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THE UNIVERSITY OF OKLAHOMA
GRADUATE COLLEGE

ABDITORY
A PIANO CONCERTO

A Document
SUBMITTED TO THE GRADUATE FACULTY
in partial fulfillment of the requirements for the
degree of
DOCTOR OF MUSICAL ARTS

By
Gregory F. F. Hoepfner
Norman, Oklahoma

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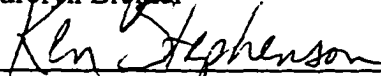
ABDITORY
A PIANO CONCERTO

A Document APPROVED FOR THE
SCHOOL OF MUSIC

BY



Carolyn Bremner



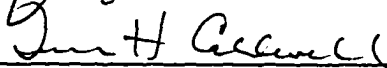
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ABSTRACT

This document contains the complete musical score of the piano concerto entitled *Abditory*. In addition to providing a copy of the full score as an appendix, the document discusses the history of the concerto from its early conception to its modern form and how *Abditory* fits into the history of the evolution of the concerto. The document also provides an analysis of the concerto including discussions of motivic material, pitch content, structure and form.

CHAPTER ONE

INTRODUCTION

Throughout its history, the piano concerto has taken on many forms and styles. *Abditory* is a reflection of my impression of this genre. In keeping with some of my ideas of a piano concerto, this composition is designed as a vehicle to showcase the instrument and a pianist's artistic and virtuosic potentials. At times the pianist plays alone so as to highlight the soloist's abilities. Other times the soloist rests and the orchestra stands alone. Occasionally the piano acts as accompaniment to the orchestra in contrast to the times the orchestra acts as accompaniment for the piano.

Purpose of the Study

The objective of this project is to compose and analyze an original piano concerto entitled *Abditory*. As a preface to the actual analysis of the concerto a brief overview of the history of the concerto is provided to establish the background from which this composition emerged.

Description and Scope of Work

This concerto was written in part to display the virtuosic and artistic abilities of a pianist. The concerto is an advanced work of thirty minutes and employs no extended techniques commonly found in some other twentieth-century piano music. Instrumentation for the orchestra includes two flutes with one doubling on piccolo, two oboes, two B-flat clarinets, one bassoon, four horns, two B-flat trumpets, one trombone, one bass trombone, one tuba, three percussionists employing a marimba, xylophone, triangle, tam-tam, snare drum, tambourine, suspended cymbal, bass drum and four tom-toms along with the standard string complement.

The analysis of this composition includes an overview of harmonic language, orchestral color, thematic material, and structure and form. The analysis will also include other compositional devices not immediately apparent with traditional analysis. This will include themes and musical ideas based on written text or other musical compositions.

The octatonic scale in its three forms is frequently used in this piece. Tertian harmonies are present but not utilized in a traditional manner. The composition is in one movement but has three distinct sections. For the purpose of analysis these sections are labeled A, B and C.

Section A is a fast section that extends from measure 1 to 135 and is comprised of four smaller sections, A1, A2, A3 and A4. Piano and marimba in combination are introduced in section A1 and this unusual color is used throughout the concerto. Section A2 introduces the second major theme at the beginning of the first solo piano exposition. The third section, A3, is based upon an ostinato pattern. This ostinato is derived from the previous solo piano work, played by the string section first and later by the woodwinds.

The last section, A4 is a tutti section and closes the first part of the concerto.

Section B is much slower and extends from mm. 136 to 232. Similarly comprised of four smaller sections labeled B1, B2, B3 and B4, the layout is much like the previous part of the concerto. Section B1 is used to introduce Theme Three and section B2 is used as another segment for solo piano work. Section B3 is based upon an excerpt from the *Brandenburg Concerto #3* by J. S. Bach. The ostinato section is found this time in section B4 and acts as a bridge to the final part of the concerto.

Section C, comprising mm. 233 to 387, is made up of three smaller parts labeled C1, C2 and C3. These sections are used to recapitulate the major themes found in sections A and B. All the themes are presented again in various orchestral colors. The themes are also altered by the use of diminution and augmentation. The concerto is concluded with a furious coda that extends from mm. 388 to 455. A graphical representation of the form of the entire piece is presented as figure 1 on page 16.

CHAPTER TWO

HISTORICAL BACKGROUND

The Early Concerto

Providing a single definition for the term 'concerto' is difficult. Every author has his or her own impression of the genre with definitions ranging from the very general to the very specific. Part of the problem may be due to the fact that there are different opinions as to the inception of the concerto. A definition used to describe a concerto written in the 1700s will be slightly different than a definition that describes concertos written before or after this time.

The early concerto was not defined by a form or style but in more general terms. The idea of two separate bodies working in a concerted or opposing fashion was a satisfactory definition of the early concerto. It was not until some time later that the idea of a solo instrument set against a larger ensemble became the general perception of a concerto.

The concerto has appeared in many different guises. The earliest concertos originated in Venice in the sixteenth century, specifically in the cathedral of St. Mark's. The architectural design of this cathedral encouraged works involving separate and opposing sections, the basis of the concerto idea. The church's cross-shaped interior includes a pipe organ in each of two opposing choir lofts. Composers such as Willaert, Donnati, and the Gabriellis used this arrangement to their advantage and wrote many antiphonal choral

compositions specifically for this arrangement. The term 'concerto' first appeared in the polychoral works of Giovanni Gabrieli. The Gabrieli *Concerto* of 1587 is such a piece. It is a twelve part motet divided into two separate choirs, one of six low voices and the other six high voices situated in the opposite loft. This and other early pieces satisfy a general definition of the concerto proposed by the American musicologist Abraham Veinus, "music designed for concerted performance by contrasted or dissimilar bodies of tone."¹

This definition stands in contrast to the *New Grove Dictionary of Music and Musicians* definition which is more specific:

An instrumental work that maintains contrast between an orchestral ensemble and a smaller group or a solo instrument, or among various groups of an undivided orchestra.²

In this dictionary, the authors propose that the first concertos came from early sonatas and sinfonias written for divided orchestras. The orchestra would consist of a concerto grosso, the large ensemble or ripieno, and a smaller ensemble called the concertino. According to this definition, the first true concertos came into existence only as early as the mid-seventeenth century.

Another definition offered for the concerto by Veinus is simply "two or more instruments or voices performing together," but this author finds that definition too liberal for his tastes and prefers the previous definition of "music designed for concerted performance by contrasted or dissimilar bodies of tone."³

¹ Abraham Veinus, *The Concerto*, (New York: Dover Publications, Inc., 1964), 2.

² Stanley Sadie, ed., *New Grove Dictionary of Music and Musicians*, (London: Macmillan Publishers Limited, 1980), s.v. "Concerto," by Jan LaRue, Nicholas Temperley, and Stephen Walsh.

³ Abraham Veinus, *The Concerto*, (New York: Dover Publications, Inc., 1964), 2.

The growth of the instrumental concerto naturally coincided with the rise of instrumental music of the Baroque period. Composers of this medium included Torelli, Corelli, Vivaldi, Handel and Bach.

The author Wendell Nelson states that "the instrumental concerto evolved in the Baroque period only when tonality had been fully established and when melody began to be dependent upon harmonic structure to a greater extent."⁴ Ludovico Viadana's *Ecclesiastical Concertos* of 1602 contained examples of the emerging rise of monody over polyphony. The solo voice pitted against the instrumental tutti was a popular medium used by an increasingly large number of composers such as Monteverdi who used the voice in a virtuosic manner.⁵

The Baroque concerto had three forms: the orchestral concerto, which simply emphasized the first violin part and the bass; the concerto grosso, which pitted a small ensemble of soloists against a larger group; and the solo concerto. According to Veinus, the concertos of Corelli became the model of the concerto grosso throughout Europe.⁶ It was the solo concerto, however, that was to become the favored style. Veinus states that the solo concerto was a natural progression from the concerto grosso and the new and popular genre of the opera. He adds, "It has been described as a musical reflection of the everyday and ever-growing human drama of the individual lost in, emerging from, and pitted against the multitude."⁷ The author Michael Roeder agrees with this assessment and writes that the popularity of the solo

⁴ Wendell Nelson, *The Concerto*, (Dubuque, Iowa: Wm. C. Brown Company, 1969), 5.

⁵ Veinus, *The Concerto*, 7.

⁶ *Ibid.*, 17.

⁷ *Ibid.*, 34.

concerto was also derived from the rise of the newly emerging middle class.⁸ A composer's goal in writing the increasingly popular solo concerto at that time was to make the soloist the center of attention.⁹

Many solo instruments have been used in concertos over the ages but there have always been favorites. Vivaldi wrote close to 40 concertos for the bassoon, 28 for the cello, 20 for oboe and 15 for the flute but preferred the violin and wrote about 230 concertos with that instrument as the soloist, though the exact number is in dispute. The clavier of Vivaldi and Bach's time was not strong enough to compete with an orchestra. According to Veinus, even in Bach's clavier concertos, an accompanying clavier was used so that the clavier was not so much a solo instrument as merely the most predominant.¹⁰

As the harpsichord was replaced by the early piano, listener's preferences also changed. Eventually, the popularity of the violin waned and the piano became the most favored instrument. Roeder indicates one reason for the shifting emphasis and evolvement of the concerto as thus:

As instrumental music gained in importance, performers not only perfected performance techniques but also made increasing demands on instrument makers for better, more responsive instruments. Composers became enthralled with the qualities and capabilities of instruments and so made increasing demands on performers.¹¹

According to Roeder, the violin was initially the most popular solo instrument during the Baroque and early Classical periods but quickly became overshadowed by the piano for three reasons. The first reason was that the

⁸ Michael Thomas Roeder, *A History of the Concerto*, (Portland, Oregon: Amadeus Press, 1994), 103.

⁹ Veinus, *The Concerto*, 35.

¹⁰ Veinus, *The Concerto*, 60.

¹¹ Roeder, *A History of the Concerto*, 23.

piano's tone color provided a stronger contrast to the orchestral sound than did the violin. Secondly, the piano can match the orchestra in range, textural complexity and fullness of sound. Third, it can accompany itself when needed without the aid of the orchestra.¹² These three reasons became increasingly important during the 1800s as the orchestra became larger and the desire for virtuoso performers increased.¹³ For the violin to work as a solo instrument in a concerto it must play in its higher register, the orchestra must be orchestrated thinner, and, since the violin is primarily a single melody instrument, the orchestra must be used as an accompanist more often.

¹² Ibid., 104.

¹³ Nelson, *The Concerto*, 49.

Mozart and Beethoven

As stated earlier, *Abditory* reflects my vision of a concerto as being a showcase for the virtuosic and artistic abilities of the pianist. Robert Layton postulates that the concerto evolved into this idea with "the heroic vision of Mozart and Beethoven."¹⁴

Veinus adds that during the Classical period, once again the concerto reflected the times. Polyphony was on the wane while homophonic textures and the sonata form were becoming more prevalent. All these trends were solidified with Mozart who changed the main course of the concerto and made the piano the definite favorite instrument.¹⁵ Nelson adds that J. C. Bach foreshadowed the mature Classical concerto with his use of the sonata form and more homophonic textures. This foreshadowing was fulfilled in the works of Mozart.¹⁶ Roeder attributes Mozart's perfection to a number of factors. His concertos were virtuosic but still enhanced the dramatic content of the work. Also, Mozart's orchestra is never neglected and the solo passages are placed within the work to achieve a beautiful balance. He also points out that Mozart was able to combine his love of contrast with his gift of melody in a perfect blend of artistry.¹⁷

Robert Simpson notes that Mozart perfected and developed the Classical concerto, a fact that Beethoven was very aware of.¹⁸ Beethoven, he continues, knew that the field of the concerto as developed by Mozart was "cultivated near to its limit."¹⁹ With this knowledge in mind, Beethoven's

¹⁴ Robert Layton, *A Companion to the Concerto*, (New York: Schirmer Books, 1989), xiii.

¹⁵ Veinus, *The Concerto*, 74.

¹⁶ Nelson, *The Concerto*, 19.

¹⁷ Roeder, *A History of the Concerto*, 128.

¹⁸ Robert Simpson, "Beethoven and the Concerto," in Robert Layton, ed., *A Companion to the Concerto*, (New York: Schirmer Books, 1989), 102.

¹⁹ Ibid.

concern was for larger limits, different effects and an exploration of technical resources. Simpson adds that Beethoven's preoccupation was with scale and line and tonal vistas. This is corroborated by *The New Harvard Dictionary of Music* in its discussion of the five Beethoven piano concertos:

Beethoven's five piano concertos by and large accept the premises of Mozart's great series while at the same time extending both the time scale and the degree of virtuosity.²⁰

The Mozartian solo-tutti idea was not as predominant in Beethoven's work. Instead, the orchestra and soloist would share a flow of ideas towards a common goal.²¹

²⁰ *The New Harvard Dictionary of Music*, 1986 ed., s.v. "Concerto."

²¹ Simpson, *A Companion to the Concerto*, 103.

