

Kvagmaa

for two string quartets tuned a quarter-tone apart

Jukka Tiensuu 2011

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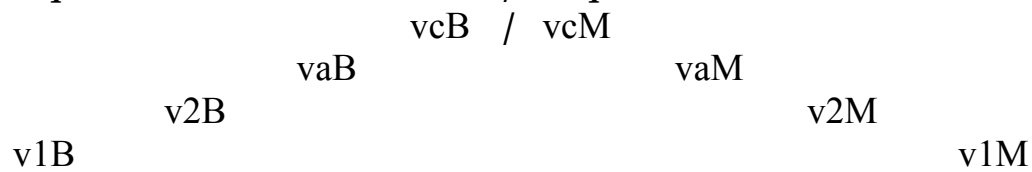
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Seating plan:

The seating should be spread out as much as convenient, but the cellists can be seated close to each other.

B quartet tuned to a'=430Hz / ***M quartet tuned to a'=442Hz***



(a u d i e n c e)

Performance note

The "B" (Baroque) quartet is tuned exactly a quarter-tone lower than the "M" (Modern) quartet. E.g. if the M quartet is tuned to a'=442 Hz, the B quartet should be tuned to a'= 430 Hz.

The repeat in bars 213-234 is optional.

Vibrato should be avoided throughout the piece..

Accidentals apply till the end of the bar. However, they are occasionally repeated to facilitate sight-reading.

Glissandi The glissandi should be played evenly. Note-stems in the middle of glissandi are for orientation only, they are not to be emphasized in any way.

— *tenuto*, play note to the full length (only, no accent is intended).

> o *al niente*, let the sound disappear completely.

♯ ♭ Quarter-tone sharp and flat, respectively.

↑ ↓ Play slightly (less than eight of tone) sharp or flat to finetune the (equally-tempered) pitch to the corresponding harmonically pure pitch (major third or minor seventh).

◇ Diamond-shape note heads indicate harmonics. Harmonics on open strings are written to be played at low positions for notational reasons, but can (and for sonority probably should) be played at high positions.

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♩ ~ 80 *Eccitante sempre*

1

v1B

v2B

vaB

vcB

v1M

v2M

vaM

vcM

piu mosso ad lib.

18

v1B

v2B

vaB

vcB

v1M

v2M

vaM

vcM

32

v1B

v2B

vaB

vcB

v1M

v2M

vaM

vcM

46

v1B

v2B

vaB

vcB

v1M

v2M

vaM

vcM

60

v1B

v2B

vaB

vcB

v1M

v2M

vaM

vcM

43 *mp* *f* *mp* *cantabile* *mp* *p* *pp* *pp* *pp*

8va

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

8va

57 *pp* *mp* *f* *mf* *ff* *mp* *pp* *pp* *mp*

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

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

arco

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

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

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

67 *P dolce sempre* *pp* *pp* *pp* *pp*

I

II *P dolce sempre* *pp* *pp* *pp* *pp*

I

72

p *mp* *pp*

pp *mp* *pp*

pp *mp* *pp*

pizz. *f*

p *mp* *pp*

pp *mp* *pp*

pp *mp* *pp*

pizz. *f*

75

~ 80-96

f *pp* *f* *pp* *f* *pp* *mf* *pp* *ff* *tr*

f *pp* *f* *pp* *f* *pp* *mf* *pp* *ff* *tr*

f *pp* *f* *pp* *f* *pp* *mf* *pp* *ff* *tr*

mf *pp* *ff* *tr*

mf *pp* *ff* *tr*

mf *pp* *ff* *tr*

mf *pp* *ff* *tr*

f *pp* *f* *pp* *f* *pp* *mf* *pp* *ff* *tr*

f *pp* *f* *pp* *f* *pp* *mf* *pp* *ff* *tr*

f *pp* *f* *pp* *f* *pp* *mf* *pp* *ff* *tr*

mf *pp* *ff* *tr*

mf *pp* *ff* *tr*

mf *pp* *ff* *tr*

mf *pp* *ff* *tr*

79

~ 72-80

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

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

pp *arco* *tr* *pp* *ff* *f* *ff* *p* *ff* *ff* *pp* *mp* *pp* *mp* *ff* *p* *ff* *ff*

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

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

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

pp *arco* *tr* *pp* *ff* *f* *ff* *p* *ff* *ff* *pp* *mp* *pp* *mp* *ff* *p* *ff* *ff*

