

Cecilia Damström

Op.60

Aino

Pierrot ensemble (quintet)

24'

2018

My second piano quintet “Aino” Op.60 is also the second quintet out of a trilogy consisting of three large form works with the theme “**Woman’s Destiny**”. The trilogy is a three-year commission by the **Kokonainen Festival** in Finland. The first quintet “Minna” was premiered at the festival in 2017 and the last quintet “Helene” will be premiered at the festival in 2019.

The second quintet “**Aino - Emotions from the life of Aino Sibelius**” will get its world premiere this year on the 8th of June at the Kokonainen Festival 2018. It will be played by the incredible musicians **Heli Haapala** flute, **Pekka Niskanen** clarinet, **Linda Suolahti** violin, **Lauri Angervo** cello and **Tiina Karakorpi** piano. As the name says, it is a selection of feelings from the turbulent and fascinating life of Aino Sibelius (1871-1969). She was the sister of three artists (the writer **Arvid Järnefelt**, the painter **Eero Järnefelt** and the composer **Armas Järnefelt**) but she is best known for her being the wife of the Finnish composer **Jean Sibelius**.

Aino Sibelius was in opposite to **Minna Canth** very hard for me to understand as a person and also at an emotional level, which means that I have worked very hard on this quintet “Aino”. As **Jenny Kirves** concludes in her book “*Ilmeellinen olento*” (freely translated into English by me):

“Aino Sibelius truly was a wondrous being. The secret of her persona will always remain a mystery to us, no matter how hard we try to get to her core. As a human she was of her own class, a special and contradictory woman, who at the same time was modest and strong, but within her strength very sensitive and sometimes soft, even weak. Her personality is hard to categorise. Even in her time she was considered to have a special character, which was hard to understand for many. From today’s perspective it feels even harder. The women of today maybe find it even harder to identify themselves with her persona than the women of her time. In this sense she was an artist in the same way as her husband.”

The easy way out would be to analyse Aino from today’s feminist perspective as a person who sacrificed her own persona for her husband’s music. However she never experienced that she had done so, instead she felt uplifted by her husband’s music and to be part of something infinite and holy, and she saw herself as a privileged person. The persona of Aino Sibelius therefore can’t be put into the context of today’s view of equality. Aino didn’t feel repressed because for her it was self-evident that the woman is a woman and the man is a man, who both live according to their nature. It wasn’t a question of repressing or being repressed, she thought women were meant to use their own strength and men their own, and in this way they would fulfill their own path decided by destiny.”

Even though Aino has been very difficult for me to understand, I still wanted her to be part of my trilogy “Woman’s Destiny” because without her dedication to her husband and to their family we would maybe (most likely) not have so many works by Jean Sibelius. Even Jean Sibelius acknowledged how lucky he had been to marry Aino and said in his speech on Aino’s 75th Birthday “*You might have been happier and better off marrying another man, but I could never have been happier with anyone than with you*”.

The first movement “**Rakkaus**” (Love) is what kept their marriage together even through very turbulent times and the severe alcoholism, which Jean Sibelius suffered from. Aino and Jean felt that they had found a soulmate in each other and loved each other deeply. Even after having been married for years they seemed to be newly in love and Aino has also been called “the genius of love”. She wrote about their marriage “*I am happy that I have been able to live by his side. I feel that I have not lived for nothing. I do not say that it has always been easy – one has had to repress and control one’s own wishes – but I am very happy. I bless my destiny and see it as a gift from heaven. To me my husband’s music is the word of God – its source is noble, and it is wonderful to live close to such a source.*”

Repressing her own needs was a great part of Aino Sibelius’ life, even if she saw it as her duty to do so. The second movement “**Höyry**” (Steam) is about repressing and controlling herself, while “steam was coming out from her ears”. Having six daughters with a man who suffered from alcoholism, and his travelling a lot for his work, and his spending a lot of nights away from home drinking, it must have been such a strain on their marriage that it is hard to imagine how Aino made it through those times. But when Aino was angry at her husband she would not shout at him, she would sulk in silence for days or even weeks at a time.

But even during hard the times of their marriage, Aino Sibelius always missed her husband very much when he wasn’t at home, which the third movement “**Kaipaus**” (Longing) is about. When the Sibelius family got a radio set at home, she got some comfort from hearing his music and concerts being broadcasted, she felt closer to Jean through his music. After his death she lived for another 12 years in which she missed him tremendously. Aino would every evening read his scores in bed, just to feel that he was a bit closer to her, for a little while.

