



FOR PROMOTIONAL  
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Finnish Music Information Centre

13 768

Jukka Tiensuu

# ALMA I: Himo

*for orchestra, tape and electronics*

1995

TEOSTO

SUOMALAISEN MUUSIIKIN TIEDOTUSKESKUS  
FINNISH MUSIC INFORMATION CENTRE

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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.

♯ ♭ 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.

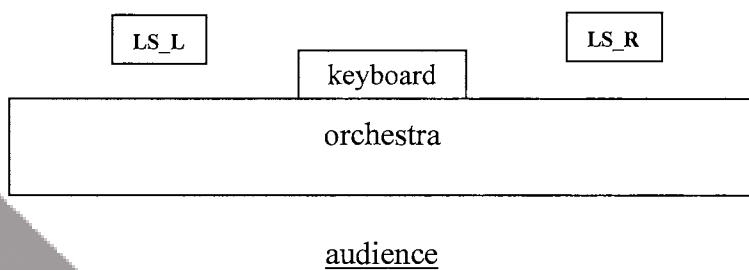
### Notes to the electronic part:

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) 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!*



### Keyboard part:

Programs (or in the case of Akai S6000/5000 "Multis") are marked in the score and the keyboard part with a circled number. Additionally, to prevent inadvertent cutting of the end of a sample, safe places for the program change are sporadically indicated by an arrow pointing to the program number. *No volume or sustain pedals must be used* (dynamics by fingers only).

There are four long samples, hereafter referred as "tapes", with corresponding program numbers of 11 to 14. These samples are triggered by the top G on the keyboard. The way the key is pressed does not affect the volume of these samples, and after being triggered the whole sample is automatically played in its entirety. The "tapes" are always triggered at the beginning of the bar, although the actual samples may start only later in the bar. Their respective bars and lengths are:

(11) 100-134 [3'12"]      (12) 151-210 [3'47"]      (13) 297-307 [47"]      (14) 448-491 [1'28"]

In the *rehearsal situation*, if it is necessary to stop these samples, simply select a program which is not used in the piece (like 15 or 16), then return to the previous one, if needed. Also, for the rehearsals, if just the end of a "tape" is called for, press the top F# (within the corresponding program). This would trigger just the ends of the "tapes", starting from bars (prg. 11) b.123-, (12) 195-, and (14) 487-. Program 13 does not have this alternative for obvious reasons.

Glissandi in program 6 (bars 266-274) are already contained in the samples. Just keep the keys down for the full duration of the note. Program 5 has different samples for *pp* and *ff*, therefore you need to exaggerate the dynamic contrast.



**FOR PROMOTIONAL  
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# **ALMA**

*for orchestra, tape and electronics*

### I. "Himo"

jukka tiensuu 1995

**Jukka Tiensuu 1995**  
**Fl** 1. *rall.* **F1** 1. *rall.* **Ob** 3. **Cl** (1/4-tone flat till bar 24.) **Cl.3** 3. **Fg** **Cor** **Tr** **Tni** **Tn3+Tuba** **Timp** **Pcl-2** tub.bells **Pc3-4** G. C. **kbd ①** **tape**

**J=132** **J=48** **J=132** **jukka tiensuu 1995**

**V.1** **V.2** sul pont. **Va** **Vc** **Cb**

*rall.* **V.1** **V.2** **Va** **Vc** **Cb**

FOR PROMOTIONAL USE ONLY

2

fall.

