19 078

Olli Virtaperko

Pirun keuhkot

(The Devil's Lungs)

Harmonikalle / for accordion

TEOSTO

SUOMALAISEN MUSIIKIN TIEDOTUSKESKUS
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Olli Virtaperko

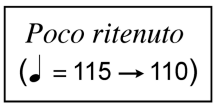
Pirun keuhkot

(The Devil's Lungs)

Kesto/duration: 5'30''

Tempomerkinnöistä:

Käytän kappaleessa lukuisia kertoja välitöntä tempon hidastusta, minkä osoitan seuraavan kaltaisella notaatiolla:



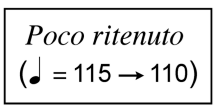
(= tempoa lasketaan välittömästi 115:stä 110:een)

Tempon muutoksien on tarkoitus tapahtua kuulijalle huomaamattomasti, ja ne esiintyvät tyypillisesti kohdissa, joissa joko rytmisten impulssien määrä tihentyy (esim. tahdit 38, 50 ja 54) tai joissa musiikin harmoninen rytmi tihenee (esim. tahti 56). Tempon hidastusten on siten tarkoitus jäljitellä tapaa, jolla (absoluuttista rytmikorvaa omaamaton) ihminen luontaisesti hidastaa tempoa tekstuurin tihentyessä. Tällä tekniikalla kappaleen alkutempoa 115 lasketaan asteittain kappaleen edetessä, ja tämän prosessin on tarkoitus tapahtua huomaamattomasti. Siten ei ole oleellista, että tempoa lasketaan esim. 115:stä *nimenomaan* juuri 110:een, vaan tärkeämpää on tiputtaa tempoa juuri sen verran, että soitettava tekstuuri tuntuu mahdollisimman luontevalta soittaa; eli tempon hidastaminen tapahtuu ensisijaisesti mielikuvan tasolla – se, kuinka monta pykälää tempoa tarkkaan ottaen tiputetaan, ei ole sinänsä oleellista.

* * * * *

On tempo markings:

In the piece I frequently apply a technique, where the tempo is suddenly slowed down just a bit. This is notated in the manner of the following example:



(= tempo is instantly slowed down from 115 to 110)

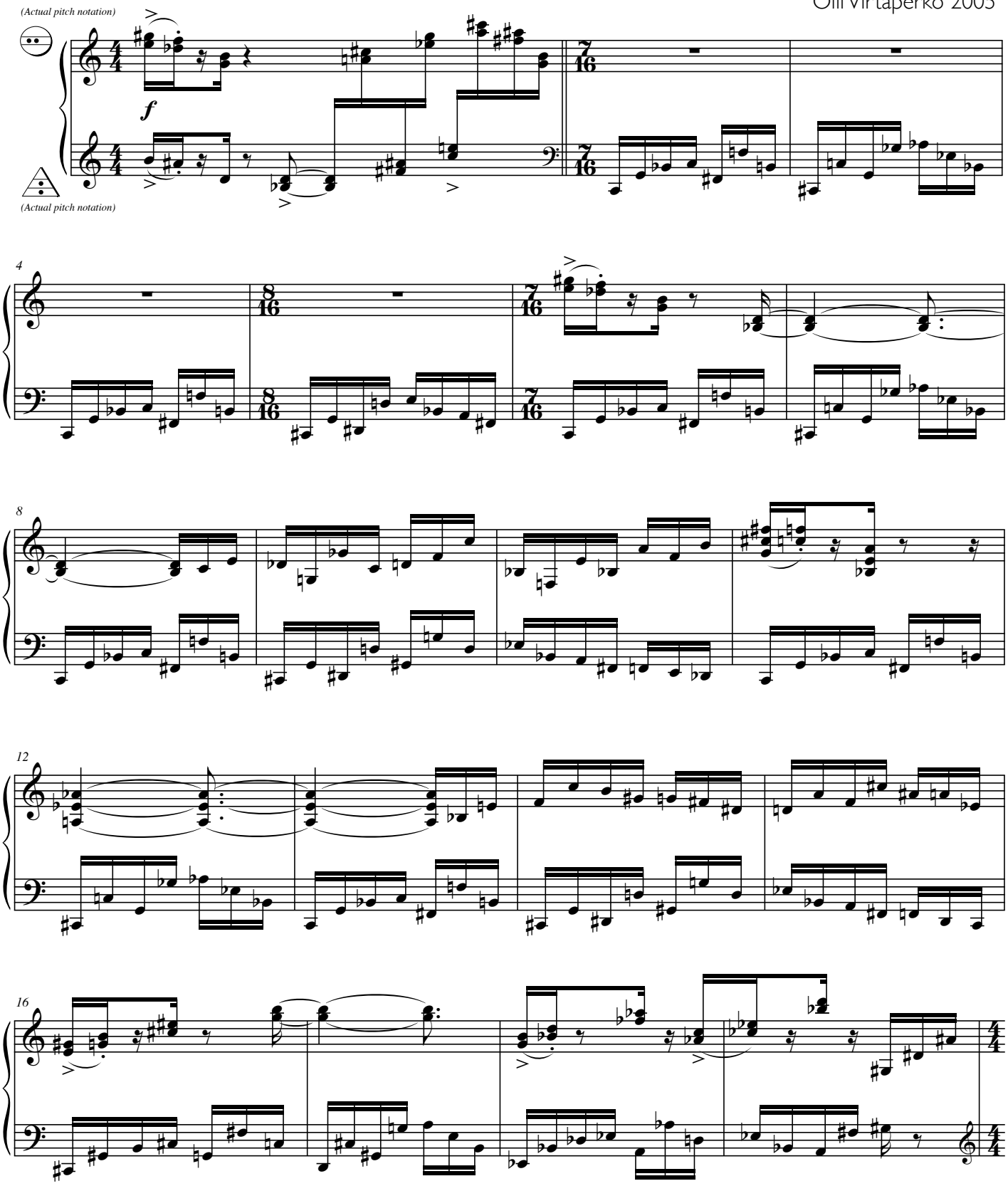
The changing of the tempo is ment to happen inconspicuously to the listener. In the piece the alterations of tempi typically occur in places where either the amount of rhythmical impulses is increased (eg. bars 38, 50 and 54), or where the harmonic rhythm gets more dense (eg. bar 56). These little ritenutos of tempi imitate the natural manner for human perception to subconsciously slow tempo down just a bit, as the texture changes to more complex. I use this phenomenon consciously to achieve a series of metric modulations, which take the advantage of this incompleteness of human senses, rather than being based on strict mathematical relations of certain different tempi. Consequently, it would not be necessary for a player to be able to slow down tempo from eg. 115 *exactly* to 110; any *small amount* of ritenuto that feels natural to do should be able do the same effect, really.

