

DOUBLE CONCERTO  
FOR BASSOON AND CELESTA  
WITH CHAMBER ORCHESTRA

by  
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## ABSTRACT

This double concerto was born out of my reaction to the complete lack of repertoire for the celesta. I added the bassoon to provide the celesta with musical support; its timbre works well with that of the celesta, providing contrast with a hint of similarity. The size of the chamber orchestra was chosen in consideration of the dynamic restrictions of the celesta. The wind instruments were chosen for both timbral and musical considerations in the piece.

The first movement uses only six pitches at any time, a juxtaposition of two major triads a tritone apart. For much of the movement the focus lies on the two soloists, with quick interactions between the two. However, the latter half of the piece features the ensemble as a whole, with much more conversation coming from the orchestra. The piece contains many different sections delineated by texture, but the overall form is ternary, each large section unified by its own motive.

While the bassoon leads the first movement, the celesta becomes more prominent in the second. The pitch content is much more complex in the second movement, with more importance given to harmonic structures. It begins with a rather long prelude, which gives way to three short dances. There is a brief remembrance of the prelude before the piece concludes with a boisterous dance, synthesizing elements of the previous dances and the main motives of the prelude.

## ACKNOWLEDGMENTS

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## VITA

## Personal Background

Matthew Harrison Briggs  
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## Education

Diploma, Bethesda Christian School, Fort Worth,  
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Bachelor of Music, Music Theory and  
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# Double Concerto

for Bassoon and Celesta with  
Chamber Orchestra

I. Andante

II. Prelude and Dances

*by*

Matthew Briggs

*Master's Thesis*

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# Instrumentation

2 Flutes  
Oboe  
2 Clarinets in Bb  
Bass Clarinet in Bb

Trumpet in C  
2 French Horns in F  
Trombone

## Percussion

Tambourine, Snare Drum, Field Drum, Bass Drum, Suspended Cymbal, Vibraphone, Marimba

### Percussion 1

Tambourine, Field Drum, Snare Drum\*

### Percussion 2

Vibraphone, Suspended Cymbal

### Percussion 3

Marimba, Bass Drum, Snare Drum

## Soloists

Bassoon  
Celesta

## Chamber strings (numbers suggested)

Violins I - 6-8  
Violins II - 6-8  
Viola - 4-6  
Cellos - 4-6  
Contrabasses - 3-4

Duration: 8'20"

\*Tambourine either mounted or hand-held. Percussion 1 can use the same snare drum as Percussion 3. Using two snare drums is possible, but not necessary. When using only one snare drum, mount the snare drum and field drum next to each other.



# Double Concerto for Bassoon and Celesta with Chamber Orchestra

## I. Andante

Matthew Briggs

Andante, mysterious ♩ = 90

Flute 1

Flute 2

Oboe

Clarinet in B $\flat$  1

Clarinet in B $\flat$  2

Bass Clarinet

Trumpet in C

Horn in F 1

Horn in F 2

Trombone

Snare Drum

Bassoon

Celesta

Violin I

Violin II

Viola

Cello

Contrabass

*p*

*mf*

*f*

*mp*

*Ped. ad lib.*

*mf*

*f*

*p*

*mf*

*f*

*p*

*mf*

Double Concerto, I. Andante

15 rit. a tempo

Fl. 1

Fl. 2

Ob.

B♭ Cl. 1

B♭ Cl. 2

B. Cl.

C Tpt.

Hn. 1

Hn. 2

Tbn.

Sn. Dr.

Bsn.

Cel.

Vln. I

Vln. II

Vla.

Vc.

Cb.

*ff* *p* *mf* *f*

*ff* *p* *mf* *f*

*ff* *p* *mf* *f*

*ff* *p* *mf* *f*

*ff* *p* *mf* *f*

Mysterious

23

Fl. 1

Fl. 2

Ob.

B♭ Cl. 1

B♭ Cl. 2

B. Cl.

C Tpt.

Hn. 1

Hn. 2

Tbn.

Sn. Dr.

Bsn.

Cel.

Vln. I

Vln. II

Vla.

Vc.

Cb.

*mf* *p* *mf* *p* *pp*

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

*mf* *mp*

*mf* *mp*

*mf* *p*

**A Hopeful**

Fl. 1 *mf*

Fl. 2 *mf*

Ob. *mf*

B. Cl. 1

B. Cl. 2

B. Cl. *mp* *f*

C. Tpt.

Hn. 1

Hn. 2

Tbn.

Sn. Dr.

Bsn. *mf*

Cel. *mf*

Vln. I

Vln. II *p*

Vla. *p*

Vc. *p* *mp* *p*

Cb.

41

Fl. 1

Fl. 2

Ob.

B♭ Cl. 1

B♭ Cl. 2

B. Cl.

C Tpt.

Hn. 1

Hn. 2

Tbn.

41

Sn. Dr.

41

Bsn.

41

Cel.

41

Vln. I

Vln. II

Vla.

Vc.

Cb.

Con sord.

