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Olli Virtaperko

Lähteellä

*Sopraanolle ja yhtyeelle/for soprano and ensemble
duration 15 min.*

2014

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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 ilmosen Ruoveden kunnalle 31.12.2012 luovuttaman raportin *Ruoveden Runeberginlähteen sammal- ja pohjaeläinlajisto, tila ja kunnostamistarve vuonna 2012* pohjalta muokannut O.V., lisäksi sitaatteja Maneliuksen Runeberg-suomennoksesta (Lähteellä)

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*

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

III IV off string *mp* IV

III I II off string *mp* III

2
4
2
3

R
Eb
E

mp

mp

Detailed description: This system contains the first five staves of the score. The Soprano staff is empty. The Flute staff has a melodic line starting in 3/4 time and moving to 4/4, with a fingering box (2, 4, 2, 3) and a dynamic marking of *mp*. The Clarinet (in B \flat) staff has a sustained chord with a dynamic marking of *mp* and a note name box (R, Eb, E). The Violin and Violoncello staves have melodic lines with dynamic markings of *mp* and *f*, and include fingering (III, IV) and performance instructions like "off string". The Keyboard staff has a complex texture with dynamic markings of *mp* and *f*, and a performance instruction: "Stop pumping, keep keys pressed down and let the tones 'die away'".

5

Fl.

Cl. (in B \flat)

Vln.

Vcl.

Harm.

p *f*

off string

off string

rhythmically freely

gather clusters similarly

Detailed description: This system contains staves 6 through 10. The Flute and Clarinet staves have melodic lines with dynamic markings of *p*. The Violin and Violoncello staves have melodic lines with dynamic markings of *p* and *f*, and include performance instructions like "off string". The Harmonium staff has a complex texture with dynamic markings of *p* and *f*, and performance instructions: "rhythmically freely" and "gather clusters similarly".

9

Fl. flutterzung *p* *mp* *mf*

Cl. (in B \flat) sing play

Vln. *mp* *mf*

Vcl. *mp* off string

Harm. - Voix Celeste 8'

Stop pumping, keep keys pressed down (as before)

13

Fl. *fp*

Cl. (in B \flat) play only, soft tremolo *p* *mf* *mp* sing play *mf*

Vln. *fp* *mp*

Vcl. *mf* *mp* off string

Harm. *mf* *f* > *mp*

16

Fl.

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

Vln.

Vcl.

Harm.

20

Fl.

Cl. (in B \flat)

Vln.

Vcl.

Harm.

mf

(ord.)

vibrato battement (v.b.)

bend sideways & gliss.

23

Fl.

Cl. (in B \flat)

Vln.

Vcl.

Harm.

mf

26

Fl.

Cl. (in B \flat)

Vln.

Vcl.

Harm.

29

Fl.

Cl. (in B \flat)

Vln.

Vcl.

Harm.

f

mp

mp

f

mp

gliss.

33

Fl.

Cl. (in B \flat)

Vln.

Vcl.

Harm.

mf

mf

mf

mf

gliss.

(arco + left hand pizz.)

37

Fl.

Cl. (in B \flat)

Vln.

Vcl.

Harm.

mf

mp

mf

mf

mf

mf

freely

41

Fl. Cl. (in B \flat) Vln. Vcl. Harm.

f

II IV III IV III IV III II III IV

8

Detailed description: This system covers measures 41 to 43. The Flute part features a melodic line with slurs and accents, including a triplet in measure 42. The Clarinet part has a similar melodic line with slurs and accents, also featuring a triplet in measure 42. The Violin part plays a melodic line with slurs and accents, including a triplet in measure 42. The Viola part has a melodic line with slurs and accents, including a triplet in measure 42. The Harp part has a sustained chord in measure 41, which changes to a different chord in measure 42 and remains there through measure 43. The dynamic marking *f* is present in the Flute and Clarinet parts.

44

Fl. Cl. (in B \flat) Vln. Vcl. Harm.

