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Finnish Music Information Centre

3527

Atso Almila

Le Mele del Melo

Op. 19

1978

TEOSTO

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FINNISH MUSIC INFORMATION CENTRE

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Distribution by the Finnish Music Information Centre
Lauttasaarentie 1
FIN-00200 Helsinki

www.fimic.fi

Helsinki, 2007

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Atso Almila

Le Mele del Melo op. 19

Violino, Viola, Arpa

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Le Mele del Melo op 19

(Lajos Garamille)

Allegretto (♩ = 44-54)

Atso Almila -78

First system of the musical score. It consists of three staves. The top staff is in treble clef with a key signature of one sharp (F#) and a 6/8 time signature. It contains a melodic line with various dynamics: *pp secco*, *<sf*, *pp*, *<sf*, *pp*, *<sf*, and *(pp)*. The middle staff is in bass clef and contains a bass line with dynamics: *pp secco*, *<sf*, *pp*, *<sf*, and *pp*. The bottom staff is a grand staff (treble and bass clefs) containing a chord progression: E4 F4 G4 A4, D4 C4 B3.

Second system of the musical score, starting with a measure rest of 5. The top staff has a melodic line with dynamics: *sul. pont.*, *sf*, *pp*, *sul. pont.*, *ord.*, *mf espr.*, and *f*. The middle staff has a bass line with dynamics: *sf*, *pp*, and *mf*. The bottom staff is a grand staff with dynamics: *mp*, *mf*, and *mf*.

Third system of the musical score. The top staff has a melodic line with dynamics: *ord.*, *f*, *sf*, *ff*, *espr.*, *ff*, *sf*, and *ff*. The middle staff has a bass line with dynamics: *ff*, *sf*, and *ff*. The bottom staff is a grand staff with dynamics: *f*, *gliss.*, and *ff*.

10

fp *fp* *mf* *gliss.* *p*

12

ppp *ord.* *p < sf* *dim.* *pp*
sul pont. *senza vibr.* *vibr.* *p < sf* *dim.* *pp*
ppp *p* *mf* *f*

16

secco

secco

muta (Hb)

muta (Eb)

pp secco

gliss.

18

cresc. poco a poco

cresc. poco a poco

cresc. poco a poco

gliss.

21

gliss.

(Eb F# G# A#)
(D# C# B#)

24

8

ff *fff* *espr. molto e legato*

mf

ff secco mf

1. 2. 3.

28

mf *< ff* *mf < ff* *mf < ff* *mf < ff* *ffp*

4. 5. 6. 7.

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Tranquillo
(♩ = 60-66)

morendo

Tranquillo

mp

muta (Ab)

dim.

poco

a

poco

ppp senza vibr.

35

ord.

vibr.

gliss.

(Eb Fb Gb Ab)
Dh Ch Hb

pp

38

ppp espr.

muta (Gb)

cresc.

3

3

41

mf dim pp cresc. mf dim

3 3 3 3 3 3

44

cresc. al p mp f

3 3

morendo poco rit. a tempo

pp mp pp gliss.

46

rit. Allegretto, tempo 1.

pp sub. pp secco mf mf mf

3 3 3 3 3 3

rit. > Allegretto, tempo 1.

mf secco

p sub.

muta (E $\flat$ F $\sharp$ G $\flat$ A $\flat$)
(D $\flat$ C $\sharp$ H $\flat$)

49

Musical score for measures 49-51. The system includes a treble and bass staff for the upper instrument, and a grand staff for the piano. Measure 49 features a treble staff with a melodic line starting on a half note, followed by eighth and sixteenth notes, and a bass staff with a whole note chord. Dynamic markings include *pp*, *mf*, *fp*, and *pp*. Measure 50 continues the melodic line in the treble and has a *pp secco* marking in the bass. Measure 51 shows a continuation of the melodic line with a *mf* marking. The piano part is mostly whole notes and rests.

52

Musical score for measures 52-54. Measure 52 has a treble staff with a melodic line starting on a half note, followed by eighth and sixteenth notes, and a bass staff with a whole note chord. Dynamic markings include *espr.*, *f*, *sfpp*, and *mp*. Measure 53 continues the melodic line in the treble and has a *sfpp* marking in the bass. Measure 54 shows a continuation of the melodic line with a *p* marking. The piano part is mostly whole notes and rests.

54

Musical score for measures 55-57. Measure 55 has a treble staff with a melodic line starting on a half note, followed by eighth and sixteenth notes, and a bass staff with a whole note chord. Dynamic markings include *sf*, *sf*, *sf*, and *mf*. Measure 56 continues the melodic line in the treble and has a *mf* marking in the bass. Measure 57 shows a continuation of the melodic line with a *mf* marking. The piano part is mostly whole notes and rests.

57 ⁸

cresc. poco a poco

sul pont.

ord.

cresc. poco a poco

ff *cresc. molto*

59

fff

sul pont.

PP non trem.

sul pont.

pp non trem.

gliss.

secco

PPP (E₄F₄G₄A₄)
(D₄C₄H₄)

61

muta poco a poco

8-1

8-1

8-1

8-1

65 *al* *ord.* *tr.* *pp* *< sf*

(sempre sul pont.)

