

Lauri Supponen

Tahko

for string trio

2008



Music Finland

Copyright © by the Composer

All Rights Reserved

No part of this publication may be copied
or reproduced in any form or by any means
without the prior permission of the composer

Distribution:
Music Finland
Music Library
Urho Kekkonen katu 2 C, 6th floor
FI-00100 Helsinki
Finland

musiclibrary@musicfinland.fi
www.musicfinland.fi

Helsinki, 2015



Lauri Supponen

Tähdikko

- for string trio -



tah•ko (fin.) a large, round, foot-operated revolving grindstone designed to sharpen tools.

INSTRUMENTATION:

Violin
Viola
'Cello

NOTA : The echo-passages ('risonanza') marked in triangle-noteheads are to be played at the bridge and the tip of the bow [molto sul ponticello con punta d'arco]. Echoes should sound as though they are produced by the events directly preceding them (in the manner of the resonance after striking a bell), but much softer and colder in colour.

So that the difference of the main events and the echoes would be as clear as possible, the performers should adopt a distinct level of tone-colour and dynamic for each, to achieve a strong sence of background and foreground. This is essential for a good performance of this piece.

Every long note in this piece should be played with a lot of bow but minimal pressure, close to the baroque way of bowing.

First recorded at the Royal College of Music Studios on the 30th May 2008. Hun-Ouk Park, violin, Marina Moore, viola and Corentin Chassard, cello.

Durata c. 13'



T'ahkq

- for string trio -

Steady and simple, with a sense of an increase in momentum as gradually a possible, but without acceleration.

Lauri Supponen (2008/2015)

$\text{♩} = 130$

Violino

Alto

Cello

Risonanza
(molto sul ponticello
con punta d'arco)
3

Risonanza
(molto sul ponticello
con punta d'arco)
ppp

Risonanza
(molto sul ponticello
con punta d'arco)
ord.

Vln.

Alt.

Vc.

12

sempre sim.

sempre sim.

sempre sim.

1

Vln.

Alt.

Vc.

