

Katarina Leyman

Concerto for Orchestra:
An Odyssey

Commissioned by Norrlandsoperan

Orchestra

2 Flutes (2nd. also Piccolo)
 2 Oboes (2nd. also English Horn)
 2 Clarinets in B \flat (2nd. also Bass Clarinet)
 2 Bassoons (2nd. also Contrabassoon)

4 French Horns in F
 2 Trumpets in C
 2 Tenor Trombones
 Bass Trombone
 Tuba

Timpani

Percussion: *

I. Vibraphone, Anvil, Tam-tam, Sus. Cymbal, Triangle, Crotales, Glockenspiel, Bass Drum, Congas, Metal Wind Chimes
 II. Chimes, Tuned Gongs, Tam-tam, Tuned Glass, Glockenspiel, Crotales, Sus. Cymbal, Triangle, Vibraphone, Bass Drum,
 Tenor Drum

*There is only need for one set up of most of the percussion instruments.
 Both players read from the same score and the division of instruments are
 done for practical reasons.

Celesta
 Harp

Strings
 (some Contrabasses with five strings or C extension)

Score in C

Tempo markings are indications and not absolute values
 Accidentals only apply to notes within the same octave and measure
 Let notes ring out if nothing else is indicated

Durata \approx 30 min

Concerto for Orchestra: An Odyssey version 1, sept 2015

PART ONE A

♩ ≈ 72 poco misterioso

2/4 **4/4 with some tension**

5/4

4/4

Musical score for woodwinds, brass, and percussion. The score includes parts for Flute 1, Flute 2/Piccolo, Oboe 1, Oboe 2/English horn, Clarinet in Bb 1, Clarinet in Bb 2/Bass Clarinet Bb, Bassoon 1, Bassoon 2/Contrabassoon, Horn in F 1-4, Trumpet in C 1-2, Trombone 1-2, Bass Trombone, Tuba, and Timpani. Percussion includes Vibraphone, Chimes, Tuned Gongs, Anvil, and Tam-tam. The score features dynamic markings such as *mf*, *pp*, *ppp*, and *f*, along with performance instructions like 'motor on', 'ped. sempre', and 'scrape w. triangle beater'. The section concludes with a 5/4 time signature change.

PART ONE A

♩ ≈ 72 poco misterioso

2/4 **4/4 with some tension**

5/4

4/4

Musical score for strings, including Violin I, Violin II, Viola, Violoncello, and Contrabass. The score features dynamic markings such as *ppp*, *mp*, and *pp*, along with performance instructions like 'tr' (trills) and 'mf'. The section concludes with a 5/4 time signature change.

A

10 $\frac{4}{4}$ $\frac{5}{4}$ $\frac{3}{4}$ $\frac{5}{4}$ $\frac{4}{4}$ $\frac{2}{4}$

Fl.1 *mf* *f* *mp* *mf* *f* *mf* *f*

Picc.

Ob.1

Ob.2

Cl.1

Cl.2 / B.Cl.

Bsn.1

Bsn.2

Hn.1

Hn.2

Hn.3

Hn.4

C Tpt.1

C Tpt.2

Tbn.1

Tbn.2

B. Tbn.

Tba.

10

Timp. *ppp* *mp* *ppp* *p* l.v.

Perc.1 **Vibraphone** motor off ped. *mp* **Sus. Cymbals** *ppp* *p > pp* *f* **(Chim.)** *f* **(Chim.)** *f* **secco**

Perc.2 **(Gongs)** *mp* **Tam-tam** *mf* **Tuned Gongs** *ppp* *mf* *pp* **Tam-tam** *pp* **scrape w. triangle beater** **Tuned Gongs** *mp*

Cel. *ff*

Hp. *ff* **pres de la table** *ff* **p.d.l.t. sempre** *f*

A

10 $\frac{4}{4}$ $\frac{5}{4}$ $\frac{3}{4}$ $\frac{5}{4}$ $\frac{4}{4}$ $\frac{2}{4}$

Vln. I

Vln. II *mf* *pp* *mf* *pp*

Vla. *pp* *mf* *pp* *mf* *pp*

Vc.

