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

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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.

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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[1]. 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[2], 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

[1] Winner of American Bandmaster Ostwald Award, 1956 and 1957.
[2] Winner of American Bandmaster Ostwald Award, 1966.

teacher, while Barney was unselfish and would always give me suggestions and share compositional ideas with me." [3]

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

[3] 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,"[4] 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"[5], "skillful and inventive"[6] 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 Ochestra* (2001), *Concerto for Viola and Orchestra* (1993), *Third Symphony for Symphonic Band* (1972) [7]and *Chipita Rodriguez* as his representative works.

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[4] Interview, 23 April 2004.
[5] Ralph Thibodeau, review of *Chipita Rodriguez,* by Lawrence Weiner, as performed by Corpus Christi Symphony, in the Opera News, vol. 46 (june 1982): 17.
[6] Timothy Broege, *On The Cutting Edge,* review of *Concerto for recordes 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.
[7] 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 entitle *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[8]. 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

[8] 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			**Exposition**	
	1-21		*Theme Group I*	
		1-9	A1	Guitar solo
		9-21	A2, variance/elaboration	Orchestra tutti
	21-28		Transitional	
	29-50		*Theme Group II*	
		29-41	B1	Guitar solo-Orchestra
		41-50	B2, stretto	Woodwind & Brass
	50-71		Closing, *Theme Group III*	
		50-59	C1	Guitar solo-Strings
		59-65	C2, variance	Guitar solo-Brass & Woodwinds
		65-71	D, codetta	Guitar solo-Vibraphone
72-104			**Development** Thematic elements from A, B, C	Guitar-Orchestra Interplay
105-183			**Recapitulation**	
	105-112		B1, transposed perfect fifth down	Guitar solo-Strings
	112-118		C3, transposed major second down	Strings
	118-126		Transitional, D, transposed perfect fifth up	Orchestral tutti
	127-147		*Theme Group 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		**Coda**	
		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		**A**, *Theme 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		*Bridge*, rhythmic element from 1st movement	Orchestra
42-60		**Development,** 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		**Coda**	

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			**A**	
	1-7		Fanfare theme, introductory in character	Orchestra tutti
	7-16		*AA*	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		*AB*, 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		*AA*	
		34-36	a	Guitar solo-Orchestra
		36-42	b	Orchestra tutti
		42-51	Rhythmic extension based on b	
52-86			**B**	
	52-57		*BA*	Guitar solo-Woodwind, vibraphone
	58-80		*BB*, episode	
		58-61	e	
		62-69	f, derived from d	Guitar solo-String
		69-80	Rhythmic element from 1st movement	Orchestra tutti
	80-86		*BA*, transposed an octave lower	Guitar solo-String
	87-89		Bridge, f'+a-inversion	
90-137			**Á'**	
	90-100		*AA*	
		90-92	a	Guitar solo-Orchestra
		92-100	b, 3+5	Brass
	101-113		*AB*	
		101-103	c1, transposed minor 3rd lower	Guitar solo-Strings, vibraphone
		104	c2	
		105-107	c2', transposed minor3rd lower	
		108	c2, transposed perfect 5th lower	
		109-113	c', elaboration of c	Guitar solo-Strings
	114-137		*AA*	
		114-116	a, transposed minor 3rd lower	
		116-127	b2', rhythmic elaboration	Woodwinds - Brass
		128	Bridge, a-inversion, transposed perfect 4th lower	Strings
		129-137	a + Extension	

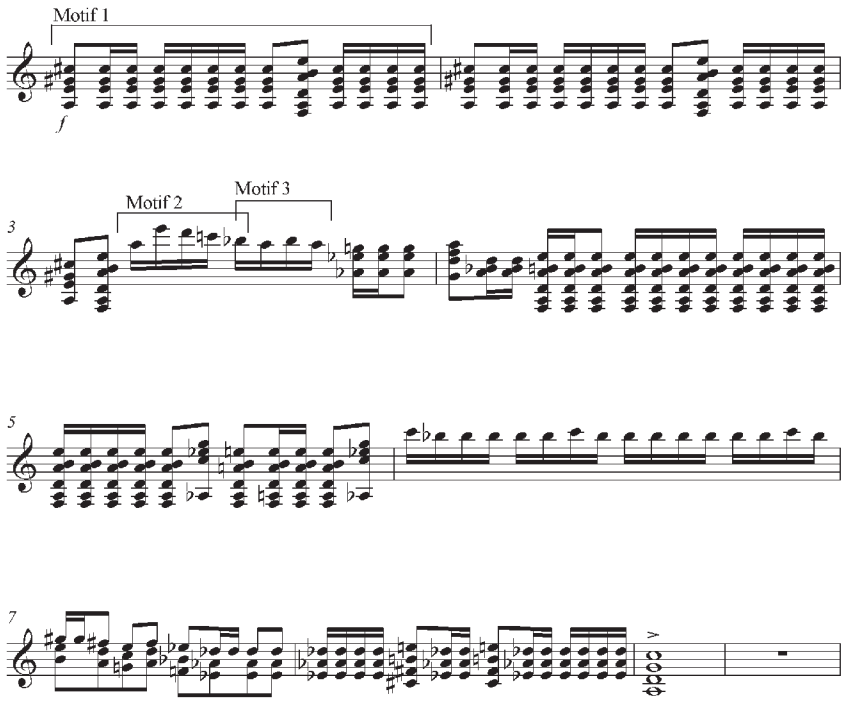
Table 3. *Continued*

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

Thematic Design

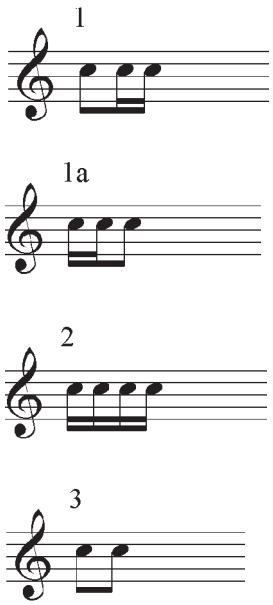
Several common motivic cells unify the three movements of *Concerto for Guitar and Orchestra.* In the first movement, the opening nine-measure theme played by the guitar solo presents all these fundamental motivic elements:

Example 1. Movement I, measures 1-9.



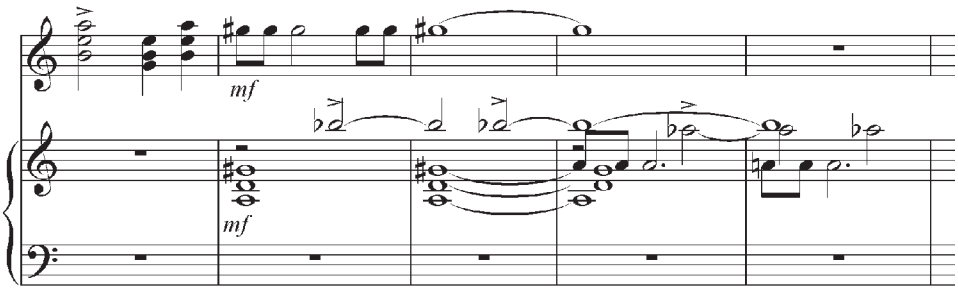
At the rhythmic level, it noticeably introduces four predominant figures that appear consistently throughout the three movements. Weiner employs a fairly straightforward rhythmic scheme. These four figures are the principal driving rhythm:

Example 2. Four rhythmic motifs.

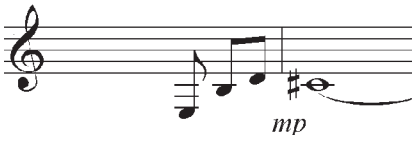


At the pitch level, there are three motivic cells. Motif 1 is a chordal passage with a melodic contour of an interval of a minor third (C#-E). The most prominent harmony in this segment is the major seventh chord. The codetta to the exposition in the first movement and the opening four-note motif are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

Example 3. Movement I, measures 65-71.

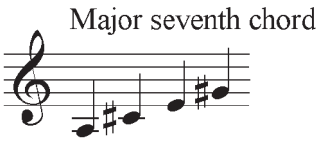


Example 4. Movement II, measure 1.



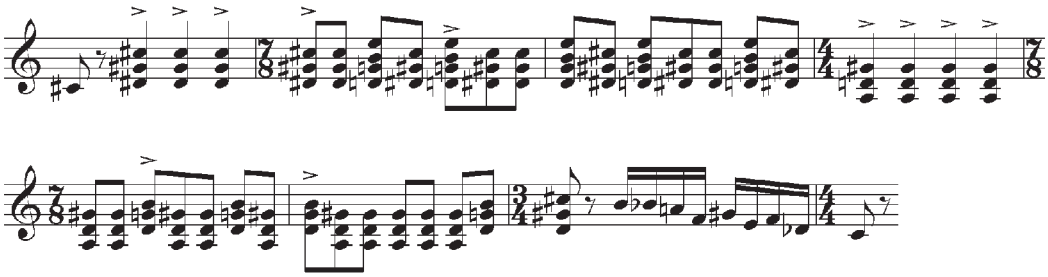
In example 4, the upward arpeggio (E-B-D), although different in chord quality and missing the third, closely resembles the major seventh chord of the motif 1:

Example 5. Fragment of Motif 1.

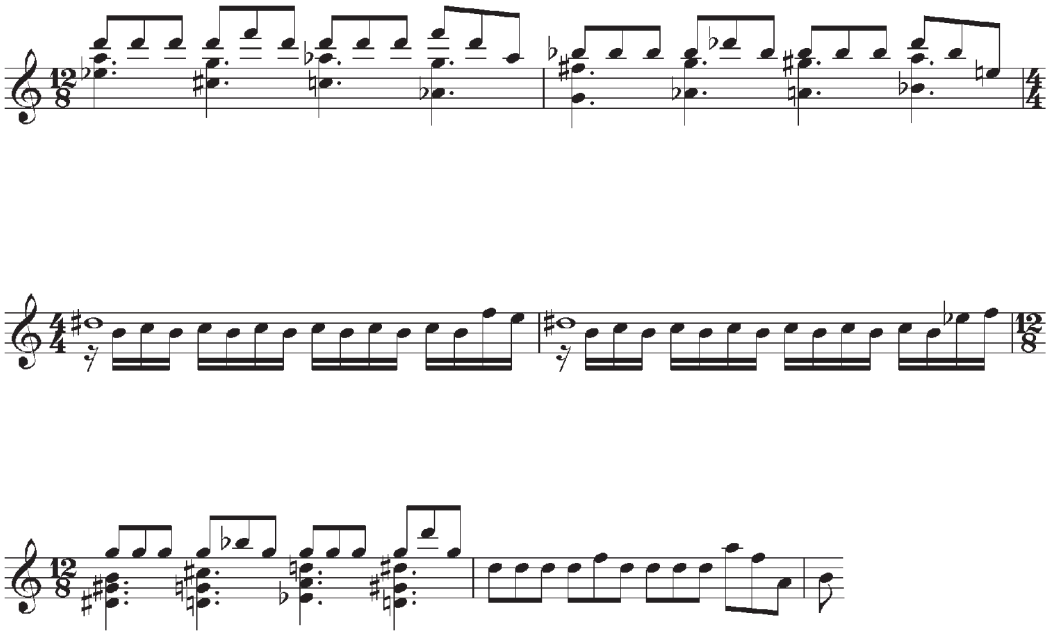


The minor third motivic figure is apparent in the main themes of the third movement. It is also recalled in the development section of the second movement:

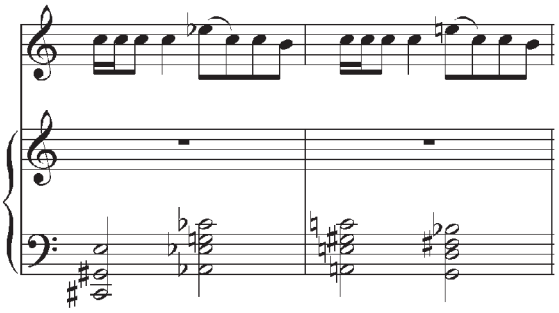
Example 6. Movement III, measures 9-16.



Example 7. Movement III, measures 104-109.

