

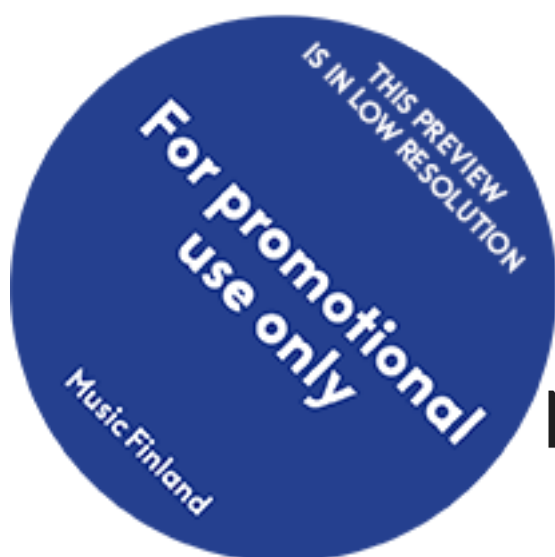
Atso Almila

Toivoa, Sulaminen?

Bringing Hope, Thaw?

for clarinet, trumpet, marimba, piano,
violin and cello

2025



Music Finland

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Toivoa, Sulaminen?

Atso Almila (1953-)

Bringing Hope, Thaw?

To Mikkelin Musiikkijuhlat

The work is based on the composer's Bassoon Sonata from the year 2018

Allegretto ♩ = 70

Clarinet in Bb

Trumpet in C

Marimba

Piano

Violin

Violoncello

f *pp* *ppp* *p* *f* *trem.* *f* *pp*

(gliss.)

Red.





16 17

Cl. *f*

Mar. *f*

Pno *pp* *f* *8va*

VI. *pp*

one bow if possible

19

Cl. *pp*

Tr. *pp* con sord. straight

Mar.

Pno *ppp* *ppp* *mf*

THIS PREVIEW
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22

Cl.

Mar.

Pno

Red.

VI.

Vc.

mf

f

mp

f

ff

ff

25

26

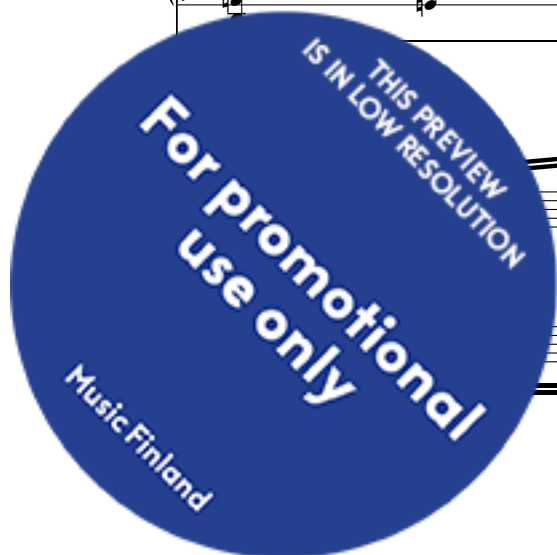
Mar.

Pno

f

mf

Red.



f

f

29

31

Cl.

Mar.

Pno

VI.

Vc.

pp

mp

pp

pp

mp

p

mp

p

[illegible]

36 ritardando.....

Cl. *pp* < *mp* > *pp*

Tr. *mf* *f* *pp*

Mar. *pp*

Pno *pp*

8ba... (Red.)

Red.

Red.

Red.

VI. *pp*

Vc. *mf*

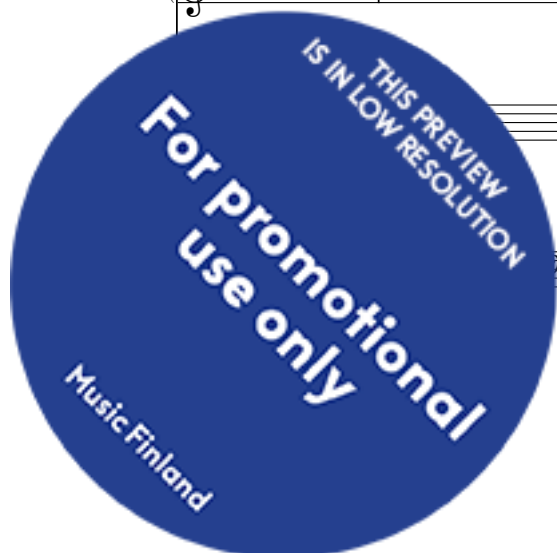
42 a tempo ♩ = 70

Mar. *p*

Pno *p*

p *pp*

p



47

Cl.

Mar.

Pno

Vl.

Vc.

50

p

p

pp

8va

51

Cl.

Tr.

Pno

VI.

pp

p

p

55

Tr.

mp

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mp

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60

Tr.

pp

ppp

Mar.

pp

ppp

Pno

pp

Vc.

pp

66

67

Cl.

ppp

Mar.

ppp

Pno

ppp

Vc.

ppp

71

73

Cl.

Tr.

pp

p

pp

8va

p

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75

Tr.

Pno

Vc.

(8)

80

78

Tr.

Pno

VI.

Vc.

