

**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 (1<sup>st</sup> also Bass Flute, 2<sup>nd</sup> also Alto Flute in G, 3<sup>rd</sup> also Piccolo)  
2 Oboes  
Corno Inglese  
2 Clarinets (2<sup>nd</sup> also Piccolo Clarinet in Eb)  
Bass Clarinet in Bb  
2 Bassoons  
Contrabassoon (also 3<sup>rd</sup> 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<sup>#1</sup>, c<sup>2</sup>)  
5 Thai Gongs (Bb<sup>1</sup>, f<sup>#</sup>, g<sup>#</sup>, a<sup>#</sup>)  
Piatto Sospeso (large)  
Tam Tam (large)  
Snare drum  
Gran cassa

### **Perc 2**

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

### **Perc 3**

Marimba  
Crotales  
4 Almglocken (a<sup>#</sup>, g<sup>1</sup>, a<sup>1</sup>, b<sup>1</sup>)  
5 Thai Gongs (B<sup>1</sup>, 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.

 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)

**Ia**  
**A** ♩ = 60

**Senza misura** (breve)

**Senza misura** (breve) ♩ = 46 (♩ = 92)

**Senza misura** (breve)

1. Fl. 2. Fl. 3. Fl.

Ob. 2.

C. ingl.

Cl. 1. without mouthpiece

Cl. (in Sib) 2. without mouthpiece

Cl. basso

Fg. 1.

Fg. 2.

Cfg.

Cor. 2. bend

Cor. (in Fa) 3, 4. bend

Tr. 1.

Tr. (in Do) 2, 3.

Timp. gliss.

Perc. 2. poco *f* Guiro hard mallets

Perc. 3. *ff* hard mallets Mar. gliss. on resonance tubes

XII. Croc.

♩ = 60

2. sul pont.

4. sul pont.

6. sul pont.

8. sul pont.

10. sul pont.

12. sul pont.

14. sul pont.

div. a 6

1. - 5. pizz. 1. - 4. without bow until measure 63

6. 7. pizz. 5. - 8. without bow until measure 69

8. - 10. pizz.

pizz. 2. without bow until measure 63

4. 6. 8. pizz. 4. without bow until measure 69

6. 8. without bow until measure 67

3. sul pont.

5. sul pont.

7. sul pont.

1. - 3. pizz. 1. - 3. without bow until measure 56

4. - 6. pizz. 4. without bow until measure 47

5. 6. without bow until measure 67

♩ = 46 (♩ = 92)

1. (ord.)

3. (ord.)

5. (ord.)

7. (ord.)

9. (ord.)

11. (ord.)

13. (ord.)

1. - 5. [♯] 1. - 5. [♯]

6. 7. [♯] 6. 7. [♯]

8. - 10. [♯] 8. - 10. [♯]

1. - 3. 1. - 3.

4. - 6. 4. - 6.



The image displays a page from a musical score, likely for a symphony, featuring various instruments and their parts. The score is written in 4/4 time and includes dynamic markings, articulation, and a large "PROMOTIONAL COPY" watermark.

**Top Section (Measures 1-12):**

- Flutes (Fl.):** Measures 1-12, marked *ff* (fortissimo).
- Oboes (Ob.):** Measures 1-12, marked *ff* (fortissimo).
- Clarinets (Cl.):** Measures 1-12, marked *ff* (fortissimo).
- Cor Anglais (Cor. in Fa):** Measures 1-12, marked *ff* (fortissimo).
- Trumpets (Tr.):** Measures 1-12, marked *ff* (fortissimo).
- Trombones (Tbn.):** Measures 1-12, marked *ff* (fortissimo).
- Tuba:** Measures 1-12, marked *ff* (fortissimo).
- Timpani (Timp.):** Measures 1-12, marked *ff* (fortissimo).
- Percussion (Perc.):** Measures 1-12, marked *ff* (fortissimo).

