

Martin Lohse

# Collage de temps

concerto for piano and sinfonietta

M  
W

Martin Lohse

# Collage de temps

concerto for piano and sinfonietta

**Martin Lohse**  
**Collage de temps**

for piano and sinfonietta

composed in 2013  
supported by The Danish Arts Foundation

**Parts**

contact composer  
contact@martinlohse.com

1st. edition

1st. print

Published 2017

by

Mirror Music

Vodroffsvej 22, 2.th

DK-1900 Frederiksberg C

Denmark

contact@mirror-music.com

www.mirror-music.com

Mirror Music 1-40-17001

ISBN 979-0-706798-09-7

# Preface

## Short biography

Martin Lohse began his education at the Musical Science Institute in Copenhagen (1990–92). In 1995 he was admitted to the Royal Danish Academy of Music, Copenhagen, where he studied composition and music theory as a pupil of Hans Abrahamsen and Niels Rosing-Schow. In 2000 he started a postgraduate course in composition and in 2004 he had his debut from the Royal Academy of Music.

In 2003, he received the 3-year Grant from The Danish Arts Foundation. Besides composing acoustic and electro acoustic music, he does abstract paintings – usually with a clash of disintegration and pure and clear colours.

## Music

In my music, I try to encircle small musical moments and atmospheres, which can timeless progress and unfold. The collocation and collision of a “pure” and clear music with a disintegrated and multi-layered music is one of the main characteristic of my music. In the heart, the music often emanate a harmonic and melodic reminiscence of past experiences in glints or longer periods which combined with a floating sensation (accelerando, decelerando etc.) creates a music with the organic form as one of its main foundations.

— Martin Lohse: [www.martinlohse.com](http://www.martinlohse.com)

Romantic and, to some extent, Baroque music are key elements in the music of Martin Lohse. *Smoke, Koncert, 8 Momenti Mobile...* and *In remembrance...* all have a reminiscence of the romantic style: Small motives and longer themes within a gliding tonality, mixed with a floating sensation of times, sometimes with long and continues accelerandos or decelerandos and at other times with tempos slowly departing from each other. The Baroque style is clear in a piece like *Concerto in tempi*, but it's also a part of works like *In remembrance... In liquid...* and *Entity*. The music has some polystylist elements, not in the form of big clashes of different styles, but more in the sense of polytonality including polytempoes, f. ex in the work *In liquid...* for accordion and piano, where the accordion in the 1<sup>st</sup> movement starts slowly together with the piano, but gradually makes a forceful accelerando toward a brilliant baroque figure in a direct collision with the piano, which keeps the slow steady music from the start.

New Simplicity is an essential part of his music, with a direct input from his teacher Hans Abrahamsen, but also evolved with the meeting with Arvo Pärt and his music. It is used to concentrate the music, finding the essence in a motive, a harmonic progression or in a structural complex created by the composer. In works like *Slow movement, Sorrow* and 4<sup>th</sup> movement of *In liquid...* for violin and piano the minimalism is transformed or rather reduced to a nearly pure transcendental form.

### Mobile

A musical technique developed by Martin Lohse in 2009 where he combines the polystylistic elements with a simple repeating sequence of chords, creating a music with both baroque and romantic elements, all in different tempos but with no or very few dissonances.

## **Orchestra**

Flauto grande (e flauto alto)

Oboe (e corno inglese)

Clarinetto in Bb

Fagotto

Trombe in Bb

Corno in F

Trombone

Percussione

Timpani, vibrafono, marimba, gongs

Arpa

Clavicembalo

Pianoforte

Violino 1

Violino 2

Viola

Violoncello

Contrabasso

Double bass sounds an octave lower than written.

**Durata: 24 min.**

### **Program note**

Repetition and melody  
tempo and change

And an inner longing  
for connection

### **Programnote**

Gentagelse og melodi  
tempo og forandring

Og en indre længsel  
efter sammenhæng

# Collage de temps

Concerto for piano  
and sinfonietta

**Presto con  
sonore**

$\text{♩} = 192$  **molto rit.**

Martin Lohse 2013  
dedicated to David Lau Magnussen

The score is for a concerto for piano and sinfonietta. It begins with a tempo marking of **Presto con sonore** and a metronome marking of  $\text{♩} = 192$ , followed by a **molto rit.** instruction. The key signature is three flats (B-flat major or D-flat minor). The score is divided into two systems of staves. The first system includes Flauto gr., Oboe, Clarinetto in Bb, Fagotto, Trombe in Sib, Corno in Fa, Trombone tenor, Percussione (Timpani), Arpa, Clavicembalo, and Pianoforte. The second system includes Violino 1, Violino 2, Viola, Violoncello, and Contrabasso. The piano part features a complex rhythmic pattern with many sixteenth notes, marked **ff con fuoco**. The strings play a melodic line with a **ff** dynamic. The woodwinds and brass are mostly silent in this section, with some notes appearing in the Trombe in Sib, Corno in Fa, and Trombone tenor parts. The Percussione part has a few notes in the first measure. The score includes various musical notations such as rests, beams, slurs, and dynamic markings.

