

Mora

for Tenor Voice and Baroque (or Small) Orchestra

Jukka Tiensuu 2012

Jukka Tiensuu:

Mora

for Tenor Voice and Baroque (or Small) Orchestra

(2012)

The movements **Vaiko**, **Voiku** and **Raiku** may also be performed separately.

Instrumentation:

2 flutes (optional recorders)

2 oboes

2 bassoons

2 trumpets (baroque trumpets alternating in C and in D, modern trumpets in C. Score in C).

(optional harpsichord and percussion)

strings: absolute minimum 4.4.2.2.1, recommended 6.6.4.4.2

Performance note

Notation: Equal temperament is assumed, i.e. E-flat equals D-sharp etc.

Accidentals apply till the end of the bar. However, they are occasionally repeated to facilitate sight-reading.

♯ ↓ Quarter-tone sharp and flat, respectively.

↑ ↓ Play slightly (less than eight of tone) sharp or flat. Used mainly to indicate finetuning the (equally-tempered) pitch to the corresponding harmonically pure pitch (major third or minor seventh).

s.v. *senza vibrato*. **Vibrato** should be avoided in general, and especially when playing micro-tones.

~~~~ Wide, exaggerated (and not too fast) *vibrato*.

— *tenuto*, play note to the full written length (only, no accent is intended).

• The lengths of *staccati* should be in relation to the length of the note and the character of the music.

∞ o *al niente*, let the sound "die away" completely (so that it is not possible to hear exactly when the sound stops).

/ The *glissandi* are played continuously during the indicated time (*not portamento*), but *espressione* through some *accel...rall.* is encouraged. Note stems in the middle of a glissando are for orientation only, they are not articulated.

◇ Diamond-shaped note heads indicate harmonics. Natural (open string) harmonics are written at low positions for notational reasons, but - for sonority reasons - might be better played at the corresponding high positions. However, they should never be replaced by artificial harmonics.

**Vaiko:** In **bars 93-102** the standing ups and sitting downs should be *quick* and exactly where written (*up* on the 3<sup>rd</sup> and *down* on the 1<sup>st</sup> beat).

**Voiku:** In **bars 1-9** the conductor gives no signs. Hands on hips s/he looks like just waiting. The players, though playing only what's written, should nevertheless give an impression that they are only helping the cellist to retune. Thus, the players should look at the cellist (and *not* at their music) when giving their "suggestions", and the entries should be *slightly* inaccurate to give an impression of spontaneity..

**Raiku:** In **bars 65-66** "divisi ad lib." are to be used only when the passage is not possible to play fast enough (tempo minimum M.M.160)

**percussion** Drums. Only relative "pitches" of the instruments are given. The choice of drums is left at the performer's discretion, but no timpani or other pitched drums should be used and "ethnic" drums are preferred to the western "drum sets". *secco*: instrument with dry (short) sound (type bongo), *non secco*: instrument with long reverberation (type base drum). The drumming should only support the rest of the orchestra, blend well with it, never come through.

**Voice pronunciation** is based on Finnish language (phonetic writing). Additional conventions used are:

OL long O short L

