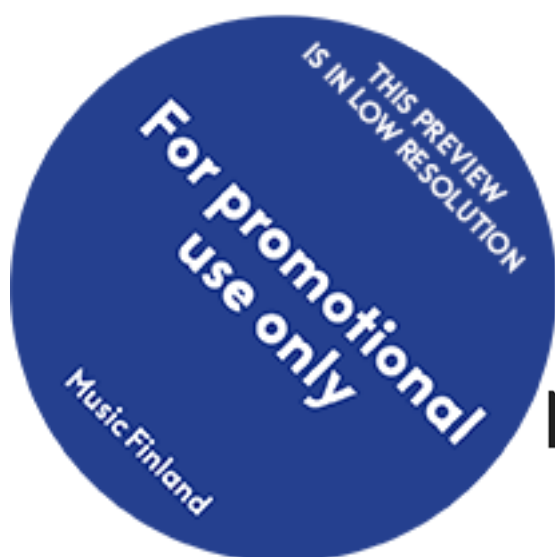


Otto Nuoranne

Human w/Rites

for an ensemble of 7 players

2024



Music Finland

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Otto Nuoranne

Human w/Rites

for an ensemble of 7 players

to Michi

2024



Otto Nuoranne: *Human w/Rites*

Programme Notes

Human w/Rites was written as part of the Korvat auki association and Musica Nova festival's joint project commissioning pieces from four composers for a festival concert on February 10th, 2025.

In line with the festival's theme "togetherness", I started exploring ideas about the things that people do together and collectively. The first thought was that I want to break the usual classical and contemporary music pattern of every player being confined in their part at all times – the piece is for seven players but has an eighth part which is performed collectively by all the players whenever they are not preoccupied with their own instrumental parts.

I then thought about rites and rituals and became obsessed with the English language homophone rite/write/right/Wright (+ the near-homophone riot). Human rights, human rites, human writes. I decided to incorporate some writing-related props like pens and paper, chanting, body percussion, and other gestures that evoke rites and rituals. A section of the piece is also improvisatory, so every player also gets to "write" a part of the work themselves.

Human w/Rites was mostly composed in the AADK Cruce residency at Centro Negra in Blanca, Spain, in November 2024. The composer would like to thank the Finnish Culture Foundation (SKR) for the mobility grant that enabled this highly creative residency period. The piece is dedicated to an extremely friendly street cat called Michi, who spends a lot of time around Centro Negra and repeatedly tried to enter our apartment during the residency.

Short programme note:

Human w/Rites is a 14-minute work for an ensemble of 7 players. It features an eighth part that is performed collectively by the seven performers, as well as some improvisatory sections. The work explores themes of rites and rituals, community and togetherness, and writing. It was commissioned by the Korvat auki association and composed in the AADK Cruce residency at Centro Negra in Blanca, Spain, in November 2024, funded by a mobility grant from the Finnish Culture Foundation, for a premiere at the Musica Nova festival in Helsinki, Finland, in February 2025.



Performance notes

Instruments:

Piccolo flute
Horn
Baritone saxophone
Concert kantele
Violin
Viola
Violoncello

Percussion:

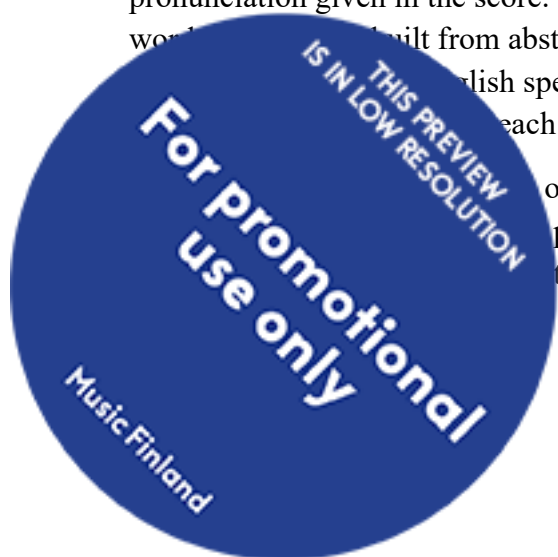
The top staff, labelled “Percussion (all players when possible)”, is a part that all the players perform collectively. The instrument staff always takes precedence, but players should essentially play the percussion line (or a part of it, e.g. only the stomping) when it is physically possible for them without jeopardising their own instrument part. In the player parts, some of the staves of the collective line have been omitted (when it would be clearly impossible to play both).

