

Cecilia Damström

Op.74

# Helene

for  
flute, oboe, clarinet, bassoon and piano

20'

2020

**Requirements:**

All players are required to sing and whistle

(The ensemble will be required to sing/whistle chords. Please feel free to change notes among each other, according to personal ranges. However make sure that all notes of the chord are sung/whistled, if possible in the written octaves.)

Flute:

Flute and Piccolo flute

Extended techniques: jetwhistle, singing while playing

Oboe:

Required to play on reed only (in second movement)

Clarinet:

A big brush and a piece of wood to rub it against.

Alternatively: two pieces of sandpaper on two pieces of wood to rub against each other

Bassoon:

A thick straw (used for voice therapy)

A big (1 liter) jug of water to blow into

Piano:

Grand Piano with three pedals (sostenuto pedal)

One E-bow for piano (can be purchased online at for instance Thomann)

Blue Tack for putting inside the piano (one note [f#] in the last movement)

Soft covered books for putting inside piano

(Tape for marking the strings which will be prepared)

All rhomb shaped notes are prepared notes

Plectrum or old creditcard

Slapstick

- Always continuous gliss. starting immediately from the first note.

Duration: 20 min

Composed for Kokonainen Festival 2020 with support of The Finnish Arts Council Taika

World premiere 7 August 2020; Janakkala Church

Heli Haapala, Kristiina Salmi, Pekka Niskanen, Jaakko Luoma, Tiina Karakorpi

ISMN XXXXXXXXX

Score: GE XXXX Study score: GE XXXXX

Copyright © 2020 Gehrmans Musikförlag AB, Stockholm

Responstryck, Borås MLG/MM 2019

## Program note

My third piano quintet "Helene" Op.74 is the last 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 second quintet "Aino" was premiered at the festival in 2018.

The third quintet "Helene - Nuances from the life of Helene Schjerfbeck" will get its world premiere this year on the 7th of August at the Kokonainen Festival 2020. It will be played by the incredible musicians Heli Haapala flute, Kristiina Salmi oboe, Pekka Niskanen clarinet, Jaakko Luoma bassoon and Tiina Karakorpi piano. As the name says, it is a selection of nuances and feelings from the life of the painter Helene Schjerfbeck (1862-1946). Schjerfbeck is one of Finland's most famous modernists.

The art of Helene Schjerfbeck has been dear to me since I was a child and I painted my first copy (for own use) at the age of 12. In addition to loving her art I also felt a strong understanding and belonging to her as a person, as she throughout her life suffered from health problems and partly therefore was both melancholic and depressed. She never married, painted all her life and finished her last painting a week before her death.

Schjerfbeck grew up under hard circumstances in a Swedish speaking family in Helsinki. She got a hip injury at the age of four which contributed to that she sat still a lot and probably therefore dedicated a lot of time to drawing. She was accepted to the Finnish Art Societies Drawing School at the mere age of 11 years and got a free place at the school. After she had completed her studies in Finland she with help of grants continued her studies in Paris and England. She often recollects in later letters these years to have been the happiest of her life. In a letter from 1918 to Einar Reutes she writes "In my youth there was hope and love towards the work, it was fun to paint, the only fun thing at all - the time in Paris and the first year in England. Then in Finland there was no hope anymore, no joy, all that contributed to that I won't say here." In the first movement "Dancing Shoes", named after a painting with the same name from 1882, I try to catch that joy of life. She returns to the motive of "dancing shoes" several times during her life, as she does to the happy memories from her time in Paris and England.

While abroad Schjerfbeck got engaged to an English painter and was engaged for two years before her fiancé broke up the engagement, probably because of her poor health. She burnt all his letters and also has asked all her friends to burn all her letters that considered him. Therefore we don't know today who her fiancé was. The burning of all letters can also be heard in the first movement. In the 1920ties she comments that through the broken engagement she knew what pain was, but that she was happy about that she had been able to choose art over all the duties she would have had as a wife.

Although she didn't to fulfil any duties as a wife, she still had to fulfil her duties towards housekeeping. A lot of time and energy went to sweeping and washing the floors, cutting wood, lighting fire, washing clothes, making food and washing the dishes. As she was weak and sick most of her life, these duties robbed even more of her energy and limited the time she had left for painting. In a letter to Einar Reuter from 1932 she writes "They laugh at me when I say I have had a lot to do - I clean up, wash the dishes, cook food at times, sew clothes, mend all the clothes, and that is a lot, and every now and then I correct a painting -- If I sit down to paint there come bills, never a calm moment. If only I could be freed from the household!"