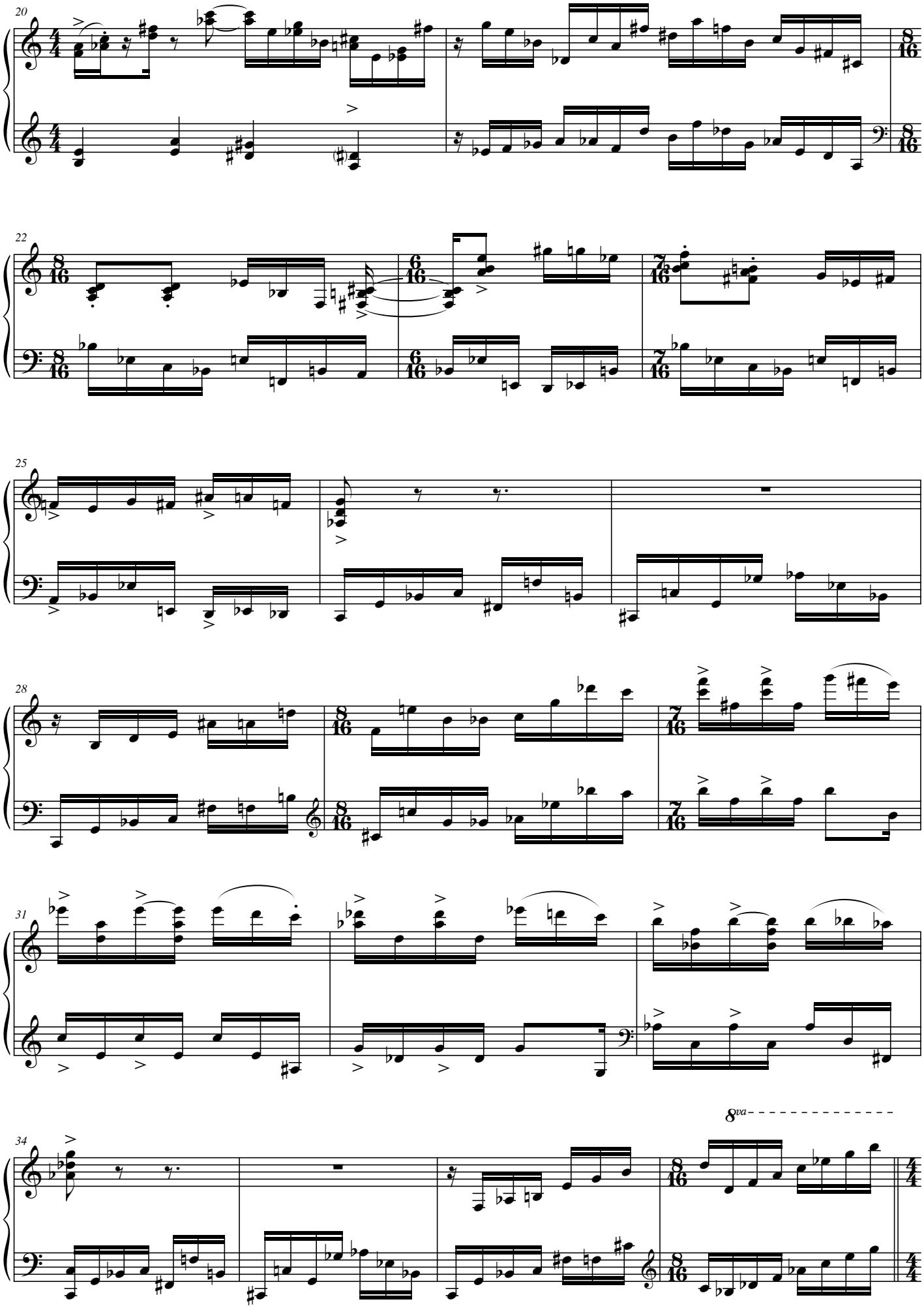
Pirun keuhkot

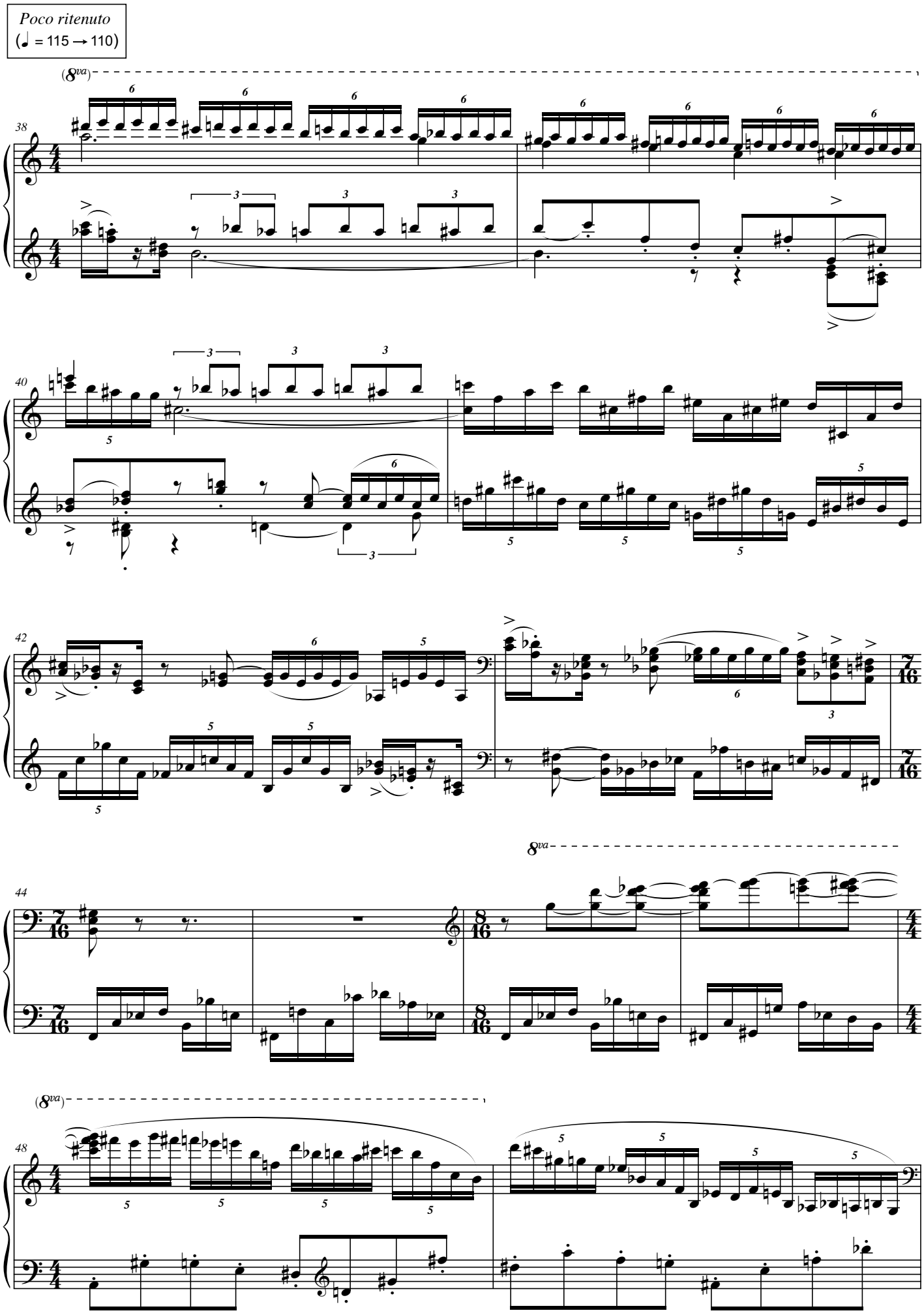
Veli Kujalalle; harmonikan Paganinille

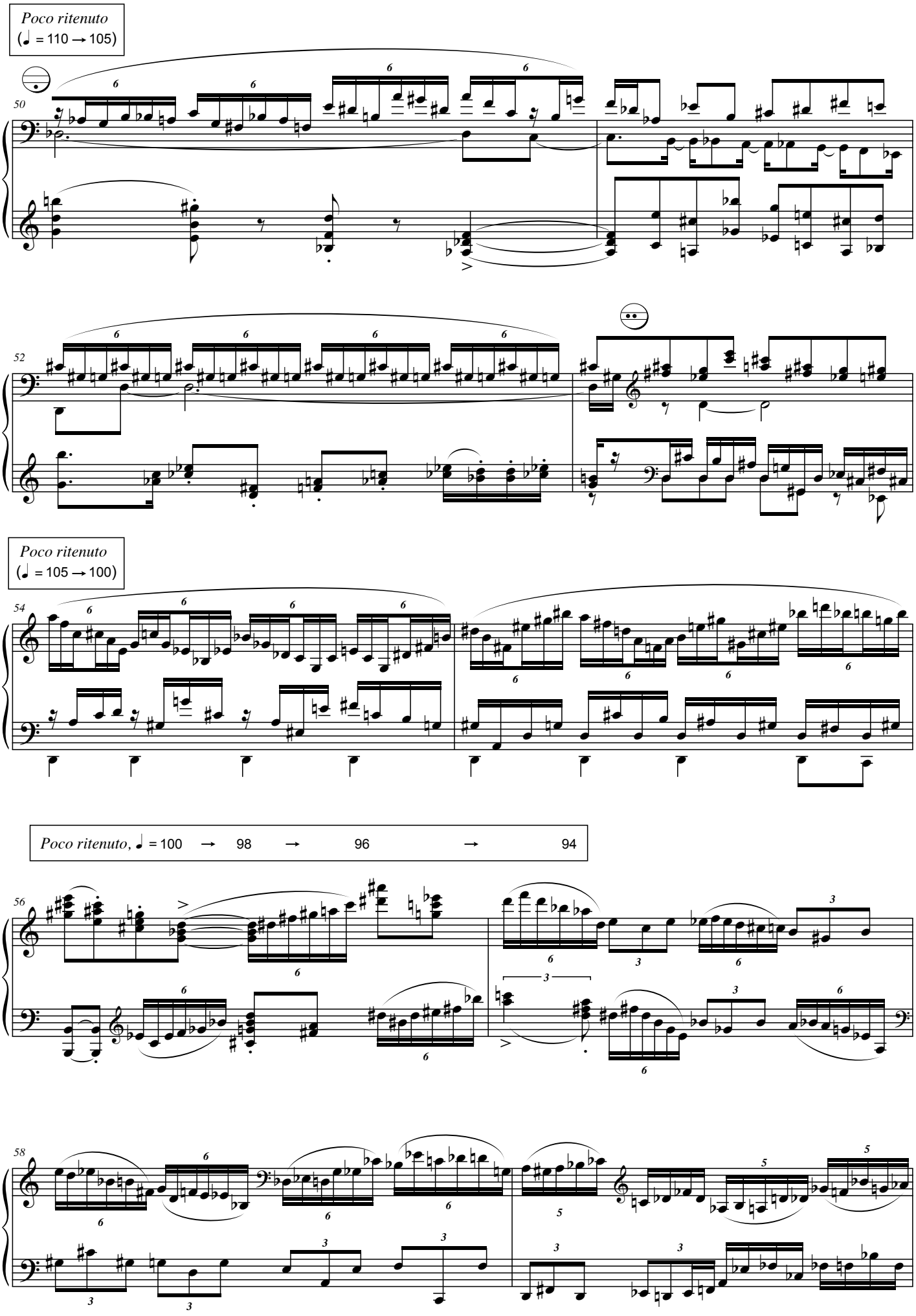
Molto energico, ♩= 115

