

Cecilia Damström

Op.53

# Minna

String quartet and piano

25'

2017

My first piano quintet “Minna” is also the first quintet out of a trilogy consisting of three large form works with the theme “Woman’s Destiny”. The trilogy is a commission by the Kokonainen Festival and the upcoming works will be premiered on the festivals of 2018 and 2019.

The first quintet “Minna - Pictures from the life of Minna Canth” got its world premiere on the 20th of August 2017 at the Kokonainen Festival. It was played by the incredible musicians Linda Suolahti, Anna Husgafvel, Mari Viluksela, Sara Viluksela and Tiina Karakorpi. As the name says, it is a selection of images from the turbulent and fascinating life of the first famous Finnish feminist Minna Canth (1844-1897).

The first movement “Alku” (“Beginning”) is about Minna Canth’s happy youth - she was a very bright girl full of life. Her father wanted her to get the best education he could afford, and she was one of the first women to begin her studies at Jyväskylä Teachers Seminary, which was the first school in Finland to offer higher education for women. “I could once again dedicate myself to intellectual occupations and did so with great pleasure and joy. It was as though I had begun to live again.” She however interrupted her studies and married her former teacher Johan Ferdinand Canth. Within the next fourteen years she bore seven children while helping the poor, and working as a journalist.

The second movement “Pysähdys” (“Pause”) is about the despair I can imagine Minna felt, when her husband died in 1889 while she was pregnant with their seventh child. She was exhausted both physically and mentally. After the birth of her seventh child she was very depressed and wrote in her memoir “— — an awful force tried to overwin me to kill my youngest child”.

The third movement “Tahto” (“Volition”) is about the inner thrive of Minna. “My biggest joy and sweetest pleasure is writing. I can’t imagine how I could live anymore, if I wouldn’t be allowed to write,” Minna wrote in a letter in 1883. Tirelessly she wrote both articles and theatre plays during the whole of her life. She was always a very idealistic woman who fought for the rights of the poor, sick and those in need. She worked for laws to regulate alcohol consumption, and for laws that would permit women to own property even after having got married. She questioned the idea that poor people were poor due to God’s will, and instead she implied peoples’ obligation to help the ones in need. She was also a very well read woman who kept herself very well informed about the literature of her time. She writes in one letter “What a great war hero I would have been, had I been born a man in a time of war!”. Due to her fighting spirit and her critical texts, she also managed to get many enemies. But her impact on society was probably greater than that of any other woman at any time in Finland. She is the only woman who has an own flag day in Finland - March 19th, the day of equality.

Minna Canth died due to heart failure on the 12th of May 1897 and the word about her death spread fast around Finland. Her funeral was held three days later and was so well attended that the whole cemetery outside the church was filled with people. The last movement “Muisto” (“Memory”) describes the void she had left in society through her death, but also how she has been the beginning of a new society where people have more equal opportunities. The women’s right activist Lucina Hagman, whom Minna much appreciated, writes about her friend Minna: “You, you taught us to feel humanity, taught us to look for humanity and to find it even there, where the world didn’t want to see it nor recognise it existed. This inexhaustible love is the greatest gift you could give your people; you fulfilled by your acts the greatest eternal command; love one another.”

Title: Minna

Movements: I. Alku II. Pysähdys III. Tahto IV. Muisto

Composer: Cecilia Damström

Instrumentation: violin, violin, viola, cello and piano

also required to sing and whistle

Composed: March to June 2017

Duration: 25 min

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# Minna

*Kuvia Minna Canthin elämästä*

Op.53

I. Alku

II. Pysähdys

III. Tahto

IV. Muisto

# Minna

Kuvia Minna Canthin elämästä

"Sain taaskin antautua äylliseen askarteluun ja tein sen ilolla ja riemulla.  
 Oli kuin olisin uudelleen alkanut elää."

## I. Alku

**Allegro** ♩ = 180

Cecilia Damström 2017

*only fingering without bow*

Violin I

Violin II

Viola

Violoncello

Piano

**Allegro** ♩ = 180

*sul tasto*

Vln. I

Vln. I

Vln. II

Vln. I

Vln. II

*only fingering without bow*

*sul tasto*

*sul ponticello*

*pp*

*mp*

*pp*

*ppp*

*mf*

13

Vln. I

3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3

only fingering without bow

Vln. II

"mf"

16

Vln. I

3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3

only fingering without bow

Vln. II

"mf"

19

Vln. I

3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3

only fingering without bow

Vln. II

pp mp pp "mf"

22

Vln. I

3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3

25

Vln. I

3 3 3 3 p mf

Vln. II

p mp mf

Vla.

mp mf

Vc.

mf

28

Vln. I

Vln. II

Vla.

Vc.

*pp*

31

Vln. I

Vln. II

Vla.

Vc.

Pno.

*mp* *f* *ff*

*mp* *f* *ff*

*mp* *f* *ff*

*mp* *f* *ff*

*pp*

*8va*

**A**

Make a glissando up as high as possible while continuing your pattern

34 (8)

Pno.



36

Vc.

*f*

Pno.



38

Vla.

Vc.

*f*

*mp*

Pno.



40

Vln. II

Vla.

Vc.

*f*

*mf*

Pno.