In general everything that is considered to have to do with women's daily lives has been classified as unimportant and uninteresting. Therefore it is not a surprise that a female artist paints a painting such as Schjerfbeck's "Drying Laundry" from 1883 is a painting no male artist would have painted. In the same way as Schjerfbeck illustrates the female everyday living with her art, I feel that as householdwork took such a big part of her time and thought power in Helene's life, it is essential to dedicate a quarter of this piece to exactly drying laundry. In a letter from 1922 to Reuter she summarizes her wishes with the words "I am not looking for fame but for money - because with money I get the possibilities to paint more, and that is more than fame and honour for me."

Schjerfbeck is maybe most known for her around 40 self-portraits. She writes in a letter to Ada Thilén in 1921: "When I now so seldom have energy to paint, I have begun with a self-portrait. You always have the model at hands, it is just not at all fun to see yourself." She was also encouraged by the art dealer Gösta Stenman, who was her patron and made sure to both sell her paintings and create a financial independence for her. In two different letters from 1937 to her friend Reuter she comments on this "I am weak - but beginning the self-portrait Stenman wants to have." and "Isn't it strange that he still keeps wanting to have self-portraits!". She liked to investigate the different options she had and writes in a letter to Dora Estlander in 1944 "I'm looking at a book with painters self-portraits. They who embellish themselves are boring - Dürer and also others." In 1921 she writes to Reuter "Drew in front of the mirror, after 5 minutes the face falls together tired - will be continued tomorrow..."

This is the one life, an other hidden current is one's own real me." This own real she always seemed to look for in all her art. The third movement "Self-portraits" is a passacaglia consisting of 12 chords. Everytime the chord progression is repeated it is instrumented slightly differently, with different nuances. The first four chords are also the main ingredient in the first and last movements and parts from self-portraits can be heard in the second movement, when she is longing for to paint.

The Convalescent from 1888 is one of Schjerfbeck's most famous paintings and is also often called for "The Pearl of Ateneum" (the Finnish National Art Gallery). The motive is one of Schjerfbeck's most used motives (in addition to her self-portraits). The painting was exhibited at the Paris Exhibition in 1889 (that time with the name "The first greenery") and won a bronze medal of first class. The Convalescent can be seen as a contribution to the public debate, a tribute to Louis Pasteur's discoveries of infectious diseases and their cures. The original title however seems to refer to an awakening after a winter or a disease and appears to be a belief in the future. The painting has also been interpreted by many as a sort of self-portrait, an insight and introduction to a new phase in her painting and that she finally felt liberated from the broken engagement. It is also speculated if she returned to the motive so often due to suffering a lot from her hip injury all her life and also being a large part of her life ill and thus a convalescent herself. But since she was a shy person and has not spoken about this topic, all this remains only as speculations.

# Helene

Nuances from the Life of Helene Schjerfbeck

for flute, oboe, clarinet, bassoon and piano

Score in C

## I. Balskorna

"I ungdomen fanns hopp, och kärlek till arbete det var roligt att måla, det enda roliga som fanns - tiden i Paris och första året i England.  
Sedan i Finland fanns intet hopp mer, ingen glädje, allt hvad som verkade det säger jag ej här".

Moderato ♩ = ca 76

Cecilia DAMSTRÖM

Flute

Oboe

Clarinet in Bb

Bassoon

Piano

Moderato ♩ = ca 76

E-bow (inside piano)

ppp

pp

p



6

Fl.

Ob.

Cl.

Bsn.

P.

pp

p

9

Fl. *p*

Ob. *ppp* *pp*

Cl. *p*

Bsn. *p*

P.



13

A

Fl. *p*

Ob. *ppp* *p*

Cl. *pp* *p*

Bsn. *pp* *p*

P.

17

Fl. *mp* *mf*

Ob. *mp* *mf*

Cl. *mp* *mf*

Bsn. *mp* *mf*

P.



20

Fl. *p* *mf*

Ob. *p* *mf*

Cl. *p* *mf*

Bsn. *p* *mf*

P.

23 **B** 5

Fl. *f*

Ob. *f*

Cl. *f*

Bsn. *f*

P.



26

Fl. *mp*

Ob. *mp*

Cl. *mp*

Bsn. *mp*

P. *pp*

30 **C** Bailando ♩ = ca 180

Fl.

Ob.

Cl.

Bsn.

P.



38 **D** solo

Fl.

Ob.

Cl.

Bsn.

P.



44 7

Fl.

Ob.

Cl.

Bsn.

P.

take out elbow

*mp* *pp* *mp*

solo

*mf*



50 **E**

Fl.

Ob.

Cl.

