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Olli Virtaperko

In nomine revised

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

duration 10 min.

2014

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

duration 10 min.

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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: a 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

gloss.

pp

l.v.

5

gloss.

mp

off string

pizz.

8

finger vibr.

mf

pizz.

arco

pp

repeat freely

(accel.)

#2

10

rec.

gamba

hpc.

(accel.)

similarly

repeat freely, accelerando

13

rec.

gamba

hpc.

vibrato battent (v.b.)

repeat freely

16

rec.

gamba

hpc.

(tr from the lower note)

Playfully, freely

20

rec.

gamba

hpc.

finger vibr.

5

23

rec.

gamba

hpc.

cantabile

rit.

26

rec.

gamba

hpc.

ornamentation similarly

repeat freely

v.b.

29

rec.

gamba

hpc.

(gently)

(freely)

off string

(gently)

33

rec.

gamba

hpc.

play freely

♩ = 86

rec. 37

gamba

hpc.

rec. 41

gamba

hpc.

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

simile

trill speed & intensity

rec. 45

gamba

hpc.

rec. 48

gamba

hpc.

hold keys pressed down ad lib.

lay aside the bow...

52

rec. *vibrato* *freely* *(poco rit.)* *gliss. gesture ad. lib.*

gamba

hpc.

56

rec. *sputato* *ord.*

gamba *Bartok-pizz: pull using thumb & 1st finger* *similarly* *pizz. ord.* *take the bow...*

hpc.

$\text{♩} = 105$
more intense, faster, precise

60

rec.

gamba *arco* *11* *(slurred or detache)* *3*

hpc. *5* *6* *5* *3* *5* *5*

63

rec.

gamba *(arpeggio freely)* *(l.v.)* *3*

hpc. *in the spirit of* $\text{♩} = 120$ *(with obvious expressive liberties)*

65

rec.

gamba

hpc.

$\text{♩} = 120$

70

rec.

gamba

hpc.

(no trill)

74

rec.

gamba

hpc.

78

rec.

gamba

hpc.

freely, affectively

81

rec.

gamba

hpc.

84

rec. gliss.

gamba

hpc.

88

rec. gliss.

gamba

hpc. sustain notes as much as possible

91

rec.

gamba

hpc.

♩ = 105


94

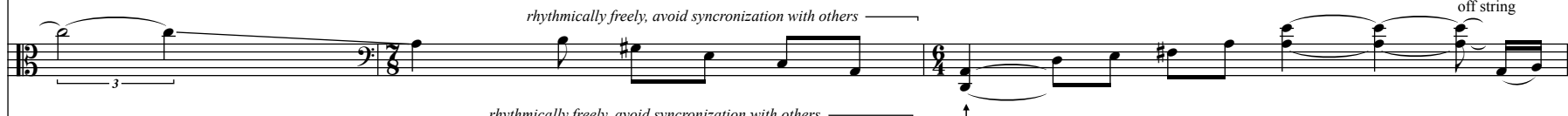
rec. 


gamba 

hpc. 

97

rec. 

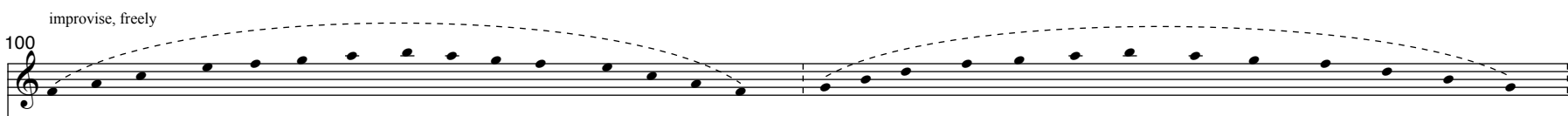
gamba 

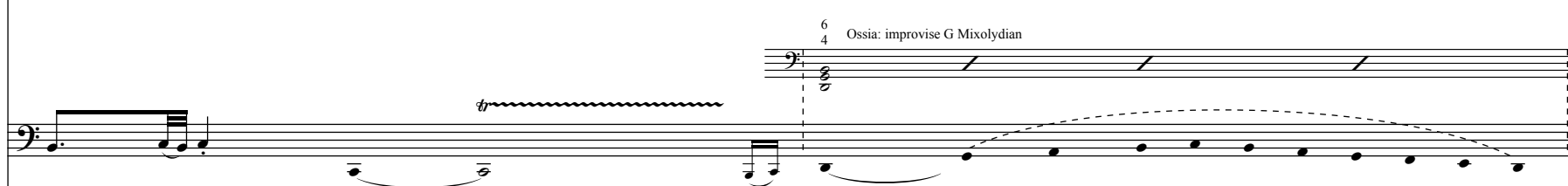
hpc. 

