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Å SVÄVARE

# Madeleine Isaksson

for soprano, mezzo soprano, baritone, viola and cello

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Score

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Madeleine Isaksson  
1993-95

# *Å svävare*

*for*

*soprano, mezzo soprano, baritone,  
viola and cello*

Å svävare (1993-95)

soprano	sopr.
mezzo-soprano	mezzo.
baritone	bar.
viola	vla.
cello	vc.

**Notes:**

∫ = noise-sound without pitch  
scr.t. = scratch tone  
♯ = fingering-notation for harmonics  
(<sup>o</sup>) = sounding harmonic

**Scordatura**

Viola: part IV mesure 12: string III down to f#  
part V mesure 50: string I down to g#

Cello: part III mesure 67: string IV down to Bb  
part IV mesure 23: string II down to c#

**General:**

∪ = heavy and wide but “passive” attack  
◦◁, ▷◦ = dal niente/ al niente  
══════> = as long as the breath/ the stroke permits  
∩ = within the musical movement  
? = short hold

The parts should follow *attacca* one after another.

**Seating layout**

	vla	vc	mezzo
soprano			baritone
		(conductor)	

### Wir sehen dich

Wir sehen dich, Himmel, wir sehn dich.  
Pocke um Pocke  
treibst du hervor,  
Pustel um Pustel.  
So mehrst du die Ewigkeit.

Wir sehen dich, Erde, wir sehn dich.  
Seele um Seele  
setzest du aus,  
Schatten um Schatten.  
So atmen die Brände der Zeit.

(Paul Celan: Inselhin ur "Von Schwelle zur Schwelle", 1955)

### Llama de amor viva

1. Oh llama de amor viva,  
que tiernamente hieres  
de mi alma en el más profundo centro!  
pues ya no eres esquiva,  
acaba ya si quieres, rompe la tela de este dulce encuentro.

2. Oh cauterio suave!  
oh regalada llaga!  
oh mano blanda! oh toque delicado,  
que a vida eterna sabe, y toda deuda paga!  
Matando, muerte en vida la has trocado.

4. Cuán manso y amoroso  
recuerdas en mi seno,  
donde secretamente solo moras;  
y en tu aspirar sabroso  
de bien y gloria lleno,  
cuán delicadamente me enamoras!

(Juan de la Cruz: ur "Canciones", 1585)

### Liebes-Lied

Wie soll ich meine Seele halten, dass  
sie nicht an deine rührt? Wie soll ich sie  
hinheben über dich zu andern Dingen?  
Ach gerne möcht ich sie bei irgendwas  
Verlorenem im Dunkel unterbringen  
an einer fremden stillen Stelle, die  
nicht weiterschwingt, wenn deine tiefen schwingen.  
Doch alles, was uns anrührt, dich und mich,  
nimmt uns zusammen wie ein Bogenstrich,  
der aus zwei Seiten *eine* Stimme zieht.  
Auf welches Instrument sind wir gespannt?  
Und welcher Geiger hat uns in der Hand?  
O süßes Lied.

(Rainer Maria Rilke: ur "Neue Gedichte", 1907)

### Endlich

endlich wieder zerreißt  
Du die Nacht meine Stadt  
in der Mitte den Leid  
alles nimmst Ruhe dahin  
wo Belebung ist schließlich  
und endlich dies einzige Leid

(Susanne Marten: August, September, ur "Widmung", 1985 - 1990)

### Taktavla

Grå tak  
grå blå tak i zink vitnar  
i sol i regn till dödgrå Hav  
av tak ensamma  
och våta tak - a  
skorstenshalsar  
fönsterglas  
ansiktsdrag försvinner in  
i dunkelrum där under höga, döva fortsatta moln

å svävare  
fallet är en famn

(Katarina Frostenson: ur "I det gula", 1984)

**Å svävare** komponerades på beställning av konstnären Daniel Coulet, inspirerad av dennes späda, höga och naturväxtliga skulpturer, i synnerhet två resliga ”trädsulpturer” i fibermaterial, den ena ljus och jordnära, lik en jättesvamp med krum och massiv stam och den andra mörk, spenslig, hög och ”fjärran överskådande”; båda installerade på tunnelbanestationen Mirail i Toulouse.

