



Nicklas Larsen Schmidt

# Solitude Variations

for Orchestra



Instrumentation:

2 Flutes

2 Oboes

2 Clarinets in B $\flat$

Trumpet in B $\flat$

Timpani

Piano

Violins 1

Violins 2

Violas

Cellos

Basses

All notation is at sounding pitch except for the double basses.

The clarinet and trumpet parts should be written out in B $\flat$

The accidentals apply to the entire bar.

Duration : 14-15 mins.

# Solitude Variations

## Вариации на тему одиночества

Nicklas Larsen Schmidt

Andante misterioso ♩ = 80

The score is for a full orchestra. The tempo is Andante misterioso with a metronome marking of ♩ = 80. The key signature has one flat (B-flat). The time signature is 4/4. The score is divided into two systems. The first system includes Flute 1 and 2, Oboe 1 and 2, Clarinet 1 and 2, Trumpet, Timpani, and Piano. The second system includes Violin I and II, Viola, Cello, and Contrabass. The Clarinet 1 part is marked *solo poco rubato* and *p*. The Timpani part has a *pp* dynamic. The Violin I part has a *pp* dynamic and a *v* (vibrato) marking. The Violin II part has a *pp* dynamic and a *v* marking. The Viola part has a *ppp* dynamic and a *cresc. poco a poco* marking. The Cello part has a *ppp* dynamic and a *sul ponticello* marking. The Contrabass part has a *p* dynamic and a *div.* (divisi) marking.

Flute 1

Flute 2

Oboe 1

Oboe 2

Clarinet 1 *solo poco rubato p*

Clarinet 2

Trumpet

Timpani *pp*

Piano

Violin I *Andante misterioso ♩ = 80 pp v sul D*

Violin II *pp v*

Viola *ppp cresc. poco a poco con sord. sul ponticello*

Cello *ppp*

Contrabass *p div.*

1 Largo

10

Fl. 1 *mf*

Fl. 2 *mf*

Ob. 1 *mf*

Ob. 2 *mf*

Cl. 1 *mf*

Cl. 2 *mf*

Tpt.

Timp. *pp* *p* *pp*

Pno. *mp* *8<sup>va</sup>*

Vln. I *ppp*

Vln. II

Vla. *mf* *sul pont.* *p*

Vc. *cresc. poco a poco* *mf* *p*

Cb.

Piu mosso ♩ = 50

18

Fl. 1 *sfz sfz mp*

Fl. 2 *sfz sfz mp*

Ob. 1 *sfz sfz mp*

Ob. 2 *sfz sfz mp*

Cl. 1 *sfz sfz mp* *espressivo* *pp* *f* *mp* 5

Cl. 2 *sfz sfz mp*

Tpt.

Timp.

Pno.

Piu mosso ♩ = 50

18

Vln. I *p* *f* *con sord.* *div.* *tutti con sord.*

Vln. II *p* *f* *con sord.*

Vla. *poco a poco norm.* *ppp* *pp* *f* *div.*

Vc. *con sord.* *norm.* *pp* *f* *div.*

Cb. *pp* *f*

24

Fl. 1 *mf*

Fl. 2

Ob. 1 *mp* *espressivo* 3 5

Ob. 2 *mf*

Cl. 1 7

Cl. 2

Tpt.

Timp. *pp* *sfz*

Pno. *mf*

Vln. I *mp* *pizz. unis.* *arco div.* *mf* *f*

Vln. II *mp* *pizz.* *arco* *mp* *f*

Vla. *p* *div.* *f*

Vc. *pp* *div.* *f*

Cb. *pp* *f*

30 2

Fl. 1 *mp* *ff*

Fl. 2

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Tpt.

Timp.

Pno. *mf* *p* sub.

Vln. I *f* *ffppp*

Vln. II *mf* *ff*

Vla. (spicc.) *mp* *f* *mp* *ff*

Vc. (spicc.) *mp* *f* *p* *ff*

Cb. *pizz.* *arco* *p* *ff*

30 2

34

FL. 1 *ff* *ff* *ff* *ff* *ff*

FL. 2

Ob. 1 *p* 3 3 3 3

Ob. 2

Cl. 1 *mp* Freely - not strictly in time

Cl. 2

Tpt.

Timp.

Pno. *pp* 3 3 Freely - not strictly in time

Vln. I *pp*

Vln. II *pppp* *pp*

Vla. *pppp* *pp* div. a 2

Vc.

Cb.



37

Fl. 1 *ff*

Fl. 2 *p* *Freely - not strictly in time*

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Tpt.

Timp.

Pno.

