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### *Concerto for Violin and Orchestra*

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To the Graduate Council:

I am submitting herewith a thesis written by Rebecca Sue Henry entitled "*Concerto for Violin and Orchestra*." I have examined the final electronic copy of this thesis for form and content and recommend that it be accepted in partial fulfillment of the requirements for the degree of Master of Music, with a major in Music.

Kenneth A. Jacobs, Major Professor

We have read this thesis and recommend its acceptance:

James C. Fellenbaum, D. Keith McClelland

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Vice Provost and Dean of the Graduate School

(Original signatures are on file with official student records.)

*Concerto for Violin and Orchestra*

A Thesis Presented for the  
Master of Music  
Degree  
The University of Tennessee, Knoxville

Rebecca Sue Henry  
May 2014

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## **DEDICATION**

This thesis is dedicated to my ever-supportive husband, Gary.

## ACKNOWLEDGEMENTS

Several individuals deserve credit for their assistance in this project. First and foremost, Dr. Kenneth A. Jacobs' guidance and inspiration have been vital. I treasure our academic association over the past decade, and thank Melinda Jacobs for her support. Also, the suggestions, patience, and encouragement of committee members, Professor D. Keith McClelland and Maestro James C. Fellenbaum, are deeply appreciated.

My mother, Marion G. Smith and late father, Claude, provided sacrificially for my early musical exposure and education.

Thanks and love, also, to the other cheerleaders in my family: Nathan, Neil and Susanne.

Evelyn Pursley-Kopitzke has been a rich source of encouragement and inspiration.

Nick Powell has often assisted me with technical expertise and kind friendship.

## ABSTRACT

The *Concerto for Violin and Orchestra* is a three-movement composition for solo violin accompanied by a medium-sized symphonic ensemble. This piece is composed in partial fulfillment of the requirements of the degree Master of Music with a concentration in Composition from the University of Tennessee, Knoxville. The Concerto was composed during the 2012-2013 academic year. This paper provides a narrative analysis of the Concerto in terms of the parameters of its musical content and their relationships. Furthermore, references are made to related aspects of influential compositions of the last century. Compositions by Samuel Barber, Béla Bartók, Alban Berg, Paul Hindemith, Dmitry Kabalevsky, Sergey Prokofiev, Jean Sibelius, and Igor Stravinsky are included in this study. Chapter topics include genre, form, melody, harmony, rhythm, and orchestration.

## PREFACE

"For me, the soul of the violin shines through in the repertoire it has inspired, revealing a nature both sensuous and intellectual. While the tremendous athleticism of the violin can sometimes overshadow its deeper nature, [the violin] has shown itself capable of expressing the most profound aspects of music. And this is what drew me, as a young composer, to play the violin."<sup>1</sup>

This quotation from contemporary composer, Ellen Taaffe Zwilich, resonates with my experience: "both sensuous and intellectual." Suzuki violin developed my musical ear. At the same time, traditional piano lessons included thorough instruction in music theory and encouraged composition practice. Although I followed a family tradition of playing clarinet through high school, my principal instrument has always been the violin. My short fingers may not reach all possible double-stops, but I do have the ability to languish, laugh, and convey emotions across the spectrum of tone colors. I feel that virtuosity is a measure of realizing expression as much or more than "athletic" technique.

David Oistrakh displayed both expressive and athletic technique in the 1955 debut of Shostakovich's First Violin Concerto in A Minor. Oistrakh declared that it posed

"exceedingly interesting problems for the performer, who plays, as it were, a pithy 'Shakespearian' role, which demands complete emotional and intellectual involvement, and gives ample opportunities not only to demonstrate virtuosity but also to reveal deepest feelings, thoughts and moods".<sup>2</sup>

It is this writer's hope that violinists performing my concerto will also find opportunities to display both emotional expression and technical prowess.

---

<sup>1</sup> Eileen Taaffe-Zwilich, quoted by Susan Halpern in [http://www.halpernprogramnotes.com/samples\\_om\\_zwilich.html](http://www.halpernprogramnotes.com/samples_om_zwilich.html)

<sup>2</sup> David Oistrakh, quoted in "Work Details" of Naxos Music Library's recording of Violin Concerto No. 1 in A Minor, Op. 77. <http://utk.naxosmusiclibrary.com.proxy.lib.utk.edu:90/streamw.asp?ver=2.0&s=12735%2Futk10%2F3357045>



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## CHAPTER I

## GENRE

This composition is an early-twenty-first-century work scored for solo violin and symphony orchestra. Its fourteen-minute length makes this *Concerto for Violin and Orchestra* similar to Samuel Barber's *Concerto*, Opus 19, in that the composer regards it as possibly more of a "concertino" due, most likely, to its duration.<sup>3</sup> Oxford Music Online defines a concertino as "a shorter and lighter concerto...."<sup>4</sup> This does not mean that such a work is only suitable for student study and performance; the great concert violinist, David Oistrakh, chose to record Dmitry Kabalevsky's violin concerto in 1949, although young Russian students may have been that composer's prime market. All of the works herein compared and contrasted to this concerto are scored for violin soloist and orchestra. The table below shows the wide range of durations: from sixteen minutes for the Kabalevsky composition, to thirty-two minutes in the case of the Sibelius concerto. Cited lengths in minutes were derived from the editions and recordings referenced in this paper.

TABLE 1.1 – Approximate Durations of Comparable Concertos

Composer	Duration in Minutes
Kabalevsky	16
Stravinsky	19
Barber	23
Berg	26
Hindemith	26
Prokofiev #2	27
Bartok #2	29
Sibelius	32

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<sup>3</sup>Barbara E. Heyman. *The Composer and His Music*. New York: Oxford University Press, 192.

<sup>4</sup>"Concertino." *The Oxford Dictionary of Music*, 2nd ed. rev.. *Oxford Music Online*. Oxford University Press, accessed August 25, 2013,<http://www.oxfordmusiconline.com/subscriber/article/opr/t237/e2342>.

The score of this concerto calls for woodwinds in pairs, four horns, two C trumpets, two tenor trombones, one bass trombone, tuba, and three percussionists (playing timpani, triangle, snare drum, bass drum, and cymbals), and strings. This is a standard symphonic orchestra sufficient for the production of a wide range of timbres, and it may be easier to balance--dynamically speaking--with the solo violin than would a more massive scoring of woodwinds, brass, and percussion. In commenting on the background of the concerto as a genre, J. Raymond Tobin notes, in *The Concerto and Its Development*, that “the early concertos were mostly written for a *group* of soloists”<sup>5</sup> (italics mine). In the nineteenth and twentieth centuries, composers increasingly wrote for single soloists, playing on improved instruments, for larger concert audiences.

Table 2, on the following page, charts the orchestral personnel called for in each comparable work. There is often a pragmatic consideration in symphonic scoring with a view to performance opportunities: expenses for additional personnel—even if they are available—may be prohibitive to programming for some professional and semi-professional orchestras. In any case, the instrumentation in this concerto is reasonable for most orchestras and sufficient to allow contrast and blending of timbres to achieve desired effects. Similarities and differences regarding the roles of, and musical interplay between soloist and orchestra in this concerto and others are discussed in Chapter Six.

