

21 019

Sampsä Ertamo

Hive Mind

for chamber ensemble

2009



Music Finland

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Hive Mind

Sampsia Ertamo
(2009)

Feroce

The musical tension must never fall. Every passage that follows should seem to have even more tension and novelty, so that there is no slowing down until the very end. Playing should always sound rhythmically rich and fun.

$J = 120$ sempre

Musical score for Flute, Clarinet in Bb, Violin I, Violin II, Viola, and Violoncello. The score consists of six staves. The Flute and Clarinet parts are prominent, both marked *ff sempre*. The Violin, Viola, and Cello parts provide harmonic support with sustained notes. The score is set in 3/4 time.

Musical score for Flute, Clarinet, Violin I, Violin II, Viola, and Violoncello. The score continues from the previous section, featuring complex rhythmic patterns and dynamic markings like *ff sempre*. The instrumentation remains the same, with the Flute and Clarinet providing the driving force.

Musical score for Flute, Clarinet, Violin I, Violin II, Viola, and Violoncello. The score continues with the same instrumentation and dynamic levels. The complexity of the rhythms and dynamics increases, maintaining the high-energy, rhythmic-rich character of the piece.

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10

Fl.

Cl.

Vln. I

Vln. II

Vla.

Vc.

13

Fl.

Cl.

Vln. I

Vln. II

Vla.

Vc.

16

Fl.

Cl.

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19

Fl.
Cl.
Vln. I
Vln. II
Vla.
Vc.

22

Fl.
Cl.
Vln. I
Vln. II
Vla.
Vc.

25

Fl.
Cl.

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28

Fl.

Cl.

Vln. I

Vln. II

Vla.

Vc.

31

Fl.

Cl.

Vln. I

Vln. II

Vla.

Vc.

sostenuto

sostenuto

sostenuto

sostenuto

34

Fl.

Cl.

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37

Fl.

Cl.

Vln. I

Vln. II

Vla.

Vc.

40

Fl.

Cl.

Vln. I

Vln. II

Vla.

Vc.

43

Fl.

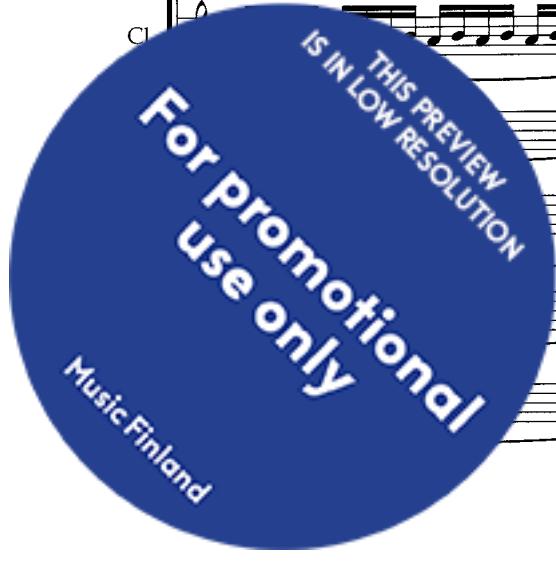
Cl.

Vln. I

Vln. II

Vla.

Vc.



46

Fl.

Cl.

Vln. I

Vln. II

Vla.

Vc.

49

Fl.

Cl.

Vln. I

Vln. II

Vla.

Vc.

52

Fl.

Cl.

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Fl.

Cl.

Vln. I

Vln. II

Vla.

Vc.

7

55

Fl.

Cl.

Vln. I

Vln. II

Vla.

Vc.

58

Fl.

Cl.

61



Fl.

Cl.

Vln. I

Vln. II

Vla.

Vc.

Fl.

Cl.

Vln. I

Vln. II

Vla.

Vc.

Fl.

Cl.



73

Fl.
Cl.
Vln. I
Vln. II
Vla.
Vc.

76

Fl.
Cl.
Vln. I
Vln. II
Vla.
Vc.

79

Fl.
Cl.

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sostenuto
sostenuto
sostenuto
sostenuto
sostenuto

82

Fl.

Cl.

Vln. I

Vln. II

Vla.

Vc.

86

Fl.

Cl.

Vln. I

Vln. II

Vla.

Vc.

89

Fl.

Cl.

Vln. I

Vln. II

Vla.

Vc.



92

Fl.

Cl.

Vln. I

Vln. II

Vla.

Vc.

95

Fl.

Cl.

Vln. I

Vln. II

Vla.

Vc.

100

Fl.

Cl.

Vln. I

Vln. II

Vla.

Vc.



106

Fl.

Cl.

Vln. I

Vln. II

Vla.

Vc.

109

Fl.

Cl.

Vln. I

Vln. II

Vla.

Vc.

112

Fl.

Cl.

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Fl.

Cl.

Vln. I

Vln. II

Vla.

Vc.

Fl.

Cl.

Vln. I

Vln. II

Vla.

