

**Cecilia Damström**

**Op.47**

# **Celestial Beings**

**Violin & Viola**

**14'**

**2016**

Title: Celestial Beings

Movements: I.Aphrodite II.Persephone III.Athena

Composer: Cecilia Damström (born 1988)

Instrumentation: violin and viola

Composed for: Kokonainenfestivaali 2016,

Linda Suolahti & Mari Viluksela

Composed: June and July 2016

Duration: 14 min

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# Celestial Beings

## Op.47 I.Aphrodite

Cecilia Damström 2016

Adagio ♩ = 60

Glissando on overtone harmonics, approximate pitches on an open D string. Rhythm can be played freely by the violin, as long as the viola comes in on time

Violin

Viola

5

Vln.

Vla.

9

Rythmical (together)

Focus on gliss, tremolo and cresc & dim, pitches can be approximate

Vln.

Vla.

14

Lento ♩ = 40

Vln.

Vla.

21

Vln.

Vla.

25

Vln. *f* *p* *pp*

Vla. *f* *p* *pp*

31 *f* *p* *pp*

Vln. *f*

Vla. *f*

32 **Giocoso** ♩ = 100

Vln. *p* *f*

Vla. *p* *f*

33

Vln.

Vla.

34 *f* *mp*

Vln. *f*

Vla. *mp*

35 *f* *f*

Vln. *f*

Vla. *f*

37

Vln. *mf* *ff*

Vla. *mf* *ff*

Detailed description: This system covers measures 37 and 38. The Violin part (Vln.) starts with a half rest in measure 37, followed by a sixteenth-note triplet in measure 38. The Viola part (Vla.) has a half rest in measure 37 and a sixteenth-note triplet in measure 38. Dynamics are *mf* and *ff*.

38

Vln. *mf* *ff*

Vla. *mf* *ff*

Detailed description: This system covers measures 38 and 39. The Violin part (Vln.) has a half rest in measure 38 and a sixteenth-note triplet in measure 39. The Viola part (Vla.) has a half rest in measure 38 and a sixteenth-note triplet in measure 39. Dynamics are *mf* and *ff*.

39

Vln. *p*

Vla. *p* *mf* *p*

trill with the note in brackets

trill with the note in brackets

gliss while trilling the intervall a small third

Detailed description: This system covers measures 39, 40, 41, and 42. The Violin part (Vln.) has a half rest in measure 39 and a sixteenth-note triplet in measure 40. The Viola part (Vla.) has a half rest in measure 39 and a sixteenth-note triplet in measure 40. Dynamics are *p*, *mf*, and *p*. Annotations include 'trill with the note in brackets' and 'gliss while trilling the intervall a small third'.

42

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

Vla. *p* *mp* *p* *f*

trill between open string e and glissing note

Detailed description: This system covers measures 42, 43, 44, 45, 46, and 47. The Violin part (Vln.) has a half rest in measure 42 and a sixteenth-note triplet in measure 43. The Viola part (Vla.) has a half rest in measure 42 and a sixteenth-note triplet in measure 43. Dynamics are *p*, *mp*, *p*, and *f*. Annotations include 'trill between open string e and glissing note'.

47

Vln. *ff*

Vla. *ff* *pp*

Detailed description: This system covers measures 47, 48, 49, and 50. The Violin part (Vln.) has a half rest in measure 47 and a sixteenth-note triplet in measure 48. The Viola part (Vla.) has a half rest in measure 47 and a sixteenth-note triplet in measure 48. Dynamics are *ff* and *pp*.

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49

Vln. *f*

Vla. *f*

50

Vln. *mf*

Vla. *p* *mf* *f*

free trills,  
for exapel with the interval a second

53

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

Vla. *mf* *p* *pp*

58

Vln. *pp*

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

63

Vln. *mp* *mf* *pp*

Vla. *mf* *p* *mf*

accel. . . . .

68 (tr) **Groovy** ♩ = 180

Vln. *f*

Vla. *pp* *f*

72 *brutal* *ff* *f* *brutal (sim.)* *ff* *brutal (sim.)*

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

Vla. *brutal* *ff* *f* *ff* *f* *ff* *f*

77 *mf* *ff* *f* *ff* *f*

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

Vla. *mf* *ff* *f* *ff* *f*

82 *ff* *p* *ff*

Vln. *ff* *p* *ff*

Vla. *ff* *p* *ff*

87 *pp* *p*

Vln. *pp* *p*

Vla. *pp* *p*

**Furioso** (♩ = 120)

91

Vln. *mp* *f* *ff* *f < ff*

Vla. *mp* *f* *ff* *f < ff*

96

Vln. *ff* *fff* *ff* *f < ff*

Vla. *ff* *fff* *ff* *f < ff*

pizz.  $\varphi$  arco

100

102

104

Vln. *gliss.* *gliss.*

Vla.

gliss slowly while playing a tremolo, keep approximately interval while glissing



gliss slowly an as long distance as possible,  
then jump in bar 109 to the written notes

107

Vln.

