

Tres movimientos

I. Defenestración

Mikael Birchmeier-Epprecht

$\text{♩} = 80$ Neurótico

Oboe

Violin

Violoncello

Marimba

5

Ob.

Vln.

Vc.

Mrm.

10 $\text{♩} = \text{♪} (\text{♩} = 120)$

Ob.

Vln.

Vc. pizz.

Mrm.

14

Ob.

Vln.

Vc.

Mrm.

multifónico ad lib.

19

Ob.

Vln.

Vc.

Mrm.

25

Ob.

Vln.

Vc.

Mrm.

30 $\text{♪} = \text{♪}$

Ob.

Vln.

Vc. *arco*

Mrm.

34 $\text{♪} = \text{♪}$

Ob.

Vln.

Vc. *pizz.*

Mrm.

38

Ob.

f bien articulado >

Vln.

f bien articulado >

Vc.

Mrm.



41 $\text{♩} = \text{♩}$

Ob.

$\text{♩} = \text{♩}$ ($\text{♩} = 240$)
f

Vln.

Vc.

Mrm.



45

Ob.

Vln.

Vc.

Mrm.

pizz.

pizz. cuasi Bart.

49

Ob.

Vln.

Vc.

Mrm.

arco

$\text{♩} = \text{♩}$ ($\text{♩} = 120$)

52

Ob.

Vln.

Vc.

Mrm.

pizz.

56

Ob.

Vln.

Vc.

Mrm.

arco

62

Ob.

Vln.

Vc.

Mrm.

ten. *mart.* *ten.* *mart.* *dim.*

arco

67

Ob.

Vln.

Vc.

Mrm.

mf

dim. *pizz.* *mf*

al niente

72

Ob.

Vln.

Vc.

Mrm.

f *sonoro*

Measures 72-76. The Oboe (Ob.) and Violin (Vln.) parts feature melodic lines with slurs and accidentals. The Viola (Vc.) and Horns (Mrm.) provide harmonic support with chords. The instruction *f sonoro* is present in the first horn part.

77

Ob.

Vln.

Vc.

Mrm.

Measures 77-81. The Oboe (Ob.) and Violin (Vln.) parts continue their melodic lines. The Viola (Vc.) and Horns (Mrm.) continue their harmonic accompaniment. The Horns (Mrm.) part shows a change in the lower register in the final measures.

83

Ob.

Vln.

Vc.

Mrm.

pizz.

sonoro pos.

84 85 86

87

Ob.

Vln.

Vc.

Mrm.

88 89 90

91

Ob.

Vln.

Vc.

sonoro pos.

Mrm.

Detailed description: This system contains measures 91 through 94. The Oboe (Ob.) part is silent, indicated by whole rests. The Violin (Vln.) and Viola (Vc.) parts play a rhythmic pattern of eighth notes. The Violin part starts with a half note G4, followed by eighth notes A4, B4, and C5, with various accidentals. The Viola part starts with a half note F3, followed by eighth notes G2, A2, and B2, with various accidentals. The Mramor (Mrm.) part features a complex melodic line in the right hand, starting with a half note G4, followed by eighth notes A4, B4, and C5, with various accidentals. The left hand of the Mramor part consists of whole rests.

95

Ob.

Vln.

Vc.

Mrm.

Detailed description: This system contains measures 95 through 98. The Oboe (Ob.) part has a half note G4 in measure 95, followed by a half note F4 in measure 96, and a half note E4 in measure 97, with a slur over measures 95-97. The Violin (Vln.) and Viola (Vc.) parts continue their rhythmic pattern. The Mramor (Mrm.) part continues its complex melodic line in the right hand and whole rests in the left hand.

99

Ob.

Vln.

Vc.

Mrm.

Ob. measures 99-102: A melodic line starting on G4, moving up to A4, B4, C5, D5, E5, F#5, G5, with a long slur over the last four notes.

Vln. measures 99-102: A harmonic line starting on G4, moving up to A4, B4, C5, D5, E5, F#5, G5, with a long slur over the last four notes.

Vc. measures 99-102: A harmonic line starting on G3, moving up to A3, B3, C4, D4, E4, F#4, G4, with a long slur over the last four notes.

Mrm. measures 99-102: A rhythmic pattern in the right hand, consisting of eighth and sixteenth notes, with rests in the left hand.

103

Ob.

Vln.

Vc.

Mrm.

arco

presto posib.

