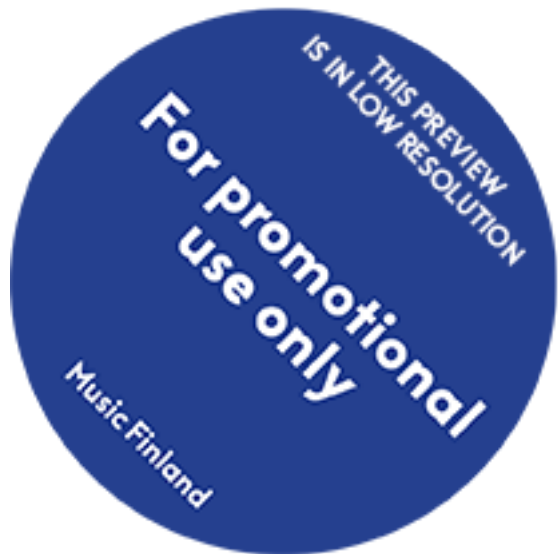


Timo Laiho

# Aeon

for string quartet

1998 - 1999

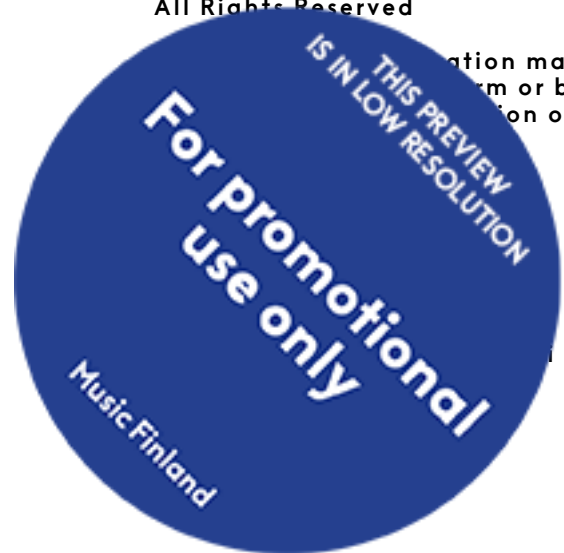


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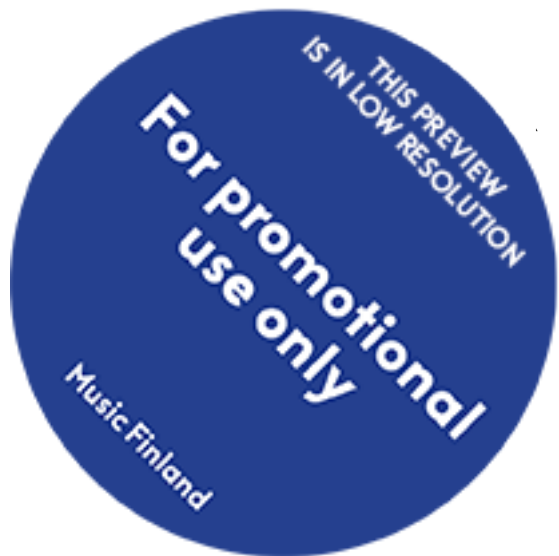


*... to Helena*

***Aeon (1998-99)***  
*for string quartet*

Notes: ♯ means quartertone up; ♭ means quartertone down.

Duration ca. 12-13'



# Aeon (1998-99)

for string quartet

Timo Laiho (1957)

Tempo markings:  $\text{♩} = 96$  and  $\text{♩} = 112$ . Performance instructions include *pizz.*, *arco*, *rit.*, *mf*, *p*, *sf*, *ff*, and *sempre*.

