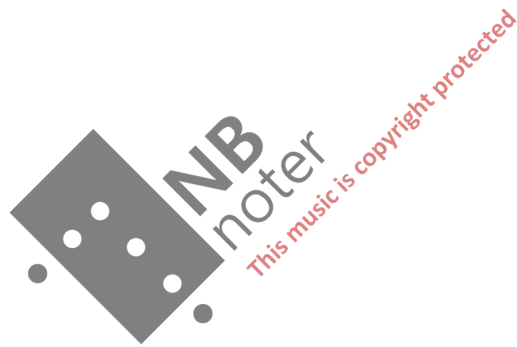
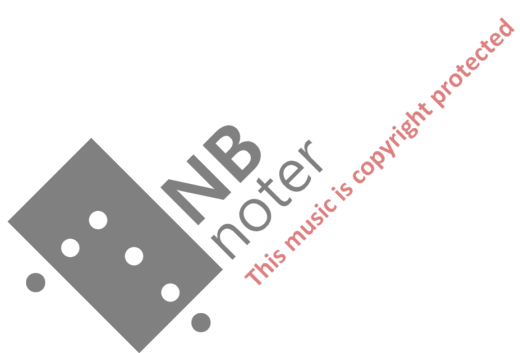


KJELL MARCUSSEN

# Double-Concerto

Viola, Cello & Strings





To Duo Oktava

# Double-Concerto

For Viola , Cello & Chamber Orchestra

Andante  $\text{♩} = 94$

Kjell Marcussen

Musical score for Violin I, Violin II, Viola, Cello, and Contrabass. The score is in 2/4 time and consists of six measures. The dynamics range from *ff* to *mf*. The Violin I part starts with a *ff* dynamic and a *V* marking. The Violin II part starts with a *ff* dynamic and a *V* marking. The Viola part starts with a *ff* dynamic and a *V* marking. The Cello part starts with a *ff* dynamic and a *V* marking. The Contrabass part starts with a *ff* dynamic and a *V* marking. The score includes various musical notations such as slurs, accents, and dynamic markings.



Musical score for Violin I, Violin II, Viola, Cello, and Contrabass. The score is in 2/4 time and consists of six measures. The dynamics range from *mp* to *f*. The Violin I part starts with a *mp* dynamic and a *V* marking. The Violin II part starts with a *mf* dynamic and a *V* marking. The Viola part starts with a *mp* dynamic and a *V* marking. The Cello part starts with a *mp* dynamic and a *V* marking. The Contrabass part starts with a *mp* dynamic and a *V* marking. The score includes various musical notations such as slurs, accents, and dynamic markings. A box labeled 'A' is present above the Violin I part in the fifth measure.

15

Vln. I *p* *mf*

Vln. II

Vla. *solo*

Vc. *mp* *mp*

Cb. *mp*

Vla.solo *f*

Vc.solo

24

Vln. I *mp* *mf* *mp*

Vln. II *mf*

Vla. *tutti* *mf* *mf*

Vc. *mf*

Cb. *mf*

Vla.solo

Vc.solo

32

Vln. I

Vln. II

Vla.

Vc.

Cb.

Vla.solo

Vc.solo

**B**

*mf*

*p*

*mf*

*p*

*mp*

*mf*

*f*

*fp*

*mp*

*ff*

*ff*

arco

arco

3

6

3

6

39

Vln. I

Vln. II

Vla.

Vc.

Cb.

Vla.solo

Vc.solo

*f*

*mf*

*f*

*mf*

3

6

3

6

NB  
noter  
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45

Vln. I *mp*

Vln. II *mf*

Vla. *mf*

Vc. *f*

Cb. *f*

Vla.solo *f*

Vc.solo *f*

52

Vln. I *ff*

Vln. II *ff*

Vla. *ff*

Vc. *f*

Cb. *f*

Vla.solo *ff*

Vc.solo *ff*

*dim.*

60 *poco rit.* *Pizz* *poco meno mosso* **D**

Vln. I *mf*

Vln. II *p*

Vla. *tenuto* *p*

Vc. *tenuto* *pizz.* *mf*

Cb. *p*

Vla.solo *mf*

Vc.solo

70

Vln. I

Vln. II

Vla.

