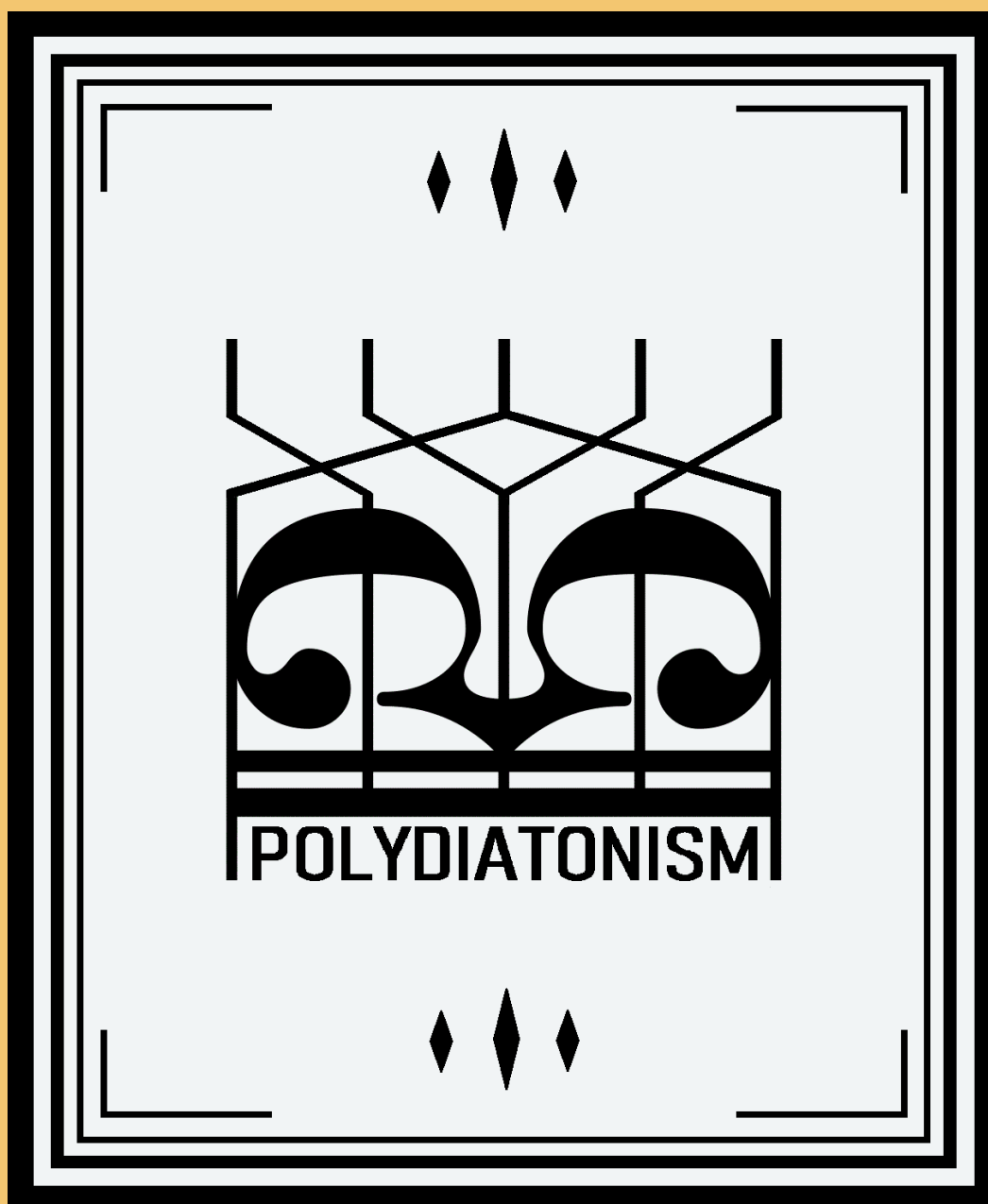
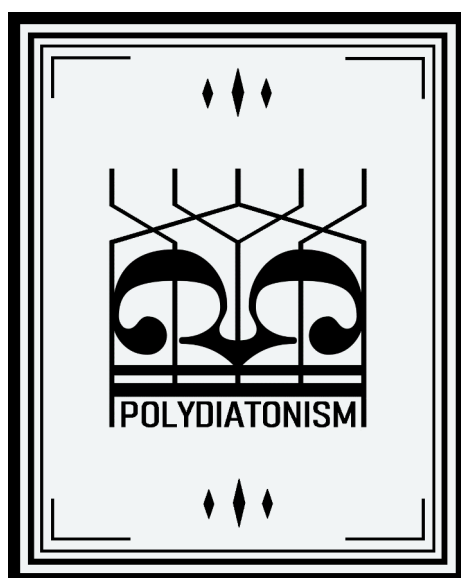


