13 768

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

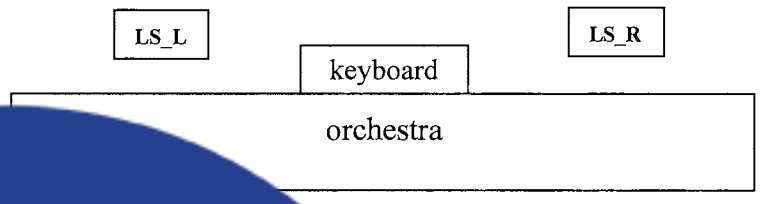
Notes to the electronic part:

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) solutions. 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!*



udience

) are marked in the score and the keyboard part with a circled number.
f 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"]

mples, simply select a program which is not used in the piece (like 15 or
he 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
d ***ff***, therefore you need to exaggerate the dynamic contrast.

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ALMA

for orchestra, tape and electronics

I. "Himo"

jukka tiensuu 1995

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rall. ♩ = 48 ♩ = 132

15 20

ff f mp fff

fff fff fff fff

fff f

fff fff

a 2

fff

ff ff ff

rall. ♩ = 132

mf p fff

unis.

mf p fff

mf p fff

unis.

mf p fff

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25

a 2

retune to normal

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♩ = 168

30 35

a 2

pp ff p ff p ff sempre

1.

8va bassa

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40

a 2

ff

a 2

p

ff

ff

tuba

ff

a 2

loco

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45

(a 2)

(a 2)

(a 2)

(a 2)

a 2

a 2

ff

ff

div.

ff

ff

unis.

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50

pp

pp

→ ①

div.

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♩ = 48

55

60

1. *legatissimo*

3

pp

mp *cantando*

2. *p*

mp *cantando*

3

1. *legatissimo*

p

p *mp* *cantando*

p

p

ff

ff

①

→ ③

1.+2. soli

legatissimo

3

mp

cantando

cantando

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Ob

Cl

Cl.3

Tr

Tni

Tn3+Tuba

V.1

Vc

65

Ob

Cl

Cl.3

Tr

Tni

70

♩= 84

p *cresc.*

p *cresc.*

pp *cresc.*

pp *cresc.*

♩= 84

dim.

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Ob
Cl
Cl.3
Fg
Cor
Tr
Tni
Tn3+Tuba

75

1.

a 2

ff pp f mf mp p

Ob
Cl
Cl.3
Tr

80

cresc. f p

poco piu mosso

85

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THIS PREVIEW IS IN LOW RESOLUTION

Ob

Cl

Cl.3

Tr

Tr.2

Tn3+Tuba

Cor

V.1

V.2

Va

90 *tr*

(2.)

p

ff

95

tni a 2

a 2

♩= 144

tutti div.

tutti

div.

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♩= 48

Fl

p dolce

100

105

Fg

1.

p marcato

tape

♩= 48

V.1

p subito

♩= 48

V.2

p subito

Va

p subito

Vc

p subito

Cb

p marcato

tape

110

115

tape

tape

1 2 3 4

3

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♩= 48 *accel. p. a p.*

Fl

Ob

Cl

Cl.3

Fg

Tr

Tni

tape

♩= 92

Fl

Ob

Cl

Cl.3

Fg

Tr

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THIS PREVIEW IS IN LOW RESOLUTION

Ob

Cl

Cl.3

Tr.1

Tr.2

140

♩= 144

♩= 48

Fl

145

150

p dolce

Ob

(2.)

p

ff

Cl

p

ff

Cl.3

p

ff

Cor

(a 2)

p

ff

Tr.1

p

ff

Tr.2

p

ff

tni a 2

Tn3+Tuba

a 2

ff

tuba

mp marcato

144

♩= 48

V.1

div.

ff

p subito

div.

ff

p subito

ff

p subito

tutti

div.

ff

p subito

ff

mp marcato

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THIS PREVIEW IS IN LOW RESOLUTION

♩= 48

Fl

155

Tn3+Tuba

tape ♩= 48

♩= 48

V.1

V.2

Va

Vc

Cb

8

tape

160

8

tape

165

175

♩= 112

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tape

♩= 40 ♩= 112

180

tape

♩= 30 ♩= 108

185

tape

190

tape

200

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THIS PREVIEW IS IN LOW RESOLUTION

