

O viridissima virga

Rebecka Sofia Ahvenniemi

2011 (ed. 2012 and 2022)



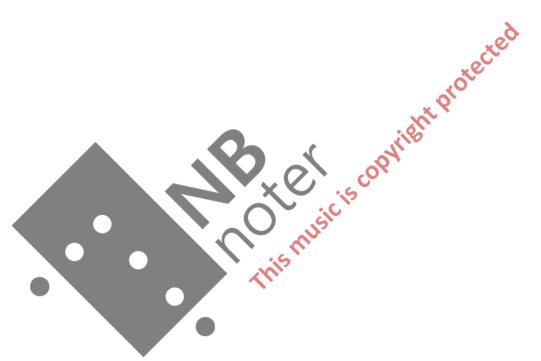
Text: Hildegard von Bingen

Composed for Emanuel Vigeland mausoleum in Oslo.

Commissionned by Ny Musikks Komponistgruppe

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O viridissima virga

O viridissima virga was composed for, and world premiered in, Emanuel Vigeland Mausoleum in Oslo in 2011. The venue is a dark room with paintings on the walls, candles, and most notably, a reverb of more than 15 seconds. This work has also been performed at several other venues, creating a similar timbral space with the use of electronics.

One may hear impressions of Hildegard von Bingen's music. While using a sacral text, the work focusses on the embodiment of vocal expressions. It explores transitions between singing, breathing, and whispering. The voice could be said to *break out* of the text, rather than merely being a tool to mediate it.

The performance

The performance resembles a sacral mass. The singers walk to a table and pick up a "new score" on three occasions throughout the composition. Thus, copies of the pages are needed, to divide the work in different portions.

However, the work can also be presented as a straightforward concert performance without this dramaturgical element. In this case the instructions of picking up sections of the score do not need to be taken into consideration, and the empty bars with fermatas can be crossed out.

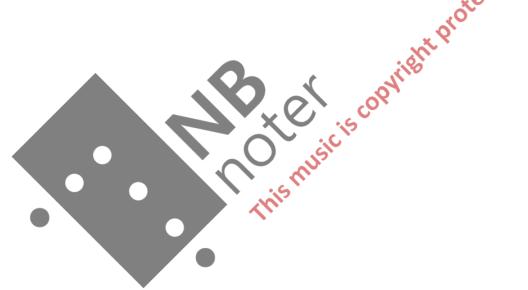
The concert space and electronics

The work is composed specifically for a room with a reverb of at least 15 seconds, but a similar reverb or echo can be created with electronics. Depending on the size of the room, a stereo source may work. The microphones ought to capture whispering and airy, vocal sounds, with a clear and crispy quality.

Instructions

The performers may fully enjoy the articulations, gestures and subtle nuances of the text, and take ownership of it. The text is meant to sound embodied, and the focus is on the attitude of the articulations. Most instructions are found in the score.

Capital letters put emphasis on certain voiced sounds. The apostrophe emphasizes the letter further, so it sounds like being "spitted out", or as slightly separate from the rest of the word.



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A

—ca.50, listening to the reverb

Rebecka Sofia Ahvenniemi
Text: Hildegard von Bingen

Voice 1

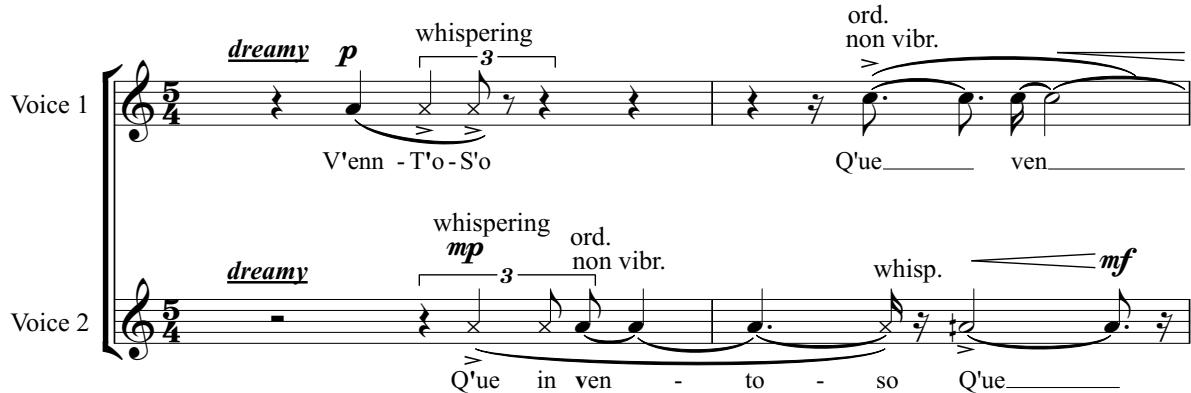
dreamy **p** whispering **3** ord. non vibr.

