

Concerto for Piano & Orchestra (2002)

- I. Encounter 14:33
- II. Distant Places 8:36
- III. A Joyous Dance 11:36

The *Concerto* was commissioned in the spring of 2001 by the Enid Symphony Orchestra. In the first movement, *Encounter*, I envision the piano and orchestra as characters in a dramatic dialogue, one that creates and determines the formal structure of the movement. The title also points to the original idea of a "concerto," which in a sense is an encounter or dialogue of opposing forces – soloist and orchestra. They may agree, argue, support, oppose, join, separate, take turns, interrupt and embellish.

The movement begins with a soliloquy by the piano. In the orchestra's contrasting opening statement you will hear three brief melodic ideas, one building from the other. Repeating 16th note patterns in the accompaniment create a restless mood. These ideas form the entire basis for the orchestra's part throughout. The critical point in the movement is the *cadenza* for piano solo, where the piano breaks free of the orchestra. Usually we expect the *cadenza* to be filled with virtuosic display. Here, the opposite happens: everything stops, the mood and key are transformed. A new and ethereal "music box" tune evolves into an ecstatic dance. Gradually the orchestra re-enters with variations of its original melodies; the two worlds merge once again, and finally resolve to a transformed statement of the piano's opening song.

The title of movement II, *Distant Places*, also comes from my personal experience. For two years my work outside of music led me to travel extensively back and forth to Asia. There is a great deal of romance in traveling to distant places; but one can also feel a deep sense of longing, a sense of what it means to be traveling "solo". The movement opens with a solo melody for french horn, accompanied by piano and strings. Another colorful instrument, the english horn also plays a prominent role. The entire movement is quite songlike, even the intense chant-like passages of the middle section, played *fortissimo*.

A short transitional passage in the piano leads directly into movement III, *A Joyous Dance*. You might also think of it as a homecoming of sorts. The movement is in classical *rondo* form; it consists of five sections (A-B-A-B-A) with a short *coda*. The repetitions of A and B are slightly varied. Section A is built using three simple dance-like tunes, all based on quick 16th note rhythmic patterns.

Section B is inspired by my affection for the music of India. The melodies are all based upon a six-note scale that I treat as an Indian *raga*. A *raga* is a set of melodic "formulas" or set relationships between the notes (these usually remain constant throughout a composition). Rhythmically the section is held together by a series of seven beat patterns (called a *tala* in Indian music), played by the lower strings and drums. Sometimes the melodies in the upper voices play against the seven-beat pattern, creating a great deal of rhythmic energy. A brief homage to Beethoven's *Ode to Joy* begins the *coda*.

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I. Encounter

① ♩=56 Sostenuto

Flute

Oboe

Clarinet in B \flat

Bassoon

Horns 1,2

Horns 3,4

Trumpet in B \flat

Trombones 1,2
Bass Tbn. (3)

Timpani

Percussion

Piano
p *molto espressivo*

① ♩=56 Sostenuto

Violin I

Violin II

Viola

Violoncello

Contrabass

Piano score for measures 6-8. The piece is in 4/4 time with a key signature of two flats. Measure 6 is circled with the number 6. The first system includes the instruction *crescendo* and *f*. The second system includes *crescendo e movendo*. Fingerings of 5 are indicated above the treble clef in measures 7 and 8. A triplet of 3 is marked below the bass clef in measure 7.

Piano score for measures 9-10. The piece is in 6/4 time with a key signature of two flats. Measure 9 is circled with the number 9. The first system includes triplets of 3 and a quintuplet of 5. The second system includes a sextuplet of 6 and a quintuplet of 5. The instruction *ff* is present in the second system.

Piano score for measures 11-13. The piece is in 5/4 time with a key signature of two flats. Measure 11 is circled with the number 11. The first system includes a triplet of 3. The second system includes a sextuplet of 6. The third system includes a sextuplet of 6.

13 ♩=92 Restless

Fl.

Ob.

B♭Cl.

Bsn.