43

Vln. I *ff*

Vln. II *ff*

Vla. *ff*

Vc. *ff*

Pno. *ff*

**B**

46

Vln. I *mf* gliss. *pp*

Vln. II *mf* gliss. *pp*

Vla. *mf* gliss. *pp*

Vc. *mf* gliss. *pp* *mf* *sim. sul ponticello*

Pno. (8)

*glissando up as high as possible on the g string, while continuing your pattern. From sul ponticello to sul tasto.*

*glissando up as high as possible on the g string, while continuing your pattern. From sul ponticello to sul tasto.*

*glissando up as high as possible on the c string, while continuing your pattern. From sul ponticello to sul tasto.*

*glissando up as high as possible on the C string, while continuing your pattern. From sul ponticello to sul tasto.*



49

Vln. I *gliss.* *sim. sul ponticello* *pp* *mf*

Vln. II *gliss.* *sim. sul ponticello* *pp* *mf* *pp*

Vla. *sim. sul ponticello* *mf* *pp* *mf*

Vc. *pp* *mf*

Pno. *ff*

52

Vln. I *pp* *mf* *pp*

Vln. II *mf* *pp* *mf*

Vla. *pp* *mf*

Vc. *pp* *mf*

Pno. *pp* *mf*

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10

55

C

Vln. I

Vln. II

Vla.

Vc.

Pno.

This section of the score covers measures 55 to 57. It features five staves: Violin I, Violin II, Viola, Violoncello, and Piano. A key signature change to C major is indicated by a 'C' in a box above the first measure. The Violin I part begins with a fortissimo (*ff*) dynamic. The Violin II, Viola, and Violoncello parts feature a dynamic shift from piano (*pp*) to mezzo-forte (*mf*) in the second measure. The Piano part consists of a complex harmonic accompaniment with various intervals and accidentals.

58

Vln. I

Vln. II

Vla.

Vc.

Pno.

This section of the score covers measures 58 to 60. It features the same five staves as the previous section. The time signature changes to 3/4. The Violin I part includes triplet markings (indicated by a '3' in a bracket) in the first two measures. The Violin II, Viola, and Violoncello parts continue with dynamics of *pp* and *mf*. The Piano part continues with its complex accompaniment, including triplet markings in the first two measures.

61

Vln. I  
Vln. II  
Vla.  
Vc.  
Pno.

*f*

Measures 61-63 of a musical score. The score is in 3/4 time and features five staves: Violin I, Violin II, Viola, Violoncello, and Piano. Measures 61-63 show a rhythmic pattern of eighth notes in the strings and chords in the piano. Dynamic markings include accents (>) and forte (*f*).



64

Vln. I  
Vln. II  
Vla.  
Vc.  
Pno.

*pp*

*ff*

8<sup>va</sup>

Measures 64-66 of a musical score. The score is in 4/4 time and features five staves: Violin I, Violin II, Viola, Violoncello, and Piano. Measures 64-65 show a rhythmic pattern of eighth notes in the strings and chords in the piano. Measure 66 shows a change in dynamics and texture. Dynamic markings include *pp* (pianissimo) and *ff* (fortissimo). An 8<sup>va</sup> (octave) marking is present above the piano staff.

66 *sul tasto*

Vln. II

Pno.

68 *sul tasto* → *sul ponticello*

*pp* *sf*

Vln. II

Pno.

70 *sul tasto*

*pp*

Vln. II

Pno.

72 **D** *ord.* *f* **D**

Vln. I

Pno.

Musical score for measures 74-75. The score includes staves for Violin I (Vln. I), Violin II (Vln. II), Piano (Pno.), and Viola (Vla.).

- Vln. I:** Measures 74-75. Notes: G4, Bb4, G4, A4, Bb4, G4, F4, E4, D4. Dynamics: *ord.*
- Vln. II:** Measures 74-75. Notes: G4, Bb4, G4, A4, Bb4, G4, F4, E4, D4. Dynamics: *f*
- Pno.:** Measures 74-75. Treble clef: continuous eighth-note accompaniment. Bass clef: rests.
- Vla.:** Measures 74-75. Notes: G4, Bb4, G4, A4, Bb4, G4, F4, E4, D4. Dynamics: *f*



Musical score for measures 76-77. The score includes staves for Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Piano (Pno.).

- Vln. I:** Measures 76-77. Notes: G4, Bb4, G4, A4, Bb4, G4, F4, E4, D4.
- Vln. II:** Measures 76-77. Notes: G4, Bb4, G4, A4, Bb4, G4, F4, E4, D4.
- Vla.:** Measures 76-77. Notes: G4, Bb4, G4, A4, Bb4, G4, F4, E4, D4. Dynamics: *f*
- Vc.:** Measures 76-77. Notes: G4, Bb4, G4, A4, Bb4, G4, F4, E4, D4. Dynamics: *f*
- Pno.:** Measures 76-77. Treble clef: continuous eighth-note accompaniment. Bass clef: rests.

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14

Musical score for measures 78-79. The score includes staves for Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Piano (Pno.). The piano part features a continuous eighth-note pattern in the right hand and a bass line in the left hand. A dynamic marking of *f* is present in the piano part. A double bar line is located between measures 78 and 79.



