

Kerstin Jeppsson

REVELATIONES

per flauto, soprano

(tenore), accordeon

(fortepiano) e

violoncello

Stockholm (1999-2000)

Durata: ca ~~19~~ min 10 sek

NOMIUS
beställningsverk

för

Wärme - kvartetten

O, amice,

venisti presentare michi vas cordis tui vacuum a te,

et desiderasti impleri de me.

Ideo veni, et ego implebo te me ipso.

Tu esto in me et ego in te.

Min vän,

du har kommit för att överlämna mig ditt hjärta, som är tomt på dig
själv

och som du vill låta fyllas av mig.

Kom därför, så skall jag fylla dig med mig själv.

Du skall vara i mig och jag i dig.

ur REVELATIONES IV, 26 S. Brigittae

Nam omni hora cogitare tenetur homo,
quod Deus est semper presens,
et timere debet, ne auferatur gracia sibi data,
quia sine adiutorio Dei homo nichil potest
et cum eius caritate omnia potest.

Människan bör i varje stund betänka,
att Gud alltid är närvarande,
och frukta att mista Guds nåd, som förunnats henne.
Ty utan Guds hjälp kan människan intet göra,
men med hans kärlek kan hon allt.

ur REVELATIONES IV, 129 S. Brigittae

Via quae ducit vos ad vitam parata est vobis,
 porta aperta est et Dominus personaliter cum pace vult occurrere
 vobis.

Ergo credite firmiter viam esse paratam,

Sperate stabiliter portam esse apertam

et verba eius esse vera.

Occurite cum caritate Domino , et ipse cum caritate, et pace

suscipiet vos,

et ducet in perpetuam pacem.

Den väg som leder till livet, är beredd för dig.
 Porten är öppen, och Herren själv kommer dig till mötes med frid.
 Tro därför fast, att vägen är beredd
 Hoppas ståndaktigt, att porten är öppen
 och att hans ord är sanna.
 Skynda med kärlek emot Herren, så skall han mottaga dig med
 kärlek och frid
 och föra dig till den eviga friden.

ur REVELATIONES II, 6 S. Birgittae

I O, amice (Min vän)

Andante con tenerezza ♩ = ca 52

K. Jeppsson (1999)

Flauto

Soprano
(Tenore)

Accor-
deon
(Forte-
piano)

Violon-
cello

3

Acc.

4

molto rit. e dim.

Acc.

5

a tempo
mp

Acc.

Vcl.

8

Vcl.

11

Vcl.

(mf) poco accel.

13

a tempo

Fl.

Sopr.

Vcl.

(accel.) rit. mf

rit.

f

mf

poco f

p, a
Min

mi
vän,

ce,

6 15

Fl. *mp* *mf*

Sopr. *mp*

Vcl. *poco f* *mp*

17

Fl. *mp* *mf*

Sopr. *mp* *poco f*

Vcl. *mp*

o, a - mi - ce,
o, mi n vãn,

19

Fl. *mp* *mf*

Sopr. *mp*

Vcl. *mp* *p*

21 *molto accel.* - - - - - *f* 7

subp *mp*

Fl.

23 *dim. e rit.* - - - - -

Fl.

26 *a tempo*

mp *poco f*

Fl.

Sopr.

Vcl.

mf

o - o - o - o - o - o a - mi - ce,
o - o - o - o - o - o min vãn,

28

mp *mp* *poco f* *mp*

Sopr.

Vcl.

a - mi - ce,
min vãn,

8 **30**

Sopr. *p* *(p)*
 a - mi - ce, a - mi - ce, a - mi -
 min vãn, o min vãn, o min vãn,

Vcl. *p*

32

Sopr. *mf* *f*
 - ce,

Acc. *mf* *f* *accel.*

Vcl. *mf* *f* *PZ* *m.d.*

34

Fl. *accel.* *a tempo* *f*

Acc. *m.g.* *m.d.* *m.g.*

Vcl. *f*

36

Fl. *f*

Acc.

