

Olli Virtaperko

Sitka

for Violoncello

Teosto

Music Finland

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Olli Virtaperko






Sitka

for Violoncello

duration 10 min.

NOTATION

General

	change gradually from one sound or one way of playing (etc.) to another
	diminuendo al niente
	crescendo al niente
l.v.	laissez vibrer: allow to sound as long as possible
v.b.	vibrato battement: a very narrow trill, where the 1st and 2nd finger are tightly held in contact during the vibrato. When the wrist is shaken in vibrato motion, the angle of the two-finger package alters and the fingers touch the string by turns, producing a characteristically narrow vibrato that originates from the viola da gamba techniques. In <i>Sitka</i> vibrato battement trill/ornament gesture is used with both harmonics and ordinary notes.
S.P.	sul ponticello: near to bridge
E.S.P.	estramente sul ponticello: on the bridge
S.T.	sul tasto (on fingerboard)
N.	normal (used after S.P., S.T. and E.S.P., otherwise ord.)
	increase bow pressure into scratch tone and decrease back to normal
	depending on the context, wavy line may refer to glide trill, ordinary trill, vibrato battement trill or ornament, and vibrato in general – when used in score the wavy line is always accompanied with explanation
M	multiphonic (see <i>Multiphonics</i>)

Microtonal notation

↑ ↓	+/- 14 cents (5th and 10th partial of overtones series), used both as such and with accidentals ♭ and #
♯ ♭ ♮	-31 cents (7th/14th partial of overtone series), in other context the cent deviation value is specified in the score
♭ ♮ ♯	+41 cents (13th partial of overtone series), in other context the cent deviation value is specified in the score
♯ ♮	+/- 50 cents (1/4 tone, as in the 11th partial of overtone series)
♯ ♮	+/- 150 cents (3/4 tone)

[100 cents = a semitone]

Harmonics

Harmonics are notated with diamond-shaped noteheads: ◆ and ◇

The string from where a particular harmonic should be played is indicated with Roman numeral (I = highest string (a); IV = lowest string (C)). The string indication applies until otherwise indicated (e.g. in bar 20 the two consecutive harmonics on fingerings e and d are both played on G string without a further notice). For the chart of harmonics used in *Sitka* for the first octave of each string (with sounding realizations, see APPENDIX 1 (at the end of the score). Passage of bars 132-135 consisting of harmonics at the upper half of strings is transcribed in the score.

In the texture types where harmonics appear next to regular and half-stopped tones, the diamond-shaped harmonic noteheads are accompanied with small flagolet-indicating circles (o). The purpose of this basically unnecessary double information is to help the eye to distinguish and verify the diamond-shaped form from ellipse (regular notehead) and rectangle (half-stopped).

Note that with this notational system the harmonics *do not sound* as written (except for octave harmonics and the high register harmonics close to the bowing area, which do sound as written)!

Half-stopped notes

Half-stopped notes are notated with rectangle noteheads: ■ and □

With half-stopped notes the scale of finger pressure options is wide, and it may not always be possible to give exact instructions of the finger pressure that should be applied. Sometimes half-stopped notes may be closer to harmonics, sometimes closer to ordinary, fully stopped tones, the final judgement in the case-by-case half-stopped notes situations will be left to the player. Keep in mind that in playing half-stopped notes only one finger – the one pressing the string – should touch the string (similarly to harmonics)!

Glide trills

In *Sitka* several types of glide trills are used. In this technique a trill is created with a single finger swiftly gliding forth and back on the string, creating a trill in constant glissando motion. The finger pressure applied may vary from very light glide trill (harmonics) to half-stopped and fully stopped glide trill. In *expanding glide trill* the ambitus of the trill gradually widens and the gliding action gets more intense (bars 1-3, 276). One-finger glissando/gliding techniques are also used in rhythmically strict 1/16 passages, e.g. in bars 140-146 and 149-155.)

Bent notes

The piece takes advantage of several left hand bending techniques, where the string is being bent sideways, thus temporarily raising its frequency. Bending the string have several functions in *Sitka*: it may provide harmonics with a light vibrato (e.g. bar 89), create a distinct glissando effect (b. 103), as well as simulate an electric guitar whammy bar (vibrato arm) usage (b. 38-39, 68-69, 72-73).

