

Martin Lohse

# Concerto piccolo

for accordion and orchestra

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Composed 2023  
Commissioned by PIF Castelfidardo 2023

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**Concerto piccolo**

accordion concerto

composed in 2023  
commissioned by PIF Castelfidardo 2023

**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](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**

2 Flutes

2 Oboes (2. English horn in F)

2 Clarinets in Bb

2 Bassoons

4 Horns in F

2 Trompets in C

2 Tenor trombones

Bass trombone

Tuba

2 Percussion

1. Timpani

2. Bass drum, woodblock

Accordion

Violin I

Violin II

Viola

Cello

Contrabass

The score is transposing

Horns sound a fifth lower in both g- and f-clef

Contrabass sounds an octave lower than written

**The accordion should be amplified. This should be done in a way that preserves as much of the accordion's original sound as possible**

Accordion registers are up to the performer, suggestions for registers are notated with 4", 8" and 16" etc.

**Duration: 10-11 min.**

### **Program note**

Concerto piccolo is inspired by the wave hitting the rocks, which is very rhythmic, but quickly creates a special feeling of time, where you are both completely present and outside of time itself.

Concerto piccolo was commissioned by PIF Castelfidardo 2023 as final work in third round, premio and was played for the first time by Zhiyuan Zhang (first price), Olzhas Nurlanov (second price) and Petar Dinčić (third price) at Teatro Astro, Castelfidardo, Italy by Orchestra Filarmonica della Calabria and conductor Alfredo Luigi Cornacchia.

# Concerto piccolo

for accordion and orchestra

Martin Lohse 2023

**3** **Vivace con fuoco** (♩ = c. 156) **9** **A**

Flute 1 2

Oboe 1 2

Clarinet (Bb) 1 2

Bassoon 1 2

French Horn (F) 1 3 2 4

Trumpet (C) 1 2

Trombone 1 2

Bass Trombone Tuba

Timpani

Bass Drum

Accordion

Violin I

Violin II

Viola

Violoncello

Double Bass

*f* *p* *ppp*

*mp* < *f* *pp*

*mf* *ppp*

*fff* *détaché* *ord.* *p* *ppp*

Feathered beams indicate gradual transition from 32-note to 8-note and vice versa

8" + 4" 8" + 4"

Cl. (Bb) 1 2 *p*

Timp. *ppp* *p* *pp* <

Accord. *sim.*

Detailed description: This musical system features three staves. The top staff is for Clarinet in B-flat (Cl. (Bb)), with parts for 1 and 2. It contains a melodic line with a fermata over the first measure, followed by a rest, and then a note with a fermata. Dynamics include *p* and *ppp*. The middle staff is for Timpani (Timp.), showing a series of rests followed by a note with a fermata. Dynamics include *ppp* and *p*. The bottom staff is for Accordion (Accord.), with a complex rhythmic accompaniment. A dynamic marking of *sim.* is present.



Ob. 1 2 **B** 12 *p*

Bsn. 1 2 *p*

Timp. *mp* *pp* < *mp*

W. Bl. W. Bl. *mf*

Accord.

Detailed description: This musical system features five staves. The top staff is for Oboe (Ob.), with parts for 1 and 2. It starts with a box labeled 'B' and the number '12'. The melody is marked with a fermata and a dynamic of *p*. The second staff is for Bassoon (Bsn.), with parts for 1 and 2. It features a rhythmic accompaniment of eighth notes, marked with a dynamic of *p*. The third staff is for Timpani (Timp.), showing a series of rests followed by a note with a fermata. Dynamics include *mp* and *pp* < *mp*. The fourth staff is for Wood Bass (W. Bl.), with a rhythmic accompaniment of eighth notes, marked with a dynamic of *mf*. The bottom staff is for Accordion (Accord.), with a complex rhythmic accompaniment.



C

15

Fl. 1 2

Ob. 1 2

Cl. (Bb) 1 2

Bsn 1 2

F. Hn (F) 1 3 2 4

Tpt (C) 1 2

Tbn. 1 2

B. Tbn. Tba

Timp.

W. Bl.

Accord.

Vln I

Vln II

Vla

Vc.

D. B.

*p*

*pp*

*pp < mp*

*pp <*

div. col legno

div. col legno

*pp*

*pp*

18

Fl. 1 2

Ob. 1 2

Cl. (Bb) 1 2

Bsn 1 2

F. Hn (F) 1 3 2 4

Tpt (C) 1 2

Tbn. 1 2

B. Tbn. Tba

Timp. *mp* *pp*

W. Bl.

Accord.

Vln I 1 2 *div.*

Vln II 1 2 *div.*

Vla

Vc.

