Eastern Illinois University
The Keep

Masters Theses | Student Theses & Publications

1988

Concerto for Saxophone and Orchestra: Score and Analysis

Jonathan Clarke Schwabe
Eastern Illinois University

This research is a product of the graduate program in Music at Eastern Illinois University. Find out more about the program.

Recommended Citation
Schwabe, Jonathan Clarke, "Concerto for Saxophone and Orchestra: Score and Analysis" (1988). *Masters Theses*. 2581.
https://thekeep.eiu.edu/theses/2581

This is brought to you for free and open access by the Student Theses & Publications at The Keep. It has been accepted for inclusion in Masters Theses by an authorized administrator of The Keep. For more information, please contact tabruns@eiu.edu.

THESIS REPRODUCTION CERTIFICATE

TO: Graduate Degree Candidates who have written formal theses.

SUBJECT: Permission to reproduce theses.

The University Library is receiving a number of requests from other institutions asking permission to reproduce dissertations for inclusion in their library holdings. Although no copyright laws are involved, we feel that professional courtesy demands that permission be obtained from the author before we allow theses to be copied.

Please sign one of the following statements:

Booth Library of Eastern Illinois University has my permission to lend my thesis to a reputable college or university for the purpose of copying it for inclusion in that institution's library or research holdings.

8/9/88 V

Date Author

I respectfully request Booth Library of Eastern Illinois University not allow my thesis be reproduced because _____

_____

_____

_____ _____

Date Author

m

Concerto for Saxophone and Orchestra

score and analysis

(TITLE)

BY

Jonathan Clarke Schwabe

THESIS

SUBMITTED IN PARTIAL FULFILLMENT OF THE REQUIREMENTS
FOR THE DEGREE OF

Master of Arts in Music

IN THE GRADUATE SCHOOL, EASTERN ILLINOIS UNIVERSITY
CHARLESTON, ILLINOIS

1988
YEAR

I HEREBY RECOMMEND THIS THESIS BE ACCEPTED AS FULFILLING
THIS PART OF THE GRADUATE DEGREE CITED ABOVE

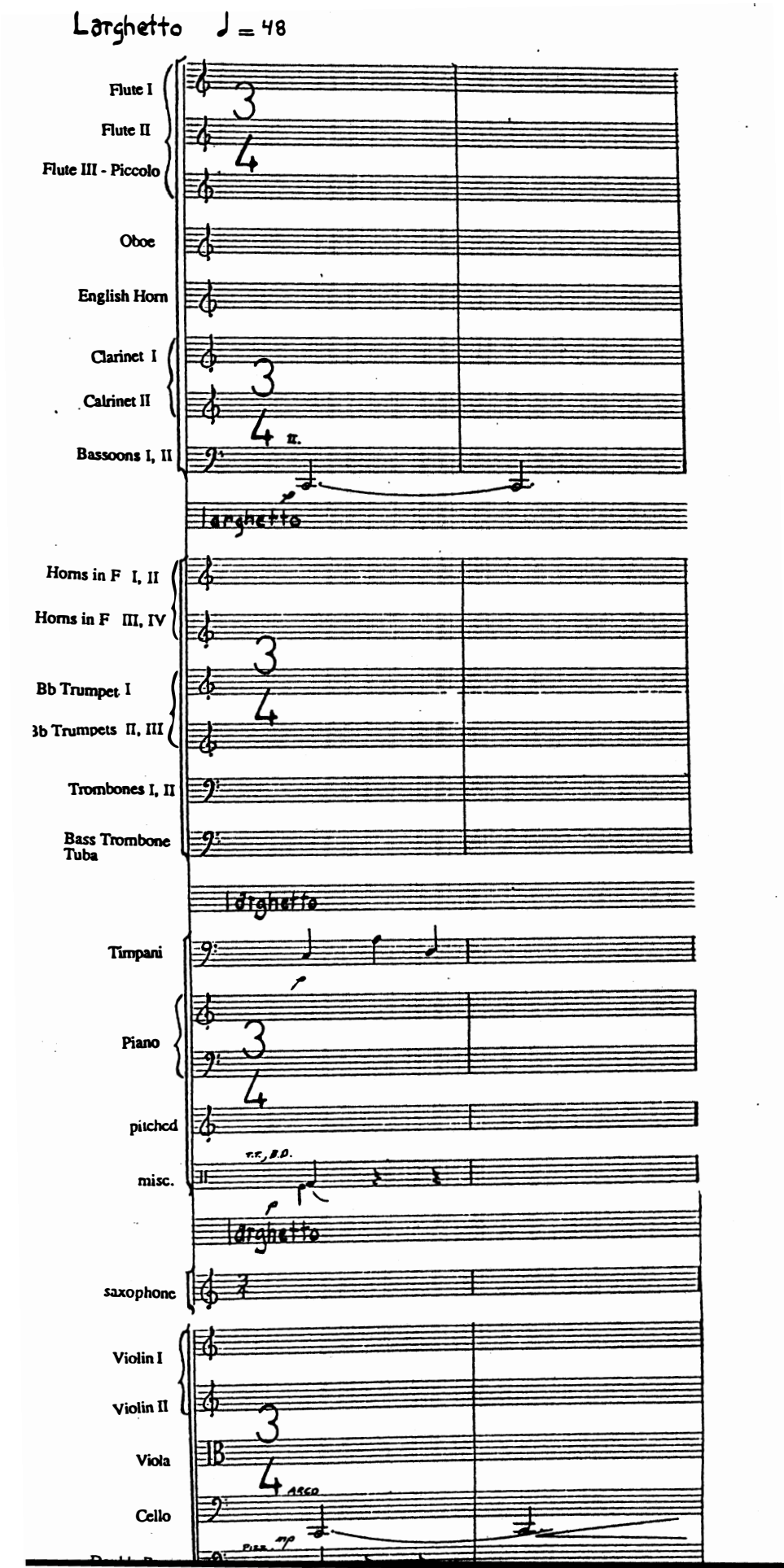
9 August 1988
DATE

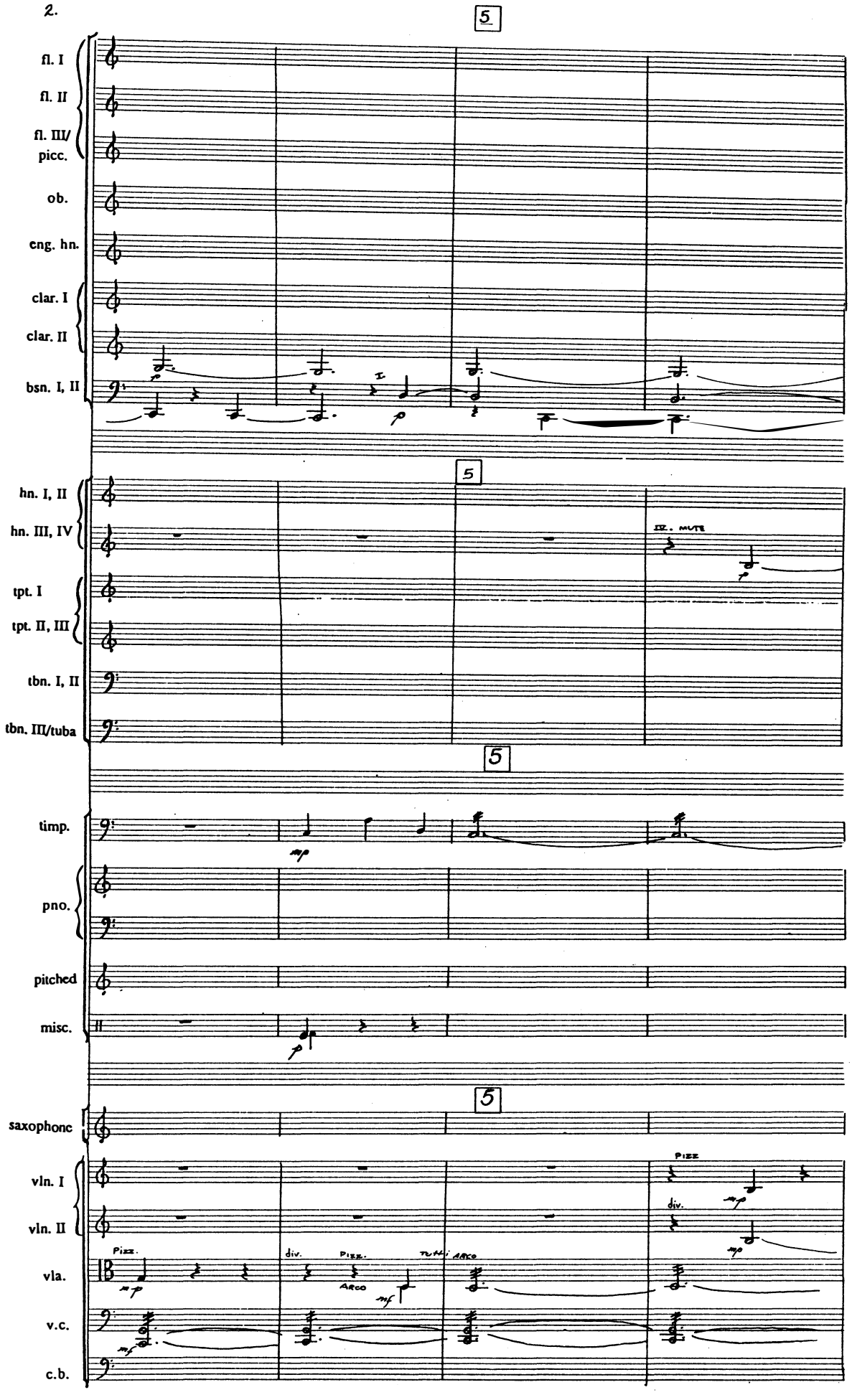
9-Aug-88
DATE

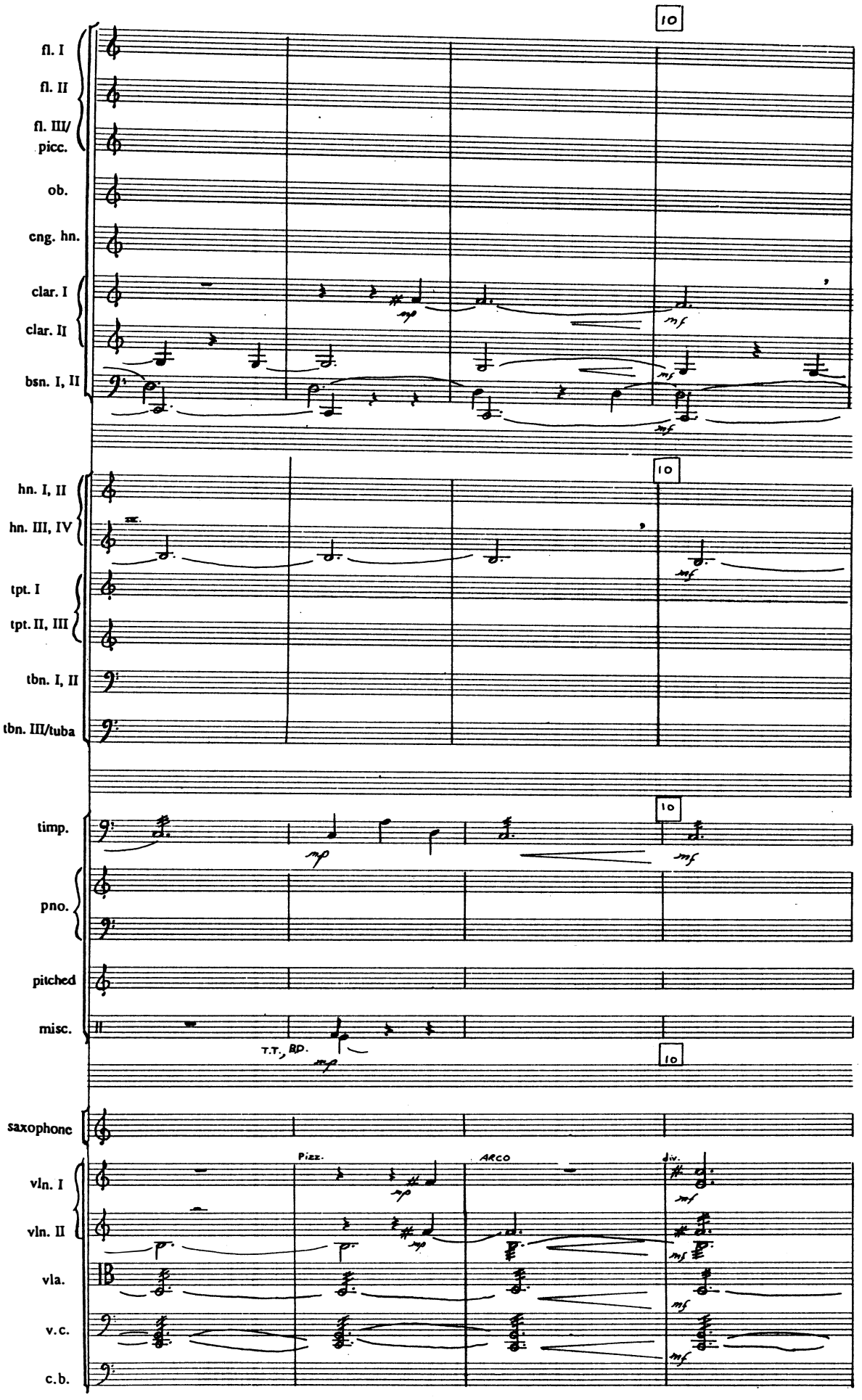
DEPARTMENT HEAD

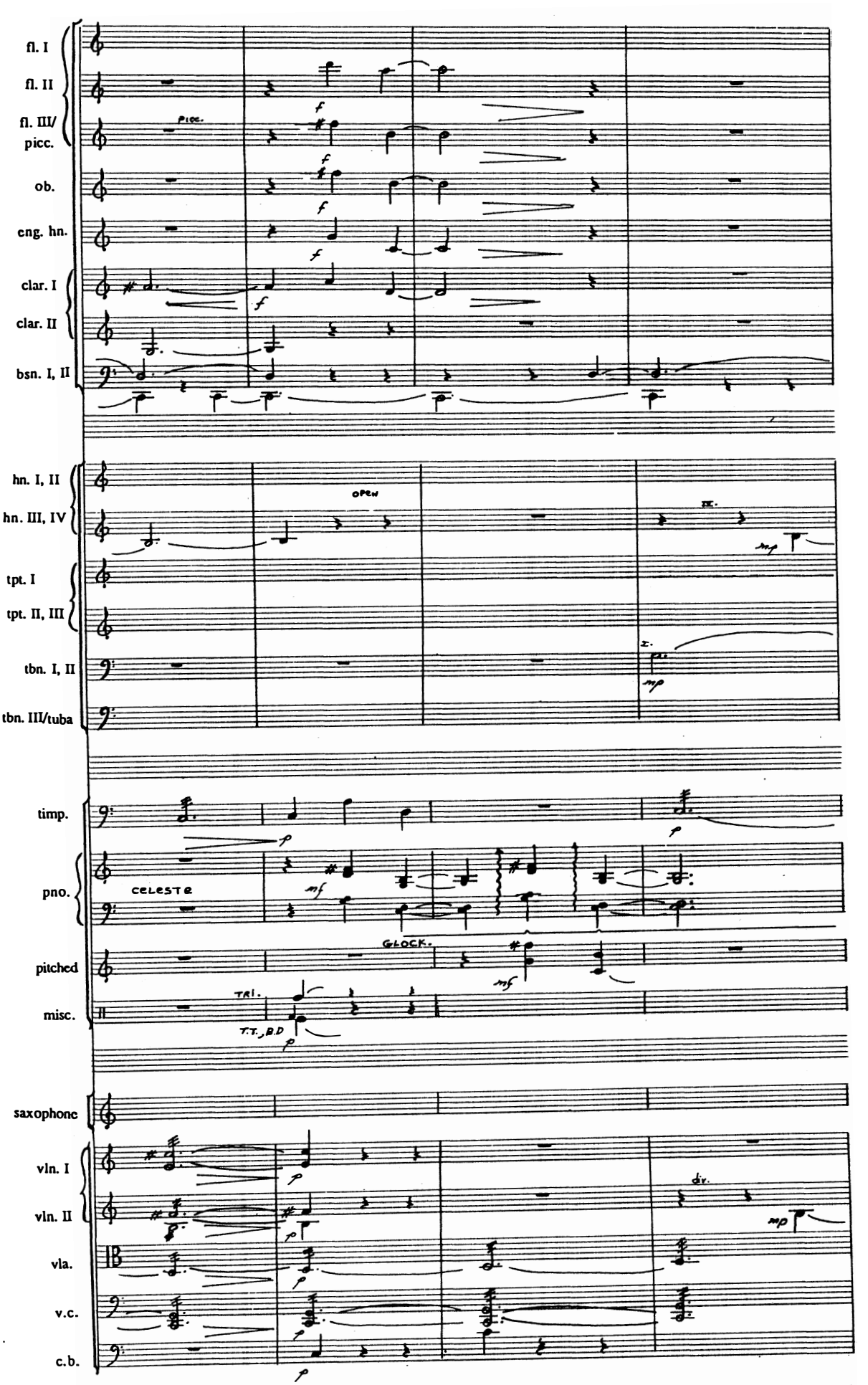
Concerto for Saxophone and Orchestra

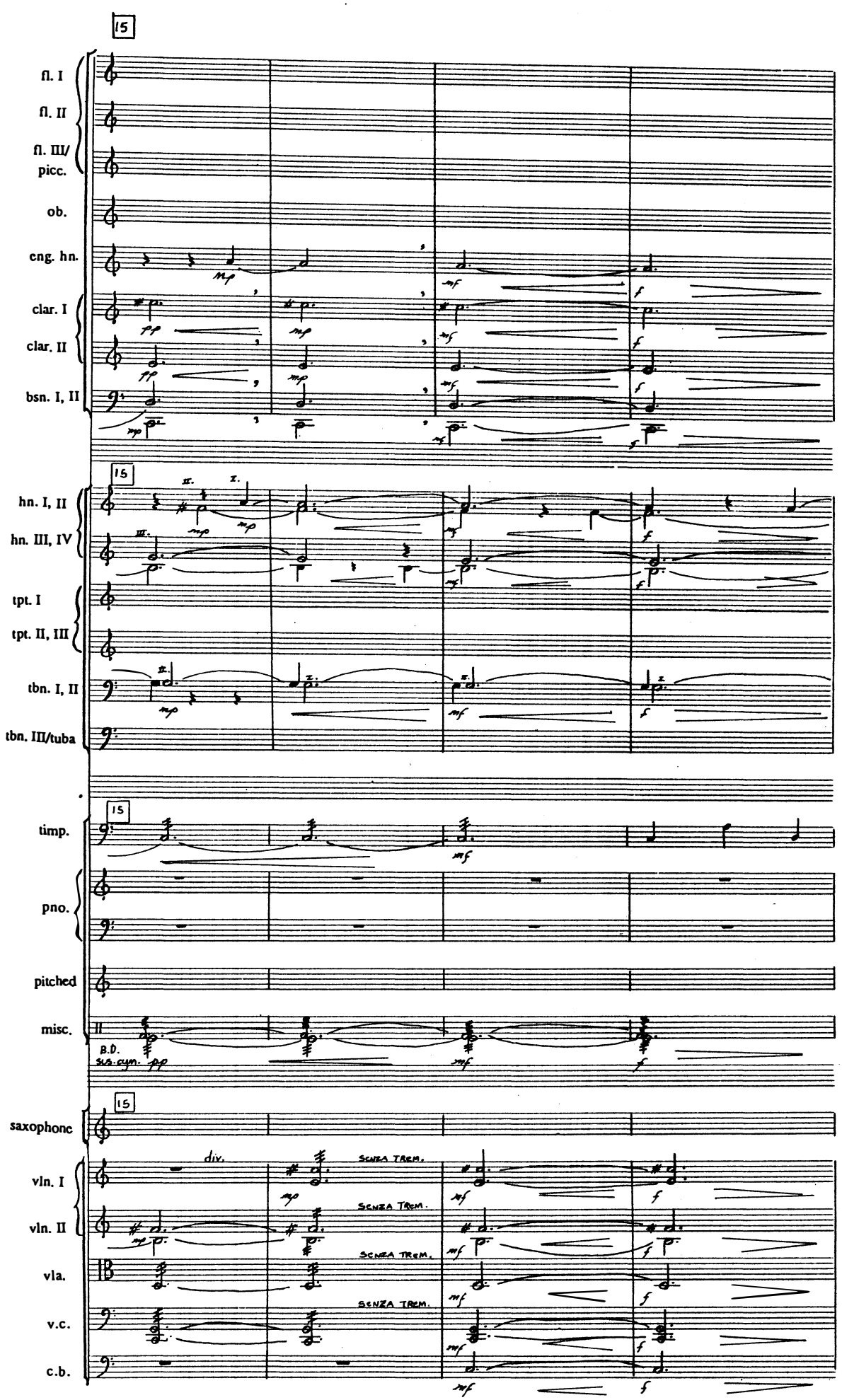
Jonathan Schwabe December 1987

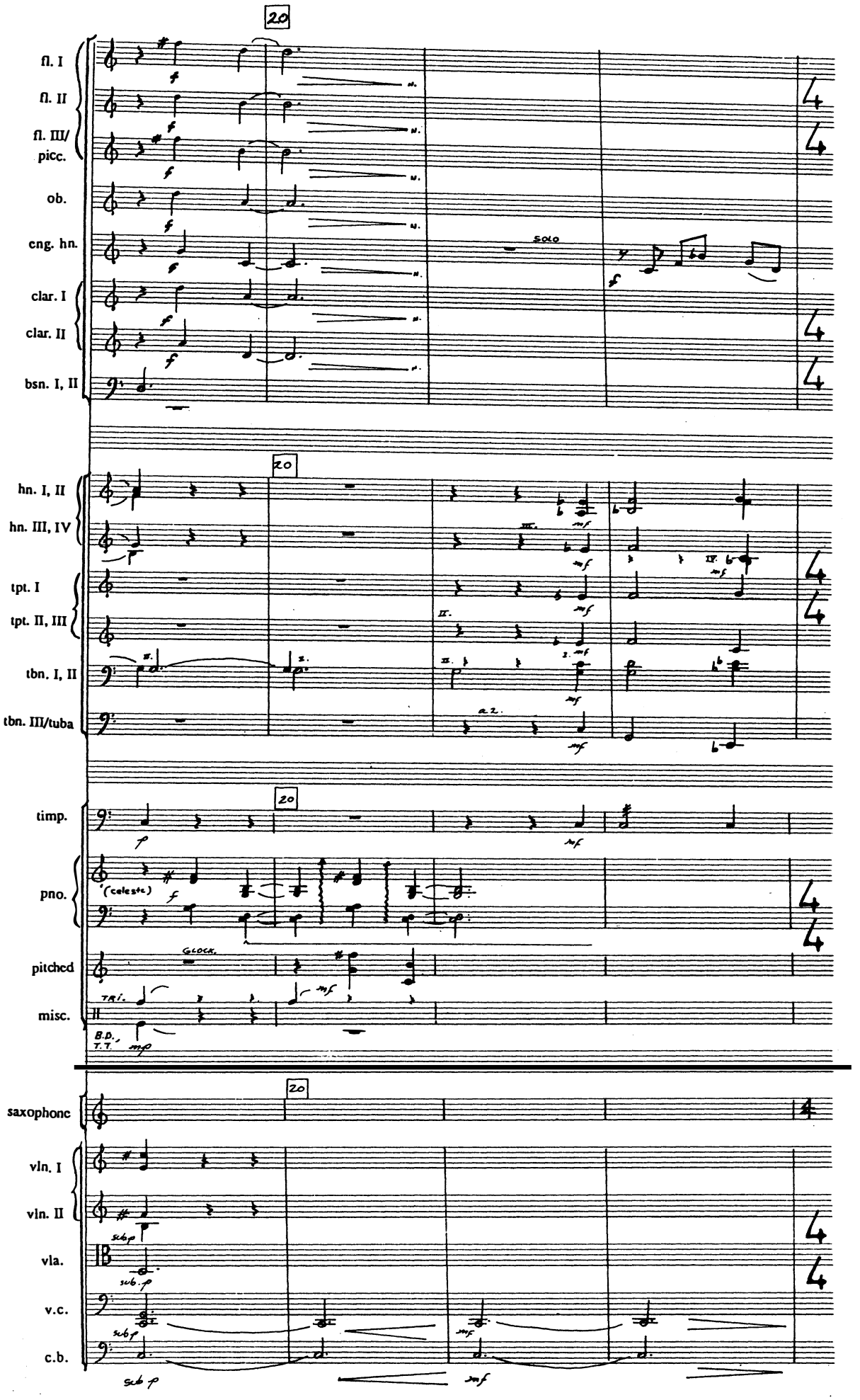


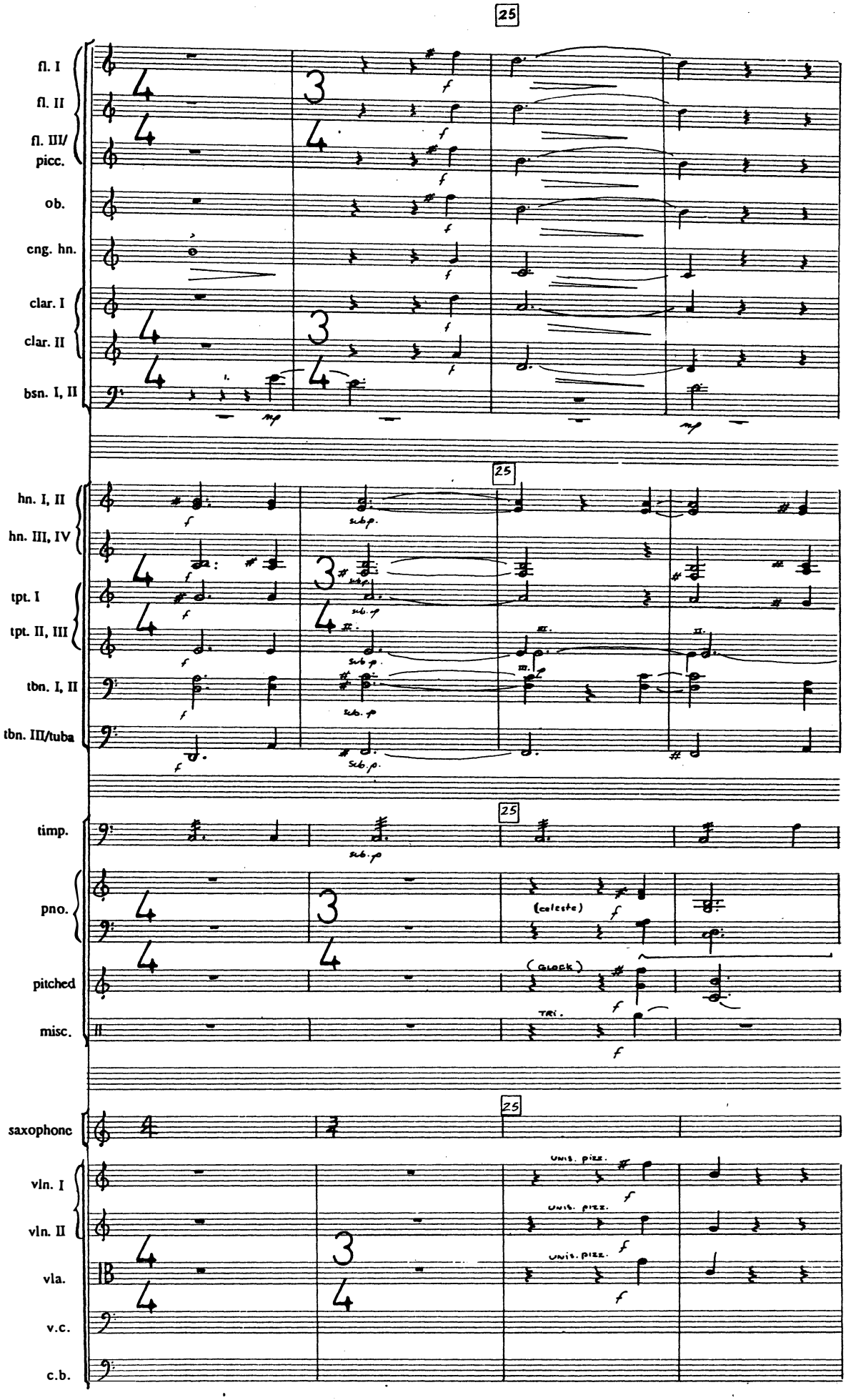

5
fl. I
fl. II
fl. III/
picc.
ob.
eng. hn.
clar. I
clar. II
bsn. I, II
I
p
5
hn. I, II
hn. III, IV
III. MUTE
p
tpt. I
tpt. II, III
tbn. I, II
tbn. III/tuba
5
timp.
mp
pno.
pitched
misc.
p
5
saxophone
vln. I
vln. II
vla.
v.c.
c.b.
Pizz.
mp
div.
Pizz.
Arco
mf
Tutti
Arco
Pizz.
div.
mp
mp

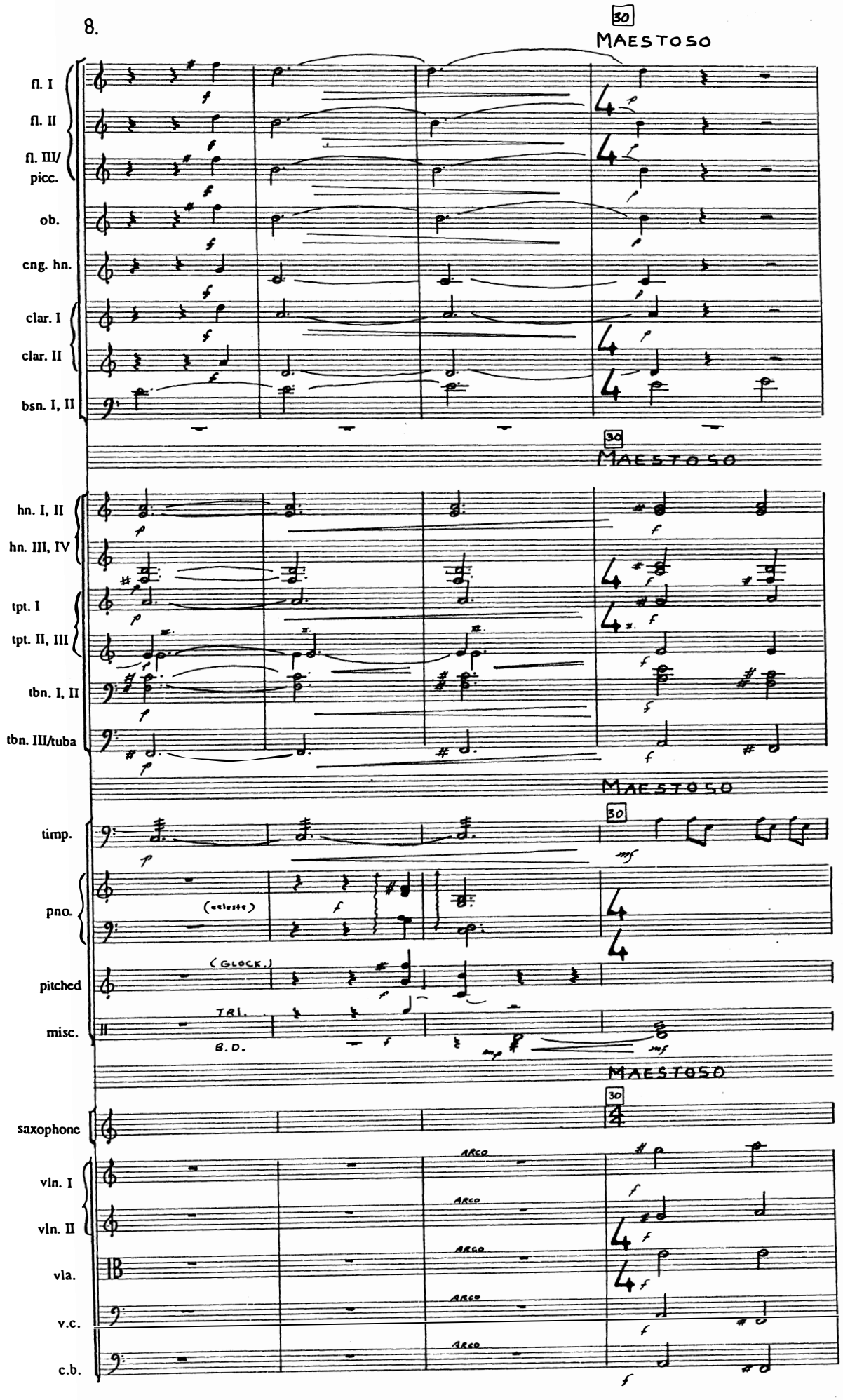

10
fl. I
fl. II
fl. III/
picc.
ob.
eng. hn.
clar. I
clar. II
bsn. I, II
mp
mf
hn. I, II
hn. III, IV
tpt. I
tpt. II, III
tbn. I, II
tbn. III/tuba
timp.
pno.
pitched
misc.
T.T., BD.
saxophone
Pizz.
ARCO
div.
vln. I
vln. II
vla.
v.c.
c.b.

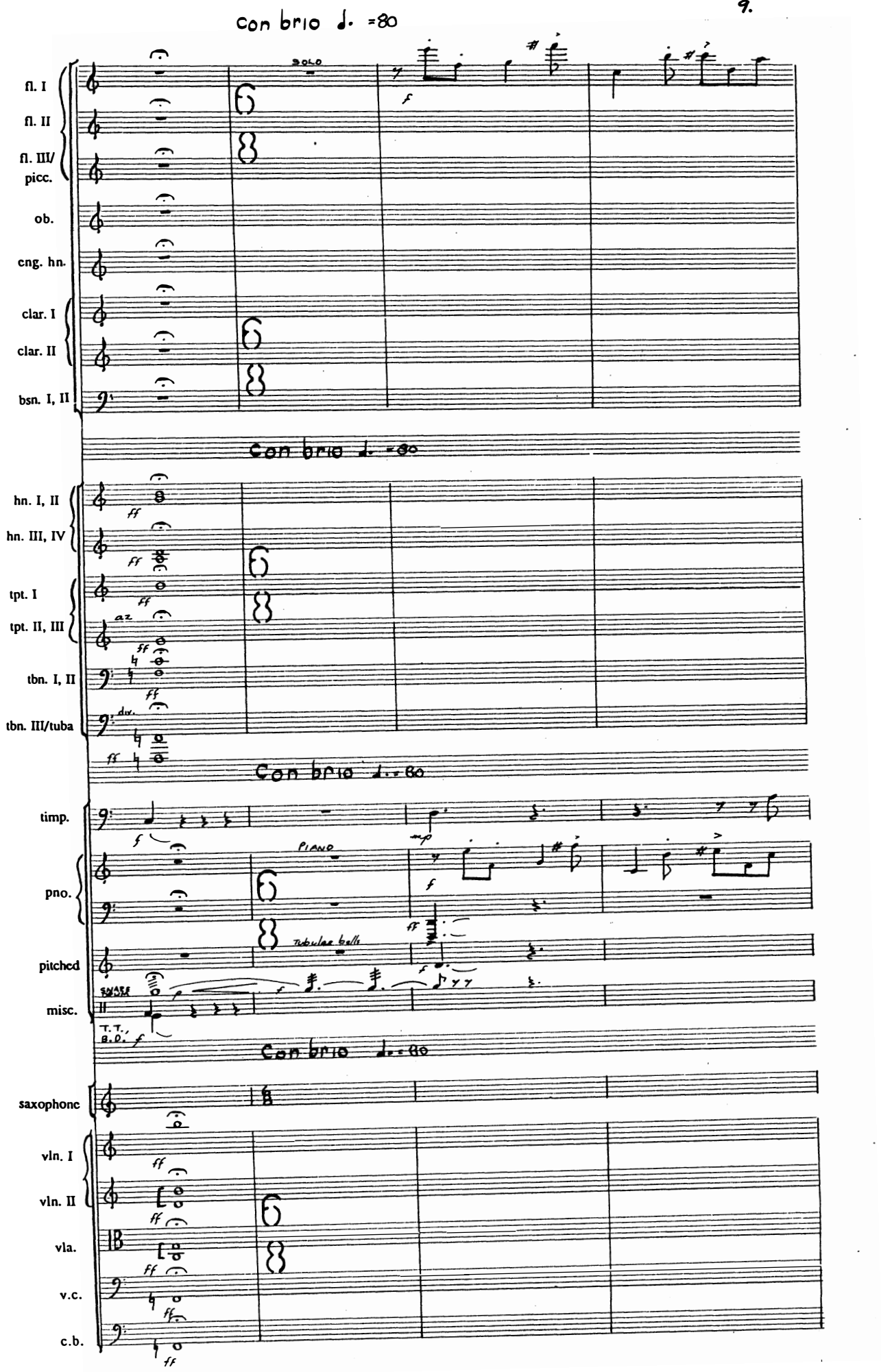

fl. I
fl. II
fl. III/
picc.
ob.
eng. hn.
clar. I
clar. II
bsn. I, II
hn. I, II
hn. III, IV
tpt. I
tpt. II, III
tbn. I, II
tbn. III/tuba
timp.
pno.
pitched
misc.
saxophone
vln. I
vln. II
vla.
v.c.
c.b.
Picc.
f
OPEN
mp
CELESTE
mf
GLOCK.
TRI.
T.T., B.D.
p
div.


15
fl. I
fl. II
fl. III/
picc.
ob.
eng. hn.
clar. I
clar. II
bsn. I, II
15
hn. I, II
hn. III, IV
tpt. I
tpt. II, III
tbn. I, II
tbn. III/tuba
15
timp.
pno.
pitched
misc.
B.D.
sus. cym.
15
saxophone
vln. I
vln. II
vla.
v.c.
c.b.
div.
SENZA TREM.
SENZA TREM.
SENZA TREM.
SENZA TREM.

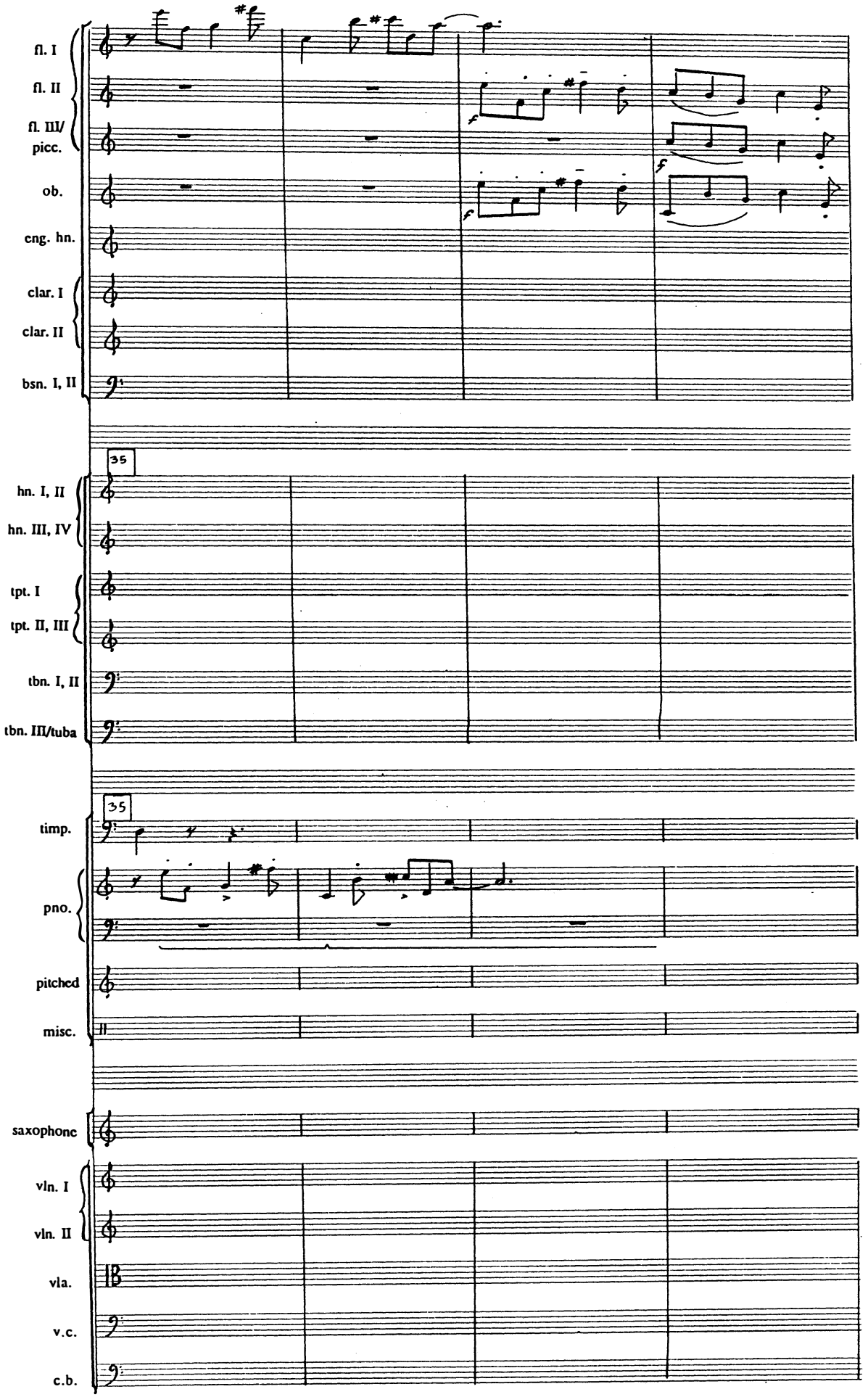

20
fl. I
fl. II
fl. III/ picc.
ob.
eng. hn.
clar. I
clar. II
bsn. I, II
SOLO
hn. I, II
hn. III, IV
tpt. I
tpt. II, III
tbn. I, II
tbn. III/tuba
timp.
pno.
(celeste)
pitched
GLOCK.
misc.
TRI.
B.D., T.T.
saxophone
vln. I
vln. II
vla.
v.c.
c.b.
sub p
mf

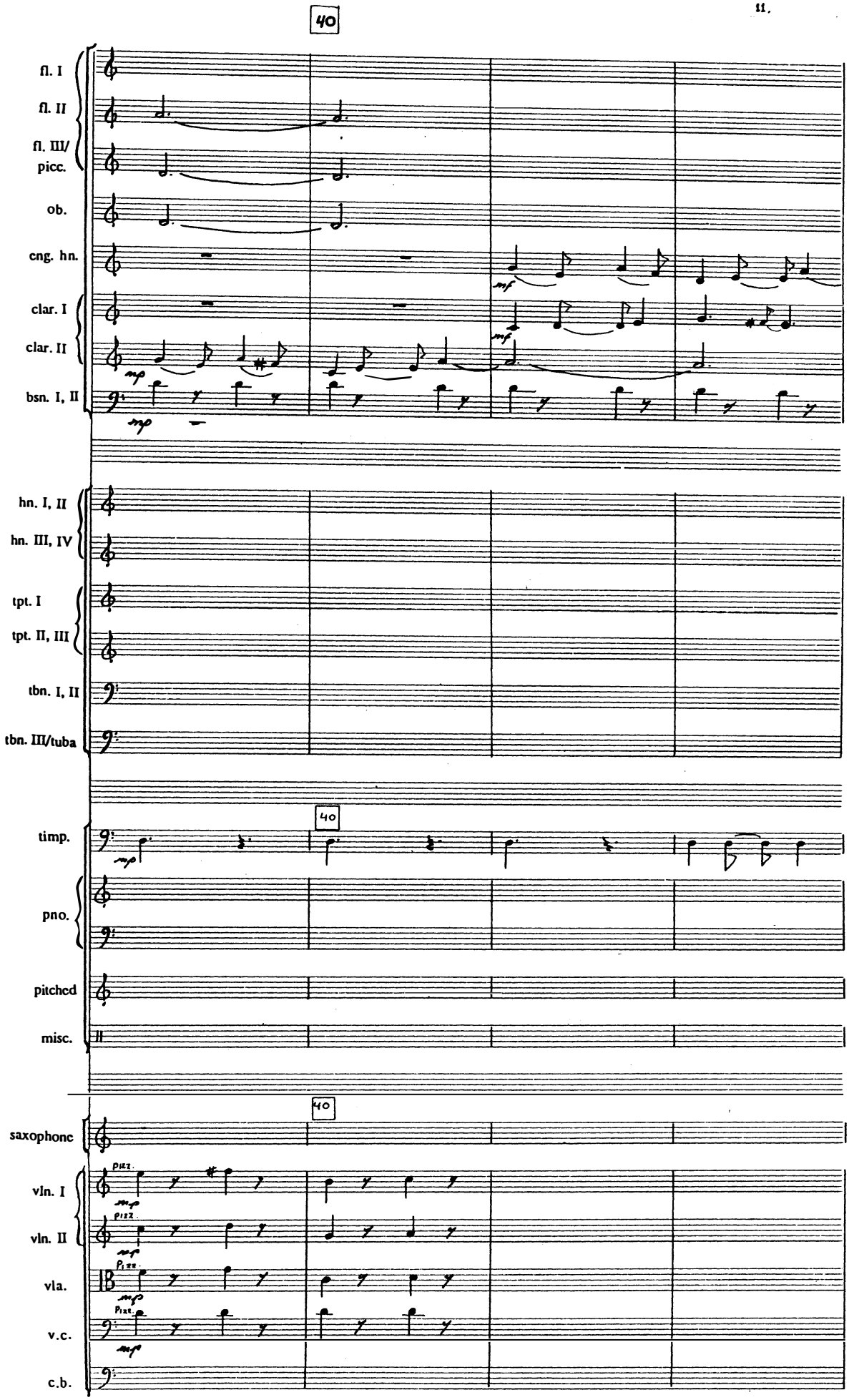

25
fl. I
fl. II
fl. III/
picc.
ob.
eng. hn.
clar. I
clar. II
bsn. I, II
hn. I, II
hn. III, IV
tpt. I
tpt. II, III
tbn. I, II
tbn. III/tuba
timp.
pno.
(celeste)
(GLOCK)
pitched
misc.
TRI.
saxophone
vln. I
vln. II
vla.
v.c.
c.b.
UNIS. PIZZ.