Verket, skrivet för sopran, mezzo, baryton, viola och cello, består av sju delar som tillsammans bildar en uppåtsträvande båge, spänd mot höjden och fallen därifrån.

Textmaterialet, som i vissa delar av verket kombinerats, utgörs av fem dikter av fem poeter från olika tidsperioder:

**Wir sehen dich** av Paul Celan, **Llama de amor viva** av Juan de la Cruz, **Liebeslied** av Rainer Maria Rilke, **Entlich** av Susanne Marten, samt **Taktavla** av Katarina Frostenson varur titeln **Å svävare** härstammar:

“ **å svävare  
fallet är en famn**”

Madeleine Isaksson

**Å svävare (O Hoverer)** was composed on a commission from the artist Daniel Coulet and inspired by his fragile, high, and flora-like sculptures, especially two tall “tree sculptures” made of fiber: one, light and down-to-earth, like a huge mushroom with a massive, bent stem; the other, dark, slender, high, and “watching from afar,” both installed at the subway station Mirail, in Toulouse.

The work, written for soprano, mezzo, baritone, viola, and cello, is in seven parts, which together form an upwards-striving bow, tense from the height and the fall from this height.

The texts, certain parts of which have been combined, consist of poems from different historical time periods :

**Wir sehen dich** by Paul Celan, **Llama de amor viva** by Juan de la Cruz, **Liebes-Lied** by Rainer Maria Rilke, **Entlich** by Susanne Marten and **Taktavla** by Katarina Frostenson out of which the title **Å svävare** is taken :

(“ **o Hoverer,  
the fall is an embrace**” )

Madeleine Isaksson

à Daniel Loulet

Ä svävare

I

(Paul Celan)

Madeleine Isaksson

(♩ = 72) molto legato

The musical score is written for soprano, mezzo (alt), and viola. It consists of three systems of staves. The first system starts with a 4/4 time signature and a tempo of ♩ = 72, marked 'molto legato'. The soprano part begins with a whole note, followed by a half note, and then a series of eighth notes with triplets. The mezzo part has a whole note, followed by a half note, and then a series of eighth notes with triplets. The viola part starts with a whole note, followed by a half note, and then a series of eighth notes with triplets. The second system continues the vocal lines with lyrics: 'Wir seh'n dich' and 'Wir seh'n dich'. The viola part includes various techniques like 'pizz', 'arco', and 'tr'. The third system continues the vocal lines with lyrics: 'P-oc ke' and 'P-oc ke'. The viola part includes various techniques like 'pizz', 'arco', and 'tr'. The score is marked with dynamics such as *pp*, *p*, *mf*, *mp*, and *f*. There are also performance instructions like 'senza vibr.', 'norm. sound pizz.', and '(slow → fast)'. The time signature changes to 4/4, 3/4, 4/4, 5/8, and 4/4 throughout the piece. The tempo is marked as ♩ = 96 in the second system.

poco a poco accel. - - - - - (♩ = 112)

5 3 2 4 3 5 3 3 2  
8 4 4 4 4 8 4 8 4

sopr. 18

mezzo. 7

vla. 7

mf pp sf mf pp mf subpp fpp f p = sf P subppp f

tr (b) tr (b) (pizz) + m. leg. tr tr I tr tr tr her vor loco

tr (b) tr (b) (pizz) + m. leg. tr tr I tr tr tr her vor loco

a tempo (♩ = 72)

2 3 4 3 4 5  
4 8 4 4 4 4

sopr. 26

mezzo. 5

vla. 5

mf pp mf pp pp pp vibr. (slow. fast)

p-us - te - tel u - m

p-us - tel u - m

5 4 3 4 5  
4 4 4 4 4

sopr. 32

mezzo. 3

vla. 3

mf pp mf pp pp senza vibr. vibr. senza vibr.

