

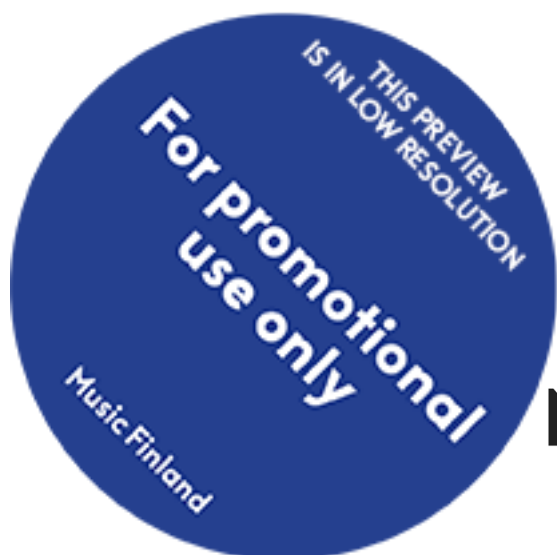
Lauri Kilpiö

Fyra tolkningar av Claes Anderssons dikter

After the poems by Claes Andersson
(1937–2019)

for cello and piano

2022–2025

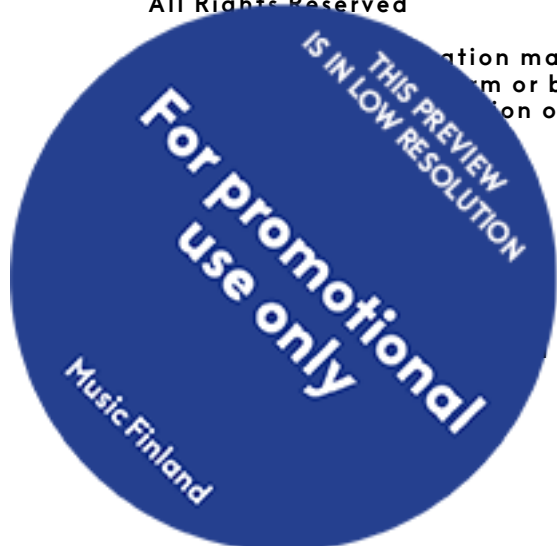


Music Finland

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Lauri Kilpiö: Fyra tolkningar av Claes Anderssons dikter

**After the poems by Claes Andersson
(1937–2019)**

I Etude för sommarvind

II Rumskamrater

III Andersson för ett jävla ljud

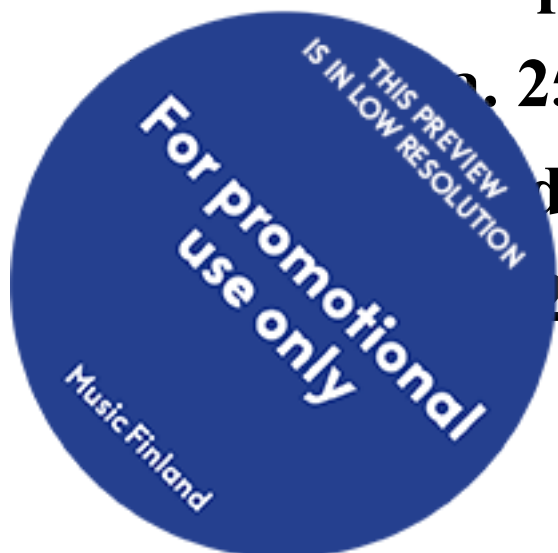
**IV Jag saknar din mun, din hud och dina
händer**

For cello and piano

ca. 25'

Arranged by Katriina Kuusi

2022–2025



Composer's comments on the work:

Claes Andersson (1937–2019) was a Fenno-Swedish writer, who also worked successfully as a psychiatrist, psychoanalyst, politician, jazz-pianist and even as a professional football player. In 2020, after Andersson's death, his widow, psychiatrist Katriina Kuusi, commissioned me to write a duo suite for cello and piano, whose movements would be inspired by Andersson's poems. I chose four texts by him, representing different periods of the writer, leading into the suite *Fyra tolkningar av Claes Anderssons dikter* [Four Interpretations of Claes Andersson's Poems].

The suite is divided, according to the titles of the poems, into the four following movements:

I Etude för sommarvind (Study for the Summer Wind; duration ca. 7 minutes)

II Rumskamrater (Room Mates; duration ca. 6 minutes)

III Andersson för ett jävla oljud (Andersson Makes a Damn Racket; duration ca. 8 minutes)

IV Jag saknar din mun, din hud och dina händer (I Long for Your Mouth, Your Skin and Your Hands; duration ca. 4 minutes)

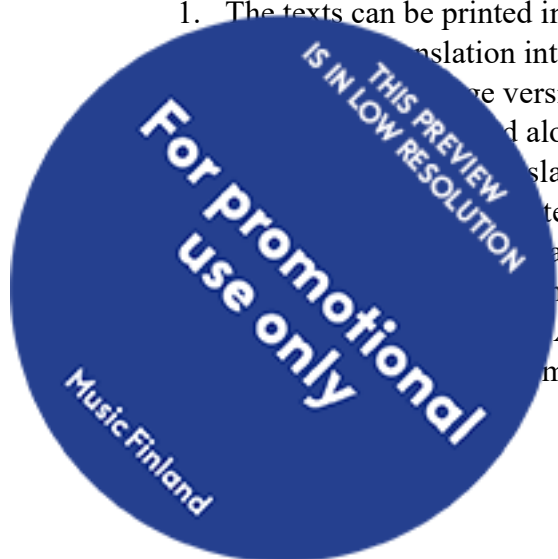
Etude för sommarvind (1970) is a love poem rich in wordplay. *Rumskamrater* (1974) portrays the residents of a psychiatric hospital, while *Andersson för ett jävla oljud* (1984) reflects a period of crisis in life. The poem *Jag saknar din mun, din hud och dina händer* (2015), in turn, is marked by a sense of calm and feelings that foreshadow the end of life.

The relationship between text and music varies from movement to movement, gradually shifting from a loose to an increasingly close connection. The first movement is a free musical fantasy inspired by the poem's exuberant mood. In the second movement, the music follows the poem's stanzaic structure, though not the details of the text. The poem in the third movement consists of thirty-three self-accusatory statements; accordingly, the music is divided into thirty-three scenes that convey their dark emotional (albeit simultaneously even somewhat ironic) tone. This movement may also be performed as a melodrama, with spoken recitation. The fourth movement is, in effect, a lied in which every syllable of the text has been set to music—only the sung words themselves are absent.

The suite may be performed in its entirety, or only a single part / selected parts of it may be performed.

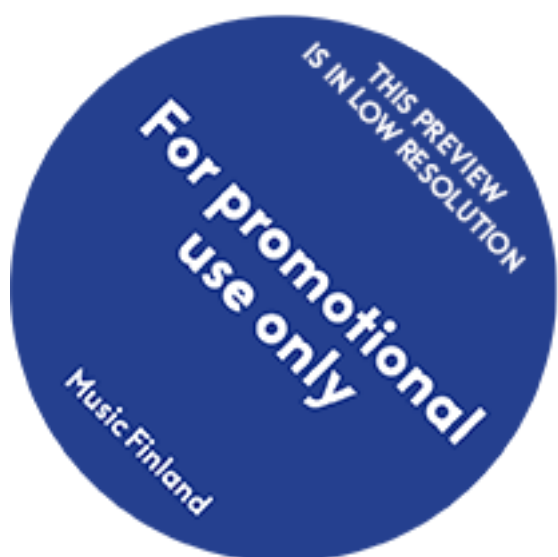
The audience should be made aware of the texts and their contents in one way or another. I am proposing the following manners for achieving this:

1. The texts can be printed into a program leaflet or book. Outside Finland and Nordic countries, a translation into English and/or a local language should be provided, along with a short introduction in the same version. The texts can be read aloud before the performance of the music. Outside Finland and Nordic countries, a translation into English and/or a local language should be provided. The texts can be projected onto a screen during the performance. Outside Finland and Nordic countries, a translation into English and/or a local language should be provided, along with a short introduction in the same language version. In the case of *Andersson för ett jävla oljud*, the text can be even recited aloud during the performance, making the work and its performance in effect a melodrama.



Outside Finland and Nordic countries, a translation into English and/or a local language can then be used.

As a composer, I am not having a preference for any of these options over the others.



Texts:

I ETUDE FÖR SOMMARVIND

Hon går med vinden i sitt hår
Jag älskar hennes sätt att gå
Jag älskar hennes sätt att gå
med vinden i sitt hår
Jag älskar sättet
vinden går i hennes hår
och vindens sätt
att gå i hennes hår
Jag älskar när hon går
Jag älskar hennes sätt att gå med vinden i sitt hår
Jag älskar vindens sätt med hennes hår
Jag älskar vindens sätt att gå i hennes hår
Jag älskar henne
då hon går med vindens sätt att gå i hennes hår
Jag älskar henne och jag älskar vinden
när hon går med vinden i sitt hår
och vindens sätt att älska hennes hår
Jag älskar henne när hon går med vinden i sitt hår

From the collection *Det är inte lätt att vara villaägare i dessa tider* (1969)



II RUMSKAMRATER

Den första hade förvandlats till en städmaskin.

Den andra hade förvandlats till ett litet barn.

Den tredje hade skurit av sin lem i ensamhet.

Den fjärdes gråt höll de tre övriga vakna.

Den femte var utsatt för radioaktiv strålning.

Den sjätte hade magen full av råttor.

Den sjunde var förföljd för kommunism.

Den åttondes gråt höll de sju övriga vakna.

Den nionde påstod att man dödade oskyldiga människor.

Den tionde profeterade om världens undergång.

Den elfte hade av barmhärtighet strypt sitt barn.

Den tolfte gråt höll de elva övriga vakna.

Den förtingligade. Den till barn förvandlade.

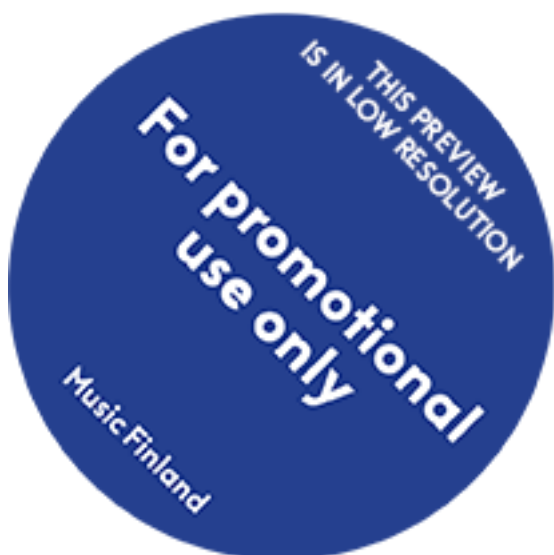
Den strålskadade. Den klarsynta.

Den som såg katastrofen närma sig.

Den förutseende som ströp sitt barn.

De gråtande som höll sina kamrater vakna.

From the collection *Rumskamrater* (1974)



III ANDERSSON FÖR ETT JÄVLA OLJUD

Andersson för ett jävla oljud
Andersson kan inte ens stå rak i ryggen
Andersson blir det knappast nånting av överhuvudtaget
Andersson är feg
Andersson borde börja tänka om innan det är försent satan
Andersson darrar som en aladob
Andersson dricker för mycket
Andersson borde inte röka i sömnen
Andersson är ju i själva verket borta en stor del av året
Andersson borde börja betänka och besinna ett och annat
Andersson borde inte resa till Mallorca nu när gamla mor ligger på sitt yttersta perkele
Andersson äter som ett svin eller en gris
Andersson är fet
Andersson borde öva klarinett i stället
Andersson skall inte inbilla sig att han har några rättigheter som han inte har
Andersson skulle ta bort fingret
Andersson skulle gå in i fackföreningen i stället för att sitta där och lipa vittu
Andersson borde inte drömma så mycket
Andersson borde veta att intimhygien bör skötas också för Anderssons egen skull
Andersson är inte mycket att hänga i julgran
Andersson borde veta att Andersson inte är Anderssons ensak
Andersson borde veta att gjort är gjort och inte kan göras gjort helvete helvete
Andersson borde veta att han inte bara kan ligga där som ett annat kadaver och njuta
Andersson har blivit fräck på sista tiden rent ur sagt
Andersson skall sluta skeva
Andersson ska inte sen komma och klaga över att inte Andersson i god tid informerades om
Anderssons situation
Andersson skall sluta vissla annars satan
Andersson skall inte glömma att ta sina mediciner annars dör Andersson så mycket är klart
Andersson var fan håller Andersson hus
Andersson kan väl inte ha
Andersson borde inte ha hoppat säger jag rent ut
Andersson kunde åtminstone ha stängt fönstret efter sig

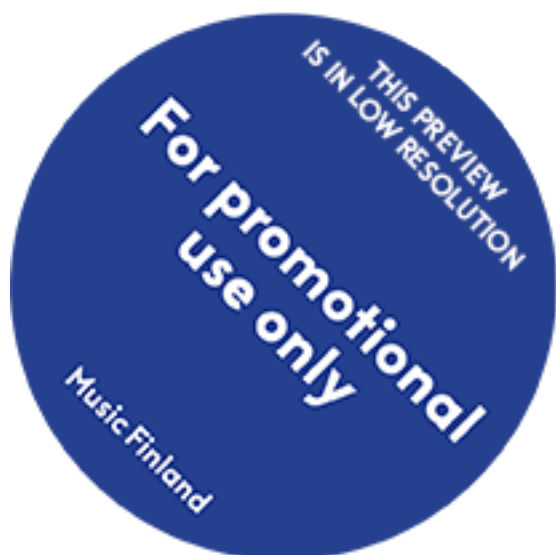
För Anders (1984)



IV JAG SAKNAR DIN MUND, DIN HUD OCH DINA HÄNDER

Jag saknar din mun, din hud och dina händer
Solen börjar gå ner och bli långsamt mindre
Nu faller flugor, fjärilar och fåglar till marken
Vi vandrar skrattande och dansande mot randen
Där står någon och väntar på min döda syster
Allt vänder till slut sitt ansikte mot gräset
Kom snart innan jag måste ta båten över
Jag känner hjärtats näve slå mot lungans iglar
Ingen vet vart våra glada skratt och lekar leder.

From the collection *En morgon vid havet* (2015)



Notes for the performers:

1. Both instruments

Accidentals are valid throughout the bar, but only on the staff and in the octave range, where they are written. In order to help the performer, reminder accidentals have been added.

Trills and unmeasured tremolos are always to be played as fast as possible. Trills are always semitones, unless otherwise instructed.

