

Madeleine Isaksson
2018

Springkällor

for
piano improviser and seven instruments

score

Springkällor

Oboe, also English Horn

Bassoon

Horn

Percussion:

3 Cymbals (high, medium, low)

Bongos, 1 Congas (medium)

Chimes (with very high, light sound/
the upper, light part)

Marimba

Bass Timpano (D - A) with/without cymbal

Bass Drum

Crotales : 

Grand piano

Harp

Viola

Cello

Score in C

Durata: ca 16 - 18 minutes

Springkällor is a project initiated by the pianist Arne Forén and the composer Madeleine Isaksson in collaboration with KammarensembleN. The realisation was possible thanks to support from Musikverket.

Springkällor is dedicated to Arne Forsén and KammarensembleN.

Springkällor (Wellsprings) incuds:

Inlopp (Inflow)

- oboe, marimba, viola (1')

Djupkällan (The Deep source)

- bassoon, horn, percussion, harp, viola, cello and piano (ca 4')

Utlopp (Outflow)

- oboe, bassoon, horn, percussion, harp, viola and cello (0'30")

Ljuskällan (The Light source)

- oboe, bassoon, horn, percussion, viola and cello (2'30")

Duokällan (The Duo source)

- cello and piano (ca 4')

Springkällan (The Wellspring)

- tutti: oboe/engelskt horn, bassoon, horn, percussion, harp, viola, cello, piano (3')

Coda

- harpa, piano (ca 1')

In *Djupkällan* the improvising piano has the main role.

Other instruments appears and falls sucessively into Djupkällan - bassoon, harp, horn, viola and cello - whereas the percussion is present through the whole part. Each musicien has different material to chose within : fragments of gestures, repeated, rapide figures or other elements. Depending on the interaction between the piano and the active instruments, elements/figures can be repeated, excluded and - as dynamics and articulations - modified. This material is following a global formline: from the depth to more light areas where, more or less, only the piano plays beyond the first middle octave upwards. The conductor controls the upbeats in between each of the five A-parts, and has thereby control over Djupkällans global balance and timing.

In *Duokällan* the piano meets the cello. The cellist has about twenty proposed material-boxes to choose in between. He/she is free to exclude boxes and can also chose the box "free improvisation".

Springkällor ends with a *Coda* which takes place in between the improvising piano and the harp.

The proposed material is here very reduced compared with Duokällan, but otherwise the rules are nearly the same: the harpist can freely choose in between the "boxes" but must start and end with fixe notated mesures.

The mesures with numbers should be conducted, mesures without numbers, not (in Djupkällan, Duokällan, Springkällan and in the Coda).

Seating Layout

Percussion

Oboe

Horn

Bassoon

Viola

Harp

Piano

Cello

Conductor

Performance Notes

The role of the improvising pianist is, as energy- and inspiration source, fundamental in Springkällor.

Since the parts which structures the global score is exactly notated and composed, there are nevertheless estetics challenges which the pianist have to take in account: (the material-boxes in *Djupkällan*, *Duo-källan* and the *Coda* are to be considered as fragments from the global composing/improvising interaction process - see below).

The composer propose the pianist a principle of how to build scales, chords and melody cells in his/her improvising parts, from ascending and descending intervals out of this scales of notes:



This notes can be played in any order, in parts, retrograd, in mirror, superposed into chords, fragmented to melody cells. Octavations should follow the indicated tessitura in the score as strictly as possible. Some notes are central notes as eb, and indicated in the score/piano part. Transpositions are possible, but should always be applied with extremely care in the interaction with other musicians, in order to be well integrated in the overall harmonic construction. If the tone material is thus more controlled by the composer, the rytmical material is less, although the lines in the proposed scales shows a certain gestures of phrases, obvious in the written score, which the pianist has to deal with. Thus, above this challenges, the pianist is free to have his personal attitude, proposing and provoking musical ideas etc, aware of bringing out and taking part of a the deep sense and coherent esthetic of the whole composition.