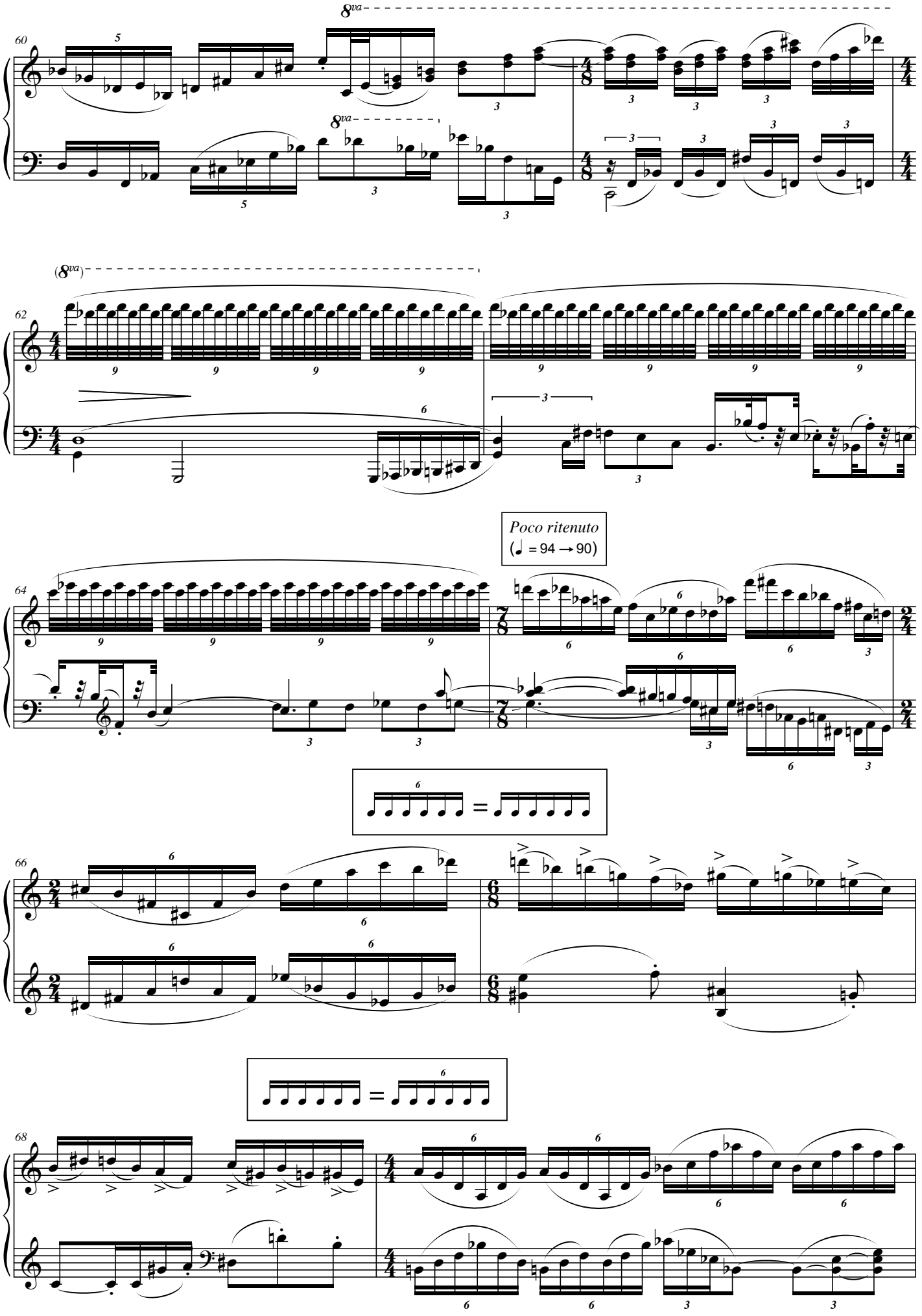
Olli Virtaperko 2005

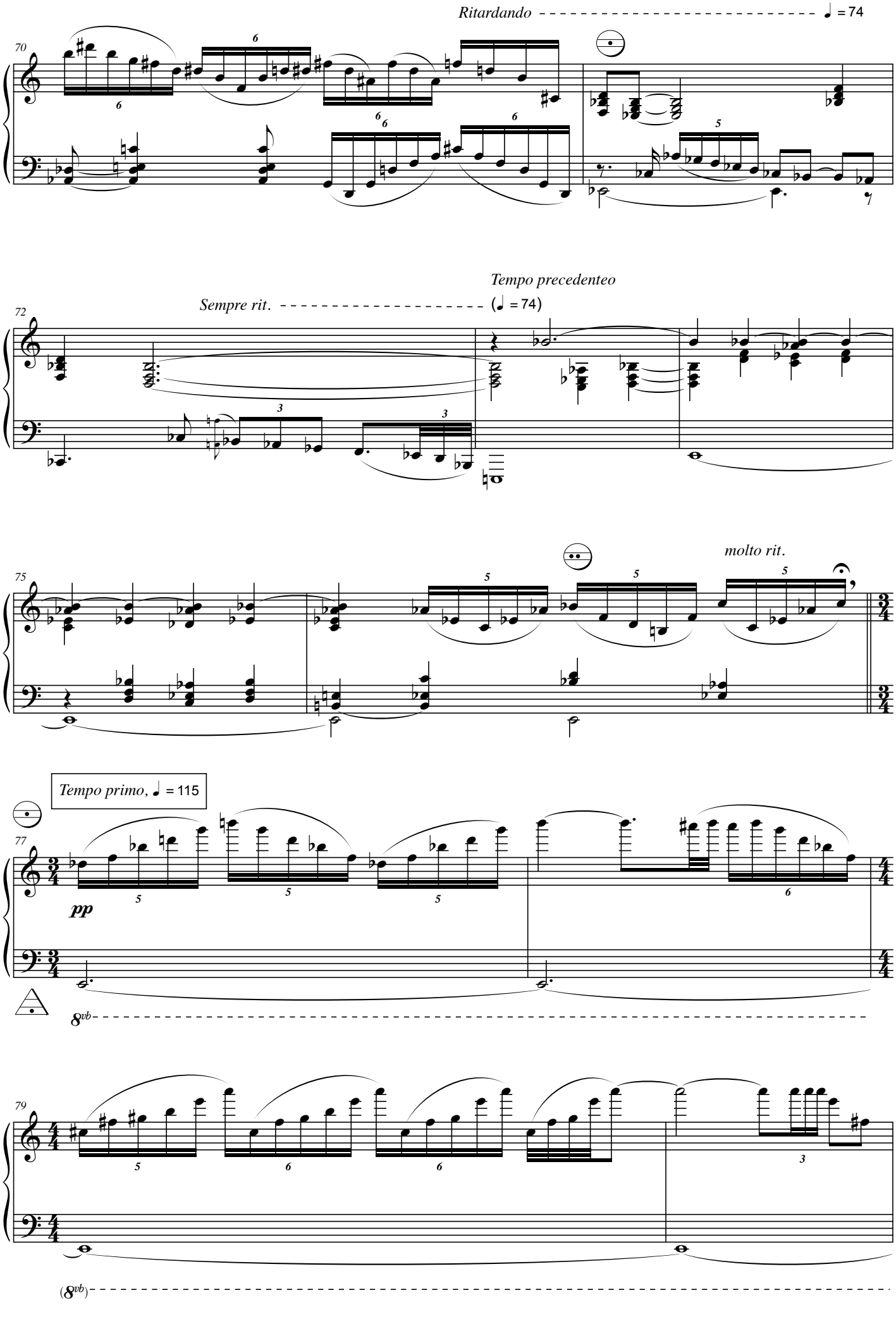


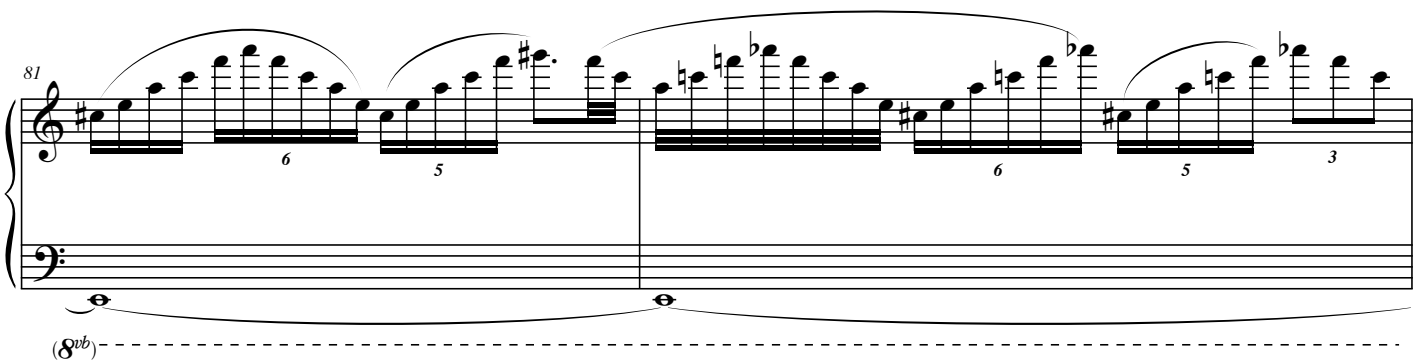

20
22
25
28
31
34
8va

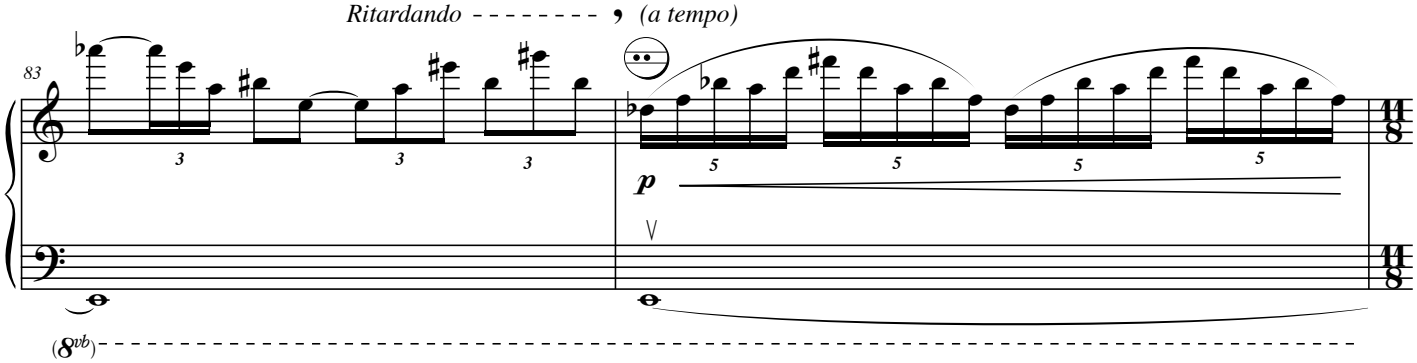