The Romantics

Beethoven's total efforts in the genre included only five piano concertos in contrast to Mozart's more than 20 for solo piano. Indeed, the nineteenth century found no composer as prolific as Mozart when it came to piano concertos. Nonetheless, many major composers wrote at least one piece in this genre. Veinus states, "During the nineteenth century a large number of important composers contributed a small, though typical part of their talent to the concerto."²² Nelson adds, "Many of the nineteenth-century composers of concertos were faced early in the century with the problem of fitting Romantic ideas into the strict Classic form found in Mozart and Beethoven."²³

The new period of Romanticism and the emergence of programmaticism were reflected in the concertos of the time. Veinus also points out that the previous century's aristocratic institution of the salon dominated the musical world just as the aristocracy dominated society but with the newer and growing audiences of middle-class citizens the need for larger recital halls arose. This need demanded an ever larger orchestra and a desire for more and more virtuosity by the soloist.²⁴ Other Romantic tendencies, such as the emergence of the heroic figure and the less sophisticated middle class, are expressed by Roeder:

The old tension between orchestra and soloist was replaced by a nearly continuous use of a brilliant solo part set against a generally subdued orchestra.²⁵

This increased virtuosity was aided by various improvements in the

²² Veinus, *The Concerto*, 127.

²³ Nelson, *The Concerto*, 86.

²⁴ *Ibid.*, 133.

²⁵ Roeder, *A History of the Concerto*, 199.

popular solo instrument of the piano. The piano was becoming heavier and stronger as evidenced by the pianos being built by Longman and Broderip.

Not only was the instrument changing, but the structure of the concerto also underwent modifications. During this time, Mendelssohn's contributions to the concerto included omitting the double exposition, a tradition since the time of Mozart, by fusing the opening ritornello and solo into one exposition. He organized the first movements into a sonata form without the reference to a ritornello structure. He also melded movements together much like Beethoven did in his last two piano concertos and, according to Roeder, allowed the soloist "a dramatic venue from the beginning to the end."²⁶

One apex of the Romantic concerto was reached with the piano works of Liszt and Paganini's violin concertos. One of the most important contributions that these two men offered to music was their defining role in the development of the concerto. A popular image of the piano or violin concerto includes visions of unbelievable dexterity, bravado and passion. Liszt and Paganini certainly exemplified this image. Veinus agrees when he says, "With Paganini and Liszt, the violin and piano respectively were raised to the highest level of nineteenth century virtuoso perfection. As a result the virtuoso was established, as never before, as a necessary evil in the composition of concerto."²⁷ Not all composers, he adds, believed virtuosity to be the most important factor in a concerto. Both Brahms and Schumann composed concertos with far fewer technical demands and less flashy display. He calls this the "conservative counter-attack."²⁸

²⁶ Ibid., 228.

²⁷ Veinus, *The Concerto*, 213.

²⁸ Ibid., 227.

The Twentieth Century

In the twentieth century the concerto changed in the same manner as other forms of music. As a time of experimentation and searching, this century offers a wide variety of concerto styles. Many composers continued to follow the examples of Liszt and Paganini. Veinus states, "Ravel, for one, still held the nineteenth-century notion that the proper function of a concerto was to offer the virtuoso a platform for public display."²⁹ But other composers of the new century had no intention of abiding by traditional values. All compositional parameters were subject to change. Composers experimented with radically new forms of tonality and unusual combinations of colors in an effort to stretch the boundaries of musical thought.

A popular style in the new century was neoclassicism. The author Michael Roeder prefers the term neo-Baroque since composers in this style such as Stravinsky, Hindemith and Poulenc tended to use more forms from the Baroque than any other period.³⁰ Compositions that reflect Roeder's idea include Stravinsky's *Concertino for String Quartet* and the *Concerto for Piano and Winds*. The *Violin Concerto* of 1931 has movements designated as "Toccata," "Aria 1," "Aria 2," and "Capriccio." Poulenc's *Pastoral Concerto* is for harpsichord or piano and small orchestra in the style of Rameau and Domenico Scarlatti. Tippett's *Concerto for Orchestra* of 1962 is of the Baroque concertato style. Walter Piston's *Concerto for Orchestra* involves many Baroque ideas including strong contrapuntal textures and a finale with a passacaglia and fugue.³¹

One of the most important considerations of twentieth-century music

²⁹ Ibid., 270.

³⁰ Roeder, *A History of the Concerto*, 352.

³¹ Ibid., 428.

is the examination of color or timbre. Many experiments in color are apparent in the modern concerto. Thea Musgrave's *Clarinet Concerto* (1968) includes a duet between clarinet and accordion. Percussion instruments are used more extensively in the new century, including serving as the solo instrument. André Jolivet's *Percussion Concerto* of 1958 is a good example of such a use of percussion as solo instrument. In a search for new color, Jolivet also wrote a concerto for the Ondes Martenot. The composer Ibert wrote a concerto for cello and an orchestral group that consisted of only woodwind and brass. Salzedo's harp concerto involved pitting the solo harp against seven wind instruments.

Serialism plays a part in some twentieth-century concertos. Including serialism's creator, Schoenberg and his *Violin Concerto* and *Piano Concerto* of 1942, many composers have used serialist techniques in their concertos. Webern, a student of Schoenberg, wrote the *Concerto for Nine Instruments*. This concerto, like many of Webern's works, displays no one instrument at the forefront. In this composition, however, the piano tends to stand out more than the other instruments. The tradition of serialism is continued and expanded on within the works of composers such as Babbitt and his concertos for violin and Carter's *Double Concerto* for harpsichord and piano.

In today's concertos many other aspects of modern composition can be found including indeterminacy, graphic notation, prepared tape, exotic percussion instruments, amplification, eclecticism, multi-gestural music, spatial separation, the spoken word and theatrical effects. By themselves, none of these tools define the concerto. A composer labels a composition as a concerto by his or her own definition of that genre. The composer Ligeti feels that in his works "the term concerto was chosen not to indicate any

relationship between soloists and tutti, but to indicate that all parts are virtuosic.”³²

However a composer might choose to define a concerto, similar problems face all writers. These problems are expressed well by Veinus:

A composer tackling the composition of a concerto is faced with a series of specific problems, eg. the degree of prominence to be accorded the soloist in relation to the orchestra, the technique of the solo instrument, the balance between solo and orchestra with respect to tone color and sound mass, etc.³³

In writing the composition *Abditory*, I was not inclined to use extended techniques or other uniquely twentieth-century devices. A certain amount of virtuosity is required by the pianist but it was not my intent to make the technical difficulties of this piece of primary importance. The pianistic difficulty in this work was created because of a need to balance the solo instrument with the larger ensemble. Also, the piece is not programmatic though the title is designed to suggest a specific mood for the work.

My fondness for the Beethoven piano concertos also played a role in the creation of *Abditory*. There was no attempt to mimic Beethoven’s compositional techniques, instead, my desire was to emulate the power and motion found in his concertos.

More than anything, I wished to convey my personal impression of the concerto through this original composition. I envision the concerto as a work that clearly showcases a solo instrument. This solo instrument should be accompanied by another larger group and yet, at other times, be the accompaniment to this group. In the same light, the instrument should occasionally play alone with a certain amount of technical difficulty involved.

³² Roeder, *The History of the Concerto*, 407.

³³ Veinus, *The Concerto*, 269.

At other times the opposing body of instruments should play without the added color of the soloist. Whatever the form or structure, tonal language or programmatic devices used, I feel these to be the primary ingredients of a concerto.

CHAPTER THREE

ANALYSIS

Thematic Material

The word, *Abditory*, according to the Oxford English dictionary, is a term meaning a hiding place: a withdrawn place or concealed repository.³⁴ This title of the concerto is the only programmatic element in the composition and was chosen so as to offer a catalyst to develop a personal interpretation upon hearing the work. I have a specific vision related to the piece but do not feel that it is the only viable one. Because of this, I feel I should not influence the listener with a specific description.

Abditory is a single movement work with three distinct sections and a coda. All of these sections are connected through recurring melodic themes, rhythms, scale and chord patterns.

The clear divisions of these three sections resembles the Baroque or Classic fast-slow-fast forms of concertos. The tempo markings of the three sections are indicated as 'agitated', 'grave' and 'furioso' with tempo markings of a quarter note equal to 108, 50 and 96 respectively. The following chart is a graphical representation of the form of the piece (Figure 1).

³⁴ *The Compact Edition of the Oxford English Dictionary*, 8th ed., (1974), s.v. "Abditory."

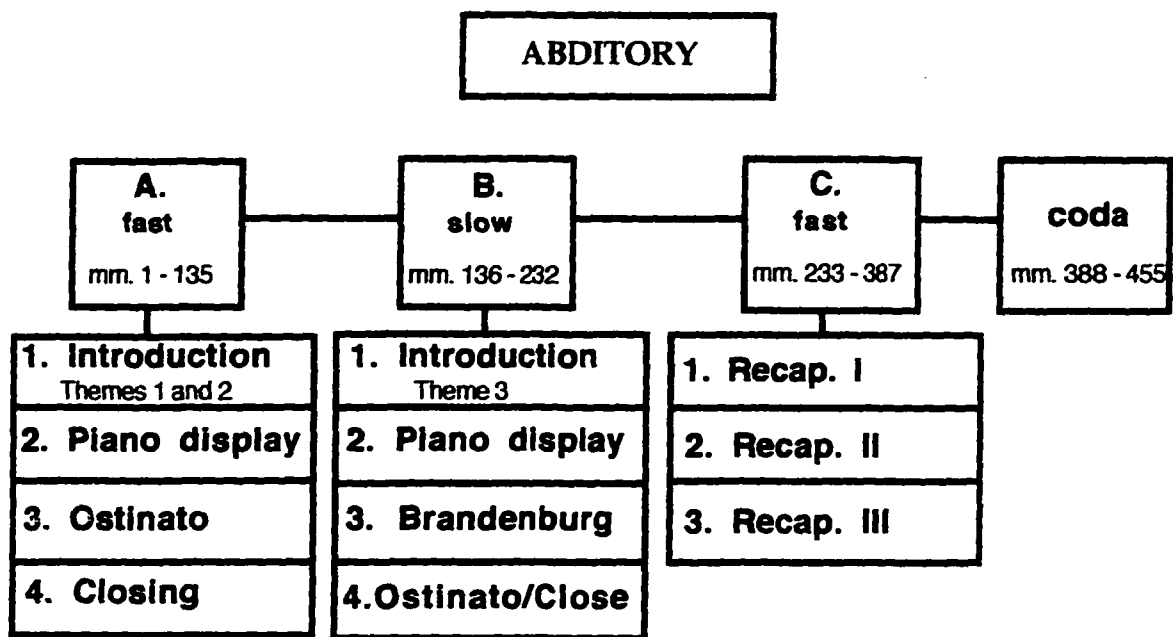


Figure 1: *Abditory* form.

As previously stated, all these sections are tied together through the use of various themes and rhythmic patterns. The first of these recurring patterns can be found in the initial measure of the concerto. This measure contains an opening piano statement and consists of one stacked chord (figure 2). This single chord, an E-flat chord placed within an A-flat chord, represents the composer's affection for the interval of a fifth and is used in one form or another throughout the piece.

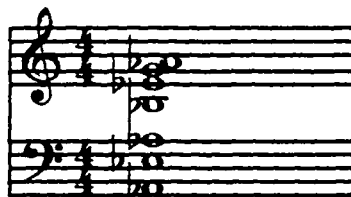


Figure 2: Opening Chord, m. 1.

Section A1 of the concerto begins with this single bombastic piano chord. This chord is a unifying factor and, in one form or another, appears in all three sections of the concerto. It usually indicates an important change about to occur in the piece. A transposition of this chord appears in mm. 63 and 64 heralding the orchestral ostinato section of A3. Instead of the E flat major over A-flat major chord found in the first measure, the woodwinds, brass and piano frame a C major over F major chord. The chord is used again in its original key to start section A4 and end the distinctive rhythmic pattern that precedes it. At this point of the concerto I wished to create a greater degree of tension to finish the section. To this end, the restated chord from measure 1 acts as a reminder of how this piece started, but to create a greater sense of tension, the chord is repeated six times in syncopated rhythms and is doubled by the orchestra. The chord is played by the piano, marimba, brass and woodwinds while the upper strings continue the third octatonic scale begun earlier by the piano. This restatement acts as a pivot from the previous rhythmic section to the closing of the A section.

A derivation of this piano chord is used only once in the B section of the composition and only at the very end to act as an announcement of the C section. In this event, the piano plays a G major chord over a C major chord.

The C section of the concerto acts as a recapitulation section for all the themes and major ideas including the first piano chord. Section C2, starting at m. 262, starts with an exact restatement of the concerto's first measure: the A-flat/E-flat chord. The chord is more forceful in this presentation in that it is repeated fifteen times to begin the section.

The chord appears one more time in the concerto in the last measure of the work. The stacked chords used in the final measure of the concerto are

directly related to the first measure of the concerto. This time however, the orchestra and piano play two opposing stacked chords to create one last conflicting sound. The orchestra presents a C-sharp chord over G while the piano plays an A-flat chord over G.

Theme One

In measure two of the concerto the trumpets present another recurring statement, henceforth to be called Theme One. This motive also presents the primary pitch material for the opening section of the concerto (figure 3).

These three notes, E, D and C-sharp, are used almost exclusively in various combinations throughout the first eighteen measures of the piece.



Figure 3: Theme One, m. 2.

Theme One is not restated in the B section of the concerto as was the opening chord. It is not until section C3 that Theme One is reintroduced along with all the other two main themes. A derivation of Theme One is used in m. 287 as the clarinets, oboes and flutes use pitch material derived from this theme. Theme One is presented one last time in mm. 300 and 301 by the trumpets, much like its first statement.

Theme Two

Theme Two is first presented by the piano in m. 27 (figure 4). This

recurring motivic pattern is used later to tie the first and third sections of the concerto together. Again, this theme demonstrates the composer's fondness for the interval of a fifth.