Hn12

Hn34

B♭Tpt.

Tbn.

Timp.

Perc.

Pno.

Vln.I

Vln.II

Vla.

Vc.

Cb.

p *poco espressivo*

sf *pp*

divisi *p sempre*

simile

strictly in time *p*

strictly in time *p pizz.*

17

Fl.

Ob.

B♭Cl.

Bsn.

Hn12

Hn34

B♭Tpt.

Tbn.

Timp.

Perc.

Pno.

Vln.I

Vln.II

Vla.

Vc.

Cb.

Detailed description of the musical score: The score is divided into four systems. The first system includes Flute (Fl.), Oboe (Ob.), Bass Clarinet (B♭Cl.), and Bassoon (Bsn.). The B♭Cl. part has a melodic line with a triplet (3) in measure 18 and a quintuplet (5) in measure 20. The second system includes Horn 1 & 2 (Hn12), Horn 3 & 4 (Hn34), Bass Trumpet (B♭Tpt.), and Trombone (Tbn.). The third system includes Timpani (Timp.) and Percussion (Perc.). The fourth system includes Piano (Pno.), Violin I (Vln.I), Violin II (Vln.II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.). The Vln.II part has a rhythmic pattern of eighth notes. The Vc. part has a melodic line with a slur. The Cb. part has a few notes in measures 18 and 20. The time signature changes from 3/4 to 4/4 in measure 18, back to 3/4 in measure 19, and finally to 5/4 in measure 20. The key signature is one flat (B♭).

21

Fl.

Ob.

B♭Cl.

Bsn.

21

Hn12

Hn34

B♭Tpt.

Tbn.

Timp.

Perc.

21

Pno.

21

Vln.I

Vln.II

Vla.

Vc.

Cb.

25

Fl.

Ob.

B♭Cl.

Bsn.

Hn12

Hn34

B♭Tpt.

Tbn.

Timp.

Perc.

Pno.

Vln.I

Vln.II

Vla.

Vc.

Cb.

mp

mf

mf espressivo

tutti

arco

simile

divisi

30

Fl.

Ob.

B♭Cl.

Bsn.

Hn12

Hn34

B♭Tpt.

Tbn.

Timp.

Perc.

Pno.

Vln.I

Vln.II

Vla.

Vc.

Cb.

1.2. *f* *espressivo* 3

1. *p*

3. *p*

2.4. *p* Non-transposing notation

1.2. *p*

p

p

p

p

p

p

p

p

1-7

34

Fl.

Ob.

B♭Cl.

Bsn.

Hn12

Hn34

B♭Tpt.

Tbn.

Timp.

Perc.

Pno.

Vln.I

Vln.II

Vla.

Vc.

Cb.

Detailed description of the musical score: The score is for measures 34 through 37. The key signature has one flat (Bb) and the time signature is 4/4. The woodwind section includes Flute (Fl.), Oboe (Ob.), Bass Clarinet (B♭Cl.), and Bassoon (Bsn.). The brass section includes Horns 12 (Hn12) and 34 (Hn34), Trumpets in B♭ (B♭Tpt.), and Trombones (Tbn.). The percussion section includes Timpani (Timp.) and Percussion (Perc.). The piano (Pno.) part is present but contains no notes. The string section includes Violin I (Vln.I), Violin II (Vln.II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.). The Flute and Oboe parts feature melodic lines with triplets and quintuplets. The Bassoon part has a simple rhythmic accompaniment. The Horns and Trombones play sustained chords. The Violin II and Viola parts play a rhythmic pattern of eighth notes. The Violin I, Violoncello, and Contrabass parts are silent.

38

Fl.

Ob.

B♭Cl.

Bsn.

Hn12

Hn34

B♭Tpt.

Tbn.

Timp.

Perc.

Pno.

Vln.I

Vln.II

Vla.

Vc.

Cb.

mf

mf

mf

mf

mf

mf

divisi

mf

mf

mf

mf

42

Fl.

Ob.

B♭Cl.

Bsn.