Vc.

Cb.

Vla.solo

Vc.solo

77

Vln. I

Vln. II

Vla.

Vc.

Cb.

Vla.solo

Vc.solo

arco

*p*

*p*

*p*

*mf*

*f*

85

Vln. I

Vln. II

Vla.

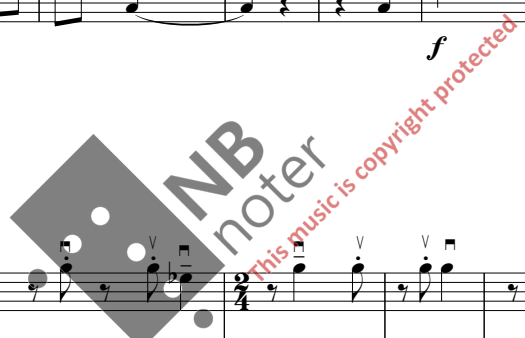
Vc.

Cb.

Vla.solo

Vc.solo

*f*







*poco tenuto* **F** *poco meno mosso*

Score for measures 109-115. The score includes staves for Vln. I, Vln. II, Vla., Vc., Cb., Vla.solo, and Vc.solo. The music features a complex texture with multiple layers of sixteenth-note patterns in the strings and woodwinds. Dynamics include *pp*, *p*, and *f*. A dynamic marking **F** is enclosed in a box. The tempo marking is *poco meno mosso*.

Score for measures 116-122. The score includes staves for Vln. I, Vln. II, Vla., Vc., Cb., Vla.solo, and Vc.solo. The music continues with similar textures. Dynamics include *mp*, *p*, and *ff*. A *Pizz* marking is present. The score concludes with a *ff* dynamic marking.

123

Vln. I

Vln. II

Vla.

Vc.

Cb.

Vla.solo

Vc.solo

arco

*pp*

*mp*

*mp*

*mf*

*mp*

*mp*

*mf*

*f*

*f*

131

Vln. I

Vln. II

Vla.

Vc.

Cb.

Vla.solo

Vc.solo

*mp*

*mp*

*mp*

*p*

*p*

*mf*

*mf*

G



150

Vln. I

Vln. II

Vla.

Vc.

Cb.

Vla.solo

Vc.solo

*V*

*3*

*Div.*

*p*

*Div.*

*p*

*Pizz.*

*p*

*f*

*3*

*mf*

158

Vln. I

Vln. II

Vla.

Vc.

Cb.

Vla.solo

Vc.solo

*Div.*

*p*

*Div.*

*p*

*Arco*

*p*

*mf*

*3*

166

Vln. I

Vln. II

Vla.

Vc.

Cb.

Vla.solo

Vc.solo

*p*

*p*

*p*

*p*

*mf*

*ff*

I

173

Vln. I

Vln. II

Vla.

Vc.

Cb.

Vla.solo

Vc.solo

*pp*

*cresc. p a p*

*f*

*Div.*

*pp*

*cresc. p a p*

*f*

*pp*

*cresc. p a p*

*f*

*pp*

*cresc. p a p*

*f*

*mp*

*cresc. p a p*

*ff*

*mp*

*cresc. p a p*

*ff*



K

Vln. I

Vln. II

Vla.

Vc.

Cb.

Vla.solo

Vc.solo

*p*

*mf*

*p*

*mp*

*p*

*mf* *energico*

*Pizz*

*mf*

*solo*

*f*

Vln. I

Vln. II

Vla.

Vc.

Cb.