There are three lines on the percussion staff. The bottom line corresponds to a bass drum in a beat and is produced by players stomping their right foot on the ground. The middle line corresponds to a snare drum in a beat and is produced by players stomping their left foot on the ground with some paper underneath it to create a higher-pitched percussive sound. If possible, shoes and placement on the stage should be adjusted so that the right foot stomp is as bass-heavy as possible and that there is a clear sounding contrast between the stomps of the two different feet. If a performer wants to stand up and is unable to produce these sounds by stomping, they can use their hands to create a similar sound.

The top line of the staff is reserved for all other sounds that are to be produced by all players when possible. The effects are explained verbally in the score, but the most prominent sounds are a writing sound and verbal sounds. The writing sound should be produced by using a ballpoint pen (which doesn't have to be functional) and some scrap paper easily reachable without getting too far away from playing position. If the pen and paper are too difficult to organise or use, the players can use their instrument and/or body percussion to emulate a writing sound as best as they can.

The verbal sounds should be produced by all players, using a desired interpretation of the pronunciation given in the score. Ultimately, the verbal notes spell out some English language words built from abstract linguistic fragments, and the decision to use generic phonetic English spelling is intentional. For example, the [rr] in [raits] can be a rolled r if each performer wants.

on this staff, as the real sounding dynamic will vary a lot depending on how many players play the part at any given time. However, an individual player should play the line *forte* and confidently.



Human w/Rites

Otto Nuoranne
2024

$\text{♩} = 120$

Repeat X times
until violoncello
wants to start bar 3

Percussion (all players when possible)

writing sound

right foot stomp

left foot stomp with paper

r.f.

l.f.

simile, top line rhythm can be varied freely

Piccolo

Horn

Baritone Saxophone

Kantele

Violin

Viola

Violoncello

f

5

Perc.

Picc.

Hn.

B.S.



9

Perc.

Picc.

Hn.

B.S.

Kle.

Vi.

Vla.

Vc.

12

Perc.

Picc.

Hn.

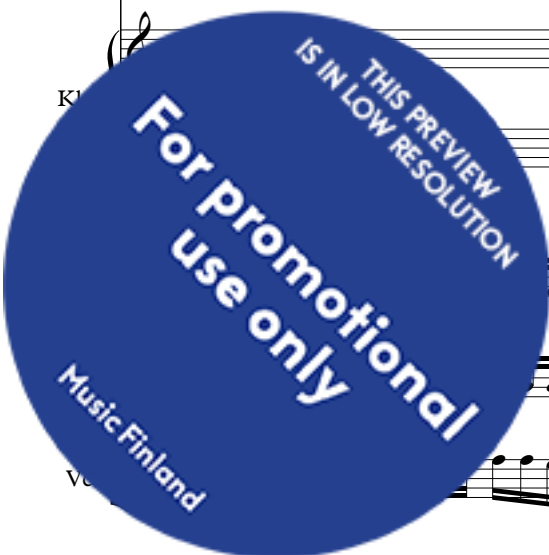
B.S.

Kle.

Vi.

Vla.

Vc.



15

Perc.

Picc.

Hn.

B.S.

Kle.

VI.

Vla.

Vc.



18

Perc.

Picc.

Hn.

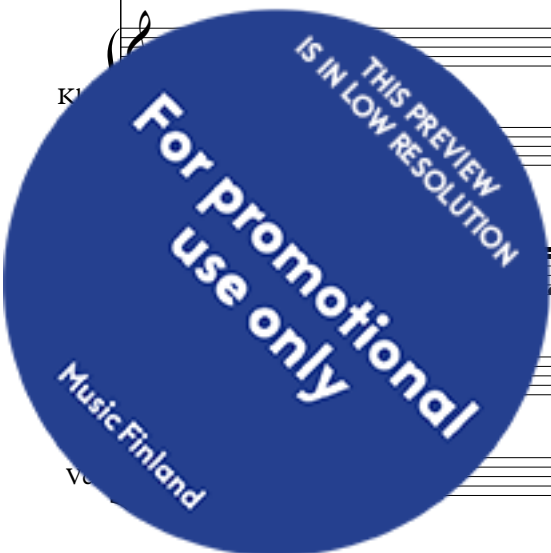
B.S.

Kle.

VI.

Vla.

Vc.



21

Perc.

Picc.

Hn.

B.S.

Kle.

Vi.

Vla.

Vc.

p



A

23 **Poco meno mosso** **A tempo** as before, top line rhythm can be varied freely

Perc.