Vcl. *f*

38

molto rit. e dim.

Fl. *f*

Vcl. *f*

39

Meno mosso ♩ = ca 46

Fl. *p* *pp*

Sopr. *p* *mp*

Acc. *p* *pp*

Vcl. *p* *pp*

ve - nis - ti
du har - ko - mit

Fl. *p*

Sopr. *mp*

Acc.

Vcl. *p*

presen för att ta re mi chi
ö - ver - läm - na mig

Fl. *mf cresc.*

Sopr. *p mp 3 cresc.*

Acc. *mp cresc.*

Vcl. *mp 3 cresc.*

vas ditt cor dis tu i, vas cor dis
hjär - ta, njär - ta, ditt hjär - ta,

46 Flatterzunge

Fl. *ff* *accet.*

Sopr. *ff*
tu - i
hjär - ta

Acc. *ff* *accet.*

Vcl. *ff*

47 *a tempo*

Fl. *a tempo*

Sopr. *a tempo*

Acc. *a tempo* *rit.*

Vcl. *a tempo*

12 **50** *a tempo* ordinario

Fl. *p* *b* *3*

Sopr. *p* *mp* *p* *3* *3* *3* *a*

va - - - cu - um a te, _____
som är tant på dig själv, _____ på dig

a tempo

Acc. *p* *3* *b*

Vcl. *p* *3* *b*

52

Fl. *p* *b* *3* *b*

Sopr. *p* *3*

te, _____
själv, _____ a
_____ på dig

Acc. *p* *3* *b*

Vcl. *p* *3* *b*

54

Fl. *(p)*

Sopr. te, själ v,

Acc.

Vcl. *(p)*

Molto lento
ad libitum

56

Fl. *a tempo*

Sopr. a dig te, själ v

Acc.

Vcl.

dim. e molto rit.

Fl. *p*

Sopr. *pp*

Acc. *(p)*

Vcl. *p*

a tempo

Fl. *ppp*

Sopr. *p* *mp*

Acc. *ppp*

Vcl. *ppp*

et deside - ras - ti
och som du vill lå - ta

64

Fl. *mp* *mf*

Sopr. *(mp)* *mf*
im - ple - ri de me,
fyl - las av mig,

Acc. *(p)* *mf*

Vcl. *mp cresc.*

poco accel. e cresc.