D. B.

Detailed description: This page of a musical score (page 8) features a woodwind section with Flute (1 and 2), Oboe (1 and 2), Clarinet in Bb (1 and 2), and Bassoon (1 and 2). The woodwinds play a rhythmic pattern of eighth notes with a dynamic marking of *mp*. The brass section includes French Horns (F) (1, 3, 2, 4), Trumpets (C) (1, 2), Trombones (1, 2), and Baritone/Euphonium/Tuba. The percussion section includes Timpani, which starts with *mp* and ends with *pp*. The woodblock (W. Bl.) plays a steady eighth-note pattern. The accordion (Accord.) plays a complex rhythmic pattern. The string section includes Violins I and II (both marked *div.*), Viola, Violoncello (Vc.), and Double Bass (D. B.). The strings are mostly silent, indicated by a horizontal line across the staves.

**D**

20

Fl. 1 2

Ob. 1 2

Cl. (Bb) 1 2

Bsn 1 2

F. Hn (F) 1 3 2 4

Tpt (C) 1 2

Tbn. 1 2

B. Tbn. Tba

Timp.

W. Bl.

Accord.

Vln I unis. col legno *mp*

Vln II unis. col legno *mp*

Vla (arco) *mp*

Vc. (arco) *mp*

D. B. (arco) *mp*

22

Fl. 1 2

Ob. 1 2

Cl. (Bb) 1 2

Bsn 1 2

F. Hn (F) 1 3 2 4

Tpt (C) 1 2

Tbn. 1 2

B. Tbn. Tba

Timp.

W. Bl.

Accord.

Vln I

Vln II

Vla

Vc.

D. B.

*a 2*

*a 2*

*a 2*

*a 2*

*p*

24 **E**

Fl. 1 2  
a 2  
cresc.

Ob. 1 2  
a 2  
cresc.

Cl. (Bb) 1 2  
a 2  
cresc.

Bsn 1 2  
a 2  
cresc.  
p cresc.  
con sord.

F. Hn (F) 1 3  
p cresc.  
con sord.

2 4

Tpt (C) 1 2  
1.  
mp  
con sord.

Tbn. 1 2  
p cresc.  
con sord.

B. Tbn. Tba  
p cresc.

Timp.  
mf pp mp pp

W. Bl.  
cresc.  
16" (full register in both hands)

Accord.  
cresc.

Vln I  
cresc.

Vln II  
cresc.

Vla  
cresc.

Vc.  
cresc.

D. B.  
cresc.

26

Fl. 1  
2

Ob. 1  
2

Cl. (Bb) 1  
2

Bsn 1  
2

F. Hn (F) 1  
3  
2  
4

Tpt (C) 1  
2

Tbn. 1  
2

B. Tbn.  
Tba

Timp.

W. Bl.

Accord.

Vln I

Vln II

Vla

Vc.

D. B.

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

28

Fl. 1  
2

Ob. 1  
2

Cl. (Bb) 1  
2

Bsn 1  
2

F. Hn (F) 1  
3  
2  
4

Tpt (C) 1  
2

Tbn. 1  
2

B. Tbn.  
Tba

Timp.

W. Bl.

Accord.

Vln I

Vln II

Vla

Vc.

D. B.

*meno f* *p* *meno f* *mp*

30

Fl. 1  
2

Ob. 1  
2

Cl. (Bb) 1  
2

Bsn 1  
2

F. Hn (F) 1  
3  
2  
4

Tpt (C) 1  
2

Tbn. 1  
2

B. Tbn.  
Tba

Timp.

W. Bl.

Accord.

Vln I

Vln II

Vla

Vc.

D. B.

*a 2*

*a 2*

*a 2*

*a 2*

*1.*

*mf*

*mf*

*mf*

*mf*

*mf*

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

*f*

*f*

*mf*

*mf*

*mf*

*mf*

*mf*

*mf*

*mf*

*mf*



3/4 F 6 3/4 6 3/4

Fl. 1 2 <sup>32</sup> *mp cresc.*

Ob. 1 2 *mp cresc.*

Cl. (Bb) 1 2

Bsn 1 2

F. Hn (F) 1 3 *mp cresc.*

2 4 *mp cresc.*

Tpt (C) 1 2 *mp* *mf*

Tbn. 1 2 *mp cresc.*

B. Tbn. Tba *mp cresc.*

Timp. *f* *p* *f* *mf*

B. Dr. *mp cresc.* *mf*

bellow shake

Accord. *mf cresc.*

Vln I *mp cresc.*

Vln II *mp cresc.*

Vla *mp cresc.*

Vc. *mp cresc.*

D. B. *mp cresc.*

3/4 6/8 3/4 6/8 3/4

Fl. 1 2

Ob. 1 2

Cl. (Bb) 1 2

Bsn 1 2

F. Hn (F) 1 3 2 4

Tpt (C) 1 2

Tbn. 1 2

B. Tbn. Tba

Timp.