Bsn.

P.

**E**

*mp* *pp* *mp*

55

Fl.

Ob.

Cl.

Bsn.

P.

*mp* *pp* *mp* *mp*



60

**F** *unisono, non legato*

Fl.

Ob.

Cl.

Bsn.

P.

*p* *pp* *mp* *mf* *p*

*unisono, non legato*

*unisono, non legato*

*unisono, non legato*

*unisono, non legato*

*unisono, non legato*

**F** *8va*

66 9

Fl. *mf* *f*

Ob. *mf* *f*

Cl. *mf* *f*

Bsn. *mf* *f*

P. *mf* *f*

(8)



73

Fl. **G**

Ob.

Cl.

Bsn.

P. **G**

(8)

80 **poco accel.**

Fl. *fake it 'till you make it*

Ob. *fake it 'till you make it*

Cl. *fake it 'till you make it*

Bsn. *fake it 'till you make it*

P. **poco accel.**



85 **H** **Bailando** ♩ = ca 100

Fl.

Ob. *solo* *f*

Cl.

Bsn.

P. **H** **Bailando** ♩ = ca 100 *mp*

Fl. *mp* *pp* *mp*

Ob. *quasi improvisando ad lib.* *quasi improvisando ad lib.* *gl.* *gl.* *b* *gl.* *gl.*

Cl. *mp* *pp* *mp* *f*

Bsn.

P.



Fl. *mp* *pp* *mp*

Ob. *gl.* *gl.* *gl.* *gl.* *gl.* *gl.* *gl.* *gl.* *b* *gl.* *gl.* *gl.* *gl.* *gl.* *gl.*

Cl. *gl.* *gl.* *gl.* *gl.* *gl.* *gl.* *gl.* *gl.* *gl.* *gl.* *gl.* *gl.* *gl.* *gl.* *gl.*

Bsn.

P. *mf*

98

Fl. *mf mp mf ff*

Ob. *ff*

Cl. *ff*

Bsn. *ff*

P. *f*



102

Fl. *mf*

Ob. *mf*

Cl. *mf*

Bsn. *mf*

P. *f*

8va

Fl. *f*

Ob. *f*

Cl. *f*

Bsn. *f*

P.



(tr)

Fl. *mf*

Ob. *mf*

Cl. *mf*

Bsn. *mf*

P.

113

Musical score for measures 113-115. The score includes parts for Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bsn.), and Piano (P.). The Flute, Oboe, and Clarinet parts feature a melodic line with eighth notes and rests. The Bassoon part has a more rhythmic pattern. The Piano part includes a complex passage with triplets and quintuplets in both hands.



116

Musical score for measures 116-118. The score includes parts for Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bsn.), and Piano (P.). The Flute, Oboe, and Clarinet parts feature a melodic line with eighth notes and rests, marked with a forte (*f*) dynamic. The Bassoon part has a more rhythmic pattern. The Piano part includes a complex passage with sixteenth notes and eighth notes in both hands.



Fl. *mf*

Ob. *mf*

Cl. *mf*

Bsn. *mf*

P.



121 **J**

Fl. *p* *mf* *f*

Ob. *p* *mf* *f*

Cl. *p* *mf* *f*

Bsn. *p* *mf* *f*

P. **J** *8va* *p* *mf* *f*

129

Fl.

Ob.

Cl.

Bsn.

P.



135

Fl.

Ob.

Cl.

Bsn.

P.

**K**

*ff*

*ff*

*ff*

*ff*

**K**

(8)

140 17

Fl. 

Ob. 

Cl. 

Bsn. 

P. 



145

Fl. 

Ob. 

Cl. 

Bsn. 

P. 

147

Musical score for measures 147-150. The score includes parts for Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bsn.), and Piano (P.). The woodwinds play a rhythmic pattern of quarter notes with accents. The piano part features a complex texture with sixteenth-note runs in the right hand and chords in the left hand, marked with a forte dynamic (f) and a circled 8.



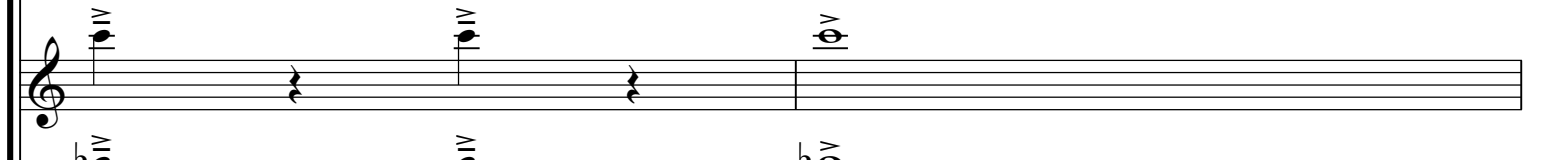
149


Musical score for measures 149-152. The score includes parts for Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bsn.), and Piano (P.). The woodwinds play a rhythmic pattern of quarter notes with accents. The piano part features a complex texture with sixteenth-note runs in the right hand and chords in the left hand, marked with a forte dynamic (f) and a circled 8.

