

Olav Anton Thommessen

MicroFantasi
on Grieg's Piano Concerto in A minor
For Pianoforte and Large Orchestra

COMMISSIONED BY THE EDVARD GRIEG MUSEUM TROLLHAUGEN

FOR THE FINAL CONCERT OF THE 14TH INTERNATIONAL EDVARD GRIEG PIANO COMPETITION

SUPPORTED BY ARTS COUNCIL NORWAY



Full Score

2014



Instrumentation

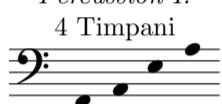
Piccolo
 2 Flutes
 2 Oboes
 Cor Anglais
 2 Clarinets in B♭
 Bass Clarinet in B♭
 2 Bassoons
 Contrabassoon

4 Horns in F
 3 Trumpets in B♭
 2 Trombones
 Bass Trombone
 Tuba

Pianoforte solo

Harp

Percussion I:



Percussion II:

Crotales

Vibraphone (shared with Perc. III)
 Chimes (shared with Perc. III)
 2 High Wooden Drums
 2 Wood Blocks
 5 Temple Blocks (shared with Perc. III)

Percussion III:

Xylophone

Vibraphone (shared with Perc. II)
 Chimes (shared with Perc. II)
 Glockenspiel
 Marimba
 2 Bongos
 5 Temple Blocks (shared with Perc. II)
 2 Timbales

Percussion IV:

Bass Drum (lying)
 2 Tom-toms

Violin I (A B)
 Violin II (A B)

Viola

Violoncello (A B)

Contrabass (2nd divisi with C extensions)

Score in C


 RØDTVETKROKEN 3-4 / 2014



MicroFantasi

on Grieg's Piano Concerto in A minor

For Pianoforte and Large Orchestra

Olav Anton Thommessen
(2014)

SCORE IN C

Senza Misura

Pianist THINKS the
rest of Grieg's Cadenza

Adagio

Andante con moto ($\bullet = 92$)

10

Picc.

Fl. I.II

Ob. I.II

Cor Angl.

Cl. I.II

B.Cl.

Bsn. I.II

Cbsn.

I.III

Hn.

III.IV

I.III

Tpt.

III

I.III

Tbn.

III

Tuba

Pno.

Harp

Timp.

Perc. II

Vibr.

Perc. III

Xyl.

Perc. IV

B.D.

Vn. I

Vn. II

Va.

Vc.

Cb.

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15

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C = 60

Picc.

Fl. I.II

Ob. I.II

Cor Angl.

Cl. I.II

B.Cl.

Bsn. I.II

Cbsn.

I.II.

Hn.

III.IV

I.II.

Tpt.

III

I.II.

Tbn.

III

Tuba

Pno.

Harp

Timp.

Perc. II

Vibr.

Perc. III

Xyl.

Perc. IV

B.D.

Vn. I

Vn. II

Va.

Vc.

Cb.

21

Picc.

Fl. I.II

Ob. I.II

Cor Angl.

Cl. I.II

B.Cl.

Bsn. I.II

Cbsn.

I.II.

Hn.

III.IV.

I.II.

Tpt.

III.

I.II.

Tbn.

III.

Tuba

Pno.

Harp

Timp.

Perc. II

Vibr.

Glockenspiel

Perc. III

Xyl.

Perc. IV

B.D.

Vn. I

Vn. II

Va.

Vc.

pizz.

f

arco

arco

pizz.

arco

pizz.

21

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Scherzando (♩ = 72)

26

Picc.

Fl. I.II

Ob. I.II

Cor Angl.

Cl. I.II

B.Cl.

Bsn. I.II

Cbsn.

I.II.

Hn.

III.IV

I.II.

Tpt.

III

I.II.

Tbn.

III

Tuba

Pno.

Harp

Timp.

(change tuning)

Perc. II

Vibr.

Perc. III

Glock.

Perc. IV

B.D.

Vn. I

Vn. II

Va.

pizz.

pizz.

Vc.

pizz.

Cb.

arco

pizz.