Violin I: *pizz.* *sf* *mf* *p* *mf* *rit.*

Violin II: *pizz.* *mf* *arco* *mf*

Viola: *mf*

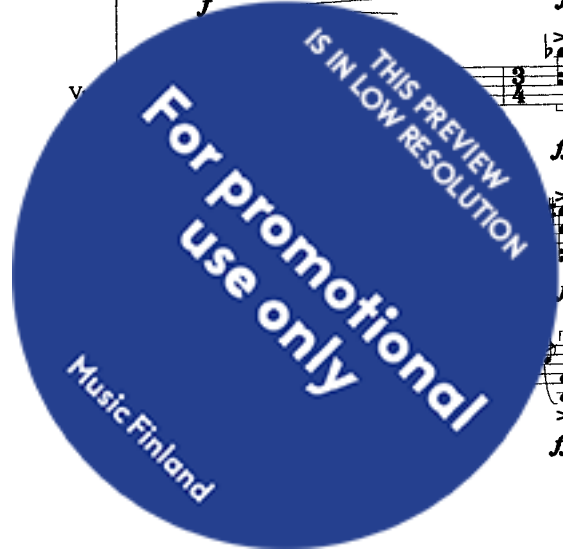
Cello: *pizz.* *mf* *arco* *mf*

Vn. I: *f* *5:3* *ff* *sempre*

Vn. II: *ff* *sempre*

Vla.: *ff* *sempre*

Vcllo.: *ff* *sempre*



9

Vn. I *ff* *f* *mf* *p* arco

Vn. II *p* *f* *mf* *mf* *pizz.*

Va. *f* *mf* *3*

Vc. *f* *mf*

$\text{♩} = 72$

13

Vn. I *mf* *mf* *pp* *mf*

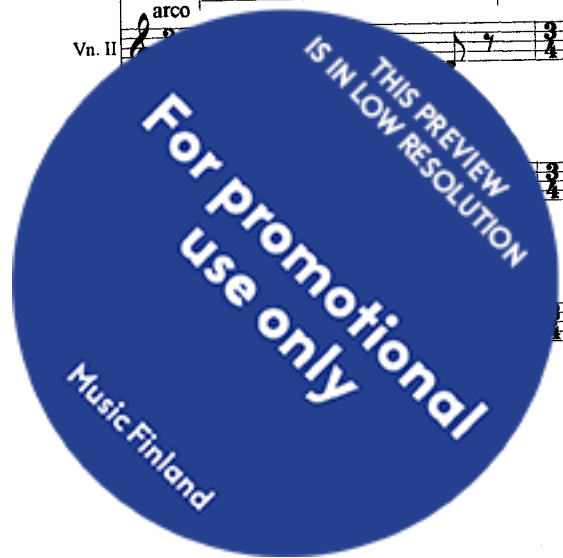
Vn. II *arco* *mf* *mf* *mf* *mf* *mf* *mf*

Va. *mf* *mf* *mf* *mf* *mf* *mf*

Vc. *mf* *mf* *mf* *mf* *mf* *mf*

*meno mosso* ( $\text{♩} = 45$ ) *short!*  $\text{♩} = 60$

C A B



Vn. I 17 *p* *mp* *mf* *ff*

Vn. II *mp* *mf* *f* *pp* solo!

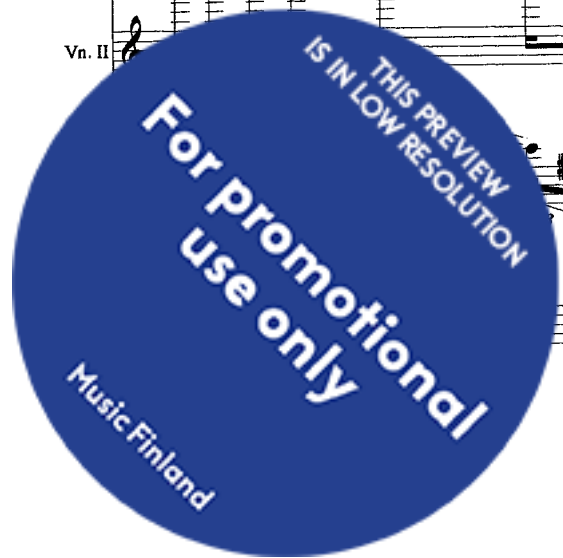
Va. *p* *mp* *mf* *f*

Vc. *p* *mp* *mf* *ff*

Vn. I 21 *mf* *pizz.* *f* *arco* *mp* *f*

Vn. II *mf* *poco* *f* *p* *f*

*pizz.* *arco* *f* *f*

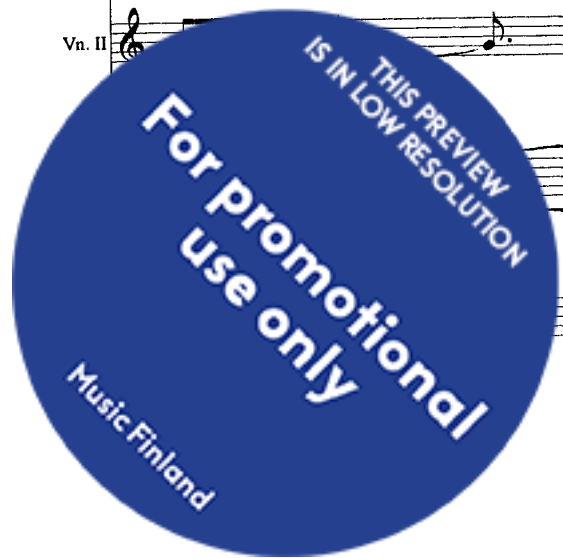


25

Musical score for measures 25-28, featuring Vn. I, Vn. II, Va., and Vc. parts. The score includes dynamic markings such as *mf* and *f*, and technical instructions like *solo!*. It features complex rhythmic patterns, including triplets and sixteenth-note runs, with various articulations and phrasing marks.

29

Musical score for measures 29-32, featuring Vn. I and Vn. II parts. The score includes dynamic markings such as *f* and *mf*, and technical instructions like *solo!*. It features complex rhythmic patterns, including triplets and sixteenth-note runs, with various articulations and phrasing marks.



