

Jouni Hirvelä

Vuolle

for sinfonietta

2014

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Vuolle

Commissioned by Kymi Sinfonietta and Lohisoitto festival
with funding from Landbo property management association

for Sinfonietta:

- flute
- alto flute
- oboe
- english horn
- clarinet in b
- bass clarinet in b
- bassoon
- bassoon/Contra bassoon
- 2 horns
- 2 trumpets in b
- percussion (Vibraphone, two Cymbals, Mark Tree, Triangle, Tam-tam, Timpani)
- strings (6.3.3.2)

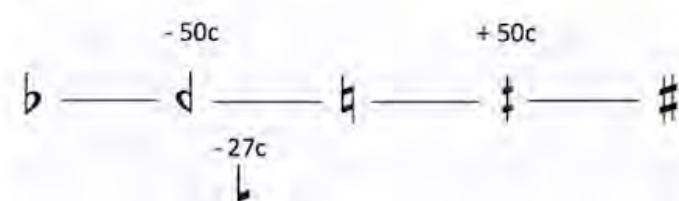
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Notes

General



Accidentals: -27c (or about 1/6th of a tone) is the difference between natural seventh and equal temperament. Natural seventh overtones with brass can be used if found practical.



from/to silence

f

Dynamics for quiet playing techniques (e.g. airtones or bowing the tailpiece) are written in quotation marks. They represent the intensity of the performance, not the resulting dynamic.

z on stem means flatter tongue on wind instruments and fast unmeasured tremolo on other instruments. Normal tremolo sign means always measured tremolo.

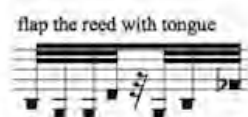


Square notehead below staff on winds: air sound only, no pitch.

Woodwinds



air — half air — tone

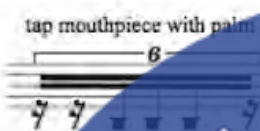


Flap the reed (bassoon). Flap the tongue against the reed – or crook if reed is removed – with tongue to produce a percussive effect colored with given fingering.



Berio tremolo (bassoon). Play the given wide-ambitus tremoli fast and in legato, and let the sound break into the overtone components of the lower tone.

Brass



Tap mouthpiece with palm. Tap the mouthpiece with palm to produce a percussive effect. Finger the indicated pitch. If worries rise about mouthpiece getting jammed, it could be prepared by inserting a piece of cigarette paper between the mouthpiece and the instrument.

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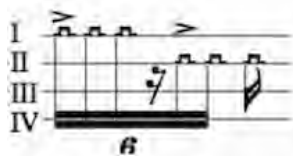
Strings



Bridge clef is a schematical representation of the bridge and fingerboard. It shows direction for movement when a special technique requires no fingered pitches but movement along the string.



Muting sign. Keep strings lightly muted with fingers.



Behind bridge. Playing behind bridge is notated on a four line staff representing the four strings. Squared notehead means scratching sound by bow pressure. Sometimes it is required to play on the colored windings of the string which creates a louder sound.

S.V.
m.v.

Senza vibrato
Molto vibrato

Bowing positions:

S.P.
N.
S.T.
S.T.Estr.
S.T. (at $\frac{1}{2}$ of str.)

Sul ponticello
Natural
Sul tasto
Sul tasto estremamente
At half point of the string. Bowing at octave node should produce a hollow sound, similar to blowing in a bottle.

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Vuolle

Languido ma con precisione, ca. ♩=48

Flute: flz., 5, 3, mp, free whistle tones, slow trill

Alto Flute: flz., 5, 3, mp, bend

Oboe: p, bend

English Horn: p, bend

Clarinet in B♭: flz., 6, mp, flz., 5, mp

Bass Clarinet in B♭: flz., 5, mp

Bassoon 1: flap-tongue: flap the reed with tongue, f, sempre simile

Bassoon 2: flap-tongue: flap the reed with tongue, f, sempre simile, tap the reed with tongue

Horn 1 in F: tap mouthpiece with palm, 6, f, sempre simile

Horn 2 in F: tap mouthpiece with palm, 6, f, sempre simile

Trumpet 1 in B♭: wah-wah mute solo, f, p, f

Trumpet 2 in B♭: f

Percussion: Mark tree, Cymbals w/ knuckle, pp edge, Mark tree, a few high pitches only, L.v., pp, Tam-tam w/ soft beater, p

Violin I: tutti div a 2, S.P., mp, pp, pp < mp

Violin II: tutti div a 2, S.P., mp, pp, pp < mp

Viola: behind bridge, S.P., mp, pp, pp < mp

Violoncello: solo, behind bridge, S.P., pp espress., pocof flautato S.T. (at 1/2 of str.)