Musical score for measures 80-81. The score includes staves for Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Piano (Pno.). The string parts (Vln. I, Vln. II, Vla., Vc.) are marked *sul ponticello*. The piano part features a continuous eighth-note pattern in the right hand and a bass line in the left hand. A dynamic marking of *f* is present in the piano part. A double bar line is located between measures 80 and 81.

82

Vln. I

Vln. II

Vla.

Vc.

Pno.



84

Vln. I

Vln. II

Vla.

Vc.

Pno.

*ff*

*ff*

*ff*

*ff*

16

86

Vln. I

Vln. II

Vla.

Vc.

Pno.

*fff*



88

Vln. I

Vln. II

Vla.

Vc.

Pno.

G.P.

*pp*

*(sul ponticello)*

*8va*



92

Vln. I *f* 3 *glissando up as high as possible on the g string, while continuing your pattern. From sul ponticello to sul tasto.*

Vln. II *f* *glissando up as high as possible on the c string, while continuing your pattern. From sul ponticello to sul tasto.* *pp*

Vla. *f* *glissando up as high as possible on the C string, while continuing your pattern. From sul ponticello to sul tasto.* *pp*

Vc. *f* *glissando up as high as possible on the C string, while continuing your pattern. From sul ponticello to sul tasto.* *pp*

Pno. *f* 3

95

Vln. I G.P. *fff* G.P.

Vln. II G.P. *fff* G.P.

Vla. G.P. *fff* G.P.

Vc. G.P. *fff* G.P.

Pno. *fff* *8va* G.P.

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**E**

18

*glissando from as high as possible down to as low as possible on the g string, while continuing your pattern. Go from sul tasto pp to sul ponticello ff. Not slurred.*

Vln. I  
100  
*pp* ————— *ff*  
*gliss.*

Vln. II  
*pp* ————— *ff*  
*gliss.*

Vla.  
*pp* ————— *ff*  
*gliss.*

Pno.  
*fff*



Vln. I  
103  
*sim.*  
*pp* ————— *ff*  
*gliss.*

Vln. II  
*gliss.*  
*ff* ————— *pp*  
*gliss.*

Vla.  
*gliss.*  
*ff* ————— *pp*  
*gliss.*

Pno.  
*fff*

106

Vln. I *ff* *sul ponticello*

Vln. II *gliss.* *ff* *sul ponticello*

Vla. *gliss.* *ff* *sul ponticello*

Vc. *ff*

Pno. *ff*



109

Vln. I

Vln. II

Vla.

Vc.

Pno.

112

Vln. I

Vln. II

Vla.

Vc.

Pno.



115

Vln. I

Vln. II

Vla.

Vc.

Pno.

118

Vln. I

Vln. II

Vla.

Vc.

Pno.



121

Vln. I

Vln. II

Vla.

Vc.

Pno.

124 **F** *sul tasto*

Vln. I *pp sul tasto*

Vln. II *pp sul tasto*

Vla. *pp sul tasto*

Vc. *pp*

Pno.

*v* *v*



131

Vln. I

Vln. II

Vla.

Vc.

Pno.

139

Vln. I

Vln. II

Vla.

Vc.

Pno.

143

Vln. I

Vln. II

Vla.

Vc.

146

Vln. I

Vln. II

Vla.

*pp*

149

Vln. I

*ppp*

only fingering without bow

"Ihmeellinen voima väkisin tahtoi saada minut ottamaan nuorimman lapseni hengiltä"

## II. Pysähdys

**Largo** ♩ = 60

*I*

Vln. I *ff* *p*

Vln. II *ff*

Vla. *ff* *p*

Vc. *fp*

Pno. *f* palm mute

white noise,  
play on top of bridge

8vb

Ped.



*9*

Vln. I *mp* *sub. p* *mp* *pp*

Vln. II *mp* *pp*

Vla. *mp* *sub. p* *pp*

Vc.

Pno.

(8)



Musical score for measures 16-23. The score includes staves for Vln. I, Vln. II, Vla., Vc., and Pno. The Vln. I and Vla. parts feature triplets and dynamic markings of *fp*, *mp*, and *p*. The Pno. part includes triplets in the right hand and chords in the left hand. A rehearsal mark (8) is located at the bottom left of the first system.



Musical score for measures 24-31. The score includes staves for Vln. I, Vln. II, Vla., Vc., and Pno. The Vln. I, Vln. II, and Vla. parts feature glissandos and dynamic markings of *f*, *p*, and *ff*. The Pno. part includes triplets and a *ff* dynamic marking. A rehearsal mark (8) is located at the bottom left of the first system. A **G** chord symbol is present above the Vln. I staff in measure 27, and another **G** chord symbol is present above the Pno. staff in measure 29. The word "Red." is written at the bottom right of the second system.

31

Vln. I

Vln. II

Vla.

Vc.

Pno.

*gliss.*

*ff*

*tr*

*ff*

*p*

8va

3 3 3 3 3 3 3 3



35

Vln. I

Vln. II

Vla.

Vc.

Pno.

