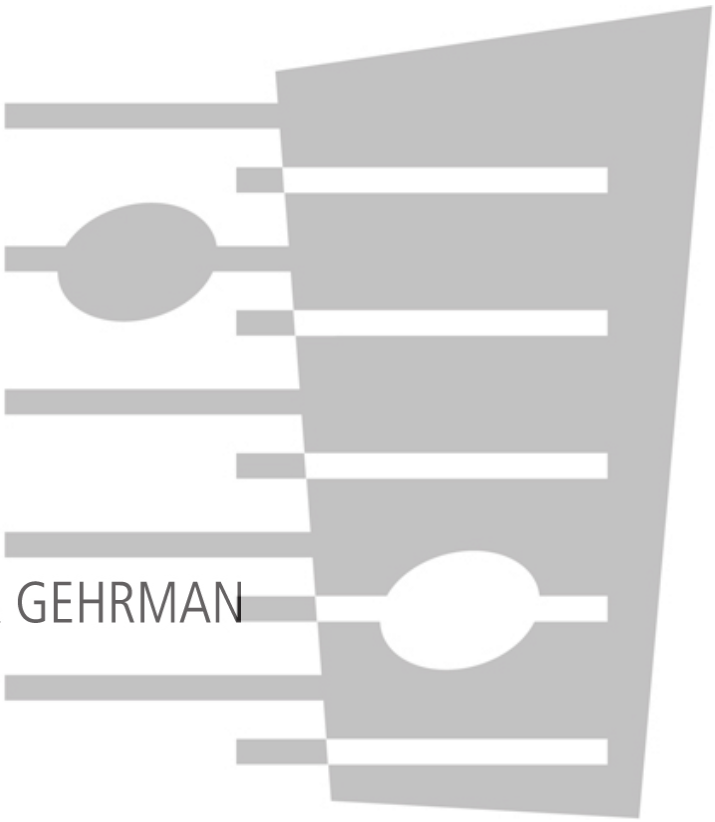
Tiina Myllärinen

DAYDREAMS

String Quartet No. 2

(2025)

SCORE



FENNICA GEHRMAN

Tiina Myllärinen
DAYDREAMS (2025)
String quartet no. 2

Acoustics fascinate and inspire me. The same music sounds different in different spaces and the space itself creates different atmospheres. What kind of feeling do you get from music that is played in a big, reverberant cathedral-like space, where things get mixed-up and noisy? And what kind of feeling creates music that is played in a discant-sounding space, where the sounds almost hurt your ears? If the music in these two spaces is the same and the only difference is the acoustics, how differently do we experience the music?

Daydreams (2025) is my second string quartet and in this work I continue exploring the same thing as I did in my first string quartet *(Bad) Dreams come true* (2022). In these quartets I try to create different acoustical spaces without changing the acoustics of the actual concert hall; I compose those acoustics, or illusions of them, inside the music. The dramaturgy of the music grows from the relationship between the musical material and the acoustics related to it, and from the changes in these.

In *Daydreams* the musical material is almost the same throughout the work, but the space around it is changing continuously. It's like walking through life, surrounded by different conditions, and the same things get a different kind of perspective and tension. The title refers to a different kind of world that the protagonist is dreaming about, and that world reveals itself at the end of the work.

The work is dedicated to and commissioned by NeoQuartet with funds provided by the Madetoja Foundation.

Tiina Myllärinen

Duration: c. 14'30''

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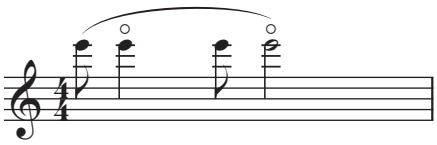
ISMN 979-0-55018-028-4 (score & parts)
KL 78.5132
Printed in Helsinki

Performance notes

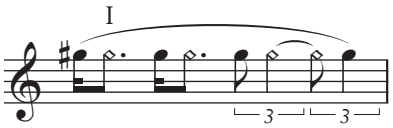
p.s.p.	poco sul ponticello
m.s.p.	molto sul ponticello (pitch still audible)
e.s.p.	estremamente sul ponticello (the sound breaks into overtones)
m.s.t.	molto sul tasto
mlts. vibr.	moltissimo vibrato
L.H.	left hand
ric.	ricochet
½ legno	half legno, half hair
♯ 𝄲 𝄳 ♭	quartertone accidentals used in the score (quartertone sharp, three quartertones sharp, quartertone flat, three quartertones flat)
⊕	muting sign; left hand covers all the strings During bars 197–202 the damping point of the left hand is first in a low position. Then the damping position moves to higher positions always when indicated with text "(higher)"

Flautando is relevant only during the figure it is indicated.

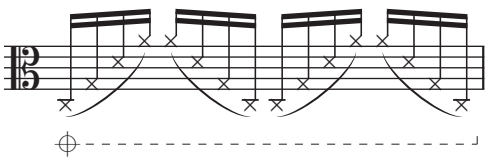
GENERAL



Harmonics with sounding pitch are marked with a circle above the note.

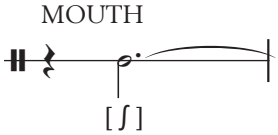


Harmonics with diamond noteheads indicate the fingered pitch.
The playing string is marked.



x-noteheads with damping sign in Viola part mean
damped open strings with noise sound

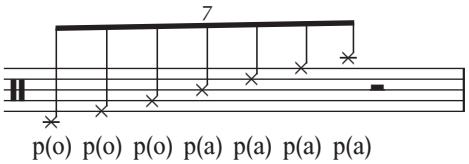
MOUTH SOUNDS



At the end of the piece the violins and viola are put down and
all the musicians make sounds of "silence" with mouth.
Here a soft, wide-band hissing sound is wanted.

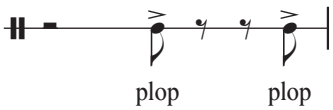
MOUTH

with lips only ("bubbles")



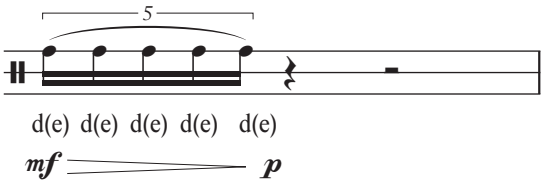
Seperate your lips fast from closed to open position. Make a "bubble" sound - the sound should come only from the lips.
Closed position: lips closed as in the consonant "p".
Open position: as if in vowel "o" or "a", as marked after the consonant.

MOUTH

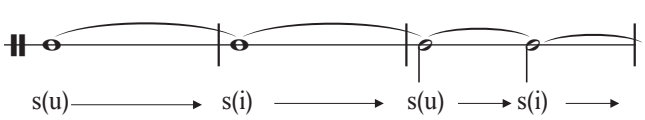


Produce "plop" with your tongue and lips, no vocal folds involved. Try to find a sound that water makes when something drops into it. The accents can be done so that the lips are first turned inwards and then abruptly turned outwards.

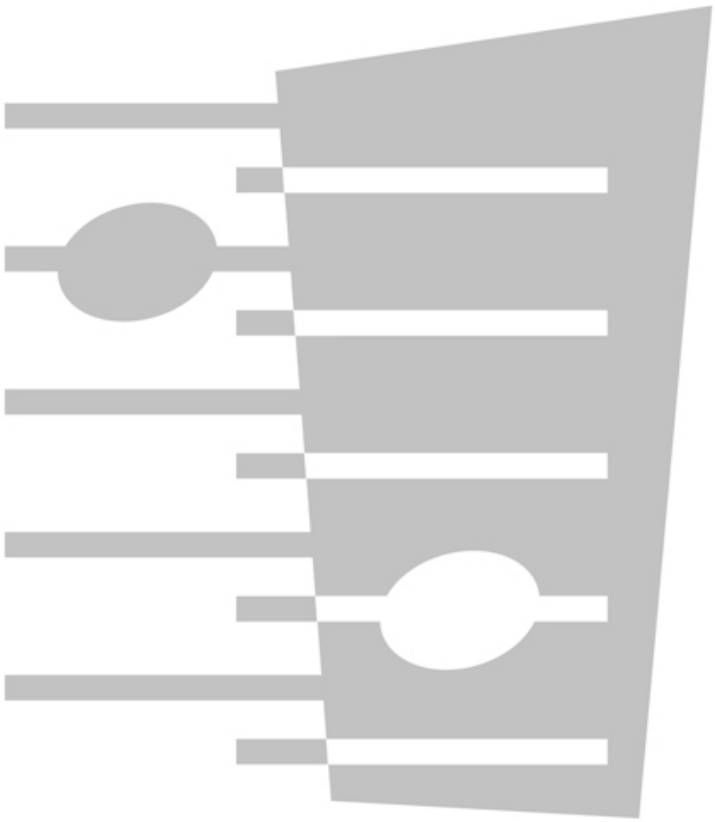
with tongue, "ricochet"



Touch your palate (roof of the mouth) fast with the tongue, imitating ricochet. The sound should be produced without sounding voice or whisper. The vowel in paranthesis indicates the position of the mouth (and affects the height of the sound).



This hissing sound is narrower than the wide-band hissing before. The position of the mouth (and the register/overtones of the sound) are changing slowly according to the arrows and vowels in paranthesis.

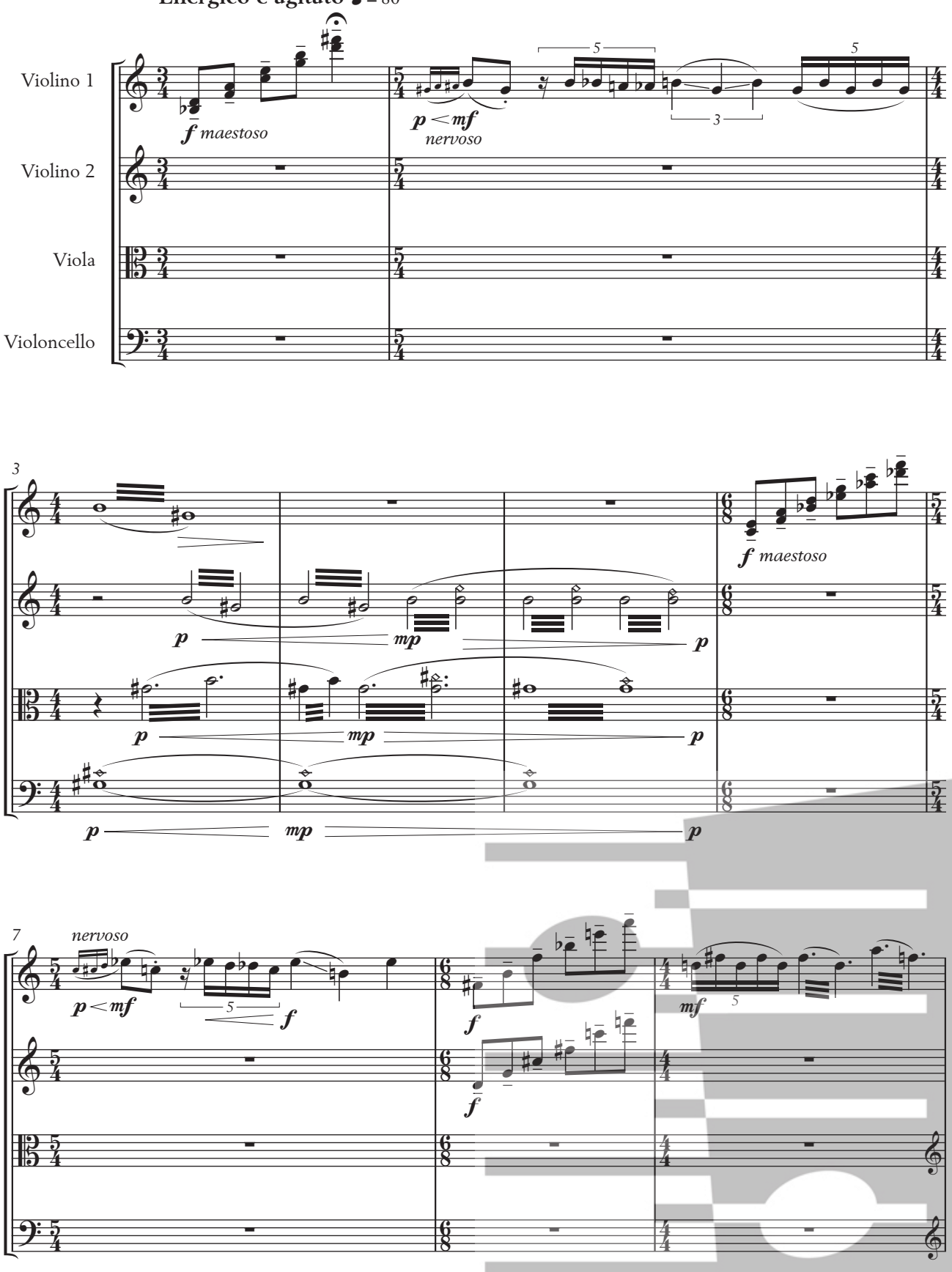


Commissioned by and dedicated to NeoQuartet

DAYDREAMS

String Quartet No 2

TIINA MYLLÄRINEN (2025)



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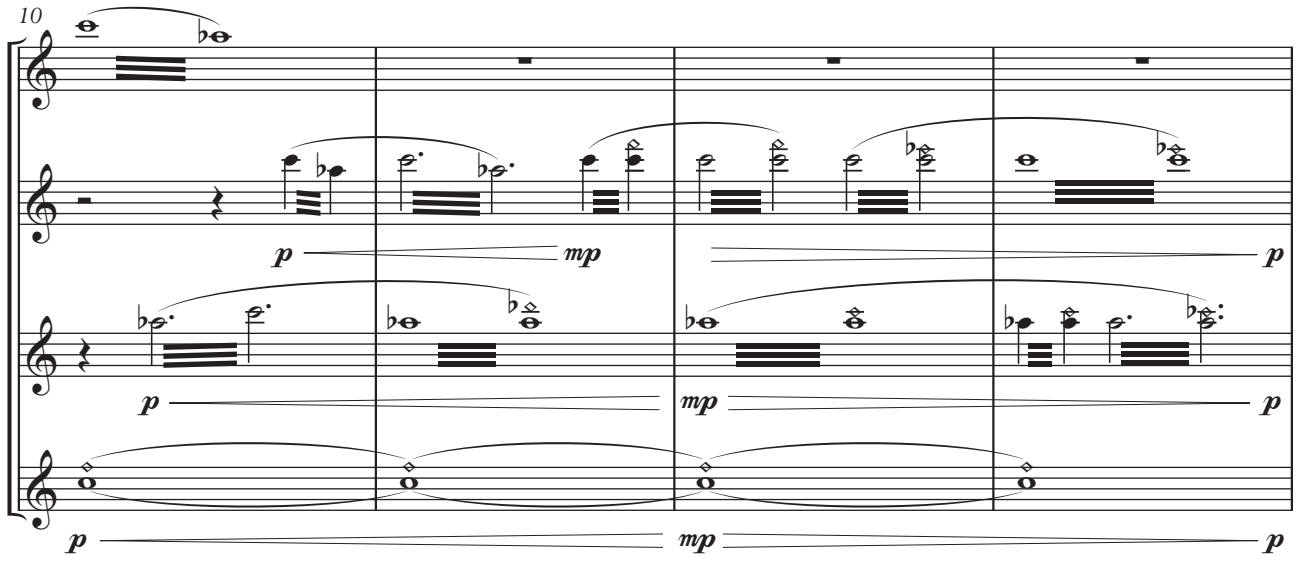
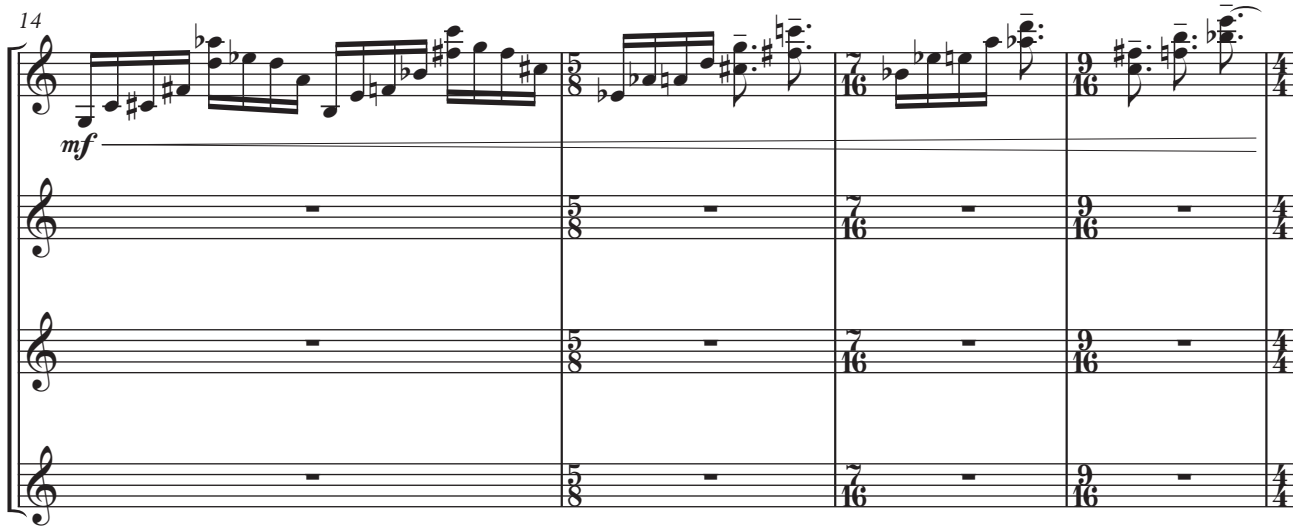
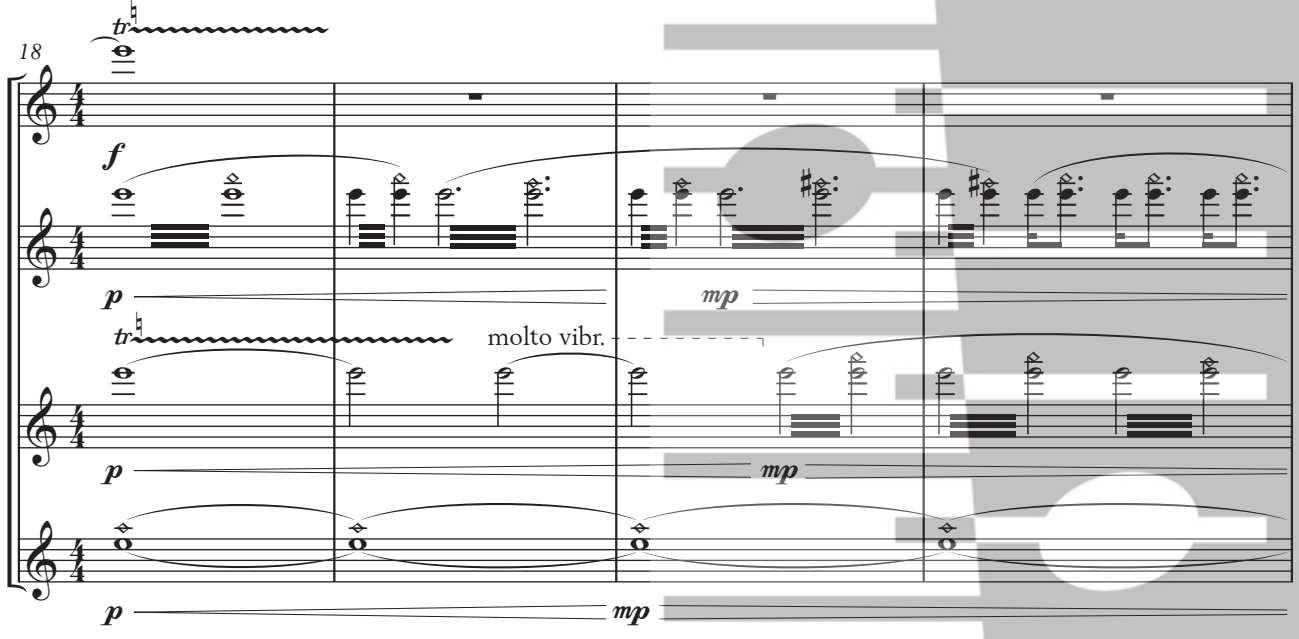
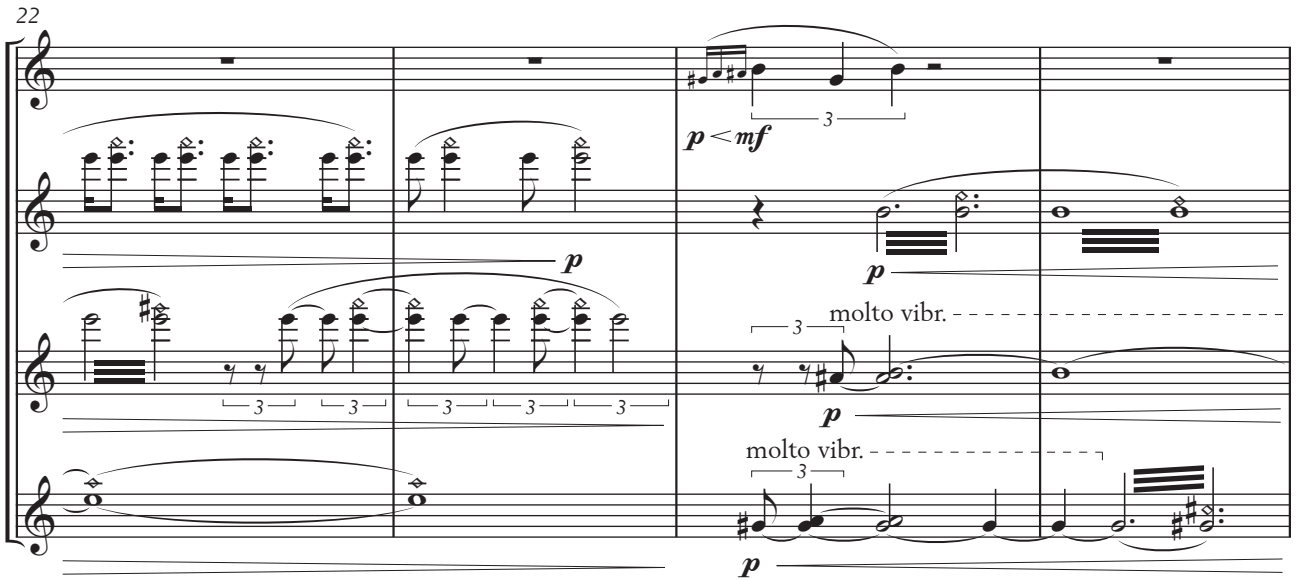


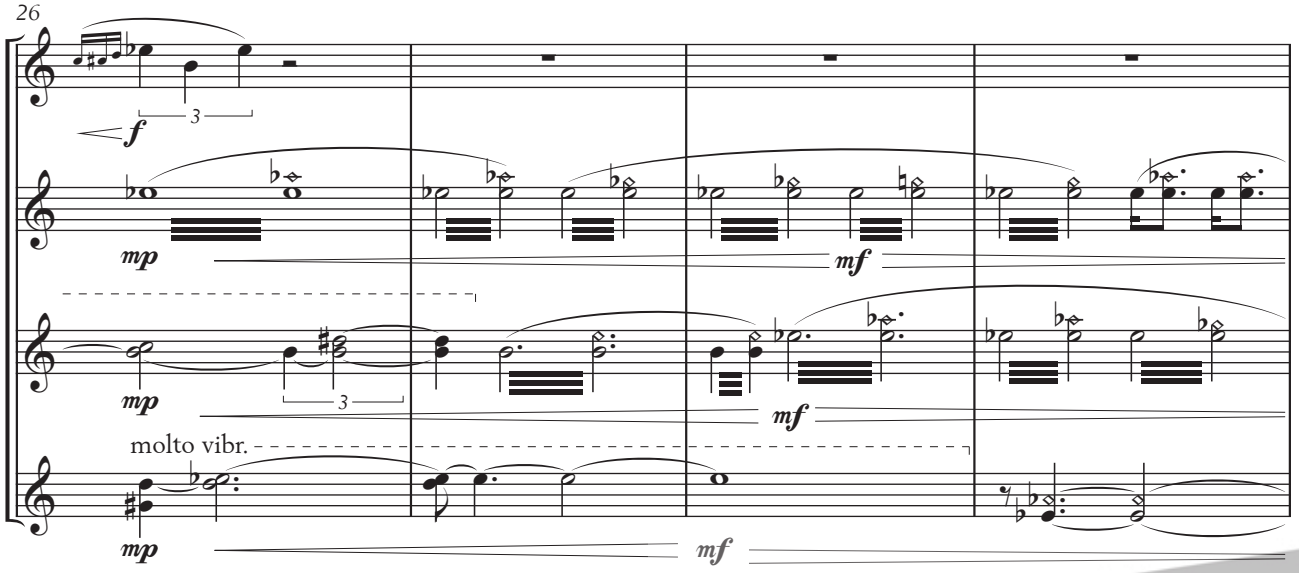
accel.

