

Atso Almila

# Double Concerto

For Violin and French Horn with  
a Small Orchestra

2025

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## Transposed score

Instead of a string ensemble  
a string quintet can be used

DOUBLE CONCERTO

For Violin and French Horn with a Small Orchestra

Atso Almila (1953 - )

Softly  $\text{♩} = 90$  Dedicated to Lila Watanabe and Seppo Parkkinen

Flute

Oboe

Clarinet in Bb

Bassoon

French Horn solo in F

Violin solo

Violin I

Violin II

Viola

Violoncello

Double Bass

12

9

Fl.

Ob.

Cl. in Bb

Bsn

F. Hn in F

Vln solo

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27

30

Fl.

Ob.

Cl. in Bb

Bsn.

F. Hn in F

*pp*

*pp*

*pp*

*pp*

*pp*

*mp*

*mp*

*mp*

*mp*

*p*

*mf*

*mp*

*pp*

*p*

*pp*

*pp*

*pp*

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[illegible]

43

Fl.

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This musical score page contains measures 63, 64, and 65 of a piece. The instrumentation includes Flute (Fl.), Oboe (Ob.), Clarinet in Bb (Cl. in Bb), Bassoon (Bsn.), French Horn in F (F. Hn in F), Violin solo (Vln solo), Violin I (Vln I), Violin II (Vln II), Viola (Vla), Violoncello (Vc.), and Double Bass (D. B.).

**Measure 63:** The Flute and Oboe have whole rests. The Clarinet in Bb plays a half note G4 with a trill (tr) and a fermata. The Bassoon has a whole rest. The French Horn in F has a whole rest. The Violin solo part features a sixteenth-note scale from G4 to D5, marked *mf*, with a deceleration to *f* and a fermata. Violins I and II have whole rests. The Viola, Violoncello, and Double Bass have whole rests.

**Measure 64:** The Flute and Oboe play a sixteenth-note scale from G4 to D5, marked *mf*, with a deceleration to *mp* and a fermata. The Clarinet in Bb has a whole rest. The Bassoon plays a sixteenth-note scale from G3 to D4, marked *f*, with a deceleration to *mp* and a fermata. The French Horn in F has a whole rest. The Violin solo part has a whole rest. Violins I and II play a half note G4, marked *f*, with a deceleration to *ff* and a fermata. The Viola, Violoncello, and Double Bass have whole rests.

**Measure 65:** The Flute and Oboe play a sixteenth-note scale from G4 to D5, marked *f*, with a deceleration to *mp* and a fermata. The Clarinet in Bb plays a sixteenth-note scale from G4 to D5, marked *f*, with a deceleration to *mp* and a fermata. The Bassoon plays a sixteenth-note scale from G3 to D4, marked *f*, with a deceleration to *mp* and a fermata. The French Horn in F has a whole rest. The Violin solo part has a whole rest. Violins I and II play a half note G4, marked *f*, with a deceleration to *mp* and a fermata. The Viola, Violoncello, and Double Bass play a sixteenth-note scale from G3 to D4, marked *f*, with a deceleration to *mp* and a fermata.

[illegible]

75

79

8

rubato ad lib.

Fl.

Ob.

Cl. in Bb

Bsn

F. Hn in F

Vln solo

Vln I

Vln II

Vla

Vc.