Cb.

B poco più mosso $\text{♩} \approx 80$
molto intenso

20

Fl.1

Picc.

Ob.1

Ob.2

Cl.1

Cl.2 / B.Cl.

Bsn.1

Bsn.2

Hn.1

Hn.2

Hn.3

Hn.4

C Tpt.1

C Tpt.2

Tbn.1

Tbn.2

B. Tbn.

Tba.

20

Timp.

Perc.1

Perc.2

Cel.

Hp.

Anvil

Sus. Cym.

Tam-tam

(Chim.) (ped.)

(Chim.)

secco

l.v.

B poco più mosso $\text{♩} \approx 80$
molto intenso

20

Vln. I

Vln. II

Vla.

Vc.

Cb.

C

calando

D a tempo "reflective and a bit nostalgic" ≈ 72

30

Fl.1

Picc.

Ob.1

Ob.2

Cl.1

Cl.2 / B.Cl.

Bsn.1

Bsn.2

Hn.1

Hn.2

Hn.3

Hn.4

C Tpt.1

C Tpt.2

Tbn.1

Tbn.2

B. Tbn.

Tba.

30

Timp.

Perc.1

Perc.2

Cel.

Hp.

(Chim.)

Tuned Glass (waterfilled)

C

calando

D a tempo "reflective and a bit nostalgic" ≈ 72

30

Vln. I

Vln. II

Vla.

Vc.

Cb.

pp start trill on upper note

unis sul tasto

unis sul tasto

E

39

Fl.1 *pp* *p* *p* *pp* *p* *pp* *p* (ppp) whistle tone or very soft and fragile nat. tone

Picc. *mp* *pp* *p* *pp* *p* *pp* *p* (ppp)

Ob.1

Ob.2

Cl.1 niente

Cl.2 *p* *ppp* niente

Bsn.1

Bsn.2

Hn.1

Hn.2

Hn.3

Hn.4

C Tpt.1

C Tpt.2

Tbn.1 straight mute *p* *mp* *p*

Tbn.2

B. Tbn.

Tba.

39

Timp.

Perc.1 *ppp* l.v.

Perc.2 (8)

Cel.

Hp.

E

39

Vln. I nat. *ppp* *pp* *p* *ppp*

Vln. II *mp* *ppp*

Vla. *ppp*

Vc.

Cb.

51 **F** fragile, echoing **G** 5/4 4/4 3/4

Fl.1 *pp* \rightarrow *ppp* *pp* \rightarrow *ppp* *pp* ³ *mp* \rightarrow *pp*

Picc. *ppp* *p* *ppp* *p* *ppp* *pp* *p* *pp*

Ob.1

Ob.2

Cl.1 *mp* *ppp*

Cl.2 *mp* *ppp*

Bsn.1

Bsn.2

Hn.1 *p* *mp* *pp*

Hn.2

Hn.3

Hn.4

C Tpt.1

C Tpt.2

Tbn.1 *mp* *p*

Tbn.2

B. Tbn.

Tba.

51

Timp.

Perc.1 *ppp* *p* *ppp*

Perc.2 Tuned Glass (waterfilled) *pp* To Glock.

Cel.

Hp.

51 **F** **G** 5/4 4/4 3/4

Vln. I *p* *pp* *mp*

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

Vla. *ppp* *mp* *pp*

Vc.

Cb.

63 $\frac{3}{4}$ $\frac{5}{4}$ $\frac{4}{4}$ **H**

Fl.1

Picc.

Ob.1

Ob.2

Cl.1

Cl.2

Bsn.1

Bsn.2

Hn.1

Hn.2

Hn.3

Hn.4

C Tpt.1

C Tpt.2

Tbn.1

Tbn.2

B. Tbn.

Tba.

con sordino

mute off

(straight mute)

straight mute

63

Timp.

Perc.1

Perc.2

Cel.

