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Concerto for Saxophone and Orchestra: Score and Analysis

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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

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9 August 1988

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DEPARTMENT HEAD

Concerto for Saxophone and Orchestra

Jonathan Schwabe December 1987

Larghetto $\text{♩} = 48$

Flute I } 3
Flute II } 4
Flute III - Piccolo }
Oboe
English Horn
Clarinet I } 3
Clarinet II } 4 *p.*
Bassoons I, II }
largo

Horns in F I, II }
Horns in F III, IV }
Bb Trumpet I } 3
3b Trumpets II, III } 4
Trombones I, II }
Bass Trombone }
Tuba }
largo

Timpani }
Piano } 3
pitched } 4
misc. } *tr. p.d.*
largo

saxophone } 7
Violin I }
Violin II } 3
Viola } 4 *arco*
Cello } *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

tb. I, II

tb. 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

Detailed description: This block contains the musical notation for the woodwind and string sections. The woodwinds include Flutes I, II, and III/Piccato; Oboe; English Horn; Clarinets I and II; and Bassoons I and II. The strings include Horns I, II, III, and IV; Trumpets I, II, and III; Trombones I, II, and III/Tuba. The notation includes various musical symbols such as notes, rests, and dynamic markings like *mp* and *mf*.

10

hn. I, II

hn. III, IV

tpt. I

tpt. II, III

tb. I, II

tb. III/tuba

Detailed description: This block contains the musical notation for the horn, trumpet, and trombone sections. It includes Horns I, II, III, and IV; Trumpets I, II, and III; and Trombones I, II, and III/Tuba. The notation includes notes, rests, and dynamic markings like *mf*.

10

timp.

pno.

pitched

misc.

T.T., RD.

Detailed description: This block contains the musical notation for the percussion and miscellaneous instrument sections. It includes Timpani (timp.), Piano (pno.), Pitched percussion, and Miscellaneous instruments (misc.). The notation includes notes, rests, and dynamic markings like *mp*. There is a specific instruction "T.T., RD." written below the misc. staff.

10

saxophone

vln. I

vln. II

vla.

v.c.

c.b.

Pizz.

ARCO

div.

Detailed description: This block contains the musical notation for the saxophone, violin, viola, violoncello, and double bass sections. It includes Saxophone; Violins I and II; Viola (vln. II); Violoncello (v.c.); and Double Bass (c.b.). The notation includes notes, rests, and dynamic markings like *mp* and *mf*. There are performance instructions "Pizz." and "ARCO" written above the violin staves, and "div." written above the saxophone staff.

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. TT., B.D.

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.

B.D.
sua. cym. pp

15

saxophone

vin. I

vin. II

vla.

v.c.

c.b.

div.

SENZA TREM.

20

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.

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
via.
v.c.
c.b.

MAESTOSO

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

MAESTOSO

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

MAESTOSO

timp.
pno.
pitched
misc.

(cello)
(GLOCK.)
TRI.
B. D.

MAESTOSO

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

ARCO

con brio $\text{♩} = 80$

fl. I *solo*

fl. II

fl. III/
picc.

ob.

eng. hn.

clar. I

clar. II

bsn. I, II

con brio $\text{♩} = 80$

hn. I, II

hn. III, IV

tpt. I

tpt. II, III

tb. I, II

tb. III/tuba

con brio $\text{♩} = 80$

timp.

pno.

pitched

misc.

trubulae balls

T.T. a.d.

con brio $\text{♩} = 80$

saxophone

vln. I

vln. II

vla.

v.c.

c.b.

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.

fl. I

fl. II

fl. III/
picc.

ob.

cong. hn.

clar. I

clar. II

bsn. I, II

hn. I, II

hn. III, IV

tpt. I

tpt. II, III

tb. 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.

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

This musical score page, numbered 50, contains the following parts and markings:

- Flutes:** Fl. I, Fl. II, Fl. III/picc. (with *mf* and *f* dynamics)
- Woodwinds:** Ob. (with *mf* dynamic), Eng. hn., Clar. I, Clar. II, Bsn. I, II
- Brass:** Hn. I, II; Hn. III, IV; Tpt. I, II, III; Tbn. I, II; Tbn. III/tuba
- Percussion:** Timp., Pno., Pitched, Misc. (with *B.D.*, *T.T.*, and *mf* markings)
- Strings:** Vln. I, Vln. II (with *arco* markings), Vla., V.c., C.b. (with *mf* and *pizz.* markings)

The score includes various musical notations such as rests, notes, stems, and dynamic markings. A box containing the number '50' is present in the upper right and lower right corners of the page.

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.

55

fl. I

fl. II

fl. III/
picc.

ob.

eng. hn.

clar. I

clar. II

bsn. I, II

Detailed description: This system contains the woodwind and string parts. Flutes I, II, and III/piccato are in the upper staves, with Flute II playing a triplet in the first measure. Oboe is in the next staff. Clarinets I and II and Bassoons I and II are in the lower staves. The woodwinds play a rhythmic pattern of eighth notes with accents. The strings (represented by the bassoon staff) play a simple harmonic accompaniment.

