

# Orientamento

Timo Alakotila

$\downarrow = 96$

Flute

Clarinet in B $\flat$

Alto 1

Alto 2

Tenor 1

Tenor 2

Bari. Sax.

Trumpet 1

Trumpet 2

Trumpet 3

Trumpet 4

Trombone 1

Trombone 2

Trombone 3

Bass Trombone

Acoustic Guitar

Guitar

Piano

Bass Guitar

Drums

Violin I

Violin II

Violin 3

Viola

Violoncello

*pp*

*f*

$\downarrow = 96$

*p*

*f*

*mp*

*f*

*mp*

*f*

*mp*

*f*

A

Fl.

Cl.

Alto 1

Alto 2

Tenor 1

Tenor 2

Bari. Sax.

Tpt. 1

Tpt. 2

Tpt. 3

Tpt. 4

Tbn. 1

Tbn. 2

Tbn. 3

B. Tbn.

A. Gtr.

J. Gtr.

Pno.

Bass

A

Dr.

Vln. I

Vln. II

Vln. 3

Vla.

Vc.

12

Fl.

Cl.

Alto 1

Alto 2

Tenor 1

Tenor 2

Bari. Sax.

Tpt. 1

Tpt. 2

Tpt. 3

Tpt. 4

Tbn. 1

Tbn. 2

Tbn. 3

B. Tbn.

A. Gtr. *mf* *mp* *p* *mf* *mp* *mf*

J. Gtr.

Pno. (8) (8)

Bass

Dr.

Vln. I

Vln. II

Vln. 3 *mp* *mf*

Vla. *mp* *mf*

Vc. *f* *mp* *f*

This page contains three systems of musical notation. The first system (measures 1-4) includes parts for Flute, Clarinet, Alto 1, Alto 2, Tenor 1, Tenor 2, Bassoon, Trombone 1, Trombone 2, Trombone 3, Trombone 4, Bass Trombone 1, Bass Trombone 2, Bass Trombone 3, Bass Trombone, Acoustic Guitar, and J. Gtr. The second system (measures 5-8) includes parts for Trombone 1, Trombone 2, Trombone 3, Trombone 4, Bass Trombone 1, Bass Trombone 2, Bass Trombone 3, Bass Trombone, Acoustic Guitar, J. Gtr., and Piano. The third system (measures 9-12) includes parts for Violin I, Violin II, Violin 3, Viola, and Cello. Various dynamics such as *mf*, *mp*, *p*, and *f* are indicated throughout the page.

18

legato

*f*

Fl.

Cl.

Alto 1

Alto 2

Tenor 1

Tenor 2

Bari. Sax.

Tpt. 1

Tpt. 2

Tpt. 3

Tpt. 4

Tbn. 1

Tbn. 2

Tbn. 3

B. Tbn.

A. Gtr.

J. Gtr.

Pno.

Bass

Dr.

Vln. I

Vln. II

Vln. 3

Vla.

Vc.

*div*

24 **B**

Fl.

Cl.

Alto 1

Alto 2

Tenor 1

Tenor 2

Bari. Sax.

Tpt. 1

Tpt. 2

Tpt. 3

Tpt. 4

Tbn. 1

Tbn. 2

Tbn. 3

B. Tbn.

A. Gtr.

J. Gtr.

Pno.

Bass

**B**  
*ad lib*

Dr.

Vln. I

Vln. II

Vln. 3

Vla.

Vc.

Bass dynamics: B<sub>b</sub>(add9) C/B<sub>b</sub> A<sub>m</sub><sup>7</sup> D/A B<sub>b</sub>(add9) C/B<sub>b</sub> A<sub>m</sub><sup>7</sup> D/A

32

Fl. f mf f mf

Cl. f mf

Alto 1 - f mf

Alto 2 - f mf

Tenor 1 - f mf

Tenor 2 - f mf

Bari. Sax. - f mf

Tpt. 1 - mf f legato

Tpt. 2 - mf

Tpt. 3 - mf

Tpt. 4 - mf

Tbn. 1 - mf

Tbn. 2 -

Tbn. 3 - mf

B. Tbn. - mf

A. Gtr. -

J. Gtr. -

Pno. B<sub>b</sub>(add9) C /B<sub>b</sub> Am<sup>7</sup> D B<sub>b</sub>(add9) C/B<sub>b</sub> Am<sup>7</sup> D/A

Bass -

Dr. mf

Vln. I - mf

Vln. II - mf

Vln. 3 - mf

Vla. -

Vc. -

**A2**

Fl. *f*

Cl. *mf* *f*

Alto 1

Alto 2

Tenor 1

Tenor 2

Bari. Sax.

Tpt. 1

Tpt. 2

Tpt. 3

Tpt. 4

Tbn. 1

Tbn. 2

Tbn. 3

B. Tbn.

A. Gtr. *mf*

J. Gtr.

Pno. *f* *8va*

Bass *D<sup>5</sup>*

**A2**

Dr. *ad lib*

Vln. I *f*

Vln. II *f*

Vln. 3 *f*

Vla. *mf* *f* *div*

Vc.

46

Fl.

Cl.

Alto 1

Alto 2

Tenor 1

Tenor 2

Bari. Sax.

Tpt. 1

Tpt. 2

Tpt. 3

Tpt. 4

Tbn. 1

Tbn. 2

Tbn. 3

B. Tbn.

A. Gtr.

J. Gtr.

(8)

Pno.

(8)

Bass

/A

/F# /G# /A

D5

Dr.

Vln. I

Vln. II

Vln. 3

Vla.

Vc.

*your solo ad lib*

*f*

*mp*

*mp*

*mp*

53 **C**

Fl.

Cl.

Alto 1

Alto 2

Tenor 1

Tenor 2

Bari. Sax.

Tpt. 1

Tpt. 2

Tpt. 3

Tpt. 4

Tbn. 1

Tbn. 2

Tbn. 3

B. Tbn.

A. Gtr.

J. Gtr.

Pno.

Bass

Dr.

Vln. I

Vln. II

Vln. 3

Vla.

Vc.

B $\flat$ (add9)      Dm $^9$       B $\flat$ (add9)      Dm $^9$

*ad lib*

**C**

60

Fl.

Cl.

Alto 1

Alto 2

Tenor 1

Tenor 2

Bari. Sax.

Tpt. 1

Tpt. 2

Tpt. 3

Tpt. 4

Tbn. 1

Tbn. 2

Tbn. 3

B. Tbn.

A. Gtr.

J. Gtr.

Pno.

Bass

Dr.

Vln. I

Vln. II

Vln. 3

Vla.

Vc.

B<sub>b</sub>(add9)

Dm<sup>⁹</sup>

B<sub>b</sub>(add9)

A<sub>m</sub><sup>⁷(#⁵)</sup>

**C2**

Fl.

Cl.

Alto 1

Alto 2

Tenor 1

Tenor 2

Bari. Sax.

Tpt. 1

Tpt. 2

Tpt. 3

Tpt. 4

Tbn. 1

Tbn. 2

Tbn. 3

B. Tbn.

A. Gtr.

J. Gtr.

Pno.

E♭maj7(♭5)      B♭(add9)      Dm⁹      B♭(add9)

Bass

**C2**

Dr.

Vln. I

sord

mp

Vln. II

mp

sord

Vln. 3

mp

sord

Vla.

mp

sord

Vc.

74

Fl.

Cl.

Alto 1

Alto 2

Tenor 1

Tenor 2

Bari. Sax.

Tpt. 1

Tpt. 2

Tpt. 3

Tpt. 4

Tbn. 1

Tbn. 2

Tbn. 3

B. Tbn.

A. Gtr.

J. Gtr.

Pno.

Bass

Dr.

Vln. I

Vln. II

Vln. 3

Vla.

Vc.

cup

cup

cup

cup

mp

Dm<sup>9</sup>

B<sup>9</sup>(add)

Dm<sup>9</sup>

senza sord

pizz

mf

f

mf

f

mf

f

mf

f

mf

f

81

Fl.

Cl.

Alto 1 *mp*

Alto 2 *mp*

Tenor 1 *mp*

Tenor 2 *mp*

Bari. Sax. *mp*

Tpt. 1 *senza sord* *mf*

Tpt. 2 *senza sord* *mf*

Tpt. 3 *senza sord* *mf*

Tpt. 4 *mf*

Tbn. 1 *mf*

Tbn. 2 *mf*

Tbn. 3 *mf*

B. Tbn. *mf*

A. Gtr.

J. Gtr. *solo ends* *mf*

Pno.

Bass B $\flat$ (add9) A $m^7(\sharp 5)$  E $b$ maj $\gamma(\flat 5)$  E $b$ maj $\gamma(\flat 5)$  D $m^9$

Dr.

Vln. I *arco* *f*

Vln. II *arco* *f*

Vln. 3 *arco* *f*

Vla. *arco* *f*

Vc. *arco*

88

Fl.

Cl.

Alto 1

Alto 2

Tenor 1

Tenor 2

Bari. Sax.

Tpt. 1

Tpt. 2

Tpt. 3

Tpt. 4

Tbn. 1

Tbn. 2

Tbn. 3

B. Tbn.

A. Gtr.

J. Gtr.

Pno.

Bass

Dr.

Vln. I

Vln. II

Vln. 3

Vla.

Vc.

*ad lib*

*let ring*

*mf*

*mf*

**D**

G<sup>5</sup> E<sup>b</sup>/G Gm<sup>7</sup> E<sup>b</sup>/G G<sup>5</sup> E<sup>b</sup>/G Gm<sup>7</sup> F<sup>II</sup> G<sup>5</sup>

*ad lib*

*p*

*ad lib*

*sord*

*senza sord*

**D**

*ad lib*

*mp*

*p*

*sord*

*senza sord*

*p*

*sord*

*senza sord*

*p*

*sord*

*senza sord*

98

Fl. Cl. Alto 1 Alto 2 Tenor 1 Tenor 2 Bari. Sax.

Tpt. 1 Tpt. 2 Tpt. 3 Tpt. 4 Tbn. 1 Tbn. 2 Tbn. 3 B. Tbn.

A. Gtr. J. Gtr.

Pno.

Bass

Dr.

Vln. I Vln. II Vln. 3 Vla. Vc.

E♭/G Gm<sup>7</sup> F<sup>II</sup> E♭maj<sup>9</sup> D<sup>7(5)</sup> G<sup>II</sup> Gm/F E♭maj<sup>7</sup> A♭maj<sup>9(11)</sup> G<sup>5</sup> F<sup>7(sus4)</sup>

*mf* *mp* *ad lib* *mp* *mf* *pizz* *mf*

D2

107

Fl. *f* *mp*

Cl. *f* *mp*

Alto 1

Alto 2

Tenor 1

Tenor 2

Bari. Sax. *mf*

Tpt. 1

Tpt. 2

Tpt. 3

Tpt. 4

Tbn. 1

Tbn. 2

Tbn. 3

B. Tbn.

A. Gtr. *mf* *ad lib*

J. Gtr. *mf*

Pno.

Bass Em<sup>7(b5)</sup> A<sup>7(#5)</sup> D<sup>(29)</sup> E<sup>b</sup>maj<sup>7</sup> A<sup>b</sup>maj<sup>9(#11)</sup> G<sup>5</sup> D/F# E<sup>b</sup>maj<sup>7</sup> A<sup>b</sup>maj<sup>9(#11)</sup> G<sup>5</sup>

Dr. *ad lib* **D2** *mp* *ad lib*

Vln. I *mf* *f* *mp*

Vln. II *f* *mp*

Vln. 3 *f* *mp*

Vla. *f* *mp*

Vc. *f* *mp*

116

Fl. f *mp*

Cl. f *mp*

Alto 1

Alto 2 mf f *mf* p

Tenor 1 mf f *mf* p

Tenor 2 mf f *mf* p

Bari. Sax. *mf* p

Tpt. 1 *mp* f

Tpt. 2 *mp* *mf*

Tpt. 3 *mp* *mf*

Tpt. 4 *mp* f

Tbn. 1 *mp* *mf* *mp* *mf*

Tbn. 2 *mp* *mf* *mp* *mf*

Tbn. 3 *mp* *mf* *mp* *mf*

B. Tbn. *mp* *mf* *mf*

A. Gtr.

J. Gtr. *mf*

Pno.

E♭/G G<sup>5</sup> Gm/F E♭maj⁹ D<sup>(7)</sup><sub>G<sup>5</sup></sub> G<sup>11</sup> Gm/F E♭maj⁹ A♭maj⁹(♯11) G<sup>5</sup> F<sup>7(sus4)</sup>

Bass *mp* *mf* *mp* ad lib

Dr. *mf*

Vln. I f f

Vln. II f *mf*

Vln. 3 f

Vla. f arco

Vc. *mf*

125

Fl.

Cl.

Alto 1

Alto 2

Tenor 1

Tenor 2

Bari. Sax.

Tpt. 1

Tpt. 2

Tpt. 3

Tpt. 4

Tbn. 1

Tbn. 2

Tbn. 3

B. Tbn.

A. Gtr.

J. Gtr.

Pno.

Bass

Dr.

Vln. I

Vln. II

Vln. 3

Vla.

Vc.

Em<sup>7(b5)</sup>      A<sup>7(b5)</sup>      D<sup>7(5)</sup>      E♭maj7      A♭maj9(#11)      G<sup>5</sup>      D/F#      E♭maj7      A♭maj9(#11)      G<sup>5</sup>

*ad lib*

134

Fl.

