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**Concerto
for Violin and Wind Ensemble**

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**Concerto
for Violin and Wind Ensemble**

by

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Treatise

Presented to the Faculty of the Graduate School of

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Dedication

To my brilliant wife, Jac, who's love and support saw me through the toughest times and brightened even the best of days.

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Finally, to my loving wife, Jac: if not for you, I wouldn't be where I am today nor would I be half the person I've become.

My time at The University of Texas at Austin and at the Butler School of Music has been incredible. This is both an exciting time for me and almost equally sad for having to leave a fabulous community of people. Thanks for allowing me to be a part of something great.

Concerto
for Violin and Wind Ensemble

Publication No. _____

Hermes Casillan Camacho, D.M.A.
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Supervisor: Donald Grantham

Concerto for Violin and Wind Ensemble is a 25-minute virtuosic work for the violin and accompanying winds, brass, and percussion. As a trained violinist, among the first works I learned were the concerti of J.S. Bach. Thus, I pay special homage to Bach in this piece by using the famous B-A-C-H motive (each letter corresponding to a pitch) to generate much of the musical material in the work. The analysis of the *Concerto* details the processes in which B-A-C-H affected and shaped the melodic and harmonic language of the piece, while also touching upon the use of orchestration and the problems associated with balancing a single solo instrument against a large ensemble. I also discuss the several existing works for violin that were highly influential in composing the *Concerto* and the “anxiety of influence” associated with each model.

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CHAPTER 1

Why a Violin Concerto?

1.1. INTRODUCTION

This is my fifth attempt at a violin concerto and my sixth overall attempt to write a concerto for any instrument. Truthfully, the first three were at best half-hearted tries during my early years as a composer, but the most recent three were legitimate efforts in the genre. Despite my training as a violinist, my familiarity with string instruments, and considerable experience writing for string instruments, a concerto for the violin eluded me until now. The greatest obstacle has been dealing with the rich history of violin concerti, including works by some of the most prominent instrumental composers. In this chapter I will detail my approach to writing the *Concerto for Violin and Wind Ensemble*, including my motivations behind writing it, the overall strategy, my primary musical influences, and how I dealt with the “anxiety of influence”.

1.2. MOTIVATIONS AND STRATEGY

I began studying the violin when I was eleven years old and initially dreamt of a career as an orchestral violinist, so the vast majority of my early musical influences came from the major solo, chamber, and symphonic repertoire. My training as a young violinist involved the standard lessons: major and minor scales, etudes, and concert works, with a primary focus on the great violin concerti. Among the earliest that I learned to play was the famous “*Double*” Violin Concerto in D minor by J.S. Bach, whose influence is more specifically detailed in Chapter 2.

Over the next several years, the list of concerti I encountered grew in traditional chronology: Mozart’s Third, Fourth, and Fifth Concerti, Mendelssohn’s Violin Concerto in E minor, Bruch’s Violin Concerto in G minor, etc., each one leaving a lasting

impression on me as a young performer, and later, as a composer. Though I never formally studied the concerti of Beethoven, Tchaikovsky, Sibelius, or Brahms, I became quite familiar with these monumental works, and learned to play parts of them on my own. In college, as my focus shifted to composition, my repertoire expanded exponentially through score study. My eyes were opened to a great many works, particularly Adams', Barber's, Berg's, Ligeti's, Shostakovich's, and Stravinsky's Violin Concerti; Bartok's Violin Concerto No. 2; and Prokofiev's Violin Concerti No. 1 and 2. The influence of these works is often evident in my string writing, both as part of a large ensemble and as a featured instrument.

For this treatise I wanted to compose a work that not only gives a fair representation of me as a composer, but also alludes to a chronicle of me as a violinist, so it immediately seemed appropriate to finally compose a complete concerto featuring the violin. At the genesis of the *Concerto*, I was reminded of the many times I was either the soloist or a member of the accompanying ensemble in a violin concerto. These experiences shaped my specific viewpoint regarding the soloist's role in a concerto and affected the way in which I approached composing this work. Unless otherwise associated with a programmatic element, the concerto genre traditionally falls within the realm of absolute music. However, I always considered the concerto to lie somewhere halfway between programmatic and absolute, where the soloist is a character whose journey we follow as the piece progresses through the "narration" of the solo instrument. There is already a variety of programmatic implications inherent within a concerto: the struggle between soloist and the tutti ensemble, since "the concerto is syntactically organized to reflect [this] play of tensions"¹; the various character transformations that

¹ Almén, Byron. *A Theory of Musical Narrative*. Bloomington: Indiana University Press, 2008. 174.

the soloist progresses through; and even the visual effect of seeing a soloist on stage, especially when playing unaccompanied, further suggests the idea of an abstract narrative in which the soloist is the storyteller.

As a composer, programmatic elements help me to write more effective music, and the perception of an abstract narrative provided by a solo instrument fulfilled this role. Composing something abstract and “absolute” is a much more arduous task for me and I suspect the same is true for many composers, owing to the fact that a great deal of contemporary music is at least somewhat programmatic. Additionally, a program or theme facilitates a more immediate connection with the audience, providing them with imagery to associate with the music.

My initial vision of the program narrated by the violinist was “a massive, show-boating, catastrophe of sound”. This was the description I gave my colleagues when I described my idea for the *Concerto*’s character, not long after I had settled on the medium in the fall of 2009. I wanted to write a raucous and highly virtuosic work for the violin that would excite the audience and at times leave them in awe. Among the ways to achieve this goal was to have the violin amplified. Amplification was a practical solution to the common problem of the ensemble drowning out the soloist while also providing additional avenues for artistic expansion of the violin sound world.

One early idea for amplification dealt with the cadenza, typically the soloist’s opportunity to dazzle the audience with unaccompanied, virtuosic flourishes. The soloist would perform a myriad of textures, gestures, and musical settings through a realtime electronic setup, creating two or three voice fugal textures, ostinati, and even unassisted accompaniment. In addition to the previously mentioned solution for maintaining an audible level for the violin throughout the piece regardless of dynamics or number of instruments, amplification would have also opened the door to a wide variety of new

orchestrational possibilities that otherwise would have been impossible. Despite the exciting prospects it would have provided, I eventually abandoned the idea of amplification, realizing the logistical problems that it would likely cause. This, together with my general lack of experience and knowledge in this area, further solidified the decision to stay with a purely unassisted acoustic performance, with the negatives ultimately outweighing the many positives.

As my sketches for the *Concerto* progressed and took on a clearer shape, the original description of the piece slowly gave way to a more reserved, more elegant, yet still virtuosic realization of the violin part. As I typically do when starting any piece, regardless of my familiarity with that particular genre, I listened to numerous recordings of existing concerti, looking for ideas for where to start, what character might suit the work, new and interesting timbres and textures, et.al. Focusing primarily on the music of the twentieth century, I began to notice a common trend within contemporary violin concerti, particularly by American composers in the last thirty years or so: “a massive, show-boating, catastrophe of sound” could easily be applied as a valid description to any one of those pieces.

This is particularly true of Christopher Rouse’s Violin Concerto, which was specifically written for Cho-Liang Lin and the Aspen Music Festival in August 1991. After listening to the twenty-minute concerto many times, with its supremely difficult solo part and intensely bombastic orchestral writing in the fast movement, the original conception for my own *Concerto* changed dramatically, eventually moving me in an opposite direction artistically. However, I did make every attempt to retain the “show-boating” aspect throughout the whole composing process. After all, a violin concerto, at least in part, should feature the violinist in some sort of impressive and virtuosic capacity.

Accomplishing the desired virtuosity is less about writing difficult music, but rather making it *sound* difficult to play. Moreover, if the performer makes it seem effortless, the music and the playing will sound that much more impressive. A generally accepted practice is to make even the most difficult passages as playable and idiomatic as possible. This is true of any genre and not just for the concerto. As a violinist myself, I typically utilized the following rule-of-thumb when writing and editing: if I could play the figuration or gesture moderately well, a seasoned soloist would have little trouble performing that particular technique. Conversely, if it was beyond my technical capabilities but seemed nonetheless possible, I kept it in the music, knowing it would be more difficult but still playable with additional work by the soloist.

It also helped immensely to have the luxury of writing the violin part for a specific soloist, in this case Kevin Mendoza, an excellent violinist from the Butler School of Music and a highly adept performer of contemporary music. I worked with Mr. Mendoza closely to develop many of the passages in the work, tailoring it to his playing style and especially featuring some of his strongest techniques (clear passagework and technical brilliance in the extreme ranges of the instrument, and a clear, robust sound, to name a few).

An example of a passage that, though difficult, sounds more challenging than it actually is to perform occurs towards the end of the cadenza, shown in Figure 1.1.

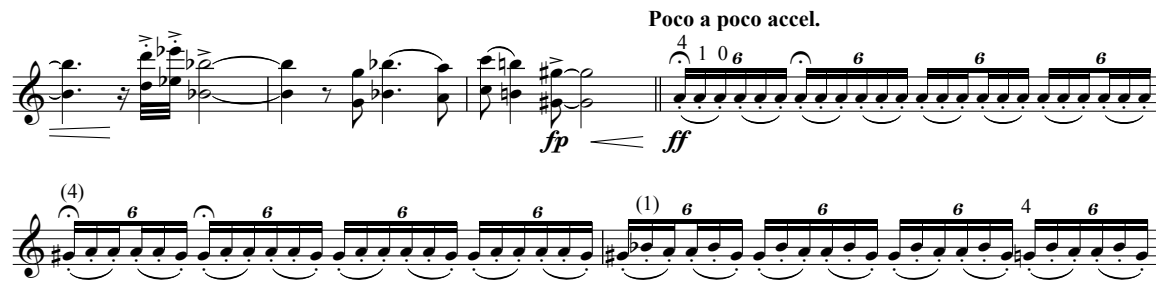


Figure 1.1. Excerpt from the third part of the cadenza

Starting at the *poco a poco accel.*, the string crossing gestures performed by the soloist sounds technically demanding and certainly shows off the player’s skills; however, combined with the use of the open strings and a technique/fingering that is intuitive for those who are familiar with the instrument, this is actually an easy passage to perform. Passages like the one shown in Figure 1.1 also demonstrate the use of simpler techniques, which allow the soloist to focus on the expressiveness of the passage.

Another example of a difficult-sounding but relatively easy passage occurs in the first movement, during the faster section, shown in Figure 1.2.



Figure 1.2. Violin excerpt, mvt. I, bars 50-54.

To those who are less familiar with the instrument, this passage sounds difficult and even looks quite challenging. However, with the use of well-placed open strings in the double-stops (between the A/B-flat, A/C, A/B-flat) and proper position playing, this is also rather simple to perform and technically straightforward.

One final example of deceptively difficult passagework occurs in the slow movement. Figure 1.3 shows a cadenza-like run up the instrument, spanning several octaves.



Figure 1.3. Violin excerpt, mvt. II, bars 91-96.

Since the rest of the ensemble sustains a chord that grows softer in volume, the violinist is relatively free to use *rubato* to better place certain notes of the phrase, allowing extra time to setup hand positions and fingerings. This passage typically “lies well” on the violin, meaning that the notes naturally suit the physical properties of the hand and fingers as it moves up and down the instrument. These techniques are generally only employed by a composer who plays the instrument or who is working closely with a particular player and adjusting the passages as needed, catering to the performer’s particular skills.

1.2 THE ANXIETY OF INFLUENCE(S)

The general feeling of the past “looking over one’s shoulder” is something that a great majority, if not all, composers experience. This concept supposedly became widespread in the mid-nineteenth century, not long after Beethoven’s death. Brahms famously took twenty-one years to complete his first symphony,² largely due to the symphonic legacy left by the elder composer, while Wagner felt the push of Beethoven’s Ninth Symphony toward what he called the “great universal artwork of the future.”³ Even

² Plantinga, Leon. *Romantic Music: A History of Musical Style in Nineteenth-Century Europe*. New York: W.W. Norton, 1984. 421

³ *Ibid.* 268

the two polarizing figures of contemporary music in the first half of the twentieth century, Stravinsky and Schoenberg, experienced the anxiety of influence. While Stravinsky believed that “the artist feels his ‘heritage’ as the grip of a very strong pincers,”⁴ in essence restricting the output of the composer, Schoenberg felt forcibly compelled to proceed forward by “the Supreme Commander...[who has] ordered me on a harder road.”⁵ Personally, I relate more closely with the sentiment of Brahms and Stravinsky, since while completing the *Concerto* I felt that sense of restriction rather than the innate need to push boldly forward.

Joseph Straus discusses the Stravinsky/Schoenberg dichotomy in relation to Harold Bloom’s three basic ideas regarding poetic influence, comparing it to the music of the twentieth century, which Straus calls a, “period of radical change in musical style and structure.”⁶ The first idea is that the poem is intertextual, drawing from a variety of (sometimes contradictory) sources;⁷ the second is the actual idea of the anxiety of influence, the, “fear of being swallowed up or annihilated by one’s towering predecessors”;⁸ and the third idea is Bloom’s concept of “misreading” a work of the predecessor, allowing the later artist to overcome the shadow cast by his predecessor.⁹

It is important to note that Bloom does not consider “misreading” a failed interpretation, but rather the later artist’s revision and transformation of the former’s work to best assert his artistic freedom and suit his needs. For Bloom, “to read is to be dominated; to misread is to assert one’s own priority.”¹⁰

⁴ Straus, Joseph N. "The "Anxiety of Influence" in Twentieth-Century Music." *Journal of Musicology* 9, no. 4 (1991): 430.

⁵ Ibid. 431

⁶ Ibid.

