

Yö.

Liekuttivat kaikki lamput
viime vuosisadan lopussa.

Kaikki kynttilät kituivat
kautta hengen valtakunnan,
kautta myös kotitupien.

Tummuivat takassa hiilet,
miesten hapsset harmentuivat,
naiset naurunsa unohti,
lapset pienet laulantansa;
aattehet alakuloiset,
tarmo talven-puhtehinen,
Suomessa suruinen mieli,
kaivo synkkä Karjalassa.

Niin tuli pilkkoinen pimeä.
Yö yli kansojen.

Kamala,
tähdetön, tuleton, tuima,
alku-yö maailman, rajaton,
pyhä, suuri, synnyttävä.

Hjan uuden alku-äiti.

Seisoi kaikki ihmiskunta
idän yössä ankarassa,
seisoi työ, elämä, askar,
aika, aattehet inehmon;
sydän tuskin sykki, keuhkot
tuskin henkeä vetivät,
vain veri suonissa punainen,
soitti suurta luomisvirttä.

Niin hiljaa sarasti päivä.

Eino Leino.

FENNIA REDIVIVA.

6. XI. 1905.

Largo.

Oskar Merikanto.

The musical score is written for piano and bass. It consists of four systems of music. The first system begins with a treble clef and a bass clef, both in 3/4 time. The tempo is marked 'Largo'. The first system includes the dynamic marking *p doloroso*. The second system includes the dynamic marking *p*. The third system includes the dynamic marking *pp rall.* and the instruction *(un poco più mosso)*. The fourth system includes the dynamic marking *mf* and the instruction *p lamentoso*. The score features various musical notations, including slurs, ties, and fingerings (e.g., 6, 3, 8).

mp *Con dolore* *p* *rall.* *ten.* *mp*

cresc. *poco rall.* *mf*

Poco Moderato.
infernale
mp *dim.* *rall.* *pp* *sf* *p* *molto rit.*

sf *mf* *molto cresc.* *sf* *f* *ff* *ff.*

8 *3* *rallent.* *fff* *molto dimin.* *mf* *p* *pp* *Più mosso (poco Allegro)* *p* *inquieto*

Ped.

First system of musical notation. Treble clef, key signature of two flats (B-flat, E-flat). The piece begins with a *mf* dynamic. The right hand features a series of triplet chords, while the left hand plays a steady eighth-note accompaniment. The system concludes with a *f* dynamic and a *V* (ritardando) marking.

Second system of musical notation. Treble clef, key signature of two flats. The right hand continues with triplet chords, and the left hand has a more active accompaniment. Dynamics range from *più f* to *ff poco rall.*. A *poco string* marking is present above the staff. The system ends with a *V* marking.

Third system of musical notation. Treble clef, key signature of two flats. The right hand has a dense texture of triplet chords. Dynamics include *fff*, *p*, and *mp*. The tempo is marked *molto rallent.* and the mood is *tranquillo*. The system ends with a *V* marking.

Fourth system of musical notation. Treble clef, key signature of two flats. The right hand features a tremolo effect. Dynamics range from *p* to *poco f*. The tempo is marked *a Tempo*. The system ends with a *V* marking.

Fifth system of musical notation. Treble clef, key signature of two flats. The right hand continues with triplet chords. Dynamics range from *poco f* to *cresc.*. The system ends with a *V* marking.

string

f *ff* *fff*

This system shows a string section with a melodic line of triplets in the upper register and a supporting bass line. The dynamics increase from *f* to *ff* and finally to *fff*. The key signature has one flat, and the time signature is common time.

molto rallent

Maestoso

p *f*

Ped. Ped. Ped. Ped. Ped.

This system is marked **Maestoso** and *molto rallent*. It features a descending melodic line in the right hand and a bass line with a sixteenth-note pattern. Dynamics range from *p* to *f*. Pedal points are indicated below the bass line.

ff

Ped. Ped. Ped. Ped. Ped. Ped. Ped.

This system continues the **Maestoso** section with a *ff* dynamic. The melodic line continues to descend, and the bass line maintains its rhythmic pattern. Pedal points are marked throughout.

poco a poco *diminuendo*

Ped. Ped. Ped. Ped. Ped. Ped.