p-us - te - l Him - m - e

p-us - tel Him (sensatran) m e



This page of a handwritten musical score, numbered 3, features three systems of music for Violin (vln.), Soprano (sopr.), and Mezzo (mezzo).  
**System 1 (Measures 37-42):** The Violin part begins with a *pp* dynamic and includes a *rit.* (ritardando) marking. The Soprano part has a tempo of  $\text{♩} = 112$ . The Mezzo part includes the lyrics *hi* and *me*.  
**System 2 (Measures 43-48):** The Violin part continues with various dynamics including *ppp*, *mf*, and *f*. The Soprano part has a tempo of  $\text{♩} = 72$  and lyrics *me* and *pu*. The Mezzo part includes the lyrics *noise*, *norm.*, *tr*, *hi*, and *me*.  
**System 3 (Measures 49-54):** The Violin part includes dynamics like *ppp*, *mf*, and *fff*. The Soprano part has lyrics *hi*, *m*, and *me*. The Mezzo part includes the lyrics *tel*, *mehrt*, *du*, and *ehrst du*.

rit. - - - - - (♩ = 56)

*sopr.* 54  $\frac{2}{4}$   $pp$  5  $\frac{5}{8}$   $mf$  3  $\frac{3}{4}$   $pp$  4  $\frac{4}{4}$   $4p$  3  $\frac{3}{4}$   $\rightarrow$  4  $\frac{4}{4}$

*mezzo.*  $mf$  3  $pp$   $p$   $wig$   $keit$   $\rightarrow$

*via*  $pp$   $mf$   $f$   $ppp$   $p$   $wig$   $keit$   $\rightarrow$   $attacca$

5  
II

(Rainer Maria Rilke/Juan de la Cruz)

(♩ = 56) *accel.* - - - - - (♩ = 72) *rit.* - - - - - *a tempo* *accel.* - - - - -

*cello*

4 II *sord.* *p* *pp* *f* *arco* *vibr.* (slow → fast) *pp* *p* *ppp* *mf*

- - - - - (♩ = ) *rit.* - - - - - *a tempo* (♩ = 56)

7 4 3 *pizz.* *arco* *tr.* (slow → fast) *p* *sf* *mf* *ppp* *f* *p* *mf* *p* *mf* *p* *fff*

*accel.* - - - - - (♩ = ) *rit.* - - - - -

12 4 5 *arco* *3* *gliss.* *f* *subpp* *mf* *p* *ppp* *mf* *pizz.* *arco* *sf* *p* *mp* *pp* *mf*

- - - - - (♩ = 56) *accel.* - - - - -

(15) *f* *sf* *pp* *p* *f* *sf* *p* *fpp* *fff* *p* *mf* *pp*

*baritone*

*molto leg.* *vibr.* *senza vibr.* *p* *mf*

3 *W - ie* 5 - 0 3 *ll* 2 3 *ch* 3 *mei - ne* 3 *See - le*

- - - - - (♩ = 72)

19 *f* *pp* *p* *f* *subppp* *pizz.* *arco*

*f* *pp* *mf* *p* *mf* *3*

*ha - l - te - n* *dass sie ni*

23 *accel.* - ( $\text{♩} = 96$ )

soprano *sfpp* *vibr* *ff* *f* *p* *mfpp* *mf* *pp* *sfpp*

cello *p* *sf* *ff* *p* *sf* *f* *p* *mf* *pp* *sf* *p* *f* *p* *f* *p* *f* *p* *sf*

baritone *f* *f* *p* *mf* *pp* *mf* *p*

Oh, *la* *ma* *de* *a* *mo* *r* *vi* *va* *que*

(i) - *cht* *a* - *n* *Dei* - *ne* - *r* *rüh* *rt*

29 *rit.* *mf* *p* *p* *mf* *p*

*die* - *na* *men* - *te* *hi* - *e* - *re* *en* *mi* *en* *el*

*Wie* *soll* *i* - *ch* *ie* *hi* - *n* - *he* *be* - *n*

35 *fp* *mfp* *f* *pp* *mf* *pp*

*ma* *pro* - *no* *cen* - *tro* *u* - *ber* *di* *ch* *an* - *dern* *Din*

40 *accel.*  $\text{♩} = 112$

sopr. *sf* *f* *p* *mf* *p* *mf*

vc. *f* *p* *f* *pp* *f* *pp* *f* *sf* *sff* *p* *f* *mf* *p* *f* *p* *f* *p*

bar. *pp* *vibr.* *f* *f* *p* *mf* *p*

ge 3 Ach 3 ger ne

45 *rit.*

sopr. *p* *p* *mf* *p* *mf* *p*

vc. *f* *p* *sf* *f* *p* *mf* *p* *f* *pp* *mf* *sf* *fp* *f* *p* *f* *pp* *mf* *f*

