

7749

Oliver Kohlenberg

MALINCONIA

per quintetto di ottoni

1984

TEOSTO

SUOMALAISEN MUSIIKIN TIEDOTUSKESKUS
FINNISH MUSIC INFORMATION CENTRE



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Lauttasaarentie 1

FIN-00200 Helsinki

www.fimic.fi

Helsinki, 2005



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MALINCONIA

per quintetto di ottoni:
 DEM BLÄSERQUINTETT „FORTIS MUSICUS“ ZUGEEIGNET

Oliver Kohlenberg

22.6.1984

op. 18 b

durata: 14-15 min.

(I)
 FANFARE

La partitura è scritta in Do

$\frac{4}{4}$ Largo maestoso

$\frac{6}{4}$

I. Trompeta

II. Trompeta

Horn

Bariton

Tuba

(II)
 DIALOG

Trompeta I+II: $\overline{\hspace{1cm}}$
 ca 90 sec.

Andante tranquillo

→ in ritardando (libero (Tempi Soli))

Horn

Bariton

Tuba

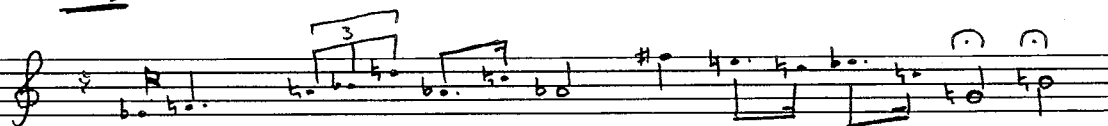
molto legato

pp - mp: sotto voce; cresc. e dim.

