

21 290

Ari Romppanen

Transfiguration

for Guitar and Strings (4-3-2-2-1)

2009 - 2010

Suomalaisen musiikin tiedotuskeskus Fimic
Finnish Music Information Centre Fimic



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Music Finland

Ari Romppanen

Transfiguratio

2009-2010

for Guitar and Strings (4-3-2-2-1)

This work is recommended to be performed as a second movement in combination with "Pacem perpetua dona eis" for guitar solo, composed in 2008.
Any other music may be performed between these two works.

First performance: Kai Nieminen, guitar and
St. Michel Strings, cond. by Patrick Gallois
in Mikkeli, Finland, 15 of April, 2010

Duration: c.12 min



Transfiguratio

Composed for Kai Nieminen

Ari Romppanen 2009-2010

Guitar Solo

$\text{♩} = 42$ **ma rubato**

mp *mf* *p* *pp* *mp* *p* *gliss.* *p* *mf* *p*

molto espressivo *poco marcato*

3 3 3

Art Romppanen 2009-2010

Guitar

pp *mf* *f* *p* *mf* *f*

gliss. *8va* gliss.

5 3

63

Guitar

mp subito

f

mp

fp

fp

gliss.

gliss.

ff *f* Furioso

Guitar

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Guitar

42

A

1

6

5

mp
subito

p

mf

ff

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4

Vln. I

Vln. II

Vla.

Vlc.

pp

pp

pp

ppp

pp

pizz

arco

mp

pp

pp

pizz

p

espressivo

mp

pp



Guitar

tambora (come campagne) pizz

gliss.

p

fz

mf

5

6

26

nat

Vln. I

nat

mp

pp

nat

mp

p

nat

p

mp

nat

p

mp

sul pont

pp

mp

sul pont

pp

mp

sul pont

pp

mp

Vln. II

Vla.

p

p

gliss. (flag)

mp

pp

Vlc.

p

Cb.

gliss. (flag)

pp

mp

pp

Guitar

26

mp

f

mp

mf

f

D

espressivo

solo

espressivo

solo

espressivo

solo

espressivo

solo

Vln. I

Vln. II

Vla.

Vlc.

Guitar

41

41

D

46

Vln. I

Vln. II

Vla.

Vlc.

Guitar

Violin I and Violin II parts play a melodic line with slurs and ties. The Viola and Violoncello parts play a rhythmic pattern of eighth notes, with the Violoncello part including triplets. The Guitar part is a single line with rests. Dynamics include *f* (forte) and *ff* (fortissimo).

46

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51

E

Vln. I

Vln. II

Vla.

Vlc.

Guitar

(come un sogno, rubato)

senza toccare, solo come risonanza

gliss.

pp

E

 = 38

[illegible]

 = 38

polpastrello
(quasi arp.) 5

Guitar

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64

Vln. I

Vln. II

Vla.

Vlc.

Co.

Empty musical staves for Violin I, Violin II, Viola, Violoncello, and Contrabass.

quasi improvise

64

Guitar

Guitar part with musical notation, including dynamics (*mp*, *mf*, *p*), articulation (*gliss.*), and fingering (3, 6, 8va).

65 **G**

Vln. I

Vln. II

Vla.

Vlc.

fff

fff

fff

fff

fff

fff

fff

fff

fff

fff

fff

fff

fff

pp

pp

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65 **G**

gliss.

f

ff

aspro

gliss.
mp

mf

mf

H

74

Vln. I

Vln. II

Vla.

Vlc.

Cb.

Guitar

Sheet music for Violins I and II, Viola, Violoncello, and Contrabass. The score includes various musical notations such as triplets, glissandos, and dynamic markings (e.g., *fff*, *pp*, *mp*, *mf*). The music is written in treble and bass staves.

Sheet music for Guitar. The score includes various musical notations such as triplets, glissandos, and dynamic markings (e.g., *f*, *mp*, *ff*). The music is written in a single staff.



J

84

allarg.

Vln. I

Vln. II

Vla.

Vlc.

Cb.

Guitar

84

J

polpastrello

allarg.

6

♩ = 86

89 K

Vln. I

Vln. II

Vla.