bar. *mf* *p* *mf* *p* *mf* *p* *pp* *mf*

mäch-te ich sie bei ir ge-nd wa-s Ver-lo-re-ne m Ver-

51  $\text{♩} = 72$  *rit.*  $\text{♩} = 56$  *accel.*

sopr. *p* *mf* *p* *mf* *pp* *mf* *p*

vc. *mf* *ppp* *f* *p* *f* *sf* *p* *sf* *pp* *fp* *fp* *p* *sf* *f* *sf* *p* *sf*

bar. *p* *mf* *pp* *mf* *p* *p*

lo-re-ne m i-m Dun-ke-l un-ter

(♩ = 96)

*sopr.*  $\text{5b } \frac{3}{4}$  *pp*

*vc.* *pizz* (a) (7) *arco* *fr* *pp* *mf* *pp*

*bar.* *vibr* *mf* *mp* *pp* *p* *mp* *pp*

de - es - te du - l -

brin - ge - n a - n ei - ne frem - den still - le - n

(♩ = 72)

*bl*  $\frac{4}{4}$  *mp*

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

*mf* *mp* *subpp* *mf* *mf* *pp* *mf*

ce e - n cu - e - n tro

Stel - le die n i - cht wei - ter schwi - ng - t

(♩ = 56)

*pp* *mp* *pp* *mp* *pp* *mf* *fpp* *mp* *p* *pp* *attaca*

*p* *pp* *vibr* *pp* *p* *pp*

wenn dei - ner Tie - fe - n schwin - ge - n

III <sup>9</sup>  
(Juan de la Cruz / Susanne Harten)

(♩ = 96)

*soprano*

*cello*

*baritone*

*mezzo*

*senza vibr.* *sffp* *vibr. (slow)* *f* *p* *f*

*pizz.* *sffp* *p* *arco* *mf* *p* *sf*

*f* *mf* *p* *sf*

*pp* *f* *p* *sf* *sf* *p* *f*

*ve* *pizz.* *arco* *pp* *f* *pp* *sf*

*sfp* *pp* *vibr.* *mf* *f* *vibr. slow* *f* *p*

*Oh,* *ca-u-te-ri-o* *5-u-*

*Oh,* *re-ri-o* *5-u-a-*

*Oh,* *re-ga-l-a-da* *l-la-ga*

*pp* *sf* *pp* *vibr. (slow)*

*arco* *vibr. (slow)* *fast* *arco* *sf* *sf* *f* *sf* *pp* *f* *p* *f*

*mf* *f* *sf* *p* *f* *gliss.* *sf* *f* *pp*

*re-ga-la-da* *l-la-ga* *Oh*

*poco a poco accel.*

(♩ = 112)

sopr. *f* *p* *vibr. sim.* *f* *mf*

vc *subpp* *f* *3* *sf* *fff* *f* *3* *sf* *pp* *f* *p* *f* *sf* *f* *fff* *5* *sf* *pp*

mezzo. *f* *mf* *f* *p* *mf*

*E - n - dli - ch*

*poco a poco accel.*

25 *p* *f* *p* *mf* *pp* *f* *p* *f*

*bla - n - da*

*Oh*

*f* *sf* *f* *p* *f* *fff* *f*

*p* *f* *p* *sf* *f*

*bla - n - da*

*Oh,*

(♩ = 126)

31 *p* *f* *pp* *f* *p* *vibr. sim.* *fpp* *non vibr.* *sf* *f* *p* *vibr.*

*(oh,)* *to - que de - li -*

*pp* *f* *sf* *p* *f* *sf* *p* *ff* *sf* *f* *p* *f* *p* *f* *sf* *f* *pp* *sf* *f* *pp* *mf* *sf* *f* *p* *mf*

