

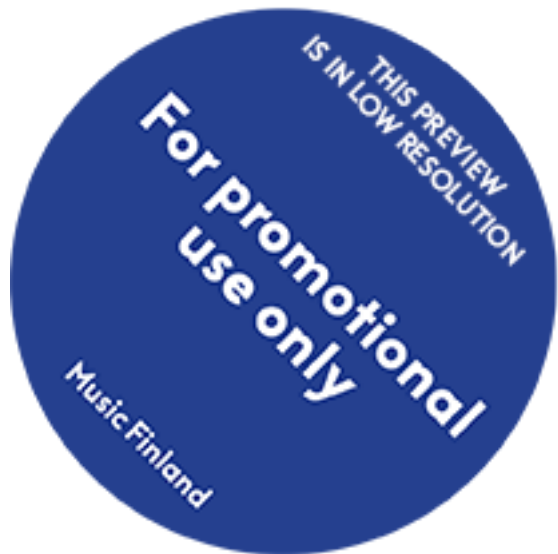
Sami Klemola

Jo-Jo

for string trio

2002

Music Finland



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floor



J o - J o

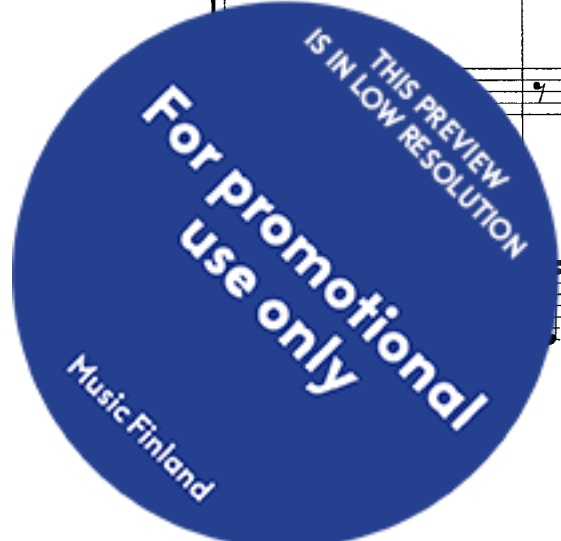
for string trio

molto ritmico

$\text{♩} = 100$

Sami Klemola 2002

The musical score is arranged in two systems. The first system includes staves for Violin, Viola, and Cello. The Violin part starts with a *ff* dynamic and features a melodic line with slurs and accents. The Viola and Cello parts provide harmonic support with chords and rhythmic patterns, both marked with a *f* dynamic. The second system continues the Violin part, marked with a *f* dynamic, and includes staves for Viola and Cello, both marked with a *mf* dynamic. The Violin part in the second system includes a measure starting with a '6' above the staff, indicating a sixteenth note. The score is written in 7/16 time and the key signature has one sharp (F#).



12

Vln.

Vla.

Vc.

mf

mp

mp

18

Vln.

mp

p

p

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8^{va}

24

Vln.

Vla.

Vc.

p

(start moving gradually to sul ponticello)

pp

(start moving gradually to sul ponticello)

pp

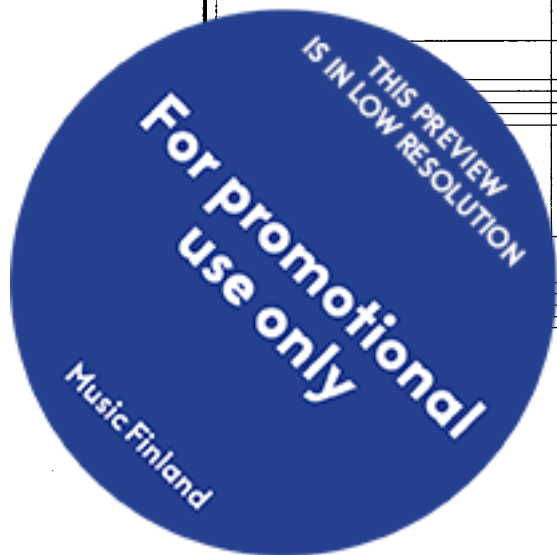
8^{va}

30

Vln.

