

Olli Virtaperko

In nomine revised

for Tenor Recorder in D (Voice Flute),
Bass Viol & Harpsichord

duration 10 min.

2014



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Distribution:
Music Finland
Music Library
Urho Kekkosenkatu 2 C, 6th floor
FI-00100 Helsinki
Finland

musiclibrary@musicfinland.fi
www.musicfinland.fi

Helsinki, 2015



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In nomine revised was commissioned and premiered by **Cornucopia** (Pekka Silén, recorder; Louna Hosia, Bass Viol; Marianna Henriksson, Harpsichord). The piece was composed between November 2013 and January 2014 in Helsinki & Viitasaari.

Financial support for the commission and composing was provided by Finnish Arts Council and Finnish Cultural Foundation.

PERFORMING NOTES

GENERAL

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

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

Unless otherwise indicated, trills always start from the upper tone.

The piece is intended to be played from the score. Thus, no individual parts are provided.

The score is in C.

SPECIFIC INSTRUMENTAL NOTES

RECORDER

In the case the transposed recorded part is required (in D), please contact the composer (olli.virtaperko@gmail.com).

BASS VIOL

In nomine revised is written for a 7-stringed bass viol with standard tuning.

Diamond-shaped noteheads refer to natural harmonics. The string from where a particular harmonic should be played is indicated with a Roman numeral (I = highest string; VII = lowest string).

v.b. = vibrato battement; 2-finger trill technique resulting intense and affective microtonal vibration.

l.v. = laissez vibrer (let ring)

Expression *off string* refers to "aggressive accentation" ONLY if specifically indicated.

HARPSICHORD

Instrumental requirements: two-manual instruments (8'+8', 4') with minimum ambitus G₁-e³.

The registration is left to a player with the exception of the very end (from bar 153), where only 4' should be used.



In nomine revised

score in C

Olli Virtaperko 2013-2014

♩ = 69

Voice flute

Bass viol

Harpisichord

pp

II II III

3

l.v.

gliss.

5

rec.

mp

gamba

I II off string

III II I II off string pizz.

hpc.

gliss.

8

rec.

finger vibr.

mf

gamba

pizz.

arco

pp

repeat freely

(accel.)

#2

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10

rec.

gamba

hpc.

(accel.)

similarly

repeat freely, accelerando

13

rec.

gamba

hpc.

vibrato battement (v.b.)

repeat freely

16

rec.

gamba

hpc.

(tr from the lower note)

Playfully, freely

20

rec.

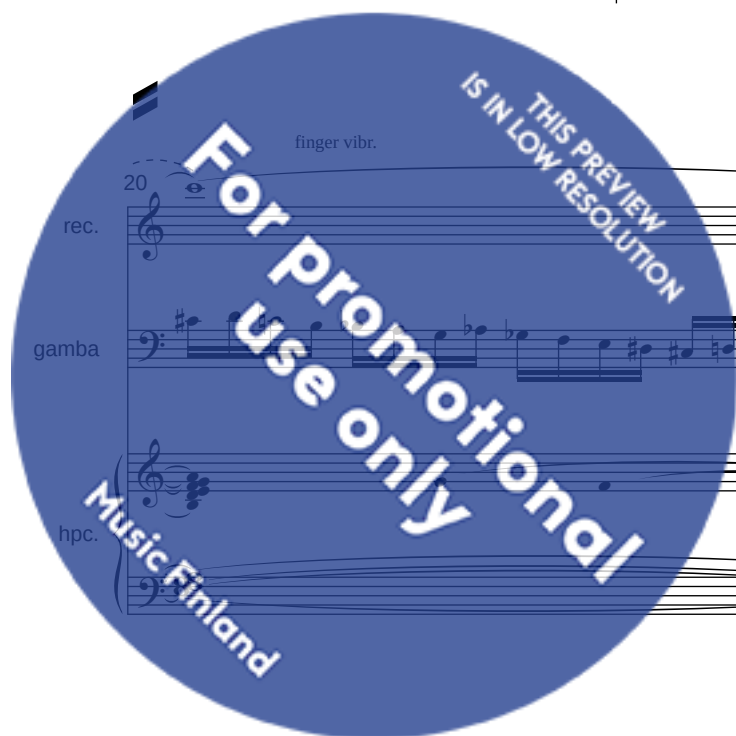
gamba

hpc.

finger vibr.

5

3



23

rec.

gamba

hpc.

cantabile

rit.

3

26

rec.

gamba

hpc.

ornamentation similarly

repeat freely

v.b.

3

3

29

rec.

gamba

hpc.

