

Lauri Supponen

Orastus

for piano sextet

2009



Music Finland

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Distribution:
Music Finland
Music Library
Urho Kekkosen katu 2 C, 2nd floor
FI-00100 Helsinki
Finland

musiclibrary@musicfinland.fi
www.musicfinland.fi

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Lauri Supponen

O r a s t u s

- for piano sextet -

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Music Finland



o•ras•tus (finn.) emergence

Instrumentation :

Flute (doubling Piccolo)
 Clarinet in B \flat (doubling Bass Clarinet in B \flat)
 Violin (with scordatura - IVth string to be tuned to G \sharp)
 'Cello (with scordatura - IIIrd string to be tuned to G \sharp)

Pianoforte (with lid removed)

Percussion: - Woodblock [*Blocco di legno*]
 (1 player) - Tenor drum [*Cassa rullante*], with cloth
 - Crotale in F on a stand [*Crotale*]
 - 2 Nipple Gongs in F and G [*Gongi chinesi*]
 - Triangle [*Triangolo*]

Lighting :

Apart from lights that illuminate the entire area used for the performance on the stage, 6 spotlights are needed:

- 5 regular, static spotlights on flute, violin, 'cello, piano and percussion

- 1 moveable spotlight to smoothly follow the clarinetist around

If necessary, the instrumentalists should be equipped with dim stand lights (eg. blue led-lights)

NOTA Pronunciation:

[a] between [a] and [o], as in (Hun.) *náp*

[a] as in *sun*

[b] as in *bus*

[ɛ] as in *ten*

[f] as in *food*

[i] as in *king*

[k] as in *king*

[m] as in *mood*

[o] as in *Othello*

[p] as in *pi*

[r] rolled, as in (It.) *frullato*

[s] as in *seed*

[ʃ] 'sh' in *Shakespeare*

[t] as in *ten*, but as dry and airless as possible

[u] as in (Fr.) *oubli*

[y] as in (Ger.) *dünn*

[z] as in *zebra*

[æ] as in *bank*

[œ] as in (Ger.) *Rösti*

Running of the piece and notation.

-The opening chord should come, as far as possible, as a surprise (even to the players, who must manifest this through facial expressions and/or body language).

-Subsequent chords in the beginning of the piece are prompted by the percussion player as follows: Immediately after hitting the woodblock (which the player should hold high up for all to see) in the first chord, the percussionist should lift the beater up above the woodblock, and at the designated point before the next impact, start dropping the beater down towards the woodblock, hitting it as written. Then, immediately after impact, the beater should again be lifted as before, and the same procedure repeated before each woodblock-impact until bar 41, when the beater is set aside.

-All notes with a given mood-instruction should be accompanied by coherent facial expressions/body language.

-In the first chord only the male players should sing, producing a low note from the back of the mouth (female players only miming the facial expressions and body language). The percussionist should sing regardless of sex, as the singing part is more elaborate. In the second chord all should sing falsetto, except for the cellist, who again has a more elaborate singing part.

-The players are asked to exaggerate the position of the vowels sung in the beginning, when designated by the signs "front" and "back" of mouth. "Middle" of mouth designates a neutral unexaggerated vowel.

-The instrument names (*fl./cl.b./vn./vc.*) written on the notes of the piano on pages 1 to 4 indicate which instruments are playing with the piano on the notes in question. The pianist is encouraged to act as a mediator between all the players, since all the other parts are directly linked to the piano part.

-All tremolos should be as dense as possible

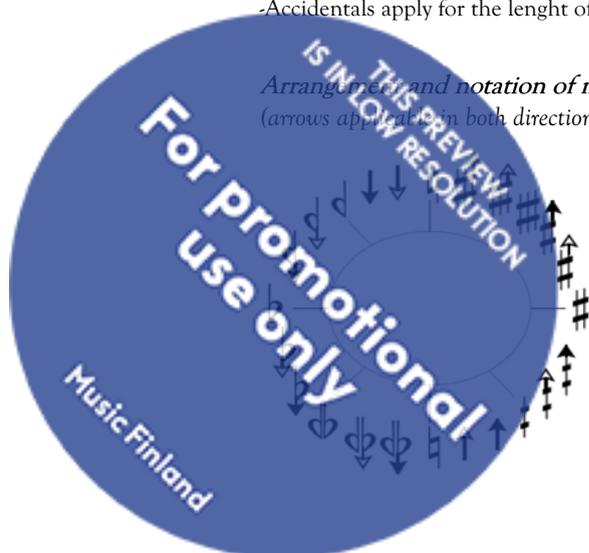
-Accidentals apply for the length of a bar (some accidentals may have been added as reminders).

