

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.

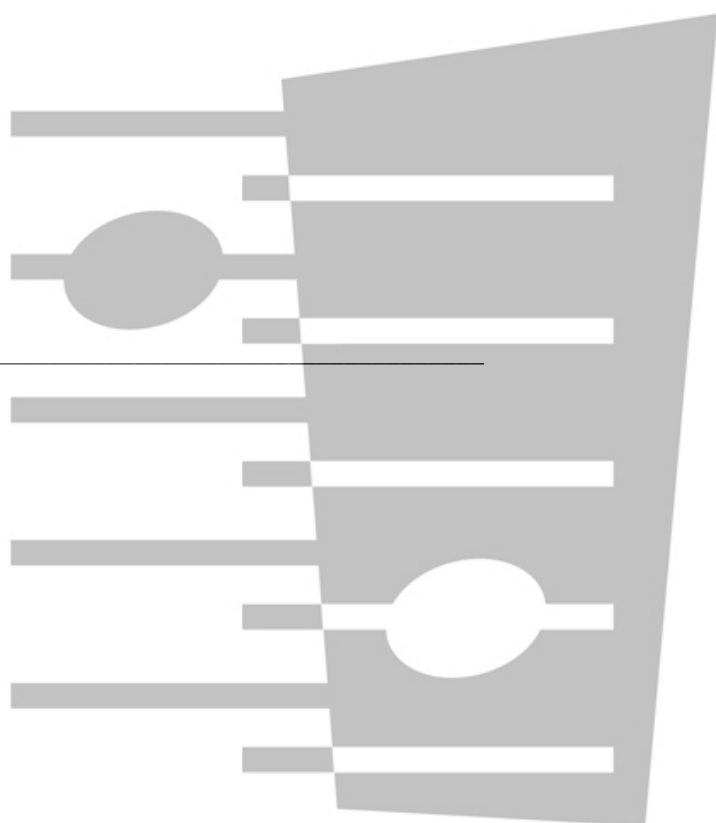
In *Daydreams* the musical material is almost the same throughout the work, but the space around it is changing continuously. It's like walking through life, surrounded by different conditions, and the same things get a different kind of perspective and tension. The title refers to a different kind of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

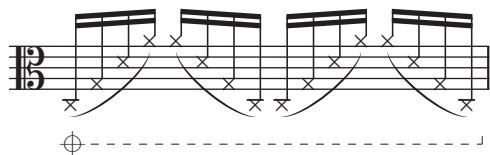
GENERAL



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



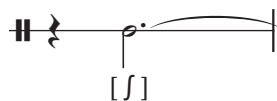
Harmonics with diamond noteheads indicate the fingered pitch. The playing string is marked.



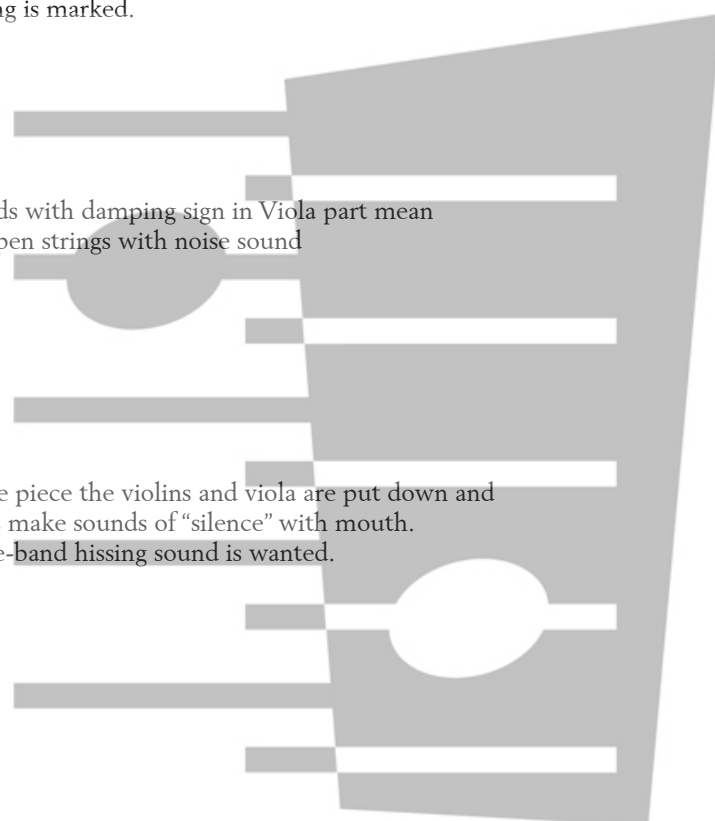
x-noteheads with damping sign in Viola part mean damped open strings with noise sound

