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Sophia Chambon

Tekstailua

for flute, clarinet, piano and cello

2026



Music Finland

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Tekstailua

I. Tekstari I

II. Kaapeli

III. Tekstari II

IV. Binäärikoodeiksi

V. Rikkinäinen puhelin

VI. Sähköä ja elektromagneettisia aaltoja

VII. Salatut tekstarit

VIII. Tekstari III

IX. Viimeinen tekstari

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for flute, clarinet in b flat,
piano and cello
2026

Kindly commissioned by the festival WhatEverWorks! on the occasion of its festival in November 2026, in Turku, Finland.



Tekstailua

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Instrumentation

Flute
Clarinet in B flat
Piano
Cello

duration: c. 11 minutes

composition period: autumn 2026

On this score, the clarinet is written in b flat.

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Tekstailua has been inspired by modern text message communication and the processes through which text messages can be sent from one device to another.

All titles are in Finnish and mean the following

I. Tekstari I	Text Message I
II. Kaapeli	Cable
III. Tekstari II	Text II
IV. Binäärikoodeiksi	Unto Binary Codes
V. Rikkinäinen puhelin	Broken Phone
VI. Sähköä ja elektromagneettisia aaltoja	Electricity and Electromagnetic Waves
VII. Salatut tekstarit	Crypted Messages
VIII. Tekstari III	Text III
IX. Viimeinen tekstari	The Last Text Message

A brief explanation of each movement

I. The text message that starts it all.
II. And then the data run through the cables.
III. The very enthousiastic flute tells its best anecdotes to the unbothered and uninterested clarinet.
IV. The data is transcribed into endlessly long and complex codes, consisting of 0:s and 1:s, here transcribed with 2 pitches : D and E flat.
V. The broken phone game consists of one person whispering something to the next player's ear. That second player has to whisper exactly what they heard to the next person's ear, however strange, and so forth until the last person, who tells the heard sentence aloud. The movement is vaguely inspired by those repetitions that are gradually twisted over time, the more the players advance.
VI. In order to send text messages, one needs electricity. Electricity travels through conductors, such as cables, whereas electromagnetic waves don't need a physical conductor but can travel in space.
VII. Cryptography is used to prevent third parties from reading private messages. Every person has a private and a public "key", which encrypts messages in such a way that they become unbreakable. For example, to write "ciao" with the code "one letter later in the alphabet", one obtains djbp.
VIII. The cello becomes angry and sends all its unfiltered thoughts in a long wall of text.
enthousiastic text conversation.

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ayed attacca.

Performance notes

General

short fermata

normal fermata

long fermata

This arrow indicates a transition from one sound to another as gradually as possible.

Unless specified otherwise, all trills are to be played on the upper minor second.

Unless specified otherwise, all tremoli are as fast as possible and unmeasured.

Other indications will be indicated directly in the sheet music.

flz. fluttertonguing
vib. vibrato

Flute and clarinet



key clicks. Key clicks in the indicated tempo. The instrumentist is free to use keys of their choice for best sonic results.



air sounds. Blow only air with the indicated fingering, unless [illegible]rwise

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Piano

whole pedal push the pedal entirely down (contrary to a regular 1/2 pedal use). The effect is used with the highest register of the piano to create a noisy effect with the echo of the highest keys.

According to their taste, the pianist may use the pedal lightly and more than indicated on the score. However, una corda places should be played very dryly without the rightmost pedal.

The two parallel lines on the upper staff indicate the rightmost key block of the piano. It should be played with fingertips as if playing the keys of the piano. The upper line indicates the third finger and the lower line the second finger of the right hand but the pianist is free to use other fingerings (like using both hands) according to their preference.

The two parallel lines on the lower staff indicate the key slip and the wooden part under the keybed. The upper line is reserved to indicate sounds played on the key slip and the lower line is used for sounds played on the wooden part below the keybed.

ways to play the keybed and key block of the piano :
a normal notehead indicates to tap normally with fingertips, as if playing the keys of the piano.



knock the part of the piano with knuckles.



rub the palm of the hand against the surface.

Cello

mst	molto sul tasto
pn	normal bow position
msp	molto sul ponticello



entirely damped sounds. Damp the indicated string with the left hand and play with the indicated technique (bow or pizz.). Avoid harmonics.



harmonic pressure. Use harmonic pressure, even though the indicated spot does not have a clear and specific harmonic.



frentic glissando. Glissando while doing a wide vibrato.

sounds played on the soundboard:



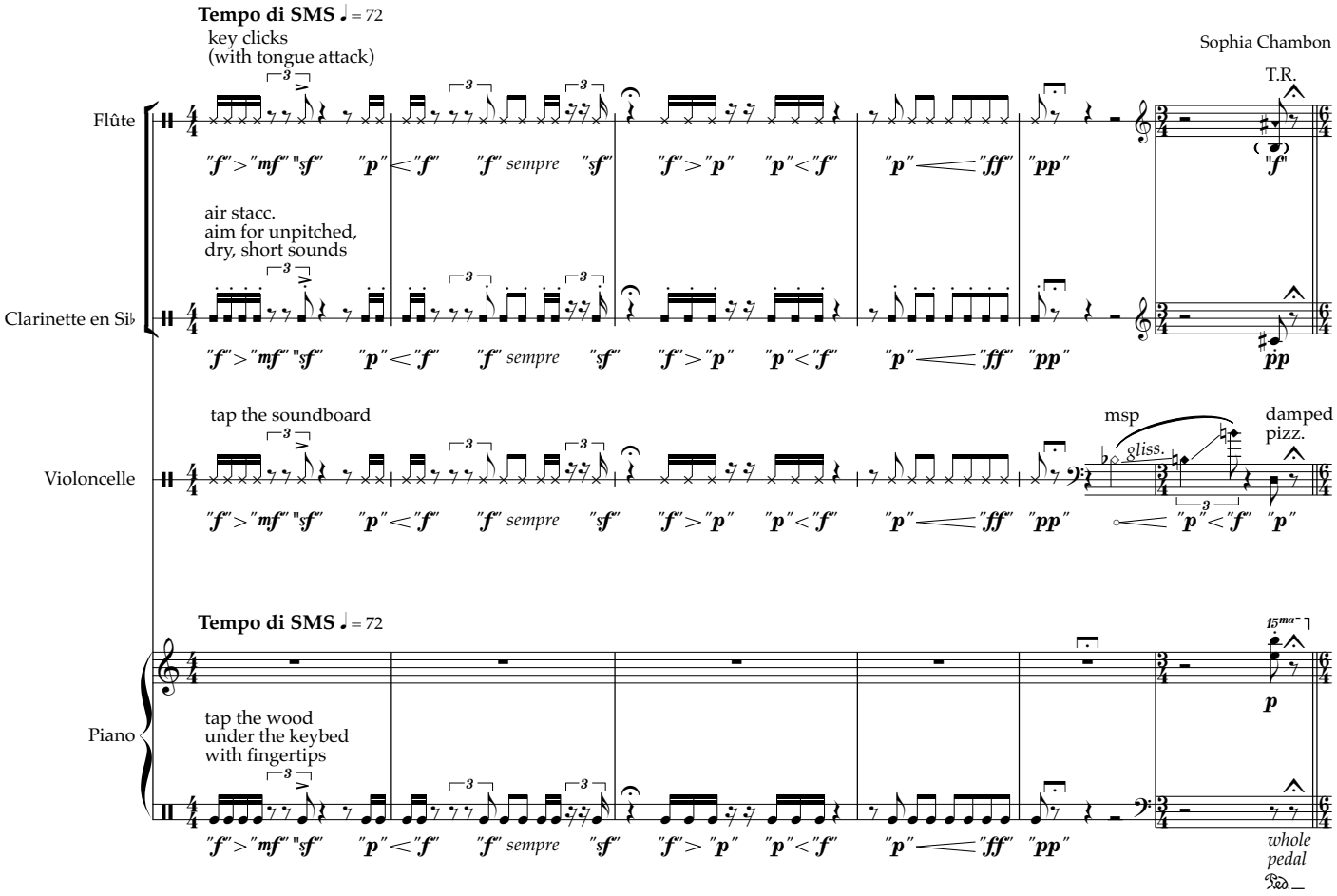
tap or knock the soundboard.



rub the soundboard with the hand. If the rubbing causes too much harm, the cellist may use another alternative of their choice to produce a similar rubbing sound.