33

Vn. I pizz. *f* *ff* arco *p* *f*

Vn. II pizz. *f* *ff* *mf*

Va. *breit!* *mp* *ff* 5

Vc. *p* 3 3 *f*

37

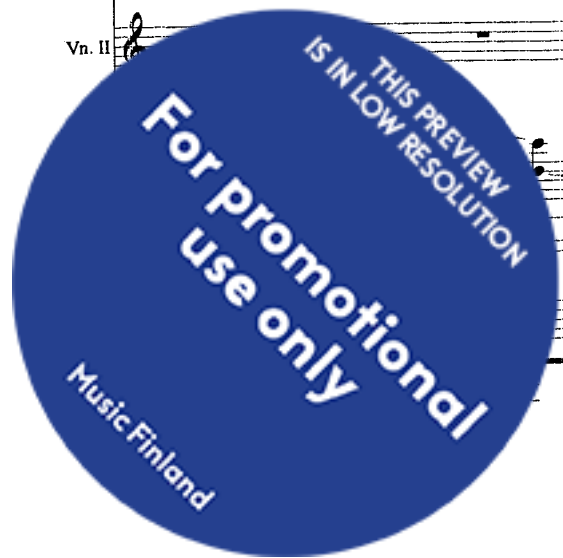
Vn. I *mf* *pp* *pizz.* *f*

Vn. II *f* *pizz.* *f* *f*

Va. *pp* 3 *f* *pizz.* *f*

Vc. *f* *sempre* 3 *mf* *poco* *mf* 5

$\text{♩} = 56$

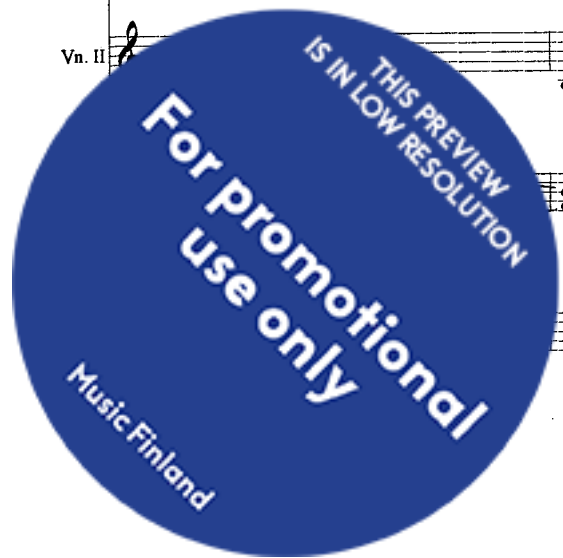




♩ = 112

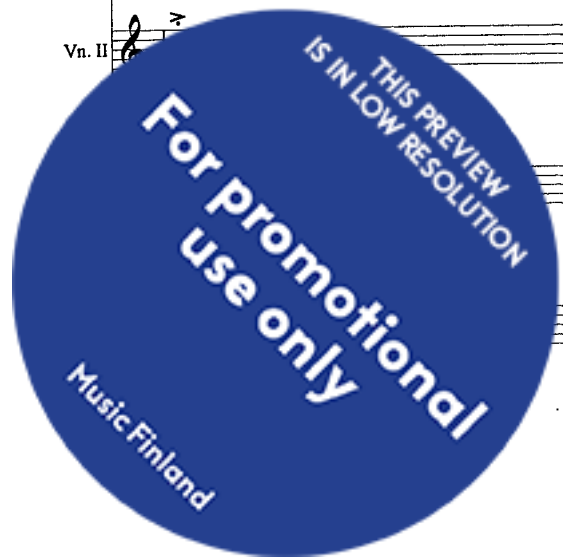
Musical score for measures 41-44. Includes staves for Vn. I, Vn. II, Va., and Vc. with dynamic markings like *mf*, *f*, *p*, *sf*, *f* sempre, *arco*, and *pizz.*

Musical score for measures 45-48. Includes staves for Vn. I and Vn. II with dynamic markings like *ff* and *f*.



Musical score for measures 49-52. The score includes parts for Vn. I, Vn. II, Va., and Vc. The dynamic marking *ff* *sempre* is present in all parts.

Musical score for measures 53-56. The score includes parts for Vn. I, Vn. II, Va., and Vc. Measure 56 includes a tempo marking  $\text{♩} = 56$ . Dynamic markings include *mf*, *mp*, *f*, and *mf*.



♩ = 72

57

Vn. I

Vn. II

Va.

Vc.