20

pp

ppp

pp

p



2

35

Vln. *p* *ppp* *p* *ppp* *p* *ppp* *p* *ppp* *p* *ppp*

Alt. *p* *ppp* *p* *ppp* *p* *ppp* *p* *ppp* *p* *ppp*

Vc. - *p* *ppp* *p* -

2

43

Vln. *p* *p* *mp* *ppp* *mp* *ppp* *p* *ppp* *p* *ppp*

Alt. *p* *p* *mp* *mp* *ppp* *p* *ppp* *p* *ppp*

Vc. - *mp* *p* *ppp* *p* *ppp*

51

Vln. *dét.* *sub mp* *ppp* *pp* *ppp* *pp* *mp* *sub pp*

Alt. *ppp* *pp* *mp* *pp* *mp* *ppp* *pp* *pp* *sub mp*

Vc. *ricochet* *5* *5* -

58

Vln. *ppp* *mp* *ppp* *ppp* *sub mp* *ppp* *mp*

Alt. *ppp* *ppp* *ppp* *ppp* *p* *ppp* *ppp*

66

Vln. *ppp* *mp* *ppp* *nat.* *m.s.p.* *mp* *p* *3* *mp* *ppp*

Alt. - *ppp* *mp* *ppp* *p* *3* *mp* *ppp*



72

Vln. *mp* *ppp* *mp* *mp*

N.B. Alt. *mp* *ppp* *ppp* *mp*

Vc. *ppp*

78

Vln. *ppp* *mp* *ppp* *m.s.p.* *v* *v* *mp*

Alt. *ppp* *mp* *ppp* *mp* *ppp*

Vc. *ppp*

83

Vln. *mp* 3 *mp* 3 *ppp* *sub mp* *mf*

Alt. *mp* *mp* *ppp*

4

89

Vln. *mp* *mf* *mp* *mf* *mp*

Alt. *mp* *mf* *mp* *mf* *mp*

Vc. *mp* *mf*

94

Vln. *mf* *mp* *mf* *mp* *mf* *mp* *sub pp*

Alt. *mf* *mp* *mf* *mp* *mf* *mp* *sub pp*

Vc. *p* *mf* *p* *mf* *sub pp*

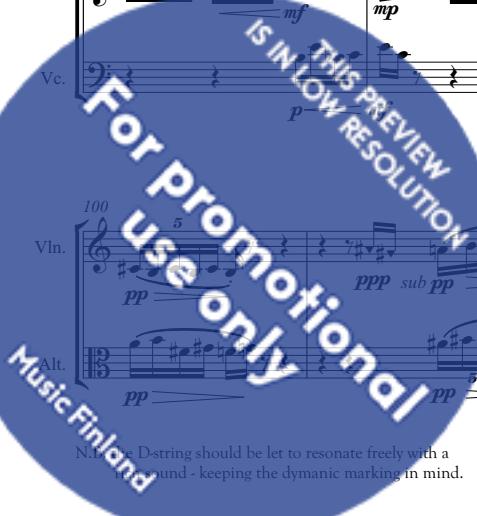
5

100

Vln. *pp* *ppp sub pp* *pp* *ppp* *pp* *ppp*

Alt. *pp* *pp* *pp* *pp* *pp* *pp*

N.B. The D-string should be let to resonate freely with a sound - keeping the dynamic marking in mind.



Musical score for strings (Violin, Bassoon, Cello) at measure 107. The score shows three staves: Violin (top), Bassoon (middle), and Cello (bottom). The key signature is A major (no sharps or flats). Measure 107 begins with a dynamic of *p*. The Violin has sixteenth-note patterns with grace notes. The Bassoon and Cello provide harmonic support with sustained notes and eighth-note patterns. Dynamics include *pp*, *mp*, *mf*, *p*, and *ppp*. Measure 108 continues with similar patterns, maintaining the dynamic levels and instrumentation.

Musical score for strings (Vln., Alt., Vc.) showing measures 6 through 9. The score indicates dynamic changes and performance instructions:

- Measure 6:** Vln. (mp), Alt. (ppp), Vc. (ppp).
- Measure 7:** Vln. (ppp), Alt. (ppp), Vc. (ppp).
- Measure 8:** Rest, Vln. (mp), Alt. (p), Vc. (m.s.p. → nat.).
- Measure 9:** Vln. (mf), Alt. (p), Vc. (mf).

Musical score for strings (Violin, Cello, Bassoon) showing measures 7-11. The score includes dynamic markings such as *v*, *ppp*, *mp*, *pp*, and *5*. Measure 7 starts with a single note from the Violin, followed by eighth-note patterns from the Bassoon and Cello. Measure 8 features sixteenth-note patterns from the Bassoon and Cello. Measure 9 continues with sixteenth-note patterns. Measure 10 begins with a single note from the Bassoon, followed by eighth-note patterns from the Cello and Bassoon. Measure 11 concludes with eighth-note patterns from the Bassoon and Cello.

Musical score for strings (Violin, Bassoon, Cello) at measure 125. The Violin (Vln.) plays eighth-note patterns with dynamic markings: *mp*, *mf*, *p*, *ppp*, and *mp*. The Bassoon (Alt.) plays sixteenth-note patterns with dynamic markings: *mp*, *mf*, *p*, *ppp*, and *mp*. The Cello (Vc.) rests throughout the measure. The bassoon's dynamic *ppp* is marked with a superscript 5. The bassoon's dynamic *ppp* is marked with a superscript 5. The bassoon's dynamic *ppp* is marked with a superscript 5.



8

136

Vln. *mp* *p* *mf* *p* *ppp* *mp*

Alt. *mp* *p* *mf* *p* *ppp* *mf*

Vc. *ord.* *5* *5* *5* *-* *5* *5* *5* *ppp*

9

141

Vln. *5* *5* *ppp* *sub mp* *mf*

Alt. *mp* *5* *5* *ppp* *5* *5* *mf* *3* *3* *pizz.*

Vc. *-* *-* *5* *3* *3* *mf* *ppp*

146

Vln. *3* *3* *-* *mf* *dét. 3* *3* *5* *p*

Alt. *-* *3* *3* *-* *mf* *mf* *mf* *p*

Vc. *pizz.* *mf* *-* *mf*

152

Vln. *=mf* *mf* *-* *pp*

Alt. *=mf* *p* *arco* *pp* *pp* *p* *pp* *mp*

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

10

158

Vln. *c. sord.* *dét.* *p* *mp* *dim. poco a poco*

Alt. *-* *pp*

164

Vln. *c. sord.* *pp* *2* *3* *4* *5* ***

Alt. *pp* *c. sord.* *pp* *ppp*



11

6

170

Vln. *pp*

Alt. *pp sempre stabile, non dim.*

Vc. *pp*

175

Vln. *pp*

Alt.

