

Olli Virtaperko

**Songs of innocence, lust and sorrow**

*for two bass viols*

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Olli Virtaperko

**Songs of innocence, lust and sorrow**

*musical fantasy in three acts*

*I Awakening - II Songs of melancholy and passion - III Epilogue: dreaming and floating*

*for two bass viols*

*duration 12 minutes*

## PERFORMING NOTES

*Songs of innocence, lust and sorrow* is written for two 7-string bass viols.

Trills and mordents are diatonic, if not otherwise specified (the altered tone is the closest unaccented tone).

The rhythmic realization of grace notes is left to performers.

l.v. laissez vibrer (let ring)

Diamond-shaped noteheads refer to natural harmonics. The string from where a particular harmonic should be played is indicated with a number ( 1 = highest string; 7 = lowest string). See 'Appendix' for more information of the harmonics used in the piece.

Glissandos should be realized so that the scale of semitones caused by the frets in the fretboard is **clearly audible**, even underlined.

All traditional virtues of the performance practise of early music are encouraged to be applied for the interpretation.

# Songs of innocence, lust and sorrow

for two bass viols

## I Awakening

Olli Virtaperko 2011

♩ = 90

Bass Viol 1

Bass Viol 2

(mp - mf)

1

2

pp

6

1

2

fp

gentile

10

1

2

(ord.)

15 *f* *furiioso, velocemente* *f* *furiioso, velocemente* *f*

gliss. (ord.)

18 *ritmico* *ritmico* *cantabile* *(mf)*

21 *bend string sideways*

23 *vibr.* *(ord.)* *accelerando & crescendo*

25 *ritardando & diminuendo* *off string* *pizz.* *bow pressure into scratch tone* *(ord.)* *(lay the bow down aside)*

use thumb, let ring

28 *simile*

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.

31

*ff* *fz* *ppp* *p*

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

keep finger pressed down

35

(Bartók-pizz.)

*ff* *p* *sfz* (attacca)

## II

### Songs of melancholy and passion

39 *mp - mf* *mp - mf*

off string

let ring according to sluring

*mp - mf*

$\text{♩} = 76$

43

1 2

1 2 3 4

5

47

50

*rubato ad lib.*      *(a tempo)*

keep finger pressed down

53

56

*ad lib.*      *(accelerando ad lib)*

59

*(poco rit, ad lib)*

keep finger pressed down

arco

off string



62 *(a tempo)*

1

2

pizz.

*mp*

*(poco rit, ad lib)*

65

1

2

*mp*

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

1

2

*mp*

> (tap the chord vigorously)  
+ with left hand

70

1

2

*mp*

arco

*(mp - mf)*

73

1

2

*mp*

rit.

76 *a tempo*

1

2

79

1

2

82

1

2

86

1

2

89

1

2

92

1

2

pizz.

arco

keep finger pressed down

1.v.

3

5

5

95

1

2

poco. rit.

poco. rit.

3

97

1

2

a tempo

a tempo

5

7/16

6/16

100

1

2

f

f

3

6

102

1

2

104

1

2

Detailed description: This system contains measures 104 through 107. It features two staves, 1 and 2, in a 2/4 time signature. The music is written in a key with one sharp (F#). The upper staff (1) contains a melodic line with various ornaments and slurs. The lower staff (2) contains a bass line with slurs and ties. The system concludes with a double bar line.

105

1

2

*ff* *l.v.* *f* *poco. rit.* *p* *rubato, gentile*

*ff* *l.v.* *f* *poco. rit.* *p*

Detailed description: This system contains measures 105 through 107. It features two staves, 1 and 2, in a 2/4 time signature. The key signature changes to one flat (F). The upper staff (1) starts with a fortissimo (*ff*) dynamic and includes a first ending (*l.v.*) bracketed measure. It then transitions to a forte (*f*) dynamic and a *poco. rit.* marking, ending with a piano (*p*) dynamic and a *rubato, gentile* instruction. The lower staff (2) also starts with *ff* and includes a first ending (*l.v.*) bracketed measure. It transitions to *f* and *poco. rit.*, ending with *p*. Fingerings 3, 4, and 5 are indicated for the lower staff. The system concludes with a double bar line.

