

Per Nørgård

Recall

arrangement for
small sinfonietta

by Martin Lohse

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Composed 1968/1977

Arrangement 2015

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composed in 1968/1977

arrangement in 2015

Parts

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Program note

RECALL (1968/1977) – concerto for accordion and orchestra

I. Cántico Antico

II. Villanesca

III. Rondino.

Recall was composed as a tribute to my recollections of the vitality of Balkan folklore – as perceived by an urban Scandinavian. So the listener will listen in vain for any “Authenticity” of material. The slow introduction and the fast main movement unfold freely in their own way, which never is far from adopting sounds, melodies and rhythms which are far more “1960s in Denmark” than “perennial folklore”: it is an entertainment (recall), based on childhood memories seen (heard) through a grown up’s eyes (ears). Anyway, so I remember “Recall” today...

Per Nørgård (1990)

Sinfonietta

Flute (alto flute in G/piccolo)
Clarinet in Bb
Bassoon

Harp
Piano

Solo accordion

Violin
Viola
Cello

The score is transposing.

Duration app. 10 min.

Recall

I: Cântico antichi

Per Norgård 1968-77
arr. Martin Lohse 2015

Moderato
♩ = c. 80

Alto Flute in G
Clarinetto in Bb
Fagotto
Arpa
Pianoforte
Accordion
Violino
Viola
Violoncello

12 rall. **A** Lento
♩ = c. 60
rall. A tempo

A. Fl. (G)
Cl. (Bb)
Fg.
Arpa
Pf.
Acc.
Vln.
Vla.
Vc.

1) The chord in the left hand in the piano, is played without sound.

45 *ritenuto solo* (cadenza) **E**

A. Fl. (G) *p* *pp*

Cl. (Bb) *p* *pp*

Fg. *p* *pp*

Arpa *p* *pp*

Pf. *f* *f* *f*

Acc. *p* (*pp* poss.)

Vln. *pp* pizz.

Vla. *pp* pizz.

Vc. *pp* pizz.

p

52 $(\text{♩} = \text{♩})$ **F** *Lento* = c. 60 per Flauto

A. Fl. (G) *p*

Cl. (Bb) *p*

Arpa *p*

Pf. *f* *p* dampened with left hand on the strings *p*

Acc. (*pp*) (*p* sereno) (*poco*)

Vln. *pp* arco pizz. *pp* pizz.₃

Vla. *pp* arco *pp* pizz.₃

Vc. *pp* *pp* pizz. *pp*₃

61 rall. . . . A tempo

Pf. *mf* *p*

Acc. *mf* *p*

Vln. *pp* *pizz.3*

Vla. *pp* *pizz.3*

Vc. *pp*

Doppio tempo (allegro)
♩ = c. 120

71 Flute *ff sub.* 6

Cl. (B) *ff sub.* 6

Arpa *f*

Pf. *ff*

Vln. *ff sub.* 6

Vla. *ff sub.* 6

77

Fl. *ff sub.* 6

Cl. (B) *ff sub.* 6

Arpa *f*

Pf. *ff*

Vln. *ff sub.* 6

Vla. *ff sub.* 6

93

Fl.
Cl. (Bb)
Fg.
Arpa
Pf.
Acc.
Vln.
Vla.
Vc.

Detailed description: This system contains measures 93, 94, and 95. The Flute and Clarinet (Bb) parts feature a complex rhythmic pattern of eighth and sixteenth notes. The Bassoon part has a more sparse, dotted rhythm. The Harp and Piano parts provide harmonic support with chords and moving lines. The Violin and Viola parts have melodic lines with some triplets. The Violoncello part has a steady bass line. A rehearsal mark (8) is placed above the Accordion part.

96

Fl.
Cl. (Bb)
Fg.
Arpa
Pf.
Acc.
Vln.
Vla.
Vc.