55

hn. I, II

hn. III, IV

tpt. I

tpt. II, III

tbn. I, II

tbn. III/tuba

Detailed description: This system contains the brass parts. Horns I, II, III, and IV are in the upper staves. Trumpets I, II, and III are in the next staves. Tubas I, II, and III are in the lower staves. The brass instruments play a rhythmic pattern of eighth notes with accents. The tubas play a simple harmonic accompaniment.

55

timp.

pno.

xylo.
pitched

misc.
sub.
cymb.

Detailed description: This system contains the percussion parts. Timpani is in the upper staff. Piano is in the next staves. Xylophone and pitched percussion are in the next staves. Miscellaneous percussion (substituted snare and cymbal) is in the lower staff. The piano plays a rhythmic pattern of eighth notes with accents. The xylophone and pitched percussion play a rhythmic pattern of eighth notes with accents. The miscellaneous percussion plays a simple harmonic accompaniment.

55

saxophone

vl. I

vl. II

vla.

v.c.

c.b.

Detailed description: This system contains the string and saxophone parts. Saxophone is in the upper staff. Violins I and II, Viola, Violoncello, and Contrabass are in the lower staves. The saxophone plays a rhythmic pattern of eighth notes with accents. The strings play a simple harmonic accompaniment.

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

Detailed description: This system contains the staves for woodwinds and strings. Flutes I, II, and III/piccato are grouped together. The oboe (ob.) and English horn (cng. hn.) are on their own staves. Clarinets I and II, and bassoons I and II are also grouped. The music features complex rhythmic patterns with many sixteenth and thirty-second notes. Time signatures change from 6/8 to 2/8 and back to 6/8. Dynamics include *fp* (fortissimo piano) and *f* (forte).

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

Detailed description: This system contains the staves for brass instruments. Horns I, II, III, and IV are grouped. Trumpets I, II, and III, and trombones I, II, and III/tuba are also grouped. The music is mostly sustained notes with some rhythmic movement. Time signatures are 6/8, 2/8, and 6/8. Dynamics include *fp* and *f*.

timp.
pno.
pitched
misc.
Toms
Sus. Cym.

Detailed description: This system contains the staves for percussion. It includes timpani (timp.), piano (pno.), pitched percussion (pitched), and miscellaneous (misc.) instruments. The piano part shows complex rhythmic patterns. Pitched percussion includes Toms and Sus. Cym. (Suspended Cymbal). Miscellaneous includes Tuba bells, BD. (Bass Drum), and T.R. (Tom Tom). Dynamics include *fp* and *f*.

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

Detailed description: This system contains the staves for strings and saxophone. The saxophone is on its own staff. Violins I and II, viola (vla.), violoncello (v.c.), and double bass (c.b.) are grouped. The music features complex rhythmic patterns. Time signatures are 6/8, 2/8, and 6/8. Dynamics include *fp* and *f*. A *Picc.* (Piccolo) dynamic is also present.

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

vin. I

vin. II

vla.

v.c.

c.b.

(coll'ano)

Detailed description of the musical score: The score is for page 70 of a symphony. It features a full orchestral ensemble. The woodwinds (flutes, oboe, clarinets, bassoons) and strings (violins, viola, violoncello, double bass) are active throughout. The brass section (horns, trumpets, trombones) is mostly silent. The percussion section includes timpani, piano, and pitched instruments. The saxophone part is also present. The score includes various musical notations such as notes, rests, slurs, and dynamic markings like *f* and *mf*. There are also performance instructions like *GLUCK.*, *TRI.*, and *(coll'ano)*.

This musical score page, numbered 19, contains the following parts and staves:

- Flutes:** fl. I, fl. II, fl. III/picc.
- Woodwinds:** ob., eng. hn., clar. I, clar. II, bsn. I, II
- Brass:** hn. I, II; hn. III, IV; tpt. I, tpt. II, III; tbn. I, II; tbn. III/tuba
- Percussion:** timp., pno., pitched, misc. (with *Tam Tam* and *mf* markings)
- Other:** saxophone, vln. I, vln. II, vla., v.c., c.b.

The score shows a complex orchestral texture with active woodwind and string parts, and a more rhythmic percussion section. The woodwinds and strings are playing melodic lines, while the brass and percussion provide harmonic support and rhythmic drive.

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.

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.

pno.

pitched

misc.

TAM TAM
G.D.

80 *sub. mp*

saxophone

vl. I

vl. 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

vin. I

vin. 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.