Vc.

Fl.

Cl.

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124

Vln. I

Vln. II

Vla.

Vc.

pesante

pesante

127

Vln. I

Vln. II

Vla.

Vc.

pesante

130

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15

133

Fl.

Cl.

Vln. I

Vln. II

Vla.

Vc.

sostenuto

136

Fl.

Cl.

Vln. I

Vln. II

Vla.

Vc.

feroce

feroce

feroce

feroce

140

Fl.

Cl.

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143

Fl.

Cl.

Vln. I

Vln. II

sostenuto

Vla.

sostenuto

Vc.

sostenuto

146

Fl.

Cl.

Vln. I

Vln. II

Vla.

Vc.

149

Fl.

Cl.

sostenuto

sostenuto

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153

Fl.

Cl.

Vln. I

Vln. II

Vla.

Vc.

160

Fl.

Cl.

Vln. I

Vln. II

Vla.

Vc.

164

Fl.

Cl.

Vln. I

Vln. II

Vla.

Vc.



167

170

173

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176

Fl.

Cl.

Vln. I

Vln. II

Vla.

Vcl.

179

Fl.

Cl.

Vln. I

Vln. II

Vla.

Vcl.

182

Fl.

Cl.

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185

Fl.
Cl.
Vln. I
Vln. II
Vla.
Vc.

188

Fl.
Cl.
Vln. I
Vln. II
Vla.
Vc.

192

Fl.
Cl.



195

Fl.

Cl.

Vln. I

Vln. II

Vla.

Vc.

sostenuto

sostenuto

sostenuto

sostenuto

199

Fl.

Cl.

Vln. I

Vln. II

Vla.

Vc.

202

Fl.

Cl.

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22

205

Fl.
Cl.
Vln. I
Vln. II
Vla.
Vc.

208

sostenuto

Fl.
Cl.
Vln. I
Vln. II
Vla.
Vc.

214

Fl.
Cl.
Vln. I
Vln. II
Vla.
Vc.



218

Fl.

Cl.

Vln. I

Vln. II

Vla.

Vc.

221

Fl.

Cl.

Vln. I

Vln. II

Vla.

Vc.

224

Fl.

Cl.

Vln. I

Vln. II

Vla.

Vc.



227

Fl.

Cl.

Vln. I

Vln. II

Vla.

Vcl.

230

Fl.

Cl.

Vln. I

Vln. II

Vla.

Vcl.

pesante

pesante

233

Fl.

Cl.

Vln. I

Vln. II

Vla.

Vcl.

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236

sostenuto

Fl.

sostenuto

Cl.

Vln. I feroce

Vln. II feroce

Vla. feroce

Vc. feroce

240

Fl.

Cl.

Vln. I

Vln. II

Vla.

Vc.

243

Fl.

Cl.

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247

Fl.

Cl.

Vln. I

Vln. II

Vla.

Vc.

250

Fl.

Cl.

Vln. I

Vln. II

Vla.

Vc.

253

Fl.

Cl.

Vln. I

Vln. II

Vla.

Vc.

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Fl.

Cl.

Vln. I

Vln. II

Vla.

Vc.

Fl.

Cl.

Vln. I

Vln. II

Vla.

Vc.

Fl.

Cl.



265

Fl.

Cl.

Vln. I

Vln. II

Vla.

Vc.

268

Fl.

Cl.

Vln. I

Vln. II

Vla.

Vc.

271

Fl.

Cl.

Vln. I

Vln. II

Vla.

Vc.

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274

Fl.
Cl.
Vln. I
Vln. II
Vla.
Vc.

277

Fl.
Cl.
Vln. I
Vln. II
Vla.
Vc.

280

Fl.
Cl.

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283

Fl.

Cl.

Vln. I

Vln. II

Vla.

Vc.

286

Fl.

Cl.

Vln. I

Vln. II

Vla.

Vc.

289

Fl.

Cl.

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292

Fl.

Cl.

Vln. I

Vln. II

Vla.

Vc.

295

sostenuto

Fl.

Cl.

Vln. I

Vln. II

Vla.

Vc.

299

sostenuto

Fl.

Cl.

pizz.

f sempre
sostenuto

pizz.

pizz.

pizz.

pizz.



303

Fl.

Cl.

Vln. I

Vln. II

Vla.

Vc.

arco

arco *mf sempre*

mf sempre

arco

arco *mf sempre*

mf sempre

308

Fl.

Cl.

Vln. I

Vln. II

Vla.

Vc.

312

Fl.

Cl.

Vln. I

Vln. II

Vla.

Vc.

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315

Fl.

Cl.

Vln. I

Vln. II

Vla.

Vc.

5

5

3

3

318

Fl.

Cl.

Vln. I

Vln. II

Vla.

Vc.

321

Fl.

Cl.

Vln. I

Vln. II

Vla.

Vc.

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324

Fl.

Cl.

Vln. I

Vln. II

Vla.