*(oh,)* *E - n - dli -*



*poco a poco accel.* || - - - - - (♩ = 144)

37 *f sf pp* *mf* *f p* *f p sf*

sopr. *(vibr.)* *arco III* *pizz* *vibr.*

vc. *pp* *f sf* *f p* *f = pp = f = pp = f p* *f* *p sf* *f* *p* *f = p* *f = p* *sf*

mezzo *sf* *f = pp* *mf* *mf* *pp*

*ca - do* *Oh* *to - que* *de* *li* *ca - do*

*rit.* (♩ = 126)

43 *mf* *p* *f* *vibr.* *p* *mf* *p* *mf*

*que a v - i - da e - ter - na s - a*

*arco* *pizz* *arco* *pizz* *arco* *pizz* *arco* *pizz* *arco* *pizz* *arco* *pizz*

*sf* *p* *f* *p* *f* *pp* *ff* *mf* *sf* *f* *mf* *p* *mf* *p* *f* *p*

*pp* *f* *p* *fp* *f*

*n - ie - der zer - rei - ss - t*

*a c c e l.* (♩ = 144)

49 *pp*

*be* *ser. l.*

*fpp* *f* *pp* *f* *sf* *pp* *(p)* *(f)* *mf* *sff* *f* *f* *f*

*sf* *p*

*zer - rei*

55

sopr. *p* zer - rei *f*

vc *p* *f* *subp* *pp* *mf* *sf* *f* *mf* *ssf*

mezzo *ssf* *vibr. pp* rei *mf* *f* *f* *p* Du die N -

61

sopr. *vibr. p* *f* *p* mei - ner Stadt *p* *mf* H - a - ta - n

vc *p* *f* *sf* *sf* *p* *norm.* *arco IV* *molto sul ponticello* *ppp*

mezzo *mf* *mf* *p* a - cht si - n der H - it - te

67

sopr. *p* *mf* *pp* *mf* *p* do mu - erte e - n vi - da la ha - tro - ca - do

vc *pizz. scordatura* *f* *p* *mp* *arco* *molto sul tasto* *p*

mezzo *vibr.* *p* de - n z - ei b

(♩ = 80) *Restful and suspended*

IV 13

(Juan de la Cruz/extracts)

Handwritten musical score for Soprano, Mezzo, Baritone, Violin, and Viola. The score includes vocal lines with lyrics and instrumental accompaniment. Dynamics range from *mf* to *pp*. The lyrics include: "cuà - - - n m - an - so y a - mo - ro - - -", "re cu er da se - n m i se - no", "Er de - - - le See - - - l", "do - n - de se - cre - ta - m - e - - n - te s - o - l - o m - o - ra - - -", "at - me - - - n - - - l".

Handwritten musical score for Soprano, Mezzo, Baritone, Violin, and Viola. The score includes vocal lines with lyrics and instrumental accompaniment. Dynamics range from *mf* to *pp*. The lyrics include: "do - n - de se - cre - ta - m - e - - n - te s - o - l - o m - o - ra - - -", "at - me - - - n - - - l".

