

MARTIN LOTZ

# **VIOLIN CONCERTO**

op. 10

**for solo violin and orchestra**

approx. 25'

Instrumentation (short):

Flute, Oboe, B ♭ Clarinet – Horn in F, B ♭ Trumpet, Trombone;  
Violin I/II, Viola, Cello I/II, Double Bass;  
Bass Drum (Gran Cassa), Suspended Cymbal, Triangle.

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Full Score

Performance materials (score and parts): Martin Lotz

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## **Violin Concerto op. 10 (approx. 25') – Preface / Performance Notes**

Violin Concerto op. 10 by Martin Lotz is an approximately 25-minute work for solo violin and orchestra. It is conceived in three continuous sections:

- I. *Respirando / Andante* – bars 1–182 (rehearsal letters A–E)
- II. *Dissolvendosi / Largo* – bars 183–302 (rehearsal letters F–J)
- III. *Introverso / Larghetto* – bars 303–414 (rehearsal letters K–O)

(Rehearsal letters run from A to O.)

### **Instrumentation**

Solo violin and orchestra:

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Violin I/II, Viola, Cello I/II, Double Bass;

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### **Character and musical language**

The work “breathes” through frequent, organic shifts of tempo and dynamics. Lyrical passages—especially in the solo violin—stand in vivid contrast to denser, more contemporary textures. Its sound world moves intentionally between romantic/neo-romantic resonance and a modern idiom.

### **Performance notes**

**Solo violin:** The use of vibrato is largely left to the soloist. Up- and down-bow indications—both in the solo part and in the string section—should be understood primarily as suggestions and may be adapted within a stylistically coherent interpretation.

Technical indications refer to sound and gesture. Where necessary, equivalent practical alternatives are permissible, provided that character and precision are preserved.

### **Transposing instruments**

Transposing instruments are labelled accordingly (e.g., B ♭ Clarinet, Horn in F, B ♭ Trumpet).

### **Percussion**

Unless otherwise notated

- Bass Drum (Gran Cassa): soft felt mallets
- Suspended Cymbal: soft mallet

*Performance materials (score and parts): Martin Lotz*

*Contact: [kontakt@martin-lotz.de](mailto:kontakt@martin-lotz.de)*





31 32 33 34 35 36 37

Fl. *mf* *mp*

Ob. dolce *pp* *pp*

S. Vln *mp* *p* *mp* 3

Vln I *mf* *p*

Vln II *mf* *p*

Vla *mf*

Vc. I

Vc. II *p*

38 39 40 41 42 43

Fl. *p* *mp*

Ob. *pp*

S. Vln stacc. leggiero *f* *mf* *pp* *p* vib. *mf*

Vln I *f* *p*

Vln II *f* *p*

Vla *f*

Vc. I *f* *p*

Vc. II *f*

Tri. *pp*

44 45 46 47 48 49

Fl. *mp*

Ob.

Hn in F *ppp* *pp* dolce / sempre sotto

Tbn. *ppp* *p*

S. Vln *vib.* *gliss.* *V* *vib.* *p* *f*

Vln I *mf* *p* *mf* *p*

Vln II *mf* *p* *mf* *p*

Vla *mf* *p* *mf* *p*

Vc. I *p*

Vc. II *p*

D. B. *p*

Gr. C. *pp* Soft felt mallets (sempre) roll Soft mallets

Sus. Cym. *ppp* *pp*

Tri. *ppp* *pp*

50 51 52 53 54

Fl.

Ob.

Hn in F

Tpt in Bb

Tbn.

S. Vln

Vln I

Vln II

Vla

Vc. I

Vc. II

D. B.

Gr. C.

Sus. Cym.

Tri.

*ppp* *pp* *dim.* *mp* *p* *f* *mf* *p* *f* *p* *f* *p* *f* *p* *f* *p* *pizz.* *mp* *pizz.* *mp* *p* *pp*

vib. vib.

*p* *f* *p* *mf* *p*

*pizz.* *mp* *pizz.* *mp*

87 88 89 90 91 92

Fl. *mp*

Ob. *p* *mp*

Cl. in Bb *mp*

Tbn. *pp* *p*

S. Vln *pp* *p* *mf*

Vln II *p*

Vla *p* *mp*

Vc. I *p* *mp*

Vc. II *p* *mp*

D. B. *arco* *p*

Gr. C.

93 94 95 96 97 98 99

Ob. *p* *mf* *p* *mf* *p* *mf*

Hn in F *pp* *p* *pp* *dolce*

Tpt in Bb *pp* *p* *pp*

Tbn. *pp* *p* *pp*

S. Vln *p* *mf* *p* *mf* *p* *mf* *sul tasto*

Vln I *p* *mf* *mp* *f*

Vln II *mf* *mp* *f*

Vla *mf* *mp* *f*

Vc. I *mf* *mp* *f > mf*

Vc. II *mf* *mp*

D. B. *p* *f* *mp* *f*

Gr. C.