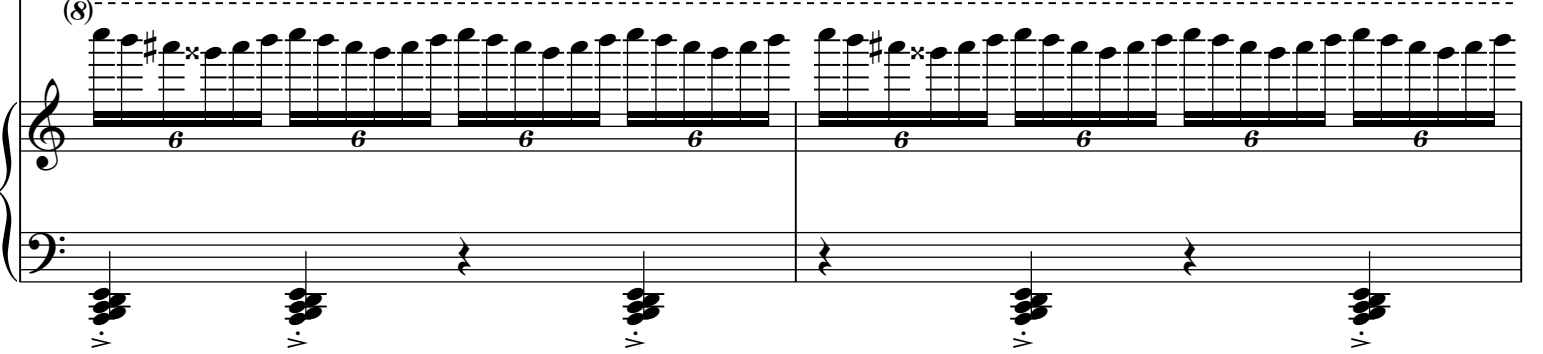
151 19

Fl. 

Ob. 

Cl. 

Bsn. 

P. 



153

Fl. 

Ob. 

Cl. 

Bsn. 

P. 

155

Fl.

Ob.

Cl.

Bsn.

P.

(8)

6 6 6 6 6 6 6 6

v. v. v. v. v.



157

Fl.

Ob.

Cl.

Bsn.

P.

L

(8)

2/4 2/4 2/4 2/4

164 21

Fl.

Ob.

Cl.

Bsn.

P.



171

Fl.

Ob.

Cl.

Bsn.

P.

Fl. *mp* *p* *pp*

Ob. *mp* *p* *pp*

Cl. *mp* *p* *pp*

Bsn. *mp* *p* *pp*

P.



## II. Byktork

"De skratta åt mig när jag säger att jag haft mycket att göra -- jag städar, diskar, kokar ibland, syr kläder, lappar allt, och det är mycket, och tittar ibland åt en målning -- sätter jag mig att måla kommer räkninhar, aldrig ro. Om man slapp hushållet!"

1 **Allegro** ♩ = ca 120

Fl.

Ob. remove reed (or use an extra one)

Cl.

Sandp. *mf*

Bsn.

Water Blow through a thick straw into a large water glass *mf* *tr* *tr*

**Allegro** ♩ = ca 120

P. pull old creditcard (or plectrum) along string (inside piano).

Prepare piano : book (preferably soft cover books) laid flat on the strings inside the piano (from d3 to c#4)

*gliss.* *mf* *gliss.* *gliss.*



7 inhale (through instrument) jet whistle

Fl. *reed only* *gl.* *gl.*

Ob. *continuous gliss. - no exact pitch*

Cl.

Sandp.

Bsn.

Water *tr*

Slapstick *fz*

P.



13 (these breaths\* w/o instrument) inhale\* exhale\* **M**

Fl. inhale through instrument jet whistle

Ob. *reed back in!*

Cl. *pffff*

Sandp.

