

Violin Concerto

for violin and orchestra (2001 - 27')

Áskell MÁSSON (*1953)

Lento ma con moto [♩=52]

Flute 1.2.3
Clarinet in B♭ 1.2
Clarinet in B♭ 3
Celesta
Harp
Violin solo
Violin I
Violin II
Viola
Violoncello
Double Bass

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Poco più mosso

7 $\frac{4}{4}$ $\frac{3}{8}$ $\frac{4}{4}$ $\frac{9}{8}$ $\frac{5}{4}$ $\frac{4}{4}$ $\frac{9}{8}$ $\frac{11}{8}$ $\frac{4}{4}$

Fl. 1 f mp

Fl. 2 f mp

Fl. 3 f mp

Ob. 1.2.3 f mp

Cl. 1.2.3 f p mf p

Bsn. 1.2.3 f mp

1-3 Hn. f p mf p

2-4 Hn. f p mf p

C Tpt. 1.2.3 f p mf p

Tbn. 1.2 f p mf p

B. Tbn. f p mf p

Tba. f p mf p

II. Lito. mf mf

III. Vib. mf

Hp. ff $BbF\sharp$ $F\sharp C\sharp$ $F\sharp C$

Vln. f p $gliss.$

Vln. I mf f p $gliss.$

Vln. II mf f p $gliss.$

Vla. mf f p $gliss.$

Vc. mf f p $gliss.$

Db. mf f p $gliss.$

* play pizz. any pitch between given interval. Every player in his own irregular timing

** gliss. from the beginning of the note

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15 **4/4** **9/8** **5/4** **4/4** **9/8** **11/8**

Fl. 1 *mf* *p* *mf* *p*

Fl. 2 *mf* *p* *mf* *p*

Fl. 3 *mf* *p* *mf* *p*

Ob. 1 *p* *mf*

Cl. 1.2.3 *mf* *p* *mf* *p*

1-3 Hn. 2-4

C Tpt. 1

C Tpt. 2

C Tpt. 3

Tbn. 1.2

B. Tbn.

Tba.

III. Vib. *p*

Hp. *F#C#* *G#* *C#*

Vln. *gliss.* *punta d'arco*

Vln. I *gliss.* *punta d'arco*

Vln. II *gliss.* *punta d'arco*

Vla. *gliss.*

Vc. *gliss.*

Db. *gliss.*

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Fl. 1 $\frac{11}{8}$ $\frac{4}{4}$ $\frac{9}{8}$ $\frac{5}{4}$ $\frac{4}{4}$ $\frac{9}{8}$ $\frac{2}{4}$

Fl. 2

Fl. 3

Ob. 1

Cl. 1.2.3 1. 5

Bsn. 1

Bsn. 2.3

III. Vib. $\frac{11}{8}$ $\frac{4}{4}$ $\frac{9}{8}$ $\frac{5}{4}$ $\frac{4}{4}$ $\frac{9}{8}$

Hp.

Vln. *tr* *gliss.*

Vln. I $\frac{11}{8}$ $\frac{4}{4}$ $\frac{9}{8}$ $\frac{5}{4}$ $\frac{4}{4}$ $\frac{9}{8}$ *poco* *a poco* *con sord.*

Vln. II *ord.* *ord. poco* *a poco* *con sord.* *ord. con sord.* *ord. con sord.*

Vla. *punta d'arco* *punta d'arco* *ord.* *con sord.* *ord.* *con sord.*

Vc. *punta d'arco* *ord.*

Db.

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Adagio ♩ = 63

26 $\frac{2}{4}$ $\frac{4}{4}$

Cl. 1.2 *mf* 1. solo

II. Glock. *mp* medium hard mallets

Cel. *mp*

Vln. *mf*

Adagio ♩ = 63

26 $\frac{2}{4}$ $\frac{4}{4}$ solo, dolce

Vln. I

Vln. II

Vla.

Vc. *div. con sord.*

Vc. *div. con sord.*

Db. *con sord.*

Db. *con sord.*

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Fl. 1

Fl. 2

Fl. 3

Cl. 1.2

1-3 Hn. 2-4

C Tpt. 1.2.3

Tbn. 1.2

B. Tbn.

Tba.

I. Croc.

II. Glock.

III. Vib.

Cel.

Vln.

Vln. I

Vln. II

Vla.

Vc.

Db.

p

pp

p

pp

p

con sord.

p

con sord.

p

mp

mp

medium hard mallets

mp

cresc. poco a poco

f

p

f

p

perdendosi

p

f

p

f

p

f

p

f

p

f

p

f

p

f

p

f

2.3

p cresc.

p cresc.

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Fl. 1. 2. 3 $\frac{3}{4}$ $\frac{4}{4}$ $\frac{3}{4}$ $\frac{2}{4}$ $\frac{3}{4}$
mf

C Tpt. 1. 2. 3 *fz*

Tbn. 1. 2 *fz*

B. Tbn. *fz*

Tba. *fz*

I. Croc. $\frac{3}{4}$ $\frac{4}{4}$ $\frac{3}{4}$ $\frac{2}{4}$

II. Glock.

III. Vib.

Cel.