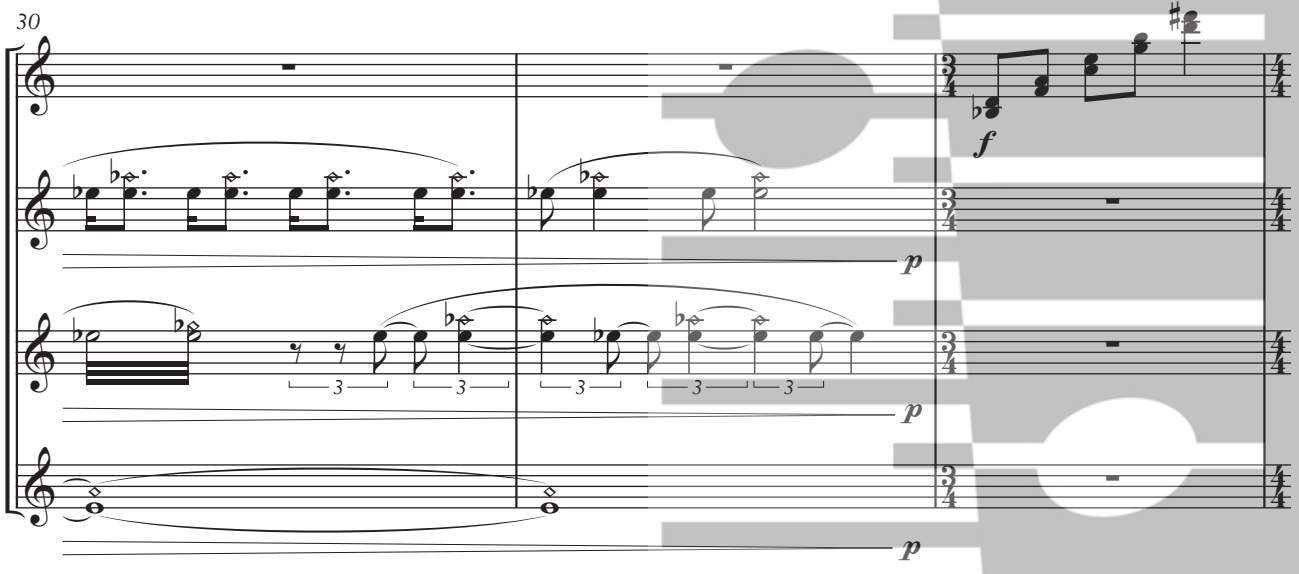


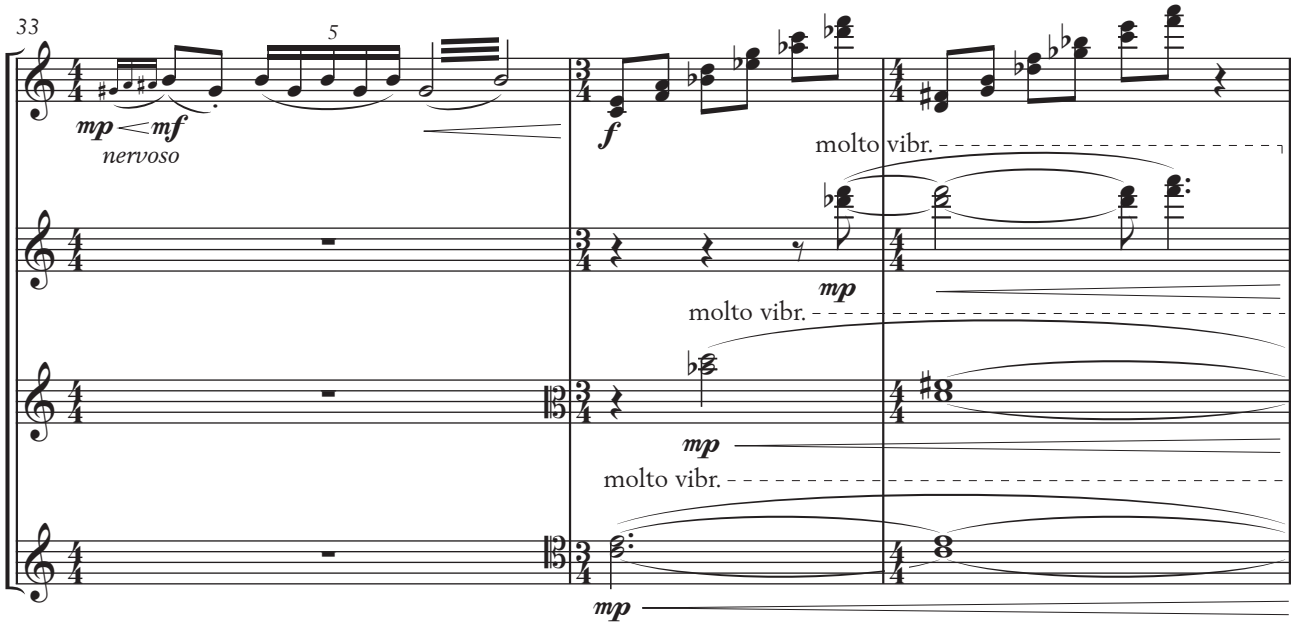
Riverberando
a tempo

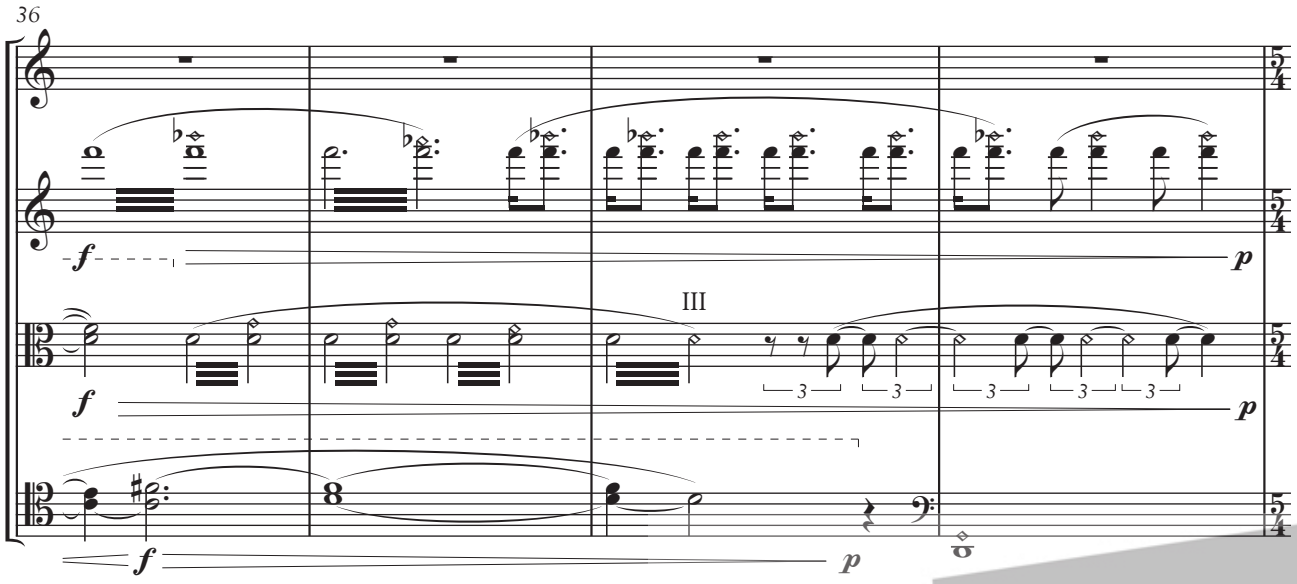


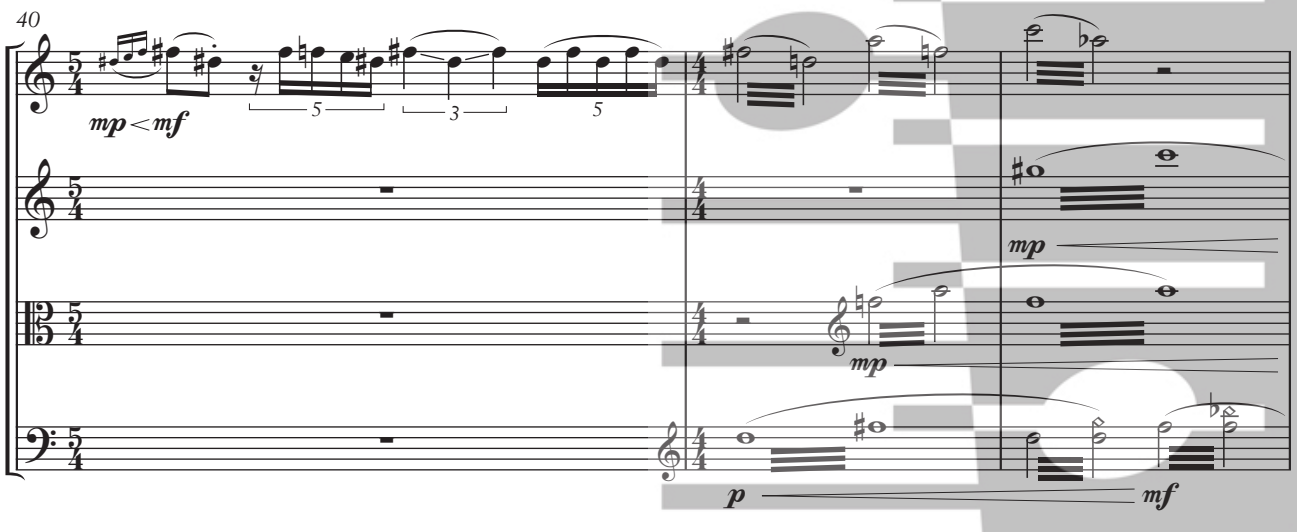

22
p < mf
p
molto vibr.
molto vibr.

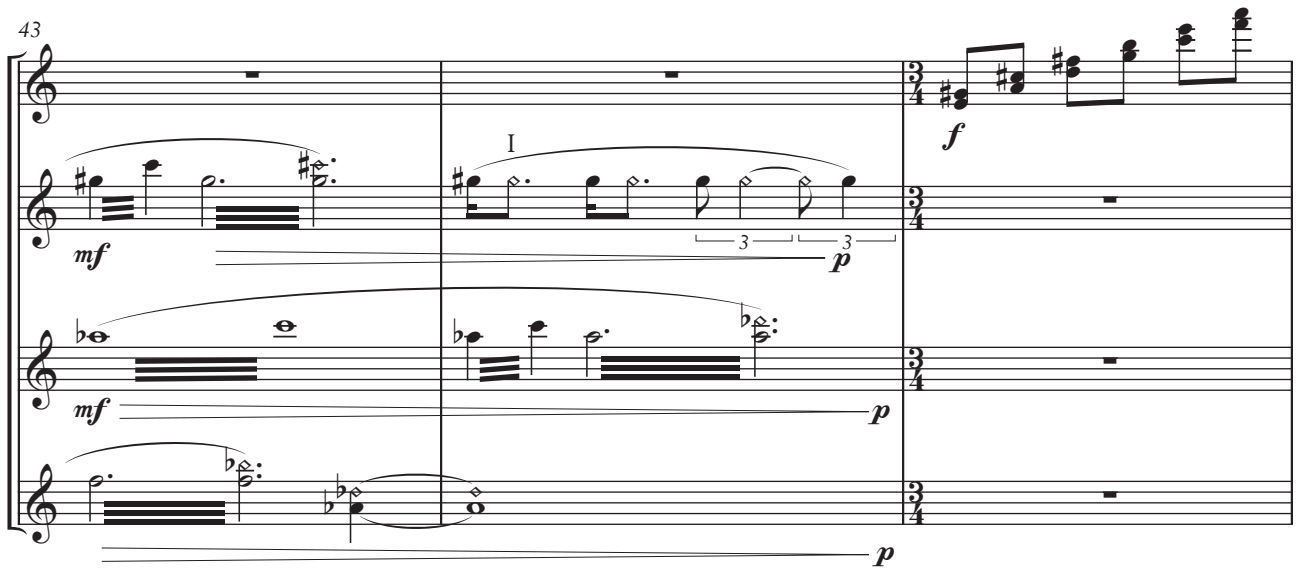

26
f
mp
mf
molto vibr.

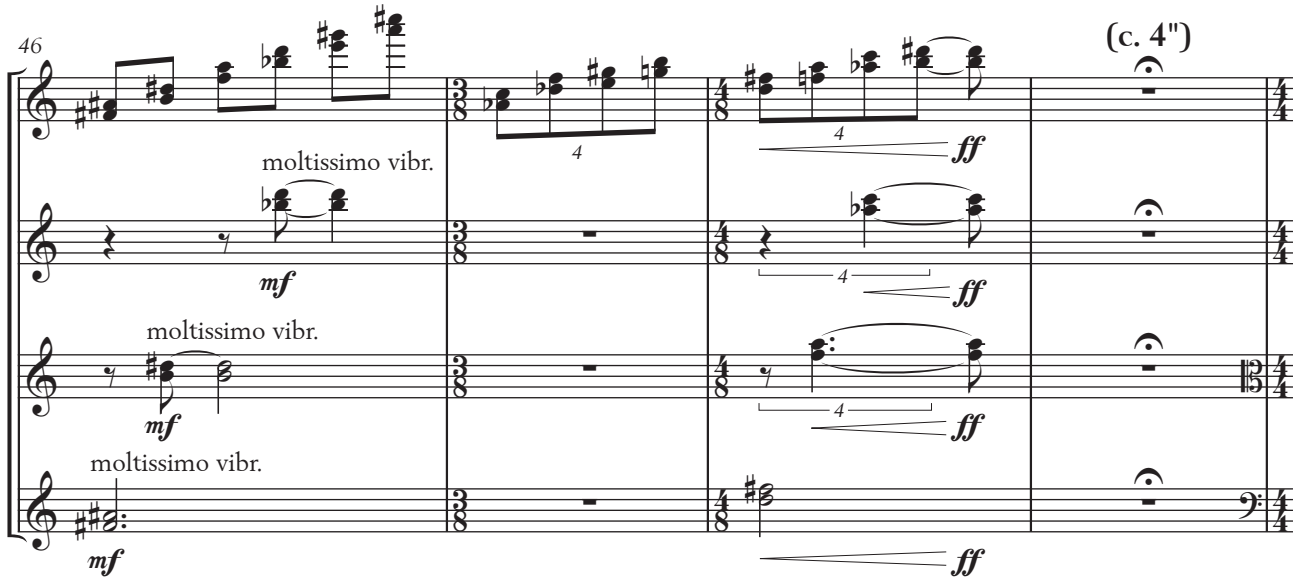

30
f
p

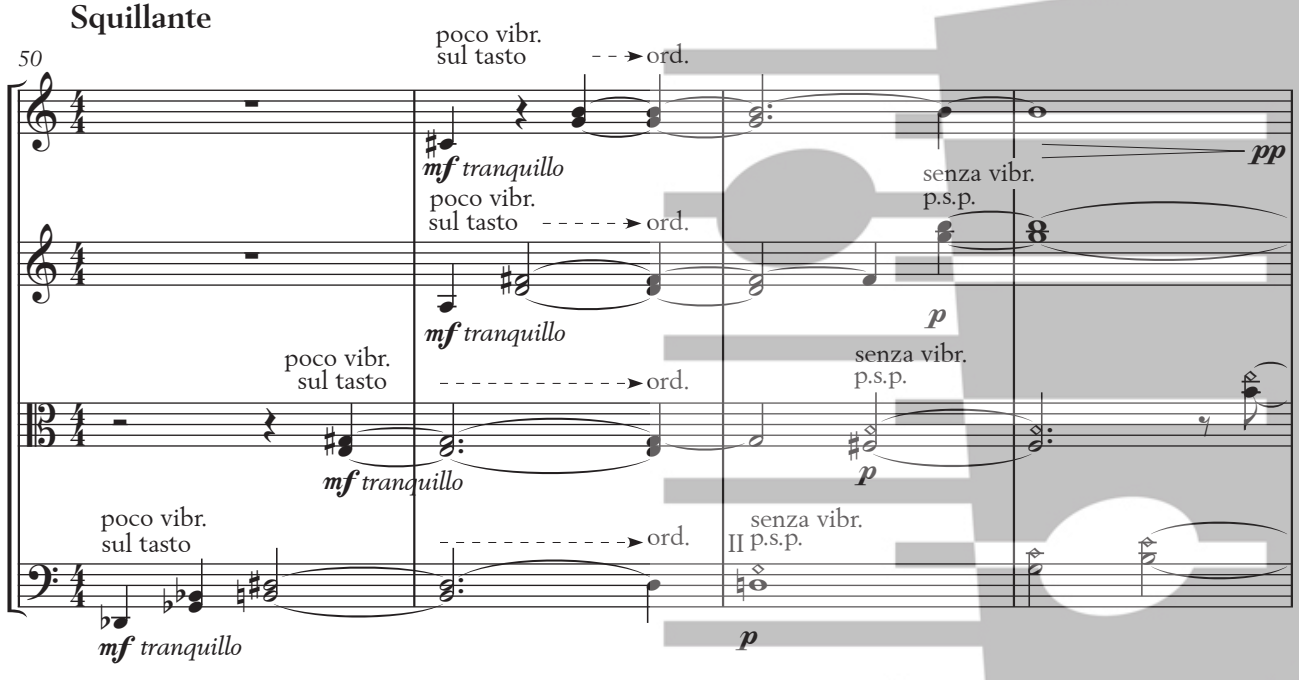

33
5
mp < mf
nervoso
f
molto vibr.
mp
molto vibr.
mp
molto vibr.
mp

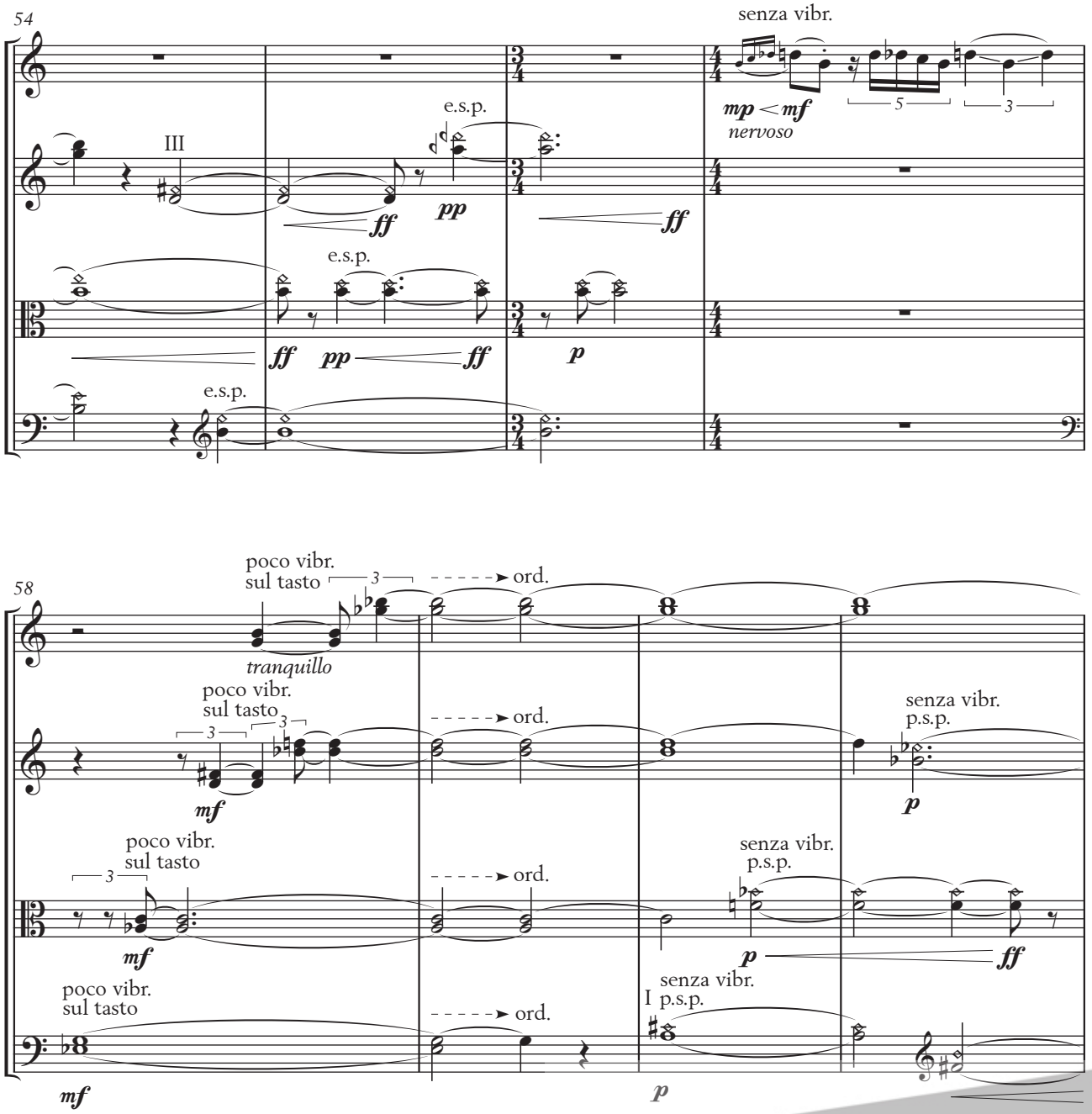

36
f
p
III
f
3
3
3
3
3
p
f
p


40
mp < mf
5
3
5
mp
mp
p
mf

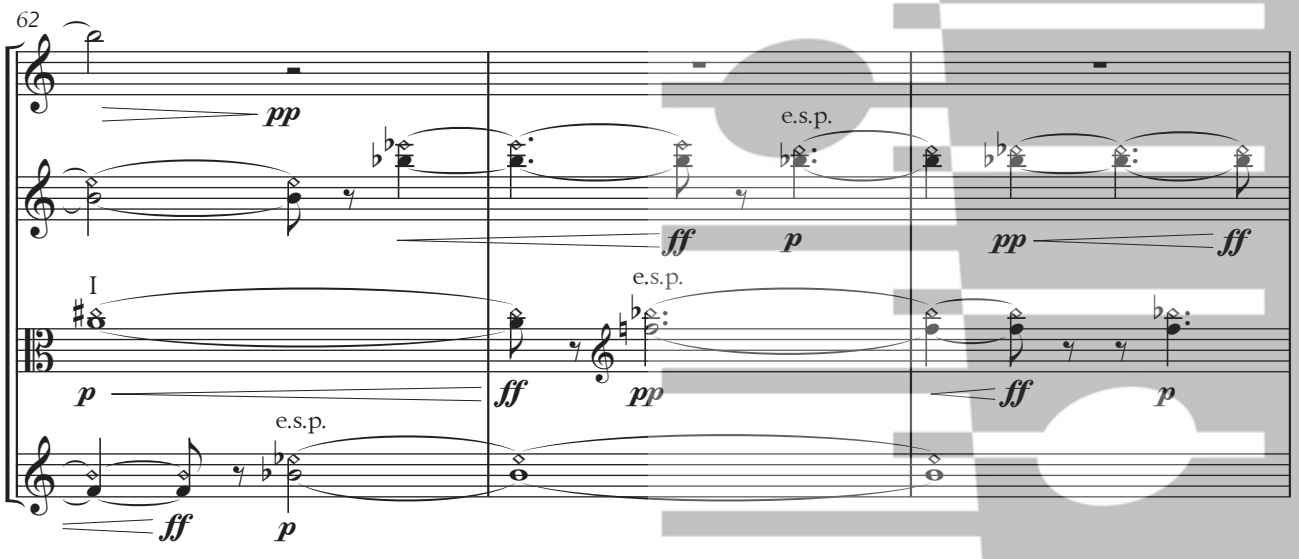

43
I
mf
p
f

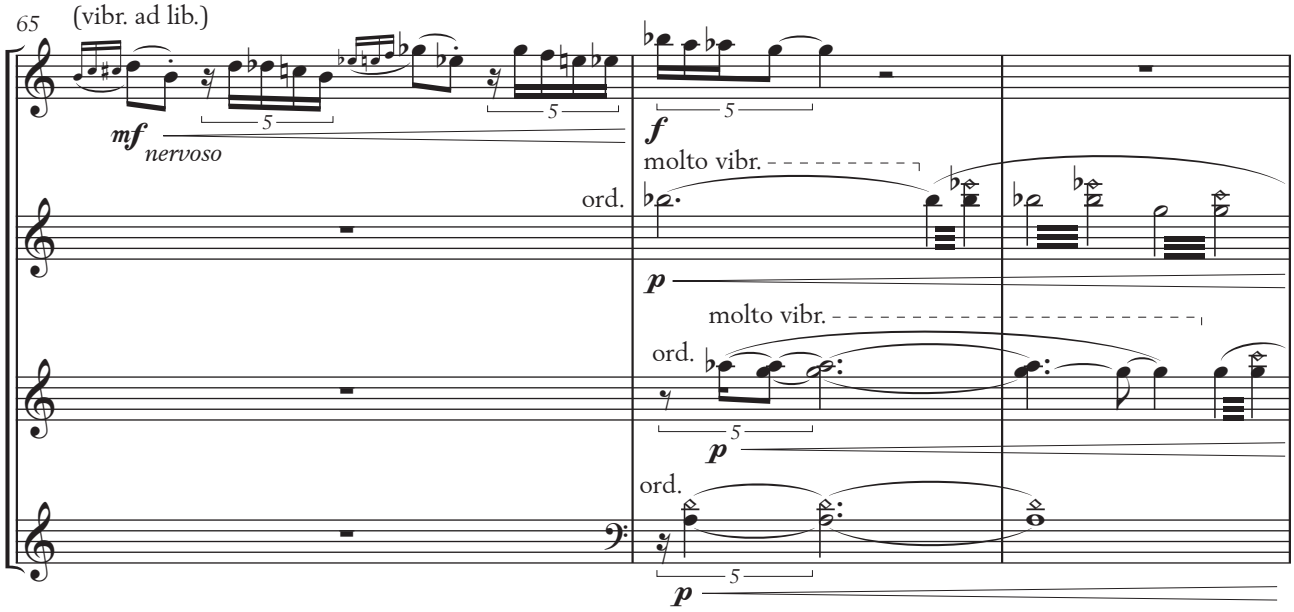

46
(c. 4")
moltissimo vibr.
mf
ff

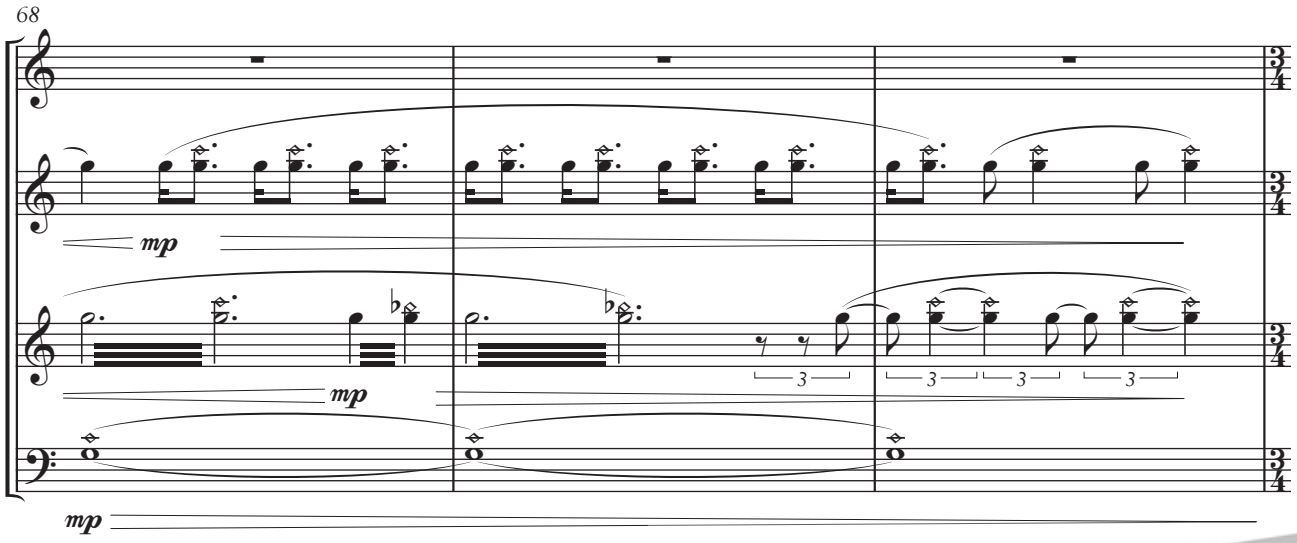

Squillante
50
poco vibr.
sul tasto
ord.
mf tranquillo
senza vibr.
p.s.p.
pp
p

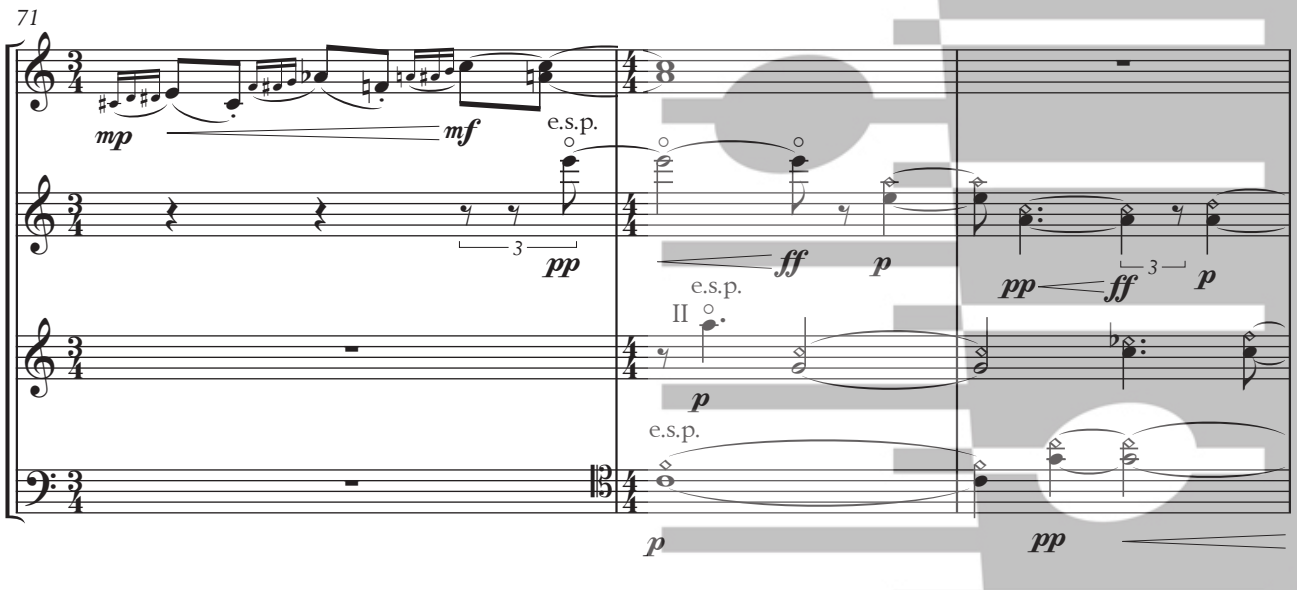

54
senza vibr.
mp < mf
nervoso
III
e.s.p.
ff
pp
ff
e.s.p.
ff
pp
ff
p
e.s.p.