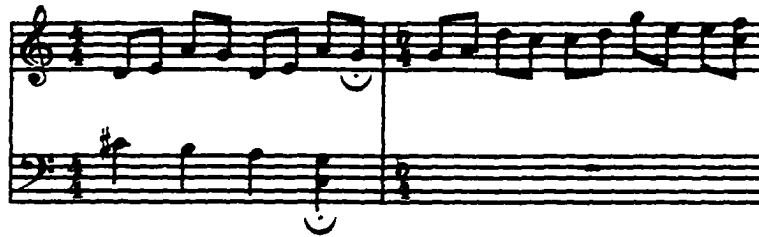


Figure 4: Theme Two, mm. 27 - 28.

Because I feel that the second theme of the concerto is the most memorable and melodic, it is the most-used theme and the last one to be used in the concerto. In the first section, Theme Two is also presented by the brass and woodwinds from mm. 109 to 116 near the end of the section.

This melodic theme is used again in section C3. In this recapitulation section, each theme is brought back into focus in various manners. In mm. 289 to 299 Theme Two is presented right after the reintroduction of Theme One. This time it is a rhythmic variation of the theme and is used as the piano's third major solo presentation. The theme is again presented by the brass in m. 358 and once more doubled with woodwinds at m. 368. Another tone color is chosen at the end of section C3 by having the theme restated with brass and piccolo.

The final restatement of Theme Two is presented just before the final chords of the composition by the woodwinds, trumpets and upper strings in mm. 448 and 449.

Theme Three

Theme Three is the only theme not presented until the second section of the concerto (figure 5). Unlike the other themes of this composition, this theme is based on text, specifically the biblical passage found in the book of Psalms, chapter 34, verse 6, "The Lord hears the cry of the poor."



Figure 5: Theme Three, mm. 137 - 140.

The final horn note of section A4 is tied over to section B1 and becomes the first note of Theme Three, the main theme of the section. This theme is first played by the cellos and is then repeated in augmentation several times by the entire string section while the piano presents its second expository material.

Theme Three is presented at the beginning of the C section but in an entirely different atmosphere. Unlike the calm and suspended feeling of the B section, there is a feeling of restlessness in the new section when the theme is presented with the underscoring of an agitated piano figure. The third theme is presented again in section C3 by the brass and one final time at m. 347 by only the trumpets. At this point it is no longer the peaceful theme first presented in section B.

Rhythmic Motive

The first and third sections of the concerto share the rhythmic statement found in measure 99 (figure 6).



Figure 6: Rhythmic Motive, m. 99.

This distinctive rhythmic pattern appears at the end of Section A4 and again at the end of the coda. Its solid 3+3+2 rhythmic pulse is completely different from any other rhythmic pattern found in the concerto and stands out in contrast to everything else. Because the piano plays the same pitches and rhythms as the tutti orchestra, there is a feeling of resolution at these two sections.

These three themes, along with extensive use of all three forms of the octatonic scale, represent the main thematic material of this work.

Structure and Form: Section A

Section A, comprising the first 135 measures, sets the tone for the composition. It is fast and restless and constantly moves. There is a relentless sense of tension that may be momentarily relieved but is quickly reinstated. The sense of motion and drive is not diminished until section B. Section A is sub-divided into four smaller sections labeled A1, A2, A3 and A4. In these four sections Themes One and Two are presented along with one major solo piano virtuoso display and an ostinato pattern. The initial piano chord, as shown earlier in Figure 2, is used three times in section A to indicate important events. Two other important items in addition to the initial chord occur in the first three measures: the first theme and a distinctive tone color.

After the single bombastic piano chord mentioned earlier, Theme One is presented in the second measure of the concerto by the trumpets. An exact restatement of this motive is not heard again in section A but its pitch content is the framework for much of the first section. The strings take up a restless pedal point figure based on the E from this theme while the minor third formed in the theme is used by the piano and marimba in the opening measures of A1. Most of the piano virtuoso material of A2 is derived from the motive based on an ascending sixth, the inversion of the third, played by the strings at measure 33 (figure 7).



Figure 7: Orchestral motive, m. 33.

The combined color of the piano and marimba is another important aspect of the concerto. The addition of the marimba's color to the piano in selected solo sections is not intended to indicate a double concerto. Instead, the marimba acts as an ornamental coloration for the solo pianist. This combined color is used in all three sections of the concerto but the marimba never has any virtuosic material and never plays alone except to close sections A1 and A4. In these cases, the marimba acts as an afterthought or a slightly altered echo. In measure 26, section A1 closes with two of the three pitches from Theme 1: the piano playing a C-sharp octave and the orchestra holding a D. At this point, the only note missing from Theme One is the E. The marimba supplies this missing note during the rallentando of the measure. To add to the marimba's distinctive coloration here, the marimba supplies the E by playing a broken E-major triad in contrast to the minor-third material used previously (figure 8). This same broken chord is employed again at the close of Section A in measure 135.



Figure 8: Marimba closing figure, m. 26.

Section A2 begins at m. 27 with the piano playing the second theme of the concerto as depicted earlier in figure 3. This sub-section is primarily a vehicle for showcasing the piano and involves displays of virtuosity throughout the sub-section. As stated earlier, most of the piano displays are based on the ascending major-sixth motive as shown in figure 7.

The solo piano display involves techniques such as hand-crossing and

rapid note repetition to highlight the soloist's abilities. This display ends at measure 48 with a rapidly ascending octatonic scale leading to a lengthy trill section.

The octatonic scale is used for primarily its distinctive sound and hand positioning for the pianist. It is a flexible scale that contains all possible intervals and allows many chord subsets including major, minor and diminished triads. The scale is used often in this piece as a bridging technique or extension between sections.

There are three possible combinations for the octatonic scale. Since this composition uses all three octatonic scales at various times, the author wishes to refer to each octatonic scale as either 1, 2 or 3 (figure 9).

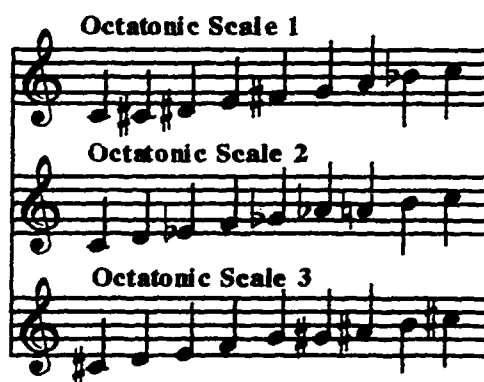


Figure 9: Octatonic Scales 1, 2 and 3.

The orchestra is reintroduced at m. 49 to act as a bridge from section A2 to section A3. This third part uses an ostinato as its primary material.

The composer wished to use ostinato patterns in both sections A and B. The ostinato is used much like the initial E pulse pattern used in the opening of the concerto. It sets up a repeated pattern that allows contrapuntal material to be superimposed and propels the concerto to a conclusion. The repeated pulse also adds an overall restlessness necessary to the work.

Beginning at measure 55, the piano introduces the first ostinato which is based on a major third, C down to A-flat. The orchestra takes over the ostinato pattern in different color combinations and various transpositions. This ostinato pattern is used as a framework for the entire section. On this framework is laid various figures and previously heard themes. Theme Two is repeated at m. 58 while the piano is still introducing the ostinato. In m. 59 the clarinets repeat the ascending minor-sixth motive as described in figure 7.

The ostinato is switched from the piano to the pizzicato strings at m. 63 for the first coloration change of the ostinato. This important change is heralded by the use of a variation of the opening chord from measure 1. As mentioned before, this is the same chord but transposed down a minor third.

Once the ostinato pattern is clearly outlined by the pizzicato strings, various short figures are introduced by the piano and upper woodwinds. The piano becomes increasingly busy as the orchestral texture thickens with the addition of more winds and brass. This increased density creates heightened tension and is finally resolved momentarily at m. 90 when the ostinato is abruptly shifted to the woodwinds.

The new color offered by the woodwinds is very sparse and light. This delicate sound and texture is enhanced by the addition of the piano and marimba coloration. This short section is used to heighten the effect of the upcoming important rhythmic pattern. This new pattern is important not only because it starts to bring section A to a close, but also returns later as the final figure in the coda of the concerto.

The last section, A4, begins at m. 99 and is set apart because of its distinctive rhythmic pattern as described earlier in figure 4. The tension created by this 3+3+2 rhythmic pulse is further enhanced by the ascending

chromatic bass line motion. The rhythmic figure continues until measure 104 when the piano plays the third octatonic scale starting on A-flat. This ascending line leads to an exact restatement of measure one.

The piano joins the upper strings playing the octatonic scale while the lower strings, brass and woodwinds play Theme Two between mm. 109 and 116.

The end of section A4 involves a gradual increase in tension that resolves on the penultimate measure of the section. The steadily increasing tension is created by a minimalistic pulsing in the strings on the pitches E and B while the piano and the rest of the orchestra play loud and rapid energetic figures. The pitches E and B are derived from the octatonic scale previously played by the strings in m. 112. The E is the starting note of the scale and the B frames a fifth, once again underscoring the impact of this interval. Eventually, the entire orchestra joins the strings in their frenetic pulsing. The final measures are very dense and loud. The last three measures add the first octatonic scale in the upper woodwinds and low strings. The rhythmic pulse becomes increasingly jumbled as the piano plays thundering triplets against the tutti orchestra eighth and sixteenth notes. At m. 135 the entire orchestra abruptly stops.

All is silent except for the solo horn note that is tied from the previous measure and continues through the first measure of section B. As the horn holds this singular note, the marimba plays the distinctive arpeggiated E-major figure from m. 26 described earlier. In quiet counterpoint, the piano accompanies the marimba with an A-minor figure. This sudden relative silence and abrupt change in color ends section A and foreshadows the entirely different mood and character of the next section.

Structure and Form: Section B

Much like the second movement of a Classical concerto, the middle part of this concerto, section B, provides a dramatic contrast in the mood and tempo from the first section. The tempo marking is 'Grave' and indicates a metronomic speed of the quarter note equaling 50. Even with this very slow tempo, the section still maintains the aspect of restlessness as found in section A.

Section B is also laid out much like section A. This part has 4 smaller sections: B1, B2, B3 and B4. Wherein A1 introduced the first and second themes of the concerto, B1 is used to introduce the third theme. Both A2 and B2 are sections designed to highlight the piano as soloist and virtuoso. The use of an ostinato as found in A3 is also found in the B section but it is delayed until section B4 and used to bring the entire section to a close. Section B3 was inspired by a small portion of the first movement of J. S. Bach's *Brandenburg Concerto #3*.

Section B1 begins with the solo horn note tied over from the previous section and becoming the first note of Theme Three played by the cellos. This "lamenting" theme is concluded with the clarinets and violins playing four B-flats. These four quarter notes act as an ellipsis after the stating of the third theme and maintain the movement of the section to the second presentation of the theme, this time with the additional coloration of the violas and contrabass. The pulsing B-flat figure is employed again this time to lead to the beginning of section B2 at m. 144.

The reintroduction of the piano in this middle section is marked by the added color of the marimba as found in section A. This piano/marimba coloration is used extensively in sections B2 and B3. It is not used in section

B4 since its color would be lost in the increasingly dense orchestration that closes out the middle part.

The piano display in section B2 consists of variations derived from materials found in the first measure of the section. This initial measure frames a B-flat minor chord in the right hand and an alternating F- and G-major arpeggio in the left hand. This harmony is derived once again from my affection for the perfect fifth and the minor third. The fifths and thirds can be found in the chords and the arpeggios, but the fifth can also be revealed in the relationship found between B-flat and F. Likewise, the minor-third may be expressed as the relationship between the B-flat chord and the G. This major/minor harmonic pattern quickly disintegrates and becomes background material for a restatement of Theme Three by the strings at m. 151.

In contrast to the constantly moving piano work, the third theme, played by all the strings this time, is augmented to create a very still effect and maintain the somber mood of the second section. The brass double the strings at m. 144 and the woodwinds are added in m. 146. The addition of the woodwinds, however, is not to double the third theme. Instead, they play a quickly ascending octatonic scale to act as a bridge to the next section.

Section B3 extends from mm. 168 to 186 and was inspired by mm. 88 to 90 of the first movement of J. S. Bach's *Brandenburg Concerto #3*, (figure 10).

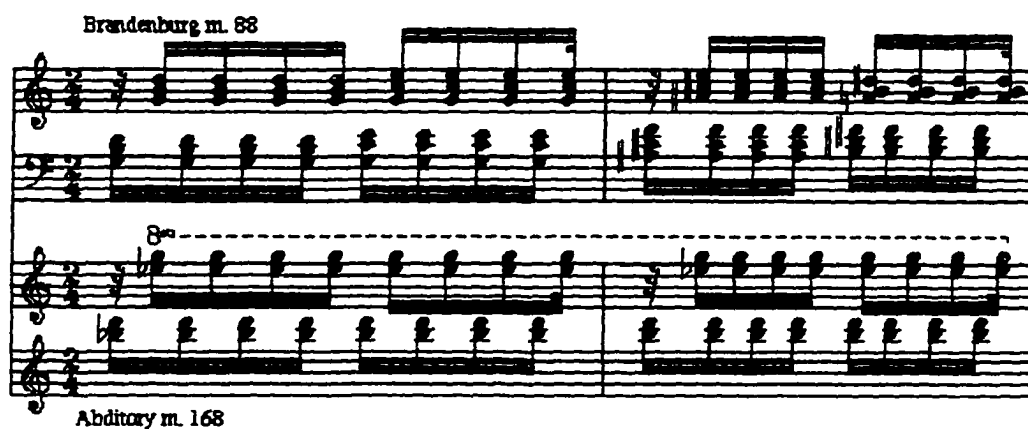


Figure 10: Brandenburg reference.

