

Elder Conservatorium of Music

Faculty of Arts

University of Adelaide

**The Concerto Concept:  
A Compositional Exploration of Conflict and  
Cooperation**

submitted in fulfilment of the requirements

for the degree of

**Doctor of Philosophy**

by

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# Abstract

This submission for the degree of Doctor of Philosophy at the Elder Conservatorium of Music, University of Adelaide, is a creative, compositional exploration of conflict and cooperation in the concerto genre. It consists of a portfolio of four original compositions and an exegesis.

Since the early days of the concerto genre, there has been a duality at its heart between the concepts of conflict and cooperation. This duality can be seen most saliently in the relationship between the soloist and accompanying ensemble and can be affected by the composer's use of form, harmony, rhythm, and orchestration. It can even be found in the etymology of the word concerto, which either means to be in conflict, or to cooperate.

This project takes insights from music history and analysis to develop an individual approach to concerto composition. Its originality lies primarily in this individual application of conflict and cooperation in the portfolio and is supported in the exegesis by an analytical and historical essay exploring how these concepts have evolved over time and how they have been applied by other composers in their work, as well as a review of selected repertoire. The remainder of the exegesis explores how these concepts were applied in the portfolio works.

The portfolio contains four works: a Concerto for Clarinet and Wind Orchestra (21 minutes), a Concerto for Orchestra (27 minutes), a Concerto for Oboe and Wind Orchestra (15 minutes), and a Concerto Grosso for String Quartet and String Orchestra (and an arrangement for string quartet and double wind quintet) (12 minutes). Each work explores the concerto genre in a different way, alternating the type and number of soloists and type of ensemble. Three of the four works have received premiere performances. The Clarinet Concerto was performed in 2020 by the Elder Conservatorium Wind Orchestra, conducted by Luke Dollman, with clarinet soloist, Bailey Coates; the Concerto for Orchestra was performed in 2021 by the Elder Conservatorium Symphony Orchestra, conducted by Luke Dollman; and the Oboe Concerto was performed in 2022 by and the Adelaide Wind Orchestra, conducted by Bryan Griffiths, with oboe soloist Celia Craig.



# Declaration

I certify that this work contains no material which has been accepted for the award of any other degree or diploma in my name, in any university or other tertiary institution and, to the best of my knowledge and belief, contains no material previously published or written by another person, except where due reference has been made in the text. In addition, I certify that no part of this work will, in the future, be used in a submission in my name, for any other degree or diploma in any university or other tertiary institution without the prior approval of the University of Adelaide.

I give permission for the digital version of my thesis to be made available on the web, via the University's digital research repository, the Library Search and also through web search engines.

I acknowledge the support I have received for my research through the provision of an Australian Government Research Training Program Scholarship.

Signed:

Date: 17/07/2023



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# Introduction

## Background

Since its origins, the concerto has remained one of the most important genres of large-scale orchestral composition, surpassed only by the symphony in terms of scale, cultural significance, and popularity. In his essay, *Theories of the concerto from the eighteenth century to the present day*, Simon P. Keefe provides a description of the concerto as it is most broadly understood: as a piece displaying interactions between a soloist or soloists and orchestra, with an emphasis on virtuosity. At the same time, he acknowledges that generalised theorising about concertos is impossible due to the diversity of works that use the label, and that this has mostly been avoided in the academic and critical literature.<sup>1</sup> It is this elusiveness that has allowed the genre to evolve through the many stylistic upheavals that have occurred throughout its history and that continues to make it an attractive and creatively fertile environment for composers to explore.

This introductory essay begins with a discussion of conflict and cooperation, the guiding principle for the relationship between concerto agents, and one that is vital to the concerto concept. It will then use this principle as a lens through which to explore the development of the concerto genre. It is by no means the intention of this introductory essay to attempt a comprehensive survey of such large, rich, and diverse repertoire. To do so would be a foolhardy and vainglorious undertaking. The approach, then, is to undertake an unapologetically personal view of concerto characteristics that are significant to me, as a composer, characteristics that feed and inform my own work.

The principle of interaction or dialogue between two separate musical agents<sup>2</sup> has been central to the concerto concept throughout its history, and the guiding principle behind these interactions can be found in an etymological contradiction at the heart of the word ‘concerto.’<sup>3</sup> Michael Thomas Roeder, author of *A History of the Concerto* states:

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<sup>1</sup> Simon P. Keefe, "Theories of the concerto from the eighteenth century to the present day," in *The Cambridge Companion to the Concerto*, ed. Simon P. Keefe (Cambridge: Cambridge University Press, 2005), 7.

<sup>2</sup> The term ‘agent’ is borrowed from Joseph Kerman, and refers to the soloist or soloists and the orchestra: Joseph Kerman, *Concerto Conversations* (Cambridge, Massachusetts: Harvard University Press, 1999), 21.

<sup>3</sup>For contrary opinions, see: D. D. Boyden, “When is a Concerto Not a Concerto?” *The Musical Quarterly* 43, no. 2 (1957): 220-232; and A. C. Keys, "The Etymology of Concerto," *Italica* 48, no. 4 (1971): 446-462.

“From its very origins in the sixteenth and seventeenth centuries, the concerto idea depended upon a split personality, for it conveyed at once the different meaning of contention and cooperation, both of which are found in the dualistic etymological roots of the word concerto. The Italian ‘concertare’ means to join together or to agree, while the related Latin ‘concertare’ means to fight or contend. This duality of cooperation and contention lies at the heart of the concerto principle.”<sup>4</sup>

This duality not only occurs within individual pieces but has evolved and fluctuated throughout the genre’s history depending on the aesthetic or stylistic conventions of the time. Roeder goes on to say:

“The great challenge faced by concerto composers through the centuries has been directly related to this dual nature, and the history of the concerto is very much the story, not only of the tension between contention and cooperation, but also of their changing relationship.”<sup>5</sup>

The discussion of this changing relationship begins in Italy during late sixteenth and early seventeenth century. According to Michael Talbot in *The Italian concerto in the late seventeenth and early eighteenth centuries*, the earliest extant use of the term concerto was the sacred polychoral work *Concerti di Andrea e di Gio[vanni] Gabrieli* published in Venice in 1587.<sup>6</sup> The use of the term in this context denotes the bringing together of contrasting groups of singers and instrumentalists, often spatially separated to some degree. Talbot also notes other early uses of the term in pieces such as *Cento concerti ecclesiastici* (1605) by Giovanni Paolo Cima, and *Kleine Geistliche Konzerte* (1636-39) by Heinrich Schütz.<sup>7</sup> Even though these works were some of the earliest to utilise the term concerto, they were not the first to be written in this polychoral or *cori spezzati* style.<sup>8</sup> Recent scholarship has indicated that the long-held belief that the style originated at St Mark’s Basilica in Venice at the hands of its *maestro di capella*, Adrian Willaert, does not tell the full story. Rather, strands of this compositional practice were

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<sup>4</sup> Michael Thomas Roeder, *A History of the Concerto* (Portland: Amadeus Press, 1994), 13.

<sup>5</sup> Roeder, *A History of the Concerto*, 13-14.

<sup>6</sup> Michael Talbot, "The Italian concerto in the late seventeenth and early eighteenth centuries," in *The Cambridge Companion to the Concerto*, ed. Simon P. Keefe (Cambridge: Cambridge University Press, 2005), 265.

<sup>7</sup> Talbot, "The Italian concerto in the late seventeenth and early eighteenth centuries," 35.

<sup>8</sup> For an overview of the repertoire and history of this compositional style, see: Denis Arnold and Anthony F. Carver, "Cori spezzati/polychoral," in *The New Grove Dictionary of Music and Musicians* (London: Macmillan, 2001) vol. 6, 466-469.

in operation in various centres across northern and central Italy during the early-to-mid sixteenth century.<sup>9</sup>

This *cori spezzati* style was one, purely vocal, application of the broader *stile concertato* style, which could incorporate instrumental groups as further agents of contrast, or omit the voices altogether, and instead utilise two or more purely instrumental groups.<sup>10</sup> Music in the concertato style did not always use the word in the title, as in Giovanni Gabrieli's polychoral *Sacrae Symphoniae* (1597), which contains polychoral motets, canzonas for voice and instruments, and purely instrumental movements such as the *Sonata pian e forte* for two instrumental groups.

This sonata deserves closer examination, as it demonstrates many early applications of conflict and cooperation in the concertato style. The instrumentation of the two groups is similar with both containing three trombones, with the first also containing a cornetto, and the second a viola. The similarity in texture allows the groups to blend when they come together, as in the forte entry in Example 1. This moment is the first use of the forte dynamic and the first time the two groups play together. The groups are differentiated through dialogue and contrasting tessituras. The first group's range is between B-flat2 and D5, while the second group operates between F2 and F4. Example 2 shows a declamatory motif played by the first group and answered by the second, before joining together in a rhythmically augmented version of the motif on the final beat of bar 63.

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<sup>9</sup> For further reading, see: Valerio Morucci, "Reassessing the development of cori spezzati: new discoveries in Bologna," *Early Music* 49, no. 3 (2021); and Valerio Morucci, "Reconsidering "cori spezzati": A New Source From Central Italy," *Acta Musicologica* 85, no. 1 (2013),

<sup>10</sup> Anthony F. Carver, "Concertato," in *The New Grove Dictionary of Music and Musicians* (London: Macmillan, 2001) vol 6, 235-236.

Example 1: Giovanni Gabrieli, *Sonata Pian e Forte*, bars 25-28

Example 2: Giovanni Gabrieli, *Sonata Pian e Forte*, bars 61-64

Another centre of influence to the development of the concerto genre operating during a similar time period was the San Petronio Basilica in Bologna. Talbot explains that the extraordinarily long reverberation time of the church's nave led to the development of a new concertato sub-genre during the 1660s. This new music dealt with the issue raised by the church's acoustic by being "broad in effect, slow in harmonic rhythm and robust in tone,"<sup>11</sup> which was in contrast

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<sup>11</sup> Talbot, "The Italian concerto in the late seventeenth and early eighteenth centuries." 36.



to the usual complex polyphony of the time. The resulting works were usually written for trumpet or multiple trumpets and massed strings which made use of the concertato call and response technique and “pitted the lightly accompanied trumpet against the full string ensemble, bringing the two groups together at climactic points.”<sup>12</sup> Talbot explains that the violins had to take on a mimetic role when engaging in imitative dialogue with the trumpet, as the more versatile violin had to subordinate its agility to the more restricted trumpet.<sup>13</sup> This concept of mimesis is an important one in the concerto’s history and is an important feature of Joseph Kerman’s concept of *virtú*.<sup>14</sup> The relationship between these contrasting sonorities is similar to those displayed in the polychoral music discussed above. In this case however, there was a disparity in the size of the groups, which would become a defining feature of the concerto grosso and solo concerto.

During the late seventeenth century, the two strands of concerto practice began to emerge, one with its centre in Bologna and the other in Rome. Giuseppe Torelli’s Op. 5 (1692) and Op. 6 (1698) are early examples of the Bolognese style and draw direct influence from the trumpet sonatas described above. Most of the works in these sets are ripieno concertos, which were usually scored for strings and continuo without a soloist. So rather than the first violins engaging in imitative dialogue with the trumpet, they are essentially engaging in dialogue with themselves.<sup>15</sup> Several works from the Op. 6 set began to introduce movements for solo violin, making them the first known examples of the solo concerto.<sup>16</sup> In Rome, the concerto grosso was in the process of being developed, as exemplified in Corelli’s Op. 6 set. These works pitted a small group of soloists (concertino), usually two violins, cello, and keyboard, against a larger ensemble of strings (ripieno).

The distinction between these two types of concertos is demonstrated in Examples 3 and 4. In Example 3, taken from the sixth movement of the Torelli Op. 6 set, the solo violin emerges out

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<sup>12</sup> Talbot, "The Italian concerto in the late seventeenth and early eighteenth centuries," 36.

<sup>13</sup> Talbot, "The Italian concerto in the late seventeenth and early eighteenth centuries," 36.

<sup>14</sup> Kerman’s concept of *virtú* has three components: bravura, mimesis, and spontaneity. For a detailed definition of each of these components, see: Kerman, *Concerto Conversations*, 61-82.

<sup>15</sup> Talbot, "The Italian concerto in the late seventeenth and early eighteenth centuries," 36-37.

<sup>16</sup> S Zohn, "The overture-suite, concerto grosso, ripieno concerto and Harmoniemusik in the eighteenth century," in *The Cambridge History of Eighteenth-Century Music*, ed. Simon P. Keefe (Cambridge: Cambridge University Press, 2009), 568.

of the orchestral texture to play alone with only keyboard accompaniment. While there is a distinct textural contrast between these sections, dialogue between soloist and ensemble is absent. This alternation between sections for ensemble and soloist has its origins in the da capo aria, which alternates between sections for ensemble and voice, and is an early example of ritornello form which would be expanded by Vivaldi.<sup>17</sup> Example 4 is from the fifth movement of the first concerto in Corelli's Op. 6 set. Here, dialogue and conflict emerge primarily through the use of counterpoint and the distinction between the concertino and ripieno primarily textural, although, dialogue does occur at times as demonstrated in Example 5.

Example 3: Giuseppe Torelli, Op. 6, No. 6, bars 4-11

The musical score for Example 3 consists of two systems of music. The first system covers bars 4 to 7, and the second system covers bars 8 to 11. The score is written for a soloist (likely a violin) and a keyboard accompaniment (likely a harpsichord or organ). The soloist part begins with a trill (tr) and includes a 'solo' marking. The keyboard part includes figured bass notation such as '6 7 5b 7', '7 b 5b 7', '6 6', '6 b6 5b', '6 4 3', '6 #', and '# #'. The music is in a minor key and 3/4 time.

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<sup>17</sup> Peter J. Burkholder, Donald Jay Grout, and V. Claude Palisca, *A History of Western Music*, ninth edition (New York: W.W. Norton & Company, 2014), 391.

Example 4: Arcangelo Corelli, Op. 6, No. 1, Movement 5, bars 29-35

Example 4 shows three systems of musical notation for Arcangelo Corelli's Op. 6, No. 1, Movement 5, bars 29-35. The tempo is marked 'Allegro'. The notation includes staves for Violin I, Violin II, and Bass. The first system includes fingerings (4 3 7 6, 4 3 7 6, 4 3 7 6) and a double bar line with a repeat sign. The second system includes fingerings (4 3 7 6, 4 3 7 6, 4 3 7 6). The third system includes fingerings (4 3 7 6, 4 3 7 6, 4 3 7 6).

Example 5: Arcangelo Corelli, Op. 6, No. 2, Movement 1, bars 12-17

Example 5 shows three systems of musical notation for Arcangelo Corelli's Op. 6, No. 2, Movement 1, bars 12-17. The tempo is marked 'Allegro'. The notation includes staves for Violin I, Violin II, and Bass. The first system includes fingerings (6, 6, 6, 4, 3, 4, 3). The second system includes fingerings (6, 6, 6, 4, 3, 4, 3). The third system includes fingerings (6, 6, 6, 4, 3, 4, 3).

Other exponents of the Bolognese concerto included Giulio Taglietti, Giovanni Lorenzo Gregori, and Tomaso Albinoni, while Antonio Montanari, Giovanni Mossi, Giuseppe Valentini, and Pietro Locatelli utilised the Corellian model. While the Corellian model would influence composers in England, such as Geminiani and Handel, and in Germany, Muffat and Telemann, it was the Bolognese model that would have the greatest influence on one of the most prolific exponents of the concerto, Antonio Vivaldi.

Vivaldi's refinement of the concerto would greatly influence the genre's development. Some of these important developments include the consolidation of the three movement structure, refinement of ritornello form, expansion of the soloist's virtuosity, and the introduction of

cadenzas.<sup>18</sup> Most of these served to emphasise the contrast between the soloist and ensemble, thus leading the genre further in the direction of conflict. Ritornello form, as exemplified by Vivaldi, involves the alternation between ritornello sections, played by the ensemble, which define the thematic material and establish tonality, and episodes, which feature the soloist primarily playing virtuosic scalar patterns, arpeggiations, and figurations, with occasional repetition or variation of the thematic material. These sections also involve modulations, which are confirmed and consolidated by their following ritornello.<sup>19</sup> Joseph Kerman describes this approach to soloist/ensemble relationship, where the concerto agents present their contrasting material one after the other rather than in dialogue, as *polarity*.<sup>20</sup> Vivaldi's consolidation of the solo concerto structure and aesthetics had an important influence on the genre's development, and these were adapted and developed by his contemporaries, most notably, J.S. Bach.

Bach's exposure to Vivaldi's concertos occurred early in his career, during his tenure as court organist in Weimar, where he arranged several of Vivaldi's works for keyboard.<sup>21</sup> Although Bach's contributions to the genre were influenced by Vivaldi's ritornello structures, his approach to the relationship between soloist and ensemble relied more heavily on interaction between, and integration of, the agents, rather than their polarity. David Yearsly states that Bach:

“...willingly sacrifices contrast between tutti and soloists by ingeniously assigning ritornello elements traditionally associated with the tutti to the soloist(s), and, in turn, allowing the tutti to take on soloistic attributes.”<sup>22</sup>

Along with this fluidity in the treatment of the roles of the soloist and ensemble, Bach's integrated approach to the concerto can also be seen in his use of counterpoint, which often allows for the integration of thematic material from the ritornello during episodes. Many of these innovative attributes can be seen in Example 6, which occurs towards the middle of the first movement of Bach's Violin Concerto in D-minor. The first three bars of this example see

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<sup>18</sup> Talbot, "The Italian concerto in the late seventeenth and early eighteenth centuries," 44-52.

<sup>19</sup> Burkholder, Grout, and Palisca, *A History of Western Music*, 416-417.

<sup>20</sup> Kerman, *Concerto Conversations*. p. 24-25

<sup>21</sup>David Yearsley, "The Concerto in Northern Europe to c. 1770," in *The Cambridge Companion to the Concerto*, ed. Simon P. Keefe (Cambridge: Cambridge University Press, 2005). For further information about these transcriptions, see: Andreas Xenopoulos, "Tracing the Development of Vivaldi's "L'Estro Armonico" Concerto no.8 in A Minor through J.S. Bach and Samuel Feinberg's Keyboard Transcriptions: Exploring the Possibilities of a Modern Authentic Performance" (DMA diss., University of Nebraska, 2014).

<sup>22</sup> Yearsley, "The Concerto in Northern Europe to c. 1770."

the soloist take on a secondary role with three held semibreves. The soloistic semiquaver runs are divided between the first and second tutti violins, while a thematic cell from the ritornello is passed between the viola and cello in imitative dialogue. In the fourth bar after E, the semiquavers are returned to the soloist, with simple arpeggiated accompaniment in the first and second violins. In the sixth bar after E, a second thematic cell from the ritornello is passed between the first and second violins whilst the soloist continues its semiquaver figurations. Also note that during these two bars, the soloist sits beneath the register of the first and second violins, which goes some way towards integrating it into the accompaniment texture despite its higher level of virtuosity. Kerman describes this approach to soloist/ensemble interactions as reciprocity, where: "...the solo either adopts or responds to musical material from the ritornello."<sup>23</sup> Kerman goes on to argue that this approach to concerto discourse would become the standard in concerto composition during the classical period.

Example 6: J.S. Bach, Violin Concerto in D-minor, one bar before rehearsal mark E

<sup>23</sup> Kerman, *Concerto Conversations*. p. 25.

Having reached this point in what by now may to the reader feel like a continuous, historical narrative, there will be a brief discussion of the classical and romantic concertos of the late eighteenth and nineteenth centuries before a jump to a more detailed examination of concerto developments in the twentieth century. This jump might irritate a reader who prefers the historical narrative to be continuous, but for a reader who becomes impatient and who is aware of the exhaustive and excellent literature in the subject, the jump may come as a relief.

The classical period saw the concerto evolve in a number of important ways, including the expansion of the orchestra to accommodate woodwinds, brass and timpani, which provided a richer textural palette and allowed for more diverse timbral contrasts; the rise of the piano as soloist, which could come much closer to equalling the textural diversity of the orchestra than single line instruments such as the violin; and the integration of ritornello structures with sonata form to create hybrid concerto forms.<sup>24</sup> In *Elements of Sonata Theory: norms, types, and deformations in the late-eighteenth-century sonata*, James Hepokoski and Darcy Warren note how this concerto form, or what they call the ‘Type 5’ sonata form, “combines ritornello formats and procedures passed down from earlier eighteenth-century concerto and aria traditions (dramatized tutti-solo alterations) with aspects of sonata form,” and how this hybrid form differs from other sonata structures being employed at the time, particularly in regards to the opening ritornello:

“This opening, tonic-centered *tutti* is an important “extra” in the Type 5 sonata not found in other sonata types. It sets up and then gives way to a solo entry that normally launches a sonata-form oriented structure, one punctuated and framed by additional, reinforcing orchestral appearances...”<sup>25</sup>

These innovations allowed for more dynamic relationships between the soloist and ensemble as is exemplified in the concertos of Mozart and Beethoven.<sup>26</sup> Many of these developments continued into the romantic period. The orchestra continued to expand, along with the

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<sup>24</sup> James Hepokoski, and Warren Darcy. *Elements of Sonata Theory: Norms, Types, and Deformations in the Late-Eighteenth-Century Sonata* (Oxford: Oxford University Press, 2006), 430.

<sup>25</sup> Hepokoski and Darcy. *Elements of Sonata Theory*, 430.

<sup>26</sup> For an in-depth exploration of Mozart’s contribution to the concerto see the first chapter of Part V of: Charles Rosen. *The Classical Style: Haydn, Mozart, Beethoven*. Revised Edition ed. (London: Faber & Faber, 1976). Part VII, pages 387-392, of the same text explores the influence of Mozart’s piano concertos on those of Beethoven.

virtuosity of solo parts. The duration of the works also increased, with the concerto taking on symphonic dimensions.<sup>27</sup>

It is difficult to pinpoint a specific trend in concerto composition during the twentieth century. Instead, many divergent approaches to conflict and cooperation emerged. Some composers, such as Igor Stravinsky in his *Concerto for Piano and Wind Instruments*, looked back to the polarity of the baroque period. Other works, such as Berg's *Violin Concerto* and Lutosławski's *Cello Concerto*, have given rise to allegorical interpretations. Elliott Carter's *Double Concerto for Harpsichord and Piano with Two Chamber Ensembles* took the idea of concerto conflict to an extreme level with spatial separation between two contrasting soloists and ensembles. In general however, there was a shift towards a greater sense of equality between soloist and orchestra, with the emergence of the concerto for orchestra being the logical outcome of this trend. The following paragraphs explore this increased equality as well as the specific examples of conflict and cooperation from the repertoire mentioned above.

Stravinsky's approach to the interaction between soloist and ensemble in his *Concerto for Piano and Wind Instruments* (1923-1924) was unusual in a number of ways. The first interesting feature is the instrumentation of the accompanying ensemble, which consists of winds, timpani, and double bass. This choice of instrumentation was in keeping with a trend found in Stravinsky's music at the time, which arose as a reaction against what he saw as the "fundamental error of regarding the instrumentation as something extrinsic from the music for which it exists."<sup>28</sup> The following quotation from Stravinsky's autobiography sheds further light on his choice of instrumentation.

"The short, crisp dance character of the Toccata, engendered by the percussion of the piano, led to the idea that a wind ensemble would suit the piano better than any other combination. In contrast to the percussiveness of the piano, the winds prolong the piano's sound as well as provide the human element of respiration."<sup>29</sup>

This quote identifies the two primary ways in which the ensemble interacts with the soloist in this work: as an agent of contrast and an extension of the soloist. The first of these features can be seen in the contrast between the slow, sustained introduction of the first movement, and the

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<sup>27</sup> Steeves, Timothy Brennan. "Concertare and Conserere: Debate and Concord in the Twenty-First Century Violin Concerto" (DMA diss., Rice University, 2020), 7.

<sup>28</sup> Igor Stravinsky, *Igor Stravinsky: An Autobiography* (Simon and Schuster, Inc., 1962). p. 119.

<sup>29</sup> Stravinsky, *Autobiography*, p. 119.

crisp, toccata-like entry of the piano. Kerman makes note of the Vivaldian polarity displayed in these entries. This, along with contrapuntal nature of the piece, lends the work its so-called neo-classical aesthetic.<sup>30</sup>

Stravinsky's use of the ensemble as an extension of the soloist can be seen throughout the piece. This approach is used to prolong and colour the sonorities of the piano, and to bring out certain contrapuntal lines within the texture, as demonstrated in Example 7.

Example 7: Igor Stravinsky, Concerto for Piano and Wind Instruments, Movement 1, bars 48-49

The image shows a musical score for Example 7, consisting of three staves. The top two staves are labeled 'Solo Piano' and are written in treble and bass clefs respectively. The bottom staff is for wind instruments, with a first clarinet (cl. 1) and a second horn (hn. 2) part. The piano part features a three-voice texture: a florid, semiquaver pattern in the highest voice, a bassline in octaves, and a syncopated middle line on the second staff. The wind instruments double the piano's lines, with the second horn doubling the top note of the bassline and the first clarinet doubling the middle voice.

Here, the piano part plays a three-voice texture with a florid, semiquaver pattern in the highest voice, a bassline in octaves, and a syncopated middle line on the second staff. Stravinsky doubles the top note of the bassline with second horn and the middle voice with the first clarinet, thus prolonging the resonance of the piano and highlighting the syncopation and counterpoint between the two lines. Example 8 is from the second movement and is another demonstration of Stravinsky's approach to doubling. From bars 6-8, the melody line in the piano is doubled, first by the cor anglais, then the first clarinet, adding expressivity and colour to this beautiful phrase. In bar 10 (figure 48 on the score), the tutti ensemble doubles the low register piano chords, adding richness, density, and power to the texture.

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<sup>30</sup> Neo-Baroque would be a more accurate term.



Example 8: Igor Stravinsky, Concerto for Piano and Wind Instruments, Movement 2, bars 6-14

The musical score for Example 8 consists of the following parts and markings:

- Cl. 1:** Clarinet 1, marked *mf espr.*
- Cl. in B:** Clarinet in B, marked *mf espr.*
- Piano:** Solo piano part with complex rhythmic patterns.
- Bag. 1:** Bassoon 1, marked *forte pesante*.
- C-Bag.:** Clarinet Bass, marked *forte*.
- Piano:** Piano part with *forte* dynamics and *pesante* markings.
- Cor. 2 (1<sup>st</sup> - 10<sup>th</sup>):** Cor Anglais, marked *mf* and *simile*.
- Tr-1:** Trumpet 1, marked *pesante in p* and *simile*.
- Tr-2:** Trumpet 2, marked *non pesante* and *simile*.
- Tr-3 e Tuba:** Trumpet 3 and Trombone, marked *non pesante* and *simile*.
- Timp.:** Timpani, marked *non forte*, *forte*, *non f*, and *f*.
- C-B.:** Contrabass, marked *non div.* and *f pesante*.

The score includes bar numbers 48 and 49, and the publisher's number B & H. 18766.

Stravinsky's approach to the interaction between soloist and ensemble in this work demonstrates a twentieth-century application of polarity, and the extensive doubling of the soloist by the ensemble represents his unique approach to a broader trend of increasing equality between concerto agents.

In contrast to Stravinsky's somewhat detached, 'objective' approach to the genre, Alban Berg's *Violin Concerto* (1935) demonstrates how conflict and cooperation in concertos can be used for allegorical and deeply personal forms of expression. This personal approach to the concerto can be seen in the work's dedication 'to the memory of an angel.' The angel being referred to is Manon Gropius, daughter of Alma Mahler Werfel and Walter Gropius, who tragically died of polio on 22 April 1935. It is hard not to hear the work as a deeply personal expression of grief.

The following paragraphs explore some of the ambiguities and dualities that seem to arise from this grief, and that represent a unique and deeply personal approach to conflict and cooperation.

In *Berg: Violin Concerto*, Anthony Pople describes how the work sits somewhere between the romantic tendency towards conflict between the individual and the group, usually resulting in the ultimate triumph of the individual, and the modernist tendency towards a relationship between equals.

“Berg’s work characteristically explored the space between these alternatives: in the relationship between soloist and orchestra, the work has many hallmarks of a Romantic concerto. At the same time, the manner in which the soloist leads the orchestral strings towards the climax of its last movement points strongly in the other direction.”<sup>31</sup>

This straddling between two aesthetic poles can also be seen in the pitch material, which, although derived from a twelve-tone row, has strong triadic tendencies. Thus, much of the work’s drama is derived from this “tendency to move into and out of tonal focus.”<sup>32</sup>

Another aspect of duality can be seen in the work’s structure. Cast in four movements divided into two parts, Roeder suggests that: “part one portrays the life of a young girl, part two her suffering and death,”<sup>33</sup> a reading that is supported by Kerman when he states that the fifths played on the violin’s open string at the opening of the work represent, “...the birth of natural acoustics, birth of the violin, birth of the twelve-tone row, birth of Manon Gropius...”<sup>34</sup> This is in contrast to the final chord of the work, a B-flat major with an added sixth, which is a transposed version of the chord used by Gustav Mahler to conclude the final movement of *Das Lied von der Erde*, titled, *Der Abschied* (The Farewell), thus bringing the work full circle and highlighting, through allusion, the duality of birth and death.

As alluded to in the quote from Anthony Pople above, Berg’s *Violin Concerto* contains a poignant moment of cooperation that brings the solo violinist and upper string together in unison. This is an example of what Kerman calls diffusion, where the usual duality between soloist and ensemble is blurred or completely concealed.<sup>35</sup> The passage in question begins at

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<sup>31</sup> Anthony Pople, *Berg: Violin Concerto* (Cambridge: Cambridge University Press, 1991), 7-8.

<sup>32</sup> Pople, *Berg: Violin Concerto*, 88.

<sup>33</sup> Roeder, *A History of the Concerto*, 377.

<sup>34</sup> Kerman, *Concerto Conversations*, 51-52.

<sup>35</sup> Kerman, *Concerto Conversations*, 83.

Figure 165, when the soloist is directed to mute their violin, thus dampening the individuality of their voice. Then, as the phrase progresses, the concertmaster joins the soloist in unison (Example 9). Gradually, more violinists join until the upper strings completely engulf the soloist (Example 10). It is hard to not hear (and see) this passage as Kerman does: “An entire community must be perceived as joining in lament.” Again, this is a highly personal application approach to cooperation, and one that has obvious dramatic and allegorical allusions.

Example 9: Alban Berg, Violin Concerto, rehearsal mark 185

This musical score excerpt for Example 9, rehearsal mark 185, features six staves: Solo-VI, 1. VI., 2. VI., Br., Vic., and K.B.B. The Solo-VI staff begins with a *ff* dynamic and a *lento* tempo marking. The 1. VI. and 2. VI. staves also start with *ff*. The Br. staff is marked *ff appassionato*. The Vic. and K.B.B. staves are marked *molto f*. The Solo-VI staff includes a *dimin.* marking at the end of the phrase. The score is attributed to U. E. 12195.

Example 10: Alban Berg, Violin Concerto, rehearsal mark 170

This musical score excerpt for Example 10, rehearsal mark 170, features eight staves: Solo-VI, 1. Solo, 1. Flöte, die übr., 1. Viol., 2. Solo, 2. Flöte, die übr., Vic., and K.B.B. The Solo-VI staff begins with a *p sempre cantabile* dynamic and a *cresc.* marking. The 1. Solo staff is marked *pp (cantabile)* and *cresc.*. The 1. Viol. staff is marked *p*. The 2. Solo staff is marked *p (cantabile)*. The Vic. staff is marked *mp* and *cresc.*. The K.B.B. staff is marked *p* and *poco cresc.*. The score includes various performance markings such as *(m. D.)*, *(o. D.)*, and *pp*.

György Ligeti's *Violin Concerto* explores diffusion in a different, purely textural way. A salient example of this occurs at the beginning of this piece, demonstrated in Example 10. Here, the soloist begins playing oscillating open fifths and is gradually joined by other solo string instruments to form a dense micropolyphonic texture; a texture that negates the duality of soloist and ensemble. Unlike the Berg, this application of diffusion is purely textural, rather than allegorical and arose out of Ligeti's exploration and development of micropolyphony.

Example 11: György Ligeti, *Violin Concerto*, Movement 1, bars 11-12

The image displays a page of a musical score for György Ligeti's *Violin Concerto*, Movement 1, bars 11-12. The score is written for a solo violin and a string ensemble. The parts shown are: Violino solo (top), VI. con scord. (Violin I), VI. (Violin II), Va. con scord. (Viola), and Va. (Viola). The music is characterized by dense, overlapping rhythmic patterns and complex fingerings, typical of Ligeti's micropolyphonic style. The score includes various musical notations such as slurs, accents, and dynamic markings. At the bottom right, there is a performance instruction: "how change ad lib. Bogenwechsel ad lib." and a dynamic marking of "pp".

Like Berg's *Violin Concerto*, Lutosławski's *Cello Concerto* has also given rise to allegorical interpretations. The dedicatee and first performer of the work, Mstislav Rostropovich, identified parallels between the work's conflict and his personal struggles with the Soviet regime.<sup>36</sup> However, in *The Music of Lutosławski*, Charles Bodman Rae notes that these allegorical ideas arose after the completion of the work and that composer's conception of conflict was theatrical rather than allegorical.<sup>37</sup> In the composer's own words: "I built it up [the relationship between soloist and orchestra] by borrowing analogies from other arts, the theatre in particular. The relationship is one of conflict."<sup>38</sup> Bodman Rae's chapter on the *Cello Concerto* provides a compelling analysis of how this conflict, as well as contrasting moments

<sup>36</sup> Charles Bodman Rae, *The Music of Lutosławski*, third edition (London: Omnibus, 1999), 119.

<sup>37</sup> Bodman Rae, *The Music of Lutosławski*, 119.

<sup>38</sup> Witold Lutosławski, quoted in Bodman Rae, *The Music of Lutosławski*, 119.

of cooperation, informs the structure of the work and is articulated through orchestration. This analysis is summarised in Table 1, which is reproduced from Charles Bodman Rae’s *The Music of Lutosławski*.<sup>39</sup>

Table 1: Witold Lutosławski Cello Concerto, formal scheme from Charles Bodman Rae’s *The Music of Lutosławski*

Figs.	Stage	Material	Character
0-7	1	soloist’s introductory monologue	capricious
1-9		first brass interruption	conflicting
10-24	2	episode 1	concerted
23-25		second brass interruption	conflicting
26-38		episode 2	concerted
37-39		third brass interruption	conflicting
40-48		episode 3	concerted
48-49		fourth brass interruption	conflicting
49-61		episode 4	concerted
61-63		fifth brass interruption	conflicting
63-81	3	<i>cantilena</i> develops in solo line	concerted
77-81		<i>cantilena</i> ; all strings in unison	co-operation
81-83	4	sixth brass interruption	conflicting
83-134		build-up towards climax	contested
134		orchestral tutti on 9-note chord	climactic
135-137		aftermath of climax; <i>dolente</i>	post-climactic
137-end		fast coda and soloist’s climax	concluding

The *cantilena* idea that brings the soloist and strings together in unison is an obvious parallel with the Berg example from the previous paragraph. Again however, the intention is abstract rather than allegorical and this moment of cooperation provides a powerful contrast to the prevailing conflict. In the words of the composer: “this [*cantilena*] provides the opportunity for the most violent of interventions, this time from the whole brass section.”<sup>40</sup>

<sup>39</sup> Bodman Rae, *The Music of Lutosławski*, p. 120.

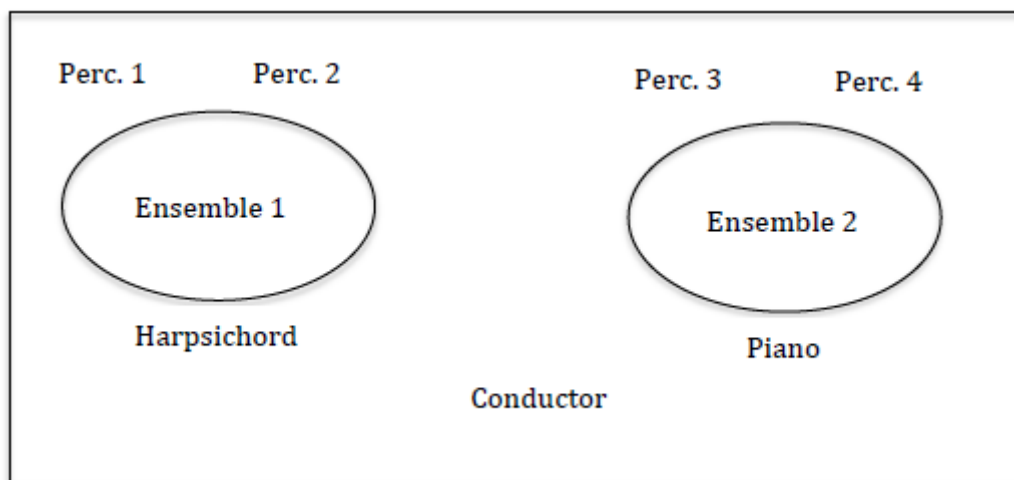
<sup>40</sup> Lutosławski, quoted in Bodman Rae, *The Music of Lutosławski*, 119.

Elliott Carter's *Double Concerto for Harpsichord and Piano with Two Chamber Ensembles* demonstrates an extreme example of conflict in the concerto repertoire. Roeder describes the work as:

“...the ultimate concerto, in many respects. Solo instruments are pitted against each other and against an ensemble, and the two ensembles in turn are pitted against one another; yet all are integrated into a complex whole.”<sup>41</sup>

Carter achieves this through spatial separation between the two ensembles, as demonstrated in Example 11, which highlights both the timbral contrast between the two soloists and ensembles as well as their historical associations. The harpsichord, accompanied by an ensemble of flute, horn, trumpet, viola, and contrabass, alludes to Baroque sonorities, as opposed to the romantic sonorities of the second group which features the piano as soloist with an ensemble of oboe, clarinet, bassoon, horn, violin and cello. The four percussionists add an extra layer of contrast to the texture. These historical allusions do not extend to other elements of the music such as pitch and rhythm, which are still firmly couched within Carter's personal approach. The work represents a unique approach to the concerto through its use of spatial separation and conceptual treatment of conflict.

Example 12: Antiphonal layout of instruments in Elliott Carter's Double Concerto



Moving into the twenty-first century, the ever expanding diversity of repertoire in the concerto genre makes it impossible to pinpoint specific trends and developments. Even so, in his doctoral dissertation, *Concertare and Conserere: Debate and Concord in the Twenty-first Century Violin Concerto*, Timothy Brennan Steeves identifies the continued levels of equality

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<sup>41</sup> Roeder, *A History of the Concerto*, 437.

of the soloist and orchestra, specifically in the violin concertos of Unsuk Chin, Esa-Pekka Salonen, and Jennifer Higdon, noting the use of secondary soloists and contrapuntal and chamber-like textures in these works which relegate the soloist to being a “first among equals.”<sup>42</sup>

This essay has provided an overview of the concerto’s development from its beginnings in the sixteenth century to the present day, through the lens of conflict and cooperation. Chapter 1 of the exegesis will take this essay as a point of departure from which to examine the repertoire of the four specific concerto types that appear in the portfolio: concertos for clarinet and wind orchestra, concertos for orchestra, concertos for oboe and wind orchestra, and modern applications of the concerto grosso.

### **Research Aims**

The aims of this creative, compositional project are:

1. to explore the concepts of conflict and cooperation in the concerto genre through the creation of a portfolio of original compositions
2. to elucidate the application of these concepts through commentary on the portfolio works
3. to position the portfolio works through an exploration of conflict and cooperation in selected works from the repertoire

### **Research Questions**

1. How can the concepts of conflict and cooperation in the concerto genre be explored through the creation of a portfolio of original compositions?
2. How can the application of these concepts be elucidated through commentary on the portfolio works?
3. How can the portfolio works be positioned through an exploration of conflict and cooperation in selected works from the repertoire?

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<sup>42</sup> Steeves, "Concertare and Conserere," 11.

## Creative Methods

George R.R. Martin, author of the acclaimed *Song of Ice and Fire* series, describes two types of writers: the architect and the gardener.

“The architect plans everything out in advance. He draws up his blueprint... everything is finalised before you dig the hole in the ground or drive the first nail. The gardener... may know the general shape of the garden... but... he’s digging a hole in the ground and he’s planting a seed... there’s a lot that can go to chance... the garden is a living thing.”<sup>43</sup>

Martin applies this metaphor to writers, but an equally valid comparison can be made with composers. Some composers have a very clear blueprint for their piece before writing a single note. Others begin with ideas and the form emerges from these ideas through a process of exploration and development. Most composers probably employ a combination of the two approaches but lean towards one more than the other.

The compositional process employed in this project leaned most heavily towards that of the gardener, although I usually had a general concept for the structure of the piece, such as the number of movements and their approximate tempo. However, the structural details of each movement were never clear at the outset of the compositional process. Instead, each work began with a sketching process, which usually involved composing directly onto the full score. However, short scores were also used to help overcome writer’s block and to work out more complex contrapuntal material. These sketches usually took the form of thematic material, but also included ideas that were primarily harmonic, rhythmic, or textural. During this process, a selection of ideas would emerge as the most interesting or attractive. This selection process was subjective and intuitive. The selected material would then be developed which would often result in several extended paragraphs of music. At this point in the process, an overall structure of the piece and gaps in the architecture would be filled in. This process was rarely linear, and refinements and adjustments would be made throughout, often with input from the project’s supervisors. Once a draft of the work was completed, it would be edited, and parts would be created and distributed to the musicians. The rehearsal of each piece would inevitably reveal practical issues, but these were generally minor and could be promptly corrected.<sup>44</sup>

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<sup>43</sup> George R.R. Martin, "The Architect and the Gardener: George R. R. Martin on Writing Game of Thrones," YouTube video, April 12, 2019, [https://www.youtube.com/watch?v=EBOafgYJABA&ab\\_channel=MuseumofPopCulture](https://www.youtube.com/watch?v=EBOafgYJABA&ab_channel=MuseumofPopCulture).

<sup>44</sup> Refer ahead to the exegesis for details regarding the application of this creative method.



## **Contributions to Discipline/Repertoire**

As this project is primarily creative and compositional, it is hoped that the four portfolio works represent its most significant contribution. An attempt has been made to focus the creative output on subsections of the concerto genre that do not have an established repertoire, such as violin or piano concertos, hence the reason for focusing on works for wind orchestra. Despite being a more well-established subgenre of the medium, the concerto for orchestra, being approximately one hundred years old, is still a relatively new addition. The concerto grosso, to the contrary, is one of the oldest concerto types, and it is hoped that exploring it through a modern lens in this project can go some way towards its reinvigoration.

One of the by-products of writing works for less established subgenres of the concerto was that many of the works explored in the repertoire review had received little to no previous academic attention despite being of an incredibly high quality. It is hoped that by providing the first introduction of these works in an academic context, further research may be prompted.

## **Structure of Submission**

The submission is divided into three sections. Part A contains the scores of each portfolio work: *Concerto*, for clarinet and wind orchestra (2020); *Concerto*, for orchestra (2021); *Concerto*, for oboe and wind orchestra (2022); and *Concerto Grosso*, for string quartet and string orchestra (2022).

Part B contains a recording of each composition. Of the four pieces, the *Concerto Grosso* is the only one that has not received its premiere performance at the time of writing. A high-quality electronic rendering of the work has been provided in place of a live recording. The recordings supplied for the three other works were taken from their premiere performances. Detailed track listings are supplied in Part B.