♩= 108 *p. a p. accel. e cresc.*

Fl

a 2

mp

Ob

3

p

Cl

1.

p

muta in cl.basso

Fg

Cor

1.

pp *mp*

Tr

Tni

Tn3+Tuba

Timp

Pc1

Pc.2

kbd

tape

3 3 3

3 3 3

♩= 10 *l. e cresc.*

V.1

p

3

p

p

mf

p

Cb

p *mf*

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205

Fl

Ob

Cl

bcl

Fg

Cor

Tr

Tni

Tn3+Tuba

Timp

Pc1

Pc.2

kbd

tape

V.1

Cb

(a 2)

p

1.

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210

Fl
(a 2)
Ob
Cl
bcl
Fg
Cor
Tr
Tni
Tn3+Tuba
Timp
Pc1
Pc.2
kbd
tape
V.1
Cb

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215

Fl
Ob
Cl
bcl
Fg
Cor
Tr
Tni
Tn3+Tuba
Timp
Pc1
Pc.2
kbd
tape
V.1
Cb

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Music Finland

Fl
Ob
Cl
bcl
Fg
Cor
Tr
Tni
Tn3+Tuba
Timp
Pc1
Pc.2
kbd
tape
V.1
Cb

220

a 2

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THIS PREVIEW IS IN LOW RESOLUTION

Fl

Ob 2. 1.

Cl

bcl

Fg a 2

Cor

Tr

Tni

Tn3+Tuba

Timp

Pc1 marimba *mf*

Pc.2

kbd ③ *mf*

tape

V.1

Cb

a 2

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225

Fl

Ob

Cl

bcl

Fg

Cor

Tr

Tni

Tn3+Tuba

Timp

Pc1

Pc.2

kbd

tape

V.1

V.

Cb

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♩= 120 (sempre p. a p. accel.)

230

Fl
Ob
Cl
bcl
Fg
Cor
Tr
Tni
Tn3+Tuba
Timp
Pc1
Pc.2
kbd
tape
V.1
Cb

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235

Fl

Ob

Cl

bcl

mf

Fg

Cor

mf

Tr

Tni

a 2

mf

Tn3+Tuba

tne

tuba

a 2

mf

Timp

mf

Pc1

Pc.2

kbd

tape

V.1

solo s.pont.

tutti ord.

Cb

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240

Fl
Ob
Cl
bcl
Fg
Cor
Tr
Tni
Tn3+Tuba
Timp
Pc1
Pc2
kbd
tape
V.1
Cb

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Fl

Ob

Cl

bcl

Fg

Cor

Tr

Tni

Tn3+Tuba

Timp

Pc1

Pc2

kbd

tape

V.1

Cb

s.pont.

f

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245

f

f

f

f

tr tr

tr tr

④ f

3

8va 8va 8va 8va

ord.

3

ord.

3 3

ord.

ord.

f

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250

ff 3 3 3 pp

f

3

f 3

ff 3 3 3 pp

3 3

ff f

3 3 3

ff pp

poco f pp

ff pp

poco f 3 pp

3

ff pp

f

3 3 3

ff pp

⑤

pp 3

3

3 3

3

s.pont.

3 3 3

pp

s.pont.

pp

3 3 3

s.pont.

pp 3

s.pont.

pp

3

s.pont.

pp

3

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255

a 2

tne

tuba

G.C.

ord

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♩ = 126 *(sempre accel.)*

a 2

tub. bells

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260

Fl
Ob
Cl
Cl.3
Fg
Cor
Tr
Tni
Tn3+Tuba
Timp
Pc1
Pc2
kbd
tape
V.1
Cb

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265

Fl
Ob
Cl
Cl.3
Fg
Cor
Tr
Tni
Tn3+Tuba
Timp
Pc1
Pc2
kbd
tape
V.1
V
Cb

marimba

ff mp ord. 3 ⑥

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♩= 132

Fl
Ob
Cl
Cl.3
Fg
Cor
Tr
Tni
Tn3+Tuba
Timp
Pc1
Pc2
kbd
tape
V.1
Cb

270

a 2
trb.
a 2
(trb.)
8va
ff
8va
div.

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Fl

Ob

Cl

Cl.3

Fg

Cor

Tr

Tni

Tn3+Tuba

(a 2)

Timp

Pc1 *ff*

Pc2 **tamb.**

G.C.

ff

kbd

8va

tape

V.1

V

unis.

