

Edvin Kallstenius

3 Stråksatser 3 String Movements

ur / from

Opp. 1 & 2

ca. 13 min.

SCORE

Available exclusively from the International Music Score
Library Project (IMSLP) / Petrucci Music Library.

I. Scherzo I (ur op. 1)	3
II. Stillsamt mellanspel (Kör med mellanspel bakom scenen) (ur. op. 1)	7
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3 Stråksatser

Opp. 1 & 2

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I. Scherzo I (ur Op. 1)

Allegro giocoso

Violino I: *mp*, *sf*, *f*, *mp*

Violino II: *mp*, *sf*, *f*, *mp*

Viola: *mp* < *sf* > *mp*, *sf*, *mp*, *f*, *mp*, *sf* >

Violoncello: *mp* < *sf* > *mp*, *sf*, *mp*, *f*, *mp*, *sf* >

Contrabbasso: *mp*, *p*, *pizz.*, *arco*, *mp* < *f*



① poco accel. e cresc.

Tempo I

Violino I: *f* >

Violino II: *f*

Viola: *mp*, *pizz.*, *arco*, *pizz.*, *arco*, *f*

Violoncello: *mp*, *pizz.*, *arco*, *pizz.*, *arco*, *f*

Contrabbasso: *mp*, *pizz.*, *pp*, *p*, *pp*

A tempo poco vivo

Tempo I

2

[illegible][illegible]

accel. e cresc.

[illegible]

[illegible]

113 **energico** **D.C. al Fine**

mf f f mp

mf f f mp

mf f

mf f

II. Stillsamt mellanspel (ur Op. 1)

Adagio molto **espressivo** (8)

Violino I *ppp* *mp* *p > ppp*

Violino II *ppp* *mp* *p > ppp*

Viola *ppp* *mp* *p > ppp*

Violoncello *ppp* *mp* *p > ppp*

Contrabbasso *ppp* *ppp*

11 *div.* *mp espressivo* *unis.* *espressivo*

mf *mp* *p > ppp* *mf*

espr. *f* *mp* *p > ppp* *mf*

mp *p ppp* *mf*

ppp *ppp*



52 *unis.* *espressivo* *rit.*

p ppp mp p pp

pp

III. Scherzo II (ur Op. 2)

Allegro scherzando

Violino I *f sf mp ff p*

Violino II *f sf p ff p*

Viola *f < sf p ff p*

Violoncello *f < sf p ff mp*

Contrabbasso *f < sf p ff mp*

6 12

pizz. arco f mp p mf ff

f mp p mf ff

f arco p espr. ff

f mp p mf ff

f mp p mf ff

13

mp
p
mp
p
mp
mf
ff
pp sub.
pp sub.
pp sub.
pp sub.
p
f

20

mf *p*
mf *p*
mf *p*
mf *p*
poco espr.
p

27

p
mf
p
p
p
espressivo
(prinzipale)
f
ff
ff
ff
mp
f

34 14

Measures 34-40. Dynamics: *sff*, *p*, *mf*, *ff*, *f*. Markings: *pizz.*

41

Measures 41-47. Dynamics: *sf*, *mp*, *p*, *f*. Markings: *arco*

48 15

Measures 48-54. Dynamics: *ff*, *pp sub.*, *mf*, *p*. Markings: *sub.*



69

Treble 1: *f*, *pp*, *pp*, *pp*, *p*
 Treble 2: *f*, *pp*, *pp*, *pp*, *p*
 Bass 1: *f*, *pp*, *pp*, *pp*, *p*
 Bass 2: *pp*, *pp*, *pp*, *pp*, *p*

Musical score for measures 109-116. The score consists of five staves. Measure numbers 109 through 116 are indicated above the first staff. Dynamics include *mp*, *mf*, *ff*, *p*, *f*, *sforzando* (*sf*), and *tenerissimo* (*ten.*). A crescendo hairpin appears at the end of measure 116.

117

1. 2.