Bsn. inhale\* exhale\*

Water *tr*

Voice P. inhale exhale

(these breaths\* w/o instrument) **M**

P. (inside) *gliss.* *gliss.* *gliss.* *gliss.*

20 **Andante** ♩ = ca 60

Fl. inhale\* exhale\* play ord. *ppp* *mp*

Ob. inhale\* exhale\* play ord. *ppp* *mp*

Cl. inhale\* exhale\* play ord. *ppp* *pp* *mp*

Bsn. inhale\* exhale\* play ord. *ppp* *mp*

Water *tr*

Voice P. inhale exhale

P. **Andante** ♩ = ca 60 play ord. *mp* *mf*



29 **N Allegro** ♩ = ca 120 breath through instrument

Fl. *breath through instrument*

Ob.

Cl.

Sandp. *tr*

Bsn.

Water *tr*

Slapstick

P. **N Allegro** ♩ = ca 120 (inside) *gliss.*

Fl. *Flute* part with articulation marks above notes.

Ob. *Oboe* part with *reed only* and *reed back in!* boxes. Includes *gliss.* markings and *come prima* instruction.

Cl. *Clarinet* part, mostly rests.

Bsn. *Bassoon* part, mostly rests.

Water *Water* part with a *tr* (trill) marking.

Slapstick *Slapstick* part with rhythmic patterns.

P. *Piano* part, mostly rests.



Voice Fl. *Voice Flute* part with *legato* and *pp* markings. Includes *gl.* (glissando) markings and a triplet of 3.

Fl. *Flute* part with *pp* and *legato* markings. Includes a triplet of 3.

Voice Ob. *Voice Oboe* part with *pp* marking.

Ob. *Oboe* part with *pp* marking.

Cl. *Clarinet* part with *legato*, *gl.*, and *p* markings. Includes *gliss.* marking.

Bsn. *Bassoon* part with *p* marking.

Voice P. *Voice Piano* part with *legato* and *gl.* markings. Includes a triplet of 3.

Slapstick *Slapstick* part with rhythmic patterns.

P. *Piano* part, mostly rests.



Score for Voice Fl., Fl., Voice Ob., Ob., Cl., Voice Bsn., Bsn., Voice P., Slapstick, and P.

The score consists of ten staves. The first staff is for Voice Fl., featuring a melodic line with triplets and slurs, marked with 'gl.' and 'legato'. The second staff is for Fl., mirroring the Voice Fl. part with similar markings. The third and fourth staves are for Voice Ob. and Ob., respectively, showing sustained notes with slurs. The fifth staff is for Cl., with a melodic line similar to the flutes, marked with 'gl.' and 'legato sempre'. The sixth and seventh staves are for Voice Bsn. and Bsn., with sustained notes and slurs. The eighth staff is for Voice P., with a melodic line similar to the flutes, marked with 'gl.' and 'legato sempre'. The ninth staff is for Slapstick, showing rhythmic patterns. The tenth staff is for P., with sustained notes.

**P** Andante ♩ = ca 60  
inhale

56

The musical score consists of the following parts:

- Voice Fl.:** Treble clef, 3/4 time. Features a triplet of eighth notes with glissando markings. Dynamics include *mp*, *mf*, and *p*. Includes an "inhale" marking.
- Fl.:** Treble clef. Features a triplet of eighth notes with glissando markings. Dynamics include *mp*, *mf*, and *p*. Includes an "inhale" marking.
- Voice Ob.:** Treble clef. Features a triplet of eighth notes with glissando markings. Dynamics include *ppp* and *mp*. Includes an "inhale" marking.
- Ob.:** Treble clef. Features a triplet of eighth notes with glissando markings. Dynamics include *ppp* and *mp*. Includes an "inhale" marking.
- Voice Cl.:** Treble clef. Features a triplet of eighth notes with glissando markings. Dynamics include *ppp*. Includes an "inhale" marking.
- Cl.:** Treble clef. Features a triplet of eighth notes with glissando markings. Dynamics include *ppp*. Includes an "inhale" marking.
- Voice Bsn.:** Bass clef. Features a triplet of eighth notes with glissando markings. Dynamics include *pp*. Includes an "inhale" marking.
- Bsn.:** Bass clef. Features a triplet of eighth notes with glissando markings. Dynamics include *pp*. Includes an "inhale" marking.
- Voice P.:** Treble clef. Features a triplet of eighth notes with glissando markings. Dynamics include *pp*. Includes an "inhale" marking.
- Slapstick:** Percussion line with rhythmic markings.
- P. (Piano):** Grand staff (treble and bass clefs). Dynamics include *mp* and *mf*.

Allegro ♩ = ca 120

63

Voice Fl. *inhale* *legato sempre*

Fl. *legato sempre*

Voice Ob. *inhale*

Ob.

Voice Cl. *inhale*

Cl. *legato sempre*

Voice Bsn. *inhale*

Bsn.

