

Martin Korssletten

NORWEGIAN HOMESICKNESS

(is seeping through someones radio)

for flute, clarinet and violin
(2024)



About the piece

While composing this piece during a vacation in Spain, I contemplated what it was all about. For some reason I suddenly looked down and saw an ant struggling. A coworker ant had been crushed, probably by me when I carelessly tripped during my work, and the ant seemed to be in a panicked state trying to get help for its dead friend. A second ant came, and together they managed to get the dead ant onto the back of one of them. They then continued home to wherever they lived. Suddenly, amidst my enormous guilt for having killed an ant and witnessing this heart-wrenching scene, a light bulb went on. Norwegian Homesickness is about this! In the tiny, earnest struggle of these ants, I found a reflection of our own collective resilience and the need to belong and to heal.

This piece started with a desire to write something based on Norwegian folk music from my birthplace. This is, for me at least, akin to a longing to belong. In the harsh nature of time, we can never in our physical form return to the time and place of our childhood; that time and place now belong to something that is abstractly dead. The place still stands, and I'm still alive, but we are not the same as we were then. Just as the ant was grieving for his friend, I am, in a way, grieving the past. But, just as the ant quickly recovered and carried his friend back home, writing this piece is a healing process for me. It allows me to delve deeply into my heritage and try to understand it and the complex nature of time.

I'm also very truly interested in eastern philosophy and religion! In Tibetan Buddhism, there is a concept called "bardo." Bardo is a transitional state between life and death. This piece embodies that concept, representing a journey through the in-between spaces of memory and existence. It's about navigating the transition from what once was to what is now, and finding solace and understanding in the process. Through this exploration, I aim to bridge the gap between past and present, life and death, and to find peace in the ever-changing flow of time.

NOTATION

General

Accidentals apply throughout the bar.

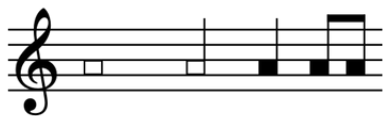
Microtonal notation:

 = 1/4 flat

 = 3/4 flat

 = 1/4 sharp

 = 3/4 sharp

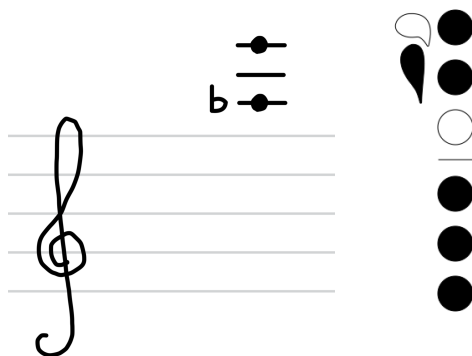


= air noise/aeolian for all instruments are notated like this:

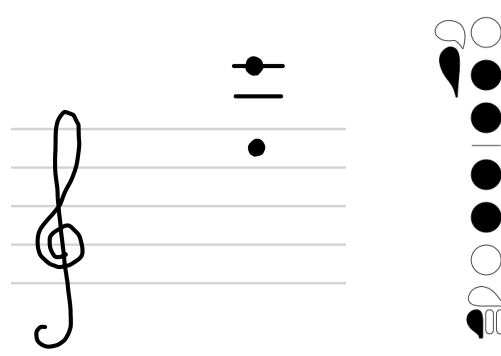
 = the phrase is to be ended with a sharp cutoff, like a reversed piano sound.

Flute

Fl. multiphonic #1

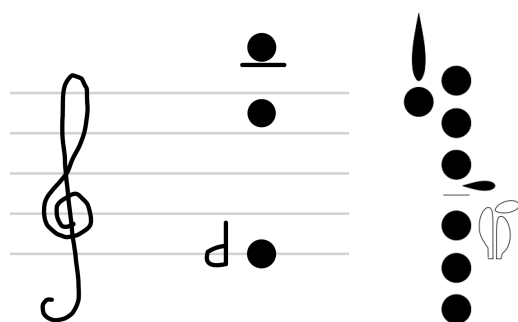


Fl. multiphonic #2

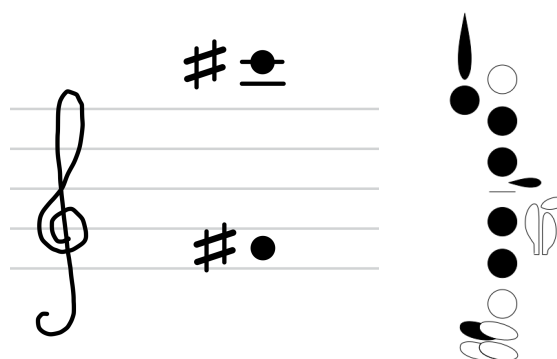


Clarinet (transposed notation)