**A** Allegro con brio  
♩ = 160

5

The musical score consists of eight staves for different instruments: Fl. gr., Ob., Fg., Cemb., Pf., Vln. 1, Vln. 2, and Vla. The key signature is three flats (B-flat major or D-flat minor). The time signature is 11/16, with a 7/16 measure in the fourth measure of each staff. The tempo is marked 'Allegro con brio' with a metronome marking of ♩ = 160. The dynamic marking 'p' (piano) is present at the beginning of each staff. The Fl. gr. and Ob. parts feature eighth-note patterns. The Fg. part has a steady eighth-note accompaniment. The Cemb. part has a complex rhythmic pattern with sixteenth notes. The Pf. part has a dense texture with sixteenth notes in both hands. The Vln. 1 and Vln. 2 parts have eighth-note patterns. The Vla. part has a steady eighth-note accompaniment.



10

Fl. gr.

Ob.

Cl. (in Sib)

Fg.

Cor. (in Fa)

Cemb.

Pf.

Vln. 1

Vln. 2

Vla.

Vc.

**B**

*mp*

*pp*

*mf*

*mp*

*mf*

15

Fl. gr.

Cl. (in Sib)

Cor. (in Fa)

Cemb.

Pf.

Vln. 1

Vln. 2

Vla.

Vc.

C

19

Fl. gr.

Cl. (in Sib)

Cor. (in Fa)

Trbn.

Perc

Cemb.

Pf.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

*p*

*mf*

*ff*

*ff*

*ff*

*p*

*f*

*f*

*f*

*f*

*p*

*f*

*f*

*f*

*pizz.*

*ff*

22

Cor. (in Fa)

Trbn.

Perc.

Pf.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

26

Cor. (in Fa)

Trbn.

Perc.

Pf.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

30

Pf.

**D**

35

Pf.

rit. molto rit.

**E** Moderato e grazioso

$\text{♩} = 108$

Pf. *mp*



Pf. *cantabile*



**F**

Pf.



Pf. *rit.* *A tempo*

**G** Andante maestoso  
♩. = 72

64

Fl. gr. *f*

Ob. *f*

Cl. (in Sib) *f*

Fg. *f*

Tr. (in Sib) *f* legato e espress.

Cor. (in Fa) *mf*

Trbn. *mf*

Perc *mf*

Arpa *mf*

Cemb. *mf*

Pf. *ff con fuoco*  
Ped. sim. sim. 8va

Vln. 1 *f*

Vln. 2 *f*

Vla. *f*

Vc. *f*  
pizz.

Cb. *f*

67

Fl. gr.

Ob.

Cl. (in Sib)

Fg.

Tr. (in Sib)

Cor. (in Fa)

Trbn.

Perc

Arpa

Cemb.

Pf.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

Detailed description: This page of a musical score covers measures 67, 68, and 69. The key signature is three flats (B-flat major or D-flat minor), and the time signature is 4/4. The score is arranged in a standard orchestral format. The woodwind section includes Flute (Fl. gr.), Oboe (Ob.), Clarinet in B-flat (Cl. in Sib), and Bassoon (Fg.). The brass section consists of Trumpet in B-flat (Tr. in Sib), Horn in F (Cor. in Fa), and Trombone (Trbn.). The percussion (Perc) and harp (Arpa) parts are also present. The keyboard section includes Cembalo (Cemb.) and Piano (Pf.). The string section is represented by Violin 1 (Vln. 1), Violin 2 (Vln. 2), Viola (Vla.), Violoncello (Vc.), and Contrabasso (Cb.). The piano part features complex textures with sixteenth-note runs and triplets, marked with '8va' and '8va---' to indicate octave transpositions. The woodwinds and strings play rhythmic patterns, often with accents and slurs. The trumpet part has a long, sustained note across the three measures.



**H** Moderato e grazioso  
♩ = 108

70

Fl. gr.

Ob.

Cl. (in Sib)

Fg.

Tr. (in Sib)

Cor. (in Fa)

Trbn.

Perc.

Arpa

Cemb.

Pf.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.



85

Fl. gr. *mp*

Ob. *mp*

Cl. (in Sib) *mp*

Fg. *mp*

Cor. (in Fa)

Trbn.

Perc.

Arpa *mp*

Cemb. *mp*

Pf. *mf*

Vln. 1 *mp legato e poco espress.*

Vln. 2 *mp legato e poco espress.*

Vla. *mp legato e poco espress.*

Vc. *mp legato e poco espress.*

Cb. *mp legato e poco espress.*  
arco



95

Fl. gr.

Ob.

Cl. (in Sib)

Fg.

Tr. (in Sib)

Cor. (in Fa)

Trbn.

Perc.

Arpa

Cemb.

Pf.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

8<sup>va</sup>

sim

Ped.

Ped.

sim.

98

Fl. gr.

Ob.

Cl. (in Sib)

Fg.

Tr. (in Sib)

Cor. (in Fa)

Trbn.

Perc.

Arpa

Cemb.

