

Per Dybro Sørensen

# Genklange af en dagligdag

For Guitar and sinfonietta

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For Guitar and sinfonietta

(Fl, Ob, Cl, Fag, Cor, Guit, 2Vl, Vla, Vcl.)

Dur. 8'

"Genklange af en dagligdag" er skrevet som et forsøg på at opnå en dybere forståelse af "uendeligheds-udviklingen" af en lille, enkel figur - de første to takter, som guitaren spiller.

Orkestret understreger og uddyber aspekter af guitarmelodien og bliver på denne måde til et slags psykologisk ekkorum, hvis udtryk igen virker tilbage på guitarens spil.

"Reflections of our daily life" is an attempt to achieve a more profound understanding of an "infinite variation" of a little plain figur - the first 2 bars of the guitar part.

The orchestra underlines and comments aspects of the guitar tune, creating a kind of psychological echo room. This in turn affects the playing of the guitar.

Herfølge, 30. april 2014  
Per Dybro Sørensen

# Genklange af en dagligdag

Reflections of our daily life

Steadily walking. With pleasure, but somewhat uneasy.

♩ = 100

Per Dybro Sørensen  
(2014)

Flute

Oboe

Clarinet in B $\flat$

Bassoon

Horn in F

Steadily walking. With pleasure, but somewhat uneasy.

♩ = 100

Guitar

Violin 1

Violin 2

Viola

Violoncello

7

Fl. 1

mf  $\rightarrow$  ppp  $\rightarrow$  p  $\rightarrow$  ppp  $\rightarrow$  p

Ob.

mf  $\rightarrow$  ppp  $\rightarrow$  mp  $\rightarrow$  p

Cl.

p  $\rightarrow$  mf  $\rightarrow$  ppp  $\rightarrow$  mf  $\rightarrow$  p  $\rightarrow$  p

Bsn.

p  $\rightarrow$  ppp  $\rightarrow$  p  $\rightarrow$  ppp

Hn.

pp  $\rightarrow$  p  $\rightarrow$  p

Gtr.

mf  $\rightarrow$  f  $\rightarrow$  mf  $\rightarrow$  f  $\rightarrow$  p  $\rightarrow$  f

Vln. 1

pizz mp  $\rightarrow$  f  $\rightarrow$  mf  $\rightarrow$  p  $\rightarrow$  arco f  $\rightarrow$  p  $\rightarrow$  gliss. mp

Vln. 2

arco p  $\rightarrow$  mp  $\rightarrow$  f  $\rightarrow$  pizz

Vla.

f  $\rightarrow$  arco p  $\rightarrow$  pp  $\rightarrow$  p  $\rightarrow$  gliss.  $\rightarrow$  p

Vc.

f p  $\rightarrow$  ff  $\rightarrow$  pp  $\rightarrow$  f  $\rightarrow$  pp  $\rightarrow$  f