“**Rautaa**” means iron and I feel that was what this woman, Aino Sibelius, was made of. The small and fragile woman Aino had so much willpower and dedication to her life task and destiny that all I can do is admire her. Aino Sibelius’ life was anything but easy: being the wife of an alcoholic artist who is supposed to have said “*I’m a poor man with a rich man’s habits*”, which would lead to financial distress. Moreover their third child Kirsti died from typhoid fever at the age of two (in 1900), Aino’s sister Ellen committed suicide one year later. Aino lived through both of the world wars and the Finnish civil war. All of this is more than most people could endure in a lifetime, but Aino did.

Title: Aino

Opus number: 60

Movements: I. Rakkaus II. Höyry III. Kaipaus IV. Rautaa

Composer: Cecilia Damström

Instrumentation: flute, clarinet, violin, cello and piano
also required to sing, whistle and play extended techniques

Composed: April to May 2018

Commissioned by: Kokonainen Festival

Duration: 24 min

For more information please contact

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Aino

Tunnelmia Aino Sibeliuksen elämästä

Op.60

I. Rakkaus

II. Höyry

III. Kaipausta

IV. Rautaa

Requirements:

Three female (or relatively high) voices (within the quintet)
 Vocal fry (by the three singers)
 At least two whistlers (within the quintet)
 Whistled notes sound one octave above the notated notes
 All sung and whistled parts can be exchanged among the players of the quintet. Please don't change ranges, if possible.
 (Notated according to the possibilities of the quintet which premiered the piece)

Piano:

Grand Piano with three pedals (sostenuto pedal)
 Two Ebows for piano (can be purchased online at for instance Thomann)
 Two metal plates for putting inside piano (about 2mm thick)
 Paper for putting inside the piano
 Blue Tack for putting inside the piano (one note)
 (Tape for marking the strings which will be prepared)
 Tapping on piano (on wood)
 Palm mute (pitch always audible)
 (Plectra)
 Pluck on the tuning picks with a plectra / Pluck with fingers the short part of the string above the sounding string, with your finger
 All rhomb shaped notes are prepared notes
 Sing (Voice Pno staff)
 Whistle (all rhomb shaped notes on the Voice Pno staff)

Flute:

Flute
 Bass Flute
 Piccolo Flute
 Jet Whistle
 Whistle tones
 Frullato
 Improvisation (like an electric guitar solo)
 Sing (Voice Fl staff)

Clarinet:

Growling
 Glissando
 Wind sounds
 Key clicks
 Improvisation (like an electric guitar solo)

Violin:

Sing (Voice Vln staff)
 Whistle (all rhomb shaped notes on the Voice Vln staff)
 Noise (high pressure, slow bow)
 Col legno battuto
 (If sensitive bow: a wooden stick, for instance flute cleaning stick, for col legno battuto)
 Very large glissandos
 Improvisation (like an electric guitar solo)

Cello:

Whistle (all rhomb shaped notes on the Voice Vlc staff)
 Noise (high pressure, slow bow)
 Col legno battuto
 Very large glissandos
 Improvisation (like an electric guitar solo)

Omistettu kaikille epäitsekkäille naisille
jotka ovat antamalla oman elämänsä auttaaksen toisia ihmisiä tehneet tästä maailmasta paremman

Dedicated to all unselfish women
who by dedicating their own life for helping other people there by have made this world a better place

Score in C

Aino

Tunnelmia Aino Sibeliuksen elämästä

I. Rakkaus (Love)

Dolce ♩ = ca 60

Cecilia Damström 2018

whistle tone (freely, random pitch and rhythm)

8va

Flute

Clarinet in Bb

Violin

Violoncello

"whistle tone" (overtone gliss, freely, listen to the flute)

8va

ppp

When three staves,
Highest staff: inside piano

e-bow

e-bow2

slow gliss, with fingernails

8va gliss

press sliently
and leave in
sostenuto pedal

Sostenuto pedal until the end

Dolce ♩ = ca 60

e-bow

e-bow2

ppp

10

Fl.

Cl.

key clicks (freely)

Vln.

Vc.

pluck freely the side
of the tuning picks
with a plectra (alternative: pluck the short part of the string
above the sounding string, with your fingers)

Pno.

Ebow

6

A

16

Fl.

Cl.

Voice Vln

Vln.

Voice Vlc

Vc.

Voice Pno

Pno.

