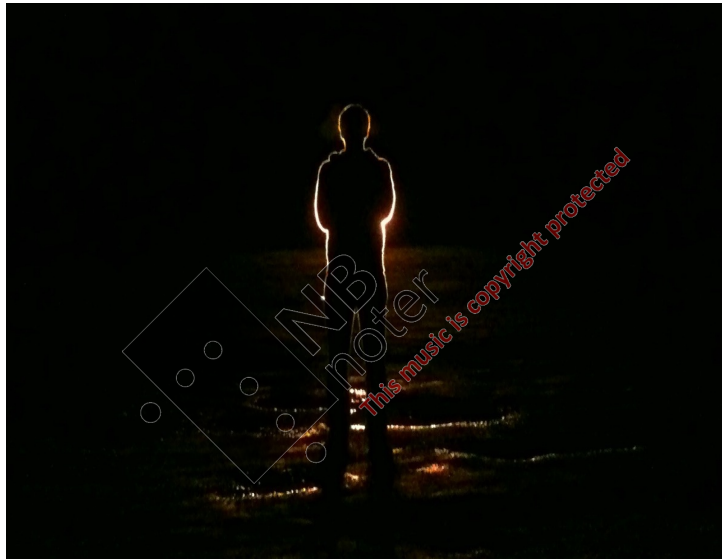


Mats Anker Falao & Arnt Haakon Aanesen
2013/2014

Lengsel
- longing desire -



for violin, violoncello and piano

Written to Ischia Chamber Music Festival 2014

Duration: 9' 30"



About Mats Anker Falao (1994 -):

Music has always been Mats Anker Falao's passion. Since childhood he has been listening to all kinds of music to get a larger picture of what music can be. He started playing the guitar at the age of 15 and has played at several concerts in Oslo. His main focus is classical music and jazz. He studied music at a high school specialized in music education. Here he was introduced to composition. After being given the chance to write for Oslo Philharmonic Orchestra and get his own music performed, he really fell in love with composition and wanted to continue working with this also after his studies.

About Arnt Haakon Aanesen (1977 -):

Arnt Haakon Aanesen is a Norwegian composer of contemporary classical music. He has had 25 commissions during the last 9 years. He has been performed in countries like Japan, Canada, Great Britain, Australia, France, Denmark, Russia, Italy and Spain, in addition to Scandinavia. He graduated with master/diploma in composition at The Norwegian Academy of Music in 2008.

About the Cooperation between the Composers:

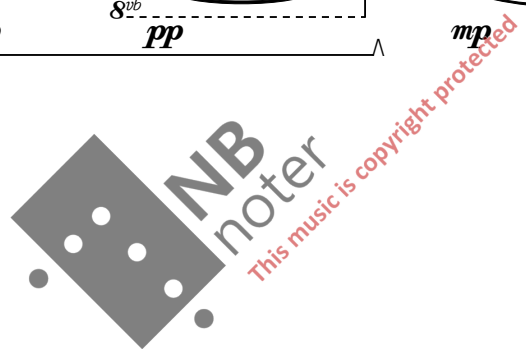
Mats Anker Falao has been Arnt Haakon Aanesen's student in composition at Manglerud High School, a school specialized in music education. Since Falao is sincerely interested in composition, has a compositional and expressive quality which is seldom among people of his age, and has an esthetical approach very similar to Aanesen's, Aanesen invited Falao to cooperate on this piece for the festival. Falao found this interesting and inspiring, so the cooperation became a reality. The synergy of creativity between two composers, and especially between composers with higher education in music and composers without, was one of the inspirations behind this cooperation. With different points of view based on different experiences, something new can appear.

10 **A**

Vln. *ppp* *pp*

Vc. *pp*

Pno. *pp* *p* *pp* *mp*



15

Vln. *pp*

Vc. *ppp* *pp*

Pno. *pp* *pp*

17

Vln.

Vc.

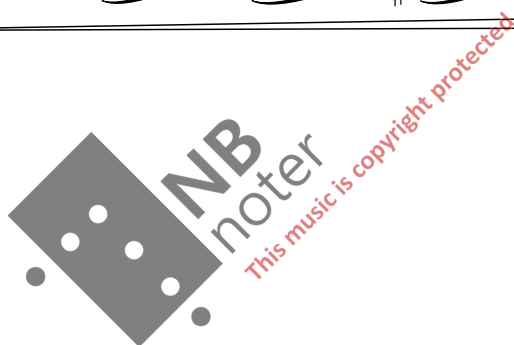
Pno.

p *pp* *p* *pp*

p *pp* *mf*

p *pp* *p* *pp*

ppp



19

Vln.

Vc.