Cl. multiphonic #1



Cl. multiphonic #2



Violin

p.o. = ordinary playing position

s.t. = sul tasto

s.p. = sul ponticello

m.s.p. = molto sul ponticello (should be played almost on the bridge)

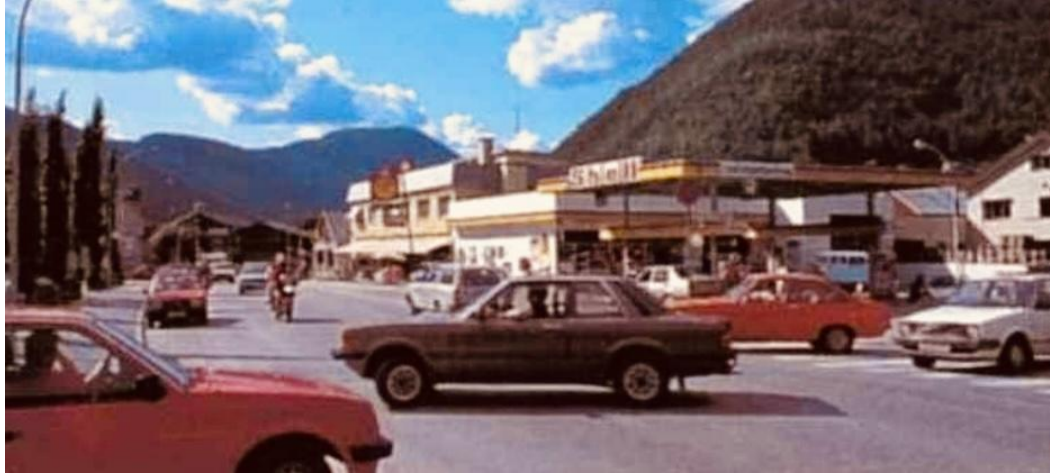
jeté = bounce with the hair of the bow on designated notes.



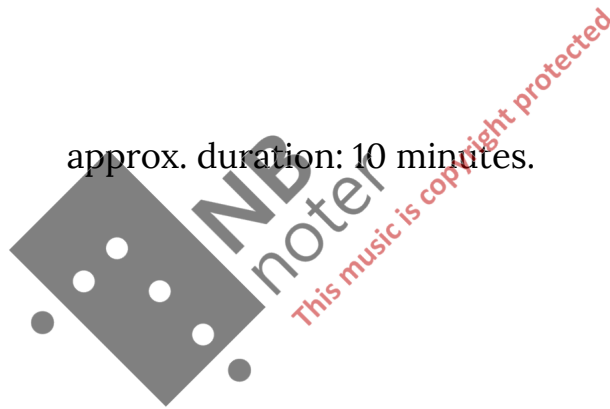
= gradually increase pressure with bow

*Norwegian Homesickness (is seeping through someones radio)
is dedicated to my parents, Oddny Bakken and Sigurd Korssletten*

- Martin Korssletten, 27.05.2024 -



approx. duration: 10 minutes.



First performance 06.09.2024

by

Ensemble 3030 (Maria Ose, Pierre Xhonneux and Phelan Nyvoll Walker)
Friscena, Gjøvik, during the new music festival, INN:PUST.

