

Sampsa Ertamo

Sibylla

for female voice, baryton and
bass viola da gamba

2008



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SAMPSA ERTAMO

(b. 1973)

Sibylla

(Sibyl)

composed 2008

Phonetic text by Sampsa Ertamo

for

Female Voice (written ambitus: g - as2),

Baryton

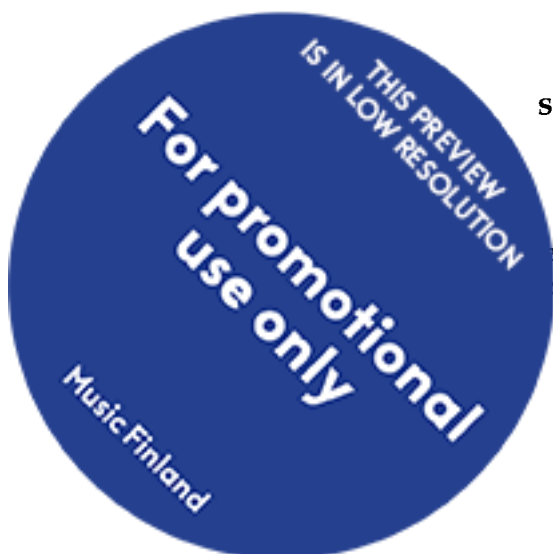
and Bass Viola da Gamba (7-string)

score: a1=415 Hz , duration: 15'

Commissioned by Markus Kuikka

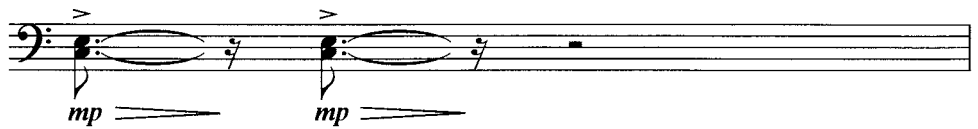
International Baryton Symposium, Helsinki 24.5.2009

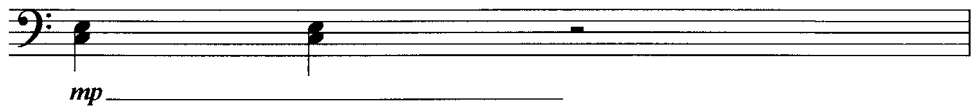
(Soprano), Jeremy Brooker (baryton), Markus Kuikka (Gamba)



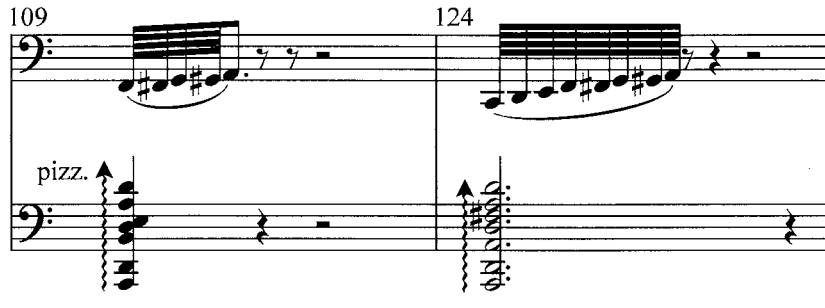
Notation

- Voice, baryton and gamba should sound and feel as a well balanced trio. Not like singing with accompaniment.
- Female singer should sing *cantabile semplice* and without exaggerations. Singer should do the phrasing of the melodies and breathing according to the text, to its syllables, verses and commas.
- Baryton and gamba must play *sostenuto* :

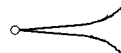
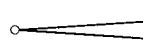
no 

but 

- Sympathetic strings are never to be stopped but played *l.v.* (let vibrate).
- *Arpeggios* should sound together as one. For example in bars 109 and 124:

written: 

sounding: 

- With *crescendo dal niente* dynamic should grow evenly, no  but 
- Sympathetic strings used in this piece:





The text for *Sibylla* by Sampsa Ertamo

gita gaurias urai sotogal
sakiobrias fosatorai ogal ferkorai
d̥gauriasata iobrias hurai unasakiobral
jokiobrasotogal korai verasotogal satomaλ
udaiobrasatomas kor veras gauram

huragaλomerasata iobrasatomas hura
orai mebrasotogal satarai
osaerasatarai korenasotogal kuragaλ
osaerasakiobr gitazamebras gaurai
kor veras gauram

ozai brasatogal kimagaλ
gomaēasatorai masatogal udaiobrasakinal
mebrasatomas d̥garf jite
jokiobrasatogal saet gauram

ðomosatorsə mebrasakinal satorai
tukor agaλomeras erai
satosalobrasatarai satogal
gomaēasatogal ferkura
satosaiobra sakinal
satosaiobrasotogal hura

jokiobrasotamai mebrasakiobr
sotaraiobrias kuram
λomerasakinal satarai
veraioobrias udasaetomorai

jokiobrasotaraλ edasakiobr
udaiobrasatogal ferk
sakiobrasatogal ferkimagaλ
unasataraiobrias amai

koredasatorsə iobrasotogal
sataraiobrias ferkuram
satomorsə odasatogal
λomerasatogal d̥gauram

erasotorai brasatogal
λomerasatomas d̥gaurai
jiteraiobrias d̥garfosatorai
λomeras udai

eraioobrias tomorai
d̥gutosaioobrias kurai
hurazaioobrias gaurai
sakiobraenas arai

d̥gaurias ver
orsə unal
tomorsə gomas
edas verai

eras iobrasatomaλ
ver udas unasakiobral

ðomosatorsə mebrasakinal satorai
tukor agaλomeras erai
ozai brasatogal kimagaλ
tomorsə gomas

satosaiobrasatarai satogal
gomaēasatogal ferkura
satosaiobra sakinal
satosaiobrias kurai
satosaiobrasotogal hura

jokiobrasotamai mebrasakiobr
sotaraiobrias kuram
λomerasakinal satarai
veraioobrias udasaetomorai

jokiobrasotaraλ edasakiobr
udaiobrasatogal ferk
sakiobrasatogal ferkimagaλ
unasataraiobrias amai

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The pronunciation of the phonemes

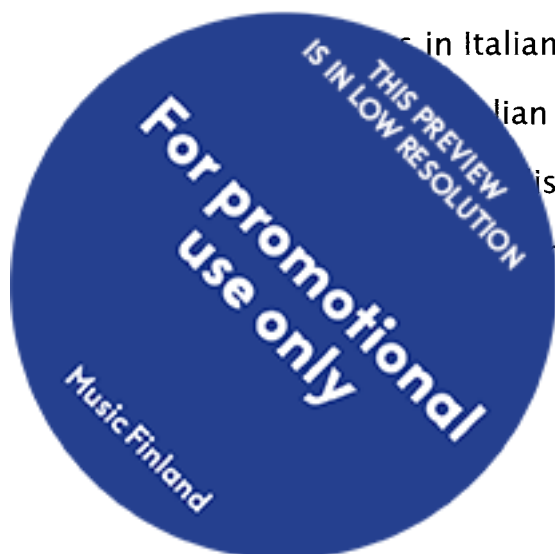
- a **a** as in English father
- b **b** as in Italian **buono**
- d **d** as in Italian **dio**
- e **e** as in Italian **enigma**
- f **f** as in Italian **falso**
- g **g** as in English **give**
- h **h** as in English **harm**
- i **ie** as in German **Liebe**
- j **j** as in German **Jagen**
- k **k** as in English **sky**
- l **l** as in Italian **luce**
- m **m** as in English **much**
- n **n** as in English **name**
- o **o** as in German **Sohn**
- r **r** as in Italian **morte**
- s **s** as in Italian **sacro**
- t **t** as in Italian **tutti**
- u **ù** as in Italian **giù**
- v **v** as in English **vain**
- z **s** as in Italian **sbaglio**

g **g** as in Italian **moglie**

l **l** as in Italian **geloso**

h **h** as in English **this**

n **n** as in English **man**



Sibylla

(Sibyl)

