

Martin Lohse

# Concerto piccolo

for accordion and orchestra

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Composed 2023  
Commissioned by PIF Castelfidardo 2023

**Martin Lohse**  
**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 accelerandoes or decelerandoes 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 polytempo, 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.**

# Concerto piccolo

for accordion and orchestra

Martin Lohse 2023

**3** **Vivace con fuoco** ( $\text{d} = \text{c. } 156$ )

**9** **A**

Flute 1  
Flute 2

Oboe 1  
Oboe 2

Clarinet (B♭) 1  
Clarinet (B♭) 2

Bassoon 1  
Bassoon 2

French Horn (F) 1  
French Horn (F) 3

Trumpet (C) 1  
Trumpet (C) 2

Trombone 1  
Trombone 2

Bass Trombone  
Tuba

Timpani

Bass Drum

Accordion

Violin I

Violin II

Viola

Violoncello

Double Bass

*detaché*      *ord.*

*fff* *detaché*      *p* *ord.*

*f*      *p*      *ppp*

*mp* *<f*

*f*      *p*      *ppp*

*mf*  
*8" + 4"*

*8" + 4"*

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

88

9

Cl. (B♭) 1  
2      *p*

Timp.      *ppp*      *p*

Accord.

*sim.*

*pp <*



12 **B** 1.

Ob. 1  
2      *p*

Bsn 1  
2      *p*

Timp.      *mp*      *pp < mp*

W. Bl.      *mf*

Accord.

C

Fl. 1  
2

Ob. 1  
2

Cl. (B $\flat$ ) 1  
2

Bsn 1  
2

F. Hn (F)  
2  
4

Tpt (C) 1  
2

Tbn. 1  
2

B. Tbn.  
Tba

Timp.

W. Bl.

Accord.

Vln I

Vln II

Vla

Vc.

D. B.

15

*p*

*p*

*p*

*p*

*pp < mp*

*pp < mp*

*col legno*

*pp*

*div.*  
*col legno*

*pp*

18

Fl. 1 2

Ob. 1 2

Cl. (B $\flat$ ) 1 2

Bsn 1 2

F. Hn (F) 1 3

Tpt (C) 1 2

Tbn. 1 2

B. Tbn.  
Tba

Tim.

W. Bl.

Accord.

Vln I 1 2

Vln II 1 2

Vla

Vc.

D. B.

*mp*

*pp*

*div.*

*div.*

*div.*

*div.*

**D**

Fl. 1 20 a 2 *mp* a 2

Ob. 1 2 a 2 *mp* a 2

Cl. (B♭) 1 2 a 2 *mp* a 2

Bsn 1 2 a 2 *mp* a 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 unis. *mp* -

Vln II unis. *mp* -

Vla *mp* -

Vc. *mp* -

D. B. *mp* -

22

Fl. 1  
2 a 2

Ob. 1  
2 a 2

Cl. (B $\flat$ ) 1  
2 a 2

Bsn 1  
2 a 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*

**E**

Fl. 1 2 24 a 2 cresc.

Ob. 1 2 a 2 cresc.

Cl. (B♭) 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.**

Timpani **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. (B $\flat$ ) 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.

28

Fl. 1  
2

Ob. 1  
2

Cl. (B $\flat$ ) 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.

Fl. 1, 2      a 2      30

Ob. 1, 2      a 2

Cl. (B♭) 1, 2      a 2

Bsn 1, 2      a 2

F. Hn (F) 1, 3      1.      2, 4

Tpt (C) 1, 2      1.      mf

Tbn. 1, 2      1.      2.      3.      4.

B. Tbn. Tba      1.      2.      3.      4.

Tim.      f      p      f      mp

W. Bl.      f      mp

Accord.      f

Vln I      mf

Vln II      mf

Vla      mf

Vc.      mf

D. B.      mf



**3** **F** **8va**

**6**

**3**

**6**

**3**

Fl. 1 2  
Ob. 1 2  
Cl. (B $\flat$ ) 1 2  
Bsn 1 2

F. Hn (F) 1 3  
Tpt (C) 1 2  
Tbn. 1 2  
B. Tbn.  
Tba

Timp.