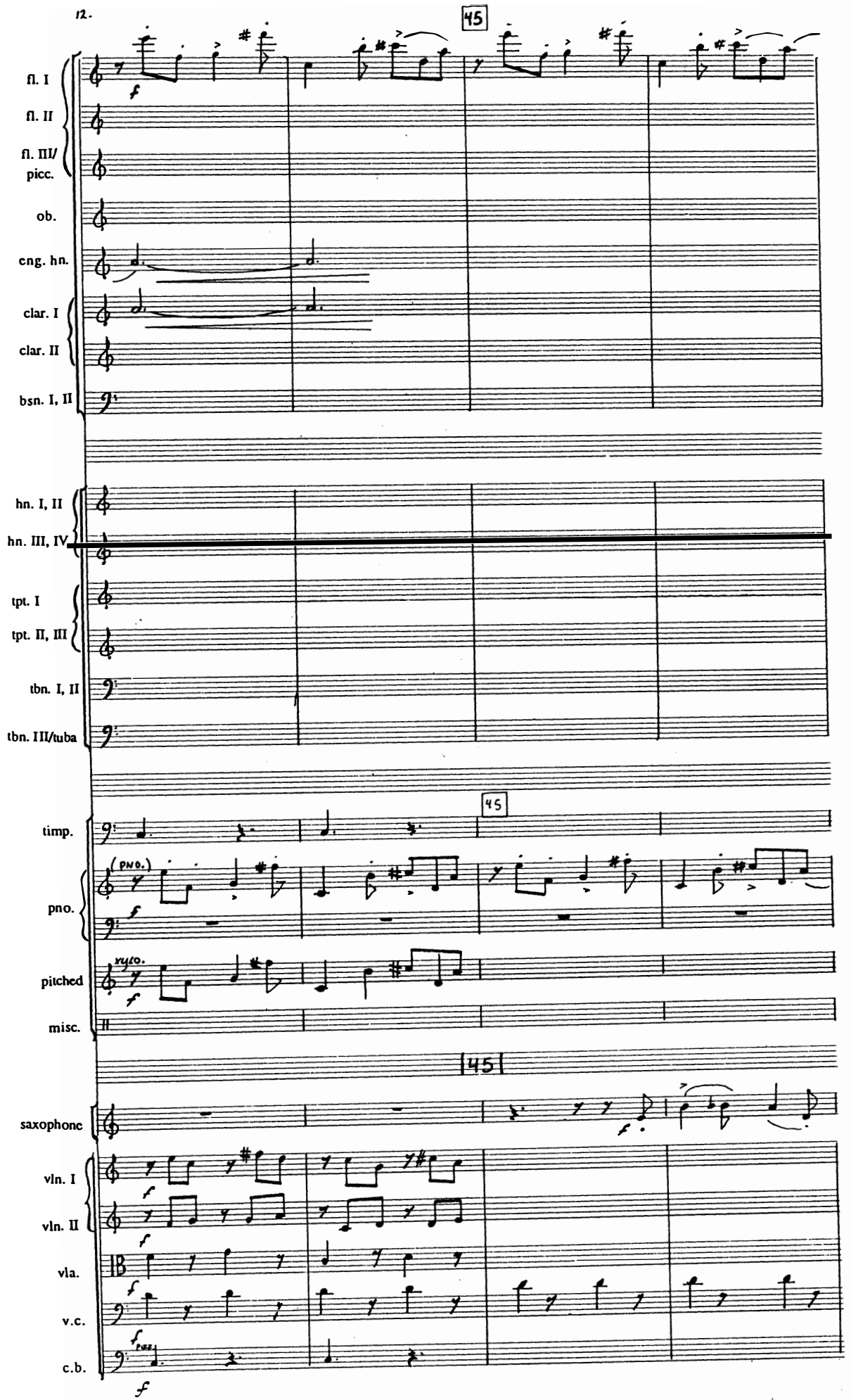

30
MAESTOSO
fl. I
fl. II
fl. III/
picc.
ob.
eng. hn.
clar. I
clar. II
bsn. I, II
hn. I, II
hn. III, IV
tpt. I
tpt. II, III
tbn. I, II
tbn. III/tuba
timp.
pno.
(celeste)
pitched
(GLOCK.)
misc.
TRI.
B.D.
saxophone
vln. I
vln. II
vla.
v.c.
c.b.
ARCO

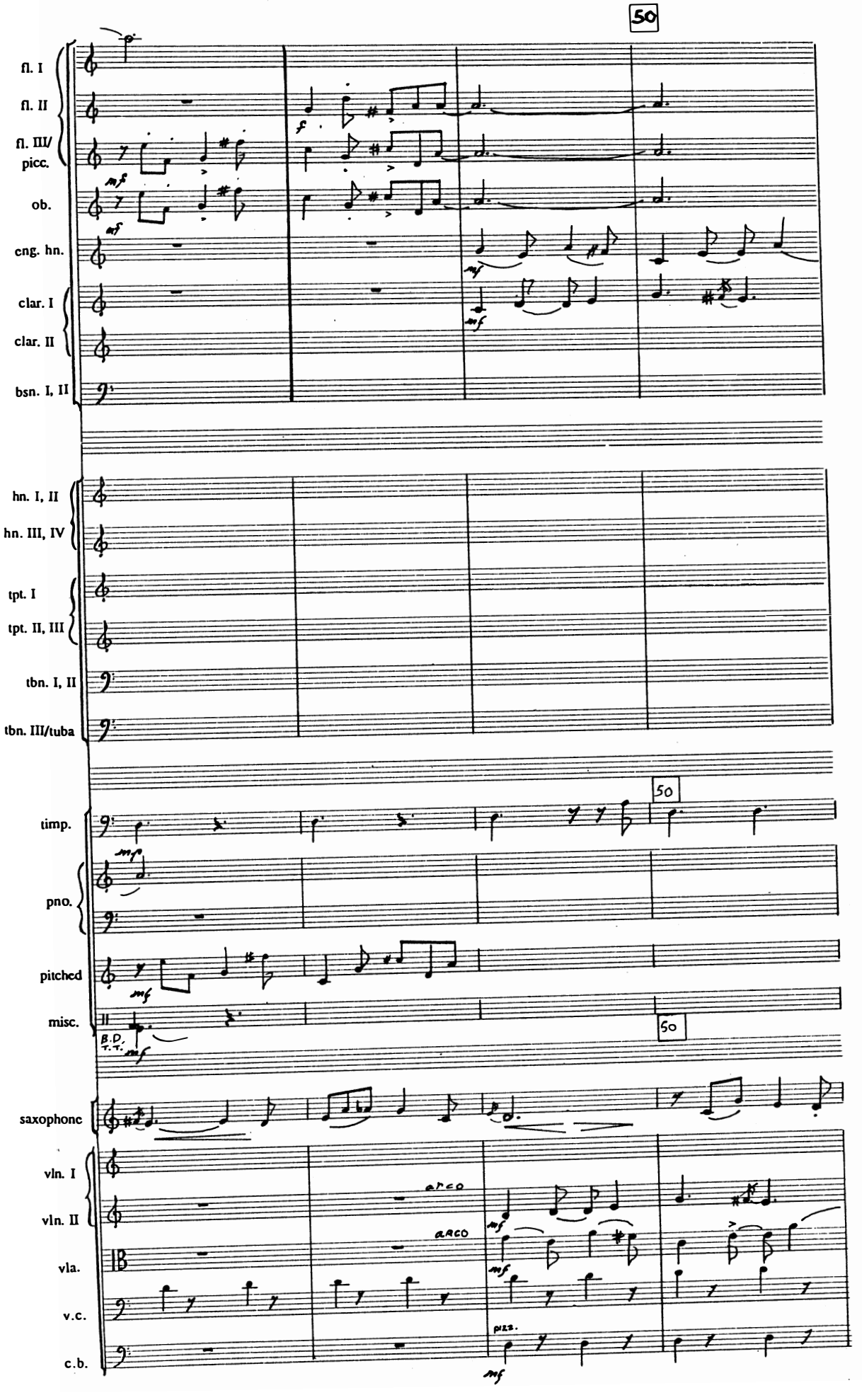

Con brio ♩. =80
fl. I
fl. II
fl. III/ picc.
ob.
eng. hn.
clar. I
clar. II
bsn. I, II
SOLO
Con brio ♩. =80
hn. I, II
hn. III, IV
tpt. I
tpt. II, III
tbn. I, II
tbn. III/tuba
Con brio ♩. =80
timp.
pno.
pitched
misc.
PIANO
Tubular bells
T.T., B.D.
Con brio ♩. =80
saxophone
vln. I
vln. II
vla.
v.c.
c.b.

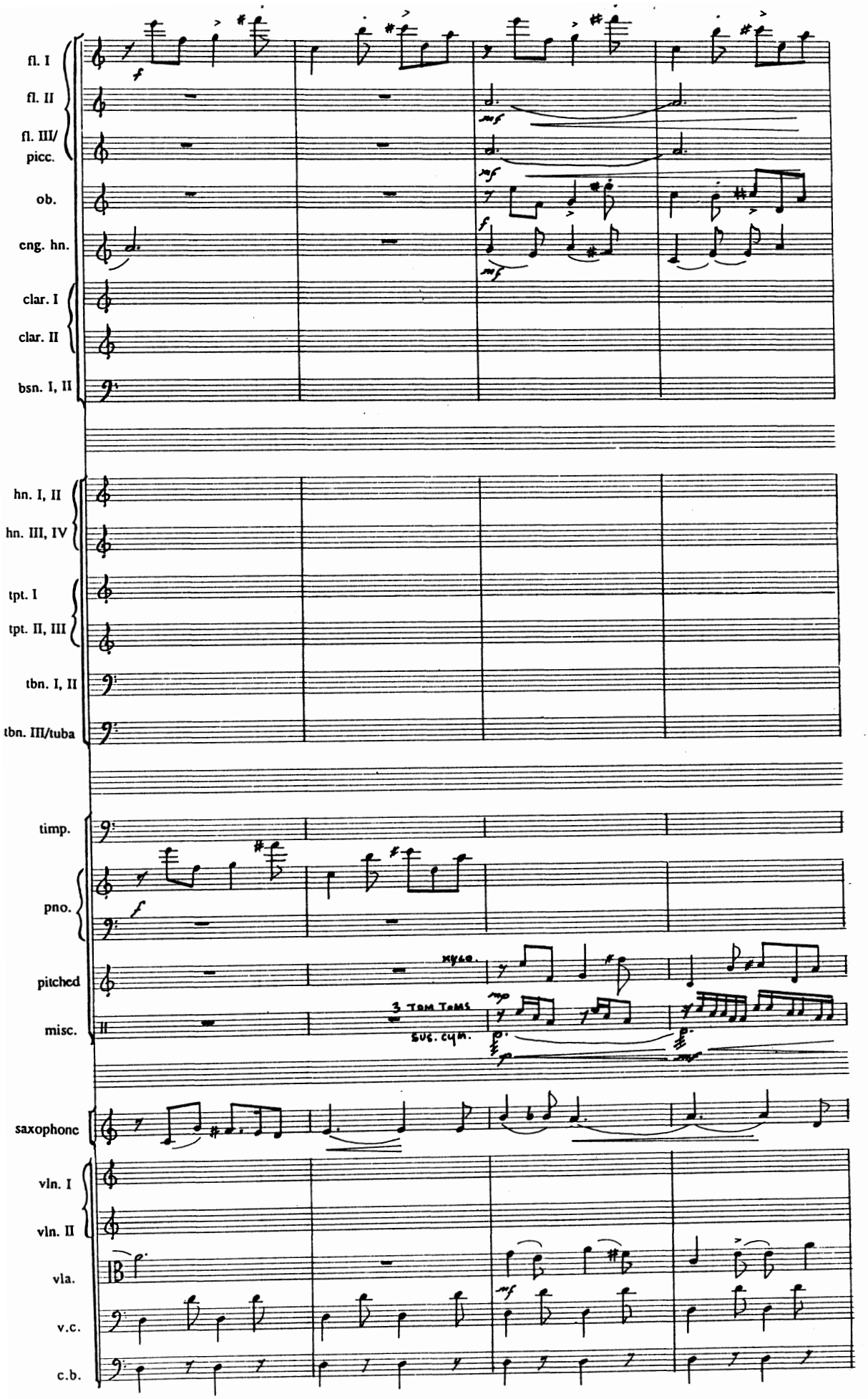
35

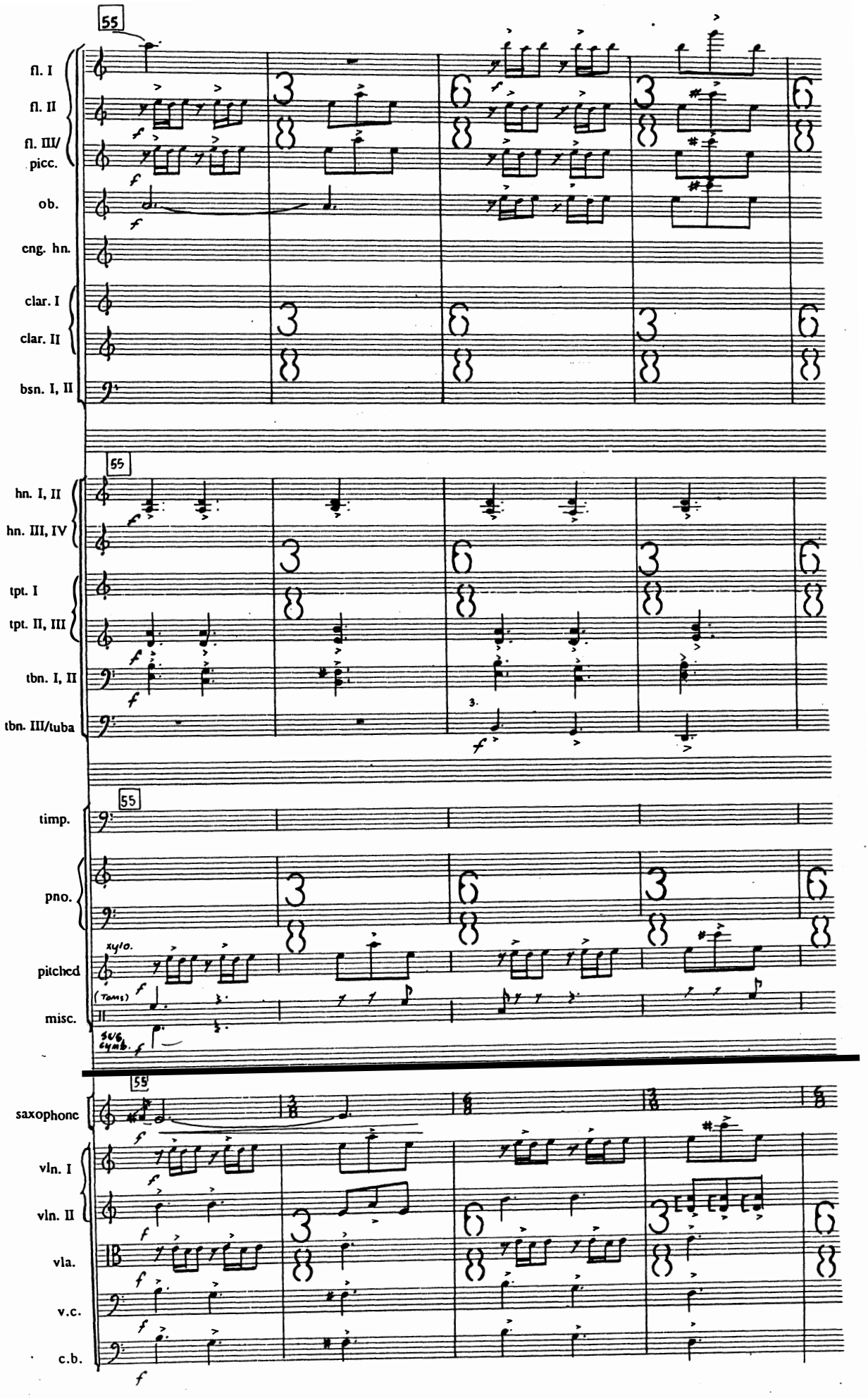

fl. I
fl. II
fl. III/
picc.
ob.
eng. hn.
clar. I
clar. II
bsn. I, II
35
hn. I, II
hn. III, IV
tpt. I
tpt. II, III
tbn. I, II
tbn. III/tuba
35
timp.
pno.
pitched
misc.
saxophone
vln. I
vln. II
vla.
v.c.
c.b.

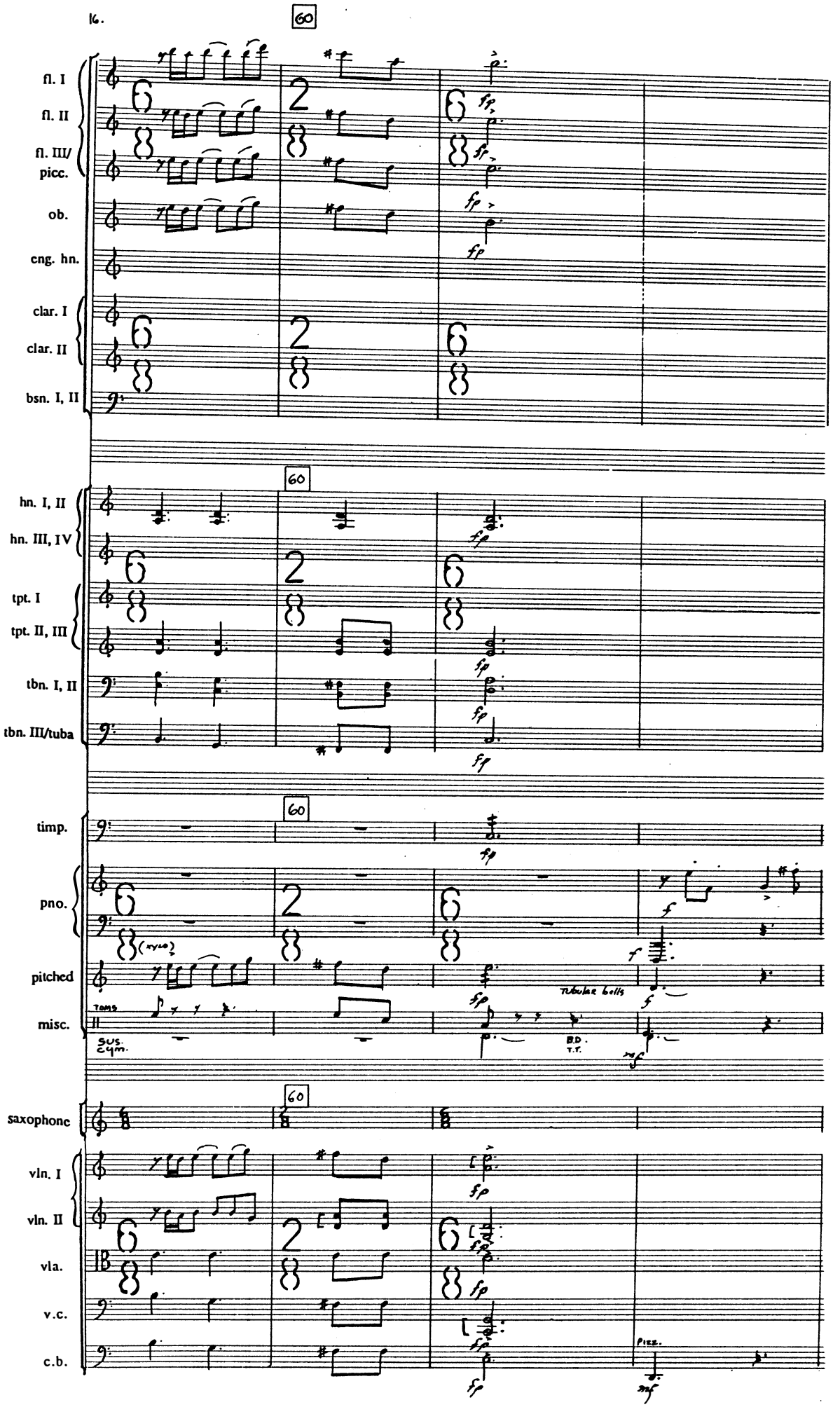

40
fl. I
fl. II
fl. III/
picc.
ob.
eng. hn.
clar. I
clar. II
bsn. I, II
hn. I, II
hn. III, IV
tpt. I
tpt. II, III
tbn. I, II
tbn. III/tuba
timp.
pno.
pitched
misc.
saxophone
vln. I
vln. II
vla.
v.c.
c.b.


45
fl. I
fl. II
fl. III/
picc.
ob.
eng. hn.
clar. I
clar. II
bsn. I, II
hn. I, II
hn. III, IV
tpt. I
tpt. II, III
tbn. I, II
tbn. III/tuba
timp.
45
(pno.)
pno.
xylo.
pitched
misc.
45
saxophone
vln. I
vln. II
vla.
v.c.
c.b.
fuzz
f


50
fl. I
fl. II
fl. III/ picc.
ob.
eng. hn.
clar. I
clar. II
bsn. I, II
hn. I, II
hn. III, IV
tpt. I
tpt. II, III
tbn. I, II
tbn. III/tuba
timp.
pno.
pitched
misc.
B.D.
T.T.
saxophone
vln. I
vln. II
vla.
v.c.
c.b.
arco
pizz.


fl. I
fl. II
fl. III/ picc.
ob.
eng. hn.
clar. I
clar. II
bsn. I, II
hn. I, II
hn. III, IV
tpt. I
tpt. II, III
tbn. I, II
tbn. III/tuba
timp.
pno.
pitched
misc.
saxophone
vln. I
vln. II
vla.
v.c.
c.b.
3 TOM TOMS
SUS. CYM.


55
fl. I
fl. II
fl. III/
picc.
ob.
eng. hn.
clar. I
clar. II
bsn. I, II
hn. I, II
hn. III, IV
tpt. I
tpt. II, III
tbn. I, II
tbn. III/tuba
timp.
pno.
xylo.
pitched
(Toms)
misc.
SUS. CYMB.
saxophone
vln. I
vln. II
vla.
v.c.
c.b.


60
fl. I
fl. II
fl. III/
picc.
ob.
eng. hn.
clar. I
clar. II
bsn. I, II
hn. I, II
hn. III, IV
tpt. I
tpt. II, III
tbn. I, II
tbn. III/tuba
timp.
pno.
(xylo.)
pitched
misc.
Toms
Sus. Cym.
Tubular bells
B.D.
T.T.
saxophone
vln. I
vln. II
vla.
v.c.
c.b.
Pizz.

65

fl. I
fl. II
fl. III/ picc.
ob.
eng. hn.
clar. I
clar. II
bsn. I, II

hn. I, II
hn. III, IV
tpt. I
tpt. II, III
tbn. I, II
tbn. III/tuba

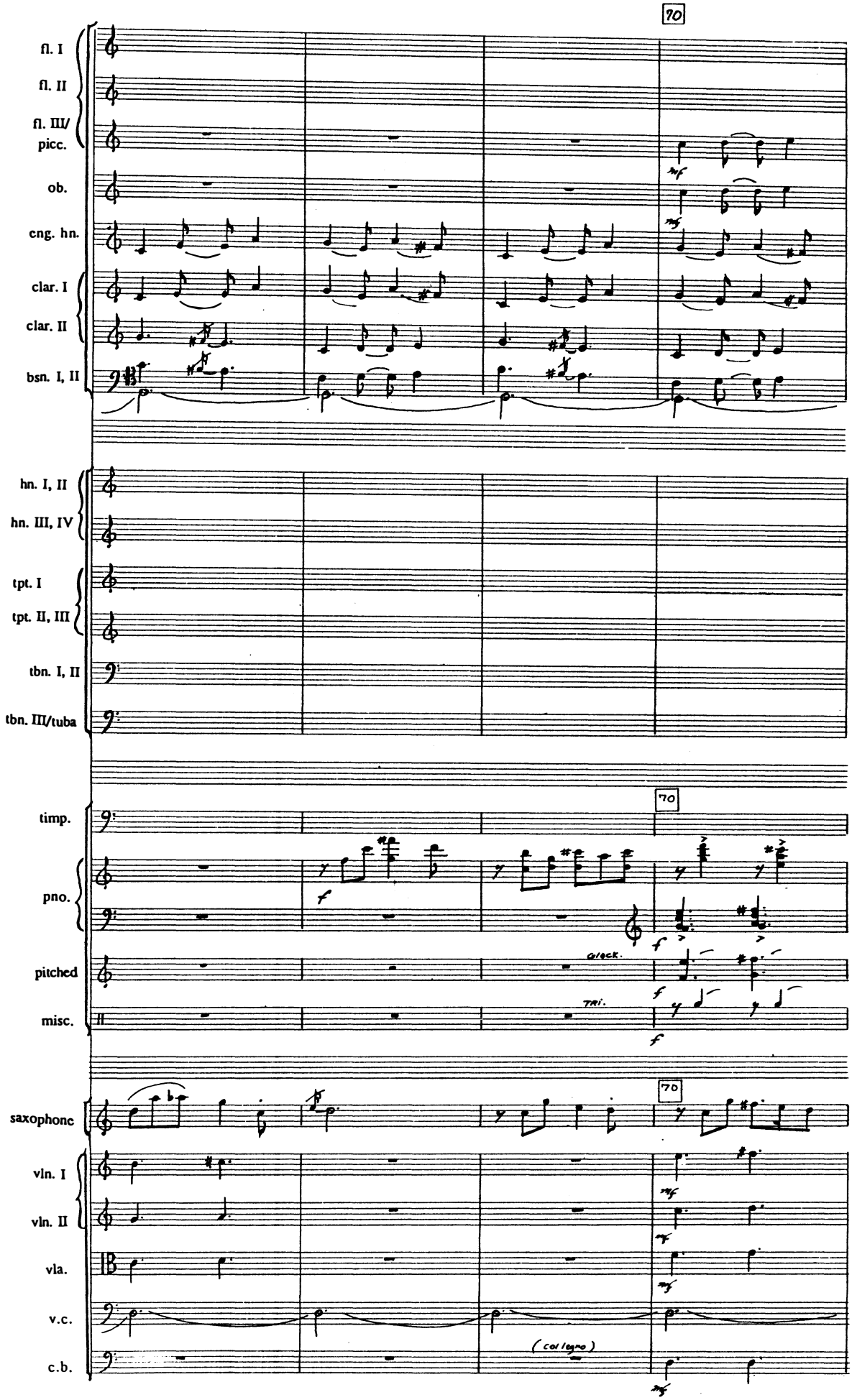
timp.
pno.
pitched
misc.

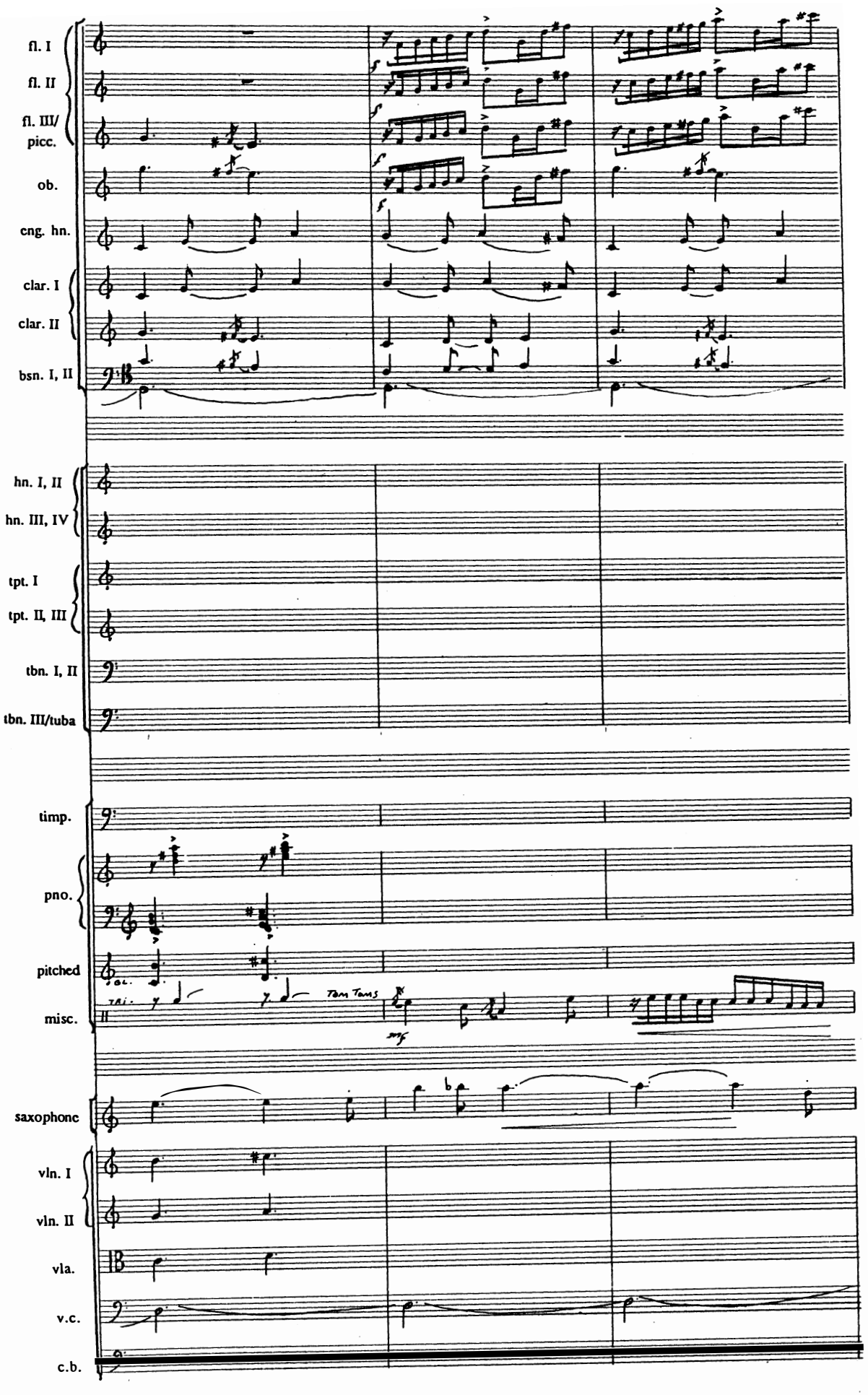
T.T. w/ BASS BR.
B.D.

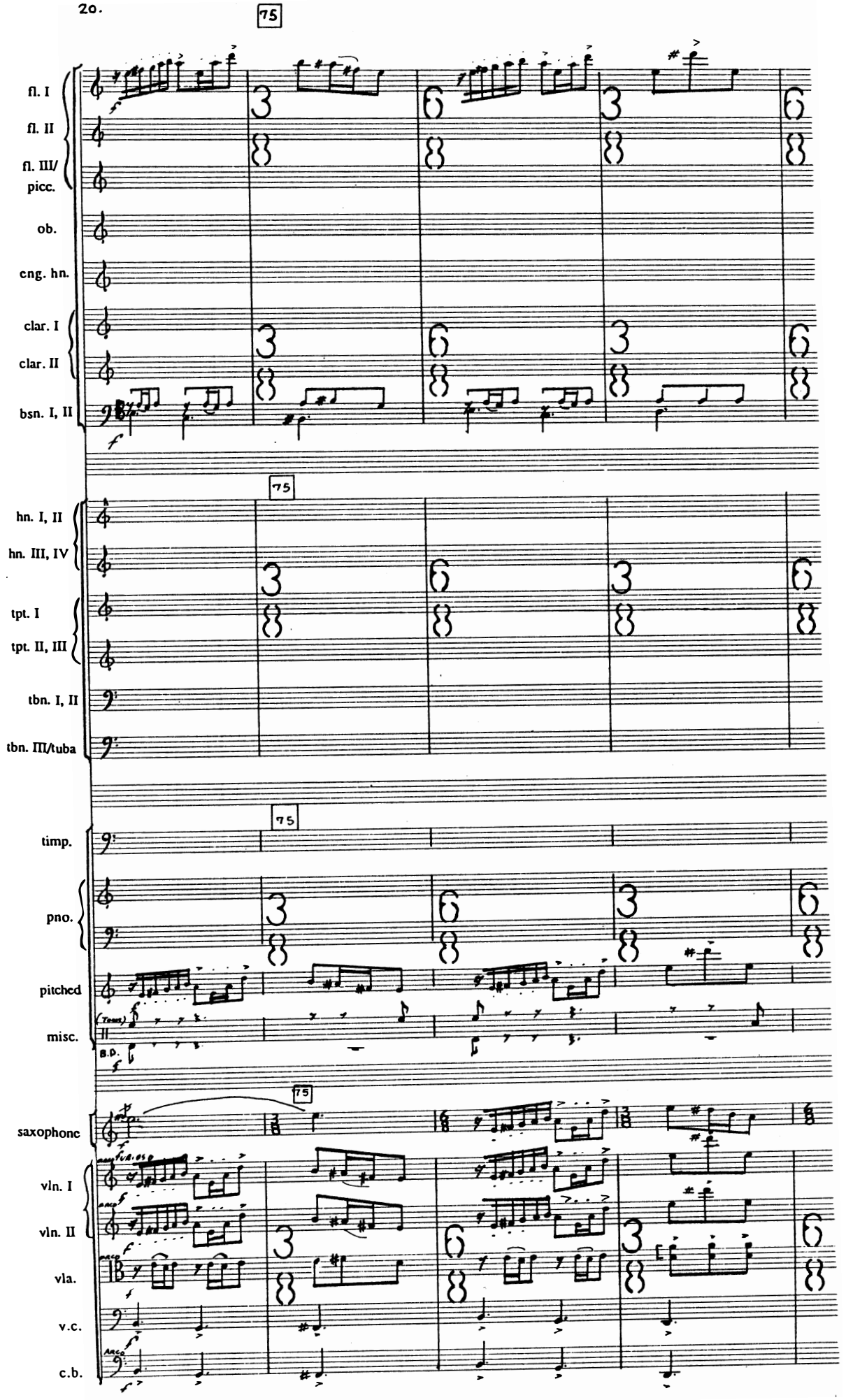
saxophone

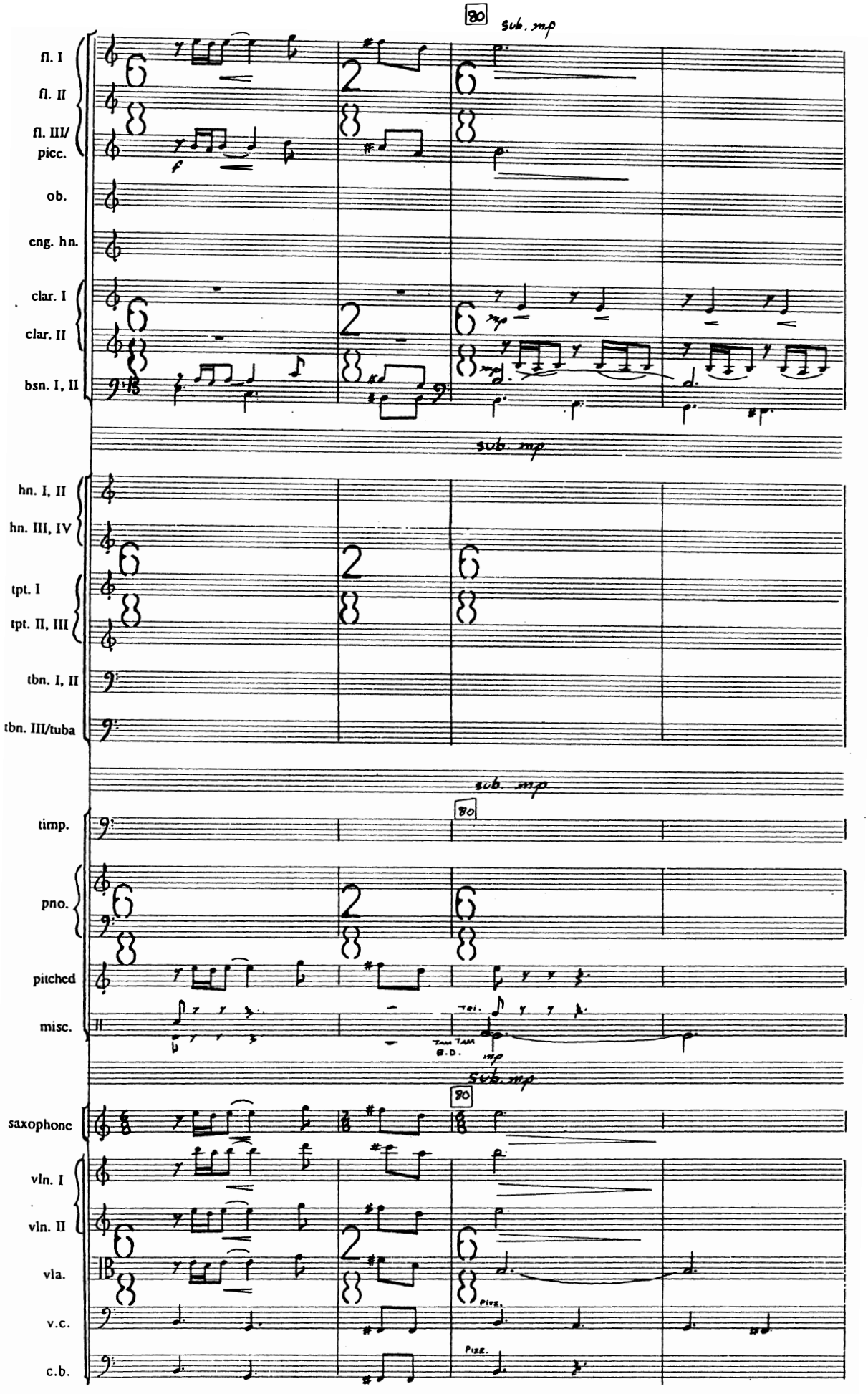
vln. I
vln. II
vla.
v.c.
c.b.