IV

8

Detailed description: This system covers measures 44 to 46. The Flute part has a melodic line with slurs and accents, including a triplet in measure 44. The Clarinet part has a melodic line with slurs and accents, including a triplet in measure 44. The Violin part has a melodic line with slurs and accents, including a triplet in measure 44. The Viola part has a melodic line with slurs and accents, including a triplet in measure 44. The Harp part has a sustained chord in measure 44, which changes to a different chord in measure 45 and remains there through measure 46. The dynamic marking *f* is present in the Flute and Clarinet parts.

47

Fl. Cl. (in B \flat) Vln. Vcl. Harm.

mf freely *mf* *mp*

IV III IV IV III II III

3 3 3 3 3 3 3

8

Detailed description: This system covers measures 47 to 50. The Flute part has a melodic line with slurs and accents, including a triplet in measure 47. The Clarinet part has a melodic line with slurs and accents, including a triplet in measure 47. The Violin part has a melodic line with slurs and accents, including a triplet in measure 47. The Viola part has a melodic line with slurs and accents, including a triplet in measure 47. The Harp part has a sustained chord in measure 47, which changes to a different chord in measure 48 and remains there through measure 50. The dynamic markings *mf* and *mp* are present in the Flute, Clarinet, and Viola parts. The word "freely" is written above the Clarinet part in measure 49.

50

Fl.

Cl. (in B_♭)

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_♭)

Vln.

Vcl.

Harm.

gliss.

p

3

Change to Piano

59

Fl.

Cl. (in B_♭)

Vln.

Vcl.

Pno.

non vibrato

p

p

3

IV III II

3

3

5

3

p

64

Fl.
Cl. (in B \flat)
Vln.
Vcl.
Pno.

attaca

2. Lähteellä (Vid en källa)

♩ = 70

69 *mp*

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

Fl.
Cl. (in B \flat)
Vln.
Vcl.
Pno.

IV
p

76

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

Fl.
Cl. (in B \flat)
Vln.
Vcl.
Pno.

p

*

82

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

Fl. *mp*

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

Vln. *mp*

Vcl. *mp* pizz. arco

Pno. *mp*

88

Sopr. Ja

Fl. *mp*

Cl. (in B \flat)

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

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

Pno. *mf*

92

$\text{♩} = 73$
a bit more active

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

Fl. *mp*

Cl. (in B \flat) *mp*

Vln. *mp*

Vcl.

Pno. *mp*

98

Sopr. saan. Hy - vä - - - ti jät - - - ti hä - - - - vi -

Fl. *mp*

Cl. (in B \flat)

Vln.

Vcl. *mp*

Pno.

103

Sopr. *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

Sopr. *mp* kaan. *mp* Taas

Fl. *mp* *f* *mp*

Cl. (in B \flat) *p* *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. *mp* Kuin muut se vii - - - - pyi*

Fl.

Cl. (in B_♭)

Vln.

Vcl.

Pno.

123

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

Fl.

Cl. (in B_♭)

Vln.

Vcl.

Pno.

146

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

Fl.

Cl. (in B_♭) *p*

Vln.

Vcl. *dolce* *p*

Pno.

153

Sopr. ja si - nut pi - - - - men - tää.

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. *f*

Vcl. *f*

Pno. *f*

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.

Cl. (in B \flat)

Vln. non vibrato, plain

Vcl.

Pno. *mp*

184

Sopr. *p* *mp* quasi gliss.

nen sen hy - vä - - - - te - li vain,

Fl. *mp*

Cl. (in B \flat) *mp*

Vln.

Vcl.

Pno. *p* *

191

Sopr.

Fl. *mf* *mp*

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

Vln. *mp* *mf* *mp*

Vcl. *mp* *f* (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* *mp* gliss.

Pno.

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.

Cl. (in B \flat) *mf*

Vln. *mf*

Vcl. *mf*

Pno.

215

Sopr. *mf* *a tempo* $\text{♩} = 70$ Ne kuin - - - ka

Fl. *mf*

Cl. (in B \flat) non legato *mf*

Vln. *mp* off string *mp*

Vcl. *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, kun

Fl.

Cl. (in B \flat) *mf*

Vln. *mf* *mf* *mp*

Vcl. *mf*

Pno.