During the time *Abditary* was being written, I was rehearsing a two-piano version of this Bach concerto. In addition to my fondness for the Bach concerto, the actual hand motion used when playing these measures was found pleasing on a kinetic level. In *Abditary*, the piano's alternating intervals imitate the upper strings of the Bach concerto and act as an ostinato to the orchestra.

The Brandenburg figure is used also at this point because of the sense of motion created by the pattern. This motion propels the work to section B4. Theme One is presented again in the brasses at m. 176 as the piano continues to use the Brandenburg figure as an ostinato. This presentation is transposed up a minor third, again indicating my fondness for the interval. The tension is increased in this section by the staggered string entrances and the introduction of the first octatonic scale in m. 175 by the tuba and bassoon. More instruments are added as the tuba and bassoon continue playing a slowly ascending scale until it becomes the predominant sound that finishes section B3 at m. 186.

After a short bridge section, the ostinato pattern for B4 is started in the

woodwinds. The first ostinato section, A3 was derived from a major third figure played by the piano. In contrast, this ostinato is derived from the second form of the octatonic scale and is played in legato overlapping figures by the wind section (figure 11).



Figure 11: Section Two Ostinato, mm. 91 - 92.

The ostinato intentionally begins very quietly and is thinly orchestrated to allow for the gradual increase in density and agitation needed to end this middle section of the concerto. After the ostinato has been well established, the piano is reintroduced at m. 199 in an extremely agitated manner in contrast to the orchestra's very legato movement. The string section doubles the woodwind ostinato at m. 205 forcing the attention away from the piano and back to the orchestra. Finally, the piano stops being a counterpoint to the orchestra and joins the ostinato with bold octaves that highlight the increasingly dense orchestration. The piano continues to add to the sound with thicker chords as a gradual *accelerando* begins at m. 215. This *accelerando* forms the bridge from the second section to the third and extends from mm. 215 to 233.

The orchestration continues to become denser as the tempo increases until the very last two measures of section B4, when the entire orchestra arrives at an abrupt crushing chord. The orchestra plays a large stacked chord consisting of the pitches B and D, again a minor-third, to accentuate the piano's chord of a G-major chord over a C chord. The piano chord is similar

to the first measure of the concerto and signifies an important change of events (figure 12). In this case it is the start of the third and final section of the concerto.

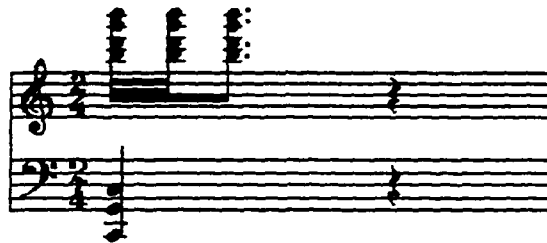


Figure 12: Final piano chord, m. 231.

Structure and Form: Section C and Coda

This final part of the concerto is a frantic rush to the end of the piece. Sections C1, C2 and C3 recapitulate the main themes, patterns and rhythms used in the concerto. Section C1 recapitulates the third theme, section C2 starts with an exact restatement of the concerto's first measure; the A-flat/E-flat chord and section C3 brings back Themes One and Two and the marimba/piano tone color.

The mood of the third part is set by the initial solo piano passage (figure 13).



Figure 13: Section Three Opening, m. 233.

The rumblings produced by the piano are centered around the pitches E-flat and A-flat, significant because the pattern is centered around a perfect fifth, and begin section C1. It is a four-bar pattern that is repeated for twelve measures until m. 251. As this pattern in the piano continues, the strings present Theme Three transposed up a perfect fourth at m. 237. The string's held notes stand in sharp contrast to the piano's figure. Theme Three is presented again at m. 245 by the entire orchestra. The use of the octatonic scale as bridging material is again demonstrated as section C1 closes with the orchestra and piano playing fragments of the third octatonic scale in an increasingly agitated manner culminating at m. 259.

Section C2 is heralded by an orchestral restatement of the concerto's first measure: the A-flat/E-flat chord. As stated previously, this chord is more forceful in this presentation in that it is repeated fifteen times to begin the section. After the tenth time the orchestra plays this chord, the piano adds its color to the sound but not with the same chord. Instead, the piano plays the B-flat chord pattern found at the beginning of section B1. In contrast to the original sound of a suspended echo, the B-flats add density and conflict to the orchestra. These combined chords are then used as the primary material for section C2. The purpose of this section, mm. 262 to 285, is to give a feeling of anticipation and suspense. The orchestra's harmonic movement is minimal and the piano accompaniment is sporadic and sparse. The section begins to fragment around m. 283 and dwindles away to an orchestration consisting of a single clarinet and piano giving the listener a feeling that something is about to happen.

The new event is the penultimate section of the concerto, section C3. This part acts as the recapitulation of Themes One, Two and Three. Instead of a single restatement of each theme, the themes are presented numerous times with varied coloration and rhythmic changes.

Section C3 is also marked by the continued use of the piano/marimba tone color. Both the marimba and the piano play a pulsing E-flat figure mimicking the strings from the first measures of section A1. The clarinets, oboes and flutes use the pitch material from Theme One in m. 287 along with the piano. Directly after, from mm. 289 to 299, a variation of Theme Two is used as the piano's third major solo presentation. Though there is some orchestral accompaniment towards the end of the section, it still gives the impression of the piano solo passage work found in the opening part of B1.

As this passage comes to an end, Theme One is presented one more time by the trumpets in mm. 300 and 301.

The second theme is presented by the brass in m. 358 and again doubled with woodwinds at m. 368. The concerto's third theme is restated at m. 335 by the brass and one final time at m. 347 by the first trumpets in a diminutive form (figure 14).



Figure 14: Theme Three in diminution, m. 347.

The upper strings started a repetitive pattern in m. 344 that would become the framework for the end of section C3. Eventually, the entire orchestra, including the piano, performs the repetitive pattern initiated by the strings. This pattern goes through many changes including transpositions and intervallic modifications but always resembles the first four-note pattern played by the upper strings in measure 344 (figure 15).



Figure 15: Four note pattern and variations.

The tension created by the modulations is enhanced by the orchestration. At first the strings play the pattern with smaller orchestral figures duplicating the pattern in short bursts. Eventually the piano doubles the strings, adding a percussive touch. The pattern is altered by dropping the piano accompaniment and allowing the woodwinds to double the strings as the brass and piccolo present Theme Two. The pattern comes to a conclusion when the entire orchestra is finally involved.

The furious finale of the section at m. 386 is achieved by the addition of an octatonic scale. The second octatonic scale is coupled with the pattern above for a thick, dense sound that propels section C3 to the coda.

Measure 387 is the beginning of the coda. The purpose of this section is to bring the entire concerto to a thunderous close. The mad rush throughout the coda relies heavily on the use of the octatonic scale to propel the orchestra to the end. The piano breaks the scalar patterns first with a restatement of the B-flats found in the early part of section B1 and then later with another alternating left/right pattern similar to section B3. The alternating pattern brings the entire orchestra to a restatement of the 3+3+2 rhythmic pattern described earlier in figure 4. This rhythmic pattern along with a final restatement of Theme One brings the concerto to a close.

To heighten the effect of a mad dash to the end, the beginning of the coda starts with an ascending octatonic scalar passage played by the piano alone. The right hand plays the first octatonic scale in sixteenth notes while the left hand plays the same scale in eighth notes. The tension is gradually increased by the staggered addition of different sections of the orchestra playing the same scale but using various rhythmic patterns in counterpoint to the piano. This unequal effect first appears in the cellos and then the

contrabass and tuba. The idea is continued, adding various instruments one at a time. For contrast, the piano briefly switches to the third octatonic scale at m. 395 in opposition to the orchestra's growing dominance.

The piano deviates from the orchestra's octatonic scalar work at m. 402 to play a variation of the B-flat chords used earlier at the beginnings of section B1 and section C2. Again, the use of these chords signals a new idea about to unfold: this time the rhythmic pattern of figure 4. The new and final event is delayed through the use of silence. In the constant wash of sound experienced up to this point, the abrupt and surprising silence in the middle of the m. 413 is used to recapture the attention of the listener and signal a change.

The use of sudden silence in the middle of phrases discontinues at m. 416 as the piano plays a long ascending figure based on the second octatonic scale. This scale introduces another passage even thicker in sound and more frantic. The orchestra doubles the piano as it plays an alternating left/right hand figure (figure 16).



Figure 16: Piano Figure from measure 418.

As this bombastic section continues, it adds a foreshadowing of the finale of the piece in the left hand of the piano. In mm. 425 through 427, the left hand piano rhythm resembles the rhythmic figure from Section A4 with

the strong beats representing the 3+3+2 pattern (figure 17).



Figure 17: Rhythmic Figure comparisons.

The final event of the piece, mm. 429 to the end, is based on this rhythmic pattern found earlier at m. 99. As the orchestra continues this prolongation of the original material from section A4, the piano adds a descending figure based on pitch material from the third form of the octatonic scale (figure 18).



Figure 18: Final piano figure, m. 444.

The final reminder of Theme Two is presented at mm. 448 and 449 by the woodwinds, trumpets and upper strings while the piano continues the pattern described in figure 18. The piano pattern is repeated until the final measure of the piece whereupon the entire orchestra joins the piano in playing a final stacked chords related to the opening chord of the concerto. This C-sharp over G major chord played by the orchestra with the A-flat over G major chord played by the piano brings the concerto to a furious close.

Performance Considerations

As stated in the opening paragraph of chapter 3, I feel that there are many viable interpretations of this concerto. In fact, it is of particular interest to me to hear how other performers interpret the work. It is my belief that a musical work can be presented in various manners thus offering the listener several possibilities from which to choose. Not all interpretations will be necessarily pleasing to any one listener but that does not negate the validity of the interpretation.

There are some performance notes that I believe are important to consider when working on this composition. These include some general ideas concerning the mood and activity of the work in an overall scheme. There are also some more specific ideas relating to the interpretation of tempo and dynamic markings. The use of the pedal by the pianist and other pianistic considerations including phrasing, tempo and hand positioning should also be addressed.

Abditory is a restless work. It has moments of calm designed to relieve the tension but for the most part, the piece is an agitated drive to the final chord of the work. Sections A and C should be aggressive, driving and full of apprehension. Section B is much slower but should have the same forward momentum and never be static. The tempo markings indicated for all three parts are a guide to this end but should be tempered by the abilities of the orchestral members and the pianist. If the feeling of anxiety and drive that is necessary to this work can be achieved at a slower or faster tempo more suited to the performer's abilities, then that tempo should be used. The performer's abilities will be an important factor in determining the flow of the piece.

Similarly, fermatas should be treated accordingly. The composer feels that the fermatas indicated should be quite long so the listener may enjoy the sonic experience for a moment before continuing. The first measure of the concerto is a thick piano chord notated with a fermata. This chord is overlapped by the trumpets and their presentation of Theme One. The trumpets should enter just before the piano chord loses its boldness in the decay. The length of time before the trumpet's entrance will depend on the pianist and the piano used. The sonic abilities of perhaps a Bösendorfer grand piano as opposed to a smaller piano will be an important consideration. The primary consideration should be the balance found between enjoying the suspended sound versus the need not to lose the momentum of the work.

Melody is of great importance to me and because of this the three main themes of this composition should always be of paramount importance, especially Theme Two. This theme should be presented with bold, sweeping lines that stand out above anything else that is playing. In m. 58 the theme is presented by the low strings, and special care should be taken that the theme is not completely lost under the sound of the brass that is playing.

The first presentation of Theme Two is in Section A2 and is used to begin the piano's first solo display. The piano's third solo passage begins at measure 289 and uses this same theme but with some rhythmic variation. Besides the optional cadenza, these are the two main opportunities for the pianist to give a personal interpretation of this theme and the concerto in general.

Several keyboard considerations including pedaling and some specific hand techniques should be discussed.

The pedal should be used throughout the piece but should always be clean and never blur changing harmonies. In the same way, rests are very important and should be observed carefully and not obliterated by the pedal. The pedal is only used to create legato lines and increase the sonorities available to the piano.

Two places in the concerto can be played with more ease by the pianist if alternating hands are used. From mm. 82 to 89 and later from mm. 326 - 328 the pianist will find the passages become much more brilliant and clean if the line is played with alternating right and left hands.

Finally, the cadenza is a moment in the concerto wherein the pianist may give a personal view of this work. There may come a time in the future when I will write a cadenza for the work but it is not necessary for the completeness of the piece. The use of all the themes or the consideration of time and the range of emotions employed in the cadenza are not the most important factors. If a cadenza is desired, the most important factor to be considered is whether there is a constant momentum that will carry the work to the last note of the concerto.

CHAPTER FOUR

SUMMARY

Abditory is a concerto that was formed around a word. In its initial phases the concerto was conceived as a single-movement work with three distinct sections. A number of themes were derived from my fondness for the perfect fifth and minor third. Another theme was derived from a biblical passage found in Psalm 34. These themes were designed to be used throughout the concerto, tying one section to another. After the initial basic structuring of the three-part form of the piece and the formation of the themes, the composition evolved around the title.