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

119

mf (flautando) mp > ppp mp > ppp mp > ppp mp > ppp mp > ppp

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

mp mp > ppp mp > ppp mp > ppp mp > ppp mp > ppp

pp < mp > mp < ppp mp < ppp mp < ppp

mf (flautando) mp > ppp mp > ppp mp > ppp mp > ppp mp > ppp

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

mp mp > ppp mp > ppp mp > ppp mp > ppp mp > ppp

mp > ppp mp > ppp mp > ppp mp > ppp mp > ppp

II III mp < ppp mp < ppp mp < ppp

124 (all: ord.) ♩ = 160

mp > ppp mp > ppp ff > ff p ppp pp

mp > mp > ppp f > f p ppp

mp > ppp mp > ppp mp > mp > mf <

III p < mp mp > <

mp > ppp ff ff p ppp

mp > mp > f < f < p ppp

mp > ppp mf < mp <

III mp < ppp mp <

130

f p f mp ff mp ff

f mp f < ff f < ff

mf < f mp < ff ff

p

f f mp ff mp ff

f mf < ff mf < ff

mf mp ff ff

ff

mp < f mp < f p

80

Musical score for measures 139-143. The score is written for four systems, each with a grand staff (treble and bass clefs). The first system starts at measure 139. Dynamics include *f*, *ff*, *mp*, *pp*, *p*, and *ppp*. Trills (*tr*) are present in the first two systems. The tempo is marked ~ 80 . The piece concludes with a *8va* marking.

144

~144

~72

accel. molto

Musical score for measures 144-150. The score is written for four systems, each with a grand staff. Measure 144 is marked with a *8va* and *mp* dynamic. Measure 145 features a *5* fingering. Measure 146 has a *5* fingering and a *pp* dynamic. Measure 147 is marked with a *5* fingering and a *pp* dynamic. Measure 148 has a *5* fingering and a *pp* dynamic. Measure 149 has a *5* fingering and a *pp* dynamic. Measure 150 is marked with a *5* fingering and a *pp* dynamic. The tempo is marked ~ 144 and ~ 72 . The piece concludes with an *accel. molto* marking.

151

~144

Musical score for measures 151-155. The score is written for four systems, each with a grand staff. Measure 151 has a *mp* dynamic. Measure 152 has a *mf* dynamic. Measure 153 has a *f* dynamic and a *6* fingering. Measure 154 has a *f* dynamic and a *6* fingering. Measure 155 has a *f* dynamic and a *6* fingering. The tempo is marked ~ 144 . The piece concludes with a *3* fingering.

~72-80

Musical score for measures 154-158. The score is arranged in two systems, each with four staves. The first system (measures 154-157) features a complex rhythmic pattern with frequent accents and dynamic markings such as *f*, *p*, *mp*, and *f*. The second system (measures 158) continues this pattern, including triplet markings (3) and sextuplet markings (6, 9). The dynamics range from *p* to *ff*.

Musical score for measures 159-163. This section consists of two systems, each with four staves. The music is characterized by a steady, rhythmic flow with dynamic markings primarily at *ff* and *mf*. The notation includes various note values and rests, creating a consistent melodic and harmonic texture.

Musical score for measures 164-168. This section consists of two systems, each with four staves. The music features a more complex rhythmic structure with dynamic markings including *f* and *p*. The notation includes many slurs and accents, indicating a more expressive and technically demanding passage.

172

ff *p* *pp*

mf *ff* *p* *pp*

188

mp *f* *mp* *p* *pp* *p. a p. cresc.*

mp *f* *p* *pp* *p. a p. cresc.*

197

pp *p. a p. cresc.* *mp* *p* *f* *mp*

pp *p. a p. cresc.* *mp* *p* *f* *mp*

203

mp

trb

p f

p f

p 3 3 f 3

p f

mp

trb

p f

p f

p 3 3 f 3

p f

207tr

p

p

p 3 3 3 f

p f

f

f

tr

p

p

p 3 3 3 f

p f

f

f

trb

p ff

p ff

p ff

p ff

211trb

p ff

pp ff P

f

mp molto sul pont.

f

p ff

pp ff P

f

mp molto sul pont.

f

p ff

pp ff P

f

mp molto sul pont.

f

p ff

pp ff P

f

mp molto sul pont.

f

tr

pp ff

pp f

mp molto sul pont.

mp molto sul pont.

f

pp ff

pp f

mp molto sul pont.

mp molto sul pont.

f

pp ff

pp f

mp molto sul pont.

mp molto sul pont.

f

pp ff

pp f

mp molto sul pont.

mp molto sul pont.

f

216

Two systems of musical notation, each with four staves (treble, alto, bass, and a lower bass staff). The first system starts at measure 216. Dynamics include *p*, *f*, and *ord.*. The second system starts at measure 219. Dynamics include *p*, *f*, and *trb*. The notation features complex rhythmic patterns with many accents and slurs.

220^{tr}

Two systems of musical notation, each with four staves. The first system starts at measure 220. Dynamics include *p* and *f*. The second system starts at measure 224. Dynamics include *p* and *f*. The notation includes triplets and various rhythmic figures.

225

Two systems of musical notation, each with four staves. The first system starts at measure 225. Dynamics include *p*, *f*, and *trb*. The second system starts at measure 229. Dynamics include *p*, *f*, *tr*, and *pp*. The notation includes triplets and various rhythmic figures.