MOUTH SOUNDS

MOUTH

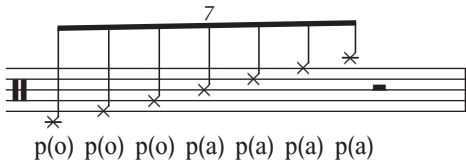


At the end of the piece the violins and viola are put down and all the musicians make sounds of “silence” with mouth. Here a soft, wide-band hissing sound is wanted.



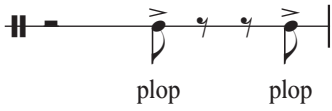
MOUTH

with lips only ("bubbles")



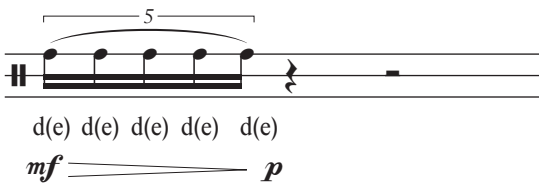
Separate your lips fast from closed to open position. Make a "bubble" sound - the sound should come only from the lips.
 Closed position: lips closed as in the consonant "p".
 Open position: as if in vowel "o" or "a", as marked after the consonant.

MOUTH

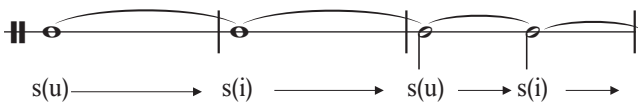


Produce "plop" with your tongue and lips, no vocal folds involved. Try to find a sound that water makes when something drops into it. The accents can be done so that the lips are first turned inwards and then abruptly turned outwards.

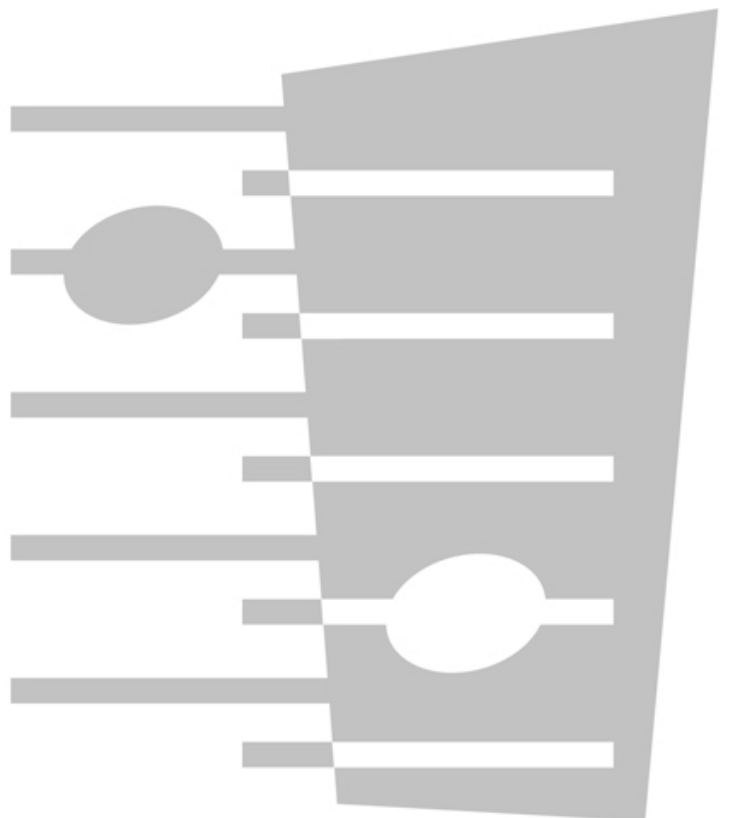
with tongue, "ricochet"



