

A decorative border with floral and leaf motifs in the corners and a central horizontal line.

Rakastava

I. Der Liebende. The Lover.

II. Rakastetun tie. The Way of the Lover.

III. Good Night, My Beloved..... Farewell!

Jean Sibelius

Arr. Thomas Willmann

Rakastava 9'38" arranged for symphonic band. This three-movement work was based on ancient Finnish poems compiled and published in *Kanteletar*, a book of Finnish-language folk poetry, in 1840 by Elias Lonnrot, and originally written for string orchestra, timpani and triangle, began life as an unaccompanied work for men's choir, entered in the 1893 University of Helsinki choral competition. A Finnish-language book was a bold statement at the time: from the Middle Ages, Finland had been part of Sweden, then from 1809, Russia. Like most of the population, Sibelius actually grew up speaking Swedish. His studies took him to Berlin and Vienna, where he began exploring Finnish legends and poetry. In 1891, he had written to his proudly nationalist fiancé, Aino Järnefelt, that he felt Finnish traditions were represented in folk music, and of a ...sonorous, remarkably melancholy monotony in all Finnish melodies.

In *Rakastava* (The Lover), the first song asks the question *where is my beloved* (?) describing the joy the poet would feel if his beloved were approaching, and how nature's silence would come to life. The second describes places: clearings, a boulder, heather, the forest, where the beloved had been, and which are fairer from her presence.

The third and final song is *Good evening*, and farewell. They embrace, kiss, and the poet bids his beloved good night.

When considering how to revise *Rakastava*, Sibelius wrote: 'If I were to make all these changes, much would be lost of the overall atmosphere. There is some fertile soil in this work. Earth and Finland.' - Program Notes LSO.

Movement I - 2'58"

Movement II - 2'10"

Movement III - 4'30"

Instrumentation

Flute 1/2
Oboe 1/2
Bassoon
Clarinet in Bb 1/2/3
Bass Clarinet in Bb
Alto Saxophone 1/2
Tenor Saxophone
Baritone Saxophone

Horn in F 1/2/3/4
Trumpet in Bb 1/2/3
Trombone 1/2/3
Bass Trombone Euphonium
Tuba

Double Bass
Timpani
Percussion 1
Marimba/Bass Drum
Percussion 2
Triangle/Vibraphone/Bass Drum



Rakastava.

I

The Lover. Der Liebende

Den Alskande

Total Duration 9'38"
Movement I - 2'58"

Jean Sibelius
Arr. Thomas Willmann

Andante

Flute 1
Flute 2
Oboe 1
Oboe 2
Bassoon
Clarinet in Bb 1
Clarinet in Bb 2
Clarinet in Bb 3
Bass Clarinet in Bb
Alto Saxophone 1
Alto Saxophone 2
Tenor Saxophone
Baritone Saxophone
Horn in F 1-2
Horn in F 3-4
Trumpet in Bb 1
Trumpet in Bb 2
Trumpet in Bb 3
Trombone 1
Trombone 2
Trombone 3
Bass Trombone
Euphonium
Tuba
Double Bass
Percussion 1
Bass Drum
Marimba
Percussion 2
Triangle
Vibraphone
Bass Drum

PRELUS

A

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Bsn.

Cl. 1

Cl. 2

Cl. 3

B. Cl.

A. Sax. 1

A. Sax. 2

Ten. Sax.

Bari. Sax.

Hn. 1-2

Hn. 3-4

Tpt. 1

Tpt. 2

Tpt. 3

Tbn. 1

Tbn. 2

Tbn. 3

B. Tbn.

Euph.

Tba.

Db.

Timp.

Perc. 1

Perc.

Musical score for a symphony orchestra, page 3. The score is in 2/4 time and features a variety of woodwind and brass instruments. The instrumentation includes Flutes (Fl. 1, Fl. 2), Oboes (Ob. 1, Ob. 2), Bassoon (Bsn.), Clarinets (Cl. 1, Cl. 2, Cl. 3), Bass Clarinet (B. Cl.), Alto Saxophones (A. Sax. 1, A. Sax. 2), Tenor Saxophone (Ten. Sax.), Baritone Saxophone (Bari. Sax.), Horns (Hn. 1-2, Hn. 3-4), Trumpets (Tpt. 1, Tpt. 2, Tpt. 3), Trombones (Tbn. 1, Tbn. 2, Tbn. 3, B. Tbn.), Euphonium (Euph.), and Tuba (Tba.). The score includes dynamic markings such as *mf*, *f*, *p*, *dim.*, and *mf*. A section marker 'A' is present at the top and bottom of the page. A large red diagonal watermark reading 'PREVIEW' is overlaid across the center of the page.