OLL short O long L

LLA longish L, normal A

VU-A long U shorter A (diphthong)

VUA\_ short U long A (diphthong)

HA where no phonem or syllable is given, repeat the previous one on each note (HA HA HA ...)

Y Finnish Y, German Ü(ber), French U(ne)

**Duration ca. 18'**

*Mora* was commissioned by The Finnish Baroque Orchestra.

# VAIKO

for tenor and baroque orchestra

Jukka Tiensuu 2012

1 *~96 Vivace*

fl1

bn1

a 2

mp

p

tpt1

in C

mf

pp

tpt2

in D (written in C)

mf

pp

T.

*~96 Vivace*  
mischievous (nasal) laughter  
mp

suspicious laughter  
mf

E E E E

E HE E

v1

mp

v2

mp

6

fl1

mp

bn1

p

tpt1

pp

mf

f

ppp

f

tpt2

pp

mf

f

ppp

f

T.

mf

(singing)

E HE E A HA

v1

p

f

f

ppp

v2

mp

pp

f

f

ppp

va

f

vc

f

2 11

fl1  
fl2  
ob1  
ob2  
tpt1  
tpt2  
T.  
v1  
v2  
va  
vc

*mf*  
*mf*  
*mf*  
*mf*  
*ppp*  
*ppp*  
*p* mocking  
*f*  
*f*  
*ppp*  
*ppp*

TE DE TE DI TI DE I-A I-A HA\_

17

tpt1  
tpt2  
T.  
v1  
v2

*p* *f* *f* *pp*  
*p* *f* *f* *pp*  
*mf*  
*p* *p*  
*p* *pp*

excited (laughter)  
dry, robotic (laughter)

HA HA HA HA HA HA HA HA HA HA HA HA HA HA HA HA

fl1  
fl2  
ob1  
ob2  
bn1  
bn2  
tpt1  
tpt2

T.  
8

v1  
v2  
va

bn1  
bn2

T.  
8

v1  
v2

bn1  
bn2  
T.  
v1  
v2  
vc  
cb

*mf* *pp* *f*

fake trembling *f*

NO

(div.)

ob1  
bn1  
bn2  
tpt1  
tpt2  
T.  
vc  
cb

*p* *pp* *f* *pp* *f*

more joyful

HUU NO HUU NO HUU NO HUH HUH NO MO RA MO RA MO RA MO O

(div.)

fl1 *mf* *pp* *f* *mp*

fl2 *mf* *pp* *f* *mp*

ob1 *mf* *pp* *f* *mp*

ob2 *mf* *f* *mp*

bn1 *mf* *f*

bn2

tpt1 *mf* *mf* *mp*

tpt2 *mf* *f* *mp*

T. *f* *pp* *mf* *f* *mf*

*lunga!* *pp* *lontano* *dry, ironic laughter*

A HA HA HA HA HA A MU RR II E E E E MA I TE A U PEN DO MA HA LI HA MA HA

v1 *ord.* *p* *pp*

v2 *ord.* *p* *pp*

va *p*

vc *p* *pp*

cb *pp*

This musical score page contains measures 54 through 57. The instrumentation includes:
 

- Flutes:** fl1 and fl2, both playing a melodic line with dynamics *p* and *mp*.
- Oboes:** ob1 and ob2, playing a melodic line with dynamics *p* and *ppp*.
- Bassoons:** bn1 and bn2, playing a melodic line with dynamics *p* and *ppp*.
- Trumpets:** tpt1 and tpt2, playing a melodic line with dynamics *p* and *ppp*.
- Vocal Line (T.):** Features lyrics "A DA-AD! E E E E E" with dynamic markings *ff*, *f*, *sf*, *mf*, and *ff*. A *(quasi niente)* marking is present above the vocal line.
- Violins:** v1 and v2, playing a melodic line with dynamics *ff*, *f*, and *mf*.
- Viola (va):** Playing a melodic line with dynamics *ff*, *f*, and *mf*.