Sampsä Ertamo

Cantabile e sostenuto

♩ = 60

Baryton

Female Voice

Viola da Gamba

mp

5

pizz. arco

mp

mp

gi - ta gau - ri - as u - rai so - to - gal, sa -

10

fo - sa - to - rai o - gal fer - ko - rai,

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14

dza-u - ri - a - sa - ta i - o - bri - as hu - rai u - na - sa - ki - o -

17

bral, _____ jo - ki - o - bra - so - to - gal ko - rai ve - ra - so - to -

21

maλ, u - dai - o - bra - sa - to - mas

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24



Musical score for measures 24-27. The piano part (measures 24-27) features a complex, rhythmic melody in the right hand, primarily using eighth and sixteenth notes, with some chords. The vocal part (measures 24-27) consists of a single line with lyrics: "kor ve-ras gau - ram,". The melody is marked with a triplet bracket over the first three notes.

28



Musical score for measures 28-32. The piano part (measures 28-32) continues the complex melody, with a "pizz. arco" instruction above measure 30. The vocal part (measures 28-32) consists of a single line with lyrics: "hu - ra-ga -". The melody is marked with a triplet bracket over the first three notes. A "mp" dynamic marking is present at the end of measure 32.

33



Musical score for measures 33-36. The piano part (measures 33-36) continues the complex melody. The vocal part (measures 33-36) consists of a single line with lyrics: "o-bra-sa-to-mas hu - ram, o-rai me-". The melody is marked with a triplet bracket over the first three notes.

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36

bra-so-to-gal sa-ta - rai, o - sa - e-ra-sa-ta-rai ko -

39

re - na - so-to-gal ku-ra-gaλ, o - sa - e-ra-sa - ki -

42

e-bras gau - rai, kor ve-ras gau -

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46

pizz. arco

ram, o-zai bra - sa -

mp

50

to - gal ki-ma - gaλ, go-ma - e - ra - sa - to - rai ma - sa - to -

53

bra - sa - ki - nal, me - bra - sa - to - mas dʒarf_

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56

— ji - te, jo - ki - o - bra - sa - to - gal sa - et gau - ram,

mf

60

64

pizz.

mf

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68 arco

mf

ðo-mo-sa-tor - sæ me - bra-sa-ki-nal sa-to-rai, tu-kor a - ga - lo-me - ras

mf

72

e-rai, sa - to - sa-i-o - bra - sa-ta-rai sa-to-gal,

75

fer - ku-ra, sa-to-sa-i-o - bra

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78

pizz. arco

sa - ki - nal, sa - to - sa - i - o - bra - so - to - gal hu - ra, jo - ki - o - bra -

mf

82

so - ta ma - i me - bra - sa - ki - obr, so - ta - ra - i - o - bri - as ku - ram,

86

sa - ki - nal sa - ta - ra, ve - ra - i - o - bri - as

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89

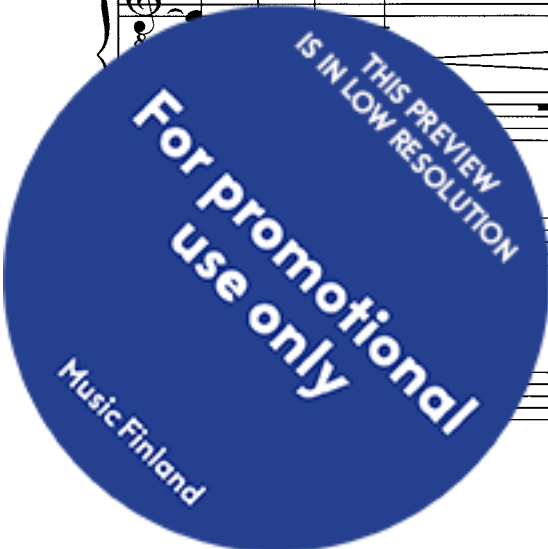
u - da - sa - e - to - mo - rai, jo - ki - o - bra so - ta - raλ e - da -

92

sa - ki - obr, u - da - i - o - bra - sa - to - gal ferk, sa - ki - o - bra - sa - to - gal fer -

95

u - na - sa - ta - ra - i - o - bri - as a - mai,



97 arco pizz. arco pizz.

