

ESECUTUORI

LEGNI

Flauto I in C (muta in flauto piccolo)
Flauto II in C
Flauto III in C
Oboe I
Oboe II
Oboe III (muta in corno inglese)
Clarinetto in B I
Clarinetto in B II
Clarinetto in B III (muta in clarinetto basso in B)
Fagotto I
Fagotto II
Contrafagotto (III)

OTTONI

Corno in F I
Corno in F II
Corno in F III
Corno in F VI
Tromba in C I
Tromba in C II
Tromba in C III
Trombone I
Trombone II
Trombone basso III
Tuba

PERCUSSIONE (4 ESECUTUORI)

Timpani
Marimba
Vibrafono
Campane
Gran cassa
Triangolo
Piatti ordinari
Piatto sospeso (medium) I
Piatto sospeso (medium) II
Tam-tam I
Tam-tam II

Arpa

Pianoforte
Celesta (1 esecutore)

ARCHI

Maximum number of possible string instruments required

Violini I (divisi in 2)
Violinini II (divisi in 2)
Viole (divisi in 2)
Violoncelli (divisi in 2)
Contrabassi (divisi in 2) (1/2 of all instruments with 5 strings if possible)

PARTITURA IN C

GENERAL NOTES

COMMON

- Alteration signs refer to each pitch. If there is no call-back sign after the alteration, the alteration is called back in every case (that does not refer to breaklined and tied pitches)



- All the accents mean sharp accent on the beginning of sound. If an accent is put on the last sound in a tied pitch, the very end of the sound is accented.











WIND INSTRUMENTS

Con sord.

- Trumpets in C I, II and III are using harmonic mutes (Wah-wah)
- Horns I and III in F are using stright mutes, II Horn - harmonic mute (Wah-wah)
- Trombone II and bass trombone III are using stright mutes
- Tuba is usng stright mute

PERCUSSION

MALLETS AND BEATERS FOR PERCUSSION

-  - hard mallet
-  - medium hard mallet
-  - soft mallet
-  - big hard beater
-  - big soft beater
-  - metallic stick
-  - wooden hammer
-  - drumsticks
-  - playing by bow
-  - muting by hand

Vibraphone plays with switched off motor only

ALLOCATION OF PERCUSSION INSTRUMENTS BETWEEN PLAYERS

I Esecutore

Timpani
Piatto sospeso I
Tam-tam I

II Esecutore

Marimba

III Esecutore

Vibrafono
Campane
Piatto sospeso II
Piatti ordinari

IV Esecutore

Gran cassa
Triangolo
Tam-tam II

Duration: ~ 12'

LANGSAM

The source of inspiration for my composition can seem odd at first sight – these are the slow movements of symphonies, although the reason for my enthusiasm being not admiration for slow and romantic music *per se* but rather about the mentally energetic level of musical slowness and the sensations having occurred in composers' hearts and minds during the process of creating them.

The slow parts of large scale pieces are the ones showing the deepest, most personal involvement of the composers, striving to conceal themselves, hide from the world, or quite on the contrary – having found beauty and hope in their own suffering, and one can encounter also pure and innocent love there as well as a kind of cosmic tranquility and fragility. In my juvenile years, when I caught sight of a designation containing the elements of the *langsam* (meaning slow) sign in the works of Brahms, Wagner, Mahler or Bruckner, it gave me creeps in anticipation of a peculiar, unworldly emotional experience.

My *Langsam* does not quote anything, it is my dedication to all composers, to their most imperceptible, in-depth states of mind estranged from this world at the time when they created their *langsam*. This is my personal slow movement. This is my distant state of mind, but for the listeners it is an intimate musical scenery, gradually and gorgeously evolving in its might, in which an essential place is taken by solo voices of instruments. Music that is little by little guiding the listener towards light. Light is really highly indispensable for everyone. It will never end!

The piece is commissioned by *Deutsche Radio Philharmonie Saarbruecken – Keiserslautern* and it is dedicated to my friend in music, Karel Mark Chichon.

Andris Dzenītis

LANGSAM

Mana skaņdarba iedvesmas avots pirmajā brīdī varētu šķist dīvains - tās ir simfoniju lēnās daļas. Gan ne jūsmojot par lēnu un romantisku mūziku kā tādu, bet muzikālā lēnuma nereti nesto mentāli enerģētisko līmeni un to, kas noticis komponistu sirdīs un prātos, tās radot.

