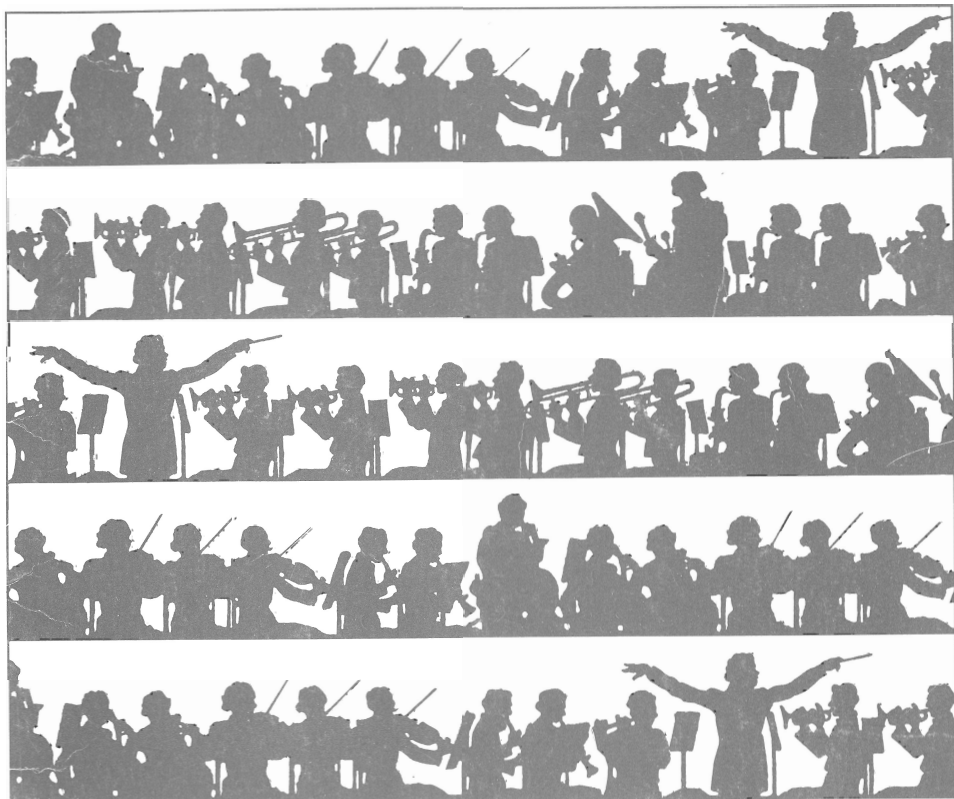


JEAN SIBELIUS
RAKASTAVA
DER LIEBENDE · THE LOVER
OP. 14



BREITKOPF & HÄRTEL · WIESBADEN

BREITKOPF STUDIENPARTITUR PB 4842

JEAN SIBELIUS

(1865–1957)

Rakastava

Der Liebende · The Lover

Suite

für Streicher, Pauken und Triangel

Suite

for Strings, Kettle-drums and Triangle

op. 14



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Vorwort

Die erste Fassung von „Rakastava“ op. 14, „Der Liebende“, entstand im Jahr 1893. Sibelius reichte diese Komposition anlässlich eines Preisausschreibens des Chores der Universität Helsinki für ein Männerchorwerk ein und errang damit den zweiten Preis. Kurz zuvor beendete er die Tondichtung „Kullervo“, die auf dem nordischen Epos „Kalevala“ beruht. Auch „Rakastava“ weist durch die Vertonung dreier Gesänge aus dem finnischen Nationalepos „Kanteletar“ einen direkten Bezug zur nordischen Mythologie auf. Diese Thematik beschäftigte Sibelius gegen Ende des 19. Jahrhunderts intensiv; sie stellte sein ganzes Anliegen dar und sollte für sein Schaffen bestimmend werden. Er weist sich damit als ein Komponist aus, der die nationale Tradition des Nordens künstlerisch verarbeitete, indem er sie mit zeitgemäßen Mitteln verschmolz.

Sibelius arrangierte das Werk aus aufführungspraktischen Gründen 1894 für Männerchor mit Streichorchester, 1898 für gemischten Chor a cappella. 1911 schließlich revidierte er die Komposition und setzte sie endgültig für Streichorchester, Triangel und Pauken. Die ersten drei Fassungen verbreiteten sich lediglich im nationalen Raum, die vierte Fassung erlangte hingegen internationale Bedeutung.