Vc. *b* *pp*

180

Vln. *pp*

Alt. *stacc.*
(pp) *sim.*

Vc. *pp*

185 *senza sord.*

12

Vln. *pp*

Alt. *pp stabile, non dim.*

Vc. *pp*

191

Vln. *pp*

Alt. *pp*



197

Vln. (pp)

Alt. pp

Vc. pp non dim.

senza sord.

senza sord.

13

202

Vln. sub f pp sub f sub pp sub f pp

Alt. sub f sub pp f pp sub f sub pp

Vc. f 5 f 5 f 5

205

Vln. sub f sub pp sub f pp sub f sub pp

Alt. f pp sub f sub pp f pp

Vc. f 5 f 5 f 5

208

Vln. sub f pp sub f sub pp sub f pp

Alt. sub f sub pp f pp sub f sub pp

Vc. f 5 f 5 f 5

211

Vln. pp sub f pp sub f sub pp p f

Alt. f sub f sub pp f p mf

f 5 f 5 f 5 p f



14

8

215

Vln. *mf* (mf)

Alt. *ppp < p*

Vc. *ppp < p*

220

Vln.

Alt. *pp* *mf* *ppp < p* *pp* *mf*

Vc. *pp* *f* *ppp < p* *pp* *f*

227

Vln.

Alt. *ppp < p* *pp* *f* *ppp < p*

Vc. *ppp < p* *pp* *3* *3* *mf* *ppp < p* *pp*

15

233

Vln.

Alt. *> pp* *mf* *ppp < p* *pp* *f* *pp* *pp* *mf* *pp* *pp* *mf*

Vc. *pp* *f* *ppp < p* *pp* *mf* *pp* *pp* *mf*

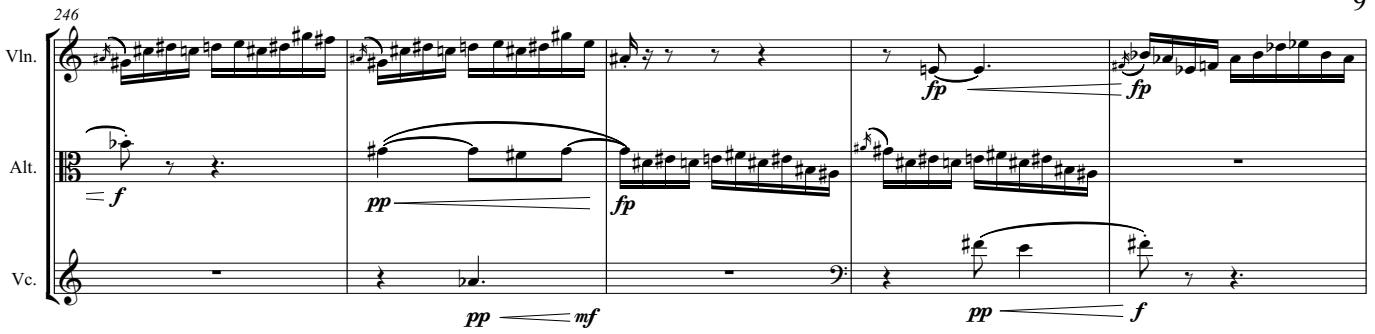
240

Vln.

Alt. *f* *pp* *mf* *ppp < pp* *pp* *mf*



246

Vln. 

251

Vln. 

16

255

Vln. 

258

Vln. 



262

Vln. 