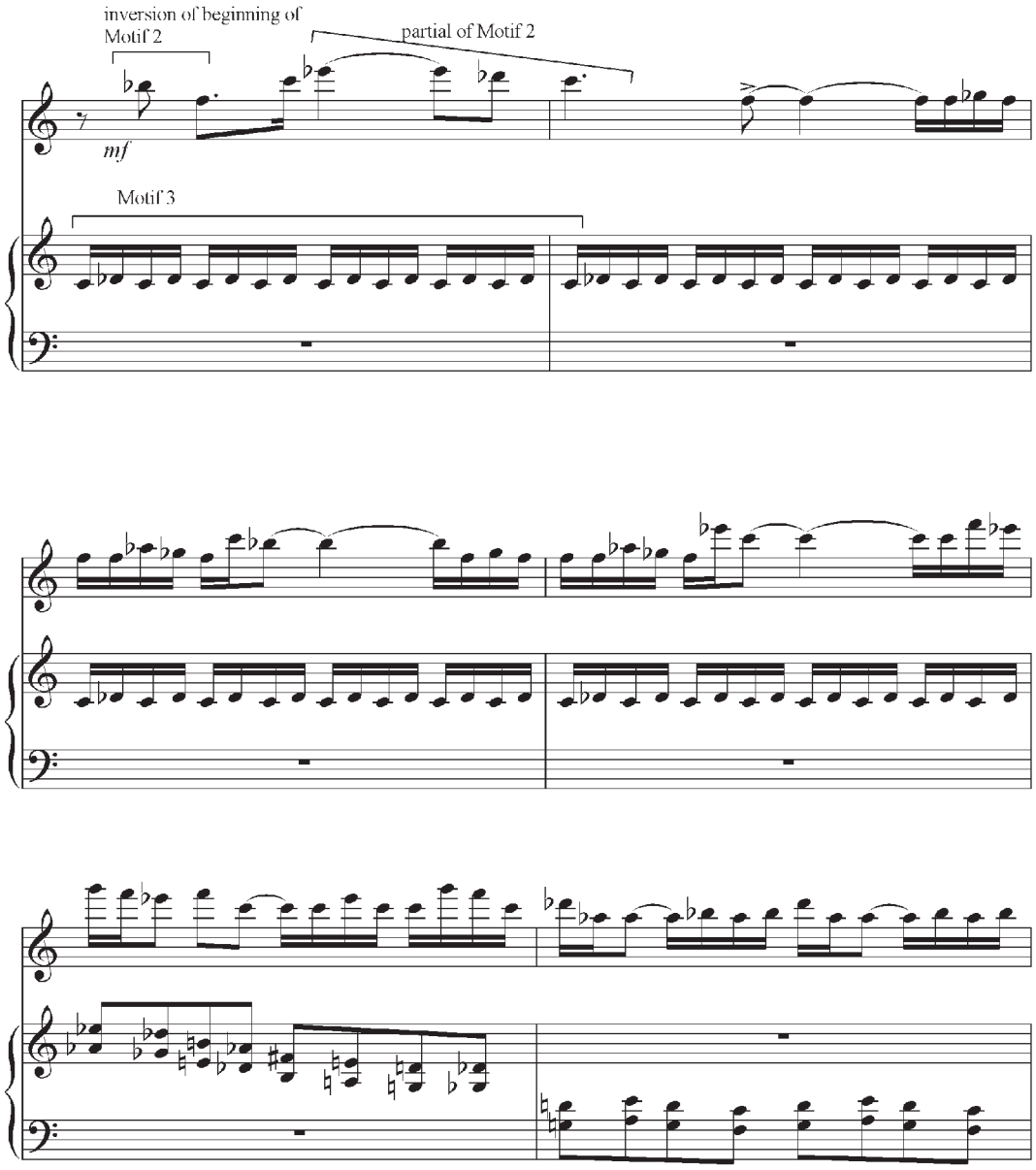


Example 8. Movement II, measures 51-52.

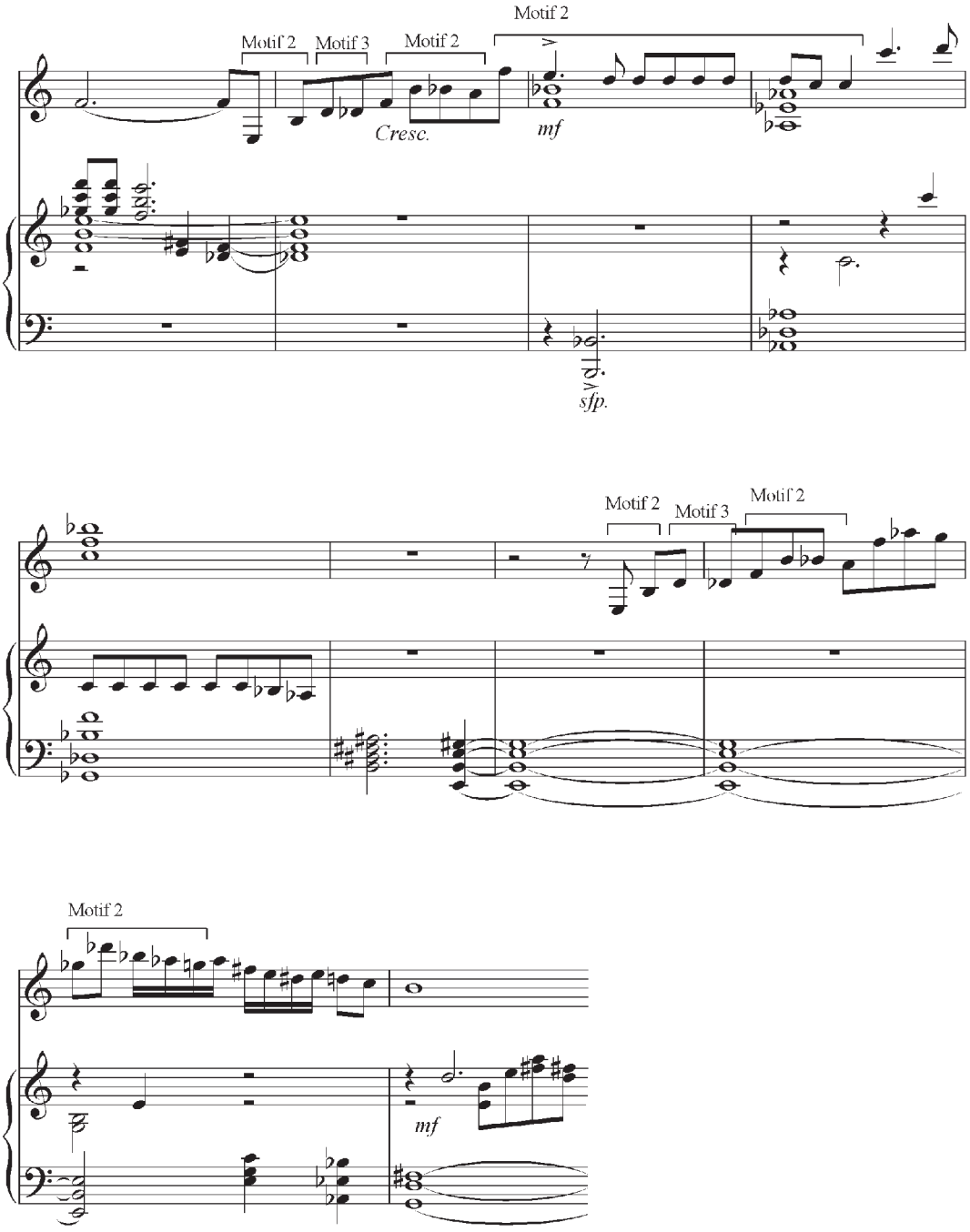


Motif 2 is an upward fifth followed by a falling scale in the guitar solo (A-E-D-C-B flat). This motif is modified and truncated in the accompaniment played by viola and cello. Motif 3 (B flat-A-G-A) follows and overlaps with motif 2. The second theme group in the first movement and the main theme of the second movement are related to these two motifs:

Example 9. Movement I, measures 29-34.



Example 10. Movement II, measures 4-13.



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:

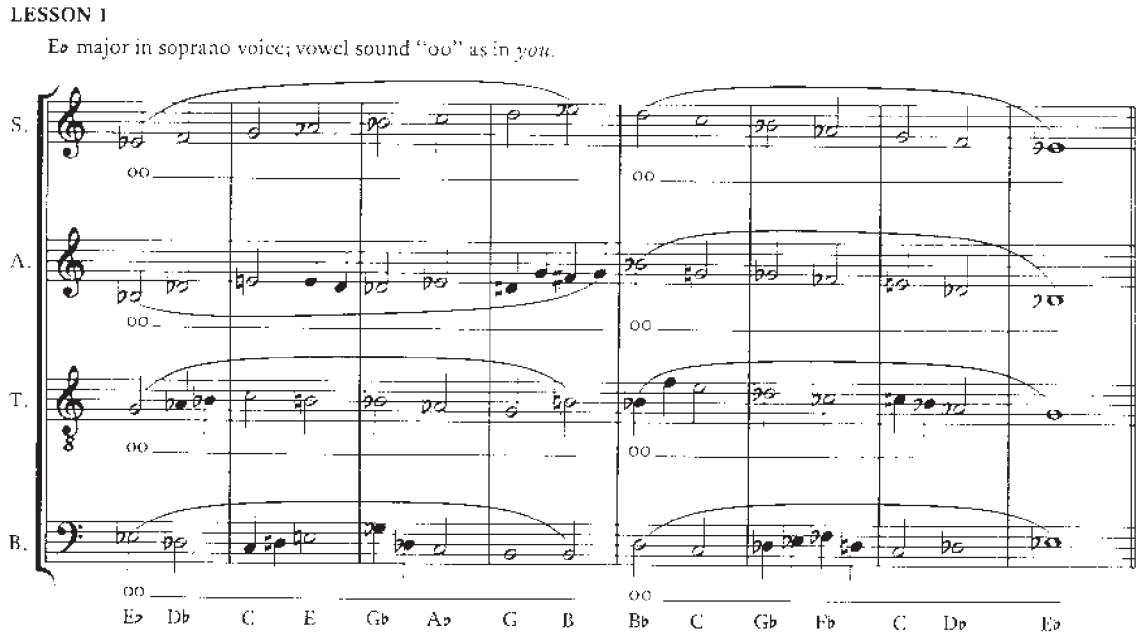
1. Non-functional major triads
2. Non-functional minor triads
3. Combination of major and minor non-functional triads
4. Major sevenths
5. Major and minor ninth, elevenths and thirteenths
6. Altered sevenths, ninths, eleventh, and thirteenths
7. Quartal harmony
8. Secundal harmony
9. Polychords
10. Combination 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:

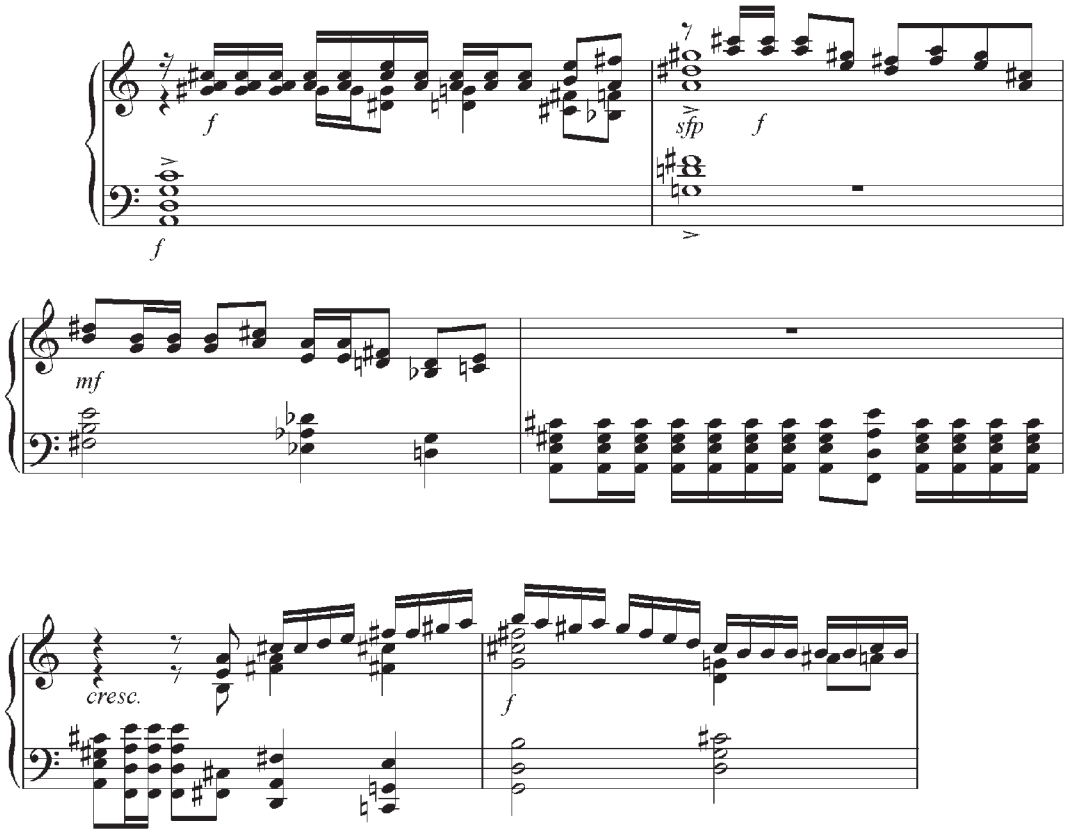
Example 11.

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



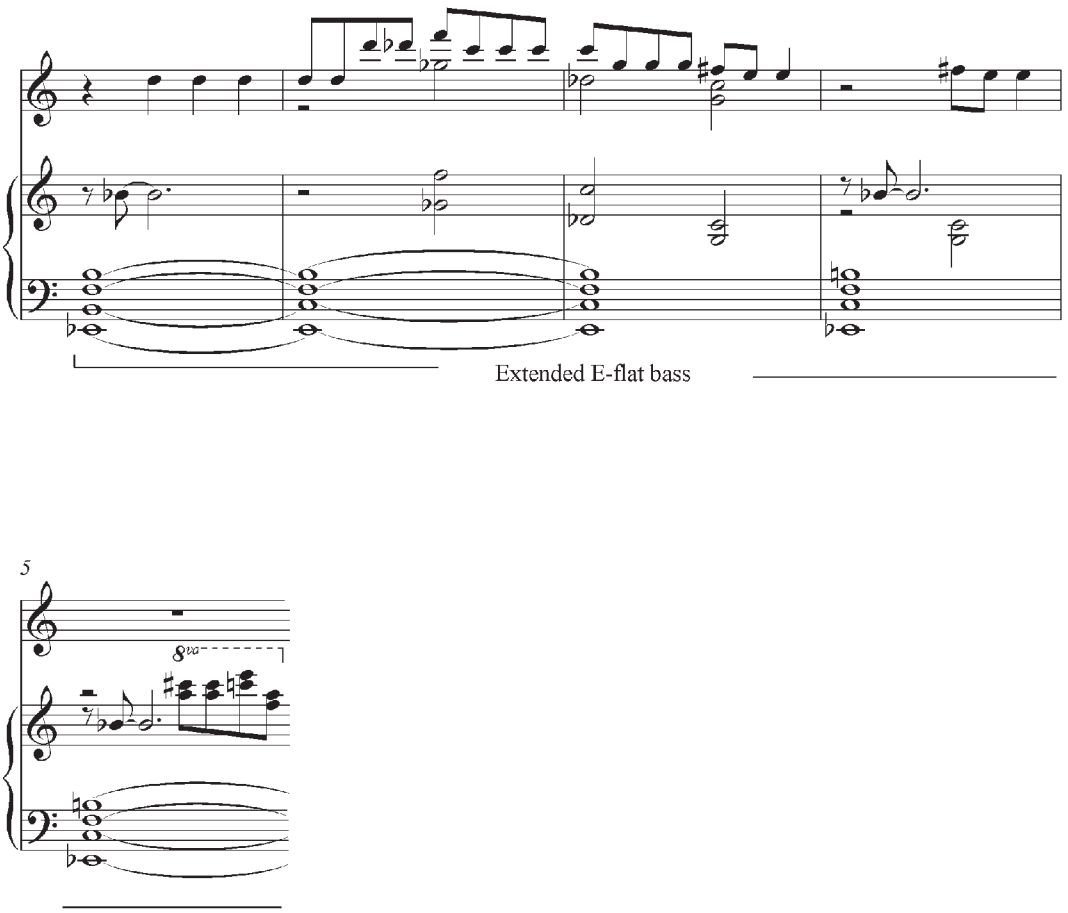
Concerto for guitar and Orchestra is of course much more complex than the example above, but the same observations can apply to some of its passages as well. Comparing the following extract from *Concerto* to Example 11, one can see the similar characteristic traits:

Example 12. Movement I, measures 9-14.

