

Armin Loos

THREE PIECES FOR HORN AND PIANO

edited by
William Purvis
and
Robert Pollock

Armin Loos was born in Darmstadt in 1904 and died in 1971. A small folder prepared by his widow after his death begins with the following statement:

The facts below can only indicate some of the outward circumstances in the life of Armin Loos; perhaps define his milieu and give his place in time. That is all.

He showed a unique talent for music very early in life, and soon went far beyond the conventional music lessons given him. At twelve years of age he made himself familiar with the piano works of most of the old and new masters by sight-reading their music, and also learned to read opera and orchestra scores. At one time he took lessons with composer Carl Buettner with whom he studied counterpoint, harmony, and form. In this area to, with characteristic intellectual and musical probing, and his own great musical talent, he went beyond his instruction to compose piano scores of his own. This he did very competently at the age of fourteen.

Despite a strong desire to continue with his music, his father made plans for him to prepare for a career in banking and, as a result, all of his college training was directed toward that end. Thus, he received a degree in jurisprudence from the University of Dresden, and subsequently pursued this subject at the Universities of Berlin and Geneva, where, without a doubt, the courses he took in music history, German and French literature were more sympathetic to him.

After a year's travel in Europe, Armin came to the United States in 1928 to complete his bank training before returning to Dresden to enter his father's bank. He never went back to Germany, however, having once made the momentous decision to marry and remain in New York City. But the Depression soon shattered his plans to earn a living in the field of music. Nonetheless, those years in New York were spent studying his craft, composing, and working constantly to master the 12-tone system, a most difficult discipline, especially since he was entirely self-taught.

It was at this time in his life in New York that his "Elegy in Five Voices" won second prize in the 1938 Federal Music Project Competition, in which first prize went to William Schuman and third prize to David Diamond, [fourth to John Vincent, fifth to Elliott Carter]. "Elegy" was performed in concert and on radio by the Madrigal Singers and later by the Festival Chorus of the Westminster Choir School in Princeton, New Jersey.

In 1940, Armin's sense of duty took him to New Britain, Connecticut, where he was associated in a small family business for twenty-two years. Even so, after his day's work, his nights and most of his spare time were devoted to composing. As he said many times, "I can't sleep unless I work on my music."

He had to retire from business in 1962 following his first major heart attack and so was then able to devote full time to his music.

It was in the last years of his life that his illness imposed an increasing sense of urgency that reached into everything he did. He always had wide intellectual interests but now more than ever he came to be ever more concerned with the "human condition," and it was this inner probing that added a new dimension to him as an individual and as an artist. At last he had the "know-how" in the truest sense, and could and did consummate it in the content and style of the music he created...

If Armin Loos were asked to give a summary of his life, he would have answered, "My music is my life."

Elizabeth Loos

Armin Loos was one of the first composers in America to adapt the 12-tone method. His body of unjustly neglected works includes twelve orchestral compositions; four string quartets; two violin sonatas; other chamber music with strings; these three pieces for horn and piano; two wind quintets; eleven piano pieces; some vocal music; as well as many unfinished manuscripts and sketches. A recording of his Sonata No. 2 (written 1971) is available on CP² 112. Upon her death in 1993, Mrs. Loos bequeathed to Musical Observations, Inc. all of the copyrights in and to the music of Armin Loos.

© MUSICAL OBSERVATIONS, INC.
PLEASE ACKNOWLEDGE
INFO@MUSICALOBSERVATIONS.COM

THREE PIECES FOR HORN AND PIANO

I

Allegro con impeto $\text{♩} = 96$

ARMIN LOOS (1963)

Horn in F

Piano

Musical score for Horn in F and Piano, measures 1-5. The Horn part begins with a forte (*f*) dynamic and a sforzando (*sfz*) accent. The Piano part also begins with a forte (*f*) dynamic. The key signature is one sharp (F#) and the time signature is 3/8.

Musical score for Horn in F and Piano, measures 6-10. Measure 6 is marked with a circled 5. The Horn part continues with a forte (*f*) dynamic. The Piano part features a sforzando (*sfz*) accent in measure 6 and a forte (*f*) dynamic throughout. The key signature changes to two sharps (F# and C#) in measure 7.

Musical score for Horn in F and Piano, measures 11-15. Measure 11 is marked with a circled 10. The tempo marking is "poco rit.....meno mosso" with a new tempo of $\text{♩} = 72$. The Horn part starts with a piano (*p*) dynamic. The Piano part starts with a piano (*p*) dynamic and includes a "frummu" marking. The key signature changes to two sharps (F# and C#) in measure 11.

Musical score for Horn in F and Piano, measures 16-20. Measure 16 is marked with a circled 15. The Horn part continues with a piano (*p*) dynamic. The Piano part continues with a piano (*p*) dynamic, transitioning to a mezzo-forte (*mf*) dynamic in measure 19. The key signature changes to one sharp (F#) in measure 16.

(20)

mf

mf

(25)

p

p

più rit..... Lento ♩=126

p

dolce espr.

p solenne

(30)

a piacere solo

Tempo I

p

f impetuoso

pp

col corno

35

40

secco

p

45

rit.....molto.....Adagio ♩=96

sost.

p dolce e pesante

mf

r.h. l.h.