Poco ritenuto
(♩ = 115 → 110)
(8va)
38
40
42
44
8va
(8va)
48

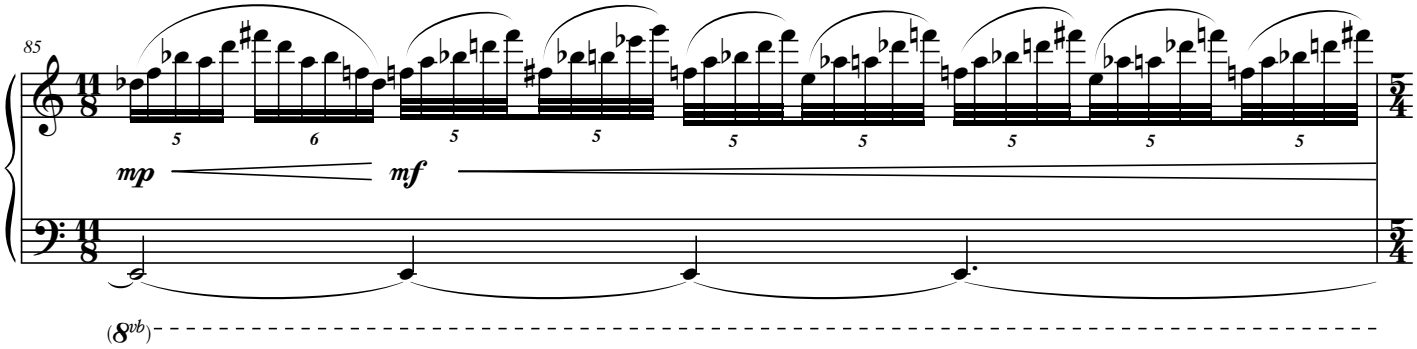

Poco ritenuto
(♩ = 110 → 105)
50
52
Poco ritenuto
(♩ = 105 → 100)
54
Poco ritenuto, ♩ = 100 → 98 → 96 → 94
56
58

