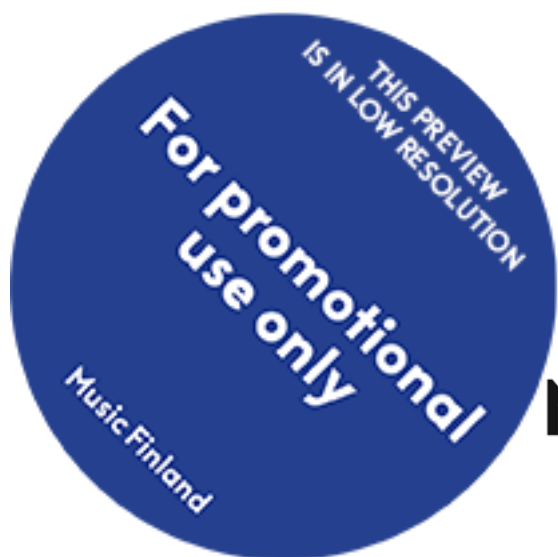


Sampsa Ertamo

Tagmusic for String Quartet

2004



Music Finland

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Tagmusic

for

String

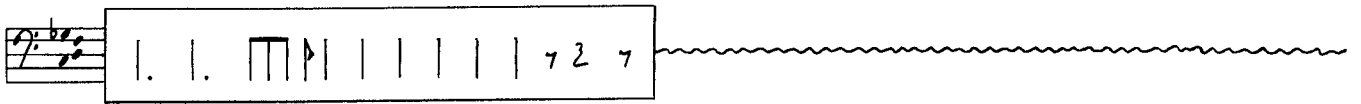
Quartet

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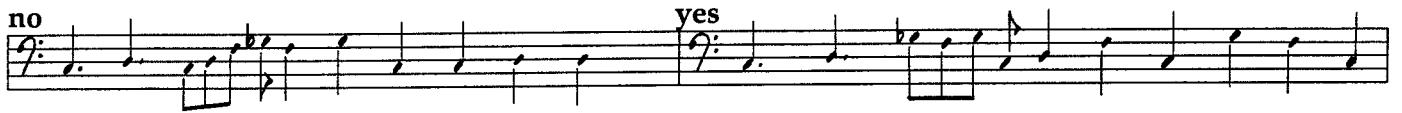
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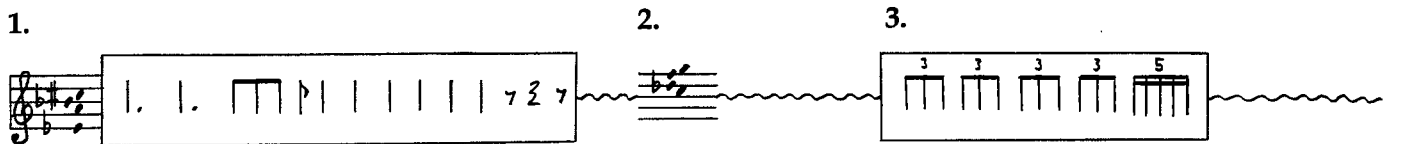
About the notation,



Repeat the rhythm continuously. Use only given notes. The melodic line should be as aperiodic as possible and without repetition. See example:



Play according to this example:

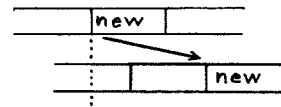


1. Start repeating the rhythm and use given notes.
2. Keep playing but make a change to the new notes. The change must happen always somewhere in the middle of the rhythmic figure!
3. Keep using the same notes but make a change to the new rhythmic figure. (The playing must never stop while making these changes.)

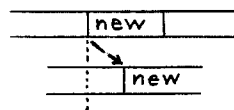
Different arrows:



a cue for a change (The previous rhythmic figure must be played once completely before making the change.)



a cue for a change (The previous rhythmic figure must not be played completely before the change. However there should be a short moment before that change.)