Vln. I *poco a poco senza sord. e tacet \** *mp*

Vln. II *poco a poco senza sord. e tacet \** *mp*

Vla.

Vc.

Cb.

\* Gradually players take of the sord. and stop playing, starting from the last desks...

39

FL. 1

FL. 2

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Tpt.

Timp.

Pno.

39

Vln. I

Vln. II

Vla.

Vc.

Cb.

45

Vln. I

Vln. II

Vla.

Vc.

Cb.

spicc.

*sfz p*

*sfz*

simili

simili

pizz.

*mp*



55

Pno.

55

Vln. I

Vln. II

Vla.

Vc.

Cb.

*p*

spicc.

*sfz p*

*sfz*

*sfz*

simili

*sfz*

65

Fl. 1 *p*

Fl. 2 *p*

Ob. 1 *p*

Ob. 2 *p*

Cl. 1 *p*

Cl. 2 *p*

Tpt.

Timp.

Pno. *simili* *poco cresc.*

65

Vln. I *sfz* *sfz* *sfz* *sfz*

Vln. II

Vla.

Vc.

Cb.

The image displays a page of a musical score, measures 65 through 72. The instruments are arranged in a standard orchestral layout. The woodwinds (Flutes, Oboes, Clarinets) and strings (Violins, Viola, Violoncello, Contrabass) are playing melodic lines with various dynamics and articulations. The Piano part features a rhythmic pattern with the instruction 'simili' and 'poco cresc.'. The Percussion parts (Trumpets and Timpani) are currently silent. The score is written in a key signature of one flat and a common time signature.

75 5

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Tpt.

Timp. *small accent on each down beat*  
*p*

Pno. *pp*

75 5

Vln. I

Vln. II *sfz*

Vla.

Vc.

Cb.

Detailed description of the musical score: The score is for a full orchestra. It consists of ten staves. The woodwinds (Flutes 1 & 2, Oboes 1 & 2, Clarinets 1 & 2) have melodic lines with slurs and accents. The brass (Trumpets) is mostly silent. The timpani plays a rhythmic pattern of eighth notes with a 'small accent on each down beat' and a dynamic of 'p'. The piano has a sparse accompaniment, including a triplet in the right hand and chords in the left hand, with a dynamic of 'pp'. The strings (Violins I & II, Viola, Cello) play a rhythmic accompaniment of eighth notes, with Violins I and II marked 'sfz'. A rehearsal mark '75' and a boxed number '5' appear at the beginning of the section.

85

Fl. 1

pp

pp

Timp.

Pno.

mf

92

Fl. 1

Cl. 1

Cl. 2

Timp.

Pno.

p

p

f

pp

100

Fl. 1

Cl. 1

Cl. 2

Tpt.

Timp.

Pno.

mf

con sord. (straight mute)

mp

f

6

Musical score for measures 106-111. The score includes parts for Flute 1 (FL. 1), Flute 2 (FL. 2), Oboe 1 (Ob. 1), Oboe 2 (Ob. 2), Clarinet 1 (Cl. 1), Clarinet 2 (Cl. 2), Trumpet (Tpt.), Timpani (Timp.), Piano (Pno.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.).

Measure 106: Fl. 1 begins with a melodic line marked *pp*. Cl. 1 and Cl. 2 play a rhythmic pattern with a '2' above the notes. Tpt. plays a short phrase marked *mf*. Timp. plays a steady eighth-note pattern. Pno. plays a complex rhythmic accompaniment. Vln. I and Vln. II play a melodic line marked *f* with a '4' above the notes. Vla. plays a chordal accompaniment marked *f* with a '4' above the notes. Vc. plays a bass line marked *f* with a '5' below the notes. Cb. is silent.

Measures 107-111: The woodwinds continue their parts. Fl. 1 ends with a *pp* dynamic marking. Cl. 1 and Cl. 2 continue their rhythmic pattern. Tpt. and Timp. continue their parts. Pno. continues its accompaniment. Vln. I and Vln. II continue their melodic line. Vla. continues its chordal accompaniment. Vc. continues its bass line. Cb. remains silent.

113

FL. 1  
FL. 2  
Ob. 1  
Ob. 2  
Cl. 1  
Cl. 2  
Tpt.  
Timp.  
Pno.  
Vln. I  
Vln. II  
Vla.  
Vc.  
Cb.

*p* *mf* *mp*

*p* *f*

*mf* *4* unis. *mf* *4* unis. *mp* *5*



120

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Tpt.

Timp.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

senza sord.

*f*

*p*

*fff*

*p*

*fff*

*V tutti*

126

FL. 1

FL. 2

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Tpt.