A

A

14

Fl. *pp* *f* *ppp* *p*

Ob. *mf* *p* *p*

Cl. *pp* *f* *p* *p*

Bsn. *pp* *f* *pp*

Hn. *mf* *pp* *mf* *pp*

Gtr. *f* *mf* *ff* *f*

Vln. 1 *p* *pp* *mf* *gliss.* *mp* *pp*

Vln. 2 *pizz* *f*

Vla. *arco* *p* *p*

Vc. *f*

Detailed description: This page of a musical score covers measures 14 through 18. The instrumentation includes Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bsn.), Horn (Hn.), Guitar (Gtr.), Violin 1 (Vln. 1), Violin 2 (Vln. 2), Viola (Vla.), and Cello (Vc.). The score is written in a key signature of one flat (B-flat major or D minor) and a 4/8 time signature. Measure 14 begins with a dynamic of *pp* for the Flute and *mf* for the Oboe. The Flute part features a crescendo leading to *ppp* in measure 15, followed by a *f* dynamic in measure 16. The Oboe part has a *p* dynamic in measure 15. The Clarinet part starts with *pp* and has a *f* dynamic in measure 16. The Bassoon part has *pp* dynamics in measures 14 and 15, and *f* in measure 16. The Horn part has *mf* dynamics in measures 14 and 16, and *pp* in measure 15. The Guitar part has *f* dynamics in measures 14 and 18, *mf* in measure 15, and *ff* in measure 16. The Violin 1 part starts with *p* and *pp* in measure 14, *mf* in measure 15, and *mp* and *pp* in measure 16, with a *gliss.* marking. The Violin 2 part has *pizz* in measure 15 and *f* in measure 16. The Viola part has *arco* in measure 15 and *p* dynamics in measures 15 and 16. The Cello part has a *f* dynamic in measure 16.

21

Fl. *ppp* *p* *ppp*

Ob. *p* *ppp*

Cl. *ppp* *p* *ppp*

Bsn. *pp* *mp* *pp* *pp*

Hn. *p* *ppp*

Gtr. *p* *mf* *mf* *p*

Vln. 1 *p* *ppp* *mp* *pp* *ppp*

Vln. 2 *arco* *p* *ppp* *p* *pp* *p*

Vla. *ppp* *pp* *gliss.*

Vc. *p* *mp* *pizz.*

28

Fl. **B**

Cl. *pp* *mp* *p* *mp*

Gtr. *pp* *pp* **B** *pp* *p* *f* *mp* *mf* *mp*

Vln. 1 *pp* *ponticello* *mp* *ord.* *ppp*

Vln. 2 *ppp* *pizz.* *pp* *pizz.* *arco* *p* *ppp*

Vla. *mf* *p*

Vc. *mp* *mf*

36

Fl. *p* *mf* *pp*

Ob. *p* *mf* *gliss.* *mf* *pp*

Cl. *mf* *pp*

Bsn. *p* *mf*

Hn. *mp* *mf* *p*

Gtr. *mf* *f* *ff* *ff* *p* *pp*

Vln. 1 *p* *pp* *f* *p* *f* *p*

Vln. 2 *p* *f* *p* *f* *p* *p*

Vla. *mf* *f* *f* *p* *ff* *p* *p* *pp*

Vc. *mf* *f* *f* *arco* *ff*

Detailed description: This page of a musical score, numbered 36, contains ten staves for various instruments. The top staff is for Flute (Fl.), followed by Oboe (Ob.), Clarinet (Cl.), Bassoon (Bsn.), Horn (Hn.), Guitar (Gtr.), Violin 1 (Vln. 1), Violin 2 (Vln. 2), Viola (Vla.), and Violoncello (Vc.). The score is written in 2/4 time and consists of six measures. The Flute part begins with a rest, then plays a melodic line starting on a B-flat, moving up to a G, with dynamics *p*, *mf*, and *pp*. The Oboe part also starts with a rest, then plays a similar melodic line with dynamics *p*, *mf*, a glissando (*gliss.*), *mf*, and *pp*. The Clarinet part plays a continuous eighth-note pattern with a *mf* dynamic, ending with a *pp* dynamic. The Bassoon part plays a similar eighth-note pattern with *p* and *mf* dynamics. The Horn part has rests in the first two measures, then plays a melodic line with *mp*, *mf*, and *p* dynamics. The Guitar part features a triplet of eighth notes with *mf* dynamic, followed by a series of eighth notes with *f* and *ff* dynamics, and ends with a triplet of eighth notes with *p* and *pp* dynamics. The Violin 1 part starts with a *p* dynamic, has a glissando on the second measure, and then plays a melodic line with dynamics *pp*, *f*, *p*, *f*, and *p*. The Violin 2 part starts with a triplet of eighth notes with *p* dynamic, then plays a melodic line with dynamics *f*, *p*, *f*, and *p*. The Viola part starts with a triplet of eighth notes with *mf* dynamic, then plays a melodic line with dynamics *f*, *f*, *p*, *ff*, and *p*, ending with a triplet of eighth notes with *p* and *pp* dynamics. The Violoncello part starts with a triplet of eighth notes with *mf* dynamic, then plays a melodic line with *f* and *ff* dynamics, and includes the instruction *arco* above the staff.

