

CONCERTO No. I FOR PIANO AND ORCHESTRA

Lento (♩=52)

I

Anders Nilsson (1997)

1

Flauto 1

Flauto 2

Oboe 1

Oboe 2

Clarinetto 1

Clarinetto 2

Fagotto 1

Fagotto 2

Corno I

Corno II

Tromba 1

Tromba 2

Timpani

Piano

Violini I

Violini II

Viole

Violoncelli

Contrabassi

p
(con Ped.)

*pp*⁵

*mp*³

*pp*³

*p*³

ppp

(marc.)

sul tasto

pp

pp

pp

ppp

ppp

ppp

(arcate lunghe e libere)

(arcate lunghe e libere)

(arcate lunghe e libere)

(arcate lunghe e libere)

(arcate lunghe e libere)

5

4

Fl. 1
Fl. 2
Ob. 1
Ob. 2
Cl. 1
Cl. 2
Fg. 1
Fg. 2
Cor. I
Cor. II
Trb. 1
Trb. 2
Timp.
Piano
VI. I
VI. II
Vle
Vlc.
Cb.

ppp
p
pp
mp
pp
mp
p
ppp
p
p
p
p

(marc.)
(marc.)
(marc.)
(marc.)

A Allegro

(♩=♩)

8

Musical score for orchestra and piano, measures 8-10. The score includes parts for Flute 1 and 2, Oboe 1 and 2, Clarinet 1 and 2, Bassoon 1 and 2, Horn 1 and 2, Trumpet 1 and 2, Timpani, Piano, Violin I and II, Viola, Violoncello, and Contrabass. The piano part features a complex rhythmic pattern with triplets and a forte dynamic. The string parts include dynamic markings such as *pp* (sub.), *espr.*, *p*, *f*, *sf*, *unite*, *unis.*, and *pizz.*

This page of a musical score (page 11) contains the following parts and markings:

- Fl. 1:** Enters in the third measure with a *ff* dynamic, playing a melodic line with sixteenth-note triplets and sextuplets.
- Ob. 1:** Enters in the second measure with a *f* dynamic, playing a melodic line with sixteenth-note triplets and sextuplets.
- Cl. 1 & Cl. 2:** Play melodic lines with sixteenth-note triplets and sextuplets throughout the page.
- Fg. 1 & Fg. 2:** Play melodic lines with sixteenth-note triplets and sextuplets throughout the page.
- Cor. I:** Enters in the third measure with a *f* dynamic, playing a melodic line.
- Trb. 1 & Trb. 2:** Remains silent throughout the page.
- Timp.:** Remains silent throughout the page.
- Piano:** Features a complex accompaniment with sixteenth-note triplets and sextuplets. The right hand includes a *ff* dynamic marking in the third measure.
- VI. I, VI. II, Vcl.:** All three parts play a single note in the first measure, marked *sffz*.
- Cb.:** Plays a single note in the first measure, marked *sffz*.

14

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Fg. 1

Fg. 2

Cor. I

Cor. II

Trb. 1

Trb. 2

Timp.

Piano

Vi. I

Vi. II

Vlc.

Vlc.

Cb.

ff

f

f

f

f

f

f

f

mf

mf

f

f

f

f

f

f

f

f

arco

pp

(mettere sord.)

(mettere sord.)

B

un poco piu mosso (♩=126-132)

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Fg. 1

Fg. 2

Cor. I

Cor. II

Trb. 1

Trb. 2

Timp.

Piano

VI. I

VI. II

Vle

Vlc.

Cb.

This page of a musical score, numbered 21, contains parts for various instruments. The woodwind section includes Flute 1 and 2, Oboe 1 and 2, Clarinet 1 and 2, Bassoon 1 and 2, Cor Anglais I and II, Trumpet 1 and 2, and Timpani. The Piano part features a complex texture with multiple voices, including a prominent left-hand line with frequent five-fingered chords and a right-hand line with sixteenth-note patterns. The string section includes Violin I and II, Viola, Violoncello, and Contrabasso. The score is written in a key with one flat and a 4/4 time signature. The woodwinds and strings are mostly silent, while the piano and strings have active parts. The piano part includes dynamic markings such as *sf* and *f*, and articulation marks like accents and slurs. The string parts include slurs and dynamic markings like *sf*. The woodwinds and brass parts are mostly silent, indicated by a horizontal line with a bar through it.

This page of a musical score contains the following parts and their content:

- Fl. 1, Fl. 2, Ob. 1, Ob. 2, Cl. 1, Cl. 2, Fg. 1, Fg. 2, Cor. I, Cor. II, Trb. 1, Trb. 2, Timp., Piano:** These parts are mostly silent, indicated by horizontal lines with dashes.
- Piano:** Features a complex bass line with frequent sixteenth-note runs and chords. Fingerings of 5 are indicated for several notes.
- VI. I, VI. II, Vle:** Violin and Viola parts with triplets and slurs. VI. II includes a sixteenth-note run at the end of the page.
- Vlc.:** Violoncello part with sixteenth-note runs and slurs, marked with *sf* (sforzando).
- Cb.:** Contrabass part with chords and slurs, marked with *sf*.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Fig. 1

Fig. 2

Cor. I
con sord. (via sord.)
sf

Cor. II
con sord. (via sord.)
sf

Trb. 1
con sord. (via sord.)
sf

Trb. 2
con sord. (via sord.)
sf

Timp.

Piano

Vl. I

Vl. II

Vcl.

Cb.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. 1 *solo* *mf* *mp*

Cl. 2 *p*

Fg. 1 *p* 3

Fg. 2 *p* 3

Cor. I

Cor. II

Trb. 1

Trb. 2

Timp.

Piano *mf* *mp*

VI. I

VI. II

Vle. *arcathe lunghe e libre* *p*

Vlc. *div.* *arcathe lunghe e libre* *p*

Cb. *arcathe lunghe e libre* *p*

Detailed description of the musical score: The score is for page 33 and includes parts for Flute 1 and 2, Oboe 1 and 2, Clarinet 1 and 2, Bassoon 1 and 2, Horn 1 and 2, Trumpet 1 and 2, Timpani, Piano, Violin I and II, Viola, Violoncello, and Contrabass. The woodwinds and strings have various dynamics and performance markings. The Piano part features a complex rhythmic pattern with many sixteenth notes and rests, marked with '5' above the notes. The Viola, Violoncello, and Contrabass parts have specific performance instructions: 'arcathe lunghe e libre' and 'div.' (divisi).

Musical score for page 37, featuring various instruments including Flutes (Fl. 1, 2), Oboes (Ob. 1, 2), Clarinets (Cl. 1, 2), Bassoons (Fg. 1, 2), Cori (Cor. I, II), Trumpets (Trb. 1, 2), Timpani (Timp.), Piano, Violins (VI. I, II), Viola (Vle), Violoncello (Vlc.), and Contrabass (Cb.).

The score is written in 4/4 time. The key signature has one flat (B-flat). The instruments are arranged in a standard orchestral layout. The Piano part features a complex rhythmic pattern with many sixteenth notes and rests, marked with a '5' above the notes. The Flute 1 part has a melodic line with a long note in the first measure. The Bassoon 1 part has a melodic line with a triplet in the first measure. The Bassoon 2 part has a rhythmic pattern with triplets. The Viola and Violoncello parts have long notes. The Contrabass part has a rhythmic pattern with rests.

41

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Fig. 1

Fig. 2

Cor. I

Cor. II

Trb. 1

Trb. 2

Timp.

Piano

VI. I

VI. II

Vle

Vlc.

Cb.