Cl.

Alto 1

Alto 2

Tenor 1

Tenor 2

Bari. Sax.

Tpt. 1

Tpt. 2

Tpt. 3

Tpt. 4

Tbn. 1

Tbn. 2

Tbn. 3

B. Tbn.

A. Gtr.

J. Gtr.

Pno.

Bass

Dr.

Vln. I

Vln. II

Vln. 3

Vla.

Vc.

**E**

142

Fl. *mf*

Cl. *mf*

Alto 1 *mf*

Alto 2 -

Tenor 1 -

Tenor 2 *mp* *mf* *mp*

Bari. Sax. *mp* *mf* *mp*

Tpt. 1 -

Tpt. 2 -

Tpt. 3 -

Tpt. 4 -

Tbn. 1 *mp*

Tbn. 2 -

Tbn. 3 *mf*

B. Tbn. *mp* *f*

A. Gtr. -

J. Gtr. *mf*

Pno. *f* *ff*

Bass -

**E**

Dr. -

Vln. I -

Vln. II -

Vln. 3 -

Vla. -

Vc. -

151

Fl. Cl. Alto 1 Alto 2 Tenor 1 Tenor 2 Bari. Sax.

Tpt. 1 Tpt. 2 Tpt. 3 Tpt. 4 Tbn. 1 Tbn. 2 Tbn. 3 B. Tbn.

A. Gtr. J. Gtr.

Pno.

Bass

Dr.

Vln. I Vln. II Vln. 3 Vla. Vc.

**E2**

D $\flat$ <sup>5</sup> D<sup>5</sup> E $\flat$ <sup>5</sup> A $\flat$ <sup>5</sup> G<sup>5</sup> C<sup>5</sup>

**E2**

div

160

Fl.

Cl.

Alto 1

Alto 2

Tenor 1

Tenor 2

Bari. Sax.

Tpt. 1

Tpt. 2

Tpt. 3

Tpt. 4

Tbn. 1

Tbn. 2

Tbn. 3

B. Tbn.

A. Gtr.

J. Gtr.

Pno.

(8)

Bass

Dr.

Vln. I

Vln. II

Vln. 3

Vla.

Vc.

169

Fl. *f* *mf*

Cl. *f* *mf*

Alto 1 *mp* *f* *mf* *mp*

Alto 2 *mp* *f* *mf* *mp*

Tenor 1 *mp* *mf* *mp*

Tenor 2 *f*

Bari. Sax. *mp* *f* *mf* *mp*

Tpt. 1 *mf* *mp*

Tpt. 2 *mf* *mp*

Tpt. 3 *mf* *mp*

Tpt. 4 *mf* *mp* *mf*

Tbn. 1 *mf* *mp*

Tbn. 2 *mf* *mp* *mf*

Tbn. 3 *mf* *mp* *mf*

B. Tbn. *mf* *mp* *mf*

A. Gtr. *f* *mp* *mf*

J. Gtr. *mf* *mp*

Pno. *ff*

Bass *mf* *C<sup>5</sup>* *D<sup>b5</sup>* *D<sup>5</sup>* *E<sup>b5</sup>* *F(sus2)* *mp*

Dr. *mf* *ad lib.* *mp*

Vln. I *f* *mf* *mp*

Vln. II *f* *mf* *mp*

Vln. 3 *f* *mf* *mp*

Vla. *f* *div* *mf* *mp*

Vc. *f* *mf* *mp*

**F**

Fl.

Cl.

Alto 1

Alto 2

Tenor 1

Tenor 2

Bari. Sax.

Tpt. 1

Tpt. 2

Tpt. 3

Tpt. 4

Tbn. 1

*your solo ad lib*

*f*

Tbn. 2

Tbn. 3

B. Tbn.

A. Gtr.

J. Gtr.

*mf*

*mp*

Pno.

*mf*

Bass

*mf*

*F*

*ad lib*

*F<sup>5</sup>*

*Cm7(add1)*

*F<sup>5</sup>*

*Cm7(add1)*

*D♭maj7*

Dr.

*mf*

*mp*

Vln. I

*pp*

*mp*

*p*

Vln. II

*pp*

*mp*

*p*

Vln. 3

*pp*

*mp*

*p*

Vla.

*pp*

*mp*

*p*

Vc.

*pp*

*mp*

*p*

184

Fl.

Cl.

Alto 1

Alto 2

Tenor 1

Tenor 2

Bari. Sax.

Tpt. 1

Tpt. 2

Tpt. 3

Tpt. 4

Tbn. 1

Tbn. 2

Tbn. 3

B. Tbn.

A. Gtr.

J. Gtr.

funkier

mf

Pno.

C<sub>m</sub><sup>7</sup>(addII)

D<sub>b</sub>maj<sup>7</sup>

G<sup>7</sup>alt.

C<sup>7</sup>alt.

Fm<sup>7</sup>  
funkier

C/E

E<sub>b</sub>m<sup>7</sup>

A<sub>b</sub><sup>7</sup>

D<sub>b</sub>maj<sup>7</sup>

Bass

Dr.

ad lib funkier

mf

Vln. I

Vln. II

Vln. 3

Vla.

Vc.

190

Fl.

Cl.

Alto 1

Alto 2

Tenor 1

Tenor 2

Bari. Sax.

Tpt. 1

Tpt. 2

Tpt. 3

Tpt. 4

Tbn. 1

Tbn. 2

Tbn. 3

B. Tbn.

A. Gtr.

J. Gtr.

Pno.

Bass

Dr.

Vln. I

Vln. II

Vln. 3

Vla.

Vc.

soho ends

*ff*

*f*

*mp*

*mf*

*mf*

*f*

*pp*

*pp*

*pp*

*pp*

*pp*

*pp*

*pp*

*pp*

C<sup>7</sup>alt.      D<sup>5</sup>maj<sup>7</sup>      G<sup>7</sup>alt.      C<sup>7</sup>alt.      Fm<sup>7</sup>      D<sup>7</sup>alt.      G<sup>5</sup>

*3-1*

*f*

**F2**

196

Fl.

Cl.

Alto 1  
*your solo ad lib*  
*f*

Alto 2

Tenor 1

Tenor 2

Bari. Sax.

Tpt. 1

Tpt. 2

Tpt. 3

Tpt. 4

Tbn. 1

Tbn. 2

Tbn. 3

B. Tbn.

A. Gtr.

J. Gtr.  
*funkier*  
*mf*

(8)-----  
Pno.  
*mf*

Bass  
*Gm<sup>7</sup> funkier*  
*mf*

Dm<sup>7(add1)</sup>

G<sup>5</sup>

Dm<sup>7(add1)</sup>

**F2** *ad lib funkier*  
Dr.  
*mf*

Vln. I  
*mp* *p*

Vln. II  
*mp* *p*

Vln. 3  
*mp* *p*

Vla.  
*mp* *p*

Vc.  
*mp* *p*

201

Fl.

Cl.

Alto 1

Alto 2

Tenor 1

Tenor 2

Bari. Sax.

Tpt. 1

Tpt. 2

Tpt. 3

Tpt. 4

Tbn. 1

Tbn. 2

Tbn. 3

B. Tbn.

A. Gtr.

J. Gtr.

Pno.

Bass

Dr.

Vln. I

Vln. II

Vln. 3

Vla.

Vc.

*cup*

*mf*

*cup*

*mf*

*cup*

*mf*

*mf*

*cup*

*mf*

*cup*

*mf*

*f*

*E♭maj⁷*

*Dm⁹*

*E♭maj⁷*

*A⁹alt.*

*D⁹alt.*

*Gm⁷*

*D/F♯*

*f*

*ad lib funkier*

*f*

*mf*

*mf*

*mf*

*mf*

*mf*

206

Fl.

Cl.

Alto 1

Alto 2

Tenor 1

Tenor 2

Bari. Sax.

Tpt. 1

Tpt. 2

Tpt. 3

Tpt. 4

Tbn. 1

Tbn. 2

Tbn. 3

B. Tbn.

A. Gtr.

J. Gtr.

Pno.

Bass

Dr.

Vln. I

Vln. II

Vln. 3

Vla.

Vc.

*senza sord*

*senza sord*

*senza sord*

*senza sord*

*senza sord*

*senza sord*

*mp* *mf*

*mp* *mf*

*mp* *mf*

*mp* *mf*

*mp* *mf*

*mp* *mf*

Fm<sup>7</sup> B<sub>b</sub><sup>7</sup> E<sub>b</sub>maj<sup>7</sup> D<sup>7alt.</sup> E<sub>b</sub>maj<sup>7</sup> A<sup>7alt.</sup> D<sup>7alt.</sup>

3

**F3**

211

Fl.

Cl.

Alto 1  
*solo ends*  
*mf*      *mp*

Alto 2

Tenor 1

Tenor 2

Bari. Sax.

Tpt. 1

Tpt. 2

Tpt. 3

Tpt. 4

Tbn. 1

Tbn. 2

Tbn. 3

B. Tbn.

A. Gtr.

J. Gtr.  
*f*      *mp*      *your solo ad lib*

Pno.  
*f*      *mf*

Bass  
Gm<sup>7</sup>      E<sup>7</sup>alt.      A(sus2)      Em<sup>7(add1)</sup>      A(sus2)      Em<sup>7(add1)</sup>      Fmaj<sup>7</sup>  
*f*      *mf*      *mp*

Dr.  
*f*      *mf*      *mp*

Vln. I

Vln. II

Vln. 3

Vla.

Vc.

**F3**      *ad lib*

218

Fl.

Cl.

Alto 1

Alto 2

Tenor 1

Tenor 2

Bari. Sax.

Tpt. 1

Tpt. 2

Tpt. 3

Tpt. 4

Tbn. 1

Tbn. 2

Tbn. 3

B. Tbn.

A. Gtr.

J. Gtr.

Pno.

Bass

Dr.

Vln. I

Vln. II

Vln. 3

Vla.

Vc.

Em<sup>7</sup>(add11)      Fmaj<sup>7</sup>      B<sup>7</sup>alt.      E<sup>7</sup>alt.      Am<sup>7</sup>  
funkier      E/G#      Gm<sup>7</sup>      C<sup>7</sup>      Fmaj<sup>7</sup>

mf

ad lib      funkier

ff

3

mp

mf

mp

mf

mp

mf

mp

mf

mp

mf

224

Fl.

Cl.

Alto 1

Alto 2

Tenor 1

Tenor 2

Bari. Sax.

Tpt. 1

Tpt. 2

Tpt. 3

Tpt. 4

Tbn. 1

Tbn. 2

Tbn. 3

B. Tbn.

A. Gtr.

J. Gtr.

Pno.

*solo ends*

E<sup>7</sup>alt.      Fmaj<sup>7</sup>      B<sup>7</sup>alt.      E<sup>7</sup>alt.      Am<sup>7</sup>

Bass

Dr.

Vln. I

Vln. II

Vln. 3

Vla.

Vc.

231

Fl. *mf* f **G** *mf*

Cl. *mf* f *mf*

Alto 1 f *mf* f

Alto 2 *mp* *mf* f

Tenor 1 *mp* *mf* f

Tenor 2 *mp* *mf* f

Bari. Sax. *mf* f

Tpt. 1 *mf*

Tpt. 2 *mf*

Tpt. 3 *mf*

Tpt. 4 *mf*

Tbn. 1 *mf*

Tbn. 2 *mf*

Tbn. 3 *mf*

B. Tbn. *mf*

A. Gtr. *mf* f *mf*

J. Gtr. *mp* *mf*

Pno. *f* *mf*

Bass *f* **G** *ad lib* *mf*

Dr. *mp* *mf*

Vln. I *f* *mf*

Vln. II *f* *mf*

Vln. 3 *f* *mf*

Vla. *f* *mf*

Vc. *f* *mf*

240

Fl.

Cl.

Alto 1

Alto 2

Tenor 1

Tenor 2

Bari. Sax.

Tpt. 1 *legato*

Tpt. 2

Tpt. 3

Tpt. 4

Tbn. 1

Tbn. 2

Tbn. 3

B. Tbn.

A. Gtr.

J. Gtr.

Pno.

Bass B $\flat$ (add9) C/B $\flat$  Am $^7$  D/A B $\flat$ (add9) C /B $\flat$  Am $^7$

Dr. *mf* *f*

Vln. I

Vln. II

Vln. 3

Vla.

Vc.

248

Fl.

Cl.

Alto 1

Alto 2

Tenor 1

Tenor 2

Bari. Sax.

Tpt. 1 *legato*

Tpt. 2

Tpt. 3

Tpt. 4

Tbn. 1

Tbn. 2

Tbn. 3

B. Tbn.

A. Gtr.

J. Gtr.

Pno.

Bass

Dr.

Vln. I

Vln. II

Vln. 3

Vla.

Vc.

255

Fl.

Cl.

Alto 1

Alto 2

Tenor 1

Tenor 2

Bari. Sax.

Tpt. 1

Tpt. 2

Tpt. 3

Tpt. 4

Tbn. 1

Tbn. 2

Tbn. 3

B. Tbn.

A. Gtr.

J. Gtr.

Pno.

(8)

(8)

Bass

Dr.

Vln. I

Vln. II

Vln. 3

Vla.

Vc.

