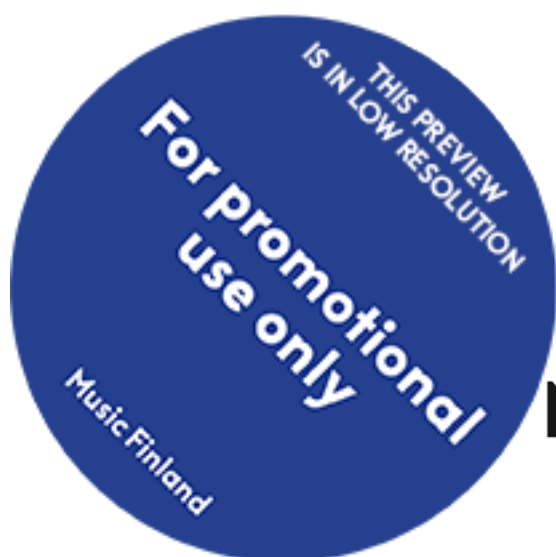


Jarkko Hartikainen

(seepings)

for ensemble and sampler

2017



Music Finland

Copyright © by the Composer

All Rights Reserved

This preview may be copied
in any form or by any means
without permission of the composer

oor

h

**For promotional
use only**

Music Finland

Jarkko Hartikainen

(seepings)

(2017)

14 min.

for ensemble and sampler

commissioned by (and dedicated to) defunensemble

with funds provided by The Sibelius Fund (Sibelius-rahasto)

Bass Flute

b-foot is needed (plus an extra sheet of paper)

Bass Clarinet (in B $\flat$)

plus an extra sheet of paper

Harp

plus an extra sheet of paper

Sampler

operated by the pianist

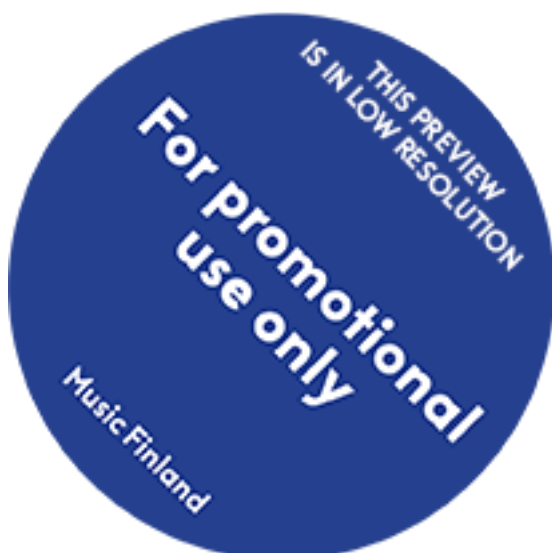
Piano

Cello

plus an extra sheet of paper

all extended playing techniques are explained in the score, upon occurrence

for questions, samples, and further commissions, please contact: jhartika@gmail.com



Two program notes exists, a short and a long one:

(seepings)

(seepings) is a piece about integration, about belonging, about and within the lived materiality of recorded music.

dedicated to (and commissioned by) defunensemble.

© 2017 Jarkko Hartikainen

(seepings) (2017) for ensemble and sampler

commissioned and premiered by, and dedicated to, defunensemble (Helsinki, Finland, EU)

Since I'm a huge music nerd, associations to past plague my creative work striving for freshness and new contexts. Music from my score/audio file collection try to seep into my scores, leaking over to the sounding world via the porous substance that is my creative brain, actively hypersensitive to sounds and their connections. In *(seepings)* (2017), I let these echoes seep through rather concretely, using 'their' instrument, the loudspeaker.

My compositional task was to react to this... 'electroacoustic.' I did it in four stages, or commands: Ignore. Imitate. Develop. Embody. Whereas the third refers on score-level to spectral processing, the last reaction type focuses on the materiality of sound – listening to sound's 'habitus', or 'body.' Instead of merely matching abstractly shared, standardized Western black-and-white pitches, musicians' tones react with concrete physicality of their sound production, in an embodied, empathetic translation in sound, so to speak. (Birthing metaphor?) This 'four-chord theme' of reactions is composed into a recurring chaconne, with repetitions, (row?), while the overall form is that of a 'psychological' sonata-allegro... I digress.

