

Einojuhani Rautavaara

DIVERTIMENTO
FOR STRING ORCHESTRA

(1953)

 FENNICA GEHRMAN

Einojuhani Rautavaara: Divertimento jousiorkesterille

Divertimento on varhainen sävellys vuodelta 1953, jolloin vielä olin oppilaana Sibelius-Akatemiassa. Samanaikainen kapellimestarioppilas Jorma Panula 'tilasi' kappaleen jousiorkesterille saadessaan oppilasorkesterin konsertin johtaakseen.

Suomalaisen kansanmusiikin vaikutus *Divertimenton* melodiikkaan ja rytmiin on ilmeinen, kuten muissakin tuon ajan sävellyksissäni, *Pelimanneissa* ja ensimmäisessä jousikvartetossa. Siinä ei ole kansansävelmien sitaatteja, sävelkielen ilme ja harmoninen rakenne vain muistuttaa pohjalaisesta musiikista – mutta rytmiikka, kuten runsaat vastadaktyylit, myös unkarilaisesta, ainakin ugrilaisesta.

Niinpä heti avaukselle antavat aiolinen molli ja melodiikan kvarttikulut arkaaista ja luonnonomaista makua. Loppuosan kansanlaulumainen teema tasapainoilee duurin ja miksolyydisen välillä. Analyytisessä tarkastelussa käy ilmi, että oikeastaan kaikki eri osien teemat, aiheet, melodiat ovat muunnelmia toinen toisistaan, toistensa tietystä käänteestä – tai vaikkapa sen vastakohdasta, niin että ylöspäinen kvarttiliike korvautuu alaspäisellä tai sama kromaattinen ele sijoittuu asteikon eri kohdalle. Nuo sukulaisuudet olivat kuitenkin vaistonvaraisia (vaisto on aina kekseliäämpi ja komplikoidumpi kuin tietoisuus), ehkä isiltä perityn kansankielen atavismeja, geneettisiä jäänteitä.

Einojuhani Rautavaara (1996)

Einojuhani Rautavaara: Divertimento for string orchestra

Divertimento is one of my early compositions from 1953 when I was still studying at the Sibelius Academy. Jorma Panula, who was at that time studying conducting there, had the opportunity to conduct the student orchestra and "commissioned" a piece from me for strings. The imprint left on the piece by the rhythms and melody of Finnish folk music should be obvious, as it is also in other pieces of mine from the same period such as *The Fiddlers* and the first string quartet. I have not used direct quotation from folk music, but the general tenor of the music and its harmonic structure reminds us of the Ostrobothnian style, and the rhythm in particular – for example, the copious use of anapestic meter – is also reminiscent of the Hungarian, or at least the Ugrian, tradition.

Thus, at the very opening of the piece, the aeolian minor and the melodic sequences of fourths lend an archaic and rustic air to the piece. The folksong-like theme towards the end of the work seesaws between the major and mixolydian modes. An analytical eye reveals another, or of particular figures contained within them, or even of opposites, so that an upward leap of a fourth is replaced with a downward one, or a similar chromatic gesture has been shifted to a different point on the scale. These relationships were nevertheless a product of instinct (instinct being in any case more ingenious and convoluted than awareness), perhaps throwbacks or genetic vestiges of folk language inherited from my forefathers.

Einojuhani Rautavaara (1996)

New edition (2020) of Einojuhani Rautavaara's Divertimento is based on the composer's manuscript, incorporating corrections and comments by composer's hand in various sources.

Allegro	1
Adagio	12
Allegretto ma energico	17

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KL 78.521

ISMN 979-0-55011-638-2 (score & parts)

Notation by Raimond Zelmenis

Cover: *Nocturne (Liminka / Limingo)* (1930) by Vilho Lampi

Printed in Helsinki

DIVERTIMENTO

for string orchestra

EINOJUHANI RAUTAVAARA (1953)

Allegro ♩ = c. 144

Musical score for the first system of 'Divertimento' for string orchestra. The score is in 4/4 time with a key signature of one sharp (F#). It features five staves: Violini I, Violini II, Viole, Violoncelli, and Contrabbassi. The Violini I part begins with a rest, then enters with a melody marked *mf*. The Violini II, Viole, and Violoncelli parts play a rhythmic accompaniment, starting with a *p* dynamic and moving to *sfz* and *mf*. The Contrabbassi part remains silent. Dynamics include *mf*, *p*, *sfz*, and *simile*. The score is divided into four measures.



Musical score for the second system of 'Divertimento' for string orchestra. The score continues from the first system, starting at measure 5. It features five staves: VI. I, VI. II (div.), Vle, Vc. (div.), and Cb. The VI. I part continues its melody, now marked *mf*. The VI. II, Vle, and Vc. parts play a rhythmic accompaniment, marked *mf*. The Cb. part remains silent. Dynamics include *mf* and *simile*. The score is divided into four measures.

9

VI. I

VI. II (div.)

Vle (div.)

Vc. (div.)

Cb.

p *sf* *mf* *sf* *mf* *f*

13

VI. I

VI. II (div.)

Vle (div.)

Vc. (div.)

Cb.

p *sf* *mf* *sf* *mf* *f*

Adagio ♩ = c. 52

98

VI. I (div.) *pp*

VI. II (div.) *pp*

Vle (div.) *pp*

Vc. *pp unis.*

Cb. *pp*

102

VI. I (div.) *p*

VI. II (div.) *p*

Vle (div.) *p*

Vc. *div.*

Cb. *pizz.* *pp*

poco stringendo

137

(V)

(V)

VI. I (div.) *ppp*

VI. II (div.) *ppp*

Vle (div.) *ppp*

Vc. (div.) *ppp*

Cb. *ppp*



Allegretto ma energico $\text{♩} = \text{c. } 108-112$

140

unis. *f*

Vle

unis. *f*

Vc.



144

div.

unis.

Vle

Vc.