Ebow

pp

pp

whistle

p

p

pp

p

whistle

p

pp

whistle

p

whistle

p

pic on the side of the tuning pics with a plectra

slow gliss, with fingernails

mp

pp

p

gliss

26 **B** whistle tone (breath on the first beat of the bar) whistle tone 7

Fl. *f* (*p*) *g^{va}* whistle tone

Cl. *f* *p* *mf* wind sound

Voice Vln. *f* *p* *mp* *p*

Vln. *f* *pp*

Voice Vlc. *f*

Vc. *f*

Voice Pno. *f*

Pno. *f* *g^{va}* *gliss.* slow gliss. with fingernails

Ebowa **B**

35 **C**

Fl. *pp*

Cl. *pp* *mf*

Vln. *p* *mp* *mf* *f*

Vc. *pp* *mp* *mf* *f*

Pno.

Ebowa **C**

8

41 **D**

Fl.

Cl. *gliss.*

Voice Vln

Vln. *mf* *p* *f* *mf*

Vc. *p* *mf* *mf*

Voice Pno

Pno. *trem.* *pp*

Senza ped. (only sostenuto ped since before)

Ebowa *mf*

51 **E**

Fl. *p* *mp* *mf* *f*

Cl. *p* *mp* *mf* *f*

Vln. *p* *mp* *mf* *f*

Vc. *p* *mp* *mf* *f*

Pno. *3* *3* *3* *f*

Ebowa **E**

F

56

Fl.

Cl.

Vln.

Vc.

Pno.

Ebow

ff

ff

ff

ff



G Allegro
♩ = ca 120

60

Fl.

Cl.

Vln.

Vc.

Pno.

Ebow

fff

f

fff

f

fff

f

fff

f

fff

f

pp

f

sub.mp

sub.mp

f

f

gliss.

gliss.

gliss.

white key gliss
8va

gliss.

gliss.

gliss.

G Allegro
♩ = ca 120

10

Musical score for measures 64-67. The score includes parts for Flute (Fl.), Clarinet (Cl.), Violin (Vln.), Viola (Vc.), Piano (Pno.), and Ebow. The Flute and Clarinet parts feature long, sustained notes with slurs. The Violin and Viola parts have a melodic line with a glissando effect, marked with *f sub.mp* and *gliss.*. The Piano part features a rhythmic accompaniment with triplets and slurs. The Ebow part has a sustained, low-frequency line.



Musical score for measures 68-71. The score includes parts for Flute (Fl.), Clarinet (Cl.), Violin (Vln.), Viola (Vc.), Piano (Pno.), and Ebow. The Flute and Clarinet parts feature long, sustained notes with slurs. The Violin and Viola parts have a melodic line with a glissando effect, marked with *f sub.mp* and *gliss.*. The Piano part features a rhythmic accompaniment with slurs. The Ebow part has a sustained, low-frequency line.

Danström - Aino

72

Fl.

Cl.

Vln.

Vc.

Pno.

Ebow

gliss.

f sub.*mp*

3

5

11

Detailed description: This system covers measures 72 to 75. The Flute and Clarinet parts feature long, sustained notes with slurs. The Violin and Viola parts play rapid sixteenth-note passages with glissando markings and dynamic markings of *f* and *sub.mp*. The Piano part consists of chords with triplets and a quintuplet. The Ebowed strings play sustained notes with slurs.



76

Fl.

Cl.

Vln.

Vc.

Pno.

Ebow

gliss.

f sub.*mp*

5

3

3

7

Detailed description: This system covers measures 76 to 79. The Flute and Clarinet parts continue with sustained notes. The Violin and Viola parts feature more complex rhythmic patterns with glissando and dynamic markings. The Piano part includes chords with quintuplets, triplets, and a septuplet. The Ebowed strings play sustained notes with slurs.

Damström - Aino

12

Musical score for measures 80-83. The score includes parts for Flute (Fl.), Clarinet (Cl.), Violin (Vln.), Viola (Vc.), Piano (Pno.), and Ebow. The Flute and Clarinet parts feature long, sustained notes with breath marks. The Violin and Viola parts play a continuous sixteenth-note glissando, marked with *gliss.* and dynamic markings of *f sub.mp*. The Piano part features a complex rhythmic pattern with fingerings 9, 5, 5, 5, 5, 3, 3, 3, 3. The Ebow part consists of sustained notes with breath marks.