Tekstailua

I. Tekstari I



II. Kaapeli



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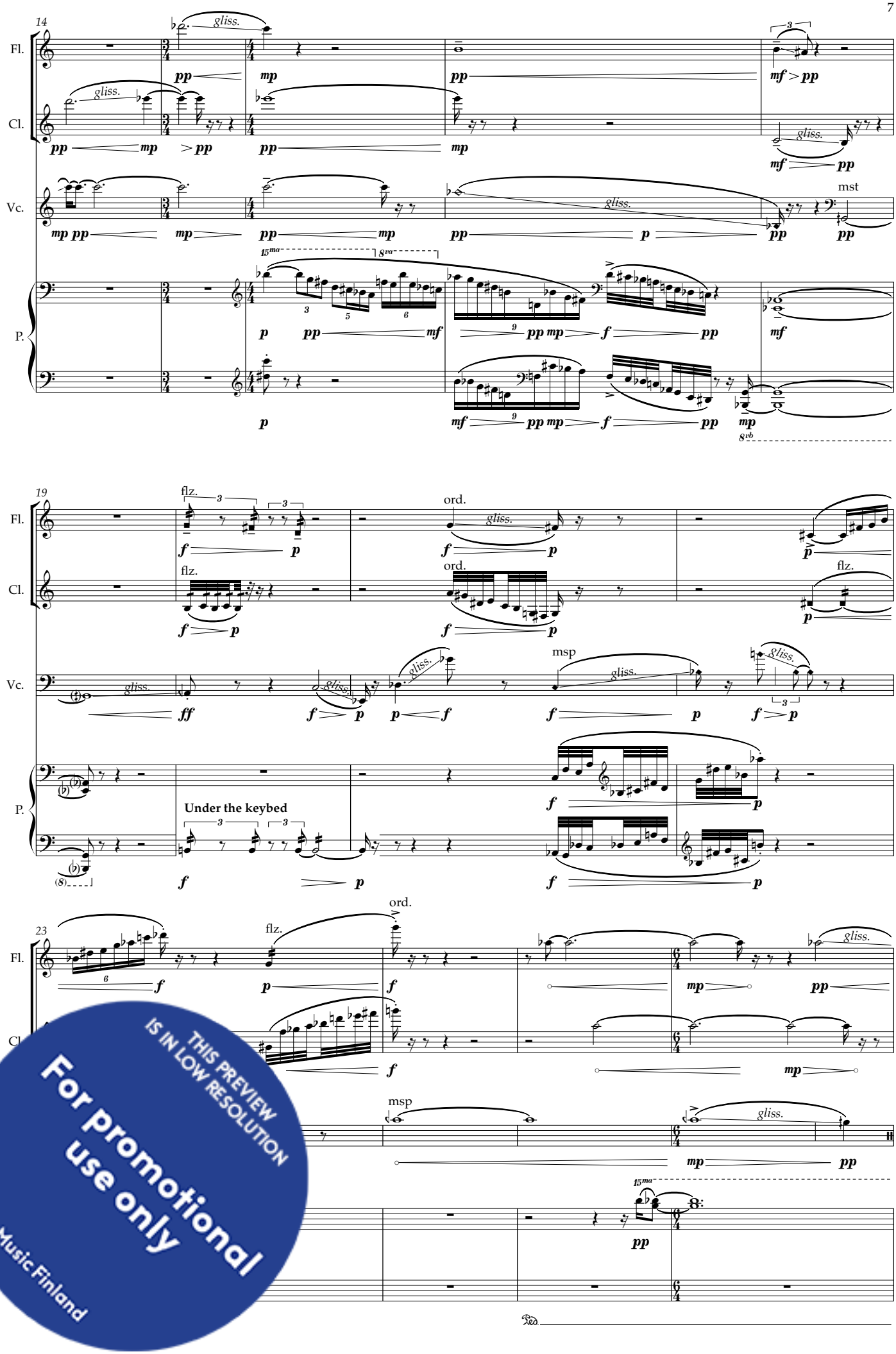
14
Fl.
Cl.
Vc.
P.
gliss.
mst
19
flz.
ord.
msp
Under the keybed
23
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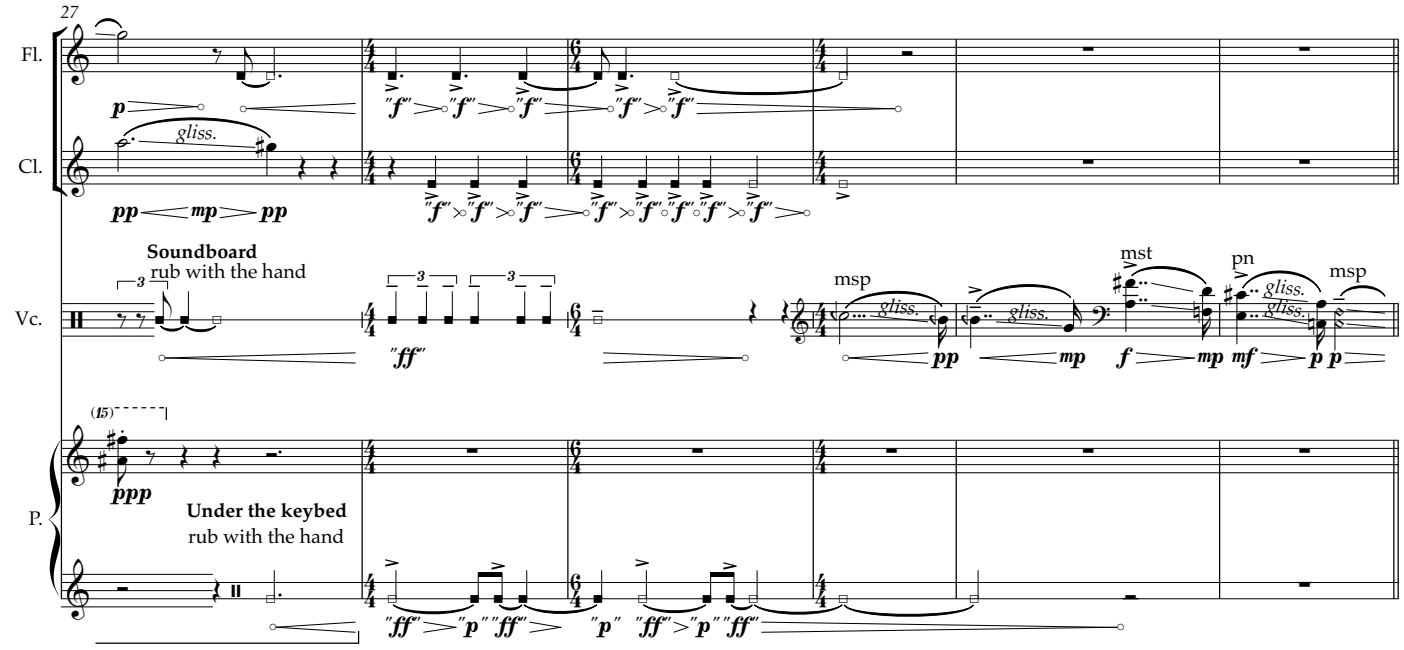

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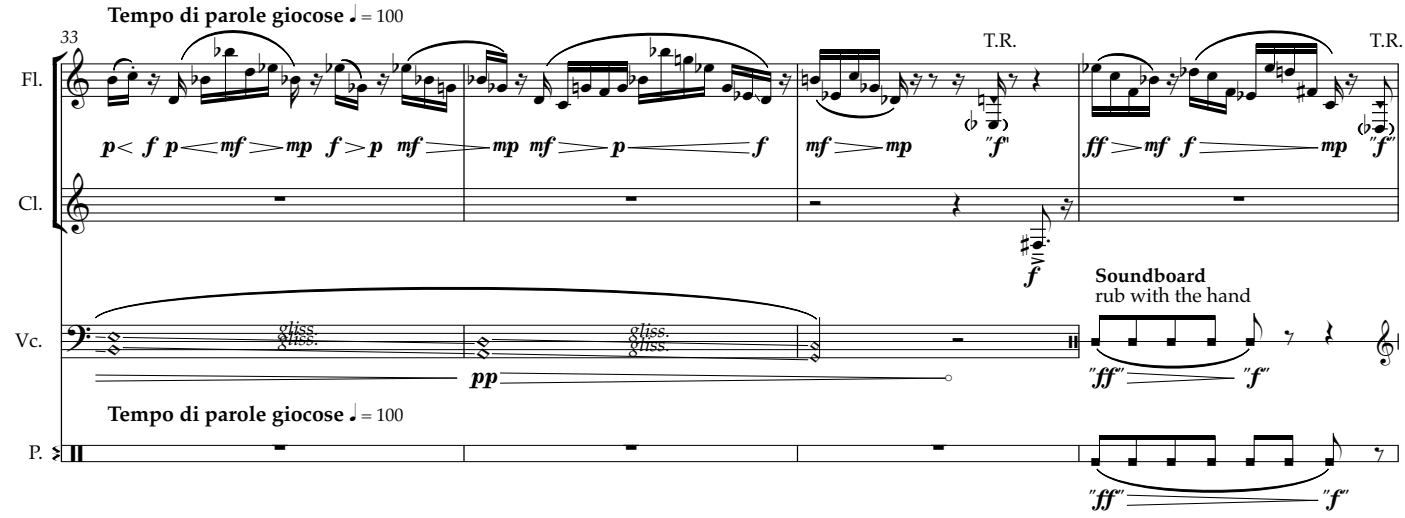

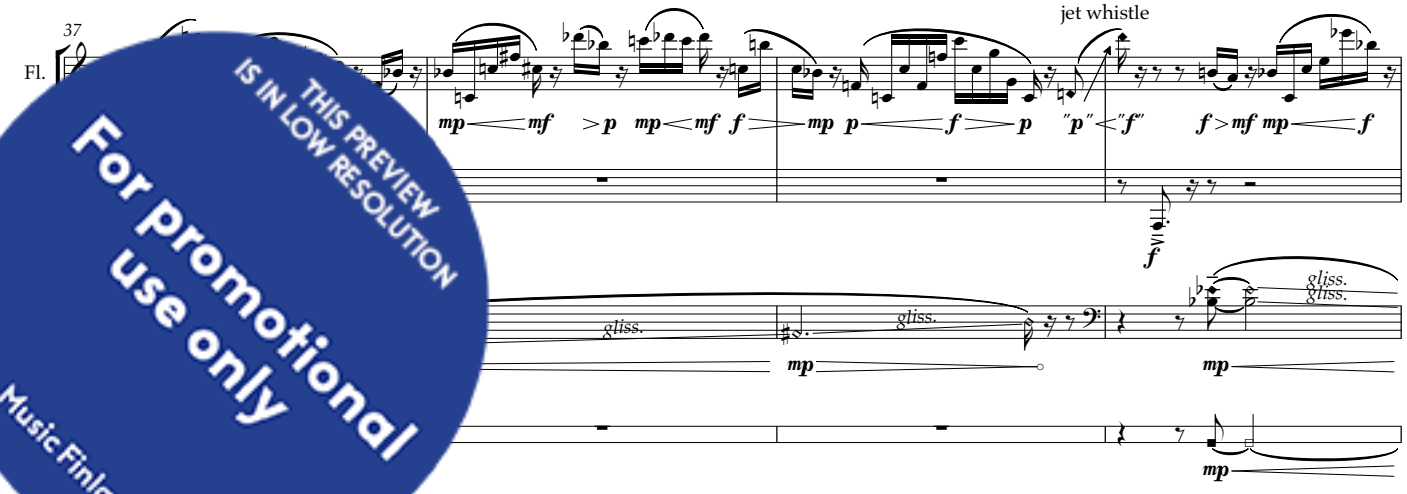

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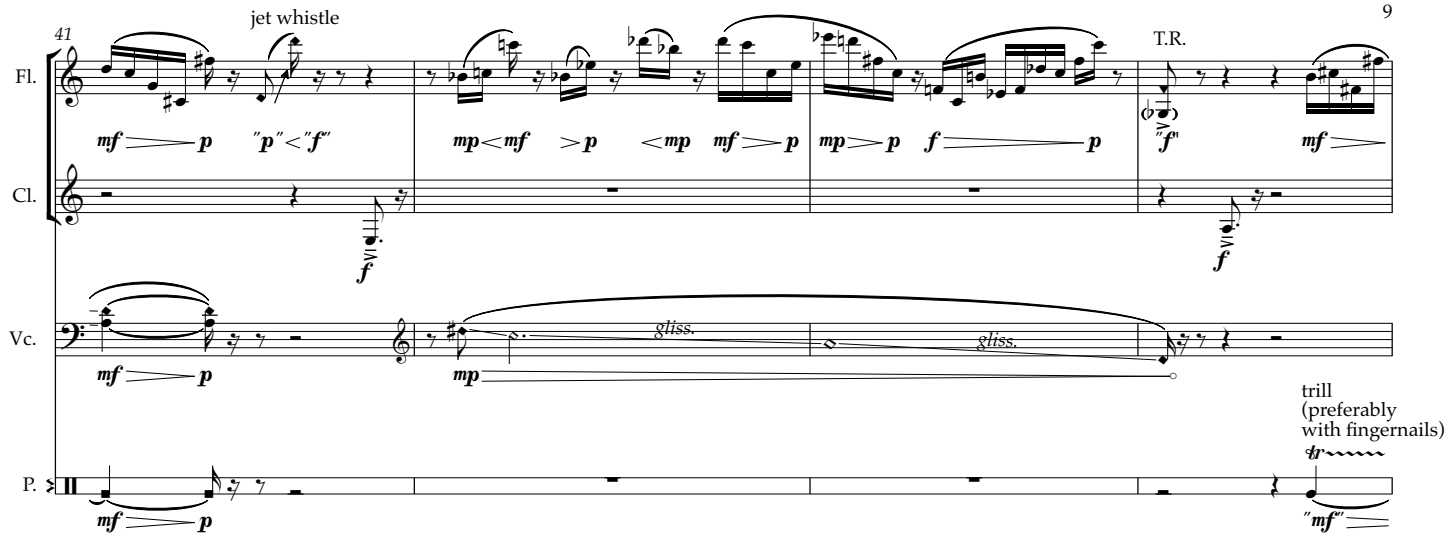

