

Sign.:	<i>Ue 3915</i>
Opv. č.:	<i>25436</i>



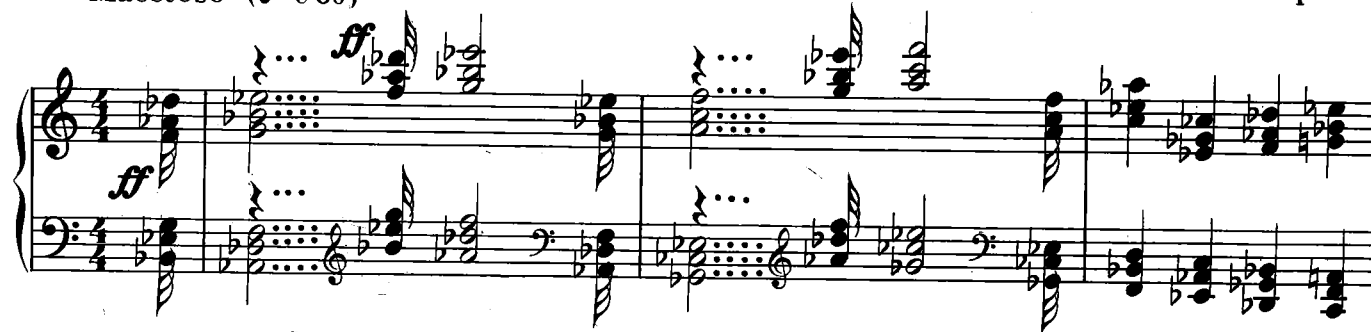
Osmistettu vanhempieni muistolle

# Jumalanäidin kuolema

## The Death of the Mother of God

Maestoso (♩ = c 80)

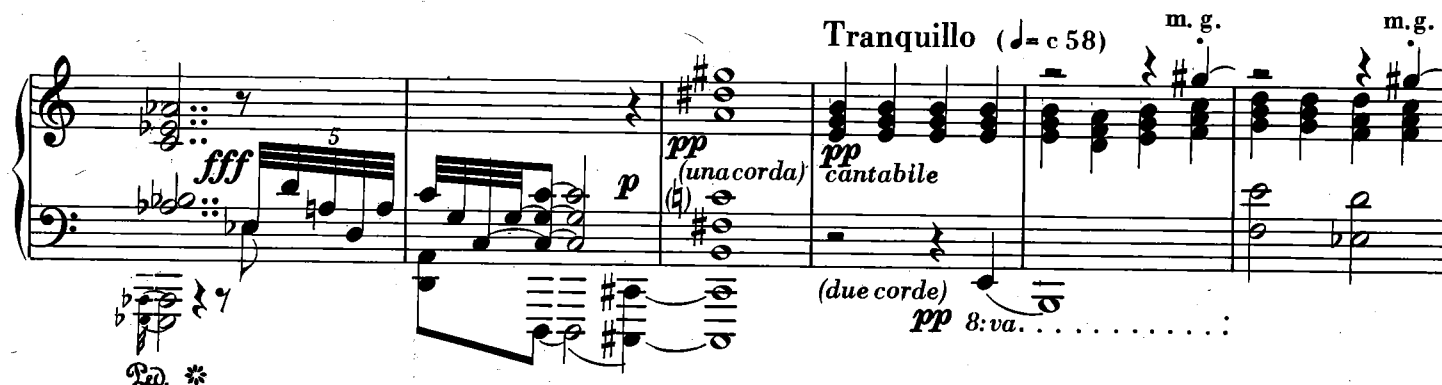
EINOJUHANI RAUTAVAARA opus 6



Tranquillo (♩ = c 58)

m. g.

m. g.