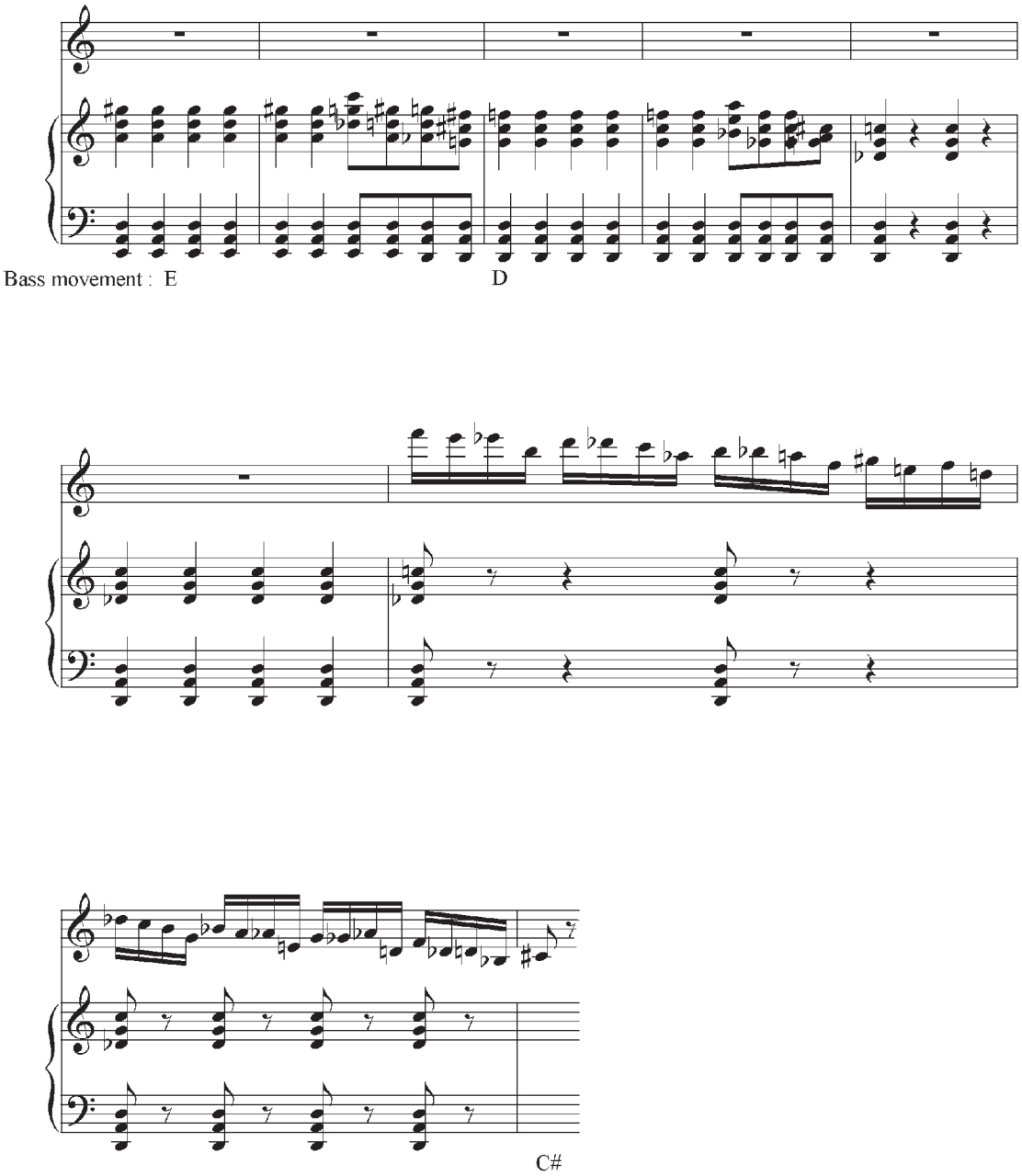


In the example above, an A major scale can be perceived through the melodies. Instances of sure a clear reference to a "key" area are scarce in *Concerto*; more often, references to tonal area are provided through focal notes, pedal tones or elongated bass:

Example 13. Movement II, measure 24-32.



Example 14. Movement III, measures 1-9.



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.

Exposition			Recapitulation		Coda
1st theme	*2nd theme*	*Closing theme*	*2nd theme*	*1st theme*	*Cadence*
A (melody)	f minor (melody)	A (bass)~~~~~	b-flat minor (melody) 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."[9] 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

[9] 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.

	Theme I			~~~~	*Theme I recap.*	*Coda*
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.

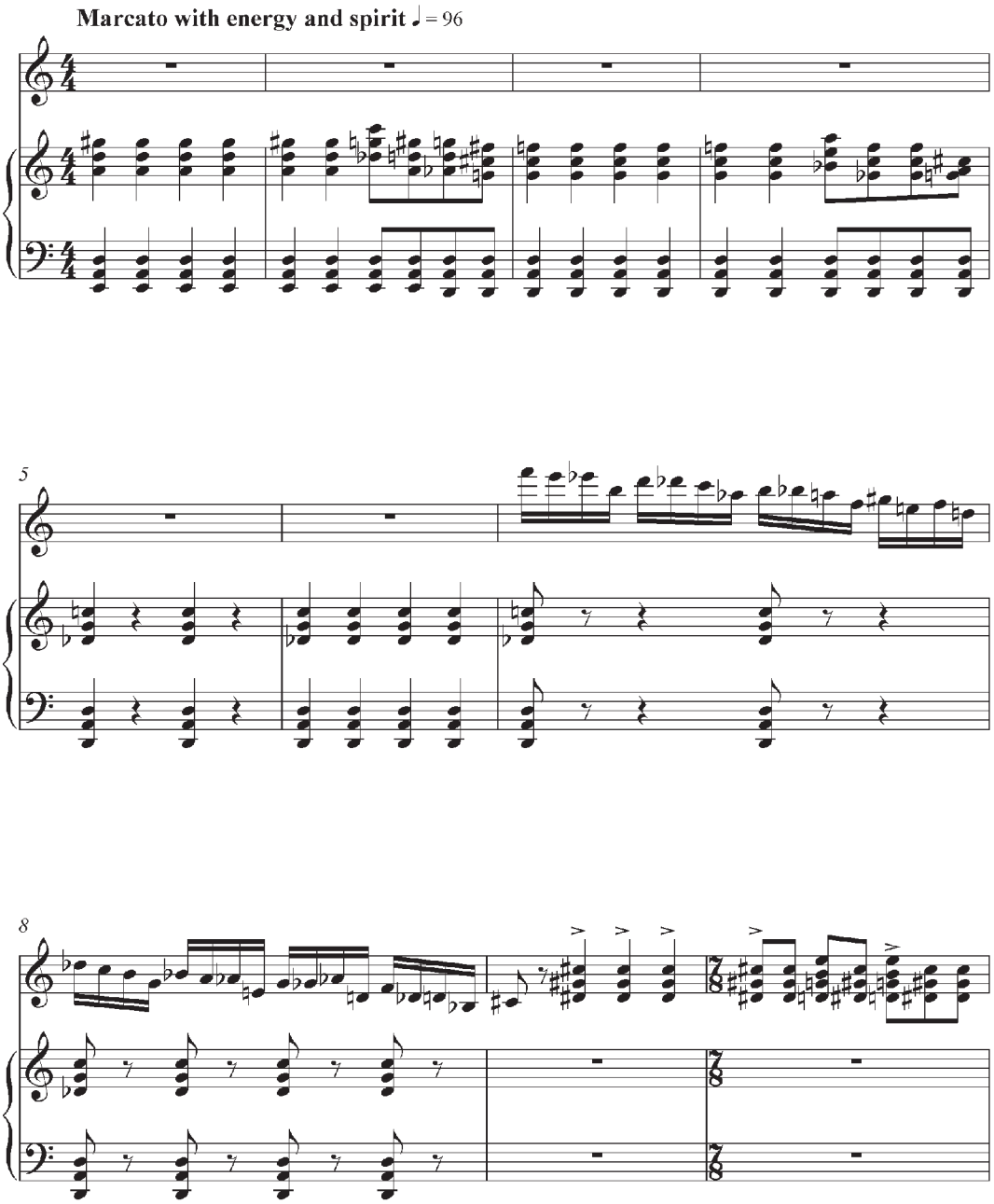
<u>**A** section</u>

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

<u>**B** section</u>									<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)

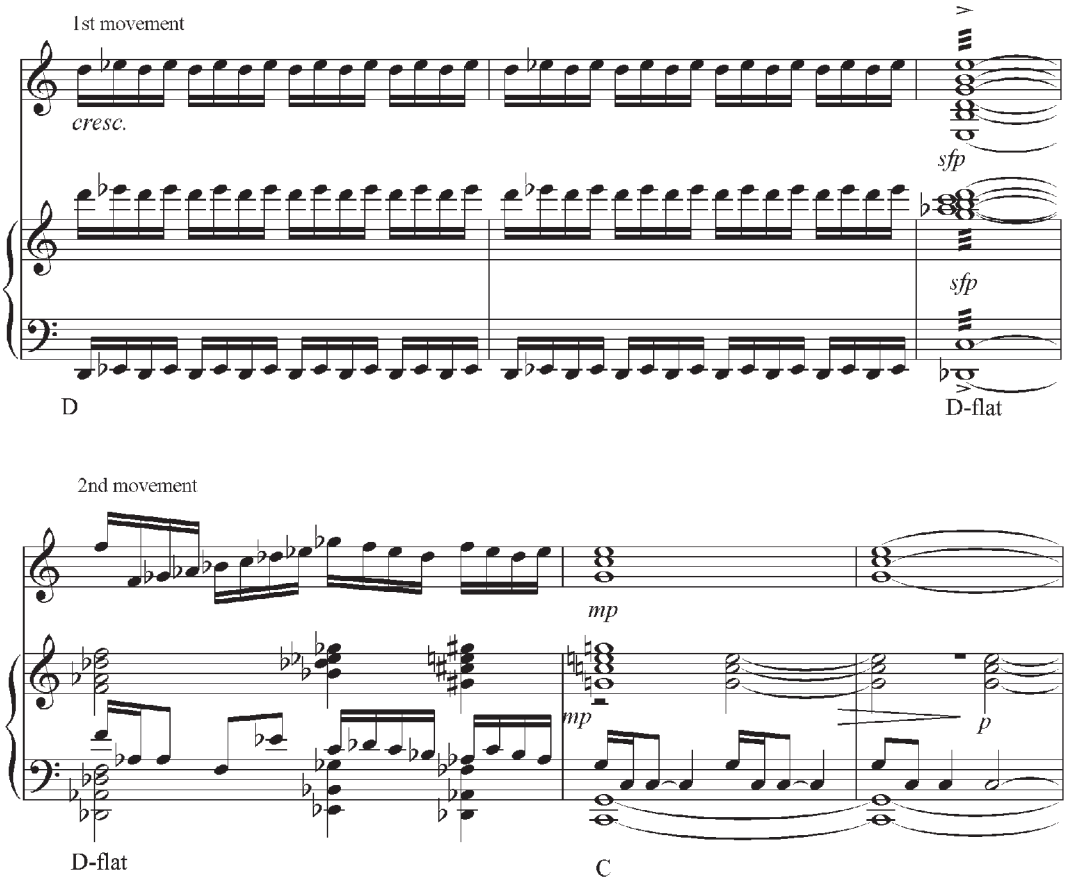
Weiner's interest in parallelism, reflecting the influence of the French Impressionist School, is evident in the third movement. Parallelism, which appears fairly often in the first movement, is used extensively throughout this movement. The passage shown in Example 15 is the opening of the movement:

Example 15. Movement III, measure 1-10.

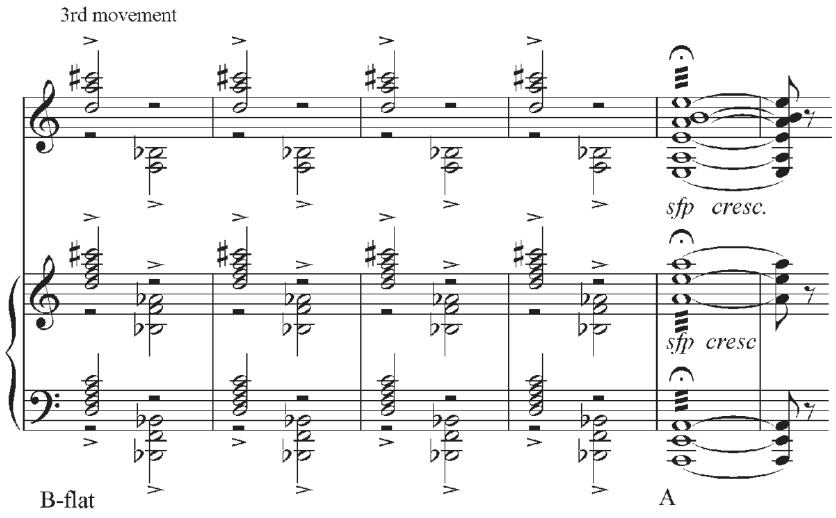


The final cadences of the three movements are similar in that they all have a downward semitone progression in the roots. This character suggests the usage of tri-tone substitution and reflects the influence of Jazz harmony:

Example 16. Final cadence of the three movements.



