

Olli Virtaperko

Lähteellä

Sopraanolle ja yhtyeelle /
for soprano and ensemble

2014



Music Finland

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Music Finland

Olli Virtaperko

Lähteellä

*Sopraanolle ja yhtyeelle/for soprano and ensemble
("Pierrot Quintet": fl, cl, vln, vcl, pno/org)
duration 15 min.*

1. Lähde (*fantasia*)

2. Lähteellä (*Vid en källa*) *

3. Lähde tänään **

*teksti: J.L. Runeberg (*Vid en källa*), suomennos: Tarmo Manelius (*Lähteellä*)

** teksti: FM Jari Luoma Ruoveden kunnalle 31.12.2012 luovuttaman raportin *Ruoveden Runeberginlähteen sammal- ja pohjaeläinlajistusta ja kunnostamistarve vuonna 2012* pohjalta muokannut O.V., lisäksi sitaatteja Maneliuksen Runeberg-suomennoksesta (*Lähteellä*)

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Instrumentation:

Soprano

Flute

Clarinet (in B $\flat$)

Violin

Violoncello

Harmonium (Pump Organ) & Piano

Lähteellä was commissioned by Okko Kamu and the chamber music festival Musiikkia! Ruovesi. It was premiered June 29 2014 at Ruovesi Church, Ruovesi, by Marjukka Tepponen (soprano), Anna Aminoff (flute), Osmo Vänskä (clarinet), Okko Kamu (violin), Samuli Peltonen (violoncello) and Inge Spinette (harmonium and piano)

The piece was composed between February and May 2014 in Helsinki, Viitasaari & Puumala.

Financial support for composing was provided by the Finnish Arts Council.



Lähteellä

1. Lähde (fantasia)

Olli Virtaperko 2014

$\text{♩} = 80$

Soprano

Flute

Clarinet (in B $\flat$)

Violin

Violoncello

Keyboards (Harmonium & Piano)

Diapason 8', Melodia 8', Voix Celeste 8'

mp *f*

III IV off string

III I II off string

III IV

mp *mp*

Stop pumping, keep keys pressed down and let the tones "die away".

mp *f*

5

Fl.

Cl. (in B $\flat$)

Vln.

Vcl.

Harmonium

p *f*

rhythmically freely

sustain notes similarly



9

Fl. flutterzung

Cl. (in B $\flat$) sing

Vln. play

Vcl. mp

Harm. - Voix Celeste 8'

Stop pumping, keep keys pressed down (as before)

p *mp* *mf*

I II 5 II III

II III 3 off string

13

Fl.

Cl. (in B $\flat$) play only, soft tremolo

Vln.

Vcl. *mf*

Harm. *mf*

p *mf* *mp* *fp*

play

III II

fp *mp*

off string

mp

f *mp*

16

Fl.

Cl. (in B $\flat$) ord.

Vln.

Vcl.

Harm.

mp

III II III

I

3 3



26

Fl.

Cl. (in B $\flat$)

Vln.

Vcl.

Harm.

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The image displays a musical score for 'The Swan' by Jean Sibelius, specifically measures 37 through 42. The score is arranged for a full orchestra, with staves for Flute (Fl.), Clarinet in B-flat (Cl. (in B $\flat$)), Violin (Vln.), Viola (Vcl.), and Harp (Harm.). A large, semi-transparent blue circular watermark is overlaid on the left side of the score, containing the text 'For Promotional use only' and 'MusicFinland' at the bottom. The musical notation includes various instruments, dynamics (e.g., *mf*, *mp*), articulations (e.g., *gliss.*, *freely*), and fingerings (e.g., 6, 3, 5, 7). The score is written in G major and 4/4 time, with a key signature of one sharp (F#).

41

Fl.

Cl. (in B $\flat$)

Vln.

Vcl.

Harm.

f

II IV III IV III IV III II III IV

44

Fl.

Cl. (in B $\flat$)

Vln.

Vcl.

Harm.

IV

47

Fl.

Cl. (in B $\flat$)

Vln.

Vcl.

Harm.

mf

freely

mf

mp

50

Fl.

Cl. (in B $\flat$)

Vln.

Vcl.

Harm.

simile

mp

freely

III II III

3

3

3

3

Stop pumping, keep keys pressed down (as before)

54

Fl.

Cl. (in B $\flat$)

Vln.

Vcl.

