

Madeleine Isaksson
2018

Luftstegen

for

Violin, Piano and (Korean) Percussion

Luftstegen (Air Steps)

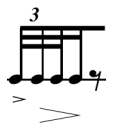
Commission by Swedish Arts Council

for Karin Hellqvist (violin)
 Heloïse Amaral (piano)
 Sori Choi (korean percussion)

Durata: ca 9'30'

Luftstegen was first performed at Kalv Festival, Sweden, the 12th of August 2018.

Violin



= col legno, high up on fingerboard, varied



= tremolo in between two strings (or two notes on one string):
 always free, but as even and thick as possible

Percussion (Korean):

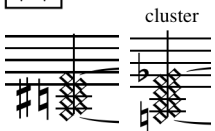
- 2 Jeongju (Singing bowls)
- 1 Jing (Gong)
- Taiwan bell
- Janggu (Double-headed drum)
 played with palm (left) palm/bambu-stick (left)
- 1 Crotales
- 2 Cymbals (medium / small and very high)

The diagram shows the layout of percussion instruments on a stage. It includes staves for Janggu (right hand and left hand), Jeongju, Jing, susp. Cymb / splash Cymb., Crotales, Taiwan bell, and high Temple block.

Grand Piano (with third, sostenuto pedal)



the pianist needs two very soft, big mallets



= hold down all the notes (cluster) silently, use the sostenuto pedal if available

General:

☞ = quiet free fermata, considered as stretched out notes or pauses

• = tenuto (ten.), as short stretched notes or pauses



small notes are to be played fast, light and fluid:
 without slash - in time / with slash - freely

Score

Luftstegen

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A

(♩ = 24 / ♪ = 48) **molto legato**

Resulting Harmonics

Violin

col legno

high up on fingerboard and varied

(f)

3 4

3

5

4 2

3

ord.

(in one bow, very linear)

vibr. (accel.)

p

Taiwan bell

Percussion

Jeongju (Singing bowl)

3 4

4 2

3 2

2 2

3 4

poco p

pp

Grand Piano

mute the lowest strings with palm near the pins, creating a dull and dark sound (on strings)

with very soft, big mallets on the indicated range of strings

improvised irregular dynamic/gesture, without covering the violin sounds

cluster

(pppp - pp)

Ped.

Vln.

6

heavy but souple

tenuto m.s.t. (with noise)

s.tasto

ord.

mf

p

ppp

p

pp

mf

Perc.

Janggu

tenuto

Jeongju

mf

p

(ppp)

p

Pi.

loco

mute near pins

loco

tenuto

(touch the node on corresponding string)

poco mf

p

pp

p

mf

(Ped.)

Luftstegen - score

12

Vln. *pp* *f* *p* *mf* *bend.* *pizz.* *8va* *3* *4* *3* *4* *3* *4* *5* *7* *p* *5* *7*

Perc. (Janggu) center (accel.) *p* *poco f* *3*

Pi. *mf* *on keys* *7* *3* *4* *15^{ma}* *rubato - accel.* *sub p* *sf* *f* *mf*

(Ped.) Ped.



16

Vln. *f* *p* *mf* *mf* *p* *pizz beyond the bridge* *5* *3* *2* *2* *3* *2* *2* *2*

Perc. border Jeongju *mf p* *2* *4* *2* *2* *3* *2* *2* *2*

Pi. *15^{ma}* *p* *sf* *2* *4* *2* *2* *15^{ma}* *sf* *3* *2* *2* *3* *2* *2* *loco* *silent notes*

(Ped.)

28

Vln. *poco mp* *mf* *poco mf* *f*

Perc. *mf* *f* *p* *sfp* *sfp* *f*

Pi. *mf* *mf* *p*

pizz. *arco*

3 *2/4* *3/4*

3 *3* *3* *3* *7*

rub *rub*

9:3

sostenuto Ped.

Ped.



32

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

Perc. *med. Cymb.* *Janggu*

Pi. *p* *ppp* *p* *pp* *mf*

no gliss.

Jeongju *Jing*

6 *3* *3* *3* *8va*

leggiere

(Ped.) *u.c.*

(♩ = 96 / ♩ = 192)
loco

36

Vln. *pizz.* 3 *f ff f sf sub pp* II arco

Perc. *f sf f sf p sf p*

Pi. *molto leggiero* 6 *p poco f fp f* 3 7

3/4



B (♩ = 24 / ♩ = 48) suspended

Vln. *pp* (in one bow, very linear) *p* *mfp* (in one bow)

Perc. Taiwan bell *p* high Cymb. *p* Jing *p* Crotales *poco mp*

Pi. *pp* *p* 6 *p* 3 7 *pp* *loco* *p* *espr.* 3 3

Ped. (∧) 8vb * Ped. →

55

(♩ = 48)

s. tasto

Vln. *p* *f* *ppp*

Perc. *mp* *ppp* *mp* *poco f* *mf*

Pi. *sf* *mf* *p* *strings muted near the pins*

(sostenuto Ped.)