Vla.solo

Vc.solo

*mp*

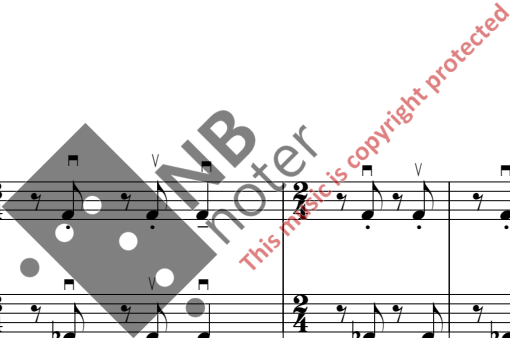
*p*

*mf*

*mf*

*mf*

*mf*





**L** poco meno mosso

212 *poco rit.*

Vln. I *mp*

Vln. II *mf*

Vla. *mf*

Vc. arco *tutti* *mf*

Cb. Arco *mf*

Vla.solo *f*

Vc.solo *f*

218 *poco meno mosso*

Vln. I

Vln. II

Vla. *mp*

Vc. *mp* *mf detache*

Cb. *mp*

Vla.solo *mf*

Vc.solo

225

Vln. I

Vln. II

Vla.

Vc.

Cb.

Vla.solo

Vc.solo

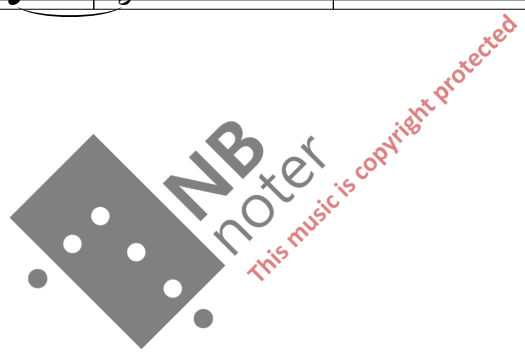
*rit.*

*p*

*pp*

*mf*

*non vib.*



Espressivo ♩ = 54

2

A

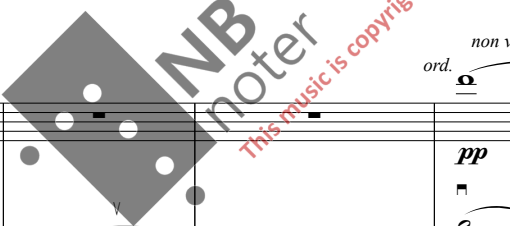
*sul tasto non vib.*

Score for measures 1-8:

- Vln. I:** *p*, *sul tasto non vib.*, *p*, *ord.*
- Vln. II:** *p*, *sul tasto non vib.*, *p*, *pp*, *ord.*
- Vla.:** *mp*, *sul tasto non vib.*, *pp*, *pp*, *ord.*
- Vc.:** *p*, *pp*, *pp*, *mp*, *pp*, *mp*
- Cb.:** *mp*, *pp*, *pp*
- Vla.solo:** *mf*
- Vc.solo:**

Score for measures 9-12:

- Vln. I:** *pp*, *ord.*, *non vib.*
- Vln. II:** *pp*, *mf*, *p*
- Vla.:** *pp*, *pp*, *p*
- Vc.:** *pp*, *pp*, *mp*, *pp*
- Cb.:** *pp*
- Vla.solo:**
- Vc.solo:** *f*



16 *vib.*

Vln. I *p*

Vln. II *mf* *p*

Vla. *p* *mf*

Vc. *p* *mp*

Cb. *p*

Vla.solo *f*

Vc.solo *f*

**B**

Vln. I *ff*

Vln. II *ff*

Vla. *ff*

Vc. *ff*

Cb. *ff* *ten.* *pizz*

Vla.solo *ff*

Vc.solo *ff*

*sul G*

27 *sostenuto* **C** *rubato*

Vln. I

Vln. II

Vla.

Vc.

Cb.

Vla.solo

Vc.solo

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

31 **D**

Vln. I

Vln. II

Vla.

Vc.

Cb.

Vla.solo

Vc.solo

*pp* *f*

34

Vln. I *vib.*

Vln. II

Vla.

Vc.

Cb.

Vla.solo

Vc.solo

37

Vln. I *p*

Vln. II *p*

Vla. *p*

Vc. *p*

Cb. *mp*

Vla.solo *f*

Vc.solo

E ten.

40

Vln. I

Vln. II

Vla.

Vc.

Cb.

Vla.solo

Vc.solo

*f* *ff* *ten.* *ff* *ten.* *ff* *ten.* *ff*

3

43

Vln. I

Vln. II

Vla.