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<sup>5</sup> Tobin, J. Raymond, “The Concerto and Its Development,” in *The Concerto*, Ralph Hill, ed. Penguin Books Ltd.: Baltimore, 1968, 8.



## CHAPTER II

### FORM

*Concerto for Violin and Orchestra* is a continuous composition consisting of three movements played without pause. This connection has been the exception, rather than the rule, for the concerto literature in previous centuries. Solo violin concertos by Mendelssohn (Op. 64, 1844) and Glazunov (Op. 82, 1904), the Saint-Saens' *Cello Concerto No. 1 in A minor* (Op. 33, 1872) and the Liszt *Concerto for Piano and Orchestra No. 2 in A major, S.125* (first performed in 1857), are in the small group of continuous compositions in the standard literature. Bruch's 1910 "Konzertstück" for violin consists of two movements played without pause; the first two movements of his *Concerto for Violin* (No. 1, Op. 26, 1866-68) are directly linked, also.

The last few decades, as of this writing, have seen an increasing number of composers using the continuous form: Knussen, McKay, Conus, and Mason Bates have composed one-movement, or multi-movement continuous concertos. John Adams' "Doctor Atomic" Symphony is an orchestral work with no pauses. Leon Stein observed in the 1970's that there was a trend toward combining three or four contrasting segments into one long concerto movement.<sup>6</sup>

Although there are no formal pauses between movements of this concerto, there are, certainly, defining elements which delineate the form of each of the three large sections. Tempos follow the common Classical/Romantic three-movement fast-slow-fast pattern. Comparable twentieth-century concertos with three movements in this pattern, which were analyzed in this

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<sup>6</sup> Leon Stein. *Structure and Style: The Study and Analysis of Musical Forms.* Alfred Music Publishing, 1979, p. 164. Google eBook accessed January 15, 2014  
[http://books.google.com/books?id=b8FdaMJaw10C&dq=Violin+concerto+%22played+without+pause%22&source=gbs\\_navlinks](http://books.google.com/books?id=b8FdaMJaw10C&dq=Violin+concerto+%22played+without+pause%22&source=gbs_navlinks)

study, are those composed by Barber, Bartok, Hindemith, and Sibelius. Initial tempo designations are charted for each of these works' three movements in Table 3, below.

TABLE 2.1 – Tempos by Movement (Section)

Composer	First	Second	Third
Barber	<i>Allegro</i>	<i>Andante</i>	<i>Presto in moto perpetuo</i>
Bartok	<i>Allegro non troppo</i>	<i>Andante tranquillo</i>	<i>Allegro Molto</i>
Hindemith	<i>Massig bewegte Halbe</i>	<i>Langsam</i>	<i>Lebhaft</i>
Sibelius	<i>Allegro moderato</i>	<i>Adagio di molto</i>	<i>Allegro, ma non tanto</i>
Henry	<i>Appassionata</i>	<i>Adagio</i>	<i>Allegro</i>

The first movement of this concerto is in rondo form, as graphed below:

Section: Intro. ||                      A                      ||                      B                      || C                      || B

   a                      a'                      ~~~                      b                      b'                      c                      b''

Measures: 1-18 || 19-32 || 33-40 || 41-50 || 51 - 79 || 80 – 94 || 95 – 103 || 104-112

The solo part from measures 19 to 32 is repeated in the strings in measures 33 through 40, but in a different key, hence the “a-prime” description. Measures 41 through 50 are transitional, repeating melodic material from the introduction, while foreshadowing the rhythm of the second “B” section. This consists of distinct *tutti* and quasi-cadenza call-and-response segments and is, therefore, delineated as “b” and “b-prime”. Measures 95 through 103, labeled “C”, present new material before returning to the “B” theme. Abbreviated, and in a different key than the first statement, this reiteration of the “B” idea can warrant the “rondo” designation. Another possibility is to label the movement as “through-composed” with a codetta.



The slow second movement, measures 114-197, is in binary form:

Section:	A				B		
	a	a'	a''		b	b'	b'' ~~~~
Measures:	114 - 126	127 - 138	139 - 150	151 - 159	160 - 177	178 - 190	191-197

The “A” section presents one theme in three tonalities and instrumental groupings.

Beginning at measure 151, a new melodic idea, tonality, and meter receives the ”B” designation.

Again, this second section features different timbres and tonalities but is essentially the same thematic idea throughout. The last few measures are an accelerating bridge to the *Attacca* third movement:

Section:	A				B			A'
	a	a'	~~~~~		a''	a'''		b b' a''''
Measures:	198 - 205	206 - 219	220 - 228	229 - 234	235 - 246	247 - 256	257 - 277	278- 304

The third movement is in a rounded binary form. The theme is heard in various instruments and keys before a half cadence at measure 246. The second theme undergoes multiplied rhythmic expansion and is designated ”b” and “b-prime.” The “A” theme then returns in yet a different key in measure 278 and continues to the end of the concerto.

## CHAPTER III

### MELODY

One motif composed of two intervals—a whole tone followed by a semitone—is stated and developed throughout this concerto.



Figure 3.1: Foundational Melodic Motif

In the “Trio II” of his two-movement, four-section violin concerto, Alban Berg utilizes a similar melodic three-note pattern: one semitone up, then two semitones down (Figure 3.2.)



Figure 3.2: Measure 155, *Violin Concerto* by Alban Berg

David Schneider, in *Bartók, Hungary, and the Renewal of Tradition*, cites a three-note “motivic kernel” within the first eight measures of Bartók’s *Violin Concerto* that “generates much of the material of the movement.”<sup>7</sup> The third movement of that concerto is a group of variations on the first movement. This concerto’s last movement remains centered on the two-and-one semitone melodic idea, from its opening a-minor scalar motif to the final three notes.

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<sup>7</sup> David Schneider, *Bartók, Hungary, and the Renewal of Tradition*. (Berkeley, University of California Press, 2006) 232-235.

I: Measures 1-18 of my concerto are a fanfare-like presentation of the subject. After a grand pause, the inversion of the motif begins the lyrical, arpeggiated melody, which rises and falls in connected arcs punctuated by staccato, syncopated eighth-note figures. At measure 33, the violin sections play the *legato* melody, while the soloist accompanies with *pizzicato*.

Resuming an *arco* technique in measure 41, the melodic figure of two semitones up, one semitone back provides a bridge from measure 44 to 51, where the melody incorporates the motive in a boisterous dance-like theme.

A quasi-cadenza, call-and-response passage between soloist and orchestra bridges the section between 79 and 94. The melody is quite chromatic and highly syncopated. At measure 104, the soloist emerges with a final restatement of the melodic dance, culminating in five measures of the two-up-one-down semitone pattern (Figure 3.3).



Figure 3.3: Measures 109-113

II: Lyricism defines the melody more than in the first movement. The mournful, minor tune sighs and rises in seeming angst. At measure 126, the melody remains in a high register but in a major tonality, producing a brighter mood. The melodic apex of this section is reached by the soloist at measure 134. There is the hint of a return to the first theme in measures 137-138 by the bassoons, but it is only an echo, as a modulatory passage leads to measure 151. Here, the first horn introduces a new theme beginning on the fifth scale degree of the sonority, going through passing-and-lower-neighbor tones to arrive at the third (Figure 3.4.)