B. Dr.

Accord.

Vln I  
Vln II  
Vla  
Vc.  
D. B.

*mp cresc.*

*mp cresc.*

*mp cresc.*

*mp cresc.*

*mp cresc.*

*mp cresc.*

*mf*

*mf*

*bellow shake*

*mf cresc.*

*ord.*

*mp cresc.*

*ord.*

*mp cresc.*

*mp cresc.*

*mp cresc.*

*mp cresc.*

3                    6                    3                    6                    3

(8)

Fl. 1  
2

Ob. 1  
2

Cl. (B♭) 1  
2

Bsn 1  
2

F. Hn (F)  
1  
3  
2  
4

Tpt (C) 1  
2

*meno f*

Tbn. 1  
2

B. Tbn.  
Tba

Timp.

*più f*      *mf*      *ff*      *mf*

B. Dr.

*meno f*      *f*

Accord.

Vln I

Vln II

Vla

Vc.

D. B.

♩ = ♩ G

## 4 Andante espressivo (♩ = c. 78)

**3** (8) **6**

Fl. 1 2 *ff*

Ob. 1 2 *ff*

Cl. (B♭) 1 2 -

Bsn 1 2 -

F. Hn (F) 1 3 *ff*

2 4 *ff*

Tpt (C) 1 2 *più f*

Tbn. 1 2 *ff*

B. Tbn. Tba -

Tim. *fff* *mf*

B. Dr. *ff*

Accord. *fff* *f*

Vln I *ff* legato *meno f*

Vln II *ff* *mf*

Vla *ff* *mf*

Vc. *ff* *mf*

D. B. *ff* *mf*

Fl. 1  
Fl. 2

Ob. 1  
Ob. 2

Cl. (B $\flat$ ) 1  
Cl. (B $\flat$ ) 2

Bsn 1  
Bsn 2

F. Hn (F) 1  
F. Hn (F) 3

Tpt (C) 1  
Tpt (C) 2

Tbn. 1  
Tbn. 2

B. Tbn.  
Tba

Timp.

W. Bl.

Accord.

Vln I

Vln II

Vla

Vc.

D. B.

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Fl. 1  
2

Ob. 1  
2

Cl. (B $\flat$ ) 1  
2

Bsn 1  
2

F. Hn (F)  
1  
3

Tpt (C) 1  
2

Tbn. 1  
2

B. Tbn.  
Tba

Timpani

W. Bl.

Accord.

Vln I

Vln II

Vla

Vc.

D. B.

H

con sord.  
**p**  
senza sord.  
**p**

a 2  
con sord.  
**p**  
a 2  
con sord.  
**p**

**p** ————— f

45

Fl. 1  
2

Ob. 1  
2

Cl. (B $\flat$ ) 1  
2

Bsn 1  
2

F. Hn (F) 1  
3

Tpt (C) 1  
2

Tbn. 1  
2

B. Tbn.  
Tba

Timp.

W. Bl.

Accord.

Vln I

Vln II

Vla

Vc.

D. B.

49

**I**

Fl. 1  
2

Ob. 1  
2

Cl. (B $\flat$ ) 1  
2

Bsn 1  
2

F. Hn (F) 1  
3  
2  
4

Tpt (C) 1  
2

Tbn. 1  
2

B. Tbn.  
Tba

Tim.

W. Bl.

Accord.

Vln I

Vln II

Vla

Vc.

D. B.

52

Tbn. 1  
Tbn. 2

B. Tbn.  
Tba

Tim.

B. Dr.

Accord.

Vln I

Vc.

D. B.

**J** senza sord.

*pp*

B. Tbn. *pp* senza sord.

Tba *pp*

*p*

*p* espress.