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

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

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

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

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

*mf*

*p* *mf*

*p*

*f* *p* *mf* *f* *mf* *pizz.* *mf*

**B** Brooding

Musical score for the 'Brooding' section, measures 48-52. The score is arranged for a full orchestra and includes the following parts:

- Fl. 1
- Fl. 2
- Ob.
- B♭ Cl. 1
- B♭ Cl. 2
- B. Cl.
- C Tpt.
- Hn. 1
- Hn. 2
- Tbn.
- Sn. Dr.
- Bsn.
- Cel.
- Vln. I
- Vln. II
- Vla.
- Vc.
- Cb.

Key features of the score include:

- Measures 48-52 are in 4/4 time, with a key signature of one sharp (F#).
- Measures 50-52 are in 3/4 time.
- Dynamic markings include *f* (forte), *p* (piano), *mf* (mezzo-forte), and *mp* (mezzo-piano).
- Articulation includes accents and slurs.
- The Cello part features a triplet in measure 50 and sixteenth-note patterns in measures 51-52.
- The Bassoon part has a crescendo in measure 50 and a slur in measure 51.
- The Violin I and II parts have dynamic changes and slurs.
- The Viola and Violoncello parts have dynamic changes and slurs.

54

Fl. 1

Fl. 2

Ob.

B♭ Cl. 1

B♭ Cl. 2

B. Cl.

C Tpt.

Hn. 1

Hn. 2

Tbn.

54

Sn. Dr.

Bsn.

54

*fp* *f* *mf* *f*

54

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

54

Vln. I

*pizz.* *p*

Vln. II

*pizz.* *p*

Vla.

*pp* *p* *pizz.*

Vc.

*pp* *p* *pizz.*

Cb.

Fl. 1

Fl. 2

Ob.

B♭ Cl. 1

B♭ Cl. 2

B. Cl.

C Tpt.

Hn. 1

Hn. 2

Tbn.

Sn. Dr.

Bsn.

Cel.

Vln. I

Vln. II

Vla.

Vc.

Cb.

58

4/4

3/4

pp

mp

pp

pp

mf

fp

mf

fp

mf

mf

p

p

mp

mf

p

mp

mf

p

mp

mf

mf



62  
Fl. 1 *p* *mf*

Fl. 2 *p* *mf*

Ob. *p*

B♭ Cl. 1 *mp* *p* *mf*

B♭ Cl. 2 *mp* *p* *mf*

B. Cl. *mp*

C Tpt. *Senza sord.* *p*

Hn. 1

Hn. 2

Tbn.

Sn. Dr.

Bsn. *f*

Cel. *ff* *mp*

Vln. I

Vln. II *f*

Vla.

Vc. *f*

Cb. *f*

66

Fl. 1

Fl. 2

Ob.

B. Cl. 1

B. Cl. 2

B. Cl.

C. Tpt.

Hn. 1

Hn. 2

Tbn.

Sn. Dr.

Bsn.

Cel.

Vln. I

Vln. II

Vla.

Vc.

Cb.

*p*

*mf*

*f*

*p*

*arco*

Once again hopeful

70

Fl. 1

Fl. 2

Ob.

B. Cl. 1

B. Cl. 2

B. Cl.

C Tpt.

Hn. 1

Hn. 2

Tbn.

Sn. Dr.

Bsn.

Cel.

Vln. I

Vln. II

Vla.

Vc.

Cb.

*p*

*fp*

*f*

*p < mf >*

*p < mf >*

*f*

*arco*

6

8<sup>va</sup>

3

3

C Playful

Fl. 1

Fl. 2

Ob.

B♭ Cl. 1

B♭ Cl. 2

B. Cl.

C Tpt.

Hn. 1

Hn. 2

Tbn.

Sn. Dr.

Bsn.

Cel.

Vln. I

Vln. II

Vla.

Vc.

Cb.

*pp*

*p*

*f*

*mf*

*mp*

*pizz.*

*mf*

82

Fl. 1

Fl. 2

Ob.

B♭ Cl. 1

B♭ Cl. 2

B. Cl.

C Tpt.

82

Hn. 1

82

Hn. 2

Tbn.

82

Sn. Dr.

82

Bsn.

82

Cel.

82

Vln. I

Vln. II

Vla.

Vc.

Cb.

*p*

*tr*

*fp*

*f*

*mf*

*mp*

*f*

*pp*

arco

*pp*

*p*

*pp*

*p*



90

Fl. 1

Fl. 2

Ob.

B♭ Cl. 1

B♭ Cl. 2

B. Cl.

C Tpt.

Hn. 1

Hn. 2

Tbn.

90

Sn. Dr.

90

Bsn.

90

Cel.

90

Vln. I

Vln. II

Vla.

Vc.

Cb.

*pp*

*p*

*fp*

*f*

94

Fl. 1

Fl. 2

Ob.

B♭ Cl. 1

B♭ Cl. 2

B. Cl.

C Tpt.

Hn. 1

Hn. 2

Tbn.

Sn. Dr.

Bsn.

Cel.

Vln. I

Vln. II

Vla.

Vc.

Cb.