**Bottom Section (Measures 13-24):**

- Violins (VI. I, VI. II):** Measures 13-24, marked *ppp* (pianississimo).
- Viola (Vle):** Measures 13-24, marked *ppp* (pianississimo).
- Violoncello (Vc.):** Measures 13-24, marked *ppp* (pianississimo).
- Contrabass (Cb.):** Measures 13-24, marked *ppp* (pianississimo).

**Dynamic Markings:** *ff* (fortissimo), *ppp* (pianississimo), *pp* (pianissimo), *f* (forte), *p* (piano), *mf* (mezzo-forte), *mp* (mezzo-piano).

**Articulation:** *acc.* (accents), *tr.* (trills), *div.* (divisions).

**Watermark:** PROMOTIONAL COPY



$\text{♩} = 46$  ( $\text{♩} = 92$ )

23

Fl. 1

Fl. 2

Fl. 3

Ob. 1

Ob. 2

C. ingl.

Cl. 1 (in Sib)

Cl. 2 (in Sib)

Cl. basso

Fg. 1

Fg. 2

Fg. 3

Cor. 1 (in Fa)

Cor. 2 (in Fa)

Cor. 3 (in Fa)

Tr. 1 (in Do)

Tr. 2 (in Do)

Tbn. 1, 2

Tbn. 3

Tuba

Timp.

Perc. 2

Perc. 3

VI. I

VI. II

Vle

Vc.

Cb.

$\text{♩} = 46$  ( $\text{♩} = 92$ )

1, 2.

3, 4.

5, 6.

7, 8.

9, 10.

11, 12.

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# Ib Calmo

**F**  $\text{♩} = 60$

**48**  $\text{♩} = 69$  **rall.** Fl. 2 muta in Flauto contra-alto

**Ob.** 1. *solo* *ff* remove reed  
2. remove reed

**C. ingl.** remove reed

**Cl. basso** remove reed

**Fg.** 1. remove reed  
2. remove reed

**Cor. (in Fa)** 1. *solo* *ff*  
2. *ff*  
3, 4. *ff*

**Tr. (in Do)** 1-3 *ff*

**Tbn.** 1. (Plunger) *ff* tk  
2. (Plunger) *ff* tk  
3. (Plunger) *ff* tk

**Tuba** *ff*

**Tim.** *ppp*

**Perc.** 2. 2 Wood Blocks  
3. 2 Bongos

**VI. I**  $\text{♩} = 60$  **Calmo**  
H<sup>1</sup>. *pppp* leave the bow on the string  
H<sup>2</sup>. ord. *pppp* leave the bow on the string  
H<sup>3</sup>. *pppp* leave the bow on the string  
H<sup>4</sup>. ord. *pppp* leave the bow on the string  
H<sup>5</sup>. *pppp* leave the bow on the string  
H<sup>6, 7</sup>. ord. *pppp* leave the bow on the string

**VI. II** con sord. 1. *pp* leave the bow on the string  
con sord. 2. *pp* leave the bow on the string  
con sord. 3. *pp* leave the bow on the string  
con sord. 4. *pp* leave the bow on the string  
con sord. 5. *pp* leave the bow on the string  
con sord. 6. - 12. *pp* leave the bow on the string

**Vle** 1. *solo* *ff* *ff* (unmuted strings) *p* (muted) *ff* 2. 4. *ff*  
3. 4. *ff*  
5. 6. *mp* *f*  
7. - 10. *mf* *p*

**Vc.** (unis.) *ff*  
6. 8. (pizz.) (unis.) 1. - 3. *ff*  
(unis.) 4. - 6. *ff*

**Cb.** (unis.) *ff*

**G.P.** hold still put reed back tone

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55

Fl. c-a. 1 almost toneless *pppp*  
 Fl. c-a. 2 Fl. contra-alto almost toneless *pppp*  
 Fl. c-a. 3 almost toneless *pppp*