8: va m.g. marcato *p* 3 7 *mf*

8: va. ....:

come campani:  
non legato, con molto pedale

*p* marcato 3 3 5 *pp* una corda

due corde *ff*

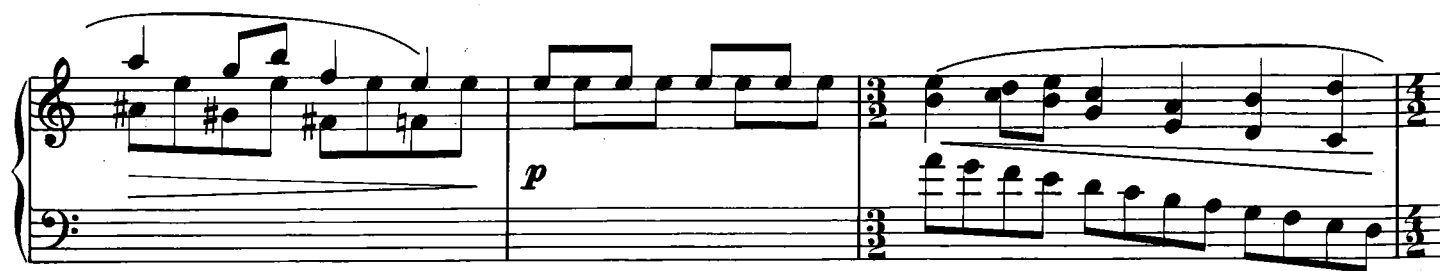
8: va. ....

una corda *pp*

# Kaksi maalaispyhimystä

## Two Village Saints

Giocoso ♩ = c 192





# Blakernajan musta Jumalanäiti

## The Black Madonna of Blakernaya

Lugubre ♩ = c 54

The musical score is written for piano in 3/4 time, with a tempo of ♩ = c 54. It consists of four systems of music, each with a treble and bass staff. The key signature is one sharp (F#), and the mode is minor.

**System 1:** The first system begins with a piano (*p*) dynamic and the instruction *(il basso un poco marcato)*. It features dense chordal textures in the right hand and a more active bass line. A *pp* (pianissimo) section follows, and the system ends with a *p* dynamic.

**System 2:** The second system continues with *pp* dynamics. It includes a *morendo* (diminuendo) section marked with a hairpin. Dynamics range from *pp* to *ff* *sonore* (sonorous). A *Rad.* (Ritardando) marking is present. The system concludes with a *una corda* instruction and a *due corde* (two strings) marking.

**System 3:** The third system features *ff* (fortissimo) dynamics and *due corde, sonore* markings. It includes a *una corda* section and ends with a *pp una corda* (pianissimo, one string) instruction.

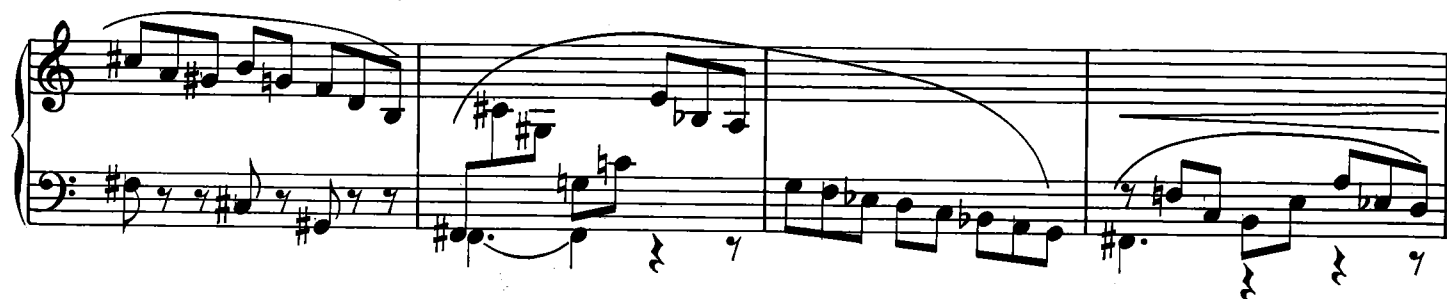
**System 4:** The fourth system begins with *ff due c.* (fortissimo, two strings) and *pp una c.* (pianissimo, one string) markings. It continues with *ff due c.* and *pp una c.* markings, ending with a *pp* section.

First system of the musical score. The top staff is in treble clef and the bottom staff is in bass clef. The key signature has two sharps (F# and C#). The first measure of the top staff is marked *p*. The second measure of the top staff is marked *pp*. The third measure of the top staff is marked *tr* and *(come piatti)*. The fourth measure of the top staff is marked *morendo*. The fifth measure of the top staff is marked *sff* and *p*. The sixth measure of the top staff is marked *una corda* and *ppp*. The seventh measure of the top staff is marked *pp* and *(senza pedale)*. The eighth measure of the top staff is marked *pp*. The bottom staff has a *tr* marking in the third measure and a *Rad.* marking in the eighth measure.