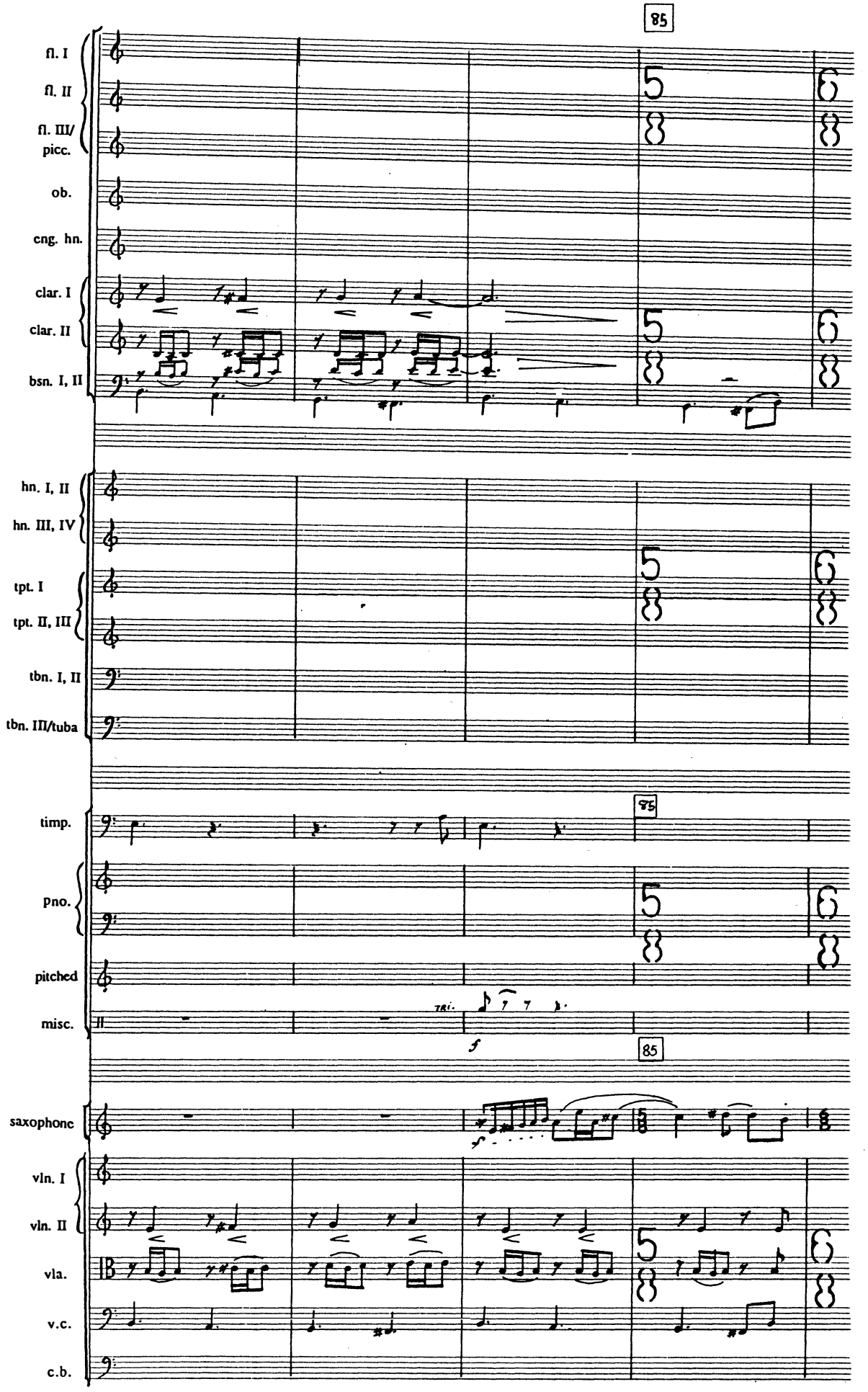
Pizz.
Pizz.
Pizz.
col legno battuto

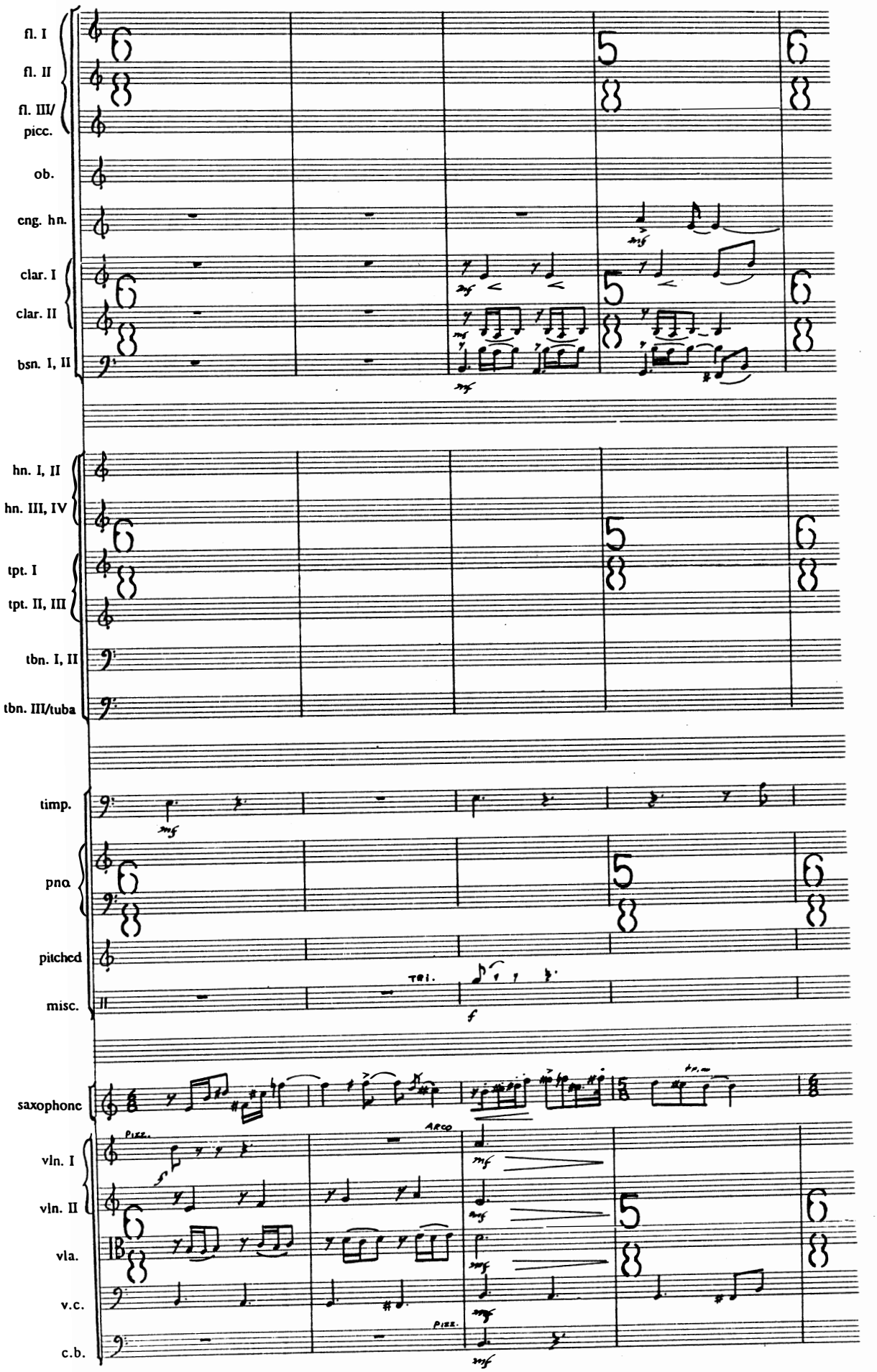

70
fl. I
fl. II
fl. III/
picc.
ob.
eng. hn.
clar. I
clar. II
bsn. I, II
mf
mf
hn. I, II
hn. III, IV
tpt. I
tpt. II, III
tbn. I, II
tbn. III/tuba
70
timp.
pno.
pitched
misc.
f
f
GLOCK.
TRI.
f
f
70
saxophone
vln. I
vln. II
vla.
v.c.
c.b.
mf
mf
mf
(col legno)
mf

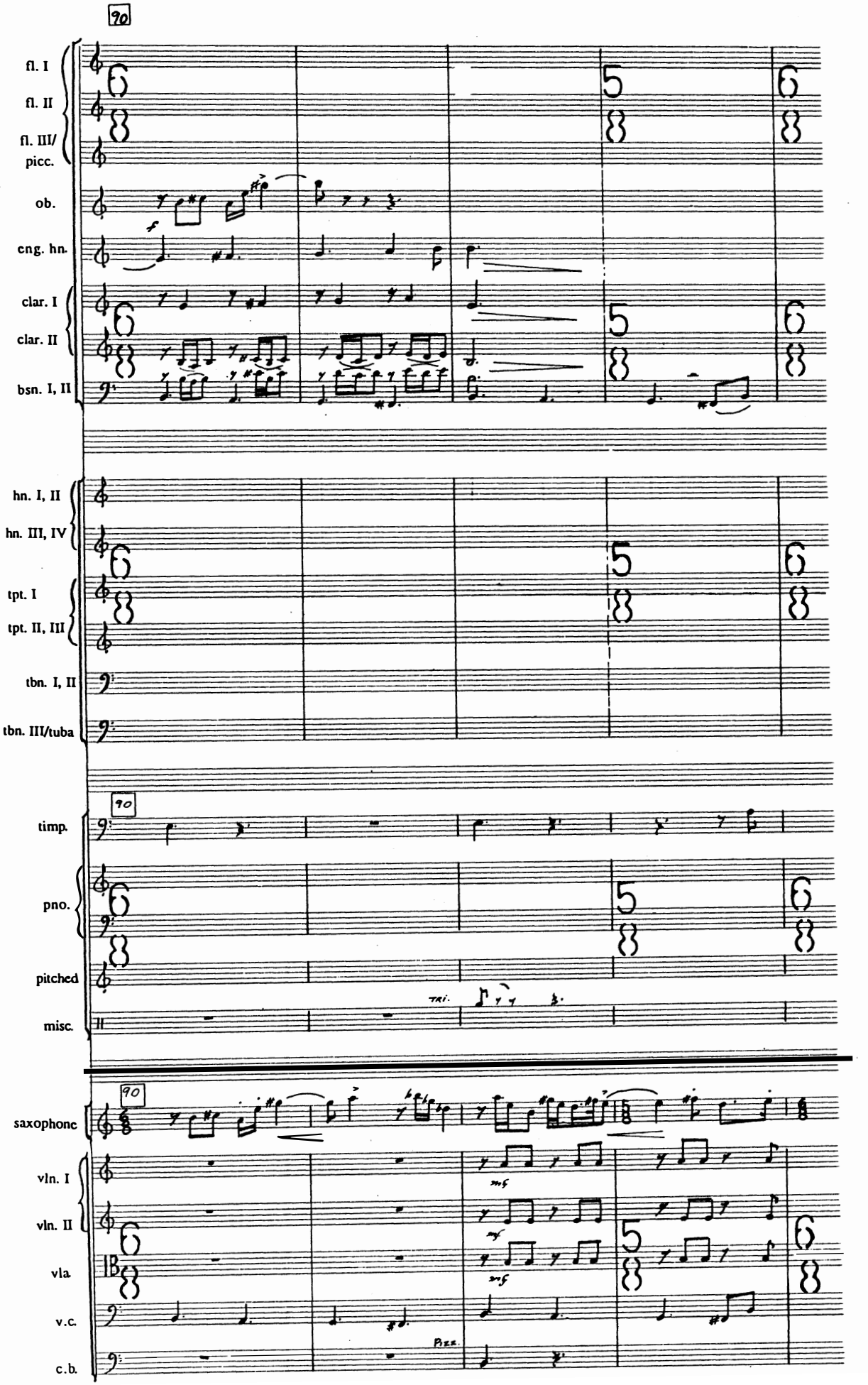

fl. I
fl. II
fl. III/ picc.
ob.
eng. hn.
clar. I
clar. II
bsn. I, II
hn. I, II
hn. III, IV
tpt. I
tpt. II, III
tbn. I, II
tbn. III/tuba
timp.
pno.
pitched misc.
Tam Tams
saxophone
vln. I
vln. II
vla.
v.c.
c.b.

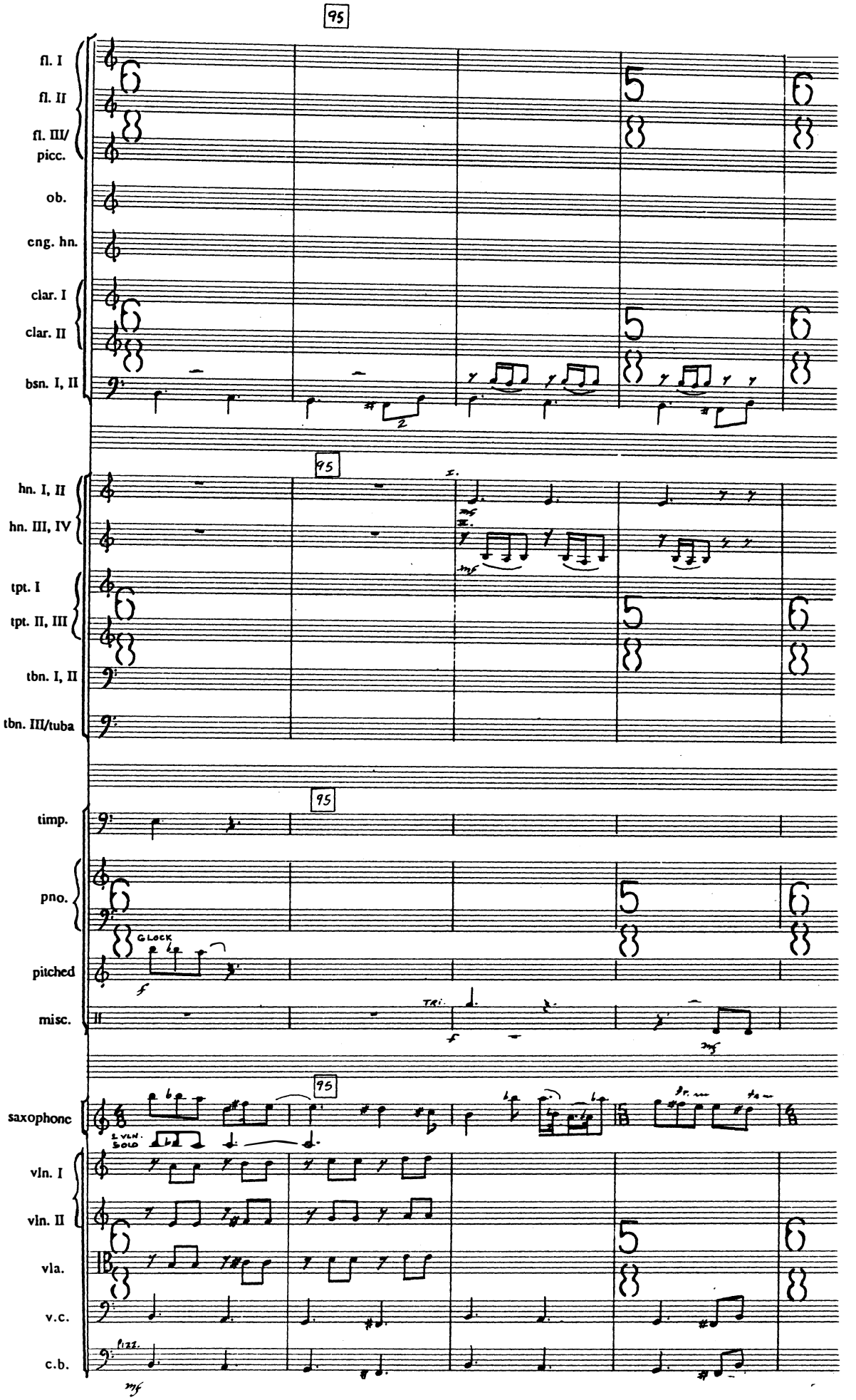

75
fl. I
fl. II
fl. III/
picc.
ob.
eng. hn.
clar. I
clar. II
bsn. I, II
hn. I, II
hn. III, IV
tpt. I
tpt. II, III
tbn. I, II
tbn. III/tuba
timp.
pno.
pitched
misc.
B.D.
saxophone
vln. I
vln. II
vla.
v.c.
c.b.

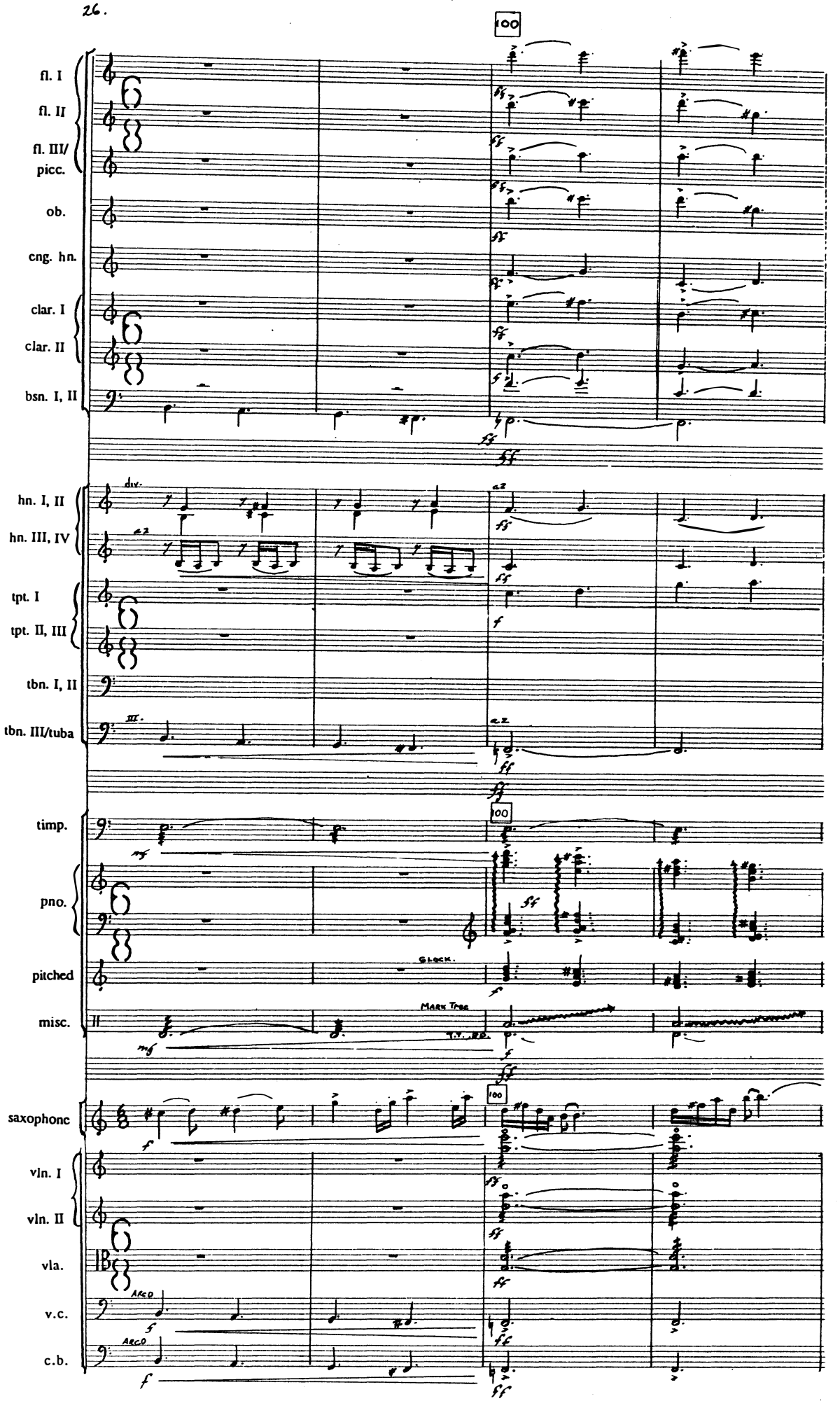

80
sub. mp
fl. I
fl. II
fl. III/
picc.
ob.
eng. hn.
clar. I
clar. II
bsn. I, II
sub. mp
hn. I, II
hn. III, IV
tpt. I
tpt. II, III
tbn. I, II
tbn. III/tuba
sub. mp
timp.
80
pno.
pitched
misc.
TAM TAM
B.D.
sub. mp
saxophone
80
vln. I
vln. II
vla.
v.c.
c.b.
PIZZ.
PIZZ.

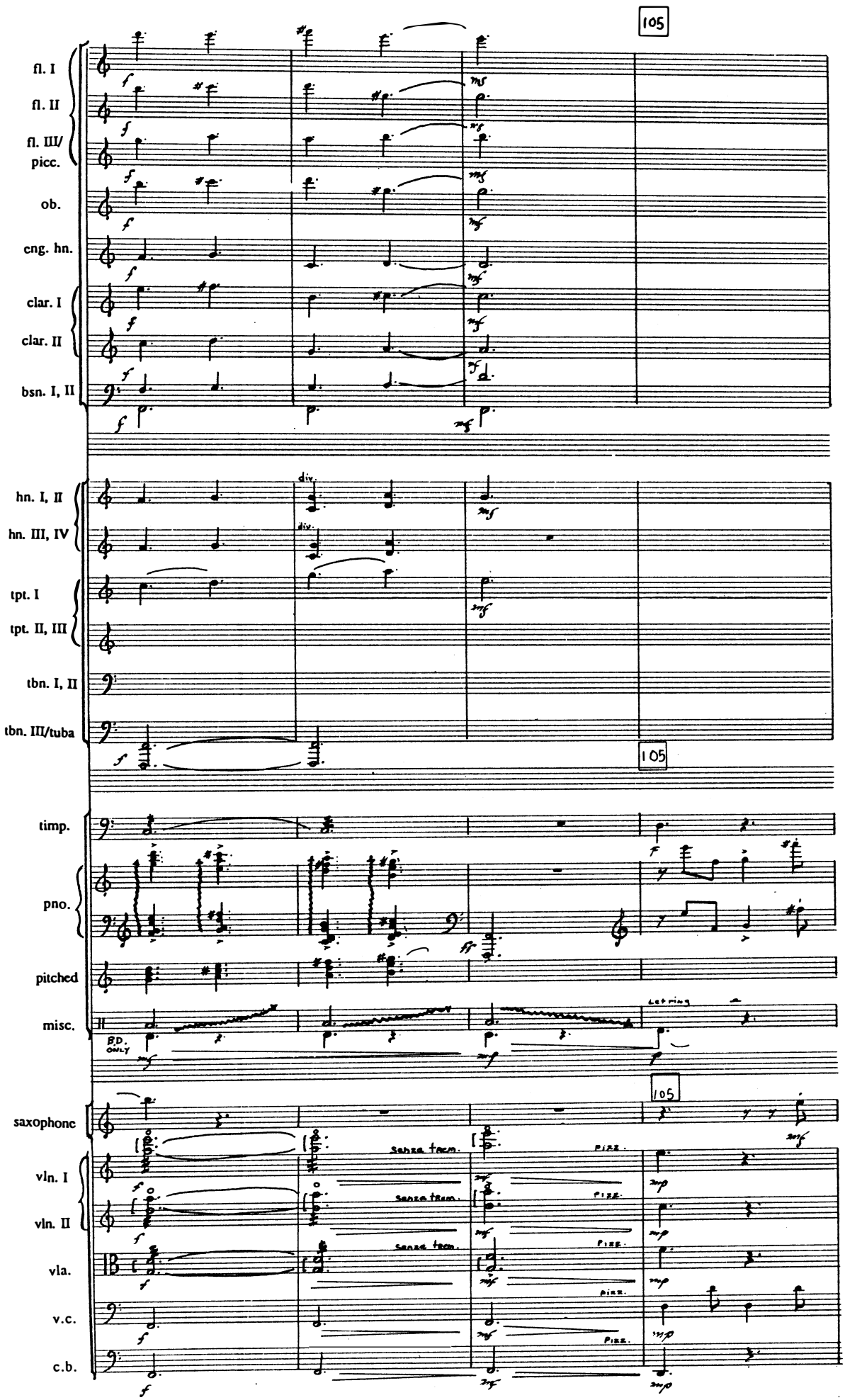

85
fl. I
fl. II
fl. III/
picc.
ob.
eng. hn.
clar. I
clar. II
bsn. I, II
hn. I, II
hn. III, IV
tpt. I
tpt. II, III
tbn. I, II
tbn. III/tuba
timp.
85
pno.
pitched
misc.
tri.
f
85
saxophone
f
vln. I
vln. II
vla.
v.c.
c.b.

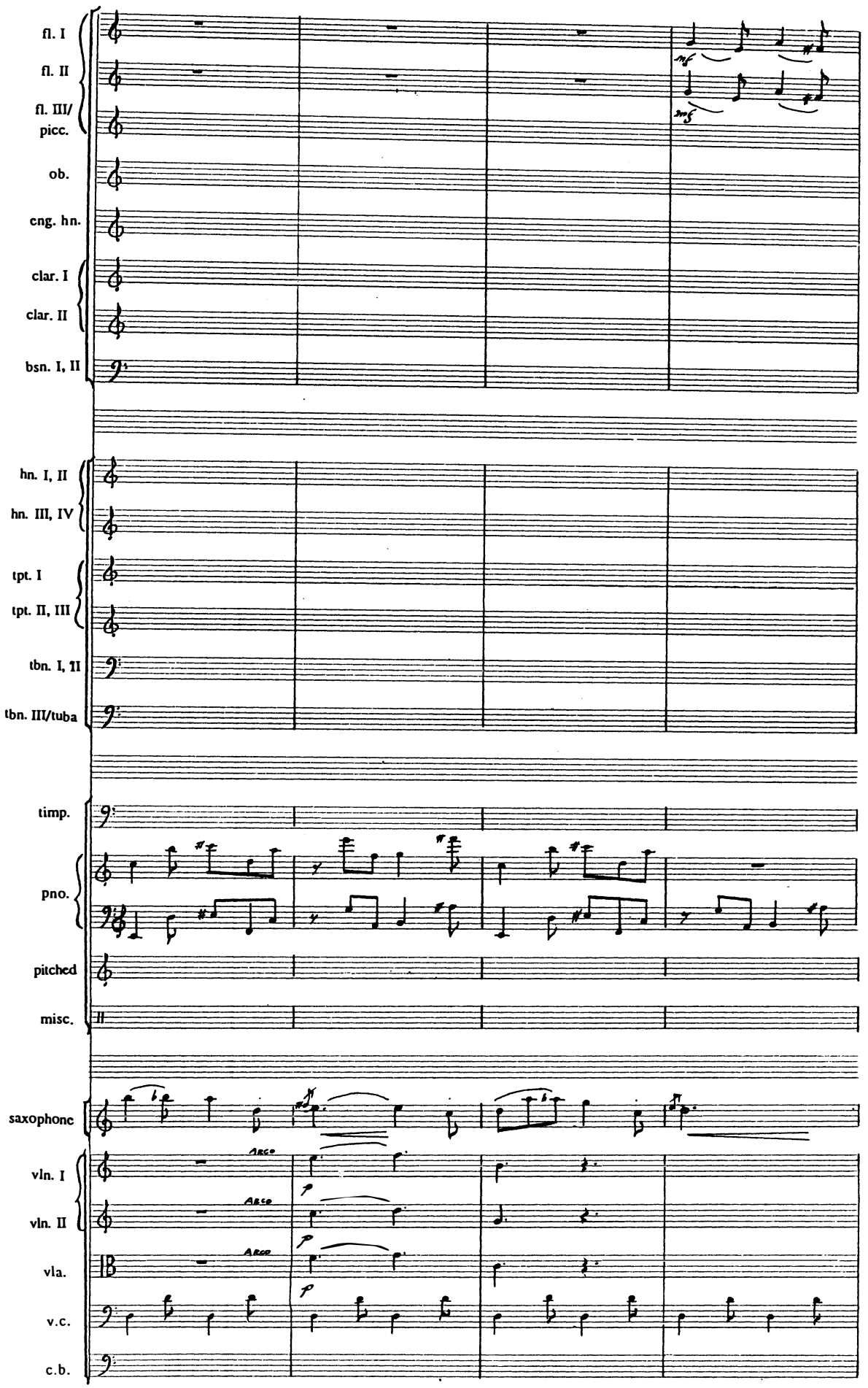

fl. I
fl. II
fl. III/
picc.
ob.
eng. hn.
clar. I
clar. II
bsn. I, II
hn. I, II
hn. III, IV
tpt. I
tpt. II, III
tbn. I, II
tbn. III/tuba
timp.
pno.
pitched
misc.
TRI.
saxophone
vln. I
vln. II
vla.
v.c.
c.b.
PIZZ.
ARCO
PIZZ.

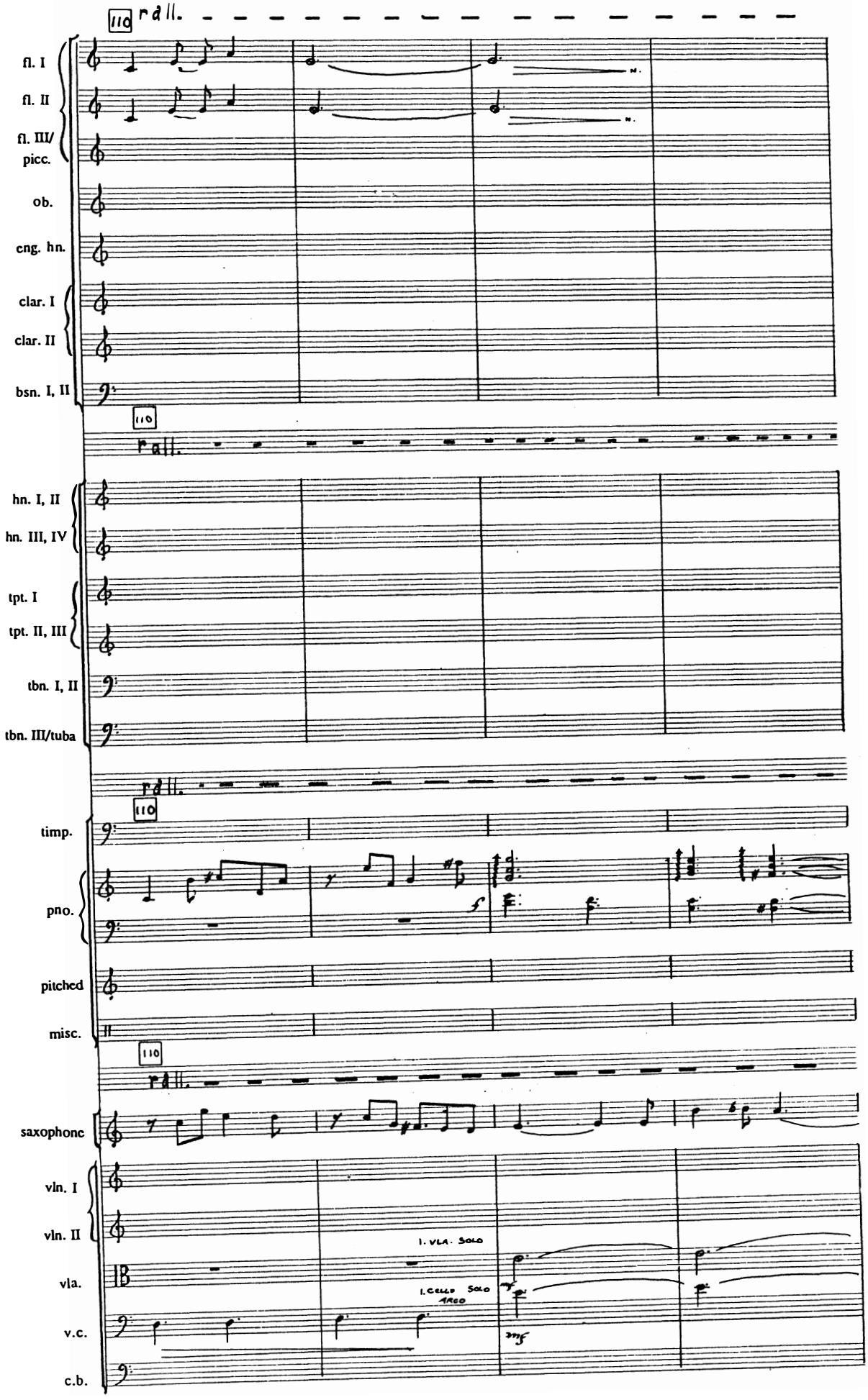

90
fl. I
fl. II
fl. III/
picc.
ob.
eng. hn.
clar. I
clar. II
bsn. I, II
hn. I, II
hn. III, IV
tpt. I
tpt. II, III
tbn. I, II
tbn. III/tuba
timp.
pno.
pitched
misc.
saxophone
vln. I
vln. II
vla.
v.c.
c.b.
tri.
mf
mf
mf
Pizz.

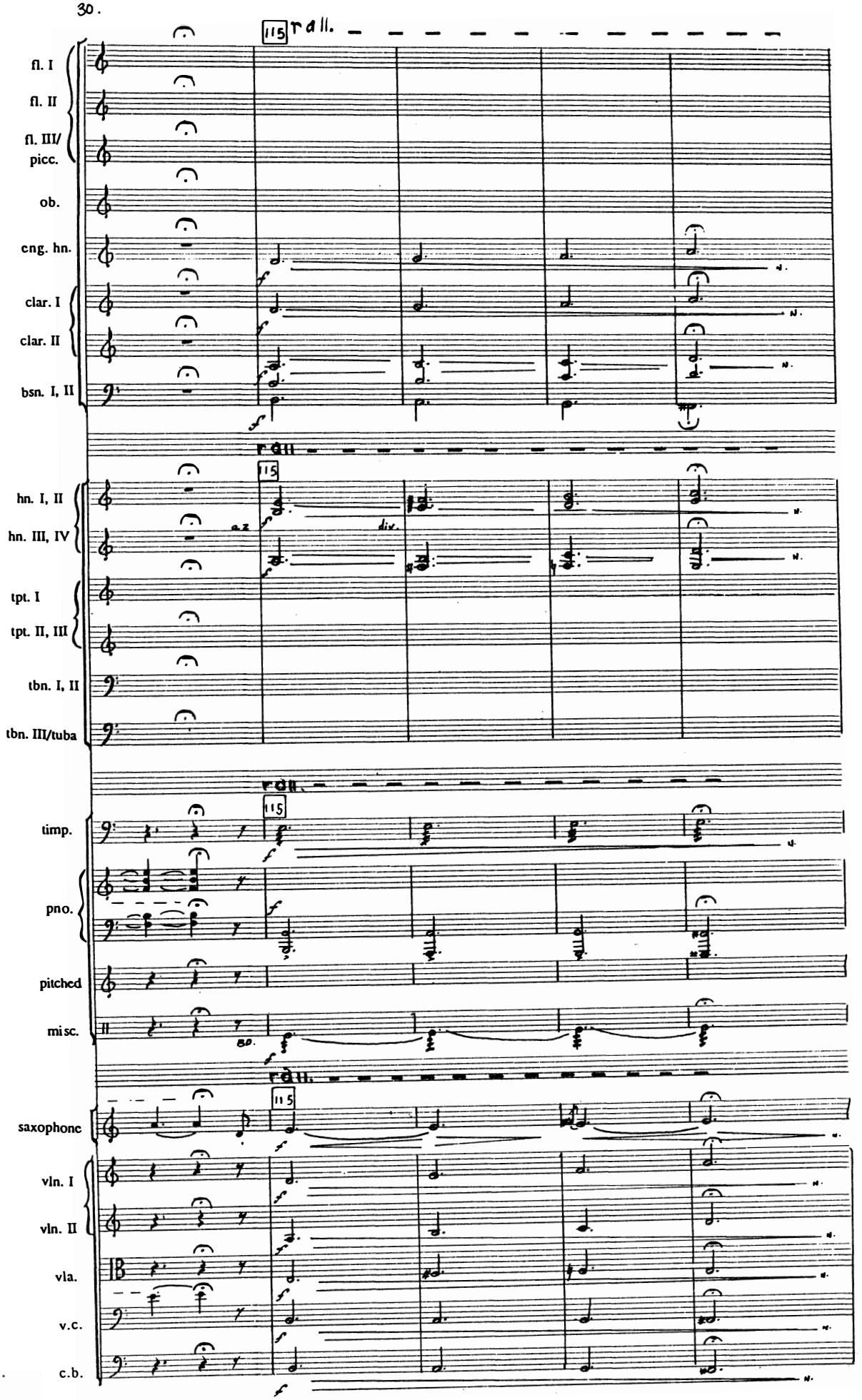

95
fl. I
fl. II
fl. III/
picc.
ob.
eng. hn.
clar. I
clar. II
bsn. I, II
hn. I, II
hn. III, IV
tpt. I
tpt. II, III
tbn. I, II
tbn. III/tuba
timp.
pno.
GLOCK
pitched
misc.
TRI.
saxophone
1 VLN. SOLO
vln. I
vln. II
vla.
v.c.
c.b.
pizz.

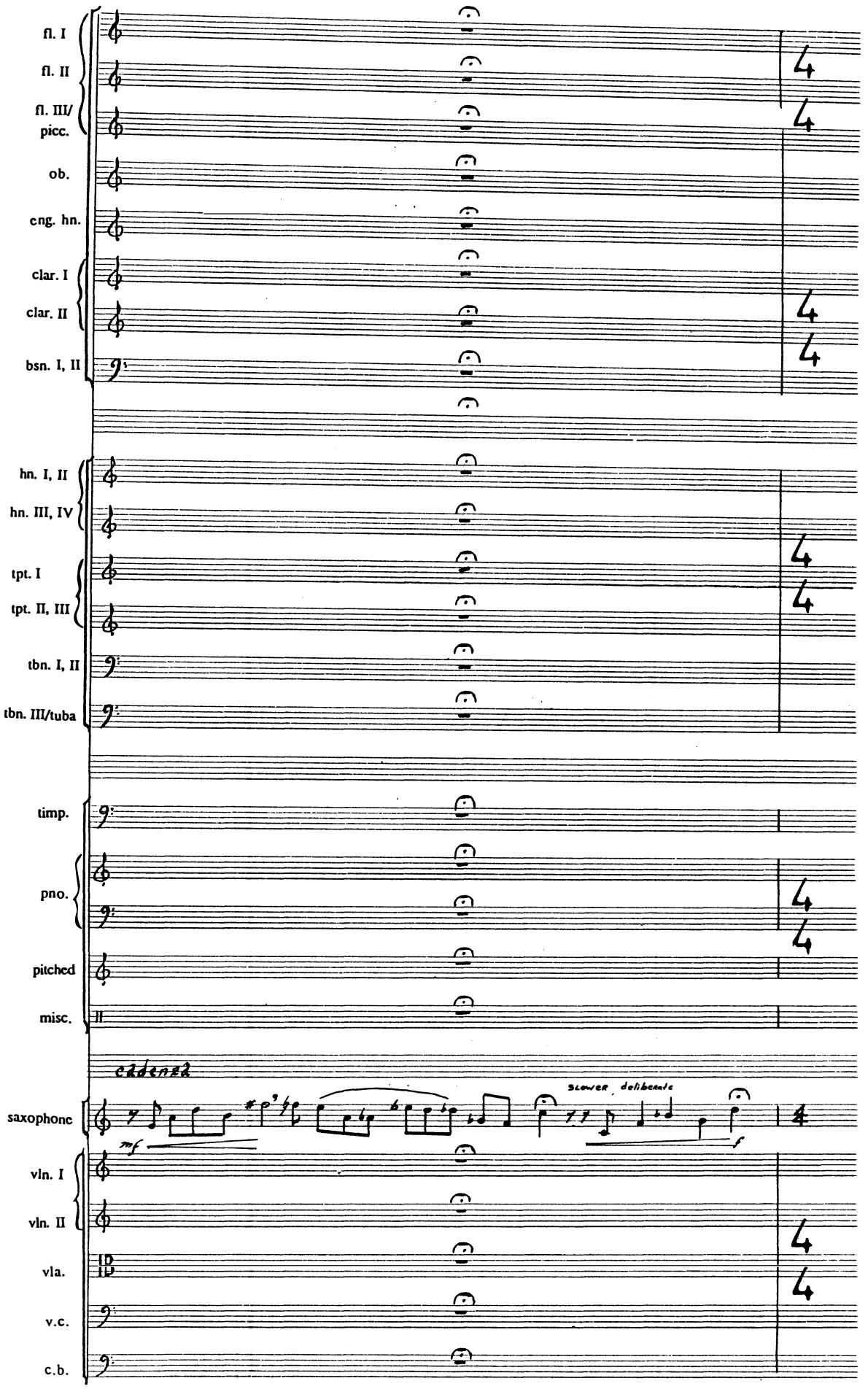

100
fl. I
fl. II
fl. III/ picc.
ob.
eng. hn.
clar. I
clar. II
bsn. I, II
hn. I, II
hn. III, IV
tpt. I
tpt. II, III
tbn. I, II
tbn. III/tuba
timp.
pno.
pitched
misc.
saxophone
vln. I
vln. II
vla.
v.c.
c.b.
div.
a2
GLOCK.
MARK TREE
T.T. ROLL
ARCO

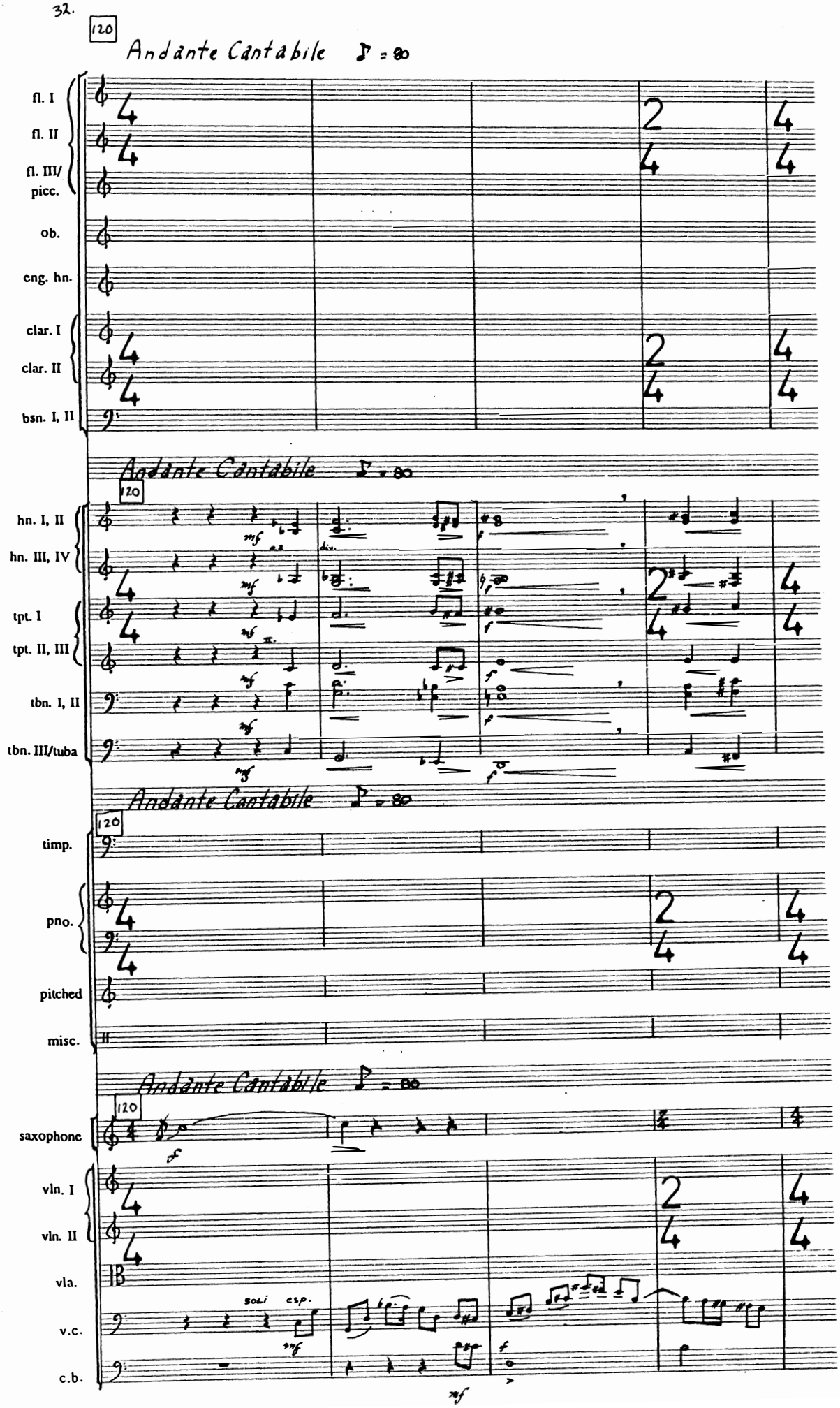

105
fl. I
fl. II
fl. III/ picc.
ob.
eng. hn.
clar. I
clar. II
bsn. I, II
hn. I, II
hn. III, IV
tpt. I
tpt. II, III
tbn. I, II
tbn. III/tuba
105
timp.
pno.
pitched
misc.
BD. only
Let ring
105
saxophone
vln. I
vln. II
vla.
v.c.
c.b.
senza trem.
senza trem.
senza trem.
PIZZ.
PIZZ.
PIZZ.
PIZZ.
PIZZ.

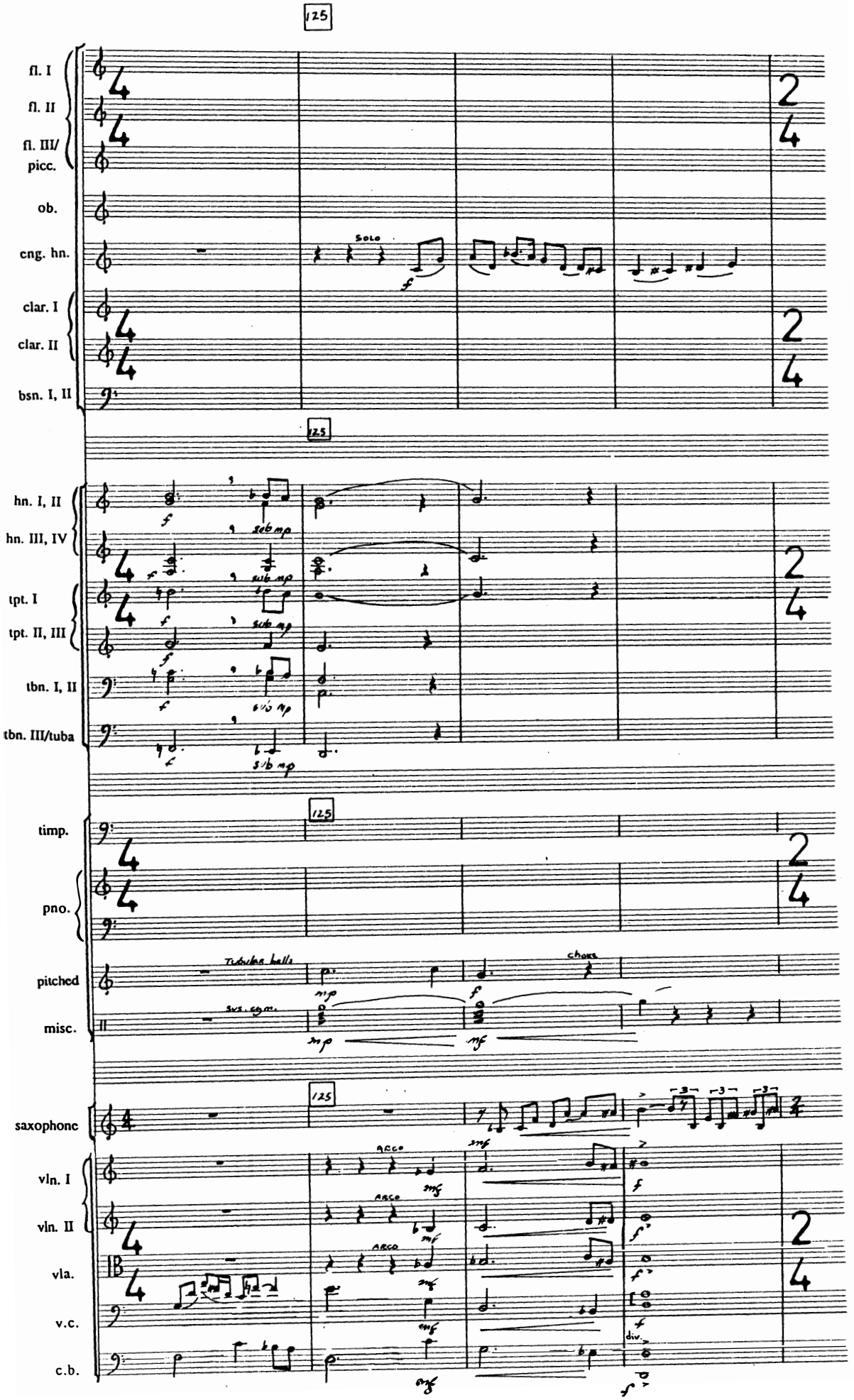

fl. I
fl. II
fl. III/
picc.
ob.
eng. hn.
clar. I
clar. II
bsn. I, II
hn. I, II
hn. III, IV
tpt. I
tpt. II, III
tbn. I, II
tbn. III/tuba
timp.
pno.
pitched
misc.
saxophone
vln. I
vln. II
vla.
v.c.
c.b.
mf
mf
ARCO
ARCO
ARCO
p
p
p

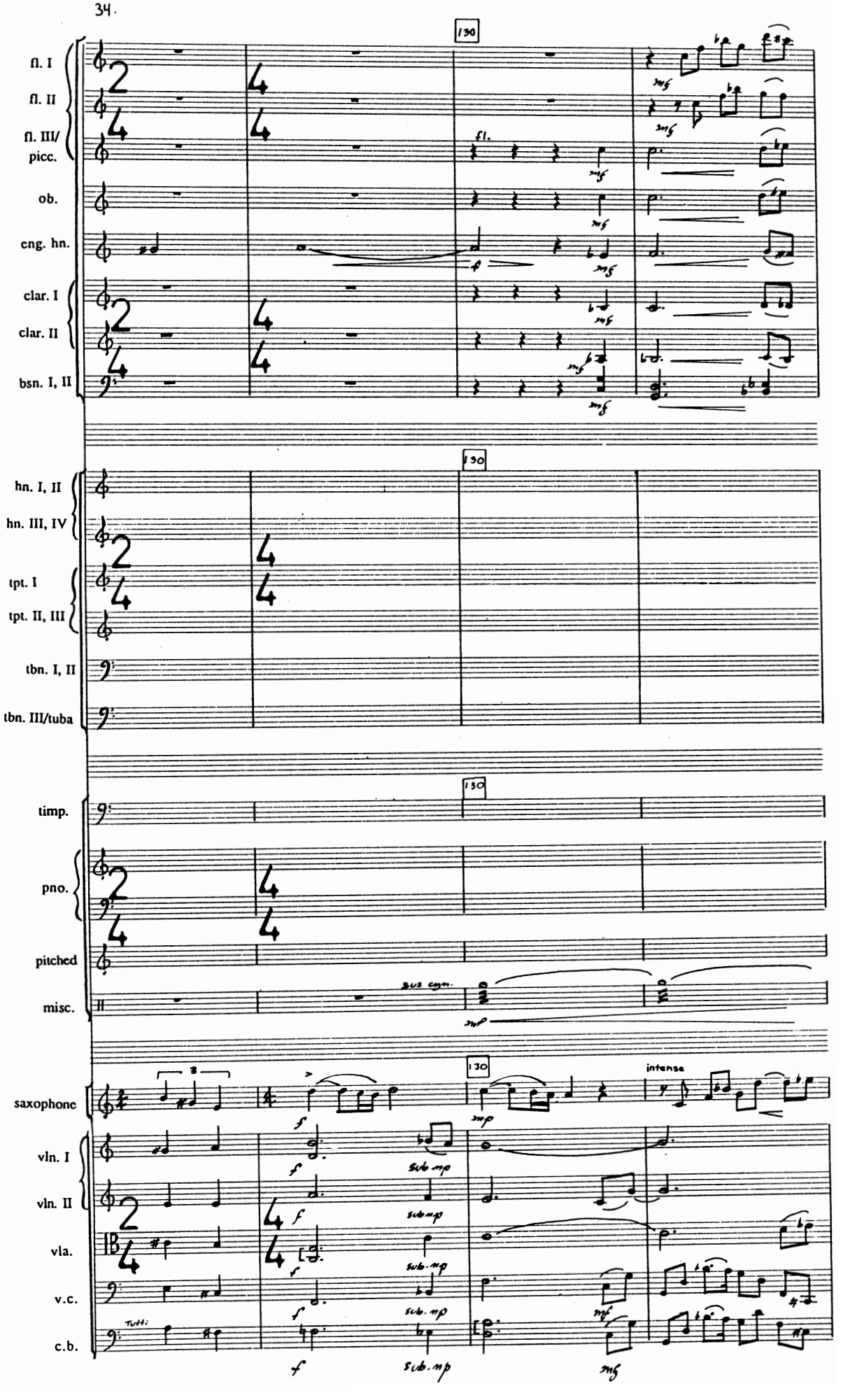

110 rall.
fl. I
fl. II
fl. III/ picc.
ob.
eng. hn.
clar. I
clar. II
bsn. I, II
110
rall.
hn. I, II
hn. III, IV
tpt. I
tpt. II, III
tbn. I, II
tbn. III/tuba
rall.
110
timp.
pno.
f
pitched
misc.
110
rall.
saxophone
vln. I
vln. II
1. VLA. SOLO
vla.
1. CELLO SOLO ARCO
mf
v.c.
c.b.

