

Harri Suilamo

Wilde's comma

kitaralle / for guitar

2021



Music Finland

THIS PREVIEW
IS IN LOW RESOLUTION

**For promotional
use only**

Music Finland

Harri Suilamo

Wilde's comma

kitaralle / for guitar

(2021)

THIS PREVIEW
IS IN LOW RESOLUTION

**For promotional
use only**

Music Finland

Harri Suilamo

Wilde's comma

kitaralle / for guitar (2021)

Virityksestä

Tämän kappaleen viritys muuntaa ja siten mitätöi kaikki ns. normaalivirityksen puhtaat kvartit. Toisaalta se tuo viritykseen kokonaan uuden puhtaan kvartin, joka syntyy, kun normaalivirityksen ainoaa suurta terssiä laajennetaan virittämällä sen kummatkin äärikielet (2. ja 3.) neljännesaskel ulospäin. Jo 90-luvun lopulta lähtien olen virittänyt 6. kielen säännöllisesti puoliaskelen normaalia matalammaksi. Tämän myötä 6. ja 4. kielen välille syntyvä suuri septimi puolittuu oheisessa virityksessä kahteen yhtä suureen osaan, kun em. kielten väliin jäävä 5. kieli viritetään neljännesaskel normaalia alemmas. Tehtyjen muutosten jälkeen ainoastaan 1. ja 4. kieli noudattavat ns. normaaliviritystä. Notaatiossa mikrotonaalisesti muunnelluilla kielillä tuotetut sävelet on merkitty kromaattisiin etumerkkeihin liitetyillä ylös- (2. kieli) tai alaspäisillä (3. ja 5. kieli) nuolilla.

About the tuning

The tuning of this piece converts and thus annuls all the perfect fourths of the so-called normal tuning. On the other hand, it introduces a brand new perfect fourth which will emerge, when the only major third of the normal tuning is augmented by tuning the strings (2nd and 3rd) in the fringe of the interval a quarter-tone outwards each. Ever since the late 90s I've regularly tuned the 6th string a half step lower than usual. The resulting major seventh between the 6th and 4th strings thus becomes divided into two equal halves, when the 5th string in between is lowered by a quarter-tone. After the changes only the 1st and 4th strings conform with the normal tuning. All the tones produced by microtonally altered strings are notated with chromatic accidentals marked with an upward (2nd string) or downward (3rd and 5th strings) arrow.

Viritys / Scordatura

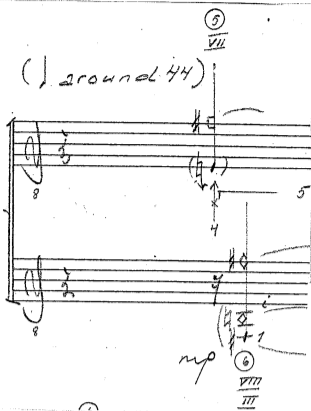
Es / E flat A- (50 cents) d g- (50 cents) h+ (50 cents) e'

Huiluäänet 6. kielellä / Natural harmonics on the 6. string /

Ondrej Veselýn
an komission
ea. Tämä
rastille.

Wilde's comma was born as a kind of by-product of Ondrej Veselý's *Reconnecting Europe with Guitar* project, which received *i-Portunus* mobility funding from the European Commission for individual artists. This musical poem is dedicated to Ondrej Veselý and Eero Tarasti.

THIS PREVIEW
IS IN LOW RESOLUTION
For promotional
use only
Music Finland

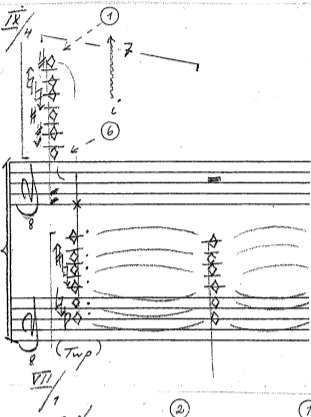


a) Teoksen avaavan palindromin ensimmäinen ääni tuotetaan iskemällä 4. kieltä vasemman käden 4-sormella vasten otelaudan VII nauhaa samalla, kun resonoivan kielen 4-sormen oikealle puolelle jäävä osa vaimennetaan oikean käden i-sormella (VIII nauhan kohdalta kevyesti painamalla).

b) Toinen ääni vastaa jousisoitinten ns. keinotekoista kvarttiflageolettia. Siinä vasemman käden 1-sormi painaa/ iskee 6. kieltä fis-säveleltä (III nauha), samalla kun oikean käden i-sormella kosketetaan kevyesti flageoletin node-pistettä (VIII nauhan kohdalta, jossa ko. sormi jo valmiiksi on). Näppäily tapahtuu oikean käden peukalolla (p) IX nauhan kohdalta.