General:

= tremolos should be played un-rythmical and very tight, as a increasing/decreasing moving sound

= trills should start in tempo directly (no slow accelerating entrance)

gliss. = always full length glissando

* = important melodic line

Score in C

Springkällor

Madeleine Isaksson
2018

Inlopp

48 (♩ = 132 - 144)

Oboe: *pp*

Marimba: *pp*, *p*, *pp*, *mf*, *mf*, *poco mf*

Vla.: *pp*, *p*, *pp*, *p*

Ob.: *mf*, *pp*, *p*, *pp*, *mf*, *mf*, *mf*

Perc.: *p*, *p*, *p*, *p*, *mf*, *mf*

Vla.: *mf*, *p*, *sub pp*, *p*, *sub p*, *mf*

Ob.: *poco mf*, *p*, *pp*, *mf*, *mf*, *sub p*, *mf*

Perc.: *p*, *p*, *pp*, *mf*, *mf*, *sub p*, *mf*

Piano: *pp*

Vla.: *p*, *mf*, *sub p*, *(p)*, *mf*, *pizz.*, *mf*, *sub p*, *pizz.*, *mf*, *sub p*, *mf*, *mf*, *mf*

48

38

48

10

3

34

17

38

34

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24

3 **4** **8**

legato

Ob. *sub p* *mf*

Perc. *mf* *mf* *mf* *fp* *mf*

Piano *p* *mf* *f* *sub p* *sf* *7*

Vla. *3* *sub p* *poco f* *3* *p* *f* *6*

30

3 **4** **24**

leg.

Ob. *sub p* *mf* *poco f* *f* *3* *mf*

Perc. *fp* *f* *sf* *f* *fz* *sf* *f* *fz* *mf*

Piano *f* *sf* *f* *f* *sf* *f* *sf* *f* *sf*

Harm. *sf* *f* *sf* *f* *sf* *f* *sf*

Vla. *sub p* III *f* *p* *f* II III *p* *f*

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accel.

35 (m.ph)

2 Ob. **3** Bsn. Hn. Perc. Hrp. Piano Harm. Vla.

p f *gliss.*

3 *attacca*

(♩ = 162) **A1** improvising Piano → 4 - 8"

f *sfz* *sf* *6* *sff* *ff* *f* *cluster* *attacca* *f* *(ff - mf)* *4 - 8"*

sfz *sf* *7* *3* *sffz* *f* *(ff - mf)*

I II

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Djupkällan

Depending on the interaction between the piano and the active instruments, elements/figures can be repeated, excluded and - as dynamics and articulations - modified. Eight notes in figures should be played as with slash: fast.

3
4

impro. Piano → ca 40"

Ob.

Bassoon → (m.ph) rep. ca 5 times (m.ph) rep. ca 3 times (m.ph)

Hn. pp mf

Timpano p fp B. Dr. f > (p - mf) f

Perc.

Hrp.

Piano (d = 162 - 192) ca 40" impro. Piano → (pp)

Vla.

Vc.

A₂ (d = 54 - 66) rubato

A₂ to A₅ : 30 - 50"

Elements can be repeated, excluded and, aswell as dynamics and articulations, modified. - - - - -

D₅ C₅ B₅ / E₅ F₅ G₅ A₅

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9

41 $\frac{3}{4}$ ($\text{♩} = 66$) **42** $\frac{2}{4}$ \cap **A₃** $\frac{2}{4}$ ($\text{♩} = 54 - 66$) rubato

Ob.

Bsn.

Hn.

Perc.

Crotales (soft mallets)

Timp.

med. Cymb

B. Dr.

Harp → 5:2

rep. ca. 5 times

sotto voce slow gliss.

poco p

half stop

accel.

(n) sf

p mf

(p)

slow gliss.

pp p

poco mf

mf p

p

pp

pp

pp

change the pedals slowly

l. v. B₂ / E₂ A₂

impro. Piano →

Harm.

Vla.

p (f)

resulting harm.

Vc.

II I

pp (f)

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43 2/4 44 3/4 A4 2/4

Bsn.

Horn →
pp *poco f* *p*
mf *sf*

Hn.

Perc.

high Cymb.
pp *mf*

Timp. with Cymb.
p

Hrp.

impro. Piano →

Vla.