*f*

*p*

*ff*



Musical score for Double Concerto, I. Andante, page 17. The score includes parts for Flute 1 and 2, Oboe, Clarinets (Bb, Bb, B), Horns (1, 2), Trombone, Snare Drum, Bassoon, Cello, Violin I and II, Viola, Violoncello, and Contrabass. The page features a variety of musical notations including rests, notes, dynamics (*mf*, *f*), and "arco" markings.

Cadenza

102

Fl. 1

Fl. 2

Ob.

B♭ Cl. 1

B♭ Cl. 2

B. Cl.

C Tpt.

Hn. 1

Hn. 2

Tbn.

Sn. Dr.

Bsn.

Cel.

Vln. I

Vln. II

Vla.

Vc.

Cb.

*p*

*fp*

*f*

*p* *mf* *p*

*arco*

*arco*

6

6

3

6

D

108

Fl. 1

Fl. 2

Ob.

B♭ Cl. 1

B♭ Cl. 2

B. Cl.

C Tpt.

Hn. 1

Hn. 2

Tbn.

Sn. Dr.

Bsn.

Cel.

Vln. I

Vln. II

Via.

Vc.

Cb.

*p* *f* *mf* *p < mf > mf* *mf* *p*

*mf* *mf* *mf* *mf* *p*

117 *rit.* *At rest*  
*a tempo*

Fl. 1  
Fl. 2  
Ob.  
B♭ Cl. 1  
B♭ Cl. 2  
B. Cl.  
C Tpt.  
Hn. 1  
Hn. 2  
Tbn.  
Sn. Dr.  
Bsn.  
Cel.  
Vln. I  
Vln. II  
Vla.  
Vc.  
Cb.

*f* *p* *f* *p*  
*mf* *p* *mf* *p*  
*pp* *mf* *pp*  
*mf* *p*  
*mf* *p* *mf* *p*  
*mf* *p* *mf*  
*mf* *p* *mf*  
*mf* *p* *mf*  
*mf* *p* *mf*  
*pizz.* *arco*

Worried, distressed

The musical score is for the 21st page of the 'Double Concerto, I. Andante'. The tempo is 'Andante' and the mood is 'Worried, distressed'. The score is written for a full orchestra and includes the following parts:

- Fl. 1: Treble clef, 3/4 time, starting at measure 126. Dynamics: *mf*.
- Fl. 2: Treble clef, 3/4 time, starting at measure 126.
- Ob.: Treble clef, 3/4 time, starting at measure 126.
- B♭ Cl. 1: Treble clef, 3/4 time, starting at measure 126.
- B♭ Cl. 2: Treble clef, 3/4 time, starting at measure 126.
- B. Cl.: Bass clef, 3/4 time, starting at measure 126.
- C Tpt.: Treble clef, 3/4 time, starting at measure 126.
- Hn. 1: Treble clef, 3/4 time, starting at measure 126.
- Hn. 2: Bass clef, 3/4 time, starting at measure 126.
- Tbn.: Bass clef, 3/4 time, starting at measure 126.
- Sn. Dr.: Drum set, 3/4 time, starting at measure 126.
- Bsn.: Bass clef, 3/4 time, starting at measure 126.
- Cel.: Grand staff (treble and bass clefs), 3/4 time, starting at measure 126. Dynamics: *mf*.
- Vln. I: Treble clef, 3/4 time, starting at measure 126. Dynamics: *p*, *mf*, *mp*, *mf*.
- Vln. II: Treble clef, 3/4 time, starting at measure 126. Dynamics: *mf*, *mp*, *mf*. Includes a *soli* marking.
- Vla.: Bass clef, 3/4 time, starting at measure 126. Dynamics: *p*, *mf*, *f*, *mf*.
- Vc.: Bass clef, 3/4 time, starting at measure 126. Dynamics: *p*, *mf*.
- Cb.: Bass clef, 3/4 time, starting at measure 126. Dynamics: *p*, *mf*.

Mysterious Gradually gaining direction

G. P.

Fl. 1 *mf* *ff*

Fl. 2 *mf* *ff*

Ob. *mf* *ff*

B♭ Cl. 1 *mf* *ff*

B♭ Cl. 2 *f* *ff*

B. Cl. *f* *ff*

C Tpt.

Hn. 1 *pp* Con sord.

Hn. 2 *pp* Con sord.

Tbn.

Sn. Dr.

Bsn. *p*

Cel. *f*

Vln. I *ff* *pp*

Vln. II *ff* *pp* *soli*

Vla. *ff* *p*

Vc. *mf* *f* *ff* *p*

Cb. *ff* *p*

158

Fl. 1

Fl. 2

Ob.

B♭ Cl. 1

B♭ Cl. 2

B. Cl.

C Tpt.

Hn. 1

Hn. 2

Tbn.

Sn. Dr.

Bsn.

Cel.

Vln. I

Vln. II

Vla.

Vc.

Cb.

*mf*

*pp*

*mp*

*mf*

div. pizz.

E With purpose

Fl. 1 <sup>166</sup> *p*

Fl. 2 *p*

Ob.

B♭ Cl. 1

B♭ Cl. 2

B. Cl.

C Tpt.