10

17

266

Vln. *mf*

Alt. *mf*

Vc. *pp*

sub pp *sub mf*

pp

mf

sub mf *p*

pp

mf

mf

270

Vln. *mf p*

Alt. *f* *(pp)*

Vc. *pp*

mf

p

sul pont.

mf *(pp)*

mf

274

18

Vln.

Alt.

Vc. *p*

mf

(pp)

sub pp *sub mf*

mf

sub pp *mf*

mf p

278

Vln. *(pp)*

Alt. *mf*

Vc. *p*

mf

f *(pp)*



282

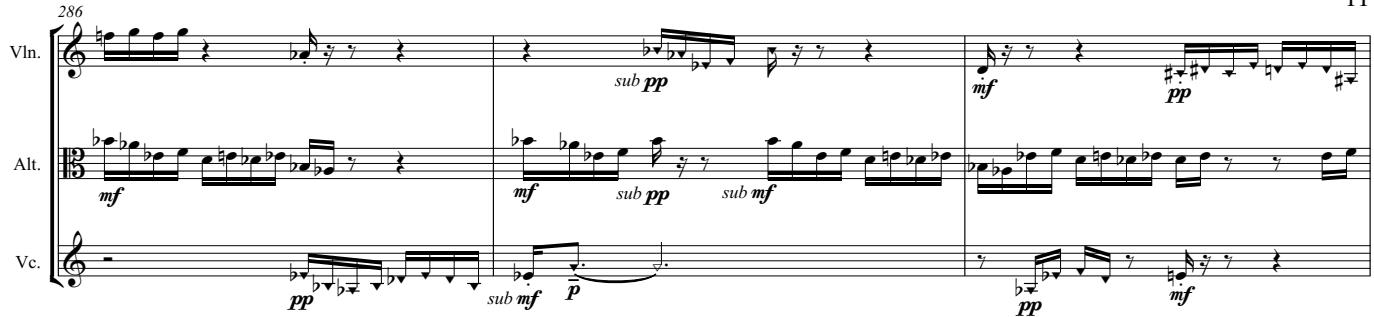
Vln. *sub mf* *sub mf*

Alt. *mf*

p

pp

286

Vln. 

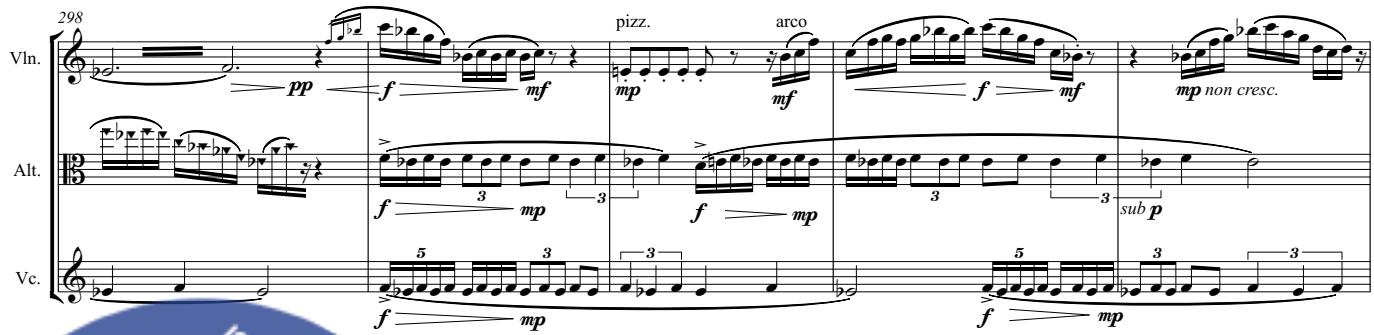
289

Vln. 

293

Vln. 

298

Vln. 

303

Vln. 



21

307

Vln. f mp

Alt. mf mp

Vc. ppp mp ppp p mf

313

Vln. mf p f mp

Alt. mf f mp

Vc. mp mf mp mp

319

Brillante

Vln. mf mp

Alt. mf mp mf f mf f

Vc. mp f f f

324

Vln.

