

Martin Lohse

Concerto in G

recorder and baroque strings

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1. *Allegro vivace, Più mosso*
2. *Allegretto*
3. *Largo*
4. *Vivace*
5. *Siciliano:*
6. *Vivace*
7. *Presto*

Martin Lohse
Concerto in G

recorder and baroque strings

composed in 2018

Parts

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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

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 1st 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 4th 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

Recorder

Alto in G and Eb, tenor in C and Db/D, soprano in B

Baroque string ensemble with cembalo

Durata: 26-28 min

Program note

Concerto in G is dedicated to Bolette Roed and Arte dei Suonatori and was written winter 2017-18.

The concerto is minimalistic, melodic and greatly inspired by the old baroque master Antonio Vivaldi whose music is lively and playful while being both profound and with deep qualities. The work is dedicated to Bolette Roed who I have known since we both studied at The Danish Royal Academy of Music in Copenhagen, and whose performances with Arte dei Suonatori has been an inspiration for the piece.

Martin Lohse 2018

Concerto in G

per flauto dolce e archi

I Allegro vivace

Allegro vivace
 ♩ = 216, ♩. = 72

Martin Lohse 2017-18
 dedicated to Bolette Roed and Arte dei Suonatori

Flauto dolce
 contralto in Sol

Clavicembalo

Violino I

Violino II

Viola

Violoncello

Contrabasso

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6

Rec. a.
in Sol

Cemb.

Vn. I

Vn. II

Vla

Vc.

Cb.

A

mf

mp

mp

mp

mp

11

Rec. a.
in Sol

Cemb.

Vn. I

Vn. II

Vla

Vc.

Cb.

mp

B Allegro più mosso

15 rit.

Rec. a. in Sol

Cemb.

Vn. I

Vn. II

Vla

Vc.

Cb.

solo

mp

20

Cemb.

Vn. I

25

Cemb.

Vn. I

gli altri div. a 2
mp

Vn. II

div. a 2
mp

Vla

div. a 2
mp

Vc.

div. a 2
mp

Cb.

mp

30

Cemb.

Vn. I

Vn. II

Vla

Vc.

Cb.

This musical score page contains measures 30 through 34. The instruments are arranged vertically from top to bottom: Cembalo (Cemb.), Violin I (Vn. I), Violin II (Vn. II), Viola (Vla), Violoncello (Vc.), and Contrabasso (Cb.). The key signature is B-flat major (two flats) and the time signature is 3/4. The Cembalo part consists of a steady eighth-note accompaniment in both hands. The Violin I part features a melodic line with eighth-note patterns and slurs. The Violin II, Viola, and Violoncello parts play a consistent eighth-note accompaniment. The Contrabasso part has a similar eighth-note accompaniment. Measures 31, 32, 33, and 34 show various rests and changes in the lower strings, while the Cembalo and Violin I parts continue their respective patterns.

35 **C**

Rec. a.
in Sol

p

Cemb.

Vn. I

Vn. II

Vla

Vc.

Cb.

40

Rec. a.
in Sol

Cemb.

Vn. I

Vn. II

Vla

Vc.

Cb.

45

Rec. a.
in Sol

Cemb.

Vn. I

Vn. II

Vla

Vc.

Cb.

This musical score page contains measures 45 through 49. The key signature is B-flat major (two flats) and the time signature is 3/4. The instruments and their parts are as follows:

- Recorder (Rec. a. in Sol):** Features a melodic line with eighth-note patterns and rests, often marked with a '7' (trill).
- Cembalo (Cemb.):** Provides a rhythmic accompaniment with eighth-note chords in both hands.
- Violin I (Vn. I):** Plays a continuous eighth-note accompaniment.
- Violin II (Vn. II):** Remains silent in measures 45-46 and enters in measure 47 with an eighth-note accompaniment.
- Viola (Vla):** Remains silent in measures 45-46 and enters in measure 47 with an eighth-note accompaniment.
- Violoncello (Vc.):** Remains silent in measures 45-46 and enters in measure 47 with an eighth-note accompaniment.
- Contrabass (Cb.):** Remains silent in measures 45-46 and enters in measure 47 with an eighth-note accompaniment.