D. B.

ff

p

p

p

83

tenuto

p

mp

mf

Vln solo

Vln I

Vln II

6

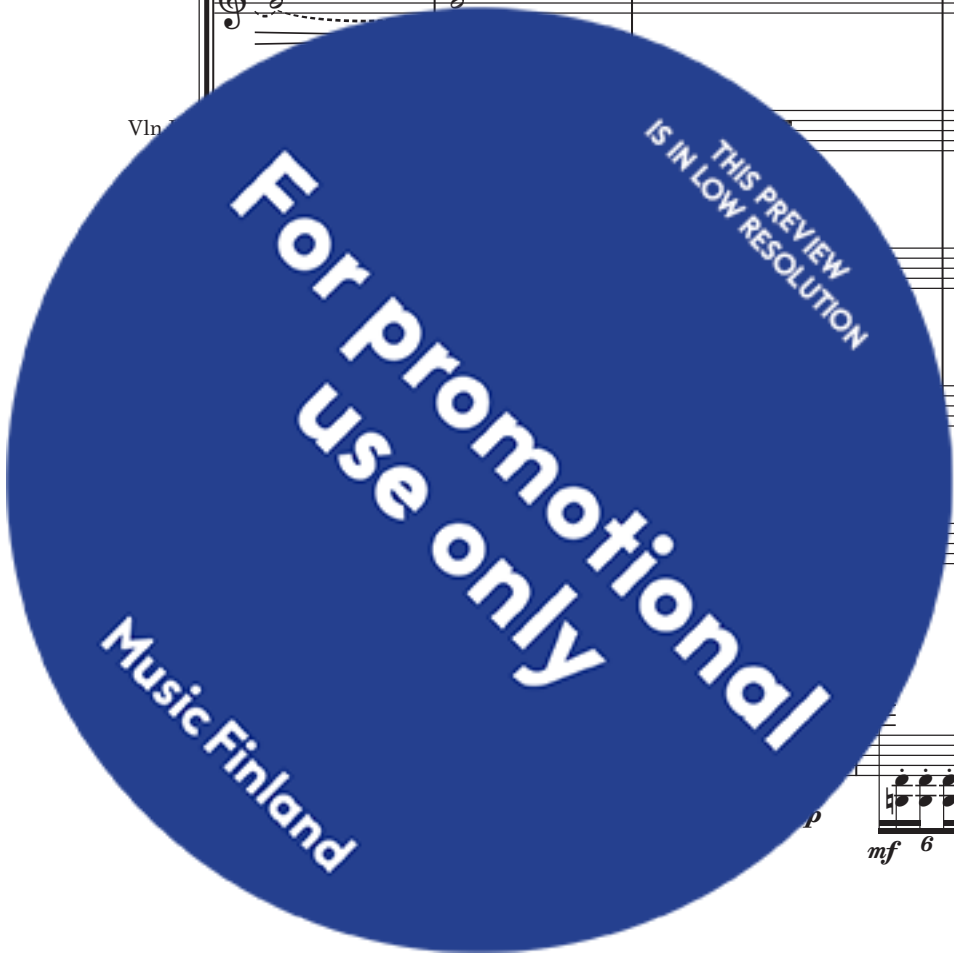
6

6

6

6

6



6

6

6

6

6

6

p

mf

6

6

6

6

p

mf

6

6

6

6



97

96

al... tempo

Fl. *mf* *f* *mp* *mp*

Ob. *mf* *f* *mp* *mp*

Cl. in Bb *mp* *p*

Bsn *mp* *p*

F. Hn in F *mf* *8va*

Vln solo *mp* *f* *sf* *ff*

Vla *p* *pp* *p*

Vc. *mf* *mp*

D. B. *mf*



104

102

Fl. *p* *p* *6*

Ob. *p* *6*

Cl. in Bb *p*

Bsn *mp* *mf* *p*

F. Hn in F *f* *3* *mf* *f* *3*

*f* *3* *3* *3* *3* *3*

*p* *p* *p* *mp* *mp* *p*

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108

110

Fl. *pp*

Ob.

Cl. in B♭

Bsn

F. Hn in F

Vln solo

Vln I

Vln II

Vla

Vc.

D. B.

*ff* *mf* *mp* *p* *ff* *ff* *f* *mp* *pp* *mp* *mf*

113

117

Fl.

Ob.

Cl. in B♭

Bsn

F. Hn in F

*mf* *f* *mf* *mf* *mp* *pp* *senza vib.* *8va* *p* *pizz.* *p* *pizz.* *p*

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[illegible][illegible]

[illegible]

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142

145

Fl. *mp* *mf*

Ob. *mf*

Cl. in Bb *mp* *mf*

Bsn *mf*

F. Hn in F *mf* *pp* *mf* *f*

Vln solo *mf* *f*

Vln I *mp* *mf*

Vln II *mp* *mf*

Vla *mp* *mf*

Vc. *mp* *mf*

D. B. *mp* *mf*

148

151

Fl. *f* *ff* *f*

Ob. *f* *ff* *f*

Cl. in Bb *f* *ff* *f*

Bsn *f* *ff* *f*

F. Hn in F *mf* *ff*

*8va*

*ff* *f*

*ff* *f*

*ff* *f*

*ff* *f*

*ff* *f*

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Musical score for measures 160-162. The score includes parts for Flute (Fl.), Oboe (Ob.), Clarinet in B-flat (Cl. in B $\flat$ ), Bassoon (Bsn.), French Horn in F (F. Hn in F), and Violin solo (Vln solo). Measure numbers 160, 161, and 162 are indicated at the top. Dynamics include *mf*, *ff*, and *G.P.*. A blue semi-circle graphic is present below the Vln solo part in measure 161.