(gently)

(freely)

off string

(gently)

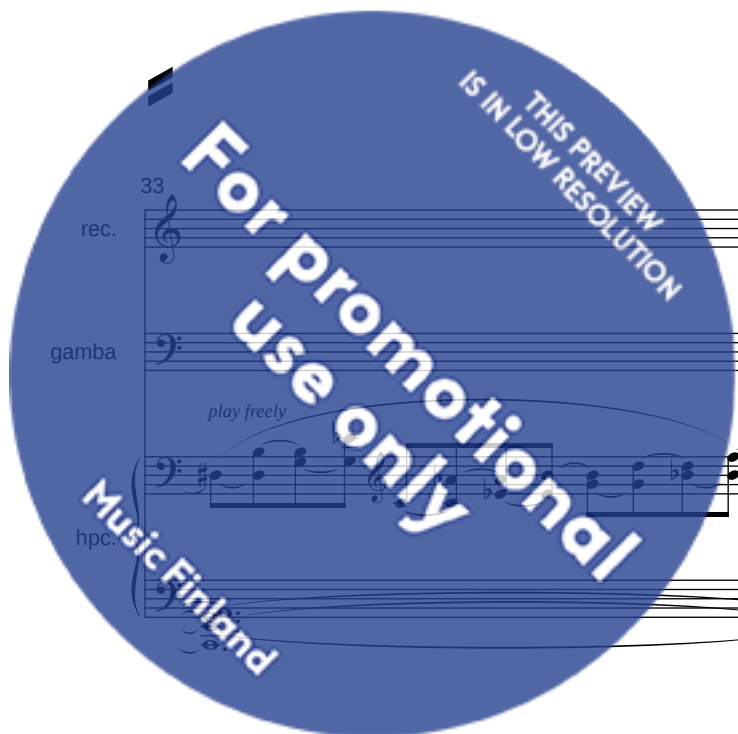
33

rec.

gamba

hpc.

play freely



37 $\text{♩} = 86$

rec.

gamba

hpc.

(p)

4:3

5

41

rec.

gamba

hpc.

more active

5

3

(Ossia: play notes ordinarily, if the flageolet glissandos feel too weak.)
gliss.

simile

trill speed & intensity

45

rec.

gamba

hpc.

5

3

3

5

48

rec.

gamba

hpc.

lay aside the bow...

bold keys pressed down ad lib.

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rec. 52

vibrato

freely

(poco rit.)

gliss. gesture ad. lib

gamba

hpc.

♩ = 105

more intense, faster, precise

sputato

ord.

Bartok-pizz: pull using thumb & 1st finger

similarly

pizz. ord.

take the bow...

rec. 56

gamba

hpc.

60

arco

11

3

(slurred or detache)

5

6

5

3

5

5

rec.

gamba

hpc.

63

(arpeggio freely)

(l.v.)

3

rec.

gamba

hpc.

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70

rec.

(no trill)

gamba

hpc.

74

rec.

gamba

hpc.

75

76

77

78

rec.

gamba

hpc.

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freely, affectively

81

rec.

gamba

hpc.

84

rec.

gamba

hpc.

gliss.

88

rec.

gamba

hpc.

gliss.

sustain notes as much as possible

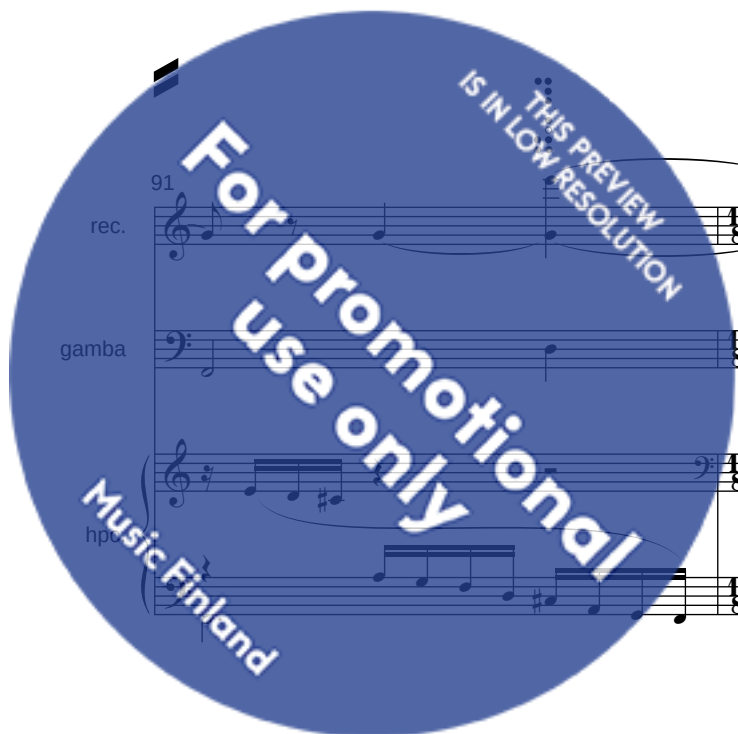
91

rec.

gamba

hpc.

