

Jukka Tiensuu

# Alma I: Himo

for orchestra, tape and electronics

1995



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# ALMA

## *I: "Himo"*

*for orchestra and electronics*

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**Jukka Tiensuu (1995)**

Jukka Tiensuu:

# ALMA

for orchestra and sampler

## I: "Himo" (1995)

### Instrumentation

2 flutes (2. also piccolo)	2 oboes
3 clarinets in B <sup>b</sup> (3 <sup>rd</sup> also bass clarinet)	2 bassoons
2 horns in F	2 trumpets in C
3 trombones in B <sup>b</sup> /F	tuba
MIDI keyboard (to control an Akai S5000/6000 sampler)	strings
3 percussions (1. timpani, 2. tubular bells, marimba, 3. tambourine, low bass drum)	

### Notation:

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

♯<sup>♯</sup> a quarter-tone sharp and flat respectively. (Uses always the natural as reference)

↑↓ an eight-tone sharp and flat respectively. (Can be combined with another accidental)

**Glissandi** should be played evenly during the total duration of the note (immediate start, no "portamento") and legato (avoid change of bow or use of tongue on the ending note, unless this is specially asked for with an articulation/bowing sign). Where full glissando is impossible to obtain, it may be replaced by strong bending of the tone (portamento), but not with a scale. Stems without note-head in the middle of a glissando only indicate the time flow and should not be accentuated.

**tr** All trills and ornaments are semitonal.

> o < Decresc. al niente / cresc. dal niente. (i.e. at the "o" there should be a silence.)

▼ Sharp, slightly accentuated staccato; always very short, regardless of the value of the note.

In string parts all double-stops are played *divisi* and all single-stops *tutti unisono* unless otherwise indicated.

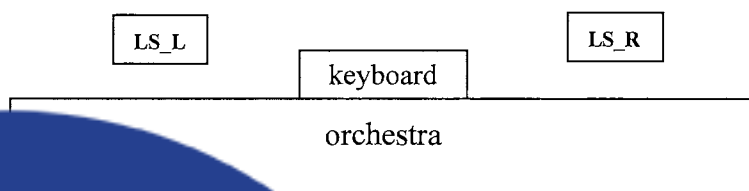
### Notes to the electronic part:

Only one **sampler** is needed to perform the electronic part of *Himo* (or even the complete **ALMA**). In the ideal case the sampler is an Akai S6000 (or S5000 with an FX board.) with 128MB or more RAM. If it is not possible to use such a sampler, please contact the composer for an alternative (more cumbersome) solution. The appropriate samples (with directions) are then sent with the orchestral parts. For *rehearsal* purposes (to save rehearsal time), just endings of the longest samples, "tapes", are included. (see below). In the score the musical notation of the "tapes" is for reference only and does not always indicate exact pitches or rhythms.

The **MIDI-keyboard** used to control the sampler should have at least 76 keys (E0...G6), 16-note polyphony, the possibility of quick changes between program numbers 1-16 (e.g. Yamaha KX-88 or SY-99). A weighted keyboard is preferred for a better control of dynamics. The keyboardist should *not* use a volume pedal, but control the dynamics by the fingers, only.

The amplification of the keyboard part should be set to correspond to the *tutti* orchestra (compare e.g. the keyboard's **ff** bars 277-278 to the immediately following orchestral passage) and should not be changed during the performance. Also check the balance between the "tape" and the orchestra in **bars 297-307**.

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



audience

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(1) are marked in the score and the keyboard part with a circled number.

of a sample, safe places for the program change are sporadically indicated by *sustain pedals must be used* (dynamics by fingers only).

with corresponding program numbers of 11 to 14. These samples are  
pressed does not affect the volume of these samples, and after being  
irety. The "tapes" are always triggered at the beginning of the bar,  
Their respective bars and lengths are:

(13) 297-307 [47"] (14) 448-491 [1'28"]

samples, simply select a program which is not used in the piece (like 15 or  
the rehearsals, if just the end of a "tape" is called for, press the top F#  
just the ends of the "tapes", starting from bars (prg. 11) b.123-, (12) 195-,  
ve for obvious reasons.

contained in the samples. Just keep the keys down for the full duration of the  
and **ff**, therefore you need to exaggerate the dynamic contrast.

# ALMA

for orchestra, tape and electronics

## I. "Himo"

jukka tiensuu 1995

♩ = 132 *rall.* ♩ = 48 ♩ = 132

Fl 1. 2. 3. *pp* *fff* *ff* *f* *p* *pp* *pp* *fff* 3 3

Ob 3 *fff* *ff* *f* *p* *pp* *p* *fff* 3 3

Cl (1/4-tone flat till bar 24.) 5 *pp* *fff* *ff* *f* *p* *pp* (2.) *fff* 3 3

Cl.3 *p* *fff* *ff* *f* *p* *pp* *mp* *fff* 3 3

Fg *fff* *ff* *f* *p* *pp* *fff* 3 3

Cor *ff* *fff* *f* *mf*

Tr *fff* *fff* *fff*

Tni *fff* *fff* *f* *mp*

Tn3+Tuba *fff* *fff*

Timp *fff* *fff* 3

Pc1-2 tub. bells *ff* (l. v.) *ff*

Pc3-4 G. C. *ff* G. C. *ff*

kbd ① *ff* *ff* *ff*

tape *ff* *ff*

V.1 *mf* *p* *pp* *fff* 3 3

V.2 *mf* *p* *pp* *fff* 3 3

V.3 *mf* *p* *pp* *fff* 3 3

Cb *f* *mf* *p* *pp* *fff* 3 3

*fff* *mf* *fff*



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rall.

♩ = 48

♩ = 132

Musical score for the first system, measures 15-20. It features five staves with various dynamics (ff, f, mp, fff) and articulations (trills, slurs). The notation includes treble and bass clefs, and various rhythmic values.

rall.

♩ = 132

Musical score for the second system, measures 21-26. It features five staves with dynamics (mf, p, fff) and articulations (trills, slurs). The notation includes treble and bass clefs, and various rhythmic values.

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3  
a 2 25

*ff* *f* *mf* *mp* *ff*

*ff* *f* *mf* *mp* *ff*

retune to normal

*ff* *f* *mf* *mp* *ff*

*ff* *f* *mf* *mp* *ff*

*ff* *f* *mf* *mp* *ff*

*ff* *f* *mf* *mp* *ff*

*ff* *f* *mf* *mp* *ff*

*ff* *f* *mf* *mp* *ff*

*ff* *f* *mf* *mp* *ff*

*ff* *f* *mf* *mp* *ff*

*ff* *f* *mf* *mp* *ff*

*ff* *f* *mf* *mp* *ff*



♩ = 168

30 *tr* *pp* *ff* *a 2* *tr* *tr* *a 2* *tr* *a 2* 35 *ff sempre*

*pp* *ff* *p* *ff* *p* *ff sempre*

*pp* *ff* *p* *ff* *p* *ff sempre*

*pp* *ff* *p* *ff* *p* *ff sempre*

*ff* *ff* *ff*

*ff* *p < ff >* *p < ff > p*

*ff* *ff* *ff*

*ff*

♩ = 168

*tr* *pp* *ff* *a 2* *tr* *tr* *a 2* *tr* *a 2* *8va bassa* *ff sempre* *8va bassa*