Ob. measures 103-106: A melodic line starting on G4, moving up to A4, B4, C5, D5, E5, F#5, G5, with a long slur over the last four notes.

Vln. measures 103-106: A harmonic line starting on G4, moving up to A4, B4, C5, D5, E5, F#5, G5, with a long slur over the last four notes. In measure 105, the section is marked *arco* and *presto posib.*

Vc. measures 103-106: A harmonic line starting on G3, moving up to A3, B3, C4, D4, E4, F#4, G4, with a long slur over the last four notes.

Mrm. measures 103-106: A rhythmic pattern in the right hand, consisting of eighth and sixteenth notes, with rests in the left hand.

106

Ob.

Vln.

Vc.

Mrm.

110

Ob.

Vln.

Vc.

Mrm.

114

Ob.

Vln.

Vc.

Mrm.

This system of musical notation covers measures 114 through 118. The Oboe (Ob.) part begins with a melodic line in measure 114, featuring a half note G4, a quarter note A4, and a half note B4, all under a slur. The Violin (Vln.) part provides harmonic support with chords and single notes. The Viola (Vc.) part follows a similar harmonic pattern. The Marmoset (Mrm.) part consists of a rhythmic pattern of eighth and sixteenth notes in the right hand, with rests in the left hand.

119

Ob.

Vln.

Vc.

Mrm.

This system of musical notation covers measures 119 through 123. The Oboe (Ob.) part continues its melodic line, with a half note G4 and a half note A4 in measure 119, followed by a half note B4 and a half note C5 in measure 120, all under a slur. The Violin (Vln.) part continues with harmonic support. The Viola (Vc.) part follows a similar harmonic pattern. The Marmoset (Mrm.) part continues its rhythmic pattern in the right hand, with rests in the left hand.

123

Ob.

Vln.

Vc.

Mrm.

arco

3

3

127

Ob.

Vln.

Vc.

Mrm.

3

131

Ob.

Vln. *dim.*

Vc.

Mrm.

135

Ob.

Vln.

Vc.

Mrm.

139

Ob.

Vln.

Vc. arco

Mrm.



143

Ob.

Vln.

Vc. pizz.

Mrm.



147

Ob.

Vln.

Vc. *arco*

Mrm.

151

152

Ob.

Vln.

Vc.

Mrm.

156

156

Ob.

Vln.

Vc.

Mrm.

multifónicos ad lib.

This musical system covers measures 156 to 159. The Oboe (Ob.) part begins with a melodic line in measure 156, followed by a trill in measure 157. In measures 158 and 159, it plays a 'multifónicos ad lib.' section with sustained notes and a trill. The Violin (Vln.) and Viola (Vc.) parts provide harmonic support with chords and moving lines. The Mramor part has a complex melodic line with many beamed notes.

160

Ob.

Vln.

Vc.

Mrm.

This musical system covers measures 160 to 163. The Oboe (Ob.) part begins with a melodic line in measure 160, followed by a trill in measure 161. In measures 162 and 163, it plays a 'multifónicos ad lib.' section with sustained notes and a trill. The Violin (Vln.) and Viola (Vc.) parts provide harmonic support with chords and moving lines. The Mramor part has a complex melodic line with many beamed notes.

164

Ob.

Vln.

Vc.

Mrm.

2

2

2

168

Ob.

Vln.

Vc.

Mrm.

2

2

172

Ob.

Vln.

Vc.

Mrm.

176

Ob.

Vln.

Vc.

Mrm.

180

Ob.

Vln.

Vc.

Mrm.

cresc.

2

cresc.

cresc.

cresc.

183

Ob.

Vln.

Vc.

Mrm.

f

f

f

Tres movimientos

II. Elegía (Intermedio)

Mikael Birchmeier-Epprecht

Oboe $\text{♩} = 60$ **Douloureux**

p *dolce*

* nota de adorno:
antes del beat

Violin **N** arco *p* arco

Violoncello **N** arco *p*

Marimba *baquetas suaves*

Ob. **Solemne**

Vln. *dim. al niente* **marcato**

Vc. *dim. al niente* **marcato**

Mrm. *(pizz. m.i.)*

11

Ob.

rit. *dulcificando*

rall. *dolce cantabile*

Vln.

Vc.

Mrm.

Measure 11: Oboe has a melodic line. Violin and Viola have a chord. Measure 12: Oboe continues. Violin and Viola have a chord. Measure 13: Oboe has a triplet. Violin and Viola have a chord. Measure 14: Oboe has a triplet. Violin and Viola have a chord.

