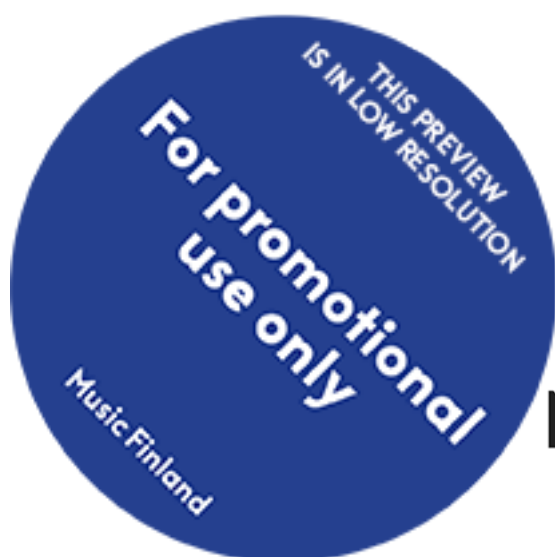


Lauri Supponen

north

for quartet

2023



Music Finland

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Lauri Supponen

n o r t h

- for quartet -





*" Pohjoinen olisi olemassa vaikka aikaa ei olisi.
Vasen ja oikea olisivat olemassa vaikka aikaa ei olisi.
Eteen ja taakse eivät ole olemassa ilman aikaa "*

*" North would exist though time wouldn't.
Left and right would exist though time wouldn't.
Forward and backward don't exist without time. "*

Pauliina Haasjoki, Planeetta (p. 16)

(translated by LS)



TECH

AMPLIFICATION

The piano and cello are amplified.

LIVE-ELECTRONICS

The bass clarinet is miked in the ensemble position

The bass clarinet sound is fed into a Max/MSP patch on a laptop, where the clarinet sound is routed onto a small (2 octaves) MIDI-keyboard played by the pianist.

The clarinetist controls the recording function with a foot pedal

The pianist controls the registers (A, B, C, D) with a 4-part foot pedal and the 8ve range of the keyboard with a button on the keyboard.

The playback from the keyboard is routed to the house PA

LIST OF TECH

5 notestands

piano mics

cello mic

bass clarinet mic

laptop with Max/MSP + soundcard (1 IN, stereo OUT)

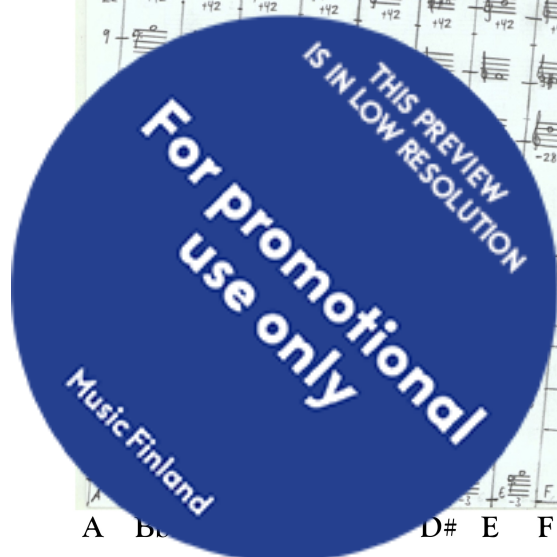
midi keyboard + cable

PA (stereo)



PIANO PREPARATION

1/2 lower strings

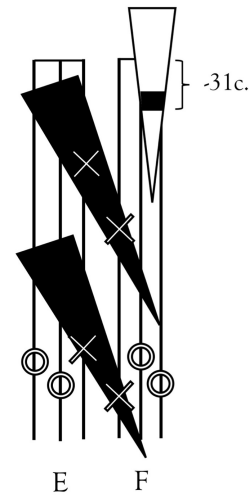
9/2
D213/2
G118/1
C#110/1
H110/1
C211/1
A111/1
Bb114/1
F#1

PIANO PREPARATION

2/2 lower and higher strings

marked with string:	wedged:	marked with string/bluetack:

apply wooden wedges for detuning (-31c.)
and rubber wedges to silence remaining
(3rd) undetuned strings



detune:

apply a very small amount of bluetack
on G5 string, small enough as to not
dampen the string, but enough to allow
for the string to sound when the finger is
lifted from the bluetack being tapped.