(s.p.)

(s.p.)



8^{va}

Vln. *pp*

Vla. *pp*

Vc. *ppp*

start improvising with high glissandos; with different speeds of gliss, dynamics *pp - mf*, without feeling of frequent pulse!

start improvising with high flageolets and glissandos; with different speeds of gliss, dynamics *pp - mf*, without feeling of frequent pulse!

(move gradually on the bridge) *rallentando* (on the bridge)

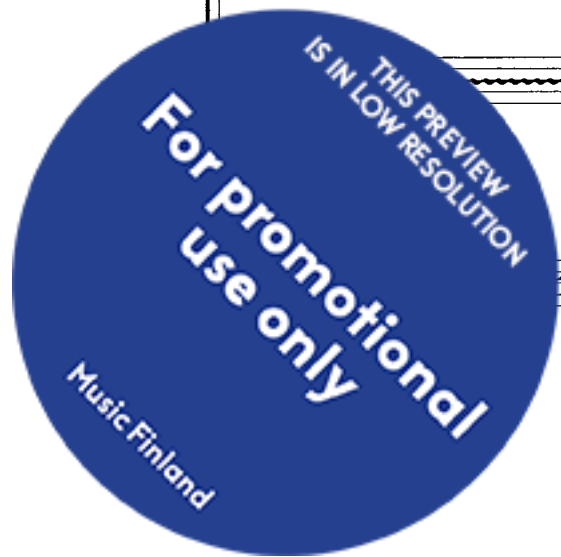
ca 15"

Vln.

p

a tempo, norm.

pp (sim.)



50

Vln. *p*

Vla. *mp*

Vc. *mp* *detache* (sim.)

56

Vln. *mf*

Vla. *mf*

Vc. *mf*

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62

Vln.

Vla.

Vc.

(sim.)

68

Vln.

f

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74

Vln.

Vla.

Vc.

ff

ff

ff

7-10"

80

Vln.

improvise with scratch tones behind the bridge on every string,
use also double and triple stops, maximum bow pressure
dynamics *f - ff*

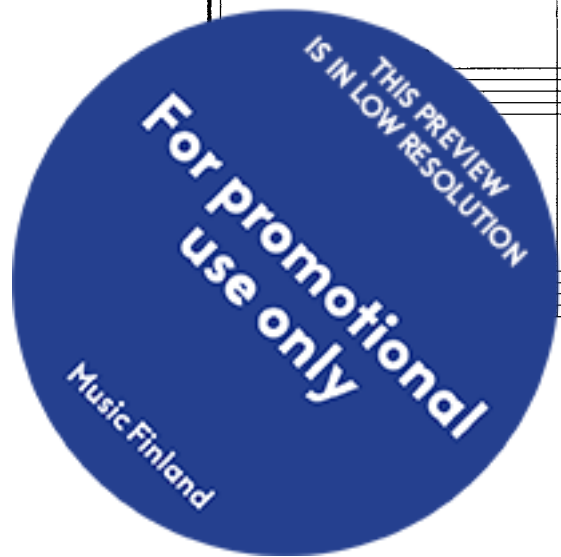
(attacca)

improvise with scratch tones behind the bridge on every string,
use also double and triple stops, maximum bow pressure
dynamics *f - ff*

(attacca)

improvise with scratch tones behind the bridge on every string,
use also double and triple stops, maximum bow pressure
dynamics *f - ff*

(attacca)



aggressively!