$\text{♩} = 48$

J = 132

The musical score consists of six systems of music, each with multiple staves. The instruments are identified by circled letters above the staves:

- System 1: Flute (F), Oboe (O), Bassoon (B), Trumpet (Tr), Tuba (Tb), Violin (Vn), Cello (Cello)
- System 2: Flute (F), Oboe (O), Bassoon (B), Trumpet (Tr), Tuba (Tb), Violin (Vn), Cello (Cello)
- System 3: Flute (F), Oboe (O), Bassoon (B), Trumpet (Tr), Tuba (Tb), Violin (Vn), Cello (Cello)
- System 4: Flute (F), Oboe (O), Bassoon (B), Trumpet (Tr), Tuba (Tb), Violin (Vn), Cello (Cello)
- System 5: Flute (F), Oboe (O), Bassoon (B), Trumpet (Tr), Tuba (Tb), Violin (Vn), Cello (Cello)
- System 6: Flute (F), Oboe (O), Bassoon (B), Trumpet (Tr), Tuba (Tb), Violin (Vn), Cello (Cello)

Performance instructions and dynamics are indicated throughout the score:

- Measure 15: ff
- Measure 20: <f>
- Measure 20: <mp>
- Measure 25: fff
- Measure 25: 3
- Measure 25: 3
- Measure 28: ff
- Measure 28: <f>
- Measure 28: <mp>
- Measure 32: fff
- Measure 32: 3
- Measure 32: 3
- Measure 35: ff
- Measure 35: <f>
- Measure 35: <mp>
- Measure 38: fff
- Measure 38: 3
- Measure 38: 3
- Measure 41: ff
- Measure 41: <f>
- Measure 41: <mp>
- Measure 44: fff
- Measure 44: 3
- Measure 44: 3
- Measure 47: fff
- Measure 47: f
- Measure 50: fff<sup>3</sup>
- Measure 50: fff 3
- Measure 53: a 2
- Measure 56: fff
- Measure 69: fff
- Measure 69: 3
- Measure 69: 3
- Measure 72: ff
- Measure 72: ff
- Measure 72: ff
- Measure 72: ff

*rall.*

$$= 132$$

*fff*

unis.

**fff**

100

fff

1

104

A musical score for a band, consisting of six staves. The top two staves are treble clef, the middle two are bass clef, and the bottom two are bass clef. The score includes various dynamic markings such as *rall.*, *ff*, *f*, and *mf*. Measure numbers 1 through 8 are indicated above the staves. A large, semi-transparent watermark reading "FOR PROMOTIONAL USE ONLY" is diagonally overlaid across the page.

25

a 2

3

ff < > f < > < mf > < 3 > < mp > 3 ff

3

3

3

retune to normal

3

3

3

ff < > f < > < mf > < > < mp > 3 ff

3

3

3

ff < > f < > < mf > < > < mp > 3 ff

3

3

3

3

3

ff < > f < > < mf > < > < mp > 3 ff

3

3

3

p f < > f < > < mf > < > < mp > 3 ff

3

3

3

3

3

A black and white photograph of a musical score on five-line staves. The watermark 'FOR PROMOTIONAL USE ONLY' is printed diagonally across the page in a large, semi-transparent font.

A page of musical notation for a band, featuring five staves of music. The notation includes various dynamics such as *ff*, *f*, *mf*, *mp*, and *3* (indicating triplets). The music consists of measures with different note heads and stems, typical of a band score. A large, semi-transparent watermark reading "FOR PROMOTIONAL USE ONLY" is diagonally across the page.

*J = 168*

30 *tr* *pp* *3 3* *ff* *a 2* *p* *ff* *p* *ff* *ff sempre*

*tr* *pp* *3 3* *ff* *a 2* *p* *ff* *p* *ff* *ff sempre*

*tr* *3 3* *ff* *a 2* *p* *ff* *p* *#* *ff* *ff sempre*

*tr* *pp* *3 3* *ff* *tr* *p* *ff* *p* *#* *ff* *ff sempre*

*tr* *pp* *3 3* *ff* *p* *ff* *p* *#* *ff* *ff sempre*

*ff* > *ff* > *ff* >

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

*ff* > *ff* > *ff* > *ff*

*ff*

*2* *tr* *pp* *3 3* *ff* *p* *ff* *8va bassa* *p* *ff* *ff sempre* *8va bassa*

*tr* *pp* *3 3* *ff* *p* *ff* *p* *ff* *ff sempre*

*tr* *pp* *3 3* *ff* *p* *ff* *p* *ff* *ff sempre*

*tr* *pp* *3 3* *ff* *p* *ff* *p* *ff* *ff sempre*

*tr* *pp* *3 3* *ff* *p* *ff* *p* *ff* *ff sempre*

40

a 2

p < ff

tuba

ff >

loco

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80

(a 2)

(a 2)

(a 2)

(a 2)

a 2

ff

ff

div.

unis.

div.

unis.

v

f ff

v

f ff

div.

unis.

v

unis.

div.

ff

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50

pp

→ ①

div.