42

Hn12

Hn34

B♭Tpt.

Tbn.

Normal transposing notation

Timp.

Perc.

42

Pno.

42

Vln.I

Vln.II

Vla.

Vc.

Cb.

poco f

mf

48

Fl. *f*

Ob. *f*

B♭Cl. *f*

Bsn. *f*

48

Hn12 *f*

Hn34 *f*

B♭Tpt. *f*

Tbn. *f*

Timp.

Perc.

48

Pno.

48

Vln.I *f*

Vln.II *f*

Vla. *f*

Vc. *f*

Cb. *f*

allargando

Tempo Primo

52

Fl.

Ob.

B♭Cl.

Bsn.

52

Hn12

Hn34

B♭Tpt.

Tbn.

Timp.

Perc.

52

Pno.

molto f

allargando

Tempo Primo

52

Vln.I

Vln.II

Vla.

Vc.

Cb.

II. Distant Places

1 $\text{♩} = 56-60$. Sustained and passionate throughout.

Flute

Oboe 1

English Horn

Clarinet in B \flat

Bassoon

Horns 1,2 *espressivo*
Horns in F *pp*

Horns 3,4

Trumpet in B \flat

Trombone 1,2
Bass Tbn. (3)

Timpani

Percussion

Piano *pp sempre*

Violin I $\text{♩} = 56-60$. Sustained and passionate throughout.

Violin II

Viola *divisi pp*

Violoncello *divisi pp*

Contrabass

The score is written for a full orchestra. The key signature is three flats (B-flat major or D-flat minor). The tempo is marked as quarter note = 56-60. The score is divided into five systems. The first system includes Flute, Oboe 1, English Horn, Clarinet in B-flat, and Bassoon. The second system includes Horns 1,2 (Horns in F), Horns 3,4, Trumpet in B-flat, and Trombone 1,2 (Bass Tbn. (3)). The third system includes Timpani and Percussion. The fourth system includes Piano. The fifth system includes Violin I, Violin II, Viola, Violoncello, and Contrabass. Dynamics include *pp* and *espressivo*. Performance instructions include *pp sempre*, *divisi*, and *espressivo*. The score features various time signatures: 5/4, 4/4, and 3/4.

6

Fl.

Ob. 1

E.Hn.

B♭ Cl.

Bsn.

Hn12

Hn34

B♭ Tpt.

Tbn.

Timp.

Perc.

Pno

Vln.I

Vln.II

Vla.

Vc.

Cb.

12

Fl.

Ob. 1

E.Hn.

B♭ Cl.

Bsn.

Hn12

Hn34

B♭ Tpt.

Tbn.

Timp.

Perc.

Pno

Vln.I

Vln.II

Vla.

Vc.

Cb.

pp

Musical score for measures 19-22. The score is divided into four systems. The first system includes Flute (Fl.), Oboe 1 (Ob. 1), English Horn (E.Hn.), Bass Clarinet (B♭ Cl.), and Bassoon (Bsn.). The second system includes Horn 12 (Hn12), Horn 34 (Hn34), Bass Trombone (B♭ Tpt.), and Trombone (Tbn.). The third system includes Timpani (Timp.) and Percussion (Perc.). The fourth system includes Piano (Pno), Violin I (Vln.I), Violin II (Vln.II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.).

Measures 19-22 are marked with a circled '19' at the beginning of each system. The key signature is two flats (B♭, E♭). The time signature changes from 6/4 to 4/4 at measure 20 and to 3/4 at measure 21. Dynamics include *pp* (pianissimo) for the English Horn and *p* (piano) for the Bassoon, Violin I, Viola, Violoncello, and Contrabass.

26

Fl.

Ob. I

E.Hn.

B♭ Cl.

Bsn.

26

Hn12

Hn34

B♭ Tpt.

Tbn.

Timp.

Perc.

26

Pno

26

Vln.I

Vln.II

Vla.

Vc.

Cb.

