

Lauri Supponen

Tahko

for string duo

2008



Music Finland

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Helsinki, 2015



Lauri Supponen

T a h k o

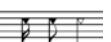
- for string duo -



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

INSTRUMENTATION:

Violin
'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.

Premiered on 20th November 2008 at 'Tymponium', a concert by the Royal College of Music composition department in the RCM Recital Hall in London. Hun-Ouk Park, violin and Corentin Chassard, cello with Lauri Supponen conducting

Durata c. 13'



T a h k o

-for string duo-

Steady and simple, with a sense of an increase in momentum as gradually possible, but without acceleration.
 $\text{♩} = 130$

Risonanza
 (sul ponticello
 con punta d'arco)

Lauri Supponen (2008/2015)

Violin

Violoncello

Vln.

Vc.

1

II

Vln.

Vc.

20

Vln.

Vc.

28

Vln.

Vc.

35

Vln.

Vc.

43

Vln.

Vc.

51

Vln.

détaché

détaché

m.s.p.

ricochet

dét.

sub mp

pp < mp pp < mp

ppp < pp ppp < pp

mp pp

sub mp

3

58

Vln. *ppp* V V

Vc. *ppp*

mp 3 3 V

ppp *sub mp*

ppp *mp*

66

Vln. *ppp* *mp* 3 N.B.

Vc. *ppp* *mp* m.s.p. 3 *ppp* *mp*

73

Vln. *ppp* *mp*

Vc. *ppp* *mp*

79 move to bridge

Vln. *mp* V *ppp* V *mp* 3

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

84

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

Vc. *mp* *ppp* 3

91

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

Vc. *mf* *mp* *mf* *mp* *mf* *mp*

96

Vln. *mf* *mp* THIS PREVIEW IS IN LOW RESOLUTION

Vc. *mf* *mp* *sub pp* 5

ppp sub pp

103

Vln. *pp* 5 *pp* 5 *pp* *mp* 6 *pp* 5 5

mf *p*



N.B. The string should be allowed to resonate abundantly keeping the dynamic marking in mind.

5 157

Vln. *pp*
Vc. *mp*

c. sord.
det.
p *mp*
dim. poco a

10

Vln. *pp*
Vc. *pp*

163

Vln. *poco*
Vc. *c.sord.*

1 2 3 4

morendo

Vln. *pp*
Vc. *pp* *pp* *pp*

169 *

Vln. *pp*
Vc. *pp sempre stabile, non dim.*

11

Vln. *pp*
Vc. *pp*

174

Vln. *pp*
Vc. *pp*

180

Vln. *pp*
Vc. *stacc.*

senza sord.

Vln. *pp*
Vc. *pp*

186

Vln. *pp stabile, non dim.*

Vc. *pp*

192

Vln. *pp*

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Vc. *pp*

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198

Vln. *pp*

13

Vln. *subf* *pp*

senza sord.

Vln. *subf* *sub pp*

203

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

Vc. *f* *pp* *sub f* *sub pp* *f* *pp*

206

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

Vc. *sub f* *sub pp* *f* *pp* *sub f* *sub pp*

209

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

Vc. *f* *pp* *sub f* *sub pp* *f* *pp* *sub f* *sub pp*

213

Vln. *sub f* *sub pp* *p* *f* *mf*

Vc. *f* *p* *f*

14

218

Vln.

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

225

Vln.

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

231

Vln.

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

15

237

Vln.

Vc. *pp* < *f* *pp* < *f*



7

244

Vln. Vc.

249

Vln. Vc.

16

254

Vln. Vc. (m.s.p.)

257

Vln. (m.s.p.) Vc.

261

Vln. Vc.

17

266

Vln. Vc.

270

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274

Vln.

278

Vln. *mf pp*

Vc. *mf p*

mf

f

mf pp

282

Vln. *mf sub pp sub mf*

Vc. *mf p*

mf

p

19

286

Vln. *pp*

Vc. *mf*

mf sub pp sub mf

mf

p

20

290

Vln. *mf f mp*

Vc. *f mp*

pizz.

arco

p

mp

f mp

294

Vln. *mp non cresc. sub f mp*

Vc. *sub p f mp*

pizz.

arco

p

mp

pp

299

Vln. *=f mp*

Vc. *f mp*

pizz.

arco

p

mp

f mp

sub p

mp

non cresc.