Multiphonics

Multiphonics are harmonics that have a distinct and audible multi-timbral harmonic form – two or more simultaneously sounding harmonics on one string. Multiphonics used in *Sitka* are transcribed in the score as they appear. Additionally, multiphonics in bars 57 (and 63), 60 62 and 64 are further explained in APPENDIX 2.

Fingerings

Some fingering suggestions appear in the score. They are marked with plain numbers 0, 1, 2, 3, 4. (0 stands for open string, not thumb).

* * *

Olli Virtaperko's *Sitka* was commissioned by Turun Soitannollinen Seura (*Musikaliska Sällskapet i Åbo*) for the 14th Turku Cello Competition 2022 (*Turun XIV sellokilpailu 2022*).

***Sitka* will be premiered at the semi-finals of the Turku Cello Competition, 21-22 February 2022 by the semi-finalists of the competition.**

***"Focusing on composing Sitka during May-September 2021 was made possible by the generous grant of Niilo Helanderin Säätiö (the Niilo Helander Foundation). The piece was composed at the locations of Helsinki (Kallio/Sompasaari/Kontula), Turku (Littoinen) and at the Tukkinen Residence "Mesikämmen" in Suomenniemi, Mikkelä, where the work was completed 9 September 2021."* (O.V. 09/2021)**

Sitka

for Violoncello

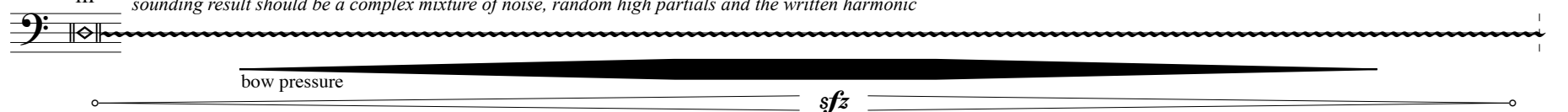
Olli Virtaperko 2021

Transparently, yet vigorously

ca. 0'10 sec.

on the bridge (E.S.P.) → S.P. → E.S.P.

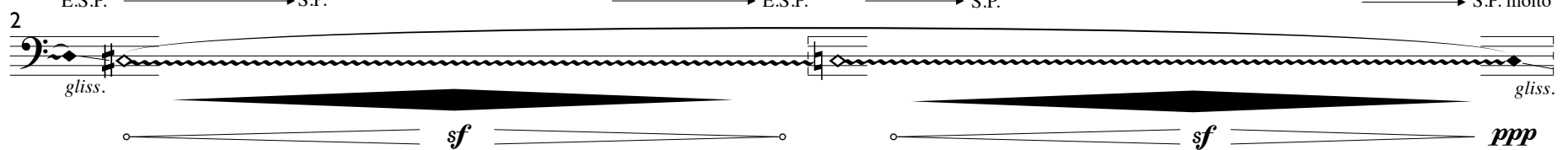
III vigorous downwards one-finger glide trill on harmonics, expanding and narrowing, max. range ca. semitone (from d to c#) sounding result should be a complex mixture of noise, random high partials and the written harmonic continue trill motion over barline



ca. 0'12

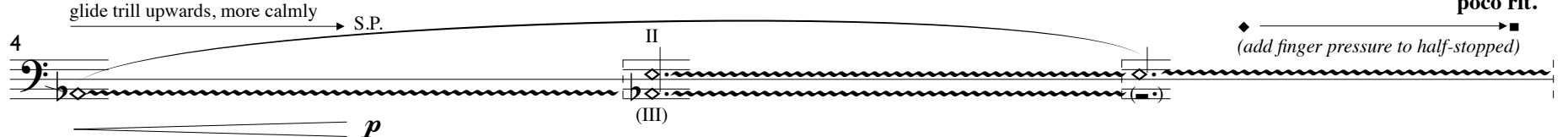
E.S.P. → S.P. → E.S.P. → S.P. → S.P. molto