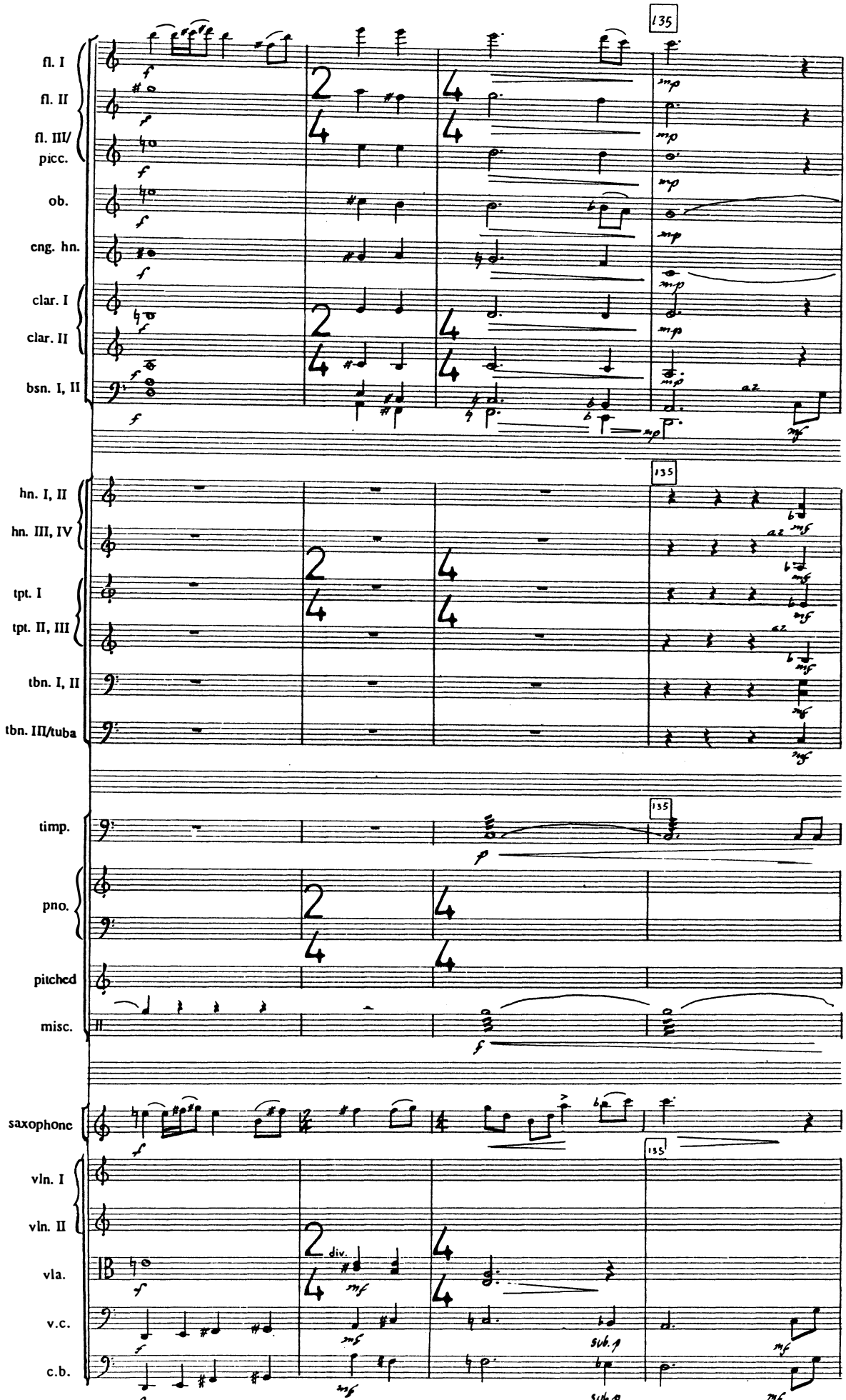

115
rall.
fl. I
fl. II
fl. III/ picc.
ob.
eng. hn.
clar. I
clar. II
bsn. I, II
hn. I, II
hn. III, IV
a2
div.
tpt. I
tpt. II, III
tbn. I, II
tbn. III/tuba
timp.
pno.
pitched
misc.
saxophone
vln. I
vln. II
vla.
v.c.
c.b.

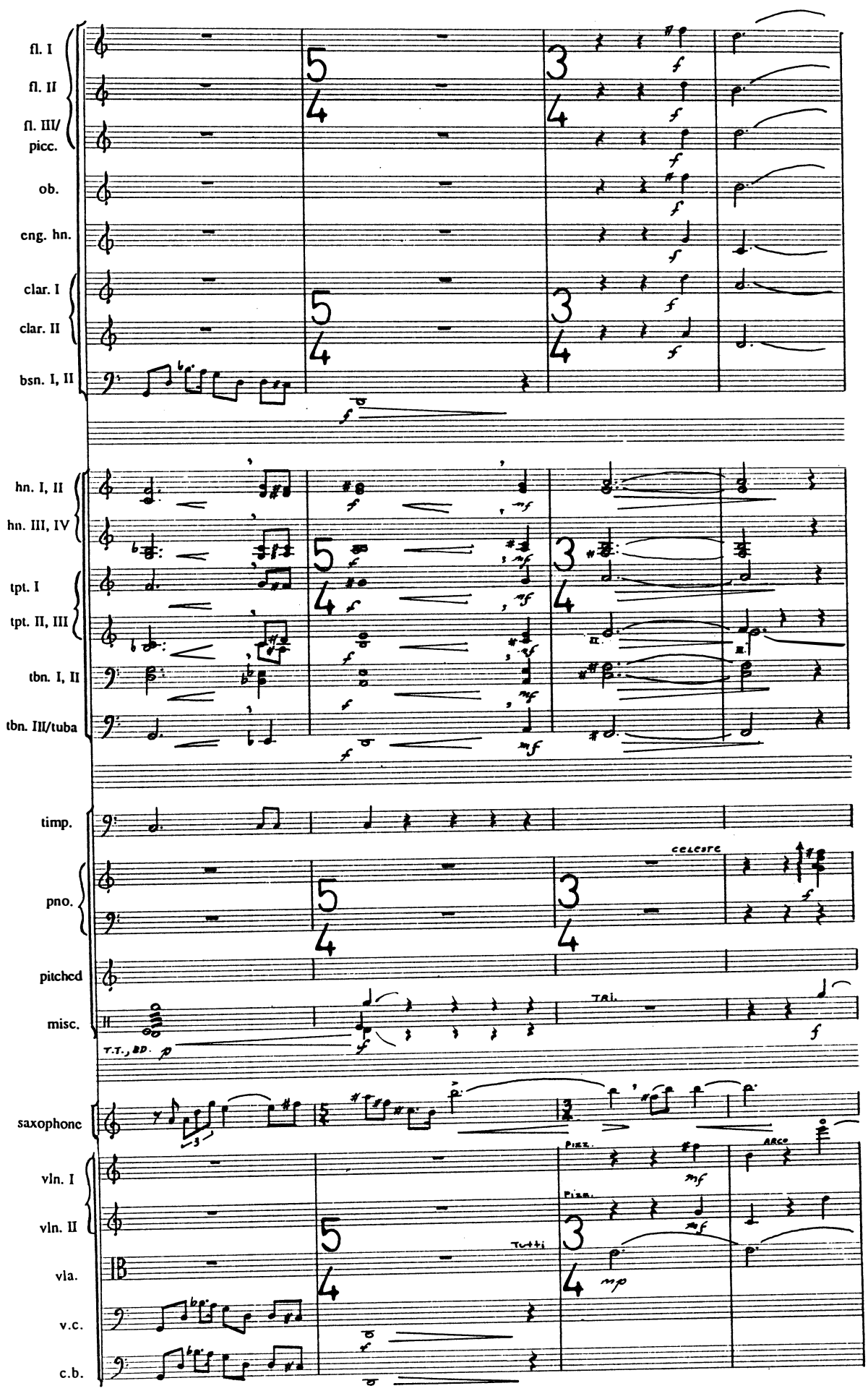

fl. I
fl. II
fl. III/ picc.
ob.
eng. hn.
clar. I
clar. II
bsn. I, II
hn. I, II
hn. III, IV
tpt. I
tpt. II, III
tbn. I, II
tbn. III/tuba
timp.
pno.
pitched
misc.
cadenza
slower, deliberate
saxophone
mf
f
vln. I
vln. II
vla.
v.c.
c.b.

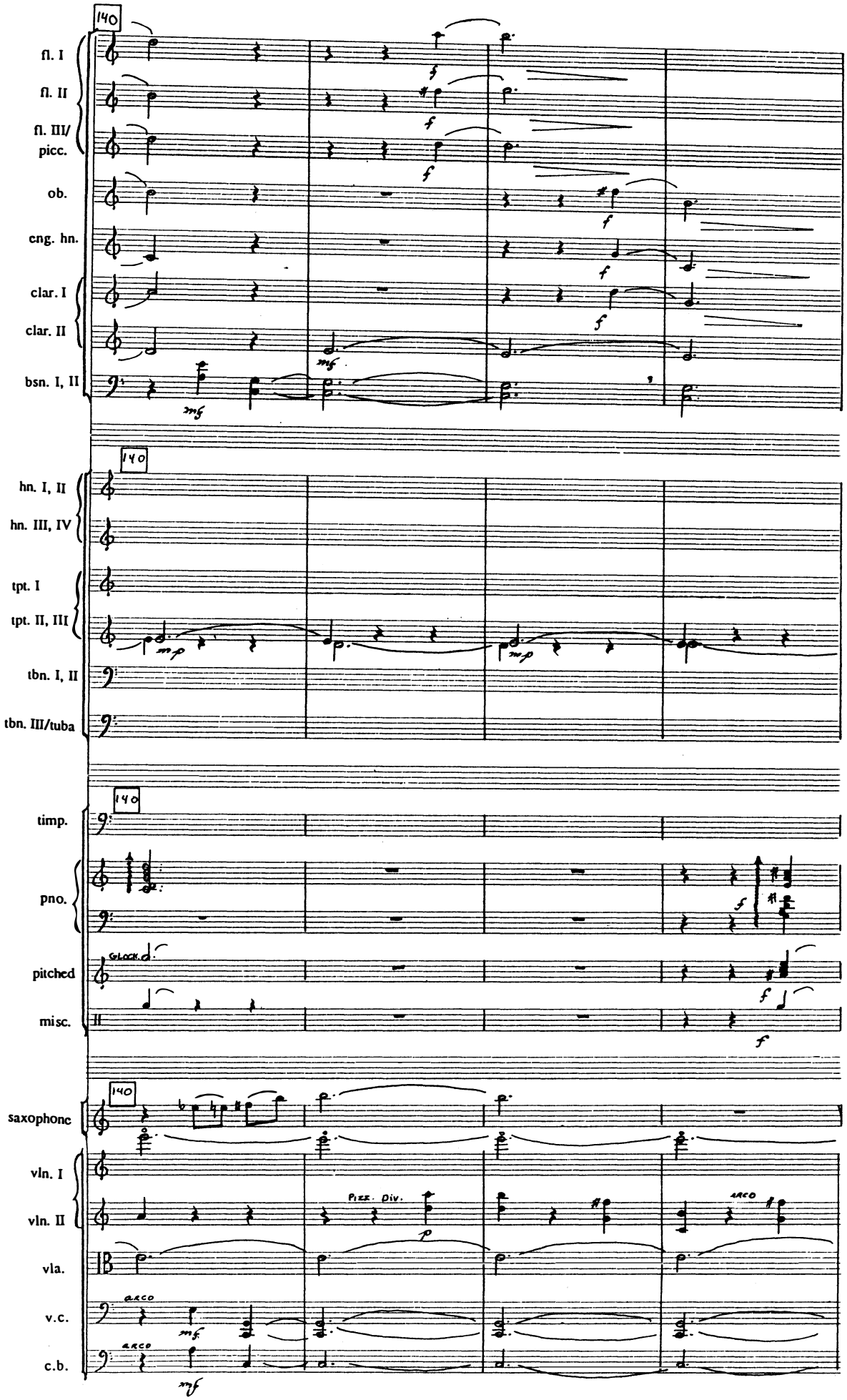

120
Andante Cantabile ♪ = 80
fl. I
fl. II
fl. III/ picc.
ob.
eng. hn.
clar. I
clar. II
bsn. I, II
Andante Cantabile ♪ = 80
120
hn. I, II
hn. III, IV
tpt. I
tpt. II, III
tbn. I, II
tbn. III/tuba
Andante Cantabile ♪ = 80
120
timp.
pno.
pitched
misc.
Andante Cantabile ♪ = 80
120
saxophone
vln. I
vln. II
vla.
v.c.
c.b.
soli
esp.

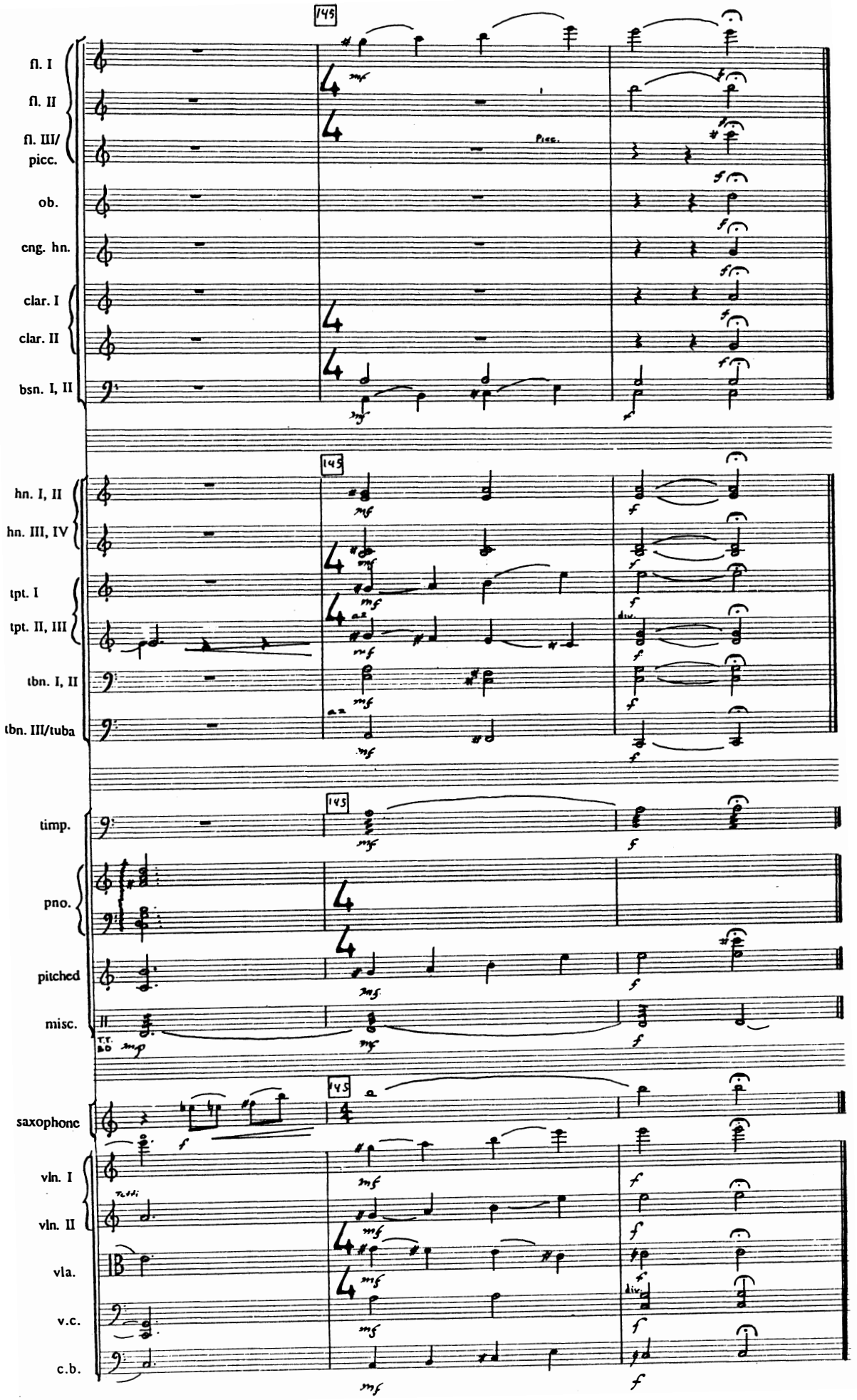

125
fl. I
fl. II
fl. III/ picc.
ob.
eng. hn.
clar. I
clar. II
bsn. I, II
solo
hn. I, II
hn. III, IV
tpt. I
tpt. II, III
tbn. I, II
tbn. III/tuba
sub mp
timp.
pno.
pitched
misc.
Tubular bells
choke
sus. cym.
saxophone
vln. I
vln. II
vla.
v.c.
c.b.
arco
div.


130
fl. I
fl. II
fl. III/ picc.
ob.
eng. hn.
clar. I
clar. II
bsn. I, II
fl.
mf
hn. I, II
hn. III, IV
tpt. I
tpt. II, III
tbn. I, II
tbn. III/tuba
timp.
pno.
pitched
misc.
sus cym.
mp
saxophone
intense
vln. I
vln. II
vla.
v.c.
c.b.
tutti
f
sub. mp
mf


135
fl. I
fl. II
fl. III/ picc.
ob.
eng. hn.
clar. I
clar. II
bsn. I, II
hn. I, II
hn. III, IV
tpt. I
tpt. II, III
tbn. I, II
tbn. III/tuba
timp.
pno.
pitched
misc.
saxophone
vln. I
vln. II
vla.
v.c.
c.b.
div.
sub.p


fl. I
fl. II
fl. III/ picc.
ob.
eng. hn.
clar. I
clar. II
bsn. I, II
hn. I, II
hn. III, IV
tpt. I
tpt. II, III
tbn. I, II
tbn. III/tuba
timp.
pno.
pitched
misc.
saxophone
vln. I
vln. II
vla.
v.c.
c.b.
celesta
T.T., BD.
TRI.
Tutti
Pizz.
Arco


140
fl. I
fl. II
fl. III/
picc.
ob.
eng. hn.
clar. I
clar. II
bsn. I, II
hn. I, II
hn. III, IV
tpt. I
tpt. II, III
tbn. I, II
tbn. III/tuba
timp.
pno.
pitched
misc.
saxophone
vln. I
vln. II
vla.
v.c.
c.b.
GLOCK.
PIZZ. DIV.
ARCO


145
fl. I
fl. II
fl. III/ picc.
Picc.
ob.
eng. hn.
clar. I
clar. II
bsn. I, II
hn. I, II
hn. III, IV
tpt. I
tpt. II, III
tbn. I, II
tbn. III/tuba
timp.
pno.
pitched
misc.
T.T. BD
saxophone
vln. I
vln. II
vla.
v.c.
c.b.
div.

II

Andante ♪= 80

sempre legato

fl. I
fl. II
fl. III/ picc.
ob.
eng. hn.
clar. I
clar. II
bsn. I, II

Andante ♪= 80

hn. I, II
hn. III, IV
tpt. I
tpt. II, III
tbn. I, II
tbn. III/tuba

Andante ♪= 80

timp.
pno.
pitched
misc.

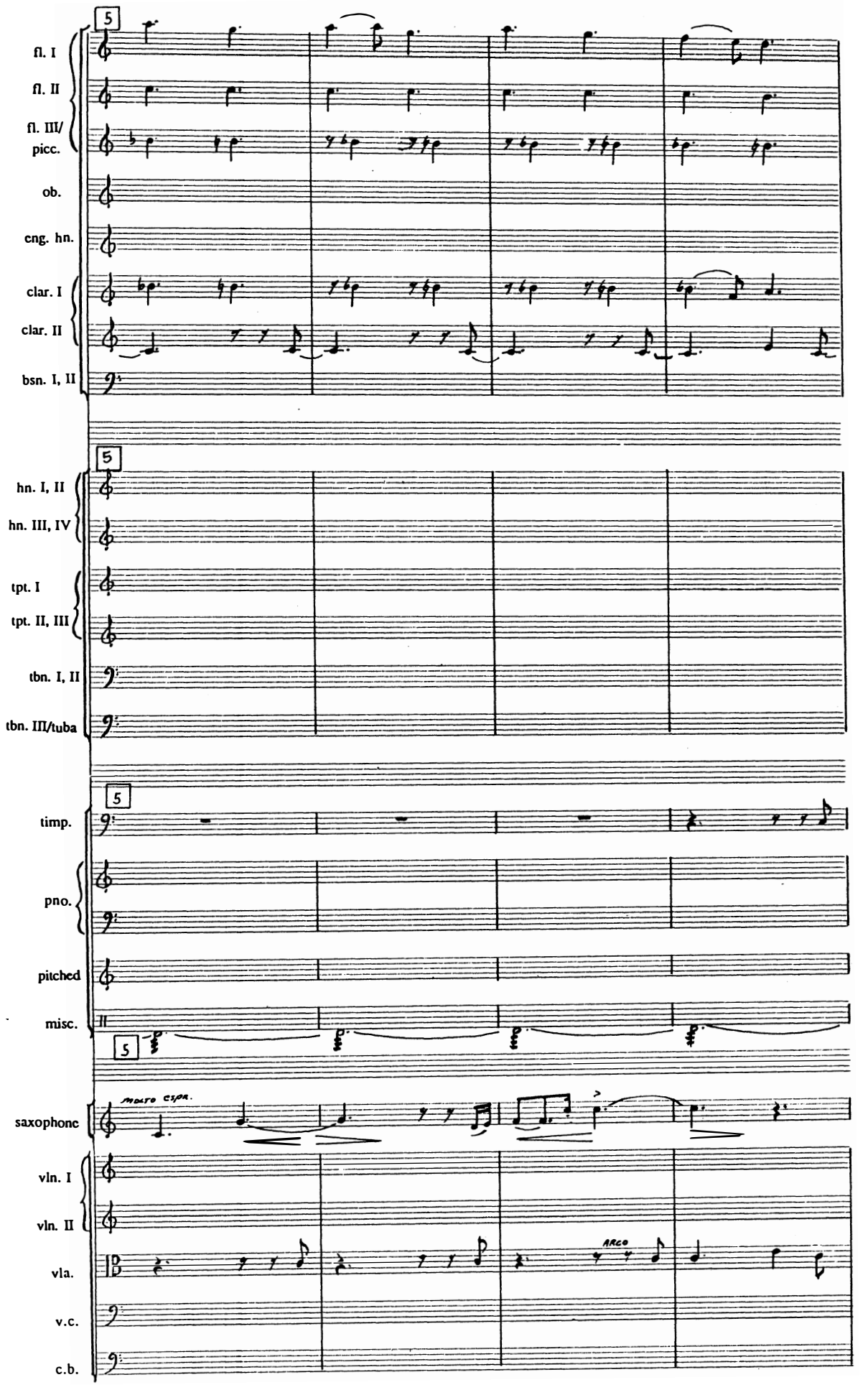
celeste

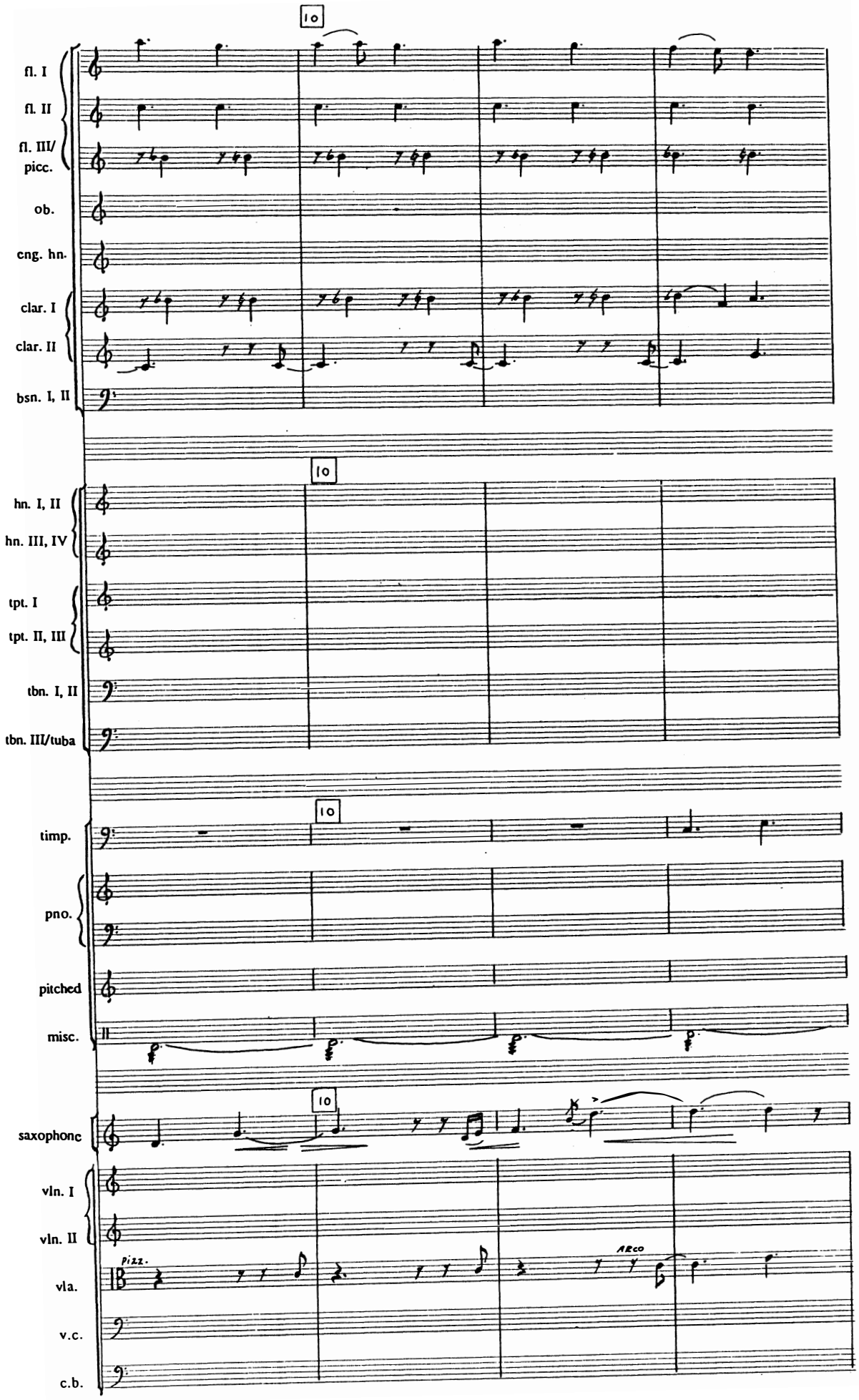
Andante ♪= 80

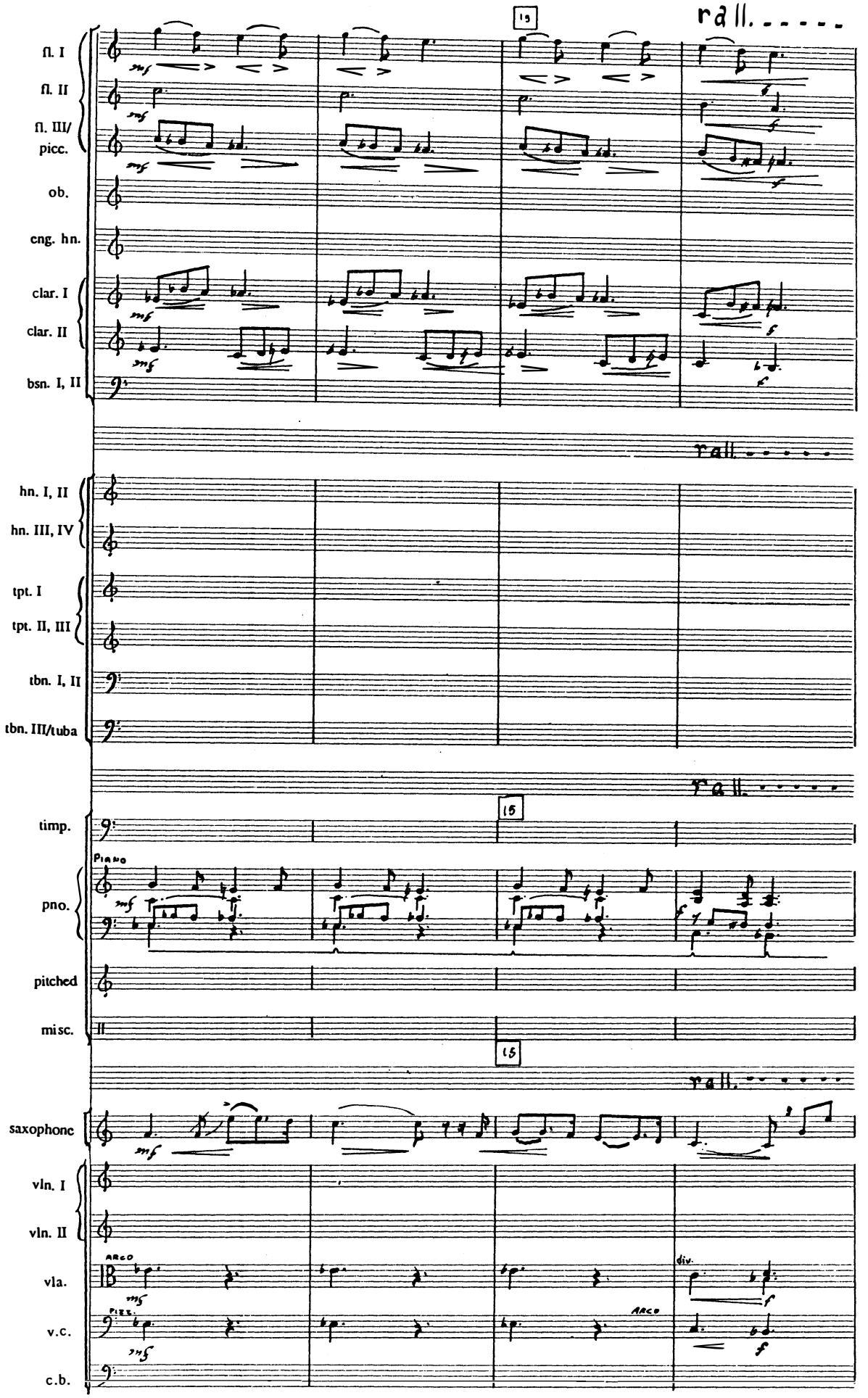
saxophone

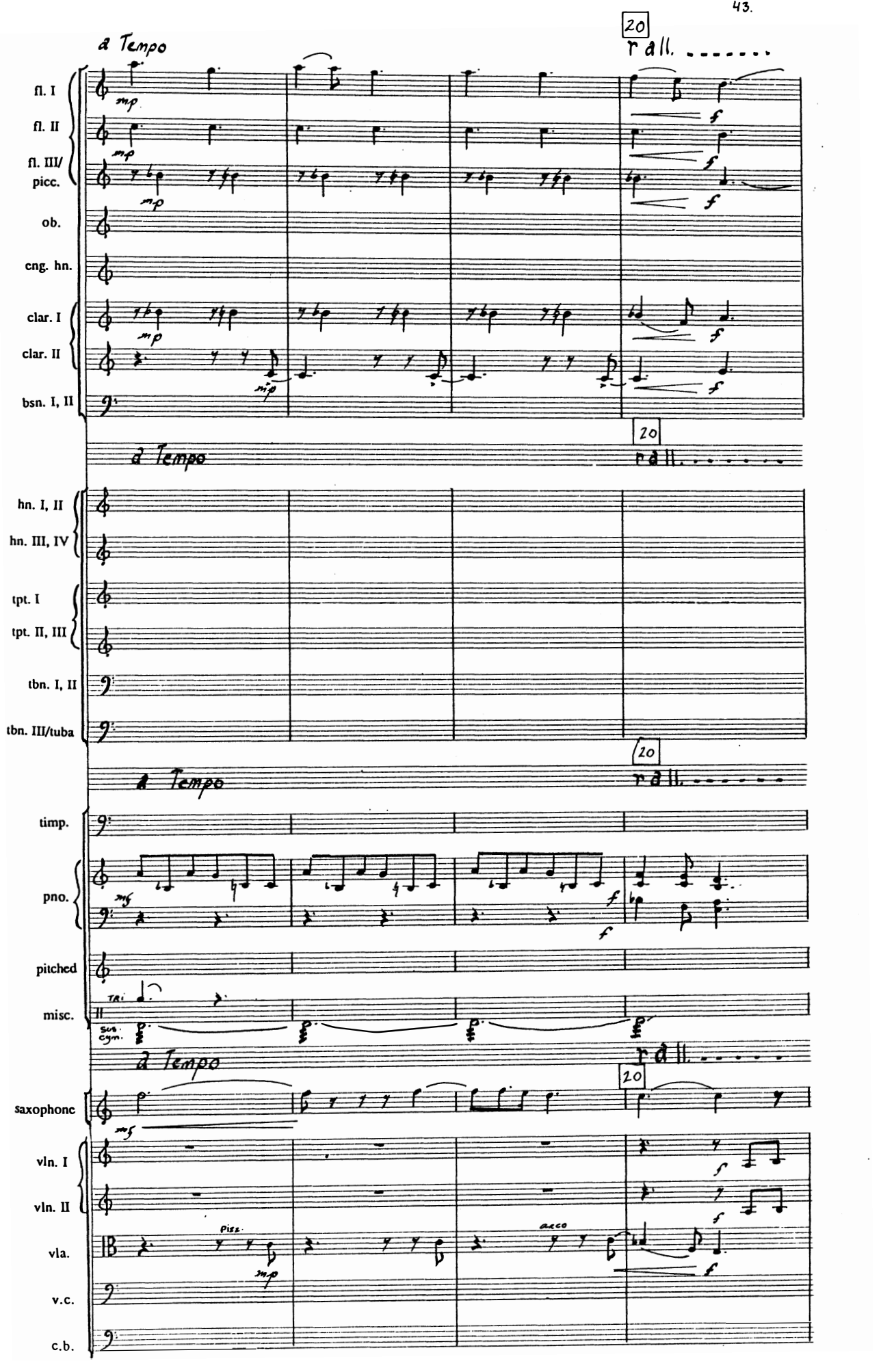
vln. I
vln. II
vla.
v.c.
c.b.

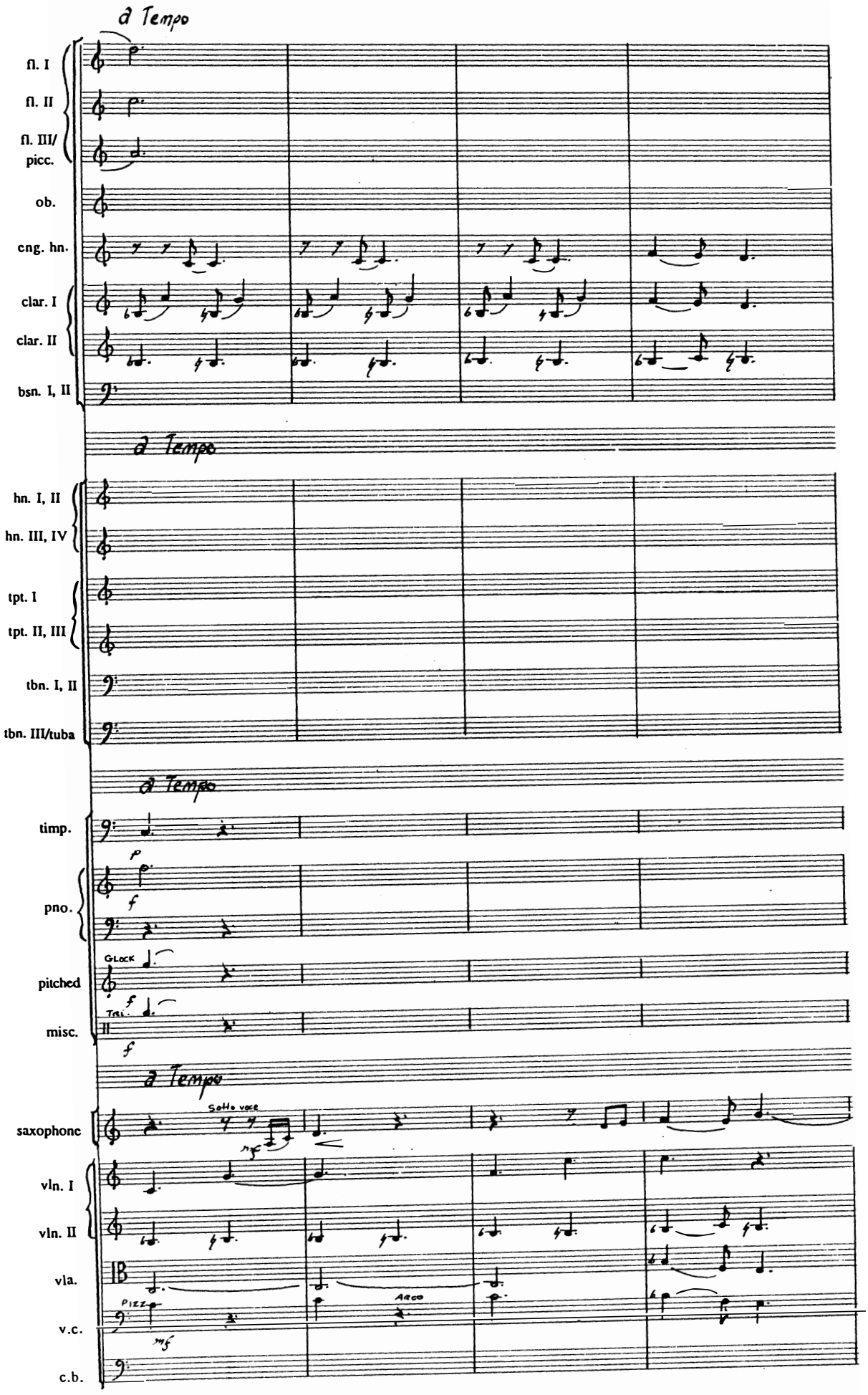
pizz.

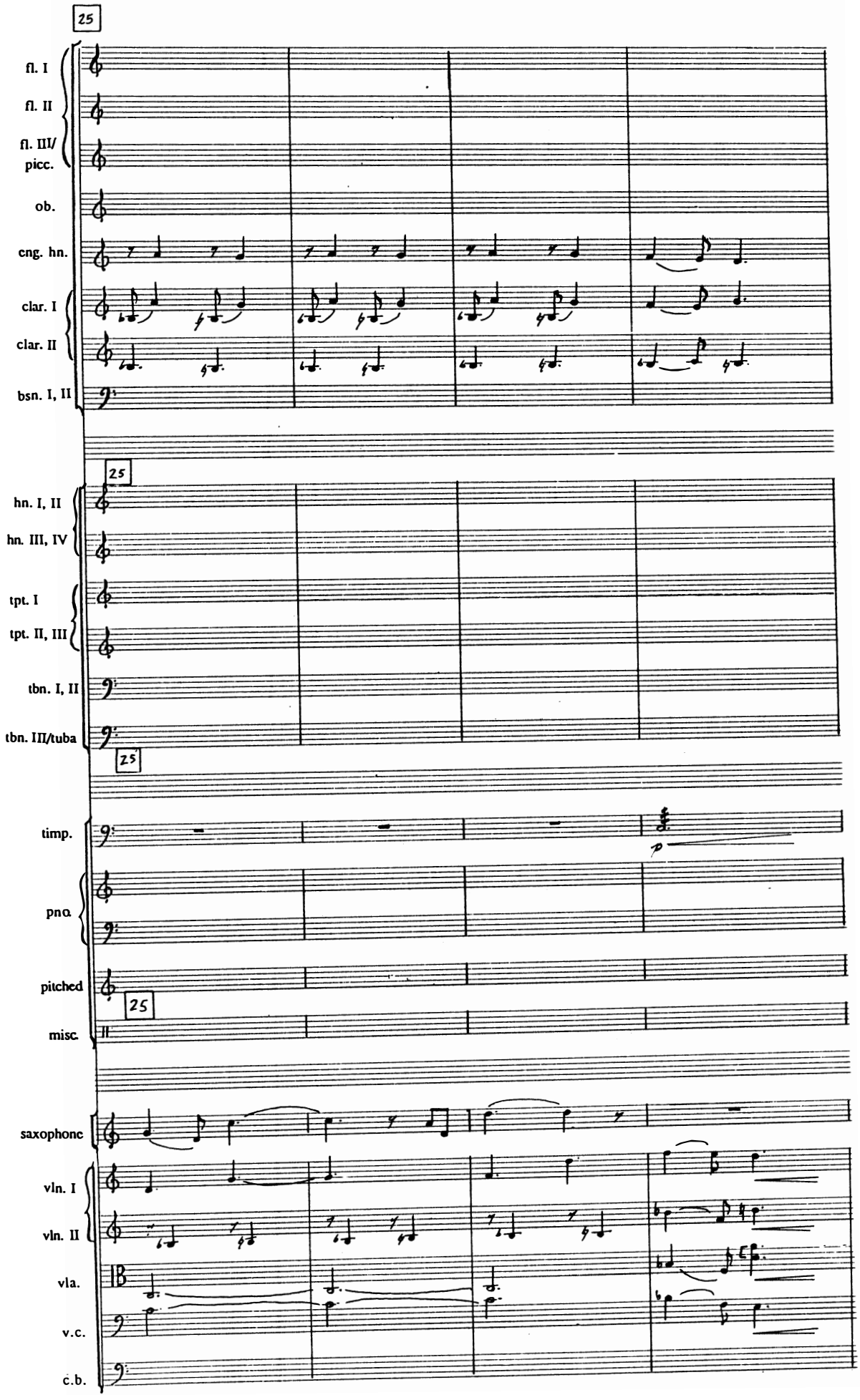

5
fl. I
fl. II
fl. III/
picc.
ob.
eng. hn.
clar. I
clar. II
bsn. I, II
5
hn. I, II
hn. III, IV
tpt. I
tpt. II, III
tbn. I, II
tbn. III/tuba
5
timp.
pno.
pitched
misc.
5
molto espr.
saxophone
vln. I
vln. II
vla.
arco
v.c.
c.b.