Arrangement and notation of microtones

(arrows apply to both directions - eg. $\sharp\downarrow$ and $\flat\uparrow$ are also possible) :

-Where the same microtones are asked for in unison or octaves with two or more instruments, care must be taken to make them sound as such.

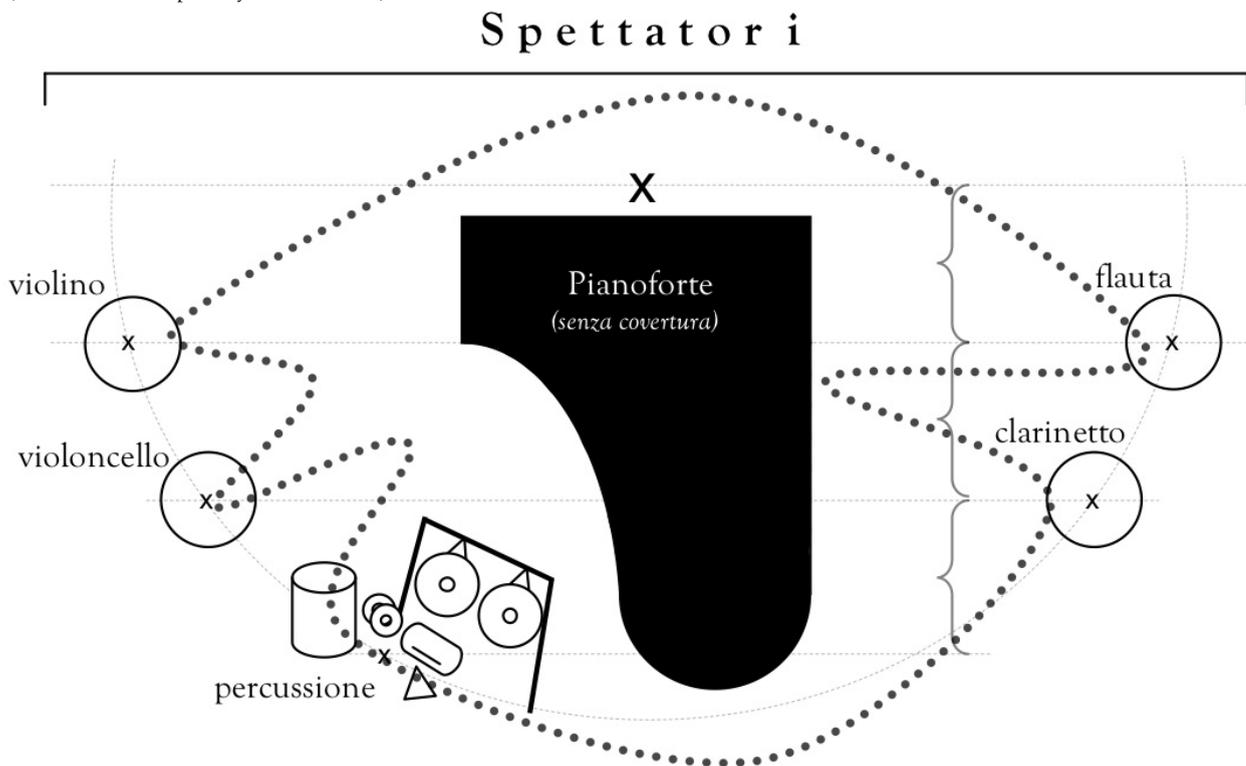
-Otherwise, microtones are to be regarded either in the context of scale - notes going up and/or down in degrees of microtones, or of ornamentation - slight alteration of a note either up or down. In both cases, the microintervallic relations should be observed as closely as possible.