8--7

68 *tr.* *mp* *mf* *p senza vibr.* *gliss.* *pizz.* *mp* *p*

8--7

72 *arco* *pizz.* *mp* *p* *mp* *arco* *trm* *cresc.* *mf* *ord.* *cresc.* *mf* *(ppp sempre)*

8--7

76

cresc. *ff*

8-1

con tutta forza

78

VI: give sign to end

improvvisazione furioso;
toni di Re maggiore: arco, pizz., glissandi, durata ca 10 sec.

(attacca)

VI: give sign to end

improvvisazione furioso; durata ca 10 sec.
toni di Re maggiore

(attacca)

(nota Eb F# G# A# B# D# C# H#)

82. *Largo* (♩ = 40-46)

f espr. molto

Largo

f espr. molto

Lunga

Lunga

Lunga

85

p *fp* *fp* *fp*

p *fp* *fp* *fp*

muta (Ab) *p* *muta (Db)*

89

fp *mp* *tr* *tr*

fp *mp* *tr* *tr*

muta (A4) *mp*

92

espr. *poco sul tasto* *(vibr.)*

pp non espr.

(muta D4)

94

(sul G) (sul D)

96

poco cresc. al.

tr

98

dim. imp cresc.

100

poco cresc.

f

muta (H4)

poco cresc.

muta (E4)

102

sf

dim.

pp

mp

poco rit

dim.

pp

dim

al

pp

poco rit

104

a tempo

pp

sul pont.

larga

ppp espr.

p. a tempo

ppp

pp

larga

larga

107

ord.

mp

morendo

ord.

mp

morendo

mp

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110 poco a poco accelerando

ppp non espr.

ppp non espr.

PP

muta (F#)

112

a2

a2

muta (Hb)

114 Tranquillo (♩ = 60-66)

Tranquillo

cresc.

mf dim.

116

pp cresc. mf

118

Allegretto, Tempo 1o (♩ = 44-54)

p. un pochettino acc. al *pizz.*

un pochettino accel. al *Allegretto, Tempo 1o (♩ = 44-54)*

dim. pp secco

121

mf p

mota (E♭ F# G# A♭)
(D♭ C# H♭)

122

Violin I: *mf* $\rightarrow$ *p*

Violin II: *mf* $\rightarrow$ *p*

Piano: *pp*

125

Violin I: *mf* $\rightarrow$ *p*

Violin II: *mf* $\rightarrow$ *p*

Piano: *pp*

128

Violin I: *mf* $\rightarrow$ *p*

Violin II: *mf* $\rightarrow$ *p*

Piano: *pp*

130

arco

pp

133

(1=1.)

2/4

mf espr.

(5)

136

mf

pp

pp

pp

pp

pp

pp

pp

pp

pp

pp

pp

pp

pp

pp

pp

pp

pp

pp

pp

pp

137

mp secco

muta (G#)

muta (C#)

139

(J. = J.)

>p

mf

cresc.

f

dim.

mf

mf

mf

mf

gliss.

dim.

mf

(E#F#G#A#)
(D#C#H#)

143

(J. = J.)

secco

mf

ff

mf

mf

146

ff ffp mf cresc. f dim.

poco a poco accelerando

150

esp.

1. 2. 3.

153

4. 5. 6. 7. 8. 9. 10.

Vivace (♩. = 88-108)
doppio più mosso

160

cresc. *ff* *spicc.* *cresc.* *muta* (E₄F₄G₄[#]A₄) (D₄C₄H₄) *ff espr.* *muta* (E_b)

165

spicc. *espr.* *muta* (H_b) *muta* (H₄) *muta* (E_bF₄G₄[#]A₄) (D₄C₄H₄) *gliss.*

170

gliss. *gliss.* *muta* (H_b) *muta* (E_bF₄G₄[#]A₄) (D₄C₄H₄) *muta* (G₄) *secco* 1.

175

180

non spicc.

7.

8.

9.

muta (F#)

(EbF#GhAh)
(DhChHb)

gliss

184

Tempo molto tranquillo

lunga con sord.

ppp mp p ppp mp

lunga con sord.

ppp mp p ppp mp ppp

lunga

secco

muta (EbF#GhAh)
(DhChHb)

lunga ppp

189

mp *ppp*

mp *ppp*

ppp

*improvvisazione tranquillo:
toni di Re maggiore*

etc.

(ca. 10sec.)

*improvvisazione tranquillo:
toni di Re-maggiore*

ampliando la scala

poco a poco cresc. e piu vivo (non troppo)

(ampliando la scala)

poco a poco

(ca. 30sec.)

broken line not to signify pitch

poco cresc. e piu vivo (non troppo)

*improvvisazione tranquillo:
toni di Re maggiore*

(ampliando la scala)

*poco a poco cresc. e piu vivo
(non troppo)*

(ca. 60 sec.) (ca. 70 sec.) (ca. 80 sec.) (ca. 85 sec.)

p. a p. dim. e piu calmo

p. a p. dim. e piu calmo

ppp

p. a p. dim. e piu calmo

morendo

Tempo molto tranquillo

(ppp)

morendo

Tempo molto tranquillo

(ppp)

morendo

ppp

(durata ca. 12')

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