Hn. 1 <sup>166</sup>

Hn. 2 <sup>166</sup>

Tbn.

Sn. Dr. <sup>166</sup>

Bsn. <sup>166</sup> *f* *mf*

Cel. <sup>166</sup> *mf*

Vln. I <sup>166</sup> *f* *p* *pp* arco

Vln. II *pizz.* *mf* *f*

Vla. *f* *mf* *pizz.*

Vc. *f* *mf* *pizz.*

Cb. *pizz.*



173

Fl. 1 *mf* *f*

Fl. 2 *mf* *f*

Ob.

B. Cl. 1 *p* *f*

B. Cl. 2 *p* *f*

B. Cl.

C Tpt. *pp* *f*

Hn. 1 *pp* Senza sord. *f*

Hn. 2 *pp* Senza sord. *f*

Tbn.

Sn. Dr. 173

Bsn. 173

Cel. *pp* *ff*

Vln. I *mf* *ff*

Vln. II *mf* *ff*

Vla. arco *ff*

Vc. arco *ff*

Cb. *ff*

Proudly

182

Fl. 1 *f* *ff*

Fl. 2 *f* *ff*

Ob. *f* *ff*

B♭ Cl. 1 *mf* *ff*

B♭ Cl. 2 *mf* *ff*

B. Cl. *mf* *ff*

C Tpt. *ff*

Hn. 1 *mf* *ff*

Hn. 2 *mf* *ff*

Tbn. *mf* *ff*

Sn. Dr. *mf* *ff*

Bsn. *f* *ff*

Cel. *f* *ff*

Vln. I *arco* *mf* *f* *ff*

Vln. II *arco* *mf* *f* *ff*

Vla. *pizz.* *mf* *arco* *ff*

Vc. *pizz.* *mf* *arco* *ff*

Cb. *arco* *ff*

G Stable, with confidence

190

Fl. 1 *mf* *f*

Fl. 2 *mf* *f*

Ob. *mf* *f*

B♭ Cl. 1 *mf* *f* *pp* *p*

B♭ Cl. 2 *mp* *f* *pp* *p*

B. Cl. *p* *f*

C Tpt. *mf* *f*

Hn. 1 *mp* *f*

Hn. 2 *mp* *f*

Tbn. *p* *f*

Sn. Dr. 190

Bsn. *p* *f*

Cel. *mf* *f*

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

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

Vla. *mp* *f* *mp* *p* *pp* *f*

Vc. *p* *f* *mp* *p*

Cb. *p* *f*

196

Fl. 1 *mf*

Fl. 2

Ob. *mf*

B♭ Cl. 1

B♭ Cl. 2

B. Cl. *mf*

C Tpt. *mf*

Hn. 1 *p* *mf* *p*

Hn. 2 *p* *mf* *p*

Tbn.

Sn. Dr.

Bsn. *mf*

Cel. *mf*

Vln. I *mf* arco

Vln. II *mf* arco

Vla. *mf*

Vc. *pizz.* *mf*

Cb. *pizz.* *mf*

204

Fl. 1

Fl. 2

Ob.

B♭ Cl. 1

B♭ Cl. 2

B. Cl.

C Tpt.

Hn. 1

Hn. 2

Tbn.

Sn. Dr.

Bsn.

Cel.

Vln. I

Vln. II

Vla.

Vc.

Cb.

*p*

*mp*

*pp*

*mf*

*arco*

H With reflection

Fl. 1 *mf* *f*

Fl. 2 *mf*

Ob. *mf*

B♭ Cl. 1 *mf* *f*

B♭ Cl. 2 *mf* *f*

B. Cl. *mf* *f*

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

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

Hn. 2 *f* *mf* *p*

Tbn. *f* *mf*

Sn. Dr. *f* *mf*

Bsn. *f*

Cel. *f* *mf* *f*

Vln. I *f* *mf* *f*

Vln. II *f* *mf* *f* *mf* *p*

Vla. *f* *mf* *p*

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

Cb. *f* *mf* *f*

Joyful, with confidence

222

Fl. 1 *p* *mf*

Fl. 2 *p* *mf*

Ob. *f* *mf* *f*

B♭ Cl. 1 *p* *mf* *f*

B♭ Cl. 2 *p* *mf* *f*

B. Cl. *p* *mf*

C Tpt. *mf* *f* *mf*

Hn. 1 222

Hn. 2 222 *mf*

Tbn.

Sn. Dr. 222

Bsn. 222

Cel. 222 *p* *f* *mf* *f*

Vln. I 222 *p* *mf* *f*

Vln. II *mf* *f*

Vla. *mf* *f*

Vc. *p* *mf*

Cb. *pizz.* *mf*

Musical score page 32 for *Double Concerto, I. Andante*. The page features 18 staves for various instruments, starting at measure 227. The woodwind section includes Flutes (Fl. 1, Fl. 2), Oboe (Ob.), Bass Clarinets (B $\flat$  Cl. 1, B $\flat$  Cl. 2), Bass Clarinet (B. Cl.), Cor Anglais (C Tpt.), Horns (Hn. 1, Hn. 2), Trombone (Tbn.), Snare Drum (Sn. Dr.), Bassoon (Bsn.), and Viola (Vla.). The string section includes Violin I (Vln. I), Violin II (Vln. II), Violoncello (Vc.), and Contrabass (Cb.). The Cello (Cel.) part is a grand staff with two staves. The time signature is 4/4. Dynamic markings include *f* (forte) for the woodwinds and strings. The Contrabass staff includes the instruction *arco* (arco) above the first measure.