From a half-second of sound, we typically recognize only the decade and the genre, according to studies in mental chronometry. So if you cannot fathom these identities, do not worry. It's predominantly white, Western, male, and personal/cultural. Not too much appropriation/contact going on. Sprinkles of Shabazz Palaces, Kaija Saariaho, touch of Gagaku maybe. All lived through, for whatever reason, and now seen (heard? – composed?) for what they are. In about 14 minutes total. Works best live :)

© 2018 Jarkko Hartikainen

The Helsinki-based 1981-born composer's favorite colleagues (to listen to) at the time of writing the above were Chaya Czernowin, Younghi Pagh-Paan, Rebecca Saunders, Michelle Lou, Ahsley Fure, SOPHIE, Jean Grae, Lucrecia Dalt, St. Vincent, Anne Imhof, Yaeji, and Liza Lim. More info at www.jarkkohartikainen.net



(seepings)

for ensemble and sampler

Jarkko HARTIKAINEN
(2017)

♩ = 60

Bass Flute

Tongue ram

Bass Clarinet

Harmonic Whisper
(low, whispery, airy tones
w/ high overtones slipping out)

Harp

String Buzz

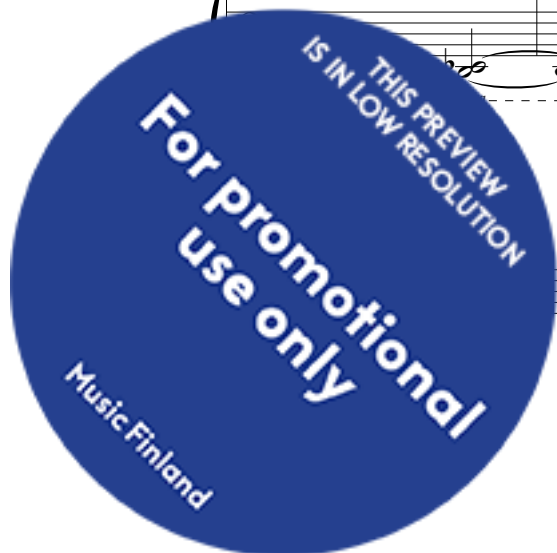
Thunder Glissando

Sampler

Piano

8va
p

f



7

Bfl

ord. $p < f$ pp mf f Tongue ram

Bcl

ord. $pppp$ pp Harmonic Whisper
(low, whispery, airy tones
w/ high overtones slipping out)

Hp.

ord. L.V. ppp mp Bartók-pizz. f Whistling Sounds
(slow and continuous,
alternate between hands)

Sampler

Pf

mp mf Subharmonic
(high bow pressure,
constant, slow bow,
sounds M7 lower) f Bow on Bridge
(no pitch)

THIS PREVIEW
IS IN LOW RESOLUTION
For promotional
use only
Music Finland

Bfl

11

Tongue ram

3

f

ord.

Multiphonic

Bcl

Air Tones
(blow at the reed from
a distance of ca. 2 cm)

Broken Low Tone
(overtone gliss. up)

ord.

non vib.
(blend into pf/hp
echo)

ppp >

Hp.

11

ord.

f

String Buzz

ord.

mf

Sampler

11

Pr. 1

orchestral, 1961

orchestral, 2017

orchestral, 1976

orchestral, 1985

ballet, 1913

Pf

11

mf

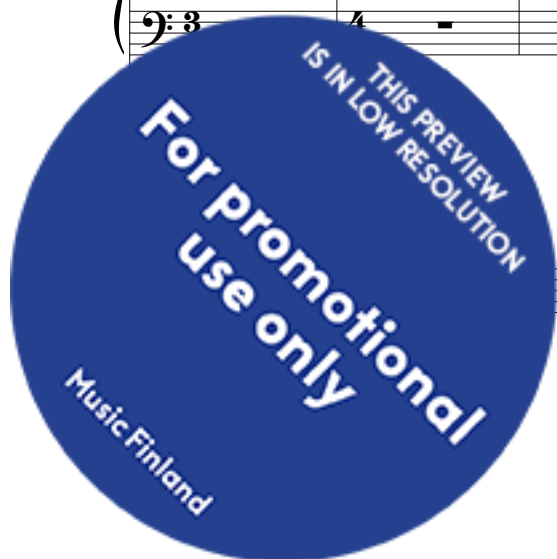
mf

Subharmonic
(high bow pressure,
constant, slow bow,
sounds M7 lower)

ord.

non vib.
(blend into pf/hp
echo)

ppp >



18

Bfl

pp *p*

Bcl

Air Tones
(blow at the reed from
a distance of ca. 2 cm)

ord.

p

Hp.

