33 131

Tuomas Kettunen

fall, into the ocean

for orchestra

2018

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fall, into the ocean

for orchestra

2018

Full Score

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Scoring:

3 Flutes (3rd doubling piccolo)
2 Oboes
English horn*
2 Clarinets in B flat*
Bass Clarinet in B flat*
2 Bassoons
Contrabassoon

4 Horns in F*
3 Trumpets in B flat*
2 Trombones
Bass Trombone
Tuba

Timpani
Percussion (2 Players)

1: bass drum, large tam-tam, large suspended cymbal (also with bow), bongos

2: vibraphone (also with bow), small tam-tam, small suspended cymbal, triangle, xylophone, tom-toms (3), temple blocks (5), anvil

Harp

Strings (minimum 5-4-3-3-2 desks)
solo parts for 1st players of vln I, vln II, vla & vlc, seated regularly

Duration: 8 minutes

* Notated in C in th

P

by layer over hundreds of years. The biggest ice sheets are found in areas so distant to
However, even a slight change in surrounding conditions can start a chain reaction that
parent stagnation glacier is in constant state of change and movement and even the

rt the surface of the music, releasing even greater forces along the way. Harmonic
harmonies through which solo instruments momentarily break surface despite the
rst ideas for the piece came from a video of glacier wall collapsing into the ocean
the first particles to final collapse.

ice and glaciers store about 75 percent of world's fresh water. If all the ice stored in
about 70 meters. Oldest parts of the Antarctic ice sheet are over 2 million years old.

April 9, 2018
Los Angeles, California

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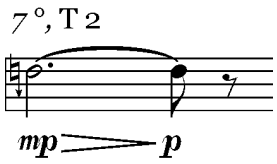
About the composer:

Tuomas Kettunen (b 1992) is a Finnish composer of contemporary classical, electronic and media music. Born in Oulu, Northern Finland, he has studied composition with Tapio Tuomela at the Sibelius Academy in Helsinki and with Donald Crockett and Sean Friar at USC Thornton School of Music in Los Angeles, California. He has attended many international masterclasses in composition taught by Jukka Tiensuu, Amnon Wolman, James Dillon, Giovanni Verrando, José María Sánchez-Verdú and Daniele Bravi. His works include a large variety of chamber and vocal music as well as solo pieces, orchestral music and music for film. He has worked as an arranger and orchestrator both in concert and film music.

Performance instructions:

Notation of microtones

In the score, all microtones are notated with quarter tones in C (quarter sharp and quarter flat). However, on horns and trumpets all microtones are achieved thru very flat 7. and 11. partials and for those tones the quarter tone notation is only approximation. All necessary valve combinations needed to produce these tones are provided for these instruments (also in the score) and in parts the microtone notation is slightly different to make it more logical for the players.



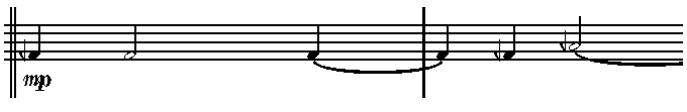
b. 38 in 1st Horn part
(7. partial on written E fundamental)

b. 38 in score (1st Horn)

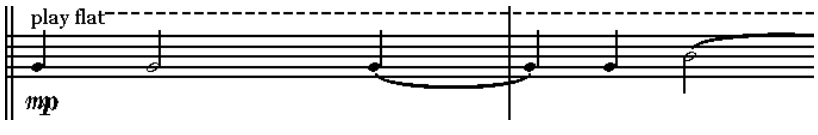
On woodwind and string parts the notation is the same as in score (but transposed on transposing instruments).

Woodwinds

play flat = In Clarinet 1 and Flute 2 part bars 107-129 are notated with instruction "play flat". In score, these bars are notated as a resulting quarter tones (in C). Players will play the written pitch in their part with very flat intonation, which will result in quarter tones written in the score.



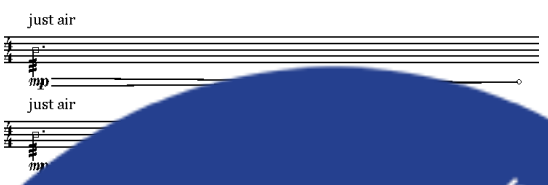
b. 107-108 in score (1st Clarinet)



b. 107-108 in 1st Clarinet part (transposed)

Each player has all required microtones in the beginning of their part. Player can achieve these microtones thru alternative fingerings or embouchure changes, whichever suits them best.

Brass



just air = blow air thru instrument without producing any pitch

t 2 & tpt 3)
pt 3)

2 & b. trb.)

inning of their part. Instructions for reading the microtone notation, see above.

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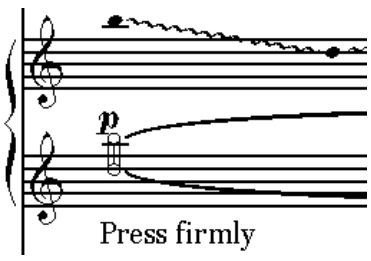
Percussion

The speed of vibraphone motor should be relatively slow, about 4-5 Hz (240-300 RPM).

Both players should use soft and medium soft mallets for cymbals throughout (except for the parts played with bow). Cymbals and tamtams should be noticeable different sizes between players (1st player large, 2nd player small).

Harp

E-string above middle C should be tuned quarter sharp.

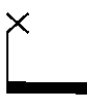


= mute strings with left hand and play the glissando on these pitches with right hand (results in muted sound)

Strings

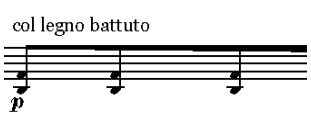
There are solo parts for the first players of Vln I, Vln II, Vla and Vlc sections. When these players don't have soloist material, they'll play with the first divisi of their section. Players are seated in their ordinary positions, and they play their solo parts inside the orchestra.

play the bridge = Play the wooden part of the bridge with bow to create airy noise without any clear pitch. Dampen all strings with left hand to avoid any noises from the strings. This gesture is always notated with louder dynamics than other parts of the texture (f. ex. "***mf***") since the gesture itself is very silent. The overall dynamic of the texture should follow the written dynamics on other instruments.



behind the bridge = Play on strings but behind the bridge, resulting in random high pitches.

= very high pitch/pitches



= Dampen all strings with left hand. Each player plays in individual tempo.