In this piece it's obvious that musicians have to listen to each other in order to know when to do something, but the atmosphere should never be anxious or hasty. From different rhythms played at the same time one shouldn't get a feeling of them disturbing each other. All the rhythms should have enough space to go on bouncing together. In every rhythmical unison there should be a slight contrast to all unisonity in this piece.

perhaps make up a sign to inform each other when they have for instance notes.

be as tremolo-like as possible. Not with a diminuendo and avoiding



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duration approx. 13'

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sempre non vibr.

J=88 Sonoramente

VI. I

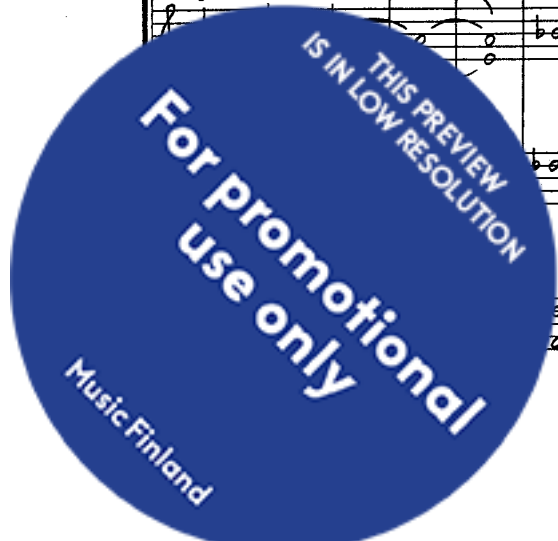
VI. II

Vla.

Vc.

J=100 poco più mosso

9



Arrogantly
♩=54 meno mosso

18

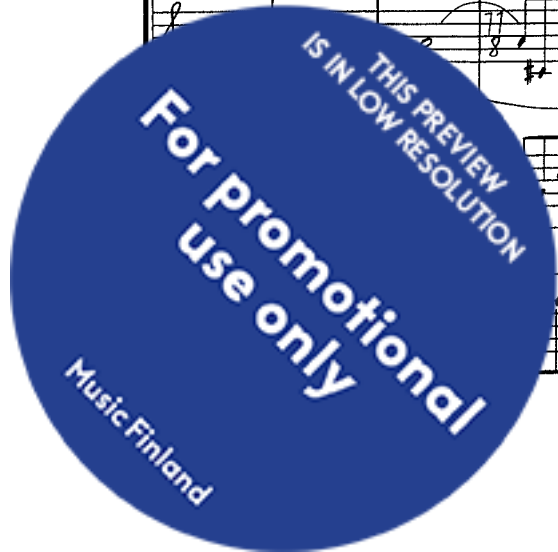
22

sostenuto

♩=92 più mosso

32

pp



38

Musical score for measures 38-42. The score consists of four staves. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The music features a complex rhythmic pattern with many sixteenth notes, often beamed together. Dynamic markings include *poco più f* and *più f*. Fingering numbers (5, 7) are indicated below the notes. The second and third staves use a different clef (likely alto and tenor), and the fourth staff uses a bass clef. The key signature and time signature change to 3/4 and then 4/4.

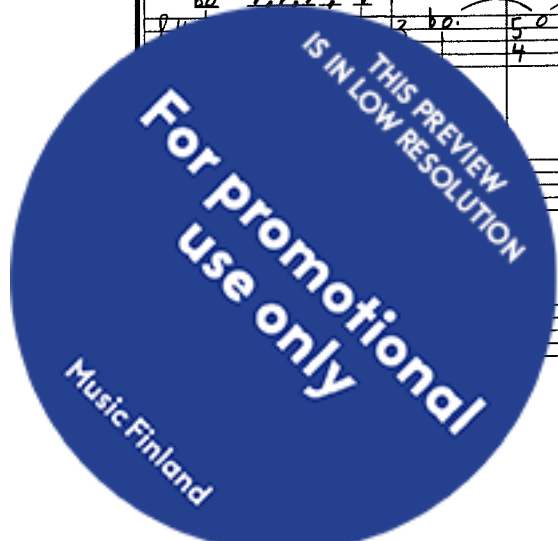
43

Musical score for measures 43-45. This section continues the complex rhythmic patterns from the previous measures. It features four staves with similar notation, including dynamic markings of *più f* and fingering numbers. The time signature remains 4/4.