Hp.

63 $\frac{3}{4}$ $\frac{5}{4}$ $\frac{4}{4}$ **H** $\frac{5}{4}$ $\frac{4}{4}$

Vln. I

Vln. II

Vla.

Vc.

Cb.

unis.

74 **I** $\text{♩} \approx 80$ poco agitato

Fl.1 *pp* *p* *ppp*

Picc. *pp* *mp* *ppp*

Ob.1 *ppp*

Ob.2 *ppp*

Cl.1 *ppp*

Cl.2 *ppp*

Bsn.1

Bsn.2

Hn.1

Hn.2

Hn.3

Hn.4

C Tpt.1

C Tpt.2

Tbn.1

Tbn.2

B. Tbn.

Tba.

74

Timp.

Perc.1 *p* *ppp* Sus. Cymbal *ppp*

Perc.2 Glockenspiel *pp*

Cel.

Hp.

74 **I** $\text{♩} \approx 80$ poco agitato

Vln. I *mf*

Vln. II *p*

Vla. *div. 3* *p* *mp* *p* *pp*

Vc. *div. 3* *pp* *p* *mp* *p* *pp*

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

80 **4/4** *pp* *f* **5/4** *f* **4/4**

Fl.1
Picc.
Ob.1
Ob.2
Cl.1
Cl.2
Bsn.1
Bsn.2
Hn.1
Hn.2
Hn.3
Hn.4
C Tpt.1
C Tpt.2
Tbn.1
Tbn.2
B. Tbn.
Tba.

80 *ppp* (Sus. Cym.) *mf*

Timp.
Perc.1
Perc.2
Cel.
Hp.

80 **4/4** *p* *mf* *f* *mf* **5/4** *f* *mf* *mf* *f* *mf* **4/4** *f* *ff*

Vln. I
Vln. II
Vla.
Vc.
Cb.

J PART ONE B

K

84 4/4 ≈ 116 allegro ma non troppo, leggero e ritmico

Fl.1
Picc.
Ob.1
Ob.2
Cl.1
Cl.2
Bsn.1
Bsn.2
Hn.1
Hn.2
Hn.3
Hn.4
C Tpt.1
C Tpt.2
Tbn.1
Tbn.2
B. Tbn.
Tba.
Timp.
Perc.1
Perc.2
Cel.
Hp.

J PART ONE B

K

84 4/4 ≈ 116 allegro ma non troppo, leggero e ritmico

Vln. I
Vln. II
Vla.
Vc.
Cb.

L

92

Fl.1 *p* *mf*

Picc. *mp* *mf* *p* *mf*

Ob.1 *p* *mf* *mp*

Ob.2 *p* *mf* *mp*

Cl.1 *p* *mp* *p* *mf* *mp*

Cl.2 *mf* *mp* *mp*

Bsn.1 *mf* *p* *mf* *mp* *mf*

Bsn.2 *mf* *mp*

Hn.1 *mp* *mf* *mp* *mf* *mp*

Hn.2 *p* *mf* *mp*

Hn.3 *p* *mf* *mp*

Hn.4 *mf* *mp*

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

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

Tbn.1 *gliss.* *mf* *f* *mf* *gliss.*

Tbn.2 *gliss.* *mf* *f*

B. Tbn. *gliss.* *p* *mp* *mf* *mf* *mp* *mf* *mp*

Tba. *mf* *mp* *mf* *mp* *mf* *mp*

92

Temp. *damp* *damp sempre*

Perc.1 (Sus. Cym.) *ppp* *damp* *mp* *p*

Perc.2 Glockenspiel *f* T.Chimes *mf*

Cel. *mf* *ff* *f 3*

Hp. *pp* *gliss.* *mf* *p* *gliss.* *mf* *D_b*

92

Vln. I *p* *mf*

Vln. II *p* *mf*

Vla. *mf* *div.* *mf* *univ.*

Vc. *mf* *mp* *pizz.* *mf* *arco*

Cb. *f* *mf* *mp*

L