⁷ Ibid. 436

⁸ Ibid. 437

⁹ Ibid. 438

¹⁰ Ibid.

My most subtle but nonetheless important influences are from the concerti of the eighteenth and nineteenth centuries, in large part because those pieces are so ingrained in my memory and musical upbringing that they are impossible to ignore. The elegance in the passagework of both Mozart and Bach's concerti is present in several sections of the *Concerto*. The main theme material in the fast section of the first movement is such an example (Figure 1.4).

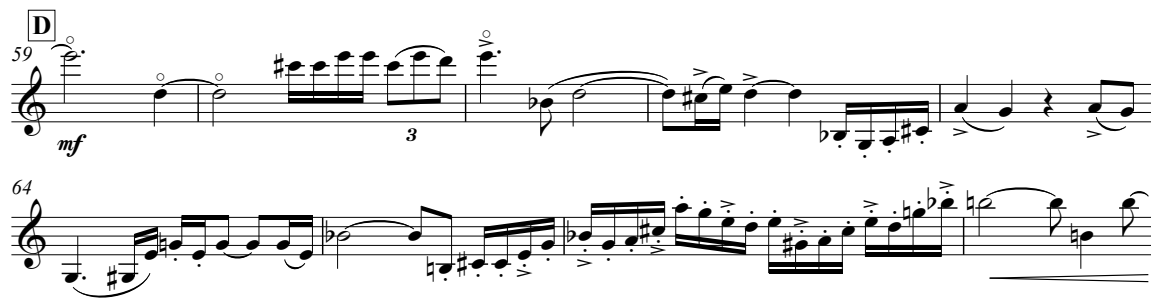


Figure 1.4. Violin excerpt, mvt. I, bars 59-67.

Compare Figure 1.4 to a passage of the solo violin part from the first movement of Mozart's Violin Concerto No. 3 in G (Figure 1.5).

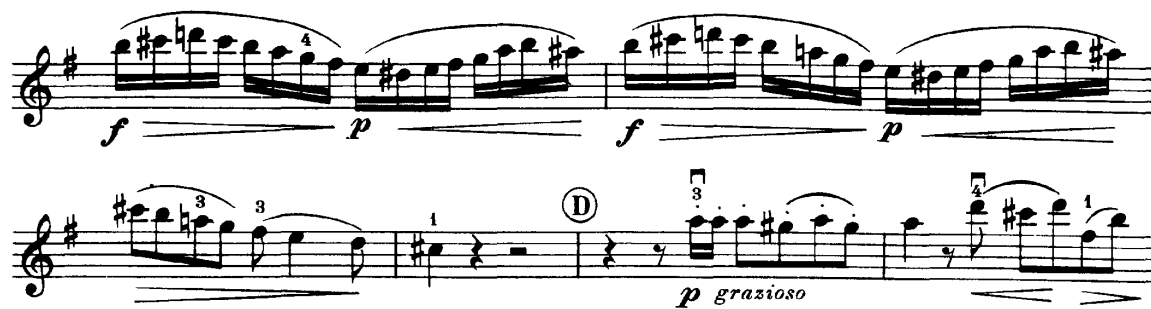


Figure 1.5. Excerpt from Mozart's Violin Concerto No.3 in G, mvt. I¹¹

¹¹ Mozart, Wolfgang Amadeus. 1900. *Violin concerto, no. 3 in G major, K.V. 216 for violin and orchestra*. Wiesbaden: Breitkopf & Hartel.

Though the rhythms are more syncopated in the *Concerto*, the lines follow the example of Mozart's, which are mostly conjunct. This allows the soloist to smoothly and quickly move up and down the instrument without exerting more effort than necessary to accomplish it.

The weight, breadth, and control of lyrical passages from the great romantic concerti written by Brahms, Beethoven, Tchaikovsky, et.al., influenced the dramatic passages in the *Concerto*. In the passage below (Figure 1.6), the violinist performs in a range on the instrument that allows a great deal of expression. Figure 1.6 shows a portion of the violin entrance (piano reduction) after the long orchestral exposition from the first movement of Brahms' Violin Concerto.



Figure 1.6. Entrance of the solo violin from Brahms' Violin Concerto, mvt. I¹²

¹² Brahms, Johannes, Joseph Joachim, and Thomas Zehetmair. 2006. *Konzert für Violine und Orchester D-Dur, Op. 77*. Wiesbaden: Breitkopf & Härtel.

Figure 1.7. Score reduced excerpt from the *Concerto*, mvt. I, bars 15-25.

Comparing Figures 1.6 and 1.7, notice that the pedal point in the timpani and marimba recalls the pedal point in the timpani from Brahms' Violin Concerto. In lieu of flashier passage work, I opted for a more lyrical and reserved melodic line, but strove for a similar dramatic buildup.

Barber's Violin Concerto influenced the development of the form of my last movement, primarily because it is a short movement that works the soloist ragged (though his *moto perpetuo* is much more virtuosic than mine). More directly, one can see the influence of the arpeggio patterns from Barber's music in the figurations at rehearsal I as well as the coda in the *Concerto*. Additionally, I knew I wanted the last movement of the *Concerto* to be on the short side, though I had sketched out quite a bit of material. Barber's *moto perpetuo* movement moves seamlessly through the many sections of the piece, so I looked to that work for ideas on how not to meander in any single thematic area for too long.

Many of the motoric elements of the first movement can be attributed to John Adams' Violin Concerto. The harmony in the concerto is very simple, with three layers

of rhythmic textures to support the solo violin. However, unlike Adams' concerto, with its long, sustained passages, the *Concerto* aims for a shorter buildup toward a climax and heightened dissonances throughout the violin part, both by itself and against the orchestral accompaniment.

Shostakovich's Violin Concerto was also a great influence in writing the *Concerto*. I modeled the dramatic arc of the music, fluid and organic violin writing, and the dominance of the violin over the ensemble throughout the piece after Shostakovich's work. The clearest example of this is my use of a lengthy, stand-alone cadenza that leads directly into the last movement. In writing the cadenza I knew that I wanted both a dramatic and heavy cadenza as Shostakovich did, but I also realized that I would not come close to the drama and weight of his cadenza since, among other things, I neither endure the censorship of an oppressive totalitarian government nor have the assistance of a great Russian violinist.¹³ This was a case in which the misreading of the original was executed more deliberately. By taking that extra step back to get away from any attempts of replicating the Shostakovich cadenza, I was able to look at it more abstractly, blurring the lines of its dramatic shape even more. What I ultimately wrote was a cadenza that carried a similar sense of overall drama but deviated greatly from the original model.

13

CHAPTER 2

Musical Materials

2.1. HARMONIC LANGUAGE AND B-A-C-H

The harmonic language employed in the *Concerto* is pitch-centric and is often grounded using altered triadic sonorities. In this case “pitch-centric” refers to music that is goal-oriented toward a particular pitch, similarly to how tonic acts in traditional tonality. The altered triadic sonorities are typically common chords found in the diatonic counterpart of the pitch-center (for example, the diatonic counterpart of a G pitch-center would either be G major or G minor) that have been modified to alter the basic sound, while at the same time retaining many of the same suggested functions.

As mentioned in Chapter 1, the *Concerto* employs the famous B-A-C-H pitch motive (literally B-flat, A, C, and B-natural). This is an homage to the composer and the influence of his music during my early years as a violinist. Bach was my favorite composer for many years, and I learned to play, with moderate success, his violin concerti. The B-A-C-H motive is heard almost immediately in the first movement of the *Concerto*, as part of the first melodic line in the piece (Figure 2.1).



Figure 2.1. B-A-C-H motive, Violin, mvt. I, bars 6-8.

In direct contrast with the works of other composers who employ B-A-C-H, this motive appears sparingly in its melodicized form throughout the *Concerto*. The emphasis is instead placed on the semitone relationship of the motive, specifically between B (B-flat)

and H (B-natural), which is embedded throughout the harmonic and melodic framework of the *Concerto*. Of particular note is that the semitone relationship between B and H is specifically an augmented unison rather than the minor second found between B and A and C and H. This distinction is significant since the augmented unison between B and H suggest a duality in the harmony, rather than a dissonance seeking resolution in a subsequent harmony. In other words, it is used as a stable sonority and recognized as such throughout the work.

Thus, B and H (in any transposition) create a duality or in some cases, multiple dualities in the sonority. One such duality that B/H can form is the split third, a bimodal (major/minor) sonority.

Figure 2.3. The split third model, Violin and Vibraphone, mvt. I, bars 24-26.

Figure 2.3 illustrates the archetypal example of the B/H duality as a split third. Around pitch-center G, B-flat and B-natural create a “stable” major/minor sonority.

While the split third suggests a sense of bimodality, the sonority in the following example is an unequal pairing of an augmented unison and requires further explanation. In this case, the B/H duality “splits” the root. However, since the harmonic language of the *Concerto* is largely tonally-based (pitch-centric), it is not an equal split as was the case in the split third. One of the pitches must take precedence, even slightly, over the other. If the root is split, then a true root, and consequently a pitch-center, is lost. The

stability of the B/H duality still occurs in the “split” root but the shared importance of both pitches present in the split third model does not exist in this case. Figure 2.4 demonstrates an instance of a split root, this time transposed from B-flat/B-natural to E-flat/E-natural.

Figure 2.4. The “split” root model, piano reduction, mvt. I, bars 99-101.

There are also instances in which the B/H duality is either slightly displaced or less strictly a true bimodal sonority. In Figure 2.5, the pitch-center is G, thus the third of the chord is split but displaced. Notice also the oscillation between G and G-sharp, suggesting the previously mentioned split root.

Figure 2.5. Displaced B/H duality, Violin, mvt. I, bars 50-53.

Now that the derivation of the pitch content of the most important sonorities has been explained, we can explore the way in which the harmonies are typically used. Often, the harmony complements the melodic line, along many of the same basic principles of modal counterpoint. The vertical sonorities that occur at various points in the progression

can be perceived as part of two or more independent lines supporting the primary melody, moving in a manner that takes the music from point A to point B. Thus, the linear motion of the voices supporting the melodic line is goal-oriented toward one or more specific pitches. Figure 2.6 illustrates such a passage.

The image shows a musical score for Solo Violin and Piano. The top system covers measures 10 to 14, and the bottom system covers measures 15 to 18. The violin part is written in a single staff, and the piano part is written in two staves. A box labeled 'A' is placed above the first measure of the violin line. The piano accompaniment consists of chords that change in a way that supports the violin's melodic line. The violin line starts with a melodic phrase in measure 10, followed by a more complex passage in measure 15. The piano accompaniment provides harmonic support through various chordal structures.

Figure 2.6. Reduction showing harmonies derived through goal-oriented linear motion of the voices supporting the melodic (violin) line, mvt. III, bars 10-18.

For longer, sustained progressions, or in slower music, the contrapuntal style of developing harmony gives way to one where the harmony supports the melody (or melodies) by coloring it, most often using the sonorities established by the B-A-C-H motive. Moreover, the raw dissonance of the semitone is normally softened by either displacing the pitches one or more octaves apart or by “displacing” it timbrally via the orchestration. An example where both of these displacing techniques occur can be found in bars 24-26 of the first movement. The violinist plays a B-flat, which would be the third of the G sonority, while a B-natural is played in the register one octave higher in the

piccolo. The vibraphone is playing a B-natural in the same register as the violin, but since it decays as soon as it is struck and has a much rounder and mellower tone, the dissonance between the two instruments is undercut.

2.2. WIND ENSEMBLE AND ORCHESTRATIONAL PROBLEMS

I wanted to write a concerto that was in some way distinct from the numerous others before mine, which is one reason why I chose to write for wind ensemble. In fact, the only other well-known concerto for violin that employed a wind group instead of an orchestra is Kurt Weill's *Concerto for Violin and Winds* from 1924. The possibility for performance also played a key role in my decision to write for a wind ensemble. Orchestral performances are few and far between in the current contemporary music climate and even less likely for a twenty-five minute concerto by an unknown composer and soloist. Writing for wind ensemble has become a legitimate endeavor in recent years and groups are lauded for their musicianship and eagerness to thoroughly rehearse and perform new music. Both the novelty of a violin solo with winds and the opportunities for performance made a concerto for violin and wind ensemble a very favorable choice.

Initially, there were concerns voiced by several colleagues in particular with the sheer volume of a wind ensemble. However, in the *Concerto*, the performing forces are noticeably smaller than a typical full wind ensemble and the orchestration is constantly thinned to allow the violin to penetrate the texture. It is also important to note that saxophones, traditionally the loudest group in the wind ensemble, are not used in this score. Consider also that the lack of orchestral strings (with the exception of the lone contrabass) means the violin does not have to compete with timbrally identical instruments, making the soloist a truly unique color and sound in the entire piece.

A major challenge in writing for wind ensemble, one that has delayed many composers to write for this instrumentation (myself included), is the lack of a string section. According to Kent Kennan and Donald Grantham, "...no real equivalent of the orchestra's violins is available...[nor is there an instrument that] can equal the particular *espressivo* quality of the violin."¹⁴ Furthermore, "...nothing in the band is as satisfactory on the bass as cellos and double basses are in the orchestra."¹⁵ It is difficult to replicate the qualities of the individual strings and the section as a whole because of the wide pitch and dynamic range, the technical versatility of the section, the noted *espressivo* quality of all the instruments, and its overall "neutral" timbre (neutral in this regard refers not to its inability to produce distinct colors but rather its adaptability to a multitude of timbral situations).