Fl. *poco accel. e cresc.*

Sopr. *(f)*
de
av

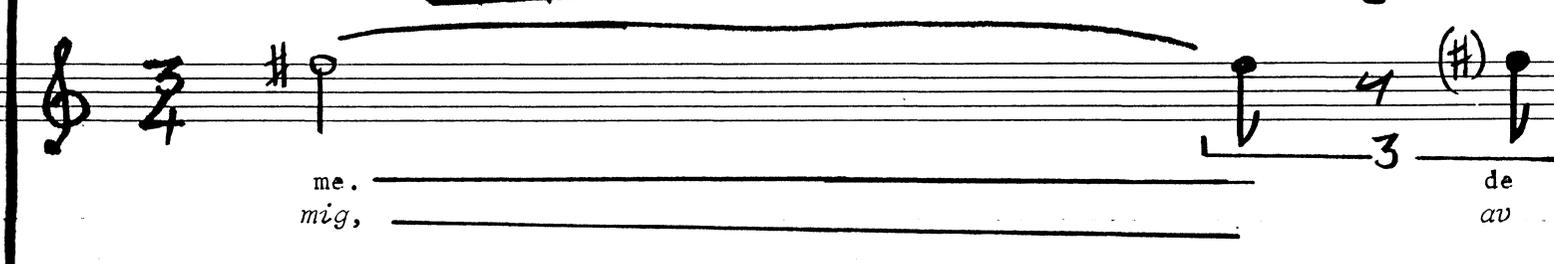
Acc. *mf*

Vcl. *mf* *f marcato*

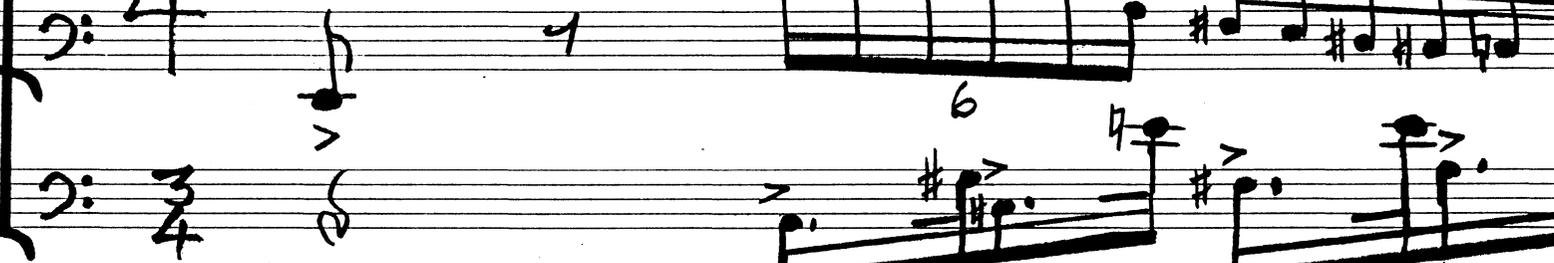
66

poco accel. e cresc. - - - - -

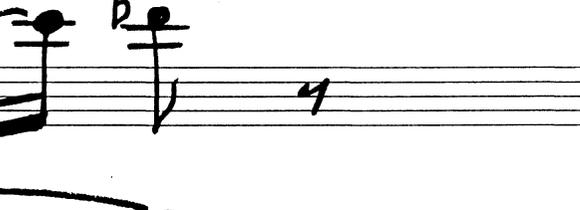
Fl. 

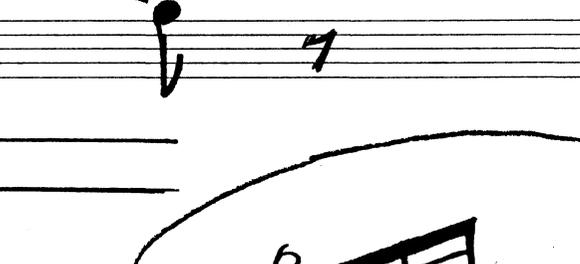
Sopr. 

Acc. 

Vcl. 

67

Fl. 

Sopr. 

Acc. 

Vcl. 

68 rit. e dim.

Musical score for measures 68-70. The score is for Flute (Fl.), Soprano (Sopr.), Accordion (Acc.), and Violoncello (Vcl.). The time signature is 3/4, which changes to 4/4 in the second measure. The tempo and dynamics are marked 'rit. e dim.'. The Flute part features a melodic line with a trill in the first measure and a triplet in the second. The Violoncello part mirrors the Flute's melodic line. The Accordion provides harmonic support with sustained chords. The Soprano part is mostly silent.

70 (rit. e dim.) Tempo ♩ = ca 52

Musical score for measures 70-72. The score is for Flute (Fl.), Soprano (Sopr.), Accordion (Acc.), and Violoncello (Vcl.). The time signature is 3/4, which changes to 4/4 in the second measure. The tempo and dynamics are marked '(rit. e dim.)' and 'Tempo ♩ = ca 52'. The Flute part features a melodic line with a trill in the first measure and a triplet in the second. The Violoncello part mirrors the Flute's melodic line. The Accordion provides harmonic support with sustained chords. The Soprano part is mostly silent.

18

poco f

73

Fl.

Sopr.

Acc.

Vcl.

Musical score for measures 18-73. The Flute (Fl.) part features a melodic line starting with a *poco f* dynamic, moving to *mp*. It includes a triplet of eighth notes and several slurs. The Soprano (Sopr.), Accordion (Acc.), and Violin (Vcl.) parts are mostly rests.

75

accel.

f

a tempo

sub

Fl.

