

Olli Moilanen

Crisalide

for saxophone quartet

2024



Music Finland

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Crisalide



for saxophone quartet

Sävellyksestä

Crisalide, suomeksi *Hyönteiskotelo* sai nimensä osittain sattuman kautta Eugenio Montalen samannimisestä runosta, kokoelmasta Ossi di Seppia – Seepian kuoria (1920-1927, suom. Hannimari Heino). Alettuaani elokuussa 2024 säveltää kvartettoa, osui silmiini keskuskirjasto Oodissa erikseen esitteillä ollut kokoelma Tuo minulle auringonkukka. Tartuin kirjaan, ja lumouduin siltä seisomalta Montalen hienoviritteisiä tiettyiksi pulppuavista runoista. Niitä lukiessa tuntui hyvältä, avaralta olla: kuin siirtyisin välittömästi runon paikkaan ja kuulisin, näkisin, aistisin kaikilla resonoivilla pinnoillani milloin karheita kaisloja, milloin horisonttiin asti levittyvän meren pinnan rikkovan aallokon.

Kirja jäi kypsymään hyllyyni, meni syyskuu ja lokakuu. Samalla sävellyksen oma tahto alkoi pikkuhiljaa muodostua yhä voimakkaammaksi kunnes lokakuun lopulla tuntui kvartetton eteneminen yhtäkkiä tyrehtyvän. En tiennyt miten lopettaa, mitä kaikesta musiikin viuhunnasta, aaltoilusta ja kurittomista rytmeistä seuraisi. Tuloksettomia kokeiluja ja turhautumista alkoi kasautua kunnes rojahdin eräänä iltapäivänä sängylle, ja katsahdin jälleen Montalen teokseen. Tahdottomasti ryömin sänkyä pitkin hyllylle, poimin kirjan, ja aloin lukea *Hyönteiskotelon* kohdalta. En tiedä mistä oli kyse, soivatko vain päässäni lukuisien päivien aikana kasautuneet toistot, eleet, soinnut, taukojen paine, mutta lukiessani kuulin pulppuavien ja huokailevien saksofonien äänen Montalen sanoissa:

”Joka ainut hetki tuo teihin uusia lehtiä (...) muistot tulvahtavat / sydämeenne ja ovat hukuttaa sen.”
(*”Ogni attimo vi porta nuove fronde (...) una risacca di memorie giunge / al vostro cuore e quasi lo sommerge.”*)

Ehkä Montalen runo oli vaikuttanut minussa kaiken tämän ajan, kuka tietää. Ihmeellisintä oli kuitenkin se, että runo kertoi minulle miten sävellys loppuu:

”Silloin mietin / vaiettuja uhrauksia jotka kannattelevat / elävien asumuksia.”
(*”Penso allora / alle tacite offerte che sostengono / la case dei viventi”*)

Viikkokirjasto on hyvin kauas taaksepäin luotu katse: vastaan otettuna ja punnittuna on kaikki kuvassa hehkussaan.



On the Composition

Crisalide, in English *Chrysalis*, received its name partly by chance, inspired by a poem of the same title by Eugenio Montale from his collection *Ossi di Seppia* (*Cuttlefish Bones*, 1920–1927, Finnish translation by Hannimari Heino). In August 2024, as I began composing the quartet, I came across a prominently displayed collection in the Oodi Central Library titled *Tuo minulle auringonkukka* (*Bring Me the Sunflower*). I picked it up and was instantly captivated by Montale's finely tuned, bursting particularities in his poems. Reading them felt liberating and spacious, as though I were immediately transported to the very setting of the poem, hearing, seeing, and sensing with all my resonant surfaces — sometimes the coarse reeds, sometimes the waves breaking the surface of the sea that stretches endlessly to the horizon.

The book remained on my shelf, maturing, as September and October passed. Meanwhile, the will of the composition itself gradually grew stronger, until in late October, it suddenly felt as though the progress of the quartet had come to a halt. I didn't know how to end it — what to make of all the swirling music, the waves, and the unruly rhythms. Frustration and futile attempts piled up until one afternoon, I collapsed onto the bed and glanced again at Montale's work. Absentmindedly, I crawled along the bed toward the shelf, picked up the book, and began reading from around *Chrysalis*. I don't know what it was — perhaps the accumulated repetitions, gestures, chords, or the tension of pauses from the past weeks echoing in my head — but as I read, I heard the bubbling and sighing sounds of saxophones in Montale's words:

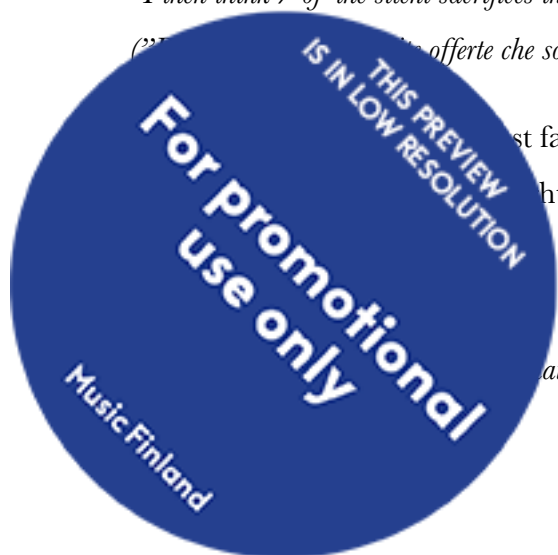
"Each moment brings new leaves to you (...) a backwash of memories reaches / your heart and almost drowns it."
(*"Ogni attimo vi porta nuove fronde (...) una risacca di memorie giunge / al vostro cuore e quasi lo sommerge."*)

Perhaps Montale's poem had been working within me all this time — who knows? The most extraordinary thing, however, was that the poem showed me how the composition should end:

"I then think / of the silent sacrifices that uphold / the homes of the living."
(*"Io allora penso / delle offerte che sostengono / la case dei viventi"*)

...st far back into the past: all prior life received and weighed, glowing
...ht.

...atGPT, including translations of poems, reviewed by the author, December 2024



Transposing score

Parts

I 3'40"

II 3'20"

III 1'50"

IV 1'50"

Duration app. 10'40"

Dedicated to Saxtronauts ensemble. *Crisalide* was premiered in July the 3rd 2025 at Time of Music festival in Viitasaari, Finland.

Work was kindly supported by Jenny and Antti Wihuri Foundation.