Vln. *mp dolce* sul G

Vln. I $\frac{3}{4}$ $\frac{4}{4}$ $\frac{3}{4}$ $\frac{2}{4}$

Vln. II *fz* *mf* senza sord.

Vla. *fz* *mf* senza sord.

Vc. *mf* senza sord.

Db. *mf* senza sord.

48 **3/4** **4/4** **3/4**

Picc. *mf*

Fl. 1.2.3

Ob. 1.2.3 *mf* *à 3*

Cl. 1.2.3 *mf* 1.2

Vln. *f* 7

Vln. I **3/4** **4/4** **3/4**

Vln. II

Vla.

Vc.

Db.

53 **3/4** **4/4** **3/4** **7/8** **4/4** **3/4**

C Tpt. 1 *p < mf* *3*

C Tpt. 2 *p < mf* *3*

C Tpt. 3 *p < mf* *3*

Tbn. 1.2 *p < mf* *3*

I. Cym.

II. Lito.

Vln. *ff* *3* *tr*

Vln. I **3/4** **4/4** **3/4** **7/8** **4/4** **3/4**

Vln. II

Vla.

Vc.

Db.

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Fl. 1.2.3 $\frac{4}{4}$ $\frac{2}{4}$ $\frac{3}{4}$ $\frac{4}{4}$ $\frac{7}{8}$ $\frac{4}{4}$ $\frac{7}{8}$ $\frac{3}{4}$

Ob. 1.2.3

Cl. 1.2.3

1-3 Hn. 2-4

I. Cym. $\frac{4}{4}$ $\frac{2}{4}$ $\frac{3}{4}$ $\frac{4}{4}$ $\frac{7}{8}$ $\frac{4}{4}$ $\frac{7}{8}$ $\frac{3}{4}$

II. Lito. triangle stick on edge

III. T.-t. *p*

Cel. *mf*

Hp. *mf*

Vln. *mf*

Vln. I $\frac{4}{4}$ $\frac{2}{4}$ $\frac{3}{4}$ $\frac{4}{4}$ $\frac{7}{8}$ $\frac{4}{4}$ *div.* *f*

Vln. II *f*

Vla.

Vc.

Db.

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68 $\frac{3}{4}$ $\frac{2}{4}$ $\frac{3}{4}$ 9 $\frac{4}{4}$ $\frac{3}{4}$ $\frac{5}{4}$ $\frac{3}{4}$

Fl. 1 f $< ff$

Fl. 2.3 f $< ff$

Ob. 1 f $< ff$

Ob. 2.3 f $< ff$

Cl. 1 f $< ff$

Cl. 2.3 f $< ff$

1-3 Hn. 2-4 f $< ff$

C Tpt. 1.2.3

Tbn. 1.2

B. Tbn.

Tba.

$\frac{3}{4}$ $\frac{2}{4}$ $\frac{3}{4}$ 9 $\frac{4}{4}$ $\frac{3}{4}$ $\frac{5}{4}$

Cel. mf

Hp. mf

Vln. mf f

Vln. I f mf p f $>$ $div. >$

Vln. II f mf p f $>$

Vla. f mf p f $>$

Vc.

Db.

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78 **Più mosso** ♩ = 72 **4/4**

Fl. 1

Fl. 2

Cl. 1.2

1-3 Hn. 2-4

con sord. *p*

Più mosso ♩ = 72 **4/4**

I. Crot.

II. Lito. *medium hard mallets*

III. Mar. *soft mallets* *p*

Cel. *p*

Hp. *p*

Vln. *sul tasto* *mf* *ord.*

Più mosso ♩ = 72 **4/4**

Vln. I

Vln. II

Vla. *con sord.* *p* *con sord.*

Vc. *con sord.* *p* *con sord.*

Db. *p*

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Musical score page 14, measures 85-88. The score includes parts for Flutes 1 and 2 (Fl. 1, Fl. 2), Clarinet 1 and 2 (Cl. 1, 2), I. Crotchet, II. Glockenspiel, II. Lute, III. Maracas, Cello (Cel.), Harp (Hp.), Violins I and II (Vln. I, Vln. II), Viola (Vla.), Violoncello (Vc.), and Double Bass (Db.).

Measures 85-88: Flutes 1 and 2, Clarinet 1 and 2, and Harp (treble and bass clefs) have dynamic markings of *mf*. The Glockenspiel has a dynamic marking of *mp*. The Lute part consists of a rhythmic accompaniment. The Maracas part features triplets. The Cello part has a dynamic marking of *mf*. The Violins I and II parts feature a *sul pont.* section with dynamic markings of *pp* and *f*, and triplet markings. The Viola, Violoncello, and Double Bass parts have *div.* markings and triplet markings. The Viola and Violoncello parts have dynamic markings of *f*.

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91

Fl. 1

Fl. 2

1-3
Hn.
2-4

I. Croc.
mp

II. Glock.

II. Lito.

III. Mar.

Hp.

Vln.

mf *f* *mp*

91

Vln. I

pp sul pont.

pp sul pont.

pp sul pont.

Vln. II

pp sul pont.

pp sul pont.

Vla.