Vlc.

Cb.

Guitar

Musical score for Violins I and II, Viola, Violoncello, Contrabass, and Guitar. The score is in 2/4 time, with a tempo marking of 86 beats per minute. The key signature is one flat (B-flat major or D minor). The score is divided into measures, with measures 89 and 90 visible. The Violin I and II parts feature a melodic line with a crescendo leading to a fortissimo (ff) dynamic. The Viola and Violoncello parts play a pizzicato (pizz) accompaniment. The Contrabass part plays a melodic line with a crescendo leading to a fortissimo (ff) dynamic. The Guitar part plays a melodic line with a crescendo leading to a fortissimo (ff) dynamic. The score includes various musical notations such as notes, rests, and dynamic markings.

Vln. I

Vln. II

Vla.

Vlc.

Con.

Guitar

Violins I and II parts feature intricate melodic lines with glissandos and dynamic markings such as *ppp* and *mp*. The Viola and Violoncello parts are primarily rests, with some activity in the final measure of the system.

The Guitar part begins at measure 95 with a complex, fast-paced melodic line, characterized by many sixteenth and thirty-second notes. The piece concludes with a forte (*f*) dynamic marking.

L

101

Vln. I

Vln. II

Vla.

Vlc.

Cb.

Guitar

L

101

senza sord.

p

senza sord.

mp

p

mp

senza sord.

pp

mp

senza sord.

pp

mp

arco

mp

arco

mp

arco

mp

arco

mp

arco

mp

mp

3

mf

fp

f

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107

M

Vln. I

Vln. II

Vla.

Vlc.

Cb.

Guitar

107

M

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113

Vln. I

Vln. II

Vla.

Vlc.

Cb.

Guitar

113



119

$\bullet = 76$

Vln. I

f

pp

rit. molto

pp

f

pp

f

pp

Vln. II

f

f

f

Vla.

f

f

Vlc.

f

f

Cb.

f

mf

mf

$\bullet = 82$

N

Guitar

119

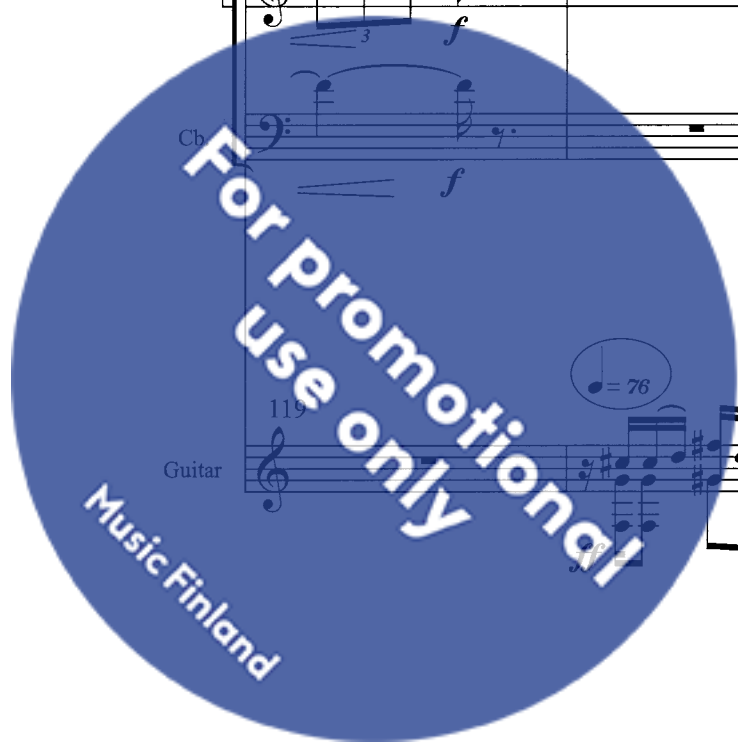
$\bullet = 76$

(don't pluck) rit. molto

pp

$\bullet = 82$

N



♩ = 64

131

rit. molto

Vln. I

Vln. II

Vla.

Vlc.

Co.

Guitar

131

♩ = 64

rit. molto

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♩ = 76

O

137

con sord.

8^{va}

Vln. I

con sord.