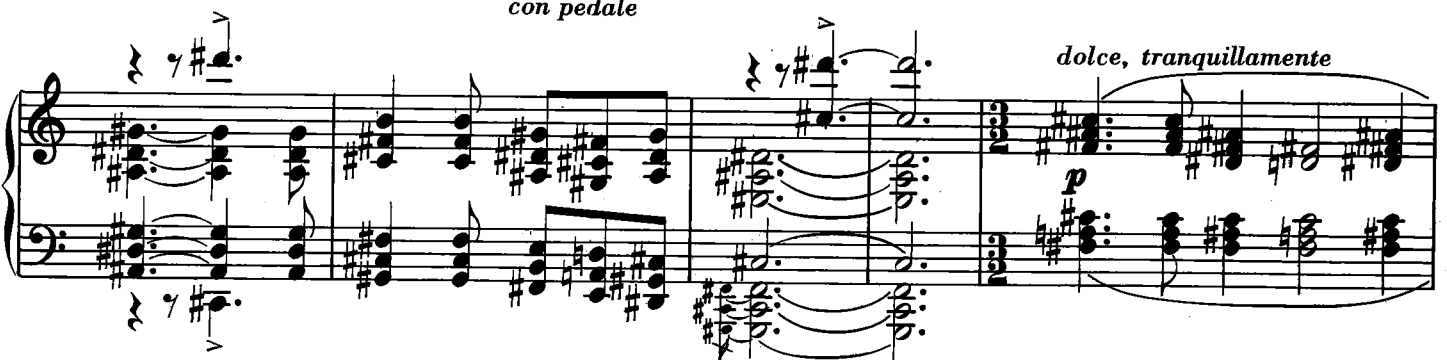
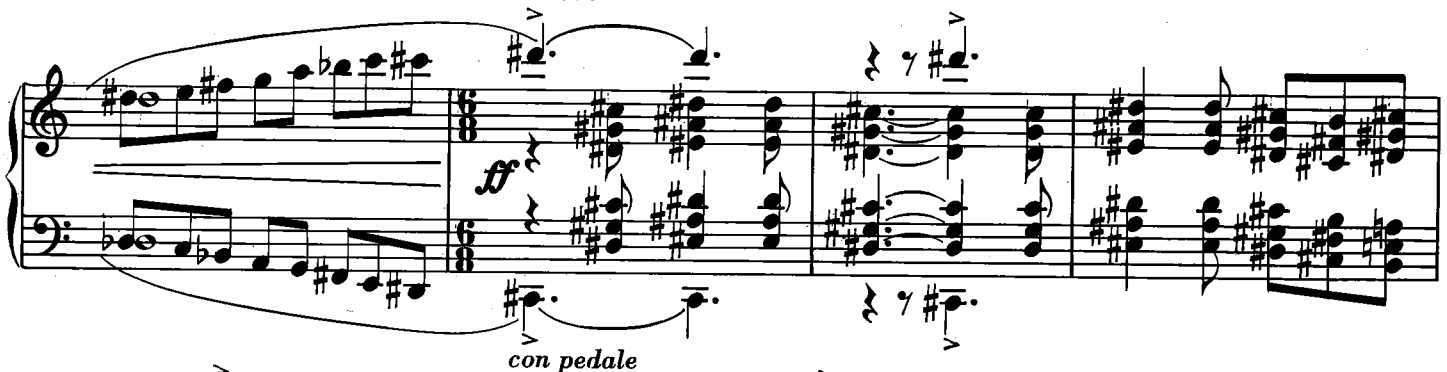
## Kristuksen kaste The Baptism of Christ