*fp*

*ff*

*fp*

*ff*

*fp*

*ff*

*f*

*ff*

3 3 3 3 3 3 3 3

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Musical score for measures 40-47. The score includes staves for Vln. I, Vln. II, Vla., Vc., and Pno. The string parts (Vln. I, Vln. II, Vla., Vc.) feature a melodic line with triplets and glissando markings, and a rhythmic accompaniment of sixteenth notes with accents. The piano part (Pno.) consists of chords and sustained notes. A double bar line is present at the end of measure 47.



Musical score for measures 42-49. The score includes staves for Vln. I, Vln. II, Vla., Vc., and Pno. The string parts (Vln. I, Vln. II, Vla., Vc.) feature a rhythmic accompaniment of sixteenth notes with accents and triplets. The piano part (Pno.) consists of chords and sustained notes. A double bar line is present at the end of measure 49.

**H** Panico ♩ = 160

44

Vln. I

Vln. II

Vla.

Vc.

Pno.

**H** Panico ♩ = 160

*8va* 5

5

5

5

3

5

3

*Ped.*

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46

Vln. I

Vln. II

Vla.

Vc.

Pno.

*p*

*ff*

*8va* - - 29



48

Vln. I

Vln. II

Vla.

Vc.

Pno.

*ff*

*ff*

*8va* - -

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30

Musical score for measures 30-34. The score includes staves for Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Piano (Pno.).

- Measures 30-31:** Vln. I and Vln. II play a melodic line starting on G4 (with a sharp sign) and moving to B4. The dynamic is *p*. The Pno. part features a triplet of eighth notes in the right hand and a bass line with chords in the left hand.
- Measures 32-34:** The Vln. I and Vln. II parts continue with a similar melodic line. The Pno. part continues with the triplet pattern.



Musical score for measures 55-59. The score includes staves for Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Piano (Pno.).

- Measures 55-56:** Vln. I and Vln. II play a melodic line starting on G4 (with a sharp sign) and moving to B4. The dynamic is *ff*. The Pno. part features a triplet of eighth notes in the right hand and a bass line with chords in the left hand.
- Measures 57-59:** The Vln. I and Vln. II parts continue with a similar melodic line. The Pno. part continues with the triplet pattern.

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59 31

Score for measures 59-62. The score includes staves for Vln. I, Vln. II, Vla., Vc., and Pno. The Pno. part features triplets and quintuplets. The strings play chords, with some parts marked *8va*. A double bar line is present at the end of measure 62.



63

Score for measures 63-66. The score includes staves for Vln. I, Vln. II, Vla., Vc., and Pno. The Pno. part features triplets and chords. The strings play chords, with some parts marked *8va*. A double bar line is present at the end of measure 66.

68

Vln. I

Vln. II

Vla.

Vc.

Pno.

8va

This system contains measures 68 through 73. It features five staves: Violin I, Violin II, Viola, Violoncello, and Piano. The Violin I and II parts are marked with a forte dynamic and include an 8va (octave) instruction. The Viola and Violoncello parts also feature a forte dynamic. The Piano part is marked with a forte dynamic and includes a 7 (pedal) instruction. The music consists of sustained chords in the upper strings and a rhythmic accompaniment in the piano.



74

Vln. I

Vln. II

Vla.

Vc.

Pno.

5

This system contains measures 74 through 79. It features five staves: Violin I, Violin II, Viola, Violoncello, and Piano. The Violin I and II parts are marked with a forte dynamic and include a circled 8 (octave) instruction. The Viola and Violoncello parts also feature a forte dynamic. The Piano part is marked with a forte dynamic and includes a circled 5 (finger) instruction. The music consists of sustained chords in the upper strings and a rhythmic accompaniment in the piano.



Musical score for measures 76-80. The score includes staves for Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Piano (Pno.).

- Vln. I:** Starts at measure 76 with a circled '8' and a dashed line. The note is a half note G#4.
- Vln. II:** Starts at measure 76 with a circled '8' and a dashed line. The note is a half note F#4.
- Vla.:** Starts at measure 76 with a circled '8' and a dashed line. The note is a half note G#4. A glissando line is marked above the staff.
- Vc.:** Starts at measure 76 with a circled '8' and a dashed line. The note is a half note G#3. A glissando line is marked above the staff.
- Pno.:** Features a complex rhythmic pattern with five-measure rests (marked '5') and various note values (quarter, eighth, and sixteenth notes) in both hands.

Red.

\*



Musical score for measures 77-80. The score includes staves for Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Piano (Pno.).

- Vln. I:** Measures 77-80 show a sequence of notes with accents (v) and slurs. Measure 77: G#4, A4, B4, C5. Measure 78: D5, E5, F#5, G#5. Measure 79: A5, B5, C6, D6. Measure 80: E6, F#6, G#6, A6.
- Vln. II:** Measures 77-80 show a sequence of notes with accents (v) and slurs. Measure 77: F#4, G#4, A4, B4. Measure 78: C5, D5, E5, F#5. Measure 79: G#5, A5, B5, C6. Measure 80: D6, E6, F#6, G#6.
- Vla.:** Measures 77-80 show a sequence of notes with accents (v) and slurs. Measure 77: G#3, A3, B3, C4. Measure 78: D4, E4, F#4, G#4. Measure 79: A4, B4, C5, D5. Measure 80: E5, F#5, G#5, A5.
- Vc.:** Measures 77-80 show a sequence of notes with accents (v) and slurs. Measure 77: G#2, A2, B2, C3. Measure 78: D3, E3, F#3, G#3. Measure 79: A3, B3, C4, D4. Measure 80: E4, F#4, G#4, A4.
- Pno.:** Measures 77-80 show a sequence of notes with accents (v) and slurs in both hands, mirroring the string parts.

