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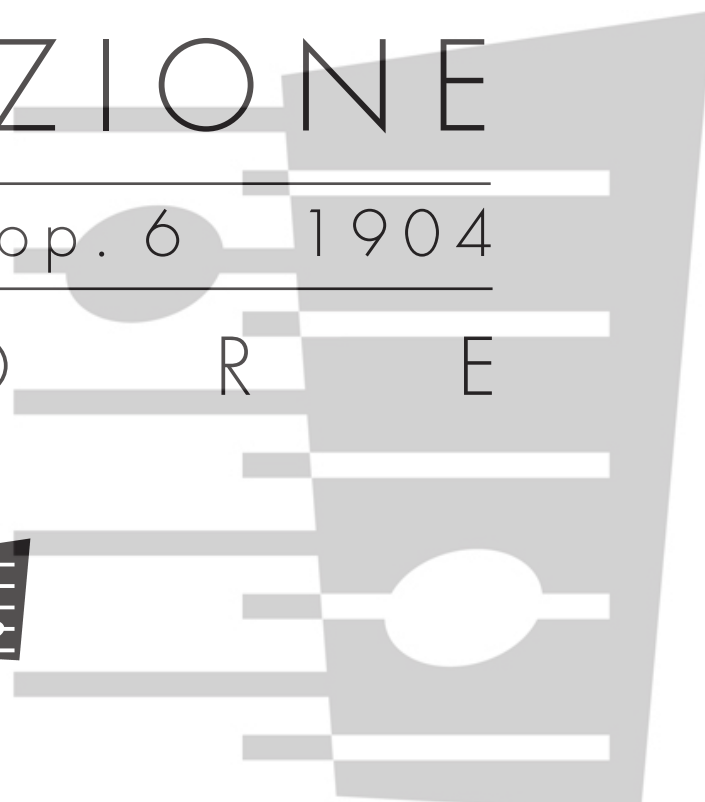


SIBELIUS

CASSAZIONE

for orchestra, op. 6 1904

S C O R E





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Cassazione op. 6

Jean Sibelius made his first sketches for material that would later find its way into *Cassazione* at the end of the 1890s; there are already hints of it among the sketches for the First Symphony, completed in 1899. Thereafter, snatches of *Cassazione* turn up again and again, woven into a number of works composed over a long period of time. These include the Violin Concerto (1903/04), *Pohjola's Daughter* (1906) and the Third Symphony (1907). The network of sketches for *Cassazione* stretched right up to the funeral march In memoriam of 1909 and the *Jagd* movement of the orchestral suite *Scènes historiques II* (1912).

Sibelius would appear to have composed – or compiled – *Cassazione* in a very short time in early 1904. No mention is made of a work of that name in his correspondence or other literary sources before the programme details for the premiere. In his letters to Axel Carpelan he had, however, referred to a piece called *Intrada* and *Fantasia* he was working on. He conducted the first performance of *Cassazione* as the opening number in a concert of his music held at the Helsinki University Hall on February 8, 1904. The main item on the programme, the Violin Concerto, understandably received most attention from the audience and critics, and *Cassazione* was regarded more or less just as a pleasant occasional piece. The unusual title spurred the critics to seek points of reference as far back as the Viennese Classical era.

The *Cassazione* heard in February 1904 was scored for an orchestra with double woodwinds, four French horns, two trumpets and three trombones. It was with an orchestra such as this that it was performed in Turku and Vaasa in March and April, as is evident from the date written on the third-horn part. No specific document remains to indicate when the arrangement for small orchestra was made: not even the year or whether it was ever performed. The date of this version has been deduced only by gathering together scraps of information found in other sources.

Cassazione was one of the works on the programme for a concert tour to Oulu made by Sibelius at the end of 1904. Nowhere is there any information about the orchestra, but Sibelius did tell his wife, Aino, in a letter after the rehearsal for the concert that he was worried because there was no cello. Using the arrangement for small orchestra, he therefore pencilled the cello solo into the parts for the first French horn and the double bass, presumably in case the performance had to manage without a cello. In that case, the solo could be played by the horn or double bass. The version of *Cassazione* for small orchestra must therefore have been heard at the end of 1904. This conclusion is supported by the fact that the other works performed on the tour were suitable for a small ensemble.