sostenuto

46

Musical score for measures 46-50. This section begins with a *sostenuto* marking. The first staff has a treble clef and a 4/4 time signature, with dynamic markings of *più f* and *ff*. The music features a slower, more sustained rhythmic pattern. The second staff has a bass clef and a 4/4 time signature. The key signature changes to one flat (F) and the time signature to 3/4. The score continues with four staves, showing further rhythmic development and dynamic changes.



57

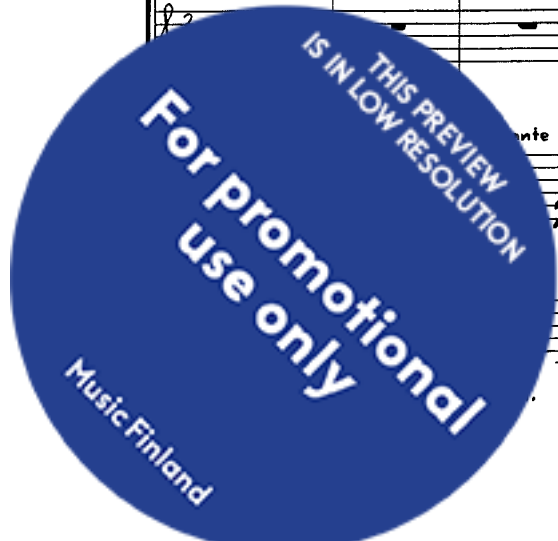
$\text{♩} = 108$ poco piu mosso

63

77

$\text{♩} = 58$ meno mosso
pesante

Calmo
 $\text{♩} = 100$ piu mosso



87 $\text{♩} = 92$ poco meno mosso

pp ff ff ff

7 5 5 5 5 5 5 5

7 5 5 5 5 5 5 5

7 5 5 5 5 5 5 5

7 5 5 5 5 5 5 5

Detailed description: This block contains the first system of a musical score, measures 87 through 91. It consists of four staves. The top staff begins with a piano (*pp*) dynamic and a forte (*ff*) dynamic. The second and third staves also feature *ff* dynamics. The music is characterized by intricate rhythmic patterns, including sixteenth and thirty-second notes, often grouped with slurs and accents. Fingering numbers (7 and 5) are indicated below the notes. The tempo is marked as 'poco meno mosso' with a quarter note equal to 92 beats per minute.

86

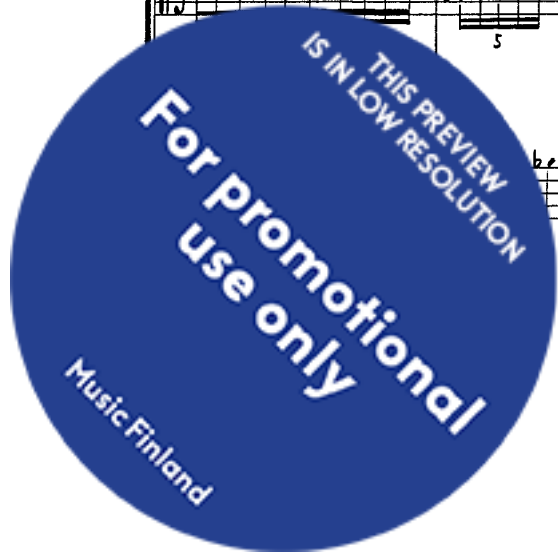
5 5 5 5 5 5 5 5

5 5 5 5 5 5 5 5

5 5 5 5 5 5 5 5

5 5 5 5 5 5 5 5

Detailed description: This block contains the second system of a musical score, measures 86 through 90. It consists of four staves. The music continues with complex rhythmic patterns, primarily using slurs and accents over sixteenth and thirty-second notes. Fingering numbers (5 and 7) are visible below the notes. The tempo remains consistent with the previous system.



