

HARPSICHORD CONCERTO

by

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ARIZONA

## Dedication

This work is dedicated to my family and all my teachers who have supported me on my musical journey through the years. Without their support and encouragement this document and my life path leading up to it would have not been possible. I thank my parents for placing me in piano lessons as a child, my grandmother for encouraging me the whole way through, and my spouse for pushing me and encouraging me to reach further.

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## Abstract

This Concerto for Harpsichord is scored for solo harpsichord and chamber ensemble consisting of flute, clarinet in b-flat, bassoon, two percussionists, two violins, viola, violoncello, and double bass. The piece is composed in a single movement, however is split into three sections typical of a classical concerto form: fast section, slow section, and a second fast section. The solo part was composed with a 56-note Flemish harpsichord in mind, however may be adapted freely to whatever harpsichord is at hand. The concerto has no programmatic elements and is not intended to tell any sort of story, it is a work of absolute music that is intended to display the sound of the harpsichord alongside a chamber orchestra.

Jared Aragón

**Harpichord Concerto**

*Score in C*

## Harpsichord Concerto

*Score is in C, crotales sound 2 octaves higher than written and the double bass sounds an octave lower than written. The solo harpsichord part is composed with a two manual instrument in mind: the lower manual with 8' and 4' choirs and a coupler; the upper manual with an 8' choir and lute stop. Dynamics are written into the harpsichord part, not necessarily as a means of implying volume, but to imply character. Changes in registration and use of lute stop are left to the discretion of the performer.*

### Instrumentation:

Flute

Clarinet in B-flat

Bassoon

Percussion I: Temple Blocks, Crotales, Hi-Hat

Percussion II: Snare Drum, Bass Drum, Triangle, Tambourine

Solo Harpsichord (with light amplification, if needed)

Violin I

Violin II

Viola

Violoncello

Double Bass

# Harpsichord Concerto

Jared Aragón

**Sprightly** ♩ = 112

Flute

Clarinet in B $\flat$

Bassoon

Percussion I  
(Temple Blocks, Crotales, Hi-hat)

Percussion II  
(Snare Drum, Bass Drum, Triangle, Tambourine)

**SOLO HARPSICHORD**

Violin I

Violin II

Viola

Violoncello

Double Bass

Temple Blocks

Snare Drum

*f* *fff*

*p* *fff*

*f*

*f*

*f*

*f*

*f*

This musical score page features nine staves for various instruments. The top three staves are for Flute (Fl.), Clarinet (Cl.), and Bassoon (Bsn.), all in treble clef with a common time signature. The Flute and Clarinet parts include a triplet of eighth notes in the first measure and a melodic line in the second measure, marked with dynamics *f* and *fff*. The Bassoon part is silent. The next two staves are for Trumpet (T. Bl.) and Saxophone (S. D.), both in alto clef with a common time signature. The Saxophone part has a rhythmic pattern of eighth notes marked *f*, while the Trumpet part is silent. The bottom four staves are for Violin I (I), Violin II (II), Viola (Vla.), Violoncello (Vc.), and Double Bass (D.B.), all in common time. Violin I and II, and Viola, have melodic lines with triplets. The Violoncello and Double Bass parts provide a harmonic foundation with sustained notes and some melodic movement.

5

Fl.  $3+2+2$   $\frac{3}{8}$   $\text{mf}$

Cl.  $3+2+2$   $\frac{3}{8}$

Bsn.  $3+2+2$   $\frac{3}{8}$  *f* *mf sub.*

T. Bl.  $3+2+2$   $\frac{3}{8}$  *p* *ff*

S. D.  $3+2+2$   $\frac{3}{8}$  *mf*

I  $3+2+2$   $\frac{3}{8}$  *mf*

II  $3+2+2$   $\frac{3}{8}$  *mf*

Vla.  $3+2+2$   $\frac{3}{8}$  *mf*

Vc.  $3+2+2$   $\frac{3}{8}$  *Pizz.* *mf* *p* *fff*

D. B.  $3+2+2$   $\frac{3}{8}$  *mf sub.*

Detailed description: This page of a musical score contains measures 5, 6, and 7. The time signature is 3+2+2 over 8, with a common time signature 'C' at the start of measure 7. The instruments are arranged in a grand staff. The Flute (Fl.) part begins in measure 5 with a note marked with an accent (>) and continues with rests. The Clarinet (Cl.) part has rests in measures 5 and 6, then a note in measure 7. The Bassoon (Bsn.) part has a melodic line starting in measure 5, marked with dynamics *f* and *mf sub.*. The Trombone (T. Bl.) part features a triplet of eighth notes in measure 5, marked *p*, followed by a triplet of eighth notes in measure 6 marked *ff*. The Snare Drum (S. D.) part has a rhythmic pattern of eighth notes in measure 5, followed by rests in measure 6 and a pattern in measure 7. The Violin I (I) part has a melodic line starting in measure 5, marked *mf*. The Violin II (II) part has a triplet of eighth notes in measure 5, followed by a triplet in measure 6, and a melodic line in measure 7, marked *mf*. The Viola (Vla.) part has a melodic line starting in measure 5, marked *mf*. The Violoncello (Vc.) part has a melodic line starting in measure 5, marked *Pizz.* and *mf*, followed by rests in measure 6 and a melodic line in measure 7 marked *p* and *fff*. The Double Bass (D. B.) part has a melodic line starting in measure 5, marked *mf sub.*.

8

Fl.

Cl.

Bsn.

T. Bl.

S. D.

*p* — *f* — *pp*

I

II

Vla.

Vc.

D.B.

Arco

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

11

Fl. *mf* 5

Cl. *mf* 5

Bsn.

Crot. *hard rubber* *f* *Crotales*

S. D. *mf* *f*

I

II

Vla.

Vc.

D.B.

13

Fl. *ff* *f*

Cl. *ff*

Bsn. *ff*

(dead stroke; strike so that mallets remain on crotales after making contact, creating a dead, non-resonant sound)

14

Crot.

S. D. *ff*

I. Pizz. *fff*

II. Pizz. *fff*

Vla. Pizz.

Vc. Pizz. *fff*

D.B. Pizz. *fff*

15

Fl.

Cl.

Bsn.

Crot.

S. D.

SOLO

I

II

Vla.

Vc.

D.B.

*mf*

*p*

*f*

*mf*

*mf*

*mf*

*mf*

*mf*

*mf*

(play higher E<sub>3</sub> only if no low-C extension is available)

17

Fl.  $3+2+2/8$   $3/4$   $p$   $mf$

Cl.  $3+2+2/8$   $3/4$   $p$   $mf$

Bsn.  $3+2+2/8$   $3/4$   $p$

SOLO  $mp$   $p$   $f$

I  $3+2+2/8$   $3/4$   $p sub.$

II  $3+2+2/8$   $3/4$   $p sub.$

Vla.  $3+2+2/8$   $3/4$   $p sub.$

Vc.  $3+2+2/8$   $3/4$   $p sub.$

D.B.  $3+2+2/8$   $3/4$   $p sub.$

20

Fl.

Cl.

Bsn.

*p*

SOLO

*mf*

*f*

I

II

Vla.

Vc.

D.B.

23

Crot.

B. D.

SOLO

I

Vla.