To aid in the creation of a restless atmosphere, I chose to use the octatonic scale quite frequently. The scale offers the composer all possible intervals and its symmetrical construction clouds any true tonal center much the same way the whole-tone scale does. Anytime a need to bridge two sections or new pitch material was required, the octatonic scale was considered in one of its three forms. In this way the work maintains a cohesiveness through its themes and its harmonic language.

Another factor considered during the writing of this composition was orchestration density and the use of unusual colors. The use of the marimba/piano coloration in all three major sections was used not only as a unifying effect between the three parts of the composition but also as a color that I felt was interesting and lent an air of mystery.

Even though some passages reveal a relatively thin orchestration, the majority of the concerto is fairly dense and thick, especially at the ends of sections. This contributes to the general feeling of unrest that I wanted. The occasional parts of the concerto that are thinly orchestrated only serve to accentuate the thicker parts of the orchestration. These thinly orchestrated sections are usually found at the beginnings of major sections or new events and used to refocus the attention of the listener.

It can become difficult to analyze or understand every musical thought that occurs in most compositions. Even the author himself cannot always explain where a certain musical thought originated. Technical problems such as form, general patterns, textures, rhythmic phrases, the use of augmentation and diminution, scales and choices of tonality can often be readily assessed and described. On the other hand, other musical items come from intuition or the subconscious. I have been a pianist for many years and some of the figures used in this composition come from the subconscious formed by years of traditional piano practice and performance.

The musicologist László Somfai ponders this quandary often in his research of Béla Bartók. Bartók was not one to go into great detail concerning his compositional techniques. Somfai states that “the Harvard Lectures of 1943 offer the only occasion on which Bartók went into significant technical details about his style.”³⁵ Even then, Bartók was reluctant to go into many particulars. He believed that musical genius came from the subconscious and instinct. He added that true art is manifested through the experiences and impressions that a person gathers and accumulates throughout their lives.³⁶

Somfai brings up another topic concerning compositional analysis

³⁵ László Somfai, *Béla Bartók*, (Berkeley, California: Univ. of California Press, 1996), 10.

³⁶ *Ibid.*, 11.

when he expresses the importance of a composer's notes. As stated earlier, many aspects of compositions are clear and easy to understand. It is fairly easy to see if a composition is in rondo form or sonata. Other aspects can be derived from the knowledge of the composer's past, the composer's preferences or the composer's handwritten notes which are often included in original manuscripts.

Somfai is adamant on this point. He discusses the assumption made by Ernő Lendvai and other musicologists of Bartók's deliberate use of the Golden Section in many of his works. He points out that there are numerous calculations in Bartók's hand, but not a single calculation of the proportions of his compositions, Fibonacci or otherwise. He adds:

We observe, on the one hand, the composer's notorious lifelong habit of keeping and recycling every bit of paper and, on the other, the absence of preconceived calculations of proportions for any composition.³⁷

Whether or not Bartók intended to use deliberately the Golden Section may continue to be an unanswered question but it does indicate the importance of a composer's notes. Any insight the composer can relate will inform the work of the future analyst.

The advent of the computer may make future analysis and study of compositions all the more frustrating. Gone may be the days when a theoretician or musicologist can look at a manuscript and study the handwritten scribbles of the composer's mind or look underneath the hastily scratched out measures that were his or her original thoughts. With technology that encompasses the idea of "cut and paste" or "delete," a whim or idea may be lost with the touch of a computer key.

³⁷ Ibid., 81.

With this in mind and considering the scope of this concerto, I felt it necessary to keep all handwritten drafts and notes. Not only was this helpful in completing the project but I also enjoy the visual beauty of a handwritten manuscript, something that is lost with the computer printout. It is surprising how much of this composition is based on instinct and the subconscious as opposed to a thought out note-by-note working. Even though many aspects of this composition were deliberate, sometimes I chose a certain chord or melodic pattern in the orchestration because it “felt” right.

The end result, hopefully, is a composition that displays the piano in its glory and beauty and also shows the power of the orchestra and its ability to evoke a feeling of uneasiness and grand motion.

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APPENDIX 1

Instrumentation

Piccolo/Flute 1

Flute 2

Oboe 1 & 2

B-flat Clarinet 1 & 2

Bassoon 1

Horn 1, 2, 3 & 4

B-flat Trumpet 1 & 2

Trombone 1

Bass Trombone/Tuba

Timpani

Percussion (3 players)

Required Instruments: Marimba, Xylophone
Triangle, Tam-tam, Snare Drum, Tambourine
Suspended Cymbal, Bass Drum, 4 Tom-toms

Piano

Violin 1

Violin 2

Viola

Cello

Contrabass

APPENDIX 2
THE COMPLETE SCORE
OF

ABDITORY

a concerto

by
Gregory F. F. Hoepfner

Abditory

For my mother

Gregory F.F. Hoepfner

♩ = 100

Flute 1

Flute 2

Oboe 1

Oboe 2

Clarinet 1

Clarinet 2

Bassoon

Horn 1,2

Horn 3,4

Trumpet 1

Trumpet 2

Trombone

Bass/Tuba

Marimba

Percussion

Piano

Vn. 1

Vn. 2

Va.

Vc.

Contrabass

f

mp

marimba

mp

p

mp

mp

FL. 1

FL. 2

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Bsn.

Horn

Horn

Tr. 1

Tr. 2

Tbn.

Tuba

Mar.

Perc.

Vn.

Va.

Vc.

Cb.

The musical score for page 51 is arranged in a standard orchestral format. It includes staves for Flute 1 and 2, Oboe 1 and 2, Clarinet 1 and 2, Bassoon, two Horns, two Trumpets, two Trombones, Tuba, Maracas, Percussion, Violin, Viola, Violoncello, and Contrabass. The key signature is one flat (B-flat), and the time signature is 4/4. The score features various musical notations, including notes, rests, and dynamic markings such as *mf* (mezzo-forte) and *sf* (sforzando). There are also articulation marks and slurs. The page number 51 is centered at the bottom.

52

FL. 1

FL. 2

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Bsn.

15

Horn

mp

Horn

mp

Tr. 1

mp

Tr. 2

mp

Tbn.

15

Tuba

15

Mar.

15

Perc.

f

tr (4)

Vn.

Va.

pizz.

15

Vc.

15

Cb.

15

FL. 1

FL. 2

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Bsn.

Horn

Horn

Tr. 1

Tr. 2

Tbn.

Tuba

Mar.

Perc.

Vn.

Va.

Vc.

Cb.

rit.

a tempo

mf

rall.

a tempo freely

arco

FL. 1
 FL. 2
 Ob. 1
 Ob. 2
 Cl. 1
 Cl. 2
 Bsn.
 Horn
 Horn
 Tr. 1
 Tr. 2
 Tbn.
 Tuba
 Mar.
 Perc.
 Vn.
 Vn.
 Vc.
 Vc.
 Cb.

The score is for page 56, featuring a full orchestral ensemble. The woodwind section includes Flutes 1 and 2, Oboes 1 and 2, Clarinets 1 and 2, Bassoon, and Horns. The brass section includes Trumpets 1 and 2, Trombones, Tubas, and a Mellophone. The percussion section includes a Maraca and a Percussionist. The string section includes Violins 1 and 2, Violas, Violas, Violas, and Cellos. The score is in 4/4 time and features a key signature of one flat. The percussion part includes a melody starting with a forte (*f*) dynamic and a subsequent section marked *sub. p*.

FL. 1
FL. 2
Ob. 1
Ob. 2
Cl. 1
Cl. 2
Bsn.
32
Horn
Horn
Tr. 1
Tr. 2
Tbn.
32
Tuba
32
Mar.
32
Perc.
32
Vn.
Va.
Vc.
Cb.
32

mf *ff* *mp* (*hla*) *mf*

pizz. *fizz.* *pizz.* *arco* *f* *pizz.* *mf*

pizz. *mp* *arco* *mf* *pizz.*

mp *mf*

FL. 1

FL. 2

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Bsn.

Horn

Horn

Tr. 1

Tr. 2

Tbn.

Tuba

Mar.

Perc.

Va.

Va.

Vc.

Cb.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Bsn.

47

Horn

Horn

Tr. 1

Tr. 2

Tbn.

47

Tuba

47

Mar.

47

Perc.

47

Vn.

47

Va.

47

Vc.

47

Cb.

47

mf

f

pizz.

arco dbl. stop

arco p

FL. 1

FL. 2

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Bsn.

Horn

Horn

Tr. 1

Tr. 2

Tbn.

Tuba

Mar.

Perc.

Vn.

Va.

Vc.

Cb.

This page of a musical score, numbered 62, contains staves for various instruments. The woodwind section includes Flute 1 (FL. 1), Flute 2 (FL. 2), Oboe 1 (Ob. 1), Oboe 2 (Ob. 2), Clarinet 1 (Cl. 1), Clarinet 2 (Cl. 2), Bassoon (Bsn.), and Bass Clarinet (Bc.). The brass section includes two Horns, two Trumpets (Tr. 1, Tr. 2), Trombone (Tbn.), and Tuba. The percussion section (Perc.) is represented by a single staff. The string section includes Violins (Vn.), Violas (Va.), Violoncellos (Vc.), and Double Basses (Cb.). The score is written in a common time signature. Dynamics such as *mf* (mezzo-forte) and *f* (forte) are indicated throughout. The page number 62 is centered at the bottom.

This musical score page, numbered 63, contains staves for the following instruments:

- Strings:** Cb. (Cello), Vc. (Violoncello), Va. (Violin), Vn. (Viola), and Perc. (Percussion).
- Woodwinds:** Mar. (Maracas), Tuba, Tbn. (Trombone), Tr. 2 (Trumpet 2), Tr. 1 (Trumpet 1), Horn, Horn, Ban. (Bassoon), Cl. 2 (Clarinet 2), Cl. 1 (Clarinet 1), Ob. 2 (Oboe 2), Ob. 1 (Oboe 1), Fl. 2 (Flute 2), and Fl. 1 (Flute 1).

The score includes various musical notations such as notes, rests, and dynamic markings (e.g., *mp*, *f*, *pizz*, *dim*). The percussion part includes a section labeled "timpani".

Musical score for page 65, featuring woodwinds, brass, strings, and percussion. The score is written for a full orchestra. The woodwind section includes Flute 1 (Fl. 1), Flute 2 (Fl. 2), Oboe 1 (Ob. 1), Oboe 2 (Ob. 2), Clarinet 1 (Cl. 1), Clarinet 2 (Cl. 2), Bassoon (Bsn.), Horn 1 (Horn), Horn 2 (Horn), Trumpet 1 (Tr. 1), Trumpet 2 (Tr. 2), Trombone (Tbn.), and Tuba. The brass section includes Horn 1, Horn 2, Trumpet 1, Trumpet 2, Trombone, and Tuba. The string section includes Violin 1 (Vn.), Violin 2 (Va.), Viola (Vc.), and Cello (Cb.). The percussion section includes Maracas (Mar.) and Percussion (Perc.). The score is in 4/4 time and features a variety of musical notations, including dynamics (p, mf, f), articulation (accents), and phrasing (slurs). The woodwinds and strings play melodic lines, while the brass and percussion provide harmonic support. The percussion part includes a complex rhythmic pattern with triplets and sixteenth notes.

The score is written for a full orchestra. The woodwind section includes Flute 1 (Fl. 1), Flute 2 (Fl. 2), Oboe 1 (Ob. 1), Oboe 2 (Ob. 2), Clarinet 1 (Cl. 1), Clarinet 2 (Cl. 2), Bassoon (Bsn.), Horn 1 (Horn), Horn 2 (Horn), Trumpet 1 (Tr. 1), Trumpet 2 (Tr. 2), Trombone (Tbn.), and Tuba. The brass section includes Horn 1, Horn 2, Trumpet 1, Trumpet 2, Trombone, and Tuba. The string section includes Violin 1 (Vn.), Violin 2 (Va.), Viola (Vc.), and Cello (Cb.). The percussion section includes Maracas (Mar.) and Percussion (Perc.). The score is in 4/4 time and features a variety of musical notations, including dynamics (p, mf, f), articulation (accents), and phrasing (slurs). The woodwinds and strings play melodic lines, while the brass and percussion provide harmonic support. The percussion part includes a complex rhythmic pattern with triplets and sixteenth notes.

Fl. 1
Fl. 2
Ob. 1
Ob. 2
Cl. 1
Cl. 2
Bsn.
Horn
Horn
Tr. 1
Tr. 2
Tbn.
Tuba
Mtr.
Perc.
Vn.
Va.
Vc.
Cb.

The musical score for page 66 is arranged in a standard orchestral format. The instruments are listed on the left, with their respective staves. The score is divided into measures by vertical bar lines. The Flute 1 part begins with a melodic line in the first measure, followed by a rest. The Flute 2 part has a similar melodic line. The Oboe 1 and Oboe 2 parts have a melodic line in the first measure, followed by a rest. The Clarinet 1 and Clarinet 2 parts have a melodic line in the first measure, followed by a rest. The Bassoon part has a melodic line in the first measure, followed by a rest. The Horn parts have a melodic line in the first measure, followed by a rest. The Trumpet 1 and Trumpet 2 parts have a melodic line in the first measure, followed by a rest. The Trombone part has a melodic line in the first measure, followed by a rest. The Tuba part has a melodic line in the first measure, followed by a rest. The Mellophone part has a melodic line in the first measure, followed by a rest. The Percussion part has a melodic line in the first measure, followed by a rest. The Violin part has a melodic line in the first measure, followed by a rest. The Viola part has a melodic line in the first measure, followed by a rest. The Cello part has a melodic line in the first measure, followed by a rest. The Contrabass part has a melodic line in the first measure, followed by a rest.