VI.I

88 *sempreff*

90

93

94 *ric. ric.*

96

97

98 *ric.*

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7" Wait 7 sec, then start.

Repeat 4 times before the unison.

$\text{♩} = 40$ poco a poco accel.

VI.I *P cresc.*

VI.II *p sempre!*

Vla. *p cresc.*

Vc. *pp*

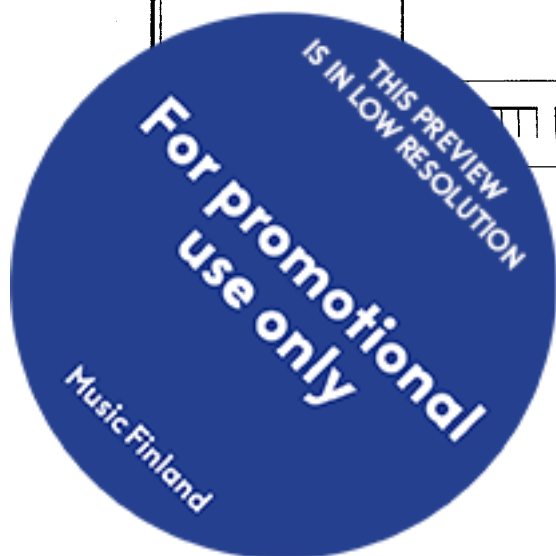
No matter if there is some rhythmic mess. The main thing is that the playing goes on and I Violin and the Viola end up with a unison.

$\text{♩} = 92$

VI.I *mf*

VI.II

feroce



J=100 calmo

VI.II

VI.I

Vla.

J=92
mf

ric.

J=108
mf

(sempre dim. e cresc. etc.)

Vla.

102

ric.

ric.

ric.

ric.

Vc.

104

poco dim.

J=88 pesante
pp cresc. Repeat approx. 5 times before the change of notes.

VI.I

VI.II

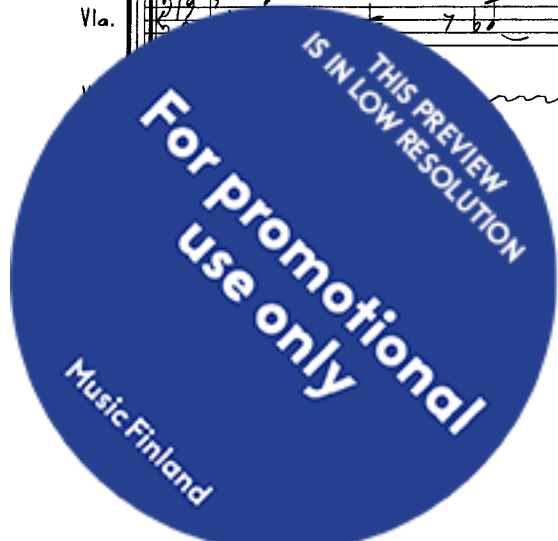
Vla.

105

ric.

ric.

ric.



107

VI. I

VI. II

VI. a.

Vc.

Play the rhythmic figure always at a different time from the Violoncello.

J. = 88 pesante

p cresc.