*pp* *ff* *p* *ff* *p* *ff sempre*

♩ = 168

*tr* *pp* *ff* *a 2* *tr* *tr* *a 2* *tr* *a 2* *ff sempre*

*pp* *ff* *p* *ff* *p* *ff sempre*

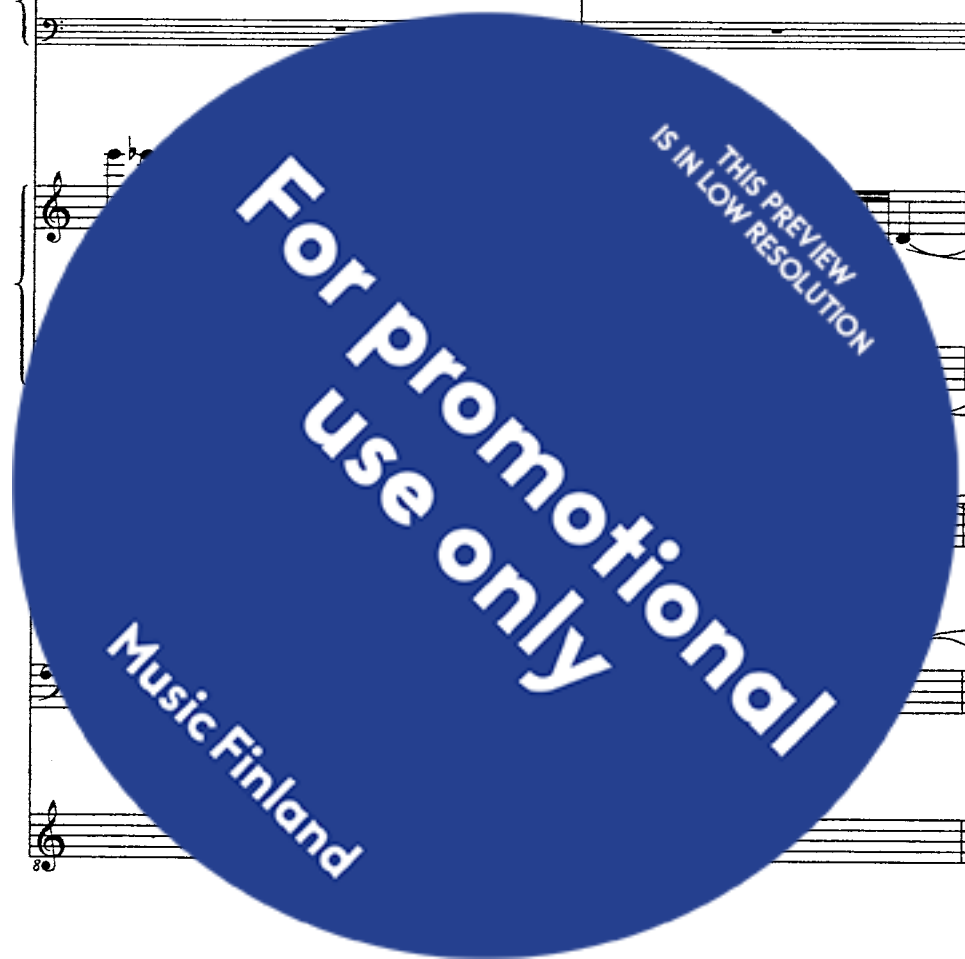
*pp* *ff* *p* *ff* *p* *ff sempre*

*pp* *ff* *p* *ff* *p* *ff sempre*





The musical score on page 40 consists of multiple staves. The top staff begins with a treble clef and a key signature of one flat. The music is characterized by dense, rhythmic patterns, often using eighth and sixteenth notes. Dynamic markings such as *ff* (fortissimo) and *p* (piano) are used throughout. Performance instructions include *a 2* (second ending), *loco* (loco playing), and *tuba*. The score is written in a standard musical notation style with various clefs and accidentals.



This image shows a page of musical notation, page number 6. It consists of multiple systems of staves. The first system has five staves, each starting with an '(a 2)' annotation. The second system has five staves, with 'a 2' annotations above the first and fourth staves, and 'ff' below the second and third staves. The third system has three staves, with 'ff' below the first and third staves. The fourth system has four staves, with 'ff' below the second and third staves, and 'unis.' below the fourth staff. The notation includes various rhythmic patterns, accidentals, and dynamic markings.



50

The image displays a page of musical notation for piano, consisting of 14 staves. The notation includes treble and bass clefs, various note values, rests, and dynamic markings such as *pp* (pianissimo) and *div.* (diviso). There are also performance instructions like *pp* with a hairpin and a circled '1' with an arrow. The score is complex, featuring many sixteenth and thirty-second notes, often beamed together in dense passages.



