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Olli Virtaperko

Songs of innocence, lust and sorrow

for two bass viols

2011

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Songs of innocence, lust and sorrow

for two bass viol

I Awakening

$\text{♩} = 90$

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Bass Viol 1

Bass Viol 2

Sheet music for two staves, 1 and 2, featuring a treble clef, a bass clef, and a common time signature. The music consists of two measures per staff. Fingerings are indicated above the notes, and dynamics (pp) are shown at the beginning of each staff. Measure 1 starts with a dynamic of ***pp***. Measure 2 starts with a dynamic of ***p***.

6

1

2

7

8

16

(3) (2)

off string

(2) (3)

off string

off string

fp

gentile

(5) (4) (3) (3)

off string

(1) (2)

(4) (5)

off string

off string

fp

gentile

7

8

16

3

Sheet music for piano, page 10, measures 1-2. The music is in 3/4 time. The left hand (bass) starts with a dotted half note followed by eighth-note pairs. The right hand (treble) begins with a sixteenth-note pattern. Measure 1 ends with a fermata over the bass notes. Measure 2 continues with eighth-note pairs in the bass and a sixteenth-note pattern in the treble. Measure 3 begins with a sixteenth-note pattern in the treble, followed by eighth-note pairs in the bass. Measure 4 concludes with a sixteenth-note pattern in the treble.

15 (4) (4) (4) (5)

gliss.
(ord.) furioso, velocemente

16

18 ritmico ritmico

19 cantabile (mf) (4)

21 bend string
sideways

23 vibr. (ord.) accelerando & crescendo

25 ritardando & diminuendo (1) off string

26 pizz. (lay the bow down aside)

27 (ord.)

use thumb,
let ring

28 (4) (3) (2) simile (4) (3) (2) (1) (4) (3) (2) (1) (5) (4) (3) (2) (3) (1)

NOTE: Pizzicato slurs that tie two or more notes on the same string indicate that the impulse(s) of latter note(s) is/are created by left hand tapping. This procedure applies throughout the whole piece.

by the end of glissando plug strings with left hand and immediately damp the tones (again with left hand).

31 ff fz ppp p keep finger pressed down

(Bartók-pizz.) (4) (5) (1) (2) (3) (4) (5) (4) (5) sfz (attaca)

II Songs of melancholy and passion

$\text{♩} = 76$

39 off string (mp - mf)

2 (mp - mf) let ring according to sluring

43 (1) (3) (2) (4) 5

47

1

2

5



rubato ad lib. (a tempo)

50

1

2

keep finger pressed down



53

1

2

(5) (4) (4) (5) (1)

(3) (2) (1) (3) (6)

3

7

4



56

1

2

ad lib.

(accelerando ad lib.)



59

1

2

(poco rit, ad lib.)

keep finger pressed down

arco

(4) (3) (6)

3

off string

62 (a tempo)

1 pizz. (poco rit, ad lib)

2 mp

65

1

2 5

68 (accelerando ad lib) (poco rit, ad lib)

1

2 > (tap the chord vigorously + with left hand) 5 5

70

1 arco

2 (mp - mf)

73 rit.

1 3

2 (5) 3

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76 *a tempo*

1 2

79

1 2

82

1 2

86

1 2

89

1 2

vibr.

fp

fz (f)

ad lib.

1.v.

mf

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92

1

pizz.

arco

keep finger pressed down

l.v.

v 3

5

5

2

3

95

1

v 3

poco. rit.

2

3

poco. rit.