80

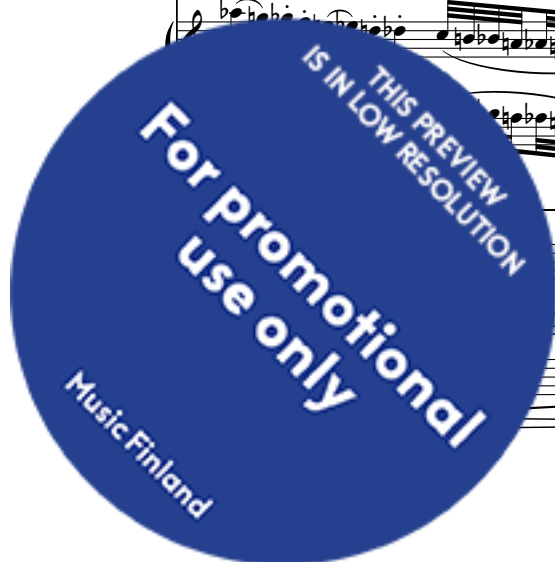
83

81

Tr.

Mar.

83



88

85

Cl. *poco f*

Tr. *mf* *poco f* senza sord.

Mar. *mf*

Pno *mf*

Vi. *mf*

Vc. *mf*

90

Cl. *rallentando* 96 *Tranquillo* ♩ = 60 *pp*

Tr. *mp*

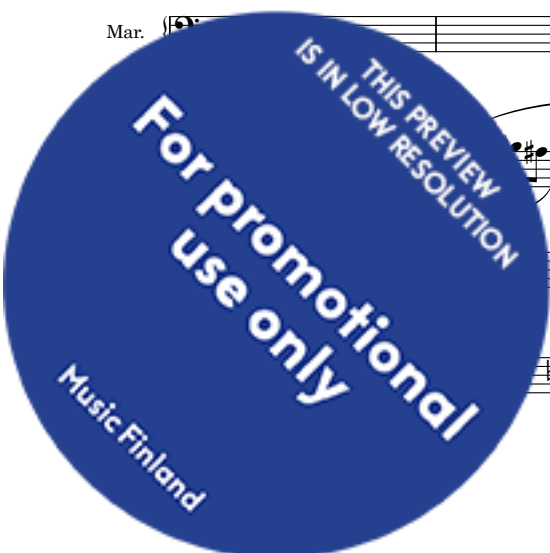
Pno *p* dolce, ped. ad lib.

Vi. *p*

97

Mar. *p* 101

pp



102

Mar.

Pno

107

109

Mar.

Pno

Vc.

mf

mp

mp

111

114

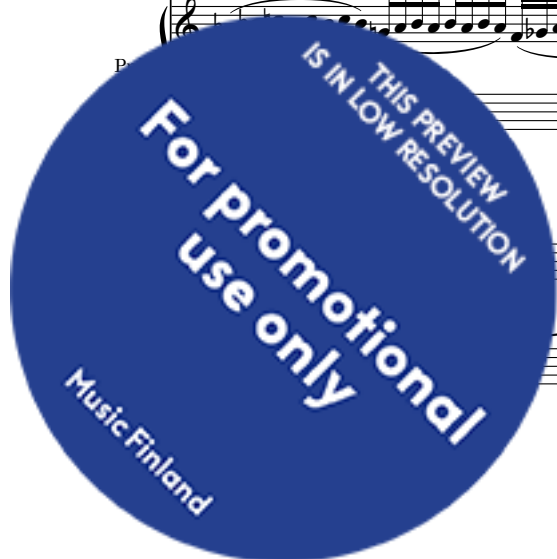
Tr.

P.

p

mp

trm



116

Cl.

Tr.

Pno

Vl.

Vc.

mf

mf

8ba

3

3

3

3

3



121

Cl.

Tr.

Mar.

mp

mf

f

f

f

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123

Cl.

Tr.

Mar.

Pno

Vc.

f

ff

6

6

ff

ff

125



126

Pno

tr

3

3

3

3

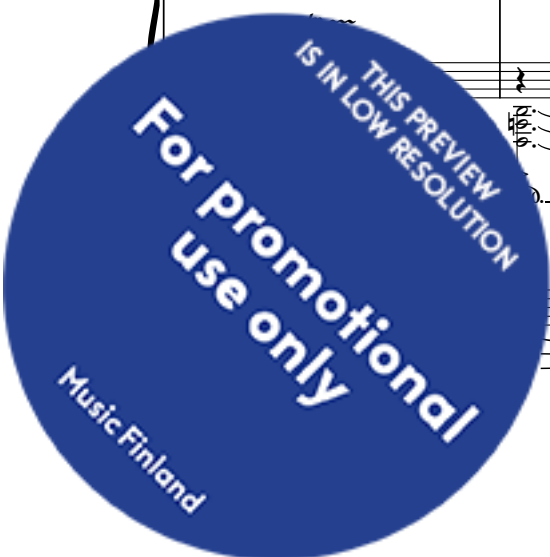
3

3

mf

mp

mf



131 Allegretto $\text{♩} = 70$

Cl. *ppp* *mp*

Mar. *ppp*

Pno *ppp* *p*

VI. *pp* *p* *pp*

136

Cl. *mf*

Tr. *mf*

Mar. *mf*

Pno *mp* *mf*

VI. *mp* *mf*

141

144

Cl. *f*

Tr. *f*

Mar. *mf* *f*

Pno *f*

VI. *f*

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146 149

Cl.

Tr.

Mar.

Pno

VI.