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Musical score for measures 84-87. The score includes parts for Flute (Fl.), Clarinet (Cl.), Violin (Vln.), Viola (Vc.), Piano (Pno.), and Ebow. The Flute and Clarinet parts feature long, sustained notes with breath marks. The Violin and Viola parts play a continuous sixteenth-note glissando, marked with *gliss.* and dynamic markings of *f sub.mp*. The Piano part features a complex rhythmic pattern with fingerings 3, 3, 3, 3. The Ebow part consists of sustained notes with breath marks.

Danström - Aino

88 13

Fl.

Cl.

Vln. *f sub.mp* *gliss.* *f sub.mp*

Vc. *f sub.mp* *gliss.*

Pno.

Ebow



92

Fl.

Cl.

Vln. *gliss.* *ff* *8va*

Vc. *f sub.mp* *gliss.* *ff*

Pno. *f*

Ebow

97

Fl.

Cl.

Vln.

Vc.

Pno.

Ebowa



105

Fl.

Cl.

Vln.

Vc.

Pno.

Ebowa

ff

press silently,
release sostenuto ped

Prepare the piano (inside the piano):

1. Two metal plates on the two lowest sections of strings
2. Blue-Tack on d1 (see bar 2)
3. Two screws on both sides of a1 (see bar 5)
4. Paper on second highest register
5. Paper with screws on top on highest register

II. Höyry (Steam)

I Mecanico ♩ = ca 80

Fl.
 Cl.
 Vln.
 Vc.
 Pno.
 prepared notes:
 d= very much damped (Blue-Tack)
 mp
 tap (on wood)

Detailed description: This block contains the first four measures of the 'Mecanico' section. The score is for a full orchestra. The woodwinds (Flute and Clarinet) and strings (Violin and Viola) are mostly silent, indicated by rests. The piano part is the primary focus, featuring a rhythmic pattern of eighth notes in the right hand and a series of 'x' marks in the left hand representing taps on the wood. A dynamic marking of *mp* is present. A note in the right hand is marked with a 'd' and a notehead, indicating it is a prepared note that is very much damped.



Fl.
 Cl.
 Vln.
 Vc.
 Pno.
 noise (no pitch)
 prepared note:
 a= ringing (bell like) (two screws, on each side of the strings)
 hold on as long as possible (but do repeat it when notated)

Detailed description: This block contains measures 5 through 8. The woodwinds and strings remain silent. The piano part continues with the rhythmic tapping pattern. A dynamic marking of *mp* is present. A note in the right hand is marked with an 'a' and a notehead, indicating it is a prepared note that rings like a bell. In the violin part, there is a section of 'noise (no pitch)' represented by scribbled lines. A double bar line is shown to the left of measure 5.



Fl.
 Cl.
 Vln.
 Vc.
 Pno.
 jet whistle
 H
 Key clicks (no matter what pitch, one with as much sound as possible)
 p
 mp
 ff
 pizz.
 f

Detailed description: This block contains measures 9 through 12. The flute part begins with a 'jet whistle' sound, marked with a box containing the letter 'H'. The dynamics for the flute are *f*, *pp*, *pp*, and *pp*. The clarinet part has 'Key clicks' marked with a dynamic of *p*. The violin part starts with a dynamic of *mp*, then *ff* with a 'pizz.' (pizzicato) marking. The viola part has a dynamic of *f*. The piano part continues with the rhythmic tapping pattern and a dynamic of *f*. A double bar line is shown to the left of measure 9.

13

Fl. *pp* *pp* *pp*

Cl.

Vln. noise *mp* *ff*

Vc. noise (no pitch) *mp*

Pno.

Detailed description: This system contains measures 13 through 16. The Flute part has a melodic line with dynamics *pp* in measures 13, 14, and 15. The Clarinet part has a rhythmic accompaniment. The Violin part has a long note in measure 14 with a 'noise' marking, and a crescendo from *mp* to *ff* in measure 16. The Viola part has a similar long note in measure 14 with 'noise (no pitch)' and a crescendo to *mp* in measure 16. The Piano part has a consistent rhythmic accompaniment with 'x' marks on the bass line.

I

17 jet whistle

Fl. *f* *pp* *pp* *pp* *pp*

Cl. senza sord. *pp* *pp* *pp* *pp* *pp*

Vln.

Vc. *ff*

Pno.

Detailed description: This system contains measures 17 through 20. The Flute part starts with a 'jet whistle' in measure 17 with a dynamic of *f*, then plays a melodic line with *pp* dynamics in measures 18-20. The Clarinet part plays a similar melodic line with *pp* dynamics and 'senza sord.' marking. The Violin and Viola parts are silent. The Piano part has a consistent rhythmic accompaniment with 'x' marks on the bass line.