2. Cello

Abbreviations:

c.l.b. = col legno battuto

m.s.t. = molto sul tasto

m.v. = molto vibrato: a very dense but a relatively narrow vibrato.

s.p. = sul ponticello

s.t. = molto sul tasto

v. ord = ordinary vibrato



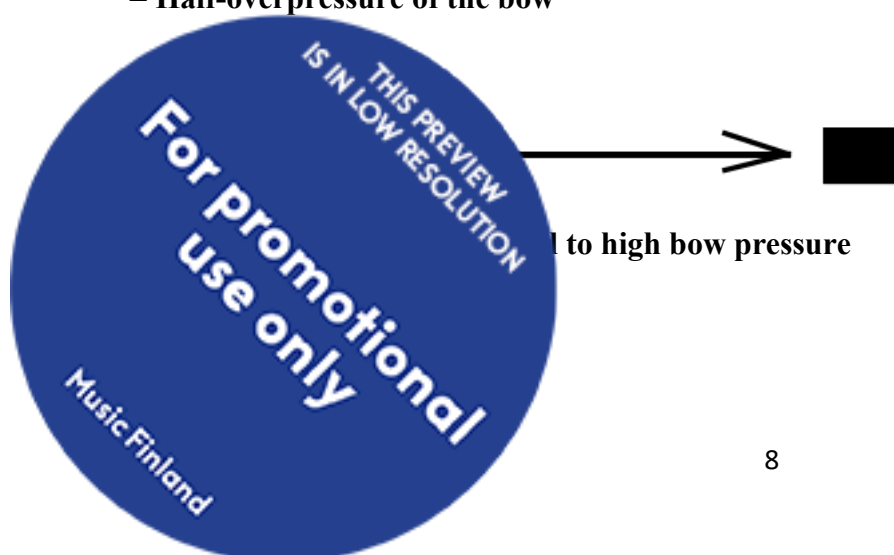
= Normal pressure of the bow



= Overpressure of the bow



= Half-overpressure of the bow





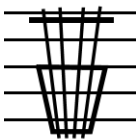
= **Muting sign: damp all four strings** by putting your left hand lightly on them. The muting sign is valid until otherwise indicated (see stop muting sign).



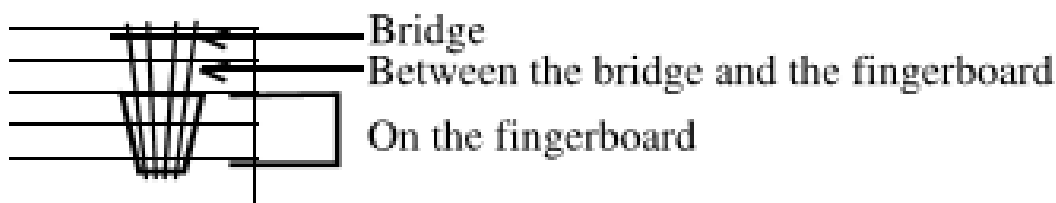
= **Stop muting sign: release the damping** by removing your left hand away from the strings.



= **Short arrow after a symbol** means that the desired effect (here damping the strings) should be valid until otherwise indicated.



= **Bridge clef.** This clef shows the point of contact of the bow on the string(s) as well as its distance from the bridge. The string(s) to be touched with the bow are marked with Roman numerals or with a special string clef (see below). The different staff positions are having the following meanings:

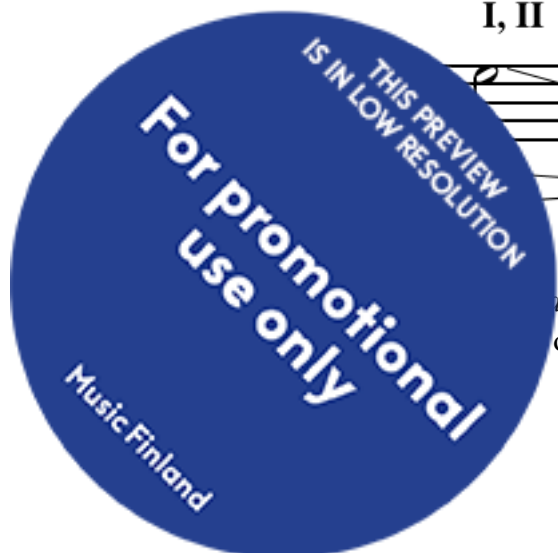


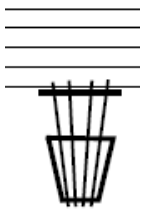
Thus, the notation with the bridge clef may look as follows:

I, II

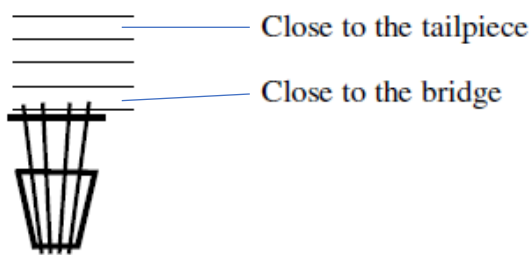


along the strings I and II (A and D strings), starting close to the of the fingerboard. Keep the strings dampened by the left hand

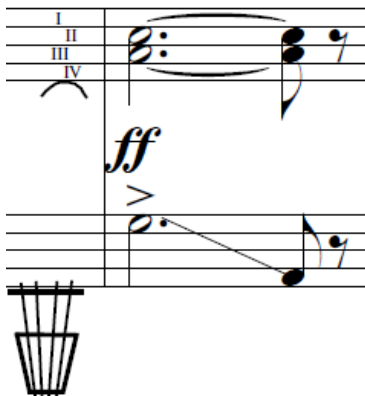




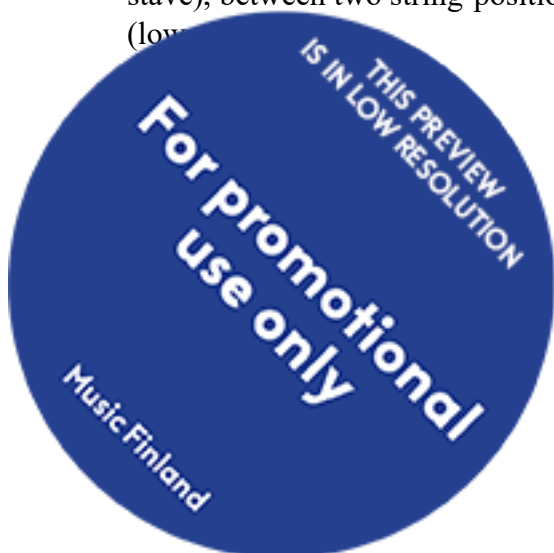
= **Bridge clef for playing *behind the bridge***. This clef shows the location of the bow on the string(s) *behind the bridge*, i.e. between the bridge and the tailpiece. The string(s) to be touched with the bow are marked with Roman numerals or with a special string clef (see below). The different staff positions are having following meanings:

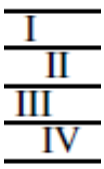


Thus, the notation with this clef (lower stave) may look as follows:

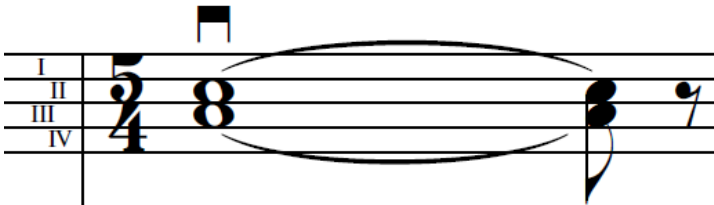


= Play a glissando with the bow *behind the bridge*, *along* the strings II and III (shown by the upper stave), between two string-positions: close to the tailpiece (upper note), and close to the bridge (lower note).

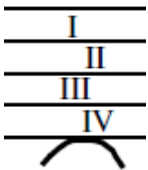




= **String clef. Involving with the Roman numerals, this clef is pointing the strings to be played.**
 The notation with this clef may look as follows:



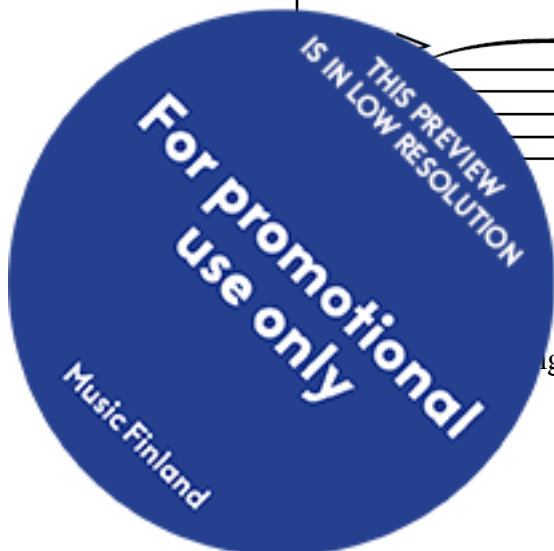
= Play (in front of the bridge) on the strings II and III

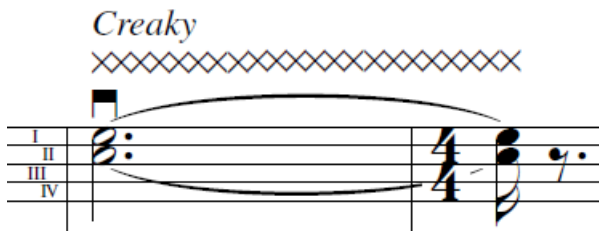


= **String clef for playing behind the bridge. Involving with the Roman numerals, this clef is showing the strings to be played behind the bridge.** Together with the bridge clef, the notation with this clef may look as follows:

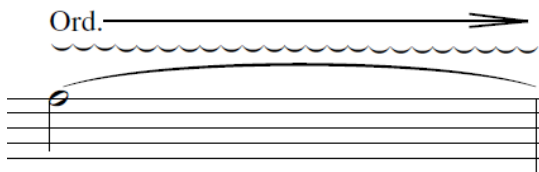


strings I and II, close to the tailpiece.





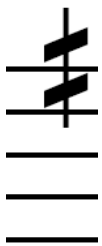
= **Cross-line:** produce a creaking sound by combining the overpressure of the bow with a very slow bow-stroke



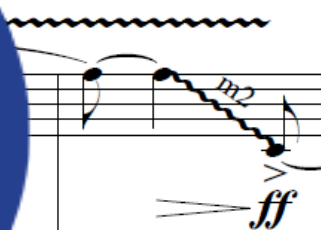
Wavy line: slow, but very wide vibrato. The length of the wavy line indicates the duration of the effect.



= Lower by a $\frac{1}{4}$ -tone



= Raise by a $\frac{1}{4}$ -tone

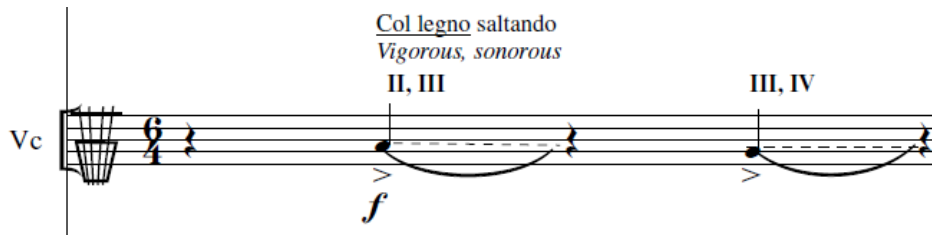


= **Combination of a trill and a glissando.** First make a trill of a minor second, then continue the trill, while making a downward glissando at the same time.

Legno saltando:

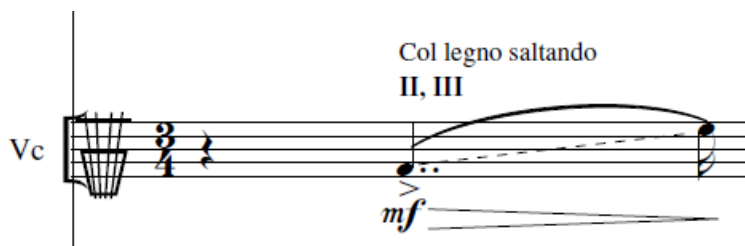
= Play with the **wood of the bow**, letting the stick of the bow bounce freely on the strings, producing a brittle, percussive and irregular sound. Legno saltando **should always take place on damped strings**. Legno saltando can be played in two ways:

1) *across the strings* (as in b. 171 of the III movement):

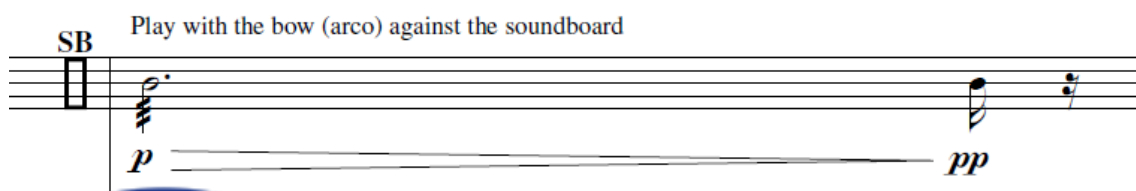


= Play with the wood of the bow, letting it bounce freely, first *across the strings II and III*, then *across the strings III and IV*, at the notated string positions on the fingerboard.

2) *along the strings* (as in b. 183 of the III movement):



= Play with the wood of the bow, letting it bounce freely, along the strings II and III, starting at the fingerboard close to the nut, ending close to the bridge.



Play arco at the edge of the soundboard, close to the F-hole, producing



3. Piano

Abbreviations:

FN. = With fingernail (used with glissandos)

FT. = With fingertip (used with glissandos)

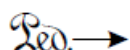
Kbd. = On the keyboard

L.H. = Left hand

On the str. = on the strings

Str. = on the strings

R.H. = Right hand



= Keep the pedal pressed down until otherwise instructed

Note the two **special clefs**:



= Play one octave higher than with the normal treble clef.

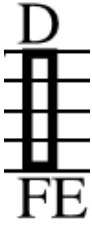


= Play one octave lower than with the normal bass clef.

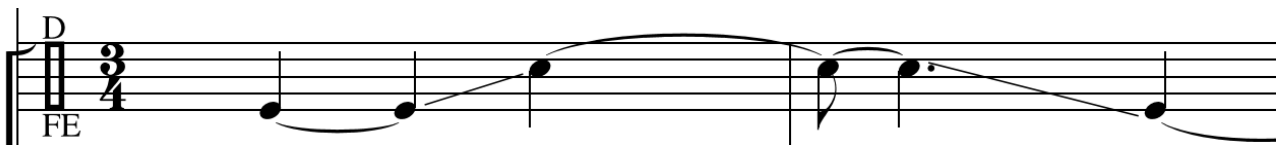


These notes on the keyboard with one hand, while dampening the other hand.