Fl. 1
 Fl. 2
 Ob. 1
 Ob. 2
 Bsn.
 Cl. 1
 Cl. 2
 Cl. 3
 B. Cl.
 A. Sax. 1
 A. Sax. 2
 Ten. Sax.
 Bari. Sax.
 Hn. 1-2
 Hn. 3-4
 Tpt. 1
 Tpt. 2
 Tpt. 3
 Tbn. 1
 Tbn. 2
 Tbn. 3
 B. Tbn.
 Euph.
 Tba.
 Db.
 Timp.
 Perc. 1
 Perc.

Musical score for a symphony orchestra, page 6. The score includes parts for Flutes 1 & 2, Oboes 1 & 2, Bassoon, Clarinets 1, 2, & 3, Bass Clarinet, Saxophones (Alto, Tenor, Baritone), Horns 1-2 and 3-4, Trumpets 1-3, Trombones 1-3, Baritone Trombone, Euphonium, Tuba, Double Bass, Timpani, and Percussion. A large red 'PRELUSION' watermark is overlaid diagonally across the page. A rehearsal mark 'C' is present at the beginning of the section.

II

Rakastetun tie. The Way of the Lover.

Den alskades vag

7 Duration 2'10"

Allegretto ♩ = 132-140

Fl. 1 *mp*

Fl. 2 *p* *mp*

Ob. 1 *mp* *mp*

Ob. 2 *p* *mp*

Bsn.

Cl. 1 *mp* *mp*

Cl. 2 *p* *mp*

Cl. 3 *mp*

B. Cl.

A. Sax. 1 *p* *mp*

A. Sax. 2 *p* *mp*

Ten. Sax.

Bari. Sax.

Hn. 1-2 *p* *mp*

Hn. 3-4 *p* *mp*

Tpt. 1 *p* *mp*

Tpt. 2 *p* *mp*

Tpt. 3 *mp*

Tbn. 1 *mp* *mp*

Tbn. 2 *p* *mp*

Tbn. 3 *p* *mp*

B. Tbn.

Euph.

Tba.

Db.

Timp.

Perc. 1 *p*

Tri. Triangle *p*

13

Fl. 1 *p* *mp*

Fl. 2 *p* *mp*

Ob. 1 *p* *mp*

Ob. 2 *p* *mp*

Bsn. -

Cl. 1 *p* *mp*

Cl. 2 *p* *mp*

Cl. 3 *mp*

B. Cl. -

A. Sax. 1 *p* *mp*

A. Sax. 2 *p* *mp*

Ten. Sax. *solo* *p* *mp*

Bari. Sax. -

Hn. 1-2 *p* *mp*

Hn. 3-4 *p* *mp*

Tpt. 1 *p* *mp*

Tpt. 2 *p* *mp*

Tpt. 3 *mp*

Tbn. 1 *solo* *p* *mp*

Tbn. 2 *p* *mp*

Tbn. 3 *p* *mp*

B. Tbn. *p* *mp*

Euph. *mp*

Tba. *mp*

Db. *mp*

Timp. -

Perc. 1 -

Tri. -

36

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Bsn.

Cl. 1

Cl. 2

Cl. 3

B. Cl.

A. Sax. 1

A. Sax. 2

Ten. Sax.

Bari. Sax.

Hn. 1-2

Hn. 3-4

Tpt. 1

Tpt. 2

Tpt. 3

Tbn. 1

Tbn. 2

Tbn. 3

B. Tbn.

Euph.

Tba.

Db.

Timp.

Perc. 1

Tri.

solo

mp

solo

mp

47 B

Fl. 1 *mp*

Fl. 2 *mp*

Ob. 1 *mp*

Ob. 2 *mp*

Bsn.

Cl. 1

Cl. 2

Cl. 3

B. Cl.

A. Sax. 1 *mp*

A. Sax. 2 *mp*

Ten. Sax.

Bari. Sax. *mp*

Hn. 1-2

Hn. 3-4

Tpt. 1

Tpt. 2

Tpt. 3

Tbn. 1

Tbn. 2 *mp* 2

Tbn. 3 *mp* 2

B. Tbn.

Euph. *mp*

Tba.

Db.