235

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

Fl. *mp*

Cl. (in B \flat) *mp*

Vln. IV

Vcl. III off string let ring

Pno.

241

Sopr. tyh - jät pil - - - vet vaan.

Fl.

Cl. (in B \flat)

Vln.

Vcl. *plain, non vibr.*

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)

Vln. *mf* *gliss.*

Vcl. *gliss.* *mf*

Pno. *mf* *

255

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

Fl.

Cl. (in B)

Vln.

Vcl.

Pno.

mf

mf

quasi gliss. IV

5

mf

3

259

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

Fl.

Cl. (in B)

Vln.

Vcl.

Pno.

mp

mp

mp

f

265

Sopr. leik - - - - kis tuo ja

Fl.

Cl. (in B)

Vln.

Vcl.

Pno.

f

fz

fz

fz

f

fz

p

mp

mp

rubato feel

270

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

Fl.

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

Vln. *mp*

Vcl. *mp*

Pno. *p* 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*

* *pp*

attaca (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.

♩ = 115

1

Sopr. Läh-de tänään:

Fl.

Cl. (in B_♭) multiphonic gliss. on harmonics *fp* *mp* (more intense) *mf*

Vln.

Vcl.

Pno. Chromatic cluster (D-Fis₁) *mp* ped. *p*

2

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

Fl. blow to the 3rd key hole *mf* *mp*

Cl. (in B_♭)

Vln. S.P. *p*

Vcl. *p*

Pno. lightly and fast *p*

3

Sopr. täyttänyt lähteen. Toukokuussa 2012 rusehtava ja kirkkaan-

Fl.

Cl. (in B \flat)

Vln.

Vcl. gliss sul C to undefined high note (sempre S.P.)

Pno. *mp*

* *tea*

S.P. → N. → S.P. vibrato

N. → S.P. vibrato

4

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

Fl.

Cl. (in B \flat) accelerate to tremolo

Vln. II off string

Vcl. N. III II

Pno.

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. accelerate to tremolo

Cl. (in B \flat) slow down

Vln. S.P.

Vcl.

Pno. 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. off string

Vcl. I ricochet
II *sfz*
off string

Pno. take a pickup

* *leg.*

7

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

Fl. vibrato intensity

Cl. (in B \flat) *p*

Vln.

Vcl. relative speed indication -->

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

leg.

8

Sopr. Runsas levääntyminen johtuu voimakkaasta typpikuormituksesta. Typpi-

Fl. tongue rams
(tongue stops)

Cl. (in B \flat)

Vln. III IV III

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.

9

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

Fl. (ord.) (tongue rams)

Cl. (in B^b) teeth on reed (undefined high note) (higher than previous)

Vln. III IV III II arco gliss on harmonics on a & e strings (freely) theatrical vibrato random 'very high' note sul I

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

Pno. release the pedal gradually *

10

Sopr. kärsiville pohjavesille. Jätepäästöihin ja vesistöihin

Fl. flutterzunge gliss.

Cl. (in B^b)

Vln. stop the bow IV S.P. N. gliss. S.P. (glissando, left hand activity only) *fz* *pp* *sfz* *pp* IV tremolo, ord.

Vcl. *fz* *fz* *pp* S.P. N. gliss. S.P. *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^b) play scales with air only affectively

Vln. (pizz. as before) Bartok-pizz. (half-stopped, dampen string) II III *p*

Vcl. *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) multiphonic gliss. on harmonics

Vln. col legno on half-stopped strings ("quasi flageolets")

Vcl. keep the bouncing stable add fast left hand tapping (sul G) in irregular, independent rhythm

pp mp

13

Sopr. Näytteiden suolistobakteerit viittaavat veden saastumiseen ihmisperäisestä ulosteesta.

Fl.

Cl. (in B \flat) (more intense) mf

Vln. scratch, exaggerated bow pressure, low speed

Vcl. faster S.T. N. stable 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. glissando (sul g & d), exaggerated bow pressure, low speed as high as possible exaggerated vibrato

Vcl. glissando, exaggerated bow pressure, low speed as high as possible noise, vigorously

fff

15

Sopr.

Fl.

Cl.
(in B \flat)

Vln.