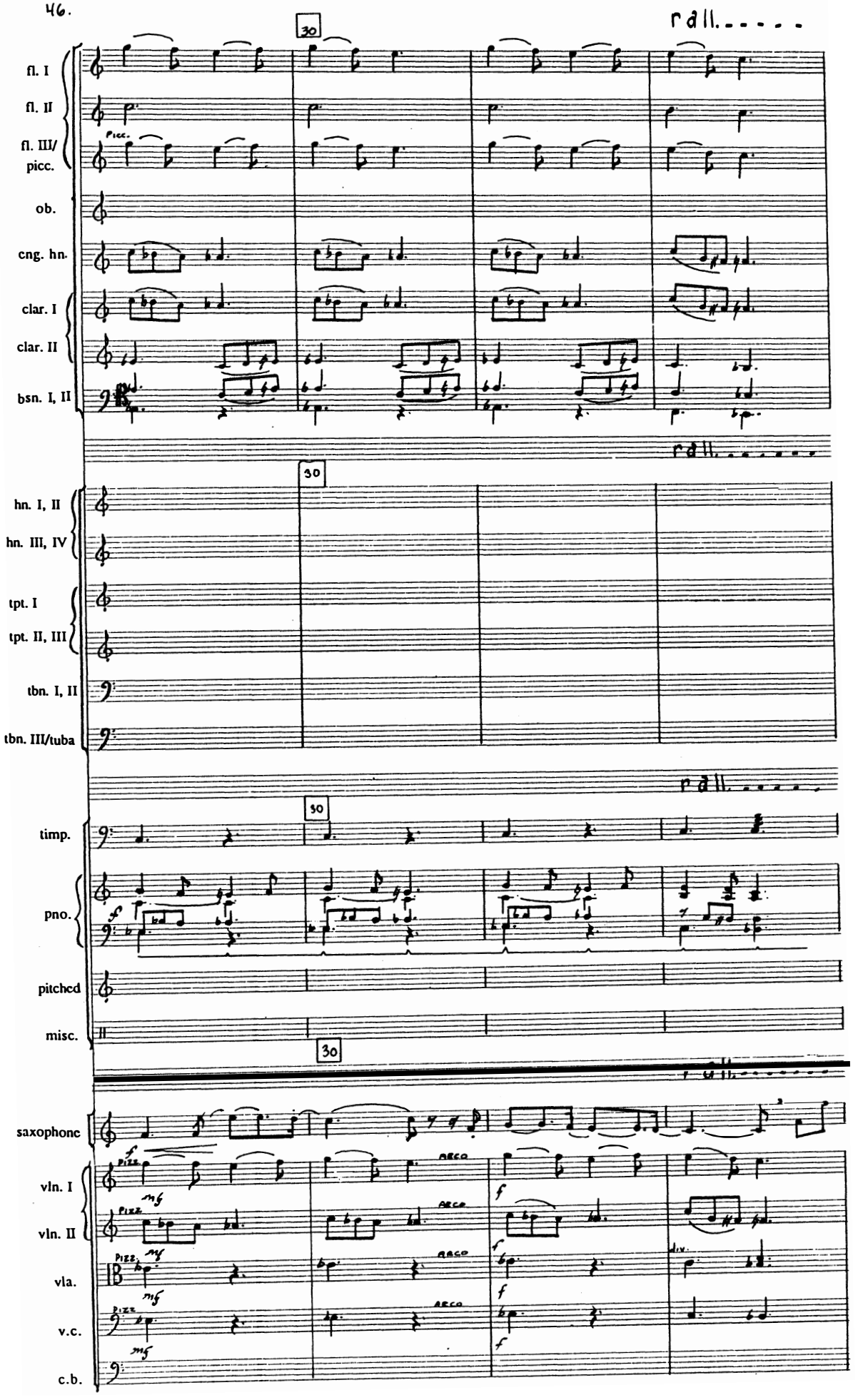

10
fl. I
fl. II
fl. III/
picc.
ob.
eng. hn.
clar. I
clar. II
bsn. I, II
10
hn. I, II
hn. III, IV
tpt. I
tpt. II, III
tbn. I, II
tbn. III/tuba
10
timp.
pno.
pitched
misc.
10
saxophone
vln. I
vln. II
pizz.
vla.
arco
v.c.
c.b.

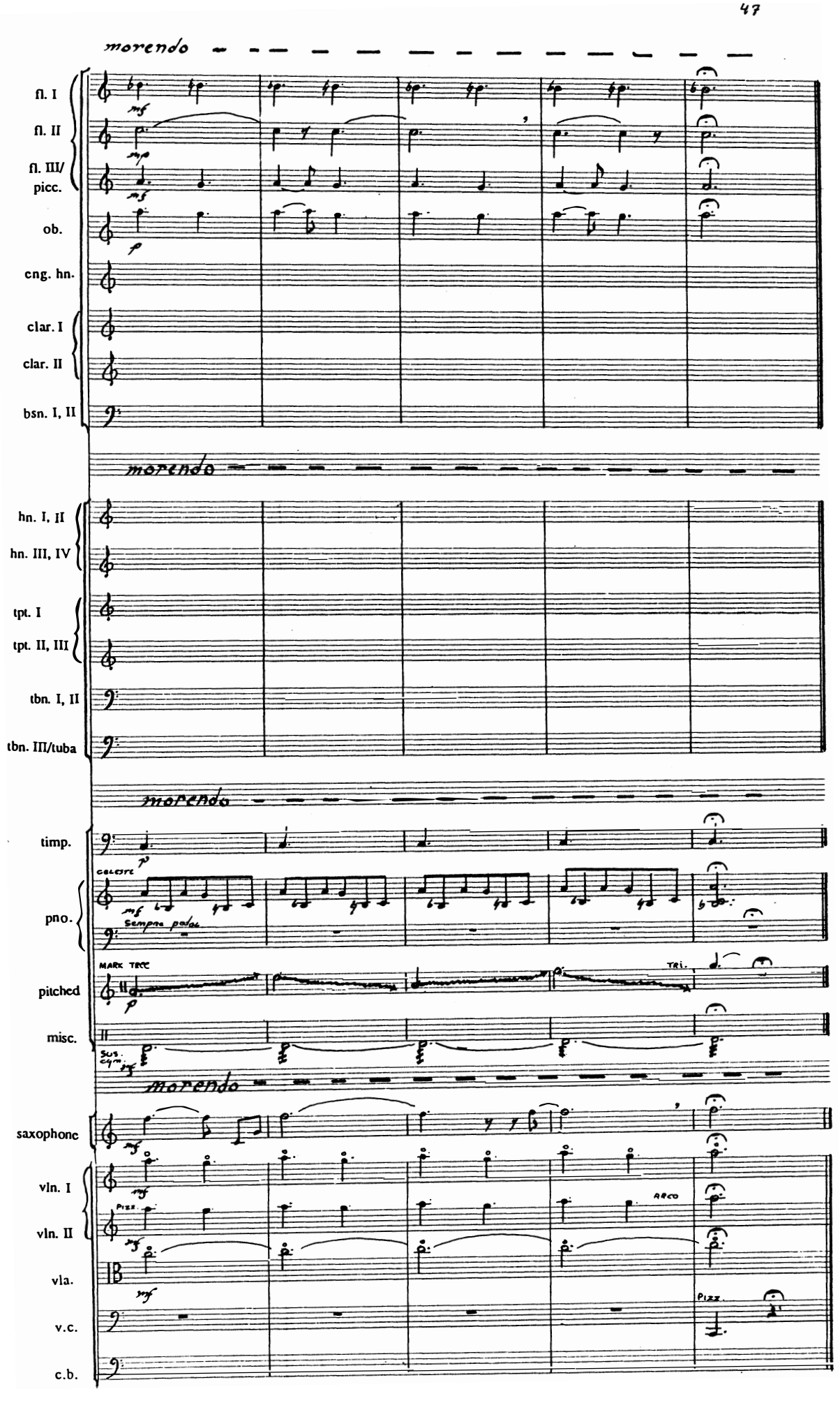

rall.
fl. I
fl. II
fl. III/ picc.
ob.
eng. hn.
clar. I
clar. II
bsn. I, II
hn. I, II
hn. III, IV
tpt. I
tpt. II, III
tbn. I, II
tbn. III/tuba
timp.
Piano
pno.
pitched
misc.
saxophone
vln. I
vln. II
vla.
v.c.
c.b.
ARCO
PIZZ.
div.


a Tempo
20
rall.
fl. I
fl. II
fl. III/ picc.
ob.
eng. hn.
clar. I
clar. II
bsn. I, II
hn. I, II
hn. III, IV
tpt. I
tpt. II, III
tbn. I, II
tbn. III/tuba
timp.
pno.
pitched misc.
sus. cym.
saxophone
vln. I
vln. II
vla.
v.c.
c.b.
mp
mf
f
pizz.
arco

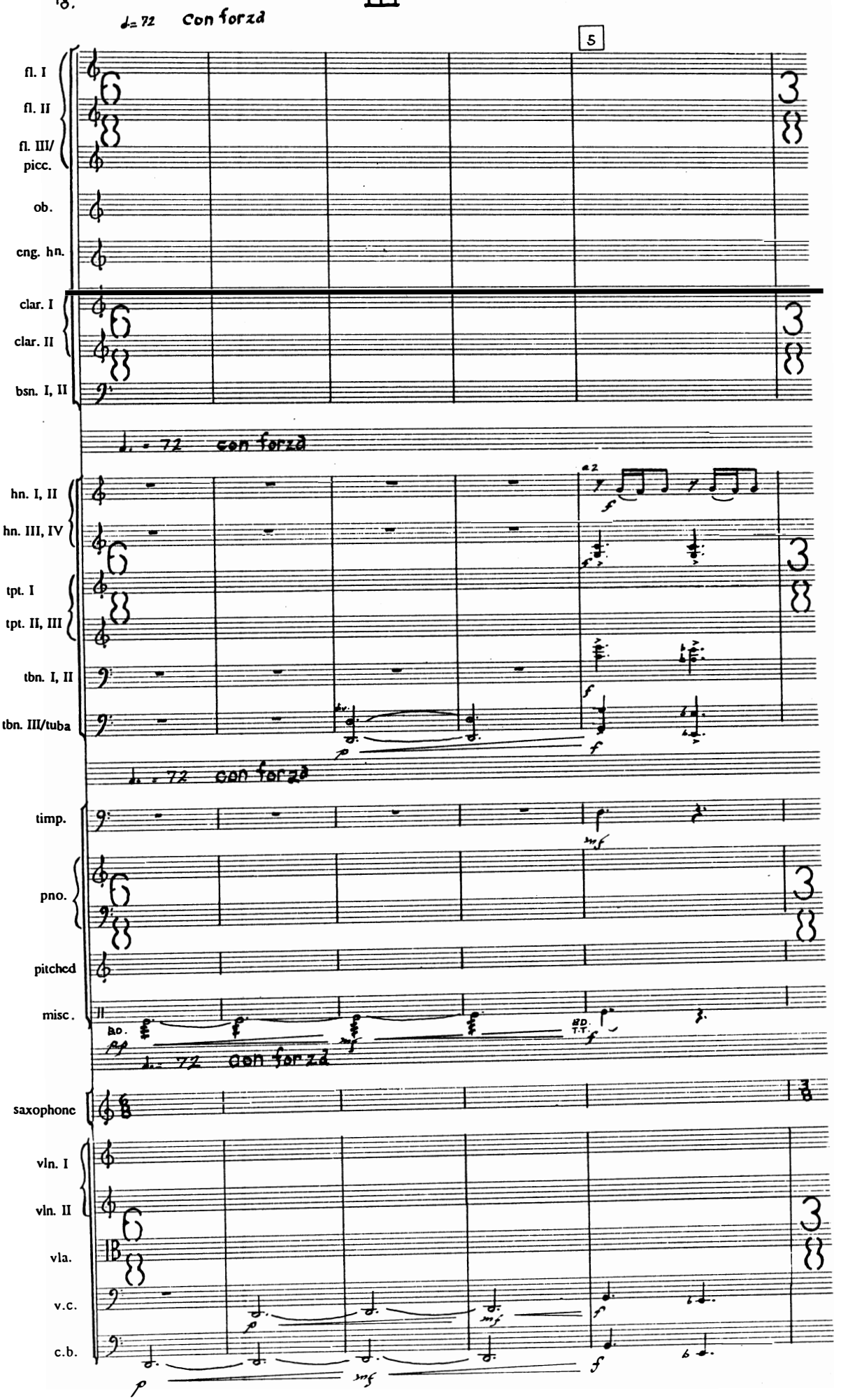

a Tempo
fl. I
fl. II
fl. III/ picc.
ob.
eng. hn.
clar. I
clar. II
bsn. I, II
a Tempo
hn. I, II
hn. III, IV
tpt. I
tpt. II, III
tbn. I, II
tbn. III/tuba
a Tempo
timp.
pno.
p
f
pitched
GLock
misc.
Tri.
f
a Tempo
saxophone
Sotto voce
mf
vln. I
vln. II
vla.
v.c.
Pizz.
mf
Arco
c.b.

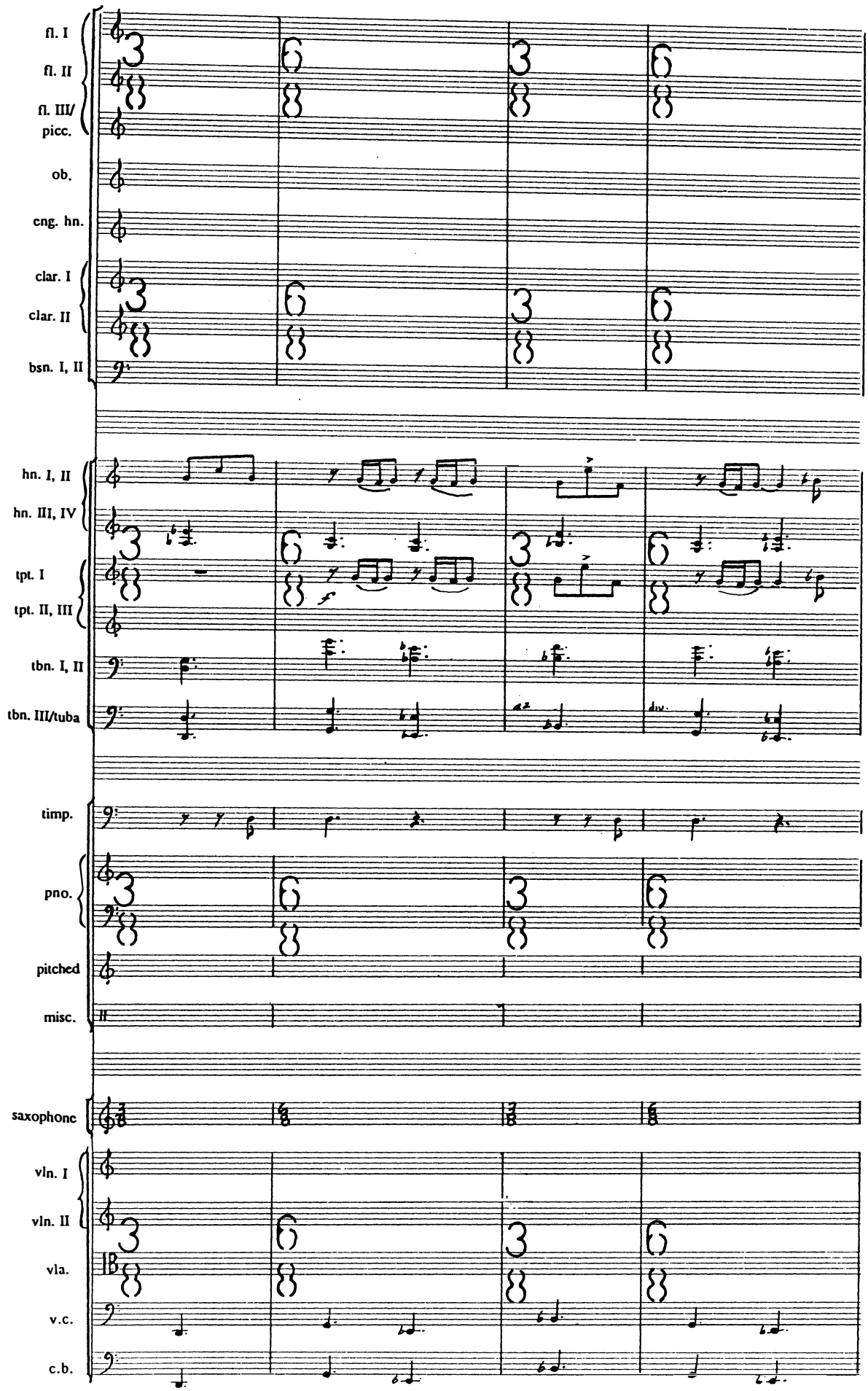

25
fl. I
fl. II
fl. III/
picc.
ob.
eng. hn.
clar. I
clar. II
bsn. I, II
25
hn. I, II
hn. III, IV
tpt. I
tpt. II, III
tbn. I, II
tbn. III/tuba
25
timp.
p
pno.
pitched
misc.
25
saxophone
vln. I
vln. II
vla.
v.c.
c.b.

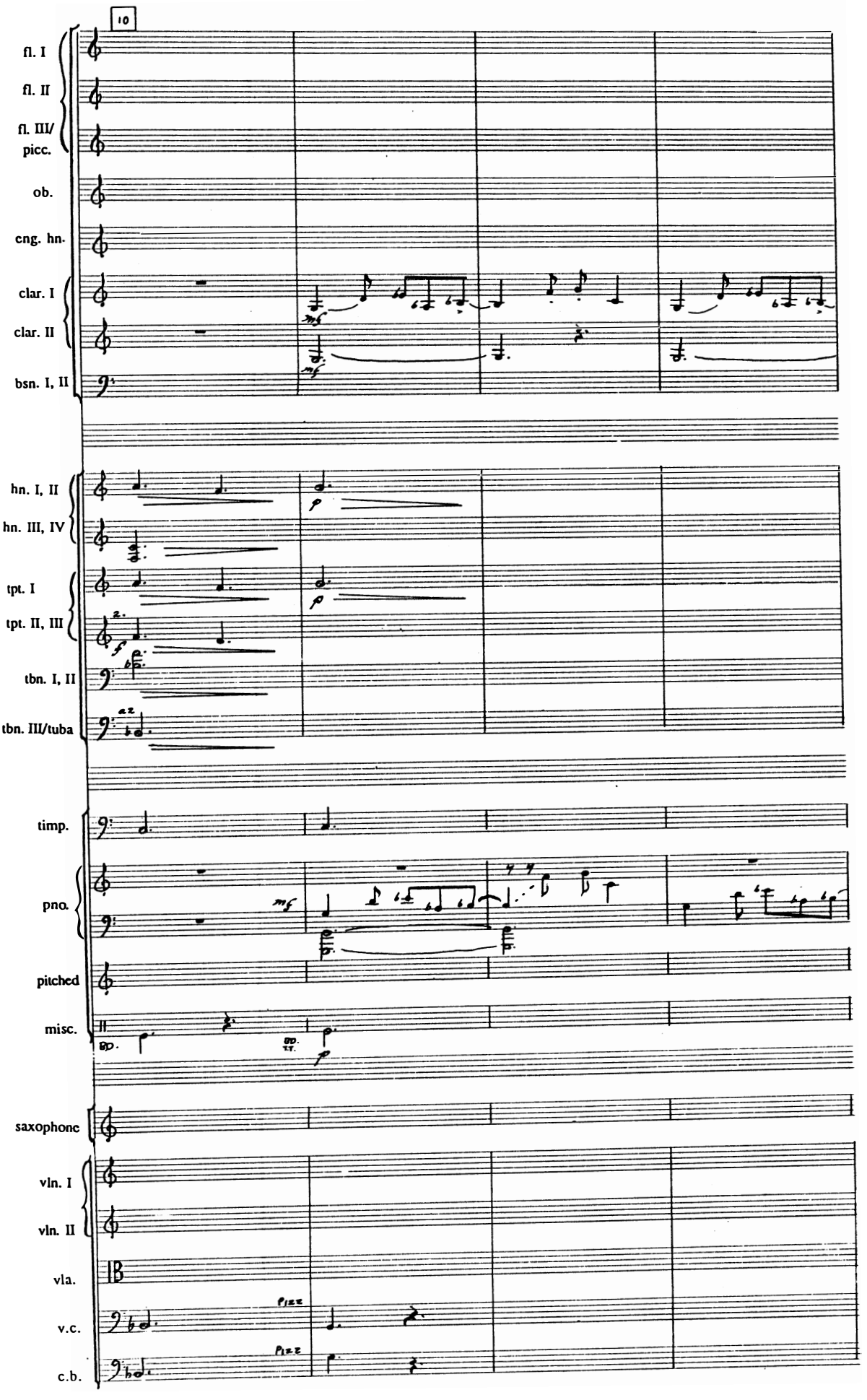

30
rall.
fl. I
fl. II
fl. III/
picc.
ob.
eng. hn.
clar. I
clar. II
bsn. I, II
hn. I, II
hn. III, IV
tpt. I
tpt. II, III
tbn. I, II
tbn. III/tuba
timp.
pno.
pitched
misc.
saxophone
vln. I
vln. II
vla.
v.c.
c.b.
Picc.
PIZZ.
ARCO
mf
f
div.

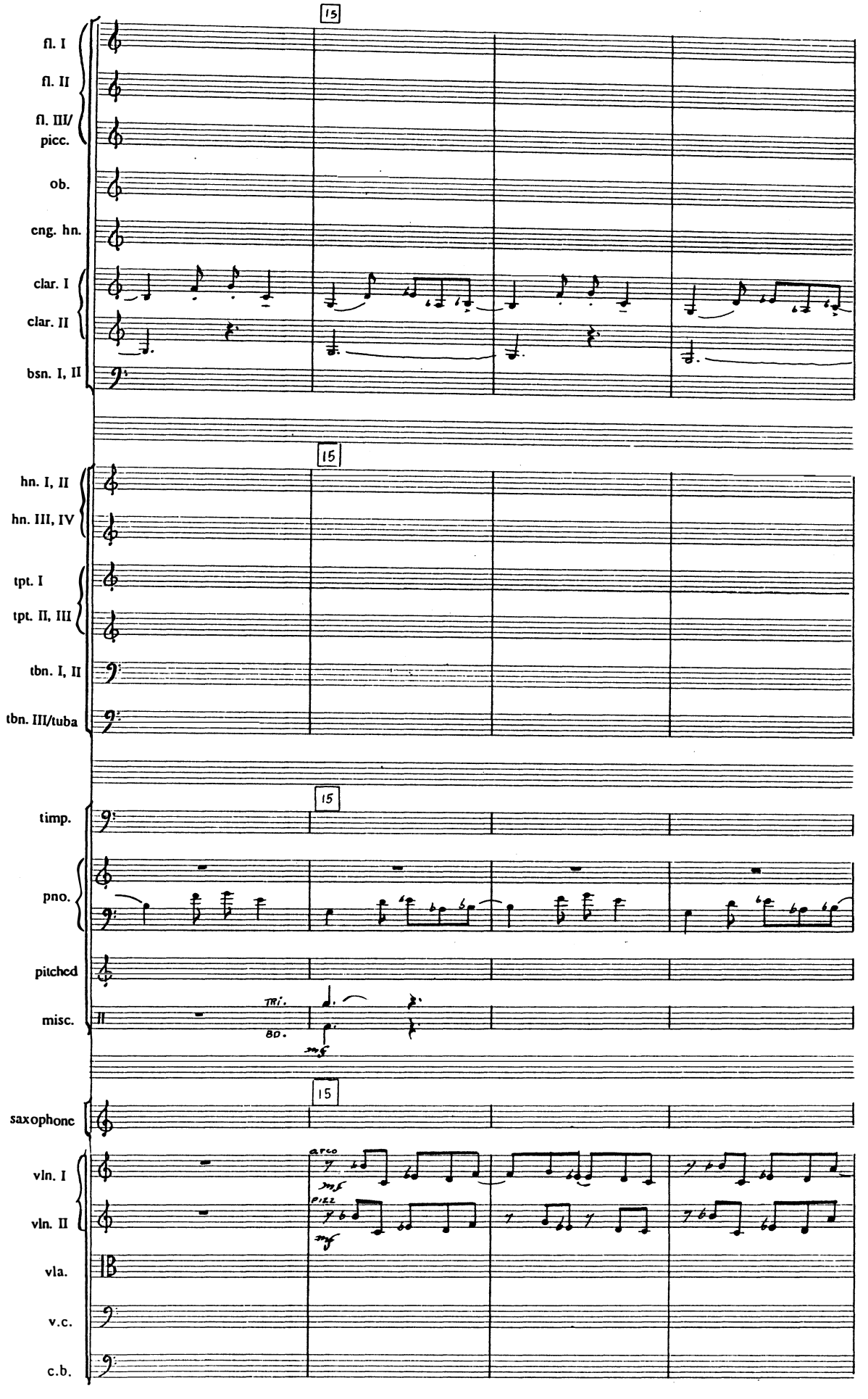

morendo
fl. I
fl. II
fl. III/
picc.
ob.
eng. hn.
clar. I
clar. II
bsn. I, II
morendo
hn. I, II
hn. III, IV
tpt. I
tpt. II, III
tbn. I, II
tbn. III/tuba
morendo
timp.
celeste
pno.
Sempre pedal
MARK TREE
TRI.
pitched
misc.
Sus. cym.
morendo
saxophone
vln. I
vln. II
Pizz.
ARCO
vla.
v.c.
Pizz.
c.b.

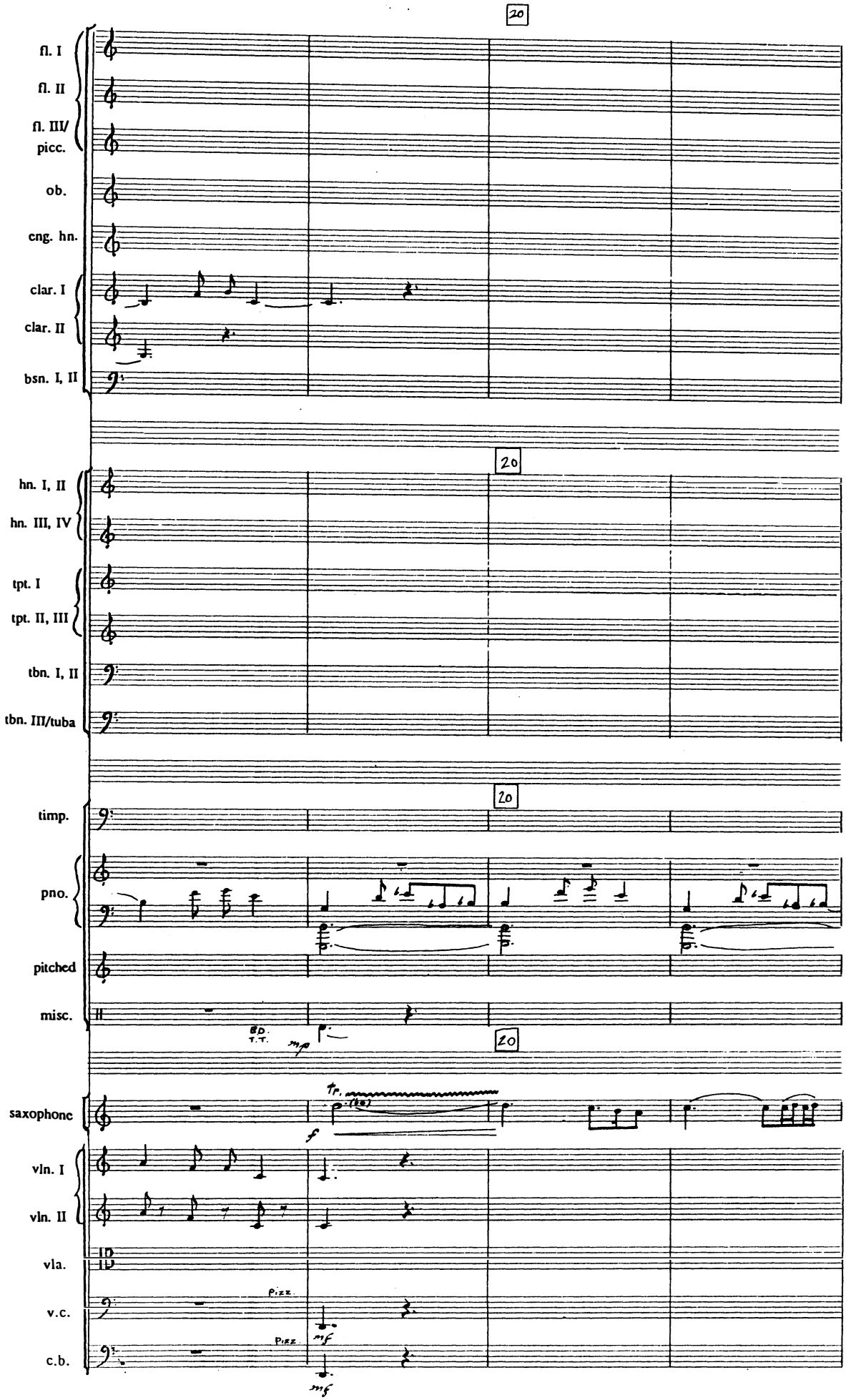
III

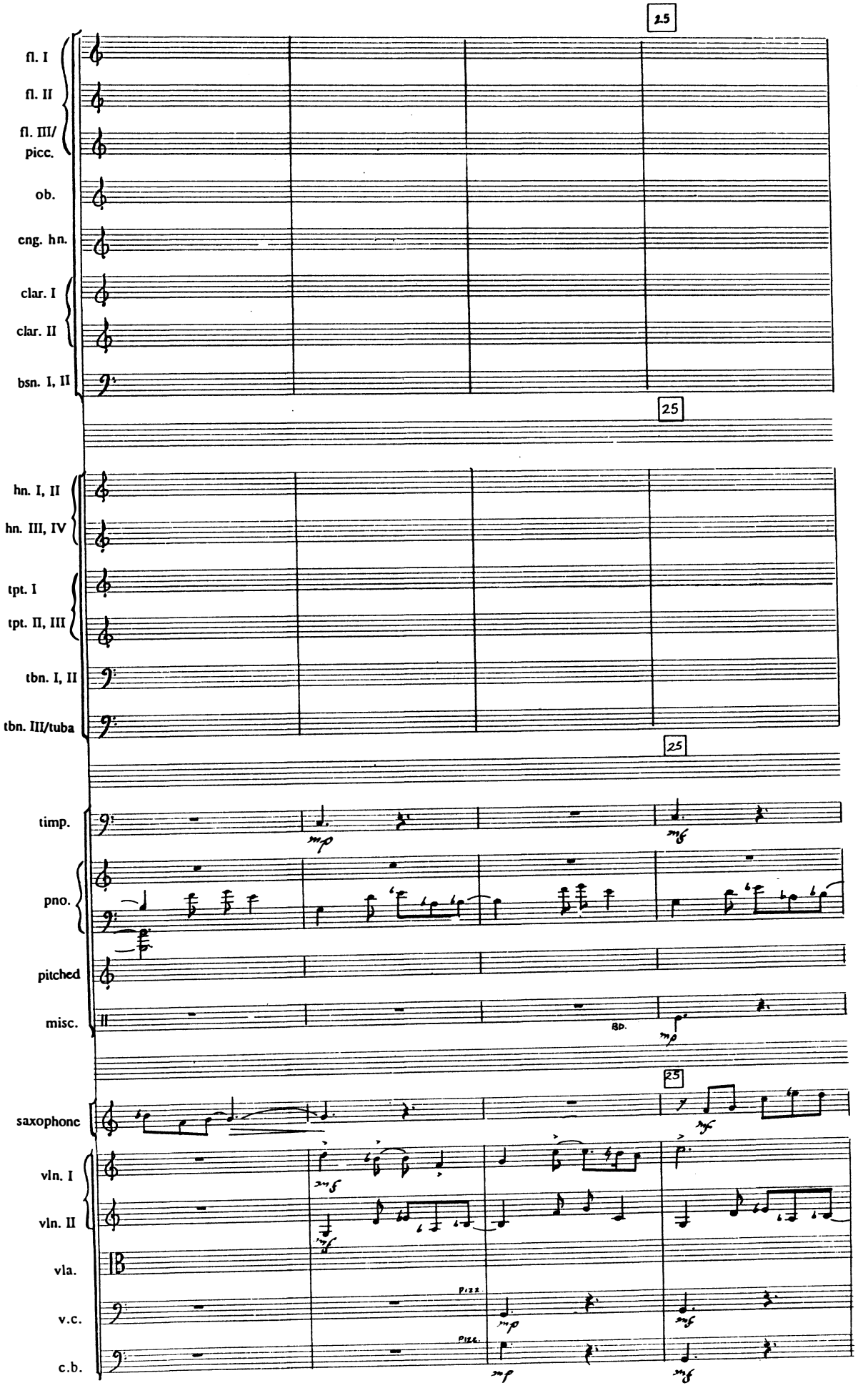

♩= 72 con forza
5
fl. I
fl. II
fl. III/ picc.
ob.
eng. hn.
clar. I
clar. II
bsn. I, II
♩. = 72 con forza
hn. I, II
hn. III, IV
tpt. I
tpt. II, III
tbn. I, II
tbn. III/tuba
♩. = 72 con forza
timp.
pno.
pitched
misc.
BD.
BD. T.T.
♩. = 72 con forza
saxophone
vln. I
vln. II
vla.
v.c.
c.b.

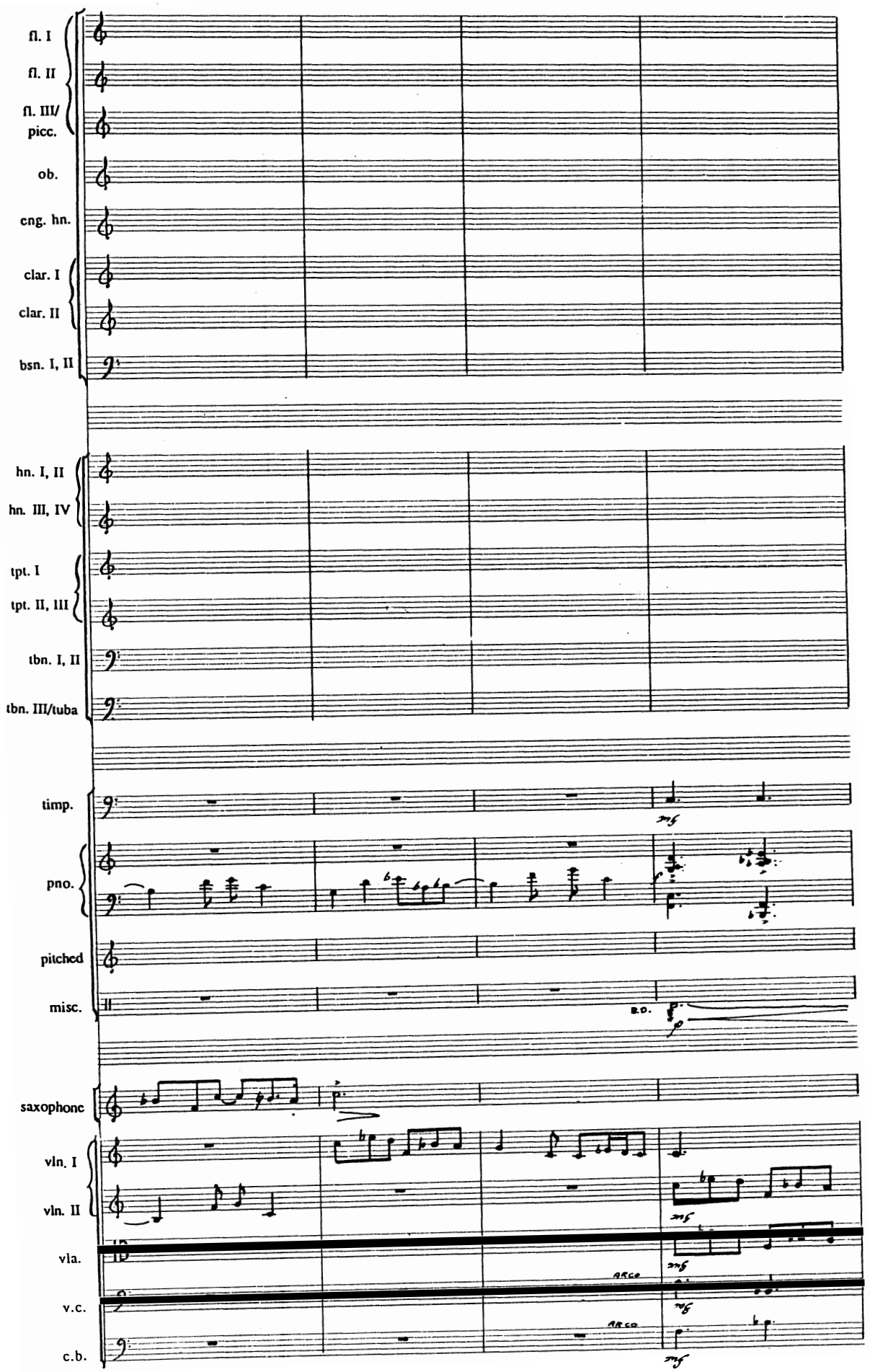

fl. I
fl. II
fl. III/
picc.
ob.
eng. hn.
clar. I
clar. II
bsn. I, II
hn. I, II
hn. III, IV
tpt. I
tpt. II, III
tbn. I, II
tbn. III/tuba
timp.
pno.
pitched
misc.
saxophone
vln. I
vln. II
vla.
v.c.
c.b.

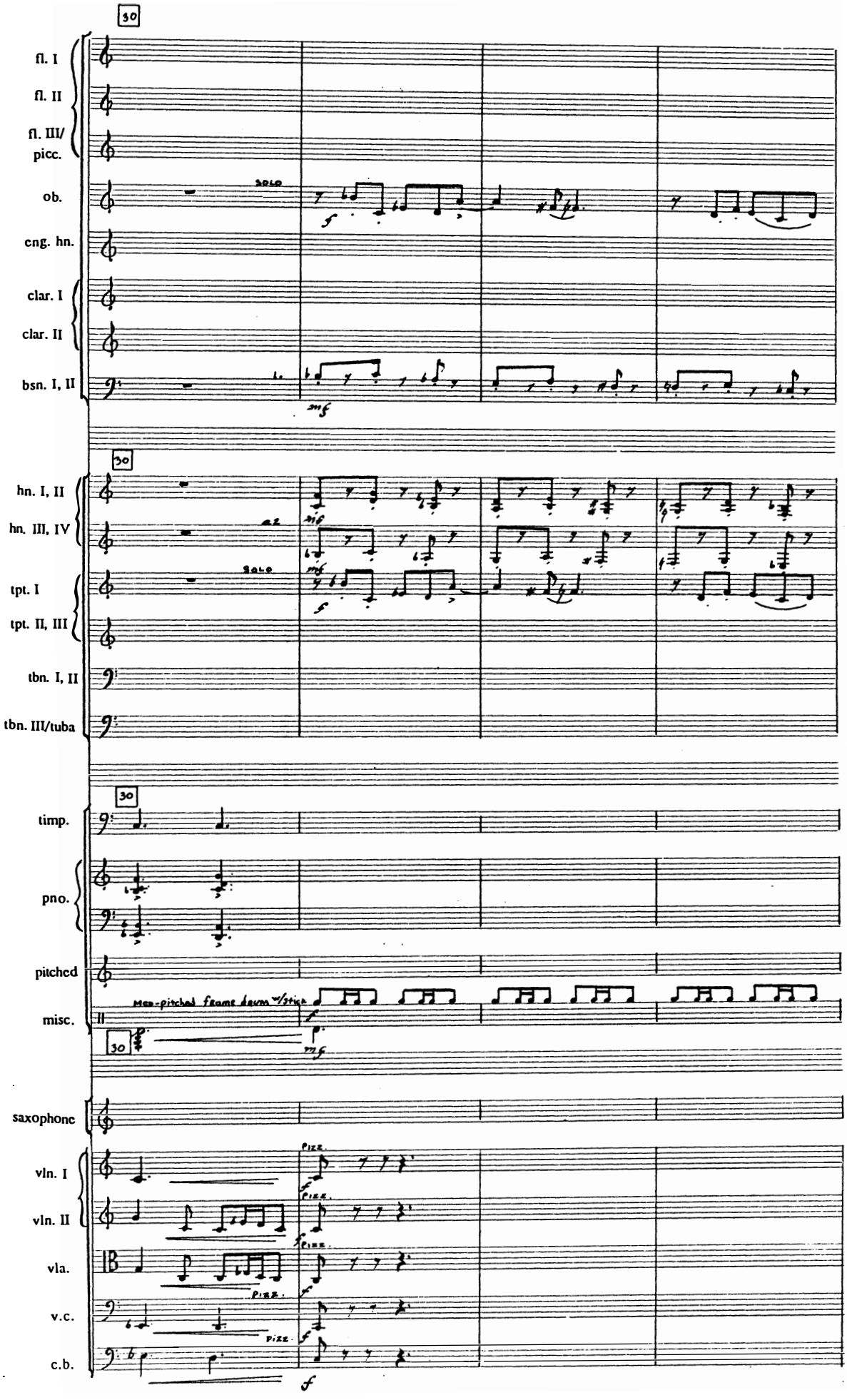

10
fl. I
fl. II
fl. III/
picc.
ob.
eng. hn.
clar. I
clar. II
bsn. I, II
hn. I, II
hn. III, IV
tpt. I
tpt. II, III
tbn. I, II
tbn. III/tuba
timp.
pno.
pitched
misc.
saxophone
vln. I
vln. II
vla.
v.c.
c.b.

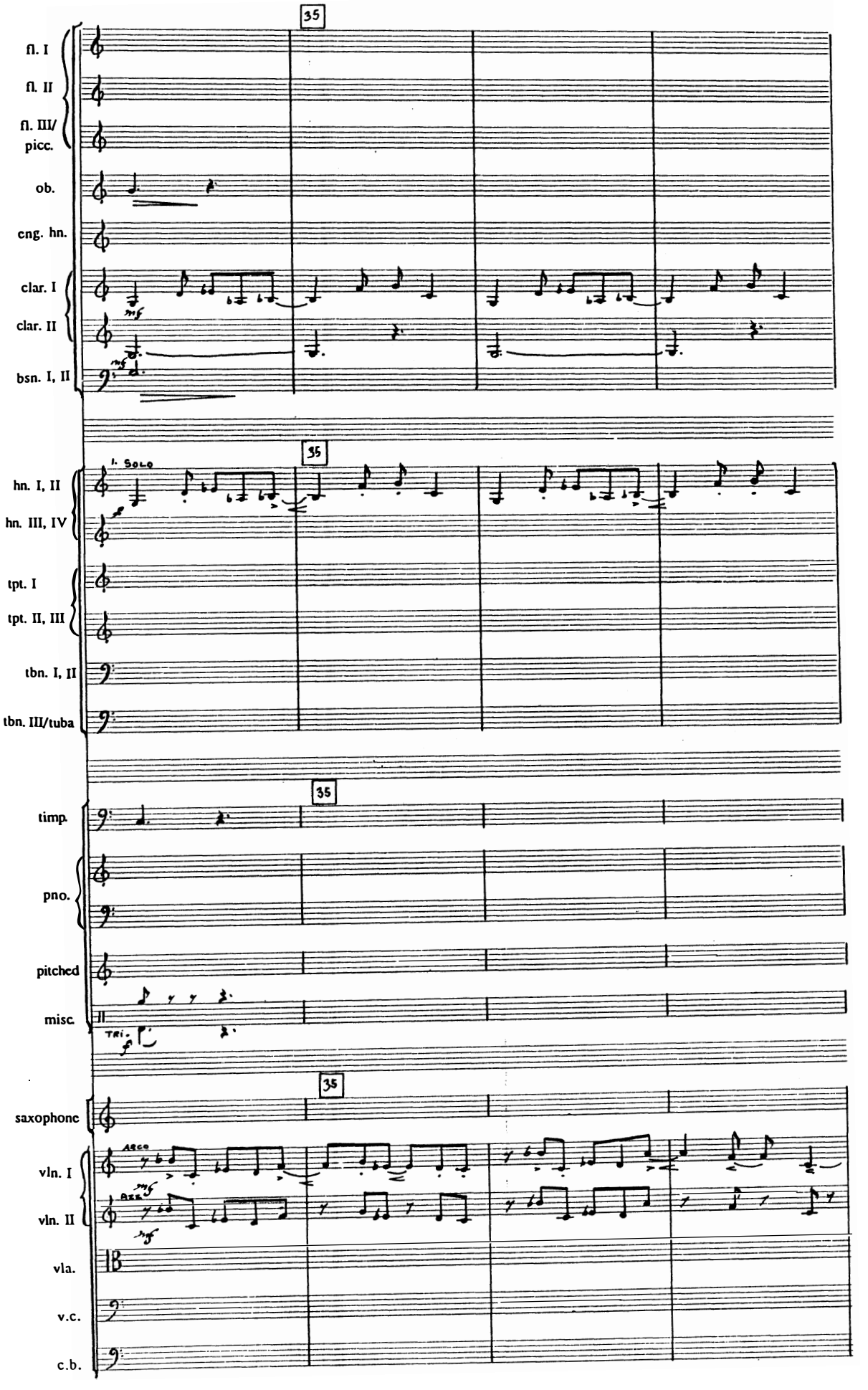

15
fl. I
fl. II
fl. III/
picc.
ob.
eng. hn.
clar. I
clar. II
bsn. I, II
15
hn. I, II
hn. III, IV
tpt. I
tpt. II, III
tbn. I, II
tbn. III/tuba
15
timp.
pno.
pitched
misc.
Tri.
BD.
mf
15
saxophone
arco
mf
pizz.
mf
vln. I
vln. II
vla.
v.c.
c.b.