Pf.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

The musical score consists of 14 staves. The first five staves are woodwinds: Flute (Fl. gr.), Oboe (Ob.), Clarinet in B-flat (Cl. (in Sib)), Bassoon (Fg.), and Trumpet in B-flat (Tr. (in Sib)). The next three staves are brass: Horn in F (Cor. (in Fa)), Trombone (Trbn.), and Percussion (Perc.). The following two staves are keyboard instruments: Arpa (Arpa) and Cembalo (Cemb.). The next two staves are strings: Violin 1 (Vln. 1) and Violin 2 (Vln. 2). The final three staves are lower strings: Viola (Vla.), Violoncello (Vc.), and Contrabasso (Cb.). The score is in 2/4 time and features various musical notations such as slurs, accents, and dynamic markings.

100

Fl. gr.

Ob.

Cl. (in Sib)

Fg.

Tr. (in Sib)

Cor. (in Fa)

Trbn.

Perc.

Arpa

Cemb.

Pf.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

8<sup>va</sup>

**K** Allegro  
♩ = 144

103

Pf.

**L** Andante  
♩ = 72

106

Pf.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.



109

Fl. gr.

Ob.

Cl. (in Sib)

Fg.

Cemb.

Pf.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

*p*

*mp*

8<sup>va</sup>

112

Fl. gr.

Ob.

Cl. (in Sib)

Fg.

Cemb.

Pf.

*mp*

*sim.*

8<sup>va</sup>

2+2+2+3

8



**M** Moderato e grazioso

115

Arpa

Pf.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

*mp*

*legato poco espress.*

*p*

*p*

*p*

*pizz.*

*p*

6

*sim.*

8<sup>va</sup>

2+2+2+3

8

118

Arpa

Pf.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

Detailed description: This page of a musical score covers measures 118, 119, and 120. The score is for a full orchestra and includes parts for Arpa (Harp), Piano (Pf.), Violin 1 (Vln. 1), Violin 2 (Vln. 2), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.). The key signature is one sharp (F#) and the time signature is 7/8. The Arpa part features a rhythmic pattern of eighth notes in the bass clef and chords in the treble clef. The Piano part has a complex texture with eighth notes in the bass and chords in the treble, including an 8va marking. The Violin 1 part has a melodic line with a slur. The Violin 2 part has a rhythmic pattern of eighth notes. The Viola, Violoncello, and Contrabass parts provide harmonic support with sustained notes and chords.

N

121

Fl. gr. *mp legato poco espress.*

Cor. (in Fa) *p legato poco espress.*

Perc Vibrafono *mp*

Arpa

Pf. *8va*

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

124

Fl. gr.

Cor. (in Fa)

Perc

Arpa

Pf

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

*mp*

*mp*

*mp*

(8)

8<sup>va</sup>

8<sup>va</sup>

8<sup>va</sup>

Detailed description: This page of a musical score covers measures 124, 125, and 126. The score is for a full orchestra and includes parts for Flute (Fl. gr.), Cor Anglais (Cor. in Fa), Percussion (Perc), Arpa (Arpa), Piano (Pf), Violin I (Vln. 1), Violin II (Vln. 2), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.). The key signature is three sharps (F#, C#, G#) and the time signature is 4/4. The Flute part features three measures of sustained notes with slurs. The Cor Anglais part has a long slur across all three measures. The Percussion part plays a rhythmic pattern of eighth notes with a dynamic marking of *mp*. The Arpa part has a melodic line in the right hand and a bass line in the left hand. The Piano part features a complex texture with sixteenth-note patterns and slurs. The Violin I part has a melodic line with slurs. The Violin II, Viola, Violoncello, and Contrabass parts provide harmonic support with sustained notes and rhythmic patterns. The page number 124 is written above the first measure of the Flute part. Dynamic markings of *mp* are present in the Percussion part. Performance markings such as slurs and *8<sup>va</sup>* are used throughout the score.

127

Fl. gr. *poco a poco cresc.*

Cor. (in Fa) *poco a poco cresc.*

Perc. *mp* *poco a poco cresc.* *mp* *mp*

Arpa *poco a poco cresc.*

Pf. *mf* *sim.* *poco a poco cresc.* *8va*

Vln. 1 *poco a poco cresc.*

Vln. 2 *poco a poco cresc.*

Vla. *poco a poco cresc.*

Vc. *poco a poco cresc.*

Cb. *poco a poco cresc.*

130

Fl. gr. *mf legato poco espress. et cresc.*

Ob. *mf legato poco espress. et cresc.*

Fg. *mp legato poco espress. et cresc.*

Tr. (in Sib) *mf legato poco espress. et cresc.*

Cor. (in Fa) *mf legato poco espress. et cresc.*

Trbn. *mp legato poco espress. et cresc.*

Perc *mp* *mf* *mf*

Arpa *mf cresc.*

Pf. *mf cresc.* *8va*

Vln. 1 *mf cresc.*

Vln. 2 *mf cresc.*

Vla. *mf cresc.*

Vc. *mf cresc.*

Cb. *mf cresc.*

133

Fl. gr. *più f*

Ob. *più f*

Fg. *più f*

Tr. (in Sib) *più f*

Cor. (in Fa) *più f*

Trbn. *più f*

Perc. *mf* *più f*

Arpa *più f*

Pf. *8va*

Vln. 1 *più f*

Vln. 2 *più f*

Vla. *più f*

Vc. *più f*

Cb. *più f*



**P** Allegro con brio  
♩ = 160

Pf. *ff*

Pf.

