

LAWRENCE WEINER'S *CONCERTO FOR GUITAR AND ORCHESTRA*: ANALYSIS  
AND PERFORMANCE CONSIDERATIONS

Wann-Dar Tan, B.A., M.M.

Dissertation Prepared for the Degree of  
DOCTOR OF MUSICAL ARTS

UNIVERSITY OF NORTH TEXAS

August 2005

APPROVED:

Thomas Johnson, Major Professor  
Paul Dworak, Minor Professor  
Philip Lewis, Committee Member  
James C. Scott, Dean of the College of Music  
Sandra L. Terrell, Dean of the Robert B. Toulouse  
School of Graduate Studies

Tan, Wann-Dar, *Lawrence Weiner's Concerto for Guitar and Orchestra: Analysis and Performance Considerations*. Doctor of Musical Arts (Performance), August 2005, 115 pp., 3 tables, 3 figures, 36 examples, bibliography, 26 titles.

The purpose of this dissertation is to provide an introduction to the composer, Lawrence Weiner, and to his *Concerto for Guitar and Orchestra*, one of the many neglected guitar concerti that merits closer study and more frequent performances. Weiner, a prolific and prominent composer in the South Texas region, composed the concerto in 1986. The concerto was never published. This dissertation is the first attempt to study Weiner's *Concerto for Guitar and Orchestra* to date. This study provides insight into the compositional style of Weiner, and the understanding and performing of this work. The compositional language of this concerto is examined through an analysis of the aspects of form, harmonic/tonal scheme and thematic development. A performance edition and suggestions that are approved by the composer are also presented.

Copyright 2005

by

Wann-Dar Tan

## ACKNOWLEDGMENTS

I would like to thank composer Lawrence Weiner for his support and interest in this dissertation. I especially would like to thank him for generously allowing me to use his compositions for providing musical examples and preparing the performance edition of Concerto for Guitar and Orchestra.

I would also like to express my gratitude to my doctoral committee members, Dr. Paul Dworak, Mr. Thomas Johnson and Mr. Philip Lewis, for their invaluable assistance and suggestion with the writing of this dissertation.

## TABLE OF CONTENTS

|   | Page |
|---|------|
| ACKNOWLEDGMENTS .....   | iii  |
| LIST OF TABLES AND FIGURES.....   | v    |
| LIST OF MUSICAL EXAMPLES.....   | vi   |
| INTRODUCTION .....  | 1    |
| Chapter   |      |
| I. BIOGRAPHY .....  | 3    |
| II. CONCERTO FOR GUITAR AND ORCHESTRA.....  | 9    |
| III. PERFORMANCE EDITION AND CONSIDERATIONS .....   | 34   |
| IV. CONCLUSION.....   | 54   |
| APPENDIX: CONCERTO FOR GUITAR AND ORCHESTRA (PERFORMANCE EDITION<br>WITH PIANO REDUCTION) ..... | 56   |
| BIBLIOGRAPHY .....  | 115  |

## LIST OF TABLES AND FIGURES

|  | Page |
|--|------|
| Tables   |      |
| 1. Movement I: Analysis of form.....                               | 12   |
| 2. Movement II: Analysis of form .....                             | 13   |
| 3. Movement III: Analysis of form .....                            | 14   |
| Figures  |      |
| 1. Movement I: Tonal implication .....                             | 29   |
| 2. Movement II: Tonal implication.....                             | 30   |
| 3. Movement III: Tonal implication in the two major sections ..... | 30   |

## LIST OF MUSICAL EXAMPLES

|     |   | Page |
|-----|---|------|
| 1.  | Movement I, measure 1-9 .....   | 17   |
| 2.  | Four rhythmic motifs .....  | 18   |
| 3.  | Movement I, measure 65-71 .....   | 19   |
| 4.  | Movement II, measure 1 .....  | 19   |
| 5.  | Fragment of motif 1 .....   | 19   |
| 6.  | Movement III, measure 9-16.....   | 20   |
| 7.  | Movement III, measure 104-109.....  | 20   |
| 8.  | Movement II, measure 51-52.....   | 21   |
| 9.  | Movement I, measure 29-34 .....   | 22   |
| 10. | Movement II, measure 4-13 .....   | 23   |
| 11. | Lesson 1 “Non-functional major triad” from <i>The Vocal Sounds of the Twentieth Century</i><br>by Lawrence Weiner ..... | 25   |
| 12. | Movement I, measure 9-14 .....  | 26   |
| 13. | Movement II, measure 24-32.....   | 27   |
| 14. | Movement III, measure 1-9.....  | 28   |
| 15. | Movement III, measure 1-11.....   | 31   |
| 16. | Final cadence of the three movements.....   | 32   |
| 17. | Britten’s <i>Nocturnal</i> , II <i>Variation "Very agitated,"</i> measure 7-12.....                                     | 35   |
| 18. | Weiner’s <i>Impromptu for Guitar Trio</i> , measure 25-28 .....   | 36   |
| 19. | Weiner’s <i>Guitar Suite: Scherzo</i> , measure 18-31.....  | 37   |
| 20. | Movement II, measure 1-8.....   | 38   |
| 21. | Movement I, measure 50-59 .....   | 39   |
| 22. | Movement II, measure 17-24.....   | 41   |

|     |   |    |
|-----|---|----|
| 23. | Movement I, measure 7-9 .....   | 42 |
| 24. | Movement III, measure 10-17.....                                      | 43 |
| 25. | Rodrigo's <i>Concerto de Aranjuez</i> , Movement I, measure 1-5 ..... | 44 |
| 26. | Movement I, measure 25-27 .....                                       | 44 |
| 27. | Movement III, manuscript, measure 33 .....                            | 47 |
| 28. | Movement III, performance edition, measure 33.....                    | 47 |
| 29. | Movement I, manuscript, measure 3-4 .....                             | 48 |
| 30. | Movement I, performance edition, measure 3-4.....                     | 48 |
| 31. | Movement III, measure 189 .....                                       | 49 |
| 32. | Movement III, manuscript, measure 15 .....                            | 49 |
| 33. | Movement III, performance edition, measure 15.....                    | 50 |
| 34. | Movement I, manuscript, measure 5.....                                | 50 |
| 35. | Movement I, performance edition, measure 5 .....                      | 50 |
| 36. | Movement I, measure 93-95 .....                                       | 51 |

## INTRODUCTION

In the Classical and Romantic eras, virtuoso performers wrote only a handful of guitar concerti. Since 1930, many composers began to explore the guitar as a possible solo medium for the genre. This interest for guitar has resulted in a good number of substantial guitar concerti. Prominent composers, such as Rodrigo, Villa-Lobos, Castelnuovo-Tedesco, Ponce, Berkeley, Dodgson, Brouwer and many others, have each contributed concerti for guitar to the enrichment of the repertoire. However, concerti written for the guitar are still limited in number. Apart from the few that still receive frequent performances today, many works of equal merit have been relegated to footnotes and are rarely heard.

The purpose of this dissertation is to provide an introduction to the composer, Lawrence Weiner, and to his *Concerto for Guitar and Orchestra*, one of the many neglected guitar concerti that merits closer study and more frequent performances. I examine the compositional language of this concerto through an analysis of the aspects of form, harmony and thematic development. I also present a performance edition and performance suggestions that are approved by the composer. The edition and suggestions are based on my understanding of the compositional style and structure of the work and the technical requirements of the guitar. Interviews with Weiner conducted by phone and in person helped to provide valuable information concerning both the work and the composer's compositional process and philosophy. Through interviews with Weiner,

previously unpublished information regarding his musical training, career, and compositional process is presented.

As a prolific composer, Weiner has written more than 160 works for a wide range of musical mediums, more than 50 of which are published. He has received many commissions and awards, including the prestigious American Bandmasters Association Ostward Award and two nominations for the Pulitzer Prize. Despite his considerable success and critical acclaims, Weiner's music has not received much consideration in scholarship. This dissertation is thus far the first attempt to study one of Weiner's major works, *Concerto for Guitar and Orchestra*. The study should provide insight into understanding and performing of this substantial work.

## CHAPTER I

### BIOGRAPHY

Lawrence Weiner was born in Cleveland, Ohio, on June 22, 1932. He is the second of the three children of Philip and Hilda Weiner. Weiner was exposed to jazz and folk music early in his childhood. Two of his uncles were professional musicians who played in jazz and polka band. His mother was an amateur pianist and she often performed traditional Jewish music with friends and neighbors.

Like most families during the Great Depression, the Weiner household was often struggling. They could not afford a piano, but were fortunate to have an old upright piano left by the previous residents in their apartment home. This old instrument was a piece of important equipment for fostering Lawrence Weiner's interest in music. At age seven, Weiner began piano lesson with his mother. The instruction with his mother lasted for about a year until the birth of his younger brother. After that, Weiner continued the study of piano with other teachers. One of the teachers that made a lasting impression on Weiner was an accomplished jazz pianist named William Menger. Through Menger's encouragement and support, Weiner archived a great proficiency in jazz piano skill and music theory.

The family moved to San Antonio, Texas, in 1950. Unhappy with the new environment, Weiner and his older brother went back to Cleveland in the same year and

enrolled in Western Reserve University (currently known as Case Western Reserve University). At this time, the idea of being a professional musician had not yet occurred to Weiner. The primary goal for going to college was to avoid being drafted into the Korean War. Undecided about his career path, Weiner took classes in accounting, chemistry and history. At the meantime, he continued taking piano lessons with Menger.

Due to financial difficulty, Weiner transferred to the University of Texas at Austin in 1951. He thought music theory would be the easier subject for him to master and became a music theory major. He studied with Janet McGaughey and Dean E. Williams Doty and Kent Kennan. In his senior year, Weiner took the required composition class with J. Clifton Williams<sup>1</sup>. Prior to this class, Weiner had no experience with composing. Williams recognized Weiner's talent and initiated Weiner in the craft of composition. Williams soon became a mentor and brotherly figure to Weiner. At the same time, Weiner became good friends with an advanced composition student of Williams, John Barnes Chance<sup>2</sup>, who contributed significantly to Weiner's development as a composer. Later for his master's degree, Weiner also took composition lessons from Kennan and was Kennan's graduate assistance in counterpoint.

Reflecting on his apprentice experience with Williams and Chance, Weiner remarked, "I was totally a beginner in composition. Around these great people, I was fortunate to have the environment for making rapid improvement. Besides being mentors, teachers and friends, both Jim (Williams) and Barney (Chance) were like extended family members to me. Jim was an articulate, methodological and demanding

---

<sup>1</sup> Winner of American Bandmaster Ostwald Award, 1956 and 1957.

<sup>2</sup> Winner of American Bandmaster Ostwald Award, 1966.

teacher, while Barney was unselfish and would always give me suggestions and share compositional ideas with me.”<sup>3</sup>

At the beginning, he was drawn to the music of Bartok, Stravinsky and Penderecki. He experimented with the ideas of Neo-tonality and polyrhythm. He later also incorporated aleatoric and serial technique into his writing.

Weiner received his bachelor's degree (1954) and master's degrees (1956) from the University of Texas at Austin. After graduation, he joined the army band at Fort Sam Houston. He was the principal pianist in the band. In 1959, Weiner became the choir director at John Marshall High School and Pat Neff Junior High School in San Antonio.

He continued to compose and experiment with various compositional techniques. However, due to a hectic teaching schedule, outputs from the period of 1959 to 1966 were limited. In 1967, Weiner's *Daedalic Symphony* (1966) for symphonic band won the prestigious American Bandmasters Association Ostwald Award. This was an encouraging achievement and made him confident about his ability as a composer.

In 1968, Weiner began teaching at Texas A & I University at Kingsville. He taught harmony, counterpoint, choral arranging, orchestration, functional keyboard and composition at the university. From 1968 to 1971, Weiner took doctoral classes every summer in St. Mary's University in San Antonio, Indiana University and primarily at the University of Miami. His principal teachers at this time were Juan Orrego-Salas, Alfred Reed, and Clifton Williams who by now was the Chair of the Theory and Composition Department at University of Miami. During this period of time, he was also one of directors in the summer band camp in the University of Miami. In 1972, Weiner received

---

<sup>3</sup> Lawrence Weiner, interview by author, Tape recording, Austin, Texas, 23 April 2004.

a grant and took a one-year sabbatical to complete his doctoral degree at the University of Miami.

After another year teaching at the Texas A & I University at Kingsville, Weiner accepted a position at the Texas A & I University at Corpus Christi (currently known as Texas A & M University at Corpus Christi) in 1974. At this time, the Texas A & I University at Corpus Christi was a two-year upper division university. The university operated a collaborative music program with Del Mar College. The music division was in its second year and including Weiner, had only two faculty members. Weiner's duty was to teach upper level theory classes, composition and to develop the music program.