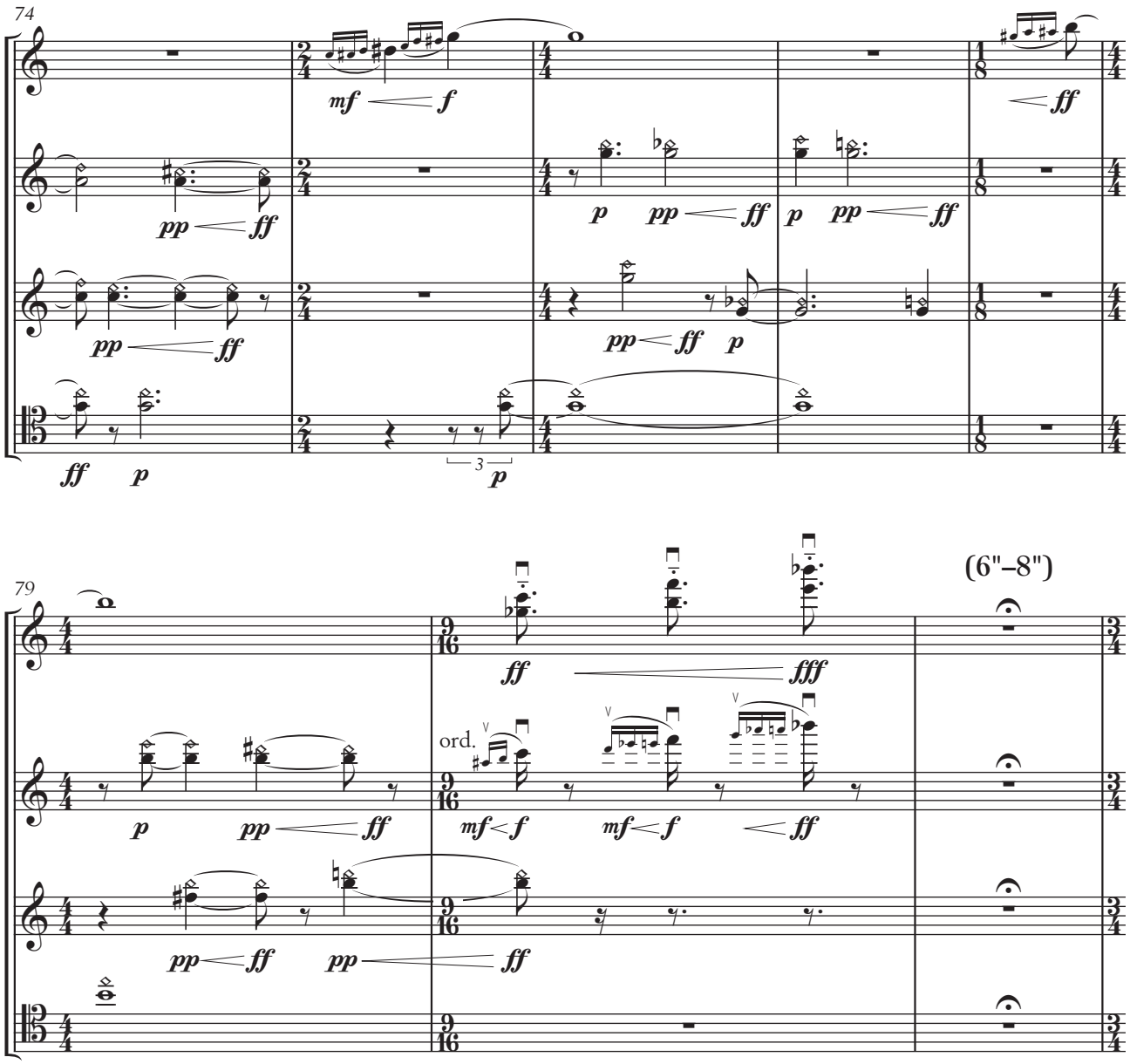
58
poco vibr.
sul tasto
3
ord.
tranquillo
poco vibr.
sul tasto
3
3
ord.
mf
senza vibr.
p.s.p.
p
poco vibr.
sul tasto
3
ord.
mf
senza vibr.
p.s.p.
p
ff
poco vibr.
sul tasto
ord.
mf
senza vibr.
I p.s.p.
p

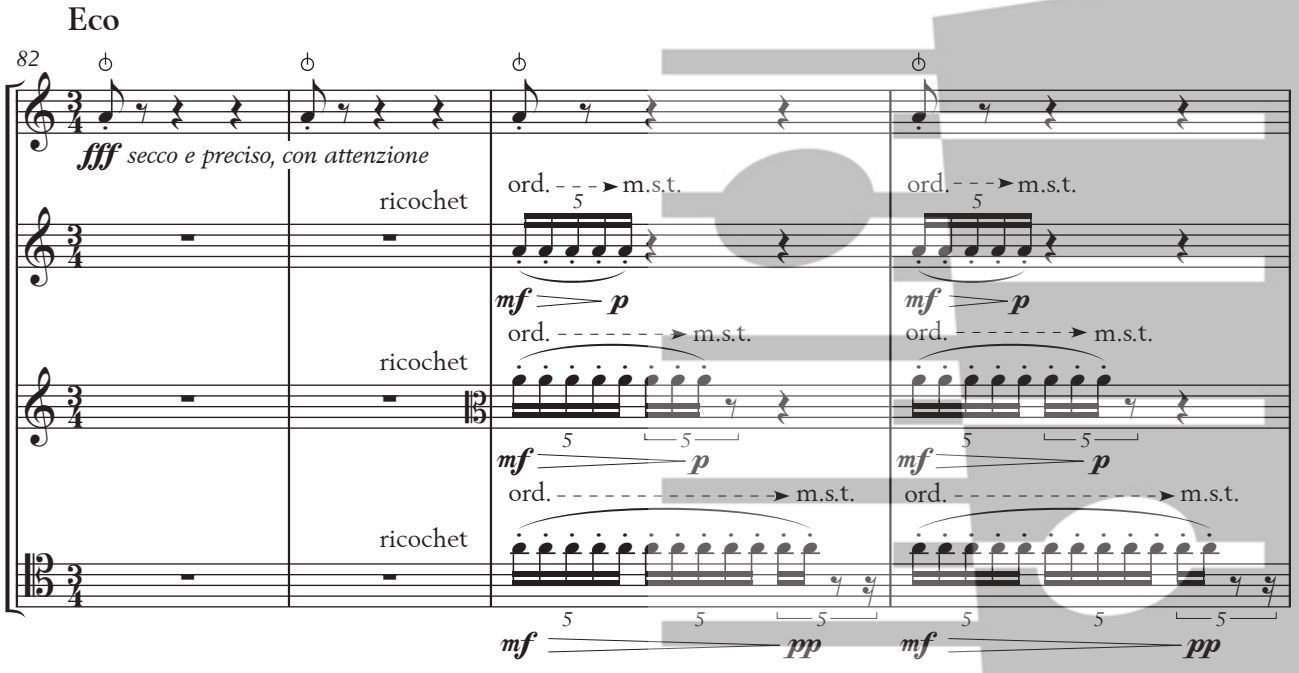

62
pp
e.s.p.
ff
p
pp
ff
I
e.s.p.
p
ff
pp
ff
p
e.s.p.
ff
p

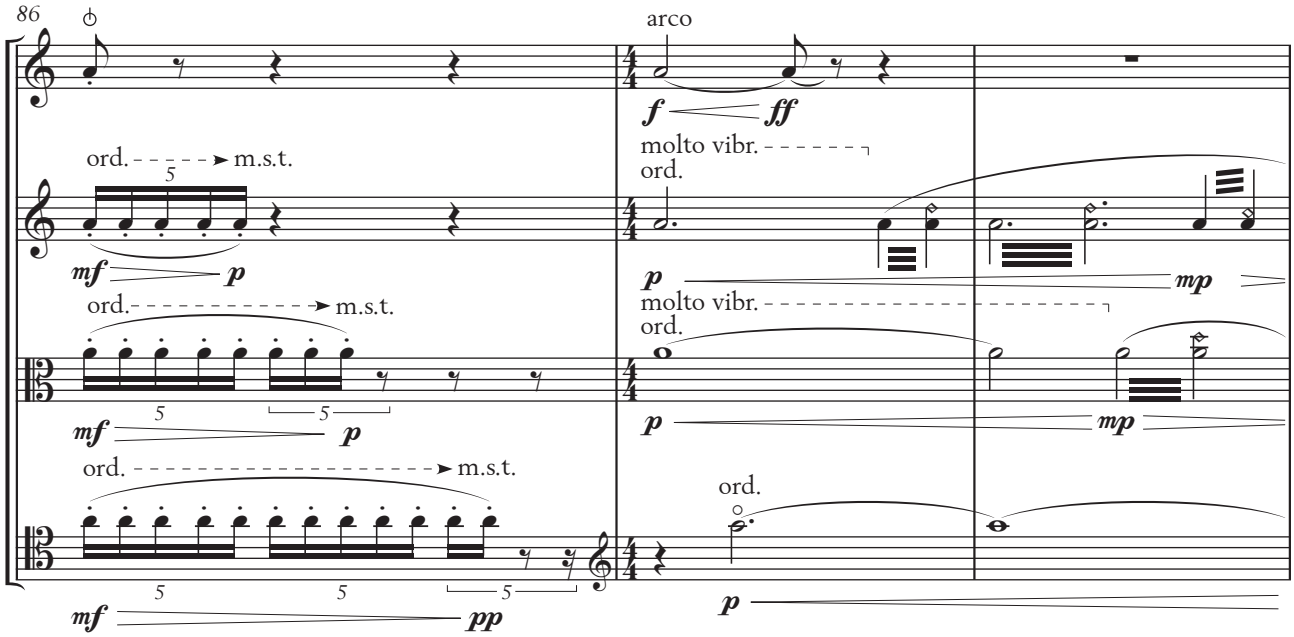

65
(vibr. ad lib.)
mf
nervoso
f
molto vibr.
ord.
p
molto vibr.
ord.
p
ord.
p
p

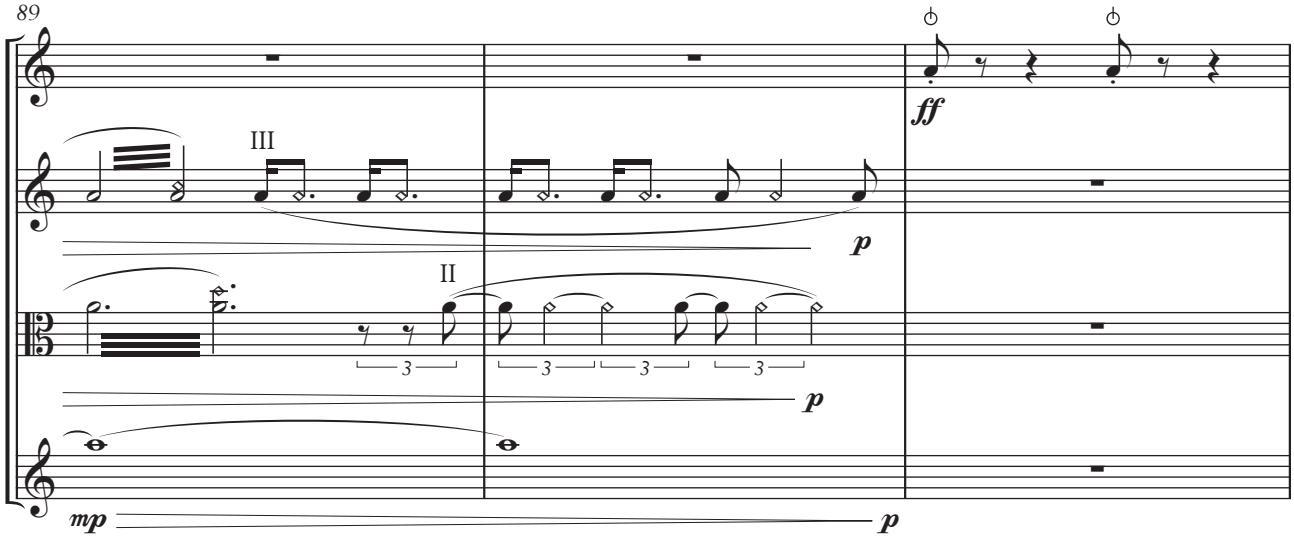

68
mp
mp
mp

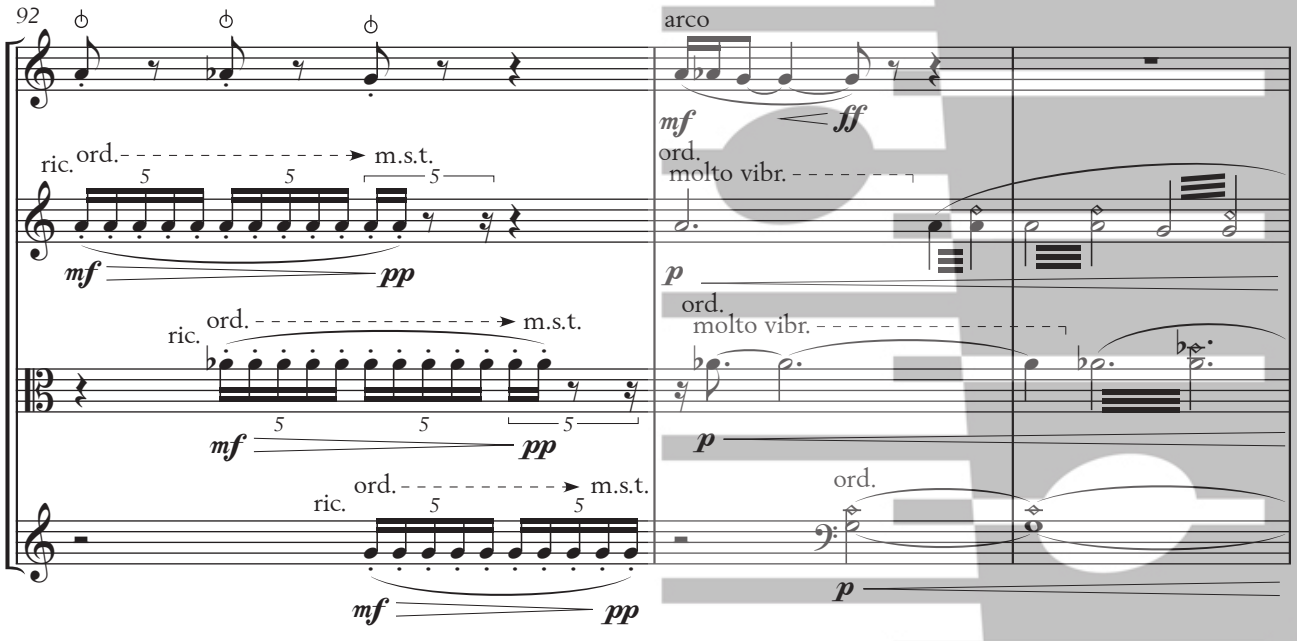

71
mp
mf
e.s.p.
pp
ff
p
e.s.p.
II
p
pp
ff
p
e.s.p.
p
pp

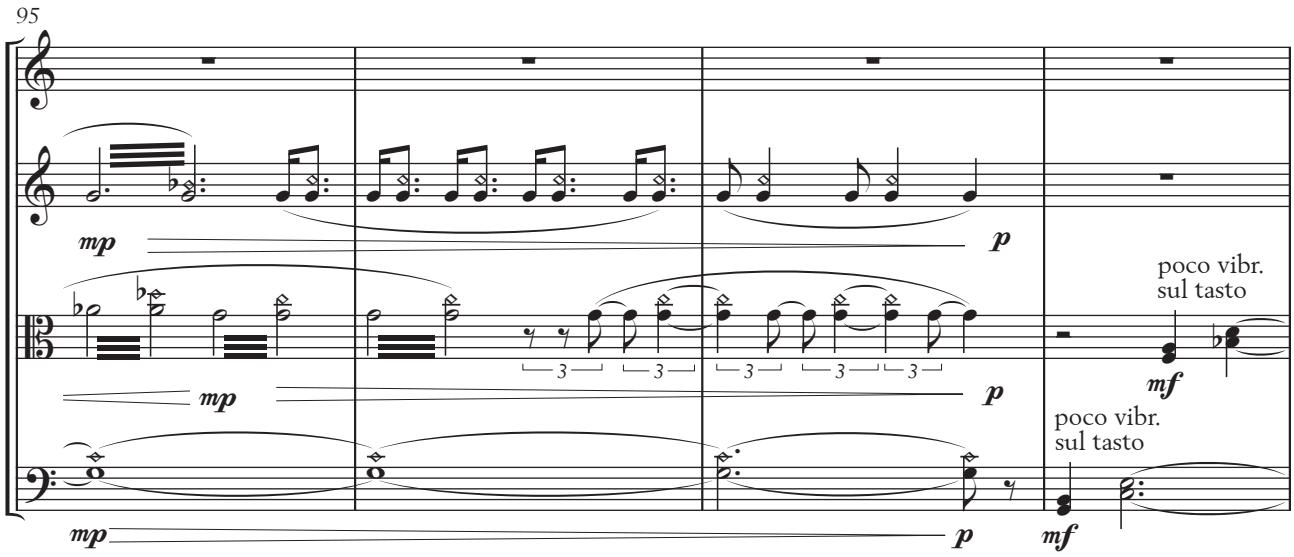

74
mf f
ff
pp ff
p pp ff p pp ff
pp ff
pp ff p
ff p
3
p
79
(6"–8")
ff fff
ord.
mf f
mf f
ff
p pp ff
pp ff pp ff

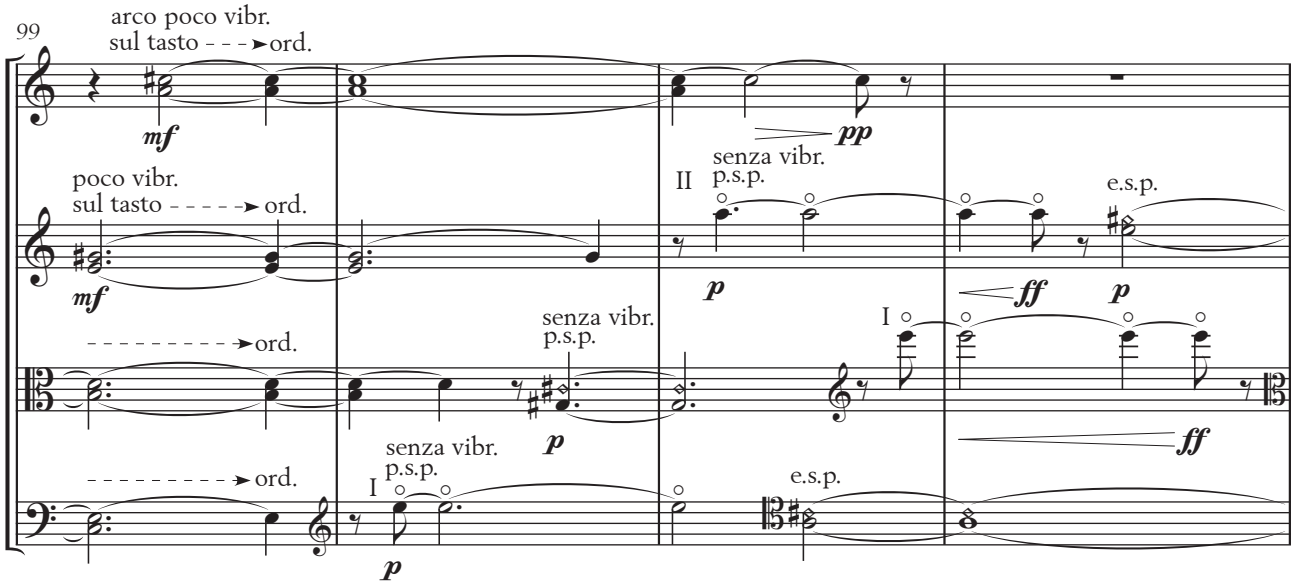

Eco
82
fff secco e preciso, con attenzione
ricochet
ricochet
ricochet
ord. m.s.t.
mf p
mf pp