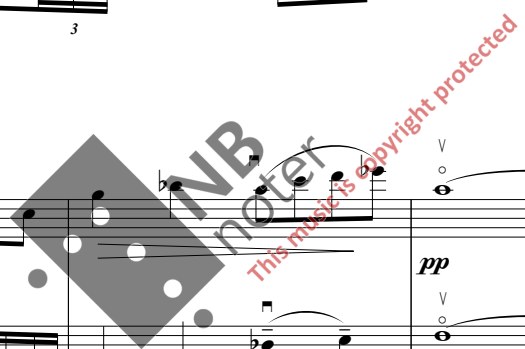
Vc.

Cb.

Vla.solo

Vc.solo

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



Moderato

F

48

Vln. I

Vln. II

Vla.

Vc.

Cb.

Vla.solo

Vc.solo

*mp*

*ppp*

*tempo ad lib.*

*mf*

*mf*

55

Vln. I

Vln. II

Vla.

Vc.

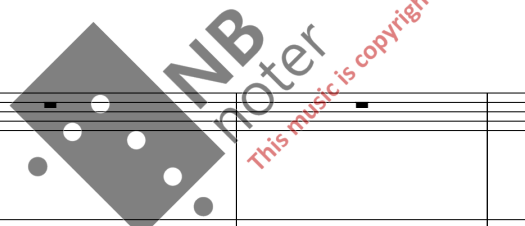
Cb.

Vla.solo

Vc.solo

*ppp*

*mf*





60

Vln. I

Vln. II

Vla.

Vc.

Cb.

Vla.solo

Vc.solo

**G**  $\overset{v}{\circ}$   $\overset{\circ}{\circ}$   $\overset{\square}{\circ}$

*ppp* *pp*

pizz.  $\overset{v}{\circ}$

*sfz*

*f*

66

Vln. I

Vln. II

Vla.

Vc.

Cb.

Vla.solo

Vc.solo

*arco*

*p*

*molto*

*ben marcato*

*ff* *ben marcato* *Div.*

*molto*

*ff* *ben marcato*

*molto*

*ff*

*molto*

*ff*

*molto*

*ff*

*f*

*ff*

*ff*

69

Vln. I

Vln. II

Vla.

Vc.

Cb.

Vla.solo

Vc.solo

Musical score for measures 69-73. The score includes parts for Violin I, Violin II, Viola, Violoncello, Contrabasso, Viola solo, and Violoncello solo. Dynamics include *fff*, *mp*, and *p*. There are also *mf* markings for the Viola and Cello parts.

74

Vln. I

Vln. II

Vla.

Vc.

Cb.

Vla.solo

Vc.solo

Musical score for measures 74-78. The score includes parts for Violin I, Violin II, Viola, Violoncello, Contrabasso, Viola solo, and Violoncello solo. Dynamics include *p*, *pp*, *mf*, and *mp*. A rehearsal mark 'H' is present above measure 74. A large watermark 'NB noter' and the text 'This music is copyright protected' are overlaid on the score.



Allegro moderato ♩ = 116

90

Vln. I

Vln. II

Vla.

Vc.

Cb.

Vla.solo

Vc.solo

*mf*

*pp*

*mf*

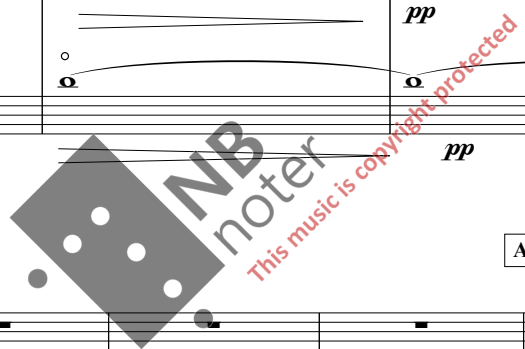
*mp*

*p*

*pp*

*pp*

*rit.*



94

Vln. I

Vln. II

Vla.

Vc.

Cb.

Vla.solo

Vc.solo

*spicc.*

*p*

*mp*

*mp*

*p*

*mp*

*p*

*mp*

*con espressivo*

*ord.*

*A*

*spicc.*

*mp*

*Pizz.*

*Arco*

*p*

*3.*

(legato)

7

Vln. I

Vln. II

Vla.