Musical score for measures 75-77. The Flute (Fl.) part continues with a melodic line, marked *mp* and *f*. It includes a triplet of eighth notes and a *sub* marking. The dynamic *accel.* is indicated above the staff, and *a tempo* is written below. The Violin (Vcl.) part has a triplet of eighth notes marked *f*.

77

mf

Fl.

Vcl.

Musical score for measures 77-79. The Flute (Fl.) part features a melodic line with a *mf* dynamic and a *f* dynamic. The Violin (Vcl.) part has a triplet of eighth notes marked *f* and a melodic line marked *mf*.

79

mf

f

Vcl.

Musical score for measures 79-81. The Violin (Vcl.) part features a melodic line with a *mf* dynamic and a *f* dynamic. It includes a triplet of eighth notes.

82

Vcl. *mf* *mp*

85

Sopr. *mf*

I - de - o ve ni, ve
 Kom där för, kom,

Vcl. *mf*

88

Sopr. *poco f* *mf* *poco f*

-ni, et e go im - ple - bo
 så skall jag jäg fyl - la

Vcl. *poco f* *mf* *poco f*

90

Fl. *mp* *mf* *mp* *mf*

Sopr. *sub* *mp* *mp*

Vcl. *mp* *mp*

20 **92**

mp *poco f*

Fl. *mp* *poco f*

Sopr. *mp* *f*

Vcl. *mp* *poco f*

te me ip - so
dig med mig själ v.

94

mp *mf*

Fl. *mp* *mf*

Sopr. *mp*

Vcl. *mp*

96

mp *sub p* *mp* *poco f*

Vcl. *mp* *sub p* *mp* *poco f*

99

mp *p* *rit.*

Vcl. *mp* *p* *rit.*

103

rit. - - - - *a tempo*

Sopr. *pp* Tu es-to in me *mp*
 Du skall va - ra i mig

Vcl. *pp* *a tempo* *mp*

107

Sopr. *P* *mp*
 et e go in te
 och jag i dig, i dig,

Vcl. *P* *mp*

110

Sopr. *poco f*

Vcl. *mf* *poco f*

112

Sopr. *P* *mp*
 tu es-to in me et e
 du skall va - ra i mig och jag

Vcl. *P* *mp*

II Cum eius caritate (Med hans hjälp)

Dramatico espressivo ♩ = ca 63

K. Jeppsson (1999-2000)

Fl. Sopr. Acc. Vcl.

Vcl.

Vcl.

Sopr. Vcl.

Nam om - ni
Män - ni - skan

24 **9**

Sopr. *hora cogni - ta - re te - ne - tur ho -*
bör i varje stund be - tän - tur ho -

Vcl.