ko-re-da-sa-tor-sə i - o - bra - so-to-gal, sa-ta-ra-i - o - bri - as fer - ku - ram,

mf

100 arco 3 pizz. arco 3 pizz.

sa - to - mor - sə o - da - sa - to - gal, ʌo - me - ra - sa - to - gal dʒau - ram,

102

bra-so-to-gal, ʌo-me-ra-sa-to-mas dʒau-rai,

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104

ji te-ra-i-o - bri - as ďzar - fo - sa-to-rai, lo-me-ras u - dai,

106

poco a poco cresc.

poco a poco cresc.

e - ra - i - o - brias to - mo - rai, ďzu - to - sai - o - brias

poco a poco cresc.

108

- i - o - bri - as gau - rai, sa - ki - o - bra - e

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110

arco accel. p 3 3 3 3 6 6

f 9

f nas a - rai,

f arco p 6

113

6 6 6 6 6 6 6 6

115

6 6 6 6

6 6 6

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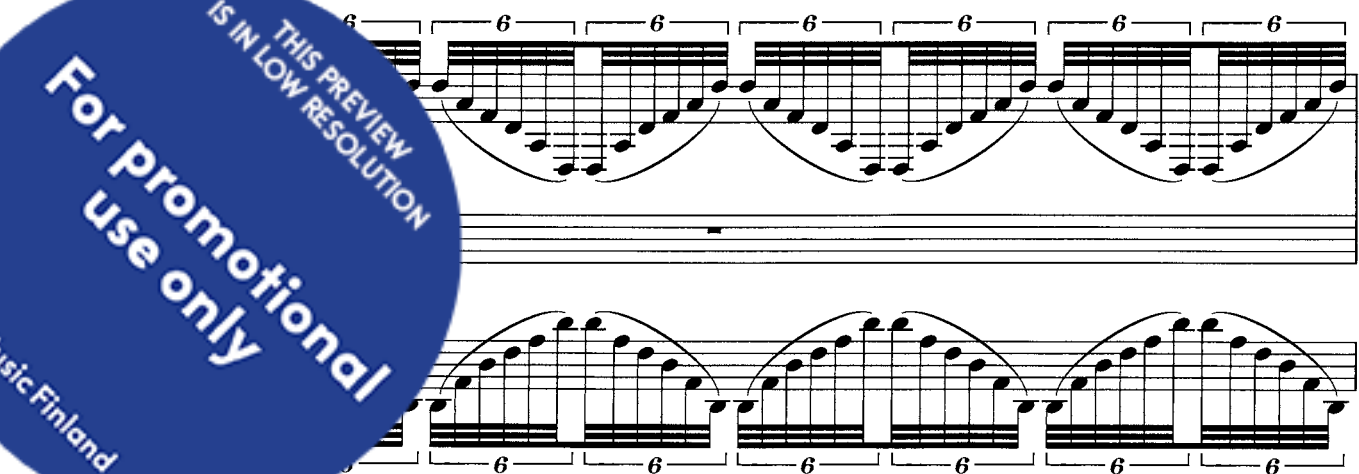
117



118



119



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121

6 6 6 6 6 6 6 6

8

122

6 6 6 6 6 6 6 6

8

123

6 6 6 6 6 6 6 6

8

5/4 5/4

5/4 5/4

124

pizz. arco 5 pizz.