19

sopr

mezzo

bar

vla

vc

mf p sfp pp mf

mp (z) ee le

pp n tu as pi - rar

mfp vibr. 5 pp d - ie (gliss.) mf

mfpp m Du - n - ke - l

mfpp mf f p sf p scordatura sf pizz arco 3

mf p mf p f sf p mf sf mf

25

(rar) 5 3 a

(ie) Brä - n - o

(l) 50 at - me - n -

pp p mf p sub pp m. s. mf pp

mf pp mf p sf p mfp mf sf p pp

pp p mf p pp mf p pp mfpp mf sf mf pp mf

32 *mf* *p* *f* *mf* *mf* *p* *f* *mf* *p* *vibr.* *mf*

*bien y glo-ri-a ll* *n* *o* *cu-a-n*

*(e)* *mf* *f* *p* *f* *p*

*die* *Brä-n* *de* *Brä*

*p* *mf* *f* *pp* *f* *mf* *mf* *fpp* *f* *pp* *f* *pp* *f* *pp* *mf*

38 *pp* *mf* *pp* *mf* *mf* *pp* *mf* *pp* *f* *p* *mfpp* *f* *mf* *pp*

*(n)* *mf* *pp* *mf* *mf* *pp* *mf* *pp* *f* *p* *mfpp* *f* *mf* *pp*

*Brä* *n* *de* *der* *n* *de* *bo* *a*

*de* *li* *ca* *da* *m* *e* *n* *t*

*mfpp* *vibr.* *mf* *pp* *mfpp* *p* *mfpp* *f* *p* *mf* *pp*

*subpp* *mf* *pp* *mfpp* *f* *p* *mf* *pp*

*pp* *mf* *pp* *mf* *pp* *mf* *pp* *mf* *pp* *mf* *p* *pizz*

44  $\frac{3}{4}$   $\frac{4}{4}$   $\frac{4}{4}$   $\frac{3}{4}$

sopr *pp* *pp* *mf* *pp* *mf*

mezzo

bar *mf* *pp* *mf* *pp* *vibr.*

vla *mf* *pp* *p* *pp* *sf* *pp* *p* *mf* *p* *mf* *p* *mf* *p* *mf*

vc *f* *p* *mf* *pp* *mf* *p* *mf* *pp* *mf* *p* *sf*

*arco* *arco* *pizz.* *arco m.s.t.*

*molto leg. II* *tr.*

50  $\frac{3}{4}$   $\frac{4}{4}$   $\frac{4}{4}$   $\frac{4}{4}$

*p* *vibr.* *pp* *pp*

*gliss.* *m* *3* *3 (p)* *4* *pp*

*mf* *pp* *ras*

*(non vibr.)* *arco* *pp* *ppp* *p*

*pizz.* *arco* *pp* *ppp* *p*

*pp* *mf* *pp* *sf* *pp* *p* *ppp* *p*

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

*attaca*

*with flexibility*

(♩=56) *accel.* (♩=96) *rit.* - - (♩=72) *accel.* - - (♩=96)

**V 17** (Rilke / Harten)

*messo.*  $\frac{3}{4}$   $\frac{4}{4}$   $\frac{5}{4}$   $\frac{4}{4}$   $\frac{3}{4}$   $\frac{7}{8}$   $\frac{4}{4}$

*bar.* *vla.*

*messo.* *AL* - 3 *les* *AL* - - - - - *les*

*bar.* *Doch* *pizz*  $\frac{3}{4}$   $\frac{4}{4}$   $\frac{5}{4}$   $\frac{4}{4}$   $\frac{3}{4}$   $\frac{7}{8}$   $\frac{4}{4}$  *pp* *mf* *mf* *p* *pp* *f*

*vla.* *f* *f* *mf* *f* *f* *p*

*messo.* *schliess* - - - - - *ni-m* - - - *st*

*bar.* *und* *mich* *nimm* *uns*

*vla.* *mf* *mf* *mf* *pp* *f* *p* *f* *sf*

*messo.* *Ruh* - - - - - *lich*

*bar.* *zu* - - - *sam* - - - *m* - - *en* *wie* *ein* *Bo* - - *gen* *st* *rich*

*vla.* *mf* *mf* *f* *p* *mf* *f* *p*

mezzo  
da - - - - - hin wo Belebung ist

bar  
die aus zwei Sai - - - ten ei-ne Stim-me zieht

vla  
acc el - - - - - (♩ = 96) rit - - - - - (♩ = 72)

schlie - - - - -

glüss. pizz arco (IV) pizz arco (b2) Auf

mf sf p sf pp ff ppp < mf<sup>5</sup> p

32  
lich

wel-ches In - stru - ment sind wir spannt

mf p mf pp mf mf p mf sf f f



mezzo und end lich

bar und wel-cher 3 gei-ger hat uns in der 3

vla (f) p mf f sf f p mf

38 5/8 p 4/4 f p 5/4 7/8 mfp vibr 3/4 4/4 pp

accel.