B. Dr.

Accord.

Vln I

Vln II

Vla

Vc.

D. B.

36

*meno f*

*f*

*più f* *mf* *ff* *mf*

*meno f* *f*

$\text{♩} = \text{♩}$  G

**4** Andante espressivo (♩ = c. 78)

3/4 (8) 6 4

Fl. 1 2 *ff* *meno f* *meno f* *meno f*

Ob. 1 2 *ff* *meno f* *meno f* *meno f*

Cl. (Bb) 1 2 *meno f* *meno f*

Bsn 1 2 *meno f* *meno f*

F. Hn (F) 1 3 *ff*

2 4 *ff*

Tpt (C) 1 2 *più f*

Tbn. 1 2 *ff*

B. Tbn. Tba *ff*

Timp. *fff* *mf*

B. Dr. *ff* per W. Bl.

Accord. *fff* *f*

Vln I *ff* *meno f* *legato*

Vln II *ff* *mf*

Vla *ff* *mf*

Vc. *ff* *mf*

D. B. *ff* *mf*

This page of a musical score, numbered 18, contains the following parts and measures:

- Fl. 1 & 2:** Flute parts with complex rhythmic patterns, including triplets and sixteenth notes, starting at measure 43.
- Ob. 1 & 2:** Oboe parts with similar rhythmic patterns to the flutes.
- Cl. (Bb) 1 & 2:** Clarinet parts with a steady eighth-note accompaniment.
- Bsn 1 & 2:** Bassoon parts with a steady eighth-note accompaniment.
- F. Hn (F) 1, 2, 3, 4:** French Horn parts, mostly silent with rests.
- Tpt (C) 1 & 2:** Trumpet parts, mostly silent with rests.
- Tbn. 1 & 2:** Tenor Trombone parts, mostly silent with rests.
- B. Tbn. Tba:** Bass Trombone part, mostly silent with rests.
- Timp.:** Timpani part, mostly silent with rests.
- W. Bl.:** Wood Block part, mostly silent with rests.
- Accord.:** Piano accompaniment with a steady eighth-note accompaniment in the right hand and a more complex pattern in the left hand.
- Vln I & II:** Violin parts with a melodic line.
- Vla:** Viola part with a melodic line.
- Vc.:** Violoncello part with a melodic line.
- D. B.:** Double Bass part with a melodic line.

Dynamic markings include *mf* (mezzo-forte) for the strings and piano.

45 H

Fl. 1 2

Ob. 1 2

Cl. (Bb) 1 2

Bsn 1 2

F. Hn (F) 1 3 2 4

Tpt (C) 1 2

Tbn. 1 2

B. Tbn. Tba

Timp.

W. Bl.

Accord.

Vln I

Vln II

Vla

Vc.

D. B.

con sord.  
*p*

senza sord.  
*p*

a 2  
con sord.  
*p*

a 2  
con sord.  
*p*

*mp* *f*

*mf* *mf*

This page of a musical score, numbered 20, covers measures 47 through 50. The score is arranged in a standard orchestral format with multiple staves for each instrument. The instruments included are Flute (Fl.), Oboe (Ob.), Clarinet in B-flat (Cl. (Bb)), Bassoon (Bsn.), French Horn (F. Hn. (F)), Trumpet (Tpt. (C)), Trombone (Tbn.), Bass Trombone (B. Tbn.), Tuba (Tba.), Timpani (Timp.), Wood Block (W. Bl.), Accordion (Accord.), Violin I (Vln I), Violin II (Vln II), Viola (Vla.), Violoncello (Vc.), and Double Bass (D. B.).

The score begins at measure 47. The Flute and Oboe parts feature a complex rhythmic pattern of eighth notes with triplets, marked with a '3' and a '7'. The Clarinet, Bassoon, and French Horn parts play a steady eighth-note accompaniment. The Trombone and Bass Trombone parts have a melodic line starting in measure 49, marked with 'a 2' and 'mp'. The Trumpet part is silent until measure 49, where it joins the Trombone and Bass Trombone. The Timpani part has a dynamic marking of 'f' with a crescendo and decrescendo hairpin. The Wood Block part plays a rhythmic pattern of eighth notes. The Accordion part plays a complex rhythmic pattern of eighth notes. The Violin I part has a melodic line with a slur. The Violin II, Viola, Violoncello, and Double Bass parts play a steady eighth-note accompaniment.

