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Finnish Music Information Centre

14 684

Jukka Tiensuu

**ALMA
II: “Lumo”
for orchestra and electronics**

1996

TEOSTO

SUOMALAISEN MUUSIIKIN TIEDOTUSKESKUS
FINNISH MUSIC INFORMATION CENTRE

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Fimic

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ALMA
II: "Lumo"
for orchestra and electronics

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Jukka Tiensuu (1996)

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ALMA
for orchestra and sampler
II: "Lumo" (1996)

Instrumentation

2 flutes (2. also piccolo)
2 oboes
2 clarinets in B^b
bass clarinet
bassoon
contrabassoon
2 horns in F
2 trumpets in C
2 trombones in B^b/F
tuba
3 percussions (1. Glockenspiel, 2. vibraphone, 3. tubular bells)
1 MIDI keyboard (to control an Akai S5000/6000 sampler)
strings

Notation

Accidentals apply to the whole bar (as in traditional notation). Also, any accidental, including a micro-tonal one, cancels the previous accidental.

♯ ♭ a quarter-tone sharp and flat respectively. (Uses always the natural as reference)

↑ ↓ an eight-tone sharp and flat respectively. (The natural as reference, unless combined with another accidental)

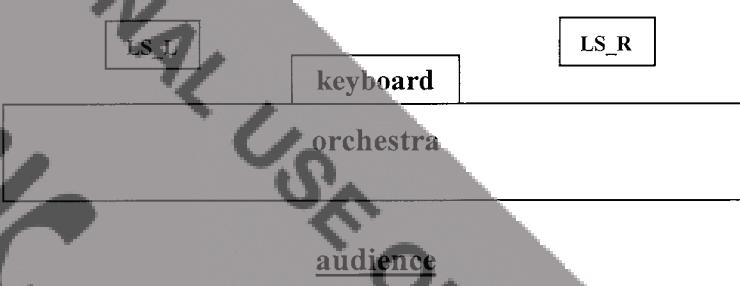
Glissandi should be played evenly during the whole duration of the note (immediate start and no "portamento") and legato (avoid change of bow or use of tongue on the ending note, unless this is specially indicated with an articulation or bowing sign).

Violins and viola: bars 140-159: can also be played **a 4**, tutti players (except vla) joining in softly in c# (bar 159).

MIDI keyboard should have at least 76 keys (E0...G6), 16-note polyphony, and the possibility of quick changes between program numbers 1-16 (e.g. Yamaha KX-88 or SY-99). The keyboard functions as master keyboard to an Akai S-6000 (or S-5000) sampler. (The use of another Akai model may be possible, but is not recommended). The circled numbers in the keyboard parts indicate the program selection. These changes should be performed where indicated to be sure to avoid inadvertant clipping of the (possibly still resonating) samples. *No volume or sustain pedals must be used* (dynamics by fingers only). The samples (with directions of use) are sent with the orchestral parts.

The amplification of the keyboard part should be set to correspond to the tutti orchestra and should not be changed during the performance.

The loudspeakers (wide and even frequency range, no bass boost!) should be placed **behind** the orchestra, *never in front!*



Lumo was commissioned by the Tampere Philharmonic Orchestra.



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LUMO
for orchestra

jukka tiensuu 1996

$\text{♩} = 56$ *sempre legato*

Fl1 6 6 3 3 3 3 3 3
Fl2 f 6 dim. *sempre* 6 3 3 3 3 3 3
C 1.
Kbd ① 6 6 5 3 3 3 3 3 3
f p f dim. *sempre*

V.1 con sord., div e poco sul pont.
V.2 con sord., div. e poco sul pont.
Va con sord., div. e poco sul pont.
Vc con sord., div. e poco sul pont.
Cb con sord., div. e poco sul pont.

$\text{♩} = 66$

Fl1 3 3 3 5 - 12 12 6 12 12 6
Fl2 3 3 3 - 6 12 12 6 12 12 6
C -
Kbd 3 3 3 - 12 12 6 12 12 6
V.1 -
V.2 -
Va -
Vc -
Cb -

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call

$$d = 36$$

Fl1
 R1 3 3 dim. 3 3
 R2 3 dim. 3 3 3
 Cl
 Kbd
 V.1
 V.2 pp mf
 Va pp mf
 Vc pp
 Cb pp
 8 ppp

$\text{♩} = 56$

2

1

Musical score for Flute 1 (Fl.1), Flute 2 (Fl.2), Clarinet (Cl.), and Keyboard (Kbd.). The score consists of four staves. The Flutes play eighth-note patterns with dynamic markings *f dim. sempre*, *f dim. sempre*, and *f dim. sempre*. The Clarinet has a sustained note with dynamic *mf*. The Keyboard part features eighth-note patterns with dynamic markings *f dim. sempre*, *mp*, *dim.*, and *f dim. sempre*.