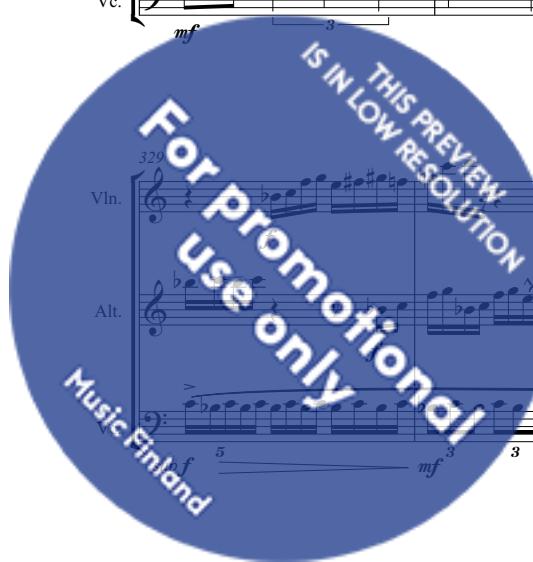
Alt.

Vc. mf

329

Vln. mf

Alt. mf



23

13

Vln. ff sub f

Alt.

Vc.

Vln. 3 3 3 5 6

Alt. mf f

Vc. 3 3 3

24

Vln. ffz ff

Alt. ffz ff

Vc. 5 6 ffz ff

Vln.

Alt.

Vc.

355

Vln.

Alt.



14

359 #

Vln. Alt. Vc.

25

364 #

Vln. Alt. Vc.

368

Vln. Alt. Vc.

373

Vln. Alt. Vc.

5 *5* *5*

cresc. molto

5 *3*

cresc. molto

5 *3*

cresc. molto

26

378

Vln. Alt.

fff

ten.

sub mp *5*

molto rit.

cresc. molto

sub mp

cresc. molto

sub mp

cresc. molto

cresc. molto

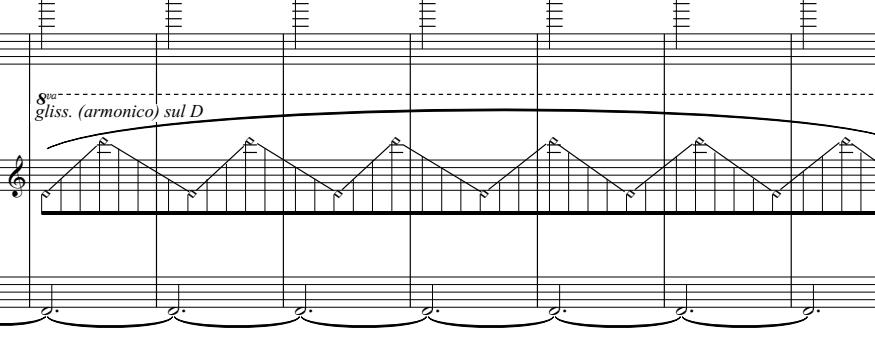


A Tempo

= 130

382

Vln. 

Alt. 

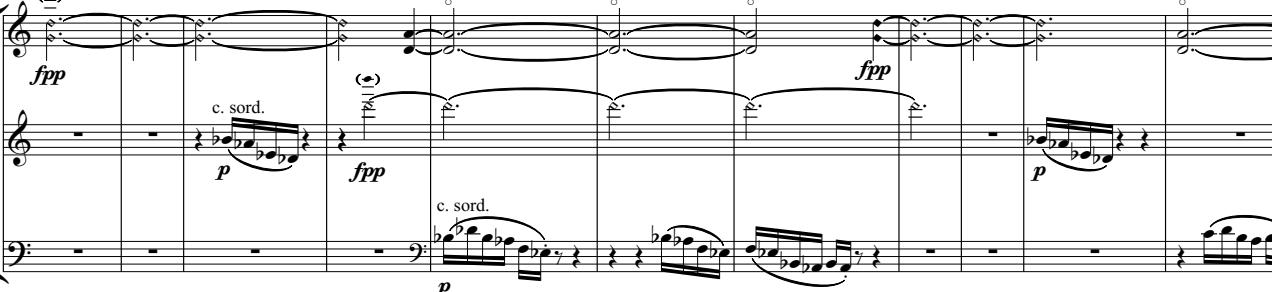
Vc. 

