Veli-Matti Puumala

Rope

for Orchestra
2010–12

FENNICA GEHRMAN

Veli-Matti Puumala

Rope

for Orchestra
2010-12

Commissioned by the Finnish Broadcasting Company
written for the Finnish Radio Symphony Orchestra

Dedicated to Hannu Lintu

Instrumentation

3 Flutes (1st also Bass Flute, 2nd also Alto Flute in G, 3rd also Piccolo)
2 Oboes
Corno Inglese
2 Clarinets (2nd also Piccolo Clarinet in Eb)
Bass Clarinet in Bb
2 Bassoons
Contrabassoon (also 3rd Bassoon)

4 Horns in F
3 Trumpets in C
3 Trombones
Tuba

Timpani
3 Percussionists

Piano
Harp

14 I Violins
12 II Violins
10 Violas
8 Cellos
6 Double basses

List of percussions

Perc 1

Vibrafono
3 Almglocken (a, g#^{1}, c^2)
5 Thai Gongs (Bb$_1$, f#, g#, a#)
Piatto Sospeso (large)
Tam Tam (large)
Snare drum
Gran cassa

Perc 2

Xilofono
Tubular Bells
4 Almglocken (b, c^1, eb^1, bb^1)
6 Thai Gongs (E, G, B, g, b, eb^1)
2 Metal blocks
Piatto sospeso (small)
Tam Tam (small)
Guiro
2 Wood blocks
Sandpaper blocks

Perc 3

Marimba
Crotales
4 Almglocken (a#, g^1, a^1, b^1)
5 Thai Gongs (B$_1$, A, c, eb, a)
Piatto sospeso (large)
Chinese Cymbal
Tam Tam (medium)
2 Wood blocks
2 Bongos
2 flat Styrofoam discs

The Score is in C

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Instruction and explanation of signs and special symbols

For all instruments

Following quartertone accidentals are used in this piece: 𝄳 𝄲 ♯ ♯
All the accidentals (both normal and quartertone) apply throughout the whole measure in the same octave. In one section (m. 180-209) of the piece also ♮ and ♮ accidentals are used. They flatten or raise the pitch about 1/6 of a tone.

The most important voices are marked with symbols H (Hauptstimme) and N (Nebenstimme) and their ending with sign ¬.

Stemless notehead ● (both inside normal measures and senza misura -measures) means a non fixed lenght of a note.
Sometimes the lenght of a note is marked with a thick line after the note ●——, which shows its lenght in relation to other instruments.

⌖ Mute symbol

"*f*" Dynamics in quotation marks (at toneless passages) indicate intesity of the performance manner and not the resulting absolute volume of the action.

diminuendo al niente

For winds

◄ Slap tongue sign for clarinets

Toneless blowing (for flutes, clarinets and trumpets with clef)
For Flutes: blow directly into the tube with narrow mouth opening. For clarinets: blow from a short distance of the mouthpiece.
For trumpets: blow without direct lip contact with the mouthpiece. (The notated tones are always to be played as indicated) Sometimes toneless sounds are to be played with reinforcing consonants, which are marked above the notes.

Toneless blowing (for oboes, bassoons, horns and trombones without clef. The noise coloration is relative according to the placement of the note at the stave.
Sometimes toneless sounds are to be played with reinforcing consonants, which are marked above the notes.

M Multiphonic (oboe, clarinet and bassoon; free choice of fingering, desired and prominent high or low pitch is marked)

Tongue ram (for flute)

Key slaps (for flute) (Reinforce the effect with tongue action)

Strike the mouthpiece with the flat of the hand (for trumpets, trombones and tuba). (If possible, prepare the mouthpiece before positioning with a thin strip of paper, in order to prevent the mouthpiece from blocking.)

For strings

Bridge clef schematically reproduces the front of the instrument between tailpiece and the middle of the fingerboard. It does not indicate certain pitch to be performed, but the position on the instrument where the action is to be performed. Bridge clef shows the approximate positions of the bow movement.

String clef does not indicate pitches, but the strings on which to play below bridge, between the bridge and the tailpiece.

"Tailpiece clef" shows music to be played on the tailpiece (for celli and double basses).

Pressed bowing at the frog, maximal bow pressure with extremely restrained bowing. Dry, sharply perforated rattling. Occasionally with fist grip of the bow.
In some cases the contact point of the bow on the string is marked with a small notehead above the stave or directly on the stave.

Vertical shifts of the pressed bowing. No normal up or down bow. The direction of the bow movement is marked with a small arrow connected to stem (arrow up = bow movement towards bridge, arrow down = towards fingerboard).

Legno battuto A lightly tossed stroke or "jab" of the wood of the bow. The contact point of the wood of the bow is indicated as a pitch. The pitch is to be understood as an approximate value. Left hand covers gently all the strings. (The string to be played is indicated conventionally with a roman numeral.)

Legno saltando Dense shake of the bow after striking the string(s). The bow glides (gliss.) towards the bridge. The contact point of the wood of the bow is indicated as a pitch. The pitch is to be understood as an approximate value. No bowing. Left hand covers gently all the strings. (The string to be played is indicated conventionally with a roman numeral.)

Above the bridge

Arco balzando a bouncing of the bow on the string. Strike the bow sharply against the string. Avoid up- or down-bow motion, only downward motion. Result should be as a dull, dry bouncing noise. Left hand mutes all the strings.

Bartók pizzicato with completely choked strings that is plucked. Only the rebound of the string on the wood of the fingerboard should be heard.
The mute sign ⌖ indicates when the other strings should be muted.

pizz. **pizz. credit card** (for cellos, basses and piano)

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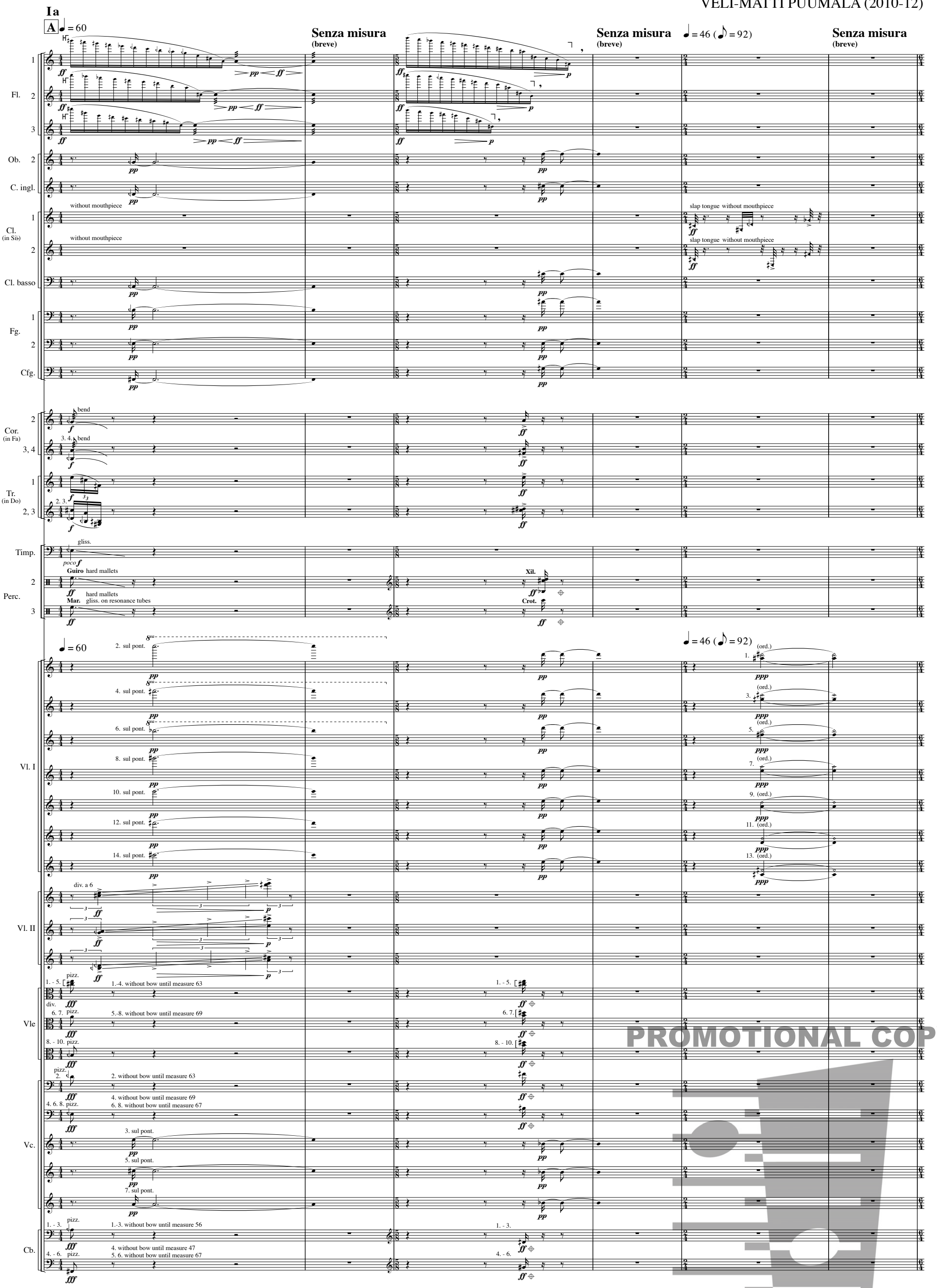
Rope

VELI-MATTI PUUMALA (2010-12)



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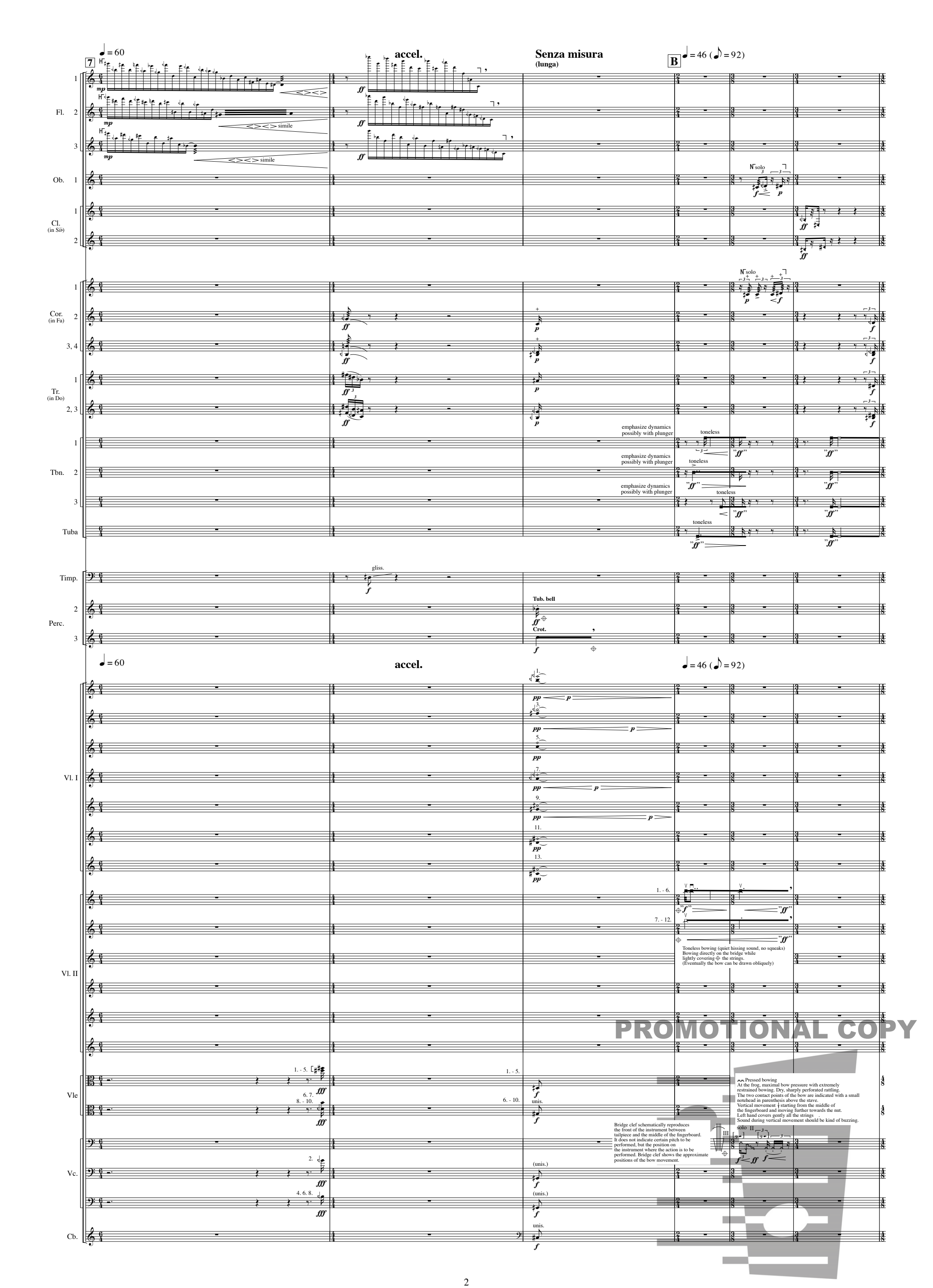

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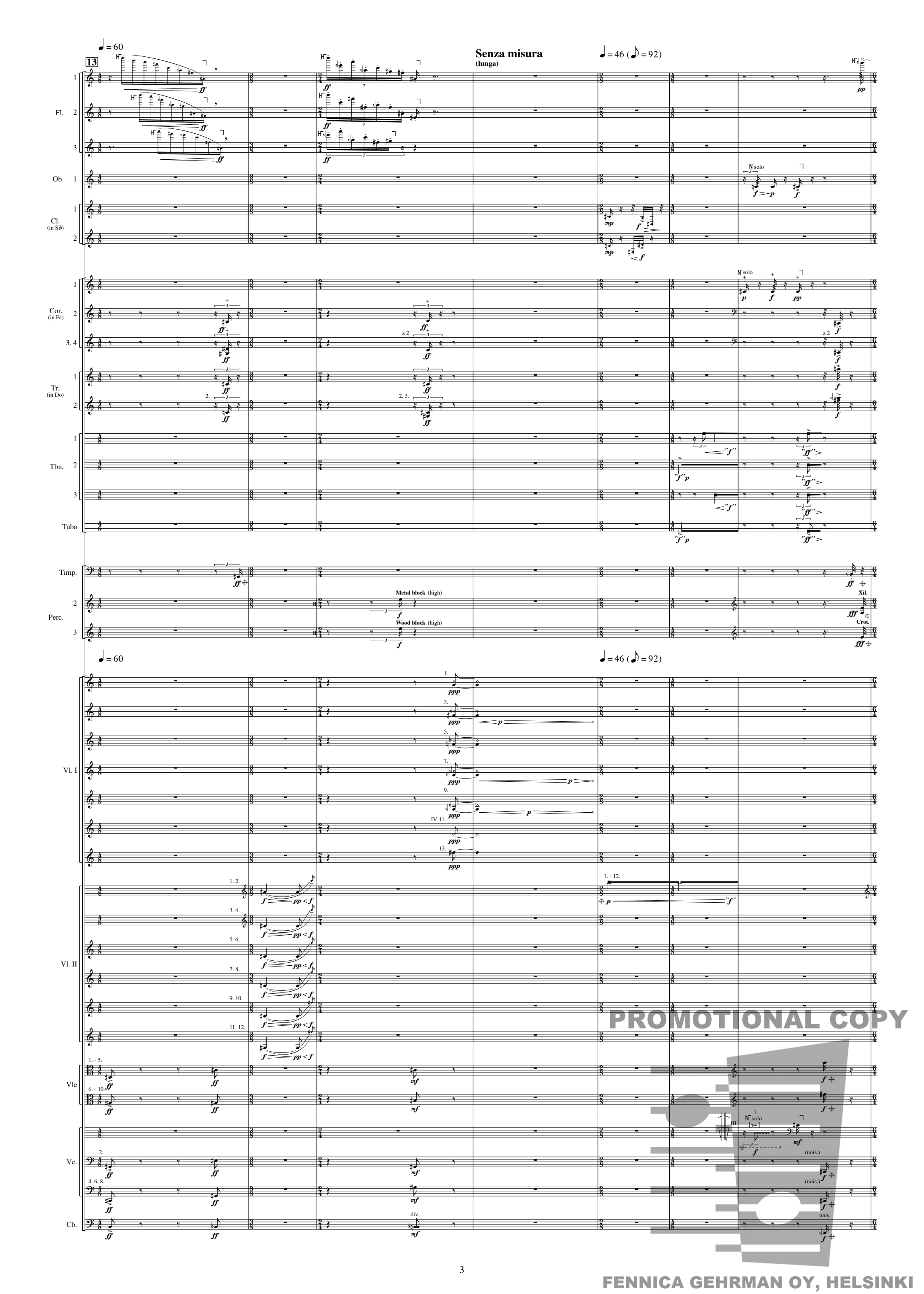