Fl. 1 Fl. 2 Ob. 1 Ob. 2 Cl. 1 Cl. 2 Bass Horn Horn Horn Tr. 1 Tr. 2 Tr. 3 Tuba Trombone Mar. Perc. Vln. Vla. Vc. Cb.

This musical score page, numbered 67, contains staves for various instruments. The woodwind section includes Flute 1, Flute 2, Oboe 1, Oboe 2, Clarinet 1, Clarinet 2, Bassoon, and Horn. The brass section includes Trumpet 1, Trumpet 2, Trumpet 3, Tuba, Trombone, and Maracas. The percussion section includes Percussion. The string section includes Violin, Viola, Violoncello, and Contrabass. The score features complex musical notation with many accidentals (sharps, flats, naturals) and dynamic markings such as *p* (piano), *mp* (mezzo-piano), *mf* (mezzo-forte), *f* (forte), and *rit.* (ritardando). There are also markings for *tr.* (trill) and *mf* (mezzo-forte) in the woodwinds. The notation is dense, with many notes and rests across the staves.

This page of a musical score, numbered 89, contains staves for the following instruments: Cb., Vc., Va., Vn., Perc., Mar., Tuba, Tbn., Tr. 2, Tr. 1, Horn, Horn, Ban., Cl. 2, Cl. 1, Ob. 2, Ob. 1, Fl. 2, and Fl. 1. The score is written in 4/4 time with a key signature of one flat (B-flat). The woodwind section (Cl. 1, Cl. 2, Ob. 1, Ob. 2, Fl. 1, Fl. 2) plays a melodic line starting with a half note G4, followed by eighth notes. The brass section (Horn, Horn, Tbn., Tuba) provides harmonic support with sustained notes and some rhythmic patterns. The string section (Vn., Va., Vc., Cb.) plays a steady eighth-note accompaniment. The percussion section includes a snare drum (Perc.) and a timpani (Mar.). Dynamics such as *f* (forte) and *sfz* (sforzando) are indicated throughout the score.

This page of a musical score is for a symphony, likely the first movement of a major work. It features a full orchestral ensemble. The instruments listed on the left are: Fl. 1, Fl. 2, Ob. 1, Ob. 2, Cl. 1, Cl. 2, Bsn., Horn, Horn, Tr. 1, Tr. 2, Tbn., Tbn., Tuba, Mx., Perc., Vln., Vln., Vla., and Cb. The score is written in 3/4 time. The key signature has one flat (B-flat). The music is characterized by complex rhythmic patterns, including many sixteenth and thirty-second notes. Dynamics such as *pp* (pianissimo) and *sf* (sforzando) are used throughout. The notation includes various articulations like slurs, accents, and staccato marks. The right margin contains the text "slightly separated" and "pp".

FL. 1
 FL. 2
 Ob. 1
 Ob. 2
 Cl. 1
 Cl. 2
 Bsn.
 Horn
 Horn
 Tr. 1
 Tr. 2
 Tbn.
 Tuba
 Mar.
 Perc.
 Vn.
 Vn.
 Va.
 Vc.
 Cb.

The musical score for page 70 includes parts for woodwinds (Flutes 1 & 2, Oboes 1 & 2, Clarinets 1 & 2, Bassoon, Horns, Trumpets 1 & 2, Trombone, Tuba), brass (Marching Band, Percussion), and strings (Violins 1 & 2, Viola, Violoncello, Contrabass). The woodwinds and percussion have active parts, while the brass and strings are mostly silent. The percussion part includes a melody starting with a *p* (piano) dynamic and a *mp* (mezzo-piano) dynamic.

FL. 1

FL. 2

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Bsn.

Horn

Horn

Tr. 1

Tr. 2

Tbn.

Tuba

Mar.

Perc.

Va.

Va.

Vc.

Cb.

FL. 1 *mp*

FL. 2 *mp*

Ob. 1 *mp*

Ob. 2 *mp*

Cl. 1 *mp*

Cl. 2 *mp*

Bsn. *mp*

Horn *mp* *f*

Horn *mp* *f*

Tr. 1

Tr. 2

Tbn. *mp* *f* *mp*

Tuba *mp* *f* *mp*

Mar.

Perc.

Vn. *mp*

Vn. *mp*

Va. *mp*

Vc. *arco* *mp*

Cb. *arco* *mp*

FL. 1
 FL. 2
 Ob. 1
 Ob. 2
 Cl. 1
 Cl. 2
 Ban.
 Horn
 Horn
 Tr. 1
 Tr. 2
 Tbn.
 Tuba
 Mar.
 Perc.
 Vn.
 Va.
 Vc.
 Cb.

Musical score page 74, featuring orchestral parts for various instruments including Flutes (FL. 1, FL. 2), Oboes (Ob. 1, Ob. 2), Clarinets (Cl. 1, Cl. 2), Bassoon (Ban.), Horns, Trumpets (Tr. 1, Tr. 2), Trombone (Tbn.), Tuba, Maracas (Mar.), Percussion (Perc.), Violins (Vn.), Viola (Va.), Violoncello (Vc.), and Contrabass (Cb.). The score includes dynamic markings such as *f* (forte) and *p* (piano).

FL. 1 *mp*

FL. 2

Ob. 1

Ob. 2

Cl. 1 *mf*

Cl. 2

Bsn. *mf*

Horn 108

Horn 108

Tr. 1 108

Tr. 2 108

Tbn. 108

Tuba 108

Mar. *f* 108

Perc.

Vn. *mp* *p*

Va. 108

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

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

FL. 1
 FL. 2 *mp*
 Ob. 1 *mp*
 Ob. 2
 Cl. 1 *mf*
 Cl. 2
 Bsn. *mf*
 Horn *mf*
 Horn *mf*
 Tr. 1 *mf*
 Tr. 2 *mf*
 Tbn. *mf*
 Tuba *mf*
 Mar. *mf*
 Perc. *mf*
 Vn. *mf*
 Va. *mf*
 Vc. *mf*
 Cb. *mf*

This page of a musical score, numbered 78, contains staves for various instruments. The woodwind section includes Flutes 1 and 2, Oboes 1 and 2, Clarinets 1 and 2, Bassoon, and Horns. The brass section includes Trumpets 1 and 2, Trombone, and Tuba. The percussion section includes Maracas and Percussion. The string section includes Violins, Violas, Violoncello, and Contrabass. The score is written in 4/4 time and features a variety of musical notations, including rests, notes, and dynamic markings such as *p* (piano) and *pp* (pianissimo). The page number 78 is centered at the bottom.

FL. 1

FL. 2

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Bsn.

Horn

Horn

Tr. 1

Tr. 2

Tbn.

Tuba

Mar.

Perc.

Va.

Va.

Vc.

Cb.

78

FL. 1 *f* *mf* *f*

FL. 2 *f*

Ob. 1 *p* *mf*

Ob. 2 *mf*

Cl. 1 *p* *mf* *mf*

Cl. 2 *mf*

Bsn. *mf* *mp*

Horn 123

Horn 123

Tr. 1

Tr. 2

Tbn. 123

Tuba 123

Mar. 123

Perc.

mf

Vn. 123

Va. 123

Vc. 123

Cb. 123

FL. 1

FL. 2

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Bsn.

Horn

Horn

Tr. 1

Tr. 2

Tbn.

Tuba

Mar.

Perc.

timpani

Va.

Va.

Vc.

Cb.

This image shows a page from a musical score, likely for a symphony or concert band. The score is written for a large ensemble, with staves for the following instruments listed on the left: Fl. 1, Fl. 2, Ob. 1, Ob. 2, Cl. 1, Cl. 2, Bsn., Horn, Horn, Tr. 1, Tr. 2, Tbn., Tuba, Perc., Vln., and Vla. The music is written in a standard musical notation, including notes, rests, and dynamic markings such as *pp* (pianissimo) and *rall. p* (rallentando piano). The page number 123 is visible in the bottom left corner.

This page of the musical score covers measures 135 and 136. The tempo is indicated as quarter note = 50. The key signature has one sharp (F#). The score includes staves for the following instruments:
 - Flute 1 (Fl. 1) and Flute 2 (Fl. 2)
 - Oboe 1 (Ob. 1) and Oboe 2 (Ob. 2)
 - Clarinet 1 (Cl. 1) and Clarinet 2 (Cl. 2)
 - Bassoon (Bsn.)
 - Horn 1 and Horn 2
 - Trumpet 1 (Tr. 1), Trumpet 2 (Tr. 2), and Trumpet 3 (Tr. 3)
 - Trombone (Tbn.)
 - Tuba
 - Mellophone (Maz.)
 - Percussion (Perc.)
 - Piano
 - Violin 1 (Va. 1) and Violin 2 (Va. 2)
 - Viola (Va.)
 - Violoncello (Vc.) and Contrabass (Cb.)
 The score features various musical notations including rests, notes, dynamics (p, pp, mf, f), and articulations (pizz, gliss).

This image shows a page from a musical score, likely for a symphony orchestra. The score is written for multiple instruments, with staves for each instrument listed on the left side. The instruments include Flute 1 (Fl. 1), Flute 2 (Fl. 2), Oboe 1 (Ob. 1), Oboe 2 (Ob. 2), Clarinet 1 (Cl. 1), Clarinet 2 (Cl. 2), Bassoon (Bsn.), Horns (Horn), Trumpets (Tr.), Trombones (Tbn.), Tuba, Mellophone (Mlx.), Percussion (Perc.), Violins (Va.), and Cellos/Double Basses (Vc.). The score is written in a standard musical notation, including notes, rests, and dynamic markings. A rehearsal mark '100' is visible at the bottom left, indicating the start of a new section. The page is numbered '100' in the bottom left corner. The score is written for a full orchestra, with multiple staves for each instrument. The notation includes various musical symbols such as clefs, notes, rests, and dynamic markings like 'mf' (mezzo-forte). The page is divided into measures by vertical bar lines. The instruments are listed on the left side of the page, with their corresponding staves. The score is written in a standard musical notation, including notes, rests, and dynamic markings. A rehearsal mark '100' is visible at the bottom left, indicating the start of a new section. The page is numbered '100' in the bottom left corner.

This image shows a page from a musical score, likely for a symphony. The page is oriented horizontally but contains staves for various instruments, which are arranged vertically. The instruments listed on the left side of the page are: Fl. (Flute), Fl. 2 (Flute 2), Ob. (Oboe), Ob. 2 (Oboe 2), Cl. (Clarinet), Cl. 2 (Clarinet 2), Bas. (Bassoon), Horn, Horn 2 (Horn 2), Tr. (Trumpet), Tr. 2 (Trumpet 2), Tbn. (Trombone), Tuba, Mtr. (Mellophone), Perc. (Percussion), Vln. (Violin), Vla. (Viola), Vcl. (Violoncello), and Co. (Double Bass). The score includes musical notation, including notes, rests, and dynamics such as *pp* (pianissimo) and *dp* (diminuendo piano). A rehearsal mark '164' is visible at the bottom of the page.

[illegible]

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Bsn.

Horn 1

Horn 2

Tr. 1

Tr. 2

Tbn.

Tuba

Mar.

Perc.

Vn. 1

Vn. 2

Va.

Vc.

Cb.

182

183

184

185

mp

p

pizz.

gliss.

FL. 187

FL. 2 187

Ob. 187

Ob. 2 187

Cl. 187

Cl. 2 187

Bsn. 187

Horn 187

Horn 187

Tr. 187

Tr. 2 187

Tbn. 187

Tuba 187

Mar. 187

Perc. 187

Vn. 187

Va. 187

Vc. 187

Ch. 187

legato

mp

gliss.

pizz.

pp

arco

Fl. *picc. legato*

Fl. 2 *legato* *mf* *mp*

Ob. *mp* *mp*

Ob. 2 *191 legato* *mf* *mp* *legato*

Cl. *191* *mf* *mp* *legato*

Cl. 2 *191* *p*

Ben. *191* *mp* *legato*

Horn *191*

Horn *191*

Tr. *191*

Tr. 2 *191*

Tbn. *191*

Tuba *191*

Mar. *191*

Perc. *191*

Vn. *191*

Va. *191*

Vc. *191*

Ch. *191*

Fl.
 Fl. 2
 Ob.
 Ob. 2
 Cl.
 Cl. 2
 Bsn.
 Horn
 Horn
 Tr.
 Tr.
 Tr. 2
 Tbn.
 Tbn.
 Tuba
 Mtr.
 Perc.
 Vn.
 Vn.
 Vc.
 Cb.

Musical score for page 99, featuring various instruments including Flutes, Oboes, Clarinets, Bassoon, Horns, Trumpets, Trombones, Tuba, Mellophone, Percussion, Violins, Viola, Violoncello, and Contrabass. The score includes musical notation with notes, rests, and dynamic markings like *mp* and *f*.

This image shows a page from a musical score, likely for a symphony orchestra. The score is written for a large ensemble, with staves for various instruments including Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bsn.), Horn (Horn), Trumpet (Tr.), Trombone (Tbn.), Tuba, Maracas (Mar.), Percussion (Perc.), Violin (Vn.), Viola (Va.), Violoncello (Vc.), and Contrabass (Cb.). The notation includes various musical symbols such as notes, rests, and dynamic markings like 'mf' (mezzo-forte) and 'mp' (mezzo-piano). The score is arranged in a standard orchestral format, with the woodwinds and strings in the upper staves and the percussion and lower strings in the lower staves. The page is numbered '208' in the bottom left corner.

213

Fl.