Vc.

low Cymb.
arco
pp *mf*

2/4 3/4 2/4

pizz. (accel.) pizz. pizz. pizz.

p *sf* *f* *p*

m.s.t. → sul pont. *vibr.*

45 **2**/**4** **A₅** ($\text{♩} = 54 - 66$) rubato

attacca
no Piano **2**/**4**

Bsn. (m.ph) p (m.ph) p (m.ph) p (m.ph) f (m.ph) p

Hn. *sotto voce* slow gliss. *sotto voce* poco *mf* sub *pp* sub *pp* *pp* *p* poco *mf* *p*

Perc. Crotales arco Timp. without Cymb. B. Dr. drag with superball drag (with superball) *p* *pp*

Hrp. *p* change the pedals slowly l. v. D₅ / E₅ A₅ *sf*

2/**4** *impro. Piano*

Vla. pizz. pizz. pizz. pizz. pizz. pizz. pizz. pizz.

Vc. Cello → arco p *fz* pizz. rep. 4-7 times arco rep. 4-7 times arco pizz. (accel.) p *sf* *pp* *f* pizz. pizz. pizz.

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47 (♩ = 54) *accel.* — — — 4 (♩ = 144) *leggiero*

Ob. (m.ph) **85** **85** (m.ph)

Bsn. *poco f* *p* *(p)* *sfp* *sfp* *sfp* *sfp* *mf sub pp*

Hn. *pp* *p* *mf* *sfp* *sub pp* *sfp*

Perc. *pp* *p* *sfp* *p* *mf* *high Cymb.* *Bongos + Conga* *pizz.* *sfp* *f* *sfp* *sfp*

Vla. *Viola pizz.* *7* *arco* *p* *sfp* *mf* *f* *sfp* *f* *mf*

Vc. *pizz.* *arco* *p* *f* *sfp* *sfp*

57 **385** **385** **485**

Ob. *sfp* *sfp* *gliss.* *sfp* *sfp* *gliss.* *f* *sfp*

Bsn. *f* *p* *sfp* *f* *p* *sfp* *sfp* *f*

Hn. *sfp* *gliss.* *sfp* *sfp* *sfp* *f*

Perc. *sfp* *sfp* *sub pp* *p* *sfp* *sfp*

Vla. *7* *sfp* *pizz.* *mf* *7* *f* *fp* *f* *sub p* *7* *f* *sfp* *pizz.* *sfp*

Vc. *sfp* *sfp* *sfp* *f* *p*

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poco rit. — — **B1** (♩ = 66 / ♩ = 132) **Ljuskällan**

63

Ob. 5 300
gliss.

Bsn. f 10:3
sf mf sf

Hn. p gliss. sf p

Perc. —

Crotales p (soft mallets)

Hrp. D_b C_b B_b / E_b F_b G_# A_#

f 7 p mf

Piano 300

Piano 5 300

Vla. arco
sf mf 7 sf sub p 3 7 sf
mf 9 sub pp

resulting harm.
Vc. sf (p) sf

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70

Ob. (m.ph) **3** 88 **2** 4 ,
 Bsn. **3** 4 ,
 Hn. **3** 4 ,
 Perc. poco **mf**,
 Hrp. **mf** — **mf** — **p** — **mf** — **p** — **mf** — **D₂/E₂F₂** ,
 Piano **3** 88 **2** 4 ,
 Harm. **3** 4 ,
 Vla. III **p** I poco **mf** **p** ,
 Vc. II III **p** **mf** **p**

B₂

77

Ob. *poco f* 3 4 2 4 3

Bsn. *mf sf* 5 6 *f p*

Hn. *p* *mf* *p* *

Perc. *sf* *mf p*

Shimes (only the upper, light part)

Hrp. *mf* 3 *f poco f* *p* 6 6 6 6 *f*

Piano 3 4 2 4 3

Vla. *pp* 6 6 6 6 *mf* 7 *p* *sub pp* *f*

Vc. *p*

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82

Ob. *sub p* *sfp* *fp* *p* *sub mf*^{9:3}

Bsn. *mf* *f* *f* *mf* *p* *sf*

Hn. *p* *p* *poco mf* *p*

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

Hrp. *f* *mf* *fz* *f* *sf* *p* *f* *p* *fz*

Piano

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

Vc.