Detailed description: This system contains measures 96, 97, and 98. Measure 96 is mostly rests for most instruments. In measure 97, the Flute and Clarinet (Bb) parts have a triplet of eighth notes marked *ff*. The Bassoon part has a triplet of eighth notes marked *ff*. The Harp part has a triplet of eighth notes marked *f*. The Piano part has a triplet of eighth notes marked *f*. The Violin and Viola parts have a triplet of eighth notes marked *ff*. The Violoncello part has a triplet of eighth notes marked *ff*. In measure 98, the Flute and Clarinet (Bb) parts have a triplet of eighth notes marked *ff*. The Bassoon part has a triplet of eighth notes marked *ff*. The Harp part has a triplet of eighth notes marked *f* with a glissando effect. The Piano part has a triplet of eighth notes marked *f*. The Violin and Viola parts have a triplet of eighth notes marked *ff*. The Violoncello part has a triplet of eighth notes marked *ff*. Performance instructions include *pizz.* (pizzicato) and *arco* (arco) for the Violin and Viola parts.

II: Villanesca

Presto (doppio tempo)
♩ = c. 120

1

Fl. *f*

Cl. (B \flat) *f*

Fg. *f*

Arpa *ff*

Pf. *ff* *ffz* *ffz* *ffz* *ffz*

Vln.

Vla.

Vc.

11

Fg. *ff*

Pf. *f* *ff* *f*

Vc. Bartok pizz. *f*

16 **J**

Fg. *mf*

Pf. *ff* *mf*

Acc. (Con rinforzamento elettrico!) *ff* (8va)

Vc. ord. pizz. *ff* *mf*

43

Fl. *f* *ff* *ff*

Cl. (Bb) *f* *ff* *ff*

Fg. *ff*

Arpa *ff* *gliss.* *ff*

Pf. *ff* *ff*

Acc. *ff* *ff*

Vln. *f* *ff* *arco* *ff*

Vla. *f* *ff* *ff* *arco*

Vc. *ff* *ff* *ff*

50 (8) M₁

Fl. *ff*

Cl. (Bb) *ff*

Fg. *ff*

Arpa *ff*

Pf. *ff*

Acc. *ff*

Vln. *gliss.*

Vla. *gliss.*

Vc. *gliss.*

Musical score for measures 83-92. The score is written for a full orchestra and includes the following instruments: Flute (Fl.), Clarinet in B-flat (Cl. (Bb)), Bassoon (Fg.), Piano (Pf.), Accordion (Acc.), Violin (Vln.), Viola (Vla.), and Cello (Vc.). The music is in 3/4 time and features complex rhythmic patterns, including triplets and sixteenth notes. Dynamic markings include *ff* and *ff feroce*. A first ending bracket is present above measures 83-92. The piano part includes a *ff* marking and a *ff feroce* marking. The accordion part features a *ff feroce* marking. The violin part includes a first ending bracket. The viola and cello parts have a *ff* marking.



Musical score for measures 89-98. The score is written for a full orchestra and includes the following instruments: Flute (Fl.), Clarinet in B-flat (Cl. (Bb)), Bassoon (Fg.), Piano (Pf.), Accordion (Acc.), Violin (Vln.), and Viola (Vla.). The music is in 3/4 time and features complex rhythmic patterns, including sixteenth notes and eighth notes. A key signature change to two flats is indicated by a box labeled **K2** above measure 89. Dynamic markings include *ff*. The piano part includes a *ff* marking. The violin part includes a *ff* marking. The viola part includes a *ff* marking.

L2

98

Fl.

Cl. (B \flat)

Fg.

Arpa

Pf.

Vln.

Vla.

Vc.

Bartok pizz.

ff

ff

ff

8va



106

Fl.

Cl. (B \flat)

Fg.

Arpa

Pf.

Acc.

Vln.

Vla.

Vc.

f *ff*

f *ff*

ff

gliss.

gliss.

gliss.

arco

ff arco

ff arco

gliss.

gliss.

ff

114 (8) M₂

Fl.
Cl. (B \flat)
Fg.
Arpa
Pf.
Acc.
Vln.
Vla.
Vc.