Musical score for a symphony orchestra, page 23. The score is in 6/8 time. The woodwind section includes flutes I, II, and III/piccato, oboe, English horn, clarinets I and II, and bassoons I and II. The brass section includes trumpets I, II, and III, trombones I, II, and III/tuba. The percussion section includes timpani, piano, pitched percussion, and miscellaneous. The string section includes saxophone, violins I and II, viola, violoncello, and double bass. The score features various dynamics (mf, f) and articulations (acc, stacc, arco, pizz).

70

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.

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.
 BD.
 ONLY

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

senza tim.
 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.

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.

pitched

misc.

110

rall.

saxophonc

vln. I

vln. II

vla.

v.c.

c.b.

I. VLA. SOLO

I. CELLO SOLO
ARCO

mf

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

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

saxophone

vin. I

vin. II

vla.

v.c.

c.b.

Andante Cantabile $\text{♩} = 80$

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

Andante Cantabile $\text{♩} = 80$

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

Andante Cantabile $\text{♩} = 80$

timp.
pno.
pitched
misc.

Andante Cantabile $\text{♩} = 80$

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

125

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

125

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

125

timp.
 pno.

pitched
 misc.

125

saxophone
vln. I
vln. II
via.
v.c.
c.b.

130

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

Musical score for woodwinds and strings. The score includes parts for Flute I, Flute II, Flute III/Piccolo, Oboe, English Horn, Clarinet I, Clarinet II, and Bassoon I/II. The music is in 2/4 time, with a key signature of one flat. The score shows a transition from 2/4 to 4/4 time. Dynamics include *mf* and *f*. A rehearsal mark '130' is present at the top.

130

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

Musical score for brass instruments. The score includes parts for Horn I/II, Horn III/IV, Trumpet I, Trumpet II/III, Trombone I/II, and Trombone III/Tuba. The music is in 2/4 time, with a key signature of one flat. The score shows a transition from 2/4 to 4/4 time. Dynamics include *mf* and *f*. A rehearsal mark '130' is present at the top.

130

timp.
pno.
pitched
misc.

Musical score for percussion. The score includes parts for Timpani, Piano, Pitched Percussion, and Miscellaneous. The music is in 2/4 time, with a key signature of one flat. The score shows a transition from 2/4 to 4/4 time. Dynamics include *mf* and *f*. A rehearsal mark '130' is present at the top.

130

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

Musical score for saxophone, violins, viola, violoncello, and double bass. The score includes parts for Saxophone, Violin I, Violin II, Viola, Violoncello, and Double Bass. The music is in 2/4 time, with a key signature of one flat. The score shows a transition from 2/4 to 4/4 time. Dynamics include *f*, *sub. mp*, and *mf*. A rehearsal mark '130' is present at the top. The word 'intense' is written above the saxophone part.

135

fl. I

fl. II

fl. III/
picc.

ob.

eng. hn.

clar. I

clar. II

bsn. I, II

135

hn. I, II

hn. III, IV

tpt. I

tpt. II, III

tbn. I, II

tbn. III/tuba

135

timp.

pno.

pitched

misc.

135

saxophone

vln. I

vln. II

vla.

v.c.

c.b.

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

- Flutes:** Fl. I, Fl. II, Fl. III/picc. (Measures 5 and 4)
- Woodwinds:** Ob., Eng. hn., Clar. I, Clar. II (Measures 5 and 4)
- Brass:** Bsn. I, II; Hn. I, II; Hn. III, IV; Tpt. I, II, III; Tbn. I, II; Tbn. III/tuba (Measures 5 and 4)
- Percussion:** Timp., Pno. (Measures 5 and 4), Pitched, Misc. (T.T., BD., p)
- Strings:** Saxophone, Vln. I, Vln. II, Vla., V.C., C.B. (Measures 5 and 4)

Performance markings include *f*, *mf*, *mp*, *piu.*, *arco*, *Tutti*, and *CELESTE*.

Andante ♩ = 80

II

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.

Andante ♩ = 80

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

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

saxophonc

Molto cresc.

vln. I

vln. II

vla.

v.c.

c.b.

ARCO

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

vla.

v.c.

c.b.

Pizz.

ARCO

15

rall.

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

rall.

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

rall.

timp.
pno.
pitched
misc.

15

rall.

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

a Tempo

20
rall.

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

Detailed description: This system contains the staves for woodwinds and strings. Flutes I, II, and III/Piccobello, Oboe, English Horn, Clarinet I and II, and Bassoon I and II. The woodwinds have melodic lines with dynamic markings like *mp* and *f*. The strings (English Horn) are mostly silent in this system.

a Tempo

20
rall.

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

Detailed description: This system contains the staves for brass instruments: Horns I and II, Horns III and IV, Trumpet I, Trumpets II and III, Trombone I and II, and Trombone III/Tuba. All instruments are silent in this system.

a Tempo

20
rall.

timp.
pno.
pitched
misc.