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$\text{♩} = 48$ 

55

60

1. *legatissimo*

3

2. *p**mp**cantando**pp**mp**cantando*

3

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

,

,

,

,

*ff**ff*

①

→ ③

 $\text{♩} = 48$ 1.+2. *soli**legatissimo*

3

*mp**cantando**p**p**p**p*solo: solo *legatissimo*gli altri: *mp* *cantando*

Ob

Cl

CL3

Tr

Tni

Tn3+Tuba

V.1

Vc

3

3

3

65

3

Ob

Cl

CL3

Tr

Tni

Tn3+Tuba

V.1

Vc

FOR PROMOTIONAL USE ONLY

Ob  
Cl  
CL.3  
Fg  
Cor  
Tr  
Tni  
Trn3+Tuba

75 ff pp f mf 3  
3 ff > pp ff 3 3  
ff p ff f  
ff pp ff  
ff pp pp  
ff pp f mf mp  
ff pp f mp p  
ff pp f mp p

Ob  
Cl  
CL.3  
Tr

cresc. 3 3 f p 80 cresc.  
3 cresc. 3 f 3 p cresc.  
mf cresc. 3 3 f 3 p cresc.  
1. 3 f p mp pp cresc.  
cresc.

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poco piu mosso

Ob  
Cl  
CL.3  
Tr.1  
Tr.2

3 f tr (1.) > tr > tr 85 > tr  
3 f tr > tr > tr  
5 f tr > tr > tr  
5 3 f tr > tr > tr  
f tr > tr > tr  
f tr > tr > tr

Musical score for five woodwind instruments: Oboe (Ob), Clarinet 1 (Cl), Clarinet 3 (CL3), Trombone (Tr), and Trombone 2 (Tr.2). The score consists of five staves, each with a treble clef and a key signature of one sharp. The music features a continuous sequence of sixteenth-note patterns with various dynamics, including accents and slurs. The Oboe part includes a prominent section of eighth-note chords. The Clarinet parts show more complex rhythmic patterns with sixteenth-note runs. The Trombone parts provide harmonic support with sustained notes and rhythmic patterns. The overall texture is dense and polyphonic.

Ob

Cl

Cl.3

Cor

Tr

Tr.2

Tn3+Tuba

V.1

V.2

Va

Vc

Cb

90 tr

(2.)

p

ff

3

3

p

ff

3

3

p

ff

3

p

ff

ff

tni a 2

a 2

ff

j = 144

tutti div.

ff

ff

ff

tutti

div.

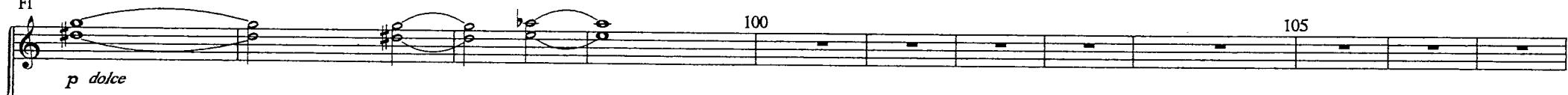
ff

ff

ff

12

 $\text{♩} = 48$ 

Fl 

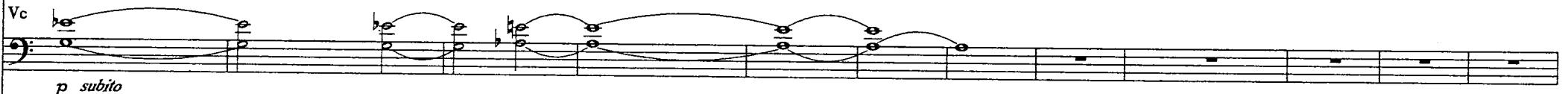
Fg 1. 

