Fimic
FOR PROMOTIONAL USE ONLY
Finnish Music Information Centre

13 768

Jukka Tiensuu

ALMA I: Himo

for orchestra, tape and electronics

1995

TEOSTO

SUOMALAISEN MUSIIKIN TIEDOTUSKESKUS
FINNISH MUSIC INFORMATION CENTRE

FOR PROMOTIONAL USE ONLY
Fimic

© Copyright by the Composer

All Rights Reserved

**No part of this publication may be copied
or reproduced in any form or any means
without the prior permission of the composer**

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

www.fimic.fi

Helsinki, 2007

FOR PROMOTIONAL USE ONLY
FIMIC

ALMA

I: "Himo"

for orchestra and electronics

FOR PROMOTIONAL USE ONLY
FIMIC

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.

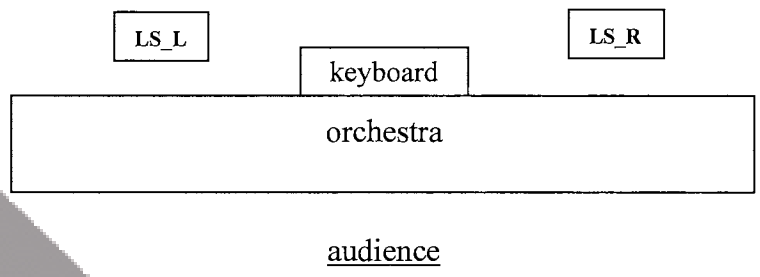
Notes to the electronic part:

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!*



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 USE ONLY
Ricordi

Fimic
FOR PROMOTIONAL USE ONLY
Finnish Music Information Centre

ALMA

for orchestra, tape and electronics

I. "Himo"

jukka tiensuu 1995

♩= 132 *rall.* ♩= 48 ♩= 132

Fl
Ob
Cl
(1/4-tone flat till bar 24.)
Cl.3
Fg
Cor
Tr
Tni
Tn3+Tuba
Timp
Pc1-2
tub.bells
(l. v.)
G. C.
Pc3-4
kbd ①
tape

♩= 132 *rall.* ♩= 132

V.1
div.
V.2
sul pont.
ord.
Va
Vc
Cb

FOR PROMOTIONAL USE ONLY
FIMIC

rall. ♩ = 48 ♩ = 132

15 20

ff f mp fff

fff f

fff 3 fff 3

a 2

ff

ff

ff

rall. ♩ = 132

unis.

unis.

FOR PROMOTIONAL USE ONLY
OEMIC

a 2

25

retune to normal

a 2

FOR PROMOTIONAL USE ONLY

♩ = 168

30 35

a 2

pp ff p ff p ff sempre

1.

8va bassa

FOR PROMOTIONAL USE ONLY
Q FAME

40

a 2

ff

a 2

p

ff

ff

tuba

ff

a 2

loco

FOR PROMOTIONAL USE ONLY
EMIC

(a 2)

45

(a 2)

(a 2)

(a 2)

a 2

a 2

ff

ff

unis.

div.

unis.

f ff

f ff

div.

unis.

div.

unis.

ff

FOR PROMOTIONAL USE ONLY

50

pp

pp

→ ①

div.

FOR PROMOTIONAL USE ONLY

♩ = 48

55

60

1. *legatissimo*

3

pp

mp *cantando*

2. *p*

mp *cantando*

3

1. *legatissimo*

p

p *mp* *cantando*

p

ff

ff

①

→ ③

♩ = 48

1.+2. soli

3

legatissimo

mp *cantando*

p

p

p

solo: **solo** *legatissimo*

gli altri:

p

mp *cantando*

FOR PROMOTIONAL USE ONLY
PIMIC

Ob

Cl

Cl.3

Tr

Tni

Tn3+Tuba

V.1

Vc

65

70

= 84

p cresc.

pp cresc.

dim.

FOR PROMOTIONAL USE ONLY

Ob
Cl
Cl.3
Fg
Cor
Tr
Tni
Tn3+Tuba
75
1.
a 2
Ob
Cl
Cl.3
Tr
80
cresc.
poco piu mosso
Ob
Cl
Cl.3
Tr.1
Tr.2
85
(1.)
a 2

FOR PROMOTIONAL USE ONLY
DEMO

Ob

Cl

Cl.3

Tr

Tr.2

90 *tr*

(2.)

p

ff

95

Cor

Tn3+Tuba

tni a 2

a 2

♩= 144

V.1

tutti div.