Instrumentation

Alto Saxophone I

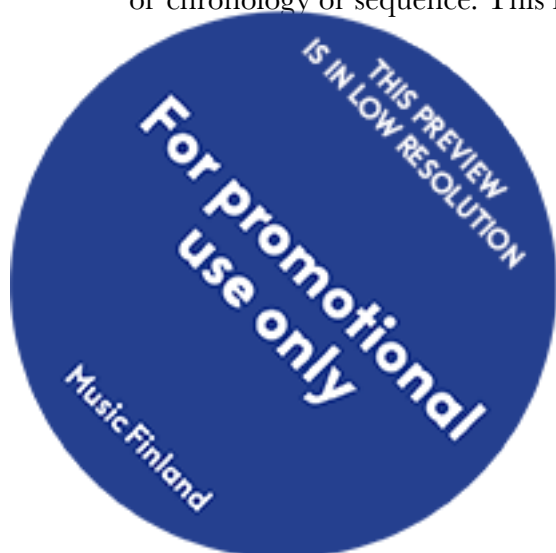
Alto Saxophone II

Tenor Saxophone I

Tenor Saxophone II

Program notes

My wish is that Montale's poem *Crisalide*—whether in its original form or translation—will be read prior to rehearsing any sections of the quartet. Additionally, I encourage the players to develop their own personal connection to the poem and allow it to guide their performance, free from constraints of chronology or sequence. This is why I left the parts unnamed.