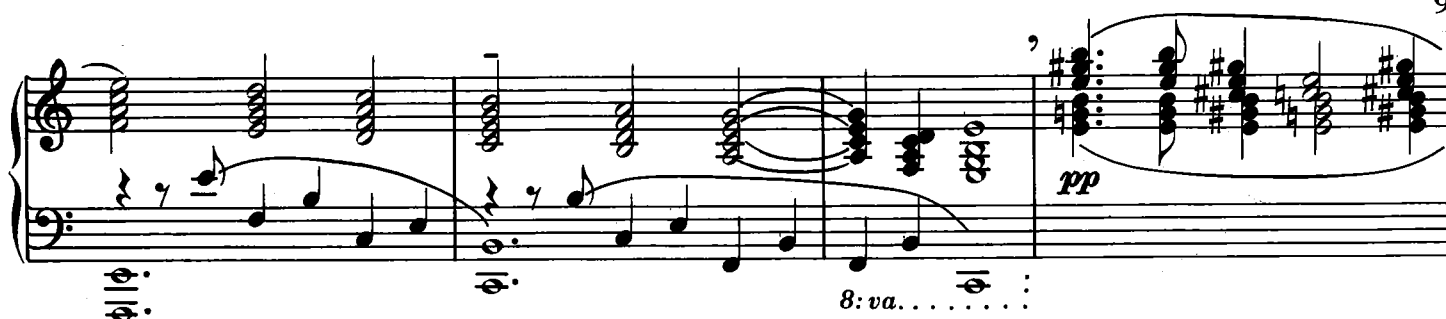
Presto  $\text{♩} = \text{c } 60$

Second system of the musical score. The top staff is in treble clef and the bottom staff is in bass clef. The key signature has two sharps (F# and C#). The first measure of the top staff is marked *mf*. The second measure of the top staff is marked *f*. The third measure of the top staff is marked *f*. The fourth measure of the top staff is marked *f*. The fifth measure of the top staff is marked *f*. The sixth measure of the top staff is marked *f*. The seventh measure of the top staff is marked *f*. The eighth measure of the top staff is marked *f*. The bottom staff has a *f* marking in the third measure.



**Maestoso**





8: va. ....

*pp*



*Tempo primo, delicatissimo*

8: va. ....



*pp*  
una corda

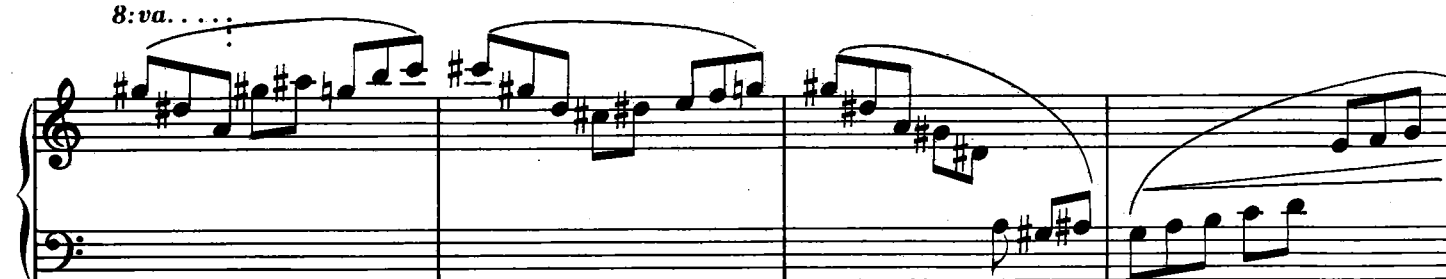


8: va. ....



(non cresc.)

8: va. ....





*Come tempo II, tranquillo e meno mosso*

*un poco rubato  
„alla recitativo”*

A musical score for the song "The Rose Tree". The score is written for voice and piano. The voice part is on a single staff with a treble clef. The piano accompaniment is on two staves, with a treble clef for the right hand and a bass clef for the left hand. The key signature has one flat (B-flat), and the time signature is 4/4. The music is in common time. The piano part features a prominent bass line with sustained notes and chords, and a treble part with melodic lines and chords. The score includes a key signature change from one flat to two flats (B-flat and E-flat) in the middle section. The piano part includes a dynamic marking of *p* (piano) in the middle section. The score is divided into measures by vertical bar lines, and the piano part includes a repeat sign in the middle section.

[illegible]

musical score for the first four measures of the piece "L'Espresso" by Debussy. The score is written for piano (p) and forte (ff) dynamics. The key signature is one sharp (F#), and the time signature is 3/4. The melody is in the right hand, and the accompaniment is in the left hand. The score includes a "sostenuto" marking and a fermata over the final measure.