Another significant drawback of using a wind ensemble is a practical one, since unlike the string section in a full orchestra, the wind ensemble lacks instruments that can sustain a pitch or repeat a pattern indefinitely. Nearly all instruments need to pause to breathe (all wind instruments) or have sustains that are at the mercy of the strength of the initial attack and subsequent decay (piano and percussion). Both problems can typically be remedied by the well-timed swapping of instruments or other creative scoring. Figure 2.7 shows an example in the *Concerto* where a constant pattern of un-sustained pitch takes into account the necessity for the instruments to breathe.

¹⁴ Kennan, Kent Wheeler, and Donald Grantham. *The Technique of Orchestration*. Englewood Cliffs, N.J.: Prentice-Hall, 1983. 375

¹⁵ *Ibid.*

Figure 2.7. Clarinets 1-3, mvt. I, bars 43-46.

Figure 2.8 shows a passage that, in a traditional orchestra, might have been scored for low strings. Instead, I gave the prolonged pitch to the (rolled) low marimba, (rolled) timpani and the contrabass, which are among the few instruments that can indefinitely sustain notes.

Figure 2.8. Scoring for Wind Ensemble, mvt. I, bars 4-8.

CHAPTER 3

Movement by Movement Analysis

3.1. INTRODUCTION

The *Concerto* is divided into three distinct movements with a cadenza connecting the second and third movements. As is the case with my most recent music, the *Concerto* is largely characterized by simple structures and harmonies contrasted by the often complex melodic line and subtly meticulous orchestration of parts. Though I strive for an organic development of the theme and motives, the music is often clearly sectionalized as it moves from one large section to the next.

The violin solo is dominant throughout the piece. The writing is virtuosic in a style closer to flourishes found in Bach's music, focusing primarily on intricate technical passage work and double-stops within a relatively complex rhythmic structure rather than some of the mind-bending flashes one might find in the showpieces of Paganini, Wieniawski, Sarasate, or Vieuxtemps. The lyrical writing in slower passages reflects the influence of the melodicism found in Brahms' or Tchaikovsky's works coupled with a modeling of the edge one would find in Shostakovich's most languished phrases.

3.2. MOVEMENT I

The overall form of this movement is a simple ABA' with a brief introduction and return of the introduction before A'. The introduction is slow, marked "Freely", and the first sound heard is the solo violinist pizzicato, playing a chord based on B-flat and echoed three times by the high winds and first horn. The B-flat in the beginning relates to the B-A-C-H motive, foreshadowing its usage melodically in the piece as well as a brief hint at the melodic material (E-D-C-sharp in a slightly augmented rhythmic form) used for the main theme of the A section (Figure 3.1).

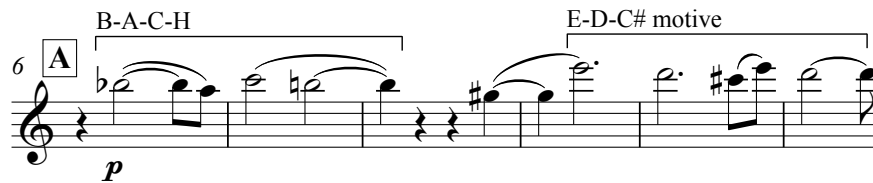


Figure 3.1. Primary motives, Violin, mvt. I, bars 6-11.

The pedal G in the contrabass, timpani, and marimba establishes the pitch-center for this movement before the first melodic statement of the violin. The B-A-C-H motive is stated clearly in the violin, beginning at rehearsal A, expanding into a lyrical melody. The B/H duality appears several times in this introduction, most notably in the violin. Notice the G to G-sharp, and the E and E-flat in the violin line shown in Figure 3.2.

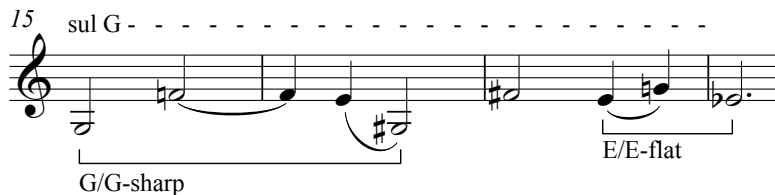


Figure 3.2. B/H duality embedded, Violin, mvt. I, bars 15-18.

Since the pitch-center at this point in the music is G, G/G-sharp splits the root while E/E-flat splits the third. Additionally, the main theme melodic material is again hinted in bars 17-18, this time transposed to F-sharp-E-E-flat.

The first major/minor chord of the piece—which harmonically illustrates the B/H duality—appears in bar 25. A dramatic build closes the introduction, which leads the piece straight into the faster A section, marked “Lively, but controlled.”

The motoric accompaniment pattern that begins in bar 35 remains constant throughout much of the A section. The figure is passed around the clarinets (for the

practical purpose of allowing them a chance to breathe) and is also supported throughout by the marimba. The harmony of the pattern suggests C major/minor with an enharmonically re-spelled D-sharp. This harmonic pattern sits above the pitch-center G, established at the beginning of the section and implied until rehearsal B.

The main theme material introduced by the solo violin beginning in bar 38 is a constantly evolving melody, initially limiting its pitch material. It slowly expands in range and in use of pitch material as the phrase reaches completion. The motivic pitches E, D, and C-sharp take initial priority before a myriad of pitches spin out of this developing melody. This theme builds to a counter theme that is less metrically ambiguous and more strident in character, beginning at rehearsal C. The counter theme takes advantage of the B/H duality of the B-A-C-H motive, displacing the pitches initially before making the dissonance noticeable at the end of the phrase (bar 54), as shown in Figure 3.3.



Figure 3.3. B-A-C-H and B/H duality of the counter theme, Violin, mvmt. I, bars 50-53.

Though all the pitches of the B-A-C-H motive are present in this counter theme, the B/H duality takes on a more important role and is emphasized throughout this section. The pitches that most represent the B/H duality through rehearsal D of the piece are B-flat and B-natural, G-sharp and G-natural, and E-flat and E-natural. Pitch-centric takes on a different meaning when G is embedded in the middle of all of these pitches, stacked in

ascending order from E-flat to B-natural. It is equidistant down to E-flat as it is up to B-natural, making G central between the highest and lowest of the pitches. There are multiple ways to stack these pitches into thirds centering on G, creating major, minor, and diminished sonorities. This further emphasizes the blurred modalities suggested by the B/H duality, this time by changing the root and fifth of each chord instead of using both a major and minor third (Figure 3.4).

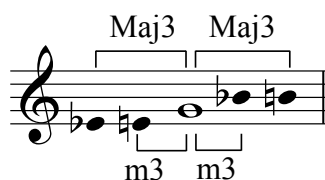


Figure 3.4. G-Centricity

The harmonies in the brass that support the violin are an example of the perceived longer lines that help the music move from point A to point B mentioned in Chapter 2. The outward expansion of the harmony emphasizes the linear motion of the individual voices within each given chord, leading to the resolution at rehearsal D (Figure 3.5).

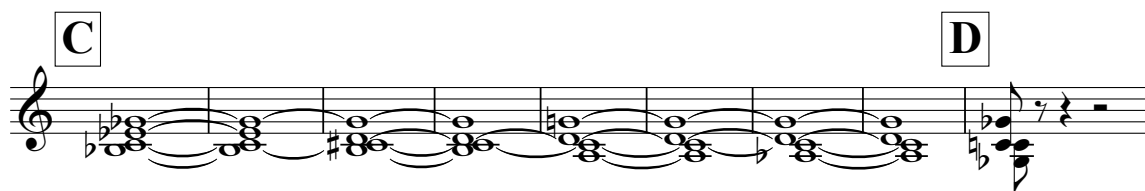


Figure 3.5. Harmonic reduction of brass accompaniment, mvt. I, bars 50-58.

As the music returns to the material of the main theme, the accompaniment changes somewhat. Instead of an oscillating E/D-sharp in the upper-voice, it becomes G-flat/E-flat (simply an enharmonic re-spelling of D-sharp). The harmony sounds more

unsettled, which adds tension to the music and helps to propel the piece forward. The main theme in the violin is varied and lengthened slightly, again emphasizing an outgrowth of the material.

At this point, the counter theme returns as well, much longer in length and building toward the climax of the A section. The orchestration is harmonically and rhythmically thicker, adding two additional rhythmic layers to the already rhythmically complex violin solo. Once again the harmonies support the melodic line by emphasizing linear motion to the resolution at rehearsal G.

Rehearsal G not only marks the end of the A section, but the first true tutti without the violinist. A G minor sonority is emphasized here and allows an extended build by the winds on the main theme of the A section. Bar 98 marks the return of the violin as well as the split root harmony mentioned in the previous chapter, leading the piece into the B' section.

The B section starting at rehearsal H is a development of the B/H expansion from the introduction, starting at rehearsal B, as shown in Figure 3.6.



Figure 3.6. B/H expansion used in the development, Violin, mvt. I, bars 20-22.

Initially starting on an E-flat/E-double-flat (enharmonically respelled as D-natural) B/H duality, the sequential pattern that follows begins when the violin plays the role of virtuosic obbligato, starting at rehearsal I. The sequence transposes each time by a minor third, outlining pitches important in the piece: E/E-flat, G/G-flat, B-flat/B-double-flat

(A), C-sharp/C. The end of the sequence occurs at rehearsal K, where virtuosic passagework based on the counter theme from the A section takes place. The pitch-center is identical to the first two statements of the counter theme, further solidifying the motivic importance of E-flat/E, G/G-sharp, and B-flat/B.

The violin concludes in a flourish leading directly into a tutti recap of the introductory material, beginning at bar 143. The B-A-C-H motive is transposed to reflect the pitches of the main theme E, D, and C-sharp, adding the D-sharp to complete the melody. The bass pedal G is replaced with two pitches in the marimba, timpani, trombones, bassoons, piano, and contrabass: A-flat and B-flat. The A-flat is an enharmonically respelled G-sharp, the split root of the movement's pitch center, thus giving the piece both roots. The B/H duality is also represented by the B-flat in the bass register and the B-natural found in the upper register.

The violin restates B-A-C-H and other thematic material for the remainder of the "second" introduction. This builds up to a climax in bar 175, emphasizing pitch-center G and the B/H duality one last time. A' is a brief recapitulation of the main theme, allowing a development of the material in a much more reserved fashion. Intermittent spurts from the trombones and bassoons hint at the buildup from the A section that is omitted the second time around, instead allowing the violin and marimba to fade away.

3.3. MOVEMENT II

The form of the second movement is ABA' with a brief coda, pitch-centric around A. This slow movement is primarily characterized by lyrical violin lines supported by a chorale in the accompaniment. The primary sonorities of the chorale oscillate between A and B-flat (see Figure 3.7), which again emphasize the B/H duality in the form of a split-third.



Figure 3.7. B/H duality harmonic progression, mvt. II.

The A major/minor sonority in first inversion floats back and forth from a B-flat major/minor chord, also in first inversion. This progression permeates the whole movement. Harmonies outside of A and B-flat major/minor develop out of the same process of goal-oriented linear motion of each individual voice in the chord.

The lyrical violin line enters on an A-flat, alluding again to the B/H duality. Throughout the A section, the melody develops through an ever-expanding line, interjecting the B/H duality regularly to maintain motivic unity. B-A-C-H appears briefly (C-flat appearing as the enharmonically respelled “H”) at rehearsal E, as the A section comes to a close. The arpeggiated flourish two bars before rehearsal F is a clear statement of B/H through split roots. The A section concludes in the tutti winds, climaxing to a strong resolution in the bass from C-sharp up to D.

The middle section “Poco più mosso” continues the emphasis on B/H through the use of split roots. Though the accompanying harmony is centered around E major, the violin line is in the key of E-flat minor, with the occasional interjection of its own split root (the E-natural in the second bar after rehearsal H, for example). There is also a sense of uneasiness to the melody largely due to the hemiola in the piano accompaniment pattern (Figure 3.8).



Figure 3.8. Hemiola pattern in piano accompaniment mvt. II, bars 71-72.

The melodic line does not develop very much throughout this section, which underlines the contrasting nature of the A and B sections. Much of the interest comes from the aforementioned hemiola pattern and from the surprises in the harmonic texture. One such moment occurs at rehearsal I, where the ensemble joins the violin in the key of E-flat major. The pitches of the hemiola pattern in the piano remain B-natural, now making it the only foreign harmonic element. The B/H duality appears once again in the music in its literal form, only this time it splits the fifth of the chord, something that had not occurred prior to this movement.

As the ensemble takes over the melodic line at bar 97, “Più mosso,” the music makes its way back to the material of the A section. The A' section features the violin contributing directly to the sonority of the A and B-flat major/minor chords. Its harmonically abstract line from the A section is omitted entirely in the A' section. A *poco a poco accelerando* culminates in a climactic flourish for the violin. A coda concludes the movement, utilizing the A and B-flat major/minor chords one last time. The orchestration of these chords focuses on the high treble side of the register in the coda, which allows yet another repetition of this harmonic progression to sound fresh. A whisper of the violin line from the opening of the movement is stated before one last B-flat major/minor chord in the vibraphone and contrabass. Though it seems like a strange chord to end a movement, it is meant as a tongue-in-cheek reference to the traditional 6/4

chord that immediately precedes the cadenza, mimicking the need for a resolution at the conclusion of the cadenza (Figure 3.9).

Traditional setup of a cadenza **Setup in the *Concerto***

cadenza mvt. II *cadenza* mvt. III

a: N⁶ i⁶ V i

Figure 3.9. Comparison of penultimate chords prior to the cadenza

3.4. CADENZA

Traditionally, the cadenza appears toward the end of the first movement, allowing the soloist to improvise (as it was initially intended) on themes and other material in some virtuosic capacity. It also was not unusual for there to be more than one cadenza, though the first movement cadenza was typically the most involved. Some concerti, particularly in the twentieth century, omitted the cadenza entirely, perhaps because they may have had several extended sections of unaccompanied playing in the work. However, the tradition of a stand-alone cadenza, occurring between movements, is a relatively recent innovation and is used as such in this concerto.