Picc.

Hn.

B.S.

f *ff* *p* *ff* *f*

p *ff* *f*

p *ff* *f*

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27

Perc.

Picc.

Hn.

B.S.

Kle.

VI.

Vla.

Vc.

30

Perc.

Picc.

Hn.

B.S.

Kle.

VI.

Vla.

Vc.

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Music Finland

33

Perc.

Picc.

ord.

mf

Hn.

B.S.

Kle.

VI.

mf

Vla.

Vc.

36

Perc.

Picc.

Hn.

B.S.

Kle.

VI.

f

Vla.

f

Vc.

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39

Perc.

Picc.

Hn.

B.S.

Kle.

Vi.

Vla.

Vc.

41

Perc.

Picc.

Hn.

B.S.

Kle.

Vi.

Vla.

Vc.

lever gliss.

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high-pitched percussive sound

44

Perc.

Picc.

Hn.

B.S.

Kle.

Vi.

Vla.

Vc.

**B**

← ♩ = ♩ →
♩ = 90

as before, the exact rhythm can be varied
as long as the groove stays the same

47

Perc.

Picc.

Hn.

B.S.

Kle.

Vi.

Vla.

Vc.

ppp

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50

Perc.

Picc.

Hn.

B.S.

Kle.

VI.

Vla.

Vc.

53

Perc.

Picc.

Hn.

B.S.

Kle.

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55

Perc.

Picc.

Hn.

B.S.

Kle.

Vl.

Vla.

Vc.

58

Perc.

Picc.

Hn.

B.S.

Kl.

Vl.

Vla.

Vc.

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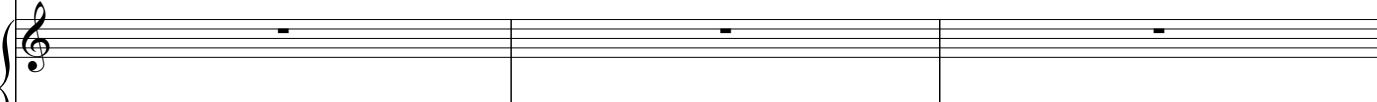
61

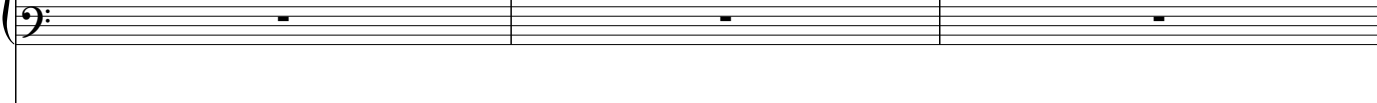
Perc. 

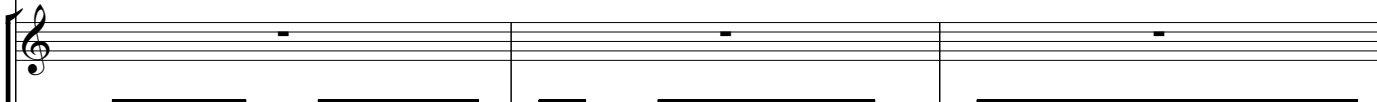
Picc. 

Hn. 

B.S. 

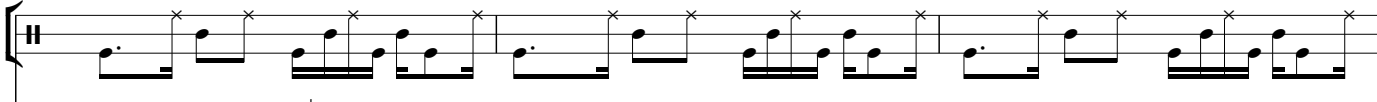
Kle. 

VI. 

Vla. 

Vc. 

64

Perc. 

Picc. 

Hn. 

B.S. 

Kle. 

VI. 

Vla. 

Vc. 

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67

Perc.

Picc.

Hn.

B.S.

Kle.

VI.

Vla.

Vc.

clap
f clap
f

pizz.
ff

70

Perc.

Picc.

Hn.

B.S.