$\text{♩} = 105$



rec. 94

gamba

hpc.

vibrato

5

3

3

rec. 97

gamba

hpc.

$\text{♩} = 76$

rhythmically freely, avoid synchronization with others

rhythmically freely, avoid synchronization with others

rhythmically freely, avoid synchronization with others

together

off string

3

3

3

3

3

3

rec. 100

gamba

hpc.

improvise, freely

6 4

Ossia: improvise G Mixolydian

improvise (F Lydian with altered E $\flat$)

G Mixolydian

keep 6 harmonies throughout the 3-bar passage

4

rec. 102

gamba

hpc.

6 4

F Lydian with altered E $\flat$

improvise (F Lydian with altered E $\flat$)

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rec. 104

gamba

hpc.

together

I

rec. 107

gamba

hpc.

Create the attacks with left hand by swiftly releasing and (gently) stopping the string.

gliss. with one finger (3-3)

repeat pattern

accelerando ad lib.

repeat pattern

repeat pattern

3 3

rec. 110

gamba

hpc.

(without gliss.)

(vibrato)

(sustain ad lib.)

similarly

3 3 3 3

rec. 113

gamba

hpc.

pizz.

arco

3 3 3 3

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rec. 116 *slow gliss.*

gamba N. v.b.

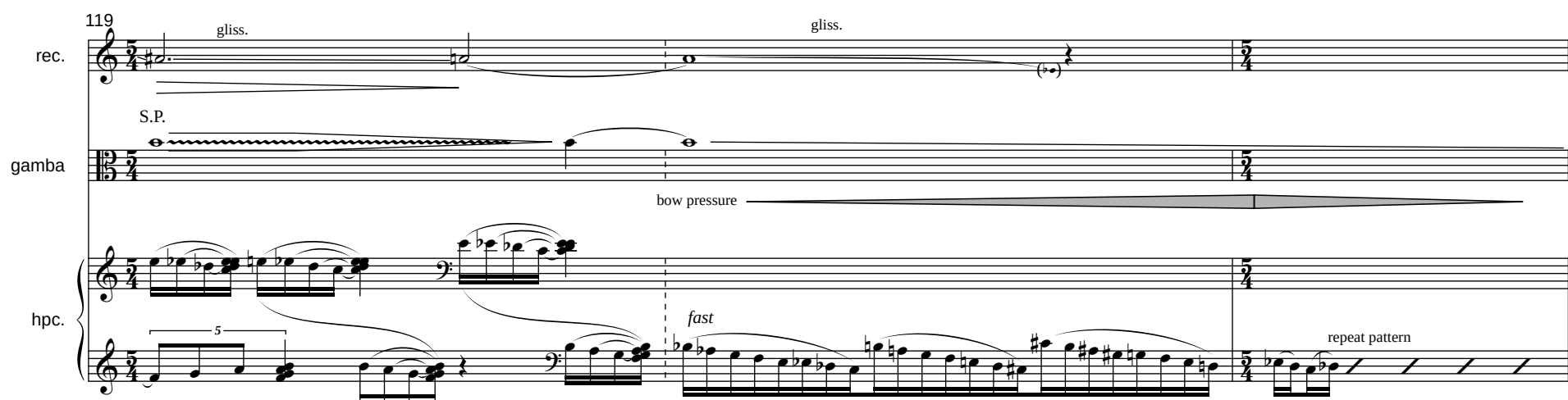
hpc. (accel.)



rec. 119 *gliss.* *gliss.*

gamba S.P. *bow pressure*

hpc. 5 *fast* *repeat pattern*



rec. 122 *5* *5* *3* *♩ = 115*

gamba (S.P.) N.