49

Fl. 1 2

Ob. 1 2

Cl. (Bb) 1 2

Bsn 1 2

F. Hn (F) 1 3 2 4

Tpt (C) 1 2

Tbn. 1 2

B. Tbn. Tba

Timp.

W. Bl.

Accord.

Vln I

Vln II

Vla

Vc.

D. B.

*f* *mp* *ff* *mf* *più f* *ff* *f* *f*

*più f* *mf* *ff* *f* *f*

B. Dr. trem.

I

52

Tbn. 1  
2

B. Tbn.  
Tba

Timp.

B. Dr.

Accord.

Vln I

Vc.

D. B.

**J** senza sord.  
*pp*

B. Tbn. *pp*  
senza sord.

Tba  
*pp*

*p*

*p* *espress.*

*p*

pizz.

pizz.

*p*

55

Tbn. 1  
2

B. Tbn.

B. Tbn.  
Tba

Tba

Accord.

Vln I

Vc.

D. B.

*mf*

*mf*

*mf*



58

Fl. 1  
2

Ob. 1  
2

Cl. (Bb) 1  
2

Bsn 1  
2

F. Hn (F) 1  
3  
2  
4

Tpt (C) 1  
2

Tbn. 1  
2

B. Tbn.  
Tba

Tba

Timp.

W. Bl.

Accord.

Vln I

Vln II

Vla

Vc.

D. B.

*mp*

*mp*

Detailed description: This page of a musical score, numbered 58, contains staves for various instruments. The woodwinds (Flute, Oboe, Clarinet in Bb, Bassoon) and brass (Horn in F, Trumpet in C) parts are mostly silent, indicated by a horizontal line with a dash. The Trombone section (1st and 2nd Trombone, Bass Trombone, and Tuba) plays a rhythmic pattern of quarter notes with a slur over the first two measures of each measure. The Tuba part is specifically labeled 'Tba'. The Timpani part is also silent. The Wood Bass part is silent. The Accordion part features a complex, fast-moving melody with many slurs and ties. The Violin I part plays a rhythmic pattern of eighth notes with a slur. The Violin II part plays a simple rhythmic pattern of quarter notes, marked *mp*. The Viola part also plays a simple rhythmic pattern of quarter notes, marked *mp*. The Violoncello part plays a rhythmic pattern of eighth notes. The Double Bass part plays a simple rhythmic pattern of quarter notes.

poco rit. .... **3** **4** **K** a tempo

61

Fl. 1 2

Ob. 1

Eng. Hn

Cl. (Bb) 1 2

Bsn 1 2

F. Hn (F) 1 3 2 4

Tpt (C) 1 2

Tbn. 1 2

B. Tbn. Tba

Timp.

W. Bl.

Accord.

Vln I

Vln II

Vla

Vc.

D. B.

*mf*

*mp*

senza sord.

B. Tbn.

Tba

65

Fl. 1  
2

Ob. 1

Eng. Hn

Cl. (Bb) 1  
2

Bsn 1  
2

F. Hn (F) 1  
3  
2  
4

Tpt (C) 1  
2

Tbn. 1  
2

B. Tbn.  
Tba

Tba

Timp.

W. Bl.

Accord.

Vln I

Vln II

Vla

Vc.

D. B.

legato

*mp*

*mf*

*mf*

*mf*

**7+7**  
**16** **L** Vivace (♩ = c. 156)

Fl. 1  
2

Ob. 1

Eng. Hn

Cl. (Bb) 1  
2

Bsn 1  
2

F. Hn (F) 1  
3  
2  
4

Tpt (C) 1  
2

Tbn. 1  
2

B. Tbn.  
Tba

Tba

Timp.

W. Bl.

Accord.

Vln I

Vln II

Vla

Vc.

D. B.

*f*

*f*

*f*

*f*

*legato*

*mp*

*legato*

*mp*

*mf*

*mf*

*mf*

*mf*

*p* *ff*

*ff*

M

72

Fl. 1  
2

Ob. 1

Eng. Hn

Cl. (Bb) 1  
2

Bsn 1  
2

F. Hn (F) 1  
3  
2  
4

Tpt (C) 1  
2

Tbn. 1  
2

B. Tbn.  
Tba

Timp.

W. Bl.

W. Bl. *meno f*

Accord.

Vln I *legato et espress. meno f*

Vln II *legato et espress. meno f*

Vla *mf arco*

Vc. *mf arco*

D. B. *mf*

75

Fl. 1  
2

Ob. 1

Eng. Hn

Cl. (Bb) 1  
2

Bsn 1  
2

F. Hn (F) 1  
2  
3  
4

Tpt (C) 1  
2

Tbn. 1  
2

B. Tbn.  
Tuba

Timp.