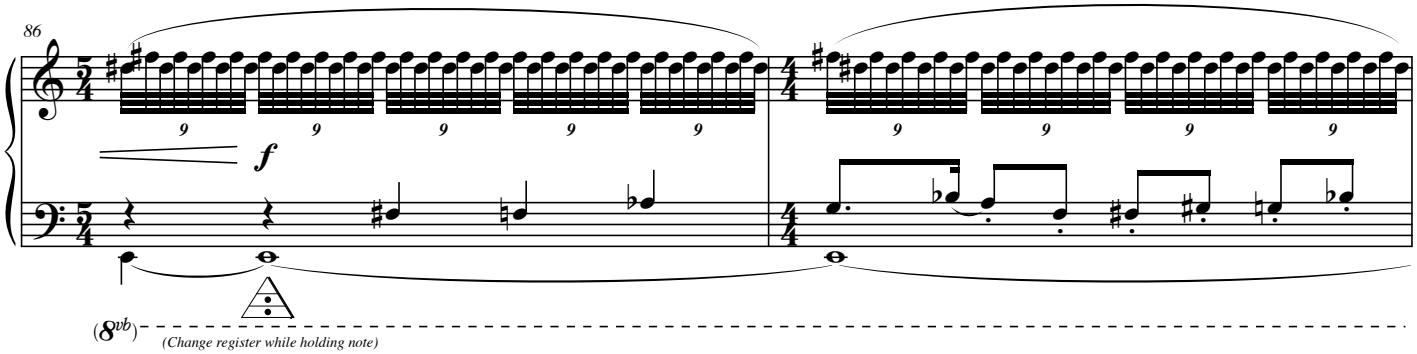

8va
8va
(8va)
Poco ritenuto
(♩ = 94 → 90)
6 = 6
6 = 6

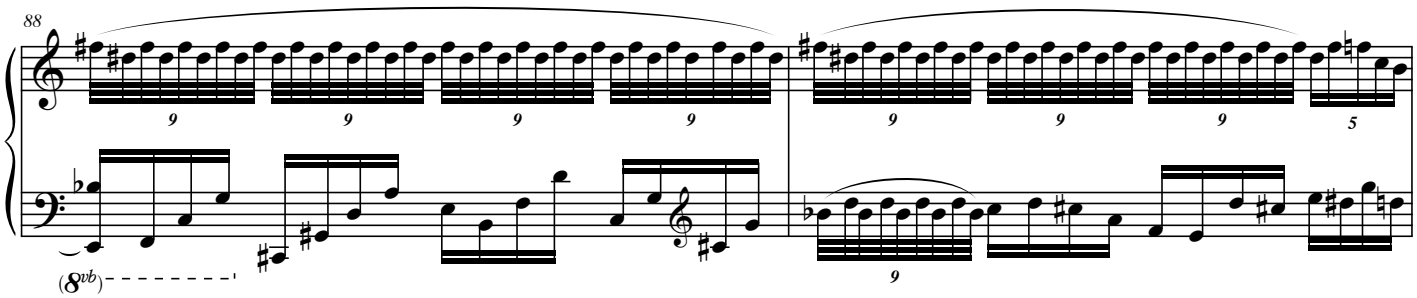

Ritardando
♩ = 74
70
Sempre rit.
(♩ = 74)
Tempo precedenteo
72
molto rit.
75
Tempo primo, ♩ = 115
77
pp
8vb
79
(8vb)

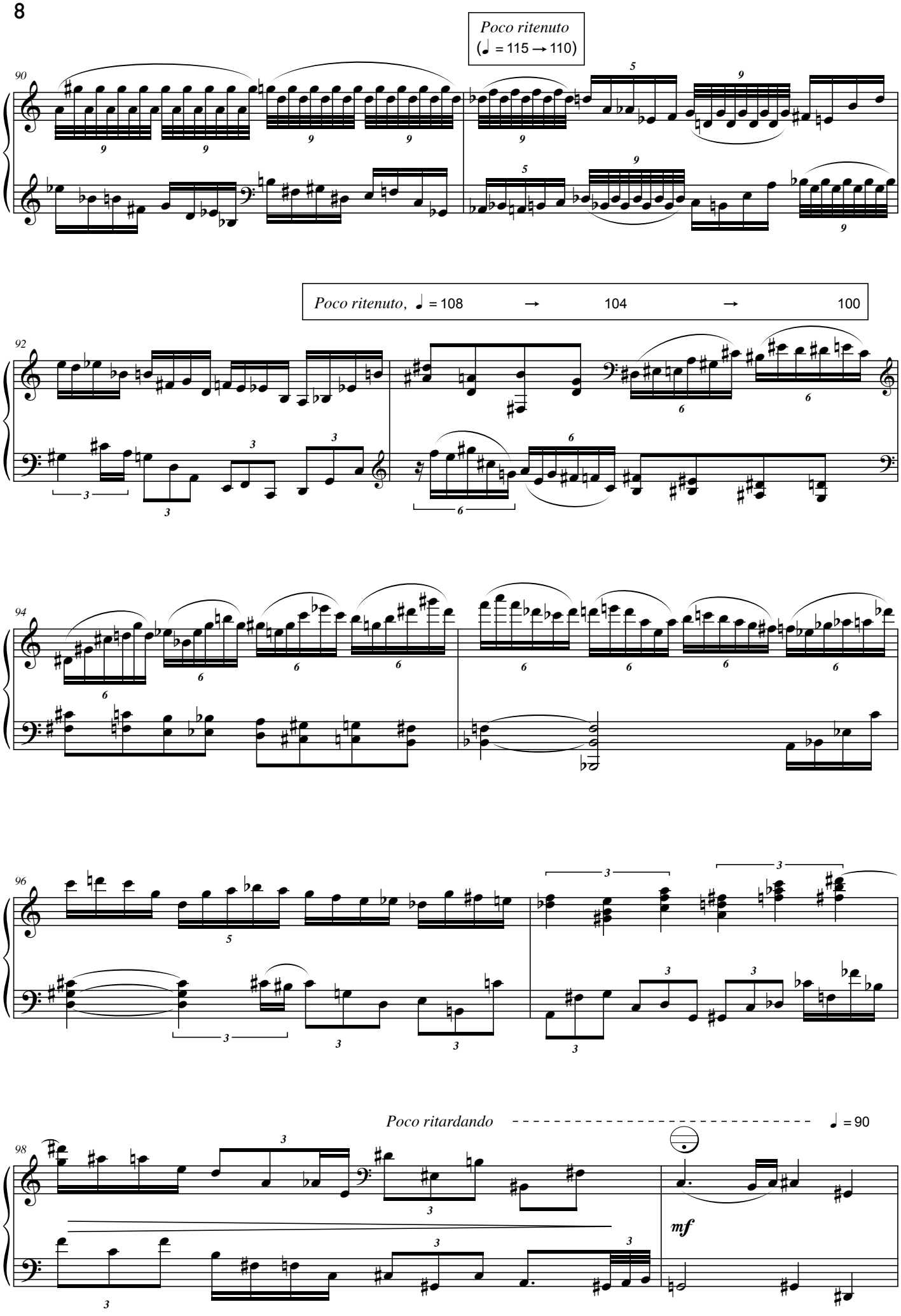

81
(8vb)