Adenite

Diunum T92



Heikki Ruonaniemi



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Performance Instructions

The marked tempo marking can be changed, and the tempo can vary during the performance.

Dynamic markings can be changed freely.

Legato markings can be changed freely.

Ornaments, staccato, pizzicato, marcato and other similar markings can be changed and added or removed from the score.

Concert Score

Adenite Diunum T92

Heikki Ruonaniemi

$\text{♩} = 84$

Piccolo

Flute

Oboe

Cor Anglais

Clarinet in Bb

Bassoon

French Horn in F

Trumpet in Bb

Trombone

Tuba

Timpani F; Bb; C; Ab

Snare Drum

Bass Drum

Violin I

Violin II

Viola

Violoncello

Double Bass

p *mf* *f* *pp*

The image shows a page from a musical score, likely for a symphony. The score is written for a large ensemble of instruments, including woodwinds, brass, percussion, and strings. The instruments listed on the left are: Picc., Fl., Ob., C. A., Cl. in Bb, Bsn., F. Hn in F, Tpt in Bb, Tbn., Tba., Timp., Sn. Dr., B. Dr., Vln I, Vln II, Vla., Vc., and D. B. The score is written in 4/4 time and features a key signature of one flat (Bb). The tempo markings are "rit." (ritardando) and "a tempo". The dynamics include "mp" (mezzo-piano), "mf" (mezzo-forte), and "f" (forte). The score includes various musical notations such as notes, rests, slurs, and articulation marks. The page is numbered "11" in the top left corner.

Adenite

3

21

Picc.

Fl.

Ob.

C. A.

Cl. in Bb

Bsn.

F. Hn in F

Tpt in Bb

Tbn.

Tba.

Timp.

Sn. Dr.

B. Dr.

Vln I

Vln II

Vla.

Vc.

D. B.

mp

p

f

mf

f

ff

30

Picc.

Fl.

Ob.

C. A.

Cl. in Bb

Bsn.

F. Hn in F

Tpt in Bb

Tbn.

Tba.

Timp.

Sn. Dr.

B. Dr.

Vln I

Vln II

Vla.

Vc.

D. B.

p

mp

mp

mp

38

Picc.

Fl.

Ob.

C. A.

Cl. in Bb

Bsn.

F. Hrn in F

Tpt in Bb

Tbn.

Tba.

Timp.

Sn. Dr.

B. Dr.

Vln I

Vln II

Vla.

Vc.

D. B.

44 rit. a tempo

Picc. *mf*

Fl. *mf*

Ob. *mf*

C. A.

Cl. in Bb *f*

Bsn. *mf*

F. Hn in F *mf*

Tpt in Bb *mf*

Tbn. *mf*

Tba. *mf*

Timp. *f*

Sn. Dr. *mf*

B. Dr.

Vln I *f* *mf* *f* *mf*

Vln II *f* *mf* *f* *mf*

Vla. *f*

Vc. *f* *mf*

D. B. *mf*

Score for Adenite, page 7. The score is for a full orchestra and includes parts for Piccolo, Flute, Oboe, Clarinet in Bb, Bassoon, French Horn in F, Trumpet in Bb, Trombone, Tuba, Timpani, Snare Drum, Bass Drum, Violin I, Violin II, Viola, Violoncello, and Double Bass. The music is in 3/4 time and features a variety of dynamics and articulations.

