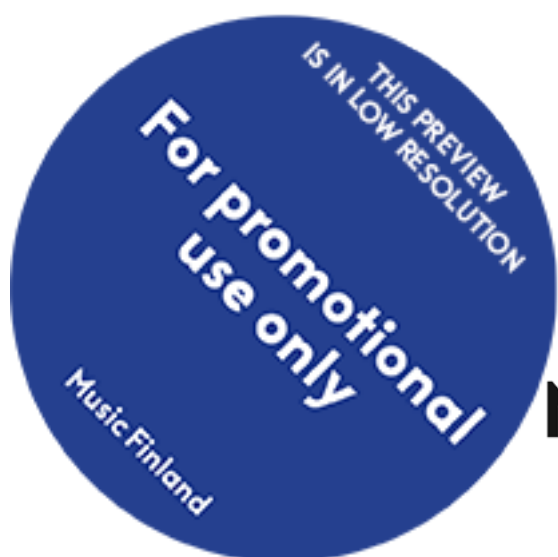


Jarkko Hartikainen

EMBODIED: Violin Solo

2018



Music Finland

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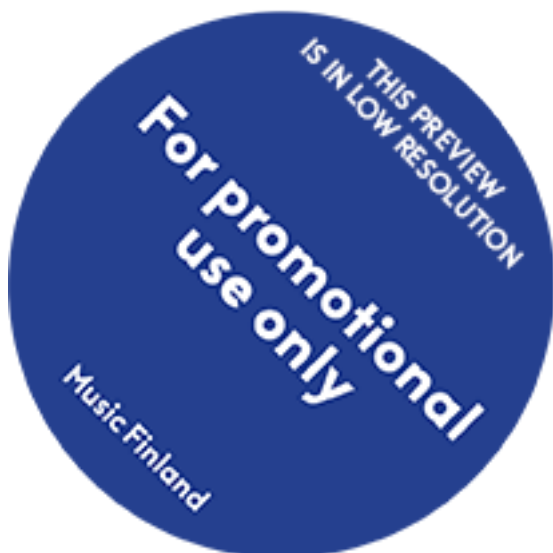
Music Finland

Jarkko Hartikainen

EMBODIED: Violin Solo (2018)

*commissioned by (and dedicated to) Eriikka Maalismaa,
with support from TEOSTO Commissioning Grant*

Violin 'wolf tone' at C5 or C#5 on G string



EMBODIED: Violin Solo (2018)

Vaikka *EMBODIED: Violin Solo* (2018) on läpisävelletty, läpinotaitoitu, on se samalla yhtäläisesti korviemme edessä soittaja–soitin-yhteiselosta syntyvä äänen äärelle pysähtyminen; havainnoiva, empaattinen ja koskettava läsnäolon hetki. Sävellyksellisesti muovattu värähtelyherkkien materiaalien olentojen kohtaaminen. Rutistus.

Neljässä päivässä kirjoitettu partituuri (sävellystyö oli tuohon mennessä jo pääpiirteittäin tehty) on samalla sekä transkriptio säveltäjän ja esiintyjän kohtaamisen äänistä – molemmilla viulut leuan alla – että lähtöalusta Eriikka Maalismaan hämmästyttävälle kyvyille löytää lukemattomia erilaisia sävyjä soittimestaan, jonka puisen-metallista ruumiillisuutta teoksessani hellästi kutitetaan, silitellään ja ärsytetään kehollis-musiikillisesti myötäeläen.

Teoksen sävellysprosessi käynnistyi kuukauden mittaisella syväluotauksella lainaviuluun Trasteveressa, Roomassa. Teosperhe täydentyy vastaavanmittaisilla sooloteoksilla tuuballe sekä lyömäsoittimille; nämä kolme teosta voidaan soittaa myös yhtä aikaa eri yhdistelminä – aina trioon *EMBODIED: Triple Solo* asti –, jolloin teoksen kokonaismuoto hahmottuu aina eri tavoin.

IX/2018 Jarkko Hartikainen

EMBODIED: Violin Solo (2018)

Although *EMBODIED: Violin Solo* (2018) is through-composed and fully-notated, it is also simultaneously a communal halting by the sound produced in front of our ears by the observant, empathetic and touching coexistence and presence of a violinist and (t)he(i)r violin, who share a life together. Compositionally (in)formed meeting of two resonant material bodies. A loving squeeze.

The score, written in four days (the act of composing had, for the most part, happened by then), is both documenting the sounds produced at the meeting of the composer and the performer—both armed with violins under their chins—as well as a starting point for the violinist Eriikka Maalismaa's (the work's commissioner and premierer) astounding capabilities to find immeasurable sonic nuances from her instrument. The violin's wooden-metallic corporeality is gently tickled, stroked and excited in musically embodied compassion.