Pf. *f* *sub p* *mf* *mf*

Pf. *mf* *mf cresc.* *fff con fuoco*

Pf.

Pf. *ff*

Pf. 156 *sub p*  
*mf*  
*mf*



Pf. 160 *mf* *p*  
*mp* *p*



Pf. 165 *8va*



Pf. 171 (8)



Pf. 176 (8) *decresc.* *molto rit.* *pp*

# 2. movement

Andante poco dolente

$\text{♩} = 72$

1

Fl. gr.

Ob.

Cl. (in Sib)

Fg.

Tr. (in Sib)

Cor. (in Fa)

Trbn.

Perc.

Arpa

Cemb.

Pf.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

A

Fl. gr.

Arpa

Pf.

Fl. gr.

Arpa

Pf.

B

Fl. gr.

Arpa

Cemb.

Pf.

17

Fl. gr.

Arpa

Cemb.

Pf.



21

Fl. gr.

Cl. (in Sib)

Arpa

Cemb.

Pf.

**C**

*mf*

25

Fl. gr.

Cl. (in Sib)

Arpa

Cemb.

Pf.

29

**D**

Fl. gr.

Ob.

Cl. (in Sib)

Arpa

Cemb.

Pf.

Vla.

Vc.

*mf*

E

33

Fl. gr.

Ob.

Cl. (in Sib)

Arpa

Cemb.

Pf.

Vln. I

Vla.

Vc.

Cb.

*mf*

*mf*

*mf*

arco

*mf*

37

Fl. gr.

Ob.

Cl. (in Sib)

Arpa

Cemb.

Pf.

Vln. I

Vla.

Vc.

Cb.



41 F

Fl. gr.

Ob.

Cl. (in Sib)

Cor. (in Fa)

Perc

Arpa

Cemb.

Pf.

Vln. I

Vla.

Vc.

Cb.

Corno inglese *mf*

Marimba *mf*

45

Fl. gr.

Cor. (in Fa)

Perc

49 G

Fl. gr.

Tr. (in Sib)

Cor. (in Fa)

Trbn.

Perc.

Pf.

*pp*

*p*



53

Fl. gr.

Tr. (in Sib)

Cor. (in Fa)

Trbn.

Perc.

Cemb.

Pf.

*p*

ossia octave up

57 **H**

Fl. gr.

Cor. (in Fa)

Cemb.

61 *rit.*

*mf sempre*

*mf sempre*

## 3. movement

**Andante cantabile**  
♩ = 72

1

Fl. gr. *p poco espress.*

C. A. *p poco espress.*

Cl. (in Sib) *p poco espress.*

Fg. *p poco espress.*

Tr. (in Sib)

Cor. (in Fa) *p mp p mp p mp p mp p mp poco espress.*

Trbn.

Perc. Gong, soft mallets *mp mf*

Arpa *mp mf*

Cemb. *mf*

Vln. 1

Vln. 2

Vla.

Vc.

Cb. *pizz. mp*

7 **A**

Fl. gr.

C. A.

Cl. (in Sib)

Fg.

Cor. (in Fa)

*p* *mp* *p* *mp* *p*

Pf.

*mp* *come campane* *sim.*

Cb.

13 **B**

Fl. gr. *p poco espress.*

C. A. *p poco espress.*

Cl. (in Sib) *p poco espress.*

Fg. *p poco espress.*

Perc *mp* *mf*

Arpa *mp* *mf*

Cemb. *mp*

Pf.

Cb. *mp*

Detailed description: This page of a musical score covers measures 13 through 17. It features seven staves: Fl. gr. (Flute), C. A. (Clarinet in A), Cl. (in Sib) (Clarinet in B-flat), Fg. (Fagotto), Perc (Percussion), Arpa (Arpa), Cemb. (Cembalo), Pf. (Pianoforte), and Cb. (Contrabbasso). The key signature is B-flat major (two flats). Measure 13 is marked with a box containing the letter 'B'. The Fl. gr., C. A., Cl. (in Sib), and Fg. parts all begin in measure 13 with a dynamic of *p poco espress.* and feature melodic lines with slurs and accents. The Perc part has a dynamic of *mp* in measure 13 and *mf* in measure 14. The Arpa part has a dynamic of *mp* in measure 13 and *mf* in measure 14. The Cemb. part has a dynamic of *mp* in measure 13. The Pf. part has a dynamic of *mp* in measure 13. The Cb. part has a dynamic of *mp* in measure 13. The score includes various musical notations such as slurs, accents, and dynamic markings.

19 C

Fl. gr.

C. A.

Cl.  
(in Sib)

Fg.

