

Oskar Österling

Song to the Western Wind

For Flute and Clarinet

(2024)

Playing Score

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from the composer:

"*Song to the Western Wind*" is based on a poem by Swedish poet and composer Dan Andersson, entitled "*Sång till Västanvinden*". In the poem, Andersson describes the path of the west wind around Luossa and Lotalam. It is imbued with the same nostalgic and dark undertones that permeate most of Andersson's output: "*Then you shall pray for me when I pass in silence into the land that neither sun or nights can reach...*" he says to the wind, in the last verse.

For this piece, I have attempted to use the different sounds and feelings of wind, and to really exploit the woodwinds to tell or augment Andersson's story. The clarinet solo near the end is a folk-like tune which is written to the text of the poem, paying homage to the style of Andersson's own compositions, which I grew up with.

Oskar Österling, 2024

performance instructions:

boxed notation should be played freely and unsynchronized

breathy tone is employed at times in this piece and will be notated with a diamond notehead over the affected note, (not to be confused with a harmonic). The exact manner of how this is produced is left to the player, so long as the effect is a breathy, airy sound with the note still present and audible.

air sounds are used for both instruments, and simply indicate blowing air through the body of the instrument without producing a note. I have written in "fff" as a mouth shape but this is not mandatory, just a suggestion.

DURATION CA 5"

first performance: *Hanna Wozniak (flute), Clare Henley (clarinet), King Charles Court, 22/1-24*

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Song to the Western Wind

Oskar Österling
(*2004)

Loosely, whispering ♩ = 60

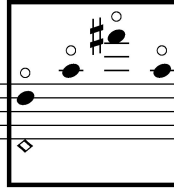
breathy tone

The score is written for Flute (Fl.) and B♭ Clarinet (B♭ Cl.). It begins in 4/4 time with a tempo of 60 beats per minute. The key signature has one flat (B♭). The first system (measures 1-4) features a flute part with a 'breathy tone' instruction and dynamics of *p* and *pp*. It includes triplet markings and a crescendo hairpin. The second system (measures 5-7) continues the flute part with triplet markings. The third system (measures 8-10) shows both instruments; the flute has a long melodic line with a triplet, and the clarinet has a triplet accompaniment. The fourth system (measures 11-12) continues the interaction between the two instruments. The fifth system (measures 13) shows the flute playing a melodic line while the clarinet provides accompaniment. The score includes various musical notations such as slurs, accents, and dynamic markings.

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Senza Misura

overtone ad-lib over fundamental,
breathe when necessary



16

Fl.

B♭ Cl.

21

Fl.

B♭ Cl.

23

Fl.

B♭ Cl.

cresc. to growl

f

Loosely, whispering ♩ = 60

26

Fl.

B♭ Cl.

p

30

Fl.

B \flat Cl.

air sounds through instrument

pp

Cadenza, ad lib.

32

Fl.

35

Fl.

38

Fl.

39

Fl.

B \flat Cl.

Tempo primo

p

42

Fl.

B \flat Cl.

G.P

G.P

Freely, as if improvising

45

B \flat Cl.

pp Lonely, with a singing quality

50

B \flat Cl.

air sounds through instrument

continue ad.lib

54

Fl.

"fff..." *

pp

B \flat Cl.

58

Fl.

pp

B \flat Cl.

62

Fl.

B \flat Cl.

p ³ *pp* ³

Loosely, whispering ♩ = 60

breathy tone

66

Fl.

p *pp* *ppp*

B \flat Cl.

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*see preface