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/overtone 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)

Energico e agitato ♩ = 80

Violino 1
f *maestoso*
p < *mf*
nervoso

Violino 2

Viola

Violoncello

Measures 1-2. Violino 1 has a melodic line with dynamics *f* *maestoso* and *p* < *mf* *nervoso*. Other instruments are silent.

3

f *maestoso*

p *mp* *p*

p *mp* *p*

p *mp* *p*

Measures 3-6. All instruments play. Dynamics range from *p* to *f* *maestoso*. Measure 6 has a time signature change to 5/4.

7 *nervoso*

p < *mf* *f* *mf*

Measures 7-9. Violino 1 has a melodic line with dynamics *p* < *mf*, *f*, and *mf*. Other instruments play accompaniment. Measure 9 has a time signature change to 4/4.

22

Musical score for measures 22-25. The score consists of four staves. Measure 22 shows a triplet of eighth notes in the top staff with dynamics *p* and *mf*. The second staff has a triplet of eighth notes with dynamic *p*. The third staff has a triplet of eighth notes with dynamic *p* and a *molto vibr.* marking. The fourth staff has a triplet of eighth notes with dynamic *p* and a *molto vibr.* marking. Measures 23-25 continue with similar patterns and dynamics.

26

Musical score for measures 26-29. The score consists of four staves. Measure 26 shows a triplet of eighth notes in the top staff with dynamic *f*. The second staff has a triplet of eighth notes with dynamic *mp*. The third staff has a triplet of eighth notes with dynamic *mp* and a *molto vibr.* marking. The fourth staff has a triplet of eighth notes with dynamic *mp*. Measures 27-29 continue with similar patterns and dynamics, including a *mf* dynamic in the second and third staves.

30

Musical score for measures 30-33. The score consists of four staves. Measure 30 shows a triplet of eighth notes in the top staff with dynamic *f*. The second staff has a triplet of eighth notes with dynamic *p*. The third staff has a triplet of eighth notes with dynamic *p*. The fourth staff has a triplet of eighth notes with dynamic *p*. Measures 31-33 continue with similar patterns and dynamics, including time signature changes from 3/4 to 4/4.

33

mp < mf
nervoso

f

molto vibr.

mp

mp

molto vibr.

mp

molto vibr.

mp

36

f

p

f

III

p

f

p

40

mp < mf

mp

mp

p

mf

43

Musical score for measures 43-45. The score consists of four staves. The first staff has a dynamic marking of *mf*. The second staff has a dynamic marking of *mf* and a first finger fingering (*I*) above a slur. The third staff has a dynamic marking of *mf*. The fourth staff has a dynamic marking of *p*. The music includes slurs, accents, and fingerings (3, 3). The dynamic *f* appears in the first staff of measure 45.

46

Musical score for measures 46-49. The score consists of four staves. The first staff has a dynamic marking of *mf*. The second staff has a dynamic marking of *mf*. The third staff has a dynamic marking of *mf*. The fourth staff has a dynamic marking of *mf*. The music includes slurs, accents, and fingerings (4). The dynamic *ff* appears in the second, third, and fourth staves of measure 48. A tempo marking "(c. 4'')" is present in the first staff of measure 47.