Scherzando (♩ = 72)

The musical score consists of two systems of staves. The first system starts with a dynamic of *p* and includes parts for Picc., Fl. I.II, Ob. I.II, Cor Angl., Cl. I.II, B.Cl., Bsn. I.II, Cbsn., I.II., Hn., III.IV, I.II., Tpt., III, I.II., Tbn., III, Tuba, Pno., Harp, Timp., Perc. II, Vibr., Perc. III, Glock., Perc. IV, B.D., Vn. I, Vn. II, Va., Vc., and Cb. The second system begins with a dynamic of *fp* and includes parts for Fl. I.II, Ob. I.II, Cor Angl., Cl. I.II, B.Cl., Bsn. I.II, Cbsn., I.II., Hn., III.IV, I.II., Tpt., III, I.II., Tbn., III, Tuba, Pno., Harp, Timp., Perc. II, Vibr., Perc. III, Glock., Perc. IV, B.D., Vn. I, Vn. II, Va., Vc., and Cb. Various performance instructions such as *pizz.*, *arco*, *marcato*, *ff*, *pp*, *mf*, *mp*, *sim.*, and *change tuning* are scattered throughout the score. Measure numbers 26 and 72 are indicated at the top of each system. The page number 9 is located in the top right corner.

30

Picc.

Fl. I.II

Ob. I.II

Cor Angl.

Cl. I.II

B.Cl.

Bsn. I.II

Cbsn.

I.II.

Hn.

III.IV

I.II.

Tpt.

III

I.II.

Tbn.

III

Tuba

Pno.

Harp

Timp.

Perc. II

Chimes

Perc. III

Glock.

Perc. IV

B.D.

Vn. I

Vn. II

Va.

Vc.

Cb.

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Sheet music for orchestra and piano. The score includes parts for Piccolo, Flute I, II, Oboe I, II, Cor Angl., Clarinet I, II, Bassoon I, II, Bassoon II, Trombone, Horn, Trombones III, IV, Trombones I, II, Trombone III, Tuba, Piano, Harp, Timpani, Percussion II, Chimes, Percussion III, Glockenspiel, Percussion IV, Bass Drum, Violin I, Violin II, Cello, Double Bass, and Bassoon. The music is in 30 measures, starting with dynamic *f*. Measures 1-28 show various woodwind entries with dynamics like *fp*, *p*, *l.*, *f*, and *ff*. Measures 29-30 show brass entries with dynamics like *mff* and *ff*. Measure 31 begins with a piano solo section featuring eighth-note patterns and sixteenth-note chords. Measures 32-33 show woodwind entries with dynamics like *p*, *f*, and *ff*. Measures 34-35 show brass entries with dynamics like *p*, *f*, and *ff*. Measures 36-37 show woodwind entries with dynamics like *p*, *f*, and *ff*. Measures 38-39 show brass entries with dynamics like *p*, *f*, and *ff*. Measures 40-41 show woodwind entries with dynamics like *p*, *f*, and *ff*. Measures 42-43 show brass entries with dynamics like *p*, *f*, and *ff*. Measures 44-45 show woodwind entries with dynamics like *p*, *f*, and *ff*. Measures 46-47 show brass entries with dynamics like *p*, *f*, and *ff*. Measures 48-49 show woodwind entries with dynamics like *p*, *f*, and *ff*. Measures 50-51 show brass entries with dynamics like *p*, *f*, and *ff*. Measures 52-53 show woodwind entries with dynamics like *p*, *f*, and *ff*. Measures 54-55 show brass entries with dynamics like *p*, *f*, and *ff*. Measures 56-57 show woodwind entries with dynamics like *p*, *f*, and *ff*. Measures 58-59 show brass entries with dynamics like *p*, *f*, and *ff*. Measures 60-61 show woodwind entries with dynamics like *p*, *f*, and *ff*. Measures 62-63 show brass entries with dynamics like *p*, *f*, and *ff*. Measures 64-65 show woodwind entries with dynamics like *p*, *f*, and *ff*. Measures 66-67 show brass entries with dynamics like *p*, *f*, and *ff*. Measures 68-69 show woodwind entries with dynamics like *p*, *f*, and *ff*. Measures 70-71 show brass entries with dynamics like *p*, *f*, and *ff*. Measures 72-73 show woodwind entries with dynamics like *p*, *f*, and *ff*. Measures 74-75 show brass entries with dynamics like *p*, *f*, and *ff*. Measures 76-77 show woodwind entries with dynamics like *p*, *f*, and *ff*. Measures 78-79 show brass entries with dynamics like *p*, *f*, and *ff*. Measures 80-81 show woodwind entries with dynamics like *p*, *f*, and *ff*. Measures 82-83 show brass entries with dynamics like *p*, *f*, and *ff*. Measures 84-85 show woodwind entries with dynamics like *p*, *f*, and *ff*. Measures 86-87 show brass entries with dynamics like *p*, *f*, and *ff*. Measures 88-89 show woodwind entries with dynamics like *p*, *f*, and *ff*. Measures 90-91 show brass entries with dynamics like *p*, *f*, and *ff*. Measures 92-93 show woodwind entries with dynamics like *p*, *f*, and *ff*. Measures 94-95 show brass entries with dynamics like *p*, *f*, and *ff*. Measures 96-97 show woodwind entries with dynamics like *p*, *f*, and *ff*. Measures 98-99 show brass entries with dynamics like *p*, *f*, and *ff*. Measures 100-101 show woodwind entries with dynamics like *p*, *f*, and *ff*.