Detailed description: This system contains the staves for percussion and miscellaneous instruments: Timpani, Piano, Pitched Percussion, and Miscellaneous. The piano part has a rhythmic accompaniment with dynamic markings *mf* and *f*. The miscellaneous part includes snare drum, cymbal, and tom-tom parts.

a Tempo

20
rall.

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

Detailed description: This system contains the staves for saxophone and strings: Saxophone, Violin I, Violin II, Viola, Violoncello, and Double Bass. The saxophone has a melodic line. The strings are mostly silent, with some activity in the viola and cello/bass parts, including dynamic markings like *mp* and *f*.

al Tempo

fl. I

fl. II

fl. III/
picc.

ob.

eng. hn.

clar. I

clar. II

bsn. I, II

al Tempo

hn. I, II

hn. III, IV

tpt. I

tpt. II, III

tbn. I, II

tbn. III/tuba

al Tempo

timp.

pno.

pitched
Glock

misc.
Tri.

al Tempo

saxophone

vln. I

vln. II

vla.

v.c.

c.b.

soffo voce

mf

PIZZA

arco

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.

pno

pitched

misc.

25

saxophone

vln. I

vln. II

vla.

v.c.

c.b.

rall.....

30

fl. I

fl. II

fl. III/
picc.

ob.

eng. hn.

clar. I

clar. II

bsn. I, II

rall.....

30

hn. I, II

hn. III, IV

tpt. I

tpt. II, III

tbn. I, II

tbn. III/tuba

rall.....

30

timp.

pno.

pitched

misc.

rall.....

30

saxophone

vln. I

vln. II

vla.

v.c.

c.b.

morendo - - - - -

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

Detailed description: This system contains the staves for woodwinds and strings. Flute I has a melodic line starting with a half note G4, followed by quarter notes A4, B4, C5, and D5. Flute II has a similar line but with a grace note on the first G4. Flute III and piccolo play a rhythmic pattern of quarter notes. Oboe plays a melodic line with grace notes. The strings (cng. hn., clar. I, clar. II, bsn. I, II) are mostly silent in this system.

morendo - - - - -

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

Detailed description: This system contains the staves for brass instruments. All staves (hn. I, II, III, IV; tpt. I, II, III; tbn. I, II, III/tuba) are empty, indicating that the brass instruments are silent in this section.

morendo - - - - -

timp.
pno.
pitched
misc.

Detailed description: This system contains the staves for percussion and miscellaneous instruments. Timpani (timp.) has a melodic line. Piano (pno.) has a complex rhythmic accompaniment with markings for 'colore' and 'sempre pedale'. Pitched percussion (pitched) has a melodic line with 'MARK TRC' and 'TRI.' markings. Miscellaneous (misc.) includes 'sus cym' and 'p' markings.

morendo - - - - -

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

Detailed description: This system contains the staves for saxophone, violins, viola, violoncello, and double bass. Saxophone has a melodic line. Violin I (vln. I) has a melodic line with 'pizz' and 'arco' markings. Violin II (vln. II) has a similar line. Viola (vla.) has a melodic line. Violoncello (v.c.) and double bass (c.b.) have a rhythmic accompaniment.

♩ = 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.

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

This page of a musical score, numbered 49, contains the following instruments and parts:

- Flutes:** Fl. I, Fl. II, Fl. III/picc.
- Woodwinds:** ob., clar. I, clar. II, bsn. I, II
- Brass:** hn. I, II; hn. III, IV; tpt. I; tpt. II, III; tbn. I, II; tbn. III/tuba
- Percussion:** timp., pno., pitched, misc.
- Strings:** saxophone, vln. I, vln. II, vla., v.c., c.b.

The score is written in 3/4 time. The woodwind and brass parts feature various rhythmic patterns, including eighth and sixteenth notes, and rests. The string parts provide a steady accompaniment with quarter and eighth notes. The percussion parts include snare and tom patterns.

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.

15

saxophonc

vl. I

vl. 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.

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.

pno.

pitched

misc.

25

saxophone

vin. I

vin. 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.

mf
mf
mf
arco
arco
mf

fl. I

fl. II

fl. III/
picc.

ob. *solo*

eng. hn.

clar. I

clar. II

bsn. I, II *mf*

hn. I, II

hn. III, IV *mf*

tpt. I *solo*

tpt. II, III

tbn. I, II

tbn. III/tuba

timp.

pno.

pitched

misc. *non-pitched frame drum / string*

misc. *mf*

saxophone

vln. I *Pizz.*

vln. II *Pizz.*

vla. *Pizz.*

v.c. *Pizz.*

c.b. *Pizz.*

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.

35

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.

45

fl. I

fl. II

fl. III/
picc.

ob.

eng. hn.

clar. I

clar. II

bsn. I, II

45

hn. I, II

hn. III, IV

tpt. I

tpt. II, III

tb. I, II

tb. III/tuba

45

timp.

pno.

pitched

misc.

45

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.

saxophonc

vl. I

vl. II

vla.

v.c.

c.b.