86 *detache*

Vln. *ff*

Vla. *ff*

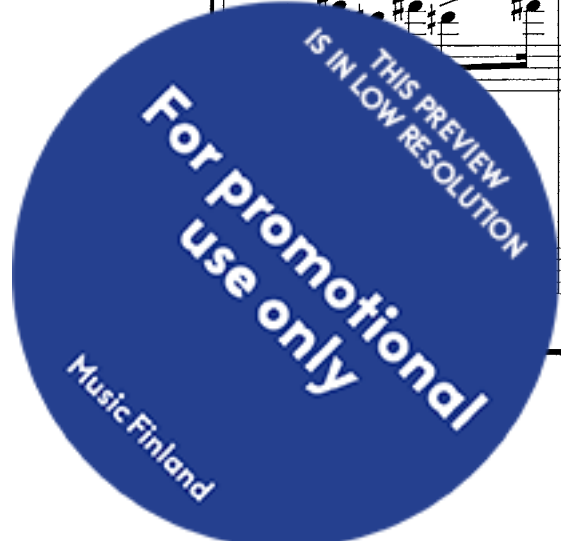
Vc. *ff*

diminuendo gradually from *f* to *p* !
in measures 95 - 150

87a

92

Vln. *f*



8va

98

Vln.

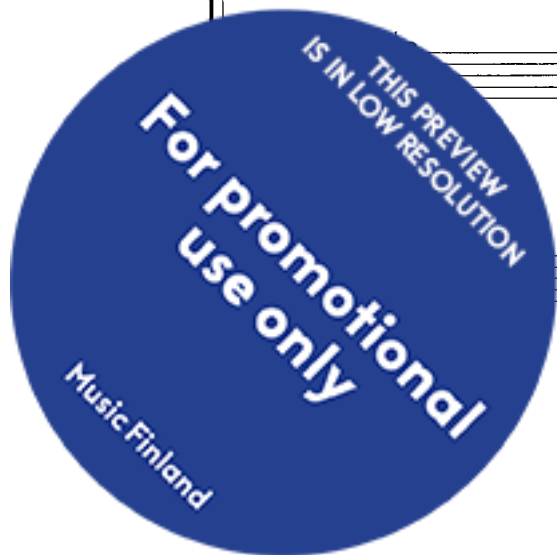
Vla.

Vc.

8va

104

Vln.



8va

Vln. 110

Vln.

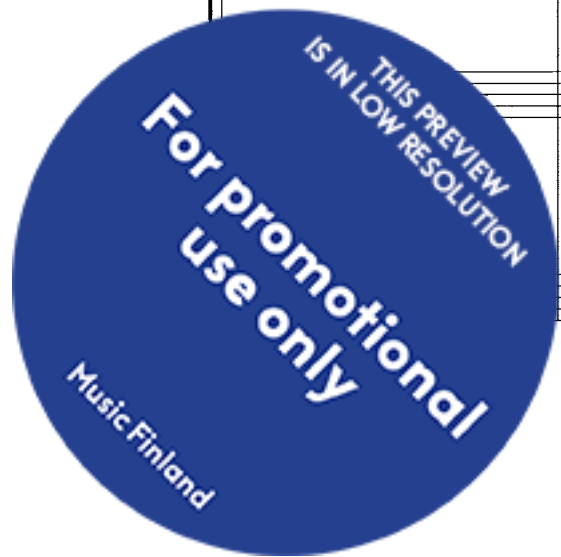
Vc.

8va

Vln. 116

Vln.

Vc.



8^{va}

122

Vln.

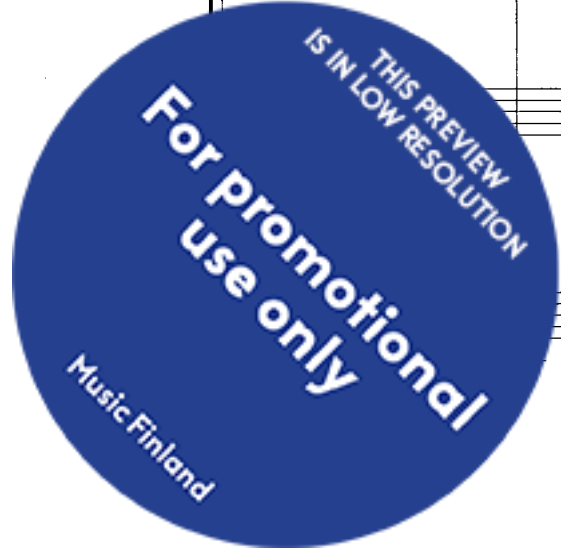
Vla.

Vc.