44 7/8 f 4/4 p 6/4 5/8

diess

Hand p f p=mf p

süs ses

pizz 5 arco

accel. - - (♩ = 96)

49 5/8 4/4 3/4 sf 4/4 pp mf mf 3/8 2/4

diess ein - - 3 - - - zi - - -

Lied

arco I scordatura p pizz arco

f subpp p f p sf f

20  
(♩ = 72)

rit. - - - (♩ = 56)

55  $\frac{2}{4}$   $\frac{4}{4}$   $\frac{5}{4}$

mezzo  
ges Leid

bar

vla arco *molto leg.*  $pp$   $mf$   $p$  attacca

VI

(Katarina Tröstersona)

(♩ = 56) neutral (senza vibrato)

sopr.  $pp$   $mf$   $p$   $pp$   $mf$   $pp$   $mf$

Grä t-ak grä - blå ta i

(♩ = 56) *accel.*

$mf$   $p$   $mf$   $p$   $sfp$   $f$

zi nk vit nar i

(♩ = 96) (♩ = 72) *rit.* (♩ = 56)

$p$   $f$   $sub p$   $sfp$   $p$   $sf$

ol i regn till död - grä Ha -

$p$   $mf$   $p$   $p$   $p$   $p$   $p$   $p$

- av av tak e - n - sa - m - ma och vå -

$sfp$   $sf$   $f$   $pp$

ta t-a k - a

vla  $pp$

VII 21  
(Katarina Frostenson)

accel. - (♩ = 72)

The musical score is written for Violin (vln) and Viola (vcl) in 12/8 time. It consists of six systems of music, each with a violin part on a five-line staff and a viola part on a four-line staff. The score includes various dynamics such as *pp*, *p*, *mf*, *f*, *mp*, *ppp*, *sf*, and *fz*. Performance instructions include *pizz* (pizzicato), *arco* (arco), *gliss.* (glissando), and *tr* (trills). Fingerings and bowings are indicated with numbers 1-4 and letters I, II, III, IV. The tempo is marked as *accel.* with a metronome marking of 72 quarter notes per minute. Measure numbers 1, 5, 9, 13, 17, 21, 25, 29, and 30 are clearly visible. The score concludes with a final *pp* dynamic in measure 30.

Handwritten musical score for soprano, viola, and violin. The score is divided into three systems, each with a vocal line and two instrumental lines. The first system (measures 37-43) features a soprano line with lyrics "skar - stens hal - sar" and dynamic markings from *p* to *pp*. The viola and violin parts include complex rhythmic patterns and dynamic markings such as *pp*, *p*, *mf*, and *f*. The second system (measures 44-49) has lyrics "fön - ster - glas" and continues with similar dynamic and performance instructions. The third system (measures 50-54) includes lyrics "an - sikt's - drag försvinner i" and concludes with dynamic markings like *mf*, *pp*, and *f*. The score is heavily annotated with performance directions like *vibr.*, *gliss.*, *pizz.*, and *arco.*, along with various articulation and phrasing marks.

*sopr* 56  $\frac{2}{4}$   $p$   $\frac{3}{4}$   $pp$   $\frac{3}{8}$   $\frac{4}{4}$   $p$   $\frac{2}{4}$   $\frac{4}{4}$   $p$   $\frac{3}{4}$

*vla*  $\frac{4}{4}$   $p$   $\frac{4}{4}$   $pp$   $\frac{4}{4}$   $mf$   $\frac{4}{4}$   $pmf$   $\frac{4}{4}$   $pmf$   $\frac{4}{4}$   $p$   $\frac{4}{4}$   $f$   $\frac{4}{4}$   $pp$   $\frac{4}{4}$   $mf$   $\frac{4}{4}$   $pp$   $\frac{4}{4}$   $mf$

*vc*  $\frac{4}{4}$   $mf$   $\frac{4}{4}$   $pp$   $\frac{4}{4}$   $mf$   $\frac{4}{4}$   $f$   $\frac{4}{4}$   $mf$   $\frac{4}{4}$   $pp$   $\frac{4}{4}$   $mf$

*Annotations:* *vibr*, *gliss.*, *trm*, *8va*, *trm*, *5*

*Lyrics:* dun - kel - ru -

63  $\frac{3}{4}$   $pp$   $\frac{2}{4}$   $\frac{3}{4}$   $p$   $\frac{2}{4}$   $\frac{4}{4}$