21

Fl. *pp* *pp* *pp* *pp*

Cl. *pp* *pp* *pp* *pp*

Vln. noise *mp* *ff*

Vc. noise *mp* *ff*

Pno.

Detailed description: This system contains measures 21 through 24. The Flute and Clarinet parts have melodic lines with *pp* dynamics. The Violin and Viola parts have long notes with 'noise' markings and crescendos from *mp* to *ff* in measure 24. The Piano part has a consistent rhythmic accompaniment with 'x' marks on the bass line.

25 $\text{♩} = \text{♩}$

Fl. *ff*

Cl. *ff*

Vln. (if sensitive bow, change to wooden stick) *f* *p* *pp*

Vc.

Pno. *pp*



30 $\text{♩} = \text{♩}$

Fl.

Cl.

Vln.

Vc.

Pno.



33

Fl. jet whistle *f*

Cl. wind sound *f*

Vln. *p* *mp*

Vc. noise

Pno.

36

Fl. *f* wind sound

Cl. *f*

Vln. *f* *p* *pp* noise *p*

Vc. *f* *f*

Pno.

Detailed description: This system contains measures 36, 37, and 38. The Flute part has a dynamic of *f* and includes a 'wind sound' effect. The Clarinet part also has a dynamic of *f*. The Violin part starts with *f*, then *p*, *pp*, and ends with *p*, with a 'noise' effect. The Viola part has dynamics of *f* and *f*. The Piano part is silent.



39

Fl. *f*

Cl. *f*

Vln. *mp* noise *f*

Vc. *f*

Pno. *pp*

Detailed description: This system contains measures 39 through 44. The Flute and Clarinet parts have a dynamic of *f*. The Violin part starts with *mp* and 'noise', then *f*, and features triplets in measures 41 and 43. The Viola part has a dynamic of *f*. The Piano part has a dynamic of *pp* and includes an 8va marking in measures 41 and 42.



45 **K**

Fl. *pp*

Cl.

Vln. *p*

Vc.

Pno. *pp* 8va

like previously, always hold on to the highest a (and lowest ab) as long as possible

Detailed description: This system contains measures 45, 46, and 47. The Flute part has a dynamic of *pp*. The Violin part has a dynamic of *p*. The Piano part has a dynamic of *pp* and includes an 8va marking. A performance instruction reads: 'like previously, always hold on to the highest a (and lowest ab) as long as possible'. The Piano part features a triplet in measure 47.

48

Fl.

Cl.

Vln.

Vc.

noise
mf

Pno.



51

Fl.

Cl.

growl

Vln.

mp

Vc.

Pno.

20

54

Musical score for measures 54-57. The score includes parts for Flute (Fl.), Clarinet (Cl.), Violin (Vln.), Viola (Vc.), and Piano (Pno.).

- Fl.:** Features a melodic line with trills and triplets. A fermata is placed over the final note of the first measure.
- Cl.:** Remains silent throughout these measures.
- Vln.:** Plays a rhythmic pattern of eighth notes with accents. Includes markings for "noise" and "mf".
- Vc.:** Remains silent throughout these measures.
- Pno.:** Features a complex texture with rapid sixteenth-note passages. Includes markings for "mf" and "8".



58

L

Musical score for measures 58-61. The score includes parts for Flute (Fl.), Clarinet (Cl.), Violin (Vln.), Viola (Vc.), and Piano (Pno.).

- Fl.:** Features a melodic line with trills and triplets. A fermata is placed over the final note of the first measure.
- Cl.:** Remains silent until measure 60, where it plays a "growl" effect. A fermata is placed over the "growl" marking.
- Vln.:** Plays a rhythmic pattern of eighth notes with accents. Includes markings for "mf" and "8".
- Vc.:** Remains silent throughout these measures.
- Pno.:** Features a complex texture with rapid sixteenth-note passages. Includes markings for "mf" and "8".

61

Fl. *mf* 3 ord. 3 jet whistle *f* growl

Cl. *f* *f* *f* *f* *f* *f*

Vln. (If you have been using a stick, change back to bow) arco ord. noise *f*

Vc. (arco ord.) noise *f*

Pno. (8) *f* 3 *f*



69

Fl. jet whistle *f* *ppp* *f* ord.