Pno.

mf

mf *mp* *mf* *mp*

p *mf* *mp*

21

Vln. *mf*

Vc. *mf*

Pno. *mf*

p Ped. *ff* *p* *mf* *p*



B

23

Vln. *mf* *mp* *ppp* *pp*

Vc. *pp*

Pno. *f* *mp* *ppp* *pp*

Ped. *ppp* *pp*

27

Vln.

Vc.

Pno.

ppp *ppp* *p* *ppp* *p*

ppp *p* *ppp* *p*

p *pp*

8va

8vb

32

Vln.

Vc.

Pno.

ppp *p* *pp* *ppp*

ppp *pp* *ppp*

ppp *p* *pp* *ppp*

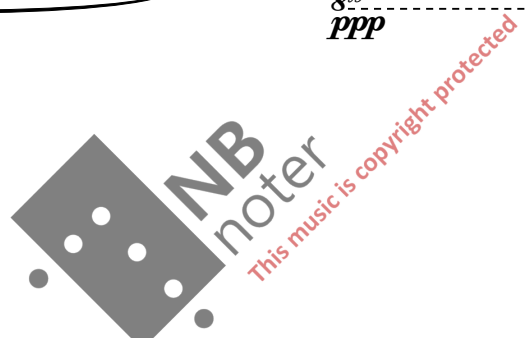
37 **C**

Vln. *ppp* *pp* *ppp* *pp*

Vc. *pp* *ppp* *pp*

Pno. *pp* *pp* *pp* *pp*

mp *8^{vb} ppp*



39

Vln. *ppp* *pp* *ppp* *pp*

Vc. *p* *mf*

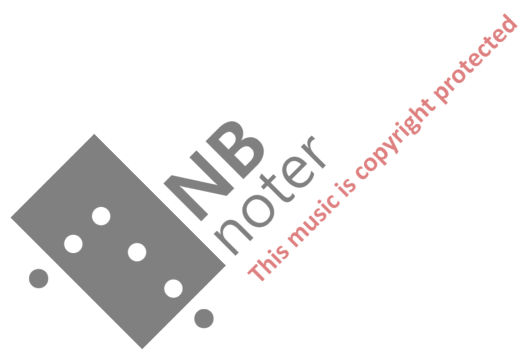
Pno. *pp* *pp* *pp* *pp*

41

Vln. *Col legno battuto*
ppp *pp* *pp* *ppp* *pp* normale

Vc. *mp* *pp* *ppp* *Col legno battuto*

Pno. *pp* *pp* *pp* *pp* *pp* *8va*



43

Vln. *ppp*

Vc. *pp*

Pno. *mp* *8vb* *pp* *Ped.*

45 **D**

Vln. *mf*

Vc. normale *mf*

Pno. *p* *mp* *mf* *ppp* *pp*

Ped. *p* *mp* *mf* *ppp* *pp*



47

Vln. *mf*

Vc. *mp* *mp*

Pno. *mp* *mp* *mf* *mp*

49

Vln.

Vc.

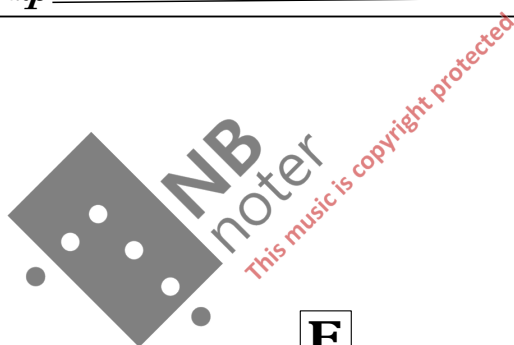
Pno.

f

mp *mp* *mp*

mp *p*

mp



51

Vln.

Vc.

Pno.

E

mf

mp

mf *mp*

53

Vln.

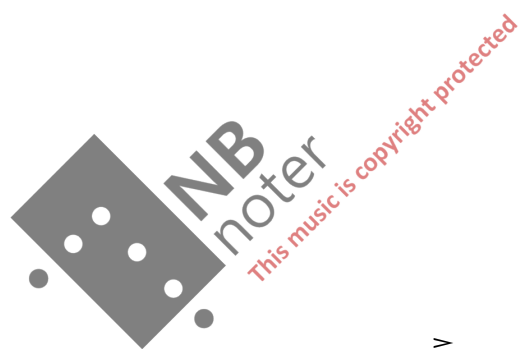
Vc.

Pno.

mp *mp* *mp* *f*

mf *mp*

Detailed description: This system contains measures 53 and 54. The Violin part (Vln.) features a rhythmic pattern of eighth notes with accents, starting at measure 53 and continuing through measure 54, where it reaches a fortissimo (*f*) dynamic. The Viola part (Vc.) plays a series of chords with a dotted half note rhythm, marked mezzo-piano (*mp*) throughout. The Piano part (Pno.) has a left hand with sustained chords and a right hand with a triplet of eighth notes in measure 54, marked mezzo-forte (*mf*) in measure 53 and mezzo-piano (*mp*) in measure 54.