Vcl.

Harm.

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

G.P.

G.P.

(attacca)

[page turn]

[soprano & harmonium tacet]

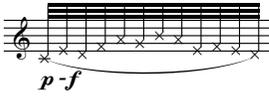
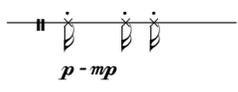
Winds & strings: create a field of noise with rhythmically independent, irregular, crispy and sparkling components. Start attacca and together. Improvise on the following elements keeping the overall volume level p-mp:

Flute

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

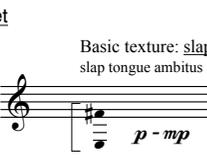
example texture:  **p-f**

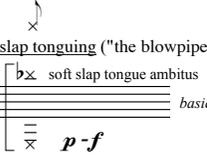
Add these elements randomly ad lib:

- 1) plain key noise ad lib.  **p-f**
- 2) tap the body of flute with ring or equal small metal object  **p-mp**
- 3) short fragmental comments with a large interval jump (middle/high register)  **p-mp**
- 4) flatterzung + descending gliss (low register)  **pp**
- 5) blow straight without embouchure (scales ad lib.)  **p-ff**

Clarinet

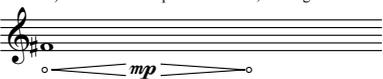
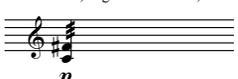
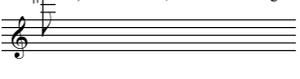
Basic texture: slap tongue combined with soft slap tonguing ("the blowpipe effect"). Play rhythmic patterns irregularly in "generic atonal melodic manner".

slap tongue ambitus  **p-mp**

soft slap tongue ambitus  **p-f**

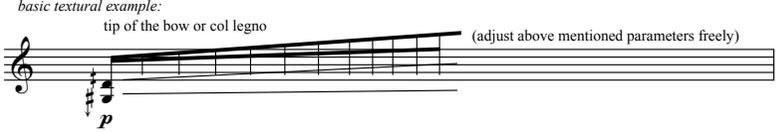
basic texture example: 

Add these elements randomly ad lib:

- 1) dal niente --> mp --> dal niente, low register  **mp**
- 2) soft short tremolo, augmented fourth, low register  **p**
- 3) teeth on reed, short random high note  **p**
- 4) rapid scales with air only  **p-ff**

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.

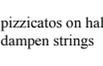
basic textural example:  **p** (adjust above mentioned parameters freely)

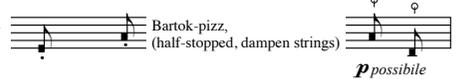
Vary:

- * 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  **p**

pizzicatos on half-stopped, dampen strings  **p**

Bartok-pizz. (half-stopped, dampen strings)  **p possible**

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.

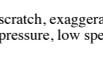
basic textural example:  **p**

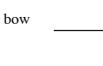
Vary:

- * 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)
- * strings (C-G or G-d)
- * add swift left hand finger tapping ad lib. to upper, lower or mixed strings

Extend to triple stops, e.g.:  **S.T.**

Distract bouncing with random scratches and unpitched pizzicatos:

scratch, exaggerated bow pressure, low speed  **p**

pizzicatos on half-stopped, dampen strings  **p**

16

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

a tempo
con bocca chiusa

Sopr.

fl, cl, vl & vcl: continue improvisation

Harm.

Sopr.

→

Harm.

Sopr.

→

Harm.

Sopr. jää - nyt ei

fade-out: 1) vl 2) fl 3) vcl 4) cl

Harm.

17

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

Fl. TACET

Cl. (in B \flat) TACET

Vln. TACET

Vcl. TACET

Harm. TACET + Voix Celeste 8'

p

Sopr.

Fl. whistle tones *pp*

Cl. (in B \flat)

Vln.

Vcl.

Harm. *mf*

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.

Sopr. *close the score theatrically making a slapping sound.*
kuormituksen seurauksena. Sen käyttö talousvetenä ei ole suositeltavaa. **ff**

Fl.

Cl. (in B \flat)

Vln.

Vcl.

Harm.