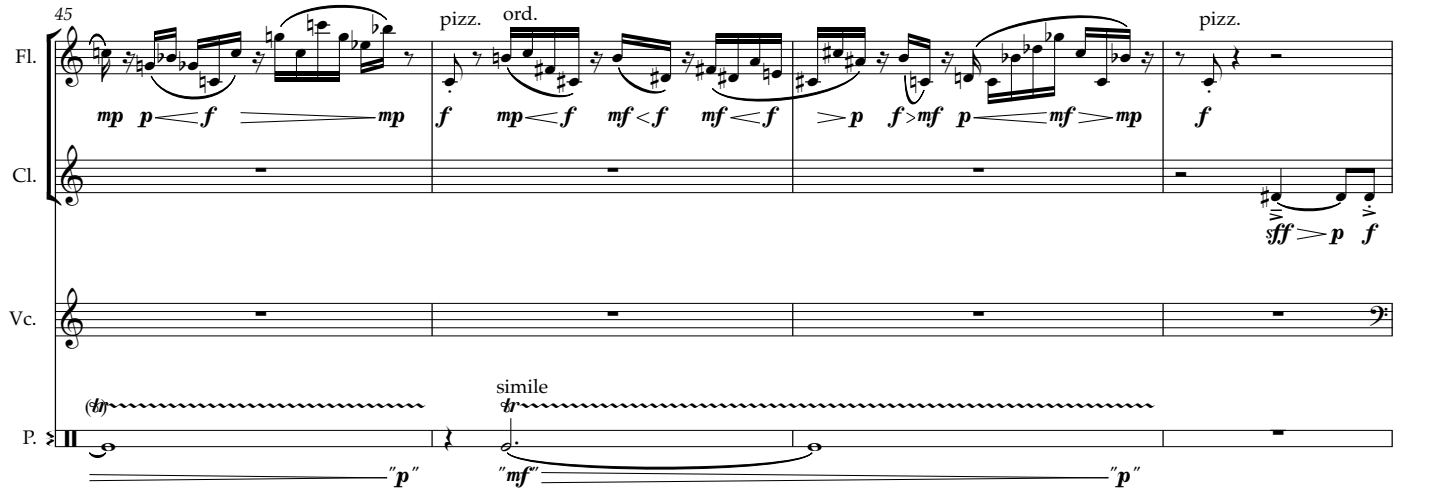

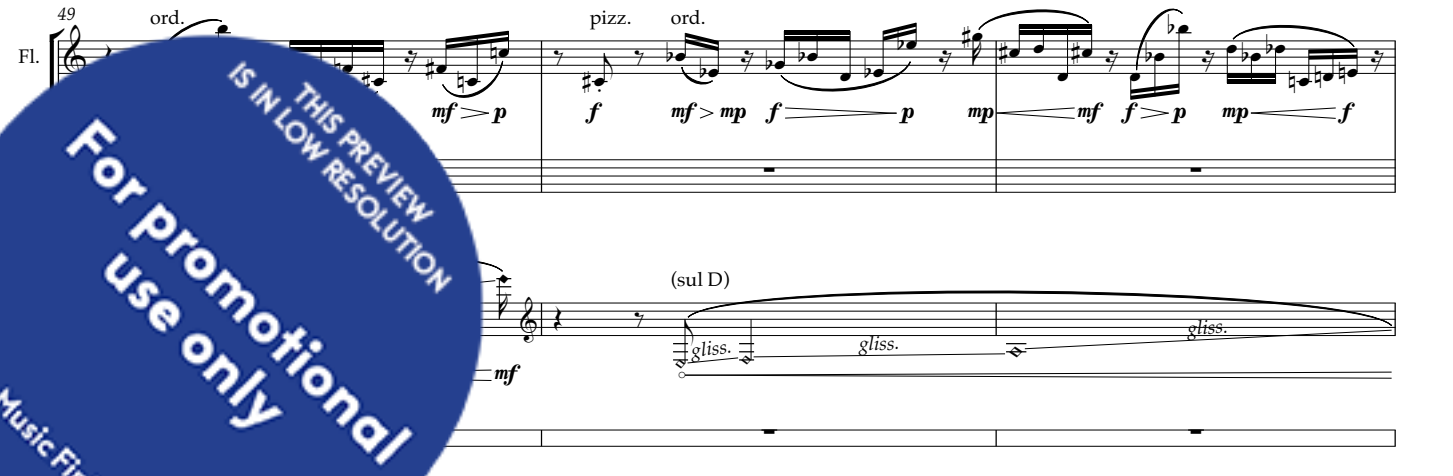

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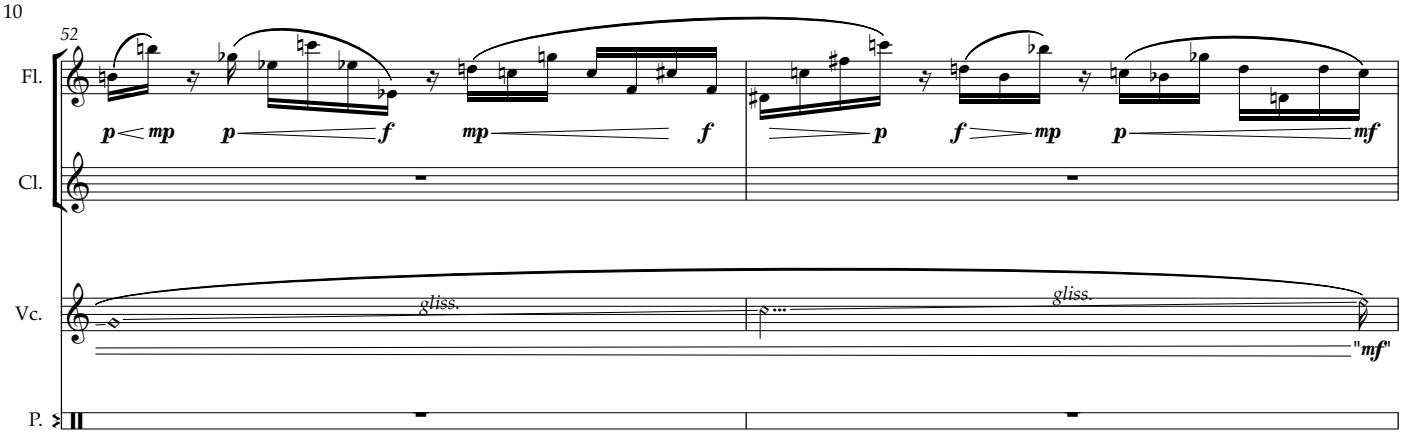

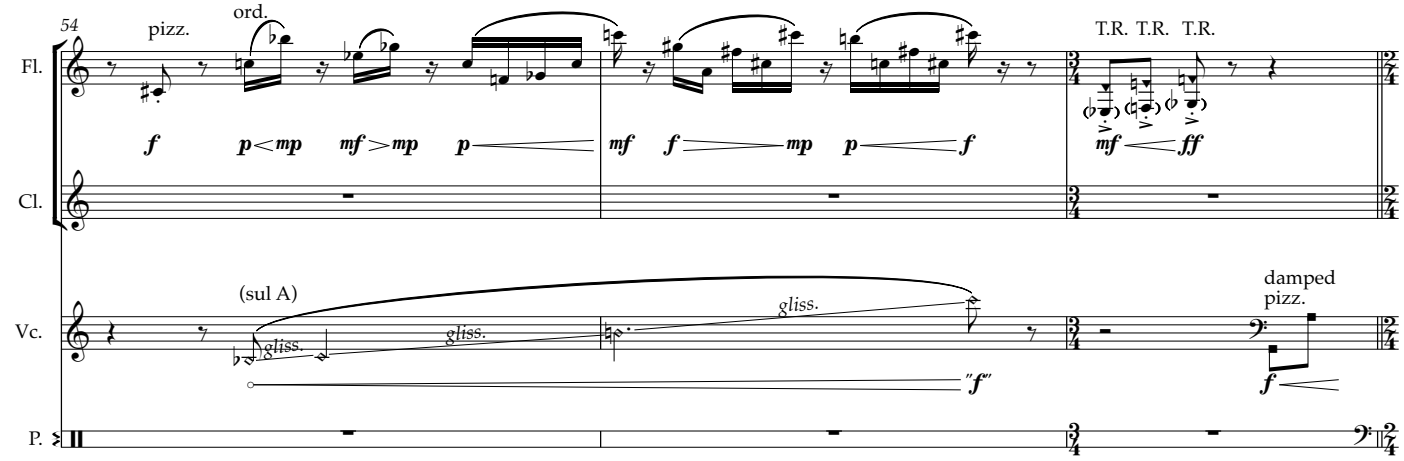

IV. Binäärikoodeiksi



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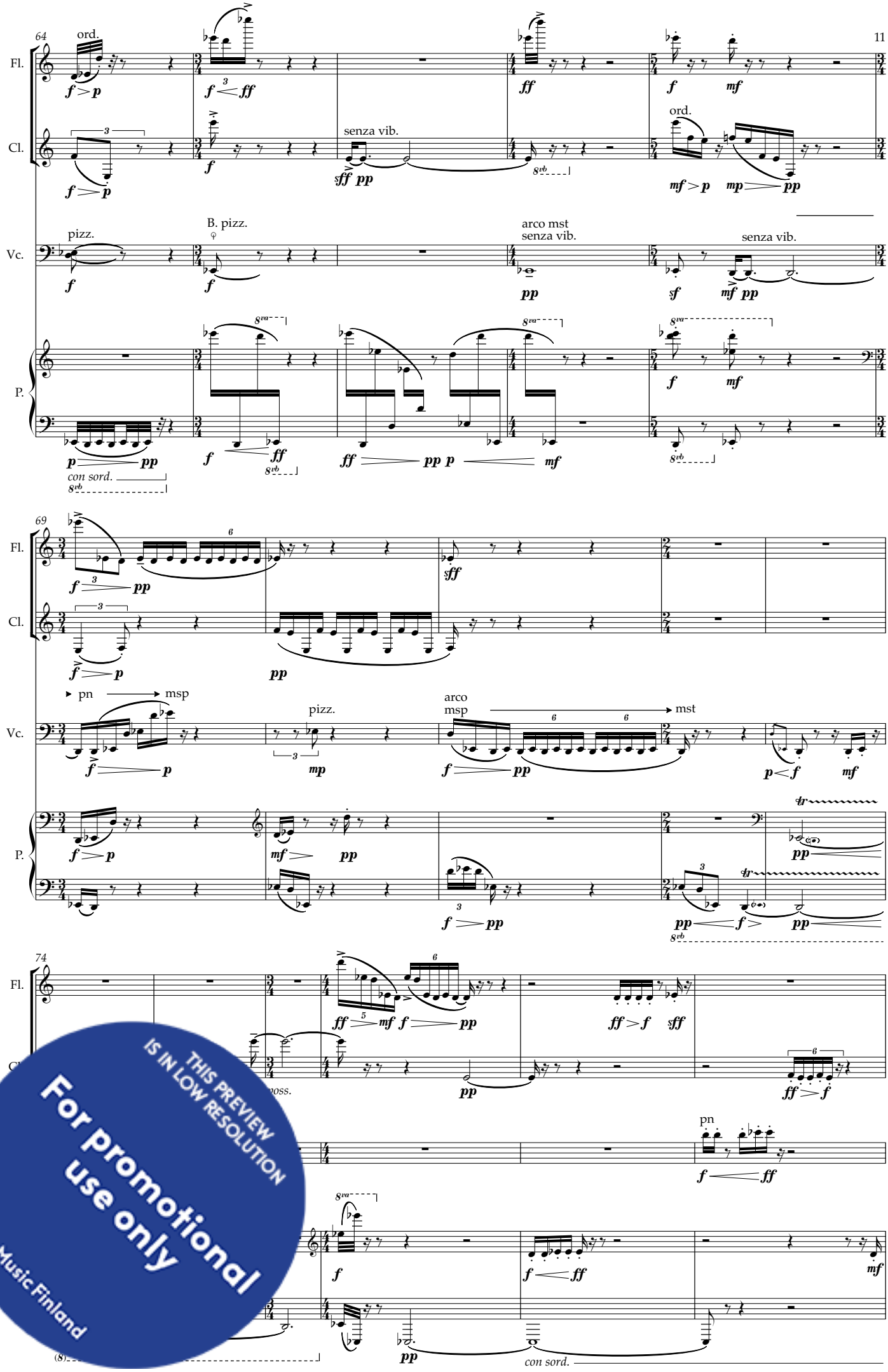

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80

Fl.