The image displays a page of a musical score for a symphony orchestra. The score is organized into several systems of staves. The first system includes flutes (fl. I, II, III/picc.), oboe (ob.), English horn (eng. hn.), clarinets (clar. I, II), and bassoons (bsn. I, II). The second system includes horns (hn. I, II, III, IV), trumpets (tpt. I, II, III), and trombones (tbn. I, II, III/tuba). The third system includes timpani (timp.), piano (pno.), pitched percussion (pitched), and miscellaneous percussion (misc.). The fourth system includes saxophone (saxophonc), violins (vl. I, II), viola (vla.), violoncello (v.c.), and double bass (c.b.). The score contains various musical notations, including notes, rests, and dynamic markings such as *mf*, *p*, and *mp*. There are also performance instructions like "sub. p" and "Frame drum" in the pitched percussion staff.

50

fl. I

fl. II

fl. III/
picc. *Solo*

ob.

eng. hn.

clar. I

clar. II

bsn. I, II

50

hn. I, II

hn. III, IV

tpt. I

tpt. II, III

tbn. I, II

tbn. III/tuba

50

timp.

pno.

pitched

misc.

50

saxophone

vl. I

vl. II

vla.

v.c.

c.b.

55

fl. I

fl. II

fl. III/
picc.

ob.

eng. hn.

clar. I

clar. II

bsn. I, II

55

hn. I, II

hn. III, IV

tpt. I

tpt. II, III

tbn. I, II

tbn. III/tuba

55

timp.

pno.

pitched

misc.

55

saxophone

vln. I

vln. II

vla.

v.c.

c.b.

60

fr.

SOLO

fl. I

fl. II

fl. III/
picc.

ob.

eng. hn.

clar. I

clar. II

bsn. I, II

60

hn. I, II

hn. III, IV

tpt. I

tpt. II, III

tbn. I, II

tbn. III/tuba

60

timp.

pno.

pitched

misc.

60

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.

This page of a musical score, numbered 64, contains the following parts and their musical content:

- Flutes:** Fl. I, Fl. II, and Fl. III/picc. are mostly silent.
- Oboe:** The oboe part features a melodic line with slurs and accents.
- English Horn:** The English horn part is silent.
- Clarinets:** Clar. I and Clar. II play a rhythmic, eighth-note pattern.
- Bassoons:** Bsn. I, II are silent.
- Horns:** Horns I, II, III, and IV are silent.
- Trumpets:** Tpt. I, II, and III are silent.
- Trombones:** Tbn. I, II, and III/tuba are silent.
- Percussion:** Timp. and pno. are silent.
- Pitched Percussion:** The pitched percussion part is silent.
- Miscellaneous:** The misc. part includes a bass drum (B.D.) with notes marked *p* and *f*.
- Saxophone:** The saxophone part is silent.
- Violins:** Vln. I and Vln. II play a simple melodic line.
- Viola:** The viola part features a rhythmic eighth-note pattern.
- Violoncello:** The v.c. part plays a simple melodic line.
- Double Bass:** The c.b. part plays a simple melodic line.

70

fl. I

fl. II

fl. III/
picc.

ob.

cng. 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.

pno.

pitched

misc.

70

saxophone

vln. I

vln. II

vla.

v.c.

c.b.

76

fl. I

fl. II

fl. III/
picc.

ob.

eng. hn.

clar. I

clar. II

bsn. I, II

75

hn. I, II

hn. III, IV

tpt. I

tpt. II, III

tbn. I, II

tbn. III/tuba

75

timp.

pno.

pitched

misc.

Tri.

B.D.

mf

75

saxophone

vln. I

mf

vln. II

mf

vla.

mf

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.

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

tpt. I

tpt. II, III

tbn. I, II

tbn. III/tuba

90

timp.

pno.

pitched

misc.

S.D. *f*

T.T. *mf*

90

saxophone

vin. I

vin. II

vla.

v.c.

c.b.

95

fl. I

fl. II

fl. III/
picc.

ob.

eng. hn.

clar. I

clar. II

bsn. I, II

95

hn. I, II

hn. III, IV

tpt. I

tpt. II, III

tbn. I, II

tbn. III/tuba

95

timp.

pno.

pitched

95

misc.

BO

mf

3 Tom Tom!

mf

saxophone

f

vln. I

vln. II

vla.

v.c.

c.b.

mf

mf

mf

mf

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

tb. I, II

tb. III/tuba

100

timp.

pno.

pitched

misc.

Sur. sym. *(ou danc)*

100

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

hn. I, II

hn. III, IV

tpt. I

tpt. II, III

tbn. I, II

tbn. III/tuba

timp.

pno.

pitched

misc.

saxophone

vl. I

vl. II

vla.

v.c.

c.b.