Voice P. *inhale* *legato sempre*

Slapstick

P. *Allegro ♩ = ca 120*

Voice Fl.

Musical staff for Voice Flute. It features a treble clef and a 3/4 time signature. The notation consists of eighth notes with accents, grouped into two triplets. The first triplet spans measures 69 and 70, and the second triplet spans measures 71 and 72. The staff ends with a double bar line and a 3/4 time signature.

Fl.

Musical staff for Flute. It features a treble clef and a 3/4 time signature. The notation consists of eighth notes with accents, grouped into two triplets. The first triplet spans measures 69 and 70, and the second triplet spans measures 71 and 72. The staff ends with a double bar line and a 3/4 time signature. A dynamic marking of *f* is placed below the staff.

Voice Ob.

Musical staff for Voice Oboe. It features a treble clef and a 3/4 time signature. The notation consists of four whole notes, each with a slur underneath. The staff ends with a double bar line and a 3/4 time signature.

Ob.

Musical staff for Oboe. It features a treble clef and a 3/4 time signature. The notation consists of four whole notes, each with a slur underneath. The staff ends with a double bar line and a 3/4 time signature. Dynamic markings of *f* and *ff* are placed below the staff.

Cl.

Musical staff for Clarinet. It features a treble clef and a 3/4 time signature. The notation consists of eighth notes with accents, grouped into two triplets. The first triplet spans measures 69 and 70, and the second triplet spans measures 71 and 72. The staff ends with a double bar line and a 3/4 time signature. Dynamic markings of *f* and *ff* are placed below the staff.

Voice Bsn.

Musical staff for Voice Bassoon. It features a bass clef and a 3/4 time signature. The notation consists of four whole notes, each with a slur underneath. The staff ends with a double bar line and a 3/4 time signature.

Bsn.

Musical staff for Bassoon. It features a bass clef and a 3/4 time signature. The notation consists of four whole notes, each with a slur underneath. The staff ends with a double bar line and a 3/4 time signature. A dynamic marking of *f* is placed below the staff.

Voice P.

Musical staff for Voice Percussion. It features a treble clef and a 3/4 time signature. The notation consists of eighth notes with accents, grouped into two triplets. The first triplet spans measures 69 and 70, and the second triplet spans measures 71 and 72. The staff ends with a double bar line and a 3/4 time signature.

Slapstick

Musical staff for Slapstick. It features a double bar line and a 3/4 time signature. The notation consists of a single eighth note followed by a quarter rest. The staff ends with a double bar line and a 3/4 time signature.

P.

Musical staff for Piano. It features a grand staff (treble and bass clefs) and a 3/4 time signature. The notation consists of four whole notes, each with a slur underneath. The staff ends with a double bar line and a 3/4 time signature. Dynamic markings of *f* and *ff* are placed below the staff.

Fl. *mf* *f* *mf*

Ob. *f* *mp* *mf* *f*

Cl. *f* *p* *f*

Bsn. *mf* *f*

Voice P.

P.



80 **Allegro** ♩ = ca 120

Fl. while inhaling **R** breathe through instr. *mf*

Ob. while inhaling remove reed

Voice Cl. while inhaling

Cl.

Sandp. *mf*

Bsn. while inhaling

Voice P. while inhaling

P. **Allegro** ♩ = ca 120 *pp* **R**



Fl. *breathe through instrument (without reed)*

Ob. *mf*

Cl.

Sandp.

Bsn.

Water *tr* *mf*

P. *inside piano as before*

*gliss.*



Andante ♩ = ca 60

Fl. *inhale\** *exhale\**

Ob. *inhale\** *exhale\** *reed back in!*

Cl.

Sandp.

Bsn. *inhale\** *exhale\**

Water *(tr)* *tr* *tr* *tr*

Voice P. *inhale* *exhale*

Slapstick *f*

P. *Andante ♩ = ca 60*

*gliss.*

*remove preparations from inside*

### III. Självporträtt

“Tecknade framför spegeln, efter 5 minuter faller ansigtet trött ihop i morgon fortsätts ...  
Det är det ena livet, en annan dold ström är ens eget riktiga.”

1 Grave ♩ = ca 50

P. *mf* *ff*

Detailed description: Piano score for measures 1-8. The piece is in 2/2 time, marked 'Grave' with a tempo of approximately 50 beats per minute. The music is in a key with two flats (B-flat major or D-flat minor). The score consists of two staves: a treble clef staff and a bass clef staff. The first four measures are marked *mf* (mezzo-forte), and the last four measures are marked *ff* (fortissimo). The music features a series of chords and single notes, with some chromatic movement in the bass line.