50

55

poco riten.....

lo stesso tempo $\text{♩} = 96$

serioso
pp *p* *cresc.*

serioso
pp *p* *cresc.*

Red *

Red *

rit..... Lento pesante $\text{♩} = 72$

f *f* *p* *pp* *molto* *ff*

f *p* *pp* *molto* *ff*

Red *

Red *

più mosso $\text{♩} = 96$

mp *f* *ff*

secco
mp *f* *ff* *mf*

Red *

Red *

lento pesante $\text{♩} = 72$ (70)

Più mosso, $\text{♩} = 96$

(75)

mf *f* *f*

80

ff *sffz*

85

subito adagio $\text{♩} = 96$
senza espr.

pp
dolce, un poco marc.

sub. mp
r.h.

sost. r.h. p
l.h.

90

pp
p

95

solenne

subito allegro $\text{♩} = 96$

100

non cresc. *f sub.* *f*

cresc. *f*

105

sfz *f* *sfz*

110

f

115

cuivré *ff*

ff martellato

120

allargando molto.....

ff nat. pesante ff sfz f

Lento ♩=96

cantabile dolce

p cantabile dolce pp cant., dolce dolciss. mf p r.h. pp

125

dolce

p dolce l.h. p dolce fp p

130

ritardando

morendo

dolcissimo pp ppp dolciss. pp ppp una corda ad.

II

Lento, deciso

f

f sostenuto

f

f sempre

10

tenuto forte

cantabile

p

legato

p

15

p *mf* *mf*

sost. *mf* *l.h.*

rit..... *dolciss.*

p *dolciss.* *p* *dolciss.*

20

largo molto (*♩*)

mp *mp severo* *sopra*

25

espr.

espr. *p*

un poco più mosso

30

secco rit..... a tempo non troppo lento

secco sfz mf

mf cantabile r.h.

35

40

sonoro

poco rit. -----

pp
pp dolciss.
p
sfz

45
a tempo più mosso

ff < *sfz* > *ff sempre*
ff
sfz
simile

50

sfz p ----- *sfz*
ff sempre

55

ff open rit.....

60

lunga Largo serioso (♩ = ♩ precedenti) dolce

ff pp p < > p sost. lunga ten. a piacere

65

pp pp dolciss.

pp mp morendo ppp

una corda

III

Con moto $\text{♩} = 50$

The musical score is divided into four systems. The first system (measures 1-4) features a horn part starting with a *p* dynamic and a piano accompaniment with a *p* dynamic. The piano part has a steady eighth-note accompaniment. The second system (measures 5-8) includes a circled measure number '5' above the horn staff. The piano accompaniment continues with eighth notes. The third system (measures 9-10) shows the horn part with dynamics *p sub.*, *sfz*, and *mp*, and an *espr.* marking. The piano part includes a *simile* marking. The fourth system (measures 11-14) begins with a circled measure number '10' above the horn staff. The piano accompaniment continues with eighth notes.

15

Musical score for measures 15-19. The score is in 3/4 time and consists of a single melodic line for the horn and a piano accompaniment. The piano part features a steady eighth-note accompaniment in the left hand and a more active line in the right hand. Dynamics range from *mf* to *f*. A circled measure number '15' is positioned above the first measure.

Musical score for measures 20-24. The score continues with the horn and piano parts. Dynamics include *mf*, *cresc.*, and *f*. The piano part has a consistent eighth-note accompaniment. A circled measure number '20' is positioned above the first measure of this section.

lo stesso tempo (♩ = 100)

Musical score for measures 25-29. The tempo is marked 'lo stesso tempo (♩ = 100)'. The horn part features a 'brassy' sound with triplets and accents. Dynamics include *ff*. The piano part has a complex accompaniment with triplets and sixths. A circled measure number '20' is positioned above the first measure of this section.

25

Musical score for measures 30-34. The horn part continues with triplets and accents, marked *ff* and *ff sempre*. The piano part features a complex accompaniment with triplets and sixths, marked *sfz*. A circled measure number '25' is positioned above the first measure of this section.

Musical score for the first system. The horn part consists of a series of eighth notes with triplet markings. The piano accompaniment features chords and eighth-note patterns, also with triplet markings. The key signature has one flat, and the time signature is 3/4.

30

rit.....Tempo I (♩ = 50)

Musical score for the second system. The horn part begins with a half note marked *p* and *dolce*. The piano accompaniment features sixteenth-note patterns in both hands, with some notes marked with a '6' (sexta). The key signature changes to two flats. The tempo marking is *rit.....Tempo I (♩ = 50)*.

Musical score for the third system. The horn part has a triplet of eighth notes marked *p* and *calmo*, followed by another triplet marked *piu p*. The piano accompaniment continues with sixteenth-note patterns, some marked with a '6'. The key signature has two flats. The tempo marking is *calmo*.

35

Musical score for the fourth system. The horn part has a half note marked *pp* and *morendo*. The piano accompaniment features sixteenth-note patterns, some marked with a '6'. The key signature has two flats. The tempo marking is *morendo*.