Crisalide

dedicated to Saxtronauts

Olli Moilanen
2024

I

Andante ♩ = 80

Alto Saxophone 1

Alto Saxophone 2

Tenor Saxophone 1

Tenor Saxophone 2

fluttuante

pppp quasi senza tono

T. Sax. 1

T. Sax. 2

pp

T. Sax. 1

T. Sax. 2

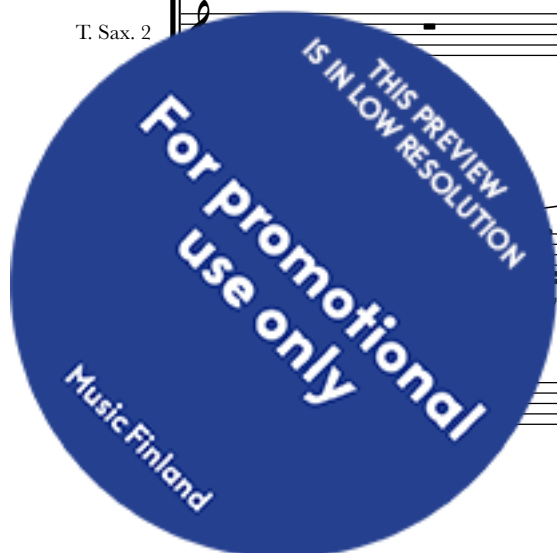
pp

pppp quasi senza tono

pppp quasi senza tono

pppp quasi senza tono

pppp quasi senza tono



A

13 *fluttuante*

A. Sax. 1 *ppp*

quasi slap tongue, ritmico
fluttuante

A. Sax. 2 *pp*

T. Sax. 1 *pp*

16 *quasi slap tongue, ritmico*

A. Sax. 1 *pp*

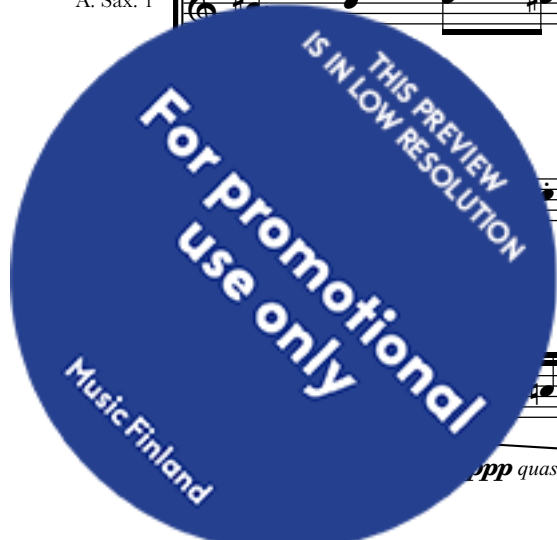
A. Sax. 2

T. Sax. 1 *pppp quasi senza tono*

19

A. Sax. 1

ppp quasi senza tono



B

22

A. Sax. 1

mp *pppp*

quasi slap tongue, ritmico

A. Sax. 2

pp *pppp*

T. Sax. 1

mp *pppp*

T. Sax. 2

mp *ppp* *pp* *pppp*

25

A. Sax. 1

mf *ppp*

A. Sax. 2

p *ppp* *mf* *ppp*

T. Sax. 1

pp

T. Sax. 2

p *pppp* *ppp*

C

28

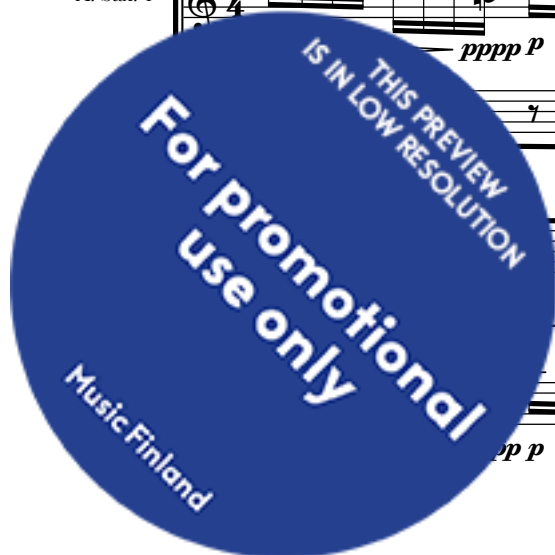
A. Sax. 1

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

p *3* *ppp* *3* *ppp* *ppp* *pp*

p *3* *ppp* *3* *pppp*

pp *p* *pppp* *mp* *pppp* *pppp*



31

A. Sax. 1

A. Sax. 2

T. Sax. 1

T. Sax. 2

ppp *3* *3* *3* *p* *pp* *mp*

ppp *3* *3* *3* *p* *ppp* *mp* *pp* *mp*

p *pppp* *ppp* *mp*

p *pppp*

34

A. Sax. 1

A. Sax. 2

T. Sax. 1

T. Sax. 2

mp *pp* *< mp* *pppp* *mp* *pp*

mp *pp* *< mp* *mp*

pppp *mp* *ppp* *mp*

mp *pppp* *mp* *> ppp* *mp*

37

A. Sax. 1

A. Sax. 2

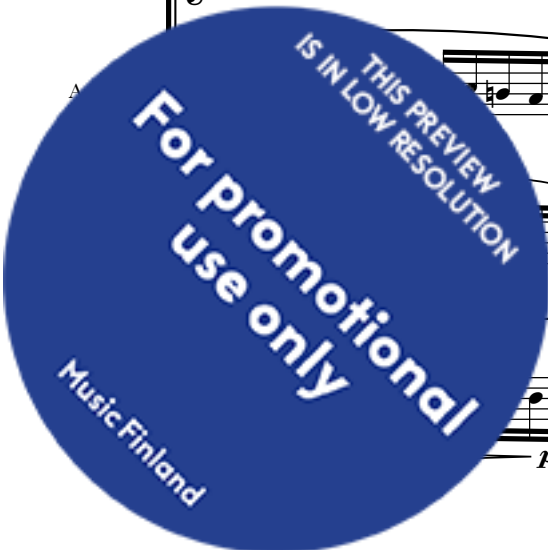
T. Sax. 1

T. Sax. 2

pppp *pp*

pppp *pp*

pppp



40

A. Sax. 1

pppp

T. Sax. 1

pppp

T. Sax. 2

pppp

42

D

A. Sax. 1

gorgogliante

T. Sax. 1

gorgogliante

T. Sax. 2

45

T. Sax. 1

T. Sax. 2

pp pppp

pp pppp

pp pppp

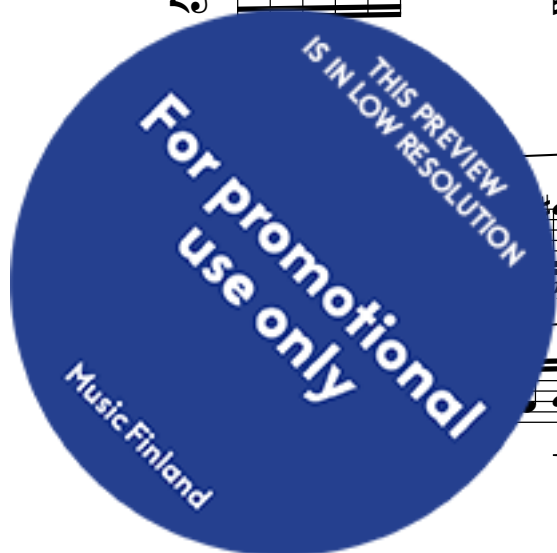
p pp

p pp

pp pppp

p pp

p pp



51

A. Sax. 1