Cb

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275

Fl

Ob

Cl

Cl.3

Fg

Cor

Tr

Tni

Tn3+Tuba

Timp

Pc1

Pc2

kbd

7

5

8va

8va

tape

V.1

Cb

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280

Fl
Ob
Cl
Cl.3
Fg
Cor
Tr
Tni
Tn3+Tuba
Timp
Pc1
Pc2
kbd
tape
V.1
Cb

1. 2. (a 2) 3 8va

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♩ = 138

Fl (a 2) ff

Ob (a 2) p f ff

Cl (a 2) p ff ff

Cl.3 p ff

Fg ff p

Cor pp ff

Tr pp f

Tni f

Tn3+Tuba pp f

Timp

Pc1

Pc2

kbd

tape

V.1 pp ff ff ff

div. ff p

div. ff

Cb ff

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285

ff p ff molto dim.

p ff p ff molto dim.

p ff p ff molto dim.

ff p ff molto dim.

ff p ff molto dim.

p ff pp 1. ff molto dim. pp

ff

ff

tuba tne ff molto dim. pp

ff molto dim.

ff molto dim.

ff molto dim.

p ff molto dim.

ff molto dim.

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rall. ♩= 74

Fl 290 295

Ob

Cl

Cl.3

p

Fg

p

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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tap 300

V.1

V.2

Va

Vc

(gli altri)

Cb

Ob 305

1. solo lamentoso

Fg

1. solo lamentoso

Tni

1. solo con sord.

lamentoso

tape

V.1

unis.

V.2

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310

Ob
Fg
Tni
V.1
V.2
Va
Vc
Cb

315

Ob
Fg
Tni
V.1

p. a p. rall.

V.2
V.

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320

Ob
Fg
Tni
V.1
V.2
Va
Vc
Cb

mf mp mp mf mp

Ob
Fg
Tni
V.1
V.2
Va
Vc
Cb

mf mp mp mf mp mp mf mp mf mp mp mf mp mf mp mp

♩= 40

mp

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♩= 152 diminuendi sempre al niente

Fl 325 1. 330

Ob 3 3 3 3 3 3

Cl 1.

Cl.3

Fg 1. solo

Tr (a 2)

Tni via sord.

♩= 152 diminuendi sempre al niente

V.1

V.2

Va

Vc (solo)

Cb

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Fl 335 a2

1.

poco cresc.

340

Fl
Ob
Cl
Cl.3
Fg
Cor
Tr

sempre legato

345

a 2

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Fl
350
a 2
tr
p
mp
mp
mf
Ob 2.
mp
1.
mf
Cl
mf
3
mf
3
3
Cl.3
sempre legato
mp
sempre legato
Fg
3
mf
Cor 1.
f
meno forte
Tr
1.
3
meno forte
cresc.
Tni
Tn3+Tuba
Timp
Pc1
Pc2
kbd
tape
V.1
1.+2. soli
tr
mp
mp
Cb

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Fl
Ob
Cl
Cl.3
Fg
Cor
Tr
Tni
Tn3+Tuba
Timp
Pc1
Pc2
kbd
tape
V.1
Cb

355

mf mf mp mp mp mp mf

3 3 3

solo

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Fl

360

mp

Ob

3

mf

mp

Cl

mf

mp

Cl.3

Fg

Cor

Tr

ff

a 2

Tni

Tn3+Tuba

Timp

Pc1

Pc2

kbd

tape

V.1

1.+2.soli

f

tutti

mp

Cb

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365

Fl
Ob
Cl
Cl.3
Fg
Cor
Tr
Tni
Tn3+Tuba
Timp
Pc1
Pc2
kbd
tape
V.1
V.2
Cb

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370

Fl
mf
Ob
1.
mf
Cl
mf
Cl.3
Fg
mf
mf
Cor
mp
Tr
1.
2.
Tni
Tn3+Tuba
Timp
Pc1
Pc2
kbd
tape
V.1
mf
1.+2. soli div.
mf
mf
Cb

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375

Fl
Ob
Cl
Cl.3
Fg
Cor
Tr
Tni
Tn3+Tuba
Timp
Pc1
Pc2
kbd
tape
V.1
V.2
Cb

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