W. Bl.

Vln I

Vln II

Vla

Vc.

D. B.

78

Fl. 1  
2

Ob. 1

Eng. Hn

Cl. (Bb) 1  
2

Bsn 1  
2

F. Hn (F) 1  
3  
2  
4

Tpt (C) 1  
2

Tbn. 1  
2

B. Tbn.  
Tuba

Timp.

W. Bl.

Vln I

Vln II

Vla

Vc.

D. B.

4+3+4  
16 N

rit. ....

7+7  
16

Fl. 1  
2

Ob. 1

Eng. Hn

Cl. (Bb) 1  
2

Bsn 1  
2

F. Hn (F) 1  
3  
2  
4

Tpt (C) 1  
2

Tbn. 1  
2

B. Tbn.  
Tuba

Timp.

W. Bl.

Vln I

Vln II

Vla

Vc.

D. B.

*mf*

*mf*

*mf*

*mf*

*mp*

*mp*

*mp*

*ppp* *ff* *mf* *p*

per B. Dr.

*mp*

*mp*

*mp*

*mp*

*mp*



7+7  
16

*mp* **molto rit.**

6  
16 App. 2"  
12  
16

84

Fl. 1 2 *mp* *pp*

Ob. 1 *mp* *pp*

Eng. Hn *mp* *pp*

Cl. (Bb) 1 2 *mp* *pp*

Bsn 1 2 *mp* *pp*

F. Hn (F) 1 3 *p*

2 4 *p*

Tpt (C) 1 2 *p* *pp*

Tbn. 1 2 *p* *pp*

B. Tbn. Tba *p* *pp*

Timp. *ppp*

B. Dr.

Vln I *p*

Vln II *p*

Vla *p* *pp*

Vc. *p* *pp*

D. B. *p* *pp*

Moderato poco espressivo ♩. = 104

32

♩. = ♩.

**12** **16** **0**

87

Cl. (Bb) 1/2

*p*

Bsn 1/2

*p*

8" + 4"

Accord. *mp*

8"

legato

Vln II *più p*

Vla *più p*

Vc. *più p*



91 solo

Ob. 1 *p*

Cl. (Bb) 1/2

Bsn 1/2

Accord.

Vln II *più p*

Vla *più p*

Vc. *più p*

1. solo

8<sup>va</sup>

Fl. 1 2

Ob. 1

Eng. Hn

Cl. (Bb) 1 2

Bsn 1 2

F. Hn (F) 1 3 2 4

Tpt (C) 1 2

Tbn. 1 2

B. Tbn. Tba

Timp.

B. Dr.

Accord.

Vln I

Vln II

Vla

Vc.

D. B.

*p*

99 1.  
8

Fl. 1  
2

Ob. 1

Eng. Hn

Cl. (Bb) 1  
2

Bsn 1  
2

F. Hn (F) 1  
3  
2  
4

Tpt (C) 1  
2

Tbn. 1  
2

B. Tbn.  
Tba

Timp.

B. Dr.

Accord.

Vln I

Vln II

Vla

Vc.

D. B.

*p*

*p*

*p*

*p*

*p*

*mp* legato

104 (8)

Fl. 1  
2

Ob. 1

Eng. Hn

Cl. (Bb) 1  
2

Bsn 1  
2

F. Hn (F) 1  
3  
2  
4

Tpt (C) 1  
2

Tbn. 1  
2

B. Tbn.  
Tba

Timp.

B. Dr.

Accord.

Vln I

Vln II

Vla

Vc.

D. B.

*pp*

*p*

111

Fl. 1 2

Ob. 1

Eng. Hn

Cl. (Bb) 1 2

Bsn 1 2

F. Hn (F) 1 3 2 4

Tpt (C) 1 2

Tbn. 1 2

B. Tbn. Tba

Timp.

B. Dr.

Accord.

Vln I

Vln II

Vla

Vc.

D. B.

**Q**

*p*

*p*

*p*

*mp*

*p*

*p*

*p*

*pizz.*

*pizz.*

*p*

8" + 4"

8"

8"

*p*

*p*

*p*

*p*

*p*

*p*

*p*

*p*

*p*

*p*

*p*

*p*

117

Fl. 1  
2

Ob. 1

Eng. Hn

Cl. (Bb) 1  
2

Bsn 1  
2

F. Hn (F) 1  
3  
2  
4

Tpt (C) 1  
2

Tbn. 1  
2

B. Tbn.  
Tba

Timp.

B. Dr.

Accord.

Vln I

Vln II

Vla

Vc.

D. B.

*meno p*

*p*

*a 2*

*p*

121

Fl. 1  
2

Ob. 1

Eng. Hn

Cl. (Bb) 1  
2

Bsn 1  
2

F. Hn (F) 1  
3  
2  
4

Tpt (C) 1  
2

Tbn. 1  
2

B. Tbn.  
Tba

Timp.