Part C contains the exegesis which is divided into six chapters. Chapter 1 is a selective review of the repertoire that influenced the composition of the portfolio works. It is divided into four parts, each of which corresponds to one of the four pieces. Chapter 2 explores how the roles of the concerto agents have evolved throughout the genre's history through the lens of conflict and cooperation. Each of the remaining four chapters correspond to one of the portfolio works. Each chapter is divided into two sections: genesis and analysis. The genesis sections provide an overview of the origin of each work, and insights into the composition process. The analytical commentaries examine the completed works in detail with a focus on the interactions

between the concerto agents. Commentary about other features of the works, such as structure, harmony, rhythm, and thematic development, are also provided.

The project has been structured so that the scores and recordings are presented before the exegesis. This was an intentional decision that I hope will encourage the reader to engage with the music, and allow it to speak for itself, before reading the exegesis.

# PART A

## PORTFOLIO OF COMPOSITIONS



*Written for Bailey Coates and the Elder Conservatorium Wind  
Orchestra*

# **Concerto**

*for clarinet and wind orchestra*

Connor Fogarty

September 2020

## Instrumentation

Solo Clarinet

Piccolo

2 Flutes

2 Oboes

2 Clarinets in A

Bass Clarinet in Bb

2 Alto Saxophones

Tenor Saxophone

Baritone Saxophone

4 Horns in F

3 Trumpets in Bb

2 Trombones

Bass Trombone

Euphonium

Tuba

Timpani

Marimba

Percussion (4 players)

I: Xylophone, Cymbals

II: Vibraphone, Woodblock

III: Suspended Cymbal, Glockenspiel

IV: Snare Drum, Bass Drum

The score is in C

The first performance was given by the Elder Conservatorium Wind Orchestra, conducted by Luke Dollman, with clarinet soloist, Bailey Coates at Elder Hall on 25 October 2020.

Duration: *ca.* 22 minutes

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# Concerto for clarinet and wind orchestra

Connor Fogarty

Agitated  $\text{♩} = 136$

1.

Clarinet in Bb (solo)

Piccolo

Flute 1  
2

Oboe 1  
2

Clarinet in A 1  
2

Bass Clarinet in Bb

Alto Saxophone 1  
2

Tenor Saxophone

Baritone Saxophone

Bassoon

Horn in F 1  
2

Horn in F 3  
4

Trumpet in Bb 1  
2

Trumpet in Bb 3

Trombone 1  
2

Bass Trombone

Euphonium

Tuba

Timpani

Marimba

Percussion 1  
Xylophone

Percussion 2

Percussion 3

Percussion 4

5

Cl. (solo)

Picc.

Fl. 1  
2

Ob. 1  
2

Cl. 1  
2

B. Cl.

Alto Sax. 1  
2

Ten. Sax.

Bari. Sax.

Bsn.

Hr. 1  
2

Hr. 3  
4

Tpt. 1  
2

Tpt. 3

Tbn. 1  
2

B. Tbn.

Euph.

Tba.

Timp.

Perc. 1

Perc. 2

Perc. 3

Perc. 4



Mysteriously  $\text{♩} = 60$

emerge from nothing

with freedom

Più mosso  $\text{♩} = 68$   
in time

poco rit. . . . .

Cl. (solo)  $\text{ppp}$   $p$   $mf$   $pp$   $p$   $mp$

Picc.  $ff$

Fl. 1  $ff$   $ppp$   $mp$   $mf$   $p$   $mp$   $mf$

Ob. 1  $ff$   $p$   $mf$

Cl. 1  $ff$

B. Cl.  $ff$   $p$   $p$

Alto Sax. 1  $ff$   $p$   $1. p$

Ten. Sax.  $ff$   $p$

Bari. Sax.  $ff$   $p$

Bsn.  $ff$   $p$   $p$

Hn. 1  $ff$

Hn. 3  $ff$

Tpt. 1  $ff$

Tpt. 3  $ff$

Tbn. 1  $ff$

B. Tbn.  $ff$

Euph.  $ff$

Tba.  $ff$

Timp.  $ff$   $pp < p$

Marimba  $p$

Perc. 1 To Cym.  $ff$

Perc. 2

Perc. 3 Suspended Cymbal  $ff$

Perc. 4

Cl. (solo) *mp* *mf* *f* *mp* *mf* *mp*

Picc. *f*

Fl. 1 2 *mp* *mf* *f*

Ob. 1 2 *mp* *mf* *f*

Cl. 1 2 *mf* *f*

B. Cl. *mp* *mf* *f* *p*

Alto Sax. 1 2 *mp* *mp* *mf* *f*

Ten. Sax. *mp* *mf* *f*

Bari. Sax. *mp* *mf* *f*

Bsn. *mp* *mf* *f* *p*

Tbn. 1 2 *f* *p*

B. Tbn. *f* *p*

Euph. *f* *p*

Tba. *f* *p*

Temp. *ppp* *f* *mf*

Marimba articulated *f* *p*

Perc. 1 Cymbals To Xyl. *f*

Perc. 2

Perc. 3

Perc. 4

**33 Più mosso** ♩ = 72  
in time

Cl. (solo) *ppp* *p* *mf* *p* *f* *p* *fp* *p* *mp* *f*

Picc. *mf* *f* *p* *pp*

Fl. 1 2 *mf* *f* *p* *pp* *mp* *mf*

Ob. 1 2 *1. p* *p* *mf* *p* *mf* *mf*

Cl. 1 2 *p* *p* *mf* *p* *mf* *mp* *mf*

B. Cl. *p* *p* *p* *f* *mp* *mf*

Alto Sax. 1 2 *2.* *mp* *mf* *p* *f* *mp*

Ten. Sax. *p* *f* *mp*

Bari. Sax. *p* *f* *mp*

Bsn. *p* *p* *f* *mp* *mf*

Hn. 1 2 *1. solo* *mf* *mp* *f* *p* *pp*

Hn. 3 4

Tpt. 1 2 *1. solo* *mp* *fp* *2. solo* *mf* *1. solo* *mf*

Tpt. 3

Tbn. 1 2 *fp*

B. Tbn. *fp*

Euph. *p* *p* *fp*

Tba. *p* *p* *fp*

Timp. *mf*

Marimba *mp* *f*

Perc. 1

Perc. 2 *Vibraphone* *mp*

Perc. 3

Perc. 4 *Snare Drum distant* *p* *mp* *p* *mp*

42 poco accel.

Cl. (solo)  
Picc.  
Fl. 1  
Fl. 2  
Ob. 1  
Ob. 2  
Cl. 1  
Cl. 2  
B. Cl.  
Alto Sax. 1  
Alto Sax. 2  
Ten. Sax.  
Bari. Sax.  
Bsn.  
Hn. 1  
Hn. 3  
Tpt. 1  
Tpt. 2  
Tpt. 3  
Timp.  
Perc. 1  
Perc. 2  
Perc. 3  
Perc. 4

*p*, *mp*, *mf*, *f*, *pp*, *fp*

1. solo

solo

Poco più mosso  $\text{♩} = 84$

Cl. (solo) *f* *p* *ff* *mp* *rit.* *mp*

Picc. *f*

Fl. 1 *f*

Fl. 2 *f*

Ob. 1 *f*

Ob. 2 *f*

Cl. 1 *f* *mp* *mf* *pp*

B. Cl. *f* *p*

Alto Sax. 1 *f* *mp* *mf* *pp*

Alto Sax. 2 *f* *mp* *mf* *pp*

Ten. Sax. *f* *mp* *mf* *pp*

Bari. Sax. *f* *mp* *mf* *pp*

Bsn. *f* *p*

Hrn. 1 *f* *mp* *mf* *pp*

Hrn. 2 *f* *mp* *mf* *pp*

Hrn. 3 *f* *mp* *mf* *pp*

Hrn. 4 *f* *mp* *mf* *pp*

Tpt. 1 *mf* *mf* *p*

Tpt. 2 *mf* *mf* *p*

Tpt. 3 *mf* *mf* *p*

Tbn. 1 *mf* *mf* *p*

Tbn. 2 *mf* *mf* *p*

B. Tbn. *mf* *mf* *p*

Euph. *mf* *p*

Tba. *mf* *p*

Timp. *ff*

Perc. 1

Perc. 2

Perc. 3 *ff*

Perc. 4 *ff*

Meno mosso  $\text{♩} = 60$

Cl. (solo) *p* *espress. freely*

Picc.

Fl. 1

Fl. 2

Timp. *mp*

Fl. 2 *1. solo* *pp*

64

Cl. (solo) *ppp* *p* *pp* *mf* rit.

Picc.

Fl. 1 *mf*

Fl. 2

Ob. 1 *mp* *f*

Ob. 2

Cl. 1 *p* *pp*

Cl. 2

B. Cl.

Alto Sax. 1 *p* *pp* *p* *pp* *p* *pp*

Alto Sax. 2 *pp* *p* *pp* *p* *pp*

Ten. Sax. *pp* *p* *pp* *p* *pp*

Bari. Sax. *pp* *p* *mp* *pp* *p* *pp*

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

Timp. *p*

Marimba *pp*

Perc. 1

Perc. 2 *sustained* *p*

Perc. 3

Perc. 4

Cl. (solo) *ff*

Picc. *f*

Fl. 1 2 *f* *ff* *a2*

Ob. 1 2 *f* *ff* *a2*

Cl. 1 2 *f* *ff* *a2*

B. Cl. *f* *ff*

Alto Sax. 1 2 *f* *ff*

Ten. Sax. *f* *ff*

Bari. Sax. *f* *ff*

Bsn. *f* *ff*

Hrn. 1 2 *f* *ff* *a2* *hold back*

Hrn. 3 4 *f* *ff* *a2* *hold back*

Tpt. 1 2 *f* *ff* *a2*

Tpt. 3 *f* *ff*

Tbn. 1 2 *mf* *ff* *a2*

B. Tbn. *mf*

Euph. *mf* *ff*

Tba. *mf* *f* *ff*

Timp. *arco.* *f* *ff* *mf* *ff*

Marimba *f*

Perc. 1

Perc. 2

Perc. 3

Perc. 4 *p* *f*

79  $\text{♩} = 168$

Cl. (solo) *f*

Picc. *mf* *mf* *f*

Fl. 1 *pp* *mf* *f*

Fl. 2 *pp* *mf* *f*

Ob. 1 *pp*

Ob. 2 *pp*

Cl. 1 *pp* *p* *mf* *f*

Cl. 2 *pp* *p* *mf* *f*

B. Cl. *pp* *p*

Alto Sax. 1 *pp* *p*

Alto Sax. 2 *pp* *p*

Ten. Sax. *pp* *p*

Bari. Sax. *mf*

Bsn. *mf*

Hrn. 1 *pp*

Hrn. 2 *pp*

Hrn. 3 *pp*

Hrn. 4 *pp*

Tpt. 1 *pp*

Tpt. 2 *pp*

Tpt. 3 *pp*

Tbn. 1 *pp*

Tbn. 2 *pp*

B. Tbn. *pp*

Euph. *pp*

Tba. *pp*

Marimba *mf*



Musical score for measures 90-98. The score includes parts for Cl. (solo), Picc., Fl. 1 & 2, Ob. 1 & 2, Cl. 1 & 2, B. Cl., Alto Sax. 1 & 2, Ten. Sax., Bari. Sax., Bsn., Hn. 1, 2, 3 & 4, and Marimba. Dynamics include *mf*, *mp*, *pp*, and *ppp*. The Marimba part is present from measure 90 to 98.

Musical score for measures 98-106. The score includes parts for Cl. (solo), Picc., Fl. 1 & 2, Ob. 1 & 2, Cl. 1 & 2, B. Cl., Alto Sax. 1 & 2, Ten. Sax., Bari. Sax., Bsn., Hn. 1, 2, 3 & 4, Tbn. 1 & 2, B. Tbn., and Timp. Dynamics include *mf*, *mp*, *pp*, and *p*. The Marimba part is absent in this section.

104

Cl. (solo) *f* *p*

Picc. *mf* *mf*

Fl. 1 2 *mf* *mf*

Ob. 1 2 *mf* *mp*

Cl. 1 2 *mf* *mp*

B. Cl. *mf* *mp*

Alto Sax. 1 2 *mf* *mp* *mp* *mp*

Ten. Sax. *mf* *mp* *mp* *mp*

Bari. Sax. *mf* *mp* *mp* *mp*

Bsn. *mf* *mp*

Hrn. 1 2 *mf* *mp* *mp*

Hrn. 3 4 *mf* *mp* *mp*

Tpt. 1 2 *p* *p* *mp*

Tpt. 3 *p* *p* *mp*

Tbn. 1 2 *mf* *p* *mp*

B. Tbn. *mf* *p* *mp*

Euph. *mp* *mp*

Tba. *mp* *mp*

Timp. *f*

Perc. 1

Perc. 2

Perc. 3

Perc. 4 *p*

114

Cl. (solo) *mf* *f* *ff* *mf* *f* *poco rit.*

Picc. *f* *ff*

Fl. 1 2 *f* *ff*

Ob. 1 2 *f* *ff*

Cl. 1 2 *f* *ff*

B. Cl. *mf* *ff*

Alto Sax. 1 2 *mf* *f* *ff*

Ten. Sax. *mf* *mf*

Bari. Sax. *mf* *ff*

Bsn. *f*

Hn. 1 2 *mf* *mf*

Hn. 3 4 *mf* *mf*

Tpt. 1 2 *mp* *mf* *mp < f* *mp < f*

Tpt. 3 *mp* *mf* *mp < f* *mp < f*

Tbn. 1 2 *mp* *mf* *mp* *mp < f* *mp < f*

B. Tbn. *mp* *mf* *mp* *mp < f* *mp < f*

Euph. *mf*

Tba. *mf*

Temp. *mf* *mf* *f*

Perc. 1

Perc. 2

Perc. 3

Perc. 4 *mp* *mf* *f*

A tempo

Cl. (solo) *mp* *pp* *p* *p*

Picc.

Fl. 1 *mp* 1. solo

Fl. 2

Ob. 1 *mp* 1. solo

Ob. 2

Cl. 1

Cl. 2

B. Cl.

Alto Sax. 1 *mf*

Alto Sax. 2 *p*

Ten. Sax.

Bari. Sax.

Bsn. *mp* solo *mf* *p*

Euph.

Tba. *mf*

Timp. *mp* *mf*

133

Cl. (solo) *ff*

Picc. *f*

Fl. 1 2 *mf* *f*

Ob. 1 2 *mp* *f* *f* *f*

Cl. 1 2 *mf* *f* *f* *f*

B. Cl. *mp* *mf*

Alto Sax. 1 2 *mf* *mp*

Ten. Sax. *mf* *mp*

Bari. Sax. *mp* *mf* *mp*

Bsn. *mf* *mf*

Hrn. 1 2 *mf* *mp* *mf*

Hrn. 3 4 *mf* *mp* *mf*

Tpt. 1 2 *mf*

Tpt. 3 *mf*

Tbn. 1 2 *mf*

B. Tbn. *mf*

Euph. *mf* *mf*

Tba. *mp* *mf*

Timp. *mf* *f* *f* *f*

Perc. 1

Perc. 2

Perc. 3 *p*

Perc. 4 *mp* *mf* *mp* *mf* *mf*

141 141

Cl. (solo) *ff* *mp* *ff*

Picc. *ff* *mf*

Fl. 1, 2 *f* *mf* a2

Ob. 1, 2 *f* *mf* a2 1. 2. 7. 1.

Cl. 1, 2 *f* *mf* a2 1. 2. 7. 1.

B. Cl. *f*

Alto Sax. 1, 2 a2 *f* *mf*

Ten. Sax. *f*

Bari. Sax. *f*

Bsn. *f*

Hn. 1, 2 a2 *f* *mf* *pp*

Hn. 3 a2 *f* *mf* *pp*

Tpt. 1, 2 a2 *ff* *mf*

Tpt. 3 *ff* *mf* *mf* *mf* *p*

Tbn. 1, 2 *ff* *mf* *mf* *p*

B. Tbn. *ff* *mf* *mf* *p*

Euph. *ff*

Tba. *ff*

Timp. *ff*

Marimba *mf*

Perc. 1

Perc. 2

Perc. 3 *ff*

Perc. 4 *ff*

153

Cl. (solo) *mf*

Picc.

Fl. 1 2

Ob. 1 2

Cl. 1 2 *mf*

B. Cl. *mf*

Alto Sax. 1 2 *pp mp pp mp pp mp pp pp mp pp*

Ten. Sax. *pp mp pp mp pp mp pp mp pp mp pp*

Bari. Sax. *pp mp pp mp pp mp pp mp pp mp pp*

Bsn. *mf*

Hn. 1 2 *mp pp mp pp mp pp mp pp mp pp mp pp*

Hn. 3 4 *mp pp mp pp mp pp mp pp mp pp mp pp*

quasi cadenza (pull back tempo then regather momentum)

160

Cl. (solo) *f ff mf fff*

Picc.

Fl. 1 2

Ob. 1 2

Cl. 1 2

B. Cl.

Alto Sax. 1 2 *pp pp*

Ten. Sax. *pp pp*

Bari. Sax. *pp pp*

Bsn.

Hn. 1 2 *mp pp*

Hn. 3 4 *mp pp*

fall off note  
Tempo 1 (Agitated) ♩ = 136

Cl. (solo)

Picc.

Fl. 1  
2

Ob. 1  
2

Cl. 1  
2

B. Cl.

Alto Sax. 1  
2

Ten. Sax.

Bari. Sax.

Bsn.

Hr. 1  
2

Hr. 3  
4

Tpt. 1  
2

Tpt. 3

Tbn. 1  
2

B. Tbn.

Euph.

Tba.

Timp.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

To Glock.



174

Cl. (solo)

Picc.

Fl. 1  
2

Ob. 1  
2

Cl. 1  
2

B. Cl.

Alto Sax. 1  
2

Ten. Sax.

Bari. Sax.

Bsn.

Hr. 1  
2

Hr. 3  
4

Tpt. 1  
2

Tpt. 3

Tbn. 1  
2

B. Tbn.

Euph.

Tba.

Timp.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Xylophone

185

Cl. (solo) *p* *mp* *mf*

Picc. *fff* *mp* *mf*

Fl. 1 2 *fff* *mp* *mf*

Ob. 1 2 *fff* *mp* *mf*

Cl. 1 2 *fff* *mp* *mf*

B. Cl. *fff* *mp* *mf*

Alto Sax. 1 2 *fff* *mp* *mf*

Ten. Sax. *fff* *mp* *mf*

Bari. Sax. *fff* *mp* *mf*

Bsn. *fff* *mp*

Hrn. 1 2 *fff*

Hrn. 3 4 *fff*

Tpt. 1 2 *fff*

Tpt. 3 *fff*

Tbn. 1 2 *fff*

B. Tbn. *fff*

Euph. *fff* *mp*

Tba. *fff* *mp*

Marimba *mp*

Perc. 1 *fff* *mp*

Perc. 2

Perc. 3 Glockenspiel *mp*

Perc. 4

191

Cl. (solo) *f* *mp* *mp* *ff*

Picc. *mp* *ff*

Fl. 1 *mp* *ff*

Fl. 2 *mp* *ff*

Ob. 1 *mp* *ff*

Ob. 2 *mp* *ff*

Cl. 1 *a2* *mp* *ff*

Cl. 2 *mp* *ff*

B. Cl. *mp* *ff*

Alto Sax. 1 *mf* *mp* *ff*

Alto Sax. 2 *mf* *mp* *ff*

Ten. Sax. *mf* *mp* *f*

Bari. Sax. *mf* *mp* *f*

Bsn. *mp* *mp* *mp* *f*

Hn. 1 *mp* *ff*

Hn. 2 *mp* *ff*

Hn. 3 *mp* *ff*

Hn. 4 *mp* *ff*

Tpt. 1 *mp* *f*

Tpt. 2 *mp* *f*

Tpt. 3 *mp* *f*

Tbn. 1 *a2* *mp* *f*

Tbn. 2 *mp* *f*

B. Tbn. *mp* *f*

Euph. *mp* *mp* *f*

Tba. *mp* *mp* *f*

Timp. *f*

Marimba *mf* *mp* *f*

Perc. 1 *mf* *f*

Perc. 2 *f*

Perc. 3 *mf* *f*

Perc. 4 *f*

199

Cl. (solo) *mf*

Picc. *mf*

Fl. 1 2 *mf*

Ob. 1 2

Cl. 1 2 1. *mf*

B. Cl. *mf* solo *mf* 2. *p*

Alto Sax. 1 2 *p*

Ten. Sax. solo *mf*

Bari. Sax.

Bsn. solo *mf*

Hn. 1 2

Hn. 3 4

Tpt. 1 2

Tpt. 3

Tbn. 1 2

B. Tbn.

Euph.

Tba. *mf* *p*

Timp. *mp* *p* *p*

Marimba *mp*

Perc. 1

Perc. 2 *mp*

Perc. 3 *mp*

Perc. 4

204

Cl. (solo)  
Picc.  
Fl. 1  
Fl. 2  
Ob. 1  
Ob. 2  
Cl. 1  
Cl. 2  
B. Cl.  
Alto Sax. 1  
Alto Sax. 2  
Ten. Sax.  
Bari. Sax.  
Bsn.  
Euph.  
Tba.  
Timp.  
Perc. 1  
Perc. 2  
Perc. 3  
Perc. 4

206

Cl. (solo) *ppp*

Picc. *pp*

Fl. 1 *pp*

Fl. 2 *pp*

Ob. 1 *mf*

Ob. 2 *pp*

Cl. 1 *ppp*

Cl. 2 *ppp*

B. Cl. *mf*

Alto Sax. 1

Alto Sax. 2 *pp*

Ten. Sax.

Bari. Sax. *mf*

Bsn. *p*

Euph.

Tba. *p*

Perc. 1

Perc. 2 *mp*

Perc. 3 *mp*

Perc. 4

209

Cl. (solo) *mp* *rit.*

Picc. *p*

Fl. 1 2 *p*

Ob. 1 2 *mp*

Cl. 1 2 *p*

B. Cl. *mp*

Alto Sax. 1 2 *p* *mp*

Ten. Sax. *p* *mp*

Bari. Sax. *mp*

Bsn. *mp*

Hn. 1 2 *mp* *a2*

Hn. 3 4 *mp* *a2*

Tpt. 1 2 *mp* *1.* *mp*

Tpt. 3 *mp*

Tbn. 1 2 *p*

B. Tbn. *p*

Euph. *mp*

Tba. *mp*

Timp. *mp*

Marimba

Perc. 1 *mp* To Cym.

Perc. 2 *mp*

Perc. 3 *mp* To Sus. Cym.

Perc. 4

This page contains a musical score for measures 211 through 215. The score is for a full orchestra and a solo clarinet. The tempo is marked "Meno mosso" with a quarter note equal to 72 beats per minute. The key signature has one flat (B-flat major or D minor). The time signature is 4/4. The solo clarinet part (Cl. (solo)) begins in measure 211 with a dynamic of *f* and features a melodic line with slurs and ties. In measure 215, it has a dynamic of *pp* and includes a "rit." (ritardando) marking. The woodwind section includes Piccolo (Picc.), Flute (Fl. 1, 2), Oboe (Ob. 1, 2), Clarinet (Cl. 1, 2), Bass Clarinet (B. Cl.), Alto Saxophone (Alto Sax. 1, 2), Tenor Saxophone (Ten. Sax.), Baritone Saxophone (Bari. Sax.), and Bassoon (Bsn.). The brass section includes Horns (Hn. 1, 2, 3, 4), Trumpets (Tpt. 1, 2, 3), Trombones (Tbn. 1, 2), Baritone Trombone (B. Tbn.), Euphonium (Euph.), and Tuba (Tba.). The percussion section includes Timpani (Timp.). Dynamics for the woodwinds and brass are marked as *mf* (mezzo-forte) or *f* (forte) in measures 211-214, and *f* or *p* (piano) in measure 215. The percussion part is marked *mf* in measures 211-214 and *f* in measure 215.



Meno mosso  $\text{♩} = 48$

rit. . . . .

Cl. (solo) *ppp* *pp* *f* *pp* *f* *pp* *fff*

Picc. *pp* *fff*

Fl. 1 *fff*

Fl. 2 *fff*

Ob. 1 *pp* *fff*

Ob. 2 *fff*

Cl. 1 *ppp < f* *ppp < f* *fff*

Cl. 2 *ppp < f* *ppp < f* *fff*

B. Cl. *mp* *p* *ppp < f* *ppp < f* *ppp* *fff*

Alto Sax. 1 *ppp < f* *pp* *fff*

Alto Sax. 2 *ppp < f* *pp* *fff*

Ten. Sax. *ppp < f* *ppp* *fff*

Bari. Sax. *ppp < f* *ppp* *fff*

Bsn. *mp* *p* *ppp < f* *ppp* *fff*

Hrn. 1 *pp* *f* *pp* *f* *pp* *fff*

Hrn. 2 *pp* *pp* *f* *pp* *f* *pp* *fff*

Hrn. 3 *pp* *pp* *f* *pp* *f* *pp* *fff*

Hrn. 4 *pp* *pp* *f* *pp* *f* *pp* *fff*

Tpt. 1 *f* *pp* *f* *pp* *f* *pp* *fff*

Tpt. 2 *f* *pp* *f* *pp* *f* *pp* *fff*

Tpt. 3 *f* *pp* *f* *pp* *f* *pp* *fff*

Tbn. 1 *ppp* *fff*

Tbn. 2 *ppp* *fff*

B. Tbn. *mp* *p* *ppp* *fff*

Euph. *pp* *ppp* *fff*

Tba. *pp* *ppp* *fff*

Timp. *pp* *fff*

Marimba *pp* *fff*

Perc. 1 *pp* *fff*

Perc. 2 *pp* *fff*

Perc. 3 *pp* *fff*

Perc. 4 *pp* *fff*

Suspended cymbal *pp*

to Glock dampen

very mellow, sustained

very mellow, sustained

Lively *♩* = 120

Cl. (solo) *mp* *f*

Picc. *mf* *mp* *mf*

Fl. 1 2 *mf* *a2* *mp* *mf*

Ob. 1 2 *mp* *mf*

Cl. 1 2 *a2* *mf*

B. Cl. *mp* *mp* *mf*

Alto Sax. 1 2 *p* *mp* *mf*

Ten. Sax. *p* *mp* *mf*

Bari. Sax. *p* *mp* *mf*

Bsn. *mp* *mf*

Hn. 1 2 *mp* *mp*

Hn. 3 4 *mp* *mp*

Tpt. 1 2

Tpt. 3

Tbn. 1 2 *mp*

B. Tbn. *mp*

Euph. *p* *mp*

Tba. *p* *mp*

Timp.

Marimba

Perc. 1

Perc. 2

Perc. 3

Perc. 4

This page of a musical score contains the following instruments and parts:

- Cl. (solo)**: Clarinet, starting with a *p* dynamic and moving to *mp*.
- Picc.**: Piccolo, starting with a *f* dynamic.
- Fl. 1, 2**: Flutes, starting with a *f* dynamic.
- Ob. 1, 2**: Oboes, starting with a *f* dynamic.
- Cl. 1, 2**: Clarinets, starting with a *f* dynamic.
- B. Cl.**: Bass Clarinet, starting with a *f* dynamic.
- Alto Sax. 1, 2**: Alto Saxophones, starting with a *f* dynamic.
- Ten. Sax.**: Tenor Saxophone, starting with a *mf* dynamic.
- Bari. Sax.**: Baritone Saxophone, starting with a *mf* dynamic.
- Bsn.**: Bassoon, starting with a *f* dynamic.
- Hn. 1, 2, 3, 4**: Horns, starting with a *mf* dynamic.
- Tpt. 1, 2, 3**: Trumpets, starting with a *mf* dynamic.
- Tbn. 1, 2**: Trombones, starting with a *mf* dynamic.
- B. Tbn.**: Baritone Trombone, starting with a *mf* dynamic.
- Euph.**: Euphonium, starting with a *mf* dynamic.
- Tba.**: Tuba, starting with a *mf* dynamic.
- Timp.**: Timpani, starting with a *p* dynamic and moving to *f*.
- Marimba**: Marimba, with a *p* dynamic.
- Perc. 1, 2, 3, 4**: Percussion, with a *p* dynamic.

13

Musical score for measures 13-18. The score includes parts for Clarinet (solo), Piccolo, Flute 1 & 2, Clarinet 1 & 2, Bass Clarinet, Alto Saxophone 1 & 2, Tenor Saxophone, Baritone Saxophone, Bassoon, Euphonium, Trombone, and Percussion 1-4. Dynamics include *p*, *pp*, *ppp*, *p*, *mf*, and *ppp*. A Glockenspiel part is also present.



Musical score for measures 19-24. The score includes parts for Clarinet (solo), Piccolo, Flute 1 & 2, Oboe 1 & 2, Clarinet 1 & 2, Bass Clarinet, Alto Saxophone 1 & 2, Tenor Saxophone, Baritone Saxophone, Bassoon, and Timpani. Dynamics include *p*, *mp*, and *mf*.

Cl. (solo) *f*

Picc. *f*

Fl. 1 *f* <sup>a2</sup>

Ob. 2 *f* <sup>a2</sup>

Cl. 1 2 *f*

B. Cl. *f*

Alto Sax. 1 2 *f*

Ten. Sax. *mf* *ff* *f*

Bari. Sax. *mf* *ff* *f*

Bsn. *f*

Hrn. 1 2 *mf* *ff* <sup>a2</sup> *f*

Hrn. 3 4 *mf* *ff* <sup>a2</sup> *f*

Tpt. 1 2 *mf* *ff*

Tpt. 3 *mf* *ff*

Tbn. 1 2 *mf* *f* <sup>a2</sup>

B. Tbn. *f*

Euph. *mf*

Tba. *f*

Timp. *f*

31

Cl. (solo)

Picc.

Fl. 1  
2

Ob. 1  
2

Cl. 1  
2

B. Cl.

Alto Sax. 1  
2

Ten. Sax.

Bari. Sax.

Bsn.

Hrn. 1  
2  
3  
4

Tpt. 1  
2  
3

Tbn. 1  
2

B. Tbn.

Euph.

Tba.

Timp.

Musical score for page 35, featuring various instruments including Cl. (solo), Picc., Fl., Ob., Cl., B. Cl., Alto Sax., Ten. Sax., Bari. Sax., Bsn., Hn., Tpt., Tbn., B. Tbn., Euph., Tba., and Timp. The score includes dynamic markings such as *f*, *mp*, *mf*, and *p*.

This page of a musical score, numbered 34, contains 24 staves for various instruments. The instruments listed on the left are: Cl. (solo), Picc., Fl. 1 & 2, Ob. 1 & 2, Cl. 1 & 2, B. Cl., Alto Sax. 1 & 2, Ten. Sax., Bari. Sax., Bsn., Hn. 1 & 2, Hn. 3 & 4, Tpt. 1 & 2, Tpt. 3, Tbn. 1 & 2, B. Tbn., Euph., Tba., Timp., Perc. 1, Perc. 2, Perc. 3, and Perc. 4. The score is written in a common time signature and includes various musical notations such as notes, rests, and slurs. Dynamic markings are present throughout, including *p* (piano), *mp* (mezzo-piano), *mf* (mezzo-forte), and *f* (forte). Some staves also feature articulation marks like *acc.* (accents) and *stacc.* (staccato). The percussion staves (Perc. 1-4) show rhythmic patterns and rests.



47

Cl. (solo) *p* *ppp* *mp*

Picc. *pp*

Fl. 1, 2 *pp*

Cl. 1, 2 *pp* *p* *ppp* *p* *mf*

B. Cl.

Alto Sax. 1, 2 *pp* *pp* *p* *ppp* *p* *mf*

Ten. Sax. *pp* *p* *ppp* *p* *mf*

Bari. Sax. *p* *p* *mf*

Bsn. *p* *mf*

Tba. *p* *mf*

Perc. 1

Perc. 2 *p* to W. B.

Perc. 3 *pp*

Perc. 4



53

Cl. (solo) *mp*

Picc. *mp*

Fl. 1, 2 *mp*

Ob. 1, 2 *mp*

Cl. 1, 2 *mp*

B. Cl. *mp*

Alto Sax. 1, 2 *mf*

Ten. Sax. *mf*

Bari. Sax. *mp*

Bsn. *mp*

Timp. *p* *mp*

Cl. (solo) *f*

Picc. *f*

Fl. 1, 2 *f* <sup>a2</sup>

Ob. 1, 2 *f* <sup>a2</sup>

Cl. 1, 2 *f*

B. Cl. *f*

Alto Sax. 1, 2 *f*

Ten. Sax. *mf* *ff* *f*

Bari. Sax. *mf* *ff* *f*

Bsn. *f*

Hn. 1, 2 *mf* <sup>a2</sup> *ff* *f*

Hn. 3, 4 *mf* <sup>a2</sup> *ff* *f*

Tpt. 1, 2 *mf* <sup>a2</sup> *ff*

Tpt. 3 *mf* <sup>a2</sup> *ff*

Tbn. 1, 2 *mf* <sup>a2</sup> *f*

B. Tbn. *f*

Euph. *mf*

Tba. *f*

Timp. *f*

Perc. 1

Perc. 2

Perc. 3

Perc. 4 *f*

This page of a musical score, numbered 75 of 359, features a variety of instruments. The woodwind section includes a solo Clarinet (Cl. (solo)), Piccolo (Picc.), Flute 1 and 2 (Fl. 1, 2), Oboe 1 and 2 (Ob. 1, 2), Clarinet 1 and 2 (Cl. 1, 2), Bass Clarinet (B. Cl.), Alto Saxophone 1 and 2 (Alto Sax. 1, 2), Tenor Saxophone (Ten. Sax.), Baritone Saxophone (Bari. Sax.), and Bassoon (Bsn.). The brass section consists of Horns 1, 2, 3, and 4 (Hn. 1, 2, 3, 4), Trumpets 1, 2, 3, and 4 (Tpt. 1, 2, 3, 4), Trombones 1, 2, and Bass Trombone (Tbn. 1, 2, B. Tbn.), Euphonium (Euph.), and Tuba (Tba.). The percussion section includes Timpani (Timp.), Percussion 1 (Perc. 1), Percussion 2 (Perc. 2), Percussion 3 (Perc. 3), and Percussion 4 (Perc. 4). The score is marked with a tempo of *mp* (mezzo-piano) and a dynamic of *p* (piano). The woodwinds and strings play a rhythmic pattern of eighth notes, while the brass and percussion provide harmonic support. The Clarinet (solo) part begins with a melodic line marked *mp*. The Percussion 4 part has a rhythmic pattern marked *mp*. The score is written in a standard musical notation with various clefs and time signatures.

This page of a musical score, numbered 69, contains 28 staves for various instruments. The instruments listed on the left are: Cl. (solo), Picc., Fl. 1 & 2, Ob. 1 & 2, Cl. 1 & 2, B. Cl., Alto Sax. 1 & 2, Ten. Sax., Bari. Sax., Bsn., Hn. 1, 2, 3, 4, Tpt. 1, 2, 3, Tbn. 1, 2, B. Tbn., Euph., Tba., Timp., Perc. 1, 2, 3, 4, and To Bass Drum. The score includes dynamic markings such as *ff*, *mp*, *f*, and *mf*, along with performance instructions like *1.* and *2.* and articulation marks like *acc.* and *tr.*. The notation is in standard musical notation with various clefs and time signatures.

This page of a musical score, numbered 77, features a variety of instruments. The woodwind section includes Clarinet (solo), Piccolo, Flute 1 & 2, Oboe 1 & 2, Clarinet 1 & 2, Bass Clarinet, Alto Saxophone 1 & 2, Tenor Saxophone, Baritone Saxophone, and Bassoon. The brass section consists of Horns 1 & 2, Horns 3 & 4, Trumpets 1, 2, and 3, Trombones 1 & 2, Baritone Trombone, Euphonium, and Tuba. The percussion section includes Timpani and four different Percussion parts (Perc. 1-4). The score is written in a common time signature and includes dynamic markings such as *ff*, *f*, *mf*, *mp*, and *p*. Performance instructions like *1.* and *a2* are present. The music is characterized by complex rhythmic patterns and melodic lines, with some instruments playing sustained notes or chords.

87

Cl. (solo) *mp* *mf* *mp* *mf* *mp* *f* *p*

Picc.

Fl. 1 *mp* *mf* *mp* *mf* *mp* *f*

Fl. 2

Ob. 1 *mf*

Ob. 2

Cl. 1

Cl. 2

B. Cl.

Alto Sax. 1 *p* *mp*

Alto Sax. 2 *p* *mp* *mf* *mp* *mf* *mp* *f* *p* *p*

Ten. Sax. *p* *mp* *mf* *mp* *mf* *mp* *f* *p* *p*

Bari. Sax. *p* *mp* *mf* *mp* *mf* *mp* *f* *p*

Bsn. *mf*

Timp.

Perc. 1

Perc. 2

Perc. 3 To Sus. Cym.

Perc. 4

96

Cl. (solo) *f*

Picc.

Fl. 1 2 *mp*

Ob. 1 2 *mp* 2.

Cl. 1 2 *mp*

B. Cl. *mp*

Alto Sax. 1 2 *mp*

Ten. Sax. *mp*

Bari. Sax. *mp*

Bsn. *mp*

Hn. 1 2

Hn. 3 4

Tpt. 1 2

Tpt. 3

Tbn. 1 2

B. Tbn.

Euph.

Tba.

Timp. *p*

101

Cl. (solo) *ff* *ff* *f*

Picc. *mp* *f* *f*

Fl. 1 *a2* *mp* *f* *f* *a2* *f*

Fl. 2 *a2* *mp* *f* *f* *a2* *f*

Ob. 1 *a2* *mp* *f* *f* *a2* *f*

Ob. 2 *a2* *mp* *f* *f* *a2* *f*

Cl. 1 *a2* *mp* *f* *f* *a2* *f*

Cl. 2 *a2* *mp* *f* *f* *a2* *f*

B. Cl. *mf* *f* *mf* *f*

Alto Sax. 1 *mf* *f* *mf* *f* *f*

Alto Sax. 2 *mf* *f* *mf* *f* *f*

Ten. Sax. *mf* *f* *mf* *f* *f*

Bari. Sax. *mf* *f* *mf* *f* *f*

Bsn. *mf* *f* *mf* *f* *f*

Hn. 1 *ff* *mf* *f*

Hn. 2 *ff* *mf* *f*

Hn. 3 *ff* *mf* *f*

Hn. 4 *ff* *mf* *f*

Tpt. 1 *f* *mf* *f*

Tpt. 2 *f* *mf* *f*

Tpt. 3 *f* *mf* *f*

Tbn. 1 *f* *f* *f*

Tbn. 2 *f* *f* *f*

B. Tbn. *f* *f* *f*

Euph. *f* *f* *f*

Tba. *f* *f* *f*

Timp. *f* *f* *f*

*L. solo*



108

Cl. (solo) *ff* *mf*

Picc. *ff* *mf*

Fl. 1 2 *ff* *mf*

Ob. 1 2 *ff* *mf*

Cl. 1 2 *mf*

B. Cl. *f* *mf*

Alto Sax. 1 2 *ff* *mf*

Ten. Sax. *f* *mf*

Bari. Sax. *f* *mf*

Bsn. *f* *mf*

Hn. 1 2 *f*

Hn. 3 4

Tbn. 1 2 *f*

B. Tbn. *f*

Euph. *f*

Tba. *f*

116

Cl. (solo)

Picc.

Fl. 1  
2

Ob. 1  
2

Cl. 1  
2

B. Cl.

Alto Sax. 1  
2

Ten. Sax.

Bari. Sax.

Bsn.

Hn. 1  
2

Hn. 3  
4

Tpt. 1  
2

Tpt. 3

Tbn. 1  
2

B. Tbn.

Euph.

Tba.

1.

a2

a2

a2

a2

mf

mf

mf

mp

mp

mp

mp

f

f

f

f

ff

Musical score for a symphony orchestra, page 83 of 359. The score includes parts for woodwinds, brass, percussion, and strings. The page number 122 is at the top left, and 45 is at the top right. The score is divided into measures, with dynamics such as *mf*, *ff*, *f*, and *sfz* indicated throughout. The percussion section includes Cymbals, Sus. Cymbal, and Glock.

136

Cl. (solo) *mp*

Picc. *ff*

Fl. 1 *ff* *pp* *pp*

Fl. 2 *ff* *pp* *pp*

Ob. 1 *ff* *f* *mp* *pp* *mp*

Ob. 2 *ff* *f* *mp* *pp* *mp*

Cl. 1 *ff* *f* *mp* *pp* *pp* *pp* *pp*

Cl. 2 *ff* *f* *mp* *pp* *pp* *pp*

B. Cl. *ff* *f* *mp* *pp* *mp*

Alto Sax. 1 *ff* *f* *mp* *pp* *mp*

Alto Sax. 2 *ff* *f* *mp* *pp* *mp*

Ten. Sax. *ff* *f* *mp* *pp* *mp*

Bari. Sax. *ff* *f* *mp* *pp* *mp*

Bsn. *ff* *f* *mp* *pp* *mp*

Hrn. 1 *ff* *mp* *pp* *mp*

Hrn. 2 *ff* *mp* *pp* *mp*

Hrn. 3 *ff* *mp* *pp* *mp*

Hrn. 4 *ff* *mp* *pp* *mp*

Tpt. 1 *ff* *mp* *pp* *mp*

Tpt. 2 *ff* *mp* *pp* *mp*

Tpt. 3 *ff* *mp* *pp* *mp*

Tbn. 1 *ff* *f* *mp* *pp* *mp*

Tbn. 2 *ff* *f* *mp* *pp* *mp*

B. Tbn. *ff* *f* *mp* *pp* *mp*

Euph. *ff* *f* *mp* *pp* *mp*

Tba. *ff* *f* *mp* *pp* *mp*

Timp. *ff* *f* *p*

148

Cl. (solo)

Picc.

Fl. 1  
2

Ob. 1  
2

Cl. 1  
2

B. Cl.

Alto Sax. 1  
2

Ten. Sax.

Bari. Sax.

Bsn.

Hrn. 1  
2

Hrn. 3  
4

Euph.

Tba.

Timp.

153 rit. . . . . 158  $\text{♩} = 60$

Cl. (solo)

Ob. 1  
2

Cl. 1  
2

B. Cl.

Alto Sax. 1  
2

Ten. Sax.

Bari. Sax.

Bsn.

Hrn. 1  
2

Hrn. 3  
4

Euph.

Tba.

Timp.

*ppp* *freely*

*ppp*

159  $\text{♩} = 120$

Cl. (solo) *p* *in time* *mp*

Picc.

Fl. 1  
2

Ob. 1  
2

Cl. 1  
2 *mp* 2.

B. Cl.

Alto Sax. 1  
2

Ten. Sax.

Bari. Sax.

Bsn. *mp* *pp*

Hn. 1  
2 *mp* 1.

Hn. 3  
4

Tpt. 1  
2

Tpt. 3

Tbn. 1  
2

B. Tbn.

Euph.

Tba.

Temp. *p*

Marimba *mf* *dry* *let ring*

Cym.

Perc. 2 *mp*

Sus. Cym.

Perc. 4

176

Cl. (solo) *mf*

Picc. *mp*

Fl. 1 *mp*

Fl. 2 *mp*

Ob. 1 *mf*

Ob. 2 *mp* *mf* *pp*

Cl. 1 *mp*

Cl. 2 *mf*

B. Cl. *mf*

Alto Sax. 1 *mp* *pp* *mf* *mp*

Alto Sax. 2

Ten. Sax.