*f*

*mf*

/A      /F<sup>#</sup>      /G<sup>#</sup>      /A

**H**

261

Fl. *mp* *mf*  
 Cl. *mp* *mf*  
 Alto 1  
 Alto 2 *mf*  
 Tenor 1 *mf*  
 Tenor 2 *mf*  
 Bari. Sax. *mf*

Tpt. 1 *mf*  
 Tpt. 2 *mf*  
 Tpt. 3 *mf*  
 Tpt. 4 *mf*  
 Tbn. 1 *mf*  
 Tbn. 2 *mf*  
 Tbn. 3 *mf*  
 B. Tbn. *mf*

A. Gtr. *mp* *mf*  
 J. Gtr.

Pno. (8) *mf*

Bass *mf* D<sup>5</sup> **H**

Dr. *mp*  
 Vln. I *mp*  
 Vln. II  
 Vln. 3  
 Vla.  
 Vc. *mp*

269

Fl. *mp*

Cl. *mp*

Alto 1 *mp*

Alto 2 *mf* *f* *mf*

Tenor 1 *mp*

Tenor 2 *mf* *f* *mf*

Bari. Sax. *f* *mf*

Tpt. 1

Tpt. 2

Tpt. 3

Tpt. 4

Tbn. 1

Tbn. 2

Tbn. 3

B. Tbn.

A. Gtr.

J. Gtr. *mf*

(8)

Pno. *(8)*

Bass

Dr.

Vln. I *pizz* *mf*

Vln. II *pizz* *mf*

Vln. 3 *pizz* *mf*

Vla. *pizz* *mf*

Vc. *pizz* *mf*

276

Fl.

Cl.

Alto 1

Alto 2

Tenor 1

Tenor 2

Bari. Sax.

Tpt. 1

Tpt. 2

Tpt. 3

Tpt. 4

Tbn. 1

Tbn. 2

Tbn. 3

B. Tbn.

A. Gtr.

J. Gtr.

Pno.

Bass

Dr.

Vln. I

Vln. II

Vln. 3

Vla.

Vc.

282 [GP]

Fl.

Cl.

Alto 1

Alto 2

Tenor 1

Tenor 2

Bari. Sax.

Tpt. 1

Tpt. 2

Tpt. 3

Tpt. 4

Tbn. 1

Tbn. 2

Tbn. 3

B. Tbn.

A. Gtr.

J. Gtr.

Pno.

Bass

Dr.

Vln. I

Vln. II

Vln. 3

Vla.

Vc.

Flute

# Orientamento

Timo Alakotila

$\text{♩} = 96$

17                          **4**                          *legato*

**f**

24                          **B**

**6**

**f**

33                          **2**

**mf**

**f**

**mf**

40                          **A2**

**f**

**mf**

**f**

45

**f**

48                          **C**

**4**

**8**

61                          **C2**

**7**

**8**

77                          **8**

**4**

**7**

**8**

96 **D**

102      3      3      f

111

115      D2      3  
mp            f            >mp

123      3  
f

130

135      p      f      mf      >

139      2  
mp      E      mf

145      mp      5      6  
f

151      4  
f      > mp

## Flute

3

159 **E2**

*f*      *mp*

164

*f*      *mp*      *f*

170

*mf*

175

**4**      **F**      **8**      **10**

197 **F2**

8      6      **F3**

213

8      8      3

*mf*

233

*f*

237 **G**

6

244

251

256

258

261

3                    H                    3                    2                    f

273

3                    f                    2                    2

281

3                    G P                    2

288

Clarinet in B♭

# Orientamento

Timo Alakotila

**A**

**B**

**A2**

**C**

**C2**

**D**

103

5

D2

113

119

3 6

>*mp* f

132

*mf* p f

138

2

E *mf*

143

*mp*

E2

149

8

f

161

*mp* f

167

*mp* f

172

*mf*

4

179 **F** 8 10

197 **F2** 8 6 **F3**

213 8 8 3 *mf*

233

237 **G** 6 *f*

245 *mf* *f* 3 *mf* <

253 *f*

256 4 3 *mp*

265 **H** 3 *mf* 2 *f*

273 *mf* 3

277

A musical score for Clarinet in B-flat. The score consists of three staves of music. Staff 1 starts at measure 277 with a dynamic *f*, followed by a sixteenth-note pattern. At measure 281, it changes to a sustained note with a dynamic *mf*. Measures 282 and 283 show a descending eighth-note scale. Staff 2 starts at measure 281 with a dynamic *f*, followed by a sustained note with a dynamic *mf*. Measures 282 and 283 show a descending eighth-note scale. Staff 3 starts at measure 281 with a dynamic *f*, followed by a sustained note with a dynamic *mp*. Measures 282 and 283 show a descending eighth-note scale.

281      3      [G P]      2

288

Alto 1

# Orientamento

Timo Alakotila

$\text{♩} = 96$

**A**

17 **B**

30

36 **A2**

41 **C**

61 **C2**

77

85

97 **D**

105

Measures 1-16: **4**, **4**, **8**

Measures 17-28: **8**, **B**: *mp*, *mf*, *f*, *mf*

Measures 29-36: **8**

Measures 37-44: **8**, **mf**

Measures 45-52: **8**, **4**, **8**

Measures 53-60: **7**

Measures 61-68: **7**, **C2**, **8**

Measures 69-76: **7**

Measures 77-84: **4**, **2**, **8**

Measures 85-92: **7**

Measures 93-100: **6**, **9**

Measures 101-108: **9**

2

Alto 1

115 **D2**

121

129

135

139

145

151

162

167

175

197

**E**

**E2**

**F**

**F2**

## Alto 1

3

201

204

208

211      *solo ends*

**F3**

8

221      8      7

**G**

mf      f      mf

243

249

mf

253      8      4      2

**H**

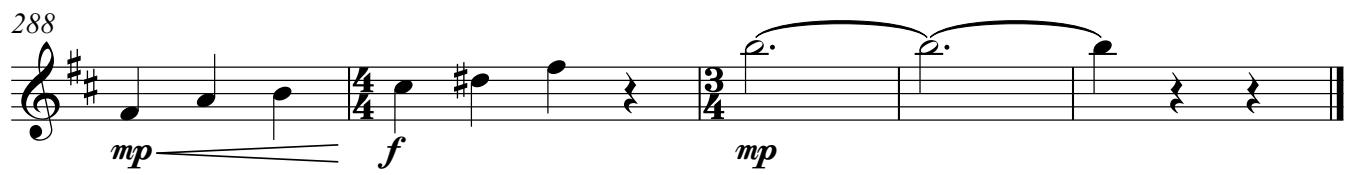
mf      mp

270

277      4      3      2      2

**G P**

Alto 1



Alto 2

# Orientamento

Timo Alakotila

$\text{♩} = 96$

The musical score consists of ten staves of music for Alto 2. The key signature is mostly A major (no sharps or flats). The tempo is indicated as  $\text{♩} = 96$ . The score includes dynamic markings such as  $p$ ,  $mp$ ,  $mf$ , and  $f$ . Measure numbers are provided at the beginning of each staff. The score is divided into sections labeled A, B, C, C2, D, and a final section starting at measure 105.

**Measure 1:** 4 measures of sustained notes. Measure 4 is labeled **A**.

**Measure 17:** 8 measures. Measure 17 starts with  $mp$ , followed by  $mf$ , then  $f$ , and ends with  $mf$ . Measure 25 is labeled **B**.

**Measure 30:** 8 measures. Measure 30 ends with a 2-measure rest. Measure 37 is labeled **A2**.

**Measure 41:** 8 measures. Measure 41 starts with  $mf$ . Measure 45 is labeled **C**.

**Measure 61:** 7 measures. Measure 61 ends with a 2-measure rest. Measure 68 is labeled **C2**.

**Measure 77:** 4 measures. Measure 77 starts with  $mp$ . Measure 81 is labeled **2**.

**Measure 85:** 8 measures. Measures 85-86 start with  $p < mf$ . Measure 87 is labeled **8**.

**Measure 97:** 6 measures. Measures 97-99 start with  $mf$ , followed by  $f$ , and end with  $mf$ . Measure 105 is labeled **D**.

**Measure 105:** 9 measures. Measure 105 starts with  $p$ .

2

Alto 2

115 **D2**

122

131

139 **E**

151 **E2**

165

172

179 **F**

197 **F2**

213

237 **G**

## Alto 2

3

243

249

253 8 4 **H** 2 *mf*

270 *mf* *f* *mf* *f*

277 4 3 **G P** 2 2

288 *mp* *f* *mp*

# Orientamento

Tenor 1

Timo Alakotila

$\text{♩} = 96$

**A**

4 4 8

**B**

17 8  $mp$   $mf$   $f$

28  $mf$

33 2  $mf$

39 **A2** 8

49 4 8 7 **C2**

69 8 4  $mp$  7 2

85  $p < mf$   $p < mf$  8

97 **D** 6  $mf$   $f$   $mf$

105 9  $p$

The musical score consists of ten staves of music for Tenor 1. The tempo is indicated as  $\text{♩} = 96$ . The key signature is one sharp. Measure numbers are provided at the beginning of each staff. Various dynamics and performance instructions are included, such as  $mp$ ,  $mf$ ,  $f$ ,  $p$ , and  $<$ . Measure 1 features a long note followed by measures of 4, 4, and 8. Staff 2 contains a melodic line with dynamic changes. Staff 3 continues the melodic line. Staff 4 shows a melodic line with dynamic  $mf$ . Staff 5 starts with a long note followed by measures of 2, 8, 7, and 2. Staff 6 shows a melodic line with dynamic  $mp$ . Staff 7 starts with a long note followed by measures of 8, 4, and 2. Staff 8 shows a melodic line with dynamics  $p < mf$  and  $p < mf$ , followed by a measure of 8. Staff 9 starts with a long note followed by measures of 6, 7, 7, and 8. Staff 10 starts with a long note followed by measure 9.

2

Tenor 1

115 **D2**

122

128

135

139

151

167

175

197 **F2**

213

237 **G**

## Tenor 1

3

243

249

*mf*

253 8 4 **H** 2 *mf* *mp*

270 *mf* *f* *mf* *f*

277 4 3 **GP** 2 2

288 *mp* *f* *mp*

# Orientamento

Tenor 2

Timo Alakotila

$\text{♩} = 96$

The musical score consists of ten staves of music for Tenor 2. The key signature is one sharp. The tempo is indicated as  $\text{♩} = 96$ . The score includes the following sections:

- Staff 1:** Measures 1-16. Measure 1 starts with a long note followed by a measure of 4. Measures 2-4 are also 4. Measure 5 starts with a measure of 8, followed by a measure of 4, then a measure of 8. Measure 6 starts with a measure of 4, followed by a measure of 8, then a measure of 4.
- Staff 2:** Measures 17-26. Measure 17 starts with a measure of 8, followed by a measure of 4. Measures 18-20 show a transition with dynamics  $mp$ ,  $mf$ , and  $f$ . Measures 21-26 show a return to the original pattern with measures of 8 and 4.
- Staff 3:** Measures 27-36. Measures 27-29 show a pattern of measures of 8 and 4. Measure 30 starts with a measure of 2, followed by a measure of 8, then a measure of 4.
- Staff 4:** Measures 37-46. Measures 37-39 show a pattern of measures of 8 and 4. Measure 40 starts with a measure of 2, followed by a measure of 8, then a measure of 4.
- Staff 5:** Measures 47-56. Measures 47-49 show a pattern of measures of 8 and 4. Measure 50 starts with a measure of 2, followed by a measure of 8, then a measure of 4.
- Staff 6:** Measures 57-66. Measures 57-59 show a pattern of measures of 8 and 4. Measures 60-62 show a transition with dynamics  $mp$ ,  $p$ , and  $mf$ . Measures 63-65 show a return to the original pattern with measures of 8 and 4.
- Staff 7:** Measures 67-76. Measures 67-69 show a pattern of measures of 8 and 4. Measures 70-72 show a transition with dynamics  $p$ ,  $mf$ , and  $p$ . Measures 73-75 show a return to the original pattern with measures of 8 and 4.
- Staff 8:** Measures 77-86. Measures 77-79 show a pattern of measures of 8 and 4. Measures 80-82 show a transition with dynamics  $mf$ ,  $f$ , and  $mf$ . Measures 83-85 show a return to the original pattern with measures of 8 and 4.
- Staff 9:** Measures 87-96. Measures 87-89 show a pattern of measures of 8 and 4. Measures 90-92 show a transition with dynamics  $mf$ ,  $f$ , and  $mf$ . Measures 93-95 show a return to the original pattern with measures of 8 and 4.
- Staff 10:** Measures 97-105. Measures 97-99 show a pattern of measures of 8 and 4. Measure 100 starts with a measure of 6, followed by a measure of 8, then a measure of 4.

Section labels include A, B, C, A2, C2, D, and 9.

2

Tenor 2

**D2**

115 **D2**

122

131

139

**E**

146

159

**E2**

166

175

**F**

197

**F2**

**F3**

213

237

**G**

## Tenor 2

3

243

249

*mf*

253 8 4 2 **H** *mf* 2 3 *mp*

270 *mf* *f* *mf* **G P** 2 *f*

277 4 3 2 3 **4**

289 *f* *mp*

# Orientamento

Bari. Sax.