A. Sax. 2

T. Sax. 1

T. Sax. 2

p *mf* *f* *n*

ritmico *mf*

ritmico *mf*

6 6 6 6

54

E

A. Sax. 1

A. Sax. 2

T. Sax. 1

T. Sax. 2

ritmico *mf*

ritmico *mf*

A

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62

A. Sax. 1

A. Sax. 2

T. Sax. 1

T. Sax. 2

f *p sub.* *mp ppp sub.*

f *p* *mp* *ppp sub.*

f *p sub.* *mp ppp sub.*

f *p* *mp ppp sub.*

66

A. Sax. 1

A. Sax. 2

T. Sax. 1

T. Sax. 2

ppp *p*

p *ppp*

p

70

A. Sax. 1

A. Sax. 2

T. Sax. 1

T. Sax. 2

mf *p* *mf* *pp* *3* *p*

mf *p* *mf* *pp* *mf*

mf *p* *mf* *pp* *mf*

mf *p* *mf*

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73

A. Sax. 1

A. Sax. 2

T. Sax. 1

T. Sax. 2

mf

p

f

p

76

A. Sax. 1

A. Sax. 2

T. Sax. 1

T. Sax. 2

mf

ppp

mf

ppp

mf

p

ppp

mf

ppp

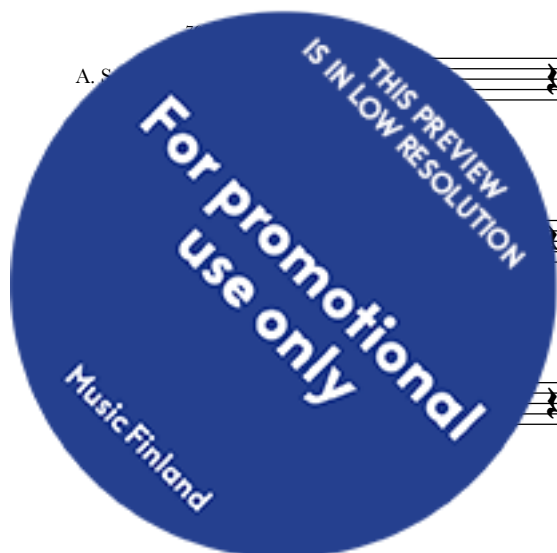
A. Sax. 1

A. Sax. 2

T. Sax. 1

T. Sax. 2

pppp



82 **F**

A. Sax. 1

T. Sax. 1

T. Sax. 2

pp

pp

pp

85

A. Sax. 1

A. Sax. 2

T. Sax. 1

T. Sax. 2

pp

88

A. Sax. 1

A. Sax. 2

T. Sax. 1

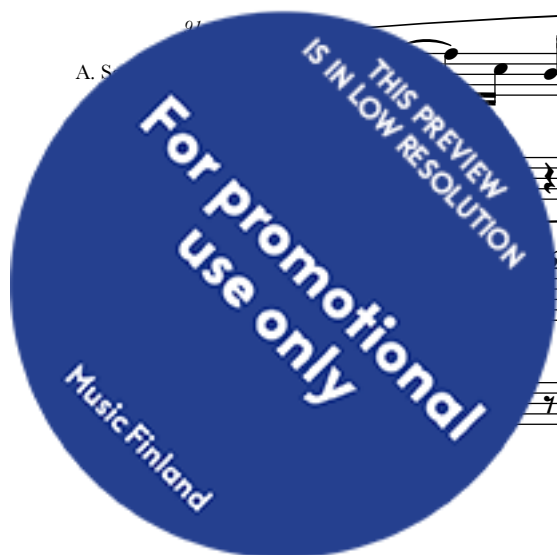
91

A. Sax. 1

A. Sax. 2

T. Sax. 1

T. Sax. 2



93

A. Sax. 1

A. Sax. 2

T. Sax. 1

T. Sax. 2

96

G

A. Sax. 1

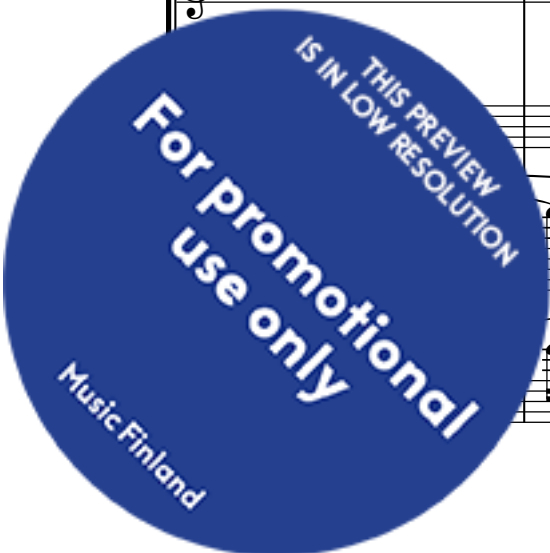
A. Sax. 2

T. Sax. 1

T. Sax. 2

100

A. Sax. 1



104

A. Sax. 1

A. Sax. 2

T. Sax. 1

T. Sax. 2

ppp

ppp

ppp

ppp

109 **H** *piu mosso*

A. Sax. 1

T. Sax. 2

112

A. Sax. 1

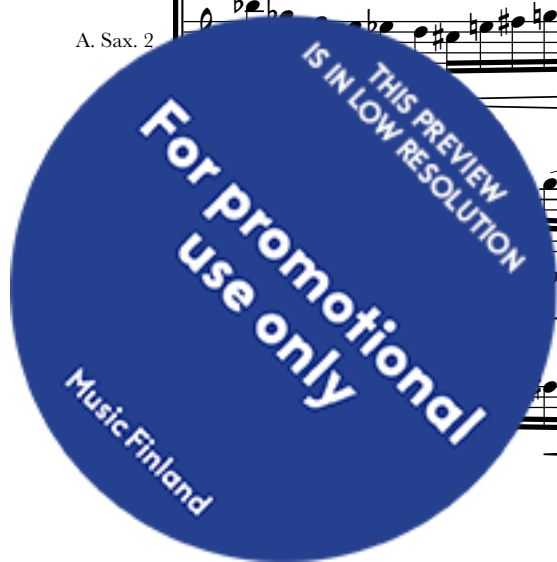
A. Sax. 2

pp *mf* *ppp* *p*

mf *ppp* *p*

mf *ppp*

mf



115

A. Sax. 1

A. Sax. 2

T. Sax. 1

T. Sax. 2

mf

ppp *p*

ppp *p*

p

118

A. Sax. 1

A. Sax. 2

T. Sax. 1

T. Sax. 2

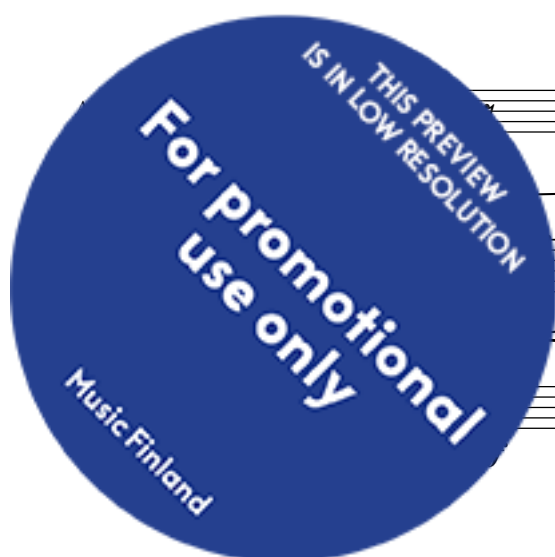
p *mf*

mf

mf

mf

p *mf*



p *mf*

b

123

A. Sax. 1

A. Sax. 2

T. Sax. 1

T. Sax. 2

p *ppp sub.*

b *tr*

ppp sub.

ppp sub.

