



Martin Lohse

Concerto piccolo I
for accordion and orchestra

Orchestra

2 Flutes
2 Oboes (2. English horn in F)
2 Clarinets in Bb
2 Bassoons

4 Horns in F
2 Trumpets 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 slightly amplified if possible. 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: app. 11 min.

Program note

Concerto piccolo I is inspired by the complex rhythms created when the ocean waves hit the rocks. At first it is interesting, I become curious, but it quickly transforms into a different state, a special feeling of time, where I am both completely present and outside of time itself.

The movement starts at a faster tempo, with the accordion moving in and out of a rhythmic texture in the orchestra. Various melodies emerge, and the movement ends with a repetition of the main melody in a slow, introspective version.

Concerto piccolo I was commissioned by and dedicated to Antonio Spaccarotella for PIF Castelfidardo 2023 as final work in third round, Premio. It was premiered 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.

The work can be performed together with *Concerto piccolo II* (2025) as *Accordion Concerto No. 3*. The two movements were composed concurrently for Bjarke Mogensen, as works for accordion and electronics/sampled orchestra in 3D immersive audio. It is created for performances in churches, galleries, larger or smaller concert venues, as well as outdoors in a rocky landscape, the forest or the city in squares, factory buildings or the like.

Martin Lohse 2025

Concerto piccolo I

for accordion and orchestra

Martin Lohse 2023

Vivace con fuoco (♩ = c. 156) A

Flute 1/2

Oboe 1/2

Clarinet (Bb) 1/2

Bassoon 1/2

French Horn (F) 1/2/3/4

Trumpet (C) 1/2

Trombone 1/2

Bass Trombone/Tuba

Timpani

Bass Drum

Accordion

Violin I

Violin II

Viola

Violoncello

Double Bass

mp < f

f

p

ppp

mf

fff détaché

p ord.

ppp

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

8'' + 4''

8'' + 4''

Cl. (Bb) 1 2 *p* *ppp* *p*

Timp. *pp* <

Acc. *sim.*

Measure 9: Cl. (Bb) 1 and 2 play a sustained chord. Timp. has a rest. Acc. plays a rhythmic accompaniment. Measure 10: Cl. (Bb) 1 and 2 play a sustained chord. Timp. has a rest. Acc. plays a rhythmic accompaniment. Measure 11: Cl. (Bb) 1 and 2 play a sustained chord. Timp. has a rest. Acc. plays a rhythmic accompaniment. Measure 12: Cl. (Bb) 1 and 2 play a sustained chord. Timp. has a rest. Acc. plays a rhythmic accompaniment.



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

Bsn 1 2 *p*

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

W. Bl. *mf*

Acc. *mf*

Measure 12: Ob. 1 and 2 play a melodic line. Bsn 1 and 2 play a rhythmic accompaniment. Timp. has a rest. W. Bl. plays a rhythmic accompaniment. Acc. plays a rhythmic accompaniment. Measure 13: Ob. 1 and 2 play a melodic line. Bsn 1 and 2 play a rhythmic accompaniment. Timp. has a rest. W. Bl. plays a rhythmic accompaniment. Acc. plays a rhythmic accompaniment. Measure 14: Ob. 1 and 2 play a melodic line. Bsn 1 and 2 play a rhythmic accompaniment. Timp. has a rest. W. Bl. plays a rhythmic accompaniment. Acc. plays a rhythmic accompaniment.

C

Fl. 1 2 *p*

Ob. 1 2 *p*

Cl. (Bb) 1 2 *p*

Bsn. 1 2 *p*

F. Hn (F) 1 3 2 4

Tpt (C) 1 2

Tbn. 1 2

B. Tbn. Tba

Timp. *pp < mp* *pp <*

W. Bl.

Acc.

Vln I *pp* div. col legno

Vln II *pp* div. col legno

Vla

Vc.

D. B.

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.

Acc.

Vln I 1
2 *div.*

Vln II 1
2 *div.*

Vla

Vc.

D. B.

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.

Acc.

Vln I

Vln II

Vla

Vc.

D. B.

a 2

a 2

a 2

a 2

p

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
2 4
p cresc.
con sord.