Vc.

mf *mp*

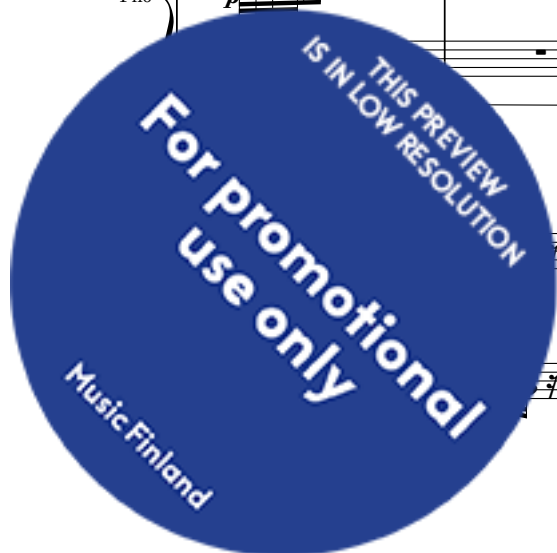
151 155

Mar.

Pno

p *pp* *mp* *Red.*

8va



156 159

Mar.

Pno

VI.

Vc.

mp *mf* *f*

(Red.)

(8)

f

161 162

Cl.

Tr.

Pno

f *mf* *pp*

(gliss.) *pp*

(Red.)

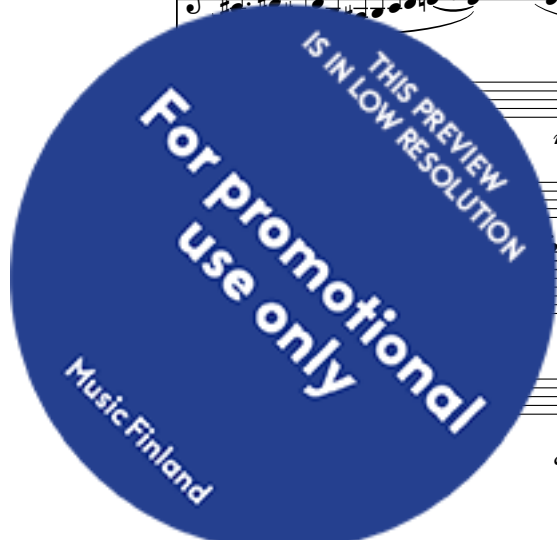
167 168

Cl.

mp *pp* *pp* *ppp*

(gliss.)

(Red.)



175 G.P. 176 Lento $\text{♩} = 65$ 180

Mar. *mp*

Pno *mp*
(Ped. ad lib.)

Vc. *mp*

182

Mar.

Pno

Vc.

186 187 con sord. *mp*

Tr.

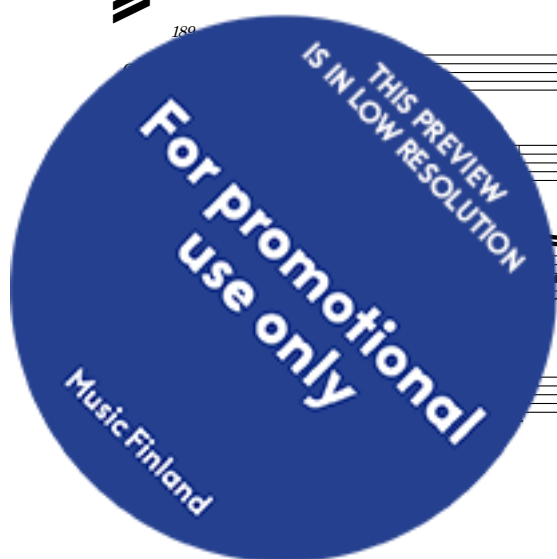
Mar.

Pno

Vc.

189 191 *p*

p



192

Cl.

pp p pp

Tr.

p pp

Pno

pp

5 5 5 5

8va

195

Tr.

Pno

198

Tr.

pp

Mar.

pp

Pno

pp

Vc.

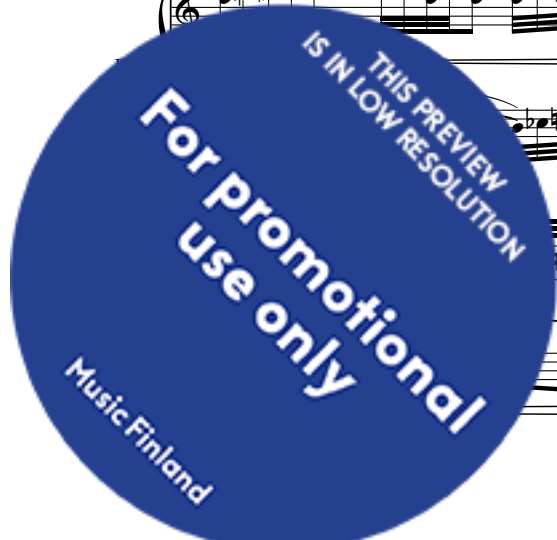
pp

200

8va

p

mp



202

Tr.

Pno

VI.

Vc.

f

5

205

Tr.

Mar.

Pno

mf

mf

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206

Tr.

Mar.

Pno

VI.

Vc.

mp

mf

f

f

mp

208

210 *rallentando*.....

Mar.