V.2

Va

Vc

tutti

div.

Cb

FOR PROMOTIONAL USE ONLY
FIMC

12

♩= 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

120

tape

125

1 2 3 4

3

FOR PROMOTIONAL USE ONLY

♩= 48 *accel. p. a p.*

Fl

Ob

Cl

Cl.3

Fg

Tr

Tni

tape

♩= 92

Fl

Ob

Cl

Cl.3

Fg

Tr.1

Tr.2

tape

FOR PROMOTIONAL USE ONLY
FIMIC

Ob
Cl
Cl.3
Tr.1
Tr.2
140

♩= 144
♩= 48

Fl
Ob
Cl
Cl.3
Cor
Tr.1
Tr.2
Tn3+Tuba
V.1
V.2
Va
Vc
Cb
145
150
(2.)
(a 2)
tni a 2
a 2
tuba
tutti
div.
p dolce
p subito
mp marcato
p
ff

FOR PROMOTIONAL USE ONLY
FIMIC

♩= 48

Fl

155

Tn3+Tuba

tape ♩= 48

♩= 48

V.1

V.2

Va

Vc

Cb

tape

160

tape

165

tape 170

♩= 40

175

♩= 112

FOR PROMOTIONAL USE ONLY
FIMIC

tape

♩= 40 ♩= 112

180

tape

♩= 30 ♩= 108

185

tape

190

tape

195

tape

200

FOR PROMOTIONAL USE ONLY

♩= 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

♩= 108

p. a p. accel. e cresc.

V.1

p

3

V.2

p

Va

p *mp*

p

Vc

mp

mf

p

Cb

p *mf*

FOR PROMOTIONAL USE ONLY
FMIC

205

Fl

(a 2)

p

Ob

Cl

1.

bcl

Fg

Cor

Tr

Tni

Tn3+Tuba

Timp

Pc1

Pc.2

kbd

tape

V.1

V.2

Va

Vc

Cb

FOR PROMOTIONAL USE ONLY

210

(a 2)

Fl

Ob

Cl

bcl

Fg

Cor

Tr

Tni

Tn3+Tuba

Timp

Pc1

Pc.2

kbd

tape

V.1

V.2

Va

Vc

Cb

FOR PROMOTIONAL USE ONLY
CIMIC

215

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

FOR PROMOTIONAL USE ONLY

Fl

Ob

Cl

bcl

Fg

Cor

Tr

Tni

Tn3+Tuba

Timp

Pc1

Pc.2

kbd

tape

V.1

V.2

Va

Vc

Cb

220

a 2

FOR PROMOTIONAL USE ONLY

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

V.2

Va

Vc

Cb

a 2

FOR PROMOTIONAL USE ONLY
FMIC

225

Fl

Ob

Cl

bcl

Fg

Cor

Tr

Tni

Tn3+Tuba

Timp

Pc1

Pc.2

kbd

tape

V.1

V.2

Va

Vc

Cb

FOR PROMOTIONAL USE ONLY
BMIC

♩= 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
V.2
Va
Vc
Cb

FOR PROMOTIONAL USE ONLY
IRCAM

235

Fl

Ob

Cl

bcl

mf

Fg

Cor

Tr

Tni

Tn3+Tuba

tne

tuba

Timp

Pc1

Pc.2

kbd

tape

V.1

V.2

Va

Vc

Cb

solo s.pont.

tutti ord.

a 2

FOR PROMOTIONAL USE ONLY
DEMIC

240

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

FOR PROMOTIONAL USE ONLY
CMC

Fl

Ob

Cl

bcl

Fg

Cor

Tr

Tni

Tn3+Tuba

Timp

Pc1

Pc2

kbd

tape

V.1

V.2

Va

Vc

Cb

s.pont.

f

FOR PROMOTIONAL USE ONLY
DEMIC

245

f

tr tr

f

f

④ f

3

8va 8va 8va 8va

ord.

3

ord.