Contrabass: behind bridge, S.P., pp, mp, pocof flautato S.T. (at 1/2 of str.)

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[illegible]

This image displays a page from a musical score for Luciano Berio's 'The Great Wall'. The score is written for a large orchestra, including woodwinds, brass, percussion, and strings. The page is marked with a large blue watermark that reads 'For Promotional use only Music Finland'. The score is divided into two systems, each starting with a rehearsal mark 'A'. The first system includes staves for Flute (Fl.), Alto Flute (A. Fl.), Oboe (Ob.), English Horn (Eng. Hn.), Clarinet (Cl.), Bass Clarinet (B. Cl.), Bassoon 1 (Bsn. 1), Bassoon 2 (Bsn. 2), Horn 1 (Hn. 1), Horn 2 (Hn. 2), Trumpet 1 (Tpt. 1), Trumpet 2 (Tpt. 2), Percussion (Perc.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vcl.), and Contrabass (Cb.). The second system continues the orchestration. The score features various musical notations, including dynamics (e.g., *mf*, *pp*, *f*, *ppp*), articulation (e.g., *pizz.*, *div arco*), and performance instructions (e.g., 'Berio tremolo', 'con sord. (straight mute)'). The page is numbered 6 in the top left corner.

[illegible]

Meccanico e subito energico

Vln. I

ff 6 on colored windings

Vln. II

ff 3 6 on colored windings

Vla.

pizz. *f* 3 3 3

Vcl.

sempre *pp*

Cb.

ppp

arco behind bridge on colored windings *fff* 6 6

III IV

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B

[illegible]

10

Meccanico e energico

Fl.

A. Fl.

Ob.

Eng. Hn.

Cl.

B. Cl.

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

Tpt. 1

Tpt. 2

Perc.

C Languido,
poco meno mosso

flz.
+

flz.
+

straight mute

straight mute

(release pedal)

p
Ped.

Meccanico e energico

Vln. I

Vln. II

Vla.

Vc.

Cb.

1. solo

f espr.

S.T.
S.V.

ppp

mp

m.v.

on colored windings

on colored windings

pizz.

1. & 2. soli

bartok pizz.
damp immediately
after

sempre simile

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[illegible]

Fl. 36 *f* *flz.* *p* *pp* 3 6

A. Fl. *f* *p* *pp* 3 6

Ob. *f* *p*

Eng. Hn. *f* *p* *pp* 3 6

Cl. *f* *flz.* *p* *pp* 6 6

B. Cl. *f*

Bsn. 1 *f*

Cbsn. *Change to Contra Bassoon* *f* *p*

Hn. 1 *p* *mf* *p* *mf* *p*

Hn. 2 *p* *mf* *p* *mf* *p*

Tpt. 1 *solo, senza sord.* *mf* *p* *f* 3

Tpt. 2 *senza sord.* *mf* *p*

Perc. *Tam-tam* *mf* *Timpani* *p*

D A tempo

Vln. I *S.P.* *tutti div a 2* *p* *f* 3 6 6 6 6 6 3

Vln. II *f* *on colored windings* I II III IV *p* *f* 6 6 6

Vla. *N.* *f* *S.P.* *p* *f* 3 6 6 6 6 6 3

Vc. *tutti, arco* *f* *on colored windings* I II III IV *p* *f* 6 6 6

Cb. *arco, ord.* *f* *p*

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38

Fl. *mf* *pp* *mf*

A. Fl. *mf* *pp* *mf*

Ob. -

Eng. Hn. *mf* *mf*

Cl. *mf* *pp* *mf*

B. Cl. *p* *pp* *pp*

Bsn. 1 *> p*

Cbsn. *p*

Hn. 1 *poco f* *p*

Hn. 2 *poco f* *p*

Tpt. 1 *p* solo end

Tpt. 2 *poco f* *p*

Perc. *p* *pp*

Vln. I *p* *f* *pp* *mf* *pp* *mp* *pp*

Vln. II *mf* *p* *f* *pp* *mf* *mp* *pp* *f*

Vla. *p* *pp* *mf* *p* *f* *pp* *f* *p*

Vc. *mf* *p* *f* *mp* *p* *f*

Cb. *pizz.* *mf* *mp*

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S.P. S.T. N. on colored windings

