

Mats Larsson Gothe

# ANAPHORA

*for piccolo trumpet and marimba*

**MATS LARSSON GOTHE**

**ANAPHORA  
FOR  
PICCOLO TRUMPET  
AND  
MARIMBA**

**(1998-99)**

*dedicated to Tora Thorslund  
and John Eriksson*

**MATS LARSSON GOTHE (1965)**

**ANAPHORA (1998-99)**  
**for piccolo trumpet**  
**and marimba**

**Dedicated to Tora Thorslund**  
**and John Eriksson**

**Commissioned by**  
**Nämnden för konstnärligt utvecklingsarbete vid**  
**Kungliga Musikhögskolan i Stockholm**

**Piccolo trumpet in A**  
**Marimba (C-c4)**

**TRANSPOSED SCORE**

**DURATA: ca. 10 min.**

*ANAPHORA (1998-99) was first performed by Tora Thorslund and John Eriksson at Nybrokajen 11,  
Stockholm, on June 2, 1999.*

**Notes:**

**The balance between the instruments should always be equivalent.**  
**The dynamics written in the marimba part indicates the general level.**  
**Adjust the piccolo trumpets dynamics, if needed, to achieve better balance.**

**The tempo should never be slower than the lowest metronome indication, BUT, it could, if possible,  
be faster than the highest.**

**Trills and pralltrills always of a semitone.**

# Anaphora (1998-99)

Transposed score

Mats Larsson Gothe

♩ = 108-120 *Molto intenso* (\* The balance between the instruments should always be equivalent. )

The score is written for Tromba piccola in A and Marimba. It consists of 43 measures, divided into systems of two staves each. The key signature has one flat (B-flat), and the time signature is 2/4. The tempo is marked as *Molto intenso* with a quarter note equal to 108-120 beats per minute. A note indicates that the balance between instruments should always be equivalent. The score includes various dynamic markings such as *p* (piano), *mf* (mezzo-forte), *f* (forte), *poco*, and *simile*. There are also crescendo and decrescendo hairpins. The Tromba piccolo part features a melodic line with some rests, while the Marimba part provides a rhythmic accompaniment with complex patterns and accents.

4.

Anaphora-4

48

Trb.picc. *f p* *f p*

Mar. *f p* *f p*

53

Trb.picc. *f p*

Mar. *f p*

58

Trb.picc. **A** (*short*) *ff* (*short*) *p* *f* *p* *f*

Mar. *ff* (*short*) *p* *ff* (*short*) *p* *f* *p* *f*

64

Trb.picc. *tr* (*\*Trills always of a semitone.*) *f* *p* *f* *p* *f* *p* *f* *p*

Mar. *f* *p* *f* *p* *f* *p* *f* *p*

70

Trb.picc. **B** (*\*\*Pralltrills always of a semitone*) *f* *p* *f* *p* *f* *p* *f* *p*

Mar. *p* *f* *p* *f* *p* *f* *p* *f*

76

Trb.picc. *tr* (*\*\**) *f* *p* *f* *p* *f* *p* *f* *p*

Mar. *f* *p* *f* *p* *f* *p* *f* *p*

82

Trb.picc. *tr* (*\*\**) *f* *p* *f* *p* *f* *p* *f* *p*

Mar. *p* *f* *p* *f* *p* *f* *p* *f*

87

Trb.picc. **C** *tr* *f* *p* *f* *p* *f* *p* *f* *p*

Mar. *f* *p* *f* *p* *f* *p* *f* *p*

93

Trb.picc. *p < f p f p < f p f p < f p < f p < f*

Mar. *p < f p f p f p f*

99

Trb.picc. *f p molto f* **D**

Mar. *f p f p ff*

105

Mar. *p*

110

Mar. *ff p*

116

Mar. *f p*

121

Trb.picc. *pp* **E**

Mar. *ppp pp damp! pp simile*

128

Trb.picc. *pp pp pp*

Mar. *pp pp pp*

136

Trb.picc. *sub. (poco) f pp f*

Mar. *sub. (poco) f pp f*

143

Trb.picc. *pp pp*

Mar. *pp pp*

6.