D Allegro vivace

poco rit.

$\text{♩} = 216, \text{♩} = 72$

50

Rec. a. in Sol

Cemb.

Vn. I

Vn. II

f

tutti

mp

tutti

mp



55

Rec. a. in Sol

Cemb.

Vn. I

Vn. II

60 **E**

Rec. a. in Sol

Cemb.

Vn. I

Vn. II

Vla

Vc.

Cb.

mf

mf

tutti

mf

tutti

mf

tutti

mf

64

Rec. a. in Sol

Cemb.

Vn. I

Vn. II

Vla

Vc.

Cb.

68

Rec. a.
in Sol

Cemb.

Vn. I

Vn. II

Vla

Vc.

Cb.

72

Rec. a.
in Sol

Cemb.

Vn. I

Vn. II

Vla

Vc.

Cb.

rit.

F Allegro vivace
♩ = 216, ♩. = 72

76

Rec. a. in Sol

Cemb.

Vn. I

Vn. II

Vla

Vc.

Cb.

mp

div. a 3

mp

mp

mp

mp

mp

mp

mp

mp

mp

G

81

Rec. a.
in Sol

Cemb.

Vn. I

Vn. II

Vla

Vc.

Cb.

mf poco espress.

86

Rec. a.
in Sol

Cemb.

Vn. I

Vn. II

Vla

Vc.

Cb.

H Allegro vivace
♩ = 216, ♩. = 72

poco rit.

91

Rec. a.
in Sol

Cemb.

Vn. I

Vn. II

Vla

Vc.

Cb.

mf

p

p

p

p

p

96

Rec. a.
in Sol

Cemb.

Vn. I

Vn. II

Vla

Vc.

Cb.

p

p

p

p

p

p

mp

mp

p

mp

p

mp

p

mp

100

Rec. a.
in Sol

Cemb.

Vn. I

Vn. II

Vla

Vc.

Cb.

p *mp* *p* *p*

Detailed description of the musical score: The page contains seven staves of music. The Recorder in Sol part (top) has a melodic line with slurs and a trill. The Cembalo part (second) features a complex rhythmic pattern with triplets. The Violin I and II parts (third and fourth) have melodic lines with slurs. The Viola part (fifth) has a melodic line with slurs. The Violoncello part (sixth) has a melodic line with slurs and dynamics markings of *p* and *mp*. The Contrabasso part (seventh) has a melodic line with slurs and dynamics markings of *p* and *mp*.

rit.

I A tempo $\text{♩} = 216, \text{♩} = 72$

Rec. a.
in Sol

Cemb.

Vn. I

Vn. II

Vla

Vc.

Cb.

tutti

ppp

mp

mp

ppp

106

Cemb.

Vc.

Cb.

110

Cemb.

Vn. I

Vn. II

Vla

Vc.

Cb.

J

tutti

p — *mf*

tutti

p — *mf*

tutti

p < *mf*

114

Cemb.

Vn. I

Vn. II

Vla.

Vc.

Cb.

118 **poco rit.** **K** **A tempo** ♩ = 216, ♪ = 72

Rec. a. in Sol

Cemb.

Vn. I

Vn. II

Vla.

Vc.

Cb.

122

Rec. a.
in Sol

Vn. I

Vn. II

Vla

Vc.

Cb.

127

Rec. a.
in Sol

Cemb.

Vn. I

Vn. II

Vla

Vc.

Cb.

131

Rec. a.
in Sol

Cemb.

Vn. I

Vn. II

Vla

Vc.

Cb.

rit.

muta in
Fl. ten.
in Do

II
Allegretto

Allegretto

♩ = 120

Flauto dolce tenore in Do

A

Musical score for Flauto dolce tenore in Do, Clavicembalo, Violino I, Violino II, Viola, Violoncello, and Contrabasso. The score is in 3/4 time and B-flat major. The Flauto dolce tenore in Do part begins with a box labeled 'A' above the first measure of its entry. The Clavicembalo part features a complex rhythmic pattern with slurs and accents. The Violino I, Violino II, Viola, Violoncello, and Contrabasso parts all begin with a dynamic marking of *p* (piano) at the start of their respective entries.