Ob. 1 tone  
 Ob. 2 remove reed *f*

C. ingl. 1 tone  
 C. ingl. 2 remove reed *f*

Cl. 1 slap  
 Cl. (in Sib) 2 *p* slap

Cl. basso 1 toneless  
 Cl. basso 2 toneless *p*

Fg. 1 remove reed  
 Fg. 2 tone remove reed *f*

Cfg. 1 *poco f*  
 Cfg. 2 remove reed *pp*

Cor. (in Fa) 1  
 Cor. (in Fa) 2  
 Cor. (in Fa) 3, 4

Tr. (in Do) 1 (harmon)  
 Tr. (in Do) 2 Strike the mouthpiece with the flat of the hand (senza sord.)  
 Tr. (in Do) 3 Strike the mouthpiece with the flat of the hand (senza sord.) *f*

Timp. 1 Tam Tam (large) scrape with wood stick *f*

Perc. 2 Piatto (small) medium mallet *mp*  
 Perc. 3 Piatto (large) medium mallet *mp*

Pfte 1 *ff*  
 Pfte 2 *ff*

Arpa 1 rattling effect obtained by depressing the pedal  
 Arpa 2 let rattle *f*

VI. I 1. leave the bow on the string *pppp*  
 VI. I 2. leave the bow on the string *pp*  
 VI. I 3. leave the bow on the string *pp*  
 VI. I 4. leave the bow on the string *pp*  
 VI. I 5. leave the bow on the string *pp*  
 VI. I 6. leave the bow on the string *pp*  
 VI. I 7. leave the bow on the string *pp*  
 VI. I 8. con sord. sul pont. via sord. *pppp*  
 VI. I 9. con sord. sul pont. via sord. *ff*  
 VI. I 10. con sord. sul pont. via sord. *ff*  
 VI. I 11. con sord. sul pont. via sord. *ff*  
 VI. I 12. con sord. sul pont. via sord. *ff*

VI. II 1. leave the bow on the string *pp*  
 VI. II 2. leave the bow on the string *pp*  
 VI. II 3. leave the bow on the string *pp*  
 VI. II 4. leave the bow on the string *pp*  
 VI. II 5. leave the bow on the string *pp*  
 VI. II 6. leave the bow on the string *pp*  
 VI. II 7. leave the bow on the string *pp*  
 VI. II 8. leave the bow on the string *pp*  
 VI. II 9. leave the bow on the string *pp*  
 VI. II 10. leave the bow on the string *pp*  
 VI. II 11. leave the bow on the string *pp*  
 VI. II 12. leave the bow on the string *pp*

Vle 1. - 10. unis. *pp*

Vc. 1. con sord. 3. (s.p.) via sord. *ff*  
 Vc. 2. con sord. 5. (s.p.) via sord. *ff*  
 Vc. 3. con sord. 7. via sord. *ff*

Cb. 1. con sord. 1. arco *pppp*  
 Cb. 2. con sord. 2. arco *pppp*  
 Cb. 3. con sord. 4. arco *pppp*  
 Cb. 4. (pizz.) 3. 5. 6. *pppp*

11

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**G** Più animato

[illegible]







87

Fl. 2

Picc.

Ob. 1

C. ingl.

Cl. (in Sib) 1

Cl. picc. (in Mi $\flat$ )

Cl. basso

Fg. 2

Cfg.

Cor. (in Fa) 1, 2, 3, 4

Tr. (in Do) 1, 3

Tbn. 1, 2, 3

Tuba

Timp.

Perc. 1, 2

Pfte

VI. I

VI. II

Vlc

Vc.

Cb.

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94

Fl. 2

Picc.

Ob. 1

C. ingl.

Cl. (in Sib)

Cl. picc. (in Mib)

Cl. basso

Fg. 1

Fg. 2

Cfg.

Cor. (in Fa)

Tr. (in Do)

Tbn. 1

Tbn. 2

Tuba

Timp.

Perc. 1

Perc. 2

Perc. 3

Pfte

Arpa

VI. I

VI. II

Vle

Vc.