Sibelius was already debating whether to publish *Cassazione* in 1905 already, but soon withdrew it. In the 1910s he added it to the list of his works awaiting revision. Though he never actually got back to it, he did reserve an opus number for it; this number would change a couple of times before being finalised in around 1930. In 1927 he used one of *Cassazione's* thematic motifs as the epilogue to his incidental music for *The Tempest*.

In the end, Sibelius did not appear to give either version of *Cassazione* priority, assigning the opus number six to both the original version for large orchestra and the one for small ensemble.

Timo Virtanen

Translation Susan Sinisalo

STRUMENTI DELL'ORCHESTRA

2 Flauti
2 Oboi
2 Clarinetti in Si \flat
2 Fagotti

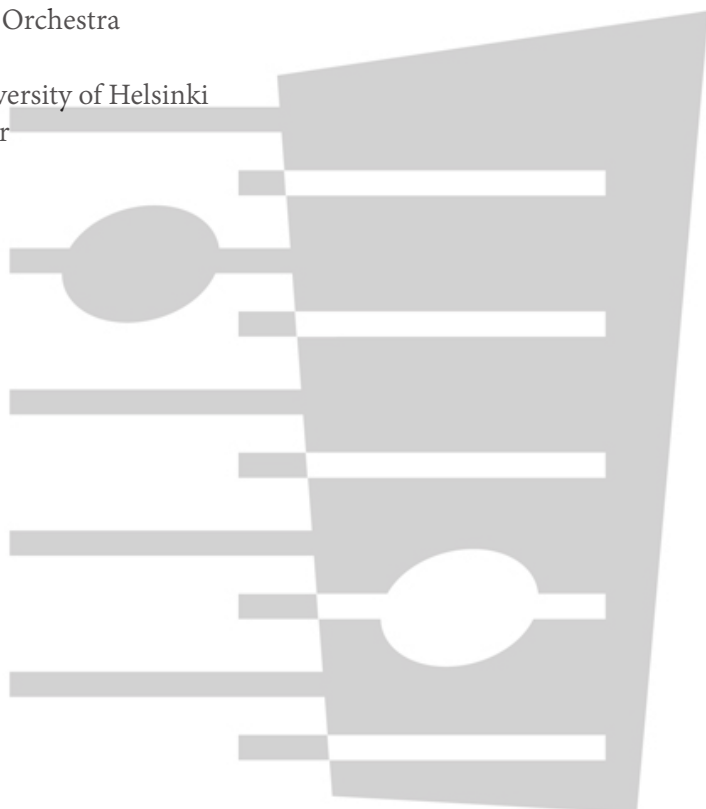
4 Corni in Fa
2 Trombe in Fa
3 Tromboni

Timpani

Archi

Durata: 13 min.

Premiere: Helsinki Philharmonic Orchestra
February 8, 1904
Main Auditorium, University of Helsinki
Jean Sibelius, conductor



10

Cor. in Fa 1, 2

3, 4

Tr. in Fa 1, 2

Tbn. 1-3

Timp.

VI. I

II

Vle

Vc.

Cb.

f

p

f

p

f

16

Tr. in Fa 1, 2

1, 2

Tbn. 3

Timp.

VI. I

II

Vle

Vc.

Cb.

a 2 marcattissimo

f

2. marcattissimo

f marcattissimo

f

p cresc.

f

cresc.

ff

ff

ff

ff

ff

ff

tr

tr

20

Cor. in Fa 1, 2

3, 4

Tr. in Fa (a 2)

1, 2

Tbn. (2.)

1, 2

3

Timp.

VI. I

II

Vle

Vc.

Cb.

f *dim.* *p* *f*

tr *dim.* *pp*

tr

27

Fl. 1, 2

Fg. 1, 2

Cor. in Fa 1, 2

3, 4

Tbn. 1, 2

3

VI. I

II

Vle

Vc.

Cb.

mp *marcato* *A*

mp *marcato*

dim. molto *pp*

dim. molto *pp*

dim. molto *pp*

dim. molto *pp*

dim. molto *p* *dim.* *ppp*

dim. molto *p* *dim.* *ppp*

dim. molto *p* *dim.* *pp*

dim. molto *p* *dim.* *pp* *pizz.*

mp *dim.* *dim.*

34

Fl. 1, 2 *p*

Ob. 1, 2 *mp*

Cl. in Sib 1, 2 *mp*

Fg. 1, 2 *p*

VI. I

VI. II

Vle *ppp*

Vc. *ppp*

Cb. *pp*

40

Fl. 1, 2

Ob. 1, 2

Cl. in Sib 1, 2

Cor. in Fa 1, 2 *p*

Cor. in Fa 3, 4 *dim.*

Timp. *tr* *ppp*

VI. I

VI. II

Vle *pizz.* *p*

Vc. *pizz.* *p*

Cb. *p*

48 $\text{♩} = \text{♩}$

Cl. in Sib 1, 2 *mp*

Cor. in Fa 1, 2
3, 4 *p*

Timp.