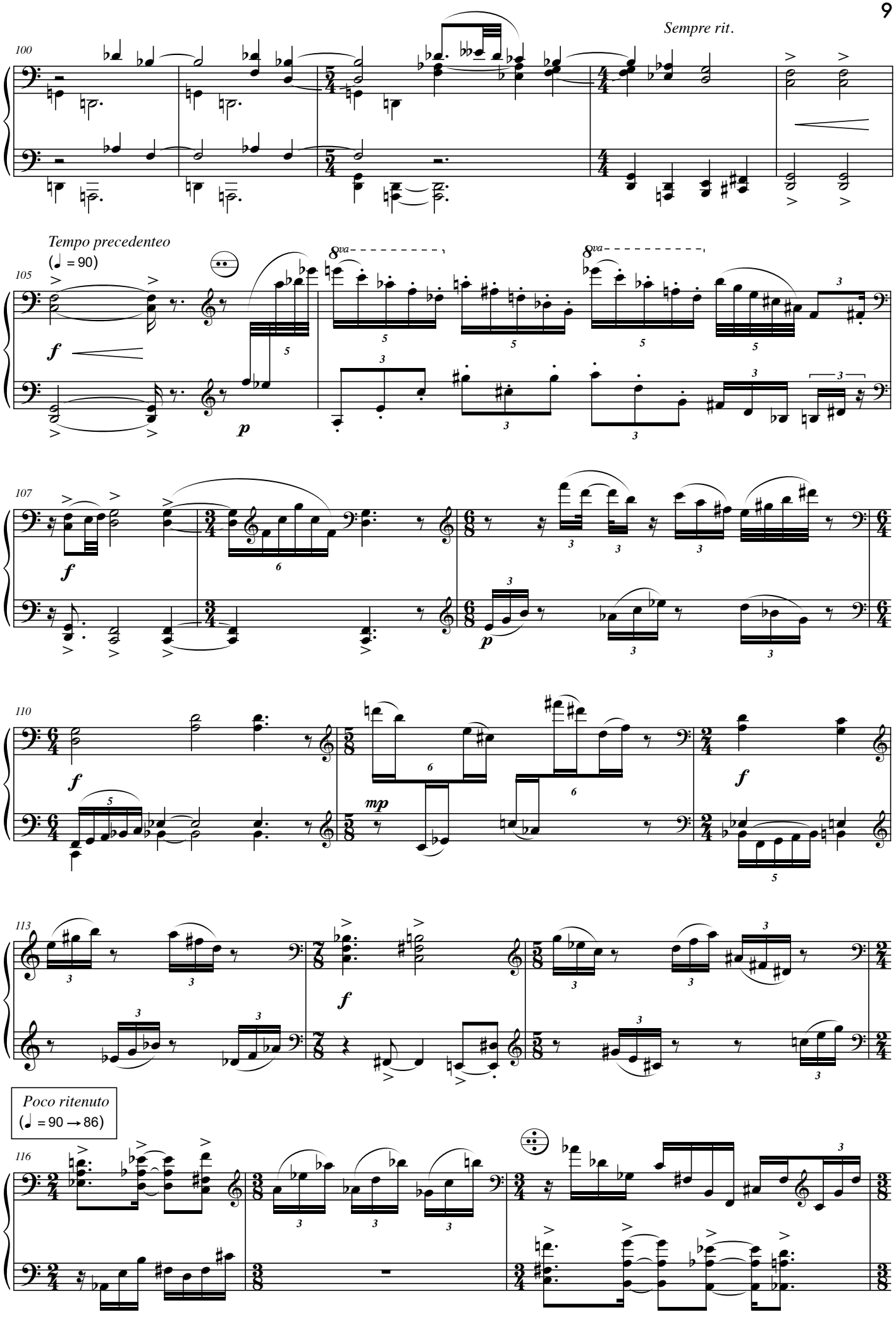

Ritardando
(a tempo)
83
p
(8vb)

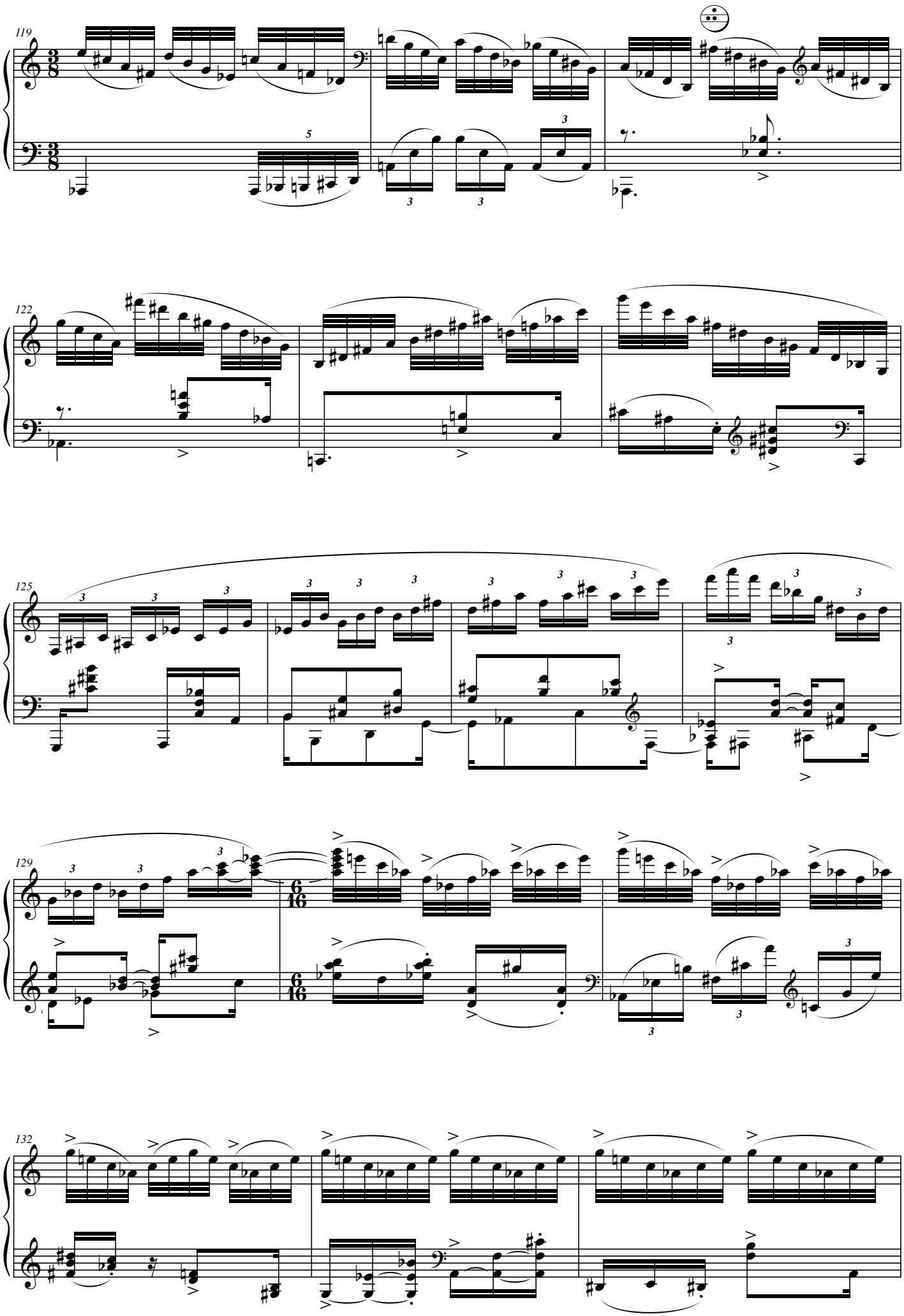

85
mp
mf
(8vb)

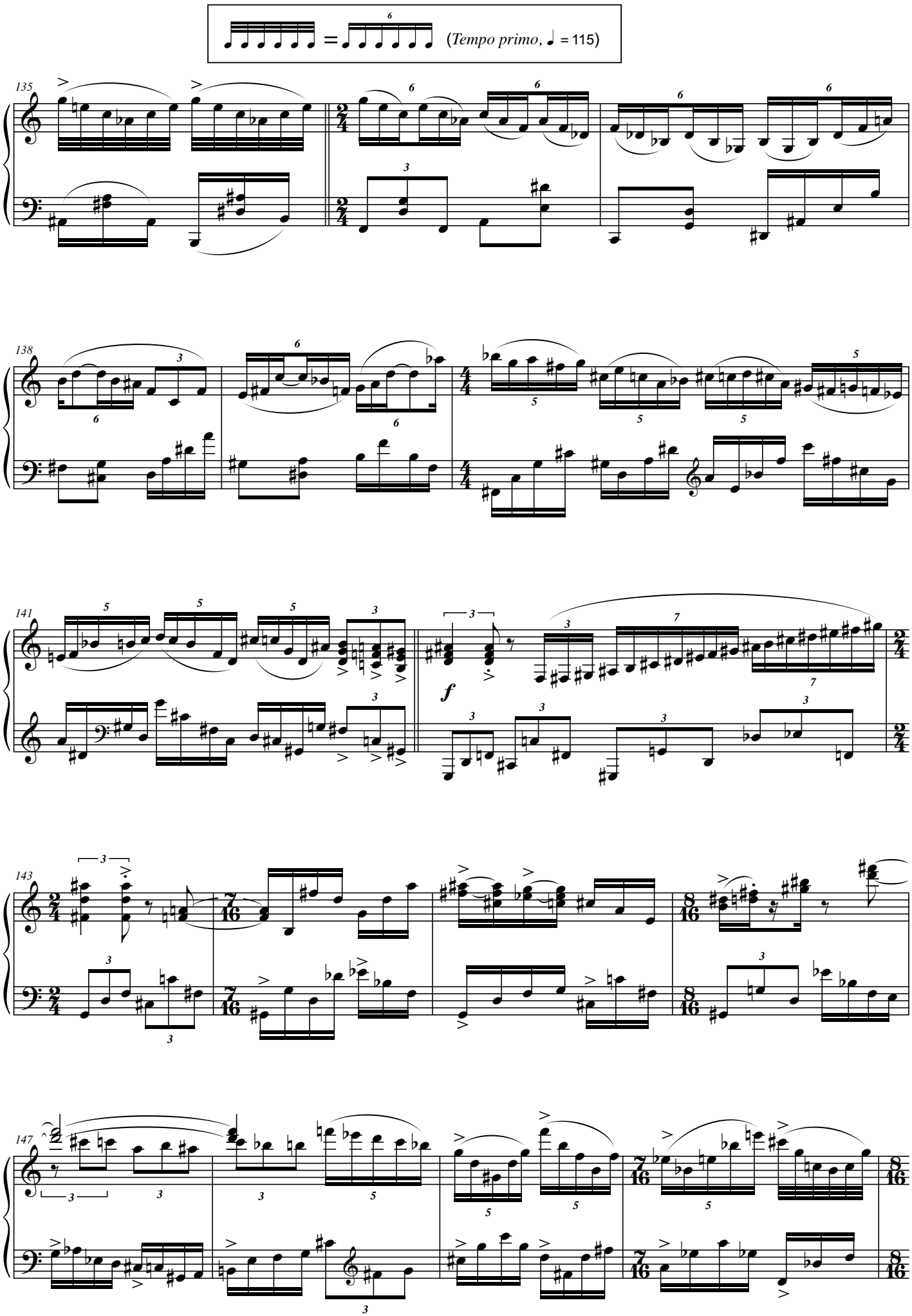

86
f
(8vb)
(Change register while holding note)