Vla.

gliss.

*f* *ff*

*f* *ff*

110

Vln.

Vla.

pizz.  $\varphi$   $\varphi$   $\varphi$

*f* *ff* *f* *ff* *fff*

*f* *ff* *f* *ff* *fff*

114 Amabile ♩ = 90

Vln.

Vla.

arco *amabile*

arco gliss the given value of time

*pp* *p* *pp*

*pp amabile* *pp*

120

Vln.

Vla.

gliss the given value of time

*pp*

rit. - - -

rit. - - -

3 *pp* 3 3

## II. Persephone

Andante ♩ = 72  
poco vibrato, con sordino

127

Vln. *p lontano*

Vla. *p lontano*

131

Vln. *pp* *mp*

Vla. *pp* *mp*

134

Vln. *pp* *mp*

Vla. *pp* *mp*

137

Vln. *mf* *mp* *p*

Vla. *mf* *mp* *p*

140 ord. (senza sordino) e senza vibrato

Vln. *mf*

Vla. *mf* *f*

above the bridge,  
free rhythm but includes pauses and gets faster

Vln. 144

Vla.

*p* *fff*

noise, grind in circular motion, free rhythm

continue to whistle  
both inhaling and  
exhaling, free rhythm of  
breath, but note values  
should be as notated

Voice/  
Whistle 148

Vln.

Vla.

Whistle

inhale whistle exhale whistle

*p* *p*

153

Voice/Whistle

Vln.

Voice/Whistle

Vla.

*pp* *mp* *f* *p*

*pp* *mp* *f* *p*

*pp* *mp* *f* *p*

*pp* *mp* *f* *p*

160

whisper (random sh and s and h sounds, more or less like "Parseltongue" in Harry Potter)

Voice/Whistle

Vln.

Voice/Whistle

Vla.

*pp*

*pp* *p* *ff*

*pp*

*pp* *p* *ff*

168

Voice/Whistle

Vln.

Voice/Whistle

Vla.

*f* *mp*

*f* *mp*

174 **Lento** ♩ = 40

Vln. *p*

Vla. *p* *pp*

arco, con sordino, sul tasto  
molto legato

177 arco (senza sordino)

Vln. *p* *lamentoso* *mp* *p*

Vla. *5*

179

Vln. *mf* *3* *5* *3*

Vla. *5*

181

Vln. *p* *3* *3*

Vla. *5*

183

Vln. *pp* *3* *3* *3* *3* *3* *3* *3*

Vla.

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14

185

Vln.

3 3 3 3 3 3

Vla.

senza sordino, grind in circular motion,  
free rythm

*pp* *mp*

187

Andante ♩ = 60

Whistle

Voice/ Whistle

*mf*

Vln.

3 3 3 3

*p*

Vla.

*f* *ff* *pp*

191

Voice/ Whistle

*p*

Vln.

Voice/ Whistle

Sing

Mm.

Vla.

*mp* *p*

### III.Athena

197 **Energico** ♩ = 120

Vln. *pp* *p* *mp* *mf* Slow gliss

Vla. *pp* *p* *mp* *mf* Slow gliss

202 The longer the note value, the lower it goes

Vln. *f* *ff* gliss.

Vla. *f* *ff* gliss.

208 gliss slowly an as long distance as possible, then jump in bar 210 to the written notes

**Maestoso** ♩ = 60

Vln. *fff* *f* *mf* gliss.

Vla. *fff* *f* *mf* gliss.

213

Vln. *ff* *mf* *mp*

Vla. *ff* *mf* *mp*

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basically improvisation on D doric, sounding like waves,  
notated suggestion.  
Interrupting "lightnings" (tremolo) should however be played as notated.

219 sul pont. molto legato

Vln. *p* *mf*

Vla.

221 ord. sul pont. (legato sim.)

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

Vla. *f*

223 sul pont.

Vln. *p* *f* *p*

Vla.

224 ord.

Vln. *f* *ff*

Vla. *p* *ff*

Energico ♩ = 120

227 pizz.

Vln. *p* *pp*

Vla. *pp*



230

Vln. *mf* *pp*

Vla. arco pizz.

234

Vln. arco *mf* pizz. *pp*

Vla.

237

Vln. arco *mf* pizz. *pp* arco *mf*

Vla. arco *mf* pizz. *pp* arco *mf*

240

Vln. (arco) *pp* (arco) *f* pizz. *pp*

Vla. *f* pizz. *pp*

243

Vln. arco *f* pizz. *pp* *p* *mp*

Vla. *p* *mp*

accel.

247 -

Vln. *mf* *f*

Vla. *mf* *f*

**Maestoso** ♩ = 60

251 **Histerico** ♩ = 140

Voice/Whistle *ff* Ah! Sing

Vln. *mp* *f* *ff* arco

Vla. *mp* *f* *ff* arco

256

Vln. *ff* *pp sub.* *f* *ff*

Vla. *ff* *pp sub.* *f* *ff*