tranquillo - vivace in tempo libero : „Dialog!“

mf - ff

Tr. I



FINE

Hr. Nach dem Ende des
Trompeten dialoges:
auf Zeichen des
I. Trompeters → pp

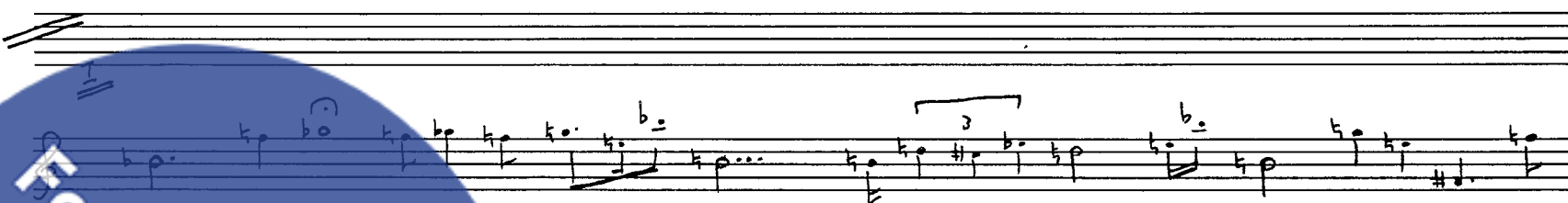
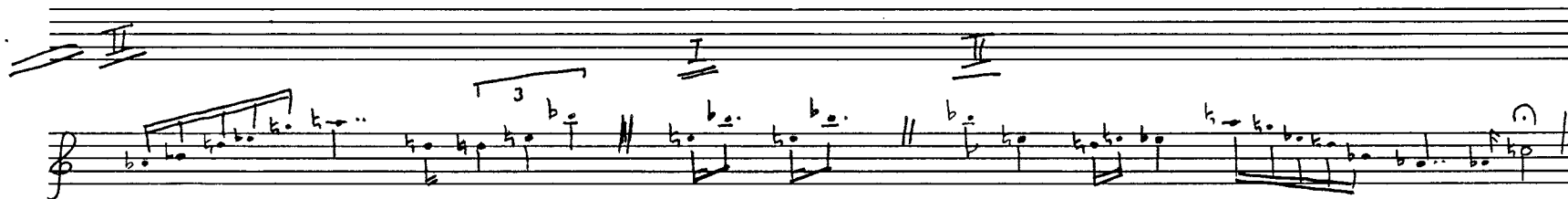
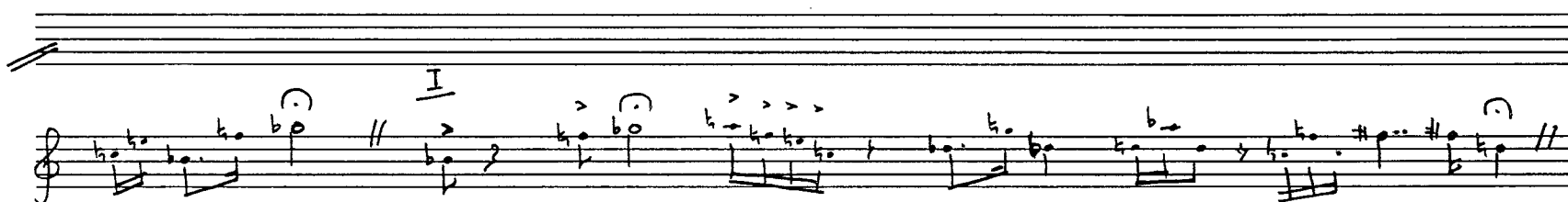
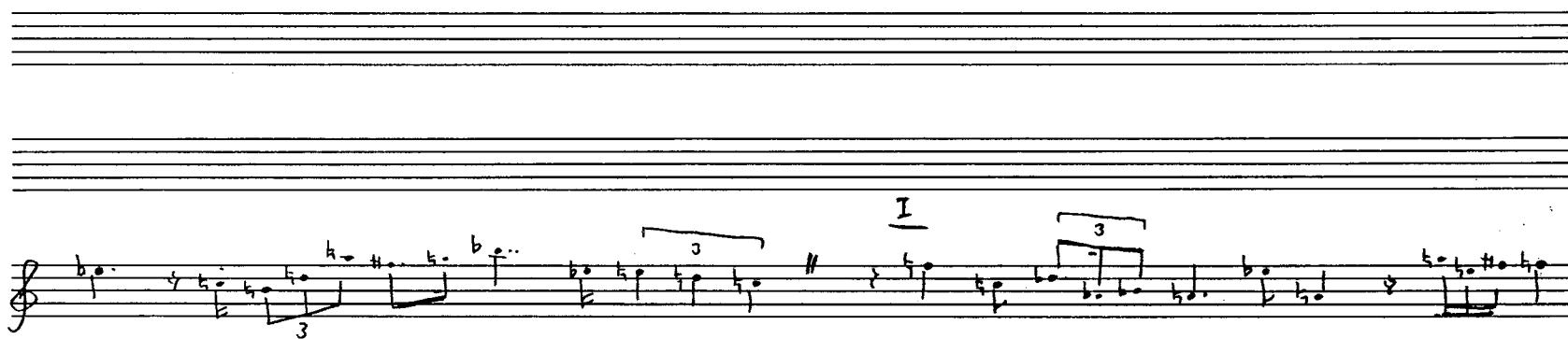
Bn. pp

Tb. pp

(sempre attacca)

Tr II





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Handwritten musical notation on two staves. The first staff contains a triplet of eighth notes, followed by a measure with a fermata, then a measure with a fermata and a first ending bracket labeled 'I'. The second staff contains a measure with a fermata and a first ending bracket labeled 'I', followed by a measure with a fermata and a first ending bracket labeled 'I'. A second ending bracket labeled 'II' is shown below the first staff, with a downward arrow indicating a jump to the second ending.

Handwritten musical notation on two staves. The first staff is labeled 'Tr. I' and contains a triplet of eighth notes, followed by a measure with a fermata, then a measure with a fermata and a first ending bracket labeled 'I'. The second staff is labeled 'Tr. II' and contains a triplet of eighth notes, followed by a measure with a fermata, then a measure with a fermata and a first ending bracket labeled 'I'. A second ending bracket labeled 'II' is shown below the first staff, with a downward arrow indicating a jump to the second ending.