Example 16. *Continued*



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"[10], assessed the difficulty of writing for guitar. Through the survey of works of his several contemporary and non-guitarist colleagues[11], 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:

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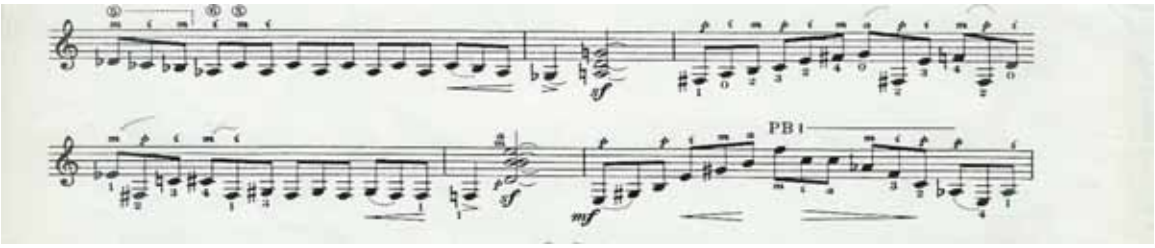
[10] Reginald Smith Brindle, "The Composer's Problems," *Guitar Review,* no. 83 (fall 1990): 25-30.
[11] Bartok, Stravinsky, Schoenberg, Britten, Tippett, Martin and Walton.

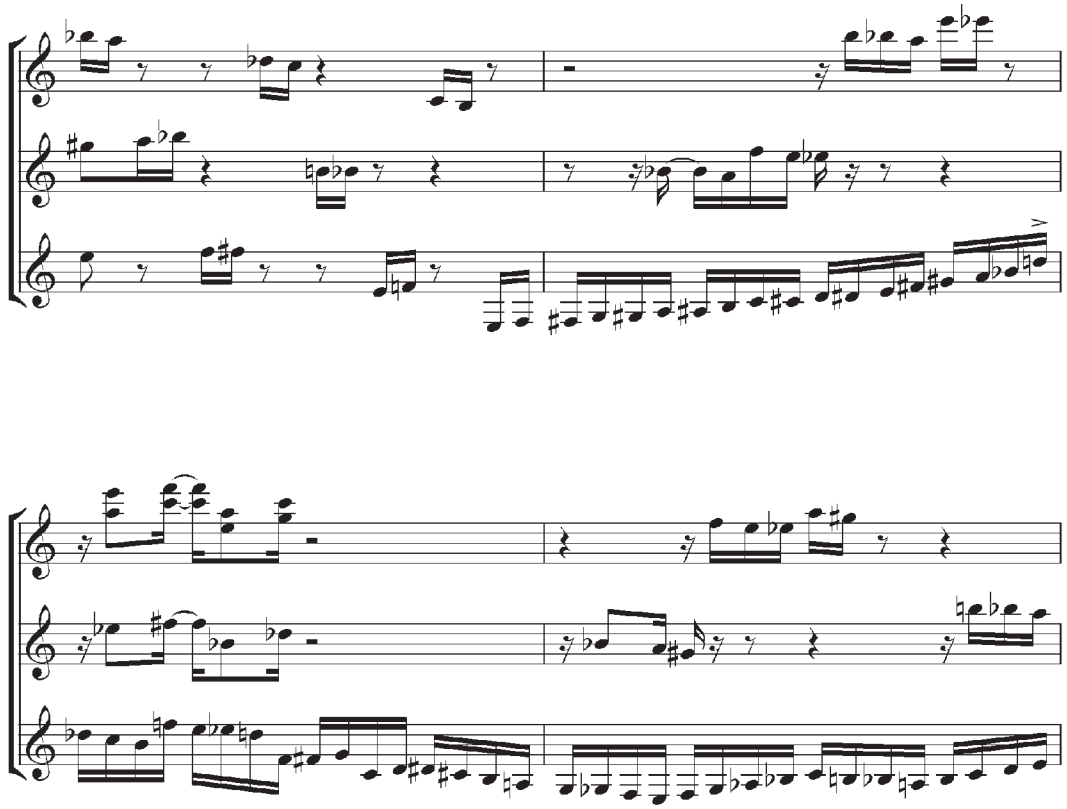
Example 17. *Nocturnal:* II variation "*very agitated*", measure 7-12.



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.

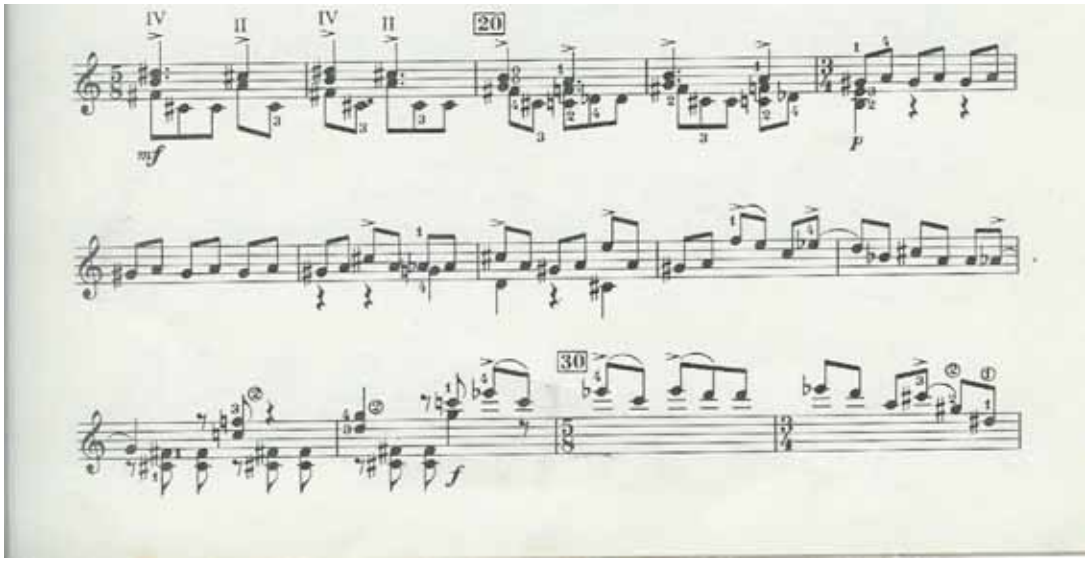
Brindle's observation is certainly proved to be true with Weiner's music and his writing for guitar. The multi-layer process of thought is central to Weiner's compositional style. He himself acknowledged his emphasis on linear movements and remarked that most of the harmonies in his music are the result 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.



Or, in his works for solo instrument:

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

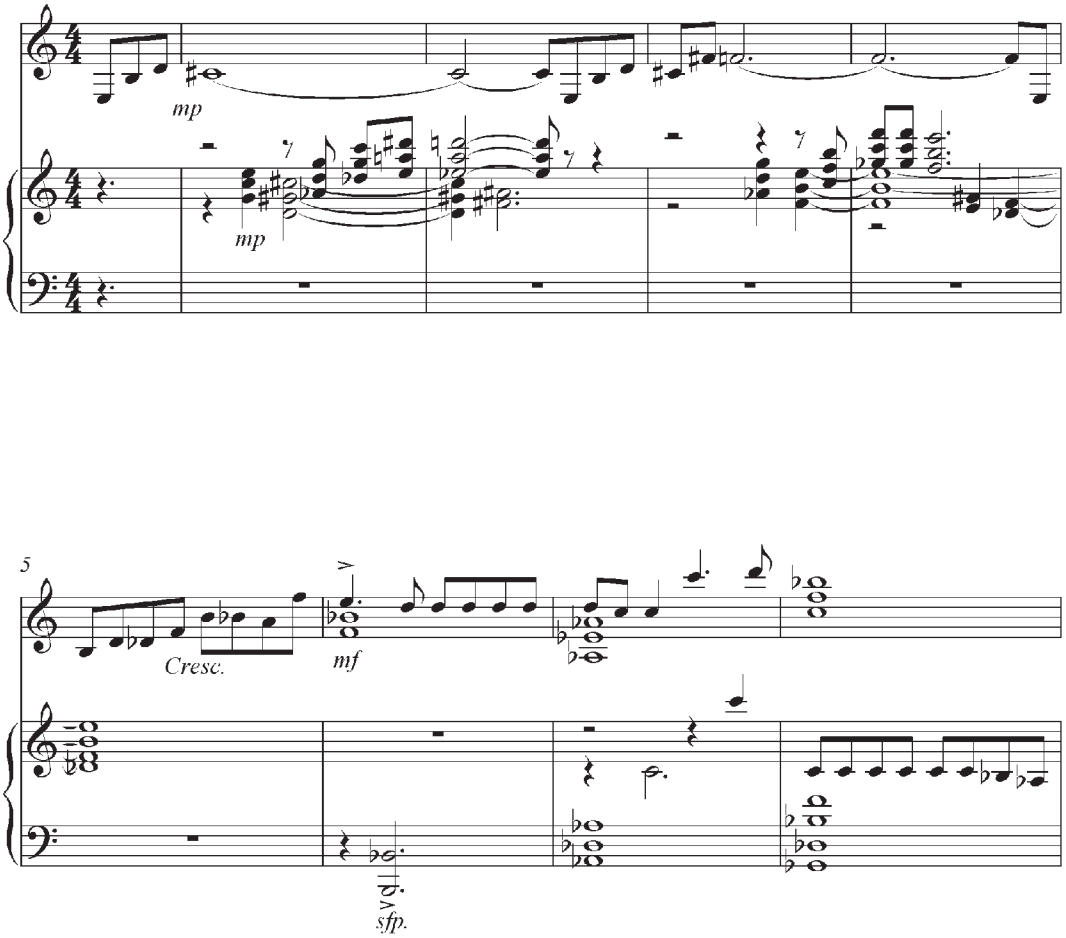


The *Guitar Suite* is Weiner's first attempt to write for guitar and it reflects his effort to compress the multi-layer into the solo guitar. In this work, he has intuitively and skillfully employed the two devices described by Brindle. In the example above, the general texture is in four parts, but 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:

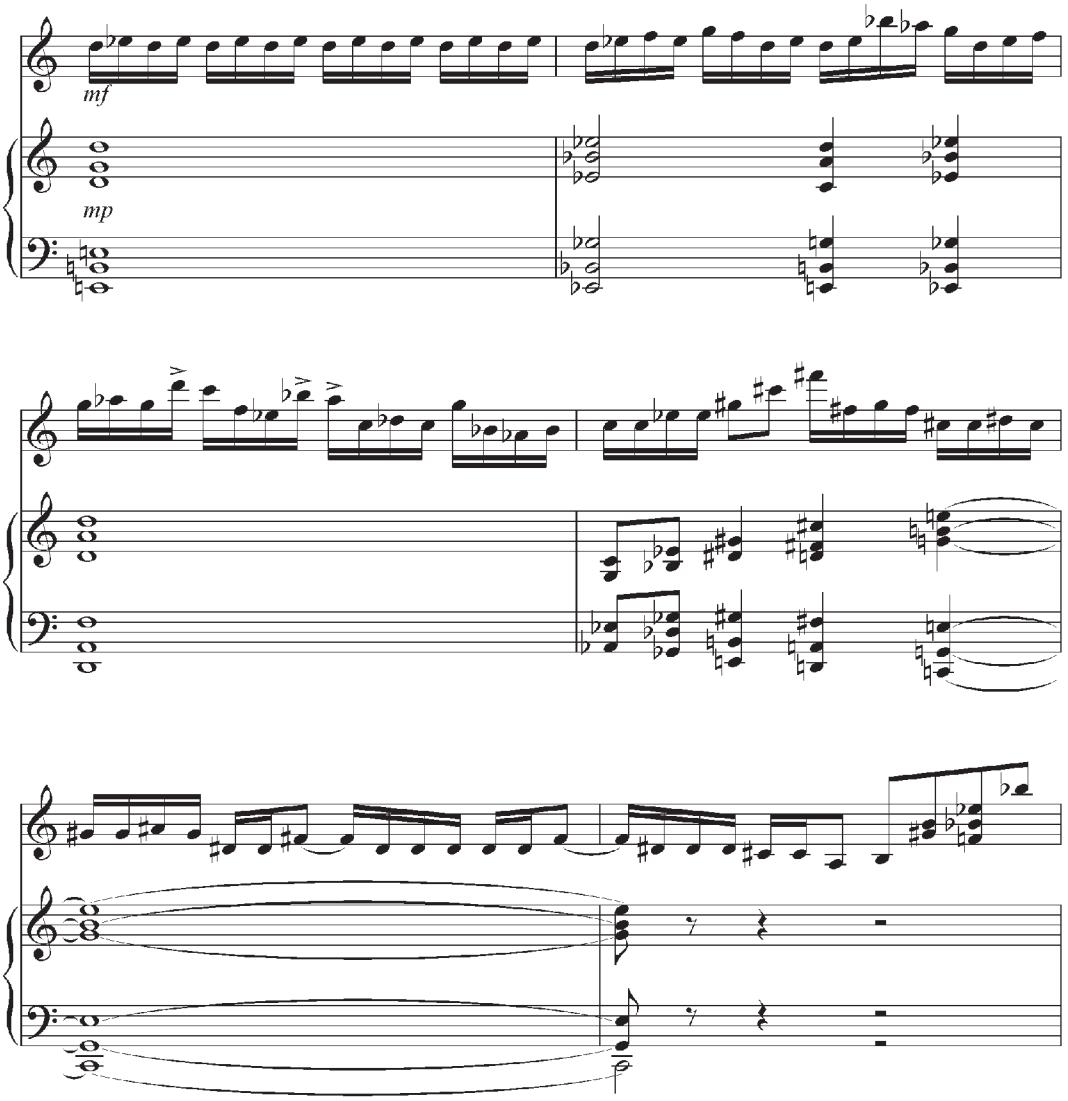
Example 20. Movement II, measure 1-8.