Vc.

328

Fl.

Cl.

Vln. I

Vln. II

Vla.

Vc.

332

ff sempre

Fl.

Cl.



335

Fl.

Cl.

Vln. I

Vln. II

Vla.

Vc.

338

Fl.

Cl.

Vln. I

Vln. II

Vla.

Vc.

340

Fl.

Cl.

ff sempre



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343

347

350

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353

Fl.

Cl.

Vln. I

Vln. II

Vla.

Vc.

356

Fl.

Cl.

Vln. I

Vln. II

Vla.

Vc.

sostenuto

sostenuto

sostenuto

sostenuto

mf

mf

pizz.

mf

360

Fl.

Cl.

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368

Fl.

Cl.

Vln. I

Vln. II

Vla.

Vc.

*mf
arco*

373

Fl.

Cl.

Vln. I

Vln. II

Vla.

Vc.

375

Fl.

Cl.

*ff
grandioso*

*ff
grandioso*

*ff
grandioso*

ff



379

Fl.
Cl.
Vln. I
Vln. II
Vla.
Vc.

383

Fl.
Cl.
Vln. I
Vln. II
Vla.
Vc.

386

Fl.
Cl.
Vln. I
Vln. II
Vla.
Vc.



390

Fl.

Cl.

Vln. I

Vln. II

Vla.

Vc. *mf*
pizz.

f

392

Fl.

Cl.

Vln. I *mf*

Vln. II

Vla.

Vc.

394

Fl.

Cl.

Vln. I

Vln. II

grandioso
ff sempre
grandioso

ff sempre
grandioso

ff sempre
grandioso

ff sempre
grandioso

ff sempre
grandioso

ff sempre
grandioso
arco

ff sempre



397

This section of the score shows six staves for Flute (Fl.), Clarinet (Cl.), Violin I (Vln. I), Violin II (Vln. II), Cello (Vcl.), and Bassoon (Vla.). The music consists of six measures. Measures 1-3 feature eighth-note patterns with grace notes and slurs. Measure 4 begins with a bassoon solo followed by a tutti section. Measure 5 concludes the section.

400

This section shows the same six staves. Measures 1-3 continue the eighth-note patterns with grace notes. Measure 4 features a bassoon solo. Measures 5-6 conclude the section.

403

This section shows the same six staves. Measures 1-3 continue the eighth-note patterns with grace notes. Measure 4 features a bassoon solo. Measures 5-6 conclude the section.

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406

Fl.
Cl.
Vln. I
Vln. II
Vla.
Vc.

1 2 3 4 5

409

Fl.
Cl.
Vln. I
Vln. II
Vla.
Vc.

1 2 3 4 5

412

Fl.
Cl.
Vln. I
Vln. II
Vla.
Vc.

1 2 3 4 5



415

Fl.

Cl.

Vln. I

Vln. II

Vla.

Vc.

418

Fl.

Cl.

Vln. I

Vln. II

Vla.

Vc.

421

Fl.

Cl.

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424

Fl.

Cl.

Vln. I

Vln. II

Vla.

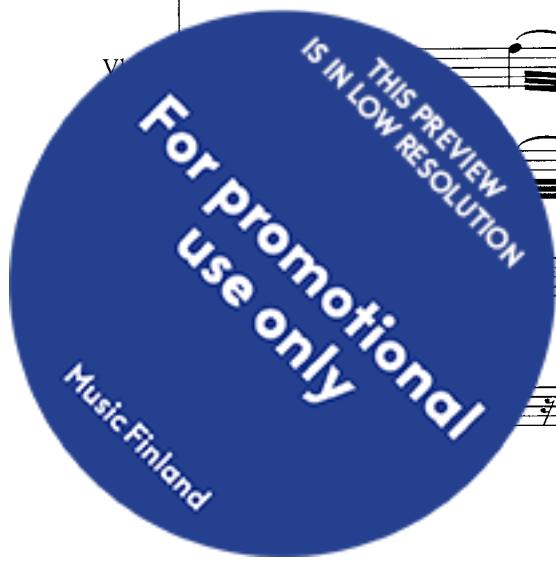
Vc.

427

Fl.

Cl.

Vln. I



Meno mosso
 $\text{♩} = 76$

Fl. diminuendo sostenuto
 Cl. diminuendo sostenuto
 Vln. I diminuendo sostenuto
 Vln. II diminuendo sostenuto
 Vla. diminuendo sostenuto
 Vc. diminuendo sostenuto

430

Fl. sostenuto
 Cl. mf
 Vln. I
 Vln. II
 Vla.
 Vc.

435

Fl.
 Cl.
 Vln. I
 Vln. II
 Vla.
 Vc.

439

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Meno mosso

♩ = 63

443

Fl.

Cl.

Vln. I

Vln. II

Vla.

Vcl.

446

Fl.

Cl.

Vln. I

Vln. II

Vla.

Vcl.