f *p* *f* *f*

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rias

arco

p 5

126

arco

p 5

f

ver, _____

pizz. *f*

arco *p* 5

128

6 6 6 6

6 6 6 6

130

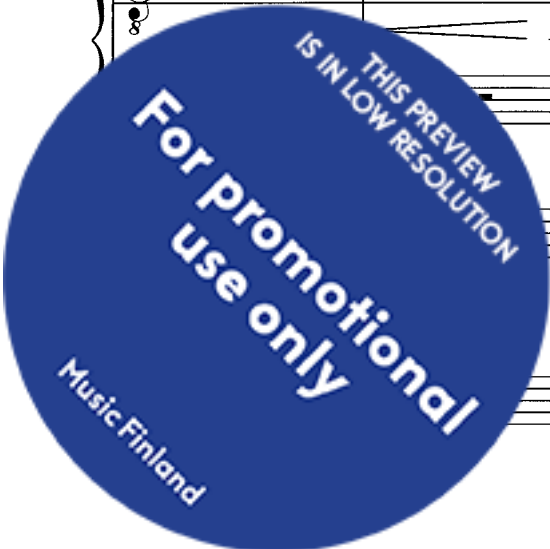
p 5

p 5

f 6

sə _____

arco *p* 5



132

Measures 132-133 of a musical score. Measure 132 features a piano with sixteenth-note arpeggiated figures in both hands, marked with '6' and 'p'. Measure 133 continues the piano part with a sixteenth-note run marked 'f' and '6', while the vocal line has a whole note 'u' and the cello part has a pizzicato figure marked 'pizz.' and 'f'.

6 6 6 6

p

f 6

u - - - -

pizz.

f

134

Measures 134-135. Measure 134 shows the piano with a sixteenth-note arpeggio marked 'p' and '5', and the cello with a sixteenth-note arpeggio marked 'f' and '6'. Measure 135 features a piano with a sixteenth-note arpeggio marked 'p' and '5', and the cello with a sixteenth-note arpeggio marked 'p' and '5'. The vocal line has a whole note 'nal,'.

p 5

f 6

nal,

arco

p 5

136

Measures 136-137. Measure 136 features a piano with a sixteenth-note arpeggio marked 'p' and '5', and the cello with a sixteenth-note arpeggio marked 'p' and '5'. Measure 137 continues the piano part with a sixteenth-note arpeggio marked 'p' and '5', and the cello with a sixteenth-note arpeggio marked 'p' and '5'.

p 5

p 5



137

to - - - -

pizz. *f*

139

mor - - - - sø

arco *p* *f* *p*

141

go - - - -

p *f* *p*

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143

8

p

5

mas,

p

5

144

6 6 6 6

6 6 6 6

6 6 6 6

6 6 6 6

The image displays a musical score for 'The Swan' by Camille Saint-Saëns, specifically the section for the Swan. The score is written for a single melodic line, likely for a flute or violin. It begins with a treble clef and a key signature of one flat (B-flat). The tempo is marked 'Allegretto' and the time signature is 3/8. The score is divided into measures, with some measures containing sixteenth notes and others containing eighth notes. A large blue circular watermark is overlaid on the left side of the image, containing the text 'THIS PREVIEW IS IN LOW RESOLUTION For promotional use only' and 'Finlandia Music Finland'. The watermark also includes the number '145' in the top left corner.