[illegible]



**165** Tranquillo ♩ = 45

Fl. *ppp* *p* *ppp*

Ob. *ppp* *p* *ppp*

Cl. in B♭ *ppp* *p* *ppp*

Vln I *pp* con sord.

Vln II *pp* con sord.

Vla *pp* con sord.

Vc. pizz. *p*

D. B. pizz. *p*

**167**

Fl. *ppp* *pp* *ppp*

Ob. *ppp* *pp* *ppp*

Cl. in B♭ *ppp* *pp* *ppp*

Vln I *pp*

Vln II *pp*

Vla *pp*

Vc. *p*

D. B. *p*

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169

Fl.

170

pp < p pp

3 6

F. Hn in F

con sord.

p

Vln I

p pp

Vln II

p pp

Vla

p pp

Vc.

D. B.

171

F. Hn in F

3 3

Vln I

pp

Vln II

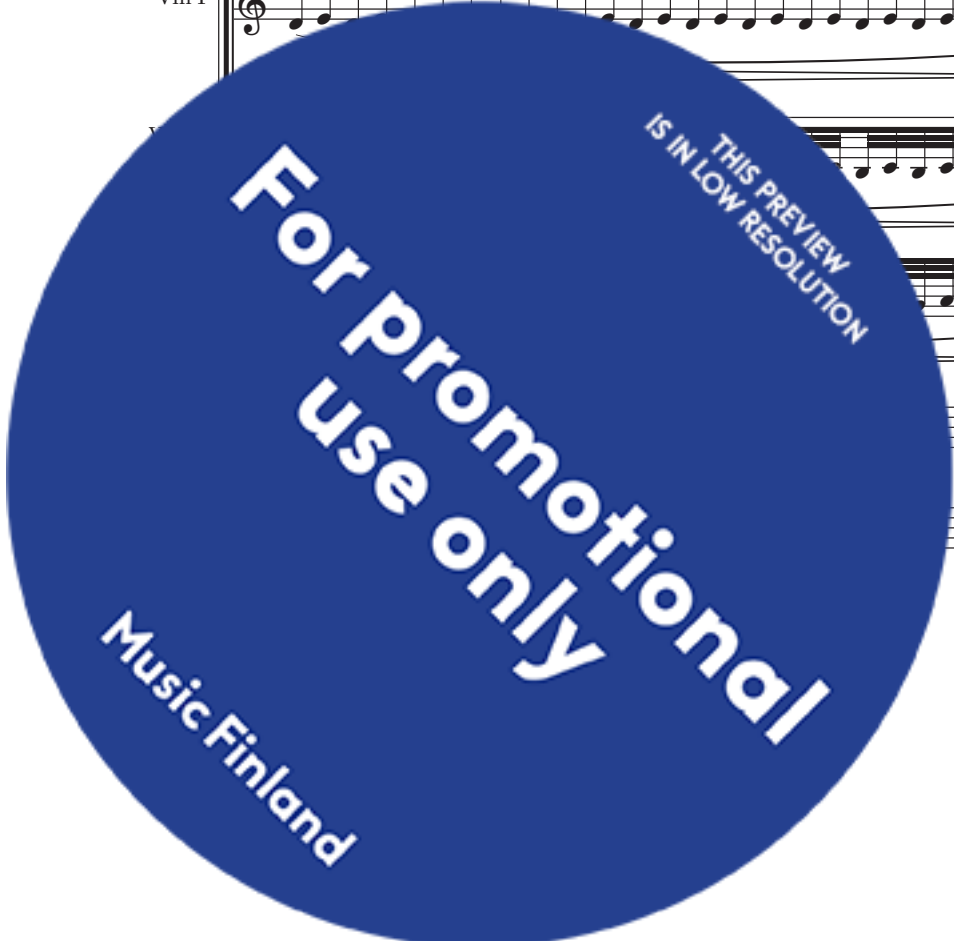
pp

Vla

pp

Vc.

D. B.



173

Fl. *ppp*

Ob. *ppp*

Cl. in Bb *ppp*

Bsn

F. Hn in F *mp* (senza sord.) *mf* 3

Vln solo *p*

Vln I *p* *pp* *p*

Vln II *p* *pp* *p*

Vla *p* *pp* *p*

Vc. *p* *pp* *mp* *p* *mp*

D. B. *mp*

177

Fl. *p* *mf* *p* *mp* 3 3 3 3

Ob. *mp* *pp*

Cl. in Bb *mp* *p*

Bsn *mp* *p*

F. Hn in F *pp*

*tr* *mf* *p* *tr* *mf* *p* *tr* *tr* *p*

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Fl.