*p* pizz.

*p* pizz.

*p*



55

Tbn. 1  
Tbn. 2

B. Tbn.  
Tba

Tba

Accord.

Vln I

Vc.

D. B.

*mf*

*mf*

*mf*

58

Fl. 1  
2

Ob. 1  
2

Cl. (B $\flat$ ) 1  
2

Bsn 1  
2

F. Hn (F)  
2  
4

Tpt (C) 1  
2

Tbn. 1  
2

B. Tbn.  
Tba

Tim.

W. Bl.

Accord.

Vln I

Vln II

Vla

Vc.

D. B.

This musical score page contains ten staves of music. The top four staves feature woodwind instruments: Flute (two parts), Oboe (two parts), Clarinet in B-flat (two parts), and Bassoon (two parts). The next two staves show brass instruments: French Horn in F (two parts) and Trumpet in C (two parts). The fifth and sixth staves are for Trombones (two parts each) and Bass Trombone/Tuba. The seventh staff is for Timpani. The eighth staff is for Wood Block. The ninth staff is for Accordion, which has two systems of notes: one for the treble clef part and one for the bass clef part. The bottom three staves are for strings: Violin I, Violin II (with dynamic *mp*), and Viola. The final staff is for Cello. The double bass part is on the very bottom. Measure numbers 58 are indicated at the top left. Measures are divided by vertical bar lines, and each measure consists of four beats. The music includes various note heads, stems, and rests, along with slurs and grace notes.

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

Fl. 1  
2

Ob. 1

Eng. Hn

Cl. (B $\flat$ ) 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.

Fl. 1  
2

Ob. 1

Eng. Hn

Cl. (B♭) 1  
2

Bsn 1  
2

F. Hn (F)  
2  
4

Tpt (C) 1  
2

Tbn. 1  
2

B. Tbn.  
Tba

Timp.

W. Bl.

Accord.

Vln I

Vln II

Vla

Vc.

D. B.

65

*legato*

*mp*

*mf*

*mf*

*mf*

L Vivace (♩ = c. 156)

**16**

Fl. 1 2

Ob. 1

Eng. Hn

Cl. (B♭) 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.

69

f

f

f

legato

mp

legato

mp

mf

mf

mf

mf

p — ff

ff

-

-

-

-

-

-

-

-

-

-

M

Fl. 1 2  
Ob. 1  
Eng. Hn  
Cl. (B $\flat$ ) 1 2  
Bsn 1 2

F. Hn (F)  
Tpt (C) 1 2  
Tbn. 1 2  
B. Tbn.  
Tba

Timp.  
W. Bl.

Accord.

Vln I  
Vln II  
Vla  
Vc.  
D. B.

legato et express.  
*meno f*  
legato et express.  
*meno f*  
*mf*  
arco  
*mf*  
arco  
*mf*

72

75

Fl. 1  
2

Ob. 1

Eng. Hn

Cl. (B $\flat$ ) 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.

Vln I

Vln II

Vla

Vc.

D. B.

78

Fl. 1 2  
Ob. 1  
Eng. Hn  
Cl. (B $\flat$ ) 1 2  
Bsn 1 2

F. Hn (F)  
Tpt (C)  
Tbn. 1 2  
B. Tbn.  
Tba

Timp.

W. Bl.

Vln I  
Vln II  
Vla  
Vc.  
D. B.

rit.

 $4+3+4$  **16** N
 $7+7$  **16**

Fl. 1  
Fl. 2

Ob. 1

Eng. Hn

Cl. (B♭) 1  
Cl. (B♭) 2

Bsn 1  
Bsn 2

F. Hn (F)  
1  
3

Tpt (C)  
1  
2

Tbn. 1  
Tbn. 2

B. Tbn.  
Tba

Timpani

W. Bl.

Vln I

Vln II

Vla

Vc.

D. B.

$\frac{7+7}{16}$ 

molto rit.