Instrument Parts:

- Picc.**: Piccolo. Starts with a triplet of eighth notes (G4, A4, B4) and continues with a melodic line. Dynamics: *mp*.
- Fl.**: Flute. Starts with a triplet of eighth notes (G4, A4, B4) and continues with a melodic line. Dynamics: *pp*.
- Ob.**: Oboe. Starts with a triplet of eighth notes (G4, A4, B4) and continues with a melodic line. Dynamics: *pp*.
- C. A.**: Clarinet in A. Remains silent throughout the page.
- Cl. in Bb**: Clarinet in Bb. Starts with a triplet of eighth notes (G4, A4, B4) and continues with a melodic line. Dynamics: *pp*.
- Bsn**: Bassoon. Starts with a triplet of eighth notes (G4, A4, B4) and continues with a melodic line. Dynamics: *mp*.
- F. Hn in F**: French Horn in F. Starts with a triplet of eighth notes (G4, A4, B4) and continues with a melodic line. Dynamics: *mp*.
- Tpt in Bb**: Trumpet in Bb. Starts with a triplet of eighth notes (G4, A4, B4) and continues with a melodic line. Dynamics: *p*.
- Tbn.**: Trombone. Starts with a triplet of eighth notes (G4, A4, B4) and continues with a melodic line. Dynamics: *mp*.
- Tba**: Tuba. Starts with a triplet of eighth notes (G4, A4, B4) and continues with a melodic line. Dynamics: *mp*.
- Timp.**: Timpani. Starts with a triplet of eighth notes (G4, A4, B4) and continues with a melodic line. Dynamics: *mf*.
- Sn. Dr.**: Snare Drum. Starts with a triplet of eighth notes (G4, A4, B4) and continues with a melodic line. Dynamics: *mp*.
- B. Dr.**: Bass Drum. Remains silent throughout the page.
- Vln I**: Violin I. Starts with a triplet of eighth notes (G4, A4, B4) and continues with a melodic line. Dynamics: *mf*.
- Vln II**: Violin II. Starts with a triplet of eighth notes (G4, A4, B4) and continues with a melodic line. Dynamics: *mf*.
- Vla**: Viola. Starts with a triplet of eighth notes (G4, A4, B4) and continues with a melodic line. Dynamics: *mp*.
- Vc.**: Violoncello. Starts with a triplet of eighth notes (G4, A4, B4) and continues with a melodic line. Dynamics: *mp*.
- D. B.**: Double Bass. Starts with a triplet of eighth notes (G4, A4, B4) and continues with a melodic line. Dynamics: *mp*.

Rehearsal Markings:

- 22**: Rehearsal mark at the beginning of the Piccolo part.
- rit.**: Ritardando marking at the end of the Piccolo part.

Dynamic Markings:

- pp*: Pianissimo
- p*: Piano
- mp*: Mezzo-piano
- mf*: Mezzo-forte

Tempo Markings:

- rit.*: Ritardando

Other Markings:

- F -> Eb; Bb -> B; C; Ab -> A**: Key signature change for the Timpani part.

gl **a tempo**

The musical score for page 8 of "Adenite" is written for a full orchestra. The tempo is marked "a tempo" with a "gl" (glissando) marking. The score is divided into two systems of staves. The first system includes Piccolo, Flute, Oboe, Clarinet in A, Clarinet in Bb, Bassoon, English Horn in F, Trumpet in Bb, Trombone, Tuba, Timpani, Snare Drum, and Bass Drum. The second system includes Violin I, Violin II, Viola, Violoncello, and Double Bass. The music is in 4/4 time and features a variety of dynamics and articulations. The Flute, Oboe, and Clarinet in A parts are marked with *mf* and *f* dynamics. The Bassoon part is marked with *mp* and *f* dynamics. The English Horn in F part is marked with *p* and *mp* dynamics. The Trumpet in Bb part is marked with *mf* and *f* dynamics. The Trombone part is marked with *mf* dynamics. The Tuba part is marked with *mf* dynamics. The Timpani part is marked with *mf* dynamics. The Snare Drum part is marked with *mf* dynamics. The Bass Drum part is marked with *mf* dynamics. The Violin I and Violin II parts are marked with *mf* and *f* dynamics. The Viola part is marked with *f* dynamics. The Violoncello part is marked with *mf* and *f* dynamics. The Double Bass part is marked with *mp* and *f* dynamics.