*f* *mf* *p* *mf* *f*

*mf* *p* *mf* *f* *f*

*mf* *p* *mf* *f*

*f* *mf* *p* *mf* *f* *f* *pizz.*

61 ♩ = 36

Vn. I

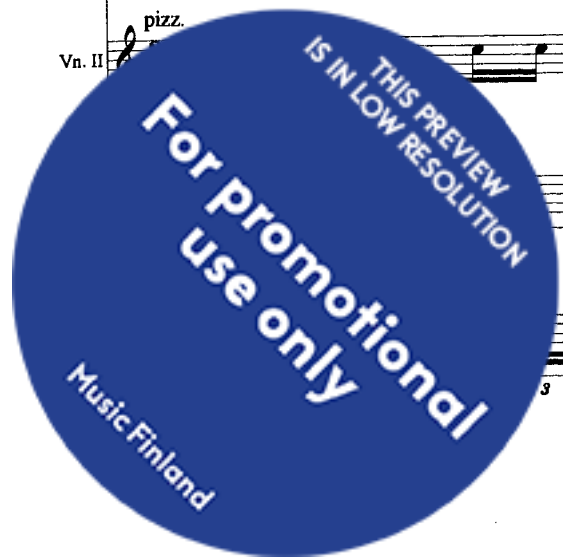
Vn. II

*f* *sempre* *mf* *p* *mf* *f*

*f* *mf* *mf* *f*

*mf* *p* *mf* *f*

*mf* *f* *arco* *solo!* *p* *f*



$\text{♩} = 52$

$\text{♩} = 36$

Vn. I 65 arco *f* sempre

Vn. II arco *f* sempre

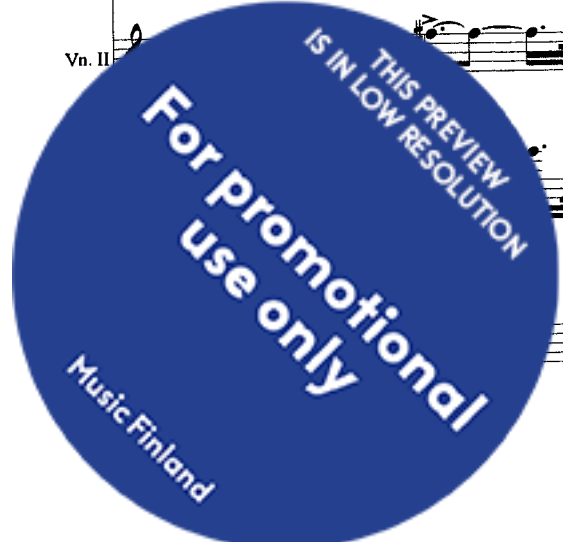
Va. arco *f* sempre pizz. arco

Vc. pizz. arco *f* sempre

Vn. I 69 pizz. arco solo! *f* *ff* *fff*

Vn. II *ff* *fff*

Vc. pizz. arco *p* *ff* *fff*



73  $\text{♩} = 30$

Vn. I *ff* *pp* sempre

Vn. II *pp* sempre

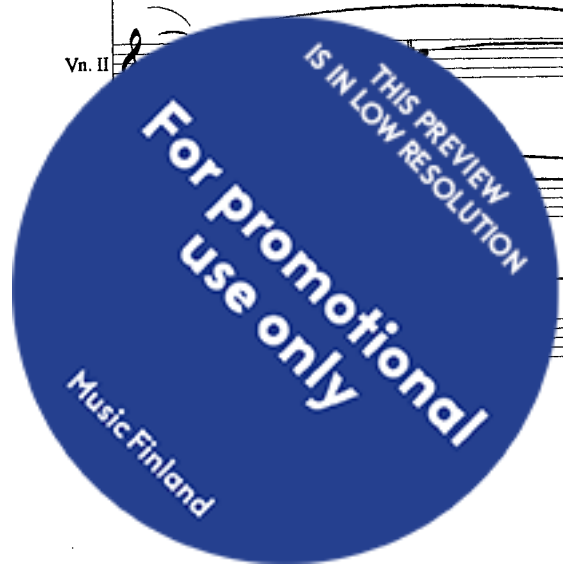
Va. *ff* *pp* sempre

Vc. *ff* *pp* sempre

77  $\text{♩} = 72$   $\text{♩} = 56$   $\text{♩} = 72$

Vn. I *pp* *mf* *p*

Vn. II *pp* *mf* *p*



81  $\text{♩} = 36$

Vn. I *ppp*

Vn. II *ppp*

Va. *pp* *poco*

Vc. *pp* *poco*

$\text{♩} = 96$

*pizz.* *ff* *sempre*

*5* *5* *3*

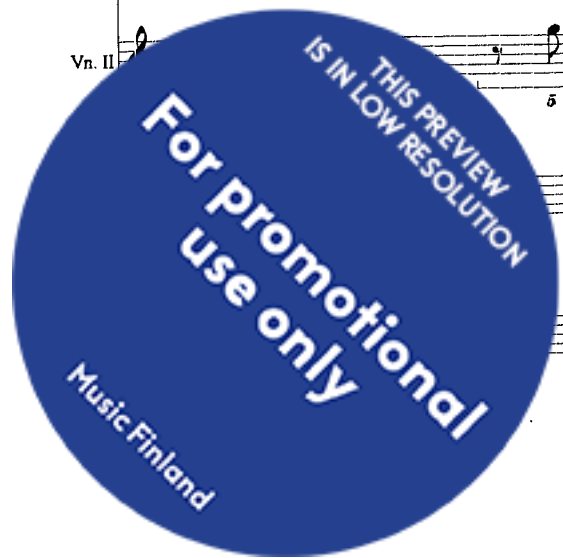
85  $\text{♩} = 56$

Vn. I *arco* *pp* *ppp* *poco* *pp* *p*

Vn. II *arco* *pp* *ppp* *poco* *pp* *p*

*arco* *pp* *ppp* *poco* *pp* *p*

*arco* *pp* *ppp* *poco* *pp* *p*



89

Vn. I

Vn. II

Va.

Vc.

pp sf p 3 mf 5 sf p 5 mf

pp sf p 3 mf 6 sf p 6 mf

pp sf p 3 mf 5 sf mf 5

pp sf p 3 mf 5 sf 5 mf 3

Detailed description: This block contains the first system of musical notation, measures 89-92. It features four staves: Violin I, Violin II, Viola, and Violoncello. The music is in 4/4 time and includes various dynamics such as *pp*, *sf*, *p*, *mf*, and *f*. There are also articulation marks like accents and slurs, and fingering numbers (3, 5, 6) are indicated for some notes.