Ped.

Crotale #

Jing border

3/4

3/4

3/4

58

3/4 *molto sul tasto* *scr. tone* *pizz.* *f* *mf* *p* *bend.* *sfz* *p*

Perc. *fp* *sfp* *sfp* *stick* *(p)* *mf*

Pi. *mp* *p* *mf* *sf* *ppp*

(Ped.)

C (♩ = 48 / ♩ = 144)

1 5/8 *rythmically precise!* (* Chilchae)

11 8

3/4

3/4

3/4

5/8

11 8

11 8 *very soft mallets* (on strings)

sonorous! cluster

arco
molto sul tasto

5 8 ⁶⁴ 10 8

scr. tone

pizz. 5 8 arco

11 8

Vln. *p* *sf* *f* *fp* *f* *fff*

Perc. *mf* *f* *f* *p*

improvised phrases, and pauses, with irregular dynamics and gestures in between indicated range

(*pp* - *mf*)

5 8 10 8 5 8 11 8

Pi. irregular Ped. →



68 11 8 *f* *sf* *p* arco 5 8 *scr. tone* 10 8 *pizz.* 5 8

accel. — — — — —

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

Perc. *mf* *f* *sf* *p* *mf* *f* *f* *mf* *f* *sub p*

11 8 *sim.* 5 8 10 8

Pi. (*pp* - *mf*) (irreg. Ped.) →

on keys

mf

silent notes

sostenuto Ped. →

III

71 $\frac{5}{8}$ a tempo (♩ = 48 / ♩ = 144)

Vln. $\frac{5}{8}$ $\frac{11}{8}$ arco $\frac{5}{8}$ 10 $\frac{8}{8}$

Perc. $\frac{5}{8}$ $\frac{11}{8}$ $\frac{5}{8}$ 10 $\frac{8}{8}$

Pi. $\frac{5}{8}$ $\frac{11}{8}$ $\frac{5}{8}$ 10 $\frac{8}{8}$

(sostenuto Ped.)



IV

75 $\frac{10}{8}$ pizz. bend. $\frac{5}{8}$ $\frac{11}{8}$ $\frac{5}{8}$

Vln. $\frac{10}{8}$ $\frac{5}{8}$ $\frac{11}{8}$ $\frac{5}{8}$

Perc. $\frac{10}{8}$ $\frac{5}{8}$ $\frac{11}{8}$ $\frac{5}{8}$

Pi. $\frac{10}{8}$ $\frac{5}{8}$ $\frac{11}{8}$ $\frac{5}{8}$

(sostenuto Ped.)

Solo: free interpretation / ornamentation on the Chilchae-rhythm

accel.

79

Vln. *mf* *mp*

Perc.

Pi. *(on strings)*

improvised gestures, pauses and dynamics in between indicated range according to the general energy

(sostenuto Ped.)

Ped. (irreg. Ped.)



84

Vln. *fp* *sf* *f* *f* arco

Perc.

Pi. *(irreg. Ped.)*

accel.

89 $\frac{5}{8}$ 10 $\frac{8}{8}$ VII $\frac{5}{8}$ 11 $\frac{8}{8}$

Vln. *sub p* *sf* *pizz.* *f* *f*

Perc. $\frac{5}{8}$ 10 $\frac{8}{8}$ $\frac{5}{8}$ 11 $\frac{8}{8}$

Pi. $\frac{5}{8}$ 10 $\frac{8}{8}$ $\frac{5}{8}$ 11 $\frac{8}{8}$

(Ped.)