Tieši lieldarbu lēnās daļas vienmēr ir tās, kurās skaņraži bieži gājuši visdziļāk, vispersoniskāk, slēpušies un vēlējušies glābties no pasaules vai tieši otrādi – paši savās ciešanās atraduši skaistumu un cerību, te ir arī tīra un nevainīga mīlestība, te ir kosmisks miers un trauslums. Pusaudža gados, kad pamanīju apzīmējumu, kurš sevī saturēja vārda *langsam* (lēni) elementus Brāmsa, Vāgnera, Mālera vai Bruknera darbos, iekšējās tīrības liecināja par gaidāmu īpašu, pārpasaulīga pārdzīvojuma nojausmu.

Mans *Langsam* nevienam necitē, tas ir mans veltījums visiem komponistiem, viņu nenotveramajiem, visdziļākajiem un no šīs pasaules attālinātajiem dvēseles stāvokļiem, laikā, kad viņi komponējuši savus *langsam*. Šī ir mana lēnā daļa. Šis ir mans tālais dvēseles stāvoklis, bet klausītājam – intīma, pakāpeniski varenībā krāšņi pieaugoša mūzikas ainava, kurā nozīmīga vieta ierādīta instrumentu solobalsīm. Mūzika, kura pakāpeniski ved gaismas virzienā. Gaisma mums visiem ļoti nepieciešama. Tā nekad nebeigsies!

Skaņdarba pasūtītājs – Zārbrikenes – Keiserslauternas vācu Radio simfoniskais orķestris un tas veltīts manam draugam mūzikā Karelam Markam Šišonam.

Andris Dzenītis

LANGSAM

Andris Dzenitis (*1978)

A Lento, molto lontano
♩ = 50

This section of the score includes parts for Flauto piccolo (I), Flauto I, Flauto II, Flauto III, Oboe I, Oboe II, Oboe III, Corno inglese (III), Clarinetto in B I, Clarinetto in B II, Clarinetto in B III, Clarinetto basso in B (III), Fagotto I, Fagotto II, Contrafagotto III, Corno in F I, Corno in F II, Corno in F III, Corno in F IV, Tromba in C I, Tromba in C II, Tromba in C III, Trombone I, Trombone II, Trombone basso III, Tuba, Timpani II, Marimba, Vibrafono, Campane, Gran cassa, Triangolo, Piatti ord., Piatto sospeso I, Piatto sospeso II, Tam-tam I, Tam-tam II, Arpa, and Pianoforte. The woodwinds and brasses play a melodic line with various dynamics including *ppp* and *pp*, and some parts are marked *con sord.* (with mutes). The percussion section features sustained chords on the marimba and vibraphone, and rhythmic patterns on the arpa and piano.

A Lento, molto lontano
♩ = 50

This section of the score includes parts for Violini I (1), Violini I (2), Violini II (1), Violini II (2), Viole (1), Viole (2), Violoncello solo, Violoncelli (1), Violoncelli (2), Contrabassi (1), and Contrabassi (2). The strings play a melodic line with a *ppp* dynamic and are marked *Poco vibrato* throughout.

B Gradualmente poco a poco più chiaro

Musical score for woodwinds, brass, and strings. The score includes parts for Cor. ingl. (III), Cl. in B I, Cl. in B II, Cl. basso in B, Fag. I, C-fag. III, Cor. in F I, Cor. in F II, Cor. in F III, Cor. in F IV, Tronc II, Tronc basso III, Tuba, Marimba, P.tto sosp. II, T.tm. II, Arpa, and P.no. The woodwinds and brass parts feature dynamic markings such as *pp*, *ppp*, and *p*, along with performance instructions like "senza sord." and "con sord.". The piano part includes a *p* marking and a fermata. The marimba part ends with a *p* marking.

B Gradualmente poco a poco più chiaro

Musical score for strings, including parts for V-ni I (1), V-ni I (2), V-la (1), V-la (2), V-celi (1), V-celi (2), Cb-si (1), and Cb-si (2). The score includes performance instructions such as "Poco vibrato" and "Divisi", and dynamic markings like *pp*, *ppp*, and *p*. The strings play a sustained, rhythmic pattern with some melodic movement.