ALMA

III. "Soma"

for orchestra and electronics

Jukka Tiensuu (1998)
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for orchestra and sampler

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Instrumentation
2 piccolo flutes
2 oboes
3 clarinets in B♭ (3. also bass clarinet)
2 bassoons (2. also contrabassoon)
2 horns in F
2 trumpets in C
3 trombones (3. bass trombone)
1 tuba
3 percussion (1. timpani, vibraphone, 2. Glockenspiel, 3. tubular bells, tomtoms, bass drum)
1 MIDI keyboard (to control an Akai S5000/6000 sampler)
strings (at least some contrabasses with C-string)

Notation
Small note-heads in glissandi passages indicate approximate pitches.
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. (The natural as reference, unless combined with another accidental)
†† †† †† three eight-tones sharp and flat respectively. (The natural as reference)
' Cone-formed symbol above or below a note indicates a sharp staccato, which is always short, regardless of the length of the note or the surrounding musical texture, while normal staccato dots are interpreted in conform with the length of the note or the surrounding musical texture.
Glissandi should be played evenly during the whole duration of the note(s) (not "portamento"). Glissandi should never be replaced by a (chromatic) scale. Glissando-sign without an ending note indicates bending of the tone. (e.g. in bars 192 ff.)
Articulation: where not indicated (by slurs, dots etc.) articulation is left to the players' discretion, but should reflect the character of the music played. In general the notes should be played in full length but well articulated. Very rapid passages (like 1/32-notes or 1/16-note triplets) may be slurred freely (but in congruity with the musical structure of the passage).
Optional last bar. The very last bar (bar 277) is optional when only Soma is played. With the complete Alma it is obligatory.
In the 3. percussion part normal notes indicate tubular bells (exact duration, unless marked l.v.), diamond-shaped note-heads indicate tomtoms (the diamond-head below stave indicating bass drum)
MIDI keyboard should have at least 76 keys (E0...G6), 16-note polyphony, and the possibility of quick changes between program numbers 1-16 (e.g. Yamaha KX-88 or SY-99). The keyboard functions as master keyboard to an Akai S-6000 (or S-5000) sampler. (The use of another Akai model may be possible, but is not recommended). The circled numbers in the keyboard parts indicate the program selection. These changes should be performed where indicated to avoid inadvertent clipping of the (possibly still resonating) samples. No volume or sustain pedals must be used (dynamics by fingers only)! The samples (with directions of use) are sent with the orchestral parts.
The amplification of the keyboard part should be set to correspond to the tutti orchestra and should not be changed during the performance.
The loudspeakers (wide and even frequency range, no bass boost!) should be placed behind the orchestra, never in front!

Soma was commissioned jointly by the Warsaw Autumn Festival and the Helsinki Philharmonic Orchestra.