Harm.

gliss.

p

3

Change to Piano

59

Fl.

Cl. (in B $\flat$)

Vln.

Vcl.

Pno.

non vibrato

p

p

3

IV III II

3

3

5

3

p

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64

Fl.

Cl. (in B $\flat$)

Vln. III II I off string

Vcl. off string

Pno.

attacca

2. Lähteellä (Vid en källa)

$\text{♩} = 70$

69 *mp*

Sopr. Jään luok - - - ses, läh - de, kat - sel - len kun pil - vet va - - - el - taa,

Fl.

Cl. (in B $\flat$)

Vln. IV *p*

Vcl.

Pno. *mp*

f

76

Sopr. kuin joh - tais kä - si sa - laa

Fl.

Cl. (in B $\flat$)

Vln. III II I II off string

Vcl. I II I II III II I

Pno. *p*

f

82

Sopr. sen, ne aal - - - tos hei - - - jas - - - taa.

Fl.

Cl. (in B_♭) *p*

Vln.

Vcl. *mp* pizz. arco

Pno. *mp*

88

Sopr. Ja

Fl. *mp*

Cl. (in B_♭)

Vln. *mp* III IV off string (gently)

Vcl. *mp* III IV off string (gently)

Pno. *mf*

92 *a bit more active* ♩ = 73

Sopr. pil - - - vi tuos - - - ta hy - my - - - ää kuin ruu - - - su nu - puis - - -

Fl.

Cl. (in B_♭)

Vln. *mp*

Vcl.

Pno. *mp*

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98

Sopr. *mp*
saan. Hy - väs - - - ti jät - - - ti hä - - - - vi -

Fl.

Cl. (in B $\flat$)

Vln.

Vcl. *mp*

Pno.

103 *mf*
ää *p*
ei pa - laa mil - - - loin - -

Fl.

Cl. (in B $\flat$)

Vln. IV III IV I II

Vcl. III IV *p*

Pno. *p*

108 *mp*
kaan. *mp* Taas

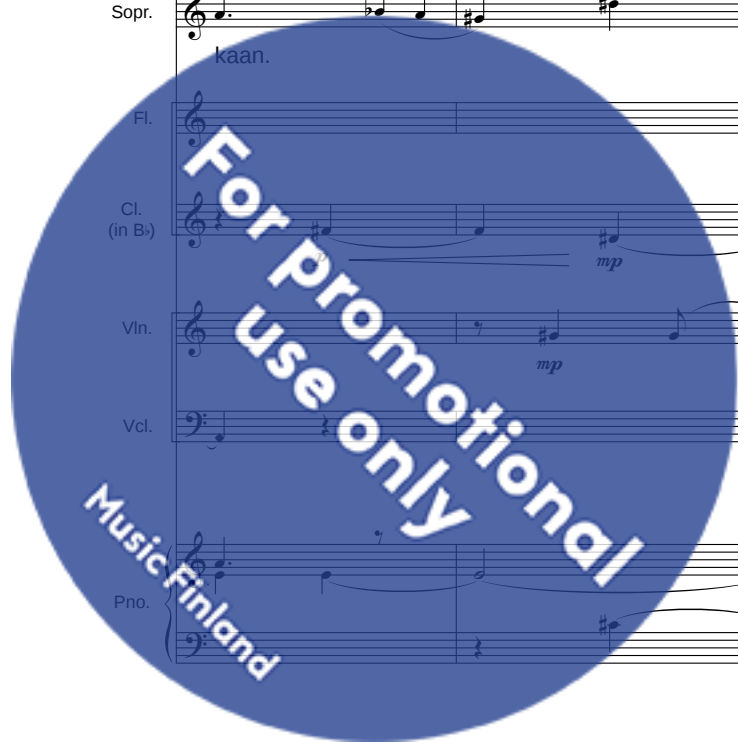
Fl. *mp* *f* *mp*

Cl. (in B $\flat$) *mp* *f* *mp*

Vln. *mp* *f* *mp*

Vcl. *mp* *f* *mp*

Pno. *f* *mp*



113

Sopr. toi - nen hoh - - - ta - vam - - - pi on, ja jäl - - - - - leen

Fl.

Cl. (in B)

Vln.

Vcl.

Pno.

118

Sopr. välk - - - kyy nyt. Kuin muut se vii - - - - - pyi

Fl.

Cl. (in B)

Vln.

Vcl.

Pno.