Detailed description of the musical score: This page of a musical score, numbered 104, contains parts for a large ensemble. The woodwind section includes flutes I, II, and III/piccato; oboe; English horn; clarinets I and II; and bassoons I and II. The brass section includes horns I and II, horns III and IV; trumpets I, II, and III; and trombones I, II, and III/tuba. Percussion includes timpani, piano, pitched percussion, and miscellaneous instruments. The string section includes violins I and II, viola, violoncello, and double bass. A saxophone part is also present. The score features various musical notations such as dynamics (mf, more), articulation (accents), and phrasing slurs. The key signature has one flat, and the time signature is 4/4. The page number '104' is printed in a box at the top center and above the saxophone part.

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.

RD.
T.Y.

sub.p

f

sub.p

f

sub.p

f

110

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

110

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

110

timp.
pno.
pitched
misc.

110

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.

Table of Contents

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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.

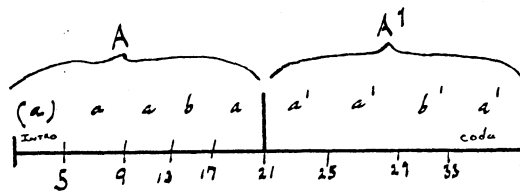


Figure 2: Form, Movement II

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 "A1", 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.

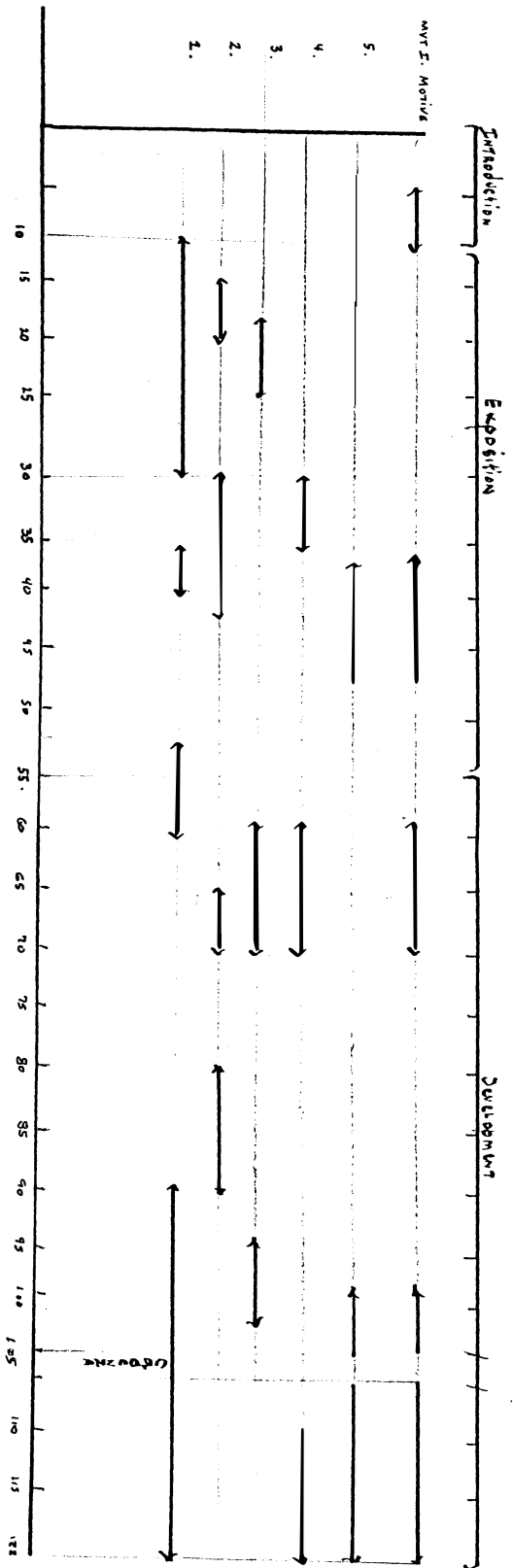


Figure 3: Form of Movement III

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

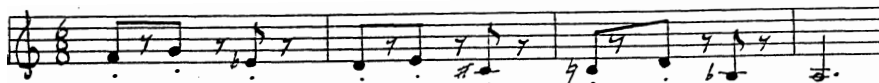
saxophone. mm. 19-22



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.

Handwritten musical notation for measures 17-29. The top staff shows woodwinds (Flute I, Flute II, Clarinet I, Clarinet II, Bassoon I, Bassoon II, Horn I, Horn II, Horn III, Trumpet I, Trumpet II, Trumpet III, Trombone I, Trombone II, Trombone III, Tuba) and strings (Violin I, Violin II, Viola, Violoncello, Double Bass). The bottom staff shows figured bass (VC) with circled notes. Measure 17 is marked 'a' and 'm. 17 MVT. I'. Measure 19 is marked 'a2' and 'm. 19 MVT. I'. Measure 21 is marked 'a2' and 'm. 21 MVT. I'. Measure 23 is marked 'a3' and 'm. 23 MVT. I'. Measure 25 is marked 'a4' and 'm. 25 MVT. I'. Measure 27 is marked 'a4' and 'm. 27 MVT. I'. A note in measure 23 says 'ALSO AT M. 29 MVT. III (pno.)'. A note in measure 17 says '* (b) VC.C.B.'. A note in measure 21 says '(b) C.B. VC.'. A note in measure 27 says '(b) P.B. VC.'.