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146

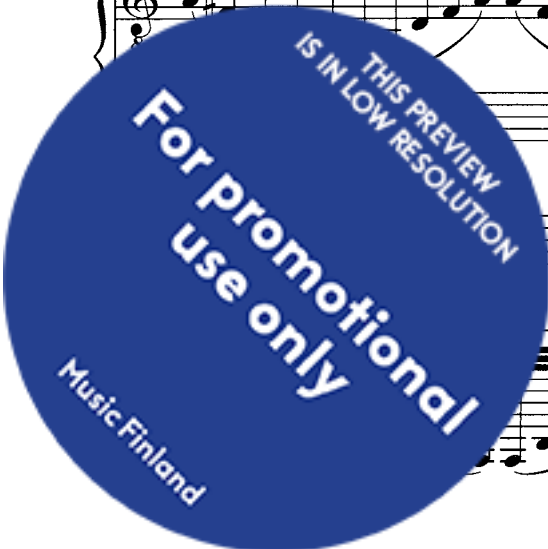
6 6 6 6 6 6 6 6

147

e - - - - - das

149

5 5 5 5 5 5 5 5



150

ve - - - - - ra - i,

152

p

153

p

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154

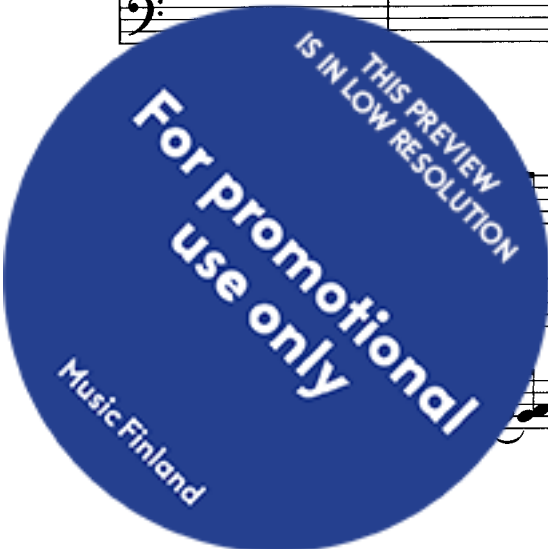
Musical score for measures 154-155, piano accompaniment. The score is written for two staves (treble and bass clef). The key signature has one flat (B-flat). The time signature is 4/4. The music consists of a continuous eighth-note pattern in the right hand, with the left hand providing a harmonic accompaniment.

155

Musical score for measures 155-156, piano accompaniment. The score is written for two staves (treble and bass clef). The key signature has one flat (B-flat). The time signature is 4/4. The music continues the eighth-note pattern from the previous measures.

156

Musical score for measure 156, vocal entry. The score is written for two staves (treble and bass clef). The key signature has one flat (B-flat). The time signature is 4/4. The piano accompaniment is silent. The vocal line enters with a forte (*f*) dynamic and a piano (*piano*) marking. The lyrics are: e-ras i - o-bra-sa-to-maλ, ver u-das u-na-sa-ki - o-bral,



Musical score for measures 157-158, piano accompaniment. The score is written for two staves (treble and bass clef). The key signature has one flat (B-flat). The time signature is 4/4. The music continues the eighth-note pattern from the previous measures.

166

Musical score for measures 166-170. The score is written for piano (8) and features a complex rhythmic pattern with changing time signatures: 3/4, 4/4, 5/4, 4/4, and 3/4. The melody is primarily in the right hand, with some chords and single notes in the left hand. The key signature changes from one sharp (F#) to two sharps (F# and C#).

171

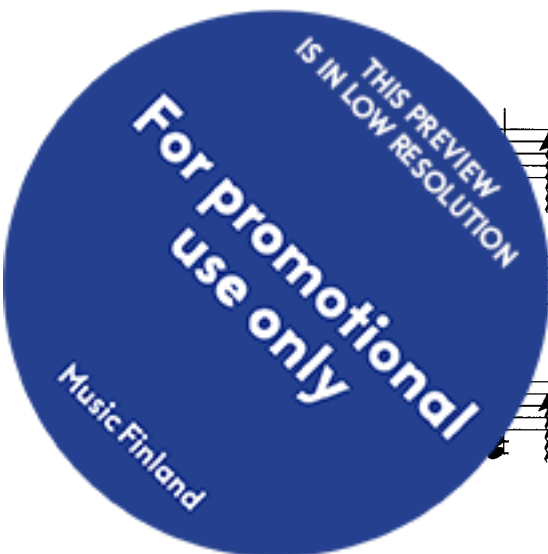
Musical score for measures 171-174. The score is written for piano (8) and features a complex rhythmic pattern with changing time signatures: 3/4, 2/4, 5/4, and 4/4. The melody is primarily in the right hand, with some chords and single notes in the left hand. The key signature changes from two sharps (F# and C#) to one sharp (F#).

poco meno mosso

♩ = 72

175

Musical score for measures 175-180. The score is written for piano (8) and features a complex rhythmic pattern with changing time signatures: 4/4, 3/4, 5/4, and 4/4. The melody is primarily in the right hand, with some chords and single notes in the left hand. The key signature changes from one sharp (F#) to one flat (Bb).