Timp.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

*ff* *s* *ffz*

*ff* *s* *ffz*

*ff* *s* *ffz*

*ff* *s* *ffz*

*ff* *s* *p* *ffz*

*ff* *s* *p* *ffz*

*s* *fz*

*pp* *sfz* *p* *sfz* *p* *sfz*

*ffz* *p* *ffz* *ffz*

*8vb*

126

*ff* *s* *p* sub. *ffz*

*p* *ffz*

*p* *ffz*

*p* *ffz* *p* *ffz* *ffz*

*p* *ffz* *p* *ffz* *ffz*

*arco* *p* *ffz* *p* *ffz* *ffz*

*p* *ffz* *p* *ffz* *ffz*

7

134

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Tpt.

Timp.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

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

*ffz* *ffz* *ffz* *p* *ff*

(8<sup>va</sup>)

*mf* *ff*

*mf* *ff*

*ffz* *ffz* *ffz* *ffz*

*ffz* *ffz* *ffz* *ffz*

*ffz* *ffz* *ffz* *ffz*

*f* *f* *f*

*poco meno mosso*

Fl. 1 *pp* sub.

Fl. 2 *pp* sub.

Ob. 1

Ob. 2

Cl. 1 *ff*

Cl. 2

Tpt.

Timp.

Pno. *ff*

Vln. I *f* *5* *p* *dolce* *ten.* *sul D*

Vln. II

Vla.

Vc. *un.* *p*

Cb. *p*

152

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. 1

Cl. 2

solo  
dolciss. ma espress.  
p

Tpt.

Timp.

Pno.

152

Vln. I

Vln. II

Vla.

Vc.

Cb.

pp

sul ponticello

pp

pp

pp

160 10 ♩ = 55

Fl. 1 *p* 5 6

Fl. 2

Ob. 1

Ob. 2

Cl. 1 *ppp* 4 3

Cl. 2

Tpt. *mp* *poco rubato*

Timp.

Pno.

160 10 ♩ = 55

Vln. I *div.* *unis.*

Vln. II *mp*

Vla. *pizz.* *p* 3

Vc. *pizz.* *mp* 3

Cb. *pizz.* *mp* 3







177

Ob. 1

Tpt.

Timp.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

*pp*

*p*

*solo*

*p*

11

177

Andante ma rubato  $\text{♩} = 85$

*mp*

pizz.

*mf*

185

Pno.

Meno mosso

*pp*

193

Pno.

*p*

*mf*

*mp*

*f*

*mf*

*pp*

*p*

molto ritardando

Pesante  $\text{♩} = 65$

200 a tempo

Fl. 1 *p*

Fl. 2 *f*

Ob. 1 *f*

Ob. 2 *f*

Cl. 1 *f*

Cl. 2 *f*

Tpt.

Timp. *p* *mf*

Pno. *mp* *f*

12 Pesante  $\text{♩} = 65$

Vln. I *f*

Vln. II *f*

Vla. *f* div. unis.

Vc. *f*

Cb. *pizz.* *mf* *f*



Allegro ♩ = 117

209

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Tpt.

Timp.

beat hard on the rim

fa-# to sol-#

f

Pno.

13

Allegro ♩ = 117

209

Vln. I

Vln. II

Vla.

Vc.

Cb.

8va

4 vl soli div.

tutti

pizz.

arco

div. a2

sfz

ff

sfzp

ff

ff

ff

213

FL. 1

FL. 2

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Tpt.

Timp.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

*f*

*mf*

*mp*

*f*

*mi-b to re*

*f*

*f*

*sfzp*

*sfzp*

*sfzp*

3



226

Fl. 1 *mp* < >

Fl. 2

Ob. 1 *mf*

Ob. 2

Cl. 1

Cl. 2

Tpt.

Timp.

Pno. *mf* *mp* *mf* *p*

Vln. I 226 *b>*

Vln. II *b>*

Vla. *b>*

Vc. *b>*

Cb. *mf* *p*

Moderato ♩ = 100

234

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Tpt.

Timp.

Pno.

*p*

*poco a poco vibrato*

*pp* sempre

15 Moderato ♩ = 100 (2 beats per measure)

234

Vln. I

Vln. II

Vla.

Vc.

Cb.

*p*

*(spicc.) arco* 3

*fp*

*pizz.*

*pizz.*

*sfz*

*pp*

*arco*

*sul G*

*sul G*

*sul D*

*arco*

*pp*

*sul ponticello*

*p*



242

FL. 1

FL. 2

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Tpt.

Timp.

Pno.

242

Vln. I

Vln. II

Vla.

Vc.

Cb.

251

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Tpt.

Timp.

Pno.