Weiner quickly established himself as one of the reputable leaders in the arts community at Corpus Christi and the south Texas region. With the support of the university, he was able to dedicate a good amount of time to composing. Weiner received numeral commissions, grants and awards from notable organizations such as ASCAP (1981-1997), Texas public school systems, band groups, Texas A & M University at Corpus Christi and the Corpus Christi Symphony. The Corpus Christi-years were a particularly productive period for Weiner, composing four to five works a year. During his tenure at the university, he also established and directed a highly acclaimed concert series, the Distinguished Visitors in the Arts. Weiner taught at the University for 28 years until retiring in 2003.

Weiner described composing as a "private" matter. He writes to his own taste and own pace, with no particular audience and commercial interest in mind. He emphasized that his music is composed freely at will with no pre-conceived model or plan, but he acknowledged his primary concern is structural clarity and balance. Weiner's general

style reflects the fusion and synthesis of various idioms ranging from late Romantic to Jazz, to the major musical influences of the early half of the twentieth century. His compositional habit is to let the germinated idea take its natural course. “Although I don’t intentionally use a jazz idiom, I am subconsciously influenced by jazz music; I like improvisation and spontaneity,”<sup>4</sup> said Weiner.

Weiner’s opus comprises more than 160 compositions for a wide range of musical solos and ensembles, more than 50 of which are published. These include 40 compositions for symphonic band, 15 pieces for orchestra, numerous choral and chamber works, works for solo instrument, voice, percussion ensembles and an opera/ballet *Chipita Rodriguez*. Many of his compositions, especially the works for symphonic band, remain standard elements in the musical repertoire and receive frequent performances. Critics have described Weiner as an “eclectic, dramatic and exciting”<sup>5</sup>, “skillful and inventive”<sup>6</sup> composer. Acclaimed artists such as Aldo Abreu, Miles Hoffman, James Barbagallo, Javier Calderon, Ames Quartet and many others continue to perform his compositions.

His *Dialogues for Piano Trio* (1981) and *Concerto for Piano and Orchestra* (1984) received nominations for the Pulitzer Prize. Besides these two successful works, Weiner cited *Concerto for Recorder and Orchestra* (2001), *Concerto for Viola and Orchestra* (1993), *Third Symphony for Symphonic Band* (1972)<sup>7</sup> and *Chipita Rodriguez* as his representative works.

---

<sup>4</sup> Interview, 23 April 2004.

<sup>5</sup> Ralph Thibodeau, review of *Chipita Rodriguez*, by Lawrence Weiner, as performed by Corpus Christi Symphony, in the *Opera News*, vol. 46 (June 1982): 17.

<sup>6</sup> Timothy Broege, *On The Cutting Edge*, review of *Concerto for recorder and orchestra* by Lawrence Weiner, as performed by Aldo Abreu and the symphony orchestra of the Chicago college of Performing Arts-Roosevelt University, in *American Recorder*, vol. 43 (March 2002): 24-25.

<sup>7</sup> Weiner’s doctoral dissertation.

Weiner also wrote a chorus method book entitled *The Vocal Sounds of 20th Century Harmonies* (1973) and co-authored a band method book entitled *The Sounds of Contemporary Harmonies* (1970).

Currently, Weiner resides in Austin with his wife Laura, and two adopted Chinese daughters, Leah (6 years old) and Aria (3 years old). His published and manuscript scores, programs, newspaper clippings and reviews, photographs, sound recordings and correspondence, have been deposited in the Center for American History at the University of Texas at Austin.

## CHAPTER II

### CONCERTO FOR GUITAR AND ORCHESTRA

#### Historical Background

*Concerto for Guitar and Orchestra* was composed in 1986 for guitarist Javier Calderon. Calderon was a colleague from the nearby Del Mar Community College and a close friend of Weiner. Since their collaboration on the guitar solo work, *Suite for Classical Guitar* in 1979, Calderon had requested a concerto from Weiner on many occasions. Pleased with the success of his first work in the genre, *Concerto for Piano and Orchestra* (1984), which received a nomination for the Pulitzer Prize, Weiner made plans for another concerto work. He decided to take on the challenge of writing a guitar concerto, encouraged by the enthusiasm of Calderon and the opportunity of a performance with the Corpus Christi Symphony.

On March 26, 1986, a tragic event happened to Weiner. While on a motorcycling trip, he and his friend, Fred Cervantes, a colleague from the University, were crushed by a car driven by a drunk driver. Cervantes died instantly and Weiner lost a leg. The year turned out to be a difficult one for Weiner. The subsequent rehabilitation and pressure from work made him both physically and emotionally drained. As Weiner recalled, “it was difficult to concentrate, especially with several composition commitments and

deadlines to meet...but I tried to be optimistic and do as much as I could, after all, I was very glad that I survived.”

Under this extraneous circumstance, *Concerto for Guitar and Orchestra* was completed in the following September<sup>8</sup>. Although Weiner tried not to let the experience interfere with his original compositional plan, melancholic emotion nevertheless was infused into the work. “The second movement turned out to be an elegy, where despair and hope merge,” remarked Weiner.

*Concerto for Guitar and Orchestra* was premiered at a subscription concert on November 21, 1988, performed by Calderon and the Corpus Christi Symphony under the direction of Kurt Klippstatter.

*Concerto for Guitar and Orchestra* is a composition in three movements. The first is a fast movement in 4/4, the second is a slow movement in 4/4, and the final is a fast movement in compound meter. The work is composed in a highly personal style and the musical language is essentially pan-tonal, chromatic, with no functional harmonies from the common practice period. The instrumental setting for the orchestra is as following:

Woodwinds:

Flute 1 and 2

Oboe 1 and 2

B-flat clarinet 1 and 2

Bass clarinet

Bassoon 1 and 2

---

<sup>8</sup> According to the date on the manuscript, the work was completed on September 13, 1986.

Brass:

Horn 1 and 2

Trumpet 1 and 2

Trombone 1 and 2

Percussion:

Timpani

Chime

Bells

Xylophone

Vibraphone

Cymbal

Strings:

Violin 1 and 2

Viola

Cello

Double Bass

### Formal Design of the Three Movements

Each of the movements demonstrates the characteristics of a traditional sectional form. The thematic and motivic materials are the key elements for providing structural clarity and unity.

The first movement is in sonata-allegro form. It opens with Theme Group I, presented forcefully and rhythmically by the guitar solo at the beginning and followed by

an elaborated and a more melodious orchestral version. The second theme group and closing theme group are derived from the motivic elements in Theme Group I. The development section features interplay between the soloist and the orchestra. The recapitulation begins with Theme Group II, and closed with Theme Group I in exact repetition:

Table 1. Movement I

| Measure Number |         |         | Section and Theme                                    | Instrumental Setting                 |
|----------------|---------|---------|--|--------------------------------------|
| 1-72           |         |         | <b>Exposition</b>                                    |                                      |
|                | 1-21    |         | <i>Theme Group I</i>                                 |                                      |
|                |         | 1-9     | A1   | Guitar solo                          |
|                |         | 9-21    | A2, variance/elaboration                             | Orchestra tutti                      |
|                | 21-28   |         | Transitional   |                                      |
|                | 29-50   |         | <i>Theme Group II</i>                                |                                      |
|                |         | 29-41   | B1   | Guitar solo-<br>Orchestra            |
|                |         | 41-50   | B2, stretto  | Woodwind &<br>Brass                  |
|                | 50-71   |         | Closing, <i>Theme Group III</i>                      |                                      |
|                |         | 50-59   | C1   | Guitar solo-<br>Strings              |
|                |         | 59-65   | C2, variance   | Guitar solo-<br>Brass &<br>Woodwinds |
|                |         | 65-71   | D, codetta   | Guitar solo-<br>Vibraphone           |
| 72-104         |         |         | <b>Development</b><br>Thematic elements from A, B, C | Guitar-<br>Orchestra<br>Interplay    |
| 105-183        |         |         | <b>Recapitulation</b>                                |                                      |
|                | 105-112 |         | B1, transposed perfect fifth down                    | Guitar solo-<br>Strings              |
|                | 112-118 |         | C3, transposed major second down                     | Strings                              |
|                | 118-126 |         | Transitional, D, transposed perfect fifth up         | Orchestral tutti                     |
|                | 127-147 |         | <i>Theme Group I</i>                                 |                                      |
|                |         | 127-135 | A1   | Guitar solo                          |

Table 1. *Continued*

| Measure Number |         |         | Section and Theme               | Instrumental Setting |
|----------------|---------|---------|---------------------------------|----------------------|
|                |         | 135-147 | A2                              | Orchestral tutti     |
|                | 147-159 |         | Transitional                    | Strings & Woodwind   |
|                | 159-183 |         | <b>Coda</b>                     |                      |
|                |         | 159-165 | C4, transposed minor third down | Guitar Solo-Strings  |
|                |         | 165-171 | B3, variance                    | Brass                |
|                |         | 171-183 | Extension                       | Orchestra tutti      |

The second movement is a slow, lyrical movement, based loosely on the sonata form. The movement is compressed in its design. The main theme, featuring the soloist in melancholic, songlike melody, grows from the beginning four-note motif (e-b-d1-c#1). The four-note head motif provides essential intervallic elements for thematic development in the subsequent phrases and sections. Weiner juxtaposes the lyrical theme with a rhythmic, animated development section. In the short recapitulation, the lyrical theme is transposed a minor third up, while the accompanied orchestra reappears in original form.

Table 2. Movement II

| Measure Number |      | Section                             | Instrumental Setting   |
|----------------|------|-------------------------------------|--|
| 1-42           |      | <i>A, Theme I</i>                   | Guitar solo-Orchestra Interplay, notable use of Vibraphone, chimes and bells throughout. |
|                | 1-2  | Phrase 1, four-note head motif      |  |
|                | 2-4  | Phrase 2, elaboration of head motif |  |
|                | 4-10 | Phrase 3, elaboration of head motif |  |

Table 2. *Continued*

| Measure Number |       | Section   | Instrumental Setting                |
|----------------|-------|---|-------------------------------------|
|                | 10-17 | Phrase 4, elaboration of head motif   |                                     |
|                |       |   |                                     |
|                | 17-24 | Phrase 5, elaboration of head motif   |                                     |
|                | 24-34 | Ending phrase   |                                     |
| 35-42          |       | <i>Bridge</i> , rhythmic element from 1 <sup>st</sup> movement                | Orchestra                           |
| 42-60          |       | <b>Development</b> , intervallic variations of head motif                     | Guitar solo-Orchestra accompaniment |
| 60-76          |       | A', theme transposed minor third up while orchestra appears in original "key" | Guitar solo-Orchestra Interplay     |
| 76-83          |       | <b>Coda</b>   |                                     |

The third movement is a compound rondo (ABABA) in design. Each of the repeating sections is a self-contained ternary form. The division between the sections is clearly marked by cadential repose. The movement begins with a fanfare-like introduction, which is followed by alternating appearances of two recurring sections. The thematic elements of the two contrasting sections are very closely related to the first movement. At the end, the introductory fanfare theme is repeated as a coda.