Pno.

82

8va

5

3

5

5

Ped.

Detailed description: This system contains measures 82 and 83. Measure 82 features a piano introduction (Ped.) in the bass clef with a five-fingered scale. Measure 83 continues with a five-fingered scale in the treble clef, marked with an 8va (octave) sign, and includes a triplet of eighth notes.



Pno.

84

5

5

5

5

Detailed description: This system contains measures 84 and 85. Measure 84 has a five-fingered scale in the treble clef with an 8va sign and a five-fingered scale in the bass clef. Measure 85 continues with a five-fingered scale in the treble clef and a five-fingered scale in the bass clef.



Pno.

85

3

5

3

Detailed description: This system contains measures 86 and 87. Measure 86 features a triplet of eighth notes in the treble clef and a five-fingered scale in the bass clef. Measure 87 continues with a five-fingered scale in the treble clef and a triplet of eighth notes in the bass clef.



Pno.

86

5

3

\*

Detailed description: This system contains measures 88 and 89. Measure 88 has a five-fingered scale in the treble clef and a five-fingered scale in the bass clef. Measure 89 continues with a five-fingered scale in the treble clef and a triplet of eighth notes in the bass clef, ending with an asterisk.

Largo ♩ = 54

I

87

Voice 1

Vln. I

Voice 2

Vln. II

Voice 3

Vla.

Voice 4

Vc.

Largo ♩ = 54

I

Voice 5

Pno.

v d | |

94

Score for measures 94-98, featuring the following parts:

- Voice 1:** Melodic line with lyrics "Ah" and "Ah".
- Vln. I:** Rests throughout the measures.
- Voice 2:** Sustained notes with dynamics *mf* and lyrics "m".
- Vln. II:** Sustained notes with dynamics *p*.
- Voice 3:** Sustained notes with dynamics *mf* and lyrics "m".
- Vla.:** Sustained notes with dynamics *p*.
- Voice 4:** Sustained notes with lyrics "m".
- Vc.:** Sustained notes.
- Voice 5:** Sustained notes with dynamics *mf* and lyrics "m".
- Pno.:** Piano accompaniment starting with a tremolo in measure 94, followed by sustained notes with dynamics *mf*.

100

Score for *Damström - Minna*, page 37. The score includes staves for Voice 1, Vln. I, Voice 2, Vln. II, Voice 3, Vla., Voice 4, Vc., Voice 5, and Pno. The music is in 6/4 time and features various dynamics (*mf*, *p*) and performance instructions (G.P., palm mute, 8vb).

Key features of the score include:

- Tempo/Measure:** 100
- Time Signature:** 6/4
- Dynamic Markings:** *mf* (mezzo-forte), *p* (piano).
- Performance Instructions:** G.P. (Grave Performance), palm mute, 8vb (8va below).
- Lyrics:** m

Mecanico ♩ = 180

III. Tahto

1 night mute

Vln. I *ff* night mute

Vln. II *ff* night mute

Vla. *ff*

Vc.

Pno.

Mecanico ♩ = 180

6

Vln. I

Vln. II

Vla.

Vc. noise (slow bow, much pressure) *f*

11

Vln. I

Vln. II

Vla.

Vc. gliss.

16

Vln. I

Vln. II

Vla.

Vc.

gliss.



22

**J** take off mute

Vln. I

Vln. II

Vla.

Vc.

take off mute

take off mute

take off mute

noise

*p*

Empty CD covers on top of the strings (inside the piano),  
a rattling "cembalo" sound (like a typewriter)

**J**

*pp*

Pno.

27 without mute

Vln. I *pp*

Vln. II *pp* without mute

Vc. *pp*

Pno.

31

Vln. I

Vln. II

Vc.

Pno.

35

Vln. I

Vln. II

Vc.

Pno.



39

Vln. I

Vln. II

Vla.

Vc.

Pno.

*ff*

*ff*



44

G.P. **K**

Vln. I

Vln. II

Vla.

Vc.

Pno.

G.P.

*ff*

*ff*

*ff*

**K**

G.P.

*ff*

49

Vln. I

Vln. II

Vla.

Vc.

Pno.



54

Vln. I

Vln. II

Vla.

Vc.

Pno.

G.P.

L

ppp

p

G.P.

L

p palm mute

59

59

Vln. I *f* *ff*

Vln. II *f* *ff*

Vla. *pp* *p*

Vc. *pp* *p*

Pno.

Measures 59-63. Vln. I and II start with *f* and *ff* dynamics. Vla. and Vc. start with *pp* and *p* dynamics. Pno. has a rhythmic accompaniment in the bass line.



64

64

Vln. I

Vln. II

Vla. *mp* *ff*

Vc. *mp* *p* *ff*

Pno. *mf* *f*

Measures 64-68. Vln. I and II are silent. Vla. and Vc. start with *mp* and *p* dynamics, then *ff*. Pno. starts with *mf* and *f* dynamics. The key signature changes to two flats and the time signature to 2/4.