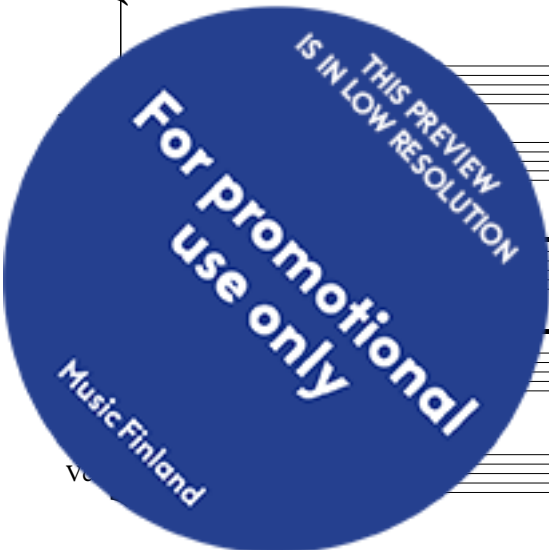
Kle.

VI.

Vla.

Vc.

poco rit.



73

Perc.

Picc.

Hn.

B.S.

Kle.

Vi.

Vla.

Vc.

D

← ♩. = ♩ →
(♩ = 90)

75

Perc.

Picc.

Hn.

B.S.

Kle.

arco
mp espress.

p sub.

mf espress.

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Music Finland

81

Perc.

Picc.

Hn.

B.S. simile

Kle.

VL.

Vla.

Vc.

f

85

Perc.

Picc.

Hn.

B.S.

Kl.

Vc.

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89

Picc.

Hn.

B.S.

Kle.

VL.

Vla.

Vc.

tongue ram

pp

pp

p

93

Picc.

Hn.

B.S.

Kle.

Vc.

poco accel.

ff

ff

ff

ff

ff

ff

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97 $\text{♩} = 75$

Picc. *mp*

Hn. *p* $\text{p} \text{---} \text{mp}$ *p*

B.S. *p* $\text{p} \text{---} \text{mp}$ *p*

Kle. *ff*

VI. *pp sub.* *p*

Vla. *pp sub.* *p*

Vc. *pp sub.* *p*

104

Picc. *flz.* *ord.*

Hn. *mp* *p* $\text{p} \text{---} \text{mf}$

B.S. *mp* *p* $\text{p} \text{---} \text{mf}$

Kle.

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Music Finland

mp

110

Picc. *mf*

Hn. *p* *f*

B.S. *p* *f*

Kle.

Vi. *p* *f*

Vla. *p* *f*

Vc. *p* *f*

114

Picc. *p* *mf*

Hn. *p* *mf*

B.S. *p* *mf*

Kle.

Vi. *mf* *p* *sul pont.*

Vla. *mf* *p* *sul pont.*

Vc. *mf*

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120

Picc. *p dolce, poco rubato*

Hn.

B.S.

Kle.

VL.

Vla.

Vc.

126

Picc. *mp*

Hn.

B.S.

Kle. *mp dolce*

ord. *p dolce*

ord. *p*

ord. *p dolce*

p

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Perc. 2/4
 Picc. 2/4
 Hn. 2/4
 B.S. 2/4
 Kle. 2/4
 Vl. 2/4
 Vla. 2/4
 Vc. 2/4

[illegible]

145

Perc. **shout**
[hu]

Picc. *f* *f*

Hn. *f* *p* *ff*

B.S. *f* *p* *ff* *mp*

Kle. *ff*

VI. *f* *p* *ff* *mp*

Vla. *f* *p* *ff* *mp*

Vc. *f* *p* *ff* *mp*

150

Picc. *p ff* *mp* *pp ff*

Hn.

B.S. *ff*

Kle. *f* *ff*

ss.

Vc.

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Music Finland

accelerando poco a poco
to about 1.5x tempo

shout
[hu] [ha]

154

Perc.

Picc.

Hn.

B.S.

Kle.

Vi.

Vla.

Vc.

159

Picc.

Hn.

B.S.

Kle.

Vi.

Vla.

Vc.

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Music Finland

ff *maestoso* *ff* *p* *mp* *insecurely* *ff* *mp* *arco* *pizz., strumming* *ff* *mp* *arco* *pizz., strumming* *ff* *p* *ff* *mp* *cresc. poco a poco* *mp* *cresc. poco a poco*

163

Perc.

Picc.

Hn.

B.S.

Kle.

Vi.

Vla.

Vc.

flz.

ord.

p

ff

p

f

p

ff

p

167

Perc.

Picc.

Hn.

B.S.

Kl.

ff

p

f

p sub.

ff

p sub.

mf

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Music Finland

molto accelerando to 2x tempo

170

Picc.

Hn.

B.S.

ff

Kle.

Vl.

Vla.