231

Fl. 1 *f* *ff*

Fl. 2 *f* *ff*

Ob. *ff*

B♭ Cl. 1 *ff*

B♭ Cl. 2 *p* *f* *mf* *f* *ff*

B. Cl. *p* *f* *mf* *f* *ff*

C Tpt. *p* *f* *mf* *f* *ff*

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

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

Tbn. *p* *f* *mf* *f* *ff*

Sn. Dr. *ff*

Bsn. *ff*

Cel. *ff*

Vln. I *mf* *f* *ff*

Vln. II *mf* *f* *ff*

Vla. *mf* *f* *ff*

Vc. *mf* *f* *ff*

Cb. *mf* *f* *ff*

# II. Prelude and Dances

♩ = 72

This musical score is for the second movement, "II. Prelude and Dances," in 4/4 time. The tempo is marked as ♩ = 72. The score is arranged for a full orchestra and includes the following parts:

- Flute 1 & 2:** Both parts play a melodic line with dynamics ranging from *pp* to *p*.
- Oboe:** Plays a similar melodic line to the flutes, with dynamics from *pp* to *p*.
- Clarinet in B♭ 1 & 2:** Both parts play a melodic line, with dynamics from *pp* to *p*.
- Bass Clarinet:** Provides a low, sustained accompaniment with dynamics from *mf* to *p*.
- Trumpet in C:** Remains mostly silent throughout the movement.
- Horn in F 1 & 2:** Both parts play a melodic line with dynamics from *p* to *mf*.
- Trombone:** Provides a low, sustained accompaniment with dynamics from *pp* to *mf*.
- Percussion:** Includes Tambourine, Snare Drum, Field Drum, Suspended Cymbal, Percussion 2, Vibraphone, Snare Drum, Bass Drum, Percussion 3, and Marimba. The percussion parts are mostly rhythmic accompaniment.
- Bassoon:** Provides a low, sustained accompaniment with dynamics from *p* to *mf*.
- Celesta:** Provides a low, sustained accompaniment with dynamics from *p* to *mf*.
- Violin I & II:** Both parts play a melodic line with dynamics from *p* to *mf*.
- Viola:** Provides a low, sustained accompaniment with dynamics from *p* to *mf*.
- Cello:** Provides a low, sustained accompaniment with dynamics from *p* to *mf*.
- Contrabass:** Provides a low, sustained accompaniment with dynamics from *pp* to *fp*.

The score features various dynamic markings such as *pp* (pianissimo), *p* (piano), *mf* (mezzo-forte), and *fp* (fortissimo). The music is characterized by a mix of melodic lines and sustained accompaniment, with a focus on the woodwinds and strings.

$\text{♩} = 60$

Fl. 1

Fl. 2

Ob.

B♭ Cl. 1

B♭ Cl. 2

B. Cl.

C Tpt.

Hn. 1

Hn. 2

Tbn.

Tamb.  
Sn. Dr.  
Fld. Dr.

Sus. Cym.

Vib.

Sn. Dr.  
Bass Dr.

Mrb.

Bsn.

Cel.

Vln. I

Vln. II

Vla.

Vc.

Cb.

*pp*

*mf*

*p*

*f*

*fp*

*pp*

*f*

*mf*

*pizz.*

**A**

Fl. 1  
Fl. 2  
Ob.  
B♭ Cl. 1  
B♭ Cl. 2  
B. Cl.  
C Tpt.  
Hn. 1  
Hn. 2  
Tbn.  
Tamb.  
Sn. Dr.  
Fld. Dr.  
Sus. Cym.  
Vib.  
Sn. Dr.  
Bass Dr.  
Mrb.  
Bsn.  
Cel.  
Vln. I  
Vln. II  
Vla.  
Vc.  
Cb.

30

mf

f

10

arco

pp

39  $\text{♩} = 160$  B  $\text{♩} = 60$

Fl. 1 *p*

Fl. 2 *p*

Ob.

B<sup>b</sup> Cl. 1 *p*

B<sup>b</sup> Cl. 2

B. Cl.

C Tpt.

Hn. 1

Hn. 2

Tbn.

Tamb.  
Sn. Dr.  
Fld. Dr.

Sus. Cym.

Vib.

Sn. Dr.  
Bass Dr. *mf*

Mrb.

Bsn. *f* *mf*

Cel. *mf*

Vln. I *fp* *mf* *pp*

Vln. II *fp* *mf* *pp*

Vla. *fp* *mf* *pp*

Vc. *fp* *mf* *pp*

Cb. *fp* *arco* *mf* *pp* *p*

50

Fl. 1

Fl. 2

Ob.

B<sup>b</sup> Cl. 1

B<sup>b</sup> Cl. 2

B. Cl.

C Tpt.