9

Fl. *ppp* *mf* *mp* *mf* *p*

Ob. *ppp* *mf* *ppp* *mp*

Cl. *ppp* *mf* *ppp*

Bsn. *ppp*

P. *f* *mf* *pp*

Detailed description: Woodwind and Piano score for measures 9-16. The woodwinds (Flute, Oboe, Clarinet, Bassoon) and Piano are shown. Measures 9-16 are marked with a box containing the letter 'S'. The woodwinds have dynamic markings: Flute (*ppp*, *mf*, *mp*, *mf*, *p*), Oboe (*ppp*, *mf*, *ppp*, *mp*), Clarinet (*ppp*, *mf*, *ppp*), and Bassoon (*ppp*). The Piano part has dynamics *f*, *mf*, and *pp*. There are triplets in the Piano part at measures 11 and 16. A double bar line is present at the end of measure 16.



17

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

Ob. *f* *ff* *f* *ppp* *mf* *pp* *mf* *p*

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

Bsn. *f* *mp* *pp* *mf*

P. *mp* *p* *pp*

Detailed description: Woodwind and Piano score for measures 17-24. The woodwinds (Flute, Oboe, Clarinet, Bassoon) and Piano are shown. Measures 17-24 have dynamic markings: Flute (*f*, *mf*, *f*, *mp*, *mf*, *f*, *p*), Oboe (*f*, *ff*, *f*, *ppp*, *mf*, *pp*, *mf*, *p*), Clarinet (*f*, *ff*, *mp*, *mf*, *f*, *mp*, *p*), and Bassoon (*f*, *mp*, *pp*, *mf*). The Piano part has dynamics *mp*, *p*, and *pp*. There are triplets in the Piano part at measures 21 and 24. A double bar line is present at the end of measure 24.

25 **T** 33

Bsn.

*p mp p mp mp*

P.

*mp*



31

Fl.

Bsn.

*f mp pp p*

P.

*p pp*



37 **U**

Fl.

Bsn.

*p mp p mf*

*ppp pp ppp pp*

P.

*mp*

43

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

Ob.

Cl.

Bsn. *pp* *ppp* *pp*

P. *p* *pp*



49 **V**

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

Ob. *ppp* *mp* *ppp* *p* *mp* *mf*

Cl. *p* *mp* *p* *mp* *mp*

Bsn. *ppp* *pp* *ppp* *pp*

P. **V** *mp*

Fl. *ppp* *p*

Ob. *mp* *ppp* *mp* *pp* *mp* *pp*

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

Bsn. *pp* *p* *ppp* *pp*

P. *p* *pp*



W

Voice Fl. *mp* *f* *ff* *f*

Piccolo *pp* *mp* *mp* *f* *ff* *f*

Voice Ob. *ppp* *mp* *pp*

Ob. *p* *ppp* *pp* *ppp* *mp* *pp*

Voice Cl. *ppp* *mf* *ff* *pp*

Cl. *pp* *ppp* *mf* *ff* *pp*

Voice Bsn. *ppp* *ff* *pp*

Bsn. *ppp* *ff* *pp*

Voice P. *bocca chiusa* *ppp* *mp* *ppp* *p* *mp* *mf* *mp*

P. *mp*

Score for Voice Fl., Picc., Voice Ob., Ob., Voice Cl., Cl., Voice Bsn., Bsn., Voice P., and P.

Dynamic markings: *ppp*, *f*, *pp*, *f*, *mp*, *mf*, *p*, *pp*.

Performance instruction: (Play d with as low embouchure as possible)

Preparation instruction: Prepare : e-bows on f#1; blue tack on f#

The score consists of ten staves. The first nine staves are for woodwinds: Voice Fl., Picc., Voice Ob., Ob., Voice Cl., Cl., Voice Bsn., Bsn., and Voice P. The tenth staff is for the Piano (P.). The music is in 2/4 time and features a variety of dynamic markings and phrasing. A performance instruction for the Piccolo part is located above the second staff. A preparation instruction for the Piano part is located in a box at the bottom right.

75 *pp* *ppp* whistle  $\flat$   $\underline{\underline{\flat}}$  *ppp* *ppp*

Voice Fl.

\*If the flautist doesn't know how to whistle, they may (as the only instrument) instead of whistling play on their piccolo. Please check with the group which note of the chord is the hardest (least possible) to whistle and play that note. Second time play almost without pitch.

Picc.

Voice Ob. *pp* *ppp* whistle *ppp* *ppp*

Voice Ob.

Ob.