33

♩ = 66

1.

p *espressivo*

pp *sempre*

pp *sempre*

pp *sempre*

pp *sempre*

Musical score for a symphony orchestra, measures 38-40. The score includes parts for Flute, Oboe 1, English Horn, Bass Clarinet, Bassoon, Horn 12, Horn 34, Trumpet Bb, Trombone, Timpani, Percussion, Piano, Violin I, Violin II, Viola, Violoncello, and Contrabass. The key signature is Bb major, and the time signature changes from 6/4 to 4/4.

Measures 38-40 are shown. The Flute part features a complex melodic line with triplets and sextuplets. The Piano part provides harmonic support with a steady eighth-note accompaniment. The Viola and Violoncello parts play sustained chords, while the Contrabass part plays a single note.

41

Fl.

Ob. I

E.Hn.

B♭ Cl.

Bsn.

Hn12

Hn34

B♭ Tpt.

Tbn.

Timp.

Perc.

Pno

Vln. I

Vln. II

Vla.

Vc.

Cb.

pp sempre

pp sempre

pp sempre

♩=69

3

6

7

7

7

3

♩=69

This musical score page contains two measures of music, numbered 45 and 46. The score is arranged in a standard orchestral layout with the following parts from top to bottom:

- Fl.** (Flute): Measure 45 has a whole rest; measure 46 has a whole rest.
- Ob. 1** (Oboe 1): Measure 45 has a melodic line starting on G4 and moving up to D5; measure 46 continues this line with a trill on D5.
- E.Hn.** (English Horn): Measure 45 has a whole rest; measure 46 has a whole rest.
- B♭ Cl.** (B-flat Clarinet): Measure 45 has a whole rest; measure 46 has a whole rest.
- Bsn.** (Bassoon): Measure 45 has a whole rest; measure 46 has a whole rest.
- Hn12** (Horn 12): Measure 45 has a whole rest; measure 46 has a whole rest.
- Hn34** (Horn 34): Measure 45 has a whole rest; measure 46 has a whole rest.
- B♭ Tpt.** (B-flat Trumpet): Measure 45 has a whole rest; measure 46 has a whole rest.
- Tbn.** (Tuba): Measure 45 has a whole rest; measure 46 has a whole rest.
- Timp.** (Timpani): Measure 45 has a whole rest; measure 46 has a whole rest.
- Perc.** (Percussion): Measure 45 has a whole rest; measure 46 has a whole rest.
- Pno** (Piano): Measure 45 features a complex piano accompaniment with sixteenth-note patterns in the right hand and a bass line in the left hand. Fingerings 5, 6, and 7 are indicated. Measure 46 continues with similar patterns, with fingerings 7, 7, 7, and 7 indicated.
- Vln. I** (Violin I): Measure 45 has a whole rest; measure 46 has a whole rest.
- Vln. II** (Violin II): Measure 45 has a whole rest; measure 46 has a whole rest.
- Vla.** (Viola): Measure 45 has a whole rest; measure 46 has a whole rest.
- Vc.** (Violoncello): Measure 45 has a whole rest; measure 46 has a whole rest.
- Cb.** (Cello): Measure 45 has a whole rest; measure 46 has a whole rest.

47

Fl.

Ob. I

E.Hn.

B♭ Cl. *1.*
p poco espressivo

Bsn. *1.2.*
p

Hn12

Hn34

B♭ Tpt.

Tbn.

Timp.

Perc.

Pno

Vln. I *p sempre*

Vln. II *p sempre*

Vla. *sempre*
p

Vc. *p sempre*

Cb. *p sempre*

Detailed description: This page of a musical score covers measures 47 to 50. The woodwind section includes Flute (Fl.), Oboe I (Ob. I), English Horn (E.Hn.), B♭ Clarinet (B♭ Cl.), and Bassoon (Bsn.). The B♭ Clarinet and Bassoon parts feature melodic lines with first and second endings, marked with dynamics *p* and *poco espressivo*. The brass section consists of Horns 12 and 34 (Hn12, Hn34), B♭ Trumpets (B♭ Tpt.), and Trombones (Tbn.). The percussion section includes Timpani (Timp.) and Percussion (Perc.). The piano (Pno) part has a complex texture with a rapid ascending scale in the right hand and a more melodic line in the left hand, both marked with dynamics *p* and *sempre*. The string section includes Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.), all playing sustained notes marked with dynamics *p* and *sempre*. Measure numbers 47, 48, 49, and 50 are indicated at the beginning of their respective staves.