123

Sopr. tuo - - - - - ki - - - - on, on koh - - - ta häi - py - - - nyt!

Fl.

Cl. (in B)

Vln.

Vcl.

Pno.

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133

Sopr. *mp* still a bit more lively
On yk - - si taas! Ei

Fl. *p*

Cl. (in Bb) *ord.* *p*

Vln. *ord.* *mp* *p* off string

Vcl. *ord.* *mp* *p* off string

Pno. *p* *mp* 3

♩ = 76

[illegible]

146

Sopr. jää; vaan syn - - - ke - ä on pil - - - vi se,

Fl.

Cl. (in B_♭) *p*

Vln.

Vcl. *dolce* *p*

Pno.

153

Sopr. *mp* ja si - nut *f* pi - - - men - tää. *mf*

Fl. *mp* *f* *mf*

Cl. (in B_♭) *mf*

Vln. *mp* *mf*

Vcl. *mp* *mf*

Pno. *mf*

160

Sopr.

Fl. *f*

Cl. (in B_♭) *f*

Vln.

Vcl.

Pno. *f*

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165

Sopr. *mp* Näin

Fl. *mf* *mp*

Cl. (in B $\flat$) *mf* *mp*

Vln. *mf* *mp*

Vcl. *mf* *mp* off string l.v.

Pno. *mf*

170

Sopr. si - nuun kat - - - son, miet - ti - en myös o - maa sie - - - lu -

Fl.

Cl. (in B $\flat$)

Vln.

Vcl.

Pno. *p*

177

Sopr. *(sempre piano)* *mp* ain, non vibrato, plain niin mo - ni pil - - - vi kul - - - tai -

Fl. *mp*

Cl. (in B $\flat$) *mp*

Vln. *mp*

Vcl.

Pno. *mp*

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184

Sopr. *p* *mp* *quasi gliss.*
nen sen hy - väs - - - te - li vain,

Fl. *mp*

Cl. (in B $\flat$) *mp*

Vln.

Vcl.

Pno. *p* * *mp*

191

Sopr.

Fl. *mf* *mp*

Cl. (in B $\flat$) *mf* *mp*

Vln. *mp* *mf* *mp*

Vcl. *mp* *f* *mp* (make gliss, if you feel like it)

Pno. *mp* *mf* *mp*

197

Sopr. *mp*
ja mo - ni synk - - - kä pil - - - vi toi yön

Fl. *mp*

Cl. (in B $\flat$)

Vln.

Vcl. *mf* *gliss.*

Pno.

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203

Sopr. sie - - - luun var - - - joi - nen, ja saa - - pui no - pe - as - ti,

Fl.

Cl. (in B $\flat$) *mp*

Vln. *mp*

Vcl. *mp*

Pno.

209

Sopr. oi, mut läh - ti verk - - - - - kaal - leen!

Fl. *mf*

Cl. (in B $\flat$) *mf*

Vln. *mf*

Vcl. *mf*

Pno.

215

Sopr. *mf* *a tempo* ♩ = 70 Ne kuin - - - ka

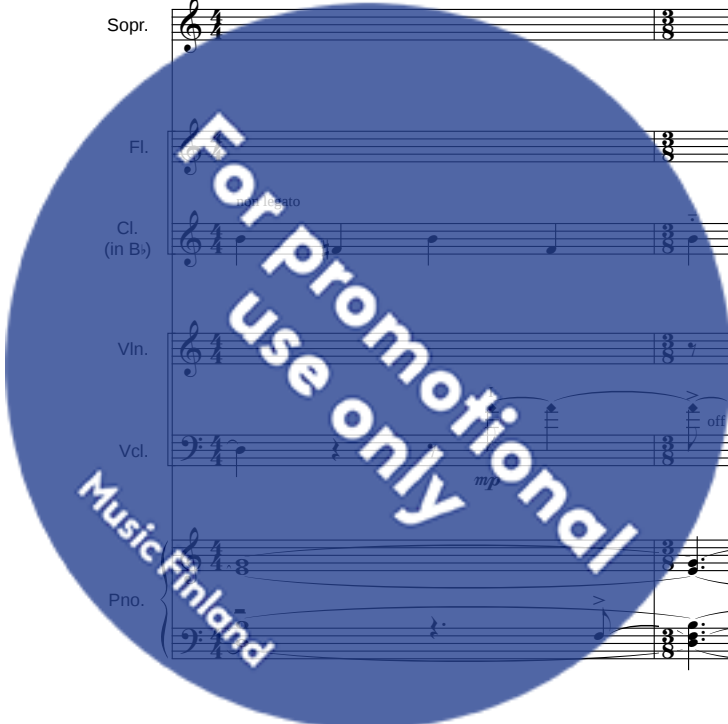
Fl. *mf* *poco rit.*

Cl. (in B $\flat$) *mf*

Vln. *mp* *off string* *mp* *off string* *mp*

Vcl. *mp* *off string* *mp* *off string* *mp*

Pno. *mf*



221

Sopr. tuu - - - li toi ja vei,

Fl.