Handwritten musical notation for measures 121-124. The top staff shows woodwinds (Horn I, Horn II, Horn III, Trumpet I, Trumpet II, Trumpet III, Trombone I, Trombone II, Trombone III, Tuba). The bottom staff shows figured bass (Tuba) with circled notes. Measure 121 is marked 'a5' and 'm. 121 MVT. I'. Measure 122 is marked 'a6' and 'm. 122 MVT. I'. Measure 123 is marked 'a7' and 'm. 123 MVT. I'. Measure 124 is marked 'a8' and 'm. 124 MVT. I'. A note in measure 121 says '(b) Tuba'. A note in measure 122 says '(b) Tuba'. A note in measure 123 says '(b) Tuba'. A note in measure 124 says '(b) Tuba'.

Handwritten musical notation for measures 82-124. The top staff shows woodwinds (Clarinet I, Clarinet II, Bassoon I, Bassoon II, Horn I, Horn II, Horn III, Trumpet I, Trumpet II, Trumpet III, Trombone I, Trombone II, Trombone III, Tuba). The bottom staff shows figured bass (Clarinet II, Bassoon II, Bassoon III, Tuba, Piano) with circled notes. Measure 82 is marked 'b1' and 'm. 82'. Measure 83 is marked 'b1' and 'm. 83'. Measure 124, beat 4 is marked 'b2' and 'm. 124, beat 4 MVT. I'. Measure 4, beat 9 is marked 'b3' and 'm. 4, beat 9, MVT. I.'. Measure 29, 2nd half is marked 'b4' and 'm. 29, 2nd half, MVT. I.'. A note in measure 82 says '(b) VC'. A note in measure 83 says '(b) B.S.W. VC'. A note in measure 124, beat 4 says '(b) TUBA'. A note in measure 4, beat 9 says '(b) Cello'. A note in measure 29, 2nd half says '(b) Piano'.

Handwritten musical notation for measures 120-124. The top staff shows woodwinds (Horn I, Horn II, Horn III, Trumpet I, Trumpet II, Trumpet III, Trombone I, Trombone II, Trombone III, Tuba). The bottom staff shows figured bass (Tuba) with circled notes. Measure 120 is marked 'c' and 'm. 120'. Measure 121 is marked 'c1' and 'm. 121'. Measure 121, last part is marked 'c2' and 'm. 121, last part'. Measure 123, beat 2 is marked 'c3' and 'm. 123, beat 2'. Measure 124 is marked 'c4' and 'm. 124'. A note in measure 120 says '(b) Tuba'. A note in measure 121 says '(b) Tuba'. A note in measure 121, last part says '(b) Tuba'. A note in measure 123, beat 2 says '(b) Tuba'. A note in measure 124 says '(b) VC'.

Handwritten musical notation for measures 1, 4, and 16. The top staff shows woodwinds (Flutes). The bottom staff shows figured bass (Piano) with circled notes. Measure 1 is marked 'd1' and 'm. 1 MVT. I'. Measure 4, beat 7 is marked 'd1' and 'm. 4, beat 7 MVT. I'. Measure 4, beat 1 is marked 'd2' and 'm. 4, beat 1, MVT. I'. Measure 16, beat 4 is marked 'd4' and 'm. 16, beat 4, MVT. I'. Measure 4, beat 3 is marked 'd5' and 'm. 4, beat 3 MVT. I'. A note in measure 4, beat 7 says '(b) Piano'. A note in measure 16, beat 4 says '(b) Piano'. A note in measure 4, beat 3 says '(b) Piano'.

Handwritten musical notation for measures 30, 13, and 16. The top staff shows woodwinds (Piano). The bottom staff shows figured bass (Piano) with circled notes. Measure 30 is marked 'd5' and 'm. 30 1st half MVT. III'. Measure 13, beat 1 is marked 'e1' and 'm. 13, beat 1 MVT. II'. Measure 13, beat 3 is marked 'e1' and 'm. 13, beat 3 MVT. II'. Measure 16, beat 3 is marked 'e2' and 'm. 16, beat 3, MVT. II'. A note in measure 30 says '(b) Piano'. A note in measure 13, beat 1 says '(b) Piano'. A note in measure 13, beat 3 says '(b) Piano'. A note in measure 16, beat 3 says '(b) Piano'.

* 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 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.