Pno

Vc.

f

f

f

211

212

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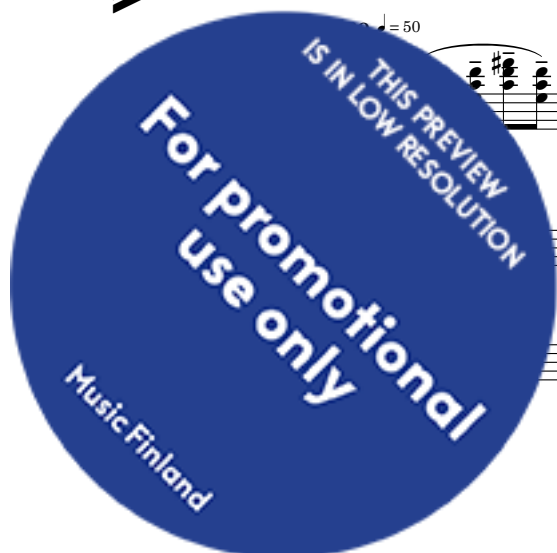
996

997

998

999

1000



214

215

219 a tempo ♩ = 65

Pno

Vl.

Vc.

pp

pp

mp

p

pp

220

223

Cl.

Tr.

Mar.

Pno

VI.

Vc.

p

p

p

p

p

5

5

224

Cl.

Tr.

mp

mp

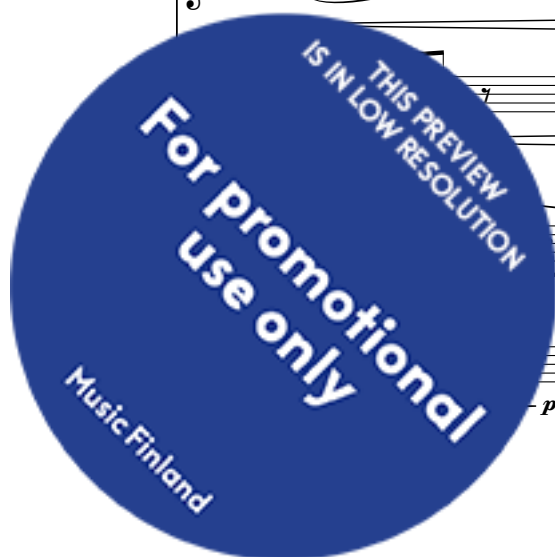
mp

p

mf

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226 227

Pno

Vc.

228

Pno

Vc.

230 accelerando..... un poco più mosso ♩ = 75

Pno

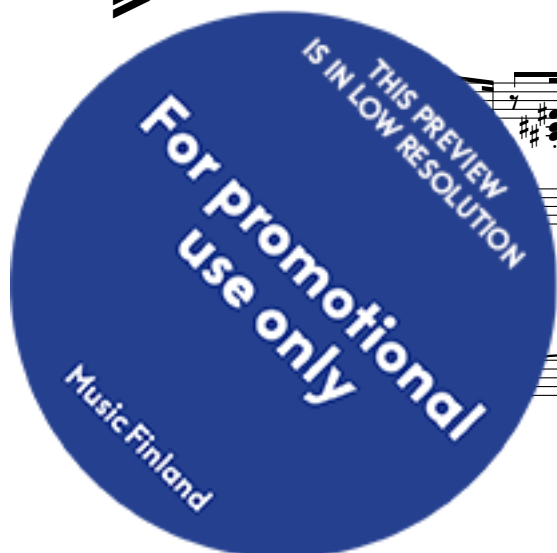
Vc.

mf *f*

8^{va} 8^{ba}

accelerando.....

8^{va}



8va (gliss.)

Pno. *ff*

Red.

VI. *ff*

Vc. *ff*

238

Mar. *f* *mp*

Pno. *mf sub.*

VI. *f* *mf*

Vc. *f*

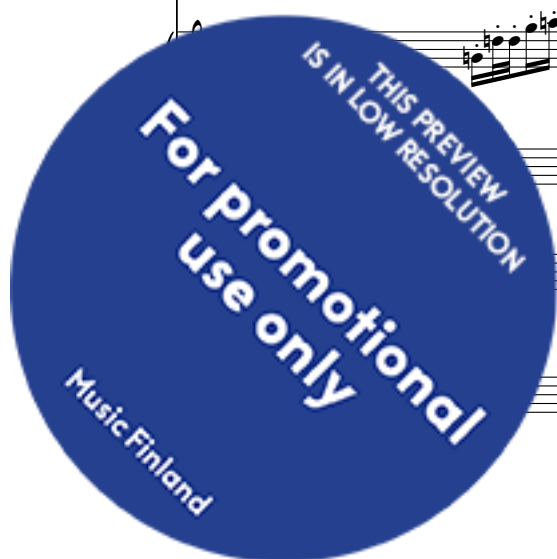
240

Mar. *f* *mp*

Pno. *f*

VI. *f*

Vc. *f*



243 senza sord.
f

Tr.

Pno

VI.

Vc.

f



246

Tr.

Pno



248

249 *rallentando*.....

Cl. *f*

Tr. *f*

Mar. *f* *mp*

Pno *f* *mp*

Vi. *f*

Vc. *f*

molto meno mosso ♩ = 50

251

254

Cl. *ff* *mf*

Tr. *mf*

Pno *ff* *mf* *p*

mf

let the note die away

ppp

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259 *Leggiero e presto* (one bar = 60) ♩. = 180

Mar. *mp* *p* *p*

Pno *p* (gliss.) *Red.* *mp*

263

Cl. *p*

Tr. *p*

Mar.