Cl. (in B $\flat$) *mf*

Vln.

Vcl.

Pno.

228

Sopr. ne tun - - - sin to - - - si - - - aan, *mp* kun

Fl.

Cl. (in B $\flat$) *mf*

Vln. *mf* *mf* *mp*

Vcl. *mf*

Pno.

235

Sopr. sie - - - lun pei - liin jää - nyt ei *p* kuin

Fl. *mp*

Cl. (in B $\flat$) *mp*

Vln. *IV*

Vcl. *III* off string let ring

Pno.

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241

Sopr. tyh - jät pil - - - vet vaan.

Fl.

Cl. (in B $\flat$)

Vln. plain, non vibr.

Vcl. *p*

Pno. *p* clearly more active $\text{♩} = 86 *f*$

246

Sopr.

Fl. *mp* *mf*

Cl. (in B $\flat$) *mp* *mf* gliss.

Vln. *mp* *mp*

Vcl. *mp*

Pno. *mf* *mp*

250

Sopr. *mf* Ja

Fl.

Cl. (in B $\flat$) *mf*

Vln. *mf* gliss.

Vcl. *mf* gliss.

Pno. *mf*

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255

Sopr. sil - - - - ti va - - - - lot var - - - - - - - - jot nuo ne

Fl.

Cl. (in B $\flat$) *mf*

Vln. *mf* quasi gliss. IV 5

Vcl. *mf*

Pno. *mf*

259

Sopr. pei - - - - liis ku - - - - vas - taa. Oi, mil - loin päät - - - - ty

Fl.

Cl. (in B $\flat$) *mf*

Vln.

Vcl. *f*

Pno. *f*

265

Sopr. *f* leik - - - - kis tuo *subito p* ja *mp*

Fl. *fz p*

Cl. (in B $\flat$) *fz p*

Vln. *fz p*

Vcl. *p*

Pno. *p* *rubato feel* *mp*

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270

Sopr. aal - - - - - tos rau - - - - - han saa?

Fl.

Cl. (in B $\flat$) *mp* 8:10

Vln. *mp*

Vcl. *mp*

Pno. *mp* 8:10

275

Sopr.

Fl. *p*

Cl. (in B $\flat$) *p*

Vln. *p*

Vcl. *p*

Pno. *p* 5 5

280

Sopr.

Fl.

Cl. (in B $\flat$)

Vln. *pp*

Vcl. *pp*

Pno. *pp*

attacca (as soon as the soprano is ready)

Soprano walks to a different spot of the stage and with a clear gesture (e.g. putting glasses on/removing them/closing the old score/opening a new score etc.) prepares the audience to accept the fact that her role in the musical entertainment is about to change (from a singer to a recitator).

3. Lähde tänään

General note: only the measures with time signature are to be played in fixed time.
The other sections are freely in tempo – following the narrator/soprano.

Note for the narrator/soprano: try to keep the natural rhythm and flow of speech
even at the passages when you give little extra time for musical comments.
Priority is on the storyline – the musicians will follow you.

1

♩ = 115

Sopr. Läh-de tä-nään:

Fl.

Cl. (in B $\flat$)

Vln.

Vcl.

Pno.

Chromatic cluster (D-Fis $_1$)

mp

ped.

fp

mp

mf

multiphonic gliss. on harmonics

(more intense)

2

Sopr. Runeberginlähde on kärsinyt viime vuosina erittäin voimakkaasta rihmamaisten levien kasvusta, joka on

Fl.

Cl. (in B $\flat$)

Vln.

Vcl.

Pno.

blow to the 3rd key hole

mf

mp

lightly and fast

p

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3

Sopr. täyttänyt lähteen. Toukokuussa 2012 rusehtava ja kirkkaan-

Fl.