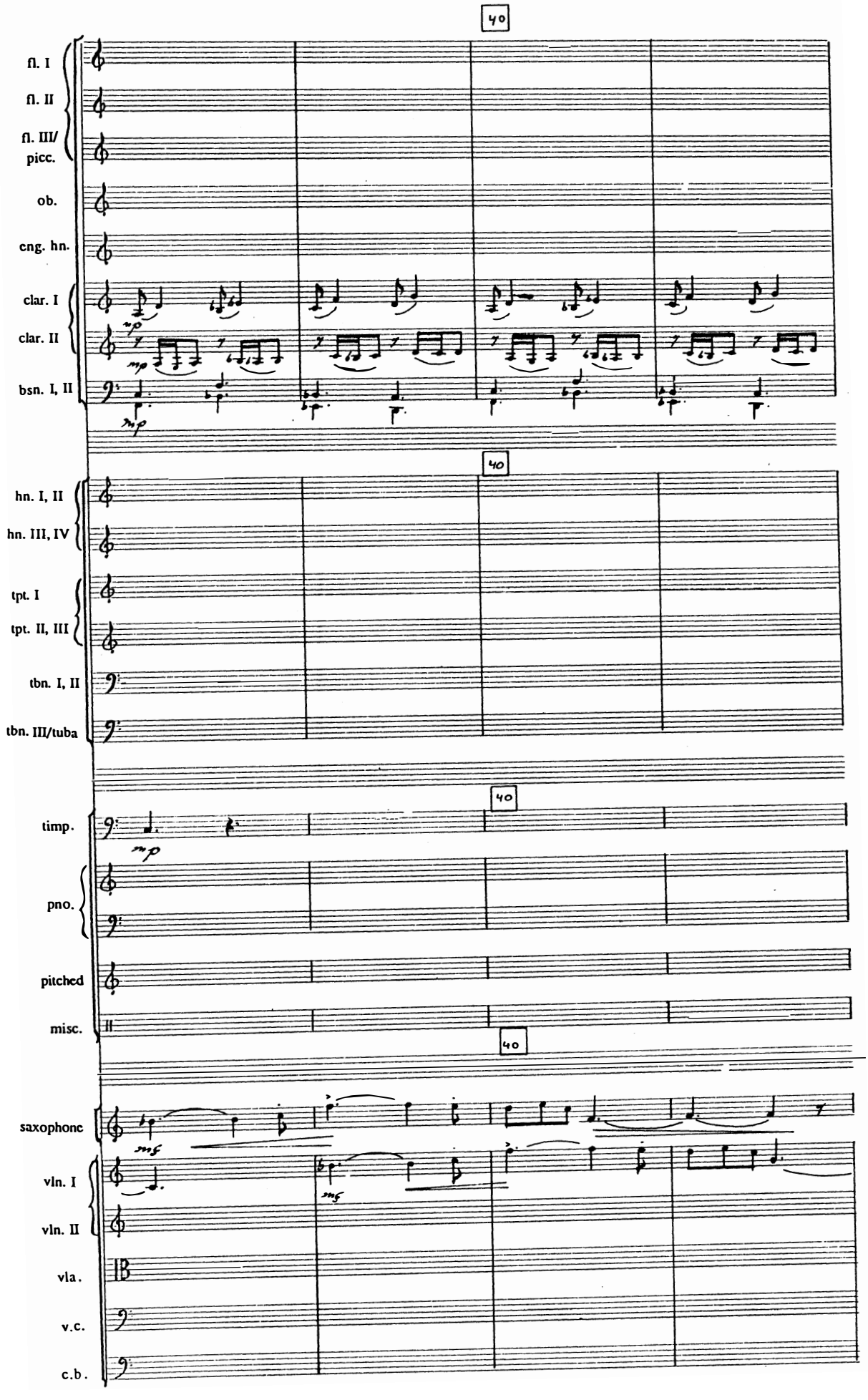

20
fl. I
fl. II
fl. III/
picc.
ob.
eng. hn.
clar. I
clar. II
bsn. I, II
20
hn. I, II
hn. III, IV
tpt. I
tpt. II, III
tbn. I, II
tbn. III/tuba
20
timp.
pno.
pitched
misc.
B.D.
T.T.
mp
20
saxophone
Tr.
f
vln. I
vln. II
vla.
Pizz.
v.c.
Pizz.
c.b.
mf
mf

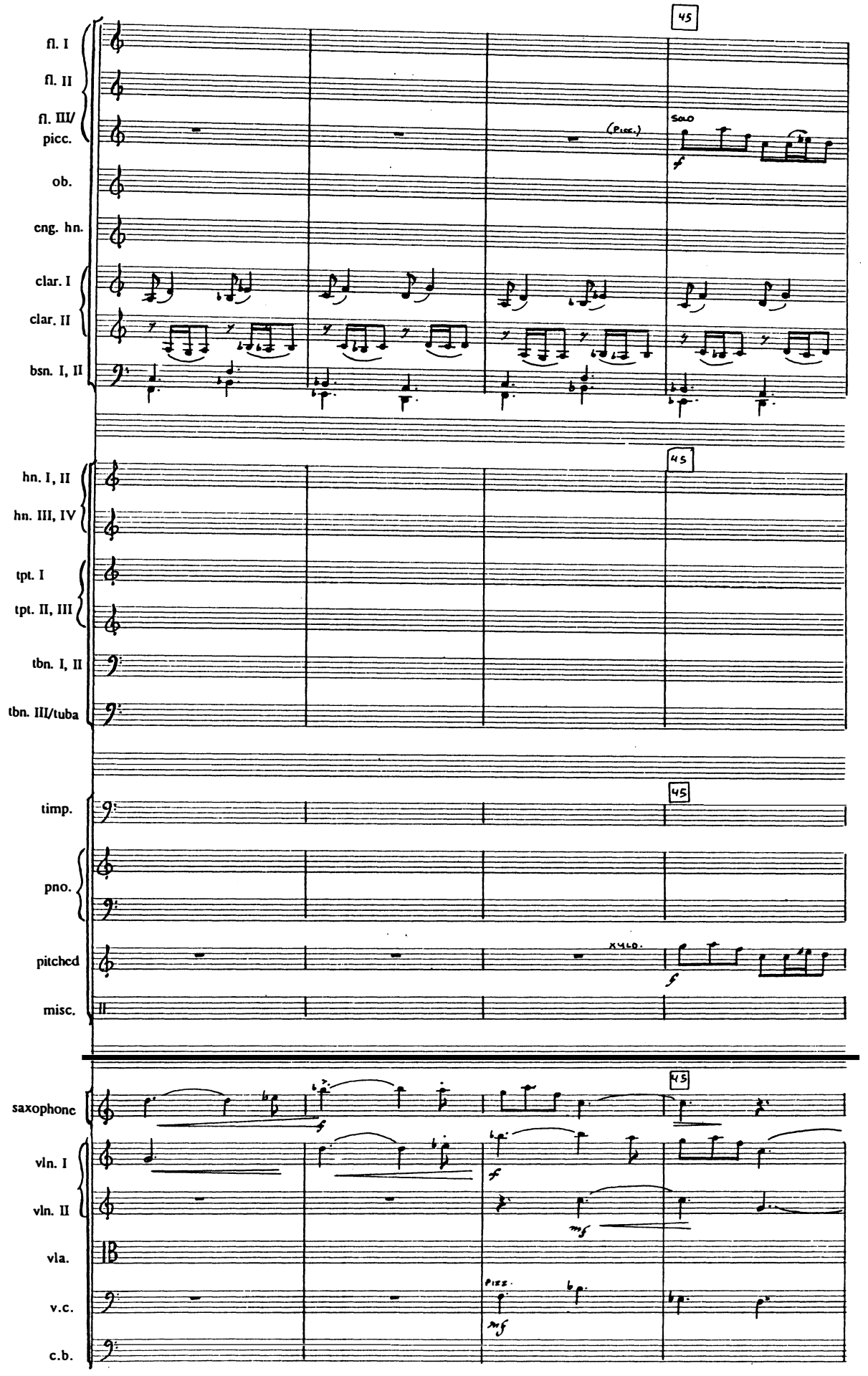

25
fl. I
fl. II
fl. III/
picc.
ob.
eng. hn.
clar. I
clar. II
bsn. I, II
25
hn. I, II
hn. III, IV
tpt. I
tpt. II, III
tbn. I, II
tbn. III/tuba
25
timp.
mp
mf
pno.
pitched
misc.
BD.
mp
25
saxophone
mf
vln. I
vln. II
mf
vla.
v.c.
pizz.
mp
mf
c.b.
pizz.
mp
mf

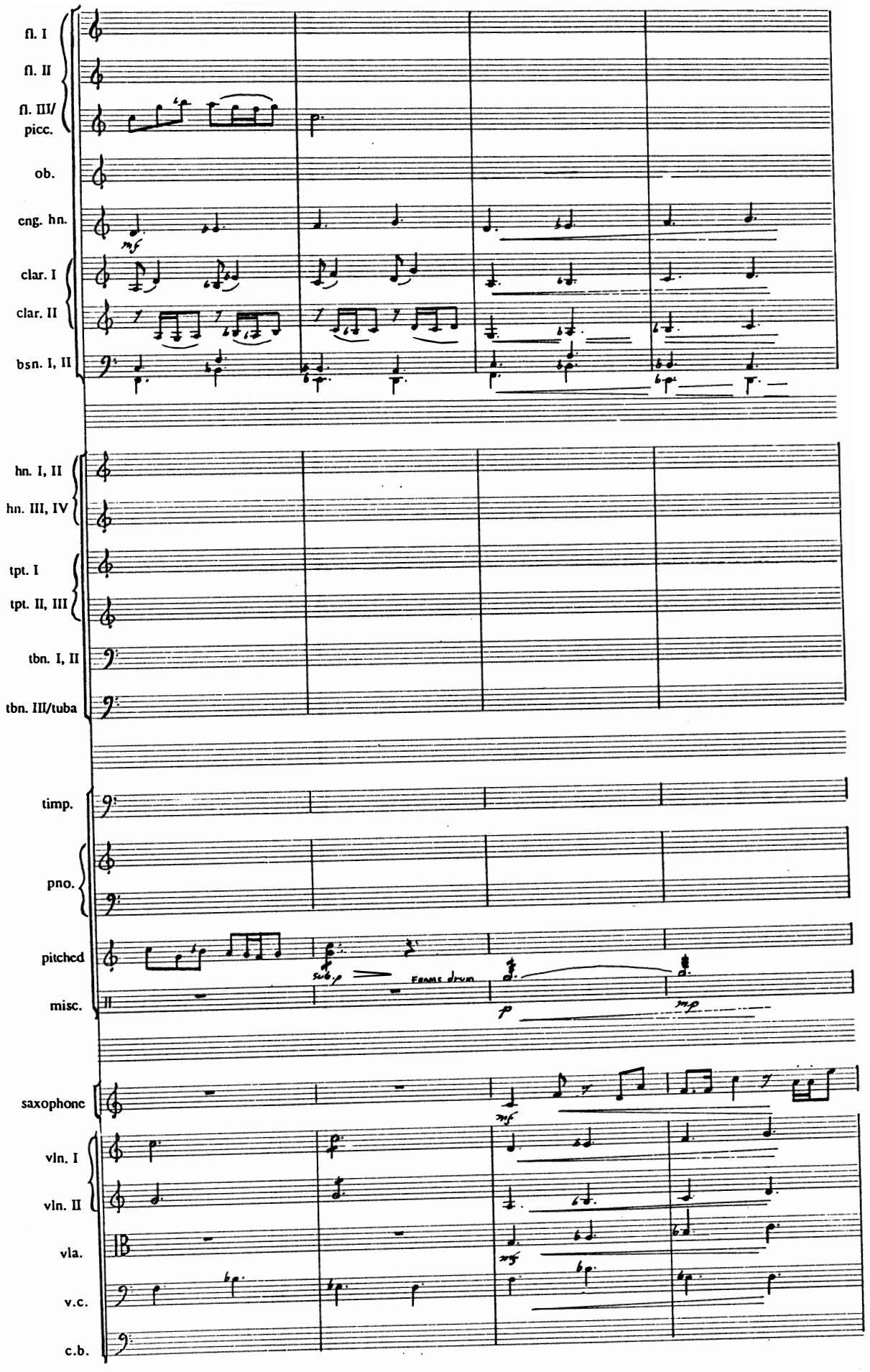

fl. I
fl. II
fl. III/
picc.
ob.
eng. hn.
clar. I
clar. II
bsn. I, II
hn. I, II
hn. III, IV
tpt. I
tpt. II, III
tbn. I, II
tbn. III/tuba
timp.
mf
pno.
f
pitched
misc.
B.D.
p
saxophone
vln. I
vln. II
mf
vla.
mf
ARCO
v.c.
mf
ARCO
c.b.
mf

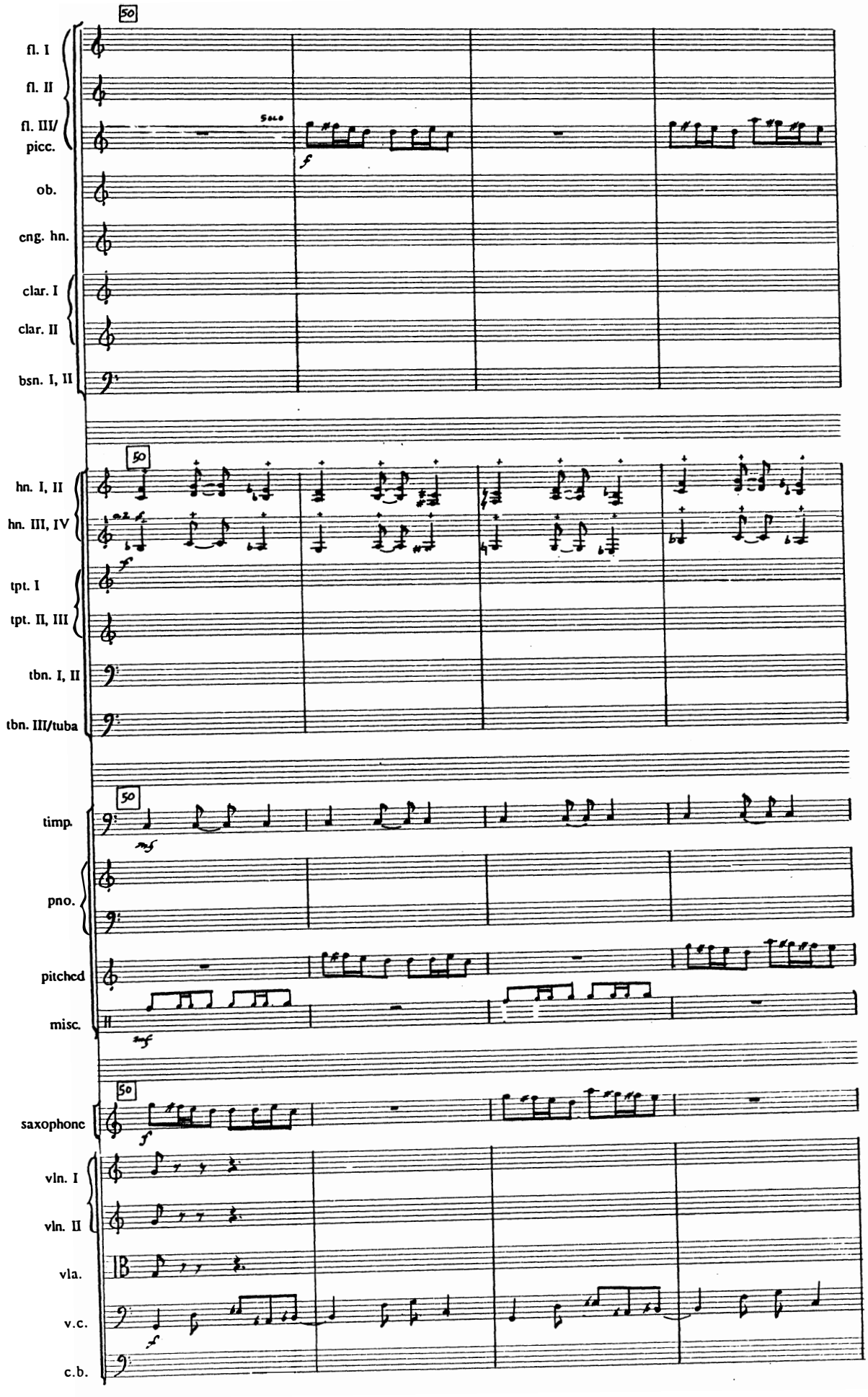

30
fl. I
fl. II
fl. III/
picc.
ob.
solo
eng. hn.
clar. I
clar. II
bsn. I, II
mf
30
hn. I, II
hn. III, IV
a2
mf
solo
mf
f
tpt. I
tpt. II, III
tbn. I, II
tbn. III/tuba
30
timp.
pno.
pitched
misc.
Non-pitched frame drum w/stick
f
30
mf
saxophone
vln. I
vln. II
vla.
v.c.
c.b.
pizz.
f

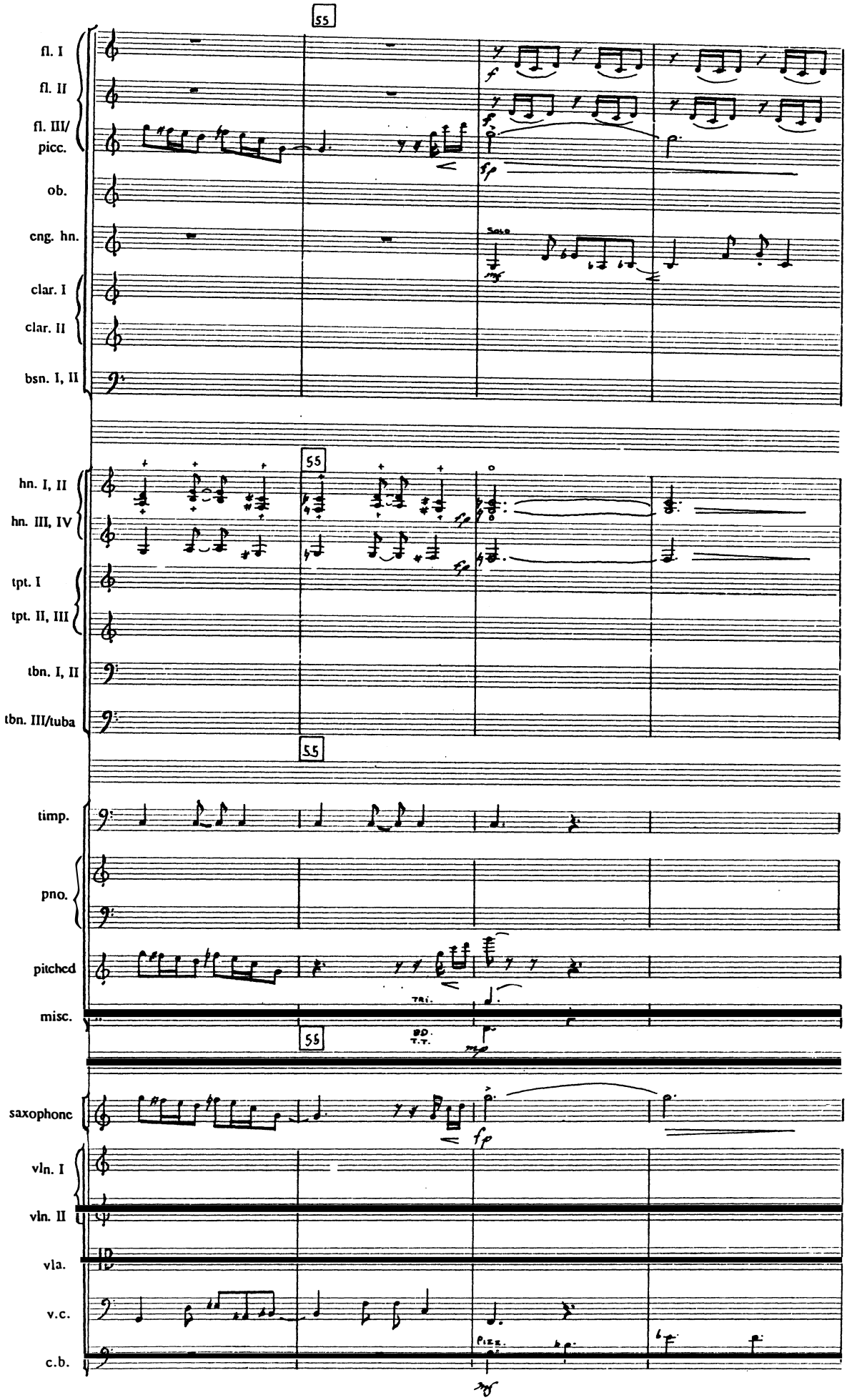

35
fl. I
fl. II
fl. III/ picc.
ob.
eng. hn.
clar. I
clar. II
bsn. I, II
mf
mf
35
hn. I, II
hn. III, IV
1. SOLO
mf
tpt. I
tpt. II, III
tbn. I, II
tbn. III/tuba
35
timp.
pno.
pitched
misc.
TRI.
35
saxophone
vln. I
vln. II
ARCO
mf
DIV.
mf
vla.
v.c.
c.b.

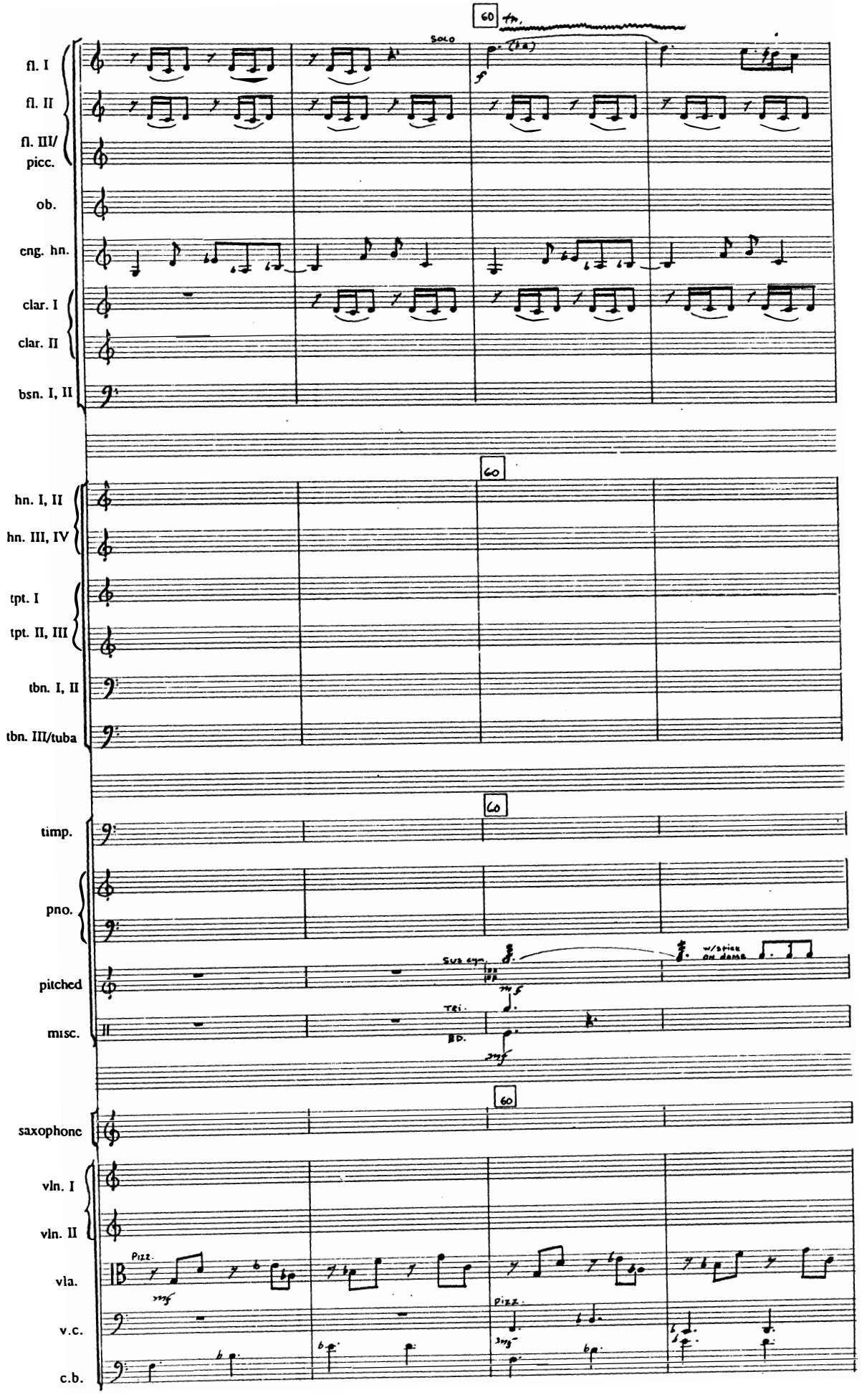

40
fl. I
fl. II
fl. III/
picc.
ob.
eng. hn.
clar. I
clar. II
bsn. I, II
mp
40
hn. I, II
hn. III, IV
tpt. I
tpt. II, III
tbn. I, II
tbn. III/tuba
40
timp.
mp
pno.
pitched
misc.
40
saxophone
mf
vln. I
vln. II
vla.
v.c.
c.b.

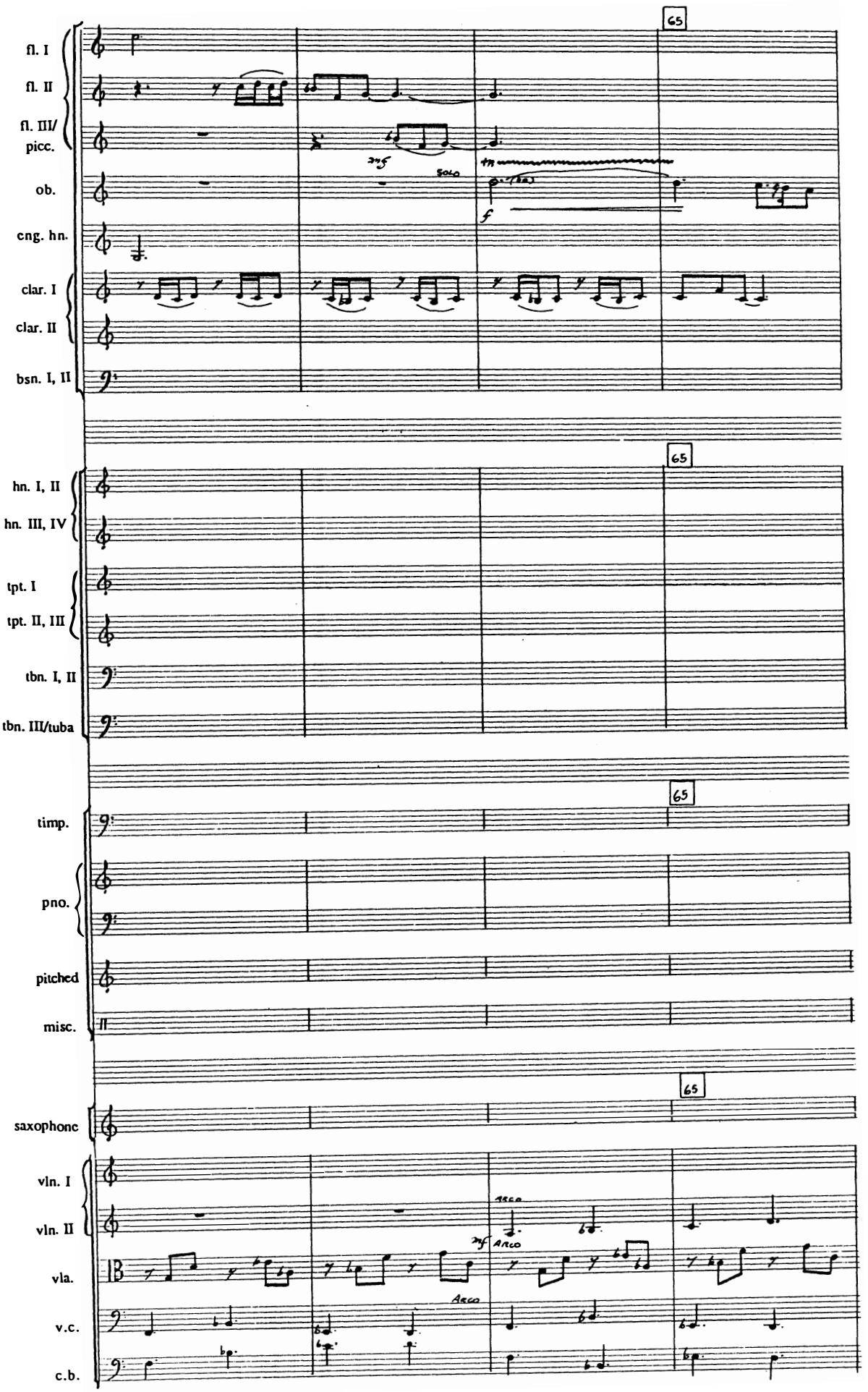

fl. I
fl. II
fl. III/ picc.
ob.
eng. hn.
clar. I
clar. II
bsn. I, II
hn. I, II
hn. III, IV
tpt. I
tpt. II, III
tbn. I, II
tbn. III/tuba
timp.
pno.
pitched
misc.
saxophone
vln. I
vln. II
vla.
v.c.
c.b.
45
SOLO
(PICC.)
XYLO.
PIZZ.

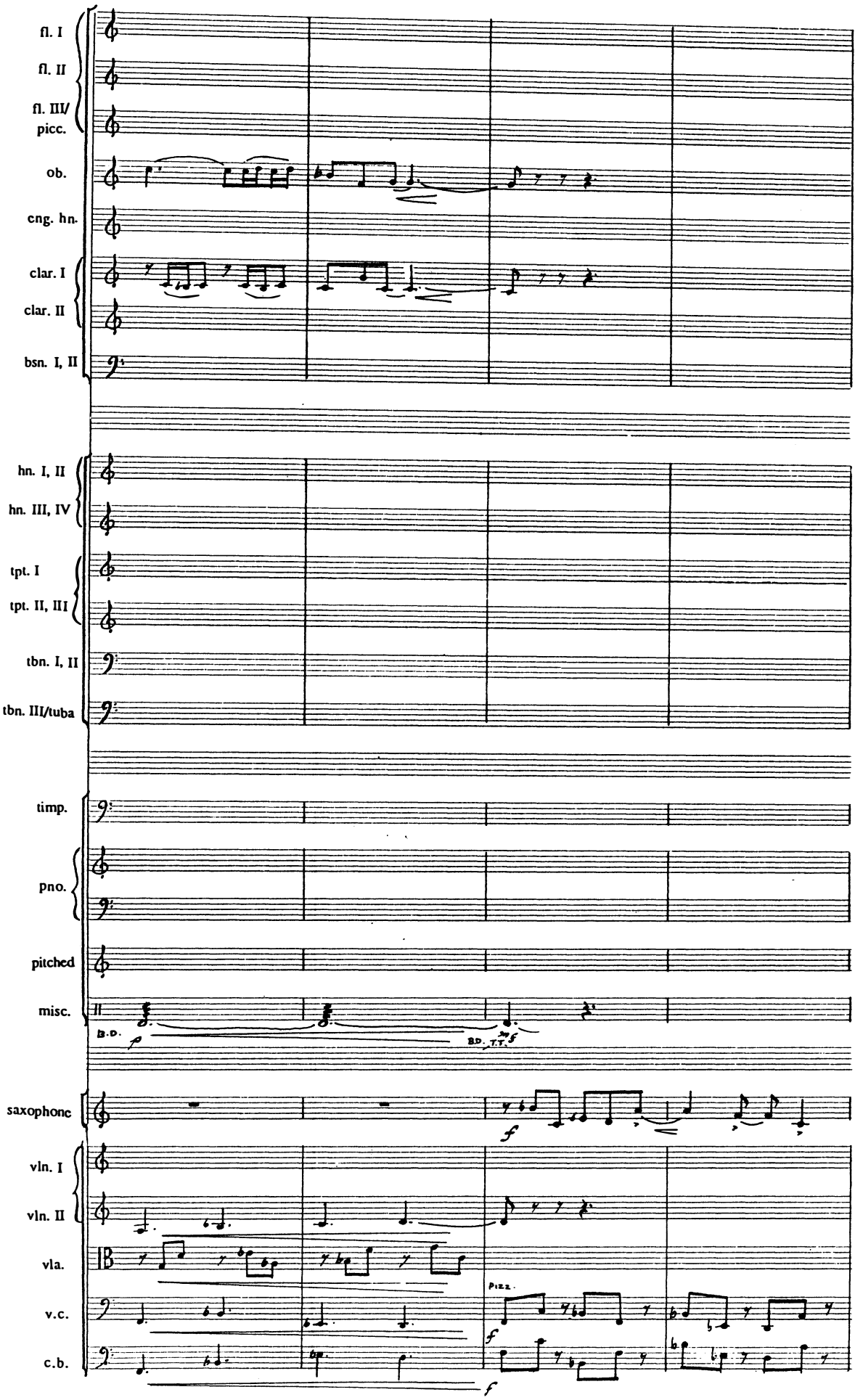

fl. I
fl. II
fl. III/
picc.
ob.
eng. hn.
clar. I
clar. II
bsn. I, II
hn. I, II
hn. III, IV
tpt. I
tpt. II, III
tbn. I, II
tbn. III/tuba
timp.
pno.
pitched
misc.
saxophone
vln. I
vln. II
vla.
v.c.
c.b.
mf
sub.p
Frame drum
p
mp
mf
mf

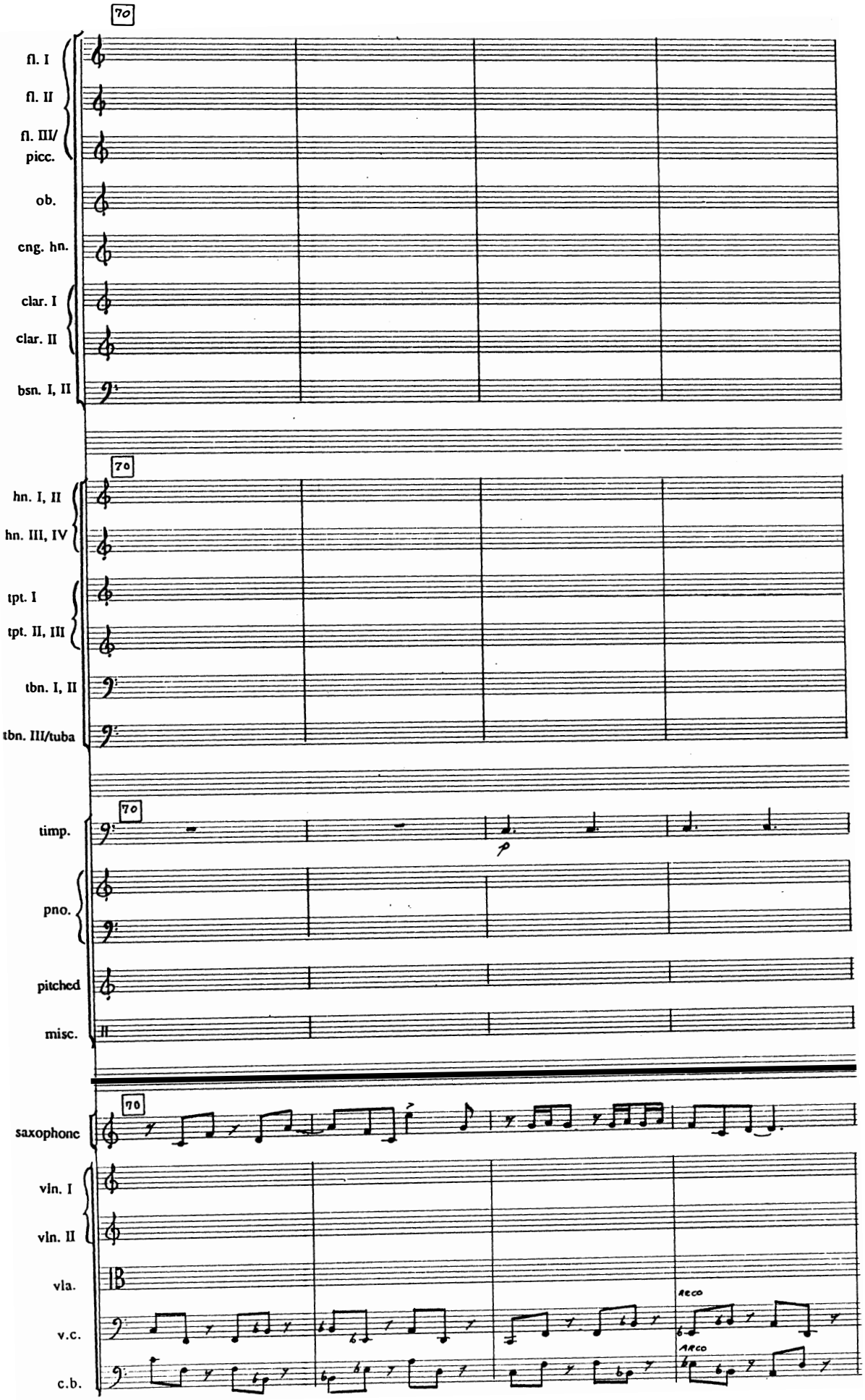

50
fl. I
fl. II
fl. III/ picc.
ob.
eng. hn.
clar. I
clar. II
bsn. I, II
solo
f
hn. I, II
hn. III, IV
tpt. I
tpt. II, III
tbn. I, II
tbn. III/tuba
timp.
mf
pno.
pitched
misc.
mf
saxophone
vln. I
vln. II
vla.
v.c.
c.b.

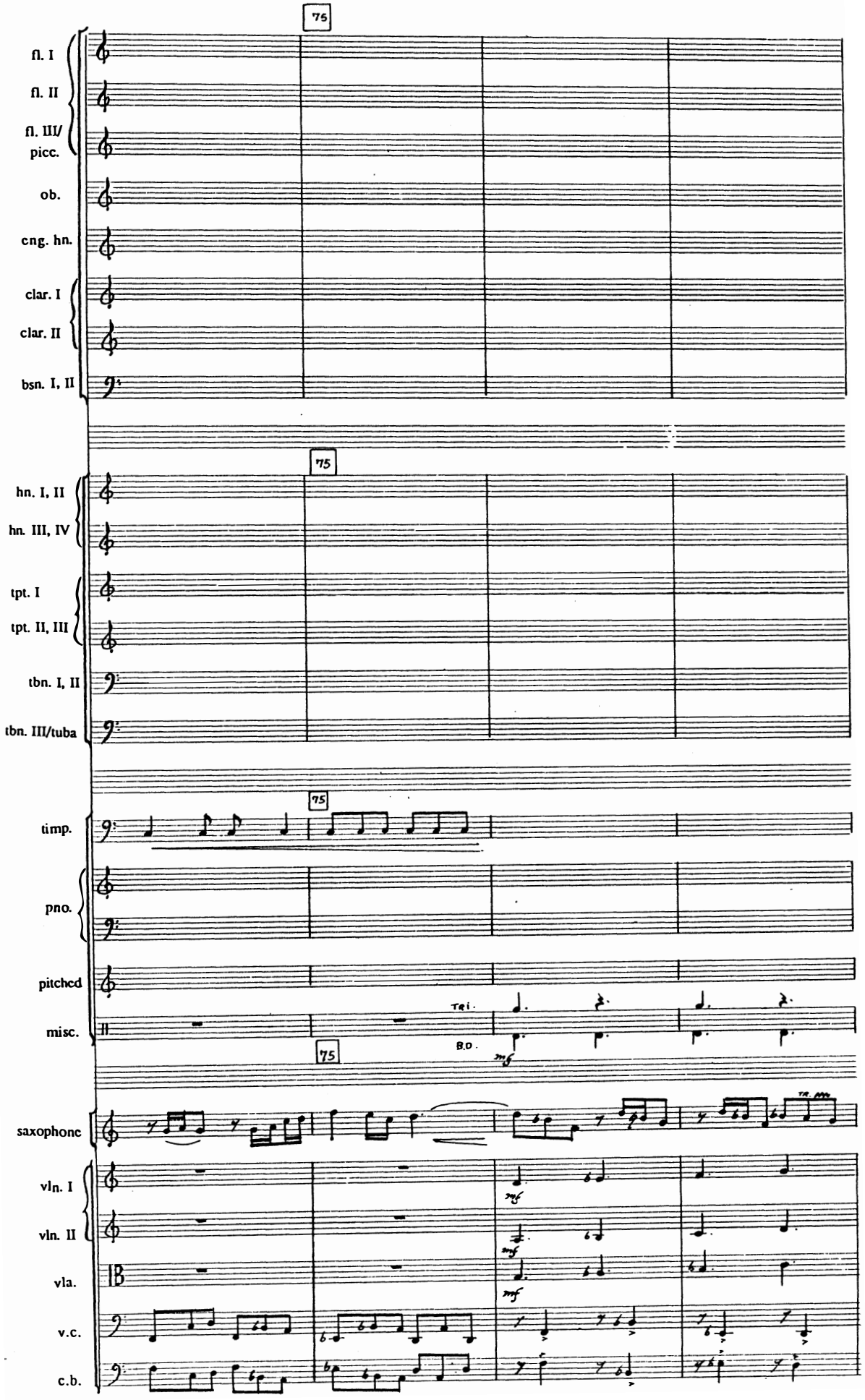

55
fl. I
fl. II
fl. III/
picc.
ob.
eng. hn.
clar. I
clar. II
bsn. I, II
Solo
hn. I, II
hn. III, IV
tpt. I
tpt. II, III
tbn. I, II
tbn. III/tuba
timp.
pno.
pitched
misc.
Tri.
BD.
T.T.
saxophone
vln. I
vln. II
vla.
v.c.
c.b.
Pizz.