Ob.

Cl. in Bb

Bsn

F. Hn in F

Vln solo

Vln I

Vln II

Vla

Vc.

D. B.

*mp* *p* *pp* *sf* *f* *8va* *tr* *sf mp* *p* *mp* *sf* *p*

Fl.

Ob.

Cl. in Bb

Bsn

F. Hn in F

Vln

*mp* *p* *pp* *mf* *senza sord.* *f* *mp* *mp* *pp* *pp* *pp*

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194

Ob.

Bsn

Vln I

Vln II

Vla

pp

6

p

mp

p

pp

6

197

199

Fl.

Ob.

Cl. in Bb

Bsn

F. Hn in F

Vln solo

senza sord.

f

tr

p

mf

p

mp

p

mf

mf

mp

mp

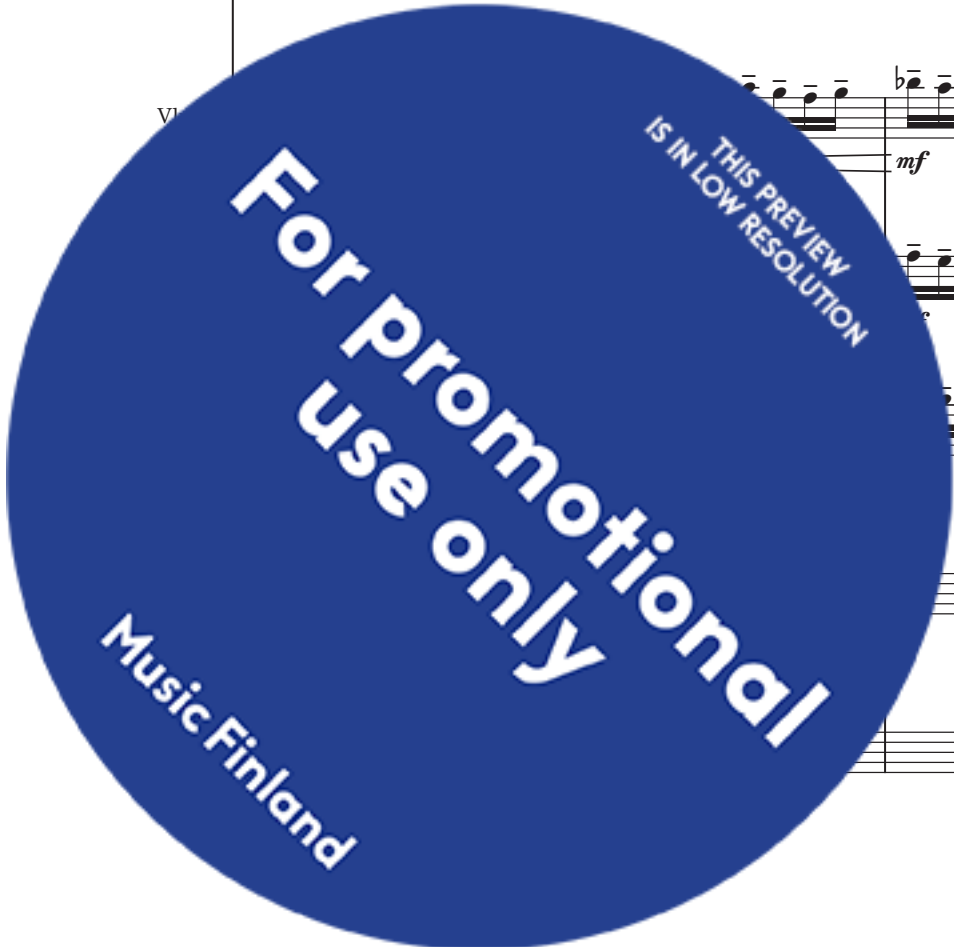
mp

arco

mf

arco

mf





# Almila - DOUBLE CONCERTO

19

This musical score page contains measures 200 through 202. The instruments are arranged as follows:

- Flute (Fl.):** Measure 200 has a whole rest. Measures 201 and 202 play eighth-note triplets starting on G4.
- Oboe (Ob.):** Measure 200 has a whole rest. Measures 201 and 202 play eighth-note triplets starting on A4.
- Clarinet in B-flat (Cl. in B♭):** Measure 200 has a whole rest. Measures 201 and 202 play eighth-note triplets starting on F4.
- Bassoon (Bsn):** Measure 200 has a whole rest. Measures 201 and 202 play eighth-note triplets starting on E4.
- F Horn in F (F. Hn in F):** Measure 200 has a quarter note D5 (*ff*). Measure 201 has a half note C#5 (*f*) followed by a sixteenth-note triplet ascending to E5 (*ff*). Measure 202 has a half note D5 (*mf*).
- Violin solo:** Measures 200-202 feature a continuous sixteenth-note pattern, primarily on G4 and A4, with dynamic markings *f*, *ff*, and *(ff)*.
- Violins I & II (Vln I, Vln II):** Play a steady eighth-note accompaniment. Violin I starts on G4, while Violin II starts on A4. Dynamics include *mf*, *ff*, and *mp*.
- Viola (Vla):** Plays a steady eighth-note accompaniment starting on G4, with dynamics *mf*, *ff*, and *mp*.
- Cello (Vc.) & Double Bass (D.B.):** Both have whole rests in measure 200. In measures 201 and 202, they play a rising sixteenth-note scale from G3 to E4, marked *(mf) >*.

[illegible]

[illegible][illegible]

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214 *meno mosso* ♩ = 70

Fl. *pp*

Ob. *pp*

Cl. in B♭ *pp*

Bsn *pp*

F. Hn in F *p* *rubato ad lib.* *pp* *mp* *mf* *pp*

Vln I *ppp* *senza sord.*

Vln II *ppp* *senza sord.*

Vla *ppp* *senza sord.*

Vc. *ppp* *senza sord.*

219 *a tempo* ♩ = 45

Fl. *p* *8va* *tr* *pp*

Ob. *p* *pp*

Cl. in B♭ *p* *pp*

Bsn *p* *pp*


F. Hn in F *rubato* *p* *f* *pp*

Vln sol *pp* *tr* *pp* *tr* *pp* *tr* *pp* *mp* *p* *pp* *mp* *p*

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238

l'istesso ♩ = 80

Fl.

Ob.

Cl. in B♭

Bsn

Vln I

Vln II

Vla

Vc.

D. B.

*mf*

*pp*

*mf*

*mf*

*p*

*mf*

*p*

*mf*

*p*

244

246

Fl.

Ob.

Cl. in B♭

Bsn

*mf*

*f*

*f*

*f*

*f*

*mp*

*f*

*f*

*f*

*f*

*mf*

*mf*

*mp*

*f*

non div, open

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274

Cl. in Bb

Bsn

F. Hn in F

Vln s

Vln a

278

*ff*

*mp*

*f*

*mp*

*mp*

*mf*

*pizz.*

*mp*

*pizz.*

*mp*

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286

Fl. *mf* *mp* *mf*

Ob. *mf*

Bsn. *mp* *mf*

F. Hn in F

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Musi

292

Fl.

Bsn

F. Hn in F

Vln solo

Vc.

D. B.

297

298

Fl.

Ob.

Cl. in Bb

Bsn

F. Hn in F

Vln solo

*mp*

*mf*

*mp*

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302

Fl.

Cl. in Bb

Bsn

F. Hn in F

Vln solo

Vln I

Vln II

Vla

Vc.

D. B.

*mf*

*mp*

*f*

*tr*

*#tr*

*mf*

308

Fl.

Bsn

*f*

*ff*

*ff*

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319

8va

323

Fl.

(mp)

Ob.

mp

Cl. in Bb

Bsn

F. Hn in F

*mf*

*f*

*f*

*f*

*p*

*p*

*pp*

*mf*

*mf*

*mf*

*mp*

*mp*

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F. Hn in F

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*mf*



325

Fl. *mp*

Ob.