The image shows a musical score for a piece with two contrasting sections. The first section is marked 'Presto' and features a treble and bass staff. The treble staff has a melody starting on G4, moving to A4, B4, C5, and then a descending line. The bass staff has a simple accompaniment. The second section is marked 'sostenuto' and features a treble and bass staff. The treble staff has a melody starting on G4, moving to A4, B4, C5, and then a descending line. The bass staff has a simple accompaniment. The third section is marked 'Presto' and features a treble and bass staff. The treble staff has a melody starting on G4, moving to A4, B4, C5, and then a descending line. The bass staff has a simple accompaniment.

A musical score for a piece titled "F. M. 4177". The score is written on a grand staff with a treble and bass clef. The key signature has two sharps (F# and C#). The melody is primarily in the treble clef, with some accompaniment in the bass clef. The piece features a dynamic marking of *ff* (fortissimo) and a tempo marking of *sostenuto*. The score is divided into measures by vertical bar lines, and the piece concludes with a double bar line.

# Pyhät naiset haudalla The Holy Women at the Sepulchre

11

Largo  $\text{♩} = c 52$

The musical score for 'Pyhät naiset haudalla' is written for piano in 3/4 time. It consists of three systems of staves. The first system has a tempo marking of 'Largo' and a quarter note equal to 52 beats. The music is in a key with one sharp (F#) and a 3/4 time signature. Dynamics include *p* (piano) and *pp* (pianissimo). There are markings for '8:va' (octave) and '(non arpeggiando)'. The second system includes a 'ritard.' (ritardando) marking. The third system starts with 'a tempo' and includes a circular library stamp from 'Archiev Konserwatorium' in 'Białystok'. The score ends with a double bar line.

# Arkkienkeli Mikael kukistaa Antikristuksen Archangel Michael Fighting the Antichrist

Energico  $\text{♩} = c 152$

The musical score for 'Arkkienkeli Mikael kukistaa Antikristuksen' is written for piano in 2/4 time. It consists of two systems of staves. The first system has a tempo marking of 'Energico' and a quarter note equal to 152 beats. The music is in a key with one sharp (F#) and a 2/4 time signature. Dynamics include *mf* (mezzo-forte) and *f* (forte). The second system includes a 'marcato' marking. The score ends with a double bar line.

This page of musical notation consists of seven systems, each with a treble and bass staff. The key signature is one sharp (F#). The piece features a variety of musical textures and dynamics.

- System 1:** Treble staff has a continuous sixteenth-note melody. Bass staff has a simple harmonic accompaniment.
- System 2:** Treble staff continues the sixteenth-note melody. Bass staff features chords and a melodic line. Dynamics include *ff* and *f*. Time signatures change from 2/4 to 3/4 and back to 2/4.
- System 3:** Treble staff has a sixteenth-note melody. Bass staff has a rhythmic accompaniment of eighth notes. Dynamics include *mf* and *f marcato*.
- System 4:** Treble staff has a sixteenth-note melody. Bass staff has a simple harmonic accompaniment. Dynamics include *p* and *m. g.* (mezzo-gusto).
- System 5:** Treble staff has a sixteenth-note melody. Bass staff has a simple harmonic accompaniment. Dynamics include *pp subito*.
- System 6:** Treble staff has a sixteenth-note melody. Bass staff has a simple harmonic accompaniment. Dynamics include *f*.
- System 7:** Treble staff has a sixteenth-note melody. Bass staff has a simple harmonic accompaniment. Dynamics include *ff*.

*f* *ff* *pp* *subito* *cres.* *al* *ff*

*cres.* *cen.* *do.*

*al* *ff*

*ff*

# IKONIT

Pyhä apostoli Luukas, maalari ja lääkäri, lienee tarun mukaan maalannut Jumalanäidin kuvan ja siten luonut ensimmäisen ikonin. Myöhemmissäkin on juuri Jumalanäiti pysynyt tavallisimpana aiheena, evankeliumin kohtausten ja pyhien miesten ja naisten ohella. Vuosisadasta toiseen ja vuosituhannesta toiseen on niiden aihepiiri ja tyyli pysynyt samana, aasialaisen kivettyneenä, staattisena. Samoin maalarit pysyvät yleensä tuntemattomina, nimettöminä. Pyhä, tuntematon ja suuri aihe, — Jumaluus, on niellyt epäpyhän, jokapäiväisen ja mitättömän toteuttajansa, aikaan sidotun lihan. Maalattakoon ne siis vielä kerran: tällä kertaa sävelvärein.