34

Picc.

Fl. I.II

Ob. I.II

Cor Angl.

Cl. I.II

B.Cl.

Bsn. I.II

Cbsn.

I.II. Hn.

III.IV

I.II. Tpt.

III

I.II. Tbn.

III

Tuba

Pno.

Harp

Tim.

Perc. II Chimes

Perc. III Glock.

Perc. IV B.D.

Vn. I

Vn. II

Va.

Vc.

Cb.

39 = 60

Picc. *f*

Fl. I.II *ff*

Ob. I.II *ff*

Cor Angl. *ff*

Cl. I.II

B.Cl.

Bsn. I.II *p*

Cbsn.

I.II. *ff*

Hn. *p*

III.IV *p*

I.II. Tpt. *ff*

III. I.II. Tbn.

III. Tba. *p*

Pno. *p*

Harp

Timp.

Perc. II Chimes *f*

Vibraphone *ff*

Perc. III Vibr. *p*

Perc. IV B.D. *f*

p pizz.

Vn. I *p* *f* pizz. *p*

Vn. II *p* *f* pizz. *p*

Va. *p* *f* pizz. *p*

Vc. *p* *f* pizz. *p*

Cb. *p*

44

Picc.

Fl. I. II

Ob. I. II

Cor. Angl.

Cl. I. II

B. Cl.

Bsn. I. II

Cbsn.

I. II. Hn.

III. IV

I. II. Tpt.

III

I. II. Tbn.

III

Tuba

Pno.

Harp

Tim.

Perc. II Chimes

Perc. III Vibr.

Perc. IV B.D.

Vn. I

Vn. II

Va.

Vc.

Cb.

47

accel.

Picc.

Fl. I. II.

Ob. I. II.

Cor Angl.

Cl. I. II.

B. Cl.

Bsn. I. II.

Cbsn.

I. II.

Hn.

III. IV

I. II.

Tpt.

III

I. II.

Tbn.

III

Tuba

Pno.

Harp

Timp.

Perc. II

Chimes

Perc. III

Vibr.

Perc. IV

B.D.

secco

mp

Vn. I

Vn. II

Va.

Vc.

Cb.

Andante Ambulando
(Medium Disco Tempo) (♩ = 72)

53

Picc.

Fl. I.II

Ob. I.II

Cor. Angl.

Cl. I.II

B.Cl.

Bsn. I.II

Cbsn.

I.II.

Hn.

III.IV

I.II.

Tpt.

III

I.II.

Tbn.

III

Tuba

Pno. (l.v.)

Harp (l.v.)

Timp.

Perc. II Chimes

Perc. III Vibr.

Perc. IV B.D. sim. marcattissimo mf

Vn. I

Vn. II sim. div. sim. marcattissimo

Va. sim. div. sim. marcattissimo

Vc. f p

Cb. p

57

Picc.

Fl. I.II

Ob. I.II

Cor. Angl.

Cl. I.II

B.Cl.

Bsn. I.II

Cbsn.

I.III

Hn.

III.IV

I.II

Tpt.

III

I.II

Tbn.

III

Tuba

Pno.

Harp

Timp.

Perc. II Chimes

5 Temple Blocks

Xylophone

Perc. III Vibr.

Perc. IV B.D.

Vn. I

pizz.

pizz.

non trem.

non trem.

div. arco,
marcatissimo

div., marcatissimo

div., marcatissimo

Vn. II

Va.

Vc.

Cb.

61

Picc.

Fl. I. II

Ob. I. II

Cor Angl.

Cl. I. II

B. Cl.

Bsn. I. II

Cbsn.

I. II.

Hn.

III. IV

I. II.

Tpt.

III

I. II.

Tbn.

III

Tuba

Pno.

Harp

Timp.