Table 3. Movement III

| Measure Number |       |      | Section                                  | Instrumental Setting       |
|----------------|-------|------|--|----------------------------|
| 1-51           |       |      | <b>A</b>                                 |                            |
|                | 1-7   |      | Fanfare theme, introductory in character | Orchestra tutti            |
|                | 7-16  |      | <i>AA</i>                                | Guitar solo                |
|                |       | 7-9  | a  |                            |
|                |       | 9-16 | b, 3+4 antecedent (b1) + consequent (b2) |                            |
|                | 16-24 |      | Transition, rhythmic extension on b      | Strings, clarinet, bassoon |
|                | 24-32 |      | <i>AB</i> , episode                      | Guitar solo-Woodwinds      |

Table 3. *Continued*

| Measure Number |         |         | Section   | Instrumental Setting                    |
|----------------|---------|---------|---|---|
|                |         | 24-28   | c, 2 (c1) + 2 (c2)  |   |
|                |         | 28      | Bridge, variation of a  |   |
|                |         | 29-32   | d   |   |
|                |         | 33      | Bridge, inversion of a  |   |
|                | 34-51   |         | <i>AA</i>   |   |
|                |         | 34-36   | a   | Guitar solo-<br>Orchestra               |
|                |         | 36-42   | b   | Orchestra tutti                         |
|                |         | 42-51   | Rhythmic extension based on b                                 |   |
| 52-86          |         |         | <b>B</b>  |   |
|                | 52-57   |         | <i>BA</i>   | Guitar solo-<br>Woodwind,<br>vibraphone |
|                | 58-80   |         | <i>BB</i> , episode   |   |
|                |         | 58-61   | e   |   |
|                |         | 62-69   | f, derived from d   | Guitar solo-String                      |
|                |         | 69-80   | Rhythmic element from 1 <sup>st</sup> movement                | Orchestra tutti                         |
|                | 80-86   |         | <i>BA</i> , transposed an octave lower                        | Guitar solo-String                      |
|                | 87-89   |         | Bridge, f'+a-inversion  |   |
| 90-137         |         |         | <b>A'</b>   |   |
|                | 90-100  |         | <i>AA</i>   |   |
|                |         | 90-92   | a   | Guitar solo-<br>Orchestra               |
|                |         | 92-100  | b, 3+5  | Brass                                   |
|                | 101-113 |         | <i>AB</i>   |   |
|                |         | 101-103 | c1, transposed minor 3 <sup>rd</sup> lower                    | Guitar solo-<br>Strings,<br>vibraphone  |
|                |         | 104     | c2  |   |
|                |         | 105-107 | c2', transposed minor 3 <sup>rd</sup> lower                   |   |
|                |         | 108     | c2, transposed perfect 5 <sup>th</sup> lower                  |   |
|                |         | 109-113 | c', elaboration of c  | Guitar solo-<br>Strings                 |
|                | 114-137 |         | <i>AA</i>   |   |
|                |         | 114-116 | a, transposed minor 3 <sup>rd</sup> lower                     |   |
|                |         | 116-127 | b2', rhythmic elaboration                                     | Woodwinds -<br>Brass                    |
|                |         | 128     | Bridge, a-inversion, transposed perfect 4 <sup>th</sup> lower | Strings                                 |
|                |         | 129-137 | a + Extension   |   |

Table 3. *Continued*

| Measure Number |         |         | Section  | Instrumental Setting                     |
|----------------|---------|---------|--|--|
| 138-174        |         |         | <b>B'</b>  |  |
|                | 138-142 |         | <i>BA</i>  | Guitar solo-<br>Woodwinds,<br>vibraphone |
|                | 142-165 |         | <i>BB</i>  |  |
|                |         | 142-145 | Bridge   | Guitar solo-<br>Strings                  |
|                |         | 146-154 | Variation on f   |  |
|                |         | 154-164 | Transitional, rhythmic element from 1 <sup>st</sup> movement | Orchestra tutti                          |
|                | 165-174 |         | <i>BA</i> , transposed an octave lower                       | Guitar solo-<br>Strings                  |
|                | 175     |         | Silent, fermata  |  |
| 176-206        |         |         | <b>A''</b>   |  |
|                | 176-185 |         | <i>AA</i>  | Guitar solo-<br>Orchestra                |
|                |         | 176-178 | a  |  |
|                |         | 178-181 | b1   |  |
|                |         | 181-185 | a-inversion + a  |  |
|                | 185-195 |         | <i>AB</i>  |  |
|                |         | 185-188 | f'   | Guitar solo-<br>Strings                  |
|                |         | 189-194 | c'   |  |
|                | 195-206 |         | <i>AA</i>  |  |
|                |         | 195-197 | a, transposed minor 3 <sup>rd</sup> lower                    |  |
|                |         | 197-206 | b2', rhythmic elaboration                                    | Woodwinds-Brass                          |
|                |         | 207     | Bridge, a-inversion  | Strings                                  |
| 208-225        |         |         | <b>Coda</b>  | Orchestral tutti                         |
|                | 208-213 |         | Fanfare theme  |  |
|                | 214-215 |         | a + Extension of cadence.                                    |  |

## Thematic Design

Several common motivic cells unify the three movements of *Concerto for Guitar and Orchestra*. In the first movement, the opening nine-measure theme played by the guitar solo presents all these fundamental motivic elements:

Example 1. Movement I, measures 1-9.

The musical score for Example 1, Movement I, measures 1-9, is presented in four staves. The first staff (measures 1-2) is marked 'Motif 1' and 'f'. The second staff (measures 3-4) is marked 'Motif 2' and 'Motif 3'. The third staff (measures 5-6) and fourth staff (measures 7-9) continue the piece. The notation includes various rhythmic patterns, including eighth and sixteenth notes, and rests.

At the rhythmic level, it noticeably introduces four predominant figures that appear consistently throughout the three movements. Weiner employs a fairly straightforward rhythmic scheme. These four figures are the principal driving rhythm:

Example 2. Four rhythmic motifs.



At the pitch level, there are three motivic cells. Motif 1 is a chordal passage with a melodic contour of an interval of a minor third (C#-E). The most prominent harmony in this segment is the major seventh chord. The codetta to the exposition in the first movement and the opening four-note motif are derived from this major-seventh chord:



Example 6. Movement III, measures 9-16.

Musical score for Example 6, Movement III, measures 9-16. The score is written in treble clef and consists of two systems. The first system contains measures 9-12, and the second system contains measures 13-16. The key signature is one sharp (F#). The time signature is 7/8. The music features a complex rhythmic pattern with many beamed eighth and sixteenth notes, and several measures with rests. There are accents (>) above several notes in measures 9, 10, 11, 12, 13, 14, and 15.

Example 7. Movement III, measures 104-109.

Musical score for Example 7, Movement III, measures 104-109. The score is written in treble clef and consists of three systems. The first system contains measures 104-105, the second system contains measures 106-107, and the third system contains measures 108-109. The key signature is one sharp (F#). The time signature is 12/8. The music features a complex rhythmic pattern with many beamed eighth and sixteenth notes, and several measures with rests. There are accents (>) above several notes in measures 104, 105, 106, 107, 108, and 109.



Example 9. Movement I, measures 29-34.

The musical score consists of three systems, each with a violin part on a single staff and a piano accompaniment on two staves (treble and bass clef). The piano part features a continuous eighth-note accompaniment in the right hand, while the left hand is mostly silent, with some chords in the final system.

**System 1 (Measures 29-30):**  
The violin part begins with a dynamic marking of *mf*. It contains a half rest in measure 29, followed by a melodic line in measure 30. Annotations include "inversion of beginning of Motif 2" pointing to the first two notes (Bb and A) and "partial of Motif 2" pointing to the first four notes (Bb, A, G, F). The piano part starts with "Motif 3" in the right hand, consisting of a continuous eighth-note pattern.

**System 2 (Measures 31-32):**  
The violin part continues the melodic line from measure 30. The piano accompaniment continues with the eighth-note pattern in the right hand.

**System 3 (Measures 33-34):**  
The violin part concludes the melodic phrase. The piano part continues with the eighth-note pattern in the right hand and introduces chords in the left hand in measure 34.

Example 10. Movement II, measures 4-13.

The musical score consists of three systems. The first system shows a vocal line with three motifs labeled 'Motif 2', 'Motif 3', and 'Motif 2'. The piano accompaniment features a series of chords in the left hand and a melodic line in the right hand. Dynamics include 'Cresc.' and 'mf'. The second system continues the vocal line with 'Motif 2', 'Motif 3', and 'Motif 2'. The piano accompaniment has a more active right hand with eighth notes and a left hand with sustained chords. Dynamics include 'sfp.'. The third system shows a vocal line with 'Motif 2' and a piano accompaniment with a melodic line in the right hand and sustained chords in the left hand. Dynamics include 'mf'.

Analysis of Weiner's thematic process in *Concerto for Guitar and Orchestra* reveals that the work is generated from a few concise rhythmic and motivic elements.

These elements recur throughout the work, undergoing variation, modification and development, creating a structurally unified and aurally coherent style.

### Harmonic Language

Weiner stressed that he composed freely and that all available harmonic means were used with no regard to pre-established rules. In his book, *The Vocal Sounds of Twentieth Century Harmonies*, a practical handbook designed to help music students become familiar with the twentieth century harmonies through chorale singing, Weiner classified contemporary harmony into twelve devices:

1. Non-functional major triads
2. Non-functional minor triads
3. Combination of major and minor non-functional triads
4. Major sevenths
5. Major and minor ninth, elevenths and thirteenth
6. Altered sevenths, ninths, eleventh, and thirteenth
7. Quartal harmony
8. Secundal harmony
9. Polychords
10. Combination of quartal and tertian harmony
11. Tone clusters
12. Aleatoric technique

These twelve devices are the basic of Weiner’s chord vocabulary. Ten of the twelve harmonic devices described in the book are used in *Concerto*, with quartal chords being the most dominant. Aleatoric technique and secundal harmony are not used.

There are no in depth theoretical instructions in the book, but the featured choral lessons offer a glimpse into Weiner’s harmonic language. The following chorale lesson reflects two characteristic traits of Weiner’s harmonic language. First, the music is conceived in pan-tonality. The lesson is a harmonization of an E-flat major scale with non-functional major triads. The scale is clearly outlined in the soprano, but the irrelevant accompanied triad harmonies distort the sense of tonality and create a unique sonority. Secondly, the harmonies are the result of the melodic movements of the four individual voice parts and the voice leading is predominately stepwise motion:

Example 11.

*The Vocal Sounds of Twentieth Century Harmonies*, lesson 1 “Non-functional major triad”.

LESSON 1

E♭ major in soprano voice; vowel sound “oo” as in you.

The musical score for Lesson 1 consists of four staves for Soprano (S.), Alto (A.), Tenor (T.), and Bass (B.). Each staff contains a melodic line with a long slur over the entire phrase. The Soprano part is in E-flat major, starting on E4 and ending on E5. The other three parts (Alto, Tenor, Bass) are in parallel motion, starting on B3, G3, and E3 respectively, and ending on B4, G4, and E4. Below the staves, a chord progression is indicated: E♭, D♭, C, E, G♭, A♭, G, B, B♭, C, G♭, F♭, C, D♭, E♭.

*Concerto for guitar and Orchestra* is of course much more complex than the example above, but the same observations can apply to some of its passages as well. Comparing the following extract from *Concerto* to Example 11, one can see the similar characteristic traits:

Example 12. Movement I, measures 9-14.

In the example above, an A major scale can be perceived through the melodies. Instances of sure a clear reference to a “key” area are scarce in *Concerto*; more often, references to tonal area are provided through focal notes, pedal tones or elongated bass:

Example 13. Movement II, measure 24-32.

Extended E-flat bass

5

8<sup>va</sup>

Example 14. Movement III, measures 1-9.

Bass movement : E D

C#

Based on the implication from these reference points—melody, focal notes, and bass movements, the “tonal” scheme of the three movements can be summarized in the three figures presented below.

Figure 1. Movement I, tonal implication.

|                             |                             |                      |                                   |                             |                        |
|-----------------------------|-----------------------------|----------------------|-----------------------------------|-----------------------------|------------------------|
| <u>Exposition</u>           |                             |                      | <u>Recapitulation</u>             |                             | <u>Coda</u>            |
| <i>1<sup>st</sup> theme</i> | <i>2<sup>nd</sup> theme</i> | <i>Closing theme</i> | <i>2<sup>nd</sup> theme</i>       | <i>1<sup>st</sup> theme</i> | <i>Cadence</i>         |
| A (melody)                  | f minor (melody)            | A (bass)~~~~~        | b-flat minor (melody)<br>B (bass) | A (melody)                  | D pedal -D flat (bass) |

The first movement begins with a succession of A major seventh chords. Weiner described the major seventh as “flexible and still create a non-functional sense of tonality; this device can be used to create a feeling of not having a specifically defined key center.”<sup>9</sup> The key area of A major is also suggested through the melody of Theme Group I.

The major third relationship is prominent in this movement. In the exposition, Theme Group II is associated with the key of F minor, a major third down from A. The movement ends with a polychord made up of an E minor-seventh and a D flat major seventh, with the D flat in the bass. The D flat is an enharmonic spelling of C sharp, a major third up from A.

The major third relationship is also evident in the second movement. The second movement starts with a figure, E-B-D, which resembles an incomplete E dominant or minor seventh. The first prolonged harmony is an E major triad preceded by a B major seventh, an implication of a V-I cadence. The next prominent chord is an E-flat quartal harmony that lasts for nine measures. The exposition closes with a G-flat eleventh with D in the bass. The movement ends in, probably the most “consonant” moment of the

---

<sup>9</sup> Lawrence Weiner, *The Vocal Sounds of Twentieth Century Harmonies* (San Antonio: Southern Music Company, 1973), 15.

work, a complete and extensive C major triad in root position. Thus, the movement starts in the area of E and ends a major third down.

Figure 2. Movement II, tonal implication.

|       |                |        |    |       |                       |                    |
|-------|----------------|--------|----|-------|-----------------------|--------------------|
|       | <i>Theme I</i> |        |    | ~~~~~ | <i>Theme I recap.</i> | <i>Coda</i>        |
| Bass: | E              | E-flat | D  |       | C                     | Cadence: D-flat -C |
| Mm:   | 9              | 24     | 41 |       | 60                    | 76 (f Locrian – C) |

The harmonies in the third movement are mostly quartal chords. The movement begins with a quartal chord, E-A-D-G sharp, which could be viewed as an E dominant seventh with a missing fifth and an added fourth, and ends with a quartal chord A-E-A-B-E. These two implied key areas suggest a V-I relationship and provide a strong tonal affiliation with the previous two movements.