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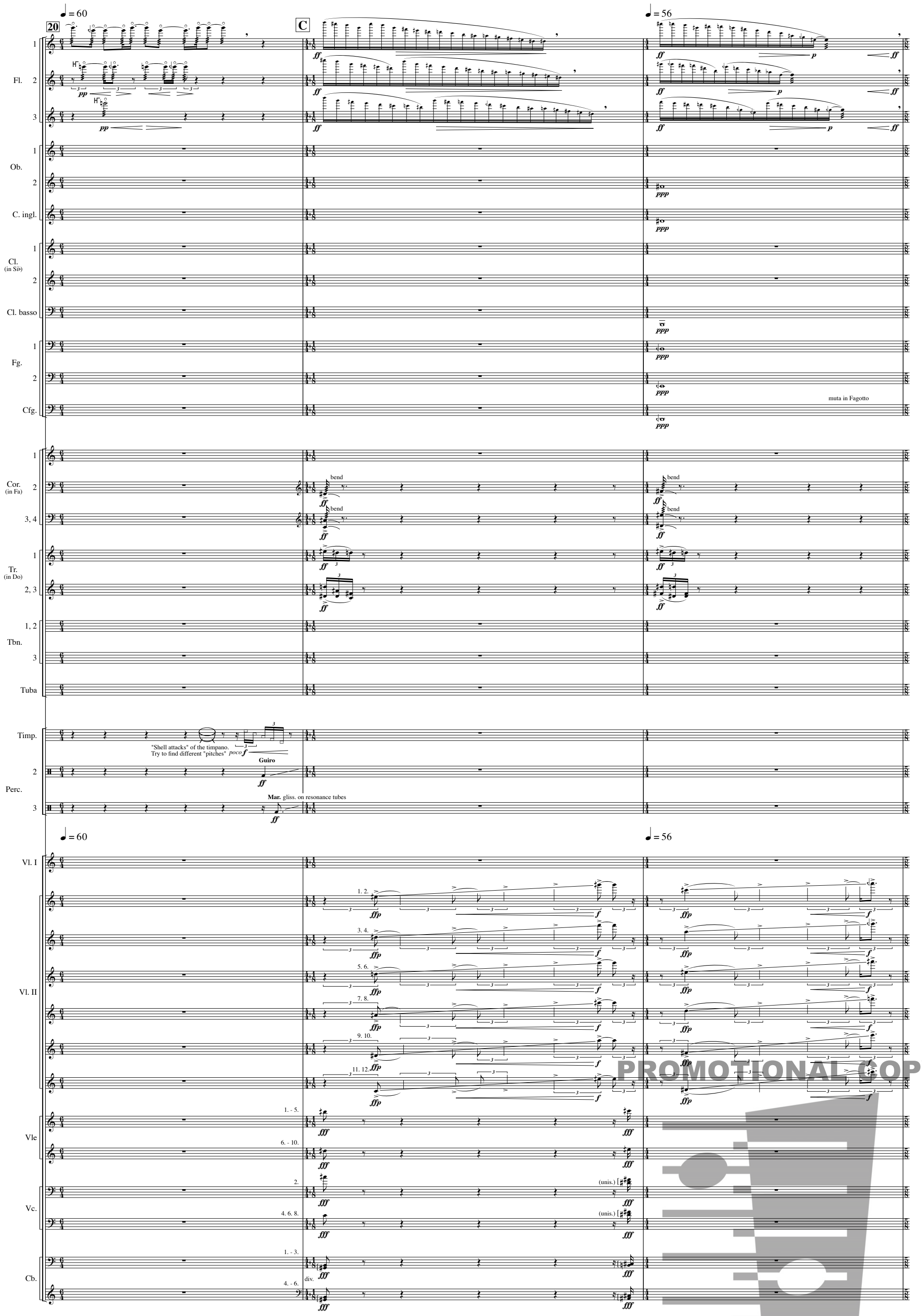

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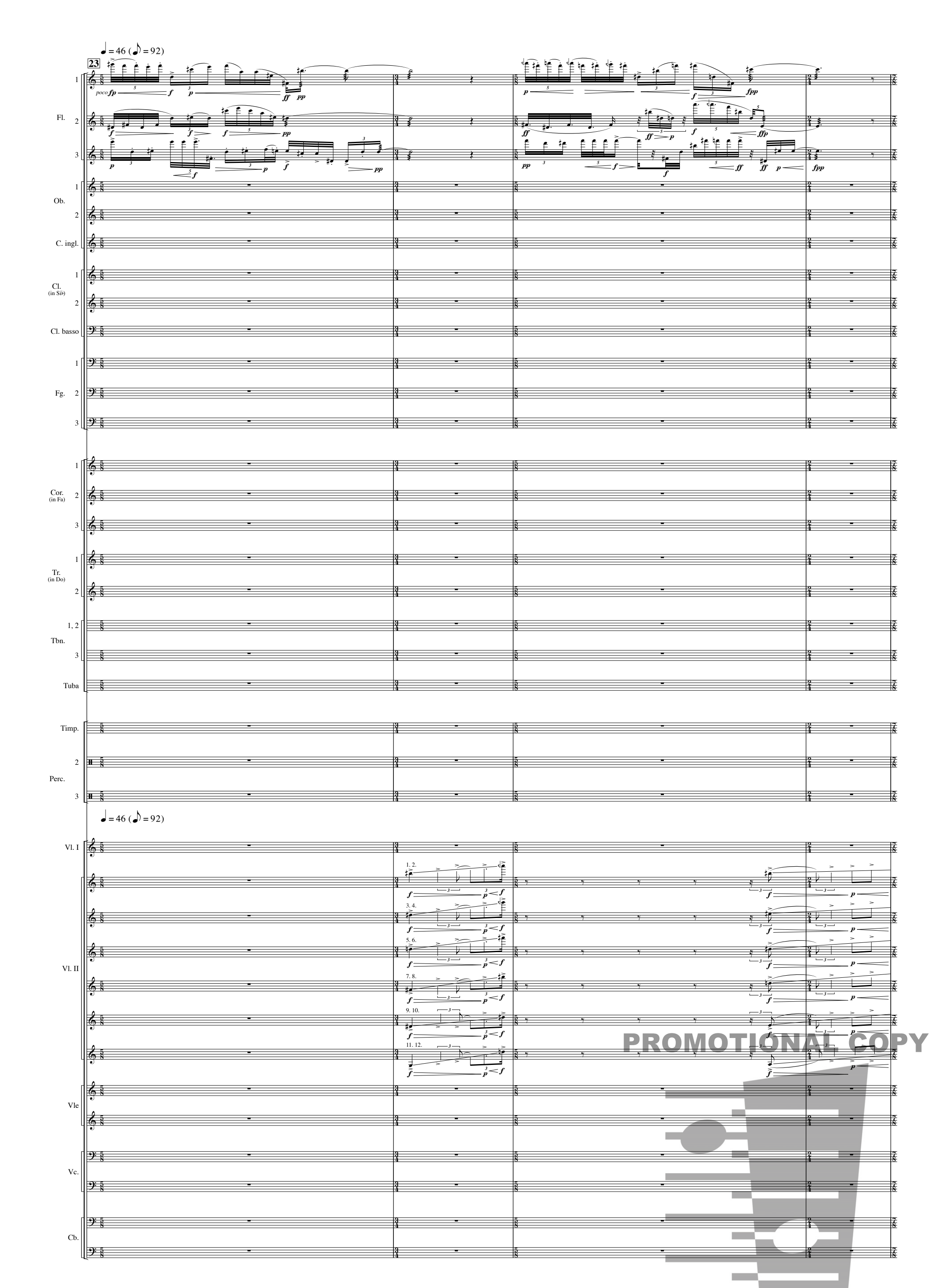

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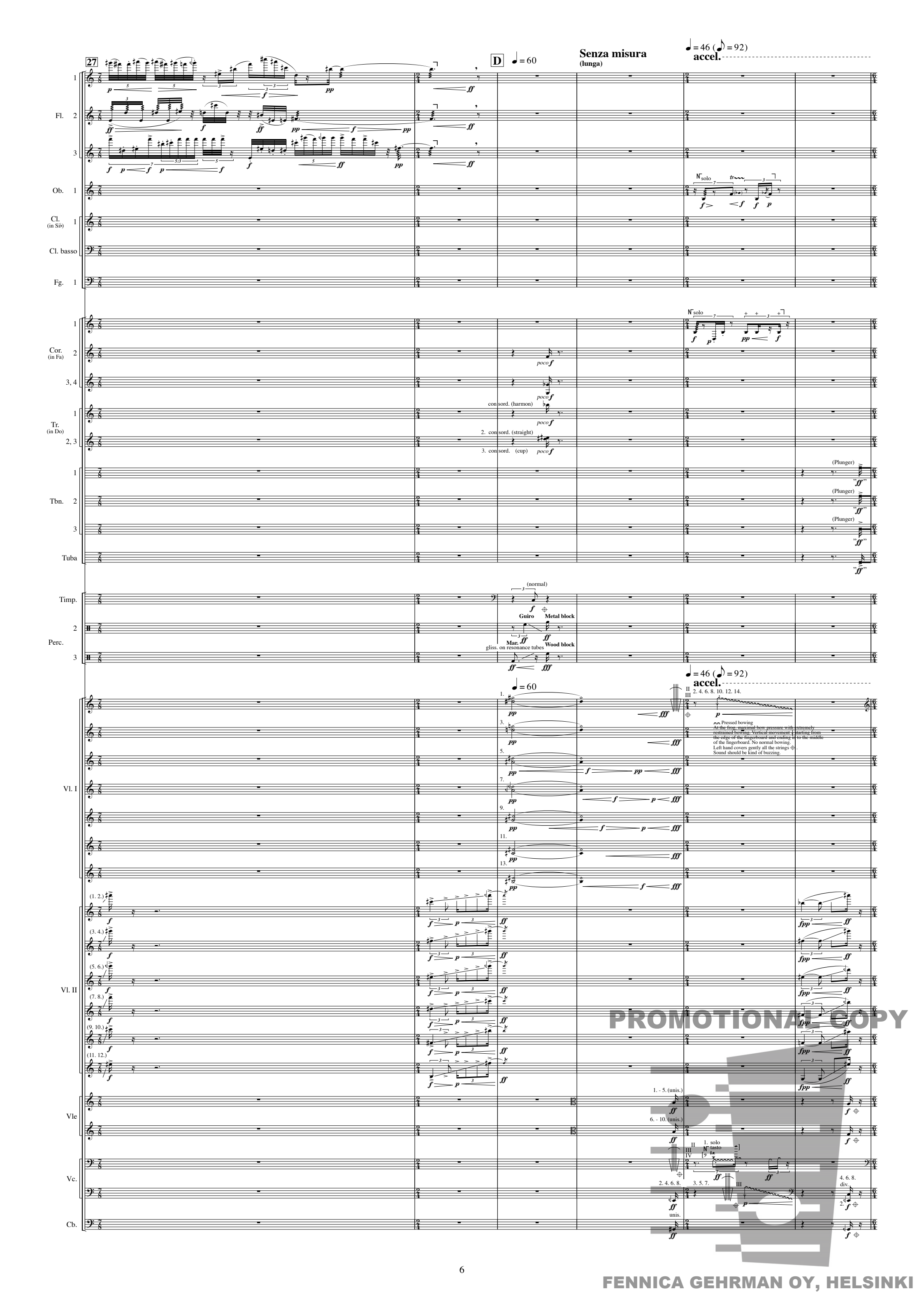

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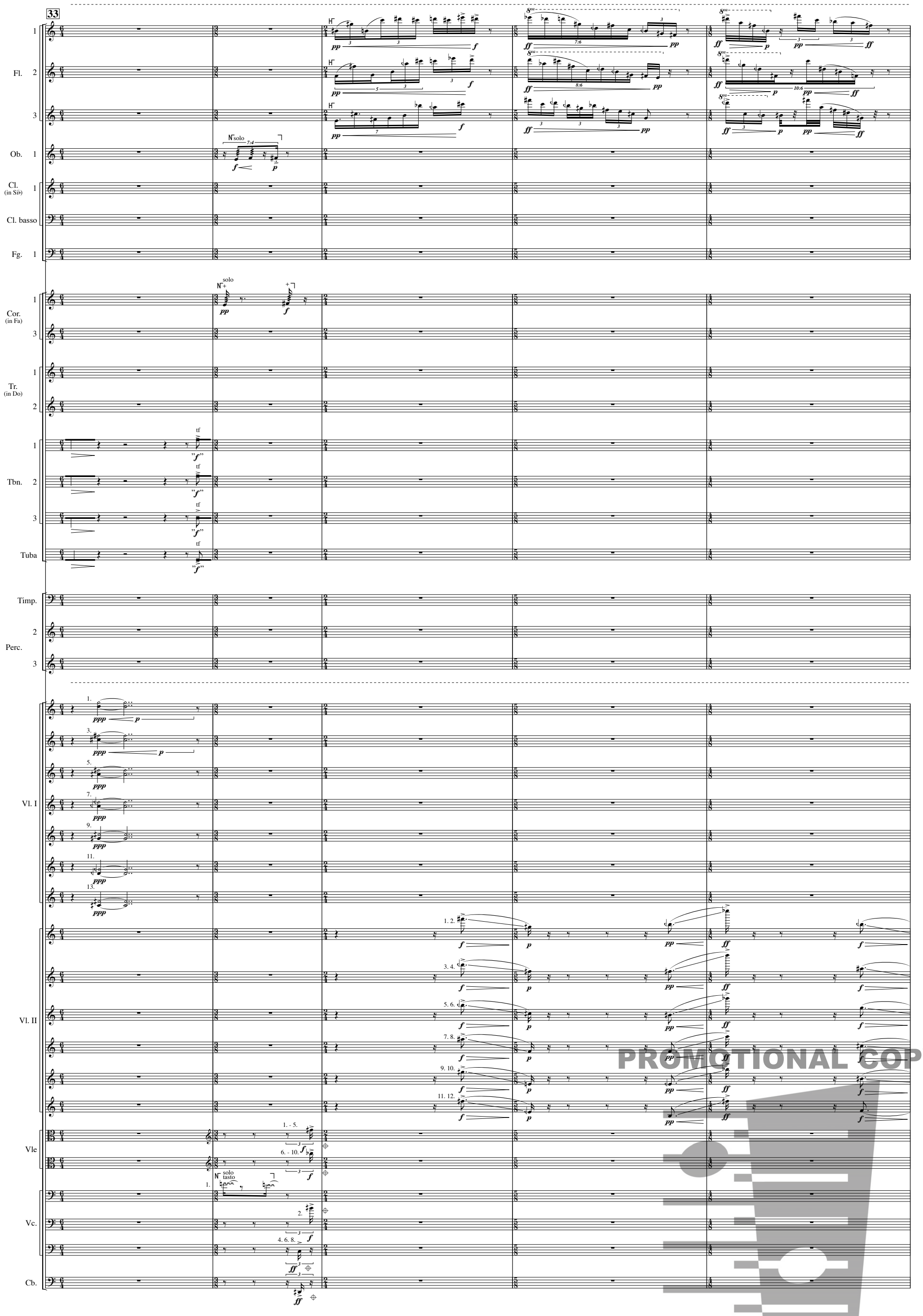