Cl.

Vc.

P.

slap

senza vib.

84

senza vib.

ord.

msp

pizz.

89

ord.

con sord.

pn → mst

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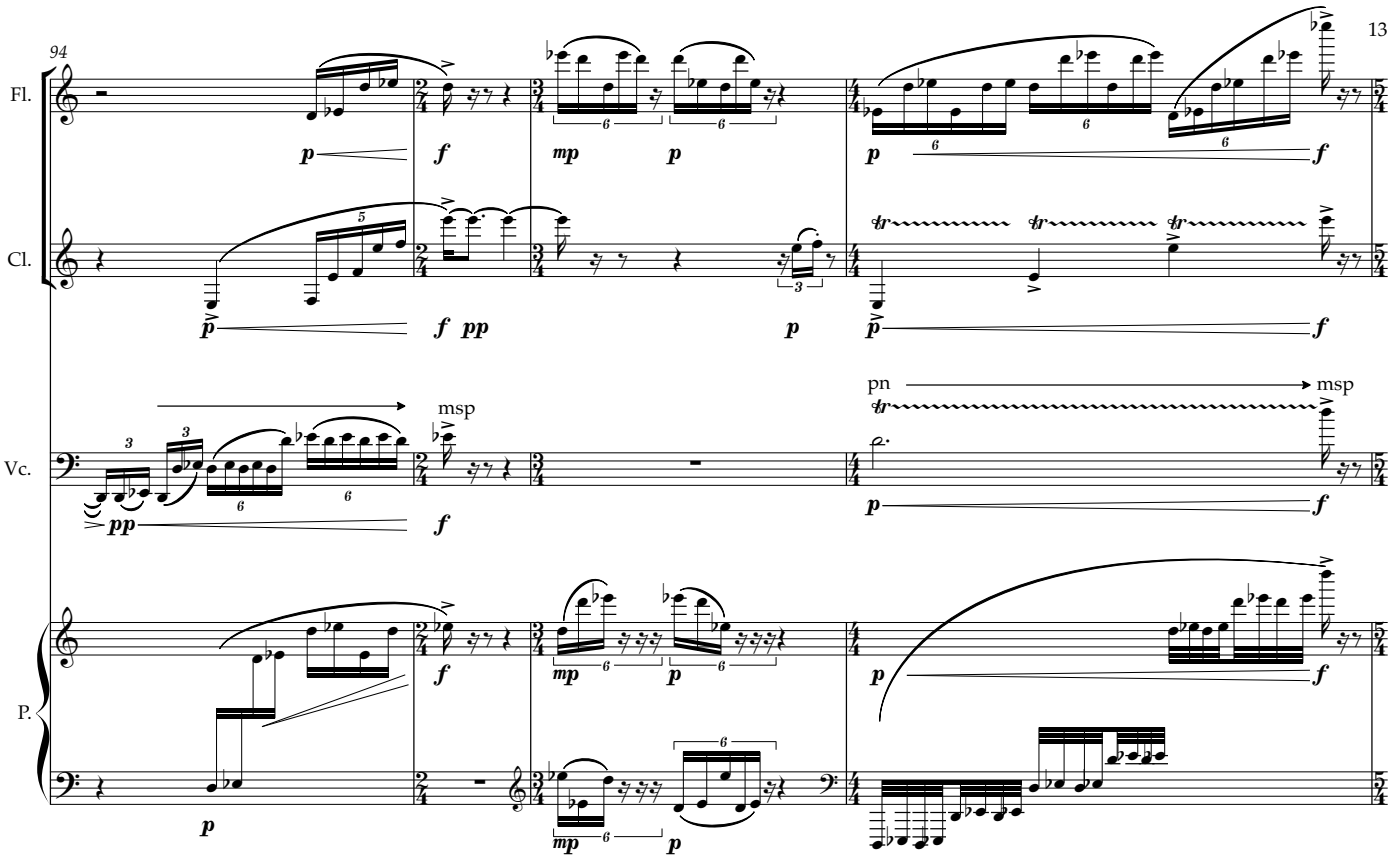



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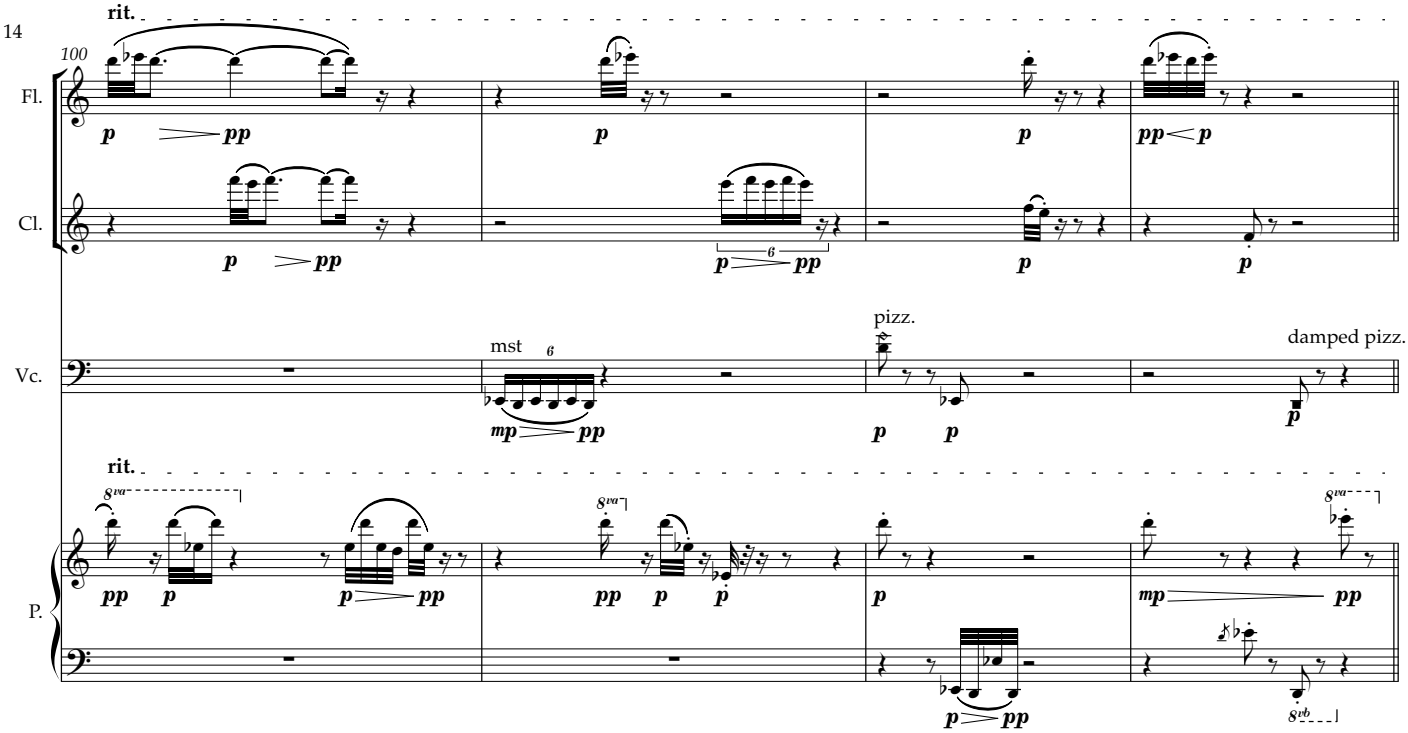

V. Rikkinäinen puhelin



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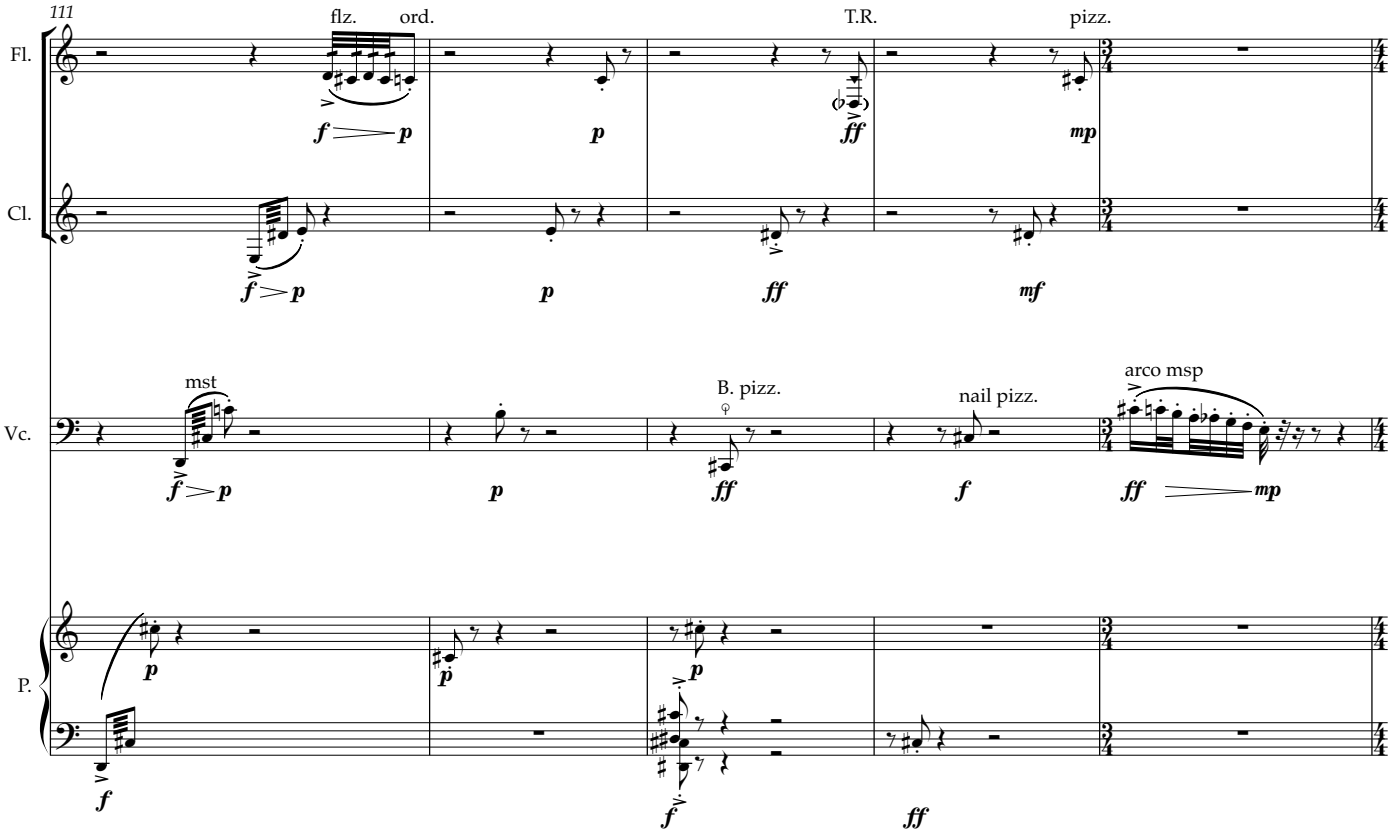