Cl. *f* *ppp* noise *f*

Vln. noise *ppp* noise *f*

Vc. *ppp* noise *f*

Pno. *pp* *ff*

Musical score for measures 74-76. The score includes staves for Flute (Fl.), Clarinet (Cl.), Violin (Vln.), Viola (Vc.), and Piano (Pno.). The Flute and Clarinet parts are mostly rests, with a long slur over the Clarinet staff in measure 74. The Violin and Viola parts are also mostly rests. The Piano part features a complex rhythmic pattern with many beamed notes and rests, including some triplets.



Musical score for measures 77-79. The score includes staves for Flute (Fl.), Clarinet (Cl.), Violin (Vln.), Viola (Vc.), and Piano (Pno.). The Flute and Clarinet parts have triplets in measures 78 and 79. The Violin and Viola parts have triplets in measures 78 and 79, with a forte (*f*) dynamic marking. The Piano part continues with its complex rhythmic pattern, including triplets.

N

80

Fl.

Cl.

Vln.

Vc.

Pno.

(sim.)

3

3

3

3

(sim.)

5

6

7

(sim.)

5

6

7

(sim.)

5

6

7



82

Fl.

Cl.

Vln.

Vc.

Pno.

(sim.)

(sim.)

3

3

3

Musical score for measures 84-86. The score includes staves for Flute (Fl.), Clarinet (Cl.), Violin (Vln.), Viola (Vc.), and Piano (Pno.).

- Fl.:** Measure 84 has a whole rest. Measures 85 and 86 feature a rapid sixteenth-note pattern, marked with a sharp sign and "(sim.)".
- Cl.:** Similar to the Flute, with a whole rest in measure 84 and a rapid sixteenth-note pattern in measures 85 and 86, marked with "(sim.)".
- Vln.:** Measure 84 is marked "noise" with a double slash. Measures 85 and 86 feature a triplet of eighth notes, marked "ord." and "3".
- Vc.:** Similar to the Violin, with "noise" in measure 84 and a triplet of eighth notes in measures 85 and 86, marked "ord." and "3".
- Pno.:** The piano accompaniment consists of a steady eighth-note pattern in the right hand and a more complex eighth-note pattern in the left hand, including triplets.



Musical score for measures 87-90. The score includes staves for Flute (Fl.), Clarinet (Cl.), Violin (Vln.), Viola (Vc.), and Piano (Pno.).

- Fl.:** Measures 87-90 feature a rapid sixteenth-note pattern, marked with a sharp sign.
- Cl.:** Similar to the Flute, with a rapid sixteenth-note pattern in measures 87-90.
- Vln.:** Measures 87-90 feature a rapid sixteenth-note pattern.
- Vc.:** Measures 87-90 feature a rapid sixteenth-note pattern.
- Pno.:** The piano accompaniment continues with eighth-note patterns in both hands, including some rests in the right hand.

88

Fl. *To B. Fl.*

Cl.

Vln.

Vc.

Pno.

attacca

attacca

attacca

attacca

attacca

many shorter glissando,
right hand on white keys
and left hand on black keys

gliss.

attacca

III. Kaipaus (Longing)

Triste ♩ = ca 80

1 Bass Flute

Fl. *ppp* *pp* G.P.

Cl. *pp* G.P.

Vln. *ppp* sul pont G.P.

Vc. *ppp* G.P.

When three staves, the highest staff: inside piano
Take out everything from the piano
(metal plates, paper, blue-tack, screws)
Prepare ebows

ebow 1 ebow 2

Pno. *p* *p* 3 G.P.

glasses

Ebow Triste ♩ = ca 80

Damström - Aino

13 **O**

whistle tone
8va

B. Fl.

Cl.

Voice Vln

Vln.

Vc.

Pno.

Ebow

pp

p

p palm muted (always distinguishable pitch)

press silently

press silently

mp^m

27

25 **P**

whistle tone
8va

Voice Fl

B. Fl.

Cl.

Voice Vln

Vln.

Vc.

Voice Pno

Pno.

Ebow

sing

a a

p

p palm muted

begin with muting with hand palm gradually loosen the grip until normal

f

p

U.C. senza ped.

G.P.

G.P.

G.P.

G.P.

G.P.

trem.

Q

R

whistle tone

35

B. Fl. *8^{va}*

Cl.

Vln. arco ord. *pp* gliss. col legno battuto *p*

Vc. arco ord. *pp* gliss. col legno battuto *p*

Pno. *ppp* *p* slow gliss, with fingers *8^{va}* gliss. *p* palm muted

(U.C. senza ped.)