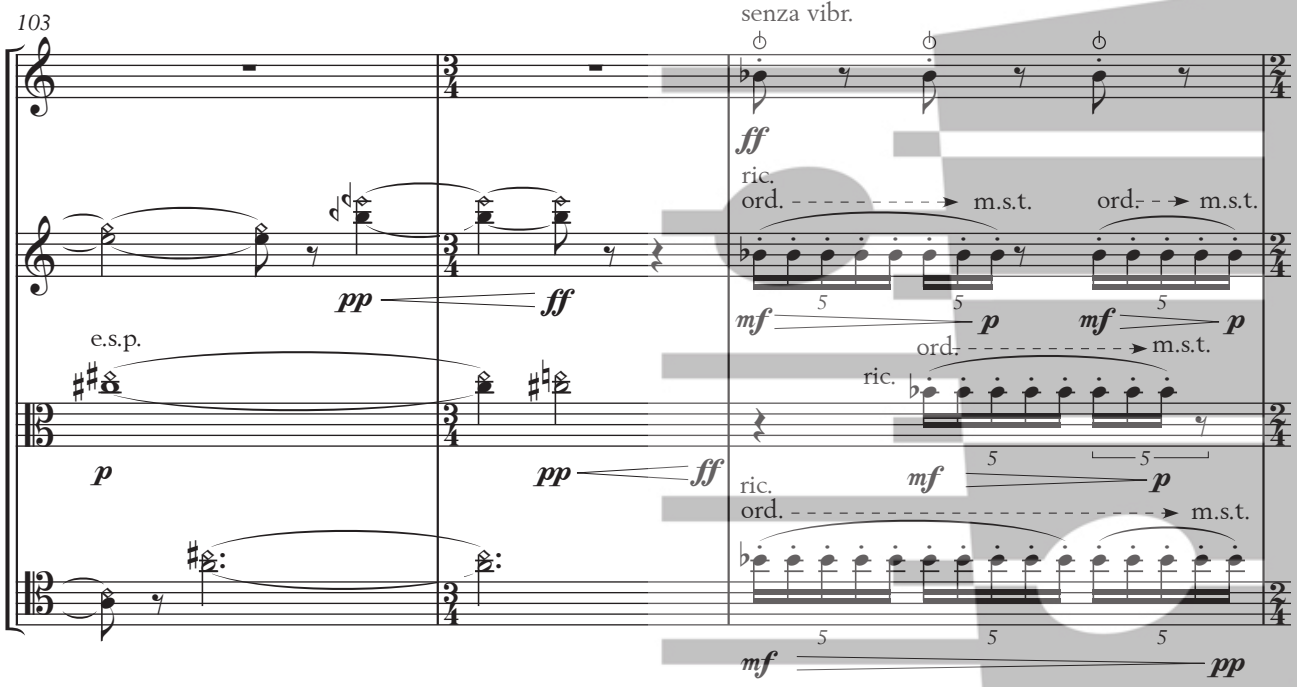

86
arco
ord.
m.s.t.
molto vibr.
mf
p
ff
mp
pp

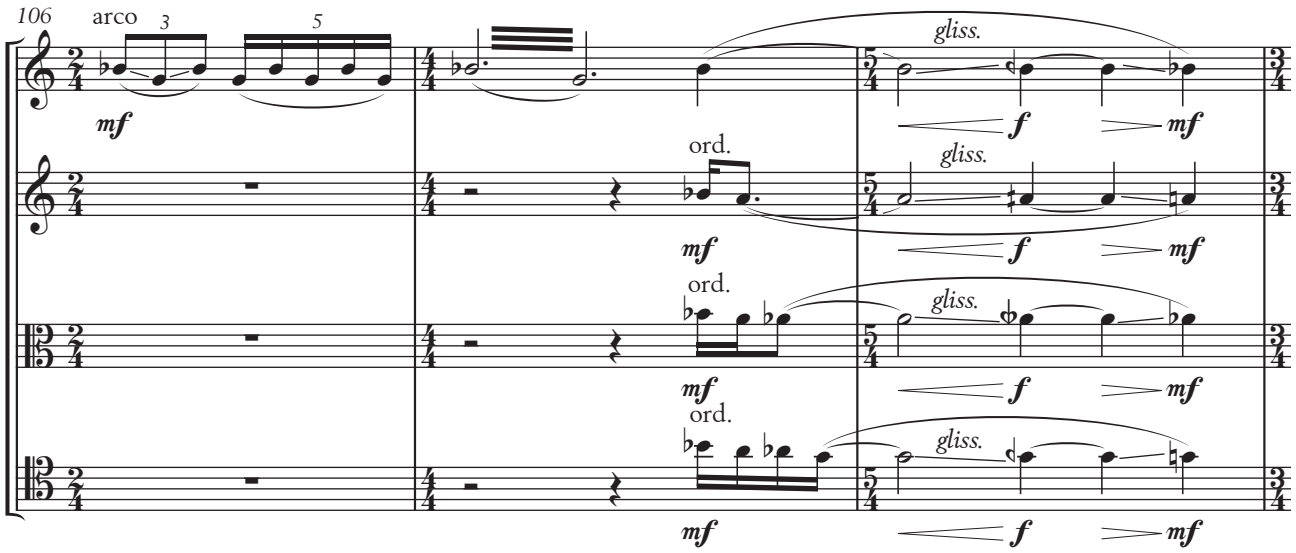

89
III
II
ff
p
mp

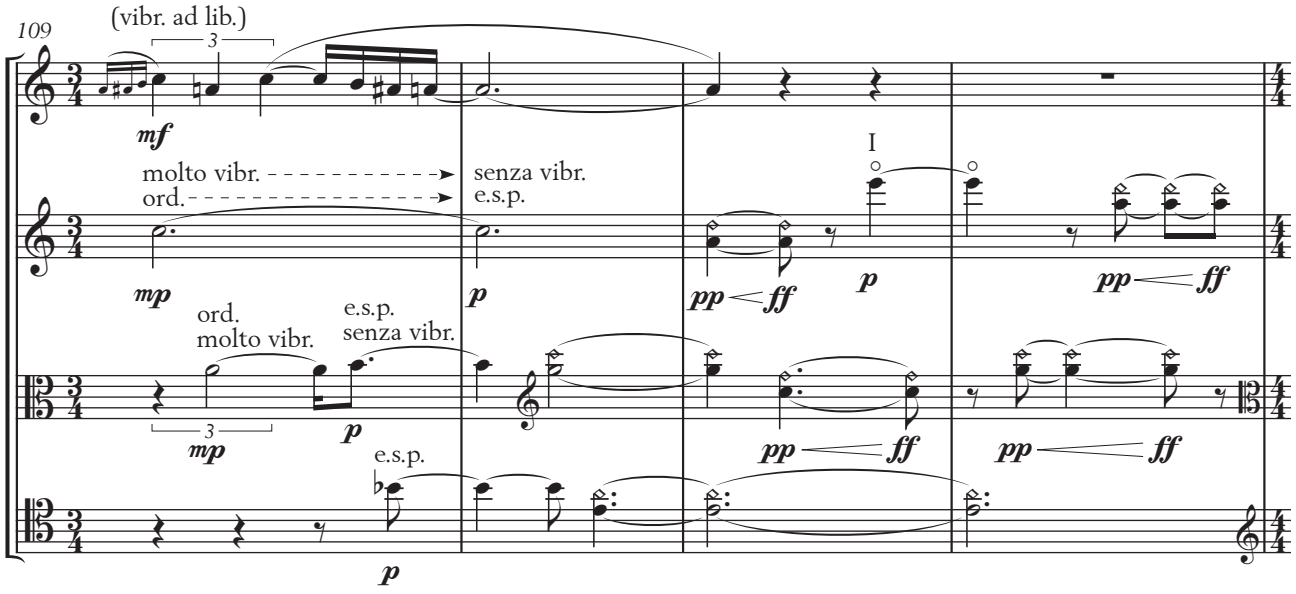

92
arco
ric.
ord.
m.s.t.
molto vibr.
mf
ff
p
pp

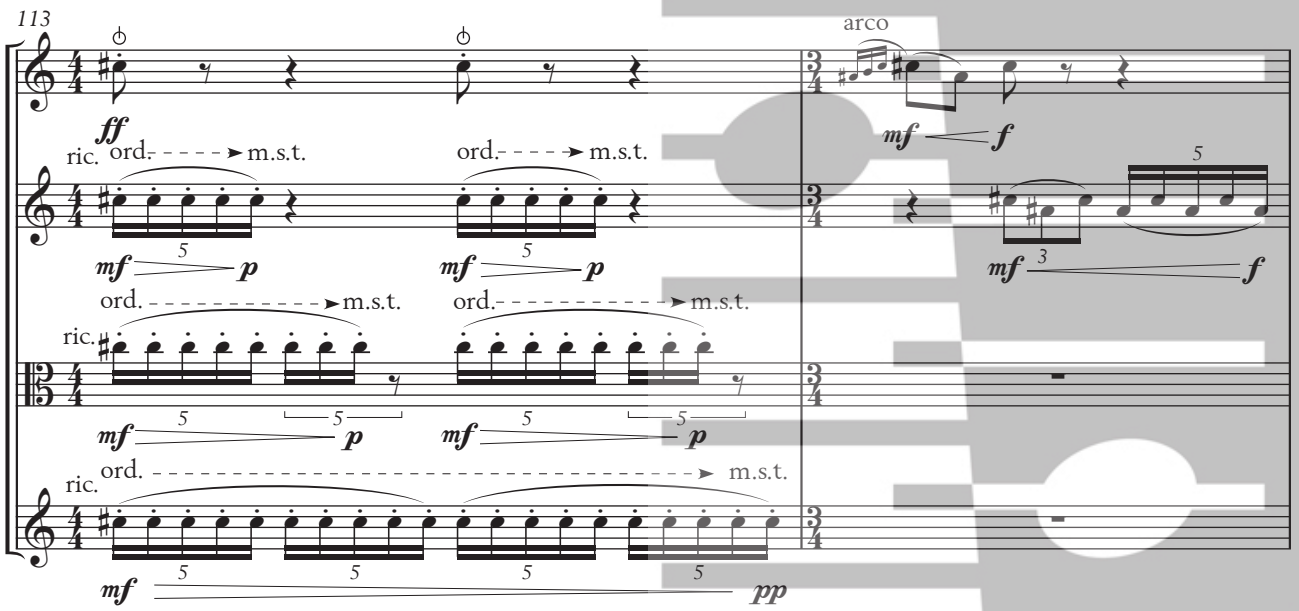

95
mp
p
poco vibr.
sul tasto
mf
3

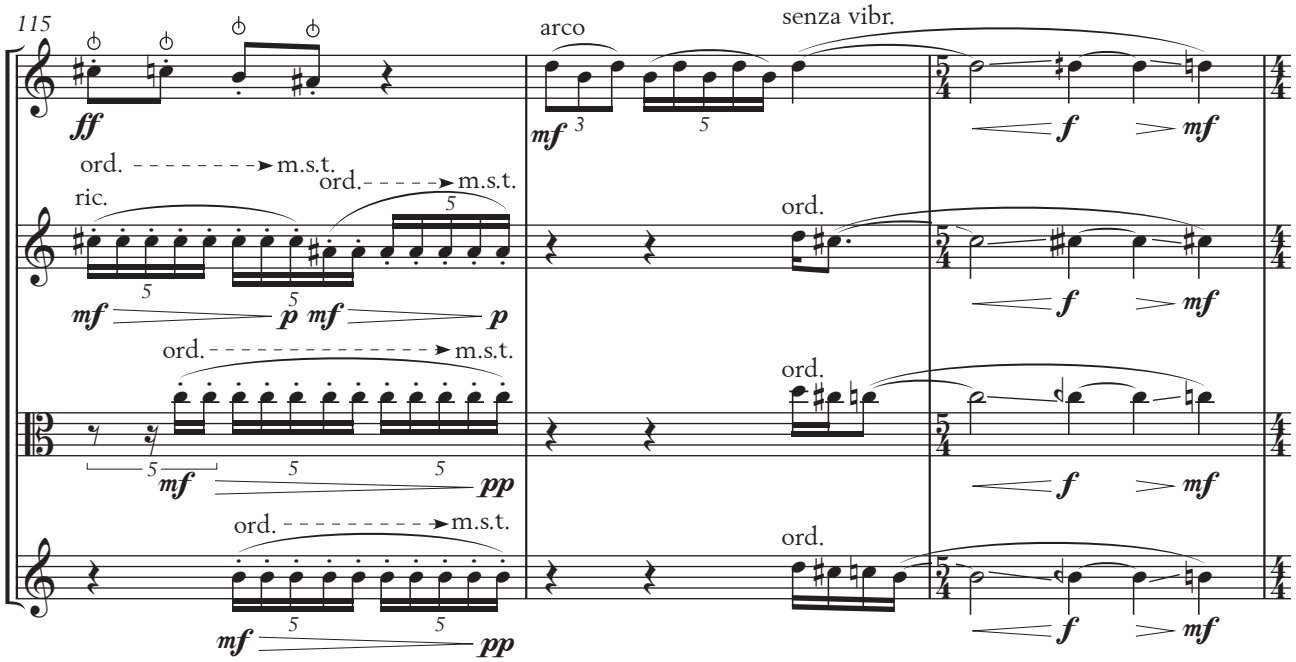

99
arco poco vibr.
sul tasto
ord.
mf
pp
poco vibr.
sul tasto
ord.
senza vibr.
p.s.p.
II
e.s.p.
p
ff
I
senza vibr.
p.s.p.
e.s.p.

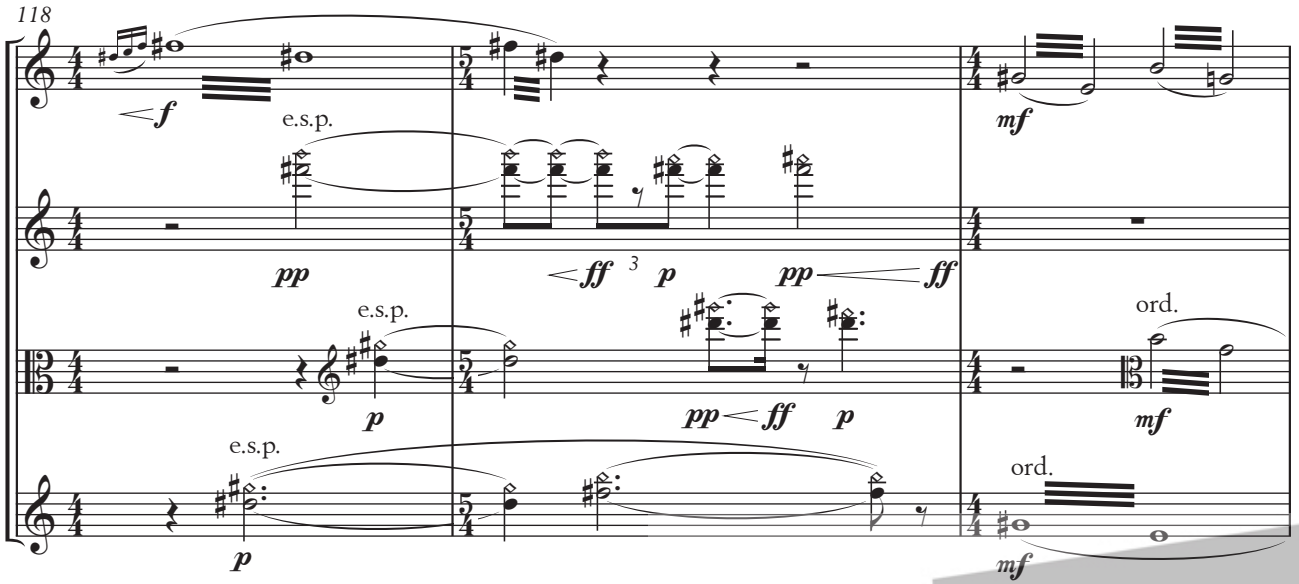

103
senza vibr.
ff
ric.
ord.
m.s.t.
mf
p
pp
e.s.p.
5

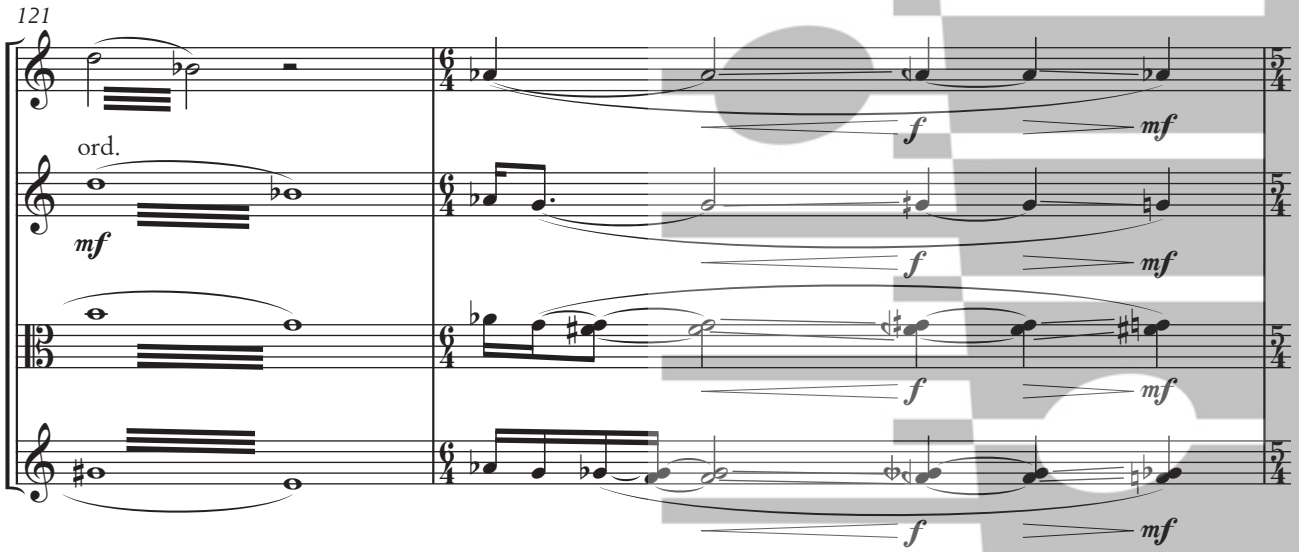

106
arco
gliss.
ord.

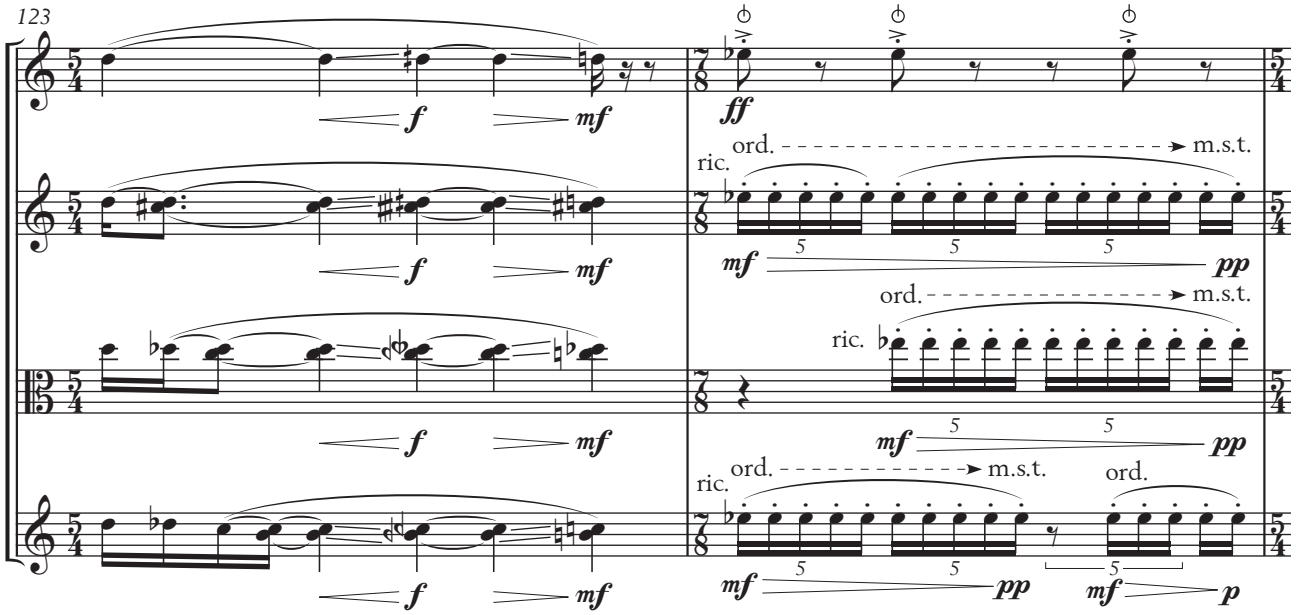

109
(vibr. ad lib.)
molto vibr.
ord.
senza vibr.
e.s.p.
I

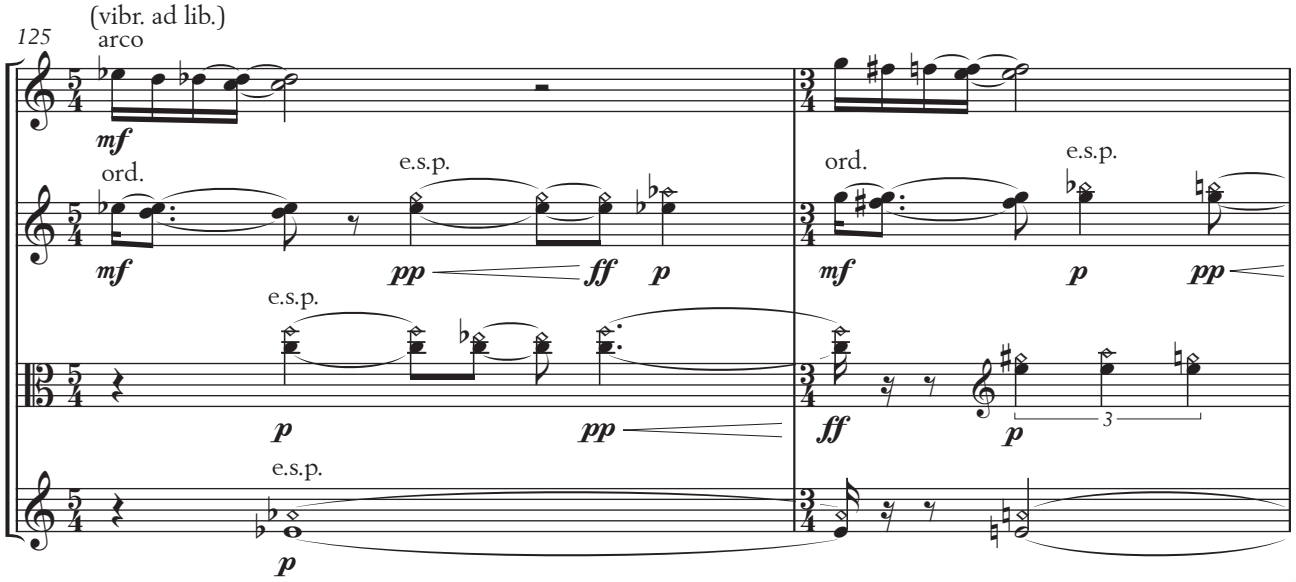

113
arco
ric.
ord.
m.s.t.

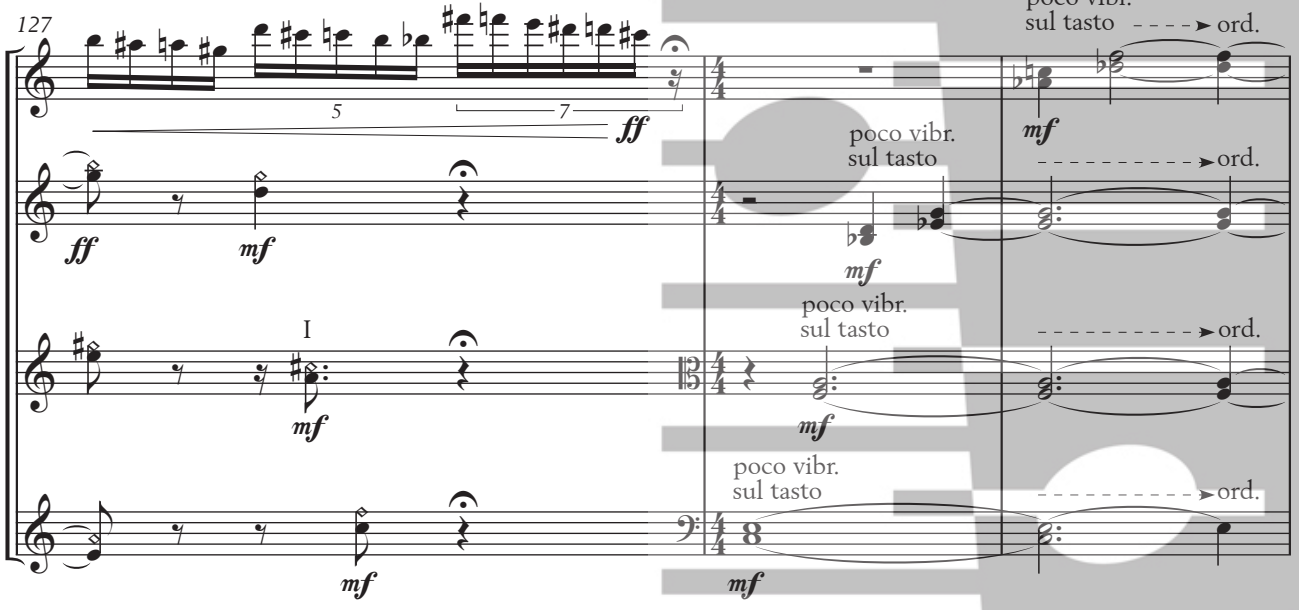

115
arco
senza vibr.
ord.
m.s.t.
ric.

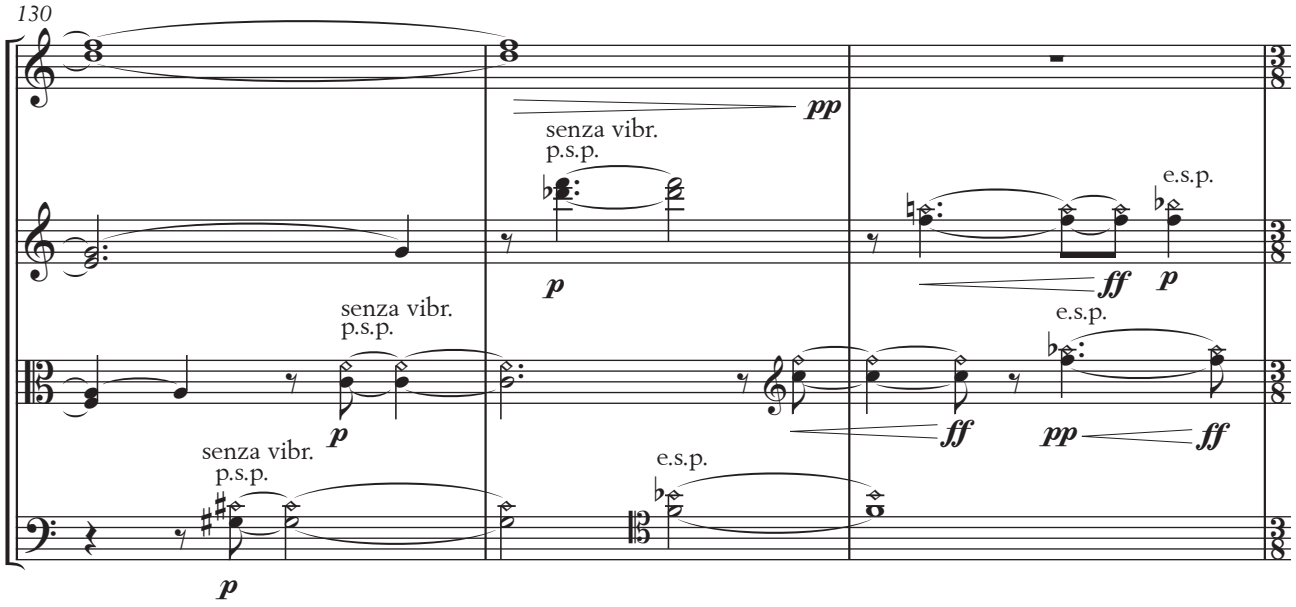

118
e.s.p.
ord.

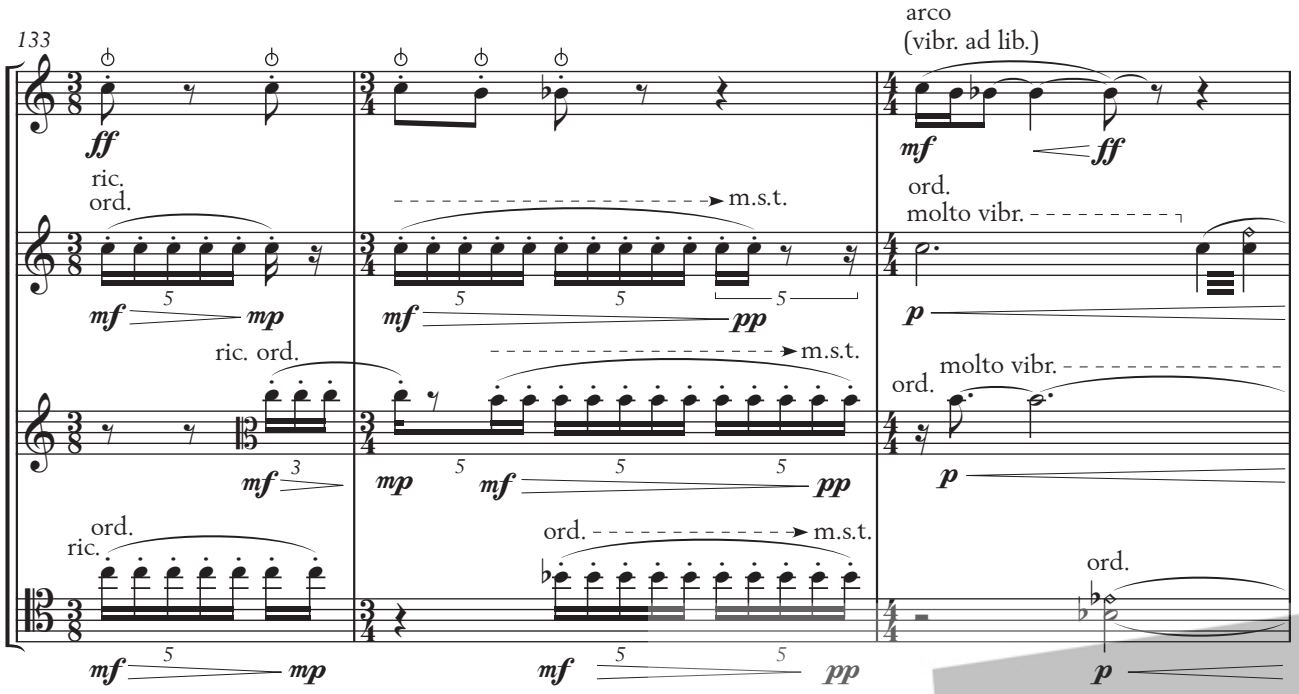

121
ord.