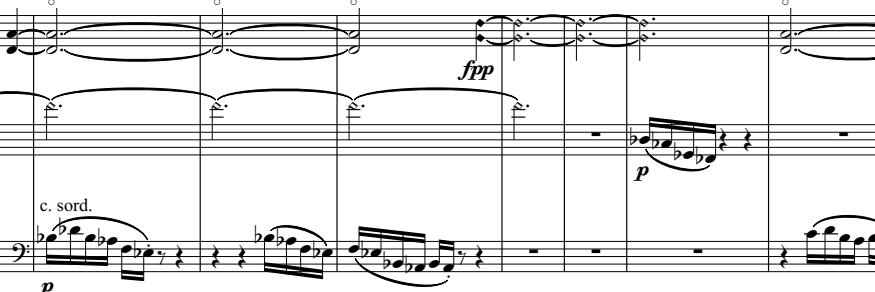
15

27

sul La
sul Re
(e) (x)

391

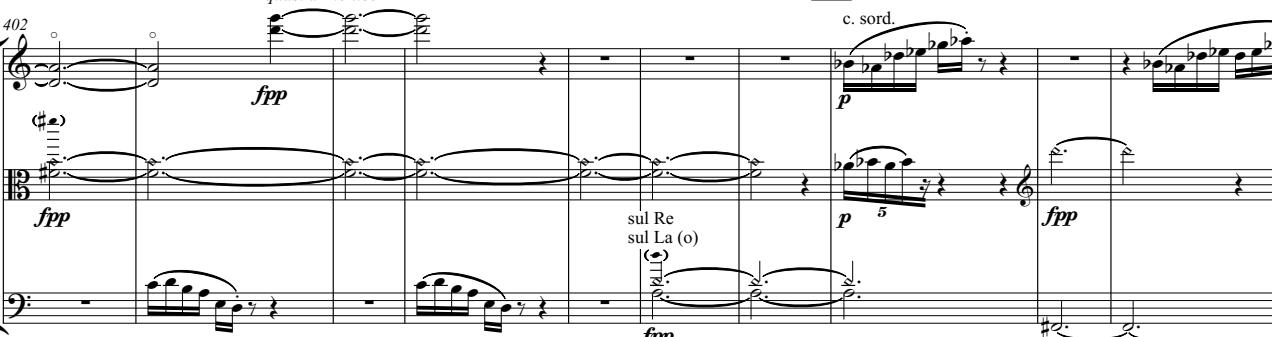
Vln. 

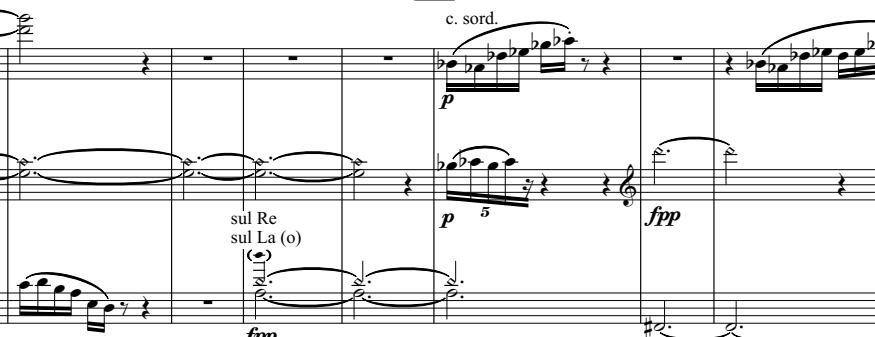
Alt. 

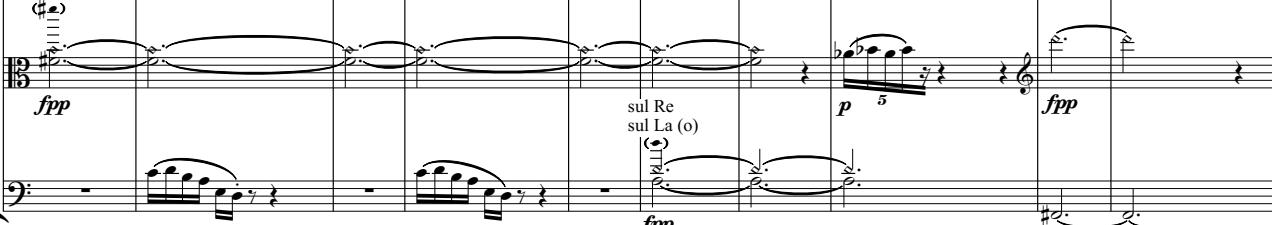
Vc. 

senza vibrato
quasi armonico

28

Vln. 