Die endgültige Fassung des Werkes entstand also in einem langen Reifungsprozess siebzehn Jahre nach der ersten Niederschrift der kompositorischen Idee. Sie zeichnet sich im Gegensatz zu allen anderen Besetzungsmöglichkeiten vor allem durch den Wegfall des Textes aus: ein Chor wird nicht mehr eingesetzt, das Werk ist instrumental gefaßt. Der unmittelbare, direkte Bezug der Musik zu einem bestimmten Inhalt wird durch ein Programm ersetzt, das sich im Titel und in den Satzüberschriften manifestiert. Dadurch ist zwar eine konkrete Interpretation erschwert, jedoch resultiert eine größere kompositorische Freiheit, die die emotionalen expressiven Möglichkeiten der Musik, die das Thema „Der Liebende“ geradezu herausfordert, stärker zum Ausdruck kommen läßt.

Erfahrungen, die Sibelius vornehmlich in den ersten zwei Jahrzehnten des 20. Jahrhunderts mit impressionistischer Musik sammelte, in seinen Kompositionsstil integrierte und ihn dadurch bereicherte, sind in der letzten Fassung von „Rakastava“, dessen kompositorischer Entwurf ja erhebliche Zeit zurückliegt, nur indirekt zu spüren. Doch stellt die Eliminierung des Textes einen wesentlichen Eingriff dar, der sich auf die Fortentwicklung von Sibelius' Stil zurückführen läßt. Die Thematik der nordischen Mythologie erscheint vergeistigt, nicht mehr unmittelbar im Werk enthalten. Sie wird subtiler verarbeitet und feinfühlig in die kompositorische Faktur verwoben.

Ein Hauptthema und seine freie Fortführung bestimmen den ersten Satz, „Der Liebende“, der gewissermaßen in den Stimmungs- und Gefühlsbereich des Werkes einführt. Der zweite Satz, „Der Weg der Geliebten“, kontrastiert durch schnelleres Tempo und eine durchgängig gleichmäßige Bewegung, aus der sich thematisch-melodische Elemente lösen. Der dritte Satz schließlich, „Guten Abend ... Lebewohl!“, synthetisiert mit seiner dreiteiligen Gestalt die langsam-expressiven und die schnellen, unruhigen Charaktere. Ein Lento, das motivische Bestandteile aus dem exponierten melodischen Material noch einmal aufblitzen läßt, beschließt die Komposition.

Wiesbaden, Herbst 1984

Aufführungsdauer etwa 13 Minuten / Aufführungsmaterial leihweise erhältlich

Preface

The first version of "Rakastava" Op. 14, "The Lover", dates from 1893. Sibelius submitted this work as his entry to the competition held by the choir of the University of Helsinki for a work for men's choir, and won the second prize. He had just finished the tone poem "Kullervo" based on the Nordic epic "Kalevala". Sibelius turned anew to the Nordic mythology in "Rakastava", which contains three chants from the Finnish national epic "Kanteletar". Towards the end of the 19th century, Sibelius occupied himself intensely with the Nordic poems; they took on a primordial importance for his work and left their lasting mark on his compositions. He saw in the national traditions of the North the substance and source of inspiration for his work, and succeeded in transposing them into music with contemporary means.

For performance-practical reasons, Sibelius arranged the work for men's choir and string orchestra in 1894 and for mixed choir a cappella in 1898. Finally in 1911, he revised the composition and set it definitely for string orchestra, triangle and kettledrums. Whereas the first three versions were performed solely within the Finnish borders, the fourth version attained international significance.

The final version was brought to paper 17 years after the first transcription of the seminal idea, thus after a long maturative process. Contrary to the other versions with their various scorings, this arrangement is the only one to omit the text: the choir is no longer necessary, the work is scored only for instruments. The immediate and direct relation of the music to a certain extra-musical subject is replaced by a programme which is expressed solely in the title and in the headings of the movements. Although this renders a concrete interpretation somewhat more difficult, it provides greater compositional freedom and allows the emotional and expressive possibilities to unfold with a greater suggestive power, suited ideally to the evocative theme "The Lover".

The original composition of "Rakastava" being considerably earlier than this last version, one is only indirectly aware of Sibelius's acquaintance with impressionistic music, which he made during the first two decades of the 20th century and which he integrated into his compositional style, thereby enriching it.

However, the omission of the text represents an essential alteration which must be seen in relation to the development of Sibelius's style. The thematic substance of the Nordic mythology is spiritualized and no longer contained directly in the work. It is treated in a more subtle manner and interwoven sensitively into the compositional texture.

The first movement, "The Lover", which in a way suggests the mood of the work and discloses its emotional content, is based on a central theme and its free development. The second movement, "The Path of the Beloved", contrasts to the previous movement by its faster tempo and by a regular motion throughout, out of which emerge various thematic and melodic elements. Finally, the three-part form of the third movement, "Good Evening ... Farewell", represents a synthesis of the slow, expressive character and the fast, agitated aspect. The work is closed by a *Lento*, in which motivic figures from the previous melodic material suddenly blaze forth.