gliss. *sf* *sf* *ppp*



ca. 0'10

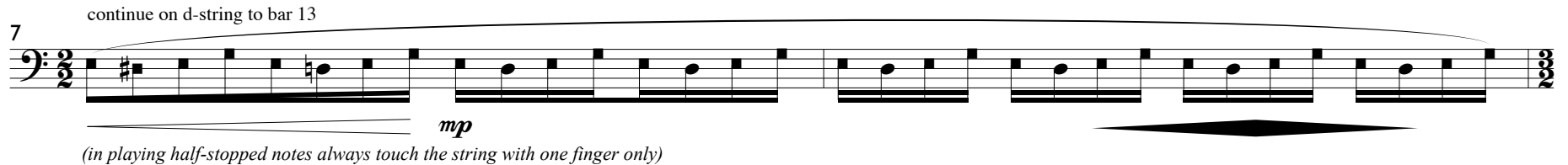
glide trill upwards, more calmly → S.P. *p* II (III) *poco rit.* (add finger pressure to half-stopped)



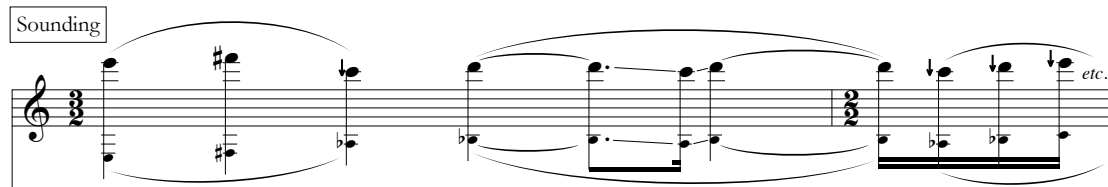
poco acc. → $\text{♩} = 60$

continue on d-string to bar 13 *mp*

(in playing half-stopped notes always touch the string with one finger only)



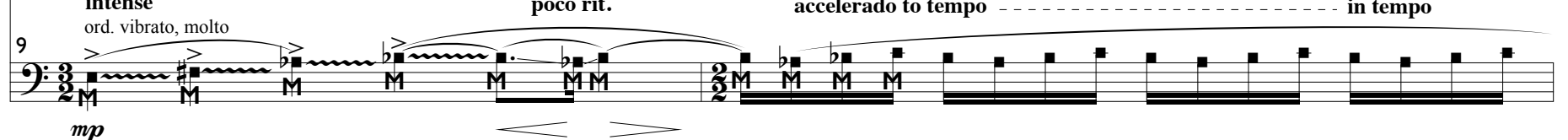
Sounding



with bow and finger pressure adjustment and the bow placement add extra high partial(s) to color the spectre of the tone: octave to e and f#, and just third to a, b, and c

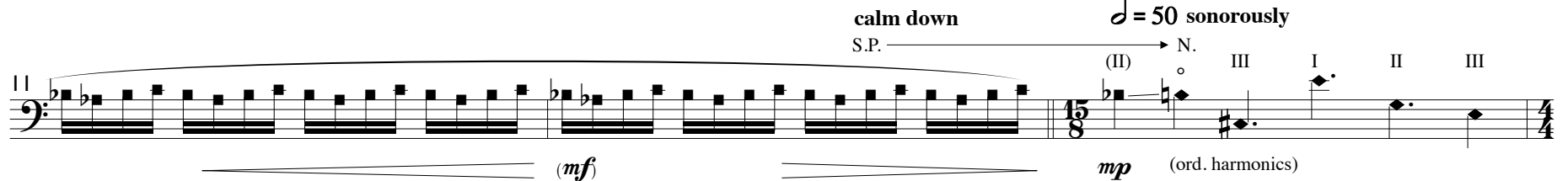
intense *poco rit.* *accelerado to tempo* *in tempo*

ord. vibrato, molto *mp*

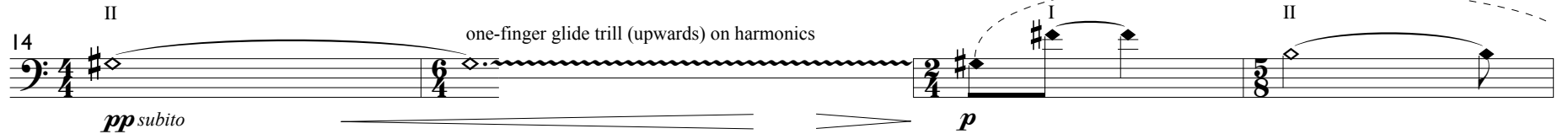


calm down S.P. $\text{♩} = 50$ sonorously

(II) N. III I II III *mf* *mp* (ord. harmonics)