Bari. Sax.

Bsn. *mf*

Hrn. 1 *pp* *mf*

Hrn. 2

Hrn. 3

Hrn. 4

Tpt. 1 *mf* *pp*

Tpt. 2 straight mute

Tpt. 3 straight mute

Tbn. 1 *mf* straight mute

Tbn. 2 *mf* straight mute

B. Tbn. *mf* straight mute

Euph.

Tba.

Timp. *mf*

Marimba

Cym.

Perc. 2

Sus. Cym. Glockenspiel *mp* *mf*

Perc. 4

184

Cl. (solo) *f*

Picc.

Fl. 1 *mf* *pp*

Fl. 2 *mf* *pp*

Ob. 1 *mf* *pp*

Ob. 2 *mf* *pp*

Cl. 1 *mf* *pp*

Cl. 2 *mf* *pp*

B. Cl.

Alto Sax. 1 *mf* *pp*

Alto Sax. 2 *mf* *pp*

Ten. Sax. *mf* *pp*

Bari. Sax. *mf*

Bsn. *mf*

Tpt. 1 *mf* *pp*

Tpt. 2 *mf* *pp*

Tpt. 3 *mf* *pp*

Tbn. 1

Tbn. 2

B. Tbn.

Euph. *mf*

Tba. *mf*

Timp. *mp*

Marimba *mf*

Cym.

Perc. 2

Perc. 3 *mf*

Perc. 4



Cl. (solo) *f*

Picc.

Fl. 1 *f*

Fl. 2 *f*

Ob. 1 *f*

Ob. 2 *f*

Cl. 1 *f*

Cl. 2 *f*

B. Cl.

Alto Sax. 1 *f*

Alto Sax. 2 *f*

Ten. Sax. *f*

Bari. Sax.

Tpt. 1 *f*

Tpt. 2 *f*

Tpt. 3 *f*

Timp. *f*

Cym.

Perc. 2 *f*

Perc. 3

Perc. 4

201

Cl. (solo)

Picc.

Fl. 1  
2

Ob. 1  
2

Cl. 1  
2

B. Cl.

Alto Sax. 1  
2

Ten. Sax.

Bari. Sax.

Bsn.

Hn. 1  
2

Hn. 3  
4

Tpt. 1  
2

Tpt. 3

Tbn. 1  
2

B. Tbn.

Euph.

Tba.

Marimba

Perc. 1  
Xylophone

Perc. 2

Perc. 3

Perc. 4

210

Cl. (solo) *f* *fp* *f* *fp* *f*

Cl. 1 *p* *mf* *p* *mf*

B. Cl.

Alto Sax. 1 *p* *mf* *p* *mf*

Alto Sax. 2

Ten. Sax.

Bari. Sax.

Bsn. *p* *mf* *p* *mf*

Timp. *f*

Marimba *mp* *f* *mp* *f*

Perc. 1 *mp* *f* *mp* *f*

Perc. 2 *mp* *f* *mp* *f*

Perc. 3

Perc. 4

220

Cl. (solo)  
Picc.  
Fl. 1  
2  
Ob. 1  
2  
Cl. 1  
2  
B. Cl.  
Alto Sax. 1  
2  
Ten. Sax.  
Bari. Sax.  
Bsn.  
Euph.  
Tba.  
Marimba  
Perc. 1  
Perc. 2  
Perc. 3  
Perc. 4

mf  
mf  
mf  
mf  
p  
p  
p  
p  
p  
mf  
mf  
p  
p  
p  
p  
mf  
mf  
p  
p  
p  
p

227

Cl. (solo)

Picc.

Fl. 1  
2

Ob. 1  
2

Cl. 1  
2

B. Cl.

Alto Sax. 1  
2

Ten. Sax.

Bari. Sax.

Bsn.

Hrn. 1  
2

Hrn. 3  
4

Tpt. 1  
2

Tpt. 3

Tbn. 1  
2

B. Tbn.

Euph.

Tba.

Marimba

Perc. 1

Perc. 2

Perc. 3

Perc. 4

*f*

*ff*

*a2*

7

8

7

8

233 233

Cl. (solo) *p* *mp* 2.

Cl. 1 *ff* *mp*

B. Cl. *ff*

Alto Sax. 1 *ff*

Alto Sax. 2 *ff*

Ten. Sax. *ff*

Bari. Sax. *ff*

Bsn. *ff* *mp* *pp*

Tbn. 1

Tbn. 2

B. Tbn.

Euph. *ff*

Tba.

Timp. *p*

Marimba *mf* dry let ring

Perc. 1

Perc. 2 *mp*

Perc. 3

Perc. 4

248

Cl. (solo) *mf* *f*

Picc. *mp*

Fl. 1 *mp*

Fl. 2 *mp*

Ob. 1 *mf* *mp* *mf* *pp* *mf*

Cl. 1 *mf*

B. Cl. *mf*

Alto Sax. 1 *mp* *pp* *mf* *mp* *mf*

Ten. Sax. *mf*

Bari. Sax. *mf*

Bsn. *mf*

Hn. 1 *mp* *pp* *mf*

Hn. 3 *mf*

Tpt. 1 *mf* *pp* *mf*

Tpt. 2 *mf*

Tpt. 3 *mf*

Tbn. 1 *mf*

B. Tbn. *mf*

Euph. *mf*

Tba. *mf*

Timp. *mf*

Marimba *f*

Perc. 1

Perc. 2

Perc. 3 Glockenspiel *mp* *mf*

Perc. 4

straight mute

straight mute

straight mute

straight mute

260

Cl. (solo) *ff*

Picc.

Fl. 1 *mf* *pp* *mf* *pp* *f*

Fl. 2

Ob. 1 *mf* *pp* *f*

Ob. 2

Cl. 1 *mf* *pp* *f*

Cl. 2

B. Cl.

Alto Sax. 1 *mf* *pp* *f*

Alto Sax. 2

Ten. Sax.

Ten. Sax. *mf* *pp* *f*

Bari. Sax.

Bsn.

Hn. 1

Hn. 2

Hn. 3

Hn. 4

Tpt. 1 *mf* *pp* *mf* *pp* *f*

Tpt. 2

Tpt. 3

Tbn. 1

Tbn. 2

B. Tbn.

Euph.

Tba.

Timp. *mp* *f*

Marimba *mf*

Perc. 1

Perc. 2 *f* *to Vib.*

Perc. 3 *mf*

Perc. 4



268

Cl. (solo)  
Picc.  
Fl. 1  
Fl. 2  
Ob. 1  
Ob. 2  
Cl. 1  
Cl. 2  
B. Cl.  
Alto Sax. 1  
Alto Sax. 2  
Ten. Sax.  
Bari. Sax.  
Bsn.  
Euph.  
Tba.

mf  
mf  
mf  
mf  
mf  
mf  
mf  
mf  
mf  
mf  
mf

1  
2

1. 2.  
1.

273

Cl. (solo)

Picc.

Fl. 1  
2

Ob. 1  
2

Cl. 1  
2

B. Cl.

Alto Sax. 1  
2

Ten. Sax.

Bari. Sax.

Bsn.

Hn. 1  
2

Hn. 3  
4

Tpt. 1  
2

Tpt. 3

Tbn. 1  
2

B. Tbn.

Euph.

Tba.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

To Cym.

*f*

*mf*

*f*

*pp*

senza sord.

1. senza sord.

*f*

*pp*

283

Cl. (solo) *ff* *pp* *ppp*

Picc. *f* *ff* *pp* *ff* *f*

Fl. 1 *a2* *f* *ff* *pp* *ff* *f*

Fl. 2 *f* *ff* *pp* *ff* *f*

Ob. 1 *a2* *f* *ff* *pp* *ff* *f*

Ob. 2 *f* *ff* *pp* *ff* *f*

Cl. 1 *a2* *f* *ff* *pp* *ff* *f*

Cl. 2 *f* *ff* *pp* *ff* *f*

B. Cl. *f* *ff* *pp* *ff* *f*

Alto Sax. 1 *a2* *f* *ff* *pp* *ff* *f*

Alto Sax. 2 *f* *ff* *pp* *ff* *f*

Ten. Sax. *f* *ff* *pp* *ff* *f*

Bari. Sax. *f* *ff* *pp* *ff* *f*

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

Hn. 1 *f* *ff* *pp* *ff* *f*

Hn. 3 *f* *ff* *pp* *ff* *f*

Hn. 4 *f* *ff* *pp* *ff* *f*

Tpt. 1 *f* *ff* *pp* *ff* *f*

Tpt. 2 *f* *ff* *pp* *ff* *f*

Tpt. 3 *f* *ff* *pp* *ff* *f*

Tbn. 1 *senza sord.* *f* *ff* *pp* *ff* *f*

Tbn. 2 *senza sord.* *f* *ff* *pp* *ff* *f*

B. Tbn. *f* *ff* *pp* *ff* *f*

Euph. *f* *ff* *pp* *ff* *f*

Tba. *f* *ff* *pp* *ff* *f*

Timp. *f* *ff* *pp* *ff* *f*

294

Cl. (solo) *mp* *mf*

Timp. *p*

303

Cl. (solo) *f*

Picc. *p* *f*

Fl. 1 *p* *f*

Fl. 2 *p* *f*

Ob. 1 *p* *f*

Ob. 2 *p* *f*

Cl. 1 *p* *f*

Cl. 2 *p* *f*

B. Cl. *mp*

Alto Sax. 1 *p* *f*

Alto Sax. 2 *p* *f*

Ten. Sax. *p* *f*

Bari. Sax. *mp*

Bsn. *mp*

Hn. 1 *f* *a2*

Hn. 2 *f* *a2*

Hn. 3 *f* *a2*

Hn. 4 *f* *a2*

Tbn. 1 *f*

Tbn. 2 *f*

B. Tbn. *mf*

Euph. *mp*

Tba. *mf*

Timp.

308

Cl. (solo) *f* *ff* *rit.*

Pic. *f* *ff*

Fl. 1 *f* *ff*

Ob. 1 *f* *ff*

Cl. 1 *f* *ff*

B. Cl. *f* *ff*

Alto Sax. 1 *f* *ff*

Ten. Sax. *f* *ff*

Bari. Sax. *f* *ff*

Bsn. *f* *ff*

Hn. 1 *f* *ff*

Hn. 3 *f* *ff*

Tpt. 1 *f* *ff*

Tpt. 3 *f* *ff*

Tbn. 1 *f* *ff*

B. Tbn. *f* *ff*

Euph. *f* *ff*

Tba. *f* *ff*

Timp. *ff*

A tempo

This page contains the musical score for measures 317 through 330. The score is for a full orchestra and woodwind section. The instruments and their parts are as follows:

- Cl. (solo):** Clarinet in C, solo part, marked *attacca*.
- Picc.:** Piccolo, marked *ff*, marked *attacca*.
- Fl. 1, 2:** Flutes, marked *ff*, marked *attacca*.
- Ob. 1, 2:** Oboes, marked *ff*, marked *attacca*.
- Cl. 1, 2:** Clarinets in Bb, marked *ff*, marked *attacca*.
- B. Cl.:** Bass Clarinet, marked *ff*, marked *attacca*.
- Alto Sax. 1, 2:** Alto Saxophones, marked *ff*, marked *attacca*.
- Ten. Sax.:** Tenor Saxophone, marked *ff*, marked *attacca*.
- Bari. Sax.:** Baritone Saxophone, marked *ff*, marked *attacca*.
- Bsn.:** Bassoon, marked *ff*, marked *attacca*.
- Hrn. 1, 2:** Horns in F, marked *ff*, marked *attacca*.
- Hrn. 3, 4:** Horns in F, marked *ff*, marked *attacca*.
- Tpt. 1, 2:** Trumpets in C, marked *ff*, marked *attacca*.
- Tpt. 3:** Trumpet in C, marked *ff*, marked *attacca*.
- Tbn. 1, 2:** Trombones in Bb, marked *ff*, marked *attacca*.
- B. Tbn.:** Bass Trombone, marked *ff*, marked *attacca*.
- Euph.:** Euphonium, marked *ff*, marked *attacca*.
- Tba.:** Tuba, marked *ff*, marked *attacca*.
- Timp.:** Timpani, marked *ff*, marked *attacca*.
- Marimba:** Marimba, marked *attacca*.
- Perc. 1:** Cymbals, marked *fff*, marked *attacca*.
- Perc. 2:** Percussion, marked *attacca*.
- Perc. 3:** Percussion, marked *attacca*.
- Perc. 4:** Bass Drum, marked *ff*, marked *attacca*.

$\text{♩} = 48$

Cl. (solo) *pp* *p* *mf* *ppp* *p* *ppp* *mp*

Picc. *p* *mf*

Fl. 1 *p* *ppp* *p* *ppp* *p* *pp* *pp*

Fl. 2 2. *ppp* *p* *ppp* *p* *pp* *pp*

Ob. 1 *p* *mf*

Ob. 2 1. *pp* *pp* *pp* *pp* 2. *pp* 1. *mf*

Cl. 1 *f* *pp* *pp* *pp* *pp* *pp* *pp* *pp* 2. *pp* 1. *mf*

Cl. 2 *f* *pp* *pp* *pp* *pp* *pp* *pp* *pp* 2. *pp* 1. *mf*

B. Cl. *ppp* *p* *ppp* *p* *pp* *pp*

Alto Sax. 1 *ppp* *p* *ppp* *p* *pp* *pp*

Alto Sax. 2 *ppp* *p* *ppp* *p* *pp* *pp*

Ten. Sax. *ppp* *p* *pp* *pp*

Bari. Sax. *ppp* *p* *pp* *pp*

Bsn. *ppp* *p* *ppp* *p* *pp* *pp*

Hn. 1 *f* *pp* *pp* *pp* *pp* *pp* *pp* *pp*

Hn. 2 *f* *pp* *pp* *pp* *pp* *pp* *pp* *pp*

Hn. 3 *f* *pp* *pp* *pp* *pp* *pp* *pp* *pp*

Hn. 4 *f* *pp* *pp* *pp* *pp* *pp* *pp* *pp*

Tpt. 1 *p*

Tpt. 2 *p*

Tpt. 3 *p*

Tbn. 1 *p*

Tbn. 2 *p*

B. Tbn. *p*

Euph. *p*

Tba. *p*

Timp. *pp* *pp*

Marimba *pp*

Perc. 1 *pp*

Perc. 2 *mf* *pp*

Perc. 3 *pp*

Perc. 4 *pp*

Vibraphone let ring

13 Più mosso  $\text{♩} = 60$  poco accel. . . . .

Cl. (solo) *p*

Picc. *p*

Fl. 1 2

Ob. 1 2 *mf*

Cl. 1 2 *mf*

B. Cl. *mp*

Alto Sax. 1 2 *p*

Ten. Sax. *p*

Bari. Sax. *p*

Bsn. *p*

Euph.

Tba. *p*

Timp. *pp*

Marimba *mp*

Perc. 1

Perc. 2 resonant *p*

Perc. 3 *mp*

Perc. 4



Poco più mosso  $\text{♩} = 68$

Cl. (solo) 19 *f* *tr* *ff*

Picc. *f* *tr* *ff*

Fl. 1 2 *mf* *ff* *mp*

Ob. 1 2 *mf* *ff* *mp*

Cl. 1 2 *mf* *ff* *mp*

B. Cl. *mf* *ff* *mp*

Alto Sax. 1 2 *mf* *ff* *mp*

Ten. Sax. *mf* *ff* *mp*

Bari. Sax. *mf* *ff* *mp*

Bsn. *mf* *ff* *mp*

Hn. 1 2 *a2* *mf* *ff*

Hn. 3 4 *a2* *mf* *ff*

Tpt. 1 2 *mf* *f* *ff* *mp*

Tpt. 3 *mf* *f* *ff* *mp*

Tbn. 1 2 *mf* *f* *ff* *mp*

B. Tbn. *mf* *f* *ff* *mp*

Euph. *mf* *ff* *mp*

Tba. *mf* *ff* *mp*

Timp. *f* *ff* *mp*

Perc. 1

Perc. 2

Perc. 3

Perc. 4 *f* *ff* *mp*

Meno mosso ♩ = 48

Cl. (solo) *p* *freely* *pp* *mp* *mf*

Cl. 1 *p* *p* *p* *mp*

B. Cl. *p* *p* *p* *mp*

Alto Sax. 1 *p* *p* *p* *mp*

Alto Sax. 2 *p* *p* *p* *mp*

Ten. Sax. *p* *p* *p* *mp*

Bari. Sax. *p* *p* *p* *mp*

Bsn. *p* *p* *p* *mp*

Tpt. 1 *pp* *ppp*

Tpt. 3 *pp* *ppp*

Tbn. 1 *pp* *ppp* *a2* *mp*

Tbn. 2 *pp* *ppp* *mp*

Euph. *pp* *ppp* *mp*

Tba. *pp* *ppp* *mp*

Timp. *pp* *ppp* *p*

Perc. 1 *pp* *ppp* *p*

Perc. 2

Perc. 3

Perc. 4 *pp* *ppp* *p*

Più mosso  $\text{♩} = 60$

rit. . . . .

Cl. (solo) *ff* *f* *p subito*

Picc. *f* *ff* *ff* *p*

Fl. 1 2 *f* *ff* *ff* *p*

Ob. 1 2 *f* *ff* *ff* *mp* *p*

Cl. 1 2 *mf* *f* *f subito* *mp* *p*

B. Cl. *mf* *f* *f subito* *p*

Alto Sax. 1 2 *mf* *f* *f subito* *p*

Ten. Sax. *mf* *f* *f subito* *p*

Bari. Sax. *mf* *f* *f subito* *p*

Bsn. *mf* *f* *f subito* *p*

Hn. 1 2 *f* *ff* *f* *ff* *mp* *p*

Hn. 3 4 *f* *ff* *f* *ff* *mp* *p*

Tpt. 1 2 *mf* *f* *f subito* *p*

Tpt. 3 *mf* *f* *f subito* *p*

Tbn. 1 2 *mf* *f* *f subito* *p*

B. Tbn. *mf* *f* *f subito* *p*

Euph. *mf* *f* *f subito* *p*

Tba. *mf* *f* *f subito* *p*

Temp. *mf* *f* *ff* *mp*

Perc. 1

Perc. 2

Perc. 3

Perc. 4 *mf* *f* *p*

48 *A tempo*

Cl. (solo) *fff* *p* *mp* *mf* *p* *mf* *p* *A tempo*

Picc. *fff* *pp* *ppp*

Fl. 1 2 *fff* *pp* *ppp*

Ob. 1 2 *fff*

Cl. 1 2 *fff* *1. solo mp* *mf* *ppp*

B. Cl. *fff* *pp* *p* *pp* *ppp*

Alto Sax. 1 2 *fff* *pp* *p* *pp* *ppp*

Ten. Sax. *fff* *pp* *p* *pp* *ppp*

Bari. Sax. *fff* *pp* *p* *pp* *ppp*

Bsn. *fff* *pp* *pp* *p* *pp* *ppp*

Hn. 1 2 *fff* *pp* *p* *pp* *ppp*

Hn. 3 4 *fff* *pp* *p* *pp* *ppp*

Tpt. 1 2 *fff*

Tpt. 3 *fff*

Tbn. 1 2 *fff*

B. Tbn. *fff*

Euph. *fff*

Tba. *fff*

Timp. *fff* *ppp* *ppp* *ppp* *ppp* *ppp* *ppp* *ppp*

Perc. 1 *fff*

Perc. 2 *Vibraphone mp* *mf* *ppp*

Perc. 3 *ppp*

Perc. 4 *fff*

*Written for the Elder Conservatorium Symphony Orchestra*

# **Concerto for Orchestra**

Connor Fogarty

February 2021

## Instrumentation

2 Flutes (2=picc.)

2 Oboes

2 Clarinets in A (1=Eb cl. and Bb cl., 2=Bb cl.)

2 Bassoons (2=cbsn.)

4 Horns

3 Trumpets in Bb

2 Trombones

Bass Trombone

Tuba

Timpani

Percussion (2 Players)

Strings

Duration: *ca.* 27 minutes

The first performance was given by the Elder Conservatorium Symphony Orchestra, conducted by Luke Dollman at Elder Hall on 26 March 2021.

Concerto for Orchestra

Connor Fogarty

♩ = 132

Flute 1 (2=Piccolo) 2

Oboe 1 2

Clarinet in A (1=Cl. in E♭, Cl. in B♭; 2=Cl. in B♭)

Bassoon 1 (2=Contrabassoon) 2

Horn in F 1 2

Horn in F 3 4

Trumpet in B♭ 1 2

Trumpet in B♭ 3

Trombone 1 2

Bass Trombone

Tuba

Timpani

Percussion 1 Xylophone hard mallets

Percussion 2 Marimba hard mallets

Violin I

Violin II

Viola

Violoncello

Contrabass

Dynamics: *p*, *mf*, *f*, *mp*, *mp subito*, *f*, *mf*

Performance instructions: 1. solo, 1., 2., 3., unis., arco., sul C, pizz., non div.

A

**Fl. 1 & 2:** *f*, *mf*, *f*, *f*, *a2*, *f*

**Ob. 1 & 2:** *f*, *mf*, *f*, *f*, *f*

**Cl. 1 & 2:** *f*

**Bsn. 1 & 2:** *f*

**Hn. 1 & 2:** 1. *mf*  $\rightarrow$  *p*, *mf*  $\rightarrow$  *p*, *mf*  $\rightarrow$  *p*, *mf*  $\rightarrow$  *p*

**Hn. 3 & 4:** 3. *mf*  $\rightarrow$  *p*, *mf*  $\rightarrow$  *p*

**Tpt. 1 & 2:** *p*, *mf subito*

**Tpt. 3:** con sord., *mp*, *p*

**Tbn. 1 & 2:** *mf*, *f*, *a2*

**B. Tbn.:** *mf*, *mf*, *f*

**Timp.:** *mp*

**Perc. 1 & 2:** *ff*, *f*, *f*, *gliss.*

**Vln. I & II:** *f*, *mf*, *f*, *div.*, *mf*, *gliss.*, *uniss.*, *f*, *uniss.*, *f*

**Vla.:** *p subito*, *f subito*, *ff*, *mf*, *gliss.*, *f*

**Vc.:** *arco.*, *f*, *mf*, *gliss.*, *pizz.*, *f*

**Cb.:** *arco.*, *mf*, *pizz.*, *f*





35

Fl. 1/2

Ob. 1/2  
a2

Cl. 1/2  
a2

Bsn. 1/2  
a2

Hn. 1/2  
3/4

Tpt. 1/2  
3

Tbn. 1/2

B. Tbn.

Tba.

Timp.

Vln. I

Vln. II

Vla.

Vc.

Cb.

*f*

*pp*

senza sord.

*f*

*f*

*f*

*f*

*f*

*f*

*f*

*f*

*f*

*f*

non div.

*f*

C

Fl. 1 2 *p*

Ob. 1 2 *p*

Cl. 1 2 *p*

Bsn. 1 2 *ff* *p*

Hn. 1 2 *ff*

Hn. 3 4 *ff*

Tpt. 1 2 *ff*

Tpt. 3 *ff*

Tbn. 1 2 *ff*

B. Tbn. *ff*

Tba. *ff*

Timp. *ff* *p*

Perc. 1 *pp* *p* *mf*

Perc. 2 *p* *p* *mf*

S. Vln. 1 *ff* solo *f* *espress.*

Vln. I *ff* *mf* 7 *p* *f* 7

Vln. II *ff* *unis.* *p* *pizz.* *mp* *arco.* *p* *pizz.* *mp*

Vla. *ff* *unis.* *p* *non div.* *pizz.* *mp* *p* *mf* *mp*

Vc. *ff* *pizz.* *p*

Cb. *ff* *pizz.* *p*

This musical score page includes the following instruments and parts:

- Fl. 1 & 2:** Flute parts with dynamics *mf*.
- Ob. 1 & 2:** Oboe parts with dynamics *mp*.
- Cl. 1 & 2:** Clarinet parts with dynamics *mf* and a first ending marked "1. to E♭ Cl."
- Bsn. 1 & 2:** Bassoon parts with dynamics *mp* and *f*.
- Hn. 1, 2, 3 & 4:** Horn parts with dynamics *mf* and *p*.
- Tpt. 1 & 2:** Trumpet parts with dynamics *mp* and "con sord." (con sordina).
- Tpt. 3:** Third trumpet part.
- Tbn. 1 & 2:** Trombone parts with dynamics *mp*.
- B. Tbn.:** Bass trombone part.
- Timp.:** Timpani part with dynamics *mf* and *p*.
- Perc. 1 & 2:** Percussion parts with dynamics *pp* and *f*.
- S. Vln. 1:** Solo Violin part with dynamics *mf*.
- Vln. I & II:** Violin parts with dynamics *mf* and *mp*, including "col legno" and "normale (arco.)" markings.
- Vla.:** Viola part with dynamics *mp* and *mf*, including "col legno" and "normale (arco.)" markings.
- Vc.:** Violoncello part with dynamics *f* and "arco." marking.
- Cb.:** Contrabasso part with dynamics *mf*.

A rehearsal mark "D" is present at the top right of the page.

67

Musical score for measures 67-78. The score includes parts for Bsn. 1 & 2, Vln. I, Vln. II, Vla., and Vc. The bassoon parts feature melodic lines with slurs and ties. The violin and viola parts play a rhythmic accompaniment of eighth notes. The cello part provides a bass line with slurs and ties.

79

E

Musical score for measures 79-88. This section is marked with a box containing the letter 'E'. It includes parts for Fl. 1 & 2, Eb Cl., Cl. 2, Bsn. 1 & 2, Hn. 1 & 2, Hn. 3 & 4, and Tba. The woodwinds play a rhythmic pattern of eighth notes with dynamic markings of *p* and *mp*. The brass parts play sustained chords with dynamic markings of *p*.

E

Musical score for measures 89-98. This section is also marked with a box containing the letter 'E'. It includes parts for Vln. I, Vln. II, Vla., Vc., and Cb. The violin and viola parts play eighth-note patterns with dynamic markings of *p*. The cello part has dynamic markings of *mp* and *arco*. The double bass part plays a simple bass line with dynamic markings of *mp*.

F

This page of the musical score, page 118 of 359, contains the following instruments and parts:

- Fl. 1 & 2:** Flute parts with dynamic markings *mf* and *f*.
- Ob. 1 & 2:** Oboe parts with dynamic markings *p* and *f*.
- Engl. Cl.:** English Clarinet part with dynamic markings *p* and *f*.
- Cl. 2:** Clarinet 2 part with dynamic markings *p* and *f*.
- Bsn. 1 & 2:** Bassoon parts with dynamic markings *p* and *f*.
- Hn. 1 & 2:** Horn 1 & 2 parts with dynamic markings *p* and *f*.
- Hn. 3 & 4:** Horn 3 & 4 parts with dynamic markings *p* and *f*.
- Tpt. 1 & 2:** Trumpet 1 & 2 parts with dynamic markings *f* and *a2 senza sord.*
- Tpt. 3:** Trumpet 3 part with dynamic markings *f* and *mf*.
- Tbn. 1 & 2:** Trombone 1 & 2 parts with dynamic markings *f* and *mf*.
- B. Tbn.:** Baritone Trombone part with dynamic markings *f* and *mf*.
- Tba.:** Tuba part with dynamic markings *p* and *f*.
- Timp.:** Timpani part with dynamic marking *f*.
- Perc. 1 & 2:** Percussion parts with dynamic marking *f*.
- Vln. I:** Violin I part with dynamic markings *p*, *mp*, and *f*. Includes markings *div.* and *unis.*
- Vln. II:** Violin II part with dynamic markings *p*, *mp*, and *f*. Includes markings *div.* and *unis.*
- Vla.:** Viola part with dynamic marking *f*.
- Vc.:** Violoncello part with dynamic markings *p* and *f*.
- Cb.:** Contrabasso part with dynamic markings *p* and *f*.

The score features a variety of dynamic markings including *p* (piano), *mp* (mezzo-piano), *f* (forte), and *mf* (mezzo-forte). Performance instructions such as *div.* (divisi) and *unis.* (unison) are present for the violin parts. A fermata is indicated by a box containing the letter 'F' above the measures.

This page of a musical score, page 119 of 359, features a variety of instruments. The woodwind section includes Flutes 1 and 2, Oboes 1 and 2, Clarinets 1 and 2, Bassoons 1 and 2, Horns 1, 2, 3, and 4, and Trumpets 1, 2, and 3. The brass section consists of Trombones 1 and 2, Baritone, and Tuba. The percussion section includes Timpani and two Percussion parts. The string section includes Violins I and II, Viola, Violoncello, and Contrabass. The score is marked with dynamics such as *f*, *mf*, and *p*. A section starting at measure 98 is marked with a box containing the letter 'G'. The score includes various musical notations such as slurs, accents, and articulation marks. The key signature has two flats, and the time signature is 4/4.

107

Fl. 1 2  
Ob. 1 2  
Eb Cl.  
Cl. 2  
Bsn. 1 2  
Hn. 1 2  
Hn. 3 4  
Timp.  
Vln. I  
Vln. II  
Vla.  
Vc.  
Cb.

*mp* *mf* *p*

*mp* *mf* *p*

*mp* *mf* *p*

*mp* *mf* *p*

*mp* *mf* *p*

*mp* *mf* *p*

*mp* *mf* *p*

*mp* *mf* *p*

*p* *mp* *mf* *p*

*p* *mp* *mf* *p*

*p* *mp* *mf* *p*

*p* *mp* *mf* *p*

unis.

*mf* *p*

*mf* *p*

*mf* *p*

*mf* *p*

pizz.  
*mf* *p*



**[H]**

118

Fl. 1 2 *f subito* *mf*

Ob. 1 2 *f subito solo*

E♭ Cl. *f subito* *To Cl. in A*

Cl. 2 *f subito* *solo* *p mp p*

Hn. 1 2 *f subito*

Hn. 3 4 *f subito*

Timp. *f* *p*

Perc. 1 *To Vib.*

Perc. 2 *To Vib.*

**[H]**

Vln. I *f subito mp* *div.* *p mp p*

Vln. II *f subito mp* *p mp p*

Vla. *f subito mp* *p mp p*

Vcl. *f subito mp* *p mp p*

Cb. *f subito*

131

I

Fl. 1 2 *f* *mp*

Ob. 1 2 *f* 1. solo

E♭ Cl.

Cl. 2 *f* *mp*

Bsn. 1 2 a2

Hn. 1 2 *p*

Hn. 3 4 *p*

Timp. *mf* *p*

Vln. I *mf* *mp*

Vln. II *f* *mp* div.

Vla. *mf* *mp*

Vc. *mf* *mp*

Cb. *mp* arco.

This page of a musical score contains the following parts and dynamics:

- Flutes (Fl. 1 & 2):** Dynamics range from *mf* to *ff*. A first ending bracket is present at the beginning of the section.
- Oboe (Ob.):** Dynamics range from *mf* to *ff*. Includes a second ending bracket.
- Clarinets (Cl. 1 & 2):** Cl. 1 is labeled "Clarinet in A". Dynamics range from *mf* to *ff*.
- Bassoon (Bsn. 1 & 2):** Dynamics range from *mf* to *ff*.
- Horn 1 (Hn. 1 & 2):** Dynamics range from *mf* to *ff*.
- Horn 3 & 4 (Hn. 3 & 4):** Dynamics range from *mf* to *ff*.
- Trumpets (Tpt. 1 & 2):** Dynamics range from *mf* to *ff*. Includes a first ending bracket.
- Trumpet 3 (Tpt. 3):** Rested.
- Trumpet 1 (Tbn. 1 & 2):** Dynamics range from *mf* to *f*.
- Baritone (B. Tbn.):** Rested.
- Timpani (Timp.):** Dynamics range from *mf* to *f*.
- Violin I (Vln. I):** Dynamics range from *mf* to *ff*. Includes a first ending bracket.
- Violin II (Vln. II):** Dynamics range from *mf* to *ff*. Labeled "unis".
- Viola (Vla.):** Dynamics range from *mf* to *ff*. Labeled "div.".
- Violoncello (Vc.):** Dynamics range from *mf* to *ff*.
- Double Bass (Cb.):** Dynamics range from *mf* to *ff*.

154 <sup>a2</sup> K 2. to Picc.

Fl. 1 2 *f* *mf* *p*

Ob. 1 2 *f* *mf* *p*

Cl. 1 2 <sup>a2</sup> *f* *mf* *p*

Bsn. 1 2 *f* *mf* *p*

Hn. 1 2 *f* *mf* *p* 1. solo *mf*

Hn. 3 4 *f* *mf* *p*

Tba. *f* *mf* *f* solo

Perc. 1 *mp*

Perc. 2

Vln. I <sup>unis.</sup> *f* *mf* *mp* *div.*

Vln. II *f* *mf* *mp*

Vla. <sup>unis.</sup> *f* *mf* *mp*

Vc. <sup>div.</sup> *f* *mf* *mp* non div.

Cb. *f* *mf* *mp* non div.

L

169

Fl. 1

Picc.

Hn. 1  
2

Hn. 3  
4

Tbn. 2

B. Tbn.

Tba.

Perc. 1

Perc. 2

Vln. I

Vln. II

Vla.

Vc.

Cb.

solo

ff

gliss.

f

To Sus. Cym.

div.

unis.

L

Detailed description: This page of a musical score contains staves for Flute 1, Piccolo, Horns 1-4, Trombone 2, Bass Trombone, Tuba, Percussion 1 and 2, Violin I and II, Viola, Violoncello, and Contrabass. The Piccolo part features a solo section starting at measure 169, marked with a forte (ff) dynamic. The Trombone 2 and Bass Trombone parts include glissando markings. Percussion 1 is marked 'To Sus. Cym.' (To Suspended Cymbal). The Viola part has a 'div.' (divisi) marking, and the Cello part has a 'unis.' (unison) marking. A rehearsal mark 'L' is present at the top right and bottom right of the page.

182

Fl. 1

Picc.

Ob. 1/2

Cl. 1/2

Bsn. 1/2

Hn. 1/2

Hn. 3/4

Tpt. 1/2

Tpt. 3

Tbn. 1

Tbn. 2

B. Tbn.

Tba.

Timp.

Vln. I

Vln. II

Vla.

Vc.

Cb.

*mf*

*f*

*gliss.*

*unis.*

*pizz.*

*arco.*

*a2*

*M*

This page of a musical score includes the following parts and dynamics:

- Fl. 1:** *p* and *mp* dynamics.
- Picc:** *p* and *mp* dynamics.
- Ob. 1/2:** *p* and *mp* dynamics.
- Cl. 1/2:** *mp* dynamics.
- Bsn. 1/2:** *mp* dynamics, with a marking *a2* above the staff.
- Hn. 1/2:** *p* and *mp* dynamics, with a first ending bracket labeled *1.*
- Hn. 3/4:** *p* and *mp* dynamics, with a first ending bracket labeled *1.*
- Tpt. 1/2:** *f* dynamics.
- Tpt. 3:** *f* dynamics.
- Tbn. 1/2:** *f* dynamics.
- B. Tbn.:** *f* dynamics.
- Tba.:** *f* dynamics.
- Timp.:** *f* and *p* dynamics.
- Vln. I:** *f* and *mp* dynamics.
- Vln. II:** *f* and *mp* dynamics.
- Vla.:** *f* and *mp* dynamics.
- Vc.:** *f* and *mp* dynamics.
- Cb.:** *f* and *mp* dynamics.

209 [N] rit.

Fl. 1 *f* *ff*

Picc. *f* *ff*

Ob. 1/2 *f* *ff*

Cl. 1/2 *f* *ff*

Bsn. 1/2 *f* *ff* 2. to Cbsn.

Hn. 1/2 *f* *ff*

Hn. 3/4 *f* *ff*

Tpt. 1/2 *f* *ff*

Tpt. 3 *f* *ff*

Tbn. 1/2 *f* *ff*

B. Tbn. *f* *ff*

Tba. *f* *ff*

Timp. *f* *ff* *f*

Perc. 1 Suspended Cymbal *f*

Perc. 2 rit.

[N]

S. Vln. 1 solo, non vib. *ppp*

S. Vln. 2 solo, non vib. *ppp*

S. Vla. solo, non vib. *ppp*

S. Vc. solo, non vib. *ppp*

Vln. I *f* *ff* *div.*

Vln. II *f* *ff* *div.*

Vla. *f* *ff* *div.*

Vc. *f* *ff*

Cb. *f* *ff*





A tempo

224

Fl. 1

Picc.

Ob. 1  
2

Cl. 1  
2

Tpt. 2

Tpt. 3

Tba.

Timp.

Perc. 1

Perc. 2

S. Vln. 1

S. Vln. 2

S. Vla.

S. Vc.

Vln. I

Vln. II

Vla.

Vc.

Cb.

*mp*

*mp*

*p*

*p*

*con sord.*

*p*

*con sord.*

*p*

*mp*

*fff*

To Glock.

Glockenspiel

*mf*

Vibraphone

*mf*

A tempo

*pp*

*pp*

*pp*

*pp*

unis., non vib.

*ppp*

*p*

unis., non vib.

*ppp*

*p*

unis., non vib.

*ppp*

*p*

unis., non vib.

*ppp*

*p*

237

Fl. 1

Picc.

Ob. 1 2

Cl. 1 2

Bsn. 1

Cbsn.

Tpt. 1 2

Tpt. 3

Tbn. 1 2

B. Tbn.

Tba.

Perc. 1

Perc. 2

S. Vln. 1

S. Vln. 2

S. Vla.

S. Vc.

Vln. I

Vln. II

Vla.

Vc.

Cb.

*mp*

*mf*

*gliss.*

*normale*

*acc.*

*1.*

*4.*

244

Fl. 1

Picc.

Ob. 1/2

Cl. 1/2

Bsn. 1

Cbsn.

Hn. 1/2

Hn. 3/4

Tpt. 1/2

Tpt. 3

Tbn. 1/2

B. Tbn.

Tba.

Timp.

Perc. 1

Perc. 2

**P**

S. Vln. 1

S. Vln. 2

S. Vla.

S. Vc.

Vln. I

Vln. II

Vla.

Vc.

Cb.

**P**

254

Fl. 1

Picc. *p* To Fl.

Cl. 1 *pp*

Cl. 2 *pp*

Tpt. 1

Tpt. 3 *pp*

Perc. 1 *p*

Perc. 2 *p*

S. Vln. 1 *p* *espress.*

S. Vln. 2

S. Vla.

S. Vc.

Vln. I *p* pizz., div. a3

Vln. II *p* pizz., div. a3

Vla. *p* pizz., div.

Vc.

Cb. *p* pizz.

262

Fl. 1 2 *p* *mf*

Ob. 1 2 *p* *mf*

Cl. 1 *pp* *mf*

Cl. 2 *pp* *mf*

Bsn. 1 *mf*

Cbsn. *mf*

Hr. 1 2 *mf* *p* *mf* *p* *mf*

Hr. 3 4 *mf* *p* *mf* *mf*

Tpt. 1 2 *mf*

Tpt. 3 *mf*

Tbn. 1 2 *mf* con sord.

B. Tbn. *mf* con sord.

Tba. *mf*

Timp. solo *p* *f* *mf*

Perc. 1 *mf* To Sus. Cym.

Perc. 2 *mf*

S. Vln. 1 *mf* *pp* *mf*

S. Vln. 2 *mf* *pp*

Vln. I normale, arco. *f*

Vln. II tutti, normale, arco. *f*

Vla. tutti, normale, arco. *f*

Vc. tutti, normale, arco. *f*

Cb. normale, arco. *f*

270

Fl. 1, 2

Ob. 1, 2

Cl. 1, 2

Bsn. 1

Cbsn.

Hn. 1, 2

Hn. 3, 4

Tpt. 1, 2

Tpt. 3

Tbn. 1, 2

B. Tbn.

Tba.

Timp.

Perc. 1

Perc. 2

Vln. I

Vln. II

Vla.

Vc.

Cb.

**Q**

*mf*

*f*

*ff*

*pp*

Suspended Cymbal

To B. D.

Detailed description: This page of a musical score, page 134 of 359, contains measures 270 through 283. It features a full orchestral ensemble. The woodwind section (Flutes, Oboes, Clarinets, Bassoons, Horns) and brass section (Trumpets, Trombones, Tuba) play sustained notes with dynamic markings of *mf* and *f*. The percussion section includes a suspended cymbal and a drum set, with dynamic markings of *mp* and *ff*. The string section (Violins, Viola, Violoncello, Contrabass) plays sustained notes with dynamic markings of *ff* and *pp*. A rehearsal mark **Q** is placed above the woodwind staves at measure 270. The score is written in a key signature of one sharp (F#) and a common time signature (C).

287 rit. R  $\text{♩} = 60$

Fl. 1 2 *ff* *mf* *p* *pp*

Ob. 1 2 *ff* *mf* *p* *pp*

Cl. 1 2 *ff* *mf* *p* *pp*

Bsn. 1 2 *ff* *mf* *p* *pp*

Hn. 1 2 1. *ff* *mf* *p* *pp*

Hn. 3 4

Tpt. 1 2 senza sord. *p*

Tpt. 3 senza sord. *p*

Tbn. 1 2 senza sord. *p*

B. Tbn. senza sord. *p*

Tba. *p*

Timp. *pp* *p* *pp*

Perc. 1 Bass Drum *pp*

Perc. 2 *p* To Cym. *p*

Vln. I rit. *mf* *p* *pp* pizz.

Vln. II *mf* *p* *pp* pizz.

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

Vc. *ff* *mf* *p* *pp* pizz.

Cb. *pp* pizz.

305

The musical score is arranged in systems. The first system includes Flutes (Fl. 1, 2), Oboes (Ob. 1, 2), Clarinets (Cl. 1, 2), Bassoon (Bsn. 1), and Contrabassoon (Cbsn.). The second system includes Trumpets (Tpt. 1, 2, 3), Trombones (Tbn. 1, 2), Baritone Trombone (B. Tbn.), and Tuba (Tba.). The third system includes Timpani (Timp.), Percussion 1 (Perc. 1), and Percussion 2 (Perc. 2). The fourth system includes Violins (Vln. I, II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.).

Dynamic markings include *mp*, *mf*, *f*, *pp*, *p*, and *rit.*. Performance instructions include *arco.* and *To Bsn.*





326

Ob. 1  
2

Cl. 1  
2

Bsn. 1  
2

Hn. 1  
2

Hn. 3  
4

Tpt. 1  
2

Tpt. 3

Vln. I

Vln. II

Vla.

Vc.

Cb.

mp

mp

f

mf

ff

ff

ff

ff

ff

ff

ff

div.

$\frac{\Omega}{\circ}$

mp

mp

mp

mp

mp

mp

ff

mp



330

Fl. 1

Fl. 2

Cl. 1

Cl. 2

Bsn. 1  
2

Vln. I

Vln. II

Vla.

Vc.

Cb.

*mp espress.*

mp

mp espress.

p

p

p

p

p

p

p

p

p

pizz., unis.

p

pizz.

p

pizz.

pizz., unis.

p

pizz.

p

334

Fl. 1 2

Ob. 1 2

Cl. 1 2

Bsn. 1 2

Hn. 1 2

Hn. 3 4

Vln. I

Vln. II

Vla.

Vc.

Cb.

*mp* *mf* *mp* *mf* *mf* *mf*

1. solo

2.

arco

arco.

arco.

arco.