44 **C**

Fl. *f* *pp* *f* *mf*

Ob. *f* *pp* *f* *pp* *f* *p*

Cl. *f* *pp* *f* *pp* *f*

Bsn. *f* *pp* *f* *pp*

Hn. *f* *pp* *f* *pp* *mf* *p*

Gtr. *f* *ff* *ff* *mf* *p*

Vln. 1 *f* *pp* *mp* *gliss.* *pp* *f* *mf*

Vln. 2 *pp* *mp* *p* *f* *pp* *f* *mf* *p*

Vla. *f* *pp* *f* *pp* *f* *mf* *p*

Vc. *f* *f* *ff* *mp*



51

Fl. *pp* *p* *ff* *pp*<sup>3</sup>

Ob. *f* *pp*

Cl. *f* *p* *p*<sup>3</sup>

Bsn. *f* *pp* *mf* *ff*

Hn. *mf* *f* *f* *p* *p*

Gtr. *f* *f* *ff*

Vln. 1 *pp* *f* *p* *f*

Vln. 2 *mf* *f*

Vla. *f*

Vc. *f* *ff* *mf* *f*

58

Fl. *ff* *f* *mp*

Ob. *f* *mf*

Cl. *ff* *f* *mp*

Bsn. *f* *mp*

Hn. *mf*

Gtr. *mf* *p*

Vln. 1 *gliss.* *f* *mp*

Vln. 2 *pizz.* *f* *arco* *p* *pizz.* *arco*

Vla. *f* *f* *gliss.* *p*

Vc. *f* *f*

65 **D** *calmo* *sotto voce*

Cl. *pp* *p* *pp* *pizz.* *pp* *p* *ppp*

Gtr. *mf* *p* *pp* *pizz.* *pp* *p* *ppp*

Vln. 1 *gliss.* *pp* *mf*

Vln. 2 *p* *arco* *mp* *ppp*

Vla. *p* *arco* *mp* *ppp*

Vc. *mp* *ppp*

75

Cl. *pp* *pppp* *ppp*

Gtr. *mp* *pp* *mf* *pp* *ppp* *pp*

85

Cl. *p* *pppp*

Gtr. *p* *p* *pp* *mf* *p*

Vla. *pp* *ppp*

Vc. *ppp* *mp* *pppp*

sul ponticello



95

Fl. *pp* *mp* *pp*

Ob. *pp* *p* *ppp*

Cl. *ppp* *mf* *pppp*

Gtr. *mp* *pp* *ppp* *mf f*

Vln. 1 *ppp* *pp* *ppp* *ppp* *pp* *ppp*

Vln. 2 *ppp* *pp* *ppp* *ppp* *pp* *ppp*

Vla. *ppp* *pp* *ppp* *ppp* *pp*

Vc. *ppp* *pp* *ppp* *ppp* *pp*

arco

ord

**E** serio

103

Fl. *ppp* < *f* > *ppp*

Cl. *pp* < *ff* > *pp*

Gtr. *mf* *p* *mf* *p* *mf*

Vln. 1 *ppp* < *f* > *ppp* sul ponticello *gliss.* < *f* > *ppp*

Vln. 2 *ppp* < *f* > *ppp* sul ponticello < *f* > *ppp*

Vla. *pppp* *ppp* < *f* > *ppp* sul ponticello < *f* > *ppp*

Vc. *ppp* < *f* > *ppp* < *f* > *ppp*

111

Fl. *pp* < *f* > *pp*

Ob. *gliss.* *pp* < *f* > *pp*

Cl. *pp* < *ff* > *pp* < *f* > *p* *pp* < *f* >

Bsn. *pp* < *f* > *pp*

Hn. *mf* < *f* > *p*

Gtr. *f* *mf*

Vln. 1 ord. *pppp* sul ponticello *pp* < *mf* > *pp* < *mp* > *ppp* < *p* >

Vln. 2 ord. *pp* sul ponticello *ppp* < *p* >

Vla. ord. *pppp* *pp* sul ponticello < *mf* > *pp* < *mp* > *ppp* < *p* >

Vc. ord. *pp* sul ponticello < *mf* > *pp* *ppp* < *p* >

118

Fl. *p* < *mf* > *p* *p* < *f* > *p*

Ob. *p* < *mf* > *p* *p* < *f* > *p*

Cl. *pp* *pp* < *f* > *p* < *mf* > *p* *p* < *f* > *p*

Bsn. *p* < *mf* > *p* *p* < *f* > *p*