Pf.

Vla.

Vc.

Cb.

*mp legato et poco espress.*

*pizz.*

*p*

**D**

26

Fl. gr.

C. A.

Cl. (in Sib)

Fg.

Cor. (in Fa)

Perc.

Arpa

Cemb.

Vla.

Vc.

Cb.

*p poco espress.*

*p poco espress.*

*p poco espress.*

*p poco espress.*

*p < mp > p < mp > p < mp >*  
*poco espress.*

*mp* *mf*

*mp* *mf*

*mp*

*p* *p* *p* *p*

**E**

33

Fl. gr.

C. A.

Cl. (in Sib)

Fg.

Cor. (in Fa)

Pf.

*p < mp > p < mp > p < mp > p < mp > p*

*mp come campane*







53

Fl. gr. *poco a poco cresc.*

Cor. (in Fa) *poco a poco cresc.*

Perc *mp poco a poco cresc.*

Arpa *poco a poco cresc.*

Pf. *mf sim. poco a poco cresc.*

Vln. 1 *poco a poco cresc.*

Vln. 2 *poco a poco cresc.*

Vla. *poco a poco cresc.*

Vc. *poco a poco cresc.*

Cb. *poco a poco cresc.*

**H**

56

Fl. gr.

Fg.

Cor. (in Fa)

Trbn.

Perc.

Arpa

Pf.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

*mp legato poco  
espress. et cresc.*

*mp*

*mf cresc.*

*mf cresc.*

*mf cresc.*

*mf cresc.*

*mf cresc.*

*mf cresc.*

*mf cresc.*

*mf cresc.*

*mf cresc.*

*mf cresc.*

59

Fl. gr. *mf legato poco espress. et cresc.* *più f*

Oboe *mf legato poco espress. et cresc.* *più f*

Fg. *più f*

Tr. (in Sib) *mf legato poco espress. et cresc.* *più f*

Cor. (in Fa) *mf legato poco espress. et cresc.* *più f*

Trbn. *più f*

Perc *mf* *mf* *più f*

Arpa *più f*

Pf. *8va* *8va* *8va*

Vln. 1 *più f*

Vln. 2 *più f*

Vla. *più f*

Vc. *più f*

Cb. *più f*

**I** Andante maestoso  
♩. = 72

62

Fl. gr. *mf*

Ob. *mf*

Cl. (in Sib) *mf*

Fg. *mf*

Tr. (in Sib) *mp*

Cor. (in Fa) *mp*

Trbn.

*più f*  
*legato e espress.*  
8:6 8:6 8<sup>ma</sup> 8<sup>ma</sup> 8<sup>ma</sup>  
sim. sim.

Pf. *più f con brio*  
Ped. Ped. Ped. Ped. sim.

Vln. 1 arco *mf*

Vln. 2 arco *mf*

Vla. arco *mf*

Vc. arco *mf*

Cb. arco *mf*

65

Fl. gr.

Ob.

Cl. (in Sib)

Fg.

Tr. (in Sib)

Cor. (in Fa)

Trbn.

Pf.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

The musical score for measures 65-67 is written for a full orchestra. The key signature is three sharps (F#, C#, G#) and the time signature is 3/4. The score includes parts for Flute (Fl. gr.), Oboe (Ob.), Clarinet in Si-flat (Cl. (in Sib)), Bassoon (Fg.), Trumpet in Si-flat (Tr. (in Sib)), Horn in F (Cor. (in Fa)), Trombone (Trbn.), Piano (Pf.), Violin 1 (Vln. 1), Violin 2 (Vln. 2), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.). The piano part features a complex texture with sixteenth-note runs and triplets, marked with accents and '8va' (octave) markings. The woodwinds and strings play rhythmic patterns, with the strings providing a steady accompaniment.

68

Fl. gr.

Ob.

Cl. (in Sib)

Fg.

Tr. (in Sib)

Cor. (in Fa)

Trbn.

Pf.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

pizz.

*p*

pizz.

*p*

pizz.

*p*

pizz.

*p*

pizz.

*p*



71

Pf.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.



75

Pf.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

78

Pf.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.



81

rit.

Largo

$\text{♩} = 56 \text{ rit.}$

Pf.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

*pp*

arco

*mf espress.*

arco

*mf espress.*

arco

*mf espress.*

# 4. movement

Moderato nobile

$\text{♩} = 88-96$

*1*

Fl. gr.

Cl. (in Sib)

Fg.

Tr. (in Sib)

Cor. (in Fa)

Trbn.

Perc

Arpa

Cemb.

Pf.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

arco

*mp*

arco

*p*

*p*

*p*

*p*

pizz.

*p*

6

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

11

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

16

**A** Adagio  
♩ = 58-62

Fg.

Cor. (in Fa)

Vln. 1

Vc.

Cb.

*mp con espressione e semplice*

*mp con espressione e semplice*

*arco*

*mp con espressione e semplice*

**B** Moderato nobile  
♩ = 88-96

23

Arpa

Cemb.

Pf.

Vln. 2

Vla.

Vc.