The image shows a musical score for piano, measures 29-30, Movement III. It consists of two staves: a treble clef staff on top and a bass clef staff on the bottom. The key signature has one flat (B-flat), and the time signature is 6/8. The upper voice (treble staff) features a series of chords that ascend stepwise. The lower voice (bass staff) features a series of chords that move by perfect fourths (P4). Brackets in the bass staff label these intervals as 'P4'. The overall texture is a parallel motion between the two voices.

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

The image shows a musical score for brass and low strings, measure 55, Movement I. It consists of two staves: a treble clef staff on top and a bass clef staff on the bottom. The key signature has one sharp (F#), and the time signature is 6/8. The upper voice (treble staff) features a series of chords that move by major thirds (M3). The lower voice (bass staff) features a series of chords that move by major thirds (M3). Brackets in the bass staff label these intervals as 'M3'. The overall texture is a parallel motion between the two voices.

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 pedale* 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 downbeats 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



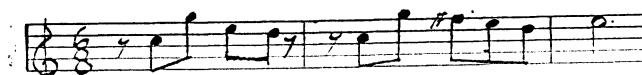
Example 19: 5/8 measure

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

The image displays a page of a musical score for a full orchestra, covering measures 114 to 117 of Movement III. The score is divided into two main sections: Theme 1 and Theme 4a.

Theme 1: This section is primarily carried by the woodwinds. It includes staves for Flute I and II, Flute III/Piccolo, Oboe, English Horn, Clarinet I and II, Bassoon I and II, Horn I and II, Horn III and IV, Trumpet I, Trumpet II and III, Trombone I and II, and Trombone III/Tuba. The music features a rhythmic pattern of eighth notes and quarter notes.

Theme 4a: This section is primarily carried by the strings. It includes staves for Violin I and II, Viola, Violoncello (v.c.), and Contrabass (c.b.). The music features a rhythmic pattern of eighth notes and quarter notes, with an undercurrent of eighth-note tremolos in the strings.

The score also includes staves for Timpani (timp.), Piano (pno.), and Miscellaneous (misc.).

Handwritten annotations in the left margin identify the sections: "Theme 1." is written next to the woodwind staves, and "Theme 4a." is written next to the string staves. The measure numbers 114, 115, and 116 are marked at the beginning of their respective staves.

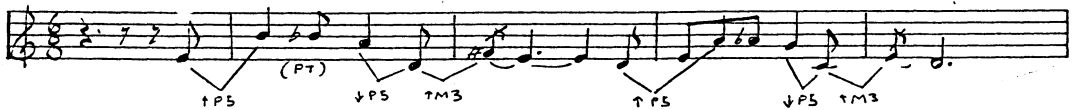
Example 25: Rhythmic interaction between Theme 4a and Theme 1

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

A single staff of music in treble clef, 2/4 time signature. The melody consists of 14 notes: G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4, B3, A3, G3. Brackets below the notes indicate intervals: two ascending perfect fourths (P4) between G4 and B4, and between A4 and D4; a tritone (T M3) between G4 and B4; a descending perfect fifth (P5) between C5 and G4; a descending perfect fifth (P5) between B4 and F4; a descending perfect fifth (P5) between A4 and D4; a descending perfect fifth (P5) between G4 and C4; a descending perfect fifth (P5) between B4 and E4; a descending perfect fifth (P5) between A4 and D4; a descending perfect fifth (P5) between G4 and C4; a descending perfect fifth (P5) between B4 and E4; a descending perfect fifth (P5) between A4 and D4; a descending perfect fifth (P5) between G4 and C4; a descending perfect fifth (P5) between B4 and E4; a descending perfect fifth (P5) between A4 and D4; a descending perfect fifth (P5) between G4 and C4. A passing tone (PT) is indicated between C5 and B4.

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

A musical score for Saxophone (SAX.) and Violins (VLA. I and VLA. II) in 6/8 time. The saxophone part begins with a melodic line in the first measure, which is then imitated by the first violin in the second measure and the second violin in the third measure. The saxophone part continues with a few more notes before ending with a whole note. The violin parts continue with their respective lines.

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

A musical score for Saxophone (SAXOPHONE), Flutes, and Xylophone (FLUTES, Xylo.) in 6/8 time. The saxophone part plays a melodic line in the first measure, which is then imitated by the flutes and xylophone in the second measure. The saxophone part continues with a few more notes before ending with a whole note. The flute and xylophone parts continue with their respective lines.

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

The image shows a single staff of music in treble clef, 6/8 time signature. The melody consists of the following notes: G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4, C4, B3, A3, G3. Handwritten annotations include: 'Maj. 7, 3rd omit.' above the G4-A4-B4-C5 interval; 'G TRIAD' above the G4-A4-B4 interval; 'E MIN. TRIAD' below the E4-D4-C4 interval; 'F# MIN. TRIAD' below the F#4-E4-D4 interval; and 'B TRIAD' below the B3-A3-G3 interval. Vertical lines connect these labels to the corresponding notes in the melody.

Example 32: Intervallic content of last cadenza