Musical score for Rec. t. in Do, Cemb., Vn. I, Vn. II, Vla, Vc., and Cb. The score is in 3/4 time and B-flat major. The Rec. t. in Do part begins with a double bar line and a measure rest, followed by a measure number '8' above the first measure. The Cemb. part continues with its complex rhythmic pattern. The Vn. I, Vn. II, Vla, Vc., and Cb. parts all begin with a dynamic marking of *sim.* (sforzando) at the start of their respective entries.

15 **B**

Rec. t.
in Do

Cemb.

Vn. I

Vn. II

Vla

Vc.

Cb.

22

Rec. t.
in Do

Cemb.

Vn. I

Vn. II

Vla

Vc.

Cb.

29

Rec. t.
in Do

Cemb.

Vn. I

Vn. II

Vla

Vc.

Cb.

36

Rec. t.
in Do

Cemb.

Vn. I

Vn. II

Vla

Vc.

Cb.

43

Rec. t.
in Do

Cemb.

Vn. I

Vn. II

Vla

Vc.

Cb.

50

Rec. t.
in Do

Cemb.

Vn. I

Vn. II

Vla

Vc.

Cb.

57

Rec. t.
in Do

Cemb.

Vn. I

Vn. II

Vla

Vc.

Cb.

61

Rec. t.
in Do

Cemb.

Vn. I

Vn. II

Vla

Vc.

Cb.

muta in Fl. alto in Sol

III
Largo

Largo
♩ = 36

A

Flauto dolce
contralto in Sol

Violino I

Violino II

Viola

Violoncello

Contrabasso

12

Rec. a.
in Sol

Vn. II

Vla

Vc.

24

Rec. a.
in Sol

Vn. II

Vla

Vc.

muta in Fl. t. in Do

B Flauto dolce tenore in Do

36

Rec. a. in Sol

mp

Vn. I

mp

Vn. II

Vla

Vc.

Cb.



C

44

Rec. t. in Do

mp

Vn. I

Vn. II

Vla

Vc.

Cb.

51

Rec. t.
in Do

Vn. I

Vn. II

Vla

Vc.

Cb.

58

Rec. t.
in Do

Vn. I

Vn. II

Vla

Vc.

Cb.

65

D

Rec. t.
in Do

Cemb.

72

Rec. t. in Do

E

F [Flauto alto/tenor in Db/D?]

Cemb.

Vn. I

Vn. II

p poco espress.

pp > pp > sim.

81

Rec. t. in Do

G

Cemb.

Vn. I

Vn. II

Vla.

pp > pp > sim.

pizz. mp

87

Rec. t.
in Do

Cemb.

Vn. I

Vn. II

Vla

Vc.

pizz.

p

93

Rec. t.
in Do

Cemb.

Vn. I

Vn. II

Vla

Vc.

Cb.

pizz.

p

H
muta in Fl. a. in Sol

100

Cemb.

Vn. I

Vn. II

Vla.

Vc.

Cb.



108

Vn. I

Vn. II

Vla.

Vc.

Cb.

IV
Vivace

Vivace
♩ = 216, ♩. = 72

Flauto dolce
contralto in Sol

Clavicembalo

solo
gli altri div. a 2

Violino I

div. a 3

Violino II

div. a 2
arco

Viola

arco

div. a 2
arco

Violoncello

arco

Contrabasso

mf *poco a poco cresc.*

mf *poco a poco cresc.*

mf *f*

mf *f*

mf *f*

mp *f*

mp *f*

mp *f*

mp *f*

mp *f*

mp *f*

mp *f*

5

Rec. a.
in Sol

Cemb.

Vn. I

Vn. II

Vla

Vc.

Cb.

17

Rec. a.
in Sol

Cemb.

Vn. I

Vn. II

Vla

Vc.

