

Martin Lohse

In liquid...

accordion concerto
- first edition -

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In liquid...

accordion concerto

first edition

1. *Andante semplice. Allegretto. Allegro. Allegro poco vivace*
2. *Andante. Allegro. Meno allegro*
3. *Scherzo: Allegro molto e con brio. Andante. Moderato, Cadenza*
4. *Allegro moderato, Andante cantabile e molto semplice, Andante cantabile e poco espressivo*

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In liquid...

accordion concerto

first edition

composed in 2008

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 polystylistic 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

3 Flauti (1. flauto piccolo 3. flauto alto)

3 Oboi

3 Clarenetti in Bb (3. clarinetto basso)

3 Fagotti (3. contrafagotto)

4 Corni in F

3 Trombi in Bb

2 Tromboni

Trombone basso

Tuba

2 Percussione

1. Timpani

2. Vibrafone, gran cassa, xilofono, tom-tom

Arpa

Accordion

Violini I

Violini II

Viole

Violoncelli

Contrabassi

If possible, the xylophone is replaced by a celeste.

The score is transposing.

Flauto piccolo & xylophone sounds an octave higher than notated.

Contrabassoon and double bass sounds an octave lower than written.

Durata: 16 min.

Program note

In Liquid... has been written to Bjarke Mogensen.

It is a recomposition of the chamberwork *In liquid...* and is reversed in 2010 for chamber orchestra.

The title especially relate to the liquid feeling of time: Repetitions, sequences and patterns slowly change or wind between each other, displacement of the tempo by accelerating step by step, or freezing the tempo in a nearly statical felling of time – maybe a feeling of long lost times, which lives on in our remembrance and is blending with our presence right now.

Martin Lohse 2008

B

C

Fl. *mf*

Fl. alto (G) *mf* muta in flauto grande

Ob. 1. *mf* 2. *mf*

Cl. (Bb) *mf*

Fg. 1. *mf* 2. *mf*

Cor. (F) *p* *mf*

Tbn. a 2 *pp*

Tbn.B. *p*

Tba. *p*

Arp. *mp*

Acc. 1) *pp* *poco a poco cresc.*

Vln. I *mp* *p*

Vln. II *mp* *p*

Vle. *p*

Vc. *mp* *f* arco *p*

Cb. arco *p*

1) The accordion should play an even accelerando from bar 17-26

23

Acc.

Vln. I

Vln. II

Vle.

Vc.

Cb.

26

Acc.

Vln. I

Vln. II

Vle.

Vc.

Cb.

28

D

Cl. (B \flat)

Fg.

Arp.

Acc.

Vln. I

Vln. II

Vle.

Vc.

Cb.

2. 3.

3. *p*

p

p

dim.

40

Fg. *p legato semplice*

Cfg. *p legato semplice*

Vib. *poco a poco cresc.*

Arp. *poco a poco cresc.*

Cel. *poco a poco cresc.*

Acc. *poco a poco cresc.*

Vln. I *poco a poco cresc.*

Vln. II *poco a poco cresc.*

Vle. *poco a poco cresc.*

Vc. *poco a poco cresc.*

Cb. *poco a poco cresc.*

a 2

1) *accel.*

A \flat

D \flat

1) The accordion makes an accelerando to the double tempo bar 40-48, while the orchestra holds a steady tempo. The notation in the accordion bar 40-57 is meant like a relative precise grafik notation.

G

44

Cl. (Bb)

Cl. B. (Bb)

Fg.

Cfg.

Vib.

Arp.

Cel.

Acc.

Vln. I

Vln. II

Vle.

Vc.

Cb.

1. 2.

p legato poco a poco cresc.

p legato poco a poco cresc.

poco a poco cresc.

mp

Bellowshake on ♯

III II III II

accel.

48 2. 3.

Ob. *mp legato poco a poco cresc.*

Cl. (B \flat)

Cl.B. (B \flat)

Fg. *poco a poco cresc.*

Cfg.

