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OLLI VIRTAPERKO

CORPSE REVIVER #2

FOR ROLAND V-ACCORDION FR-7XB

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DISTRIBUTION BY THE FINNISH MUSIC INFORMATION CENTRE FIMIC
LAUTTASAARENTIE 1
FIN-00200 HELSINKI

WWW.FIMIC.FI | HELSINKI, 2010

CORPSE REVIVER #2 IS A MUSICAL GIFT TO VELI KUJALA. IT WAS COMPOSED TO BE PREMIERED BY MR. KUJALA IN HIS DOCTORAL DISSERTATION IN 9.10.2010 AT SIBELIUS-ACADEMY.

THE PIECE IS AN AUDITIVE FANTASY PORTRAYING THE REBIRTH AND RESURRECTION OF PIRUN KEUHKOT (THE DEVIL'S LUNGS; FIMIC 19 078). THE OPENING SCENERY OF CORPSE REVIVER #2 TAKES PLACE AT THE SIDE OF THE DEVIL'S LUNGS DEATH BED. WITH THE AID OF HIGHLY ADVANCED SURGERIAL PROCEDURES ALL TRADITIONAL ACCORDION COMPONENTS – SUCH AS WOODEN BODY AND REEDS – ARE REPLACED WITH PLASTIC PARTS AND "THE FABULOUS MIDI TECHNOLOGY". THE TRANSFORMATION RESEMBLES THE METAMORPHOSIS OF ANAKIN SKYWALKER TO DARTH VADER IN "STAR WARS".

THE "NEW LUNGS" IS STRONGER & MORE VITAL THAN THE OLD ONE EVER WAS. SUITABLE ADJECTIVES DESCRIBING THE CHARACTERISTICS OF OUR NEW PLASTIC ACQUAINTANCE WOULD BE "MERCILESS", "SHAMELESS" AND "RUTHLESS".

CONSEQUENTLY, THE REST OF THE PLAY CONCENTRATES ON PORTRAYING THIS ELECTRIFIED CYBER-LUNGS ROARING IN HIS MIGHT IN EVERLASTING ORGY OF DESTRUCTION AND DECADENCE.

HELSINKI, 30.9.2010

OLLI VIRTAPERKO

PLAY WITH ATTITUDE!

CORPSE REVIVER #2

VELI KUJALALLE, HARMONIKAN DARTH VADERILLE

OLLI VIRTAPERKO 2010

HARMONIKKA

Poco rubato

♩ = 78

Musical notation for measures 1-3. The top staff is for Harmonika and the bottom staff is for Mandoliini. Measure 1 starts with a *mp* dynamic. Measure 2 has a *mp* dynamic. Measure 3 has a *mf* dynamic. The key signature has one sharp (F#) and the time signature is 3/4. There are sixteenth-note runs in both staves.

a tempo

♩ = 100

Musical notation for measures 4-6. Measure 4 starts with a *ff* dynamic. Measure 5 has a *ff* dynamic. Measure 6 has a *ff* dynamic. The key signature has one sharp (F#) and the time signature is 4/4. There are sixteenth-note runs in both staves. A box labeled "PELKKÄ ACC." is present in measure 5.

Musical notation for measures 7-8. Measure 7 has a *ff* dynamic. Measure 8 has a *ff* dynamic. The key signature has one sharp (F#) and the time signature is 3/8. There are sixteenth-note runs in both staves.

Musical notation for measures 9-10. Measure 9 has a *ff* dynamic. Measure 10 has a *ff* dynamic. The key signature has one sharp (F#) and the time signature is 2/4. There are sixteenth-note runs in both staves.

Musical notation for measures 11-12. Measure 11 has a *ff* dynamic. Measure 12 has a *ff* dynamic. The key signature has one sharp (F#) and the time signature is 3/4. There are sixteenth-note runs in both staves.

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27

Musical notation for measures 27-28. The system consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and a 2/4 time signature. It features a complex melodic line with sixteenth-note runs, slurs, and various fingerings (6, 3, 3). The lower staff is in bass clef and provides harmonic support with chords and moving bass lines.

29

Musical notation for measures 29-30. The system consists of two staves. The upper staff continues the melodic line with slurs and fingerings (5, 6, 3, 5). The lower staff continues the bass line with slurs and fingerings (3).

30

Musical notation for measures 30-31. The system consists of two staves. The upper staff changes to a 3/4 time signature and includes slurs, accents, and fingerings (5, 3, 3, 3). The lower staff continues with slurs and fingerings (6, 7).

31

Musical notation for measures 31-32. The system consists of two staves. The upper staff changes to a 4/4 time signature and features a dense sixteenth-note texture with slurs and fingerings (5, 5). The lower staff continues with slurs and fingerings (3, 3, 5).

32

Musical notation for measures 32-33. The system consists of two staves. The upper staff continues the melodic line with slurs and fingerings (5, 3, 5, 5, 5). The lower staff continues with a dense sixteenth-note texture and slurs.

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34

Musical score for measures 34-35. The top staff is in treble clef, and the bottom staff is in bass clef. Measure 34 starts with a treble clef and a 2/4 time signature. It contains sixteenth-note runs with fingerings 6, 6, and 5. Measure 35 has a 3/4 time signature and contains a triplet of eighth notes. The bottom staff has a 3/4 time signature and contains a triplet of eighth notes.