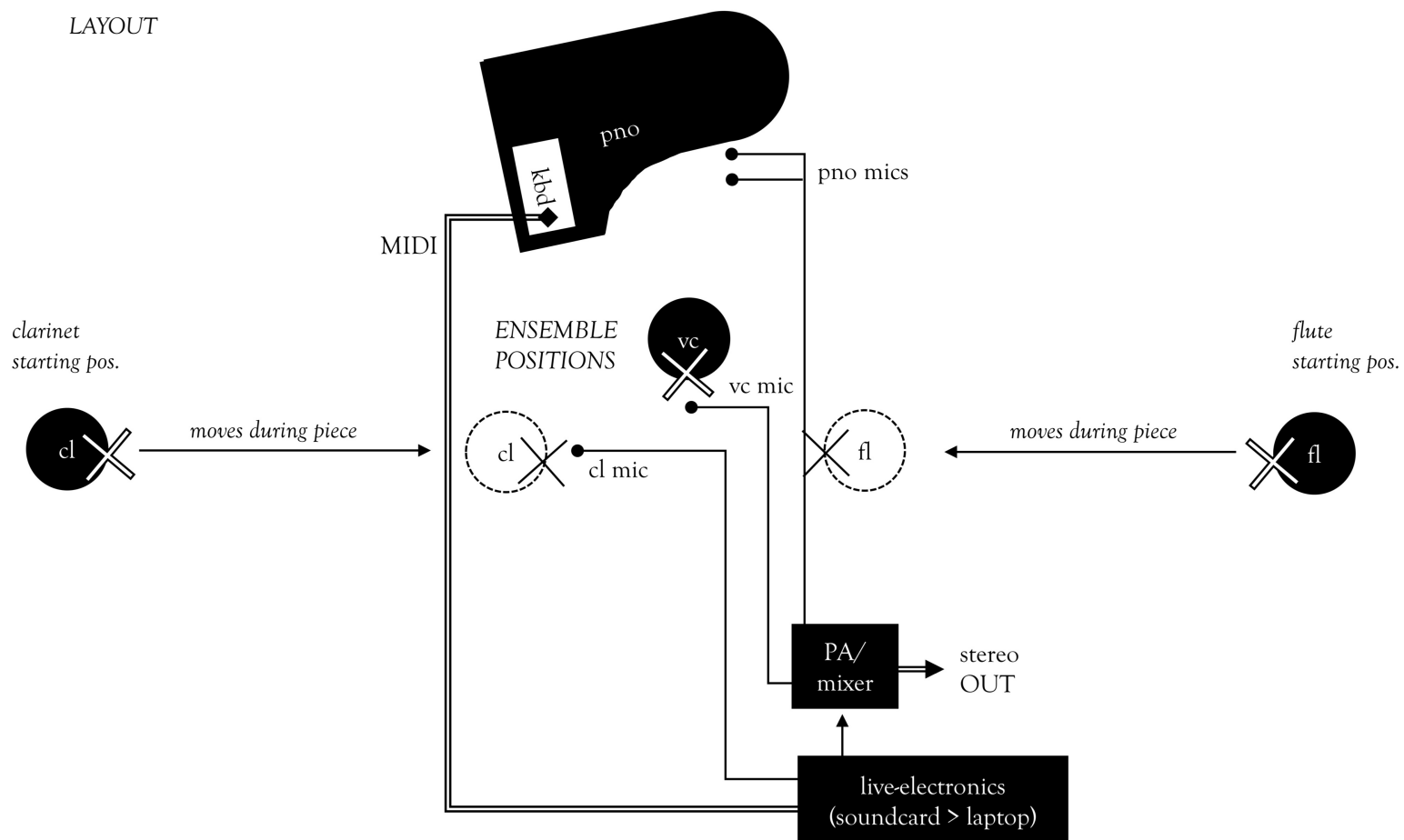
with wedges pressing
clear harmonic to be produced

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LAYOUT



NOTA 1/2

WIND MULTIPHONICS

Bfl/M1

sounds
8ve lower:

3
4
3
4

A.66 L.68

Bcl/M1

[21]
m 54.5-22u

sk4

sounding:

n — *p*

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Bfl/M2

3
4
2
3
D#

L.151

Bcl/M2

sounding:

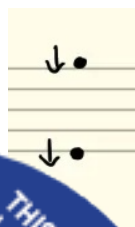
sk3

+0-10c

n — *f*

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Cl/M1



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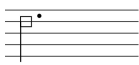
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NOTA 2/2

PIANO



damped

or



tapped on bluetack



pluck string inside with nail

STRINGS



bow the left or right curve of the instrument body



noise notation (bridge or body bowed sound)



*harmonic (closest lower harmonic than the one written)
pulled to the side and held up to given pitch*

number

and string

C etc.



Instrumentation

Flute (doubling bass flute)

Clarinet in B $\flat$ (doubling bass clarinet in B $\flat$)

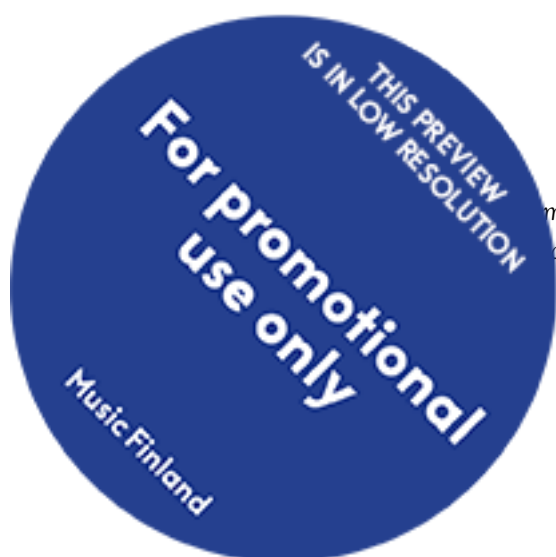
Piano (see preparation)

MIDI-keyboard

Violoncello

Transposing score

Bass flute sounds an octave lower than written, bass clarinet a ninth lower.



from
as part of 'Northern Connections'

3

Vcl.

ppp

9

Vcl.

pp

same bow

(only curve sound)

poco cresc.

p non dim.

14

Vcl.

p

sim.

(only damped string sound)

poco cresc.

fp

pp

fast bow

19

Vcl.

fp

pp

p

22

Cl.

STAGE RIGHT

Clarinet in B $\flat$

air (dry)

poco **f**

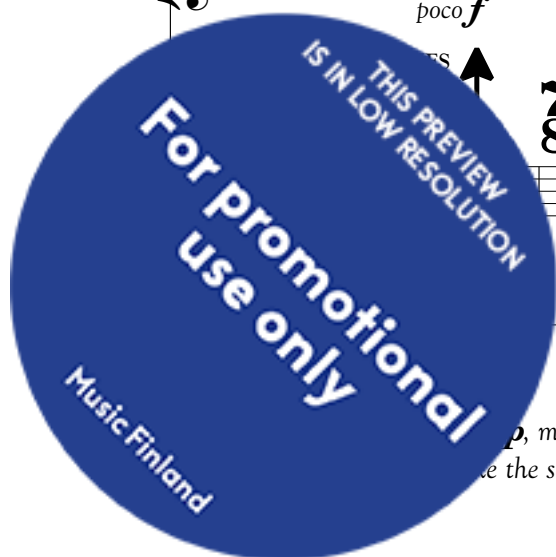
gradual transition (gradually release damping fingers)

pp sub

poco cresc.