8^{va}

128

Vln.



8^{va}

Vln. 135

Vln.

Vla.

Vc.

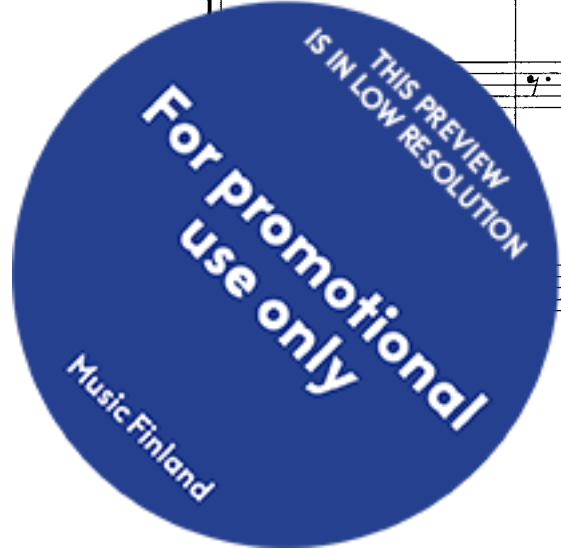
8^{va}

Vln. 143

Vln.

Vla.

Vc.



8^{va}

150

Vln.

Vla.

Vc.

f

ff

p

f

ff

f

detache

156

Vln.

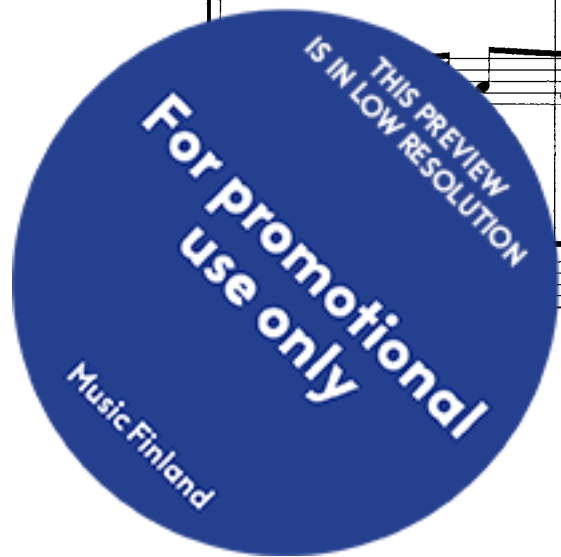
ff

detache

f

ff

ff



162

Vln.

Vla.

Vc.

168

Vln.

ppp

fff

fff

fff

improvise with glissandos in extreme high register

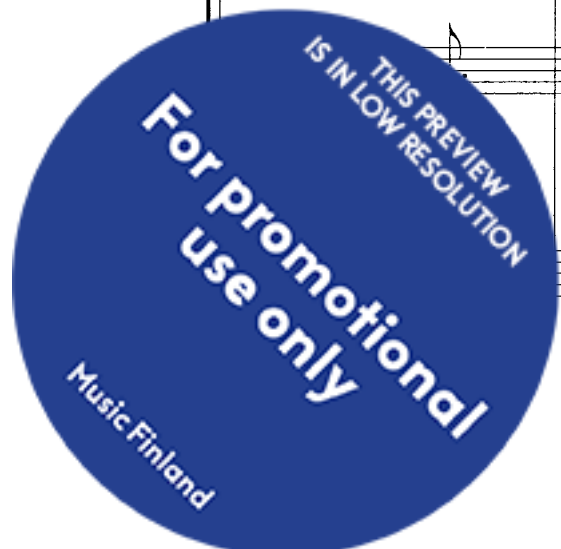
improvise with scratch tones behind the bridge with maximum bow pressure

improvise with scratch tones behind the bridge with maximum bow pressure

5-7"

2-4"

G.P.



8^{va}-----

174

Vln. *ff*

Vla. *ff*

Vc. *ff*

5"

slow gliss.

5"

slow gliss.

5"

10-15"

play behind the bridge on given string with light bow pressure

ppp

pp

ppp

ppp