Bass Drum

*pp*

*mp*

*p*

Arco

*pp*

Arco

*pp*



26

Crot.

B. D.

SOLO

*p*

*pp*

28

Fl. *mp* *f* *p*

Cl. *p*

Bsn. *p*

15

Crot.

B. D.

SOLO *mf*

I *mp* *f* *p* Arco

II *p*

Vla. *p*

Vc. Arco *p*

Detailed description: This page of a musical score, numbered 18, contains staves for various instruments. The Flute (Fl.) part begins at measure 28 with a dynamic of *mp*, followed by a crescendo to *f* over a triplet of eighth notes, and then a *p* dynamic. The Clarinet (Cl.) and Bassoon (Bsn.) parts enter at measure 15 with a *p* dynamic. The Crochet (Crot.) and Bass Drum (B. D.) parts also begin at measure 15. The SOLO section, consisting of Violin I and Violin II, starts at measure 15 with a *mf* dynamic. The Violin I part features a crescendo from *mp* to *f* over a triplet of eighth notes, followed by a *p* dynamic and the instruction 'Arco'. The Violin II part plays a *p* dynamic. The Viola (Vla.) and Violoncello (Vc.) parts also begin at measure 15 with a *p* dynamic and the instruction 'Arco'.

30

Fl.

Cl.

Bsn.

*ppp* *f*

SOLO

*f*

I

II

Vla.

*p sotto voce*

Vc.

*p sotto voce*

Arco

D.B.

*p sotto voce*

Detailed description: This page of a musical score covers measures 30, 31, and 32. The instruments are arranged in a standard orchestral layout. The Flute (Fl.), Clarinet (Cl.), and Bassoon (Bsn.) parts are mostly silent, with the Bassoon playing a short phrase in measure 31. The Solo Violin/Viola part features a melodic line in measure 30 and a more active line in measure 31. The Violin I (Vla.), Violin II (Vc.), and Double Bass (D.B.) parts provide a steady accompaniment with a consistent rhythmic pattern. Dynamic markings include *ppp* and *f* for the woodwinds, *f* for the solo strings, and *p sotto voce* for the section strings. The instruction 'Arco' is present for the Double Bass part.

33

Fl.

Cl.

Bsn.

*ppp possibile*

SOLO

*p*

*mp*

*p*

(small clusters)

I

*p eerily*

sul pont.

II

*p eerily*

sul pont.

Vla.

*p eerily*

sul pont.

ord.

*p sotto voce*

Vc.

*p eerily*

sul pont.

ord.

*p sotto voce*

D.B.

*p sotto voce*



39

Fl. *f* *p* *f*

Cl. *p* *f*

Bsn. *p* *f*

I *mf*

II *mf*

Vla. Pizz. *mf*

Vc. *mf*

D.B. *mf* (play higher E<sub>5</sub> only if no low-C extension is available)

3+2+2/8

42

Fl. *p* *pp*

Cl. *p* *pp*

Bsn. *p* *pp*

I *p sub.* *pp*

II *p sub.* *pp*

Vla. *p sub.* *pp*

Vc. *p sub.* *pp*

D.B. *p sub.* *pp*

Detailed description: This page of a musical score, numbered 23, contains staves for eight instruments: Flute (Fl.), Clarinet (Cl.), Bassoon (Bsn.), Violin I (I), Violin II (II), Viola (Vla.), Violoncello (Vc.), and Double Bass (D.B.). The score is divided into three measures. The first measure is in 3/8 time with a key signature of one sharp (F#). The second measure is in common time (C). The third measure is in common time (C). The Flute, Clarinet, and Bassoon parts feature melodic lines with slurs and dynamic markings of *p* and *pp*. The Violin I, Violin II, Viola, Violoncello, and Double Bass parts are primarily accompanimental, with dynamic markings of *p sub.* and *pp*. A rehearsal mark '42' is placed at the beginning of the first measure.

45

Fl.

Cl.

Bsn.

Crot.

B. D.

SOLO

I

II

Vla.

Vc.

D.B.

Hi-hat (closed)

drumsticks

*f*

*f*

*f*

*p*

*mf*

*pp*

*f*

*mf*

*mf*

*f*

*mf*

*ff*

3

48

Cl.

Bsn.

H=H

B. D.

SOLO

I

II

Vla.

Vc.

D.B.

*mp* *pp* *mp*

*p* *p* *p* *p* *p*

51

Fl.

Cl.

Bsn.

H=H

B. D.

SOLO

II

Vla.

Vc.

D.B.

*p* *mp*

*p* *pp* *p*

3

3

53

Fl.

Cl.

Bsn.

H=H

B. D.

SOLO

I

II

Vla.

Vc.

D.B.

rit.

tr

3

3+2

8

c

rit.

f

rit.

56 . Poco meno mosso ♩ = 104 rit. . . .

Fl.  $\text{e}$   $\frac{2+3}{8}$

Cl.  $\text{e}$   $\frac{2+3}{8}$

Bsn.  $\text{e}$   $\frac{2+3}{8}$   
*p scherzando*

H=H  $\text{e}$   $\frac{2+3}{8}$

B. D.  $\text{e}$   $\frac{2+3}{8}$

SOLO *mf* . Poco meno mosso ♩ = 104 rit. . . .

I  $\text{e}$   $\frac{2+3}{8}$

II  $\text{e}$   $\frac{2+3}{8}$

Vla.  $\text{e}$   $\frac{2+3}{8}$

Vc.  $\text{e}$   $\frac{2+3}{8}$

D.B.  $\text{e}$   $\frac{2+3}{8}$

Detailed description: This page of a musical score, numbered 28, contains measures 56 through 58. The tempo is 'Poco meno mosso' at a quarter note equal to 104 beats per minute. The score is for a full orchestra and a solo piano. The woodwind section (Flute, Clarinet, Bassoon, Horns) and strings (Violins I and II, Viola, Violoncello, Double Bass) are mostly silent in these measures. The Bassoon part features a melodic line starting in measure 56 with a triplet of eighth notes, followed by a series of eighth and sixteenth notes, ending with a fermata. The Solo Piano part is marked 'mf' and features a complex accompaniment with chords and moving lines in both hands. A 'rit.' (ritardando) marking is present at the end of measure 58. The time signature is common time (C), and the key signature has one sharp (F#).

59 **Tempo I** ♩ = 112

Fl. *f*

Cl. *f*

Bsn. *ff* *f*

H=H

B. D. Triangle *mf*

**Tempo I** ♩ = 112

SOLO *ff*

**Tempo I** ♩ = 112

I Arco ord. *f*

II Arco ord. *f*

Vla. Arco ord. *f*

Vc. Arco ord. *f*

D.B. *f*

62

Fl.

Cl.

Bsn.

H=H

Tri.

SOLO

*mf* *f*

I

II

Vla.

Vc.

D.B.

Arco

3+2+2/8

64

Fl.  $3+2+2$

Cl.  $3+2+2$

Bsn.  $3+2+2$

H=H  $3+2+2$

Tri.  $3+2+2$  *mf*

SOLO *ff*

I  $3+2+2$  *mf*

II  $3+2+2$  *mf*

Vla.  $3+2+2$  *mf*

Vc.  $3+2+2$  Pizz. *mf*

D.B.  $3+2+2$  *mf sub.*

66

Fl. *f*

Cl. *f*

Bsn. *f*

Crot. *mf* *f* Crotales

Tri.