Picc.

Fl.

Ob.

C. A.

Cl. in Bb

Bsn.

E. Hn in F

Tpt in Bb

Tbn.

Tba.

Timp.

Sn. Dr.

B. Dr.

Vln I

Vln II

Vla.

Vc.

D. B.

66 rit. a tempo

Picc. *p* *mp* *f*

Fl. *p* *mp* *f*

Ob. *p*

C. A. *p*

Cl. in Bb *mp*

Bsn. *p*

F. Hrn in F *p*

Tpt in Bb *p*

Tbn. *p*

Tba. *mf*

Timp.

Sn. Dr. *f*

B. Dr. *f*

Vln I *mp* *mf* *f*

Vln II *mp* *f*

Vla. *mp* *f*

Vc. *legato* *mp* *f*

D. B. *mp* *f*

74

Picc. *mf*

Fl. *p*

Ob. *mf*

C. A. *mp*

Cl. in Bb

Bsn. *mp*

F. Hn in F *mf*

Tpt in Bb *p*

Tbn. *p*

Tba. *p*

Timp.

Sn. Dr.

B. Dr.

Vln I

Vln II

Vla.

Vc.

D. B.

94

Picc. *p* *mf* *p*

Fl. *p* *mf* *p*

Ob. *mp*

C. A. *p* *mf* *p*

Cl. in Bb *p* *mf* *p*

Bsn.

F. Hrn in F *mp*

Tpt in Bb

Tbn. *mp*

Tba. *mp* *p*

Timp.

Sn. Dr.

B. Dr. *f*

Vln I *mp* *mf* *mp*

Vln II *mp* *mp*

Vla. *mp*

Vc. *mp*

D. B. *mp* *mf*

94

Picc. *mp* *mf*

Fl.

Ob.

C. A.

Cl. in Bb *mf*

Bsn *mp* *f* *mp*

F. Hn in F *mp*

Tpt in Bb *mp*

Tbn. *mf*

Tba *f* *mp*

Timp. *f*

Sn. Dr.

B. Dr.

Vln I *f*

Vln II *f*

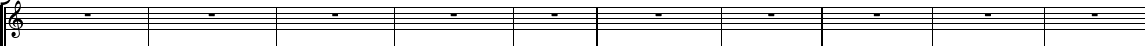
Vla *f*

Vc. *f*

D. B. *f*

rit. a tempo

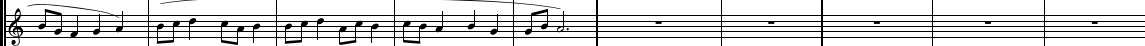
314

Picc. 

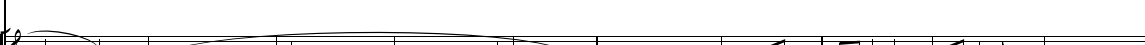
Fl. 

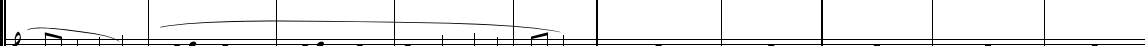
Ob. 

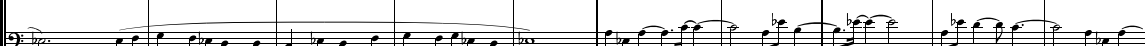
C. A. 

Cl. in Bb 

Bsn. 

F. Hrn in F 

Tpt in Bb 

Tbn. 