Timo Alakotila

$\text{♩} = 96$

**4**      **4**      **A**      **8**

**17**      **8**      **B**      **2**      **f**      **mf**

**31**      **8**      **f**

**37**      **mf**      **A2**

**41**      **8**      **4**      **C**      **8**

**61**      **7**      **C2**      **8**

**77**      **4**      **mp**      **2**

**85**      **p**  $\ll$  **mf**      **p**  $\ll$  **mf**      **8**

**D**      **6**      **mf**

**105**      **p**      **9**

The sheet music consists of ten staves of musical notation for Bari. Sax. The key signature is mostly F major (one sharp) with one staff in G major (two sharps). The time signature varies frequently between common time (4/4), 7/8, 6/8, and 8/8. Dynamics include  $\text{f}$ ,  $\text{mf}$ ,  $\text{p}$ ,  $\text{mp}$ , and  $\ll \text{mf}$ . Measure numbers 17, 31, 37, 41, 61, 77, 85, 97, and 105 are indicated. Section labels A, A2, B, C, and D are placed in boxes above specific measures. Measures 17-20 form section B, 37-40 form section A2, and 97-105 form section D. Measures 41-44 form section C, and measures 61-64 form section C2. Measure 77 starts with a 4/4 time signature, followed by a 7/8 measure with a bass note, then a 4/4 measure with a bass note, and finally a 2/4 measure. Measure 85 starts with a bass note followed by two measures of 7/8 time with bass notes, then a 8/8 measure. Measure 97 starts with a bass note followed by a 6/8 measure with a bass note, then a 7/8 measure with a bass note, and finally a 9/8 measure with a bass note.

2

Bari. Sax.

115 **D2**

123 **4**  
*p*      *f*      *mf*      *f*

132 **2**  
*p < mf*      *p < mf*      **6**  
6

139 **E**  
**4**  
*mp*      *mf*

146 **2**      **2**      **8**  
*mp*

159 **E2**  
*mp*      *mf*      *mp*      **2**      *f*

166 **4**  
*mp*      *f*      *mf*      *mp*      **8**

175 **4**      **8**      **10**  
**8**

197 **F2**  
**8**      **6**  
**#**

**F3**  
**#**

213 **8**      **8**      **8**  
**#**

237 **G**  
**2**  
*f*      *mf*      *>>*      *>>*

244

244

249

mf

253

8                    3

mf

265 [H]

3

f

273

mf                    2

f                            f

281

3                    2

[G P]

p                            mp

This block contains six staves of musical notation for Baritone Saxophone. Measure 244 starts with a rest followed by a melodic line. Measure 249 features eighth-note patterns with dynamic 'mf'. Measures 253 and 265 show rhythmic patterns with counts '8' and '3' above the staff, and measure 265 includes a dynamic 'f'. Measures 273 and 281 continue with various rhythms and dynamics, including '2', '3', and '2' counts, and a dynamic 'p' at the end of measure 281.

Trumpet 1

# Orientamento

Timo Alakotila

$\text{♩} = 96$

**A**

4 4 8

**B**

17 8 *mf* *legato* *f*

30

**A2**

35 *legato* *f*

41 8 4 8

**C**

61 7 **C2** 8

77 2 *cup* *mp* <*mf* 2 *senza sord* *mf*

85 4 8 3 *f*

101

**D**

105 10 2

2

## Trumpet 1

117

## Trumpet 1

3

248                    *legato*

253                    8                    4                    **H**                    3

270                    2                    2                    *mf*                    *mp*                    <*f*                    2                    *cup*                    *mf*                    2

281                    3                    **[G P]**                    2

288                    *f*                    *mp*

# Orientamento

Trumpet 2

Timo Alakotila

$\text{♩} = 96$

**4** **4** **A** **8**

**17** **8** **B**

**mf**

**28**

**33** **mf**

**A2** **8**

**38**

**49** **4** **C** **8** **7** **C2**

**69** **8** **2** *cup* **2** *senza sord*

**mp** **<mf** **mp** **<mf** **mf**

**85** **4** **D** **8** **4** **mf**

**102** **10**

**115** **D2** **2**

## Trumpet 2

117

123      **6**

135      **4**      **4**      **4**      **E**

150      **8**      **E2**      **p**      **f**

162

167      **6**      **f**      **p**      **f**

175      **mp**      **3**      **F**      **8**

187      **10**      **F2**      **6**      *cup*      **mf**

205      **5**      *senza sord*

211      **F3**      **8**      **8**      **8**

237      **G**      **mf**

## Trumpet 2

3

243

248

253      8      4      3      **H**

270      2      2      *mf*    *mp*    <*f*      2      *cup mf*      2

281      3      2      **G P**

288      *f*      *mp*

# Orientamento

Trumpet 3

Timo Alakotila

$\text{♩} = 96$

4                  4                  A                  8

17                  B

8                  *mf*

28

8

33

mf

37                  A2

8

41                  C

8                  4                  8

61                  C2

7                  -                  8

77                  2

8

## Trumpet 3

79      *cup*  
*mp* > <*mf* & *mp* <*mf* **D** **2** *senza sord* *mf*

85      **4** **8** **4** *mf*

104     **10** **D2** **2** *mp* *mf*

121     **5** *f*

130

135     **E** *mf* < *mf*

151     **E2** *mp* *f* **2**

165     **6** *mf* *f* **8**

175     **3** **F** **8** *mp*

187     **10** **F2** **6** *cup* *mf*

205     **5** *senza sord*

## Trumpet 3

3

211 **F3**

8 8 8

237 **G**

*mf*

243

248

253 **H**

8 4 3 *mf*

270

2 2 2 *mf* *mp* <*f* *cup mf*

281 **GP**

3 2 2 *mf* < *f* *mp*

## Trumpet 4

## Orientamento

Timo Alakotila

$\text{♩} = 96$

**A**

**B**

**C**

**A2**

**C2**

**D**

101

2

Trumpet 4

105 **D2** 10 2 *mp* *f*

120 6 *f*

130 *mf* <> *mf*

**E**

135 4 4 4 5 6 *mp* >> *f*

**E2**

150 8 *mp* — *f* *mp* —

164 6 *f* *mf* —

175 *mp* — *mf* —

179 **F** 8 10

197 **F2** 8 3 2 *mp* — *mf*

211 **F3** 8 3 4 *mp* — *mf*

229 8 **G** *mf* > > > > > >

## Trumpet 4

3

240

245

249

253

270

281

# Orientamento

Trombone 1

Timo Alakotila

$\text{♩} = 96$

**4**      **4**      **A**

**17**      **8**      **B**

*mf*      *legato*      *f*

**30**

*mf*

**35**      **A2**

**41**      **8**      **4**      **C**      **8**

**61**      **7**      **C2**      **8**

*mp*      *mp < mf*      *mf*

**77**

**D**

**85**      **4**      **8**      **4**

*mf*

**103**      **10**      **D2**

*mp < mf*

**117**

*mp*      *mf*

## Trombone 1

123 **4** *mf* — *f* *mf*

130 *f* *mf*

135 **4** **4** **E** *mp* —

146 *mp* *f*

151 **8** **E2** *mp* *f* *p*

165 *f* *mf*

175 *mp* *f* *your solo ad lib F*

181

186

190

193 *solo ends* *mp*

Trombone 1

197 **F2** 6 *cup* *mf*

205 3 *senza sord* *mp* *mf*

211 **F3** 8 2 *p* *mp* *mf*

225 4 8 **G** *mf*

240 *legato* *f*

245 *mf*

251 8 3 *mf*

265 **H** 3 2

273 2 *mf* *mp* <*f* 2 *cup mf* 2

281 3 2 2 *mf*

289 *f* *mp*

## Trombone 2

## Orientamento

Timo Alakotila

$\text{♩} = 96$

4                          4                          A

17                          B                          2                          8                          *mf*

31                          4                          A2

41                          8                          4                          8

61                          7                          C2                          8

77                          2                          2                          *mp*                          *mp* < *mf*                          *mf*

85                          4                          8                          4                          *mf*

104                         10                          D2                          *mp* < *mf*                          *mp*                          *mf*

120                         4                          *mf*                          *f*

129                         *mf*                          f                                  *mf*

2

## Trombone 2

135

**4****4****E****2***mf*

146

**E2***mf**f*

151

**8****2***mf**mf*

165

**6****4***mf*

173

**F***mp**mf*

179

**8****10****F2****8****3****2***mp* — *mf*

211

**F3****8***p**mp* — *mf*

225

**4****8****G****2***mf*

242

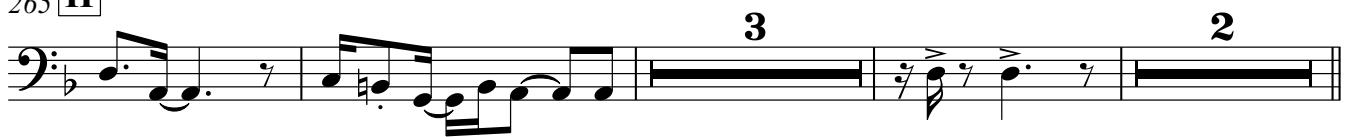
**4**

251

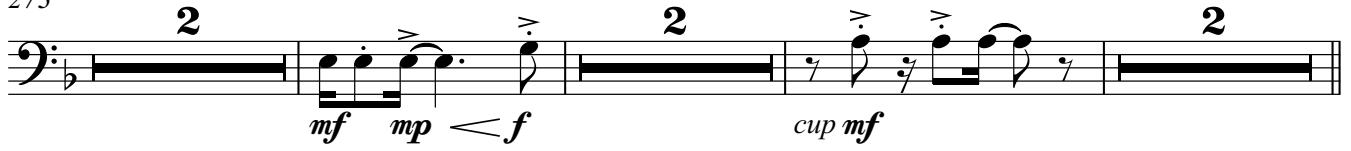
**8****3***mf*

## Trombone 2

3

265 **H**

273

**2***mf**mp*<*f**cup mf*

281

**3****G P****2****2***mf*

&lt;

*f**mp*

Trombone 3

# Orientamento

Timo Alakotila

$\text{♩} = 96$

4                    4                    A                    8

17                    B

8                    mf

31

mf

37                    A2

mf

41                    C                    8                    4                    8

8                    4                    8

61                    C2                    8

7                    mf                    8

77

mp                    <mf                    mf

85                    D                    4                    8                    4

4                    7                    8                    4

101

**D2**

105

**10****2****4**

**mf** **f**

122

**mf** **f**

129

**mf****f****mf**

**E**

135

**4****4**

**f**

151

**8****2**

**E2**

**mp** **f**

166

**4**

**mf** **mp**

175

**mp** **mf**

**F**

**8** **10**

179

**8**

**F2****6***cup*

**mf**

## Trombone 3

3

205

**3**

211

**F3**

8

2

225

4

8

**G**

240

245

253

**6**

261

**3****H****3**

271

**2****2****2****2**

281

**3****[G P]****2**

289

## Bass Trombone

## Orientamento

Timo Alakotila

$\text{♩} = 96$

4                    4                    A                    8

17                    B                    2

mf                    mf

31

mf

37                    A2

41                    C                    8

61                    C2                    8

77

mp                    <mf>

85                    D                    4

## Bass Trombone

101

Bass Trombone part starting at measure 101. Dynamics: *mf*, *mp*, *mf*.

105

**D2****10****2**

Dynamics: *mp*, *mf*.

122

**4**

Dynamics: *mf*, *f*.

129

Dynamics: *mf*, *f*.

135

**4****4****E****4**

Dynamics: *mf*.

148

Dynamics: *f*.

151

**E2****8**

Dynamics: *mp*, *f*.

163

Dynamics: *mf*, *f*.

167

**4**

Dynamics: *mf*, *mp*.

175

Dynamics: *mp*, *mf*.

179

**F****8****10**

Dynamics: *mf*.

## Bass Trombone

3

197 **F2****7***cup***3**

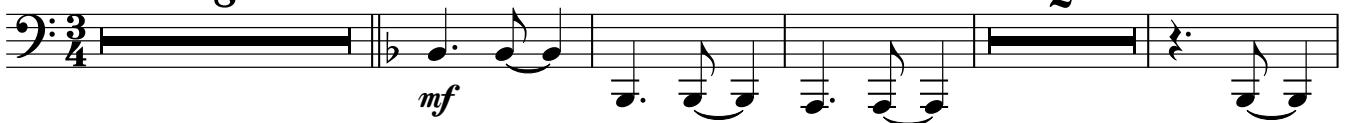
209

*senza sord***F3**

213

**8****2****4**

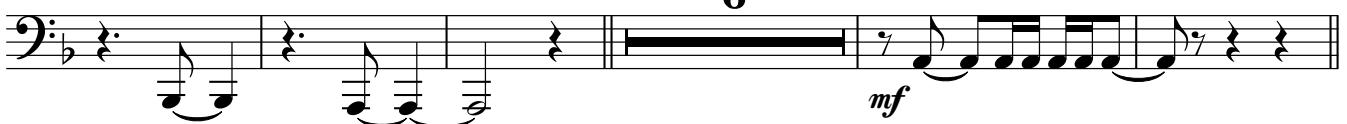
229

**G****8****2**

243



250

**6**

261

**3****3****H**

271

**2 2 2 2**

281

**3****[GP]****2****3**

Acoustic Guitar

# Orientamento

Timo Alakotila

$\text{♩} = 96$

5

9 A

15

20

23 B

33 A2

44

47 4

53 C 8 7 C2

69 8 8 4  $\frac{7}{8}$

89 *let ring* ad lib  $\frac{7}{8}$  *mf*

93  $\frac{7}{8}$  *mf*

97 D  $\frac{7}{8}$

101  $\frac{7}{8}$

105  $\frac{7}{8}$  *mf*

110  $\frac{7}{8}$  *mf*

115 D2 7  $\frac{7}{8}$  *mf*

126  $\frac{7}{8}$  *f*

This sheet music page contains 126 measures of acoustic guitar music. The key signature is mostly B-flat major (two flats), indicated by a treble clef and two flats in the key signature. Measure numbers are present at the start of each system: 53, 69, 89, 93, 97, 101, 105, 110, 115, and 126. Measure 53 starts with a long note followed by a repeat sign and a section labeled 'C'. Measures 69 through 96 consist of three systems of eighth-note patterns. Measure 97 begins a new section labeled 'D' with a dynamic of *mf*. Measures 101 through 126 continue the eighth-note patterns, with measure 126 concluding with a dynamic of *f*. Various performance instructions like 'let ring' and 'ad lib' are included, along with time signatures such as  $\frac{7}{8}$  and  $\frac{4}{8}$ .