Figure 3. Movement III, tonal implication in the two major sections.

A section

|             |  |
|-------------|--|
| Focal/Bass: | E – D – C# (D flat) – C – D – D flat (C#) – F# |
| Mm :        | 1 3 9 24 29 47 49                              |

B section

|             |   |                                   |  |  |  |  |                       |
|-------------|---|-----------------------------------|--|--|--|--|-----------------------|
|             |   | <u>A-B-A (with modifications)</u> |  |  |  |  | <u>Coda</u>           |
| Focal/Bass: | F# -- D -- E flat -- D -- B -- C -- E ~~~~~ |                                   |  |  |  |  | E -- D -- B flat -- A |
| Mm :        | 52 54 56 58 64 67 77                        |                                   |  |  |  |  | 208 210 (cadence)     |

Weiner’s interest in parallelism, reflecting the influence of the French Impressionist School, is evident in the third movement. Parallelism, which appears fairly often in the first movement, is used extensively throughout this movement. The passage shown in Example 15 is the opening of the movement:

Example 15. Movement III, measure 1-10.

**Marcato with energy and spirit** ♩ = 96

Musical score for measures 1-4. The piece is in 4/4 time with a key signature of one sharp (F#). The tempo is Marcato with energy and spirit, and the metronome marking is ♩ = 96. The score consists of a grand staff with a treble clef and a bass clef. The right hand (treble clef) has a whole rest in measures 1-4. The left hand (bass clef) plays a rhythmic accompaniment of eighth notes, with chords in the right hand.

Musical score for measures 5-7. The piece continues in 4/4 time with a key signature of one sharp (F#). The tempo is Marcato with energy and spirit, and the metronome marking is ♩ = 96. The score consists of a grand staff with a treble clef and a bass clef. The right hand (treble clef) has a whole rest in measures 5-6 and a melodic line starting in measure 7. The left hand (bass clef) plays a rhythmic accompaniment of eighth notes, with chords in the right hand.

Musical score for measures 8-10. The piece continues in 4/4 time with a key signature of one sharp (F#). The tempo is Marcato with energy and spirit, and the metronome marking is ♩ = 96. The score consists of a grand staff with a treble clef and a bass clef. The right hand (treble clef) has a melodic line starting in measure 8, with accents. The left hand (bass clef) plays a rhythmic accompaniment of eighth notes, with chords in the right hand.

The final cadences of the three movements are similar in that they all have a downward semitone progression in the roots. This character suggests the usage of tri-tone substitution and reflects the influence of Jazz harmony:

Example 16. Final cadence of the three movements.

The image displays two musical examples, labeled '1st movement' and '2nd movement', illustrating final cadences with a downward semitone progression in the roots.

**1st movement:** The score is for piano. The right hand plays a melodic line with a crescendo (*cresc.*) leading to a final cadence marked *sfp*. The left hand plays a rhythmic accompaniment. The root of the cadence progresses from D to D-flat.

**2nd movement:** The score is for piano. The right hand plays a melodic line with a mezzo-forte (*mp*) dynamic, leading to a final cadence marked *p*. The left hand plays a rhythmic accompaniment. The root of the cadence progresses from D-flat to C.

Example 16. *Continued*

3rd movement

B-flat A

*sfp cresc.*

*sfp cresc.*

In summary, Weiner's approach to harmony, as reflected in *Concerto for Guitar and Orchestra*, is flexible and all encompassing. Influences of Impressionism and Jazz are also apparent. The feeling of tonality, although often ambiguous, is suggested through the various means discussed before. The analysis of Weiner's tonal references reveals that this work has strong tonal cohesiveness.

## CHAPTER III

### PERFORMANCE EDITION AND CONSIDERATION

#### Weiner's Writing for Guitar

Reginald Smith Brindle, in the article “The Composer’s Problems”<sup>10</sup>, assessed the difficulty of writing for guitar. Through the survey of works of his several contemporary and non-guitarist colleagues<sup>11</sup>, he concluded, “the main problem for a composer who approaches the guitar for the first time lies in the fact that the normal creative processes have to be completely reorganized.” Brindle explained that since most composers instinctively think in terms of music that has multi layers or strata, “the whole of their creative concepts has to be compressed into the limits of what the guitar can do, and inevitably their normal flow of expression has to be reduced to a meager strand.”

Brindle also noticed that many contemporary non-guitarist composers frequently avoid the nineteenth century guitaristic cliché—melody against conventional accompaniment patterns, and resolve to two devices: 1) single-strand music with polyphonic implications, 2) spatial and supplemental use of chords to create the illusion in fullness of sonority. Benjamin Britten’s famous *Nocturnal* exemplifies this type of writing:

---

<sup>10</sup> Reginald Smith Brindle, “The Composer’s Problems,” *Guitar Review*, no. 83 (fall 1990): 25-30.

<sup>11</sup> Bartok, Stravinsky, Schoenberg, Britten, Tippett, Martin and Walton.

Example 17. *Nocturnal*: II variation “*very agitated*”, measure 7-12.



The two devices described by Brindle are found commonly in Bach’s music, especially in his works for unaccompanied string instrument. However, as Brindle pointed out, utilizing these seemingly simple devices still requires enormous skill and an intimate knowledge of the guitar.

Brindle’s observation is certainly proved to be true with Weiner’s music and his writing for guitar. The multi-layer process of thought is central to Weiner’s compositional style. He himself acknowledged his emphasis on linear movements and remarked that most of the harmonies in his music are the result of the linear activities. This multi-layer process of thought is quite evident in his ensemble work, for instance:

Example 18. *Impromptu for Guitar Trio*, measure 25-28.

The image displays a musical score for guitar trio, consisting of two systems of three staves each. The first system (measures 25-28) features a treble clef with a key signature of one flat (B-flat). The first staff contains sparse notes with rests. The second staff has a key signature change to two flats (B-flat and E-flat) and includes a sharp sign. The third staff features a complex rhythmic pattern with many sixteenth notes. The second system (measures 29-32) continues the piece with similar complexity, including a key signature change to three flats (B-flat, E-flat, and A-flat) and a final sharp sign. The notation includes various note values, rests, and dynamic markings.

Or, in his works for solo instrument:

Example 19. *Guitar Suite: Scherzo*, measure 18-31.



The *Guitar Suite* is Weiner's first attempt to write for guitar and it reflects his effort to compress the multi-layer into the solo guitar. In this work, he has intuitively and skillfully employed the two devices described by Brindle. In the example above, the general texture is in four parts, but much of the music is in a succession of single notes. One or two notes are occasionally added to create a full-sounding contrapuntal texture without the use of four parts (as chords):

In *Concerto for Guitar and Orchestra*, multi-layered passages for guitar are not as necessary as in the solo guitar work and therefore are used less. With more than one instrument available to the composer, the composer can write polyphonic voices and complicated harmony freely. The orchestra provides an enormous liberation from the restrictions of the guitar. Therefore it is quite understandable that the overall texture and sound of the guitar part in *Concerto* is thinner in comparison to *Guitar Suite*. For

instance, of the 58 measures of guitar passages in the second movement of the *Concerto*, only 17 measures have more than one part, the rest are single-line melodic passages. The harmony and counterpoint is provided mainly through the orchestra accompaniment:

Example 20. Movement II, measure 1-8.

The image shows the first system of a musical score for measures 1-8. It consists of three staves: a single-line melodic line for guitar at the top, and a grand staff (treble and bass clefs) for piano accompaniment below. The guitar part begins with a melodic line starting on G4, moving through A4, B4, and C5, with some chromatic alterations. The piano accompaniment features a complex, multi-layered texture with various chords and arpeggiated figures. Dynamic markings include *mp* (mezzo-piano) for both the guitar and piano parts.

The image shows the second system of a musical score for measures 5-8. It consists of three staves: a single-line melodic line for guitar at the top, and a grand staff (treble and bass clefs) for piano accompaniment below. The guitar part starts with a melodic line that includes a *Cresc.* (crescendo) marking and ends with a *mf* (mezzo-forte) marking. The piano accompaniment features a complex, multi-layered texture with various chords and arpeggiated figures. Dynamic markings include *sfp.* (sforzando) for the piano part.

This is not to say that the multi-layered writing for guitar is diminished in importance in *Concerto*. In places that are thematically significant and places where the orchestra does not play or plays a secondary role, Weiner often converts the writing for guitar to that of the multi-layered type. In the following example, the guitar enters at the end of a short,

four-part, fugue-like section played by the woodwinds and the brass. When the guitar enters, the orchestra becomes homophonic in texture. Through guitar writing with the contrapuntal implication of two or occasion three parts, Weiner is able to provide a degree of textural continuity and contrast in color while making the transition to a homophonic section smoothly:

Example 21. Movement I, measure 50-59.

The musical score for Example 21, Movement I, measures 50-59, is presented in three systems. The first system shows a guitar part (mf) and a piano accompaniment (mp). The second system continues the guitar and piano parts. The third system shows the guitar part and piano accompaniment with long horizontal lines indicating sustained notes or chords.

Example 21. *Continued*

The image displays two systems of musical notation. The first system consists of a guitar staff (top) and a piano staff (bottom). The guitar staff features a melodic line with eighth and sixteenth notes, including some triplets and slurs. The piano staff has a bass line with a 'short' dynamic marking and a series of eighth notes. The second system also has a guitar staff and a piano staff. The guitar staff continues the melodic line with some rests. The piano staff has a 'mf' dynamic marking and features a more complex bass line with chords and moving lines.

At times, the supplemental voices in guitar make up for the missing orchestra:

Example 22. Movement II, measure 17-24.

The image displays a musical score for Example 22, Movement II, measures 17-24. It is presented in two systems. The first system consists of a treble clef staff with a melodic line and a grand staff (treble and bass clefs) with a complex accompaniment. The second system continues the melodic line in the treble clef and the accompaniment in the grand staff, featuring dynamic markings such as *sfz*, *mf*, and *sfz*.

Although these passages are more complex in implied texture, they are within the playability of the guitar. With appropriate fingering, the clarity and separation of parts can be realized on the instrument.

Many of the chords occurring in the previous two examples are quartal chords; in fact, quartal harmony is significant in the *Concerto* and in Weiner's harmonic language. Since the guitar is naturally tuned in fourths, these chords can be easily fingered and executed to create a full sonority. For instance, in the (example# from the second movement), many of the quartal chords can be realized with open strings. Weiner wrote

many chordal passages with respect to the inherent fourth tuning characteristics of the guitar, allowing the guitarist to play successions of chords with considerable ease and with the flare of virtuosity, such as the following chordal passages in parallel motion:

Example 23. Movement I, measure 7-9.

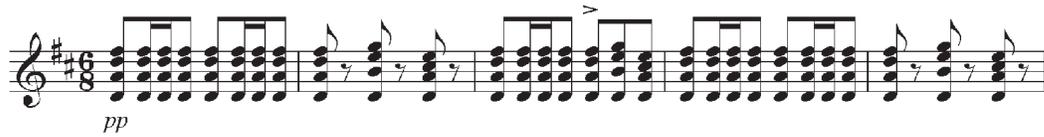
The musical score for Example 23, Movement I, measures 7-9, is presented in two systems. The first system shows the guitar part (top staff) and the piano part (bottom staves). The guitar part features a sequence of chords in parallel motion, starting with a G major chord and moving through various intervals. The piano part is mostly silent, with a few notes in the bass line.

The musical score for Example 23, Movement I, measures 7-9, is presented in two systems. The second system shows the guitar part (top staff) and the piano part (bottom staves). The guitar part features a sequence of chords in parallel motion, starting with a G major chord and moving through various intervals. The piano part features a sequence of chords in parallel motion, starting with a G major chord and moving through various intervals.

Example 24. Movement III, measure 10-17.

Strumming is an idiomatic technique that almost solely associates with the guitar or plucked-string family. Many guitar concerti written in the modern era, ranging from Rodrigo's famous *Concerto de Aranjuez* to the more recent Tan Dun's *Concerto for Guitar and Orchestra "Yi 2"*, incorporate this technical feature into the music. Weiner's *Concerto* is without exception. The use of flamenco's strumming technique, *rasgueados*, give this work a character unmistakably the guitar's. The influence of this Spanish tradition is immediately presented in the beginning, almost reminiscent of opening movement of *Concerto de Aranjuez*:

Example 25. Rodrigo's *Concerto de Aranjuez*, measure 1-5.