*Annotations:* *m*, *pizz*, *arco*, *mf*, *sf*, *subpp*, *f*, *p*, *mf*, *pmf*, *p*, *f*, *p*, *subpp*

*Lyrics:* där -

70  $\frac{4}{4}$   $mf$   $\frac{3}{4}$   $vibr$   $\frac{5}{4}$

*Annotations:* *un*, *der*, *hö*, *ga*, *dö*, *va*, *sf*, *f*, *sf*, *subpp*, *mf*, *ppp*, *8va*, *trm*, *8va*, *ppp*, *mf*, *p*, *mf*, *ppp*

*Lyrics:* un - der hö - ga dö - va

The image shows a handwritten musical score for three parts: soprano (sopr), violin (vln), and viola (vcl). The score is written in treble clef with a key signature of one sharp (F#). It consists of three systems of staves. The first system (measures 76-81) features the soprano line with lyrics "fort - sa - ta - mol - n" and dynamic markings like *p*, *mf*, *fp*, *mfp*, and *pp*. The violin and viola parts are highly textured with many notes and slurs. The second system (measures 82-88) continues the vocal line with lyrics "svä - va - re" and includes dynamic markings such as *mp*, *pp*, *mf*, *p*, *sf*, and *mf*. The third system (measures 89-94) concludes the vocal line with lyrics "re" and features dynamic markings like *ppp*, *mf*, *f*, *pp*, *sfp*, *f*, *mf*, and *subpp*. The score is filled with musical notation including slurs, ties, and various performance instructions.

Handwritten musical score for soprano, viola, and cello/vibraphone. The score is divided into three systems.

**System 1 (Measures 97-102):** The soprano part is mostly rests with a *rit.* marking. The viola and cello/vibraphone parts feature complex rhythmic patterns and dynamics including *mf*, *p*, *ppp*, and *f*. There are various articulations like *pizz*, *arco*, and *tr*.

**System 2 (Measures 103-108):** The soprano part has lyrics: "fal-led är e - n fa - m". Dynamics range from *mf* to *pp*. The accompaniment continues with complex textures.

**System 3 (Measures 109-114):** The soprano part has lyrics: "W - ir se - he - n". The system concludes with a *Coda* section. Dynamics include *pp*, *mezzo*, and *p*. There are also markings for *sord.* and *pizz II*.

*accel.* - 3/4 - - 4/4 ( $\text{♩} = 72$ ) 3/4

mezzo  
bar  
vln  
vc

Handwritten musical score for the first system. It includes a vocal line (mezzo) and instrumental parts for baritone (bar), violin (vln), and viola (vln). The tempo is marked *accel.* with a metronome marking of quarter note = 72. The time signature changes from 3/4 to 4/4 and back to 3/4. The vocal line has lyrics "s-eh" and "n". The instrumental parts feature various techniques like *vla*, *trm*, *pizz*, and *arco*, with dynamic markings such as *p*, *mf*, *pp*, and *mf*.

*rit.* - 5/8 3/4 ( $\text{♩} = 58$ ) *accel.* - - ( $\text{♩} = 72$ ) *rit.* - -

mf *p* *pp*

dich  
u - m  
See - le  
u m

vibr  
vibr  
arco  
pizz

Handwritten musical score for the second system. The tempo is marked *rit.* with a metronome marking of quarter note = 58, then *accel.* with quarter note = 72, and finally *rit.*. The time signature changes from 5/8 to 3/4. The vocal line has lyrics "dich", "u - m", "See - le", and "u m". The instrumental parts continue with various techniques and dynamic markings.

( $\text{♩} = 72$ ) *rit.* - - ( $\text{♩} = 56$ )

*p* *pp*

at - te - n  
u m  
Schad - ten

*p qd*

Handwritten musical score for the third system. The tempo is marked ( $\text{♩} = 72$ ) *rit.* and ( $\text{♩} = 56$ ). The time signature changes from 3/4 to 5/4 and back to 3/4. The vocal line has lyrics "at - te - n", "u m", and "Schad - ten". The instrumental parts continue with various techniques and dynamic markings.

Châtenay, 4/2-95 Madeleine Baker