Madeleine Isaksson
2018

Springkällor

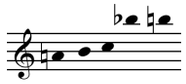
for
piano improviser and seven instruments

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) inculds:

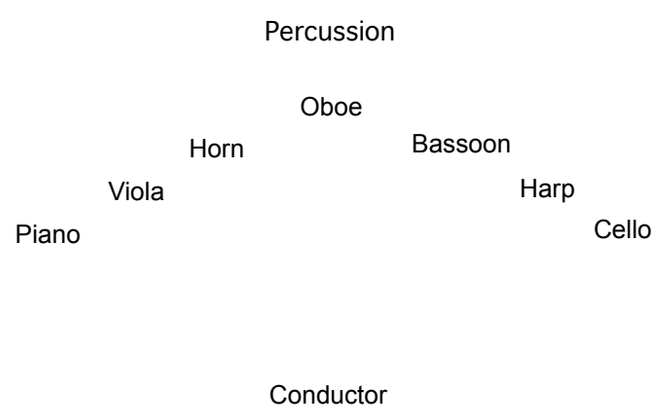
Inlopp (Inflow)	- oboe, marimba, viola (1')
Djupkällan (The Deep source)	- bassoon, horn, percussion, harp, viola, cello and piano (ca 4')
Utlopp (Outflow)	- oboe, bassoon, horn, percussion, harp, viola and cello (0'30'')
Ljuskällan (The Light source)	- oboe, bassoon, horn, percussion, viola and cello (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.

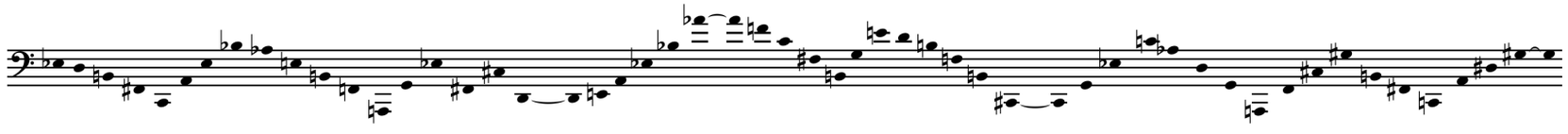
The mesures with numbers should be conducted, mesures without numbers, not (in Djupkällan, Duokällan, Springkällan and in the Coda).

Seating Layout



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 princip of how to built 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 musiciens, in order to be well integrated in the overal harmonic construction. If the tone material is thus more controlled by the composer, the rytmical material is less, although le lines in the proposed scales shows a certain gestures of phrases, obvious in thewritten score, which the pianist has to deal with. Thus, above this challenges, the pianist is free to have his personal attitude, proposing and provocating musical ideas etc, awared of bringing out and taking part of a the deep sense and 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

Inlopp

Madeleine Isaksson
2018

(♪ = 132 - 144)

Oboe

Marimba

Percussion

Viola

10

Ob.

Perc.

Vla.

17

Ob.

Perc.

Piano

Vla.

24

Ob.

Perc.

Piano

Vla.