18

pp *mf*

Sampler

18

orchestral, 1804

chamber, 1928

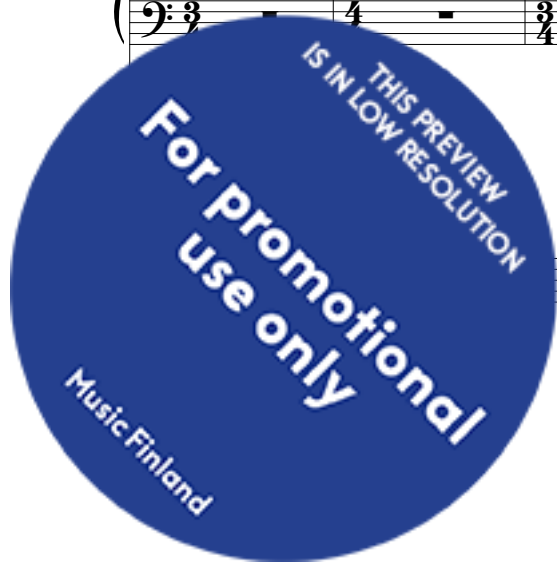
Pf

18

pp *mf*

ord.

pp *p*



25

Bfl

Tongue ram

mf *f*

Bcl

Slap Tongue

mf *p*

Hp.

25

f

Fast Scrape
(constant speed,
release loudly for
a "chord" to ring out)

Bartók-pizz.

M3 harmonic
($\sharp^b$)

Fast Scrape
(constant speed,
release loudly for
a "chord" to ring out)

8va

8va

25

metal, 1986

spectral, 1975

metal, 1988

Sampler

25

Pf

f

8va

THIS PREVIEW
IS IN LOW RESOLUTION

For promotional
use only

Music Finland

30

Bfl

ord.

pp

p

Bcl

ord.

Air Tones
(blow at the reed from
a distance of ca. 2 cm)

pp

p

p $\triangleleft$ *"f"*

Hp.

ord.

pp

mf

mf

30

alt rock, 1992

metal, 1994

metal, 1993

Sampler

30

Pf

mf

5

5

p

p

35

Bfl

p

Bcl

Air Tones
(blow at the reed from
a distance of ca. 2 cm)

35

Hp.

Whistling Sounds
(slow and continuous,
alternate between hands)

mf

35

metal, 1993

ballet, 1737

35

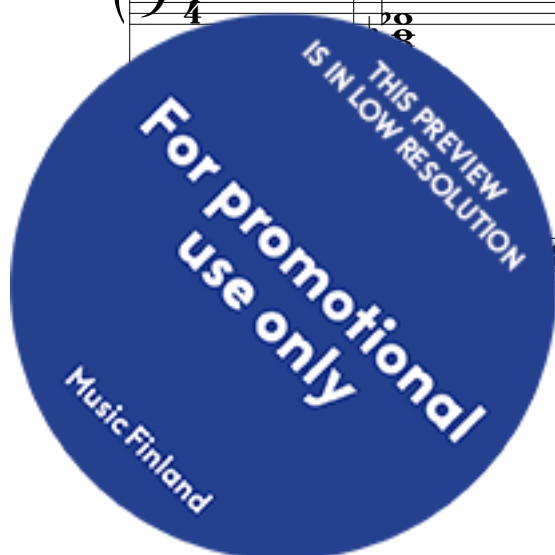
Sampler

35

Pf

35

35





48

Bfl

p

mostly air

6

3

Bcl

ord.

p

p $\longrightarrow$ *f*

Hp.

ord.

mf

48

indie, 2007

indie, 2001

Sampler

48

Pf

p

mf

ord.

p dolce,
molto vibr.

mf

ord.

53

Bfl

f *f* *f*

Bcl

f *f* *ppp*

Hp.

53

f *ff* *mp*

Sampler

53

concerto, 1970 indie, 2009 solo piece, 1969 indie, 2005 metal, 1984

p *mf* *pp*

Pf

53

mf *ppp*



58

Bfl

Bcl

Hp.