The cadenza for this concerto is formally modeled after Shostakovich's cadenzas in his first cello and first violin concerti, which place the cadenza between the penultimate (slow) and final (fast/finale) movement. This type of cadenza tends to be lengthier and incorporates thematic material from all the previous movements. Despite the difference, it does retain an important feature of a traditional cadenza by making use of material primarily from the movement it came from. This is true of the cadenza in the

Concerto, where it maintains a sense of having come from the slow movement by focusing primarily on its material.

The form of the cadenza is divided into three main parts and is meant to be *attacca* into the last movement of the *Concerto*. The first part, which lasts from the beginning of the cadenza through the fermata E and D harmonics right before the left-hand pizzicato, incorporates primarily the material from the first movement while blending it with shades of the second movement. It begins with an E-flat, taken from the last pitch played by the soloist in the previous movement, and goes right into the melodic material of the introduction from the first movement. Shades of the B-A-C-H melodic motive are heard as well as E-D-C-sharp material used for the main theme. The figurations of the second movement (the B/H arpeggiations in bar 49) are blended together with the opening chord of the first movement to create a transition into the next section. These arpeggiations also assist in motivically linking the cadenza, alluding to figurations of the second and third part. A brief recollection of the counter theme from the first movement is slightly elaborated before leading into natural harmonics E and D and concluding the first part. Initially it appears to be a fragment of the main theme pitch material, but is instead an allusion to the upcoming thematic material in the third movement.

The second part develops material from the second movement, working out primary themes of the A and B sections. The first half is a restatement of the B section theme, transposed to accommodate the open string D hemiola accompaniment. This builds to an elaborated statement of the opening violin line from the A section. The arpeggiated flourishes that ornament the melodic line are interjected with the natural harmonics E and D, helping to make the transition into the third movement smoother.

The third part is primarily a section that emphasizes the brilliance of the soloist through the use of *ricochet* arpeggios, a technique exemplified in and partially modeled after Mendelssohn's cadenza in his violin concerto. Starting on a triple unison A4 and expanding chromatically outward, it affirms the semitone quality of the B/H duality and the B-A-C-H motive as a whole. The soloist works through a number of harmonies before settling on the E-D pitch material, moving forward *attacca* into the final movement.

3.5. MOVEMENT III

The last movement tour-de-force for the violin is harmonically pitch-centric around A. The form of the movement is a large scale ABA' utilizing the pitches E-D (particularly the E when using open strings) as well as B-A-C-H and the B/H duality, although not as prominently as in the first two movements.



Figure 3.10. Opening statement of main theme materials, Violin, bars 1-8, mvt. III

The majority of the harmonies are derived using the technique of creating multiple voices that focus on linear motion to the resolution. As a result, this movement is far more contrapuntal than the previous two. This is a highly virtuosic, scherzo-like movement, relying on technical acrobatics from the soloist. Because of this, the orchestration is frequently sparse so that the soloist can be heard without having to project more than might be possible.

The A section opens with upper winds and piano accompanying the violin statement of main theme material. Though this material is constantly changing and

developing, it is recognizable by the following features: E-D double-stops as well as regular use of the open E string; a very active combination of disjunctive eighth-note and sixteenth-note patterns; and double-stop descending glissando gestures, typically from E-flat-G or F-A in the upper register of the instrument.

Beginning at rehearsal B, the violin establishes secondary thematic material using the B-A-C-H motive in two ways. The first is the already utilized literal statement of B-A-C-H in its original and transposed form, and the second is an emphasis on the chromatic relationship of the pitches in B-A-C-H when arranged in ascending order.

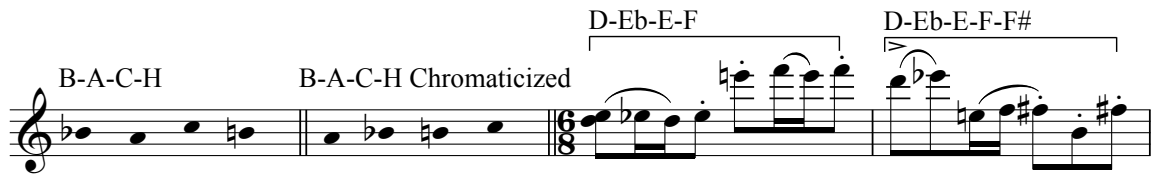


Figure 3.11. Chromaticized B-A-C-H in context, Violin, mvt. III, bars 41-42.

B-A-C-H is presented clearly in the violin line while the accompanying marimba characterizes the chromatic relationship of the motive. By rehearsal C, the violin abandons the melodic B-A-C-H in favor of the chromatic B-A-C-H as a means of progressing through this section. B-A-C-H returns again and is utilized sequentially starting at the 9/8 bar before a crescendo for the entire ensemble and a brief return of the main theme material at rehearsal D.

A complete statement of the main theme material is interrupted and fragmented by the beginning of a lengthy build, starting just after rehearsal D. The mixed meter passages that appear beginning in bar 56 create a sustained rhythmic tension that helps propel the music forward.

Harmonically, the pitch-center momentarily shifts to D at bar 55. The emphasis of D-sharp in the bass line recalls the B/H duality that has been so important to this piece. The presence of B-flat and F in the bass line helps to emphasize D as the pitch-center in the minor mode. Finally, the counter melodies in the bassoon and clarinet that begin in bar 86 also suggest the D minor quality. Shades indicating a return to an A pitch-center appear in 93, which is affirmed when the section cadences on A in bar 101 (rehearsal E).

Rehearsal E marks the beginning of the B section, in which the B-A-C-H motive is modified and melodicized also as A-H-B-C.

Figure 3.12. Melodicized A-H-B-C, Bassoon, mvt. III, bars 103-106.

As seen beginning at rehearsal F, an instrument playing the identical rhythm and melodic pattern but one whole step below the violin accompanies each statement of the thematized A-H-B-C. This represents the most easily recognizable element of the main theme materials: the whole tone between E and D.

Harmonically, the music sequentially goes through a variety of pitch-centers, beginning with G (rehearsal F), E (bar 117), D-flat (rehearsal G), G-flat (bar 125), and lastly, B (bar 129). By the time the music arrives at the D-flat area, the displaced B-A-C-H motive similar to the violin line between bars 25-27 is passed around the ensemble. The violinist performs an obligato passage that hints at many of the motivic elements of this piece.

The arrival at rehearsal H marks the first time the soloist has rested since the end of the second movement. The tutti ensemble takes over, stating a melody that is a subtle derivative of the displaced B-A-C-H material. This section helps lead the music to one last flourish in the violin, performing cascading sixteenths over harmonies that are reminiscent of the “standing on the dominant,” a practice common in classical-era music to transition from the development section into the recapitulation. This functions similarly to the classical model, since this material closes the B section, taking the piece to the A' section.

Much of the material from the A section returns in the A' section beginning at rehearsal J. The majority of the recapitulated material is in a version that is abbreviated, transposed, or both. A repeat statement of the main theme material is avoided at rehearsal K, taking the piece through similar textures as the section this parallels. A few of the mixed meter bars are modified in the A' section and the overall buildup is bigger and louder.

Beginning at rehearsal M, the coda presents one final time the most important material of the movement and of the work as a whole. The descending violin that begins the coda is pitch-centered around A and sprinkles in hints of the B/H duality through bar 224 by its use of C-sharp/C-natural. The double-stop material recalls many of the chords used in the main theme material, ascending up toward glissando gestures that have been prominent throughout the movement.

The *fortissimo* chords beginning the bar before rehearsal N present the B/H duality (F-sharp/F-natural) while the canonic lines beginning in the bassoon and passed through the upper winds presents the modified melodic statement of B-A-C-H from the B section. The fermata in the third to last measure allows one last playing of the E-D

double-stop motive before a fast ascending chord based on A (embedding the B/H duality in the arpeggio) brings the piece to a satisfying conclusion.

3.6. GENERAL CONCLUSIONS

The completion of the *Concerto for Violin and Wind Ensemble* is a milestone in my career as a composer for several reasons. First, as stated in the introduction, the fifth attempt at a violin concerto indeed was the charm. Applying the many lessons I gleaned as a solo performer directly into an original composition was challenging, but largely very enjoyable. Particularly, there were a great number of gestures, figurations, and “tricks” that I have compiled over the years while noodling for fun on the violin that finally found an appropriate use in a piece.

This piece is also the largest work I have composed since I began formal studies as a composer in 2001, my sophomore year in college. The only piece longer than this is a string quartet from 2004 (28 minutes), and that work only dealt with four voices, not the massive forces of this concerto.

However, I think the importance of this concerto is exemplified by the fact that this is, God willing, the last piece I will have completed as a student. In a multitude of ways, this piece not only symbolizes that last several months of work, but the culmination of eleven years as an active composer and student. Soon, it will simply just be “active composer”. That prospect is both exciting and mostly terrifying. Ultimately what I hope the *Concerto* represents, though, is the work of a composer who is finally beginning to establish a unique voice; clear in his references to a variety of composers, but also successfully “misreading.”

APPENDIX

Concerto for Violin and Wind Ensemble – Full Score

I: Freely – Quick and Controlled (7 minutes)

II: Lento – Piu mosso – Lento (8 minutes)

Cadenza (5 minutes)

III: Vivace, with precision (5 minutes)

Total Duration: 25 minutes

Completed: April 2011

Instrumentation: piccolo, 2 flutes, 2 oboes, 3 clarinets (B-flat), 2 bassoons, 4 horns (F), 3 trumpets (C), 2 trombones, 1 bass trombone, 1 tuba, timpani, 4 percussion (Bass Drum, 3 Toms, Wood Block, Marimba, Vibraphone), piano, contrabass, solo violin

Concerto

For Violin and Wind Ensemble

H e r m e s C a m a c h o

Duration: 25 minutes

Completed April 2011

Concerto for Violin and Wind Ensemble

I.

Hermes Camacho, March 2011

Freely $\text{♩} = 84$

A

Piccolo *ff* *subp* *fff*

Flute 1 *ff* *subp* *fff*

Flute 2 *ff* *subp* *fff*

Oboes 1, 2 *ff* *subp* *fff*

Clarinet 1 in B \flat *ff* *subp* *fff*

Clarinet 2 in B \flat *ff* *subp* *fff*

Clarinet 3 in B \flat *ff* *subp* *fff*

Bassoons 1, 2 *ff* *subp* *fff*

Horn 1, 2 in F *ff* *subp* *fff*

Horns 3, 4 in F

Trumpet 1 in C

Trumpets 2, 3 in C

Trombones 1, 2

Bass Trombone

Tuba

Violin Solo *ff* *pizz.* *arco* *p*

Timpani *ff* *ppp* [E-B \flat -G]

Percussion 1 [Bass Drum] *ff*

Percussion 2 [Tom-Toms] *ff*

Percussion 3 [Marimba] *pp*

Percussion 4

Piano

Contrabass *ff* *pizz.* *arco* *pp*

B

13

Picc

Fl. 1

Fl. 2

Ob. 1,2

Cl. 1

Cl. 2

Cl. 3

Bsn. 1,2

B

Hns. 1,2

Hn. 3,4

C Tpt. 1

C Tpt. 2,3

Tbns. 1,2

B. Tbn.

Tba.

B

Solo Vln.

sul G -

f

Timp.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Pno

Cb.

This page of a musical score, numbered 39, covers measures 25 through 38. The score is arranged in a standard orchestral layout with multiple staves for each instrument family. The instruments listed on the left are: Piccolo (Picc.), Flute 1 (Fl. 1), Flute 2 (Fl. 2), Oboe 1, 2 (Ob. 1,2), Clarinet 1 (Cl. 1), Clarinet 2 (Cl. 2), Clarinet 3 (Cl. 3), Bassoon 1, 2 (Bsn. 1,2), Horns 1, 2 (Hns. 1,2), Horns 3, 4 (Hn. 3,4), Trumpet 1 (C Tpt. 1), Trumpets 2, 3 (C Tpt. 2,3), Trombone 1, 2 (Tbns. 1,2), Bass Trombone (B. Tbn.), Tuba (Tba.), Solo Violin (Solo Vln.), Timpani (Timp.), Percussion 1 (Perc. 1), Percussion 2 (Perc. 2), Percussion 3 (Perc. 3), Percussion 4 (Perc. 4), Piano (Pno.), and Cello (Cb.).

The score features a variety of musical notations, including dynamic markings such as *mf* (mezzo-forte), *f* (forte), *ff* (fortissimo), *p* (piano), and *mp* (mezzo-piano). It also includes articulation marks like accents and slurs, and performance instructions such as *(n)* for breath marks. The Solo Violin part is particularly prominent, starting with a *ff* dynamic. The Percussion 4 part includes a section for Vibraphone. The overall texture is dense, with many instruments playing sustained notes or rhythmic patterns.

Lively, but controlled ♩ = 140

33

Picc. *ff*

Fl. 1 *ff*

Fl. 2 *ff*

Ob. 1,2 *ff*

Cl. 1 *ff*

Cl. 2 *ff*

Cl. 3 *ff*

Bsn. 1,2 *ff*
a2

p *f* *p* (n)

Lively, but controlled ♩ = 140

Hns. 1,2 *p* *f*

Hn. 3,4 *p* *f*

C Tpt. 1 *f*

C Tpt. 2,3 *f*

Tbns. 1,2 *p*

B. Tbn. *p*

Tba. *f* (n)

Solo Vln. *mp* *mf*

Timp. *f* *pp*

Perc. 1

Perc. 2

Perc. 3 *ff* *p*

Perc. 4

Pno. *f* *pizz.* (n)

Cb. *ff* *subf*

39

Picc

Fl. 1

Fl. 2

Ob. 1,2

Cl. 1

Cl. 2

Cl. 3

Bsn. 1,2

Hns. 1,2

Hn. 3,4

C Tpt. 1

C Tpt. 2,3

Tbns. 1,2

B. Tbn.

Tba.

