cor. ingl.
2 Clar.
B. Clar.
2 Fag.
4 Cor.
Tuba.
Tromb. III. *mp*
V. I.
V. II.
Alti.
Celli.
Bassi.
mp
poco f *p*

2 Fl.
2 Ob.
Cor. ingl.
2 Clar.
B. Clar.
2 Fag.
4 Cor.
Tuba.
V. I.
V. II.
Alti.
Celli.

2 Fl.

2 Ob.

Cor. ingl.

2 Cl.

2 Fag.

4 Cor.

2 Cortti.

2 Trbe.

Trbni.
Tuba.

Viol. I.

Viol. II.

Alti.

Celli.

Bassi.

poco f

This page of a musical score, titled "Pohjola's Daughter" (page 221), contains the following elements:

- String Section:** Multiple staves for violins, violas, cellos, and double basses. The strings play a complex, rhythmic pattern of eighth and sixteenth notes, often with accents. Dynamic markings include *p*, *f*, and *forte*.
- Woodwinds:**
 - Cor. (Coronet):** A single staff with a melodic line, marked *mf* and *1.*
 - Cortti. (Cortina):** Two staves with melodic lines, marked *forte* and *dim.*
- Brass Section:** Two staves for horns, marked *mp*.
- Articulation:** Numerous accents (*>*) are placed over notes throughout the score.
- Tempo/Character:** The notation suggests a fast, rhythmic tempo.

①

f *ff*

f *ff*

f *ff*

f *ff*

f

f

mf *mf* *poco f*

mf *poco f*

f *f* *dim.*

pp *p* *piu p*

pp *dim.*

poco f

①

poco f

poco f

poco f

poco f

poco f

f *ff* *ff* *ff*

dim. *forte*

f *rfz* *ff* *rfz*

ff

poco dim. *p* *fz*

poco dim. *fz*

Cortti.
poco f *rfz*

p *cresc.*

poco dim. *mf* *mf* *mf*

poco dim. *mf* *mf* *mf*

poco dim. *mf* *mf* *mf*

poco dim. *mf* *mf* *mf*

poco dim. *mf* *cresc.*

This musical score is for the piece "Pohjola's Daughter" and is divided into two systems. The first system consists of ten staves. The top five staves are for the piano, with the first four staves grouped by a brace on the left. The fifth staff is the bass line. The bottom five staves are for the trumpet, with the first four staves grouped by a brace on the left and the fifth staff labeled "Trbni. I. II." The score includes various dynamic markings such as *piu f*, *cresc.*, *ff*, and *fz*. The piano part features complex rhythmic patterns with many beamed notes and slurs. The trumpet part has a more melodic line with some rests. The second system consists of five staves, all of which are piano parts, continuing the complex rhythmic patterns from the first system. The key signature has two flats, and the time signature is 4/4.

M

2 Fl. *dim.* *p*

2 Ob. *dim.* *p*

Cor. ingl. *dim.* *p*

3 Clar. *dim.* *p*

B. Clar. *ff*

2 Fag. *dim.* *p*

4 Cor. *ff*

Timp. *ffz*

a 2. *ffz*

Solo I. *ff con passione*

Arpa.

(G \sharp H \flat D \flat F \sharp)
A \sharp C \sharp E \sharp

ff

M

Viol. I.

VI. II.

Alti.

Celli.

Bassi.

ff

ffz

2 Cl. *meno f*

Arpa. (D \sharp F \sharp A \flat C \flat)
(E \sharp G \sharp H \flat)

Viol. I. *ff* *gliss.* *dim. molto*

Viol. II. *ff* *gliss.* *dim. molto*

Alti. *ff* *dim. molto*

2 Cl. *ppp*

Timp. *pp* *cresc. molto*

Arpa. *dim. molto* *ppp*

Poco allargando al

Viol. I. *ppp* *pp* *cresc. molto* *segue*

Viol. II. *ppp* *pp* *cresc. molto* *segue*

Alti. *ppp* *pp* *cresc. molto* *segue*

Celli. *ppp* *pp* *cresc. molto* *segue*

Bassi. *ppp* *pp* *cresc. molto* *segue*

N Largamente.