Finland

[illegible]

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G Corrente, piu mosso (♩=60-72)

Corrente, piu mosso (♩=60-72)

Vln. I

Vln. II

Vla.

Vcl.

Cb.

mf *p* *ff* *pp* *ff* *ppp*

S.T. S.V. → m.v. → S.P. S.P.Estr. N. S.P.

punta d'arco

col legno battuto (keep string damped with left hand)

meccanico e delicato

tap tailpiece with finger

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67

Fl.

A. Fl.

Ob.

Eng. Hn.

Cl.

B. Cl.

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

Tpt. 1

Tpt. 2

Perc.

Vln. I

Vln. II

Vla.

Vcl.

Cb.

put reed back

air only

air only

only air

only air

wah-wah +

tap with fingers on edge

col legno battuto
(keep string damped with left hand)

col legno battuto
(keep string damped with left hand)

(tremolo, sempre legno)
whisk with *legno* in the direction of the string
no vertical bowing

(tremolo, sempre legno)
whisk with *legno* in the direction of the string
no vertical bowing

(tremolo, sempre legno)
whisk with *legno* in the direction of the string
no vertical bowing

(tremolo, sempre legno)
whisk with *legno* in the direction of the string
no vertical bowing

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71

Fl. *ord.* *p* *mf* *f* *pp*

A. Fl. *ord.* *p* *mf* *f* *pp*

Ob. *ord.* *p* *mf* *f* *pp*

Eng. Hn. *ff* *f* *only air*

Cl. *pp* *f* *only air* *pp*

B. Cl. *(ord.)* *pp* *match dynamic with bassoons* *pp*

Bsn. 1 *ff* *f* *flap-tongue*

Bsn. 2 *ff* *f* *flap-tongue*

Hn. 1 *ff* *f* *+* *3*

Hn. 2 *ff* *f*

Tpt. 1 *mf* *f* *only air* *f* *tap mouthpiece with palm, use given fingering* *only air* *tuku-tuku-tuku-tuku* *simile* *pp* *f* *pp*

Tpt. 2 *ff* *f* *only air* *f* *tap mouthpiece with palm, use given fingering* *only air* *tuku-tuku-tuku-tuku* *pp* *f*

Perc. *Cymbals w/fingers* *pp* *L.v.* *p* *Timpani with knuckles on timpani bowl* *p*

Vln. I *pizz.* *f* *arco, col legno, S.T.* *pp* *mf* *pizz.* *mf* *f* *solo 1. (pizz.)* *8va* *mf* *solo 2. (pizz.)* *8va* *mf* *solo 1. pizz.* *mf* *tutti arco, whisk, as before*

Vln. II *pizz.* *f* *arco, col legno, S.T.* *pp* *mf* *pizz.* *mf* *f* *solo 2. pizz.* *mf* *tutti arco, whisk, as before*

Vla. *f* *pp* *arco (crine) S.T. (at 1/2 of str.) very slow bow speed, grainy sound and only a hint of pitch* *pp*

Vcl. *f* *pp*

Cb. *mf* *tap tailpiece with finger*

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79

H

tuku-tuku

3

Fl.

ff

p

3

A. Fl.

ff

p

3

Ob.

ff

p

3

Eng. Hn.

ff

p

3

Cl.

ff

p

3

B. Cl.

mf

6

Bsn. 1

ff

6

only air, as before

3

6

6

6

6

pp

mf

pp

mf

p

f

p

f

p

Bsn. 2

ff

6

only air, as before

6

6

6

pp

mf

p

f

p

f

Hn. 1

ff

p

3

Hn. 2

ff

p

3

Tpt. 1

senza sord.

ff

p

3

air only

3

p

Tpt. 2

senza sord.

