

Armin Loos

THREE PIECES FOR HORN AND PIANO

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and
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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.

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THREE PIECES FOR HORN AND PIANO

I

Allegro con impeto $\text{♩} = 96$

ARMIN LOOS (1963)

Horn in F

Piano

Musical score for the first system, measures 1-4. The Horn in F part begins with a forte (*f*) dynamic. The Piano part enters in measure 2 with a fortissimo (*sfz*) dynamic. The piano part includes fingerings 1, 2, 3, 4, and 5 for the right hand.

Musical score for the second system, measures 5-9. The Horn in F part continues with a forte (*f*) dynamic. The Piano part features fortissimo (*sfz*) dynamics.

Musical score for the third system, measures 10-14. The tempo changes to *poco rit...meno mosso* with a quarter note equal to 72. The Horn in F part begins with a piano (*p*) dynamic. The Piano part includes fortissimo (*sfz*) dynamics.

Musical score for the fourth system, measures 15-18. The Horn in F part continues with a piano (*p*) dynamic. The Piano part features mezzo-forte (*mf*) dynamics.

(20)

mf

mf

(25)

p

p

più rit..... Lento ♩=126

dolce espr.

p

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

p

r.h. l.h.

r.h. l.h.

50

55

poco riten.....

lo stesso tempo $\text{♩} = 96$

serioso

pp *p* *cresc.*

serioso

pp *p* *cresc.*

Red. *

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

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

f *pp* *molto* *ff*

Red. *

più mosso $\text{♩} = 96$

mp *f* *ff*

secco

mp *f* *ff* *mf*

lento pesante $\text{♩} = 72$ (70) **Più mosso**, $\text{♩} = 96$

(75)

mf *f*

f *f*

80

ff *sffz*

85

subito adagio ♩ = 96
senza espr.
pp
dolce, un poco marc.

sub. mp *sost. p* *r.h.* *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 $\text{♩} = 96$

cantabile dolce

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

125

dolce

l.h. dolce p fp p

130

ritardando

morendo

dolcissimo pp ppp dolciss. pp ppp una corda

II

Lento, deciso

The musical score consists of three systems of music for Horn and Piano. The first system (measures 1-4) features a Horn part starting with a dynamic of *f* and a Piano part with *f sostenuto*. The second system (measures 5-8) includes a circled measure number '5' and a dynamic of *f* in the Horn part, with the Piano part marked *f sempre*. The third system (measures 9-10) begins with a circled measure number '10' and includes performance instructions: *tenuto forte* and *cantabile* for the Horn, and *p* and *legato* for the Piano.

15

First system of music, measures 15-19. Horn part (top staff) starts with a *p* dynamic, then *mf*. Piano part (bottom two staves) includes a *sost.* marking and a *mf* dynamic. The piano part features a complex texture with many sixteenth notes and rests, including a section marked *l.h.* (left hand).

Second system of music, measures 20-24. Horn part (top staff) features a *p* dynamic and a *dolciss.* marking. Piano part (bottom two staves) includes a *p* dynamic and a *dolciss.* marking. The piano part has a complex texture with many sixteenth notes and rests.

20

largo molto (♩)

Third system of music, measures 20-24. Horn part (top staff) starts with a *mp* dynamic. Piano part (bottom two staves) includes a *mp severo* marking and a *sopra* marking. The piano part has a complex texture with many sixteenth notes and rests.

25

Fourth system of music, measures 25-29. Horn part (top staff) starts with an *espr.* marking. Piano part (bottom two staves) has a complex texture with many sixteenth notes and rests.

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
Red. * *Red.* * *Red.* * *simile*

50

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

55

sfz p ----- *sfz*

Musical score for measures 58-60. The top staff is for the Horn and the bottom two staves are for the Piano. The Horn part starts with a *ff* dynamic and includes markings for *tr* (trills), *open*, and *rit.....*. The Piano accompaniment also begins with *ff* and features *tr* markings.

60

Musical score for measures 60-64. The tempo is marked *Largo serioso* with a note value of $\text{♩} = \text{♩}$ precedenti. The Horn part includes markings for *lunga*, *ff*, *pp*, *p*, and *dolce*. The Piano part includes markings for *lunga*, *ten. a piacere*, and *p sost.*

65

Musical score for measures 65-69. The Horn part includes markings for *pp*, *mp*, and *morendo*. The Piano part includes markings for *pp*, *pp dolciss.*, *morendo*, and *ppp*. The instruction *una corda* is written at the bottom of the page.

III

Con moto $\text{♩} = 50$

The musical score is divided into four systems, each with a Horn part (top staff) and a Piano part (bottom two staves).
System 1: Horn part starts with a *p* dynamic. Piano part features a complex rhythmic pattern with slurs and accents. Rehearsal marks are present below the piano part.
System 2: Horn part includes a circled measure number '5'. Piano part continues with similar rhythmic patterns and slurs.
System 3: Horn part features dynamics *p sub.*, *sfz*, and *mp*, ending with an *espr.* marking. Piano part includes a *simile* instruction. Rehearsal marks are present below the piano part.
System 4: Horn part begins with a circled measure number '10'. Piano part continues with rhythmic patterns and slurs.

15

Musical score for measures 15-19. The piece is in 3/2 time. The right hand features a melodic line with a long slur over measures 15-19. The left hand has a complex accompaniment with sixteenth-note patterns and slurs. A marking 'l.h.' is present in the first measure of the left hand.

Musical score for measures 20-24. The right hand has a melodic line with dynamics *mf*, *cresc.*, and *f*. The left hand features a complex accompaniment with sixteenth-note patterns and slurs, with dynamics *mf* and *cresc.* to *f*.

lo stesso tempo (♩ = 100)

20

Musical score for measures 20-24. The right hand has a melodic line with dynamics *ff* and a marking 'brassy'. The left hand features a complex accompaniment with sixteenth-note patterns and slurs, with dynamics *ff* and a marking '6'.

25

Musical score for measures 25-29. The right hand has a melodic line with dynamics *ff* and a marking 'ff sempre'. The left hand features a complex accompaniment with sixteenth-note patterns and slurs, with dynamics *ff* and a marking '6'.

First system of music. Horn line: $\frac{3}{4}$ time signature, notes with triplet markings (3). Piano accompaniment: chords and triplets in both hands.

30

rit.....Tempo I ($\text{♩} = 50$)

Second system of music. Horn line: $\frac{3}{4}$ time signature, notes with *p* and *dolce* markings. Piano accompaniment: sixteenth notes and chords. *Red.* and **Red.* markings are present below the piano part.

Third system of music. Horn line: $\frac{3}{4}$ time signature, notes with triplet markings (3) and *p* and *più p* markings. Piano accompaniment: sixteenth notes and chords. *u.c.* marking is present below the piano part.

35

Fourth system of music. Horn line: $\frac{3}{4}$ time signature, notes with *pp* and *morendo* markings. Piano accompaniment: sixteenth notes and chords. *sopra* marking is present below the piano part.