84

*pp* 6 App. 2<sup>nd</sup> 16 12

Fl. 1 2  
Ob. 1  
Eng. Hn  
Cl. (B $\flat$ ) 1 2  
Bsn 1 2  
F. Hn (F) 1 3  
Tpt (C) 1 2  
Tbn. 1 2  
B. Tbn.  
Tba  
Timp.  
B. Dr.  
Vln I  
Vln II  
Vla  
Vc.  
D. B.

## Moderato poco espressivo ♩. = 104

32

♩. = ♩.

**12 16**

Cl. (B♭) 1  
2

Bsn 1  
2

Accord.

Vln II

Vla

Vc.

87

8" + 4"

mp

8"

legato

più p

più p

più p



91 solo

Ob. 1

Cl. (B♭) 1  
2

Bsn 1  
2

Accord.

Vln II

Vla

Vc.

1. solo

Fl. 1  
2

Ob. 1

Eng. Hn

Cl. (B $\flat$ ) 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

p

Vla

p

Vc.

p

D. B.

95

P

99 (8)

Fl. 1  
2

Ob. 1

Eng. Hn

Cl. (B♭) 1  
2

Bsn 1  
2

F. Hn (F)  
2  
4

Tpt (C) 1  
2

Tbn. 1  
2

B. Tbn.  
Tba

Timp.

B. Dr.

Accord.

Vln I

Vln II

Vla

Vc.

D. B.

legato

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(8)

Fl. 1  
Fl. 2

Ob. 1

Eng. Hn

Cl. (B $\flat$ ) 1  
Cl. (B $\flat$ ) 2

Bsn 1  
Bsn 2

F. Hn (F)  
1  
2  
3  
4

Tpt (C) 1  
Tpt (C) 2

Tbn. 1  
Tbn. 2

B. Tbn.  
Tba

Timpani

B. Dr.

Accord.

Vln I

Vln II

Vla

Vc.

D. B.

**Q**

Fl. 1  
Fl. 2

Ob. 1

Eng. Hn

Cl. (B $\flat$ ) 1  
Cl. (B $\flat$ ) 2

Bsn 1  
Bsn 2

F. Hn (F) 1  
F. Hn (F) 2

Tpt (C) 1  
Tpt (C) 2

Tbn. 1  
Tbn. 2

B. Tbn.  
Tba

Timp.

B. Dr.

Accord.

Vln I

Vln II

Vla

Vc.

D. B.

*8" + 4"*

*mp*

*8"*

pizz.

pizz.

p

Fl. 1  
2

Ob. 1

Eng. Hn  
*meno p*

Cl. (B $\flat$ ) 1  
2

Bsn 1  
2  
*a 2*

F. Hn (F)  
2  
4

Tpt (C) 1  
2

Tbn. 1  
2

B. Tbn.  
Tba

Tim.

B. Dr.

Accord.

Vln I

Vln II

Vla

Vc.

D. B.

121

Fl. 1  
2

Ob. 1

Eng. Hn

Cl. (B $\flat$ ) 1  
2

Bsn 1  
2

F. Hn (F)  
2  
3

Tpt (C) 1  
2

Tbn. 1  
2

B. Tbn.  
Tba

Timp.

B. Dr.

Accord.

Vln I

Vln II

Vla

Vc.

D. B.

*poco rit.***R** a tempo

Fl. 1  
2

Ob. 1

Eng. Hn

Cl. (B $\flat$ ) 1  
2

Bsn 1  
2

F. Hn (F) 1  
3

Tpt (C) 1  
2

Tbn. 1  
2

B. Tbn.  
Tba

Tim.

B. Dr.

Accord.

Vln I

Vln II

Vla

Vc.

D. B.

*per Ob.*

*mp*

*mp*

*mp cresc. poco a poco*

129

Fl. 1  
2

Ob.  
2

Cl. (B♭)  
2

Bsn 1  
2

F. Hn (F)  
2  
3

Tpt (C)  
1  
2

Tbn. 1  
2

B. Tbn.  
Tba

Timp.