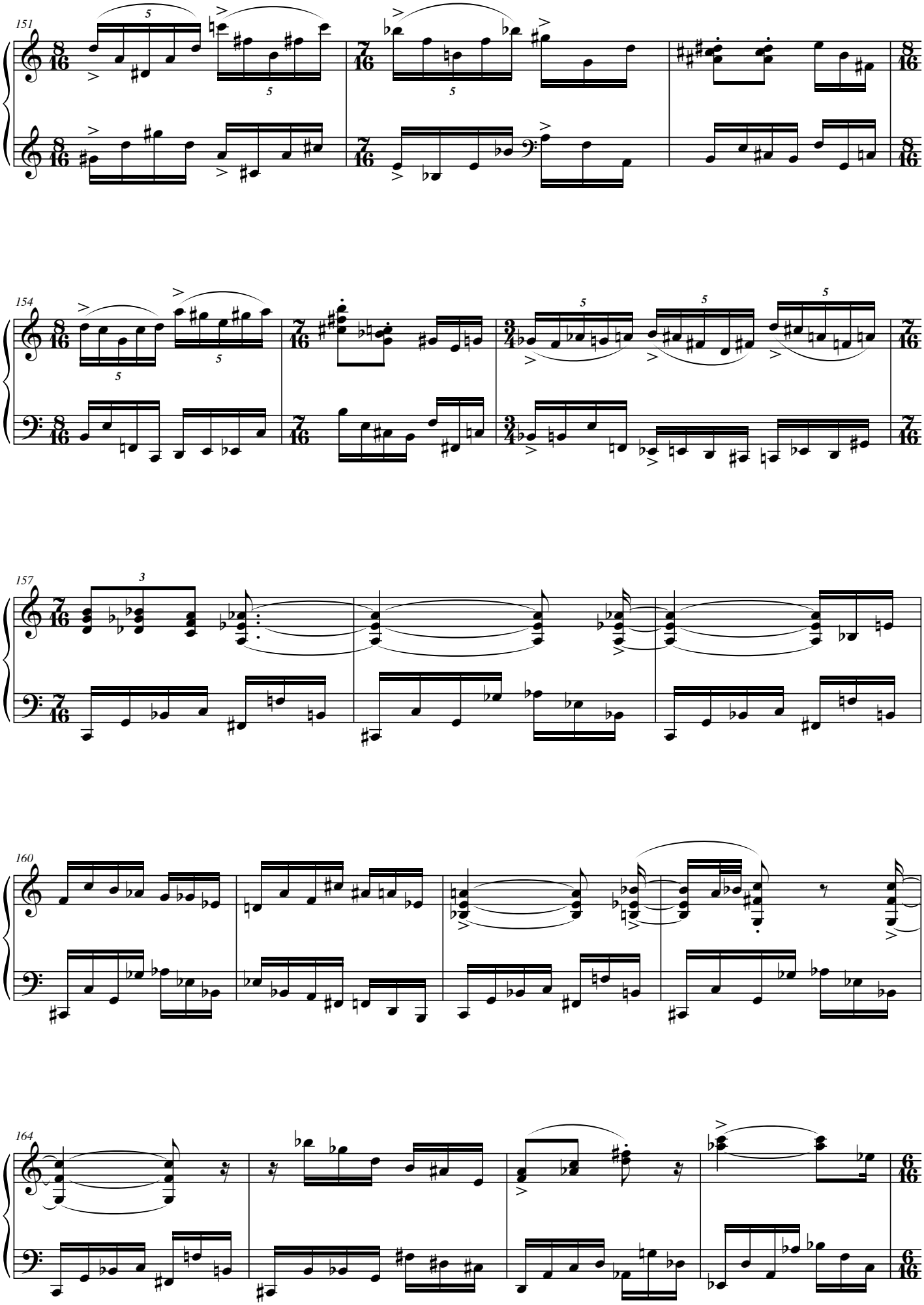

88
(8vb)

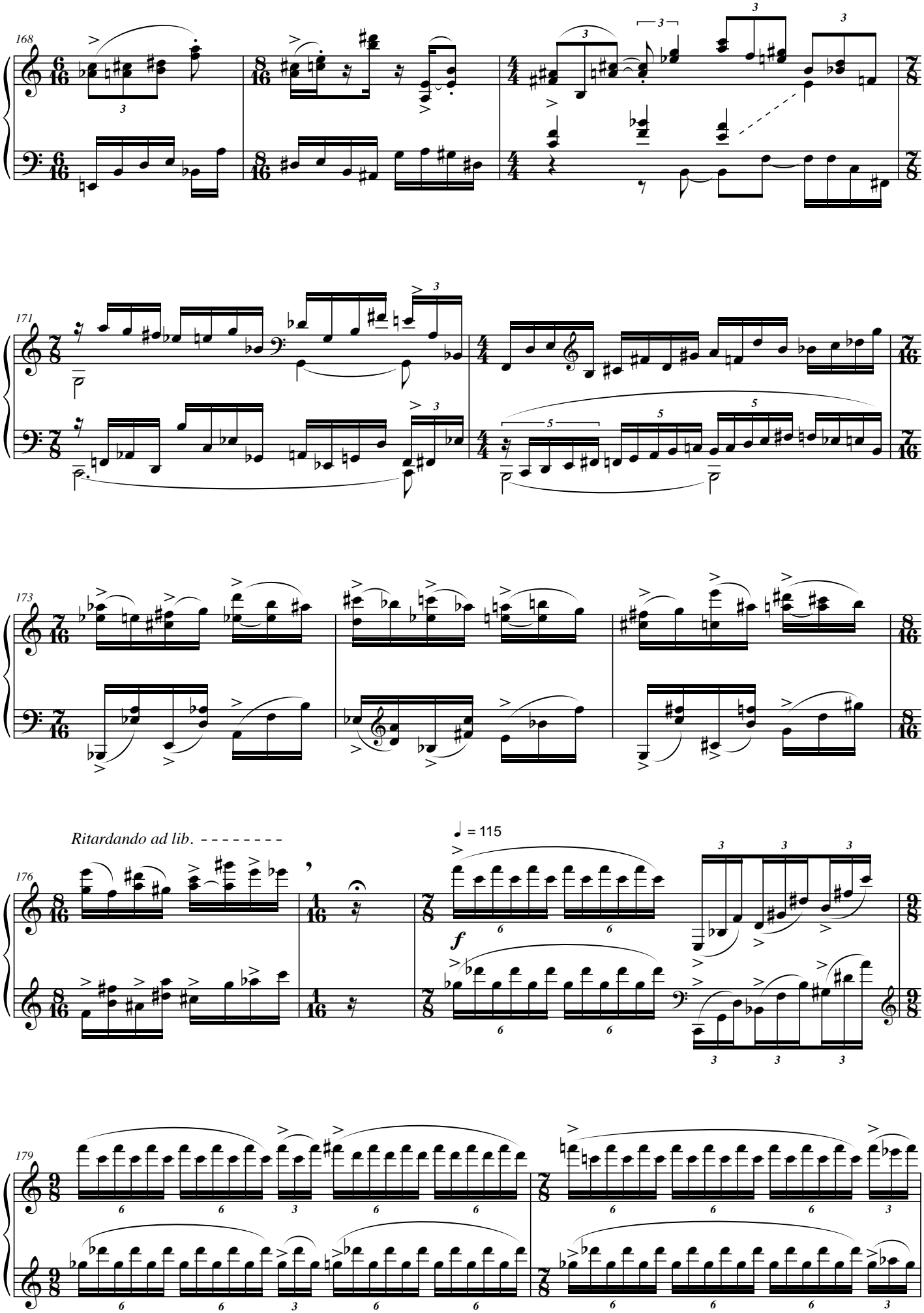

Poco ritenuto
(♩ = 115 → 110)
90
Poco ritenuto, ♩ = 108 → 104 → 100
92
94
96
Poco ritardando
♩ = 90
98
mf