36

Musical score for measures 36-37. The top staff is in treble clef, and the bottom staff is in bass clef. Measure 36 starts with a treble clef and a 2/4 time signature. It contains a triplet of eighth notes. Measure 37 has a 3/4 time signature and contains a triplet of eighth notes. The bottom staff has a 3/4 time signature and contains a triplet of eighth notes.

39

Musical score for measures 39-41. The top staff is in treble clef, and the bottom staff is in bass clef. Measure 39 starts with a treble clef and a 3/4 time signature. It contains sixteenth-note runs with fingerings 5, 5, and 6. Measure 40 has a 4/4 time signature and contains a triplet of eighth notes. Measure 41 has a 5/4 time signature and contains a triplet of eighth notes. The bottom staff has a 5/4 time signature and contains a triplet of eighth notes. A dynamic marking *p* is present at the start of measure 41.

42

more calmly

PELKKÄ ACC.

a tempo

Musical score for measures 42-44. The top staff is in treble clef, and the bottom staff is in bass clef. Measure 42 starts with a treble clef and a 2/4 time signature. It contains sixteenth-note runs with fingerings 5, 7, and 6. Measure 43 has a 3/4 time signature and contains a triplet of eighth notes. Measure 44 has a 4/4 time signature and contains a triplet of eighth notes. The bottom staff has a 4/4 time signature and contains a triplet of eighth notes.

45

Musical score for measures 45-47. The top staff is in treble clef, and the bottom staff is in bass clef. Measure 45 starts with a treble clef and a 4/4 time signature. It contains sixteenth-note runs with fingerings 6 and 5. Measure 46 has a 2/4 time signature and contains sixteenth-note runs. Measure 47 has a 4/4 time signature and contains sixteenth-note runs.

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47

6 6 3 5 3

50

5 6 6 pitch bend

+ VOICE TAI HAMMOND

53

♩ = 115

7 6 7

PELKKÄ KILKUTIN

3 7

55

6 7 16

+ ACC

5 3 6

59

3 3 3 16

PEUKKUBASSO (SOI 8VB)

3 3 3 16

f

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HAMMOND

63

Musical notation for measures 63-65. The treble staff contains complex rhythmic patterns with triplets and sixteenth notes. The bass staff provides a steady accompaniment. A 'HAMMOND' label is positioned above the treble staff.

SOOLO

66

Musical notation for measures 66-68. The treble staff is mostly empty with diagonal lines, indicating a solo section. The bass staff continues with rhythmic patterns. A box labeled 'AUDIOKLIPPI, PEUKUBASSO (SOI 8VB)' is present in the middle staff.

69

Musical notation for measures 69-72. The treble staff is mostly empty with diagonal lines. The bass staff continues with rhythmic patterns.

73

Musical notation for measures 73-76. The treble staff is mostly empty with diagonal lines. The bass staff continues with rhythmic patterns.

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77

Musical score for measures 77-80. The score is in 4/4 time. The top staff is a treble clef with a slash. The middle staff is a treble clef with chords and slurs. The bottom staff is a bass clef with a rhythmic pattern of eighth and sixteenth notes, including accents and slurs.

81

Musical score for measures 81-84. The score is in 4/4 time. The top staff is a treble clef with a slash. The middle staff is a treble clef with chords and slurs. The bottom staff is a bass clef with a rhythmic pattern of eighth and sixteenth notes, including accents and slurs.

85

Musical score for measures 85-88. The score is in 4/4 time. The top staff is a treble clef with a slash. The middle staff is a treble clef with chords and slurs. The bottom staff is a bass clef with a rhythmic pattern of eighth and sixteenth notes, including accents and slurs.

89

Musical score for measures 89-92. The score is in 4/4 time. The top staff is a treble clef with a slash. The middle staff is a treble clef with chords and slurs. The bottom staff is a bass clef with a rhythmic pattern of eighth and sixteenth notes, including accents and slurs.

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VOICE "JAZZ SCAT 1"

KILKUTINYHDISTELMÄ (2)

92

ACC + MBA

"PAU!"

f

97

103

107

110

PELKKÄ ACC.

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114 $\text{♩} = 120$

118

+ PEUKKUBASSO (8VB)

KILKUTINYHDISTELMÄ (2)

f

120

122

ACCORDEON (LOCO) + PEUKKUBASSO (8VB)

124

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128

ACC. POIS, VAAN
PEUKKUBASSO JÄÄ

132

PELKKÄ ACC.

136

ff

+ ACC. TRANSPONOITUNA
ALASPÄINEN KVINTTI

(harmonikan soiva korkeus)

(basson soiva korkeus)

molto ritardando

138

mf

MANDOLIINI

VASEN KÄSI, SÄHKÖBASSO, (SOI 8 VB.)
SUSTAINED ("orchestral?")

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142

+ ACC. KVINTTIÄÄNIKERTA TRANSPONOITUNA 8VB
(SOIVASSA KUULOKUVASSA ALAPUOLISET KVARTIT)

+ MARIMBA

Fast and furioso

144

KILKUTINYHDISTELMÄ (2)

146

PEUKKUBASSO + ACC.
TRANSPONOITUNA A.P.
KVINTTI (KUTEN EDELLÄ)

ACC. + VOICE "JAZZ SCAT 1"

"PAU!"

(harmonikan soiva korkeus)

Sörnäisissä 22.-28.9.2010

(basson soiva korkeus)