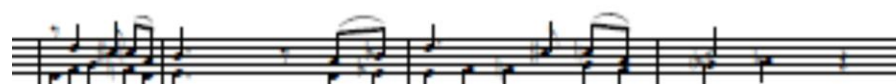


Figure 3.4: Horns 1 and 2, Measures 151-155

This melody is then played in a higher setting by the first trumpet. The violin soloist enters, modulating yet higher. The woodwinds provide a melodic transition—a sort of false denouement—with the initial motif of the movement. This motif is repeated until the melody, first heard in measures 151-155, again rises in the solo violin (Figure 3.5.)



The second theme in this movement is *cantabile*, as are the secondary melodies in each of the previous movements. (See Figure 3.9, below.)



Figure 3.9: Violin Solo, Measures 247-250

This melody utilizes octave displacement and quarter-note triplet figures. Rising sequences continue to measure 270, the climax of the movement--and the concerto as a whole.

The first theme of this movement returns with the pickup to measure 278 and is extended, through various sonorities, before returning to the opening scalar motif (Figure 3.10 below.)



Figure 3.10: Violin solo, Measures 278-279

Although restating the first theme of the third movement, the emphasis is ultimately on the seminal three-note motif. The soloist ends on G# (not the tonic pitch.)

## CHAPTER IV

### HARMONY

The following tables present a detailed harmonic analysis of this concerto.

TABLE 4.1 – First Movement

Measures	Sonority	Function
1-18	<b>Gm</b>	i
19-32	Cm	iv
33-40	Dm	v
41-50	Am---	ii----
51-61	Gm	i
62-72	DM	V
73-77	Gm	i
78-79	F7	VI <sup>+6</sup> /V/d
80-82	<b>Dm</b>	i
83-89	Em-AM	ii-V
90-96	Bb-Am	vi-v
97-103	Gm-A(V/d) D/d	iv-V-I
104-112	Dm-Am-E	i-v-v/v

TABLE 4.2 – Second Movement

Measures	Sonority	Function
113-117	<b>Am</b>	i
118-122	Em	v
123-124	Dm	iv
125-127	GM	V/III
128-129	CM <sup>7</sup>	IV <sup>+6</sup> /V/vi
130-132	B	V/V/a
133-134	<b>CM</b>	<b>I</b>
135-148	Am	vi
149-157	CM	I
158-164	D <sup>9</sup>	II
165-175	<b>Am</b>	<b>i</b>
176-181	F-F#	IV-V/V
182-187	D-Gm	V/V-iv/iii
188-195	CM-Am	I-vi

TABLE 4.3 – Third Movement

Measures	Sonority	Function
196-201	<b>Am</b>	i
202-207	Bm	ii
208-215	Cm	iii
216-226	BM-AM-Cm	V/V-I-iii
227-230	Gm	v/III
231-235	Fm-Gm-C	iv-v-I/C
236-238	C-D	i-V/V/C
239-244	a <sup>b</sup> -a-e-c-D <sup>b7</sup>	~~~~~
245-251	<b>Em</b>	i
252-260	Fm-DM-D-D <sup>b</sup>	ii-V/V/III
261-269	E-F/C	I-IIb
270-275	D <sup>b</sup> -G	~~V/c
276-284	C-A	i-V/d-~~
285-291	E-C/E <sup>b</sup> -GM <sup>7</sup> -A	V/II---IV-V/V
292-295	G-C-Cm	``I-IV-iv/V-IV
296-303	<b>DM-Dm7-a-D</b>	I-v-I

The charts on the previous page illustrate the level of variation within the tonalities of each movement. This is in keeping with the folk- and dance-like characteristic of the concerto themes. The apparent nonfunctional variety of some progressions is mitigated by the fact that progress through the large-scale patterns is traditional, “i-iv-v-I” illustrated by the abbreviated tables below.

TABLE 4.4 – First Mvmt, Condensed

Measures	Sonority	Function
1-18	Gm	i
19-32	Cm	iv
33-40	Dm	v
73-77	Gm	i
80-82	Dm	i
97-103	Gm-A(V/d) d	iv-V-I
104-112	Dm-Am-E	i-v-v/v

TABLE 4.5 – Second Mvmt, Condensed

Measures	Sonority	Function
113-117	Am	i
118-122	Em	v
123-124	Dm	iv
125-127	GM	V/III
133-134	CM	I
135-148	Am	vi (i)
165-195	Am	i

TABLE 4.6 – Third Mvmt, Condensed

Measures	Sonority	Function
196-201	Am	i
208-215	Cm	iii
227-230	Gm	v/III
236-238	C-D	i-V/V/C
245-251	Em	v (i)
261-269	E-F/C	I-IIb
270-275	D <sup>b</sup> -G	~~V/c
276-284	C-A	i-V/d-~~~
296-303	DM-Dm7-a-D	I-v-I

Key relationships are also traditional: relative major/minor and other chromatic mediant, subdominant and dominant-functioning sonorities.

Samuel Barber’s violin concerto is also tonal in general, with major and minor elements integrated into the harmony. Barber often writes chords with missing thirds; my changing sixth scale degree—between Dorian and Aeolian modes—lends a similar folksong aspect to my concerto’s harmonies.

Howard Pollack observes in *The Musical Quarterly* that Barber, although long having an “affinity for Romantic music and poetry,”<sup>8</sup> wrote his music in the language of “postromantic styles of the early twentieth century.”<sup>9</sup> Prominent biographer, Barber Heyman, cites Debussy, Ravel, Strauss, Scriabin, Sibelius, and perhaps even Stravinsky as influences on Barber’s work by the time he composed his violin concerto.<sup>10</sup>

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<sup>8</sup> Howard Pollack , “Samuel Barber, Jean Sibelius, and the Making of an American Romantic.” *The Musical Quarterly*, Vol. 84, No. 2 (Summer, 2000), Oxford University Press. p. 175.  
<http://www.jstor.org/stable/742563>. Accessed August 24, 2013.

<sup>9</sup> Ibid., 177.

<sup>10</sup> Ibid.



## CHAPTER V

### RHYTHM

If the two-up-one-down semitonal idea is vital to this concerto, then the rhythmic patterns are a close second in importance, or perhaps of equal weight to the melodies. The first and last movements especially have heavily accented rhythmic ideas. In the first movement, the beginning of the motive is accented (Figure 5.1.) In the third, there are two anacrusic sixteenth notes before the accented downbeat (Figure 5.2.) (Note: These rhythmic figures are presented on a single pitch, rather than as written.)



Figure 5.1: First movement rhythm



Figure 5.2: Third movement rhythm

One developmental technique used in this concerto is rhythmic expansion. The pattern illustrated in Figure 5.2, above, is played by the soloist to open the third movement, and echoed one octave higher by the first trumpet (Figure 5.3, below.)



Figure 5.3: Measures 197-204

It then reappears in the violas in measure 205, but with doubled rhythmic values (Figure 5.4).

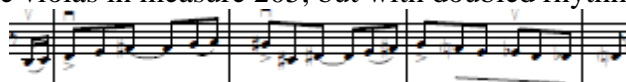


Figure 5.4: Measures 205-209

This multiplicative expansion of rhythms is used by Prokofiev in the first movement of his *Concerto No. 2 for Violin and Orchestra*. The second theme, played by the solo violin beginning at measure 52, is written with doubled rhythmic values in the orchestra, beginning in measure 131. (See Figure 5.5, below.)