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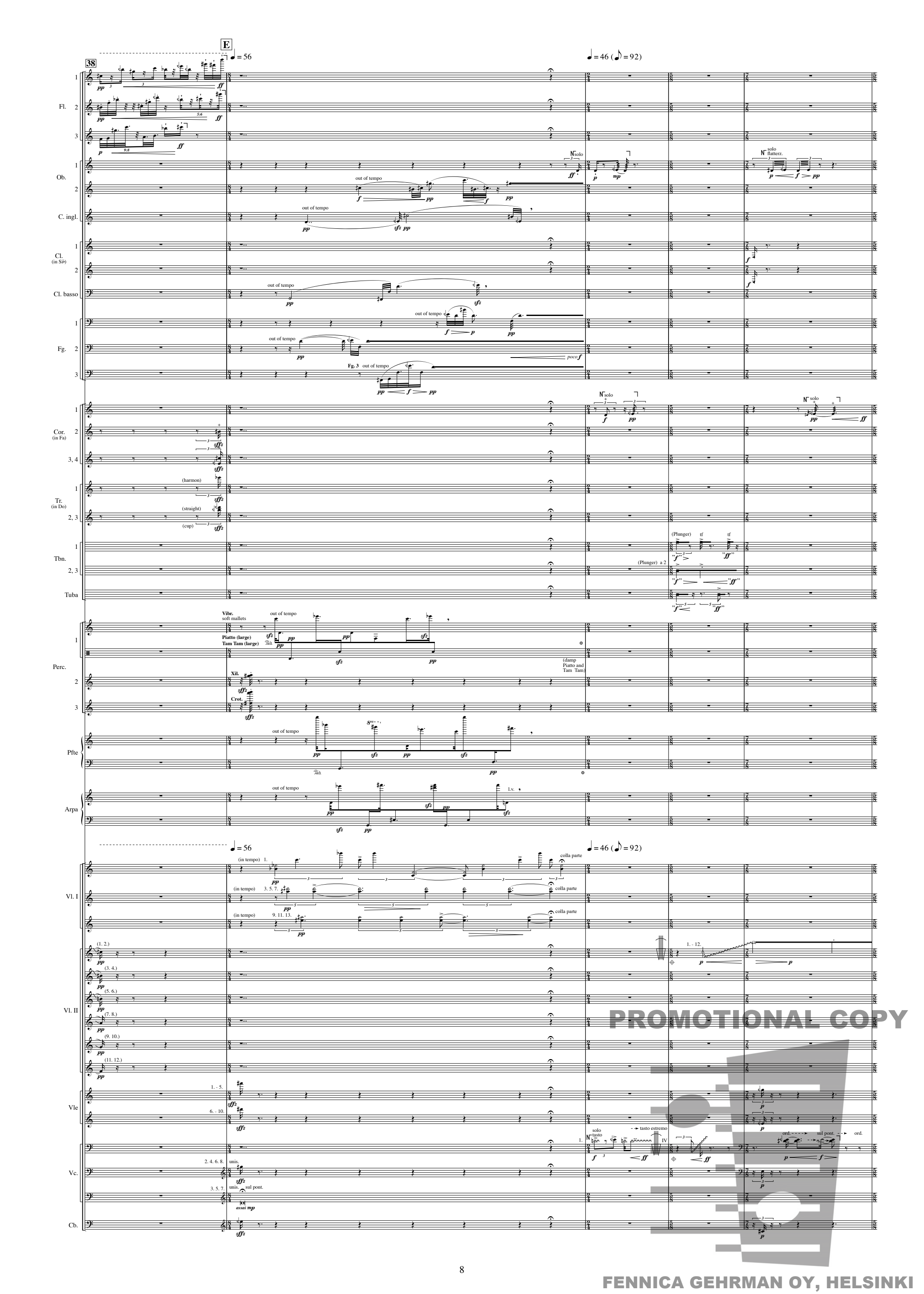

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43

accel.

Senza misura (lunga)

♩ = 60

Senza misura (lunga)

Fl. 1–3

Ob. 1 2

C. ingl.

Cl. (in Si♭) 1 2

Cl. basso

Fg. 1 2 3

Cor. (in Fa) 1 2 3, 4

Timp.

Perc. 1

Pfte

Arpa

accel.

♩ = 60

Vl. I

Vl. II

Vle

Vc.

Cb.

quasi improvvisando, same pitches, similar rhythms but in different order change the place of the accent (sfz)

The String clef does not indicate pitches, but the strings on which one is to play below bridge, between the bridge and tailpiece. Near the tailpipece, dry, perforated rattling. (3rd and 4th string here)

4th double bass tunes IV string down to quarter tone high A, if possible

arco low A+ needed, don't play one octave higher

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48

♩ = 69 rall.

Ib Calmo F ♩ = 60

Fl. 1–3

Ob. 1 solo remove reed

Ob. 2 remove reed toneless hold still G.P. put reed back

C. ingl. remove reed toneless hold still G.P. put reed back

Cl. basso remove reed toneless hold still G.P. put reed back tone

Fg. 1 remove reed toneless hold still G.P. put reed back tone

Fg. 2 remove reed toneless hold still G.P. put reed back

Cor. (in Fa) 1 solo

Cor. (in Fa) 2

Cor. (in Fa) 3, 4

Tr. (in Do) 1–3 a 3 2. 3. via sord.

Tbn. 1 (Plunger) tk

Tbn. 2 (Plunger) tf

Tbn. 3 (Plunger) tf

Tuba t k t k

Timp. Vibr. friction sticks leave the sticks on bars, hold still (remove sticks)

Perc. 1

Perc. 2 2 Wood Blocks

Perc. 3 2 Bongos

♩ = 69 rall. Calmo ♩ = 60

Vl. I leave the bow on the string (H sempre)

Vl. II con sord. 1. con sord. 2. con sord. 3. con sord. 4. con sord. 5. con sord. 6. - 12. leave the bow on the string (H sempre)

Vle 1. - 10. unis. 1. 2. 3. 4. 5. 6. 7. - 10.

Vc. solo IV (unmuted strings) (muted) 2. 4. (unis.) 6. 8.

Cb. (pizz.) (unis.) 1. - 3. (unis.) 4. - 6.

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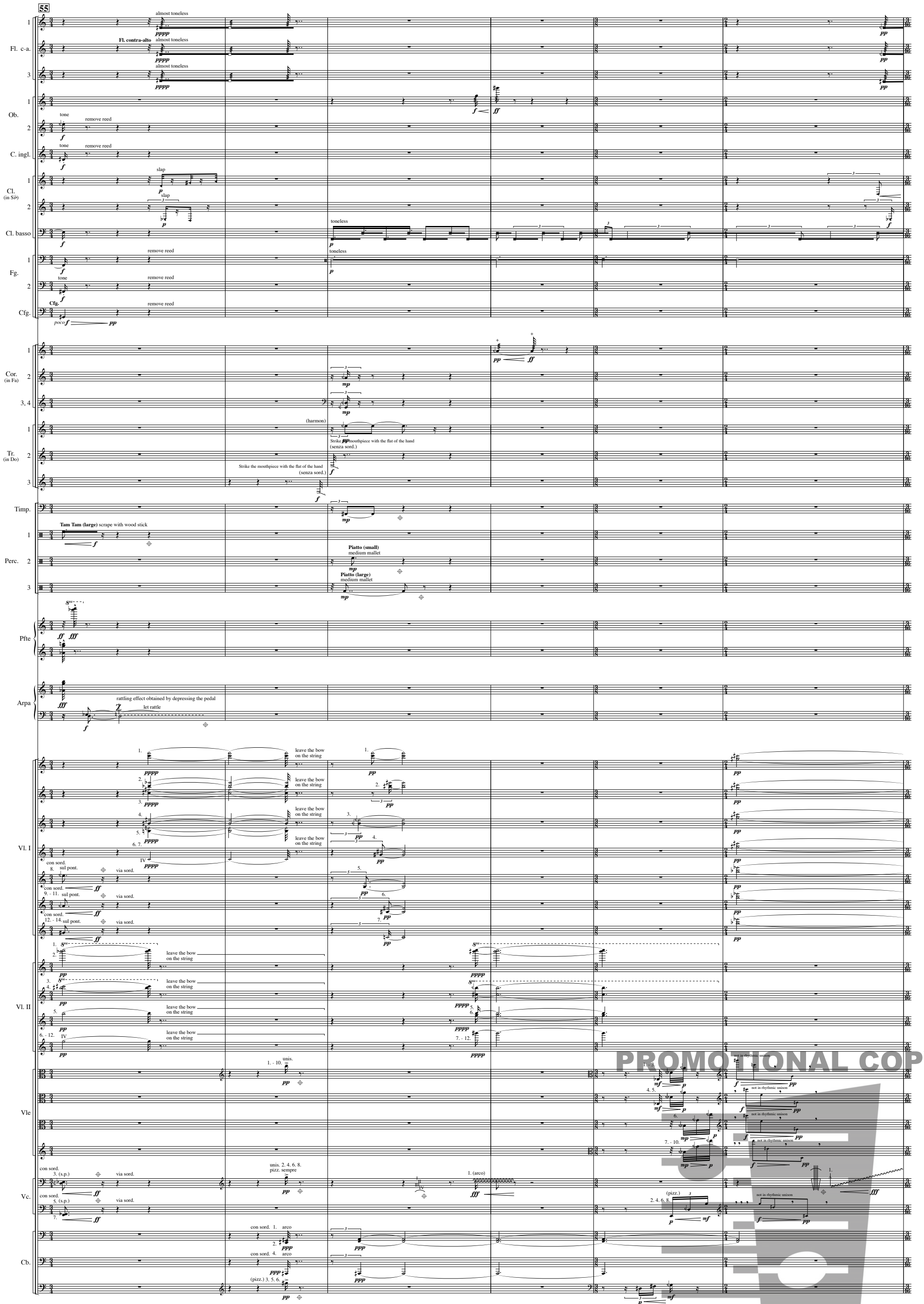

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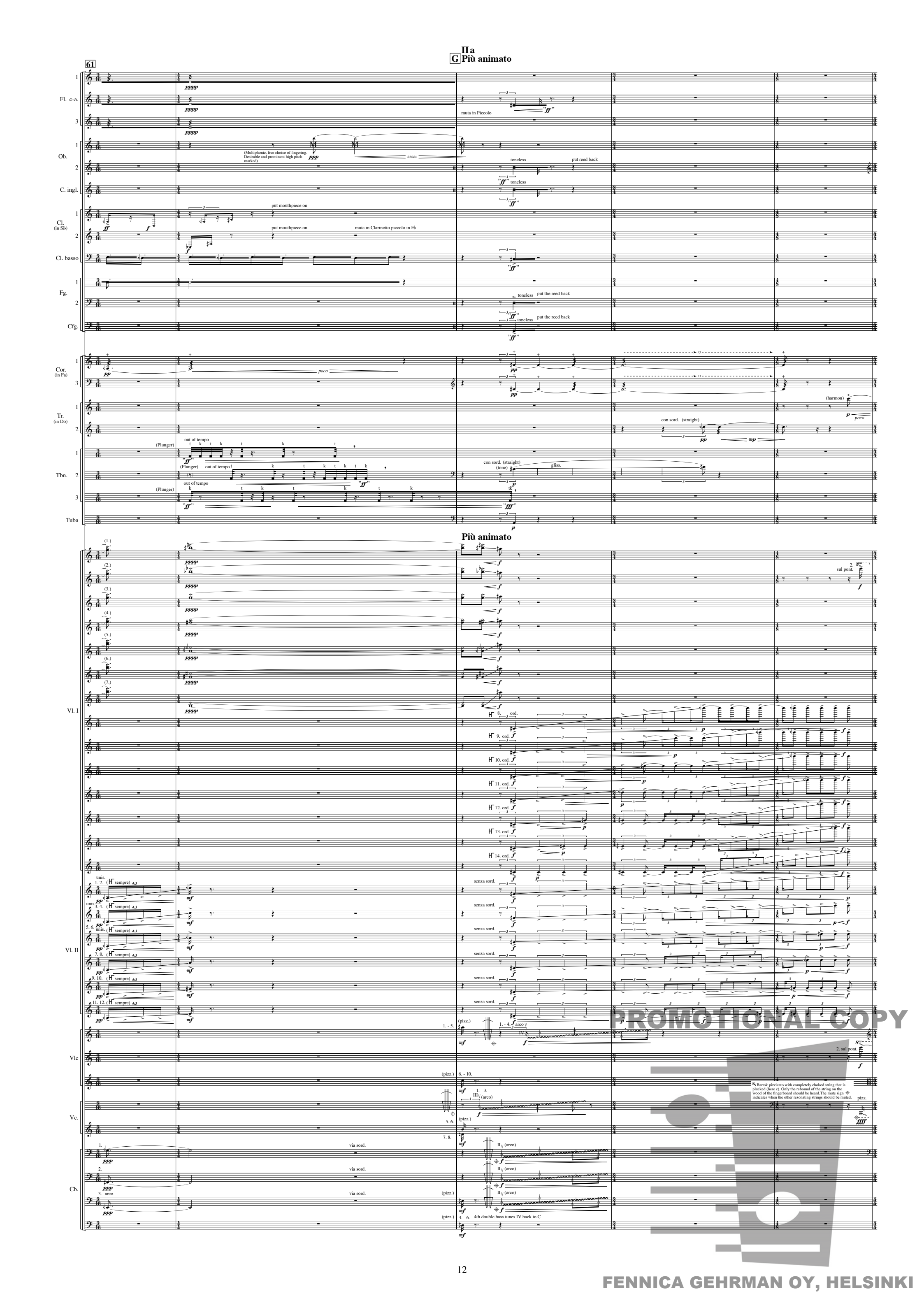