iv	INSTRUMENTAL		INSTRUMENTAL	
chiaro	clarinet: bright white-tone violin: imitation of clarinet sound		glissando, even when not specified with the caption 'gliss.'	
ben insieme	well synchronised, together	e.s.p. -----> nat.	smooth transition from one playing technique to another	
ben intonato	carefully tuned (especially micro-tones in unison/octave)	----->	coordinating arrow - signals important points for synchronisation and/or tuning within a part, or between two or more instrumental parts	
cambio inaudibile	imperceptible change of note		as smooth a transition as possible (fingering and intonation permitting) from a semitone-trill to a quarter-tone trill (applicable vice versa)	
quasi inaudibile	almost inaudible		slowly and slightly irregularly pulsating note (similar to a very slow, airy tremolo that lets the string/air-column resonate as openly as possible)	
(sounding pitch)	for violin and 'cello in passages which are played on the detuned strings, the notes are written as they sound - therefore the player must take care in transposing the fingering accordingly			
pizz. (unghia)	pizzicato with nail		notes under this sign are to be whispered	
	indication of the approximate duration of the fermata		position of vowels in the mouth - front, back (exaggerated) and middle (neutral)	

Layout of the instruments

(marked with the path of the clarinetist) :



A separate score is available for the piece to be played as a solo piano version. The clarinet solo exists as a separate score for clarinet and piano.

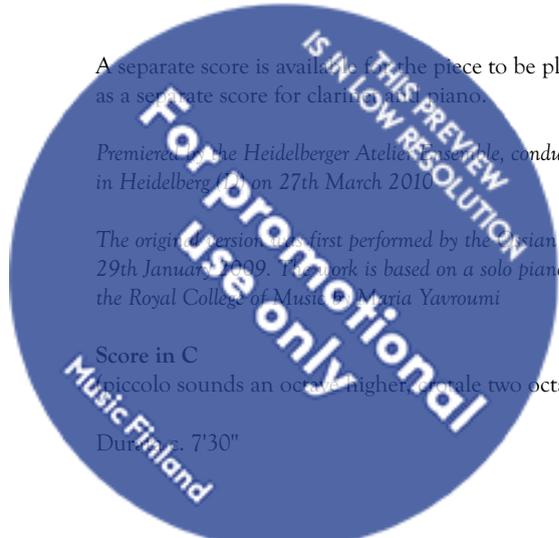
Premiered by the Heidelberger Ateliers Ensemble, conducted by Paul Fitzsimon at the Heidelberger Frühling Festival in Heidelberg (Germany) on 27th March 2010

The original version was first performed by the Asian ensemble in a workshop at the Royal College of Music on 29th January 2009. The work is based on a solo piano piece of the same name, first performed on 7th Dec 2008 at the Royal College of Music by Maria Yavroumi

Score in C

(piccolo sounds an octave higher, cor Anglais two octaves higher than written, bass clarinet sounds as written)

Duration: 7'30"



- dedicated to the Ossian Ensemble -

O r a s t u s

final version

- for piano sextet -

Lauri Supponen (2009)

♩ = 60

Quasi una risonanza

spoken
(taken unawares)
secco sempre senza vibrato!

N.B.

Flauta
(anche Piccolo)

back of mouth ⊖ [a] **fff**
pp **pppp**

Clarinetto basso in Sib
(anche Clarinetto in Sib)

spoken
(taken unawares)
secco sempre senza vibrato!
back of mouth ⊖ [o] **fff**
pppp quasi inaudibile
N.B. pp **pppp**

Violino
(con scordatura
IV = Sol#)

spoken
(taken unawares)
secco
back of mouth ⊖ [u] **fff**
c. sord.
sempre senza vibrato!
molto sul tasto
pppp quasi inaudibile

Violoncello
(con scordatura
III = Sol#)

spoken
(taken unawares)
secco
middle of mouth ⊖ [e] **fff**
c. sord.
sempre senza vibrato!
molto sul tasto
pppp quasi inaudibile