130

This musical score for acoustic guitar consists of ten staves of music. The key signature varies throughout, including B-flat major (two sharps), A minor (no sharps or flats), E major (no sharps or flats), and G major (one sharp). Measure 130 starts in B-flat major with a 2/4 time signature. Measures 131-134 transition through various time signatures (2/4, 3/4, 4/4) and keys (A minor, E major). Measure 135 begins in A minor with a 4/4 time signature. Measures 136-139 show a return to B-flat major and 2/4 time. Measure 140 introduces a dynamic marking *mp* followed by *f*. Staff E (measures 141-144) shows a transition to E major with a 5/8 time signature. Staff E2 (measures 145-148) continues in E major with a 6/8 time signature. Measures 149-152 show a return to B-flat major and 2/4 time. Measure 153 introduces a dynamic marking *mp* followed by *f*. Staff E2 (measures 154-157) continues in E major with a 6/8 time signature. Measures 158-161 show a return to B-flat major and 2/4 time. Measure 162 introduces a dynamic marking *mp* followed by *f*. Staff E2 (measures 163-166) continues in E major with a 6/8 time signature. Measures 167-170 show a return to B-flat major and 2/4 time. Measure 171 introduces a dynamic marking *Fmp* followed by *mf*, with a 8th note value indicator. Staff E2 (measures 172-175) continues in E major with a 6/8 time signature. Measures 176-179 show a return to B-flat major and 2/4 time.

135

143 E

149

154

159 E2

165

170

175

179 F<sup>mp</sup>

mf

8

8

195

197 **F2** *mf* 8 6 **F3**

213 *mp*

217

221

225 4

233 *mf* *f*

237 **G** 7 8 *mf*

253 *f*

257

261

2

*mp*

Musical score for acoustic guitar. Measure 261 starts with a long black bar followed by eighth-note pairs. Measure 262 begins with a sixteenth-note pair.

265 [H]

*mf*

Musical score for acoustic guitar. Measure 265 starts with a sixteenth-note pair followed by eighth-note pairs. A dynamic marking 'mf' is present.

269

Musical score for acoustic guitar. Measure 269 consists of four eighth-note pairs.

273

Musical score for acoustic guitar. Measure 273 consists of four eighth-note pairs.

277

*p*

Musical score for acoustic guitar. Measure 277 consists of four eighth-note pairs. A dynamic marking 'p' is present at the end.

281

[G P]

*pp*

*pp*

Musical score for acoustic guitar. Measure 281 starts with a sixteenth-note pair followed by eighth-note pairs. It ends with a sixteenth-note pair. Dynamic markings 'pp' are at the beginning and end. A box labeled 'G P' is above the measure.

286

*p*

*f*

*mp*

Musical score for acoustic guitar. Measure 286 starts with eighth-note pairs. It then changes to a 4/4 time signature with a sixteenth-note pair. It then changes to a 3/4 time signature with a sixteenth-note pair. The measure ends with eighth-note pairs. Dynamics 'p', 'f', and 'mp' are indicated.

## Guitar

## Orientamento

Timo Alakotila

$\text{♩} = 96$

4      4      A      8

17      8      B      8      7      A2

41      8      3      your solo ad lib  
*f*

53      C

59

64      C2

69

75

79

83      solo ends      3       $\text{♩} = 96$

2

## Guitar

89                      **D**

8                      8                      5                      4

115                      **D2**  
*ad lib*  
*mf*

119

123                      *mf*

128                      *f*                      *mf*

132                      2                      4                       $\frac{6}{8}$

139                      **E**

4                      *mf*

147

151                      4  
*f*

159                      **E2**  
*mf*                      *f*

163                      *f*

## Guitar

3

167                   **6**

175

179     **F** *mp*                   *mf*

183

187     *funkier*

191

194

197     *funkier*

200

204

207

V.S.

4

Guitar

F3

8

211

221

**f**                    **mp**

7                        6

237 **G**

7

**mf**                    **mf**

248

253

**f**

257

261

**4**                    **H**                    **4**

**mf**

272

277

**p**

281

**pp**

**G P**

286

**p**

**f**

**mp**

Piano

# Orientamento

Timo Alakotila

$\text{♩} = 96$

4

*8va*

*mf*

**A**

*f*

8

(8)

13 (8)

1

17

8

8

2

Piano

**B**

Musical score for piano, system 1. The score consists of two staves. The top staff is treble clef, and the bottom staff is bass clef. The key signature is one flat. Measure 25 starts with a dotted half note followed by a eighth-note pair. Measures 26-27 show a repeating pattern of eighth-note pairs. Measure 28 begins with a dotted half note followed by a eighth-note pair.

29

Musical score for piano, system 2. The score consists of two staves. The top staff is treble clef, and the bottom staff is bass clef. The key signature is one flat. Measure 29 continues the pattern from system 1, starting with a dotted half note followed by a eighth-note pair.

33

Musical score for piano, system 3. The score consists of two staves. The top staff is treble clef, and the bottom staff is bass clef. The key signature is one flat. Measure 33 continues the pattern from system 1, starting with a dotted half note followed by a eighth-note pair.

37

**A2**

Musical score for piano, system 4. The score consists of two staves. The top staff is treble clef, and the bottom staff is bass clef. The key signature changes to one sharp. Measure 37 starts with a dotted half note followed by a eighth-note pair.

41

*8va*

Musical score for piano, system 5. The score consists of two staves. The top staff is treble clef, and the bottom staff is bass clef. The key signature changes to one sharp. Measure 41 starts with a sixteenth-note pair followed by eighth-note pairs. The bass staff has a bass clef and a dotted half note.

45 (8)

(8)

Musical score for piano, system 6. The score consists of two staves. The top staff is treble clef, and the bottom staff is bass clef. The key signature changes to one sharp. Measure 45 starts with a sixteenth-note pair followed by eighth-note pairs. The bass staff has a bass clef and a dotted half note.

## Piano

3

49 (8)

(8)

53 C

*mf*

57

61

65

69

*mf*

V.S.

## Piano

73

This section consists of four measures (73-76) in common time. The treble staff features eighth-note pairs followed by quarter notes. The bass staff has eighth-note pairs with a dotted half note. Measures 73-75 end with a repeat sign.

77

This section consists of four measures (77-80) in common time. The treble staff shows eighth-note pairs followed by quarter notes. The bass staff has eighth-note pairs with a dotted half note.

81

This section consists of four measures (81-84) in common time. The treble staff shows eighth-note pairs followed by quarter notes. The bass staff has eighth-note pairs with a dotted half note.

85

This section consists of four measures (85-88) in common time. The treble staff shows eighth-note pairs followed by quarter notes. The bass staff has eighth-note pairs with a dotted half note. Measure 88 ends with a key signature change to B-flat major.

89

D

This section consists of four measures (89-92) in common time. The treble staff shows eighth-note pairs followed by quarter notes. The bass staff has eighth-note pairs with a dotted half note. Measure 92 ends with a key signature change to G major.

104

This section consists of four measures (104-107) in common time. The treble staff shows eighth-note pairs followed by quarter notes. The bass staff has eighth-note pairs with a dotted half note.

## Piano

5

109

Piano

D2

115

121

126

131

135

V.S.

6

139

**4**

**E** 8va - Piano -

**4** f

(8)

147

(8) ff

ff

151

**8**

**E2** 8va -

**8** f

8va - 1

163 (8)

ff ff

167 6

ff

175 2

mf

8va - 1

## Piano

7

179 **F**

183

187

191

194

*8va*

197 **F2**

*mf*

V.S.

## Piano

201

205

209

*your solo ad lib*

F3

213

*mf*

217

221

*ff*

## Piano

9

224

227

*solo ends*

6

6 f

236

G

mf

6

6

245

251

8va

f

8va

256 (8)

(8)

V.S.

261 (8)

Piano

265 (8) **H**

269 (8)

273 (8)

277 (8)

281 (8) **G P**

*p*

*p*

*pp*

*pp*

286

*8va* - - - - - Piano - - - - - 1

*p*

*f*

*mp*

# Bass Guitar

# Orientamento

Timo Alakotila

$\text{♩} = 96$

**4**      **4**      **A**      **8**

**17**      **8**      **Bb(add9)** **B**      **C/Bb**      **Am7**      **D/A**

**28**      **Bb(add9)**      **C/Bb**      **Am7**      **D/A**

**33**      **Bb(add9)**      **C /Bb**      **Am7**      **D**      **Bb(add9)**      **C/Bb**

**39**      **Am7**      **D/A**      **A2** **D5**

**44**      **/A**      **/F# /G#**      **/A**

**49**      **3**

2

Bass Guitar

52 D<sup>5</sup>                      B<sub>b</sub>(add9) **C**                      Dm<sup>9</sup>  


ad lib

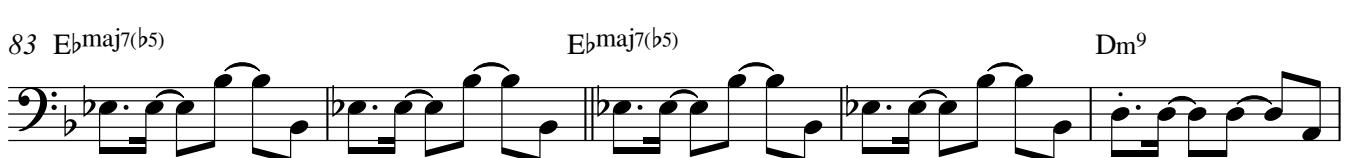
56                      B<sub>b</sub>(add9)                      Dm<sup>9</sup>  

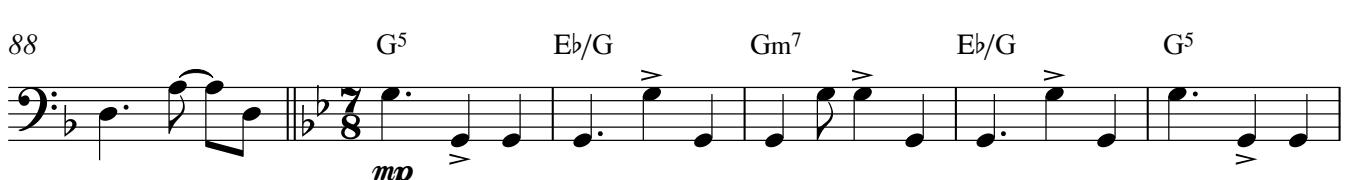

61 B<sub>b</sub>(add9)                      Dm<sup>9</sup>                      B<sub>b</sub>(add9)                      Am<sup>7(#5)</sup>  
**C2**  


67 E<sub>b</sub>maj7(b5)                      B<sub>b</sub>(add9)                      Dm<sup>9</sup>  

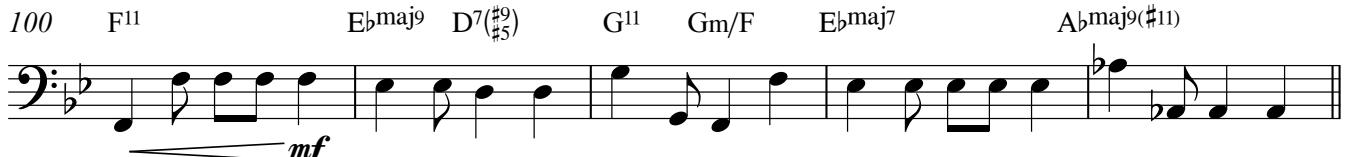

72                      B<sub>b</sub>(add9)                      Dm<sup>9</sup>  


77 B<sub>b</sub>(add9)                      Dm<sup>9</sup>                      B<sub>b</sub>(add9)                      Am<sup>7(#5)</sup>  


83 E<sub>b</sub>maj7(b5)                      E<sub>b</sub>maj7(b5)                      Dm<sup>9</sup>  


88                      G<sup>5</sup>                      E<sub>b</sub>/G                      Gm<sup>7</sup>                      E<sub>b</sub>/G                      G<sup>5</sup>  
*mp*  


94 E<sub>b</sub>/G                      Gm<sup>7</sup>                      F<sup>11</sup>                      **D** G<sup>5</sup>                      E<sub>b</sub>/G                      Gm<sup>7</sup>  
*mp*  