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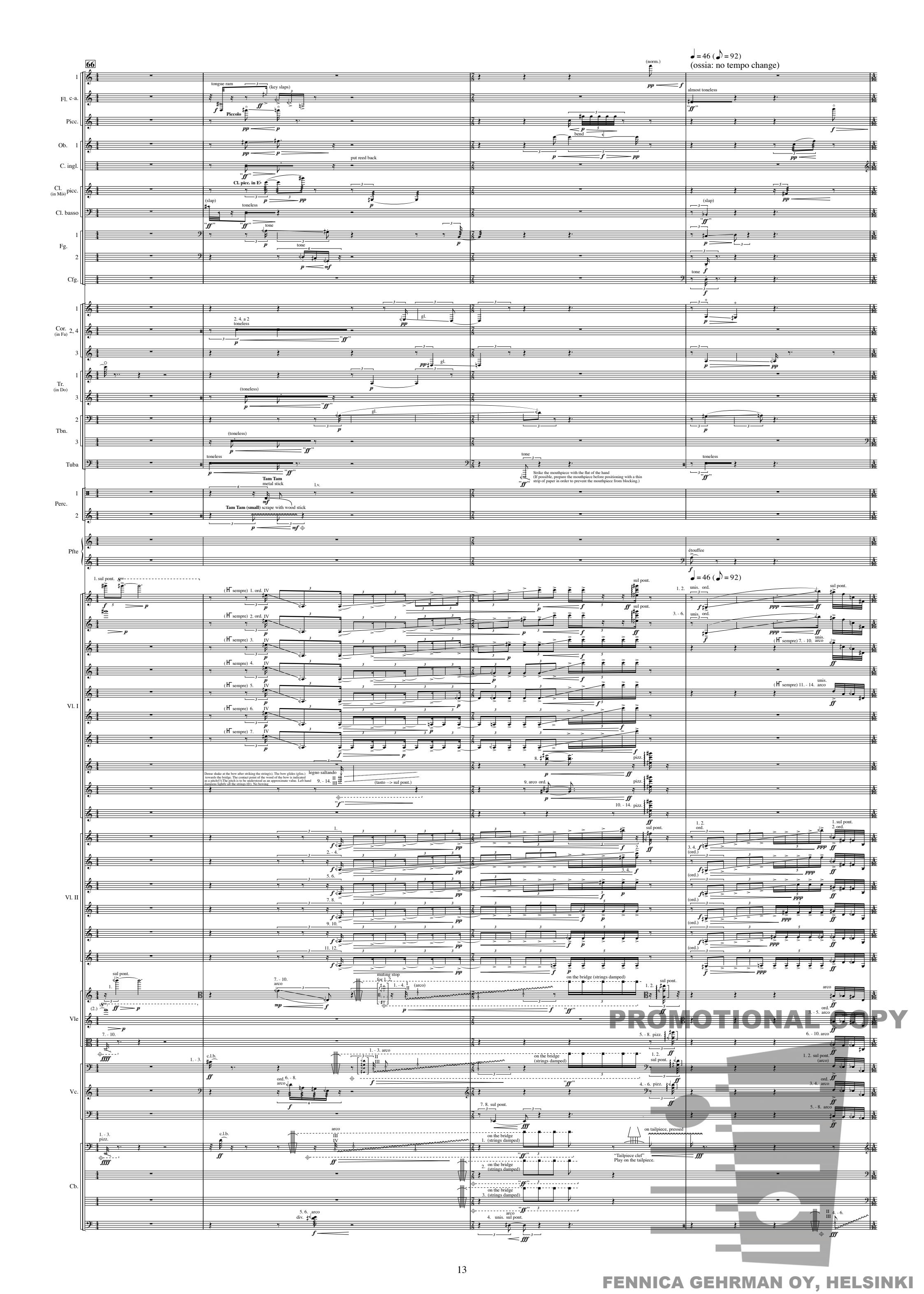

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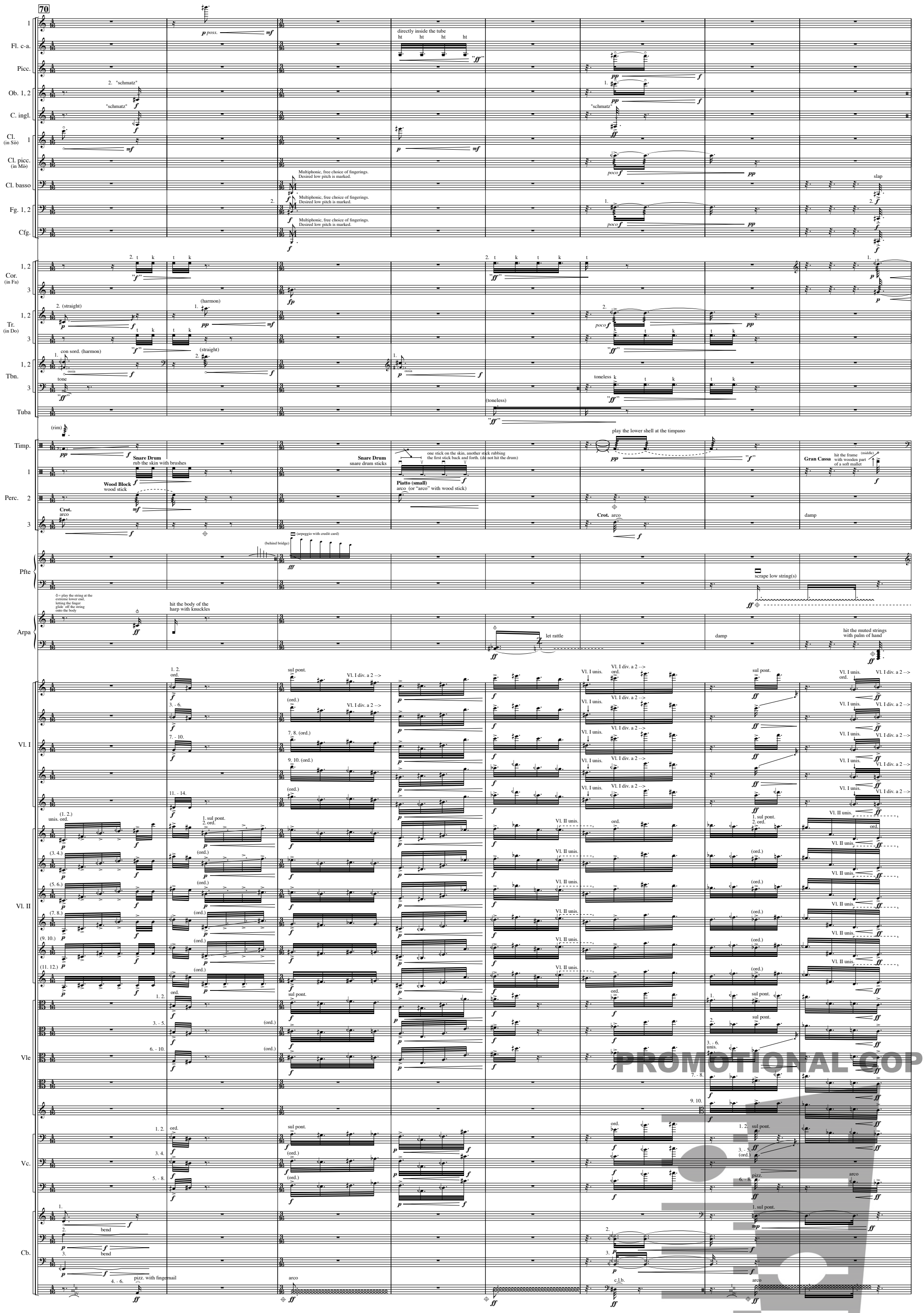

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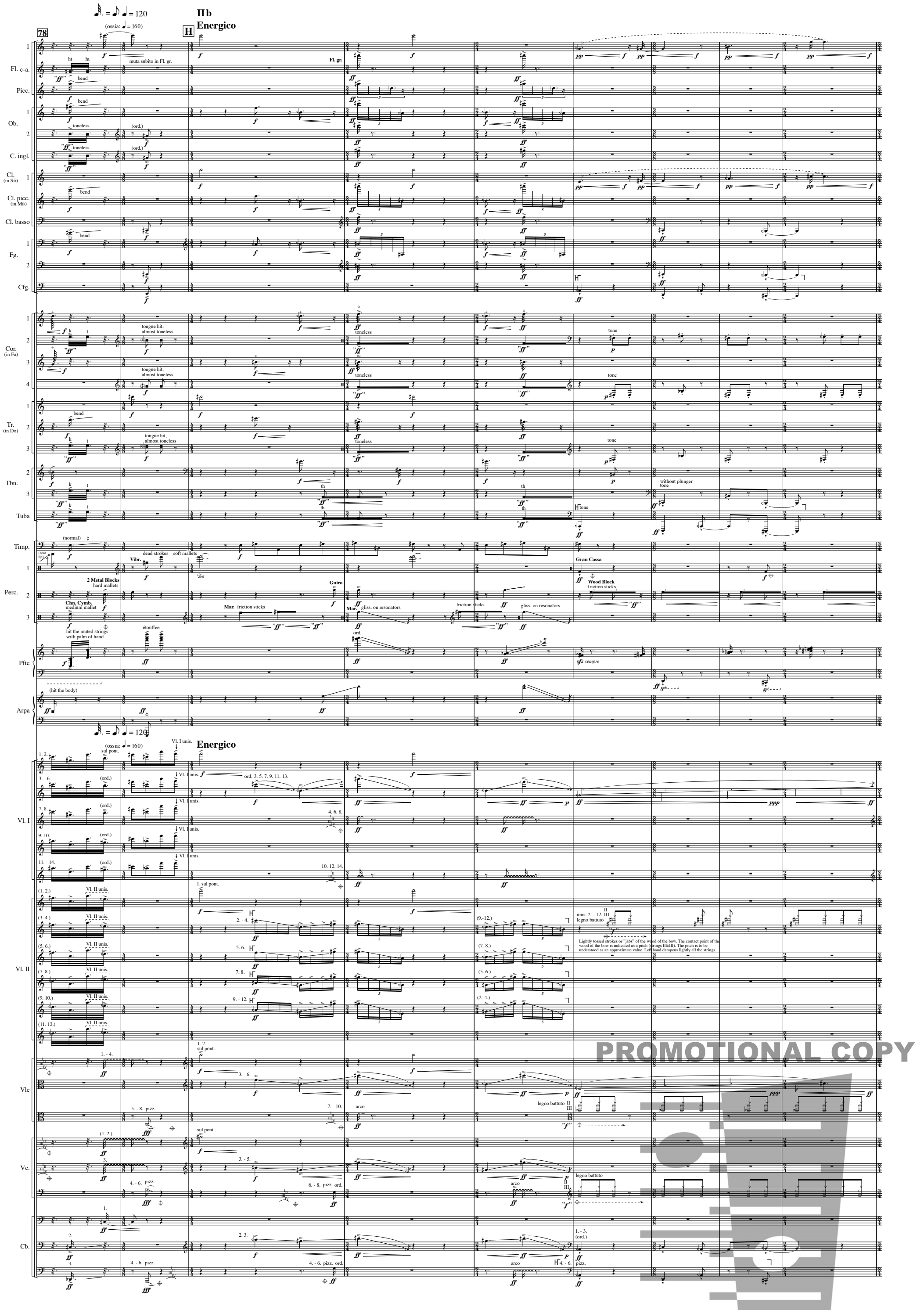

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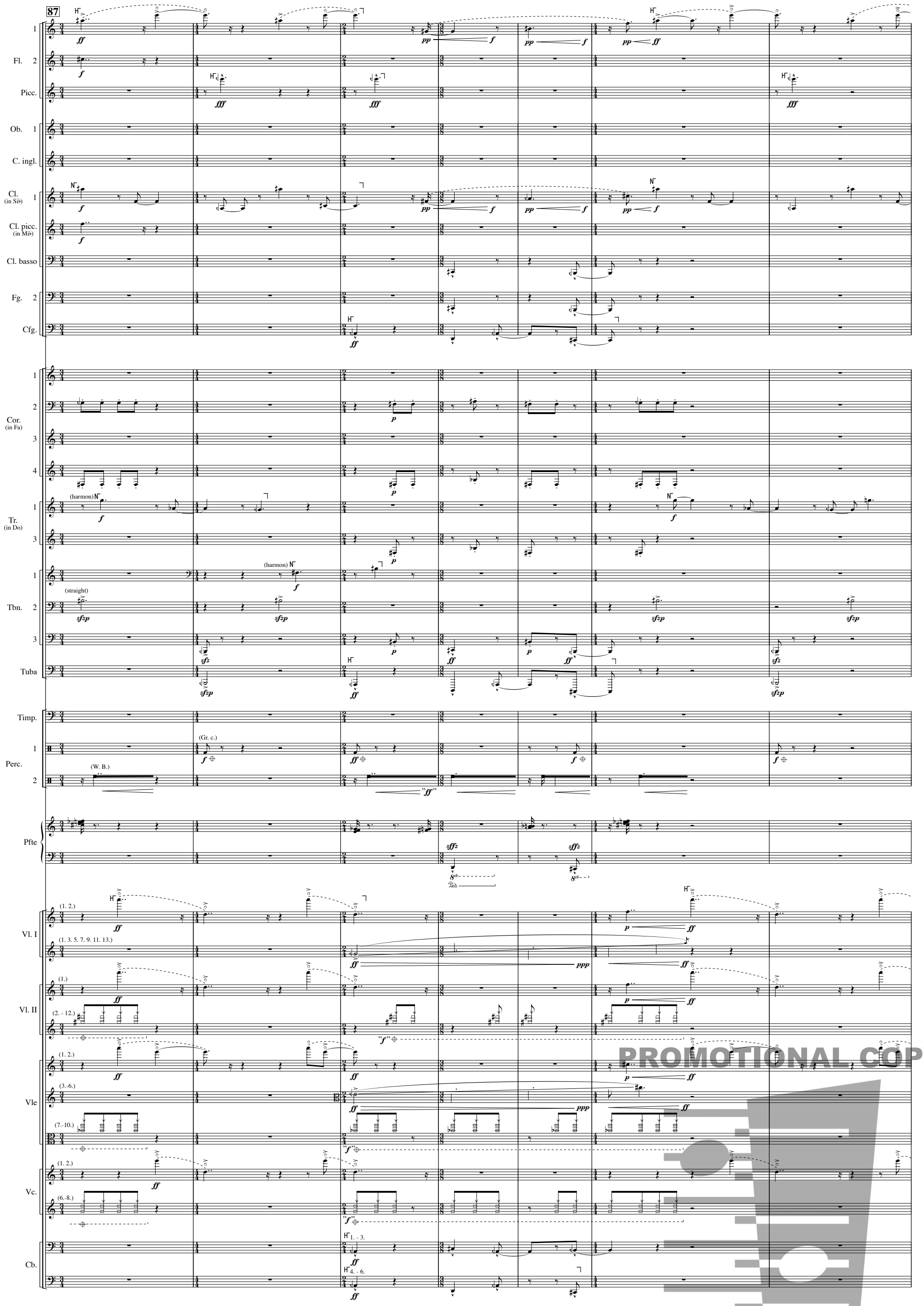