Squillante

50

Musical score for measures 50-53. The score consists of four staves. The first staff has a dynamic marking of *mf* and the instruction "poco vibr. sul tasto". The second staff has a dynamic marking of *mf* and the instruction "poco vibr. sul tasto". The third staff has a dynamic marking of *mf* and the instruction "poco vibr. sul tasto". The fourth staff has a dynamic marking of *mf* and the instruction "poco vibr. sul tasto". The music includes slurs, accents, and performance instructions like "ord." and "senza vibr. p.s.p.". The dynamic *pp* appears in the first staff of measure 52.

54

senza vibr.

58

poco vibr. sul tasto

62

65 (vibr. ad lib.)

mf nervoso

f

ord.

molto vibr.

ord.

p

ord.

p

ord.

p

68

mp

mp

mp

71

mp

mf

e.s.p.

pp

ff

p

pp

ff

p

p

e.s.p.

pp

p

pp

mf \leftarrow f \leftarrow ff

pp \leftarrow ff p pp \leftarrow ff p pp \leftarrow ff

pp \leftarrow ff pp \leftarrow ff p

ff p \leftarrow p

(6''-8'')

p pp \leftarrow ff \leftarrow ff \leftarrow fff

ord. \leftarrow mf \leftarrow f \leftarrow ff

pp \leftarrow ff pp \leftarrow ff

Eco

fff secco e preciso, con attenzione

ricochet ord. \leftarrow m.s.t.

mf \leftarrow p ord. \leftarrow m.s.t.

ricochet ord. \leftarrow m.s.t.

mf \leftarrow p ord. \leftarrow m.s.t.

mf \leftarrow p ord. \leftarrow m.s.t.

mf \leftarrow pp mf \leftarrow pp

86 ϕ arco

ord. ----- 5 -----> m.s.t.

mf ----- *p*

ord. -----> m.s.t.

mf ----- 5 ----- *p*

ord. -----> m.s.t.

mf ----- 5 ----- *pp*

f ----- *ff*

ord. molto vibr. ----->

p ----- *mp*

ord. molto vibr. ----->

p ----- *mp*

ord. ----->

p ----- *mp*

p -----

89 ϕ

III

p

II

p

mp ----- *p*

92 ϕ arco

ric. ord. ----- 5 -----> m.s.t.

mf ----- *pp*

ric. ord. -----> m.s.t.

mf ----- 5 ----- *pp*

ric. ord. ----- 5 -----> m.s.t.

mf ----- *pp*

f ----- *ff*

ord. molto vibr. ----->

p ----- *mp*

ord. molto vibr. ----->

p ----- *mp*

ord. ----->

p ----- *mp*

p -----

mp p

mp p

mp p mf

poco vibr. sul tasto

poco vibr. sul tasto

arco poco vibr. sul tasto ---> ord.

mf pp

poco vibr. sul tasto -----> ord.

senza vibr. p.s.p.

II e.s.p.

mf p

senza vibr. p.s.p.

I e.s.p.

ff p

ff

senza vibr. p.s.p.

I e.s.p.

p

senza vibr.

pp ff

mf p mf p

e.s.p.

ric. ord. ---> m.s.t. ord. ---> m.s.t.

mf p

ric. ord. ---> m.s.t.

mf p

mf p

106 arco 3 5

mf *f* *mf*

mf *f* *mf*

mf *f* *mf*

mf *f* *mf*

109 (vibr. ad lib.)

mf *mp* *p* *pp* *ff* *p* *pp* *ff*

mp *p* *pp* *ff* *pp* *ff*

p *pp* *ff* *pp* *ff*

p

113

ff *mf* *f*

mf *p* *mf* *p* *mf* *p* *mf* *f*

mf *p* *mf* *p* *mf* *p* *mf* *f*

mf *p* *mf* *p* *mf* *p* *mf* *f*

mf *p* *mf* *p* *mf* *p* *mf* *pp*

115

arco senza vibr.

ff ord. -----> m.s.t. ric. -----> m.s.t.

mf ³ ⁵ *f* *mf*

mf ⁵ *p* *mf* *p* ord. -----> m.s.t.