- Violoncello (vc):** Playing a melodic line with dynamics *mf* and *mp*.
- Double Bass (cb):** Playing a melodic line with dynamics *mf* and *ppp*.



~ 48 Tranquillo

61 *f* *p sub.* "bel canto" with pious expression

AR RE\_ A\_ SO\_ RE VA SO MI\_ SU

*mf* *ppp* *p* (non div.) *poco sul pont.*

*mf* *ppp* *p* (non div.) *poco sul pont.*

*f* *mp* *p* (non div.) *poco sul pont.*

*p* (non div.) *poco sul pont.*

*p* (non div.) *poco sul pont.*

~ 96 Vivace

70

*pp* *f* *ppp*

*pp* *f* *ppp*

*pp* *f* *ppp* *f*

*pp* *f* *ppp* *f*

~ 96 Vivace

LA\_ VA RA LA HA HA HA HA HA

*mp* *p*

*mp* *p*

*mp* *p*

*mp* *p*

*mp* *p*

fl1 *f*

fl2 *f*

ob1

ob2

bn1 *pp* *f*

bn2 *pp* *f*

tpt1 *pp* *f*

tpt2 *pp* *f*

T. *f* MA I TE A MO RA KI E RO I LE VA RE HA *f* *mp* *pp*

v1 *ord.* *mp*

v2 *ord.* *mp*

va *ord.* *p* *pp*

vc *ord.* *mp* *pp*

cb

fl1 *mf* *f* *ppp* *f* *ppp* *mp*

fl2 *f* *ppp* *f* *ppp* *mp*

ob1 *mf* *pp* *p*

ob2 *mf* *pp* *p*

bn1 *mf* *pp* *mp*

bn2 *mf* *pp* *mp*

tpt1 *mf*

tpt2 *mf*

T. *mp* *pp* timidly

LI E KE EK KEI PA LE HA E E E E

v1 *pp* *mp*

v2 *p*

va *mp*

vc *p*

cb *ord.* *p*

fl1 *ff* hum low A-flat or E (mf)

fl2 *ff* hum low A-flat or E (mf)

ob1 *ff* *pp* hum low A-flat or E (mf)

ob2 *ff* *pp* hum low A-flat or E (mf)

bn1 hum low A-flat or E (mf)

bn2 hum low A-flat or E (mf)

tpt1 hum low A-flat or E (mf)

tpt2 hum low A-flat or E (mf)

T. *pp* *trillo rapido* *ff* *pp*  
 (free choice of vowel)

v1 *ff* (div.) (unis.) hum A-flat (mf) *ppp* *ff*

v2 *ff* (div.) (unis.) hum A-flat (mf) *ppp* *ff*

va *ff* (div.) (unis.) hum E (mf) *ppp* *ff*

vc *ff* (div.) (unis.) hum E (mf) *ppp* *ff*

cb *ff* (div.) (unis.) hum E (mf) *ppp* *ff*

fl1

fl2

ob1

ob2

bn1

bn2

*mp*

*pp*

*ff*

stand up! ↑

*mf*

tpt1

tpt2

T.

optional: "present" the players through appropriate gestures

v1

v2

va

vc

cb

(div.)

*ff*

*ppp*

*ff*

*ppp*

*ff*

*ppp*

*ff*

*ppp*

*ff*

*p*

section leader quickly stands up and sits again (unis.)

fl1

fl2

ob1

ob2

bn1

bn2

stand up!

sit down!

*mf*

tpt1

tpt2

stand up!

sit down!

*mf*

T.

v1

v2

va

vc

cb

the leader quickly stands up and sits again (unis.)

section leader quickly stands up and sits again (unis.)

*mf*

102 ↓ sit down and turn to look at cb

fl1 sit down and turn to look at cb

fl2 turn to look at cb

ob1 turn to look at cb

ob2 turn to look at cb

bn1 turn to look at cb

bn2 turn to look at cb

tpt1 turn to look at cb

tpt2 turn to look at cb

T. turn to look at cb

v1 turn to look at cb

v2 turn to look at cb

va turn to look at cb

vc turn to look at cb

cb

*f*

*f*

*f*

*f*

*f*

*f*

*f*

*f*

*f*

*mf*

*pp*

(al niente)

embarrassed

LI E KE EK KE I PA LE HA → MH

*sul pont.*

*p*

*sul pont.*

*p*

*molto pont.*

*f*

*p*

*pp*

*f*

*f*

*sul pont.*

*p*

*pp*

*mf*

*f*

*p*

*pp*

109

fl1 *mp* *pp* *mp* *p*

fl2 *mp* *mp* *pp*

T. *f* (*quasi niente*)