Fl. 2

Ob.

Ob. 2

Cl.

Cl. 2

Ban.

Horn

Horn

Tr.

Tr. 2

Tbn.

Tuba

Mar.

Perc.

Vn.

Va.

Vc.

Cb.

accelerando

mf

f

accelerando

mf

f

accelerando

accelerando

103

216

Cb.

Vc.

Va.

Vn.

Perc.

Mmr.

Tuba

Tbn.

Tr. 1

Tr. 2

Horn

Horn

Bass

Cl. 1

Cl. 2

Ob. 1

Ob. 2

Fl. 1

Fl. 2

sf

f

sfz

This image shows a page of a musical score, likely for a symphony or concert band. The score is written for a large ensemble, with staves for the following instruments: Flute (Fl.), Flute 2 (Fl. 2), Oboe (Ob.), Oboe 2 (Ob. 2), Clarinet (Cl.), Clarinet 2 (Cl. 2), Bassoon (Bsn.), Horn (Horn), Horn 2 (Horn), Trumpet (Tr.), Trumpet 2 (Tr. 2), Trombone (Tbn.), Tuba, Mellophone (Mar.), Percussion (Perc.), Violin (Vn.), Viola (Va.), Violoncello (Vc.), and Double Bass (Cb.). The score is written in a single system, with measures 224 and 225 visible. The key signature is one flat (B-flat major or D minor). The time signature is 4/4. The score includes various musical notations such as notes, rests, and dynamic markings like 'f' (forte) and 'mp' (mezzo-piano). The percussion part includes a snare drum and a cymbal. The string parts include violins, violas, violoncellos, and double basses. The woodwind parts include flutes, oboes, clarinets, and bassoons. The brass parts include horns, trumpets, trombones, and tubas. The mellophone part is also present. The score is written in a standard musical notation style, with a clear and legible layout.

This image shows a page of a musical score for a large orchestra. The score is written for various instruments, including Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bsn.), Horn (Horn), Trumpet (Tr.), Trombone (Tbn.), Tuba, Maracas (Mar.), Percussion (Perc.), Violin (Vn.), Viola (Va.), Violoncello (Vc.), and Contrabass (Cb.). The score includes various musical notations such as notes, rests, and dynamic markings like 'ff'. The page number '226' is visible at the bottom left corner.

228

This image shows a page from a musical score, likely for a symphony. The page contains multiple staves for various instruments, including Flutes (Fl. 1, Fl. 2), Oboes (Ob. 1, Ob. 2), Clarinets (Cl. 1, Cl. 2), Bassoon (Bsn.), Horns (Horn 1, Horn 2), Trumpets (Tr. 1, Tr. 2), Trombones (Tbn.), Tuba, Maracas (Mar.), Percussion (Perc.), Violins (Vn. 1, Vn. 2), Violas (Va.), Cellos (Vc.), and Double Basses (Cb.). The score includes musical notation, dynamics (mf, f), and rehearsal marks (230). The page is numbered 19 in the top left corner.

This image shows a page of a musical score, likely for a symphony. The score is written for a large ensemble, including various woodwinds, brass, and strings. The instruments listed on the right side of the page are: Fl. (Flute), Ob. (Oboe), Cl. (Clarinet), Bsn. (Bassoon), Horns (Horn), Tr. 1 (Trumpet 1), Tr. 2 (Trumpet 2), Tbn. (Trombone), Tuba, Mellophone, Perc. (Percussion), and Vn. (Violin). The score is in 4/4 time and features complex melodic lines and dynamic markings. The page number 247 is visible at the top right. The score is written for a large ensemble, including various woodwinds, brass, and strings. The instruments listed on the right side of the page are: Fl. (Flute), Ob. (Oboe), Cl. (Clarinet), Bsn. (Bassoon), Horns (Horn), Tr. 1 (Trumpet 1), Tr. 2 (Trumpet 2), Tbn. (Trombone), Tuba, Mellophone, Perc. (Percussion), and Vn. (Violin). The score is in 4/4 time and features complex melodic lines and dynamic markings. The page number 247 is visible at the top right.

This image shows a page from a musical score, likely for a symphony. The page contains multiple staves for various instruments, including Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bsn.), Horn (Horn), Trumpet (Tr. 1, Tr. 2), Trombone (Tbn.), Tuba, Maracas (Mar.), Percussion (Perc.), Violin (Va.), Viola (Va.), Violoncello (Vc.), and Contrabass (Cb.). The score is written in 4/4 time and features complex musical notation, including many sixteenth and thirty-second notes. Dynamics such as 'pizz.' (pizzicato) and 'f' (forte) are indicated. A rehearsal mark '257' is present at the beginning of several staves. The page is numbered '257' in the bottom left corner.

Fl. *a tempo* *tr* *b* *mp* *b* *b* *mp*

Ob. *mf* *mp*

Cl. *mp* *rall.* *mf*

Ban. *f*

Horn *mp*

Horn *mp*

Tr. 1 *mp*

Tr. 2 *mp*

Tbn. *mp*

Tuba *mp*

Mar. *a tempo* *marimba* *p*

Perc. *a tempo* *rall.* *p*

Vn. *a tempo*

Va. *a tempo*

Vc. *a tempo*

Cb. *a tempo*

[illegible]

This image shows a page from a musical score, likely for a symphony orchestra. The score is written for various instruments, including Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bsn.), Horn, Trumpet (Tr. 1 and Tr. 2), Trombone (Tbn.), Tuba, Maracas (Mar.), Percussion (Perc.), Violin (Va.), Viola (Va.), Violoncello (Vc.), and Contrabass (Cb.). The notation includes notes, rests, and dynamic markings such as *mp* (mezzo-piano) and *pp* (pianissimo). The score is organized into systems, with each instrument or group of instruments having its own staff. The page number '303' is visible at the bottom left.

Fl.

Ob.

Cl.

Bsn.

Horn

Horn

Tr. 1

Tr. 2

Tbn.

Tuba

Mar.

Perc.

Vn.

Va.

Vc.

Cb.

310

This page of a musical score, numbered 131 at the bottom, contains staves for various instruments. The woodwind section includes Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bas.), Horns (Horn), and Trumpets (Tr. 1, Tr. 2). The brass section includes Trombone (Tbn.), Tuba, and Mellophone (Mar.). The percussion section is labeled Perc. The string section includes Violins (Vn.), Violas (Va.), Cellos (Vc.), and Double Basses (Cb.). The score is written in a key with one sharp (F#) and a 2/4 time signature. The woodwinds and brass play melodic lines with some dynamics like *f* (forte). The strings play a rhythmic accompaniment with some melodic movement. The page number 131 is centered at the bottom.

Fl.

Ob.

Cl.

Bas.

Horn

Horn

Tr. 1

Tr. 2

Tbn.

Tuba

Mar.

Perc.

Vn.

Va.

Vc.

Cb.

131

Fl.

Ob.

Cl.

Bsn.

Horn

Horn

Horn

Tr. 1

Tr. 2

Tbn.

Tuba

Mtr.

Perc.

Va.

Va.

Vc.

Cb.

221 222 223

FL. *mf* *mp*

Ob. *f* *mp*

CL. *f* *mf*

Bsn.

Horn *mp*

Horn *mp*

Tr. 1 *mp*

Tr. 2 *mp*

Tbn.

Tuba

Mar.

Perc.

Vn. *mp*










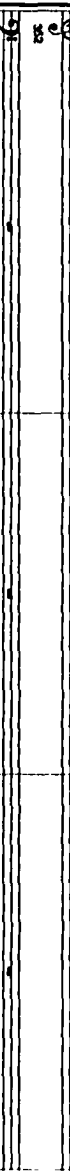






Va. *mp*

Vc. *mp*

Cb. *mp*

341

This image shows a page of a musical score, likely for a symphony orchestra. The score is written for various instruments, including Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bsn.), Horn, Trumpet (Tr. 1 and Tr. 2), Trombone (Tbn.), Tuba, Maracas (Mar.), Percussion (Perc.), Violin (Va.), Viola (Va.), Violoncello (Vc.), and Contrabass (Cb.). The music is written in a standard musical notation with staves, notes, rests, and dynamic markings. The page includes a rehearsal mark '345' at the beginning of several staves. The dynamics 'mf' (mezzo-forte) and 'mp' (mezzo-piano) are visible. The score is for a section of the music, with measures 345 and 346 indicated. The instruments are arranged in a traditional orchestral layout, with woodwinds and brass in the upper staves and strings in the lower staves. The Violin and Viola parts are written in a more complex, rhythmic style, while the other instruments have more melodic and harmonic lines. The overall style is that of a classical orchestral score.

Fl. 
 Ob. 
 Cl. 
 Bsn. 
 Horn 
 Horn 
 Tr. 1 
 Tr. 2 
 Tbn. 
 Tuba 
 Mar. 
 Perc. 
 Vn. 
 Vn. 
 Vc. 
 Co. 

This image shows a page from a musical score, likely for a symphony. The page is oriented vertically and contains staves for various instruments. The instruments listed on the right side of the page are: Fl. (Flute), Ob. (Oboe), Cl. (Clarinet), Bas. (Bassoon), Horn, Horn, Tr. 1 (Trumpet 1), Tr. 2 (Trumpet 2), Tbn. (Trombone), Tuba, Perc. (Percussion), Mar. (Maracas), Va. (Violin), Vi. (Viola), and Vc. (Cello). The score is written in a standard musical notation style, with notes, rests, and dynamic markings such as 'f' (forte) and 'sf' (sforzando). The page number '364' is visible at the bottom left, and '365' is visible at the bottom right. The score is divided into measures, with the first measure on the page being measure 364 and the last measure being measure 365. The notation is complex, with many notes and rests, and some measures contain multiple notes. The overall layout is clean and professional, typical of a printed musical score.

This page of a musical score, numbered 139, features a complex orchestral arrangement. The score is organized into systems, with each system containing multiple staves for different instruments. The instruments listed on the right side of the page are: Cb (Contrabass), Vc (Violoncello), Va (Viola), Vn (Violin), Perc. (Percussion), Mar. (Maracas), Tuba, Tbn. (Trombone), Tr. 2 (Trumpet 2), Tr. 1 (Trumpet 1), Horn, Horn, Bar. (Baritone), Cl. (Clarinet), Ob. (Oboe), and Fl. (Flute). The notation includes various musical symbols such as notes, rests, and dynamic markings like *f* (forte) and *sfz* (sforzando). The score is written in a standard musical notation style, with a key signature of one flat and a time signature of 4/4. The page is filled with dense musical notation, indicating a highly detailed and complex composition.

FL. *mf*

Ob. *mf*

Cl. *mf*

Bsn. *f*

Horn *mf*

Horn *mf*

Tr. 1 *f*

Tr. 2

Tbn.

Tuba

Mar.

Perc.

Va. *f*

Va. *f*

Vc. *f*

Cb. *f*

Fl.

Ob.

Cl.

Bsn.

Horn

Horn

Tr. 1

Tr. 2

Tbn.

Tuba

Mar.

Perc.

Vn.

Va.

Vc.

Cb.

373

Fl.

Ob.

Cl.

Bsn.

Horn

Horn

Tr. 1

Tr. 2

Tbn.

Tuba

Mar.

Perc.

Vn.

Va.

Vc.

Cb.

145

Orchestral score page 146, featuring multiple staves for various instruments and voices. The score includes a full orchestral arrangement with woodwinds, strings, and percussion, as well as vocal parts for Soprano (S), Alto (A), Tenor 1 (Tc. 1), Tenor 2 (Tc. 2), and Bass (B). The music is written in a complex, multi-measure format, likely for a large-scale work.

The staves are labeled as follows:

- R. (Right)
- S. (Soprano)
- A. (Alto)
- Tc. 1 (Tenor 1)
- Tc. 2 (Tenor 2)
- B. (Bass)
- Fl. (Flute)
- Ob. (Oboe)
- Cl. (Clarinet)
- Bsn. (Bassoon)
- Horn (Horn)
- Tr. 1 (Trumpet 1)
- Tr. 2 (Trumpet 2)
- Tuba
- M. (Mellophone)
- Perc. (Percussion)
- Va. (Viola)
- Vc. (Violoncello)
- Ch. (Chorus)

The score is written in a complex, multi-measure format, likely for a large-scale work. The page number 146 is visible at the bottom.

Fl. $\text{♩} = 120$

Ob.

Cl.

Ba.

Horn $\text{♩} = 120$

Horn

Tr. 1

Tr. 2

Tbn.

Tuba $\text{♩} = 120$

Mtr.

Perc. $\text{♩} = 120$

Piano $\text{♩} = 120$

Vn. 1

Vn. 2

Va.

Vc.

Cb.

147

Fl.				
Ob.				
Cl.				
Bsn.				
Horn				
Horn				
Tr. 1				
Tr. 2				
Tbn.				
Tuba				
Mdr.				
Prnc.				
Va.				
Vc.				
Ch.				

Fl.
 Ob.
 Cl.
 Bsn.
 Horn
 Horn
 Tr. 1
 Tr. 2
 Tbn.
 Tuba
 Mar.
 Perc.
 Vn.
 Vn.
 Vc.
 Cb.

f
 mp
 p
 snare
 cresc.

149

Fl.
 Oboe.
 Clar.
 Bass.
 Horn.
 Horn.
 Tr. 1
 Tr. 2
 Tbn.
 Tuba
 Mello.
 Perc.
 Va.
 Va.
 Vc.
 Cb.

401
 402
 403
 404
 405

150

408

Fl.

Ob.

