



LYON & HEALY PUBLICATIONS

NOTICE

Purchasers of the musical file are entitled to use it for their personal enjoyment and musical fulfillment. However, any duplication, adaptations, arranging and/or transmission of this copyrighted music requires the written consent of the copyright owner(s) and of LYON & HEALY HARPS, INC. Unauthorized uses are infringements of the copyright laws of the United States and other countries and may subject the user to civil and/or criminal penalties.

About the Composer

Jazz vocalist, harpist and composer **Anna Jalkéus** has already distinguished herself as one of the most unique voices of the up-and-coming generation of musicians. She has performed in many places around the world such as Hong Kong (2017), China (2012, 2013), a number of European venues including the Stockholm Concert Hall, Stockholm Jazz Festival (2013) and the Olympic arena Haakons Hall in Lillehammer, Norway, as well as several notable US venues such as the Blue Room, Kansas City, and the Guggenheim Museum, NYC. Anna made her international debut at age 12, representing Sweden in the 2004 Junior Eurovision Song Contest, which was broadcasted in 20 European countries and viewed by 100 million people. Her musicianship has been described as “genuine and profound” by the Monica Zetterlund foundation (2015).

Anna has been the recipient of numerous prestigious national awards, such as a Downbeat Award for Outstanding Performance with her band **Anna Jalkéus Group** in 2017, the Swedish Monica Zetterlund and Ted Gärdestad awards (2015 and 2013), and a composition scholarship from STIM (Sweden’s equivalent of ASCAP) in 2011. She was presented as a Young Composer Showcase winner at the 2017 Jazz Education Network Conference with her composition "Above". Anna has also received a Swedish Gold Record for the CD from the Swedish national final of Junior Eurovision Song Contest in 2004.

Since 2014, she is living in the Dallas/Ft. Worth area, TX, performing as a band leader with her own contemporary jazz group as well as appearing as side(wo)man with other projects such as the free improv group Ptyx Trio and Emilio Mesa’s band Constructed Reality. She is a sought-after collaborator, both as a vocalist and harpist, and specializes in contemporary jazz orchestra and jazz/fusion singing and playing. She was a

member of the UNT Jazz Singers and the UNT HarpBeats, and with the former, she won a Downbeat Award in 2016. In March 2017, “The Rise of Estrogenia” was premiered: a concerto in three movements composed by Anna for jazz voice and harp, symphony orchestra and jazz combo – her largest work yet. In June 2017, Anna Jalkéus Group went into the studio to record their debut album "Estrogenia", which will be released in 2018.

Born in 1992 in Stockholm, Sweden, Anna grew up touring worldwide with Swedish a cappella phenomenon The Real Group, seeing as both of her parents were original members. She holds a bachelor’s degree in Jazz Performance from the Royal College of Music in Stockholm and a Graduate Artist Certificate from the University of North Texas (UNT), where she studied jazz voice and harp with Rosana Eckert, Dr. Jaymee Haefner, and Jennifer Barnes. Right after graduating from UNT in 2017, Anna was hired as Adjunct Professor, and she is currently teaching jazz voice lessons and ensemble.

When she is not performing, composing or teaching, Anna enjoys horseback riding and playing the theremin.

FOREWORD

This piece was inspired by the deep Swedish forests, where I have spent a vast amount of time playing, moving, and contemplating. The soothing, mysterious atmosphere in there always awes me and seems to heighten my emotions. The main melody of the piece came to me while I was running through the woods, heartbroken, trying to work out my emotions. I had to stop for a moment to listen. Was what I heard really only inside my head? Swedish folklore is packed with mythological creatures, many of whom are said to live in the forests. To me, the flowing melodies and glasslike textures of this piece evoke feelings of longing and anticipation. It might also be what it sounds like when Elves are dancing nearby.

The Woods

Anna Jalkéus (2014)

A

Dancing

$\text{♩} = 64$

8va

Harp 2 *ppp*

Harp 3 *p*

Harp 4 *p*

B

8va

Harp 1 *p*

Harp 2 *pp*

Harp 3 *p*

Harp 4 *p*

Harp 1 *mp*

Harp 2 *p*

Harp 3 *p*

Harp 4 *p*

Hp. 1 *mf* *mp* *cresc.* *f*

Hp. 2 *mf* *mp* *cresc.* *f*

Hp. 3 *mp* *cresc.* *f*

Hp. 4 *mp* *cresc.* *f*

25

C

Hp. 1

Hp. 2 *ff*

Hp. 3 *mf*

Hp. 4 *mf*

33

Hp. 1 *subito p*

Hp. 2 *p*

Hp. 3 *p*

Hp. 4 *p*

41

6

♩. = 52