108

1

2

*mp* *l.v.* *mp* *l.v.* *tratt.*

Detailed description: This system contains measures 108 through 111. It features two staves, 1 and 2, in a 3/4 time signature. The key signature has one flat (F). The upper staff (1) begins with a mezzo-piano (*mp*) dynamic and includes a first ending (*l.v.*) bracketed measure. It then transitions to a first ending (*l.v.*) bracketed measure and a *tratt.* (trattando) instruction. The lower staff (2) also begins with *mp* and includes a first ending (*l.v.*) bracketed measure. The system concludes with a double bar line.

112

1

2

Detailed description: This system contains measures 112 through 114. It features two staves, 1 and 2, in a 2/4 time signature. The key signature has one flat (F). The upper staff (1) starts with a melodic line and includes a first ending (*l.v.*) bracketed measure. The lower staff (2) starts with a bass line and includes a first ending (*l.v.*) bracketed measure. The system concludes with a double bar line.

115

1

2

Detailed description: This system contains measures 115 through 117. It features two staves, 1 and 2, in a 2/4 time signature. The key signature has one flat (F). The upper staff (1) starts with a melodic line and includes a first ending (*l.v.*) bracketed measure. The lower staff (2) starts with a bass line and includes a first ending (*l.v.*) bracketed measure. The system concludes with a double bar line.

117

122

off string

off string

gliss. on flageolets

l.v.

(attacca)

### III Epilogue : dreaming and floating

$\text{♩} = 56$  *Liberamente, liscio*

120

off string

off string

(no accent)

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

123

(no accent)

(no accent)

126

(no accent)

fz

fz

129

(no accent)

132

139

142

145



## The list of harmonics used in the composition

*sounding*

*played*

VII VI VII V VI VII IV VII V III VI IV II III IV I II III I II I I  
 VII VI

## Dyads

I/II

8 8 8 6 6 6 6 5 5 5 5 4 4 4 4 3 3 3  
 8 6 5 8 6 5 4 6 5 4 3 6 5 4 3 5 4 3

II/III

8 8 8 6 6 6 6 5 5 5 5 4 4 4 4 3 3 3  
 8 6 5 8 6 5 4 6 5 4 3 6 5 4 3 5 4 3

III/IV

8 8 8 6 6 6 6 5 5 5 5 4 4 4 4 3 3 3  
 8 6 5 8 6 5 4 6 5 4 3 6 5 4 3 5 4 3



IV/V

Musical notation for the IV/V chord progression. The piece is in 15/8 time, indicated by the '15' in the time signature. The music is written for piano with a grand staff (treble and bass clefs). The right hand plays a sequence of eighth notes, while the left hand plays a steady eighth-note bass line. Fingerings are indicated by numbers 1-5 below the notes. The sequence of notes in the right hand is: G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4, B3, A3, G3, F3, E3, D3, C3. The bass line consists of eighth notes: G2, A2, B2, C3, D3, E3, F3, G3, A3, B3, C4, D4, E4, F4, G4, A4, B4, C5.

V/VI

Musical notation for the V/VI chord progression. The piece is in 15/8 time. The music is written for piano with a grand staff. The right hand plays a sequence of eighth notes, while the left hand plays a steady eighth-note bass line. Fingerings are indicated by numbers 1-5 below the notes. The sequence of notes in the right hand is: G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4, B3, A3, G3, F3, E3, D3, C3. The bass line consists of eighth notes: G2, A2, B2, C3, D3, E3, F3, G3, A3, B3, C4, D4, E4, F4, G4, A4, B4, C5.

VI/VII

Musical notation for the VI/VII chord progression. The piece is in 15/8 time. The music is written for piano with a grand staff. The right hand plays a sequence of eighth notes, while the left hand plays a steady eighth-note bass line. Fingerings are indicated by numbers 1-5 below the notes. The sequence of notes in the right hand is: G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4, B3, A3, G3, F3, E3, D3, C3. The bass line consists of eighth notes: G2, A2, B2, C3, D3, E3, F3, G3, A3, B3, C4, D4, E4, F4, G4, A4, B4, C5.