SOLO *p* *f* *mf*

I *f*

II *ff* *f*

Vla. *ff* *f*

Vc. *p* *fff* *f* Arco

D.B.

68

Fl.

Cl.

Bsn.

65

Crot.

Tri.

SOLO

*mf*

*f*

*ff*

I

II

Vla.

Vc.

D.B.

*f*

Detailed description of the musical score: The score is for page 33, measures 65-68. It features a 3/4 time signature and a key signature of one sharp (F#). The instruments are Flute (Fl.), Clarinet (Cl.), Bassoon (Bsn.), Crotonal (Crot.), Triangle (Tri.), SOLO (Violin/Viola), Violin I (I), Violin II (II), Viola (Vla.), Violoncello (Vc.), and Double Bass (D.B.). The SOLO part is marked with dynamics *mf*, *f*, and *ff*, and includes a triplet of eighth notes. The Crotonal part has a measure rest in measure 66. The Triangle part has a measure rest in measure 66. The Flute part has a measure rest in measure 66. The Clarinet part has a measure rest in measure 66. The Bassoon part has a measure rest in measure 66. The Violin I and II parts have a measure rest in measure 66. The Viola part has a measure rest in measure 66. The Violoncello part has a measure rest in measure 66. The Double Bass part has a measure rest in measure 66. The score includes various musical notations such as accents, slurs, and breath marks.

71

Crot.

Tri.

SOLO

I

II

Vla.

Vc.

*mf*

*cresc.*



73

SOLO

*ff*

3

3+2+2

75

Fl.  $3+2+2$   $\frac{3}{4}$   $mp$   $2+2+3$

Cl.  $3+2+2$   $\frac{3}{4}$   $mp$   $2+2+3$

Bsn.  $3+2+2$   $\frac{3}{4}$   $mp$   $2+2+3$

SOLO  $mp$   $p$



78

Fl.  $2+2+3$   $mp$   $p$  rit. . . . .  $Meno mosso$  ♩ = 98

Cl.  $2+2+3$   $mp$   $p$

Bsn.  $2+2+3$   $mp$

SOLO  $mp$   $mf$   $f$  rit. . . . .  $Meno mosso$  ♩ = 98

83

SOLO

*f*

3

5



87

SOLO

molto rit. . . . . a tempo ♩ = 98

*f*

3



90

Cl. I

rit. . . . . *tr* *ppp*

SOLO

rit. . . . . *p*

II

rit. . . . . *tr* *ppp*

*p*

3

Tempo I ♩ = 112

92

Fl. *mp* *f* *p*

Cl. (tr) *mf* *p*

Bsn. *mp* *f* *p*

SOLO

Tempo I ♩ = 112

I *mp* *f* *p*

II (tr) *mf* *p* Arco

Vla. *p*

Vc. Arco *p*

D.B.

94

Fl.

Cl.

Bsn.

SOLO

I

II

Vla.

Vc.

D.B.

*ppp*

*f*

*p*

*p sotto voce*

Arco

*p sotto voce*

Detailed description: This page of a musical score covers measures 94, 95, and 96. The instruments are arranged in a standard orchestral layout. The Flute (Fl.) and Clarinet (Cl.) parts are mostly silent, with the Clarinet and Bassoon (Bsn.) playing a dynamic contrast from *ppp* to *f* in measures 95 and 96. The Solo Violin/Viola (SOLO) part features a melodic line in measure 94 and a more active accompaniment in measures 95 and 96, marked *p*. The Violin I (I) and Violin II (II) parts are silent. The Violoncello (Vc.) and Double Bass (D.B.) parts play a steady accompaniment of eighth notes, marked *p sotto voce*. The Double Bass part is specifically marked *Arco*. The score is in a key with one flat and a 3/4 time signature.





102

Fl. *mf* *mp*

Cl. *mf* *mp*

Bsn. *mf* *mp*

Crot. <sup>45</sup>

B. D. *pp*

SOLO *mf* *f* *mf*

I *pp*

II *pp*

Vla. *pp*

Vc. *pp*

D.B. Pizz. *pp*

Detailed description: This page of a musical score contains measures 102, 103, and 104. The instruments are arranged in a standard orchestral layout. The Flute, Clarinet, and Bassoon parts feature melodic lines with dynamics ranging from mezzo-forte (mf) to mezzo-piano (mp). The Crotonal part is mostly silent, with a dynamic marking of 45. The Bass Drum part has a triplet of eighth notes in measure 103, marked piano-piano (pp). The SOLO part, likely for piano, has a dynamic range from mf to f. The Violin I and II, Viola, Violoncello, and Double Bass parts all play a rhythmic accompaniment of eighth notes, marked pp. The Double Bass part includes a pizzicato (Pizz.) instruction.

SOLO

105 *f* *ff*



SOLO

108 *p*



SOLO

111 *mf* rit.



SOLO

Poco meno mosso ♩ = 104

114 *f*

**Poco meno mosso** ♩ = 100

117 rit. . . . .

Fl. *f*

Cl. *f*

Bsn. *f*

Crot. Temple Blocks *f*

B. D.

SOLO rit. . . . . **Poco meno mosso** ♩ = 100

*p*

I Arco *f*

II Arco *f*

Vla. Arco *f*

Vc. Arco *f*

D.B. Arco *f*

120

Fl.  $\frac{3}{4}$   $\frac{3+2+2}{8}$   
*p*  $\text{—}$  *f*

Cl.  $\frac{3}{4}$   $\frac{3+2+2}{8}$   
*p*  $\text{—}$  *f*

Bsn.  $\frac{3}{4}$   $\frac{3+2+2}{8}$   
*p*  $\text{—}$  *f*

T. Bl.  $\frac{3}{4}$   $\frac{3+2+2}{8}$   
*mp*  $\text{—}$  *f*

B. D.  $\frac{3}{4}$   $\frac{3+2+2}{8}$

I  $\frac{3}{4}$   $\frac{3+2+2}{8}$   
*p*  $\text{—}$  *f*

II  $\frac{3}{4}$   $\frac{3+2+2}{8}$   
*p*  $\text{—}$  *f*

Vla.  $\frac{3}{4}$   $\frac{3+2+2}{8}$   
*p*  $\text{—}$  *f*

Vc.  $\frac{3}{4}$   $\frac{3+2+2}{8}$   
*p*  $\text{—}$  *f*

D.B.  $\frac{3}{4}$   $\frac{3+2+2}{8}$   
*p*  $\text{—}$  *f*

123

Fl.  $3+2+2$   $f$   $mf$

Cl.  $3+2+2$   $f$   $mf$

Bsn.  $3+2+2$   $f$   $mf$

T. Bl.  $3+2+2$   $mp$

B. D.  $3+2+2$

SOLO  $ff$  6

I  $3+2+2$   $mf$

II  $3+2+2$  3 3  $mf$

Vla.  $3+2+2$   $mf$

Vc.  $3+2+2$  Pizz.  $mf$

D.B.  $3+2+2$   $mf$  sub.



127

Fl.

Cl.

Bsn.