B. Dr.

Accord.

Vln I

Vln II

Vla

Vc.

D. B.

129

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

Fl. 1 2  
Ob. 1 2  
Cl. (B♭) 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.

134



*p*

*mf*

*pp*  $\ll$  *mp*

*p*

*pp* + 4"

*mf*  
8" + 4"

*mf*

*mf*

*mf*

*mf*

6  
g T

138

Fl. 1 2

Ob. 1 2

Cl. (B♭) 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.

sim.

p < mp

mf

6  
8 U

Fl. 1 2

Ob. 1 2

Cl. (B♭) 1 2

Bsn 1 2

F. Hn (F) 1 3 4

Tpt (C) 1 2

Tbn. 1 2

B. Tbn. Tba

Tim. *p < mp*

W. Bl.

Accord.

Vln I

Vln II

Vla

Vc.

D. B.

147

Fl. 1  
2

Ob. 1  
2

Cl. (B $\flat$ ) 1  
2

Bsn 1  
2

F. Hn (F)  
3  
2  
4

Tpt (C) 1  
2

Tbn. 1  
2

B. Tbn.  
Tba

a 2

Tim.

p < mp

W. Bl.

Accord.

div.

Vln I 1  
2

Vln II 1  
2

Vla

Vc.

D. B.

**V**

Fl. 1  
2      a 2      *mp*

Ob. 1  
2      a 2      *mp*

Cl. (B♭) 1  
2      a 2      *mp*

Bsn 1  
2      a 2      *mp*

F. Hn (F)  
1  
3

Tpt (C)  
1  
2

Tbn. 1  
2      a 2

B. Tbn.  
Tba      a 2

Timp.

W. Bl.

Accord.

Vln I      unis.      *mp*

Vln II      unis.      *mp*

Vla      *mp*

Vc.      *mp*

D. B.      *mp*

155

Fl. 1  
2

Ob. 1  
2

Cl. (B♭) 1  
2

Bsn 1  
2

F. Hn (F)  
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*

**W**

Fl. 1 2      a 2      cresc.

Ob. 1 2      a 2      cresc.

Cl. (B♭) 1 2      a 2      cresc.

Bsn 1 2      a 2      cresc.

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

2 4      con sord.

Tpt (C) 1 2      **p** cresc.      solo

Tbn. 1 2      a 2      *mp*

B. Tbn. 1      a 2      cresc.

Tba 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. (B♭) 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.

164

Fl. 1  
2

Ob. 1  
2

Cl. (B♭)  
1  
2

Bsn 1  
2

F. Hn (F)  
1  
3

Tpt (C)  
1  
2

Tbn. 1  
2

B. Tbn.  
Tba

Timp.

W. Bl.

Accord.

Vln I

Vln II

Vla

Vc.

D. B.

3 X 6 3  
4 8va

Fl. 1 2 (167) a 2 *mf*

Ob. 1 2 a 2 *mf*

Cl. (B♭) 1 2 a 2 *mf*

Bsn 1 2 a 2 *mf*

F. Hn (F) 1 3 *mf*

2 4 *mf*

Tpt (C) 1 2 1. *mf*

Tbn. 1 2 a 2 *mf*

B. Tbn. Tba a 2 *mf*

Tim. *f* *p* *f* *p*

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

Accord. *f* *mf* cresc.

Vln I *mf* *mp* cresc. *ord.*

Vln II *mf* *mp* cresc.

Vla *mf* *mp* cresc.

Vc. *mf* *mp* cresc.

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

170 (8)

Fl. 1 2  
Ob. 1 2  
Cl. (B♭) 1 2  
Bsn 1 2

F. Hn (F)  
Tpt (C)  
Tbn. 1 2  
B. Tbn.  
Tba

Timp.

B. Dr.

Accord.

Vln I

Vln II

Vla

Vc.