15

Flotando ♩ = 44

Ob.

Vln.

Vc.

Mrm.

Measure 15: Oboe has a triplet. Violin and Viola have a chord. Measure 16: Oboe has a triplet. Violin and Viola have a chord. Measure 17: Oboe has a triplet. Violin and Viola have a chord. Measure 18: Oboe has a triplet. Violin and Viola have a chord.

19

Ob.

3 3 rit.

dim. perdendosi al niente

Vln.

3 3

dim. perdendosi al niente

Vc.

dim. dolce dim.

Mrm.

p dolce

23

Tempo primo

Ob.

dolciss.

Vln.

dolciss.

Vc.

dolce

Mrm.

26

Ob.

Vln.

Vc.

Mrm.

arp. lento

30

Ob.

Vln.

Vc.

Mrm.

dim.

dolce

34

Ob.

3

5

Vln.

dim.

dolce

cresc.

Vc.

Mrm.

38 **rit.**

Ob.

Vln.

Vc.

Mrm.

Tres movimientos

III. Resoluciones (Final)

Mikael Birchmeier-Epprecht

$\text{♩} = 140$

Oboe

Violin

Violoncello

Marimba

mf

7

Ob.

Vln.

Vc.

Mrm.

mf

13

Ob.

Vln. *marcar el primer tiempo*

Vc.

Mrm.

mf

détaché

17

Ob.

Vln.

Vc.

Mrm.

21 **A**

Ob.

Vln.

Vc.

Mrm.

This musical system covers measures 21 to 25, marked with a boxed 'A'. The Ob. part features a continuous eighth-note melody. The Vln. part plays a similar eighth-note pattern. The Vc. part provides a bass line with eighth notes. The Mrm. part consists of sustained chords in the right hand and moving eighth notes in the left hand.

26

Ob.

Vln.

Vc.

Mrm.

This musical system covers measures 26 to 31. The Ob. part continues its melody, ending with a rest in measure 29. The Vln. part introduces chords in measures 29-31. The Vc. part features a triplet of eighth notes in measure 28, followed by eighth-note patterns. The Mrm. part continues with sustained chords and moving eighth notes in the left hand.

32

Ob. *poco* *dolce* **B**

Vln.

Vc.

Mrm.

4 5

38

Ob.

Vln.

Vc.

Mrm.

45

Ob.

Vln.

Vc.

Mrm.

Ob.

Vln.

Vc.

Mrm.

50

Ob.

Vln.

Vc.

Mrm.

C

Ob.

Vln.

Vc.

Mrm.

55

Ob.

Vln.

Vc.

Mrm.

Ob. part: Measures 55-59. Melodic line with eighth and sixteenth notes.

Vln. part: Measures 55-59. Rhythmic accompaniment of eighth notes.

Vc. part: Measures 55-59. Rhythmic accompaniment of eighth notes.

Mrm. part: Measures 55-59. Treble staff has sustained notes and rests. Bass staff has sustained notes and rests.

60

Ob.

Vln.

Vc.

Mrm.

Ob. part: Measures 60-64. Melodic line with eighth and sixteenth notes.

Vln. part: Measures 60-64. Rhythmic accompaniment of eighth notes.

Vc. part: Measures 60-64. Rhythmic accompaniment of eighth notes.

Mrm. part: Measures 60-64. Treble staff has rests. Bass staff has a continuous eighth-note pattern.

65

Ob.

dolce

Vln.

Vc.

Mrm.

Measures 65-69. The Oboe part begins with a melodic line, marked *dolce*. The Violin and Viola parts provide harmonic support. The Mornings Glory part has a steady eighth-note accompaniment in the bass and rests in the treble.

70

D

Ob.

Vln.

Vc.

Mrm.

Measures 70-74. Measure 70 features a key signature change to D major, indicated by a **D** in a box. The Oboe part has a melodic line with a key signature change. The Violin and Viola parts provide harmonic support. The Mornings Glory part has a steady eighth-note accompaniment in the bass and rests in the treble.

D1

75

Ob.

Vln.

Vc.

Mrm.

5

80

Ob.

Vln.

Vc.

Mrm.

85

Ob.

Vln.

Vc.

Mrm.

89

Ob.

Vln.

Vc.

Mrm.

94 E

Ob.

Vln.