97

1

a tempo

5

16

6

2

a tempo

5

16

6

16

100

1

f

2

16

3

6

102

1

2

15

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104

1 l.v. 2

105 *ff* 2 l.v. 3 4 5 6 7 8

16 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 29 30 31 32 33 34 35 36 37 38 39 40 41 42 43 44 45 46 47 48 49 50 51 52 53 54 55 56 57 58 59 60 61 62 63 64 65 66 67 68 69 70 71 72 73 74 75 76 77 78 79 80 81 82 83 84 85 86 87 88 89 90 91 92 93 94 95 96 97 98 99 100 101 102 103 104 105 106 107 108 109 110 111 112 113 114 115

poco. rit. *rubato, gentile*

108 1 l.v. 2

112 1 2

115 1 2

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117

1
2

16 16 16 16 16 16

off string
gliss. on flagolets
l.v.
off string
(attacca)

III Epilogue : dreaming and floating

$\text{d} = 56$ Liberamente, liscio

120

1
2

off string
off string
(no accent)

Make accented 'off string'-gestures sonorous and rich; not aggressive

123

1
2

126

1
2

129

1
2

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132

(no accent)

(no accent)

(no accent)

(5,6)

135

(4,5)

(5,6)

(4,5)

(4,5)

(1,2)

(1,2)

(4,5)

139

(2,3)

(1,2)

(6,7)

(2,3)

(3,4)

(3,4)

(1,2)

142

(4,5)

(5,6)

(4,5)

145

(4,5)

(4,5)

(4,5)

The list of harmonics used in the composition

sounding

This musical score illustrates the relationship between sounded harmonics and the notes actually played. The top staff, labeled "sounding", shows a continuous sequence of notes across two staves. The bottom staff, labeled "played", shows the specific notes that were actually produced. Below each staff is a series of Roman numerals (VII, VI, VII, V, VI, IV, VII, VI, III, VI, IV, V, II, III, IV, I, II, III, I, II, I, I) corresponding to the notes in the "played" staff.

Dyads

I/II

A dyad chart for the I/II mode. It consists of three staves. The top staff shows the harmonic numbers (8, 8, 8, 6, 6, 6, 6, 5, 5, 5, 5, 4, 4, 4, 4, 3, 3, 3, 3) above the notes. The middle staff shows the corresponding note heads. The bottom staff shows the note heads again, with sharp symbols indicating specific performance techniques.

II/III

A dyad chart for the II/III mode. It consists of three staves. The top staff shows the harmonic numbers (8, 8, 8, 6, 6, 6, 6, 5, 5, 5, 5, 4, 4, 4, 4, 3, 3, 3, 3) above the notes. The middle staff shows the corresponding note heads. The bottom staff shows the note heads again, with sharp symbols indicating specific performance techniques.

III/IV

A dyad chart for the III/IV mode. It consists of three staves. The top staff shows the harmonic numbers (8, 8, 8, 6, 6, 6, 6, 5, 5, 5, 5, 4, 4, 4, 4, 3, 3, 3, 3) above the notes. The middle staff shows the corresponding note heads. The bottom staff shows the note heads again, with sharp symbols indicating specific performance techniques.

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IV/V

Musical score for IV/V section. Treble and bass staves are shown. The treble staff has a continuous eighth-note pattern. The bass staff has a continuous eighth-note pattern. Below each note is a number indicating its pitch: 8, 8, 8, 6, 6, 6, 5, 8, 6, 5, 4, 6, 5, 5, 5, 4, 3, 6, 5, 4, 5, 4, 4, 3, 5, 3, 4, 3, 3.

V/VI

Musical score for V/VI section. Treble and bass staves are shown. The treble staff has a continuous eighth-note pattern. The bass staff has a continuous eighth-note pattern. Below each note is a number indicating its pitch: 8, 8, 8, 6, 6, 6, 5, 8, 6, 5, 4, 6, 5, 5, 5, 4, 3, 6, 5, 4, 5, 4, 4, 3, 5, 3, 4, 3, 3.

VI/VII

Musical score for VI/VII section. Treble and bass staves are shown. The treble staff has a continuous eighth-note pattern. The bass staff has a continuous eighth-note pattern. Below each note is a number indicating its pitch: 8, 8, 6, 8, 6, 6, 5, 8, 6, 5, 4, 6, 5, 5, 5, 4, 3, 6, 5, 4, 5, 4, 4, 3, 5, 3, 4, 3, 3.

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