Cor. (F) *p*

Vib. *mp cresc.*

Arp. *mp cresc.*

Cel. *p cresc.*

Allegro ¹⁾
♩ = 216

Acc. *mf cresc.*

Vln. I *mp cresc.*

Vln. II *mp cresc.*

Vle. *mp cresc.*

Vc. *mp cresc.*

Cb. *mp cresc.*

1) The accordion holds a steady tempo from bar 48-57, while the rest of the orchestra accelerate to the double tempo.

53 **I** $\frac{4}{4}$ 1. 2. 3.

Fl. *f legato e cresc.*

Ob. *mf legato poco a poco cresc.* *f legato e cresc.*

Cl. (B \flat) *f cresc.*

Cl.B. (B \flat) *mf poco a poco cresc.* *f cresc.*

Fg. *mf poco a poco cresc.* *f cresc.*

Cfg. *f cresc.*

Cor. (F) *mp legato* *p* *mf* *mf* *mp*

Tr. *mf* *p* *mf cresc.*

Tbn. *mp* *p* *mp cresc.* a 2

Tbn.B. *mf legato e cresc.*

Tba. *mp legato e cresc.*

Timp. *pp* *p* *mp*

G.C. Gran cassa *pp* *p* *mp*

Vib. *mf*

Arp. *mf*

Cel. *sub p cresc.*

Acc. *ff* Bellowsshake on ♩

Vln. I *sub p molto cresc.*

Vln. II *sub p molto cresc.*

Vle. *sub p molto cresc.*

Vc. *sub p molto cresc.*

Cb. *sub p molto cresc.*

J Allegro
♩ = 112

57

Fl. *muta in flauto piccolo* *ff*

Ob. *ff*

Cl. (Bb) *ff*

Cl.B. (Bb) *muta in clarinetto* *ff*

Fg. *ff*

Cfg. *muta in fagotto* *ff*

Cor. (F) *f*

Tr. *p* *f*

Tbn. *f*

Tbn.B. *f*

Tba. *f*

Timp. *mf* *ff* *decresc.* *mf* *decresc.*

G.C. *mf* *ff* *p* *cresc.*

Cel. *f*

1) *poco accel.*

Acc. *fff sub P* *cresc.*

Vln. I *ff* *p* *cresc.*

Vln. II *ff* *p* *cresc.*

Vle. *ff* *p* *cresc.*

Vc. *ff*

Cb. *ff*

1) The accordion reduce or repeat bar 57, until the orchestra and accordion meets on the first beat in bar 58.

61

Timp. *p* *decresc.*

G.C. *mp*

Acc. *f*

Vln. I

Vln. II *mf*

Vle.

65

Timp. *pp*

Vib. *pp* *poco cresc.*

Arp. *pp* *poco cresc.*

Acc. *mf* *subp* *pp* *poco cresc.*

Vln. I *mf* *pp* *poco cresc.*

Vln. II *pp* *poco cresc.*

Vle. *mf* *pp* *poco cresc.*

K *accel.*

D^b C[#] B^b E^b
F[#] G^b A^b

F[#] G^b

E^b

Allegro poco vivace
♩ = 120

L

Musical score for measures 70-74. The score includes parts for Vib. (Vibraphone), Arp. (Arpeggiator), Acc. (Acoustic guitar), Vln. I (Violin I), Vln. II (Violin II), and Vle. (Viola). The Vib. part features a melodic line with dynamics *mp* and *p*. The Arp. part provides harmonic accompaniment with dynamics *mp* and *p*. The Acc. part features a rhythmic accompaniment with dynamics *mp* and *pp*. The Vln. I and Vln. II parts play sustained chords with dynamics *p* and *pp*. The Vle. part plays sustained chords with dynamics *p* and *pp*. Chord symbols include (b), F#m, C#m, and F#m. Performance instructions include "fingered tremolo" and "tremolo on two strings".