II one-finger glide trill (upwards) on harmonics *pp subito* *p*



hold back *mp-mf* accel. to tempo

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

1.v. (9) + (left hand pizz.)



22 (V) (ord.) III II III (vibr.) III II I *poco rit.* freely; airy and sonorously II III II I II III II III IV *in tempo* ord. IV

hold C# pressed *p* *mp* *mf* *f*

26 III N. one-finger glide trill + glissando S.P. N. *accelerado to tempo* (III) II III (slight detache) *p subito* *pp* *p* (*mp-mf*)

fading, yet intense to the end

30 II more intense I II I I *poco rit.* *accelerado to tempo* *8va* *crescendo*

sempre crescendo *f*

34 (8va) hold back detache *accelerando to tempo* light gliss. III IV III *poco rit.* *f possibile* *poco diminuendo* (*mp-mf*)

molto vibr.

38 ord. I gliss. + bend III III II I II III II III *affectively, expressive* *v.b.* *hold pressed* *trill* *a trill produced by altering finger pressure between harmonic and normal*

[notation: $\circ \times = \circ$]

42 IV III II I II III IV III III III II I II III III II *ritardando* *hold back* *lightly*

hold pressed (similarly)

46 *poco a poco accelerando* $\text{♩} = 60$ *bouncy, playfully* *mf*

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

50 I softly rhapsodic ad lib. *in tempo* IV increase bow pressure a bit to make the fundam audible II v.b. I.v. II III IV III II

ord. *p* (not loud)

54 I.v. III IV II III I II III II I II *accel. poco a poco* *off string* *mp* *crescendo* *sf*

(with distortion and interference)

Sounding

in tempo
+37 c.

give backbeats some accentuation w/left hand, increase backbeat pressure to half-stopped

ritardando

57 III

pp

(>) (>) (>) (>) similarly

(with distortion and interference)

Sounding

in tempo

rhapsodic, accelerating, rapid
→ S.P. molto

60 II

-18 c.

gliss.

ppp

S.P.

(with distortion and interference)

Sounding

N. +37 c.

mf p

(with distortion and interference)

Sounding

(vibr.) +37 c.

63 III

rit.

-18 c.

(sul III)

sf mp

mp

(III)

(poco rit.)

in tempo

gliss. & bend

66 II

bow pressure & dynamics

(with distortion and interference)

Sounding

N. → S.P. → N.

one-finger glide trill

69

fingerings
2 2
1

(>) (>) (>)

fz

mp

short touches with 1st finger for rhythmic articulation

(>) (>) (>) (>) gliss. + bend (>) (>) (>) (>)

72

ritardando ad lib.

$\text{♩} = 50$ Delicately, transparently and calmly

II (appr. 80% stopped, suggested fingering 1-1 for the passage b. 76-87)

III

75

p

78

81

84

86

(see APPENDIX 1 for the harmonics)

88

S.P. (still on G string)

pp

creating upwards vibrato in bend rhythm

Sounding

N. bend release

ord.