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V.1

V.2

Va

mf

Vc

mf

Cb

f

Fl1 = 60

Fl1 15

Fl2 p mf p

Ob.1

Ob.2

Ci p 3 5 mf p

bCl

Fg

Cor p 3 5 3 5

Tr

Tni

Tuba

Pc.1

Pc.2

Pc.3

Kbd ② p mf

V.1 ord. senza sord. (tutti) #8

V.2 ord. 8

Va ord. unis.

B.1 p dolce

Vc ord. unis.

Cb ord. unis.

p dolce

8 p dolce

A page from a musical score for orchestra. The score consists of 20 staves, each with a different instrument name above it. The instruments are: Flute 1, Flute 2, Oboe 1, Oboe 2, Clarinet, Bass Clarinet, Bassoon, Trombone, Horn, Tuba, Piccolo 1, Piccolo 2, Piccolo 3, Kettle Drums, Violin 1, Violin 2, Cello, Double Bass, and Bassoon. The music is divided into measures by vertical bar lines. Various musical markings are present, including dynamics (e.g., 'p', 'f'), articulations (e.g., slurs, trills), and performance instructions (e.g., 'dim.', '3', '5'). A large, semi-transparent watermark is overlaid on the page, reading 'FOR PROMOTIONAL USE ONLY' and 'EIMIC'.

Fl.1 25
Fl.2
Ob.1
Ob.2
Cl
bCl
Fg
Cor
Tr
Tri
Tuba
Pc.1
Pc.2
Pc.3
Kbd chrom. scale mf, sustained notes mp
legato
V.1
V.2
Va
Vc
Cb

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Fl1 30 - 35

Fl2

Ob.1

Ob.2

Ci

bCl

Fg

Cor

Tr 3

Tni

Tuba

Pc1

Pc2

Pc3

Kbd

V.1

V.2

Va

Vc

Cb

mp *legatissimo*

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8

Fl.1

Fl.2

Ob.1

Ob.2

C

bCl

Fg

Cor

Tr

Tri

Tuba

Pc.1

Pc.2

Pc.3

Kbd

V.1

V.2

Va

Vc

Cb

40

come prima

mp

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8

Kbd

V.2

ppp sempre legato

cresc. p. a.p.

V.a

PPP sempre legato

cresc. p. a.p.

45

45

V.2

V.a

49

Fl.1

50

V.2

V.a

p 3 3 *cresc. p. a.p.* 3 3

50

Fl.1

Fl.2

Tr

p 3 *cresc. p. a.p.* 3

cup mute al fine

p cresc. p. a.p.

V.1

p cresc. p. a.p.

V.2

V.a

54

FOR
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Fl.1 55

bCl

Cor

Tr

Tni

V.1

V.2

Va

Vc

Fl.1

(a 2)

bCl

Cor

Tr

Tni

V.1

V.2

Va

Vc

FOR PROMOTIONAL USE ONLY

F1.1

3 3 3 1. solo

bCl

Cor

Tr

Tni

a 2 (senza sord.)

V.1

V.2

Va

Vc

Fl.1

Fl.2 piccolo

Ob.1

Ob.2

Ci

bCl

Fg 1. fg

Cor

Tr 2. cfig

Tni

Tuba

Pc.1 Glksp.

Pc.2 vibr.

Pc.3 tub. bells

Kbd ④

V.1

V.2

Va

Vc

Cb

12

 $\text{♪} = 52$

Fl.1 70 ff > o > o simile

Fl.2 ff

Ob.1 ff > o > o > o > o simile

Ob.2 ff > o > o > o > o simile

Cl a² ff > o > o > o > o > o simile

bCl ff

Fg ff > o - > o > o - > o > o simile

ff legato

Cor a² ff > o > o > o > o > o simile

Tr ff > o > o > o > o simile

Tni ff

ff > o > o > o > o > o simile

Tuba 8va bassa sempre ff legato

Pc.1 ff l.v.

Pc.2 ff e R.d. sempre

Pc.3 ff l.v.

Kbd (non legato) ff legato

V.1 ff

V.2 ff

Va ff

Vc ff

Cb ff

ff legato

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Fl.1b 80
Fl.2b
Ob.1
Ob.2
Cl
bCl
Fg
Cor
Tr
Tni
Tuba
Pc.1
Pc.2
Pc.3
Kbd
V.1
V.2
Va
Vc
Cb

85

accel. natural harmonics short separate notes individual rubati

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4 4

J=48

Ob.1 *legato sempre*
mp con dolce tristezza

90

Ob.2 *legato sempre*
mp con dolce tristezza

V.1 $\text{♩} = 48$

V.2

Va

Vc

Cb

90

legato sempre

ezza

legato sempre

mp con dolce tristezza

=48

95

V.1

V.2

Va

Vc

Cb

Ob.1

Ob.2

V.1

Va

Vc

Cb

15

1

— 1 —

33

1

— 1 —

二

2

8

—

三

1

10

1

6

100

Musical score page 15, measures 100-104. The score includes parts for Ob.1, Ob.2, V.1, V.2, Va, Vc, and Cb. Measure 100 starts with Ob.1 and Ob.2 playing eighth-note patterns. Measures 101-104 show various patterns for V.1, V.2, Va, Vc, and Cb, with measure 104 concluding with a dynamic of 8.

