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Jukka Tiensuu

ALMA
II: "Lumo"

for orchestra and electronics

1996

TEOSTO

SUOMALAISEN MUSIIKIN TIEDOTUSKESKUS
FINNISH MUSIC INFORMATION CENTRE

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ALMA

II: "Lumo"

for orchestra and electronics

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Jukka Tiensuu (1996)

Jukka Tiensuu:

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)

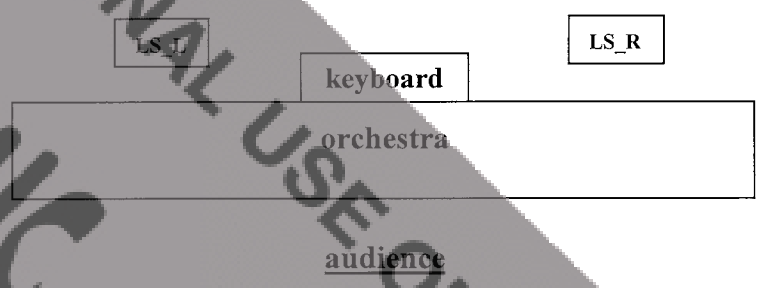
↑ ↓ an eight-tone sharp and flat respectively. (The natural as reference, unless combined with another accidental)

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!*



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Lumo was commissioned by the Tampere Philharmonic Orchestra.

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LUMO

for orchestra

jukka tiensuu 1996

♩= 56 *sempre legato*

Fl.1
Fl.2
Cl
Kbd
V.1
V.2
Va
Vc
Cb

f *dim. sempre*
1.
mf *mp*
p *f* *dim. sempre*
con sord., div e poco sul pont.
pp *mf*
con sord., div. e poco sul pont.
ppp

♩= 66

ppp
PPP

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rall.

♩= 36

Fl.1

Fl.2

dim.

Cl

Kbd

V.1

pp mf

V.2

Va

pp mf

pp

Vc

pp

Cb

ppp

8

♩= 56

Fl.1

f dim. sempre

Fl2

f dim. sempre

Cl

1.

mf mp dim.

Kbd

f dim. sempre

V.1

V.2

Va

mf

Vc

mf

Cb

8

mf

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sempre legato

♩= 60

Fl.1

Fl.2

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

15

p *mf* *p*

senza sord. (tutti)

p dolce

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DEMO

Fl.1
Fl.2
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

20
(2.)
dim.
p

FOR PROMOTIONAL USE ONLY
OFMIC

Fl.1
25
3
Fl.2
Ob.1
p
Ob.2
p
3
Cl
p
3
3
bCl
Fg
Cor
3
3
Tr
Tri
Tuba
3
3
Pc.1
Pc.2
Pc.3
Kbd
chrom. scale mf, sustained notes mp
legato
mf
mp
V.1
V.2
Va
Vc
Cb
8

FOR PROMOTIONAL USE ONLY
CFMIC

Fl.1
30
3
35
Fl.2
Ob.1
Ob.2
Cl
3
bCl
Fg
Cor
3
Tr
Tni
Tuba
Pc.1
Pc.2
Pc.3
Kbd
mp legatissimo
V.1
V.2
Va
Vc
Cb
8

FOR PROMOTIONAL USE ONLY
FIMIC

40

Fl.1

Fl.2

Ob.1

Ob.2

Cl

bCl

Fg

Cor

Tr

Tni

Tuba

Pc.1

Pc.2

Pc.3

Kbd

come prima

mf

mp

V.1

V.2

Va

Vc

Cb

FOR PROMOTIONAL USE ONLY
FMIC

8

♩= 66

Kbd

45

V.2

ppp sempre legato

cresc. p. a p.

Va

ppp sempre legato

cresc. p. a p.

V.2

Va

Fl.1

50

V.2

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

Va

Fl.1

3 3

Fl.2

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

Tr

cup mute al fine

p cresc. p. a p.

V.1

p cresc. p. a p.

V.2

Va

FOR PROMOTIONAL USE ONLY

Fl.1
55
bCl
Cor
Tr
Tni
V.1
V.2
Va
Vc

Fl.1
(a 2)
60
bCl
mp cresc. p. a p.
Cor
a 2
mp cresc. p. a p.
Tr
Tni
a 2 con sord.
mp cresc. p. a p.
V.1
V.2
Va
Vc
mp cresc. p. a p.

FOR PROMOTIONAL USE ONLY
OPMC

Fl.1
bCl
Cor
Tr
Tni
V.1
V.2
Va
Vc

1. solo

a 2 (senza sord.)

65

FOR PROMOTIONAL USE ONLY

Fl.1

Fl.2

piccolo

Ob.1

Ob.2

Cl

bCl

Fg

1. fg

2. cfg

Cor

Tr

Tni

Tuba

Pc.1

Glksp.