11

Fl. *f*

Sopr. *mo, ka,*

Acc. *f*

Vcl. *sim. 6. marcato*

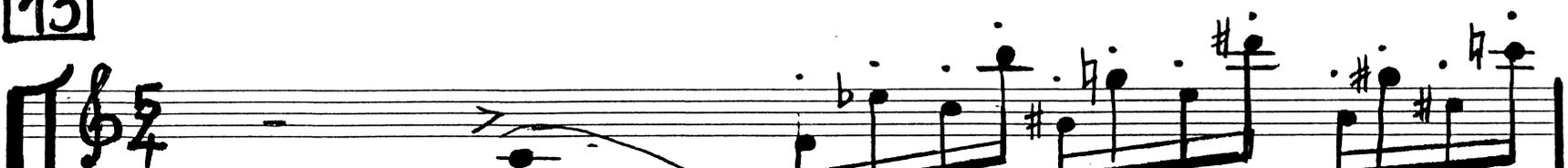
12

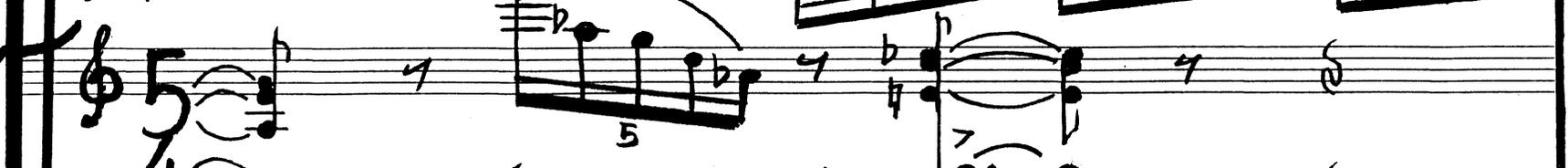
Fl. *f*

Acc. *f*

Vcl. *f*

13

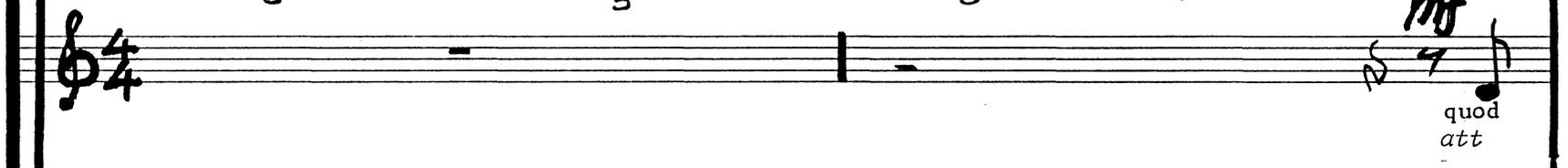
Fl. 

Acc. 

Vcl. 

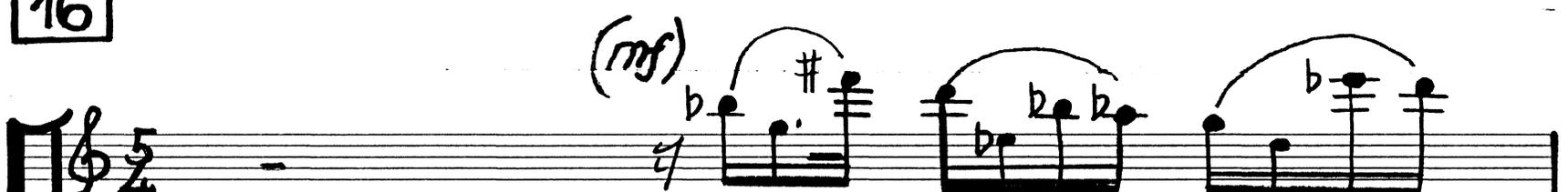
14

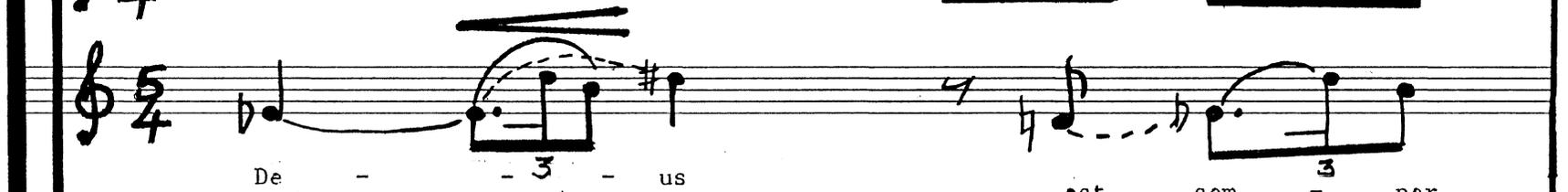
Fl. 

Sopr. 

Vcl. 

16

Fl. 

Sopr. 

Vcl. 

De - - - - - us
Gud - - - - -
est - - - - - sem - - - - - per
all - - - - - tid - - - - - är

26

17

cresc.

Fl.

Sopr.

Vcl.

pre
när

va

ran

(cresc.)

18

Fl.

Sopr.

Acc.

Vcl.

- sens,
- de,

Ad libitum

20

Sopr.

Vcl.

sem - per pre -
all - tid när - va - ran

molto rit. e dim.