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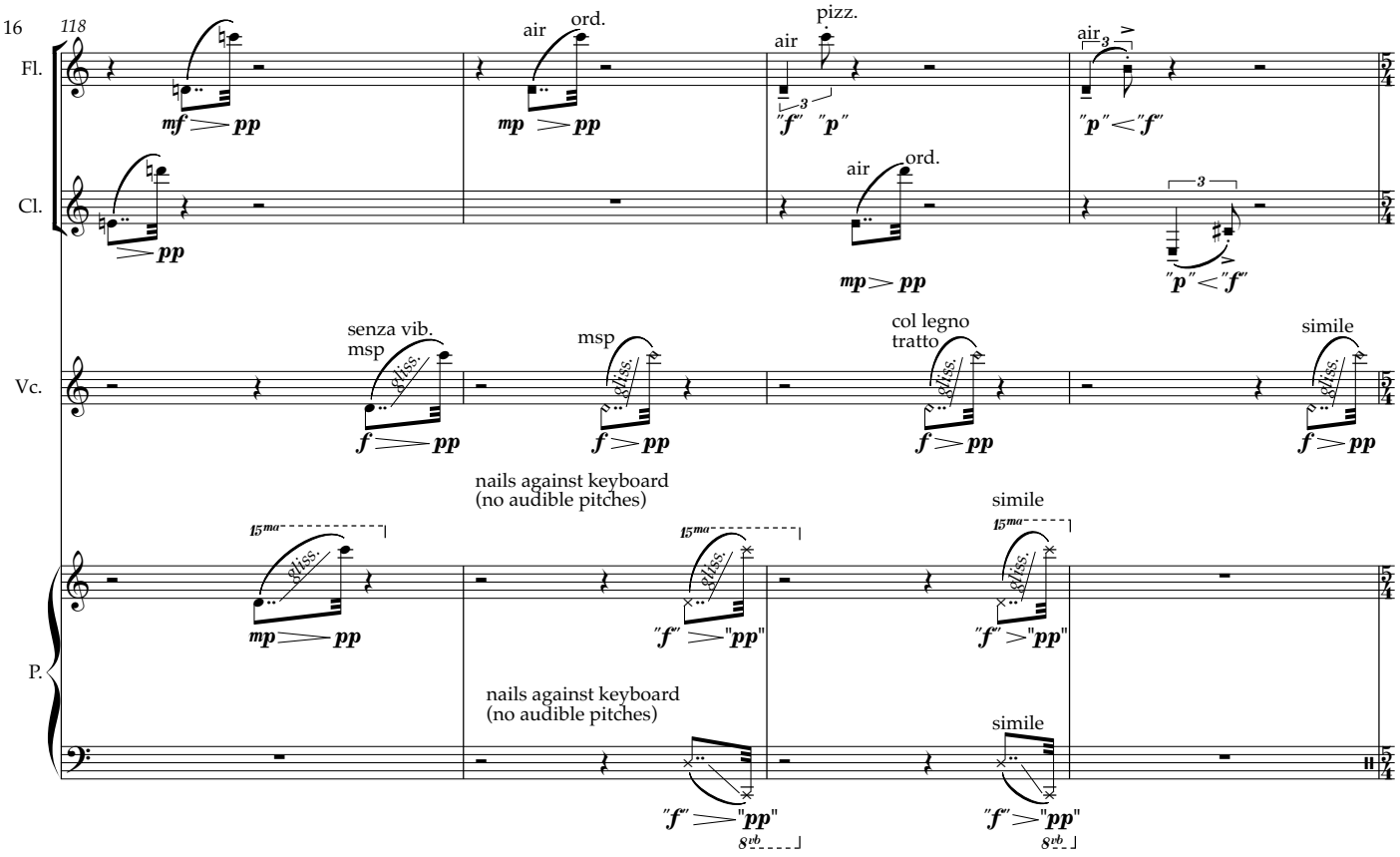

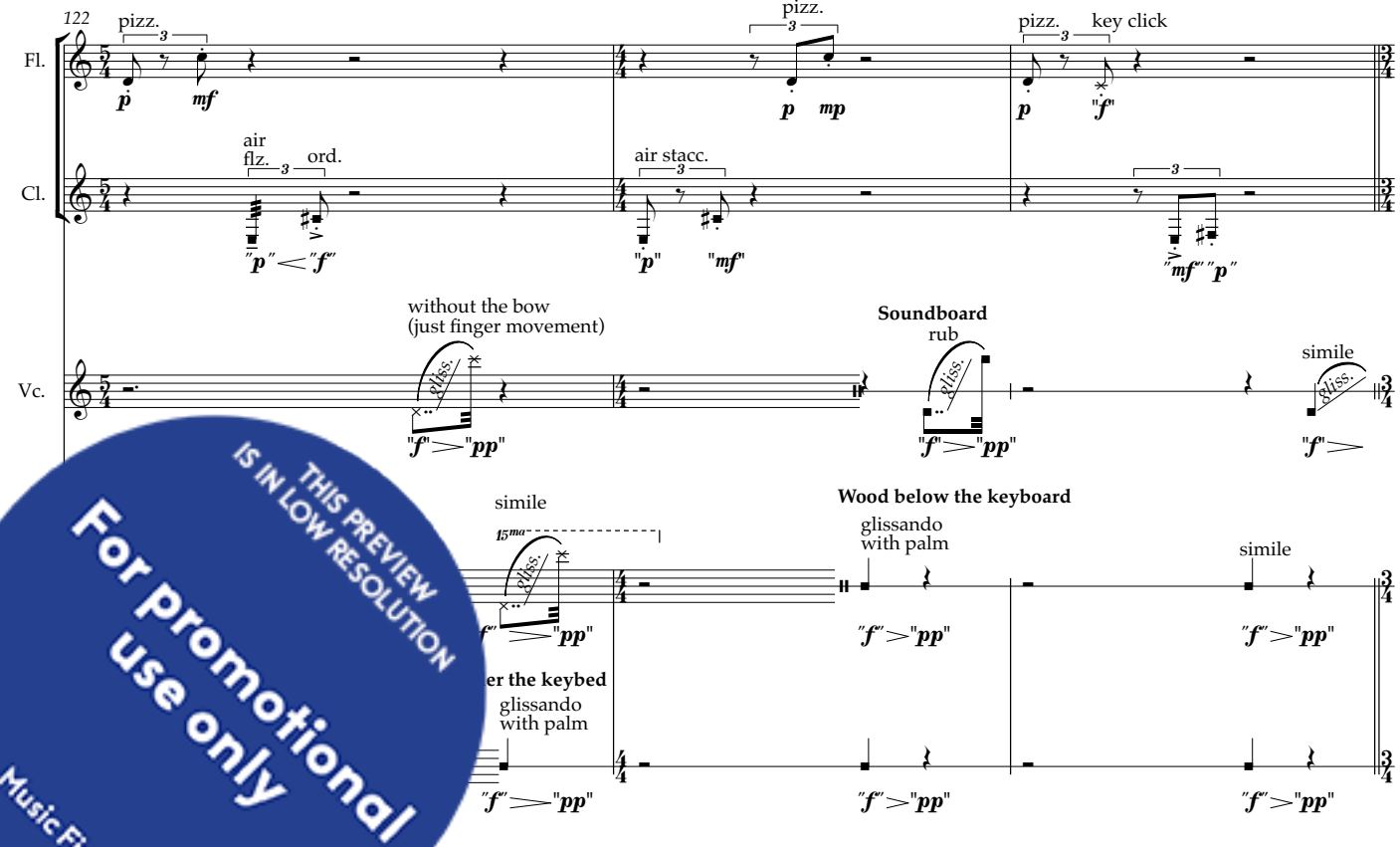

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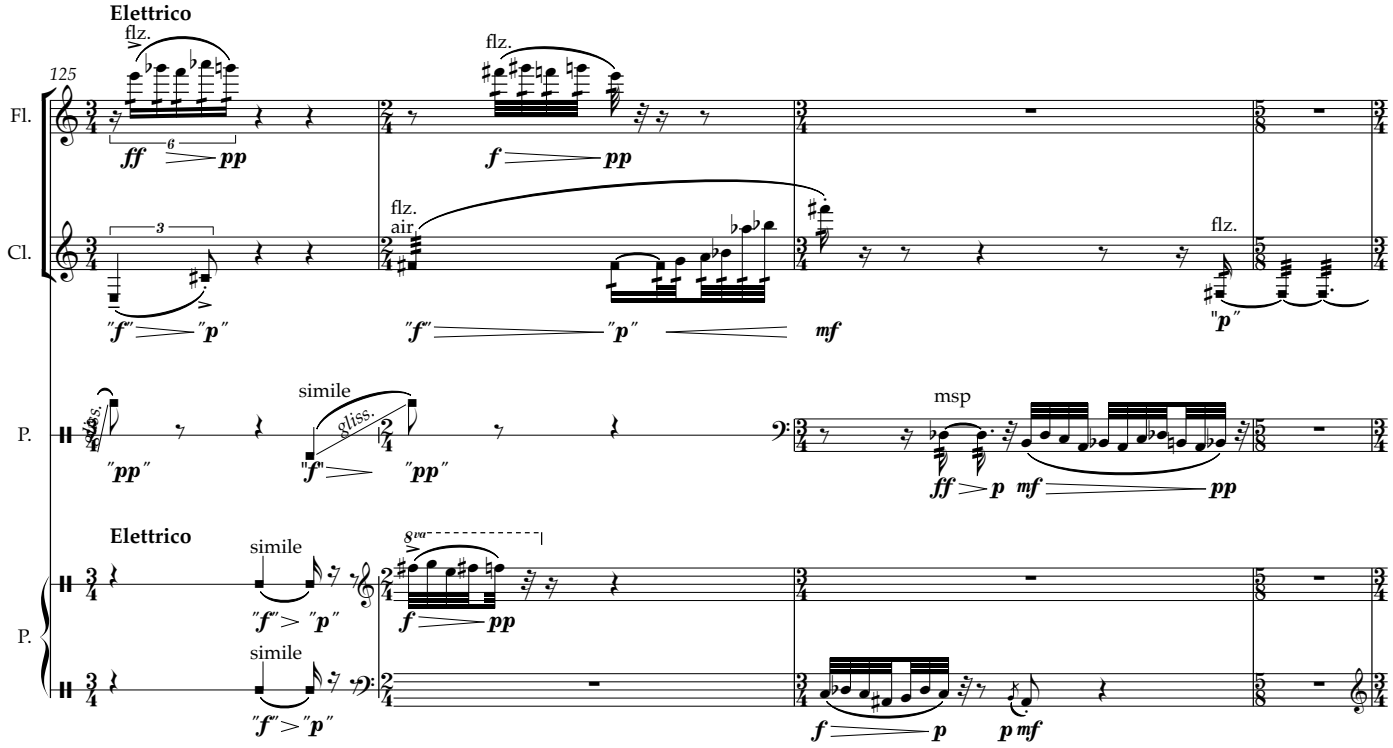