Musical score for measures 181-184. The score is written for piano (8) and features a complex rhythmic pattern with changing time signatures: 3/4, 2/4, 3/4, and 2/4. The melody is primarily in the right hand, with some chords and single notes in the left hand. The key signature changes from one flat (Bb) to one sharp (F#).

a tempo

23

181 $\text{♩} = 88$

Musical score for measures 181-185. The score is in 4/4 time with a key signature of one flat (B-flat). It features a piano accompaniment in the left hand and a vocal line in the right hand. The vocal line begins with a forte (f) dynamic. The lyrics are: ðo-mo-sa-tor-sə me - bra-sa-ki-nal sa-to

186

Musical score for measures 186-190. The piano accompaniment continues with a steady eighth-note pattern. The vocal line continues with the lyrics: rai, tu-kor a - ga lo-me- ras___ e- rai, o - zai bra-sa-to-gal ki-ma- gaλ, to -

191

Musical score for measures 191-195. The vocal line continues with the lyrics: o-mas, sa - to - sa-i - o - bra - sa-ta-rai sa-to-gal,

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195

rall.

go - ma - e - a - sa - to - gal fer - ku - ra, sa - to - sa - i - o - bra

meno mosso

198

♩ = 60

sa - ki - nal, dzu - to - sa - i - o - brias ku - rai, sa - to - sa - i -

201

hu - ra, za - i - o - brias ku - ram,

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a tempo

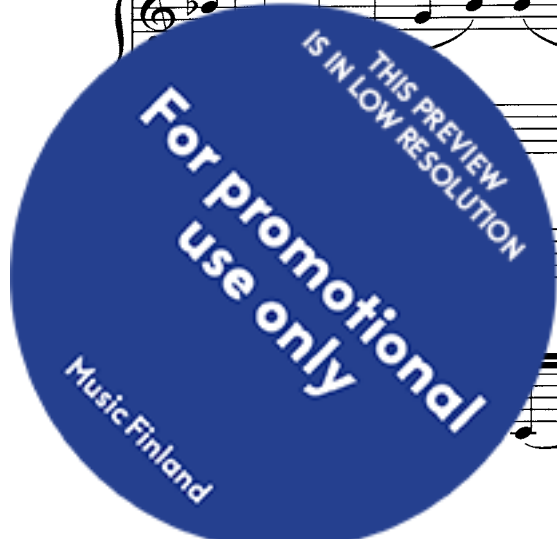
25

204 ♩ = 88

Musical score for measures 204-205. The system consists of three staves. The top staff is a grand staff (treble and bass clef) with a key signature of one sharp (F#). The middle staff is a vocal line with lyrics 'jo - - - - - ki - - - - -'. The bottom staff is a bass line. Measure 204 features a piano introduction with a forte (f) dynamic, a sixteenth-note scale in the bass, and a half-note in the treble. Measure 205 continues the piano introduction with a sixteenth-note scale in the bass and a half-note in the treble. The lyrics 'jo' and 'ki' are under the first and second measures respectively.

Musical score for measures 205-206. The system consists of three staves. The top staff is a grand staff (treble and bass clef) with a key signature of one sharp (F#). The middle staff is a vocal line with lyrics 'o - - - - - bra - - - - -'. The bottom staff is a bass line. Measure 205 features a piano introduction with a sixteenth-note scale in the bass and a half-note in the treble. Measure 206 continues the piano introduction with a sixteenth-note scale in the bass and a half-note in the treble. The lyrics 'o' and 'bra' are under the first and second measures respectively.

Musical score for measures 206-207. The system consists of three staves. The top staff is a grand staff (treble and bass clef) with a key signature of one sharp (F#). The middle staff is a vocal line with lyrics '- - - - -'. The bottom staff is a bass line. Measure 206 features a piano introduction with a sixteenth-note scale in the bass and a half-note in the treble. Measure 207 continues the piano introduction with a sixteenth-note scale in the bass and a half-note in the treble. The lyrics '-' are under the first and second measures respectively.