I. Ensimmäinen kuva on Jumalanäidin Kuolema. Purppuraisella vuoteella makaa Ihmisen Pojan äiti, häntä ympäröi apostolien loistava piiri. He eivät nyt ole kalastajia eivätkä puuseppiä, vaan kirkkoruhtinaita, joiden viitat säkenöivät raskasta jalokiveä ja kultaa. Aito bysanttilainen, raskaan barbaarinen ja samalla dekadentti kohtaus, jonka värien taustalta tuntuu soivan tuhansien kellojen juhlallinen valitus. Vuoteen ääressä seisoo Poika, Lammaskuori, Logos — kädessään hän pitelee pienen pientä olentoa; se on Äidin ruumiista paennut sielu. Ilma on täynnä suitsutusta ja kellojen raskaita kumahduksia.

II. Toinen kuva esittää kahta maalaistrynnyä. Se on peräisin vanhan pyhäinkuvakaapin, ikonostasin ovesta. Jossain yksinkertaisessa kyläkirkossa ovat nämä kaksi nimeltä tuntematonta vakavan-iloista trynnyä katselleet huivipäisiä maalaistrynnyjä ja parhaita talonpoikia. Ilahduttavan vihreältä taustaltaan ne ovat nähneet monia hääpareja ja lukemattomia pääsiäissuudelma: "Kristus on ylösnoussut, iloitkaamme..."

III. Kolmas kuva vie jälleen Bysanttiin, Konstantinopoliin Blakernajan kirkkoon. Kynttilänsavun mustuttama ja ihmisen historian naarmuttama Blakernajan musta Jumalanäiti levitettyine käsineen kantaa lastaan pyöreänä medaljonkina rinnallaan. Kasvojen jäykkä plastillisuus tuo mieleen myöhäisantiikin papittaret. Suunnattomat mustat silmät hakevat katsettamme kirkon joka kolkasta, sen kynttilänsavun ja suitsukkeenkin läpi. Turhaan etsit niistä armon ja lempeyden sädettä: ne ovat liikaa nähneet, jähmettyneet mustaan taustaansa — ne ovat liikaa nähneet, liikaa ihmisiä ja heidän tuskaansa.

IV. Kristuksen kaste on kuvattu sinivihreällä, kullalla ja punaisella. Hiuspalmikon säännöllisyydellä näyttävät joen laineet virtaavan suoraan ylhäältä, niiden keskellä seisoo Kristuksen laiha, alaston askeetinhahmo, jota kohden rannalta kurkoittuu nahkoihin puettu Johannes voitelemaan Valitun pään. Toisella rannalla kolme enkeliä seisoo jäykässä rivissä, nöyrästi kumartuen, käsissään valkeat vaatteet noiden kurjan laihojen jäsenien peittämiseen. Nämä hahmot seisovat maisemassa, joka ei voisi olla abstraktisempi: Vesi, maa ja vuoret ovat pelkkiä vertauskuvallisia kulisseeja, taivas on kullankeltainen, sen keskellä näkyy Jumala Isä sekä Pyhän Hengen kyyhkynen, joka Isän suusta lähtien säteilee Pojan ylle toteuttaen Kolminaisuuden toiminnan: Isä rakastaa Poikaa Pyhällä Hengellä.

V. Pyhät naiset haudalla: Viileänväriseissä yössä odottavat Pyhät Uuhet Karitsan varttumista ja veren morsiuden täyttymystä. Nyt on heillä viimeinen hetki ajatella ja tuntea Hänet ihmisenä. Sisimmässään he jo tuntevat ylösnousseen Jumaluuden, mutta he työntävät syrjään tiedon ja viipyvät vielä murheessa, jonka inhimillisyys lämmitää riemua enemmän. He antavat kuolinkellon muiston kajahtaa hiljaa ja heidän ajatuksensa kaartuu hellän sävelmän tavoin.