Solo Vln.

Timp.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Pno.

Cb.

p

p

p

6

C

Picc

Fl. 1

Fl. 2

Ob. 1,2

Cl. 1

Cl. 2

Cl. 3

Bsn. 1,2

C

Hns. 1,2

Hn. 3,4

C Tpt. 1

C Tpt. 2,3

Tbns. 1,2

B. Tbn.

Tba.

C

Solo Vln.

Timp.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Pno.

Cb.

D

54

Picc

Fl. 1

Fl. 2

Ob. 1,2

Cl. 1

Cl. 2

Cl. 3

Bsn. 1,2

D

Hns. 1,2

Hn. 3,4

C Tpt. 1

C Tpt. 2,3

Tbns. 1,2

B. Tbn

Tba

D

Solo Vln.

Timp.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Pno

Cb.

61

Picc *p* 5

Fl. 1

Fl. 2

Ob. 1,2

Cl. 1

Cl. 2

Cl. 3 *p*

Bsn. 1,2 *p* 1.

Hns. 1,2

Hn. 3,4

C Tpt. 1

C Tpt. 2,3

Tbns. 1,2

B. Tbn. *p*

Tba. *p*

Solo Vln. *mp*

Timp. *p*

Perc. 1

Perc. 2

Perc. 3

Perc. 4 *p*

Pno. *

Cb.

E

Picc

Fl. 1 *mp*

Fl. 2 *mp*

Ob. 1, 2 *mf*

Cl. 1 *mf*

Cl. 2 *mf*

Cl. 3 *mf*

Bsn. 1, 2 *mp*

E

Hns. 1, 2 *p* senza sord.

Hn. 3, 4 *p* senza sord.

C Tpt. 1

C Tpt. 2, 3

Tbns. 1, 2 *mp*

B. Tbn. *mp*

Tba.

E

Solo Vln. *f* pizz. arco

Timp.

Perc. 1

Perc. 2

Perc. 3 *mp*

Perc. 4

Pno.

Cb. *mf* pizz.

Picc

Fl. 1

Fl. 2

Ob. 1, 2

Cl. 1

Cl. 2

Cl. 3

Bsn. 1, 2 (1.) (2.)

Hns. 1, 2

Hn. 3, 4

C Tpt. 1

C Tpt. 2, 3

Tbns. 1, 2 (2.)

B. Tbn.

Tba.

Solo Vln. pizz. arco

Timp.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Pno.

Cb.

cresc.

senza sord.

p cresc.

p cresc.

pizz.

arco

F

Picc. *mp*

Fl. 1

Fl. 2

Ob. 1,2

Cl. 1

Cl. 2

Cl. 3

Bsn. 1,2 (2.) *a2*

F

Hns. 1,2 *mf*

Hn. 3,4 *mf*

C Tpt. 1 *subp*

C Tpt. 2,3 *subp*

Tbns. 1,2 (1.)

B. Tbn.

Tba. *mp*

F

Solo Vln. (b) (b)

Timp.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Pno.

Cb. *arco*

This page of a musical score, numbered 48, covers measures 86 through 90. The score is for a full orchestra and includes the following parts:

- Picc.** (Piccolo): Measures 86-90, starting with a forte (*f*) dynamic and transitioning to fortissimo (*ff*) in measure 88.
- Fl. 1, 2** (Flutes): Measures 86-90, starting with a forte (*f*) dynamic and transitioning to fortissimo (*ff*) in measure 88.
- Ob. 1, 2** (Oboes): Measures 86-90, starting with a forte (*f*) dynamic and transitioning to fortissimo (*ff*) in measure 88.
- Cl. 1, 2, 3** (Clarinets): Measures 86-90, starting with a forte (*f*) dynamic and transitioning to fortissimo (*ff*) in measure 88.
- Bsn. 1, 2** (Bassoons): Measures 86-90, starting with a forte (*f*) dynamic and transitioning to fortissimo (*ff*) in measure 88.
- Hns. 1, 2** (Horns 1 & 2): Measures 86-90, starting with piano (*p*) dynamics and transitioning to fortissimo (*ff*) in measure 88.
- Hn. 3, 4** (Horns 3 & 4): Measures 86-90, starting with piano (*p*) dynamics and transitioning to fortissimo (*ff*) in measure 88.
- C Tpt. 1, 2, 3** (Trumpets): Measures 86-90, starting with a forte (*f*) dynamic and transitioning to fortissimo (*ff*) in measure 88.
- Tbns. 1, 2** (Trombones 1 & 2): Measures 86-90, starting with a forte (*f*) dynamic and transitioning to fortissimo (*ff*) in measure 88.
- B. Tbn.** (Baritone Trombone): Measures 86-90, starting with a forte (*f*) dynamic and transitioning to fortissimo (*ff*) in measure 88.
- Tba.** (Tuba): Measures 86-90, starting with a forte (*f*) dynamic and transitioning to fortissimo (*ff*) in measure 88.
- Solo Vln.** (Solo Violin): Measures 86-90, starting with a forte (*f*) dynamic and transitioning to fortissimo (*ff*) in measure 88.
- Timp.** (Timpani): Measures 86-90, starting with a forte (*f*) dynamic and transitioning to fortissimo (*ff*) in measure 88.
- Perc. 1, 2, 3, 4** (Percussion): Measures 86-90, starting with a forte (*f*) dynamic and transitioning to fortissimo (*ff*) in measure 88.
- Pno.** (Piano): Measures 86-90, starting with a forte (*f*) dynamic and transitioning to fortissimo (*ff*) in measure 88.
- Cb.** (Cello): Measures 86-90, starting with a forte (*f*) dynamic and transitioning to fortissimo (*ff*) in measure 88.

The score features a key signature of one flat (B-flat) and a time signature of 4/4. A section marked with a box containing the letter 'G' begins in measure 88. Dynamics range from piano (*p*) to fortissimo (*ff*).

92

Picc

Fl. 1

Fl. 2

Ob. 1, 2

Cl. 1

Cl. 2

Cl. 3

Bsn. 1, 2

Hns. 1, 2

Hn. 3, 4

C Tpt. 1

C Tpt. 2, 3

Tbns. 1, 2

B. Tbn.

Tba.

Solo Vln.

Timp.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Pno.

Cb.

fp

ff

fp

ff

fp

ff

97

Picc

Fl. 1

Fl. 2

Ob. 1, 2

Cl. 1

Cl. 2

Cl. 3

Bsn. 1, 2

Hns. 1, 2

Hn. 3, 4

C Tpt. 1

C Tpt. 2, 3

Tbns. 1, 2

B. Tbn.

Tba.

Solo Vln.

Timp.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Pno

Cb.

ff

(8)

H

102

Picc. *ff* *mf*

Fl. 1 *ff* *mf*

Fl. 2 *ff* *mf*

Ob. 1,2

Cl. 1 *ff* *mf*

Cl. 2 *ff* *mf*

Cl. 3 *ff* *mf*

Bsn. 1,2

H

Hns. 1,2

Hn. 3,4

C Tpt. 1

C Tpt. 2,3

Tbns. 1,2

B. Tbn.

Tba.

H

Solo Vln. *mf*

Timp.

Perc. 1

Perc. 2

Perc. 3 (solo) *ff* *mf* *subp*

Perc. 4

Pno. *ff*

Cb.

108

Picc. *p*

Fl. 1 *p*

Fl. 2

Ob. 1,2 *mp*

Cl. 1 *p* *pp*

Cl. 2 *pp*

Cl. 3 *pp*

Bsn. 1,2

Hns. 1,2

Hn. 3,4

C Tpt. 1

C Tpt. 2,3

Tbns. 1,2

B. Tbn

Tba

Solo Vln. *mp*

Timp.

Perc. 1

Perc. 2

Perc. 3 *mp* *subp* *p* *subpp*

Perc. 4 *p*

Pno.

Cb.

114

Picc

Fl. 1

Fl. 2

Ob. 1,2

Cl. 1

Cl. 2

Cl. 3

Bsn. 1,2

Hns. 1,2

Hn. 3,4

C Tpt. 1

C Tpt. 2,3

Tbns. 1,2

B. Tbn

Tba

Solo Vln.

Timp.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Pno

Cb.

mp

p

pizz.

p

(n)

1.

2.

Picc.

Fl. 1

Fl. 2

Ob. 1,2

Cl. 1

Cl. 2

Cl. 3

Bsn. 1,2

Hns. 1,2

Hn. 3,4

C Tpt. 1

C Tpt. 2,3

Tbn. 1,2

B. Tbn.

Tba.

Solo Vln.

Timp.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Pno.

Cb.

mp

f

mf

J

122

Picc

Fl. 1

Fl. 2

Ob. 1,2

Cl. 1

Cl. 2

Cl. 3

Bsn. 1,2

J

Hns. 1,2

Hn. 3,4

C Tpt. 1

C Tpt. 2,3

Tbns. 1,2

B. Tbn.

Tba.

J

Solo Vln.

Timp.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Pno.

Cb.

128 **K**

Picc. *p* *subf*

Fl. 1 *p*

Fl. 2 *p*

Ob. 1,2

Cl. 1

Cl. 2

Cl. 3

Bsn. 1,2

K

Hns. 1,2 *p*

Hn. 3,4 *p*

C Tpt. 1 *p* con sord.

C Tpt. 2,3

Tbns. 1,2 *mp*

B. Tbn. *p*

Tba. *p*

K

Solo Vln. *f* Very Dry

Timp. *p*

Perc. 1 *p* [Bass Drum]

Perc. 2

Perc. 3 *f* [Marimba]

Perc. 4

Pno. *mf*

Cb. *mf* pizz.

This page of a musical score, numbered 57, contains the following instruments and parts:

- Picc.**: Piccolo, starting at measure 133 with a melodic line.
- Fl. 1, 2**: Flute parts, currently silent.
- Ob. 1, 2**: Oboe parts, currently silent.
- Cl. 1, 2, 3**: Clarinet parts, currently silent.
- Bsn. 1, 2**: Bassoon parts, currently silent.
- Hns. 1, 2**: Horns (1st section), playing a rhythmic pattern.
- Hn. 3, 4**: Horns (2nd section), playing a rhythmic pattern.
- C Tpt. 1**: Trumpet (1st section), playing a rhythmic pattern.
- C Tpt. 2, 3**: Trumpet (2nd section), currently silent.
- Tbns. 1, 2**: Trombone (1st section), currently silent.
- B. Tbn**: Trombone (2nd section), playing a rhythmic pattern.
- Tba**: Tuba, currently silent.
- Solo Vln.**: Solo Violin, playing a complex melodic line.
- Timp.**: Timpani, playing a rhythmic pattern.
- Perc. 1, 2**: Percussion (1st and 2nd), currently silent.
- Perc. 3, 4**: Percussion (3rd and 4th), playing melodic lines.
- Pno**: Piano, playing a complex accompaniment with two staves.
- Cb.**: Cello, playing a rhythmic pattern.

138

Picc. *v*

Fl. 1

Fl. 2

Ob. 1,2 *p* *mf*

Cl. 1

Cl. 2

Cl. 3

Bsn. 1,2 *a2* *ff*

Hns. 1,2 *cresc.*

Hn. 3,4 *cresc.*

C Tpt. 1 *f*

C Tpt. 2,3 *mp* 3.

Tbns. 1,2 *mf*

B. Tbn.

Tba. *ff*

Solo Vln. *ff*

Timp.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Pno. (b) (b)

Cb.

Detailed description: This page of a musical score (page 58) features a variety of instruments. The Piccolo (Picc.) plays a rhythmic pattern of eighth notes with accents. The Flutes (Fl. 1, 2) and Clarinets (Cl. 1, 2, 3) are mostly silent. The Oboes (Ob. 1,2) play a sustained note, starting piano (*p*) and moving to mezzo-forte (*mf*). The Bassoons (Bsn. 1,2) play a low note, marked *a2* and *ff*. The Horns (Hns. 1,2 and 3,4) play a rhythmic pattern, marked *cresc.*. The Trumpets (C Tpt. 1 and 2,3) play a rhythmic pattern, with the first trumpet marked *f* and the second/third marked *mp*. The Trombones (Tbns. 1,2 and B. Tbn.) play a rhythmic pattern, with the first two marked *mf*. The Tuba (Tba.) plays a single note, marked *ff*. The Solo Violin (Solo Vln.) plays a complex, fast-moving melodic line, marked *ff*. The Timpani (Timp.) plays a rhythmic pattern. The Percussion (Perc. 1-4) includes a snare drum (Perc. 1), cymbals (Perc. 2), and other percussion instruments (Perc. 3, 4). The Piano (Pno.) and Contrabass (Cb.) play a rhythmic pattern, with the piano marked (b) and the contrabass marked (b).

Tempo I ♩ = 80

143

Picc. *ff*

Fl. 1 *ff*

Fl. 2 *ff*

Ob. 1, 2 *ff*

Cl. 1 *ff*

Cl. 2 *ff*

Cl. 3 *ff*

Bsn. 1, 2 *f* *ff* *f*

Tempo I ♩ = 80

Hns. 1, 2 *ff* *mf*

Hn. 3, 4 *ff*

C Tpt. 1 *ff* *ff* *mf*

C Tpt. 2, 3 *ff* *ff* *mf*

Tbns. 1, 2 *ff* *f* *ff* *mf*

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

Tba. *mf* *ff*

senza sord.