tape 

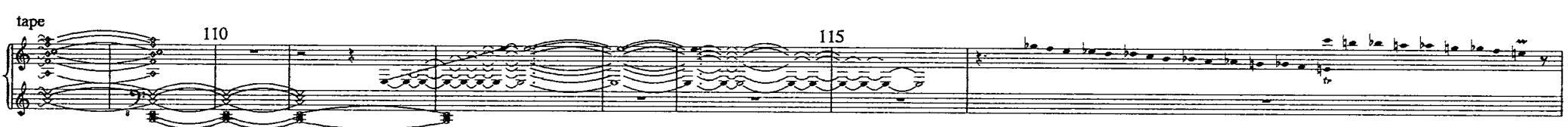
V.1 

V.2 

Va 

Vc 

Cb 

tape 

tape 

tape 

tape 

1  
2  
3  
4

3

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*= 48 accel. p. a p.*

Fl. 1. tr. tr. 130 tr. tr. tr.  $\frac{2}{3}$  2. tr. tr. tr. 3. f

Ob. 1. tr. 2. tr. 3. cresc.

Cl. 1. tr. tr. tr. 3.  $\frac{2}{3}$  2. cresc. 3.

Cl. 3. p. cresc. 3.

Fg. 1.  $\frac{3}{2}$  3.  $\frac{3}{2}$  p. cresc. f

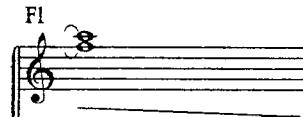
Tr. 1. pp. cresc. 3. f

Tni.

tape

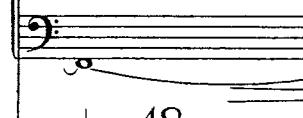
Musical score for five woodwind instruments: Oboe (Ob), Clarinet (Cl), Clarinet 3 (Cl.3), Trombone 1 (Tr.1), and Trombone 2 (Tr.2). The score consists of five staves. The Oboe staff starts with a dynamic of  $\frac{1}{2}$  and a tempo of 140. The Clarinet and Clarinet 3 staves follow a similar pattern. The Trombone 1 and Trombone 2 staves begin with a dynamic of  $\frac{1}{2}$ . The music features eighth-note patterns with various slurs and grace notes. Measure numbers 1 through 10 are indicated above the staves.