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)

Acc.
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.
Tuba

Timp.
mf pp mf p

W. Bl.

Acc.

Vln I

Vln II

Vla

Vc.

D. B.

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

W. Bl.

Acc.

Vln I

Vln II

Vla

Vc.

D. B.

30

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.

Acc.

Vln I

Vln II

Vla

Vc.

D. B.

mf

mf

mf

mf

mf

f *p* *f* *mp*

f

mf

mf

mf

mf

mf

$\text{♩} = \text{♩}$ $\frac{3}{4}$ **F** $\frac{6}{8}$ $\frac{3}{4}$ $\frac{6}{8}$ $\frac{3}{4}$

Fl. 1 2 *mp cresc.*
 Ob. 1 2 *mp cresc.*
 Cl. (Bb) 1 2
 Bsn 1 2
 F. Hn (F) 1 3 *mp cresc.*
 2 4
 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*
 Acc. *mf cresc.*
 Vln I ord. *mp cresc.*
 Vln II ord. *mp cresc.*
 Vla *mp cresc.*
 Vc. *mp cresc.*
 D. B. *mp cresc.*

3/4
(8)

6/8

3/4

6/8

3/4

36

Fl. 1
2

Ob. 1
2

Cl. (Bb) 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*

Acc.

Vln I

Vln II

Vla

Vc.

D. B.

$\text{♩} = \text{♩}$ G

4/4 Andante espressivo (♩ = c. 78)

3/4
(8)

6/8

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

Ob. 1 2 *ff* *meno f*

Cl. (Bb) 1 2 *meno f*

Bsn 1 2 *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.

Acc. *fff* *f*

Vln I *ff* *meno f* legato et espress.

Vln II *ff* *mf*

Vla *ff* *mf*

Vc. *ff* *mf*

D. B. *ff* *mf*

43

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.

Acc.

Vln I

Vln II

Vla

Vc.

D. B.

mf

mf

mf

mf

H

45

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.

Acc.

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 16, contains the following parts and markings:

- Fl. 1 & 2:** Flute parts with complex rhythmic patterns, including triplets and sixteenth notes. Dynamic markings include *v* and *3*.
- Ob. 1 & 2:** Oboe parts with similar rhythmic patterns to the flutes. Dynamic markings include *v* and *3*.
- 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 with a steady eighth-note accompaniment.
- Tpt (C) 1 & 2:** Trumpet parts. The first staff has a melodic line starting with a dynamic marking of *mp* and a *a 2* marking. The second staff is mostly silent.
- Tbn. 1 & 2:** Tenor Trombone parts with a steady eighth-note accompaniment. Includes a *a 2* marking.
- B. Tbn. Tba:** Baritone Trombone and Tuba parts with a steady eighth-note accompaniment. Includes a *a 2* marking.
- Timp.:** Timpani part with a steady eighth-note accompaniment. Dynamic markings include *f*.
- W. Bl.:** Wood Block part with a steady eighth-note accompaniment.
- Acc.:** Accordion part with a steady eighth-note accompaniment.
- Vln I & II:** Violin parts with a melodic line.
- Vla:** Viola part with a steady eighth-note accompaniment.
- Vc.:** Violoncello part with a steady eighth-note accompaniment.
- D. B.:** Double Bass part with a steady eighth-note accompaniment.

I

49

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.

Acc.

Vln I
II

Vla

Vc.

D. B.

per Eng. Hn

f *mp*

ff *mf*

più f *< più f* *ff*

più f *mf*

ff

f

B. Dr.
trem.

52

J senza sord.

Tbn. 1
2

B. Tbn.
Tba

Timp.

B. Dr.

Acc.

Vln I

Vc.

D. B.

pp
B. Tbn.
pp
senza sord.

p
Tba

p
espress.

p

pizz.

pizz.

p

55

Tbn. 1
2

B. Tbn.

B. Tbn.
Tba

Acc.

Vln I

Vc.

D. B.

mf

mf

mf

58

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.

Acc.

Vln I

Vln II

Vla

Vc.