p *ppp sub.*

130

A. Sax. 1

A. Sax. 2

T. Sax. 1

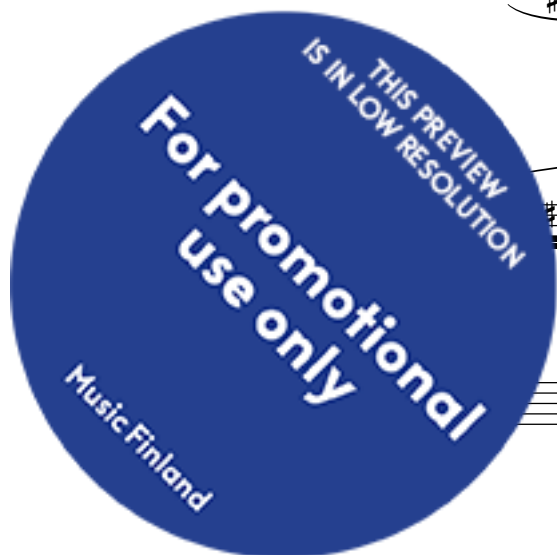
T. Sax. 2

p

p

p

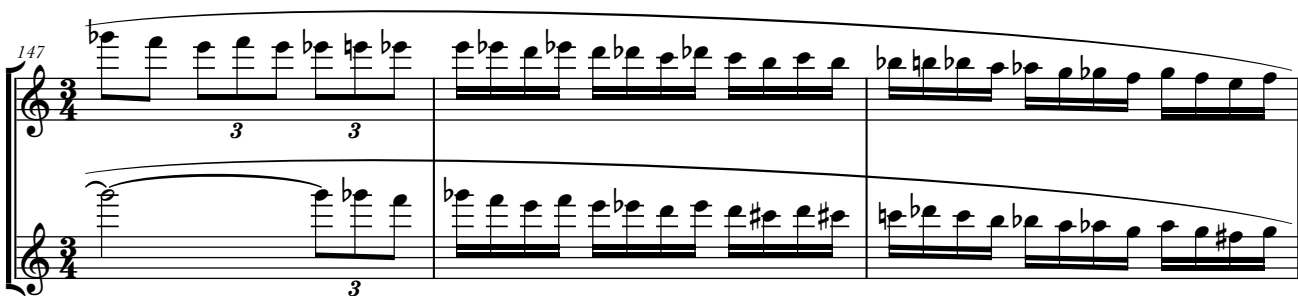
p



p

A. Sax. 1

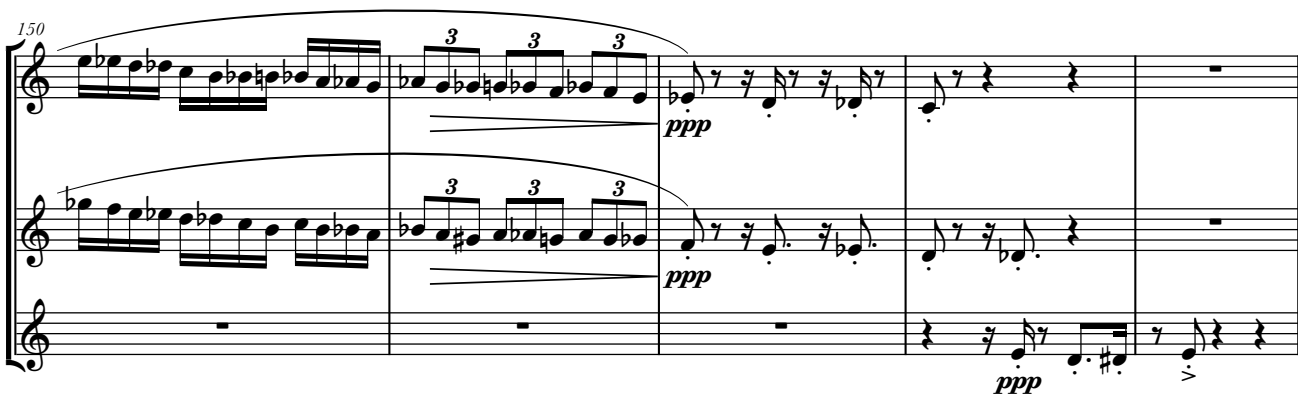
A. Sax. 2



A. Sax. 1

A. Sax. 2

T. Sax. 2



A. Sax. 1

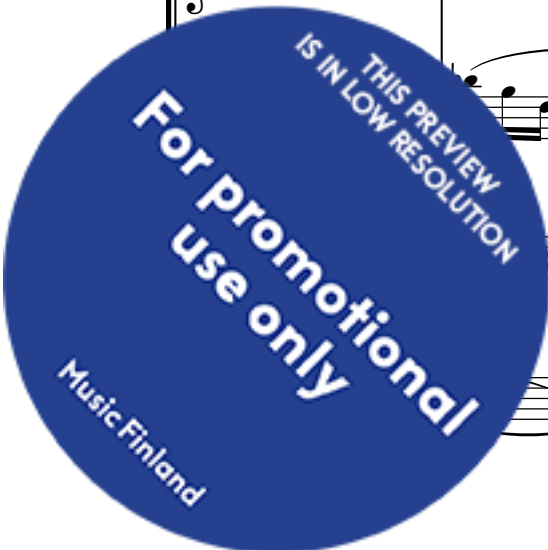
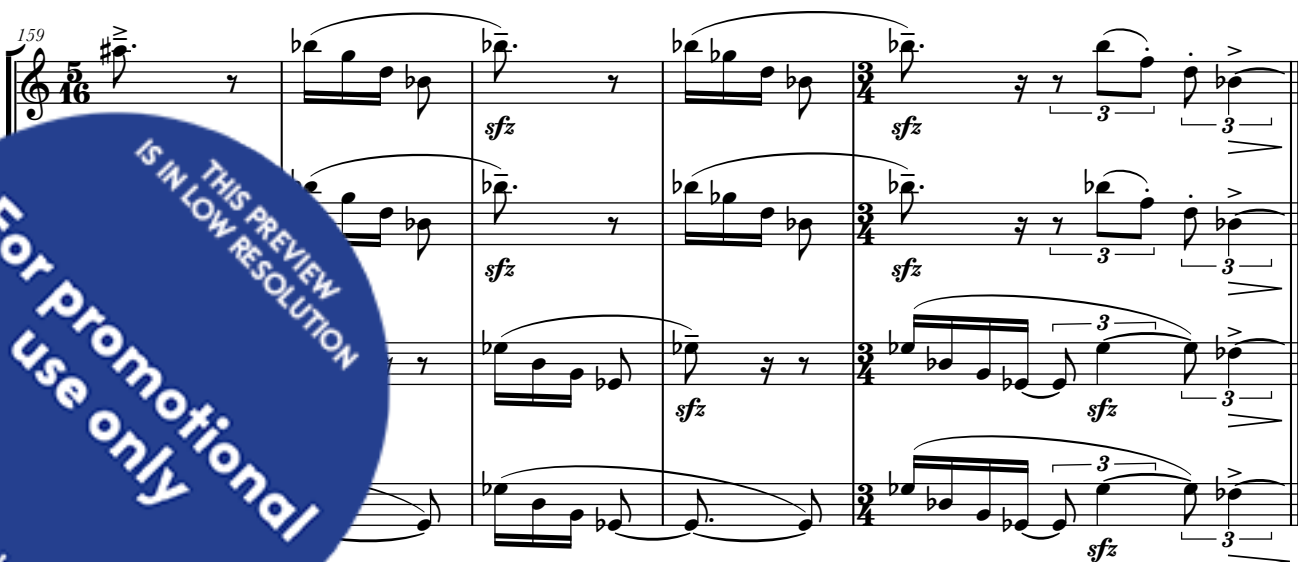
A. Sax. 2

T. Sax. 1

T. Sax. 2



A. Sax. 1



II

I Moderato grazioso ♩ = 108

164 *flutuante* *ppp sub.* *accell. vib.* *non vib.* *accell. vib.* *non vib.* *p*

A. Sax. 1

flutuante *ppp sub.* *accell. vib.* *non vib.* *p* *ppp* *p*

A. Sax. 2

flutuante *ppp sub.* *accell. vib.* *non vib.* *mp* *ppp*

T. Sax. 1

flutuante *ppp sub.* *accell. vib.* *non vib.* *accell. vib.* *non vib.*

T. Sax. 2

175 *ppp sub.* *mp > ppp* *accell. vib.*

A. Sax. 1

ppp *p* *ppp* *accell. vib.*

A. Sax. 2

ppp *accell. vib.*

T. Sax. 1

accell. vib.