Anaphora-6

149

Trb.picc. **F**

Mar.

154

Trb.picc.

Mar.

160

Trb.picc.

Mar.

166

Trb.picc.

Mar.

171

Trb.picc.

Mar.

176

Trb.picc.

Mar.

181 **G**

Trb.picc.

Mar.

186

Trb.picc. *ff* *p* *tr* *ff* *p*

Mar. *ff* *p* *tr* *ff* *p*

191

Trb.picc. *f* *ff* *f* *ff* *fp* *f*

Mar. *p* *f* *ff* *f* *ff* *p* *f*

196

Trb.picc. *f* *ff* *f* *ff* *f* *ff* *f*

Mar. *ff* *f* *ff* *f* *ff* *f*

201

Trb.picc. *tr* *trem. 1-13* *p* *f* *p* *f*

Mar. *p* *f* *p* *f* *p* *f*

207 *Poco a poco rit.*

Trb.picc. *p* *f* *p* *f* *p* *f* *p* *f*

Mar. *p* *f* *p* *f* *p* *f* *p* *f*

212 **H** *Sempre ritardando*

Trb.picc. *tr* *ff* *p* *ff*

Mar. *ff* *p* *ff* *f* *ff*

218 *♩ = 54-60 Libero*

Mar. *fff* *fp* *pp* *f* *ppp* *fp*

221

Mar. *pp* *p* *pp* *mp* *pp* *f* *pp*



223 Mar. *pp* *mf* *p* *mf* *p* *pp*

225 Mar. *mf* *f* *p* *pp* *f* *ppp* *f* *p*

228 Mar. *f* *pp* *f* *p* *f* *pp* *f* *p*

231 Mar. *p* *f* *ppp* *f* *p* *f* *p* *f*

233 Mar. *p* *pp* *f* *p*

235 Trb. picc. **J** ♩ = 108-120 *lunga* *ff*

240 Trb. picc. *p* *ff* *ff*

245 Trb. picc. *p* *ff* *p* *ff* *p*

250

Trb.picc. *tr* *ff* *p* *ff* *p* *ff* *p*

Mar. *ff* *p* *ff* *ff* *p* *ff* *p*

255

Trb.picc. *tr* *ff* *p* *ff* *p*

Mar. *ff* *p* *ff* *ff* *p*

260

Trb.picc. *ff* *p* *ff* *p* *ff* *p*

Mar. *ff* *p* *ff* *p* *ff* *ff*

265

Trb.picc. *p* *tr* *ff* *p* *ff* *p* *ff*

Mar. *p* *ff* *p* *p* *ff*

270

Trb.picc. *p* *ff* *p* *ff*

Mar. *p* *ff* *p* *ff*

276

Trb.picc. *p* *ff* *p* *ff* *tr* *ff* (1-13)

Mar. *p* *ff* *p* *ff* *ff*

[K]

283

Trb.picc. *tr* *ff* *tr* *ff* *tr* *ff*

Mar. *ff* *ff* *ff* *ff*

290

Trb.picc. *leggiero* *tr* *mf* *p*

Mar. *mf* *p*

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295

Trb.picc.

Mar.

*f*

*f*

300

Trb.picc.

Mar.

*p*

*ff*

*p*

*ff*

305

Trb.picc.

Mar.

*Poco a poco ritardando*

*p*

*fff*

310

Mar.

*p*

316

Trb.picc.

Mar.

$\square$   $\text{♩} = 108-120$

*pp*

*pp*

*p*

324

Trb.picc.

Mar.

*mp*

*pp*

*pp*

*p*

332

Trb.picc.

Mar.

*mp*

*pp*

*pp*

*p*

*p*

339

Trb.picc.

Mar.