Cb.

tongue ram

bend

bend

if poss. senza sord.

if poss. senza sord.

if poss. senza sord.

if poss. senza sord.

con sord. (straight)

con sord. (straight)

con sord. (straight)

Gran Cassa

Wood Block friction sticks

Mar. gliss. on resonance tubes

Wood Block friction sticks

div.

3. 5.

7. 9.

11.

13.

4. 6. 8. 10. 12. 14.

H<sub>1</sub> fist grip sul tasto

pressed bowing on the string

pont.

tasto

ord.

3. 5. 7. 9. 11. 13.

2. - 4.

H<sub>1</sub> arco pressed bowing on the string sul tasto

pont.

ord.

5. - 6.

H<sub>1</sub> arco pressed bowing on the string sul tasto

pont.

ord.

7. - 8.

H<sub>1</sub> arco pressed bowing on the string sul tasto

pont.

ord.

9. - 10.

H<sub>1</sub> arco pressed bowing on the string sul tasto

pont.

ord.

11. - 12.

H<sub>1</sub> arco pressed bowing on the string sul tasto

pont.

ord.

1. 2.

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797. 798.

799. 800.

801. 802.

803. 804.

805. 806.

807. 808.

809. 810.

811. 812.

813. 814.

815. 816.

817. 818.

819. 820.

821. 822.

823. 824.

825. 826.

827. 828.

829. 830.

831. 832.

833. 834.

835. 836.

837. 838.

839. 840.

841. 842.

843. 844.

845. 846.

847. 848.

849. 850.

851. 852.

853. 854.

855. 856.

857. 858.

859. 860.

861. 862.

863. 864.

865. 866.

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883. 884.

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887. 888.

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893. 894.

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897. 898.

899. 900.

901. 902.

903. 904.

905. 906.

907. 908.

909. 910.

911. 912.

913. 914.

915. 916.

917. 918.

919. 920.

921. 922.

923. 924.

925. 926.

927. 928.

929. 930.

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937. 938.

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975. 976.

977. 978.

979. 980.

981. 982.

983. 984.

985. 986.

987. 988.

989. 990.

991. 992.

993. 994.

995. 996.

997. 998.

999. 1000.









129

FL.

Picc.

Ob.

1

2

C. ingl.

Cl. (in Si)

1

Cl. picc. (in Mi)

Cl. basso

Fg.

1

2

Cfg.

Cor. (in Fa)

1

2

3

4

Tr. (in Do)

1

2

3

Tbn.

1

2

3

Tuba

Timp.

Perc.

1

3

Pfte

Arpa

VI. I

(3. 5. 7. 9. 11. 13.)

(1. 2.)

VI. II

(1.)

Vle

(3. - 6.)

(1. 2.)

Vc.

(3. - 5.)

(1. 2.)

Cb.

2. 3.

(4. - 6.)

(f sempre)

PROMOTIONAL COPY

## L

PROMOTIONAL COPY

**M Danzante**

PROMOTIONAL COPY



The image shows a page of a musical score, likely for a symphony, featuring various instruments and their parts. The score is written in a standard musical notation with staves for each instrument. The instruments listed on the left include Fl. 2, Picc., Ob. 1, 2, C. ingl., Cl. (in Sib), Cl. basso, Fg., Cfg., Cor. (in Fa), Tr. (in Do), Tbn. 1, 2, 3, Tuba, Timp., Perc. 1, 2, 3, Arpa, VI. I, VI. II, Vle, Vc., and Cb. The score includes dynamic markings such as *pppp*, *p*, *f*, *sf*, and *ff*. There are also tempo markings like *Allargando* and *sostenuto*. The score is divided into measures, and there are various performance instructions and markings throughout, including *bend*, *poco*, *molto*, *stop suddenly as if broken off*, and *exaggerated slow vibrato*. The score is written in a standard musical notation with staves for each instrument. The instruments listed on the left include Fl. 2, Picc., Ob. 1, 2, C. ingl., Cl. (in Sib), Cl. basso, Fg., Cfg., Cor. (in Fa), Tr. (in Do), Tbn. 1, 2, 3, Tuba, Timp., Perc. 1, 2, 3, Arpa, VI. I, VI. II, Vle, Vc., and Cb. The score includes dynamic markings such as *pppp*, *p*, *f*, *sf*, and *ff*. There are also tempo markings like *Allargando* and *sostenuto*. The score is divided into measures, and there are various performance instructions and markings throughout, including *bend*, *poco*, *molto*, *stop suddenly as if broken off*, and *exaggerated slow vibrato*.