T. Sax. 2

p *ppp*

J

182 *accell. vib.* *poco vib.*

A. Sax. 1

accell. vib. *ord.* *poco vib.*

A. Sax. 2

accell. vib. *ord.* *poco vib.*

T. Sax. 1

accell. vib. *vib.* *vib.*

T. Sax. 2

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A. Sax. 1

198

p 3 *ppp*

p *ppp*

p 3 *ppp*

203

A. Sax. 1

p *ppp* *p* *ppp* *p* *ppp*

A. Sax. 2

p *ppp* *p* *ppp* *p* *ppp*

T. Sax. 1

p *ppp* *p* *ppp* *p* *ppp*

T. Sax. 2

p *ppp* *p* *ppp* *p* *ppp*

207

A. Sax. 1

mp *mf* *ord.*

A. Sax. 2

mp *pp*

T. Sax. 1

p

T. Sax. 2

p *pp*

L *piu mosso*

211

A. Sax. 1

pp *mf* *ppp*

A. Sax. 2

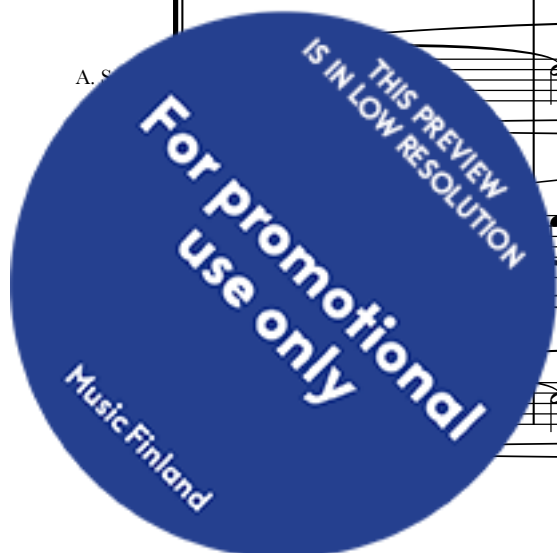
mp *ppp*

T. Sax. 1

mf *pp*

T. Sax. 2

mp *ppp*



215

A. Sax. 2

T. Sax. 1

T. Sax. 2

Measures 215-217. A. Sax. 2: whole note G4. T. Sax. 1: eighth notes with triplets. T. Sax. 2: whole note G4.

218

A. Sax. 2

T. Sax. 1

T. Sax. 2

Measures 218-220. A. Sax. 2: whole note G4. T. Sax. 1: eighth notes with triplets. T. Sax. 2: whole note G4.

221 **M**

A. Sax. 1

A. Sax. 2

T. Sax. 1

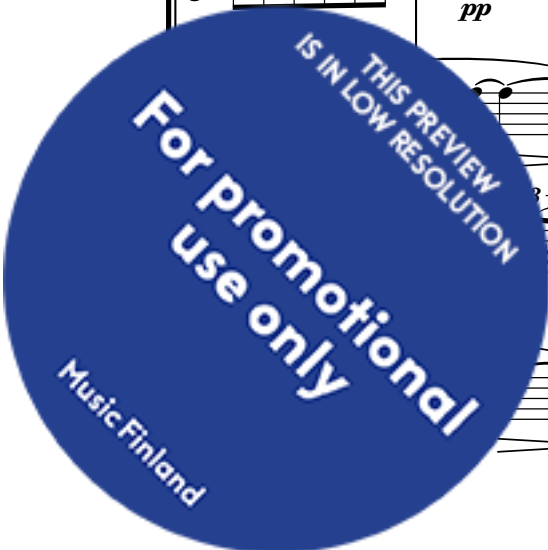
T. Sax. 2

Measures 221-224. A. Sax. 1: eighth notes with triplets, dynamics *mp*, *ppp*. A. Sax. 2: whole note G4, dynamics *mp*, *ppp*. T. Sax. 1: eighth notes with triplets, dynamics *mp*, *ppp*. T. Sax. 2: whole note G4, dynamics *mp*, *ppp*.

225

A. Sax. 1

Measures 225-228. A. Sax. 1: eighth notes with triplets, dynamics *pp*, *mp*.



230 **N**

A. Sax. 2

T. Sax. 1

T. Sax. 2

ppp

vib.

p

Measures 230-233. A. Sax. 2 has a whole rest in measures 230-231 and enters in measure 232 with a triplet of eighth notes. T. Sax. 1 and T. Sax. 2 play continuous triplet patterns. Dynamics include ppp, vib., and p.

234

A. Sax. 2

T. Sax. 1

T. Sax. 2

Measures 234-237. A. Sax. 2 continues with triplet patterns. T. Sax. 1 has a whole rest in measure 234 and enters in measure 235 with a triplet. T. Sax. 2 continues with triplet patterns.

238

A. Sax. 1

A. Sax. 2

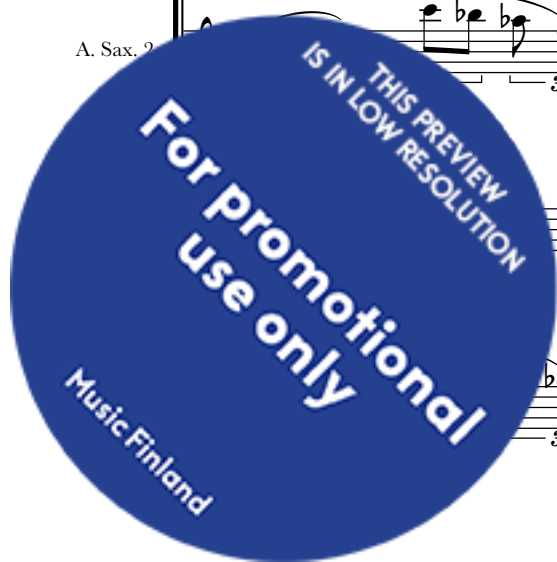
vib.

ppp

vib.

ppp

Measures 238-241. A. Sax. 1 enters in measure 238 with a triplet of eighth notes. A. Sax. 2 continues with triplet patterns. Dynamics include vib. and ppp.



241

A. Sax. 1

A. Sax. 2

T. Sax. 1

T. Sax. 2

poco accel.....

ord.

245

A. Sax. 1

A. Sax. 2

T. Sax. 1

T. Sax. 2

mp *f*

mp *f*

mp *f*

mp *f*

O Vivace ♩ = 132

248

A. Sax. 1

mf

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257

A. Sax. 1

A. Sax. 2

T. Sax. 1

T. Sax. 2

ff

[illegible]

265

A. Sax. 1

A. Sax. 2

T. Sax. 1

T. Sax. 2

ord.

[illegible]

A. Sax. 1

274

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277

A. Sax. 1

A. Sax. 2

T. Sax. 1

T. Sax. 2

mp *pp* *pp* *mp* *pp* *pp* *mp* *pp* *mp* *mf*

p

3 3 3 3 3 3 3 3 3 3

5

280

A. Sax. 1

A. Sax. 2

T. Sax. 1

T. Sax. 2

mp *pp* *pp*

5 5 5 3

3 3 3 3 3 3

282

A. Sax. 1

mp *f* *p* *f* *p*

3 3 3 3 3 3 3 3

p

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285

T. Sax. 1

T. Sax. 2

p

This block contains the musical notation for two tenor saxophones, T. Sax. 1 and T. Sax. 2, for measures 285 to 287. The key signature has one sharp (F#). The time signature changes from 4/4 to 3/4 in measure 286 and back to 4/4 in measure 287. T. Sax. 1 starts with a triplet of eighth notes in measure 285, followed by a whole rest in measure 286, and then a triplet of eighth notes in measure 287. T. Sax. 2 plays a quarter note in measure 285, a whole rest in measure 286, and a quarter note in measure 287. A dynamic marking of *p* (piano) is present in measure 287.