Cl. (in B $\flat$)

Vln.

Vcl.

Pno.

mp

gliss sul C to undefined high note

(sempre S.P.)

S.P. → N. → S.P. vibrato

N. → S.P. vibrato

p

* *tea*

4

Sopr. vihreä leväkasvusto ulottui pohjasta lähelle pintaa sammaliin ja muuhun kasvillistoon takertuneena päällisyryrhmastona.

Fl.

Cl. (in B $\flat$)

Vln.

Vcl.

Pno.

accelerate to tremolo

II off string

N. III II

short scratches keep the bow & pressure on the string

sul g

short scratches keep the bow & pressure on the string

sul C

5

Sopr.

Fl.

Cl. (in B $\flat$)

Vln.

Vcl.

Pno.

accelerate to tremolo

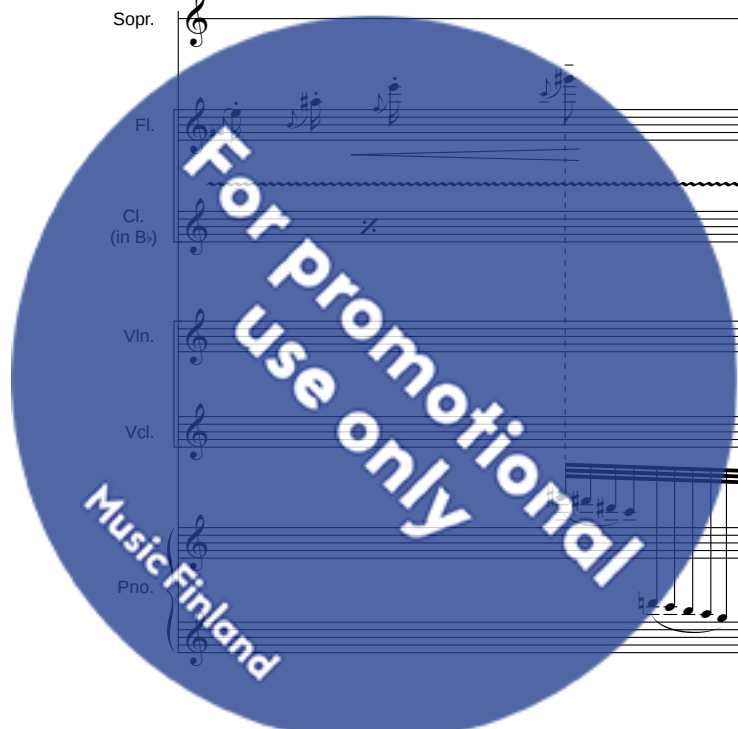
p

slow down

S.P.

5

* *tea*



6

Sopr. Levähaitta on lähinnä es - teet - ti - nen, mut-ta myös

Fl. flutterzung *fp*

Cl. (in B $\flat$) *pp* (dynamics & trill speed)

Vln. (dynamics & trill speed)

Vcl. *sfz* I II ricochet I II off string

Pno. take a pickup

7

Sopr. lähteen vedenlaadussa on havaittu on - gel - mia.

Fl.

Cl. (in B $\flat$) vibrato intensity *p*

Vln.

Vcl. relative speed indication --> *p*

Pno. glissandos with a pickup (ad lib.) to the lowest register. let ring

8

Sopr. Runsas levääntyminen johtuu voimakkaasta typpikuormituksesta. Typpi-

Fl. tongue rams (tongue stops)

Cl. (in B $\flat$)

Vln.

Vcl. (glissando, left hand activity only) (continue bouncing) *fz* *mp* *p*

Pno. Bartok-pizz. on half-stopped, dampen strings. As "crispy" and quiet as possible. III IV III

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9

Sopr. pitoisuus on erittäin korkea. Samoin kloridipitoisuus on huomattavan korkea, mikä on tyypillistä maantiesuolauksesta

Fl. (ord.) (tongue rams)

Cl. (in B $\flat$) teeth on reed (undefined high note) (higher than previous)

Vln. III IV III II gliss on harmonics on a & e strings (freely) arco (glissando, left hand activity only) (continue bouncing) random 'very high' note sul I theatrical vibrato

Vcl. fz p

Pno. release the pedal gradually

10

Sopr. kärsiville pohjavesille. Jätepäästöihin ja vesistöihin

Fl. flutterzung gliss.