$\text{♩} = 48$

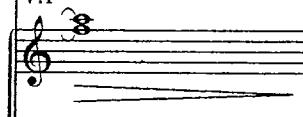


155

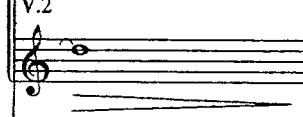
Tn3+Tuba

tape  $\text{♩} = 48$  $\text{♩} = 48$ 

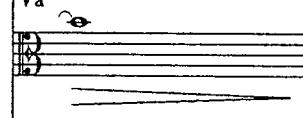
V.1



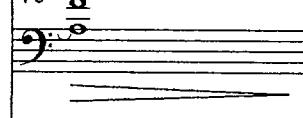
V.2



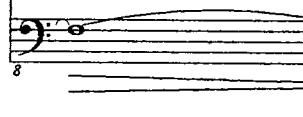
Va



Vc



Cb



tape



160

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DYNAMIC

 $\text{♩} = 40$  $\text{♩} = 112$ 

175



tape

170

tape

$\text{♩} = 40 \quad \text{♩} = 112$

tape

$\text{♩} = 30 \quad \text{♩} = 108$

tape

$\text{♩} = 190$

tape

tape

tape

$\text{♩} = 200$

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DFIMIC

$\text{♩} = 108$

*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

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

*j = 108*

V.1

V.2

Va

Vc

Cb

*p < < < mfp*





Fl

Ob 2. 3 3

Cl 1. p a 2

bcl 3 3 3 f 3 mp

Fg

Cor

Tr

Tni

Tn3+Tuba

Timp

Pcl

Pc.2

kbd

tape

V.1 mp 3 3 > 3

V.2 mp 3 3 > 3

Va 3 3 3 f pp mp >

B 3 3 3 > 3

Vc mp >

Cb mp





Fl 225

Ob

Cl

bcl

Fg

Cor

Tr

Tri

Tn3+Tuba

Timp

Pc1

Pc.2

kbd

tape

V.1

V.2

Va

Vc

Cb

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$\text{♩} = 120$

(sempre p. a p. accel.)

Fl 235

Ob 5 1. 3 3 3

Cl 3 5 a 2

bcl

Fg 1. #b 5 mf

Cor 1. #b 5 mf

Tr

Tni a 2

Tn3+Tuba tne tuba a 2

Timp

Pc1 mf

Pc2

kbd

tape

V.1 5 3 3 solo s.pont. 3 5 3 tutti ord. 3

V.2 5 solo s.pont. 3 5 tutti ord.

Va solo s.pont. tutti ord.

Vc tutti ord.

Cb tutti ord.

*FOR PROMOTIONAL USE ONLY*

Fl 240

Ob a 2  
3 3 f 3 a 2 3 3

Cl 3 3 1. f 3 3 3 3

bcl 3 3 1. f 3 3 3 3

Pg 1. a 2 f 3 3

Cor 1. a 2 f 3 3

Tr

Tni

Tn3+Tuba

Timp

Pc1 ff

Pc2

kbd

tape

V.1 3 f 3 3

V.2 3 3 3 f 3 3

Va 3 3 f 3 3

Vc f

Cb

FOR PROMOTIONAL USE ONLY

Fl f 3 3

Ob 3

Cl 3 3 3 f 3 3

bcl 3 3 3

Fg

Cor

Tr

Tni

Tn3+Tuba

Timp

Pc1

Pc2

kbd

tape

V.1 s.pont. 3 3

V.2 s.pont. 3 3

Va s.pont.

Vc s.pont.

Cb f

245

3

3

3

3

*f*

*f*

*tr*   *tr*

*tr*   *tr*

*f*

*8va*   *3*

*8va*   *3*

*8va*   *3*

*8va*   *3*

*ord.*

*3*

*ord.*

*3*

*ord.*

*ord.*

*f*

250

*ff* 3 3 3 *pp*      *f*

3      *f* 3

*ff* 3 3 3 *pp*

*ff* 3 3      *f*

3 3 3 *pp*

*poco f* > *pp*      *ff* > *pp*

*poco f* 3 *pp*      *ff* 3 > *pp*

> 3 3      *f*

3 3 3      *ff* > *pp*

5

*pp* 3      3 3      3 3      3 3

*s.pont.*      3 3      3 3      3 3

*ff* 3 3 3 *pp*      *f* 3

*ff* 3 3 3 *pp*      *s.pont.*      3 3      3 3

*ff* 3 3 3 *pp*      *s.pont.*      3 3      3 3

*ff* 3 3 3 *pp*      *s.pont.*      3 3      3 3

A page of musical notation for orchestra and piano, featuring multiple staves with various instruments. The notation includes dynamic markings like ff, f, and ff3, as well as performance instructions such as 'tue' and 'G.C.'. The page is numbered 255 at the top center.