Handwritten musical notation on two staves. The first staff contains a triplet of eighth notes, followed by a measure with a fermata, then a measure with a fermata and a first ending bracket labeled 'I'. The second staff contains a triplet of eighth notes, followed by a measure with a fermata, then a measure with a fermata and a first ending bracket labeled 'I'. A second ending bracket labeled 'II' is shown below the first staff, with a downward arrow indicating a jump to the second ending.

Handwritten musical notation on two staves. The first staff is labeled 'Marcato' and contains a triplet of eighth notes, followed by a measure with a fermata, then a measure with a fermata and a first ending bracket labeled 'I'. The second staff is labeled 'conclusio' and contains a triplet of eighth notes, followed by a measure with a fermata, then a measure with a fermata and a first ending bracket labeled 'I'. A second ending bracket labeled 'II' is shown below the first staff, with a downward arrow indicating a jump to the second ending.

Handwritten musical notation on two staves. The first staff contains a triplet of eighth notes, followed by a measure with a fermata, then a measure with a fermata and a first ending bracket labeled 'I'. The second staff contains a triplet of eighth notes, followed by a measure with a fermata, then a measure with a fermata and a first ending bracket labeled 'I'. A second ending bracket labeled 'II' is shown below the first staff, with a downward arrow indicating a jump to the second ending.

Einmale für die
Schlußakkorde:

1. 2. 3.

FINE

III

FANFARE

DA

CAPO

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IV

Adagio $\text{♩} = 80-90$

NOCTURNE

6
8

Horn

Clarinet

Tuba

pp

5

10

Hr.

Bn.

Tb.

15

Hr.

Bn.

Tb.

Handwritten musical score for Horns (Hn.), Bassoon (Bn.), and Trombone (Tb.). The system includes measures 18, 19, 20, and 21. The key signature is one sharp (F#). The time signature is 4/4. The score features various dynamics including *cresc.*, *mf*, *f*, and *fp*. Measure 20 is marked with a rehearsal mark and the number 20. The notation includes eighth notes, quarter notes, and half notes, with some measures containing triplets.

Handwritten musical score for Horns (Hn.), Bassoon (Bn.), and Trombone (Tb.). The system includes measures 22, 23, 24, and 25. The key signature is one sharp (F#). The time signature is 4/4. The score features various dynamics including *cresc.*, *mf*, *f*, and *fp*. Measure 25 is marked with a rehearsal mark and the number 25. The notation includes eighth notes, quarter notes, and half notes, with some measures containing triplets.

Handwritten musical score for Trumpets (Tr. I, Tr. II), Horns (Hn.), Bassoon (Bn.), and Trombone (Tb.). The system includes measures 26, 27, 28, and 29. The key signature is one sharp (F#). The time signature is 4/4. The score features various dynamics including *p* and *f*. Measure 28 is marked with a rehearsal mark and the number 28. The notation includes eighth notes, quarter notes, and half notes, with some measures containing triplets.

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30

Tr. I

Tr. II

Hr.

Bb.

Tb.

35

Tr. I

Tr. II

Hr.

Bb.

Tb.

Handwritten musical score for measures 40-43. The score includes staves for Tr. I, Tr. II, Hrn., Pn., and Tb. The notation features various musical symbols such as notes, rests, and dynamic markings like *p dolce*. Measure numbers 40, 41, 42, and 43 are indicated at the top of the staves.

Handwritten musical score for measures 44-47. The score includes staves for Tr. I, Tr. II, Hrn., Pn., and Tb. The notation features various musical symbols such as notes, rests, and dynamic markings like *p dolce*. Measure numbers 44, 45, 46, and 47 are indicated at the top of the staves.



45

Tr. I

Tr. II

Hr.

Bn.

Tb.

cresc.

ff

gombue

pp

gombue

pp

gombue

pp

dim.

50

Hr.

Bn.

Tb.

3

3

3

3

55

Hr.

Bn.

Tb.