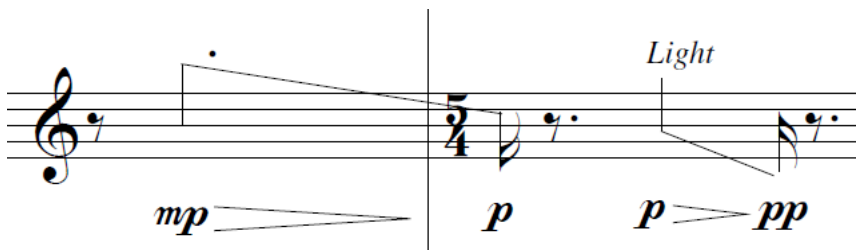




= **Damping position clef. FE = at the front end of the covered part of the string. D = close to the dampers.** The notes with this clef do *not* indicate the actual sound of the music. Instead, they are guiding the *action* of the pianist, i.e. they indicate the approximate damping positions of the finger on the string. As for the notation with this clef, see the following example:

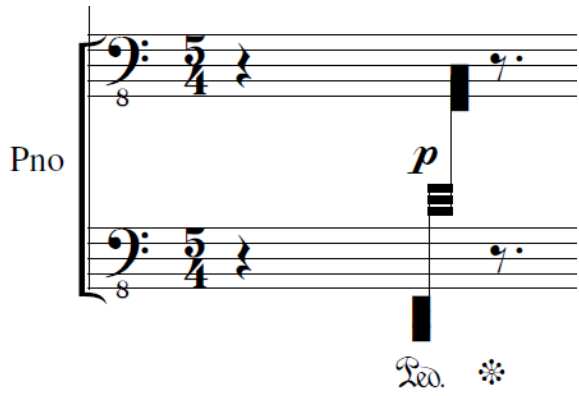


= Start the damping of the given strings (pitch shown by the left hand part) **at the front end** of the covered part of the strings (FE). Then on the 2nd beat move gradually **closer to the dampers** (D). Then in the next bar move back again close to the front end of the string. Changing the damping position will change the sound: the closer the damping position is to the dampers, the noisier and less pitched the sound becomes. The rhythmic values are indicating the speed of the finger movement along the strings.

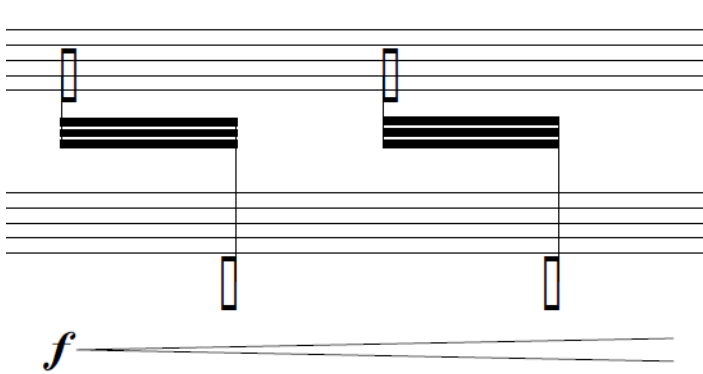


= **Glissandos on/across the strings.** They are notated by a straight line between two headless notes. Glissandi on the strings are played with either with fingertip (FT) or fingernail (FN). However, the **glissandi are to be played with fingernail, unless otherwise instructed.** Glissandos on the strings are meant to be played with **approximate pitches.**

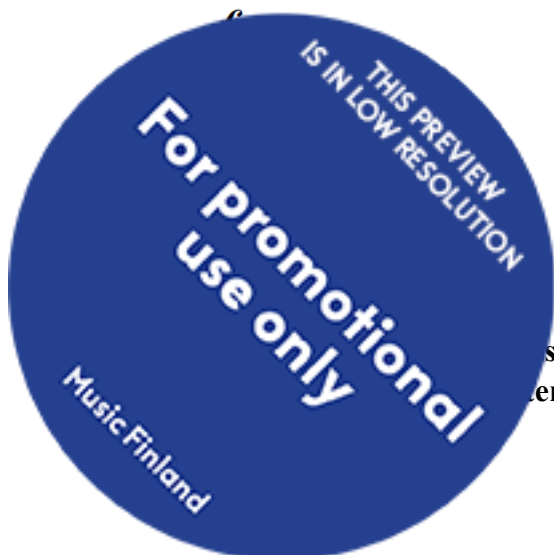




= Rectangle-shaped black noteheads: **play clusters with palm on the low covered strings.**



= Rectangle-shaped white noteheads: **play clusters with palm on the low covered strings,** the duration of the cluster-tremolo being a half-note or more.



...s: play a chromatic cluster on the keyboard with approximate ...er.

Harmonics. Playing the harmonics with the piano requires pressing the key of the fundament with one hand, while touching the corresponding string(s) lightly at a certain point with another hand, in order to get the desired harmonic and sounding pitch. The notational practice of the piano harmonics here corresponds to that of string harmonics. The fundamental tone (the key to be pressed) is here given with a normal note head at the bottom, the touching node on the string(s) is indicated by a diamond-shaped note head above it. The sounding pitch is written with a small note head in parenthesis on the upper staff. See further instructions from the score. The following harmonics are in use in the piece:

- 1) 2nd harmonic (sounding one octave above the fundament; like in movement I, b. 79):

2nd harm. of the D3
Sounding pitch shown above

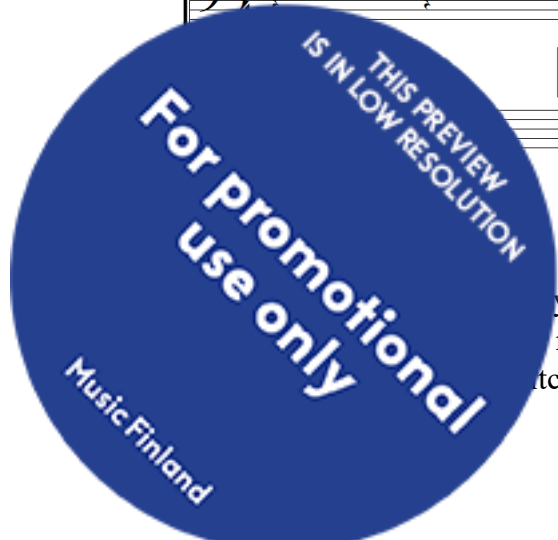
- 2) 5th harmonic (sounding two octaves and a major third above the fundament; like in movement I, b. 23)

5th harm. of the D3
Sounding pitch above in parenthesis

- 3) 7th harmonic (sounding two octaves and a slightly low minor seventh above the fundament; like in movement III, b. 107–108):

7th harm. of the C1 and E3
Sounding pitches above in parenthesis

...y harmonic is impractical because of the structure of the
replaced by any another harmonic (with another fundament),
pitch.



I Etude för sommarvind

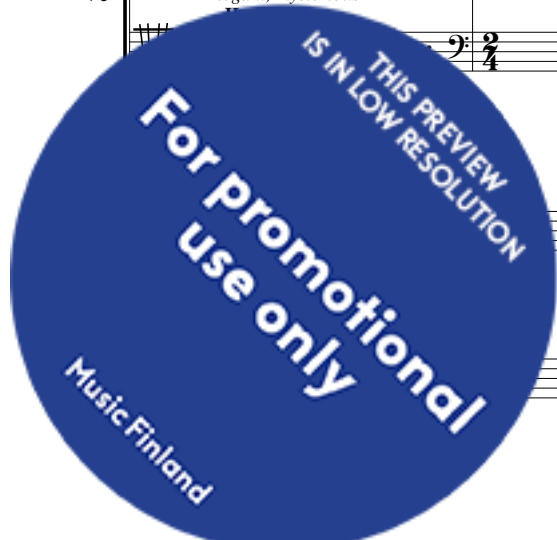
Joyous, playful, elegant

Lauri Kilpiö 2022

$\text{♩} = 103$

The musical score is divided into three systems, each with a Violin (Vc) and Piano (Pno) part. The Cello part is also present in the first system.

- System 1:**
 - Cello:** Starts with a second finger (II) on the open string (0). The style is "Capricious, elegant". Dynamics range from *f* to *p* and back to *f*.
 - Piano:** Starts with a first finger (I) on the open string (FE). The style is "Étouffé Energetic, capricious". Dynamics range from *mf* to *f*.
- System 2:**
 - Violin:** Dynamics range from *p* to *f* and back to *p*.
 - Piano:** Includes a section with "Gliss. on the strings" (Elegant, gentle) and "FT." (First Tension). Dynamics range from *mp* to *pp*.
- System 3:**
 - Violin:** Starts with a first finger (I) on the open string (FE). The style is "Elegant, mysterious". Instruction: "Move the bow along the string(s)". Dynamics range from *f* to *p* and back to *f*.
 - Piano:** Starts with a first finger (I) on the open string (FE). The style is "Étouffé Energetic, capricious". Dynamics range from *mf* to *f*.



I Etude för sommarvind

Vc

p *fp* *fp* *f* *p*

Gliss. on the strings
Elegant, gentle
FT.

Pno

f *p* *p* *f*

7

* *scod.* *

Vc

13

II

Move the bow along the string(s)
Elegant, mysterious

Lift the bow off from the string,
keep the left hand tapping alone,
as long as the notation indicates

mp *pp*

Pno

Vc

16

II 0

Capricious, bold

f *p* *f*

Pno

Étouffé
Energetic, capricious

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

7 3 7

* *scod.* →

Pizz.
Always an upward arpeggio
Steady, determined

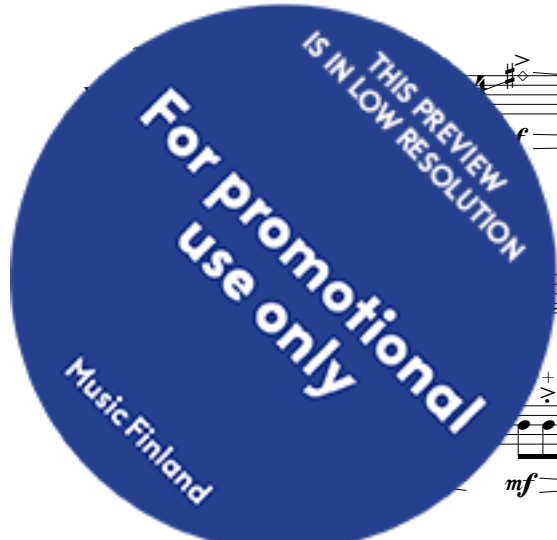
f *mp* *ff* *mf*

5th harm. of the D3
Sounding pitch above in parenthesis

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

7 7

* *scod.* *



I Etude för sommarvind

Vc *f* *mf* *ff* *f* *mf* *f* *p* *mf* *Energetic, capricious Pizz.*

Pno *Ord on the kbd.* *Bold* *Capricious, elegant* *f* *p* *f* *Ord on the kbd.* *f* *p* *mf* *Arco*

Vc *p* *f* *p* *pp* *f* *f* *Arco m.s.t., flautando Elegant* *Pizz.* *Arco*

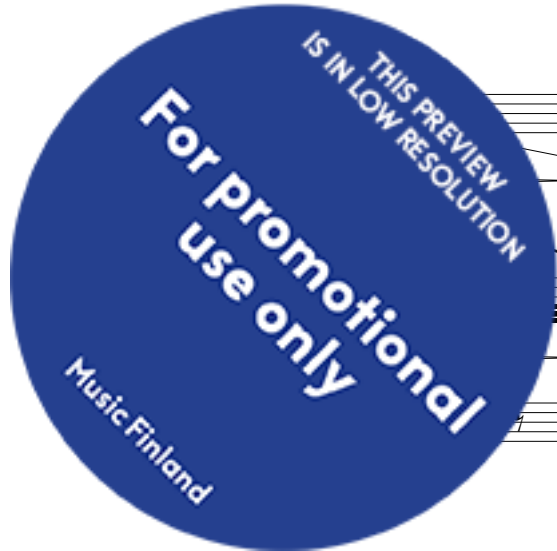
Pno *Very light, ethereal and elegant* *p* *f* *p* *pp* *Bold* *Capricious, elegant* *f* *p* *mf* *Arco*

Vc *Pizz. Energetic, capricious* *p* *f* *p* *mf* *p* *Arco II*

Pno *Very light, ethereal and elegant* *p* *f* *p* *f* *p*

Vc *ppp* *f* *mp* *f* *Pizz.* *Arco*

Pno *ppp* *f* *p* *f* *Glittering, elegant* *f* *p*



I Etude för sommarvind

Vc *mp* *mf* *p* *mf*

Pno *mf* *p* *mf*

Vc *mp* *mf* *f* *mf*

Pno *mp* *f*

Ecstatic, glittering, elegant

Vc *mp* *mp* *p* *p*

Pno *mp* *p*

Sensuous, glittering

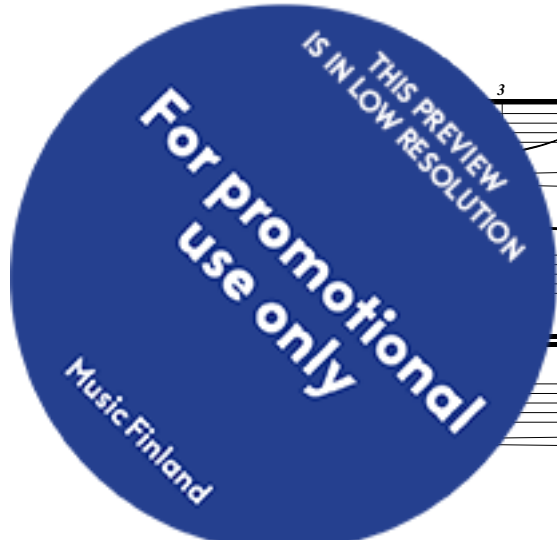
Sonorous, spacious, calmly floating

(♩ = 103)

f *f* *mf* *f*

f *mf*

mf



I Etude för sommarvind

Floating, delicate

(The ottava marking only applies to the sounding pitches, shown in parenthesis)

46

Vc *mf* *f* *mp*

Pno *mp* *p*

Floating, delicate

48

Vc *mp*

Pno *mf* *p*

Precise, piercing

50

Vc *p* *pp* *mp*

Pno *pp* *p*

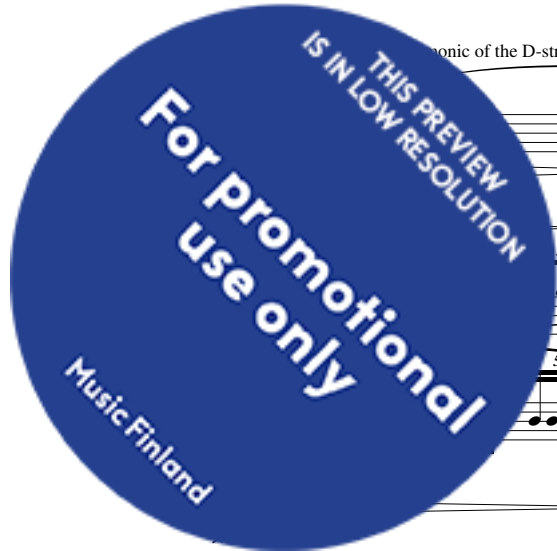
Floating, delicate

**Tense, excited,
playful**

(♩ = 103)

Steady, precise

pp *p* *pp* *pp*



I Etude för sommarvind

56

Vc

Sharp

f

p

Pno

p

pp

5

p

pp

5

p

p

5

mp

5

60

Vc

Sharp

f

mp

Sharp

f

mp

Sharp

f

Pno

5

p

5

mf

5

mp

5

mf

mf

mf

5

5

I, II

Vc

Sharp

mf

ff

f

ff

mf

Sharp

mf

pp

Pizz.