30

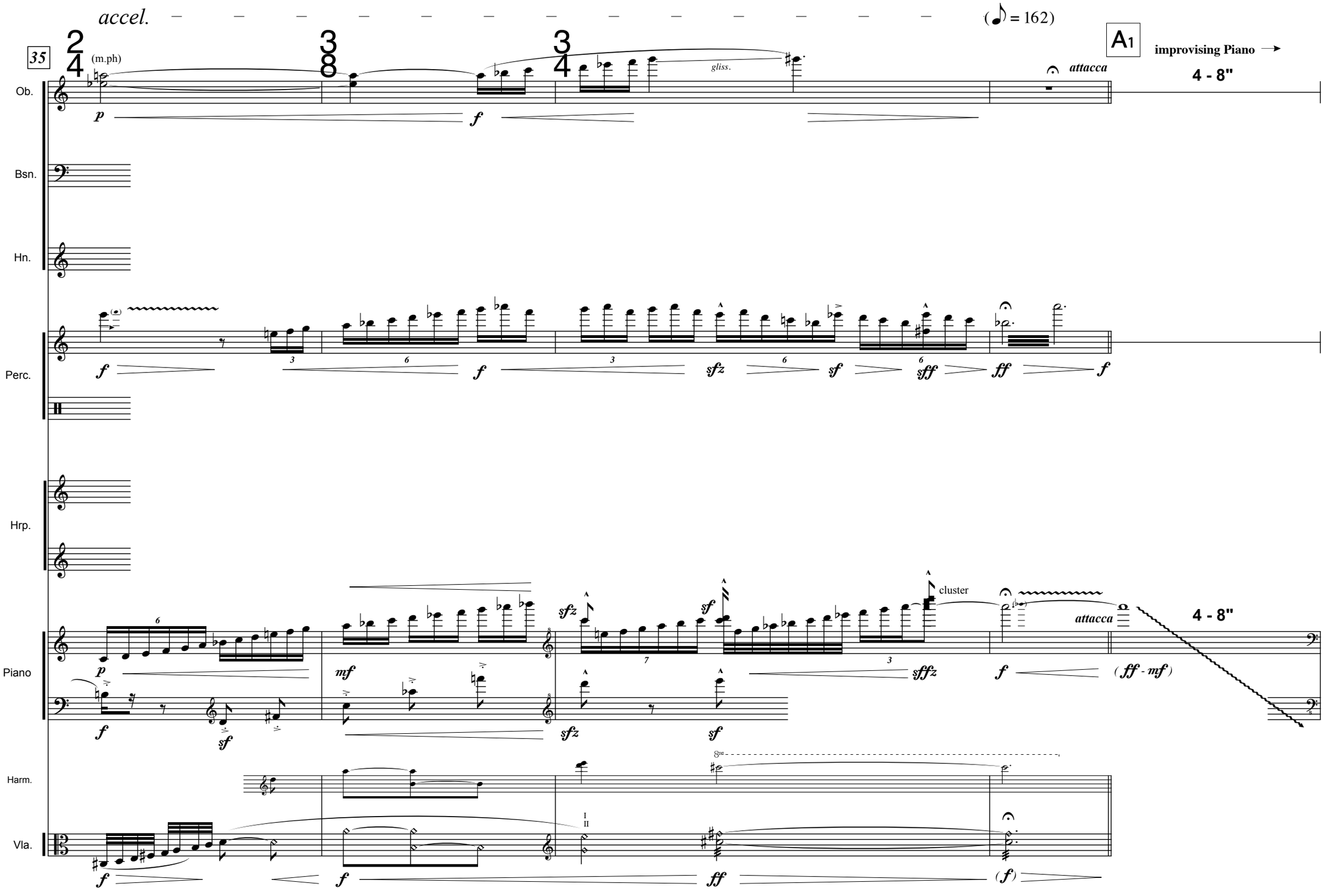
Ob.

Perc.

Piano

Harm.

Vla.


accel.
(♪ = 162)
35
(m.ph)
A1
improvising Piano
4 - 8"
attacca
gliss.
Ob.
Bsn.
Hn.
Perc.
Hrp.
Piano
Harm.
Vla.
cluster
attacca
4 - 8"
(ff - mf)

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.

impro. Piano →

ca 40"

A2

(♩ = 54 - 66) **rubato**

A2 to A5 : 30 - 50"

Ob.

Bsn.

Bassoon →

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

(m.ph)

rep. ca 5 times

rep. ca 3 times

Hn.

Perc.

Timpano

B. Dr.

Hrp.

Piano

(♪ = 162 - 192)

impro. Piano →

Vla.

Vc.

41

A3

(♩ = 66)

(♩ = 54 - 66) **rubato**

Ob.

Bsn.

rep. ca. 5 times

pp (p) sf

rep. ca. 5 times

poco p (n) sf

accel.

p mf (p)

accel.

p mf

Hn.

pp p

sotto voce slow gliss.

p

half stop

pp

slow gliss.

p

Perc.

Crotales
(soft mallets)

poco mf

Timp.

mfp

p

p

med. Cymb

B. Dr.

pp p

pp

Hrp.

Harp

5:2

p f mf

rep. ca. 3-5 times

fz p

sf

fz p

sf

p f

change the pedals slowly

l. v.

B♭ / E♭ A♭

p f fz

Piano

impro. Piano

Harm.

Vla.

p (f)

resulting harm.

Vc.

II I

pp (f)

43

44

A4

Bsn.

Horn

Hn.

pp

poco f

p

mfp

sf

p

p

f

Timp. with Cymb.

Perc.

high Cymb.

pp

mf

pp

poco mf

low Cymb.

arco

pp

mf

Hrp.

mf

11

f

p

Piano

impro. Piano

Vla.

II

pp

poco f

p

p

m.s.t.

sul pont.

vibr.

Vc.

pizz.

(accel.)

p

sf

pizz.