Hn. 1

Hn. 2

Tbn.

Tamb.

Sn. Dr.

Fld. Dr.

Sus. Cym.

Vib.

Sn. Dr.

Bass Dr.

Mrb.

Bsn.

Cel.

Vln. I

Vln. II

Vla.

Vc.

Cb.

Stopped  
*pp*

Open  
*p* *mf*

Bass Clarinet  
Con sord.  
*p* *mp* *mf*

*p* *mf* *mf* *mf*

*mf* *mf* *mf* *mf*

*mf* *mf* *mf* *mf*

*mf*

*mf*

*mf*

*mf* *fp*

*pizz.* *mf*

div.  
*fp*

Double Concerto, II. Prelude and Dances

3 + 2 + 2

\* A repetitive pattern is played independently of the 7/8 meter, with either 9 or 11 eighth-notes per pattern, respectively.  
Performers should pay attention to the repetition of their individual pattern, as this will ease performance.  
Conductor should give eighth-note beats for these voices, but still keep a 7/8 pattern for the phrasing of the melody.

**C**  $\text{♩} = \text{♩} (\text{♩} = 120)$

The score consists of the following parts: Fl. 1, Fl. 2, Ob., B♭ Cl. 1, B♭ Cl. 2, B. Cl., C Tpt., Hn. 1, Hn. 2, Tbn., Tamb. (Tambourine), Sn. Dr. (Snare Drum), Fld. Dr. (Field Drum), Sus. Cym. (Suspended Cymbal), Vib. (Vibraphone), Sn. Dr. (Snare Drum), Bass Dr., Mrb. (Maracas), Bsn. (Bassoon), Cel. (Cello), Vln. I, Vln. II, Vla. (Viola), Vc. (Violoncello), and Cb. (Contrabass). The score includes various musical notations such as triplets, pizzicato, and dynamic markings like mf and f. A conductor's cue is marked 'C'.

68

Fl. 1

Fl. 2

Ob.

B $\flat$  Cl. 1

B $\flat$  Cl. 2

B. Cl.

C Tpt.

Hn. 1

Hn. 2

Tbn.

Tamb.

Sn. Dr.

Fld. Dr.

Sus. Cym.

Vib.

Sn. Dr.

Bass Dr.

Mrb.

Bsn.

Cel.

Vln. I

Vln. II

Vla.

Vc.

Cb.

*pp*

*mf*

*mf*

*mf*

non-div.

pizz.

pizz.



72

Fl. 1

Fl. 2

Ob.

B♭ Cl. 1

B♭ Cl. 2

B. Cl.

C Tpt.

Hn. 1

Hn. 2

Tbn.

Tamb.

Sn. Dr.

Fld. Dr.

Sus. Cym.

Vib.

Sn. Dr.

Bass Dr.

Mrb.

Bsn.

Cel.

Vln. I

Vln. II

Via.

Vc.

Cb.

*mf*

*mf*

*p*

*mf*

*f*

*mf*

*f*

*f*

*arco*

*pizz*

*arco*

**D** ♩ = 120 (♩ = 240)

Fl. 1

Fl. 2

Ob.

B $\flat$  Cl. 1

B $\flat$  Cl. 2

B. Cl.

C Tpt.

Hn. 1

Hn. 2

Tbn.

Tamb. Sn. Dr. Fld. Dr.

Sus. Cym.

Vib.

Sn. Dr. Bass Dr.

Mrb.

Bsn.

Cel.

Vln. I

Vln. II

Vla.

Vc.

Cb.

Tambourine

*f*

*p*

*p*

*p*

*p*

*p*

*p*

81

Fl. 1 *f*

Fl. 2

Ob.

B $\flat$  Cl. 1

B $\flat$  Cl. 2

B. Cl.

C Tpt.

Hn. 1 *mf*

Hn. 2

Tbn. *p*

Tamb. *p*

Sn. Dr.

Fld. Dr.

Sus. Cym.

Vib.

Sn. Dr.

Bass Dr.

Mrb.

Bsn. *f*

Cel.

Vln. I

Vln. II

Vla.

Vc. *pizz.*

Cb. *f*

91

Fl. 1

Fl. 2

Ob.

B♭ Cl. 1

B♭ Cl. 2

B. Cl.

C Tpt.

Hn. 1

Hn. 2

Tbn.

Tamb.  
Sn. Dr.  
Fld. Dr.

Sus. Cym.

Vib.

Sn. Dr.  
Bass Dr.

Mrb.

Bsn.

Cel.

Vln. I

Vln. II

Vla.

Vc.

Cb.

*mf*

*mf*

*mf* *p* *mf* *p*

*f*

Con sord.

*mf*

*mf*

*mf*

arco

pizz.