Always an upward arpeggio

Steady, precise

mp

mf

Pno

5

f

f

5

67

Vc

mp

mf

mf

FN. Sharp

f

FT. Delicate

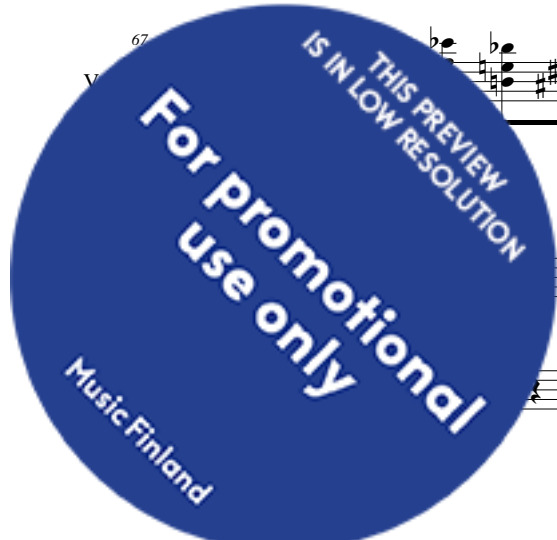
p

Reo.

*

Reo.

*



I Etude för sommarvind

Vc

72

5

f *mf* *f* *f* *ff*

FN. Sharp

FN. Sharp

FN. Sharp

Pno

f *f* *f*

Reo. *

Reo. *

Reo. *

Vc

76

ff *p* *f* *p* *f* *pp*

Arco Flaming

FN. Very sharp and powerful

FN. Sharp

FN.

Pno

ff *fff* *f* *mf* *mf* *p*

* Reo. → *

Vc

79

pp *fpp* *f* *pp*

Capricious, mercurous

Ord on the kbd. Light, dry, precise

2nd harm. of the D3 Sounding pitch shown above

2nd harm. of the Eb3 Sounding pitch shown above

Ord on the kbd.

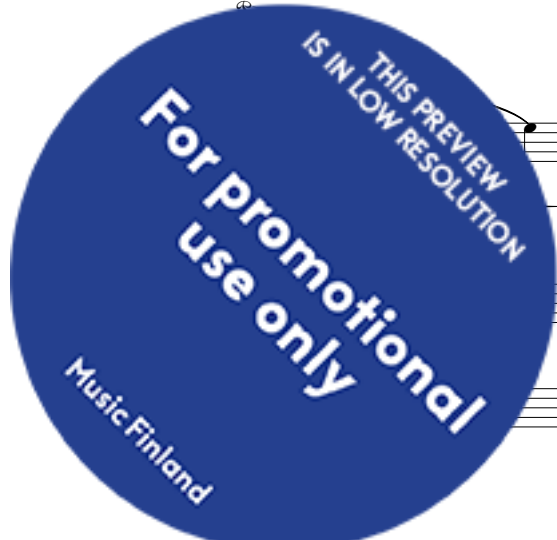
Pno

mf *p* *mp* *p* *p*

5

* Reo. *

* Reo. *



Vc

pp *pp* *p* *p*

Pno

p *p*

86

Vc

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

Pno

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

88

Vc

f *f*

Pizz.
Always an upward arpeggio
Powerful, intensive

Pno

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

91

Vc

f *ff* *ff*

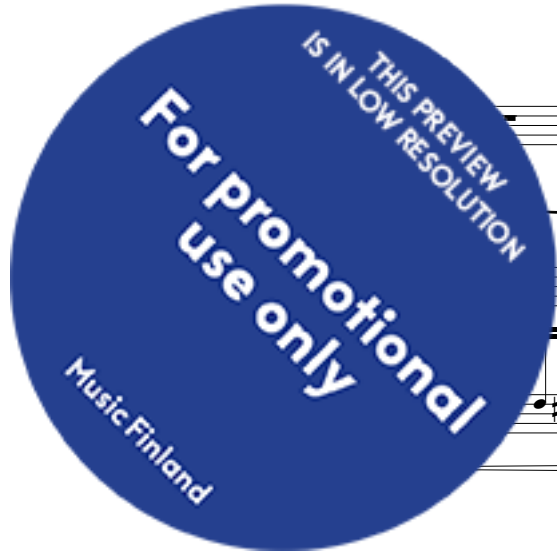
Pno

mf

Arco

mf

f



95

Vc

mp *mf* *mp* *mf*

Pno

mp *mf*

97

Vc

mp *mf* *f*

Pno

f *f* *f* *mf*

100

Vc

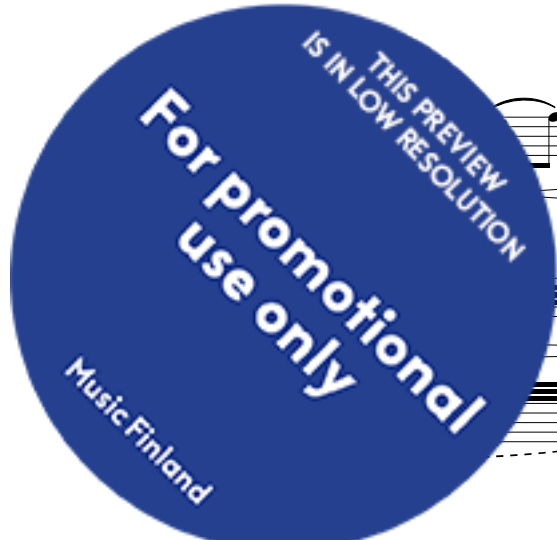
f *ff* *p*

Pno

mp *p* *p* *ff* *p* *ff* *p*

ff *p* *ff* *p* *f*

p *ff* *p*



105

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

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

Joyous, playful, elegant

(♩ = 103)

107

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

Pno *mp* *pp* *pp* *Very light, airy and elegant*

Capricious, elegant

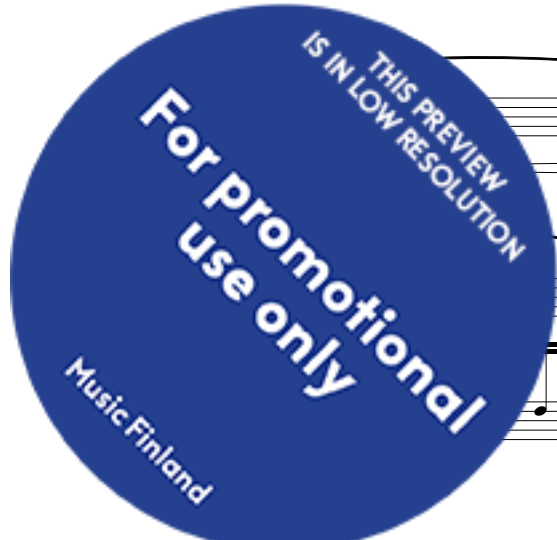
109

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

Pno *pp* *pp* *Very light, smooth, ethereal and elegant*

f *p* *f* *p*

pp *pp*



114

Vc *f* *pp* *f* *f* *Bold*

Pno *pp* *f* *mp* *Bold*

Very light, smooth, ethereal and elegant

118

Vc *f* *Pizz.* *5* *f* *ff*

Pno *f* *mf* *mf* *f*

The upper voice always boldly to the fore

121

Vc *ff* *mf* *f* *Arco*

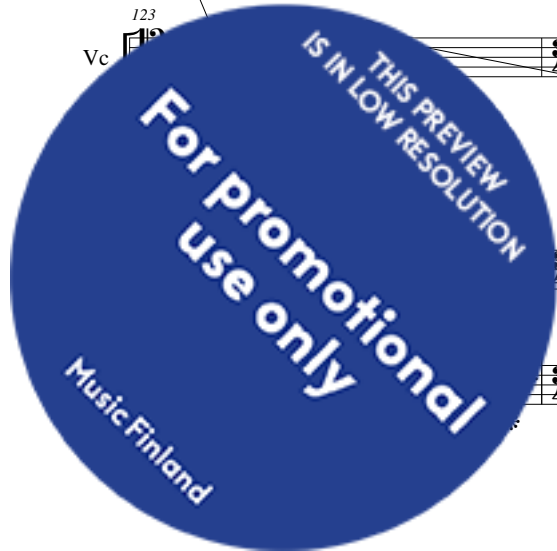
Pno *ff* *mf* *f*

123

Vc *f* *f* *f* *ff* *Pizz.*

Pno *f* *mf* *mf* *f*

The upper voice always boldly to the fore



I Etude för sommarvind

134

Vc

Pizz. *ff* *ff* *mf* 3

Arco

Pno

f 6 3 6 7 *mf* 7 7

136

Vc

f 3 *mf* 3 *f* 3

Pno

ff *f* *ff* 7 7 7 7

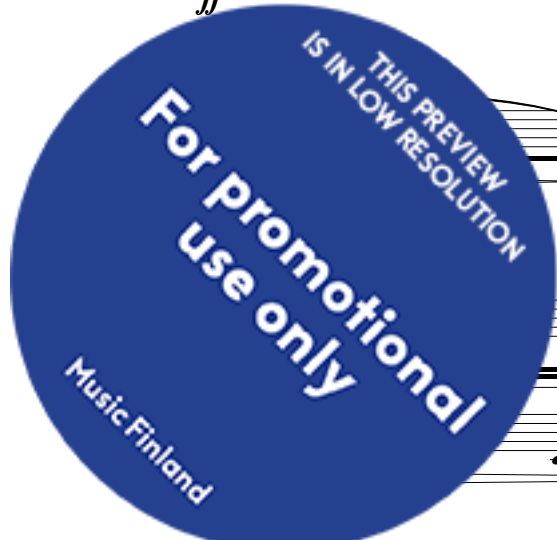
138

Vc

f 3 *ff* 3 *ff* 3

Pno

ff *fff* 7 7 7 7



f 3 *f* 3 3 3

ff 7 7 7

Vc *mf* *mp*

Pno *f* *mf* *mp*

Rec. *

Spacious, lyrical, calmly floating

(♩ = 103)

Vc *p* *pp* *pp*

Pno *p* *pp* *pp*

Rec. *

Floating, delicate

(The ottava marking only applies to the sounding pitches, shown in parenthesis)

Vc *mp*

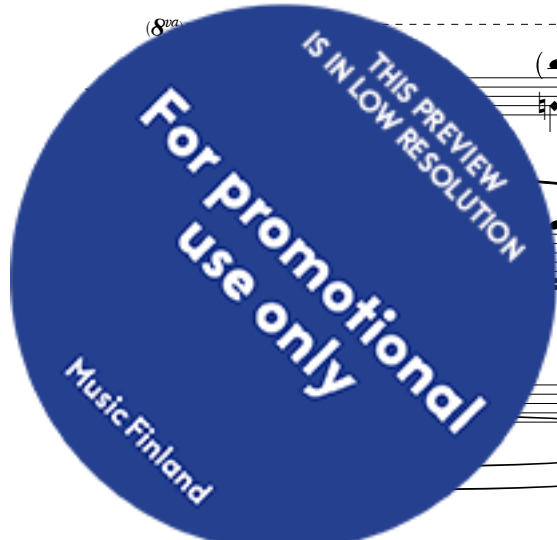
Pno *pp* *pp*

Rec. *

Vc *mp*

Pno *mf* *pp*

Rec. *



151 *(8va)*

Vc *p* *pp* *mp*

Pno *pp* *pp* *scd.*

Floating, delicate
Play the given pitches in the given order,
freely following the rhythmical idea indicated by the spacing of the notes

153 *(8va)*

Vc *mp* *p*

Pno *pp* *mp* *mf* *pp* *scd.*

9th harmonic of the D-string

Tense, excited

(♩ = 103)

155

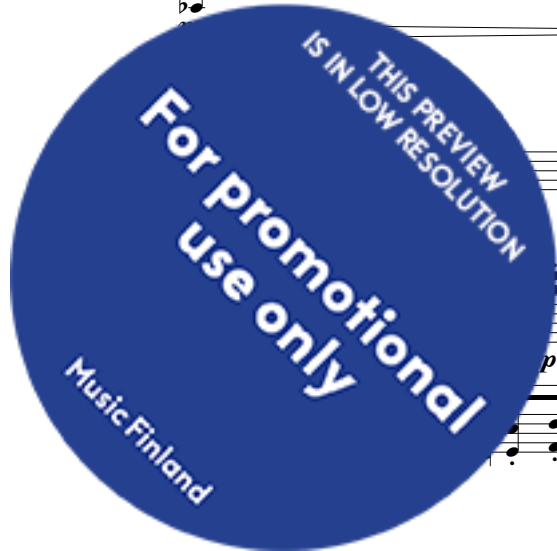
Vc *pp*

Pno *pp* *ppp*

Steady, precise

Electric, sharp

mf *p* *mf* *p*



Vc ¹⁶²

Pno

mf *mp* *p*

mp *p* *pp*

Very elegant, lyrical and ethereal

(♩ = 103)

Vc ¹⁶⁶

Pno

pp *p* *p* *pp*

pp *Étouffé*

Vc ¹⁷⁰

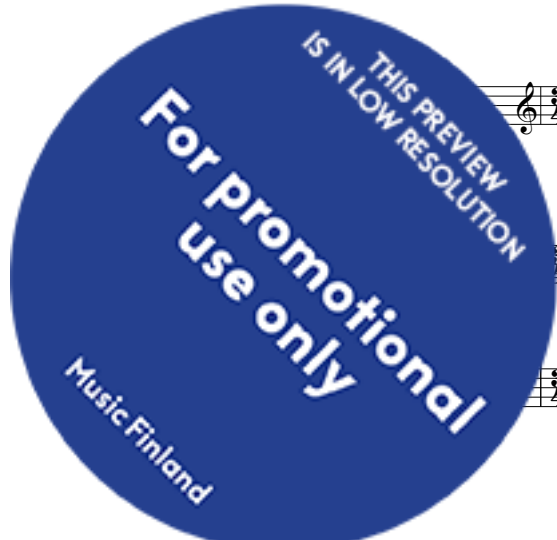
Pno

pp *p* *pp* *p* *pp* *p*

pp *pp*

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

pp *mp* *mp* *pp*



176

Vc *mp* *mp*

Pno *mp* *p* *p* *mp* *mp*

179

Vc *p* *pp* *pp*

Pno *pp* *p* *pp* *pp* *pp*

Very delicate and elegant

5th harm. of the D3 and A3
Sounding pitches shown above in parenthesis
Very delicate and elegant

pp
pp

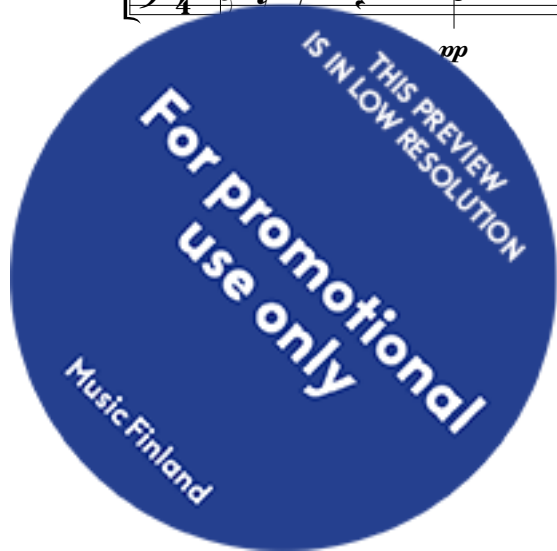
183

Vc *pp* *ppp*

Pno *pp* *ppp*

Ord on the kbd.