VI. I
II

Vle

Vc.

Cb.

54 **B**

Fl. 1, 2 *mp*

Cl. in Sib 1, 2 *mf*

Fg. 1, 2 *mp*

Cor. in Fa 1, 2
3, 4

Timp.

VI. I
II

Vle

Vc.

Cb.

morendo *pppp*

60

Fl. 1, 2

Ob. 1, 2

Cl. in Sib 1, 2

Fg. 1, 2

Cor. in Fa 1, 2

3, 4

VI. I

II

Vle

Vc.

Cb.

mf

mf

mf

mp

mp

ppp Spitze

ppp Spitze

ppp arco Spitze

ppp arco Spitze

ppp

poco a poco cresc.

poco a poco cresc.

poco a poco cresc.

poco a poco cresc.

66

Fl. 1, 2

Ob. 1, 2

Cl. in Sib 1, 2

Fg. 1, 2

Cor. in Fa 1, 2

3, 4

VI. I

II

Vle

Vc.

Cb.

mf

mf

mf

mp

pp

ppp Spitze

ppp Spitze

ppp arco Spitze

ppp arco Spitze

ppp

72

Fl. 1, 2

Ob. 1, 2

Cl. in Sib 1, 2

Fg. 1, 2

Cor. in Fa 1, 2

VI I

VI II

Vle

Vc.

Cb.

dim. molto

(pizz.) *mf*

C

78

Fl. 1, 2

Ob. 1, 2

Cl. in Sib 1, 2

Fg. 1, 2

Cor. in Fa 1, 2

Cor. in Fa 3, 4

VI I

VI II

Vle

Vc.

Cb.

f

più f

mf

cresc.

96 ^{8^{va}} D $\text{♩} = \text{♩}$

Fl. 1, 2

Ob. 1, 2

Cl. in Sib 1, 2

Fg. 1, 2

Cor. in Fa 1, 2

3, 4

Tr. in Fa 1, 2

Tbn. 1, 2

3

VI. I

II

Vle

Vc.

Cb. pizz. f

103 *crescendo e stringendo*

VI. I

II

Vle

Vc.

Cb.

Presto

110

ten.

Fl. 1 *f cresc. possibile* *ff^z*

Fl. 2 *f cresc. possibile* *ff^z*

Ob. 1 *f cresc. possibile* *ff^z*

Ob. 2 *f cresc. possibile* *ff^z*

Cl. in Sib 1 *f cresc. possibile* *ff^z* *pesante ten.* *poco f*

Cl. in Sib 2 *f cresc. possibile* *ff^z* *pesante ten.* *poco f*

Fg. 1 *f cresc. possibile* *ff^z* *pesante ten.* *poco f*

Fg. 2 *f cresc. possibile* *ff^z* *pesante ten.* *poco f*

Cor. in Fa 1,2 *f cresc. possibile* *ff^z*

Cor. in Fa 3,4 *f cresc. possibile* *ff^z*

Tr. in Fa 1,2 *mf cresc. possibile* *ff^z*

Tbn. 1,2 *mf cresc. possibile* *ff^z*

Tbn. 3 *mf cresc. possibile* *ff^z*

Timp. *tr* *mf cresc. possibile* *ff^z*

Presto

ten.

VI. I *possibile* *ff^z* *pizz.* *mf*

VI. II *possibile* *ff^z* *pizz.* *mf*

Vle. *possibile* *ff^z* *pizz.* *mf*

Vc. *possibile* *ff^z* *pizz.* *mf*

Cb. *arco possibile* *ff^z* *pizz.* *mf*

116 **Molto moderato**

Cl. in Sib. 1, 2

Fig. 1, 2

Molto moderato

VI. I

VI. II

Vle.

Vc.

Cb.

122

Cl. in Sib. 1, 2

Fig. 1, 2

VI. I

VI. II

Vle.

Vc.

Cb.

sul G arco

p cresc.

127

VI. I

VI. II

Vle.

Vc.

