

# Kvagmaa

*for two string quartets tuned a quarter-tone apart*

**Jukka Tiensuu 2011**

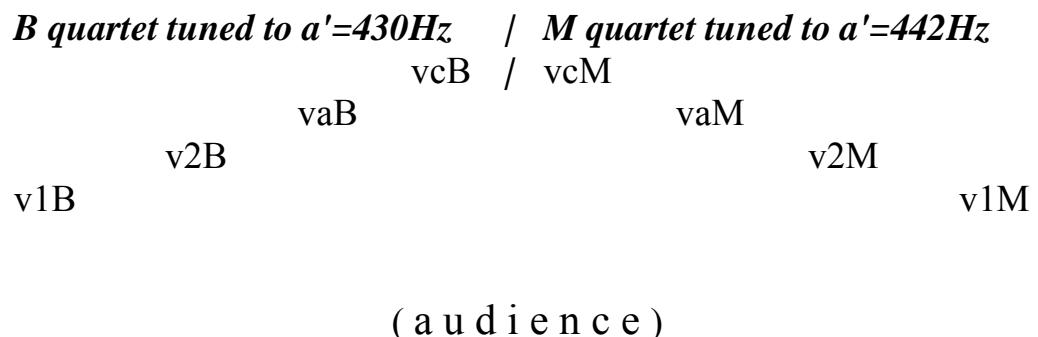
**Jukka Tiensuu:**

# ***Kvagmaa***

*for two string quartets tuned a quarter-tone apart*

### **Seating plan:**

The seating should be spread out as much as convenient, but the cellists can be seated close to each other.



### **Performance note**

The "B" (Baroque) quartet is tuned exactly a quarter-tone lower than the "M" (Modern) quartet. E.g. if the M quartet is tuned to  $a'=442\text{ Hz}$ , the B quartet should be tuned to  $a'= 430\text{ Hz}$ .

The repeat in bars 213-234 is optional.

**Vibrato** should be avoided throughout the piece..

**Accidentals** apply till the end of the bar. However, they are occasionally repeated to facilitate sight-reading.

**Glissandi** The glissandi should be played evenly. Note-stems in the middle of glissandi are for orientation only, they are not to be emphasized in any way.

— *tenuto*, play note to the full length (only, no accent is intended).

> o *al niente*, let the sound disappear completely.

♯ ♭ Quarter-tone sharp and flat, respectively.

↑ ↓ Play slightly (less than eight of tone) sharp or flat to finetune the (equally-tempered) pitch to the corresponding harmonically pure pitch (major third or minor seventh).

◊ Diamond-shape note heads indicate harmonics. Harmonics on open strings are written to be played at low positions for notational reasons, but can (and for sonority probably should) be played at high positions.

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*for two string quartets, tuned a quarter-tone apart*

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**♩ ~ 80 Eccitante sempre**

2

43

*mp* — *f*   *mp*   *cantabile*   *mp*   *p*   *pp* <   *#*

*mf*   *f*   *8va* — *#*

*mp*   *cantabile*   *p*   *pp* <   *pp* <

*mf*   *f*   *8va* — *#*

*pp* <   *arco*   *#*

*pp* <

57 *#*

*pp* <   *mp* — *f*   *mf* — *ff*   *mp* — *pp* <   *pp* — *mp*

*pp* <   *mf* — *ff*   *f*   *mp* — *pp* <   *pp* — *mp*

*pp* <   *mf* — *pp* <   *mp* — *pp* <   *pp* — *mp*

*pp* <   *pp* — *mp*

*p* — *f*   *mp* — *f*   *ff* — *f*   *mp* — *pp* <   *pp* — *mp*

*pp* <   *ff* — *f*   *mp* — *pp* <   *pp* — *mp*

*pp* <   *pp* — *mp*

67 I

*p dolce sempre*

*pp*

II

I

*p dolce sempre*

*pp*

*pp*

*pp*

72

p      mp      pp

pp      mp      pp

pp      mp      pp

pizz.  
8

f

Musical score for string quartet (Violin 1, Violin 2, Viola, Cello) in 2/4 time. The score shows two measures of music. Measure 11 starts with a dynamic of *p*. Measure 12 starts with a dynamic of *pp*. The score includes various performance techniques such as grace notes, slurs, and accents. Measure 12 concludes with a dynamic of *f*.