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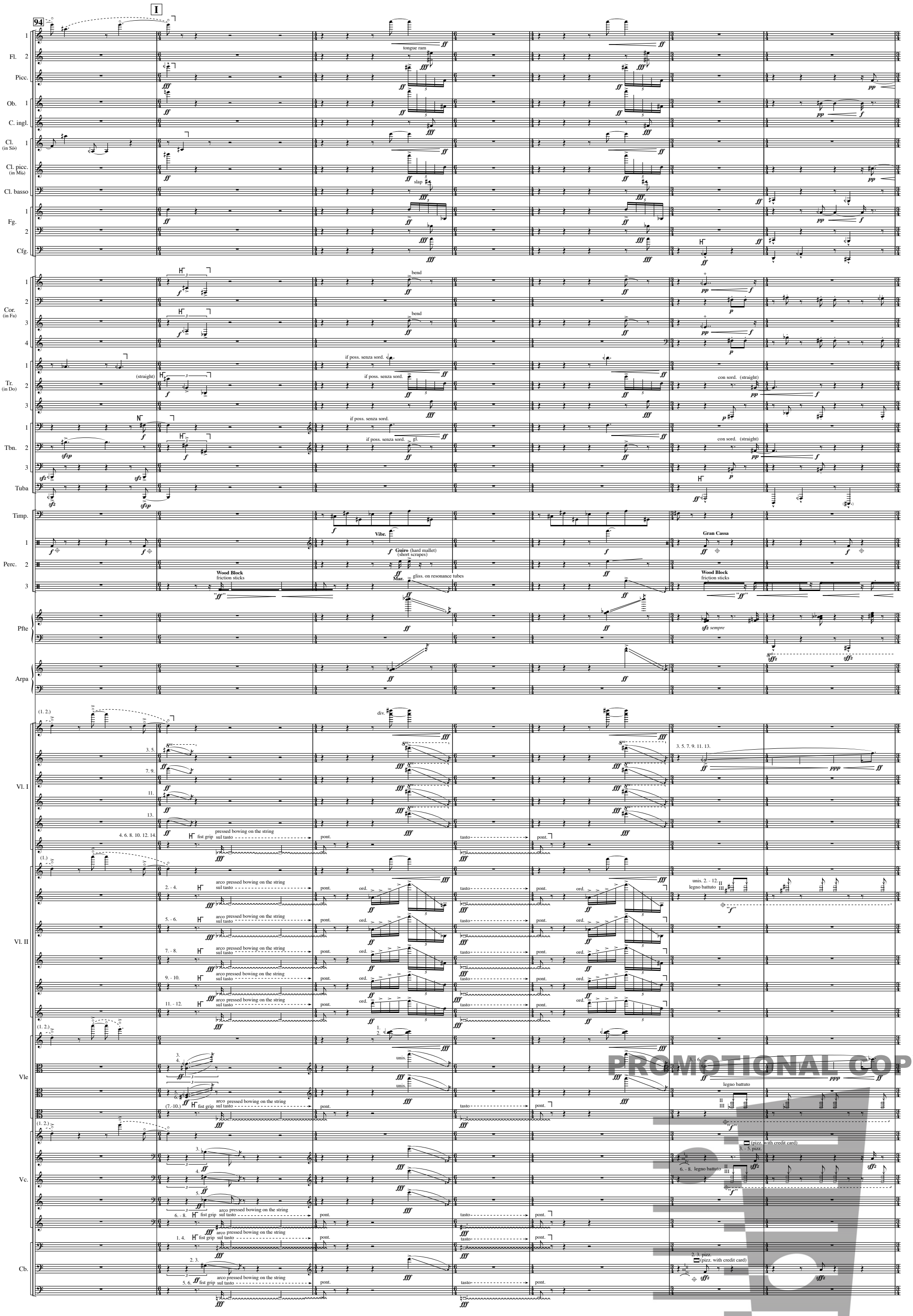

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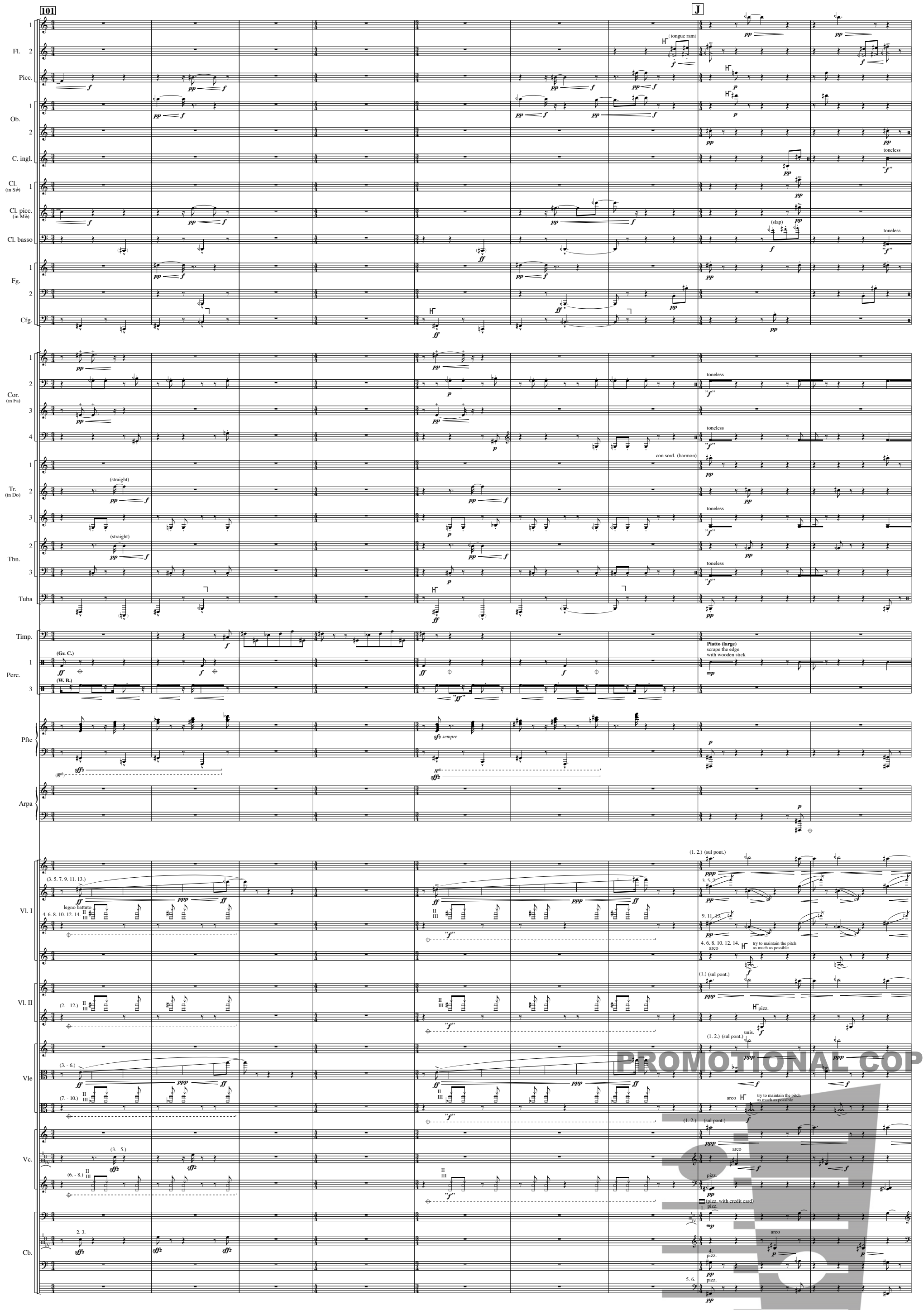

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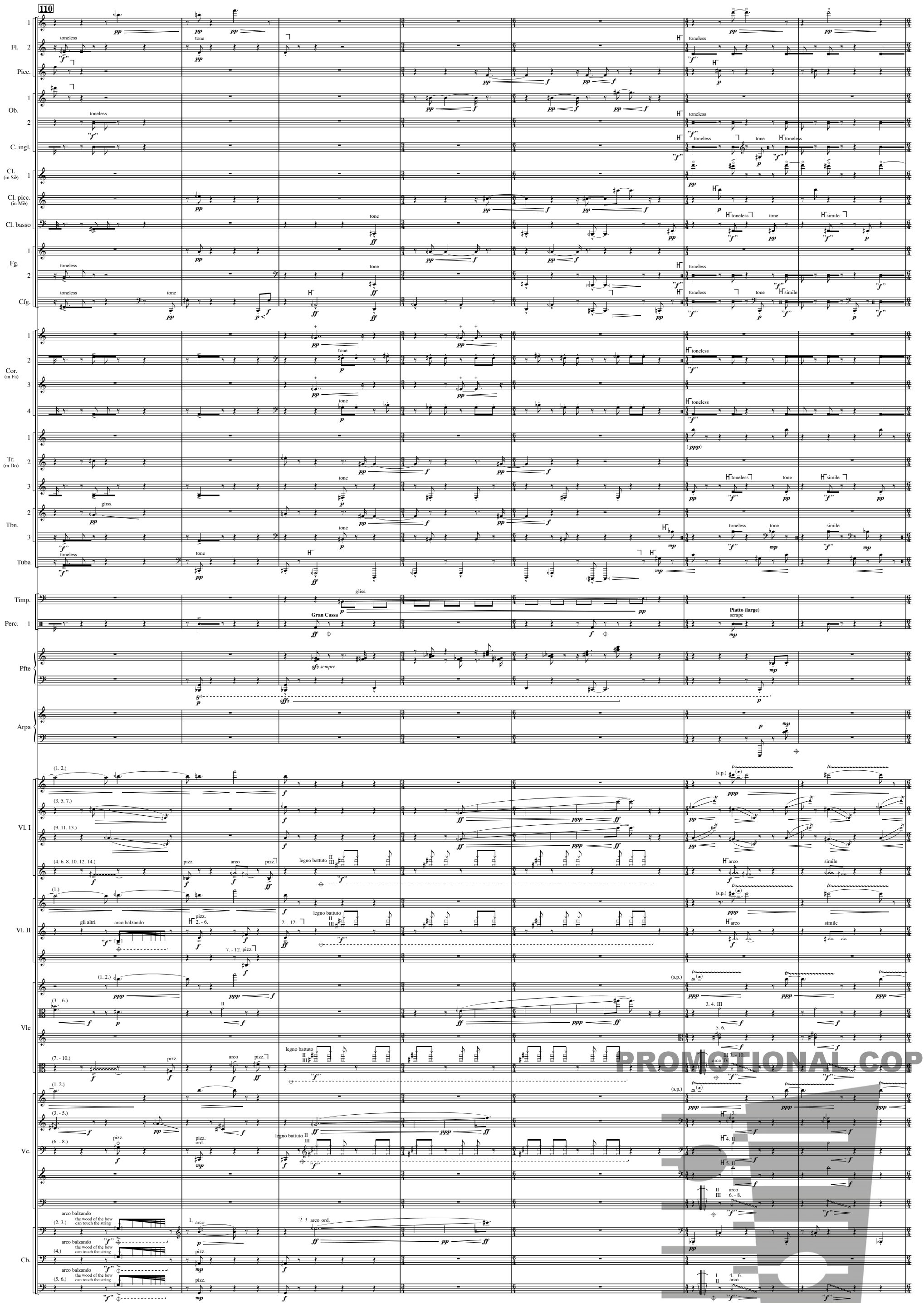

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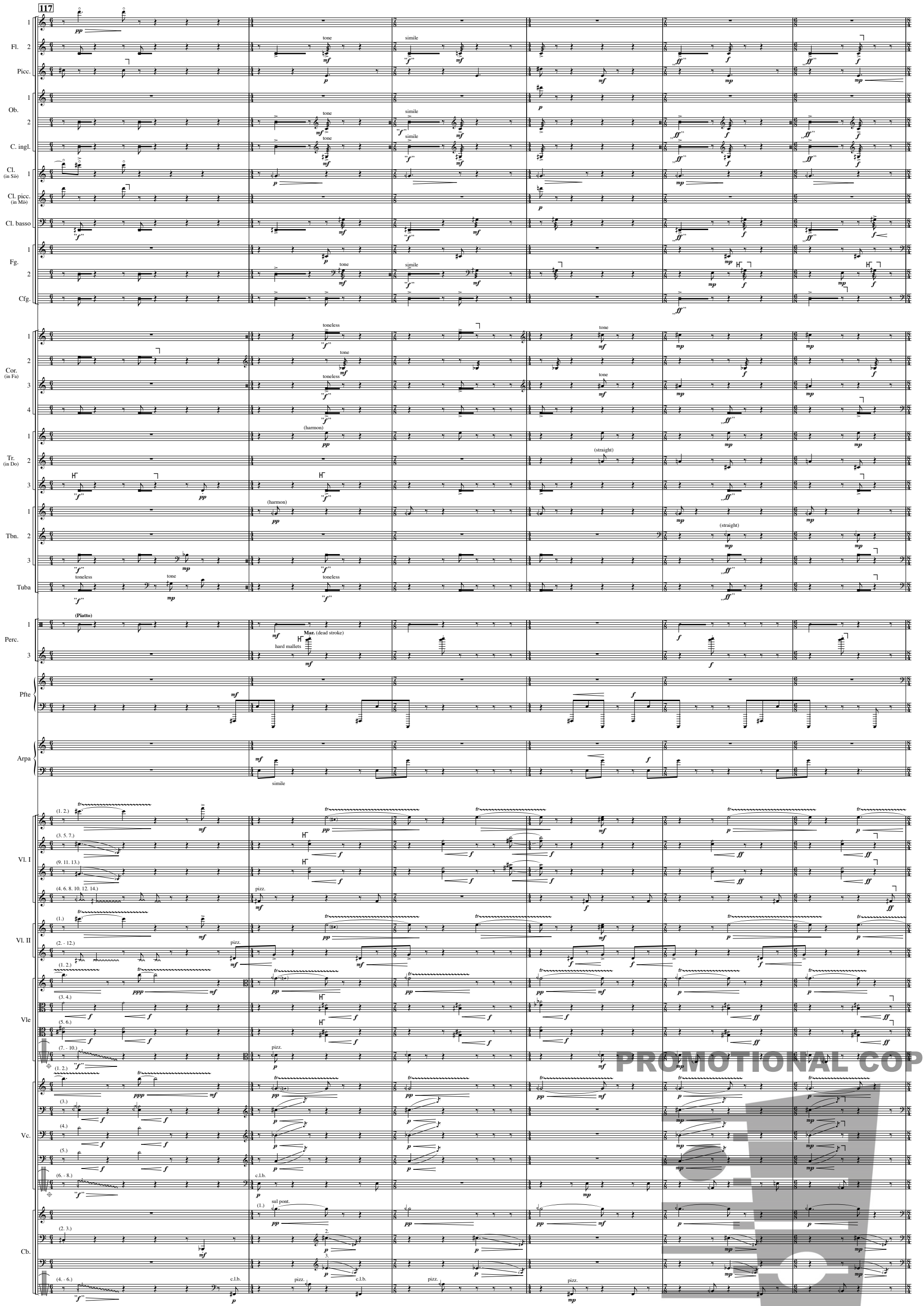

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Pesante

Giocoso

123

K

Fl.

Picc.

Ob.

C. ingl.

Cl. (in Si♭)

Cl. picc. (in Mi♭)

Cl. basso

Fg.

Cfg.

Cor. (in Fa)

Tr. (in Do)

Tbn.

Tuba

Timp.

Perc.

Gran Cassa

Wood Block

Pfte

Arpa

Pesante

Giocoso

Vl. I

Vl. II

Vle

Vc.

Cb.