45 (8)

B. Fl. *8^{va}*

Cl. wind sounds *p*

Vln. *pp* *pp*

Vc.

Pno.

55 S

B. Fl. G.P.

Cl. G.P.

Vln. G.P. arco ord. *pp*

Vc. G.P. arco ord. *pp*

Pno. G.P. trem. *ppp*

senza ped.



61

Voice Fl. sing a a gliss. to vocal fry

Voice Vln. sing a a gliss. to vocal fry

Vln. gliss.

Vc. gliss.

Voice Pno. sing a a gliss. to vocal fry

Pno.

67 **G.P.** **T** To Picc.

B. Fl. **G.P.** *pp*

Cl. **G.P.** *pp*

Vln. **G.P.** *p* col legno battuto 3

Vc. **G.P.** *p* col legno battuto 3

Voice Pno. **G.P.** *p* m

Pno. **G.P.** press silently press silently

Ebow **T**

Detailed description: This page of a musical score contains seven staves. The top staff is for B. Fl., starting with a 'G.P.' (Grand Piano) marking and a boxed 'T' above the first measure. The second staff is for Cl., also with a 'G.P.' marking and 'pp' (pianissimo) dynamics. The third and fourth staves are for Vln. and Vc. respectively, both with 'G.P.' markings and 'p' (piano) dynamics, featuring 'col legno battuto' instructions and triplet markings. The fifth staff is for Voice Pno., with a 'G.P.' marking and 'p' dynamics. The sixth staff is for Pno., with a 'G.P.' marking and 'press silently' instructions. The bottom staff is for Ebow, with a boxed 'T' above the first measure. The score concludes with a double bar line.

Prepare the piano (inside the piano):
Two metal plates on the two
lowest sections of strings

IV. Rautaa (Iron)

Energico ♩ = ca 168

I Piccolo

Picc.

Cl.

Vln.

Vc.

Pno.

Metal plates from as low as possible up until f#1



9



17

Picc.

Cl.

Vln.

Vc.

Pno.

25

Picc. *ff* *mf* *ff* *ff*

Cl. *ff* *mf* *ff* *f ff*

Vln. *ff* *mp* *ff* *mf f ff*

Vc. *ff* *mp* *f* *ff* *mp mf f ff*

Pno. *ff pp p mf f ff p mp mf f ff*



33

Picc. *p* *ff* *ff* *ff* *ff*

Cl. *p* *ff* *ff* *ff* *ff*

Vln. *ff* *ff* *ff* *ff*

Vc. *ff* *ff* *ff*

Pno. *ff p ff ff*

V



41

Picc. *ff*

Cl. *ff*

Vln. *p* *ff* *gliss.*

Vc. *p* *ff* *gliss.*

Pno. *ff* *ff*

noise

50

Picc. *f*

Cl. *f*

Vln. *f* *mf* *mp*

Vc. *f* *mf* *mp* *p*

Pno. *f* *mf* *mp* *p* *pp*

58 **W**

Picc. *ff*

Cl. *ff*

Vln. *ff* *ord.* *sul pont.* *ff*

Vc. *ff* *mf* *ord.* *sul pont.* *ff*

Pno. *ff pp* *ff pp* *ff pp* *ff* *pp*

67

Picc. *ff*

Cl. *ff*

Vln. *f* *ord.* *sul pont.* *ord.* *ff*

Vc. *f* *ord.* *sul pont.* *ord.* *f*

Pno. *ff* *pp* *ff*

77

Picc.
Cl.
Vln.
Vc.
Pno.

sul pont. (molto) ord. sul pont.



85

Picc.
Cl.
Vln.
Vc.
Pno.

(sul pont) (sul pont)

X



90

Picc.
Cl.
Vln.
Vc.
Pno.

98

Picc. Cl. Vln. Vc. Pno.

(sul pont)

This system contains measures 98 through 106. It features five staves: Piccolo, Clarinet, Violin, Viola, and Piano. The music is in 6/8 time, with a key signature of one flat. The Piccolo and Clarinet parts are mostly rests, with some notes appearing in measures 100-106. The Violin and Viola parts play a rhythmic pattern of eighth notes, with a 'sul pont' marking in measure 100. The Piano part provides a steady accompaniment with eighth notes in the right hand and chords in the left hand.

107

Picc. Cl. Vln. Vc. Pno.