*mp* *mf* *mp* *mf* *mf* *mf*

342

Fl. 1 2

Ob. 1 2

Cl. 1 2

Bsn. 1 2

Hn. 1 2

Hn. 3 4

Tbn. 1 2

B. Tbn.

Tba.

Timp.

*f* *mp* *f* *pp* *f* *pp* *f* *pp* *f* *pp*

1. *mf* *f* *mf* *p*

a2 *f* *mf* *p*

a2 *f* *mf* *p*

*f* *mf* *p*

*f* *mf* *p*

*f* *mf* *p*

*mp* *f* *p*

rit. . . . .

Vln. I

Vln. II

Vla.

Vc.

Cb.

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

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

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

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

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

arco

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

div.

rit. . . . .



Musical score for measures 350-405. Instruments include Fl. 1 & 2, Cl. 1 & 2, Hn. 1 & 2, Hn. 3 & 4, Timp., Perc. 1 & 2, Vc., and Cb. Features dynamics like ppp, p, mf, and pp. Percussion includes Xyl., Tom-Toms, Brake Drum, Wood Blocks, and To Perc. Tempo is marked ♩ = 132.



Musical score for measures 405-485. Instruments include Vc. and Cb. Features dynamics like p and pizz. Tempo is marked ♩ = 132.

Musical score for measures 362-485. Instruments include Fl. 1 & 2, Cl. 1 & 2, Bsn. 1 & 2, Hn. 1 & 2, Hn. 3 & 4, Timp., Perc. 1 & 2, Vc., and Cb. Features dynamics like p, mp, mf, and pp. Percussion includes Tom-Toms, Brake Drum, and Wood Blocks. Tempo is marked ♩ = 132.

372

Fl. 1 2

Ob. 1 2

Cl. 1 To Cl. To Eb Cl.

Cl. 2 2. 4. mf

Bsn. 1 2 f

Hn. 1 2 mf pp

Hn. 3 4 pp mf pp

Tpt. 1 2 p p mf

Tpt. 3 p mf

Perc. 1

Perc. 2 mf

To W.B.

Vln. I pizz., non div. mf f

Vln. II pizz., non div. mf f

Vla. pizz., non div. mf f

Vc. arco. mf f

Cb. arco. mf f

Detailed description of the musical score: This page of a musical score contains staves for various instruments. The woodwind section includes Flute 1 and 2, Oboe 1 and 2, Clarinet 1 (with trill and breath marks), Clarinet 2 (with trill and breath marks), and Bassoon 1 and 2. The brass section includes Horns 1 and 2, Horns 3 and 4, Trumpets 1 and 2, and Trumpet 3. The percussion section includes Percussion 1 and Percussion 2. The string section includes Violin I and II, Viola, Violoncello, and Contrabass. The score features dynamic markings such as *mf*, *f*, *pp*, and *p*, along with performance instructions like *pizz., non div.* and *arco.* There are also trill and breath marks in the woodwind parts.

383

Fl. 1 2  
Ob. 1 2  
Cl. in E $\flat$  1  
Cl. 2  
Bsn. 1 2  
Hn. 1 2  
Hn. 3 4  
Tbn. 1 2  
B. Tbn.  
Tba.  
Timp.  
Perc. 1 Xylophone  
Perc. 2  
Vln. I  
Vln. II  
Vla.  
Vc.  
Cb.

*ff* *mp* fluttertongue  
*ff* *mp* fluttertongue  
*ff* *mp* fluttertongue  
*ff* *mp* fluttertongue  
*ff* *mp* fluttertongue  
*mf* *p* *mf* *p* *mf* *f* *a2* *f*  
*mf* *p* *mf* *f* *mf* *f* *a2* *f*  
*mp* *mf* *f* *mf* *f* *a2* *f*  
*mp* *mf* *f* *mf* *f*  
*mf* *f* *mf* *f*  
*mf* *f* *mf* *f*  
*f* *ff* *ff*  
*mf*  
*f* *ff* *ff* *non div.* *f* *ff*  
*f* *ff* *f* *ff* *non div.* *f* *ff*  
*f* *mf* *f* *mf* *f* *mf* *non div.* *f* *mf*  
*f* *mf* *f* *mf* *f* *mf*  
*mf* *f* *mf* *f*

**V**

395 *a2*

Fl. 1 2 *f*

Ob. 1 2 *f* *a2*

Bs. Cl. *f*

Cl. 2 *f*

Bsn. 1 2 *f*

Hn. 1 2 *f* *p* *f*

Hn. 3 4 *f* *p* *f*

Tpt. 1 2 *f* *p* *f* *p* *f* *p*

Tpt. 3 *f* *p* *f* *p*

Tbn. 1 2 *f*

B. Tbn. *f*

Tba. *f*

Timp. *f*

Perc. 1 *ff*

Perc. 2 *f*

To B.D.

To Perc.

**V**

Vln. I *f* *arco.*

Vln. II *f* *arco.*

Vla. *f* *arco.*

Vcl. *f* *arco.*

Cb. *f*

407

Fl. 1 2

Ob. 1 2

Es. Cl.

Cl. 2

Bsn. 1

Bsn. 2

Hn. 1 2

Hn. 3 4

Tbn. 1 2

B. Tbn.

Tba.

Vln. I

Vln. II

Vla.

Vc.

Cb.

W

non vib

II. to Picc.

To Cl.

To Cl.

non vib.

non vib, div.

ppp - p

non vib, div.

ppp - p

non vib, div.

ppp - p

non vib, div.

ppp - p

non vib.

ppp - p

ppp - p

422

Fl. 1

Picc.

Cl. 1 2

Bsn. 1 2

Vln. I

Vln. II

Vla.

Vc.

Cb.

1. solo, normale

Clarinet in A solo, normale

2.

solo, normale

f

f

unis.



437

Fl. I

Picc. To Fl.

Cl. 1 2

Vln. I normale mp mf mp

Vln. II normale mp mf mp

Vla. normale mp mf mp

Vc. normale mp mf mp

Cb. normale mp mf mp



457

Fl. 1 2

Ob. 1 2

Clarinet in A

Bsn. 1 2

Hn. 1 2

Hn. 3 4

Tpt. 1 2

Tpt. 3

Tbn. 1 2

B. Tbn.

Tba.

Timp.

Perc. 1

Perc. 2

Bass Drum

Vln. I

Vln. II

Vla.

Vc.

Cb.

normale

senza sord.

senza sord.

senza sord.

senza sord.

non div.

non div.

*f*, *ff*, *a2*, *1.*, *2.*, *a2*

This page of a musical score includes the following parts and markings:

- Fl. 1 & 2:** Flute parts with first and second endings (1., 2.) and dynamic markings *f* and *mf*.
- Ob. 1 & 2:** Oboe parts with dynamic marking *f*.
- Cl. 1 & 2:** Clarinet parts with first and second endings (1., 2.) and dynamic marking *f*.
- Bsn. 1 & 2:** Bassoon parts with dynamic marking *f*.
- Hn. 1, 2, 3, 4:** Horn parts.
- Tpt. 1, 2, 3:** Trumpet parts with dynamic marking *f*.
- Tbn. 1 & 2:** Trombone parts with dynamic marking *f*.
- B. Tbn. & Tba.:** Baritone and tuba parts.
- Timp.:** Timpani part with dynamic marking *mf*.
- Perc. 1 & 2:** Percussion parts.
- Vln. I & II:** Violin parts with markings *pizz., non div.* and *arco.* and dynamic marking *f*.
- Vla.:** Viola part with markings *pizz., non div.* and *arco.* and dynamic marking *f*.
- Vc.:** Violoncello part with markings *pizz., non div.* and *arco.* and dynamic marking *f*.
- Cb.:** Contrabass part with markings *pizz.* and *arco.* and dynamic marking *f*.

This page of a musical score includes the following parts and markings:

- Fl. 1 & 2:** Flute parts with dynamic markings *f*, *mf*, and *ff*. A circled 'Y' is above the first staff.
- Ob. 1 & 2:** Oboe parts with dynamic markings *mf* and *ff*.
- Cl. 1 & 2:** Clarinet parts with dynamic markings *f* and *ff*.
- Bsn. 1 & 2:** Bassoon parts with dynamic markings *mf* and *ff*.
- Hn. 1, 2, 3, 4:** Horn parts with dynamic markings *sfz* and *mf*.
- Tpt. 1, 2, 3:** Trumpet parts with dynamic markings *f* and *ff*.
- Tbn. 1 & 2:** Trombone parts with dynamic markings *f* and *ff*.
- B. Tbn.:** Baritone Trombone part with dynamic marking *f*.
- Timp.:** Timpani part with dynamic markings *f* and *ff*.
- Perc. 1 & 2:** Percussion parts with dynamic marking *ff*.
- Vln. I & II:** Violin parts with dynamic markings *sfz* and *ff subito*.
- Vla.:** Viola part with dynamic markings *sfz* and *ff*.
- Vc.:** Violoncello part with dynamic markings *sfz* and *ff subito*.
- Cb.:** Contrabass part with dynamic marking *f* and *pizz.*

486

Fl. 1  
2

Ob. 1  
2

Cl. 1  
2

Bsn. 1  
2

Hn. 1  
2

Hn. 3  
4

Tpt. 1  
2

Tpt. 3

Tbn. 1  
2

B. Tbn.

Tba.

Timp.

Perc. 1

Perc. 2

Vln. I

Vln. II

Vla.

Vc.

Cb.

1. 2. a2

gliss.

ff

arco.



♩ = 60

Fl. 1/2

Ob. 1/2

Cl. 1/2

Bsn. 1/2

Hn. 1/2

Hn. 3/4

Tpt. 1/2

Tpt. 3

Tbn. 1/2

B. Tbn.

Tba.

Timp.

Perc. 1

Perc. 2

♩ = 60

S. Vla.

Vln. I

Vln. II

Vla.

Vc.

Cb.

*mf*

*mf*

*mp*

*f*

*pp*

*mp*

*pp*

*p*

*p*

*p*

*mf*

*mf*

*mf*

*mf*

*f*

a2

2. to Picc.

rit. . . . . A tempo

1. Clarinet in B $\flat$

1.

3.

con sord.

div.

unis.

con sord.

div.

unis.

con sord.

div.

unis.

con sord.

div.

unis.

rit. . . . . A tempo solo

10

Fl. 1 2 *mp* *mf* *p* *pp* 1. solo

Ob. 1 2 *pp espress.*

Cl. 1 2 2. Clarinet in B $\flat$  *p* *pp*

Bsn. 1 2 *mp* *mf* *p* *pp*

S. Vln. 1 *mp* *mf* *p* *pp* solo rit.

S. Vln. 2 solo *mf* *p* *pp*

S. Vla. *p* *mf* *p* *pp*

S. Vc. solo *mp* *mf* *p* *pp*

S. Cb. *p* *pp*

Vln. I *ppp*

Vln. II *ppp*

Vla. *ppp*

Vc. *ppp*

Cb. *ppp*

17

A A tempo

Ob. 1 2 *mp* *pp*

Cl. 1 2 *p* 1.

Timp. *p*

Perc. 1

Perc. 2 Vibraphone *p*

A A tempo tutti

Vln. I *p* *pp*

Vln. II *p* *pp*

Vla. *p* *pp*

Vc. *p* *pp*

Cb. *p* *mp* *p* tutti, pizz.



23

Cl. 1

Bsn. 1  
2

Hn. 2  
3  
4

Timp.

Perc. 1  
2

Vln. I  
II

Vla.

Vc.

Cb.

*p*

*mp*

*mf*

*pp*

*p*

*pp*

*ppp*

arco.

*p*

*pp*

1.

2.

1.

1.

30 **B** 1. solo

Fl. 1 *mf* *mp*

Picc. *pp*

Ob. 1/2 *mf*

Cl. 1 *ppp* *pp*

Cl. 2 *ppp* *pp* *ppp*

Hn. 1/2 *mp* *p* *ppp* *pp*

Hn. 3/4

Timp. *ppp*

Perc. 1 Marimba *ppp*

Perc. 2 *ppp* *pp*

Vln. I *ppp* *div.* *ppp* *div.* *ppp*

Vln. II *pizz., div.* *mp* *mp* *p* *ppp*

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

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

Cb. *p* *pizz.* *p*

38

Fl. 1 *pp* 3

Picc. *ppp* 5

Ob. 1 *mf*

Ob. 2 *mf*

Cl. 1 *ppp* 5

Cl. 2 *ppp* 3

Hn. 2 1. *p*

Hn. 3 3. *p*

Hn. 4

Timp.

Perc. 1 *mp* *pp*

Perc. 2 *mp* *pp*

S. Vla. solo *mp* sul pont. *p*

S. Vc. solo *mp* sul pont. *p*

Vln. I *pp* *p* *pp*

Vln. II *pp* *p* *pp*

Vla. *p* div. *pp*

Vc. *p* *pp*

Cb. *mp*

47

Fl. 1

Picc. To Fl.

Ob. 1 *mp*

Ob. 2 *mp*

Cl. 1 *p*

Cl. 2 *p*

Bsn. 1

Bsn. 2

Timp. *p* *f*

Perc. 1 To Cym.

Perc. 2 To B. D.

S. Vla. normale *gliss.* *mp* *gliss.* *gliss.*

S. Vc. normale *gliss.* *mp*

Vln. I *f*

Vln. II *f*

Vla. *f*

Vc. *f*

Cb. arco *gliss.* *gliss.* *pizz.* arco *gliss.* *gliss.* *gliss.* *f*

54 **C**

Fl. 1 2 *p mp p mf p f mp f p p*

Ob. 1 2 *p mp p mf p ppp mp f p mp f p p*

Cl. 1 2 *p mp p mf p ppp<sub>2</sub> f p mp f p p*

Bsn. 1 2 *p mp p mf p ppp*

Hn. 1 2 *mp < f p mp < f p*

Hn. 3 4 *mp < f p*

Tpt. 1 2 *p*

Tpt. 3 *p*

Tbn. 1 2 *p*

B. Tbn. *p*

Tba. *p*

Timp. *pp p*

Perc. 1

Perc. 2 *Bass Drum p*

Vln. I *ppp unis. mf f p*

Vln. II *ppp unis. f p*

Vla. *ppp tutti, senza sord., unis. mf f mf f p*

Vc. *ppp tutti, senza sord. mf f mf f p*

Cb. *f p*

This page of a musical score, numbered 48, contains staves for various instruments. The woodwind section includes Flute 1 & 2, Oboe 1 & 2, Clarinet 1 & 2, Bassoon 1 & 2, Horn 1 & 2, Horn 3 & 4, Trumpet 1 & 2, Trumpet 3, Trombone 1 & 2, Bass Trombone, and Tuba. The percussion section includes Timpani, Percussion 1, and Percussion 2. The string section includes Violin I, Violin II, Viola, Violoncello, and Contrabass. The score is divided into measures, with dynamic markings such as *p*, *mp*, *mf*, and *f* indicating volume changes. A key signature change to one sharp (F#) occurs in the final measure of the page. Some instruments have specific performance instructions, such as *a2* for the Horns and *1.* for the Clarinet.

75 1. 2. a2 poco accel. ♩ = 72 49

Fl. 1 2 *f* *ff* *f* molto espress. *ff*

Ob. 1 2 *f* *f* *ff* *f* molto espress. *ff*

Cl. 1 2 *f* *f* *ff* *f* molto espress. *ff*

Bsn. 1 2 *f* *f* *ff* *f* molto espress. *ff*

Hn. 1 2 1. a2 *f* *f* *ff* *f* *pp*

Hn. 3 4 4. a2 *f* *f* *ff* *f* *pp*

Tpt. 1 2 *f* *f* *p*

Tpt. 3 *f* *f* *p*

Tbn. 1 2 *ff* *f*

B. Tbn. *ff* *f*

Tba. *ff* *f*

Timpani *f* *f* *ff*

Perc. 1

Perc. 2 *f*

75 1. 2. a2 div. unis. poco accel. ♩ = 72 49

Vln. I *f* *ff* *f* molto espress. *ff*

Vln. II *f* *ff* *ff* *f* molto espress. *ff*

Vla. *mf* *ff* *ff* *f* molto espress. *ff*

Vc. *f* *ff* *ff* *f* molto espress. *ff*

Cb. *f* *ff* *ff* *ff*

E

Più mosso  $\text{♩} = 84$

Musical score for woodwinds and percussion. The score includes parts for Flute 1 & 2, Oboe 1 & 2, Clarinet 1 & 2, Bassoon 1 & 2, Horn 1 & 2, Horn 3 & 4, Trumpet 1 & 2, Trumpet 3, Trombone 1 & 2, Bass Trombone, and Tuba. The percussion section includes Timp. (Tympani), Perc. 1 (Cymbals), and Perc. 2. The score features complex rhythmic patterns with many triplets and slurs. A 'rit.' (ritardando) marking is present above the woodwind staves. The dynamic marking *fff* (fortississimo) is used throughout. The key signature has one sharp (F#).

E

Più mosso  $\text{♩} = 84$

Musical score for strings. The score includes parts for Violin I, Violin II, Viola, Violoncello (Vc.), and Contrabasso (Cb.). The score features complex rhythmic patterns with many triplets and slurs. A 'rit.' (ritardando) marking is present above the Violin I staff. The dynamic marking *fff* (fortississimo) is used throughout. The key signature has one sharp (F#).



This page of a musical score, numbered 161 of 359, features a variety of instruments. The woodwind section includes Flutes (Fl. 1, 2), Oboes (Ob. 1, 2), Clarinets (Cl. 1, 2), Bassoons (Bsn. 1, 2), Horns (Hn. 1, 2, 3, 4), and Trumpets (Tpt. 1, 2, 3). The brass section consists of Trombones (Tbn. 1, 2, B. Tbn.), Tubas (Tba.), and Trombones (Tbn.). The string section includes Violins (Vln. I, II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.). The score is divided into measures, with some measures containing triplets. Dynamics such as *mf* (mezzo-forte) are indicated throughout. The notation includes various note values, rests, and articulation marks.

This page of a musical score includes the following parts and markings:

- Flutes (Fl. 1, 2):** Part 1 starts at measure 95 with a *ff* dynamic and a *rit.* marking. Part 2 is silent.
- Oboe (Ob. 1):** Part 1 starts at measure 95 with a *ff* dynamic and a *rit.* marking. Part 2 is silent.
- Clarinet (Cl. 1):** Part 1 starts at measure 95 with a *ff* dynamic and a *rit.* marking. Part 2 is silent.
- Bassoon (Bsn. 1, 2):** Part 1 starts at measure 95 with a *ff* dynamic. Part 2 starts at measure 95 with a *mf* dynamic.
- Horn (Hn. 1, 2, 3, 4):** Part 1 starts at measure 95 with a *ff* dynamic. Parts 2, 3, and 4 start at measure 95 with a *mf* dynamic.
- Trumpet (Tpt. 1, 2, 3):** Part 1 starts at measure 95 with a *ff* dynamic. Parts 2 and 3 start at measure 95 with a *mf* dynamic.
- Tuba (Tbn. 1, 2):** Part 1 starts at measure 95 with a *ff* dynamic. Part 2 starts at measure 95 with a *mf* dynamic.
- Bass Trombone (B. Tbn.):** Part 1 starts at measure 95 with a *ff* dynamic. Part 2 starts at measure 95 with a *mf* dynamic.
- Tuba (Tba.):** Part 1 starts at measure 95 with a *ff* dynamic. Part 2 starts at measure 95 with a *mf* dynamic.
- Timpani (Timp.):** Part 1 is silent. Part 2 starts at measure 95 with a *mp* dynamic.
- Percussion (Perc. 1, 2):** Part 1 is silent. Part 2 starts at measure 95 with a *mp* dynamic. Includes markings "To Mar." and "To Vib."
- Violin (Vln. I, II):** Part 1 starts at measure 95 with a *ff* dynamic. Part 2 starts at measure 95 with a *ff* dynamic.
- Viola (Vla.):** Part 1 starts at measure 95 with a *ff* dynamic. Part 2 starts at measure 95 with a *mf* dynamic.
- Violoncello (Vc.):** Part 1 starts at measure 95 with a *ff* dynamic. Part 2 starts at measure 95 with a *mf* dynamic.
- Double Bass (Cb.):** Part 1 starts at measure 95 with a *ff* dynamic. Part 2 starts at measure 95 with a *mf* dynamic.

Tempo and performance markings include *rit.* (ritardando) and  $\text{♩} = 72$  (quarter note = 72 bpm). Dynamics range from *ff* (fortissimo) to *ppp* (pianississimo). A *con sord.* (con sordina) marking is present for the Violin I part.

104  $\text{♩} = 60$

Fl. 1 *pp* To Picc.

Fl. 1

Picc. *pp* Piccolo *pp*

Cl. 1 *pp*

Bsn. 1

Bsn. 2

Perc. 1

Perc. 2 *Vibraphone bowed*  
*pp — mf pp — mf pp — mf pp — mf*

Vln. I *pp*

Vln. II *pp*

Vla. *pp*

Vc.

Cb.



113

Fl. 1 To Fl.

Picc. To Fl.

Cl. 1 *p* *mf* *p*

Bsn. 1 *pp — mp* *mf* *p*

Bsn. 2

Perc. 1

Perc. 2 *struck* *p* *mf* *p*

Vln. I *mp* *mf* *p*

Vln. II *div. con sord.* *p* *p*

Vla. *con sord.* *p* *p*

Vc. *con sord.* *p* *p*

Cb. *pizz.* *p* *mp*

120

The musical score is arranged in two systems. The first system covers measures 120-129, and the second system covers measures 130-131. The instruments include Flutes 1 and 2, Oboe 1 and 2, Clarinets 1 and 2, Bassoons 1 and 2, Percussion 1 and 2, Violins I and II, Viola, Violoncello, and Contrabass. The key signature has three sharps (F#, C#, G#) and the time signature is 4/4. Dynamics range from *pp* to *p*. Performance instructions include 'div. unis.' and 'p espress.'. A rehearsal mark 'G' is placed before measure 130. The tempo is 'Poco meno mosso' with a metronome marking of 56. The woodwinds and strings play sustained chords in measure 130, while the oboe and horn 2 have melodic lines. Percussion parts include marimba and soft mallets. The score ends with a double bar line and repeat dots.

Fl. 1

Fl. 2

Ob. 1  
2

Cl. 1

Cl. 2

Bsn. 1  
2

Perc. 1

Perc. 2

Vln. I

Vln. II

Vla.

Vc.

Cb.

130 *G* Poco meno mosso  $\text{♩} = 56$

Fl. 1  
2

Cl. 1  
2

Bsn. 1  
2

Hn. 1  
2

Hn. 3  
4

Timp.

Perc. 1

Perc. 2

Vln. I

Vln. II

Vla.

Vc.

Cb.

*pp*

*p*

*pp* *mf*

*pp*

*pp*

*pp* *p*

*pp* *p*

*pp* *p*

*pp* *p*

*pp* *p*

*pp* *p*

*pp* *p*

*pp*

*pp*

div. unis.

div. unis.

*p* *espress.*

*pp*

*pp*

*pp* *p*

*pp*

*pp*

*pp* *p*

*pp* *p*

*pp*

*pp*

struck soft mallets

Marimba soft mallets

2. to Picc.

*pp*

*pp*

*pp* *p*

140

Fl. 1  
2

Fl. 1

Picc.

Cl. 1  
2

Bsn. 1  
2

Hn. 1  
2

Hn. 3  
4

Timp.

Perc. 1

Perc. 2

Vln. I

Vln. II

Vla.

Vc.

Cb.

*pp*

*pp*

1.

*pp*

*pp*

*pp*

*p*

*p*

*pp*

*pp*

*pp*

*pp*

div.

*pizz.*

*pp*

to Fl.  
1. and 2. to Cl. in A

To Tom-Tom, Brake Drum,  
Woodblock Setup

Musical score for page 166 of 359, featuring woodwinds, percussion, and strings. The score is in 3/4 time with a tempo marking of ♩ = 132. The key signature has one sharp (F#).

**Flutes:** Fl. 1 and 2 (top staff) play a melodic line starting at measure 132 with a *p* dynamic. Fl. 1 (middle staff) is silent.

**Clarinets:** Cl. 1 and 2 (middle staff) play a melodic line starting at measure 132 with a *p* dynamic. The parts are labeled "1. Clarinet in A" and "2. Clarinet in A".

**Woodwinds:** Bsn. 1 and 2 (bottom staff) are silent. Hn. 1 and 2 (top staff) are silent. Hn. 3 and 4 (middle staff) are silent. Timp. (bottom staff) plays a rhythmic pattern starting at measure 132 with a *p* dynamic.

**Percussion:** Perc. 1 (top staff) plays a rhythmic pattern starting at measure 132 with a *f* dynamic, labeled "To Xyl.". Perc. 2 (middle staff) is silent. Tom-Toms (top staff) play a rhythmic pattern starting at measure 132 with a *p* dynamic. Brake Drum (middle staff) plays a rhythmic pattern starting at measure 132 with a *p* dynamic. Wood Blocks (bottom staff) play a rhythmic pattern starting at measure 132 with a *p* dynamic.

**Strings:** Vln. I and II (top staff) are silent. Vla. (middle staff) is silent. Vc. (bottom staff) plays a melodic line starting at measure 132 with a *p* dynamic, labeled "pizz., senza sord.". Cb. (bottom staff) plays a melodic line starting at measure 132 with a *p* dynamic, labeled "pizz.".

This page of a musical score includes the following parts and details:

- Fl. 1 & 2:** Flute parts with complex melodic lines, including slurs and dynamic markings such as *p* and *4*.
- Ob. 1 & 2:** Oboe parts, mostly silent on this page.
- Cl. 1 & 2:** Clarinet parts with various melodic and rhythmic patterns.
- Bsn. 1 & 2:** Bassoon parts, including a section marked *a2* and *mp*.
- Hn. 1 & 3:** Horn parts with sustained notes and dynamic markings like *pp*, *mf*, and *pp*.
- Tpt. 1 & 3:** Trumpet parts, mostly silent.
- Timp.:** Timpani part with a rhythmic pattern and a *p* dynamic marking.
- Perc. 1 & 2:** Percussion parts, including snare and tom patterns, with a *p* dynamic marking.
- Vc. & Cb.:** Violoncello and Contrabass parts with a steady bass line and a *p* dynamic marking.

This page of a musical score includes the following parts and markings:

- Flutes (Fl. 1, 2):** Part 1 (top) has a first ending with a fermata and a second ending. Part 2 (bottom) has a first ending with a fermata and a second ending. Dynamics include *mf* and *f*.
- Oboes (Ob. 1, 2):** Part 1 (top) has a first ending with a fermata and a second ending. Part 2 (bottom) has a first ending with a fermata and a second ending. Dynamics include *f* and *mf*.
- Clarinets (Cl. 1, 2):** Part 1 (top) has a first ending with a fermata and a second ending. Part 2 (bottom) has a first ending with a fermata and a second ending. Dynamics include *f* and *mf*.
- Bassoon (Bsn.):** Part 1 (top) has a first ending with a fermata and a second ending. Dynamics include *mf*.
- Horns (Hn. 1, 2, 3, 4):** Part 1 (top) has a first ending with a fermata and a second ending. Part 2 (bottom) has a first ending with a fermata and a second ending. Dynamics include *mf*, *pp*, and *mf*.
- Trumpets (Tpt. 1, 2, 3):** Part 1 (top) has a first ending with a fermata and a second ending. Part 2 (bottom) has a first ending with a fermata and a second ending. Dynamics include *p* and *mf*.
- Trombones (Tbn. 1, 2, B. Tbn., Tba.):** All parts are currently silent.
- Timpani (Timp.):** Part is currently silent.
- Percussion (Perc. 1, 2):** Part 1 (top) is currently silent. Part 2 (bottom) has a rhythmic pattern with a dynamic of *mf*.
- Violins (Vln. I, II):** Part 1 (top) has a first ending with a fermata and a second ending. Part 2 (bottom) has a first ending with a fermata and a second ending. Dynamics include *mf*. Performance instructions include *pizz., senza sord., non div.*
- Viola (Vla.):** Part 1 (top) has a first ending with a fermata and a second ending. Part 2 (bottom) has a first ending with a fermata and a second ending. Dynamics include *mf*. Performance instructions include *pizz., senza sord., non div.*
- Violoncello (Vc.):** Part 1 (top) has a first ending with a fermata and a second ending. Part 2 (bottom) has a first ending with a fermata and a second ending. Dynamics include *mf*. Performance instruction includes *arco.*
- Double Bass (Cb.):** Part 1 (top) has a first ending with a fermata and a second ending. Part 2 (bottom) has a first ending with a fermata and a second ending. Dynamics include *mf*. Performance instruction includes *arco.*



Fl. 1 2

Ob. 1 2

Cl. 1 2

Bsn. 1 2

mf

a2

mf

a2

mf

1. to Eb Cl.

mf

a2

f

A

Hn. 1 2

Hn. 3 4

Tpt. 1 2

Tpt. 3

Tbn. 1 2

B. Tbn.

Tba.

Timp.

mp

mf

mf

mf

mf

mf

mf

mf

Perc. 1

Perc. 2

Xylophone

mf

mf

Vln. I

Vln. II

Vla.

Vc.

Cb.

mf

mf

mf

f

f

f

A

This page of a musical score, numbered 60, contains staves for various instruments. The woodwind section includes Flute 1 & 2, Oboe 1 & 2, Clarinet 1 & 2, Bassoon 1 & 2, Horn 1 & 2, Horn 3 & 4, Trumpet 1 & 2, Trumpet 3, Trombone 1 & 2, Baritone, Tuba, and Timpani. The percussion section includes Percussion 1 and Percussion 2. The string section includes Violin I & II, Viola, Violoncello (Vc.), and Contrabass (Cb.).

Key musical markings and dynamics include:

- Flute 1 & 2:** *ff* *mp* fluttertounge
- Oboe 1 & 2:** *ff* *mp* fluttertounge
- Clarinet 1 & 2:** *ff* *mp* fluttertounge
- Clarinet in E♭:** *ff* *mp* fluttertounge
- Horn 1 & 2:** *mf* *p* *mf* *f*
- Horn 3 & 4:** *mf* *p* *mf* *f* *mf*
- Trombone 1 & 2:** *mp* *mf* *f*
- Baritone:** *mp* *mf* *f*
- Tuba:** *mf* *f*
- Timpani:** *mf* *mf*
- Percussion 1:** *f* *ff* *ff*
- Percussion 2:** *mf*
- Violin I & II:** *f* *ff* *f* *ff* non div.
- Viola:** *f* *mf* *f* *mf* non div.
- Violoncello:** *f* *mf* *f* *mf* pizz.
- Contrabass:** *mf* *f*

This page of a musical score contains the following parts and markings:

- Fl. 1 & 2:** Flute parts with dynamic markings *f* and *a2*.
- Ob. 1 & 2:** Oboe parts with dynamic marking *f*.
- E♭ Cl.:** Eb Clarinet part with dynamic marking *f*.
- Cl. 2:** Clarinet in C part with dynamic marking *f*.
- Bsn. 1 & 2:** Bassoon parts with dynamic marking *f* and first/second endings (1., 2.).
- Hn. 1 & 2:** Horns in F part with dynamic marking *f* and *a2*.
- Hn. 3 & 4:** Horns in C part with dynamic marking *f* and *a2*.
- Tpt. 1 & 2:** Trumpets in D part with dynamic markings *f*, *p*, and *con sord.*.
- Tpt. 3:** Trumpet in C part with dynamic markings *f*, *p*, and *con sord.*.
- Tbn. 1 & 2:** Trombones in B♭ part with dynamic marking *f* and *a2*.
- B. Tbn.:** Baritone Trombone part with dynamic marking *f*.
- Tba.:** Tuba part with dynamic marking *f*.
- Timp.:** Timpani part with dynamic marking *f*.
- Perc. 1:** Percussion 1 part with dynamic marking *ff*.
- Perc. 2:** Percussion 2 part with dynamic marking *f*.
- Vln. I & II:** Violin parts with dynamic marking *f* and *arco.*.
- Vla.:** Viola part with dynamic marking *f* and *arco.*.
- Vc.:** Violoncello part with dynamic marking *f* and *arco.*.
- Cb.:** Contrabass part with dynamic marking *f*.

This page of a musical score, numbered 62, contains the following parts and markings:

- Fl. 1 & 2:** Flute parts with dynamic markings *ff* and articulation marks.
- Ob. 1 & 2:** Oboe parts with dynamic markings *ff* and articulation marks.
- Cl. 1 & 2:** Clarinet parts. A marking "To Cl. in A" is present above the second clarinet staff.
- Bsn. 1 & 2:** Bassoon parts with dynamic markings *ff*.
- Hn. 1, 2, 3, 4:** Horn parts with dynamic markings *p* and *f*.
- Tpt. 1, 2, 3:** Trumpet parts with dynamic markings *f* and *p*.
- Tbn. 1 & 2:** Trombone parts with dynamic markings *ff*.
- B. Tbn. & Tba.:** Baritone and tuba parts with dynamic markings *ff*.
- Timp.:** Timpani part.
- Perc. 1 & 2:** Percussion parts. Perc. 1 includes a section marked "To Mar." with a 2-measure rest.
- Vln. I & II:** Violin parts with dynamic markings *ff*.
- Vla. & Vc.:** Viola and Violoncello parts.
- Cb.:** Contrabass part.

**B** = 108

75

Fl. 1 2

Ob. 1 2

Cl. 1 2  
1. Clarinet in A

Bsn. 1 2

Hn. 1 2

Hn. 3 4

Tbn. 1 2

B. Tbn.

Tba.

Timp.  
*ff*

Perc. 1

Perc. 2  
Marimba

**B** = 108

Vln. I  
*f*

Vln. II  
*f*

Vla.  
*f*

Vc.  
*f*

Cb.  
*f*  
pizz.

84

Fl. 1  
2

Cl. 1  
2

Bsn. 1  
2

Hn. 1  
2

Hn. 3  
4

Perc. 1

Perc. 2

Vln. I

Vln. II

Vla.

Vc.

Cb.

Xylophone To B. D.

*mf*

93

Fl. 1  
2

Ob. 1  
2

Cl. 1  
2

Bsn. 1  
2

Hn. 1  
2

Hn. 3  
4

Perc. 1

Perc. 2

Vln. I

Vln. II

Vla.

Vc.

Cb.

*mf*

*f*

*f*

102 *2. to Picc. 1.*

Fl. 1/2 *mf*

Fl. 1 *mf*

Ob. 1/2 *mf*

Cl. 1/2 *mf* *a2*

Bsn. 1/2

Hn. 1/2 *1.*

Hn. 3/4

Tpt. 1/2

Tpt. 3 *senza sord.* *mp*

Tbn. 1/2 *mp*

B. Tbn. *mp*

Tba. *mp*

Perc. 1

Perc. 2 *mf*

Vln. I *mf* *div.*

Vln. II *mf*

Vla. *mf*

Vc. *mf*

Cb. *pizz.* *mf*

Detailed description of the musical score: This page contains the musical score for measures 102 through 111. The score is arranged in a standard orchestral format with multiple staves for each instrument family. The woodwind section includes Flutes 1 and 2, Oboes 1 and 2, Clarinets 1 and 2, Bassoons 1 and 2, Horns 1, 2, 3, and 4, Trumpets 1, 2, and 3, and Trombones 1, 2, and Bass Trombone. The brass section includes Trumpets 1, 2, and 3, Trombones 1, 2, and Bass Trombone, and Tuba. The string section includes Violins I and II, Viola, Violoncello, and Contrabass. The percussion section includes two Percussion parts. The score features various dynamics such as *mf* (mezzo-forte) and *mp* (mezzo-piano), and performance instructions like *senza sord.* (without mutes) and *pizz.* (pizzicato). There are also first endings marked with '1.' and 'a2'. The key signature is one flat (B-flat major or D minor) and the time signature is 4/4.

112

**D** **E**

Fl. 1 *f* *mp* *f*

Picc. *f* *mp* *f* To Fl.

Ob. 1 2 *f* *mp* *f* *a2*

Cl. 1 2 *f* *mp* *f*

Bsn. 1 2 *f* *mp* *f* *a2*

Hn. 1 2 *mf* *mf* *f*

Hn. 3 4 *mf* *mf* *f*

Tpt. 1 2 *mf* *mf* *f* *a2*

Tpt. 3

Tbn. 1 2 *mf* *mf* *f* *a2*

B. Tbn.

Tba. *mp* *f*

Timp. *mf* *ff*

Perc. 1 Bass Drum To Xyl. *ff*

Perc. 2 *f*

Vln. I *f* *mf* *f* *mp* *f* *unis.*

Vln. II *f* *mf* *f* *mp* *f*

Vla. *f* *mf* *f* *mp* *f*

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

Cb. *mp* *f* arco. pizz.



121

Musical score for measures 121-130. The score includes parts for Flute 1 & 2, Oboe 1 & 2, Clarinet 1 & 2, Bassoon 1 & 2, Horn 1 & 2, Horn 3 & 4, Percussion 1 & 2, Violin I & II, Viola, Violoncello, and Contrabass. Dynamics include *f* and *mf*. A double bar line is present at the end of measure 130.

130

Musical score for measures 130-139. The score includes parts for Flute 1 & 2, Oboe 1 & 2, Clarinet 1 & 2, Bassoon 1 & 2, Horn 1 & 2, Horn 3 & 4, Percussion 1 & 2, Violin I & II, Viola, Violoncello, and Contrabass. Dynamics include *f* and *mf*. A first ending bracket labeled 'F' is present at the end of measure 139.

Musical score for orchestra, measures 140-145. The score includes parts for Flute 1 & 2, Oboe 1 & 2, Clarinet 1 & 2, Bassoon 1 & 2, Horn 1 & 2, Horn 3 & 4, Violin I, Violin II, Viola, Violoncello, and Contrabass. The music is in 2/4 time and features a melodic line in the woodwinds with a dynamic marking of *mf*. The flute part includes first and second endings, and a second ending marked "2. to Picc.". The bassoon part has a first ending. The strings provide a rhythmic accompaniment with eighth notes.

This page of a musical score contains the following parts and markings:

- Flutes (Fl. 1, 2):** Part 1 starts at measure 148 with a **f** dynamic and a **G** box above the staff.
- Oboes (Ob. 1, 2):** Part 1 starts at measure 148 with a **f** dynamic.
- Clarinets (Cl. 1, 2):** Part 1 starts at measure 148 with a **f** dynamic. Part 2 has an **a2** marking above the staff.
- Bassoons (Bsn. 1, 2):** Part 1 starts at measure 148 with a **f** dynamic.
- Horns (Hn. 1, 2, 3, 4):** Part 1 starts at measure 148 with a **f** dynamic. Part 2 has a **1.** marking above the staff.
- Trumpets (Tpt. 1, 2, 3):** Part 1 starts at measure 148 with a **f** dynamic. Part 2 has a **mp** dynamic marking.
- Trombones (Tbn. 1, 2):** Part 1 starts at measure 148 with a **f** dynamic. Part 2 has a **mp** dynamic marking.
- Tuba (Tba.):** Part 1 starts at measure 148 with a **f** dynamic. Part 2 has a **mp** dynamic marking.
- Percussion (Perc. 1, 2):** Part 1 starts at measure 148 with a **f** dynamic. Part 2 has a **f** dynamic marking.
- Violins (Vln. I, II):** Part 1 starts at measure 148 with a **f** dynamic. Part 2 has a **f** dynamic marking.
- Viola (Vla.):** Part 1 starts at measure 148 with a **f** dynamic.
- Violoncello (Vc.):** Part 1 starts at measure 148 with a **f** dynamic.
- Contrabass (Cb.):** Part 1 starts at measure 148 with a **f** dynamic. Part 2 has a **pizz.** marking above the staff.

156 **H**

Fl. 1 *mp* *f* **I**

Picc. *mp* *f*

Ob. 1 2 *mp* *f*

Cl. 1 2 *mp* *f* a2

Bsn. 1 2 *mp* *f* 2. to Cbsn.

Hn. 1 2 *mf* *mp* *f*

Hn. 3 4 *mf* *mp* *f*

Tpt. 1 2 *f* a2

Tpt. 3 *f*

Tbn. 1 2 *mp* *f*

B. Tbn. *mp* *f*

Tba. arco. *mp* *mp* *f*

Timp. *mf*

Vln. I **H** *mp* *mp* *f* **I** unis. div.

Vln. II *mp* *mp* *f* div.

Vla. *mp* *mp* *f* div.

Vc. *mp* *mp* *f*

Cb. arco. *mp* *f* pizz.

166

Fl. 1 *p* *mp* *mf*

Picc. *p* *mp* *mf*

Ob. 1 2 *mp* *mp* *mf*

Cl. 1 2 *p* *mp* *mf*

Vln. I *mp* *mf*

Vln. II *mp* *mf*

Vla. *mp* *mf*

172

The musical score is arranged in systems. The first system includes Flute 1, Piccolo, Oboe 1 and 2, Clarinet 1 and 2, Bassoon 1, and Contrabassoon. The second system includes Horns 1 and 2, Horns 3 and 4, Trumpets 1 and 2, Trumpets 3, Trombones 1 and 2, Baritone Trombone, and Tuba. The third system includes Timpani, Violin 1, Violin 2, Viola, Violoncello, and Contrabass. The score features various dynamics such as *f*, *mf*, and *ff*, and includes performance markings like *rit.*, *arco.*, and *To Fl.* / *To Bsn.*. The key signature has one sharp (F#) and the time signature is 3/4.







205

Fl. 1 2 *f* *a2*

Ob. 1 2 *f* *a2*

Cl. 1 2 *f* *a2*

Bsn. 1 2 *f*

Hn. 1 2 *ff*

Hn. 3 4 *ff*

Tpt. 1 2 *mf*

Tpt. 3 *mf*

Tbn. 1 2 *mf*

B. Tbn. *mf*

Tba. *f*

Vln. I *f*

Vln. II *f*

Vla. *f*

Vc. *f*

Cb. *f* arco.

Detailed description: This page of a musical score, numbered 185 of 359, contains measures 205 through 212. The score is arranged in a standard orchestral format with multiple staves for each instrument. The woodwind section (Flute, Oboe, Clarinet, Bassoon) and strings (Violins I and II, Viola, Violoncello, Contrabass) play melodic lines with various articulations and dynamics, including accents and slurs. The brass section (Horns, Trumpets, Trombones, Tuba) provides harmonic support with sustained notes and rhythmic patterns. The percussion section (Trumpets 1-2, Trumpets 3, Trombones 1-2) plays a consistent rhythmic accompaniment. The score includes dynamic markings such as *f* (forte), *mf* (mezzo-forte), and *ff* (fortissimo), as well as performance instructions like *arco.* for the cello and contrabass. The key signature is one flat (B-flat major or D minor), and the time signature is 4/4.

L

Musical score for woodwinds and percussion. The score includes parts for Flute 1 & 2, Oboe 1 & 2, Clarinet 1 & 2, Bassoon 1 & 2, Horn 2, Horn 3 & 4, Trumpet 2, Trumpet 3, Trombone 1 & 2, Bass Trombone, Tuba, and Timpani. Percussion parts for Cymbals and another Percussion instrument are also shown. The score features dynamic markings such as *fp* and *f*, and includes a section marked with a box containing the letter 'L'. The woodwinds and strings play complex rhythmic patterns, while the percussion provides a steady accompaniment.