Sampler

Pf

indie, 2003

solo piece, 1966

rock, 1967

f

fff

p

pp

mp

p

f

fff

THIS PREVIEW
IS IN LOW RESOLUTION

For promotional
use only

Music Finland

63

Bfl

ppp

Bcl

ppp *p* *p*

Hp.

pp *f* *f*

Sampler

hip hop, 2014
orchestral, 1965
rock, 1987
indie, 2007

Pf

p

f *3* *p*

no tratto
ord.



67

Bfl

pp *f* *pp* *mf* < *ff*

Bcl

pp *ff* *mf* < *ff*

Hp.

ff *mf*

67

Sampler

solo piece, 1995 indie, 2016 song, 1827 orchestral, 1808 chamber, 1862

Pf

ff *p* *p* *ff* *p* *mf* < *ff*

THIS PREVIEW
IS IN LOW RESOLUTION
For promotional
use only
Music Finland

72

Bfl

p

Bcl

ppp *p*

Hp.

pp

Sampler

chamber, 1984 ensemble, 1959 TV, 1990 solo piece, 1963

Pf

mf

p



78

Bfl

pp

pp

Bcl

pp

pp

Hp.

78

pp

Sampler

78

ensemble, 1986

hip hop, 2014

Pf

78

arco

pp

pp

THIS PREVIEW
IS IN LOW RESOLUTION

For promotional
use only

Music Finland

86

Bfl

mp *p*

Bcl

mp *p* *p* indifferente

ord.

Hp.

Rub String

86

orchestral, 1896

orchestral, 1986

concerto, 1970

metal, 1991

orchestral, 1966

Sampler

86

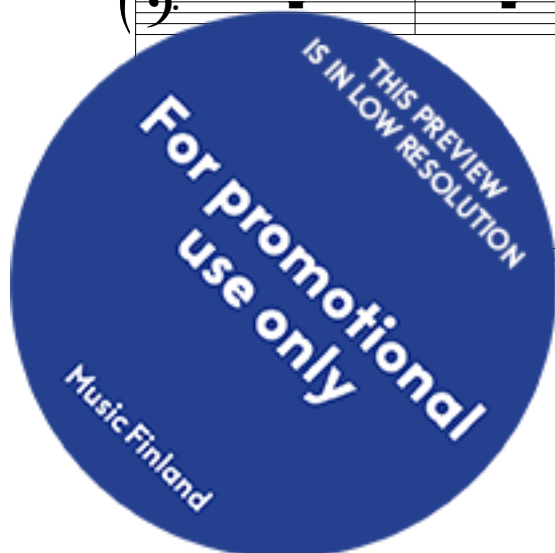
Pf

p

86

p indifferente

p indifferente



92

Bfl

p *mf* *f*

Bcl

sing+play
(slow beating)

harmonic

Broken Low Tone
(overtone gliss. up)

pp *mf* *f*

Hp.

p *mf*

Thunder Glissando

ff

Sampler

orchestral, 1885 piano, 1842 chamber, 1977

Pf

fff

mf *f*

C: 5th harmonic

100

Bfl

pp

ord.

Bcl

p *mf* *p* *p*

100

Hp.

ord.

mf

100

Sampler

100

Pf

pp

107

Bfl

Bcl

Hp.

Sampler

Pf

mf *p* *p* *mf* *p*

pp *p*

mp *pp* *pp* *mp*

G: 5th harmonic
D: 3rd harmonic

112

Bfl

p *p* *p*

Bcl

mf *p* *mf* *p* *mf*

Hp.

pp *mp*

112

Sampler

112

Pf

p *mp*

112

THIS PREVIEW
IS IN LOW RESOLUTION
For promotional
use only
Music Finland

116

Bfl

p

Bcl

p *mf* *p* *mf* *p*

Hp.

pp *mf* *f*

116

Sampler

116

Pf

mf *pp*

116

p

G: 5th harmonic
C: 7th harmonic



120

Bfl

p *mf* *p* *mf*

Bcl

mf *p* *mf* *p*

Hp.

pp 6 6 6 6

6 6 6 6

Pr. 2 ensemble, 1976

120

Sampler

Pf

f

8^{va}

THIS PREVIEW
IS IN LOW RESOLUTION

For promotional
use only

Music Finland

124

Bfl

p *mf* *pp* *pp*

Bcl

mf *pp* *p*

Hp.