Y

(sul pont)

This system contains measures 107 through 113. It features five staves: Piccolo, Clarinet, Violin, Viola, and Piano. The music is in 6/8 time, with a key signature of one flat. A 'Y' marking is present above the Piccolo staff in measure 107. The Piccolo and Clarinet parts play a rhythmic pattern of eighth notes. The Violin and Viola parts play a rhythmic pattern of eighth notes, with a 'sul pont' marking in measure 107. The Piano part provides a steady accompaniment with eighth notes in the right hand and chords in the left hand.

114

Picc. Cl. Vln. Vc. Pno.

This system contains measures 114 through 120. It features five staves: Piccolo, Clarinet, Violin, Viola, and Piano. The music is in 6/8 time, with a key signature of one flat. The Piccolo and Clarinet parts play a rhythmic pattern of eighth notes. The Violin and Viola parts play a rhythmic pattern of eighth notes. The Piano part provides a steady accompaniment with eighth notes in the right hand and chords in the left hand.

122

Musical score for measures 122-128. The score is for Piccolo (Picc.), Clarinet (Cl.), Violin (Vln.), Violoncello (Vc.), and Piano (Pno.). The key signature has one flat (B-flat). The time signature changes from 6/8 to 7/8 and back to 6/8. The Piccolo part features a melodic line with slurs and accents. The strings play a rhythmic accompaniment with eighth notes. The piano accompaniment consists of chords and moving bass lines.



129

Musical score for measures 129-134. The score is for Piccolo (Picc.), Clarinet (Cl.), Violin (Vln.), Violoncello (Vc.), and Piano (Pno.). The key signature has one flat (B-flat). The time signature changes from 6/8 to 7/8 and back to 6/8. The Piccolo part continues with a melodic line. The strings play a rhythmic accompaniment. The piano accompaniment features a more active bass line.



135

Musical score for measures 135-138. The score is for Piccolo (Picc.), Clarinet (Cl.), Violin (Vln.), Violoncello (Vc.), and Piano (Pno.). The key signature has one flat (B-flat). The time signature is 4/4. The Piccolo part has a melodic line with slurs. The strings play a rhythmic accompaniment. The piano accompaniment consists of chords and moving bass lines.

Z

139

Start improvising something hysterical in high register, think: electric guitar solo
Improvise as long as you feel like, wait for violin que.

(frullato)

Picc.

Musical staff for Piccolo, showing a series of notes in the high register, starting with a dynamic marking of mf .

Cl.

Musical staff for Clarinet, showing a series of notes in the high register, starting with a dynamic marking of mf . Includes performance instruction "growl" and dynamic marking "ord."

Vln.

Musical staff for Violin, showing a series of notes in the high register, starting with a dynamic marking of mf . Includes performance instruction "(sul pont)".

Vc.

Musical staff for Viola, showing a series of notes in the high register, starting with a dynamic marking of mf .

Pno.

Musical staff for Piano, showing a series of notes in the high register, starting with a dynamic marking of mf . Includes performance instruction "Let the other four improvise for as long as they want. Wait for que from violin."

149

Picc.

Musical staff for Piccolo, showing a series of notes in the high register, starting with a dynamic marking of mf .

Cl.

Musical staff for Clarinet, showing a series of notes in the high register, starting with a dynamic marking of mf .

Vln.

Musical staff for Violin, showing a series of notes in the high register, starting with a dynamic marking of mf .

Vc.

Musical staff for Viola, showing a series of notes in the high register, starting with a dynamic marking of mf .

Pno.

Musical staff for Piano, showing a series of notes in the high register, starting with a dynamic marking of mf .

156

Picc.

Musical staff for Piccolo, showing a series of notes in the high register, starting with a dynamic marking of mf .

Cl.

Musical staff for Clarinet, showing a series of notes in the high register, starting with a dynamic marking of mf . Includes performance instruction "growl".

Vln.

Musical staff for Violin, showing a series of notes in the high register, starting with a dynamic marking of mf .

Vc.

Musical staff for Viola, showing a series of notes in the high register, starting with a dynamic marking of mf .

Pno.

Musical staff for Piano, showing a series of notes in the high register, starting with a dynamic marking of mf .

164

Picc. *ord.*

Cl.

Vln.

Vc.

Pno.

170

Picc.

Cl.

Vln.

Vc.

Pno.

174

Picc.

Cl. *(if possible: growl)*

Vln.

Vc.

Pno.

> teeth on reed, as high as possible