D. B.

mp

mp

Detailed description: This page of a musical score, numbered 58, contains 18 staves. The woodwind section (Flute 1 & 2, Oboe 1, English Horn, Clarinet in Bb 1 & 2, Bassoon 1 & 2) and the brass section (French Horns in F 1, 3, 2, 4, Trumpets in C 1 & 2, Trombones 1 & 2, Baritone Trombone, and Tuba) are mostly silent, indicated by horizontal lines. The Tuba and Trombone parts have some notes with slurs. The Percussion section (Tympani) is also silent. The Woodwind Basses (W. Bl.) play a complex, rhythmic pattern with slurs. The Accordion (Acc.) plays a dense, rhythmic accompaniment. The Violin I (Vln I) part has a rhythmic pattern with slurs. The Violin II (Vln II) part has a simple rhythmic pattern with a *mp* dynamic marking. The Viola (Vla) part has a simple rhythmic pattern with a *mp* dynamic marking. The Violoncello (Vc.) part has a simple rhythmic pattern. The Double Bass (D. B.) part has a simple rhythmic pattern.

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.

Acc.

Vln I

Vln II

Vla

Vc.

D. B.

mf

mp

senza sord.

mf

mp

mf

mp

mf

mp

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.

Acc.

Vln I

Vln II

Vla

Vc.

D. B.

legato

mp

mf

mf

mf

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

69

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.
Tba

W. Bl.

Acc.

Vln I

Vln II

Vla

Vc.

D. B.

f

f

f

f

f

mp legato

mp legato

mf

mf

mf

p \leftarrow *ff*

ff

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.

Acc.

Vln I

Vln II

Vla

Vc.

D. B.

p

W. Bl.

meno f

legato et espress.

meno f

legato et espress.

mf

arco

mf

arco

mf

75

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.

Vln I

Vln II

Vla

Vc.

D. B.

Detailed description: This page of a musical score, numbered 24, begins at measure 75. It features a full orchestral ensemble. The woodwinds (Flute, Oboe, English Horn, Clarinet in Bb, Bassoon) and strings (Violin I, Violin II, Viola, Violoncello, Double Bass) play active, rhythmic parts. The brass section (French Horns, Trumpets, Trombones, Bass Trombone/Tuba) provides harmonic support with sustained chords and rhythmic patterns. The percussion section (Timpani, Wood Bass) is mostly silent, with the Wood Bass playing a steady eighth-note accompaniment. The score is written in a key with one sharp (F#) and a common time signature. The woodwinds and strings use various articulations such as slurs, accents, and breath marks. The brass parts feature sustained chords and rhythmic patterns. The overall texture is dense and rhythmic.

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.
Tbn.

Timp.

W. Bl.

Vln I

Vln II

Vla

Vc.

D. B.

Detailed description: This page of a musical score, numbered 25, begins at measure 78. It features a full orchestral arrangement. The woodwind section includes Flute 1 and 2, Oboe 1, English Horn, Clarinet in Bb 1 and 2, Bassoon 1 and 2, and French Horns in F (1, 3, 2, 4). The brass section consists of Trumpets in C (1, 2), Trombones (1, 2), and Baritone Trombone/Tuba. Percussion includes Timpani. The string section includes Woodwinds (likely Piccolo), Violin I and II, Viola, Violoncello, and Double Bass. The score is written in a key signature of one sharp (F#) and a common time signature. The woodwinds and strings play melodic lines with various articulations, while the brass and percussion provide harmonic support and rhythmic patterns.

81

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.

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

mp

a 2

a 2

a 2

7+7
16 molto rit.....

6
16 App. 2ⁿ
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*

$\text{♩} = \text{♩}$ **12** **16** **O** Moderato poco espressivo $\text{♩} = 104$

solo

87

Ob. 1

Cl. (Bb) 1
2

Bsn 1
2

Acc.

8" + 4"
mp

8"
legato

Vln II

più p

Vla

più p

Vc.

più p



92

Ob. 1

Cl. (Bb) 1
2

Bsn 1
2

Acc.

Vln II

Vla

Vc.

1. solo
8^{va}

95

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.

Acc.

Vln I

Vln II

Vla

Vc.