1. *legatissimo*  
3

2. *p* *mp* *cantando*  
3

1. *legatissimo*  
*p* *mp* *cantando*

*p*

*p*

*ff*

*ff*

① → ③

1.+2. *soli* *legatissimo*  
3  
*mp* *cantando*

*legatissimo*  
*cantando*

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Ob

Cl

Cl.3

Tr

Tni

Tn3+Tuba

V.1

Vc

3

5

3

65

3

Ob

Cl

Cl.3

Tr

Tni

Tn3+Tuba

V.1

Vc

3

70

3

3

$\text{♩} = 84$

*p cresc.*

*p cresc.*

*pp cresc.*

*pp cresc.*

$\text{♩} = 84$

*dim.*



Ob

75

*ff* *pp* *f* *mf*<sup>3</sup>

Cl

3

*ff* *pp* *ff* *mf*<sup>3</sup>

Cl.3

3

*ff* *p* *ff* *f*

Fg

a 2

*ff* *pp* *ff*

Cor

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

Tr

3

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

Tni

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

Tn3+Tuba

a 2

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

Ob

*cresc.* 3 3 3 *f* *p* *cresc.* 80

Cl

3 *f* *p* *cresc.*

Cl.3

*cresc.* 3 3 3 *f* *p* *cresc.*

Tr

*mf* *cresc.* 3 *f* *p* *cresc.*

1. 3

*mp* *pp* *cresc.*

*poco piu mosso*

Ob

85

Cl

a 2

Cl.3

Tr



Ob  
Cl  
Cl3  
Tr  
Tr.2

Ob  
Cl  
Cl3  
Cor  
Tr  
Tr.2  
Tn3+Tuba

90 *tr*  
(2.) *p* *ff*  
*p* *ff*  
*p* *ff*  
*p* *ff*  
*p* *ff*  
*p* *ff*

*tr*  
*tr*  
*tr*  
*tr*  
*tr*  
*tr*

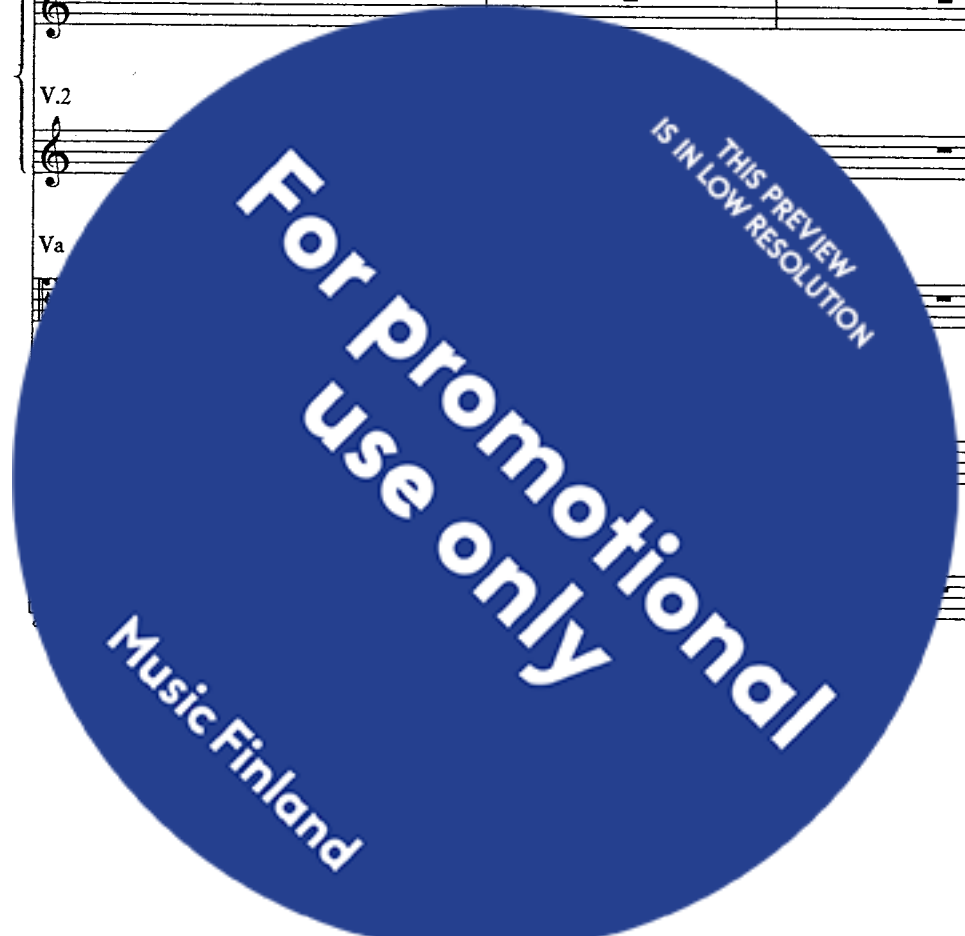
3 3 3 3 3 3 3 3 3 3 3 3

*ff* *tutti a 2*

♩ = 144

V.1  
V.2  
Va

*ff* *tutti div.*  
*ff*  
*ff*  
*ff* *tutti* *div.*  
*ff*  
*ff*



♩ = 48

Fl *p dolce*

100 105

Fg 1. *p marcato*

tape

♩ = 48

♩ = 48

V.1 *p subito*

V.2 *p subito*

Va *p subito*

Vc *p subito*

Cb *p marcato*

tape

110 115

tape

tape

1 2 3 4

3









♩ = 48

Fl

155

Tn3+Tuba

tape ♩ = 48

V.1

V.2

Va

Vc

Cb

tape

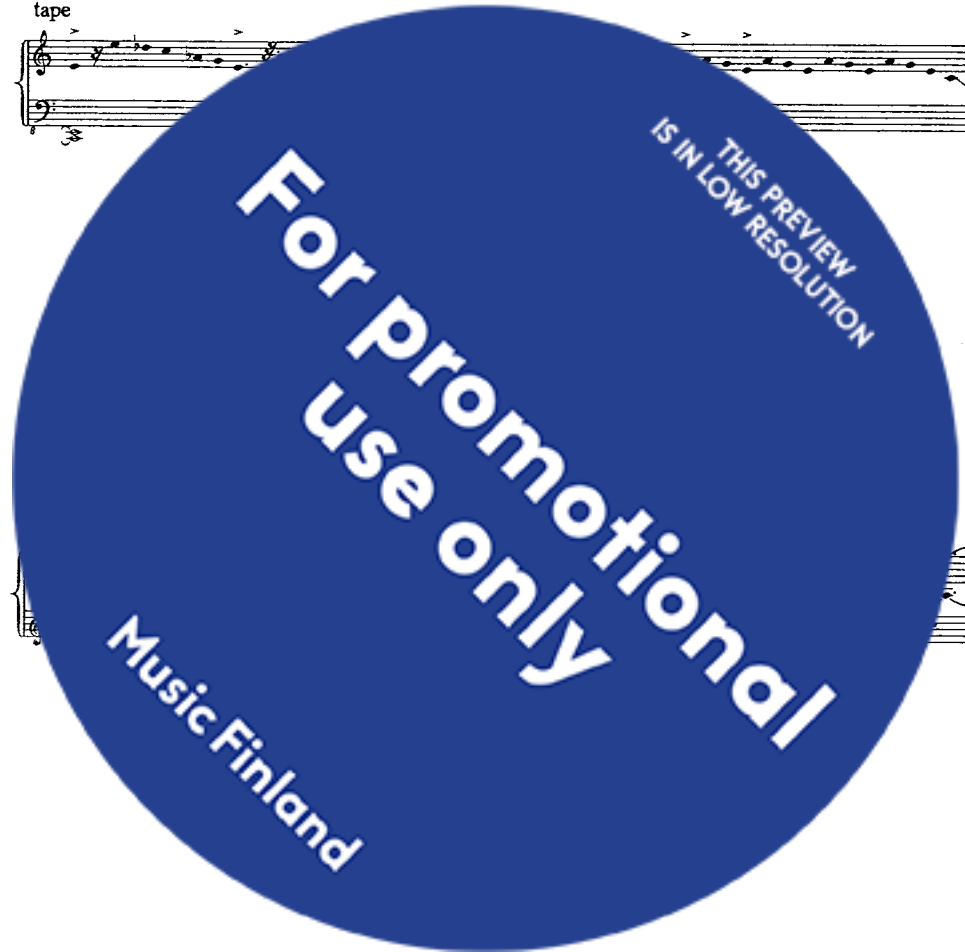
160

tape

165

175

♩ = 112



tape

3 180  $\text{♩} = 40$   $\text{♩} = 112$

tape

3 185  $\text{♩} = 30$   $\text{♩} = 108$

tape

3 3 3 3 3 3 3 3 190

tape

3 3 3 3 3 3 3 3

tape

3 3 3 3 3 3 3 3

tape

3 3 3 3 3 3 3 3 200



♩ = 108

*p. a p. accel. e cresc.*

Fl

Ob

Cl

*muta in cl.basso*

Fg

Cor

Tr

Tni

Tn3+Tuba

Timp

Pc1

Pc.2

kbd

tape

♩ = 108

*... l. e cresc.*

V.1

V.2

V.3

Cb





Fl 210 (a 2)

Ob 1.

Cl 1. 2. a 2

bcl p

Fg p

Cor

Tr

Tni

Tn3+Tuba

Timp

Pc1

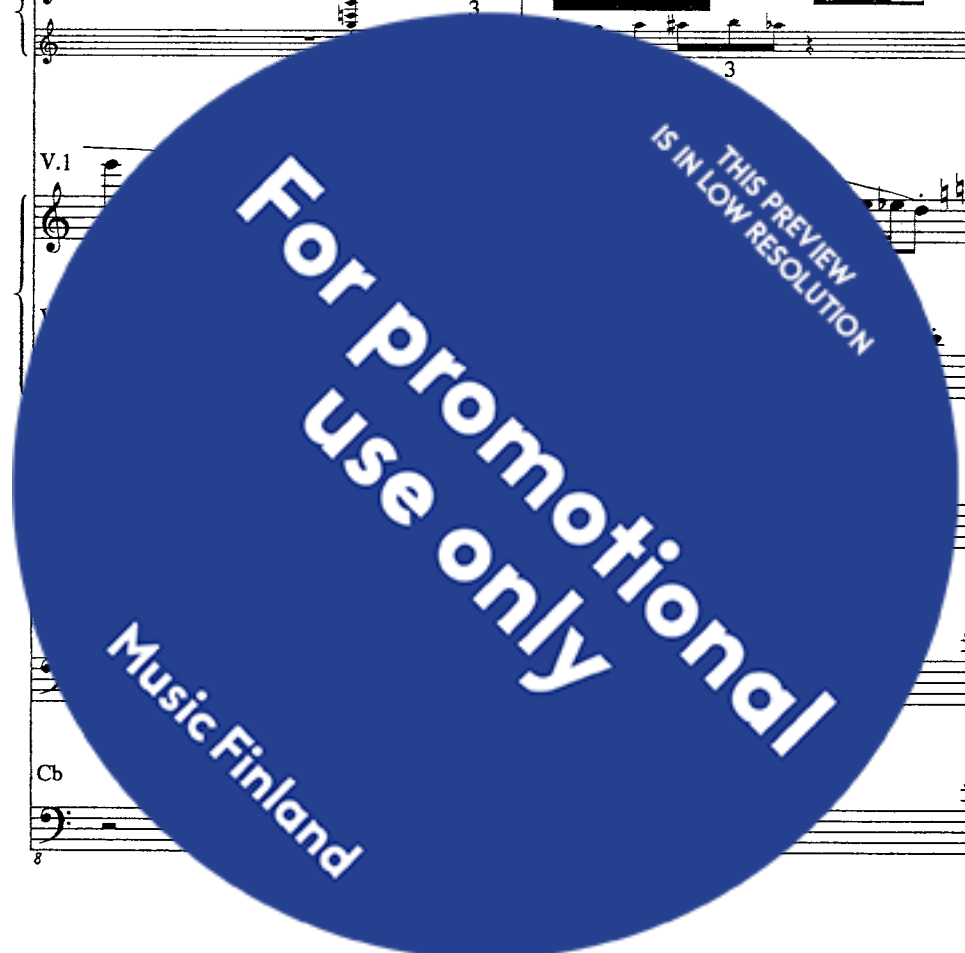
Pc.2

kbd

tape

V.1

Cb



Fl *mp* 215 3 3

Ob 2. 3 3 1. *p* 2. *mp* 1. 3

Cl 3 3 3 3 *mp* 3 3 a 2

bcl 3 3 3 *f* 3 *mp*

Fg *mp*

Cor *mp*

Tr

Tni

Tn3+Tuba *mp*

Timp

Pc1

Pc.2

kbd

tape

V.1 *pp* *mp* 3 3 *mp* 3

Cb *mp*

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Fl 220

Ob 2. 3 1. 3 3 2. 3 1. 3 a 2 1.

Cl 2. 1. 3 3 3 3 a 2 3 3

bcl

Fg 1.