D. B.

3 4 6 8 3 4 6 8 3 4

This page of musical notation is divided into four measures by a dashed horizontal line. The first measure (measures 1-2) starts with a tempo of 170 and a key signature of B-flat major (two flats). It features two staves for Flute (Fl. 1, 2), two staves for Oboe (Ob. 1, 2), and two staves for Clarinet in B-flat (Cl. (B♭) 1, 2). The second measure (measures 3-4) begins with a key signature of A major (no sharps or flats). The third measure (measures 5-6) starts with a key signature of D major (one sharp). The fourth measure (measures 7-8) begins with a key signature of G major (one sharp). Measures 9-10 conclude with a key signature of E major (two sharps). The instrumentation includes Flute, Oboe, Clarinet, Bassoon, French Horn (F. Hn), Trumpet (Tpt), Trombone (Tbn.), Bass Trombone (B. Tbn.), Bassoon (Tba), Timpani (Timp.), Bass Drum (B. Dr.), Accordion (Accord.), Violin (Vln I), Violin (Vln II), Viola (Vla), Cello (Vc.), and Double Bass (D. B.). Various dynamics and performance instructions are included, such as *f*, *mf*, *meno f*, and *più f*.

3 6 3 6

(8)

Fl. 1  
2

Ob. 1  
2

Cl. (B♭)  
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.

174

ff

ff

ff

ff

ff

più f

ff

ff

per W. Bl.

f

ff

fff

mf

mf

ff

fffff

fffff

fffff

fffff

ffff

ffff

ffff

ffff

ffff

ffff

ffff

**Y** Vivace poco espressivo ( $\text{d} = \text{d}$ )

53

1.

Fl. 1  
2. *ff*

Ob. 1  
2. *ff*

Cl. (B $\flat$ ) 1  
2. *f*

Bsn 1  
2. *f*

F. Hn (F)  
2.  
4.

Tpt (C) 1  
2.

Tbn. 1  
2.

B. Tbn.  
Tba.

Timp.

W. Bl.

Accord. *ff*

Vln I *f*

Vln II *f*

Vla *f*

Vc *f*

D. B. *ff*

Fl. 1  
Fl. 2

Ob. 1  
Ob. 2

Cl. (B $\flat$ ) 1  
Cl. (B $\flat$ ) 2

Bsn 1  
Bsn 2

F. Hn (F) 1  
F. Hn (F) 3

Tpt (C) 1  
Tpt (C) 2

Tbn. 1  
Tbn. 2

B. Tbn.  
Tba

Timpani

W. Bl.

Accord.

Vln I

Vln II

Vla

Vc.

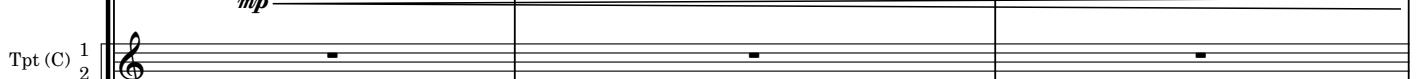
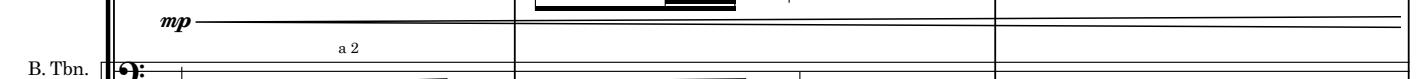
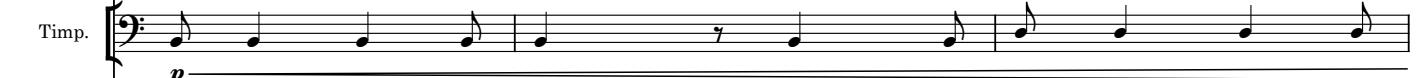
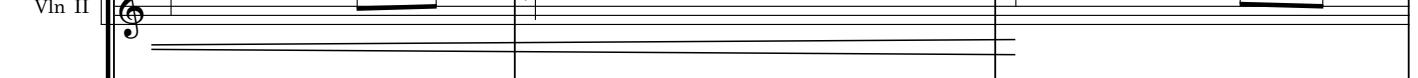
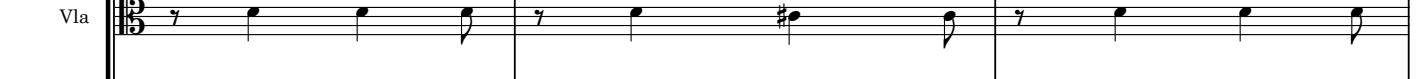
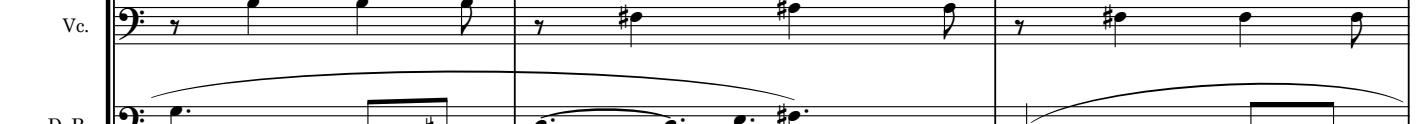
D. B.