23

mp *mf cresc.* *f*

Sopr. *sens, de,* *sem per all - tid* *pre* *sens,* *när - va - ran - de,*

26

mf *cresc.*

Sopr. *semper* *pre* *när - va - ran -*
alltid *när* *ran -*

28

a tempo *f* *dim.* *(dim.)* *mf*

Fl. *sens, de,*

Sopr. *sens, de,*

Acc. *f* *(dim.)*

Vcl. *f* *PZ* *AR*

29 **30**

mf dim.

dim. e rit.

Fl. *mf* *dim.* *rit.* *p*

Acc. *mf* *dim.* *rit.* *p*

Vcl. *mf* *dim.* *rit.* *p*

32

dim. e rit.

pp *a tempo*

Fl. *pp* *a tempo* *mp*

Acc. *pp*

Vcl. *pp*

35

accel.

f

mp

f

Fl. *f* *mp* *f*

38

a tempo

f

Fl. *f* *a tempo*

40

accel.

ff

a tempo

Fl. *ff* *a tempo* *mf*

43 *dim. e rit. - - a tempo* (mp)

Fl.

Sopr. et ti-me re de -
och fruk ta, fruk -

Acc.

Vcl.

46

Fl.

Sopr. bet ta nr au - fe -
att mista Guds

Acc.

Vcl.

Fl. *mf*

Sopr. *poco f* *mp*

- ra tur gra cia
nåd, Guds nåd,

Acc. *mf*

Vcl. *mf*

Fl. *mp*

Sopr. *mp*

sibi da - - - ta,
som för -un - nats hen - - - ne.

Acc. *mp*

Vcl. *mp*

poco rit.

52

Fl. *p* *a tempo*

Sopr. *p* *mf*
 qui - a sine
 Ty utan Guds

Acc. *p* *rit.* *a tempo*

Vcl. *f* *ff* *mf*

55

cresc. *mf* *f*

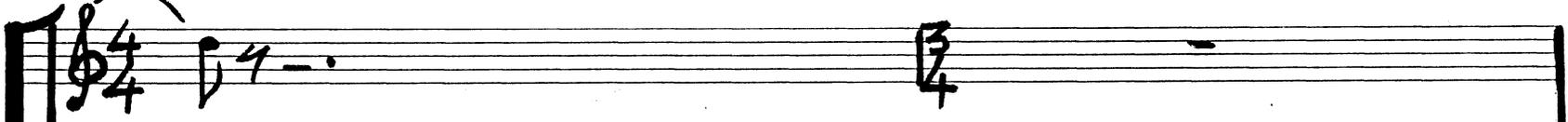
Fl. *mf* *f*

Sopr. *f*
 a - dui - - to - rio Dei
 hjälp, ut - an Guds hjälp

Acc. *mf* *f*

Vcl. *f*

32 **57**

Sopr. 

Vcl. 

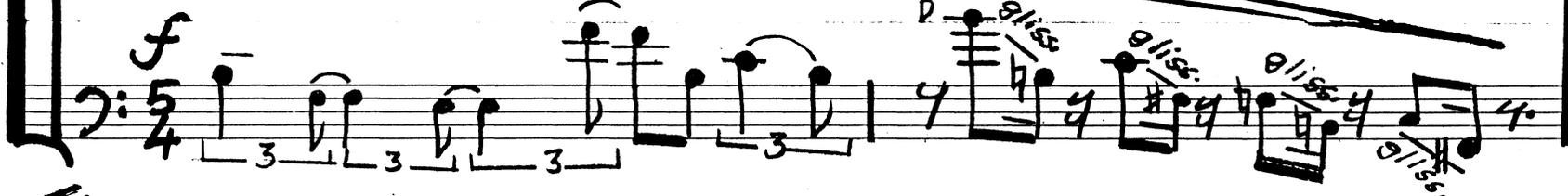
59

Sopr. 
ho - - - mo ni - - - chil
kan män - ni-skan in - - - tet,

Vcl. 