D. B.

The musical score for page 29 features a woodwind and string section. The woodwinds (Flute, Oboe, Clarinet, Bassoon) play a melodic line starting at measure 95, marked '1. solo' and '8va'. The strings (Violins, Viola, Violoncello, Double Bass) provide accompaniment with a rhythmic pattern. The score includes dynamic markings like 'p' and '8va'.

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.

Acc.

Vln I

Vln II

Vla

Vc.

D. B.

pp

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.

Acc.

Vln I

Vln II

Vla

Vc.

D. B.

p

meno p

a 2

p

poco rit.....

R a tempo

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.

Acc.

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

 **S** Vivace (♩ = 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.

Acc.

Vln I

Vln II

Vla

Vc.

D. B.

ppp *p*

mf

mf

p

pp *mp*

B. Dr. per W. Bl.

p

8" + 4"

mf

8" + 4"

mf

mf

mf

mf

mf

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.

Acc.

Vln I

Vln II

Vla

Vc.

D. B.

ppp

p

p

p

p < mp

mf

1.



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.

Acc.

Vln I

Vln II

Vla

Vc.

D. B.

p

p

p

p

mp

mp

p < mp

p < mp

pp

pp

div. col legno

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.

Acc.

Vln I 1 2

Vln II 1 2

Vla

Vc.

D. B.

p < mp

p <

div.

div.

γ

γ

γ

γ

158 **W**

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.
Acc.
Vln I
Vln II
Vla
Vc.
D. B.

cresc.
a 2
cresc.
a 2
cresc.
a 2
cresc.
con sord.
p cresc.
con sord.
p cresc.
solo
1.
mp
a 2
a 2
cresc.
cresc.
mf pp mp pp
cresc.
16" (full register in both hands)
cresc.
cresc.
cresc.
cresc.
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.

W. Bl.

Acc.

Vln I

Vln II

Vla

Vc.

D. B.

a 2

1.

meno mf

mf *p* *mf* *p*

Detailed description: This page of a musical score covers measures 161, 162, and 163. The woodwind section (Flute, Oboe, Clarinet in Bb, Bassoon) plays a melodic line with eighth-note patterns, marked with *a 2*. The brass section (Trumpet in C, Trombone, Baritone/Euphonium) provides harmonic support with sustained notes and a first ending bracket. The timpani part features a dynamic contour of *mf*, *p*, *mf*, and *p*. The string section (Violins I and II, Viola, Violoncello, Double Bass) plays a steady eighth-note accompaniment. The wood block (W. Bl.) and accordion (Acc.) parts are also present. The score includes various musical notations such as slurs, accents, and dynamic markings.



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

W. Bl.

Acc.

Vln I

Vln II

Vla

Vc.

D. B.

a 2

mf

1.

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.

Acc.

Vln I

Vln II

Vla

Vc.

D. B.

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

Acc.

Vln I

Vln II

Vla

Vc.

D. B.

The musical score for page 50 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 and II, Viola, Violoncello, Double Bass) provide a harmonic and rhythmic foundation. The percussion (Tympani, Snare Drum) and Accordion contribute to the overall texture. The score includes dynamic markings such as *mf* and articulation like accents. The page number 50 is located at the top left, and the rehearsal mark 181 is at the top left of the first staff.

Z

184

Fl. 1 2

Ob. 1 2

Cl. (Bb) 1 2

Bsn 1 2

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

Tpt (C) 1 2

Tbn. 1 2 a 2 mp

B. Tbn. Tba a 2 mp

Timp. p

W. Bl. f

Acc.

Vln I

Vln II

Vla

Vc.

D. B.



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.

Acc.

Vln I

Vln II

Vla

Vc.

D. B.

12/8 AA

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

198

Acc. *mp*

201 rit. a tempo

Acc.

Vc. *mp*

204 rit. AB a tempo

Acc.

Vln I *pizz.* *p*

Vc.

208

Acc.

Vln I

Vc.

213 **rit.**..... **12** **AC** **a tempo**

Acc. Vln I Vln II Vla Vc.

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

216

Acc. Vln I Vln II Vla Vc. D. B.

AD
Meno mosso

219 rit.....

Acc.
Vln I
Vln II
Vla
Vc.
D. B.



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

223

Acc.
Vln I
Vln II
Vla
Vc.
D. B.