Cor a 2

Tr

Tni

Tn3+Tuba a 2

Timp

Pc1

Pc.2

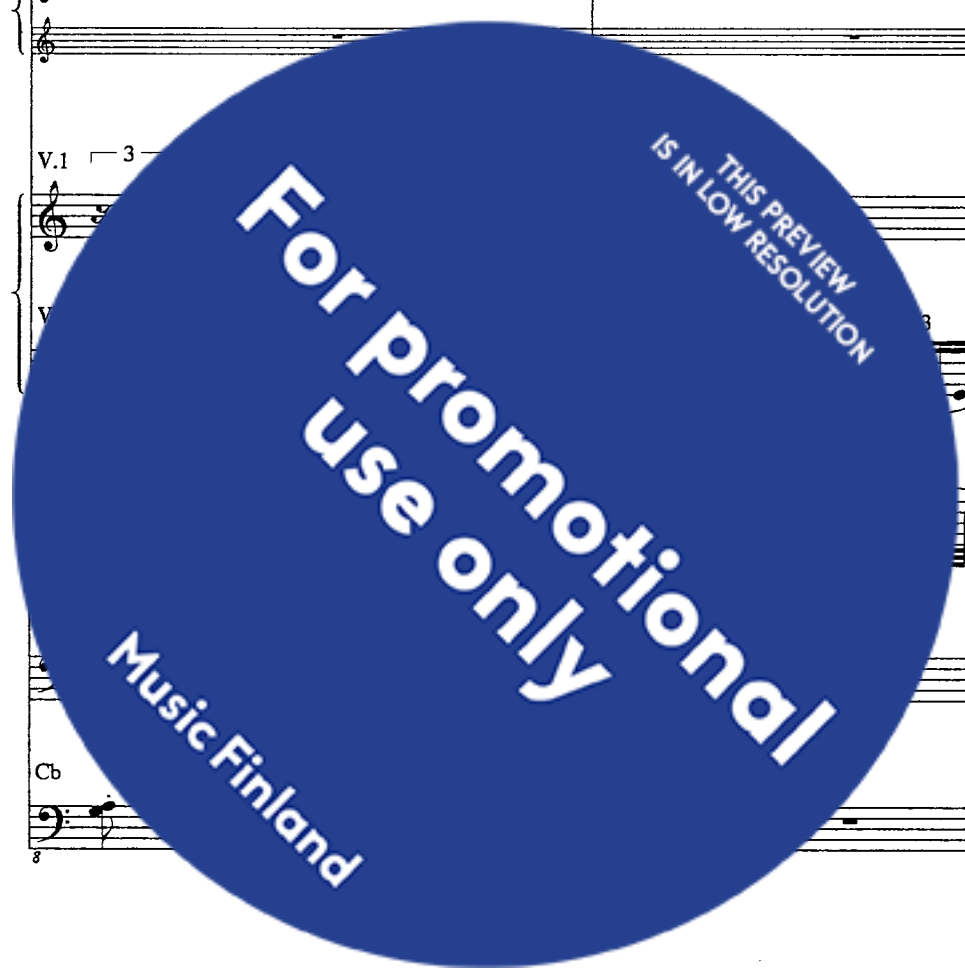
kbd

tape

V.1 3 3 3 3 3 3 3 3

V.2 3 3 3 3 3 3 3 3

Cb



Fl

Ob 2. 1. 3 3 a 2

Cl 3 3 3 3 3 3 3

bcl 3 3 3

Fg a 2

Cor

Tr

Tni

Tn3+Tuba

Timp

Pc1 marimba

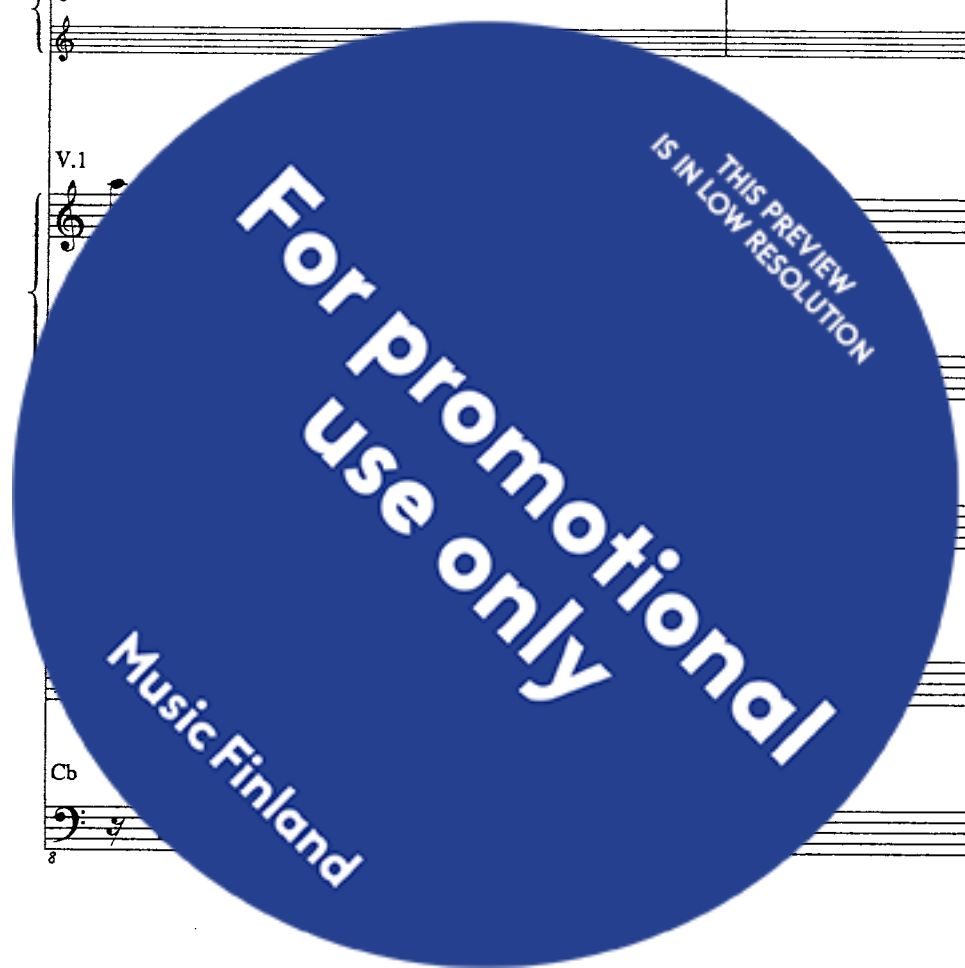
Pc2 mf

kbd 3 3 3 3 3 3 3 3 mf

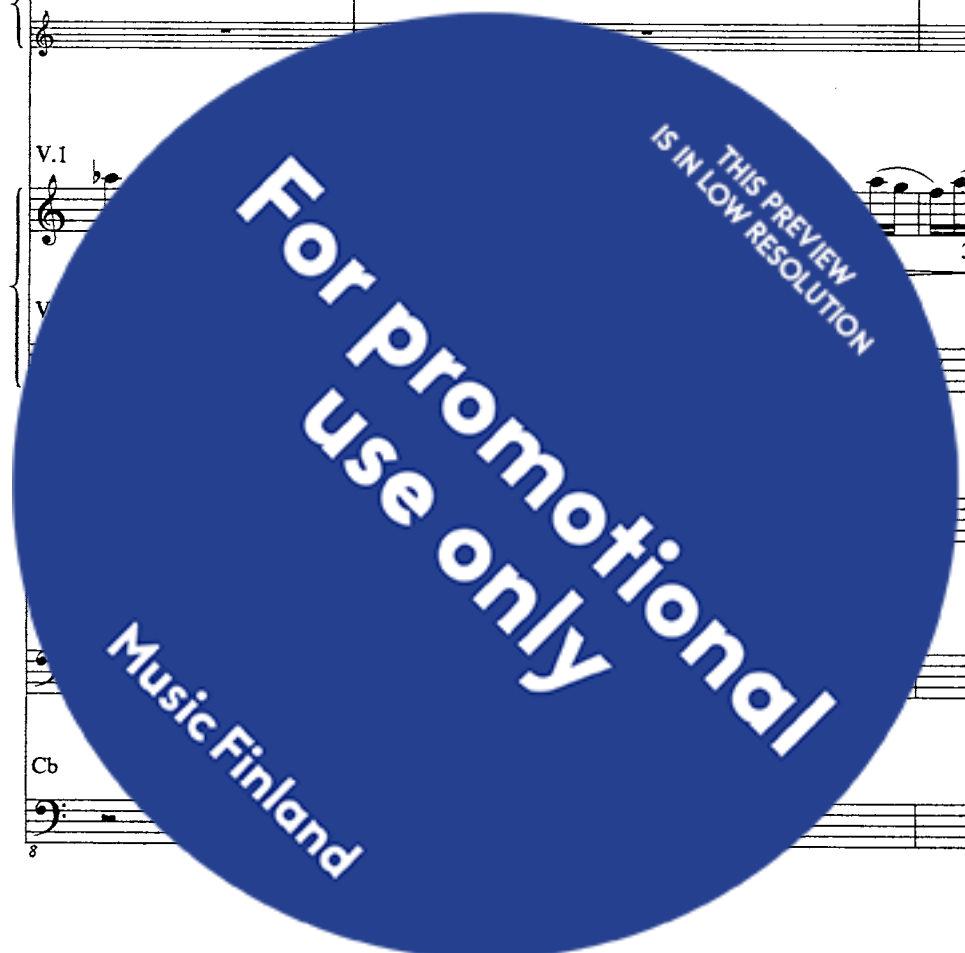
tape

V.1 3 3 3 3 3 3 3 3

Cb



Musical score for page 23, featuring various instruments including Flute (Fl 225), Oboe (Ob), Clarinet (Cl), Bassoon (bcl), Bassoon (Fg), Trumpet (Tr), Trombone (Tni), Trombone/Trumpet (Tn3+Tuba), Timpani (Timp), Percussion 1 (Pc1), Percussion 2 (Pc.2), Keyboard (kbd), Tape, Violin 1 (V.1), Violin 2 (V.2), and Cello (Cb). The score includes dynamic markings such as *f*, *pp*, and *poco f*, as well as articulation and phrasing symbols like slurs and accents. The music is written in a key signature of one sharp (F#) and a 4/4 time signature. The Flute part starts with a tempo marking of 225. The Oboe and Clarinet parts feature complex rhythmic patterns with triplets and slurs. The Percussion 1 part has a *poco f* marking. The Violin 1 and Violin 2 parts have dynamic markings of *pp* and *f*. The Cello part is mostly silent.