Wiesbaden, Fall 1984

Duration approx. 13 minutes / Performance material on hire only

Rakastava

Suite für Streicher, Pauken und Triangel

Jean Sibelius op. 14

I.

Der Liebende - The Lover

Andante con moto

Musical score for the beginning of 'Der Liebende - The Lover'. The score is for a full orchestra, including Pausen (Percussion), Violine I, Violine II, Viola, Violoncello, and Kontrabaß (Bass). The tempo is marked 'Andante con moto'. The key signature is one flat (B-flat major or D minor). The score begins with a rest for the Pausen part. The Violine I part starts with an 'espressivo' marking and a dynamic of 'mp'. The other string parts also begin with a dynamic of 'mp'. The score shows the first few measures of the piece.

Musical score for the middle section of 'Der Liebende - The Lover'. This section features a more active melodic line in the Violine I part, marked with 'mf' and 'g' (grace notes). The other instruments provide harmonic support. The score shows several measures of music with various dynamics and articulations.

Musical score for the end of 'Der Liebende - The Lover'. This section includes dynamic markings such as 'mf', 'f', 'dim.', and 'dolce'. It features a section marked with a 'V' (ritardando) and a section marked with a 'A' (crescendo). The score shows the final measures of the piece, leading to a quiet conclusion.

Musical score for the first system, featuring four staves. The notation includes various dynamics and articulations:

- Staff 1: *ten.*, *f*, *mf*, *mf*
- Staff 2: *ten.*, *f*, *mf*, *mf*
- Staff 3: *ten.*, *f*, *div.*, *mf*, *mf*
- Staff 4: *f*, *mf*, *mf*

 The system concludes with a dynamic marking of *p < mf* and *mf*.

Musical score for the second system, featuring four staves. The notation includes various dynamics and articulations:

- Staff 1: *f poco dim.*, *p*, *ten.*, *pp*
- Staff 2: *f poco dim.*, *dolce*, *p*, *ten.*, *pp*
- Staff 3: *f poco dim.*, *dolce*, *p*, *pp*
- Staff 4: *f poco dim.*, *p*, *pp*, *ppp*

 The system concludes with a dynamic marking of *ppp*.

Musical score for the third system, starting with a section marker **B**. It features four staves with various dynamics and articulations:

- Staff 1: *ten.*, *più*, *mf*, *f*, *3*, *div.*, *mp*
- Staff 2: *ten.*, *più*, *mf*, *ten.*, *f*, *div.*, *mp*
- Staff 3: *ten.*, *più*, *mf*, *ten.*, *f*, *div.*, *3*
- Staff 4: *più*, *mf*, *f*

 The system concludes with a dynamic marking of *f*.

II.

Der Weg der Geliebten - The Path of His Beloved

Allegretto

Triangel
con sord.
(at the point)

Violine I
con sord.
(at the point)
mp

Violine II
con sord.
(at the point)
p

Viola
con sord.
pizz.
p

Violoncello
und
Kontrabaß
con sord.
pizz.
p

più

First system of musical notation, measures 1-6. The score is for a piano and a solo cello. The piano part consists of six staves (treble, two middle, and two bass clefs). The cello part is on a single bass clef staff. The key signature is one flat (B-flat), and the time signature is 3/4. The music is marked *p* (piano). The first system includes the instruction *Violoncello Solo.* in the cello staff.

Second system of musical notation, measures 7-12. The score continues from the first system. The piano part consists of six staves, and the cello part is on a single bass clef staff. The key signature is one flat, and the time signature is 3/4. The music is marked *p* (piano). The second system includes the instruction *più* (piano) in the first staff of the piano part.

Third system of musical notation, measures 13-18. The score continues from the second system. The piano part consists of six staves, and the cello part is on a single bass clef staff. The key signature is one flat, and the time signature is 3/4. The music is marked *p* (piano). The third system includes the instruction *A* in the first staff of the piano part.

Musical score system 1, featuring six staves. The top two staves (treble clef) are marked *più* and *p*. The middle two staves (treble clef) are marked *più* and *p*. The bottom two staves (bass clef) are marked *più* and *p*. The word *Tutti* appears in the bottom right corner.

Musical score system 2, featuring six staves. The top two staves (treble clef) are marked *più* and *p*. The middle two staves (treble clef) are marked *più* and *p*. The bottom two staves (bass clef) are marked *più* and *p*.