*mf*

Double Concerto, II. Prelude and Dances

*un poco rit.* **E** *a little slower* ♩ = 112 (♩ = 224)

The musical score is arranged in a standard orchestral format with the following parts and markings:

- Fl. 1, Fl. 2:** Flutes, measures 100-104.
- Ob.:** Oboe, measures 100-104.
- B♭ Cl. 1, B♭ Cl. 2, B. Cl.:** Clarinets, measures 100-104. Dynamics: *p*.
- C Tpt., Hn. 1, Hn. 2, Tbn.:** Horns and Trombone, measures 100-104. Dynamics: *p*.
- Tamb., Sn. Dr., Fld. Dr., Sus. Cym., Vib., Sn. Dr., Bass Dr., Mrb.:** Percussion, measures 100-104. Dynamics: *mf*, *p*. Includes marking: *non-trem.*
- Bsn., Cel.:** Bassoon and Celeste, measures 100-104. Dynamics: *f*.
- Vln. I, Vln. II, Vla., Vc., Cb.:** Strings, measures 100-104. Dynamics: *f*, *mf*, *p*. Includes marking: *arco*.

108

Fl. 1 *p* *mf*

Fl. 2 *p* *mf*

Ob. *mf*

B♭ Cl. 1 *mf*

B♭ Cl. 2 *mp*

B. Cl. *mp*

C Tpt. *p* *mp*

Hn. 1 *mp*

Hn. 2 *mp*

Tbn.

Tamb. 108

Sn. Dr. 108

Fld. Dr. 108

Sus. Cym. 108

Vib. 108

Sn. Dr. 108

Bass Dr. 108

Mrb. 108

Bsn. 108

Cel. 108

Vln. I 108

Vln. II 108

Vla. *mp*

Vc. *mp*

Cb. *mp* *pizz.*

Fl. 1 *p* *mf*

Fl. 2 *p* *mf*

Ob. *mf*

B♭ Cl. 1 *mp*

B♭ Cl. 2 *mf* *mp*

B. Cl. *mf*

C Tpt. *mp*

Hn. 1 *mf*

Hn. 2 *mf*

Tbn. *mp* Senza sord.

Tamb. *mp*

Sn. Dr.

Fld. Dr.

Sus. Cym.

Vib. *mp*

Sn. Dr.

Bass Dr.

Mrb.

Bsn. *ff*

Cel.

Vln. I

Vln. II

Vla. *mf*

Vc. *mf*

Cb. *mf*

F ♩ = 60

Fl. 1

Fl. 2

Ob.

B♭ Cl. 1

B♭ Cl. 2

B. Cl.

C Tpt.

Hn. 1

Hn. 2

Tbn.

Tamb.  
Sn. Dr.  
Fld. Dr.

Sus. Cym.

Vib.

Sn. Dr.  
Bass Dr.

Mrb.

Bsn.

Cel.

Vln. I

Vln. II

Vla.

Vc.

Cb.

*mf*

*p*

*arco*

*pizz.*

*arco*

*p*







Musical score for woodwinds, strings, and percussion, measures 145 to 151.

**Woodwind Section:**

- Fl. 1: Measures 146-147 have a melodic line.
- Ob.: Measures 150-151 have a melodic line starting with a *p* dynamic.
- B♭ Cl. 1: Measures 150-151 have a melodic line starting with *p* and moving to *mf*.
- B♭ Cl. 2: Measures 146-147 and 150-151 have melodic lines with dynamics *p* and *mf*.
- B. Cl.: Measures 145-151 play a rhythmic pattern of quarter notes.

**String Section:**

- C Tpt.: Measures 146-147 have a melodic line with dynamics *f* and *p*.
- Hn. 1: Measures 145-151 play a rhythmic pattern with dynamics *f* and *p*.
- Hn. 2: Measures 145-151 play a rhythmic pattern with dynamics *f* and *p*.
- Tbn.: Measures 145-151 play a rhythmic pattern with dynamic *f*.
- Vln. I & II: Play a rhythmic pattern with dynamics *mf* and *ff* alternating.
- Vla.: Play a rhythmic pattern with dynamics *f* and *mf* alternating.
- Vc.: Play a rhythmic pattern with dynamics *f* and *mf* alternating.
- Cb.: Play a rhythmic pattern with dynamics *f* and *mf* alternating. Includes the instruction "div. et al."

**Percussion Section:**

- Tamb., Sn. Dr., Fld. Dr., Sus. Cym., Vib., Sn. Dr. Bass Dr., Mrb.: Measures 145-151 are mostly silent.
- Bsn.: Measures 147-151 have a melodic line with dynamic *f*.
- Cel.: Measures 146-151 have a melodic line with dynamic *f*.

153

Fl. 1

Fl. 2

Ob.

B $\flat$  Cl. 1

B $\flat$  Cl. 2

B. Cl.

C Tpt.

Hn. 1

Hn. 2

Tbn.

Tamb.

Sn. Dr.

Fld. Dr.

Sus. Cym.

Vib.

Sn. Dr.

Bass Dr.

Mrb.

Bsn.

Cel.

Vln. I

Vln. II

Vla.

Vc.

Cb.

*mf*

*f* *mp*

*f* *p*

*f* *mf* *f*

*p* *mf*

*p* *mf*

*p* *mf*

*f*

*p* *mf*

*p* *mf*

*f* *mf* *f* *mf* *f*

*p* *mf*

*p* *mf*

*f* *mf* *f* *mf* *f*

*mf* *f* *mf* *f* *mf* *f*

161

Fl. 1

Fl. 2

Ob.