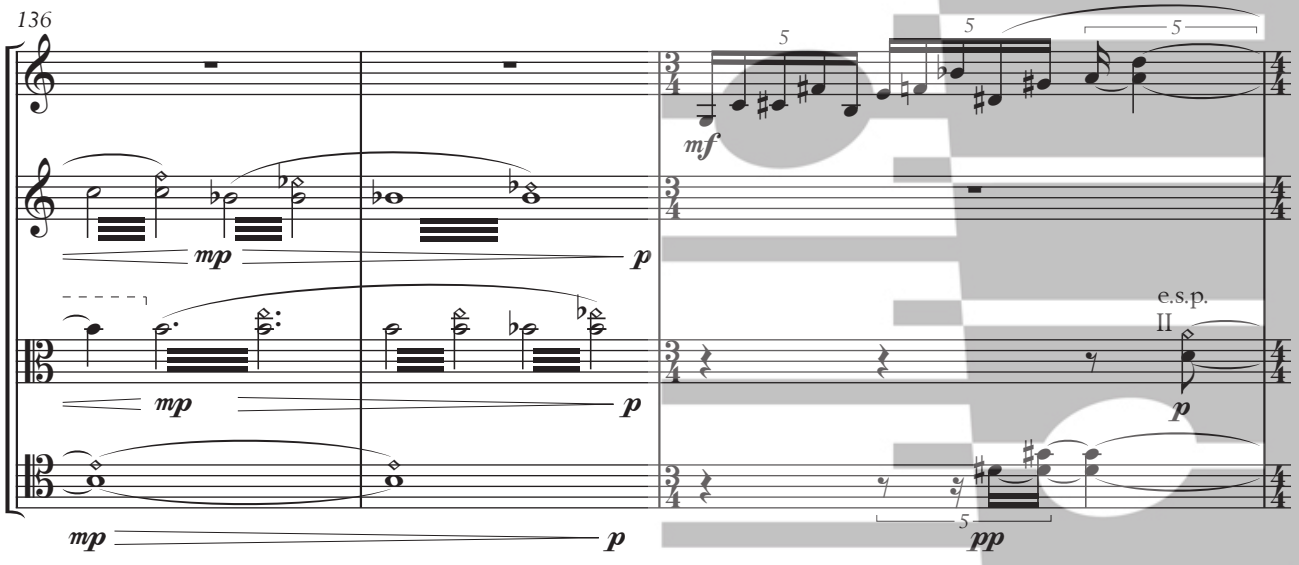

123
ord.
m.s.t.
ric.

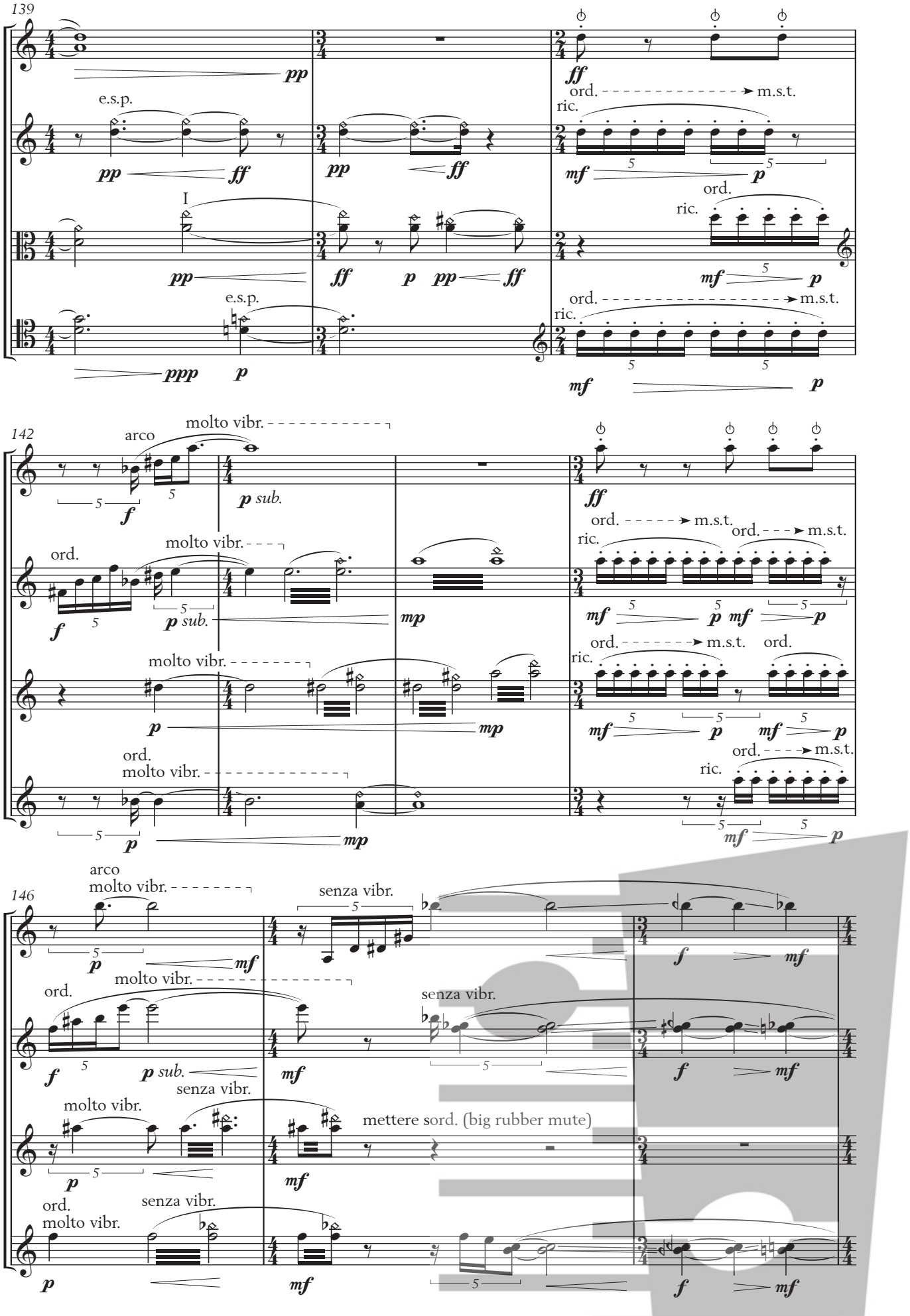

125
(vibr. ad lib.)
arco
ord.
e.s.p.

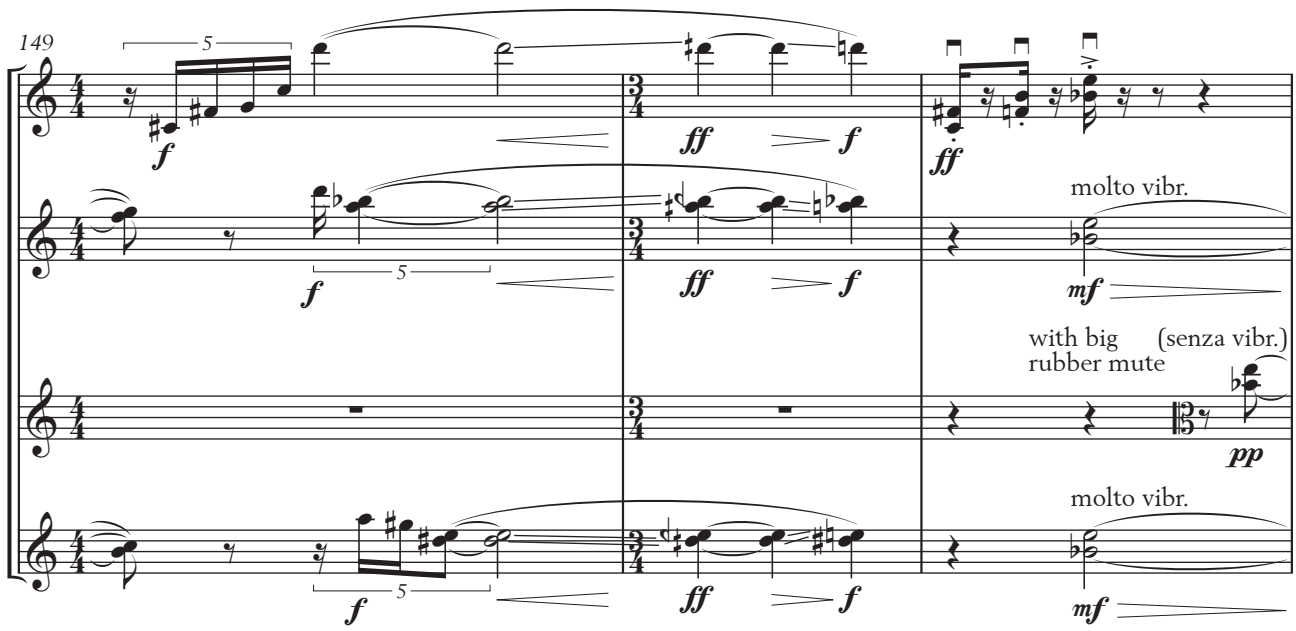

127
poco vibr.
sul tasto
ord.

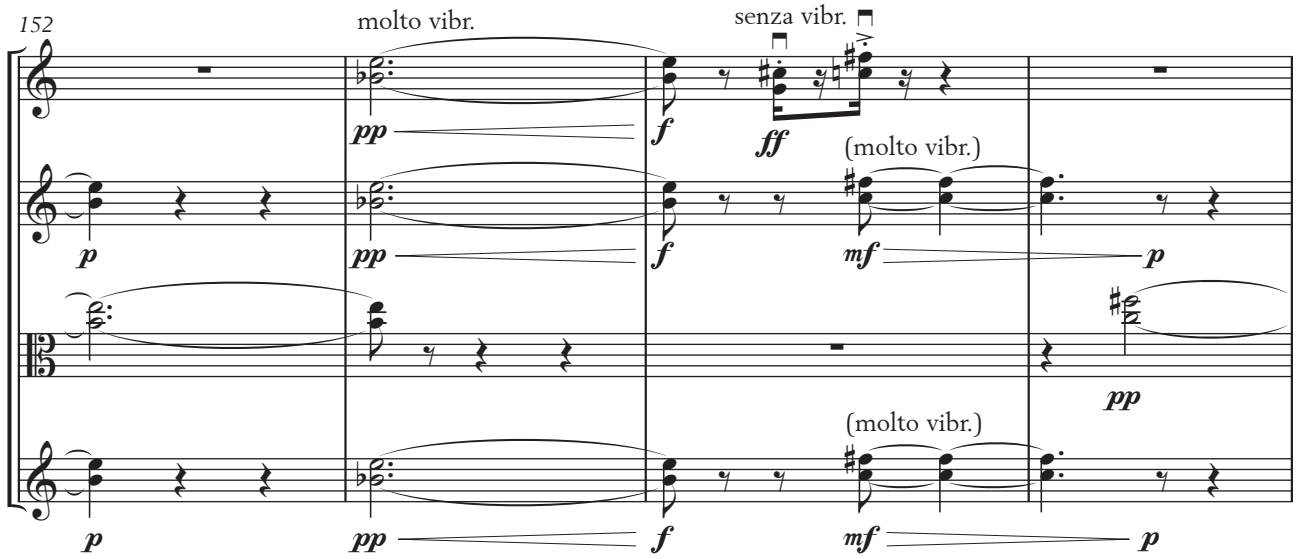

130
pp
senza vibr.
p.s.p.
p
e.s.p.
ff
p
senza vibr.
p.s.p.
p
e.s.p.
ff
pp
ff
senza vibr.
p.s.p.
p
e.s.p.

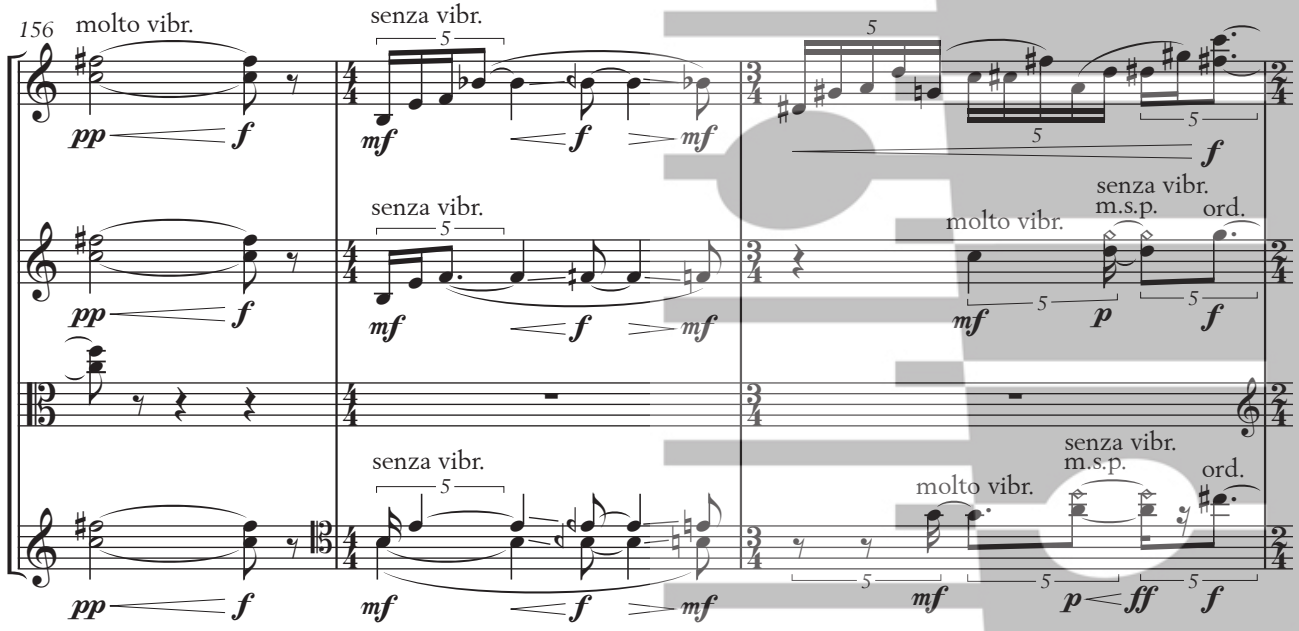

133
ff
arco
(vibr. ad lib.)
mf
ff
ric.
ord.
m.s.t.
ord.
molto vibr.
mf
mp
mf
pp
p
ric. ord.
m.s.t.
ord.
molto vibr.
mf
mp
mf
pp
p
ord.
ric.
ord.
m.s.t.
ord.
mf
mf
pp
p

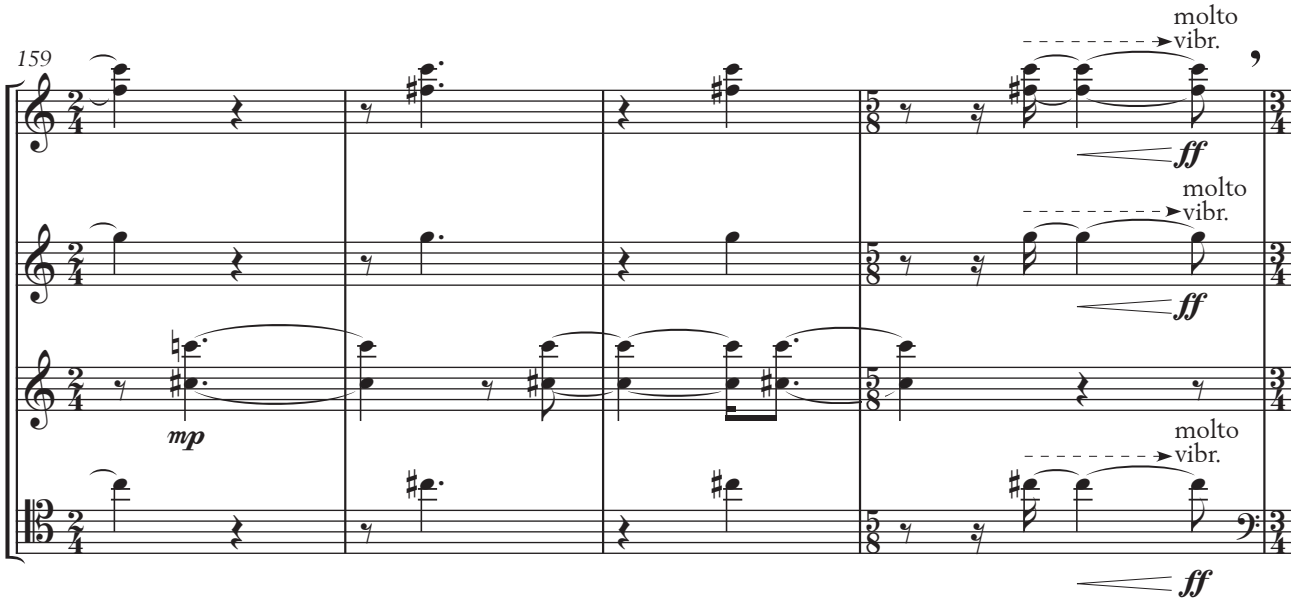

136
mf
mp
p
mp
p
e.s.p.
II
p
mp
p
pp

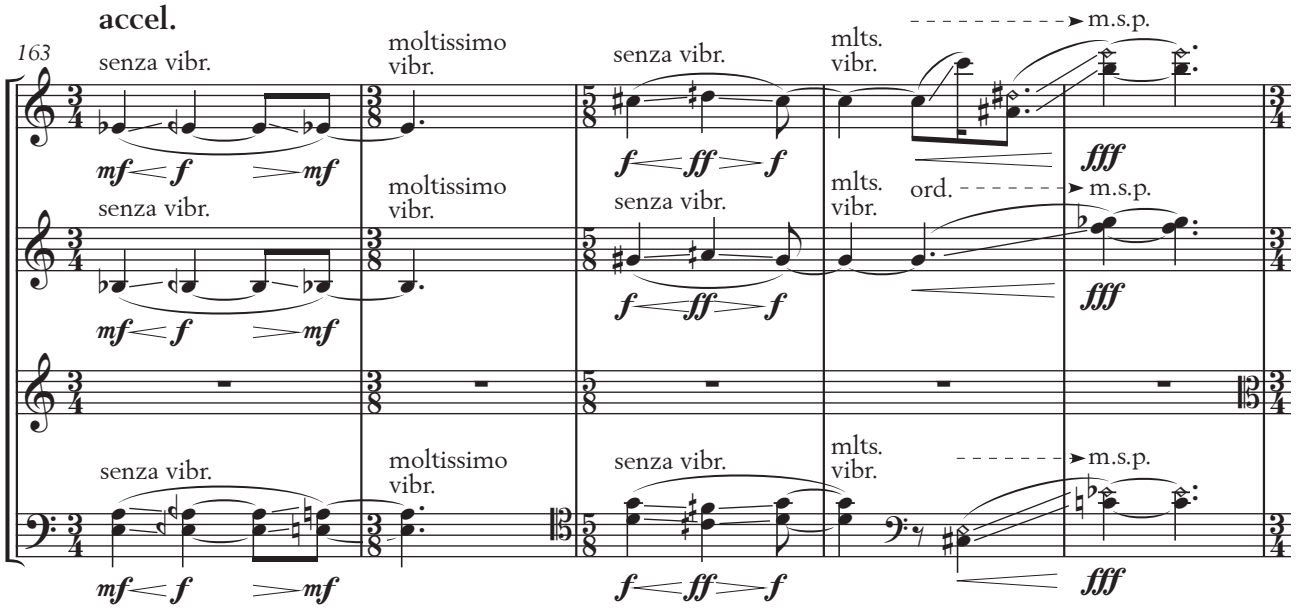

139
e.s.p.
I
e.s.p.
ord.
m.s.t.
ric.
142
arco
molto vibr.
ord.
m.s.t.
ric.
146
arco
molto vibr.
senza vibr.
ord.
mettere sord. (big rubber mute)

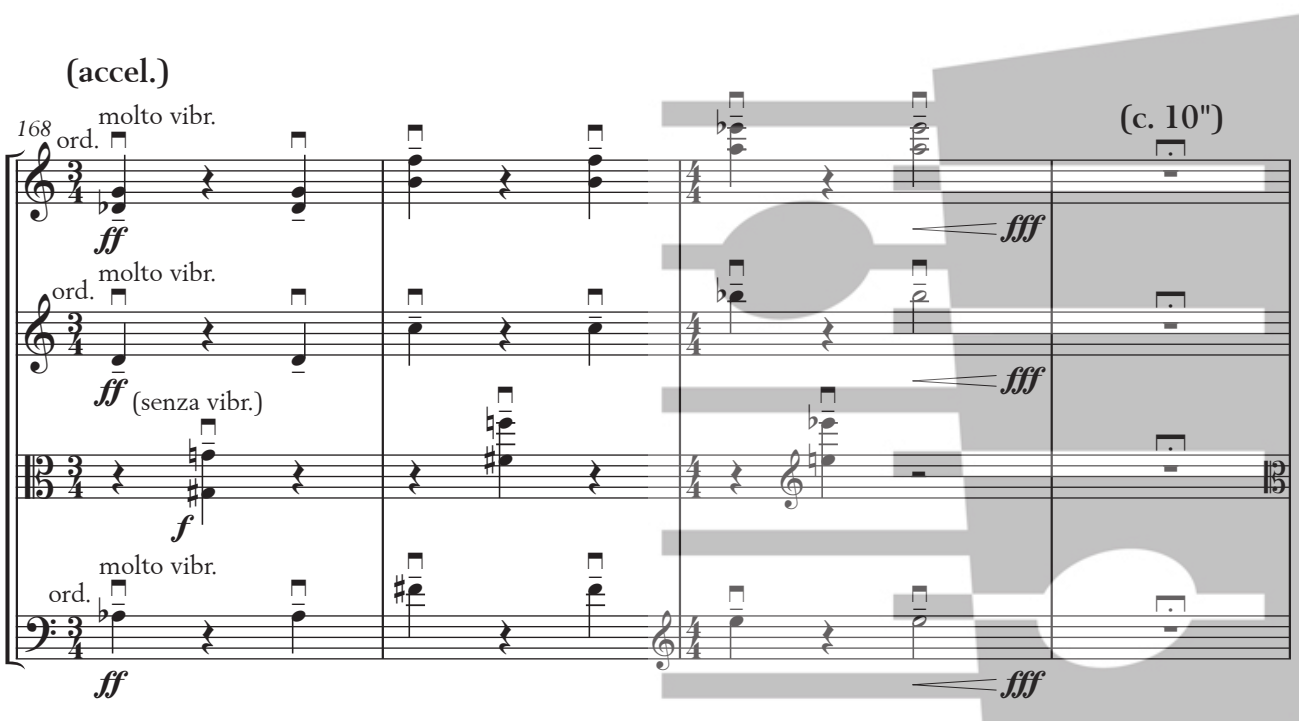

149
molto vibr.
with big rubber mute
(senza vibr.)
molto vibr.

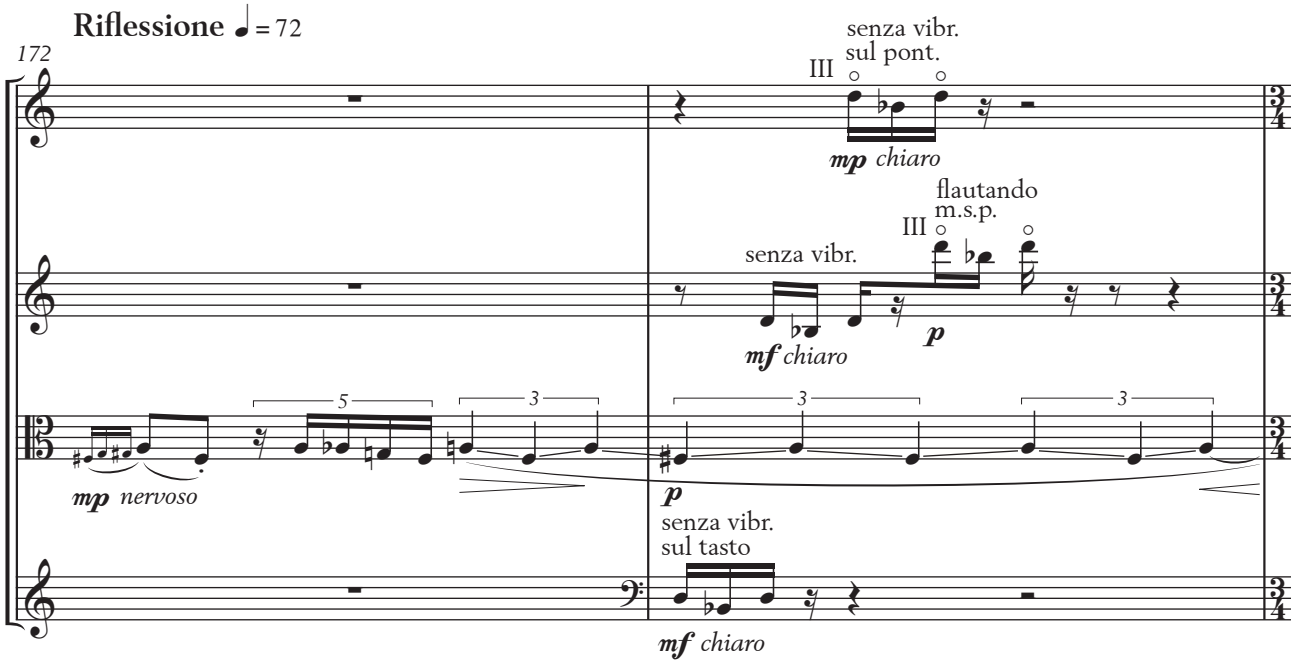

152
molto vibr.
senza vibr.
(molto vibr.)
(molto vibr.)