(bow damped string)

f



p, make the sound cloudy but clear,
 make the sound deeper and more distorted

27 *sim.* **7** **9** Più mosso $\text{♩} = 72$

Cl. *poco f*

CELLO CUES CLARINET

Vcl. *mp* *pp* **7** **9** Più mosso $\text{♩} = 72$ 6.III

mf *f* *ff*

32 *air*
(add little saliva to make
the sound slightly more wet) **7"** **B** Ancora più mosso $\text{♩} = 96$

Cl. *meno f* Ancora più mosso $\text{♩} = 96$

CELLO CUES CLARINET

Vcl. *pp* **IV** **III** **7"** **II** (pressed in place)
non vib. **III**

p comodo sempre

fp < f

37 **II** **-31c.** **III** **II** **III** *sim.*

Vcl.

43 **II** ***** **III**

Vcl.

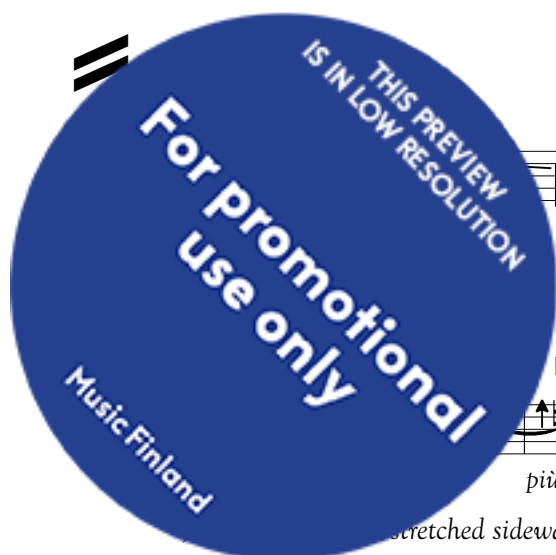
really stretch

*stretch (really dig into
the slowing interference)*

4" (lighter again)

più f *p comodo*

stretched sideways to make it sharper (by +31c.)



fingering with a muffled timbre

as heard through skin or flesh

(add gradually a slight bit more of saliva than usual for extra fleshness)

C

55

Cl. *air* *pp*

Vcl. *poco f* *p comodo*

R(*poco f*

IV III II III II

59

Cl. *bow damped string*

Vcl. *poco f* *p comodo*

I II III II

D STAGE LEFT bass flute: fingering with a muffled timbre
playing as heard through skin or flesh

62

B.fl. *air* *pp*

Perc. *meno f* *p comodo*

I II II III II III III II

poco f

67

Fl.b. *pp*

III IV III II

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70

Fl.b.

Cl.

Vc.

II III II III II III II

III II unis. I II III

3 più *f* agitato < *sfz* > poco *f* comodo sempre

5

73

Fl.b.

Cl.

Vc.

pp

unis. II

5

sub più *f* agitato

E Meno mosso ma più agitato
♩ = 72

75

Fl.b.

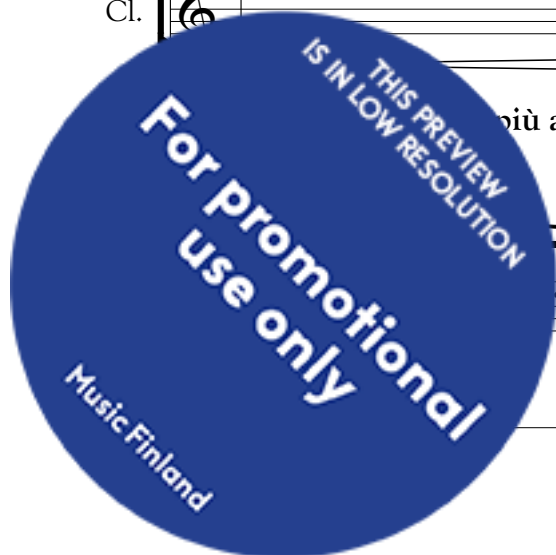
Cl.

pp

più agitato

III II

< *sfz* >



77

Fl.b.

Cl.

Vc. (L)

< sfz > *< sfz >* *< sfz >*

I II

79

Fl.b.

Cl.

Vc.

pp

III III/neck III II III/neck (press down)

dolce

81

Fl.b.

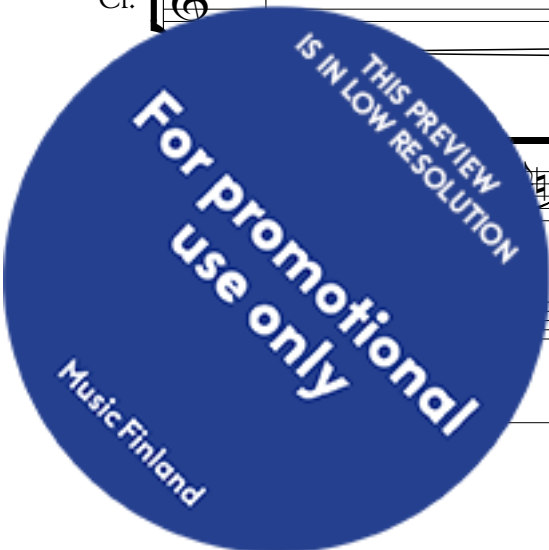
Cl.

more wet (excrete more saliva into tone)

pp

III II III

< sfz >



tongue as fast and as softly as possible
(non frull.)

7

83

Fl.b.

Cl.

Vc.

5

<sfz>

poco left hand pizz.

p comodo

<sfz>

85

Fl.b.

Cl.

Vc.

pp

when you hear C from cello

pp poss.

