

Olli Virtaperko
Secular meditation

for alto saxophone and concert accordion

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Secular meditation

for alto saxophone and concert accordion
duration 10-12 min.

NOTES

On microtonal notation

The way the microtonalism of saxophone multiphones is approached in the notation of *Secular meditation* prioritises practicality. The exact definition of the vast amount of simultaneously sounding frequencies of each multiphone would have resulted a needlessly complex notation – the procedure chosen for this piece intends to give the two musicians – and especially the saxophonist – a functional and sufficient amount of information of the deviations from equal tuning, accepting that fact that the ultimate judgement is in any case left to players' ears, musicality, experience and taste.

The approximate realizations for the microtonal accidentals are:

↓ ↑ slightly lower/higher (5-15 cents), used in connection with other accidentals

♭ ♮ # ♭ ♮ # approximately a quarter semitone lower/higher (15-35 cents)

♭ # approximately a half semitone lower/higher (35-50 cents)

♭ approximately 3/4 tone lower/higher (135-150 cents)

On the general rhythmical approach

Secular meditation is rhythmically free in spirit. The players have a great deal of freedom in shaping the rhythmic and metric surface of the piece. The occasional stemless "prelude nonmeasure" passages encourage to a particularly large amount of rhythmic freedom. However, with the freedom comes responsibilities, of which the most crucial is to make sure that the music doesn't begin to sound like an idle clueless drifting – if the total duration of the piece tends exceed 12 minutes, the tempos chosen would just be too slow. There's a wonderful Finnish expression "mehustella" ("*to squeeze the juice out of music*"), of which one should be sensitive about: sure, go ahead and do "mehustella", but not to a ridiculous extent!

* * *

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Secular meditation

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Olli Virtaperko 2018

- 1 C1
- 2
- 3 Bb
- 4
- 5
- 6
- Eb

----- (always use the given multiphone fingering throughout the slashed bracket length) -----

♩ = 60, flexible

a.sax (in Eb)

pp - p

mp

focus

acc.

♩ = 60, flexible
(accordion written in actual pitch notation)

p

4

light vibrato and some ornamentation with 5

1 2 3 Bb 4 5 6 slap

a.sax

p - mp

acc.

mp - mf

p

7

1 2 3 Bb 4 5 6 8

1 2 3 4 C3 5 7

chain of trills ± C3

1 2 3 4 C5 ± C5

a.sax

mf

pp - p

p

acc.

mp

p

10

a.sax

mf

10

acc.

pp

f

1
2
4
5
6
Eb

13

a.sax

f

mp

focus

2
3
4
5
6

Bb

Tc

1
2
4
5
6

16

a.sax

ai- barely audible, focus on upper partials

16

acc.

leave keys down ad lib.

1
3
4
5
6
Eb

B

1
2
3
5
6
7

C1

19

a.sax

color sound with little vibrato-like trillettes, ± 56

bend

1
3
4
5
6
Eb

B

19

acc.

22

a.sax

22

acc.

2 3 Bb
4
5
6

1 2 Bb
4
5 Ta
6

25

a.sax

25

acc.

1 2 3 Bb
4
7

1 2 3
4 C3
5
7

add voice (singing): intonate in relation to the dominant frequency, aim for maximum beautiful resonance

pp-p

mp

29

a.sax

29

acc.

1 2 3 Bb
8
4
5
6 Eb

mp

f

focus

31

a.sax

31

acc.

1 2 3 Bb
4
5 focus
6

vibrato

color freely, change focus note and vary dynamics (*p-mf*)

combine the two trills

mp

$\pm 456(C), \pm 123$

(± 1)

mp-mf

34 (continue trilling) *keep focus*

a.sax

add voice (singing)

f *mf* *ppp*

acc.

37

a.sax

color with some accentuation

mp - mf *mp*

acc.

1 2 3 Bb
8 4 5 6 Eb

1 2 3 Bb
4 5 6

40

a.sax

acc.

1 2 3 Bb
4 Tf 5 7

1 2 3 Bb
4 Ta 5 6 Eb

43

a.sax

delicate bellow vibrato

mp *p* *p* *mp*

focus

acc.