B $\flat$  Cl. 1

B $\flat$  Cl. 2

B. Cl.

C Tpt.

Hn. 1

Hn. 2

Tbn.

Tamb.  
Sn. Dr.  
Fld. Dr.

Sus. Cym.

Vib.

Sn. Dr.  
Bass Dr.

Mrb.

Bsn.

Cel.

Vln. I

Vln. II

Vla.

Vc.

Cb.

*ff* *mf* *ff* *mf* *ff* *mf*

*ff* *mf* *ff* *mf* *ff* *mf*

*ff* *mf* *ff* *mf* *f* *mf*

*ff* *ff* *mf* *f* *mf* *pizz.*

*ff* *f* *ff* *f*

*ar.* *pizz.*



H

174

Fl. 1 *sub p* *f*

Fl. 2 *sub p* *f*

Ob. *sub p* *f*

B<sup>b</sup> Cl. 1 *p* *p* *f*

B<sup>b</sup> Cl. 2 *p* *p* *f*

B. Cl. *p* *p* *f*

C Tpt. *sub p* *f*

Hn. 1

Hn. 2

Tbn.

Tamb. 174

Sn. Dr. 174

Fld. Dr. 174

Sus. Cym. 174

Vib. 174

Sn. Dr. 174

Bass Dr. 174

Mrb. 174

Bsn. 174

Cel. 174

Vln. I *f*

Vln. II *div. et al* *ff* *mf*

Vla. *p* *mf* *ff* *mf*

Vc. *p* *mf* *ff* *mf*

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

*pizz.* *arco* *pizz.*

182

Fl. 1

Fl. 2

Ob.

B<sup>b</sup> Cl. 1

B<sup>b</sup> Cl. 2

B. Cl.

C Tpt.

Hn. 1

Hn. 2

Tbn.

Tamb.  
Sn. Dr.  
Fld. Dr.

Sus. Cym.

Vib.

Sn. Dr.  
Bass Dr.

Mrb.

Bsn.

Cel.

Vln. I

Vln. II

Vla.

Vc.

Cb.

*mf* *ff*

*ff* *mf* *ff* *f*

*ff* *mf* *f*

*ff* *mf* *f*

*ff* *mf* *f* *mf*

*mf* *ff* *mf*

*p*

*pizz.*

*pizz.*

*arco*

*pizz.*



Musical score for Double Concerto, II. Prelude and Dances, page 57. The score includes parts for Flutes 1 & 2, Oboe, Clarinets 1 & 2, Bass Clarinet, Horns 1 & 2, Trombone, Tambourine, Snare Drum, Field Drum, Suspended Cymbal, Vibraphone, Snare Drum, Bass Drum, Mridangam, Bassoon, Cello, Violins I & II, Viola, Violoncello, and Contrabass. The score features various musical notations including dynamics (f, mf, p), articulation (div., arco, pizz.), and performance instructions. The key signature is one sharp (F#) and the time signature is 3/4. The score is divided into measures, with a repeat sign at the beginning of the section.

194

Fl. 1

Fl. 2

Ob.

B $\flat$  Cl. 1

B $\flat$  Cl. 2

B. Cl.

C Tpt.

Hn. 1

Hn. 2

Tbn.

Tamb.  
Sn. Dr.  
Fld. Dr.

Sus. Cym.

Vib.

Sn. Dr.  
Bass Dr.

Mrb.

Bsn.

Cel.

Vln. I

Vln. II

Vla.

Vc.

Cb.

Snare Drum

*p*

*mf*

*ff*

*mf*

*ff*

*mf*

*f*

*mf*

*f*

*mf*

*f*

*mf*

*ff*

*pizz.*

*mf*

*ff*

199

Fl. 1

Fl. 2

Ob.

B $\flat$  Cl. 1

B $\flat$  Cl. 2

B. Cl.

C Tpt.

Hn. 1

Hn. 2

Tbn.

Tamb.  
Sn. Dr.  
Fld. Dr.

Sus. Cym.

Vib.

Sn. Dr.  
Bass Dr.

Mrb.

Bsn.

Cel.

Vln. I

Vln. II

Vla.

Vc.

Cb.

*mf*

*ff*

Field Drum

*mf*

*f*

*mf*

*ff*

*mf*

*mf*

*ff*

*mf*

*mf*

*ff*

*mf*

*ff*

*mf*

*mf*

*ff*

*ff*

arco

*mf*

*ff*

*mf*

*ff*

203

Fl. 1

Fl. 2

Ob.

B♭ Cl. 1

B♭ Cl. 2

B. Cl.

C Tpt.

Hn. 1

Hn. 2

Tbn.

Tamb.  
Sn. Dr.  
Fld. Dr.

Sus. Cym.

Vib.

Sn. Dr.  
Bass Dr.

Mrb.

Bsn.

Cel.

Vln. I

Vln. II

Vla.

Vc.

Cb.

*ff*

*pp*

*p*

*mf*

*f*

*choke*

*div.*