= half note harmonic

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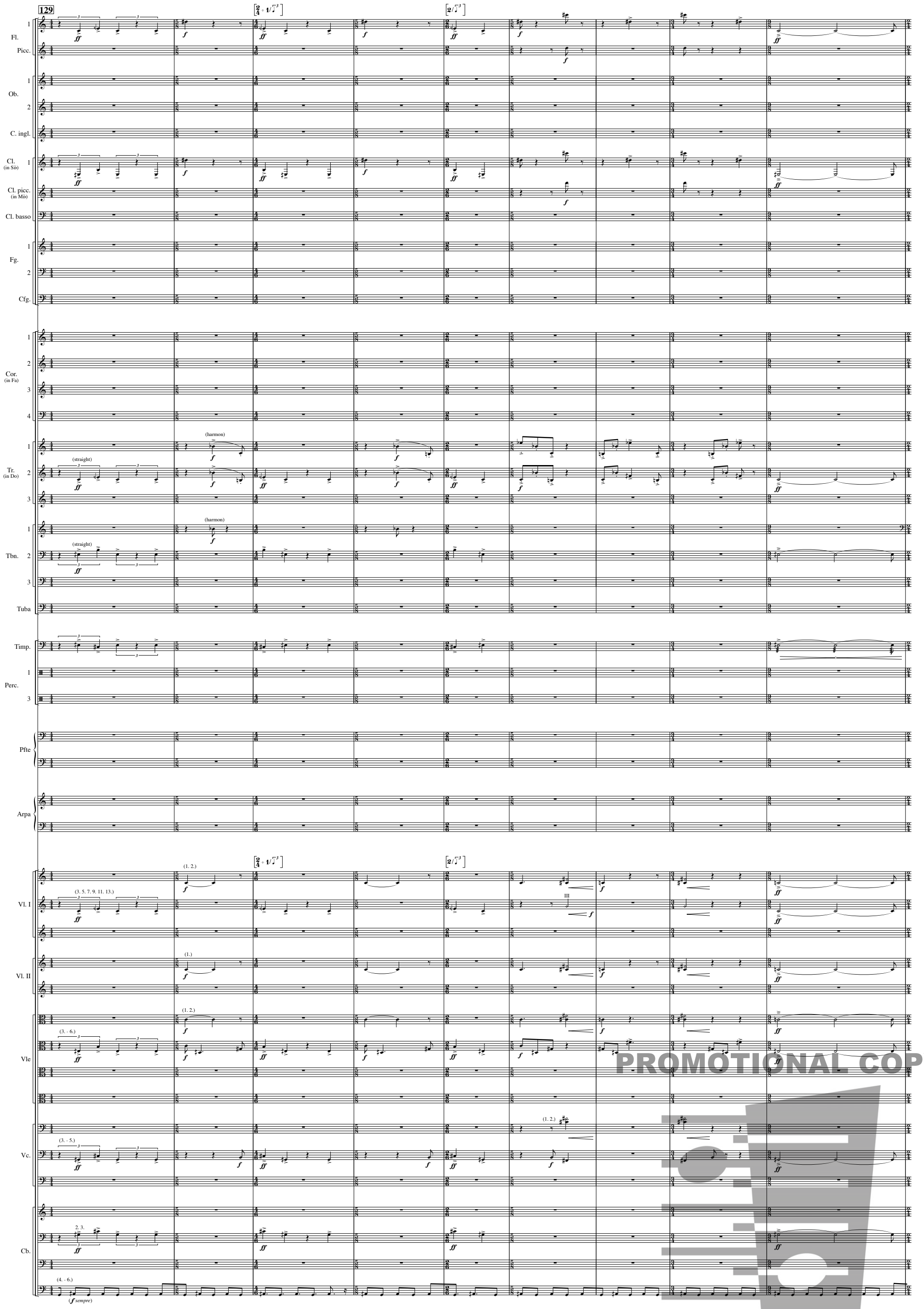

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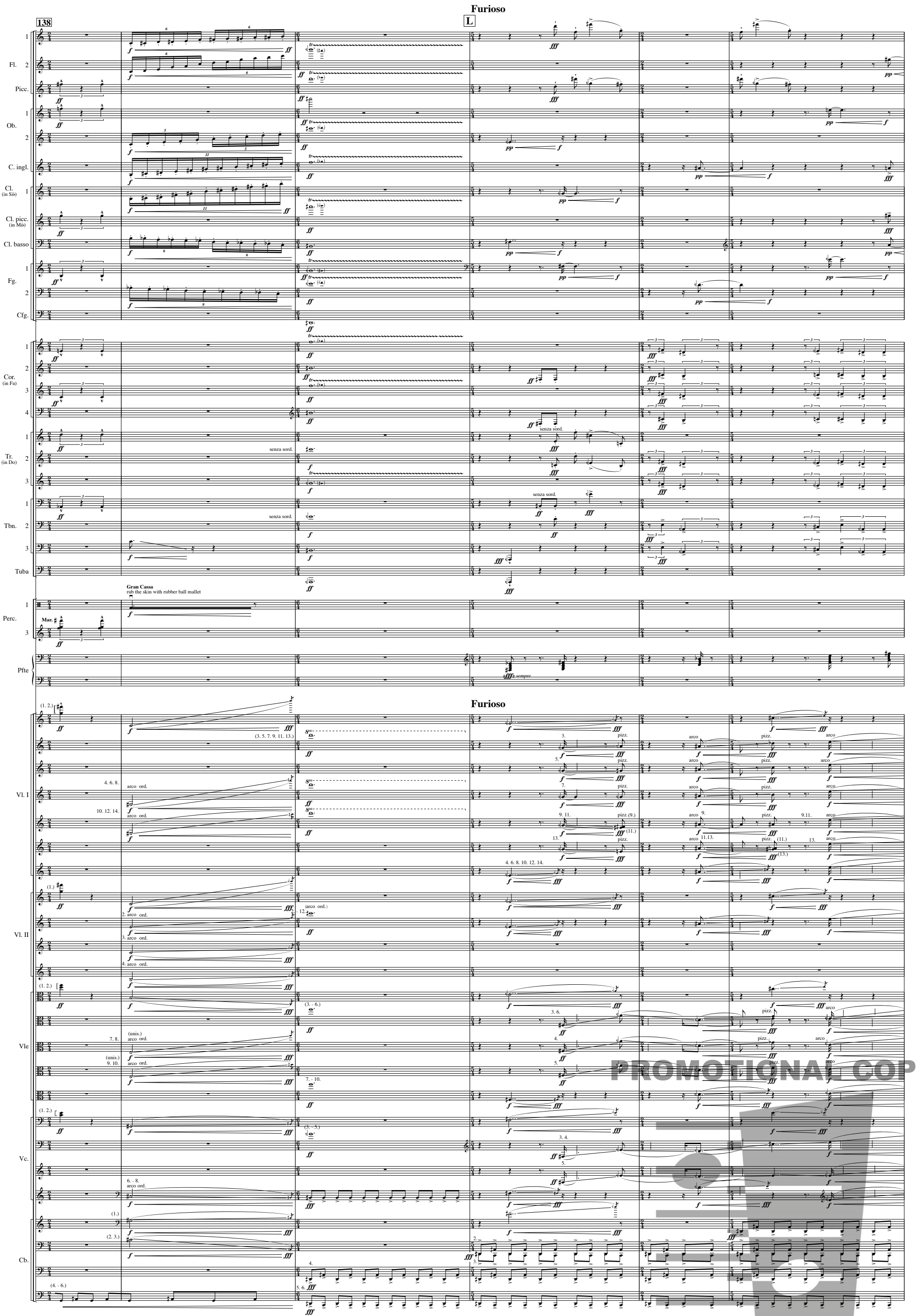

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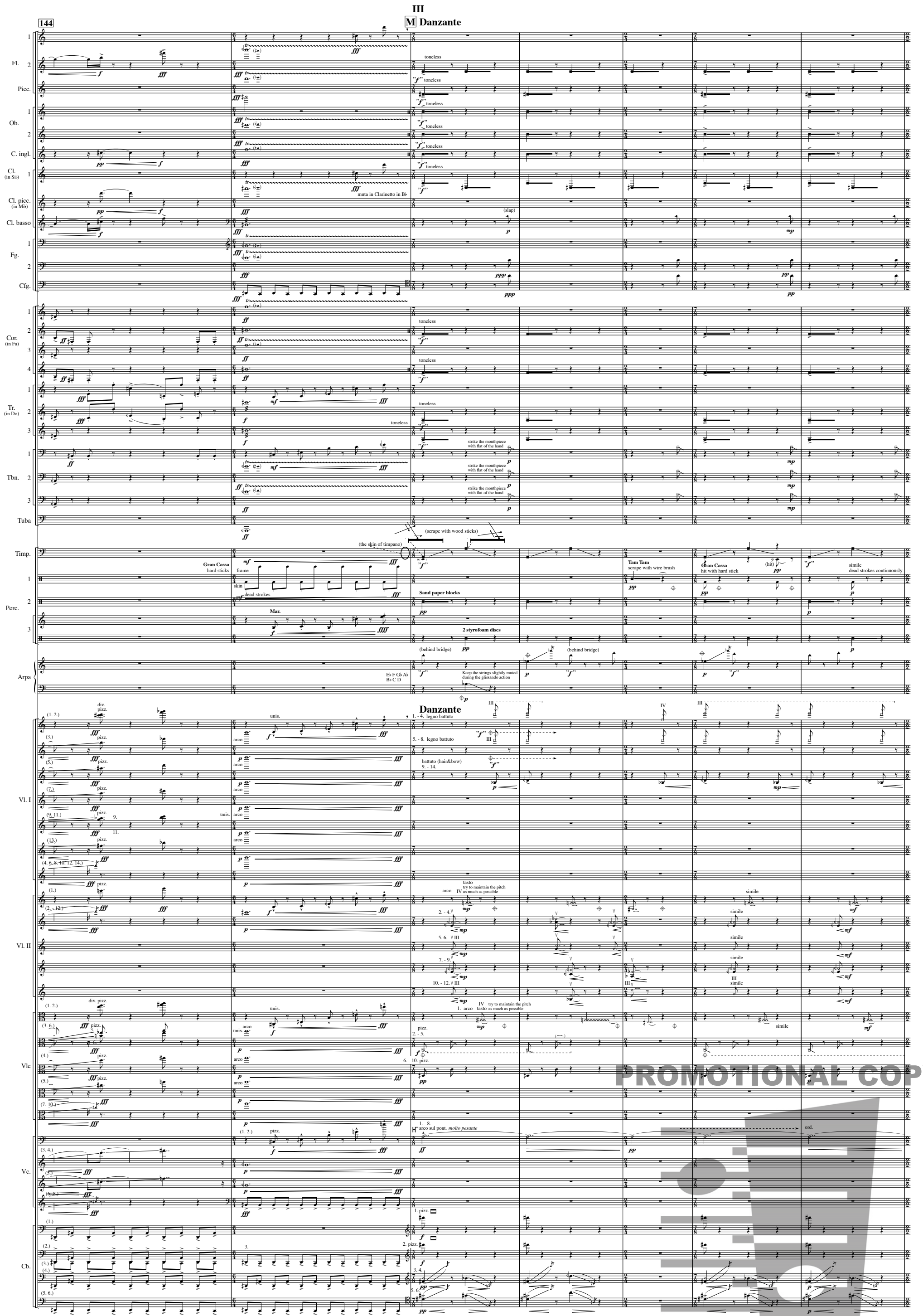

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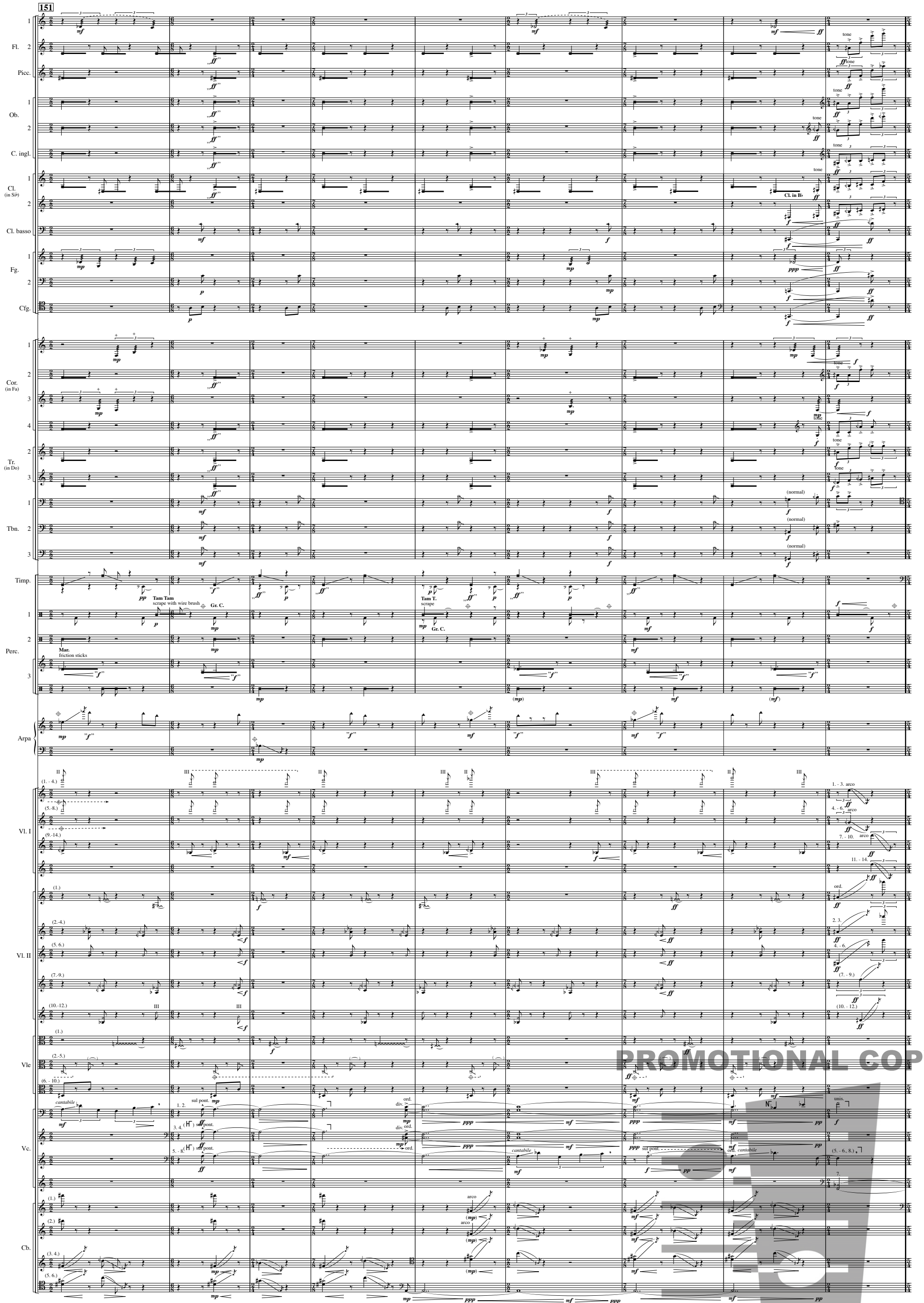