93

Vn. I

Vn. II

Va.

Vc.

5 p mf pp f

p 3 mf pp f

p mf pp mf f

ppp 3 5 mf f

Detailed description: This block contains the second system of musical notation, measures 93-96. It continues with the same four staves. The music features more complex rhythmic patterns and dynamics, including *ppp* and *f*. Slurs and accents are used throughout, and fingering numbers (3, 5) are present.

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97

Vn. I

Vn. II

Va.

Vc.

*mf* *f* *sf* *ppp* *mp* *mf* *f*

*mf* *f* *sf* *ppp* *mp* *mf* *f*

*mf* *f* *ff* *ppp* *mp* *mf* *mf* *f*

*mf* *f* *ff* *ppp* *mp* *f* *mf* *f*

♩ = 36

101

Vn. I

Vn. II

Va.

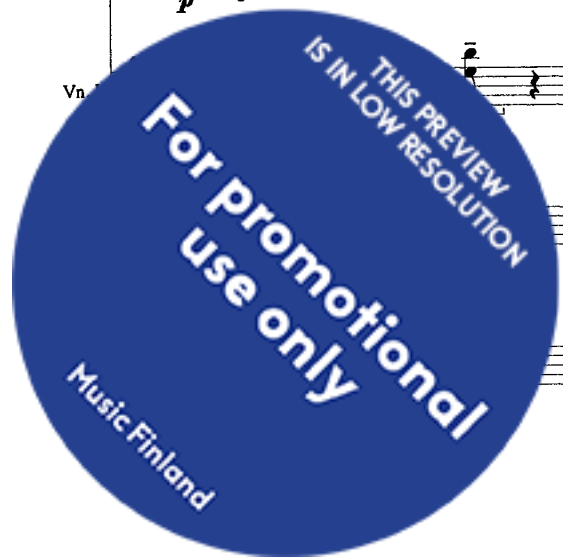
Vc.

*p* *pp* *mf* sempre

*p* *mf* sempre

*mf* sempre

*mf* sempre





105

$\text{♩} = 112$

Vn. I

Vn. II

Va.

Vc.

*pp*

*ff* sempre <sup>3</sup>

*pp*

*ff* sempre <sup>5</sup>

*pp*

*ff* sempre <sup>5</sup>

*pp*

*ff* sempre <sup>5</sup>

109

Vn. I

Vn. II

*pp*

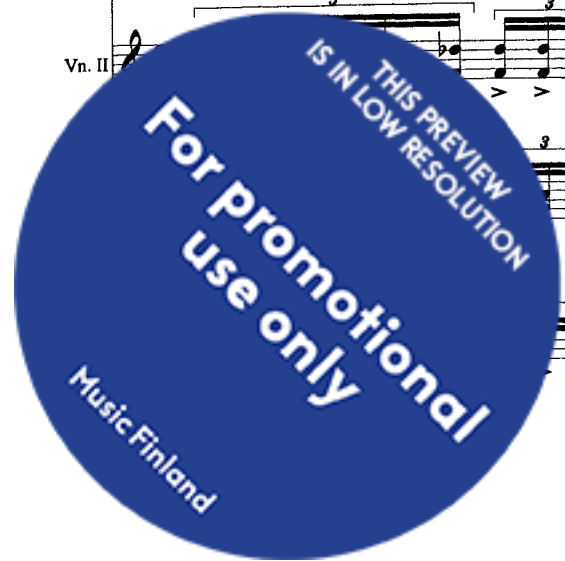
*ff* sempre <sup>5</sup>

*pp*

*ff* sempre <sup>5</sup>

*pp*

*ff* sempre <sup>5</sup>



113

Vn. I

Vn. II

Va.

Vc.

*mf*

*p*

3

5

♩ = 56

117

Vn. I

Vn. II

Va.

Vc.