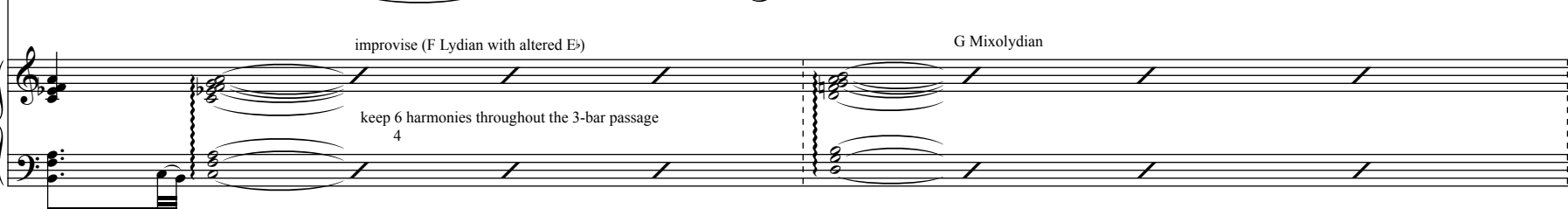
off string

together

100

rec. 

gamba 

hpc. 

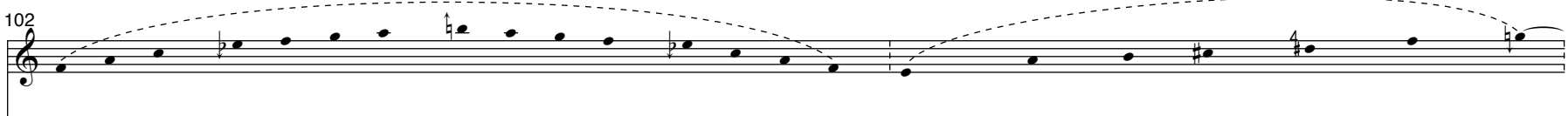
improvise (F Lydian with altered E_b)

keep 6 harmonies throughout the 3-bar passage


6/4 Ossia: improvise G Mixolydian

G Mixolydian

102

rec. 

gamba 

hpc. 

6/4 F Lydian with altered E_b

F Lydian with altered E_b

104

rec.

gamba

hpc.

together

107

rec.

gamba

hpc.

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

gliss. with one finger (3-3)

accelerando ad lib.

repeat pattern

accelerando ad lib.

repeat pattern

repeat pattern

110

rec.

gamba

hpc.

(without gliss.)

(vibrato)

(sustain ad lib.)

similarly

113

rec.

gamba

hpc.

pizz.

arco

116

rec. *slow gliss.*

gamba N. v.b.

hpc. *(accel.)*

119

rec. *gliss.*

gamba S.P. *bow pressure*

hpc. *fast* *repeat pattern*

122

rec. $\text{♩} = 115$

gamba (S.P.) N.

hpc. *8:6*

125

rec.

gamba *off string* *(gently)*

hpc. *8:6*

128

rec.

(sounding)

gamba

hpc.



131

rec.

(sounding)

gamba

hpc.



134

rec.

gamba

hpc.

137

rec.

(sounding)

gamba

hpc.

IV III II II

subito *p*

off string

sfz

(non arpeggio)

140

rec.

exaggerated gliss. gesture

finger vibr.

gamba

subito *p*

off string

(gently)

hpc.

144

rec.

gamba

hpc.

148

rec.

(sounding)

gamba

hpc.

151

rec. $\text{♩} = 55$ (half tempo) gliss. gliss.

(sounding) $\text{♩} = 55$ (half tempo). Keep the tempo.

gamba

hpc.

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 freetonal in its nature, focus on the tones that are rarely or never used in the viol texture, namely: C \sharp , D \sharp , F, F \sharp , G \sharp , A \sharp

4' only

154

rec. flatterz. p

(sounding)

gamba

hpc.

157 (ord.)

rec.

(sounding)

gamba

hpc.

160

rec.

(sounding)

gamba

hpc.

163

rec.

(sounding)

gamba

hpc.