62

Sopr. 
ni - - - chil po - - - test
in - - - tet gö. - - - ra,

Vcl. 

64

Vcl. 

66

Fl. *mf*

Sopr. *mp* *3*
 et cum ei - us ca - ri -
 men med hans kär

Acc. *mf*

Vcl. *mp* *mf*

68

Fl.

Sopr. *p*
 - ta - te om - nia
 - lek kan hon allt,

Acc.

Vcl.

34 **70**

Musical score for measures 34-70. The score includes parts for Flute (Fl.), Soprano (Sopr.), Accordion (Acc.), and Violin (Vcl.). The Soprano part has lyrics: "po - test, kan hon allt,". The music features dynamic markings such as *mf* and *f*, and includes a triplet in the Soprano part. The Flute part has a dynamic marking of *f* with a breath mark. The Accordion and Violin parts provide harmonic support with various rhythmic patterns.

72

Musical score for measures 72-75. The score includes parts for Flute (Fl.), Soprano (Sopr.), Accordion (Acc.), and Violin (Vcl.). The Soprano part has lyrics: "om - nia po - kan nia hon". The music features dynamic markings such as *f* and includes a triplet in the Soprano part. The Flute part has a dynamic marking of *f* with a breath mark. The Accordion and Violin parts provide harmonic support with various rhythmic patterns.

74

Fl. *ff* #

Sopr. *ff*
- test,
allt, om - nia po -
kan hon

Acc. *ff*

Vcl. *ff* 3

76

Fl. *fff* # (#)

Sopr. *fff*
- test.
allt.

Acc. *fff*

Vcl. *fff* 3

III

Via ad vitam (Vägen till livet)

Larghetto ad libitum ♩ = ca 60

K. Jeppsson (1999-2000)

Musical score for the first system, measures 1-4. The Flute part (Fl.) begins with a piano (*p*) dynamic, featuring a triplet of eighth notes in the first measure, followed by a triplet of eighth notes in the second measure. The dynamics shift to mezzo-piano (*mp*) in the third measure. The Soprano (Sopr.), Accordion (Acc.), and Violin (Vcl.) parts are silent throughout this system.

Musical score for the second system, measures 5-8. The Flute part (Fl.) continues with a mezzo-piano (*mp*) dynamic. It features a triplet of eighth notes in measure 5, another triplet in measure 6, and a triplet of eighth notes in measure 7. The system concludes with a double bar line in measure 8.

Musical score for the third system, measures 9-12. The Flute part (Fl.) begins with a piano (*p*) dynamic and a *cresc.* (crescendo) marking. It features a triplet of eighth notes in measure 9, another triplet in measure 10, and a triplet of eighth notes in measure 11. The system concludes with a double bar line in measure 12.

9 (*cresc.*) - - - - *ff* *molto dim. e rit. 37*

Fl.

11

13 *Larghetto quasi corale*

Fl. *p a tempo*
Sopr. *p*

A tempo

Vi - a quae du - cit
Den väg som le -

Acc. *p*
Vcl. *p PZ AR PZ*

16

espressivo

Fl. *p*
Sopr. *p*

vos ad vi - tam
- der till li - vet,

Acc.
Vcl. *AR*

Fl. *mf*

Sopr. *mp* *poco f*

Acc. *mp* *poco f*

Vcl. *mf* *poco f*

pa - ra - ta est
är be - redd för

Fl. *mp* *p*

Sopr. *mp* *p*

Acc. *p*

Vcl. *PZ* *P*

vo - dig. - bis,

Fl. *p*

Sopr. *mp*

por - ta a - per - ta est
 Por - ten är öp - ta pen,

Acc.