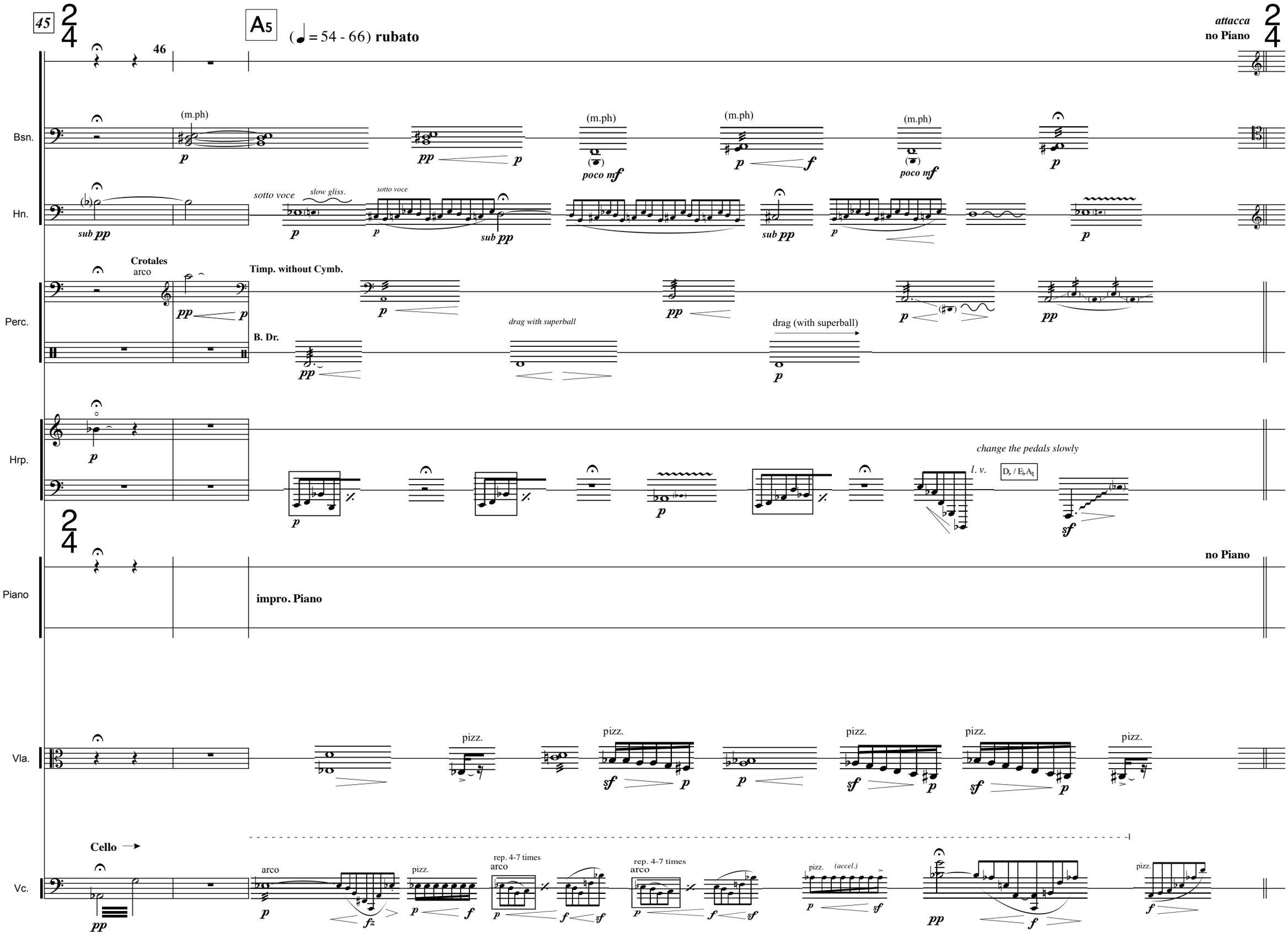
f

pizz.