Figure 5.5: Solo violin, measures 52-53 and woodwinds, measures 131-133  
*Concerto No. 2 for Violin and Orchestra*, Sergei Prokofiev

Another common practice used in both this concerto and Prokofiev's is variation of meter. In the first movement of my work, measures of duple meter interrupt groups of measures in triple time, while Prokofiev interjects single measures of triple meter into passages based in duple (4/4) rhythm.

Variation between soloist and orchestra is also a frequent practice. The last movements of both concertos use triplets in the solo against duple rhythms in the orchestra. (Figure 5.6).



Figure 5.6: Triple Against Duple



The *Allegro* movement of Barber's violin concerto is well-balanced between soloist and orchestra, rather than a concerto solo with accompaniment of secondary importance. The first movement of my concerto gives the strings a prominent melodic passage in measures 33 – 40, while the soloist accompanies with *pizzicato* technique.

The first solo in Barber's *Andante* belongs to the oboe; my *Adagio* movement begins in the bassoons. When the solo violin enters in the Barber concerto, it is with a contrasting theme, before returning to the opening idea, which goes through modulations and *tutti* orchestration before the close of the movement. The bassoons' introduction (measures 114-115, which establish tempo, mood and tonality), splits into a counter-melody with the solo violin, and accompaniment (Figure 6.1, below.)



Figure 6.1: Measures 114-119

In measures 120-124 of my concerto, the two flutes and one clarinet perform the same functions, but in a higher register because of the higher solo octave. (See Figure 6.2, below.)



Figure 6.2: Flutes and Clarinet parts, measures 120-124

Barber's third movement is a virtuosic, breathtaking *Presto*. The soloist is allowed only two brief rests, and the full orchestra supports the drive to the end. My third movement has a more relaxed *Cantabile* section from measures 247-277, and orchestral *tutti* sections are reserved for climactic, *fortissimo* passages.

Hindemith scored his violin concerto for a standard brass section; however, they are frequently tacet or used only with high-register violin solo passages. Sibelius' concerto also restrains the use of the brass: scoring is light, even when the soloist has a *forte* dynamic. The horns play extended chords without other brass in all but *fortissimo* instances. This holds true in my concerto as well; the full brass choir is used in the dramatic introductory section. When the solo violin has measures of rest, the brass carry the melody. This also happens in dramatic *tutti* passages. The goal is to balance forces and protect the solo violin melody from being overwhelmed by the volume of the brass instruments.

The strings' major role in my concerto is accompanying the soloist. This is accomplished by the use of one or more of the following techniques: scoring the string parts in a lower octave, at a lower dynamic marking, or in fewer sections; i.e., low strings alone, such as the beginning of the second movement. Accented *forte* measures are written in call-and-response passages. *Tutti* strings timbres are necessary for fully supporting the solo and balancing the rest of the orchestra, especially in crescendos and climaxes: measures 50, 73-79, 113, 127-129, 269-272, and 278 to the end of the concerto.

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**APPENDIX**

[Full Score]



**CONCERTO FOR VIOLIN AND ORCHESTRA, I**

This image shows a page from a musical score, likely for a symphony. The score is written for a large ensemble of instruments, including woodwinds, strings, and percussion. The tempo is marked as '♩=120 agitato' (Allegretto). The score is divided into systems, with each system containing multiple staves for different instruments. The instruments listed on the left include Flute 1 & 2, Oboe 1 & 2, Bassoon 1 & 2, Clarinet 1 & 2, Violin 1 & 2, Viola, Cello, Double Bass, and Percussion. The score includes various musical notations such as notes, rests, and dynamic markings like 'sf' (sforzando) and 'f' (forte). The percussion section includes a 'Crash Cymbal' and 'Bass Drum'. The score is written in a standard musical notation style, with a key signature of one flat (B-flat) and a common time signature (C). The page number '10' is visible in the bottom right corner.

10

Fl *f* *mf* *p* *sf* *f*

Ob *f* *mf* *p* *sf* *f*

Cl *f* *mf* *p* *sf* *f*

Fag *f* *mf* *p* *sf* *f*

Hr *f* *mf* *p* *sf* *f*

10

Hr *f* *mf* *p* *sf* *f*

Tp *f* *mf* *p* *sf* *f*

Tb *f* *mf* *p* *sf* *f*

Ttt *f* *mf* *p* *sf* *f*

10

Tm *f* *mf* *p* *sf* *f*

10

Perc *f* *mf* *p* *sf* *f*

10

Vl *f* *mf* *p* *sf* *f*

Vll *f* *mf* *p* *sf* *f*

Vla *f* *mf* *p* *sf* *f*

Vcl *f* *mf* *p* *sf* *f*

Cb *f* *mf* *p* *sf* *f*

**A**  
♩ = 70

Fl  
Ob  
Cl  
Bsn

**A**  
♩ = 70

Fl  
Hr  
Trp  
Tbn  
Ttt

**A**  
♩ = 70

Trm

19 Triangle  
Perc

**A**  
♩ = 70

Vc  
Vla  
Vln  
Vln  
Vln  
Cm

This image shows a page from a musical score for the song "The Rose Tree". The score is written for a large ensemble, including voices and various instruments. The top section features vocal staves for Soprano (S), Alto (A), Tenor (T), and Bass (B). Below these are staves for Flute (Fl), Oboe (Ob), Clarinet (Cl), Bassoon (Bsn), and Percussion (Perc). The middle section includes staves for Horns (Hr), Trumpets (Trp), Trombones (Tbn), and Tuba/Euphonium (Tub). The bottom section contains staves for Violins (Vn), Violas (Vla), Cellos (Vcl), Double Basses (Vcb), and Double Basses (Db). The score is in 2/4 time and includes various musical notations such as notes, rests, and dynamic markings like *p* (piano) and *mp* (mezzo-piano). The lyrics "The Rose Tree" are written below the vocal staves.

This image shows a page from a musical score, likely for a symphony. The score is written for a large ensemble of instruments, including woodwinds, brass, percussion, and strings. The instruments listed on the left side of the page are: Flute (Fl.), Clarinet (Cl.), Oboe (Ob.), Bassoon (Fag.), Horn (Hr.), Trumpet (Tpt.), Trombone (Tbn.), Tuba (Tub.), Timpani (Timp.), Percussion (Perc.), Violin (Vn.), Viola (Vla.), Cello (Vcl.), and Double Bass (Cb.). The score is written in a standard musical notation style, with notes, rests, and other musical symbols. The page is numbered 31 in the top left corner. The score is written in a single system, with each instrument having its own staff. The music is in a key of D major, as indicated by the key signature. The tempo is marked 'Allegro', and the time signature is 4/4. The score includes various dynamics, such as 'f' (forte) and 'p' (piano), and articulation marks, such as 'acc' (accent) and 'stacc' (staccato). The music is written in a clear and legible style, with good spacing and alignment. The page is a single system, with each instrument having its own staff. The music is in a key of D major, as indicated by the key signature. The tempo is marked 'Allegro', and the time signature is 4/4. The score includes various dynamics, such as 'f' (forte) and 'p' (piano), and articulation marks, such as 'acc' (accent) and 'stacc' (staccato).