Cb.

25

Rec. a.
in Sol

f 3 3 3 *poco a poco decresc.*

Cemb.

Vn. I

mf < f *mf - f*

Vn. II

mp - f *mp - f*

Vla

mp *f* *mp* *f*

Vc.

mp *f* *mp* *f*

Cb.

mp *f* *mp* *f*

Siciliano

V
Siciliano

♩ = 120

[evt dybere alt?]

Rec. a.
in Sol

Musical notation for Recorder part 1, measures 1-4. The staff is in G major (one flat) and 6/8 time. It begins with a piano (*p*) dynamic and features a melodic line with slurs and ties.

Cemb.

Musical notation for Cembalo part 1, measures 1-4. The accompaniment consists of a steady eighth-note pattern in the right hand and a similar pattern in the left hand, starting with a piano (*p*) dynamic.

Vn. II

Musical notation for Violin II part 1, measures 1-4. The staff is empty, indicating a rest for this instrument.

Vla

Musical notation for Viola part 1, measures 1-4. The staff is empty, indicating a rest for this instrument.

Vc.

Musical notation for Violoncello part 1, measures 1-4. The staff is empty, indicating a rest for this instrument.

Rec. a.
in Sol

Musical notation for Recorder part 2, measures 5-8. The staff continues the melodic line from the previous system.

Cemb.

Musical notation for Cembalo part 2, measures 5-8. The accompaniment continues with the eighth-note pattern.

Rec. a.
in Sol

Musical notation for Recorder part 3, measures 9-12. A box labeled 'A' is placed above the first measure of this system.

Cemb.

Musical notation for Cembalo part 3, measures 9-12. The accompaniment continues with the eighth-note pattern.

Rec. a.
in Sol

Musical notation for Recorder part 4, measures 13-16. The staff ends with a double bar line and a 7/16 time signature.

Cemb.

Musical notation for Cembalo part 4, measures 13-16. The accompaniment continues with the eighth-note pattern, ending with a double bar line and a 7/16 time signature.

B

Vn. I *p*

Vn. II *p*

C

Vn. I

Vn. II

Vla *p*

Vc. arco *mp*

30 [ved skift i start af sats: tilbage til alt i G] **D**

Rec. a. in Sol

Cemb.

Vn. I

Vn. II

Vla *mp*

Vc. *mp*

Cb. arco *mp*

34

Rec. a.
in Sol

Cemb.

Vn. I

Vn. II

Vla

Vc.

Cb.

39

Rec. a.
in Sol

Cemb.

Vn. I

Vn. II

Vla

Vc.

Cb.

44

Rec. a.
in Sol

Cemb.

Vn. I

Vn. II

Vla

Vc.

Cb.

48

Rec. a.
in Sol

Cemb.

Vn. I

Vn. II

Vla

Vc.

Cb.

E

mp

p

p

53

Rec. a.
in Sol

Vn. I

Vn. II

Vla

Vc.

57

Rec. a.
in Sol

Vn. I

Vn. II

Vla

Vc.

F

62

Rec. a.
in Sol

Vn. I

Vn. II

Vla

Vc.

66

Rec. a.
in Sol

Cemb.

Vn. I

Vn. II

Vla

Vc.

73

Cemb.

Vn. I

Vn. II

Vla

Vc.

G

mp

79 [evt dybere alt?]

Rec. a. in Sol

Cemb.

Vn. I

Vn. II

Vla.

Vc.

Cb.

p

mp

mp

mp

83

Rec. a. in Sol

Cemb.

Vn. I

Vn. II

Vc.

Cb.

p

mp

pizz.

87

Rec. a.
in Sol

Cemb.

Vn. I

Vn. II

Vla

Vc.

Cb.

mp

91

Rec. a.
in Sol

Cemb.

Vn. I

Vn. II

Vla

Vc.

Cb.

95 muta in Fl. t. in Do

Rec. a.
in Sol

Cemb.

Vn. I

Vn. II

Vla

Vc.

Cb.



97 rit.