v1 *ord.* *p* *mp* *pp* *mp* *p*

v2 *ord.* *p* *mp* *pp*

va

114

fl1 *p* *pp*

fl2 *p* *pp*

ob1 *pp*

ob2 *pp*

bn1 *pp*

bn2 *pp*

tpt2 *pp* (*con sord.*)

T. *ff* *ord.* *mp* *f* *p* *mf*  
 HO\_ U\_ O KU\_ RAI AI A I I I KO

v1 *pp* *pp* *pp*

v2 *pp* *pp* *mp* *pp*

va *ord.* *pp* *pp*

vc *ord.* *pp*



119

fl1 *f* *ppp* *f*

fl2 *f* *ppp* *f*

T. *f* *mf* *mf* *mocking*

KO O E HE E A HA HE HE HE HI HI

v1 *f* *ppp* *f*

v2 *f* *ppp* *f*

va *f*

vc *f*

124

fl1 *p* *mf* *pp* *mf* *sospirando*

fl2 *p* *mf* *pp* *mf* *sospirando*

ob1 *mp* *mf*

ob2 *mp* *mf*

bn1 *mf*

bn2 *mf*

tpt1 *f*

tpt2 *p* *mf*

T. *p* *f* *sospirando* *mf*

A HI-A HI-A A O\_ *sospirando*

v1 *ppp* *mf* *mf* *sospirando*

v2 *ppp* *mf* *mf* *sospirando*

va *p* *mf*

fl1

fl2

ob1

ob2

bn1

bn2

tpt1

tpt2

T.

v1

v2

va

vc

cb

*pp* *p* *mf* *f*

div.

ord.

O LA VY A LO HA NY SE LA VY

fl1

fl2

ob1

ob2

bn1

bn2

tpt1

tpt2

*f*

*pp*

T.

*p*  $\nabla$  *ff* *p*  $\nabla$  *mp* *piu lento rassegnato*  $\nabla$  *pp* *(rall. ad lib.)*  $\nabla$  *a tempo*

O LA VY Y (H)Y Y\_ HY E HY YH E HE EH HE

v1

v2

va

vc

cb

*f*

*p*

# VOIKU

for tenor and baroque (or small) orchestra

Jukka Tiensuu 2012

$\text{♩} < 40$  Con ardore

1 3 s.v.

f11  
f12  
ob1  
ob2  
bn1  
bn2

tpt1 *in C con sord.* (natural pitch)  
tpt2 *in C con sord.*

8' play on repeat only

$\text{♩} < 40$  Con ardore

look at vc  
very discreetly (hand over mouth) senza vibrato  
*ppp*

*pp* *p* *p*

A\_ DA\_ TA\_ TA- I

1. solo *poco sul pont* helpfully  
*pp*

1. solo *pizz*  
*mp*

1. solo  
*pp*

1. solo (a tuned to a-flat) discreetly  
*ppp*

hesitantly doubtfully  
*pp*

tune a quarter-tone up

2. solo pizz  
*p*

1. solo  
*mp*

2. pizz  
*mp*

1. solo  
*p*

1. solo  
*pp*

*pizz II*  
*pp*

*p*

♩ ~ 50

fl1

fl2

bn1

bn2

tpt1

tpt2

s.v.

*p*

3

3

3

3

*p*

3

3

*p*

3

3

cm

(tacet)

♩ ~ 50

T.

8 TA- I TA- I\_ TUO LLA\_ VUO-LA\_ LA LA\_

*ord.*

*mp*

3

3

v1

v2

va

vc

cb

*ord.*

*p*

Tutti

Tutti

*arco*

*p*

Tutti

*p*

tune to normal

*mp*

*mf*

*mf*

*pizz*

*p*

13 ~ 60

fl1 *f* *mf*

fl2 *f* *mf*

bn1 *mp* *pp* *pp*

bn2

tpt1 *pp* (con sord.)

tpt2 (con sord.)

T. *mp* look at vc

SU O O LLA\_ LALALALALA\_

v1 *mp* *pp* *mp* *pp*

v2 *mp* *pp* *mp* *pp*

va *mf* *mp* *pp*

vc *p* *f* *p* *mp* Tutti arco

cb Tutti pizz. *pp*

19

fl1

fl2

bn1

bn2

tpt1

tpt2

T.

vc

cb

slightly low b-flat (tune to trumpets)

natural b-flat (do not correct up)

via sord.

U\_ LA I VI NA L\_

*pp*, *p*, *mf*, *p*

24

fl1

T.

24

vl

v2

va

vc

cb

vibr. quasi trillo

suave

VI O-I DA VOI KU\_ U\_ VO I

*p*, *mp*, *pp*, *p*, *mp*

32

fl1 *p*

fl2 *p*

bn1 *p*

bn2 *p*

tpt1 *senza sord.* *p*

tpt2 *senza sord.* *p*

T. *f* *mf* *mp*

8 DA\_ VO\_ O U O U O U O DE O DE DO DE O DE DO

vl *p* *mp*

vl2 *p* *mp*

va *p* *mp*

vc *p* *p* *p*

cb *f*



37

fl1 *p < f > pp < f >*

fl2 *p < f > pp < f >*