Weiner's writing is technically demanding for the guitarist. The challenge is largely due to the nature of his melodic formation. Weiner's melody characteristically uses a wide pitch range and contains many quick leaps. He prefers to use pitches from the high register, and more often, the leaps occur in the high register. This aspect of his writing consequently translates into frequent and at times, drastic left-hand movements in the high position. For instance, in the following short segment, the pitches range from d2 to g3, almost a span of three octaves within this short and quick melody. Technically speaking and depending on the fingering, measure 26 alone would require three or four left hand position shifts. Furthermore, the physical make-up of the guitar would also contribute to the technical inconvenience. Since the guitar's body begins at the twelfth fret (on the pitch f3), the guitarist would have to extend his left fingers over the fingerboard to reach for the high notes without much support of the left thumb.

Example 26. Movement I, measure 25-27.



Although Weiner acknowledged his frustration over the intricacy of the guitar's fingerboard and cited the guitar as the most difficult instrument that he had written for, the writing in *Concerto* is generally idiomatic for the guitar. With the exception of a few places, most of the guitar part can be played without any revision and editing. This concerto undoubtedly reflects Weiner's understanding of the possibilities and limitations of the instrument.

#### Editing the *Concerto*

As mentioned before, the *Concerto* is well written with only a few places needing to be revised. With the majority of idiomatic passages, my task as an editor is to supply logical fingerings in order for maximum musical and technical effectiveness. On the few spots that are too difficult, I am fortunate to have the collaboration of the composer whom from time to time has provided suggestions and solutions. Since the beginning of this study and project in early of 2004, I have met and have been keeping in close contact with Weiner. During our meeting on April 23<sup>rd</sup>, 2004, I discussed and demonstrated my editorial changes. The performance edition presented in the appendix is one that is approved by Weiner.

The sources used for the edition are Weiner's hand-copied manuscripts of the conducting score and the piano reduction score. Both scores are meticulously notated, and both are very easy to read. There is no discrepancy in the notation between the two manuscripts. The tape recording from the premiere is also a valuable source. It not only provides an aural picture of the *Concerto*, but also gives an insight into how the first

performer of this work edited his version. However, due to the poor sound quality of the recording, only a few changes are apparent to the ear.

The purpose of this edition is to offer a resource for idiomatic performance and to encourage the exploration of Weiner's *Concerto*. The main criterion in editing is to preserve and convey the composer's intention as clearly as possible. The editing procedure involved includes: 1) Tempo change, 2) Octave transposition, 3) Note or chord omission, 4) Chord re-voicing, 5) Technical substitution, 6) Notation.

#### 1. Tempo change

On the manuscript, the tempo for the first movement is quarter note = 120, and the third movement quarter note = 144. These original tempos indicated by Weiner for the two outer movements are too fast for the majority of guitarists. In order to make the work more accessible, Weiner and I have agree that the ideal tempo should be: first movement quarter note = 88, third movement quarter note = 96. The edited tempo would allow the guitar part to play out effectively and also preserve the intensity and energy of the music.

#### 2. Octave transposition

In the second movement and third movement, there are a few difficult passages in the high position. In order to allow for clean shifts at tempo, fragments of these passages are transposed one or two octaves lower. For instance, the scale passage at measure 33 of the third movement:

Example 27. Movement III, original manuscript, measure 33.



My solution is to move the b2 and b-flat2 in the third beat and the g-flat3 in the fourth beat down an octave, and move the g3 before the g-flat3 down two octaves. Although at first glance, this solution seems illogical and technically more challenging on paper, it is actually easier to execute with the use of open strings (b1 and e2) to aid in the fingering change, and it creates the illusion of a perpetual, upward scale climb.

Example 28. Movement III, edited measure 33.



### 3. Note or chord omissions.

Note or chord omission is the major portion of the editing process in the first and third movements. Since this type of editing contains the most drastic changes to the composer's original intention, I have to balance between musical effectiveness and musical faithfulness; especially when all the notes and chords involved are, in theory, realizable on the guitar's fret board.

In both of these movements, I have concluded that attempting all the notes as written can only be detrimental to the overall musical effectiveness. First, technically in

order to allow for the execution, the guitarist has to play at a tempo much slower than the ideal tempo. This inevitably damps the general mood of the movements, which are marked with character remarks like “fast with spirit” and “marcato with energy and spirit” respectively. Secondly, the frequent and difficult fingering shifts will disrupt the flow of the phrases. For example, the opening passage of the first movement:

Example 29. Movement I, original manuscript, measure 3-4.



There are four chord changes from the last beat of the third measure to the second beat of the fourth measure, requiring four shifts of fret board position (VI-V-III-I) and four different fingering configurations in a short amount of time. All of this is technically possible but would affect the phrasing. In this case, the scale passage functions as a short bridge and the three chords attached to the scale passage are merely secondary accompaniments. I decided to focus on the melodic quality of the passage and simplify the chords:

Example 30. Movement I, edited measure 3-4.



As reflected in the editing of the previous example, melodic continuity is my main concern since this is the foremost musical aspect that the audience would identify with the work. Generally in passages where the harmony is provided by the orchestra and where the guitar part is too technically challenging, I often delete the accompaniment chords and reduce the guitar part to single line melody. For instance:

Example 31. Movement III, measure 189.

Original



Edited version



There is an omission that is purely for technical reasons. Example 32 shows the passage as written in the manuscript. The difficulty is in playing the first chord and then setting the right hand to play free or rest stroke on the following scale passage

Example 32. Movement III, original manuscript, measure.15.



My solution is to delete the two notes following the chord, giving enough time for the right hand to adjust.

Example 33. Movement III, edited measure 15.



#### 4. Chord re-voicing

I re-voice and simplify three chords in the first movement in order for an easier execution. For instance, the A-flat Major Seventh chord in measure 5.

Example 34. Movement I, original manuscript, measure 5.



By considering the chords preceding and following it, I simplified the chord as such:

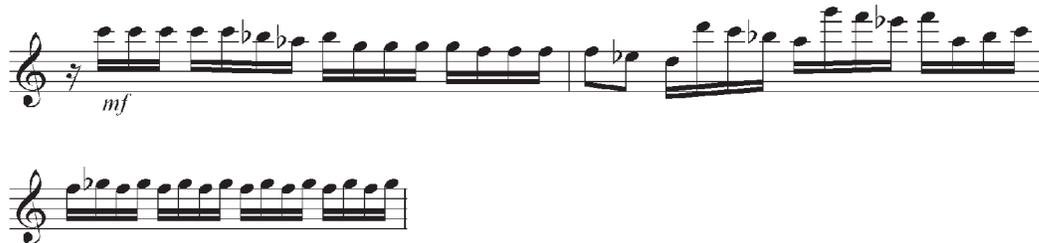
Example 35. Movement I, edited measure 5.



#### 5. Technical substitution

Natural or artificial harmonics are used to replace several notes for technical convenience. For instance, measure 94 in first movement is written as such in the manuscript:

Example 36. Movement I, original manuscript, measure 93-95.



To reach for the notes in the high register, the D4 in the second beat is better played with left finger 1; however, this fingering will create problems for the passage before the D4. Substituting the note with a natural harmonic at the twelfth fret of the open D string, the guitarist can perform the exact pitch and leave the left fingers free to execute the high pitches.

## 6. Notation

Technical notation such as the natural or artificial harmonics mention above, slurs and occasional fingering markings are added to help guitarist's reading. In the multi-layered passages, up or down stems and rests are occasionally modified to clarify the different parts.

## Performance Edition (Guitar Part Only)

The complete performance edition is presented in the appendix. Alterations from the original manuscript are identified within the score and are marked by asterisks that refer the reader to the corresponding measure (s) noted at the end of the edition.

## Performance Considerations

Tempo selection is an important factor in determining the musical character of the three individual movements. For the outer two movements, Weiner's character markings are respectively "fast with spirit" and "marcato with energy and spirit". His original tempo indications are musically effective but technically uncomfortable for a majority of guitarists. After consulting with him, I have slightly reduced the tempo(s). Rhythmic intensity and precision are what Weiner looks for in the performance of these two movements.

In contrast, the second movement is lyrical and requires considerable rhythmic flexibility. Weiner describe this movement as "cello-like". When fingering for this movement, the performer should take into consideration this general description. Much of the melody can be fingered in the high position of the bass strings, giving the music a "cello-like" tonal quality.

Weiner is interested in the variety of tonal color on the guitar. He feels that this is a unique quality of the instrument and encourages performers to explore the possibilities. Especially due to the dynamic limitations of the guitar, performers can use tonal contrast to distinguish various dynamic levels.

At the time when Weiner was writing *Concerto for Guitar and orchestra*, the usage of amplification was a debate among guitarists. Many argued that amplification distorted the natural sound of the guitar. With the improvement of the technology over the years, amplified guitar, especially in concerto and ensemble situation, has become a standard. The problem of balance between the orchestra and guitar, which used to be a major concern for composer, can now easily be solved.

In *Concerto for Guitar and Orchestra*, Weiner tried to solve the problem of balance with the traditional approach by placing the guitar solo and orchestra tutti carefully to avoid direct crushes. However, he assumed and preferred amplification for guitar. In the premiere of the work, amplification was requested. He feels that this is a necessity in order for the guitar to project through his heavy orchestration.

Although Weiner is open to other interpretative approaches, he often has an ideal interpretation in mind for his own music. His musical intention is represented in the meticulously written out indications on the manuscript: tempo, dynamic, and sometimes, phrasing suggestions are clearly printed in the score. These suggestions are valuable references for clarifying the musical content and except for the tempo changes discussed before, should be followed closely.

## CHAPTER IV

### CONCLUSION

*Concerto for Guitar and Orchestra* has a definite structural framework in forms, motives and sonorities. The work reflects Weiner's remarkable capacity for synthesizing various influences—classical, impressionistic, jazz, and contemporary technique into an original composition. One of the impressive and prominent qualities of *Concerto for Guitar and Orchestra* is economy of means. Weiner achieved unity and variety through the use of very few thematic/motivic elements and the use of an aurally interesting harmonic scheme.

*Concerto for Guitar and Orchestra* is Weiner's only work in this genre for the guitar. He has written a *Suite*, two *Preludes* for solo guitar and an *Impromptu* for guitar trio, but none of these works is as significant in proportion as the concerto. This extensive concerto represents Weiner's major contribution to the guitar repertoire and should not be overlooked. Guitarists will find the concerto a rewarding study and valuable addition to their performance repertoire. *Concerto for Guitar and Orchestra* is a technically and musically demanding work, full of intriguing, colorful harmonies, fascinating thematic development, and intense rhythmic drive.

The fact that the music is not published, making it difficult to acquire, has hurt its popularity. Hopefully, this study and performance edition will serve as a vehicle to bring attention to this hitherto little known but substantial work for the guitar.

## **Appendix**

**Lawrence Weiner: *Concerto for Guitar And Orchestra (Piano Reduction)***

**(Performance Edition)**

**Edited by Wann-Dar Tan**

# Concerto for Guitar and Orchestra

(Piano Reduction)

\*1 **Fast with spirit** ♩ = 84

Lawrence Weiner

Musical score for measures 1-2. The piece is in 4/4 time with a key signature of two sharps (F# and C#). The first system features a guitar part with a forte (*f*) dynamic, consisting of a series of chords and eighth-note patterns. The piano accompaniment is silent, indicated by rests in both the treble and bass staves.

Musical score for measures 3-4. Measure 3 begins with a mezzo-forte (*mf*) dynamic. The guitar part continues with eighth-note patterns, marked with an asterisk and the number 2 (\*2). The piano accompaniment provides harmonic support with chords in the bass and treble staves.

Musical score for measures 5-6. Measure 5 starts with a mezzo-forte (*mf*) dynamic. The guitar part features a complex rhythmic pattern with eighth notes and chords, marked with an asterisk and the number 3 (\*3). The piano accompaniment continues with chords in the bass and treble staves.

\*4

7

Musical score for measures 7-8. The right hand has a melodic line with eighth notes and chords, while the left hand has a steady accompaniment of chords. A repeat sign is present at the end of measure 8.

9

Musical score for measures 9-11. Measure 9 has a dynamic marking of *f* and a *v* (accents) above the notes. Measure 10 has *sfz* and *f* markings. Measure 11 has *mf* marking. The right hand has a melodic line with eighth notes and chords, while the left hand has a steady accompaniment of chords.

12

Musical score for measures 12-13. Measure 12 has a dynamic marking of *f*. Measure 13 has a *cresc.* (crescendo) marking. The right hand has a melodic line with eighth notes and chords, while the left hand has a steady accompaniment of chords.

14

Musical score for measures 14-15. Measure 14 has a dynamic marking of *f*. The right hand has a melodic line with eighth notes and chords, while the left hand has a steady accompaniment of chords.