This system is marked *poco a poco* and *diminuendo*. The melodic line continues its descent, and the overall volume decreases. Pedal points are marked at the end of each measure.

mf *p* **tranquillamente** *rallent*

Ped. Ped. Ped. Ped. Ped.

Allegro moderato. *pp* *rit* *(longa)* *pp*

Ped. Ped. * Ped. Ped.

p *p* *mf* *mf*

Ped. Ped. *tremolo* Ped. Ped. *

poco string *f* *sempre string*

Ped. Ped. * Ped. Ped. *sempre string* Ped.

tremolo
M. S. *piu f* M. S. **Poco Allegro.** *ff energico*
Ped. * Ped. *

ff *poco string*
Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped.

Più Animato. *sffz* *poco rit* *ff furioso* *sf*

sf *sf* *sf* *sf* *sf* *sf*

fff

8

Musical score system 1, featuring a grand staff with treble and bass clefs. The music is marked *fff* and includes a measure marked with a circled '8' and an accent (^). The system concludes with a double bar line.

Moderato con vivo.
(quasi marcia)

8

poco accel.

sf

mf

Ped. Ped. * Ped. Ped.

Musical score system 2, starting with a circled '8'. The tempo is **Moderato con vivo.** with the instruction *(quasi marcia)*. The system includes dynamic markings *poco accel.*, *sf*, and *mf*. Pedal points are indicated below the bass staff as Ped., Ped., *, Ped., and Ped.

cresc.

f

Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped.

Musical score system 3, featuring a grand staff with treble and bass clefs. The system includes a *cresc.* marking and a dynamic marking *f*. Pedal points are indicated below the bass staff as Ped., Ped., Ped., Ped., Ped., Ped., Ped., and Ped.

mf

cresc.

f

ff

Ped. Ped. Ped. * Ped. Ped. Ped. Ped. Ped. Ped.

Musical score system 4, featuring a grand staff with treble and bass clefs. The system includes dynamic markings *mf*, *cresc.*, *f*, and *ff*. Pedal points are indicated below the bass staff as Ped., Ped., Ped., *, Ped., Ped., Ped., Ped., and Ped.

First system of a piano score. It features a treble and bass clef with a key signature of two sharps (F# and C#). The music is marked *a tempo* and *poco a poco*. A *poco-rall* marking is present above the bass line. The dynamic *mf* is indicated. Pedal markings (Ped.) are placed below the bass line, with an asterisk under the third one. A slur covers the first two measures of the treble line.

Second system of the piano score. It continues with the same key signature. The music is marked *crescendo* and *molto*. Dynamics include *f*, *cresc*, and *ff spiritoso*. Pedal markings (Ped.) are present below the bass line. Accents (>) are placed above several notes in the treble line.

Third system of the piano score. The treble line features a complex rhythmic pattern with many beamed notes. The bass line continues with a steady accompaniment. A circled '8' is visible above the treble line in the third measure.

Fourth system of the piano score. The music is marked *sf* and *sempre ff*. The treble line has a complex rhythmic pattern with many beamed notes. The bass line continues with a steady accompaniment.

Più Animato.

8

sf

poco rall

p

Ped.

poco a poco crescendo

f

Ped. Ped. Ped. Ped. *trem.* Ped.

Maestoso e pomposo.

sempre cresc

ff marcato

Ped. Ped. Ped. Ped. Ped. Ped.

poco rall

sffz *sffz*

Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped.

Vid morgongryningen.

Nu förtryckets natt är slut! se, morgon bräcker
och vårt folk igen till lif och dådkraft väcker!

Jubilate!

Nattens rofdjur flytt och feghet skördat
lön för att med dem vår rätt den mördat:

frihets sol gått upp,

frihets sol gått upp,

jubilate!

Nu har brutit in den nya morgonväkten,
som skall båda dag igen åt nya slakten!

Jubilate!

Lag skall åter tryggad ro oss gifva

och vårt värn i alla skiften blifva:

frihets sol gått upp,

frihets sol gått upp,

jubilate!