Tempo I ♩ = 80

Solo Vln.

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

Perc. 1 *f* *ff* *f*

Perc. 2 *ff* *f*

Perc. 3 *f* *ff* *mf*

Perc. 4 *ff*

Pno. *ff* *f*

Cb. *ff* *f*

arco

L

150

Picc

Fl. 1

Fl. 2

Ob. 1,2

Cl. 1

Cl. 2

Cl. 3

Bsn. 1,2

L

Hns. 1,2

Hn. 3,4

C Tpt. 1

C Tpt. 2,3

Tbns. 1,2

B. Tbn.

Tba.

L

sul G

Solo Vln.

Timp.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Pno.

Cb.

M

162

Picc

Fl. 1

Fl. 2

Ob. 1,2

Cl. 1

Cl. 2

Cl. 3

Bsn. 1,2

M

Hns. 1,2

Hn. 3,4

C Tpt. 1

C Tpt. 2,3

Tbns. 1,2

B. Tbn.

Tba.

M

Solo Vln.

Timp.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Pno.

Cb.

Lively, but slowly dying away... ♩ = 140

Picc. *mp* (n)

Fl. 1 *p*

Fl. 2 *p*

Ob. 1, 2 *mp* (n)

Cl. 1 *mp* (n) *p*

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

Cl. 3 *mp* (n) *p*

Bsn. 1, 2 *mp* (n)

Lively, but slowly dying away... ♩ = 140

Hns. 1, 2 *mp* (n)

Hn. 3, 4 *mp* (n)

C Tpt. 1 *mp* (n)

C Tpt. 2, 3 *mp* (n)

Tbns. 1, 2 *mp* (n)

B. Tbn *mp* (n)

Tba *mp* (n)

Lively, but slowly dying away... ♩ = 140

Solo Vln. *pp* (n) *mp* con sord.

Timp. *mp* (n)

Perc. 1 *g*

Perc. 2 *g*

Perc. 3 *p* (n)

Perc. 4 *mp* (n)

Pno. *p* *pizz.* *

Cb. *p* (n)

64

185

Picc.

Fl. 1

Fl. 2

Ob. 1,2

Cl. 1

Cl. 2

Cl. 3

Bsn. 1,2

Hns. 1,2

Hn. 3,4

C Tpt. 1

C Tpt. 2,3

Tbns. 1,2

B. Tbn.

Tba.

Solo Vln.

Timp.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Pno.

Cb.

N

193

Picc.

Fl. 1

Fl. 2

Ob. 1,2

Cl. 1

Cl. 2

Cl. 3

Bsn. 1,2

N

Hns. 1,2

Hn. 3,4

C Tpt. 1

C Tpt. 2,3

Tbns. 1,2

B. Tbn.

Tba.

N

Solo Vln.

Timp.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Pno.

Cb.

200 *

200

Picc. *p*

Fl. 1 *p*

Fl. 2

Ob. 1,2

Cl. 1 *p*

Cl. 2 *p*

Cl. 3

Bsn. 1,2

Hns. 1,2 *con sord.* *pp*

Hn. 3,4

C Tpt. 1

C Tpt. 2,3

Tbns. 1,2 *con sord.* *pp*

B. Tbn.

Tba.

Solo Vln. *sul A* *gliss.* *ppp*

Timp.

Perc. 1 *Bass Drum* *p* l.v.

Perc. 2

Perc. 3

Perc. 4

Pno.

Cb. *p*

II.

Hermes Camacho

Lento ♩ = 68 A

Piccolo

Flute 1
pp *mp* *mf* (n)

Flute 2

Oboe 1,2
mf (n)

Clarinet 1 in B \flat
pp *mp* *mf* (n)

Clarinet 2 in B \flat
pp *mp* *mf* (n)

Clarinet 3 in B \flat

Bassoon 1,2
pp *mp* *mf* (n)

Lento ♩ = 68 A

Horn 1,2 in F

Horn 3,4 in F

Trumpet 1 in C

Trumpet 2,3 in C

Trombone 1,2

Bass Trombone

Tuba

Lento ♩ = 68 A

Solo Violin
p *p* *f* sul G

Timpani D

Percussion 1

Percussion 2

Percussion 3

Percussion 4
Vibraphone *p* let ring

Piano
pizz. *p* *nat.*

Contrabass
pp *ppp*

rit. a tempo

B

13

Picc.

Fl. 1

Fl. 2

Ob. 1,2

Cl. 1

Cl. 2

Cl. 3

Bsn. 1,2

rit. a tempo

B

Hn. 1,2

Hn. 3,4

C Tpt. 1

C Tpt. 2,3

Tbn. 1,2

B. Tbn.

Tba.

rit. a tempo

B

Solo Vln. sul G

Timp.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Pno.

Cb.

Marimba

24 **C** **D**

Picc. *p* *mf*

Fl. 1 *p* *mf*

Fl. 2

Ob. 1,2 *p* *mf*

Cl. 1 *p* *mf*

Cl. 2 *p* *mf*

Cl. 3

Bsn. 1,2

C **D**

Hn. 1,2 *p*

Hn. 3,4 3.

C Tpt. 1

C Tpt. 2,3

Tbn. 1,2 *p* *mf*

B. Tbn.

Tba.

C **D**

Solo Vln. *mf* *f*

Timp.

Perc. 1

Perc. 2

Perc. 3 *p*

Perc. 4 *p*

Pno.

Cb. *p*

E

34

Picc.

Fl. 1

Fl. 2

Ob. 1,2
p *poco a poco cresc.*

Cl. 1
p *poco a poco cresc.*

Cl. 2
p *poco a poco cresc.*

Cl. 3

Bsn. 1,2
p *poco a poco cresc.*

E

Hn. 1,2

Hn. 3,4

C Tpt. 1

C Tpt. 2,3

Tbn. 1,2

B. Tbn.

Tba.

E

sul A

Solo Vln.
p *f* *p* *poco a poco cresc.* *f*

Timpani

Perc. 1

Perc. 2

Perc. 3
mp *mf* *(n)*

Perc. 4
mp *mf* *(n)*

Pno.
pizz. *mp* *mf*

Cb.
mf *(n)*

F

Picc. Fl. 1 Fl. 2 Ob. 1,2 Cl. 1 Cl. 2 Cl. 3 Bsn. 1,2

F

Hn. 1,2 Hn. 3,4 C Tpt. 1 C Tpt. 2,3 Tbn. 1,2 B. Tbn. Tba.

F

Solo Vln. Timp. Perc. 1 Perc. 2 Perc. 3 Perc. 4 Pno. Cb.

54

Picc. ff

Fl. 1 mf ff

Fl. 2 mf ff

Ob. 1,2 $cresc.$ mf ff

Cl. 1 $cresc.$ mf ff

Cl. 2 $cresc.$ mf ff

Cl. 3 mf ff

Bsn. 1,2 mf ff

G

Hn. 1,2 mf ff

Hn. 3,4 mf ff

C Tpt. 1 mf ff

C Tpt. 2,3 mf ff

Tbn. 1,2 f ff

B. Tbn. mf ff

Tba. f ff

G

Solo Vln. (n) p

Timp. ff

Perc. 1 Bass Drum pp f

Perc. 2 Tom-tom f

Perc. 3 ff

Perc. 4 ff

Pno. ff pp

Cb. $cresc.$ mf ff *Pa sempre*

65

H

Picc. Fl. 1 Fl. 2 Ob. 1,2 Cl. 1 Cl. 2 Cl. 3 Bsn. 1,2

H

Hn. 1,2 Hn. 3,4 C Tpt. 1 C Tpt. 2,3 Tbn. 1,2 B. Tbn. Tba.

H

Solo Vln. Timp. Perc. 1 Perc. 2 Perc. 3 Perc. 4 Pno. Cb.

Picc. Fl. 1. Fl. 2. Ob. 1,2. Cl. 1. Cl. 2. Cl. 3. Bsn. 1,2.

pppp pp (n) pppp mp

Hn. 1,2. Hn. 3,4. C Tpt. 1. C Tpt. 2,3. Tbn. 1,2. B. Tbn. Tba.

(n) (n)

Solo Vln. Timp. Perc. 1. Perc. 2. Perc. 3. Perc. 4. Pno. Cb.

f pp mp

J

84

Picc.

Fl. 1

Fl. 2

Ob. 1, 2

Cl. 1

Cl. 2

Cl. 3

Bsn. 1, 2

p

pp

pppp

pp

p

w/ bassoon

J

Hn. 1, 2

Hn. 3, 4

C Tpt. 1

C Tpt. 2, 3

Tbn. 1, 2

B. Tbn.

Tba.

p

p

J

Solo Vln.

Timp.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Pno.

Cb.

pp

mp

p

p

arco

92

Picc

Fl. 1

Fl. 2

Ob. 1,2

Cl. 1

Cl. 2

Cl. 3

Bsn. 1,2

Hn. 1,2

Hn. 3,4

C Tpt. 1

C Tpt. 2,3

Tbn. 1,2

B. Tbn.

Tba

Più mosso ♩ = 84 a2

Solo Vln.

Più mosso ♩ = 84

mf *mp* *f* *fp*

Timp.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Pno

Cb.

*

99

rit.

Picc. *mf* (n)

Fl. 1 *mf* (n) *p*

Fl. 2 *mf* (n)

Ob. 1,2 *mf* (n) *pp*

Cl. 1 *mf* (n) *pp*

Cl. 2 *mp* (n)

Cl. 3 *mp* (n)

Bsn. 1,2 *mf* (n)

Hn. 1,2 *rit.*

Hn. 3,4 *mf* (n)

C Tpt. 1

C Tpt. 2,3

Tbn. 1,2 *mf* (n)

B. Tbn. *mf* (n)

Tba. *mf* (n)

Solo Vln. *rit.*

Timp. *pp* (n)

Perc. 1 [Bass Drum] *pp* (n)

Perc. 2

Perc. 3 *mf* (n)

Perc. 4

Pno. *mf* 3

Cb. *mf* (n)

Tempo primo ♩ = 68 (poco a poco accel.)

Picc. *110*

Fl. 1

Fl. 2 *f* *3*

Ob. 1,2

Cl. 1 *mp* *pp* *p* *f* *3*

Cl. 2 *pp* *(mf)* *mf* *f* *3*

Cl. 3 *mp* *f*

Bsn. 1,2

Tempo primo ♩ = 68 (poco a poco accel.)

Hn. 1,2

Hn. 3,4

C Tpt. 1

C Tpt. 2,3

Tbn. 1,2

B. Tbn.

Tba.

p *mf* *2.*

Tempo primo ♩ = 68 (poco a poco accel.)

Solo Vln. *p* *poco a poco cresc.* *f*

Timp.

Perc. 1

Perc. 2

Perc. 3

Perc. 4 *f*

Pno. *pizz.* *(pizz.)* *nat.*
mp *mf*
Re0 * *Re0* * *Re0*

Cb. *p* *mf* *f* *pizz.* *arco*
(no accent)

119 ♩ = 84 poco rall.

Picc

Fl. 1

Fl. 2

Ob. 1,2

Cl. 1

Cl. 2

Cl. 3

Bsn. 1,2

Hn. 1,2

Hn. 3,4

C Tpt. 1

C Tpt. 2,3

Tbn. 1,2

B. Tbn

Tba

Solo Vln.

Timp

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Pno

Cb

125

Picc. *p* *molto*

Fl. 1 *p* *molto* *p*

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

Ob. 1,2 *p* *molto*

Cl. 1 *pp* *pp*

Cl. 2 *mf* *p* *molto*

Cl. 3 *p* *molto*

Bsn. 1,2 *p* *molto* *pp* 1.

Hn. 1,2 *mp* *p* *molto*

Hn. 3,4

C Tpt. 1 *mp* *p* *molto*

C Tpt. 2,3

Tbn. 1,2 *p* *molto*

B. Tbn. *mf* *fp* *molto*

Tba. *p* *molto*

Solo Vln. *molto* *p* sul G

Timp.

Perc. 1

Perc. 2

Perc. 3 *p*

Perc. 4 *mf*

Pno. *mf* *pizz.* *mp* *ad.*

Cb. *ffp* *molto*

Tempo primo = ♩ = 68

130

Picc. *pp* *pp*

Fl. 1

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

Ob. 1,2 *pp* *pp* *pp* *pp* *pp*

Cl. 1 *pp* *pp* *pp* (n) *ppp* (n)

Cl. 2 (n) *ppp* (n)

Cl. 3 (n) *ppp* (n)

Bsn. 1,2

Hn. 1,2

Hn. 3,4

C Tpt. 1

C Tpt. 2,3

Tbn. 1,2

B. Tbn.

Tba.

Solo Vln. (n)

Timp.

Perc. 1 *ppp*

Perc. 2

Perc. 3

Perc. 4 *p*

Pno.