♩ = 60

Quasi una risonanza

Pianoforte
(senza copertura)

fff
colla fl. **ppp**
echo in **ppp**
colla vc. **ppp**
attacca **ppp**
Ped. --- [al signo *]

spoken
(taken unawares)

from back
to front
of mouth
⊖ → ⊕

[o] **fff**
Blocco
di legno
secco * see nota

steadily
drop beater

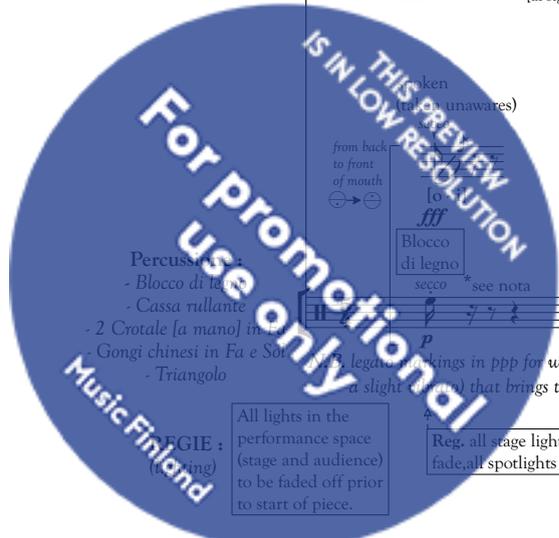
- Percussion:
- Blocco di legno
 - Cassa rullante
 - 2 Crotale [a mano] in C
 - Gonghi cinesi in Fa e Sol
 - Triangolo

N.B. legato markings in ppp for winds denote a slight accent (with a slight *ritardando*) that brings the note more to the foreground.

REGIE:
(lighting)
All lights in the performance space (stage and audience) to be faded off prior to start of piece.

Reg. all stage lights on without fade, all spotlights remain off

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Fl: quickly stand up and sit back down again, as if sat on a pin.

il più rapido possibile

Fl. (falsetto) middle of mouth [i] *fff* *pp* *pp* *fff* *pp*

Cl. B. (delighted) (falsetto) come prima front of mouth [ce] *fff* *pppp* *pp* *pppp*

Vn. (frightened) (falsetto) front of mouth [y] *fff* *ppp* sempre *pp* sub > *ppp* sub *pp* = *pppp*

Vc. (determined not to be surprised again, but nonetheless taken aback) (non falsetto) from middle to front of mouth [e - i] *fff* *ppp* sempre *pp* *pppp* *pp* = *pppp*

Pf. *fff* sub *ppp* *ppp* *ppp* *ppp*

cl. b. *ppp*

vc. *ppp*



impressed, but nonetheless (non falsetto)

secco (falsetto) front of mouth [e] *fff*

secco (like before up)

Reg. flash all spotlights quickly on and off

N.B. *ppp* markings in strings denote a slight accent that is played less *sul tasto* with a slight vibrato to bring the note more to the foreground.

steadily drop beater *sim.* *pp* *pp*

10

Fl. *pp* *pppp* *non troppo cresc.* *p* *ppp* *pp* *ppp* *poco* *ppp*

Cl. B. *pp* *pppp* *pppp poss.*

Vln. *pp* *pppp* *sempre sim.* *poco* *pp* *ppp*

Vc. *molto meno s.t. -> molto s.t.* *pppp* *pp* *pppp* *pp* *pppp* *pppp* *pppp* *sempre sim.*

Pf. *fl.* *vn.* *vn.*

Perc. *vc.* *cl.b.* *vc.*

Reg. fade all stage lights off, fade flute and violin spots on

on
off

16

Fl. *ben artic!* *pp* *(ben intonato)* *ppp* *poco* *pp* *pppp poss.*

Vln. *poco* *fz* *sub.* *pp* *ppp* *p* *sub. dim.* *ppp* *pp* *ppp* *legato*

19

Fl. *il primo timbre poss.* *pp* *f sub* *ppp* *ppp* *ppp* *pp sub* *ppp*

gliss. *ppp* *pp sub* *ppp*

(sounding pitch) *ppp* *gliss. sul III* *punta d'arco* *5* *p*



22

Fl. *pp* $\xrightarrow{5}$ *ppp* *pp* *ppp*

Cl. B. *pp* $\xrightarrow{\checkmark}$ *pppp* *pp* $\xrightarrow{\checkmark}$ *pppp*

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

Vc. *ppp* *pp* *pppp* *pp* *pppp*

Pf. *ppp* *fff sub* *ppp sub* *clb.* *vc.* *clb.*

Perc. *p*

(as if nothing has happened between this note and the previous one)

(as if nothing has happened between this note and the previous one)

steadily drop beater *secco*

Reg. fade flute and violin spots off, fade stage lights on.

nat. *3* *3* *3* *3*

25

Fl. (play note with utter disgust)

Cl. B. *pp* $\xrightarrow{3}$ *pppp* *pp* $\xrightarrow{3}$ *pppp* *pp sub* $\xrightarrow{5}$ *pp sub* *cresc.*

Vln. *pp* $\xrightarrow{3}$ *pppp*

Vc. *pp* $\xrightarrow{3}$ *pppp* *ppp* *pp sub* *pp sub* *pp sub*

Pf. *ppp* *vc.* *clb.*

(play note with utter disgust)

(play note with relieved acceptance)

Reg. fade clarinet and 'cello spots on, fade stage lights off.