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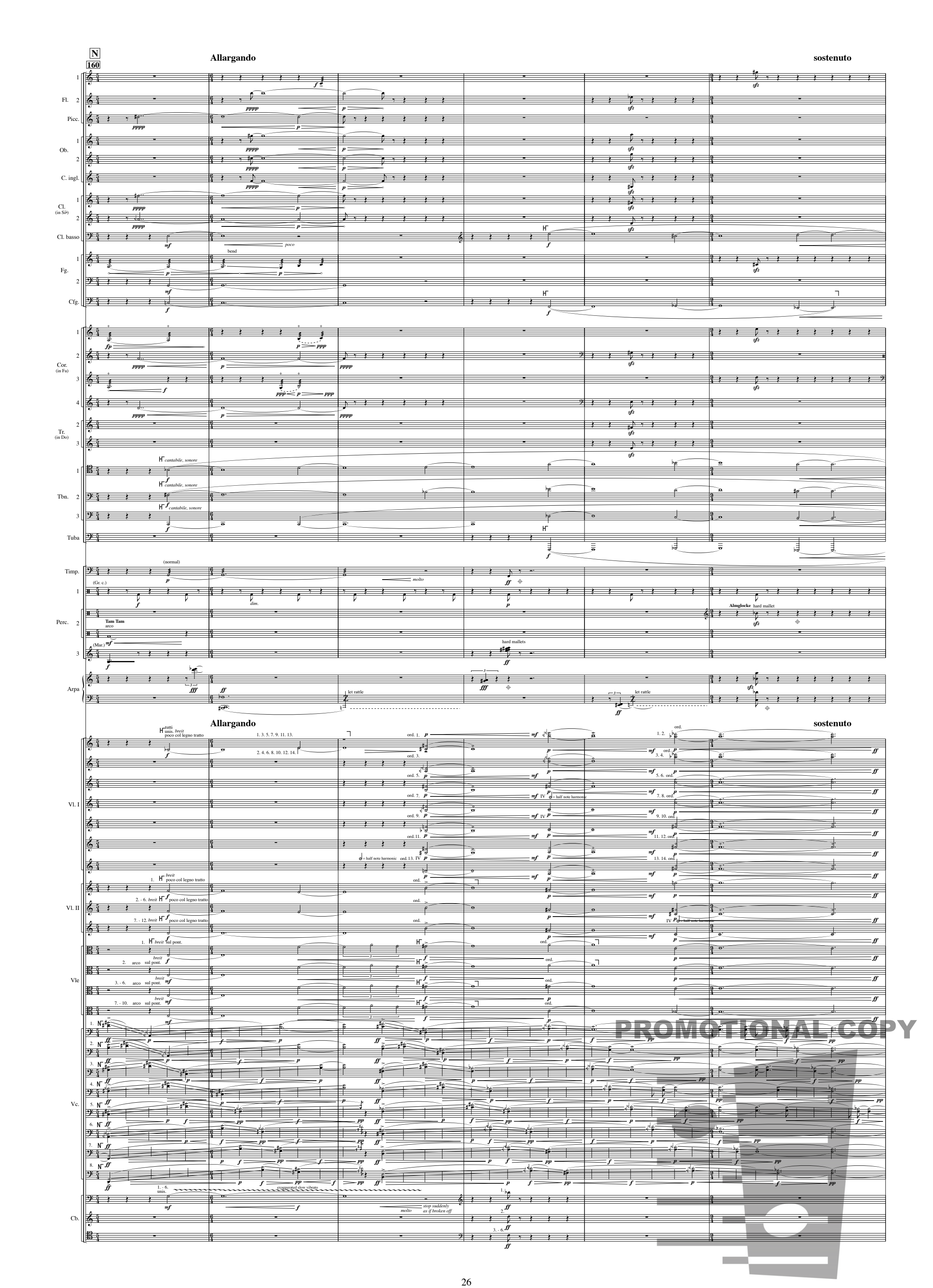

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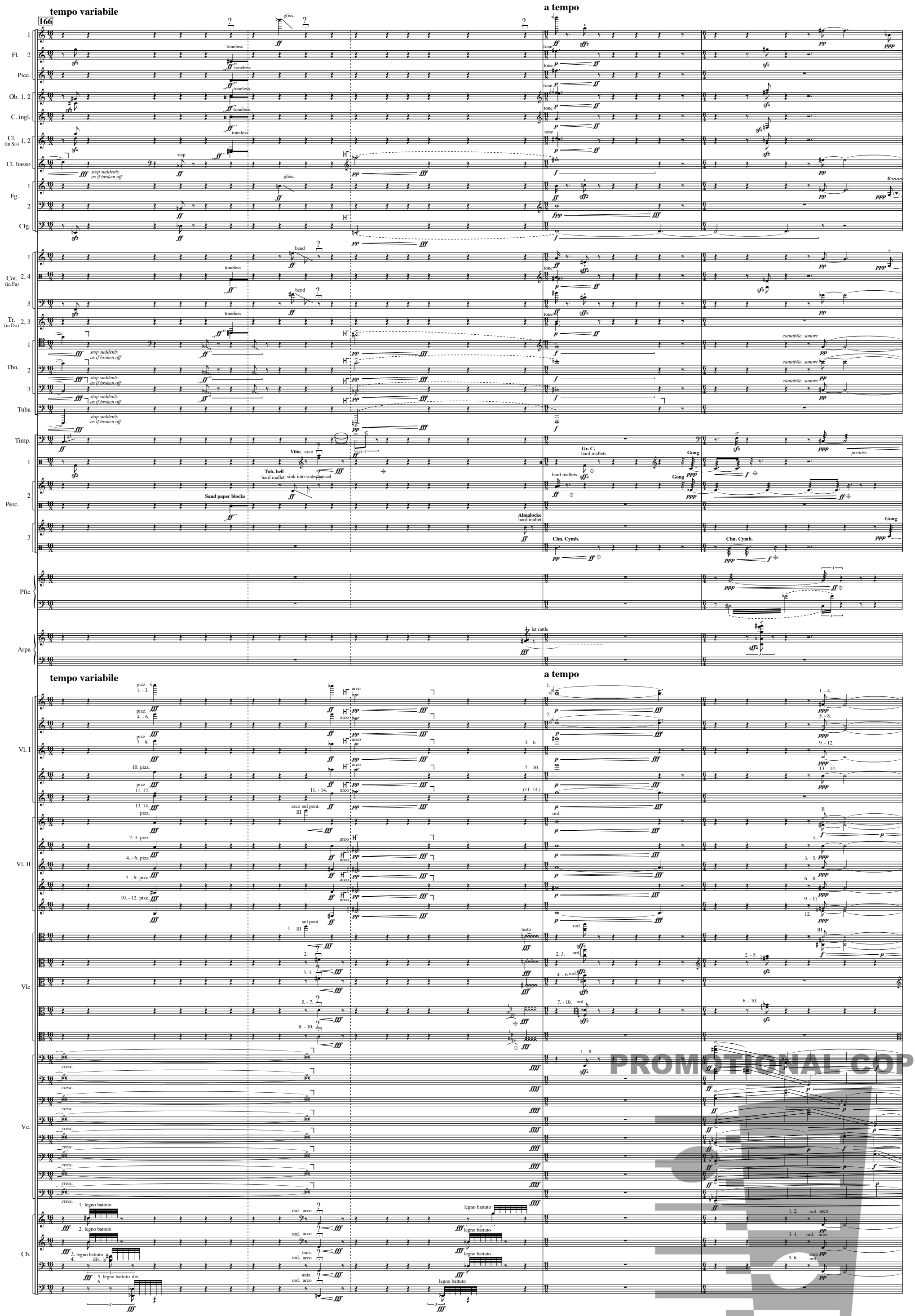

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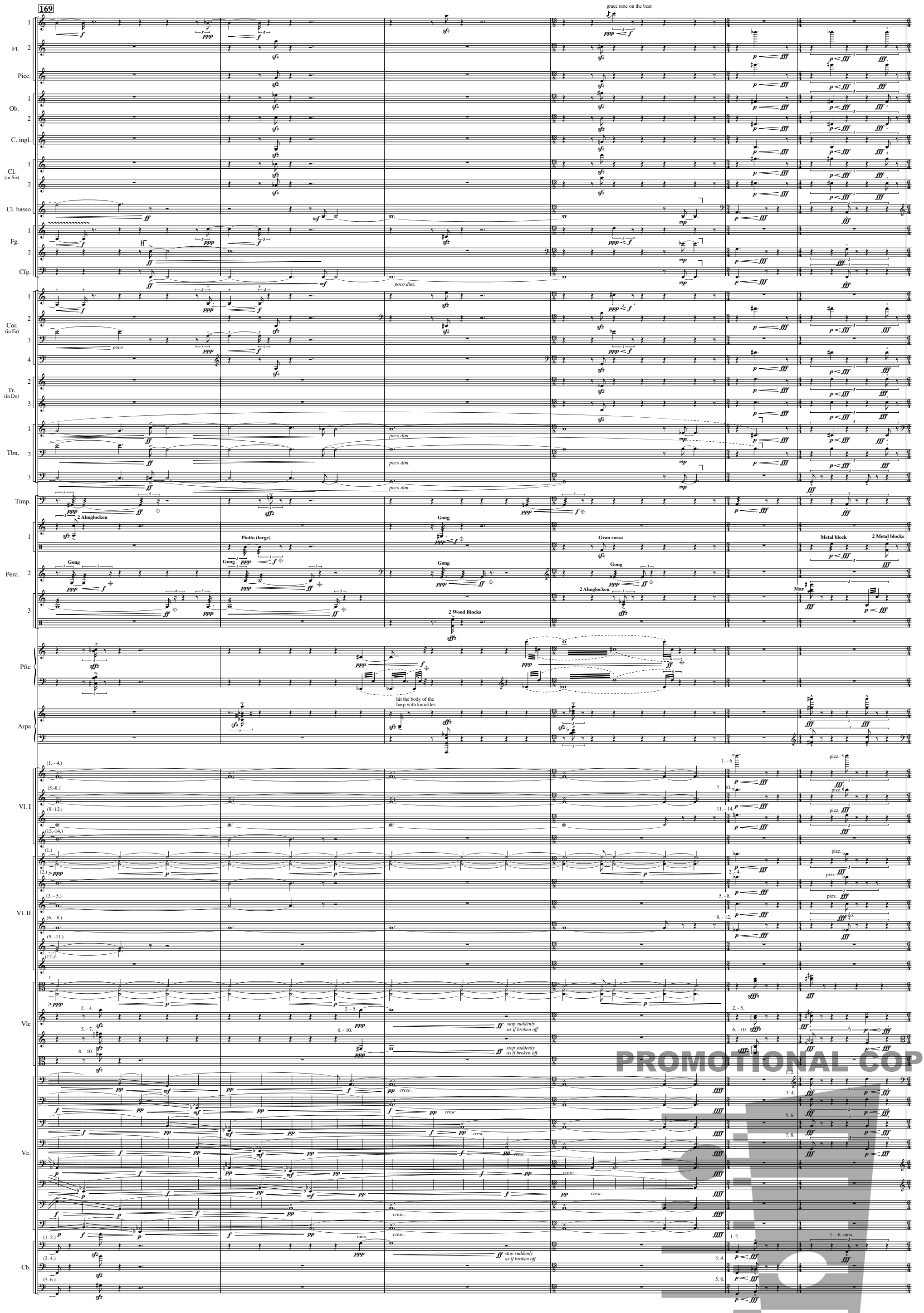

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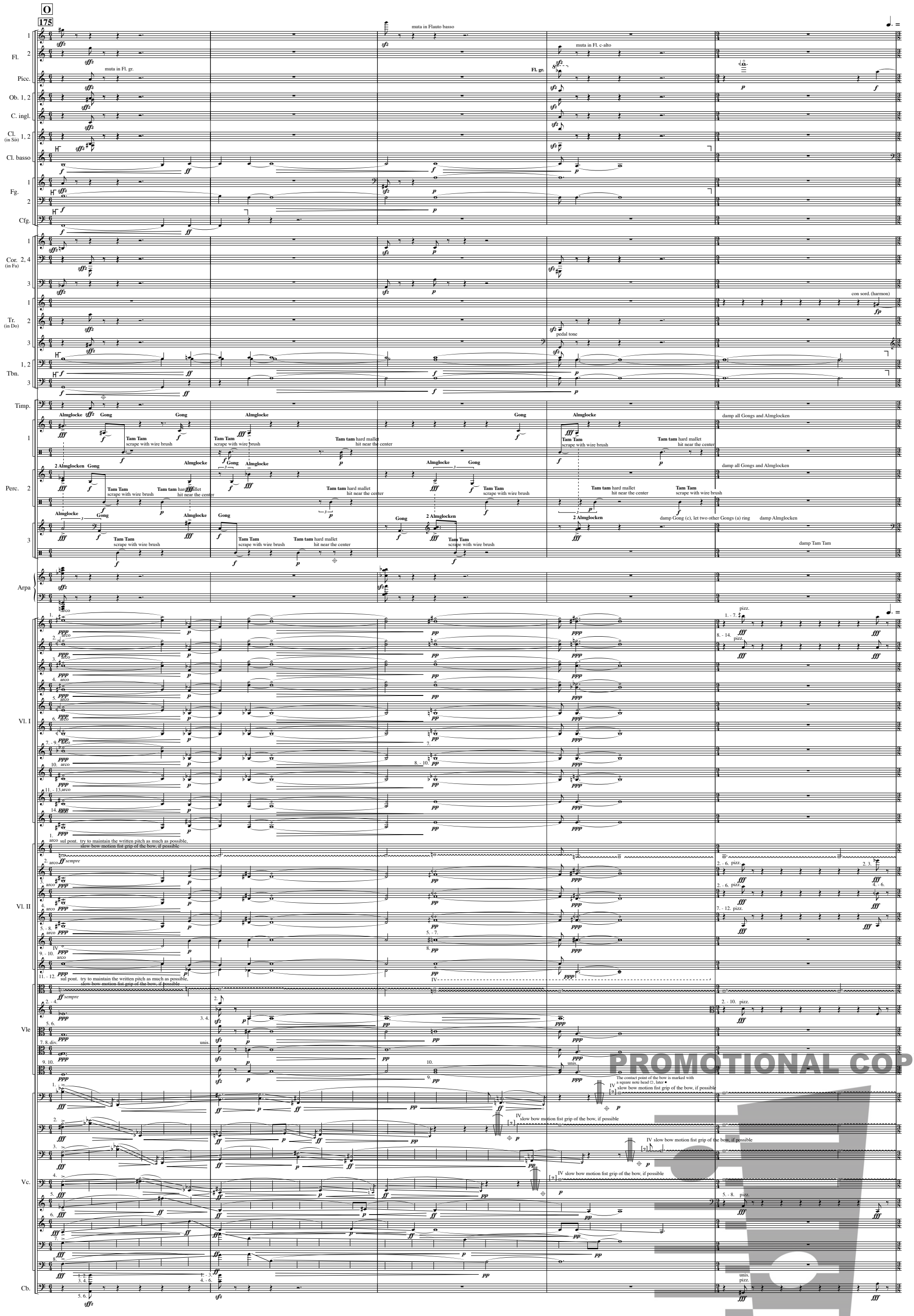