2nd harm. of the D3
Sounding pitch shown above



II Rumskamrater

1st stanza

"Den första hade förvandlats till en städsmaskin..."

Anxious, tense, mysterious

♩ = 87

Pizz.

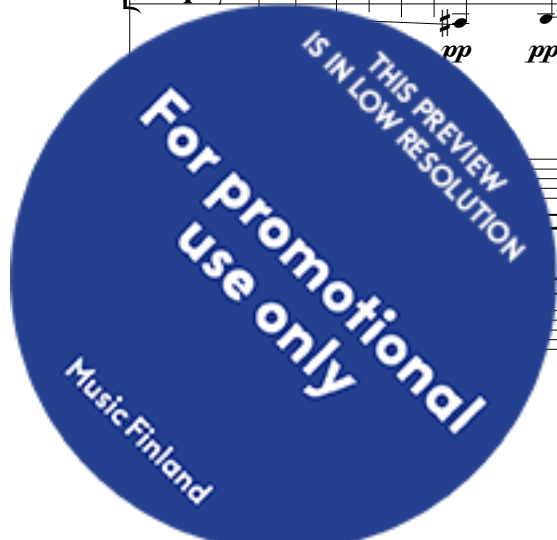
Accurate, restless, ominous

Lauri Kilpiö 2023–24

Cello part: Bass clef, 4/4, 5/4, 3/4 time signatures. Dynamics: *pp*, *p*, *pp*, *pp*, *p*, *pp*.
Piano part: Treble and Bass clefs, 4/4, 5/4, 3/4 time signatures. Dynamics: *p*.
Annotations: *Singing, accurate, ominous*.

Vc part: Bass clef, 3/4, 4/4, 5/4 time signatures. Dynamics: *pp*, *mp*, *pp*, *pp*.
Pno part: Treble and Bass clefs, 3/4, 4/4, 5/4 time signatures. Dynamics: *p*.
Annotations: *C.l.b.*, *Pizz.*, *As before*.

Vc part: Bass clef, 5/4, 4/4, 4/4, 3/4 time signatures. Dynamics: *pp*, *pp*, *mp*, *pp*, *pp*, *p*.
Pno part: Treble and Bass clefs, 4/4, 3/4, 3/4 time signatures. Dynamics: *p*.
Annotations: *C.l.b.*, *Pizz.*, *As before*, *3*.



18 **Vc** *f* *ff* **II**

Pno *mp* *mf*

19 **Vc** *mf* *f* *mp* *mf* **IV**

Pno *p* *mp* *pp* *mf*

2nd stanza

"Den femte var utsatt för radioaktiv strålning..."

Anxious, tense, mysterious

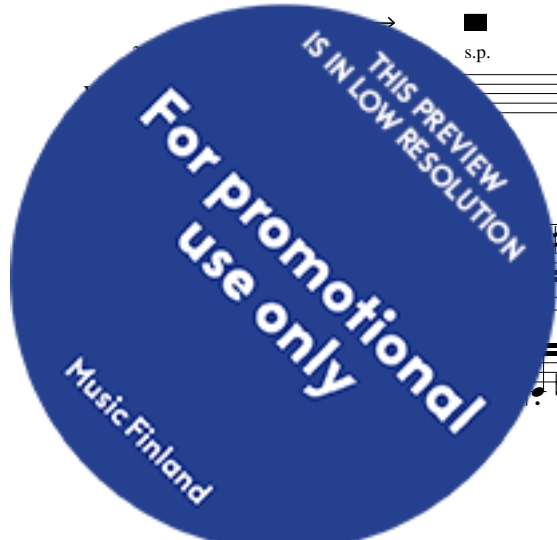
(Ord.) → m.v. s.p. v. ord. Ord.

22 **Vc** *mf* *mf* *mf*

Singing, intensive, dark

Pno *pp* *pp* *p*

Light, accurate, restless



Vc *mf* *f* *mf*

Pno *pp* *p* *pp* *p*

■ s.p. **□** Ord.

28

Vc *f* *mf* 3 3

Pno *p* *p* *mp* *p*

31

Vc *f* 5 5 6 6

Pno *mp* *mf*

34

Vc *f* *ff* *Intensive, gushing* *d + d.*

Pno *mf* *f* 3 3

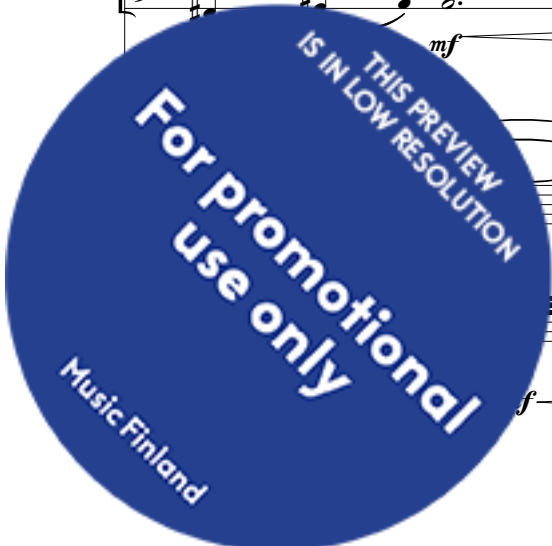
"...Den åttendes gråt höll de sju övriga vakna."
Violent, anxious

36

Vc *mf* *ff* *f* *ff* *f* *ff* *f* *ff*

Pno *ff* *ff* *ff* *ff* *ff*

Like a torturous, violent and desperate cry



39

Vc

f *ff* *f* *ff* *f* *ff*

Pno

ff

Interlude 2
Playful, energetic, intensive

42

Vc

mf *f* *mf* *ff* *f* *mf*

Pno

mf *f* *mf* *f* *ff* *f*

45

Vc

f *f* *mf* *f*

Pno

f

47

Vc

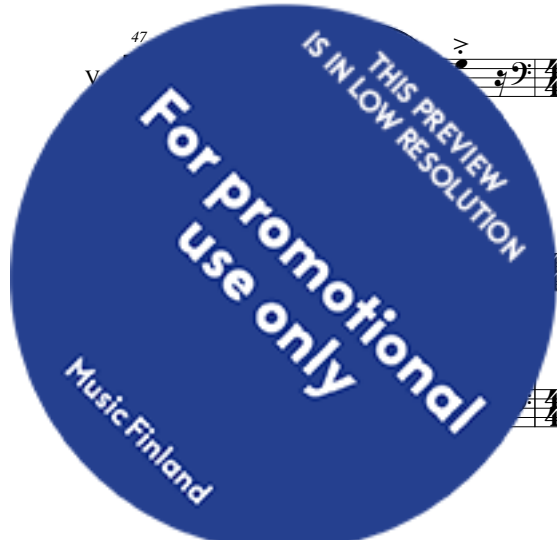
f

Dark, intensive

Powerful, broad

Snappy, energetic

f



II Rumskamrater

49

Vc *Snappy, energetic*
f mf f

Pno *Hammering, piercing, insisting*
f

52

Vc *f ff f ff*

Pno *f ff f ff*

3rd stanza

"Den nionde påstod att man dödade oskyldiga människor..."

Anxious, fierce, piercing

54

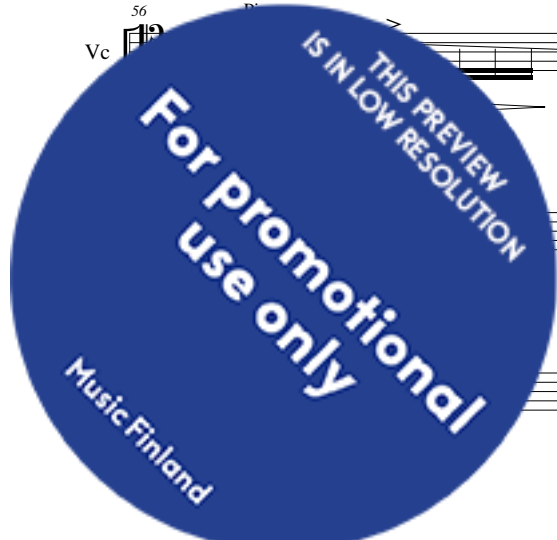
Vc *Pizz. Insisting, piercing, accurate, obsessive*
f ff f f ff ff *Arco*

Pno *Penetrating, powerful, intensive*
ff ff p ff

56

Vc *f f ff*

Pno *ff p ff*



58

Vc *ff* *ff* *f* Arco Pizz.

Pno *ff* *ff* *p* *ff* *ff* *f*

61

Vc *f* *ff* *f* *ff*

Pno *ff* *f* *ff*

64

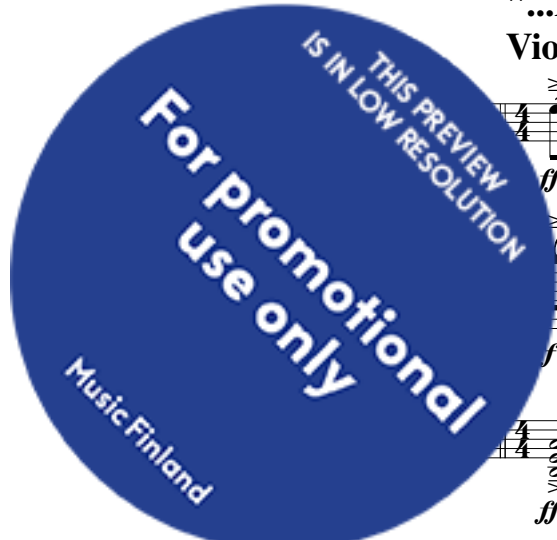
Vc *f* *ff* *f* *ff* *f* *ff* Intensive, like a desperate cry

Pno *f* *ff* *f* *ff* Booming

"...Den tolftes gråt höll de elva övriga vakna."

Violent, fierce, anxious

ff *f* *ff*



70

Vc *ff* 3 3 3 3 3 5

Pno *f* 5 5 5

72

Vc *ff* 3 3 3 3 3 3 3 3 3 3

Pno *f* 5 5 5 5 5 5 5

75

Vc *ff* 5 5 5 *ff* *fff*

Pno *f* 5 5 5 *f* *ff*

Interlude 3

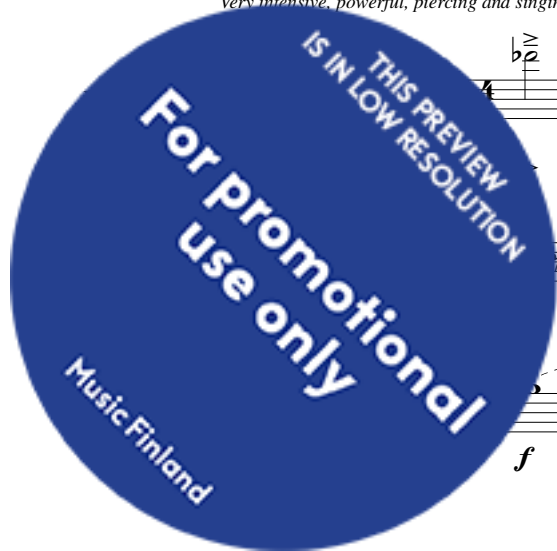
Passionate, anxious, intensitive

Very intensive, powerful, piercing and singing

fff 3

f *ff*

f



II Rumskamrater

82

Vc *fff* *fff*³

Pno *ff* *f* *ff*

86

Vc *ff* *ff*

Pno *f* *f* *f*

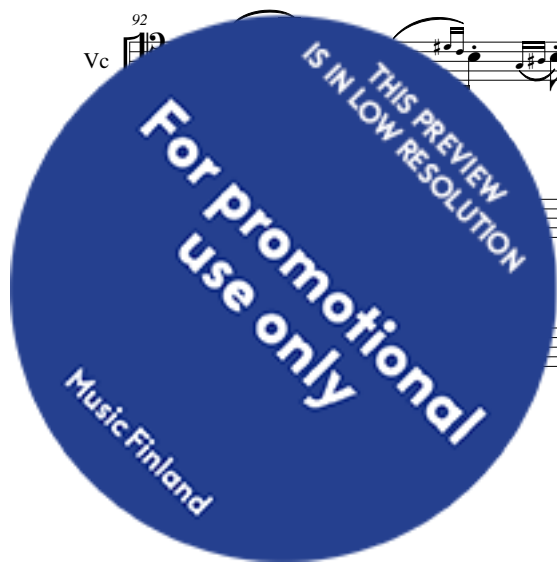
89

Vc *f* *f* *mf*

Pno *mf* *mf* *mp*

92

Vc *mf* *mp* *p*



II Rumskamrater

94

Vc

Pno

p

pp

Very smooth, soft and serene, glittering
Pitch changes as unaccentuated
and imperceptible as possible

96

Vc

Pno

Elegant

p *pp* *p* *pp* *p*

pp

99

Vc

Pno

Expressive

p *mp* *mp* *3* *p* *mp* *3* *p*

pp

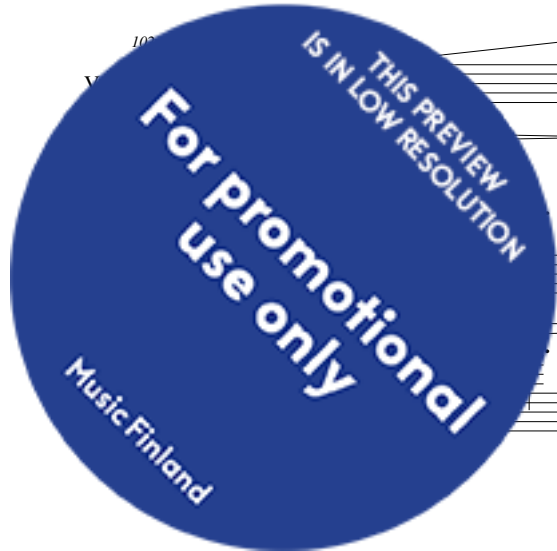
102

Vc

Pno

pp *ppp*

ppp



4st stanza
"Den förtingligade..."
Melancholic, lyrical, remote

Whining and singing, with quiet glow and intensity

105

Vc *pp* *p*

Pno *ppp* *pp* *p* *pp*

Very smooth, soft, distant and glittering

Whining and singing, with quiet glow and intensity

109

Vc *pp* *pp* *As before*

Pno *pp* *pp* *Whining and singing, with quiet glow and intensity*

Light, accurate, restless

112

Vc *p* *p* *As before*

Pno *ppp* *pp* *p* *Whining and singing, with quiet glow and intensity*

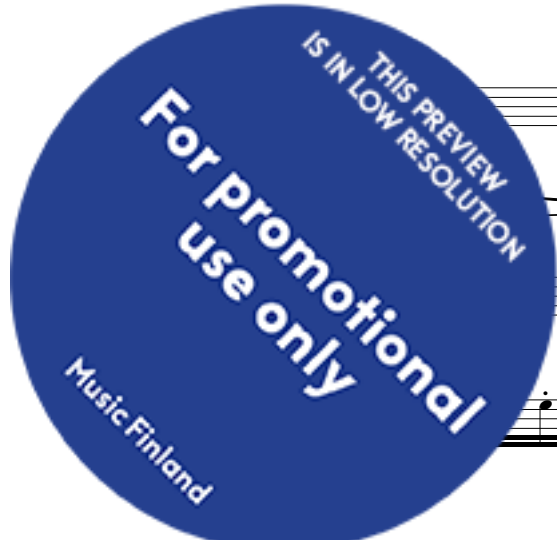
As before *As before*

ritard.

p *pp*

p *pp*

p *pp*



"De gråtande som höll sina kamrater vakna."