Fl

Ob

Cl

bcl

Fg

Cor

Tr

Tni

Tn3+Tuba

Timp

Pc1

Pc2

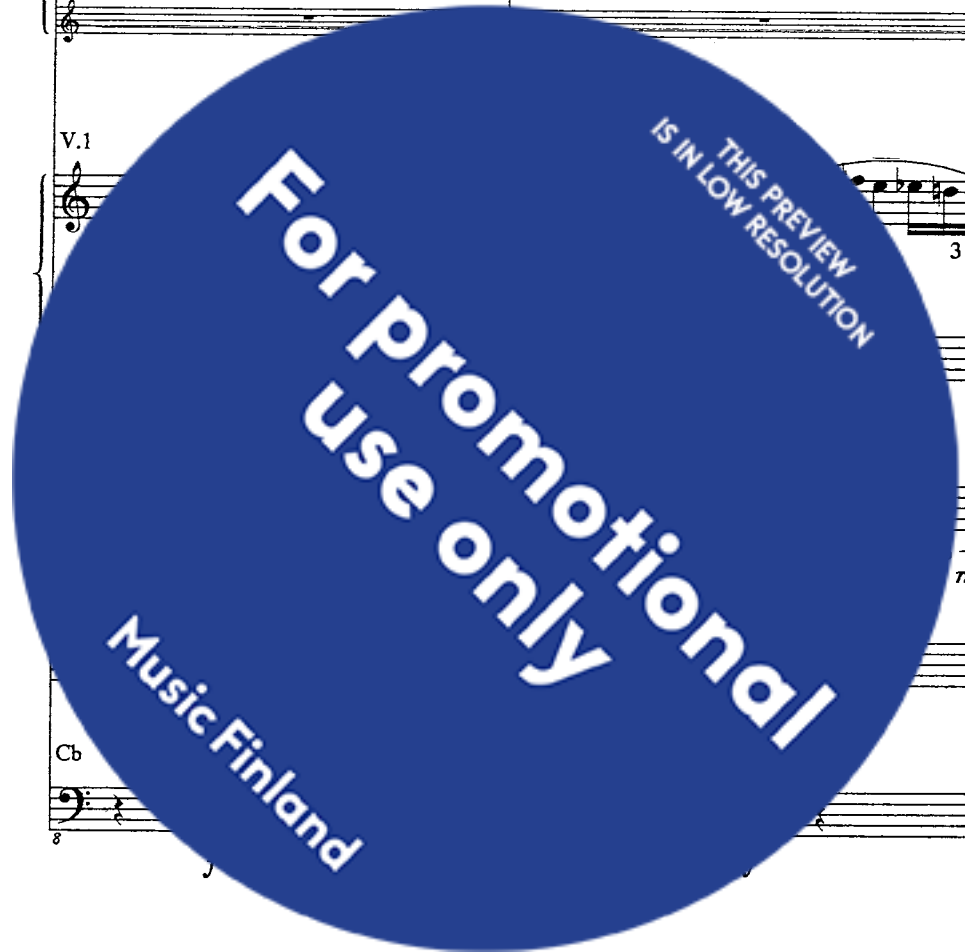
kbd

tape

V.1

Cb

The musical score is arranged in a standard orchestral layout. The instruments are listed on the left side of the page. The Flute (Fl) part starts with a dynamic of *f* and a sixteenth-note triplet, then transitions to *pp*. The Oboe (Ob) part features a sixteenth-note triplet starting with *f* and *pp*, followed by a first ending marked *mf* and a second ending marked *a 2*. The Clarinet (Cl) part begins with a sixteenth-note triplet (*f*, *pp*) and includes first and second endings marked *mf*. The Bassoon (bcl) part starts with a sixteenth-note triplet (*f*, *pp*) and has first and second endings marked *mf*. The Trumpet (Tr) and Trombone (Tn3+Tuba) parts both start with a sixteenth-note triplet (*f*, *pp*) and have first and second endings marked *mf*. The Percussion (Pc1, Pc2) parts feature a sixteenth-note triplet starting with *mf* and *pp*. The Violin 1 (V.1) part includes a sixteenth-note triplet starting with *mf* and a first ending marked *mf*. The Cello (Cb) part has a first ending marked *mf*. Dynamics such as *f*, *pp*, and *mf* are indicated throughout the score. Performance instructions include accents (>) and a tempo marking of ♩ = 120. The overall instruction is "(sempre p. a p. accel.)".