Vcl. *mp AR.*

Fl. *mf*

Sopr. *mf* *f*

et Do - mi - nus per - so - na
 och Her - ren själv,

Acc. *f*

Vcl. *PZ* *AR* *mf*

Fl. *mf* *te.*

Sopr. *mf* *f*

Her - li - ter cum pa - ce vult occur - re - re
 ren själv kom - pa - ce - merr dig re till

Acc. *mp* *f*

Vcl. *mp* *f*

Fl. *p*

Sopr. *mp*

vo - bis, —
 mö - tes —

Acc. *p*

Vcl. *p*

31

Fl. *p* *te.* *OR* *te.*

Sopr. *p*

cum pa - - - ce, - - - pa -
 med frid, - - - frid. - - -

Acc.

Vcl. *AR*

33

Fl. *OR* *pp*

Sopr. *molto rit.* *pp* *a tempo*
mp
 Er - go cre-
 Tro därför

ce.

dim. e molto rit. *a tempo*

Acc. *pp*

Vcl. *molto rit.*

42 **35** **Energico** ♩ = ca 66

Fl. *mf*

Sopr. *mf*

- di - te fir - mi - ter
fast, tro fast,

37 *f* *rit.* *a tempo* *p* *mp*

Fl. *f* *rit.* *a tempo* *p* *mp*

Sopr. *rit.* *a tempo* *mp*

vi - am es - se pa -
att vä - gen är be -

40 *mf* *f*

Fl. *mf* *f*

Sopr. *poco f*

- ra -
- ress tam,

42 *ff* *rit.* *dim.* *a tempo* *mp*

Fl. *ff* *rit.* *dim.* *a tempo* *mp*

Sopr. *rit.* *a tempo* *mp*

Spe - ra - te
Hop - pas

45

Fl. *mf* *f* *dim. e rit.*

Sopr. *mf* *rit.*

stabi - li - ter
 stånd - ak - tigt ;

47

Fl. *a tempo mp* *(mp)*

Sopr. *a tempo mp*

por - tam es - se a -
 att por - ten är öp - pen,

50

Fl. *ff*

Sopr. *f*

per - tam
 öp - pen

52

Fl. *dim.* *rit.*

Sopr. *rit.*

44 **54**

dim. e rit. - a tempo

Fl. *mp*

Sopr. *mp*

et ver-ba ei - us
och att hans ord

56

rit. - -

Fl. *rit. - -*

Sopr. *rit. - -*

es - se ve - ra.
är san na.

58 **Larghetto quasi corale**

a tempo I

Fl. *p*

Sopr. *p*

mp

mf

Oc - cu - ri - te cum
Skynda med kär - lek e -

a tempo I

Acc. *mp*

Vcl. *mp*

PZ

AR

Fl. *f* *te.*

Sopr. *f*

ca - ri - ta - te Do - mi - no,
 - mot - Her - ren, Her - ren,

Acc.

Vcl. *f* *PZ*

Fl. *OR*

Sopr. *mf*

et ip-se cum ca - ri -
 så skall han mot -

Acc. *mp*

Vcl. *AR* *mp*

Fl. *mf* *mp*

Sopr. *poco f* *mp*

Acc. *mf* *mf*

Vcl. *mf*

- ta - te et pa - ce susci - piet
 - ta - ga dig med kär - lek och frid.

66

Fl. *p* *te.* *OR*

Sopr. *p* *rit.* *mp*

Acc. *p* *rit.* *pp*

Vcl. *p* *pp*

vos, et och

48 **72**

a tempo

molto rit.

Fl.

Flute part with notes and dynamics: *p* and *pp*. The notation includes quarter notes and rests.

Sopr.

Soprano part with a long note and dynamics: *pp*. Includes markings for *cem.* and *den.*

- cem.
- den.

a tempo

molto rit.

Acc.

Accompaniment upper part with chords and dynamics: *p* and *pp*.

Accompaniment lower part with notes and dynamics: *molto rit.*

Vcl.

Violin part with notes and dynamics: *p* and *pp*. Includes marking *PZ*.

74

Fl.

Flute part with a whole rest.

Sopr.

Soprano part with a whole rest.

Acc.

Accompaniment upper part with chords and dynamics: *ppp*.

Accompaniment lower part with notes and dynamics: *ppp*.

Vcl.

Violin part with a whole rest.

Durata: ca 6 min