Cl. (in B $\flat$) stop the bow

Vln. IV S.P. N. gliss. S.P. fz pp sfz pp

Vcl. (glissando, left hand activity only) IV tremolo, ord. S.P. N. gliss. S.P. fz pp sfz pp

Pno. Change back to Harmonium

11

Sopr. huuhtoutuneisiin lannotteisiin puo-les - taan viit - taa se, et - tä nitraattipitoisuudet ovat olleet

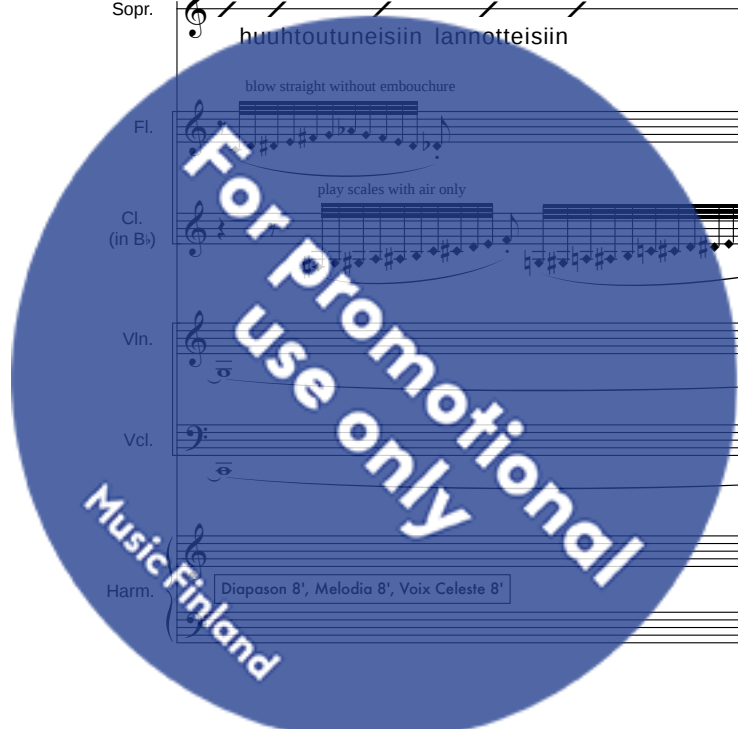
Fl. blow straight without embouchure (blow straight)

Cl. (in B $\flat$) play scales with air only affectively

Vln. (pizz. as before)

Vcl. Bartok-pizz, (half-stopped, dampen string) II III p

Harm. Diapason 8', Melodia 8', Voix Celeste 8'



12

Sopr. erittäin korkeita. Lisäksi koliformisten bakteerien määrä on erittäin korkea.

Fl.

Cl. (in B $\flat$)

col legno on dampen, just slightly stopped strings ("flagelets")

Vln.

Vcl.

pp mp

II III

III IV

keep the bouncing stable

add fast left hand tapping (sul G) in irregular, independent rhythm

multiphonic gliss. on harmonics

mp

13

Sopr. Näytteiden suolistobakteerit viittaavat veden saastumiseen ihmisperäisestä ulosteesta.

Fl.

Cl. (in B $\flat$)

(more intense)

mf

Vln.

Vcl.

faster S.T. N. stable tap

scratch, exaggerated bow pressure, low speed

tap on both strings

tap

S.P. I II

very high rich noise

14

Sopr.

Fl.

Cl. (in B $\flat$)

multiphonic glissando

(ord.)

espressivo

intense vibrato

Vln.

Vcl.

glissando (sul g & d), exaggerated bow pressure, low speed

as high as possible

exaggerated vibrato

glissando, exaggerated bow pressure, low speed

as high as possible

noise, vigorously

6

15

Sopr.

Fl.

Cl.
(in B $\flat$)

Vln.

Exaggerated bow pressure. Glissando with very low bow speed. Slow further down the bow speed until the movement stops totally.

Vcl.

Exaggerated bow pressure. Glissando with very low bow speed. Slow further down the bow speed until the movement stops totally.

Harm.

G.P.

G.P.

(attacca)

[page turn]



20-30 s.

[soprano & harmonium tacet]

Winds & strings: create a field of noise with rhythmically independent, irregular, crispy and sparkling components. Start attacca and together. Improvise on the following elements keeping the overall volume level *p-mp*:

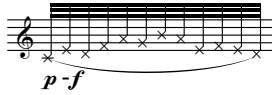
Flute

Basic texture: Tongue rams. Play rhythmic patterns irregularly in "generic atonal melodic manner".