(poco rit)

(a tempo)

3

3

3

3

Handwritten musical score for Horns (Hr.), Bassoon (Ba.), and Trombone (Tb.). The score consists of four measures. The first measure has a tempo marking of 60. The second measure has a tempo marking of 60. The third measure has a tempo marking of 60. The fourth measure has a tempo marking of 60. The score includes various musical notations such as notes, rests, and triplets.

Handwritten musical score for Trumpets I (Tr. I), Trumpets II (Tr. II), Horns (Hr.), Bassoon (Ba.), and Trombone (Tb.). The score consists of four measures. The first measure has a tempo marking of 65. The second measure has a tempo marking of 65. The third measure has a tempo marking of 65. The fourth measure has a tempo marking of 65. The score includes various musical notations such as notes, rests, and triplets. The dynamic marking *pp* (pianissimo) is present in the fourth measure for all instruments.

⑤

FANFARE DA CAPO



(VI)
DANSE MACABRE

Quasi à la valse

♩ = minutes 120

3
4
ANFANG

ENDE
159 Molto rit.!

160

Tr. I
Tr. II
Hr.
Bn.
Tb.

f
f cresc.
fff

3
3
3
3
3

3. 11
3. 13
3. 14
3. 14

attacca No VII
"Fanzare"

2x

(85)

Tr. I+II

5

ff
(*mf-ff*)
ff

3

(50)

15

10

3

-11-

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(95) 20 (100) 25

(105/106) 29/30 (110)

35 (115) 40

(120) 45 (125) 50

(130/131) 54 (135) 60 (140) 65

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(145) 70 (150) 75 (154-159) 78-82

5 → 111

Horn

(-f-ff)

5

3x

110
60
10

115
65
15

3

2

125
75
25

3

2

135
85
35

140
90
40

4

150
100
50

155-158
105-108
55-58

4

→ 111

Baritone

(-f - ff)

5

121
84
47
9 - 10

2

131
94
53
20

141
104
67
30

151
114
77
40

152

155

cresc.

→ s. 11

Tuba

5

5x

(-f - ff)

130
100
40
10

3

140
110
60
50
20

150
120
90
60
30

156

→ s. 11

VII
FANFARE DA CAPO
- E POI LA CODA

VIII
CODA

Tempo I (Fanfare)

4/4

rit. molto

Tutti (a forza !!)

ff 3 pp ffff

Tr. I

Tr. II

Hr.

Bn.

Tb.

FINE

Kajochiise Juhannus-oastona 22.6.1994
Ho 22.45
Oliver Kohonen

Anmerkungen zu den Sätzen siehe Seite 16 !



Anmerkungen

Malinconia (Schelmenstück) Quintett für Blechbläser

Nr. I, III, V, VII „Fanfare“ : Signal für die Abschnitte der Handlung
sehr streng im Tempo, starke Dynamik
„con gran pathos!“

Nr. II „Dialog“ : „Pompiergespräch“:

Trompeten diskutieren miteinander, gehen aufeinander ein,
machen sich lustig, schimpfen, stoßen sich
Die anderen „hören zu“, kommentieren leise für sich,
machen sich ihre eigenen Gedanken

Nr. IV „Nocturne“ : Zart und melodisch zu spielen, sehr dunkler Klang
„sotto voce“

(aber langsamer als zu schnell)

Nr. VI „Danse macabre“ : Sehr rhythmisch, etwas „barbarisch“ zu spielen
laut und grausam, aber auch manchmal „schön“

immer genau zählen, auch wenn gemeinsame Pausen entstehen
„minaccioso“, Tempo mindestens $\text{♩} = 120$, lieber schneller!

Nr. VIII „Coda“ : wie Nr. I, III, V, VII

Nr. II, IV, VI können auch einzeln aufgeführt werden immer mit Fanfare und Coda:

also :
$$I \left\{ \begin{array}{c} II \\ IV \\ VI \end{array} \right\} VII, VIII$$

Nr. IV „Nocturne“ kann auch gänzlich für sich allein gespielt werden

MALINCONIA ist in einem Anfall von Arbeitswut und Größenwahn innerhalb eines
einzigen Tages (etwa 10-12 Arbeitsstunden) komponiert worden