Pc.2

vibr.

Pc.3

tub. bells

Kbd

4

V.1

V.2

Va

Vc

Cb

FOR PROMOTIONAL USE ONLY
CMC

12 ♪= 52

Fl.1 70 75 *ff* *simile*

Fl.2 *ff*

Ob.1 *ff* *simile*

Ob.2 *ff* *simile*

Cl a 2 *ff* *simile*

bCl *ff*

Fg *ff* *simile*

ff *legato*

Cor a 2 *ff* *simile*

Tr *ff*

Tni *ff* *simile*

Tuba 8va bassa sempre

ff *legato*

Pc.1 *ff* *l. v.*

Pc.2 *ff* *e Ped.* *sempre*

Pc.3 *ff* *l. v.*

Kbd (non legato)

ff *legato*

V.1 *ff*

V.2 *ff*

Va *ff*

Vc *ff*

Cb *ff* *legato*

FOR PROMOTIONAL USE ONLY
OFFICIAL

80

85

Fl.1

Fl.2

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

accel.

natural harmonics
short separate notes
individual rubati

4
4

p

FOR PROMOTIONAL USE ONLY
PMC

♩=48

Ob.1

legato sempre

90

mp con dolce tristezza

Ob.2

legato sempre

mp con dolce tristezza

♩=48

V.1

V.2

Va

Vc

Cb

Ob.1

95

Ob.2

V.1

V.2

Va

Vc

Cb

FOR PROMOTIONAL USE ONLY
OFFICIAL

100

Ob.1

Ob.2

V.1

V.2

Va

Vc

Cb

105

Ob.1

Ob.2

V.1

V.2

Va

Vc

Cb

8va

8va

8va

FOR PROMOTIONAL USE ONLY
OFFMIC

♪= 60

V.1 (8va)

p non legato

V.2 (8va)

p non legato

Va

p non legato

Vc

p non legato

Cb

poco a poco ord.

p cresc.

Fl.1

f

sempre dim.

Fl.2

f dim.

pp

Pc.1

l.v.

f p. a p. dim.

Pc.2

f Ped. p. a p. dim.

Pc.3

f p. a p. dim.

Kbd

5

f p. a p. dim.

V.1

f subito sempre dim.

V.2

f subito sempre dim.

Va

f subito sempre dim.

Vc

f subito sempre dim.

Cb (sounding pitch)

ff

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DEMO

♩= 66

Fl.1 125

pp

130

Fg

fg + cfg

p e legato

Tuba

(8va bassa)

p e legato

Pc.1

Pc.2

Pc.3

Kbd

③

mp cresc.

f

più

ff

V.1

V.2

(loco)

Va

Vc

p e legato

Cb

p e legato

bCl

p e legato

cresc. sempre

Fg

cresc. sempre

Tuba

cresc. sempre

Vc

cresc. sempre

Cb

cresc. sempre

FOR PROMOTIONAL USE ONLY
CIMIC

Fl.1
Fl.2
Cl.1
Cl.2
bCl
Fg
Tuba
Kbd
Vc
Cb

135

flute

①

dim. sempre

FOR PROMOTIONAL USE ONLY
DEMO

Fl.1

Fl.2

Ob.1

Ob.2

Cl

Cl.2

Fg

Cor

Tr.1.

Tr.2.

Tuba

Pc.1

Pc.2

Pc.3

Kbd

V.1

V.2

Va

Vc

Cb

FOR PROMOTIONAL USE ONLY
FIMIC

Fl.1
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

FOR PROMOTIONAL USE ONLY

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

FOR PROMOTIONAL USE ONLY

Fl.1
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

150

FOR PROMOTIONAL USE ONLY
PIMC

155

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

FOR PROMOTIONAL USE ONLY
PMC

Fl.1

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

FOR PROMOTIONAL USE ONLY

Fl.1

Fl.2

Cl.1

Tr.1

V.1

V.2

165

Fl.1

Fl.2

Cl.1

Tr

V.1

V.2

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FIMIC

Fl.1 *tr*

170

Fl.2 *tr*

Ob.1

Ob.2

Cl.1

bCl

p

3

cresc. molto

Fg

Cor

p

cresc. molto

Tr

Tni

Tuba (8va bassa)

p

cresc. molto

Pc.1

Pc.2

Pc.3

Kbd

①

V.1

(sul A)

V.2

Va

(*tutti*)

Vc

(sul A)

Cb

p

cresc. molto

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PMC

♩=48

175

Fl.1
Fl.2
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

f dim.
legato e languido
pp
p
ff
l.v.
(mute)
mp
dim.

FOR PROMOTIONAL USE ONLY
CPMC