Cl. in B $\flat$

Bsn *mp*

F. Hn in F *f*

Vln solo *f*

Vln I *mf*

Vln II *mf*

Vla *mp*

Vc. *mf*

D. B. *mf*

8<sup>va</sup>

331

332

Fl. *f*

Ob. *f*

Cl. in B $\flat$  *f*

Bsn *f*

F. Hn in F *mf*

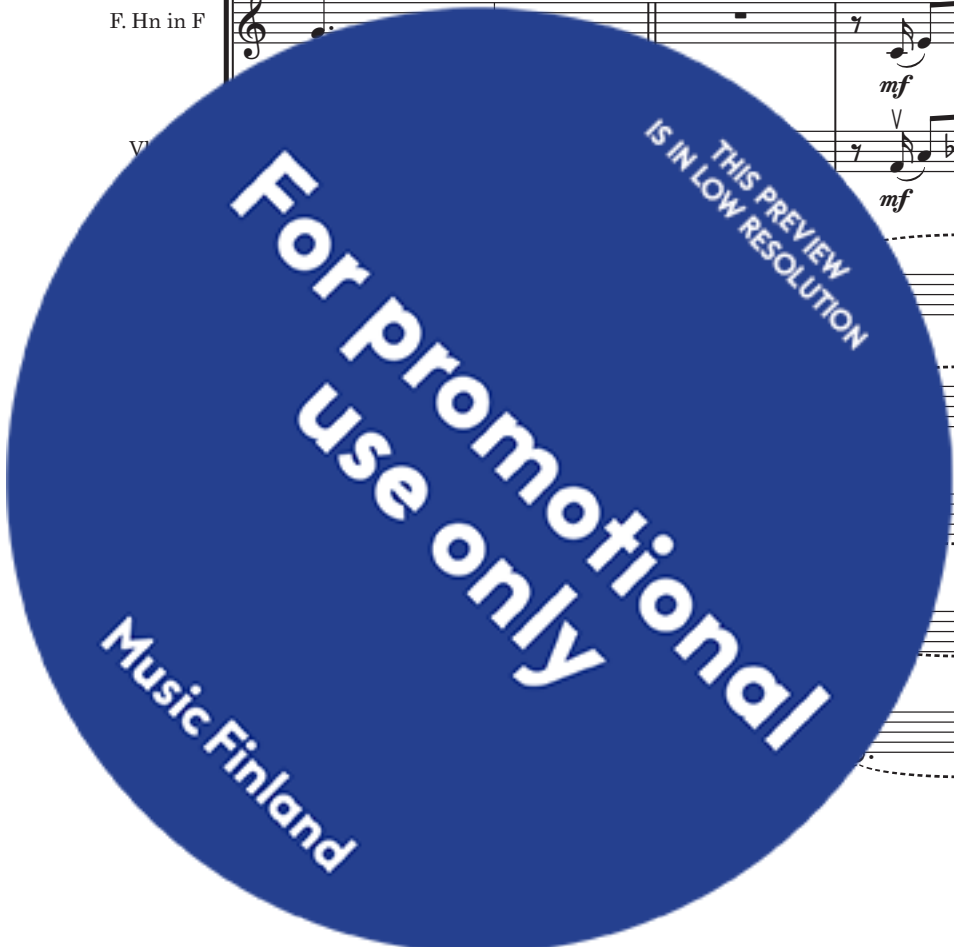
Vln I *mf*

Vln II *mf*

Vla

Vc.

D. B.





[illegible]

343

poco accelerando

Fl. *mf* *ff*

Ob. *mf* *ff*

Cl. in Bb *mf* *ff*

Bsn *mf* *ff*

F. Hn in F *ff* *ff*

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353

Fl.

*mp*

*p*

Ob.

*mp*

*p*

Cl. in Bb

*mp*

*p*

Bsn

*mp*

*p*

*pp*

F. Hn in F

*f*

sul G

*f*

*pp*

*pp*

*pp*

*pp*

*p*

*p*

*pp*

*pp*

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360      *ritardando*      **364**      *meno mosso* ♩ = 70

Cl. in B♭

F. Hn in F

Vln solo

Vln I

Vln II

Vla

*mp*   *pp*   *p*   *mp*   *p*   *pp*

*open*

370      **372**      *a tempo* ♩ = 90

Cl. in B♭

Bsn

F. Hn in F

Vla

Vc.

D. B.

*p*   *pp*   *pp*   *pp*   *pp*   *pp*

377      *un poco rit.*      **381**      *a tempo* ♩ = 90

Fl.

Cl. in B♭

Bsn

Vln solo

Vln I

Vln II

Vla

Vc.

D. B.

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



383

Fl.

Ob.

Cl. in Bb

Bsn

F. Hn in F

Vln solo

Vln I

Vln II

Vla

Vc.

D. B.

*pp*

*p*

*pp*

*p*

*pp*

*p*

*mp*

*pp*

*p*

*mp*

*pp*

*mp*

*f*

*mf*

*mp*

[illegible]



[illegible]

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409

Cl. in Bb

Bsn

F. Hn in F

Vln solo

Vln I

Vln II

Vla

Vc.

D. B.

412

Fl.

Ob.

Cl. in Bb

Bsn

F. Hn in F

Vln solo

Vln I

Vln II

Vla

Vc.

D. B.

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