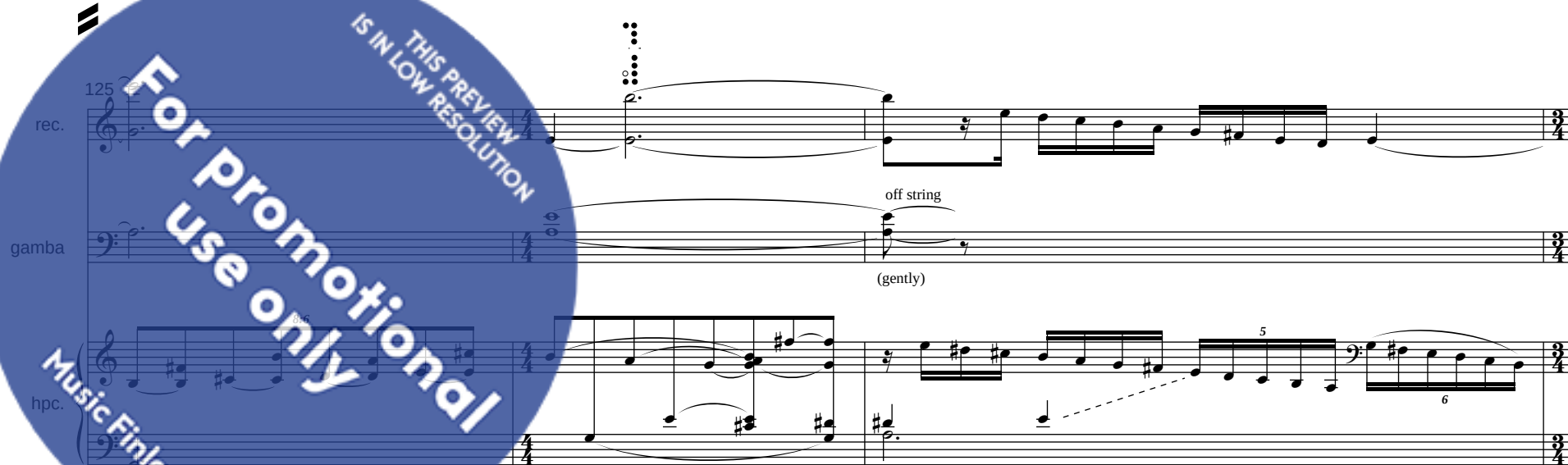
hpc. 5 *8:6*



rec. 125

gamba *off string* *(gently)*

hpc. *8:6* *5* *6*



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128

rec.

(sounding)

gamba

hpc.

IV

IV V

III

III IV

IV III

4

5

5

4

4

5

4



131

rec.

(sounding)

gamba

hpc.

off string

II

I off string

lightly, off string I

II

3

3

5

5



134

rec.

gamba

hpc.

III

II

III IV

IV III II IV III II

5

5

5

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rec. 137

(sounding)

gamba

subito *p*

off string

sfz

hpc.

(non arpeggio)



rec. 140

exaggerated gliss. gesture

finger vibr.

gamba

subito *p*

off string (gently)

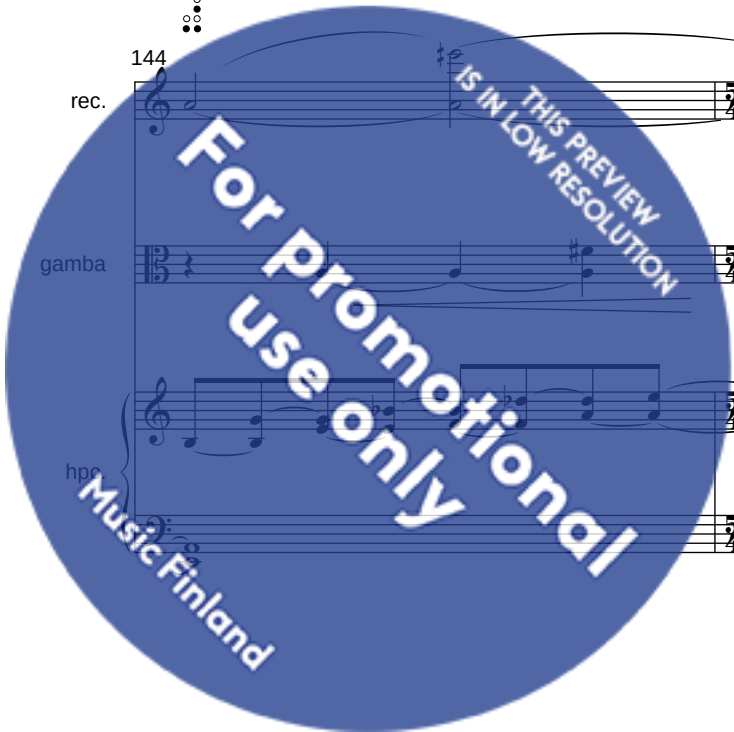
hpc.



rec. 144

gamba

hpc.



148

rec.

(sounding)

gamba

hpc.

151

rec.

(sounding)

gamba

hpc.

gliss.

gliss.

4' only

Improvise free, atonalish texture with total rhythmical independence in relation to the bass viol texture. Avoid steady meter and constant textural density, rather play occasional, focused comments. Start at the very highest register and gradually descend to the middle register. Play the ending as written. Though the texture should be atonal of frettonal in its nature, focus on the tones that are rarely or never used in the viol texture, namely: C#, D#, F, F#, G#, A#

154

rec.

(sounding)

gamba

hpc.

flatterz.

p

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157

(ord.)

rec.

(sounding)

gamba

hpc.

160

rec.

(sounding)

gamba

hpc.

163

rec.

(sounding)

gamba

hp.