ff

p

3

Perc.

pp

tap w/ fingers on edge

ppp

H

Vln. I

tutti div a 2 arco col legno, S.T. with a lot of noise

ppp

6

6

pp

mf

6

Vln. II

tutti div a 2 arco col legno, S.T. with a lot of noise

pp

6

6

pp

mf

6

p

Vla.

col legno, S.T. with a lot of noise

tutti

6

6

6

Vc.

bow tailpiece

p

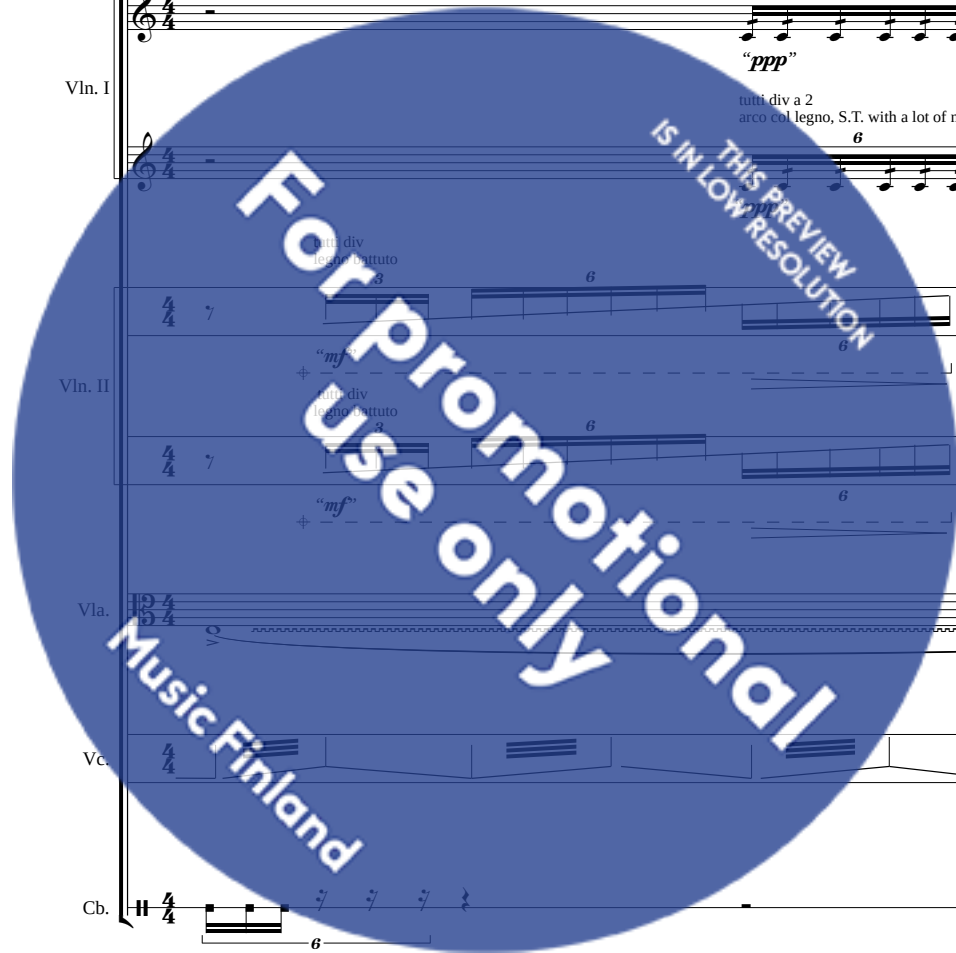
f

Cb.

bow on tailpiece

p

f



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[illegible]

86

Fl.

A. Fl.

Ob.

Eng. Hn.

Cl.

B. Cl.

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

Tpt. 1

Tpt. 2

Perc.

Vln. I

Vln. II

Vla.

Vcl.

Cb.

pp

mp

mf

f

ff

flz.

ord.

let the sound break to upper partials

Berio tremolo

cup mute (if time to change)

senza sord.

senza sord.

senza sord

senza sord

senza sord

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[illegible]

Energico e furioso

96

Fl.

A. Fl.

Ob.

Eng. Hn.

Cl.

B. Cl.

Bsn. 1

Cbsn.