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17

89

3 **4** **2** **B₃** **5** **2** **3**

Ob. *f* *poco p* *p* *pp*

Bsn. * *mf* *p*

Hn. + *(p)* *pp* + *pp*

Marimba *pp* *p*

Perc. *p*

Hrp. *fz* *sf* *mf* *fz* *p* *mf*

3 **4** **2** **5** **2** **3**

Piano

Vla. * *p* *mf* *pp* *sub pp*

resulting harm. *f* *mf* *p*

Vc. III *#* *#* *#*

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97

Ob. *p*

Bsn. *p*

Hn. *p* + *gliss.* *pp* half stop ♀ * *mp*

Perc. *mf*

Hrp. *D_# C_# B_# / E₅ F₅ G₅ A₅* * *p* 5 5 5 5 6 6 6 6

Piano

Vla. *poco p* *mf p* *mf p*³ *sub pp*

Vc. *p* II. *vibr.* *pp*

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19

(♩ = 66)
102 *poco accel.*

2 4 (m.ph) **3** a tempo (♩ = 66) **4** (m.ph) **2** 4

Ob. *p* *pp* *p* *p* *p*

Bsn. *p* *f* *sf* (3) *p* *poco ff* *p*

Hn. *p* *mfp* *f*

Perc. Crotales *f* *fz* *mf* *fz* *p*

(Marimba)

Hrp. *f* *sf* *fz* *mf* *f* *mf* [C₅ B₅/G₅ A₅]

2 4 **3** 4 **4** **2** 4

Piano

Vla. *poco f* * loco

resulting harm. Vc. *f* * I *pp* *p* *pp*

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B₄

109 **4** (♩ = 66 / ♩ = 132) **85** **3** **6** **2**

Ob. *pp* *gliss.* *10:3* *mf*

Bsn. *p* *3* *7* *mf*

Hn. *pp* *p* *6* *7* *mf*

Perc. *pp* *p* *mf p*³ *f* *sf* *sf* *(Marimba) f*

Hrp. *pp* *p*³ *10:3* *f* *p* *f* *9:3* *mf* *fz* C₅ B₅ / G₅ A₅

4 **5** **3** **6** **2**

Piano

Vla. *molto legato* *(pp)*³ *mp* *p* *mf p* *f* *p* *sf*

resulting
harm.
Vc. I *pp* II *p* III *mf p* *f*

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116 **2**
4 (b) 5
meno mosso **3**
4 **3** *poco rit.* **2**
4 **3**

Ob. Bsn. Hn. Crotales Perc. Hrp. Piano Vla. Vc.

poco f *p* *pp* *poco p* *pp* *poco f* *mf* *p* *Tam-tam* *pp* *poco p* *fz* *poco f* *mf* *mf* *exactly together with the cello* *l. v.* *p* *mf* *poco f* *mf* *mf* *exactly together with the harp* *molto sul tasto* *pp* *molto sul tasto* *pp*

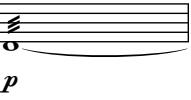
place cymbal on Timpano *Timpano*

Duokällan

Cello and improvising Piano

(♩ = 54)

Bass Drum



Perc.

ca 2'30" - 3'

cello boxes :

Piano

improvising Piano →

Vc.

"bordun"

mp

(♩ = 72) quasi in tempo

pizz.

arco on the tailpiece

III

ad libitum / improvisation

(♩ = 60) quasi in tempo

mf

arco on the tailpiece

p

"bordun"

pp

f

pizz.

quasi in tempo

mf

molto sul tasto

II "bordun"

III

mf

f < f <

- The cello boxes can be played in any order and can be repeated as well. There's no need of playing all boxes in a performance, the choice of boxes can vary from one performance to another. The pauses between played boxes should be varied and in general not too short. They can also be played attacca.
- Though there are instructions given about dynamics, articulation, rhythm etc. the performer is free to vary all these parameters out from her/his own ideas. Not the least the timbre can be varied: sul tasto - norm. - sul ponticello, flautando ... Notated pitched may also be played, when possible, as harmonics.
- The "bordun" can be played with or without tremolo. Their base dynamics are piano.
- In general the tempo should be played freely without an exact sense of metric pulse. Exception is the boxes where tempo instruction is given, which still should be treated with a quite free attitude.