50

Fl.

Ob. I

E.Hn.

B♭ Cl. *poco a poco crescendo*

Bsn. *poco a poco crescendo*

Hn12

Hn34

B♭ Tpt.

Tbn.

Timp.

Perc.

Pno

50

Vln.I *poco a poco crescendo*

Vln.II *divisi*
poco a poco crescendo

Vla. *poco a poco crescendo*

Vc. *poco a poco crescendo*

Cb. *poco a poco crescendo*

53
Fl. 4/4
Ob. 1 4/4
E.Hn. 4/4
B♭ Cl. 4/4
Bsn. 4/4
Hn12 4/4
Hn34 4/4
B♭ Tpt. 4/4
Tbn. 4/4
Timp. 4/4
Perc. 4/4
Pno 4/4
Vln. I 4/4
Vln. II 4/4
Vla. 4/4
Vc. 4/4
Cb. 4/4

pp
p
f *p*
f
f
pp
pp
pp
f
f
crescendo
crescendo
divisi *crescendo*
crescendo
crescendo
f *pp*
f *pp*
f *pp*
f *pp*
f *pp*

56

Fl. *p* *crescendo* 1.2.

Ob. I *crescendo*

E.Hn. *p*

B♭ Cl. *mf* *crescendo*

Bsn. *mf* *crescendo*

Hn12 *mf* *crescendo*

Hn34 *mf* *crescendo*

B♭ Tpt.

Tbn. *mf*

Timp.

Perc. cymbal *pp*

Pno

Vln.I *f* *molto crescendo* tutti

Vln.II *f* *molto crescendo* tutti

Vla. *f* *molto crescendo* tutti *divisi a 3*

Vc. *f* *molto crescendo* tutti *divisi a 3*

Cb. *mf* *molto crescendo*

III. A Joyous Dance

$\text{♩} = 92$. With great joy and energy throughout.

8va
a 2. >
Flute *ff*

Oboe *ff*

Clarinet in B \flat *ff*

a 2. >
Bassoon *ff*

Horns 1,2 *ff*

Horns 3,4 *ff*

Trumpet in B \flat *ff*

Trombones 1,2
Bass Tbn. (3) *ff*

Timpani *ff*

tamb. >
Percussion (Drum Set) *ff*

Piano *ff*

$\text{♩} = 92$. With great joy and energy throughout.

Violin I *f*

Violin II *f*

Viola *f* div.

Violoncello *f* div.

Contrabass *f*

4

Fl.

Ob.

B♭ Cl.

Bsn.

4

Hn12

Hn34

B♭ Tpt.

Tbn.

Timp.

Perc.

tamb.

f sempre

4

Pno.

4

Vln.I *div.*

Vln.II *div.*

Vla. *non div.* *div.* *non div.*

Vc.

Cb.

8

Fl. *a 2.* *f*

Ob.

B♭ Cl.

Bsn.

8

Hn12

Hn34

B♭ Tpt.

Tbn.

Timp.

Perc.

8

Pno.

8

Vln.I

Vln.II *div.*

Vla. *div.*

Vc. *div.*

Cb.

11

Fl.

Ob.

B \flat Cl.

Bsn.

11

Hn12

Hn34

B \flat Tpt.

Tbn.

Timp.

Perc.

tamb.

f

11

Pno.

11

Vln.I

Vln.II

Vla.

Vc.

Cb.

non div.

div.

14 *8va*

Fl. *f*

Ob. *f*

B♭ Cl.

Bsn.