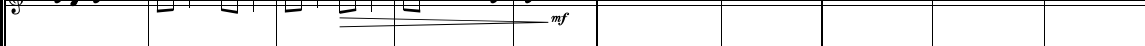
Tba. 

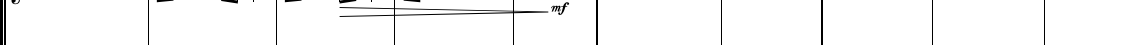
Timp. 

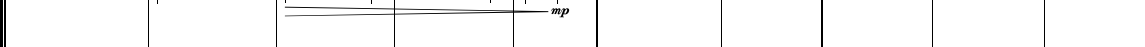
Sn. Dr. 

B. Dr. 

Vln I 

Vln II 

Vla. 

Vc. 

D. B. 

114

Picc. *mp*

Fl. *mp* *f*

Ob. *mp* *f*

C. A.

Cl. in Bb *f*

Bsn. *mp*

F. Hrn in F *mp*

Tpt in Bb *mp*

Tbn. *mp*

Tba. *mp*

Timp.

Sn. Dr.

B. Dr. *mf*

Vln I *mp*

Vln II *mp*

Vla. *f*

Vc. *mf*

D. B.

123

Picc.

Fl.

Ob.

C. A.

Cl. in Bb

Ban.

E. Hn. in F

Tpt. in Bb

Tbn.

Tba.

Timp.

Sn. Dr.

B. Dr.

Vln. I

Vln. II

Vla.

Vc.

D. B.

252

Picc. *mp* *mf*

Fl. *mp* *f*

Ob. *mp* *p* *f*

C. A.

Cl. in Bb *mp* *f*

Bsn. *mp* *f*

F. Hn in F *mf*

Tpt in Bb *p* *f*

Tbn. *mf* *mp* *mf*

Tba. *mf*

Timp. *mf*

Sn. Dr.

B. Dr.

Vln I *mp* *f*

Vln II *mp* *f*

Vla. *mp* *f*

Vc. *mp* *f*

D. B. *mp* *f*

142

Picc. *mp*

Fl. *mf*

Ob. *mf* *f*

C. A.

Cl. in Bb *f*

Bsn. *mf*

F. Hrn in F

Tpt in Bb *mf*

Tbn. *mf*

Tba. *mf*

Timp. *f*

Sn. Dr.

B. Dr. *f*

Vln I *mf* *f*

Vln II *mf* *f*

Vla. *mf* *f*

Vc. *mf* *f*

D. B. *mf* *f*

rit. a tempo

Picc. *mp*

Fl. *mp*

Ob. *p*

C. A.

Cl. in Bb *p* *mp*

Bsn.

F. Hn in F *p*

Tpt in Bb *mp*

Tbn. *p*

Tba.

Timp.

Sn. Dr.

B. Dr. *f*

Vln I *p* *mp*

Vln II *p* *mp*

Vla. *p* *mp*

Vc. *p* *mp*

D. B. *p*

258

Picc.

Fl.

Ob.

C. A.

Cl. in Bb

Bsn.

F. Hn in F

Tpt in Bb

Tbn.

Tba.

Timp.

Sn. Dr.

B. Dr.

Vln I

Vln II

Vla.

Vc.

D. B.

p

legato

p

354

Picc. *mf*

Fl. *f*

Ob. *f*

C. A.

Cl. in Bb *f*

Bsn. *p* *mp*

F. Hn in F *mf*

Tpt in Bb *< f* *mf*

Tbn. *mf* *mp* *mf*

Tba. *mf*

Timp.

Sn. Dr. *mf*

B. Dr.

Vln I *f*

Vln II *f*

Vla. *f*

Vc. *f*

D. B.

770

Picc. *mp* *mf*

Fl. *mp* *f*

Ob. *mp*

C. A.

Cl. in Bb *mp*

Bsn. *p* *mp*

F. Hn in F *mp*

Tpt in Bb *mp* *mf*

Tbn. *mp*

Tba. *p* *mf*

Timp. *mf*

Sn. Dr.