303

Vln. *sub f mp*

Vc. *6 mp*

pizz.

arco

p

mp

f mp

sfp mp

f mp

307

Vln. *f mp*

Vc. *mf mp*

f mp

mp



9

313

Vln. *mf*

Vc.

f 5 *mp* 3 3 *mp* 3 *mp*

p 3 *f* 5 3 *pp* 3 *mp*

22

319

Vln. *mf*

Vc.

mp *mf* *mf*

f *mf* *f* *mf* *f* 5 3 *mf*

Brillante

324

Vln.

Vc. 3

329

Vln. *f*

Vc. *sub f* 5 *mf* 3 3

23

335

Vln.

Vc. *ff* *sub f* 3

341

Vln. 3 *mf* 3 *f* 5 6

Vc. 3 3 5 6 *ffz*

24

348

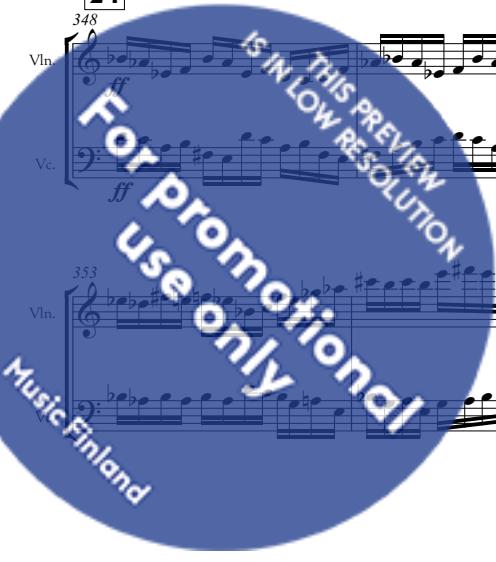
Vln. *ff*

Vc. *ff*

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353

Vln.



358

Vln.

Vc.

10

25

363

Vln.

Vc.

368

Vln.

Vc.

ten.

373

Vln.

Vc.

cresc. molto

cresc. molto

fff

ten.

26

molto rit.

A Tempo

$\text{♩} = 140$

379

Vln.

Vc.

mp

cresc. molto

cresc. molto

fff

27

sul La

sul Re

fpp

c. sord.

p

fpp

398

Vln.

Vc.

senza vibrato

quasi armonico

fpp

fpp

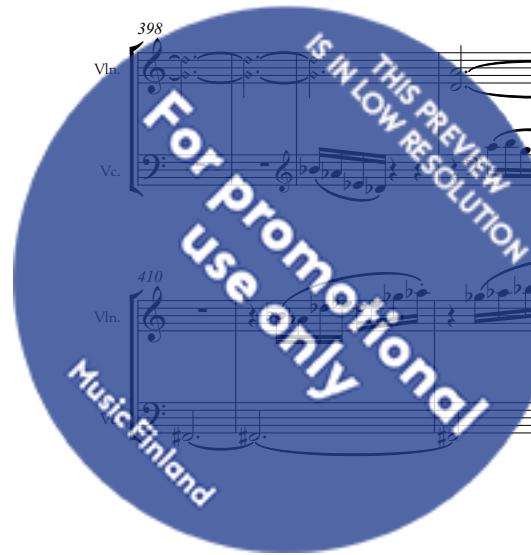
c. sord.

410

Vln.

fpp

fpp



11 420

Vln. Vc.

29 427

Vln. Vc.

30 434

Vln. Vc.

31 443

Vln. Vc.

453

Vln. Vc.

460

Vln. Vc.

32 466

Vln.

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473

Vln. Vc.

33

12

481

Vln. Vc.

488

Vln. Vc.

34

Tempo I ($\text{♩} = 130$)
con direzione al fine

N.B.

fz mf pp ppp mp pp

494

Vln. Vc.

gloss. sul Re

gloss. sul Re

gloss. sul Re

gloss. sul Re

mp pp ppp mp pp mp mp pp mp pp mp pp

499

Vln. Vc.

35

gloss. sul Re

gloss. sul Re

gloss. sul Re

gloss. sul Re

ppp mp mf f mp

506

Vln. Vc.

m.s.p. ord.

cresc. molto

f ff

510

Vln.

p pp

p pp

Dur. c. 13'

London 8 / IV / 2008

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