207

6 6 6 6

ta - - - -

6 6 6 6

208

6 6 6 6

ma - - - - i - - - -

6 6 6 6

209

6 6

bra - - - - sa - - - - ki - obr,

6 6

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210

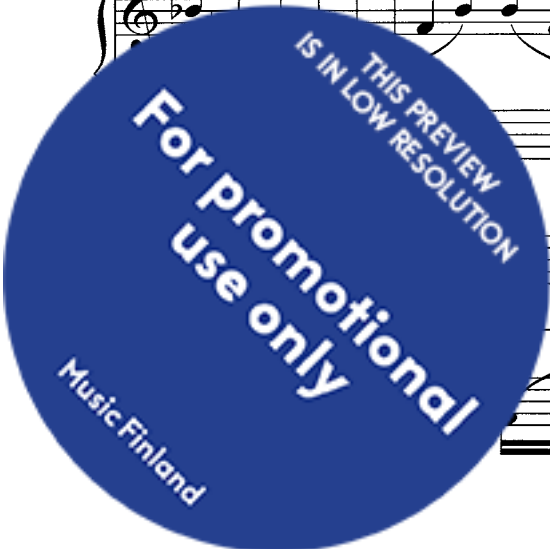
gi - - - - ta - - - -

211

gau - - - - ri - - - -

212

gau - - - - ri - - - -



213

214

[illegible]

215

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216

o - - - - - bri - - as

217

ku - - - - - ram, lo - -

218

a sa - ki -

ff

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poco a poco rall.

219

6 6 6 6

3 3 3

nal sa - ta - raλ, hu - ra - ga - lo - me - ra - sa - ta

6 6 6 6 *f*

222

io - bra - sa - to - mas hu - ram, a - za - i - o - bru - ga tu - ko, o - sa - e - ra - sa -

a tempo

♩ = 88

227

♩ = 60

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me - bras gau - rai, za

p

231

pp

6 6 6 6 6 6 6 6

pp

6 6 6 6 6 6 6 6

This block contains the musical notation for measures 231 and 232. It features a grand staff with treble and bass clefs. The right hand plays a continuous eighth-note pattern with a '6' above each group of four notes. The left hand plays a similar pattern, starting with a key signature change to one sharp (F#) in measure 232. A piano (pp) dynamic marking is present at the beginning of measure 231. A vocal line is shown above the grand staff, with a single note and a fermata in measure 232.

233

6 6 6 6 6 6 6 6

6 6 6 6 6 6 6 6

This block contains the musical notation for measures 233 and 234. The notation continues the patterns from the previous block, with the right hand playing eighth-note groups marked with '6' and the left hand playing a similar pattern with a key signature change to one sharp (F#) in measure 234. The vocal line continues with a single note and a fermata in measure 234.

235

6 6 6 6 6 6 6 6

6 6 6 6 6 6 6 6

This block contains the musical notation for measures 235 and 236. The notation continues the patterns from the previous block, with the right hand playing eighth-note groups marked with '6' and the left hand playing a similar pattern with a key signature change to one sharp (F#) in measure 236. The vocal line continues with a single note and a fermata in measure 236.

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236

Musical score for measures 236-237. The piano accompaniment features a continuous eighth-note pattern in the right hand and a similar pattern in the left hand, with some notes beamed together. The vocal line in measure 236 consists of a whole rest, followed by a half note 'i' and a half note 'o' in measure 237, with the lyrics 'i - o - bri - as'.

237

Musical score for measures 237-238. The piano accompaniment continues with the eighth-note pattern, with some notes beamed together. The vocal line in measure 237 consists of a whole rest, followed by a half note 'gau' and a half note 'ra' in measure 238, with the lyrics 'gau - ra - i,'.

239

Musical score for measures 239-240. The piano accompaniment continues with the eighth-note pattern, with some notes beamed together. The vocal line in measure 239 consists of a whole rest, followed by a half note 'ra' and a half note 'i' in measure 240, with the lyrics 'ra - i,'.

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240

Musical score for measures 240-242. The piano part features a continuous eighth-note accompaniment in the right hand, while the left hand is mostly silent. The vocal line enters in measure 241 with the lyrics "ki - o - bra - e -".

241

Musical score for measures 241-242. The piano part continues with eighth-note accompaniment, marked with a '6' above each measure. The vocal line continues with the lyrics "nas a-ra - i,".

243

Musical score for measures 243-244. The piano part continues with eighth-note accompaniment, marked with a '6' above each measure. The vocal line includes the instruction *poco a poco diminuendo al niente*. The score ends with a final measure of piano accompaniment.

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245

6 6 6 6

kor

246

6 6 6 6

ve - ras

247

6 6 6 6

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248

ra - m

250

252

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254

6 6 6 6 *l.v.*

8

6 6 6 6 *l.v.*