288

A. Sax. 1

A. Sax. 2

T. Sax. 1

T. Sax. 2

p

gorgogliante

This block contains the musical notation for four saxophones: A. Sax. 1, A. Sax. 2, T. Sax. 1, and T. Sax. 2, for measures 288 to 290. The key signature has one sharp (F#). The time signature changes from 4/4 to 3/4 in measure 289 and back to 4/4 in measure 290. A. Sax. 1 and A. Sax. 2 have whole rests in measures 288 and 289, followed by a triplet of eighth notes in measure 290. T. Sax. 1 and T. Sax. 2 play eighth notes and triplets in measures 288 and 289, followed by a triplet of eighth notes in measure 290. A dynamic marking of *p* (piano) is present in measure 290. The word *gorgogliante* is written above the A. Sax. 1 staff in measure 290.

291

A. Sax. 1

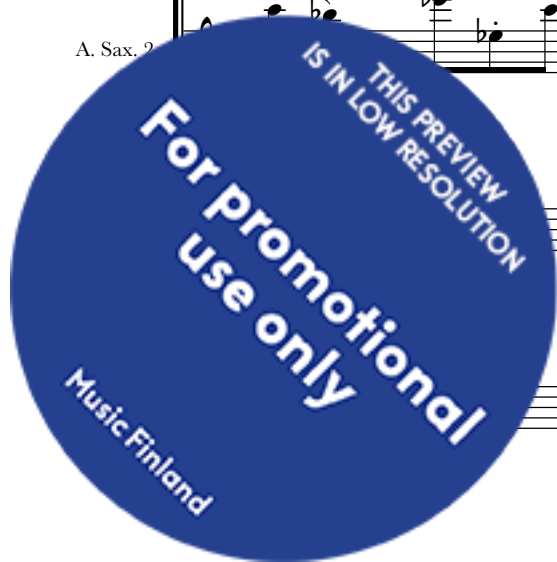
A. Sax. 2

ppp

ppp

ppp

This block contains the musical notation for two alto saxophones, A. Sax. 1 and A. Sax. 2, for measures 291 to 293. The key signature has one sharp (F#). The time signature changes from 4/4 to 3/4 in measure 292 and back to 4/4 in measure 293. A. Sax. 1 plays a triplet of eighth notes in measure 291, followed by a whole rest in measure 292, and then a triplet of eighth notes in measure 293. A. Sax. 2 plays a quarter note in measure 291, a whole rest in measure 292, and a quarter note in measure 293. A dynamic marking of *ppp* (pianissimo) is present in measure 293.