124

p

124

Sampler

124

Pf

pp

124

THIS PREVIEW IS IN LOW RESOLUTION

For promotional use only

Music Finland

132

Bfl

p *mp* *p*

Air Tones

Bcl

mf *mf* *p*

Harmonic Whisper
(low, whispery, airy tones
w/ high overtones slipping out)

Hp.

132

pp *mf*

M3 harmonic

ossia: alternate
these pitches rapidly

trad., ?160BC

Sampler

132

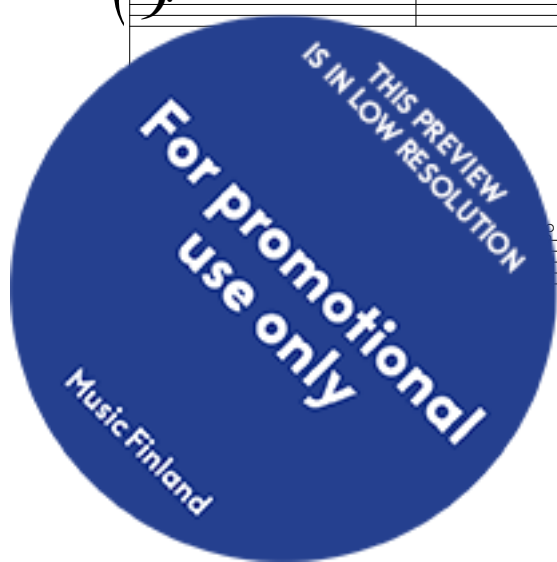
Pf

mf *fff*

132

ppp

D: 5th harmonic
A: 3rd harmonic



Air Tones

138

Bfl

p

Bcl

p

Hp.

138

Sampler

138

Pf

138

p 5 7 6

ornament freely using these note values and pitches

THIS PREVIEW IS IN LOW RESOLUTION

For promotional use only

Music Finland

142

Bfl

p

x3

x2

Bcl

p

p

x3

x2

Hp.

142

x3

x2

Whistling Sounds
(slow and continuous,
alternate between hands)

ord.

8va

142

x3

x2

Sampler

142

x3

x2

Pf

142

x3

x2

pp

A: 5th harmonic
D: 7th harmonic

Bow on Bridge
(no pitch)

x2



148

Bfl

Tongue ram

f

Bcl

Harmonic Whisper
(low, whispery, airy tones
w/ high overtones slipping out)

p *pp*

Hp.

Whistling Sounds
(slow and continuous,
alternate between hands)

Bartók-pizz.

String Buzz

f *f*

8^{va}

Sampler

chamber, 2003

Pf

8^{va}

p

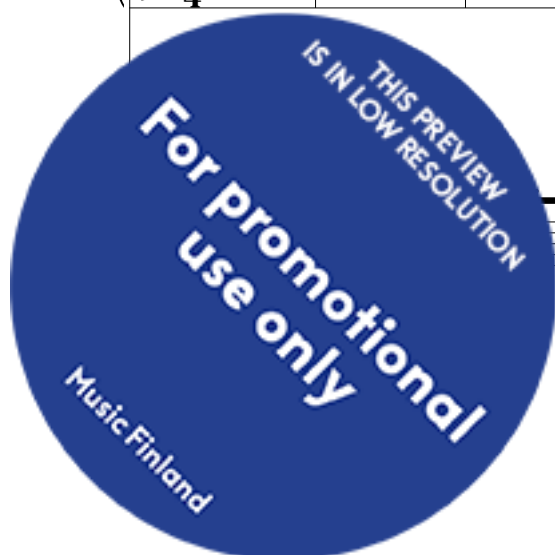
nat. harm.

Subharmonic
(high bow pressure,
constant, slow bow,
sounds M7 lower)

pp *f*

A: 5th harmonic
D: 7th harmonic

(b ♭)



156

Bfl

Tongue ram

f

Tongue ram

f

Bcl

Harmonic Whisper
(low, whispery, airy tones
w/ high overtones slipping out)

pp

Air Tones
(blow at the reed from
a distance of ca. 2 cm)

Hp.