ob1 *p < f > pp < f >*

ob2 *p < f > pp < f >*

bn1 *p < f > pp < f >*

bn2 *p < f > pp < f >*

T. *p < f > pp < f >*

v1 *p < f > pp < f >*

v2 *p < f > pp < f >*

va *p < f > pp < f >*

vc *p < f > pp < f >*

cb *p* (sul A)

8 A A

44

f12

ob1

ob2

T.

v1

v2

va

vc

cb

*mf*

*pp*

*p* (strong thrusts)

*p* (strong thrusts)

*p* (strong thrusts)

*p* (strong thrusts)

*p* (strong thrusts)

*mf*

*pp*

*mp* *p* *pp*

(non div.)

49

f11

f12

T.

v1

v2

va

vc

cb

*pp*

*f*

*mp*

*f*

*pp(echo)*

*pp*

*f*

*p*

*pp*

*f*

*p*

*f*

*pp(echo)*

*mf* *pp* *mp* *pp*

53

This musical score page, numbered 53, contains the following parts and dynamics:

- Flutes (fl1, fl2):** Dynamics include *mp*, *ppp*, *p*, and *mf*.
- Oboes (ob1, ob2):** Dynamics include *mp*, *ppp*, *p*, and *mf*.
- Bassoons (bn1, bn2):** Dynamics include *mp*, *ppp*, *p*, and *mf*.
- Trumpets (tpt1, tpt2):** Dynamics include *mp*, *ppp*, *p*, and *mf*.
- Tenor (T.):** Dynamics include *mf*, *ff*, *p*, and *ff*. Includes performance markings *A\_* and *A\_*.
- Violins (v1, v2):** Dynamics include *mp*, *ppp*, *p*, and *mf*.
- Viola (va):** Dynamics include *mp*, *ppp*, *p*, and *mf*.
- Violoncello (vc):** Dynamics include *mp*, *ppp*, *p*, and *mf*.
- Double Bass (cb):** Dynamics include *mp*, *ppp*, *p*, and *mf*. Includes the marking *arco*.

60

fl1, fl2, ob1, ob2, bn1, bn2, tpt1, tpt2

pp < mf > (repeated for each instrument)

T. (Trumpet)

~ 40 mp < > < > < > < > < > f PP(echo) mp < f > p mf < p > p < mf > p

(quick strong thrusts) A\_ O\_ A\_ funebre O\_ A\_ A\_

v1, v2, va, vc, cb

mp (quick strong thrusts) f PP(echo) p < f > p mf < p > p

pizz

pp mf f p mf mp

66

va, vc, cb

p < mp > pp p < mp > pp

div. mp unis. p pp

71 71

fl1

fl2

ob1

ob2

bn1

bn2

tpt1

tpt2

*p* *f* *f*

*p* *f* *f*

*p* *f* *f*

*p* *f* *f*

*p* *f* *f*

*p* *f* *f*

*p* *f* *f*

*p* *f* *f*

*p* *f* *f*

*p* *f* *f*

T.

*pp* *f* *pp* *ca. 20"* *p* *mp* *pp*

*~ 40* *~ 30*

A\_ Y → overtone singing (on one breath) A I VI NAI VI NAI\_

71

vi1

vi2

va

vc

cb

div. unis. div. unis. div. unis. unis. unis. unis.

*p* *f* *f* *pp* *p* *pp* *p* *pp* *p* *p*

*p* *f* *f* *pp* *p* *pp* *p* *pp* *p* *p*

*mp* *f* *f* *pp* *p* *pp* *p* *pp* *p* *p*

*pp* *p* *f* *ppp* *p* *pp* *p* *pp* *p* *p*

*arco* *p* *mf* *f* *ppp* *p* *pp* *p* *pp* *p* *mp*

*p* *mf* *f* *ppp* *p* *pp* *p* *pp* *p* *mp*

(produce overtones) *molto sul pont.* *ord.* *div.* *ord.*

*ppp* *p* *pp* *p* *pp* *p* *pp* *p* *pp* *p*

(vary dynamics) *pp* *p* *pp* *p* *pp* *p* *pp* *p* *pp* *p*

(produce overtones) *molto sul pont.* *ord.*

*pp* *p* *pp* *p* *pp* *p* *pp* *p* *pp* *p*

*pp* *mp* *pp* *mp* *pp* *mp* *pp* *mp* *pp* *mp*

# RAIKU

for tenor and baroque (or small) orchestra

Jukka Tiensuu 2012

♩ ~ 160 *Appassionato*