Sus. Cym. *pp* *pp*

D

agitato

100 101 102 103

Fl.

Hn in F  
fall (med.), lip fall

Tpt in Bb  
fall (med.), lip fall

S. Vln  
stacc. leggiero  
f

Vln I  
spicc.  
mf

Vln II  
spicc.  
mf

Vla  
spicc.  
mf

Vc. I  
f

Vc. II  
f

D. B.  
mf

Gr. C.

Sus. Cym.  
p

104 105 106 107

S. Vln

Vln I

Vln II

Vla

Vc. I

Vc. II

D. B.

Gr. C.



148 149 150 151 152 153 154

Ob. *pp* < *mp* *mp* < *mp*

Vln I *mp* *p* < *f*

Vln II *p* < *f*

Vla *p* < *f*

Vc. I *mp* *p* < *f*

Vc. II *p* < *f*

155 156 157  $\text{♩} = 60$  158 159 160

Ob. *sfz* *pp* sub.

S. Vln *mp* *p* *mp* *p* *mp*

Vln II

Vla

Vc. I

Vc. II

161 162 163 164 *accelerando*..... 165 166 167

S. Vln

Vln I *mf* *f*

Vln II *mf* *f* *p* < *f*

Vla *mf* *f* *p* < *f*

Vc. I *mf* *f* *p* < *f*

Vc. II *mf* *f* *p* < *f*

Gr. C. *pp* *p* < *mf*

All strings (Vln. II - Vc. II): *p* → *f* each attack, sim.



353 *p* 354 *p* 355 *p* 356 *pp* 357 *f*

Fl. *p*

Hn in F *p*

Tbn. *p*

S. Vln *p* *f*

Vln I *mf* *mp*

Vln II *mf* *mp*

Vla *mf* *mp*

Vc. I *mf* *mp*

Vc. II *mf* *mp*

D. B. *mp*

Gr. C. *p* *pp*

Sus. Cym. *p* *pp*

Tri. *ppp*

358 *mp* 359 *mp* 360 *mp* 361 *mp*

Fl. *mp*

Ob. *mp*

Hn in F *mp*

Tbn. *mp*

S. Vln *mp*

Vln I *mf* *f*

Vln II *mf* *f*

Vla *mf* *f*

Vc. I *mf* *f*

Vc. II *mf* *f*

D. B. *mf*

362  $\text{♩} = 75$  363 364 365 366

Fl. *pp*

Ob. *pp*

Cl. in Bb

Hn in F

Tbn. *pp*

S. Vln *sfz* *f*

Vln I *mf* *mp* *p*

Vln II *mf* *mp* *p*

Vla *mf* *mp* *p*

Vc. I *mf* *mp* *p*

Vc. II *mf* *mp*

D. B.

367 368 369 370 371 372

Fl. *p* *pp*

Ob. *p* *pp*

Hn in F *fz*

Tbn. *fz*

S. Vln *mf*

Vln I *mf*

Vln II *mf*

Vla *mf*

Vc. I *mf*

Vc. II *p* *mf*

Tri. *ppp*

391 392 393 394 395 396

Fl. *p* dulce

Ob. *pp*

S. Vln *sfz* *mp* *mf*<sup>3</sup> *stacc. leggiero*

Vln I *f* *mp*

Vln II *f* *mp*

Vla *f* *mp*

Vc. I *f* *mp*

Vc. II *mf* *f* *mp*

D. B. *f* *mp* pizz.

Gr. C. *pp* *mp* *soft* *p*

Sus. Cym. *pp* *mp* *p*

397 398 399 400 401

Fl.

S. Vln *mf* *p*

Vln I *mf* *mp* *mf*

Vln II *mf* *mp* *mf*

Vla *mf* *mp* *mf*

Vc. I *mf* *mp* *mf*

Vc. II *mf* *mp* *mf*

D. B. *mf*

Tri. *pp* *p* *pp* *p*

391 392 393 394 395 396

Fl. *p* dulce

Ob. *pp*

S. Vln *sfz* *mp* *mf*<sup>3</sup> stacc. leggiero

Vln I *f* *mp*

Vln II *f* *mp*

Vla *f* *mp*

Vc. I *f* *mp*

Vc. II *mf* *f* *mp*

D. B. *f* *mp* pizz.

Gr. C. *pp* *mp* soft *p*

Sus. Cym. *pp* *mp* *p*

397 398 399 400 401

Fl. *p*

S. Vln *mf* *p*

Vln I *mf* *mp* *mf*

Vln II *mf* *mp* *mf*

Vla *mf* *mp* *mf*

Vc. I *mf* *mp* *mf*

Vc. II *mf* *mp* *mf*

D. B. *mf*

Tri. *pp* *p* *pp* *p*