*p*

*f* sempre

*f* sempre

*f* sempre

*f* sempre

sul A

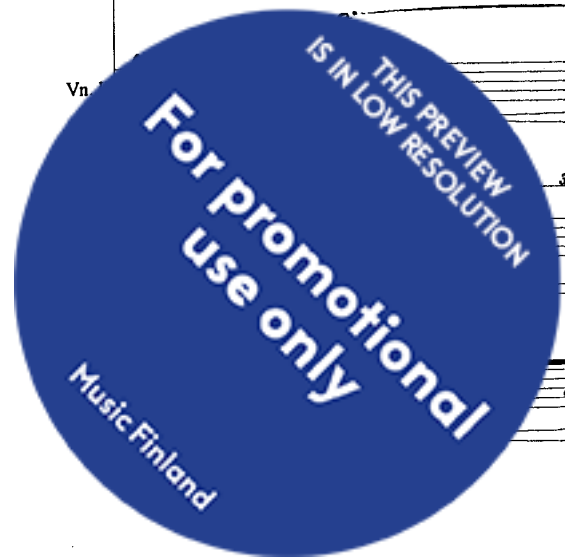
7

5

5

7

5



121 ♩ = 56

Vn. I *f* *fff*

Vn. II *f* *fff*

Va. *f* *fff* *pp*

Vc. *f* *fff*

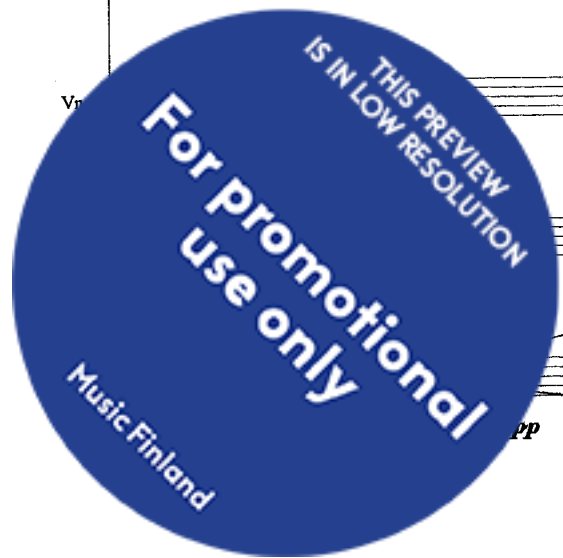
125

Vn. I *p* *f*

Vn. II *pizz.* *p* *f* *arco*

Va. *3 mf* *pizz.* *mf* *f* *arco*

Vc. *pp* *3 mf* *p* *3 mf* *f*



129

Vn. I *f* *mf* *f* sempre *pizz.* *arco* *pizz.*

Vn. II *p* *f* sempre

Va. *f*

Vc. *arco* *mf* *f* sempre *pizz.*

133

Vn. I *arco* *ff* *mf*

Vn. II *ff* *mf*

Va. *f* *mf*

Vc. *ff* *mf*

*tutti: détaché*

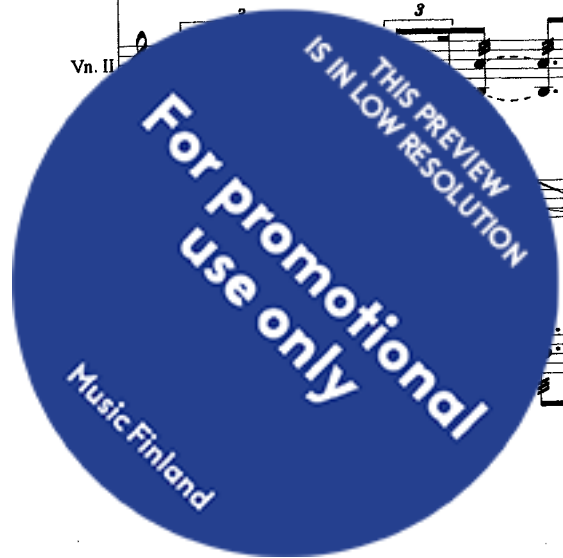
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Musical score for measures 137-140. The score is arranged in four staves: Vn. I, Vn. II, Va., and Vc. The key signature has one flat (B-flat) and the time signature is 4/4. Measure 137 is marked with a box containing the number 137. The Vn. I and Vn. II parts begin with a *pizz.* (pizzicato) instruction and a triplet of eighth notes, marked *mp*. The Va. part begins with a sixteenth-note triplet, marked *p*. The Vc. part begins with a half note, marked *p*. In measure 138, the Vn. I and Vn. II parts switch to *arco* (arco) and play a half note, marked *mf*. The Va. part switches to *arco* and plays a half note, marked *mf*. The Vc. part switches to *arco* and plays a half note, marked *mf*. In measure 139, the Vn. I and Vn. II parts play a sixteenth-note triplet, marked *mf*. The Va. part plays a sixteenth-note triplet, marked *mf*. The Vc. part plays a sixteenth-note triplet, marked *mf*. In measure 140, the Vn. I and Vn. II parts play a sixteenth-note triplet, marked *ff* sempre. The Va. part plays a sixteenth-note triplet, marked *ff* sempre. The Vc. part plays a sixteenth-note triplet, marked *ff* sempre.

Musical score for measures 141-144. The score is arranged in four staccato staves: Vn. I, Vn. II, Va., and Vc. The key signature has one flat (B-flat) and the time signature is 4/4. Measure 141 is marked with a box containing the number 141. The Vn. I part begins with a sixteenth-note triplet, marked *mf*. The Vn. II part begins with a sixteenth-note triplet, marked *mf*. The Va. part begins with a sixteenth-note triplet, marked *mf*. The Vc. part begins with a sixteenth-note triplet, marked *mf*. In measure 142, the Vn. I part plays a sixteenth-note triplet, marked *mf*. The Vn. II part plays a sixteenth-note triplet, marked *mf*. The Va. part plays a sixteenth-note triplet, marked *mf*. The Vc. part plays a sixteenth-note triplet, marked *mf*. In measure 143, the Vn. I part plays a sixteenth-note triplet, marked *mf*. The Vn. II part plays a sixteenth-note triplet, marked *mf*. The Va. part plays a sixteenth-note triplet, marked *mf*. The Vc. part plays a sixteenth-note triplet, marked *mf*. In measure 144, the Vn. I part plays a sixteenth-note triplet, marked *mf*. The Vn. II part plays a sixteenth-note triplet, marked *mf*. The Va. part plays a sixteenth-note triplet, marked *mf*. The Vc. part plays a sixteenth-note triplet, marked *mf*.