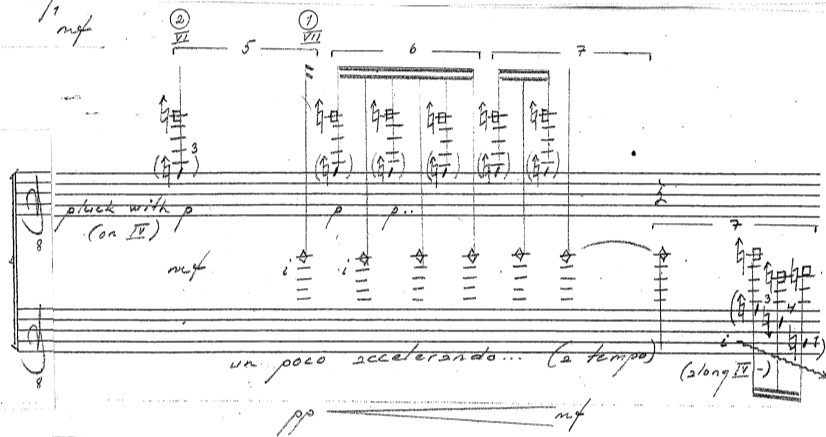
a) The first sound of the opening palindrome of the work is produced by striking the 4th string with the 4-finger of the left hand against the VII fret, while the part of the resonating string to the right from the 4-finger is damped with the i-finger of the right hand (by pressing the string lightly on the VIII fret).

b) The second sound corresponds to the stringed instruments' artificial flageolet. The 1-finger of the left hand stops/strikes the 6th string on the III fret (F sharp), while the i-finger of the right hand lightly touches the node of the flageolet (on fret VIII, where this finger is already present). The plucking is done with the thumb (p) of the right hand on fret IX.



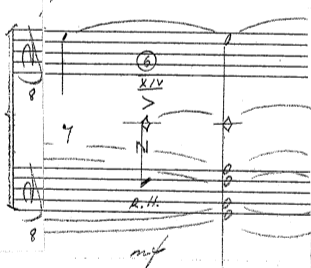
Tämän äänitapahtuman aluke on nopea pyyhkäisy kielistön yli (6. kielestä 1. kieleen) oikean käden i-sormen kynnen pinnalla. IX nauhan node-pisteissä on vasemman käden suoraksi ojennettu 4-sormi. Sitä seuraa välittömästi kämmentambora (kämmenen sormipuoliskolla), jossa VII nauhan node-pisteissä on vasemman käden suoraksi ojennettu 1-sormi.

The beginning of this sound event is a *quick sweep over the strings* (from 6th to 1st string) with the surface of the i-fingernail. At the nodes of the IX fret is the straightened 4-finger of the left hand. This is immediately followed by the *palm tambora* (on the finger side of the palm) with the straightened 1-finger of the left hand at the nodes on fret VII.



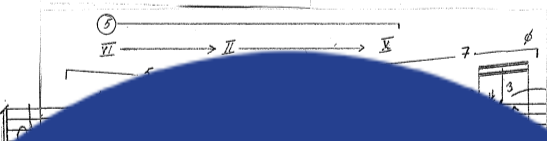
Oikean käden näppäily tapahtuu vasemman käden sormien *vasemmalla puolella*. Sama koskee em. elettä seuraavaa alaspäistä arpeggiokulkua sekä sitä seuraavaa ensimmäistä b-säveltä.

Right hand fingers p and i are plucking *on the left side* of the left hand fingers. The same applies to the following downward arpeggio with the i-finger as well as to the first b-flat respectively.



This flageolet (a bit noisy, with undefined pitch) is to be produced in the very same way as the ordinary natural harmonics, but from an unconventional fret (XIV).

Säveltasoltaan epämääräinen *hälyflageoletti*, joka tuotetaan normaalin flageoletin tapaan, mutta epäkonventionaaliselta nauhalta (XIV).



Tämän glissandosarjan alukkeeksi 5. kieli isketään otelautaa vasten (VI nauhalla) vasemman käden 2-sormella, jolloin oikea käsi ei missään vaiheessa osallistu tähän (ylemmän viivaston) glissandoprosessiin.

Back of this sequence of two successive glissandos, the string is struck against the fingerboard (on fret VI) with the 2-finger of the left hand. The right hand is not participating in this glissando process (occurring on the upper stave).

vasemman käden suoraksi ojennetulla m-sormella.

suoraksi ojennetulla m-sormella.

- ∅ Vapaa kieli
Open string
- L.H. / R.H. Vasen käsi / oikea käsi
Left hand / right hand
- + Tukittu, vaimennettu sävel
Damped, muted pitch
- ♭ Bartók-pizzicato
- ⊖ Ääni tuotetaan näppäämällä kielen soivan osan puolivälistä. Sound to be produced by plucking the string at the half-way point between the left hand finger and the bridge.
- ↑ Ääni tuotetaan yhdellä kädellä, iskemällä vasemman käden sormi vasten otelautaa. Sound to be produced with one hand, by striking with finger of the left hand against the fingerboard.