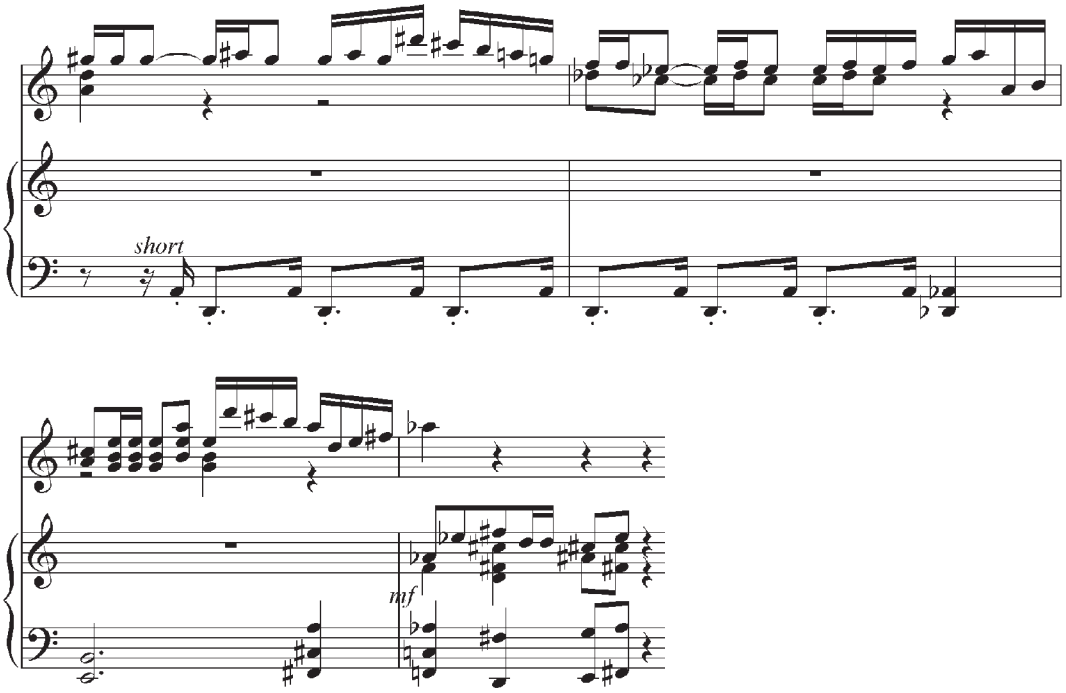
This is not to say that the multi-layered writing for guitar is diminished in importance in *Concerto*. In places that are thematically significant and places where the orchestra does not play or plays a secondary role, Weiner often converts the writing for guitar to that of the multi-layered type. In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

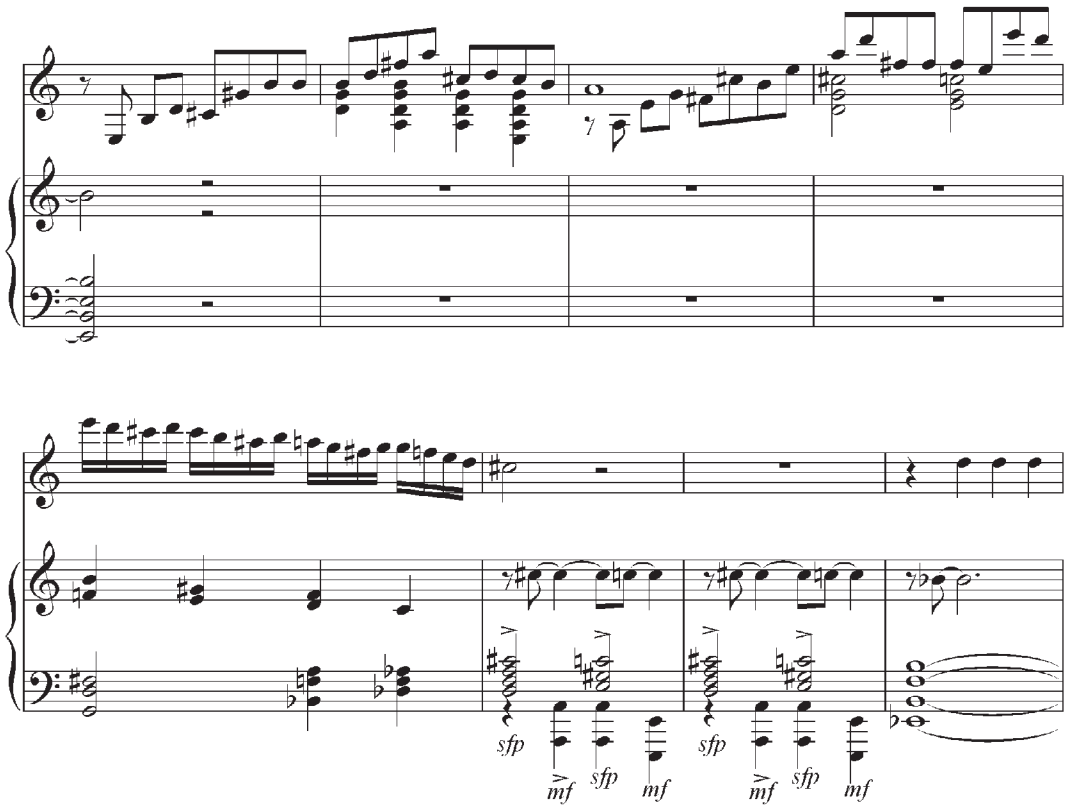


Example 21. *Continued*



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

Example 22. Movement II, measure 17-24.

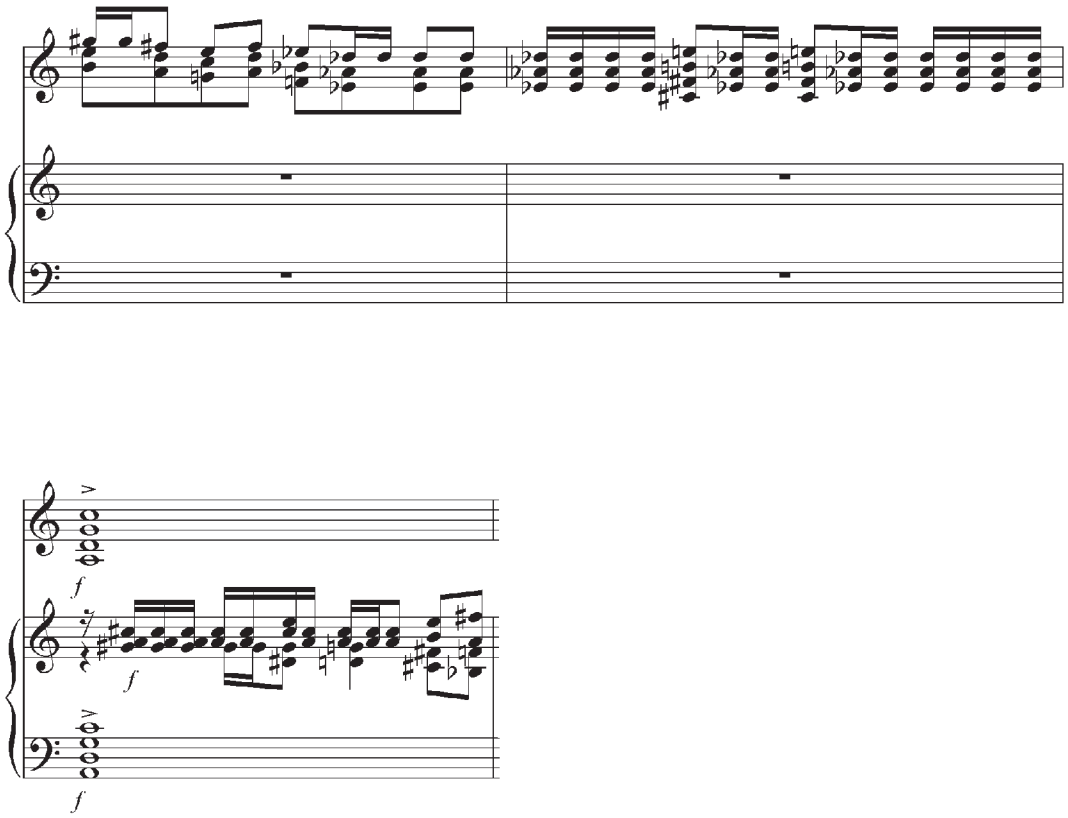


Although these passages are more complex in implied texture, they are within the playability of the guitar. With appropriate fingering, the clarity and separation of parts can be realized on the instrument.

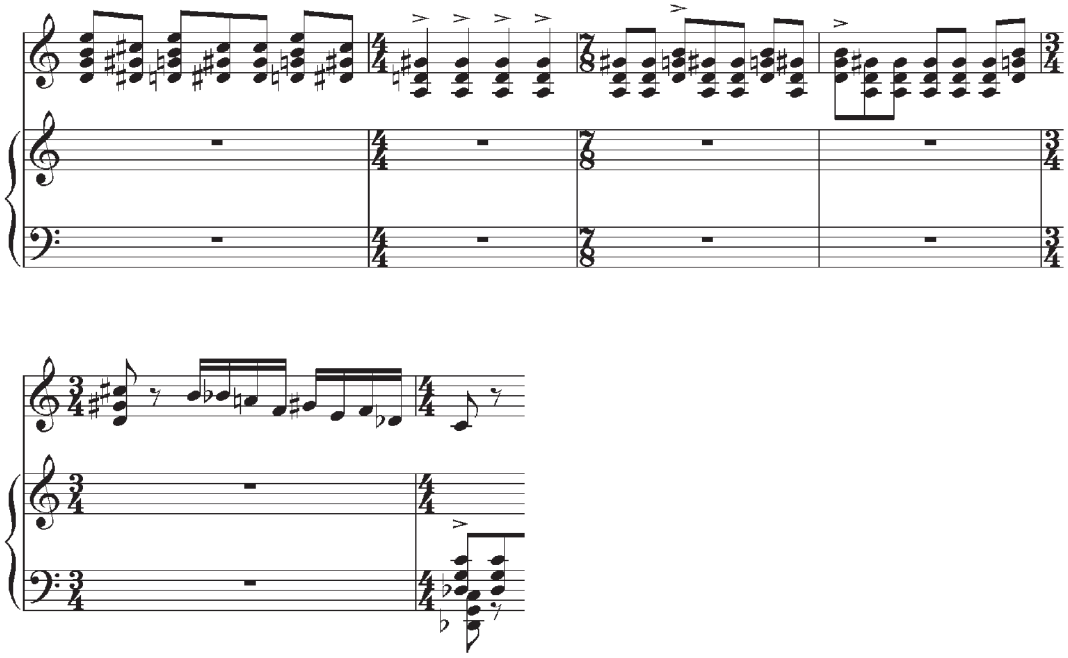
Many of the chords occurring in the previous two examples are quartal chords; in fact, quartal harmony is significant in the *Concerto* and in Weiner's harmonic language. Since the guitar is naturally tuned in fourths, these chords can be easily fingered and executed to create a full sonority. For instance, 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.

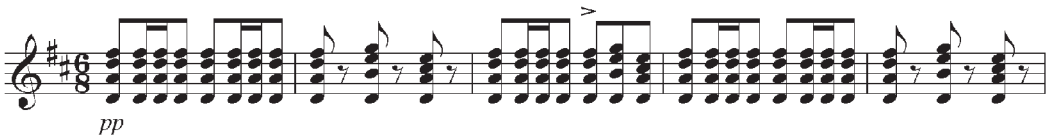


Example 24. Movement III, measure 10-17.



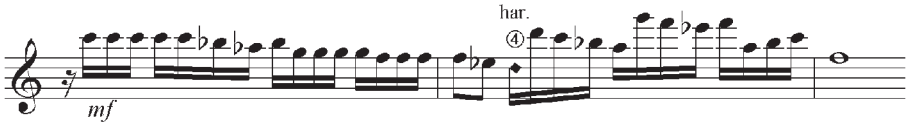
Strumming is an idiomatic technique that almost solely associates with the guitar or plucked-string family. Many guitar concerti written in the modern era, ranging from Rodrigo's famous *Concerto de Aranjuez* to the more recent Tan Dun's *Concerto for Guitar and Orchestra "Yi 2",* incorporate this technical 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 23rd, 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.

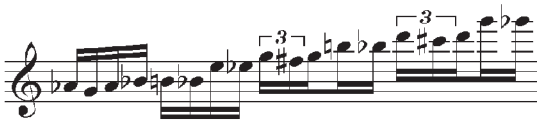
1. Tempo change

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

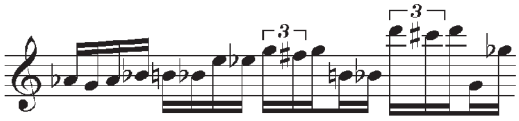
In the second movement and third movement, there are a few difficult passages in the high position. In order to allow for clean shifts at tempo, fragments of these passages are transposed one or two octaves lower. For instance, the scale passage at measure 33 of the third movement:

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.



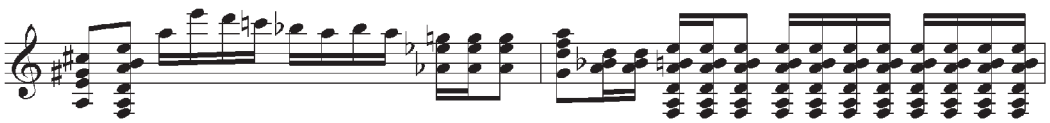
3. Note or chord omissions.