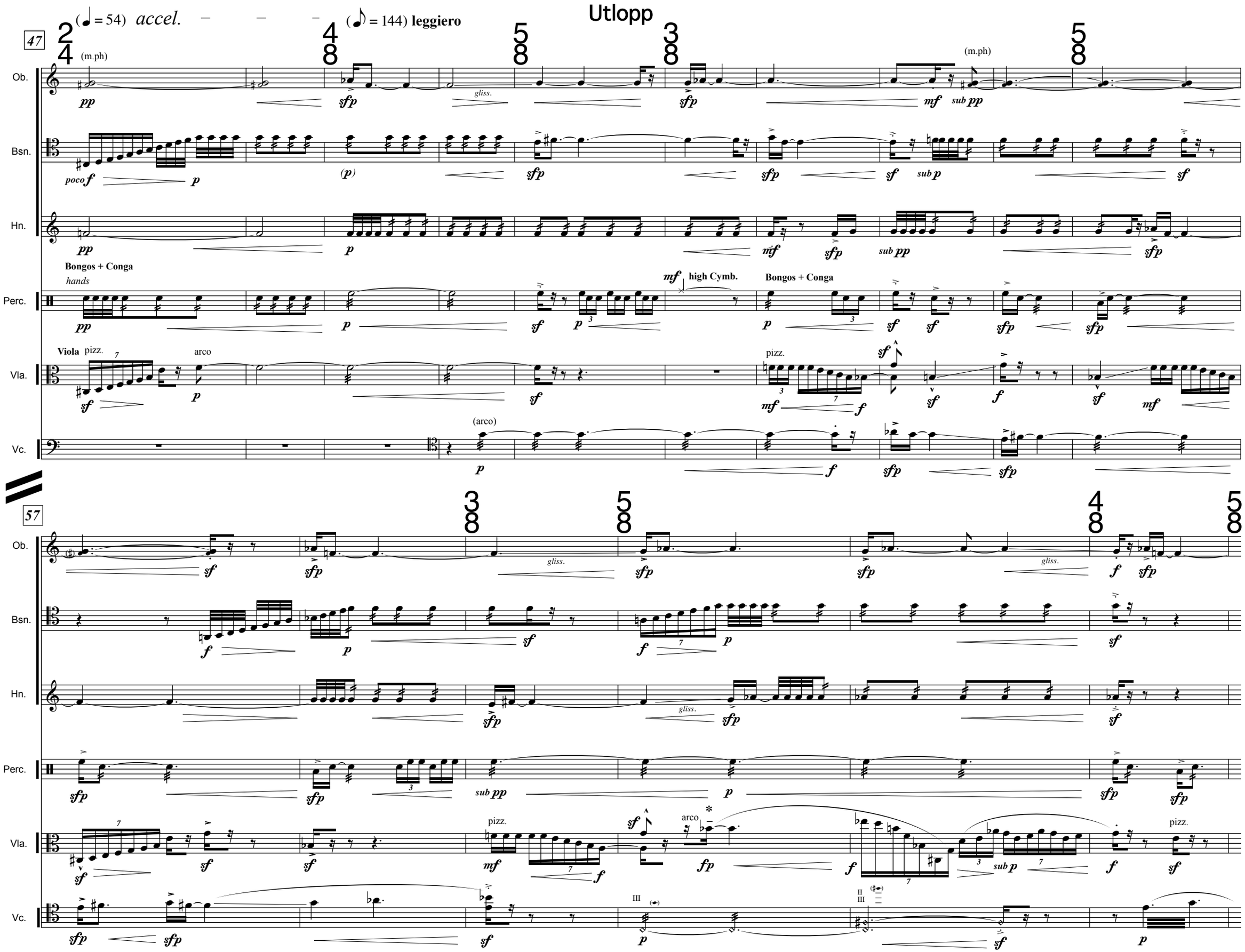
m.s.t.

sul pont.

p


45
A5
(♩ = 54 - 66) rubato
46
attacca
no Piano
Bsn.
(m.ph)
poco mf
Hn.
sotto voce
slow gliss.
sub pp
Perc.
Crotales
arco
Timp. without Cymb.
B. Dr.
drag with superball
drag (with superball)
Hrp.
change the pedals slowly
l. v.
D♭ / E♭ A♮
Piano
impro. Piano
no Piano
Vla.
pizz.
Vc.
Cello
arco
rep. 4-7 times
(accel.)

Utlopp


47
(♩ = 54) accel.
(♪ = 144) leggiero
(m.ph)
Ob.
Bsn.
Hn.
Perc.
Vla.
Vc.
Bongos + Conga
hands
high Cymb.
Viola
pizz.
arco
(arco)
gliss.
poco f
sub pp
sub p
57

63

poco rit. – –

B1 (♩ = 66 / ♪ = 132) **Ljuskällan**

Ob.

Bsn.

Hn.

Perc.

Crotales

(soft mallets)

Hrp.

D♭, C♭, B♭ / E♭, F♭, G♯, A♭

Piano

Vla.

arco

resulting harm.

Vc.

70

Ob.

Bsn.

Hn.

Perc.

Hrp.

Piano

Harm.

Vla.

Vc.

(m.ph)

D♭ / E♭ F♭

77

B2

Ob.

Bsn.

Hn.

Perc.

Shimes

(only the upper, light part)

Hrp.

Piano

Vla.

Vc.

poco f

sub pp

82

Ob.

Bsn.

Hn.

Perc.

Hrp.

Piano

Vla.

Vc.

89

B3

Ob.

Bsn.

Hn.

Marimba

Perc.