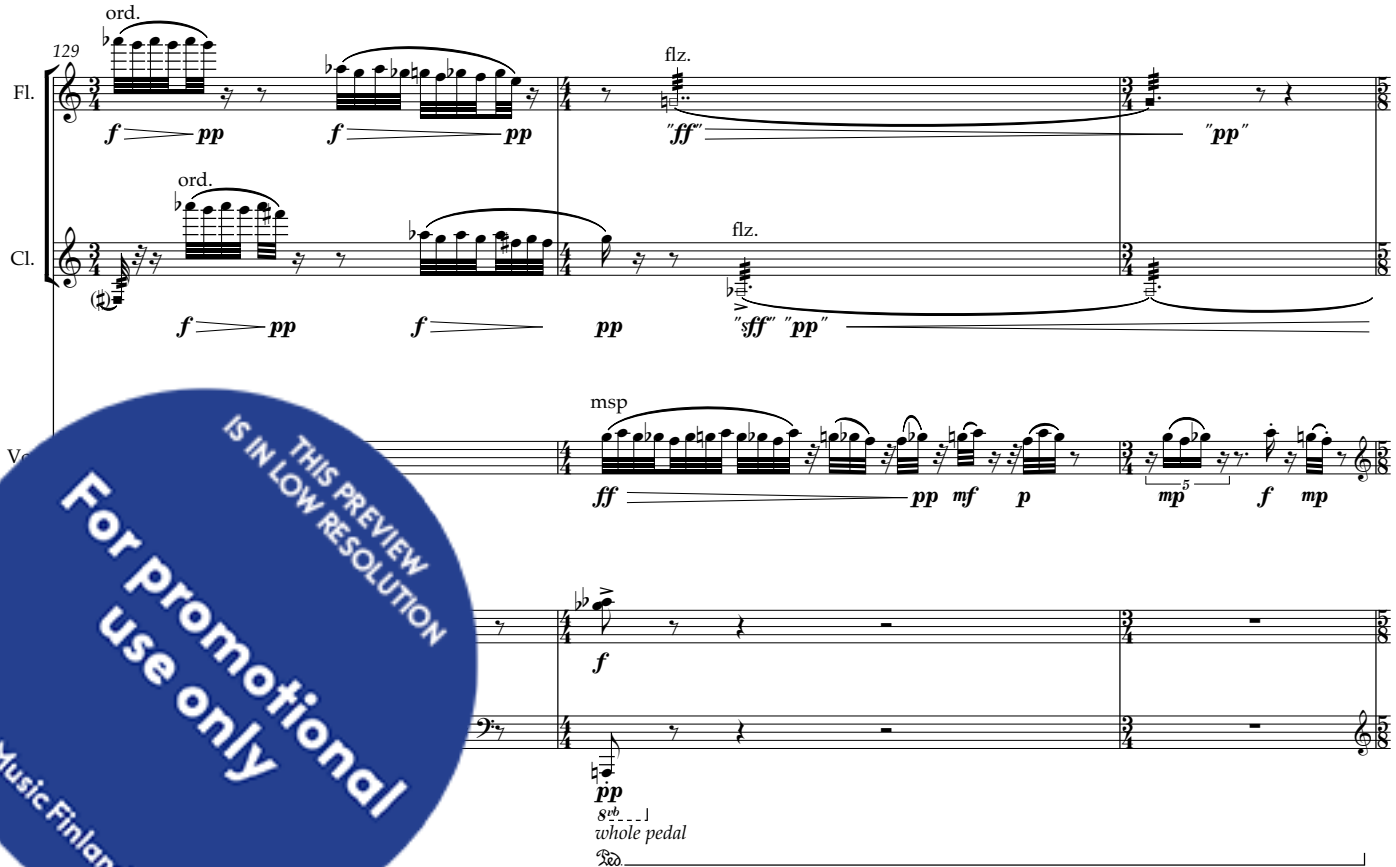

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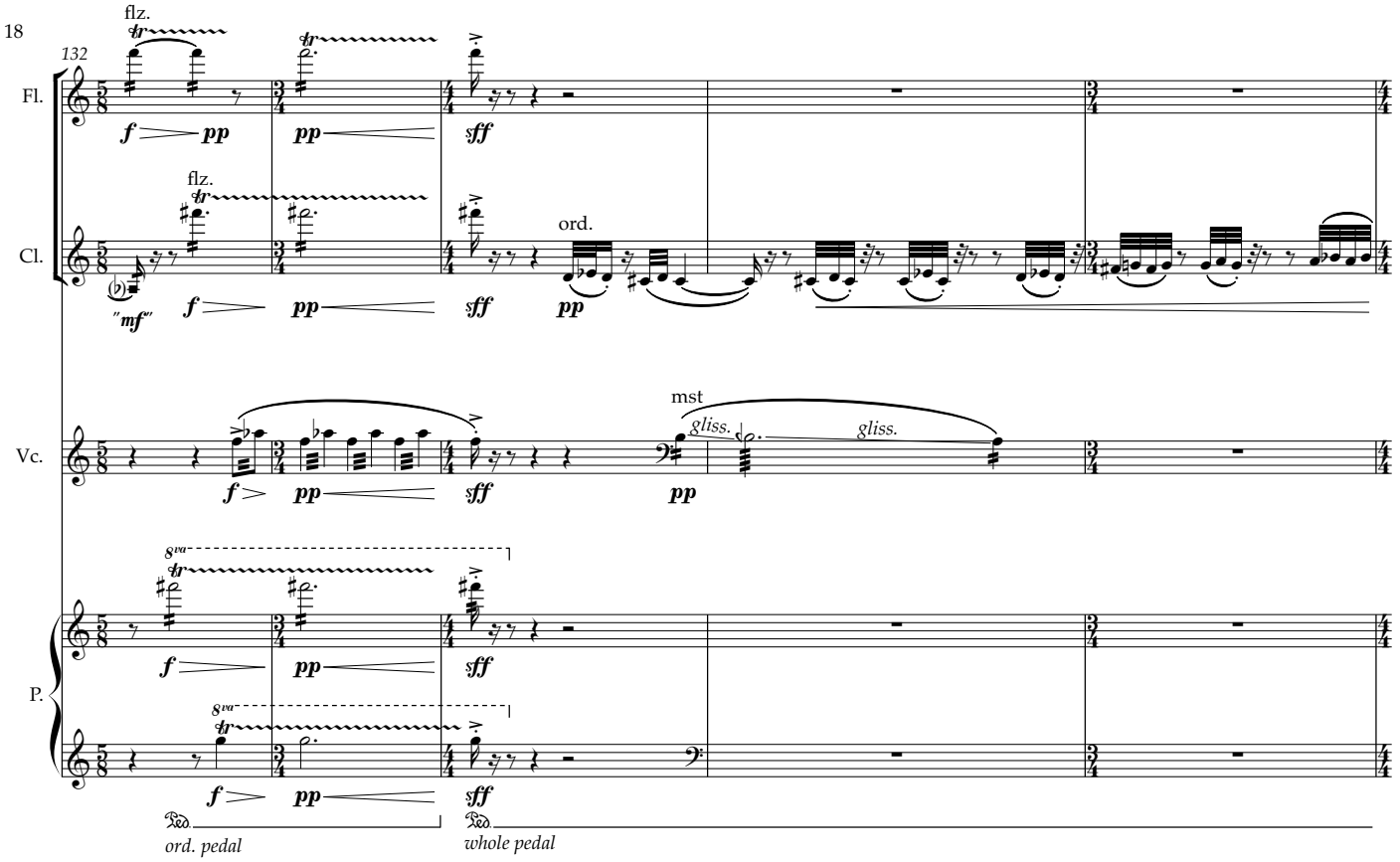



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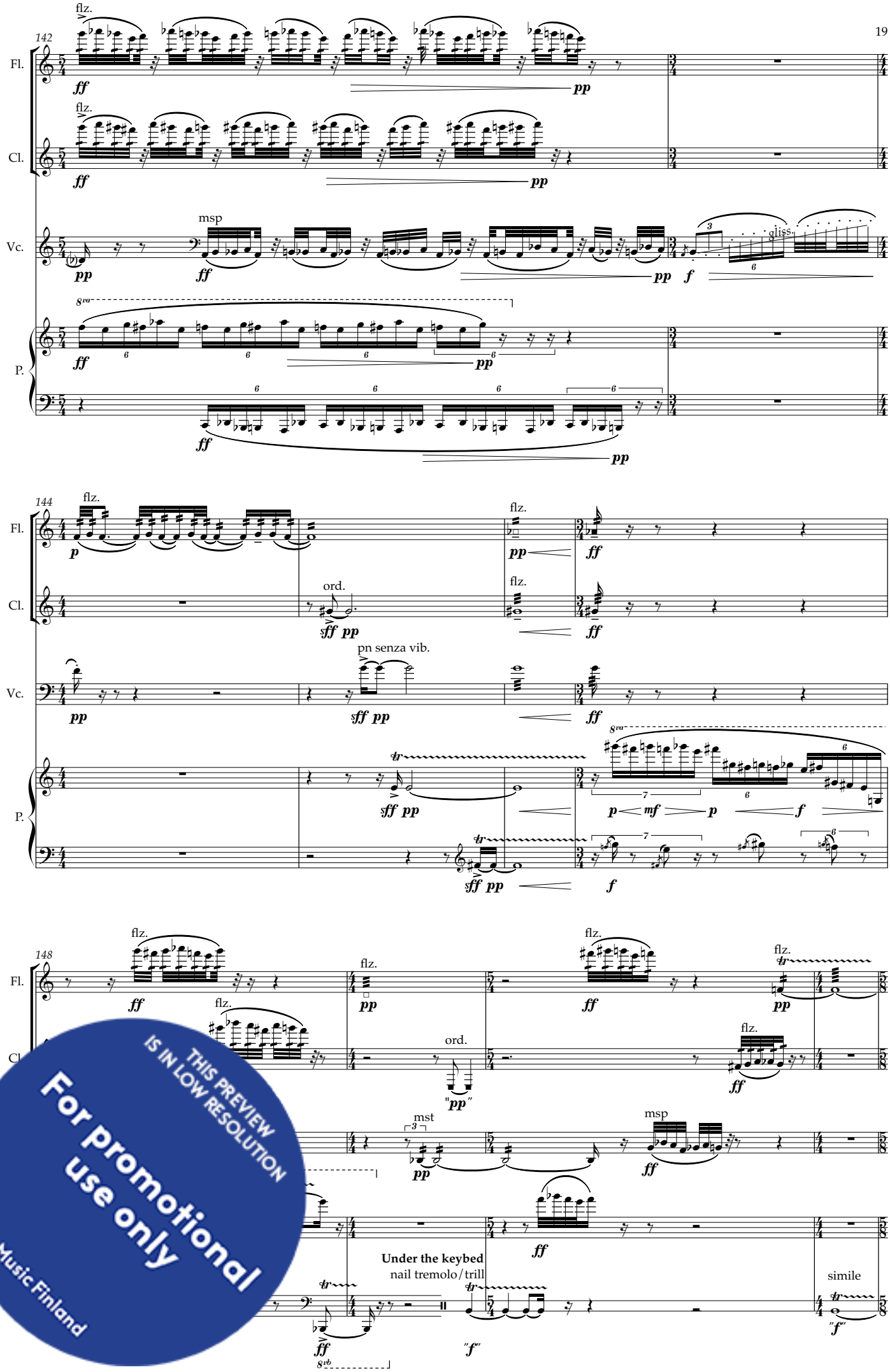