87

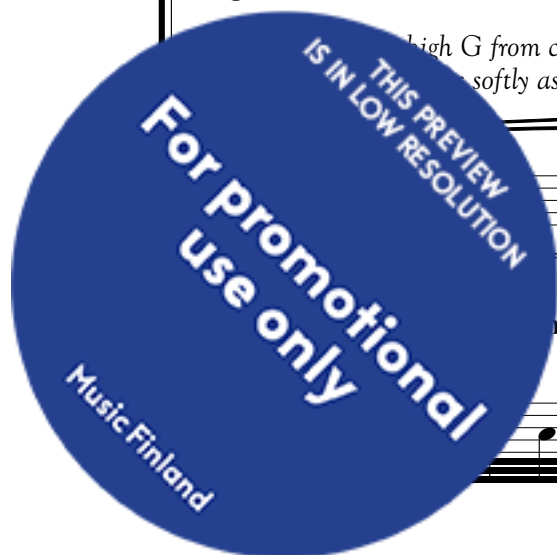
Fl.b.

poco a poco più pesante

high G from cello

softly as possible

ate



88 *ritardando*

Fl.b. *pp* poco cresc. ————— poco *f*

Cl. *pp* poco cresc. ————— poco *f*

ritardando

Vc. *ff*

CELLO CUES TO STOP

G a tempo ♩ = 72
più tranquillo

89 *sempre fragile*

Vc. *p comodo*

92 *sempre fragile*

Vc. *p comodo*

poco left hand pizz. II high position

H

94

Fl.b. *timbral trill*

Cl. *mp*

tongue as fast and as softly as possible (non frull.)

mp

3

poco f comodo

III II

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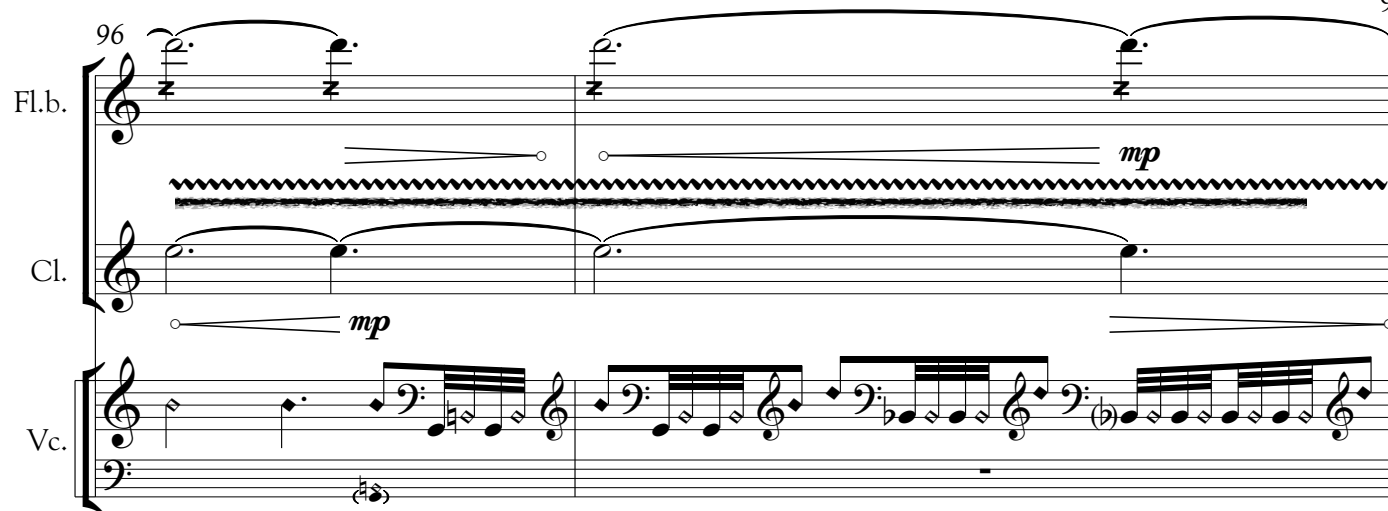
Fl.b.

Cl.

Vc.

mp

mp



Fl.b.

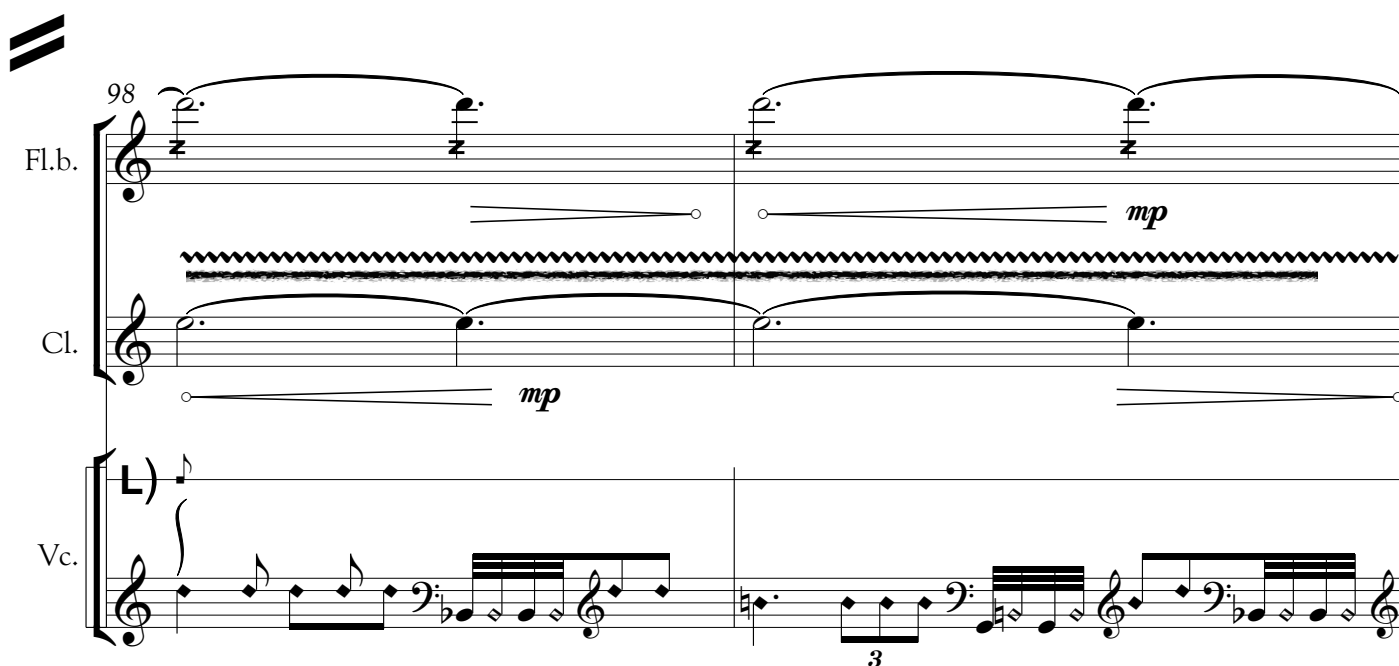
Cl.