Cl.

Bsn.

Horn

Horn

Tr. 1

Tr. 2

Tbn.

Tuba

Mar.

Perc.

Vn.

Va.

Vc.

Cb.

408

This image shows a page from a musical score, likely for a symphony. The page is filled with musical notation for various instruments. The instruments listed on the left side of the page are: Fl. (Flute), Ob. (Oboe), Cl. (Clarinet), Ban. (Bassoon), Horn, Horn, Tr. 1 (Trumpet 1), Tr. 2 (Trumpet 2), Tbn. (Trombone), Tuba, Mace, Perc. (Percussion), Vn. (Violin), Va. (Viola), Vc. (Violoncello), and Ch. (Contrabass). The score includes musical notation, dynamics, and a 'bass drum roll' instruction. The page is numbered 415 in the bottom right corner.

Fl.

Ob.

Cl.

Ba.

Horn

Horn

Tr. 1

Tr. 2

Tbn.

Tuba

Mrc.

Perc.

Va.

Va.

Vc.

Cb.

420 421 422 423 424 425 426 427 428 429

This image shows a page from a musical score, likely for a symphony orchestra. The score is written for various instruments, including Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bsn.), Horn (Horn), Trumpet (Tr. 1, Tr. 2), Trombone (Tbn.), Tuba, Mellophone (Mar.), Percussion (Perc.), Violin (Va.), Viola (Vi.), Violoncello (Vc.), and Double Bass (Cb.). The music is written in a key signature of one sharp (F#) and a common time signature (C). The score includes various musical notations such as notes, rests, and dynamic markings. The percussion section includes snare and timpani. The string section includes Violin, Viola, Violoncello, and Double Bass. The woodwind section includes Flute, Oboe, Clarinet, and Bassoon. The brass section includes Horn, Trumpet, Trombone, and Tuba. The mellophone is also present. The score is written in a standard musical notation style with a key signature of one sharp and a common time signature. The page number 423 is visible at the bottom left corner.

428

Fl.

Ob.

Cl.

Bsn.

Horn

Horn

Tr. 1

Tr. 2

Tbn.

Tuba

Mar.

Perc.

Va.

Va.

Vc.

Cb.

429

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1694

1695

1696

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1698

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1700

1701

1702

1703

1704

1705

1706

1707

1708

Fl.

Ob.

Cl.

Ba.

Horn

Horn

Horn

Tr. 1

Tr. 2

Tbn.

Tuba

Miz.

Perc.

Va.

Vc.

Ch.

422

423

Fl.

Ob.

Cl.

Bsn.

Horn

Horn

Tr. 1

Tr. 2

Tbn.

Tuba

Maz.

Perc.

Va.

Va.

Vc.

Ch.

457

458

459

Fl.

Ob.

Cl.

Bsn.

Horn

Horn

Tr. 1

Tr. 2

Tbn.

Tuba

Mtr.

Perc.

Va.

Va.

Vc.

Cb.

This musical score page, numbered 160, contains staves for the following instruments: Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bsn.), two Horns, two Trumpets (Tr. 1, Tr. 2), Trombone (Tbn.), Tuba, Mellophone (Mtr.), Percussion (Perc.), Violin I (Va.), Violin II (Va.), Violoncello (Vc.), and Contrabass (Cb.). The score is written in a single system with multiple staves per instrument. The notation includes various musical symbols such as notes, rests, and dynamic markings. The page is oriented horizontally, with the instrument names listed vertically on the left side of the staves.

Fl.

Ob.

Cl.

Ban.

Horn

Horn

Tr. 1

Tr. 2

Tbn.

Tuba

Mar.

Per.

(8m)

Vn.

Va.

Vc.

Cb.

dbl. stop

div.

The musical score is arranged in a standard orchestral format. The woodwind section (Flute, Oboe, Clarinet, Bassoon) and brass section (Horn, Trumpet, Trombone, Tuba) are in the upper half. The percussion section (Maracas, Percussion) is below them. The string section (Violin, Viola, Violoncello, Contrabass) is at the bottom. The score includes various musical notations such as notes, rests, and dynamic markings. The page number 161 is centered at the bottom.

picc.

R.

Ob.

Cl.

Ban.

Horn

Horn

Tr. 1

Tr. 2

Tbn.

Tuba

Mor.

Perc.

(Bm)

Va.

Va.

Vc.

Cb.

This page of a musical score, numbered 162, contains staves for the following instruments: Piccolo (picc.), Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Ban.), two Horns (Horn), two Trumpets (Tr. 1 and Tr. 2), Trombone (Tbn.), Tuba, Mellophone (Mor.), Percussion (Perc.), Violins (Va.), Viola (Va.), Violoncello (Vc.), and Contrabass (Cb.). The score is written in a single system with a central bar line. The percussion part includes a specific notation for a B-flat mellophone (Bm). The woodwinds and strings are playing melodic lines, while the brass instruments provide harmonic support.

Fl.
Ob.
Cl.
Bar.
Horn
Horn
Tr. 1
Tr. 2
Tbn.
Tuba
Mph.
Perc.
Cb.
Vc.
Va.
Va.

timpani

mus.

Fl.

Ob.

Cl.

Bsn.

Horn

Horn

Tr. 1

Tr. 2

Tbn.

Tuba

Mrc.

Perc.

Vn.

Va.

Vc.

Cb.

h. drum

tamp.

164

APPENDIX 3
A TWO-PIANO REDUCTION
OF THE ORCHESTRAL SCORE OF

ABDITORY

a concerto

by
Gregory F. F. Hoepfner

Abditory

a concerto

Gregory F.F. Hoepfner

Orchestra

$\bullet = 84$
agitato

Piano

$\bullet = 108$
agitato

mf

mf

1

Orch.

5

Orch.

10

Orch.

15

Orch.

20

Orch.

25

Orch.

28

Orch.

32

Orch.

37

Orch.

42

p

Orch.

47

ff

tr tr 3

Orch.

52

mp

p

Orch.

56

Orch.

60

Orch.

63

Orch.

66

Orch.

68

Orch.

70

Orch.

71

74

This system contains measures 71 through 74. It features a string section (Orch.) and a piano (p) part. The piano part begins in measure 71 with a 5/4 time signature and a key signature of two flats. It includes a forte (*f*) dynamic marking and a triplet of eighth notes in measure 73. The string section provides a continuous accompaniment.

Orch.

75

78

This system contains measures 75 through 78. The piano part continues with a triplet of eighth notes in measure 77. The string section continues its accompaniment.

Orch.

79

82

This system contains measures 79 through 82. The piano part features a triplet of eighth notes in measure 80. The string section continues its accompaniment.

Orch.

82

Orch.

86

Orch.

89

Orch.

92

Orch.

94

Orch.

98

Orch.

101

Orch.

105

Orch.

108

Orch.

111

Orch.

114

Orch.

117

Orch.

120

Orch.

123

Orch.

126

Orch.

129

Orch.

131

Orch.

133

Orch. *Grave*

Piano *Grave*

136

Orch.

pp *mf* *legato*

141

Orch.

145

Orch.

150

This system of musical notation covers measures 150 to 154. It features three staves: a top staff with a single melodic line, and two lower staves (treble and bass clef) with complex, dense accompaniment. The key signature has two flats, and the time signature is 4/4. The notation includes various note values, rests, and dynamic markings.

Orch.

155

This system of musical notation covers measures 155 to 159. It continues the three-staff format from the previous system. The top staff has a melodic line with some rests, while the lower staves provide a highly textured accompaniment. The notation includes various note values, rests, and dynamic markings.

Orch.

160

This system of musical notation covers measures 160 to 164. It continues the three-staff format. The top staff has a melodic line with some rests, while the lower staves provide a highly textured accompaniment. The notation includes various note values, rests, and dynamic markings.

Orch.

164

Orch.

167

Orch.

172

Orch.

(8va)

177

Orch.

(8va)

182

Orch.

very legato

187

Orch.

193

Orch.

198

Orch.

202

Orch.

206

Orch.

210

Orch.

accelerando

213

Orch.

216

ff

Orch.

219

Orch.

222

mf

230

Orch.

227

Orch.

224

Orch.

Orch.

♩ = 96
furioso

Piano

mf
RH

LH

233

Orch.

235

Orch.

237

Orch.

239

This system contains measures 239 and 240. The upper staff, labeled 'Orch.', is in treble clef and contains a few notes. The lower staff is in bass clef and features a continuous eighth-note accompaniment. Measure 239 is marked with the number '239' at the beginning.

Orch.

241

This system contains measures 241 and 242. The upper staff, labeled 'Orch.', is in treble clef. The lower staff is in bass clef and continues the eighth-note accompaniment. Measure 241 is marked with the number '241' at the beginning.

Orch.

243

This system contains measures 243 and 244. The upper staff, labeled 'Orch.', is in treble clef. The lower staff is in bass clef and continues the eighth-note accompaniment. Measure 243 is marked with the number '243' at the beginning.

Orch.

245

f

Orch.

247

mf

Orch.

249

f

Orch.

251

Orch.

253

Orch.

256

Orch.

258

Orch.

259

Orch.

282

Orch.

264

Orch.

266

Orch.

268

Orch.

(Gm)

LH.

272

mp

f

Orch.

(Gm)

275

mp

Orch.

(Gm)

277

f

p

Orch.

270

Orch.

281

Orch.

283

Orch.

288

Orch.

295

Orch.

299

Orch.

303

Orch.

310

Orch.

316

Orch.

320

Orch.

324

Orch.

329

Orch.

333

Orch.

337

Orch.

341

Orch.

345

Orch.

349

Orch.

352

Orch.

355

Orch.

359

Orch.

363

Orch.

367

Orch.

370

Orch.

373

Orch.

375

This system contains measures 375 and 376. The top staff, labeled 'Orch.', features a continuous melodic line with eighth and sixteenth notes. The bottom staff is empty.

Orch.

377

This system contains measures 377 and 378. The top staff continues the melodic line. The bottom staff has a rest in measure 377 and enters in measure 378 with a series of chords marked with a forte (*ff*) dynamic.

Orch.

379

This system contains measures 379 and 380. The top staff continues the melodic line. The bottom staff has a rest in measure 379 and enters in measure 380 with a series of chords marked with a fortissimo (*fff*) dynamic.

Orch.

381

This system contains measures 381 and 382. It features three staves: a top staff with a treble clef, a middle staff with a treble clef, and a bottom staff with a bass clef. The music is in 4/4 time. Measure 381 begins with a forte (*f*) dynamic. The top staff has a melodic line with eighth and sixteenth notes. The middle staff has a complex texture with many beamed sixteenth notes. The bottom staff has a steady eighth-note accompaniment.

Orch.

383

This system contains measures 383 and 384. It features three staves: a top staff with a treble clef, a middle staff with a treble clef, and a bottom staff with a bass clef. The music is in 4/4 time. Measure 383 begins with a fortissimo (*ff*) dynamic. The top staff has a melodic line with eighth and sixteenth notes. The middle staff has a complex texture with many beamed sixteenth notes. The bottom staff has a steady eighth-note accompaniment.

Orch.

385

This system contains measures 385 and 386. It features three staves: a top staff with a treble clef, a middle staff with a treble clef, and a bottom staff with a bass clef. The music is in 4/4 time. Measure 385 begins with a forte (*f*) dynamic. The top staff has a melodic line with eighth and sixteenth notes. The middle staff has a complex texture with many beamed sixteenth notes. The bottom staff has a steady eighth-note accompaniment.

Orch.

$\text{♩} = 120$

387

Orch.

389

Orch.

391

Orch.

395

mf

mf

This system contains measures 395 through 400. It features a woodwind section (flutes, oboes, and bassoons) and a string section. The woodwinds play a complex, fast-moving melodic line with many beamed sixteenth and thirty-second notes. The strings provide a rhythmic accompaniment with eighth and sixteenth notes. Dynamic markings include *mf* (mezzo-forte) in measures 398 and 400.

Orch.

400

This system contains measures 401 through 406. The woodwind section continues with its intricate melodic pattern. The string section plays a steady eighth-note accompaniment. The system concludes with a double bar line in measure 406.

Orch.

403

ff

ff

This system contains measures 407 through 412. The woodwinds play a powerful, fast melodic line. The strings provide a strong accompaniment with eighth and sixteenth notes. Dynamic markings include *ff* (fortissimo) in measures 408 and 410.

Orch.

407

Orch.

411

Orch.

414

Orch.

417

Orch.

420

Orch.

422

Orch.

425

Orch.

426

Orch.

accel. & cresc. poco a poco

accel. & cresc. poco a poco

(optional cadenza)

427

Orch.

mf

f

120

429

Orch.

432

Orch.

435

Orch.

438

This system contains measures 438, 439, and 440. It features three staves: a top staff with a treble clef and a double bar line at the end, and two lower staves with a bass clef. The music is in 4/4 time and includes various musical notations such as eighth notes, quarter notes, and rests.

Orch.

441

This system contains measures 441 and 442. It features three staves: a top staff with a treble clef and a double bar line at the end, and two lower staves with a bass clef. The music is in 4/4 time and includes various musical notations such as eighth notes, quarter notes, and rests.

Orch.

442

This system contains measures 443 and 444. It features three staves: a top staff with a treble clef and a double bar line at the end, and two lower staves with a bass clef. The music is in 4/4 time and includes various musical notations such as eighth notes, quarter notes, and rests.

Orch.

445

Orch.

(8^{va})

448

Orch.

(8^{va})

450

Orch.

452

Orch.

454

gliss.

15va

15va