**fl1** *ff*

**fl2** *ff*

**ob1** *ff*

**ob2** *ff*

**bn1** *ff* *f* play only on repeat (till bar 23)

**bn2** *ff* *f* play only on repeat (till bar 23)

**tpt1** *f* in D (written in C)

**tpt2** *f*

**prc**

**cm** *Tutti sempre*

**Ten.** 8

**v.1** *ff* *tr* *ppp* *pp* *trb* *pp* *ff* play only on repeat *tr*

**v.2** *ff* *trb* *pp* *tr* *pp* *ff* play only on repeat *tr*

**va** *ff* *tr* *pp* *ff*

**vc** (non div.) *f* 2da volta *ff*

**cb** (div. optional) *f* 2da volta *ff*

8

play only on repeat

f *f* *ppp* *ff* *f* *p*

ff

play only on repeat

ppp

ppp

ff

Ten. 8

KU\_

v.1

v.2

va

vc

cb

fl1  
fl2  
ob1  
ob2  
bn1  
bn2  
tpt1  
tpt2  
prc  
cm  
Ten.  
v.1  
v.2  
va  
vc  
cb

play only on repeat

*f*

3

*f*

3

3

(*non legato*)

6

6

*f* *p*

U\_ I KU RA\_ I KU RA\_ KURAKURA

*f*

*f*

*f*

*f*

*f*

*f*

*f*



fl1

fl2

ob1

ob2

bn1

bn2

tpt1

tpt2

prc

cm

Ten.

TON

U NA LA U NA

*f*

*piu f*

v.1

v.2

va

vc

cb

fl1  
 fl2  
 ob1  
 ob2  
 bn1  
 bn2  
 take C trumpet  
 tpt1  
 take C trumpet  
 tpt2  
 prc  
 cm  
 Ten.  
 v.1  
 v.2  
 va  
 vc  
 cb

*f*  
*f*  
*mf*  
*mf*  
*f*  
*f*  
*ff*  
*ff*  
*ff*  
*div.*  
*p(p) sub.*  
*1. solo*  
*p(p) sub.*

*LA*  
*non legato ma melodioso*

32

fl1

fl2

ob1

ob2

bn1

bn2

tpt1

tpt2

prc

cm

Ten.

*dreaming*

U NA U LA NA O M NO O I O TA A LA TU LO LA TU

v.1

v.2

va

vc

cb

fl1

fl2

ob1

ob2

bn1

bn2

tpt1

tpt2

prc

cm

Ten.

v.1

v.2

va

vc

cb

play only on repeat (till bar 54)

*ff*

low drums

*mp* (2da volta piu f)

*pp* *ff*

1.volta: lunga (10")

2da volta: improvise a short cadenza

VA\_ RA\_

*ff*

*ff*

49

fl1  
 fl2  
 ob1  
 ob2  
 bn1  
 bn2  
 tpt1  
 tpt2  
 perc  
 cm  
 Ten.  
 v.1  
 v.2  
 va  
 vc  
 cb

*mf* *f* *ff*  
 RA\_ A HA HA  
*ff non legato*  
*ff non legato*  
*f*  
*f*  
*f*  
*f*

Musical score for measures 49-54. The score includes parts for flutes (fl1, fl2), oboes (ob1, ob2), bassoons (bn1, bn2), trumpets (tpt1, tpt2), percussion (perc), cello and double bass (cm), and a tenor soloist (Ten.). The tenor part features lyrics: RA\_ A HA HA. Dynamics include *mf*, *f*, and *ff*. Performance instructions include *ff non legato* and *f*. Trills (tr) are marked in the violin and viola parts.

fl1

fl2

ob1

ob2

bn1

bn2

ff noisy "spit-tones"

ff noisy "spit-tones"

tpt1

tpt2

prc

cm

non secco  
with fingertips

ppp

Ten.

HO O

pp

v.1

v.2

va

vc

cb

poco sul pont.

pp subito

poco sul pont.

pp subito

secco molto sul pont.

pp

sul pont.

p

sul pont.

p

pp

61

fl1

fl2

ob1

ob2

bn1

bn2

tpt1

tpt2

prc

cm

Ten.

v.1

v.2

va

vc

cb

*pp*

*ff*

*secco*

*mp*  $\nabla$  *f*

*ord.*

*ff*

*ord.*

*ff*

*ord.*

*ff*

O U → A ELOTULI ELOTULI ELOTULI A ALATULI

♩ ~ 80 (doppio valore)  
exact rhythms

ff1  
ff2  
ob1  
ob2  
bn1  
bn2  
tpt1  
tpt2  
prc  
cm

♩ ~ 80 (doppio valore)

Ten.  
v.1  
v.2  
va  
vc  
cb

A ALATULO ELETULE A A DA DA DA A A A

(div. ad lib.)

v.1A  
v.1B  
v.2A  
v.2B  
va



70

fl1

fl2

ob1

ob2

v.1

v.1b

v.2

v.2b

va