100 F<sup>11</sup>                      E<sub>b</sub>maj9                      D<sup>7(#5)</sup>                      G<sup>11</sup>                      Gm/F                      E<sub>b</sub>maj7                      A<sub>b</sub>maj9(#11)  
*mf*  


105 G<sup>5</sup>                      F<sup>7(sus4)</sup>                      Em<sup>7(b5)</sup>                      A<sup>7(#5)</sup>                      D<sup>7(#5)</sup>                      E<sub>b</sub>maj7  
*mp*  


## Bass Guitar

110 A♭maj9(#11) G<sup>5</sup> D/F♯ E♭maj7 A♭maj9(#11)

**D2**

115 G<sup>5</sup> E♭/G G<sup>5</sup> Gm/F E♭maj9 D<sup>7(♯9)</sup> G<sup>11</sup> Gm/F

*mp* *mp* *mf*

121 E♭maj7 A♭maj9(#11) G<sup>5</sup> F<sup>7(sus4)</sup> E♭maj7 A<sup>7(♯5)</sup> D<sup>7(♯9)</sup>

*mp*

127 E♭maj7 A♭maj9(#11) G<sup>5</sup> D/F♯ E♭maj7 A♭maj9(#11)

*mp*

133 G<sup>5</sup> /F E♭maj7(b5) Dm<sup>9</sup>

*mf* *f*

138

**E** **4** **4** **2** **2**

151 D♭<sup>5</sup> D<sup>5</sup> E♭<sup>5</sup> A♭<sup>5</sup> G<sup>5</sup>

**4** *mp* *mf*

**E2**

159 C<sup>5</sup> D♭<sup>5</sup>

*mp* *f*

163 C<sup>5</sup> B<sup>5</sup> B♭<sup>5</sup> A<sup>5</sup> A♭<sup>5</sup>

*mf* *f*

167

**5**

## Bass Guitar

172 C<sup>5</sup> D<sub>b</sub><sup>5</sup> D<sup>5</sup> E<sub>b</sub><sup>5</sup>

175 F(sus2)

179 **F**<sup>mp</sup> F<sup>5</sup> Cm<sup>7(add11)</sup> F<sup>5</sup> Cm<sup>7(add11)</sup>

183 D<sub>b</sub>maj<sup>7</sup> Cm<sup>7(add11)</sup> D<sub>b</sub>maj<sup>7</sup> G<sup>7alt.</sup> C<sup>7alt.</sup>

187 Fm<sup>7</sup> C/E E<sub>b</sub>m<sup>7</sup> A<sub>b</sub><sup>7</sup> D<sub>b</sub>maj<sup>7</sup> C<sup>7alt.</sup> D<sub>b</sub>maj<sup>7</sup>  
*funkier*

192 G<sup>7alt.</sup> C<sup>7alt.</sup> Fm<sup>7</sup> D<sup>7alt.</sup> G<sup>5</sup>

196 Gm<sup>7</sup> Dm<sup>7(add11)</sup> G<sup>5</sup>  
*funkier*

200 Dm<sup>7(add11)</sup> E<sub>b</sub>maj<sup>7</sup> Dm<sup>11</sup> E<sub>b</sub>maj<sup>7</sup>

204 A<sup>7alt.</sup> D<sup>7alt.</sup> Gm<sup>7</sup> D/F<sup>#</sup> Fm<sup>7</sup> B<sub>b</sub><sup>7</sup>  
*f*

207 E<sub>b</sub>maj<sup>7</sup> D<sup>7alt.</sup> E<sub>b</sub>maj<sup>7</sup> A<sup>7alt.</sup> D<sup>7alt.</sup>

211 Gm<sup>7</sup> E<sup>7alt.</sup> **F3** A(sus2) Em<sup>7(add11)</sup> A(sus2)  
*f* *mf* *mp*

Em<sup>7</sup>(add11) Fmaj<sup>7</sup> Em<sup>7</sup>(add11) Bass Guitar Fmaj<sup>7</sup> B<sup>7</sup>alt. E<sup>7</sup>alt. 5  
216

A bass guitar part in 2/4 time. The notes are primarily eighth notes and sixteenth notes, with some eighth-note pairs. The bass line consists of two measures of Em<sup>7</sup>(add11), followed by one measure of Fmaj<sup>7</sup>, then a measure of Em<sup>7</sup>(add11) with a bass guitar part underneath, and finally one measure of Fmaj<sup>7</sup>. The bass line ends with a single eighth note.

221 Am<sup>7</sup> E/G# Gm<sup>7</sup> C<sup>7</sup> Fmaj<sup>7</sup> E<sup>7</sup>alt. Fmaj<sup>7</sup>  
*funkier* *mf*

226 B<sup>7</sup>alt. E<sup>7</sup>alt. Am<sup>7</sup>  
*p*

231 2

237 B<sub>b</sub>(add9) **G** C/B<sub>b</sub> Am<sup>7</sup> D/A B<sub>b</sub>(add9) C/B<sub>b</sub>  
*f*

243 Am<sup>7</sup> D/A B<sub>b</sub>(add9) C /B<sub>b</sub> Am<sup>7</sup>

248 D B<sub>b</sub>(add9) C/B<sub>b</sub> Am<sup>7</sup> D/A

253 D<sup>5</sup>

## Bass Guitar

256

/A

/F♯ /G♯ /A



261

3

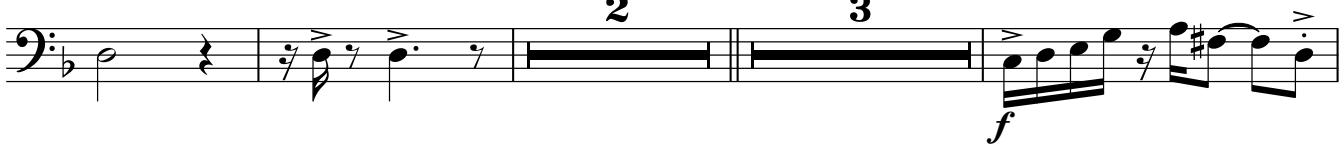
**H**

269

2

3

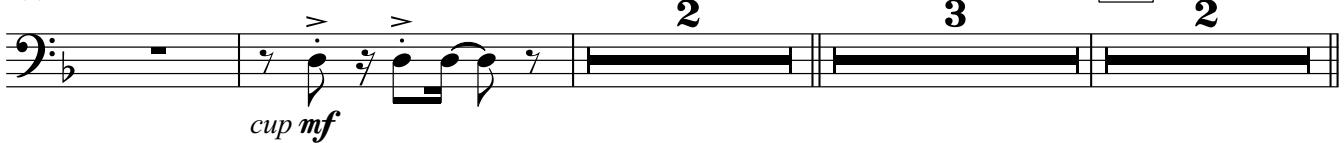
2



277

2

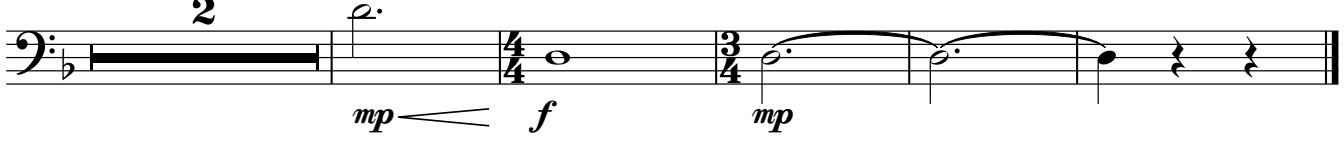
3

**G P**

286

2

f.



# Orientamento

Drums

Timo Alakotila

$\text{♩} = 96$

**4**      **4**      **A**      **8**

This section shows a continuous drum pattern. It starts with a measure of 3/4, followed by two measures of 4/4, then a section labeled 'A' (measures 7-8) which is identical to the previous 4/4 measures. The section ends with a measure of 8/4.

**17**      **7**      **B** *ad lib*

**mp**      **mf**

This section begins with a measure of 2/4. Measures 18-19 show a rhythmic pattern of eighth-note pairs. Measures 20-21 show a more complex pattern with sixteenth-note figures. Measures 22-23 show a return to the eighth-note pairs. Measure 24 concludes with a dynamic of **mf**.

**27**

This section consists of six measures of a rhythmic pattern. Measures 27-28 show eighth-note pairs. Measures 29-30 show a sixteenth-note figure. Measures 31-32 show eighth-note pairs again. Measure 33 concludes with a dynamic of **mf**.

**31**

This section consists of seven measures of a rhythmic pattern. Measures 31-32 show eighth-note pairs. Measures 33-34 show a sixteenth-note figure. Measures 35-36 show eighth-note pairs again. Measure 37 concludes with a dynamic of **mf**.

**35**

This section consists of seven measures of a rhythmic pattern. Measures 35-36 show eighth-note pairs. Measures 37-38 show a sixteenth-note figure. Measures 39-40 show eighth-note pairs again. Measure 41 concludes with a dynamic of **mf**.

**39**      **A2**

*ad lib*

This section begins with a measure of 2/4. Measures 40-41 show eighth-note pairs. Measures 42-43 show a sixteenth-note figure. Measures 44-45 show eighth-note pairs again. The section concludes with a dynamic of **ad lib**.

**43**

This section consists of seven measures of a rhythmic pattern. Measures 43-44 show eighth-note pairs. Measures 45-46 show a sixteenth-note figure. Measures 47-48 show eighth-note pairs again. Measure 49 concludes with a dynamic of **mf**.

**47**

**3**

This section begins with a measure of 2/4. Measures 48-49 show eighth-note pairs. Measures 50-51 show a sixteenth-note figure. Measures 52-53 show eighth-note pairs again. The section concludes with a dynamic of **3**.