*mp*

*mp*

*p*

*p*

*mp*

347

Trb.picc. *mp*

Mar. *p* *pp* *mp*

353

Trb.picc. **M** *p* *f*

Mar. *p* *p*

359

Trb.picc. *mp* *p*

Mar. *mp* *p*

365

Trb.picc. *f* *p* *f* *p* *f* *p* *f*

Mar. *f* *p* *f* *p* *f* *p* *f*

371

Trb.picc. **N** *p* *f* *p* *f* *p* *f* *p* *f* *p* *f* *p*

Mar. *f* *p* *f* *p* *f* *p* *f* *p* *f* *p* *f* *p*

376

Trb.picc. *f* *p* *f* *p* *f* *p* *f* *p* *f* *p*

Mar. *f* *p* *f* *p* *f* *p* *f* *p* *f* *p*

381

Trb.picc. *f* *p* *f* *p* *f* *p* *f* *p* *f* *p* *f* *p*

Mar. *f* *p* *f* *p* *f* *p* *f* *p* *f* *p* *f* *p*

386

Trb.picc. *p* *f* *f* *p* *f* *p* *f* *p*

Mar. *f* *p* *f* *p* *f* *p* *f* *p*

391

Trb.picc.

Mar.

Musical score for measures 391-395. The Trb.picc. part features a melodic line with dynamic markings *f*, *p*, and *f*. The Mar. part provides a rhythmic accompaniment with dynamic markings *f*, *p*, and *f*.

396

Trb.picc.

Mar.

Musical score for measures 396-401. The Trb.picc. part includes a five-measure rest in measure 400 and ends with a quintuplet marked *mf*. The Mar. part continues with dynamic markings *f*, *p*, and *mf*.

402

Trb.picc.

Mar.

Accelerando

$\text{♩} = 126-144$

Musical score for measures 402-407. The Trb.picc. part features trills and dynamic markings *fp*, *ff*, *p*, and *mf*. The Mar. part includes dynamic markings *f*, *mp*, and *mf*. A circled 'O' is placed above the Trb.picc. staff in measure 403.

408

Trb.picc.

Mar.

Musical score for measures 408-412. The Trb.picc. part has dynamic markings *mf*, *p*, and *mf*. The Mar. part includes dynamic markings *mp*, *mf*, and *p*.

413

Trb.picc.

Mar.

Musical score for measures 413-417. The Trb.picc. part has dynamic markings *mf*, *p*, and *mf*. The Mar. part includes dynamic markings *mp*, *mf*, *f*, and *mp*.

418

Trb.picc.

Mar.

Sostenuto, a piacere

Musical score for measures 418-423. The Trb.picc. part has dynamic markings *p* and *mf*. The Mar. part includes dynamic markings *mp*, *mf*, *p*, *mf*, *p*, and *f*.

424

Trb.picc.

Mar.

A tempo ( $\text{♩} = 126-144$ )

Musical score for measures 424-428. The Trb.picc. part has dynamic markings *p* and *mf*. The Mar. part includes dynamic markings *p*, *mp*, *mf*, *mp*, *mf*, and *p*.

429

Trb.picc.

Mar.

Sostenuto, a piacere

**P** A tempo

Musical score for measures 429-433. The Trb.picc. part has dynamic markings *p* and *mf*. The Mar. part includes dynamic markings *p*, *mp*, *f*, and *mp*. A boxed 'P' is placed above the Trb.picc. staff in measure 429.

435 *p* *mf* *p* *mf* *p* *mf* *Sostenuto, a piacere* *A tempo*

441 *p* *mf* *p* *mf* *p* *mf* *p* *mf* *p* *mf* *p* *mf* *p* *mf*

447 *Sostenuto, a piacere* *f* *p* *f* *p* *f*

453 *p* *f* *f* *simile port.* *ff*

460 **Q**  $\text{♩} = 132-152$  *Accelerando al Fine* *f* *ff*