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Score in C

fall, into the ocean

for orchestra

Tuomas Kettunen
2018

Ethereal with fragility (♩ = 75)

Flute 1-3
Oboe 1-2
English Horn
Clarinet in B♭ 1-2
Bass Clarinet in B♭
Bassoon 1-2
Contrabassoon
Horn in F 1-4
Trumpet in B♭ 1-3
Trombone 1-2
Bass Trombone
Tuba
Timpani
Percussion 1
Percussion 2
Harp
Double

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6 7 8 9 10

Fl. 1-3

To Picc.

Ob. 1-2

Eng. Hn.

Cl. 1-2

B. Cl.

Bsn.

Cbsn.

Hn. 1-4

7°, T 2

Tpt. 1-3

straight mute

Tbn. 1-2

B. Tbn.

Tba.

Timp.

Perc. 1

Perc 2.

with bow

with mallet

Hp.

random high pitches

sul pont.

the bridge (no pitch)

ord.

gliss.

sul A

Db.

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A

11 12 13 14 15

Fl. 1-3

Piccolo

To Fl.

Ob. 1-2

Eng. Hn.

Cl. 1-2

B. Cl.

Bsn.

Cbsn.

Hn. 1-4

7 °, T 2-3

gliss.

senza sord.

7 °, 1-3

Tpt. 1-3

just air

straight mute

Tbn. 1-2

B. Tbn.

Tba.

Timp.

Perc. 1

Large tam-tam

Perc 2.

Hp.

Vln. I S.

play the bridge

ord.

Db.

arco unis.

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16 17 18 19 20

Picc.

Flute

Ob. 1-2

Eng. Hn.

Cl. 1-2

B. Cl.

Bsn.

Cbsn.

Hn. 1-4

7°, T 2-3

Tpt. 1-3

straight mute

7°, 1-2

just air, senza sord.

Tbn. 1-2

just air

B. Tbn.

Tba.

Timp.

gliss.

Perc. 1

with bow

(with mallet)

Perc. 2

Triangle

Vibraphone

Hp.

Vln. I S.

sul pont.

ord.

pizz. div.

arco

unis.

Db.

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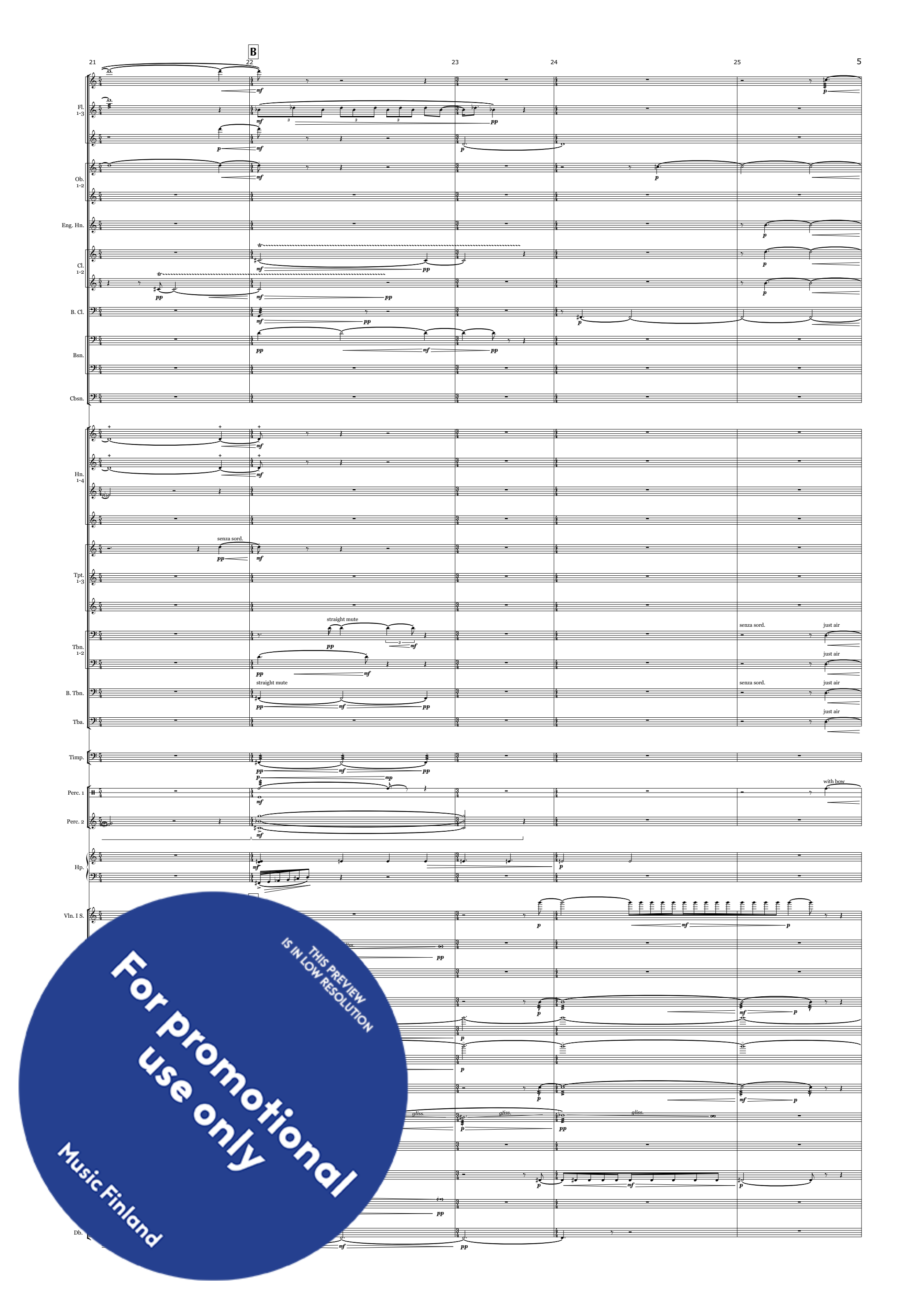

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26 27 28 29 30

Fl. 1-3

Ob. 1-2

Eng. Hn.

Cl. 1-2

B. Cl.

Bsn.

Cbsn.

Hn. 1-4

7°, T 2-3

7°, 1-3

Tpt. 1-3

straight mute

Tbn. 1-2

B. Tbn.

Tba.

Timp.

Perc. 1

Perc. 2

hard beater

Anvil

Hp.

Vln. I S.

arco

Db.

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C

31 32 33 34 35

Fl. 1-3

Ob. 1-2

Eng. Hn.