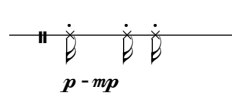


Add these elements randomly ad lib:

1) plain key noise ad lib.



2) tap the body of flute with ring or equal small metal object



3) short fragmental comments with a large interval jump (middle/high register)



4) flatterzung + descending gliss (low register)

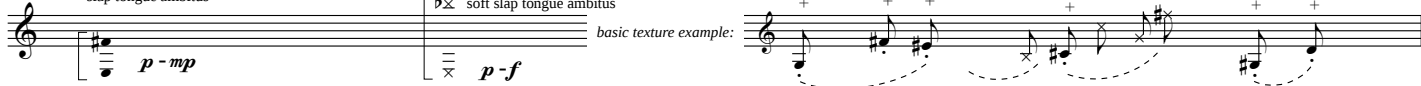


5) blow straight without embouchure (scales ad lib.)



Clarinet

Basic texture: slap tongue combined with soft slap tonguing ("the blowpipe effect"). Play rhythmic patterns irregularly in "generic atonal melodic manner".



Add these elements randomly ad lib:

1) dal niente --> mp --> dal niente, low register



2) soft short tremolo, augmented fourth, low register



3) teeth on reed, short random high note



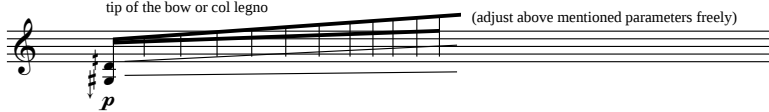
4) rapid scales with air only



Violin

Basic texture: bounce the bow on g & d strings (double stops). Make glissandos of different speed. Use both the tip of the bow and col legno. Avoid "well-tempered" intervals and tones, prefer false & sketchy ones. Be slightly less active than cello.

basic textural example:



Vary:

- * pitch alteration (slow glissando/fast glissando/stable; no change)
- * bouncing speed (stable, accelerating, slowing up)
- * bow position and dynamics (S.P --> S.T; pp--> occasional sfz's)
- * double stop interval (narrow --> wide)

Distract bouncing with occasional & random scratches, unpitched pizzicatos and Bartok-pizzicatos:

scratch, exaggerated bow pressure, low speed



pizzicatos on half-stopped, dampen strings



Bartok-pizz, (half-stopped, dampen strings)



Cello

Basic texture: bounce the bow on C, G & d strings (double stops). Make glissandos of different speed. Use the tip of the bow only. Avoid "well-tempered" intervals and tones, prefer false & sketchy ones.

basic textural example:



Extend to triple stops, e.g.

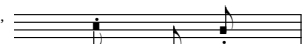


Distract bouncing with random scratches and unpitched pizzicatos:

scratch, exaggerated bow pressure, low speed



pizzicatos on half-stopped, dampen strings



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Soprano
(join in after 20-30 sec. of improvisation)

a tempo
con bocca chiusa

mp

3

fl, cl, vl & vcl: continue improvisation

Harm.

Sopr.

Ne kuin - ka tu - li toi - - - ja

Harm.

- Voix Celeste 8'

Sopr.

vei, ne tun - sin to - - si - aan, kun sie - - lun pei - liin

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Harmonium

17

Sopr. *kuin tyh - - - jät pil - - - vet vaan.*

Fl. TACET

Cl. (in B) TACET

Vln. TACET

Vcl. TACET

Harm. TACET + Voix Celeste 8' *p*

Sopr.

Fl.

Cl.
(in Bb)

Vln.

Vcl.

Harm.

whistle tones

pp

mf

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18 *Speak quite fast, plainly and with no particular emotion; radio-like.*

Sopr. *Vedenlaadun heikkeneminen johtuu lähivaluma-alueen päästöistä tai pohjaveden muodostumisalueen maaperän kyllästymisestä pitkäaikaisen*

Fl.

Cl.
(in B $\flat$)

Vln.

Vcl.

Harm.

close the score theatrically
making a slapping sound.

Sopr. kuormituksen seurauksena. Sen käyttö talousvetenä ei ole suositeltavaa. *ff*

Fl.

Cl.
(in B $\flat$)

Vln.

Vcl.

Harm.

Castreninkadulla 28.4.2014