T. Bl.

B. D.

I

II

Vla.

Vc.

D.B.

rit.

*mf*

Snare Drum

*f pp*

*f*

Meno mosso ♩ = 92

131

Fl. *mf* *p*

Cl. *mf*

Bsn. *p*

T. Bl.

S. D. *ff*

I *p* *pp*

II *p* *pp*

Vla. *p* *pp*

Vc. Arco *p* *pp*

D.B. Pizz. *f* *p* 3

134

Fl. *f* *p* *mf* *p*

Cl. *f* *p* *mf* *p*

Bsn. *f* *p* *mf* *p*

T. Bl.

Tri. Triangle *mf* *l.v. sempre*

I *ff* *mf* *f*

II *ff* *mf* *f*

Vla. *mf* *f*

Vc. *ff* *mf* *p*

D.B. Arco *mp* *ff* *p*

Detailed description: This page of a musical score covers measures 134 to 137. The instruments are Flute (Fl.), Clarinet (Cl.), Bassoon (Bsn.), Triangle (Tri.), Violin I (I), Violin II (II), Viola (Vla.), Violoncello (Vc.), and Double Bass (D.B.). The Flute, Clarinet, and Bassoon parts begin with a forte (*f*) dynamic in measure 134, then transition to piano (*p*) and mezzo-forte (*mf*) dynamics in measure 135, and return to piano (*p*) in measure 136. The Triangle part enters in measure 135 with a mezzo-forte (*mf*) dynamic and is marked *l.v. sempre*. The Violin I and II parts start with fortissimo (*ff*) dynamics in measure 134, move to mezzo-forte (*mf*) in measure 135, and reach forte (*f*) in measure 136. The Viola part enters in measure 135 with a mezzo-forte (*mf*) dynamic and becomes forte (*f*) in measure 136. The Violoncello part starts with fortissimo (*ff*) in measure 134, moves to mezzo-forte (*mf*) in measure 135, and ends with piano (*p*) in measure 137. The Double Bass part is marked *Arco* and starts with mezzo-piano (*mp*) in measure 135, reaches fortissimo (*ff*) in measure 136, and ends with piano (*p*) in measure 137.

138 rit.

Fl. *f*

Cl. *f*

Bsn. *f*

T. Bl. *p* < *ff*

Tri.

I *pp* *ff* *pp* senza espressione

II *pp* *ff* *pp* senza espressione

Vla. *pp* *ff*

Vc. *f* *pp* sotto voce *f*

D.B. *f* *pp* sotto voce *f*

Detailed description of the musical score: The score is for measures 138-141 in 3/4 time. It features woodwinds (Flute, Clarinet, Bassoon), brass (Trumpet, Trombone, Triangle), and strings (Violin I, Violin II, Viola, Violoncello, Double Bass). The woodwinds and strings play melodic lines with various dynamics and articulations. The brass parts are mostly rests, with a short melodic phrase in the Trumpet. The score includes a 'rit.' marking at the beginning of measure 138. Dynamics range from *pp* (pianissimo) to *ff* (fortissimo). Performance instructions include 'senza espressione' (without expression) and 'sotto voce' (piano).

143 *Languid* ♩ = 52

Fl. *pp possibile*

Bsn. *pp possibile*

Crot. *Crotales* *pp*

I *Languid* ♩ = 52

II

Vla. *mf* *ppp*



149

Crot. *p*

SOLO *p* *legato* *pp* *p*

I

II

154

Fl. *pp senza espressione*

Cl. *pp senza espressione*

Bsn. *ppp*

155

Crot. *ppp*

Tri.

SOLO

I

II

Vla.

Vc. *pp*

D.B. *pp*

Detailed description: This page of a musical score covers measures 154 and 155. The score is for a full orchestra with a solo piano part. The key signature has one sharp (F#) and the time signature changes from 2/4 to 3/4. The woodwind section includes Flute (Fl.), Clarinet (Cl.), and Bassoon (Bsn.), all marked *pp senza espressione*. The percussion section includes Crochet (Crot.) marked *ppp* and Triangle (Tri.). The SOLO part is for the piano, featuring a melodic line in the right hand and a more rhythmic accompaniment in the left hand. The string section includes Violin I (I), Violin II (II), Viola (Vla.), Violoncello (Vc.), and Double Bass (D.B.), with the latter two marked *pp*. The score is written on a grand staff with five systems of staves.

160

Fl.

Cl.

Bsn.

*pp*

SOLO

*pp*

*mp*

I

*pp*

II

*pp*

Vla.

*pp*

Vc.

D.B.

165

Crot. *p*  $\curvearrowright$  *pp*

SOLO

I

II



169

Fl. *pp* senza espressione

Crot. *pp* *p*

SOLO

I

II

172

Fl.

Cl.

*pp senza espressione*

Crot.

SOLO

*pp*

*p*

*(pp)*

I

II



178

SOLO

*pp*

182

Fl. *pp sempre*

Cl. *pp sempre*

Bsn. *pp sempre*

Crot. *p* *ppp*

Tri. *ppp l.v. sempre*

SOLO

II *pp*

Vla. *pp*

Vc. *ppp* *p cantabile*

Detailed description: This page of a musical score covers measures 182 to 185. The key signature has one sharp (F#) and the time signature is 3/4. The Flute (Fl.) part begins in measure 182 with a *pp sempre* dynamic, playing a melodic line. The Clarinet (Cl.) part enters in measure 184 with a *pp sempre* dynamic. The Bassoon (Bsn.) part also begins in measure 182 with a *pp sempre* dynamic. The Crochet (Crot.) part starts in measure 182 with a *p* dynamic, featuring a quintuplet in measure 183 that transitions to a *ppp* dynamic. The Triangle (Tri.) part starts in measure 182 with a *ppp l.v. sempre* dynamic. The Solo part consists of two staves (treble and bass clef) with a *pp* dynamic. The Viola (Vla.) part enters in measure 184 with a *pp* dynamic. The Violoncello (Vc.) part enters in measure 184 with a *ppp* dynamic, featuring a triplet in measure 185 that transitions to a *p cantabile* dynamic.

186

Cl.

Crot.

Tri.

SOLO

I

II

Vla.

Vc.

*pp*

*pp*

*pp*



191

SOLO

*legato*

*p*

*mp*

196

SOLO



201

SOLO



204

SOLO



208

SOLO

211

Fl. *p misterioso* *mp*

Cl. *pp* *mp* *ppp*

Bsn. *p* *mp* *ppp*

Crot. *ppp* possibile

B. D. *ppp* possibile

SOLO

I *pp senza espressione*

II *pp senza espressione*

Vla. *mf* *ppp*

Vc.

D.B. Pizz. *pp*

Detailed description: This page of a musical score covers measures 211 to 215. The key signature has one flat (B-flat) and the time signature is 3/4. The instruments and their parts are: Flute (Fl.) with a melodic line starting in measure 213, marked *p misterioso* and *mp*; Clarinet (Cl.) with a melodic line starting in measure 213, marked *pp*, *mp*, and *ppp*; Bassoon (Bsn.) with a melodic line starting in measure 213, marked *p*, *mp*, and *ppp*; Crotonal (Crot.) and Bass Drum (B. D.) with a rhythmic pattern of quarter notes, marked *ppp* possibile; SOLO (Soloist) with a melodic line starting in measure 213; Violin I (I) and Violin II (II) with a melodic line starting in measure 213, marked *pp senza espressione*; Viola (Vla.) with a melodic line starting in measure 213, marked *mf* and *ppp*; Violoncello (Vc.) with a melodic line starting in measure 213; and Double Bass (D.B.) with a pizzicato (Pizz.) line starting in measure 213, marked *pp*. The score includes various dynamics, articulations, and performance instructions.