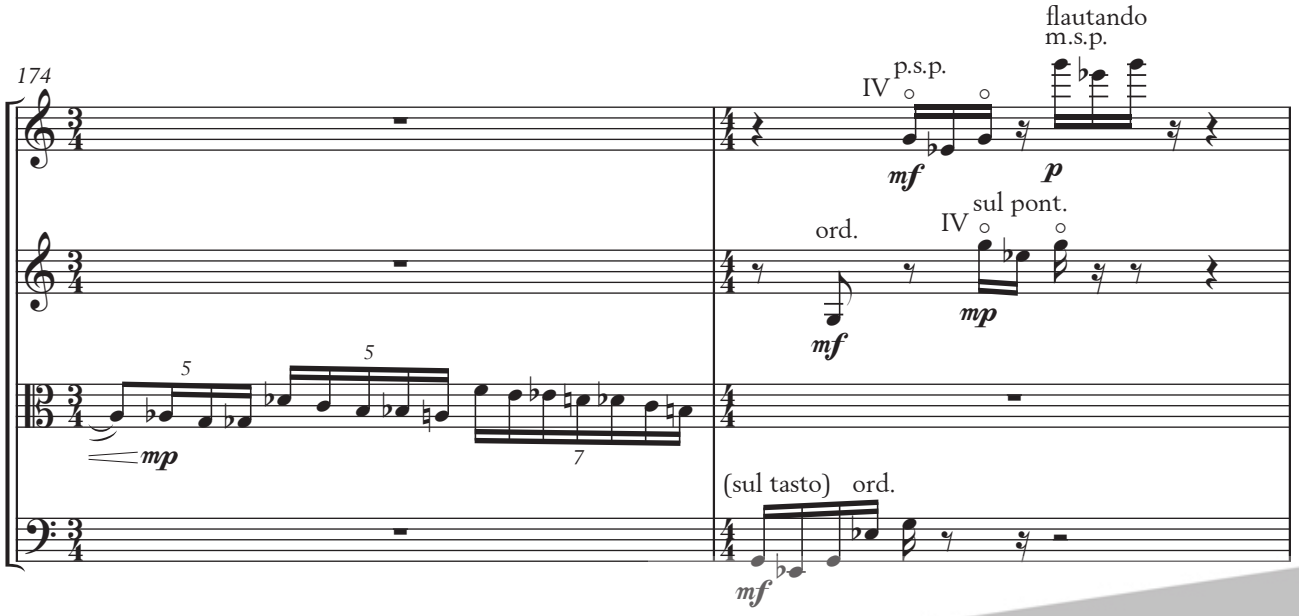

156
molto vibr.
senza vibr.
senza vibr.
m.s.p.
ord.
molto vibr.
senza vibr.
m.s.p.
ord.
molto vibr.

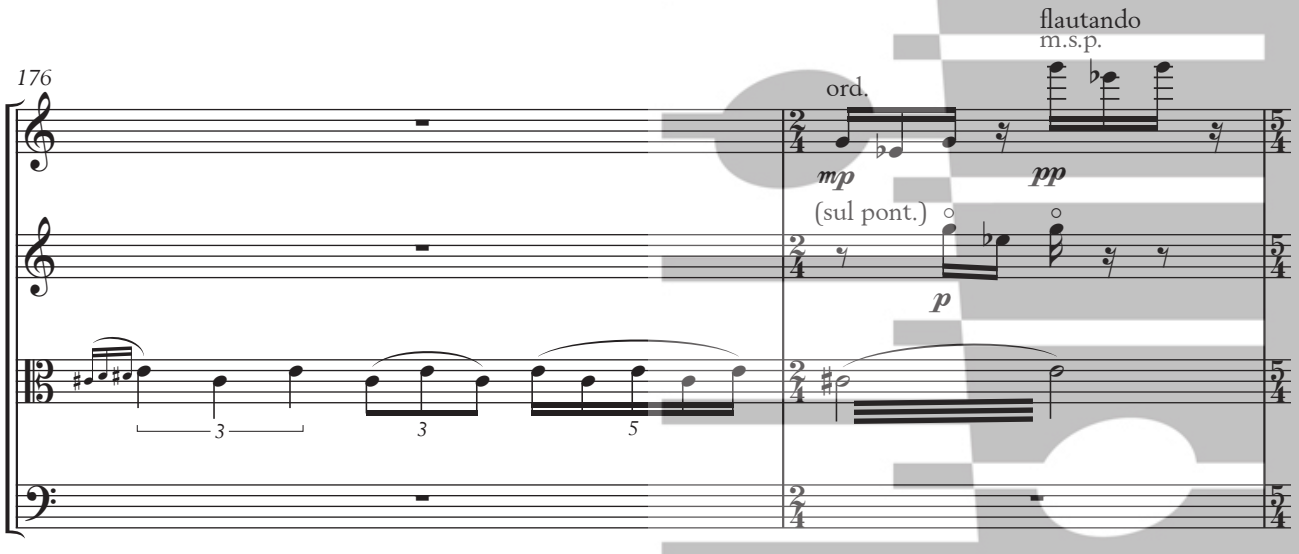

159
molto vibr.
ff
molto vibr.
ff
mp
molto vibr.
ff

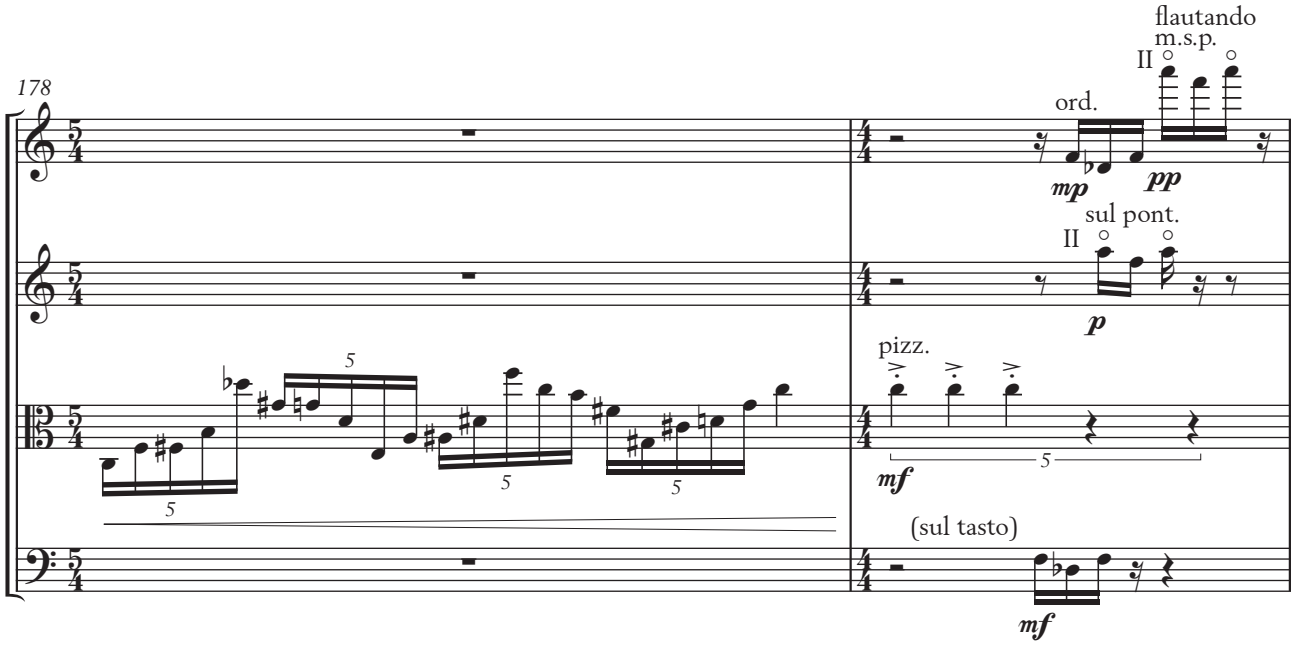

accel.
163
senza vibr.
mf f mf
moltissimo vibr.
senza vibr.
f ff f
mlts. vibr.
m.s.p.
fff
ord.
senza vibr.
mf f mf
moltissimo vibr.
senza vibr.
f ff f
mlts. vibr.
ord.
m.s.p.
fff
senza vibr.
mf f mf
moltissimo vibr.
senza vibr.
f ff f
mlts. vibr.
m.s.p.
fff

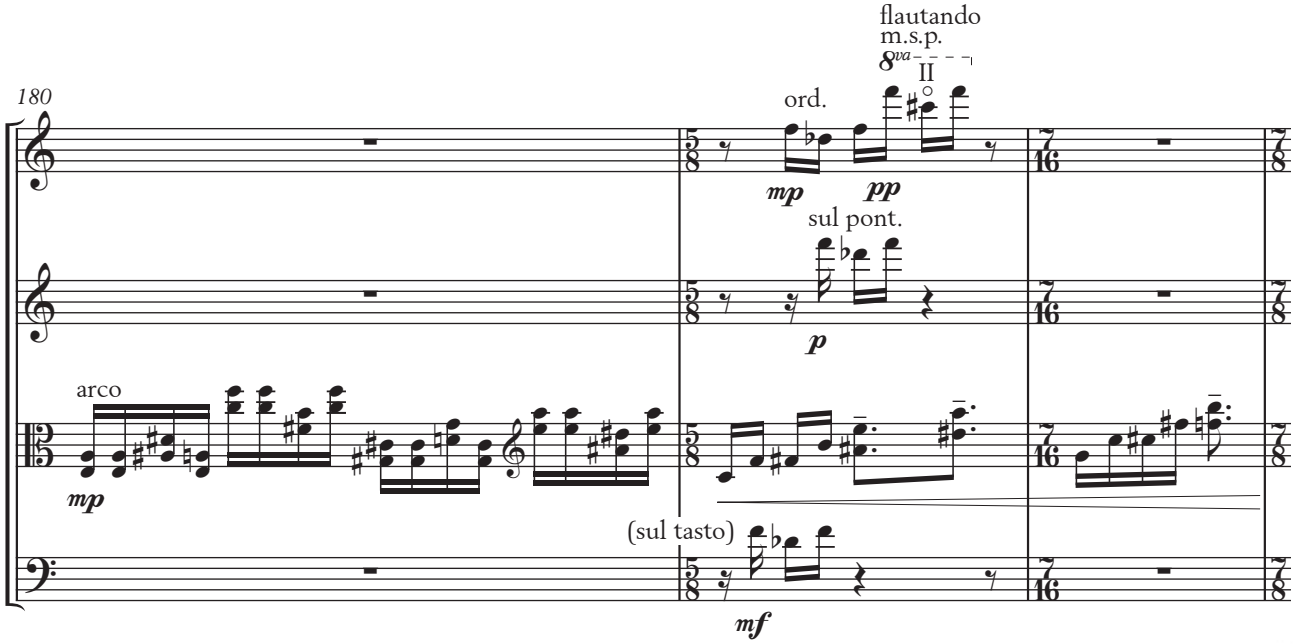

(accel.)
168
molto vibr.
ord.
ff
fff
molto vibr.
ord.
ff
(senza vibr.)
fff
f
molto vibr.
ord.
ff
fff
(c. 10")

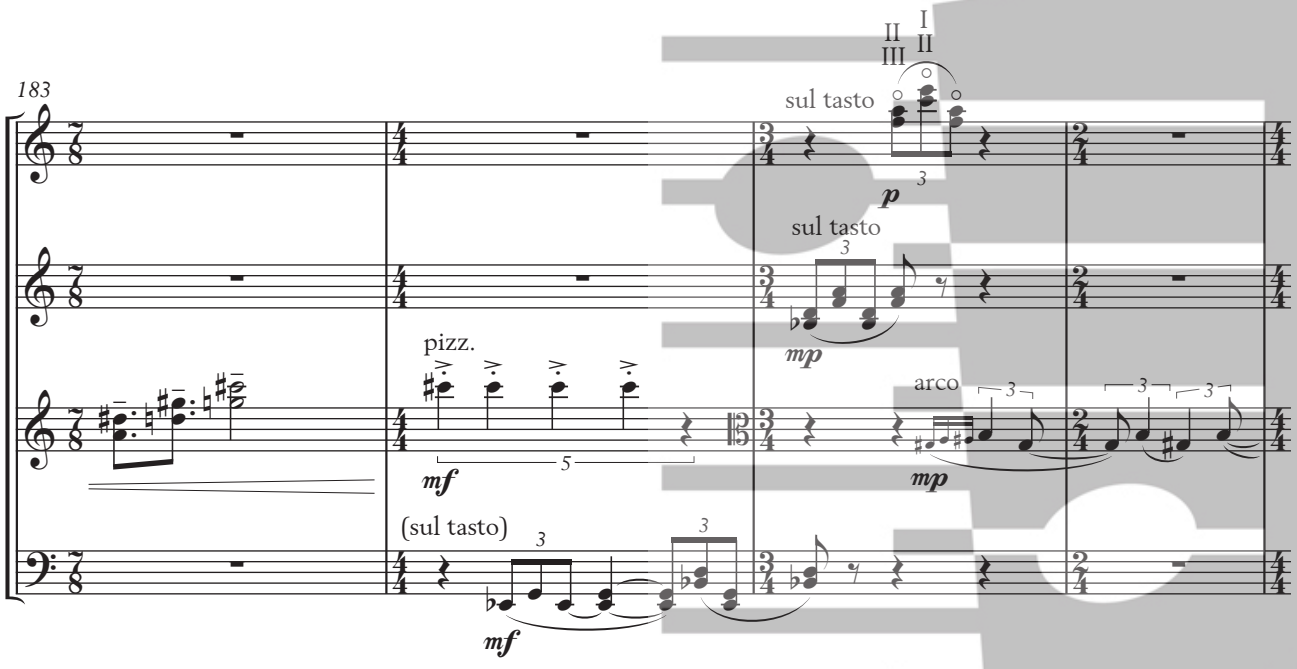

Riflessione ♩= 72
172
senza vibr.
sul pont.
III
mp chiaro
flautando
m.s.p.
III
senza vibr.
mf chiaro
p
5
3
3
3
mp nervoso
p
senza vibr.
sul tasto
mf chiaro

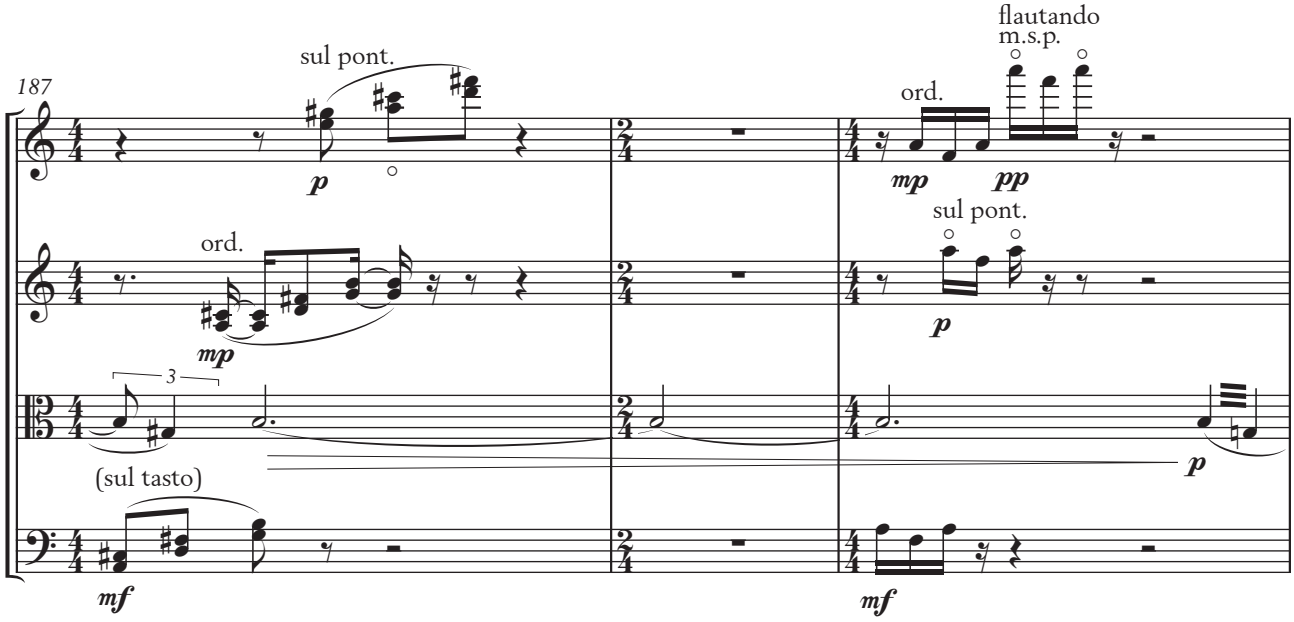

174
flautando
m.s.p.
IV
p.s.p.
mf
p
sul pont.
ord.
IV
mf
mp
5
5
7
mp
(sul tasto)
ord.
mf

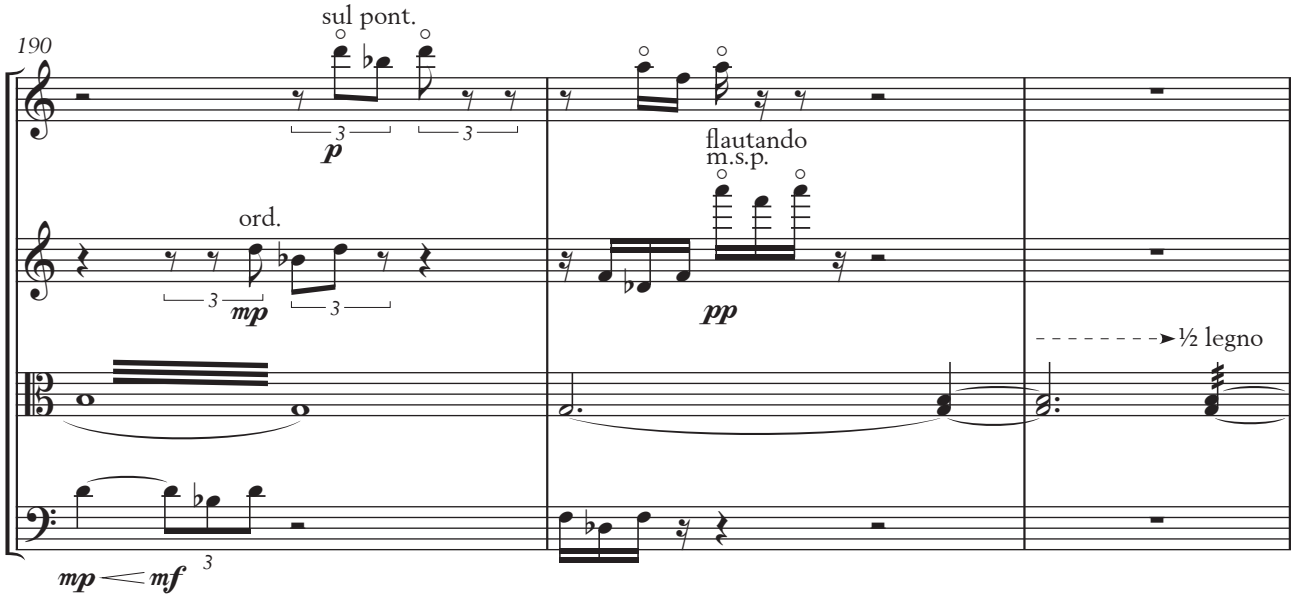

176
flautando
m.s.p.
ord.
mp
pp
(sul pont.)
p
3
3
5

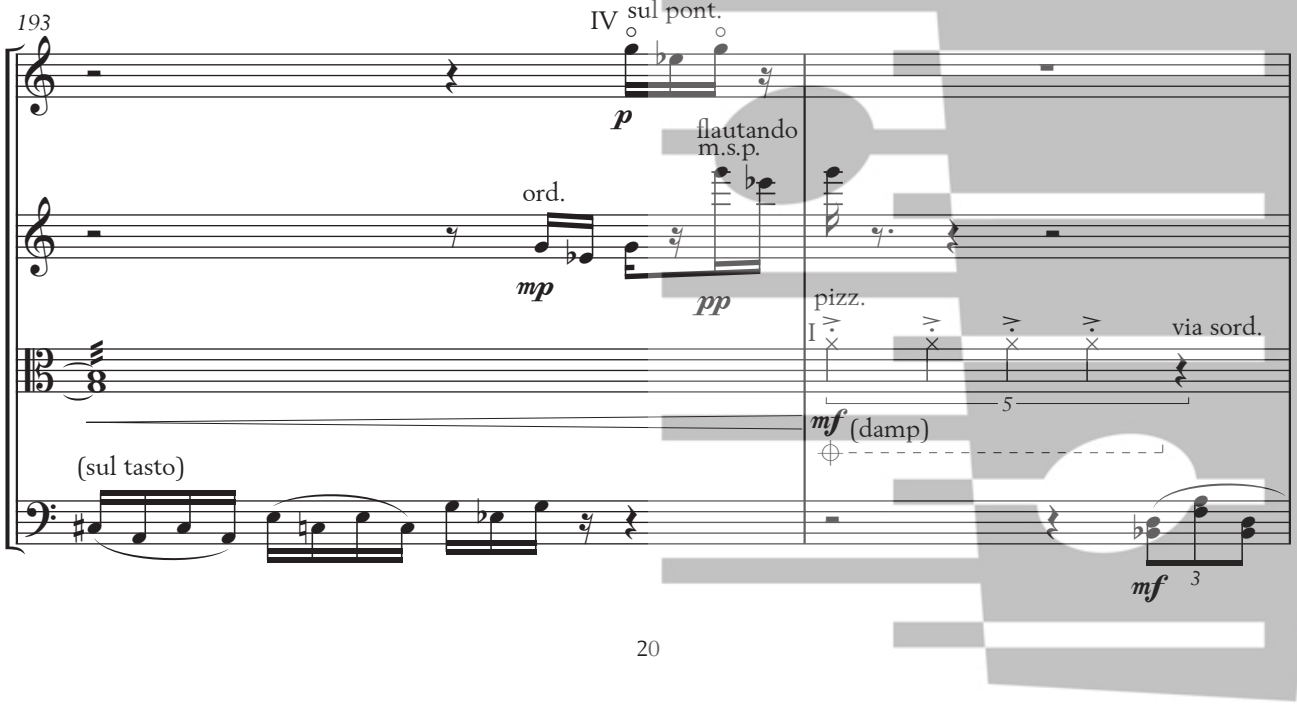

178
flautando
m.s.p.
II
ord.
mp
pp
sul pont.
II
p
pizz.
mf
(sul tasto)
mf

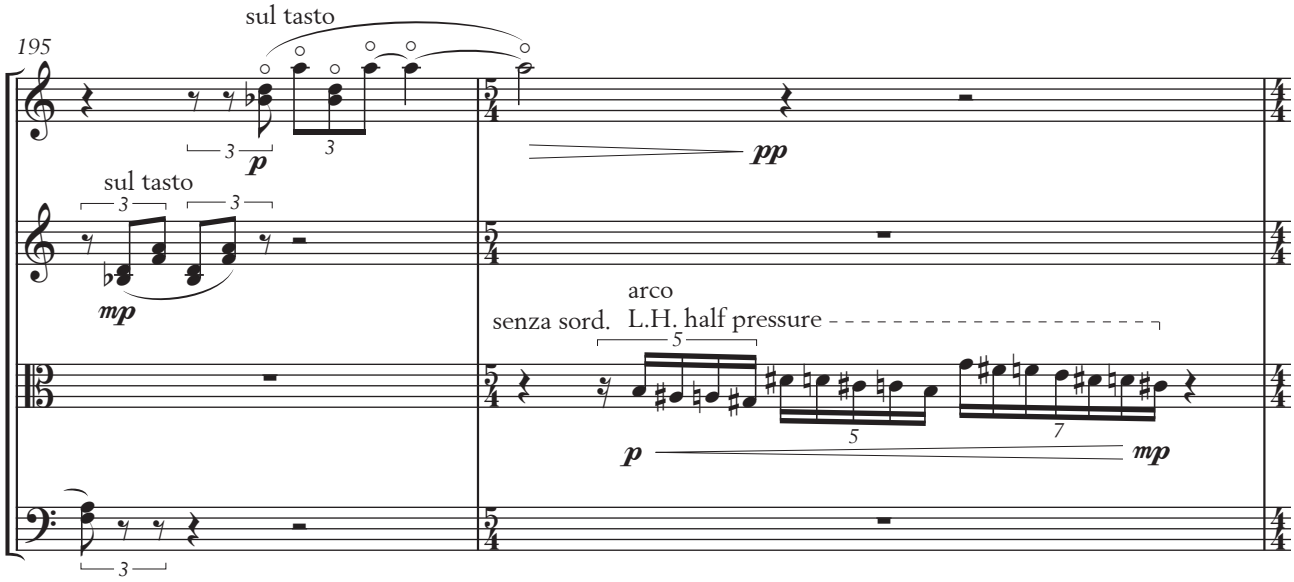

180
flautando
m.s.p.
8va
II
ord.
mp
pp
sul pont.
p
arco
mp
(sul tasto)
mf

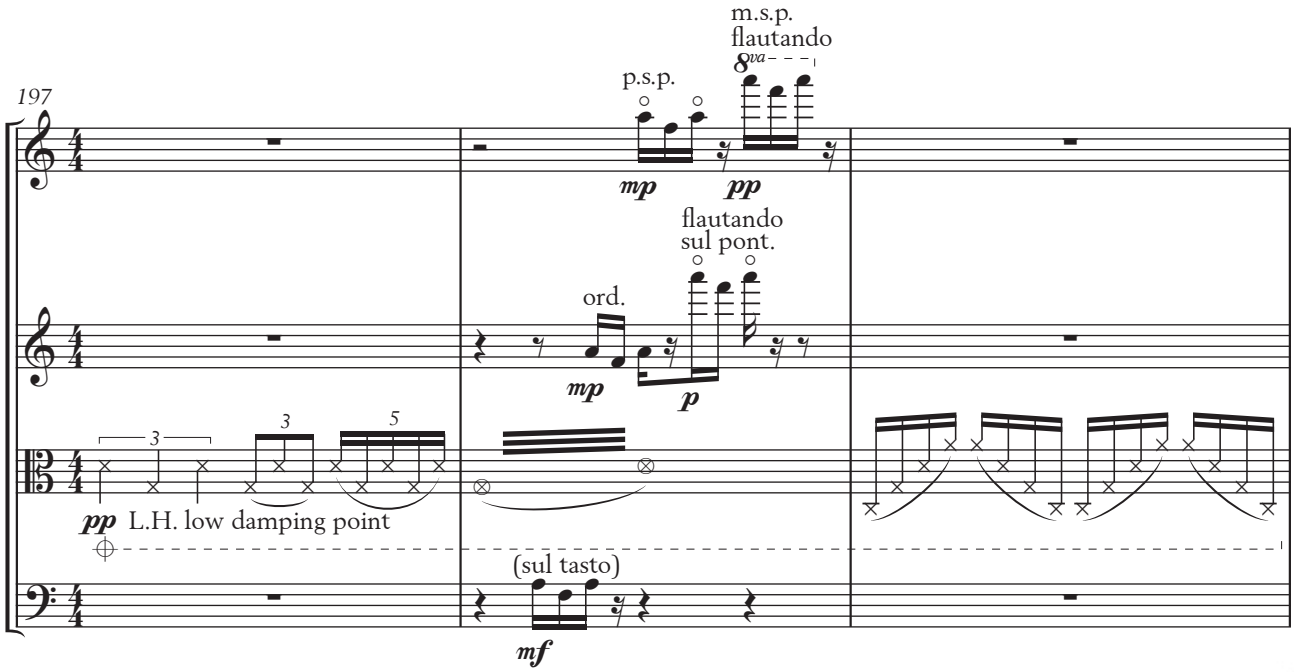

183
II
III
I
II
sul tasto
p
sul tasto
mp
pizz.
mf
arco
mp
(sul tasto)
mf

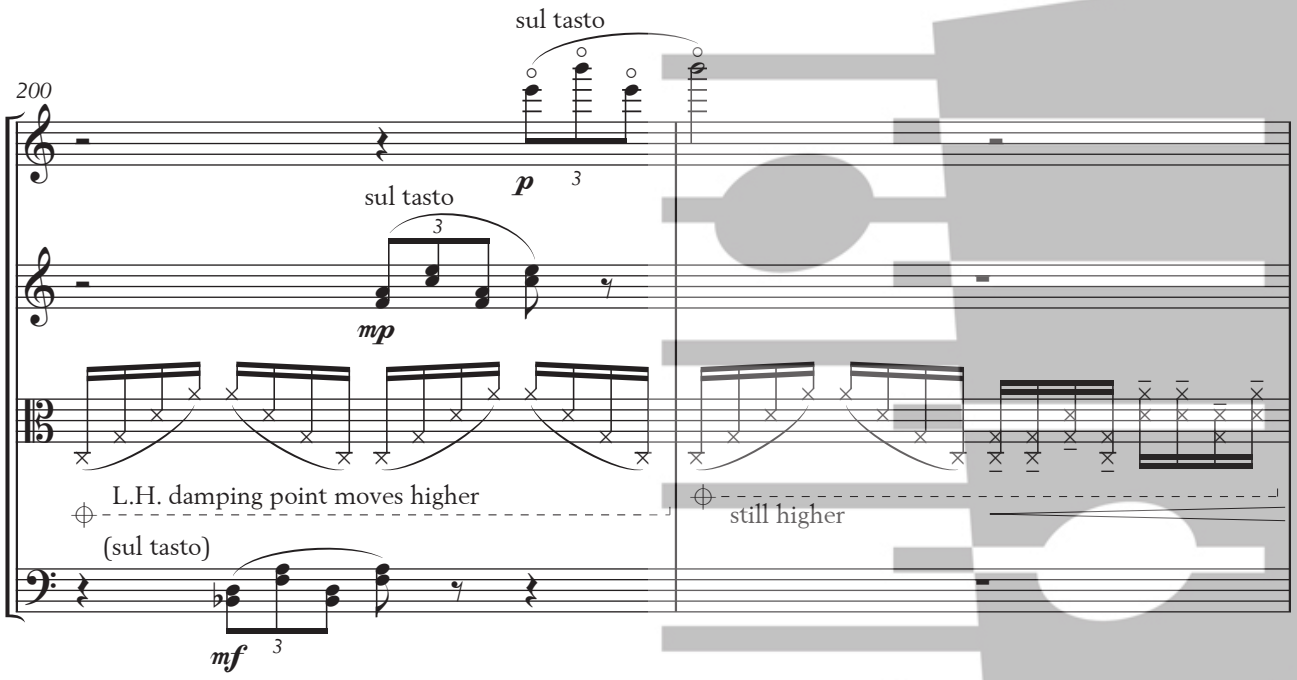

187
sul pont.
p
ord.
mp
flautando
m.s.p.
pp
ord.
mp
sul pont.
p
3
(sul tasto)
mf
p
mf