*j = 126 (sempre accel.)*

Musical score page 31 featuring six staves of music. The staves are primarily in 3/4 time, with some changes in measure length. The instrumentation includes various voices and tubular bells. Dynamic markings include *p*, *ff*, *pp*, *mf*, *poco f*, and *piu f*. Articulation marks such as '3' and '>' are used throughout. Measure 1 starts with a forte dynamic (*ff*) followed by a piano dynamic (*p*). Measures 2-3 show a transition from *ff* to *pp* with eighth-note patterns. Measures 4-5 continue with eighth-note patterns and dynamics. Measure 6 begins with a dynamic of *ff* followed by *tub. bells*. Measures 7-8 show a transition from *ff* to *f* and then to *ff*. Measure 9 ends with a dynamic of *ff*. Measure 10 starts with a dynamic of *ff* followed by *f* and then to *ff*.

*j = 126 (sempre accel.)*

Continuation of the musical score from page 31. The score consists of six staves. The instrumentation remains the same, with voices and tubular bells. The dynamic pattern follows the established scheme of alternating forte and piano dynamics. Measure 1 starts with *ff*, followed by *pp*. Measures 2-3 show a transition from *ff* to *pp* with eighth-note patterns. Measures 4-5 continue with eighth-note patterns and dynamics. Measures 6-7 show a transition from *ff* to *f* and then to *ff*. Measures 8-9 show a continuation of the eighth-note patterns and dynamics. Measure 10 ends with a dynamic of *ff*.

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Fl 260  
*ff* 3      f 3 3 ff

Ob 3

Cl > 3 3 3 >

Cl.3 > 3 > 3

Fg 3 >

Cor 3 1. > a 2

Tr 3 (2.) 3 > f

Tni >

Tn3+Tuba > 3

Timp 3

Pc1 *f*

Pc2

kbd

tape

V.1 3 v 3 3 >

V.2 3

Va > 3

Vc > 3

Cb > 3

FOR PROMOTIONAL USE ONLY

Fl 3

Ob > 3

Cl >

Cl.3 > 3 > 3 > 3

Fg 3 3 3

Cor > 3 >

Tr > > > >

Tni > ff > > >

Tn3+Tuba >

Timp > > >

Pcl marimba >

Pc2 ff

kbd > > > ⑥ > > 3

tape 3 3 3

V.1 s.pont. > > 3 > 3 ord.

V.2 f s.pont. > 3 mp ff

Va f s.pont. > ord. > 3 ff

B. 3 f s.pont. > 3 mp ff

Vc s.pont. > ord. >

Cb f s.pont. 3 mp ff ord.

= 132

270

F1  
Ob  
Cl  
Cl.3  
Fg  
Cor  
Tr  
Tni  
Tn3+Tuba  
trb.  
a 2  
(trb.)  
Timp  
Pc1  
Pc2  
kbd  
tape  
V.1  
V.2  
Va  
Vc  
Cb

FOR PROMOTIONAL USE ONLY

= 132

div.

Fl

Ob

Cl

Cl.3

Fg

Cor

Tr

Tni

Tn3+Tuba

(a 2)

Timp

Pcl *ff*

Pc2 tamb.

G.C.

kbd *ff*

8va

tape

V.1

V.2

Va

Vc

Cb

FOR PROMOTIONAL USE ONLY

unis.

Fl 275

Ob

Cl

Cl.3

Fg

Cor

Tr

Tni

Tn3+Tuba

Timp

Pc1

Pc2

kbd

tape

V.1

V.2

Va

Vc div. unis.

Cb

(7)

5

8va

8va



$\text{♩} = 138$ 

(a 2) Fl  
 (a 2) Ob  
 Cl (a 2) 3  
 Cl.3  
 Fg  
 Cor  
 Tr 3  
 Tri 3  
 Tn3+Tuba 3  
 Timp  
 Pcl  
 Pc2  
 kbd 3  
 tape