Vn. I

Vn. II

Vla

VI
Vivace

Vivace
♩ = 216

Flauto dolce
tenore in Do

Musical score for Flauto dolce tenore in Do and Clavicembalo. The Flauto dolce part is in the upper staff, and the Clavicembalo part is in the lower staff. Both parts are in 6/8 time and feature a complex, rhythmic pattern. The Flauto dolce part starts with a rest, followed by a series of eighth notes and sixteenth notes. The Clavicembalo part starts with a forte (f) dynamic and features a similar rhythmic pattern. The key signature is three flats (B-flat, E-flat, A-flat).



5
Rec. t.
in Do

Musical score for Rec. t. in Do and Cemb. The Rec. t. part is in the upper staff, and the Cemb. part is in the lower staff. Both parts are in 6/8 time and feature a complex, rhythmic pattern. The Rec. t. part starts with a rest, followed by a series of eighth notes and sixteenth notes. The Cemb. part starts with a forte (f) dynamic and features a similar rhythmic pattern. The key signature is three flats (B-flat, E-flat, A-flat).



9
Rec. t.
in Do

Musical score for Rec. t. in Do and Cemb. The Rec. t. part is in the upper staff, and the Cemb. part is in the lower staff. Both parts are in 6/8 time and feature a complex, rhythmic pattern. The Rec. t. part starts with a rest, followed by a series of eighth notes and sixteenth notes. The Cemb. part starts with a forte (f) dynamic and features a similar rhythmic pattern. The key signature is three flats (B-flat, E-flat, A-flat).

Vn. I

Musical score for Vn. I. The part is in 6/8 time and features a complex, rhythmic pattern. It starts with a mezzo-forte (mf) dynamic. The key signature is three flats (B-flat, E-flat, A-flat).

Vn. II

Musical score for Vn. II. The part is in 6/8 time and features a complex, rhythmic pattern. It starts with a mezzo-forte (mf) dynamic. The key signature is three flats (B-flat, E-flat, A-flat).

Vla

Musical score for Vla. The part is in 6/8 time and features a complex, rhythmic pattern. It starts with a mezzo-piano (mp) dynamic. The key signature is three flats (B-flat, E-flat, A-flat).

Vc.

Musical score for Vc. The part is in 6/8 time and features a complex, rhythmic pattern. It starts with a mezzo-piano (mp) dynamic and includes a pizzicato (pizz) instruction. The key signature is three flats (B-flat, E-flat, A-flat).

Cb.

Musical score for Cb. The part is in 6/8 time and features a complex, rhythmic pattern. It starts with a mezzo-piano (mp) dynamic. The key signature is three flats (B-flat, E-flat, A-flat).

14

Rec. t.
in Do

Cemb.

Vn. I

Vn. II

Vla

Vc.

Cb.

19

Rec. t.
in Do

Cemb.

Vn. I

Vn. II

Vla

Vc.

Cb.

24

Rec. t.
in Do

Cemb.

Vn. I

Vn. II

Vla

Vc.

Cb.

mf

mf

ff

mp

mf-f

f

pp

pp

f

pp

solo

gli altri div. a 2

div. a 2

arco

29

Rec. t.
in Do

Cemb.

Vn. I

Vn. II

Vc.

Cb.

mf - f

mf < f

div. a 3

mf < f

34

Rec. t.
in Do

Cemb.

Vn. I

Vn. II

Vla

Vc.

Cb.

mf f

mf < f

mf < f

mf < f

mp < f

mp < f

mp < f

mp < f

div. a 2

mp < f

39

Rec. t.
in Do

Cemb.

Vn. I

Vn. II

Vla

Vc.

Cb.

43

Rec. t.
in Do

Cemb.

Vn. I

Vn. II

Vla

Vc.

Cb.

The musical score for measures 43-46 is written in a key signature of three flats (B-flat, E-flat, A-flat) and a common time signature. The Recorder in D part features a melodic line with triplet markings. The Cembalo part provides harmonic support with chords and moving lines. The string sections (Violins I and II, Viola, Violoncello, and Contrabass) play a rhythmic accompaniment with dynamic markings ranging from *mp* to *f*. The Violin I and II parts include crescendo markings from *mf* to *f*. The Viola, Violoncello, and Contrabass parts include dynamic markings such as *mp* and *f*.