[illegible]

This image shows a page from a musical score, likely for a symphony. The score is written for a large ensemble, including strings, woodwinds, brass, and percussion. The page is divided into several systems of staves. The top system includes staves for Violins I and II, Violas, Cellos, and Double Basses. The middle system includes staves for Flutes, Oboes, Clarinets, Bassoons, and Horns. The bottom system includes staves for Trumpets, Trombones, Tuba/Euphonium, and Percussion. The score features various musical notations, including notes, rests, and dynamic markings such as 'f' (forte) and 'ff' (fortissimo). A section labeled 'Saxes Drive' is visible in the middle of the page. The page number '42' is printed at the top left.

This image shows a page of a musical score, likely for a symphony, featuring multiple staves with musical notation. The page is numbered '49' in the top left corner. The notation includes various musical symbols such as notes, rests, and dynamic markings (e.g., 'f', 'p', 'mf', 'ff', 'pizz', 'arco'). The score is organized into measures by vertical bar lines. The instruments represented by the staves include Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Fag.), Horn (Hr.), Trumpet (Tpt.), Trombone (Tbn.), Tuba (Tub.), Percussion (Per.), Violin I (Vn. I), Violin II (Vn. II), Viola (Vla.), and Cello (Vcl.). The score is written in a standard musical notation style, with notes and rests clearly visible on the staves. The page is divided into measures by vertical bar lines, and the notation is consistent throughout the page.



This musical score page contains measures 54 through 58. The notation is organized into several systems of staves:

- Measures 54-58 (Top System):** Includes staves for Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bsn.), and Trombone (Tbn.).
- Measures 54-58 (Second System):** Includes staves for Trumpet (Trp.), Trombone (Tbn.), and Tuba (Tub.).
- Measures 54-58 (Third System):** Includes staves for Percussion (Perc.).
- Measures 54-58 (Fourth System):** Includes staves for Violin (Vln.), Viola (Vla.), Violoncello (Vcl.), and Double Bass (Db.).

The score includes various musical notations such as notes, rests, and dynamic markings (e.g., *f*, *mf*, *pp*). Measure numbers 54, 55, 56, 57, and 58 are clearly marked at the beginning of their respective systems.

This musical score page contains measures 60 through 69 of a symphony. The score is organized into three systems of staves. The first system includes Flute (Fl.), Clarinet in B-flat (Cl.), Clarinet in A (Cl.), Bassoon (Bsn.), Horn in F (Hr.), Horn in E-flat (Hr.), Trumpet in D (Tpt.), Trumpet in C (Tpt.), Trombone (Tbn.), and Tuba (Tub.). The second system includes Percussion (Perc.), Snare (Snare), and Violins (Vln.). The third system includes Viola (Vla.), Violoncello (Vcl.), and Double Bass (Cb.). The score begins at measure 60 with a tempo marking of 60 and a dynamic of *mf*. A rehearsal mark 'C' is placed above measure 61. The word 'accel.' is written above measures 60, 61, and 62. The music features complex rhythmic patterns, including triplets and sixteenth notes, with various articulations and dynamics such as *f*, *mf*, and *pp*. The score concludes at measure 69.

This musical score page contains measures 66 through 69. The notation is organized into four systems of staves. The first system includes staves for Flute (Fl.), Clarinet in C (Cl.), Clarinet in Bb (Cl.), Bassoon (Bsn.), and Trombone (Tbn.). The second system includes staves for Horn (Hr.), Horn (Hr.), Trumpet (Tpt.), Trombone (Tbn.), and Tuba (Ttt.). The third system includes staves for Percussion (Perc.), Percussion (Perc.), and Violoncello (Vcl.). The fourth system includes staves for Violin I (Vln I), Violin II (Vln II), Viola (Vla.), Violoncello (Vcl.), and Double Bass (Cb.). The score features various musical notations, including notes, rests, and dynamic markings such as *f* (forte) and *mp* (mezzo-piano). Measure numbers 66, 67, 68, and 69 are indicated at the beginning of their respective systems.

This page of musical notation is divided into several systems. The first system consists of four staves, likely for woodwinds or strings, with complex rhythmic patterns and notes. The second system includes five staves, with the top two showing more active melodic lines and the bottom three having more rests. The third system features a single staff with a continuous melodic line. The fourth system has two staves, with the top one showing a dense, fast-moving melodic line and the bottom one having rests. The fifth system is a large block containing eight staves, with the top two showing very dense, fast-moving melodic lines and the bottom six having more rests. The notation includes various musical symbols such as notes, rests, beams, and dynamic markings like *f* (forte) and *mf* (mezzo-forte).

This musical score page contains measures 76 through 84. It is arranged in a system of staves. The top section includes staves for Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bsn.), and Trumpet (Trp.). Below these are staves for Trombone (Tbn.), Tuba (Tub.), and Euphonium (Euph.). The bottom section includes staves for Percussion (Perc.), Harp (Harp.), and a large section of strings (Violins I, Violins II, Violas, Cellos, and Double Basses). The score features various musical notations, including notes, rests, and dynamic markings such as *f* (forte) and *rit.* (ritardando). A rehearsal mark 'D' is placed above measure 84. The word 'rubato' is written at the end of the system. The page number '13' is centered at the bottom.

This image shows a page from a musical score, likely for a symphony. The score is written for a large ensemble, including strings, woodwinds, and brass. The page is divided into systems of staves. The first system includes staves for Violins I and II, Violas, Cellos, and Double Basses. The second system includes staves for Flutes, Oboes, Clarinets, and Bassoons. The third system includes staves for Horns and Trumpets. The fourth system includes staves for Trombones and Tuba. The fifth system includes staves for Percussion and Timpani. The sixth system includes staves for Violins I and II, Violas, Cellos, and Double Basses. The score includes various musical notations, including notes, rests, and dynamic markings such as 'f' (forte) and 'mf' (mezzo-forte). A section of the score is labeled 'ritornello'. The page number '81' is visible in the top left corner.

This musical score is for a large ensemble, likely a symphony or concert band. It consists of 18 staves, organized into three main sections. The first section (staves 1-8) includes woodwinds (Flute, Oboe, Clarinet, Bassoon) and brass (Trumpet, Trombone, Tuba). The second section (staves 9-12) features strings (Violin I, Violin II, Viola, Cello, Double Bass). The third section (staves 13-18) includes additional woodwinds (Piccolo, Flute, Oboe, Clarinet, Bassoon) and brass (Trumpet, Trombone, Tuba). The score is written in 2/4 time and includes various musical notations such as notes, rests, and dynamic markings (e.g., *f*, *ff*). The page number 15 is centered at the bottom.

This image shows a page of a musical score, likely for a large orchestra. The score is written on multiple staves, each representing a different instrument or section. The instruments listed on the left side of the page are: Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bsn.), Horn (Hr.), Trumpet (Trp.), Trombone (Tbn.), Tuba (Tub.), Snare Drum (Sn.), Cymbal (Cym.), and various string instruments (Violin I, Violin II, Viola, Violoncello, Double Bass, and Double Bassoon). The score includes various musical notations such as notes, rests, and dynamic markings (e.g., *f*, *mf*, *acc*, *stacc*). The page number 92 is visible in the top left corner.