Cb. *p*

Cadenza

Hermes Camacho

Ad. lib. (♩ = 68)

The musical score is written in a single system with multiple staves. It begins with a treble clef and a key signature of two flats. The tempo is marked 'Ad. lib.' with a quarter note equal to 68 beats per minute. The first staff contains a melodic line starting with a piano (*p*) dynamic, followed by a crescendo to fortissimo (*ff*) and a dynamic shift to forte (*f*), ending with a decrescendo to piano (*p*). The second staff continues the melodic line with a piano (*p*) dynamic and a forte (*f*) dynamic. The third staff features a triplet of eighth notes marked *ff*, followed by a piano (*p*) dynamic and a sixteenth-note run marked *f*. The fourth staff includes 'sul pont.' and 'nat. jeté' markings, with dynamics of *f*, *p*, and *f*, and a tempo change to a quarter note equal to 100. The fifth staff has a 'sul A' marking and a '(poco rall.)' instruction, with a *pp* dynamic. The sixth staff is marked '(arco)' and 'sul A', with a tempo of a quarter note equal to 80, and includes 'pizz.' and 'sim.' markings. The seventh staff has a tempo of a quarter note equal to 76 and features a '7' marking above a sixteenth-note run. The eighth staff includes a '2 0 3 0' marking above a sixteenth-note run and a '5' marking below it. The final staff concludes with a double bar line and a fermata.

III.

Hermes Camacho

Vivace, with precision $\text{♩} = 96$

Piccolo

Flute 1 *mf*

Flute 2 *mf*

Oboes 1, 2 *mf*

Clarinet 1 in Bb *mf*

Clarinet 2 in Bb

Clarinet 3 in Bb

Bassoons 1, 2

Horns in F 1, 2

Horn in F 3, 4

Trumpet in C 1

Trumpets in C 2, 3

Trombones 1, 2

Bass Trombone

Tuba

Violin Solo *Vivace, with precision* $\text{♩} = 96$

Timpani [C#-A]

Percussion 1

Percussion 2

Percussion 3

Percussion 4

Piano *mp*

Contrabass

9 **A**

Picc.

Fl. 1.

Fl. 2.

Ob. 1, 2.

Cl. 1.

Cl. 2.

Cl. 3.

Bsn. 1, 2.

Hn. 1, 2.

Hn. 3, 4.

C Tpt. 1.

C Tpt. 2, 3.

Tbn. 1, 2.

B. Tbn.

Tba.

Solo Vln.

Timp.

Perc. 1.

Perc. 2.

Perc. 3.

Perc. 4.

Pno.

Cb.

B

This page of a musical score, page 87, contains measures 17 through 20. The score is for a full orchestra and a solo violin. The instruments listed on the left are Piccolo (Picc.), Flute 1 (Fl. 1), Flute 2 (Fl. 2), Oboe 1 & 2 (Ob. 1,2), Clarinet 1 (Cl. 1), Clarinet 2 (Cl. 2), Clarinet 3 (Cl. 3), Bassoon 1 & 2 (Bsn. 1,2), Horn 1 & 2 (Hn. 1,2), Horn 3 & 4 (Hn. 3,4), Trumpet 1 (C Tpt. 1), Trumpet 2, 3 (C Tpt. 2,3), Trombone 1 & 2 (Tbn. 1,2), Bass Trombone (B. Tbn.), Tuba (Tba.), Solo Violin (Solo Vln.), Timpani (Timp.), Percussion 1 (Perc. 1), Percussion 2 (Perc. 2), Percussion 3 (Perc. 3), Percussion 4 (Perc. 4), Piano (Pno.), and Contrabass (Cb.).

Measure 17 begins with a Piccolo part. The woodwinds (Flutes, Oboes, Clarinets, Bassoons) have various melodic and harmonic parts, with dynamic markings such as *f* and *mf*. The brass section (Horns, Trumpets, Trombones, Tuba) is mostly silent in this measure. The Solo Violin has a complex melodic line. The Percussion section includes a Marimba and Vibraphone part starting in measure 19.

Measure 18 continues the woodwind and violin parts. The Solo Violin part features a *tr* (trill) marking. The Percussion section continues with the Marimba and Vibraphone.

Measure 19 shows the Solo Violin playing a dense, rhythmic passage. The Percussion section features a Marimba part with a *mp* dynamic and a Vibraphone part with a *f* dynamic. The woodwinds and brass continue their respective parts.

Measure 20 concludes the page with a final chordal structure in the woodwinds and brass, and a sustained note in the Solo Violin. The Percussion section continues with the Marimba and Vibraphone.

This page of a musical score contains measures 22 through 27. The instrumentation includes a full orchestra and a solo violin. The woodwind section consists of Piccolo, Flutes 1 and 2, Oboes 1 and 2, Clarinets 1, 2, and 3, Bassoons 1 and 2, Horns 1, 2, 3, and 4, Trumpets 1, 2, and 3, Trombones 1 and 2, and Tuba. The percussion section includes Timpani, Percussion 1, 2, 3, and 4. The piano and double bass parts are also present. The solo violin part begins in measure 22 with a melodic line. The rest of the score is currently blank.

Picc.

Fl. 1

Fl. 2

Ob. 1,2

Cl. 1

Cl. 2

Cl. 3

Bsn. 1,2

Hn. 1,2

Hn. 3,4

C Tpt. 1

C Tpt. 2,3

Tbn. 1,2

B. Tbn.

Tba.

Solo Vln.

Timp.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Pno.

Cb.

mp

p

mf

mf

Wood Block

Picc. *mp*

Fl. 1 *mp*

Fl. 2 *mp*

Ob. 1,2

Cl. 1 *mp*

Cl. 2

Cl. 3

Bsn. 1,2 *mp*

Hn. 1,2 *mp*

Hn. 3,4

C Tpt. 1 *mp* senza sord.

C Tpt. 2,3 *mp*

Tbn. 1,2 *mp*

B. Tbn. *mp*

Tba. *p*

Solo Vln.

Timp. *p*

Perc. 1 *p* [Bass Drum] *p*

Perc. 2

Perc. 3

Perc. 4

Pno.

Cb. *mp* *pizz.* *mf*

Detailed description of the musical score: The score consists of 17 staves. The Piccolo (Picc.) part has a dynamic of *mp*. Flute 1 (Fl. 1) and Flute 2 (Fl. 2) both have a dynamic of *mp*. Oboe 1,2 (Ob. 1,2) is present but has no notation. Clarinet 1 (Cl. 1) has a dynamic of *mp*. Clarinet 2 (Cl. 2) and Clarinet 3 (Cl. 3) are present but have no notation. Bassoon 1,2 (Bsn. 1,2) has a dynamic of *mp*. Horn 1,2 (Hn. 1,2) has a dynamic of *mp*. Horn 3,4 (Hn. 3,4) is present but has no notation. Trumpet 1 (C Tpt. 1) has a dynamic of *mp* and is marked 'senza sord.'. Trumpet 2,3 (C Tpt. 2,3) has a dynamic of *mp*. Trombone 1,2 (Tbn. 1,2) has a dynamic of *mp*. Bass Trombone (B. Tbn.) has a dynamic of *mp*. Tuba (Tba.) has a dynamic of *p*. Solo Violin (Solo Vln.) has a complex melodic line with various ornaments. Timpani (Timp.) has a dynamic of *p*. Percussion 1 (Perc. 1) has a dynamic of *p* and includes a Bass Drum. Percussion 2 (Perc. 2), Percussion 3 (Perc. 3), and Percussion 4 (Perc. 4) are present but have no notation. Piano (Pno.) is present but has no notation. Cello (Cb.) has a dynamic of *mp*, then a *pizz.* marking, and ends with a dynamic of *mf*.

42

Picc. *f*

Fl. 1 *f*

Fl. 2 *f*

Ob. 1, 2 *a2*

Cl. 1 *a2*

Cl. 2 *a2*

Cl. 3 *a2*

Bsn. 1, 2 *a2*

Hn. 1, 2 *p* *mf*

Hn. 3, 4

C Tpt. 1 *p* *mf* *f*

C Tpt. 2, 3

Tbn. 1, 2 *p* *f*

B. Tbn.

Tba.

Solo Vln. *f*

Timp. *mp*

Perc. 1

Perc. 2 *f* **3 Tom-toms**

Perc. 3

Perc. 4

Pno.

Cb. *arco*

D

47

Picc. *f*

Fl. 1 *f*

Fl. 2 *f*

Ob. 1,2 *f*

Cl. 1 *f*

Cl. 2 *f*

Cl. 3 *f*

Bsn. 1,2 *f*

Hn. 1,2 *f*

Hn. 3,4 *f*

C Tpt. 1 *f*

C Tpt. 2,3 *f*

Tbn. 1,2 *f*

B. Tbn. *f*

Tba. *f*

p

mp

Solo Vln. *mf*

Timp. *f*

Perc. 1 *f*

Perc. 2

Perc. 3 *f*

Perc. 4

Pno. *mf*

Cb. *ff*

mf

pp

pizz.

mf

57

Picc.

Fl. 1

Fl. 2

Ob. 1, 2

Cl. 1

Cl. 2

Cl. 3

Bsn. 1, 2

Hn. 1, 2

Hn. 3, 4

C Tpt. 1

C Tpt. 2, 3

Tbn. 1, 2

B. Tbn.

Tba.

Solo Vln.

Timp.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Pno.

Cb.

p

mp

1.

mp

1.

p

mp

arco

pizz.

65

Picc.

Fl. 1

Fl. 2

Ob. 1, 2

Cl. 1

Cl. 2

Cl. 3

Bsn. 1, 2

Hn. 1, 2

Hn. 3, 4

C Tpt. 1

C Tpt. 2, 3

Tbn. 1, 2

B. Tbn.

Tbn.

Solo Vln.

Timp.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Pno.

Cb.

mp

mp

mp

mp

con sord.

mp

arco

pizz.

74

Picc. —

Fl. 1. —

Fl. 2. —

Ob. 1,2. —

Cl. 1. —

Cl. 2. *mp*

Cl. 3. *mp*

Bsn. 1,2. —

Hn. 1,2. *mp*

Hn. 3,4. —

C Tpt. 1. — *mp* senza sord. *mp*

C Tpt. 2,3. — *mp* 2. *mp*

Tbn. 1,2. —

B. Tbn. *mp*

Tba. —

Solo Vln. —

Timp. —

Perc. 1. — *p* 3 Wood Block *p*

Perc. 2. —

Perc. 3. —

Perc. 4. —

Pno. —

Cb. arco pizz arco pizz arco pizz

84

Picc. *mf*

Fl. 1 *mf*

Fl. 2 *mf*

Ob. 1,2 *mf*

Cl. 1 solo *mf*

Cl. 2 *mp*

Cl. 3 *mp*

Bsn. 1,2 solo *mf*

Hn. 1,2 *mp*

Hn. 3,4 *mp*

C Tpt. 1 *mp*

C Tpt. 2,3 *mp*

Tbn. 1,2 *mp*

B. Tbn. *mp*

Tba. *mp*

Solo Vln. *mf*

Timp. *mf*

Perc. 1 Bass Drum *mf*

Perc. 2

Perc. 3

Perc. 4

Pno. *mf*

Cb. pizz. *mf*

This page of a musical score, numbered 97, contains the following parts and markings:

- Picc:** Piccolo flute, starting at measure 93 with *mf* and moving to *f* by measure 95.
- Fl. 1, 2:** First and second flutes, starting at measure 93 with *mf* and moving to *f* by measure 95.
- Ob. 1, 2:** First and second oboes, starting at measure 93 with *mf* and moving to *f* by measure 95. An *a2* marking is present above the staff in measure 95.
- Cl. 1, 2, 3:** First, second, and third clarinets, starting at measure 93 with *mf* and moving to *f* by measure 95.
- Bsn. 1, 2:** First and second bassoons, starting at measure 93 with *mf* and moving to *f* by measure 95. A *cresc.* marking is present below the staff in measure 95.
- Hn. 1, 2:** First and second horns, starting at measure 93 with *mf* and moving to *f* by measure 95.
- Hn. 3, 4:** Third and fourth horns, starting at measure 93 with *mf* and moving to *f* by measure 95. A *3.* marking is present above the staff in measure 93.
- C Tpt. 1, 2, 3:** First, second, and third cornets/trumpets, starting at measure 93 with *mf* and moving to *f* by measure 95.
- Tbn. 1, 2:** First and second trombones, starting at measure 93 with *mf* and moving to *f* by measure 95. A *1.* marking is present above the staff in measure 95.
- B. Tbn.:** Baritone trombone, starting at measure 93 with *mf* and moving to *f* by measure 95.
- Tba.:** Tuba, starting at measure 93 with *mf* and moving to *f* by measure 95.
- Solo Vln.:** Solo violin, playing a complex rhythmic pattern throughout the page.
- Timp.:** Timpani, with rests throughout the page.
- Perc. 1, 2, 3, 4:** Four percussion parts, with rests throughout the page.
- Pno.:** Piano, playing chords and arpeggios throughout the page.
- Cb.:** Double bass, starting at measure 93 with *mf* and moving to *f* by measure 95. An *arco* marking is present above the staff in measure 95.

100

E

Picc. *ff*

Fl. 1 *ff*

Fl. 2 *ff*

Ob. 1, 2 *ff*

Cl. 1 *ff*

Cl. 2 *ff*

Cl. 3 *ff*

Bsn. 1, 2 *ff* *f* solo

Hn. 1, 2 *ff*

Hn. 3, 4 *ff*

C Tpt. 1 *ff*

C Tpt. 2, 3 *ff*

Tbn. 1, 2 *ff* a2

B. Tbn. *ff*

Tba. *ff*

Solo Vln. *ff* *mp* **E**

Timp. *f*

Perc. 1 *ff*

Perc. 2 *ff*

Perc. 3 *ff*

Perc. 4

Pno. *ff*

Cb. *ff*

F

106

Picc. *f*

Fl. 1 *f*

Fl. 2 *p*

Ob. 1, 2

Cl. 1 *f* solo *p*

Cl. 2 *f* *p*

Cl. 3 *f* *pp*

Bsn. 1, 2 *p*

Hn. 1, 2

Hn. 3, 4

C Tpt. 1

C Tpt. 2, 3

Tbn. 1, 2

B. Tbn. *f*

Tba. *f*

Solo Vln. *mf*

Timp.