III

Q Andante con moto ♩. = 88
fluttuante

Alto Saxophone 1

Alto Saxophone 2

Tenor Saxophone 1

Tenor Saxophone 2

ppp

A. Sax. 1

A. Sax. 2

fluttuante

ppp

A. Sax. 1

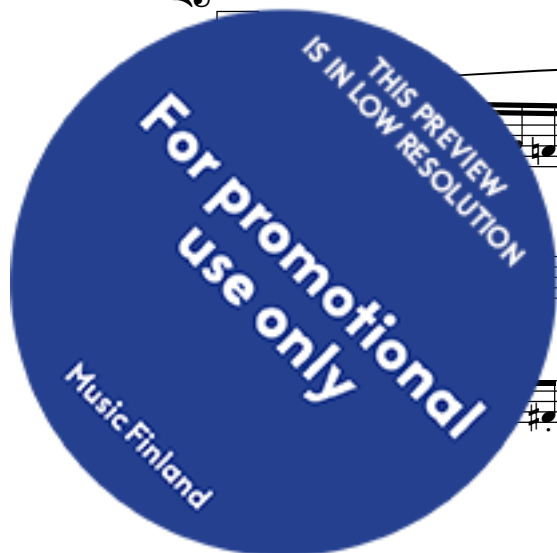
A. Sax. 2

A. Sax. 1

A. Sax. 2

T. Sax. 2

ppp



A. Sax. 1

A. Sax. 2

T. Sax. 2

16

p

ppp

A. Sax. 1

A. Sax. 2

T. Sax. 2

19

ppp

p

ppp

A. Sax. 1

A. Sax. 2

22

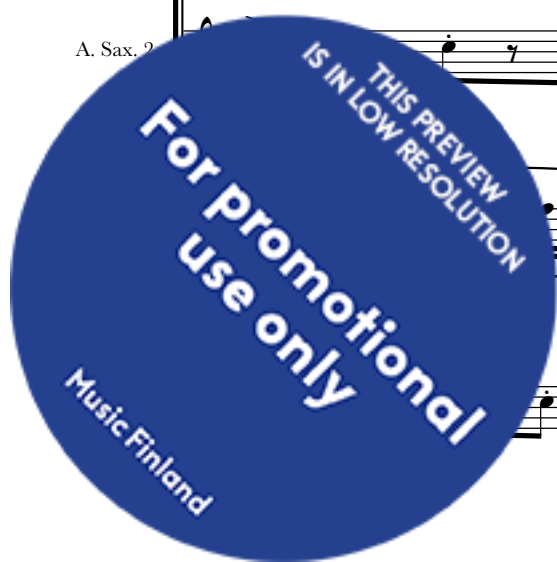
S

mf

ppp

ppp

ppp



25

A. Sax. 1

A. Sax. 2

T. Sax. 1

T. Sax. 2

mp *ppp* *pp*

mp *ppp*

mp *ppp*

28 **T**

A. Sax. 1

A. Sax. 2

T. Sax. 1

T. Sax. 2

mp *pp*

ppp *mp* *pp*

p *mp* *pp*

p *pp*

31

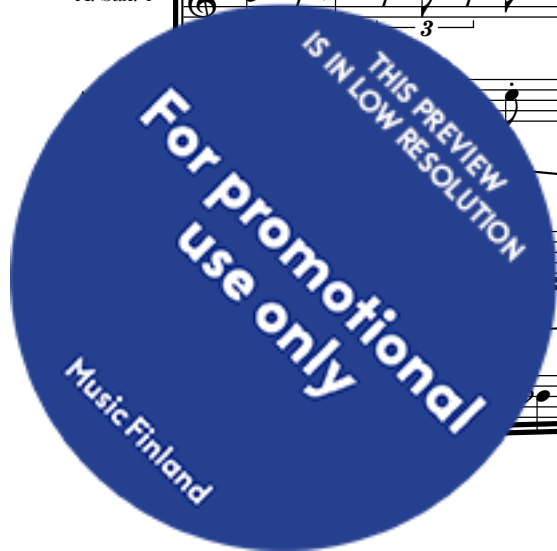
A. Sax. 1

ritmico

ritmico

ritmico

p



34 **U**

fluttuante

A. Sax. 1 *ppp* *mf* *ritmico* *p*

A. Sax. 2 *mf* *p*

T. Sax. 1 *fluttuante* *ppp* *mf* *ritmico* *p*

T. Sax. 2 *mf* *pp sub.*

37

A. Sax. 1 *mf* *p*

A. Sax. 2 *mf* *p*

T. Sax. 1 *mf* *fluttuante* *ppp*

T. Sax. 2 *mf* *f* *mf* *f* *p*

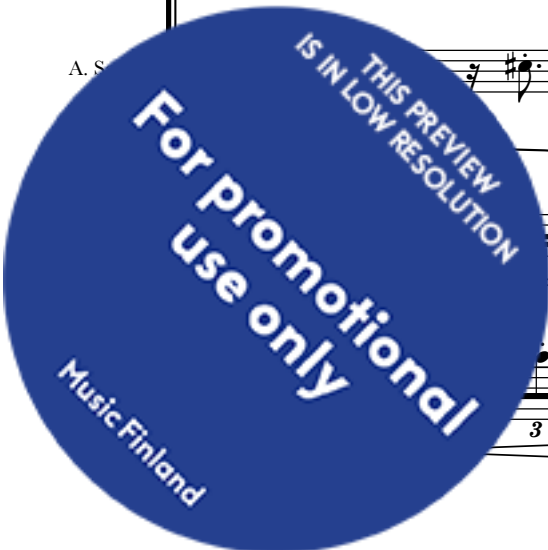
40

A. Sax. 1 *f*

A. Sax. 2 *f*

T. Sax. 1 *p* *f*

T. Sax. 2 *mp* *pp* *mf* *p* *f*



42

A. Sax. 1 *pp sub.* 5 5 5 5 *f* 5 5

A. Sax. 2 *p*

T. Sax. 1 *pp sub.* 5 5 5 5 *f* 5 5

T. Sax. 2 *p*

V

senza vib.

44

A. Sax. 1 *ppp*

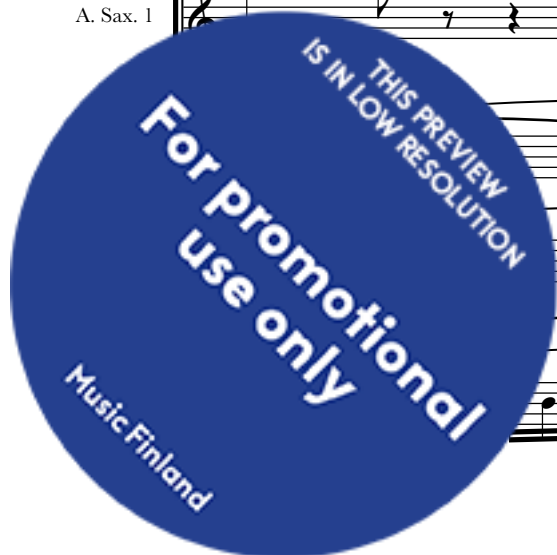
A. Sax. 2 *ppp* senza vib.

T. Sax. 1 *ppp* senza vib.

T. Sax. 2 *nervoso ppp*

47

A. Sax. 1 *nervoso ppp*



59

A. Sax. 1

mf di - - - - - mi - - - - - nuen - - - - - do - - - - -

A. Sax. 2

mf di - - - - - mi - - - - - nuen - - - - - do - - - - -

T. Sax. 1

mf di - - - - - mi - - - - - nuen - - - - - do - - - - -

T. Sax. 2

mf di - - - - - mi - - - - - nuen - - - - - do - - - - -

Xnon rit. *calmando poco a poco*

62

A. Sax. 1

pp
non rit. *calmando poco a poco*

A. Sax. 2

pp
non rit. *calmando poco a poco*

T. Sax. 1

pp
non rit. *calmando poco a poco*

T. Sax. 2

pp
non rit. *calmando poco a poco*

71

A. Sax. 1

THIS PREVIEW
IS IN LOW RESOLUTION

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Music Finland

IV

Y

81 *arcaico*

A. Sax. 1

A. Sax. 2

T. Sax. 1

T. Sax. 2

arcaico

p

89

A. Sax. 1

A. Sax. 2

T. Sax. 1

T. Sax. 2

96

A. Sax. 1

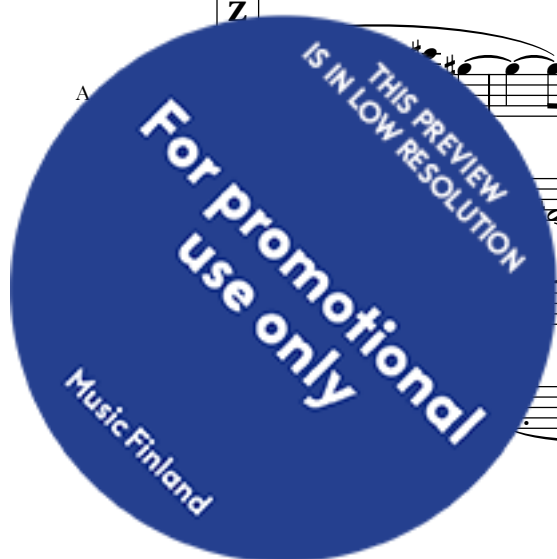
A. Sax. 2

T. Sax. 1

T. Sax. 2

Z

A.



The image displays a musical score for four saxophones, labeled A. Sax. 1, A. Sax. 2, T. Sax. 1, and T. Sax. 2. The score is written on four staves, each with a treble clef. The key signature is one flat (B-flat). The time signature is 4/4. The score consists of 12 measures, with a repeat sign at the beginning. The notation includes various notes, rests, and slurs, indicating a complex melodic and harmonic structure. The first staff (A. Sax. 1) features a melodic line with slurs and ties. The second staff (A. Sax. 2) has a more active line with many sixteenth notes. The third and fourth staves (T. Sax. 1 and T. Sax. 2) provide a harmonic foundation with sustained notes and slurs.

[illegible][illegible]

BB

126

A. Sax. 1

A. Sax. 2

T. Sax. 1

T. Sax. 2

n *ppp*

132

A. Sax. 1

A. Sax. 2

T. Sax. 1

T. Sax. 2

139

A. Sax. 1

A. Sax. 2

T. Sax. 1

T. Sax. 2

A