Perc. II

T. Bl.

Perc. III

Xyl.

Perc. IV

B. D.

Vn. I

Vn. II

Va.

Vc.

Cb.

64

Picc.

Fl. I.II

Ob. I.II

Cor. Angl.

Cl. I.II

B.Cl.

Bsn. I.II

Cbsn.

I.II.

Hn.

III.IV

I.II.

Tpt.

III

I.II.

Tbn.

III

Tuba

Pno.

Harp

Timp.

Perc. II

Vibr.

Perc. III

Mar.

Perc. IV

B.D.

Vn. I

Vn. II

Va.

Vc.

Cb.

ff sub.

f

ff sempre

ff sempre

ff sempre

ffz

(l.v.)

(l.v.)

ff

ff

f

ff sempre

ff sempre

66

Picc. *p sub.*

Fl. I.II. *p sub.*

Ob. I.II. *p sub.*

Cor Angl.

Cl. I.II.

B.Cl.

Bsn. I.II.

Cbsn.

I.II. *ff* (as echos) *mf* (as echos)

Hn. *mp* *mp*

III.IV. *mf* *mp* *mp*

I.II. Tpt. *p*

III.

I.II. Tbn. *p* *3*

III. *ff* *f* *3*

Tuba *ff* *f*

Pno. *brillante* *deciso* *3* *6* *6*

Harp *3* *6* *6* *6* *6*

Timp. *mp*

Perc. II Vibr.

Perc. III Mar.

Perc. IV B.D. *3* *3* *mf* *6* *6*

Vn. I *ff* *pp sub.* *ff* *pp sub.*

Vn. II

Va. *ff* *pp sub.* *div.*

Vc. (arco) *3*

Cb. *pizz.* *3*

This music score page contains two systems of musical notation. The first system starts at measure 66 and ends at measure 70. The second system begins at measure 70 and continues to the end of the page. The score includes parts for Piccolo, Flute I.II, Oboe I.II, Cor Angl., Clarinet I.II, Bassoon I.II, Bassoon II, Horn, Trombone IV, Trombone II, Trombone III, Tuba, Piano, Harp, Timpani, Percussion II (Vibr.), Percussion III (Mar.), Percussion IV (B.D.), Violin I, Violin II, Viola, Cello, and Double Bass. Various dynamics like *p*, *ff*, *mf*, *pp*, and *div.* are indicated throughout the score. Measure 66 features sustained notes and eighth-note patterns. Measures 67-70 show more complex rhythmic patterns, including sixteenth-note chords and sustained notes. The piano part has a prominent role in the first system, while the harp part is prominent in the second system. The double bass part is present in both systems, with specific instructions for pizzicato and arco.

68

Picc.

Fl. I.II

Ob. I.II

Cor Angl.

Cl. I.II

B.Cl.

Bsn. I.II

Cbsn.

I.II.

Hn.

III.IV.

I.II.

Tpt.

III.

I.II.

Tbn.

III.

Tuba

Pno.

Harp

Timp.

Perc. II.

Vibr.

Perc. III.

Mar.

Perc. IV.

B.D.

Vn. I.

Vn. II.

Va.

Vc.

Cb.

A detailed musical score page for orchestra and piano, numbered 70. The score is arranged in two systems separated by a vertical bar line. The top system begins with Picc. and Fl. I.II playing eighth-note patterns. Ob. I.II and Cor. Angl. enter with eighth-note patterns, followed by Cl. I.II and B.Cl. with sustained notes. Bsn. I.II and Cbsn. provide harmonic support. The middle section features I.II., Hn., III.IV, L.II., Tpt., III, I.II., Tbn., III, Tuba, and Pno. The bottom system begins with a dynamic marking '8' over a piano staff. The score continues with Harp, Timp., Perc. II, Vibr., Perc. III, Mar., Perc. IV, B.D., Vn. I, Vn. II, Va., Vc., and Cb. The score is filled with various musical markings, including dynamics (pp, p, mp), articulations, and performance instructions like '(l.v.)'. A large red watermark 'This music is copyright protected' is overlaid across the page.

72

Picc.

Fl. I. II

Ob. I. II

Cor Angl.

Cl. I. II

B. Cl.

Bsn. I. II

Cbsn.

I. III.

Hn.

III. IV

I. II.

Tpt.

III

I. II.

Tbn.

III

Tuba

Pno.

Harp

Tim.

Perc. II

Vibr.

Perc. III

Chimes

Perc. IV

B.D.