Musical score for measures 69-72. The score is for a string quartet and piano. The instruments are Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Piano (Pno.). The key signature is one flat (B-flat major/D minor). The time signature is 5/8, which changes to 3/4 at measure 71. The dynamics are *ppp* (pianissimo) for measures 69-70, *p* (piano) for measure 71, and *f* (forte) for measure 72. The piano part features a rhythmic pattern of eighth and sixteenth notes in the bass clef.



Musical score for measures 73-76. The score is for a string quartet and piano. The instruments are Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Piano (Pno.). The key signature is one flat (B-flat major/D minor). The time signature is 6/8, which changes to 2/4 at measure 75 and 3/4 at measure 76. The dynamics are *ff* (fortissimo) for measures 73-74, *mf* (mezzo-forte) for measure 75, and *ppp* (pianissimo) for measure 76. The piano part features a rhythmic pattern of eighth and sixteenth notes in the bass clef.

78

Vln. I

Vln. II

Vla.

Vc.

Pno.

Take out all CD covers from the piano



84

Vln. I

Vln. II

Vla.

Vc.

Pno.

G.P.

M

pp

ppp

90

Vln. I

Vln. II

Vla.

Pno.

*pp*

15<sup>ma</sup>

3 3 3 3 3 5 3



94

Vln. I

Vln. II

Vla.

Pno.

(15)

3 3 3 5 3 5

98

Vln. I

Vln. II

Vla.

Pno.

*mf* *ff* *ppp*

(15) 15<sup>ma</sup>

7 3

103

Vln. I

Vln. II

Vla.

Pno.

(15) 8<sup>va</sup>

3 5 3 5 3 3

106

Vln. I

Vln. II

Vla.

Pno.

*p*

(8)

3 3 5 3 3

109

Vln. I *mp* *mf*

Vln. II *mp* *mf*

Vla. *mp* *mf*

Pno. *mf* *f*

111

Vln. I *f* *ff* **N**

Vln. II *f* *ff*

Vla. *f* *ff*

Pno. *ff* *fff* **N**

114

Vln. I noise *gliss.*

Vln. II *gliss.*

Vla. *gliss.*

Vc. *gliss.*

Pno.



119

Vln. I

Vln. II

Vla.

Vc.

Pno.

*gliss.*



125

Vln. I

Vln. II

Vla.

Vc.

Pno.

3

5

6

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50

129

Vln. I

Vln. II

Vla.

Vc.

Pno.



134

Vln. I

Vln. II

Vla.

Vc.

Pno.

137

noise

Vln. I

Vln. II

Vla.

Vc.

Pno.

*f* noise

*f* noise

*f* noise

*f* noise

gliss.

gliss.

gliss.

gliss.

5

3

3



141

gliss.

Vln. I

Vln. II

Vla.

Vc.

Pno.

gliss.

gliss.

gliss.

gliss.

5

3

6

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52

Musical score for measures 145-150. The score includes staves for Vln. I, Vln. II, Vla., Vc., and Pno. (Piano). The piano part consists of two staves. A double bar line is present at the end of measure 150. A circled 'O' is located above the first measure of the Vln. I staff.



Musical score for measures 150-155. The score includes staves for Vln. I, Vln. II, Vla., Vc., and Pno. (Piano). The piano part consists of two staves. A circled 'O' is located above the first measure of the Vln. I staff.

154

Vln. I

Vln. II

Vla.

Vc.

Pno.



158

Vln. I

Vln. II

Vla.

Vc.

Pno.

162

Vln. I

Vln. II

Vla.

Vc.

Pno.



169

Vln. I

Vln. II

Vla.

Vc.

Pno.

177

Vln. I

Vln. II

Vla.

Vc.

Pno.

G.P.

**P**

*ff*

*p*

*ff*



184

Vln. I

Vln. II

Vla.

Vc.

Pno.

night mute

G.P.

*pp*

*ff*

*ff*

*pp*

G.P.

190

Vln. I

Vln. II

Vla.

Vc.

Pno.



195

Vln. I

Vln. II

Vla.

Vc.

Pno.



200

take off night mute

G.P.

Q

pizz.

*fff*

Vln. I

Vln. II

Vla.

Vc.

Pno.



206

Vln. I

Vln. II

Vla.

Vc.

Pno.

211

Vln. I

Vln. II

Vla.

Vc.

Pno.  
pizz.  
inside piano with plectra



216

Vln. I

Vln. II

Vla.

Vc.

Pno.

221

Vln. I

Vln. II

Vla.

Vc.

Pno.

The musical score consists of five staves. The first four staves are for Vln. I, Vln. II, Vla., and Vc. The fifth staff is for Pno. The score is divided into six measures. The time signatures are 2/4, 3/4, 2/4, 4/4, 2/4, and 4/4. The Vln. I and Vln. II parts play a melodic line with eighth and sixteenth notes. The Vla. and Vc. parts play a rhythmic accompaniment with eighth and sixteenth notes. The Pno. part is mostly silent, with some chords in the first two measures.