Musical score for measures 75-79. The score includes parts for Vib. (Vibraphone), Arp. (Arpeggiator), Acc. (Acoustic guitar), Vln. I (Violin I), Vln. II (Violin II), and Vle. (Viola). The Vib. part features a melodic line with dynamics *mp* and *p*. The Arp. part provides harmonic accompaniment with dynamics *mp* and *p*. The Acc. part features a rhythmic accompaniment with dynamics *mp* and *pp*. The Vln. I and Vln. II parts play sustained chords with dynamics *p* and *pp*. The Vle. part plays sustained chords with dynamics *p* and *pp*. Chord symbols include C#m, G#m, A#m, and D#m. Performance instructions include "fingered tremolo" and "tremolo on two strings".

M

Musical score for section M, measures 80-83. The score includes parts for Vib., Arp., Cel., Acc., Vln. I, Vln. II, and Vlc. The Vib. part starts at measure 80 with a decrescendo. The Arp. part has a decrescendo and includes markings (b) and (h). The Cel. part starts at measure 81 with a *pp* dynamic and a *più p legato* instruction. The Acc. part has a decrescendo and a *più p* instruction. The Vln. I and Vln. II parts have decrescendos and a *più p* instruction with a *fingered tremolo* marking. The Vlc. part has a decrescendo. There are also markings (b) and (h) in the lower staves.



N

Musical score for section N, measures 84-87. The score includes parts for Tr., Timp., Vib., Arp., Cel., Acc., Vln. I, and Vln. II. The Tr. part starts at measure 84 with a *ff* dynamic and a *a 3* marking. The Timp. part has a *f* dynamic and a *pp* dynamic. The Vib. part has a *ff* dynamic. The Arp. part has a *ff* dynamic. The Cel. part has a *ff* dynamic. The Acc. part has a *ff* dynamic. The Vln. I and Vln. II parts have a *ff* dynamic and a *rit.* marking. There are also markings (b) and (h) in the lower staves.

1) If played on celesta and the high c#/d# is out of range, it's transposed an octav down and played with a little marcato.

O

2+3+3
8

muta in flauto grande

Fl. picc. *mp*

Ob. *mp*

Cl. (Bb) *mp*

Fg. *mp cantabile* *p*

Cor. (F) *mp cantabile* *p*

Tr. *pp*

Vib. *mp cantabile* *p* *f*

Arp. *ppp*

Cel. *decresc.* *ppp*

Acc. *decresc.* *ppp*

Vln. I *ppp*

Vln. II *ppp*

2° tempo

1) Andante
 ♩ = 72
 3/8

A) Allegro
 ♩ = 80
 4/8

B)

1) Accordeon: Different sound but the same dynamic in left and right hand.

2) In the tom-toms the tempo in RH are a little faster than the LH, which means the tom-toms in the RH bar 3-4 slowly approach the tom-toms in the LH.

16

Fl.

Ob.

Cl. (B \flat)

Tr.

T-t.

Acc.

mp *mf*

mf *p* *mp*

17:16 Δ 17:16 Δ

mf

C

18

Fl. *mf* *p* *mf*

Ob. *mf* *p* *mf*

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

Fg. *mf* *p* *mf*
a 3

Tr. *mf* *mp* *mf* *p*

T. *mf* *p* *mp*

Timp. *mp* *p* *poco a poco cresc.*

T.-t. *mp* 17:16¹

Acc. *cresc.*

Vln. I *mp* *p*

Vln. II *mp* *p* *mp*

Vle. *mp* *p* *mf*

Vc. *mp* *p* *mf*

Cb. *pizz.* *mp* *p* *mf*

D

Fl. *sub p*

Ob. *sub p*

Cl. (Bb) *sub p*

Fg. *sub p*

Cor. (F) *p*

Tr. *mp* *f*

Tbn. *p*

Tbn.B. *p*

Tba. *p*

Timp. *mp* *p*

T-t.