16 *mf* *sfp* *short* *mp*

18 \*6 \*7

20 *cresc* *mf*

22

Musical score for measures 22-23. The system consists of three staves: a single treble clef staff at the top, and a grand staff (treble and bass clefs) below. The grand staff contains a piano accompaniment. Measure 22 features a piano accompaniment with a *cresc.* marking. Measure 23 features a piano accompaniment with a *v* marking. The right hand of the piano part in measure 23 has a *v* marking above it.

24

Musical score for measures 24-25. The system consists of three staves: a single treble clef staff at the top, and a grand staff (treble and bass clefs) below. The grand staff contains a piano accompaniment. Measure 24 features a piano accompaniment with a *cresc.* marking. Measure 25 features a piano accompaniment with a *sfp* marking. The right hand of the piano part in measure 25 has a *v* marking above it. A *\*8* marking is present above the treble clef staff in measure 25.

26

Musical score for measures 26-27. The system consists of three staves: a single treble clef staff at the top, and a grand staff (treble and bass clefs) below. The grand staff contains a piano accompaniment. Measure 26 features a piano accompaniment with a *har.* marking and a circled 4. Measure 27 features a piano accompaniment with a *v* marking above it. The right hand of the piano part in measure 27 has a *v* marking above it.

28

*mf*

30

32

34

36

Musical score for measures 36-39. The system consists of a vocal line and a piano accompaniment. The piano part features a complex rhythmic pattern with sixteenth notes and triplets. Dynamic markings include *cresc.* and *fff*. The key signature has two flats.

40

Musical score for measures 40-43. The system consists of a vocal line and a piano accompaniment. The piano part features a complex rhythmic pattern with sixteenth notes and triplets. Dynamic marking includes *mp*. The key signature has two flats.

44

Musical score for measures 44-47. The system consists of a vocal line and a piano accompaniment. The piano part features a complex rhythmic pattern with sixteenth notes and triplets. The key signature has two flats.

48

Musical score for measures 48-51. The system consists of a vocal line and a piano accompaniment. The piano part features a complex rhythmic pattern with sixteenth notes and triplets. Dynamic markings include *mf* and *mp*. The key signature has two flats.

51

Musical score for measures 51-52. The top staff is a single melodic line with eighth notes and slurs. The bottom two staves are piano accompaniment with chords and some eighth notes.

53

Musical score for measures 53-54. The top staff is a single melodic line with eighth notes and slurs. The bottom two staves are piano accompaniment with chords and some eighth notes.

55

Musical score for measures 55-56. The top staff is a single melodic line with eighth notes and slurs. The bottom two staves are piano accompaniment with chords and some eighth notes. The word "short" is written in the bass staff.

57

*mf*

60

*ff* *mp* *sfp*

62

*mf*

65

65

*mp* *mf*

65-70

Detailed description: This system contains measures 65 through 70. The music is in 4/4 time. The right hand starts with a whole rest in measure 65, followed by chords in measures 66-67, and a melodic line in measures 68-70. The left hand has a long bass line in measure 65, rests in 66-67, and then plays chords in 68-70. Dynamics include *mp* and *mf*. There are accents and slurs throughout.

71

71

*short* *f*

71-73

Detailed description: This system contains measures 71 through 73. The right hand has a melodic line in measure 71, rests in 72, and a melodic line in 73. The left hand has a melodic line in measure 71, rests in 72, and a melodic line in 73. Dynamics include *short* and *f*. There are accents and slurs throughout.

74

74

*sfp*

74-75

Detailed description: This system contains measures 74 and 75. The right hand has a melodic line in measure 74 and rests in 75. The left hand has a melodic line in measure 74 and rests in 75. Dynamics include *sfp*. There are accents and slurs throughout.

76

76

76-77

Detailed description: This system contains measures 76 and 77. The right hand has a whole rest in measure 76 and rests in 77. The left hand has a melodic line in measure 76 and rests in 77. Dynamics include *sfp*. There are accents and slurs throughout.

78

78

*mf*

This system contains measures 78 and 79. The right-hand staff (treble clef) has a whole rest in measure 78 and begins in measure 79 with a series of eighth notes: G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4. The left-hand staff (bass clef) features a complex chordal accompaniment in measure 78, primarily consisting of chords with notes G2, B2, D3, F3, A2, C3, E3, G3. In measure 79, the left hand plays a sustained bass line with notes G2, B2, D3, F3, A2, C3, E3, G3, which is held across the measure with a fermata.

80

80

*cresc.* *f*

This system contains measures 80, 81, and 82. The right-hand staff (treble clef) has a whole rest in measure 80 and begins in measure 81 with a series of eighth notes: G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4. The left-hand staff (bass clef) features a complex chordal accompaniment in measure 80, primarily consisting of chords with notes G2, B2, D3, F3, A2, C3, E3, G3. In measure 81, the left hand plays a sustained bass line with notes G2, B2, D3, F3, A2, C3, E3, G3, which is held across the measure with a fermata. In measure 82, the left hand plays a series of chords: G2, B2, D3, F3, A2, C3, E3, G3; G2, B2, D3, F3, A2, C3, E3, G3; G2, B2, D3, F3, A2, C3, E3, G3; G2, B2, D3, F3, A2, C3, E3, G3.

83

83

This system contains measures 83, 84, and 85. The right-hand staff (treble clef) has a whole rest in measure 83 and begins in measure 84 with a series of eighth notes: G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4. The left-hand staff (bass clef) features a complex chordal accompaniment in measure 83, primarily consisting of chords with notes G2, B2, D3, F3, A2, C3, E3, G3. In measure 84, the left hand plays a sustained bass line with notes G2, B2, D3, F3, A2, C3, E3, G3, which is held across the measure with a fermata. In measure 85, the left hand plays a series of chords: G2, B2, D3, F3, A2, C3, E3, G3; G2, B2, D3, F3, A2, C3, E3, G3; G2, B2, D3, F3, A2, C3, E3, G3; G2, B2, D3, F3, A2, C3, E3, G3.

86

86

This system contains measures 86, 87, and 88. The right-hand staff (treble clef) has a whole rest in measure 86 and begins in measure 87 with a series of eighth notes: G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4. The left-hand staff (bass clef) features a complex chordal accompaniment in measure 86, primarily consisting of chords with notes G2, B2, D3, F3, A2, C3, E3, G3. In measure 87, the left hand plays a sustained bass line with notes G2, B2, D3, F3, A2, C3, E3, G3, which is held across the measure with a fermata. In measure 88, the left hand plays a series of chords: G2, B2, D3, F3, A2, C3, E3, G3; G2, B2, D3, F3, A2, C3, E3, G3; G2, B2, D3, F3, A2, C3, E3, G3; G2, B2, D3, F3, A2, C3, E3, G3.

88

Musical score for measures 88-89. The system consists of three staves: a single treble clef staff at the top, and a grand staff (treble and bass clefs) below. The treble staff contains whole rests for both measures. The grand staff features a complex piano accompaniment. In measure 88, the right hand plays a series of chords and eighth notes, while the left hand plays a steady eighth-note bass line. In measure 89, the right hand continues with a similar texture, and the left hand features a prominent, sustained octave tremolo effect.

90

Musical score for measures 90-91. The system consists of three staves: a single treble clef staff at the top, and a grand staff (treble and bass clefs) below. The treble staff contains whole rests for both measures. The grand staff features a complex piano accompaniment. In measure 90, the right hand plays a series of chords and eighth notes, while the left hand plays a steady eighth-note bass line. In measure 91, the right hand continues with a similar texture, and the left hand features a prominent, sustained octave tremolo effect. Dynamic markings include *mf* in the right hand and *sfp* in the left hand.

92

Musical score for measures 92-93. The system consists of three staves: a single treble clef staff at the top, and a grand staff (treble and bass clefs) below. The treble staff contains whole rests for both measures. The grand staff features a complex piano accompaniment. In measure 92, the right hand plays a series of chords and eighth notes, while the left hand plays a steady eighth-note bass line. In measure 93, the right hand continues with a similar texture, and the left hand features a prominent, sustained octave tremolo effect. Dynamic markings include *cresc.* in the right hand and *mf* in the left hand.

94 har. ④

Musical score for measures 94-95. The top staff has a treble clef and a key signature of one flat. It begins with a quarter rest followed by a series of eighth notes, some with a circled '4' above them. The bottom two staves (piano) show chords in the right hand and a long, sweeping line in the left hand. A 'har.' marking is above the first measure of the top staff.

96

*mf*

Musical score for measures 96-97. The top staff has a treble clef and a key signature of one flat, with a series of eighth notes. The bottom two staves (piano) show chords in the right hand and a long, sweeping line in the left hand. A 'mf' marking is in the first measure of the right hand.

98

Musical score for measures 98-99. The top staff has a treble clef and a key signature of one sharp, with a series of eighth notes. The bottom two staves (piano) show chords in the right hand and a long, sweeping line in the left hand. A '7' marking is in the first measure of the right hand.

100

Musical score for measures 100-101. The right hand has a melodic line with eighth notes and some accidentals. The left hand has a bass line with chords and some accidentals. A fermata is placed over the first measure of the right hand.

102

*mf*

Musical score for measures 102-103. The right hand has a melodic line with eighth notes. The left hand has a bass line with chords. A fermata is placed over the second measure of the right hand.

104

*f*

*/legato*

*>*

*sfp*

Musical score for measures 104-105. The right hand has a melodic line with eighth notes. The left hand has a bass line with chords. A fermata is placed over the second measure of the right hand.

106

*mf*

Musical score for measures 106-107. The right hand has a melodic line with eighth notes. The left hand has a bass line with chords. A fermata is placed over the second measure of the right hand.

108

Musical score for measures 108-109. The right hand features a melodic line with eighth and sixteenth notes. The left hand provides a steady eighth-note accompaniment. A slur covers the first two measures of the left hand.

110

Musical score for measures 110-111. The right hand features a melodic line with slurs and accents. The left hand has a bass line with chords and a "short" marking.

112

Musical score for measures 112-113. The right hand has whole notes. The left hand has a steady eighth-note accompaniment with a "legato" and "mf" marking.

114

Musical score for measures 114-115. The right hand features a melodic line. The left hand has a bass line with chords and a "cresc." marking.

116

Musical score for measures 116-118. The system consists of a grand staff with a treble clef and a bass clef. Measure 116 features a treble clef staff with a series of eighth-note chords and a bass clef staff with a single note. Measure 117 has a treble clef staff with eighth-note chords and a bass clef staff with a long note. Measure 118 has a treble clef staff with a few notes and a bass clef staff with a long note. Dynamics include *f* and *sfp*. There are also *v* (accents) and *sfz* (sforzando) markings.

119

Musical score for measures 119-124. The system consists of a grand staff with a treble clef and a bass clef. Measure 119 has a treble clef staff with eighth-note chords and a bass clef staff with a long note. Measure 120 has a treble clef staff with eighth-note chords and a bass clef staff with a long note. Measure 121 has a treble clef staff with eighth-note chords and a bass clef staff with a long note. Measure 122 has a treble clef staff with eighth-note chords and a bass clef staff with a long note. Measure 123 has a treble clef staff with eighth-note chords and a bass clef staff with a long note. Measure 124 has a treble clef staff with eighth-note chords and a bass clef staff with a long note. Dynamics include *sfp* and *v* (accents).

125

see \*1

Musical score for measures 125-127. The system consists of a grand staff with a treble clef and a bass clef. Measure 125 has a treble clef staff with eighth-note chords and a bass clef staff with a long note. Measure 126 has a treble clef staff with eighth-note chords and a bass clef staff with a long note. Measure 127 has a treble clef staff with eighth-note chords and a bass clef staff with a long note. Dynamics include *f* and *v* (accents).

128

see \*2

Musical score for measures 128-130. The system consists of a grand staff with a treble clef and a bass clef. Measure 128 has a treble clef staff with eighth-note chords and a bass clef staff with a long note. Measure 129 has a treble clef staff with eighth-note chords and a bass clef staff with a long note. Measure 130 has a treble clef staff with eighth-note chords and a bass clef staff with a long note. Dynamics include *mf*.

130 see \*3

Musical score for measures 130-131. The right hand features a complex rhythmic pattern of eighth notes and chords. The left hand has a sparse accompaniment with some chords and rests.

132 see \*4

*mf*

Musical score for measures 132-133. The right hand has a melodic line with eighth notes and chords. The left hand has a simple accompaniment with chords and rests.

134

*f*

Musical score for measures 134-135. The right hand has a complex rhythmic pattern of eighth notes and chords. The left hand has a complex accompaniment with chords and rests.