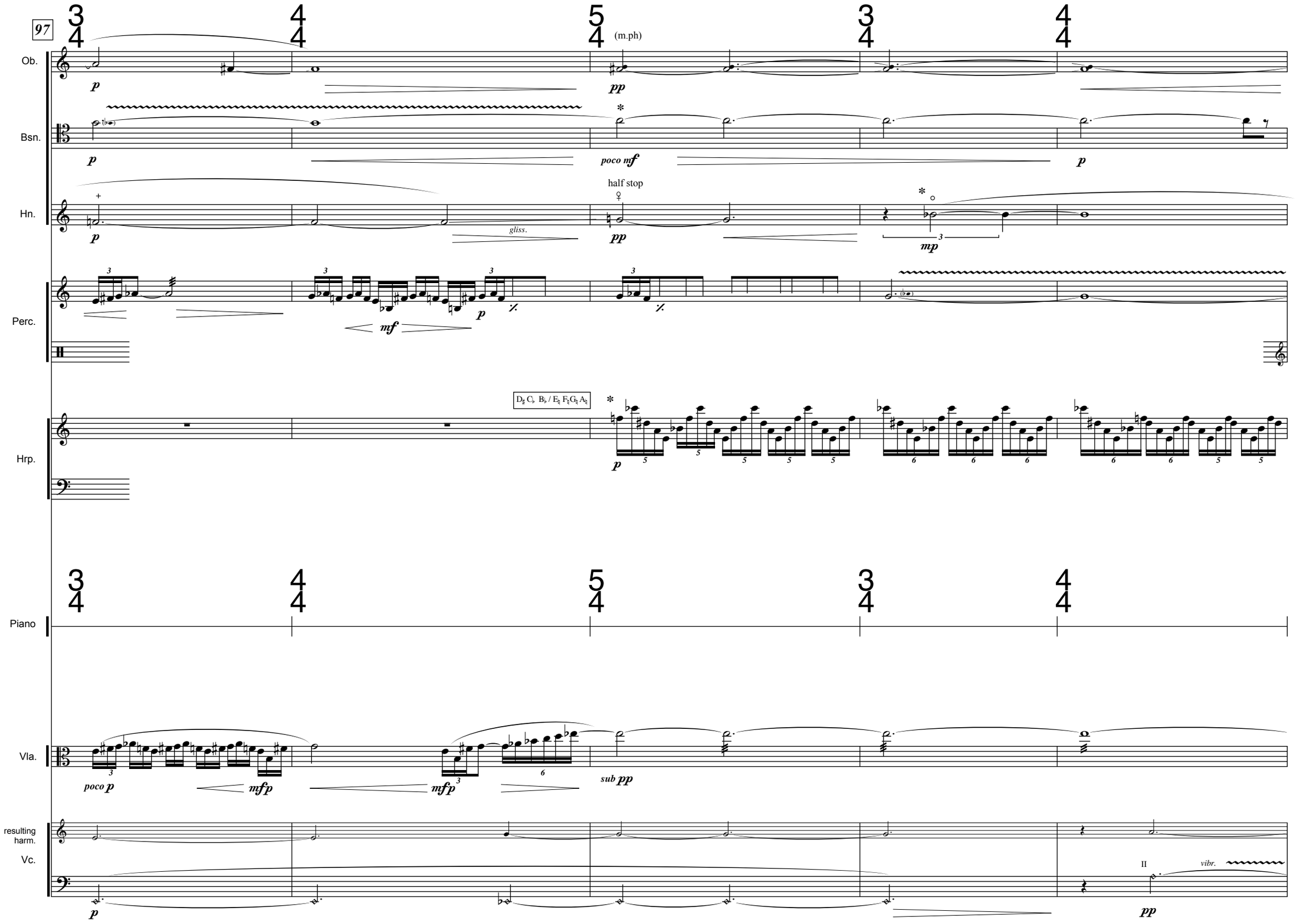
Hrp.

Piano

Vla.

resulting harm.

Vc.


97
Ob.
Bsn.
Hn.
Perc.
Hrp.
Piano
Vla.
resulting harm.
Vc.
(m.ph)
half stop
gliss.
D♯ C♭ B♭ / E♮ F♮ G♮ A♮
poco mf
mp
mf
poco p
mfp
sub pp
vibr.

102

(♩ = 66)

poco accel.

a tempo (♩ = 66)

Ob.

Bsn.

Hn.

Perc.

(Marimba)

Crotales

Hrp.

Piano

Vla.

resulting harm.

Vc.

loco

B4

109

(♩ = 66 / ♪ = 132)

Ob.

Bsn.

Hn.

Perc.

Marimba

(Marimba)

Hrp.

C♭ B♭ / G♭ A♭

Piano

Vla.

molto legato

resulting harm.

Vc.

116

meno mosso

poco rit.

Ob.

Bsn.

Hn.

Crotales

place cymbal on Timpano

Timpano

Tam-tam

Perc.

exactly together with the cello

l. v.

Hrp.

Piano

molto sul tasto

Vla.