181

*a2*

*mf*

ISBN 979-0-706807-95-9 Mirror music 1-12-23005

Fl. 1 2 184   
Ob. 1 2   
Cl. (B♭) 1 2   
Bsn 1 2   
F. Hn (F) 1 3 ord.   
F. Hn (F) 2 4 mp ord.   
Tpt (C) 1 2   
Tbn. 1 2 a 2   
B. Tbn.   
Tba   
Timp.   
W. Bl.   
Accord.   
Vln I   
Vln II   
Vla   
Vc.   
D. B. 

187

Fl. 1  
2

Ob. 1  
2

Cl. (B $\flat$ ) 1  
2

Bsn 1  
2

F. Hn (F)  
1  
3  
2  
4

Tpt (C) 1  
2

Tbn. 1  
2

B. Tbn.  
Tba

Timpani

W. Bl.

Accord.

Vln I

Vln II

Vla

Vc.

D. B.

190

Fl. 1 2  
Ob. 1 2  
Cl. (B♭) 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.

9

193

Fl. 1  
2

Ob. 1  
2

Cl. (B $\flat$ ) 1  
2

Bsn 1  
2

F. Hn (F)  
1  
3

2  
4

Tpt (C) 1  
2

Tbn. 1  
2

a 2

B. Tbn.  
Tba

Timp.

W. Bl.

Accord.

Vln I

Vln II

Vla

Vc.

D. B.

**rit.**

Fl. 1 2 (Measure 195) Ob. 1 2 Cl. (B♭) 1 2 Bsn 1 2 F. Hn (F) 1 3 Tpt (C) 1 2 Tbn. 1 2 B. Tbn. Tba Timp. W. Bl. Accord. Vln I Vln II Vla Vc. D. B.

**12****AA**198 Lamentoso espressivo et poco rubato ( $\text{♩} = \text{c. } 60$ )

Accord.

Accord.

*mp*

*ff*

**rit.****a tempo**

Accord.

*rit.*

*a tempo*

Vc.

*mp*

**rit.****9****AB****a tempo**

Accord.

*pizz.*

*p*

Vln I



Accord.

Vln I

rit.

**12/8** AC  
a tempo

Accord.

Vln I arco  
*p*

Vln II

Vla  
*p*

Vc.

rit. a tempo

**216**

Accord.

Vln I

Vln II

Vla

Vc.

D. B.  
*p*

219

rit.

**9** AD  
Meno mosso

Accord.

Vln I

Vln II

Vla

Vc.

D. B.

rit. .... molto rit. ....

223

Accord.

Vln I

Vln II

Vla

Vc.

D. B.