216

(if flute does not have low-B foot, then pitch bend low-C as close to B as possible)

Fl.

Cl.

Bsn.

Crot.

B. D.

I

II

Vla.

Vc.

D.B.

5

*p*

*pp*

*mp*

*pp*

5/7

7/6

221  
15

Crot.

B. D.

SOLO

*mp*

D.B.

*pp sempre*



226  
15

Crot.

B. D.

SOLO

*p*

D.B.

231  
15

Crot.

B. D.

SOLO

D.B.

3+2/8

3+2/8

3+2/8

3+2/8



233

SOLO

Vla.

Vc.

D.B.

*f*

*mf*

Pizz.

*pp*

*pp*

3+2/8

3+2/8

3/4

3/4

3/4

3/4

237 *subito* ♩ = 108

SOLO

*subito* ♩ = 108

I  
II  
Vla.  
Vc.  
D.B.



241

Cl.  
Bsn.  
SOLO

I  
II  
Vla.



247

Fl. *p*

Cl. *pp*

Bsn. *pp*

T. Bl.

Tamb. *p < f*

SOLO

I *f*

II *p*

Vla. Pizz. *p* Arco *p*

Vc. Arco *p*

D.B. *p*

250

Fl. *f* *p*

Cl. *p*

Bsn. *p*

T. Bl.

Tamb. *p < f*

SOLO *mf* *f*

I

II

Vla.

Vc.

D.B.

253

T. Bl. *Crotales*

Tamb.

SOLO

Vc. *Pizz.*

D.B.



255

Fl.

Crot.

Tamb.

SOLO

257

Fl. *ff* *mp* *p*

Cl. *f*

Bsn.

Crot. *mf* *p*

Tamb.

SOLO *mf*

I *mf* *p*

II *mp* col legno battuto

Vla. *mp* col legno battuto

Vc.

D.B.

Detailed description: This page of a musical score covers measures 257 to 260. The score is written for a full orchestra with woodwinds, percussion, and strings. The key signature has two sharps (F# and C#), and the time signature changes from 3+2/8 to 3/4 to common time (C). The Flute part starts with a fortissimo (ff) dynamic in measure 257, then moves to mezzo-piano (mp) in measure 258, and piano (p) in measure 259. The Clarinet part starts with fortissimo (f) in measure 257. The Crotonale part starts with mezzo-forte (mf) in measure 258 and piano (p) in measure 259. The SOLO part enters in measure 259 with mezzo-forte (mf). The Violin I part starts with mezzo-forte (mf) in measure 257 and piano (p) in measure 259. The Violin II and Viola parts play 'col legno battuto' (with the wood of the instrument) starting in measure 258, with a mezzo-piano (mp) dynamic. The Violoncello and Double Bass parts are silent throughout these measures.

261

Fl.

Cl.

Bsn.

Crot.

Tamb.

SOLO

I

II

Vla.

Vc.

*p*

*f*

*mf*

*f*

Pizz.

Pizz.

Pizz.

Pizz.

264

Fl.

Cl.

Bsn.

55

Crot.

Tamb.

SOLO

*f*

*p*

I

II

Vla.

Vc.

D.B.

268

Fl. *mp*

Cl. *mp*

Crot. <sup>15</sup>

S. D. Snare Drum *p*

SOLO *mf*



271

Fl. *mf*

Crot. <sup>15</sup>

S. D.

SOLO *mf*

274

Fl. *p*

Cl.

Bsn.

SOLO *mf senza espressione*

I *Arco p*

II *ff*

Vla. *ff p*

Vc. *ff*

D.B. *ff*

277

Fl. *p*

Cl. *mf*

Bsn.

SOLO *f*

I *p* *mf*

II *p* *mf*

Vla.

Vc. *mf* Arco

D.B. *mf* Arco

280

Fl. *mf* — *f*

Cl. *mf* — *f*

Bsn. *ff* *mf* — *f*

Temple Blocks

T. Bl. *ff*

S. D. *ff*

SOLO *ff*

I

II

Vla. *mf* Arco

Vc.

D.B.

Detailed description: This page of a musical score covers measures 280, 281, and 282. The music is in 3/4 time with a common time signature change at the start of measure 281. The instruments and their parts are: Flute (Fl.) with a melodic line starting in measure 281, dynamic *mf* to *f*; Clarinet (Cl.) with a similar melodic line, dynamic *mf* to *f*; Bassoon (Bsn.) with a lower melodic line, dynamic *ff* in measure 280 and *mf* to *f* in measure 281; Temple Blocks with rhythmic patterns in measures 280 and 282, dynamic *ff*; Snare Drum (S. D.) with rhythmic patterns, dynamic *ff*; SOLO with a complex harmonic texture in measures 280-282, dynamic *ff*; Violin I (I) and Violin II (II) with rhythmic accompaniment; Viola (Vla.) with a rhythmic accompaniment, dynamic *mf*, and the instruction 'Arco' starting in measure 281; Violoncello (Vc.) and Double Bass (D.B.) with a rhythmic accompaniment.



286

Fl. *ff*

Cl. *ff*

Bsn. *ff*

T. Bl.

S. D.

SOLO

I. *ff*

II. *ff*

Vla. *ff*

Vc. *ff*

D.B. *fff* Pizz.

Detailed description: This page of a musical score covers measures 286, 287, and 288. The time signature is 2+2+3/8. The key signature has one sharp (F#). The instruments and their parts are: Flute (Fl.), Clarinet (Cl.), Bassoon (Bsn.), Trombone (T. Bl.), Snare Drum (S. D.), Solo (SOLO), Violin I (I.), Violin II (II.), Viola (Vla.), Violoncello (Vc.), and Double Bass (D.B.). Measures 286 and 287 feature a complex melodic line for the woodwinds and strings, with a dynamic marking of *ff*. Measure 288 shows a change in the woodwinds and strings, with the Double Bass part marked *fff* and *Pizz.* (Pizzicato).

289

Fl. *p* *mp*

Cl. *p* *mp*

Bsn. *p* *mp*

T. Bl.

S. D. *on rim* *p* 3

SOLO *ff*

I

II *p*

Vla.

Vc.

D.B.

292

Fl. *mf*

Cl.

Bsn.

T. Bl.

S. D.

SOLO

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

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

Vla.

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

D.B.

295

Fl.

Cl.

Bsn.

SOLO

I

II

Vla.

Vc.

D.B.

*p*

*mf*

*f*

Arco

*mf*

*f*

298

Fl.

Cl.

Bsn.

SOLO

*mp*

*mf*

*p*

*pp*

Pizz.

I

II

Vla.

Vc.

D.B.



304

Fl. *p*

Cl. *f* 3 *p*

Bsn. *f* 3

T. Bl.

S. D.

SOLO *mf* *f*

I *Arco* *pp*

II *Arco* *pp*

Vla.