121

Acc.



128

Acc.

134 **M₃**

Fl. *p* *mf* *f* *mf* *f* *mf* *f*

Cl. (Bb) *p* *mf* *f* *mf* *f* *mf* *f*

Fg. *mf* *mf*

Arpa *mf*

Pf. *mf* *mf* *f* *mf*

Acc. *mf* *piu f*

Vln. *mf* *saltando* *f*

Vla. *mf* *saltando* *f*

Vc. *mf* *f*

141 **N₂**

Fl. *ff* *gliss.*

Cl. (Bb) *ff* *gliss.*

Fg. *ff*

Arpa

Pf.

Acc. *ff*

Vln. *ff* *gliss.*

Vla. *ff* *Bartok pizz.* *ord. pizz.* *f*

Vc. *ff* *Bartok pizz.* *ord. pizz.* *f*

147

Fl. *ff* *O₂* *gliss*

Cl. (Bb) *ff* *gliss*

Fg. *ff*

Acc. *p*

Vln. *ff*

Vla. *ff* Bartok pizz. *gliss*

Vc. *ff*



153

Fl. *ff*

Cl. (Bb) *ff*

Fg. *ff*

Pf. *ff*

Acc. *ff* *ff/feroce*

Vln. *ff*

Vla. *ff*

Vc. *ff*

P Rondino

159 **G.P.** *ff* *8va* *tr*

Fl. *ff* *8va* *tr*

Cl. (Bb) *ff*

Fg. *ff*

Acc. *ff*

Vln. *ff* *8va* *tr*

Vla. *ff* *tr*

Vc. *ff* *pizz.* *arco*



168 *tr* *8va* *tr*

Fl. *tr* *8va* *tr*

Cl. (Bb) *tr*

Fg.

Acc. *ff* *8va*

Vln. *tr* *8va*

Vla. *tr*

Vc.

175 **Q**

Fl.
Cl. (Bb)
Fg.
Pf.
Acc.
Vln.
Vla.
Vc.



183 **R**

Fl.
Cl. (Bb)
Fg.
Pf.
Acc.
Vln.
Vla.
Vc.

193

Fl.
Cl. (Bb)
Fg.
Vln.
Vla.
Vc.



202

Fl.
Cl. (Bb)
Fg.
Arpa
Pf.
Acc.
Vln.
Vla.
Vc.

212 **T**

Piccolo

Fl.

Cl. (B \flat)

Fg.

Pf. *ff*

Acc.

Vln.

Vla.

Vc. *ff* Bartok pizz.

216

Picc.

Cl. (B \flat)

Fg.

Pf. *ff*

Acc. *ff* 8^{va}

Vln. *ff*

Vla. *ff*

Vc. *ff*

L'istesso tempo¹⁾
♩ = c. 240

234

Picc. *ff*

Cl. (B♭) *pp*

Fg. *pp*

Arpa bisbigliando *p*

Pf. *ff*

Acc. *ff*

Vln. *pp* trem.

Vla. *pp* trem.

Vc. *pp*

238

Picc. *ff*

Cl. (B♭) *pp*

Fg. *pp*

Arpa *p*

Pf. *f*

Acc. *ff*

Vln.

Vla.

Vc.

1) NB: The main part of the "Allegro" is most important to keep in tempo, so a falling success in playing this part in that tempo ought *not* to influence the rest.

243

Picc.
Cl. (B \flat)
Fg.
Arpa
Pf.
Acc.
Vln.
Vla.
Vc.

248

W

Picc.
Cl. (B \flat)
Fg.
Arpa
Acc.
Vln.
Vla.
Vc.

271

Picc.

Cl. (Bb)

Flg.

Arpa

Pf.

Acc.

Vln.

Vla.

Vc.

f *p* *pp*

f *p* *pp*

f *p* *pp*

f

ff

ff *p* *ff* *p*

ff *pizz.*

ff *pizz.*

ff *pizz.*

mp

mp

⑧