Fragile, ethereal, limpid, remote

a tempo

118

Vc

Pno

S.t.

Ord.

S.t.

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

5:3

123

Vc

Pno

Ord.

S.t.

p *pp*

5:3

Interlude 4

More corporeal and passionate, in a manner of *rubato*

126

Vc

Pno

Ord.

Singing

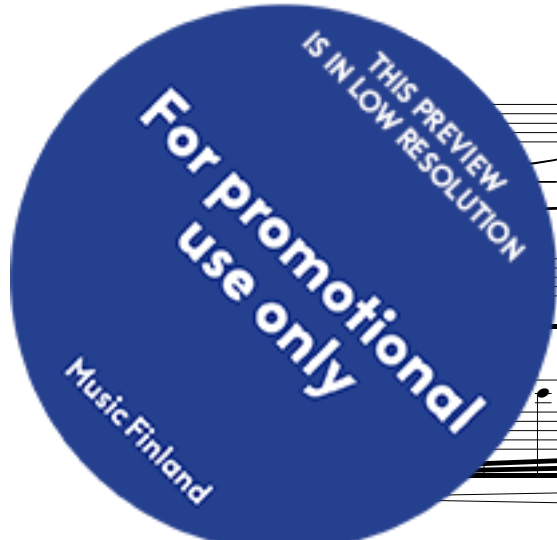
II

II

mp *p* *mp* *p*

mp *pp* *mp* *pp* *mp* *pp* *mp* *pp* *mp*

5:3



III

p *p*

p *pp* *p*

129

Vc *p*

Pno *mp* *p*

pp *p* *p* *pp*

130

Vc

Pno *pp* *pp* *ppp* *p* *pp* *p* *pp*

mp *pp*

Coda
a tempo
Anxious, nervous, enigmatic

ritard.

Pizz.
Accurate, restless

132

Vc *pp* *p* *pp*

Pno *pp* *p*

pp *pp*

Singing, accurate, with restrained intensity

134

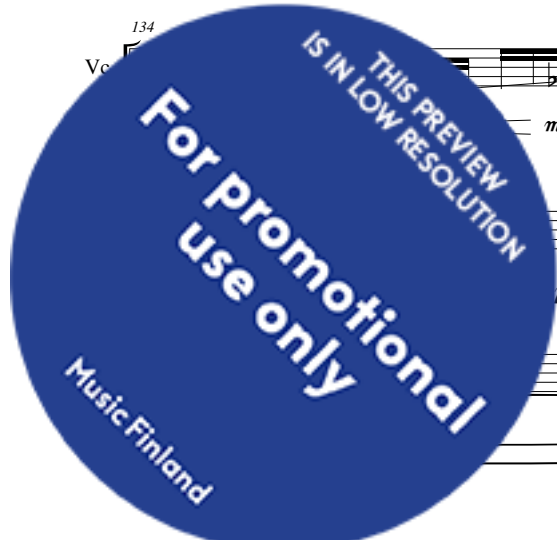
Vc *mp* *pp* *pp* *mp* *pp*

Pno *p* *pp* *p*

pp *pp*

Singing, accurate, with restrained intensity

Pizz.



136 C.l.b. Pizz.

Vc *pp* *mp* *pp* *pp* *p*

Pno *mp* *p* *mp* *p* *p*

Restless *Singing, accurate, with restrained intensity*

138

Vc *pp* *pp* *p*

Pno *p* *pp* *ppp*

Very fragile, ethereal, distant and glittering

142 C.l.b.

Vc *pp* *p*

Pno *p* *pp* *pp* *pp*



Dry

pp *p*

III Andersson för ett jävla oljud

Furious, aggressive, desperate

♩ = 108

Lauri Kilpiö

Recitation
(optional)

Andersson för ett jävla oljud

Violent, yelling, anguished

■ → Always with overpressure of the bow, until otherwise indicated

Cello

ff

Keep all the strings muted by the left hand until otherwise indicated in b. 35

Cluster with approximate pitches on the low covered strings

Piano

ff

ped.

Keep the pedal pressed down until otherwise indicated (in bar 11)

f

Rec.
(opt.)

Screaming

Vc

ff

Glissandos on the strings. approximate pitches in the shown register

FN.

Pno

ff

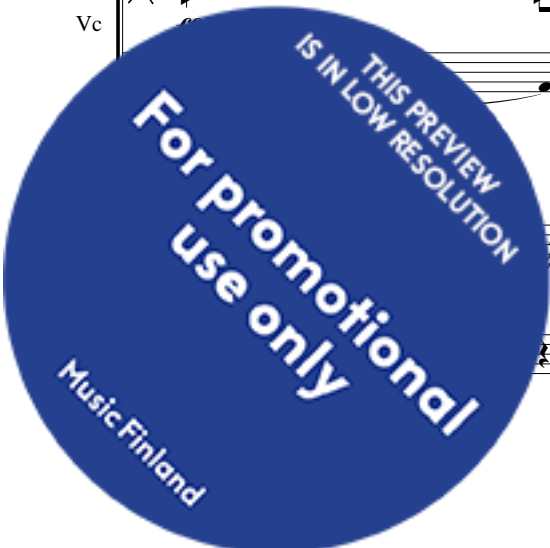
f

ff

Vc

f

f



III Andersson för ett jävla oljud

Screaming and squeaking
Circular movements of the bow on strings II and III,
in indicated rhythm, behind the bridge

9

Vc

Pno

ff

f *ff* *f*

11 Like letting air out from a balloon

Andersson kan inte ens stå rak i ryggen

Rec. (opt.)

Vc

Pno

f

f *mf* *p* *mp* *pp*

Creaky

Glissandos on the strings, approximate pitches in the shown register
Glissandos always with fingernail, unless otherwise indicated

L.H. R.H.

* *leo* *

14 Enigmatic, but tense

Andersson blir det knappast någonting av överhuvudtaget

Rec. (opt.)

Vc

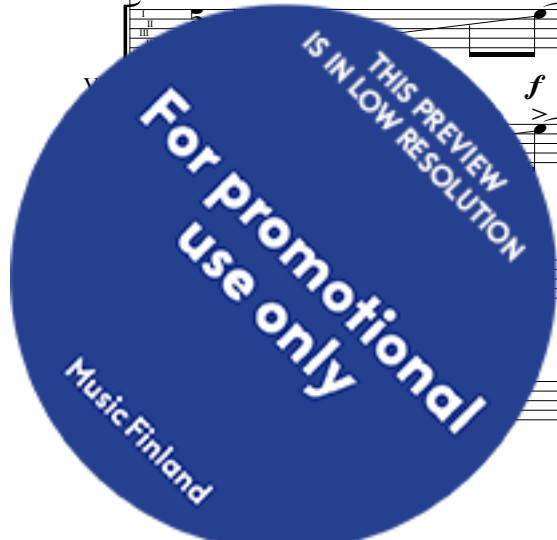
Pno

f *mp* *f* *mp*

p *mp* *p* *p* *mp*

Squeaking

* *leo* *



16

Rec. (opt.)

Squeaking

Andersson är feg

Vc

f *mp* *f* *mf* *mp* *f*

Pno

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

p *pp*

Light

Rec.

19

Rec. (opt.)

Like emptying a balloon

Vc

sub mp *f* *mp* *mf* *mp*

Pno

p *mp* *mp* *p* *mp*

FN.

Light, dry

mp *mp* *p* *p*

Very light, smooth, ethereal and elegant

pp

Senza ped.

Rec.

22

Rec. (opt.)

Andersson borde börja tänka om innan det är försent satan

Enigmatic, but tense

Vc

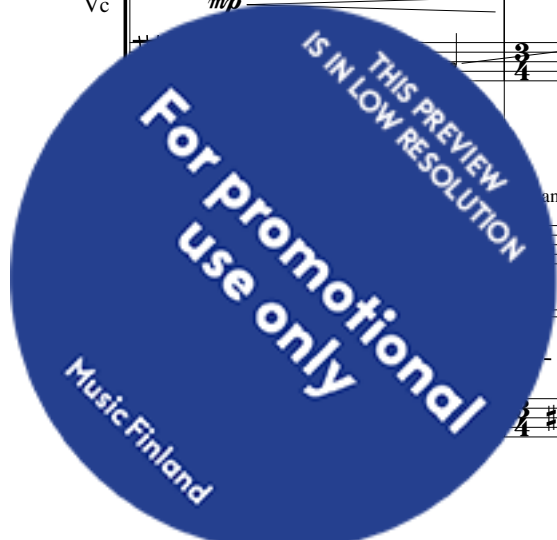
mp *f* *mp* *f* *f*

and accurate

mf *p* *f*

Screaming

Rec.



Like letting air out from a balloon

Rec. (opt.) Andersson darrar som en aladob

Vc *f* *mp* *mf* *Vivacious*

Pno *On the str.* *Distant, mysterious* *p*

Keep the pedal pressed down until otherwise indicated in b. 30

Rec. (opt.)

Vc *mp* *Calming down*

Pno *pp* *p* *f* *Kbd.* *Violent, screaming* *Senza ped.*

Rec. (opt.) Andersson dricker för mycket

Vc *ff* *f* *fff* *Creaky*

Pno *f* *mp*



36

Rec. (opt.)

Arco ord. Intensive → S.P. ♩ → Ord. →

Vc

mp *mf* *f* *mf*

Hedonistic, voluptuous

Pno

f *p* *mp*

ped. →

Dreamy, voluptuous and gentle, but deceitful and ironic

38

Rec. (opt.)

S.P. M.V. → II Ord. Dreamy, voluptuous, gently undulating

Vc

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

Dreamy, voluptuous, gently undulating

Pno

p *mf* *mp* *pp*

ped. →
Keep the pedal pressed down until otherwise indicated in b. 43

40

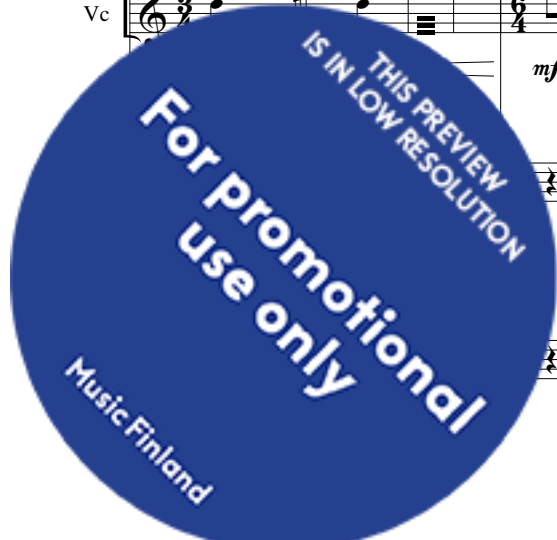
Rec. (opt.)

Vc

mf *pp*

Pno

mp *pp*



42

Rec. (opt.)

Vc

Pno

Ord. →
Non harm.
Gradually becoming piercing

mf *mp* *p* *mp*

pp *mp*

mp *pp* *ff*

* *Rec.*

Fragmentary, enigmatic, tense and aggressive

Andersson är ju i själva verket borta en stor del av året

44

Rec. (opt.)

Vc

Pno

S.P. →

Screaming

Creaky

ff *ff* *ff*

Brutal, dry

ff

Aggressive, dry

Senza ped.

On the str.

* *Rec.*

48

Rec. (opt.)

Vc

Pno

S.P. →

Pizz.
Laconic, sonorous

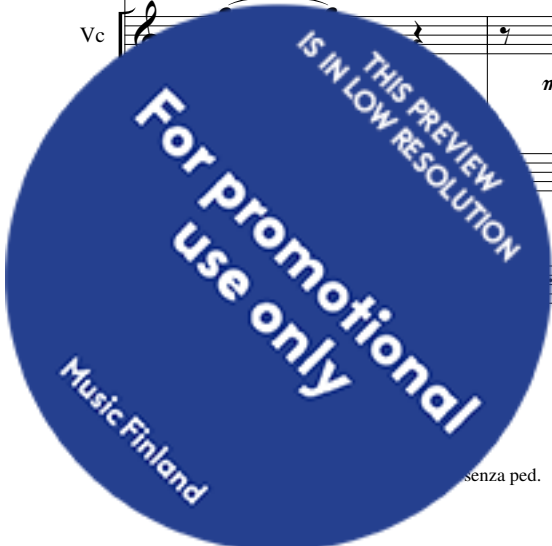
mf *p* *mp* *mf*

On the str.

ff

* *Rec.*

senza ped.



51

Rec. (opt.) Andersson borde börja betänka och besinna ett och annat

Violent. screaming, anguished

Intensive Arco ord.

S.P.

Vc *ff* *mf*

Pno *mp* *f* *mp*

Fateful, ominous, hammering, very even and accurate

54

Rec. (opt.)

Vc *ff* *mf* *mp* *ff* *Violent. screaming, anguished*

Pizz. Laconic, sonorous

Fateful, ominous, very even

Pno *ff* *ff* *mf* *p*

On the str. FT.