29

Cl. B. *ppp* $\xrightarrow{3}$ *ppp* *fz sub* $\xrightarrow{3}$ *ppp* *f* $\xrightarrow{3}$ *p* *ppp*

Vln. *poco gett.* *p* *ppp* *cresc.* *gliss. sul II* *p fz* *ppp* $\xrightarrow{5}$ *p* $\xrightarrow{5}$ *pp* *(ben intonato)* *ppp*

(*)

^{*)} pulsating bow changes, with slight irregular speed changes. Very airy and resonant tone.



32

Fl. *pp* *pp* *pp*

Cl. B. *ppp* *pp* *pppp* *fff sub* *pppp* *pp* *pppp* *pp* *pppp*

Vln. *pp* *pppp* *pp* *pppp* *pp* *pppp*

Vc. *ppp* *pppp* *pp* *pppp* *pp* *pppp* *pp* *pppp*

Pf. *ppp* *fff sub* *ppp sempre*

Perc. *p* *secco*

il più rapido possibile (play note with relieved acceptance)

gliss sul II

vc. *cl.b.* *vc.* *cl.b.* *vc.*

slight, irregular changes of air pressure, creating a pulsating tone (similar sound to that of the 'cello in bar 31).

(as if nothing has happened between this note and the previous one)

steadily drop beater *secco*

Reg. fade clarinet and 'cello spots off, fade stage lights on.

36

Fl. *pp* *pp* *pppp* *p sub* *pppp*

Cl. B. *pp* *pppp* *p sub* *pppp*

Vln. (play note with utter disgust) (play note with relieved acceptance) *pp* *pppp* *p sub* *pppp* *estremamente sul pont.*

Vc. *pppp* *pp* *pppp* *p sub* *pppp* *estremamente sul pont.*

Pf. *fl.* *vn.* *fl.*

Perc. *vc.* *cl.b.* *vc.* *cl.b.* *vc.*

steadily drop beater



41 muta in Picc.

Fl.

Cl. B. pesante *ff* *f* *mf* (c. 11. parziale)

Vln. *ff* (armonico il più alto possibile) *dim. poco a poco* (c. 11. parziale)

Vc. *fff* (armonico il più alto possibile) *dim. poco a poco* (c. 11. parziale) *sim.*

Pf. *fff*sub *p* *poco f* *p* *ff* *p* *poco f* *p* *poco f* *3*

Perc. *fff* secco (do not lift beater up) * Red. sost. [al signo #]

43

Cl. B. *mp* *poco f* *p* *p* *mp* *p* *mp* *p* (c. 7. parziale)

Vln. (c. 7. parziale)

Vc. III IV III

Pf. *p* *poco f* *p* *p* *poco f* *p* *p* *p*



45

Cl. B. *pp* *mp* *pp* *mp* *pp* muta in Cl.

Vln. *ppp*

Vc. *ppp* *pp* *ppp*

Pf. *poco f* *p* *f_{sub}* *pp* *pp* *p* *pp* *ppp* *quasi inaudibile*

Perc. [Red.sost.]

49

Piccolo **Subito agitato**
ben insieme col clarinetto!
ff

Clarinetto in Sib **Subito agitato**
ben insieme col piccolo!
ff senza vib. molto vib. senza vib.