Fl

Ob

Cl

bcl

Fg

Cor

Tr

Tni

Tn3+Tuba *tnc* *tuba*

Timp

Pc1

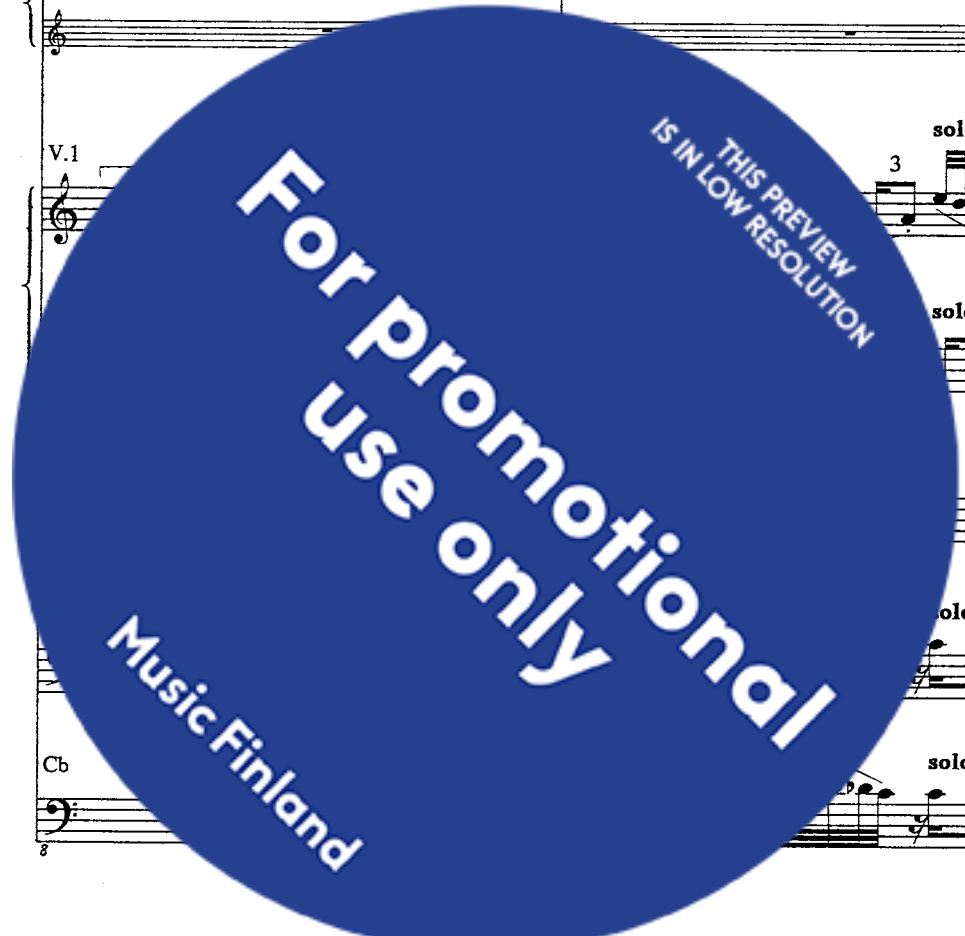
Pc2

kbd

tape

V.1

Cb



Fl

Ob <sup>a 2</sup>

Cl

bcl

Fg

Cor

Tr

Tni

Tn3+Tuba

Timp

Pc1

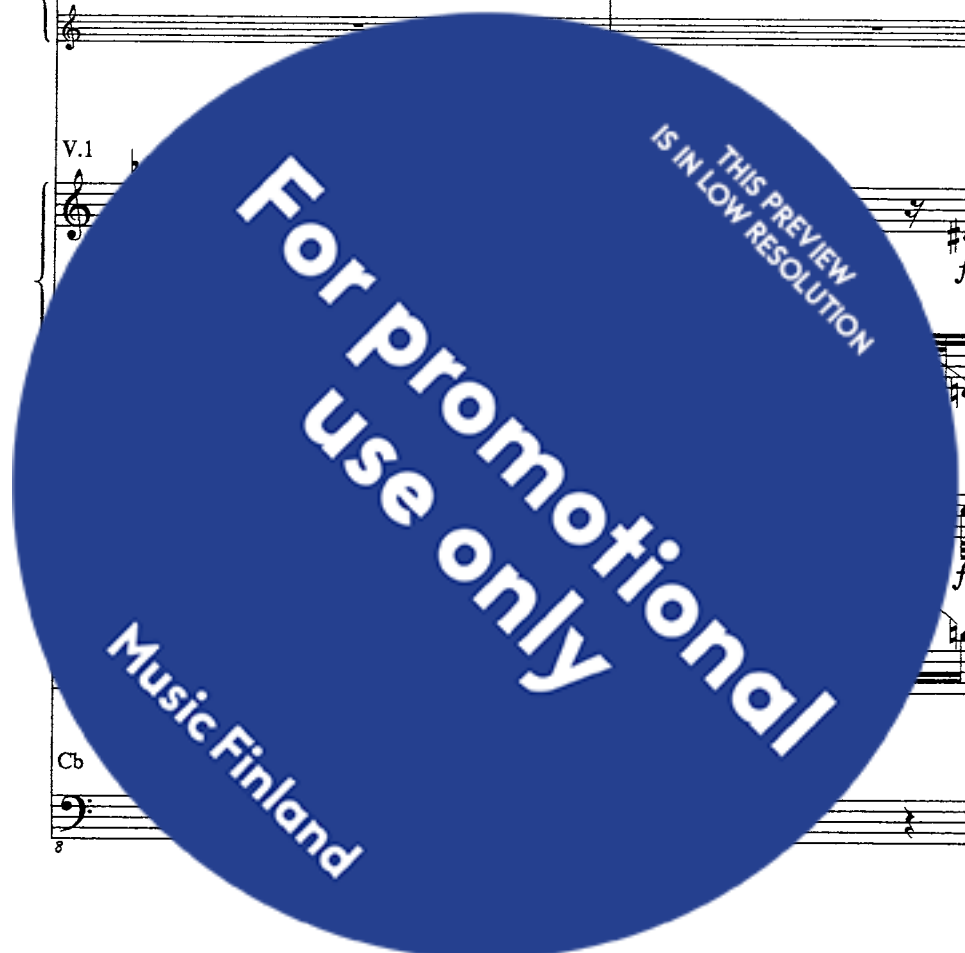
Pc2 *ff*

kbd

tape

V.1

Cb



Fl *f* 3 3 3

Ob 3

Cl 3 3 3 *f* 3

bcl 3 3 3

Fg

Cor

Tr

Tni

Tn3+Tuba

Timp

Pc1

Pc2

kbd

tape

V.1 3 s.pont. 3

s.pont. 3

s.pont.

s.pont.

s.pont.

Cb *f*



245

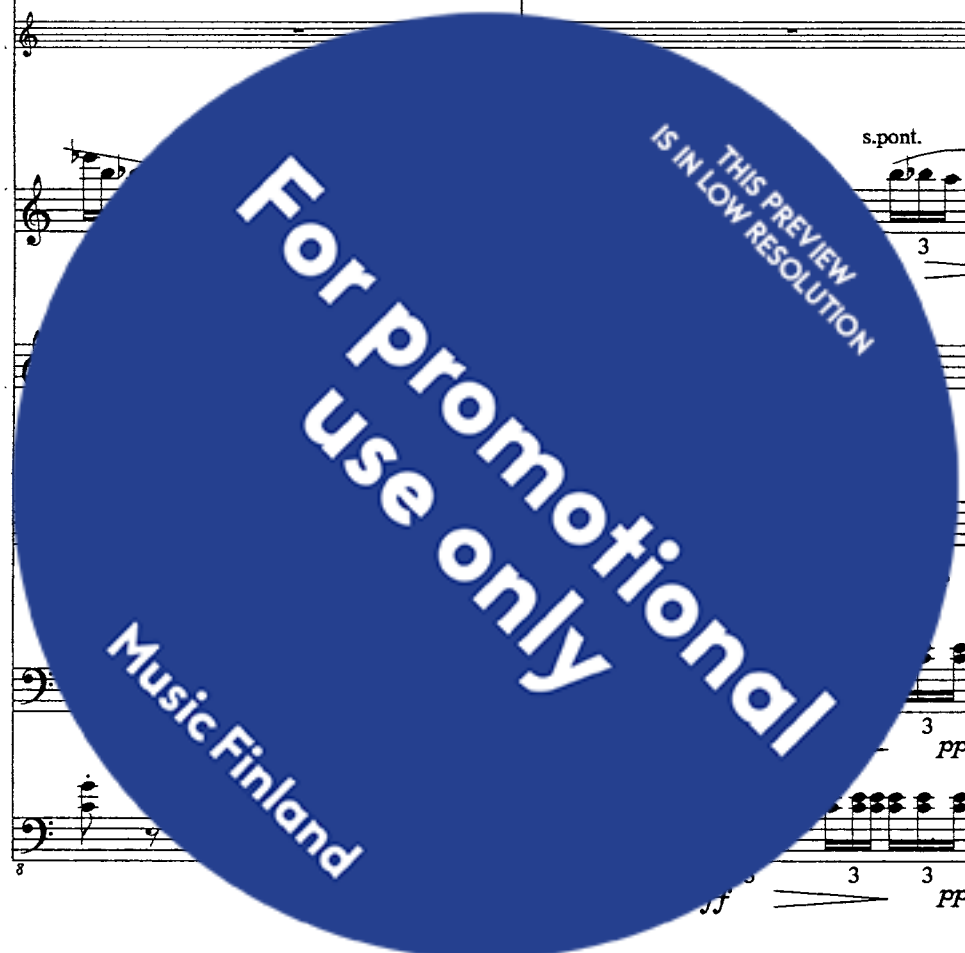
Musical score for a piano piece, measures 245-254. The score consists of 12 staves. The first system (measures 245-248) features a complex melodic line in the upper staves with triplets and trills, and a bass line with trills. The second system (measures 249-252) continues the melodic development with a forte (*f*) dynamic marking. The third system (measures 253-254) includes a section marked "8va" (octave up) and "ord." (ordinario).

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The musical score consists of multiple staves, including a grand staff (treble and bass clefs) and several single staves. The notation includes complex rhythmic patterns, specifically triplets and sixteenth-note runs. Dynamic markings such as *ff*, *f*, *pp*, and *poco f* are used throughout. Performance instructions like *s.pont.* (sforzando) and *pp* (pianissimo) are present. A measure number '250' is indicated at the top. The score is partially obscured by a large blue circular watermark.



Musical score for page 30, starting at measure 255. The score includes multiple staves for various instruments, with dynamic markings such as *ff*, *f*, and crescendos. It features complex rhythmic patterns, including triplets and sixteenth-note runs. Specific markings include "a 2", "tue", "tuba", and "G.C."



♩ = 126 (sempre accel.)

The first system of the musical score consists of ten staves. The top two staves are for the right hand, and the bottom two are for the left hand. The music is characterized by dense, rhythmic patterns, primarily using triplets. Dynamic markings include *pp*, *ff*, *p*, and *mf*. There are also performance instructions like *a 2* and *piu f*. The tempo is marked as *♩ = 126 (sempre accel.)*.

The second system of the musical score continues the complex rhythmic patterns and dynamic markings from the first system. It features similar triplet-based textures and dynamic contrasts between *pp* and *ff*. The tempo remains *♩ = 126 (sempre accel.)*.