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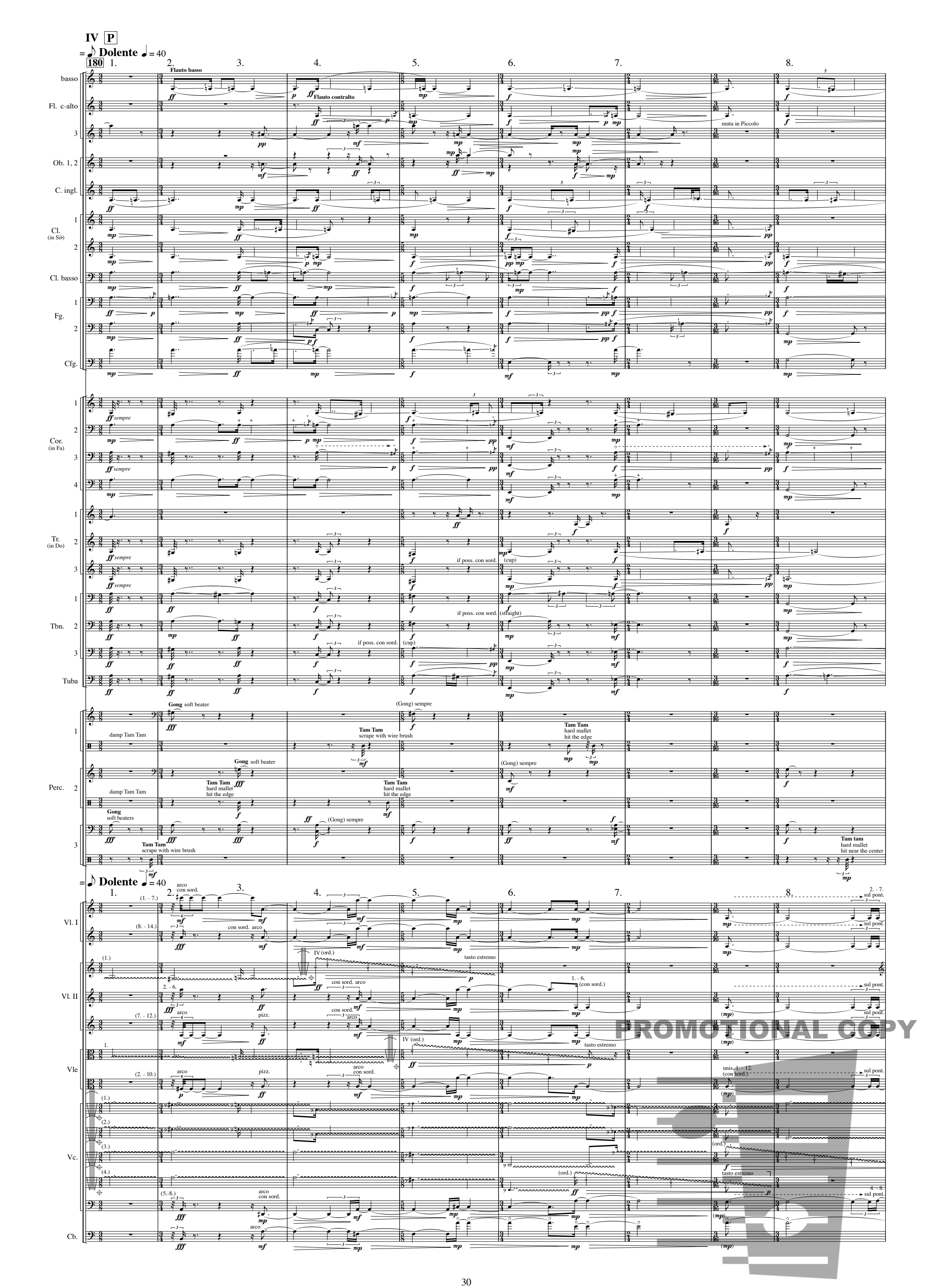

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188

9. 10. 11. 12. 13.

basso
Fl.
c-alto
C. ingl.
Cl. (in Si♭) 1 2
Cl. basso
Fg. 1 2
Cfg.

"cantabile"

Cor. (in Fa) 1 2 3 4
Tr. (in Do) 2 3
Tbn. 1 2 3
Tuba

Perc. 1 2 3

Tam tam hard mallet hit near the center
Tam Tam soft beater hit near the edge
Tam Tam soft beater hit near the center

9. 10. 11. 12. 13.

Vl. I
Vl. II
Vle
Vc.
Cb.

senza sord. ord. simile
sul pont. ord.
tasto estremo
(sempre mp)

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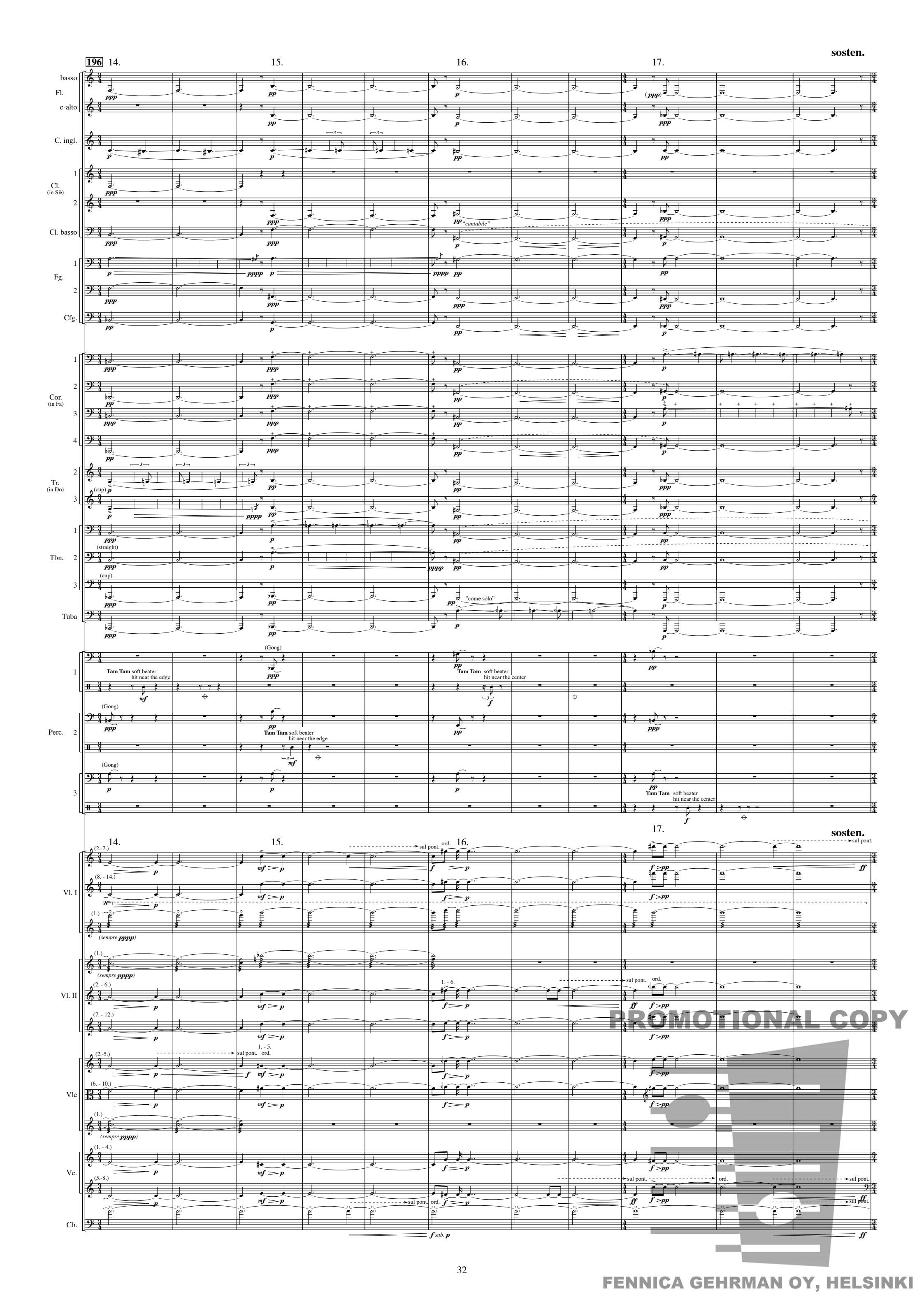
196
14.
15.
16.
17.
sosten.
basso
Fl.
c-alto
C. ingl.
Cl. (in Si♭)
Cl. basso
Fg.
Cfg.
Cor. (in Fa)
Tr. (in Do)
Tbn.
Tuba
"cantabile"
"come solo"
Perc.
Tam Tam soft beater hit near the edge
Tam Tam soft beater hit near the center
Vl. I
Vl. II
Vle
Vc.
Cb.
sul pont.
ord.
(sempre pppp)
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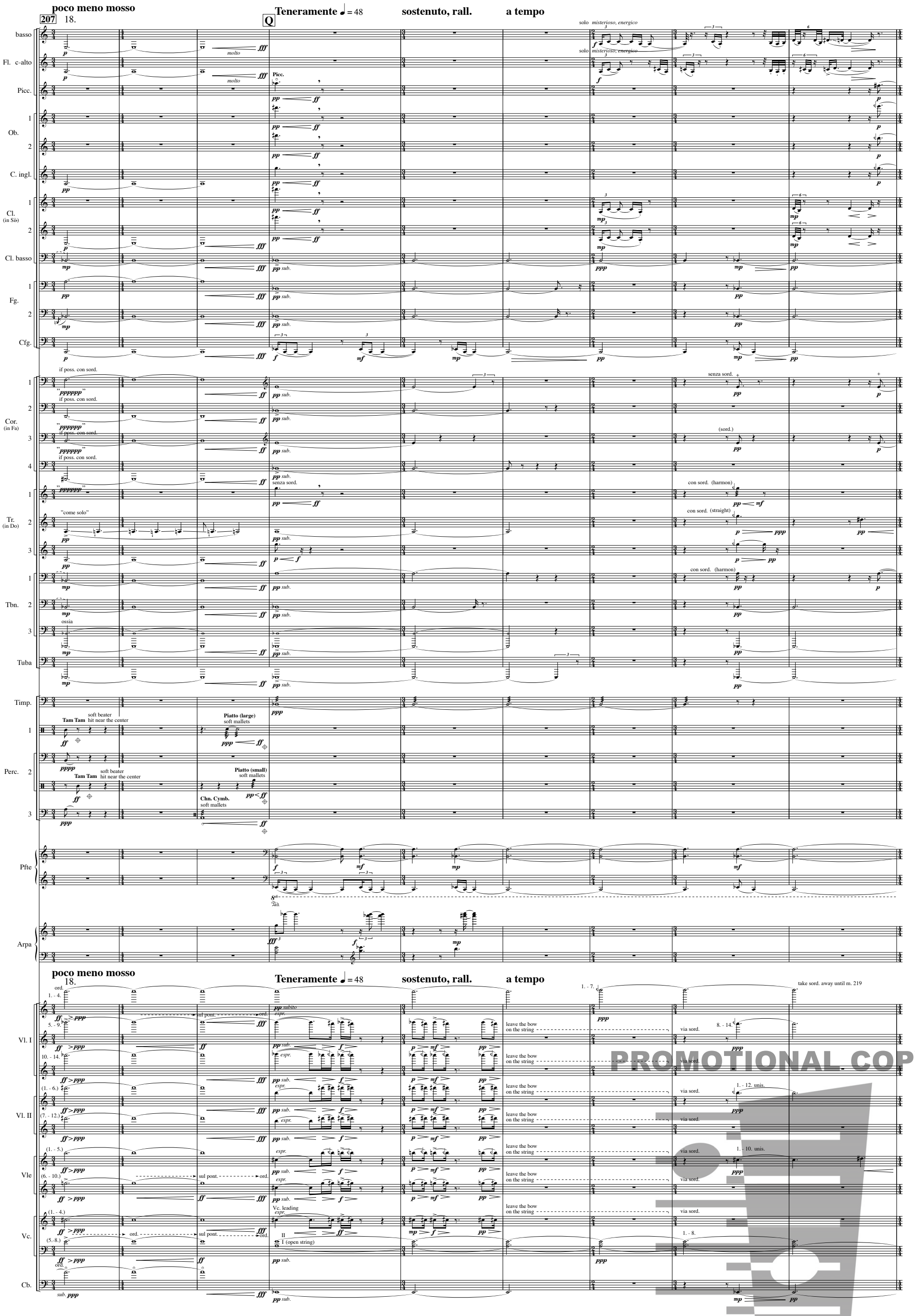

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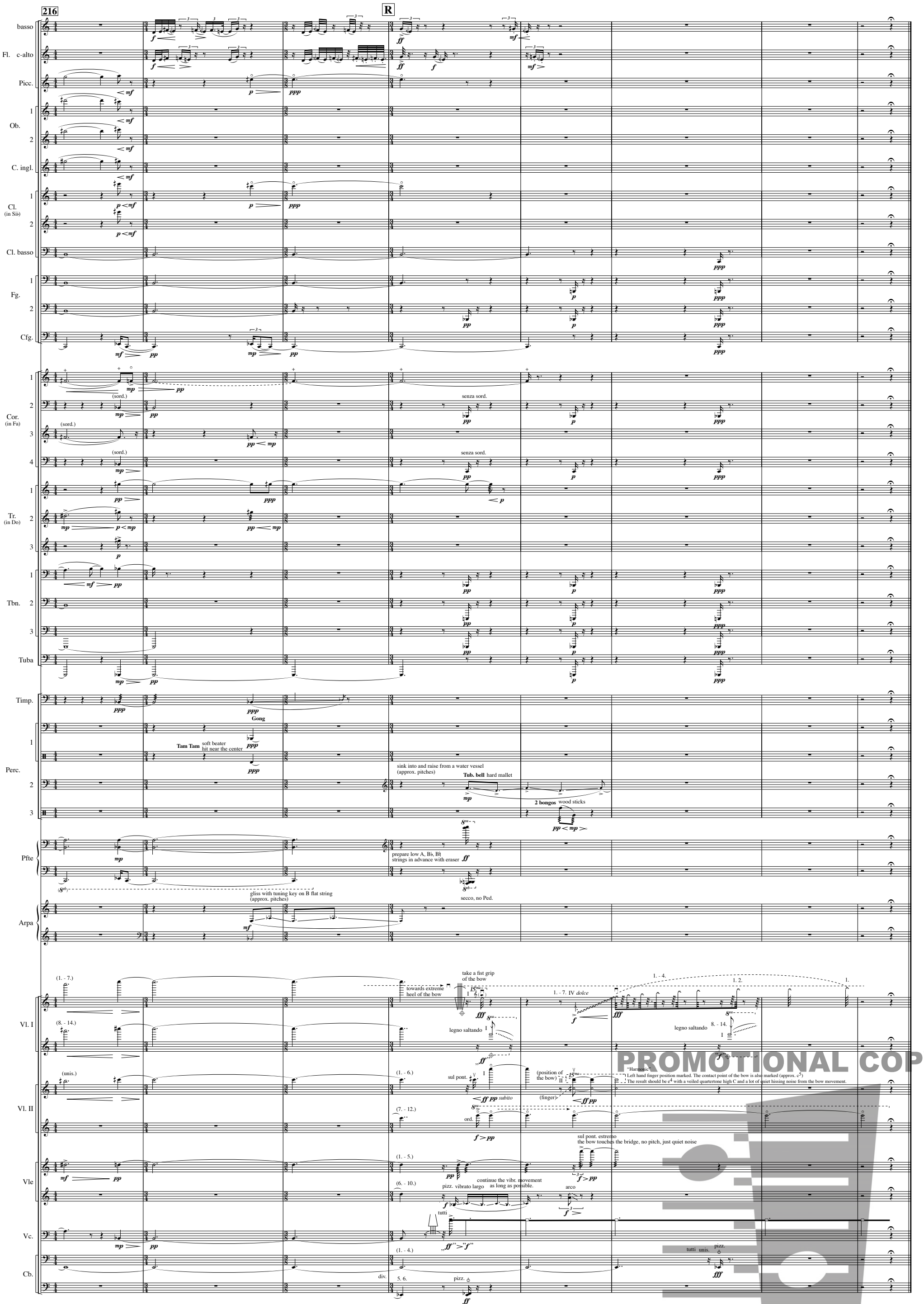

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