93 $\frac{11}{8}$ 5 $\frac{8}{8}$ 10 $\frac{8}{8}$ *accel.* 5 $\frac{8}{8}$

Vln. *mf* *sfz* *f* *mf* *f* *mf* *sf*

Perc. $\frac{11}{8}$ 5 $\frac{8}{8}$ 10 $\frac{8}{8}$ *mf* *sf.* *f* *p*

Pi. $\frac{11}{8}$ 5 $\frac{8}{8}$ 10 $\frac{8}{8}$ *mp* *mf*

mute *on keys* *mp* *mf*

*Ped. *Ped. *

VIII

96 $\frac{5}{8}$ secco (♩. = 56 / ♩ = 168)

Vln. *f sf ff f ff f sf sfz*

Perc. *sf* stick both hands when trem. with stick *f sf* Crotales

Pi. *sff sf* *fp* *sf* *sf*



99

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

Perc. *p sf* *p* *poco f* *p sf mf*

Pi. *f sfz* *sfz* (on strings) *mute* *sf*

*Ped. →

103

Vln. *f* *f*

Perc. *p* *sf* Jing *mf*

Pi. *leggiero* *p* *mf* *f* *mf*

(Ped.) * sostenuto Ped. →



accel. (♩ = 96 / ♩ = 192) generously

105

Vln. *sf* *fp* *fp* *f* *f*

Perc. Jeongju *mf*

Pi. *accel.* *poco f* *fz* *p* *mf*

(sostenuto Ped.) Ped. *

108

Vln. $\frac{5}{8}$ (b) $\frac{3}{4}$ (short) $\frac{4}{4}$

Perc. $\frac{5}{8}$ Jing Jeongju $\frac{3}{4}$ Crotales $\frac{4}{4}$

Pi. $\frac{5}{8}$ $\frac{3}{4}$ $\frac{4}{4}$ $\frac{4}{4}$

f *mf* *fff* *mf* *fp*

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

silent notes

Ped. *



111

Vln. $\frac{5}{4}$ *détaché* *no vibr.*

Perc. soft mallets med. Cymb. $\frac{5}{4}$ high Cymb. *pp* *poco f* *pp*

Pi. $\frac{5}{4}$ *fff* *f* *p*

sfz *sf*

Ped. *

D (♩ = 24 / ♩ = 48) suspended

114

Vln. *f* (*f*) > *p* *sf* *fp*

Perc. *f* *mf* *f* *ten.*

Pi. *sfz* *fff* *f* *sf* *ten.* *15^{ma} rubato - accel. sempre non leg.*

Ped. →



116

Vln. *p* *f* *p*

Perc. *p* *arco* *mf*

Pi. *f* *sf* *ff* *sf* *sfz* *sfz* *15^{ma} sempre non leg.*

(Ped.) →

118 (short)

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

Perc. high Cymb. arco *poco f*

Pi. *mf* *sf* *p* *fff*

(Ped.)

Jeongju



120

Vln. *ff* *f* *sf*

Perc. *p* *mfp* *pp*

Pi. *mf* *mp* *sf*

(Ped.) *

Jing border

122 *poco meno mosso* *ten.* *no vibr. (very linear)* *ppp* *pp* *pizz.* *mp* *mf* *a tempo* (♩ = 48) *p*

Vln. $\frac{5}{4}$ $\frac{4}{4}$ $\frac{5}{4}$ $\frac{2}{2}$

Perc. *ten.* $\frac{5}{4}$ $\frac{4}{4}$ Jeongju *med. Cymb.* $\frac{5}{4}$ *poco p* $\frac{2}{2}$

Pi. *ten.* $\frac{5}{4}$ $\frac{4}{4}$ $\frac{5}{4}$ $\frac{2}{2}$

Ped.

126 *poco mf* *p* *pp*

Vln. $\frac{2}{2}$ $\frac{3}{2}$ $\frac{2}{2}$ $\frac{3}{4}$

Perc. *arco* $\frac{2}{2}$ $\frac{3}{2}$ $\frac{2}{2}$ $\frac{3}{4}$ *border*

Pi. $\frac{2}{2}$ $\frac{3}{2}$ $\frac{2}{2}$ $\frac{3}{4}$ *sub pp* *silent notes* *sostenuto Ped.* *Ped.*

130

Vln. $\frac{3}{4}$ $\frac{2}{2}$ $\frac{3}{2}$ $\frac{3}{4}$

Perc. $\frac{3}{4}$ center border Jeongju $\frac{2}{2}$

Pi. $\frac{3}{4}$ $\frac{2}{2}$ $\frac{3}{2}$ $\frac{3}{4}$

pp *p* *ppp* *mp* *pp*

arco high Cymb.

(touch the node on corresponding string)

mute near pins

p *pp* *p* *pp* *pp* (on strings)



136

Vln. $\frac{3}{4}$ $\frac{2}{2}$ $\frac{3}{2}$ $\frac{3}{4}$

Perc. Taiwan bell

Pi. $\frac{3}{4}$ $\frac{2}{2}$ $\frac{3}{2}$ $\frac{3}{4}$

high up on fingerboard, ad lib. *col legno* *rit.*

f *p* *ppp*

p *pp*

(Ped.)