*p* *ff* *sfz* *ff*

73

fl1

fl2

ob1

ob2

v.1

v.1b

v.2

v.2b

va

*ff* *sfz* *ff* *ff*

solo tutti

Musical score for measures 77-80. The score is arranged in two systems. The first system includes staves for flutes (fl1, fl2), oboes (ob1, ob2), violins (v.1, v.1b), violas (v.2, v.2b), and a viola (va). The second system includes staves for flutes (fl1, fl2), oboes (ob1, ob2), violins (v.1, v.1b), violas (v.2, v.2b), and a viola (va). The music features complex rhythmic patterns with triplets and dynamic markings such as *ff*, *p*, *ffz*, and *sfz*. A crescendo is indicated between measures 78 and 79. A fermata is placed over the final measure (80).

Musical score for measures 81-84. The score is arranged in two systems. The first system includes staves for flutes (fl1, fl2), oboes (ob1, ob2), violins (v.1, v.1b), violas (v.2, v.2b), and a viola (va). The second system includes staves for flutes (fl1, fl2), oboes (ob1, ob2), violins (v.1, v.1b), violas (v.2, v.2b), and a viola (va). The music continues with complex rhythmic patterns and dynamic markings such as *ff* and *sfz*. A fermata is placed over the final measure (84).

84

86

fl1

fl2

ob1

ob2

bn1

bn2

*ff*

tpt1

tpt2

*f*

*f*

take C trumpet

take C trumpet

perc

cm

Ten.

v.1

*ff*

*ppp*

*tr*

v.1b

v.2

*ff*

*ppp*

*tr*

v.2b

va

*ff*

vc

div. ad lib.

*ff*

(non div.)

cb

*ff*

This musical score page includes the following parts and markings:

- Flutes (fl1, fl2):** Both parts play a melodic line starting in the third measure, marked *mf* and *ff*.
- Oboes (ob1, ob2):** Both parts are silent throughout the page.
- Bassoons (bn1, bn2):** Both parts are silent throughout the page.
- Trumpets (tpt1, tpt2):** Both parts are silent throughout the page.
- Percussion (prc):** The part is silent throughout the page.
- Composers (cm):** The part features a complex rhythmic accompaniment with many beamed notes.
- Tenor (Ten.):** The vocal line begins in the third measure with the lyrics "A- I A- I A- I OLITULI ALETULI ELETULI". It includes triplets and dynamic markings *mp* and *f*.
- Violins (v.1, v.2):** Both parts are silent until the fourth measure, where they play a melodic line marked *f*.
- Viola (va):** The part is silent until the fourth measure, where it plays a melodic line marked *mp* and *f*, including triplet markings.
- Violoncello (vc):** The part features a complex rhythmic accompaniment with many beamed notes.
- Double Bass (cb):** The part features a complex rhythmic accompaniment with many beamed notes.

fl1 *mf* *ff* *f*  
 fl2 *mf* *ff* *f*  
 ob1  
 ob2  
 bn1 *ff*  
 bn2 *ff*  
 tpt1 *ff*  
 tpt2 *ff*  
 prc *f*  
 cm  
 Ten. *mp* *f* *f*  
 v.1 *f* *mp*  
 v.2 *f* *mp*  
 va *mp* *f* *f*  
 vc  
 cb

Ten. lyrics:  
 AI AI AI A- I A- I A- I ALATULE ALETULE ELETULE A SO- I O- I A- I



106

♩ ~ 80

fl1

fl2

ob1

ob2

bn1

bn2

tpt1

tpt2

prc

cm

♩ ~ 80

Ten.

v.1

v.2

va

vc

cb

O Y A A E