THIS PREVIEW IS IN LOW RESOLUTION
For promotional use only

Harri Suilamo

Wilde's comma

kitaralle / for guitar / für Gitarre

(2021)

At a slow pace

(ground 44-46)

(a tempo)



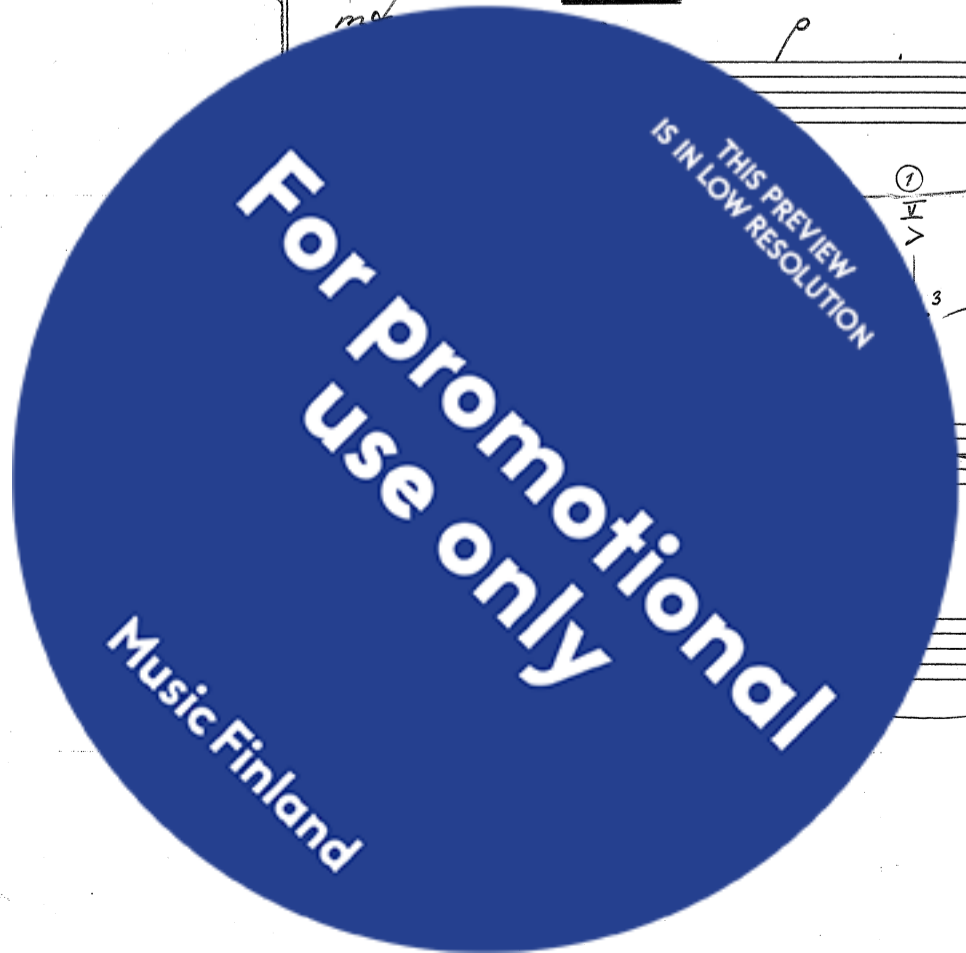
The first system of the handwritten musical score is written on two staves. The upper staff contains a complex sequence of chords and melodic lines, with fingerings indicated by numbers 1 through 7. The lower staff features a bass line with notes and rests, including a triplet of eighth notes. Performance instructions include 'pluck with p (on IV)', 'mf', 'un poco accelerando... (a tempo)', and 'pp'. A tempo change is indicated by 'un poco accelerando... (a tempo)' and a specific instruction '(along IV-)'. The system concludes with a final chord and a fermata.

The second system continues the composition on two staves. The upper staff shows a melodic line with various fingerings and a 'safely' instruction. The lower staff has a bass line with notes and rests. Performance instructions include 'pluck with i (on III+)', 'norm. with p s.p.', 'pp', and 'mf'. The system ends with a fermata over a final chord.

The third system consists of two staves. The upper staff features a melodic line with fingerings and a 'touch with L.H. thumb' instruction. The lower staff has a bass line with notes and rests. Performance instructions include 'mf', 'pp', and '(L.H.)'. The system concludes with a fermata over a final chord.

The fourth system is written on two staves. The upper staff shows a melodic line with fingerings and a 'p' dynamic marking. The lower staff has a bass line with notes and rests. Performance instructions include 'mf', 'p', and 'ppp'. The system ends with a fermata over a final chord.

The fifth system consists of two staves. The upper staff features a melodic line with fingerings and a 'p' dynamic marking. The lower staff has a bass line with notes and rests. Performance instructions include 'mf', 'p', and 'pizz'. The system concludes with a fermata over a final chord.



Handwritten musical score for guitar and percussion. The score consists of two systems of staves. The top system includes a guitar staff with various techniques such as *pizz*, *mf*, *p*, and *perc.* (percussion). It features complex rhythmic patterns with circled numbers (1-8) and Roman numerals (V, VII, XII). The bottom system continues the guitar part with similar markings and includes a *pp* (pianissimo) dynamic. The score is densely annotated with performance instructions and fingering details.