Vc.

mp

mp

3



Fl.b.

Cl.

mp

mp

gradually dryer (no spit)



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102

Fl.b.

no trill

Cl.

mp

Vc.

I ♩ = 80

104

Fl.b.

p dolce

pp

WALK TO STAGE CENTRE POSITION*

Cl.

p dolce

pp < f pp

pp < f pp

sim.

damped with left hand fingers (but not too much)

p

poco f

7.III
IV

p

p

p

108 3/4

Fl.b. *pp* $\triangleleft$ *f* *pp* $\triangleleft$ *f* *pp* $\triangleleft$ *f*

Cl. *pp*

Pno.

Vc. *p* *p* *p*

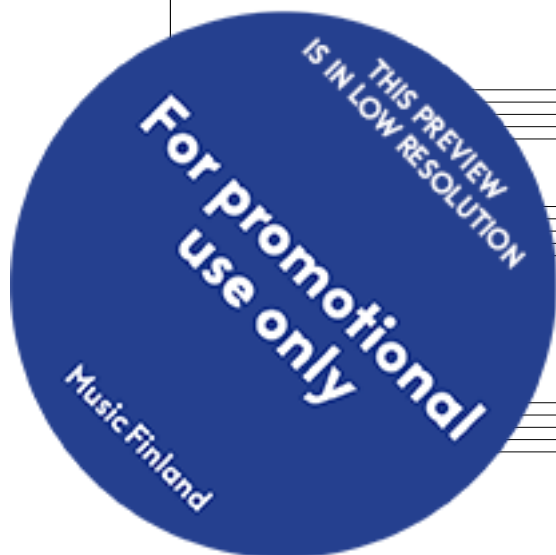
==

111 3/4

Fl.b. *pp*

Cl. *pp* $\triangleleft$ *f* *pp* *pp* $\triangleleft$ *f* *pp* *pp* $\triangleleft$ *f* *pp* *pp*

p *p*



Fl.b. *pp* $\text{<} f$ *pp* *pp* $\text{<} f$ *pp* *pp* $\text{<} f$ *pp*

Cl. *pp* *pp* $\text{<} f$ *pp*

Pno.

Vc. *p* *p* *p* *p*

114 $\frac{3}{4}$ $\frac{9}{8}$ $\frac{6}{8}$



K (♩. = 80)

Fl.b. *pp* solo legato -50c.

Cl. *pp*

dolce, sonoro
damped with left hand fingers
(more resonant than in the previous section)

118 $\frac{6}{8}$

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125

Fl.b.

Cl.

Pno.

più

132

Fl.b.

Cl.

Pno.

pp

pp

140

Fl.b.

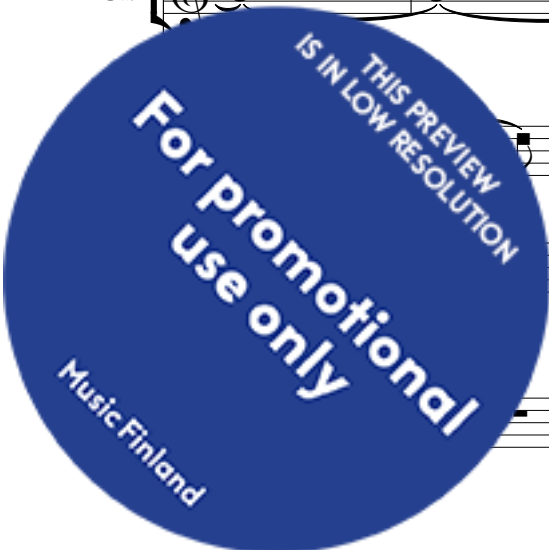
Cl.

più

muta in Cl. bas

9 6

9 6



146

Fl.b.

Pno.

Vc.

legato

pp

-50c.

151

Fl.b.

Pno.

Vc.

155

Fl.b.

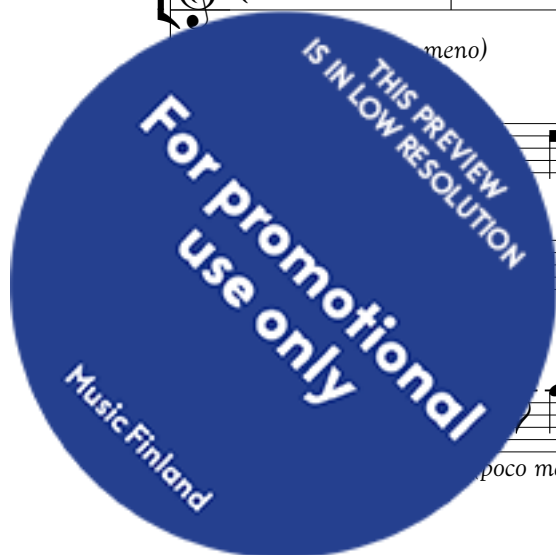
ppp (*poco meno*)

Bass clarinet

Cl.

meno

ppp (*(31c.)*)



161

Fl.b.

B. Cl.

pp *dolciss.*

Pno.

Vc.

≡

166

Fl.b.