Vn. I

Vn. II

Va.

Vc.

Cb.

74

Picc.

Fl. I.II

Ob. I.II

Cor Angl.

Cl. I.II

B.Cl.

Bsn. I.II

Cbsn.

I.II.

Hn.

III.IV.

I.III.

Tpt.

III.

I.II.

Tbn.

III.

Tuba

Pno.

Harp

Timp.

Perc. II

Vibr.

Perc. III

Chimes

Perc. IV

B.D.

Vn. I

Vn. II

Va.

Vc.

Cb.

76

Picc.

Fl. I.II

Ob. I.II

Cor Angl.

Cl. I.II

B.Cl.

Bsn. I.II

Cbsn.

I.II.

Hn.

III.IV

I.II.

Tpt.

III

I.II.

Tbn.

III

Tuba

Pno.

Harp

Timp.

Perc. II

Vibr.

Perc. III

Chimes

Perc. IV

Tom-toms

Vn. I

Vn. II

Va.

Vc.

Cb.

This page contains musical notation for a full orchestra. The score is divided into two systems by a vertical bar line. The instrumentation includes Piccolo, Flute I.II, Oboe I.II, Cor Angl., Clarinet I.II, Bassoon I.II, Bassoon II, Horn, Trombone I.II, Trombone III, Trombone IV, Tuba, Piano, Harp, Timpani, Percussion II (Vibr.), Percussion III (Chimes), and Percussion IV (2 Tom-toms). The vocal parts are Picc., Fl. I.II, Ob. I.II, Cor Angl., Cl. I.II, B.Cl., Bsn. I.II, Cbsn., I.II., Hn., III.IV, I.II., Tpt., III, I.II., Tbn., III, Tuba, Pno., Harp, Timp., Perc. II (Vibr.), Perc. III (Chimes), Perc. IV (2 Tom-toms), Vn. I, Vn. II, Va., Vc., and Cb. Various dynamics and performance instructions are included throughout the score.

80

Picc.

Fl. I.II

Ob. I.II

Cor Angl.

Cl. I.II

B.Cl.

Bsn. I.II

Cbsn.

I.II.

Hn.

III.IV

I.II.

Tpt.

III

I.II.

Tbn.

III

Tuba

Pno. (l.v.)

Harp

Tim. wooden dowel

Perc. II

Vibr.

Bongos
Temple Bl.
Timbales

Perc. IV

Tom-toms

Vn. I

Vn. II

Va.

Vc.

Cb.

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90

Picc.

Fl. I.II

Ob. I.II

Cor Angl.

Cl. I.II

B.Cl.

Bsn. I.II

Cbsn.

I.III.

Hn.

III.IV

I.III.

Tpt.

III

I.III.

Tbn.

III

Tuba

Pno.

Harp

Tim.

Perc. II
W.Bl.

Bongos

Temple Bl.

Timbales

Perc. IV
B.D.

Vn. I

Vn. II

Va.

Vc.

Cb.

102

Picc.

Fl. I.II

Ob. I.II

Cor Angl.

Cl. I.II

B.Cl.

Bsn. I.II

Cbsn.

I.III

Hn.

III.IV

I.II

Tpt.

III

I.II

Tbn.

III

Tuba

Pno.

Harp

Timp.

Perc. II
W.D.

Bongos

Temple Bl.

Timbales

Perc. IV
Tom-toms

Vn. I

Vn. II

Va.

Vc.

Cb.

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tutti

106

Picc.

Fl. I.II

Ob. I.II

Cor Angl.

Cl. I.II

B.Cl.

Bsn. I.II

Cbsn.

I.II.

Hn.

III.IV

I.II.

Tpt.

III

I.II.

Tbn.

III

Tuba

Pno.

Harp

Tim.

Perc. II

W.D.

Bongos

Temple Bl.

Timbales

Tom-toms

(2 Tom-toms)

B.D.

Bass Drum

Vn. I

Vn. II

Va.

Vc.

Cb.

110

Picc.

Fl. I.II

Ob. I.II

Cor Angl.

Cl. I.II

B.Cl.

Bsn. I.II

Cbsn.

I.III

Hn.

III.IV

I.II.

Tpt.

III.

I.II.

Tbn.

III.

Tuba

Pno.

Harp

Timp.

Perc. II

W.D.

Bongos

Temple Bl.

Timbales

Tom-toms

B.D.

Vn. I

Vn. II

Va.

Vc.

Cb.

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