The composition process began with a month-long meditative 'deep-sea sounding' on a borrowed violin in Trastevere, Rome. The *EMBODIED* family of works will be completed by works for solo tuba and solo percussion of identical lengths; these three works can be also played together in all possible formations—all the way up to the trio *EMBODIED: Triple Solo*—where the overall form be perceived differently in each version.

IX/2018 Jarkko Hartikainen



commissioned by (and dedicated to) Eriikka Maalismaa,
with support from TEOSTO Commissioning Grant

EMBODIED: Violin Solo

Jarkko HARTIKAINEN
(2018)

♩ = 90

Violin

p immobile
IV

Vln.

ord. → tasto
◡ as long as needed to find the 'wolf tone' (s)

senza vibr.

Vln.

7^o 7^o 7^o 8^o

IV III IV IV IV

Vln.

ord. → tasto

16

Vln.

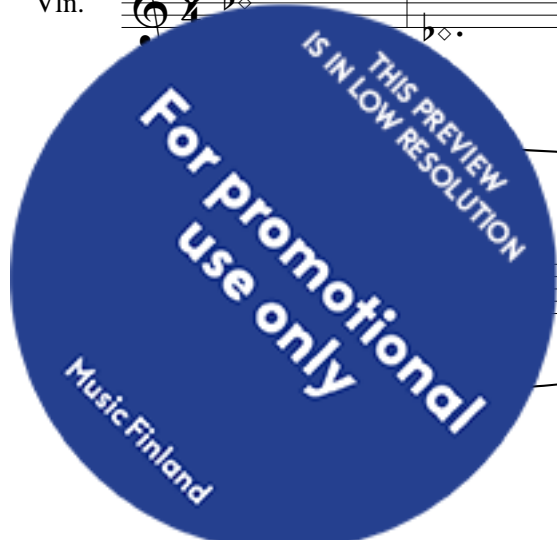
7^o 7^o 7^o

IV III 3 5 3

Vln.

pizz.

I



32 arco *poco f* IV ord. *tasto*

37

44 ord. *p* IV II

51 *mf* IV *tasto* *tilt the bow*

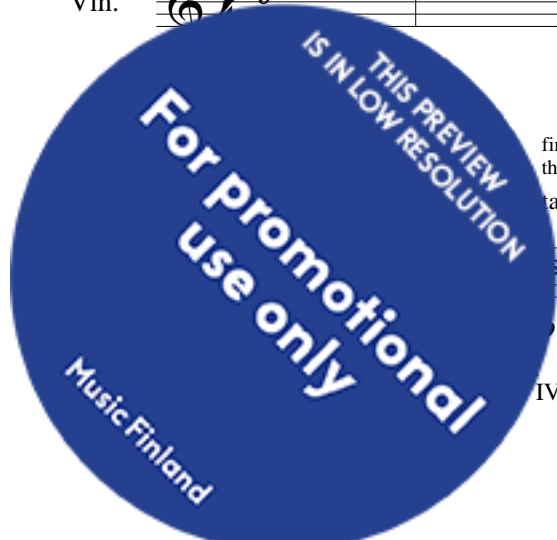
59 circular bowing *p* simile

63 *flaut.* (fast bowing, change irregularly) *tasto* (causing the bow to bounce on string) circular bowing *p* simile

find the perfect balance b/w the two tones (vanished pitch)

(pitch re-emerges with cresc.)

tasto *mf < f*



77

Vln.

tune the pitch on III to unison w/ wolf tone (s)

p *mf* *f* *mf* *f* *pp*

IV III

83

Vln.

(the pitch of the wolf tone will now descend to sound about a semitone lower...)

mp *mf*

89

Vln.

(pitch re-emerges with cresc.)

f *ff*

95

Vln.

f

100

Vln.

circular bowing

mf *p*

106

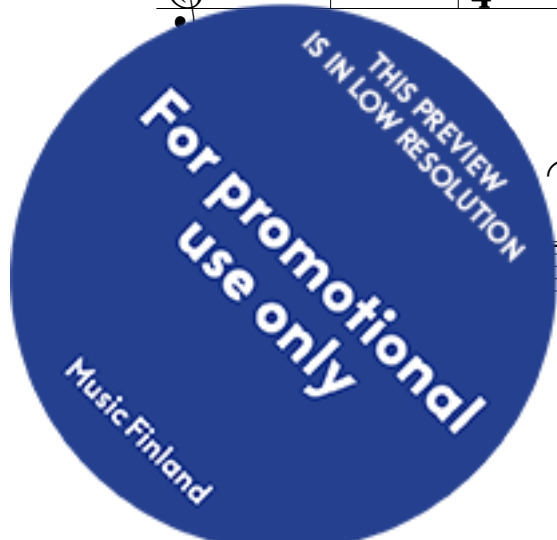
Vln.