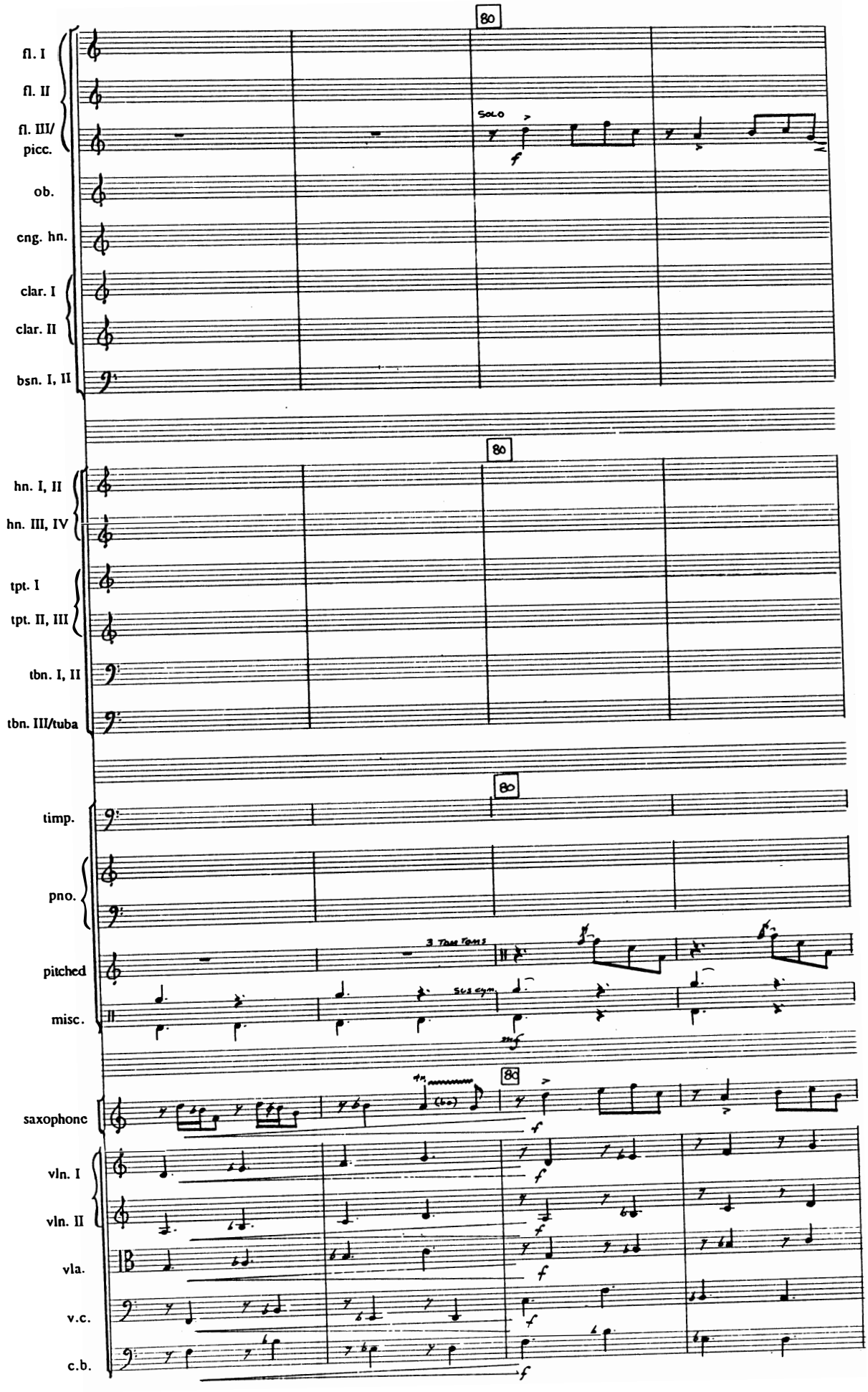

60
fl. I
fl. II
fl. III/ picc.
ob.
eng. hn.
clar. I
clar. II
bsn. I, II
SOLO
hn. I, II
hn. III, IV
tpt. I
tpt. II, III
tbn. I, II
tbn. III/tuba
timp.
pno.
pitched
misc.
Sus cym.
w/stick on dome
Tri.
BD.
saxophone
vln. I
vln. II
vla.
v.c.
c.b.
Pizz.
arco

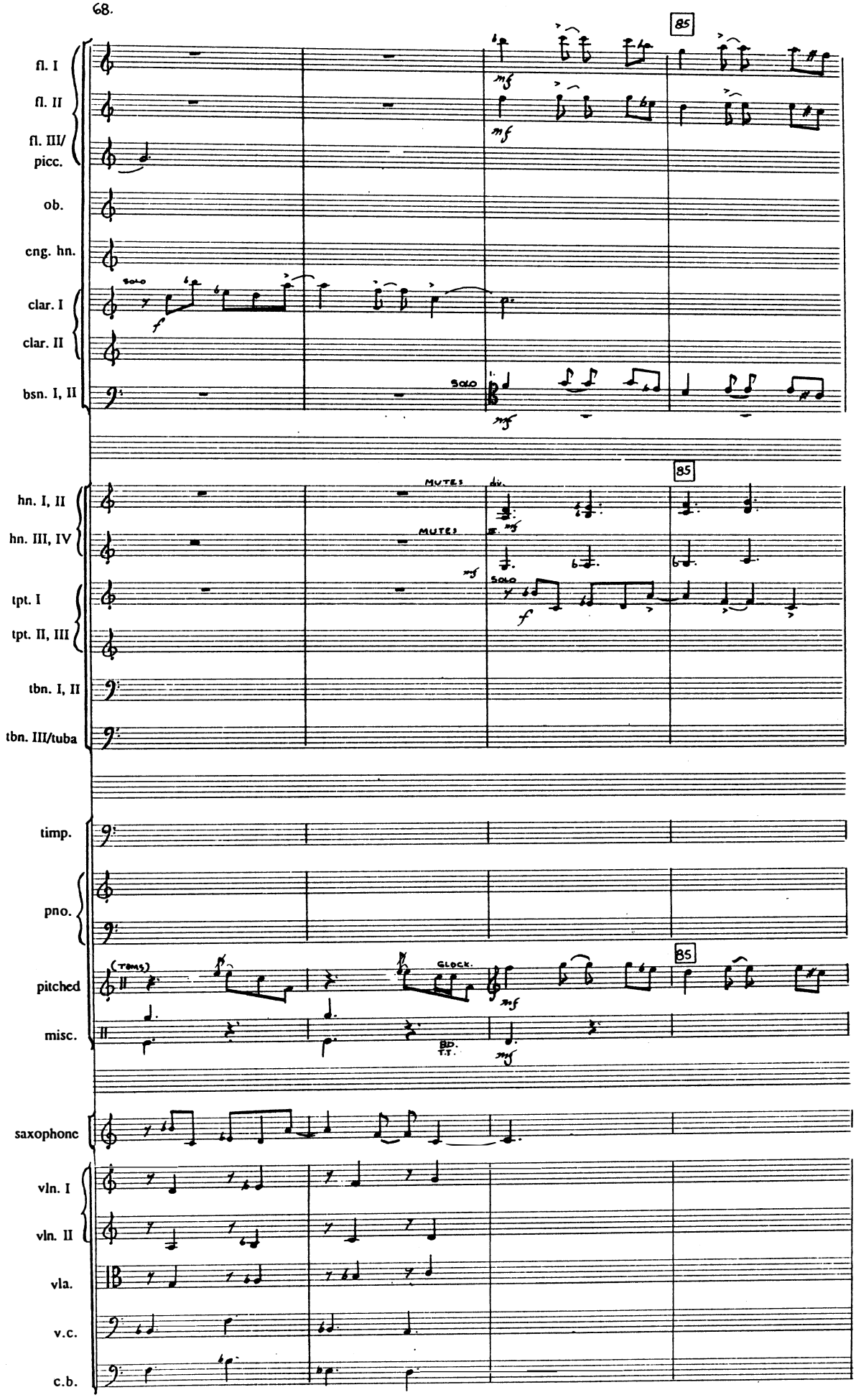

65
fl. I
fl. II
fl. III/
picc.
ob.
cng. hn.
clar. I
clar. II
bsn. I, II
mf
SOLO
f
65
hn. I, II
hn. III, IV
tpt. I
tpt. II, III
tbn. I, II
tbn. III/tuba
65
timp.
pno.
pitched
misc.
65
saxophone
vln. I
vln. II
vla.
v.c.
c.b.
ARCO
mf
ARCO
ARCO

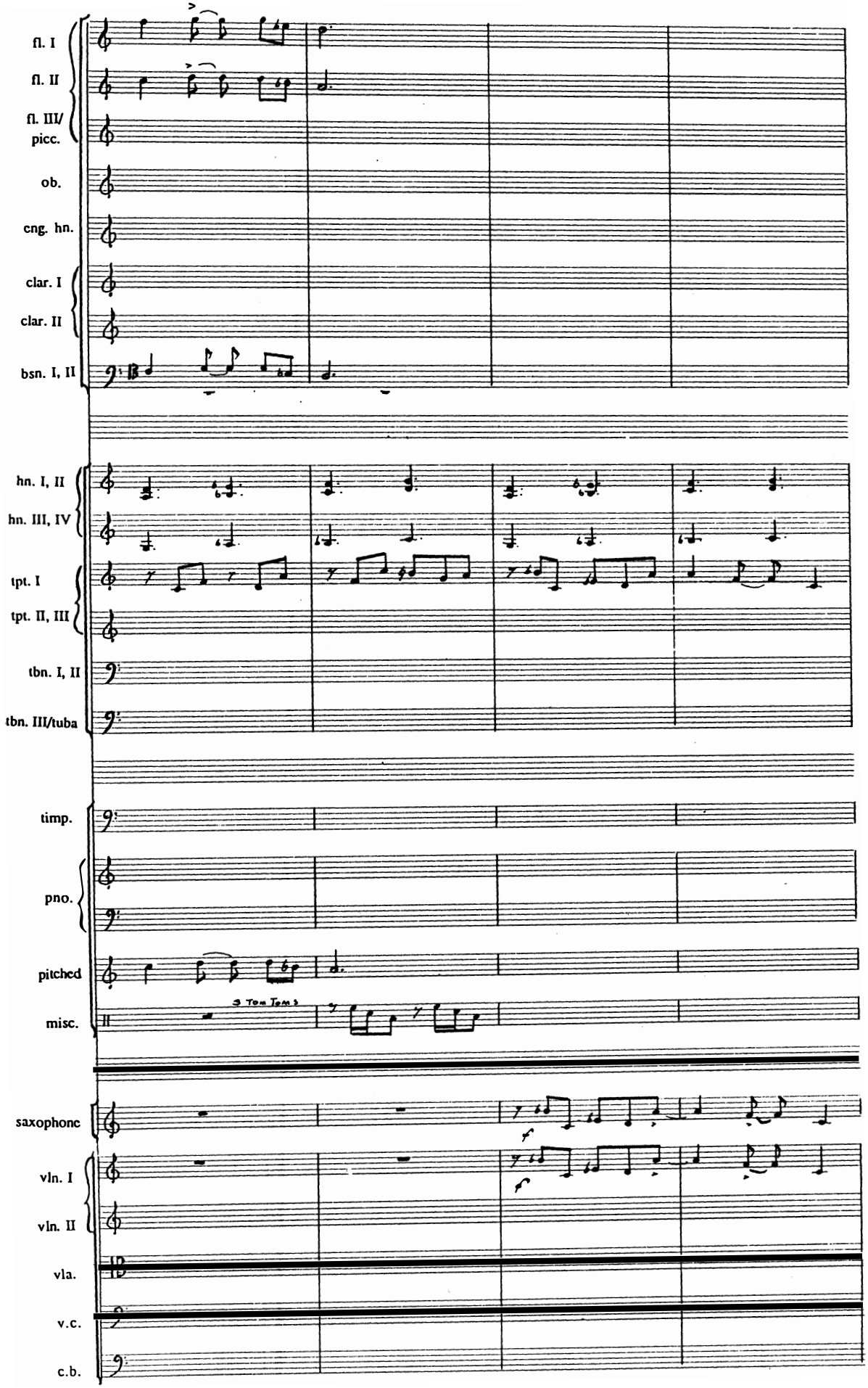

fl. I
fl. II
fl. III/
picc.
ob.
eng. hn.
clar. I
clar. II
bsn. I, II
hn. I, II
hn. III, IV
tpt. I
tpt. II, III
tbn. I, II
tbn. III/tuba
timp.
pno.
pitched
misc.
B.D.
p
B.D. T.T.
mf
f
saxophone
vln. I
vln. II
vla.
v.c.
c.b.
Pizz.
f
f

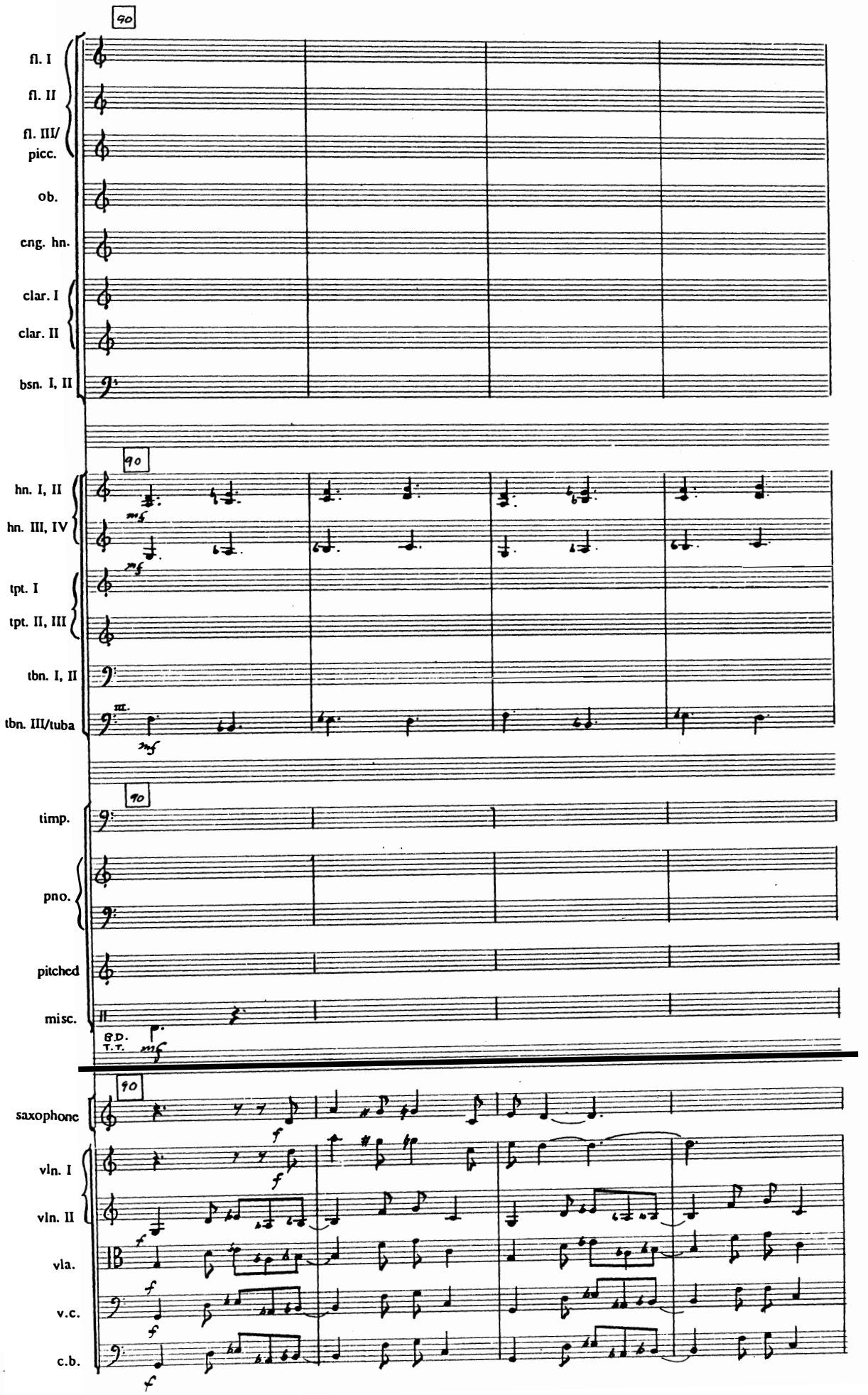

70
fl. I
fl. II
fl. III/
picc.
ob.
eng. hn.
clar. I
clar. II
bsn. I, II
70
hn. I, II
hn. III, IV
tpt. I
tpt. II, III
tbn. I, II
tbn. III/tuba
70
timp.
p
pno.
pitched
misc.
70
saxophone
vln. I
vln. II
vla.
v.c.
c.b.
arco
arco

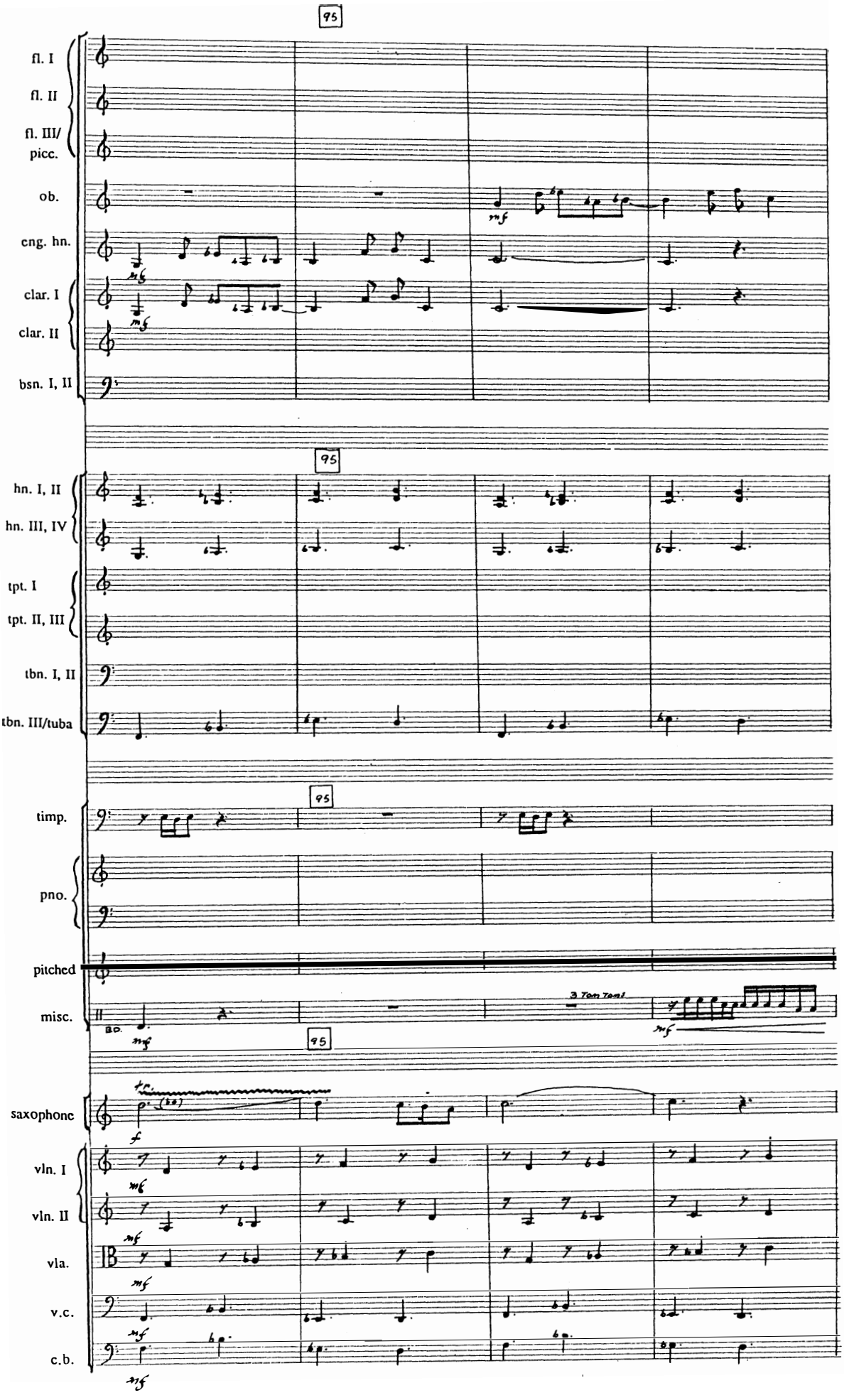

75
fl. I
fl. II
fl. III/ picc.
ob.
eng. hn.
clar. I
clar. II
bsn. I, II
hn. I, II
hn. III, IV
tpt. I
tpt. II, III
tbn. I, II
tbn. III/tuba
timp.
pno.
pitched
misc.
tri.
B.D.
mf
saxophone
vln. I
vln. II
vla.
v.c.
c.b.

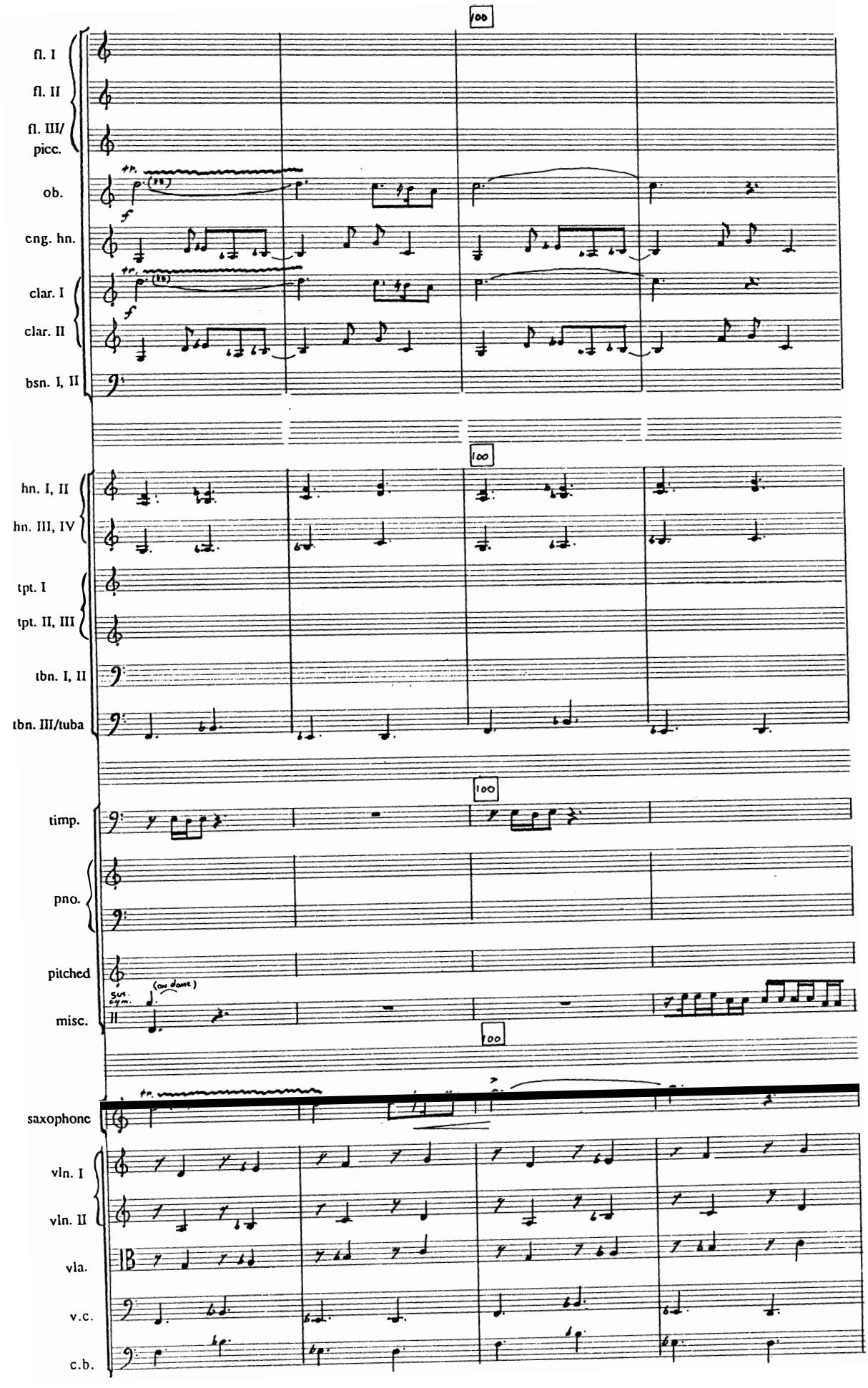

80
fl. I
fl. II
fl. III/ picc.
ob.
eng. hn.
clar. I
clar. II
bsn. I, II
SOLO
f
80
hn. I, II
hn. III, IV
tpt. I
tpt. II, III
tbn. I, II
tbn. III/tuba
80
timp.
pno.
pitched misc.
3 Tom Toms
Sus cym
mf
saxophone
80
f
vln. I
vln. II
vla.
v.c.
c.b.
f

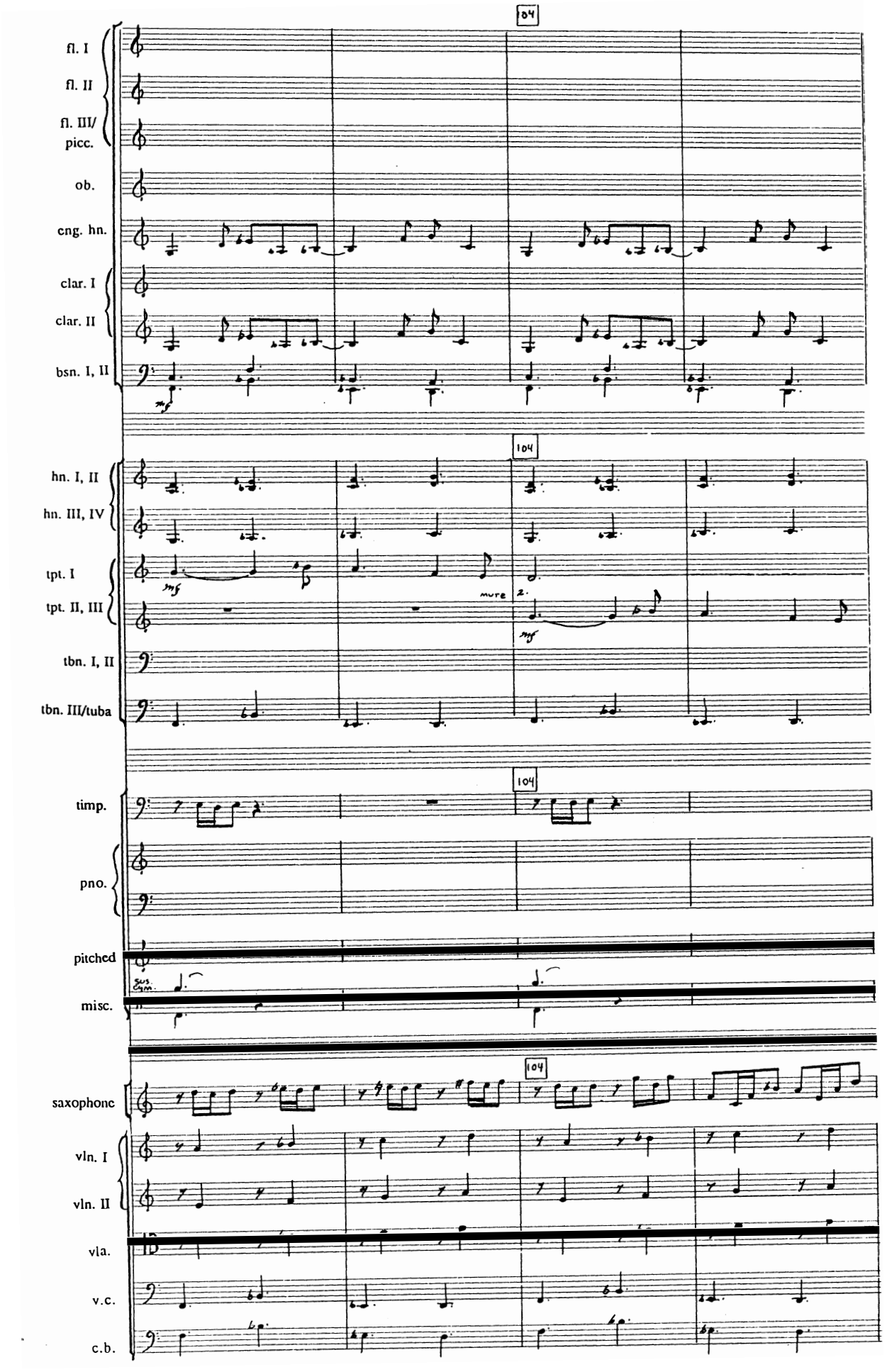

fl. I
fl. II
fl. III/ picc.
ob.
eng. hn.
clar. I
clar. II
bsn. I, II
hn. I, II
hn. III, IV
tpt. I
tpt. II, III
tbn. I, II
tbn. III/tuba
timp.
pno.
pitched
misc.
saxophone
vln. I
vln. II
vla.
v.c.
c.b.
85
SOLO
MUTES
(TOMS)
GLOCK.
BD.
T.T.

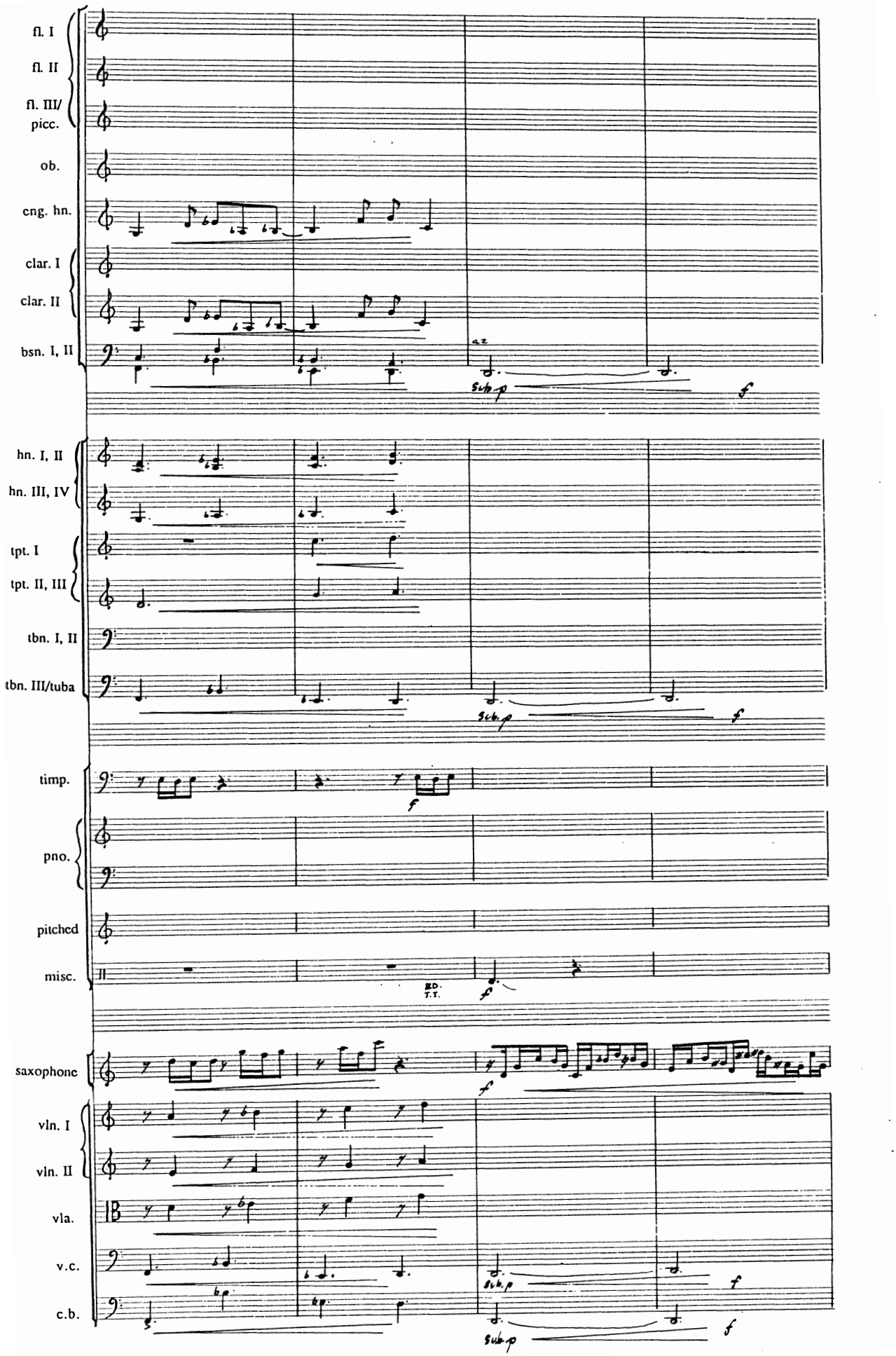

fl. I
fl. II
fl. III/ picc.
ob.
eng. hn.
clar. I
clar. II
bsn. I, II
hn. I, II
hn. III, IV
tpt. I
tpt. II, III
tbn. I, II
tbn. III/tuba
timp.
pno.
pitched
misc.
3 Tom Toms
saxophone
vln. I
vln. II
vla.
v.c.
c.b.

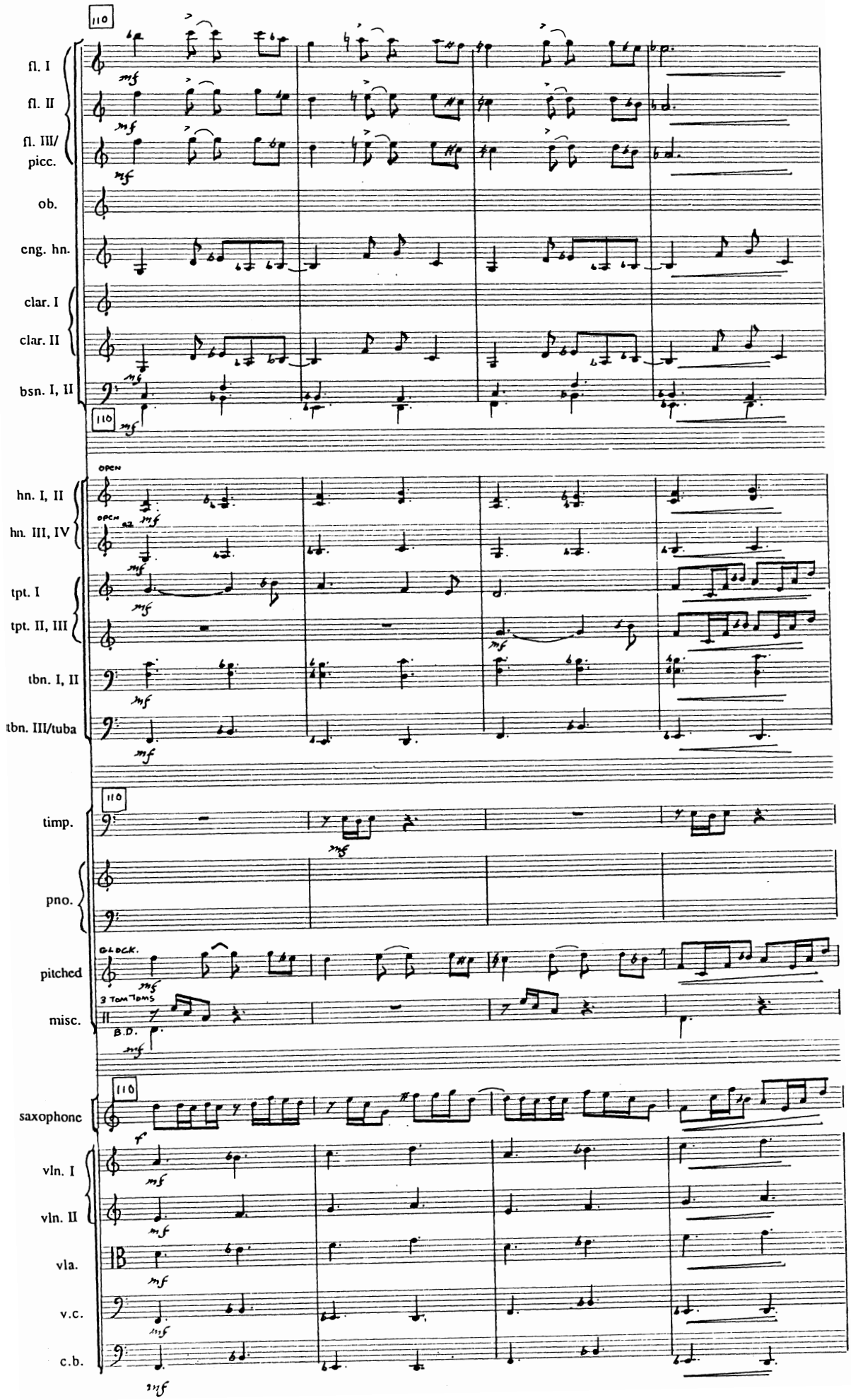

90
fl. I
fl. II
fl. III/
picc.
ob.
eng. hn.
clar. I
clar. II
bsn. I, II
90
hn. I, II
hn. III, IV
mf
tpt. I
tpt. II, III
mf
tbn. I, II
tbn. III/tuba
mf
90
timp.
pno.
pitched
misc.
B.D.
T.T.
mf
90
saxophone
f
vln. I
vln. II
vla.
v.c.
c.b.
f

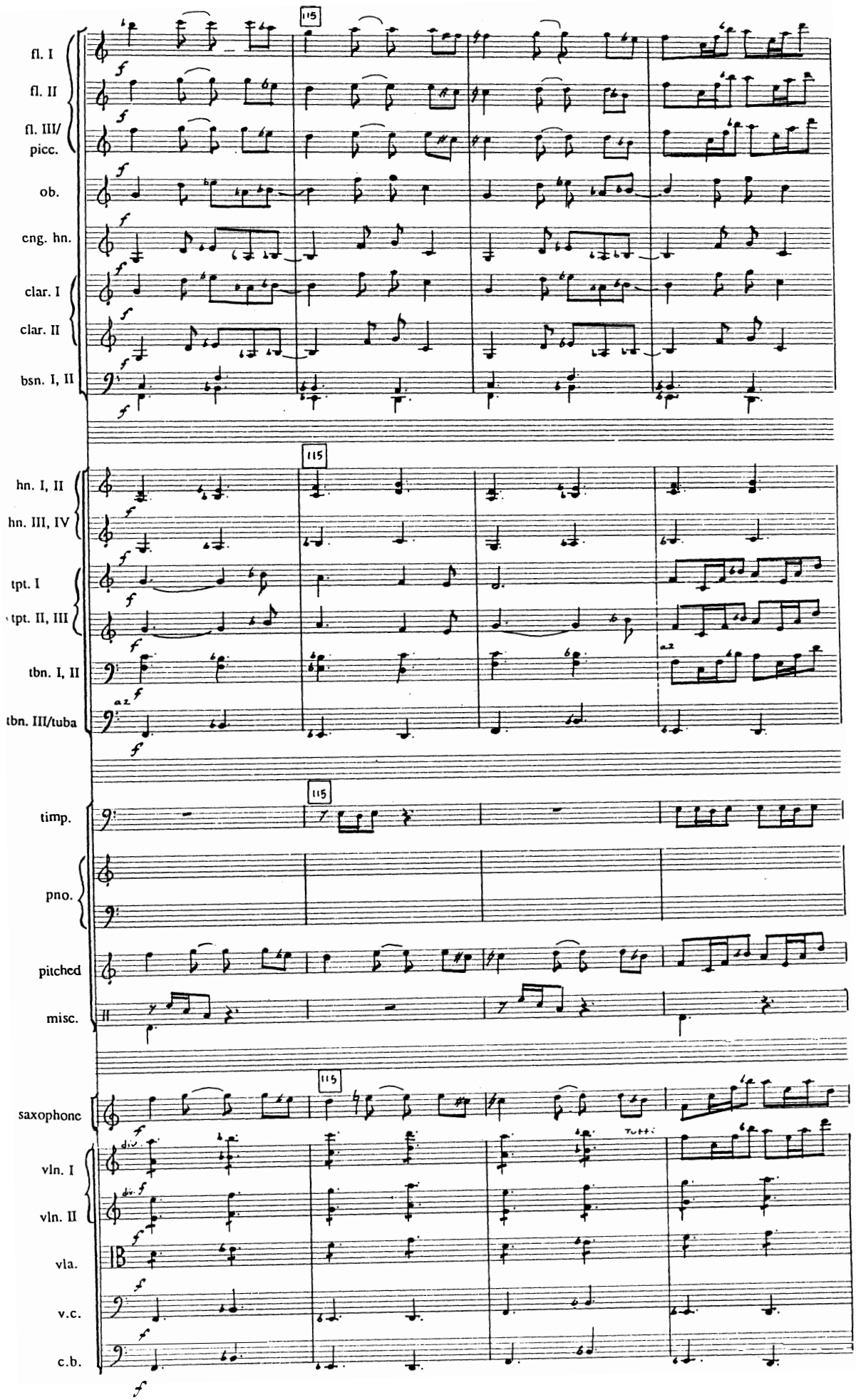

95
fl. I
fl. II
fl. III/
picc.
ob.
eng. hn.
clar. I
clar. II
bsn. I, II
hn. I, II
hn. III, IV
tpt. I
tpt. II, III
tbn. I, II
tbn. III/tuba
timp.
pno.
pitched
misc.
B.D.
3 Tom Toms
saxophone
vln. I
vln. II
vla.
v.c.
c.b.


100
fl. I
fl. II
fl. III/
picc.
ob.
cng. hn.
clar. I
clar. II
bsn. I, II
hn. I, II
hn. III, IV
tpt. I
tpt. II, III
tbn. I, II
tbn. III/tuba
timp.
pno.
pitched
misc.
saxophone
vln. I
vln. II
vla.
v.c.
c.b.


104
fl. I
fl. II
fl. III/ picc.
ob.
eng. hn.
clar. I
clar. II
bsn. I, II
mf
104
hn. I, II
hn. III, IV
tpt. I
tpt. II, III
tbn. I, II
tbn. III/tuba
mf
mute
2.
mf
104
timp.
pno.
pitched
misc.
Sus. Cym.
104
saxophone
vln. I
vln. II
vla.
v.c.
c.b.


fl. I
fl. II
fl. III/ picc.
ob.
eng. hn.
clar. I
clar. II
bsn. I, II
hn. I, II
hn. III, IV
tpt. I
tpt. II, III
tbn. I, II
tbn. III/tuba
timp.
pno.
pitched
misc.
saxophone
vln. I
vln. II
vla.
v.c.
c.b.
az
Sub.p
f
RD.
T.T.


110
fl. I
fl. II
fl. III/
picc.
ob.
eng. hn.
clar. I
clar. II
bsn. I, II
mf
110
OPEN
hn. I, II
OPEN
hn. III, IV
mf
tpt. I
tpt. II, III
tbn. I, II
tbn. III/tuba
timp.
110
mf
pno.
GLOCK.
pitched
3 TOM-TOMS
misc.
B.D.
mf
110
saxophone
f
vln. I
vln. II
vla.
v.c.
c.b.
mf


115
fl. I
fl. II
fl. III/
picc.
ob.
eng. hn.
clar. I
clar. II
bsn. I, II
hn. I, II
hn. III, IV
tpt. I
tpt. II, III
tbn. I, II
tbn. III/tuba
timp.
pno.
pitched
misc.
saxophone
vln. I
vln. II
vla.
v.c.
c.b.
Tutti

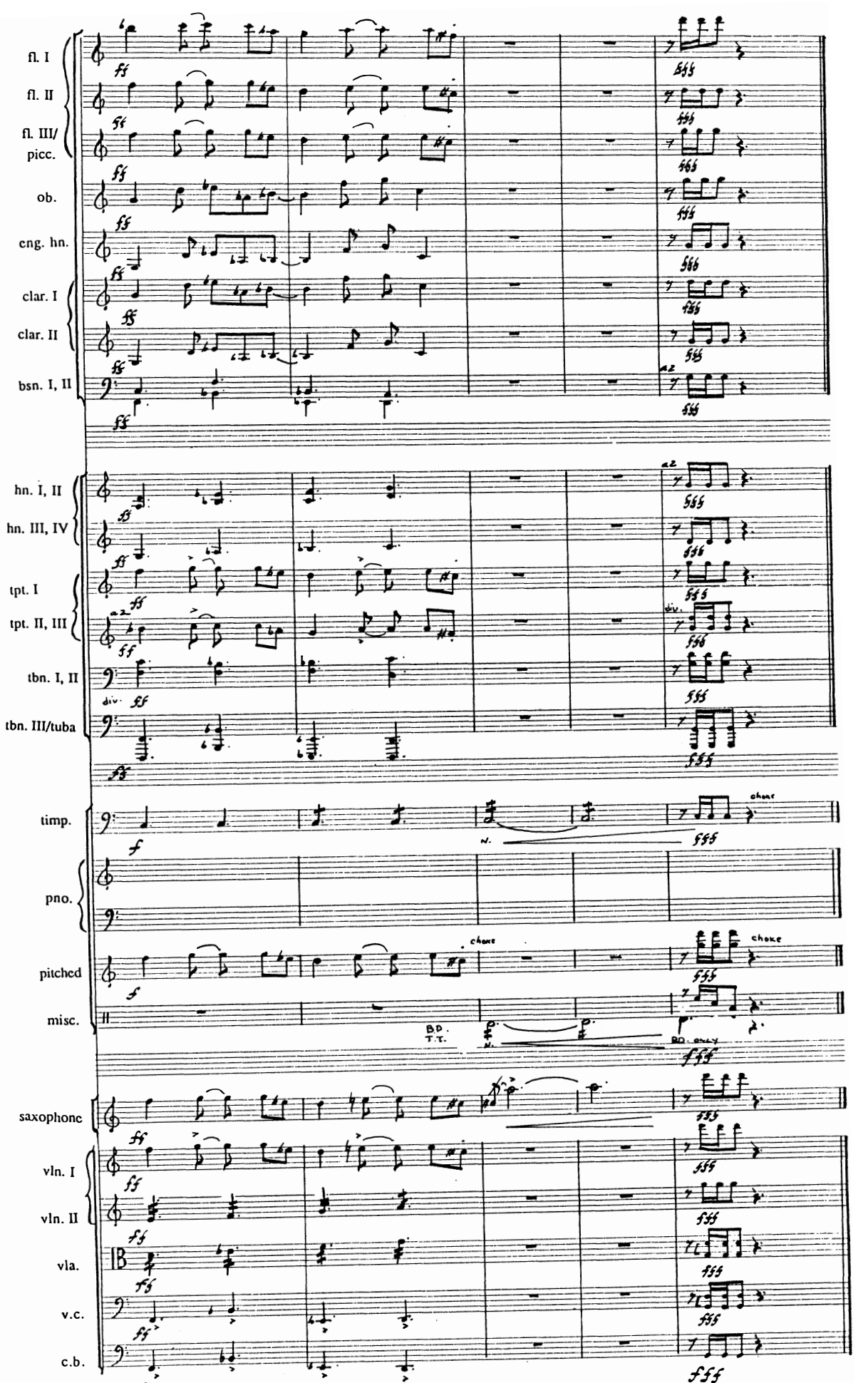

fl. I
fl. II
fl. III/ picc.
ob.
eng. hn.
clar. I
clar. II
bsn. I, II
hn. I, II
hn. III, IV
tpt. I
tpt. II, III
tbn. I, II
tbn. III/tuba
timp.
pno.
pitched
misc.
saxophone
vln. I
vln. II
vla.
v.c.
c.b.
choke
BD. T.T.
BD. only

Table of Contents

Form	**Page 1**
Harmony	**Page 8**
Rhythm	**Page 11**
Melody and the Solo Line	**page 15**

Form

Movement I

The first movement is based on a concerto-sonata plan. It begins with an introduction which is followed by an arrangement of alternating solo and ritornello sections. In this discussion, the term ritornello will refer to an orchestral response, rather than a return of specific thematic materials. After a developmental solo section and a final restatement of the solo theme, a cadenza serves as a transition into a series of variations played by the saxophone over a recurring chaconne theme.