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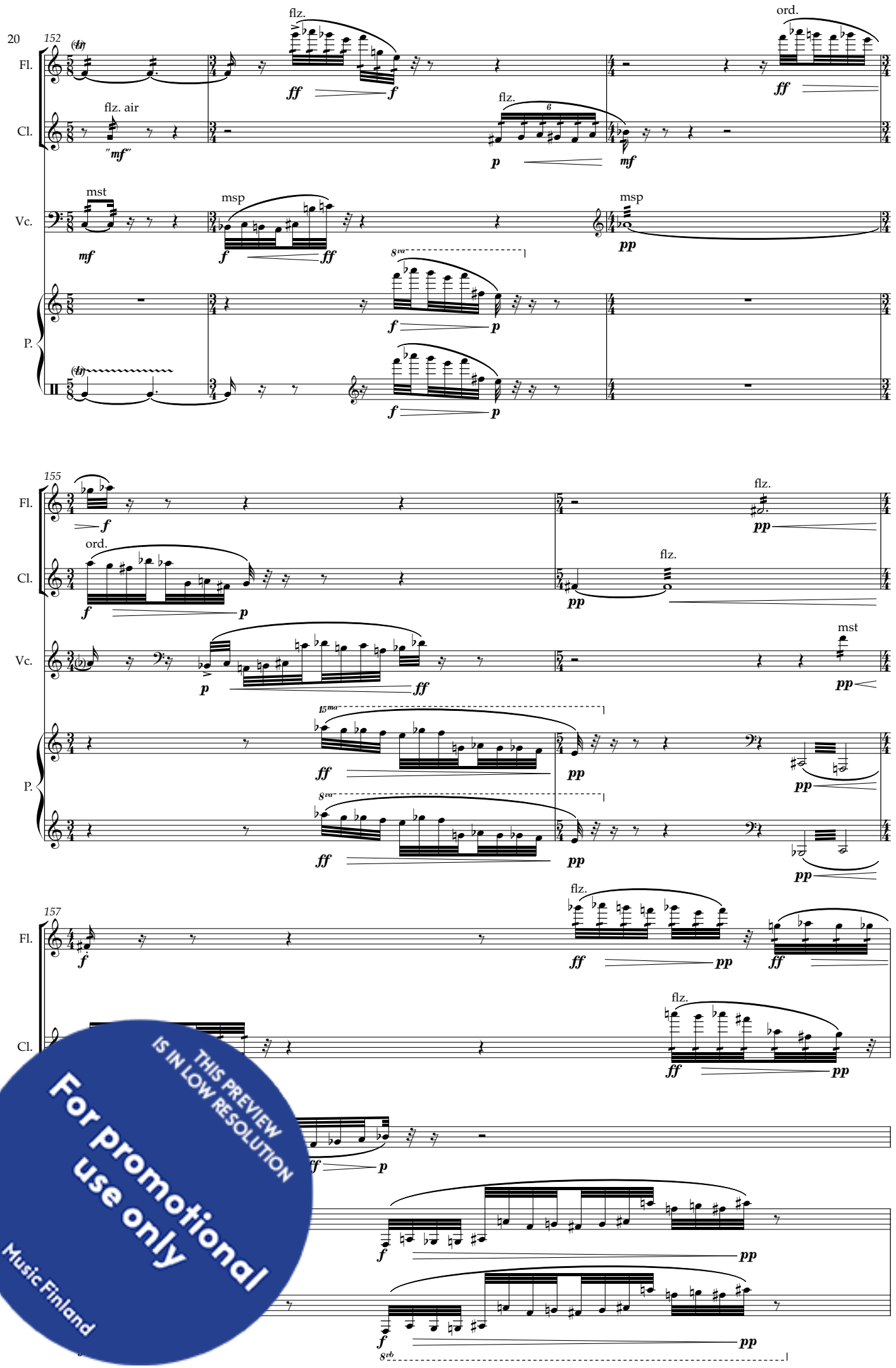

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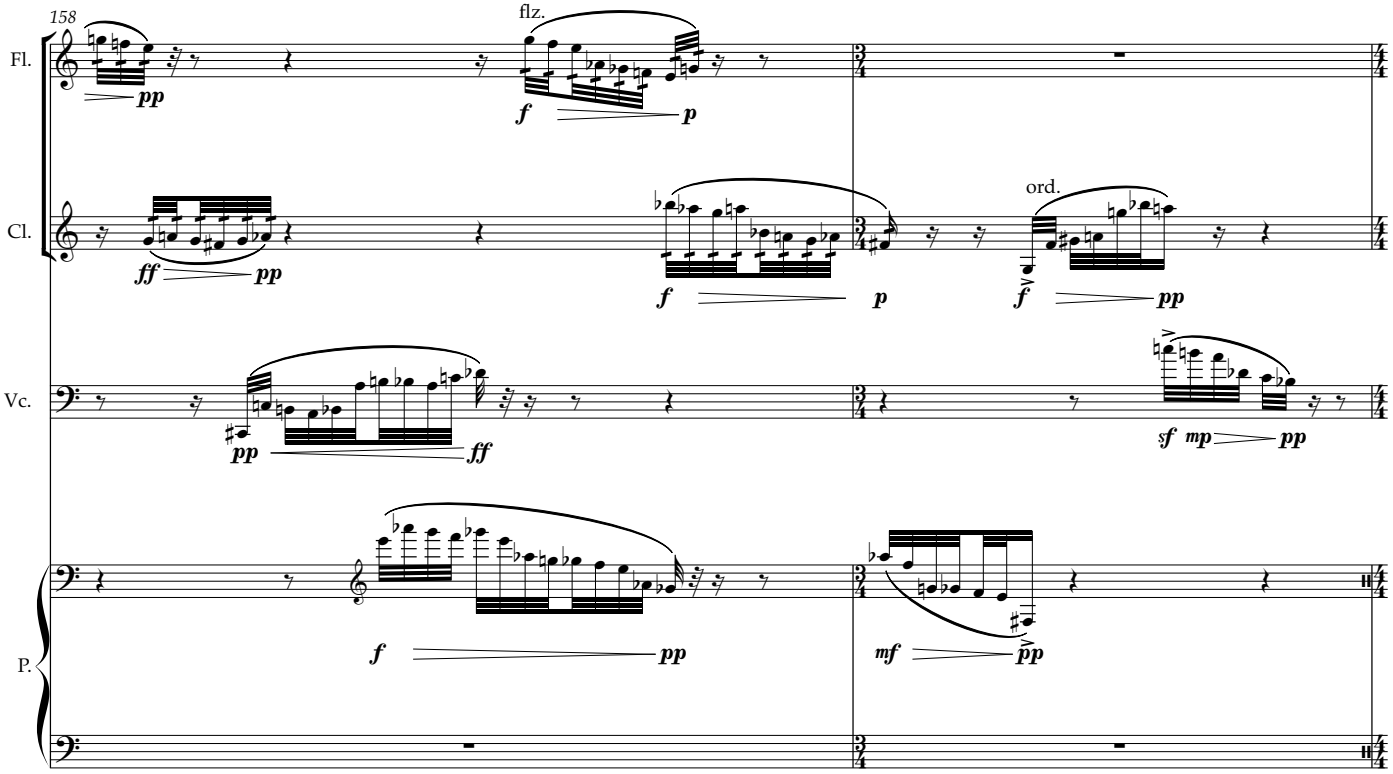



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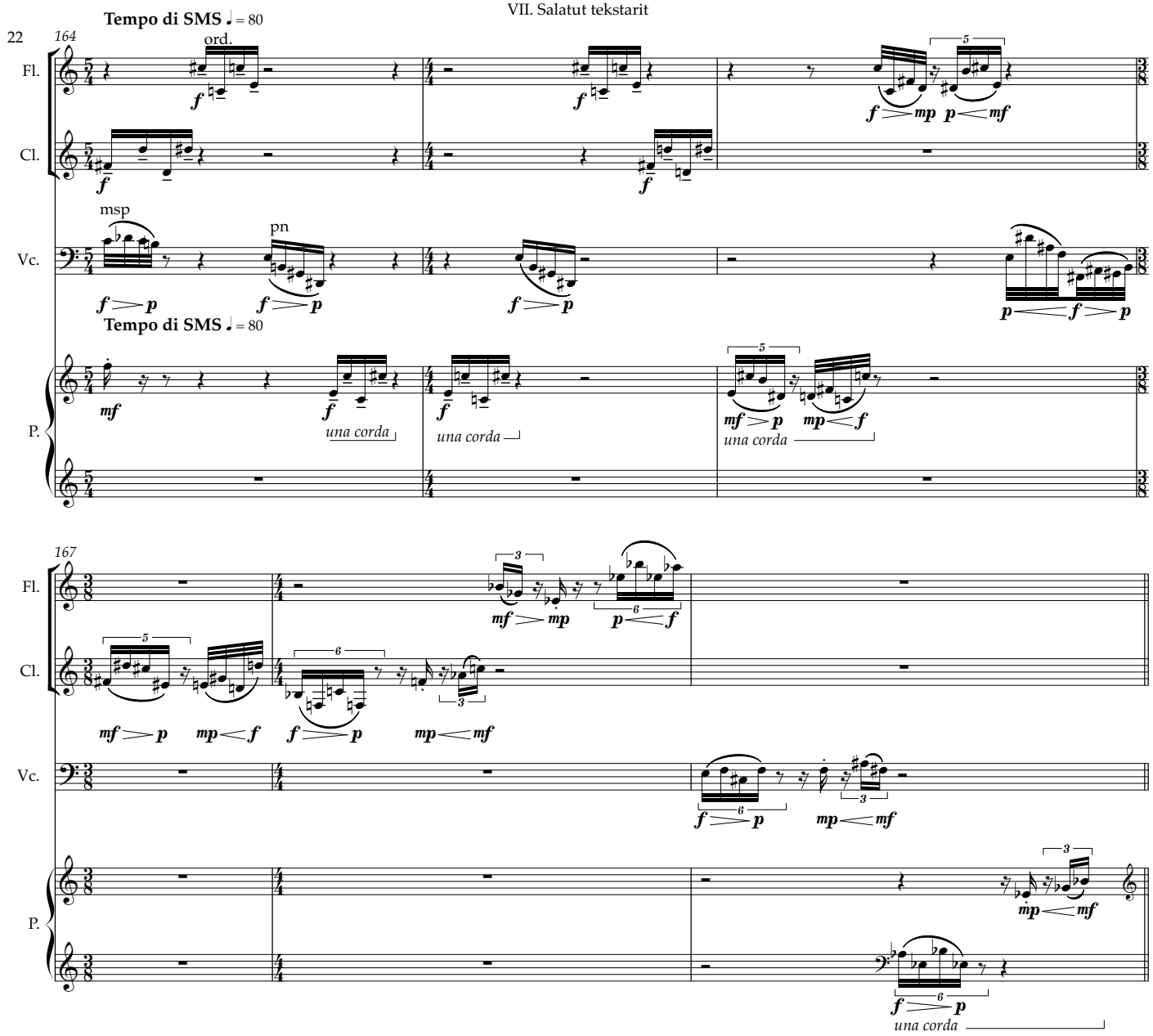