mf ⁵ *pp* ord. -----> m.s.t.

mf ⁵ *pp* ord. -----> m.s.t.

f *mf* *f* *mf* *f* *mf* *f* *mf*

118

f e.s.p. *mf*

pp *ff* ³ *p* *pp* *ff*

e.s.p. *p* *pp* *ff* *p* ord. *mf*

e.s.p. *p* ord. *mf*

121

ord. *f* *mf*

mf *f* *mf*

f *mf*

f *mf*

123

Musical score for measures 123-124. The score is written for four staves (two treble clefs and two bass clefs) in 5/4 time. Dynamics include *f*, *mf*, *ff*, and *pp*. Performance instructions include *ord.* (order) and *m.s.t.* (musical setting). The piece concludes with a fermata over the final notes.

125

Musical score for measures 125-126. The score is written for four staves (two treble clefs and two bass clefs) in 5/4 time. Dynamics include *mf*, *p*, *pp*, and *ff*. Performance instructions include *(vibr. ad lib.) arco*, *ord.*, and *e.s.p.* (espressivo). The piece concludes with a fermata over the final notes.

127

Musical score for measures 127-128. The score is written for four staves (two treble clefs and two bass clefs) in 4/4 time. Dynamics include *ff*, *mf*, and *poco vibr. sul tasto*. Performance instructions include *poco vibr. sul tasto* and *ord.*. The piece concludes with a fermata over the final notes.

130

senza vibr. p.s.p. *pp*

p

senza vibr. p.s.p. *p*

ff *p* e.s.p.

senza vibr. p.s.p. *p*

ff *pp* *ff* e.s.p.

p

133

ff ric. ord.

mf *mp* ric. ord.

mf *pp* m.s.t.

mf *mp* *mf* *pp* m.s.t.

mf *pp* ord. molto vibr.

mf *pp* ord. molto vibr.

mf *pp* ord. m.s.t.

mf *pp* ord.

arco (vibr. ad lib.)

mf *ff*

p ord. molto vibr.

p ord.

136

mp *p*

mp *p*

mp *p*

mp *p*

mf *pp* e.s.p. II

Musical score for measures 139-141. The score is in 4/4 time and consists of four staves. Measure 139 starts with a *pp* dynamic and includes the instruction *e.s.p.*. Measure 140 features dynamics *pp* and *ff*. Measure 141 is marked *ff* and includes *ord.* and *ric.* markings. The bottom two staves show complex rhythmic patterns with *mf* and *p* dynamics.

Musical score for measures 142-145. The score is in 4/4 time and consists of four staves. Measure 142 includes *arco*, *molto vibr.*, and *f* dynamics. Measure 143 features *p sub.* and *mp* dynamics. Measure 144 includes *p* and *mp* dynamics. Measure 145 is marked *ff* and includes *ord.* and *ric.* markings. The bottom two staves show complex rhythmic patterns with *mf* and *p* dynamics.

Musical score for measures 146-148. The score is in 4/4 time and consists of four staves. Measure 146 includes *arco*, *molto vibr.*, and *mf* dynamics. Measure 147 features *senza vibr.* and *mf* dynamics. Measure 148 is marked *f* and *mf* and includes the instruction *mettere sord. (big rubber mute)*. The bottom two staves show complex rhythmic patterns with *p*, *mf*, and *f* dynamics.

149

f *ff* *f* *ff*
 molto vibr.
mf
 with big (senza vibr.)
 rubber mute
pp
 molto vibr.
mf

152

molto vibr. senza vibr.
pp *f* *ff* (molto vibr.)
p *pp* *f* *mf* *p*
pp (molto vibr.) *pp*
p *pp* *f* *mf* *p*

156

molto vibr. senza vibr.
pp *f* *mf* *f* *mf* *f*
 senza vibr. molto vibr. senza vibr. m.s.p. ord.
pp *f* *mf* *f* *mf* *mf* *p* *f*
 senza vibr. molto vibr. senza vibr. m.s.p. ord.
pp *f* *mf* *f* *mf* *mf* *p* *ff* *f*

159

mp

ff

ff

ff

molto vibr.

molto vibr.

molto vibr.