B. Dr.

Vln I *mp* *f*

Vln II *mp* *f*

Vla. *mp* *mf*

Vc. *p* *mf*

D. B. *mf*

286

Picc.

Fl.

Ob.

C. A.

Cl. in Bb

Bsn.

F. Hrn in F

Tpt in Bb

Tbn.

Tba.

Timp.

Sn. Dr.

B. Dr.

Vln I

Vln II

Vla.

Vc.

D. B.

mf

f

p

mp

The musical score for Adenite, page 23, is a full orchestral score. It begins with a rehearsal mark 286. The instruments listed are Piccolo, Flute, Oboe, Clarinet in A, Clarinet in Bb, Bassoon, French Horn in F, Trumpet in Bb, Trombone, Tuba, Timpani, Snare Drum, Bass Drum, Violin I, Violin II, Viola, Violoncello, and Double Bass. The music is written in 4/4 time and features a complex rhythmic pattern with many triplets. Dynamics include *mf*, *f*, *p*, and *mp*. The score is marked with a rehearsal mark 286 at the beginning of the Piccolo part.

255 rit. a tempo

255 rit. a tempo

Picc.

Fl.

Ob.

C. A.

Cl. in Bb

Bsn.

F. Hn in F

Tpt in Bb

Tbn.

Tba.

Timp.

Sn. Dr.

B. Dr.

Vln I

Vln II

Vla.

Vc.

D. B.

p

mp

mf

f

204

Picc. 

Fl. 

Ob. 

C. A. 

Cl. in Bb 

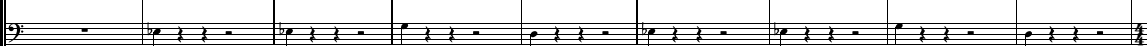
Bsn. 

F. Hrn in F 

Tpt in Bb 

Tbn. 

Tba. 

Timp. 

Sn. Dr. 

B. Dr. 

Vln I 

Vln II 

Vla. 

Vc. 

D. B. 

213

Picc. *p*

Fl. *p*

Ob.

C. A.

Cl. in Bb *p*

Bsn.

F. Hn in F *mp*

Tpt in Bb *mp*

Tbn. *mp*

Tba.

Timp.

Sn. Dr. *mp* *mf* *f*

B. Dr.

Vln I

Vln II *p*

Vla.

Vc.

D. B. *p*

219

Picc.

Fl.

Ob.

C. A.

Cl. in Bb

Bsn.

E. Hn in F

Tpt in Bb

Tbn.

Tba.

Timp.

Sn. Dr.

B. Dr.

Vln I

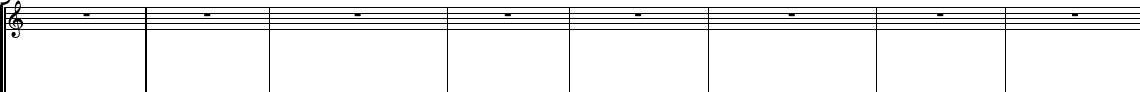
Vln II

Vla.

Vc.

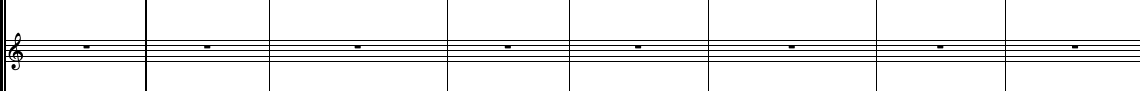
D. B.

297

Picc. 

Fl. 

Ob. 

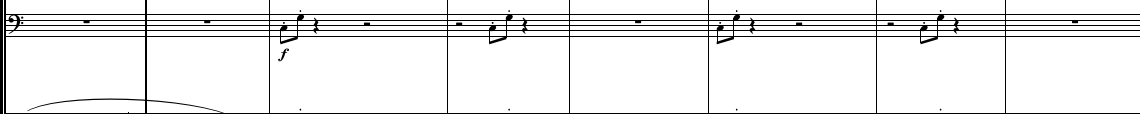
C. A. 