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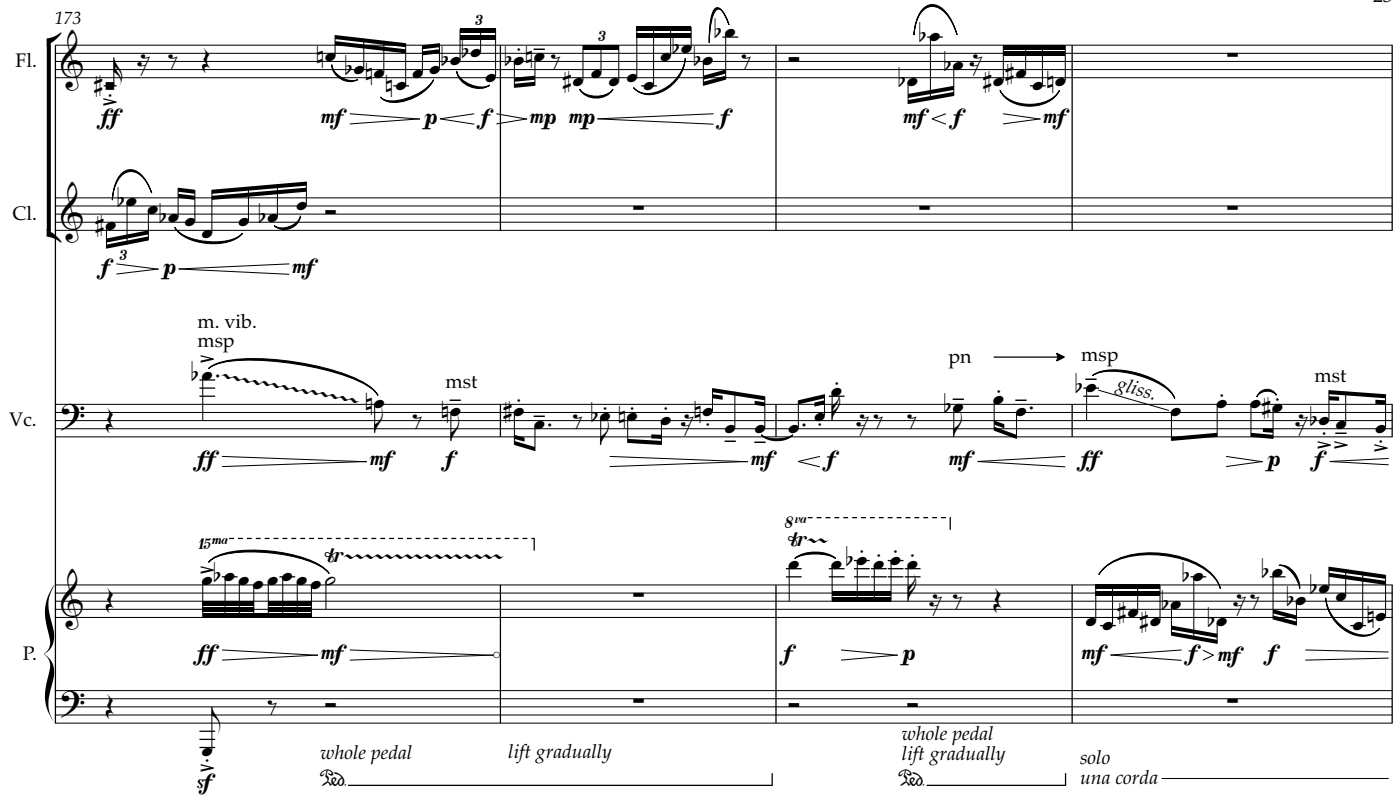



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181

Fl.

Cl.

Vc.

P.

gliss.

mst

m. vib.
msp

15ma

8vb

184

flz.

port.

(15)

(8)

187

jet whistle

ord.

flz.

gliss.

mf (sempre)

una corda

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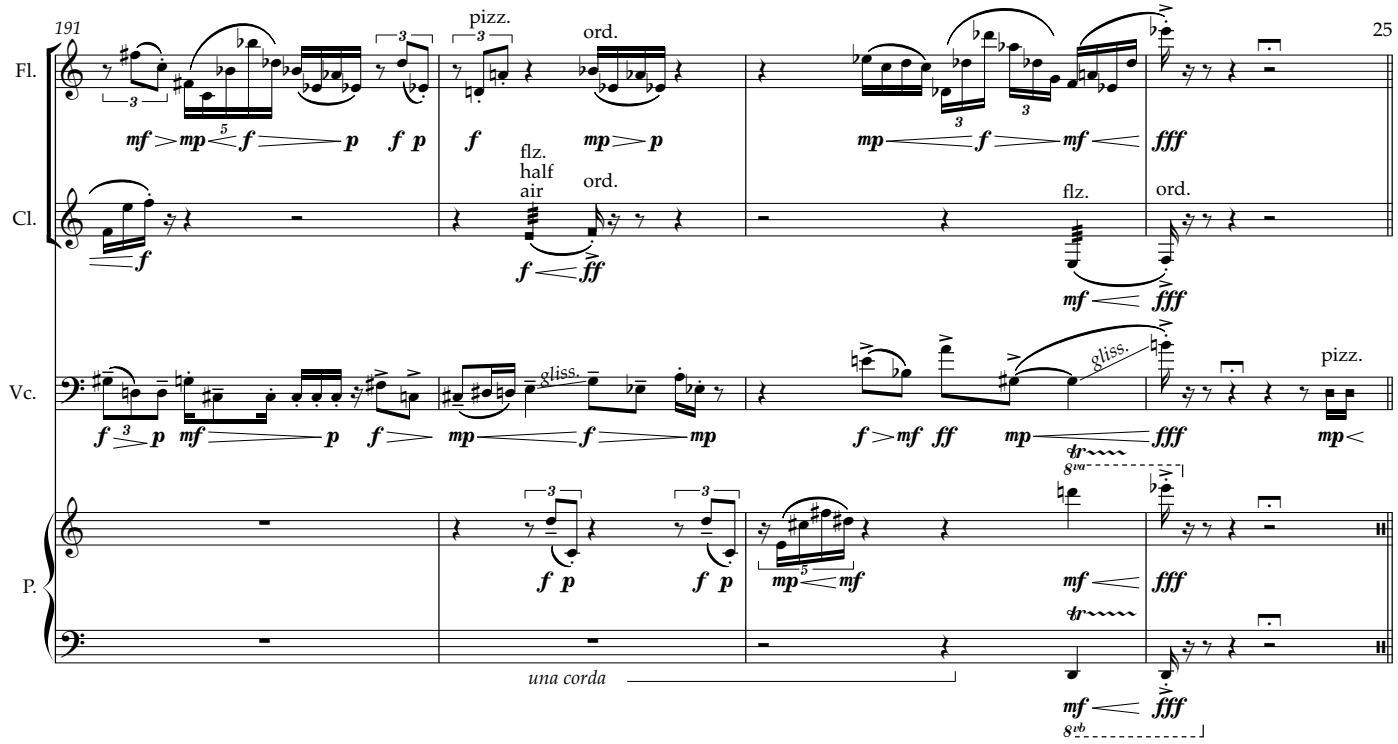
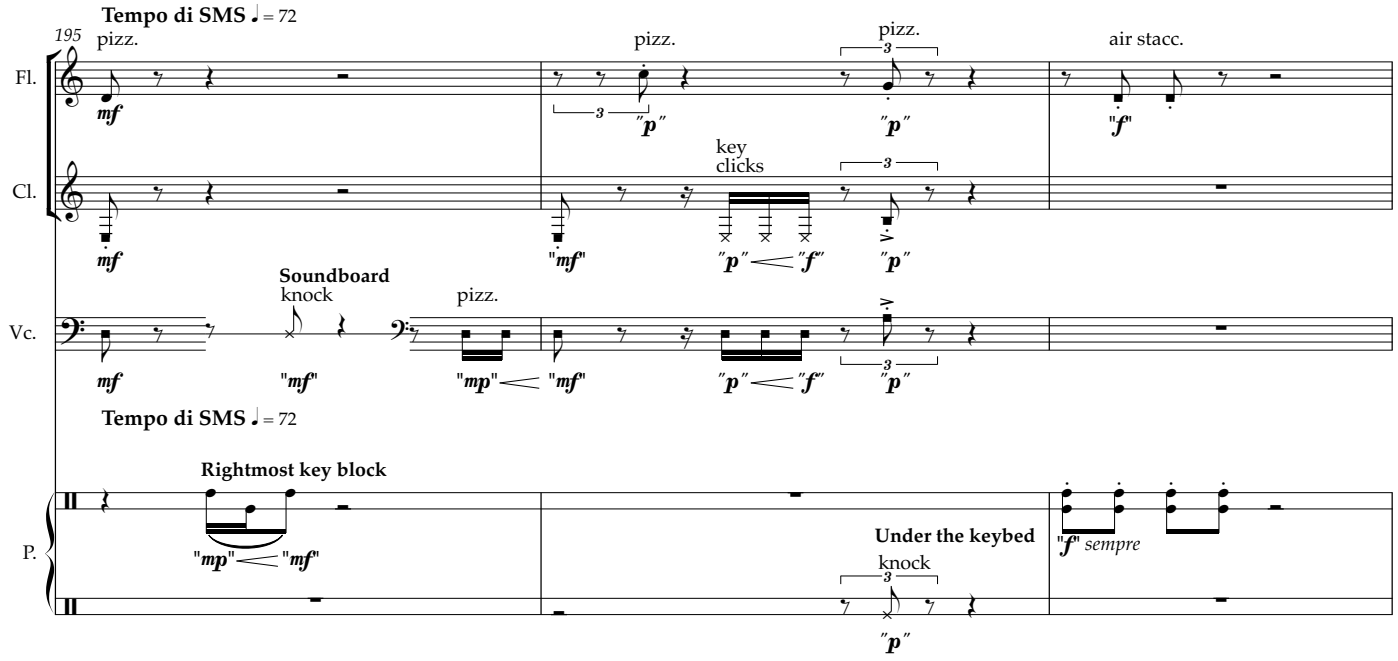


IX. Viimeinen tekstari





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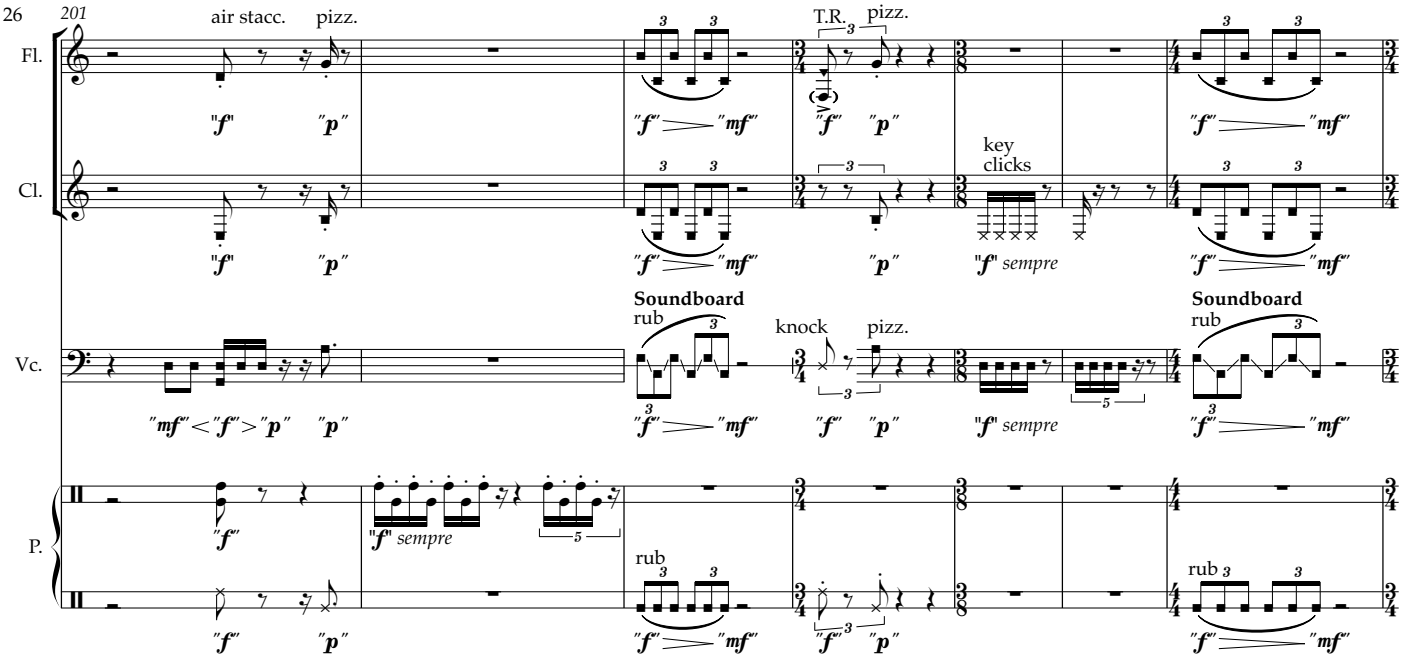





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