2

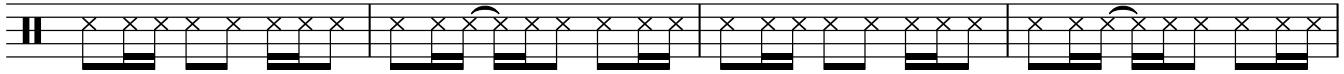
52

**C**

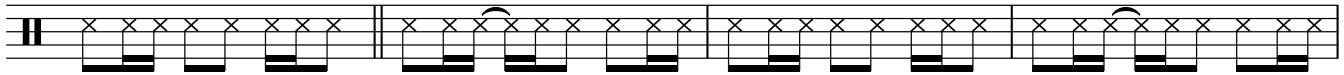
Drums

*mp*

56



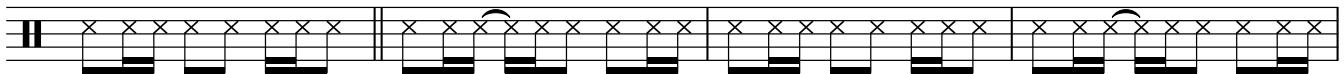
60



64



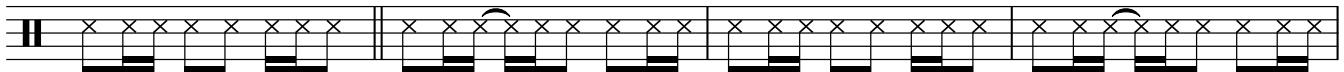
68

**C2**

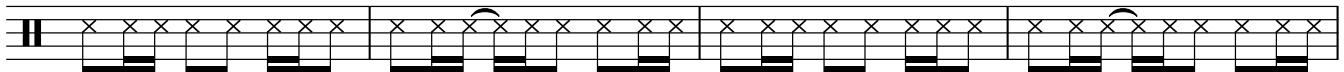
72



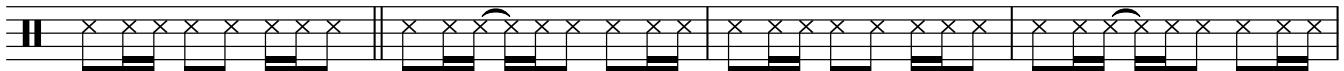
76



80



84



88

*ad lib*

7

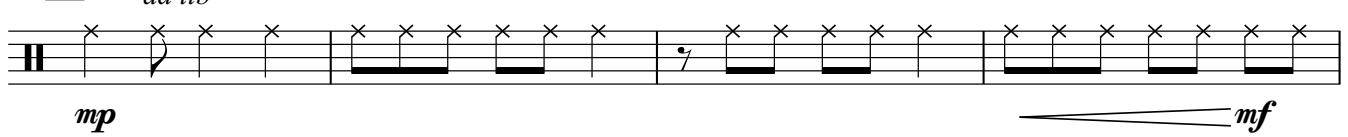
*p*

92

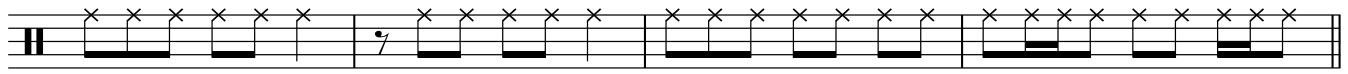
*ad lib*

97 **D***ad lib*

## Drums

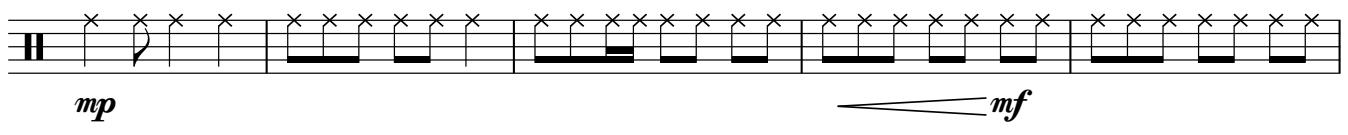
**H** 

101

**H** 

105

*ad lib*

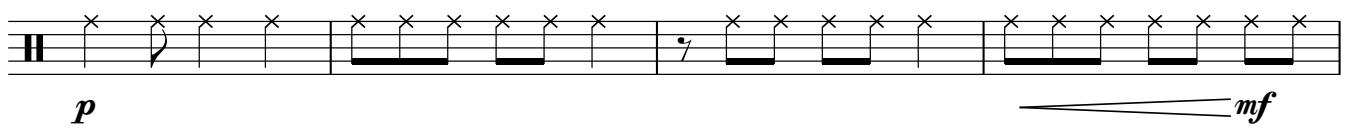
**H** 

110

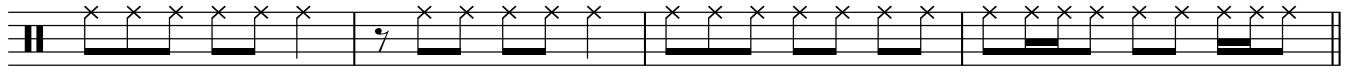
*ad lib*

**H** 

115 **D2***ad lib*

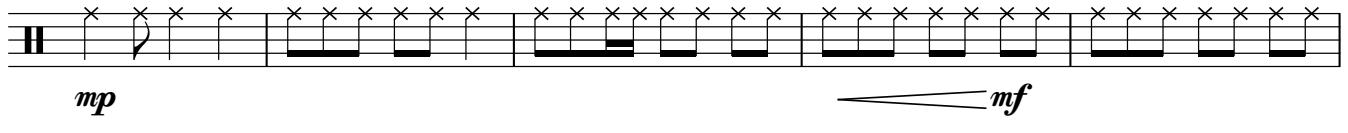
**H** 

119

**H** 

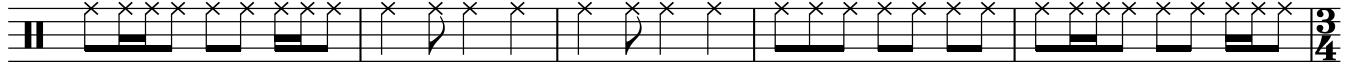
123

*ad lib*

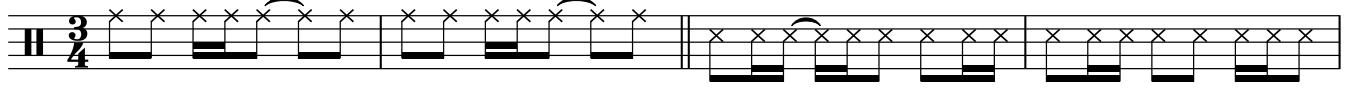
**H** 

128

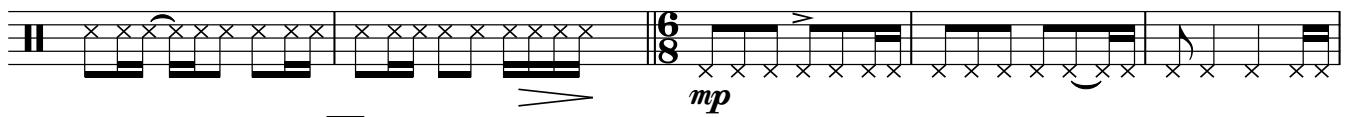
*ad lib*

**H** 

133

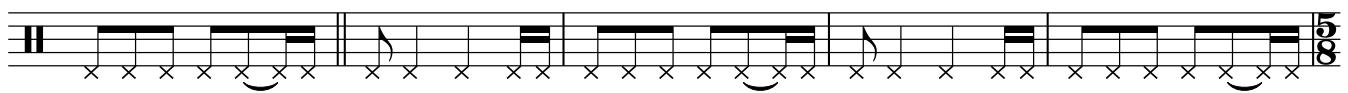
**H** 

137

**H** 

142

**E**

**H** 

V.S.

## Drums

147

Drum score for measures 5-6. The score consists of two staves. The first staff starts with a common time signature (C) and a bass drum note. It then changes to a 5/8 time signature, indicated by a 5/8 over the staff. The second staff starts with a common time signature (C) and a bass drum note. It then changes to a 6/8 time signature, indicated by a 6/8 over the staff. Both staves feature a continuous pattern of eighth-note strokes on the snare drum, with accents above each note. The dynamic is marked as *f* (fortissimo).

151

155

159 E2

163

167

171

175

179 F *ad lib*

183

A musical score for a guitar or similar instrument. The score consists of ten measures, each starting with a 'G' clef and a common time signature. Measure 1: The first six strings play eighth-note patterns of 'x x x x x x'. Measures 2-10: Each measure shows a repeating pattern of eighth-note chords: 'x x x x x x' followed by 'x x x x x x' followed by 'x x x x x x' followed by 'x x x x x x'.

187 *ad lib funkier*

A musical staff consisting of five horizontal lines and four spaces. It features a continuous pattern of eighth-note pairs. The first measure begins with a dynamic marking 'mf'. The second measure starts with a bracket underneath the notes, which is labeled with the number '3', indicating a three-measure grouping.

## Drums

5

190

Drum score for measure 190. The pattern consists of a series of eighth-note strokes on the hi-hat, followed by sixteenth-note patterns on the snare and bass drums. A dynamic marking '3' is placed below the snare drum notes.

193

Drum score for measure 193. The pattern includes eighth-note strokes on the hi-hat and sixteenth-note patterns on the snare and bass drums. A dynamic marking '*f*' is placed above the snare drum notes.

196

**F2**

Drum score for measure 196. The pattern features eighth-note strokes on the hi-hat and sixteenth-note patterns on the snare and bass drums. A dynamic marking '*mf*' is placed above the snare drum notes. The instruction 'ad lib funkier' is written above the staff.

199

Drum score for measure 199. The pattern consists of eighth-note strokes on the hi-hat and sixteenth-note patterns on the snare and bass drums. A dynamic marking '3' is placed below the snare drum notes.

202

Drum score for measure 202. The pattern includes eighth-note strokes on the hi-hat and sixteenth-note patterns on the snare and bass drums. A dynamic marking '3' is placed below the snare drum notes.

205 *ad lib funkier*

Drum score for measure 205. The pattern features eighth-note strokes on the hi-hat and sixteenth-note patterns on the snare and bass drums. A dynamic marking '*f*' is placed above the snare drum notes. The instruction '*ad lib funkier*' is written above the staff.

208

Drum score for measure 208. The pattern consists of eighth-note strokes on the hi-hat and sixteenth-note patterns on the snare and bass drums. A dynamic marking '3' is placed below the snare drum notes.

211

**F3**

Drum score for measure 211. The pattern includes eighth-note strokes on the hi-hat and sixteenth-note patterns on the snare and bass drums. A dynamic marking '*f*' is placed above the snare drum notes. A dynamic marking '*mf*' is placed above the bass drum notes.

213 *ad lib*

Drum score for measure 213. The pattern consists of eighth-note strokes on the hi-hat and sixteenth-note patterns on the snare and bass drums. A dynamic marking '*mp*' is placed above the bass drum notes.

217

Drum score for measure 217. The pattern includes eighth-note strokes on the hi-hat and sixteenth-note patterns on the snare and bass drums. A dynamic marking '3' is placed below the snare drum notes.

221 *ad lib funkier*

Drum score for measure 221. The pattern features eighth-note strokes on the hi-hat and sixteenth-note patterns on the snare and bass drums. A dynamic marking '3' is placed below the snare drum notes.

V.S.

## Drums

224

Drum score for measure 224. The pattern consists of sixteenth-note strokes on the hi-hat, with a bass drum stroke on the third beat. A bracket below the staff indicates a three-beat cycle.

227

Drum score for measure 227. The pattern includes a bass drum stroke on the first beat, followed by eighth-note strokes on the hi-hat. The measure ends with a bass drum stroke on the fourth beat. Measure 228 begins with a bass drum stroke on the first beat.

235

Drum score for measure 235. The pattern features eighth-note strokes on the hi-hat. Measure 236 begins with a bass drum stroke on the first beat.

240

Drum score for measure 240. The pattern consists of eighth-note strokes on the hi-hat. Measure 241 begins with a bass drum stroke on the first beat.

244

Drum score for measure 244. The pattern includes eighth-note strokes on the hi-hat. Measure 245 begins with a bass drum stroke on the first beat.

248

Drum score for measure 248. The pattern consists of eighth-note strokes on the hi-hat. Measure 249 begins with a bass drum stroke on the first beat.

252

Drum score for measure 252. The pattern includes eighth-note strokes on the hi-hat. Measure 253 begins with a bass drum stroke on the first beat.

256

Drum score for measure 256. The pattern consists of eighth-note strokes on the hi-hat. Measure 257 begins with a bass drum stroke on the first beat.

259

Drum score for measure 259. The pattern includes eighth-note strokes on the hi-hat. Measure 260 begins with a bass drum stroke on the first beat.

265

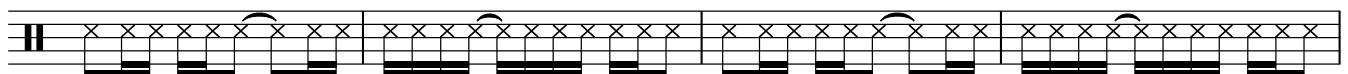
Drum score for measure 265. The pattern consists of eighth-note strokes on the hi-hat. Measure 266 begins with a bass drum stroke on the first beat.

269

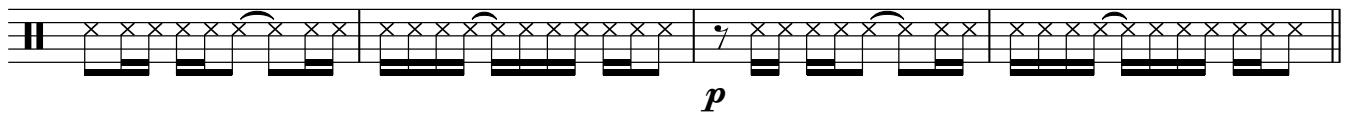
Drum score for measure 269. The pattern includes eighth-note strokes on the hi-hat. Measure 270 begins with a bass drum stroke on the first beat.

## Drums

7

273 *ad lib*

277

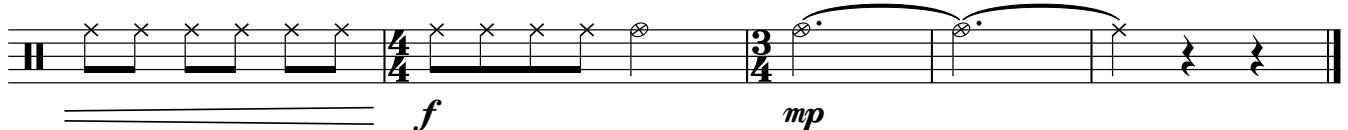


281

G P

**2**

288



Violin I

# Orientamento

Timo Alakotila

$\text{♩} = 96$

**4**

**pp**

9 **A**

**mf**

12

$\underbrace{\quad}_{3}$

14

$\underbrace{\quad}_{3}$

17

**f**

20

$\underbrace{\quad}_{3}$

22

$\underbrace{\quad}_{3}$

25 **B**

7

6

The music is written in common time (indicated by '4') and uses a treble clef. Measure 1 consists of a single measure of silence followed by a measure of silence. Measure 2 consists of a single measure of silence followed by a measure of silence. Measure 3 consists of a single measure of silence followed by a measure of silence. Measure 4 consists of a single measure of silence followed by a measure of silence. Measure 5 consists of a single measure of silence followed by a measure of silence. Measure 6 consists of a single measure of silence followed by a measure of silence. Measure 7 consists of a single measure of silence followed by a measure of silence. Measure 8 consists of a single measure of silence followed by a measure of silence. Measure 9 consists of a single measure of silence followed by a measure of silence. Measure 10 consists of a single measure of silence followed by a measure of silence. Measure 11 consists of a single measure of silence followed by a measure of silence. Measure 12 consists of a single measure of silence followed by a measure of silence. Measure 13 consists of a single measure of silence followed by a measure of silence. Measure 14 consists of a single measure of silence followed by a measure of silence. Measure 15 consists of a single measure of silence followed by a measure of silence. Measure 16 consists of a single measure of silence followed by a measure of silence. Measure 17 consists of a single measure of silence followed by a measure of silence. Measure 18 consists of a single measure of silence followed by a measure of silence. Measure 19 consists of a single measure of silence followed by a measure of silence. Measure 20 consists of a single measure of silence followed by a measure of silence. Measure 21 consists of a single measure of silence followed by a measure of silence. Measure 22 consists of a single measure of silence followed by a measure of silence. Measure 23 consists of a single measure of silence followed by a measure of silence. Measure 24 consists of a single measure of silence followed by a measure of silence. Measure 25 consists of a single measure of silence followed by a measure of silence. Measure 26 consists of a single measure of silence followed by a measure of silence. Measure 27 consists of a single measure of silence followed by a measure of silence. Measure 28 consists of a single measure of silence followed by a measure of silence.