 $\text{♩} = 138$ 

V.1 3  
 V.2  
 Va  
 Vc  
 Cb



*rall.*

♩ = 74

Fl 290 295

Ob

Cl

Cl.3

Fg

Cor

Tr

Tni

Tn3+Tuba

Timp

Pcl

Pc2

kbd

tape

V.1

V.2

Va

Vc

Cb

This musical score page contains ten staves of music. The first five staves (Flute, Oboe, Clarinet, Clarinet 3, and Bassoon) play eighth-note patterns with grace marks. The next five staves (Corno, Trombone, Timpani, Percussion 1, and Percussion 2) are mostly silent. The bottom five staves (Keyboard, Tape, Violin 1, Violin 2, and Cello) play eighth-note patterns with grace marks. Measure numbers 290 and 295 are indicated above the Flute and Clarinet staves respectively. Dynamic markings include *rall.*, *p*, *mp*, *molto p*, and *(solo tacet)*. The tempo is marked as ♩ = 74.

tap 300

V.1

V.2

Va

Vc

Cb

tape

Ob 305

1. solo lamento

Fg

Tni

tape

V.1

V.2

Va

Vc

Cb

FOR PROMOTIONAL USE ONLY

Ob 310

Fg

Tni

V.1

V.2

Va

Vc

Cb

This page contains musical staves for various instruments: Oboe (Ob), Flute (Fg), Trombone (Tni), Violin 1 (V.1), Violin 2 (V.2), Cello (Vc), Bass (Cb), and Bassoon (Cbs). The music is divided into measures 310, 311, and 312. Measure 310 begins with eighth-note patterns in the woodwind section, transitioning to sixteenth-note patterns. Measures 311 and 312 feature sustained notes with grace notes and sixteenth-note patterns. Measure 313 concludes the section.

Ob 315

Fg

Tni

V.1

V.2

Va

Vc

Cb

*p. a p. rall.*

This page continues the musical score from page 41. It features staves for Oboe (Ob), Flute (Fg), Trombone (Tni), Violin 1 (V.1), Violin 2 (V.2), Cello (Vc), Bass (Cb), and Bassoon (Cbs). The music consists of measures 315 through 317. Measure 315 begins with eighth-note patterns, followed by sixteenth-note patterns. Measures 316 and 317 feature sustained notes with grace notes and sixteenth-note patterns. A dynamic instruction "p. a p. rall." is placed above the strings in measure 317. Measure 318 concludes the section.

FOR PROMOTIONAL USE ONLY  
DYNAMIC

Ob

Fg

Tni

V.1

V.2

Va

Vc

Cb

This musical score page shows six staves of music for orchestra and piano. The staves are: Ob (Oboe), Fg (Flute), Tni (Tin whistle), V.1 (Violin 1), V.2 (Violin 2), Va (Viola), Vc (Cello), and Cb (Double Bass). The piano part is at the bottom. The score includes various dynamics like 3, 320, mf, mp, and measures with slurs and grace notes. The piano part has sustained notes with fermatas.

Ob

Fg

Tni

V.1

J = 40

V.2

Va

B

Vc

Cb

**Fl** 325       $\text{♩} = 152$  diminuendo sempre al niente  
 Ob      3 3 3 3 3 3  
*mp*      *p* >  
 Cl      1.  
*mp*      *mp*  
 Cl.3  
*p*      *mf*      *p*      *f*  
 Fg 1. solo  
*p*      *mf*      *mp* < *f*  
 Tr  
*mf*  
 Tni  
 > via sord.  
*p*      *mf*  
 V.1  
 V.2  
 Va  
 Vc (solo)  
*mp*  
 Cb

Fl

Ob 2. 3 1. 3 3

Cl 3

Cl.3

Fg 1.

Cor

Tr > > > > > > > >

340

*mp* 3 3

*sempre legato* 1. 2.

*mp* *mf*

*mp* *mf*

*mp*

*mp*

*f*

Fl *sempre legato* 345 1. 2. (1.) (2.)