Timp.

Perc. 1 B *mp*

Tri.

70

[D]

Fl. 1 *mp*

Fl. 2 *mp*

Ob. 1 *mp*

Ob. 2 *mp*

Bsn. *mp*

Cl. 1

Cl. 2

Cl. 3

B. Cl. *mp*

A. Sax. 1 *mp*

A. Sax. 2 *mp*

Ten. Sax. *mp* solo

Bari. Sax. *mp*

Hn. 1-2

Hn. 3-4 *mp*

Tpt. 1 *mp*

Tpt. 2 *mp*

Tpt. 3 *mp*

Tbn. 1 *mp* solo

Tbn. 2 *mp*

Tbn. 3 *mp*

B. Tbn. *mp*

Euph. *mp*

Tba. *mp*

Db. *mp*

Timp.

[D]

Perc. 1

Tri.

83 E

Fl. 1 *mf*

Fl. 2 *mf*

Ob. 1 *mf*

Ob. 2 *mf*

Bsn. *mf*

Cl. 1 *mf*

Cl. 2 *mf*

Cl. 3 *mf*

B. Cl. *mf*

A. Sax. 1 *mf*

A. Sax. 2 *mf*

Ten. Sax. *mf*

Bari. Sax. *mf*

Hn. 1-2 *mf*

Hn. 3-4 *mf*

Tpt. 1 *mf*

Tpt. 2 *mf*

Tpt. 3 *mf*

Tbn. 1 *mf*

Tbn. 2 *mf*

Tbn. 3 *mf*

B. Tbn. *mf*

Euph. *mf*

Tba. *mf*

Db. *mf*

Timp.

Perc. 1 E

Tri. *mp*

90

Fl. 1 *mp* *p*

Fl. 2

Ob. 1 *mp* *p*

Ob. 2

Bsn.

Cl. 1 *mp* *p*

Cl. 2

Cl. 3

B. Cl.

A. Sax. 1

A. Sax. 2

Ten. Sax. *mp*

Bari. Sax.

Hn. 1-2 *mp* *p*

Hn. 3-4

Tpt. 1

Tpt. 2

Tpt. 3

Tbn. 1

Tbn. 2

Tbn. 3

B. Tbn.

Euph.

Tba. *mp* *p*

Db.

Timp.

Perc. 1 *mp* *p*

Tri.

III

Good Night, My Beloved.....Farewell!

Hyvaa iltaa....Jaa hyvästi

God afton... Farval!

Duration 4'20"

16

12
8

Andantino $\text{♩} = 128$ (In two)

Fl. 1 *solo* *p* *fz*

Fl. 2

Ob. 1

Ob. 2

Bsn. *p* *mf*

Cl. 1 *fz*

Cl. 2 *p* *fz*

Cl. 3 *pp* *fz*

B. Cl. *p* *mf*

A. Sax. 1

A. Sax. 2

Ten. Sax.

Bari. Sax.

Hn. 1-2 *pp* *fz*

Hn. 3-4

Tpt. 1 *fz*

Tpt. 2

Tpt. 3

Tbn. 1 *mf*

Tbn. 2

Tbn. 3

B. Tbn. *p*

Euph. *solo* *p* *mf* *p*

Tba. *p* *mf*

Db. *p* *mf*

Timp.

12
8

Andantino $\text{♩} = 128$ (In two)

Perc. 1

Perc. 2

13

Fl. 1 *p* *mf* *fz*

Fl. 2

Ob. 1

Ob. 2

Bsn. *p* *mf*

Cl. 1 *p* *fz*

Cl. 2 *p* *fz*

Cl. 3 *p* *pp* *fz*

B. Cl. *p* *mf*

A. Sax. 1

A. Sax. 2

Ten. Sax.

Bari. Sax.

Hn. 1-2 *p* *pp* *fz*

Hn. 3-4

Tpt. 1 *p* *fz*

Tpt. 2

Tpt. 3

Tbn. 1 *p* *mf*

Tbn. 2

Tbn. 3

B. Tbn. *p*

Euph. *mf* *p* *mf*

Tba. *p* *mf*

Db. *p* *mf*

Timp.

Perc. 1

Perc.