"Sinä teossa toteutit tuota suurinta ikuista käskyä; rakasta lähimmäistäsi"

### IV. Muisto

*l* **Grave** ♩ = 54

Whistle  
*8<sup>va</sup>*

Voice I

Vln. I  
arco  
*p*

Vln. II  
arco  
col legno  
*ff mf p pp ppp ff mf p pp*

Vla.  
arco  
col legno  
*ff mf p ff mf p*

Vc.  
arco  
col legno  
*ff mf p ff mf p*

Pno.  
**Grave** ♩ = 54  
*ff mf p pp ff mf p pp*  
Senza ped.

5 (8) [-----]

Voice I

Vln. I

Vln. II

Vla.

Vc.

Pno.

*pp* *p* *mf* *ff* *ff* *mf* *p* *pp* *ppp*

*p* *mf* *ff* *ff* *mf* *p*

*pp* *p* *mf* *ff* *ff* *mf* *p* *pp*

8

Whistle *8va*

Voice 1

Vln. I

Voice 2

Whistle *8va*

Vln. II

*pp*

Voice 3

Whistle *8va*

Vla.

*p*

Vc.

*mf*

Voice 5

Whistle *8va*

Pno.

*ff*

*ff*

Detailed description: This page of a musical score, numbered 62, is for the piece 'Damström - Minna'. It features five vocal parts (Voice 1, 2, 3, and 5) and piano accompaniment (Pno.). The score is written in 5/4 time and consists of three measures. The first measure is in 5/4 time, and the second and third measures are in 4/4 time. The key signature has one sharp (F#). The vocal parts are marked with 'Whistle' and '8va', indicating a whistle effect. The piano accompaniment includes parts for Violin I and II, Viola, and Cello. The Violin II part is marked *pp* (pianissimo) and features a rhythmic pattern of eighth notes. The Viola and Cello parts are marked *p* (piano) and *mf* (mezzo-forte) respectively. The Piano part is marked *ff* (fortissimo) and features a rhythmic pattern of eighth notes. The score includes various musical notations such as rests, notes, and dynamic markings.

11

**R**

Vln. I

Vln. II

Vla.

Vc.

Pno.

ord.

pp

f

8

ord.

f

8<sup>va</sup>

pp

f

Ped. (ad lib.)



14

Vln. I

Vln. II

Vla.

Vc.

Pno.

mp

f

mp

mp

f

mp

8

18

Whistle  
8va

Voice I

Vln. I

Vln. II

Vla.

Vc.

Pno.

col legno

ff mf p pp pp p mf ff

ff mf p p p mf ff

ff mf p p p mf ff

ff mf p pp pp p mf ff

senza ped.

20

Vln. II

Vla.

Vc.

Pno.

ord.

ord.

ord.

fff f ff fff f ord. ff fff f fff

fff





29 (8)

Vln. I

Vln. II

Vla.

Vc.

Pno.

Detailed description: This block contains the musical notation for measures 29 and 30. It features five staves: Violin I, Violin II, Viola, Violoncello, and Piano. The key signature has one sharp (F#). The music consists of rhythmic patterns of eighth and sixteenth notes with various articulations like accents and slurs. A dashed line above measure 29 indicates a first ending. The piano part includes both treble and bass clefs.



31 (8)

Vln. I

Vln. II

Vla.

Vc.

Pno.

G.P.

Detailed description: This block contains the musical notation for measures 31, 32, and 33. It features five staves: Violin I, Violin II, Viola, Violoncello, and Piano. The key signature has one sharp (F#). Measures 31 and 32 continue the rhythmic patterns from the previous section. Measure 33 is a grand finale (G.P.) consisting of a single note in each instrument. A dashed line above measure 31 indicates a first ending. The piano part includes both treble and bass clefs.

ca. 20"

**T**

Voice 1

34

Whistle, glissandi of variable length, vary speed

Sul E high register, glissandi of variable length, vary speed *p*

Vln. I

*pp*

Voice 2

Whistle, glissandi of variable length, vary speed

Sul E high register, glissandi of variable length, vary speed *p*

Vln. II

*pp*

Voice 3

Whistle, glissandi of variable length, vary speed

*p* Sul A high register, glissandi of variable length, vary speed

Vla.

*pp*

Voice 4

Whistle, glissandi of variable length, vary speed

*p* Sul A natural harmonics, glissandi of variable length, vary speed

Vc.

*pp*

Voice 5

**T**

Whistle, glissandi of variable length, vary speed

*pp*

Pno.

ca. 20" Whistle *mf* *8va*

ca. 15" *accel.*

35

Voice 1

Vln. I

Voice 2

Vln. II

Voice 3

Vla.

Voice 4

Vc.

Voice 5

*accel.*

Pno.

**U** **Energico** ♩ = 142

36

Voice I

Vln. I

Vln. II

Vla.

Vc.

**U** **Energico** ♩ = 142

pizz.  
inside piano with plectra

Pno.

*mp*

39

Vln. I

Vln. II

*p*

41

Vln. I

Vln. II

Vla.

Vc.

*p* 3 3 3 3

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70 44

Vln. I

Vln. II

Vla.

Vc.