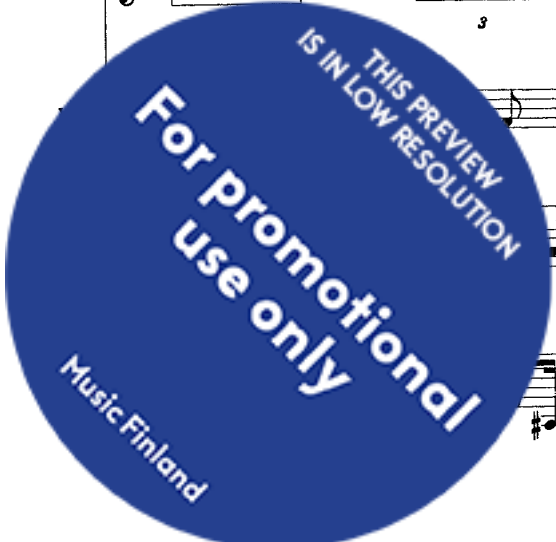


Musical score for strings, measures 145-156. The score includes parts for Violin I (Vn. I), Violin II (Vn. II), Viola (Va.), and Violoncello (Vc.).

Measures 145-156 are marked with a tempo of  $\text{♩} = 48$ . Measures 157-160 are marked with a tempo of  $\text{♩} = 56$ .

Performance instructions include *pizz.* (pizzicato), *arco* (arco), *sfz* (sforzando), *f* (forte), and *sempre* (sempre). Dynamic markings include *mf* (mezzo-forte) and *fff* (fortissimo).

Technical markings include *5 sempre*, *3 sempre*, and *5* (fingerings).



153

Vn. I *f* sempre

Vn. II *f* sempre

Va. *f* sempre

Vc. *f* sempre

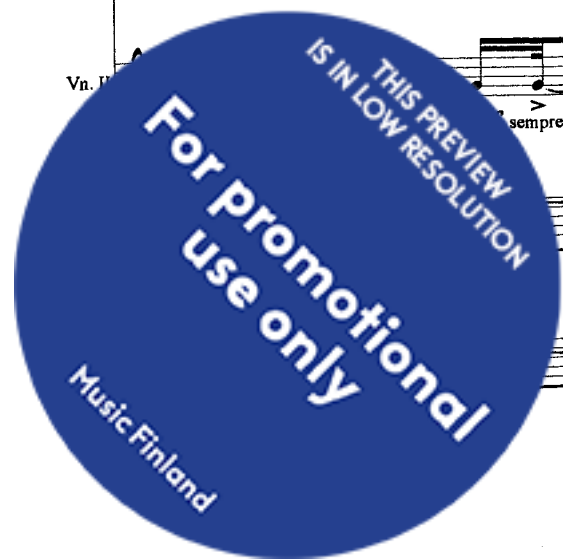
157

Vn. I *mf* sempre

Vn. II *mf* sempre

Va. *mf* sempre

Vc. *mf* sempre



Vn. I 161 *mf* poco *p* sempre *p* *mf*

Vn. II *mf* poco *pizz.* *mf* sempre *mf*

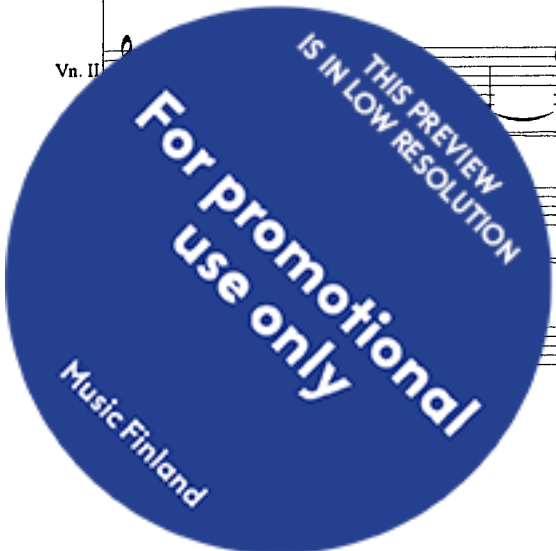
Va. *mf* poco *pizz.* *mf* sempre *mf*

Vc. *mf* poco *p* sempre *p* *mf*

Vn. I 165 ♩ = 48 *mf* *f* *p* *accelerando* ♩ = 60

Vn. II *mf* *pp* *f* *mf* *f*

Vc. *mf* *pp* *f* *f* *f*





169

Vn. I *mp* *pp* *f* sempre *p* sul A

Vn. II *mp* *pp* *f* sempre *p* sul D

Va. *mf* *f*

Vc.