Musical score for piano, page 10, measures 75-80. The score consists of four staves. The top staff has a treble clef, the second staff has a treble clef, the third staff has a bass clef, and the bottom staff has a bass clef. Measure 75 starts with a dynamic of *f*, followed by a crescendo line and a decrescendo line leading to *pp*. Measures 76-77 follow a similar pattern. Measure 78 begins with a dynamic of *f*, followed by a crescendo line and a decrescendo line leading to *pp*. Measures 79-80 follow a similar pattern. Measure 81 begins with a dynamic of *mf*, followed by a crescendo line and a decrescendo line leading to *ff*. Measure 82 concludes with a dynamic of *ff*.

A musical score page showing measures 11 through 15. The score consists of four staves: a treble clef staff for the piano, a soprano staff, an alto staff, and a bass staff. Measure 11 starts with a forte dynamic (f) followed by a piano dynamic (pp). Measures 12 and 13 also begin with forte dynamics (f) followed by piano dynamics (pp). Measure 14 begins with a mezzo-forte dynamic (mf). Measure 15 begins with a piano dynamic (pp), followed by a forte dynamic (ff), and ends with a trill instruction (tr).

Musical score for orchestra and piano, page 79, measures 79-80. The score consists of five staves. Measure 79 starts with a dynamic of  $pp$  and a tempo of  $\sim 72-80$ . The first two measures feature woodwind entries with slurs and grace notes, followed by brass entries with sustained notes and trills. Measures 81-82 show woodwind entries with slurs and grace notes, followed by brass entries with sustained notes and trills. Measure 83 concludes with woodwind entries with slurs and grace notes.

Musical score for orchestra and piano, page 10, measures 11-12. The score consists of five staves. The top three staves are for the orchestra, featuring woodwind instruments like oboes and bassoon, and brass instruments like trumpet and tuba. The bottom two staves are for the piano. Measure 11 starts with a dynamic of *ff* and includes performance instructions such as *tr*, *trb*, and *tr*. Measures 12 and 13 continue with similar dynamics and performance techniques, including *pp*, *mp*, *p*, and *ff*.



119

(flautando)

*mf*      *p*      *mp*

*mp* > *ppp*      *mp* — *ppp*

*p* > *p* — *ppp*      *mp* > *mp* — *ppp*

*mp* > *ppp*      *mp* — *ppp*

*mp* > *ppp*      *mp* — *ppp*

*mp* > *ppp*      *mp* — *ppp*

*pp* — *mp* >      *mp* — *ppp*      *mp* — *ppp*

124 (all: ord.)

*ff* >

*ff*

*p*

*ppp*      *pp*

*mp* > *mp* — *ppp*

*f* >

*f*

*p*

*ppp*      *pp*

*mp* > *ppp*      *mp* — *ppp*

*mp* — *mp*

*III*

*mp* — *mp*

*ppp*      *pp*

*mp* > <

*ff*

*ff* >

*p*

*ppp*      *pp*

*mp* — *ppp*

*f* >

*f*

*p*

*ppp*      *pp*

*mp* — *ppp*

*mf* <

*mp* — *mp*

*III*

*mp* — *ppp*      *mp* — <

130

*f*

*p* — *f*      *mp* — *ff*

*f* — *mp*      *f* — *ff*

*mp* — *ff*

*ff*

*ff*

*mf* — *f*

*ff*

*p*

*f*

*f* — *mp* — *ff*

*mp* — *ff*

*mf* — *ff*

*mf* — *ff*

*ff*

*mp* — *f*

*ff*

*p*

A detailed musical score page featuring two systems of staves. The top system consists of six staves, and the bottom system also has six staves. Each staff uses a unique combination of clef (G, F, bass), key signature, and time signature. Measure 139 begins with dynamic markings: 'f' followed by 'ff' on the first staff, 'tr' on the second, 'trb' on the third, and 'ff' on the fourth. Measures 140 and 141 continue with similar patterns of dynamics and articulations, including 'mp', 'pp', 'p', and '8va'. The score includes various performance instructions like 'tr' (trill), 'trb' (trill bend), and '8va' (octave up). Measure 140 concludes with a dynamic 'p' and a fermata over the last note.