Acc. *f* *p*

Vln. I *mf* *mp* 3

Vln. II *mp* 3

Vle. *pp*

Vc. *pp*

Cb. *pp*

G

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

Cor. (F) *mp*

Vib. *mf* *p*

Arp. *p* *mf* *p* *mf*

Acc. *f* *gliss.* *3* *gliss.*



H

Fl. *p* *mf* *p*

Fl. alto (G) *p* *mf* *p*

Ob. *a 3* *p* *mf*

Cl. (Bb) *pp* *mp*

Tr. *a 3* *mf*

Vib. *mf* *pp*

Arp. *pp* *p* *mp* *p*

Acc. *gliss.*

Tempo markings: *poco rit.*, *molto rit.*

Time signatures: $\frac{5}{8}$, $\frac{8+1}{16}$, $\frac{4}{8}$

3^o tempo

Allegro molto e con brio
 2/4 ♩ = 128

3/4 con sord.

A **Andante poco sostenuto**
 2/2 ♩ = 84

Cor. (F)
 Tr.
 Mar.
 Percussione 2. Marimba

acc. *f* **A tempo continuo¹⁾**

10

Cor. (F)
 Tr.
 Tbn.
 Tbn.B.
 Tba.
 Timp.
 Mar.
 acc.

1) The tempo in the accordion is independent of the main tempo in the orchestra.
 The accordion keeps the tempo ♩ = 128, while the rest of the orchestra play Andante ♩ = 84

21 **C**

Cor. (F) *pp* *p*

Tr. *p* *p*

Tbn. *p* *p*

Tbn.B. *p*

Tba. *p*

Mar. *p* *poco cresc.*

Vib. *pp* *pp* *l.v.*

Arp. *l.v.*

Detailed description: This page of a musical score covers measures 21 to 24. It features seven staves: Cor. (F), Tr., Tbn., Tbn.B., Tba., Mar., and Arp. Measure 21 is marked with a 'C' in a box. The Cor. (F) part has a *pp* dynamic in measure 21 and *p* in measure 22. The Tr. part has *p* dynamics in measures 21 and 22. The Tbn. part has *p* dynamics in measures 21 and 22. The Tbn.B. part has a *p* dynamic in measure 21. The Tba. part has a *p* dynamic in measure 21. The Mar. part has a *p* dynamic in measure 21 and *poco cresc.* in measure 22. The Vib. part has *pp* dynamics in measures 21 and 22, and *l.v.* in measure 23. The Arp. part has *l.v.* in measure 23. The score includes various musical notations such as slurs, ties, and dynamic markings.

49 $\text{♩} = 128$

Acc. **G** **H**

53 $\text{♩} = 192$ Bellowslike on Δ *mf cresc.*

60

67 **I** *ff cresc.* *ff decresc.* Runs in an a-minor chord. **4/2**

J Adagio $\frac{4}{2}$ The rythme is only a guideline for the duration of the chords. **K** Largo $\frac{5}{4}$ $\frac{4}{4}$ $\frac{3}{4}$ $\frac{8}{4}$ Cirka!! *gliss.* *f* *p* *mf* *mp* *f* *mf* *ff* *sub pp molto cresc.*

Acc. **S.B.**

4° tempo

Allegro moderato $\text{♩} = 96$

Largo in acordeon $\frac{4}{2}$ *gliss.* *fff decresc.* The a-minor chord disappear

Vln. I *f espress.* *legato*

Vln. II *f espress.* *legato*

Vle. *f espress.* *legato*

A **molto rit.** **B** **A tempo** $\text{♩} = 96$ *senza sord.* *a 4* *pp* *ff* *p* *p* *p*

Cor. (F)

Vln. I

Vln. II

Vle.

C A tempo
ritardando only accordion

11

Cor. (F)

Acc.

ff espress. legato

ff espress. legato

p

molto ritardando¹⁾
only accordion

Vc.

Cb.

ff

ff

(a \downarrow = app. 36-40) A tempo
(only accordion)

16

Acc.