163

accel.

senza vibr. *mf* < *f* > *mf*

moltissimo vibr.

senza vibr. *f* < *ff* > *f*

mlts. 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.

ord. m.s.p. *fff*

senza vibr. *mf* < *f* > *mf*

moltissimo vibr.

senza vibr. *f* < *ff* > *f*

mlts. vibr.

ord. m.s.p. *fff*

(*accel.*)

168

ord. *ff* molto vibr.

ord. *ff* (senza vibr.) molto vibr.

f molto vibr.

ord. *ff* molto vibr.

fff

fff

fff

(c. 10")

Riflessione ♩ = 72

172

III senza vibr. sul pont. *mp* chiaro
flautando m.s.p. III senza vibr. *p*
mf chiaro
mp nervoso
p senza vibr. sul tasto
mf chiaro

Detailed description: This system covers measures 172 and 173. It features four staves. The top staff (treble clef) has a whole rest in measure 172 and a quarter note in measure 173 with a trill (III) and 'senza vibr. sul pont.' above it, and 'mp chiaro' below. The second staff (treble clef) has a whole rest in measure 172 and a quarter note in measure 173 with a trill (III) and 'flautando m.s.p.' above it, and 'senza vibr. p' above. The third staff (bass clef) has a half note in measure 172 with a quintuplet (5) and a triplet (3) above it, and 'mp nervoso' below. In measure 173, it has a half note with a triplet (3) above it and 'p' below. The bottom staff (bass clef) has a whole rest in measure 172 and a quarter note in measure 173 with 'senza vibr. sul tasto' above it, and 'mf chiaro' below.

174

IV p.s.p. flautando m.s.p. *p*
mf ord. IV sul pont. *mp*
mf (sul tasto) ord. *mf*

Detailed description: This system covers measures 174 and 175. It features four staves. The top staff (treble clef) has a whole rest in measure 174 and a quarter note in measure 175 with a trill (IV) and 'p.s.p.' above it, and 'flautando m.s.p. p' above. The second staff (treble clef) has a whole rest in measure 174 and a quarter note in measure 175 with 'ord.' above it, and a trill (IV) with 'sul pont. mp' above. The third staff (bass clef) has a half note in measure 174 with a quintuplet (5) above it, and 'mp' below. In measure 175, it has a half note with a septuplet (7) above it and 'mf' below. The bottom staff (bass clef) has a whole rest in measure 174 and a quarter note in measure 175 with '(sul tasto) ord.' above it, and 'mf' below.

176

ord. flautando m.s.p. *pp*
mp (sul pont.) *p*

Detailed description: This system covers measures 176 and 177. It features four staves. The top staff (treble clef) has a whole rest in measure 176 and a quarter note in measure 177 with 'ord.' above it, and 'flautando m.s.p. pp' above. The second staff (treble clef) has a whole rest in measure 176 and a quarter note in measure 177 with '(sul pont.)' above it, and 'p' above. The third staff (bass clef) has a half note in measure 176 with a triplet (3) above it, and a half note in measure 177 with a triplet (3) above it, and 'mp' below. In measure 177, it has a half note with a quintuplet (5) above it and 'pp' below. The bottom staff (bass clef) has a whole rest in measure 176 and a quarter note in measure 177 with 'pp' below.