**O**  
**175**

Fl. 1, 2  
Picc.  
Ob. 1, 2  
C. ingl.  
Cl. 1, 2 (in Sib)  
Cl. basso  
Fg.  
Cf.  
Cor. 2, 4 (in Fa)  
Tr. (in Do)  
Tbn.  
Timp.  
Perc.  
Arpa  
VI. I  
VI. II  
Vle  
Vc.  
Cb.

muta in Flauto basso  
muta in Fl. c-alto  
muta in Fl. gr.  
FL. gr.  
con sord. (harmon)  
pedal tone  
Almglocke  
Gong  
Tam Tam  
scrape with wire brush  
Tam tam hard mallet hit near the center  
damp all Gongs and Almglocken  
damp all Gongs and Almglocken  
damp Gong (c), let two other Gongs (a) ring  
damp Almglocken  
damp Tam Tam

1. - 7. pizz.  
8. - 14. pizz.  
1. - 12. pizz.  
2. - 6. pizz.  
2. - 6. pizz.  
7. - 12. pizz.  
2. - 10. pizz.  
5. - 8. pizz.  
uniz. pizz.

IV slow bow motion fist grip of the bow, if possible  
IV slow bow motion fist grip of the bow, if possible  
IV slow bow motion fist grip of the bow, if possible  
IV slow bow motion fist grip of the bow, if possible

PROMOTIONAL COPY

IV P

=  **Dolente**  = 40

180

This image shows a page from a musical score, likely for a symphony. The score is written for a large ensemble, including woodwinds, brass, percussion, and strings. The instruments listed on the left include Fl. c-alto, Ob. 1, 2, C. ingl., Cl. (in Sib), Cl. basso, Fg., Cfg., Cor. (in Fa), Tr. (in Do), Tbn., Tuba, Perc., VI. I, VI. II, Vlc., Vc., and Cb. The score is divided into measures, with some measures containing multiple staves for different parts of the same instrument. The music is written in a standard musical notation, including notes, rests, and dynamic markings. A large, semi-transparent watermark reading "PROMOTIONAL COPY" is overlaid on the right side of the page. The watermark is oriented vertically and spans across several measures of the score.



196

14.

15.

16.

17.

sosten.

basso

Fl.

c-alto

C. ingl.

1

Cl. (in Si)

2

Cl. basso

1

Fg.

2

Cfg.

1

Cor. (in Fa)

2

3

4

Tr. (in Do)

2

3

1

Tbn. (straight)

2

3

Tuba

1

Perc.

2

3

14.

15.

16.

17.

sosten.

1

2

3

4

5

6

7

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[illegible]

pococo meno mosso 18. **Teneramente** ♩ = 48 **sostenuto, rall.** **a tempo** 1. - 7. take sord. away until m. 219

The musical score is for a string ensemble, specifically Violin I, Violin II, Viola, Violoncello, and Contrabasso. The tempo is marked "poco meno mosso" with a metronome marking of 48 quarter notes per minute. The dynamics range from *pp* (pianissimo) to *ff* (fortissimo). The score includes various articulations such as accents, slurs, and breath marks. The Violin I and II parts have multiple staves each, with some staves showing different fingerings or bowings. The Viola part has two staves. The Violoncello and Contrabasso parts have one staff each. The score includes a large "PROMOTIONAL COPY" watermark.