Vln. *fff* flautando *mp* *p*

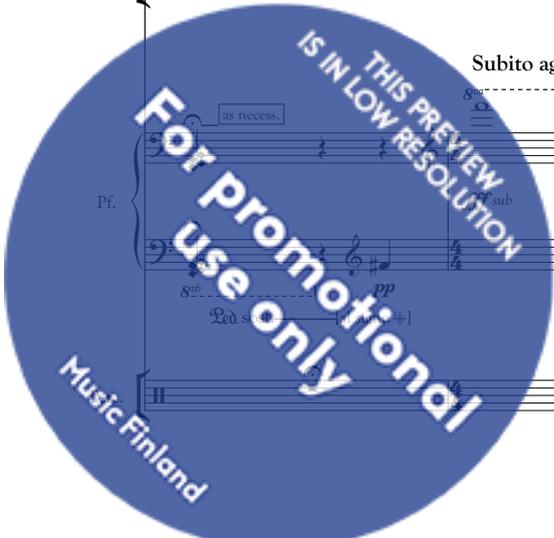
Vc. flautando *mp* *p*

Perc.

Subito agitato

Pf. *poco f*

Perc.



52

Picc. *mp* *p* *ppp* *p* *ppp*

Cl. *mp* *mp* *p* *pp* *pp*

Vln. *p* *pp* *mf sub* *ben insieme col cello!*
nat. 3 3 3

Vc. *p* *mf sub* *ben insieme col violino!*
nat. (III, don't correct the intonation) IV 3 3 3

Pf. *ff* *mp*

Perc.



54

Picc. *p* *pp* *ppp* *p* *pp* *ppp*

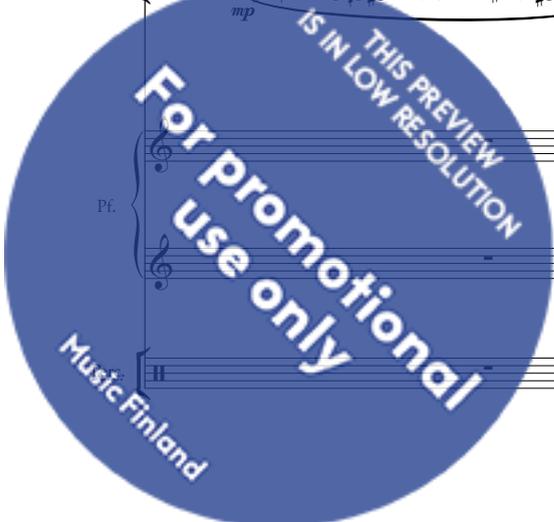
Cl. *pp* *ppp* *ppp*

Vln. *mp* *ff* *mf*

Vc. *mp* *f*

Pf. *pp* *fff*

Cassa rullante *p* *poco pesante* *p* *poco f*



57

Picc. *p*

Cl. *pp* *ppp* *pp > ppp* *pp > ppp*

Vln. *flautando* *ppp* *cambio inaudibile* *pp > ppp* *pp > ppp*

Vc. *flautando* *ppp* *III and touching the string lightly*

Pf. *pp* *fff sub* *ppp*

Perc. (damp drum with cloth) *pppp quasi inaudibile* *ppp* *pppp quasi inaudibile*



61

Picc. *p* *muta in Fl.* (loud inhalation) ✓ *silenzio assoluto, senza movimento*

Cl. *pp > ppp* *f* *mp* *ppp* (loud inhalation) ✓ *silenzio assoluto* *stand up quickly and silently*

Vln. *nat.* *pp > ppp* *ff* *mf* *ppp* *flautando* (loud inhalation) ✓ *silenzio assoluto, senza movimento*

Vc. *IV (oppure III ma traslato)* *ppp* *cambio inaudibile* *pp* *ppp* *flautando* (loud inhalation) ✓ *silenzio assoluto, senza movimento*

Pf. *pp* *ppp* *fff sub* *ppp* *ppp* *sempre ppp*

Perc. (mime playing) *(inaudibile)* *rim. cloth* *on the rim poco pesante* *place cloth back* *on the skin* *colla parte* ✓ *pppp quasi inaudibile* *(pppp sempre)*

[Red.sost.] ----- ⊕

(loud inhalation) ✓ *silenzio assoluto, quasi senza movimento (tentatively, as though trying thin ice whilst holding breath)*

N.B. *silenzio assoluto, senza movimento*



to create absolute silence, the players are asked to breathe loudly at the end of bar 49, hold their breath for the entire duration of bar 50, and release the air slowly and inaudibly from bar 51 onwards, except for the clarinet, who releases his breath while playing.

Reg. moving clarinet spot on, stage lights off - both without fade.