Fl 260 *ff* 3 *f* 3 3 *ff*

Ob 3

Cl *ff* 3 3 3

Cl.3 3 > 3

Fg 3 > 3

Cor *ff* 3 1. 3 a 2

Tr 3 (2.) 3 *f*

Tni *ff*

Tn3+Tuba 3

Timp 3

Pc1 *f*

Pc2

kbd

tape

V.1 3 3 > 3 3

Cb

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265

Fl

Ob

Cl

Cl3

Fg

Cor

Tr

Tni

Tn3+Tuba

Timp

Pc1

Pc2

kbd

tape

V.1

V

Cb

3

ord.

mp

ff

marimba

6

ff

ff

ff

mp

ff

mp

ff

mp

ff

mp

ff



♩ = 132

270

Fl

Ob

Cl

Cl3

Fg

Cor

Tr

Tni

Tn3+Tuba

Timp

Pc1

Pc2

kbd

tape

8va

ff

8va

trb.

a 2

(trb.)

♩ = 132

V.1

div.

Cb



Fl

Ob

Cl

Cl.3

Fg

Cor

Tr

Tni

Tn3+Tuba (a 2)

Timp

Pc1 *ff*

Pc2 *tamb.* G.C.

kbd *ff* 8va

tape

V.1

V

Cb



Fl 275

Ob

Cl

Cl.3

Fg

Cor

Tr

Tni

Tn3+Tuba

Timp

Pc1

Pc2

kbd

tape

V.1

Cb









285

*ff* 3 3 3 3 3 *p* *ff* *molto dim.* 3

*p* *ff* *p* *ff* *molto dim.* 3

*p* *ff* *p* *ff* *molto dim.* 3

*ff* 3 3 3 3 *p* *ff* 3 *ff* *molto dim.* 3

*ff* 3 3 3 3 *p* *ff* *molto dim.* 3

*p* *ff* *pp* 1. *ff* *molto dim.* 3 *pp*

*ff*

*ff*

tuba *ff* *molto dim.* 3 *pp*

*ff* *molto dim.* 3

*ff* *molto dim.* 3

*ff* *molto dim.* 3

*p* *ff* *molto dim.* 3

*ff* *molto dim.* 3



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*rall.*

♩ = 74

Fl 290

Ob

Cl

Cl.3

Fg

Cor

Tr

Tni

Tn3+Tuba

Timp

Pc1

Pc2

kbd

tape

mp

3

3

3

*rall.*

♩ = 74

V.1

*molto p*

*molto p*

*molto p*

(solo tacet)

*molto p*

Cb

*pp*

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tap300

V.1

V.2

Va

Vc

Cb (gli altri)

Ob305

1. solo lamentoso

Fg 1. solo lamentoso mp

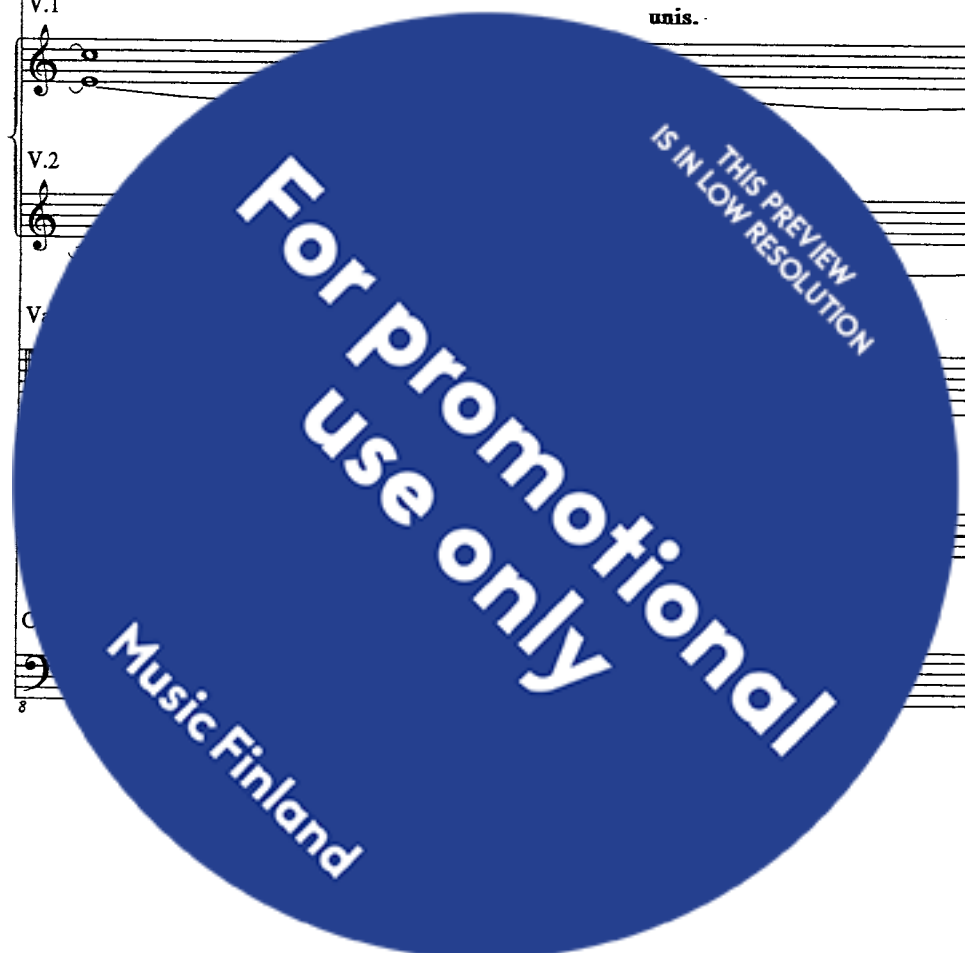
Tni 1. solo con sord. lamentoso mp

tape

V.1 unis.

V.2

V.



Ob 310

Fg

Tni

V.1

V.2

Va

Vc

Cb

Ob 315

Fg

Tni

V.1

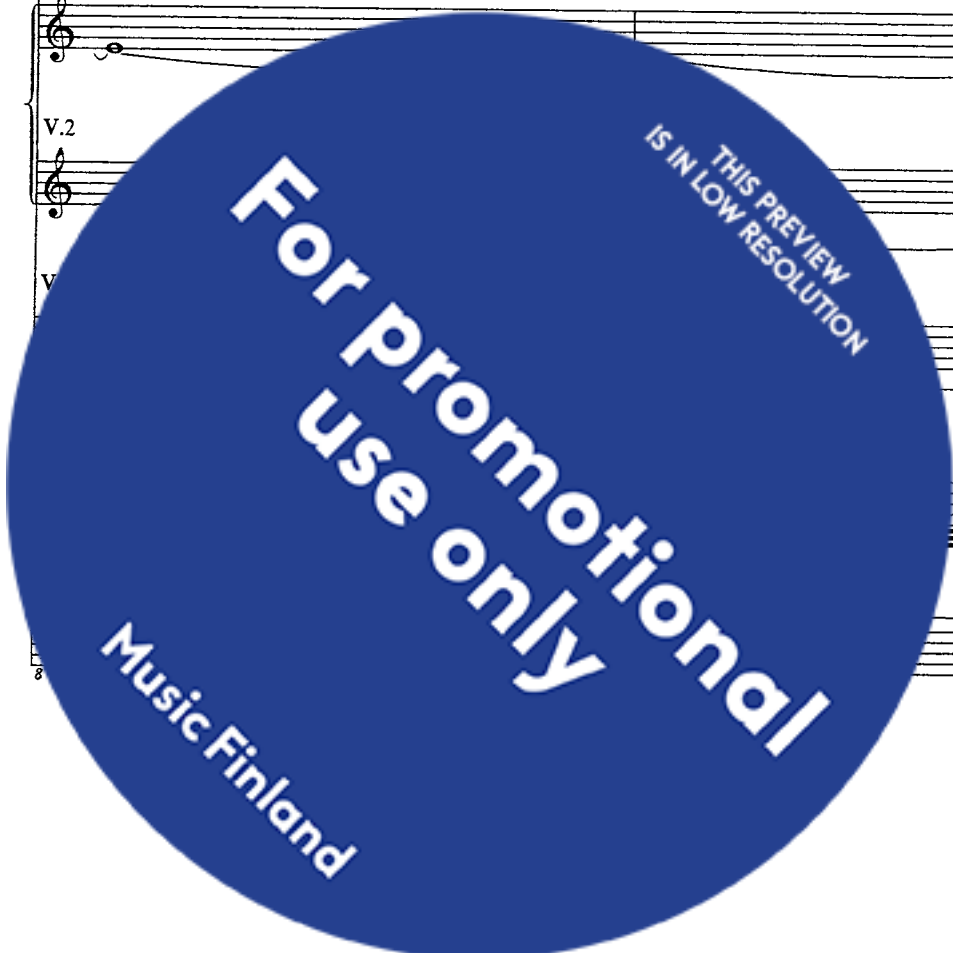
V.2

Va

Vc

Cb

*p. a p. rall.*



Ob <sup>3</sup> <sup>3</sup> 320

Fg <sup>3</sup> <sup>3</sup> *mf mp*

Tni <sup>3</sup> <sup>3</sup>

V.1

V.2

Va

Vc <sup>3</sup> <sup>3</sup> <sup>3</sup> <sup>3</sup> *mf mp mp mf mp*

Cb

Ob <sup>3</sup> <sup>3</sup> <sup>3</sup> <sup>3</sup> *mf mp mp mf mp*

Fg <sup>3</sup> <sup>3</sup> <sup>3</sup> <sup>3</sup> <sup>3</sup> <sup>3</sup> *mp mf mp mf mp mp*