Hn. *p* < *f* > *p*

Gtr. *p* ord. *f* *ff* *ff*

Vln. 1 *ppp* ord. sul ponticello *p* < *f* > *p*

Vln. 2 *ppp* ord. sul ponticello *p* < *f* > *p* *mf* < *ff* > *mf* gliss.

Vla. *ppp* ord. *p* < *f* > *p* *p* < *mp* > *p*

Vc. *ppp* ord. sul ponticello *p* < *f* > *p* *p* < *mp* > *p*

128

Fl. *pp* > *ppp*

Cl. *mf*

Bsn. *mf*

Gtr. *mp* sul tasto

Vln. 1 *ppp*

Vln. 2 *p* gliss. *mp*

Vla. *f* *p* espress. *ppp* ord.

Vc. *p* *p*

137

Fl. *ppp*

Cl.

Gtr. *pp*

Vln. 1 *pizz.*

Vln. 2 *pp* *p* *mp* *3*

Vla. *pizz.*

Vc. *mp*

**F** Allegretto

♩ = 144

144

Fl. *mp*

Cl. *p*

Gtr. *p*

Vln. 1 *pizz.*

Vln. 2 *pizz.* *arco* *pizz.*

Vla. *p* *p*

Vc. *p*

152

Fl. *mf* *p* *pp*

Ob. *p*

Cl. *f* *mf*

Gtr. *f* *f* *ff*

Vln. 1 *arco* *gliss.*

Vln. 2 *pizz.*

Vla. *col legno battute* *pp*

Vc. *col legno battute* *pp*

158

Fl. *p* *mp* *mf*

Ob. *pp* *p*

Cl. *pp* *p* *mf*

Bsn. *p* *mf*

Gtr. *mp* *mf*

Vln. 1 *pizz.* *arco* *gliss.* *ord.* *gliss.*

Vln. 2 *pp* *mf* *pizz.* *arco* *p*

Vla. *arco* *pizz.* *col legno battute* *pizz.* *p col legno battute*

Vc. *p* *p* *pp* *f* *pp*

164

Fl. *p* *mf* *pp* *mf* *gliss.*

Ob. *p* *gliss.*

Cl. *p* *f*

Bsn. *p*

Hn. *p*

Gtr. *mp* *pizz.* *arco* *ff*

Vln. 1 *p* *arco* *pp* *mf* *ff* *p* *loured* *3* *3*

Vln. 2 *pizz.* *pp* *arco* *mf* *pp* *arco* *pp* *arco*

Vla. *arco* *mp* *pizz.* *p* *pizz.* *arco* *pp* *pizz.* *pp* *arco*

Vc. *p* *pizz.* *pp* *ff* *pizz.* *pp* *col legno battute*

*p* *pp*

170

Fl. *pp* *mp* *f*

Ob. *p* *f*

Cl. *mf* *f*

Bsn. *p*

Hn. *mp*

Gtr. *mf* *ff*

Vln. 1 *p* *mf* *gliss.* *arco*

Vln. 2 *pizz.* *pizz. p* *p*

Vla. *pizz. p* *p* *mf pizz.*

Vc. *mf*

Detailed description: This system of musical notation covers measures 170 to 175. It features seven staves for woodwinds, brass, and strings. The woodwinds (Flute, Oboe, Clarinet, Bassoon) and strings (Violin 1, Violin 2, Viola, Violoncello) have dynamic markings ranging from *pp* to *f*. The strings include performance instructions such as *pizz.* (pizzicato), *arco* (arco), and *gliss.* (glissando). The woodwinds and strings play in 2/4, 4/4, and 3/4 time signatures. The woodwinds and strings play in 2/4, 4/4, and 3/4 time signatures. The woodwinds play in 2/4, 4/4, and 3/4 time signatures. The woodwinds play in 2/4, 4/4, and 3/4 time signatures.