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190

100

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100 Crack Cymbal

100

Fl

Cl

Bsn

Tr

Tbn

TTE

Snd

Cym

Violins I

Violins II

Violas

Cellos

Double Basses

Double Basses

**[F]** Glorioso  $\text{♩} = 200$

Fl  
Ob  
Cl  
Bsn  
Hr

**[F]** Glorioso  $\text{♩} = 200$

Fl  
Hr  
Trp  
Tbn  
Ttt

**[F]** Glorioso  $\text{♩} = 200$

Trp

104 Triangle

Fl  
Hr

**[F]** Glorioso  $\text{♩} = 200$

Vln  
Vln  
Vln  
Vln  
Vln  
Vln  
Vln  
Vln  
Vln  
Vln

Fl  
Ob  
Cl  
Bsn  
Hr

19

109

Fl

Oboe

Clarinet

Bassoon

Trumpet

Trombone

Tuba

Snare Drum

Bass Drum

ATTACCA

109

Fl

Oboe

Clarinet

Bassoon

Trumpet

Trombone

Tuba

Snare Drum

Bass Drum

ATTACCA

109

Fl

Oboe

Clarinet

Bassoon

Trumpet

Trombone

Tuba

Snare Drum

Bass Drum

ATTACCA

109

Fl

Oboe

Clarinet

Bassoon

Trumpet

Trombone

Tuba

Snare Drum

Bass Drum

ATTACCA

## II

114 Adagio  $\text{♩} = 42$

Flute 1, 2

Oboe 1, 2

B♭ Clarinet 1, 2

Bassoon 1, 2

114 Adagio  $\text{♩} = 42$

Flute 1, 2

Flute 3, 4

CTpt 1, 2

Bass 1, 2

Tuba/Trombone

114 Adagio  $\text{♩} = 42$

CTimpani

114

114 Adagio  $\text{♩} = 42$

Bell

Violin 1

Violin 2

Viola

Cello

Double Bass

This image shows a page from a musical score, likely for a symphony. The page contains multiple staves for various instruments. At the top, there is a rehearsal mark '120'. The staves are arranged in a system, with some instruments having multiple staves. The notation includes notes, rests, and dynamic markings such as 'mf' (mezzo-forte) and 'f' (forte). There are also some markings that look like '2 2' and '3 3' at the bottom right. The page is numbered '120' in the top left corner.



125

Fl

Cl

Cl

Bs

125

Fl

Fl

Trp

Trp

Tbn

125

Trp

125

Perc

Crash Cymbal

125

Vln

Vln

Vln

Vln

Vln

Vln

125

128





129

Fl

Oboe

Clarinet

Bassoon

Horn

Trumpet

Trombone

Tuba

Snare Drum

Cymbal

String Ensemble

130

131

132

133

134

135 *piu mosso*

Fl.  
Ob.  
Cl.  
Bsn.  
Hr.  
Tpt.  
Tbn.  
TTrb.  
Timp.  
Pn.  
Pc.  
Vln.  
Vla.  
Vcl.  
Cb.

135 *piu mosso*

135 *piu mosso*

135 *piu mosso*

This image shows a page of a musical score, likely for a large orchestra. The score is written on multiple staves, each labeled with an instrument or section. The instruments listed from top to bottom are: Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bsn.), Trumpet (Trp.), Trombone (Tbn.), Tuba (Tub.), Euphonium (Euph.), Timp (Timp.), Triangle (Triangle), Snare (Snare), and Cymbal (Cym.). The score includes various musical notations such as notes, rests, and dynamic markings. The page number 141 is visible in the top left corner. The score is written in a standard musical notation style, with notes and rests on a five-line staff. The instruments are arranged in a traditional orchestral layout, with woodwinds and brass in the front and percussion in the back. The score is a page from a larger work, as indicated by the page number 141.

This musical score is for the song "The Rose Tree" from the Broadway musical "The Rosemary and Thyme". The score is written for a full orchestra and vocal soloists. The key signature is one flat (B-flat major or D minor), and the time signature is 4/4. The score is divided into three systems. The first system (measures 1-144) features a complex orchestral arrangement with multiple woodwinds, brass, and strings. The vocal soloists enter in measure 145. The second system (measures 145-179) continues the orchestral accompaniment, with the vocal soloists performing the main melody. The third system (measures 180-214) concludes the piece with a final orchestral flourish. The score includes various musical notations such as notes, rests, dynamics, and articulation marks.

This musical score page contains measures 150 through 154. The notation is organized into four systems, each with multiple staves. The first system (measures 150-151) includes staves for Flute (Fl.), Clarinet (Cl.), Bassoon (B.), and Bass (B.). The second system (measures 152-153) includes staves for Flute (Fl.), Clarinet (Cl.), Trumpet (Tr.), Trombone (Tb.), and Tuba (Tt.). The third system (measures 154-155) includes staves for Flute (Fl.), Clarinet (Cl.), Bassoon (B.), and Bass (B.). The fourth system (measures 156-157) includes staves for Flute (Fl.), Clarinet (Cl.), Bassoon (B.), and Bass (B.). The notation includes various musical symbols such as notes, rests, and dynamic markings.

155

Fl.

Ob.

Cl.

Bsn.

155

Trp.

Tbn.

Tub.

Timp.

155

Perc.

155

Vln.

Vla.

Vcl.

Cb.

160

Fl.

Ob.

Cl.

Fag.

Hr.

Tpt.

Tbn.

Tub.

Sn.

Cym.

Viol. I

Viol. II

Viola

Violoncello

Double Bass





171

Fl.

Ob.

Cl.

Bsn.

Tpt.

Tbn.

Tub.

Timp.

Perc.

Vln.

Vla.

Vcl.

Cb.

176 rit.

Fl.

Oboe

Clarinet

Bassoon

Trumpet

Trombone

Tuba

Timpani

Percussion

Violin I

Violin II

Viola

Violoncello

Double Bass

176 rit.

Fl.

Oboe

Clarinet

Bassoon

Trumpet

Trombone

Tuba

Timpani

Percussion

Violin I

Violin II

Viola

Violoncello

Double Bass

This image shows a page from a musical score, likely for a symphony. The page is divided into several systems of staves. The first system includes staves for Flute (Fl.), Clarinet (Cl.), Oboe (Ob.), Bassoon (Fag.), and Horn (Hr.). The second system includes staves for Trumpet (Trp.), Trombone (Tbn.), Tuba (Tub.), and Percussion (Perc.). The third system includes staves for Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), and Violoncello (Vcl.). The fourth system includes staves for Double Bass (Cb.) and Piano (P.). The score contains various musical notations, including notes, rests, and dynamic markings such as 'f' (forte) and 'p' (piano). There are also some markings that appear to be 'Saxes' and 'Perc.' on the Percussion staff. The page number '180' is visible at the top left of the first system.

This musical score page contains measures 185 through 188. The instrumentation includes:

- Woodwinds:** Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bsn.), and Contrabassoon (Cb.).
- Strings:** Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vcl.), and Double Bass (Cb.).
- Brass:** Trumpet I (Tpt. I), Trumpet II (Tpt. II), Trombone I (Tbn. I), Trombone II (Tbn. II), Trombone III (Tbn. III), and Tuba (Tub.).