Musical score for strings, including Violin I, Violin II, Viola, Violoncello (Vc.), and Contrabass (Cb.). The score features dynamic markings such as *fp* and *f*, and includes a section marked with a box containing the letter 'L'. The strings play a melodic line with various articulations and dynamics.

Musical score for orchestra and woodwinds, measures 224 to 227. The score includes parts for Flute 1 & 2, Oboe 1 & 2, Clarinet 1 & 2, Bassoon 1 & 2, Horns 1, 2, 3, 4, Trumpets 1, 2, 3, Tenor Trombone 1 & 2, Bass Trombone, Tuba, Violins I & II, Viola, Violoncello, and Contrabass. The score begins at measure 224. The woodwinds play a rhythmic pattern of eighth notes with slurs and accents. The brass section provides a steady accompaniment. The string section plays a sustained harmonic accompaniment. A 'To Picc.' instruction appears above the flute part at measure 225. Dynamics include *ff* and *f*. Accents (*acc.*) and breath marks (*h.*) are present. A second octave (*a2*) marking is used for the woodwinds in measures 225 and 226. The key signature has one sharp (F#) and the time signature is 2/4.

229

Bsn. 1  
2

Hn. 1  
2

Hn. 3  
4

Tpt. 1  
2

Tpt. 3

Tbn. 1  
2

B. Tbn.

Tba.

Vln. I

Vln. II

Vla.

Vc.

Cb.

234 M

The musical score is arranged in two systems. The first system includes Flute 1, Piccolo, Oboe 1 & 2, Clarinet 1 & 2, Bassoon 1 & 2, Horn 1 & 2, Horn 3 & 4, Trumpet 1 & 2, Trumpet 3, Trombone 1 & 2, Baritone Trombone, Tuba, Timpani, Percussion 1, and Percussion 2. The second system includes Violin 1, Violin 2, Viola, Violoncello, and Contrabass. The score features complex rhythmic patterns, primarily eighth and sixteenth notes, with dynamic markings ranging from *f* to *ff*. Performance instructions include accents, slurs, and breath marks (a2). A rehearsal mark 'M' is placed at the beginning of the second system.

243

Fl. 1  
Picc.  
Ob. 1  
2  
Cl. 1  
2  
Bsn. 1  
2  
Hn. 1  
2  
Hn. 3  
4  
Tpt. 1  
2  
Tpt. 3  
Tbn. 1  
2  
B. Tbn.  
Tba.  
Timp.  
Vln. I  
Vln. II  
Vla.  
Vc.  
Cb.







*Written for Celia Craig and the Adelaide Wind Orchestra*

# **Concerto**

*for oboe and wind orchestra*

Connor Fogarty

August 2022

## Instrumentation

Solo Oboe

3 Flutes (III=Piccolo)

Clarinet in Eb

3 Clarinets in Bb

Bass Clarinet in Bb

Soprano Saxophone

Alto Saxophone

Tenor Saxophone

Baritone Saxophone

2 Bassoons

Contrabassoon

4 Horns

2 Trumpets in Bb

2 Trombones

Bass Trombone

Euphonium

Tuba

Piano

Harp

Timpani

Percussion (3 players)

I: Marimba, Bowed Vibraphone

II: Xylophone, Glockenspiel, Wood Block

III: Vibraphone, Cymbals

The score is in C

The first performance was given by the Adelaide Wind Orchestra, conducted by Bryan Griffiths, with oboe soloist, Celia Craig at Elder Hall on 3 September 2022.

Duration: *ca.* 15 minutes

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# Concerto for oboe and wind orchestra

Connor Fogarty

Moderato con vigore  $\text{♩} = 96$

Solo Oboe

Flute 1

Flute 2

Flute 3 (doubles Piccolo)

Clarinet in Eb

Clarinet in Bb 1

Clarinet in Bb 2

Clarinet in Bb 3

Bass Clarinet in Bb

Soprano Saxophone

Alto Saxophone

Tenor Saxophone

Baritone Saxophone

Bassoon 1,2

Contrabassoon

Horn in F 1,2

Horn in F 3,4

Trumpet in Bb 1

Trumpet in Bb 2

Trombone 1,2

Bass Trombone

Euphonium

Tuba

Contrabass *pizz.*

Piano

Harp

Timpani

Percussion 1 (Mar., Bowed Vib.) *To Marimba*

Percussion 2 (Xyl., Glock., W.B.) *To Xylophone*

Percussion 3 (Vib., Cymb.) *To Vibraphone*

8

S. Ob.  
Eb Cl.  
Cl. 1  
Cl. 2  
Cl. 3  
B. Cl.  
Sop. Sax.  
Alto Sax.  
Ten. Sax.  
Bari. Sax.  
Bsn. 1,2  
Cbsn.  
Cb.

16

**A**

S. Ob.  
Eb Cl.  
Cl. 1  
Cl. 2  
Cl. 3  
B. Cl.  
Sop. Sax.  
Alto Sax.  
Ten. Sax.  
Bari. Sax.  
Bsn. 1,2  
Cbsn.  
Cb.  
Pno.  
Mar.  
Xyl.  
Xylophone

20 4

S. Ob.  
Eb Cl.  
Cl. 1  
Cl. 2  
Cl. 3  
B. Cl.  
Sop. Sax.  
Alto Sax.  
Ten. Sax.  
Bari. Sax.  
Cb.  
Pno.  
Mar.  
Xyl.

*mf*  
*mp*  
*mp*  
*mp*  
*mf*

B

24

S. Ob.

Fl. 1  
*mp* *mf*

Fl. 2  
*mp* *mf*

Fl. 3  
*mp* *mf*

B. Cl.  
*mp* *mf*

C. 1  
*mf*

C. 2  
*mf*

C. 3  
*mf*

B. Cl.

Sop. Sax.

Alto Sax.

Ten. Sax.

Bari. Sax.

Bsn. 1,2  
*mp* *sim.*

Cbsn.  
*mp* *sim.*

Hn. 1,2  
*mf* *a2*

Hn. 3,4  
*mf* *a2*

Tbn. 1,2  
*mp* *sim.*

B. Tbn.  
*mp* *sim.*

Euph.  
*mp* *sim.*

Tba.  
*mp* *sim.*

Cb.  
*arco.* *mf*

Pno.

Mar.

Xyl.

S. Ob. *f* *mf*  
 Fl. 1 *f*  
 Fl. 2 *f*  
 Fl. 3 *f*  
 Eb Cl. *f*  
 Cl. 1 *f* *mf*  
 Cl. 2 *f*  
 Cl. 3 *f*  
 B. Cl. *mf* *f* *mf*  
 Sop. Sax. *mf* *f*  
 Alto Sax. *mf*  
 Ten. Sax.  
 Bari. Sax.  
 Bsn. 1,2 *f* *mp*  
 Cbsn. *mf* *f*  
 Hn. 1,2 *f* *mp* 1.  
 Hn. 3,4 *f* *mp* 3.  
 Tbn. 1,2 *mf* 2.  
 B. Tbn. *mf*  
 Euph. *mf*  
 Tba. *mf*  
 Cb. *mf* *mf* *pizz.* *mf*  
 Hp. *mf*  
 Timp. *mp* *f*

43 C

S. Ob. *f* *mf* *p* *mf*

Fl. 1 *mp* *mf* *mp*

Fl. 2 *mp* *mf* *mp*

Fl. 3 *mp* *mf* *mp*

B. Cl. *mp* *mf* *mp*

Cl. 1 *mp* *mf* *mp*

Cl. 2 *mp* *mf* *mp*

Cl. 3 *mp* *mf* *mp*

B. Cl. *p*

Sop. Sax.

Alto Sax. *p*

Ten. Sax. *p*

Bari. Sax.

Bsn. 1,2 *p*

Cbsn.

Hn. 1,2 *solo* *f* *p*

Hn. 3,4 *mf* *mp* *mf* *mp*

Tbn. 1,2

B. Tbn.

Euph. *mp* *mf*

Tba. *mp* *mf* *mp*

Cb. *mp* *p*

Hp. *f*

Timp.



53

S. Ob.

E♭ Cl.

Cl. 1

Cl. 2

Cl. 3

B. Cl.

Sop. Sax.

Alto Sax.

Ten. Sax.

Bari. Sax.

Bsn. 1,2

Cbsn.

Cb.

Hp.

*p*

D

62

S. Ob. *f*

Fl. 1 *mp*

Fl. 2 *mp*

Fl. 3 *mp*

E♭ Cl. *mp*

Cl. 1 *mf* *mp*

Cl. 2 *mf* *mp*

Cl. 3 *mf* *mp*

B. Cl. *mf* *mf*

Sop. Sax.

Alto Sax.

Ten. Sax.

Bari. Sax. *mf* *mf*

Bsn. 1,2 *mf* *a2*

Cbsn.

Hn. 1,2 *mf* 1.

Hn. 3,4 *mf* 3.

Cb. *mf*

Pno. *mf*

Mar. *mf*

Xyl. *mf*

Musical score for orchestra and woodwinds, measures 71-100. The score is arranged in systems. The first system includes S. Ob., Fl. 1, Fl. 2, Fl. 3, Eb Cl., Cl. 1, Cl. 2, Cl. 3, B. Cl., Sop. Sax., Alto Sax., Ten. Sax., Bari. Sax., Bsn. 1,2, and Cbsn. The second system includes Hn. 1,2, Hn. 3,4, Tpt. 1, Tpt. 2, Tbn. 1,2, B. Tbn., Euph., and Tba. The third system includes Cb., Pno., Hp., Timp., Mar., and Xyl. The score features various dynamics such as *mp*, *f*, and *mf*, and includes performance instructions like *arco.* and *pizz.*. The music is written in a key signature of one flat and a 4/4 time signature.



86 12

S. Ob. *f* *ff*

Fl. 1 *mf* *f*

Fl. 2 *mf* *f*

Fl. 3 *mf* *f* To Pic. Piccolo To Fl.

E♭ Cl. *f* *f*

Cl. 1 *mf* *f*

Cl. 2 *mf* *f*

Cl. 3 *mf* *f*

B. Cl. *f*

Sop. Sax. *mf* *f*

Alto Sax. *mf* *f*

Ten. Sax. *mf* *f*

Bari. Sax. *mf* *f*

Bsn. 1,2 *mf* *f* a2 a2

Cbsn. *f*

Hn. 1,2 *mf* *f* 1.

Hn. 3,4 *mf* *f* 3.

Tpt. 1 *mf* *f*

Tpt. 2 *f*

Tbn. 1,2 *f* 1.

B. Tbn. *f*

Euph. *f*

Tba. *mf*

Cb. *f*

Pno. *f* *ff*

Timp. *f*

Mar. *mf* *f* to Vib. (bowed)

Xyl. *mf* *f* *ff* To Glock.

**E** Andante con moto  $\text{♩} = 48 (\text{♩} = \text{♩})$

Musical score for page 13, measures 92-100. The score includes parts for S. Ob., Fl. 1, Fl. 2, Picc., Eb Cl., Cl. 1, Cl. 2, Cl. 3, B. Cl., Cb., Pno., Hp., and Vibraphone. Dynamics include *p*, *mp*, and *mp espress.* A tempo change to quarter note = 48 is indicated at the end of the page.

101

S. Ob.

Fl. 1

Fl. 2

Picc.

Flute

Eb Cl.

Cl. 1

Cl. 2

Cl. 3

B. Cl.

Bsn. 1, 2

Cbsn.

Cb.

Pno.

Hp.

Vib.



107

poco rit. . . . . //

S. Ob.

Fl. 1

Fl. 2

Fl. 3

Eb Cl.

Cl. 1

Cl. 2

Cl. 3

B. Cl.

Bsn. 1, 2

Cbsn.

114

S. Ob. *ff*

Fl. 1 *f*

Fl. 2 *f*

Fl. 3 *f*

E♭ Cl. *f*

Cl. 1 *f*

Cl. 2 *f*

Cl. 3 *f*

B. Cl. *f*

Sop. Sax. *f*

Alto Sax. *f*

Ten. Sax. *f*

Bari. Sax. *f*

Bsn. 1,2 *f*

Cbsn. *f*

Hn. 1,2 *f*

Hn. 3,4 *f*

Tpt. 1 *mf*

Tpt. 2 *mf*

Tbn. 1,2 *mf*

B. Tbn. *f*

Euph. *mf*

Tba. *f*

Cb. *arco.* *mf*

Pno. *mf*

Timp. *mf*

Glockenspiel  
Glockenspiel *mf*

Vib. *mf*



118

S. Ob. *mp*

Fl. 1 *mp*

Fl. 2 *mp*

Fl. 3 *mp*

E♭ Cl. *mp*

Cl. 1 *mp*

Cl. 2 *mp*

Cl. 3 *mp*

B. Cl. *mp*

Bsn. 1, 2 *mp*

Cbsn. *mp*



129

G

S. Ob. *mp espress.*

Fl. 1

Fl. 2

Fl. 3

E♭ Cl.

Cl. 1

Cl. 2

Cl. 3

B. Cl.

Cb. *pizz.*

Pno.

Hp.

Vib.

137

S. Ob.  
Fl. 1  
Fl. 2  
Fl. 3  
Eb Cl.  
Cl. 1  
Cl. 2  
Cl. 3  
B. Cl.  
Bsn. 1, 2  
Cbsn.  
Cb.  
Pno.  
Hp.  
Vib.



144

rit. . . . .

S. Ob.  
Fl. 1  
Fl. 2  
Fl. 3  
Eb Cl.  
Cl. 1  
Cl. 2  
Cl. 3  
B. Cl.  
Bsn. 1, 2  
Cbsn.  
Vib.

Musical score for page 211 of 359. The score is for a full orchestra and includes the following instruments and parts:

- S. Ob. (Solo Oboe): *mf*, *mp*, *f*
- Eb Cl. (E-flat Clarinet): *pp*
- Cl. 1 (Clarinet 1)
- Cl. 2 (Clarinet 2)
- Cl. 3 (Clarinet 3)
- B. Cl. (Bass Clarinet)
- Sop. Sax. (Soprano Saxophone): *pp*
- Alto Sax. (Alto Saxophone): *pp*
- Ten. Sax. (Tenor Saxophone): *p*
- Bari. Sax. (Baritone Saxophone): *p*
- Bsn. 1,2 (Bassoon 1, 2): *mp espress.*, *pp*
- Cbsn. (Contrabassoon): *p*
- Hn. 1,2 (Horn 1, 2): *pp*
- Hn. 3,4 (Horn 3, 4): *pp*
- Tpt. 1 (Trumpet 1): *pp*
- Tpt. 2 (Trumpet 2): *pp*
- Tbn. 1,2 (Trombone 1, 2): *pp*
- B. Tbn. (Baritone Trombone)
- Euph. (Euphonium)
- Tba. (Tuba)
- Cb. (Cello): *arco.*, *p*
- Pno. (Piano): *scz. 1*, *scz. 1*

163

S. Ob.

Eb Cl.

Cl. 1

Cl. 2

Cl. 3

B. Cl.

Sop. Sax.

Alto Sax.

Ten. Sax.

Bari. Sax.

Bsn. 1,2

Cbsn.

Hn. 1,2

Hn. 3,4

Tpt. 1

Tpt. 2

Tbn. 1,2

B. Tbn.

Euph.

Tba.

Cb.

Pno.

*p*

*pp*

*mf*

arco.

espress. rit.

S. Ob. *p mp p mp*

Fl. 1 *mf p pp pp*

Fl. 2 *mf p pp pp*

Fl. 3 *mf p pp*

B♭ Cl. *mf f*

Cl. 1 *mf p pp pp*

Cl. 2 *mf p pp pp*

Cl. 3 *mf p pp pp*

B. Cl. *mf f*

Sop. Sax. *mf f*

Alto Sax. *mf f pp*

Ten. Sax. *mf f p*

Bari. Sax. *mf f*

Bsn. 1,2 *mf p pp*

Cbsn. *mf p*

Hr. 1,2 *mf p pp*

Hr. 3,4 *pp*

Tba.

Cb. *mf p pp*

Pno. *pp*

Hp. *pp*

Timp. *ppp*

179 **I** Adagio tranquillo ♩ = 60 *espress.*

**S. Ob.** *ppp* *p* *pp* *mp* *pp* *p*

**Eb Cl.**

**Cl. 1** *ppp* *ppp*

**Cl. 2** *ppp* *ppp*

**Cl. 3** *ppp* *ppp*

**B. Cl.** *ppp* *ppp*

**Cb.** *pizz.* *pp* *sim.* *pp*

**Pno.** *pp* *con pedale* *pp*

**Hp.** *pp*

**Timp.**

**Glock.** *pp*

**Vib.** *Perc. 1 and 3 (with bow)* *sempre lv.* *p* *sim.*

S. Ob. *pp* *p* *pp* *mp* *p*

Br. Cl. 1

Cl. 2

Cl. 3

B. Cl. 1

Sop. Sax. *pp*

Alto Sax. *pp*

Ten. Sax. *pp*

Bari. Sax. *pp*

Bsn. 1, 2 *pp* *p*

Cb. 1, 2

Hn. 1, 2 *pp* *mp* 1. solo

Hn. 3, 4

Cb.

Pno.

Hp.

Vib.

199 Più mosso  $\text{♩} = 66$

S. Ob. *mf* *f* *mf*

Fl. 1 *p* *mf* *mp* *p* *mf* *mp*

Fl. 2 *p* *mf* *mp* *p* *mf* *mp* *mf*

Fl. 3 *p* *mf* *mp* *p* *mf* *mp* *mf*

Br. Cl. *p* *mf* *mp* *p* *mf* *mp*

Cl. 1 *p* *mf* *mp* *p* *mf* *mp* *mf*

Cl. 2 *p* *mf* *mp* *p* *mf* *mp* *mf*

Cl. 3 *p* *mf* *mp* *p* *mf* *mp* *mf*

B. Cl. *p* *mf* *mp* *p* *mf* *mp* *mf*

Sop. Sax. *p* *mf* *mp* *p* *mf* *mp* *mp*

Alto Sax. *p* *mf* *mp* *p* *mf* *mp* *mp*

Ten. Sax. *p* *mf* *mp* *p* *mf* *mp* *mp*

Bari. Sax. *p* *mf* *mp* *p* *mf* *mp* *mp*

Bsn. 1, 2 *a2* *p* *mf* *mp* *a2* *p* *mf* *mp* *mf* *f* *mf*

Cbsn. *p* *mf* *mp* *p* *mf* *mp*

Hn. 1, 2 *1.* *p* *mp* *a2* *p* *mf* *mp*

Hn. 3, 4 *3.* *p* *mp* *a2* *p* *mf* *mp*

Tpt. 1 *p* *mf* *mp*

Tpt. 2 *p* *mf* *mp*

Euph. *p* *mf* *mp*

Tba. *p* *mf* *mp*

Cb. *arco.* *p* *mf* *mp* *p* *mf* *mp* *pizz.*



Musical score for orchestra and woodwinds, measures 206-24. The score includes parts for S. Ob., Fl. 1, Fl. 2, Fl. 3, Eb Cl., Cl. 1, Cl. 2, Cl. 3, B. Cl., Sop. Sax., Alto Sax., Ten. Sax., Bari. Sax., Bsn. 1,2, Cbsn., Hn. 1,2, Hn. 3,4, Tpt. 1, Tpt. 2, Tbn. 1,2, B. Tbn., Euph., Tba., Cb., Pno., Timp., and Glock. The score is marked with dynamics such as *mp*, *f*, *p*, *mf*, and *rit.*. The tempo is *Meno mosso* with a metronome marking of  $\text{♩} = 66$ . The score is divided into two systems, with the first system ending at measure 23 and the second system starting at measure 24. The woodwind parts feature complex rhythmic patterns and dynamic markings, while the brass parts provide a strong harmonic foundation. The strings are marked *arco* and play a steady accompaniment. The piano part is marked *arco* and plays a steady accompaniment. The timpani and glockenspiel parts provide rhythmic support.

219 [K] Adagio tranquillo  $\text{♩} = 60$

*espress.*

*ppp*  $\leftarrow$  *p*  $\leftarrow$  *pp*  $\leftarrow$  *mp*  $\leftarrow$  *pp*  $\leftarrow$  *p*

S. Ob.

E♭ Cl.

Cl. 1

Cl. 2

Cl. 3

B. Cl.

Cb.

Pno.

Hp.

Timp.

Glock.

Vib.

*ppp*

*ppp*

*ppp*

*ppp*

*ppp*

*pp*

*pp*

*pizz.*

*sor.*

*pp*

*pp*

*p*  $\leftarrow$  *sim.*

To W.B.

Detailed description of the musical score: This page contains the musical score for measures 219-225 of 'Adagio tranquillo'. The tempo is marked as quarter note = 60. The score is for a full orchestra. The woodwinds (S. Ob., E♭ Cl., Cl. 1, Cl. 2, Cl. 3, B. Cl., Cb.) play a melodic line with dynamics ranging from ppp to p. The strings (Pno., Hp., Timp., Glock., Vib.) provide accompaniment with various textures and dynamics. The conductor's part (K) is at the top left. The score includes various musical notations such as slurs, accents, and dynamic markings. The key signature is one flat (B-flat major or D minor).

230

S. Ob. *pp* *mp* *p* *mf* *pp* *p* *mf* *mp*

Fl. 1 *p* *mf* *pp*

Fl. 2 *p* *mf* *pp*

Fl. 3 *p* *mf* *pp*

E. Cl.

Cl. 1

Cl. 2

Cl. 3

B. Cl.

Sop. Sax. *pp*

Alto Sax. *pp*

Ten. Sax. *pp*

Bari. Sax. *pp*

Bsn. 1,2 *pp* *mp*

Cbsn.

Cb.

Pno.

Hp.

Timp. *p*

Vib.

239

S. Ob. *f*

Fl. 1 *mf* *f* *f* *ff* *f* *ff*

Fl. 2 *mf* *f* *f* *ff* *f* *ff*

Fl. 3 *mf* *f* *f* *ff* *f* *ff*

Eb Cl. *f* *f* *ff* *f* *ff*

Cl. 1 *mf* *f* *f* *f*

Cl. 2 *f* *f* *f* *f*

Cl. 3 *f* *ff* *f* *ff*

B. Cl. *ff*

Sop. Sax. *mf* *f*

Alto Sax. *f*

Ten. Sax. *f*

Bari. Sax. *f*

Bsn. 1,2 *f*

Cbsn.

Hn. 1,2 *f* *a2*

Hn. 3,4 *f* *a2*

Tbn. 1,2 *f* *mp*

B. Tbn. *f* *mp*

Euph. *f* *mf* *mf*

Tba. *f* *mf* *mf*

Cb. *f*

Timp. *f* *p*

W.B. *f* *mf* *f*

Perc. 1 to Marimba

Vib. Perc. 3 to Cymbals

250

S. Obs. *f*

Fl. 1 *mf*

Fl. 2 *mf*

Fl. 3 *mf*

E♭ Cl.

Cl. 1 *mf*

Cl. 2 *mf*

Cl. 3 *mf*

B. Cl.

Sop. Sax. *mp*

Alto Sax. *mp*

Ten. Sax. *mp*

Bari. Sax. *mp*

Bsn. 1,2 *mp*

Cbsn.

Hn. 1,2 *mp*

Hn. 3,4 *mp*

Euph. *mp*

Tba. *mp*

Cb. *f*

Timp.

W.B.

Vib.

258

Musical score for page 29, measures 258-267. The score includes parts for S. Ob., Bsn. 1,2, Cbsn., Hn. 1,2, Hn. 3,4, Tpt. 1, Tpt. 2, B. Tbn., Euph., Tba., Cb., Timp., W.B., and Vib. Dynamics include *mp* and *f*. Performance markings include *arco* and slurs.

This page of a musical score contains the following instruments and parts:

- S. Ob.
- Fl. 1
- Fl. 2
- Fl. 3
- E♭ Cl.
- Cl. 1
- Cl. 2
- Cl. 3
- B. Cl.
- Sop. Sax.
- Alto Sax.
- Ten. Sax.
- Bari. Sax.
- Bsn. 1, 2
- Cbsn.
- Hn. 1, 2
- Hn. 3, 4
- Tpt. 1
- Tpt. 2
- Tbn. 1, 2
- B. Tbn.
- Euph.
- Tba.
- Cb.
- Pno.
- Hp.
- Timp.
- Mar.
- W.B.
- Vib.

The score includes various musical notations such as dynamics (e.g., *f*, *mf*, *ff*), articulation (e.g., *pizz.*), and performance instructions. The page number 223 of 359 is centered at the bottom.

279

S. Ob. *f* *mf*

Fl. 1 *f*

Fl. 2 *f*

Fl. 3 *f*

Es. Cl. *f* *f*

Cl. 1 *mf* *f*

Cl. 2 *mf* *f*

Cl. 3 *mf* *f*

B. Cl. *f* *f*

Sop. Sax. *f* *mp*

Alto Sax. *f* *mp*

Ten. Sax. *f* *mp*

Bari. Sax. *f* *mp*

Bsn. 1, 2 *f* *fp* *f*

Cbsn.

Hn. 1, 2 *fp* *f*

Hn. 3, 4 *fp* *f*

Euph.

Tba.

Cb. *ff*

Pno. *mf* *mf* *sm*

Hp. *f*

Mar. *mf* *mf*

W.B.





S. Ob.

Eb Cl.

Cl. 1

Cl. 2

Cl. 3

B. Cl.

Bsn. 1,2

Cbsn.

Hn. 1,2

Hn. 3,4

Tpt. 1  
*mf*

Tpt. 2  
*mf*

Tbn. 1,2  
*mf*

B. Tbn.  
*mf*

Euph.  
*mf*

Tba.  
*mf*

Cb.  
pizz.  
*mf*

Hp.

W.B.

S. Ob.

Fl. 1

Fl. 2

Picc.

E♭ Cl.

Cl. 1

Cl. 2

Cl. 3

B. Cl.

Sop. Sax.

Alto Sax.

Ten. Sax.

Bari. Sax.

Bsn. 1,2

Cbsn.

Hn. 1,2

Hn. 3,4

Tpt. 1

Tpt. 2

Tbn. 1,2

B. Tbn.

Euph.

Tba.

Cb.

Timp.

Mar.

W.B.

307

S. Ob. *ff*

Fl. 1 *ff*

Fl. 2 *ff*

Picc. *ff*

E♭ Cl. *ff*

Cl. 1 *ff*

Cl. 2 *ff*

Cl. 3 *ff*

B. Cl.

Sop. Sax.

Alto Sax.

Ten. Sax.

Bari. Sax.

Bsn. 1, 2 *a2*

Cbsn.

Hn. 1, 2

Hn. 3, 4

Tbn. 1, 2 *a2* *f*

B. Tbn.

Euph.

Tba.

Cb.

Timp. *f* *mp*

To Xyl.

W.B.

To Vib.  
Cymbals *f*

*f*

311

S. Ob. *f leggiero*

Fl. 1 *f*

Fl. 2 *f*

Picc. *To Fl.* *Flute* *f*

Eb Cl. *f*

Cl. 1 *f* *solo* *mf*

Cl. 2 *f*

Cl. 3 *f*

B. Cl. *ff*

Sop. Sax. *ff*

Alto Sax. *ff*

Ten. Sax. *ff*

Bari. Sax. *ff*

Bsn. 1,2 *ff* *1.* *f* *f* *mf* *1. solo* *mf*

Cbsn. *ff*

Hrn. 1,2 *ff*

Hrn. 3,4 *ff*

Tpt. 1 *f*

Tpt. 2 *f*

Tbn. 1,2 *a2* *f*

B. Tbn. *ff*

Euph. *ff*

Tba. *ff*

Cb. *ff* *arco.* *f*

Timp. *f*

326

S. Ob. Fl. 1 Fl. 2 Fl. 3 Eb Cl. Cl. 1 Cl. 2 Cl. 3 B. Cl. Sop. Sax. Alto Sax. Ten. Sax. Bari. Sax. Bsn. 1,2 Cbsn.

*solo* *mf* *f* *f* *f* *f* *mf* *f* *mf* *f*

337

S. Ob. *ff* *mf* *f* *mf*

Fl. 1 *f* *mp*

Fl. 2 *f* *mp*

Fl. 3 *f* *mp* To Picc.

E♭ Cl. *mf*

Cl. 1 *f* *mp* *mf*

Cl. 2 *f* *mp*

Cl. 3 *f* *mp*

B. Cl. *f* *mp*

Sop. Sax.

Alto Sax. *f* *mf* *f*

Ten. Sax.

Bari. Sax.

Bsn. 1,2 *f* *a2*

Cbsn.

Hn. 1,2 *f* *a2*

Hn. 3,4 *f* *a2*

Tpt. 1

Tpt. 2

Tbn. 1,2 *f* *a2*

B. Tbn.

Euph.

Tba.

Cb.

352

S. Ob. *f*

E♭ Cl.

Cl. 1

Cl. 2 *mf*

Cl. 3

B. Cl.

Sop. Sax. *mf*

Alto Sax. *mf*

Ten. Sax.

Bari. Sax. *mf*

Bsn. 1,2 *f* *mf* 1. *mf*

Cbsn. *mf* *mf*

Hn. 1,2 1. solo *f* *mf* *mp*

Hn. 3,4

Cb. *mf*

369

S. Ob. **P** *f leggiero*

E♭ Cl.

Cl. 1 *p*

Cl. 2 *p*

Cl. 3

B. Cl. *p*

Sop. Sax. *p* *f*

Alto Sax. *p* *f*

Ten. Sax.

Bari. Sax.

Bsn. 1,2 *p*

Cbsn.

Cb.

Vibraphone *mp* To Cym.



384

S. Ob. *ff*

Fl. 1 *mp* *f*

Fl. 2 *mp* *f*

Fl. 3 Piccolo *mp* *f*

Eb Cl. *mp* *f*

Cl. 1 *mp* *f*

Cl. 2 *mp* *f*

Cl. 3 *mp* *f*

B. Cl. *mp* *f*

Sop. Sax. *f*

Alto Sax. *f*

Ten. Sax. *f*

Bari. Sax. *f*

Bsn. 1,2 *mp* *f* *ff* *f*

Cbsn. *mf* *f* *ff*

Hn. 1,2 *mp* *f* *ff*

Hn. 3,4 *mp* *f* *ff*

Tpt. 1 *mf* *f* *ff*

Tpt. 2 *mf* *f* *ff*

Tbn. 1,2 *mf* *f* *ff*

B. Tbn. *mf* *f* *ff*

Euph. *f* *ff*

Tba. *mp* *f* *ff*

Cb. *mp* *f*

Timp. *mp* *f* *f* *f* *ff*

W.B. Xylophone *f*

Vib. Cymbals *ff*

S. Obs. *ff* *fff*  
 Fl. 1 *ff* *fff*  
 Fl. 2 *ff* *fff*  
 Picc. *ff* *fff*  
 Es. Cl. *ff* *fff*  
 Cl. 1 *ff* *fff*  
 Cl. 2 *ff* *fff*  
 Cl. 3 *ff* *fff*  
 B. Cl. *ff* *fff*  
 Sop. Sax. *ff* *fff*  
 Alto Sax. *ff* *fff*  
 Ten. Sax. *ff* *fff*  
 Bari. Sax. *ff* *fff*  
 Bsn. 1, 2 *ff* *fff*  
 Cbsn. *ff* *fff*  
 Hn. 1, 2 *f* *ff* *fff*  
 Hn. 3, 4 *f* *ff* *fff*  
 Tpt. 1 *f* *ff* *fff*  
 Tpt. 2 *f* *ff* *fff*  
 Tbn. 1, 2 *f* *ff* *fff*  
 B. Tbn. *ff* *fff*  
 Euph. *f* *ff* *fff*  
 Tba. *ff* *fff*  
 Cb. *ff* *fff*  
 Pno. *ff* *fff*  
 Hp. *ff* *fff*  
 Timp. *ff* *fff*  
 Xyl. *ff* *fff*  
 Cym. *ff* *fff*

# Concerto Grosso

*for string quartet and string orchestra*

Connor Fogarty

December 2022

## Instrumentation

Solo Violin I

Solo Violin II

Solo Viola

Solo Cello

Strings

Duration: *ca.* 13 minutes

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# Concerto Grosso

for string quartet and string orchestra

Connor Fogarty

Vivace ♩ = 120

**A**

Violin 1 (Solo) pizz. p mp mf mf arco.

Violin 2 (Solo) pizz. p mp mp mf f arco. pizz.

Viola (Solo) pizz. p arco. p mp mf f pizz.

Violoncello (Solo) ppp p mp mf f pizz.

Violin I ff > ff > ff > ff > sim. div. f < ff pizz.

Violin II ff > ff > ff > ff > sim. div. f < ff pizz.

Viola ff > ff > ff > ff > sim. div. f < ff pizz.

Violoncello ff > ff > ff > ff > sim. div. f < ff pizz.

Contrabass ff > ff > ff > ff > sim. f < ff pizz.

**B**

Vln.1 (S) f p subito pp f

Vln. 2 (S)

Vla. (S)

Vc. (S)

Vln. I arco., unis. pp f arco., unis.

Vln. II f

Vla.

Vc.

Cb.

11

Vln.1 (S)

Vln. 2 (S)

Vla. (S)

Vc. (S)

Vln. I

Vln. II

Vla.

Vc.

Cb.

*f*

arco, unis.

*f*

arco, unis.

*f*

5

5

15

Vln.1 (S)

Vln. 2 (S)

Vla. (S)

Vc. (S)

Vln. I

Vln. II

Vla.

Vc.

Cb.

**C**

pizz.

arco.

pizz.

arco.

pizz.

arco.

*f*

*p*

*mp*

*mf*

*mf*

*f*

*mf*

*f*

*f*

*mf*

*mf*

*f*

*pp*

*p*

*mp*

*mf*

*f*

5

5

19

Score for measures 19-23. Instruments: Vln. 1 (S), Vln. 2 (S), Vla. (S), Vc. (S), Vln. I, Vln. II, Vla., Vc., Cb. Dynamics: *mf*, *mp*, *f*, *p*, *arco.*, *pizz.*. Includes a double bar line with repeat dots.

24

D

Score for measures 24-27. Instruments: Vln. 1 (S), Vln. 2 (S), Vla. (S), Vc. (S), Vln. I, Vln. II, Vla., Vc., Cb. Dynamics: *p*, *pp*, *f*, *ff*, *arco.*, *pp*, *f*, *arco.*, *pp*. Includes a dynamic marking 'D' in a box.

28

Vln.1 (S) -  
Vln. 2 (S) -  
Vla. (S) -  
Vc. (S) -  
Vln. I -  
Vln. II -  
Vla. -  
Vc. -  
Cb. -

arco. *mf*  
arco. *mp*  
*p* *p* *mp*  
*p* *mp*

31

Vln.1 (S) -  
Vln. 2 (S) -  
Vla. (S) -  
Vc. (S) -  
Vln. I -  
Vln. II -  
Vla. -  
Vc. -  
Cb. -

*f*  
arco. *mf* *f* *div.*  
*mf* *f* *div.*  
*mf* *f* *div.*  
*mf* *f*



6 E

34

Vln.1 (S) *ff* *p*

Vln. 2 (S) *p*

Vla. (S)

Vc. (S)

Vln. I *ff*

Vln. II *ff*

Vla. *ff*

Vc. *ff*

Cb. *ff*



38

Vln.1 (S)

Vln. 2 (S)

Vla. (S)

Vc. (S) *p*

Vln. I

Vln. II

Vla. *mp* div.

Vc. *mf* div.

Cb.

F

43

Vln.1 (S) *f*

Vln. 2 (S) *f*

Vla. (S) *f*

Vc. (S) *f*

Vln. I *f*

Vln. II *f*

Vla. *f* unis.

Vc. *f* unis.

Cb.

45

Vln.1 (S) *p*

Vln. 2 (S) *p*

Vla. (S) *p*

Vc. (S) *p*

Vln. I

Vln. II

Vla.

Vc.

Cb.

8

G

48

Vln.1 (S) *ff*

Vln. 2 (S) *ff*

Vla. (S) *ff*

Vc. (S) *ff*

Vln. I *mp*

Vln. II *mp*

Vla. *mp*

Vc. *pizz.* *mp*

Cb. *pizz.* *mp*



H

52

Vln.1 (S) *mf*

Vln. 2 (S) *mf*

Vla. (S) *mf*

Vc. (S) *pizz.* *mf*

Vln. I *mp*

Vln. II

Vla. *mp*

Vc.

Cb.

56

Vln.1 (S)  
Vln. 2 (S)  
Vla. (S)  
Vc. (S)  
Vln. I  
Vln. II  
Vla.  
Vc.  
Cb.

*mf*  
*arco.*  
*mf*

60

I

Vln.1 (S)  
Vln. 2 (S)  
Vla. (S)  
Vc. (S)  
Vln. I  
Vln. II  
Vla.  
Vc.  
Cb.

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

64

Vln.1 (S) *mf*

Vln. 2 (S) *mp* *mf* *f*

Vla. (S) *p* *mp* *mf* *f*

Vc. (S) *f*

Vln. I

Vln. II

Vla.

Vc.

Cb.

68

Vln.1 (S) *f* *f* *sim.* *f* *f*

Vln. 2 (S) *f* *f* *sim.* *f* *f*

Vla. (S) *f* *f* *sim.* *f* *f*

Vc. (S) *f* *f* *sim.* *f* *f*

Vln. I *f* *f* *f* *f* *f*

Vln. II *f* *f* *f* *f* *f*

Vla. *f* *f* *f* *f* *f*

Vc. *f* *f* *arco.* *f* *f*

Cb. *f* *f* *arco.* *f* *f*

J

poco rit.

74

Vln.1 (S) *mf*

Vln. 2 (S) *mf*

Vla. (S) *mf*

Vc. (S) *mf* pizz. *mp*

Vln. I *f* *pp*

Vln. II *mf* *p*

Vla. *f* *pp*

Vc. *mf* *p*

Cb. *mf* pizz. *p*



**K** **Meno mosso** ♩ = 96

81

Vln.1 (S) *p* *arco.* *spiccato, sim.* *p*

Vln. 2 (S) *p* *spiccato, sim.* *p*

Vla. (S) *p* *f subito* *p* *spiccato, sim.*

Vc. (S) *p* *f subito* *p* *spiccato, sim.*

Vln. I

Vln. II

Vla.

Vc. *mp* *gliss.*

Cb.

84

Vln.1 (S)

Vln. 2 (S)

Vla. (S)

Vc. (S)

Vln. I

Vln. II

Vla.

Vc.

Cb.

*mp*

*gliss.*

*mf*

*arco.*



87

Vln.1 (S)

Vln. 2 (S)

Vla. (S)

Vc. (S)

Vln. I

Vln. II

Vla.

Vc.

Cb.

**L**

*p*<sup>3</sup>

*arco.*

*p*

*p*

*arco.*

*p*

*f*

*f*

*f*

*f*

*gliss.*

*f*

*gliss.*

*mp*

91

Vln.1 (S) *spiccato, sim.*

Vln. 2 (S) *spiccato, sim.*

Vla. (S)

Vc. (S)

Vln. I

Vln. II

Vla.

Vc.

Cb.

*p*

*gliss.*

*pizz.*

*p*

94

Vln.1 (S)

Vln. 2 (S)

Vla. (S)

Vc. (S)

Vln. I

Vln. II

Vla.

Vc.

Cb.

*mp*

*mf*

*f*

*mp*

*mf*

*f*

*pizz.*

*f*

*pizz.*

*f*

*pizz.*

*mf*

*f*

*mp*

*mf*

*f*



M

Musical score for measures 97-100. The score includes parts for Violin 1 (S), Violin 2 (S), Viola (S), Violoncello (S), Violin I, Violin II, Viola, Violoncello, and Contrabass. The first four staves (Vln. 1 & 2, Vla., Vc. S) are marked *arco.* and feature complex rhythmic patterns with dynamics ranging from *mf* to *f*. The bottom four staves (Vln. I & II, Vla., Vc., Cb.) feature a steady eighth-note accompaniment with dynamics from *ff* to *f*. Measure 100 includes *arco.* markings for the Violin I and II parts.



Musical score for measures 101-104. Measures 101-102 are empty staves for Vln. 1 (S), Vln. 2 (S), Vla. (S), and Vc. (S). From measure 103, the Violin I, Violin II, Viola, Violoncello, and Contrabass parts are active. They feature complex rhythmic patterns with dynamics ranging from *fp* to *ff*. The score includes articulations such as *arco.*, *gliss.*, and fingerings (6, 3). Measure 104 includes *arco.* markings for the Violin I and II parts.

103 pizz.

Vln.1 (S) *f* *p*

Vln. 2 (S) pizz. *f* *p*

Vla. (S) pizz. *f* *p*

Vc. (S) pizz. *f* *p*

Vln. I *f* *p* *ff* *gliss.*

Vln. II *f* *p* *ff* *gliss.*

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

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

Cb. pizz. *f* *p*

106 poco rit. . . . .

Vln.1 (S) *f* *p*

Vln. 2 (S) *f* *p*

Vla. (S) *f* *p*

Vc. (S) *f* *p*

Vln. I *p* *mp*

Vln. II *p* *mp*

Vla. *p* *mp*

Vc. *p* *mp*

Cb. *f* *mf* *p* pizz. *mp*

Musical score for measures 110-117. The score is in 4/4 time with a tempo of ♩ = 72. It features a string quartet (Violin I, Violin II, Viola, Violoncello) and a double bass. The Violin I and II parts play sustained notes with dynamics ranging from *p* to *f*. The Viola and Violoncello parts feature intricate triplet patterns, with the Viola marked *f espress.* and the Violoncello marked *f*. The Double Bass part includes a triplet pattern and a *pizz. arco.* instruction. The score concludes with a double bar line.



Musical score for measures 118-125. The score continues from the previous page. The Violin I and II parts play sustained notes with dynamics ranging from *p* to *f*. The Viola and Violoncello parts feature intricate triplet patterns, with the Viola marked *f espress.* and the Violoncello marked *f*. The Double Bass part includes a triplet pattern and a *pizz. arco.* instruction. The score concludes with a double bar line.

Musical score for measures 123-127. The score includes staves for Vln. 1 (S), Vln. 2 (S), Vla. (S), Vc. (S), Vln. I, Vln. II, Vla., Vc., and Cb. Measure 123 starts with a circled 'O' above the staff. Dynamics include *f*, *ff*, and *gliss.* Trills and triplets are present throughout the passage.



Musical score for measures 128-132. The score includes staves for Vln. 1 (S), Vln. 2 (S), Vla. (S), Vc. (S), Vln. I, Vln. II, Vla., Vc., and Cb. Measure 128 is marked *rit.* Dynamics include *f*, *ff*, *p*, and *pizz.* The score ends with *con sord., non vib.* and *p*.

**P** 133 **Adagio** ♩ = 60

con sord. molto vib.

Vln.1 (S) *pp* delicate 3 3 3 intense

Vln. 2 (S)

Vla. (S)

Vc. (S)

---

arco., con sord., non vib.

Vln. I *ppp* intense

Vln. II *ppp* arco., con sord., non vib. intense

Vla. *< ppp* arco., con sord., non vib. intense

Vc. *ppp* non vib. intense

Cb. *ppp* intense

**Q** 142

soliloquy (play expressively and with freedom)  
normale, senza sord.

Vln.1 (S) *f* *p* sul. g sul. d normale

Vln. 2 (S)

Vla. (S)

Vc. (S)

---

Vln. I *f*

Vln. II *f*

Vla. *f*

Vc. *f*

Cb. *f*

149 *marcato* non vib.