176

Fl. *f* 1/4 flat 1/4 sharp

Ob.

Cl. *f* *3*

Bsn. *f*

Hn. *mf* *f*

Gtr. *ff* *f*

Vln. 1 *f* *pizz.* *arco* *pizz.* *arco*

Vln. 2 *mf* *pizz.* *arco* *pizz.* *arco* *col legno battute* *5*

Vla. *f* *p* *col legno battute*

Vc. *f* *mp*

Detailed description: This system of musical notation covers measures 176 to 181. It features seven staves for woodwinds, brass, and strings. The woodwinds (Flute, Oboe, Clarinet, Bassoon) and strings (Violin 1, Violin 2, Viola, Violoncello) have dynamic markings ranging from *f* to *mp*. The strings include performance instructions such as *pizz.* (pizzicato), *arco* (arco), and *col legno battute* (col legno battute). The woodwinds and strings play in 7/8, 3/8, and 2/4 time signatures. The woodwinds play in 7/8, 3/8, and 2/4 time signatures. The woodwinds play in 7/8, 3/8, and 2/4 time signatures. The woodwinds play in 7/8, 3/8, and 2/4 time signatures.



H

182

Fl. *f* *ff* *f*

Cl. *ff* *ff*

Hn. *mf* *f* *f*

Gtr. *ff* pizz. arco

Vln. 1 *ff* *f* *f*

Vln. 2 pizz. *f*

Vla. *mf* *ff*

Vc. *mf* *f* *p* *f*

H

188

Fl. *f* *mf* *ff* *ff*

Ob. *ff*

Cl. *ff*

Bsn. *p* *ff*

Hn. *f*

Gtr. *f* *ff*

Vln. 1 *p* *f* *f* *ff* *ff* bartók pizz.  $\varphi$

Vln. 2 arco pizz. arco *ff* bartók pizz.  $\varphi$

Vla. arco pizz. arco *ff* bartók pizz.  $\varphi$

Vc. pizz. *p* *f* *f* *ff* *ff* bartók pizz.  $\varphi$

allargando ----- a tempo ( $\text{♩} = 144$ )

195

Fl. *ff* *p*

Ob. *ff* *p*

Cl. *ff*

Bsn. *ff* *p*

Hn. *f* *p*

Gtr. *ff* *mf*

Vln. 1 *f* *pizz.* *arco* *louré* *p*

Vln. 2 *ff* *p*

Vla. *ff* *arco* *col legno batt.* *p*

Vc. *ff* *p* *gliss.*

201

Fl. *pp*

Hn. *pp*

Gtr. *p*

Vln. 1 *ppp*

Vln. 2 *ppp*

Vla. *pizz.* *p*

Vc. *pp*

209

Fl. *pp* *ppp* *pp*

Ob. *p* *pp*

Cl. *p* *pp*

Bsn. *pp*

Hn.

Gtr. *mp* *mf*

Vln. 1 *mp*

Vln. 2

Vc.

216

**J** **Meno mosso, ♩ = 110**

Fl. *p*

Ob. *p*

Cl. *p*

Bsn. *p*

Hn. *p*

Gtr. *mp* *arco*

Vln. 1 *pp* *3*

Vln. 2 *p*

Vla. *col legno batt* *3*

Vc. *col legno batt* *3*

225

Fl. *pp* *pp* *ppp* *ppp*

Ob. *pp*

Cl. *pp*

Gtr. *pp*

Vln. 2

Vla. *pp* *pp*

Vc. *pp* *pp*