(mp)

91

N. S.P. N.

5 5 6 (III)

(mf) p diminuendo pp

93

More presumptuously

bend harmonics sideways (as before)

(approximate pitch notation on bent notes)

continue bending, keep the 1/16-pulse (bend rhythm)

growing intensity

start a long ascending glissando; legato – bowing ad lib.

crescendo poco a poco

may accelerate to $\text{♩} = 60$

Sounding

slightly disturbed & ambivalent pitch with elements of noise and distortion

(III)

(mf)

101

finger change option (3)

gliss.

wider bend

theatrical ritardando

exaggerated bend

f

II III

104

hold back, then gradually accelerate to tempo

create vibrato by almost fully stopping the string

$\text{♩} = 60$

I II

106 *off string* *S.P.*
very narrow, intense trill
 IV IV III II III
sfz *(mp)* *decrease bow pressure* *f*

110 *off string* *S.P.*
narrow trill (as before) *relaxed*
sf *f* *p* *(f)* *p*
bow pressure & dynamics

114 *airy, sonorously* *N.* *poco rit.*
v.b. III II IV III II I III II I
mp *diminuendo*

118 *in tempo* *short but sonorous, use a lot of bow* *freely, relaxed*
 I III II III II III IV (9) II *v.b.* III IV III
mp *p* *mp*

123 *poco rit.* *sonorous and smooth*
 III II I III II IV III II I
(shorter) *p subito* *mp*

128 *molto rit.* *accelerate gradually*
 II III II III II similarly
pp

Sounding
 132 *in tempo* *(tempo more freely)* *poco rit.*
 I II I II similarly II III II I III II I II IV III II I III II IV III I II *off string*
crescendo poco a poco

136 *in tempo* *intense one-finger glide trill with slight bend* *gliss. on harmonics (smooth string change)* *off string* *very short wrist movement* *8va*
 II sul d sul a IV III II I
mf *sfz* *ppp*

Produce glissandos with swift one-finger movement on sideways-bent string. The sounding result should be a mixture between harmonics, fundamental note and noise with dominating glissando gesture presence.

$\text{♩} = 60$

start slow, accelerando to tempo

in tempo

bend + gliss. (all glissandos on bent string!)

continue similarly throughout bar 145

140 III

mp *mf*

143

146 v.b. II (simile) I II III

articulate clearly *sfz* *poco rit.* *gliss.* *dim.*

N. → S.P. → N.
v.b. trill in sextuplet rhythm
bow pressure & dynamics (less than in previous bar)

in tempo

sideways-bent one-finger glissandos (as earlier)

continue glissandos similarly to the end of bar 154

149

pp subito *crescendo poco a poco*

152

sfz *rit.* *gliss.*

very intense

155

pp *molto diminuendo*

in tempo
one-finger glissando (similarly)
bend sideways

158

sf *airy*

bend sideways ord. I.v. II III (left hand accentuation) I II

(the open strings are not meant to have time to vibrate properly, they merely function as an articulative tool for emphasizing the harmonics)

161

mp *p*

light but articulate S.P. → N.

164

crescendo *diminuendo* *p*

167 *piano, but with tension* gliss.

170 II III IV half-stopping by pressing, not bending
(similarly)

(mf-f) *p* *gliss.* *mp*

173 ord. (0)

> p *(mf)* *p*

hold back (optional) → **absolutely in tempo**

177 (0)

clearly, rhythmically accurately *crescendo poco a poco* *mf* *f*

181 III II I II III II III

mp subito *f*

184 N. → S.P. 5 → S.P. molto 5 → S.P. N.

p *mp*

bow pressure & dynamics

187 meno mosso in tempo, exploding I 1.v. calmly III gliss.

half tempo feel, overtone-rich sound with light touch; ironic, cartoon-music-like *sfz subito* *p subito*

190 N. →

pp

193 → S.P. v.b. in sextuplets intense less S.P., but still near the bridge rhythmically accurate and steady, with flow

pp

bow pressure & dynamics

196 *p* *crescendo*

201 *mp* near S.P. → N. *keep the tempo!*

207 *mf* *hold back (optional)*

213 *pp subito* absolutely in tempo

216 *p*

220 *molto crescendo* *f*

228 *sempre crescendo* *gliss. (sul C)* bend the string sideways, forcefully

233 *f possibile; loud, rich and complex sound*

dominant feature: interval C-d¹ with lots of interference

release the sideways tension move bow a bit closer to the bridge

articulation with bow only, keep the finger pressure very light (IV)

III

IV

237 *ritardando* *l.v. off string* let resonate over the barlines

9 **poco sostenuto, freely**
fluid, lightly

243 *pp* \triangleleft *p*

246 *(sul d)* *pp*

II no vibr. → S.P. freely III IV 16:12 III S.P. → N. II

249 *(p-mp)* *gliss.* continue on d-string *(soft)* I *expressive but not loud* *light. gliss.* (0) *(mf-f)* *let ring to bar 255*

- let ring, be careful not to damp the vibrating string! -

253 *p* *mp* *p*

II (accelerating trill) N. → S.P. *glide trill (upwards)* (glide tr. simile) *rit.* accel. → fast S.P. → N. glide trill → ord.