Vln.1 (S) *f* *mp* *p*

Vln. 2 (S) *p* *mp* *p*

Vla. (S) *p* *mp* *p*

Vc. (S) *p* *mp* *p*

Vln. I

Vln. II

Vla.

Vc.

Cb.

157 *S* non vib.

Vln.1 (S) *pp* *pp delicate* *3*

Vln. 2 (S) *pp*

Vla. (S) *pp*

Vc. (S) *pp*

Vln. I *ppp* sul tasto (ghostly), molto vib.

Vln. II *ppp* sul tasto (ghostly), molto vib.

Vla. *ppp* sul tasto (ghostly), molto vib.

Vc. *ppp* sul tasto (ghostly), molto vib.

Cb. *ppp* sul tasto (ghostly), molto vib.

*ppp*

20

163

Vln.1 (S)

Vln. 2 (S)

Vla. (S)

Vc. (S)

Vln. I

Vln. II

Vla.

Vc.

Cb.

3

intense

f

intense

f

intense

f

intense

f

intense

f

intense

f

intense

f

168

T normale

Vln.1 (S)

Vln. 2 (S)

Vla. (S)

Vc. (S)

Vln. I

Vln. II

Vla.

Vc.

Cb.

*p espress.*

*mp*

*mf*

*f*

div., sul tasto

*ppp* echo

div., sul tasto

*ppp* echo

*p*

*mp*

*mf*

*p*

*mp*

*mf*

*p*

*mp*

*mf*

pizz. arco.

*p*

*mp*

*mf*

174 **U**

Vln. 1 (S) *mf* *mp* *p* normale

Vln. 2 (S) *p* normale *p*

Vla. (S) *p* normale *p*

Vc. (S) *p* *p*

Vln. I *f* *mp* *p*

Vln. II *f* *mp* *p*

Vla. *f* *mp* *p*

Vc. *f* *mp* *p*

Cb. *f* *mp* *mp*

185

Vln. 1 (S) *mf* *p*

Vln. 2 (S) *mp*

Vla. (S) *mp*

Vc. (S) *mp*

Vln. I *p*

Vln. II *p*

Vla. *p* *p*

Vc. *p* *p*

Cb. *p* *p*



V

196

Vln.1 (S) *p espress.* *mp* *mf*

Vln. 2 (S) *pp* *p*

Vla. (S) *pp* *p*

Vc. (S) *p*

Vln. I normale, senza sord. *p espress.* *mp* *mf*

Vln. II div., sul tasto, senza sord. *pp echo* *mp* *mf*

Vla. div., sul tasto, senza sord. *pp echo* *mp* *mf*

Vc. *pp* *mp* *mf*

Cb. *pp* *mp* *mf*

pizz. arco.

200

Vln.1 (S) *f*

Vln. 2 (S) *mp* *f*

Vla. (S) *mp* *f*

Vc. (S) *mp* *f*

Vln. I *f*

Vln. II *f*

Vla. *f*

Vc. *f*

Cb. *f*

**W** Più mosso ♩ = 78

Musical score for measures 203-208. The score includes parts for Vln. 1 (S), Vln. 2 (S), Vla. (S), Vc. (S), Vln. I, Vln. II, Vla., Vc., and Cb. The key signature is one flat (B-flat). The tempo is marked 'Più mosso' with a quarter note equal to 78 beats per minute. Measure 203 starts with a dynamic of *mp*. Vln. 1 (S) has a melodic line with a *f* dynamic. Vln. 2 (S), Vla. (S), and Vc. (S) play a rhythmic pattern of eighth notes with triplets. Vln. I and Vln. II play a steady eighth-note accompaniment. Vla., Vc., and Cb. also play eighth-note accompaniment. The Cb. part has a 'solo' marking in measure 203 and a 'pizz.' marking in measure 204. The section ends with a 'pizz.' marking in measure 208.

Musical score for measures 209-214. The score includes parts for Vln. 1 (S), Vln. 2 (S), Vla. (S), Vc. (S), Vln. I, Vln. II, Vla., Vc., and Cb. The key signature is one flat (B-flat). Measure 209 starts with a dynamic of *mf*. Vln. 1 (S) has a melodic line with accents. Vln. 2 (S) has a rhythmic pattern of eighth notes with a *f* dynamic. Vla. (S) and Vc. (S) are silent. Vln. I, Vln. II, Vla., Vc., and Cb. play a steady eighth-note accompaniment. The section ends with a *f* dynamic in measure 214.

217

Vln. 1 (S)  
Vln. 2 (S)  
Vla. (S)  
Vc. (S)  
Vln. I  
Vln. II  
Vla.  
Vc.  
Cb.



224

Vln. 1 (S)  
Vln. 2 (S)  
Vla. (S)  
Vc. (S)  
Vln. I  
Vln. II  
Vla.  
Vc.  
Cb.



239

Vln. 1 (S) *mf* *f*

Vln. 2 (S) *mf* *f*

Vla. (S) *mf* *f*

Vc. (S) *mf* *f*

Vln. I *f* *mf*

Vln. II *f* *mf*

Vla. *f* *mf*

Vc. *f* *mf*

Cb. *f* *mf*



244

Vln. 1 (S)

Vln. 2 (S)

Vla. (S)

Vc. (S)

Vln. I

Vln. II

Vla.

Vc.

Cb.

249

Vln. 1 (S)  
Vln. 2 (S)  
Vla. (S)  
Vc. (S)  
Vln. I  
Vln. II  
Vla.  
Vc.  
Cb.



Y

254

Vln. 1 (S)  
Vln. 2 (S)  
Vla. (S)  
Vc. (S)  
Vln. I  
Vln. II  
Vla.  
Vc.  
Cb.

*ff* *mf* *ff* *mf* *sim.*  
*ff* *mf* *ff* *mf* *sim.*  
*ff* *f* *pizz.*  
*ff* *f* *pizz.*

260

Score for measures 260-265. The score includes staves for Vln. 1 (S), Vln. 2 (S), Vla. (S), Vc. (S), Vln. I, Vln. II, Vla., Vc., and Cb. Measures 260-261 feature triplets in the strings. Measures 262-265 show a melodic line in the first violin and a rhythmic accompaniment in the other strings. Dynamics include *f* and *mf*.



266

Score for measures 266-271. Measures 266-271 feature a melodic line in the first violin and a rhythmic accompaniment in the other strings. Dynamics include *mf* and *f*. The word *arco.* is present in the cello part. Measures 270-271 show a melodic line in the first violin and a rhythmic accompaniment in the other strings.





286

Vln.1 (S) *p mp mf f*

Vln. 2 (S) *p mp mf f*

Vla. (S) *p mp mf f*

Vc. (S) *p mp mf f*

Vln. I *mf f*

Vln. II *mf f*

Vla. *f mf f*

Vc. *f mp mf f*

Cb. *mp mf f*

291

Vln.1 (S) *ff*

Vln. 2 (S) *ff*

Vla. (S) *ff*

Vc. (S) *ff*

Vln. I *mp*

Vln. II *mp mf*

Vla. *p mp mf*

Vc. *ff*

Cb. *ff*

294

Vln.1 (S) *fff*

Vln. 2 (S) *fff*

Vla. (S) *fff*

Vc. (S) *fff*

Vln. I *f* *ff* *fff*

Vln. II *f* *ff* *fff*

Vla. *f* *ff* *fff*

Vc. arco. *f* *ff* *fff*

Cb. *fff*

# PART B

# RECORDINGS



# Track List with Details

## CD. 1

- 1. Concerto for clarinet and wind orchestra** 23:34

Elder Conservatorium Wind Orchestra, conducted by Luke Dollman, Bailey Coates (clarinet)  
25 October 2022, Elder Hall, University of Adelaide, SA  
Recording: Ray Thomas

- 2. Concerto for orchestra** 27:45

Elder Conservatorium Symphony Orchestra, conducted by Luke Dollman  
26 March 2021, Elder Hall, University of Adelaide, SA  
Recording: Ray Thomas

## CD. 2

- 1. Concerto for oboe and wind orchestra** 16:08

Adelaide Wind Orchestra, conducted by Bryan Griffiths, Celia Craig (oboe)  
3 September 2022, Elder Hall, University of Adelaide, SA  
Recording: Ray Thomas

- 2. Concerto for string quartet and string orchestra** 12:48

Electronic recording

- 3. Concerto for string quartet and double wind quintet** 12:43

Electronic recording



# PART C

# EXEGESIS





# Chapter 1: Selective Repertoire Review

This selective repertoire review is divided into four sections, each of which corresponds with one of the works in the portfolio: concerto for clarinet and wind orchestra, concerto for orchestra, concerto for oboe and wind orchestra, and twentieth and twenty-first century concerti grossi. Again, the choice of repertoire being reviewed is selective, rather than comprehensive, as such an undertaking would be well beyond the scope of this project. The review provides background information about each work, and the analytical discussion is, for the most part, limited to instrumentation, orchestration, and the interaction of the concerto agents.

## 1.1 Concertos for Clarinet and Wind Orchestra

**1.1.1 Nikolay Rimsky-Korsakov's *Concerto in E-flat Major for Clarinet and Military Band* (1878)** is the earliest example of a concerto for solo clarinet with wind accompaniment. It is one of three works written for soloist and winds during Rimsky-Korsakov's tenure as Inspector of Music Bands of the Navy Department, the other pieces being a *Concerto for Trombone and Military Band* and *Variations for Oboe and Military Band*.<sup>45</sup> His autobiography provides the following explanation for their composition:

“These compositions of mine were written primarily to provide the concerts with solo pieces of less hackneyed nature than the usual; secondly, that I myself might master the virtuoso style, so unfamiliar to me, with its solo and tutti, its cadences, etc.”<sup>46</sup>

The *Clarinet Concerto* is an amiable work in a single movement with a duration of a little under nine minutes, making it more of a concertino than fully fledged concerto. It is scored for piccolo, two flutes, two oboes, E-flat clarinet, three B-flat clarinets, two bassets, two cornets, bass cornet, two trumpets, four horns, three trombones, two double basses, and three percussionists. The work's single movement is divided into three major sections (fast-slow-fast) which are each separated by a short cadenza. The final section recapitulates material from the first. Whilst the solo part is virtuosic, it is rarely dazzling, and mostly stays within a comfortable mid to high register and, while it occasionally ventures into registral extremes, it never lingers there. The ensemble is used in a conventional way to present thematic material and provide simple accompaniment to the soloist. The two agents generally present their

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<sup>45</sup> Nikolai Rimsky-Korsakov, *My Musical Life*, trans. Judah A. Joffe, ed. Carl van Vechten (New York: Alfred A. Knopf, 1923), 115.

<sup>46</sup> Rimsky-Korsakov, *My Musical Life*, 152.

material in succession rather than in dialogue. Dialogue within passages is rare, the two agents generally present their material in succession. Despite its simplicity, the work demonstrates Rimsky-Korsakov's mastery of orchestration and balance. The soloist is often accompanied very lightly allowing it to sing above the accompaniment, as demonstrated in Example 1.1. Despite this lightness, the texture manages to retain its resonance and never sounds too thin. While this work is not ground-breaking as a concerto, it, along with the trombone concerto and variations for oboe, represents the earliest examples of concertos for soloist with wind accompaniment.

Example 1.1: Nikolai Rimsky-Korsakov, Concerto in E-flat Major for Clarinet and Military Band, Movement 1, four bars before rehearsal mark 17 (transposing score)

The image shows a transposing score for six instruments: Flute (Fl.), French Horn (Fg.), Clarinet in A (Cl. a.), Clarinet in Bb (Cl. b.), Trombone (Cr. b.), and Clarinet in C (Cr.). The score is in E-flat major and 2/4 time. The Flute part has a rehearsal mark '17 I solo' above it. The French Horn part has a 'II' marking. The Clarinet in Bb part has a 'solo pp' marking. The Clarinet in C part has a 'soli pp' marking. The Trombone part has a 'pp' marking. The Clarinet in C part has a 'pp' marking. The score shows four measures of music for each instrument.

**1.1.2 Igor Stravinsky's *Ebony Concerto* (1945)** is a difficult piece to categorise. Despite being written for clarinet soloist and jazz band leader, Woody Herman, the solo clarinet plays for just 71 of the work's 273 bars, about twenty-six percent of the piece, and is no more virtuosic or prominent than other instruments in the ensemble. The work has been described as a concerto grosso, with neo-baroque and jazz influences.<sup>47</sup> However, it is difficult to point to distinct concertino and ripieno groups whose roles remain consistent throughout the piece. Instead, the roles of each instrumental group and the individual instruments within those groups constantly shift, meaning that the work is similar to a concerto for orchestra (or, more accurately, jazz band) rather than a concerto grosso. Despite the difficulty of classification, inclusion of this work is warranted due to the prominent and virtuosic (if short) solo clarinet part and as an opportunity to emphasise Stravinsky's important role in the development of

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<sup>47</sup> Peter Hollerbach, "The Genesis of Stravinsky's *Ebony Concerto*." *Peabody Essays in Music History*, no. 2 (1989): 61.

music for winds as an alternative of equal artistic and aesthetic value to the symphony orchestra.<sup>48</sup> The work's ensemble resembles a jazz band, and consists of a solo clarinet, two alto saxophones, two tenor saxophones, baritone saxophone, bass clarinet, french horn, five trumpets in Bb, three trombones, piano, harp, guitar, bass, tom-tom, and a drum set. The *Ebony Concerto* has a duration of about nine minutes and is separated into three movements: Allegro Moderato, Andante, and Moderato – Con moto – Moderato. Whilst the harmonic and rhythmic style is certainly jazz inflected, it is couched within Stravinsky's distinct neo-baroque language.

**1.1.3 David Maslanka** was one of the most prolific modern exponents of large-scale works for wind orchestra, with ten concertos and eight of his ten symphonies written for that instrumentation. Of the concertos, one was written for clarinet, the *Concerto for Clarinet and Wind Ensemble (2014)*.<sup>49</sup> The concerto is cast in two movements: Lamentation (approximately 13 minutes) and Dance (approximately 13 minutes 30 seconds). In his description of the work, Maslanka notes that this structural approach has a "...relationship to old forms such as the toccata and fugue – a free improvisatory movement followed by a rhythmically energized and formally strict second movement."<sup>50</sup> David Yong Ha Cook's *A Shenkerian-Schoenbergian Analysis of David Maslanka's Concerto for Clarinet and Wind Ensemble and Implications for Performance* describes the first movement as a hybrid form, with elements of both rondo and variation forms, and the second movement as a sonata form.<sup>51</sup>

Maslanka has noted the neo-romantic tendencies in the clarinet concerto, with Franz Liszt and Carl Maria von Weber being particularly influential.<sup>52</sup> Myroslava Oksana Hawryluk Hagen, the soloist at the work's premiere, explored these tendencies further in her dissertation, *An*

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<sup>48</sup> The *Concerto for Piano and Wind Instruments* was discussed in the introduction. Stravinsky's other important contributions to the wind repertoire include *Symphonies for Wind Instruments* and the *Octet*. For further reading on these works, see: Grant Edward Linsell, "Igor Stravinsky: Wind Ensemble Works in Context" (DMA diss., Arizona State University, 2007).

<sup>49</sup> Maslanka wrote a second work for clarinet and wind ensemble: *Desert Roads: Four Songs for Clarinet and Wind Ensemble* (2005), which is noted, but not commented upon here. For further information regarding this work, see: Joshua R. Mietz, "David Maslanka's *Desert Roads, Four Songs for Clarinet and Wind Ensemble: An Analysis and Performer's Guide*" (DMA diss., University of Nebraska, 2011).

<sup>50</sup> David Maslanka, "Concerto for Clarinet and Wind Ensemble," program notes, last modified 2023, <https://davidmaslanka.com/works/concerto-for-clarinet-and-wind-ensemble/>.

<sup>51</sup> Cook, David Yong Ha. "A Shenkerian-Schoenbergian Analysis of David Maslanka's *Concerto for Clarinet and Wind Ensemble* and Implications for Performance." DMA, University of Oklahoma, 2017. pp. 6-11. For a detailed structural overview of the movements refer to pages 7 and 9 of the above reference.

<sup>52</sup> Maslanka, "Concerto for Clarinet and Wind Ensemble," 2023.

*American Neoromantic: David Maslanka's Concerto for Clarinet and Wind Ensemble: Analysis, Insights into the Composer's Performance Intentions, and Discussion of the Commissioning Process.* Hagen identifies several musical traits that support this, such as his approach to form, use of rhythmic ostinatos, and expanded harmonic palette.<sup>53</sup>

Maslanka's treatment of the soloist, and relationship between soloist and ensemble is also noteworthy. The first movement emphasises the clarinet soloist's expressive capabilities, whilst the second is far more virtuosic, highlighting its agility. One of the most unusual features of the relationship between soloist and ensemble, particularly pervasive in the first movement, is the extensive doubling of the soloist by other members of the ensemble. This is demonstrated in Example 1.2, where the soloist is doubled by the alto saxophone an octave below. At bar 25, which is harmonised more fully, the bassoon is added another octave below along with the piano in octaves. This continues until bar 30, and similar doubling occurs throughout the movement. The second movement treats the relationship more as interplay and dialogue between soloist and ensemble.

Example 1.2: David Maslanka, Concerto for Clarinet and Wind Ensemble, Movement 1, bars 22-24 (piano and bassoon parts omitted)

The image shows a musical score for three measures. The top staff is for the solo clarinet (solo cl.) in treble clef, with a key signature of one sharp (F#). The second staff is for the alto saxophone (alto sax.) in treble clef, also with a key signature of one sharp. The third staff is for clarinets 1 and 2 (cl. 1,2) in bass clef, with a key signature of one sharp. The bottom staff is for the bassoon (cb.) in bass clef, with a key signature of one sharp. The solo clarinet part features a melodic line with slurs and accents. The alto saxophone part provides a harmonic accompaniment. The clarinets 1 and 2 part consists of a rhythmic pattern of eighth notes. The bassoon part consists of a rhythmic pattern of eighth notes. A double bar line (||) is present at the end of the third measure.

**1.1.4 Oscar Navarro** is a Spanish composer specialising in music for symphony and wind orchestra, and film. His three concertos for clarinet and wind orchestra (2006, 2012, 2017) represent recent and significant contributions to the repertoire. Each follows a multi-section, single-movement structure. The first has a duration of approximately fifteen minutes, the second, twenty-two, and third, twenty. Each is written in an approachable style, utilising an attractive blend of neo-romanticism, film music, and flamenco, with occasional inflections of jazz and minimalism. The solo parts for first two concertos are written solely for clarinet in B-

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<sup>53</sup> Myroslava Oksana Hawryluk Hagen. "An American Neoromantic: David Maslanka's Concerto for Clarinet and Wind Ensemble: Analysis, Insights to the Composer's Performance Intentions, and Discussion of the Commissioning Process." (DMA diss., The University of Arizona, 2018), 22-53.

flat, whilst the third alternates between clarinet in B-flat, and clarinet in E-flat. This is the first example so far of a work utilising doubling in the solo part. An interesting feature of Navarro's orchestra is his inclusion of cellos (usually solo or duo) which add richness to the tenor register and expands the expressive capabilities of the ensemble.<sup>54</sup>

**1.1.5 Frank Ticheli's *Concerto for Clarinet & Wind Ensemble*** is a highly virtuosic work in three movements. Each movement pays homage to an important twentieth century American Composer: I – Rhapsody for George (George Gershwin), II – Song for Aaron (Aaron Copland), and III – Riffs for Lenny (Leonard Bernstein). Each movement has a duration of a little over seven minutes, bringing the total duration of the work to about 21 minutes. The first movement begins with a quotation of the iconic clarinet glissando at the opening of Gershwin's *Rhapsody in Blue*. The solo clarinet develops complex strings of chromatic sixteenth notes with ever-evolving commentary, dialogue, and accompaniment in the ensemble. The second movement is slow and does not directly quote Copland. However, the spacious pan-diatonic harmonies, which often emphasise open fifths, pay homage to similar material in Copland's output. The third movement is buoyant, energetic, and eclectic. It is another fast movement and pays homage to Bernstein's jazz style with various sections marked as 'bluesy.' The use of the tritone at various points in the movement seems to be a reference to Bernstein's *West Side Story*. One of the remarkable things about this concerto is that the ensemble often functions as an extension of the soloist, rather than a separate entity. Example 1.3 shows an example of this from early in the first movement. This approach to soloist ensemble relationships has been described by Joseph Kerman as coplay: a type of reciprocity that occurs when a melody is shared between the concerto agents, "so that one completes the thought of the other."<sup>55</sup> The use of this approach here also has an obvious practical purpose, to allow the soloist a chance to breath while not breaking the flow of the musical line.<sup>56</sup>

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<sup>54</sup> For further reading about Navarro's work, see the following two 2019 dissertations published about Navarro's second clarinet concerto: Jeremy B Cochran, "Transcription as Interpretation: A Comparative Analysis of Oscar Navarro's II Concerto for Clarinet and Symphony Orchestra with the Composer's Own Transcription for Wind Band." (DMA diss., George Mason University, 2019); Justin Harbaugh. "A Performance Guide for Oscar Navarro's Concerto No. 2 for Clarinet and Orchestra, or Wind Band: Use of Flamenco Structure in a Classical Form." (DMA diss., University of Kansas, 2019).

<sup>55</sup> Joseph Kerman, *Concerto Conversations* (Cambridge: Harvard University Press, 1999), 43.

<sup>56</sup> For further reading about this work, see: David Ray Brigle. "Ticheli's Clarinet Concerto as a Contribution to, and Standard in, the Repertory." Doctor of Musical Arts, Ohio State University 2022.

Example 1.3: Frank Ticheli, Concerto for Clarinet and Wind Ensemble, Movement 1, bar 14-21

The image shows a musical score for Example 1.3, Frank Ticheli's Concerto for Clarinet and Wind Ensemble, Movement 1, bars 14-21. The score is written for a solo clarinet (cl.) and woodwinds. The tempo is marked as quarter note = 132. The solo clarinet part is in the upper staff, and the woodwinds (piccolo flute, alto saxophones 1 and 2, and clarinets 1 and 2) are in the lower staff. The music is in 4/4 time and features a complex, rhythmic melody with many sixteenth and thirty-second notes.

**1.1.6 William Bolcolm's *Concerto for Clarinet and Band*** is a three-movement work. It is another example of a fast-slow-fast structure: I. Allegro, II. Cantabile, III. Scherzo – Finale. The work has a total duration of approximately 23 minutes. In his program notes for the work, Bolcolm notes the influence of Benny Goodman in his clarinet writing. The composer also notes the influence of “Brazilian chorinho” music and “Ravelian waltz” in the third movement.<sup>57</sup> One of the features of this piece is a constant tension between a melodic, tonal, and often whimsical musical language, and a more aggressive, atonal approach, and it is this tension that drives much of the work's drama.

**1.1.7 Michael Daugherty's *Brooklyn Bridge for Clarinet and Symphonic Band*** is one of the few four movement works in the clarinet and wind orchestra repertoire. As the title suggests, each movement represents a musical depiction of a different view from Brooklyn Bridge: “I. East (Brooklyn and Brooklyn Heights), II. South (Statue of Liberty), III. West (Wall Street and the lower Manhattan skyline which was once dominated by the World Trade Towers), and IV. North (Empire State Building, Chrysler Building, and Rockefeller Center).”<sup>58</sup> In his program notes, Daugherty also notes the influence of jazz clarinetist, Artie Shaw in the final movement.<sup>59</sup> An interesting feature of this concerto is the way that the ensemble is arranged on the stage. Example 1.4 shows this layout, featuring a large clarinet section positioned between the soloist and conductor, and the band. The clarinet section is occasionally featured separately to the ensemble, in a similar manner to a concertino in a concerto grosso, but not often enough to consider the work a fully-fledged concerto grosso. For the most part, it acts as an element of the tutti texture or as an extension of the soloist, as in Example 1.5.

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<sup>57</sup> "Concerto for Clarinet and Band (Bolcolm)" The Wind Repertory Project, last modified 2023, [https://www.windrep.org/Concerto\\_for\\_Clarinet\\_and\\_Band\\_\(Bolcolm\)](https://www.windrep.org/Concerto_for_Clarinet_and_Band_(Bolcolm)).

<sup>58</sup> Michael Daugherty, *Brooklyn Bridge: For Clarinet and Symphonic Band* (London: Boosey & Hawkes, 2005), v.

<sup>59</sup> Daugherty, *Brooklyn Bridge*, v.

Example 1.4: Michael Daugherty, *Brooklyn Bridge*, instrumental layout

Stage Arrangement

Symphonic Band

Clarinet 5 6      Bass Clarinet 1  
Clarinet 3 4      Bass Clarinet 2      Contrabass  
Harp      Clarinet 1 2      Contrabass Clarinet  
Solo Clarinet  
Conductor

Example 1.5: Michael Daugherty, *Brooklyn Bridge*, Movement 4, bars 62-66

solo cl.  
cl. 1, 2, 3, 4, 5, 6

$\text{♩} = 104$

b. cl. 1, 2  
cb. cl., cb., tba.

hp. perc. hns.

euph.

## 1.2 Concertos for Orchestra

Much of the information in this section of the review is referenced from my fellow PhD candidate, Giuseppe Chindamo's thorough review of the concerto for orchestra medium in his as yet unpublished thesis, *From Piano to Orchestra: a creative exploration of the challenges in moving between these different sound worlds*.<sup>60</sup> Table 1.1 was created by Chindamo, and is a comprehensive, chronological overview of every known work with the title 'Concerto for Orchestra' since its first use by Paul Hindemith in 1925. Chindamo briefly discusses the origins of the form, as well as some structural trends and trends relating to instrumentation. John Vinton describes the genre as follows:

“Born of neoclassicism it represents both a quintessential nostalgia and a consummate integration of historical elements: the nineteenth-century orchestra, the eighteenth-century symphony, and the seventeenth-century concerto.”<sup>61</sup>

Vadym Rakochi agrees that the concerto for orchestra represents an “inter-stylistic and inter-temporal synthesis,” adding to this the importance of the use of soloists within the orchestra and their interaction with each other, sections of the orchestra, and the orchestral tutti.<sup>62</sup> The review focuses on four concertos for orchestra, by Paul Hindemith, Witold Lutosławski, Christopher Rouse, and Carl Vine.<sup>63</sup>

Table 1.1: Chronological list of concertos for orchestra, compiled by Joe Chindamo

Composer	No. of works created for medium	Year(s) of Composition
Paul Hindemith	1	1925
Lucijan Marija Škerjanc	1	1926
Vagn Holmboe	1	1929
Tadeusz Holmboe	1	1930
Adolf Busch	1	1931
Gian Francesco Malipiero	1	1931
Knudåge Rüsager	1	1931
Mario Pilati	1	1933
Walter Piston	1	1933
Gofredo Petrassi	8	1934, 1951, 1953, 1954, 1955, 1963-64, 1970-72

<sup>60</sup>Giuseppe Chindamo, “From Piano to Orchestra: A Creative Exploration of the Challenges in Moving Between These Different Sound Worlds” (PhD diss. unpublished, University of Adelaide, 2023).

<sup>61</sup> John Vinton. "For Jan Larue: The Concerto for Orchestra." *Notes* 30, no. 1 (1973): 15.

<sup>62</sup> Vadim Rakochi, "Genesis of the Concerto for Orchestra." *Journal of History, Culture and Art Research* 9, no. 1 (2020): 274.

<sup>63</sup> The Bartok concerto for orchestra was omitted due to the extensive literature dedicated to the piece. For a detailed discussion of the work see: David Cooper, *Bartok: Concerto for Orchestra*, ed. Julian Rushton (Cambridge: Cambridge University Press, 1996).



Mikhail Starokadomsky	1	1936
Alfredo Casella	1	1937
Zoltán Kodály	1	1939-40
Richard Mohaupt	1	1942-43
Béla Bartók	1	1943
Morton Gould	1	1944-45
Witold Lutosławski	1	1950-54
Alan Hovhaness	3	1951, 1953, 1957
Ulysses Kay	1	1952
Alexandre Tansman	1	1954
Benjamin Lees	1	1959
Ferenc Szabo	1	1960
Giya Kancheli	1	1961
Grażyna Bacewicz	1	1962
Michael Tippett	1	1962-63
Rodion Shchedrin	5	1963, 1963, 1989, 1989, 1998
Havergal Brian	1	1964
Roberto Gerhard	1	1965
Thea Musgrave	1	1967
Robin Holloway	5	1967, 1978, 1981-94, 2004-06, 2009-10
Oliver Knussen	1	1969
Martin Watt	1	1970
Elliott Carter	1	1970
Aleksandra Pakhmutova	1	1971
Samuel Adler	1	1971
Richard Rodney Bennet	1	1973
Anthony Payne	1	1974
Malcolm Arnold	1	1976
Roger Sessions	1	1979-81
Paul Patterson	1	1981
Henk Badings	1	1982
John McCabe	1	1982
Edward Cowie	1	1982 rev. 2012
Stephen Paulus	1	1983
Edward Gregson	1	1983 rev. 1989, 2001
Robert Saxton	1	1984
Denys Bouliane	1	1985-95
Arnold Cooke	1	1986
Alun Hoddinott	1	1986
Karel Husa	1	1986
Leonard Bernstein	1	1986-89
Steven Stucky	2	1986-87, 2003
Joan Tower	1	1991
Peter Maxwell Davies	1	1996
Richard Danielpour	1	1996
John Woolrich	1	1998
Augusta Read Thomas	1	1998
Stanislaw Skrowaczewski	1	1999
Jennifer Higdon	1	2002
Tan Dun	1	2002
Lowell Liebermann	1	2002
Magnus Lindberg	1	2003
David Horne	1	2003-04
Milton Babbitt	1	2004
Agustin Charles	1	2004
Thomas Oboe Lee	1	2005
Bright Sheng	1	2006 rev. 2016

John Casken	1	2007
Christopher Rouse	1	2007-08
Ellen Taaffe Zwilich	1	2008
Rolf Martinsson	1	2008
Janco Verduin	1	2009
Douglas Knehans	1	2010
Pascal Dusapin	1	2011
Marc Neikrug	1	2012
Thomas Simaku	1	2012
Benjamin Staern	1	2012-13
Thierry Escaich	1	2014
Carl Vine	1	2014
Zhou Tian	1	2016
André Previn	1	2016
Eric Nathan	1	2019
Connor Fogarty	1	2021
Joe Chindamo	1	2021
Elliot Gyger	1	2022

**1.2.1 Paul Hindemith's *Concerto for Orchestra* (1925)** was the first piece to utilise the title. Approximately 12 minutes in duration, the piece is scored for two flutes, two oboes, two clarinets and bass clarinet, two bassoons and contrabassoon, three horns, two trumpets, two trombones, tuba, timpani, three percussionists, and strings. The work is divided into four movements mostly played without pause except for a short break between the second and third. Of these movements, 1, 2, and 4 are fast and 3 is slow.

The first movement provides an excellent demonstration of how Hindemith uses the alternation between instrumental groups to delineate structure, which would become a feature of the genre. The movement is structured in six sections and resembles a concerto grosso with alternation between a large and small ensemble featuring a solo oboe, bassoon, and violin. The difference in Hindemith's approach is that the large ensemble alternates between the string section and the brass section, adding an extra layer of instrumental contrast. This approach continues across the piece, with various sections and ensembles within the orchestra being featured throughout. Table 1.2 provides an overview of the structure of the first movement.

Table 1.2: Paul Hindemith's Concerto for Orchestra, Movement 1: structure and instrumentation

<b>Bars</b>	<b>Instrumentation</b>
1-13	strings
14-26	solo oboe, bassoon, violin
27-35	brass
36-48	solo oboe, bassoon, violin
48-60	strings
61-end	solo oboe, bassoon, violin

**1.2.2 Witold Lutoslawski's *Concerto for Orchestra* (1954)** is cast in three movements: I. Intrada, II. Capriccio notturno e Arioso, and III. Passacaglia, toccata, e corale. The composer states that, "A colorful orchestration rich in various combinations gives the orchestral ensemble the occasion for versatile display. The name *concerto* is fully justified by this fact."<sup>64</sup>

Several Lutoslawski scholars have noted the importance of instrumentation and orchestration in the work's structure. In *Lutoslawski and His Music*, Steven Stucky states that:

"...one of the most interesting aspects of this movement is the way in which orchestration and the exploitation of register and timbre are, more than simply window-dressing, active participants in shaping the form."<sup>65</sup>

Similarly, Charles Bodman Rae notes the importance of instrumentation in the structure of the passacaglia in the first half of the third movement, stating that, "During the course of eighteen statements the passacaglia theme passes through all sections of the orchestra and exploits many different instrumental combinations."<sup>66</sup> This statement is followed by a table that provides a summary of the orchestrational evolution of the section. One of the most arresting orchestrational transformations in the piece is from the end of the first movement. The F# pedal point that opened the work, pounded out in the low register of the timpani and harp, and supported by sustained double basses, returns, but in a very high register, played by celeste,

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<sup>64</sup> Witold Lutoslawski, quoted in Zbigniew Skowron, *Lutoslawski on Music* (Lanham, Maryland: Scarecrow Press, 2007), 108.

<sup>65</sup> Steven Stucky, *Lutoslawski and His Music* (Cambridge: Cambridge University Press, 1981), 53.

<sup>66</sup> Charles Bodman Rae, *The Music of Lutoslawski* (London, England: Faber & Faber, 1999), 42.

violin harmonics, and piccolo, completely altering the effect of the idea. This transformation is demonstrated in Example 1.6.

Example 1.6: Witold Lutosławski, Concerto for Orchestra, Movement 1, rehearsal mark 14

The image shows a musical score for Example 1.6, featuring three staves. The top staff is for celeste, marked with a tempo of quarter note = 80. The middle staff is for piccolo, with parts for piccolo 2, piccolo 1, and piccolo 2. The bottom staff is for violin, with parts for violin 2, divisi, harmonics and violin 2, divisi, con sordina. The score includes various musical notations such as notes, rests, and dynamic markings.

**1.2.3 Christopher Rouse’s *Concerto for Orchestra* (2008)** was commissioned for performance at the Cabrillo Music Festival, where it received its premiere, conducted by its dedicatee, Marin Alsop. Rouse describes his approach to the work’s structure in his program note:

“Having composed ten other concerti prior to this one, I have always had to wrestle with finding an effective form for the piece. Here I wanted to depart from the standard three or four movement concerto and construct something different. I decided to divide the concerto into connected halves (the term being used loosely). The first half would be made up of five rather brief sections — fast, slow, fast, slow, fast — in which the fast parts would share and develop the same musical material, while the slow ones would share and explore different material. The second half would consist of two sections, a slow one and a fast one, each meant to represent a sort of "full blossoming" of the related ideas from their counterparts earlier on. My hope was to draw the listener in more and more as the work progressed, with the final allegro building to a frenzied, almost hysterical, climax.”<sup>67</sup>

Like the Lutosławski, Rouse’s concerto also contains a passacaglia which is found in the first section of the second half of the work. It is unclear whether or not Rouse was directly influenced by the Lutosławski example. However, it is understandable that this repetitive, yet potentially cumulative structure would be attractive in a genre where orchestration and the alternation of instrumentation is a primary concern.

Rouse then goes on to discuss his approach to the genre as being “... “about” allowing each player a chance to shine,” with the piece requiring each performer to play everything from “singing lyricism to challenging virtuosity.” In addition to this individual virtuosity, Rouse also juxtaposes contrasting instrumental groups within the ensemble. An example of this occurs from section 34 to the end of 36, shown in Example 1.7. In this passage the texture can be

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<sup>67</sup> Christopher Rouse, "Concerto for Orchestra: Program Note by the Composer," 2008, <http://www.christopherrouse.com/ctoorchpress.html>.

divided into two distinct strata, separated through rhythm, timbre, and range. In the upper strata of the texture, the three flutes share material consisting of repeated quavers and chromatic gestures. This is juxtaposed by the strings, who play a series of shifting harmonies with note values no shorter than a dotted crotchet. At section 36, the quaver dominated material is taken over by the three clarinets, and the dotted crotchet material by three muted horns. This passage provides an example of both vertical and horizontal contrast between groups of instruments within the ensemble and these shifts occur throughout the work.

Example 1.7: Christopher Rouse, *Concerto for Orchestra*, four bars after rehearsal mark 35

The image displays a musical score for four bars after rehearsal mark 35. It features six staves. The top four staves are for woodwinds: Flute 1 (fl. 1), Flute 2 (fl. 2), Flute 3 (fl. 3), Clarinet 1 (cl. 1, 2), and Bass Clarinet (b. cl.). The bottom two staves are for strings: 1st strings (1st) and 2nd strings (2nd). The tempo is marked as quarter note = 152. The woodwind parts show rapid, repetitive quaver patterns, while the string parts play slower, dotted-crotchet harmonies. The score includes various musical notations such as clefs, key signatures, and dynamic markings.

**1.2.4 Carl Vine’s *Concerto for Orchestra* (2014 rev. 2016)** represents a recent, Australian addition to the concerto for orchestra repertoire. In his program notes, Vine indicates that he “used this opportunity to feature every instrument in the orchestra in one way or another.”<sup>68</sup> Rhoderick McNeill, author of *The Music of Carl Vine*, also suggests that “Vine’s highlighting of every orchestral section was the primary driver for the title.”<sup>69</sup> This juxtaposition of the sections of the orchestra occurs early in the work. McNeill states that “each of the first four sections highlights a specific orchestral choir.”<sup>70</sup> Table 3 is a breakdown of these four sections.

<sup>68</sup> Carl Vine, *Concerto for Orchestra* (London, England: Faber Music, 2014).

<sup>69</sup> Rhoderick McNeill, *The Music of Carl Vine* (Kingsgrove: Wildbird Music, 2017), 172.

<sup>70</sup> McNeill, *The Music of Carl Vine*, 172.

Table 1.3: Juxtaposition of instrumental sections in the first four episodes of Carl Vine's Concerto for Orchestra

Bars	Instrumentation	Features of section
1-19	Woodwinds	Overlapping melodic fragments in the woodwinds over sustained string harmonies.
20-51	Brass	Brass clusters with extreme crescendos and decrescendos followed by fanfare gestures.
52-87	Percussion	Dominated by large and medium toms and timpani with interjections from a sustained brass chord and cymbals.
88-113	Strings	Heavily divided homophonic clusters moving in parallel motion followed by interplay between first violins and harp accompanied by sustained string harmonies.

After this clear juxtaposition of the instrumental sections in the first four episodes, the remainder of the work demonstrates more fluid interactions between the instrumental sections, and subsets of these sections. This is demonstrated in Example 1.8 where the strings and two subsets of the woodwind section, piccolo and flutes acting as a unit, and the first oboe and clarinets acting as a unit, participate in a rapid three-way exchange.

Example 1.8: Carl Vine, Concerto for Orchestra, bars 155-158

The musical score for Example 1.8 (bars 155-158) is written in 4/4 time with a tempo marking of ♩ = 100. It features a complex rhythmic pattern of eighth and sixteenth notes. The score is divided into three distinct sections of interaction:
 

- Section 1 (Bars 155-156):** Labeled 'picc., fl. 1,2' and 'strings'. The woodwinds play a melodic line while the strings provide a sustained harmonic background.
- Section 2 (Bars 157-158):** Labeled 'ob. 1 cl. 1,2' and 'strings'. The oboe and clarinets enter with a melodic line, interacting with the string accompaniment.
- Section 3 (Bars 159-160):** Labeled 'picc., fl. 1,2' and 'strings'. The piccolo and flutes return to the melodic role, continuing the exchange with the strings.

 The notation includes various articulations and dynamic markings, illustrating the rapid and fluid nature of the instrumental interactions.

### 1.3 Concerto for Oboe and Wind Orchestra

In comparison to the extensive repertoire of concertos for clarinet and wind orchestra, concertos for oboe and wind orchestra are far less common. Song Hui Chon's 2016 study, *Western Orchestral Instruments in the Foreground: What Features Make an Instrument More Attractive for a Solo Role in Concertos*, provides some clues as to why this might be the case.<sup>71</sup>

In this study, Chon identifies several variables that determine why one instrument may be more popular as a soloist than another. These include perceived loudness capacity, pitch height, timbre salience, and performer pool size.<sup>72</sup> Of these factors, the clarinet trumps the oboe in

<sup>71</sup> Song Hui Chon. "Western Orchestral Instruments in the Foreground: What Features Make an Instrument More Attractive for a Solo Role in Concertos?" in *Musical Instruments in the 21st Century: Identities, Configurations, Practices*, ed. Till Bovermann, Alberto de Campo, Hauke Egermann, Sarah-Indriyati Hardjowirogo and Stefan Weinzierl (Singapore: Springer Nature, 2017), 371-384.

<sup>72</sup>Chon, "Western Orchestral Instruments in the Foreground", 371.

performer pool size and timbre salience, which may go some way to explaining the prominence of concertos for clarinet and wind orchestra in comparison to concertos for oboe and wind orchestra.<sup>73</sup> Due to the scarcity of such works, this section of the review will provide an overview of the repertoire in Table 1.4, and will end with a short discussion of Jennifer Higdon’s *Concerto for Oboe and Wind Band*.

Table 1.4: Works for solo oboe and wind orchestra

Composer	Title	Year	Duration
Nikolai Rimsky-Korsakov	Variations for Oboe and Wind Orchestra	1878	9 min.
Frigyes Hidas	Concerto for Oboe and Wind Ensemble	1998	11 min.
Ferrer Ferran	El Bosque Magico	2003	16 min. 30 sec.
Jennifer Higdon	Oboe Concerto	2005/8	17 min.
Eric Ewazen	Hold Fast Your Dreams	2010	24 min.
Stacey Berk	Flight for Solo Oboe and Wind Ensemble	2011	12 min.
Christopher Tyler Nickel	Concerto for Oboe	2012	27 min.
Oscar Navarro	Legacy	2015	22 min. 50 sec.
Christopher Stark	Velocity Meadows	2015	11 min. 30 sec.
John O’Reilly	Concertino for Oboe	2019	Unknown
Jason Mulligan	The Things We See	2019	10 min. 30 sec.
Lee Hartman	Trobairitz	2019	17 min.
Connor Fogarty	Concerto for Oboe and Wind Orchestra	2022	16 min.

Of the oboe concertos written during the 2000s, Jennifer Higdon’s is the most prominent. Originally written for symphony orchestra in 2005, Higdon was commissioned to create a wind ensemble arrangement in 2008. The premiere of this version was performed by oboe soloist Nancy Ambrose King with the University of Michigan Symphony Band on 6 March 2009. The work is scored for piccolo, three flutes, two oboes (II=English horn), four clarinets, two bassoons, two alto saxophones, one tenor saxophone, one baritone saxophone, three trumpets in B-flat, four horns in F, two tenor trombones, bass trombone, tuba, and two double basses. It is approximately 17 minutes long and is in five sections with a slow, fast, slow, fast, slow structure. A complete formal analysis of the piece can be found in Chapter 5 of Janice Elizabeth Crews’ thesis, *Jennifer Higdon’s Oboe Concerto: The Composition, Transformation, and a*

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<sup>73</sup> Interestingly, the study listed more oboe concertos than clarinet concertos in the entire repertory. However, this can easily be explained as the oboe was being used as an ensemble instrument for about fifty years before the clarinet.

*Performer's Analysis*.<sup>74</sup> Table 1.5 is from this thesis and provides an overview of the work's form.