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

17

Tempo I

125

pp p mp mf f sf p

mp mf f sf p

mp mp mp sf

pp mp sf p

mp sf

133

ff p f

ff p f

ff p pizz. arco

ff p pizz. arco

p ff mp f

18

139

mp p mp

mp p mp

mp p mp

mp p mp mf

mp mf

19

146

ff *pp* *mf* *p*

ff *pp* *mf* *p*

ff *pp* *mf* *p*

ff *pp* *mf* *p*

f

153

poco espr. *p* *mf* *p* *p* *p*

p *mf* *mp* *mp*

p *mp*

20

160

cresc. *f* *pp* *pp* *pp* *pp*

cresc. *f* *pp* *pp* *pp* *pp*

cresc. *f* *pp* *pp* *pp* *pp*

pizz. *ff* *pp* *pp* *pp* *pp*

cresc. *f* *pp* *pp* *pp* *pp*

pizz. *ff* *pp* *pp* *pp* *pp*

cresc. *f* *pp* *pp* *pp* *pp*

f *pp* *pp* *pp* *pp* *pp*

175

pp *mf* *mp* *ff*

p *ff* *p* *ff* *pizz.* *mf* *pizz.* *f* *ff* *arco*

CODA
Tempo del Trio

181

espressivo

p

pp

espressivo

ppp

pp

espr.

p

pp

mp

mf

pizz.

arco

p

mp

pp

ppp

mp

mf

pizz.

arco

mf

p

mp

pp

ppp

187

div.

mp *pp*

espr.

pp *pp < mp* *pp*



poco a poco Tempo I

poco a poco energico in tempo

194

unis.

mp *f* *mf* *sf*

mp *f* *mf* *sf*

mp *f* *mf* *sf*

mp *f* *mf* *sf*

mp *f* *mf* *sf*

pizz. pizz. pizz. pizz.

Editorial Notes

Notes provided below summarize the list of changes made when preparing this edition. They follow the format of measure number, instrument/section, and the change along with any relevant commentary.

General Notes

Converted format of crescendi in cases where it made sense.

Eliminated redundant dynamics.

Simplified dynamics where possible to reduce implied or transitional dynamic changes.

Modernized some slurs with respect to attach and detach points.

First Movement

17, violin 1: added staccato to C-natural to complement character and match violin 2.

18, violin 1: split out into second voice to continue divisi.

19, violin 1: added staccato to F-sharp to complement character and match violin 2.

20, violin 1: removed divisi indicator since bar 18 continues it throughout.

29, cello: removed mp dynamic between hairpins for space reasons.

45, violin 2: added staccato over eighth matching violin 1.

51, violin 2: added staccato over eighth matching violin 1.

56, violin 1: added unison indicator.

57, violin 2: added staccato.

63, all: removed unnecessary clefs before trio.

72, viola: added staccato.

75, cello: added staccato.

90, bass: added staccato.

120, viola, cello: added staccato.

Second Movement

16, violin1: added unison indicator.

47, cello: removed errant pianissimo as it was not preceded by a decrescendo nor subito nor did it appear to fit in context.

Third Movement

pickup, violin 1: added staccato over last eighth.

1, violin 2: added accent and staccato over first eighth.
1, viola: added staccato and crescendo to subito forte over first eighth.
2, viola: added staccati over eighths.
6, viola, cello: added staccato over first eighth.
7, all: normalized all with accent over downbeat eighth similar to repetition at bar 41.
7, cello, bass: added staccato over last two eighths.
8, violin 1: added staccato over dotted eighth.
9–10, viola: added staccato over eighths matching violins.
13–14, violin 2, viola: added staccato over dotted eighths matching cello with imitation in violin 1.
18, all: interpreted caesura present in violin 1 as a slight separation and converted to a breath mark distributed to all instruments.
37, viola: ended slur on A-flat as opposed to downbeat of 38, consistent with violin 2 and prior statement at 3.
38, viola: added staccato over dotted eighth.
42, cello: added staccato over eighths.
53, violins, viola: added staccato over last eighth.
54, viola: added staccato over dotted eighth.
64, viola: added staccato over eighth.
84, violin 2, viola: added ties into the bar implied by the measure before the first ending, making consistent with violin 1.
103, violin 1: added rest in second voice similar to occurrence at the earlier Trio.
120, violins: added ties into the bar implied by the measure before the first ending, making consistent with viola.
120, cello: added incoming slur as implied by measure before first ending.
136, viola: added staccato over second eighth.
137, viola, cello: added staccato over first eighth.
142, violin 1: added staccato over third eighth.
160, cello, bass: replaced hairpin crescendi with "cresc." for simplicity.
162, violin 1 & 2, viola: replaced hairpin crescendi with "cresc." for simplicity.
167, viola, cello: added staccato to first three notes matching violins.
195, violin 1: added unison indicator.