Musical score page 15, measures 105-109. The score includes parts for Ob.1, Ob.2, V.1, V.2, Va, Vc, and Cb. Measure 105 features eighth-note patterns from Ob.1 and Ob.2. Measures 106-109 show patterns for V.1, V.2, Va, Vc, and Cb, with measure 109 concluding with dynamics of 4, 8, 8va, and 8va.

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V.1 (8^a) 140
V.2 (8^a) 110
Va
Vc
Cb

p non legato

p non legato

p non legato

poco a poco ord.

p cresc.

Fl.1
Fl.2
Pc.1
Pc.2
Pc.3
Kbd

f sempre dim.

f dim.

lv.

f p.a.p.dim.

f p.a.p.dim.

f p.a.p.dim.

f p.a.p.dim.

f subito sempre dim.

f subito sempre dim.

f subito sempre dim.

f subito (sounding pitch)

ff

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$\text{J} = 66$

Fl.1 125. pp 130

Fg fg + cfg

Tuba $p \text{ e legato}$
(8va bassa)

Pc.1

Pc.2

Pc.3

Kbd ③ mp cresc. f piu p ff

V.1

V.2 (loco)

Va

Vc

Cb $p \text{ e legato}$

p e legato

bCl

Fg $p \text{ e legato}$ cresc. sempre

Tuba cresc. sempre

Vc cresc. sempre

Cb cresc. sempre

Musical score for Flute 1, Flute 2, Clarinet 1, Clarinet 2, and Keyboard. The score consists of five staves. The first four staves (Flute 1, Flute 2, Clarinet 1, Clarinet 2) are in common time, while the Keyboard staff is in 6/8 time. The music features various rhythmic patterns, including sixteenth-note figures and sustained notes. Dynamic markings include *f*, *dim. sempre*, *p*, and *dim.*. Measure numbers 6 and 3 are indicated above the staves. The score is annotated with a large, diagonal watermark reading "FOR PROMOTIONAL USE ONLY".

Fl.1

Fl.2 3 *p*

Ob.1

Ob.2 *f marcato sen* *p*

Cl. *p f marcato sen*

Cl.2 *p f marcato*

Fg

Cor

Tr.1 *con sord.* *f 3 1*
Tr.2 *p trp. 2 con sord.* *f marcato sempre*

Tuba *p f marcato*

Pc.1

Pc.2

Pc.3

Kbd 12 12 12 6 6 12 12 12

V.1 (a4) (loco) *marcato sempre*
V.2 (a4) *p f*

Va (a4) *p*

Vc

Cb

Fl.1 145

Fl.2

Ob.1

Ob.2

Cl.

Cl.2

Fg

Cor

Tr

Tr

Tuba

Pc.1

Pc.2

Pc.3

Kbd

V.1

V.2

Va

Vc

Cb

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DYNAMIC

A page from a musical score featuring 18 staves. The staves are labeled as follows: Flute 1, Flute 2, Oboe 1, Oboe 2, Clarinet 1, Clarinet 2, Bassoon (Fg), Horn (Cor), Trombone (Tr), Trombone (Tr), Tuba, Piccolo 1, Piccolo 2, Piccolo 3, Keyboard (Kbd), Violin 1 (V.1), Violin 2 (V.2), Cello (Va), Double Bass (Vc), and Bassoon (Cb). The score begins with a dynamic of f and a tempo of 150. Various dynamics such as p , f , and 3 are used throughout the piece. A large, semi-transparent watermark in the lower-left corner reads "FOR PROMOTIONAL USE ONLY" diagonally and "IMC" vertically.

Fl.1

Fl.2

Ob.1

Ob.2

Cl

bCl

Fg

155.

Cor

Tr

Tr

Tuba

Pc.1

Pc.2

Pc.3

Kbd

V.1

V.2

Va

Vc

Cb

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Musical score page 25 featuring six staves:

- Fl.1**: Playing sixteenth-note patterns with grace notes, marked with '3' below the staff.
- Fl.2**: Playing sixteenth-note patterns with grace notes, marked with '3' below the staff.
- Cl.1**: Playing eighth-note patterns.
- Tr.1**: Playing eighth-note patterns.
- V.1**: Playing eighth-note patterns.
- V.2**: Playing eighth-note patterns.

Musical score page 25 continuing with six staves:

- Fl.1**: Measure 165, playing sixteenth-note patterns with grace notes, marked with '3' below the staff.
- Fl.2**: Playing sixteenth-note patterns with grace notes, marked with '3' below the staff.
- Cl.1**: Playing eighth-note patterns.
- Tr.**: Playing eighth-note patterns.
- V.1**: Playing eighth-note patterns.
- V.2**: Playing eighth-note patterns.

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=48