B. Dr.

Accord.

Vln I

Vln II

Vla

Vc.

D. B.

*p*

*p*

*p*



125

Fl. 1  
2

Ob. 1

Eng. Hn

Cl. (Bb) 1  
2

Bsn 1  
2

F. Hn (F) 1  
3  
2  
4

Tpt (C) 1  
2

Tbn. 1  
2

B. Tbn.  
Tba

Timp.

B. Dr.

Accord.

Vln I

Vln II

Vla

Vc.

D. B.

per Ob.

*mp*

*mp*

*mp cresc. poco a poco*

*mp cresc. poco a poco*

*mp cresc. poco a poco*

*mp cresc. poco a poco*

*mp cresc. poco a poco*

*mp cresc. poco a poco*

129

Fl. 1  
2

Ob. 1  
2

Cl. (Bb) 1  
2

Bsn 1  
2

F. Hn (F) 1  
2  
3  
4

Tpt (C) 1  
2

Tbn. 1  
2

B. Tbn.  
Tba

Timp.

B. Dr.

Accord.

Vln I

Vln II

Vla

Vc.

D. B.

*meno mf*

*mf*

 **S** Vivace  $\text{♩} = \text{c. } 156$

134



Fl. 1  
2

Ob. 1  
2

Cl. (Bb) 1  
2

Bsn 1  
2

F. Hn (F) 1  
3  
2  
4

Tpt (C) 1  
2

Tbn. 1  
2

B. Tbn.  
Tba

Timp.

B. Dr.

Accord.

Vln I

Vln II

Vla

Vc.

D. B.

*ppp*

*p*

*mf*

*mf*

*mf*

*mf*

*mf*

*mf*

*mp*

*p*

*p*

*pp*

*mp*

B. Dr. per W. Bl.

8" + 4"

8" + 4"

6 T

138

Fl. 1  
2

Ob. 1  
2

Cl. (Bb) 1  
2

Bsn 1  
2

F. Hn (F) 1  
2  
3  
4

Tpt (C) 1  
2

Tbn. 1  
2

B. Tbn.  
Tba

Timp.

W. Bl.

Accord.

Vln I

Vln II

Vla

Vc.

D. B.

*ppp*

*p*

*p*

*p < mp*

*mf*

sim.

W. Bl.

142

Fl. 1 2

Ob. 1 2

Cl. (Bb) 1 2

Bsn 1 2

F. Hn (F) 1 3 2 4

Tpt (C) 1 2

Tbn. 1 2

B. Tbn. Tba

Timp.

W. Bl.

Accord.

Vln I

Vln II

Vla

Vc.

D. B.

**g** **U**

*p*

*mp*

*p < mp*

*pp*

div. col legno

147

Fl. 1  
2

Ob. 1  
2

Cl. (Bb) 1  
2

Bsn 1  
2

F. Hn (F) 1  
3  
2  
4

Tpt (C) 1  
2

Tbn. 1  
2

B. Tbn.  
Tba

Timp.

W. Bl.

Accord.

Vln I 1  
2

Vln II 1  
2

Vla

Vc.

D. B.

*p* < *mp* *p* <

152 V

Fl. 1 2

Ob. 1 2

Cl. (Bb) 1 2

Bsn 1 2

F. Hn (F) 1 3 2 4

Tpt (C) 1 2

Tbn. 1 2

B. Tbn. Tba

Timp. mp

W. Bl.

Accord.

Vln I mp unis. col legno

Vln II mp unis. col legno

Vla (arco) mp

Vc. (arco) mp

D. B. (arco) mp

155

Fl. 1  
2

Ob. 1  
2

Cl. (Bb) 1  
2

Bsn. 1  
2

F. Hn (F) 1  
3  
2  
4

Tpt (C) 1  
2

Tbn. 1  
2

B. Tbn.  
Tba

Timp.

W. Bl.

Accord.

Vln I

Vln II

Vla

Vc.

D. B.

*a 2*

*a 2*

*a 2*

*a 2*

*a 2*

*a 2*

*a 2*

*p*



158 **W**

Fl. 1 2  
a 2  
cresc.

Ob. 1 2  
a 2  
cresc.

Cl. (Bb) 1 2  
a 2  
cresc.

Bsn 1 2  
a 2  
cresc.

F. Hn (F) 1 3  
con sord.  
p cresc.

2 4  
con sord.  
p cresc.