Cl. 1-2

B. Cl.

Bsn.

Cbsn.

Hn. 1-4

7°, 1

Tpt. 1-3

free tempo, as fast as possible

Tbn. 1-2

B. Tbn.

Tba.

Timp.

Perc. 1

with bow

Perc. 2

Vibraphone

Db.

7°, 1-2

unis.

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36 37 38 39 40

Fl. 1-3

Ob. 1-2

Eng. Hn.

Cl. 1-2

B. Cl.

Bsn.

Cbsn.

Hn. 1-4

7 °, T 2

7 °, T 2-3

Tpt. 1-3

senza sord.

senza sord.
7 °, 1-3

Tbn. 1-2

B. Tbn.

Tba.

Timp.

Pe

with bow

molto sul pont.

Db.

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D

41 42 43 44

Fl. 1-3

Ob. 1-2

Eng. Hn.

Cl. 1-2

B. Cl.

Bsn.

Cbsn.

7 °, T open

Hn. 1-4

7 °, T 2-3

Tpt. 1-3

7 °, 1-3

harmon mute

Tbn. 1-2

gliss.

B. Tbn.

Tba.

Timp.

Perc. 1

(with mallet)

Perc. 2

Small tam-tam

Hp.

D

Vln. I S.

ord.

pizz. unis.

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45 46 47 48

free tempo, as fast as possible

Fl. 1-3

Piccolo

Ob. 1-2

Eng. Hn.

Cl. 1-2

B. Cl.

Bsn.

Cbsn.

Hn. 1-4

7°, T 2

Tpt. 1-3

7°, 1-2

senza sord.

Tbn. 1-2

B. Tbn.

senza sord

Tba.

Timp.

Perc. 1

Perc. 2

Tomtoms (3)

Hp.

Press firmly

Vln. I S.

Vln. I

col legno battuto

every player indvidually

dampen strings with l. h.

Db.

div.

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49 E 50 51 52 53

Fl. 1-3

Ob. 1-2

Eng. Hn.

Cl. 1-2

B. Cl.

Bsn.

Cbsn.

Hn. 1-4

Tpt. 1-3

straight mute

harmon mute

Tbn. 1-2

straight mute

gliss.

B. Tbn.

Tba.

Timp.

Perc. 1

Perc. 2

Vibraphone

Hp.

E

Vln. I S.

Vln. I

ord.

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54 55 56 57 58

F

Fl. 1-3

To Flute

Flute

Ob. 1-2

Eng. Hn.

Cl. 1-2

B. Cl.

Bsn.

Cbsn.

Hn. 1-4

cuivré

straight mute

harmon mute

Tpt. 1-3

7°, 1-2

7°, 1-3

Tbn. 1-2

senza sord.

B. Tbn.

Tba.

Timp.

gliss.

Perc. 1

Perc. 2

Temple Blocks

Tom toms (3)

Hp.

Vln. I S.

Vln. I

snap pizz.

arco

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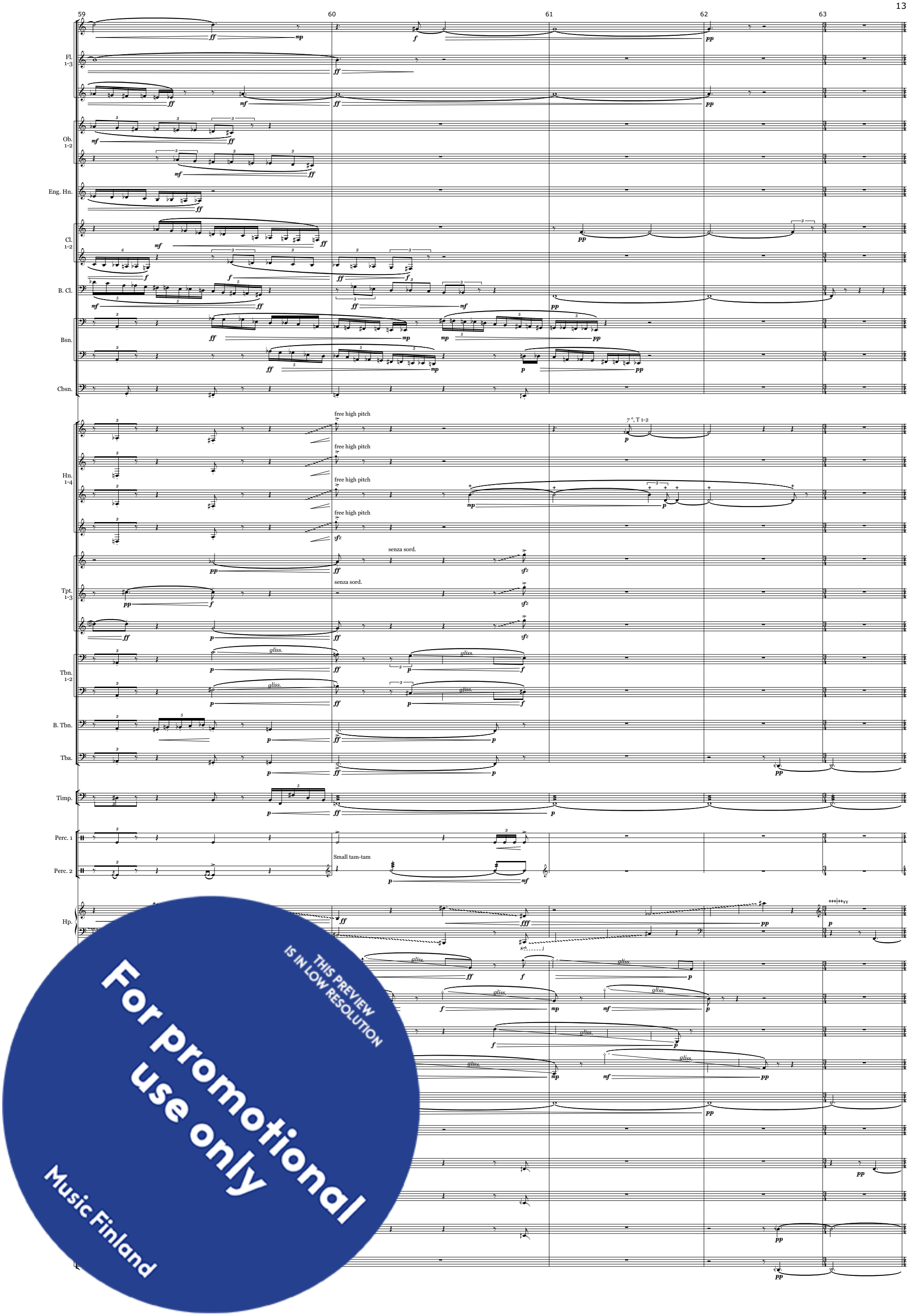

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64 65 66 67 68

G

Fl. 1-3

Ob. 1-2

Eng. Hn.