10 Poco meno mosso ♩=100
(sempre alternando entre tranquillo e agitato)

walk slowly to the piano play into the piano chiaro dolce tenuto

Cl. 67 *ppp* *p* *pp* *ff* *ffp* *molto* *ff* *pp* *p*

Pf.

Reg. (al segno *)
Reg. clarinet spot to follow clarinetist

69 cortiss. pochiss. rit chiaro a tempo

Cl. *ff* *pp* *mp* *f* *ff* *p* *mp* *pp* *pppp* *f* *p* *f* *p sub*

Pf. poco *f* pochiss. rit (colla parte) a tempo *f* *mp* *pp* *espress.* *mp* *pp*

* Reg. sost. (al segno +)
Reg. fade piano spot in on

71 dolce poco molto legato staccato position (freeze in c. 3")

Cl. *p* *f* *p* *non dim.* *ppp*

Pf. *p* *più p* *pp* *ppp*

staccato il più rapido poss. rallentando

staccato il più rapido poss. rallentando

Reg. fade piano spot off off

73 walk slowly away from the piano towards the flautist move quickly back to play the 3 notes into the piano resume walking slowly towards the flautist chiaro

Cl. *ppp* *pp* *fff* *pp* *p sub*

Pf. (ben insieme) *mp*

Reg. fade flute spot on as clarinetist walks towards flautist



Flauta

Fl. *pppp* quasi inaudible *p sub* *pp mp* *pp* *ppp* *p*

Cl. *pp* *f* *ppp* *mp* *pp* *f*

(ben intonato)

76 77 78

Fl. *p* *cresc.* *f* *pp* *ppp* *ppp*

Cl. *ff* *pp* *ppp* *gliss.* *ff*

Pf. *fff*

poco scherzando

walk slowly away from the flautist towards the front of the stage (behind the pianist) chiaro

play in front of stage, directly to the audience

independent of the clarinet (abrupt, like a gunshot)

Reg. fade flute spot off as clarinetist walks away from fl.

78 79 80 81

Cl. *ppp sub* *ff* *sub p* *ff* *mp* *ppp*

Pf. *fff*

start walking towards the violinist

quickly change mind and direction

resume walking towards the violinist

Reg. fade violin spot on/off as clarinetist wals to/fro violinist

81 82 83 84

Cl. *pp* *mp* *p* *pp* *p* *fp* *<fp*

Vln. *poco f* *f* *pp* *ffz* *p* *7* *7* *f*

(tentatively) *6*

(determined not to be moved by violinist's fury)

in tempo più presto (furious) (a tempo)

arco (senza vib.) chiaro

leggiero (nat.) e.s.p. nat.

(sounding pitches)

(sounding pitches)

84 85 86 87 88 89 90



12

walk slowly towards the 'cellist

Cl. *ppp* poco cresc. *pp* *f* sub *p* *ff* violent, advancing

Vln. gliss. violent, advancing

Vc. I *ff* II 5 3

Reg. fade violin spot off as clarinetist walks away from vln.

Reg. 'cello spot on without fade

90

Cl. *ff* sempre *mp ppp* sub chiaro

Vln. molto sul tasto *pp* poco *f* molto vib. *f* *mp* 6 *pp* come solo (as if stealing the show) gett. non solo estrem. sul pont. detune A-string to G#

Vc. go fast towards the F#---->like a stab *ff* *f* 6 *ff* *p* sub *pp* leggiero estrem. sul pont. *pp* 3 3 poco tenuto 7 7 *poco f* detune A-string to G#

Perc. Cassa rullante 3 damped with cloth *pppp* quasi inaudible

Reg. fade violin spot on

Reg. fade violin and 'cello spot off



93

Cl. poco leggiero 6 7 slowly start accelerating start walking slowly back to your place start decelerating to original 7-tuplet rhythm *fff* dim.

Perc. Blocco di legno 7 on the rim *ff* 7 on the skin *dim.* keep same 7-tuplet tempo on the woodblock while slowly decelerating on the field drum, keeping woodblock always slightly louder

Reg. fade percussion spot on along with the cresc.

Reg. fade percussion spot slowly off along with the dim.