Vc.

Cb.

Vla.solo

Vc.solo

Detailed description: This block contains the musical score for measures 7 through 10. The Vln. I part starts with a triplet of eighth notes marked with 'III' and 'V' above it, followed by a half note. The Vln. II part plays a steady eighth-note pattern. The Vla. part has a similar eighth-note pattern. The Vc. and Cb. parts play a simple bass line with quarter notes. The Vla.solo and Vc.solo parts are silent, indicated by a horizontal line with a bar.

11

Vln. I

Vln. II

Vla.

Vc.

Cb.

Vla.solo

Vc.solo

*pp*

*mf*

*f*

*Pizz*

Detailed description: This block contains the musical score for measures 11 through 14. The Vln. I part continues with a triplet of eighth notes. The Vln. II part continues with eighth notes. The Vla. part continues with eighth notes and includes a 'Pizz' marking above a measure. The Vc. part has a bass line that becomes more active in measure 13, marked with 'f'. The Cb. part continues with a simple bass line. The Vla.solo and Vc.solo parts are silent. Dynamics markings include 'pp' for Vln. II, 'mf' for Vla., and 'f' for Vc. in measure 13.

B

Arco

Vln. I *Pizz.* *mf* *f*

Vln. II *p* *f*

Vla. *f* *f*

Vc. *f*

Cb. *f* Arco

Vla.solo

Vc.solo

Vln. I

Vln. II

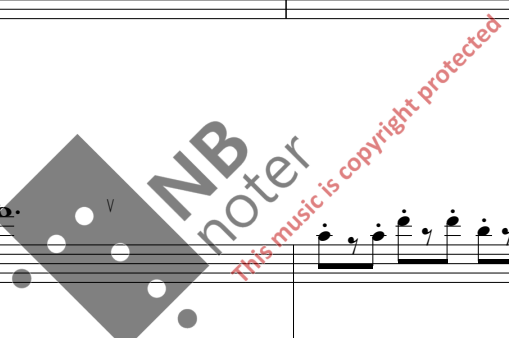
Vla.

Vc.

Cb.

Vla.solo

Vc.solo



C

23

Vln. I *mf*

Vln. II *p*

Vla. *mf* *p*

Vc. *p*

Cb. *mp*

Vla.solo

Vc.solo *f*

27

Vln. I *mp*

Vln. II

Vla.

Vc.

Cb.

Vla.solo

Vc.solo

31

Vln. I

Vln. II

Vla.

Vc.

Cb.

Vla.solo

Vc.solo

*mf*

*mp*

*p*

*p*

*p*

*f*

D

35

Vln. I

Vln. II

Vla.

Vc.

Cb.

Vla.solo

Vc.solo



39

Vln. I

Vln. II

Vla.

Vc.

Cb.

Vla.solo

Vc.solo

*p*

*p*

*p*

*mp*

*mp*

*espress.*

*f*

43

Vln. I

Vln. II

Vla.

Vc.

Cb.

Vla.solo

Vc.solo

*mp*

*p*

*p*

*p*

*f*

47

Vln. I

Vln. II

Vla.

Vc.

Cb.

Vla.solo

Vc.solo

*pp*

*mf*

*p*

51

Vln. I

Vln. II

Vla.

Vc.

Cb.

Vla.solo

Vc.solo

*pp*

*mf*

*p*



63

Vln. I

Vln. II

Vla.

Vc.

Cb.

Vla.solo

Vc.solo

*pp*

*mf*

*p*

*mf*

*p*

*mf*

67

Vln. I

Vln. II

Vla.

Vc.

Cb.

Vla.solo

Vc.solo

*p*

*mf*

*mp*

*Pizz.*

*mp*

*Pizz.*

*mp*

*Pizz.*

*mp*

*Pizz.*

*mp*

*Pizz.*

*mp*

*f*

**F**

71

Vln. I

Vln. II

Vla.

Vc.

Cb.

Vla.solo

Vc.solo

*f*

*mp*

75

Vln. I

Vln. II

Vla.

Vc.

Cb.