Vc.

Db.

5/4

4/4

5/4

4/4

5/4

4/4

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97 **4** Tempo primo ♩ = 63
 4/4 à 2 con sord.
 1-3 Hn. *p*
 2-4 bucket mute
 C Tpt. 1
 Vln. *mf* con sord. *p*
4 Tempo primo ♩ = 63
 solo *mf* espressivo con vibrato
 gliss. *p* 5 simile 5 sul D
 sul A *p* sul A # *p* sim. sul A
 Db. sul A # *p* sul A # sul A
 sul A *p* sul A
 sul A *p* sul D
 sul A *p* sul G

103 à 2 (sim.)
 1-3 Hn. *p*
 2-4
 C Tpt. 1
 Vln.
 Vla.
 Vc.
 Db. sul A *p* come prima
 sul A *p* come prima
 come prima
 come prima

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109 **3** Più mosso ♩ = 72
4

Fl. 1

Fl. 2

1-3 Hn.
2-4

con sord.

con sord. >

3 Più mosso ♩ = 72
4

I. Crot.

II. Lito.

III. Mar.

p

Cel.

p

simile

Hp.

simile

D# C#

Vln.

109 **3** Più mosso ♩ = 72
4

ord., con sord.
tr

tr

tr

tr

ord., poco
p

ord., poco
p

ord., poco
p

ord., poco
p

Vln. I

Vln. II

Vla.

Vc.

Db.

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116 6/4

Fl. 1 *fz fz fz mf p*

Fl. 2

C Tpt. 1 *straight mute fz fz fz*

C Tpt. 2 *straight mute fz fz fz*

Tbn. 1.2 *fz fz fz*

I. Croc. *f* 5/4 6/4

II. Lito.

III. Mar.

Cel.

Hp.

Vln.

116 5/4

Vln. I *poco sul pont. mf mfz p f fz fz fz tutti, ord. con sord. p cresc. mp*

Vln. II *poco sul pont. mf mfz p f fz fz fz tutti, ord. con sord. p cresc. mp*

Vla. *tutti, ord. con sord. p cresc. mp*

Vc. *tutti, con sord. p cresc. mp*

Db.

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A tempo ♩ = 63

140

Ob. 1 *mf*

Cl. 1 *mf*

Cl. 2, 3 *mf*

Hn. 1-3, 2-4 *mf* → *f*

C Tpt. 1, 2, 3

Tbn. 1, 2 1. straight mute

Tba.

Cel. *p*

Vln. *cresc.*

A tempo ♩ = 63

140

Vln. I *tutti*

Vln. II *tutti*

Vla. *tutti*

Vc. *tutti*

Db. *mp*

2/4 4/4 2/4 3/4

2/4 4/4 2/4

2/4 4/4 2/4

2/4 4/4 2/4

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149 $\frac{4}{4}$

1-3 Hn. 2-4

C Tpt. 1 straight mute *mp*

C Tpt. 2 straight mute *mp*

Tbn. 1,2 straight mute *mfz*

B. Tbn. straight mute *mfz*

Cel.

Vln. *ff* *f* *mf*

Vln. I *ff* *f* *mf* solo *mf*

Vln. II *ff* *f* *mf* solo *mf*

Vla. *f* *mf* *p* *p*

Vc. *mf* *p*

Db. *p*

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Cadenza

Tempo a piacere, con fuoco

Vln.

Vln.

Vln.

Vln.

Vln.

Vln.

Vln.

Vln.

Vln.

* the finger stopping the lower

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163 $\frac{4}{4}$ [♩ = 66] $\frac{5}{8}$ [♩ = 84] $\frac{3}{4}$ $\frac{4}{4}$ [♩ = 66] 168

Picc. *mf* *mf*

Ob. 1 *ff* *mf*

Ob. 2,3 *ff* *mf*

Bsn. 1 *mf* *ff* *mf* *f* *p*

Bsn. 2,3 *mf* *f* *mf* *f* *p*

1-3 Hn. *mf* *f* *p* *f* *p*

2-4 Hn. *mf* *f* *p* *f* *p*

C Tpt. 1 *p* *mf* *p* *mf* *p*

C Tpt. 2 *p* *mf* *p* *mf* *p*

C Tpt. 3 *p* *mf* *p* *mf* *p*

Tbn. 1,2 *f* *ff* *mf* *ff* *mf* *f*

B. Tbn. *f* *ff* *mf* *ff* *mf* *f*

II. Lito. *mf* *f*

III. T.-t. *f* *mf* *sec.*

Hp. *mf* *f*

Vln. *mf* *ff*

Vln. I *ppp* *mf* *ppp*

Vln. II *ppp* *mf* *ppp*

Vla. *mf* *mf* *f* *mf* *f*

Vc. *mf* *f* *mf* *f*

Db. *mf* *f* *mf* *f*

163 $\frac{4}{4}$ [♩ = 66] $\frac{5}{8}$ [♩ = 84] $\frac{3}{4}$ $\frac{4}{4}$ [♩ = 66]

tutti play these 3 harmonics randomly, each player individually and unsynchronized

pizz., come prima *arco, come prima*

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