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Springkällan

C₁

128 $\frac{4}{4}$ *accel.* — — — ($\text{♩} = 72$)

$\frac{3}{4}$ $\frac{2}{4}$ $\frac{3}{4}$ *accel.* — — — $\frac{3}{8}$ $\frac{4}{4}$

Eng. Hn

Bsn. (m.ph) $poco f$ mp f sf sf sf ff sf

Hn. p mf p f fp

Perc. mf fp fp mf f *superball drag* \rightarrow **Crotales**

Hrp. mf p mf f sf f $13:2$ f

Piano pp mf mf mf fz 6 6 sf fz f p

Vla. $molto sul tasto$ fp f fz $pizz.$ 3 $arco$ 5 $9:3$

Vc. $molto sul tasto$ fp fz $pizz.$ sf sf ff fz

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25

135

Eng. Hn. (♩ = 96) **3** **4** (♩ = 72) **accel.** **2** **3** **2** **4**

Bsn. **5** **5** **no leg.** **5** **6** **sf** **sf** **f** **sf** **sub mf**

Hn. **p** **mf** **f**

Perc. Timpano with cymbal **mf** **p** low Cymb **p** med. Cymb **p**

Hrp. **poco f** **C_b / G_#** **mf** **mp** **3** **5** **6** **mf** **10:3** **mf** **8:3**

Piano **4** **3** **cluster p** **4** **10** **2** **mf** **3** **sf** **2** **sf** **4**

Harm. Ped. *

Vla. **fp** **f** **3** **fz** **9:3**

Vc. **sf** **fz** **ff** **5** arco **3** **gliss.** **5**

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141 **C₂** (♩ = 96) **no Piano**

3 **meno mosso** (♩ = 81 / ♩ = 162)

2 **3**

Eng. Hn. **Bsn.** **Hn.** **Crotales** **Perc.** **Bongos + Conga** **Hrp.** **Piano** **Harm.** **Vla.** **resulting harm.** **Vc.**

Eng. Hn. **Bsn.** **Hn.** **Crotales** **Perc.** **Bongos + Conga** **Hrp.** **Piano** **Harm.** **Vla.** **resulting harm.** **Vc.**

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27

148

C₃ + Piano

4 (♩ = 96)

4

Eng. Hn. *f* * *mf* *f* *sub p*

Bsn. *ff* *sub p* *f* *fz* *mf*

Hn. * *p* *6* *mf* *poco f* *p* *pp*

Perc. *f* *sub p* *f* *p* *mf* *pp*

Marimba *very high chimes* *pp*

Hrp. *poco ff* *p* *D₅* *p*

Piano *impr. only above B2*

Vla. *sf* *9:3* *13* *4* *dynamics in between *ppp* – *p** *sord.* *sul pont.* *pp*

Vc. *f* *5* *6* *fz* *fz* *13:2* *p* *(sord.) sul pont.* *pp*

pizz. ♩ *arco*

Springkällor

155 32

Eng. Hn
Bsn.
Hn.
Perc.
Hrp.
Piano (impro. Piano)
Harm.
Vla.
resulting harm.
Vc.

155

p *pp* *p*

p *pp* *p*

p

poco p *pp* *p* *f*

p *pp*

p *pp*

mf

pp *p*

p

p

pp *p*

p

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29

162 *no Piano* (♩ = 48) **2** **6** (♩ = 48) **85** (♩ = 72 / ♩ = 144) **4** **3** *meno mosso* (♩ = 30) **2** **4**

Eng. Hn. *sub pp* *p* *f* *p* *mf* *sf* *leg.* *gliss.* *p*

Bsn. *no leg.* *f* *sub p* *5* *9:3* *f* *f* *5* *3* *p*

Hn. *pp*

Perc. *arco* *high Cymb.* *pp* *p* *pp* *mf* *p* *Timpano with cymbal*

Hrp. *p* *mp* *<<* *mf* *p* *p*

Piano *no Piano* **22** **68** **58** **44** **32**

Vla. *senza sord.* *pizz.* *sf* *5* *mf* *poco p* *mf* *sf* *pizz.* *arco*

resulting harm. *vibr.* *pp* *p* *pp* *sf* *f* *6* *5* *pizz.* *arco* *pp* *mf*

Vc. *pp* *p* *pp* *sf* *f* *5* *pizz.* *arco* *pp* *mf*

Springkällor

C4

168 **2** **4** (♩ = 66 / ♩ = 132) **3** + Piano **4** **3** **2** change to Oboe **Piano solo ca 10"** **3** **no Piano** **4**

Ob. Bsn. Hn. Perc. Hrp. Piano Vla. Vc.