Voice Cl. *pp* *ppp* whistle *ppp* *ppp*

Voice Cl.

Cl.

Voice Bsn. *pp* *ppp* whistle *ppp* *ppp*

Voice Bsn.

Bsn.

Voice P. *pp* *ppp* whistle *ppp* *ppp*

Voice P.

P.

# IV. Konvalescenten

"Jag längtar mången natt efter ro - och älskar ändå livet - Är jag ej i grunden lättsinnig som älskar det så - "

1 Lento ♩ = ca 46

Picc. *ppp*

Ob. *ppp*

Cl. *ppp*

Bsn. *ppp*

P. *ppp*

inside piano

fingers on strings

*gliss.*

Ped. (hold down until the end of movement)

6

Picc. *ppp* *mf*

Ob. *ppp sempre*

Cl. *ppp*

Bsn. *ppp sempre*

P. *ppp*

8va



Picc. *ppp* *mp* *f*

Ob. *3*

Cl. *5*

Bsn. *5*

P. *3*



Picc. *ff* *f* *ppp*

Ob. *3*

Cl. *5*

Bsn. *5*

P. *3*

15

Picc. *mf* *pp* *mf*

Ob. 3 3 3 3 3 3 3 3 3 3 3 3

Cl. 5 5 5 5 5 5 5 5 5 5 5 5

Bsn. 5 5 5 5 5 5 5 5 5 5 5 5

P. (8) 3 3 3 3 3 3 3 3 3 3 3 3



18

Picc. *p*

Ob. 3 3 3 3 3 3 3 3 3 3 3 3

Cl. 5 5 5 5 5 5 5 5 5 5 5 5

Bsn. 5 5 5 5 5 5 5 5 5 5 5 5

P. (8) 3 3 3 3 3 3 3 3 3 3 3 3

21 **Y**

Picc.

Ob.

Cl.

Bsn.

**Y**

P.



25 **Z**

Picc.

Ob.

Cl.

Bsn.

*ppp* *mf* *ppp* *mp*

**Z**

P.

29

Picc. *mp* *f* *f*

Ob. *p* *f* *f*

Cl. *f* *f*

Bsn. *f*

P.

Detailed description: This system contains measures 29, 30, and 31. The Piccolo part starts with a half note G4 (marked *mp*), followed by a half note A4 (marked *f*), and a half note B4 (marked *f*). The Oboe part starts with a half note G4 (marked *p*), followed by a half note A4 (marked *f*), and a half note B4 (marked *f*). The Clarinet part starts with a half note G4 (marked *f*), followed by a half note A4 (marked *f*). The Bassoon part starts with a half note G4 (marked *f*). The Piano part features a complex texture with triplets in both hands and slurs across measures. A circled '8' is present in the upper left of the piano part.



32

Picc.

Ob. *f sempre*

Cl. *f sempre*

Bsn.

P.

Detailed description: This system contains measures 32, 33, and 34. The Piccolo part has a continuous sixteenth-note run (marked *f sempre*) with fingerings 6, 6, and 5 indicated. The Oboe part has a continuous sixteenth-note run (marked *f sempre*) with a fingering of 6. The Clarinet part has a continuous sixteenth-note run (marked *f sempre*) with fingerings 6 and 5 indicated. The Bassoon part has a continuous sixteenth-note run. The Piano part features a sixteenth-note run in the right hand and a triplet in the left hand. A circled '8' is present in the upper left of the piano part.

33

Score for Voice Fl., Picc., Voice Ob., Ob., Voice Cl., Cl., Voice Bsn., Bsn., Voice P., and P. (Piano).

The score consists of ten staves. The top nine staves are for woodwinds and brass, and the bottom two are for piano. The key signature is one sharp (F#) and the time signature is 4/4.

- Voice Fl.:** Rests for most of the page, with a whistle note at the end, marked *ppp*.
- Picc.:** Features a melodic line with a five-measure quintuplet and a three-measure triplet, followed by a long note.
- Voice Ob.:** Rests for most of the page, with a whistle note at the end, marked *ppp*.
- Ob.:** Features a melodic line with a long note.
- Voice Cl.:** Rests for most of the page, with a whistle note at the end, marked *ppp*.
- Cl.:** Features a melodic line with a five-measure quintuplet and a three-measure triplet, followed by a long note.
- Voice Bsn.:** Rests for most of the page, with a whistle note at the end, marked *ppp*.
- Bsn.:** Features a melodic line with a long note.
- Voice P.:** Rests for most of the page, with a whistle note at the end, marked *ppp*.
- P. (Piano):** Features a complex accompaniment with triplets in the right hand and a long note in the left hand.