Ob

Cl 2. *mf*

Cl.3

Fg

Cor

Tr a 2. > > > > > > > >

*mf* *mf* *mf* *mf* *mf* *mf* *mf*

*mf* *m3* 3

FOR PROMOTIONAL USE ONLY  
DYNAMIC

Fl

350 a 2 tr 3

Ob. mp > mp > mf

I. mf

Cl

mf 3 3 3

CL3 sempre legato

Fg

mp sempre legato mf 3

Cor 1. f >> > meno forte >

Tr 1. > 3 > meno forte cresc. > > >

Tni

Tn3+Tuba

Timp

Pc1

Pc2

kbd

tape

V.1 t. + 2. soli tr mp > mp

V.2

Va

Vc solo mp

Cb

Fl 3 3 355#  
Ob mf mp  
Cl  
Cl.3 mp  
Fg mp  
Cor  
Tr > 3 > > > > > >  
Tni  
Tn3+Tuba  
Timp  
Pc1  
Pc2  
kbd  
tape  
V.1 V.2 V.1  
Va solo mf  
Vc  
Cb

**FOR PROMOTIONAL USE ONLY**

355#

Fl

Ob

Cl

Cl.3

Fg

Cor

Tr

Tn

Tn3+Tuba

Timp

Pc1

Pc2

kbd

tape

V.1

V.2 solo

Va

Vc

Cb

360

mp

mf

ff

a2

tutti

mf

f

1.+2.soli

tutti

mp

FOR PROMOTIONAL USE ONLY

Fl

Ob

Cl

Cl.3

Fg

Cor

Tr

Tni

Tn3+Tuba

Timp

Pc1

Pc2

kbd

tape

V.1

V.2

Va

Vc

Cb

365

*mf*

*mp*

*mp*

*2.*

*3*

*3*

*1.*

*mf*

*3*

*mf*

*mf*

*f*

*1.*

*f*

*tutti*

*mf*

*mf*

*mp*

*tutti*

*mf*

*mf*

*pp*

*mf*

Fl 370

Ob 1. *mf*

Cl

Cl.3

Fg *mf* *mf*

Cor *mp*

Tr 1. 2. > > 3. *3*

Tni

Tn3+Tuba

Timp

Pcl

Pc2

kbd

tape

V.1 solo *mf* 3. *3* *3*

V.2 *mf*

Va

Vc 1.+2. *soli div.* *mf* *mf*

Cb

FOR PROMOTIONAL USE ONLY

Fl 1. *mf* 3 3 3 3 375 *mf* *mf* *mf*

Ob 1. *mf* 3 3 3 3 2. *mf* *mf* *mf*

Cl *mf* *mf* *mf* *mf* *a 2 >* *>* *>*

Cl.3 *mf* *mf* *mf* *mf* *mf* *mf*

Fg *mf* 3 3 3 3 *mf* 3 3 3 3 *a 2*

Cor *f*

Tr *3* *3* *3* *3* *3* *3* *3* *3* *3* *piuf*

Tni *3* *3* *3* *a 2* *3* *3* *3* *3* *piuf*

Tn3+Tuba *mf* *mf* *mf* *mf* *mf* *mf* *mf* *mf* *f*

Timp *mf* *mf* *mf* *mf* *mf* *mf* *mf* *mf* *mf*

Pc1 *mf* *mf* *mf* *mf* *mf* *mf* *mf* *mf* *mf*

Pc2 *mf* *mf* *mf* *mf* *mf* *mf* *mf* *mf* *mf*

kbd *mf* *mf* *mf* *mf* *mf* *mf* *mf* *mf* *mf*

tape *mf* *mf* *mf* *mf* *mf* *mf* *mf* *mf* *mf*

V.1 *mf* 3 3 3 3 *1.+2. soli div.* *f* *mf* *mf* *mf*

V.2 *mf* 3 3 3 *pp* *mf* *mf* *mf* *mf* *mf*

Va *mf* *mf* *mf* *mf* *mf* *mf* *mf* *mf* *mf*

Vc *mf* *mf* *mf* *mf* *mf* *mf* *mf* *mf* *mf*

Cb *mf* *mf* *mf* *mf* *mf* *mf* *mf* *mf* *mf*

FOR PROMOTIONAL USE ONLY