PRELUSIA

A

This page contains a musical score for a large ensemble. The instruments listed on the left are: Fl. 1, Fl. 2, Ob. 1, Ob. 2, Bsn., Cl. 1, Cl. 2, Cl. 3, B. Cl., A. Sax. 1, A. Sax. 2, Ten. Sax., Bari. Sax., Hn. 1-2, Hn. 3-4, Tpt. 1, Tpt. 2, Tpt. 3, Tbn. 1, Tbn. 2, Tbn. 3, B. Tbn., Euph., Tba., Db., Timp., Perc. 1, and Perc. The score is written in a key signature of one sharp (F#) and a common time signature (C). The music features various dynamics such as *mp*, *p*, *pp*, *mf*, and *fz*. There are also articulation marks like accents and slurs. A large red watermark reading "PRELUSIA" is oriented diagonally across the page. A section marker "A" is placed above the first staff and below the last staff.

37

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Bsn.

Cl. 1

Cl. 2

Cl. 3

B. Cl.

A. Sax. 1

A. Sax. 2

Ten. Sax.

Bari. Sax.

Hn. 1-2

Hn. 3-4

Tpt. 1

Tpt. 2

Tpt. 3

Tbn. 1

Tbn. 2

Tbn. 3

B. Tbn.

Euph.

Tba.

Db.

Timp.

Perc. 1

Perc.

Doppio piu lento ♩ = 64

Vivace

p *mp* *mf* *f* *pp*

46

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Bsn.

Cl. 1

Cl. 2

Cl. 3

B. Cl.

A. Sax. 1

A. Sax. 2

Ten. Sax.

Bari. Sax.

Hn. 1-2

Hn. 3-4

Tpt. 1

Tpt. 2

Tpt. 3

Tbn. 1

Tbn. 2

Tbn. 3

B. Tbn.

Euph.

Tba.

Db.

Timp.

Perc. 1

Perc.

B

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

C

Allargando poco a poco

53

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Bsn.

Cl. 1

Cl. 2

Cl. 3

B. Cl.

A. Sax. 1

A. Sax. 2

Ten. Sax.

Bari. Sax.

Hn. 1-2

Hn. 3-4

Tpt. 1

Tpt. 2

Tpt. 3

Tbn. 1

Tbn. 2

Tbn. 3

B. Tbn.

Euph.

Tba.

Db.

Timp.

Perc. 1

Perc.

mf *mf* *fz* *fz* *fz* *fp* *f*

mf *mf* *fz* *fz* *fz* *fp* *f*

p *fp* *f*

p *fp* *f*

mf *p* *fp* *f*

mf *p* *fp* *f*

mf *p* *fp* *f*

p *f*

mf *mf*

mf *mf*

f

mf

mf

p *fp* *f*

p *fp* *f*

p *f*

pp *pp*

pp *pp*

mf *fz* *fz* *fz*

C

Allargando poco a poco

86

Fl. 1
Fl. 2
Ob. 1
Ob. 2
Bsn.
Cl. 1
Cl. 2
Cl. 3
B. Cl.
A. Sax. 1
A. Sax. 2
Ten. Sax.
Bari. Sax.
Hn. 1-2
Hn. 3-4
Tpt. 1
Tpt. 2
Tpt. 3
Tbn. 1
Tbn. 2
Tbn. 3
B. Tbn.
Euph.
Tba.
Db.
Timp.
Perc. 1
Vib.

cresc. *f* *mf* *ffz* *p* *pp*

105

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Bsn.

Cl. 1

Cl. 2

Cl. 3

B. Cl.

A. Sax. 1

A. Sax. 2

Ten. Sax.

Bari. Sax.

Hn. 1-2

Hn. 3-4

Tpt. 1

Tpt. 2

Tpt. 3

Tbn. 1

Tbn. 2

Tbn. 3

B. Tbn.

Euph.

Tba.

Db.

Timp.

Perc. 1

Vib.

PRELUSO

E

pp *fz* *p* *cresc.* *f*

pp *fz* *p* *cresc.* *f*

pp *fz* *p* *cresc.* *f*

pp *fz* *p* *cresc.* *f*

fz *p* *cresc.* *f*

pp *fz* *p* *cresc.* *f*

pp *fz* *p* *cresc.* *f*

pp *fz* *p* *cresc.* *f*

pp *fz* *p* *cresc.* *f*

p *fz* *p* *cresc.* *f*

p *fz* *p* *cresc.* *f*

p *fz* *p* *cresc.* *f*

fz *p* *f*

fz *p* *f*

fz *p* *f*

fz *p* *cresc.* *f*

p *fz* *p* *cresc.* *f*

mp

E

pp *f* *p* *cresc.* *f*