Vc.

D.B. *f* 3

3+2/8



310

Fl. *mp*

Cl. *p*

Bsn. *p*

T. Bl.

S. D.

SOLO *p* 5

I *p*

II *p*

Vla.

Vc.

D.B.

311

Fl.

Bsn.

SOLO

I

II

Vla.

Vc.

D.B.

*p*

*f*

Arco

5

3

3

3



314

Fl.  $3+2+2$   $\frac{3}{4}$  *pp*

Cl.  $3+2+2$   $\frac{3}{4}$  *pp*

Bsn.  $3+2+2$   $\frac{3}{4}$

T. Bl.  $3+2+2$   $\frac{3}{4}$

Tamb.  $3+2+2$   $\frac{3}{4}$  *f* Tambourine

SOLO  $3+2+2$   $\frac{3}{4}$  *mf* *f* 3 6

I  $3+2+2$   $\frac{3}{4}$  *f*

II  $3+2+2$   $\frac{3}{4}$  *pp*

Vla.  $3+2+2$   $\frac{3}{4}$  *pp* Arco Pizz. *p*

Vc.  $3+2+2$   $\frac{3}{4}$  *p*

D.B.  $3+2+2$   $\frac{3}{4}$

316

Fl.

Cl.

Bsn.

T. Bl.

Tamb.

SOLO

I

II

Vla.

Vc.

D.B.

*p*

*mf*

5

319

Fl. *f*

Cl. *f*

Bsn. *f*

Crot. *f* Crotales

Tamb. *f*

SOLO

I *f*

II *f*

Vla. *f* Arco

Vc. *f* Arco

D.B. *f*

Moderately, with some freedom ♩ = 72 90

322

SOLO

*ff* *mf*



325

SOLO

*mp*



328

SOLO

*f* rit.



330 a tempo ♩ = 72

SOLO

5

331

SOLO

3

6

5



334

SOLO

*molto accel.*

*p*



335

SOLO

*more animated* ♩ = 88

*ff*



336

SOLO

338

SOLO



340

SOLO



342 suddenly very slow ♩ = 54

SOLO

*p*

347

SOLO

*pp* *mp* *pp*



352

SOLO

*pp*



357

SOLO

*mp*



367 - **Bright. sprightly** ♩ = 112

Fl. *mf* 3

Cl. *mf* 3

Bsn. *mf* 3

Crot.

Tamb. Triangle *mf* 3

**SOLO**

*fff* *feroce*  
(dense cluster chord)

**Bright. sprightly** ♩ = 112

I *f*

II *f*

Vla. *f*

Vc. *f*

D.B. *f*

Musical score for measures 370-373, featuring Flute (Fl.), Clarinet (Cl.), Bassoon (Bsn.), Crotonale (Crot.), Triangle (Tri.), Violin I (I), Violin II (II), Viola (Vla.), Violoncello (Vc.), and Double Bass (D.B.).

Measures 370-373 are marked with a 3/4 time signature. The score includes a 3-measure triplet in measures 370-372 for the Flute, Clarinet, and Bassoon parts. The time signature changes to 2+2+3/8 in measure 373 for all parts.

Measure numbers 370, 371, 372, and 373 are indicated above the staves.

373

Fl.

Cl.

Bsn.

Crot.

Tri.

I

II

Vla.

Vc.

D.B.

Hi-Hat (closed)

*mp* *f*

*p* *f*

376

Fl.  $\frac{3}{4}$   $\frac{3+2+2}{8}$  *f* *f* *fff*

Cl.  $\frac{3}{4}$   $\frac{3+2+2}{8}$  *f* *f* *fff*

Bsn.  $\frac{3}{4}$   $\frac{3+2+2}{8}$  *f*

H-H  $\frac{3}{4}$   $\frac{3+2+2}{8}$

Tri.  $\frac{3}{4}$   $\frac{3+2+2}{8}$

SOLO  $\frac{3}{4}$   $\frac{3+2+2}{8}$

I  $\frac{3}{4}$   $\frac{3+2+2}{8}$

II  $\frac{3}{4}$   $\frac{3+2+2}{8}$

Vla.  $\frac{3}{4}$   $\frac{3+2+2}{8}$

Vc.  $\frac{3}{4}$   $\frac{3+2+2}{8}$

D.B.  $\frac{3}{4}$   $\frac{3+2+2}{8}$

Detailed description: This page of a musical score covers measures 376, 377, and 378. The music is in 3/4 time and features a complex rhythmic structure with a 3+2+2 eighth-note pattern. The woodwind section (Flute, Clarinet, Bassoon) plays melodic lines with dynamic markings of *f* and *fff*. The percussion section includes a snare drum (H-H) and triangle (Tri.). A SOLO section is marked for the bass line. The string section (Violin I, Violin II, Viola, Violoncello, Double Bass) provides harmonic support with various articulations and triplets. The score is written for a full orchestra with a soloist.

379

Fl.  $3+2+2/8$

Cl.  $3+2+2/8$

Bsn.  $3+2+2/8$  *f* *mf sub.*

H-H  $3+2+2/8$

Tri.  $3+2+2/8$

SOLO *mf*

I  $3+2+2/8$  *mf*

II  $3+2+2/8$  *mf*

Vla.  $3+2+2/8$  *mf*

Vc.  $3+2+2/8$  *Pizz.* *mf*

D.B.  $3+2+2/8$  *mf sub.*

381

Bsn.

H-H

Tri.

SOLO

I

II

Vla.

Vc.

D.B.

*p* *mf*

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

*p* *fff* *f* *ff* *f*

Arco

6

384

Fl.

Cl.

Bsn.

SOLO *f*

I

II

Vla.

Vc.

The musical score for page 101, measures 384 and 385, is presented in a standard orchestral layout. The woodwind section (Flute, Clarinet, Bassoon) is silent in measure 384 and enters in measure 385. The Solo section (Violin I and II) is marked *f* and features a melodic line in measure 384. The Viola and Violoncello parts provide harmonic support throughout both measures.

386

Fl. *mf* *ff*

Cl. *mf* *ff*

Bsn. *ff*

SOLO *mf*

I *Pizz.* *fff*

II *Pizz.* *fff*

Vla.

Vc. *Pizz.* *fff*

D.B. *Pizz.* *fff*

388

Fl. *f*

Cl.

Bsn.

H-H *mf*

Tri.

SOLO *mp*

I *mf*

II *mf*

Vla. Pizz. *mf*

Vc. *mf*

D.B. *mf*

390

Fl.

Cl.

Bsn.

H-H

Tri.

SOLO

I

II

Vla.

Vc.

D.B.

*mf*

*mf*

*mf*

*f*

Detailed description of the musical score: The score is for measures 390 and 391. The key signature has one flat (B-flat). The time signature is 4/4. The Flute, Clarinet, and Bassoon parts begin in measure 390 with a *mf* dynamic. The Horns and Trumpets play a rhythmic pattern of eighth notes with rests. The Solo part (Violin/Viola) begins in measure 390 with a *f* dynamic. The Violins I and II, Violas, Cellos, and Double Basses play a rhythmic pattern of eighth notes with rests. The score ends in measure 391 with various notes and rests across all parts.