1 2 3 Bb
4 Ta 5 7

1 C1
2 Bb
3 Bb
4 5 6 Eb

1 2 B
4 5 6

1
2
3 Bb
4
6 C5
7

vary the timbre, allow random squeaks/"mistakes" to appear

a.sax 46 *p - mp* *pp subito*

acc. 46 *mf* *pp subito*

1
2
3
5 C5
6
7

slap

1
2
3 Bb
4
7

a.sax 49 *mp* *mf* *f* *mp* (ord.)

acc. 49 *p* *mf*

1
2
3 Bb
4
5
6

focus

1
2 C2
3 B
4
5
7

1
2
3 B
4
6 Tf
7

1
2
3 Bb
4
5
6 ± 6

a.sax 52 *focus* *focus* *focus*

acc. 52 *p*

2
3 C1
(4)
6 Tc
7

trills in low register, freely (as in bar 33)

switch to higher register, continue quiet trilling

try to bend as close to a# as possible!

a.sax 55 *pp* ± 5 ± 456 ± 456C ± 456 ± 6 ± 5

acc. 55 *mf*

a bit more lively, ♩ = 68

2
3 Bb
4
5 Tc
6

a.sax

acc.

mp

62

1
2
3 Bb
5 Tc
6

a.sax

acc.

f

focus

shameless glissando

reach for the high partials

66

simile ad lib

a.sax

acc.

pp-p

gliss.

♩ = 90, faster

(ord.)

1
3
4
5
6 Eb

a.sax

acc.

mp-mf

p subito

♩ = 90, faster

play smoothly, non-agressively, effortlessly and with ease

1
2
3 Bb
4
5
6

72 (ord.) *mf* *poco cresc.* *fz* *-1 focus* *8va*

a.sax

acc.

trilling in low register, freely (as in bar 33 and 55-56)

add high trills, combine with low trill, make a pattern
± TC/5 ± 6 ± 123

75 *8va until otherwise indicated* *3*

a.sax

acc.

approximate notation, realise with given multiphonic ± 123 or ± 456C, possibly keeping C key pressed down.

77 *figurate freely* *± 456* *p*

a.sax

acc.

1
2
3 Bb
4 Ta
6

79 *more intense* *a tempo, ♩ = 60* (ord.) *p* *mp*

a.sax

acc.

1
2
3 Bb
4
5 Ta
6
Eb

83

a.sax

acc.

(ord.)

2
3 B
4
5
6

2
3 Bb
4
5
6

slap + ornament
±2, ±4, ±5

85

a.sax

acc.

(little vibr./colouring)

slap + ornament
±2, ±4, ±5

1
2 B
3
4
6
7

color with bisbigliando-like trills
±2, ±6

87

a.sax

acc.

(ord.)

color with bisbigliando-like trills
±2, ±6

focus

1 (C4 oux)
2
3
5
6
7

89

a.sax

acc.

loco

loco

1 C1
 2 Bb
 3
 4
 5
 6
 Eb

92

a.sax

hold back accelerando . . .

92

acc.

molto rit. a tempo

p

94

a.sax

-Eb

94

acc.

97

a.sax

color ad lib.

slap

(still slapping, but with ordinary fingerings)

97

acc.

100

a.sax

use tongue to add some wobbling/interference, ad lib.

100

acc.

1
2
3
4
6
7

103

a.sax

103

acc.

slap

3

3

1
2
3 Bb
4
5
6
Es

106

a.sax

106

acc.

3

109

a.sax

slap

simultaneously

Alter focus between the bottom and top note, do crescendo-diminuendos, create interference peaks. Freely.

simile

109

acc.

Do crescendo-diminuendos and create interference peaks between left and right-hand c#'s by bending the latter max. -30 cents (as exemplified above).

112

a.sax

112

acc.

gliss.

f

115 *focus*

1 2 3 4 5 7
Bb

a.sax

acc.

118

1 2 3 4 5 6
B Eb

color the top note delicately

a.sax

acc.

121

1 2 3 4 5 6 7
Bb ± Bb

simile

± 2 ± 45 ± 3 ± 1 ± 12 ± 3

a.sax

acc.

(add little vibrato ad lib.)

124

± 1 ± 12 ± C5 ± 4 (non tr.)

alter trilling note

a.sax

acc.

1 2 3 4 5 6 7

1 C1
2
3 Bb
4
5
6

airy, let snivel / tuhinaa

127

a.sax

pp

127

acc.

----- keep the basic fingering of the multiphone up until the end of the piece

reach for the high partials

130

a.sax

fff

pp

(.) ± C1

130

acc.

3

3

3

sustain vigorous multi-tapping glucking/pulputtavaa trills, rapid but not loud or aggressive

extend trilling gradually to **multi-tap trilling**,
mainly with ±12, ±4 and C3

133

a.sax

imitate sax trilling with rapid (but non-aggressive)
rhythmic bursts using freely the given set of tones
etc...

(not too loud, match the dynamics w/sax)

add c for a special flavour (just for 1-3 times)

133

acc.

calming down...

136

a.sax

136

(play less)

acc.

139

a.sax

pppp

139

acc.

ppp

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