Vc.

Mrm.

98

Ob.

Vln.

Vc.

Mrm.

103 **E1**

Ob.

Vln.

Vc.

Mrm.

109 **E2**

Ob.

Vln.

Vc.

Mrm.

113

Ob.

Vln.

Vc.

Mrm.

119

Ob.

Vln.

Vc.

Mrm.

125

Ob.

Vln.

Vc.

Mrm.

Ob. part: Measures 125-129. Melodic line with eighth and quarter notes, including a trill in measure 126.

Vln. part: Measures 125-129. Sustained harmonic accompaniment of eighth notes.

Vc. part: Measures 125-129. Bass line with eighth and quarter notes.

Mrm. part: Measures 125-129. Steady accompaniment of dotted half notes in both staves.

130

Ob.

Vln.

Vc.

Mrm.

Ob. part: Measures 130-134. Melodic line with eighth and quarter notes.

Vln. part: Measures 130-134. Sustained harmonic accompaniment of eighth notes.

Vc. part: Measures 130-134. Bass line with eighth and quarter notes.

Mrm. part: Measures 130-134. Steady accompaniment of dotted half notes in both staves.

134 **E3**

Ob.

Vln.

Vc.

Mrm.

134 135 136 137

138

Ob.

Vln.

Vc.

Mrm.

138 139 140 141

142 E4

Ob.

Vln.

Vc.

Mrm.

145

Ob.

Vln.

Vc.

Mrm.

150

Ob.

Vln.

Vc.

Mrm.

155

Ob.

Vln.

Vc.

Mrm.

159

Ob.

Vln.

Vc.

Mrm.

Ob. Vln. Vc. Mrm.

163

Ob.

Vln.

Vc.

Mrm.

Ob. Vln. Vc. Mrm.

167

Ob.

Vln.

Vc.

Mrm.

F

170

Ob.

Vln.

Vc.

Mrm.

174

Ob.

Vln.

Vc.

Mrm.

Ob.

Vln.

Vc.

Mrm.

178

Ob.

Vln.

Vc.

Mrm.

Ob.

Vln.

Vc.

Mrm.

183

Ob.

Vln.

Vc.

Mrm.

187

Ob.

Vln.

Vc.

Mrm.

191

Ob.

Vln.

Vc.

Mrm.

195

Ob.

Vln.

Vc.

Mrm.

200

Ob.

Vln.

Vc.

Mrm.

Ob. part: Continuous eighth-note melody.

Vln. part: Eighth-note accompaniment.

Vc. part: Eighth-note accompaniment.

Mrm. part: Piano (p) and bassoon (b) parts, both playing eighth notes.

204

Ob.

Vln.

Vc.

Mrm.

Ob. part: Continuous eighth-note melody.

Vln. part: Eighth-note accompaniment.

Vc. part: Eighth-note accompaniment.

Mrm. part: Piano (p) and bassoon (b) parts, both playing eighth notes.

208

Ob.

Vln.

Vc.

Mrm.

dim.

f

f

f

212

Ob.

Vln.

Vc.

Mrm.

216

Ob.

Vln.

Vc.

Mrm.

Ob. part: Treble clef, 4/4 time. Measures 216-219 show a melodic line with eighth and sixteenth notes.

Vln. part: Treble clef, 4/4 time. Measures 216-219 show a melodic line with eighth and sixteenth notes.

Vc. part: Bass clef, 4/4 time. Measures 216-219 show a supporting line with eighth and sixteenth notes.

Mrm. part: Two staves (treble and bass clefs), 4/4 time. Measures 216-219 show a rhythmic pattern with eighth and sixteenth notes.

220

Ob.

Vln.

Vc.

Mrm.

Ob. part: Treble clef, 4/4 time. Measures 220-224 show a melodic line with eighth and sixteenth notes.

Vln. part: Treble clef, 4/4 time. Measures 220-224 show a melodic line with eighth and sixteenth notes.

Vc. part: Bass clef, 4/4 time. Measures 220-224 show a supporting line with eighth and sixteenth notes.

Mrm. part: Two staves (treble and bass clefs), 4/4 time. Measures 220-224 show a rhythmic pattern with eighth and sixteenth notes.

225

Ob.

Vln.

Vc.

Mrm.

Ob.

Vln.

Vc.

Mrm.

230

Ob.

Vln.

Vc.

Mrm.

Ob.

Vln.

Vc.

Mrm.