Tpt (C) 1 2  
solo  
1.  
mp

Tbn. 1 2  
a 2

B. Tbn. Tba  
a 2  
cresc.

Timp.  
mf pp mp pp

W. Bl.  
cresc.

16" (full register in both hands)

Accord.  
cresc.

Vln I  
cresc.

Vln II  
cresc.

Vla  
cresc.

Vc.  
cresc.

D. B.  
cresc.

161

Fl. 1  
2

Ob. 1  
2

Cl. (Bb) 1  
2

Bsn 1  
2

F. Hn (F) 1  
3  
2  
4

Tpt (C) 1  
2

Tbn. 1  
2

B. Tbn.  
Tba

Timp. *mf* *p* *mf* *p*

W. Bl.

Accord.

Vln I

Vln II

Vla

Vc.

D. B.

*a 2*

*meno mf*

*1.*

The image shows a page of a musical score for orchestra and woodwinds, starting at measure 161. The score is arranged in a standard orchestral layout with multiple staves. The woodwind section includes Flute (1 and 2), Oboe (1 and 2), Clarinet in Bb (1 and 2), Bassoon (1 and 2), French Horn (F) (1, 3, 2, 4), Trumpet (C) (1 and 2), Trombone (1 and 2), and Baritone Trombone/Tuba. The percussion section includes Timpani (Timp.) with dynamic markings *mf* and *p*, and Wood Block (W. Bl.). The string section includes Violin I (Vln I), Violin II (Vln II), Viola (Vla), Violoncello (Vc.), and Double Bass (D. B.). The keyboard section includes Accordions (Accord.). The score features various musical notations such as notes, rests, slurs, and dynamic markings. The woodwinds and strings play rhythmic patterns, while the timpani plays a steady pulse. The overall texture is dense and rhythmic.



164

Fl. 1 2

Ob. 1 2

Cl. (Bb) 1 2

Bsn 1 2

F. Hn (F) 1 3 2 4

Tpt (C) 1 2

Tbn. 1 2

B. Tbn. Tba

Timp.

W. Bl.

Accord.

Vln I

Vln II

Vla

Vc.

D. B.

*a 2*

*mf*

*meno f* *p* *meno f* *mp*

167 **3** **6** **3**  
**4** **X** **8** **4**  
<sup>8va</sup>

Fl. 1 2 *mf* *mp cresc.*

Ob. 1 2 *mf* *mp cresc.*

Cl. (Bb) 1 2 *mf* *mp cresc.*

Bsn 1 2 *mf*

F. Hn (F) 1 3 *mf* *mp cresc.*

2 4 *mf* *mp cresc.*

Tpt (C) 1 2 *mp cresc.*

Tbn. 1 2 *mf* *mp*

B. Tbn. Tba *mf* *mp cresc.*

Timp. *f p f p*

W. Bl. *f mp* B. Dr. *mp*  
 bellow shake

Accord. *f* *mf cresc.*

Vln I *mf* *mp cresc.*

Vln II *mf* *mp cresc.*

Vla *mf* *mp cresc.*

Vc. *mf* *mp cresc.*

D. B. *mf* *mp cresc.*

3/4 6/8 3/4 6/8 3/4

170

Fl. 1 2

Ob. 1 2

Cl. (Bb) 1 2

Bsn 1 2

F. Hn (F) 1 3 2 4

Tpt (C) 1 2

Tbn. 1 2

B. Tbn. Tba

Timp.

B. Dr.

Accord.

Vln I

Vln II

Vla

Vc.

D. B.

*mf* *mf* *meno f* *meno f* *f* *mf* *più f* *mf* *mf* *meno f*

Musical score for orchestra, page 52. The score is divided into four measures with time signatures of 3/4 and 6/8. It includes parts for Flute, Oboe, Clarinet (Bb), Bassoon, Horns (F), Trumpets (C), Trombones (1, 2), Bass Trombone/Tuba, Timpani, Bass Drum, Accordions, Violins I and II, Viola, Violoncello, and Double Bass. Dynamics range from *f* to *fff*. Performance markings include "per W. Bl." and various crescendos and decrescendos.

Musical score for orchestra and strings, measures 178-180. The score includes parts for Flute (Fl.), Oboe (Ob.), Clarinet in B-flat (Cl. (Bb)), Bassoon (Bsn.), French Horn (F. Hn (F)), Trumpet (Tpt (C)), Trombone (Tbn.), Bass Trombone (B. Tbn. / Tba.), Timpani (Timp.), Wood Block (W. Bl.), Accordion (Accord.), Violin I (Vln I), Violin II (Vln II), Viola (Vla.), Violoncello (Vc.), and Double Bass (D. B.).