257 **sempre accelerando** **furioso** *ricochet* N. → S.P. → N. *off string* *ff* *sfz*

molto crescendo

260 *hit the string w/bow* *fz*

V III II I IV III II III IV

263 *poco rit.* *start slow - accelerando* *in tempo* *f possibile*

267 *calm down* *gliss. gesture* **meno mosso** *poco acc.* \rightarrow $\text{♩} = 60$

mf *p* *pp*

II III N. → S.P.

272 *poco rit.* **in tempo** *intense narrow glide trill, light touch, find high partials (as in bar 9)* (sul d) (2) *clear attacks in pitch changes, use only 1st finger* *(mf-f)* *(mp-mf)*

277 *expanding glide trill towards d1, keep 1/16 pulse feel* **intense** *light gliss.* I II III II I II III *fz* *f* *mf* *mf* *mp*

APPENDIX 1

Chart of harmonics used in *Sitka* for the first octave of each string

sounding I

played

Detailed description: This system shows the first octave of string I. The 'played' staff (bass clef) shows a sequence of notes: G2, F2, E2, D2, C2, B1, A1, G1. The 'sounding' staff (treble clef) shows the corresponding harmonics: G3, B3, D4, F4, A4, C5, E5, G5. A dashed vertical line is placed between the first and second notes.

sounding II

played

no clear pitch, eb with noise

Detailed description: This system shows the first octave of string II. The 'played' staff (bass clef) shows notes: G2, F2, E2, D2, C2, B1, A1, G1, F1, E1, D1. The 'sounding' staff (treble clef) shows harmonics: G3, B3, D4, F4, A4, C5, E5, G5, B5, D6, F6, A6. A dashed vertical line is between the first and second notes. A note at the end of the sounding staff is marked 'no clear pitch, eb with noise'.

sounding III

played

Detailed description: This system shows the first octave of string III. The 'played' staff (bass clef) shows notes: G2, F2, E2, D2, C2, B1, A1, G1, F1, E1, D1. The 'sounding' staff (treble clef) shows harmonics: G3, B3, D4, F4, A4, C5, E5, G5, B5, D6, F6, A6. A dashed vertical line is between the first and second notes.

sounding IV

played

Detailed description: This system shows the first octave of string IV. The 'played' staff (bass clef) shows notes: G2, F2, E2, D2, C2, B1, A1, G1, F1, E1, D1. The 'sounding' staff (treble clef) shows harmonics: G3, B3, D4, F4, A4, C5, E5, G5, B5, D6, F6, A6. A dashed vertical line is between the first and second notes.

APPENDIX 2

Multiphonics, bars 57-64: notation in the score, suggested practical realization and the exact theoretical realization

	<u>notation in the score</u>	<u>sounding in practice</u> <i>(with distortion and interference)</i>	<u>exact theoretical realization</u>
bars 57, 63	<p>III</p> <p>+37 c.</p>		<p>+41 c. -14 c. -31 c. +2 c.</p>
bar 60	<p>II</p> <p>-18 c.</p>	<p><i>(with distortion and interference)</i></p>	<p>+51 c. 0 c. +2 c.</p>
bar 62	<p>IV</p> <p>+37 c.</p>	<p><i>(with distortion and interference)</i></p> <p>*the open C string is likely to vibrate along</p>	<p>+41 c. -14 c. -31 c. 0 c.</p>
bar 64	<p>III</p> <p>-18 c.</p>	<p><i>(with distortion and interference)</i></p> <p>*the open G string is likely to vibrate along</p>	<p>+51 c. 0 c. +2 c.</p>