39 A2

43

46

49      C      3      8      7      C2

69      *sord*      *mp*      senza *sord*

75      *pizz*      *mf*      *f*      7      arco      *f*

85      *mf*

89      *mp*      3      *p*      *sord*      senza *sord*

97      D      8      *mf*      *f*

109

## Violin I

3

114 **D2**

121

127

132

136

139

143 **E**

150

156 **E2**

162

*pizz*

*arco*

*f*

*mp*

*f*

*mf*

*f*

*mp*

*f*

*mp*

*f*

*mp*

*f*

*mp*

*f*

V.S.

## Violin I

167

171

175

179 **F**      7      4

**p**

193

197 **F2**      2      5

**pp**      **mf**

205

211 **F3**      8

**mp**      **mf**

225

231

## Violin I

5

236

**G**

6

245

252

258

261

3      8

**H**

pizz

276

281

**GP**

2

**pp**

286

arco

**pp**

**p**

**f**

**mp**

Violin II

# Orientamento

Timo Alakotila

$\text{♩} = 96$

**2**

$p$   $f$

**5** A

$pp$   $mf$

**11**

**14**

**17**

**20**

**23**

**25** B

**7** **6**

The music is written in common time (indicated by '3') and uses a treble clef. Measures 2-4 show eighth-note patterns. Measure 5 begins with a dotted half note followed by eighth-note pairs. Measures 6-7 show sixteenth-note patterns. Measures 8-10 show eighth-note patterns. Measures 11-13 show sixteenth-note patterns. Measures 14-16 show eighth-note patterns. Measures 17-19 show sixteenth-note patterns. Measures 20-22 show eighth-note patterns. Measures 23-25 show sixteenth-note patterns. Measures 26-27 conclude the piece.

39 A2

43

46

49 C 4 8 7 C2

69 *sord* *senza sord*

75 *pizz* 7 *arco* *f*

85

88 3 *sord* *p*

95 *senza sord* 8 *mf*

107 *f*

## Violin II

3

112 **D2** 2

118

123

128

133

138 *pizz*

143 **E**

150 *arco*

154

159 **E2**

V.S.

166

171

175

**F**      8      4      mp

179

193

**F2**      2      5      pp      mp      p

197

205

211

225

231

## Violin II

5

236 G

245

252

256

259

261 H

276

281 G P

286

Violin 3

# Orientamento

Timo Alakotila

$\text{J} = 96$

**3**

8 **A**

13

16

20

22

25 **B**

7

6

39 A2

43

46

49 C 4 8 7 C2

69 *sord* *senza sord*  
*mp*

75 *pizz* *arco*  
*mf* *f*

85

88 *sord*  
*mf* D > *mp* *3*

96 *senza sord* 8 *mf*

108 *f*

112

D2

7

123

f      mf — f

128

133

mf — f

137

139

mp

This musical score for Violin 3 spans six staves. Staff 1 (measures 112-122) includes a dynamic marking *mp* and a measure of silence. Staff 2 (measures 123-127) includes dynamics *f*, *mf*, and *f*. Staff 3 (measures 128-132) continues eighth-note pairs. Staff 4 (measures 133-137) features sixteenth-note patterns with dynamics *mf* and *f*. Staff 5 (measures 138-142) shows sixteenth-note patterns with a key change to G major (B-flat). Staff 6 (measures 143-147) concludes with sixteenth-note patterns and a dynamic *mp*.

141      *pizz*      **E**

146

151

157      **E2**

165

170

175

179      **F**

193

197      **F2**

205

*mf*

3

211

F3

8

*mp*

*mf*

225

*mp*

f

*mf*

230

235

G

7

*f*

*mf*

245

2

*mf*

*mf*

253

*f*

256

3

258

3

261

4

H

8

The music is in common time, mostly in G major or A minor. Measure 205 starts with a dynamic 'mf'. Measure 211 has a dynamic 'F3' and a '3' above it. Measure 225 has a dynamic 'mp'. Measure 235 has a dynamic 'f' and a 'G' above it. Measure 245 has a dynamic 'mf'. Measure 253 has a dynamic 'f'. Measure 256 has a dynamic '3'. Measure 258 has a dynamic '3'. Measure 261 has dynamics '4' and '8'.

273      *pizz*  
*mf*

277  
*p*

281      [G P]      2  
*pp*

286      *arco*  
*mp*      *f*      *mp*



Viola

# Orientamento

Timo Alakotila

$\text{♩} = 96$

3

6

9 A

13

16

19

22

25 B

7 7

40 A2

44

47

49 C 4 8 7 C2

69 *sord* *senza sord*

*mp*

75 *pizz* 7 *arco*

*mf* *f*

85

89 3 *sord* *senza sord*

*mp* *p*

97 D 8 *f*

*mf*

109

## Viola

3

113 D2

123

128

134

138

143 E

147

151

157 E2

162

V.S.

167



173

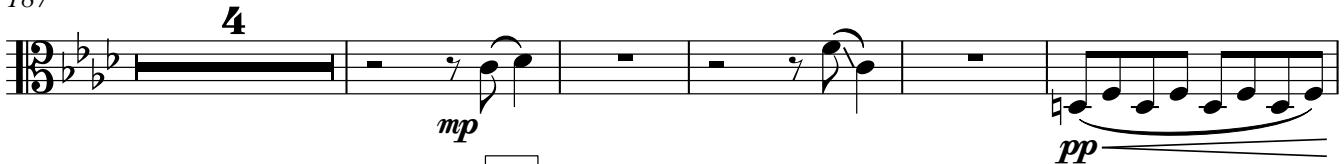


178

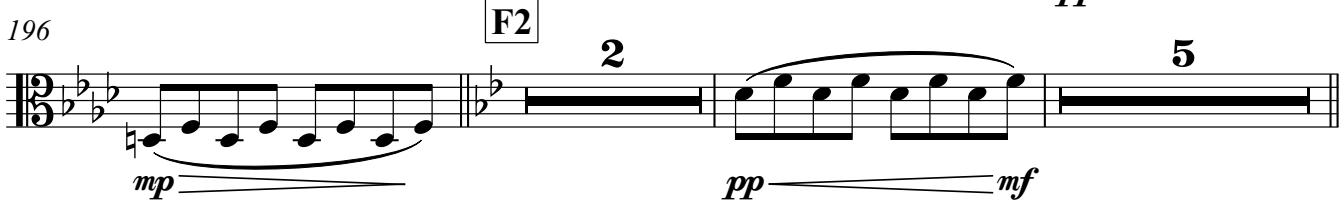
**F**

Musical score for Viola, page 4, measure 178. The key signature is B-flat major (two flats). The tempo is *p* (pianissimo). The dynamic is *mp* (mezzo-forte) followed by a sustained note.

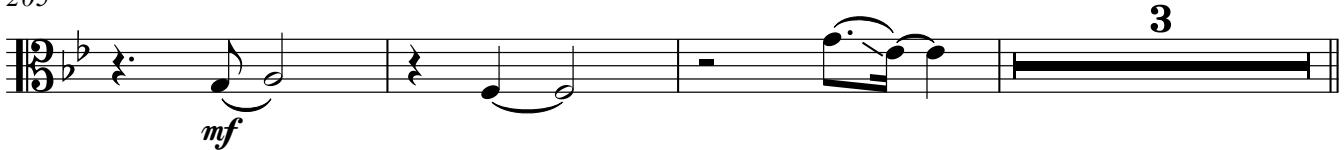
187



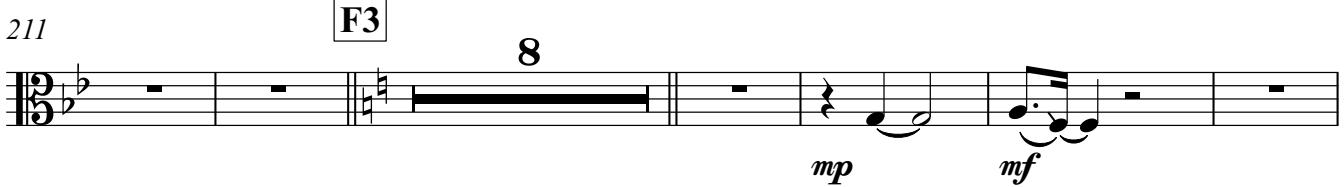
196



205



211



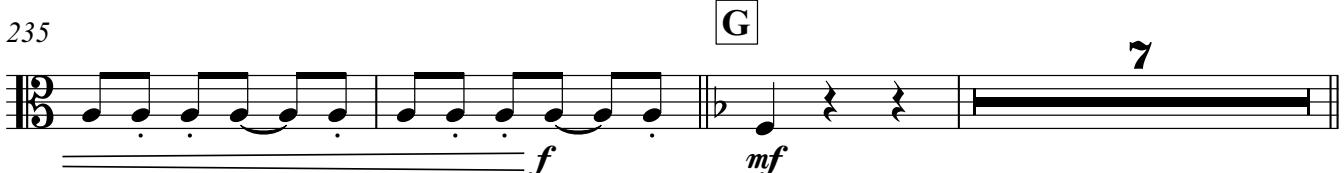
225



230



235



## Viola

5

245

*mf*

*f*

2

253

*f*

3

257

3

260

4

H

8

273

*pizz.*

*mf*

277

*p*

281

*pp*

G P

2

286

*arco*

*pp*

*p*

*f*

*mp*

## Violoncello

## Orientamento

Timo Alakotila

$\text{♩} = 96$

**3**

9 [A]

13

17 *div*

21

25 [B] **7** **7** [A2]

41 *div*

45

49 **C** **3** **8** **7** [C2]

## Violoncello

69      *sord*

76      **8**      *arco*

88      **3**      *sord*

97      **D**  
**8**      *pizz*

109

115      **D2**  
**7**      *arco*

127

133

139      *div*

143      **E**

## Violoncello

3

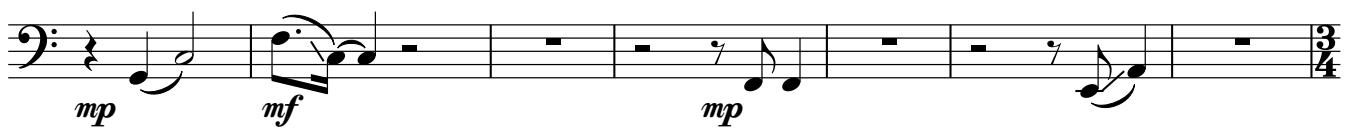
147

Violoncello part:

- Measure 147: 5/8 time, bass clef, dynamic f. Measures show eighth-note patterns.
- Measure 151: 5/8 time, bass clef, dynamic mp-f. Measures show eighth-note patterns. The first measure has a bassoon-like line below it. Measure 151 ends with a fermata and a dynamic f.
- Measure 157: 5/8 time, bass clef, dynamic f. Measures show eighth-note patterns. Measure 157 ends with a dynamic f.
- Measure 162: 5/8 time, bass clef, dynamic mf-f. Measures show eighth-note patterns.
- Measure 167: 5/8 time, bass clef, dynamic mp-f. Measures show eighth-note patterns. Measure 167 ends with a dynamic f.
- Measure 173: 8/8 time, bass clef, dynamic mp. Measures show eighth-note patterns. Measure 173 ends with a dynamic pp < mp > p.
- Measure 179: 4/4 time, bass clef, dynamic F. Measures show eighth-note patterns. Measure 179 ends with a dynamic 8.
- Measure 194: 4/4 time, bass clef, dynamic p. Measures show eighth-note patterns. Measure 194 ends with a dynamic 2.
- Measure 205: 4/4 time, bass clef, dynamic pp < mp > p. Measures show eighth-note patterns. Measure 205 ends with a dynamic 5.
- Measure 211: 4/4 time, bass clef, dynamic F3. Measures show eighth-note patterns. Measure 211 ends with a dynamic 8.

## Violoncello

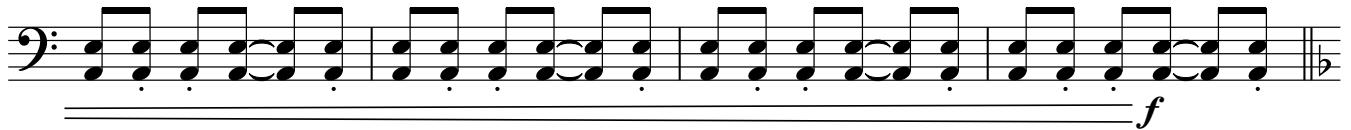
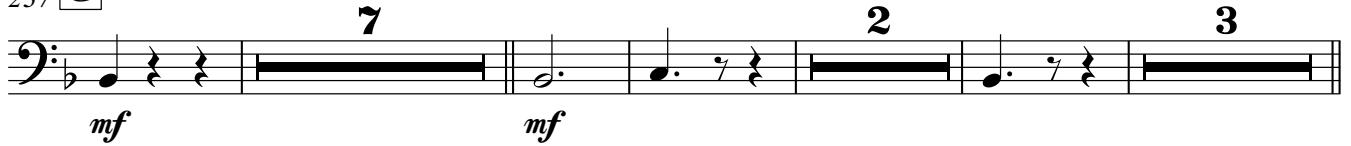
222



229



233

237 **G**

253



257



261



276



281



286