Measures 178-180 are marked with a first ending bracket (1.) and a first fortissimo dynamic (*ff*). The Flute and Oboe parts feature intricate sixteenth-note patterns with triplets. The Clarinet in B-flat and Bassoon parts play a rhythmic accompaniment of eighth notes. The Accordion part provides a harmonic accompaniment with a *ff* dynamic. The Violin I and II parts play a melodic line with a *f* dynamic, while the Viola, Violoncello, and Double Bass parts provide a bass line with a *f* dynamic. The Wood Block part is marked with a *ff* dynamic.

181

Fl. 1  
2

Ob. 1  
2

Cl. (Bb) 1  
2

Bsn 1  
2

F. Hn (F) 1  
3  
2  
4

Tpt (C) 1  
2

Tbn. 1  
2

B. Tbn.  
Tba

Timp.

W. Bl.

mf

Accord.

Vln I

Vln II

Vla

Vc.

D. B.

The musical score for page 54 features a complex woodwind and string arrangement. The woodwinds (Flute, Oboe, Clarinet in Bb, Bassoon) play intricate patterns with triplets and slurs. The strings (Violins I & II, Viola, Violoncello, Double Bass) provide a harmonic foundation with sustained notes and rhythmic accompaniment. The percussion (Timpani, Snare, Bass Drum) is mostly silent, with some activity in the lower strings. The score includes dynamic markings such as *mf* and *a 2*. The page number 54 is located at the top left, and the rehearsal mark 181 is at the top of the first staff.



184

Fl. 1  
2

Ob. 1  
2

Cl. (Bb) 1  
2

Bsn 1  
2

F. Hn (F)  
1 3  
2 4  
ord.  
*mp*  
ord.  
*mp*

Tpt (C) 1  
2

Tbn. 1  
2  
*mp*  
a 2

B. Tbn.  
Tba  
*mp*  
a 2

Timp.  
*p*

W. Bl.  
*f*

Accord.

Vln I

Vln II

Vla

Vc.

D. B.

Z

187

Fl. 1  
2

Ob. 1  
2

Cl. (Bb) 1  
2

Bsn 1  
2

F. Hn (F) 1  
2  
3  
4

Tpt (C) 1  
2

Tbn. 1  
2

B. Tbn.  
Tba

Timp.

W. Bl.

Accord.

Vln I

Vln II

Vla

Vc.

D. B.

*f*

*f*

*mf*



190

Fl. 1  
2

Ob. 1  
2

Cl. (Bb) 1  
2

Bsn 1  
2

F. Hn (F) 1  
2  
3  
4

Tpt (C) 1  
2

Tbn. 1  
2

B. Tbn.  
Tba

Timp.

W. Bl.

Accord.

Vln I

Vln II

Vla

Vc.

D. B.

193

Fl. 1 2

Ob. 1 2

Cl. (Bb) 1 2

Bsn 1 2

F. Hn (F) 1 3 2 4

Tpt (C) 1 2

Tbn. 1 2 a 2

B. Tbn. a 2 Tba

Timp.

W. Bl.

Accord.

Vln I

Vln II

Vla

Vc.

D. B.

*mp*

*mp*

*mp*

*mp*

*mp*

*mp*

*mp*

*mp*

*mp*

*mp*

*mf*

*mf*

*mp*

*mp*

*mp*

*rit.*

195

Fl. 1  
2

Ob. 1  
2

Cl. (Bb) 1  
2

Bsn 1  
2

F. Hn. (F) 1  
3  
2  
4

Tpt (C) 1  
2

Tbn. 1  
2

B. Tbn.  
Tba

Timp.

W. Bl.

Accord.

Vln I  
*mp*

Vln II  
*mp*

Vla

Vc.

D. B.  
*pp*

*pp*

*pp*

*pp*

*pp*

*pp*

*pp*

*pp*

*pp*

*pp*

*pp*

*pp*

*pp*

*pp*

*pp*

*pp*

*p*

*pp*

*pp*

*pp*

*pp*

*pp*

*pp*

*pp*

*pp*

*pp*

12 AA

Lamentoso espressivo et poco rubato (♩ = c. 60)

198

Accord.

201

rit. .... a tempo

Accord.

Vc.

204

rit. .... AB a tempo

Accord.

Vln I

Vc.

208

Accord.

Vln I

Vc.

12 AC  
a tempo

213 rit. ....

Accord.

Vln I arco *p*

Vln II *p*

Vla *p*

Vc.

rit. .... a tempo

216

Accord.

Vln I

Vln II

Vla

Vc. *mp*

D. B. *pizz.* *p*

219 *rit.*.....

Accord.

Vln I

Vln II

Vla

Vc.

D. B.



*rit.*..... *molto rit.*.....

223

Accord.

Vln I

Vln II

Vla

Vc.

D. B.