3

ord.

ord.

ord.

f

FOR PROMOTIONAL USE ONLY
FIMIC

250

ff pp f

f ff pp

poco f pp ff pp

poco f pp ff pp

f

ff pp

⑤

pp

s.pont.

pp

s.pont.

pp

ff pp f

s.pont.

pp

ff pp

s.pont.

pp

ff pp

FOR PROMOTIONAL USE ONLY
FEMIC

255

a 2

tne

tuba

G.C.

ord.

FOR PROMOTIONAL USE ONLY
EMIC

♩ = 126 *(sempre accel.)*

pp ff pp pp

p ff pp pp ff

pp ff pp ff

pp ff pp ff

pp ff pp mf

ff f piu f

a 2

f

mf f ff

ff poco f

tub. bells

ff

②

ff f

FOR PROMOTIONAL USE ONLY

♩ = 126 *(sempre accel.)*

ff pp ff

pp ff pp

ff pp ff mf

mf f ff

260

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

FOR PROMOTIONAL USE ONLY

265

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

marimba

FOR PROMOTIONAL USE ONLY
CEMC

♩= 132

Fl

Ob

Cl

Cl.3

Fg

Cor

Tr

Tni

Tn3+Tuba

a 2

trb.

a 2

(trb.)

Timp

Pc1

Pc2

kbd

8va

ff

8va

tape

270

♩= 132

V.1

V.2

Va

Vc

div.

Cb

FOR PROMOTIONAL USE ONLY
EMIC

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.2

Va

Vc

unis.

Cb

FOR PROMOTIONAL USE ONLY
FIMIC

275

Fl

Ob

Cl

Cl.3

Fg

Cor

Tr

Tni

Tn3+Tuba

Timp

Pc1

Pc2

kbd

7

5

8va

8va

tape

V.1

V.2

Va

Vc

div.

unis.

Cb

FOR PROMOTIONAL USE ONLY
CMC

280

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

1. 2. (a 2) 3 8va unis.

FOR PROMOTIONAL USE ONLY
FMIC

♩= 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

♩= 138

V.1 pp ff

V.2 p ff ff

Va div. ff p

Vc div. ff

Cb ff

FOR PROMOTIONAL USE ONLY

285

ff p 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

3 ff

3 ff

tuba tne ff molto dim. pp

ff p ff molto dim.

p ff p ff molto dim.

p ff p ff molto dim.

p ff p ff molto dim.

FOR PROMOTIONAL USE ONLY

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

V.2

molto p

Va

molto p

Vc

(solo tacet)

molto p

Cb

pp

FOR PROMOTIONAL USE ONLY

tap 300

V.1

V.2

Va

Vc

(gli altri)

Cb

Ob 305

1. solo lamentoso

Fg

1. solo lamentoso

1. solo lamentoso

Tni

1. solo con sord.

lamentoso

tape

V.1

unis.

V.2

Va

Vc solo lamentoso

Cb

FOR PROMOTIONAL USE ONLY

310

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

315

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

p. a p. rall.

FOR PROMOTIONAL USE ONLY

320

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

mf mp

FOR PROMOTIONAL USE ONLY

♩= 40

♩= 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

Fl 335 a2

Ob

Cl

Tr 1.

poco cresc.

FOR PROMOTIONAL USE ONLY

340

Fl
Ob
Cl
Cl.3
Fg
Cor
Tr

sempre legato

345

a 2

FOR PROMOTIONAL USE ONLY
©FIMIC

350

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

FOR PROMOTIONAL USE ONLY
FIMIC

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

355

mf mf mp mp mf mp mp mf mp solo mf

FOR PROMOTIONAL USE ONLY
FIMIC

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

V.2

solo

mf

tutti

mf

Va

tutti

mp

Vc

Cb

FOR PROMOTIONAL USE ONLY
PIMC

365

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

FOR PROMOTIONAL USE ONLY
CIMIC

370

Fl

Ob

1.

Cl

Cl.3

Fg

Cor

Tr

1.

2.

Tni

Tn3+Tuba

Timp

Pc1

Pc2

kbd

tape

V.1

solo

V.2

Va

Vc

1.+2. soli div.

Cb

FOR PROMOTIONAL USE ONLY
FIMIC

375

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

1.+2. soli div.

FOR PROMOTIONAL USE ONLY
EMI