47

Rec. t.
in Do

Cemb.

Vn. I

Vn. II

Vla

Vc.

Cb.

The musical score consists of seven staves. The Recorder part (top) features a melodic line with triplet markings. The Cembalo part provides harmonic accompaniment. The Violin I and II parts play rhythmic patterns with dynamic markings of *mf* and *f*. The Viola part plays a steady eighth-note accompaniment. The Violoncello and Contrabass parts play a similar eighth-note accompaniment, with dynamic markings of *mp* and *f*.

51

Rec. t.
in Do

Cemb.

Vn. I

Vn. II

Vla

Vc.

Cb.

The musical score consists of seven staves. The Recorder in D part features triplet patterns in measures 51 and 53. The Cembalo part provides harmonic accompaniment. The Violin I and II parts have dynamic markings of *mf < f* and *mf = f*. The Viola part has markings of *mp* and *f*. The Violoncello part has markings of *mp* and *f*. The Contrabasso part has markings of *mp* and *f*. The score is divided into four measures, with measure numbers 51, 52, 53, and 54 indicated at the top.

55

Rec. t.
in Do

Cemb.

Vn. I

Vn. II

Vla

Vc.

Cb.

mp *f*

mf < f

mf < f

mf < f

mp *f*

mp *f*

mf

mp *f* *mp*

mp *f* *mp*

mp *f* *mp*

mp *f* *mp*

58 muta in Fl. sop. in Si

Rec. t.
in Do

Cemb.

Vn. I

Vn. II

Vla

Vc.

Cb.

VII
Presto

Presto
♩ = 240

Violino I *f*

Violino II *mf*

Viola *mf*

Violoncello *mf*



5

Rec. s.
in Si

Cemb.

Vn. I

Vla

Vc.

A

f

B

10

Rec. s.
in Si

Cemb.

Vn. II

Vla

Vc.

Cb.

mp

mp

mp
pizz.

mp



C

15

Rec. s.
in Si

Cemb.

Vn. I

Vn. II

Vla

Vc.

Cb.

mf

mf

mf

mf

19

Vn. I
Vn. II
Vla
Vc.
Cb.

This system contains measures 19, 20, and 21. The first violin part (Vn. I) features a complex rhythmic pattern with eighth notes and triplets. The second violin part (Vn. II) has a similar pattern with some rests. The viola (Vla) and cello (Vc.) parts play a steady eighth-note accompaniment. The double bass (Cb.) part has a simple bass line with quarter notes and rests.

22

Vn. I
Vn. II
Vla
Vc.
Cb.

This system contains measures 22, 23, and 24. The first violin part (Vn. I) continues with its complex rhythmic pattern, including a sharp sign in measure 23. The second violin part (Vn. II) and the viola (Vla) parts maintain their respective parts. The cello (Vc.) and double bass (Cb.) parts continue with their accompaniment.

25

Vn. I
Vn. II
Vla
Vc.
Cb.

This system contains measures 25, 26, and 27. The first violin part (Vn. I) continues with its complex rhythmic pattern. The second violin part (Vn. II) and the viola (Vla) parts maintain their respective parts. The cello (Vc.) and double bass (Cb.) parts continue with their accompaniment.

D

28

Rec. s. in Si

Cemb.

Vn. I

Vn. II

Vla

Vc.

Cb.

f



E

32

Rec. s. in Si

Cemb.

Vn. II

Vla

Vc.

Cb.

mp

mp

mp
pizz.

mp

37 F

Rec. s.
in Si

Cemb.

Vn. I

Vn. II

Vla

Vc.

Cb.



41

Rec. s.
in Si

Vn. I

Vn. II

Vla

Vc.

Cb.

44

Rec. s.
in Si

Vn. I

Vn. II

Vla

Vc.

Cb.