V'enn - T'o - S'o Q'ue_____ ven_____

Voice 2

dreamy whispering **mp** ord. non vibr. whisp. **mf**

Q'ue in ven - to - so Q'ue_____

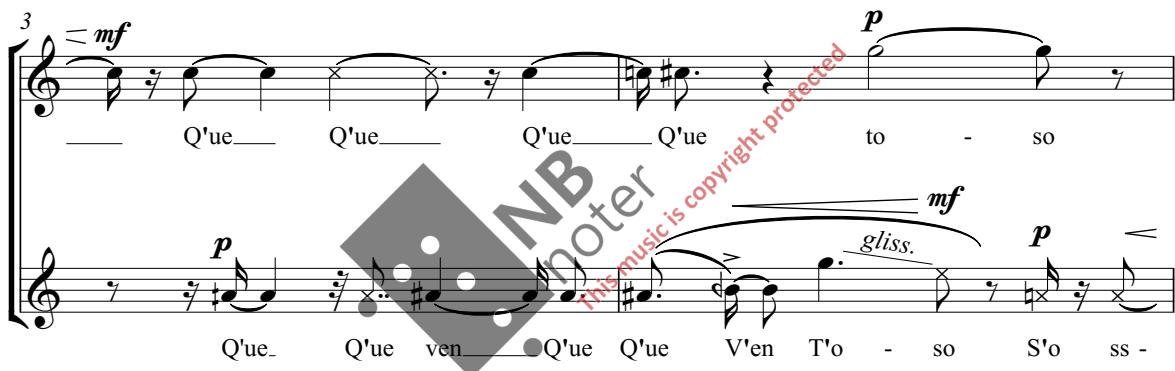


mf **p**

Q'ue_____ Q'ue_____ Q'ue_____ Q'ue_____ to - so

p **mf** **gliss.** **p**

Q'ue_____ ven_____ Q'ue_____ V'en T'o - so S'o ss -



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accents from the diaphragm

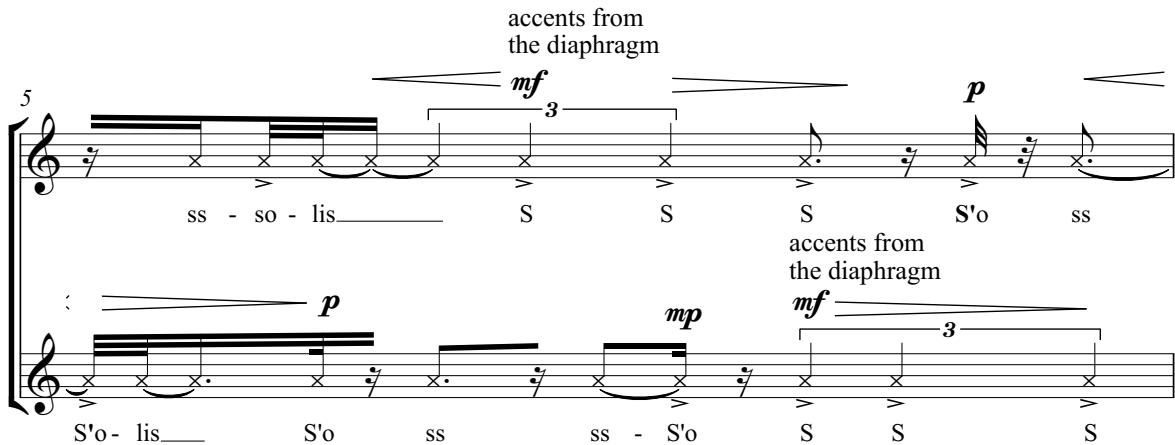
mf **p**

ss - so - lis_____ S S S S'o ss

accents from the diaphragm

p **mp** **mf**

S'o - lis____ S'o ss ss - S'o S S S



6

1.

tender

ppp **w**
1.

ppp tender **w** *p* **w**

7

S - ss S - ss

ss ss

9

insisting

p

3 *3*

1. Slightly varying the overtones of "s".

10

S S S S S - ss C'a-lor

joyful
fp

joyful
fp ***fp*** ***fp***

S'o ss - S'o ss - S'o ss C'a-lor C'a-lor C'a-lor

11

fp

C'a-lor ss S S - ss S C'a-lor

fp

NB
noter
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p

C'a-lor C'a-lor C'a-lor C'a-lor C'a-lor C'a-lor

12

intense
pp

C'a-lor C'a-lor C'a-lor Q' ee Q' ee Q'

p ***fp***

intense
pp

Q'ue C'a-lor Q'ue Q' Q' Q'