Cl. 1-2

B. Cl.

Bsn.

Cbsn.

Hn. 1-4

Tpt. 1-3

straight mute

harmon mute

straight mute

7°, 1-3

Tbn. 1-2

B. Tbn.

Tba.

Timp.

Perc. 1

Perc. 2

susp. cymb.

with bow

Hp.

Press firmly

Vln. I S.

G

gliss.

ord.

col legno battuto

col legno battuto

gliss.

col legno battuto

gliss.

col legno battuto

sul G

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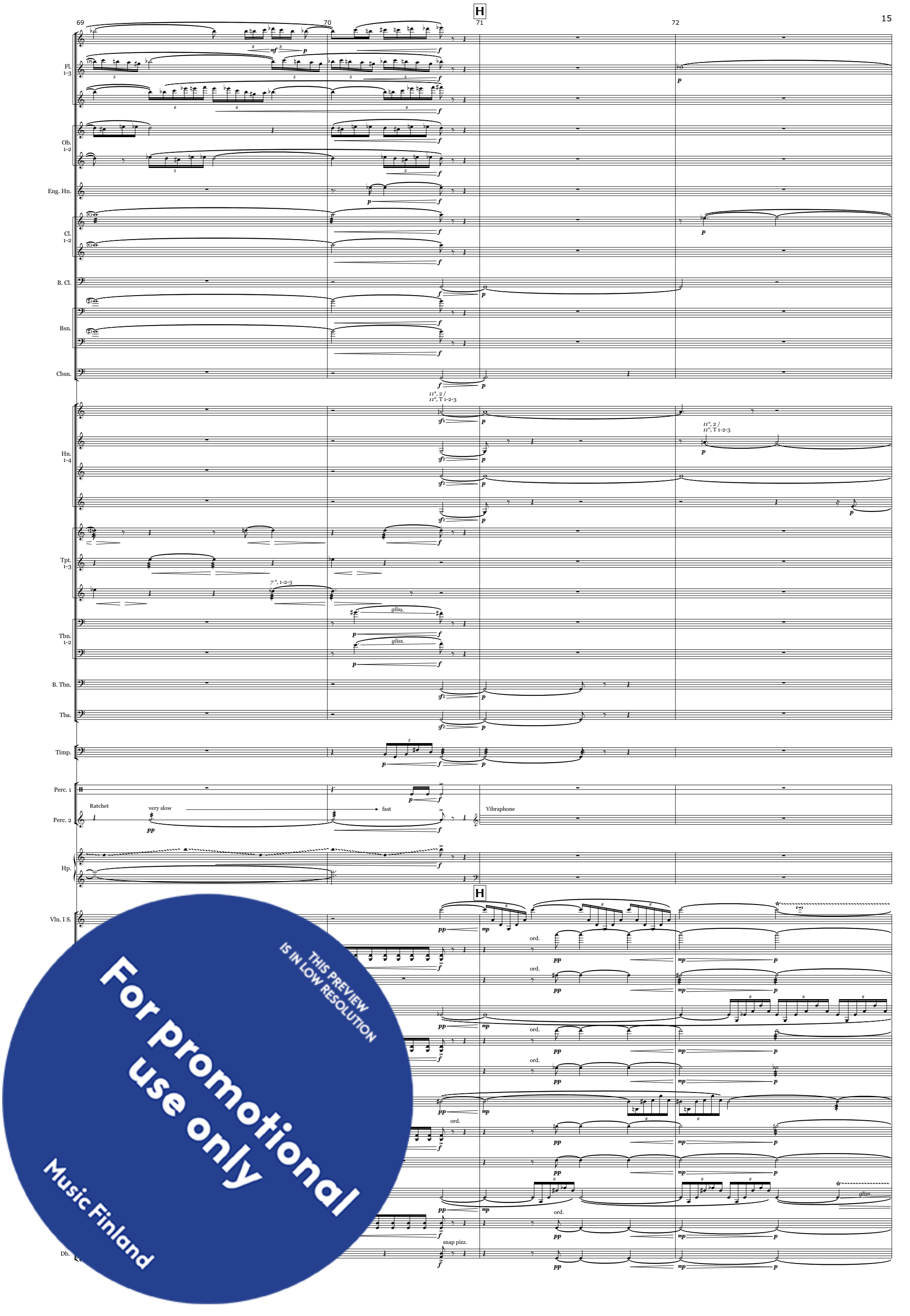

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73 74 75 76 77

Fl. 1-3

Ob. 1-2

Eng. Hn.

Cl. 1-2

B. Cl.

Bsn.

Cbsn.

Hn. 1-4

7°, T 1

Tpt. 1-3

(straight mute)

(harmon mute)

senza sord

straight mute

Tbn. 1-2

gliss.

B. Tbn.

Tba.

Timp.

Perc. 1

Bongo (high)

Perc 2

Temple Blocks (vib. mallets)

Vibraphone

Hp.

Vln. I S.

sul E

sul A

sul D

pizz. div.

Db.

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78 79 80 81 82 83

Fl. 1-3
Ob. 1-2
Eng. Hn.
Cl. 1-2
B. Cl.
Bsn.
Cbsn.
Hn. 1-4
Tpt. 1-3
Tbn. 1-2
B. Tbn.
Tba.
Timp.
Perc. 1
Perc. 2
Hp.
Db.

7°, T 1
7°, 1-2
7°, 1-2-3
straight mute
with bow
gliss.
pizz. div.

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84 85 86 87 88

Fl. 1-3

Ob. 1-2

Eng. Hn.

Cl. 1-2

B. Cl.

Bsn.

Cbsn.

Hn. 1-4

Tpt. 1-3

Tbn. 1-2

(straight mute)

straight mute

B. Tbn.

Tba.

very low pitch

Timp.

Perc. 1

Perc. 2

Susp. cymb.

with bow

Vibraphone

Hp.

Vln. I S.

Vln. I

gliss.

pizz.

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89 90 91 92 93

Fl. 1-3

Ob. 1-2

Eng. Hn.