392

Fl.

Cl.

Bsn.

H-H

Tri.

SOLO

I

II

Vla.

Vc.

D.B.

*p*

*p*

394

Fl. *p* *f*

Cl. *p* *f*

Bsn. *p* *f*

H-H

Tri.

SOLO *p* *ff*

I *mf*

II *mf*

Vla. *mf*

Vc. *mf*

D.B. *mf*

396

Fl. *ff*

Cl. *ff*

Bsn. *ff*

H-H

Tri. Bass Drum *ff*

SOLO *f*

I *ff* Arco

II *ff* Arco

Vla.

Vc. *ff* Arco

D.B. *ff* Arco

398

Fl. *e*

Cl. *e*

Bsn. *e*

H-H *e*

B. D. *e*

SOLO *e* *ff*

I *e*

II *e*

Vla. *e* *Arco* *ff*

Vc. *e*

D.B. *e*

400

Fl. *p*

Cl. *p*

Bsn. *p*

H-H *pp* Crotales

B. D. *pp*

SOLO *mp*

I *p*

II *p*

Vla. *p*

Vc. *p*

D.B. *ff pesante* *p*

Detailed description: This page of a musical score, numbered 109, contains measures 400 and 401. The score is arranged in a multi-staff format. The woodwind section includes Flute (Fl.), Clarinet (Cl.), and Bassoon (Bsn.), all playing in the treble clef with a dynamic marking of *p*. The percussion section includes Hand Drums (H-H) and Bells (B. D.), both in the alto clef with a dynamic marking of *pp*; the H-H part includes a section for Crotales. The SOLO section is in the treble clef with a dynamic marking of *mp*. The string section includes Violin I (I), Violin II (II), Viola (Vla.), Violoncello (Vc.), and Double Bass (D.B.), all in the bass clef with a dynamic marking of *p*. The D.B. part is marked *ff pesante* in the first measure and *p* in the second. The key signature has one sharp (F#) and the time signature is 4/4.



## Appendix A

### Introduction

My doctoral dissertation is a concerto for harpsichord accompanied by chamber orchestra with a duration of sixteen minutes and thirty seconds. The harpsichord part is composed for a Flemish instrument with two manuals. The range of a typical Flemish harpsichord, and the range of this piece, is from G1 to D6 and will have a disposition of two 8' choirs and one 4' choir. Specific registrations are not called for in the score, however, due to the quiet nature of the harpsichord, I would imagine the soloist to engage all choirs and couplers to be engaged for the duration of the piece in order to help the soloist project over the accompanying ensemble.

In order to help keep the scoring light, and out of the way of the soloist, I have decided to compose the work with a small orchestra consisting of one flute, one clarinet in B-flat, one bassoon, two percussionists, two violins, one viola, one violoncello, and one double bass for a total of eleven performers. Percussion Instruments, to be played by the two percussionists, include a two-octave set of crotales, five temple blocks, hi-hat, snare drum, bass drum, tambourine, and triangle. No specific beaters will be indicated in the score in order to allow the percussionists to choose mallets that sound best dependent upon the performance space.

My compositional language focuses primarily on small motivic cells and explores ways to stretch these compact materials into large scale forms. In addition, I employ harmonic planing as a way to move from one harmony to another or as a coloristic effect. There is an emphasis on rhythm and harmony over that of melody. Forms are classically-based, however I do not feel the need to adhere strictly to classical forms and allow myself some degree of variation or deviation from them.

This concerto is written in one movement divided into three sections with each focused on its own material, with echoes of classical concerto form. The first section is in a moderately fast tempo, 112 beats to the minute, in which I explore the relationships between two half-steps separated by a major second, or a (0134) tetrachord. This section's character is sprightly and vivacious with constant shifts in timbral color and orchestration. There is much use of scalar passages throughout in all instrumental parts. Tuplets and syncopations provide much rhythmic activity throughout this section. Because this is a concerto, the role of the harpsichord is, of course, soloistic in nature, but the soloist never seems to be in competition with the orchestra. There are occasions where the soloist serves in an accompanimental role to various instruments from the orchestra and there are moments when members from the orchestra will play in unison with the harpsichord to shade and color certain musical passages. This is all to say, the roles of soloist and accompanist are in constant flux through the course of the piece.

The second section transitions into a very slow tempo, 52 beats to the minute, with a feeling quite the opposite of the previous section. I employ a high, sustained tone built on thirds in the higher ranges of the ensemble. Against this, complex chords are built up in the lower range of the ensemble. Emphasis in this section is not on melody, but on the gradual unfolding of intervals with an emphasis on the interval of a 2<sup>nd</sup> or of a 7<sup>th</sup> in both their major or minor qualities. This movement takes its time and proceeds in a slow and meditative pace, as the listener is meant to spend time exploring and contemplating the harmonies that arise. No one serves as soloist or accompanist here; everyone acts together with the goal of building and layering sound. The harpsichord, being an instrument with limited sustaining power, is counterbalanced by the ability of the ensemble to sustain pitches.

The third, and final, section of the concerto focuses on the nervous energy of repeated, staccato eighth notes in a moderate tempo of 108 beats to the minute. I explore the intervals of major seconds and minor ninths with much emphasis on the minor ninth throughout this final section. Against these constantly repeated eighth notes, I put into use short legato melodies that also feature seconds and ninths in both major and minor qualities. Eventually, the interval of a third grows in importance and after an increasingly nervous build up, the harpsichord plays a cadenza. This cadenza explores previously heard material in different guises pitted against moments of the repeated, nervous eighth note material. As the cadenza erupts into a frenzy, the ensemble returns to finish up the piece with material from the first section combined with the nervous eighth note motif of the third section. This return of previous material in the cadenza and in the close of the piece suggests a cyclic nature to its structure.

#### Stylistic Context for the Composition:

Part of my pre-compositional process is to look for other pieces of music that either are composed with a similar instrumentation to what I'm working on or to look for music composed in the same formal structure. This concerto – in three sections – is my personal take on the classical concerto form which was traditionally composed in three movements. As such, I employ the typical tempo characteristics of a three-movement concerto: fast, slow, and fast. As this is a contemporary work, I decided to compose it in one movement divided into three sections. This formal structure would be described as a double function form, a musical form that takes the structures of a multi-movement piece and condenses them down into a single

movement<sup>1</sup>. Other pieces in double function form are Franz Liszt's *Piano Sonata in B minor*<sup>2</sup> and Arnold Schoenberg's *Chamber Symphony*<sup>3</sup>. Both are single-movement pieces that have sections that function as if they were a multi-movement piece. However, neither of these two pieces were used as musical inspiration or as part of my score study for the composition of this concerto, merely that they are pieces also composed using double function form.

The harpsichord concerto, as a genre, was revived in the 20<sup>th</sup>-Century thanks to the performer Wanda Landowska who commissioned the Pleyel Firm to build a new harpsichord for her.<sup>4</sup> These revival harpsichords are instruments with heavy metal frames rather than the wooden frames of harpsichords from the past and often feature the use of foot pedals to add or remove choirs of strings and operate the couplers. This revival instrument was not what I had in mind for my concerto; I composed, instead, for a harpsichord built in the Flemish style. The Flemish harpsichord has a slightly smaller range than the revival instruments and a softer sound due to the lighter and smaller build.