Cb.

poco f

p arco

p

132 1. Solo

Cl. in Sib 1

mf

VI. I

VI. II

Vle

Vc.

Cb.

137

Cl. in Sib 1

tr

dim. molto

mf

dim. molto

VI. I

VI. II

Vle

Vc.

Cb.

p sempre

dim.

dim.

143 a 2

Fl. 1, 2

poco f

tr

cresc.

tr

tr

tr

tr

tr

Fig. 1, 2

p poco cresc.

Cor. in Fa 1, 2

3.

pp

pp

mp

3, 4

pp

pp

mp

VI. I

VI. II

Vle

Vc.

Cb.

pp

pp

148 (a 2) *tr^b*

Fl. 1, 2

Fig. 1, 2

Cor. in Fa 1, 2

Cor. in Fa 3, 4

VI I

VI II

Vle

Vc.

Cb.

f

dim.

pp

mf

dim.

pp

arco pesante

mf

arco pesante

mf

arco pesante

mf

mf

pizz.

mf

154

Fl. 1, 2

Fig. 1, 2

Cor. in Fa 1, 2

Cor. in Fa 3, 4

VI I

VI II

Vle

Vc.

Cb.

159

Cor. in Fa

1

2

3

4

mf

mf

mf

mf

VI.

I

II

Vle

Vc.

Cb.

pizz.

pizz.

164

Cor. in Fa

1

2

3

4

VI.

I

II

Vle

Vc.

Cb.

168

Cor. in Fa

1

2

3

4

VI.

I

II

Vle

Vc.

Cb.

172

Cor. in Fa

1

2

3

4

VI.

I

II

Vle

Vc.

Cb.

1
Fl.

2

Ob. 1, 2

1
Cl. in Sib

2

1
Fg.

2

1
Cor. in Fa

2

3

4

Tr. in Fa 1, 2

1, 2

Tbn. 3

Timp.

I
VI.

II

Vle

Vc.

Cb.

Fl. 1, 2

Ob. 1, 2

Cl. in Sib 1, 2

Fg. 1, 2

Cor. in Fa 1, 2, 3, 4

Tr. in Fa 1, 2

Tbn. 1, 2, 3

Timp.

VI. I, II

Vle.

Vc.

Cb.

dim. *p* *mf* *f*

192

Fl. 1, 2

Ob. 1, 2

Cl. in Sib 1, 2

Fg. 1, 2

Cor. in Fa 1, 2

3, 4

VI. I

II

Vle

Vc.

Cb.

mp

dolce

sul A

mf

mf

3

197

Cor. in Fa 1, 2

3, 4

VI. I

II

Vle

Vc.

Cb.

mp

202

Ob. 1, 2

Cl. in Sib 1, 2

Cor. in Fa 1, 2 / 3, 4

VI. I, II

Vle

Vc.

Cb.

mf *f* *mf* *f* *mf* *f*

mp *mp* *mp*

fz *mf* *pizz.* *pizz.*

207

Fl. 1, 2

Ob. 1, 2

Cl. in Sib 1, 2

Fg. 1, 2

VI. I, II

Vle

Vc.

Cb.

mf *mf* *mf* *mf*

dim. *dim.* *dim.* *dim.*

a 2 *a 2* *p* *p*

F
211

Musical score for measures 211-215. The score is in F major and 3/4 time. It features woodwinds (Flute and Bassoon), strings (Violins, Viola, Violoncello, and Contrabass), and a double bass line. The woodwinds play a melodic line with slurs and accents. The strings provide a rhythmic accompaniment. Dynamics include *p* and *dim.*.

Fl. 1, 2
2
1, 2
2

Vl. I
II

Vle

Vc.
Cb.

dim.
p

p dim.
p dim.
p dim.
p dim.



216

Musical score for measures 216-220. The score continues from the previous page. It features woodwinds (Flute and Bassoon), strings (Violins, Viola, Violoncello, and Contrabass), and a timpani part. The woodwinds play a melodic line with slurs and accents. The strings provide a rhythmic accompaniment. Dynamics include *pp* and *tr*.

Fl. 1, 2
2
1, 2
2

Vl. I
II

Vle

Vc.
Cb.

Timp.

pp
tr

pp
pp
pp
pp

221

1. *espr.*

Cor. in Fa

1, 2

3, 4

mp

p

Timp.

mp

VI.

I

II

Vle

arco

dolce espr.

mp

Vc.

mp

Cb.

mp



227

Fg.