Cl. 1-2

B. Cl.

Bsn.

Cbsn.

Hn. 1-4

Tpt. 1-3

Tbn. 1-2

B. Tbn.

Tba.

Timp.

Perc. 1

Db.

free tempo

free tempo

senza sord.

(sord.)

senza sord.

Susp. cymb.

with bow

play the bell of the cymbal with med. soft mallet

gliss.

behind bridge

arco, unis.

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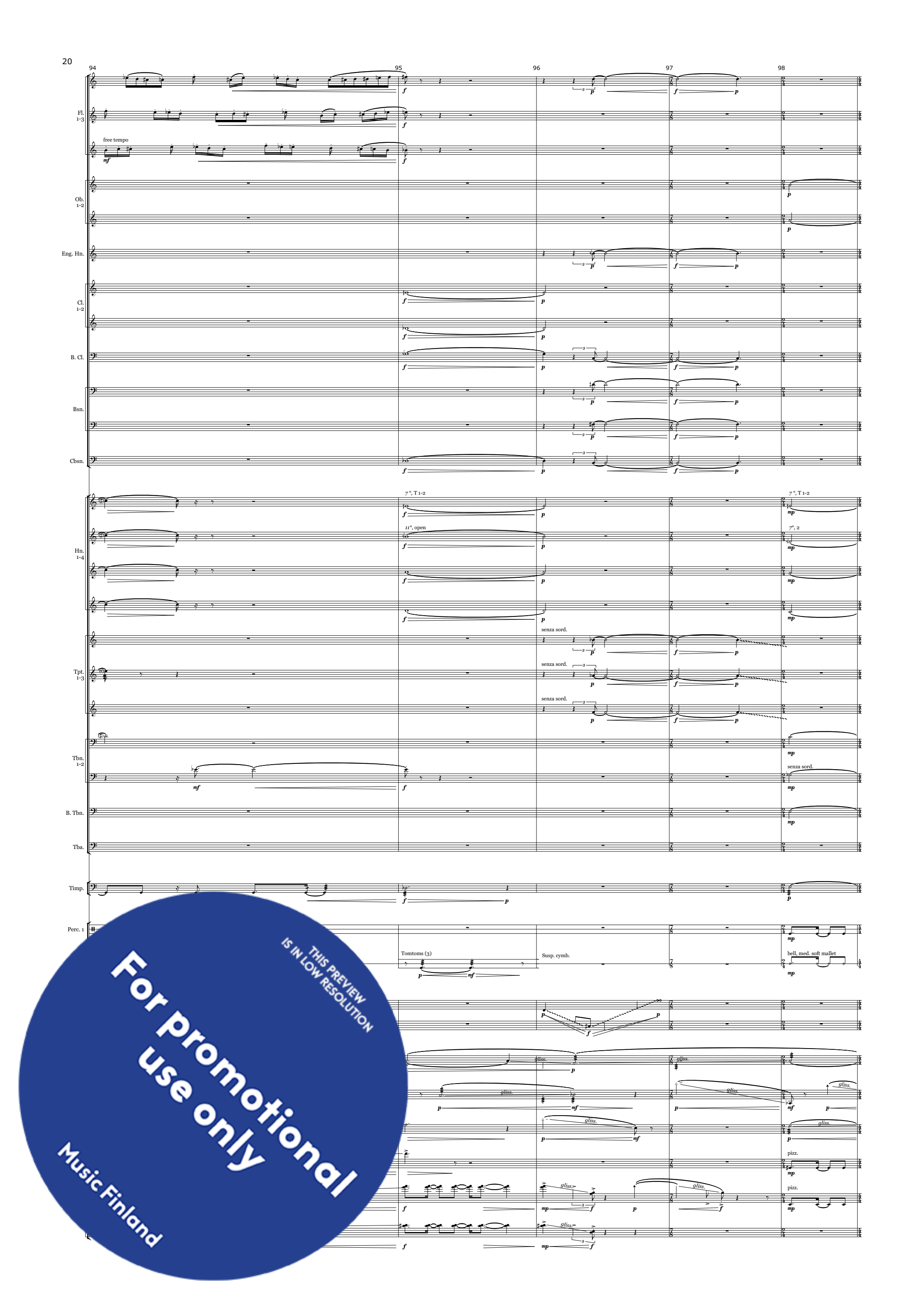

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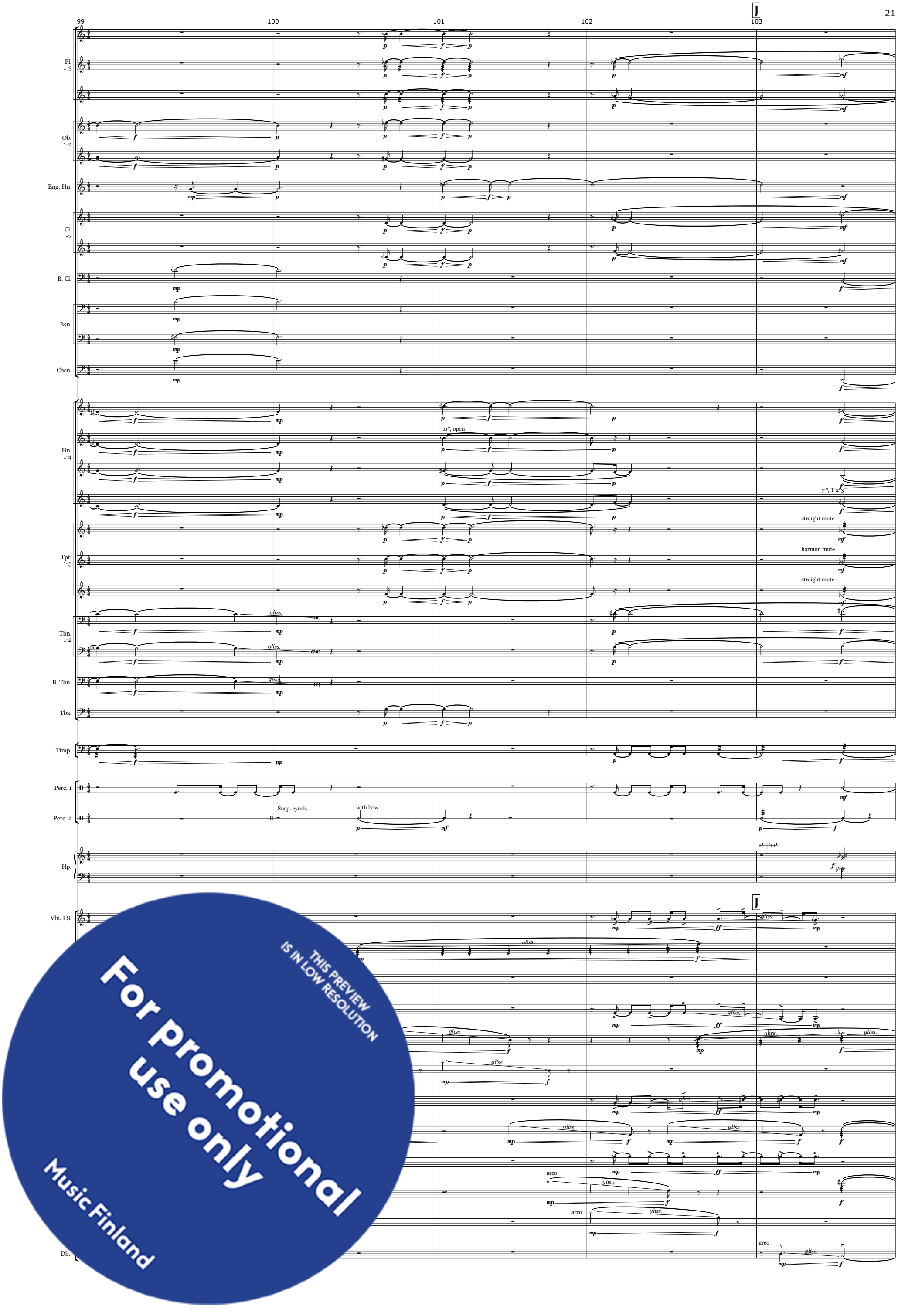