8^{va}

pp

pp

con sord.

mp

con sord.

mp

Vln. II

mf

mf

mf

Vla.

mf

ff

mf

ff

Vlc.

mf

ff

mf

ff

Cb.

pp

mf

3

ff

3

137

♩ = 76

Guitar

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P

P

149

(8^{va})

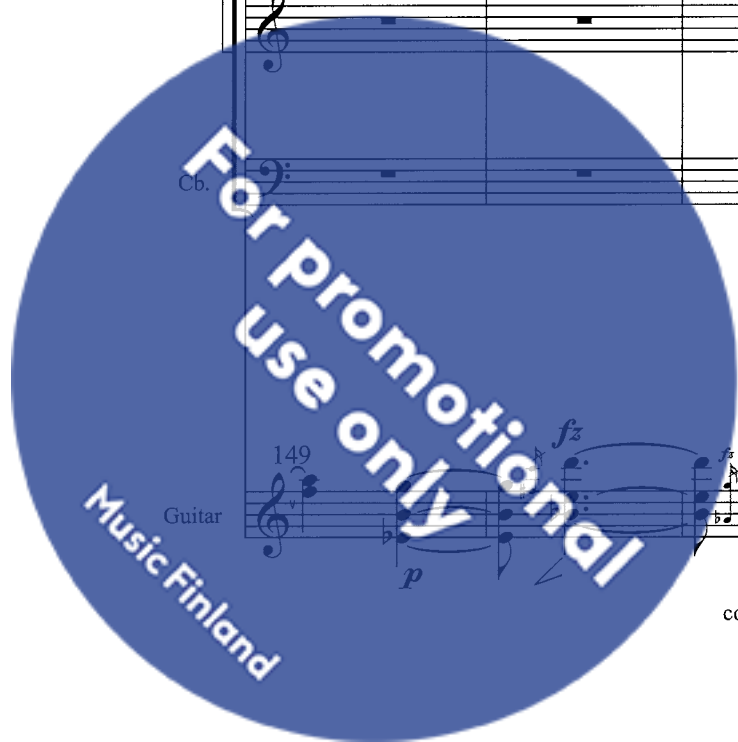
Vln. I

Vln. II

Vla.

Vlc.

Cb.



149

Guitar

p

fz

pp
con unghia

mp

Improvisation until the end. Use the material included in five preceding measures in any combination.

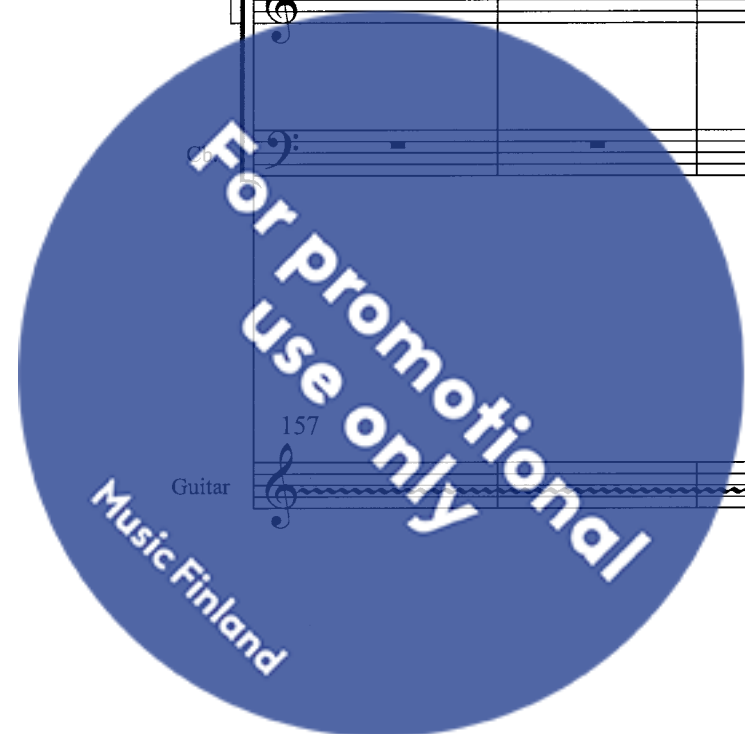
157 *(8va)*

Vln. I

Vln. II

Vla.