28

Arpa

Cemb.

Pf.

Vln. 2

Vla.

Vc.

33

Arpa

Cemb.

Pf.

Vln. 1

Vln. 2

Vla.

Vc.



**Adagio**  
♩ = 58-62

38

Fg.

Cor. (in Fa)

Pf.

Vln. 1

Vc.

Cb.

*mp con espressione e semplice*

*mp con espressione e semplice*

*mp con espressione e semplice*

**D** Moderato nobile  
♩ = 88-96

45

Pf. *p* *mf* *p* *p* *mf*

Vln. 1 *mp*

Vln. 2 *p*

Vla. *p*

Vc. *p*

Measures 45-47: Piano part features a descending eighth-note pattern in the right hand and a similar pattern in the left hand, with triplets of eighth notes. Violin 1 has a melodic line with slurs. Violin 2 and Viola play eighth-note patterns. Violoncello has a simple eighth-note accompaniment.

48

Pf. *p* *mf* *p* *p* *mf*

Vln. 1

Vln. 2

Vla.

Vc.

Measures 48-50: Similar to the previous system, but with a dynamic accent (> *p*) on the first piano measure. The piano part continues with the eighth-note patterns and triplets. The string parts maintain their respective textures.

51

Pf. *p* *mf* *p* *p* *mf*

Vln. 1

Vln. 2

Vla.

Vc.

Measures 51-53: The piano part continues with the eighth-note patterns and triplets. The string parts continue with their textures. The overall mood is consistent with the previous measures.

54

Pf. *mf* *p* *p* *mf* *p*

Vln. 1

Vln. 2

Vla.

Vc.



57

Pf. *mf* *p* *p* *mf* *p*

Vln. 1

Vln. 2

Vla.

Vc.



60

**E** Adagio  
♩ = 58-62

Pf. *mp con espressione e semplice* rit.

Vln. 1

Vc.



# 5. movement

**Allegro poco agitato**

*♩* = 144

*1*

Fl. alto (G)

Ob.

Cl. (in Sib)

Fg.

Tr. (in Sib)

Cor. (in Fa)

Trbn.

Perc.

Arpa

Cemb.

Pf.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

**A**

Tr. (in Sib) *f* *f*

Cor. (in Fa) *f* *f*

Trbn. *f* *f*

Perc Timpani *mf*

Pf. *mf* *ff* 12:8

Vln. 1 *f*

Vln. 2 *f*

Vla. *f* pizz.

Vc. *f* pizz.

Cb. *f* pizz.

6 16 6+4/16 6+4/16 6+4/16 6+4/16 6+4/16 6+4/16 6+4/16 6+4/16 6+4/16 6+4/16 6+4/16 6+4/16 6+4/16 6+4/16 6+4/16



**B** Allegro più mosso  $\text{♩} = 144$

Pf. *f sfz 1)* *sfz* *sfz*

11 16 6+4/16 6+4/16 6+4/16 6+4/16 6+4/16 6+4/16 6+4/16 6+4/16 6+4/16 6+4/16 6+4/16 6+4/16 6+4/16 6+4/16 6+4/16

14

Fl. alto (G)

Ob.

Cemb.

Pf.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

*f*

*f*

*sfz*

*sfz*

*sfz*

pizz.

*f*

pizz.

*f*

*f*

pizz.

*f*

pizz.

*f*



23

Tr.  
(in Sib)

Arpa

Pf.

*f* *ff*

8va [ ]

8va [ ]

8va [ ]

8va [ ]

8va [ ]

8va [ ]

12:8













I Andante e espressivo  
♩ = 72

58

Fl. gr. *sfz*

Ob. *sfz*

Tr. (in Sib)

Perc *p*

Cemb.

Pf. *sfz*, *meno f*, *sim.*, *8va*

Vln. 1 *sfz*, *mf*, *arco*

Vln. 2 *sfz*, *mf*, *pizz*

Vla. *sfz*, *mf*, *pizz*

Vc. *sfz*, *mf*, *pizz*

Cb. *sfz*, *mf*, *pizz*

61

Tr. (in Sib)

Perc

Pf.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.



63

Tr. (in Sib)

Perc

Pf.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.



Allegro più mosso

♩ = 144



Fl. gr. *mf sfz sfz sfz sfz sfz*

Ob. *mf sfz sfz sfz sfz sfz*

Tr. (in Sib)

Cor. (in Fa)

Trbn.