Pno *tr*

Vc. *tr* *p*

266

269

Mar. *mp*

(gliss.) *Red.* *pp*

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Music Finland

270 273

Cl. *pp*

Mar. *pp*

Pno

VI. *pp*

274

Cl.

Mar. *pp*

Pno

VI.

278 280

Cl.

Pno

VI.

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Music Finland

283

Cl. *pp* *p*

Pno

VI. *pp* *p*

287

288

Mar. *pp* *mp*

Pno

Vc. *pp* *mp*

291

Mar. *p* *tr*

Pno *p* *mp*

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295

Mar.

298

VI.

Vc.



299

301

Cl.

mp

Tr.

mp

Mar.

mp

Pno

mp

VI.

mf

Vc.

mf



304

307

Cl.

mp



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308

Cl.

Tr.

Mar.

Pno

Vi.

mf

mp

312

Cl.

Tr.

Mar.

Pno

mp

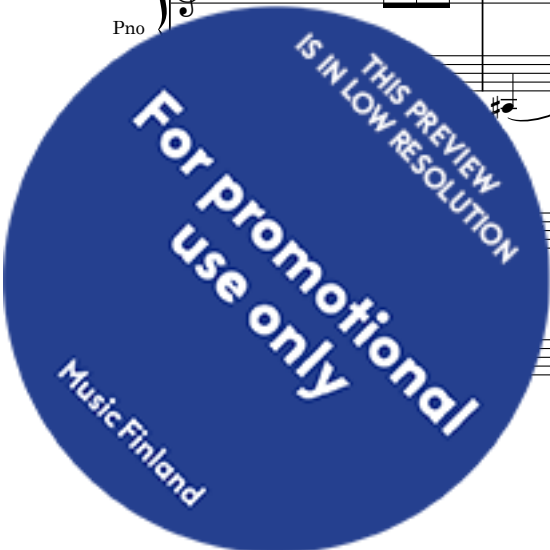
mf

mp

mf

mf

mf



316 319

Cl. *mf* *f*

Tr. *f*

Mar. *f*

Pno *f* *mp* *Red.*

VI. *f*

Vc. *f*

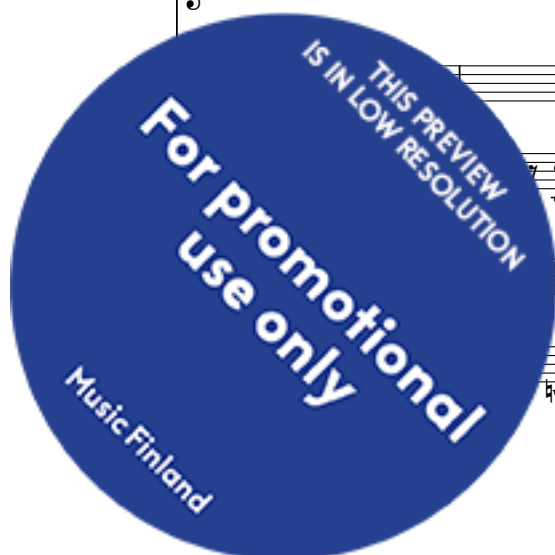


320 323

Cl. *mp*

Tr. *mp*

Mar. *mp*



325

Cl.

Tr.

Mar.

Pno

Vi.

Vc.



330

Cl.

Tr.

Mar.

P.

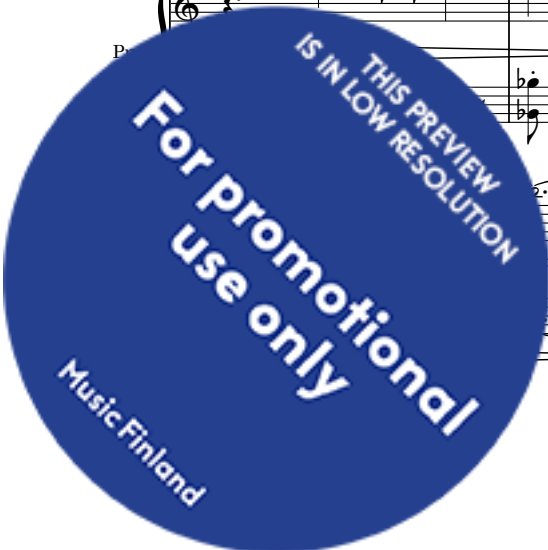
pp

pp

pp

pp

pp



334

336

Cl.

pp

Tr.

con sord.

pp

Pno

pp

Vi.

339

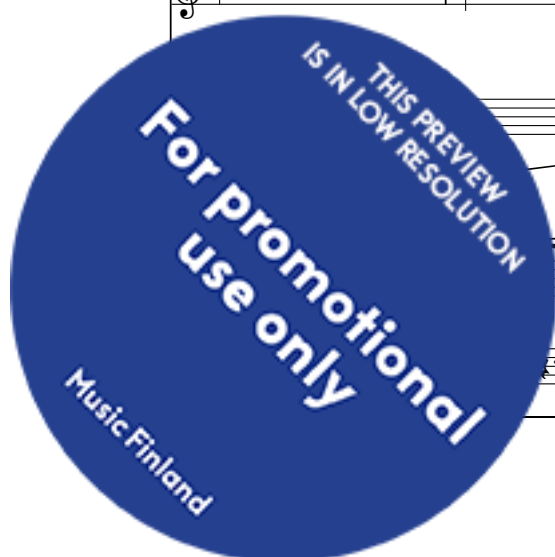
Cl.