*Rec. **

57

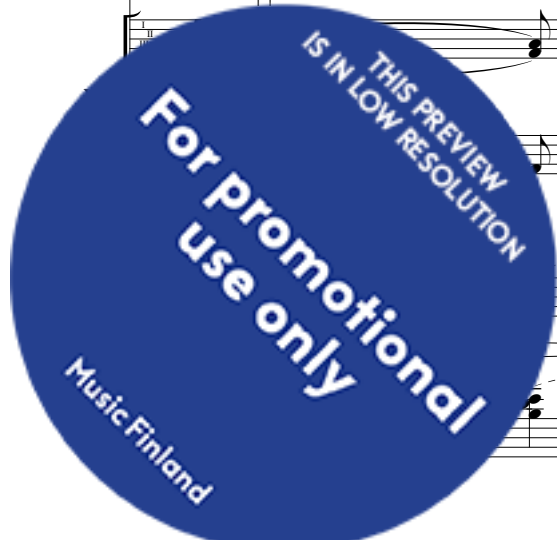
Rec. (opt.) Andersson borde inte resa till Mallorca nu när gamla mor ligger på sitt yttersta perkele

Intensive Arco ord.

S.P.

Vc *mf* *f*

Pno *mp* *f*



60

Rec. (opt.)

Ord. S.P. Ord.

Vc *mf* *f*

Pno *mp* *f*

Voluptuous and expressive, but deceitful and ironic

62

Rec. (opt.)

Andersson äter som ett svin eller en gris

Voluptuous, very expressive, intently chanting

Vc *ff* *f* *mf*

Beautifully and gently waving

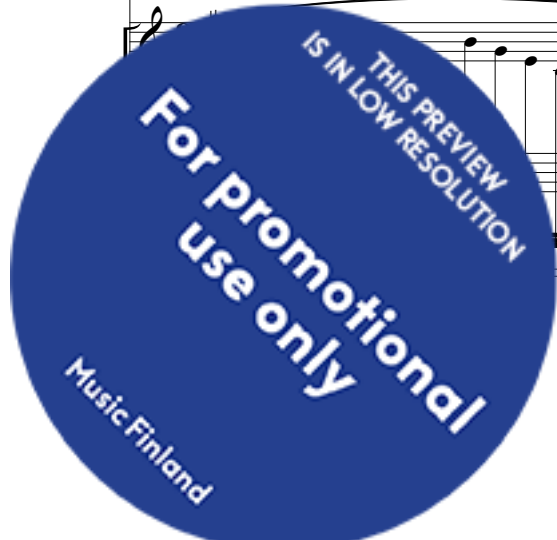
Pno *mf* *pp*

64

Rec. (opt.)

Vc *ff* *f*

pp *f*



Voluptuous and expressive, but deceitful and ironic

66

Rec. (opt.) Andersson är fet

Expressively and intensively undulating

Vc *ff* *f* *mp* *mp* *f*

Very expressive and intensive

Pno *ff* *f* *mf* *f*

f *5* *5* *5* *7:6*

68

Rec. (opt.) Andersson borde öva klarinett i stället

Apparently sincere, chanting

Vc *ff* *f* *mf* *f* *mf*

Fateful, ominous, very accurate

Pno *ff* *f* *ff* *pp* *mf*

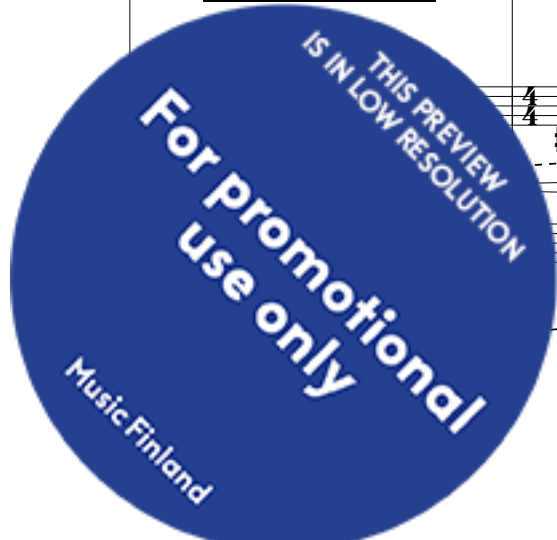
f *mp* *f* *Senza ped.*

71

Rec. (opt.)

Vc *mf* *f* *mf*

mf *p* *mf*



74

Rec. (opt.)

Vc

Pno

ff *f*

mp *mf* *f*

76

Rec. (opt.)

Restless

Andersson skall inte inbilla sig att han har några rättigheter som han inte har

Vc

Pno

mp *mf*

ff *mf*

Senza ped.

78

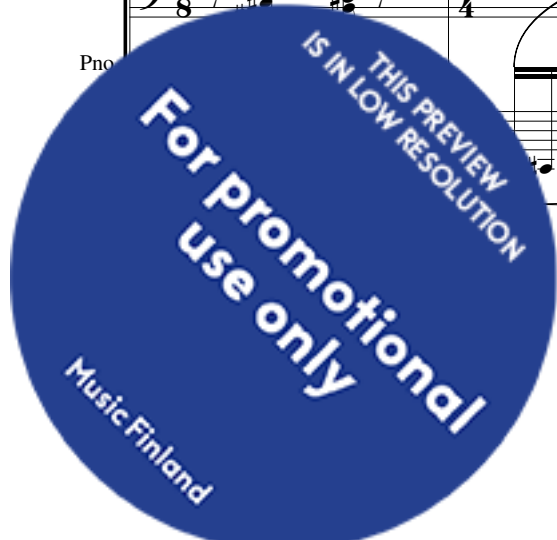
Rec. (opt.)

Vc

Pno

f *mp* *mf* *f*

f *mf*



81

Rec. (opt.)

Vc

Pizz.

mf *f* *ff*

Pno

mf *f* *ff*

84

Enigmatic, but tense

Andersson skulle ta bort fingret

Rec. (opt.)

Vc

II *Explosing, booming*

III

II

III

ff *ff*

Pno

ff

87

Rec. (opt.)

Vc

fff *p* *f* *p* *f* *p*

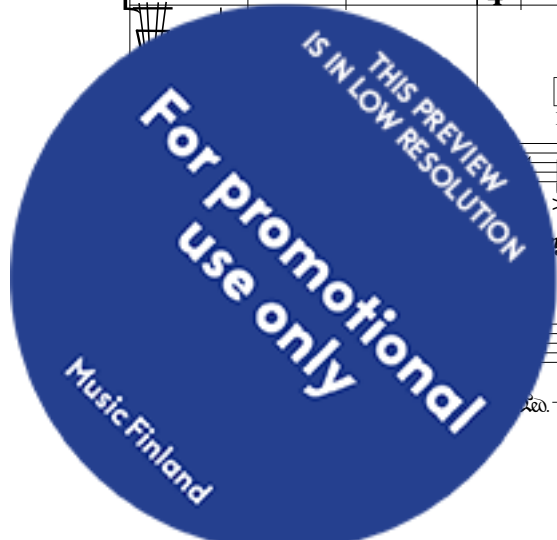
Excited

Ord. → S.P. Ord. → S.P. Ord. →

On the str. FN.

On the str. Distant

pp *pp*



91

Rec. (opt.)

Vc

S.P.

ff *ff* *fff* *f*

Pizz.

Pno

pp *f* *mf* *f*

Kbd.

Very accurate, fateful

94

Restless

Rec. (opt.)

Andersson skulle gå in i fackföreningen i stället för att sitta där och lipa vittu

Vc

Pizz.

mf *f*

Pno

mf *f*

Senza ped.

96

Rec. (opt.)

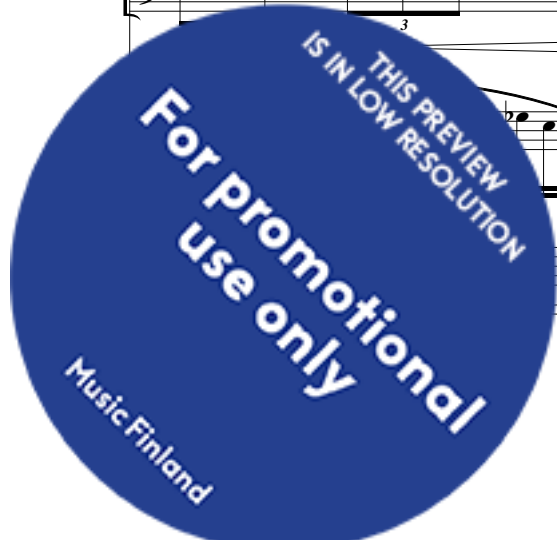
Vc

Pizz.

f *f* *ff*

Pno

f *ff*



99

Rec. (opt.)

Vc

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

Arco III III

Pno

f *f* *p* *mp*

Rec. *

Dreamy, voluptuous and gentle, but deceitful, false and ironic

101

Rec. (opt.)

Vc

mf *p*

Andersson borde inte drömma så mycket

Charmingly waving

Pno

p *ppp* *p* *pp*

Rec. → Keep the pedal pressed down until b. 110

104

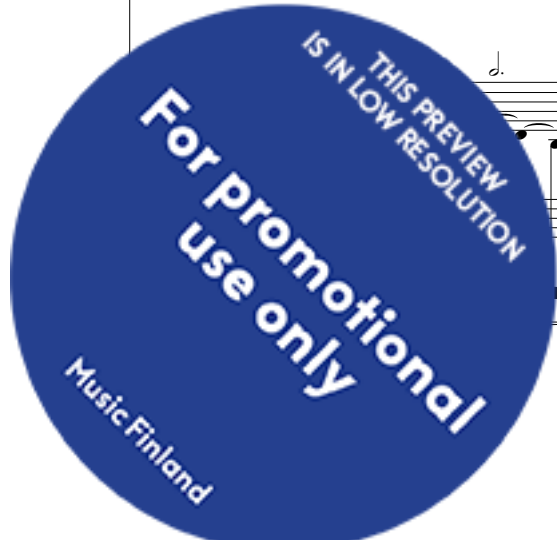
Rec. (opt.)

Vc

f *mp* *f* *mp* *f* *mp*

Pno

pp *p* *ppp* *pp*



107

Rec. (opt.)

Vc

f *mp* *f* *mp*

Pno

7th harm. of the C1 and E3
Sounding pitches above in parenthesis

mp *p*

109

Rec. (opt.)

Vc

mf *mp* *pp*

Pno

pp

110

Rec. (opt.)

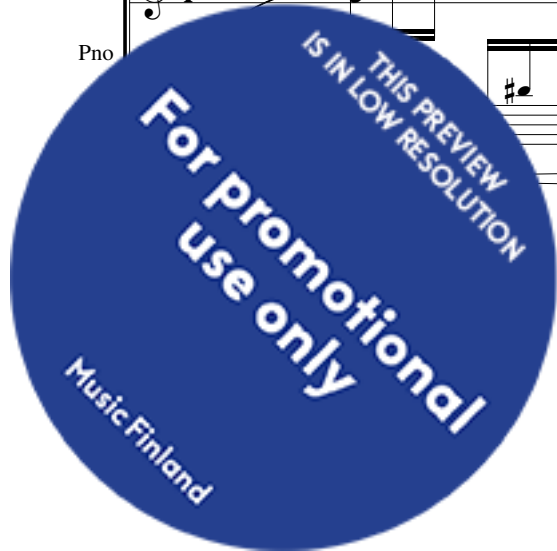
Vc

f *mf* *ff*

Pno

f *ff*

* Senza ped.



111 **Restless, anxious, aggressive**

Rec. (opt.) Andersson borde veta att intimhygienen bör skötas också för Anderssons egen skull

Vc *Pizz.*
f *ff* *f*

Pno *f* *ff* *f*

114

Rec. (opt.)

Vc *ff* *f* *f* *ff*

Pno *ff* *f* *f* *ff*

Arco

117

Rec. (opt.)

Vc *ff* *ff* *fff* *ff* *fff*



129

Rec. (opt.)

Vc *ff*

Pno *ff*

Restless, anxious, furious, aggressive

131

Rec. (opt.) Andersson borde veta att gjort är gjort och inte kan göras ogjort helvete helvete

Violent, anguished, yelling, screaming

Vc *ff* *ff* *ff*

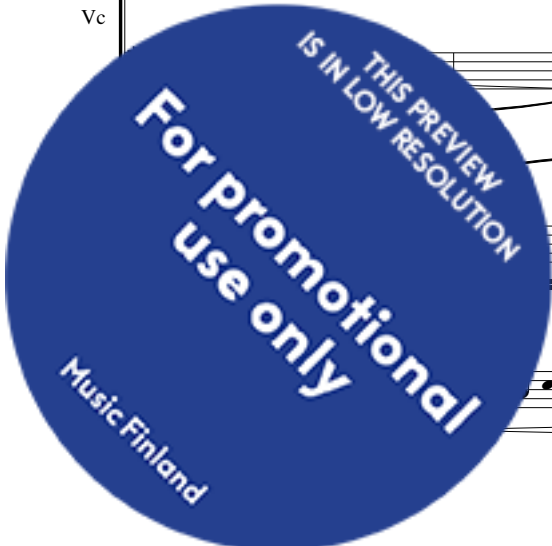
Pno *f* *mf* *Fateful, frightening, very accurate*

133

Rec. (opt.)

Vc *fff*

Pno *f* *ff* *f* *ff* *Fateful, frightening, hammering, very accurate*



Expressive, but enigmatic and ironic

Andersson skall sluta skeva

146

Rec. (opt.)

Vc

Pno

Arco ord. S.P. Ord.

fff *mf* *ff* *mf*

f *mf*

Rec. →

150

Rec. (opt.)

Vc

Pno

Pizz.

On the str. Distant, mysterious

Kbd. Kbd.

mf *mp* *mf*

pp *ff*

Do not lift the pedal, let the chord ring

154

Rec. (opt.)

Vc

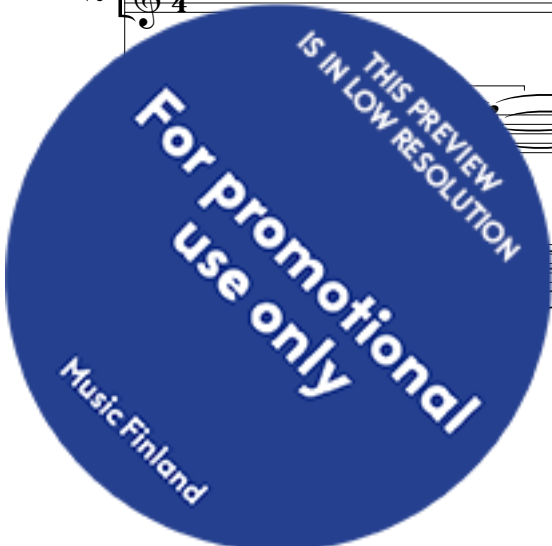
Pno

S.P. Ord. S.P.