VI. Arkkienkeli Mikael kukistaa Antikristuksen. Vauhdissaankin järkkymättömän tyynenä ratsastaa Mikael punaisella siivekkäällä hevosellaan yli karvaisen ja ruman perivihollisen. Hänellä tuntuu ensi näkemältä olevan aivan liikaa tekemistä: oikea käsi uhkaa Antikristusta keihäällä samalla heiluttaen suitsutusastiaa, vasen käsi kohottaa Kirjojen Kirjaa, huulillaan hän puhalttaa viimeisen tuomion pasuunaa ja siivet, punaiset nekin, kohoavat hartioista uljaina. Mutta hänen rauhalliset nuorukaisenkasvonsa tuntuvat pakottavan liikkeenkin ylivoiimaiseen, jyrkävään rauhaan.

# ICONS

According to legend, it was the evangelist Saint Luke (who was a painter as well as a physician) who created the first icon by painting a portrait of the Mother of God. And it was she who remained the most frequent subject of later icons, along with scenes from the gospels and portraits of male and female saints. From century to century, from millennium to millennium, the subjects and the style of iconic painting have remained unchanged — a static art, timeless, immobile, Asiatic. The artists, too, remain for the most part nameless. Such is the grandeur and the mystery of the theme — Divinity itself — that its mere interpreter, the flesh, chained as it is to time and mortality, is reduced to insignificance.

Once again, then, let the icons be painted; this time in music.

I. The first picture is *The Death of the Mother of God*. The Mother of the Son of Man lies on a purple bed, surrounded by the glorious company of the Apostles. They are no longer fishermen and carpenters, but princes of the Church, their glittering vestments weighed down with gold and jewels. A truly Byzantine scene: with the barbaric splendour is mingled a certain decadence, and in the background we seem to hear the solemn clamour of a thousand bells. Beside the bed stands The Son — The Lamb, The Word — holding a tiny creature in His hand: it is the soul that has just left His Mother's body. The air is full of incense and the deep clanging of the bells.

II. The second picture represents *Two Village Saints*. It is painted on the door of the iconostasis, the old icon-cabinet, of some simple village church, where these two nameless saints looked down in solemn joy on shawl-clad country girls and bearded peasants. Standing against their gay green background, how many country weddings they must have watched, how many Easter kisses! The Lord is risen! Let us be joyful!

III. The third picture brings us to Byzantium again, into the *Blakernaya Church* at Constantinople. Blackened by candle smoke and scarred by centuries of human history, *The Black Madonna of Blakernaya* stretches out her hands; the Child is seen like a round medallion at her breast. Her finely moulded features are cast in a fixed expression like that of some late-Classical priestess. In every corner of the church, through the mist of smoke and incense, her huge black eyes seek ours. They hold no gleam of mercy or of tenderness; they have seen too much, these eyes that gaze so steadfastly from their dark background, too much of Man and of his sorrow.

IV. *The Baptism of Christ* is painted in bluish-green, gold and red. The river flows straight down from the top of the picture, combed into regular waves like a lock of hair. Naked in its midst stands the thin, ascetic figure of Christ, while John the Baptist, clad in animal skins, stretches out a hand from the shore to anoint the head of the Lord's Elect. On the opposite bank three angels bow in stiff reverence; they carry white garments with which to cover those wan limbs. The landscape against which these figures are seen could hardly be more abstract: water, land and mountains are the merest symbols, like pieces of stage scenery. Above, in the middle of a golden heaven, God the Father is seen, with the dove of the Holy Spirit flying from His mouth and shining down on God the Son — that the mysterious working of the Trinity may be made manifest: the Father loveth the Son through the Holy Ghost.

V. *The Holy Women at the Sepulchre*. In a cold-coloured night the Holy Ewes await the maturing of The Lamb and the fulfilment of the Betrothal of Blood. This is their last opportunity to think of Him and know Him as a man. Deep in their hearts they already know the Risen Deity, but they thrust their knowledge aside and continue to mourn: the humanity of their grief has more warmth than their rejoicing. They allow the memory of the passing bell to reverberate softly in their minds: their thoughts are like the soft rise and fall of a gentle melody...

VI. *The Archangel Michael Fighting the Antichrist*. Imperturbably calm for all his speed, Michael rides his winged red horse over the ugly, hairy body of the eternal enemy. He seems at first sight to have rather too many tasks to perform simultaneously: with his right hand he threatens Antichrist with a spear and at the same time swings a censer, in his left he holds aloft the Book of Books; with his lips he blows the Last Trump, and his scarlet wings rise proudly from his shoulders. But his youthful features bear so peaceful an expression that even the violent movement of the scene is constrained into a powerful, dynamic stillness.