1, 2

2

pp cresc.

pp cresc.

Cor. in Fa

1, 2

3, 4

mf

mf

mf

Timp.

mf

VI.

I

II

Vle

arco

poco f

arco

poco f

pp

Vc.

cresc.

poco f

Cb.

cresc.

poco f

233

Fl. 1, 2

Ob. 1, 2

Cl. in Sib 1, 2

Fg. 1, 2

Cor. in Fa 1, 2, 3, 4

Tr. in Fa 1, 2

Tbn. 1, 2, 3

Timp.

VI. I, II

Vle.

Vc.

Cb.

f *cresc.*

f *cresc.*

ff

ff

cresc.

f *cresc.*

f *cresc.*

f *cresc.*

f *cresc.*

p *cresc.*

p *cresc.*

p *cresc.*

cresc.

f *cresc.*

f *cresc.*

poco f

f *cresc.*

cresc.

f *cresc.*

cresc.

f *cresc.*

238

Fl. 1, 2

Ob. 1, 2

Cl. in Sib 1, 2

Fg. 1, 2

Cor. in Fa 1, 2, 3, 4

Tr. in Fa 1, 2

Tbn. 1, 2, 3

Timp.

VI. I, II

Vle.

Vc.

Cb.

ff *dim.* *pp*

ff *dim.* *pp*

ff *dim.* *pp*

ff *dim.* *pp*

ff *dim.* *pp*

ff *dim.* *pp*

ff *dim.* *pp*

ff *dim.* *p*

ff *dim.* *p*

ff *dim.* *p*

ff *dim.* *p*

ff *dim.* *p*

Un poco lento

243

Cl. in Sib

1 *mp* *fz*

2 *mp*

Fg.

1 *mp*

2 *mp*

Timp. *ppp* *tr* *ppp* *tr* *ppp sempre*



249

G

Fl. 1, 2

1 *mp* *dim.* *pp*

2 *mp* *dim.* *pp*

Ob.

1 *mp* *dim.* *pp*

2 *mp* *dim.* *pp*

Cl. in Sib

1 *dim.* *dim. molto*

2 *dim.* *dim. molto*

Fg.

1 *dim.* *dim. molto*

2 *dim.* *dim. molto*

Timp. *dim.* *tr* *quasi niente*

VI.

I

II

Vle

Vc.

Cb. *(pizz.)* *pp*

255

Cl. in Sib

1 *ppp*

2 *ppp*

Fg.

1 *ppp*

2 *ppp*

Timp.

tr.

pp

VI.

I *con sord. sul G con grande espressione*

II *con sord. pp*

Vle *con sord. pp*

Vc. *arco con sord. pp*

Cb.



260

Timp.

VI.

I *fz*

II

Vle

Vc.

Cb.

265

Ob. 1 1. Solo
tr^b

Timp. *dim. molto* *tr.* *quasi niente*

VI. I *dim. molto* *ppp*

VI. II *dim.* *ppp*

Vle *dim.* *ppp*

Vc. *dim.* *ppp*

Cb. *pp*

Ob. 1 *tr^b* *tr*

Timp.

VI. I

VI. II

Vle

Vc.

Cb.

Ob. 1 *dim. p* *p*

Ob. 1 *pp* *mf* *cresc.*

Allegro moderato

270

Fl. 1
Fl. 2
Ob. 1
Ob. 2
Cl. in Sib 1
Cl. in Sib 2
Fg. 1
Fg. 2

Cor. in Fa 1,2
Cor. in Fa 3,4
Tr. in Fa 1,2
Tbn. 1,2
Tbn. 3
Timp.

Allegro moderato

senza sord.

VI. I
VI. II
Vle
Vc.
Cb.

1
Fl.

2

1
Ob.

2

1
Cl.
in Sib

2

1
Fg.

2

1, 2
Cor.
in Fa

3, 4

1, 2
Tr.
in Fa

1, 2
Tbn.

3

Timp.

I
VI.

II

Vle

Vc.

Cb.

This musical score page, numbered 287, contains parts for various instruments. The woodwind section includes two parts each for Flute (Fl.), Oboe (Ob.), Clarinet in B-flat (Cl. in Sib), and Bassoon (Fg.). The brass section includes two parts for Cor Anglais (Cor. in Fa), two parts for Trumpet (Tr. in Fa), and three parts for Trombone (Tbn.). The percussion part (Timp.) features a continuous tremolo pattern. The string section (VI.) includes parts for Violin I and II, Viola (Vle), Violoncello (Vc.), and Contrabass (Cb.). The score is written in a key signature of two flats and a common time signature. The woodwinds and strings play sustained notes with phrasing slurs, while the brass and percussion play rhythmic patterns.