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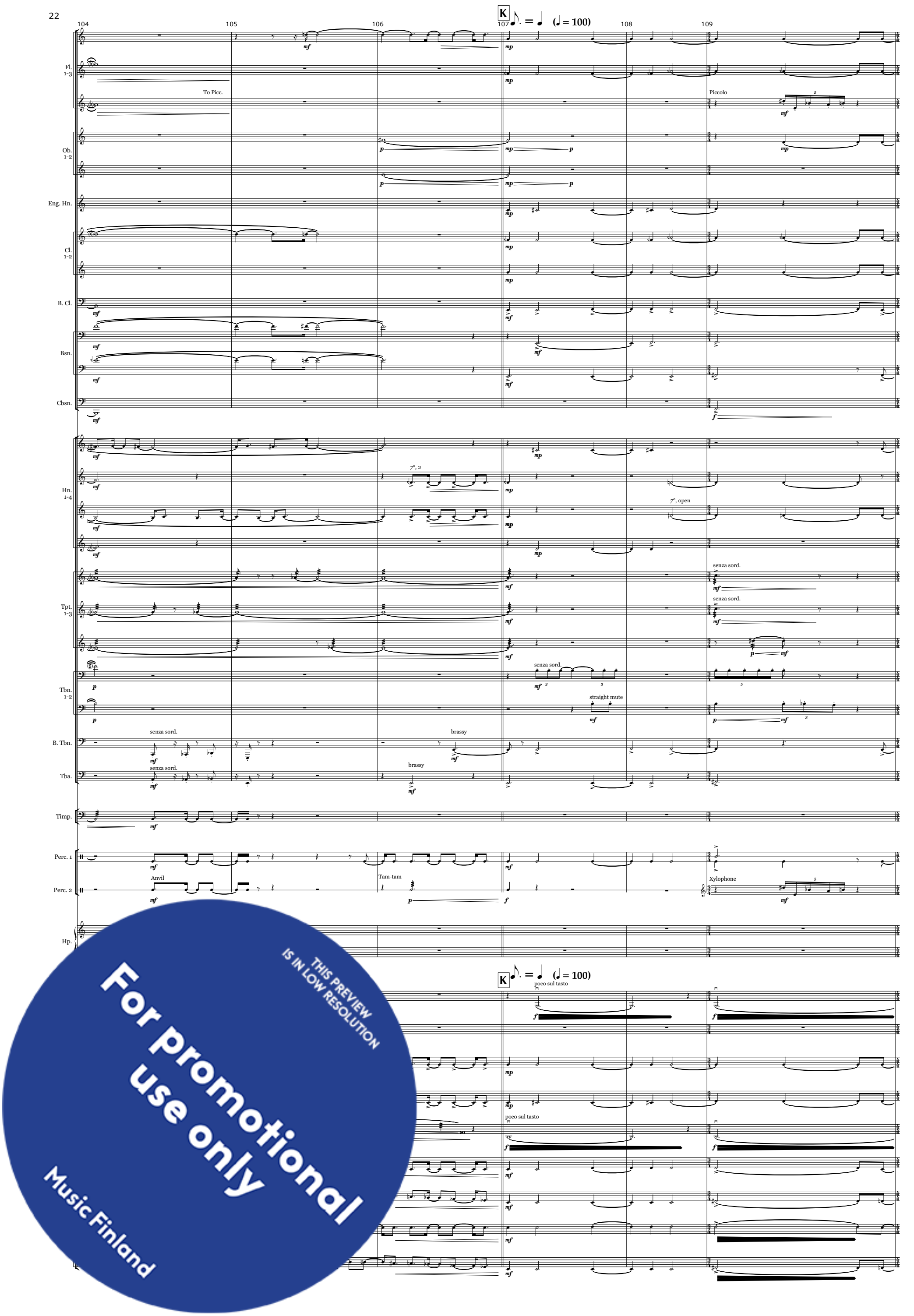