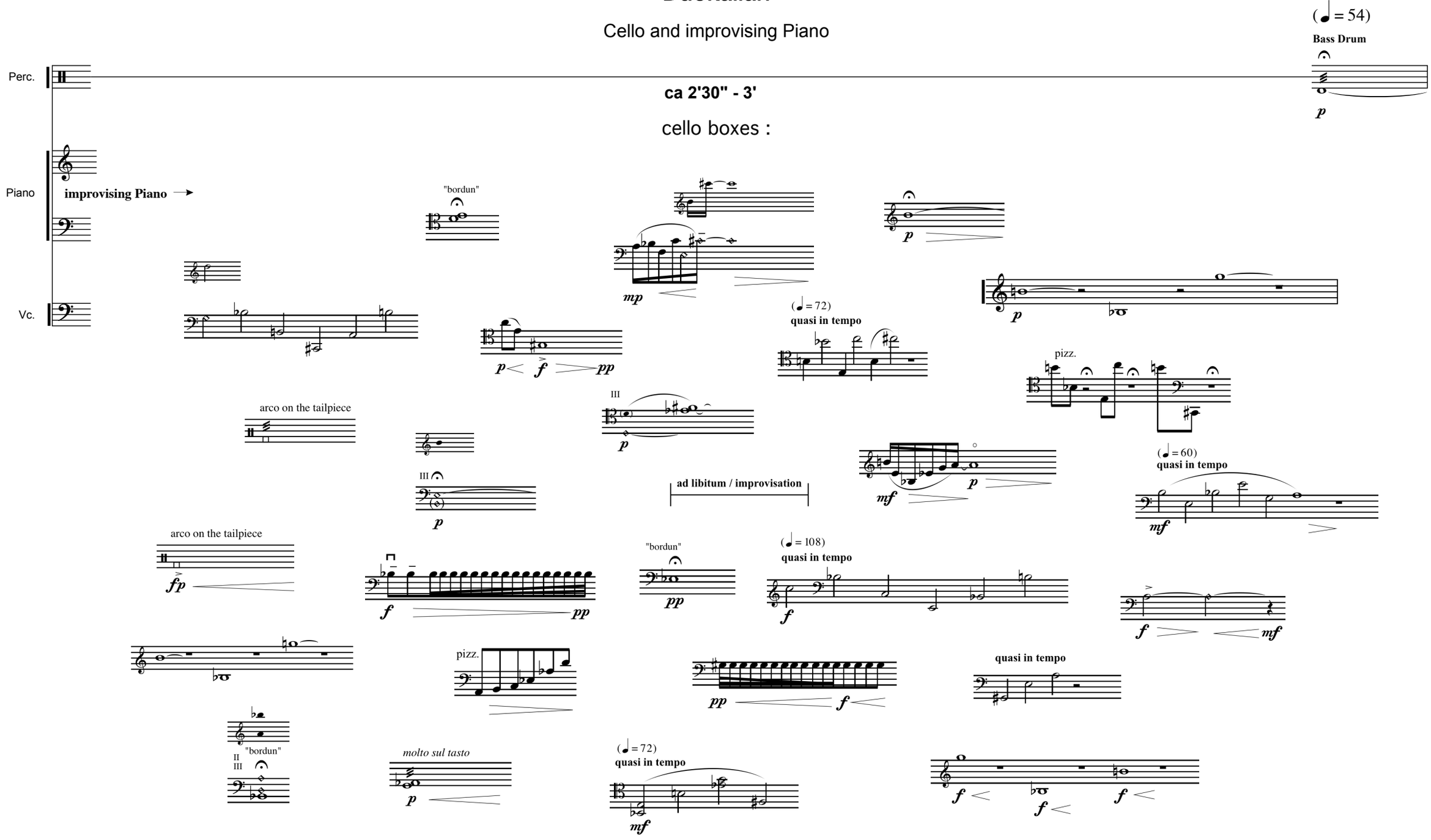
exactly together with the harp

molto sul tasto

Vc.

Duokällan

Cello and improvising Piano



- 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.

Springkällan

C1

128

accel. (♩ = 72) accel.

English Horn

(m.ph)

no leg.

Crotales

superball

drag

D♭ C♭ B♭ / E♭ F♭ G♭ A♭

molto sul tasto

pizz.

arco

Eng. Hn

Bsn.

Hn.

Perc.

Hrp.

Piano

Vla.

Vc.

Ped.

135

accel.

Eng. Hn

Bsn.

Hn.

Perc.

Timpano with cymbal

low Cymb

med. Cymb

Hrp.

Piano

cluster

Ped.

Harm.

Vla.

Vc.

arco

gliss.

141

C2

no Piano

meno mosso

Eng. Hn

Bsn.

Hn.

Crotales

Perc.

Bongos + Conga

Hrp.

Piano

Harm.

Vla.

resulting harm.

Vc.

C3 + Piano

148

4 4 (♩ = 96)

Eng. Hn

Bsn.

Hn.

Perc.

Hrp.

Piano

Vla.

Vc.

Marimba

very high chimes

impr. only above B2

dynamics in between *ppp* – *p*

sord.

sul pont.

(sord.)

sul pont.

pizz.

arco

155

Eng. Hn

Bsn.

Hn.

Perc.

Hrp.

Piano

(impro. Piano)

Harm.

Vla.

resulting harm.

Vc.