Musical score system 3, featuring six staves. The top two staves (treble clef) are marked *più* and *p*. The middle two staves (treble clef) are marked *più* and *p*. The bottom two staves (bass clef) are marked *più* and *p*. The letter **B** is positioned above the first staff of this system.

Musical score system 1, measures 1-6. The score is in G minor (three flats) and 3/4 time. It features five staves: Violin I, Violin II, Viola, Violoncello, and Contrabasso. The Violin I and II parts have accents and dynamic markings of *più*. The Viola part has a *pp* marking. The Violoncello and Contrabasso parts have *pizz.* markings. The system concludes with a *pp* marking.

Musical score system 2, measures 7-12. The Violin I and II parts continue with accents and *p* dynamics. The Viola part has an *arco* marking. The Violoncello and Contrabasso parts have *arco* and *pizz.* markings. The system concludes with a *pp* marking.

Musical score system 3, measures 13-18. A section marker 'C' is placed above the first measure. The Violin I and II parts have *più* markings. The Violoncello and Contrabasso parts have *pizz.* and *più* markings. The system concludes with a *pp* marking.

Musical score for the first system, featuring piano (*p*) and arco markings. The score is written for four staves (two treble and two bass clefs). The tempo is marked *p* (piano). The first two staves have a *p* marking. The third staff has an *arco* marking above it and a *p* marking below it. The fourth staff has a *p* marking below it.

Musical score for the second system, featuring *più* markings. The score is written for four staves. The first two staves have a *più* marking above them. The third staff has a *più* marking above it. The fourth staff has a *più* marking below it.

D

Triangolo

Musical score for the section titled "D Triangolo". The score is written for four staves. The first staff has a *p* marking above it. The second staff has a *mf* marking above it. The third staff has a *mf* marking above it. The fourth staff has a *mf* marking below it.

Musical score for the final system, featuring *mp*, *dim.*, and *p* markings. The score is written for four staves. The first staff has a *mp* marking above it. The second staff has a *mp* marking above it. The third staff has a *mp* marking above it. The fourth staff has a *mp* marking below it.

III.

Guten Abend . . . Lebe wohl!
Good Evening! . . . Farewell!

Andantino

Pauken
 Violine I
 Violine II
 Viola
 Violoncello solo
 Violoncello
 Kontrabaß

Sonore
dolce
ppp
p
argue
pp
dolce
div. pizz.
p
f
f
f
pp
mf
arco
mf
p
p
p
pp
pp
mf
arco
mf

Violino Solo
più p
argue
pizz.
arco

A

mp
p
fz
mf
pp — *mp*
pp
pizz.
p
fz
arco
fz

Doppio più lento ($\text{♩} = \text{♩}$)

Tutti

p
p
pp
mf
pp — *mp*
p
pizz.
p
p
mp
mp
mp
mp
p
mp

Vivace.

mf
f
p
poco a poco crescendo
mf
f
p
poco a poco crescendo
mf
f
p
poco a poco crescendo
mf
f
p
poco a poco crescendo

C Allargando poco a poco al

Musical score for section C, featuring piano and violin parts. The tempo is marked "Allargando poco a poco al". The score includes dynamic markings such as *mf*, *f*, *fp cresc. ff*, *ff pesante ff*, and *p*. The piano part is written in treble and bass clefs, while the violin part is in treble clef. The key signature has one sharp (F#) and the time signature is 3/4.

Lento assai.

Musical score for section C, featuring piano and violoncello parts. The tempo is marked "Lento assai.". The score includes dynamic markings such as *p dolce*, *pp*, *mp espress.*, and *mp*. The piano part is written in treble and bass clefs, while the violoncello part is in bass clef. The key signature has one sharp (F#) and the time signature is 3/4.

D

Musical score for section D, featuring piano and violin parts. The tempo is marked "Lento assai.". The score includes dynamic markings such as *p*, *fz*, *piano*, *dolce*, *cresc.*, and *al*. The piano part is written in treble and bass clefs, while the violin part is in treble clef. The key signature has one sharp (F#) and the time signature is 3/4.

Musical score for the first system, featuring five staves. The top two staves are in treble clef, and the bottom three are in bass clef. Dynamics include *f*, *mf*, *p*, and *pp*. There are also markings for *div.* and *con sord.* (con sordina).

Musical score for the second system, featuring five staves. Dynamics include *pp*, *p*, and *ppp*. There are also markings for *con sord.* and *p espress.* (piano espressivo).

Musical score for the third system, featuring five staves. Dynamics include *f*, *pp*, *piano*, *cresc.*, and *molto*. There are also markings for *div.* and *ten.* (ritardando).



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