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

Fateful

Andersson ska inte sen komma och klaga över att inte Andersson i god tid informerades om Anderssons situation



158

Rec. (opt.)

Vc

Pno

Ord.

f *mp*

f *mp* *mp* *p*

Charming, gentle

p

Rec.

Sweet, but ironic and deceptive

161

Rec. (opt.)

Vc

Pno

Andersson skall sluta vissla annars satan

Apparently innocent

mf *p* *p* *mp* *p* *p*

Very distant *pp* Brutal Secco *ff* *p* Brutal Secco *ff*

Rec.

165

Rec. (opt.)

Vc

Pno

mf *mp* *mf* *mp* *mf* *p*

Fateful

mp *p*

p *pp*



168 **Rigorous, earthy**
Rec. (opt.) Andersson skall inte glömma att ta sina mediciner annars dör Andersson så mycket är klar

Throaty, rough
III, IV

II, III III, IV II, III

Vc

f

Pno

Light, but vivid

f p mp

171

Rec. (opt.)

Col legno saltando
Vigorous, sonorous
II, III

III, IV

Arco
Throaty, rough
II, III

Vc

f

Pno

p

pp

p

173

Rec. (opt.)

I, II II, III I, II

Col legno saltando
Vigorous, sonorous
I, II

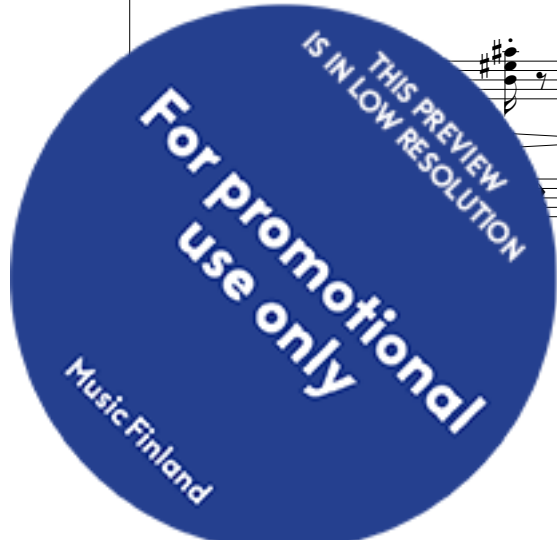
Vc

f

Pno

p

pp



Lively, but enigmatic

176

Rec. (opt.)

Vc

Pno

ff

II, III

III, IV

p

p

mf

Col legno saltando
Vivacious, lively

179

Rec. (opt.)

Andersson far fan håller Andersson hus

Col legno saltando

Counterclockwise circular movement with the wood on strings II and III, in the indicated rhythm, in the indicated string-position area

Arco
Counterclockwise circular movement with the bow on strings II and III, in the indicated rhythm, in the indicated string-position area

Vc

Pno

ff

mf

mf

Very light, but lively

pp
Senza ped.

183

Rec. (opt.)

Lively and earthy, but enigmatic

Andersson kan väl inte ha

Very rough and rude

Arco
Throaty, rough
II, III

I, II

I, II

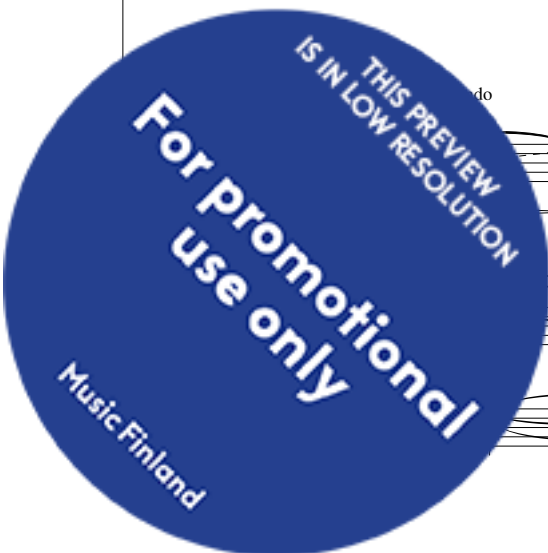
f

f

ff

Vc

Pno



Ominous, threatening

← ♩ = ♩ = 72 →

Andersson borde inte ha hoppat
säjer jag rent ut

187

Rec. (opt.)

Vc

Pno

Misty, mysterious
pp

Fateful
mp

Squealing

190

Rec. (opt.)

Vc

Pno

Squealing

Pizz. Sonorous, enigmatic
mf

Brutal
ff

Fateful
mp

Brutal
ff

Laconic, enigmatic, elegant, playful

← ♩ = ♩ = 108 →

Andersson kunde åtminstone

194

Rec. (opt.)

Vc

Pno

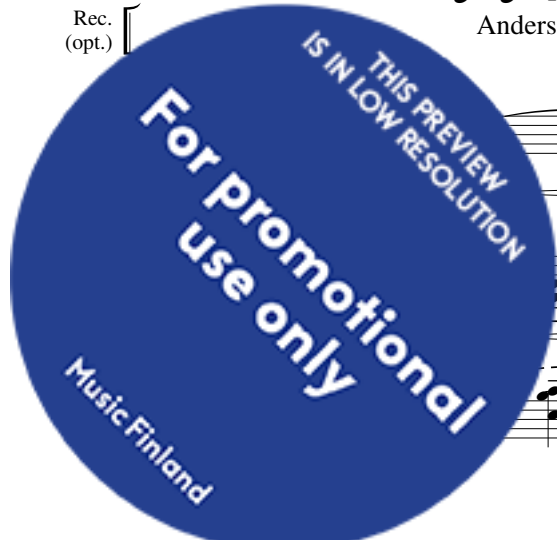
f

mf

f

mf

f



198

Rec. (opt.)

Vc

mf *p*

Pizz. Laconic, sonorous

mf *mp*

Pno

Very smooth, elegant and light

mp *pp*

On the str.
FN.
Laconic, enigmatic, elegant

mp *ced.*

200

Rec. (opt.)

ha stängt fönstret efter sig

Vc

Arco ord. *mp* S.P. *mf* Ord. *p* *Pizz. p*

Pno

pp *

Kbd. Dry *pp*

Close the keyboard lid

Helsinki, August 13, 2025
Lauri Kilpiö



IV Jag saknar din mun, din hud och dina händer

Calm, delicately expressive

♩ = 56

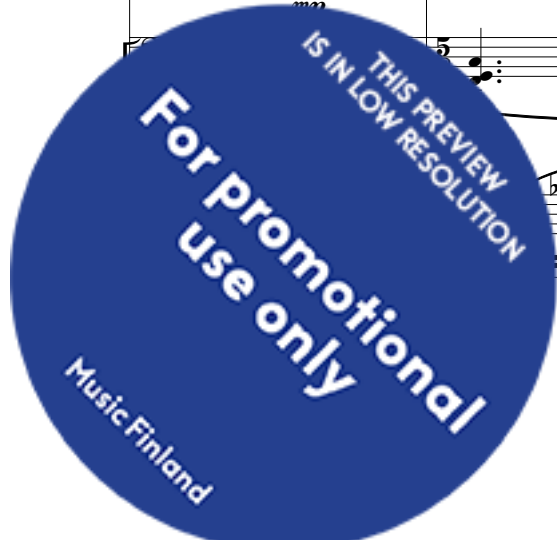
Lauri Kilpiö

Play with the bow (arco) against the soundboard

The musical score is arranged in three systems. The first system features a Cello (SB) and Piano. The Cello part begins with a *p* dynamic and includes the instruction "Play with the bow (arco) against the soundboard". The Piano part starts with a *pp* dynamic. The second system continues the Cello and Piano parts, with the Cello playing a melodic line and the Piano providing harmonic support. The third system features a Violin (Vc) and Piano (Pno). The Violin part begins with a *p* dynamic and includes the instruction "Lyrical, expressive". The Piano part continues with a *ppp* dynamic. The lyrics are in Swedish and are placed below the vocal lines.

Cello (SB) *p* *mp*
Piano *pp*
Violin (Vc) *p* *mp* *p* *mp* *p*
Piano (Pno) *ppp* *ppp*

Lyrics:
Jag saknar din mun din hud och dina händer
nar din mun och dina



10

Vc

Pno

hän - - - - - der

p

pp

ppp

8va - - - - -
Very distant

13

Vc

Pno

So - len bör - - - - - jar gå ner - - - - - och bli

mf

p

pp

mf *mp* *mp*

16

Vc

Pno

lång - - - - - samt mind - - - - - re

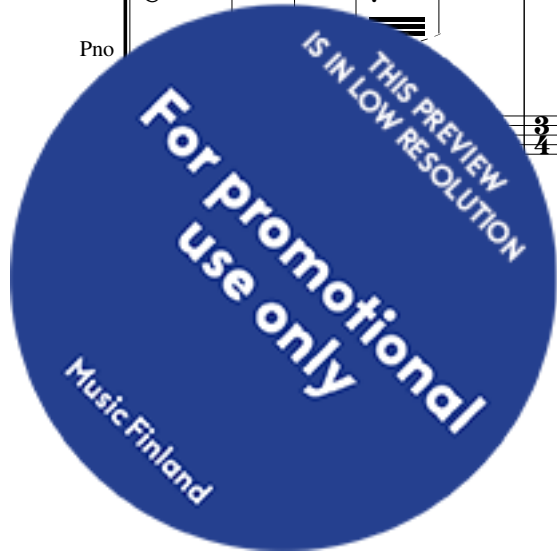
mf

p

pp

ppp

8va - - - - -
Very distant



IV Jag saknar din mun, din hud och dina händer

Vc *mp* *mf* *mp* *mf* *mp* *mp*

19 Nu fal - ler flu - gor, fjä - ri - lar och

Pno *p* *pp* *p*

Vc *mf* *mp* *p*

22 fåg - lar till mar - ken

Pno *pp* *p*

Vc *Vivid mp* *mf*

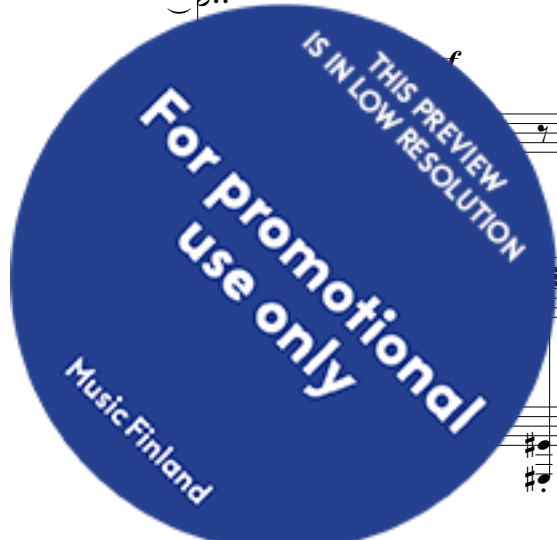
24 *8va* *Very distant ppp* Vi vand - rar skrat - tand - de

Pno *p* *Vibrant 6* *6* *mp*

Vc *f* *Dreamy mp* *p*

mot - ran - den

Pno *p* *Hazy, dreamy* *p*



40

Vc

Pno

mp

mot grä - - - - set

p *mf*

42

Vc

Pno

Very intensive and expressive

f *f* *f*

Kom - - - - snart in - nan jag - - -

f *mf* *mp*

46

Vc

Pno

mf *mp* *mp* *p*

mås - te ta - - - - bå - ten ö - - - - ver

p *pp* *ppp*

ppp

Mysterious, dreamy

Very smooth and hazy

Chanting, intensive, to the fore

mf

p

mf

p

Jag kån - - - - ner

mp *p*

mp *p*

mp *p*

mp *p*

mp *p*

mp *p*

mp *p*

mp *p*

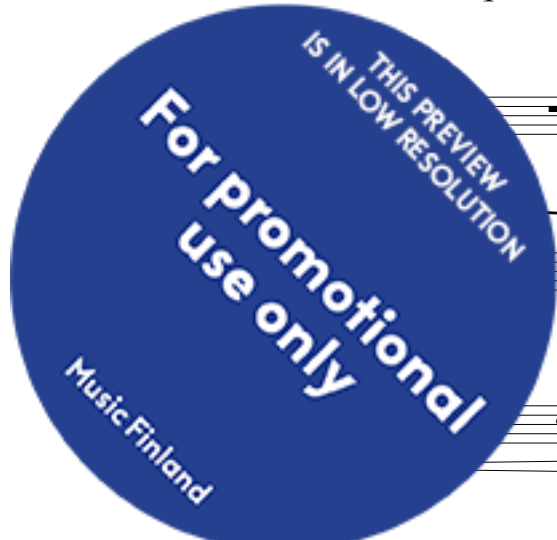
mp *p*

mp *p*

mp *p*

mp *p*

mp *p*



IV Jag saknar din mun, din hud och dina händer

52

Vc

Pno

hjär - tats nä - ve slå

54

Vc

Pno

mot lun - gans ig - lar

Chanting, to the fore

Hazily twinkling

pp

mf

p

pp

mp

p

pp

57

Vc

Pno

In - gen vet vart

Lyrical, vivid

ppp

pp

mp

Vivid

mp

pp

p

ppp *Very distant*

Vivid

60

Vc

Pno

och le - kar

mp

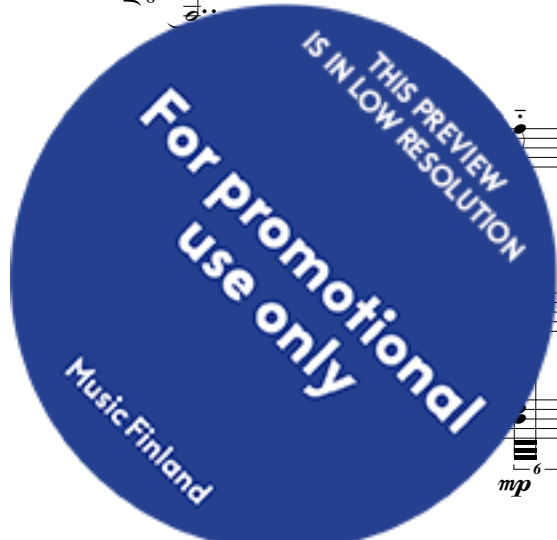
mf

p

Vivid

mp

p



Dreamy
mp *p*

64

Vc

le - - - der.

Pno

pp *p*

Very ethereal and magical

66

Vc

SB

Play with the bow (arco) against the soundboard

p *pp*

8^{va} Very distant ppp

Pno

p *pp*

8^{va} Very distant ppp

Very distant ppp

8^{va} ppp

68

Vc

SB

As before

p *pp* *p* *ppp*

8^{va} Very distant ppp

ant *Hardly perceptible*

ppp *pppp*