The score is written in 4/4 time. Measures 185 and 186 show active woodwind and string parts, with a forte (*f*) dynamic. Measures 187 and 188 feature a prominent brass section, with the tuba and lower trombones playing a rhythmic pattern. The woodwinds and strings continue their melodic and harmonic support. The page concludes with a double bar line at the end of measure 188.

190  $\text{♩} - 10$

Fl

Cl

Ob

Bsn

190  $\text{♩} - 10$

Trp

Tbn

Tub

TTB

190  $\text{♩} - 10$

Trp

190 Susp. Cymbal

190  $\text{♩} - 10$

Vcl

Vla

Vln

Vla

Vcl

DB





198 ♩ = 60

198 ♩ = 60

198 ♩ = 60

198

Triangle

198 ♩ = 60

The musical score is divided into five systems. The first system shows the Flute (Fl.) and Clarinet (Cl.) parts. The second system shows the Flute (Fl.), Horn (Hr.), Trumpet (Tr.), and Trombone (Tb.) parts. The third system shows the Flute (Fl.) and Triangle parts. The fourth system shows the Flute (Fl.) and Triangle parts. The fifth system shows the Flute (Fl.) and Triangle parts. The tempo is marked as 198 ♩ = 60. The Triangle part is marked with 'Triangle' and 'p'.

This image shows a page from a musical score, likely for a symphony. The page is divided into several systems, each containing multiple staves for different instruments. The instruments listed on the left side of the page are: Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Fag.), Horn (Hr.), Trumpet (Tpt.), Trombone (Tbn.), Tuba (Tub.), Snare Drum (Tf.), Cymbal (Tf.), and Percussion (Perc.). The score includes musical notation such as notes, rests, and dynamic markings like 'f' (forte). The page number '203' is visible at the top left.

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 various instruments and voices. The instruments listed on the left include Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bsn.), Trumpet (Trp.), Trombone (Tbn.), Tuba (Tub.), Euphonium (Euph.), Percussion (Perc.), and Strings (Str.). The score is divided into measures, with some measures containing complex musical notation, including notes, rests, and dynamic markings. The page number 209 is visible at the top left.

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 various instruments and voices. The instruments listed on the left include Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bsn.), Trumpet (Trp.), Trombone (Tbn.), Tuba (Tub.), Timpani (Timp.), Snare Drum (Snare), Cymbal (Cym.), and Percussion (Perc.). The score is divided into measures, with some measures containing complex musical notation, including notes, rests, and dynamic markings. The page number 209 is visible at the top left.

Musical score for measures 218-221. The score is arranged in systems. The first system (measures 218-221) includes parts for Flute (Fl), Oboe (Ob), Clarinet (Cl), Bassoon (Bsn), and Bass (B). The second system (measures 218-221) includes parts for Horn (Hr), Trumpet (Trp), Trombone (Tbn), and Tuba (Tub). The third system (measures 218-221) includes parts for Percussion (Perc) and Cymbal (Cym). The fourth system (measures 218-221) includes parts for Violin (Vln), Viola (Vla), Violoncello (Vcl), and Double Bass (Db). The score features various musical notations, including notes, rests, and dynamic markings.

This image shows a page from a musical score, likely for a symphony. The score is written for multiple instruments, with staves labeled on the left: Fl (Flute), Cl (Clarinet), Vi (Violin), Vc (Violoncello), and Cb (Contrabasso). The music is written in a standard musical notation style, including notes, rests, and dynamic markings. The page is divided into measures by vertical bar lines. The top of the page has a large number '222' indicating the measure number. The bottom of the page has a large number '223' indicating the measure number. The score includes various musical notations such as notes, rests, and dynamic markings. The 'Basso' section is marked with a 'Basso' label. The score is written in a standard musical notation style, including notes, rests, and dynamic markings. The page is divided into measures by vertical bar lines. The top of the page has a large number '222' indicating the measure number. The bottom of the page has a large number '223' indicating the measure number. The score includes various musical notations such as notes, rests, and dynamic markings. The 'Basso' section is marked with a 'Basso' label.

This image shows a page of a musical score, likely for a symphony, featuring multiple staves for various instruments. The score is written in a standard musical notation style, including notes, rests, and dynamic markings. The instruments listed on the left side of the page are Flute (Fl.), Clarinet (Cl.), Bassoon (Bsn.), Trumpet (Trp.), Trombone (Tbn.), Tuba (Tub.), Timpani (Tym.), Triangle, Violin (Viol.), Viola, and Cello. The score is divided into measures, with a section labeled '226' at the top. Dynamic markings such as 'f' (forte) and 'mf' (mezzo-forte) are present throughout the score. The notation includes various note values, rests, and articulation marks. The overall layout is typical of a professional musical score, with clear instrument staves and detailed musical notation.

230

Fl.

Cl.

Bsn.

230

Fl.

Bsn.

Tup.

Tbn.

Ttu.

230

Tym.

230

Per.

230

Vln.

Vla.

Vcl.

Cb.



234

Fl

Ob

Cl

Bsn

234

Hr

Trp

Tbn

TTB

234

Trm

234

Pst

234

Vln

Vla

Vcl

Vbn

Cb

234

235

236

237

238

239

240

241

242

243

244

245

246

247

248

249

250

251

252

253

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997

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999

1000

238

Fl

Ob

Cl

Bsn

238

Hr

Trp

Tbn

Tuba

238

Trm

238

Perc

238

Vcl

Vla

Vln

Vln

Vcl

Cb

This image shows a page from a musical score for the song "The Rose Tree". The score is written for a large ensemble, including Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bsn.), Trumpet (Tpt.), Trombone (Tbn.), Tuba (Tub.), Timpani (Timp.), Triangle, Percussion (Perc.), Violin (Viol.), Viola (Vla.), and Cello (Cello). The music is in 2/4 time and features a variety of instruments playing different parts, including a prominent melody for the Violins and a rhythmic accompaniment for the Percussion and Triangle. The score is divided into measures, and the page number 242 is visible at the top left.

247 Castable  $\text{♩} = 72$

Fl

Ob

Cl

Bs

247 Castable  $\text{♩} = 72$

one note

p

one note

p

Tp

Tb

Ttr

247 Castable  $\text{♩} = 72$

Tm

247

Per

247

Per

247 Castable  $\text{♩} = 72$

Vc

Vi

Vii

Vla

Vl

Cb

[illegible]

258

Fl.

Ob.

Cl.

Bsn.

Trp.

Tbn.

Tub.

Tim.

258

Viol.

Vla.

Vcl.

Cb.

[illegible]

258

Fl.

Ob.

Cl.

Fag.

258

Tromp.

Tromb.

Tuba

258

Tromp.

Tromb.

Tuba

258

Viol.