162

no Piano

(𝅗𝅥 = 48)

(𝅗𝅥. = 48)

(♩ = 72 / ♪ = 144)

meno mosso

(𝅗𝅥 = 30)

Eng. Hn

sub pp

p

f

no leg.

p

mf

sf

p

Bsn.

no leg.

f

sub p

sf

f

leg.

p

Hn.

pp

gliss.

p

Perc.

arco

high Cymb.

pp

p

pp

mfp

Timpano with cymbal

Hrp.

p

mp

mf

p

p

Piano

no Piano

Vla.

senza sord.

pizz.

sf

mf

arco

poco p

mf

pizz.

sf

resulting harm.

Vc.

vibr.

pp

p

pp

sf

pizz.

f

mf

arco

pp

mf

C4

168

(♩ = 66 / ♪ = 132)

+ Piano

change to Oboe

Piano solo

ca 10"

172

no Piano

(♩ = 72 / ♪ = 144)

Ob.

Bsn.

Hn.

Perc.

Hrp.

change the pedals slowly

Piano

impro. Piano

impr. below G

Piano solo

ca 10"

no Piano

Vla.

molto sul tasto

pizz.

Vc.

pizz.

arco

pizz.

173

Ob.

Bsn.

Hn.

Perc.

Hrp.

Piano

Vla.

Vc.

Oboe

tenuto

ten.

arco

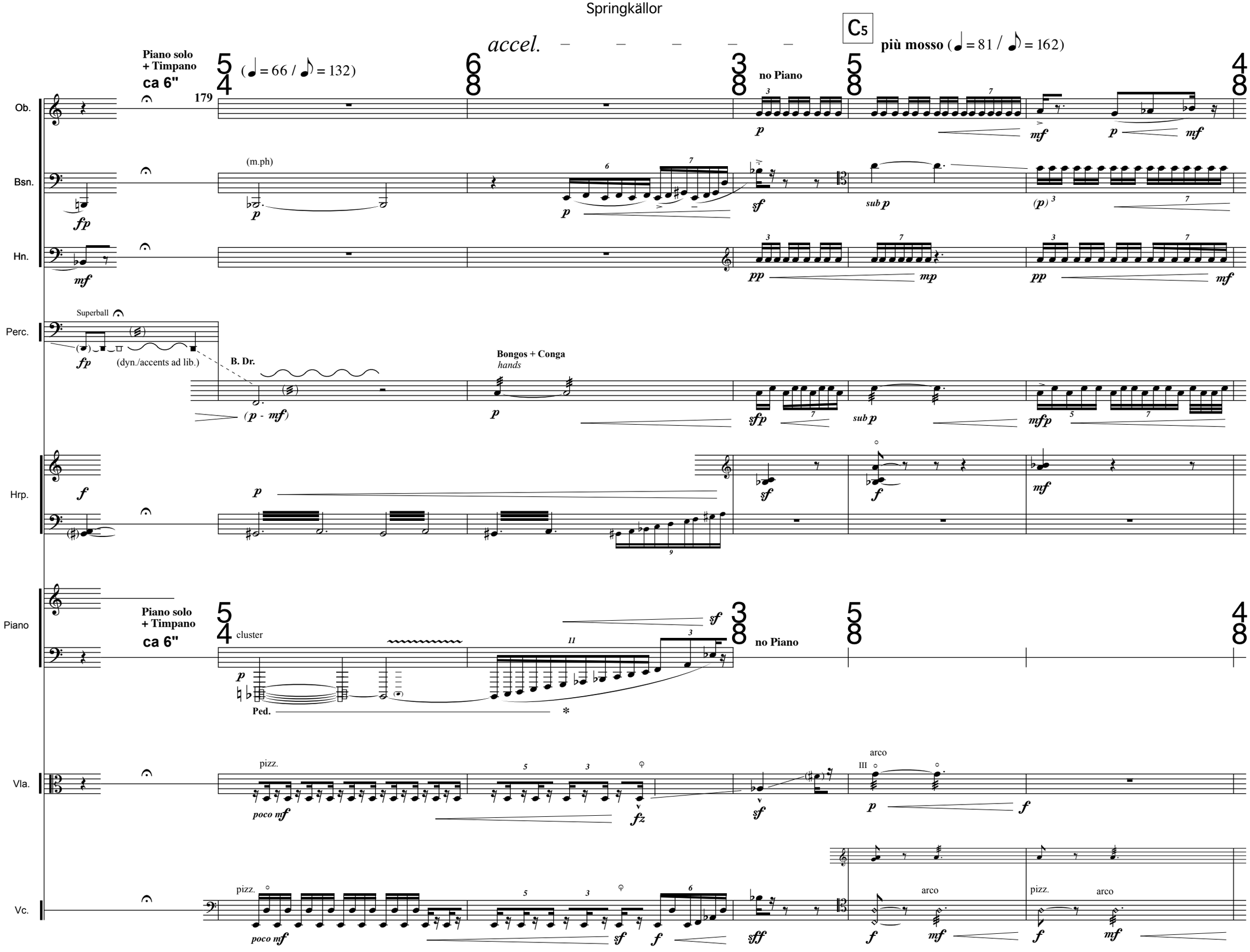
pizz.

molto sul tasto

sub p

sub mf

poco mf



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184

Ob.