Cor. *ff p* ————— *ffz* *ff* *p* ————— *ffz* *ff*

ff p ————— *ffz* *ff* *p* ————— *ffz* *ff*

ff p ————— *ffz* *ff* *p* ————— *ffz* *ff*

ff p ————— *ffz* *ff* *p* ————— *ffz* *ff*

ff p ————— *ffz* *ffz* *p* ————— *ffz*

ff p ————— *ffz* *ffz* *p* ————— *ffz*

f p ————— *ffz* *p* ————— *f*

ff *ff* *ff*

N Largamente.

ff sempre

ff sempre

ff sempre

ff sempre

ff sempre

ff sempre

ff sempre

This musical score is for the piece "Pohjola's Daughter". It consists of several systems of staves. The first system includes five treble clef staves and two bass clef staves, with dynamic markings such as *p*, *ff*, *ff p*, and *ffz*. The second system features a piano part with a *gliss* (glissando) and *ff* markings. The third system contains eight staves, all of which are filled with a dense, rhythmic accompaniment of eighth notes. The score is written in a key signature of two flats and a 3/2 time signature.

Fl.

229 230 231 232 233 234

p cresc. *f* *f cresc. molto*

p cresc. *f* *f cresc. molto*

p cresc. *f* *f cresc. molto*

p cresc. *f* *f cresc. molto*

p *ff* *mf cresc. molto*

p *ff* *mf cresc. molto*

p *ff* *mf cresc. molto*

p *ff* *mf cresc. molto*

p *ff* *mf cresc. molto*

p *ff* *mf cresc. molto*

p *ff* *mf cresc. molto*

p *ff* *mf cresc. molto*

0

0

p *ff* *mp* *mp* *mp* *mp*

Un pochissimo con moto.

Musical score for strings and woodwinds. The score is in 2/2 time and features a key signature of one flat. The top four staves are for Violins I, Violins II, Violas, and Cellos/Double Basses. The bottom four staves are for Bassoons, Clarinets, Trumpets, and Trombones/Tuba. The score includes dynamic markings such as *ff*, *fz*, *mf*, *p*, and *pesante*. There are also performance instructions like *Crtti.* and *Tr. III et Tuba*. The music consists of rhythmic patterns and melodic lines.

Un pochissimo con moto.

Musical score for woodwinds and strings. The score is in 2/2 time and features a key signature of one flat. The top four staves are for Bassoons, Clarinets, Trumpets, and Trombones/Tuba. The bottom four staves are for Violins I, Violins II, Violas, and Cellos/Double Basses. The score includes dynamic markings such as *f*, *mf*, *poco f*, and *mf*. The music consists of melodic lines and rhythmic patterns.

The image displays a page of a musical score, likely for a piano and voice performance. The score is organized into two main systems of staves. The upper system consists of a grand staff (treble and bass clefs) for the piano, a vocal line labeled 'Crtti.', and a bass line. The lower system continues the piano accompaniment. The music is written in a key signature of one flat and a 2/2 time signature. Dynamics range from *mp* (mezzo-piano) to *fff* (fortississimo), with a *cresc.* (crescendo) marking. Performance markings include accents, slurs, and a circled 'P' (piano) marking. The score features complex rhythmic patterns, including triplets and sixteenth notes, and various articulations. The vocal line includes lyrics in Finnish, though they are not fully legible in this image.

This page of musical score contains multiple staves of music. The upper section features several staves with complex melodic and harmonic lines, including triplets and various dynamic markings such as *ff*, *fff*, *mf*, and *f*. The lower section includes staves with triplets, pizzicato (*pizz.*) and arco markings, and dynamic markings like *pp*, *poco f*, and *f*. A *diminuendo* marking is present across the bottom of the upper section. The score is written in a key signature of two flats and a 3/4 time signature.

(R)
Poco a poco più largo.

Ob. *fff*
B. Cl. *fff*
Crtti. *fff*
Trombi. *fff*
Tr. III. *mf*
f *mf* *p*

(R)
Poco a poco più largo.

sul G *ff*
sul G *ff*
sul G *ff*
pizz. *f*
mf *pp* *p* *dim.*
con sord. *pp*
con sord. *p*

con sord. *pp* *ppp*
-nuendo molto con sord. *pp* *dim.*
pp *dim.*
dim. *ppp* *morendo*
ppp *morendo*