55

Vln.

Vc.

Pno.

mp *mf*

mf *mp* *mf*

Detailed description: This system contains measures 55 and 56. The Violin part (Vln.) continues the eighth-note rhythmic pattern with accents, marked mezzo-piano (*mp*) in measure 55 and mezzo-forte (*mf*) in measure 56. The Viola part (Vc.) continues with chords and a dotted half note, marked mezzo-piano (*mp*) in measure 55 and mezzo-forte (*mf*) in measure 56. The Piano part (Pno.) features a triplet of eighth notes in the right hand in measure 56, marked mezzo-forte (*mf*) in measure 55 and mezzo-piano (*mp*) in measure 56. The left hand continues with sustained chords.

57

Vln.

Vc.

Pno.

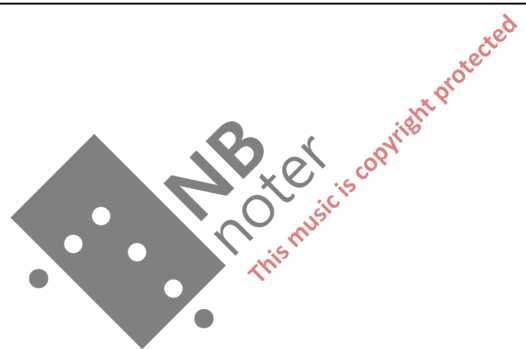
mp *mf* *ff*

mp *mf* *ff*

mp *mf* *ff*

ff *ff*

Red.



61 **F**

Vln.

Vc.

Pno.

fff *f* *p* *mp* *pp* *p* *pp*

ppp *pp* *ppp* *pp* *ppp*

fff

Red.

68

Vln. tremolo

Vc. tremolo

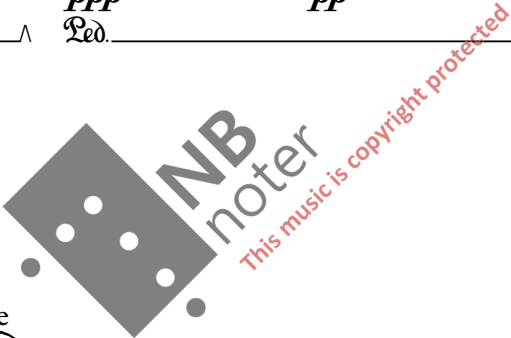
Pno. *8va*

ppp *p* *ppp* *pp* *ppp*

ppp *pp*

8vb *ppp* *pp* *p* *pp* *p*

Ped.



75

Vln. normale

Vc. normale

Pno. *8va*

ppp *ppp* *ppp*

normale *pp* *ppp* *ppp*

mp *pp* *pp* *pp*

8vb *pp* *mp* *8vb* *ppp* *pp*

79

Vln.

Vc.

Pno.

Red.

pp *p* *mp*

p *pp*

pp *p* *p* *mp* *mp*

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

82

Vln.

Vc.

Pno.

mf *p* *mf*

ppp *p* *mp* *mf* *pp*

p *mf* *mp* *p* *mf*

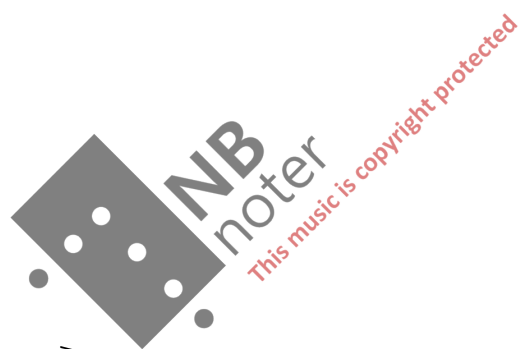
mp

85

Vln. *f*

Vc. *mp* *mf*

Pno. *p* *mf*



87 **H**

Vln.

Vc. *mp* *mf*

Pno. *mp*

89

Vln.

Vc.

Pno.

mf *mp*



91

Vln.

Vc.

Pno.

mf *ff* *fff* *f* *p* *mf*

mf *ff* *ppp* *pp* *ppp*

8va

8vb

fff

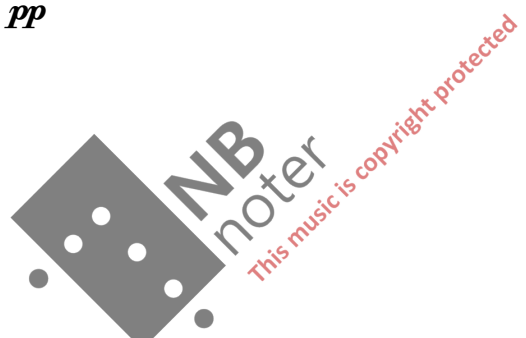
Ped.