295 J

Fl. 1
Fl. 2
Ob. 1
Ob. 2
Cl. in Sib 1
Cl. in Sib 2
Fg. 1
Fg. 2

Cor. in Fa 1, 2 *a 2*
Cor. in Fa 3, 4 *a 2*

Tr. in Fa 1, 2

Tbn. 1, 2
Tbn. 3

Timp.

VI. I
VI. II
Vle.
Vc.
Cb.

mf *mp* *mp* *marcato* *dolce e poco f marcato* *dim.*

303

Fl. 1, 2

Ob. 1, 2

Cl. in Sib 1, 2

Fg. 1, 2

Cor. in Fa 1, 2 / 3, 4

Tr. in Fa 1, 2

Tbn. 1, 2 / 3

Timp.

VI. I, II

Vle.

Vc.

Cb.

p *dim.* *ppp*

K
310

Fl. 1 2

Ob. 1 2

Cl. in Sib 1 2

Fg. 1 2

Cor. in Fa 1.2 3.4

Tr. in Fa 1.2

Tbn. 1.2 3

Timp.

VI. I II

Vle

Vc.

Cb.

318

Fl. 1 *mf* *ffz* *f*

Fl. 2 *mf* *ffz* *f*

Ob. 1 *mf* *ffz* *f*

Ob. 2 *mf* *ffz* *f*

Cl. in Sib 1 *mf* *ffz* *f*

Cl. in Sib 2 *mf* *ffz* *f*

Fg. 1 *f*

Fg. 2 *f*

Cor. in Fa 1,2 *f*

Cor. in Fa 3,4 *f*

Tr. in Fa 1,2

Tbn. 1,2

Tbn. 3

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

Vl. I *mf* *rfz* *rfz* *f*

Vl. II *mf* *rfz* *rfz* *f*

Vle. *mf* *rfz* *rfz* *f*

Vc. *mf* *rfz* *rfz* *f*

Cb. *f* arco

323 *tr* **L**

Fl. 1 *f*

Fl. 2 *f*

Ob. 1 *f*

Ob. 2 *f*

Cl. in Sib 1 *fz* *f*

Cl. in Sib 2 *fz* *f*

Fg. 1 *fz* *f*

Fg. 2 *fz* *f*

Cor. in Fa 1,2 *fz* *f*

Cor. in Fa 3,4 *fz* *f*

Tr. in Fa 1,2 *marcato* *poco f* *marcato*

Tbn. 1,2 *mp* *marcato*

Tbn. 3 *mp* *marcato*

Timp. *f*

VI. I *rfz*

VI. II *rfz*

Vle. *rfz*

Vc. *rfz*

Cb. *tr* *ff* *pizz.* *f*

328

Fl. 1
Fl. 2

Ob. 1
Ob. 2

Cl. in Sib 1
Cl. in Sib 2

Fg. 1
Fg. 2

Cor. in Fa 1, 2
Cor. in Fa 3, 4

Tr. in Fa 1, 2

Tbn. 1, 2
Tbn. 3

Timp.

VI. I
VI. II

Vle.

Vc.

Cb.

335

1
Fl.

2

1
Ob.

2

1
Cl.
in Sib

2

1
Fg.

2

1, 2
Cor.
in Fa

3, 4

1, 2
Tr.
in Fa

1, 2
Tbn.

3

Timp.

I
VI.

II

Vle

Vc.

Cb.

M
342

Pesante ed allarg.

1 Fl. *ff*

2 Fl. *ff*

1 Ob. *ff*

2 Ob. *ff*

1 Cl. in Sib *ff*

2 Cl. in Sib *ff*

1 Fg. *ff*

2 Fg. *ff*

1, 2 Cor. in Fa *ff* *a 2*

3, 4 Cor. in Fa *ff* *a 2*

1, 2 Tr. in Fa *forte* *ff*

1, 2 Tbn. *poco f* *ff*

3 Tbn. *poco f* *ff*

Timp. *f* *ff*

1 VI. *ff*

II VI. *ff*

Vle. *ff*

Vc. *ff*

Cb. *ff* *arco*

Pesante ed allarg.