136

*sfp* *f* *mf*

Musical score for measures 136-137. The right hand has a complex rhythmic pattern of eighth notes and chords. The left hand has a complex accompaniment with chords and rests.

139

Musical score for measures 139-140. The system consists of a grand staff with a treble clef and a bass clef. The right hand has a whole rest in measure 139 and begins a melodic line in measure 140. The left hand plays a rhythmic accompaniment of eighth notes. Dynamics include *cresc.* and *f*.

141

Musical score for measures 141-142. The right hand continues the melodic line. The left hand plays a rhythmic accompaniment. Dynamics include *mf* and *sfp*.

see \*5

143

Musical score for measures 143-144. The right hand has a melodic line with a *see \*6* instruction. The left hand has a rhythmic accompaniment with a *short* dynamic marking. The system ends with a fermata over the final notes.

145

Musical score for measures 145-146. The right hand has a melodic line with a *see \*7* instruction. The left hand has a rhythmic accompaniment. Dynamics include *cresc.*

147

Musical score for measures 147-148. The system includes a vocal line (treble clef) and a piano accompaniment (grand staff). The piano part features a complex harmonic texture with many accidentals. Dynamics include *mf* and *cresc.*

149

Musical score for measures 149-150. The system includes a vocal line (treble clef) and a piano accompaniment (grand staff). The piano part features a complex harmonic texture with many accidentals. Dynamics include *cresc.*

151

Musical score for measures 151-153. The system includes a vocal line (treble clef) and a piano accompaniment (grand staff). The piano part features a complex harmonic texture with many accidentals. Dynamics include *f* and *mf*.

154

Musical score for measures 154-156. The system includes a vocal line (treble clef) and a piano accompaniment (grand staff). The piano part features a complex harmonic texture with many accidentals.

158

*mf*

*mp*

161

*v*

163

*v*

165

*v*

167

Musical score for measures 167-168. The system includes a vocal line (treble clef) with rests and a piano accompaniment (grand staff). The piano part features a complex rhythmic pattern with eighth and sixteenth notes, including some triplets. The key signature has one sharp (F#) and the time signature is 3/4.

169

Musical score for measures 169-170. The system includes a vocal line (treble clef) with rests and a piano accompaniment (grand staff). The piano part features a complex rhythmic pattern with eighth and sixteenth notes, including some triplets. The key signature has one sharp (F#) and the time signature is 3/4.

171

*mp*

Musical score for measures 171-172. The system includes a vocal line (treble clef) with eighth-note patterns and a piano accompaniment (grand staff). The piano part features sustained chords with a tremolo effect, indicated by a wavy line. The key signature has one sharp (F#) and the time signature is 3/4.

173

Musical score for measures 173-174. The system includes a vocal line (treble clef) with eighth-note patterns and a piano accompaniment (grand staff). The piano part features sustained chords with a tremolo effect, indicated by a wavy line. The key signature has one sharp (F#) and the time signature is 3/4.

175

*mp*

177

*cresc.*

*sf*

180

*cresc.*

*fff*

## II

Slow with liberty ♩ = 52

Musical score for measures 1-4. The piece is in 4/4 time. The right hand (RH) features a melodic line with a half note G4, a quarter note A4, a quarter note B4, a half note C5, a quarter note D5, a quarter note E5, a quarter note F5, a quarter note G5, a half note A5, a quarter note B5, a quarter note C6, a quarter note B5, a quarter note A5, a quarter note G5, a half note F5, a quarter note E5, a quarter note D5, a half note C5, and a quarter note B4. The left hand (LH) provides harmonic support with chords and arpeggiated figures. Dynamics include *mp* in both hands.

Musical score for measures 5-8. The right hand (RH) continues the melodic line with a half note G4, a quarter note A4, a quarter note B4, a half note C5, a quarter note D5, a quarter note E5, a quarter note F5, a quarter note G5, a half note A5, a quarter note B5, a quarter note C6, a quarter note B5, a quarter note A5, a quarter note G5, a half note F5, a quarter note E5, a quarter note D5, a half note C5, and a quarter note B4. The left hand (LH) features a prominent *sfp.* (sforzando) dynamic in measure 6. Dynamics include *Cresc.* and *mf* in the RH, and *sfp.* in the LH.

Musical score for measures 9-12. The right hand (RH) continues the melodic line with a half note G4, a quarter note A4, a quarter note B4, a half note C5, a quarter note D5, a quarter note E5, a quarter note F5, a quarter note G5, a half note A5, a quarter note B5, a quarter note C6, a quarter note B5, a quarter note A5, a quarter note G5, a half note F5, a quarter note E5, a quarter note D5, a half note C5, and a quarter note B4. The left hand (LH) features a prominent *sfp.* (sforzando) dynamic in measure 9. Dynamics include *sfp.* in the LH.

13

Musical score for measures 13-16. The top staff is a treble clef with a whole rest. The bottom staff is a grand staff (treble and bass clefs). The bass line starts with a whole note chord (F#4, A4, C5) and continues with a series of chords and moving lines. Dynamics include *mf* and *mp*.

17

Musical score for measures 17-20. The top staff has a treble clef and contains a melodic line with eighth and sixteenth notes. The bottom staff is a grand staff with whole rests in both the treble and bass clefs.

21

Musical score for measures 21-24. The top staff has a treble clef and contains a melodic line with eighth and sixteenth notes. The bottom staff is a grand staff with a complex bass line featuring triplets and dynamic markings: *sfp*, *mf*, *sfp*, *mf*, *sfp*, *mf*.

25

8va

29

8va

*sfp* *sfp*

33

8va

36

Musical score for measures 36-39. The system consists of three staves: a vocal line (top) and a piano accompaniment (bottom). The piano accompaniment features a complex rhythmic pattern with many beamed sixteenth notes in both hands. The key signature has one sharp (F#) and one flat (Bb). The vocal line is mostly silent, with a few notes appearing in measure 39. Dynamics include *sfp* (sforzando piano) markings in the piano part.

40

Musical score for measures 40-43. The system consists of three staves: a vocal line (top) and a piano accompaniment (bottom). The piano accompaniment has a more sustained texture with longer note values and some ties. The vocal line has a melodic line starting in measure 40. Dynamics include *cresc.* (crescendo), *f* (forte), and *mf* (mezzo-forte) markings.

44

Musical score for measures 44-47. The system consists of three staves: a vocal line (top) and a piano accompaniment (bottom). The piano accompaniment is mostly silent, with some chords and notes appearing in the lower register. The vocal line has a melodic line starting in measure 44. The key signature has one sharp (F#) and one flat (Bb).

47 <sup>\*9</sup>

Musical score for measures 47-49. The top staff is a single melodic line with various accidentals and a trill-like passage. The bottom staff is a piano accompaniment with chords and moving lines in both hands.

50

Musical score for measures 50-52. The top staff features a continuous eighth-note pattern. The bottom staff provides harmonic support with chords and bass lines.

53

Musical score for measures 53-55. The top staff has a complex melodic line with many accidentals. The bottom staff has a piano accompaniment with chords and bass lines.

56

mp

60 \*10

mp

64

sp.

68

mf

72

76

mf

78

80

Musical score for measures 80-81. Measure 80 features a treble clef with a melodic line of eighth notes and a piano accompaniment of eighth notes. Measure 81 features a treble clef with a sustained chord and a piano accompaniment of eighth notes. The piano part includes dynamic markings *mp* and *p*.

81

Musical score for measures 82-83. Measure 82 features a treble clef with a sustained chord and a piano accompaniment of eighth notes. Measure 83 features a treble clef with a sustained chord and a piano accompaniment of eighth notes. The piano part includes dynamic markings *mp* and *p*.

### III

Marcato with energy and spirit ♩ = 96

The first system of the musical score consists of three staves. The top staff is a single treble clef staff with a whole rest in each of the four measures. The middle and bottom staves are grouped as a grand staff. The middle staff is in treble clef and the bottom staff is in bass clef. Both are in 4/4 time. The key signature has one sharp (F#). The music features a series of chords and some melodic fragments in the right hand, while the left hand plays a steady accompaniment of chords.

The second system of the musical score consists of three staves. The top staff is a single treble clef staff. The middle and bottom staves are grouped as a grand staff. The middle staff is in treble clef and the bottom staff is in bass clef. Both are in 4/4 time. The key signature has one flat (Bb). The music features a melodic line in the right hand starting in the third measure, while the left hand plays a steady accompaniment of chords.

The third system of the musical score consists of three staves. The top staff is a single treble clef staff. The middle and bottom staves are grouped as a grand staff. The middle staff is in treble clef and the bottom staff is in bass clef. Both are in 4/4 time. The key signature has one flat (Bb). The music features a melodic line in the right hand starting in the first measure, while the left hand plays a steady accompaniment of chords. The system concludes with a double bar line and a repeat sign.

11

15

\*11

18

21

23

*mf*

*sfp*

*p*

27

*p*

29

*p*

31

Musical score for measures 31-32. The right hand has a melodic line with eighth notes and a half note. The left hand has a bass line with eighth notes and a half note. A fermata is placed over the left hand in the second measure.

33

Musical score for measures 33-34. The right hand has a melodic line with eighth notes and a triplet. The left hand has a bass line with eighth notes and a triplet. Dynamics include *f* and *mf*.

35

Musical score for measures 35-36. The right hand has a melodic line with eighth notes and a half note. The left hand has a bass line with eighth notes and a half note. Dynamics include *cresc.* and *mf*.

38 Marcato

42

45

48

55 *mf* \*13

59 *mf*

61 *mp*

64 *\*14*

66

68

*mf*

70

*cresc*

72

Musical score for measures 72-74. The score is in 4/4 time and features a piano accompaniment with a complex harmonic structure. The right hand plays a series of chords and arpeggios, while the left hand provides a steady bass line. The key signature has one flat.

75

Musical score for measures 75-79. The score is in 4/4 time and features a piano accompaniment with a complex harmonic structure. The right hand plays a series of chords and arpeggios, while the left hand provides a steady bass line. The key signature has one flat. Dynamics include *mf cresc.* and *ff*.

80

Musical score for measures 80-84. The score is in 4/4 time and features a piano accompaniment with a complex harmonic structure. The right hand plays a series of chords and arpeggios, while the left hand provides a steady bass line. The key signature has one flat. Dynamics include *mp*, *p*, *mf*, and *sub. p*. Time signatures change from 4/4 to 3/4 and back to 4/4.

87

Musical score for measures 87-88. The system consists of three staves: a single treble clef staff at the top and a grand staff (treble and bass clefs) below. The top staff contains a continuous eighth-note melody in 4/4 time. The grand staff below has a whole rest in the treble clef and a sustained bass line in the bass clef, with a slur connecting the two staves.

89

Musical score for measures 89-90. The system consists of three staves. The top staff has a treble clef and contains a melody with a *cresc.* marking in measure 89, a reference to *see \*12*, and a *f* dynamic in measure 90. It includes two triplet markings. The grand staff below has a whole rest in the treble clef and a bass line starting in measure 90 with a *mf* dynamic. The bass line features a rhythmic pattern of eighth notes with accents.

91

Musical score for measures 91-92. The system consists of three staves. The top staff has a treble clef and contains a melody with a *cresc.* marking in measure 91 and a *ff* dynamic in measure 92. The grand staff below has a bass line in the bass clef with a rhythmic pattern of eighth notes with accents in measure 91, and a whole rest in the treble clef and a sustained bass line in measure 92.

94

Musical score for measures 94-97. Measure 94: Treble clef, quarter notes G4, A4, B4, C5. Bass clef, quarter notes G2, A2, B2, C3. Measure 95: Treble clef, quarter notes G4, A4, B4, C5. Bass clef, quarter notes G2, A2, B2, C3. Measure 96: Treble clef, quarter notes G4, A4, B4, C5. Bass clef, quarter notes G2, A2, B2, C3. Measure 97: Treble clef, quarter notes G4, A4, B4, C5. Bass clef, quarter notes G2, A2, B2, C3. Dynamics: mp.

98

Musical score for measures 98-101. Measure 98: Treble clef, quarter notes G4, A4, B4, C5. Bass clef, quarter notes G2, A2, B2, C3. Measure 99: Treble clef, quarter notes G4, A4, B4, C5. Bass clef, quarter notes G2, A2, B2, C3. Measure 100: Treble clef, quarter notes G4, A4, B4, C5. Bass clef, quarter notes G2, A2, B2, C3. Measure 101: Treble clef, quarter notes G4, A4, B4, C5. Bass clef, quarter notes G2, A2, B2, C3. Dynamics: f, mp, sfp.