Vln. I

Vln. II

Vle.

Vc.

Cb.

pp cresc.

pp cresc.

pp cresc.

> p

> p

D

18

Acc.

Vln. I

Vln. II

Vle.

Vc.

Cb.

rit. App. 5 sec.

p poco a poco dim.

p poco a poco dim.

p poco a poco dim.

E Andante cantabile e molto semplice 1)

$\text{♩} = 76$

Accordeon plays tempo $\text{♩} = 96-100$

acc. *p* ecco from a dream

Vln. I *pp* intimamente *p* semplice

Vle. *p* semplice *pp* intimamente

F

26

a 3

Cl. (Bb) *pp* intimamente

acc.

Vln. I *pp* intimamente

Vln. II *pp* intimamente

Vle. *pp* intimamente

G

32

a 3

Ob. *pp* intimamente

Acc. *p*

Vln. I *pp* intimamente *p* semplice

Vln. II *p* semplice *pp* intimamente

Vle. *pp* intimamente

1) The accordeon plays in the "tempo" from bar 1 : $\text{♩} = 96-100$, 12/32 in the RH and 9/32 (3♩ + 6♩) in the LH.
The tempo in the accordeon is independent of the the rest of the orchestra.

H

40

Ob.

Accordeon plays tempo $\text{♩} = 96-100$

acc.

p ecco from a dream

ecco from a dream

Vln. I

Vln. II

Vle.



I

J

47

Fl.

Cl. (Bb)

Tr.

Tbn.

Vln. I

Vln. II

Vle.

Vc.

Cb.

mp poco espress.

pp

p

con sord. a 3

p poco espress.

con sord. a 2

pp

mp

trem. sul pont.

pp intimamente

p semplice

trem. sul pont.

pp

trem. sul pont.

pp

trem. sul pont.

pp

pizz.

mp



K

L

61

Acc.

p inderligt

1) The viola dephrase the accordeon, and should be timing the \sharp to accomplish that.

M

75

Acc.



86

Acc.



N

O

97

Fl. *a 3 mp poco espress.*

Cl. (Bb)

Tr. *a 3 p poco espress.*

Tbn. *con sord. a 2 pp mp*

Acc. *diminuendo*

Vln. I *trem. sul pont. pp*

Vln. II *trem. sul pont. pp*

Vle. *trem. sul pont. pp*

Vc. *trem. sul pont. pp*

Cb. *pizz. mp*



110

Acc.

P Andante cantabile e poco espressivo

Q

123 $\frac{4}{8}$ ♩ = 80

Vc. arco divisi *pp legato* *p* *pp* *pp legato* *pp legato* *p*

Cb. *pp legato* *p* *pp*

R

138 *ppp legato* *poco a poco cresc. (to bar 193)* *pp*

Acc. *ppp legato* *poco a poco cresc. (to bar 193)* *pp*

Vle. *pp legato* *pp legato* *p* *p* *pp*

Vc. *p* *pp* *p* *p* *pp*

Cb. *p* *pp* *p* *p* *pp*

S

T

153

Acc. *p* *mp* *pp legato* *pp legato* *p* *pp* *pp legato* *pp legato* *p*

Vln. I *pp legato* *pp legato* *p* *pp* *pp legato* *pp legato* *p*

Vln. II *pp legato* *pp legato* *p* *pp* *pp legato* *pp legato* *p*

Vle. *pp* *p* *pp* *p* *pp* *pp* *p*

Vc. *pp* *p* *pp* *p* *pp* *pp* *p*

Cb. *pp* *p* *pp* *p* *pp* *pp* *p*

U

Musical score for section U, measures 168-182. The score includes staves for Accordion (Acc.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vle.), Violoncello (Vc.), and Contrabass (Cb.). The music is in a minor key with a complex rhythmic pattern. Dynamic markings include *mf*, *p*, *pp*, and *pp legato*. A first ending bracket labeled (8) spans measures 175-182.