Viola

Violoncello

Kontrabaß



263  $\text{♩} = 100$

Fl  
Ob  
Cl  
Bsn

263  $\text{♩} = 100$

Hr  
Ftr  
Tpt  
Tbn  
TTr

263  $\text{♩} = 100$

Trp

263

Per1  
Per2

263  $\text{♩} = 100$

Vln  
Vla  
Vcl  
Vbn  
Cb

Detailed description: This page contains a musical score for measures 263 through 267. The score is organized into five systems. The first system includes staves for Flute (Fl), Oboe (Ob), Clarinet (Cl), and Bassoon (Bsn). The second system includes staves for Horn (Hr), Trumpet (Ftr), Trombone (Tpt), Tuba (Tbn), and Tritt (TTr). The third system is for Trumpet (Trp). The fourth system is for Percussion (Per1, Per2). The fifth system includes staves for Violin (Vln), Viola (Vla), Violoncello (Vcl), Double Bass (Vbn), and Double Bass (Cb). The tempo is marked as  $\text{♩} = 100$ . The score features various musical notations, including notes, rests, and dynamic markings.

This musical score page contains measures 268 through 271. The notation is organized into several systems, each with multiple staves. The instruments and parts include:

- Flutes (Fl.)**: The top staff in the first system, featuring a melodic line with slurs and ties.
- Oboes (Ob.)**: The second staff in the first system, providing harmonic support.
- Clarinets (Cl.)**: The third staff in the first system, with a melodic line.
- Bassoons (Bsn.)**: The fourth staff in the first system, with a melodic line.
- Horns (Hr.)**: The fifth staff in the first system, with a melodic line.
- Trumpets (Trp.)**: The sixth staff in the first system, with a melodic line.
- Trombones (Tbn.)**: The seventh staff in the first system, with a melodic line.
- Tuba (Tub.)**: The eighth staff in the first system, with a melodic line.
- Timpani (Tim.)**: The ninth staff in the first system, with a melodic line.
- Percussion (Perc.)**: The tenth staff in the first system, with a melodic line.
- Violins (Viol.)**: The eleventh staff in the first system, with a melodic line.
- Violas (Vla.)**: The twelfth staff in the first system, with a melodic line.
- Celli (Vcl.)**: The thirteenth staff in the first system, with a melodic line.
- Double Basses (Cb.)**: The fourteenth staff in the first system, with a melodic line.

The score includes various musical notations such as notes, rests, slurs, ties, and dynamic markings (e.g., *f*, *mf*). The measures are numbered 268, 269, 270, and 271 at the beginning of each system.

This musical score page contains measures 273 through 276. The notation is organized into five systems, each with multiple staves. The first system (measures 273-274) includes staves for Soprano (S), Alto (A), Tenor (T), and Bass (B). The second system (measures 275-276) includes staves for Soprano (S), Alto (A), Tenor (T), and Bass (B). The third system (measures 277-278) includes staves for Soprano (S), Alto (A), Tenor (T), and Bass (B). The fourth system (measures 279-280) includes staves for Soprano (S), Alto (A), Tenor (T), and Bass (B). The fifth system (measures 281-282) includes staves for Soprano (S), Alto (A), Tenor (T), and Bass (B). The notation includes various musical symbols such as notes, rests, and bar lines, with some measures containing dynamic markings like *mf*.

This musical score is for the song "The Sound of Silence" by Simon & Garfunkel. It is a piano/vocal arrangement in G major, 4/4 time, with a tempo of 64 beats per minute. The score is divided into three systems, each containing five staves. The first system includes staves for Soprano (S), Alto (A), Tenor (T), Bass (B), and Piano (P). The second system includes staves for Soprano (S), Alto (A), Tenor (T), Bass (B), and Piano (P). The third system includes staves for Soprano (S), Alto (A), Tenor (T), Bass (B), and Piano (P). The piano part features a prominent arpeggiated figure in the right hand, while the vocal parts enter in the second measure of the first system. The score includes various musical notations such as notes, rests, and dynamic markings like *p* (piano) and *mf* (mezzo-forte).

This musical score page contains measures 283 through 286. The notation is organized into several systems of staves:

- Measures 283-284:** The first system consists of four staves (Soprano, Alto, Tenor, Bass) with vocal parts. The second system consists of four staves (Soprano, Alto, Tenor, Bass) with vocal parts. The third system consists of four staves (Soprano, Alto, Tenor, Bass) with vocal parts.
- Measure 285:** The first system consists of four staves (Soprano, Alto, Tenor, Bass) with vocal parts. The second system consists of four staves (Soprano, Alto, Tenor, Bass) with vocal parts.
- Measure 286:** The first system consists of four staves (Soprano, Alto, Tenor, Bass) with vocal parts. The second system consists of four staves (Soprano, Alto, Tenor, Bass) with vocal parts.

The score includes various musical notations such as notes, rests, and dynamic markings (e.g., *f*, *mf*, *pp*). The vocal parts are written in a standard vocal range, and the instrumental parts are written in a standard instrumental range.

This musical score page contains measures 288 through 291. The notation is organized into four systems of staves. The first system (measures 288-289) includes staves for Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bsn.), Trumpet (Trp.), Trombone (Tbn.), and Tuba (Tub.). The second system (measures 290-291) includes staves for Timpani (Tym.), Percussion (Perc.), and Violoncello/Double Bass (Vcl./Db.). The third system (measures 292-293) includes staves for Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), and Violoncello/Double Bass (Vcl./Db.). The fourth system (measures 294-295) includes staves for Violoncello/Double Bass (Vcl./Db.) and Double Bass (Db.). The score features various musical notations, including notes, rests, and dynamic markings such as *mf* and *f*.

293  $\text{♩} = 90$

293  $\text{♩} = 90$

293  $\text{♩} = 90$

293  $\text{♩} = 90$

293  $\text{♩} = 90$

[illegible]



This musical score page contains measures 301 through 304. The instrumentation includes Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bsn.), Horn (Hr.), Trumpet (Trp.), Trombone (Tbn.), Tuba (Tub.), Timpani (Timp.), Percussion (Perc.), and Violins (Vln.).

- Measure 301:** The woodwinds and strings play a rhythmic pattern. The Flute and Oboe have a melodic line. The Clarinet and Bassoon play a lower melodic line. The Horns and Trumpets play a rhythmic pattern. The Trombones and Tuba play a lower melodic line. The Timpani and Percussion play a rhythmic pattern.
- Measure 302:** The woodwinds and strings continue their rhythmic pattern. The Flute and Oboe have a melodic line. The Clarinet and Bassoon play a lower melodic line. The Horns and Trumpets play a rhythmic pattern. The Trombones and Tuba play a lower melodic line. The Timpani and Percussion play a rhythmic pattern.
- Measure 303:** The woodwinds and strings continue their rhythmic pattern. The Flute and Oboe have a melodic line. The Clarinet and Bassoon play a lower melodic line. The Horns and Trumpets play a rhythmic pattern. The Trombones and Tuba play a lower melodic line. The Timpani and Percussion play a rhythmic pattern.
- Measure 304:** The woodwinds and strings continue their rhythmic pattern. The Flute and Oboe have a melodic line. The Clarinet and Bassoon play a lower melodic line. The Horns and Trumpets play a rhythmic pattern. The Trombones and Tuba play a lower melodic line. The Timpani and Percussion play a rhythmic pattern.

## VITA

Rebecca Sue Smith Henry was born in Maryville, Tennessee and graduated from Maryville High School. She attended Maryville College and earned her Bachelor's degree Magna cum Laude from the University of Tennessee before studying composition with Dr. Jacobs. Her valuable experiences in orchestral and aural skills training with Mr. Fellenbaum and Mr. McClelland will be fondly remembered. Future career interests include the exploration of music as therapy in professional settings.