Table 1.5: Jennifer Higdon: Oboe Concerto, formal scheme, created by Janice Elizabeth Crews

A	B	A'	B'	C
♩ = 60	♩ = 142	♩ = 60	♩ = 142	♩ = 60
mm. 1-80	mm. 81-183	mm. 184-227	mm. 228-349	mm. 350-411
Tonal Center: B-flat major	Tonal Center: b minor	Tonal Center: C major	Tonal Center: b-flat minor, b minor	Tonal Center: b-flat minor B-flat major

## 1.4 Concerti Grossi for String Quartet

Due to the variety of possible concertino and ripieno combinations in the concerto grosso genre, a decision was made to focus the review on works for string quartet with string orchestra accompaniment, thus allowing the review to focus on repertoire that was directly relevant to the project's composition portfolio. Edward Elgar's *Introduction and Allegro* and Ernest Bloch's *Concerto Grosso No. 2* were chosen for this reason.

**1.4.1** While **Edward Elgar's *Introduction and Allegro (1905)*** does not use the title of concerto grosso, its scoring for string quartet and string orchestra, and the interaction between these two groups, justifies the classification. The work is divided into two major sections, as suggested in the title. The 'introduction' presents three main ideas: the loud, double-stopped opening followed by descending triplets; an ascending idea played by the quartet, followed by a descending response in the orchestra; and a melody, played first by a solo viola, which is purported to be based on a Welsh folk tune.<sup>75</sup> The allegro introduces a new semiquaver idea followed by a fugue before a return and development of ideas from both sections.

Elgar's *Introduction and Allegro* demonstrates several approaches to the interaction between the concerto agents. The two most obvious of these are doubling and dialogue. Doubling is self-explanatory and can be seen in the work's opening. Dialogue is demonstrated at rehearsal mark 1, where the quartet presents the ascending theme followed by a descending response in the orchestra. Both groups also take on the role of accompanist at certain stages. For example,

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<sup>74</sup> Janice Elizabeth Crews, "Jennifer Higdon's Oboe Concerto: The Composition, Transformation, and a Performer's Analysis." (DMA diss., Louisiana State University and Agricultural and Mechanical College, 2010).

<sup>75</sup> John Horton, "Two Possible Elgarian Allusions," *The Musical Times* 101, no. 1410 (1960): 490-92.



six bars after rehearsal mark 2, the first iteration of the so-called ‘Welsh’ melody is heard, played by the solo viola, and accompanied by divided violas and cellos in the orchestra. Later in the fugue, at rehearsal mark 17, the quartet plays an expressive melody in octaves over highly contrapuntal textures in the ensemble as demonstrated in Example 1.9.

Example 1.9: Edward Elgar, *Introduction and Allegro*, two bars before rehearsal mark 17

The image displays a musical score for a quartet, consisting of three systems of staves. The first system is labeled 'QUARTET.' and shows four staves with a 'cresc.' marking above the first staff. The second system shows the quartet playing in octaves over a complex contrapuntal texture. The third system continues this texture with various dynamics like 'p cresc.' and 'cresc.'.

**1.4.4 Ernest Bloch’s *Concerto Grosso No. 2 for Strings* (1953)** is a 20-minute work cast in four movements: I. Maestoso-Allegro, II. Andante, III. Allegro, and IV. Tranquillo-Animato. The relationship between concerto agents in this piece is less dynamic than the previously discussed *Introduction and Allegro* by Elgar. Instead, the concertino frequently doubles the ripieno or presents contrasting material, thus establishing the kind of baroque polarity between the agents that was discussed in the introduction when considering Vivaldi’s approach to the concerto genre. This approach can be seen in the work’s opening. The ensemble presents a theme in a modal G-minor that mostly sits in the middle to low register of the ensemble’s

tessitura. The response from the concertino creates polarity through the contrast of register and tonality (the material circles around the dominant, with notes from the G melodic minor scale). This polarity continues throughout the opening *maestoso* section. The fugue in the following *allegro* section contains moments of typical rapid-fire concerto dialogue as demonstrated in Figure 1.10. Another noteworthy aspect of the relationship between concerto agents in this piece occurs in the third movement, which is almost exclusively played by the orchestral tutti, except for a brief moment where the concertino presents its material with the ripieno playing a genuine supporting role with sustained harmonies and pizzicato arpeggios, demonstrated in Figure 1.11.

Example 1.10: Ernest Bloch Concerto Grosso No. 2 for Strings, Movement 1, two bars before rehearsal mark 8

This musical score excerpt shows two systems of staves. The top system is labeled 'Concert.' and includes staves for Violin I (VL I), Violin II (VL II), Viola (Via.), and Violoncello (Vcl.). The bottom system is labeled 'Rip.' and includes staves for Violin I (VL I), Violin II (VL II), Viola (Via.), Violoncello (Vcl.), and Bass. A rehearsal mark '8' is positioned above the first staff of the Concertino section. The music features complex rhythmic patterns and dynamic markings.

Example 1.11: Ernest Bloch, Concerto Grosso No. 2 for Strings, Movement 3, four bars before rehearsal mark

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This musical score excerpt shows two systems of staves. The top system is labeled 'Concert.' and includes staves for Violin I (VL I), Violin II (VL II), Viola (Via.), and Violoncello (Vcl.). The bottom system is labeled 'Rip.' and includes staves for Violin I (VL I), Violin II (VL II), Viola (Via.), Violoncello (Vcl.), and Bass. A rehearsal mark '12' is positioned above the first staff of the Concertino section. The score includes various performance instructions such as 'pizz.', 'la metà', 'cresc.', 'pizz.', 'arco', 'tutti', and 'unis.'.

## Chapter 2: Concerto for Clarinet and Wind Orchestra

### Genesis

The *Concerto for Clarinet and Wind Orchestra* (2020) was the first portfolio work to be written. It was the result of an external commission from the Elder Conservatorium of Music, facilitated by Charles Bodman Rae and Luke Dollman. The commission involved writing a 20-minute work for clarinet soloist, Bailey Coates, and the Elder Conservatorium Wind Orchestra. The work was performed on 25 October 2022 at Elder Hall, conducted by Luke Dollman.

When considering the instrumentation of the wind orchestra, composers have two main choices: the 'wind band,' which uses multiple performers per part, and the 'wind ensemble,' which uses a single player per part. There are pros and cons for each. For example, the wind band allows for performers with various levels of experience to play the same part, giving confidence to those with less experience. A disadvantage of this is that the orchestration can become bloated, making balance of the ensemble difficult to control. Alternatively, wind ensembles, especially those with experience, tend to be able to perform with greater dexterity and clarity. In the *Clarinet Concerto*, the choice was made to use a wind band to account for the varying skill levels within the university ensemble that would perform the work. This choice meant that extra care had to be taken with the balance between the soloist and ensemble.

The initial thematic idea for the clarinet concerto came from a discarded trio for clarinet, flute, and piano that had been sketched several months earlier. The idea's chromaticism gave it an eerie quality that was appealing and had the potential to be developed in a variety of interesting ways. This theme, shown in Example 2.1, became the seed from which much of the material in this work grew.

Example 1.1: Clarinet Concerto, main theme

The musical notation shows a single staff in 4/4 time with a tempo marking of ♩ = 60. The melody begins with a quarter rest, followed by a quarter note G3, an eighth note A3, a quarter note B3, and a quarter note C4. A bracket above the first three notes is labeled 'D-minor'. The melody continues with a quarter note D4, an eighth note E4, a quarter note F4, and a quarter note G4. A bracket above these four notes is labeled 'B-minor'. The melody then has a quarter rest, followed by a quarter note G4, an eighth note F4, a quarter note E4, and a quarter note D4. A bracket above these four notes is labeled 'E-flat-minor'. The final note is a half note C4, with a bracket below it labeled 'Chromatic'.

The theme can be divided into four motifs, each of which are separated and developed independently at various stages of the work. Its eerie, unsettling nature is derived from the chromatic tertiary relationship between each of the motifs. The final note of the theme, E-

natural, is intentionally ambiguous enabling a variety of possible cadences. For example, a definitive cadence back to D-minor can be facilitated by harmonising the E-natural with a dominant A chord.

The next step in the composition process involved developing this theme, and its constituent motifs, in a variety of ways, and sketching some contrasting material. Of the vast catalogue of sketches that resulted from this process, two contrasting ideas were chosen. The first was a dissonant tutti idea played by the full ensemble (Example 2.2),<sup>76</sup> and the second was an expressive, modal melody, first played by a solo flute (Example 2.3).<sup>77</sup> As the first movement developed, a fourth idea emerged out of a small melodic fragment played by the first flutes in bar 21. This was developed into a complete contrasting fast section from bar 79 to 162 which gave the movement some much needed impetus.

Example 2.2: Clarinet Concerto, Movement 1, bar 1-4, “chaos theme”

Example 2.3: Clarinet Concerto, Movement 1, bar 63-68, “expressive theme”

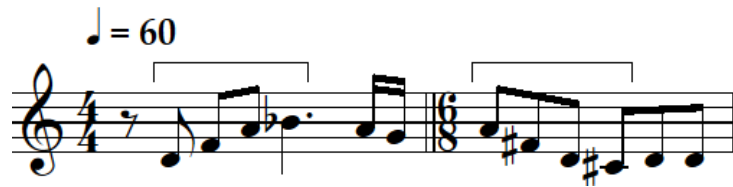
Unlike the first movement, most of the second movement was sketched using a piano reduction. The thematic material for this movement was derived by inverting the first motif of the first movement’s main theme and adjusting the rhythm to accommodate for the second movement’s

<sup>76</sup> This idea will be referred to as the ‘chaos’ theme from now on.

<sup>77</sup> This idea will be referred to as the ‘expressive’ theme from now on.

compound meter (Example 2.4). Later in the movement, the entire theme is inverted (Example 2.5).

Example 2.4: Clarinet Concerto, inversion of motif 1



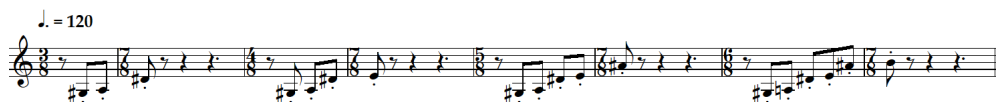
Example 2.5: Clarinet Concerto, inversion of main theme



This inversion also affected the harmony by transforming the minor chords to major. This, along with the rhythmic adjustments, turned what was originally an unsettling and eerie idea, into one that was positive and heroic.

After the positivity of the second movement's opening, conflict needed to be reintroduced before resolution in the final movement. To achieve this, the interval pairing of a tritone and minor second, which was first introduced by the piccolo and oboe in the 'chaos' theme from the work's opening, was reintroduced and used to inform the melodic and harmonic content for the majority of the section from bar 158 to 313. Example 2.6 demonstrates the reintroduction of this interval pairing.

Example 2.6: Clarinet Concerto, Movement 2, bar 161-168



No new material was introduced in the third movement. Instead, the main theme and several secondary ideas were recapitulated and transformed, thus bookending the work.

## Analytical Commentary

The Concerto for Clarinet and Wind Orchestra is cast in typical three movements. What is unusual is the way that the movements are structured, with a moderately slow opening movement, scherzo second movement, and slow final movement that recapitulates many of the themes. The first and second movements are separated, however, the third continues from the second without pause. Although unusual, this approach to the overall structure was loosely inspired by William Walton's *Viola Concerto* which has a similar slow-fast-slow structure, with the third movement recapitulating earlier themes. Despite the similarities in large-scale structure between the *Clarinet Concerto* and Walton's *Viola Concerto*, there is no such similarity in the internal structures of each movement.

### Movement 1

The opening bars of the first movement establish the polarity and conflict between the soloist and ensemble. The tutti introduction (bars 1-12), the first four bars of which are presented in short score in Example 2.2, is harsh and dissonant, emphasising intervals of a minor second and tritone. The texture is muddled by a five-against-four semiquaver polyrhythm in the upper woodwinds. The bass instruments cut through the texture, introducing a brash theme in a loose D-minor tonality (Example 2.7). However, any sense of tonal stability is subverted by the dissonant, atonal texture that accompanies it. The introduction ends on a five-note modal cluster between A-natural and E-flat, which crescendos before cutting off suddenly at the beginning of bar 13. The clarinet soloist then emerges *al niente* out of the chaos and introduces the main theme of the work as a short soliloquy.

Example 2.7: Clarinet Concerto 'Chaos' theme, Movement 1, bars 2-9, (bass only)

bar. sax., tbn. 1,2., euph.

bsn., b. tbn., tba.

The next nine bars develop several of the motifs from the main theme, and feature dialogue between the soloist and the woodwinds, who alternate between foreground and background roles. At bar 27, the low brass and woodwinds interrupt this development with a rhythmically diminished return of the 'chaos' theme, this time in G-minor. This brief moment of conflict subsides, and the soloist repeats the main theme as a soliloquy, this time an octave higher, utilising its upper register for the first time.

The development of these ideas continues over the next paragraph of music. A poco accelerando and gradual crescendo from bar 42 propels the music towards the first full statement of the main theme by the tutti ensemble (Example 2.8). The theme is orchestrated in octaves by the woodwinds and two French horns and is supported by static harmony in the trumpets and trombones. An active bassline plays in counterpoint to the melody and is often dissonant against the prevailing harmony. The soloist adds its own interjections at points where the melody is at rest. The upper register of the solo clarinet seems to cut through the full ensemble effectively. Writing the active solo parts at points when the ensemble was mostly static helped to differentiate its timbre from that of the ensemble.

Example 2.8: Clarinet Concerto, Movement 1, bars 47-51

The musical score for Example 2.8, Clarinet Concerto, Movement 1, bars 47-51, is presented in a multi-staff format. The top staff is for the solo clarinet, marked 'solo cl.', showing a melodic line with various ornaments and dynamics. Below it are staves for woodwinds: piccolo and flutes (picc., fl. 1,2), oboes (ob. 1,2), clarinets (cl. 1,2), and saxophones (alto sax., ten. sax., bari. sax.). The next staff is for trumpets (tpt. 1,2,3) and trombones (tbn. 1,2, b. tbn.), with a dynamic marking of *mf*. The bottom staff is for the tuba (tba.), marked 'b. cl., bsn., euph.'. The score is in 4/4 time and features a variety of musical notations, including slurs, ornaments, and dynamic markings.

After this strong tutti passage, the soloist, playing alone, develops the first motif of the main theme through a variety of key areas: D-minor, C-minor, F-minor, and E-flat-minor (bars 55-63). The ending of this passage foreshadows the flute's 'expressive' theme that is introduced in bar 64 (and previously demonstrated in Figure 2.3). This new theme is modal and contains a combination of conjunct and disjunct melodic movement. The pitch centre is A-flat. However, there is some modal ambiguity created by the cross-relation between the F-flat in bar 64, which indicates the Aeolian mode, and the F-natural in the following bar, which indicates the Dorian mode. A pedal point on A-flat and E-flat keeps the pitch centre grounded in A-flat, while the upper structure of the harmony continually shifts. The harmonic accompaniment is played softly by staggered-entry saxophones, bassoon, and clarinets with articulation in the vibraphone and extra resonance created by a marimba tremolo. The solo clarinet plays a

secondary, contrapuntal role in response to this new melodic material in the flute (Example 2.9).

Example 2.9: Clarinet Concerto, Movement 1, bars 64-68 (oboe omitted)

The first motif of the main theme then emerges in the oboe and is passed to the solo clarinet in its chalumeau register, and then to the horns. This is followed by a fully harmonised, offbeat version of the main theme's first motif in the woodwind section with the tuba supporting the bassline an octave below. The soloist responds to this agitated version of the motif with a distressed ascending line in semiquaver triplets. The brass section then responds with an extended and more determined version of the motif with a raised sixth, which leads to the next major section of the movement.

This section (bar 79-159) contains the most positive music in the work so far. As mentioned in the background section of this chapter, the main idea of this section emerged out of a small melodic fragment played by the first flutes in bar 21. This idea was then extended and transformed into its own distinct theme. Example 2.10 demonstrates this transformation.

Example 2.10: Clarinet Concerto, Movement 1, flutes bar 21, solo clarinet bars 79-84

The main idea is first presented in the solo clarinet with light accompaniment in the woodwinds and marimba. The harmony hovers around a modal F-sharp-minor, and, like the 'expressive' theme, contains a cross-relation between the minor and major sixth. This is emphasised by the shift in harmony from D-major in bar 82 to B-major in bar 83. The new theme is then repeated by the flutes and clarinets with a countermelody played by the soloist. Bar 95 continues to develop this idea with imitative dialogue between the soloist and a group consisting of the piccolo, first oboe, and first clarinet in three octaves. This contrapuntal



passage ends with a string of suspensions which lead to a new, fanfare-like idea in bar 104 (Example 1.11).

Example 2.11: Clarinet Concerto, Movement 1, bars 104-110

This passage, from bar 104 to 121, contains some of the most virtuosic writing for the soloist yet, with fast legato semiquaver or quaver triplet gestures, which play in response to contrasting, repeated staccato ideas in various subsections of the ensemble.

The section from bar 121 continues the development of the new theme with a contrapuntal trio between the bassoon, first flute (which is taken over by the first oboe in bar 126), and the clarinet soloist. This short passage is quite positive, and almost jaunty with use of staccatos and trills. The positivity of this section is interrupted in bar 131, with a return of the first motif of the main theme played in D-sharp-minor in the low register of the bass clarinet, baritone saxophone, and tuba. The reintroduction of this motif is combined with the staccato triplet gestures, and solo clarinet flourishes of the previous section, and hints of the new theme in the flutes and clarinets. This leads to a tutti statement of the new theme in bar 141.

At this point, it seems as though the positive music has won but this is short-lived. Bar 162 cuts the positivity off with an anguished ‘quasi cadenza’ played by the solo clarinet in its extreme upper register. As demonstrated in Example 2.13, the cadenza makes use of motifs from the first and third bars of the main theme. This leads to a return of the ‘chaos’ theme from the work’s opening. A violent, percussive repetition of this idea is then heard, harmonised in perfect and augmented fourths (Example 2.13).

Example 2.12: Clarinet Concerto, Movement 1, bars 162-168

Example 2.13: Clarinet Concerto, Movement 1, bars 179-183

At bar 184, a new section of the work begins with the introduction of a new idea played by the clarinet soloist. On closer inspection, this motif is derived from a combination of previously heard material. The first phrase has a similar shape to the ‘expressive’ flute theme from bar 64, with its leap of a perfect fifth followed by a minor sixth; the three descending chromatic notes at the end of the phrase are a rhythmically diminished version of the chromatic motif that occurs at the end of the main theme; and the tritone in the second phrase is derived from ‘chaos’ material that was recently recapitulated (Example 2.14).

Example 2.14: Clarinet Concerto, Movement 1, bars 185-187

These motifs are then developed through dialogue between various contrasting subsections of the ensemble and soloist. Much of the harmony in this section is quartal and uses a mixture of perfect and augmented fourths. This quartal harmony and increased chromaticism contrasts with much of the movement’s previous material, which was predominantly triadic. This section also makes use of polychords from bar 206 to 210 (Example 2.15).

Example 2.15: Clarinet Concerto, Movement 1, bars 207-208

A climax is reached at bar 211, where a new chorale idea is introduced (Example 2.16). This idea returns in later movements.

Example 2.16: Clarinet Concerto, Movement 1, bars 211-214

The musical score for Example 2.16 consists of three staves. The top staff is for Horns 1, 2, 3, and 4 (hn. 1,2,3,4), the middle staff is for Saxophones, Bassoon, and Baritone Trombone (saxes, bsn. brass), and the bottom staff is for Bass. The tempo is marked as quarter note = 72. The key signature has one flat (B-flat). The music shows a climactic passage with a new chorale idea introduced at bar 211.

The final section of the movement begins with the solo clarinet playing a mournful melody which alludes to the ‘expressive’ theme. This is accompanied by the flutes and first clarinets, dovetailing into three horns. As the clarinet theme comes to its resolution on F-sharp, the three horns are joined by the tuba, euphonium, and fourth horn to form a B-minor over E-flat-minor polychord, while a rhythmically displaced version of the first motif of the main theme is heard underneath, played by the bass clarinet, bassoon, and bass trombone. The harmony settles back to the home pitch of D while the clarinet plays three iterations of the first motif, moving up an octave each time. The accompanying harmony dovetails between a group consisting of clarinets and saxophones, with stopped horns, adding interest to the underlying texture while the harmony remains static. The movement ends darkly with a cadence from a dissonant B-major chord with an E-natural and E-flat separated by a minor ninth in the bass, that resolves to D-minor.

## Movement 2

The second movement is divided into two major sections. The first, from 229 to 386, is a lively scherzo in compound metre, whilst the second, from 386 to the end of the movement, utilises a darker harmonic palette, and shifting complex metres.

The movement opens with a four-bar theme played by the solo clarinet and supported by the bass clarinet and saxophones (Example 2.17). The first four notes of the theme are an inversion of motif 1 from the first movement. The theme is answered by the full ensemble which plays a rousing, shortened version of the theme followed by a descending chordal motif (Example

2.18). This motif is repeated by the soloist with accompaniment by a smaller subsection of the woodwinds.

Example 2.17: Clarinet Concerto, Movement 2, bars 1-4

Example 2.18: Clarinet Concerto, Movement 2, bars 7-9

The clarinet then plays an extended melody based on the first motive of the main theme from Movement 1 with light accompaniment in the woodwinds, and with added resonance in the vibraphone. This passage comes to a rest on A-sharp/B-flat while the bass clarinet and baritone saxophone echo the clarinet motif, first in D-sharp-minor, then B-flat-minor, until they are joined by the full woodwind section in G-minor. The clarinet A-sharp/B-flat is a tone that is common to each of these harmonies and is used to pivot between them (Example 2.19).

Example 2.19: Clarinet Concerto, Movement 2, bars 56-59

The full ensemble then repeats the first phrase of this movement's main theme over a descending bassline. There is a long crescendo over this section, but the climax is interrupted with a return to the opening section of the movement. This repeat lasts until bar 69 which

introduces the fully inverted version of the main theme from Movement 1 (refer to Example 2.5).

This new section is comprised of four main building blocks: the inverted theme, staccato chords, descending 4:3 polyrhythmic arpeggios, and a new fanfare theme, which helps give this section its heroic quality. This is first heard in the trumpets and trombones in bar 303 (Example 2.20). The movement from E-major to F-sharp-major gives this theme a bright Lydian flavour. These ideas are developed through dialogue throughout this section, passing between the soloist and various subsections of the ensemble.

Example 2.20: Clarinet Concerto, Movement 2, bars 75-76

The image shows a musical score for two parts: trumpets (tpts.) and trombones (tbns.). The tempo is marked as ♩ = 120. The notation consists of two staves, each with a treble clef and a key signature of one sharp (F#). The music is written in a staccato style, with chords and individual notes. The top staff (tpts.) and bottom staff (tbns.) both play similar rhythmic patterns of chords and notes, with some articulation marks like slurs and accents. The music is divided into two measures by a vertical bar line.

At Bar 82, the fanfare theme is played as a duet between the solo clarinet and first oboe. This then melds into the chorale theme from the first movement. On this occasion, the orchestration is more minimal, with the clarinet and first alto saxophone taking the top line harmonised by the remaining saxophones with articulation in the glockenspiel. The following bars build towards a full statement of the inverted main theme which appears in bar 101, accompanied by staccato trumpets and saxophones. A truncated, E-major version of the theme from the opening of the second movement returns in bar 107. This statement of the theme ends with a return of the descending 15/8 motif from Example 2.18, which is passed from the highest register of the ensemble to the lowest over four bars. A statement of the inverted main theme is then heard, played by the piccolo, flutes, and alto saxophones, with staccato accompaniment in the clarinets and tenor saxophone derived from the opening of the movement. The role of the soloist switches to that of virtuosic accompaniment, with rapid 4:3 polyrhythmic arpeggios which span its entire range (Example 2.21).

Example 2.21: Clarinet Concerto, Movement 2, bars 114-117

A final statement of the inverted theme occurs in the trumpets and trombones in bar 120, followed by a series of cadential chords which lead to a climactic return of the chorale theme from the first movement in bar 126. The positive, heroic quality of this section dissipates into a dissonant, D-sharp-minor chord with an added minor sixth and E-natural in the bass (Figure 2.22). This leads to a minor variation of the fanfare.

Example 2.22: Clarinet Concerto, Movement 2, bars 124-135

The remainder of the first part of this movement consists of the soloist attempting to recall material from earlier in the movement. Each solo passage is interrupted by a short three note motif played by stopped horns, euphonium, and tuba. The section is underpinned by an A pedal in the timpani, and the soloist is accompanied by unmeasured tremolos in low clarinets and flutes.

The second half of the movement begins at bar 159 with interplay between the soloist and woodblock. The concept for the opening of this section is primarily rhythmic and involves adding an extra quaver beat to every second bar resulting in the following pattern: 3/8, 7/8, 4/8, 7/8, 5/8, 7/8, 6/8. With each extra quaver, an extra note is added to the melody. The melodic material consists of only minor seconds and augmented fourths, harkening back to the 'chaos' theme of the first movement (Example 2.23).

Example 2.23: Clarinet Concerto, Movement 2, bars 161-168

This interval pairing is the principal melodic and harmonic framework throughout this section of the movement. However, it is not always strictly adhered to. For example, perfect fourths often appear in the harmony, and previous thematic material is often referenced, such as the minor version of the fanfare theme (Example 2.24), and phrases from the main theme of the first movement (Example 2.25).

Example 2.24: Clarinet Concerto, Movement 2, bars 308-309

Example 2.24 shows a musical score for two staves. The tempo is marked as quarter note = 120. The top staff is in treble clef and the bottom staff is in bass clef. Both staves contain chords, primarily triads and dyads, with some moving lines. The key signature has one sharp (F#).

Example 2.25: Clarinet Concerto, Movement 2, bars 210-219

Example 2.25 shows a musical score for two staves. The tempo is marked as quarter note = 120. The top staff is for solo clarinet (cl. 1,2) and the bottom staff is for horns (bns., alto sax. 1,2). The score is divided into three phrases: phrase 1 (solo cl.), phrase 2, and phrase 3. The key signature has one sharp (F#).

A variation of the main theme from the first movement also appears from bars 280 to 285, played first by the trumpets then answered by the upper woodwinds including the clarinet soloist, with accompaniment from repeated staccato chords played by the horns. The movement ends with a massive tutti rendition of the chaos theme in E-minor (Example 2.26). This dissolves into six octaves of B-naturals, then F-sharps at the beginning of the third movement.

Example 2.26: Clarinet Concerto, Movement 2, bars 317-end

Example 2.26 shows a musical score for multiple staves. The tempo is marked as quarter note = 120. The staves are for picc. fl. 1,2; ob. 1,2; tpt. 1,2; tbn. 1,2; cls., saxes., hns.; and b.cl., bsn., b.tbn., euph., tba. The score consists of repeated chords across all staves, creating a dense texture. The key signature has one sharp (F#).

### Movement 3

The third movement begins with a fragmented recapitulation of the flute theme from the first movement, played in the chalumeau register of the solo clarinet. The clarinets, horns, and rolled timpani and marimba hold an F-sharp pedal point while the saxophones and flutes fade in and out, colouring the harmony and creating a mysterious atmosphere. Some of these ‘colour’ notes, usually dissonances derived from the B-harmonic-minor scale (flat-sixths, major-sevenths, and major-seconds), are articulated in the vibraphone.

The theme is then stated in full in three octaves by the piccolo, oboe and first clarinet, with arpeggiated flourishes in the solo clarinet and harmonic support in the vibraphone and bass clarinet (Example 2.27). The texture is very thin, but added resonance is generated by the rolled timpani and marimba.

Example 2.27: Clarinet Concerto, Movement 3, bars 13-17, vibraphone omitted

The musical score for Example 2.27 consists of three staves. The top staff is for the solo clarinet (cl. 1), marked 'solo cl.' and starting at measure 48. It features a melodic line with various ornaments and articulations. The middle staff is for the piccolo (pic.), oboe 1 (ob. 1), and first clarinet (cl. 1), showing their harmonic support. The bottom staff is for the bass clarinet (b.cl.) and marimba (mar.), providing a steady harmonic foundation. The score includes dynamic markings such as *mf* and *f*, and articulation marks like accents and slurs.

The theme is then repeated, with the horns and euphonium playing in dialogue with the trumpets and trombones as the clarinet continues its flourishes, supported an octave higher by the piccolo to help the soloist cut through the strength of the brass section. After a fanfare in the brass that recalls material from movement two and the chromatic motif from the main theme, the clarinet returns with a full recapitulation of the main theme, which resolves to D minor. This recapitulation is supported by an A pedal point played by the timpani, with added resonance from a rolled bass drum.

The resolution begins with a warm, five-bar chorale in D minor played by the clarinets, saxophones, and bassoon. Over this, the soloist plays an elaboration of the main theme. A reference to the ‘chaos’ theme is also heard in the baritone saxophone, bassoon, trombones, and euphonium, along with a rhythmically augmented version of the same idea in the upper register of the clarinet over the same bars (Example 2.28).



Example 2.28: Clarinet Concerto, Movement 3, bars 32-36

The musical score for Example 2.28 consists of four staves. The top staff is for the solo clarinet, marked 'solo cl.' and 'cl. 1,2', featuring a melodic line with triplets and a 'chaos' theme. The second staff is for alto saxophones and tenor saxophones, marked 'alto sax. 1,2' and 'ten. sax., bari. sax., bsn.'. The third and fourth staves are for the bass line, marked '+tbn. 1,2 b.tbn., euph., tba.' and 'chaos' theme. The tempo is marked as quarter note = 48.

The chorale then modulates from D minor to the brighter D-flat-Lydian via their shared F-natural, and via stepwise movement in the bass. This lifts the music and paves the way for the final transformation of the main theme, which is first heard in bar 42, played by the horns. This transformation takes what was originally a closed position arpeggiated minor triad followed by a movement upward by a semitone, to an open position arpeggio followed by a downward by a semitone. This idea is passed between the soloist and various subsections of the orchestra before reaching a climax on an A-major-7-sharp-11 chord in bar 47.

The first motif of the main theme, played by the soloist, is then played in dialogue with the transformed 'open' version of the motif played by the first clarinet via a series of modulations until the harmony resolves to D-Lydian in bar 52. The D-major harmony is held in saxophones and horns while the soloist plays the original motif in D-minor in the clarinet's chalumeau register, creating a brief moment of tonal conflict before bringing the work to a close with the transformed, 'open' version of the motif in D-Lydian (Example 2.29).

Figure 2.29: Clarinet Concerto, Movement 3, bars 49-end

The musical score for Figure 2.29 consists of four staves. The top staff is for the solo clarinet, marked 'solo cl.' and 'cl. 1', featuring a melodic line with triplets. The second staff is for alto saxophones and horns, marked 'alto sax. 1,2, hns.'. The third and fourth staves are for the bass line, marked '+picc., fl. 1,2' and '+cl. 1,2 w.winds., hns.'. The tempo is marked as quarter note = 60.



## Chapter 3: Concerto for Orchestra

### Genesis

The *Concerto for Orchestra* was another internal commission by the Elder Conservatorium of Music, facilitated by Charles Bodman Rae and Luke Dollman. The commission involved writing a 25-minute work for the Elder Conservatorium Symphony Orchestra. It was decided that writing a concerto for orchestra would provide another lens through which to explore the portfolio's theme of conflict and cooperation in concertos. Such a piece would attempt to showcase various soloists within the ensemble, explore contrasts between instrumental groups, and showcase the cooperative capabilities of the whole ensemble. This approach differed from the clarinet and oboe concertos, where the focus was on the soloist and their interactions with the accompanying ensemble. The work was performed on 26 March 2021 by the Elder Conservatorium Symphony Orchestra, conducted by Luke Dollman.

One of the challenges of this commission was the short, 3-month timeframe within which this 25-minute work for full orchestra needed to be completed. This high-pressure situation meant that the extensive sketching process that was employed when writing the *Clarinet Concerto*, was not practical. Instead, a broad structural scaffold for the piece was established: a typical fast-slow-fast, three-movement concerto structure. From that point, each movement was developed concurrently and composed directly to the full score.

### Analytical Commentary

#### Movement 1

The first movement is through-composed, and mostly in 6/8, with the character of a scherzo.<sup>78</sup> The first section is an introduction (opening to bar 41) and opens with an ambiguous E-dominant chord in pizzicato strings and mallet percussion, which sets off a staggered entry of the four horns, which result in a four-note cluster (as depicted in Example 3.1). This becomes a recurring motif throughout the piece. Over this, the first violins play a simple ostinato figure emphasising a repeated A. The pitch material is mostly derived from both the A harmonic and melodic minor scale, containing both the raised sixth and flattened sixth (Example 3.2).

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<sup>78</sup> This use of compound meter was influenced by its extensive use in both the Lutosławski and Rouse concertos for orchestra, both of which are explored in Chapter 1: Selective Repertoire Review.

Example 3.1: Concerto for Orchestra, Movement 1, bars 1-4

Example 3.2: Concerto for Orchestra, Hybrid A-melodic/harmonic minor scale

In the opening section there is an attempt to treat the orchestra as a single organism by rapidly juggling material between various groups of the orchestra. There is a focus on the coordination of the orchestra rather than the virtuosity of individual soloists.

The second section begins at bar 44 and consists of a set of episodes, each of which focuses on introducing individual soloists, duets, or groups within the orchestra. Table 3.1 provides a structural overview of this section. The first of these episodes showcases a solo violinist in its extreme upper register with light accompaniment in the flutes, clarinets, and pizzicato and col legno strings. This is followed by a repeat of the violin melody, but this time played in the mid-low register of the cello and bassoons, with a new countermelody in the tutti first violins.

Table 3.1: *Concerto for Orchestra*, Instrumentation bars 44-189

Bars	Featured instrument(s)	Other features
44-65	Solo Violin	Ostinato in flutes and clarinets, pizz. and col legno strings
66-79	Tutti cellos doubled by bassoons in dialogue with tutti first violins	Ostinato in second violins and violas
80-88	Chorale in horns and tuba	Quadruplet flourishes in flutes and clarinets, melodic idea in second violins and violas
88-95	Bassoons, clarinets, and oboes join horns and tuba on chorale	Quadruplets pass to violins
98-102	Tutti interlude	Rhythmic ostinato in trumpets and percussion, trombone glissandi, scalar

		flourishes in upper woodwinds and strings
103-109	Dialogue between woodwinds and strings	Ostinato in horns and oboes
110-117	Cooperation between strings and woodwinds through doubling	Ostinato continues in horns and oboes, occasionally joined by timpani
118-124	Eb clarinet solo	Staccato string chords, occasionally articulated by the timpani, xylophone, and marimba.
125-131	Strings with solo clarinet then flute	N/A
131-141	Oboe solo	staccato string chords, joined by horn and bassoon harmonies
142-161	Tutti	N/A
162-179	Horn and tuba duet	Staccato string chords articulated by vibraphone
180-183	Piccolo and trombone glissandi	Staccato string chords
184-189	Dialogue between strings and woodwinds	Trombone glissandi, and staccato chords in horns

A chorale consisting of parallel ninth chords is then played by the tuba and horns with an active accompaniment in the winds and strings (Example 3.3). This chorale idea is then repeated and strengthened with doubling in the woodwinds. Up until this point, the pitch material has stayed within the hybrid A harmonic/melodic minor scale. However, this is subverted in the following bars by a short orchestral outburst in B-flat-minor, but with an E-natural in the 3<sup>rd</sup> trumpet which subverts any tonal clarity.

Example 3.3: Concerto for Orchestra, Movement 1, bars 80-87

Fragments of the previous chorale idea are then passed between the winds and strings in dialogue. A pedal B-flat replaces the pedal A and is played in octaves by the horns and oboes. The material lingers on an E-flat-minor-9 chord before a shift to a D-major/minor-7 chord in bar 118. The next soloist is the E-flat clarinet, which makes use of its piercing upper range and

is accompanied by repeated staccato string chords (Example 3.4).<sup>79</sup> A development of the chorale theme in the strings in clarinet 2 leads to an oboe solo, which is accompanied by repeated staccato string chords similar to those that accompanied the previous E-flat clarinet solo. This is followed by a tutti rendition of the chorale (minus the heavy brass).

Example 3.4: Concerto for Orchestra, Movement 1, bars 119-124

The musical score for Example 3.4 consists of two staves. The top staff is for the E-flat clarinet (Eb cl.) and the bottom staff is for the strings. The tempo is marked as quarter note = 132. The Eb clarinet part features a melodic line with various intervals and accidentals, including a prominent tritone. The string part provides a rhythmic accompaniment of repeated staccato chords, primarily in the lower register.

A rhythmically varied return of the staccato string accompaniment then leads to a duet between the tuba and first horn (Example 3.5). This is followed by a piccolo solo accompanied by a wild glissando that passes from the lower register of the bass trombone to the high tenor register of the first trombone (Example 3.6). The piccolo melody is then taken by the strings and winds in imitative dialogue, while the trombone glissandi continue underneath. The chorale idea is then developed, passing between various groups within the ensemble until reaching a climactic A-major-13-sharp-11 chord in bar 223.

Example 3.5: Concerto for Orchestra, Movement 1, bar 164-168

The musical score for Example 3.5 consists of three staves. The top staff is for the first horn (hn. 1), the middle staff is for the tuba (tba.), and the bottom staff is for the strings. The tempo is marked as quarter note = 132. The horn and tuba parts play a duet with a melodic line. The string part provides a rhythmic accompaniment of repeated staccato chords, primarily in the lower register.

<sup>79</sup> It should be noted here that the E-flat clarinet is doubling the first clarinet in this performance which breaks with the convention of doubling auxiliary instruments with the last player in the section. This was done with specific instrumentalists in mind and will be amended in future iterations of the score.

Example 3.6: Concerto for Orchestra, Movement 1, bars 180-183

♩. = 132 picc. 8va.

tb. 2 gliss. tb. 1 7 7 gliss. gliss.

b. tbn.

The third major section of this movement begins as the resonance of this climax dissipates. As it does, a four-note cluster chord played by a string quartet emerges. This chord is identical to the staggered horn tetrachord heard at the opening of the work. A new, four note ‘bell’ motif is then heard, accompanied by a polyrhythmic gesture in three muted trumpets, that resembles an idea previously heard in the trombones in bar 15 (Example 3.7). These two ideas, ‘the bell’ motif and the polyrhythms, are developed over the following bars and leads to a tortured contrapuntal episode in the upper strings at bar 274. The winds join the strings in bar 289 with a prominent part for the expressive combination of solo horn, bassoon, and cellos playing in the upper tenor register (Example 3.8). As this line moves down to a less strained register, the music relaxes both in terms of dynamics and harmonic tension and resolves to B-minor. The rising minor third motif that is then introduced foreshadows material in the second movement.

Example 3.7: Concerto for Orchestra, Movement 1, bars 230-233

♩. = 132 string quartet

glock., vib., 8va

vib.

tpts., con sord.





Example 3.11: Concerto for Orchestra, Movement 1, bars 395-398 (motif only)

upper w.winds, vln 1,2  
♩ = 132

This accumulation of energy is halted at bar 406 and is followed a brief period of stasis. This section features several woodwind solos and duos over hazy string polychords before a polychordal version of the chorale theme leads to a return of the previous rhythmic activity at bar 457.

The final section of the movement beginning at bar 457 consists of a pedal C-major chord the low to mid-range brass, bassoons and tremolo strings with quadruplets played by the upper woodwinds providing rhythmic momentum. The foreground of the texture is taken by a series of strident major chords played by the three trumpets, many of which are in harmonic conflict with the C-major chord held in the rest of the ensemble (Example 3.12). The movement ends with an even more energetic return of the previous scherzo material.

Example 3.12: Concerto for Orchestra, Movement 1, bars 457-462

fls., obs., cls.  
♩ = 132  
tpts.  
strings  
bsns., hns., tbn., tba.

## Movement 2

The second movement begins with a melancholy contrapuntal idea in 5/4 played by the first and second violins and viola. The tonality is ambiguous with regular cross-relations between F-sharps and F-naturals. The rising minor third that opens this melody is a recurring motif throughout this movement (Example 3.13). The harmony eventually settles on a C-major-7 chord in bar 6 but is quickly subverted by an F-sharp in the bass. The opening idea is answered with a melancholy passage played by a group of string soloists doubled by solo woodwinds. (Example 3.14)

Example 3.13: Concerto for Orchestra, Movement 2, bars 1-6

Example 3.14: Concerto for Orchestra, Movement 2, bars 10-14

Bar 17-22 is an extended passage for solo oboe with simple chordal accompaniment played by the strings and arpeggiations played by the vibraphone. This passage ends on a D-major-7 chord and is followed by a direct modulation to D-minor, which facilitates a return of the opening material, this time played by the clarinets and bassoon and transposed down a minor third. A development of the secondary idea (from Example 3.14) is then played by a solo flute accompanied by a mysterious tremolo texture played by the clarinets, marimba and divisi first violins, with a contrapuntal line played by the second violins. Throughout this passage, the first horn embellishes the texture with iterations of the rising minor third motif. This minor third motif is then played by the piccolo and two clarinets in stacked perfect fifths with doubling in string harmonics and vibraphone.

Then next section continues to develop this minor third motif in the high registers of a solo viola and solo cello, doubled first by vibraphone and marimba, followed by two horns. These gestures are accompanied by soft tremolo clusters in the tutti strings. At the end of each phrase, the two flutes, two clarinets, marimba and vibraphone play a short, highly chromatic, polyrhythmic gesture that includes all twelve notes that acts as a palette cleanser to facilitate sudden shifts in modality. In this case, from A-Aeolian to A-Lydian (Example 3.15).

Example 3.15: Concerto for Orchestra, Movement 2, bars 38-41

This section is followed by a return of the chorale idea from the slow section of the first movement played by the woodwinds, which leads to the introduction of a new idea introduced by the cellos in bar 58. This octatonic idea is passed between members of the string section in imitative counterpoint, accompanied by a repeated pedal A shared between the upper woodwinds and horns (Example 3.16). This is followed by a more emphatic statement of the chorale theme in the woodwinds and heavy brass with the pedal A taken over by the strings.

Example 3.16: Concerto for Orchestra, Movement 2, bars 58-61 (woodwinds and horns omitted)

A repeat and development of the new octatonic material leads to an impassioned melody in the upper strings and woodwinds accompanied by syncopated chords in the horns and trombones (Example 3.17). This is followed by an emphatic statement and development of the minor third motif played by the trumpets with a countermelody in the horns and strong polyrhythmic accompaniment played by the upper woodwinds and upper strings supported by harmony in the trombones. The section ends with a massive tutti statement of the chorale theme beginning in bar 98.

Example 3.17: Concerto for Orchestra, Movement 2, bars 80-88

Example 3.17: Concerto for Orchestra, Movement 2, bars 80-88. The score is in 4/4 time with a tempo marking of quarter note = 72. It features four staves: upper woodwinds and strings, bassoon/clarinet/horn/viola/violoncello, horn/bassoon harmonic reduction, and bassoon/tuba/violoncello/contrabass. The music consists of complex rhythmic patterns and chords, with various articulations and dynamics.

The next section begins with a soft F-natural pedal point played by the first violins with mutes. Over this, the two flutes play a series of short motifs in the F-Dorian mode, with an emphasis on dissonant intervals within the scale (Example 3.18). These fragments are then taken over by two clarinets. Textural colour is added with the addition of a bowed vibraphone and artificial harmonics in the second violins and violas. This section ends with a return of the rising minor third motif in stacked fifths played by the piccolo, flute, and two clarinets.