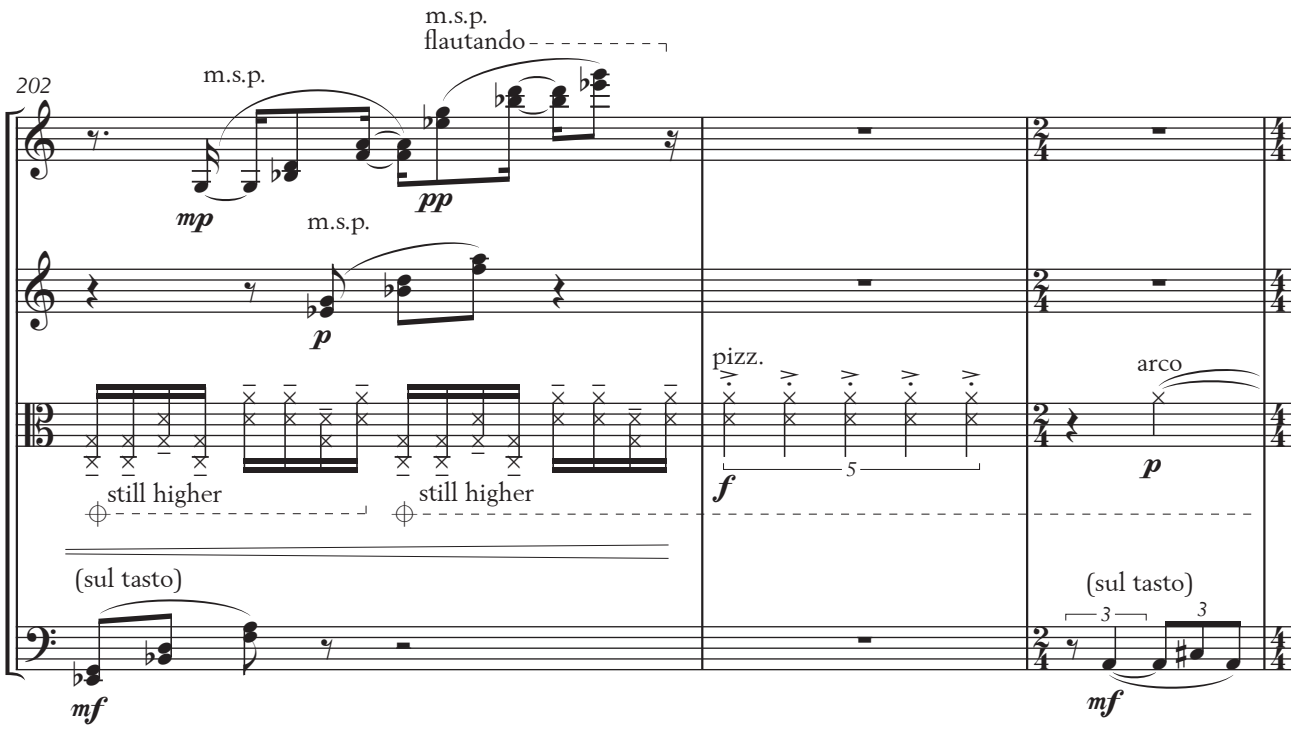

190
sul pont.
p
3
3
ord.
mp
3
3
flautando
m.s.p.
pp
½ legno
mp
mf
3

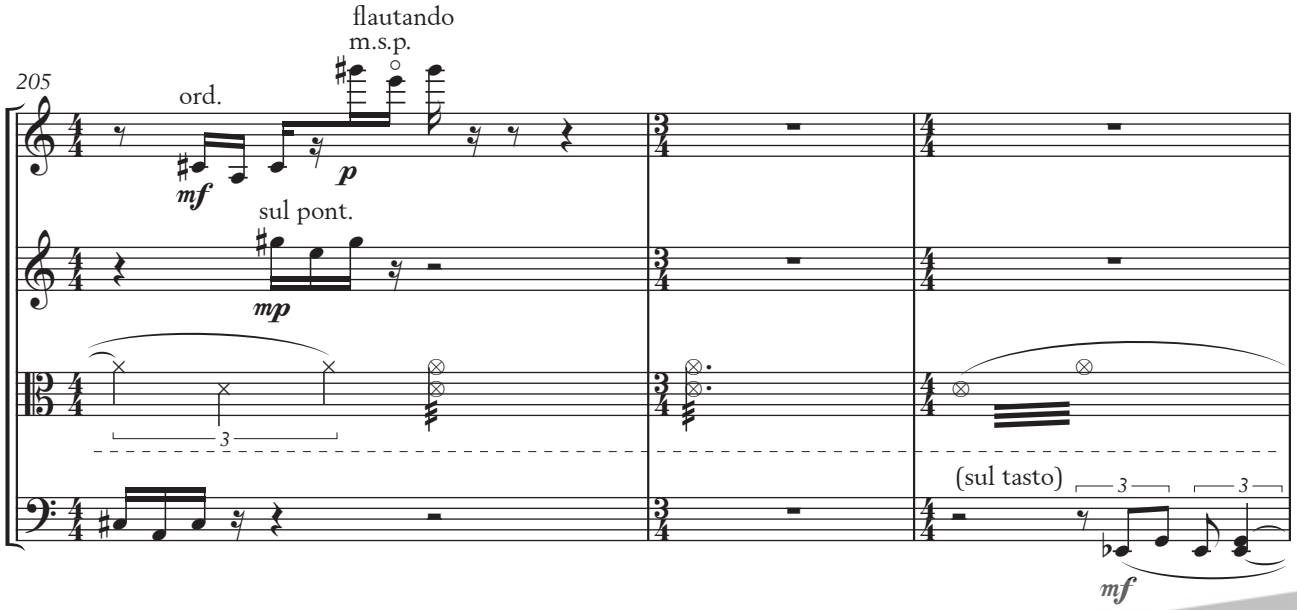

193
IV sul pont.
p
flautando
m.s.p.
ord.
mp
pp
pizz.
I
via sord.
5
mf
(damp)
(sul tasto)
mf
3

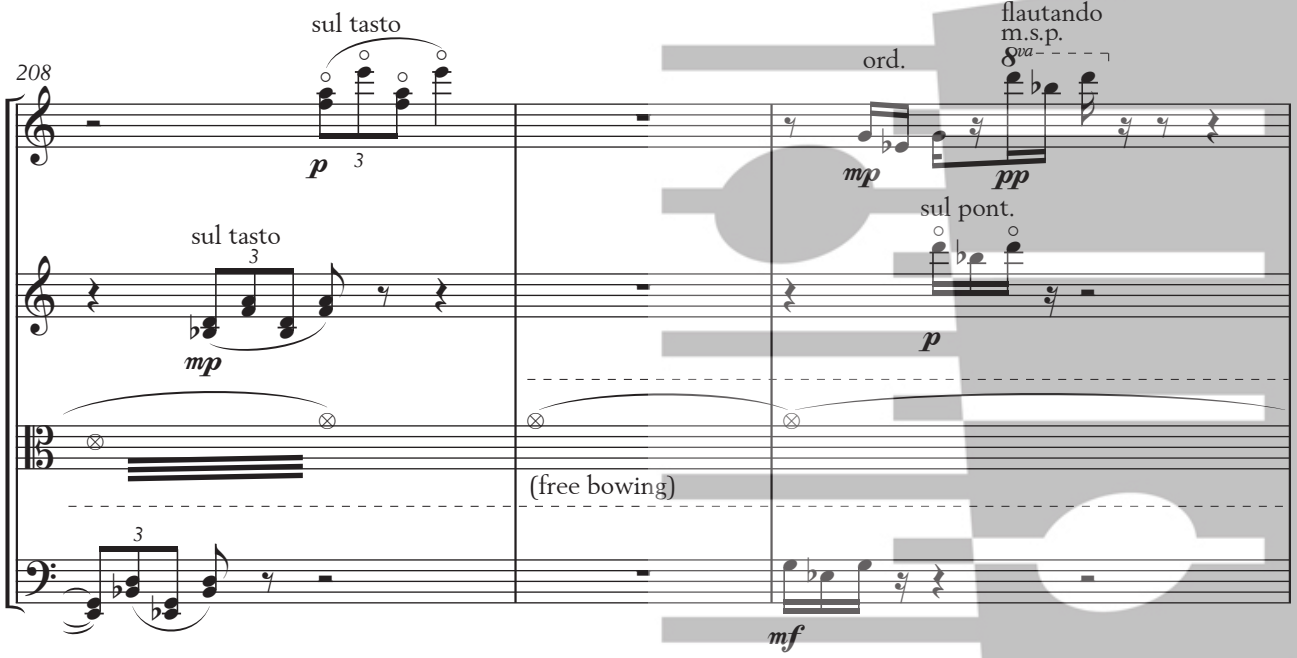

195
sul tasto
sul tasto
arco
senza sord.
L.H. half pressure

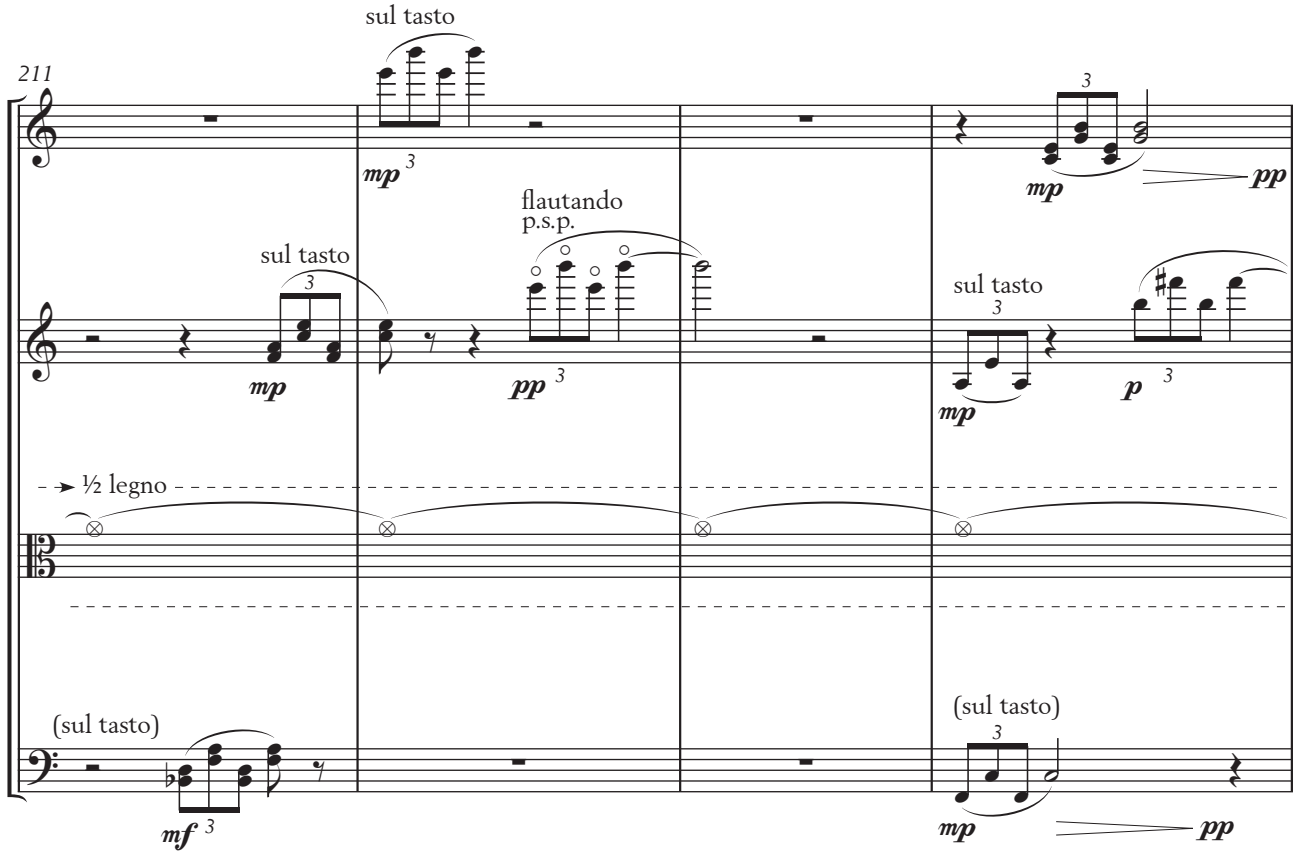

197
m.s.p.
flautando
p.s.p.
flautando
sul pont.
ord.
L.H. low damping point
(sul tasto)

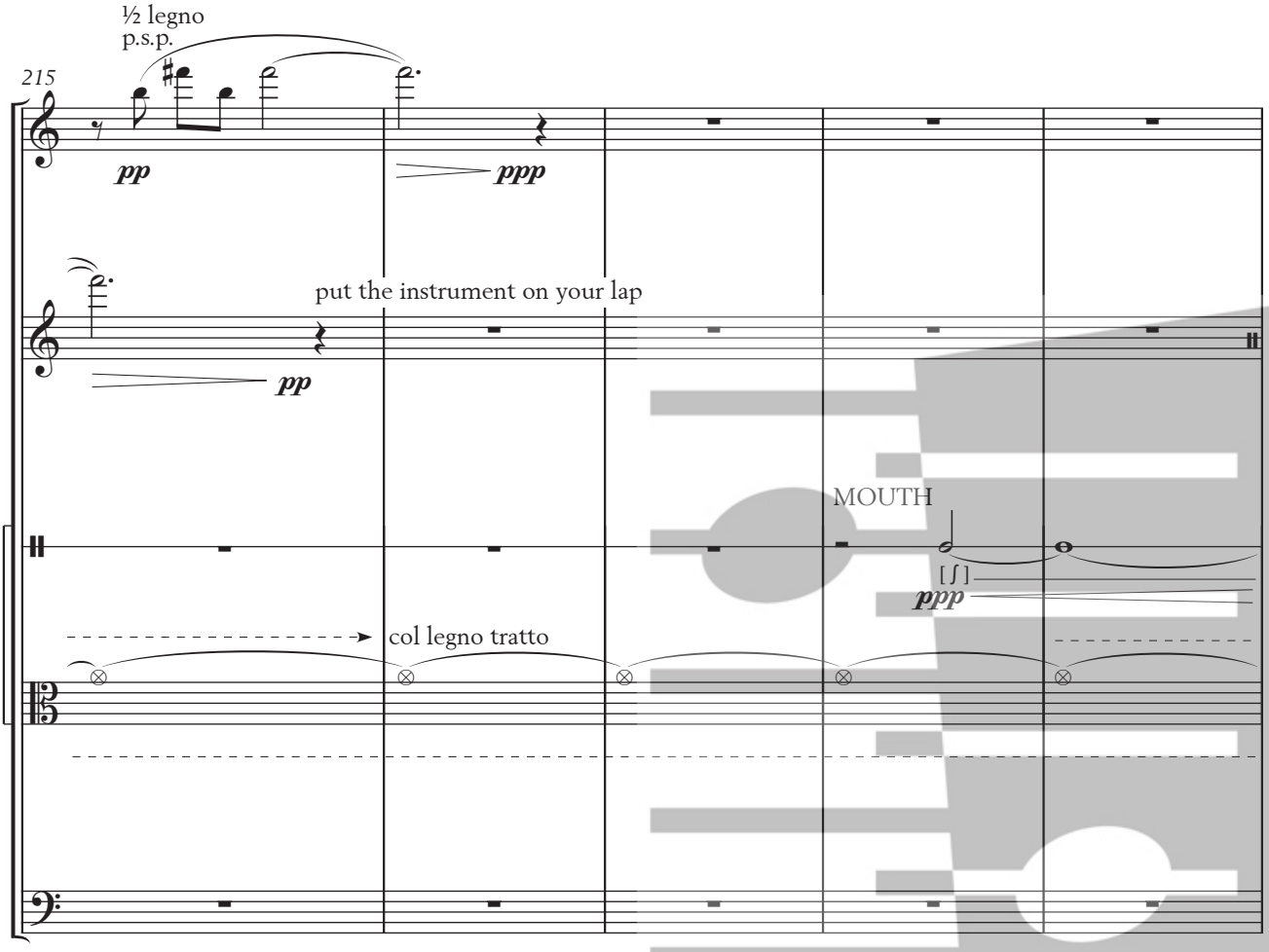

200
sul tasto
sul tasto
L.H. damping point moves higher
still higher
(sul tasto)

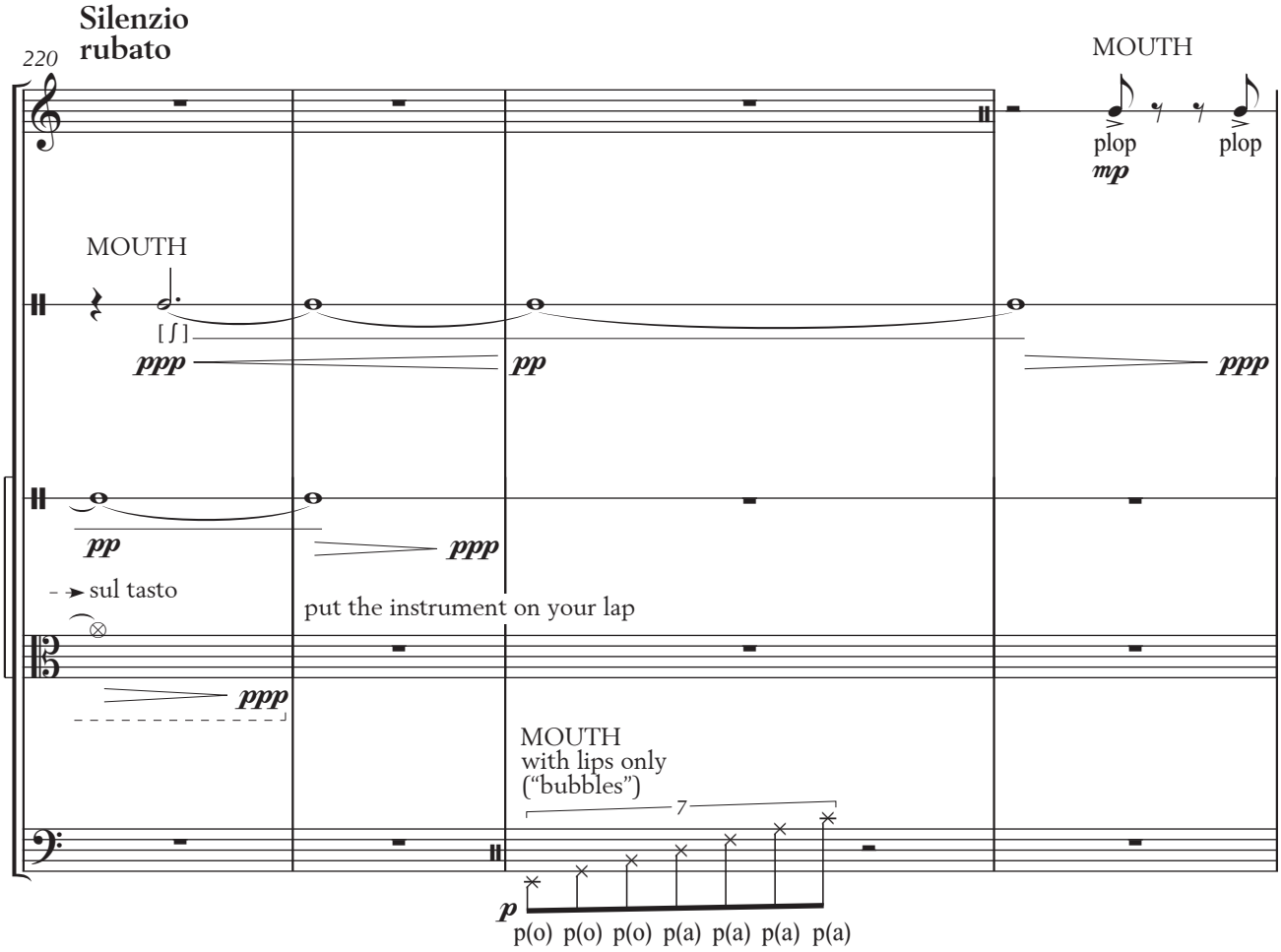

202
m.s.p.
flautando
m.s.p.
mp
pp
m.s.p.
p
still higher
still higher
pizz.
f
5
arco
p
(sul tasto)
mf
(sul tasto)
3
3
mf

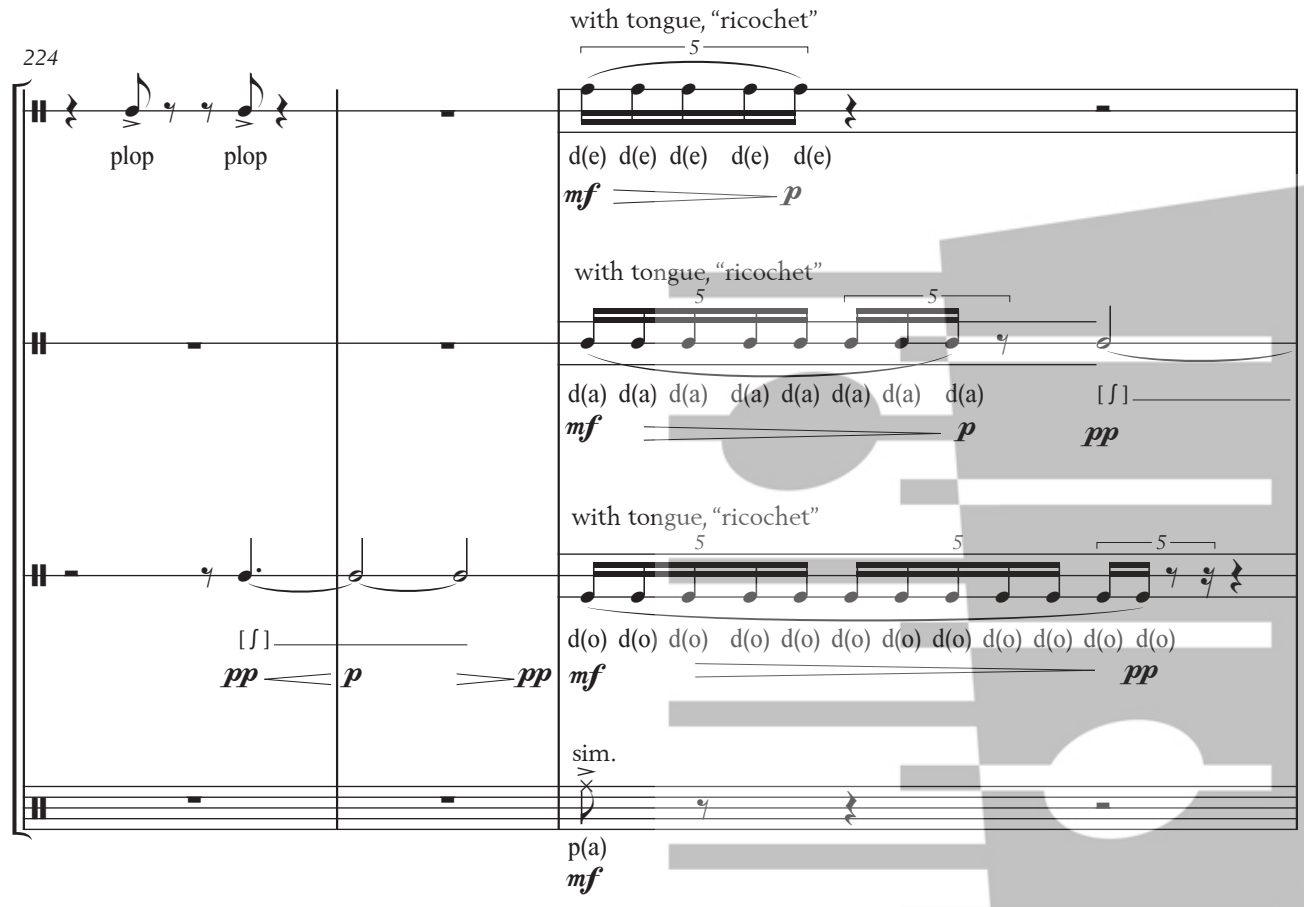

205
flautando
m.s.p.
ord.
mf
p
sul pont.
mp
3
(sul tasto)
3
3
mf

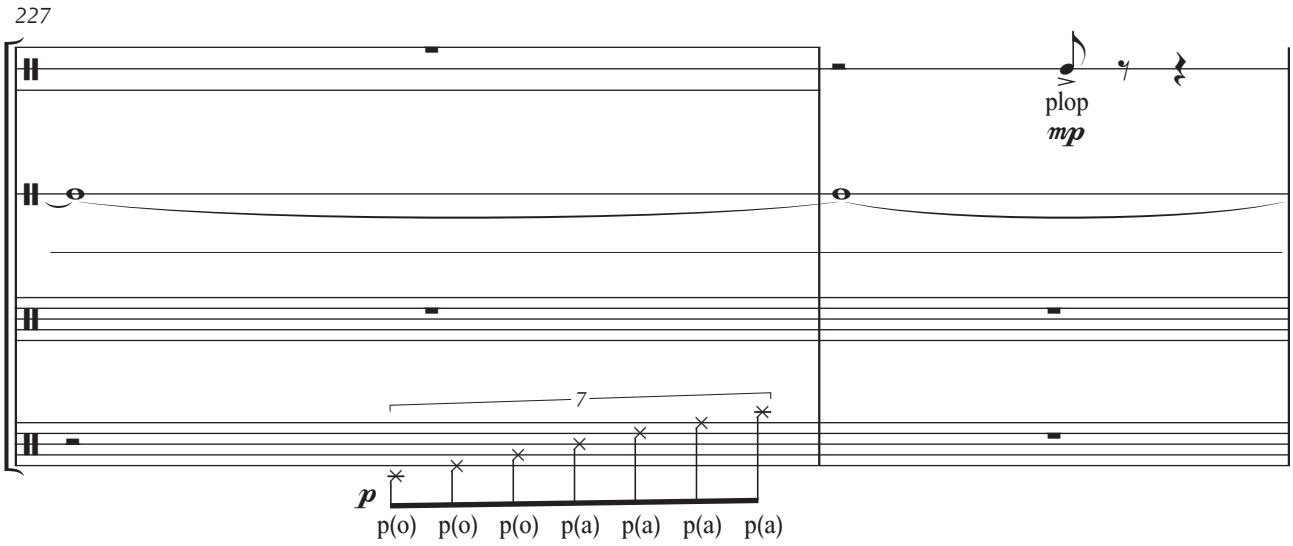

208
sul tasto
p
3
sul tasto
3
mp
ord.
flautando
m.s.p.
8va
mp
pp
sul pont.
p
(free bowing)
3
mf