This theme is repeated two full times before the final partial restatement merges with a return of the introduction material to become the coda.

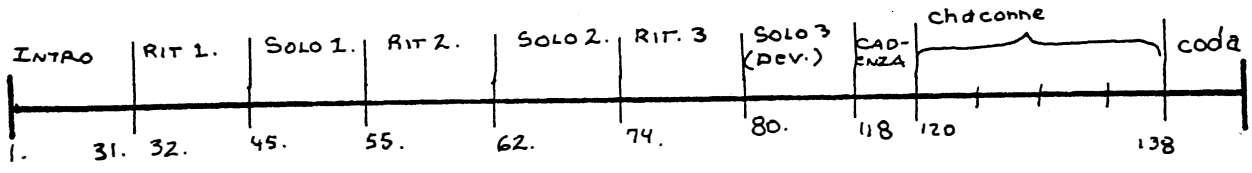
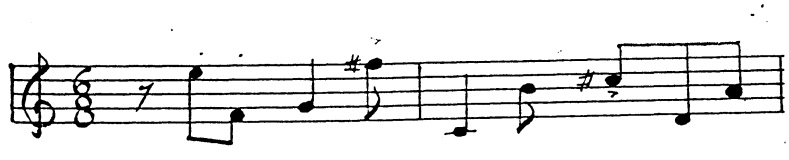


Figure 1: Form, Movement I

The introduction (mm. 1-32) is comprised of two subsections. The first (mm. 1-20) begins with an arpeggiated augmented 15th chord, sustained throughout the orchestra, gradually creating a dense, uninterrupted sound fabric. The second subsection (mm. 21-30) begins with a presentation of the chaconne theme in the brass. The last two chords are repeated several times in different sections of the orchestra. At measure 30 these chords are heard in augmentation, signaling the end of the introduction.

The first ritornello (mm. 33-44) introduces a new meter and tempo, and a much sparser texture. The ostinato presented at measure 33 (Theme 1) in the flute and piano provides the primary harmonic underpinning for the subsequent solo sections.

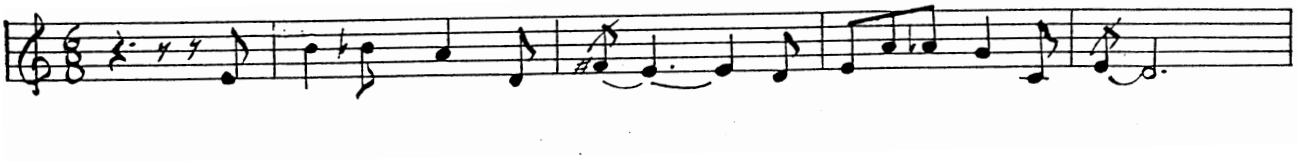
flute, piano. mm. 33-34



Example 1: Theme 1

Solo 1 (mm. 45-55) introduces Theme 2 in the saxophone. Themes 1 and 2 are now heard in counterpoint, with Theme 1 assuming a supportive role. Theme 2 continues through measure 55 at which point it is elided with ritornello 2.

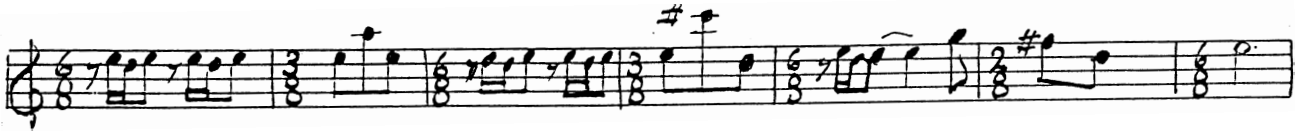
saxophone . mm. 45-49



Example 2: Theme 2

Ritornello 2 presents Theme 3 in the flutes, violins, and xylophone, with new harmonic material in the horns, trumpets, and trombones. These chords reappear later as the harmonic content of Solo 3.

flutes, violins, xylophone. mm. 55-61

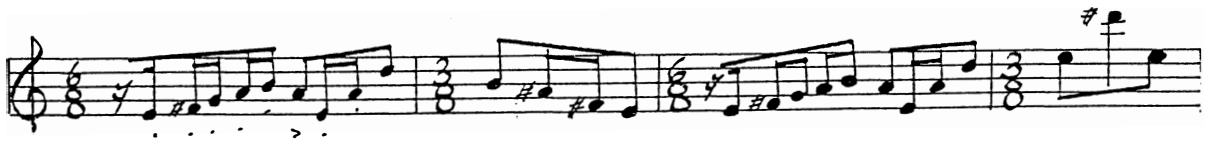


Example 3: Theme 3

Solo 2 is a literal restatement of Theme 2, played one octave higher. There is a shift in the orchestration to the winds at this point. The lower winds present fragments of Theme 1 in counterpoint against Theme 2 in the saxophone and high winds which continue with a foreshadowing of the theme entering at measure 74. An elision occurs at the end of Theme 2 and the beginning of ritornello 3.

Ritornello 3 combines the theme from ritornello 2 (Theme 3) heard in the bassoons, clarinets, and violas, with a new theme (Theme 4) sounded in the flutes, violins, and xylophone.

flute, clarinet, xylophone. mm. 74-77



Example 4: Theme 4

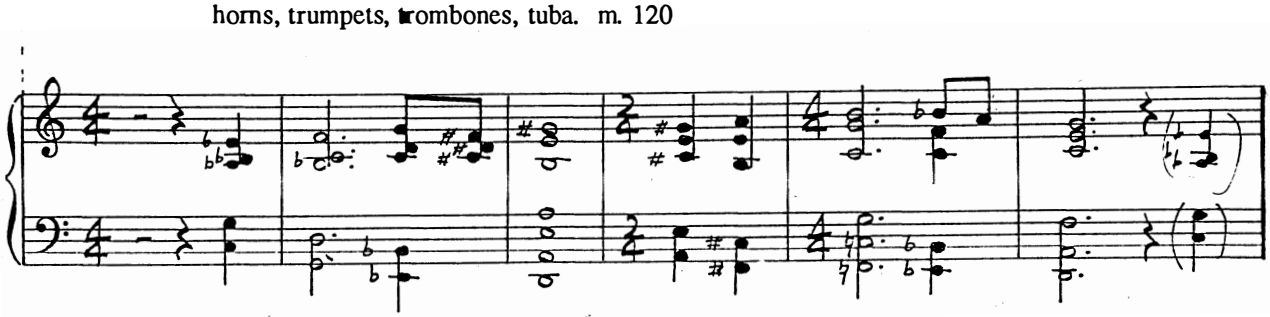
Solo 3 is a developmental section based on a fragment of Theme 3, and is presented by the clarinets, bassoons, violas, and cellos. The saxophone develops fragments of Theme 4, and later alludes to Theme 2 at measure 94. This section ends with a five measure cadence in which the activity is allowed to dissipate, preparing for the return of the closing solo section.

Solo 5 is a closing section in which the last restatement of Theme 2 is presented. The saxophone begins the theme in the higher register used in Solo 2, then winds its way down into the lower octave to aid in the dissipation of energy. The final note is held over chords first presented in the development. These chords are given longer durations, and a *rallentando* facilitates the cadence before the cadenza.

The cadenza serves as a transition between the 6/8 time signature and the chaconne theme, which is in slow duple meter. The cadenza begins with two ascending perfect fourths--e-a-d--which foreshadow a recurring melodic idea in the subsequent variations over the chaconne.

The chaconne theme is five measures long, and is repeated 2 times. The first presentation is by the brass, accompanied by a countermelody in the cellos.

horns, trumpets, trombones, tuba. m. 120



Example 5: Chaconne theme

The saxophone presents a series of motivically-related phrases over the chaconne theme. The theme is presented by the strings (mm. 125-130), winds (mm. 130-135), and brass in a partial statement before the final tutti.

Movement II

This movement is a binary form with an introduction and coda. Each section is made up of four phrases, arranged in an *aaba* plan.

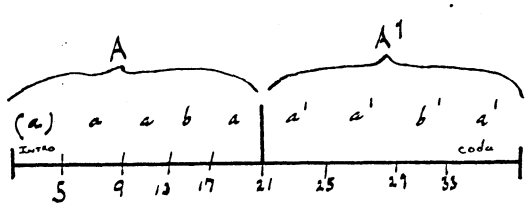


Figure 2: Form, Movement II

The introduction is comprised of two trichords, sounded vertically by the flutes and clarinets, and arpeggiated by the celeste. The use of the pedal throughout the celeste ostinato, coupled with the direction of *sempre legato* in the flutes, is intended to establish a cloud-like texture over which the saxophone enters (m. 5).

The "A" section contains a theme which is comprised of an antecedent phrase "a" (mm. 5-8) , and its consequent (mm. 9-12) . A contrasting "b" section introduces new harmonic material, and some contrapuntal motion in the lower winds and viola. In the last "a" phrase, the saxophone foreshadows the less thematic role it plays in "A1".

Two factors which distinguish "A" from "A1" are the peripheral role of the saxophone and the new material presented by the violins. In "A 1", the violins enter with a melodic idea extracted from the "A" theme.

In the final "b1" section, the saxophone presents a literal restatement of the melody heard in the first "b" section, but with some changes in the orchestration. The last "a" section is extended by only one measure, yet due to the slowing down as indicated by the *morendo* direction, the last "a" has a much longer duration. This, and the different role of the saxophone, causes the last "a" section to function as a coda.

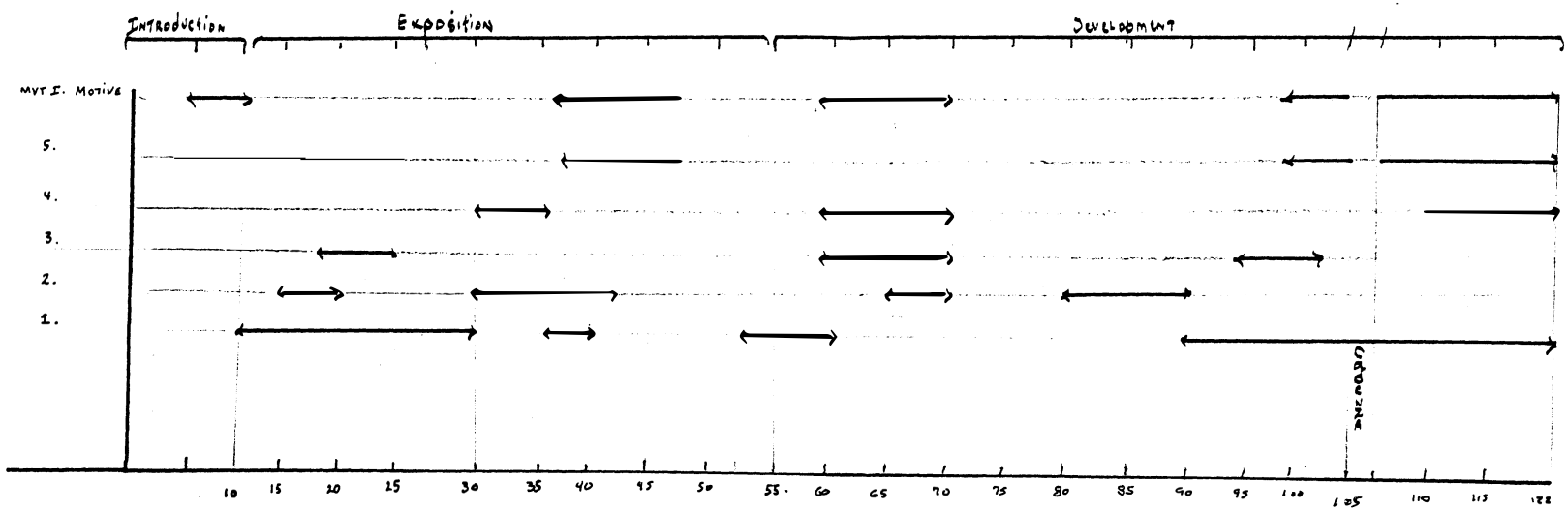


Figure 3: Form of Movement III

Movement III

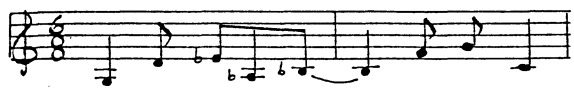
Another two-part form, the final movement consists of an introduction (mm. 1-10), an exposition (mm. 11-55), and a development (mm.56-end), which is interrupted by a two-measure cadenza.

In the exposition, five motives are presented. At times, these motives serve as thematic material, and otherwise return as accompaniment figures. Figure 3 (on the facing page) shows the interaction of these themes throughout the movement.

The soloist is presented over a variety of backdrops: in ensemble tutti sections, in dialogue with small groups of instruments, and in extended solo passages.

The introduction is derived from Theme 1 of the first movement. In this appearance, the motive has been transposed to G, the overall tonal center of the movement.

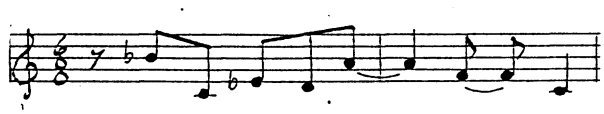
piano, clarinet. mm. 11-14



Example 6: Theme 1

This entrance is followed by Theme 2.

violins. mm. 15-18.



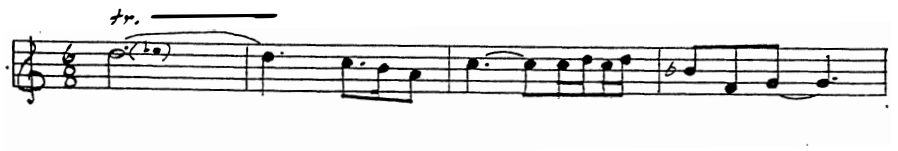
Example 7: Theme 2

Upon the entrance of Theme 2, Theme 1 serves as an accompanying figure. The harmony at that point is a result of the intersection of those two themes.

Theme 3 is introduced by the saxophone at measure 19 and furnishes the motivic material for

the dialogue between the saxophone and violins in measures 23-29.

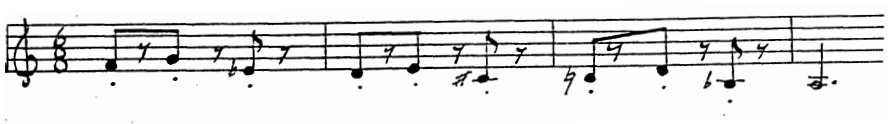
saxophone. mm. 19-22



Example 8: Theme 3

Theme 4 is introduced in the horns at measure 31.

horns. mm. 31-34

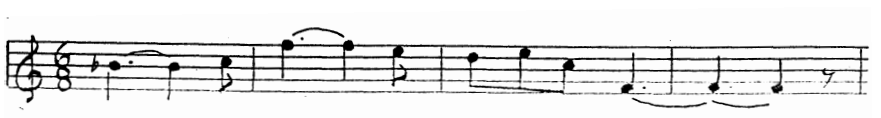


Example 9: Theme 4

This theme is presented in counterpoint with a restatement of Theme 2, first heard in trumpet I, and repeated in the violins beginning in m. 34.

Theme 5 is first heard in canon between the violins and the saxophone.

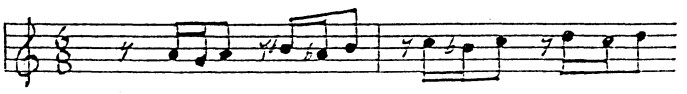
saxophone. mm. 38-41.



Example 10: Theme 5.

The accompanying ostinato figure heard under Theme 5 is taken from the introduction of Movement III, itself derived from Theme 3 Movement I. This figure occurs with some frequency throughout the remainder of the movement, and will be referred to as "Movement I motive".

clarinets. mm. 38-39



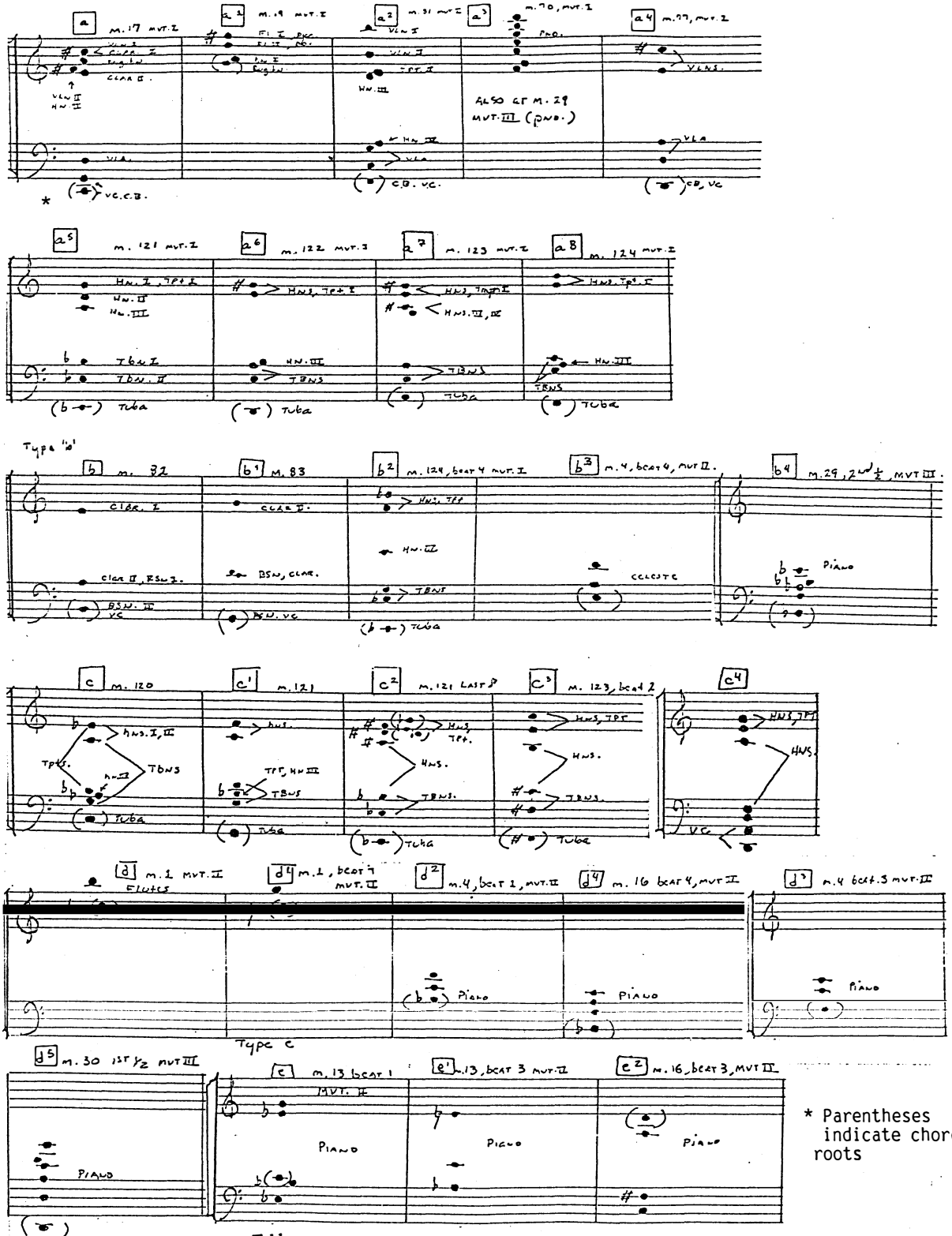
Example 11: Movement I motive.

At measure 45, the saxophone engages in dialogue with the xylophone and flutes. After several sporadic exchanges, another elision takes place at measure 56, marking the beginning of the development.

The development begins with a continuation of the Movement I motive in flutes I and II, over which flute II and the oboe restate Theme 3 (m. 67). Theme 3 elides with the return of the saxophone (m. 68), in a reference to Theme 2 against a sparse low-string pizzicato backdrop. This turns into a freer, more improvisatory solo passage, marking the first time in the movement that the saxophone presents non-thematic material. At measure 82, the Theme 2 fragment is repeated, then imitated by the trumpet. A reference is made to Theme 2 (Movement I) in the saxophone at measure 90.

At measure 94, the saxophone restates Theme 3, which is imitated in the oboe and clarinet. The material in the saxophone beginning at measure 103 is taken from the Movement I motive. Accompanying that motive, heard in counterpoint, is Theme 1. After a brief cadenza-like passage (m. 108), a collage of themes is presented with the saxophone playing a derivative of the Movement I motive. The intersection of Themes 1 and 4 provide the harmonic backdrop, joined by a free melody introduced by the first trumpet.

The saxophone enters with a restatement of Theme 4 at measure 114, joining the flutes, trumpets, and glockenspiel. This phrase is repeated at measure 118, concluding the movement.



* Parentheses indicate chord roots

Figure 4: Harmony Table

Harmony

The following discussion of the harmonic aspects of this composition is divided into two sections: an analysis and codification of the chord types used, and a summary of the techniques used to connect the various chord types in harmonic progressions. Harmonic structures may be segregated into five categories designated by the letters "a"-"e" (see the harmony table on the facing page). Types "a" through "c" are grouped by their basic intervallic arrangement and quality while types "d" and "e" are classified by other criteria, discussed below.

Type "a" chords are extended tertian structures, all constructed with the interval of a perfect fifth in the bass. All type "a" chords are major in quality, with extensions above the octave comprised exclusively of major, perfect, or augmented intervals.

Type "b" chords are quartal in structure. They are either built up from an interval of a perfect fourth, or have an internal arrangement of fourths which yields a convincing quartal/quintal sound.

Type "c" chords are extended tertian structures which contain minor 7ths and 10ths, and thus are minor in quality. These chords are often, but not always, built from a perfect fifth in the bass. As with "a" chords, the thirds are usually omitted and the upper extensions are emphasized.

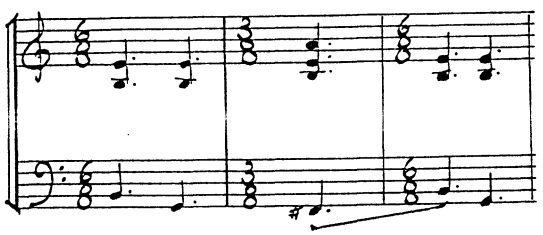
Type "d" chords are fragments, usually derived from type "a" or "b" chords, but only remotely so. These chords do not evoke the same aural effect as their progenitors, and so the distinction is made. In the case of type "d4", the chord is more accurately described as a major triad with an added chord-tone in the bass (F over B^{b}), rather than a major quality chord of omission (B^{b} Major 9).

Type "e" chords are structures that usually result from voice leading. Though these chords are not "functional" in the academic sense, they are nonetheless referred to here by their functional names for ease of recognition .

Harmonic progression is the result of two determining factors--root movement and voice leading. Common techniques in this concerto include root movement by perfect fourths and fifths, by thirds, and connection as a result of voice leading.

Root movement of a perfect fourth or perfect fifth occurs occasionally in a dominant-to-tonic type of relationship.

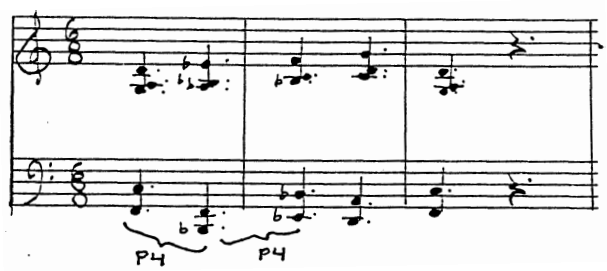
Brass, low strings. mm. 56- 57, Movement I



Example 12: Dominant-tonic relationship

The following example shows cyclic cyclic root movement by perfect fourths, using parallel motion in the lower voices against ascending stepwise motion in the upper voices.

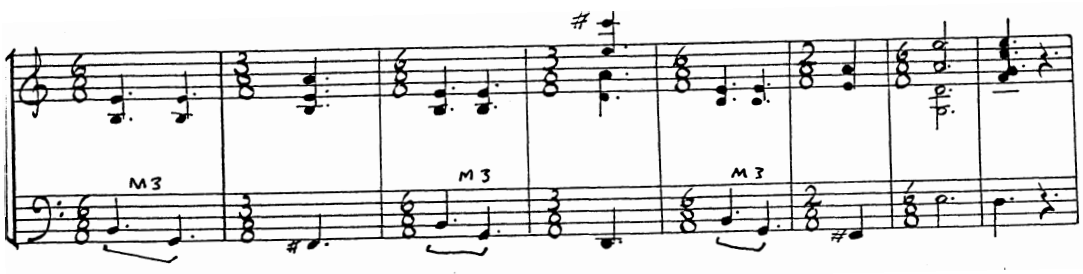
piano. mm. 29-30, Movement III.



Example 13: Root movement by perfect fourths

Third relationships occur with some frequency throughout the piece. Root movement of a major third is used many times in conjunction with quartal chord progressions, giving some motion without disturbing the quartal sonority of the upper voices.

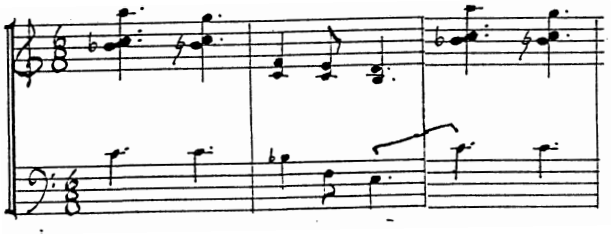
brass, low strings. m. 55, Movement I



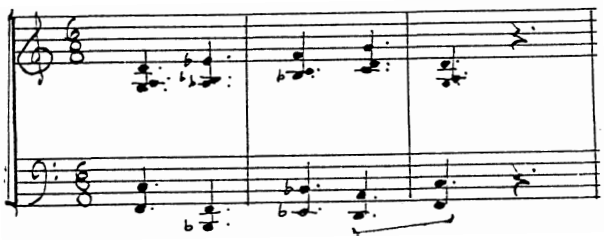
Example 14: Root movement of a major third

Two examples of third relations occurring at weak cadences are shown below.

piano. mm. 20-21, Movement II



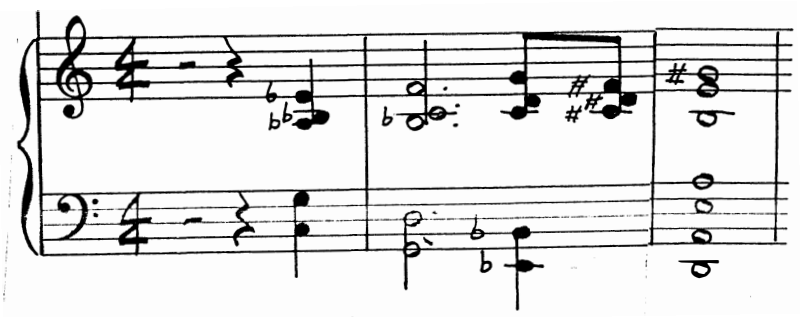
piano. mm. 29-30, Movement III



Examples 15 and 16: Cadential third relations

The chaconne theme is a good example of progression resulting from voice leading. Quartal trichords move in ascending parallel motion until beat 4 of measure 121, where there takes place a kind of contraction on the last eighth note of the beat. The outer voices contract (c-g to $c^{\#}$-$f^{\#}$) and then expand (to b-$g^{\#}$), making the resolution to the downbeat of m. 122 more dramatic.

brass. mm. 120-122, Movement I



Example 17: Voice leading in the chaconne theme

Rhythm

An important aspect of rhythm in this piece is its effect on the ebb and flow of motion. Areas of stasis are often a result of the absence of pulse. Two factors which influence propulsion are the arrangement of down beats in mixed metered passages, and specific figures which tend to create forward motion.

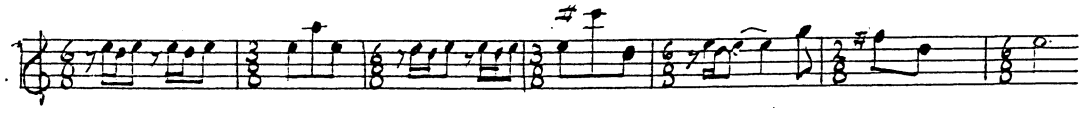
An example of one such area of stasis begins in measure 4, Movement I. The combination of staggered entrances in the horns with sustained tones, and the unmeasured tremolo drone in the cellos helps to obscure the downbeat and achieves a pulseless, continuous texture. At the same time, the random surface activity resulting from the tremolos creates a subcurrent of motion under the sustained texture.

In the final measures of movement 2 (mm. 33--end), there is a similar textural effect, but with a vastly different orchestration. The celeste plays an even eighth-note ostinato, but the direction of *sempre pedal* de-emphasizes the downbeat, as do the staggered entrances in the flutes. Here, the drone created by the viola and the suspended cymbal further obscures the sense of pulse.

Rhythmic momentum is achieved by the use of three devices: (1) the arrangement of down-beats in mixed metered passages, (2) the metric placement of melodic figures, be they thematic or accompaniment, and (3) the resulting counterpoint from the junctures of two or more of these figures.

In movement I, Theme 3 (see example 3) is an example of how the placement of the 3/8 and 2/8 measures helps to give the line life, and seems to create forward momentum after the many preceding measures of 6/8.

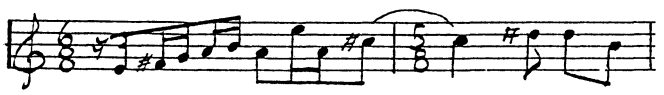
violins. mm. 55-61



Example 18: Mixed meters

Later in the developmental solo section of movement I, the omission of the anticipated beat 6 in the 5/8 measure (mm. 84-85) creates rhythmic impetus and tension.

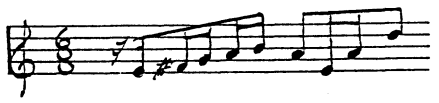
saxophone. mm. 84-85



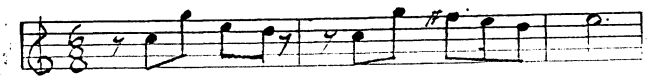
Example 19: 5/8 measure

A device that appears with some frequency is the beginning of a melodic line on either the second eighth note or the second sixteenth note of the measure. There is always a downbeat sounded in another section of the orchestra to act as a "springboard" for the melodic line. This type of interaction seems to give the line a certain insistence and forward nudge.

saxophone. m. 69, Movement I



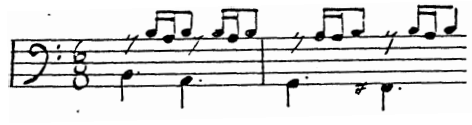
saxophone. m. 76, Movement I



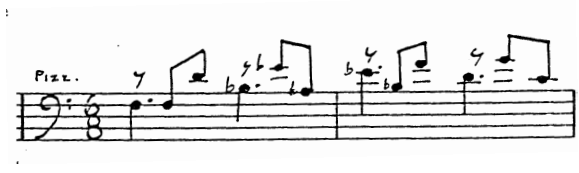
Examples 20 and 21: Off-beat placement of melodic line

This same device is used in the accompaniment.

bassoons, clarinets. m. 80, Movement I



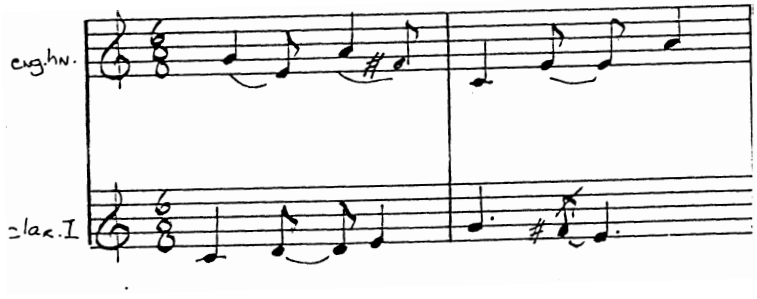
viola, contrabass. m. 58, Movement III



Examples 22 and 23: Metric placement of accompaniment figures

Hemiola figures are employed in several instances to provide some internal rhythmic activity in the accompaniment.

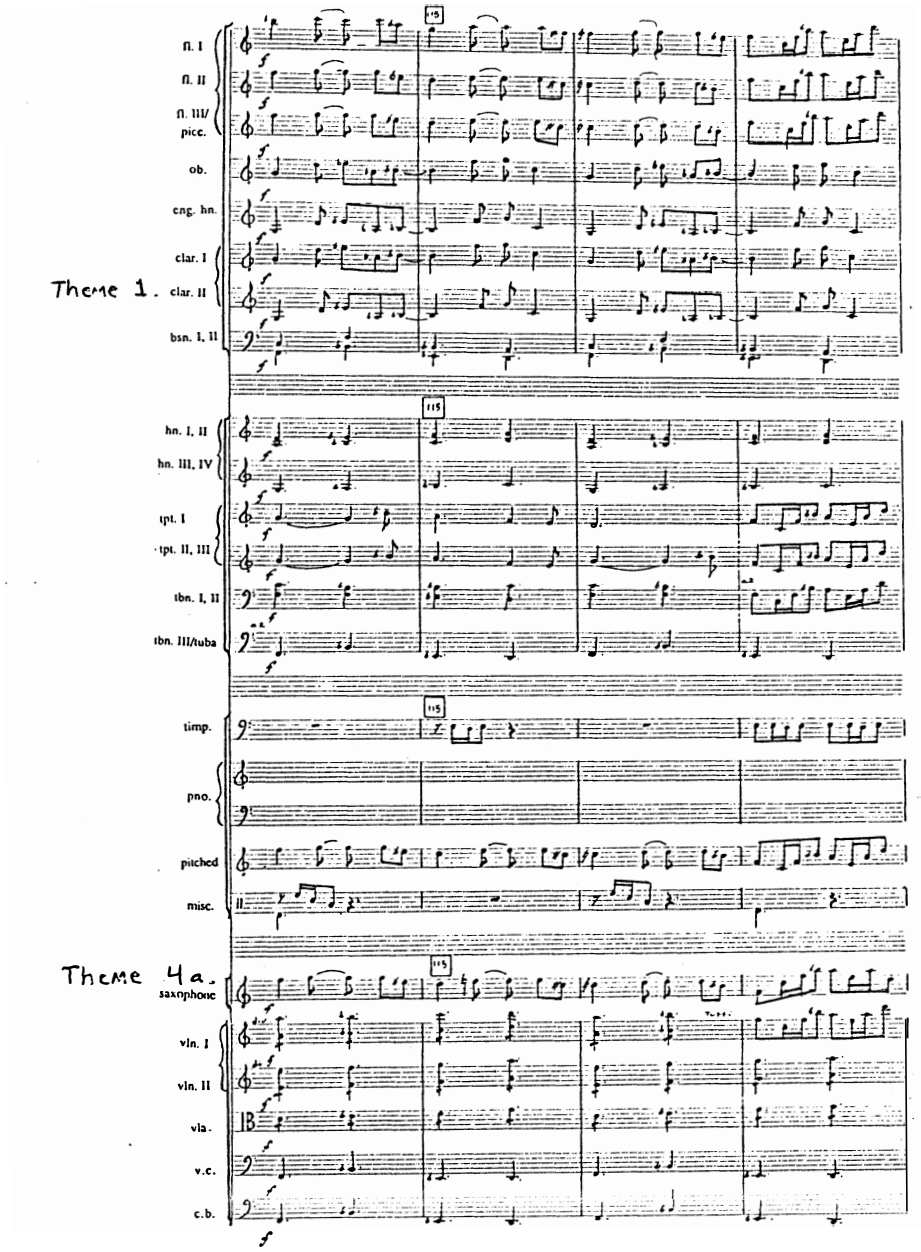
English horn, clarinet. mm. 49-50, Movement I



Example 24: Hemiola figures in accompaniment

In Movement III, the rhythmic climax of the piece occurs when Theme 4a is heard in counterpoint with Theme 1, with an undercurrent of eighth-note tremolos in the strings.

Full orchestra. mm. 114-117, Movement III



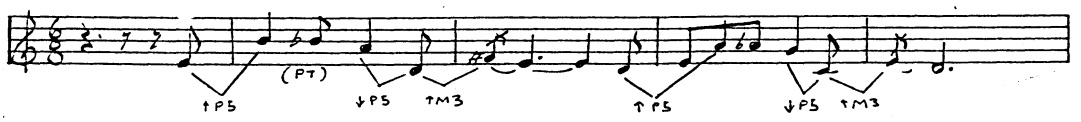
Example 25: Rhythmic interaction between Theme 4a and Theme 1

Melody and the Solo Line

The role of the soloist in this piece can be divided into three main categories: thematic, conversational, and soloistic. In general, the saxophone's role influences the melodic content of the material presented. During the thematic areas, the lines are characterized by more scalar motion, few wide leaps, and simpler rhythms. In the conversational areas, the solo lines are shorter and more rhythmically complex. In the soloistic areas, the melodic content is much more adventurous, both rhythmically and in terms of pitch selection.

In thematic areas, the motion of the solo line is conjunct, with leaps usually not exceeding a perfect fifth. Theme 2, Movement I is typical, a sequence of leaps by a perfect fifth, joined by passing tones.

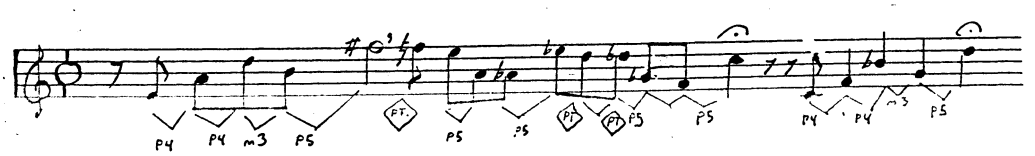
saxophone. mm. 45-49



Example 26: Intervallic arrangement of Theme 2

This arrangement is similar to the cadenza of Movement I (m. 119) along with the motive of two ascending perfect fourths which appear in the subsequent variations.

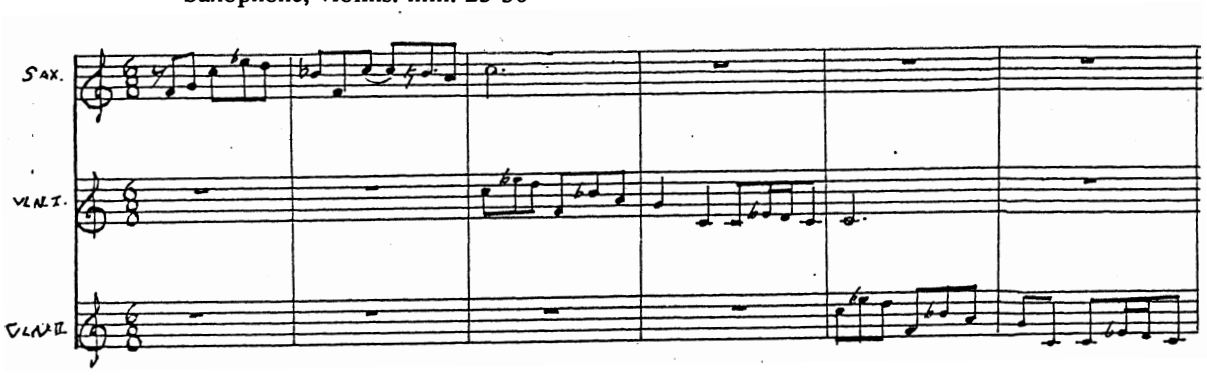
saxophone. m. 119, Movement I



Example 27: Intervallic arrangement of Cadenza

In the third movement the role of the solo line is more conversational. The lines are shorter and often treated in imitation.

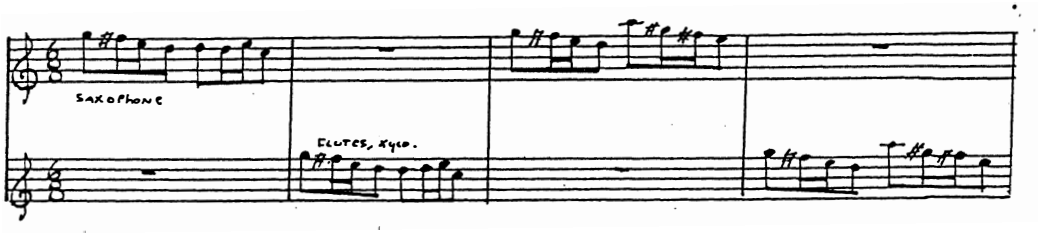
Saxophone, violins. mm. 25-30



Example 28: Imitation, Movement III

Several instances of dialogue between the soloist and other participants occur during the third movement. One such exchange:

flutes, xylophone, saxophone. mm. 50-53

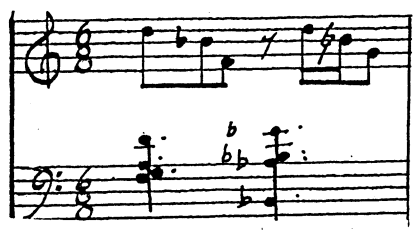


Example 29: Dialogue

The solo sections are by far the most adventurous in terms of intervallic construction and rhythmic complexity. To generate melodic materials, triadic structures are superimposed over

the existing harmonies. These structures are either major triads variously used in all inversions, or major seventh chords in root position with thirds omitted. These superimposed triadic figures create brief but striking sonorities. Below are simple triads over quartal structures.

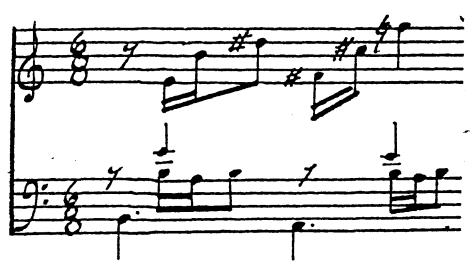
saxophone, strings. m. 76, Movement III



Example 30: Harmonic result of triadic superimposition

The major seventh structures produce somewhat harsher sonorities.

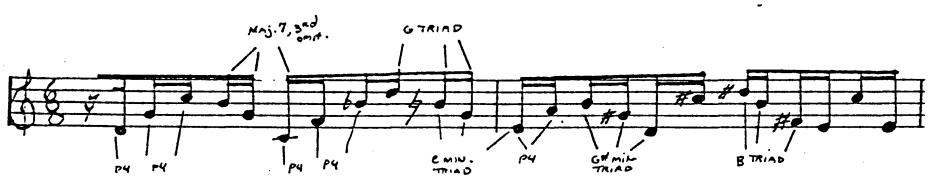
saxophone, strings. m. 86, Movement I



Example 31: Harmonic result of major seventh structure superimposition

The final cadenza is a mixture of leaps by perfect fourths and fifths, combined with various triadic structures.

saxophone, m. 108, mvt. III



Example 32: Intervallic content of last cadenza