Vla.solo

Vc.solo

*mp*

*mp*

*mp*

*mp*

*mf*

*f*

G

Arco

Arco

Arco

Arco

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79

Vln. I

Vln. II

Vla.

Vc.

Cb.

Vla.solo

Vc.solo

83

Vln. I

Vln. II

Vla.

Vc.

Cb.

Vla.solo

Vc.solo

*ff*

*f*

*f*

*f*

87

Vln. I

Vln. II

Vla.

Vc.

Cb.

Vla.solo

Vc.solo

*mp*

*mp*

*mf*

*ff*

*mf*

I

91

Vln. I

Vln. II

Vla.

Vc.

Cb.

Vla.solo

Vc.solo

*mf*

*mp*

*mf*

*mp*

*mf*

*f*

*mf*

*f*

95

Vln. I *mf*

Vln. II *mf*

Vla. *mf* *Pizz.* *Arco* *f*

Vc. *mp* *f*

Cb. *f*

Vla.solo

Vc.solo

99

Vln. I

Vln. II

Vla. *p*

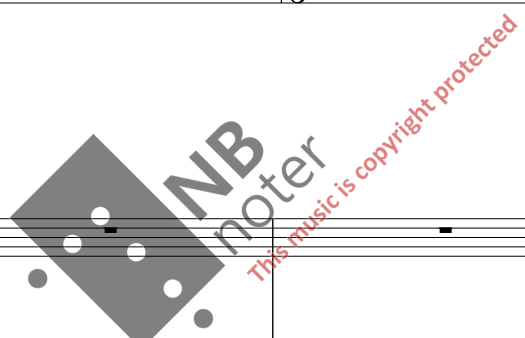
Vc. *pp*

Cb. *pp*

Vla.solo *mp* *mp*

Vc.solo *mp*

J





103

Vln. I

Vln. II

Vla.

Vc.

Cb.

Vla.solo

Vc.solo

*mp*

*mp*

*p*

*p*

*p*

*p*

107

Vln. I

Vln. II

Vla.

Vc.

Cb.

Vla.solo

Vc.solo

*mp*

*p*

*mp*

*p*

*mp*

*p*

K

111

Vln. I

Vln. II

Vla.

Vc.

Cb.

Vla.solo

Vc.solo

*Pizz.*

*Arco*

*p*

*mp*

*f*

*mf*

115

Vln. I

Vln. II

Vla.

Vc.

Cb.

Vla.solo

Vc.solo

*mp*

*f*

*mf*

119

Vln. I

Vln. II

Vla.

Vc.

Cb.

Vla.solo

Vc.solo

*mf*

*p*

*f*

L

123

Vln. I

Vln. II

Vla.

Vc.

Cb.

Vla.solo

Vc.solo

*f*

127

Vln. I

Vln. II

Vla.

Vc.

Cb.

Vla.solo

Vc.solo

*ff*

*ff*

*ff*

*ff*

*ff*

*mf*

*mf*

131

Vln. I

Vln. II

Vla.

Vc.

Cb.

Vla.solo

Vc.solo

*mp sub.*

*mp sub.*

*mp sub.*

*mp sub.*

*mp sub.*

*f*

*f*

135

Vln. I

Vln. II

Vla.

Vc.

Cb.

Vla.solo

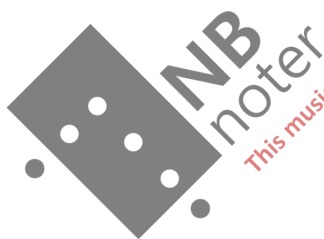
Vc.solo

*f*

*fp*

*ff*

Detailed description of the musical score: The score is for page 43, starting at measure 135. It features seven staves: Vln. I, Vln. II, Vla., Vc., Cb., Vla.solo, and Vc.solo. The key signature has one flat (B-flat). The Vln. I and Vln. II parts have a dynamic of *f* in measure 135, which then changes to *fp* and *ff* in subsequent measures. The Vla., Vc., and Cb. parts also start with *f* and transition to *fp* and *ff*. The solo parts (Vla.solo and Vc.solo) maintain a *f* dynamic in measure 135 and transition to *ff* in measure 137. The score includes various musical notations such as slurs, accents, and dynamic markings.



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