Tni <sup>3</sup> <sup>3</sup> <sup>3</sup> <sup>3</sup> <sup>3</sup> <sup>3</sup> <sup>3</sup> <sup>3</sup> <sup>3</sup> <sup>3</sup> *mf mp mp mf mp mf mp*

V.1

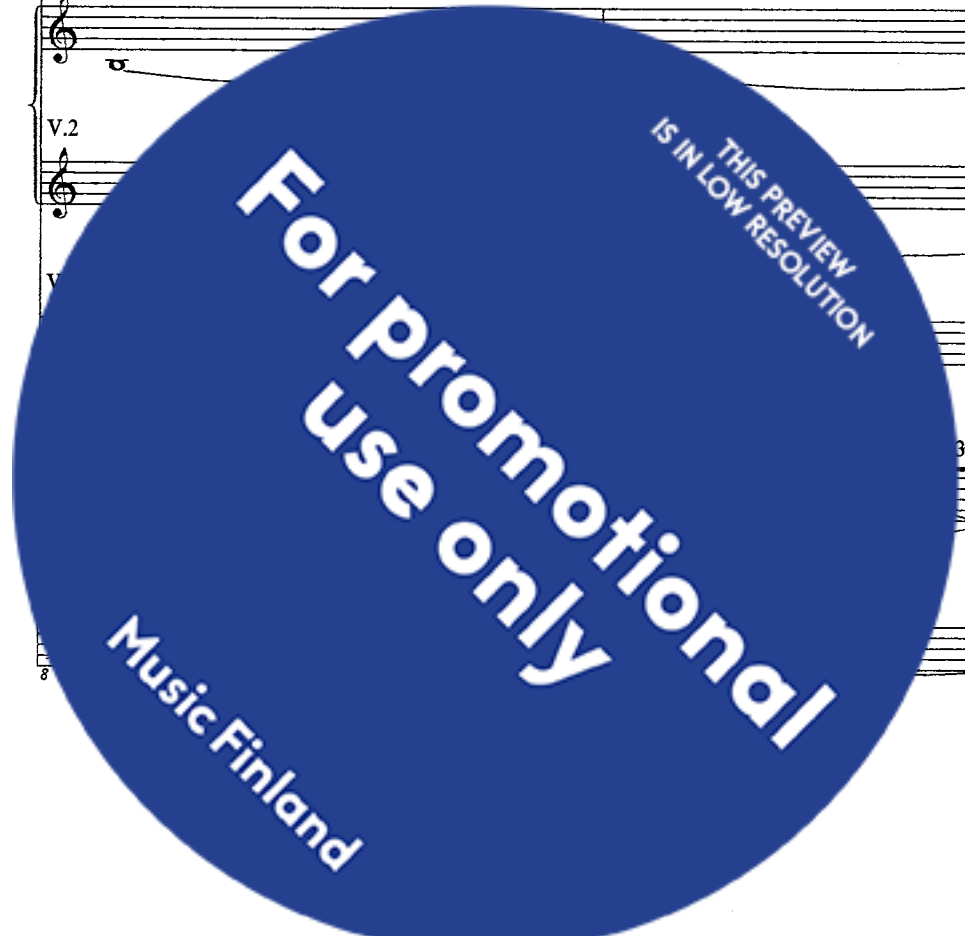
V.2

Va

Vc <sup>3</sup> *mp*

Cb

$\text{♩} = 40$



♩ = 152 *diminuendi sempre al niente*

Fl 325

Musical score for measures 325-334. The score includes parts for Flute (Fl), Oboe (Ob), Clarinet (Cl), Clarinet in B-flat (Cl.3), Bassoon (Fg), Trumpet (Tr), Trombone (Tni), Violin I (V.1), Violin II (V.2), Viola (Va), Violoncello (Vc), and Contrabass (Cb). The tempo is marked as 152 beats per minute with the instruction 'diminuendi sempre al niente'. The flute part begins at measure 325 and features sixteenth-note passages with dynamics ranging from *mp* to *p*. The oboe part includes triplet markings and dynamics from *mp* to *p*. The clarinet and bassoon parts have dynamics from *p* to *f*. The trumpet and trombone parts feature dynamics from *p* to *mf*, with the trombone part marked 'via sord.'. The violoncello part has a solo section starting at measure 325 with a dynamic of *mp*. The string parts (V.1, V.2, Va, Cb) are mostly silent during this section.

Musical score for measures 335-344. The flute part continues with sixteenth-note passages, marked with dynamics *mp* and *p*. The oboe part has a dynamic of *p*. The clarinet and bassoon parts have dynamics from *mp* to *p*. The trumpet and trombone parts have dynamics from *p* to *mp*, with the trombone part marked '1.' and 'poco cresc.'. The violoncello part has a dynamic of *mp*. The string parts (V.1, V.2, Va, Cb) are mostly silent during this section.





Fl 340 *mp*

Ob 2. 3 *mp* 1. 3 *mp* *sempre legato* 1. *mp* 2. *mf*

Cl 3 *mp* *sempre legato* *mf*

Cl.3

Fg 1. *mp* *mp*

Cor

Tr *f*

Fl *sempre legato* 345 *mf* *mf* *mf dim.* a 2 (1.) (2.)

Ob 2. 1.

Cl 2. *mf* a 2 *mf*

Cl.3

Fg



350

a 2

tr

3

Fl *p* *mp* *mp* *mf*

Ob2. *mp* *mf*

Cl *mf* *mf*

Cl3 *sempre legato* *mp* *sempre legato*

Fg *mf*

Cor 1. *f* *meno forte*

Tr *meno forte* *cresc.*

Tni

Tn3+Tuba

Timp

Pc1

Pc2

kbd

tape

V.1 *1.+2. soli* *mp* *mp* *tr*

Cb

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Fl  
mf  
mp

Ob  
mf  
mp

Cl  
mp

Cl.3  
mp

Fg  
mp

Cor

Tr  
3

Tni

Tn3+Tuba

Timp

Pc1

Pc2

kbd

tape

V.1  
mp  
mf

solo  
mf

Cb

8



Fl *mp* 360

Ob *mf* *mp*

Cl *mf* *mp*

Cl.3

Fg

Cor

Tr *ff* *a2*

Tni

Tn3+Tuba

Timp

Pc1

Pc2

kbd

tape

V.1 *f* 1.+2.soli *tutti* *mp*

Cb



THIS PREVIEW  
IS IN LOW RESOLUTION

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Music Finland

Fl 365 *mf* *mf*

Ob *mp* *mp*

Cl *mp* *mf* *mf*

Cl3 *mf*

Fg *mf*

Cor

Tr *f*

Tni *f*

Tn3+Tuba *f*

Timp

Pc1

Pc2

kbd

tape

V.1 *mf*

V.2 *mf* *pp* *mf*

Cb



Fl

mf 3 3 3 3

Ob

1. mf

Cl

mf

Cl.3

Fg

mf mf

Cor

mp

Tr

1. 2. 3

Tni

Tn3+Tuba

Timp

Pc1

Pc2

kbd

tape

V.1

mf

1.+2. soli div.

mf mf

Cb



Fl 1. *mf* 3 3 3 3 3 375 *mf* *mf* a 2 >

Ob 1. *mf* 3 3 3 3 3 *mf* *mf*

Cl *mf* *mf* a 2 >

Cl3 *mf* *mf* 3 3 3 3

Fg 1. *mf* 3 3 3 3 a 2 *mf* 3 3 3 3

Cor *f*

Tr 3 *f* 3 *piu f*

Tni 3 a 2 *piu f*

Tn3+Tuba a 2 *f*

Timp

Pc1

Pc2

kbd

tape

V.1 1.+2. soli div. *f*

V.2 *pp mf*

Cb *mf*