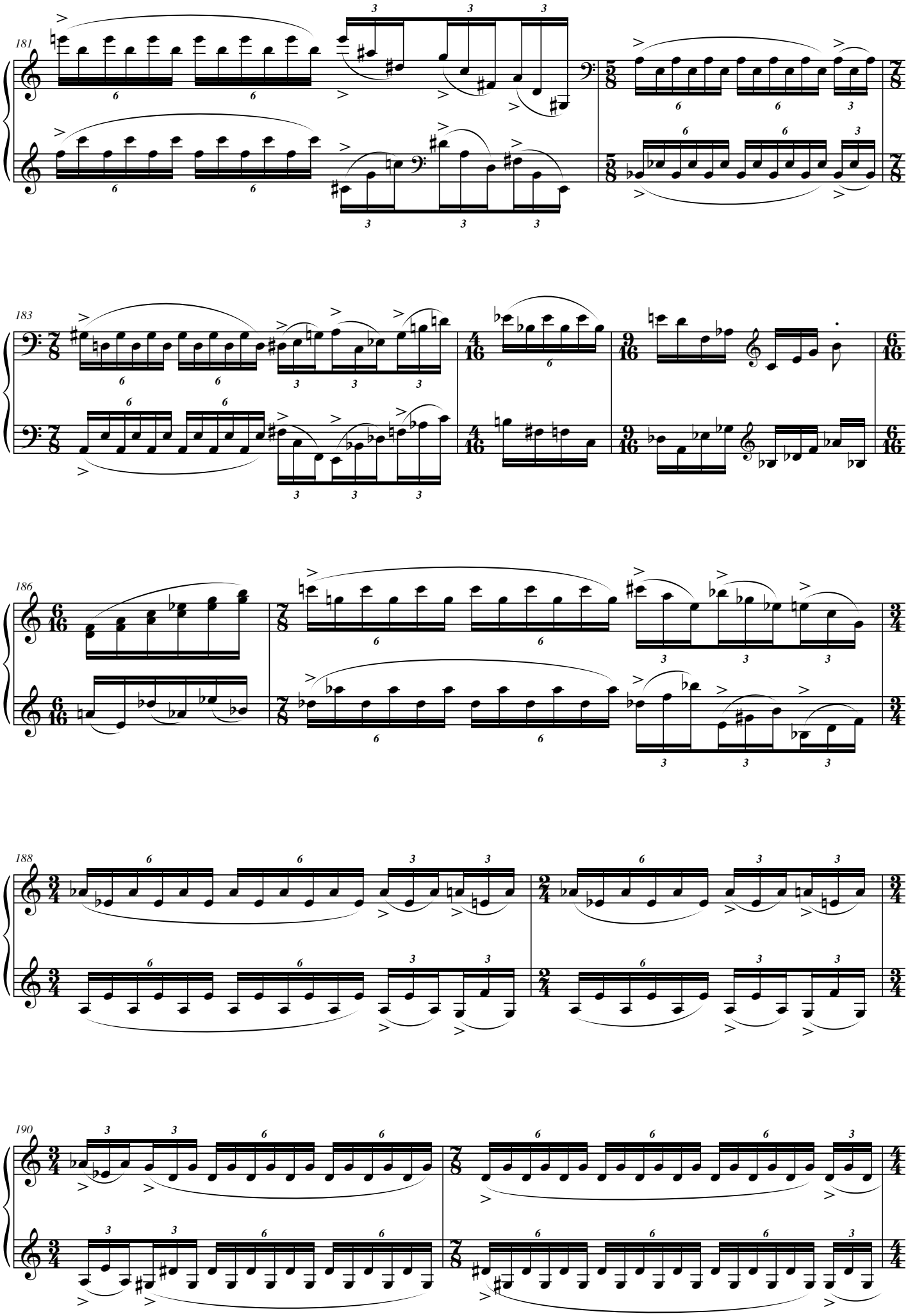

Sempre rit.
100
Tempo precedenteo
(♩ = 90)
105
8va
8va
107
110
113
Poco ritenuto
(♩ = 90 → 86)
116

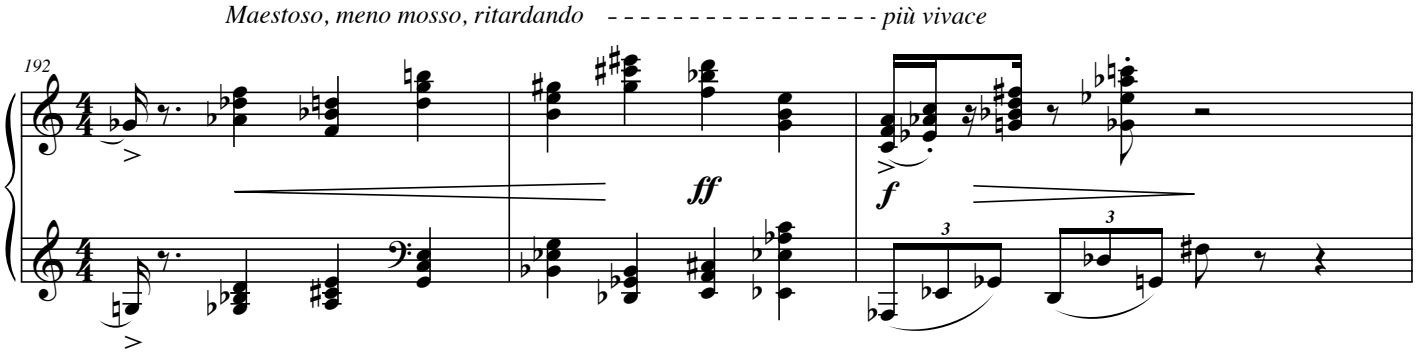

119
122
125
129
132

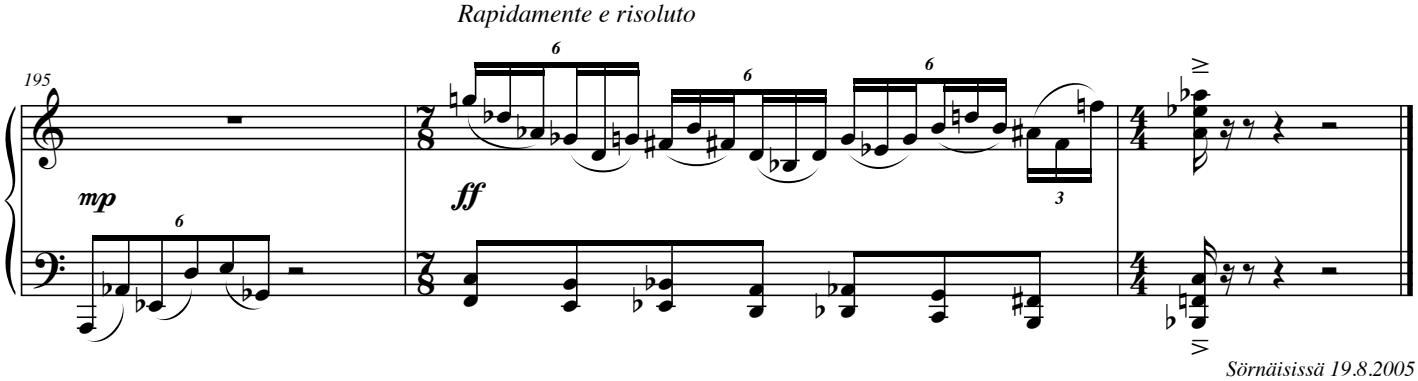

(Tempo primo, ♩ = 115)
135
138
141
f
143
147


151
154
157
160
164


168
171
173
Ritardando ad lib.
176
♩ = 115
f
179


181
183
186
188
190





Sörnäisissä 19.8.2005