

# JEAN SIBELIUS

## Three Pieces for Piano

The Cavalier (1900)

To Longing (1913)

Spagnuolo (1913)

During the early 20th century, it was customary for magazines to print not only short stories and cartoons but also pieces of music. All three of these piano pieces were published in this manner during the aforementioned period. This led to some of Sibelius's music becoming more widely available to musical amateurs, while the income received from their publication helped to tide the composer over financially between more major compositional projects.

*Kavaljeren* (The Cavalier), the earliest of the three pieces, appeared in the Christmas 1900 edition of a Swedish-language satirical magazine called *Fyren*. Rather than using his own name, Sibelius published it under the pseudonym "Sipan". It is a brisk military march whose spirit reflects the instrumentation of marching bands: piccolo-like figures in the high register are complemented in the left hand by an accompaniment which reminds us of tubas and other bass-register brass instruments. This edition is based on the first edition as it appeared in *Fyren*, along with Sibelius's own manuscript (Helsinki University Library Collection Cat. No. 0779). Some discrepancies exist between these sources. This may be explained in part by the fact that Sibelius sent the manuscript to be published from Berlin, where he was when he wrote the piece. It is not clear whether he was able to check the proofs before publication. On the edge of the manuscript version we find an important indication in the composer's handwriting: "N.b.! Make sure that some genius reads the proofs..."

*Till trånaden* (To Longing) was published in a magazine called *Lucifer* in 1913 in a facsimile of the composer's manuscript. The title might be taken from a poem by J. L. Runeberg, at least when one bears in mind that at the time Sibelius was working on a tone poem called *The Bard* which seems to refer to a poem of the same name by Runeberg, even though the composer himself denied the connection. The melody of the piano piece is melancholy and restricted in range, but the harmonies and use of the tritone interval point to the harmonic style of the *Fourth Symphony* (1911) in all its modernism. The piano melody is broken periodically by sighing gestures which dissolve into an atmosphere of expectation.

*Spagnuolo*, though dating from around the same time as the previous piece, shares nothing of its melancholy or harmonic complexity. It is a fiery Spanish dance, a character piece, in which the piano imitates the guitar with a airy melody and uncomplicated accompanimental figure in the left hand. *Spagnuolo* appeared in facsimile form in a Christmas magazine called *Joulutunnelma* (Christmas Spirit) in 1913. The composer's original manuscript is held in the Helsinki University Library collection (Cat. No. 0786).

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*English translation by Andrew Bentley*

# Kavaljeren

Kavaljeeri – The Cavalier

Marschmässig

JEAN SIBELIUS (1900)

The image displays five systems of musical notation for the piano accompaniment of 'Kavaljeren'. Each system consists of a grand staff with a treble and bass clef. The key signature is three sharps (F#, C#, G#) and the time signature is common time (C). The score includes various musical notations such as triplets, dynamic markings (*fz* and *mf*), a trill (*tr*), and slurs. Measure numbers 4, 7, 10, and 13 are indicated at the beginning of their respective systems.

16

Measures 16-18. Treble clef, bass clef. Key signature: three sharps (F#, C#, G#). Measure 16 starts with a piano (*f*) dynamic. Measure 17 continues with *f*. Measure 18 ends with a fermata. A first ending bracket spans measures 16-18.

19

Measures 19-21. Treble clef, bass clef. Key signature: three sharps. Measure 19 starts with a piano (*fz*) dynamic. Measure 20 continues with *fz*. Measure 21 continues with *f*. A first ending bracket spans measures 19-21.

22

Measures 22-24. Treble clef, bass clef. Key signature: three sharps. Measure 22 starts with a piano (*fz*) dynamic. Measure 23 continues with *fz*. Measure 24 continues with *fz*. A first ending bracket spans measures 22-24.

25

Measures 25-27. Treble clef, bass clef. Key signature: three sharps. Measure 25 starts with a piano (*fz*) dynamic, which then changes to *mf*. Measure 26 continues with *mf*. Measure 27 continues with *mf*. A first ending bracket spans measures 25-27.

28

Measures 28-30. Treble clef, bass clef. Key signature: three sharps. Measure 28 starts with a piano (*fz*) dynamic. Measure 29 continues with *fz*. Measure 30 continues with *fz*. A first ending bracket spans measures 28-30.

31

Measures 31-33. Treble clef, bass clef. Key signature: three sharps. Measure 31 starts with a piano (*f*) dynamic. Measure 32 continues with *f*. Measure 33 continues with *f*. A first ending bracket spans measures 31-33, with two endings labeled 1. and 2.