95

Vln. *p* *pp* 3

Vc.

Pno. 8^{vb} *pp* 3 *pp* *ppp*



99

Vln. *ppp* *pp* *ppp* *pp* *mp* J

Vc. tremolo *ppp*

Pno. *pp* 8^{va} *ppp* *pp* *pp*

104

Vln.

Vc.

Pno.

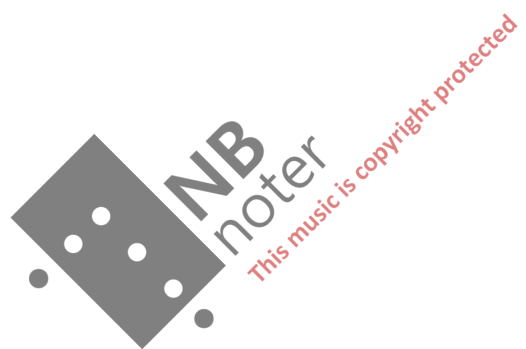
p

normale

mp

p

pp



107

Vln.

Vc.

Pno.

mp

pp

p

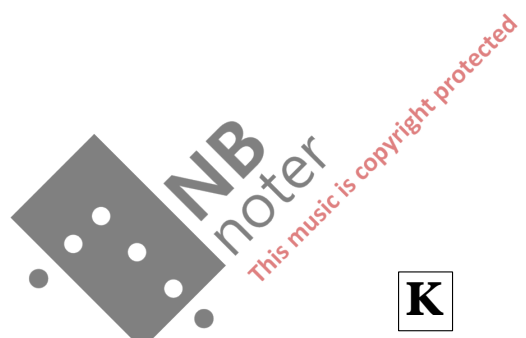
mp

110

Vln. *p* *mf*

Vc. *p* *pp*

Pno. *mp*



113

Vln. *pp* *ppp* **K**

Vc. tremolo *p* *ppp*

Pno. *pp* *p* Ped.

117

Vln.

Vc.

Pno.

mp *mf* *p* *pp* *p*

Red.



121

Vln.

Vc.

Pno.

L

pp

normale

pp

Red. *pp*

125

Vln.

Vc.

Pno.

M

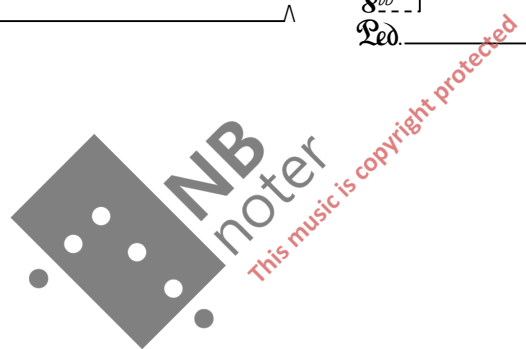
mp

pp

8va

8vb

Ped.



130

Vln.

Vc.

Pno.

p *mf*

8vb

Ped.

134

Vln.

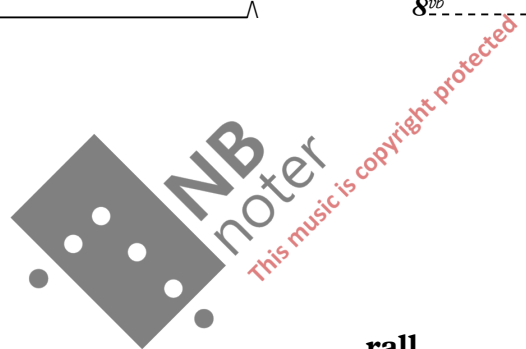
Vc.

Pno.

mp

8^{vb}

Detailed description: This system contains measures 134, 135, and 136. The Violin (Vln.) and Viola (Vc.) staves are empty, indicating they are silent. The Piano (Pno.) part is active. The right hand plays a melodic line starting with a half note G4, followed by quarter notes A4, B4, and C5, then a half note B4. The left hand plays a bass line with a half note G3, followed by quarter notes F3, E3, and D3, then a half note C3. Dynamics include *mp* (mezzo-piano) and *8^{vb}* (eight dynamic below piano) markings.



137

Vln.

Vc.

Pno.

rall.

p

pp

mp

(8)

ped.

Detailed description: This system contains measures 137, 138, 139, and 140. The Violin (Vln.) and Viola (Vc.) staves are empty. The Piano (Pno.) part is active. The right hand plays a melodic line starting with a half note G4, followed by quarter notes A4, B4, and C5, then a half note B4. The left hand plays a bass line with a half note G3, followed by quarter notes F3, E3, and D3, then a half note C3. Dynamics include *p* (piano), *pp* (pianissimo), and *mp* (mezzo-piano) markings. A *rall.* (rallentando) marking is present above the staff. A *ped.* (pedal) marking is at the end of the system. A circled number 8 is at the bottom left.