Perc *f mp f mp f mp f mp*

Arpa *mf*

Cemb. *f*

Pf. *mf* *8va* *8vb*

Vln. 1 *mf sfz pizz.*

Vln. 2 *mf sfz*

Vla. *arco sfz*

Vc. *pizz. mf sfz*

Cb. *mf sfz*

K

72

Fl. gr. *sfz* *sfz* *sfz*  $\frac{6+4}{16}$

Ob. *sfz* *sfz* *sfz* *mp*  $\frac{6+4}{16}$

Fg. *sfz* *sfz* *sfz* *mp*  $\frac{6+4}{16}$

Tr. (in Sib) *f* *f*  $\frac{6+4}{16}$

Cor. (in Fa) *f*  $\frac{6+4}{16}$

Trbn. *f*  $\frac{6+4}{16}$

Perc. *f* *mp* *f* *mp* *f* *mp* *f*  $\frac{6+4}{16}$

Arpa  $\frac{6+4}{16}$

Cemb.  $\frac{6+4}{16}$

Pf.  $\frac{6+4}{16}$

Vln. 1 *sfz* *sfz* *sfz*  $\frac{6+4}{16}$

Vln. 2 *sfz* *sfz* *sfz*  $\frac{6+4}{16}$

Vla. *sfz* *sfz* *sfz*  $\frac{6+4}{16}$

Vc. *sfz* *sfz* *sfz*  $\frac{6+4}{16}$

Cb. *sfz* *sfz* *sfz*  $\frac{6+4}{16}$

77

Fl. gr.

Ob.

Cl. (in Sib)

Fg.

Tr. (in Sib)

Cor. (in Fa)

Perc

Marimba

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

*mp*

*p*

*cresc.*

*pizz.*



**L**

82

Fl. gr. *mf*

Ob.

Cl. (in Sib) *mf*

Fg. *mf*

Tr. (in Sib) *mf* *p*

Cor. (in Fa) *mf* *p*

Trbn. *p* *mf*

Perc.

Arpa *p*

Vln. 1 *mf*

Vln. 2 *mf*

Vla. *mf*

Vc. *mf*

Cb. *mf*

87 rit.

Ob. *decesc.*

Cl. (in Sib) *decesc.*

Fg. *decesc.*

Perc. *decesc.*

Vln. 1 *decesc.* *pp* *mp* *arco*

Vln. 2 *decesc.* *pp* *mp*

Vla. *decesc.* *pp* *mp*

Vc. *decesc.*

Cb. *decesc.*

**Moderato più mosso**  
**M** ♩ = 108

93

Pf. 1) *mp*

97

Pf.

101

Pf.

105

Pf. *8va*

1) It's possible to replace bar 93-112 with a cadence leading to bar 113.

109

Pf.

Andante  
♩ = 72  
Cantabile

Measures 109-112: Piano accompaniment in 3/4 time, marked Andante (♩ = 72) and Cantabile. The music features a steady eighth-note accompaniment in both hands, with a melodic line in the right hand. A circled '8' is above the first measure.

113

Pf.

Measures 113-117: Continuation of the piano accompaniment from the previous system, maintaining the same texture and tempo.

118

Fl. gr.

Ob.

Cl. (in Sib)

Fg.

Cor. (in Fa)

Pf.

**N**

*p chiaro*

Measures 118-121: Orchestral score for woodwinds and piano. A box with the letter 'N' is above measure 118. The woodwinds (Flute, Oboe, Clarinet, Bassoon, and Cor) play a melodic line starting in measure 118, marked *p chiaro*. The piano accompaniment continues from the previous system, with some chords marked with a '4'.

122

Fl. gr.

Ob.

Cl. (in Sib)

Fg.

Cor. (in Fa)

Pf.

*sim.*

Measures 122-125: Orchestral score for woodwinds and piano. The woodwinds continue their melodic line. The piano accompaniment features a *sim.* (sforzando) marking in measure 122.

126

Fl. gr.

Ob.

Cl. (in Sib)

Fg.

Cor. (in Fa)

Cemb.

Pf.

*mp*

*8va*

130

Fl. gr.

Ob.

Cl. (in Sib)

Fg.

Cemb.

Pf.

*mp*

*sim*

*8va*

per C. ing.

2+2+2+3/8

**O** Moderato e  
grazioso accel.

133

Arpa *mp* 6 *sim.*

Pf. *8va*

Vln. 1 *arco mp legato poco espress.*

Vln. 2 *arco p*

Vla. *arco p*

Vc. *arco p*

Cb. *pizz. mp*



136

Arpa

Pf. *8va*

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

P

139

Fl. gr. *mp legato poco espress.*

Trbn. *mp legato poco espress.*

Perc. *mp* Vibrafone

Arpa *poco a poco cresc.*

Pf. *poco a poco cresc.*

Vln. 1 *poco a poco cresc.*

Vln. 2 *poco a poco cresc.*

Vla. *poco a poco cresc.*

Vc. *poco a poco cresc.*

Cb. *poco a poco cresc.*

142

Fl. gr. *poco a poco cresc.*

Trbn. *poco a poco cresc.*

Vib. *mp poco a poco cresc.*

Arpa

Pf. *8va*

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

**Q** Moderato poco espressione  
♩. = 88-96

145

Fl. gr.

Ob.

Cl. (in Sib)

Fg.

Tr. (in Sib)

Cor. (in Fa)

Trbn.

Vib.

Arpa

Pf.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

*mf cresc.*

Corno inglese

*mf p*

*mf p*

*mf*

*f legato e espress.*

*mf p*

*mf p*

*mf*

*mp*

*mf*

*cresc.*

*mf*

*mf cresc.*

*mf*

*sim. cresc.*

*mf cresc.*

*mf cresc.*

*mf cresc.*

*mf cresc.*

*mf cresc.*

*mf cresc.*



148

Fl. gr.