Example 3.18: Concerto for Orchestra, Movement 2, bars 104-107

Example 3.18: Concerto for Orchestra, Movement 2, bars 104-107. The score is in 4/4 time with a tempo marking of quarter note = 60. It features two staves: flute 1 and 2, and violin 1 with a sordano. The music consists of a series of short motifs in the F-Dorian mode, with an emphasis on dissonant intervals within the scale.

The following five bars repeat the oboe melody from bar 17, this time played by the first violins doubled an octave below by the first bassoon in its tenor register, with harmonic accompaniment in muted strings, and an arpeggiated countermelody in the first clarinet doubled by vibraphone. The following bars recapitulate and develop the slow melody from the first movement. The theme is passed between various woodwind instruments in imitative counterpoint with harmonic accompaniment in the strings. This is followed by a return of the motivic material from Example 3.18, transposed to B-Dorian, and with a responding motif played the first oboe. From bar 130, the minor third motif returns with added contrapuntal material played by the second clarinet and first horn. This leads to a recapitulation of the contrapuntal material from the opening of the movement. The movement ends with a final statement of the stacked fifth minor third motif which comes to rest on a B-minor-7 chord with an added 11th.

### Movement 3

The third and final movement begins with a return of the scherzo material from bar 350 of the first movement. It is almost an exact repeat but with the addition of a rhythmically altered version of the first motif of the slow theme from the first movement (Example 3.10) played by the second oboe and first clarinet in bar 33, then by the flutes, oboes, and clarinets in bar 39.

The new material beginning in bar 75 is in 7/8. This complex rhythm helps give the material momentum and propels the work towards its conclusion. The rhythmic unevenness is occasionally exacerbated by subverting the typical 3/2/2 subdivision. This commonly occurs in the pizzicato basses (bar 78) and in the melody (bar 86). The orchestration is dominated by the string section with support from the woodwinds, horns, and marimba. Harmonically, the material in this section is modal and stays within a spectrum ranging from F-Lydian to B-Aeolian, with a short venture into E-flat-Lydian in bar 86 (Example 3.19). After a short interlude from bar 112-118, this material is repeated.

Example 3.19: Concerto for Orchestra, Movement 3, bars 75-82

At bar 156, the material from the first movement is recapitulated. The upper woodwinds and horns play the first motif of the slow theme (Example 3.10) over a descending bassline in the double basses, tuba, and bassoons, with a countermelody played in thirds by the first and second violins. This countermelody contains a similar rhythmic profile from the previous 7/8 material which helps connect these contrasting sections. Bar 164 introduces a three-part canon between the first flute, piccolo and first clarinet which eventually becomes a textural accompaniment to the slow theme, now expanded to include its first four-notes. Each entry of this motif appears an octave below the last and steps up a tone until the first five notes of the C-sharp-minor scale occur at the same time, spaced widely in ninths (Example 3.20). The full brass section then enters, and the music builds towards a tutti climax on a massive B-flat-major-9-sharp-11 chord in second inversion.

Example 3.20: Concerto for Orchestra, Movement 3, bars 169-174 (strings only)

The image shows a musical score for strings, consisting of a treble and a bass staff. The tempo is marked as quarter note = 162. The key signature has one sharp (F#). The treble staff contains a melodic line with a slur over the first two bars and a fermata over the last two bars. The bass staff contains a bass line with a slur over the first two bars and a fermata over the last two bars. The word "strings" is written in the treble staff.

This resolves to D-flat-major in bar 185, with staccato chords in the horns and pizzicato double basses. The first phrase of the theme from Example 3.10 is then heard in full and is passed between various contrasting sections of the orchestra. Over this, the first and second violins play a combination of the minor third motif and an ascending scale which reaches its peak on G-sharp in bar 196.

This is followed by a 5/4 rendition of the chorale theme before a return to the movement's primary 7/8 material. At bar 206, an extension and development of this material appears fully orchestrated, combined with the minor third motif played by the horns, and a countermelody played by the clarinets and second violins (Example 3.21). A full rendition of the theme from Example 3.10 is then heard, with the melody shared between the horns and trumpets, doubled by the strings which are separated by two octaves. The rhythmic ostinato from the 7/8 section is played by the upper woodwinds and the harmony is filled out by the trombones, trumpets, and horns, with the bassoons, tuba and double basses providing a strong bass line. The second phrase of the melody is passed to two trumpets and strings with a countermelody in the tenor register of the trombones.

Example 3.21: Concerto for Orchestra, Movement 3, bars 206-210

The image shows a musical score for multiple instruments, consisting of five staves. The tempo is marked as quarter note = 162. The key signature has one sharp (F#). The staves are labeled as follows: fls., obs., bsn. 1; vln. 1, vla., vc.; cl. 1, 2; vln. 2; hns.; tpts., trbns., svtb.; bsn. 2; tba., cb., svtb. The score shows a complex orchestration with various rhythmic patterns and dynamics.

The work ends with a return of the 7/8 ostinato played by the strings and upper woodwinds, with the brass playing a staggered entry of the minor third motif which moves between F-

Lydian and A-major (Example 3.22). This phrase ends on a strong F-major chord which is played from bars 242-247 before modulation to D-Lydian. Two blasts of a tutti A-major chord are heard, interspersed with the 7/8 rhythmic ostinato played by the timpani and tom-toms before a final orchestral flourish, ending on an A-major chord.

Example 3.22: Concerto for Orchestra, Movement 3, bars 235-242

The musical score for Example 3.22 is presented in two staves. The upper staff is labeled 'brass' and the lower staff is a bass line. The time signature is 7/8 and the tempo is marked as quarter note = 108. The score shows a sequence of chords and melodic fragments, with a final chord in the key of A major.

On reflection, this work did not contain the flashiness and virtuosity that might be expected in a concerto for orchestra. Instead, the focus was on the cooperation of the ensemble rather than the virtuosity of individual performers. Writing for a university ensemble probably resulted subconsciously in a more cautious approach than would have occurred if writing for a professional ensemble.





## Chapter 4: Concerto for Oboe and Wind Orchestra

### Genesis

The *Concerto for Oboe and Wind Orchestra* was a commission by the Adelaide Wind Orchestra, facilitated by Bryan Griffiths, and involved writing a new 15-minute work for the ensemble and oboe soloist, Celia Craig. It was performed on 3 September 2022, at Elder Hall.

When considering the structure of the *Oboe Concerto*, one of the primary concerns was how to explore a variety of contrasting ideas, whilst keeping the piece to its relatively short 15-minute duration. A composer who has grappled with, and developed a solution to, this structural challenge is Carl Vine. This is particularly salient in his *Piano Trio: 'The Village'* (2014), and *Concerto for Orchestra* (2014, rev. 2016), the latter of which was explored in Chapter 1. Vine's approach involves combining several contrasting episodes within a single movement structure.

To explore this unique approach to form, and how it was used as a model for the *Oboe Concerto*, the structure of the *Piano Trio* will be examined in greater depth. Vine writes the following about the work's form:

“...I considered how to design music without any of the usual landmarks. How could it remain coherent without the recognisable boundaries of ‘movements’, without a central stockpile of major themes, and without the formative principle of exposition, development, and recapitulation.”

What emerged is a village of ideas, cast as twelve independent episodes that combine unique combinations of small musical elements that are related but not identical, and which evolve organically within each episode, and across episodes as they bounce off each other. ...Although the architecture is intentionally loose, the episodes relax in energy and tempo near the middle of the work and intensify towards the end.”<sup>80</sup>

The result of this approach is a multi-layered hybrid form. In his dissertation, *The Persistent Fantasy: Extended Single-Movement Form in Twentieth-Century Composition*, Allen Walter Menton uses the concept of hybrid forms as a framework for the analysis of extended single-movement structures.<sup>81</sup> He explains that such forms arose during the late nineteenth and early twentieth centuries from the combination of three structural principles which had evolved over the previous centuries: classical sonata form, the four-movement symphonic plan, and the

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<sup>80</sup> Carl Vine, *Piano Trio: 'The Village'* (London: Faber Music, 2014).

<sup>81</sup> Allen Walter Menton, "The Persistent Fantasy: Extended Single-Movement Form in Twentieth-Century Composition" (PhD diss., University of California, 2009).

single-movement fantasy.<sup>82</sup> He uses a table to demonstrate how these relationships operate within individual works. Table 4.1 is an example of such a table from his analysis of Schoenberg's *Chamber Symphony No. 1*.

Table 4.1: Menton's Extended Single-Movement Form in Schoenberg's Chamber Symphony No. 1

Sonata form:	Exposition	development		recapitulation
Symphonic plan:	first movement	scherzo	slow movement	finale
Fantasy ideal:	One extended single movement			

There are some obvious parallels between this multi-layered, single-movement form and Vine's approach in the *Piano Trio*. The difference is that the principles of exposition, development and recapitulation that exemplify the use of sonata form, have been replaced with a set of twelve through-composed episodes. Rhoderick McNeill groups the twelve episodes of the *Piano Trio* into four clusters, each of which contain three episodes, resulting in an overall slow-fast-slow-fast structure.<sup>83</sup> Table 4.2 provides an overview of the *Piano Trio's* hybrid structure by combining McNeill's analysis with Menton's table.

Table 4.2: Hybrid form in Carl Vine's Piano Trio

Episodes	Bar 1-13	Bar 14-31	Bar 32-51	Bar 52-90	Bar 95-126	Bar 127-138	Bar 139-150	Bar 151-172	Bar 173-216	Bar 217-248	Bar 249-267	Bar 268-324
Four-movement plan	Slow			Fast			Slow			Fast		
Fantasy	Extended Single Movement											

It was this episodic, multi-layered, and single movement structure that was used as a model for the structure of the *Oboe Concerto*. However, throughout the development of the composition, the form departed from the original model so as to allow for the recapitulation and development of some material.

The structure of the *Oboe Concerto* differs from the Vine model in the following ways: firstly, there are six episodes in comparison to Vine's twelve, and the episodes also tend to be longer and more developed. Some, like Vine's, are through-composed, while others contain their own

<sup>82</sup> Menton, "The Persistent Fantasy," 2.

<sup>83</sup> Rhoderick McNeill, *The Music of Carl Vine* (Kingsgrove: Wildbird Music, 2017), 92-93.

internal structure. Secondly, some developmental sonata form principles are also present, although applied in a loose, non-traditional manner. Like the *Vine* example, the episodes can be grouped into three larger clusters, each of which contain two episodes and outline an overall fast (moderate)-slow-fast structure, which resembles a condensed version of the typical three concerto movements. Table 4.3 provides an overview of the work’s hybrid structure.

Table 4.3: Hybrid form in the *Oboe Concerto*

Episodes	Bar 1-91	Bar 92-150	Bar 151-178	Bar 179-238	Bar 239-310	Bar 311-end
Sonata Form	Exposition	Development				Recapitulation
Three-movement plan	Fast		Slow		Fast	
Fantasy	Extended Single Movement					

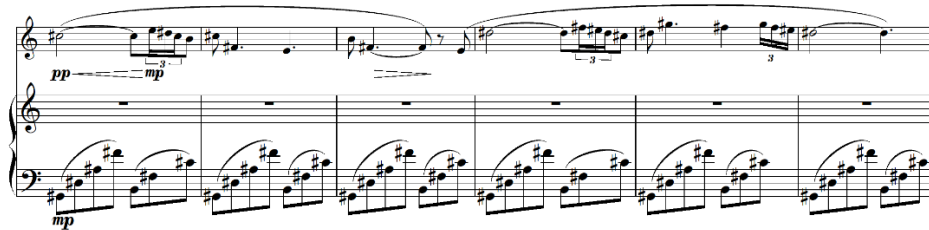
The composition process for this piece was similar to the *Clarinet Concerto* in that there was a substantial sketching phase that occurred before adequate material was decided upon. Like the *Clarinet Concerto* sketches, one of the initial issues with the early *Oboe Concerto* sketches was that there was more of a focus on writing for the ensemble rather than the soloist. To counter this tendency, the sketching process took place using short score. Once this occurred, the first four episodes of the work, along with a discarded fifth, were sketched in a short space of time. Example, 4.1 shows the first eight bars of the work in short score.

Example 4.1: *Oboe Concerto*, bars 1-8, short score

With these four episodes completed in sketch form, the next step in the composition process involved bringing the piece to a satisfying conclusion. At this point in the composition process, material from the final episode had already been sketched. This episode was a rhythmically simplified recapitulation of the work’s opening theme treated contrapuntally. An attempt had

also been made to try and incorporate some previously discarded material for the penultimate section (Example 4.2), but the transition between the two sections was jarring.

Example 4.2: Oboe Concerto, discarded fifth episode



It was difficult to determine whether it was this fifth episode or the final episode that was causing the problem. The sketches for both episodes, along with a sketch for a more rhythmically active alternative to the fifth episode (Example 4.17) were taken to the project's supervisor, Graeme Koehne, who suggested the problem lay with the penultimate fifth episode, which was too static. He suggested that the alternative material for that episode would be more appropriate because it generated greater momentum towards the conclusion of the piece. Once this idea was developed further, the final two movements fell into place.

The final step in the composition process involved orchestrating the remaining piano sketches. When approaching the orchestration, the primary concern was maintaining balance between the soloist and the ensemble. Several steps were taken to achieve this. Firstly, the orchestral oboe parts were omitted so that the timbre of the soloist could remain distinct from the ensemble. Secondly, care was taken to keep the orchestral texture light by accompanying the soloist with small subsets of the ensemble. Example 4.3 is the orchestrated version of Example 4.1 and demonstrates how this technique was applied.

Example 4.3: Oboe Concerto, bars 1-7, orchestrated

The accompaniment consists of a churning texture in the bassoons, bass clarinet, with accompanimental motifs played by the alto and tenor saxophone. The harmony generally stays within the bass and tenor register, but the spaciousness of the harmony means that the texture does not become too muddy. In bar 4, a harp glissando draws the listener's attention to the introduction of the solo oboist. There is a significant registral separation between the soloists and the accompaniment at this point, and the oboe line is written in a register that is comfortable and carries well. This, along with the contrasting rhythmic material, gives the soloist prominence in the texture. Attention will continue to be drawn to the balance between soloist and ensemble throughout the analysis section.

## Analytical Commentary

### Episode 1

The work opens with a short, four-bar introduction from a small subsection of the ensemble, followed by the entry of the solo oboe which plays the work's main thematic idea.<sup>84</sup> The harmony in this section can be divided into two strata. The lower structure consists of parallel stacked fifths, a harmonic pattern that recurs frequently throughout the work, and the upper structure, which consists of moving dyads separated by fourths or fifths (Example 4.4). The harmony of the opening section uses pitches derived from a spectrum of modalities from D-major B-major. This type of harmonic writing, where the pitches are derived freely from closely related modes, gives the section harmonic unity, whilst the subtle modal inflections create harmonic variety without the need for fully fledged modulation.

Example 4.4: *Oboe Concerto*, bars 1-14, harmonic plan

Modal Spectrum  
D-major to B-major

G-Lydian    F#-Aeolian    A-Lydian    G#-Aeolian    F#-Aeolian    G-Lydian    D-Lydian

At bar 16, there is a significant shift in tonality to D-flat major. The rhythm is syncopated and becomes more active whilst the harmonic language still mostly consists of perfect fifths and fourths. The marimba and xylophone are introduced to the accompaniment and create a new

<sup>84</sup> The orchestration of this opening was discussed in the previous section.

balance problem by encroaching on the soloist's register. This is counteracted by the rhythmically contrasting material played by the soloist, with its combination of held notes and prominent triplets over the syncopated semiquaver patterns in the ensemble (Example 4.5).

Example 4.5: Oboe Concerto, bars 16-19

At bar 24, the soloist takes a much-needed rest, and the texture becomes a partial tutti, with the upper woodwinds repeating the opening oboe melody. A new countermelody is played by the French horns, and the lower brass and bassoons provide harmonic support (Example 4.6). Again, stacked perfect fifths form the harmonic underpinning of this section.

Example 4.6: Oboe Concerto, bars 24-27

Bars 35 to 46 introduce this episode's secondary theme. The idea is first introduced in E-flat-minor, played in octaves by the flutes and second clarinet and is harmonised a sixth below by the third clarinet and soprano saxophone. This is accompanied by a simple, chorale-like texture played by two horns, euphonium, tuba, and double bass. Semiquaver flourishes, which are passed between the first clarinet and bass clarinet, add rhythmic interest to the texture. At bar 29, the soloist takes over the melody, now in a modal G-minor. The horns continue providing harmonic support, and the lower brass are replaced by bassoons. The harp adds another dimension to the semiquaver figurations, and the double bass changes from arco to pizzicato. These changes reduce the density of the texture, giving the soloist more room to be heard. Another feature of this idea is its alteration between a 3/4 and 6/8 time signature (Example 4.7).

Example 4.7: Oboe Concerto, bars 40-43 (cl. 1, b. cl., hp., and cb. omitted)

The opening two sections of the work are repeated from bar 47-69. From bar 70 (transposed down a semitone), the main theme is passed from the ensemble to the soloist before a return of the secondary theme played by the trumpets and trombones which is also passed to the soloist. A development of the secondary theme then passes through several keys, played by the contrabassoon, bass trombone and tuba. This is followed by an ascending gesture passed between various sections of the ensemble and ends with a high E-natural played by the soloist, bringing the episode to its conclusion (Example 4.8).

Example 4.8 Oboe Concerto, bar 90

## Episode 2

The second episode begins with a contrapuntal passage, played by a small subsection of the ensemble, creating a light texture. This is followed by the entry of the solo oboe which presents new melodic material on top of the contrapuntal material in the ensemble. The texture of the ensemble is dominated by the flutes and clarinets, along with a vibraphone that adds attack and resonance to the texture and helps to blend the flute and clarinet timbres. A harp doubles the contrapuntal bass clarinet line. The texture is underpinned by held bass notes in the pizzicato double bass, harp, and piano. Due to the lightness of this texture, the solo oboe has no trouble

penetrating when it enters at bar 99. The harmony is spacious, emphasising the upper extensions of each chord and with an emphasis on perfect fourth and fifth intervals. The progression moves between a combination of distantly related Lydian and Aeolian modes: F-Lydian, C-Lydian, E-Aeolian, C-sharp-Aeolian, G-sharp-Aeolian, B-Aeolian, B-flat-Lydian (Example 4.9).

Example 4.9: Oboe Concerto, bars 113-119

This is followed by a seven-bar transition at bar 107. This texture consists of two elements: a set of stacked perfect fifths played by the bassoons and bass clarinet, and alternating stacked fifths and fourths played by the three flutes and doubled by the three clarinets (Example 4.10). This is followed by a four-bar tutti outburst, which is answered by a descending scale played by the oboe soloist (Example 4.11).

Example 4.10: Oboe Concerto, bars 106-109

Example 4.11: Oboe Concerto, bars 114-117

After the second descending scale the oboe begins a new passage that develops the secondary theme from the first episode. This is accompanied by two bassoons in their tenor register and a contrapuntal line played by the bass clarinet. The accompaniment is later joined by flutes and



clarinets (Example 4.12). The episode concludes with a repetition of the material from its opening from bars 129-150.

Example 4.12: Oboe Concerto, bars 118-120

### Episode 3

The third episode continues to employ chamber textures using subsets of the orchestra. It mostly consists of a three-way dialogue between a selection of instruments from the woodwind section, brass section, and solo oboe. This dialogue is often underpinned by a held bass note or stacked fifths in a low register. This section also employs one of the few instances of the soloist using an extended technique: a downward lip bend that produces a mournful sighing effect (Example 4.13).

Example 4.13: Oboe Concerto, bars 151-155

A transitional section then occurs from bar 170 to 178. The transition consists of dialogue, first between the solo oboe and interlocked flutes and clarinets, then interlocked horns and bassoons. The interlocked voicings help to blend these dissonant harmonies. This dialogue is underpinned by a pedal point in the timpani and tremolo double bass.

### Episode 4

The texture of the fourth episode consists of an expressive melody line in the solo oboe, accompanied by staggered-entry sustained notes in the three clarinets and bass clarinet. The clarinet entries are emphasised through doubling by the harp. Extra shimmer is added to the

texture through the use of a bowed vibraphone (two players playing four note chords). During the first iteration of the melody, the harmony is very spacious, mostly consisting of sixths and sevenths (Example 4.14). At bar 190, the orchestration becomes fuller and warmer with saxophones doubling the clarinets. The soloist is strengthened an octave below, first by a solo bassoon, then by a solo horn.

Example 4.14: Oboe Concerto, bars 179 -184

The middle part of this section, beginning at bar 199 is one of the few instances of full tutti textures in the work. The section begins by developing the oboe motif from earlier in the episode in a dense, chorale-like texture played by tutti woodwinds with two horns. The solo oboe responds with a descending motif in its upper register over the ensemble's held chord (Example 4.15).

Example 4.15: Oboe Concerto, bars 199-102

The second chorale phrase adds the other two horns, two trumpets and tuba to the texture, which is followed by a second responding oboe gesture. This leads to a smaller contrapuntal texture which builds towards a climax in bar 206. At this point, the horns, trumpets, and trombones play an agitated version of the chorale theme in rhythmic diminution and at a faster tempo. The rest of the ensemble holds a pedal A-natural over multiple octaves (Example 4.16).

Example 4.16: Oboe Concerto, bars 206-208

♩ = 73 saxes., hns., tpts., tbns.  
fls., cls.  
pno.  
bsns., euph., tba.  
ob., cbsn., cb.

This is followed by another sharp contrast in the texture with the solo oboe developing the melody from the opening of the episode in dialogue with a solo horn. The dialogue is harmonised by dyads played by two flutes and two clarinets. The following four bars are a repeat of the chorale idea with denser harmony and orchestration. A short, two bar transition leads to a repeat of episode's opening material.

### Episode 5

The fifth and penultimate section of the piece sees a significant increase in tempo. The rhythm is underpinned by a crotchet pulse in the woodblock which is contradicted by repeated quavers in a 3/3/2 pattern which are passed between various contrasting sections of the ensemble: trombones (bar 239-246), saxophones, clarinets, and bassoons (bar 247-254), horns (bar 257-265), then back to trombones at 268. Again, the lower end of the harmony often consists of open intervals such as fifths or octaves. The oboe soloist plays a lively melody with Lydian mode inflections and emphasising the 3/3/2 quaver groupings (Example 4.17). This episode brings back many previously heard ideas, such as the opening theme, heard again in bar 249 played by the horns, and material from Episode 4 played by the soloist from bars 257-265. These new and old ideas continue to be developed in dialogue between the soloist and various sections of the ensemble until a climactic iteration of the opening theme leads to the final section of the work.

Example 4.17: Oboe Concerto, bars 241-246

Episode 6

The final episode takes a rhythmically simplified version of the work's opening theme and treats it as the subject of the following contrapuntal material. From bars 311 to 323 it is treated as a canon at the unison/octave by the full ensemble (Example 4.18). At bar 324 the canon continues but with a much thinner texture, with one instrument taking each part. Over this, the soloist introduces a new rhythmically active melodic idea in quavers marked 'leggiero.'

Example 4.18: Oboe Concerto, 4.18: bar 311-323

At bar 327, there is a modulation from a modal E-minor to a modal C-sharp-minor. The brass and bassoons introduce a new version of the theme with the same basic shape but with minor alterations to the rhythm and intervals to create a more heroic atmosphere (Example 4.19). In this case, the counterpoint is imitative, but not in a strict canon as in the previous section.

Example 4.19: Oboe Concerto, 337-345

After this, the soloist introduces a new version of the theme with an altered intervallic structure. This is answered with imitative counterpoint from the alto saxophone, then bassoons, with each new entry occurring a minor seventh below the previous. A short interlude played by two horns leads to a stretto with each new entry of the theme occurring after a minim beat, rather than the

usual four minus beats. Under this, the contrabassoon plays a rhythmically augmented version of the theme. This contrapuntal loop eventually becomes the harmonic and textural underpinning of a new presentation of the main theme of the fourth episode (Example 4.20).

Example 4.20: Oboe Concerto, bars 365-372

Bar 377 brings back the soloist's quaver material over a new version of the canon. This time, each entry occurs at the fifth rather than the unison. A cadential chord progression played by the full brass then leads to a frenetic, rhythmically diminished version of the canon played by the full ensemble. Two flourishing scales played by the soloist, separated by a dissonant tutti polychord, leads to a held E-natural over which the ensemble play a final flourish.



## Chapter 5: Concerto Grosso for String Quartet and String Orchestra

### Genesis

The *Concerto Grosso for String Quartet and String Orchestra* is the final portfolio work. Unlike the previous three works, there was no commission attached to this piece, so it could be written at a more leisurely pace. The concerto grosso genre was chosen to round out the portfolio and provide a new lens through which to explore conflict and cooperation in the concerto genre. The instrumentation, an ensemble and soloist group consisting only of string instruments, was another way that this piece differed from the other portfolio works.

Writing a work where the soloist, or in this a case group of soloists (concertino), consisted of the same instrumentation as the accompanying ensemble (ripieno), meant that timbral contrast could not be solely relied upon to create a distinction between the groups. While there is certainly a timbral difference between a solo string instrument and a group of string instruments, it is easier for a soloist to become lost in the texture of a group of instruments with similar, rather than contrasting, timbres, especially when other elements of the music, such as register and dynamics, are shared between agents. Like the previous portfolio works, register, dynamics, and rhythm played an important role in differentiating the concerto agents. However, this piece also explored contrasts in the playing techniques of the two groups. The analysis section will explore how this idea was applied.

The structure of this piece continued to explore the multi-dimensional, episodic form that was first attempted in the *Oboe Concerto*. This approach is explained in detail in the Genesis section Chapter 4. Table 5.1 provides an overview of this work's structural layering.

Table 5.1: Hybrid form in the *Concerto Grosso*

<b>Episodes</b>	Bar 1-80	Bar 81-109	Bar 110-132	Bar 133-202	Bar 203-253	Bar 254-297
<b>Sonata Form</b>	Exposition	Development				Recapitulation
<b>Three-movement plan</b>	Fast		Slow		Fast	
<b>Fantasy</b>	Extended Single Movement					

## Analytical Commentary

### Episode 1

The ripieno opens the work with a strident four note chord that emphasises the minor seventh interval. Over the next two bars, notes are added with each repetition until all seven notes of the E Mixolydian mode are present (Example 5.1). This resolves to an open A chord played pizzicato which marks the entry of the concertino.

Example 13.1: Concerto Grosso, bars 1-4

To create a clear point of distinction between the two groups, the concertino's entry contrasts significantly with the ripieno's opening material. The dynamic and textural contrasts are obvious: fortissimo to a sudden pianissimo, and repeated, bowed chords to a rising semiquaver line with pizzicato accompaniment. The pizzicato chords in the concertino also emphasise the major seventh interval rather than the minor sevenths that were present the ripieno. Internal contrast is also present in the concertino's entry, between the rising arco. line and pizz. chords (Example 5.2).

Example 5.2: Concerto Grosso, bars 5-6

The next three bars are played by the solo first violin and ripieno first violins. The recurring A in the solo violin is used as a pivot point for a rising and falling scalar pattern in the first violins. The A-Locrian line in bar 6 is inverted in the following bar to form a descending A Lydian scale. In each instance, the point of arrival is a tritone from the A. First above on the E-flat, then below on the enharmonically equivalent D-sharp (Example 5.3). This relationship between

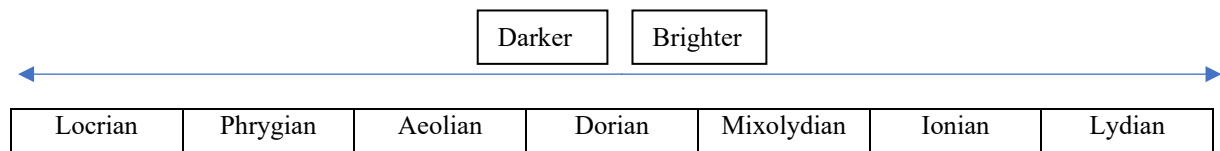


the modes of A-Locrian and A-Lydian were foreshadowed in the rising semiquaver line shared between the solo first and second violins in bar 5.

Example 5.3: *Concerto Grosso*, bars 8-9

These two modes were chosen because of their polar opposition. In his book, *20th Century Harmony*, Vincent Persichetti places them on opposing ends of his scale of ‘brightness’ and ‘darkness,’ with Locrian being on the darkest, and Lydian the brightest (Example 5.4).<sup>85</sup> As demonstrated in the previous passage, they are also inversions of one another, meaning that the ascending Locrian mode has the same pattern of tones and semitones as the descending Lydian mode.

Example 5.4: Modal "darkness" and "brightness" scale from Vincent Persichetti's *20th Century Harmony*



The following six bars continue oscillating between these two modes. In this passage, a new motif is introduced and developed contrapuntally in the ripieno. Both the versions of the motif are transposed to fit with their respective mode but are intervallically identical. To maintain the same intervallic make-up, the two versions of the motif begin on different degrees of their respective scales. Further highlighting the polarity of these modes, the Lydian version ends on the shared tonic of A-natural (the starting note of the Locrian version). The shared tonic and enharmonically equivalent E-flat/D-sharp both create effective pivot points between the two modes (Example 5.5).

<sup>85</sup> Vincent Persichetti, *Twentieth-Century Harmony: Creative Aspects and Practice* (New York: W.W. Norton & Company, 1961). 35-36.

Example 5.5: Concerto Grosso, bars 13-16

This leads to a repetition of the concertino material from bar 4-5. This time, once the ascending line reaches its peak, it begins to descend rather than stopping. The descending version of this gesture introduces two new modes: F-Dorian and G-Lydian. The following four bars reaffirm this harmonic shift with a progression in the concertino from G-Lydian through F-Dorian back to the ‘tonic’ modes A-Locrian and A-Lydian. Momentum is generated with a meter change to 7/8 which is emphasised by pizzicato chords in the ripieno. Each of the concertino chords contain added notes which emphasise the defining interval of the mode e.g., sharp-4 in Lydian, natural-6 in Dorian etc (Example 5.6). These added notes are often dissonant against the triad, which creates tension and helps to propel the music forward. An ascending pizzicato line over the final A-Lydian chord in bar 23 further helps to propel the music to the next section.

Example 5.6: Concerto Grosso, bars 20-23

The following passage from bar 23-32 develops the oscillating material that was first heard in bars 6-8. On this occasion, the idea is played a tone higher on B, but introduced in a lower register by the solo cello. As in the first iteration of the idea, where the solo violinist was joined by the first violin section, the solo cello is joined by the cello section, which uses the repeated B-natural to pivot between B-Locrian and B-Lydian. The oscillating semitones are then transferred to the double basses and is transposed to F, a tritone lower. A process of accumulation then follows as the ascending and descending Locrian pattern is gradually introduced an octave higher by each of the instruments of the ripieno. The highest octave is taken by the solo first violin. The F Locrian material finally ‘resolves’ to F-Lydian. A staggered

entry of each ripieno section then occurs, leading to a tutti rendition of the ascending and descending Locrian/Lydian idea and ends on an F/B tritone dyad.

The motif from Example 5.5 is then developed contrapuntally by the concertino. Throughout this short development, the tonal centre shifts downward by step from B, through A, to G, again, alternating between Locrian and Lydian modes. The two solo violins and viola then briefly come to rest on a D-diminished triad as the motif is traded between the cello, starting on D, and viola, starting on G-sharp. The contrapuntal material in the concertino transforms into a homophonic progression of added-note minor chords which accompany the staggered entry of each ripieno group. These ripieno entries share the same rhythmic profile as the previous iterations of the Example 5.5 motif. However, the intervals are slightly altered to facilitate the chromatic tertiary modulations that occur across these bars: E-minor(add9), C-minor(add9), and A-flat-minor(add9) (Example 5.7). This leads to a tutti cadence from an Em7b5 chord to C-Lydian in bar 43.

Example 5.7: Concerto Grosso, bars 40-43

Bars 43-46 consist of a strident, two-part contrapuntal interplay between the ripieno first and second violins in octaves and the violas and cellos in octaves. This passage develops the scalar modal material that was heard previously. The section ends on a sustained G-natural/C-sharp dyad. Over this, the concertino plays a rising line, with the first and second solo violin separated by a tritone, doubled by the solo viola and double basses two octaves below.

The next section introduces a new theme which is first presented in the ripieno. The theme is shown in Example 5.8 along with its harmonic framework. It is constructed using fragments of previously heard material, and introduces some new ideas. The tritone relationship between the G-Lydian and D-Flat-Lydian, then B-flat-minor and E-minor, recalls the prominent tritone sonorities that pervaded the previous section. The motivic fragment that occurs during the first

two beats of bar 51 are an inversion of the first four notes of the motif from Example 5.5. A similar fragment, occurring on beat four of bar 49 and beat three of bar 51 recall similar fragments heard in previous contrapuntal developments of that motif, such as in bar 13 and 14 in the ripieno first and second violins, and bar 36 in the solo first and second violins. An inversion of this fragment occurs over the third and fourth beats of bar 50.

Example 5.8: Concerto Grosso, bars 49-52 (melody only)



After the concertino's first statement of this new theme, they continue with a short four bar contrapuntal development. This passage develops material from the new theme as well as the shared scalar material from bars 4-5 and 16-19. This leads to a restatement of the theme in the ripieno, this time transposed to begin on A-flat. The final bar of the theme is then passed between the ripieno and concertino in dialogue before staggered entries of the motif from Example 5.5 in the concertino lead to a return of the work's opening gesture, transposed to G-Mixolydian. This is followed by a rhythmically augmented version of the theme, which is first played by both agents, and then passed between them in dialogue, bringing the episode to a close.

## Episode 2

The second episode is slower and shorter than the first. It opens with dissonant staccato motifs that are passed between the solo cello and viola and the two solo violins. This idea contrasts significantly with the melodic idea in the ripieno celli, which consists mostly of sustained notes which slide between one another using portamento. Hints of earlier material can be heard both in the perfect fourths of the concertino's material and the melody of the celli at bar 83 (Example 5.9).

Example 5.9: Concerto Grosso, bars 81-83

Bar 84 consists of a staggered entry of the remaining ripieno instruments who play an oscillating octatonic idea that is reminiscent of the oscillating material in the previous episode. A new octatonic melody is then heard in the upper strings of the ripieno, accompanied by longer notes in the celli and double basses. This leads to a string of dissonant, off-beat harmonies in the ripieno before a return to the opening material (Example 5.10).

Example 5.10: Concerto Grosso, bars 86-90

At bar 93, the staggered, oscillating octatonic material returns, this time played by the concertino. Under this, the ripieno plays a cumulative descending pizzicato line. The new octatonic theme is then repeated, first in the solo cello, then in four octaves by the quartet and is accompanied by syncopated pizzicato chords in the ripieno. A developmental idea is then heard in the ripieno, played in parallel octatonic clusters. This is followed by off-beat semiquaver triplets which alternate between on-beat pizzicato notes in the concertino. These ideas recede and lead to the third episode.

### Episode 3

From bar 110 to 126, new motifs are introduced and developed contrapuntally within the concertino over held chords in the ripieno. The harmonic language is mostly triadic and freely utilises notes and harmonies from a spectrum of modalities from B-minor to G-minor (Example 5.11). At bar 119, there is a modulation to D-sharp-minor, and from this point, the harmony becomes more chromatic and moves to more distant key centres. At bar 126, the ripieno presents an emphatic tutti statement of several of the newly introduced ideas. This emotionally charged outburst quickly cools off, leading to the fourth episode.

Example 5.11: Concerto Grosso, bars 110-114

The musical score for Example 5.11 consists of three staves. The top staff is for the solo violin, marked 'solo vla.', and contains a melodic line with triplets and glissandi. The middle staff is for the ripieno violin, marked 'ripieno', and the bottom staff is for the ripieno cello/bass, also marked 'ripieno'. Both ripieno parts play sustained chords with glissandi. The tempo is marked as quarter note = 72.

#### Episode 4

The fourth episode begins with the staggered entry of the ripieno strings playing without vibrato, which results in a chord derived from the A-flat-Lydian scale voiced in sevenths. Over this, the solo violinist plays a new passage *molto vibrato* in its extreme upper register. Like the harmony, the melodic intervals consist mostly of sevenths. As the passage continues, each harmony note gradually ascends by step until the interval between each note is a major seventh (Example 5.12).

Example 5.12: Concerto Grosso, bars 133-140 (harmonic reduction)

The harmonic reduction for Example 5.12 shows two systems of staves. The top system has a treble clef staff and a bass clef staff. The bottom system has a bass clef staff and a bass clef staff. The notes are held for the duration of the bars, showing a progression of chords.

The solo violin then plays a nine-bar passage alone based off motivic material from the previous passage but now in a low to middle register. This passage ends with the solo violin holding a G-E dyad. This dyad is held for six bars while the other three soloists re-enter, playing shifting harmonies of varying degrees of tension against the pedal point (Example 5.13).

Example 5.13: Concerto Grosso, bars 151-154

The musical score for Example 5.13 consists of two staves in 4/4 time, with a tempo marking of quarter note = 60. The top staff, in treble clef, shows a single chord, E minor, labeled 'concertino'. The bottom staff, in bass clef, features a complex, moving harmonic texture with various chords and intervals, including a prominent E minor chord in the final bar.

The concertino ends this six-bar passage on an E-minor chord while the ripieno repeats their entry from the opening of the episode. The conflict between these two very different types of harmony creates an eerie effect and facilitates the transition. The section from 133-141 is then repeated this time with the playing technique of the solo violinist and ripieno reversed so that the soloist plays non vibrato, and the ripieno plays molto vibrato.

The second half of this slow episode begins at bar 168. It is related to the previous material through its extensive use of sevenths in the melody. However, a strong aesthetic contrast is created through its neo-romantic harmonic language, which makes use of extended triadic harmony and modulates freely. The solo violinist once again takes the melody, supported by the ripieno. Bar 174 to 180 is a short transition section where the ripieno passes their material to the concertino. In bar 196, the new 'romantic' theme returns, played stridently by the tutti ripieno and concertino.

### Episode 5

The fifth episode begins at bar 203, with a four-bar introduction consisting of a series of chromatic triads in the solo second violin, viola and cello over a repeated pedal A played pizzicato by the ripieno. The solo first violin plays a chromatic melody over this (Example 5.14). The next sixteen bars contain imitative counterpoint played by the concertino over very simple pizzicato accompaniment in the ripieno.

Example 5.14: Concerto Grosso, 5.14: 203-206

A series of syncopated double stops played by the concertino then leads to a recapitulation of the scalar modal material from the first episode in bar 226. One of the most salient features of this section is the metric interplay between groupings of four semiquavers and groupings of three semiquavers. The alternating A-Locrian and A-Lydian idea from the first episode is recapitulated in bar 232 followed by a re-statement of the four-note motif played across the instruments of the concertino in bar 236.

Bar 243 introduces a strident new theme played in four octaves by the concertino, with pulsating chordal accompaniment in the ripieno. The melodic material usually features groupings of three quavers against steady crotchet beats in the accompaniment. Again, this section is interspersed with occasional 15/16 meters which creates a rhythmic ‘hiccup’ by interrupting the steady crotchet groupings (Example 5.15).

Example 5.15: Concerto Grosso, bars 243-246

## Episode 6

This rhythmic propulsion continues into the final episode which begins at bar 254 and features a 2:3 metric modulation. The first part of this section features interplay between the instruments of the concertino over alternating diminished and Lydian harmonies in the ripieno. The concertino lines eventually converge in bar 263 where they play as a unit. In bar 263, the ripieno first violins take over the melodic material which recalls the dotted quaver material from the



previous episode. The work concludes with frantic recapitulation of the scalar material and motif from the first episode.

The Concerto Grosso is the only portfolio work that has not yet been rehearsed or performed by live musicians and has therefore not gone through the maturing process that such an experience brings. Whilst care has been taken to maintain balance between the two groups, it is inevitable that a live performance would result in various adjustments and amendments.



## Conclusion

This creative, compositional project has explored the concepts of conflict and cooperation in the concerto genre in a variety of contexts. It began with an exploration of how this duality influenced the genre's evolution, and how selected composers throughout history have grappled with it.

Through this exploration, it was demonstrated that the concerto genre has seen a fluctuation between the poles of conflict and cooperation at both the macro and micro level. At the macro level, this fluctuation can be seen across the history of the genre: from the polarity of Vivaldi to the reciprocity of Bach; from the refined dialogue of the classical period to the impassioned conflict between the individual and group in the romantic period; and finally, to the proliferation of approaches in the twentieth century, which included a trend towards equality resulting in the rise of the concerto for orchestra.

At the micro level, this fluctuation can be seen within individual works. The Berg *Violin Concerto* provided a good example of this, with its expression of internal angst and conflict, which led to a powerful moment of cooperation at the climax of the work. Another salient example of this fluctuation from the introduction was Lutosławski's *Cello Concerto*, which was elucidated further by Charles Bodman Rae's structural analysis.

Chapter 1 continued to explore the concerto genre through a review of selected repertoire. This repertoire was primarily from the twentieth and twenty-first centuries and was directly related to the four portfolio works, focusing on concertos for clarinet and wind orchestra, concertos for orchestra, concertos for oboe and wind orchestra and concerti grossi for string quartet and string orchestra. Whilst this was by no means an exhaustive review, it continued to reveal the diversity of approaches to conflict and cooperation taken by a variety of concerto composers, shed light on some lesser-known compositions, and opened avenues for possible further research, particularly in the realm of concertos for wind orchestra.

Each of the four portfolio compositions explored the concerto genre through a different lens. The *Concerto for Clarinet and Wind Orchestra* explored how conflict and cooperation could aid in structuring the musical narrative. The work established conflict straight away, with extreme polarity between the entrance of the orchestra and entrance of the soloist. Over the course of the work, the two concerto agents gradually became more cooperative, until the final

paragraph of music, which saw a duet between the soloist and first clarinet, bringing the piece to a conciliatory resolution.

The *Concerto for Orchestra* explored conflict by pitting various soloist and chamber groups against one another in dialogue and in succession, and by constantly shifting the roles of soloist and accompaniment. This was particularly salient in the first movement. The second and third movements lent more towards cooperation with a greater emphasis on the tutti textures and the coordination of the ensemble.

One of the primary concerns when managing the relationship between soloist and ensemble in the *Concerto for Oboe and Wind Orchestra* was making sure that the ensemble did not overpower the soloist. The relationship that emerged from this practical issue involved accompanying the soloist with ever-evolving subsections of the ensemble. This dynamic resulted in contrast, rather than conflict, and was aided by the work's episodic approach to form. One option for the future life of this work is for the production of a re-scored version, reducing the number of woodwinds and brass, so as to maintain a greater sense of parity between the soloist and ensemble, particularly in tutti sections.

The *Concerto Grosso for String Quartet and String Orchestra* provided another lens through which to explore the concerto genre. The use of a group of soloists meant that conflict and cooperation could not only occur between the concertino and ripieno, but within each ensemble, leading to a variety of possible relationships. Another method of delineating the two groups was timbral contrast, which was facilitated using contrasting playing techniques. The work also continued to develop the episodic structure that was first used in the *Oboe Concerto*.

Conflict and cooperation are not necessarily unique to the concerto genre. It could be argued that most, if not all, western music employs these concepts at various levels and to various degrees. However, it is hoped that this project has demonstrated, through an examination of the genre's history and repertoire, and, most importantly, through composition, that the concerto genre, more than any other, employs these concepts not merely as an element of the musical discourse but as its foundational principle.

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