Lag är åter vapnet mot förtryckets faror.

Hvar de hota än, ej frukta vi dess skaror!

Jubilate!

Svärjen att med mod vårt land försvara,

svärjen att till blods dess skyddsvakt vara!

frihets sol gått upp,

frihets sol gått upp,

jubilate!

O. M. Reuter.



„FENNIA REDIVIVA“.

OSKAR MERIKANTO.

SISÄLLYS.

Synkät pilvet peittävät Suomen taivaan. Rauhatonna tähtää silmä mustaan tulevaisuuteen. Bobrikoffilaisjärjestelmä kakenlaisine laittomuuksineen on astunut valtaan. Epätoivoa — tuskaa — kärsimyksiä — kyyneleitä. — Onnettomuuteen syöstyn kansan hätähuuto: „Jumala omi linnamme!“ — — — Sumut hälvenevät. Kehoituksia taisteluun vapauden ja laillisten olojen palauttamiseksi (alkumotiivi Marseljeesista ja Työväen marssista). — Innostuksella koko kansa tätä kehoitusta seuraa. Voimakkaana vyöryy taistelun laine yli koko maan (aiheita Porilaisten marssista). Vapauden laulu soi. — Manifesti on saapunut. Voitto on saavutettu. Innokkaammin kuin koskaan ennen yhtyy kansa „Maamme“-lauluun.

INNEHÄLL.

Tunga moln betäcka Finlands himmel. Oroligt spanar ögat mot den mörka framtiden. Det bobrikoffska förtrycket med alla dess lagbrott har kommit till vädret. Misströstan — ångest — lidanden — tårar. Det i olycka störtade folkets bön: „Vår Gud är oss en väldig borg!“ — — Dimmorna begynna skingras. Uppmaning till strid för frihet och lag (begynnelsemotiv ur „Marseljäsen“ och „Arbetaremarschen“). Med entusiasm följer hela folket denna anmaning. Mäktig brusar stridens våg öfver hela landet (motiv ur „Björneborgarnes marsch“). Frihetens sång ljuder. — Manifestet har kommit. Segern är vunnen. Innerligare än någonsin förenar sig folket i „Vårt land“.

СОДЕРЖАНИЕ.

Мрачные тучи покрывают небосклон Финляндии. Безпокойный взгляд направлен в темную даль. Воцаряется Бобриковская система со всеми ее беззакониями. Отчаяние — горе — страдания — слезы. — Воплъ повергнутого в несчастье народа: „Богъ наша твердыня!“ — — — Мракъ разсѣивается. Раздается призывъ къ борьбѣ за свободу и восстановление законнаго порядка (начальные мотивы изъ Марсельезы и Марша рабочихъ). Съ восторгомъ весь народъ слѣдуетъ этому призыву. Сильныя волны борьбы захватываютъ всю страну (мотивы изъ Бьернеборгскаго марша). Раздается пѣснь свободы. — Манифестъ полученъ. Побѣда одержана. Съ небывалымъ увлечениемъ народъ поетъ народный гимнъ „Нашъ край“.

INHALT.

Schwere Wolken bedecken Finlands Himmel. Unruhig blickt das Auge in die dunkle Zukunft. Das bobrikoff'sche Gewaltsystem mit allen seinen Gesetzesübertretungen ist zur Macht gekommen. Verzweiflung — Angst — Leiden — Thränen. Das Gebet des ins Unglück gestürzten Volkes: „Eine feste Burg ist unser Gott“. — Die Nebel beginnen sich zu teilen. Aufruf zum Streit für Freiheit und Gesetz (Anfangsmotiv aus „Marseillaise“ und „Arbeitermarsch“). Mit Begeisterung folgt das ganze Volk diesem Rufe. Mächtig brausen die Streiteswogen über das ganze Land (Motiv aus „Björneborgarnes Marsch“). Der Freiheitsgesang ertönt. — Das Manifest ist erschienen. Der Sieg ist erreicht. Inniger als je vereinigt sich das Volk in „Unser Land“.