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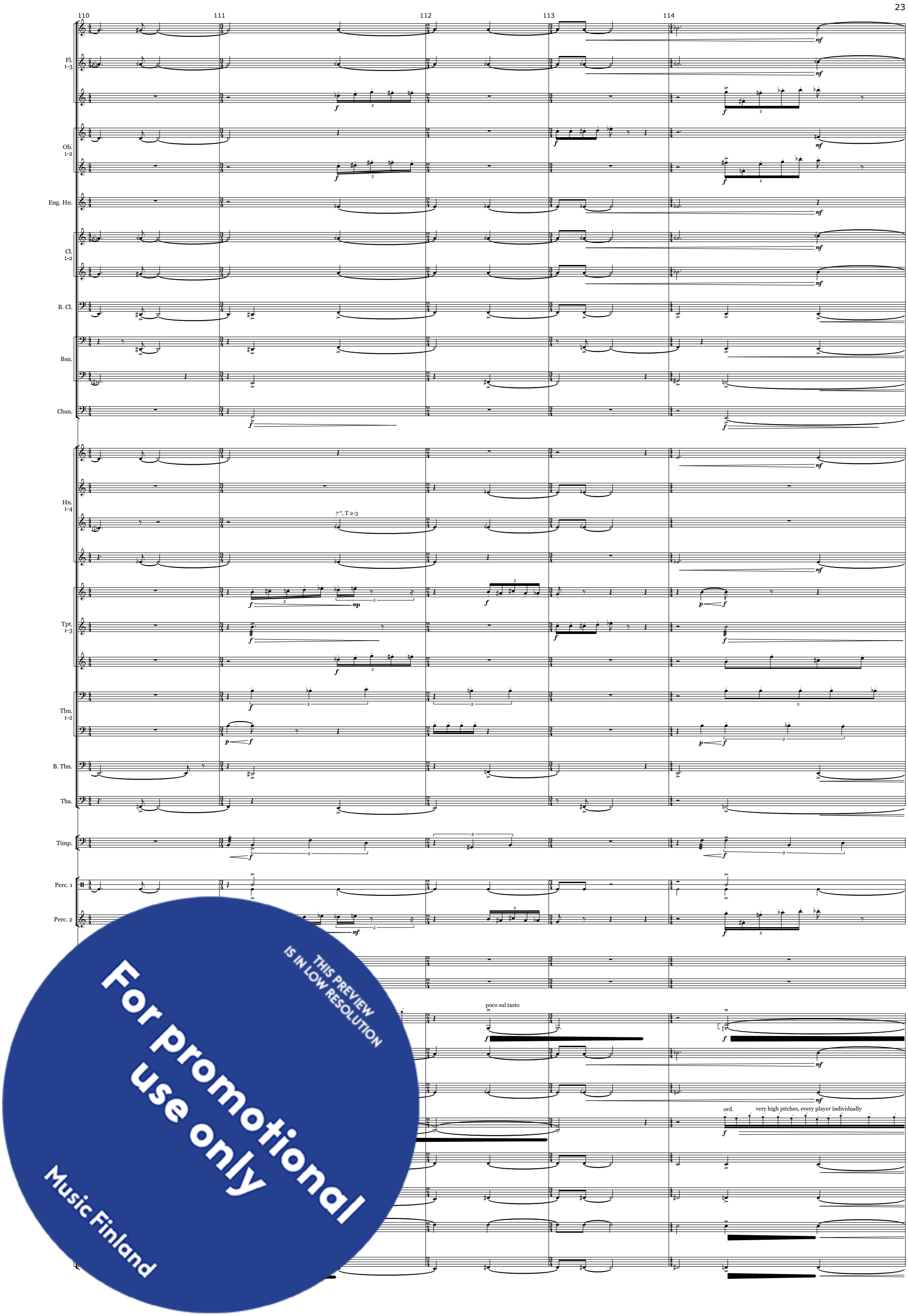

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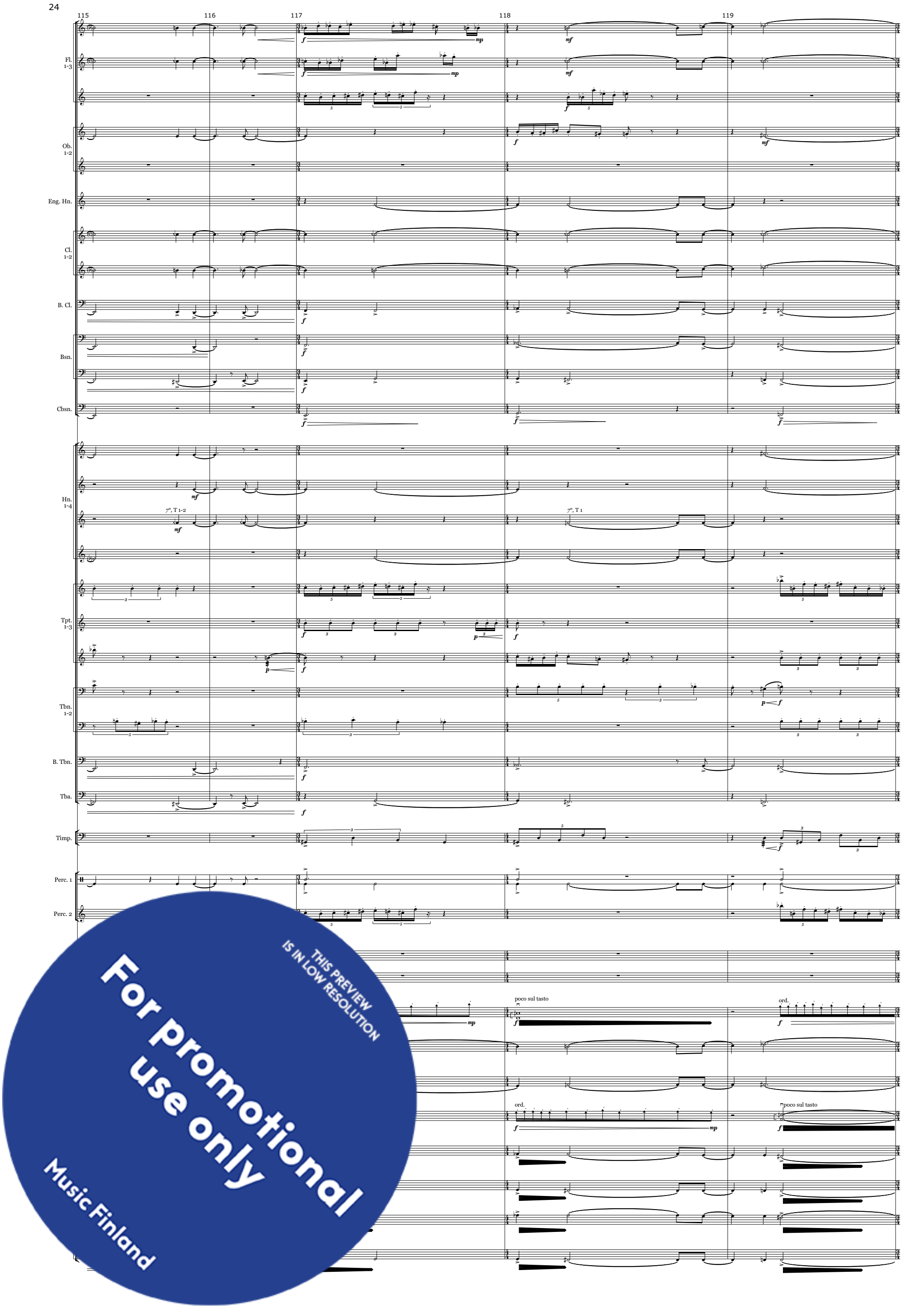

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L

molto rit.