47

Rec. s.
in Si

Vn. I

Vn. II

Vla

Vc.

Cb.

50

Rec. s.
in Si

Vn. I

Vn. II

Vla

Vc.

Cb.

53

Rec. s.
in Si

Vn. I

Vn. II

Vla

Vc.

Cb.

G

f

mf

mf

56

Vn. I

Vn. II

Vla

60 H

Rec. s. in Si

Cemb.

Vn. I

Vn. II

Vla

f

solo

mf

64 I

Rec. s. in Si

Cemb.

Vn. I

Vn. II

Vla

Vc.

Cb.

mp

mp

mp

pizz.

mp

68 J

Rec. s.
in Si

Cemb.

Vn. I

Vn. II

Vla

Vc.

Cb.

72

Cemb.

Vn. I

Vn. II

Vla

Vc.

Cb.

75

Cemb.

Vn. I

Vn. II

Vla

Vc.

Cb.



78

Cemb.

Vn. I

Vn. II

Vla

Vc.

Cb.

81

Cemb.

Vn. I

Vn. II

Vla

Vc.

Cb.



84

Cemb.

Vn. I

Vn. II

Vla

Vc.

Cb.

K

mf poco à poco cresc.

mp

88

Cemb.

Vn. I

Vn. II

Vla

Vc.

Cb.

poco a poco cresc.

poco a poco cresc.

poco a poco cresc.

poco a poco cresc.



93

Cemb.

Vn. I

Vn. II

Vla

Vc.

Cb.

f

mf

mf

mf

mf

97 **L** [kan også være alto i Eb]

Rec. a. in Mi *mf poco a poco cresc.*

Cemb. *mp*

Vn. I

Vn. II *p poco a poco cresc.*

Vla. *p poco a poco cresc.*

Vc. *p poco a poco cresc.*

Cb. *p poco a poco cresc.*

102 **M**

Rec. a. in Mi *f*

Cemb. *mp*

Vn. II *mp*

Vla. *mp*

Vc. *mp*

Cb. *mp*

107 **N**

Rec. a. in Mi

Cemb.

Vn. II

Vla

Vc.

Cb.

mp

mp

mp

pizz.

mp

112 **O**

Rec. a. in Mi

Cemb.

Vn. I

Vn. II

Vla

Vc.

Cb.

mf

mf

mf

mf

116

Rec. a.
in Mi

Vn. I

Vn. II

Vla

Vc.

Cb.



119

Rec. a.
in Mi

Vn. I

Vn. II

Vla

Vc.

Cb.

122

Rec. a. in Mi

Vn. I

Vn. II

Vla

Vc.

Cb.

126

Rec. a. in Mi

Cemb.

Vn. I

Vn. II

Vla

Vc.

Cb.

GP **P**

f

GP

mf

GP

mp

GP

mp

GP

solo

GP

mf

GP

130

Rec. a. in Mi

Cemb.

Vn. I

Vn. II

Vla

Vc.

solo
mp



134

Rec. a. in Mi

Cemb.

Vn. I

Vn. II

Vla

Vc.

Q
muta in Fl. a. in Sol

f
pizz.
mf

tutti
pizz.
mf

138 Flauto dolce contralto in Sol

Rec. a. in Mi

Cemb.

Vn. I

Vn. II tutti pizz.

Vla. mf

Vc.

142

Rec. a. in Sol

Cemb.

Vn. I

Vn. II arco mf

Vla. arco mf

Vc. arco mf

Cb. pizz.

146

Rec. a. in Sol

Vn. I

Vn. II

Vla

Vc.

Cb.

149

Rec. a. in Sol

Vn. I

Vn. II

Vla

Vc.

Cb.

poco a poco decresc.

poco a poco decresc.

poco a poco decresc.

poco a poco decresc.

poco a poco decresc.

152 *rit.*

Rec. a. in Sol

Vn. I

Vn. II

Vla

Vc.

Cb.



155

Rec. a. in Sol

Vn. I

Vn. II

Vla

Vc.

Cb.

p

Fine app. 26-28 min.