172

impro. Piano impr. below G

pizz. **poco f** **molto sul tasto** **arco** **pizz.**

(♩ = 72 / ♩ = 144)

remove cymbal from Timpano

pizz. **poco f**

173 **4**
4

Ob.

Bsn.

Hn.

Perc.

Hrp.

2
4

Oboe

mf *tenuto* *fp*

mf *ten.* *sf* *f* *sf* *sub p*

p *mf* *ten.* *p* *sf* *(p)*

p *pp*

6
8

4
4

Piano

Vla.

f *sf* *sub mf* *f* *ff* *sf* *sp* *sf* *ff* *ff*

molto sul tasto
arco

pizz. *ten.* *II* *o* *III* *o* *o*

3 *ff* *4:3* *sf* *fz* *3* *3* *3* *ff*

Springkällor

Piano solo + Timpano ca 6" 5 (♩ = 66 / ♩ = 132) 179

Ob. (m.ph) 6 accel. 3 no Piano 5 più mosso (♩ = 81 / ♩ = 162) 48

Bsn. (fp) p 6 7 sf sub p (p) 3 7

Hn. mf 3 7 pp mp pp mf

Perc. Superball (fp) (dyn./accents ad lib.) B. Dr. Bongos + Conga hands (p - mf) p sfp 7 sub p 5 7 mfp

Hrp. f p sf f mf

Piano 5 4 cluster piano solo + Timpano ca 6" 3 no Piano 5 48

Vla. pizz. poco mf 5 3 ♩ fz sf III arco p f

Vc. pizz. poco mf 5 3 ♩ sf f sff f arco mf f arco pizz. arco

184 48 500 + Piano 300 500 300 500

Ob. Bsn. Hn. Perc. Hrp. Piano Vla. resulting harm. Vc.

p *sfp* *(p)* *sfp* *p* *mfp* *pp* *mf* *f* *p*

p *mfp* *pp* *mp* *3* *7*

sub p *sfp* *sfp* *sfp* *sf* *sf* *f* *mf* *sf* *sf* *f*

sfp *poco f* *f* *f*

poco sf *senza Ped.* *poco sf* *sf*

p *mf* *3* *sf* *sf* *mf* *6* *sf* *arco* *3* *poco f* *sf*

pizz. *arco* *pizz.* *arco* *f* *fz* *3* *sub p*

Springkällor

191 885 3 2 4 rit. 2 4 attaca 4 (♩=48)

Ob. *p* *mf* *p* *poco f* *p* *p* *pp*

Bsn. 3 7 *mf p* 3 5 *sf* 3 *poco p* *pp*

Hn. flz. *mf* *sub p* *sf* *pp*

Perc. > *mf p* *mf p* *sf* *p* *pp*

Hrp. *mf* *pp* *mf* *p* *D₁* *D₂*

15:2

5 3 2 4 4

Piano *Piano* *sf* 6

Vla. pizz. *sf* *sf* *mf* 6 *f* *ff* *f* *sf* 6 arco 3 → *m.s.t.* *sub p* *pp*

resulting harm. *mf* *f* 6 *f* *sub p* *m.s.t.* *pp*

Vc.

Coda

Harp and improvising Piano

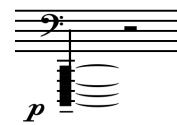
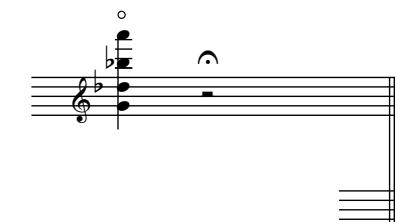
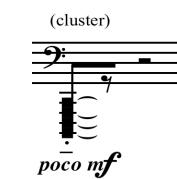
(♩ = 48 - 64) rubato

Crotales

Perc.

Hrp.

improvising Piano →

**ca. 1'****ad libitum / improvisation**

- Except for the first and the last, the harp-fragments can be played in any order and can be repeated, or deleted as well.
- The pauses between played fragments should be varied and in general not too short.
- The dynamics : between pp - mp.