Hn12 *mf* *1. brassy*

Hn34 *mf* *3. brassy*

B♭ Tpt. *mf* *1. >*

Tbn.

Timp.

Perc.

Pno.

Vln.I *f* *non div.*

Vln.II *f* *non div.*

Vla. *f* *non div.*

Vc. *f*

Cb. *f*

Detailed description of the musical score: The score is for measures 14 through 17. It features a woodwind section with Flute (Fl.), Oboe (Ob.), Bass Clarinet (B♭ Cl.), and Bassoon (Bsn.). The woodwinds play a rhythmic pattern of eighth notes, with the Flute and Oboe marked *f*. The brass section includes Horns 12 and 34 (Hn12, Hn34), Trumpets (B♭ Tpt.), and Trombones (Tbn.). Horns 12 and 34 play a similar rhythmic pattern, with Hn12 marked *mf* and *1. brassy*, and Hn34 marked *mf* and *3. brassy*. The Trumpets play a rhythmic pattern marked *mf* and *1. >*. The strings section includes Violins I and II (Vln.I, Vln.II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.). The strings play a rhythmic pattern of eighth notes, with Vln.I, Vln.II, and Cb. marked *f*. The Percussion section (Perc.) and Timpani (Timp.) are marked with rests. The score is in 3/4 time and has a key signature of one sharp (F#).

Fl. 18

Ob.

B♭ Cl.

Bsn.

Hn12 18

Hn34

B♭ Tpt.

Tbn.

Timp.

Perc.

Pno. 18

Pno.

Vln.I 18

Vln.II

Vla.

Vc.

Cb.

22

Fl. *f* *8va*

Ob. *f*

B♭ Cl.

Bsn. *f* *a 2.* *2.* *leggero*

Hn12 *normal* *f*

Hn34 *normal* *f*

B♭ Tpt. *f*

Tbn.

Timp.

Perc. *snare drum* *f*

Pno.

Vln.I *mp* *div.* *f*

Vln.II *mp* *f*

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

Vc. *mp* *f* *leggero*

Cb. *f* *f*

26

Fl.

Ob.

B♭ Cl.

Bsn.

2.

Hn12

Hn34

B♭ Tpt.

Tbn.

Timp.

Perc.

26

Pno.

26

Vln.I

Vln.II

Vla.

Vc.

Cb.

f

f

non div.

non div.

f

31

Fl.

Ob.

B♭ Cl.

Bsn.

31

Hn12

Hn34

B♭ Tpt.

Tbn.

Timp.

Perc.

31

Pno.

31

Vln.I

Vln.II

Vla.

Vc.

Cb.

36

Fl.

Ob.

B♭ Cl. *1.*
p

Bsn.

36

Hn12

Hn34

B♭ Tpt.

Tbn.

Timp.

Perc.

36

Pno. *f leggiero*

36 *non div.*

Vln.I *pizz.*
f

Vln.II *non div.*
pizz.
f

Vla.

Vc.

Cb.

45

Fl. a 2.

Ob.

B♭ Cl.

Bsn.

45

Hn12

Hn34

B♭ Tpt.

Tbn.

Timp.

Perc.

45

Pno.

45

Vln. I

Vln. II

Vla.

Vc.

Cb.

49 *f* a 2. $\text{♩} = 152-160$ With driving intensity

Fl.

Ob.

B♭ Cl.

Bsn.

Hn12

Hn34

B♭ Tpt.

Tbn.

Timp.

Perc.

tamb. *p* *f*

Seven beat cycles throughout this section
Kick drum on beat 1 of each cycle
f sempre

49 *f* *div.* $\text{♩} = 152-160$ With driving intensity

Vln.I

Vln.II

Vla.

Vc.

Cb.

54

Fl.

Ob.

B♭ Cl.

Bsn.

54

Hn12

Hn34

B♭ Tpt.

Tbn.

54

Timp.

Perc.

(play as written)

54

Pno.

54

Vln.I

Vln.II

Vla.

Vc.

Cb.

f *sempre*