B. Cl.

pp

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173 **9**

Fl.b. *pp* *mp < f*

B. Cl. *pp* *p* *ppp* *p* *sempre sim.*

Pno. *poco f* *p*

Vc. *poco f* *p* *pizz.* *arco* *pizz.* *arco* *pizz.* *arco* *pizz.* *sim.*

♩. = 80

177 **3** **9**

Fl.b. *pp < f* *pp < f* *pp*

B. Cl.

Pno. *p*

Vc. *pizz.* *arco* **3** *pizz.* **9** *pizz.* *arco* *pizz.* *arco*

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182

Fl.b. $pp < f pp$ $pp < f pp$ $pp < f pp$

B. Cl.

Pno.

Vc. pizz. arco $3/4$ $9/8$ pizz. arco $4/4$

poco f

186

SOLO

Pno. $4/4$ n. 10 6 $9/2$ $4/1$ $10/1$

*poco f sempre p *)*

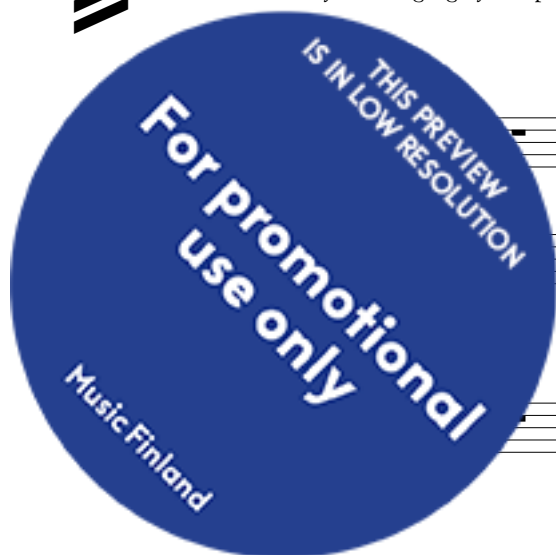
Vc. $4/4$

*) match dynamic of the harmonic to the of the ringing of the plucked G

5

poco più f *meno* $10/1$ *poco f comodo*

SOLO



198

Pno.

Vc.

8^{vb}

9

5

18/1

4/1

10/1

204

Pno.

Vc.

3

3

11/1

tap bluetack
(as resonantly as poss.)

210

Pno.

Vc.

14/1

11/1

14/1

217

Pno.

R

tap bluetack
(as resonantly as poss.)

rit.

n.

sim.

rit.

n.

ppp

f

p sub

ppp

< f

p sub

ppp

217

Pno.

Vc.

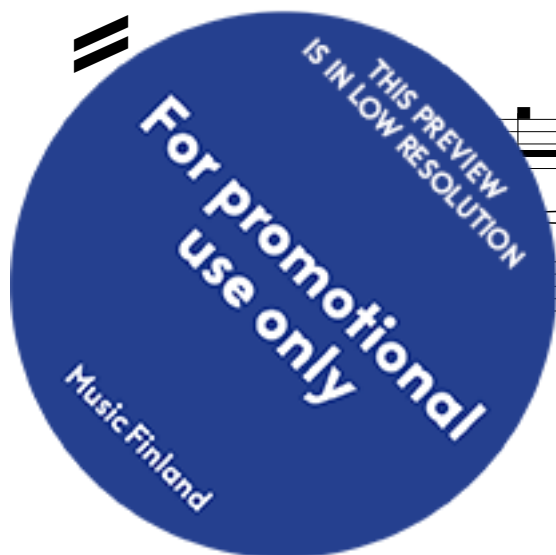
3

f

p

n.

rit.



Poco più mosso
♩. = 60

19

227 follow cello

Fl.b.

Cl. Clarinet in B♭

Bf1/M1

Cl/M1

follow cello

sprightly

Pno.

f

3

♯

f

n.

p *più f*

10/1

n.

f

Poco più mosso
♩. = 60

ensemble follows cello line

sprightly

III IV

III II

f generoso

sonoro

==

231

Fl.b.

Cl.

n.

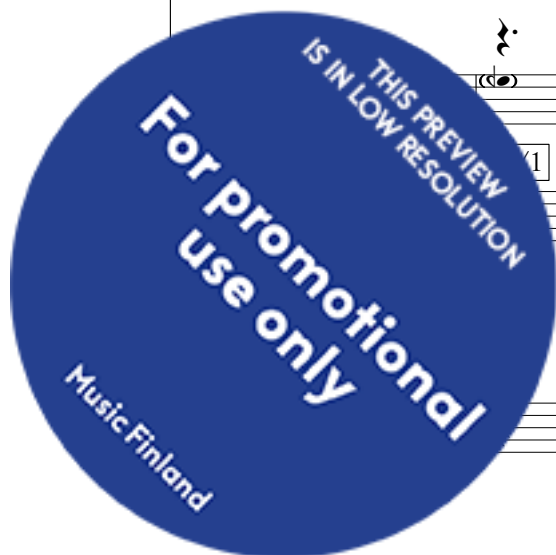
f

11/1

n.

f

poco f



235

Fl.b.

Cl.

Pno.

Vc.

poco f

f

poco f

4/1

n.

Measures 235-237. Flute and Clarinet parts show sustained notes. Piano part includes a triplet of eighth notes in the right hand and a quarter note in the left hand. Violoncello part features a melodic line with accents and a crescendo.

≡

238

Fl.b.

Cl.

poco f

f

poco f

12/8

8/9

12/8

8/9

poco f

muta in Cl. bas.

Measures 238-241. Flute and Clarinet parts show sustained notes. Piano part includes a triplet of eighth notes in the right hand and a quarter note in the left hand. Violoncello part features a melodic line with accents and a crescendo.

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240

Fl.b.

Cl.

Pno.

Vc.

f

n.

poco f

13/2

8^{vb}

9

12

9



243

Fl.b.

Cl.b.

Kbd.