C. A.

Cl. (in Sib)

Fg.

Tr. (in Sib)

Cor. (in Fa)

Trbn.

Vib.

Arpa

Pf.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

*p* *mf* *p* *mf* *p* *mf* *p* *mf* *p* *mf* *mp*

*mf* *mf* *mf*

2:3 2:3 2:3 2:3

8<sup>va</sup> 8<sup>va</sup> 8<sup>va</sup>

151

Fl. gr.

C. A.

Cl. (in Sib)

Fg.

Tr. (in Sib)

Cor. (in Fa)

Trbn.

Vib.

Arpa

Pf.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

*mf* *mp* *mf* *mp* *mf* *mp*

*f*

*mf* *mf*

*f*

**R** ♩ = 88-96

153

Fl. gr. *f*

C. A. *f* *mp* *f* *mp* *f* *mp* *f* *mp*

Cl. (in Sib) *f* *mp* *f* *mp* *f* *mp* *f* *mp*

Fg. *f* *mp* *f* *mp* *f* *mp* *f* *mp*

Tr. (in Sib)

Cor. (in Fa) *f* *mp* *f* *mp* *f* *mp* *f* *mp*

Trbn. *f* *mp* *f* *mp* *f* *mp* *f* *mp*

Pf. *f* *8va*

Vln. 1 *legato et espress.*

Vln. 2 *f*

Vla. *f*

Vc. *f*

Cb. *f*

155

Fl. gr.

C. A.

Cl. (in Sib)

Fg.

Tr. (in Sib)

Cor. (in Fa)

Trbn.

Pf.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

*f* *mp* *f* *mp* *f* *mp* *f* *mp*

*f* *mp* *f* *mp* *f* *mp* *f* *mp*

*f* *mp* *f* *mp* *f* *mp* *f* *mp*

*f* *mp* *f* *mp* *f* *mp* *f* *mp*

*f* *mp* *f* *mp* *f* *mp* *f* *mp*

*f* *mp* *f* *mp* *f* *mp* *f* *mp*

*f* *mp* *f* *mp* *f* *mp* *f* *mp*

*f* *mp* *f* *mp* *f* *mp* *f* *mp*

*f* *mp* *f* *mp* *f* *mp* *f* *mp*

(8)

157

Fl. gr.

C. A.

Cl. (in Sib)

Fg.

Tr. (in Sib)

Cor. (in Fa)

Trbn.

Pf. <sup>(8)</sup>

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

*f* *mp* *f* *mp* *f* *mp* *f* *mp* *f* *mp* *f* *mp*

Detailed description of the musical score for page 157: The score consists of two systems of music. The top system includes staves for Fl. gr., C. A., Cl. (in Sib), Fg., Tr. (in Sib), Cor. (in Fa), and Trbn. The bottom system includes staves for Vln. 1, Vln. 2, Vla., Vc., and Cb., along with a grand staff for the Piano (Pf.) consisting of two staves. The music is in G major and 4/4 time. The first system (measures 157-160) features a melodic line in the Fl. gr. and Tr. (in Sib), and rhythmic accompaniment in the C. A., Cl. (in Sib), Fg., Cor. (in Fa), and Trbn. The piano part (Pf.) consists of a complex texture with sixteenth-note patterns in the right hand and sustained chords in the left hand. The second system (measures 161-164) continues the melodic and rhythmic motifs. Dynamic markings of *f* and *mp* are indicated throughout the woodwind parts. The string parts (Vln. 1, Vln. 2, Vla., Vc., Cb.) provide harmonic support with sustained notes and rhythmic patterns.

159

Fl. gr.

C. A.

Cl. (in Sib)

Fg.

Tr. (in Sib)

Cor. (in Fa)

Trbn.

Cemb.

Pf.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

*f* *mp* *f* *mp* *f* *mp* *f* *mp* *f* *mp* *f* *mp* *f* *mp* *f* *mp* *f* *mp* *f* *mp* *f* *mp*

(8)

8<sup>va</sup> 8<sup>va</sup> 8<sup>va</sup> 8<sup>va</sup>

**S**

161

Fl. gr.

C. A.

Cl. (in Sib)

Fg.

Tr. (in Sib)

Cor. (in Fa)

Trbn.

Cemb.

Pf.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

*f* *mp* *f* *mp* *f* *mp* *f* *mp*

*staccato*

163 **T** **Largo**  $\text{♩} = 56$

Fl. gr. *p*

Cl. (in Sib) *p*

Fg. *p*

Tr. (in Sib)

Cemb.

Pf. *p* *8va*

Vln. I

Vc. *arco*

Cb. *p*

168 **rit.**

Fl. gr. *poco decresc.* *pp*

Cl. (in Sib) *poco decresc.* *pp*

Fg. *poco decresc.* *pp*

Pf. *poco decresc.* *pp*

Cb. *poco decresc.* *pp*

*(8)*

**Fine app. 24 min.**