14

joyful

ppp *joyful* *p* *mf* *p*

Q' Q' C'a-lor C'a-lor C'a-lor C'a - lor

ppp *joyful* *p* *mf* *ppp*

Q' C'a-lor C'a-lor C'a-lor C'a-lor C'a-lor C'a-lor C'a-lor

16

B

Walking to the table and picking up a "new score"

pp

Q'ue

p

Walking to the table and picking up a "new score"

pp

Q' Q[ckh:] - q[k] Q'ue

19

pppp

vnnn V'e -

pppp

e venn - T'o - so ven - nn

mp

21

tender

pp

mp

nn - T'o - so nn vnn

tender

pp

mp

nn V'en

23

very intense

pp *p* *f* *pp*

nn nn - to - S'o V'en - nn Ve - en - T'o -

very intense

mp

nn V'n

NB noter

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25

f

S'o S'o - liss

p *dreamy*

V'enn - T'o - S'o

f

T'o - S'o - o

p *dreamy*

Q'ue V'enn - n'

6 27

cantabile

Q'ue-e in Fl'a - bro
ven - to - so

cantabile

mf >

pppp

nnn
nn - to_

ven - to - so
venn_____

nn - to_

C

Walking to the table and picking up a "new score"

29

2.

tender

pp

C[tsh] - li Cae -

Cae - li

Walking to the table and picking up a "new score"

NB
noter
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32

pp

p

f

li C[tsh] -

Cae - li Cae - C[tsh] C[tsh]

3.

decisive

p

T'i-bi

T[tss] - i - bi

2. Caeli is pronounced [tshe:li]. Staying on the sound "sh", opening up gradually towards "e".
3. T': A spitting sound on "t".

7

34 ***pp*** ————— ***ppp***

C[tsh] C[tsh] C[tsh] Cae - li

————— ***ppp*** ————— ***p***

ti - bi ti - bi t t t t

D

Walking to the table and picking up a "new score" *classical*
legato, cantabile

36 ***p*** ————— ***mp***

sit ti V'i - ri - di - T'a - a -

Walking to the table and picking up a "new score" *classical*
legato, cantabile

p ————— ***mf*** —————

ti i - bi Ve - en - T'o - so

38 ***p*** —————

te vi - ri - di - T'a - - T'e

————— ***p*** ————— ***mp*** —————

ven - - T'o

39

airy voice

ple - na Ven - T'o-S'o vir -

distant

so ri - diss - si-ma Vi - ri - di - ta - te vi - ri -

41

p

- ga vir - ga vir - ga Vir - ga

dis - si-ma vir - ga vi - r

43

increasingly intense

p

f

vv - - - - - vv. - - - - - vv - Vir - ga Vir - ga

increasingly intense

p

vv - - - - - vv - - - - - vv - - - - - vv - Vi - - - - - rga Vir - - - - - rga su-a-

46

Vir - ga Vi - r

viss

*gloriously
cantabile*

48

Vir - ga S'u - a - vis vir - go

*gloriously
cantabile*

- te S'u - a - vis vir - go

E

50

FL'o - ru - is - ti

air → ord.

FL'o - ru - iT

p

FL'o - ru - it

10

52

very intense

mf

Q'uod tu FL'o - ru -

pp

gliss.

FL'o - ss

53

molto legato

p

fl'o - - -

f

gliss.

FL'o - ru - it

very intense

sfz

os

Flo -

54

f

p

- ss Q'uod

dreamy

Q'uod -

Q'[kch:]- uod

Q'uod tu -

dreamy

pp

quod -

Q'[kch:]

56

mp

FL'o - ru - is - ti FL'o - ru - i - ss - ti

uod quod

ppp

Q'[kch:]- uod

58

pp
gliss.

mm FL'o - ru - it

flo - ru - is - ss - T' Q' uod

NB
noter
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60

mf

Q' uod tu___ flo - ru - is - ti

urgent

f

Q' uod tu___ FL'o - ru - -

12

tempo rubato,
molto espressivo

61

-it Q[kch:]uod tu FL'o - ru - is - T'

tempo rubato

f

FL'o. s

63

F

insisting

pp

Q'uod tu FL'o - ru - is - ti

tender

a tempo

p

FL'oo - ru - iT' fff - flo os FFL - oo

♩=110

a tempo

very intense

f

Q'uod tu - u FL'o - ru - u - is - ss T' FL'o -

mf

sss FL'o ss

67 *dreamy*
p

69 *pp*

71 *echoing quietly*
pp

71 *ppp*