Bass Clarinet in B $\flat$

pp

p

MIDI PEDAL (1)
(sends to keyboard)

record gradually shorter sections

8'

p dolce sempre

f

n.

10/1

Più mosso ♩ = 72

9

12

9

3/4

5/8

3/4

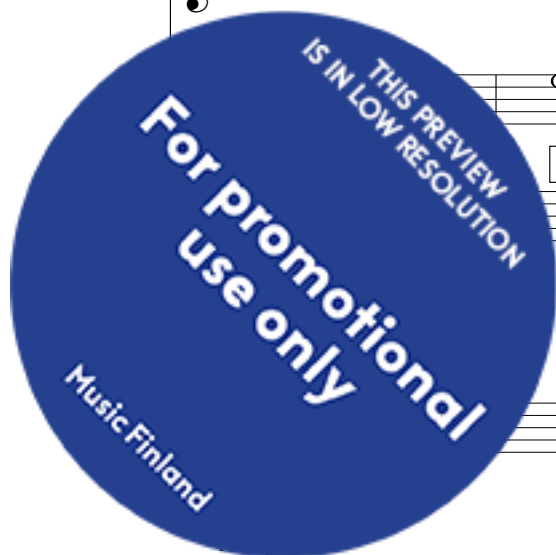
9

3/4

5/8

3/4

Più mosso ♩ = 72



248

Fl.b.

Cl.b.

Kbd.

Pno.

Vc.

3/4 5/8 3/4 5/8 3/4 5/8 3/4 5/8

==

255

Fl.b.

Cl.b.

Kbd.

3/4 5/8 3/4 5/8 3/4 5/8 3/4 5/8

p

arco pizz. sim. arco pizz. arco pizz.

p dolce sempre

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24

278

Fl.b.

Cl.b.

Kbd.

Pno.

Vc.

(breathe when necessary)

+1 8ve

più f *p dolce*

286

Fl.b.

Cl.b.

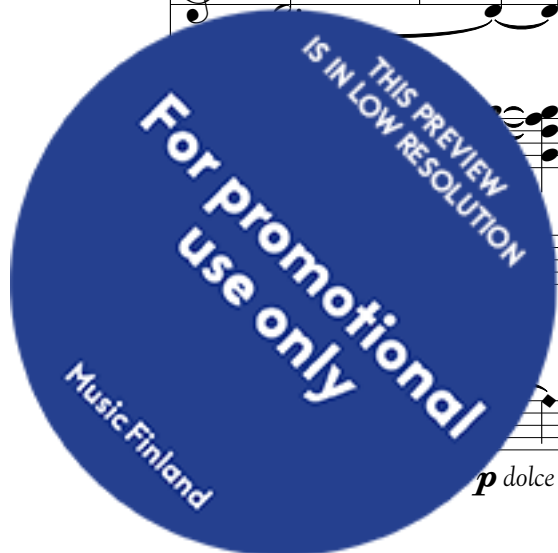
Kbd.

Pno.

Vc.

p

p dolce *più f*



293

Fl.b.

Cl.b.

Kbd.

Pno.

Vc.

p dolce

a.

p.

a.

p.

a.

5/8 3/4 5/8 3/4 5/8 3/4



298

Fl.b.

Cl.b.

Kbd.

pp

p

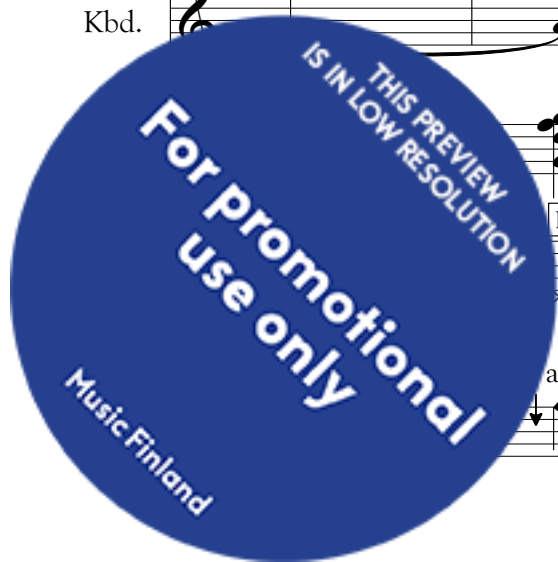
p

a.

p.

a.

3/4 5/8 3/4 5/8 3/4



26

302

Fl.b.

Cl.b.

Kbd.

Pno.

Vc.

$\frac{3}{4}$

$\frac{5}{8}$

$\frac{3}{4}$

$\frac{5}{8}$

$\frac{6}{8}$

pp

p

p

p.

a.

p.

a.

306

Fl.b.

Cl.b.

Kbd.

SOLO

p

poco f

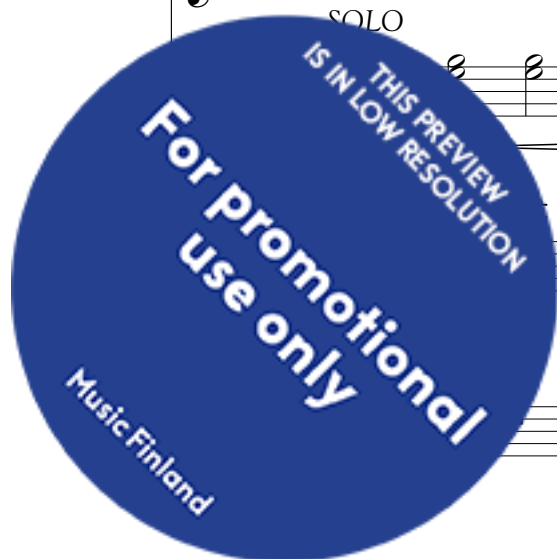
deselect ☐ B + ☐ C + ☐ D

$\frac{6}{8}$

$\frac{4}{4}$

$\frac{6}{8}$

$\frac{6}{8}$



314

Fl.b.