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

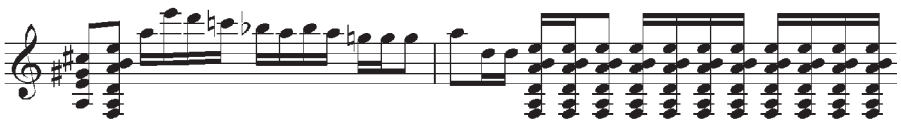
order to allow for the execution, the guitarist has to play at a tempo much slower than the ideal tempo. This inevitably damps the general mood of the movements, which are marked with character remarks like “fast with spirit” and “marcato with energy and spirit” respectively. Secondly, the frequent and 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.



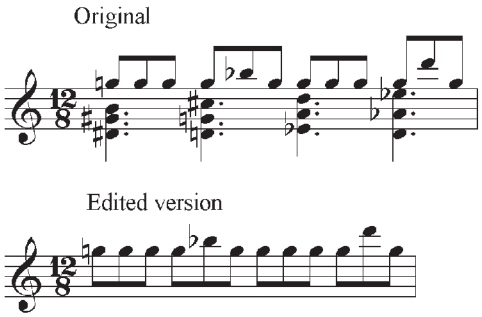
There are four chord changes from the last beat of the third measure to the second beat of the fourth measure, requiring four shifts of fret board position (VI-V-III-I) and four different fingering configurations in a short amount of time. All of this is technically possible but would affect the phrasing. 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:

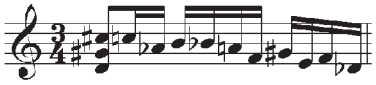
Example 31. Movement III, measure 189.



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

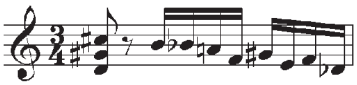
.

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.

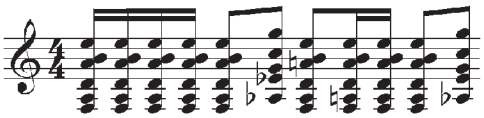
Example 33. Movement III, edited measure 15.



4. Chord re-voicing

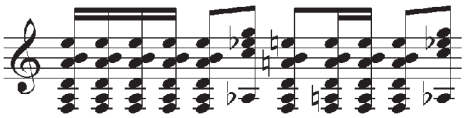
I re-voice and simplify three chords in the first movement in order for an easier execution. For instance, the A-flat Major Seventh chord in measure 5.

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



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

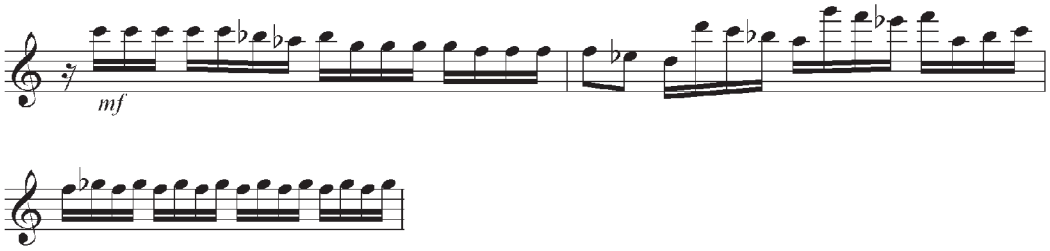
Example 35. Movement I, edited measure 5.



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. He 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 know but substantial work for the guitar.

Appendix

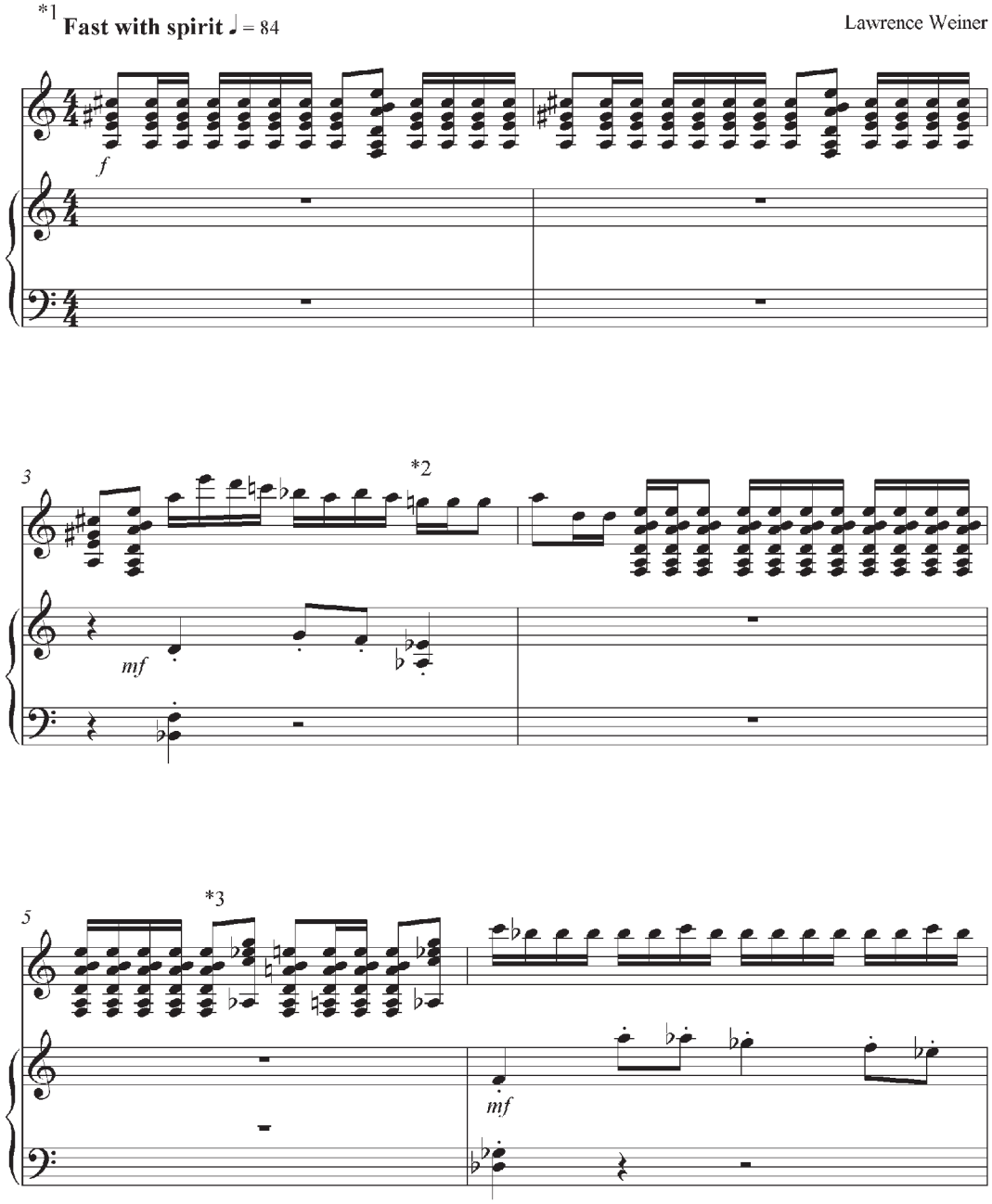
Lawrence Weiner: ***Concerto for Guitar And Orchestra (Piano Reduction)***

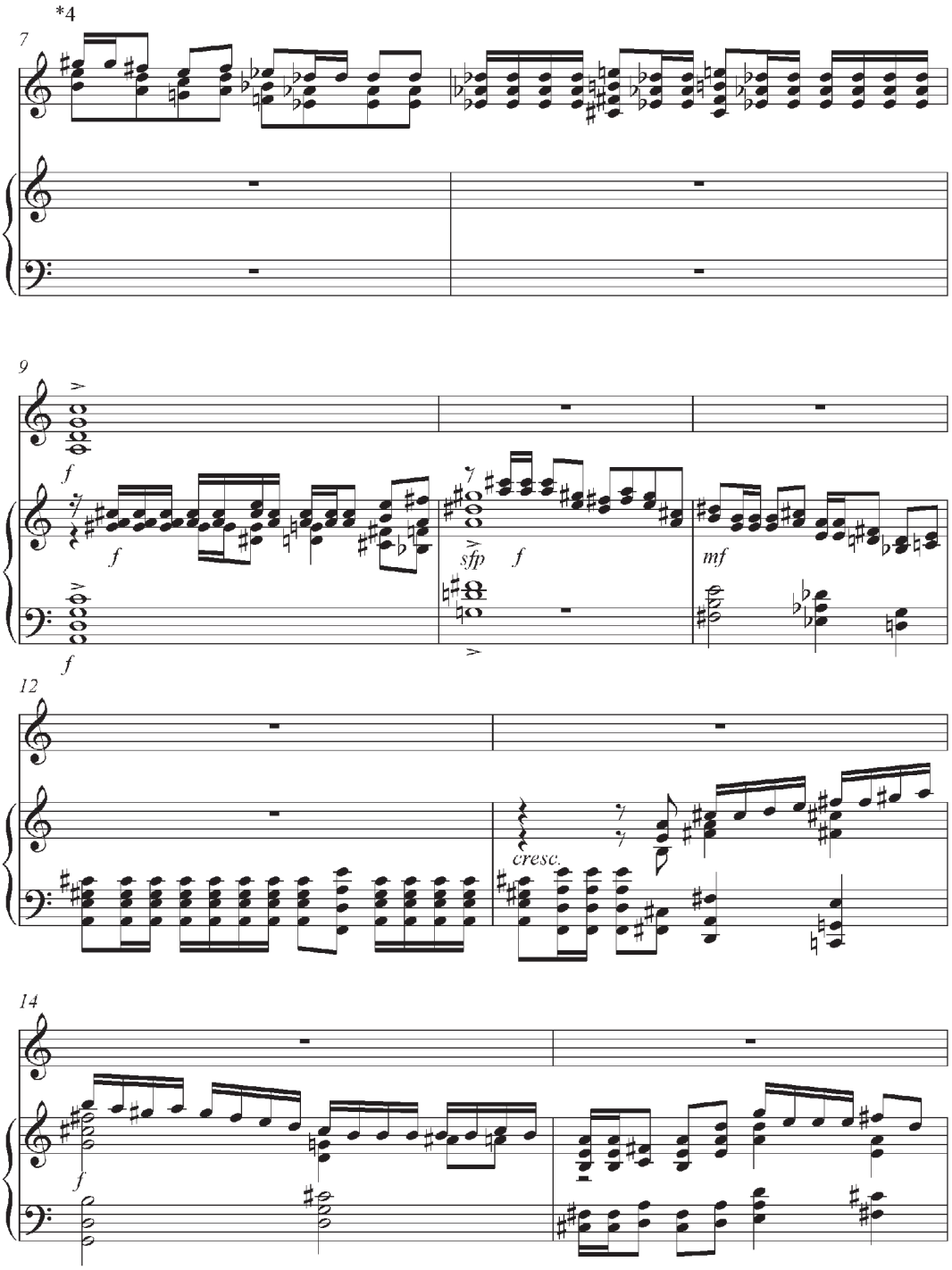
(Performance Edition)

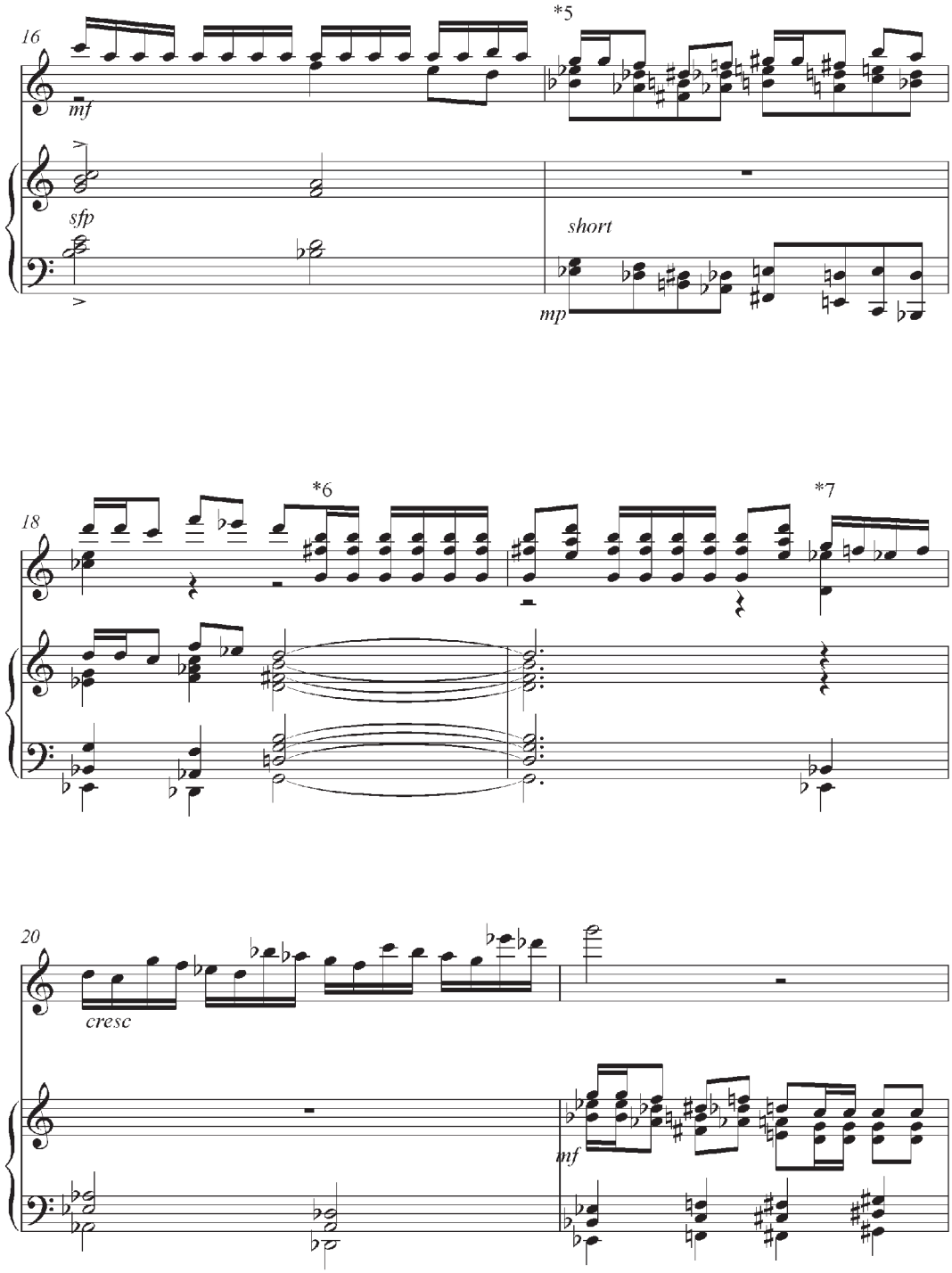
Edited by Wann-Dar Tan

Concerto for Guitar and Orchestra

(Piano Reduction)