Tempo I ♩ = 60
N.B. silenzio assoluto, senza movimento

(loud inhalation, together with the soft field drum) ✓

Fl. *pppp*

Cl. *pppp*

Vln. (loud inhalation, together with the soft field drum) ✓

Vc. *pppp*

Pf. *sempre ppp*

Perc. *pppp*

Tempo ad lib. (entre "rapido" e "il più rapido possibile")
whispered (relieved exhalation) ✓

consonanti secchi: [bs m r k]... sim. *ff*

consonanti secchi: [f t g] ... sim. *ff*

consonanti secchi: [k t j pl] ... sim. *ff*

consonanti secchi: [k r t k] ... sim. *ff*

Tempo I ♩ = 60
N.B. silenzio assoluto, quasi senza movimento (tentatively, as though trying thin ice whilst holding breath)

(loud inhalation, together with the soft field drum) ✓

Pf. *sempre ppp*

Reg. clarinet spot off as he sits down (total darkness)

Tempo ad lib. (entre "rapido" e "il più rapido possibile")
whispered (relieved exhalation) ✓

consonanti secchi: [s t p k] ... sim. *ff*

Crotale abruptly, with no anticipation, hit crotale with tenor drum stick *ff* l.r.

Reg. all stage lights on without fade

♯

N.B. to create absolute silence, the players are asked to breathe loudly at the end of bar 98, hold their breath for the entire duration of bar 99, and release the air out as the loud whispers of bar 100.

Vln. *scord.* (open strings) *ffp* *ff* *fff* *mp* *pp* *molto*

ben insieme col cello *5* *5* *5* *5* *5* *5* *5*

pesante poco rallentando (indep. of others) *c. 5"*

Vc. *scord.* (open strings) *ff* *fff* *mp* *p* *poco f*

ben insieme col violino (nat.) *III* *estremamente sul pont.*

damp

mp *pp* *l.r.* *3* *3*



Poco a poco morendo e diminuendo

107

Fl. *fff* *mp* *p* *f* *p* *f* *p*

Cl. *fff* *f* *p* *f* *p*

Vln. *fff* *pp* *pp* *mf* *pp*

Vc. *fff* *p* *pp* *pp* *p* *f* *p* *mf* *pp*

gloss. armonico arco sul IV

gloss. armonico sul IV

sim.

poco a poco più sul tasto al-----

Poco a poco morendo e diminuendo

Pf. *fff* (l.r.)

Perc. (l.r.) *mp sub* *p*

colla bach. di feltro molle

Scoppiando

112

Fl. *mf* *pp* *ppp* *mp* *ppp* *pppp* *pp*

Cl. *pp* *ppp* *mp* *ppp* *pppp* *pp*

Vln. *mf* *pp* *ppp* *mp* *ppp* *pppp* *pizz. (unghia)* *poco f*

Vc. *mf* *pp* *ppp* *mp* *ppp* *pppp* *gliss. armonico sul III* *gliss. armonico sul IV* *cresc. molto* *f*

(ben intonato) *dim.* *m.s.t* *intensity* *inaudible miming of playing a very dense tremolo*

pedal lifted

Scoppiando

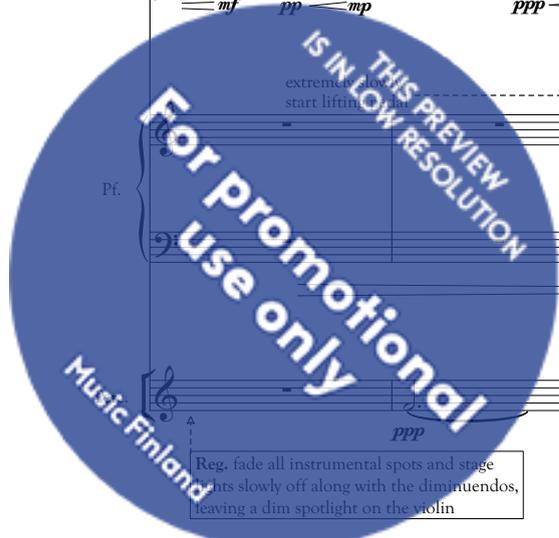
Pf. *f* *pp*

Triangolo *mp*

damp *

completely damped with the hand molto secco

Dur. c. 7'30"



Reg. fade all instrumental spots and stage lights slowly off along with the diminuendos, leaving a dim spotlight on the violin

Reg. fade 'cello spot back on with the cresc.

Reg. all lights quickly off without fade; the performance space must remain in total darkness for at least 10" after the end of the piece.