Cl.b.

Kbd.

Pno.

Vc.

Bfl/M2

p

pp

p

poco f

ppp

3/2

6/8

6/8

4/4

Red.

322

Fl.b.

Cl.b.

Kbd.

Bfl/M1

p

poco f

pp

ppp

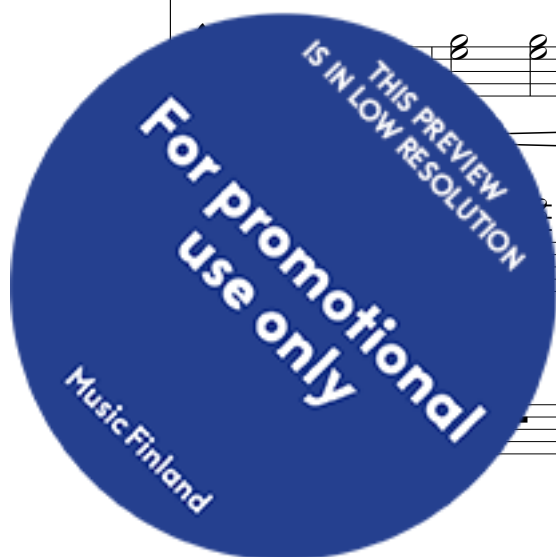
pp

ppp

4/4

6/8

3/2



28

329

Fl.b.

Cl.b.

Kbd.

Pno.

Vc.

Bcl/M1

Bcl/M2

-1 8ve

p

ppp

ppp

p

p

poco f

5

pp

pp

3/2

6/8

4/4

335

Fl.b.

Cl.b.

Kbd.

Bfl/M2

Bcl/M1

Bcl/M2

sempre sim.

p

pp

p

record

-2 8ve

p

poco f

p

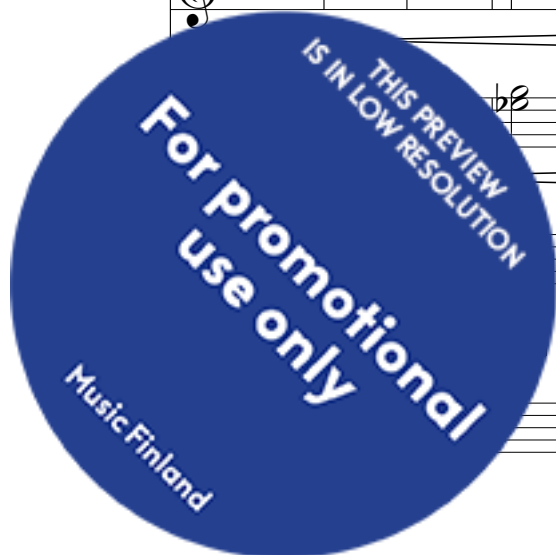
poco f

pp

6/8

3/2

p



341 **3** **6** **Y** 29

Fl.b. *pp*

Cl.b. *p* *pp* *p* *pp* *p* *pp*

Kbd. *p* *poco f*

Pno. *p* *poco f*

Vc. *p*

Red. →

==

346

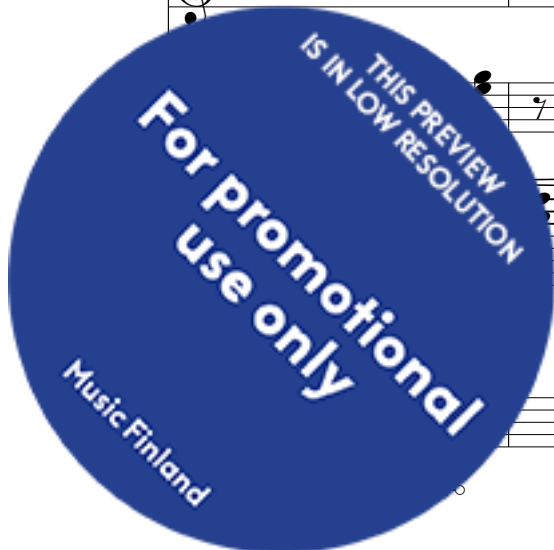
Fl.b.

Cl.b. *p*

Kbd.

f *p sub* *ff*

p cresc.



351 sing upper

Fl.b. *f deciso* *ff*

Cl.b. *cresc.*

Kbd.

Pno. *fff*

Vc. *f deciso* *ff* *sim.*

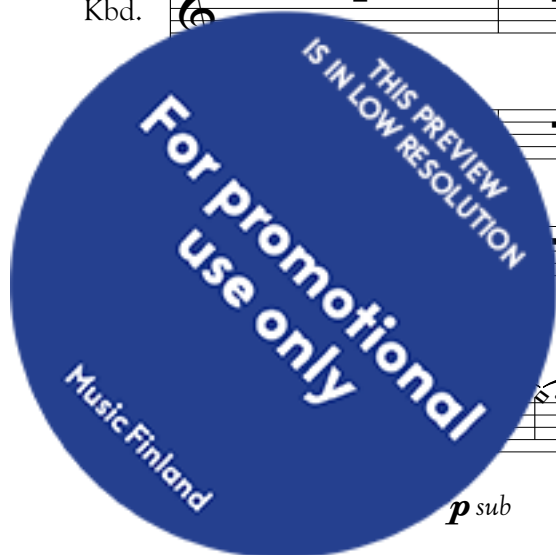
355

Fl.b. *p sub* *fff* *p* *f ma dolce*

Cl.b. *fff* *p* *+ 8ve*

Kbd. *f ma dolce*

III *IV* *Red. →* *p sub*



363 *half-air* *half-air, tongue as fast as possible (non frull.)*

Cl.b. *p* *p*

Kbd. +2 8ve

Pno. *meno f* *mp*

≡

371 *key clicks (sparse, but active during recording)* *record silence*

Cl.b. *p*

Kbd. +2 8ve

Pno. *n. poco f* *tap f poss.*

dur. c. 16'