*p*

3 3 3 3 3 3 3 3 3 3 3 3

5 5 5 5 5 5

Detailed description: This system contains measures 44, 45, and 46. It features four staves: Violin I, Violin II, Viola, and Violoncello. The Violin I and II parts play a melodic line with slurs and accents. The Viola part plays a triplet-based accompaniment. The Violoncello part plays a bass line with slurs and accents. The dynamic marking *p* is present at the beginning of measure 44. The number 44 is written above the first staff.

Vln. I

Vln. II

Vla.

Vc.

47

3 3 3 3 3 3 3 3 3 3 3 3

5 5 5 5 5 5

Detailed description: This system contains measures 47, 48, and 49. It features four staves: Violin I, Violin II, Viola, and Violoncello. The Violin I and II parts play a melodic line with slurs and accents. The Viola part plays a triplet-based accompaniment. The Violoncello part plays a bass line with slurs and accents. The number 47 is written above the first staff.

Vln. I

Vln. II

Vla.

Vc.

50

*mp* *mf*

*mp* *mf*

3 3 3 3 3 3 3 3 3 3 3 3

*mp* *mf*

5 5 5 5 5 5

Detailed description: This system contains measures 50, 51, and 52. It features four staves: Violin I, Violin II, Viola, and Violoncello. The Violin I and II parts play a melodic line with slurs and accents. The Viola part plays a triplet-based accompaniment. The Violoncello part plays a bass line with slurs and accents. The dynamic markings *mp* and *mf* are present at the beginning of measure 50. The number 50 is written above the first staff.

53

Vln. I *f*

Vln. II *f*

Vla. *f* 3 3 3 3

Vc. *f* 5 5



Repeat as many times as you like,  
as many times as you feel the crescendo  
needs. (Follow one leader fow coming  
together to V.)

56

Vln. I *ff*

Vln. II *ff*

Vla. *ff* 3 3 3 3

Vc. *ff* 5 5

72

V

Grave ♩ = 54

Vln. I  
*fff* *mf*

Voice 2  
Sing *f* *mf* *mf*  
Ah ah ah

Vln. II  
*fff* *f* *mp* *pp* *p*

Voice 3  
Sing *f* *mf* *mf*  
Ah ah ah

Vla.  
*fff* *f* *mp* *pp* *p*

Voice 4  
Sing *f* *mf* *mf*  
Ah ah ah

Vc.  
*fff* *mf* *f* *mp* *mp* *pp* *p*

Voice 5  
V Grave ♩ = 54  
Sing *mf* *mf* *mf*  
Ah ah

Pno.  
pizz. inside piano with plectra  
*mp*



66

Vln. I

Voice 2  
*mf* *mf* *p*  
ah ah ah

Vln. II  
*pp* *p* *pp* *p* *pp* *p*

Voice 3  
*mf* *mf* *p*  
ah ah ah

Vla.  
*pp* *p* *pp* *p* *pp* *p*

Voice 4  
*p*  
ah ah ah

Vc.  
*pp* *p* *pp* *p* *pp* *p*

Voice 5  
*mf* *mf* *p*  
ah ah ah

Pno.  
(8)

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74

72

The musical score consists of the following parts:

- Voice 1:** Treble clef, rests in measures 1-4, then a whole note 'm' in measure 5 with a *p* dynamic.
- Vln. I:** Treble clef, melodic line with slurs and accents in measures 1-4, then chords in measures 5 and 6.
- Voice 2:** Treble clef, whole notes 'ah' (measures 1-2, *p*), 'ah' (measures 3-4, *mf*), and 'm' (measure 5, *p*).
- Vln. II:** Treble clef, chords in measures 1-2 (*pp*), then chords in measures 3-4 (*p*), and chords in measures 5 and 6.
- Voice 3:** Treble clef, whole notes 'ah' (measures 1-2, *p*), 'ah' (measures 3-4, *mf*), and 'm' (measure 5, *p*).
- Vla.:** Bass clef, chords in measures 1-2 (*pp*), then chords in measures 3-4 (*p*), and chords in measures 5 and 6.
- Voice 4:** Treble clef, whole notes 'ah' (measures 1-2, *p*), 'ah' (measures 3-4, *mf*), and 'm' (measure 5, *p*).
- Vc.:** Bass clef, chords in measures 1-2 (*pp*), then chords in measures 3-4 (*p*), and chords in measures 5 and 6.
- Voice 5:** Treble clef, whole notes 'ah' (measures 1-2, *p*), 'ah' (measures 3-4, *mf*), and 'm' (measure 5, *p*).
- Pno.:** Grand staff, starts with a circled 8 in measure 1, followed by a melodic line in the right hand and rests in the left hand.

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77

Whistle  
8<sup>va</sup>-----|

75

Voice 1

Vln. I

Voice 2

Vln. II

Voice 3

Vla.

Voice 4

Vc.

Voice 5

Pno.

The musical score is arranged in a system of staves. The top staff is for Voice 1, followed by Vln. I, Voice 2, Vln. II, Voice 3, Vla., Voice 4, Vc., Voice 5, and Pno. at the bottom. The time signature is 6/4. The key signature is one flat (B-flat). The score includes a whistle part with a circled 8 above a dotted line, indicating an octave. Dynamics are marked 'p' (piano). The piano part has a specific articulation symbol (phi with a slash) and a circled 8 above a dotted line.