Cl. in Bb 

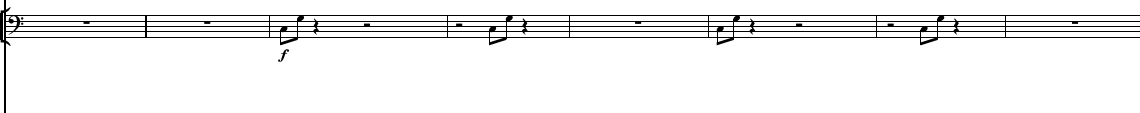
Bsn. 

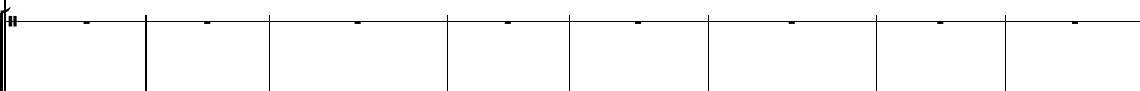
F. Hn in F 

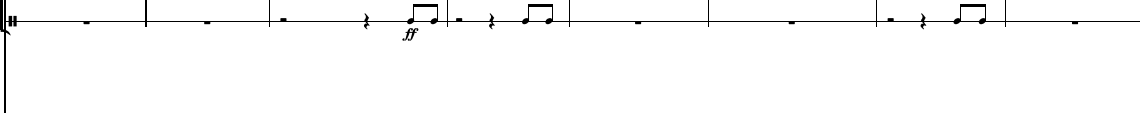
Tpt in Bb 

Tbn. 

Tba. 

Timp. 

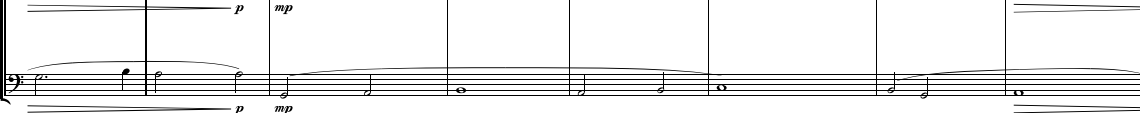
Sn. Dr. 

B. Dr. 

Vln I 

Vln II 

Vla. 

Vc. 

D. B. 

235 rit. a tempo rit.

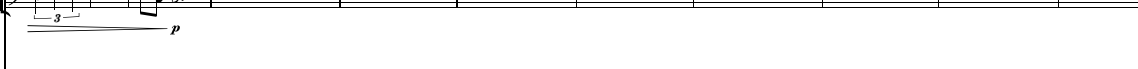
Picc. 

Fl. 

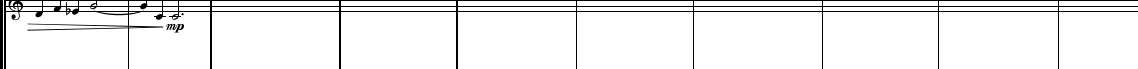
Ob. 

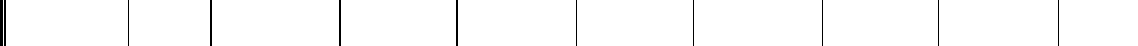
C. A. 

Cl. in Bb 

Bsn. 

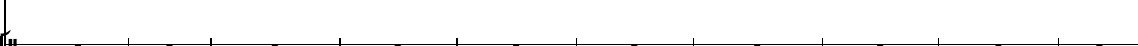
F. Hn in F 

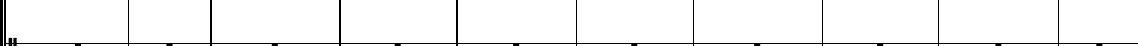
Tpt in Bb 

Tbn. 

Tba. 

Timp. 

Sn. Dr. 

B. Dr. 

Vln I 

Vln II 

Vla. 

Vc. 

D. B. 