Tr.

Pno

344

Cl.



349 352

Cl.

Tr.

Pno

354

Cl.

Tr.

Pno

Vc.

mp *pp*

mp *pp*

mp

(Cello.)

mp *p*

358

Mar.

Vi.

Vc.

p *mf*

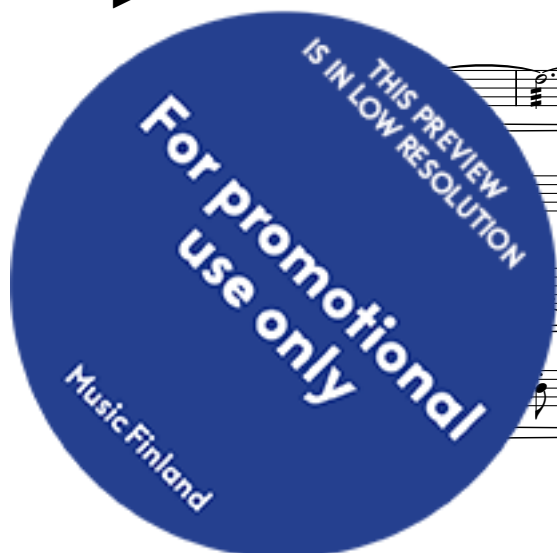
p *mf*

pp

pp

pp

pp



366 368

Pno

Vc.

mp

371 374

Vc.

376 379

Pno

Vc.

ppp
sed.

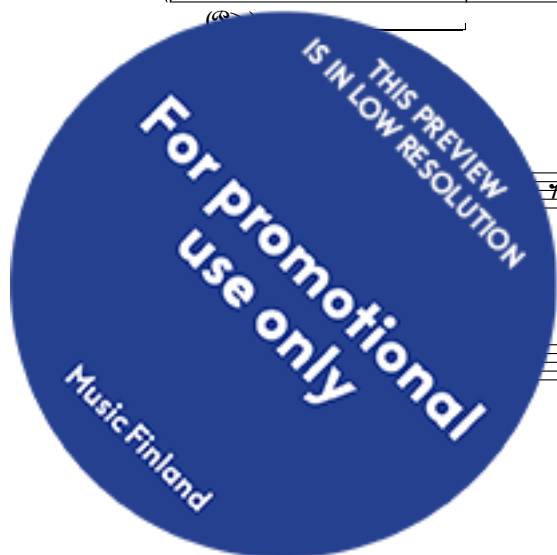
381 senza sord. 385

Tr.

p *mf*

Pno

p
sed.



392 394

Tr. *mp* *mf*

Mar. *mp*

Pno *mp*

Red.

VI. *mf*

Vc. *mf*

396

Mar.

Pno

VI.

Vc.

400 402

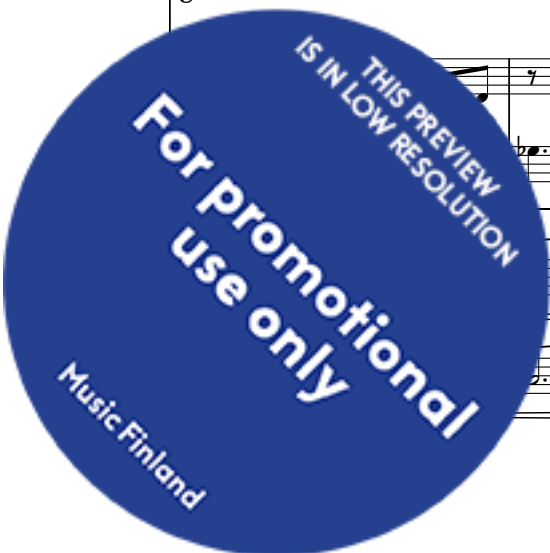
Mar.

Pno

VI.

Vc.

f



404

406

Mar.

Pno

VI.

Vc.

f

f

(*ced.*)

meno mosso ♩ = 100

accelerando.....

411 a tempo ♩ = 180

408

Pno

VI.

Vc.

fff

ff

ff

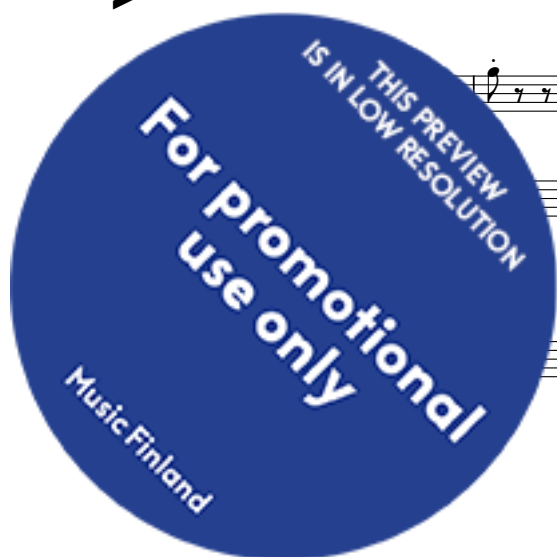
ced.

416

mf

p

mf



418

421

Cl.

Tr.

Mar.

Pno

Vc.

p

p

p

(gliss.)

422

Cl.

Mar.

Pno

VI.

p

mp

mp

426

427

Cl.

Mar.