Manuel de Falla, Francis Poulenc, and Henryk Górecki are among the three composers who wrote influential 20<sup>th</sup>-Century harpsichord concerti which I studied prior to beginning work on my own. These three composers wrote with a revival instrument in mind so I searched for other modern pieces written specifically for an old style harpsichord; the composers I found were Thomas Adès, Francisco Coll, Viktor Kalabis, and Bálint Karosi. The concerti composed by de

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<sup>1</sup> Maria Eckhardt, Rena Charnin Mueller, and Alan Walker, "Liszt, Franz," *Grove Music Online* (2001): 17. B Minor Sonata.

<sup>2</sup> Steven Vande Moortele, *Two-Dimensional Sonata Form: Form and Cycle in Single-Movement Instrumental Works by Liszt, Strauss, Schoenberg, and Zemlinsky* (Leuven: Leuven University Press, 2009), 35-56.

<sup>3</sup> Steven Vande Moortele, *Two-Dimensional Sonata Form: Form and Cycle in Single-Movement Instrumental Works by Liszt, Strauss, Schoenberg, and Zemlinsky* (Leuven: Leuven University Press, 2009), 159-176.

<sup>4</sup> Edmond Johnson, "The Death and Second Life of the Harpsichord," *The Journal of Musicology* 30, no. 2 (2013): 199.

Falla, Poulenc, and Górecki all have many recordings to choose from for listening, however, the recordings I chose to use for my score study are those which I had access to in my personal CD collection. Those pieces composed by Adès, Coll, Kalabis, and Karosi do not have as many recordings to choose from, and for most of those I had to rely on what was available through YouTube. Likewise, scores for these pieces are what I had available in my collection, public domain scores through IMSLP, or those materials available on the perusal sections of the music publisher's website.

With the exception of the Poulenc concerto, all of the above listed concerti are written for harpsichord accompanied by small ensemble or string orchestra. The Poulenc *Concert champêtre* was the only concerto that I came across in my preparatory studies composed for full orchestra and soloist. In addition, all of the above mentioned pieces are concerti, with the exception of the Adès *Sonata da Caccia* which is scored for oboe, natural horn, and harpsichord.

### Compositional, Aesthetic, and Technical Approaches

My compositional style focuses on the use of small motivic cells and how I can stretch and manipulate them into a larger piece of music. In the opening and the ending of the piece, I focus on a (0134) tetrachord; on the pitches F, F-sharp, G-sharp, and A. This tetrachord is the building block of the primary theme of the first section. I do not use the tetrachord exclusively throughout the first section, but it is used with enough frequency to be considered a structural element of the piece.



Figure 1. Theme 1, Section 1.

The second section of the piece, meditative and unfolding, features the use of high sustained pitches, typically, the interval of a third, against a slowly building chord structure in the lower range, quite a distance away from the high, sustained tones. The offset between high and low is a feature of the second section and midrange musical material is not used with as much frequency. I use long sustained tones in the harpsichord throughout, not because the instrument has much sustaining power, but because after the strings stop vibrating the soft clicks of the jacks returning to their resting position can be softly heard once the keys are released. I don't believe this sound of the resetting jacks will carry out very far into the performance space, unless amplification is used, but it is a sound I find interesting and felt the desire to explore in my composition.

The image shows a musical score for a harpsichord and two violins. The harpsichord part is written in a grand staff (treble and bass clefs) and is marked "SOLO" and "legato". The bass line features a slowly building chord structure, with notes moving from a lower register to a higher one. The treble line has a few notes, including a triplet of eighth notes. The two violins (I and II) are shown in a grand staff (treble and bass clefs). Violin I has a long, sustained note in the upper register, and Violin II has a long, sustained note in the lower register. Both notes are held throughout the section.

Figure 2. Sustained tones held in 1st and 2nd violins against the building up of a chord in the harpsichord.



make use of chord density to give the illusion of dynamics: thinner textures for a softer sound and more dense textures for a louder sound. There are moments where I use chord clusters for the harpsichord for a flash of timbral color, but also at the end of the cadenza to emphasize the growing restlessness of the music and to signal a point of exasperation. The pitch content of these chord clusters is of little importance and is merely meant to be a dense sonic structure.

The image displays three systems of musical notation for piano accompaniment, likely for a harpsichord. The first system is marked *rit.* and *lugubrious* with a tempo of  $\text{♩} = 48$ . It features dense chord clusters and triplet patterns in both hands. The second system is marked *molto accel.* and continues with similar dense textures. The third system is marked *Bright. sprightly* with a tempo of  $\text{♩} = 112$ . It begins with a *(dense cluster chord)* and transitions into a section with a 4-measure rest in both hands, followed by a 3-measure rest, and then a final 2+2+3 measure rest. The notation includes various accidentals, clefs, and dynamic markings.

Figure 5. End of the Cadenza, use of cluster chord to signal the beginning of the closing of the entire piece.

## Performance Considerations

I make much use of complex meters in this work. In order to provide clarity to the ensemble and conductor, I use smaller groups of numbers in the time signatures which indicate how the measure should be subdivided. For example, rather than indicating a measure of  $7/8$ , I use two's and three's to express how it is to be subdivided:  $2+2+3/8$ . Though writing time signatures in this manner takes up quite a bit of space in the score, I feel there is benefit given to the performers in that they can see how the measure is constructed. For simple and compound meters, I rely on the traditional notations of time signatures,  $2/4$ ,  $3/4$ ,  $6/8$ , and so on.

Balance is always a concern for harpsichord, especially in a concerto setting. I took care to write thinner textures while the soloist is playing, but this alone will not always ensure the soloist being heard. Therefore, if necessary, light amplification of the soloist would serve the performance well, especially for those moments where I hope the sound of the resetting jacks will be heard after the resonance of the instrument has died away.

In writing this piece, I imagine most flute players possess an instrument with a low-B foot joint and I write a single low-B in this piece. If there is a performance with a flautist who does not own an instrument capable of playing this low-B, I ask them, in the score, to instead use the fingering for a low-C, but to rotate the flute back slightly in order to pitch bend to as close to a B as possible. I know this method of pitch bending is not entirely accurate and different pitches can be produced by different performers on different flutes, but the resulting pitch, whatever it may happen to be, is fine with me and will fit in with what I have composed; I am merely looking for a low tone on the instrument and not necessarily the notated B.

I chose not to indicate any specific mallets for the two percussionists in this piece as mallet choices will create subtly different sounds in different performance venues. In the performance notes, I ask the performers to choose the mallets they think are most suitable for each passage. In the score, I ask for a two-octave set of crotales. Most pieces using crotales only need one octave, but nowadays more ensembles own a low octave and a high octave and composers are beginning to write for both more frequently. Using the full two-octave set allows more musical freedom in composing for the instrument and there are moments when the crotales are playing melodic passagework. If a performing group does not own a two-octave set of crotales, I would certainly be open to the part being played on glockenspiel, despite the difference in timbre. The hi-hat in this piece is always closed and should be played with snare drum sticks. The bass drum should be as large and deep as possible with much resonance. Damping effects are called for in the score, but there are moments when the deep, resonant sound of the bass drum is needed.

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