Repeat approx. 3 times before the unison

VI. I

VI. II

VI. a.

pesante

pesante

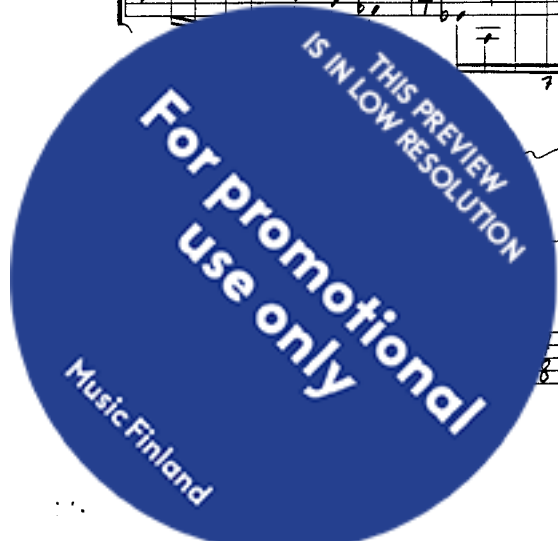
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VI. I
Vla.
Vc.

$\text{♩} = 92$



*) No matter if the rhythmic figure remains unfinished.

118

J.=88 pesante
fff

J.=88 pesante
fff

J.=100
fff

J.=76
fff

pesante

più p

più p

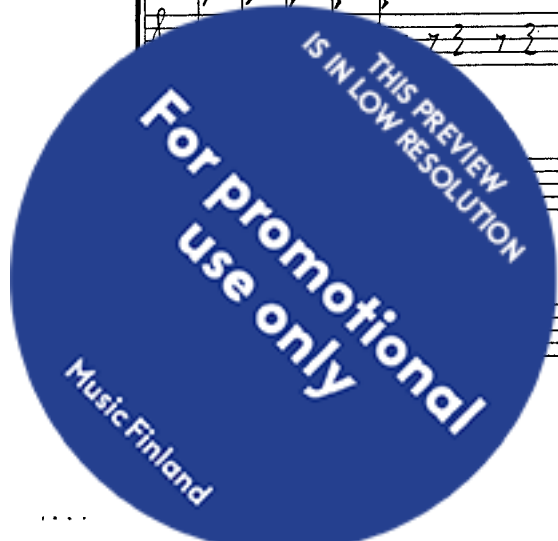
pesante

più p

più p

più p

e più p



119 $\text{♩} = 92$

VI. II

p

5 5 5 \flat 5 5 ric.

121

VI. II

ric. 5 5 5 5 \flat 5 \flat 5 ric.

123

ric.

p

ric.

ric.

p

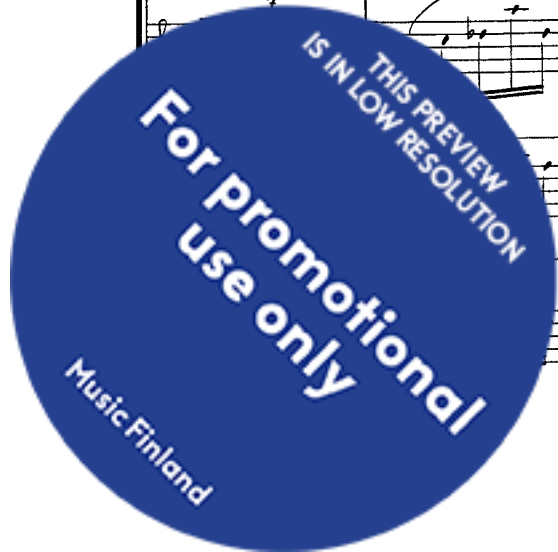
127

ff

pesante e sost.

pesante e sost.

pesante e sost.



128

feroce pesante

pesante sost.

Musical score for measures 128-132. The score is written for four staves (two treble clefs and two bass clefs). The first staff is marked *feroce pesante* and the second *pesante sost.*. The music features triplets and slurs.

130

ric.

Musical score for measures 130-134. The score is written for four staves (two treble clefs and two bass clefs). The first staff is marked *ric.*. The music features slurs, accents, and repeated rhythmic patterns.