*4
7
9
f
f
f
sfp
f
mf
12
cresc.
14
f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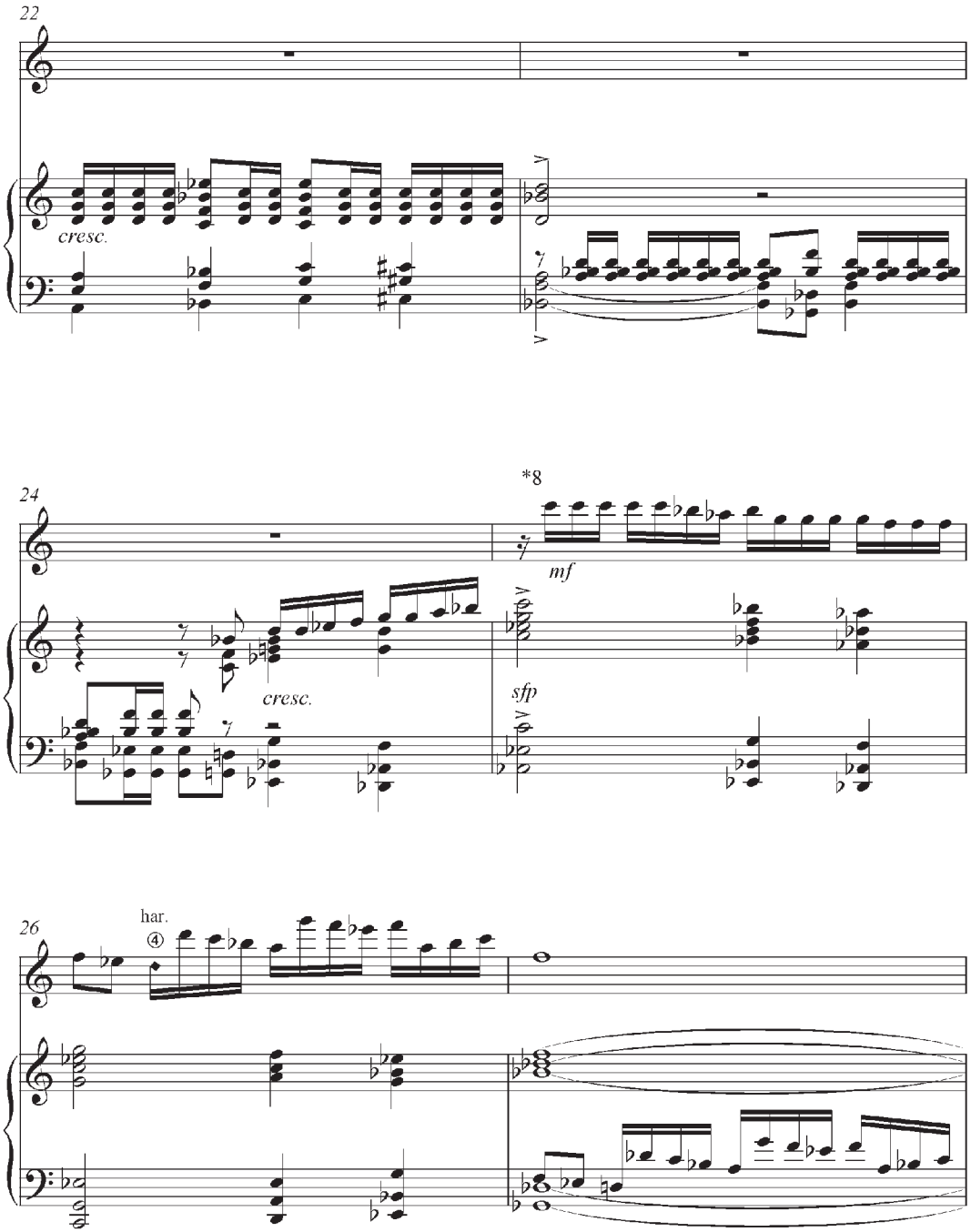
*5
mf
sfp
short
mp
18
*6
*7
20
cresc
mf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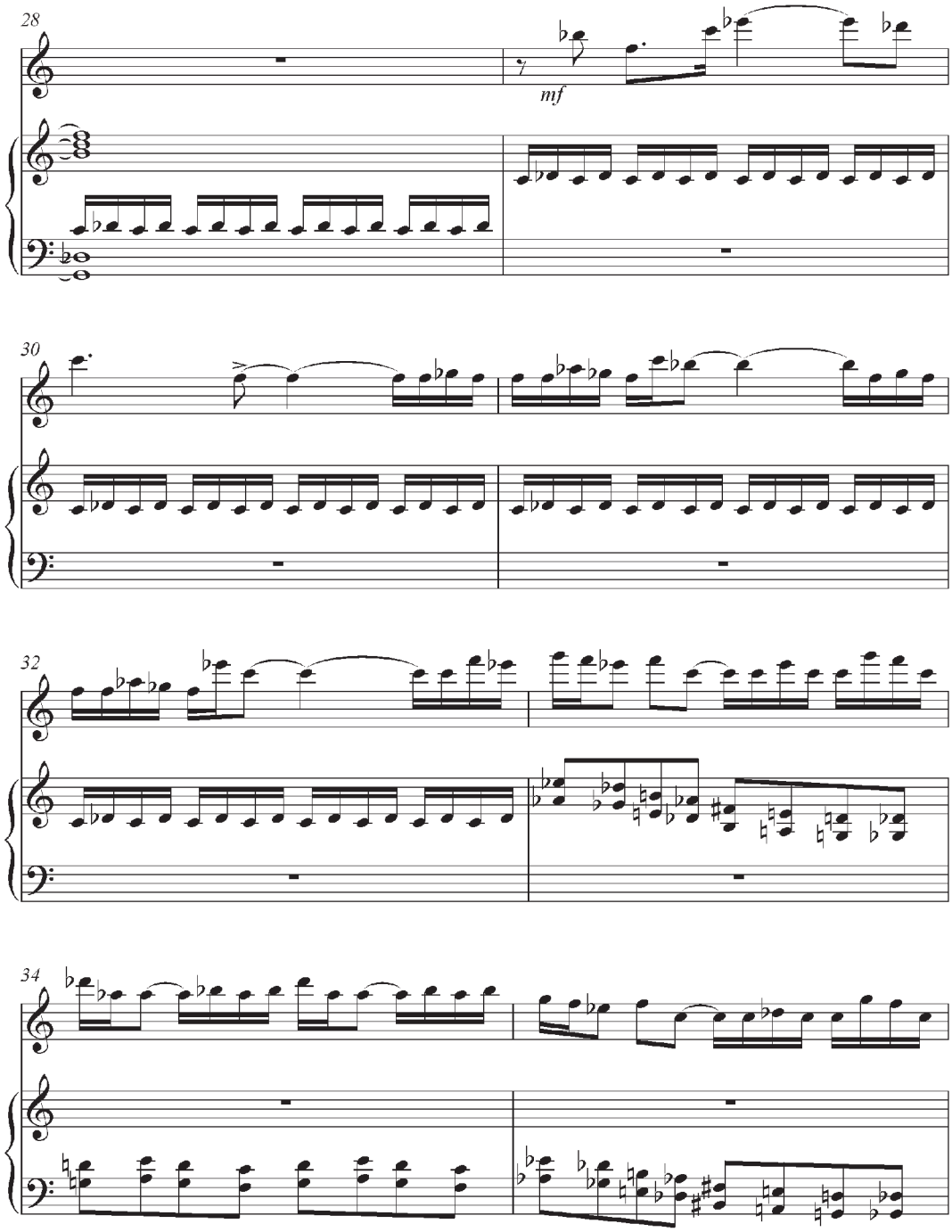
cresc.
24
*8
mf
cresc.
sfp
26
har.
④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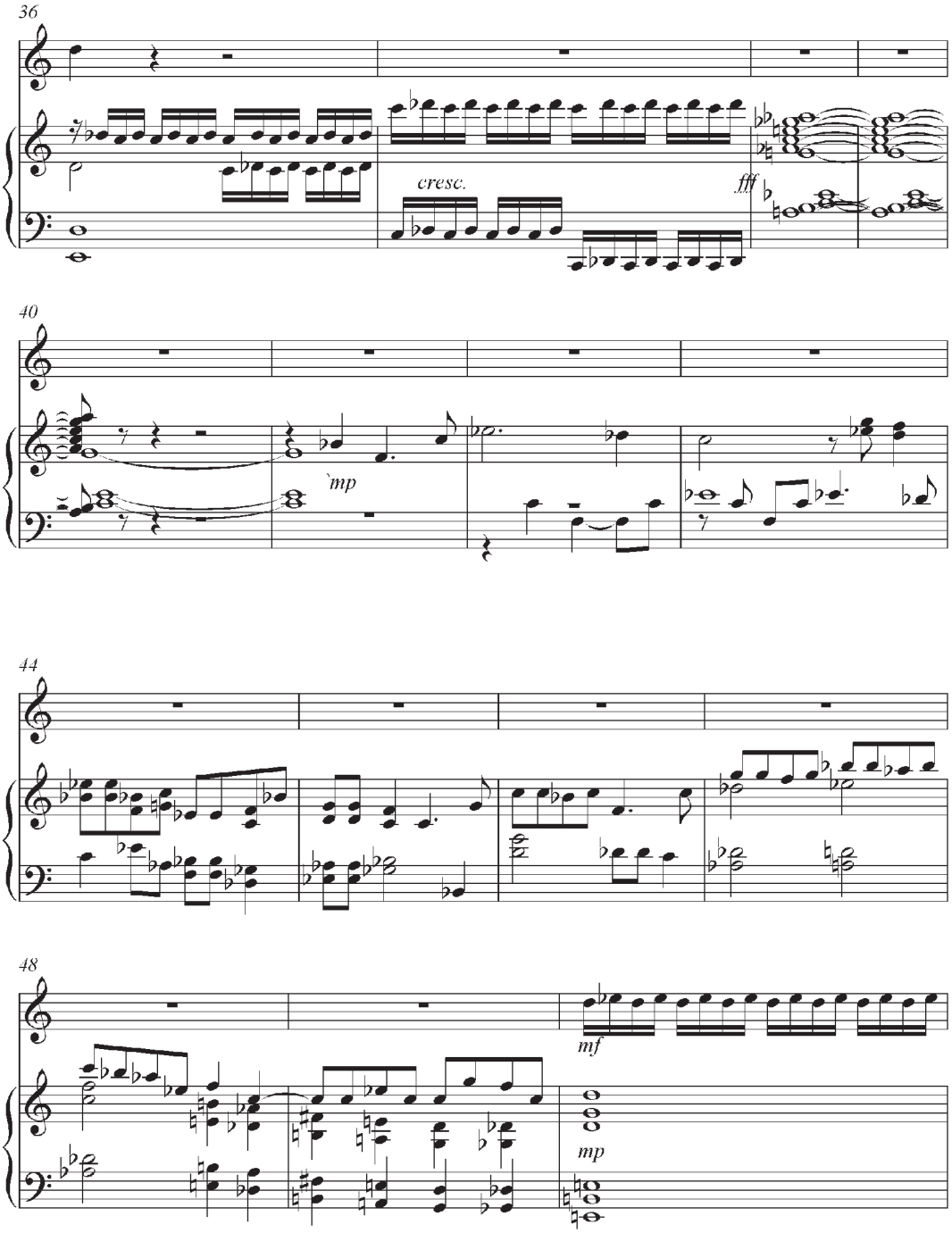
mf
30
32
34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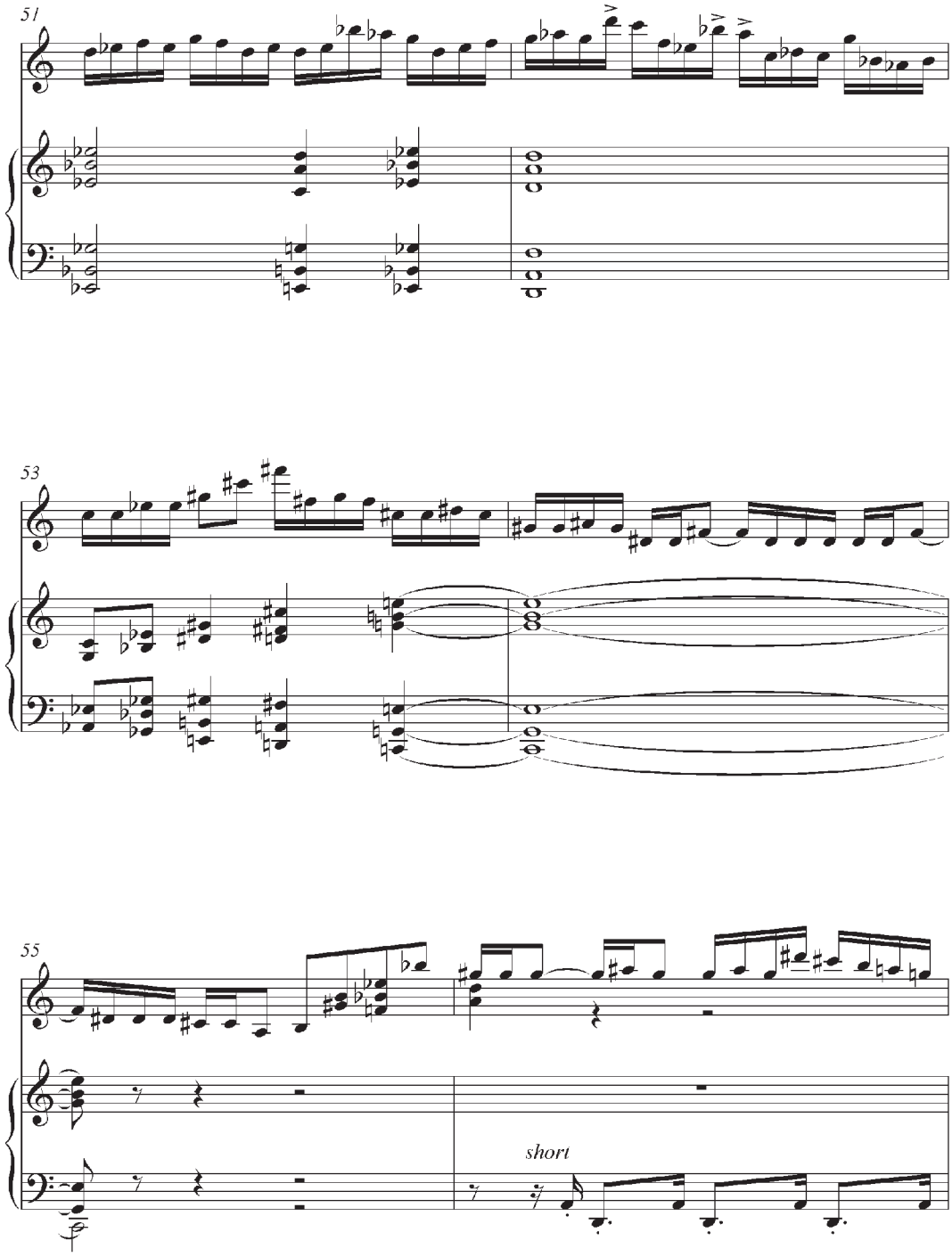
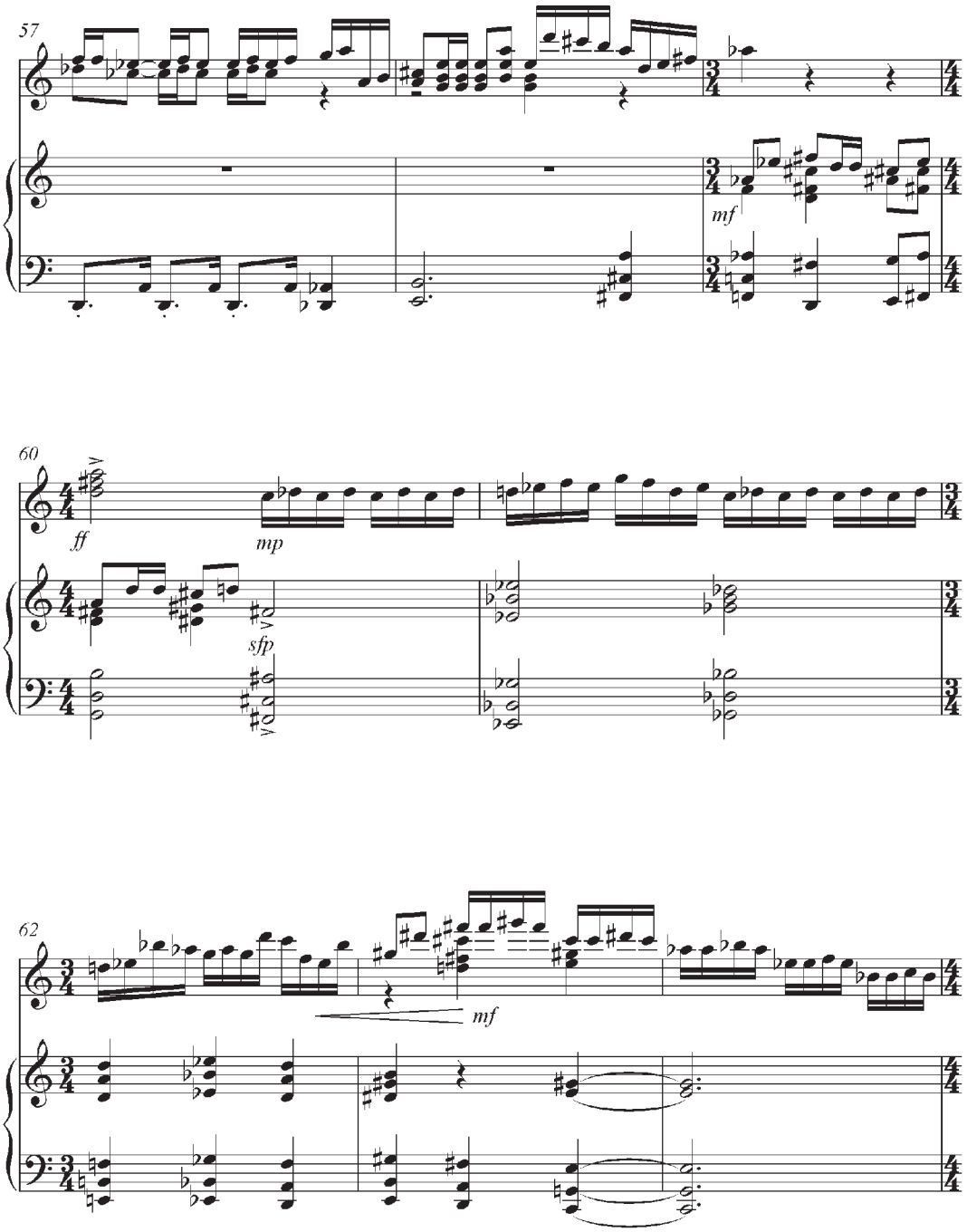
cresc.
fff
40
mp
44
48
mf
mp