173

Vn. I *mp* *ff* *f* *ff* *f* *ff* sul D

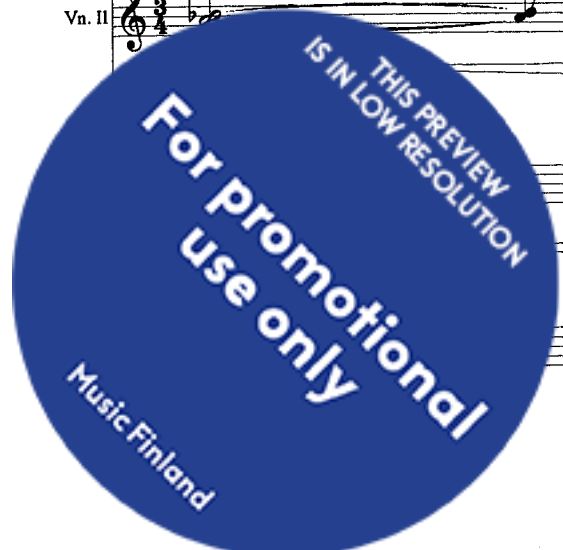
Vn. II *ff* *ff* *f* *ff* *f* *ff* solo!

Va. *ff* *ff* *f* *ff* *f* *ff*

Vc. *ff* *ff* *f* *ff* *f* *ff*

*pizz.* *arco* *pizz.*

*♩ = 48*



177

Vn. I *ff* sempre pizz. arco *ff*

Vn. II *ff* sempre

Va. *ff* sempre

Vc.

181

Vn. I *pp* *f* *ff* sempre

Vn. II *pp* *ff* *ff* sempre

Va. *f* *ff*

Vc.

$\bullet = 60$

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185

Vn. I *ff* *pizz.* *mf* *f*

Vn. II *ff* *pizz.* *p* *f*

Va. *ff* *pizz.* *mf* *f*

Vc. *p* *arco solo!* *f* *5*

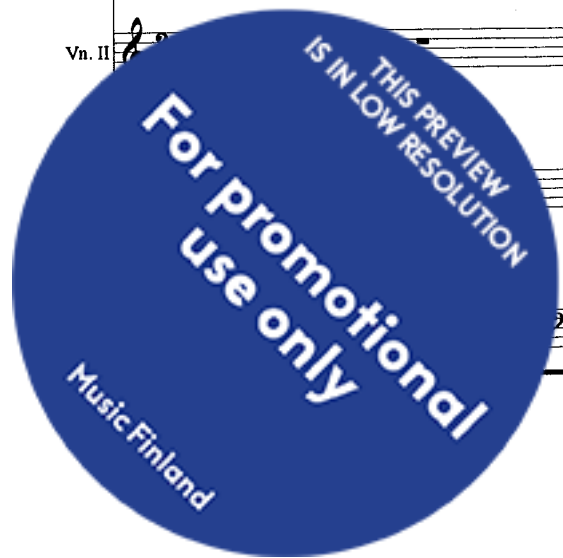
189

Vn. I *f* *sempre* *arco rit...* *p* *48*

Vn. II *f* *sempre* *arco* *p*

Va. *arco* *p*

Vc. *pizz. arco* *mf* *p*



♩ = 60

193

Vn. I *f* sempre *pizz.* *arco* *mf* *f* 3 3

Vn. II *f* sempre *mf* *f* *mf* *f* 3 3 3

Va. *f* sempre *mf* *f* 5 5 *mf* *f* 3 *pizz.* *sf*

Vc. *f* sempre 5 *mf* *f* 3 5 5

197

Vn. I *f* *ff* *mf* sempre

Vn. II *ff* *mf* sempre *mf* 3 3

Va. *ff* *pizz.* *arco* *sul C* *mf* sempre *mf* 3 5

Vc. *ff* *mf*

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201

Vn. I *mf* *fff* *mf*

Vn. II *mf* *fff* *mp*

Va. *mf* *fff* *p*

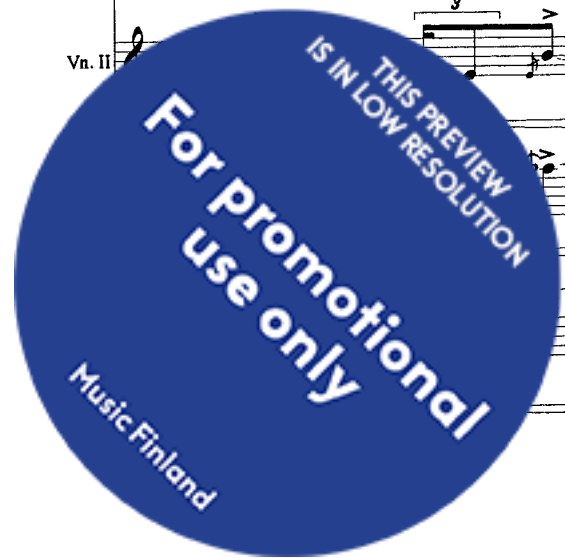
Vc. *mf* *fff* *pp*

*poco a poco accel...* tutti: 7 *legato!* *legato!*

205

Vn. I *mf* *f* *p* *mf*

Vn. II *mf* *f* *p* *mf*



209  $\bullet = 112$

Vn. I

Vn. II

Va

Vc

213  $\bullet = 96$

Vn. I

Vn. II

Va

Vc



♩ = 60

217

Vn. I *fff* sempre 3 5 5 5 5 6 6 3

Vn. II *fff* sempre 5 5 6 6 5 3 3 5 5

Va. *fff* sempre 6 6 6 3 5 5 5 5

Vc. *fff* sempre 3 5