This piece was made with funds from “the Norwegian Composers’ Fund”

Det norske komponistfond

Norwegian Homesickness

(is seeping through someones radio)

Silent, mysterious and windlike ♩ = 48

Martin Korssletten

flute

air noise
fluttertongue

pp

cl. multiphonic #1

pp

air noise

pp

violin

air noise → pitch → air noise

pp

fl. multiphonic #1

pp

3

pp

rit. ————— a tempo

fl.

sharp cutoff

fz

p

air noise

cl.

fluttertongue sharp cutoff

fz

cl. multiphonic #1

p

s.p.
jeté to sustained tone

s.t.

vln.

m.s.p.

sharp cutoff

fz

"f"

p

fl.

air noise
fluttertongue

pp

cl. multiphonic #1

pp

air noise → pitch → air noise

3

p

fl.

pp

cl.

pp

s.t.

3

mp

Silent and windlike ♩ = 48

fl. 23 24 25 26

cl. *cl. multiphonic #1*

vln. *mp*

fl. 27 28 29

cl. *pp*

vln. *p*

fl. multiphonic #1

fl. 30 31 32 33 34

cl. *f* *pp* *ff*

vln. *f* *pp* *pp* *ff*

Light, religious and dancelike, a bit more faster (c. ♩ = 60)

fl. 35 36 37

cl.

vln.

ppp



fl. 38 39 40

cl.

vln.

air noise



fl. 41 42 43

cl.

vln.

air noise

Silent, mysterious and windlike ♩ = 48

fl. 44 *air noise* → *pitch* 45 46 *fl. multiphonic #1* 47

cl. *cl. multiphonic #1*

vln. *air noise* → *pitch* → *air noise*

p *pp* *p*



fl. 48 *air noise* → *pitch* → *air noise* 49 50

cl. *cl. multiphonic #1*

vln. *air noise* → *pitch* → *air noise*

pp *pp* *pp*



More movement and faster (c. ♩ = 60)

fl. 51 52 53

cl. *p*

vln. *air noise* → *pitch* → *vib.* *flaut.* *non vibrato.* *poco vib.*

mf *fz*

54 55 56

fl. *p* *f* *pp* *f*

cl. *p* *f* *pp* *f*

vln. *p* *pp* *f* *pp* *f*

non vibrato. molto sul pont.

gliss from E and A string

==

Faster with even more movement ♩ = 80

57 58 59

fl. 7th overtone over G *mf* *pp* *mf* *f*

cl. *mf* *mf* *f*

vln. *p* *mf* *pp* *mf* *pp* *f*

molto sul pont.

gliss from E and A string

==

60 61 62

fl. *p* *ff*

cl. *ff*

vln. *pp* *ff*

rit.

gliss from E and A string

Far away and very slow ♩ = 38

63 64 65 66 67 68

fl. *ppp* *pp*

cl. *ppp* *pp*

vln. *pp* *pp* with mute flaut. mute off

==

With great solemnity ♩ = 38

69 70 71

fl.

cl. *p* *p*

vln. *p* *p* the timbre should be warm and folklike

==

72 73 74

fl. *mp*

cl. *mp*

vln. *mp*

The following section (bar 76 to 89) should be performed like a ballet.
As musicians, move only when playing.
Remain completely still, as if frozen in time, when not playing.

fl. sharp cutoff

cl. sharp cutoff

vln.



fl.

cl.

vln.



(bars 81 to 91 grow exponentially in tempo from ♩ = 38 - 90)
accel.

fl.

cl.

vln. sharp cutoff

Light, religious and dancelike (c. ♩ = 70)

[illegible]

fl.

cl.

vln.

95

96

97

NB noter

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fl.

cl.

vln.

98

99

100

fl. 101 102 103

cl.

vln.



fl. 104 105 106

cl.

vln.



fl. 107 108 109

cl.

vln.

fl. 110 111 112

cl.

vln.



fl. 113 114 115

cl.

vln.



fl. 116 117 118

cl.

vln.

rit.

fl. 119 120 121

cl.

vln.

Detailed description: The image shows a musical score for three staves: flute (fl.), clarinet (cl.), and violin (vln.). The score covers measures 119, 120, and 121. Above the flute staff, measure numbers 119, 120, and 121 are indicated in boxes. A 'rit.' (ritardando) marking is at the top. The flute part features a melodic line in measures 119 and 120, with triplets marked by a '3' and a bracket. In measure 121, the flute has a whole rest. The clarinet part has whole rests in all three measures. The violin part has a bass line in measures 119 and 120, with triplets marked by a '3' and a bracket. In measure 121, the violin has a whole rest.