Vc.

mp cresc. poco a poco

ff

174

Picc.

Hn.

B.S.

Kle.

Vl.

Vla.

Vc.

ff

en notes

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178

Picc.

Hn.

B.S.

Kle.

VI.

Vla.

Vc.

p

sff

mp

sff

182

Picc.

Hn.

B.S.

Kl.

Vc.

sff

f

sff

ff

sff

sff

f

sff

ff

sff

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I $\text{♩} = 80$ shout high-pitched
[hu] percussive sound

[man]

[wu]

[man]

186

Perc. H

Picc. ff

Hn. ff

B.S. ff

Kle. ff

VI. ff

Vla. ff

Vc. ff

simile

simile

simile

simile

simile

simile

190

Perc. H

Picc.

Hn.

B.S.

Kle.

VI.

Vla.

Vc.

[rr]

[hu] [man] [rr - aits]

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Music Finland

[hu] [man] [rr - aits] [man] [rr - aits] [hu] [man]

194

Perc.

Picc.

Hn.

B.S.

Kle.

Vi.

Vla.

Vc.

198

Perc.

Picc.

Hn.

B.S.

shout

[raits] [raits][raits] [hu] [man] [raits]

shout

[raits] [raits] [hu] [man] [raits]

shout

[raits] [hu] [man] [raits]

shout

[raits] [raits][raits] [raits] [hu] [man] [raits]

202

Perc.

Picc.

Hn.

B.S.

shout

[raits] [raits][raits] [raits] [hu] [man] [raits]



202

Perc. [hu - m] [hu - m]

Picc.

Hn.

B.S.

Kle.

VI.

Vla.

Vc.

simile

simile

simile

206

Perc. [hu] [rr - aits] [hu - m] [hu] [raits]

Picc.

Hn.

B.S.

VI.

Vla.

Vc.

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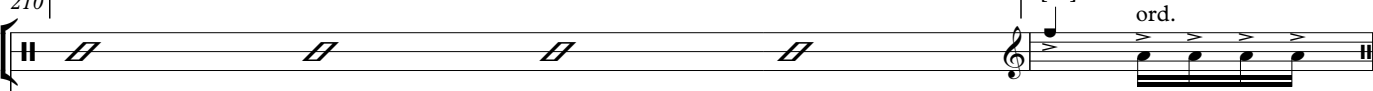
J

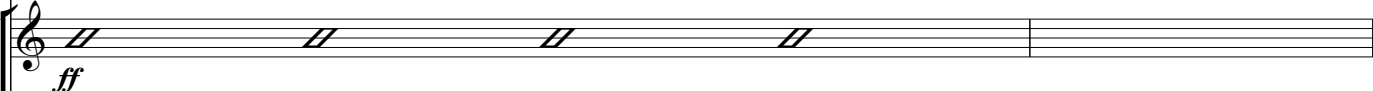
senza misura, free tempo

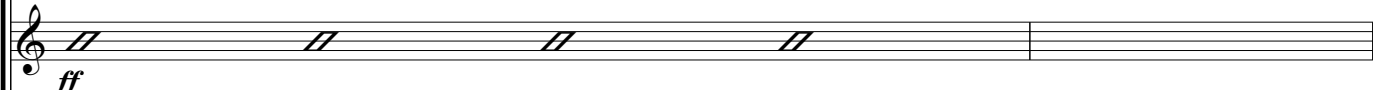
Pick any motif from earlier in the piece and improvise based on it loudly and frantically. You can briefly synchronise with another player, but do not try to play all together. You can occasionally break out and play material unrelated to the piece. Revolve mostly around C-minor pentatonic and make use of the lowest Cs and Gs of your instrument, but don't stick to the "key" all the time. You can also make noise with your feet and body.

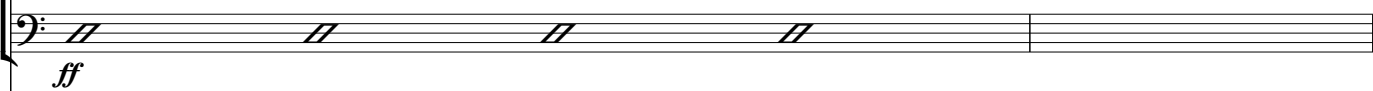
After about a minute of improvisation, any player can decide to shout [ha], after which every other player will try to join in on the 16th-motive familiar from previous sections. This can be an A in any octave, and the tempo should be close to ♩=80 as in the previous section.