mf

trill b/w wolf tone and a note a semitone higher (the 'wolf' effect is transferred...)

mf

IV



Vln. 123

f

fast gliss./vibr. b/w the wolf tone
and a note a semitone higher

Vln. 129

ff

Vln. 132

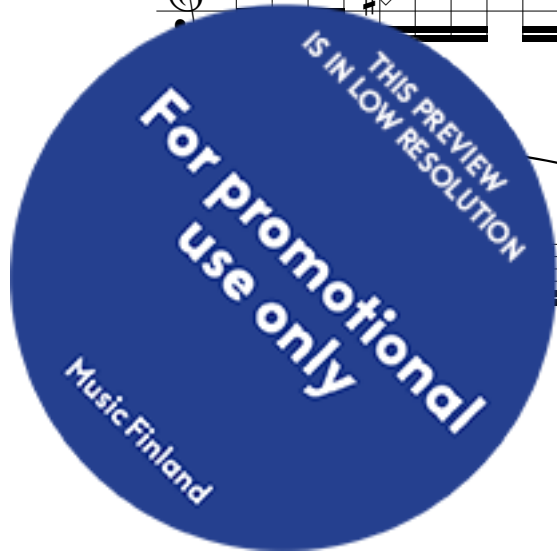
III
p

Vln. 135

Vln. 137

Vln. 139

IV III IV III IV III IV



Vln. 143

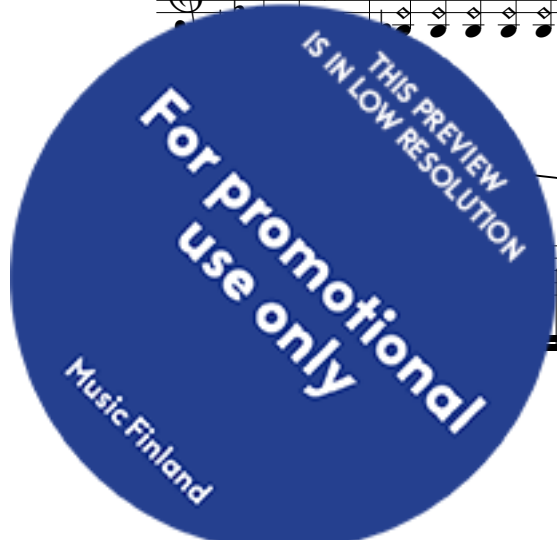
Vln. 145

Vln. 147

Vln. 149

Vln. 151

Vln. 153



Vln. 157

7 *f* IV IV IV IV IV IV

Vln. 159

7 *f* IV IV IV IV IV III IV III

Vln. 161

f IV

Vln. 163

f III IV III IV III IV III IV III IV

Vln. 165

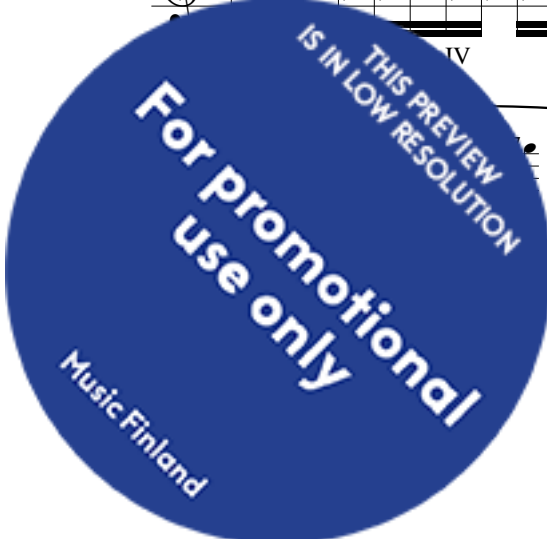
f III IV III IV III IV III IV III IV III IV III IV

Vln. 168

mp IV III IV III IV III IV III IV III IV I

Vln. 172

7 I II I II II I II I II II I II I II I



Vln. 172

II II I II I II I II I II I II I II III

Vln. 174

III II I III III II

Vln. 176

IV III II

Vln. 178

ppp

Vln. 181

f *fp* *ff* *mf*

III II I II IV III II III

Vln. 185

IV III II I II III IV IV III II I II III IV

Vln. 189

f pizz.

II II I II III IV