Bsn.

Hn.

Perc.

Hrp.

Piano

Vla.

resulting harm.

Vc.

+ Piano

high Cymb.

high Cymb.

poco sf
senza Ped.

poco sf

sf

pizz.

arco

pizz.

arco

pizz.

arco

poco f

sub p

191

rit. (♩ = 48)

no Piano

attacca

Ob.

Bsn.

Hn.

flz.

Perc.

Hrp.

Piano

Vla.

pizz.

arco

m.s.t.

resulting harm.

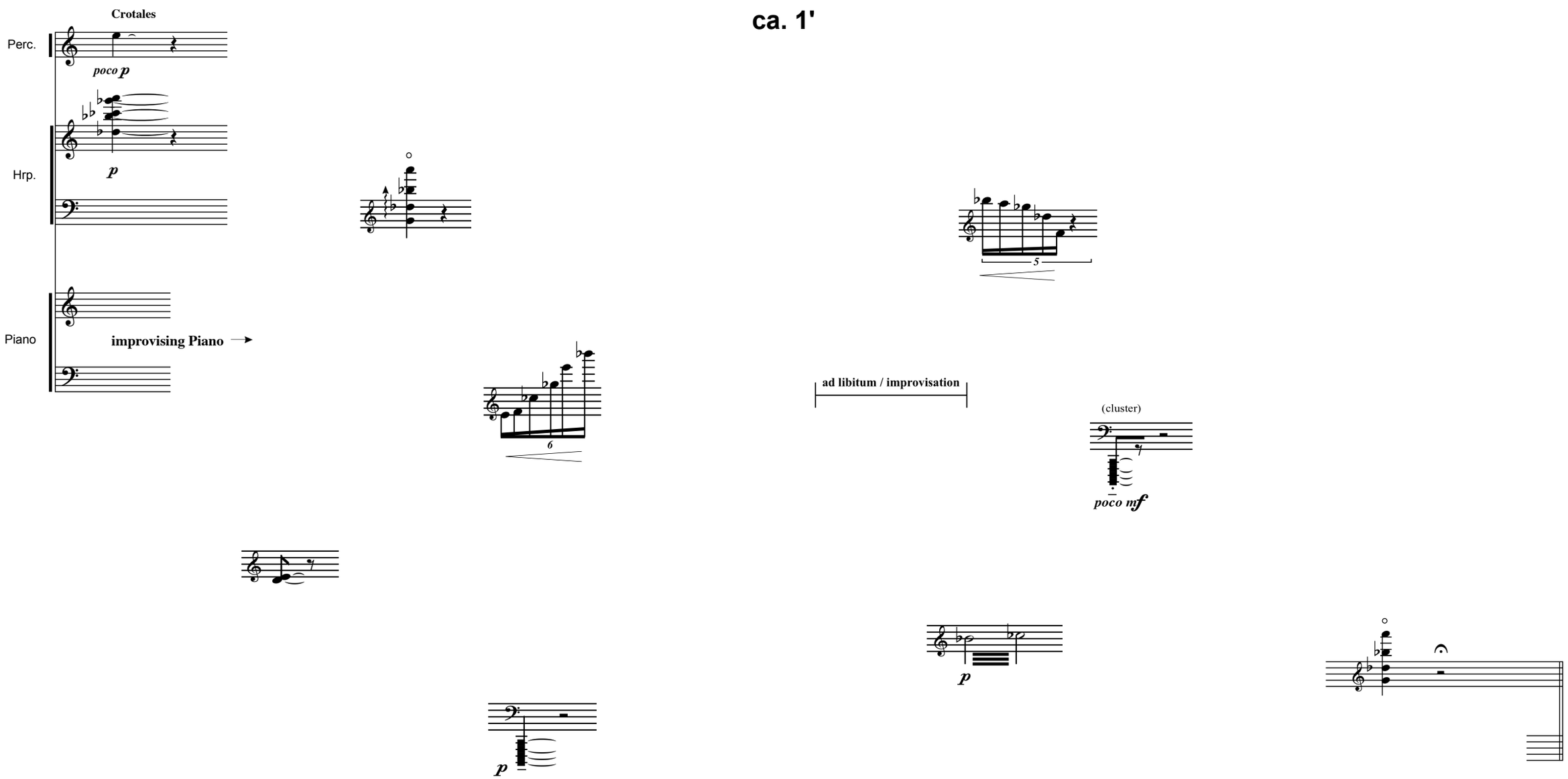
Vc.

15:2

Coda

Harp and improvising Piano

ca. 1'



- 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.

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