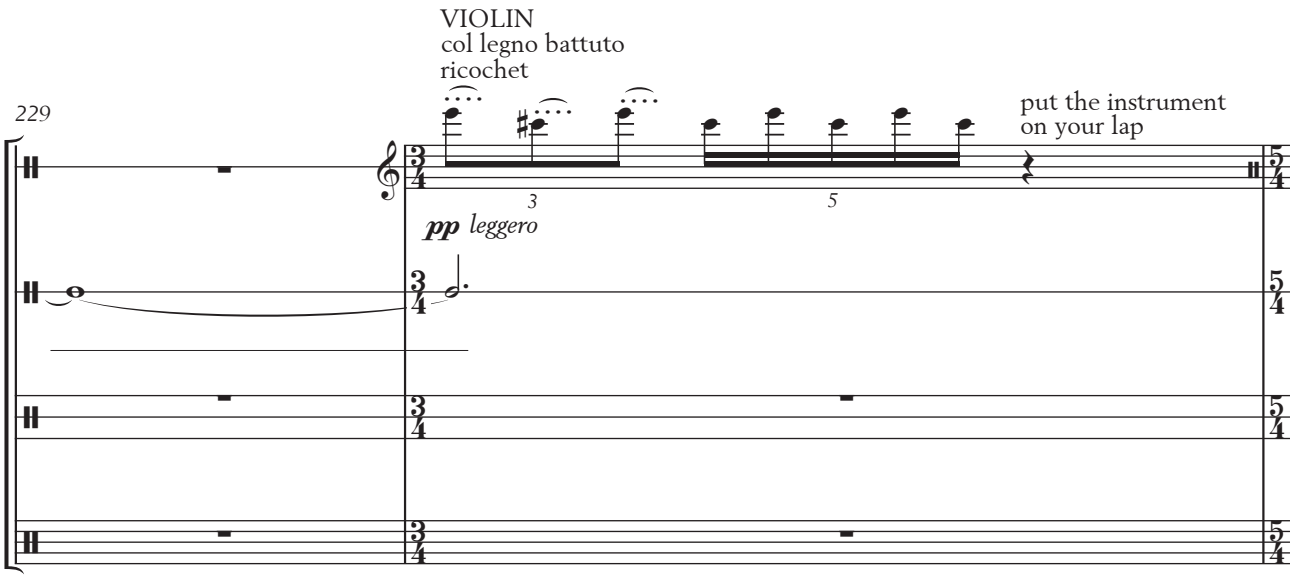

211
sul tasto
mp 3
flautando
p.s.p.
pp 3
sul tasto
3
mp
mp
pp
sul tasto
3
mp
p 3
½ legno
(sul tasto)
mf 3
(sul tasto)
3
mp
pp

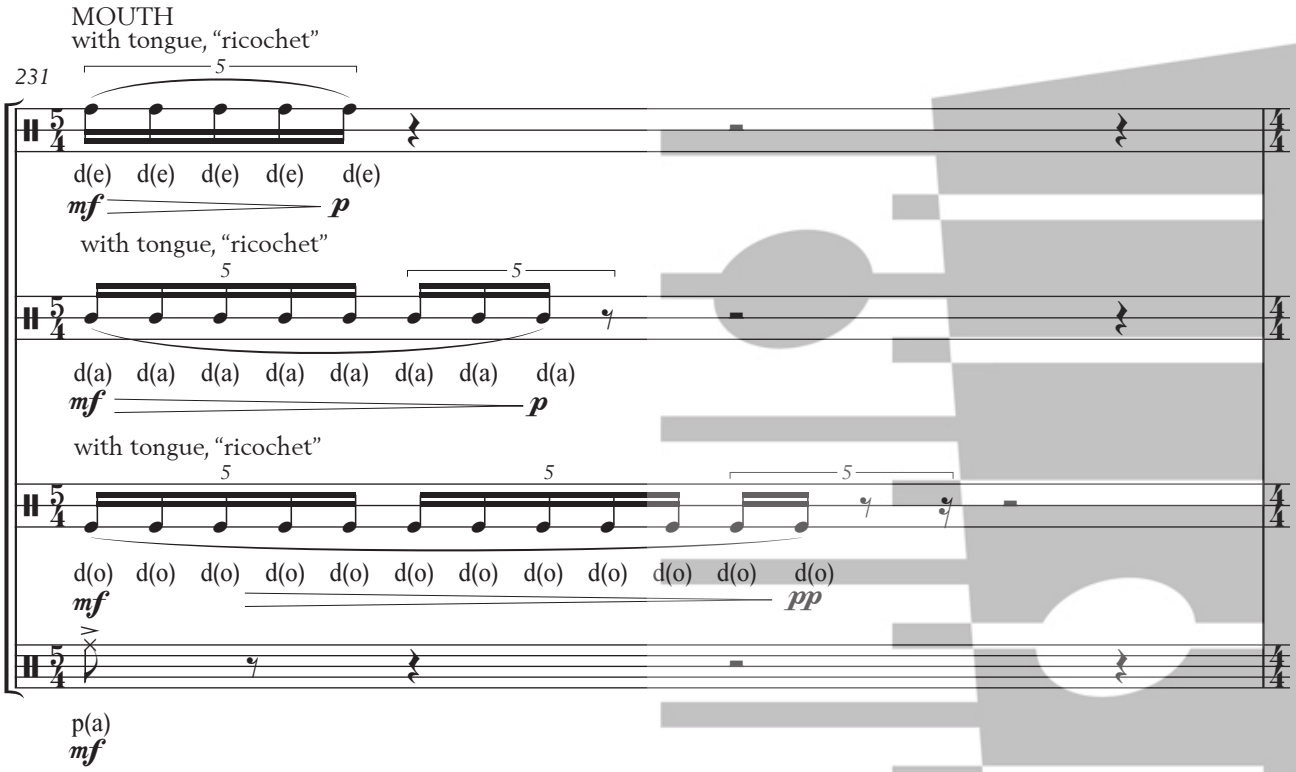

½ legno
p.s.p.
215
pp
ppp
put the instrument on your lap
pp
MOUTH
[∫]
ppp
col legno tratto

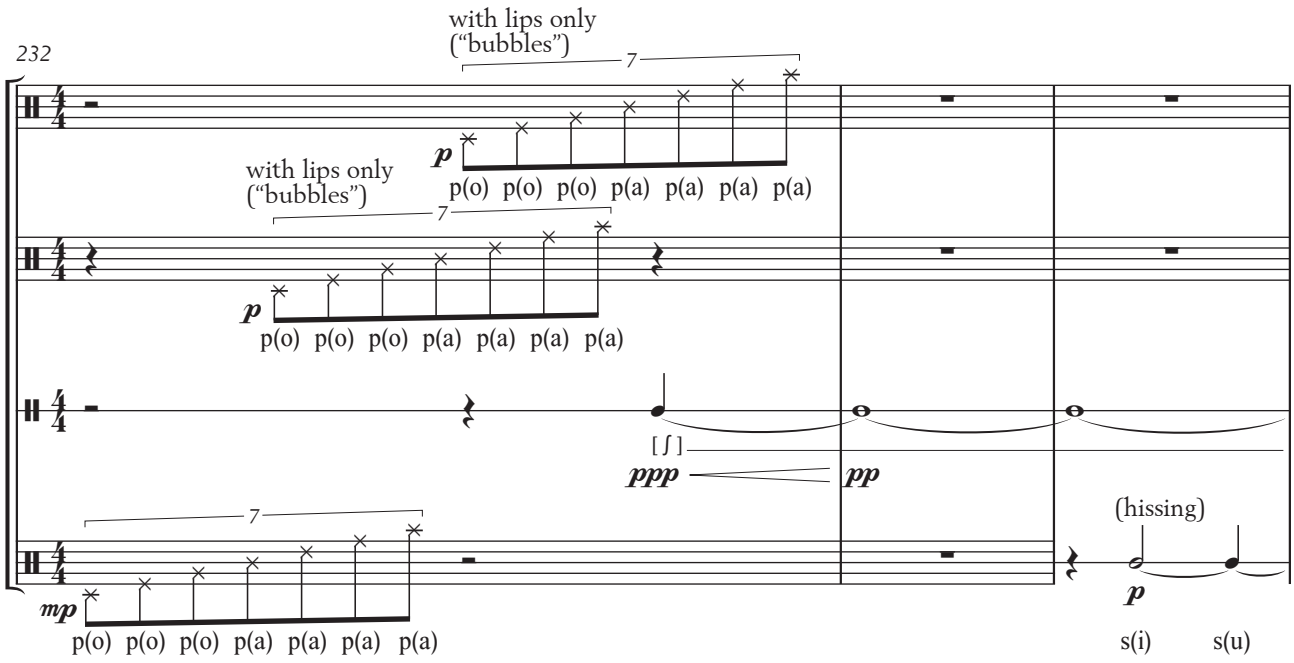

Silenzio
rubato
220
MOUTH
plop
plop
mp
MOUTH
ppp
pp
ppp
pp
ppp
sul tasto
put the instrument on your lap
ppp
MOUTH
with lips only
("bubbles")
7
p
p(o) p(o) p(o) p(a) p(a) p(a) p(a)

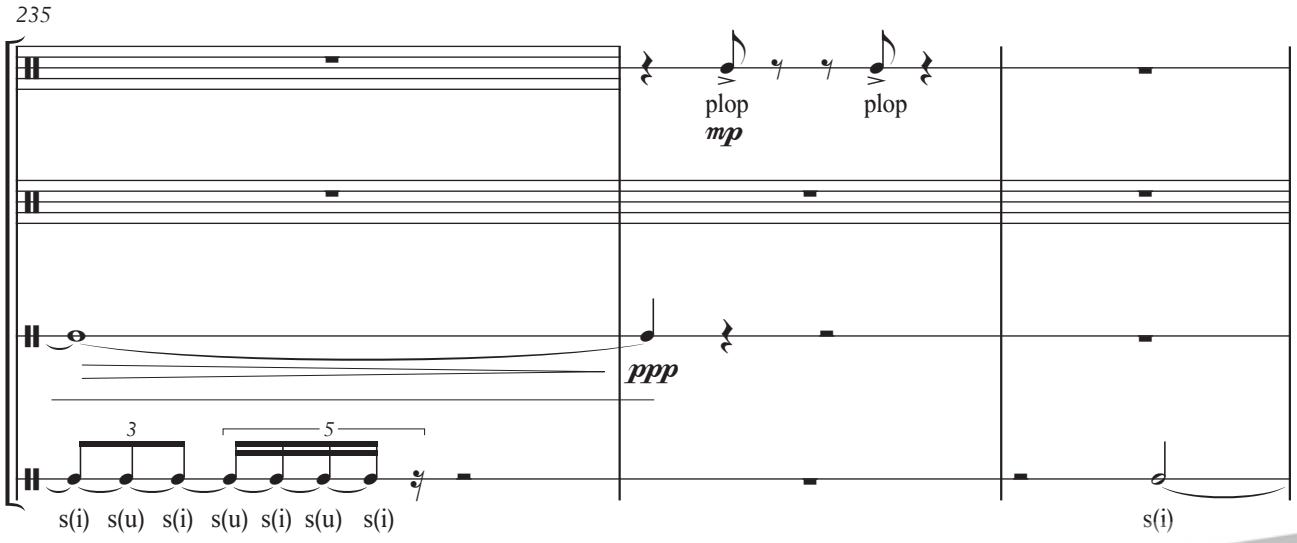

224
plop
plop
with tongue, "ricochet"
5
d(e) d(e) d(e) d(e) d(e)
mf
p
with tongue, "ricochet"
5
5
d(a) d(a) d(a) d(a) d(a) d(a) d(a) d(a)
mf
p
pp
with tongue, "ricochet"
5
5
5
pp
p
pp
d(o) d(o) d(o) d(o) d(o) d(o) d(o) d(o) d(o) d(o) d(o) d(o)
mf
pp
sim.
p(a)
mf

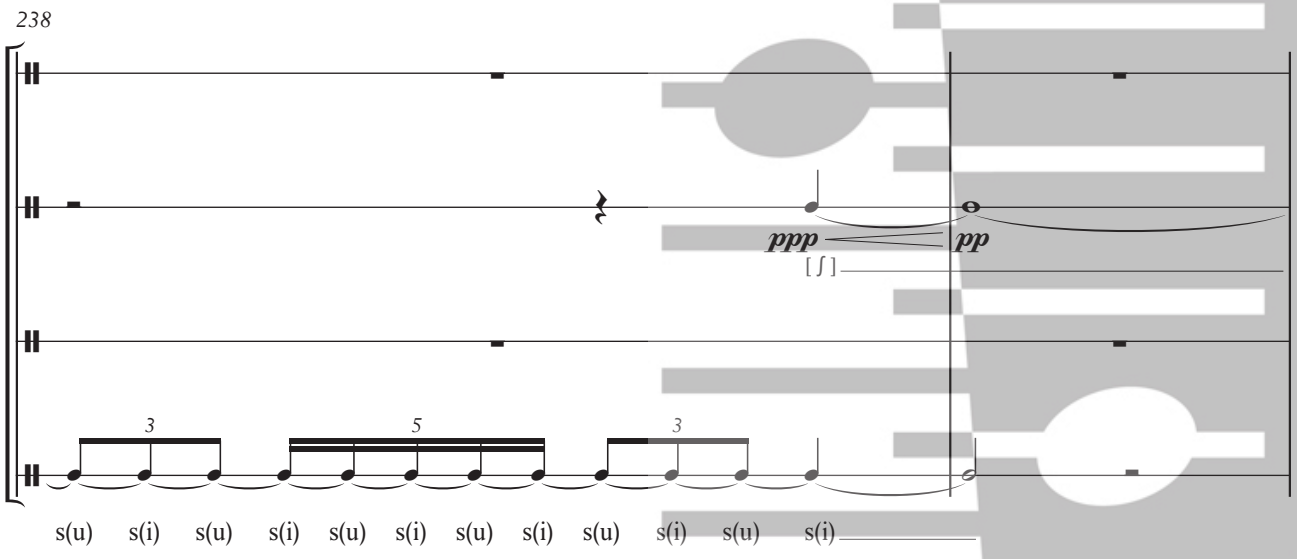

227
plop
mp
7
p
p(o) p(o) p(o) p(a) p(a) p(a) p(a)

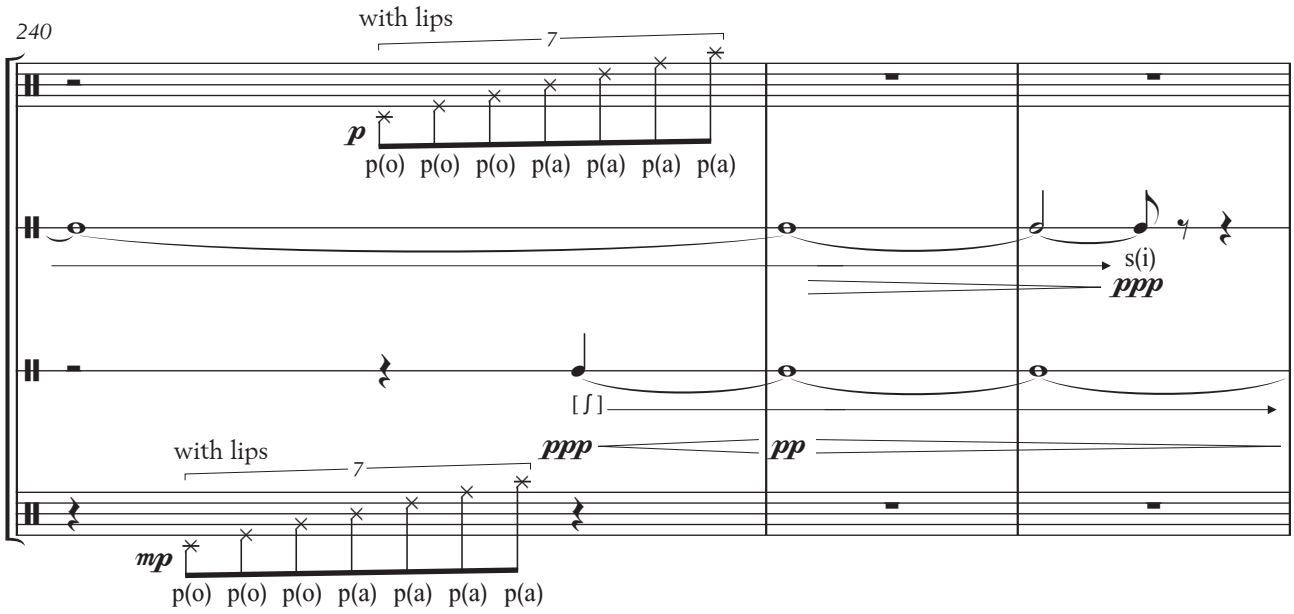

VIOLIN
col legno battuto
ricochet
229
put the instrument
on your lap
3
5
pp leggero

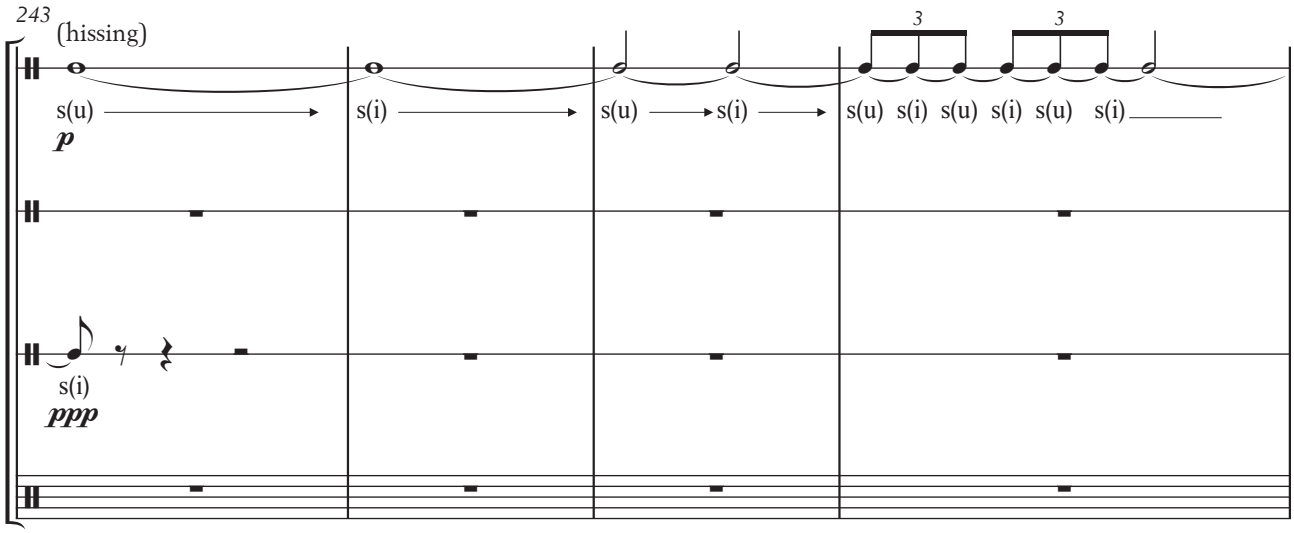

MOUTH
with tongue, "ricochet"
231
5
d(e) d(e) d(e) d(e) d(e)
mf
p
with tongue, "ricochet"
5
5
d(a) d(a) d(a) d(a) d(a) d(a) d(a) d(a)
mf
p
with tongue, "ricochet"
5
5
5
d(o) d(o) d(o) d(o) d(o) d(o) d(o) d(o) d(o) d(o) d(o) d(o)
mf
pp
p(a)
mf

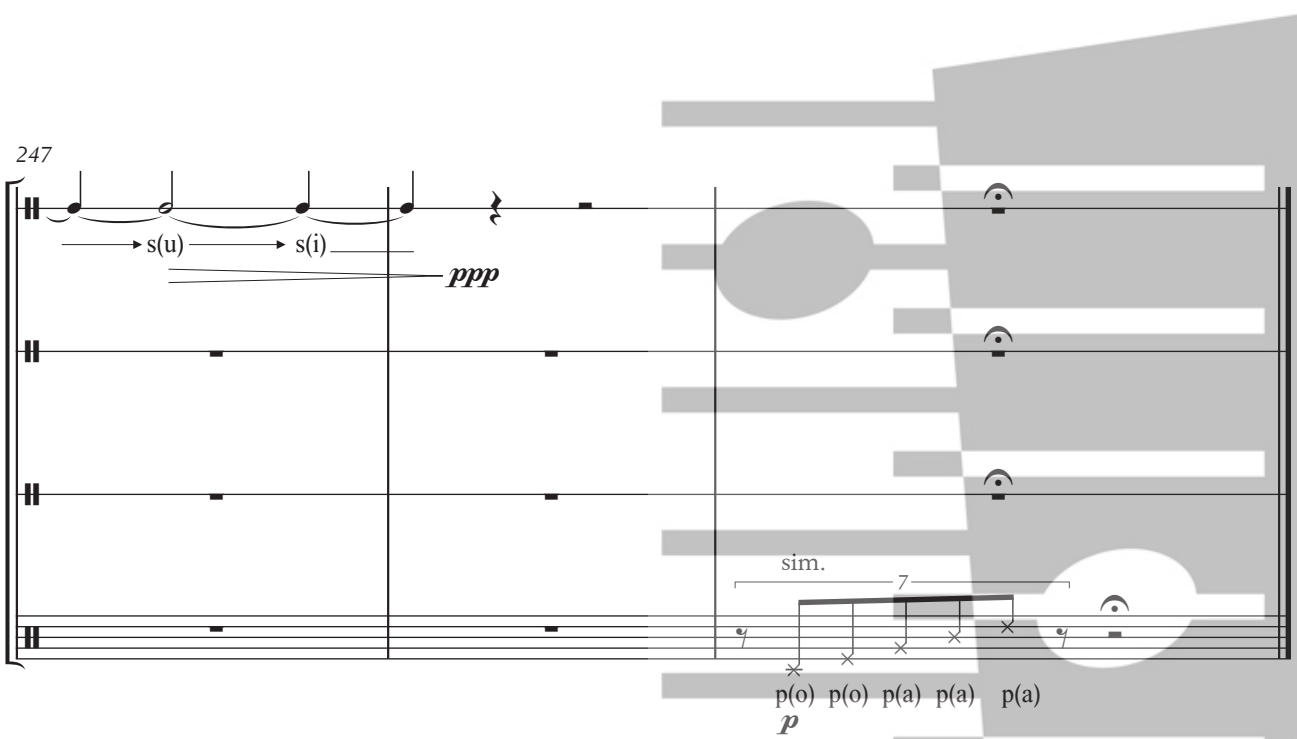

232
with lips only
("bubbles")
7
p
p(o) p(o) p(o) p(a) p(a) p(a) p(a)
with lips only
("bubbles")
7
p
p(o) p(o) p(o) p(a) p(a) p(a) p(a)
[∫]
ppp
pp
7
mp
p(o) p(o) p(o) p(a) p(a) p(a) p(a)
(hissing)
p
s(i) s(u)


235
plop
plop
mp
ppp
3
5
s(i) s(u) s(i) s(u) s(i) s(u) s(i)
s(i)


238
ppp
pp
[∫]
3
5
3
s(u) s(i) s(u) s(i) s(u) s(i) s(u) s(i) s(u) s(i) s(u) s(i)


240
with lips
7
p
p(o) p(o) p(o) p(a) p(a) p(a) p(a)
s(i)
ppp
[∫]
with lips
7
ppp
pp
mp
p(o) p(o) p(o) p(a) p(a) p(a) p(a)


243
(hissing)
3
3
s(u)
s(i)
s(u)
s(i)
s(u) s(i) s(u) s(i) s(u) s(i)
p
s(i)
ppp


247
s(u)
s(i)
ppp
sim.
7
p(o) p(o) p(a) p(a) p(a)
p