102

Musical score for measures 102-105. Measure 102: Treble clef, quarter notes G4, A4, B4, C5. Bass clef, quarter notes G2, A2, B2, C3. Measure 103: Treble clef, quarter notes G4, A4, B4, C5. Bass clef, quarter notes G2, A2, B2, C3. Measure 104: Treble clef, quarter notes G4, A4, B4, C5. Bass clef, quarter notes G2, A2, B2, C3. Measure 105: Treble clef, quarter notes G4, A4, B4, C5. Bass clef, quarter notes G2, A2, B2, C3. Dynamics: mf, \*15.

105

Musical score for measures 105-106. The system consists of a single treble clef staff and a grand staff (treble and bass clefs). Measure 105 features a treble staff with a melodic line of eighth notes, starting with a flat. The grand staff accompaniment includes a bass line with a long note and a treble staff with a whole note chord. Measure 106 shows a treble staff with a melodic line of eighth notes, starting with a sharp. The grand staff accompaniment features a bass line with a long note and a treble staff with a whole rest.

107

\*16

Musical score for measures 107-108. The system consists of a single treble clef staff and a grand staff. Measure 107 features a treble staff with a melodic line of eighth notes, starting with a sharp. The grand staff accompaniment includes a bass line with a long note and a treble staff with a whole rest. Measure 108 features a treble staff with a melodic line of eighth notes, starting with a flat. The grand staff accompaniment includes a bass line with a long note and a treble staff with a whole rest.

109

Musical score for measures 109-110. The system consists of a single treble clef staff and a grand staff. Measure 109 features a treble staff with a melodic line of eighth notes, starting with a flat. The grand staff accompaniment includes a bass line with a long note and a treble staff with a whole rest. Measure 110 features a treble staff with a melodic line of eighth notes, starting with a flat. The grand staff accompaniment includes a bass line with a long note and a treble staff with a whole rest.

111

Musical score for measures 111-112. The system consists of a single treble clef staff and a grand staff. Measure 111 features a treble staff with a melodic line of eighth notes, starting with a flat. The grand staff accompaniment includes a bass line with a long note and a treble staff with a whole rest. Measure 112 features a treble staff with a melodic line of eighth notes, starting with a sharp. The grand staff accompaniment includes a bass line with a long note and a treble staff with a whole rest.

113

*cresc.* *f*

*cresc.* *f*

This system contains measures 113 and 114. Measure 113 features a treble clef with a melodic line of eighth notes and a piano accompaniment of chords. Measure 114 changes to a 4/4 time signature and features a treble clef with a melodic line of eighth notes and a piano accompaniment of chords. Dynamics include *cresc.* and *f*.

115

Marcato

*cresc.* *ff*

*cresc.* *ff mp*

This system contains measures 115 and 116. Measure 115 features a treble clef with a melodic line of eighth notes and a piano accompaniment of chords. Measure 116 features a treble clef with a melodic line of eighth notes and a piano accompaniment of chords. Dynamics include *cresc.*, *ff*, and *mp*. The tempo marking *Marcato* is present.

117

This system contains measures 117, 118, 119, and 120. Measure 117 features a treble clef with a melodic line of eighth notes and a piano accompaniment of chords. Measure 118 features a treble clef with a melodic line of eighth notes and a piano accompaniment of chords. Measure 119 features a treble clef with a melodic line of eighth notes and a piano accompaniment of chords. Measure 120 features a treble clef with a melodic line of eighth notes and a piano accompaniment of chords. Dynamics include *ff* and *mp*.

121

Musical score for measures 121-123. The system consists of a grand staff with a treble clef and a bass clef. The music is in a key with one sharp (F#) and a common time signature. The right hand plays a series of chords with accents (v) and slurs. The left hand plays a rhythmic accompaniment of chords with slurs and accents. A dynamic marking of *f* is present at the beginning of the system.

124

Musical score for measures 124-127. The system consists of a grand staff with a treble clef and a bass clef. The music is in a key with one flat (Bb) and a common time signature. The right hand plays a series of chords with accents (v) and slurs. The left hand plays a rhythmic accompaniment of chords with slurs and accents.

128

Musical score for measures 128-129. The system consists of a grand staff with a treble clef and a bass clef. The music is in a key with one flat (Bb) and a common time signature. The right hand plays a series of chords with accents (v) and slurs. The left hand plays a rhythmic accompaniment of chords with slurs and accents. A dynamic marking of *cresc.* is present at the beginning of the system. Trill markings (3) are present in both hands.

130

Musical score for measures 130-133. The system consists of a grand staff with a treble clef and a bass clef. The music is in a key with one flat (Bb) and a common time signature. The right hand plays a series of chords with accents (v) and slurs. The left hand plays a rhythmic accompaniment of chords with slurs and accents. A dynamic marking of *sfp* is present at the beginning of the system. Trill markings (3) are present in both hands. The system ends with a dynamic marking of *pp*.

136

*mp*

*mp*

143

*mp*

147

*cresc.*

*f*

*ff p*

149 \*17

*mf*

151

153 \*18 har. ①

*ff*

155

Musical score for measures 155-156. The system consists of three staves: a treble clef staff at the top, and a grand staff (treble and bass clefs) below. The key signature has two flats (B-flat and E-flat). The music features a complex texture with many beamed sixteenth notes in the bass line and chords in the treble line. The right hand has a melodic line with some grace notes. The piece ends with a fermata over the final chord.

157

Musical score for measures 157-159. The system consists of three staves: a treble clef staff at the top, and a grand staff (treble and bass clefs) below. The key signature has two flats. The music is highly rhythmic, featuring dense sixteenth-note patterns in both hands. The texture is very busy with many beamed notes and chords. The piece ends with a fermata over the final chord.

160

Musical score for measures 160-162. The system consists of three staves: a treble clef staff at the top, and a grand staff (treble and bass clefs) below. The key signature has two flats. The music is highly rhythmic, featuring dense sixteenth-note patterns in both hands. The texture is very busy with many beamed notes and chords. The piece ends with a fermata over the final chord. Dynamic markings include *mf* (mezzo-forte) and *ff* (fortissimo).

163

*mp*

*sub. p*

169

gradually slower

*ff*

Tempo 1

175

*ff*

*ff*

178

Musical score for measures 178-180. The top staff has a treble clef and a key signature of two sharps (F# and C#). It contains a series of chords with accents (v) above them. The bottom two staves (treble and bass clefs) are mostly empty, with some initial notes in the bass staff.

181

Musical score for measures 181-182. The top staff has a treble clef and a 4/4 time signature. It features a melodic line with accents (\*19, \*20) and triplets (3). The bottom two staves are empty.

183

Musical score for measures 183-184. The top staff has a treble clef and a 4/4 time signature. It contains a melodic line with various accidentals. The bottom two staves have a bass line with chords and accents (v).

185

Musical score for measures 185-186. The top staff has a treble clef and a 4/4 time signature. It features a melodic line with a dynamic marking of *mf*. The bottom two staves have a bass line with chords and dynamic markings of *sfp*.

187

mp

189 see \*16

see \*16

191

191

193

193

195

*ff*

*f*

197 Marcato

*ff mp*

*f*

200

*f*

*f*

203

Musical score for measures 203-205. The score is in G major and 3/4 time. It features a piano accompaniment with a steady eighth-note bass line and chords in the right hand. The right hand has a melodic line with slurs and accents. The left hand has a rhythmic pattern of eighth notes. The key signature has one sharp (F#).

206

Musical score for measures 206-208. The score is in G major and 3/4 time. It features a piano accompaniment with a steady eighth-note bass line and chords in the right hand. The right hand has a melodic line with slurs and accents. The left hand has a rhythmic pattern of eighth notes. The key signature has one sharp (F#). The score includes dynamic markings: *sfp* (sforzando piano) and *cresc.* (crescendo). There are also triplets in the right hand.

209

Musical score for measures 209-211. The score is in G major and 3/4 time. It features a piano accompaniment with a steady eighth-note bass line and chords in the right hand. The right hand has a melodic line with slurs and accents. The left hand has a rhythmic pattern of eighth notes. The key signature has one sharp (F#).

214

*ff*

*ff*

*ff*

217

*ff*

*ff*

*ff*

223

*ff*

*ff*

*ff*

Original Manuscript

- \*1. Movement I, tempo marking

$\text{♩} = 120$

- \*2. Movement I, measure 3-4



- \*3. Movement I, measure 5



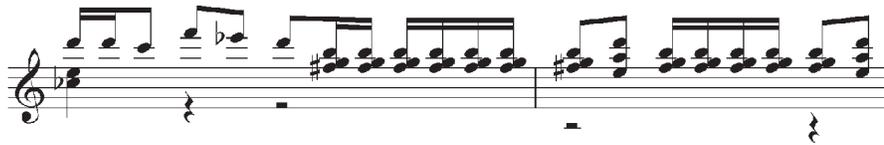
- \*4. Movement I, measure 17



\*5. Movement I, measure 17



\*6. Movement I, measure 18-19



\*7. Movement I, measure 19-20



\*8. Movement I, measure 25



\*9. Movement II, measure 47





\*15. Movement III, measure 104-105



\*16 Movement III, measure 107 & 189



\*17. Movement III, measure 149



\*18. Movement III, measure 153



\*19. Movement III, measure 181



\*20. Movement III, measure 182



## BIBLIOGRAPHY

- Ayrey, Craig., and Everist, Mark, ed. *Analytical Strategies and Musical Interpretation*.  
Cambridge: Cambridge University Press, 1996.
- Backus, Gerald J. *The Spanish Guitar*. Los Angeles: Gothic Press, 1977.
- Bell, Douglas. "The Editing of Joaquin Rodrigo's Concerto de Aranjuez," *Soundboard*,  
Vol. XVIII/no.4 (winter 1992): 23-28.
- Bellow, Alexander. *The Illustrated History of the Guitar*. New York: Belwin Mills  
Publishing Corp., 1970.
- Berry, Wallace. *Form in Music*, 2<sup>nd</sup> ed. New Jersey: Prentice-Hall, 1986.
- Brindle, Reginald Smith. "The Composer's Problem," *Guitar Review*, no. 83 (fall 1990):  
25-30.
- Broege, Timothy. *On The Cutting Edge*, review of *Concerto for recorder and orchestra*  
by Lawrence Weiner. In *American Recorder*, vol. 43 (march 2002): 24-25.
- Cone, Edward T. *Musical Form and Musical Performance*. New York: W. W. North &  
Company, 1968.
- Cope, David. *Technique of the Contemporary Composer*. New York: Schirmer Books,  
1997.
- Goldberg, Rose Lee. *Performance: Live Art since 1960*. New York: Harry N. Abrams  
Publishers, 1998.

- Goldspiel, Alan. "How Analysis Improves Performance: Villa-Lobos' Prelude No.1"  
*American String Teacher*, 46.2 (1996): 62-64, 66.
- Grunfeld, Frederic. *The Arts and Times of The Guitar*. London: Macmillan, 1969.
- Hodel, Brian. "Twentieth Century Music and the Guitar, Part 1: 1900-1945." *Guitar Review*, no. 117 (summer 1999): 4-15.
- \_\_\_\_\_. "Twentieth Century Music and the Guitar, Part 2: 1945-2000." *Guitar Review*, no. 119 (winter 2000): 8-19
- Lewin, David. *Musical Form and Transformation: 4 Analytic Essays*. New Haven: Yale University Press, 1993.
- Lawrence Weiner, biographical article on the following website. 29 Jan 2004  
 <<http://www.webpals.net/weiner/bio.html>>.
- Marinescu, Liniu. "Winner 1967: Lawrence Weiner, *Daedalic Symphony*." *Ostwald Award Archives*. 14 Jan.2002. University of Maryland. 29 Jan.2004  
 <<http://www.lib.umd.edu/PAL/SCPA/ABA/Ostwald/weiner.html>>.
- Reti, Rudolph. *The Thematic Process in Music*. New York: The Macmillian Company, 1951.
- \_\_\_\_\_. *Tonality, Atonality, Pantonality: A Study of Some Trends in Twentieth Century Music*. London: Rockliff, 1958.
- Stein, Leon. *Structure and Style: The Study and Analysis of Musical Forms*. Evanston: Summy-Birchard Company, 1962.
- Thibodeau, Ralph. Review of *Chipita Rodriguez*, by Lawrence Weiner. In *Opera News*, vol. 46 (June 1982): 17.

Turnbull, Harvey. *The Guitar from the Renaissance to the Present Day*. London:  
Batsford Pub., 1974.

Wade, Graham. *Traditions of the Classical Guitar*. London: John Calder Pub., 1980.

Weiner, Lawrence. *Concerto for Guitar and Orchestra*” Score, 1986.

\_\_\_\_\_. *Concerto for Guitar and Orchestra*. Piano reduction score, 1986.

\_\_\_\_\_. *The Vocal Sounds of 20<sup>th</sup> Century Harmonies*. San Antonio: Southern Music  
Company, 1973.