Perc. 1

Perc. 2

Perc. 3 *f*

Perc. 4

Pno. *f* *sw*

Cb. *ff* pizz. *mf* (pizz.)

116

Picc. *mp*

Fl. 1 *p*

Fl. 2 *p*

Ob. 1,2

Cl. 1 *p* *pp*

Cl. 2

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

Bsn. 1,2 *mp*

Hn. 1,2

Hn. 3,4

C Tpt. 1 *p* *con sord.*

C Tpt. 2,3 *mp*

Tbn. 1,2

B. Tbn.

Tba.

Solo Vln. *subp* *poco a poco cresc.*

Timp.

Perc. 1

Perc. 2

Perc. 3 *mf* *mp*

Perc. 4

Pno. *p* *mp* *p*

Cb. *arco*

123

Picc. Fl. 1, Fl. 2, Ob. 1,2, Cl. 1,2,3, Bsn. 1,2, Hn. 1,2, Hn. 3,4, C Tpt. 1,2,3, Tbn. 1,2, B. Tbn., Tba., Solo Vln., Timp., Perc. 1,2,3,4, Pno., Cb.

mp, *poco a poco cresc.*, *pizz.*, *arco*

Detailed description: This page of a musical score covers measures 123 to 130. It features a large ensemble of instruments including Piccolo, Flutes 1 and 2, Oboes 1 and 2, Clarinets 1, 2, and 3, Bassoons 1 and 2, Horns 1 and 2, Horns 3 and 4, Trumpets 1, 2, and 3, Trombones 1 and 2, Baritone Trombone, Tuba, Solo Violin, Timpani, four Percussion parts, Piano, and Contrabass. The score is written in a key with one flat (B-flat major or D minor) and a 4/4 time signature. The Solo Violin part is particularly active, starting with a complex melodic line in measure 123 and ending with a *pizz.* (pizzicato) and *arco* (arco) marking in measure 130. The woodwinds and brass parts have sparse entries, often marked *mp* (mezzo-piano). The Percussion and Piano parts include *poco a poco cresc.* (poco a poco crescendo) markings. The Contrabass part begins with a *pizz.* marking. The page number 123 is at the top left, and 101 is at the top right.

This musical score page contains the following parts and markings:

- Picc:** Piccolo flute part.
- Fl. 1, 2:** Flute parts with *mf* dynamic.
- Ob. 1, 2:** Oboe parts with *mf* dynamic and *a2* marking.
- Cl. 1, 2, 3:** Clarinet parts with *mf* and *f* dynamics.
- Bsn. 1, 2:** Bassoon parts with *mf* and *f* dynamics, including a *2.* fingering marking.
- Hn. 1, 2, 3, 4:** Horn parts with *mf* dynamic.
- C Tpt. 1, 2, 3:** Trumpet parts with *mf* dynamic and *senza sord.* marking.
- Tbn. 1, 2, 3, 4:** Trombone parts with *mp*, *mf*, and *f* dynamics, including a *1.* fingering marking.
- Tba:** Tuba part.
- Solo Vln:** Solo Violin part with *pizz.* and *arco* markings.
- Timp:** Timpani part.
- Perc. 1, 2:** Percussion parts 1 and 2.
- Perc. 3, 4:** Percussion parts 3 and 4 with *mf*, *cresc.*, and *f* dynamics.
- Pao:** Piano part with *mf* and *cresc.* markings.
- Cb:** Cello part with *f* and *mf* dynamics, and *arco* marking.

138 **H**

Picc. *ff*

Fl. 1 *ff*

Fl. 2 *ff*

Ob. 1,2 *ff*

Cl. 1 *ff*

Cl. 2 *ff*

Cl. 3 *ff*

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

Hn. 1,2 *f* *a2*

Hn. 3,4 *f*

C Tpt. 1 *f*

C Tpt. 2,3 *f* *3.* *ff*

Tbn. 1,2 *ff* *a2*

B. Tbn. *ff*

Tba. *ff*

Solo Vln. *f* **H**

Timp. *f*

Perc. 1 *f*

Perc. 2 *f*

Perc. 3 *ff*

Perc. 4

Pno. *ff*

Cb. *ff*

147

Picc.

Fl. 1

Fl. 2

Ob. 1, 2

Cl. 1

Cl. 2

Cl. 3

Bsn. 1, 2

Hn. 1, 2

Hn. 3, 4

C Tpt. 1

C Tpt. 2, 3

Tbn. 1, 2

B. Tbn.

Tba.

Solo Vln.

Timp.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Pno.

Cb.

ff

ff

mf

mf

mp

p

p

pizz.

leggiere

I

I

♯

** ♯*

154

Picc.

Fl. 1

Fl. 2

Ob. 1,2

Cl. 1

Cl. 2

Cl. 3

Bsn. 1,2

Hn. 1,2

Hn. 3,4

C Tpt. 1

C Tpt. 2,3

Tbn. 1,2

B. Tbn.

Tba.

Solo Vln.

Timp.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Pno.

Cb.

* rit

* rit

161

Picc. *mf*

Fl. 1

Fl. 2 *mf*

Ob. 1,2

Cl. 1 *mf*

Cl. 2 *mf*

Cl. 3

Bsn. 1,2

Hn. 1,2

Hn. 3,4

C Tpt. 1

C Tpt. 2,3

Tbn. 1,2

B. Tbn.

Tba.

Solo Vln. *mf* *f*

Timp.

Perc. 1

Perc. 2

Perc. 3 *mf*

Perc. 4

Pno. *mp*

Cb.

J

*

170

Picc. *f*

Fl. 1 *f*

Fl. 2 *f*

Ob. 1,2

Cl. 1 *f*

Cl. 2

Cl. 3 *mf*

Bsn. 1,2

Hn. 1,2

Hn. 3,4

C Tpt. 1 *f*

C Tpt. 2,3

Tbn. 1,2

B. Tbn.

Tba.

Solo Vln.

Timp.

Perc. 1 [Wood Blocks] *mp*

Perc. 2

Perc. 3

Perc. 4 *f* (choke)

Pno.

Cb.

Musical score for page 108, measures 176-180. The score includes parts for Piccolo, Flutes 1 and 2, Oboes 1 and 2, Clarinets 1, 2, and 3, Bassoons 1 and 2, Horns 1, 2 and 3, 4, Trumpets 1 and 2, 3, Trombones 1, 2, and 3, Solo Violin, Timpani, Percussion 1-4, Piano, and Cello. The score features various dynamics such as *mf*, *p*, and *pizz*.

181 **K**

Picc. Fl. 1 Fl. 2 Ob. 1,2 Cl. 1 Cl. 2 Cl. 3 Bsn. 1,2 Hn. 1,2 Hn. 3,4 C Tpt. 1 C Tpt. 2,3 Tbn. 1,2 B. Tbn. Tba. Solo Vln. Timp. Perc. 1 Perc. 2 Perc. 3 Perc. 4 Pno. Cb.

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

Picc.

Fl. 1

Fl. 2

Ob. 1, 2

Cl. 1

Cl. 2

Cl. 3

Bsn. 1, 2

Hn. 1, 2

Hn. 3, 4

C Tpt. 1

C Tpt. 2, 3

Tbn. 1, 2

B. Tbn.

Tba.

Solo Vln.

Timp.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Pno.

Cb.

mp

mp

mp

mp

mp

p

p

mp

mp

pizz.

arco

Maramba (shared with perc. 3)

Picc. *mp*

Fl. 1

Fl. 2

Ob. 1, 2

Cl. 1 *solo*
mf

Cl. 2 *mp*

Cl. 3

Bsn. 1, 2 *mp*
(n)
2

Hn. 1, 2 *mp*

Hn. 3, 4

C Tpt. 1 *mp*

C Tpt. 2, 3

Tbn. 1, 2 *mp*

B. Tbn.

Tba.

Solo Vln. *poco a poco cresc.*

Timp.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Pno.

Cb. *pizz.* *arco* *pizz.*

209

Picc
Fl. 1
Fl. 2
Ob. 1, 2
Cl. 1
Cl. 2
Cl. 3
Bsn. 1, 2
Hn. 1, 2
Hn. 3, 4
C Tpt. 1
C Tpt. 2, 3
Tbn. 1, 2
B. Tbn.
Tba
Solo Vln.
Timp
Perc. 1
Perc. 2
Perc. 3
Perc. 4
Pno
Cb

mf f f f
solo mf
a2
3. mf
mf
2. f
mf
mp
mp
mf f
mf f
pizz. mf arco

M

217

Picc. *ff*

Fl. 1 *ff*

Fl. 2 *ff*

Ob. 1, 2 *a2 ff*

Cl. 1 *ff*

Cl. 2 *ff*

Cl. 3 *ff*

Bsn. 1, 2 *ff*

Hn. 1, 2 *f ff a2*

Hn. 3, 4 *f ff a2*

C Tpt. 1 *ff*

C Tpt. 2, 3 *ff*

Tbn. 1, 2 *f ff a2*

B. Tbn. *f ff*

Tba. *f ff*

Solo Vln. *ff* M

Timp. *f ff*

Perc. 1 *mf ff*

Perc. 2 *mf ff*

Perc. 3 *ff*

Perc. 4 *ff f*

Pno. *ff*

Cb. *ff pizz.*

Detailed description: This page of a musical score, numbered 113, covers measures 217 to 220. It features a large ensemble of instruments including Piccolo, Flutes 1 and 2, Oboes 1 and 2, Clarinets 1, 2, and 3, Bassoons 1 and 2, Horns 1, 2, 3, and 4, Trumpets 1, 2, and 3, Trombones 1 and 2, Tuba, Solo Violin, Timpani, four Percussion parts, Piano, and Contrabass. The score is written in 8/8 time with a key signature of two flats. A rehearsal mark 'M' is placed above measure 219. Dynamics range from *mf* to *ff*. The Solo Violin part has a 'pizz.' (pizzicato) marking in measure 220. The Contrabass part also has a 'pizz.' marking in measure 220. The Percussion parts show various rhythmic patterns and dynamic changes.

223

Musical score for page 114, measures 223-228. The score includes parts for Picc., Fl. 1, Fl. 2, Ob. 1 & 2, Cl. 1, Cl. 2, Cl. 3, Bsn. 1 & 2, Hn. 1 & 3, 4, C Tpt. 1 & 2, Tbn. 1 & 2, B. Tbn., Tba., Solo Vln., Timp., Perc. 1, 2, 3, 4, Pno., and Cb. The music features various dynamics such as *mf*, *ff*, *f*, *mf*, *f*, and *ff*. Performance instructions include *pizz arco* and *pizz arco*. The score is written in 2/4 time with a key signature of one sharp (F#).

N

230

This page contains the musical score for measures 230 through 235. The instruments are arranged as follows:

- Picc.** (Piccolo): Rests in measures 230-232, then plays a melodic line in 233-235.
- Fl. 1, 2** (Flutes): Rests in measures 230-232, then plays a melodic line in 233-235.
- Ob. 1, 2** (Oboes): Rests in measures 230-232, then plays a melodic line in 233-235.
- Cl. 1, 2, 3** (Clarinets): Rests in measures 230-232, then plays a melodic line in 233-235.
- Bsn. 1, 2** (Bassoons): Rests in measures 230-232, then plays a melodic line in 233-235.
- Hn. 1, 2, 3, 4** (Horns): Play a rhythmic pattern of quarter notes.
- C Tpt. 1, 2, 3** (Trumpets): Play a rhythmic pattern of quarter notes.
- Tbn. 1, 2** (Tenor Trombones): Play a rhythmic pattern of quarter notes.
- B. Tbn.** (Baritone Trombone): Play a rhythmic pattern of quarter notes.
- Tba.** (Tuba): Play a rhythmic pattern of quarter notes.
- Solo Vln.** (Solo Violin): Plays a complex melodic line with many sixteenth notes.
- Timp.** (Timpani): Plays a rhythmic pattern of quarter notes.
- Perc. 1, 2, 3, 4** (Percussion): Perc. 1 plays a rhythmic pattern of quarter notes. Perc. 2, 3, and 4 are silent.
- Pno.** (Piano): Plays a rhythmic pattern of quarter notes.
- Cb.** (Cello): Plays a rhythmic pattern of quarter notes.

Dynamic markings include *f* (forte) and *a2* (second octave). The score is written in a key with one flat and a 4/4 time signature.

235

Picc

Fl. 1

Fl. 2

Ob. 1, 2

Cl. 1

Cl. 2

Cl. 3

Bsn. 1, 2

Hn. 1, 2

Hn. 3, 4

C Tpt. 1

C Tpt. 2, 3

Tbn. 1, 2

B. Tbn.

Tba.

Solo Vln.

Timp.

Perc. 1

Perc. 2

Perc. 3

Perc. 4
Vibraphone

Pno

Cb.

hang on!

ff

f

pizz.

ff

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Vita

Hermes Casillan Camacho was born in the Philippines in 1982 and was raised in Davis, California. He graduated from California State University, Long Beach in 2004 with the B.M. in composition and then completed the M.M. in composition in 2006 from the University of Colorado at Boulder, where he was a Cecil B. Effinger Fellow. His primary teachers were Carolyn Bremer, Robin Cox, Daniel Kellogg, and Richard Toensing, with additional studies in violin and conducting from Kimiyo Takeya, Richard Rintoul, and Akira Endo. In the fall of 2006, Hermes entered the D.M.A. program at The University of Texas at Austin on a Kent Kennan Fellowship, studying composition with Donald Grantham, Yevgeniy Sharlat, and Dan Welcher.

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