120 121 122 123 124

Fl. 1-3

Ob. 1-2

Eng. Hn.

Cl. 1-2

B. Cl.

Bsn.

Cbsn.

Hn. 1-4

7°, T open

Tpt. 1-3

Tbn. 1-2

B. Tbn.

Tba.

Timp.

Perc. 1

Perc. 2

Hp.

molto rit.

random high pitches

poco sul tasto

heavy bow pressure, scratch!

poco sul tasto

heavy bow pressure, scratch!

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(molto rit.)

M ♩ = 70

125 126 127 128

Fl. 1-3

free tempo

mf

ff very franctic

fff

Ob. 1-2

Eng. Hn.

Cl. 1-2

B. Cl.

molto vib.

Bsn.

Cbsn.

Hn. 1-4

11°, open

cuivré

Tpt. 1-3

free tempo, as fast as possible

senza sord.

Tbn. 1-2

brassy

B. Tbn.

Tba.

Timp.

Perc. 1

Perc. 2

Hp.

mp

(molto rit.)

M ♩ = 70

Vln. I S.

Vln.

ord.

gliss.

behind the bridge

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129 130 131 132

Fl. 1-3

Ob. 1-2

Eng. Hn.

Cl. 1-2

B. Cl.

Bsn.

Cbsn.

Hn. 1-4

Tpt. 1-3

Tbn. 1-2

B. Tbn.

Tba.

Timp.

Perc. 1

Perc. 2

Hp.

Vln. I S.

Vln.

individual tempo

very franctic

cuivré

cuivré 7°, T 2-3

gliss.

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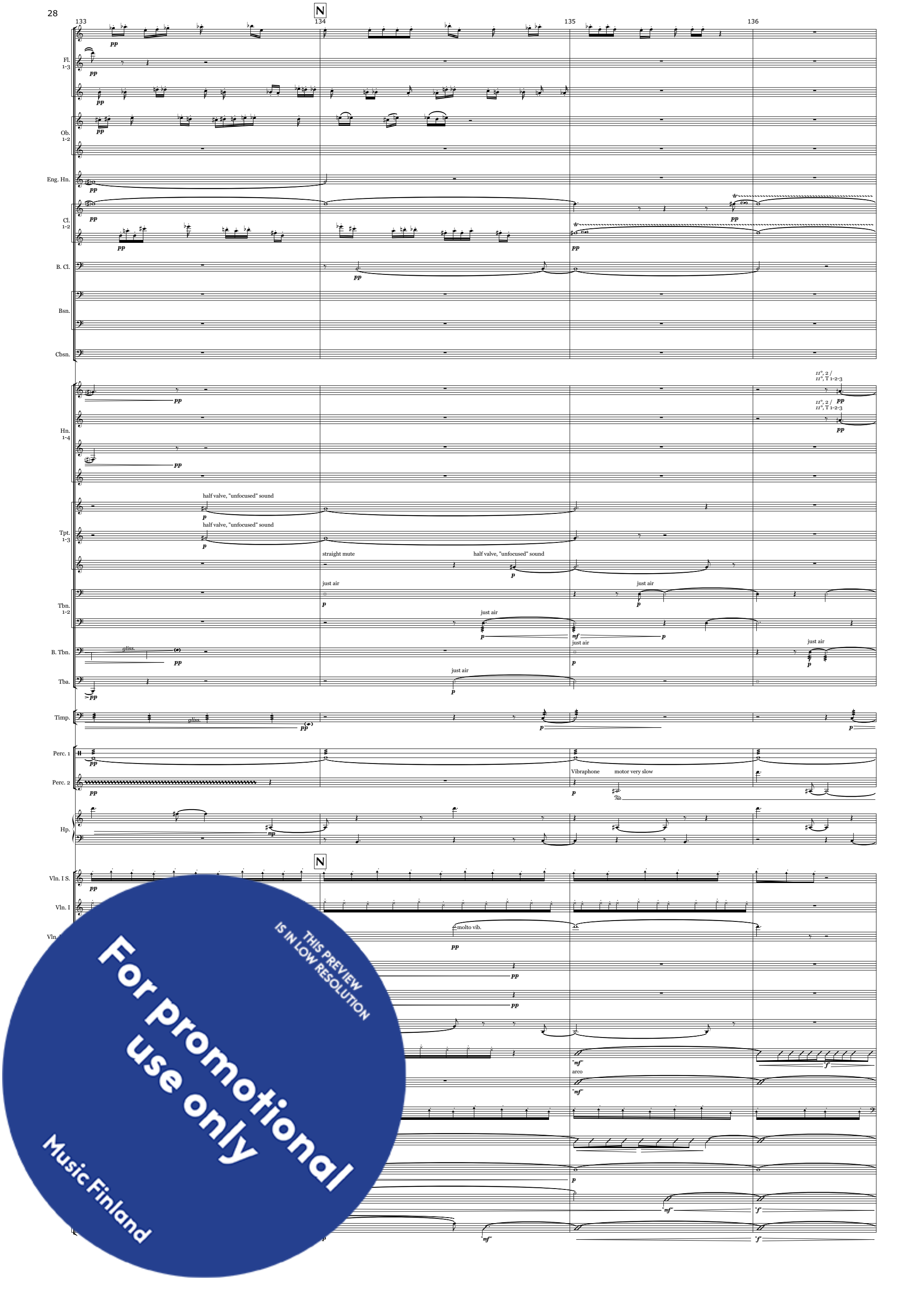

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137 138 139 140

Fl. 1-3

Ob. 1-2

Eng. Hn.

Cl. 1-2

B. Cl.

Bsn.

Cbsn.

Hn. 1-4

11°, 2 / 11°, T 1-2-3

Tpt. 1-3

play just with mouthpiece

Tbn. 1-2

just air

gliss.

B. Tbn.

Tba.

Timp.

Perc. 1

bow

Perc. 2

Hp.

Vln. I S.

molto vib.

Vln. I

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