178

flautando
m.s.p.
II

ord.

mp *pp*

sul pont.
II

p

pizz.

mf

(sul tasto)

mf

180

flautando
m.s.p.
II

ord.

mp *pp*

sul pont.

p

arco

mp

(sul tasto)

mf

183

II
III

sul tasto

p

3

sul tasto

3

pizz.

mf

5

arco

3 3 3

mp

(sul tasto)

3

3

mf

187

sul pont. *p*

ord. *mp*

flautando m.s.p. *pp*

sul pont. *p*

(sul tasto) *mf*

mf

190

sul pont. *p*

ord. *mp*

flautando m.s.p. *pp*

-----> 1/2 legno

mp < *mf* ³

193

IV sul pont. *p*

ord. *mp*

flautando m.s.p. *pp*

pizz. I X X X X via sord.

mf (damp)

(sul tasto) *mf* ³

195

sul tasto

p

sul tasto

mp

pp

arco
senza sord. L.H. half pressure

p

mp

197

p.s.p.

mp

m.s.p.
flautando
pp

flautando
sul pont.

ord.

mp

p

pp L.H. low damping point

(sul tasto)

mf

200

sul tasto

p

sul tasto

mp

L.H. damping point moves higher

(sul tasto)

mf

still higher

202

m.s.p.
flautando-----

m.s.p.
mp *m.s.p.* *pp*

p

still higher

still higher

pizz. *f* 5

arco *p*

(sul tasto) *mf*

(sul tasto) *mf*

205

ord.

flautando
m.s.p.

mf *p*

sul pont. *mp*

(sul tasto) *mf*

208

sul tasto *p* 3

sul tasto *mp* 3

(free bowing)

ord.

flautando
m.s.p.
mp *pp*

sul pont. *p*

mf

211

sul tasto

*mp*³

flautando
p.s.p.

sul tasto

mp

*pp*³

sul tasto

mp

*p*³

→ ½ legno

(sul tasto)

*mf*³

mp

pp

215

½ legno
p.s.p.

pp

ppp

put the instrument on your lap

pp

MOUTH

[S]

ppp

col legno tratto

Silenzio
rubato

220

MOUTH

MOUTH

[ʃ]

ppp

pp

ppp

pp

ppp

- > sul tasto

put the instrument on your lap

MOUTH
with lips only
("bubbles")

7

p

p(o) p(o) p(o) p(a) p(a) p(a) p(a)

224

with tongue, "ricochet"

plop plop

with tongue, "ricochet"

5

d(e) d(e) d(e) d(e) d(e)

mf *p*

with tongue, "ricochet"

5

d(a) d(a) d(a) d(a) d(a) d(a) d(a) d(a)

[ʃ]

mf *p* *ppp*

with tongue, "ricochet"

5

d(o) d(o) d(o) d(o) d(o) d(o) d(o) d(o) d(o) d(o) d(o)

[ʃ]

mf *pp*

sim.

p(a)

mf

p
 p(o) p(o) p(o) p(a) p(a) p(a) p(a)

plop
 mp

VIOLIN
 col legno battuto
 ricochet

put the instrument
 on your lap

pp *leggero*

MOUTH
 with tongue, "ricochet"

d(e) d(e) d(e) d(e) d(e)
 mf *p*

with tongue, "ricochet"

d(a) d(a) d(a) d(a) d(a) d(a) d(a) d(a)
 mf *p*

with tongue, "ricochet"

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")

with lips only ("bubbles")

p p(o) p(o) p(o) p(a) p(a) p(a) p(a)

p p(o) p(o) p(o) p(a) p(a) p(a) p(a)

[f] *ppp* *pp*

(hissing) *p* s(i) s(u)

mp p(o) p(o) p(o) p(a) p(a) p(a) p(a)

235

plop *mp* plop

ppp

3 5

s(i) s(u) s(i) s(u) s(i) s(u) s(i)

s(i)

238

ppp [f] *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

p p(o) p(o) p(o) p(a) p(a) p(a) p(a)

ppp *pp*

[f]

with lips

mp p(o) p(o) p(o) p(a) p(a) p(a) p(a)

s(i)

243

(hissing)

s(u) s(i) s(u) s(i) s(u) s(i) s(u) s(i)

p

s(i)

ppp

3 3

247

s(u) s(i)

ppp

sim.

p(o) p(o) p(a) p(a) p(a)

p