V

Musical score for section V, measures 183-197. The score includes staves for Accordion (Acc.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vle.), Violoncello (Vc.), and Contrabass (Cb.). The music continues with a similar rhythmic pattern. Dynamic markings include *f cresc.*, *fff*, *pp*, *p*, and *f*. A first ending bracket labeled (8) spans measures 194-197.

196

Acc. *dim. (to the end)* *ff* *f*

Vln. I *pp* *p* *f* *pp*

Vln. II *pp* *f*

Vle. *f*

Vc.

Cb.



208

Acc. *mf* *mp*

Vln. I *f*

Vln. II

Vle.

Vc. *fff*

Cb. *fff*

Y

Musical score for section Y, measures 223-237. The score is arranged for six instruments: Accordion (Acc.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vle.), Violoncello (Vc.), and Contrabasso (Cb.). The music features a complex rhythmic pattern with many sixteenth notes. The Accordion part starts with a dynamic of *p* and includes an *8va* marking. The string parts (Vln. I, Vln. II, Vle., Vc., Cb.) are marked with *fff* (fortissimo) throughout the section. A rehearsal mark 'Y' is placed above measure 223.



Z

AA

a 3

Musical score for section Z, measures 238-252. The score is arranged for seven instruments: Fagotto (Fg.), Accordion (Acc.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vle.), Violoncello (Vc.), and Contrabasso (Cb.). The Fagotto part begins in measure 238 with a dynamic of *p legato*. The Accordion part starts with a dynamic of *pp* and includes an *8va* marking. The string parts (Vln. I, Vln. II, Vle., Vc., Cb.) are marked with *fff* (fortissimo) in the first half and *p* (piano) in the second half. A rehearsal mark 'Z' is placed above measure 238, and a rehearsal mark 'AA' is placed above measure 248. A first ending bracket is present in the Accordion part, and a '3' indicates a triplet in the Fagotto part.

BB

Musical score for section BB, measures 253-267. The score includes parts for Fg. (Bassoon), Vln. I (Violin I), Vln. II (Violin II), Vle. (Viola), Vc. (Violoncello), and Cb. (Contrabasso). The Fg. part starts at measure 253 and features a melodic line with slurs and a dynamic marking of *f*. The Vln. I and Vln. II parts have a dynamic marking of *p*. The Vle. part has a dynamic marking of *p*. The Vc. and Cb. parts have a dynamic marking of *p*. A rehearsal mark (9) is indicated above the Vln. I staff.



CC

Musical score for section CC, measures 268-282. The score includes parts for Fg. (Bassoon), Vln. I (Violin I), Vln. II (Violin II), Vle. (Viola), Vc. (Violoncello), and Cb. (Contrabasso). The Fg. part starts at measure 268 and features a melodic line with slurs and a dynamic marking of *f*. The Vln. I and Vln. II parts have a dynamic marking of *p*. The Vle. part has a dynamic marking of *p*. The Vc. and Cb. parts have a dynamic marking of *p*. A rehearsal mark (9) is indicated above the Vln. I staff.



DD

Musical score for section DD, measures 283-297. The score includes parts for Fg. (Bassoon), Vc. (Violoncello), and Cb. (Contrabasso). The Fg. part starts at measure 283 and features a melodic line with slurs and a dynamic marking of *pp*. The Vc. and Cb. parts have a dynamic marking of *pp*.

293

EE **FF**

Fl. *1. solo*
p *poco espress.*

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

Arp. *p*
C♯ B♯ E♯ F♯ G♯

Acc. *pp*

Cb. *pp*



301

Fl.

Cl. (Bb)

acc. *pp* *ecco from a dream*
Accordeon plays tempo ♩ = 96-100 1)

Arp.

Cb. *pp* 2)

- 1) The tempo in the accordeon is independent of the the rest of the orchestra.
- 2) The contrabasses defrase together with the accordeon.

Fine dur. 23-25'