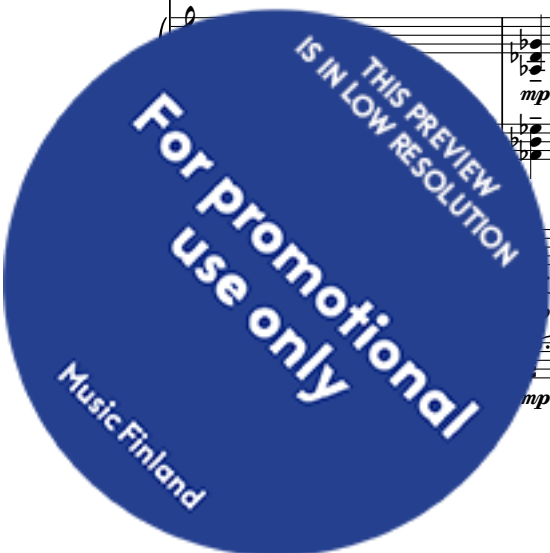
mp

mp

mp

p

p



430

431

Cl.

Tr.

Mar.

Pno

VI.

pp

con sord.

pp

pp

435

Tr.

Pno

VI.

440

443

Tr.

pp

p

THIS PREVIEW
IS IN LOW RESOLUTION

For promotional
use only

Music Finland

445

447

Tr.

mf *p*

Mar.

mp *p*

Pno

mp

VI.

mf *p*

Vc.

con sord.

mp

450

Mar.

Vc.

p *mf*

455

457

Mar.

pp

Vc.

pp

460

Mar.

465

mf

470

senza sord.

mf



475

Pno

Vc.

mf *f*

Red.

481

Pno

Vc.

mp *mf*

Red.

485

489 *rallentando*.....

Pno

Vc.

mf *f* *mp*

Red.

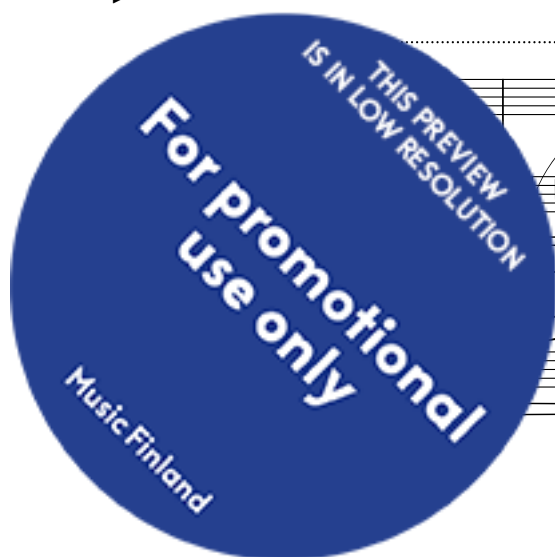
al molto meno $\text{♩} = 100$

493 *a tempo subito* $\text{♩} = 180$

Pno

Vc.

mf



494 497

Cl.

Pno

VI.

Vc.

mp

mp

mp

mp

senza sord.

498 501

Cl.

Pno

VI.

Vc.

p

502

Tr.

Pno

p

senza sord.

8^{ba}-----

507 511

Cl.

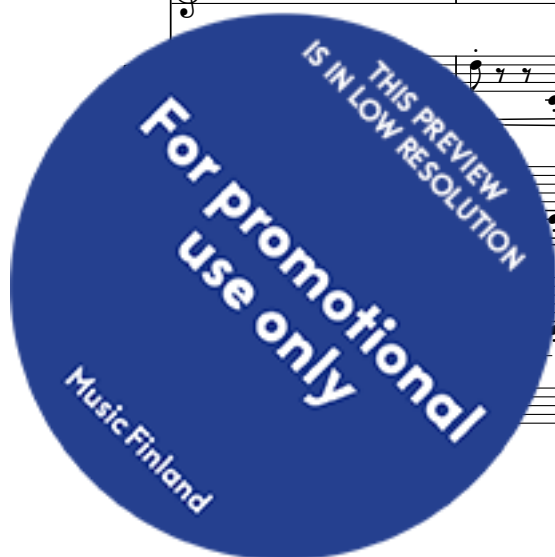
pp

mp

pp

mp

mp



512

Cl.

Tr.

Pno

Vc.



517

Cl.

Tr.

Mar.

Pno

THIS PREVIEW
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Music Finland

523

Cl.

Mar.

Pno

VI.

f

(gliss.)

f

Red.

527

Cl.

Mar.

Pno

VI.

ff

mf

(gliss.)

Red.

532

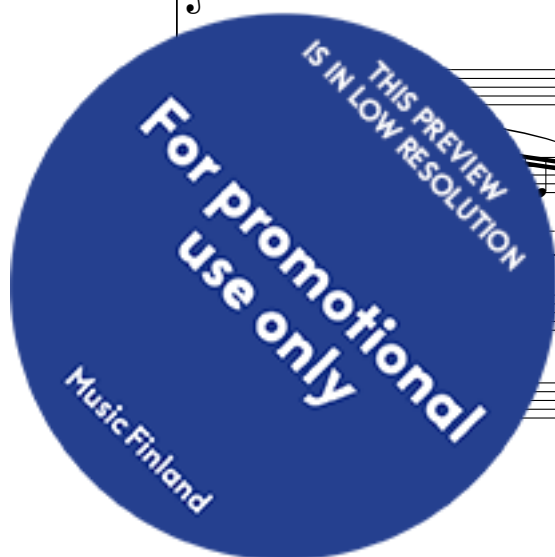
533

Cl.