Hn. 1

Hn. 2

Tpt. 1

Tpt. 2

Perc.

Timpani

Tempo primo, ca. $\text{♩} = 48$
Energico e furioso

Vln. I

Vln. II

Vla.

Vc.

Cb.

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This image shows a page from a musical score, likely for a symphony. The score is written for a large ensemble of instruments, including Flute (Fl.), Oboe (Ob.), English Horn (Eng. Hn.), Clarinet (Cl.), Bassoon (B. Cl.), Bassoon 1 (Bsn. 1), Bassoon 2 (Cbsn.), Horn 1 (Hn. 1), Horn 2 (Hn. 2), Trumpet 1 (Tpt. 1), Trumpet 2 (Tpt. 2), Percussion (Perc.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), and Cello (Cb.). The score is marked with various dynamic levels, including *ff* (fortissimo), *p* (piano), *f* (forte), and *mf* (mezzo-forte). There are also markings for *flz.* (flautissimo) and *flz.* (flautissimo). The score is divided into measures, with some measures containing multiple notes and rests. A large blue watermark is overlaid on the page, reading "For Promotional Use only".

[illegible]

109

Fl. *p* *pp* *mf* *pp*

A. Fl. *p* *pp* *mf* *pp*

Ob. *p* *ff*

Eng. Hn. *p* *ff*

Cl. *p* *pp* *mf* *ff*

B. Cl. *f* *p* *mf* *pp*

Bsn. 1 *f* *p*

Cbsn. *f* *p* *Change to Bassoon*

Hn. 1 *f* *p*

Hn. 2 *f* *p*

Tpt. 1 *f* *p* *con sord.* *f*

Tpt. 2 *f* *p* *con sord.* *f*

Perc. *mf p*

Vln. I *ff* *p* *ff* *p*

Vln. II *ff* *p* *f* *p*

Vla. *ff* *p* *ff* *p*

Vc. *p* *f*

Cb. *arco* *f* *pizz.* *f*

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113

Fl.

A. Fl.

Ob.

Eng. Hn.

Cl.

B. Cl.

Bsn. 1

Bsn.

Hn. 1

Hn. 2

Tpt. 1

Tpt. 2

Perc.

Vln. I

Vln. II

Vla.

Vc.

Cb.

p *mf* *ff*

p *mf* *ff*

tr Berio tremolo

p *ff*

tr Berio tremolo

p *ff*

tr Berio tremolo

p *ff*

tr Berio tremolo

p *ff*

mf *ff* *mf* *ff* *mf* *ff*

mf *ff* *mf* *ff* *mf* *ff*

f *ff* *f* *f* *ff* *f* *ff*

f *ff* *f* *f* *ff* *f* *ff*

S.P. *3* *6* *6* *6* *6* *ff* *mf* *ff*

p *f* *ff*

S.P. *3* *N.* *ff*

pizz. *ff*

I *II* *III* *IV*

I *II* *III* *IV*

I *II* *III* *IV*

p

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on colored windings

L

musical score for the first movement of the Violin Concerto in D major, Op. 35, by Johannes Brahms. The score is for a full orchestra and two violins. The first violin part is marked "molto delicato" and "punta d'arco". The second violin part is marked "punta d'arco" and "molto delicato". The viola and cello parts are marked "on colored windings". The double bass part is marked "on colored windings". The score is in 4/4 time and consists of 5 measures. A large blue watermark is overlaid on the score, reading "For promotional use only" and "Music Finland".

121

Fl.

A. Fl.

Ob.

Eng. Hn.

Cl.

B. Cl.

Bsn. 1

Bsn.

Hn. 1

Hn. 2

Tpt. 1

Tpt. 2

Perc.

Vln. I

Vln. I

Vla.

Vcl.

Cb.

pp

pp

ppp quasi niente

ppp quasi niente

pp

wah-wah

pp

mf cup mute

ppp quasi eco

p

pp

ppp 6

pppp 6

solo 1.

solo 2.

solo 1.

solo 2.

solo 1.

solo 2.

1. solo
S.T. (at 1/2 of str.)
very slow bow speed, grainy sound

pp

solo 2, single grains

solo 1, single grains

solo 1.
bow on tailpiece

pp

mf

ppp

dur. ca.8'30"