Alt. 

Vc. 

412

Vln. 

Alt. 

Vc. 



422

Vln. 

Alt. 

29

16 428

Vln. *p* *pp* *p* *pp* *p*

Alt. *p* *sul Re* *pp* *p* *p*

Vc. *p* *pp* *sul Sol*

30

434

Vln. *p* *ff* *dim.*

Alt. *senza sord.*

Vc. *senza sord.* *pp* *ff* *dim.*

441

Vln. *pp* *pp* *p* *pp*

Alt. *f* *pp* *p* *pp*

Vc. *gliss. sul Do* *p* *pp*

31

448 Poco pesante

Vln. *ff* *nat.* *pp*

Alt. *ff* *pp*

Vc. *ff* *gliss. sul Do* *p* *(sul Re)*

Tranquillo, ma con piú mosso (♩ = 140)

455

Vln. *p*

Alt. *p*



A musical score page showing three staves of music. The top staff is for the Violin (Vln.), the middle staff for the Bassoon (Alt.), and the bottom staff for the Cello (Vc.). The page number 17 is at the top right, and the measure number 462 is at the top left. The Violin and Bassoon parts are active, playing eighth-note patterns, while the Cello part provides harmonic support with sustained notes and bass lines. The music is in common time, with various key changes indicated by sharps and flats.

Musical score for orchestra, page 32, measures 469-470. The score includes parts for Violin (Vln.), Bassoon (Alt.), and Cello (Vc.). Measure 469 starts with a rest for Vln. followed by a sixteenth-note pattern. The bassoon and cello play eighth-note patterns. Measure 470 begins with a bassoon solo (détaché) over sustained notes from the other instruments. The bassoon's line continues across both measures.

Musical score for orchestra, page 33, measures 477-478. The score includes parts for Violin (Vln.), Bassoon (Alt.), and Cello (Vc.). Measure 477 starts with a rest for Vln., followed by a sixteenth-note pattern. Alt. has a eighth-note pattern. Vc. has sustained notes with grace notes. Measure 478 continues with similar patterns, with Vln. having a sixteenth-note pattern and Alt. having a eighth-note pattern.

Musical score for orchestra, page 10, measures 484-485. The score includes parts for Violin (Vln.), Bassoon (Alt.), and Cello (Vc.). The Violin part features sixteenth-note patterns in 3/4 time. The Bassoon part has eighth-note patterns in 3/4 time. The Cello part provides harmonic support with sustained notes and rhythmic patterns. Measure 484 ends with a fermata over the bassoon's note. Measure 485 begins with a bassoon solo followed by a dynamic change.

N.B. This specially heavy accent should anticipate the next bar, and its strive for a more deliberate advancement.

18

496

Vln. *mp* — *pp*

Alt. *mp* — *pp*

Vc. *mp* 3 =

ppp — — — —

gliss. sul Re

ppp — — — —

gliss. sul Re

ppp — — — —

gliss. sul Re

ppp < — — — — >

500

35

Vln. *mp* — *pp*

Alt. *mp* — *pp*

Vc. *mp* =

mf

gliss. sul Re

mf — — — — *f* — — — — *mp*

gliss. sul Re

506

Vln.

Alt. *ppp* — — — — *cresc. molto*

Vc. *f*

m.s.p. — — — — *ord.* — — — —

Vln. *f*

Alt. *ff*

Vln. *mp*

Alt. 3 3 *mp*

Vln. *p*

Alt. 3 3 *p*

Vln. *pp*

Alt. 3 3 *pp*

Dur. c. 13'

THIS PREVIEW IS IN LOW RESOLUTION
For promotional use only

Music Finland