Mar.

f

f



536 G.P.

Cl. *ff* *mf*

Mar. *ff*

Pno *ff*

Vi. *ff*

Vc. *ff*

8va

542 546

Cl. *p* *mf*

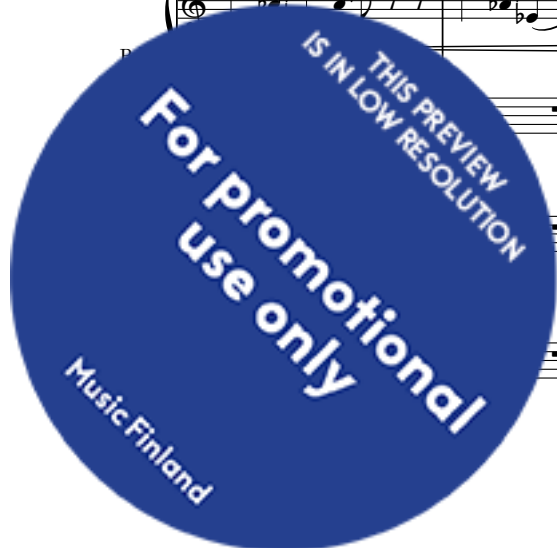
Tr. *p* *mf*

Mar. *p* *mf*

P. *f*

mf *f*

mf *f*



547 550

Cl. *ff*

Tr. *ff*

Mar. *ff*

Pno *ff*

VI. *ff*

Vc. *ff*

552

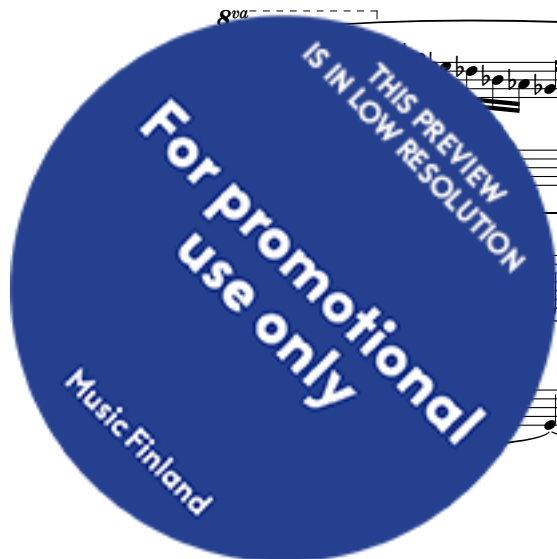
Pno (gliss.) *ff* *8va*

VI. *ff*

Vc. *ff*

555

8va *mf*



558

Cl. *mf* *f* *ff*

Tr. *mf* *f* *ff*

Mar. *mf* *ff*

Pno *ff*

562

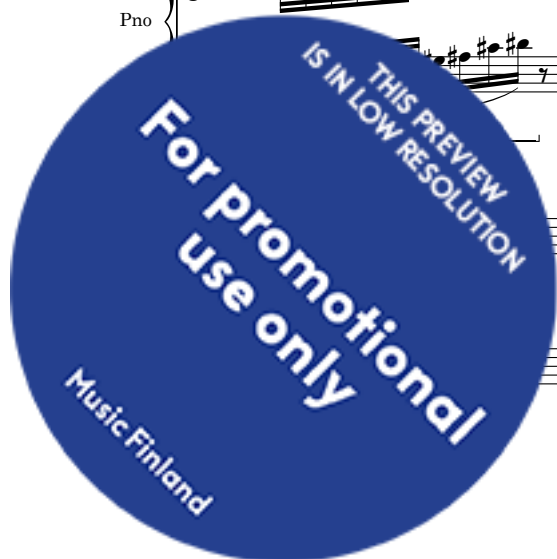
Cl. *ff*

Tr. *ff*

Mar. (gliss.) *ff*

Pno (gliss.) *f* *ff*

durata c.17'



Esittely

Atso Almila (1953-) **Toivoa, Sulaminen?** (2026)

Jäinen pakkanen auttaa julmaa vihollista naapurikansan elämän tuhoamisessa nykYTEKNOLOGIALLA pelottavan tehokkaasti. Urhea hyökkäyksen uhri odottaa kevättä, jolloin sulaminen tuo toivoa kammottavaan aikaan.

Eurooppa on jälleen sodassa, pitkästä aikaa vaarallisimmassa. Omaperäiselle kamarikokoonpanolle säveltämäni teos on musiikillisesti velkaa vuonna 2018 säveltämälleni fagottisonaatille.

Sävellys jakaantuu selkeästi kolmeen osaan, kirpeään kylmyyteen, joka hyytyy intiimiksi rukoukseksi. Mutta loppu tarjoaa leikkisämpiä mielikuvia - toivoa.

Presentation

Atso Almila (1953-) **Bringing Hope, Thaw?** (2026)

The frost helps the cruel enemy in destroying the life of their neighbours with a terrifying efficiency offered by modern technology. The brave victim waits for the Spring time when thaw brings hope to the horrible times.

Europe is at war, the most dangerous in a long time. The piece that I composed for an original chamber combination owes musically to my former bassoon sonata from 2018.

The composition is clearly divided in three sections, the freezing cold turning to an intimate prayer. But the end part offers more playful images - hope.