251

Vln. I

Vln. II

Vla.

Vc.

Cb.

*sul A*

*p*

*sul A*

*p*

*poco a poco sul C*

*non div.*

*p*

*p*

259

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Tpt.

Timp.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

*p*

*p*

*p*

*solo*

*p*

*pp*

*mf*

*poco a poco*

*sul D*

*8va*

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Tpt.

Timp.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

267

17 Allegro risoluto ♩ = 144

*ff*

*f*

*ff*

*ff*

*ff*

*ff*

*ff*

*ff*

*ff*

*ff*

*ff*



278

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Tpt.

Timp.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

*fff*

*f*

*dim.*

*dim.*

*dim.*

*p*

282

FL. 1

FL. 2

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Tpt.

Timp.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

*mf*

*mf*

*mf*

*mf*

*mf*

*f*

*mf*

*p* sub.

*ff*

*mp*

*ff*

*ff*

288

16

$\text{♩} = 72$

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Tpt.

Timp.

Pno.

18

$\text{♩} = 72$

Vln. I

Vln. II

Vla.

Vc.

Cb.

*ff*

*ff*

*f*

*f*

*f*

*f*

*f*

*ppp* *f*

*ff*

*f*

*mf*

*gliss.*

*p* *ff*

*gliss.* *8va*

*p* *ff*

*f*

*f*

*f*



294

Ob. 1

*p*

3

Pno.

*p*

19 *espressivo*

Vln. I

*p*

*mf*

Vln. II

*p*

*mf*

Vla.

*p*

Vc.

*pizz.*

*mp*

301

Vln. I

Vln. II

Vla.

*f*

306

Vln. I

*sfz*

Vln. II

Vla.

Vc.

*div. arco*

*pizz.*

*mf*

310

Fl. 1 *mf*

Fl. 2 *mf*

Ob. 1 *mf*

Ob. 2 *mf*

Cl. 1 *mf*

Cl. 2 *mf*

Tpt.

Timp.

Pno.

Vln. I 310

Vln. II

Vla. *pizz.*

Vc.

Cb. *f*

314 *ritardando* Moderato ♩ = 95

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Tpt. *staccatissimo*

Timp. *mp* *p*

Pno. *p* *mp*

314 *ritardando* *div. sul tasto* Moderato ♩ = 95

Vln. I *sfz* *pppp sul tasto* *p*

Vln. II *sfz* *pppp* *p*

Vla. *sfz*

Vc. *unis. arco* *sfz* *espressivo* *mp*

Cb.

20

320

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Tpt.

Timp.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

The score consists of 12 staves. The woodwind section includes two flutes (Fl. 1, Fl. 2), two oboes (Ob. 1, Ob. 2), two clarinets (Cl. 1, Cl. 2), a trumpet (Tpt.), and a timpani (Timp.). The piano (Pno.) part is shown in grand staff notation with an 8va extension. The string section includes Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.).

Dynamic markings: *p*, *mp*, *sf*, *mf*.

Articulation: *(no open strings)*.

Rehearsal mark 320 is indicated at the beginning of the section.

329

Fl. 1 *f* *mp*

Fl. 2 *f* *mp*

Ob. 1 *f* *mp*

Ob. 2 *f* *mp*

Cl. 1 *f* *mp*

Cl. 2 *f* *mp*

Tpt.

Timp.

Pno. *mf* *ff* *pp*

329

Vln. I *pizz.* *div.* *p* *f* *p*

Vln. II *pizz.* *div.* *p* *f* *p*

Vla. *pizz.* *div.* *f* *p*

Vc. *mf* *mf*

Cb. *arco* *mf* *arco* *mf*

21 un poco ritenuto

336

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Tpt.

Timp.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

*pp*

*mf*

*p*

*con sord. solo espressivo*

*sempre poco rubato*

*pp*

*pp*

*pp*

*p*

*sf*

*pizz. unis.*

*mp*

*sul pont.*

*pppp*

*pizz.*

Fl. 1 *mp*

Fl. 2

Ob. 1 *mp*

Ob. 2 *pp* < >

Cl. 1 *p* *pp*

Cl. 2 *mf* *mp* *mf* - 3

Tpt.

Timp. *p*

Pno. *pp*

22

Vln. I arco con sord. *pppp*

Vln. II arco con sord. *pppp*

Vla. *p* pizz. 3

Vc. *pp*

Cb. *p* pizz. 3

356

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Tpt.

Timp.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

*p*

*ppp*

*pp*

*poco a poco vibrato*

*Morendo*

*Morendo*

*poco a poco sul pont. e tremolando*

*mp*

*mp*

*Morendo*