156

Bartók-pizz.
φ

Whistling Sounds
(slow and continuous,
alternate between hands)

f

Sampler

156

Pf

156

Subharmonic
(high bow pressure,
constant, slow bow,
sounds M7 lower)

f

Bow on Bridge
(no pitch)





169

Bfl

ord.

p $\rightarrow$ *f*

Tongue ram

sfz

Tongue Pizz. 7

Bcl

ord.

p

Broken Low Tone (overtone gliss. up)

ord.

pppp

Hp.

Thunder Glissando

hard rock, 1991
metal, 1993

metal, 1989

hard rock, 1987

orchestral, 1804 (rec. 2011)

orchestral, 1804 (rec. 2007)

alt rock, 1993

metal, 1993
alt rock, 1991

metal, 1992

Pf

f

Subharmonic
(high bow pressure,
constant, slow bow,
sounds M7 lower)

f

THIS PREVIEW
IS IN LOW RESOLUTION

For promotional
use only

Music Finland

174

Bfl

Key Clicks

5

5

Tongue Pizz.

Bcl

Key Clicks

5

5

Slap Tongue

5

5

5

Hp.

orchestral,
1804
(rec. 2005) indie, 2007

orchestral,
1804
(rec. 2002)

orchestral,
1804
(rec. 2000)

orchestral,
1804
(rec. 1998)

orchestral,
1804
(rec. 1994)

174

Sampler

174

Pf

174

174



178

Bfl

Bcl

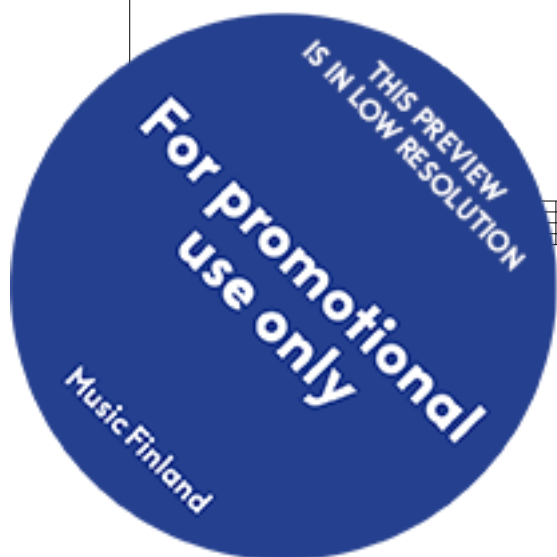
Hp.

orchestral, 1804 (rec. 1994) orchestral, 1804 (rec. 1994) orchestral, 1804 (rec. 1993) orchestral, 1804 (rec. 1993) orchestral, 1804 (rec. 1993) orchestral, 1804 (rec. 1991) orchestral, 1804 (rec. 1991) orchestral, 1804 (rec. 1990)

178

Sampler

Pf



182

ord.

Bfl

mf

mf

mf

Bcl

ord.

mf

mf

mf

Hp.

ord.

f

orch., 1804 (r. 1989)

orch., 1804 (r. 1987)

orch., 1804 (r. 1987)

orch., 1804 (r. 1987)

orch., 1804 (r. 1985)

orch., 1804 (r. 1985)

orch., 1804 (r. 1984)

orch., 1804 (r. 1981)

orch., 1804 (r. 1978)

orch., 1804 (r. 1973)

182

Sampler

Pf



mf

mf

mf

187

Bfl

Bcl

Hp.

orch., 1804 (r. 1968) orch., 1804 (r. 1966) orch., 1804 (r. 1962) orch., 1804 (r. 1960) orch., 1804 (r. 1959) orch., 1804 (r. 1952) orch., 1804 (r. 1950) orch., 1804 (r. 1949)

Sampler

Pf

187

mp *p* *mp* *mf* *mp*



191

Bfl

Air Tones

crumple up a sheet of paper into a ball

Bcl

Air Tones
(blow at the reed from a distance of ca. 2 cm)

f

mf

crumple up a sheet of paper into a ball

Hp.

Hit Strings
(with palm → mute)

crumple up a sheet of paper into a ball

Whistling Sounds
(slow and continuous, alternate between hands)

orch., 1804 (r. 1944)

orch., 1804 (r. 1940)

orchestral, 1804 (rec. 1938)

orchestral, 1804 (rec. 1936)

orchestral, 1804 (rec. 1929)

orchestral, 1804 (rec. 1924)

Sampler

8va

Pf

Bridge

crumple up a sheet of paper into a ball

Helsinki, 23.XI.2017