8va

144 ~144

5 5

ff 5 pp

p f >p mf > p <>

mp p pp ff 5 pp

pp ff 5 pp

p f >p pp <> p <>

pp ff 5 pp

p f >p pp <> p <>

8va

5 5

ff 5 pp

p f >p pp <> p <>

mp p pp ff 5 pp

pp ff 5 pp

p f >p pp <> p <>

pp ff 5 pp

p f >p pp <> p <>

accel. molto

Musical score for four staves (string quartet) showing measures 151-155. The score consists of two systems of five measures each. Measure 151 starts with dynamic *mp*, followed by measure 152 with *mf*. Measures 153-154 begin with dynamic *f* and a sixteenth-note pattern of 6. Measures 155-156 show eighth-note patterns with sixteenth-note grace notes. Measure 157 begins with a sixteenth-note pattern of 3.

154 ~72-80

154

155

156

157

158

159

160

161

162

163

164

~144-160

172

ff <> V  
ff pp  
ff p  
ff pp  
ff pp  
ff pp

mf ff <> V  
p mf ff pp  
mf ff pp  
p mf ff pp  
p mf ff pp  
p mf ff pp

188

mp f mp f f mp p pp p. a. p. cresc.  
mp f mp f f mp p pp p. a. p. cresc.  
f mp p pp p. a. p. cresc.

mp f mp f p pp p. a. p. cresc.  
mp f mp f p pp p. a. p. cresc.  
p pp p. a. p. cresc.

197

pp p. a. p. cresc. mp p f mp  
mp p f mp  
p f mp p f mp  
p f mp p f

pp p. a. p. cresc. mp p f mp  
mp p f mp  
p f mp p f  
p f mp p f

203

trb

p f

p 3 3 f 3

mp

trb

p f

p 3 3 f 3

mp

p f

207 tr

p f

p f

p 3 3 3 f

p f

tr

p f

p f

p 3 3 3 f

p f

trb

p ff

p ff p

p ff

p ff

p ff

molto sul pont.

p f

pp ff p

molto sul pont.

f

molto sul pont.

pp ff p

molto sul pont.

pp ff

pp ff

pp ff

pp ff

pp ff

molto sul pont.

pp ff

pp ff

pp ff

pp ff

pp ff

molto sul pont.

pp ff

pp ff

pp ff

pp ff

pp ff

molto sul pont.

Musical score for orchestra and piano, page 11, measures 216-217. The score consists of two systems of five staves each. Measure 216 starts with dynamic *p*, followed by *f*, *ord.*, *f*, *ord.*, *p*, *f*, *trb*, *p*, *f*, *p*, *f*, *p*, *f*. Measure 217 continues with *p*, *f*, *ord.*, *f*, *ord.*, *p*, *f*, *trb*, *p*, *f*, *p*, *f*, *p*, *f*.

Musical score for orchestra and piano, page 10, measures 220-225. The score consists of two systems of five staves each. Measure 220 starts with dynamic *p*. The first system ends with dynamic *f*. Measure 221 begins with dynamic *f*. The second system ends with dynamic *f*. Measure 222 begins with dynamic *p*. Measure 223 begins with dynamic *tr*. The score includes various performance instructions such as slurs, grace notes, and dynamic markings like *p*, *f*, and *tr*.

Musical score for orchestra and piano, page 12, measures 225-230. The score consists of two systems of five staves each. Measure 225 starts with a dynamic of  $p$  and a tempo marking of  $tr\flat$ . Measures 226-227 start with a dynamic of  $f$  and a tempo marking of  $tr$ . Measures 228-229 start with a dynamic of  $pp$  and a tempo marking of  $f$ . Measures 230 start with a dynamic of  $f$  and a tempo marking of  $>$ .

231 *sul pont.*

Musical score for orchestra and piano, page 10, measures 235-240. The score consists of two systems of five staves each. Measure 235 starts with a dynamic of ***ff***. The first system ends with a dynamic of ***p***. The second system begins with a dynamic of ***mf***. Measures 236-237 show a continuation of the rhythmic patterns with dynamics ***mf*** and ***mp***. Measures 238-239 continue with dynamics ***mp*** and ***p***. Measure 240 concludes with a dynamic of ***p***.

242

mp

*p*

*pp*

*ppp*

*p*

*pp*

*pizz.*

*mp*

*pp*

*mp*

*ppp*

*p*

*pp*

*pizz.*

*mp*