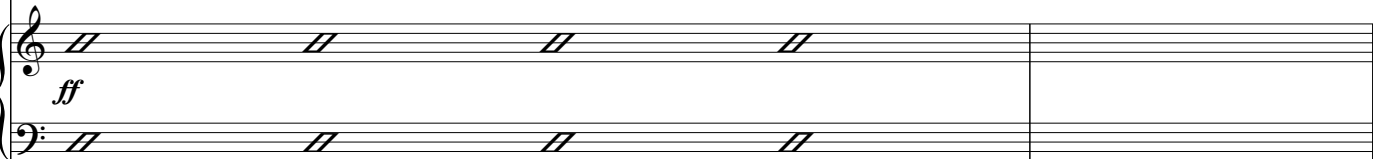
210 60"

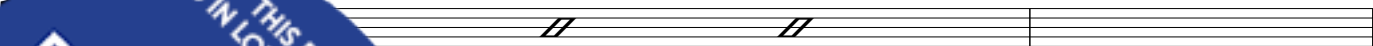
Perc. 

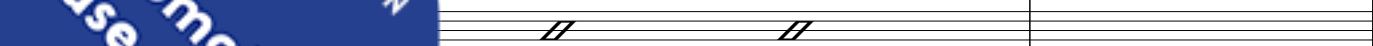
Picc. 

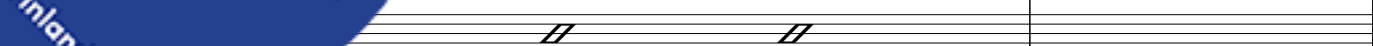
Hn. 

B.S. 

Kle. 

V. 

V. 

V. 

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Improvise as before.

You can move from minor pentatonic
towards a slightly brighter
C-based acoustic scale feel.

one player shouts,
others reply ord.

Improvise as before, but now
try to coordinate as a group
and play something beautiful.

one player shouts,
others reply ord.

215

30"

15"

Perc. *f* *mf*

Picc. *f* *mf*

Hn. *f* *mf*

B.S. *f* *mf*

Kle. *f* *mf*

VI. *f* *mf*

Vla. *f* *mf*

Vc. *f* *mf*

[ha]

[ha]



Play a melody of your choice
that is very sentimental
and personally important to you
for any reason

one player shouts,
others reply ord.

Improvise as before,
keep the frantic energy
but play very quietly

220

10"

5"

Perc. *mp* *pp*

Picc. *mp espress.* *pp*

Hn. *mp espress.* *pp*

B.S. *pp*

pp

pp

pp

pp

pp

pp

[ha]

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Improvise as before, but without trying to base your playing on earlier parts of the piece or any tonal centre.

Make a huge crescendo during to first 5-10 seconds and then fade out slowly during the following 30 seconds.

one player shouts

1"

one player shouts

5"

30"

Perc. 223 [ha]

Picc. shout

[ha] *ff* *pp* [ha] *ff* *pp* *fff*

Hn. [ha] *ff* *pp* [ha] *ff* *pp* *fff*

B.S. *ff* *pp* *ff* *pp* *fff*

Kle. *ff* *pp* *ff* *pp* *fff*

VI. *ff* *pp* *ff* *pp* *fff*

Vla. *ff* *pp* *ff* *pp* *fff* *p*

Vc. *ff* *pp* *ff* *pp* *fff*

K

$\text{♩} = 60$

Picc. *pp dolce*

Hn. *pp dolce*

B.S. *pp dolce*

pp

pp

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L

Meno mosso

Pick whichever of the four parts to sing
(make sure in advance that every voice has at least one singer)
and sing from memory.
Use a generic [a] vowel, like a MIDI vocal sound.

244

Four voice parts (Soprano, Alto, Tenor, Bass) are shown, each with a vocal line and a generic [a] vowel sound indicated below the notes. The score is written on four staves, with the first two in treble clef and the last two in bass clef.

==

Extend open arms (palms up)
towards the audience -
they may or may not sing
a cadential tonic C major chord.

249

Four voice parts (Soprano, Alto, Tenor, Bass) are shown, each with a vocal line and a generic [a] vowel sound indicated below the notes. The score is written on four staves, with the first two in treble clef and the last two in bass clef. The final measure of the score is marked with a double bar line and a repeat sign.

If the audience doesn't join,
you can start taking bows
after a short moment of silence.

If they do, you can join the chord
and then start making celebratory
noises to extend the final chord
and increase its volume.
Start taking bows at a suitable moment
before the final chord dies out.