Vlc.



157

Guitar

165

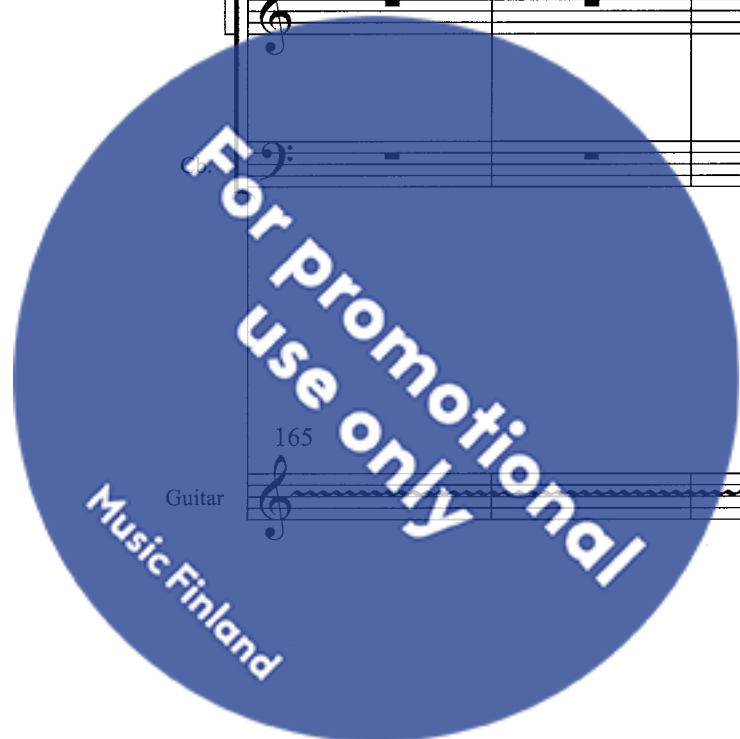
(8^{va})

Vln. I

Vln. II

Vla.

Vlc.



165

Guitar

173

(8^{va})

Vln. I

(8^{va})

Vln. II

Vla.

Vlc.

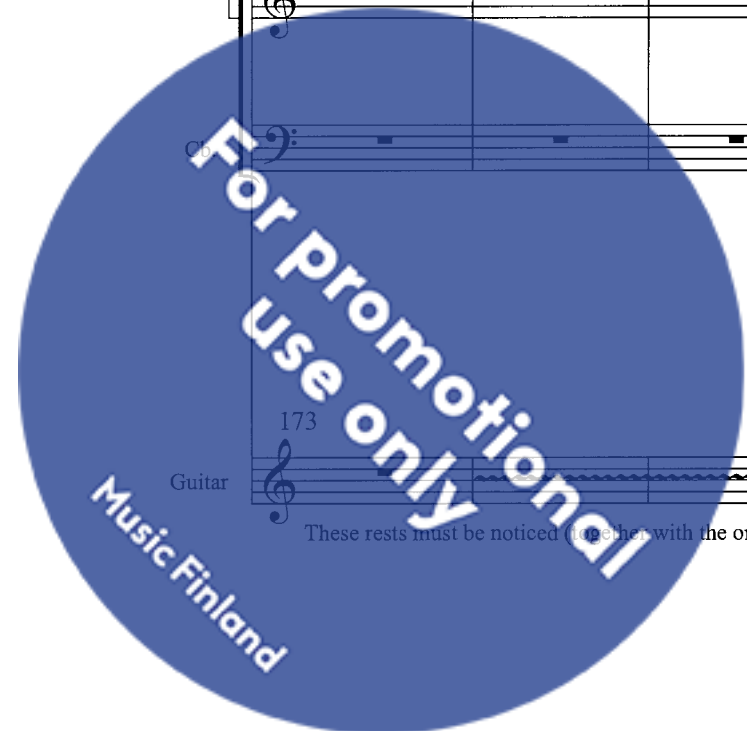
These rests must be noticed (together with the orchestra)

pppp

pppp

pppp

pppp



173

Guitar

perdendosi

pppp