51
53
55
short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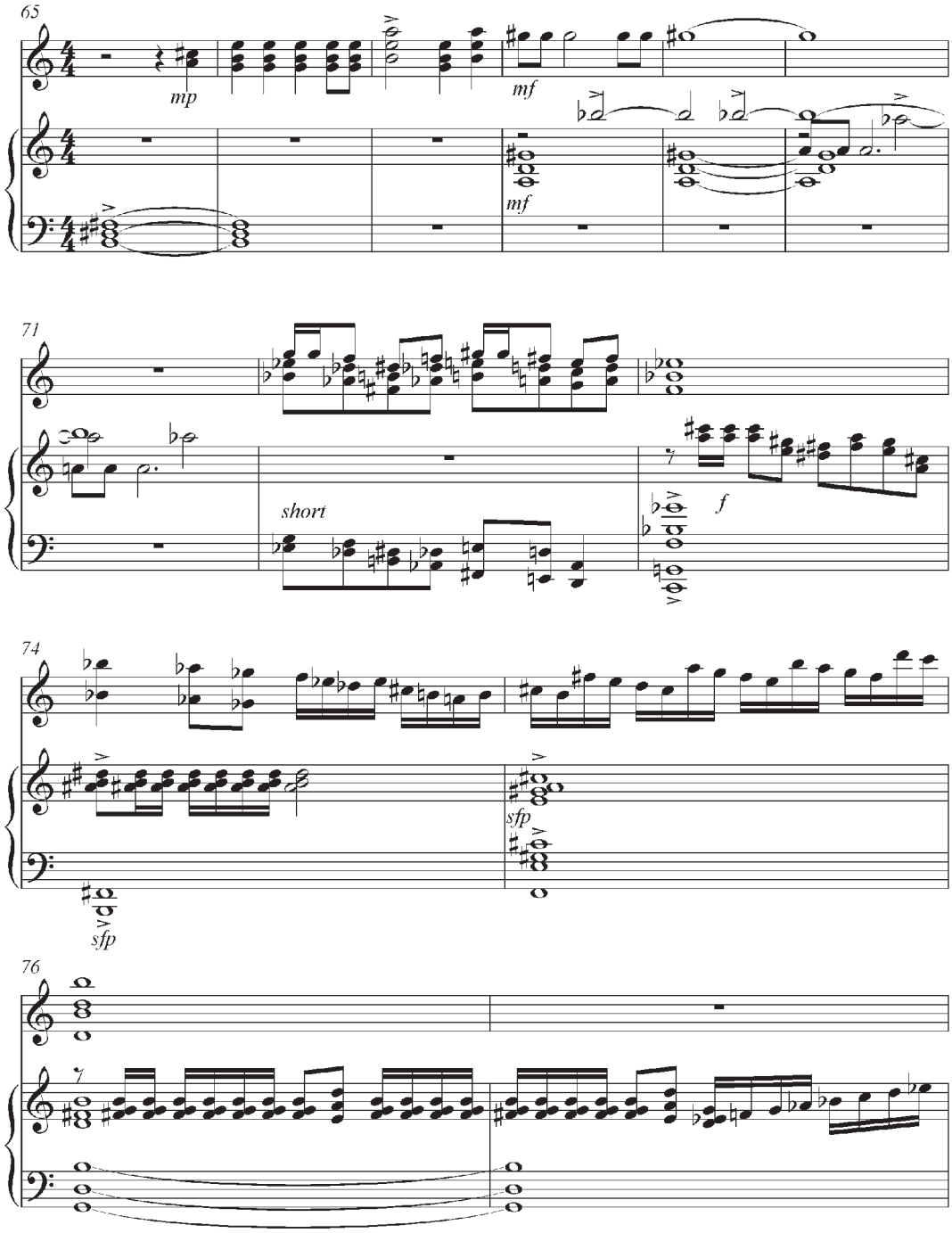
mf
60
ff
mp
sfp
62
mf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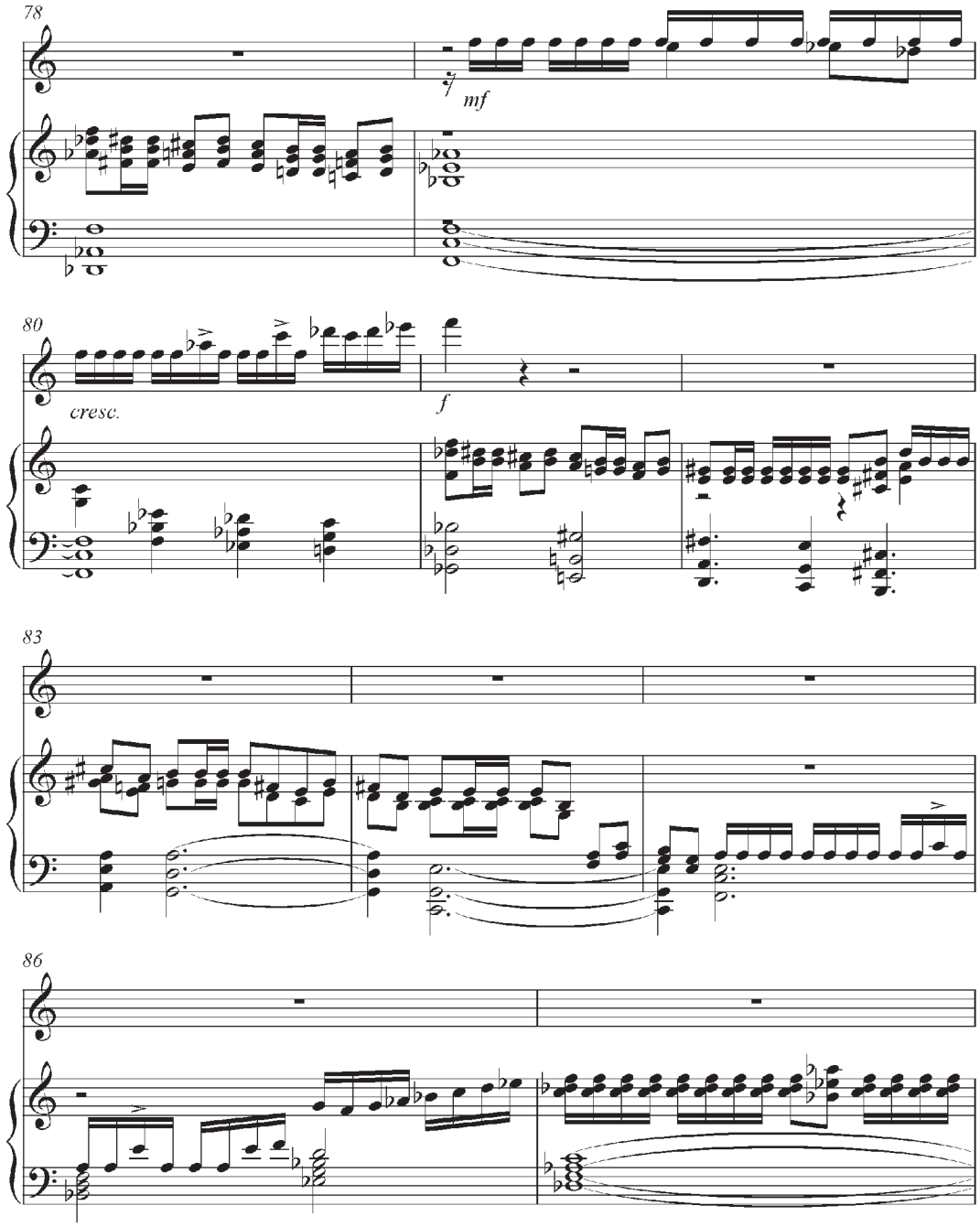
mp
mf
mf
71
short
f
74
sfp
sfp
76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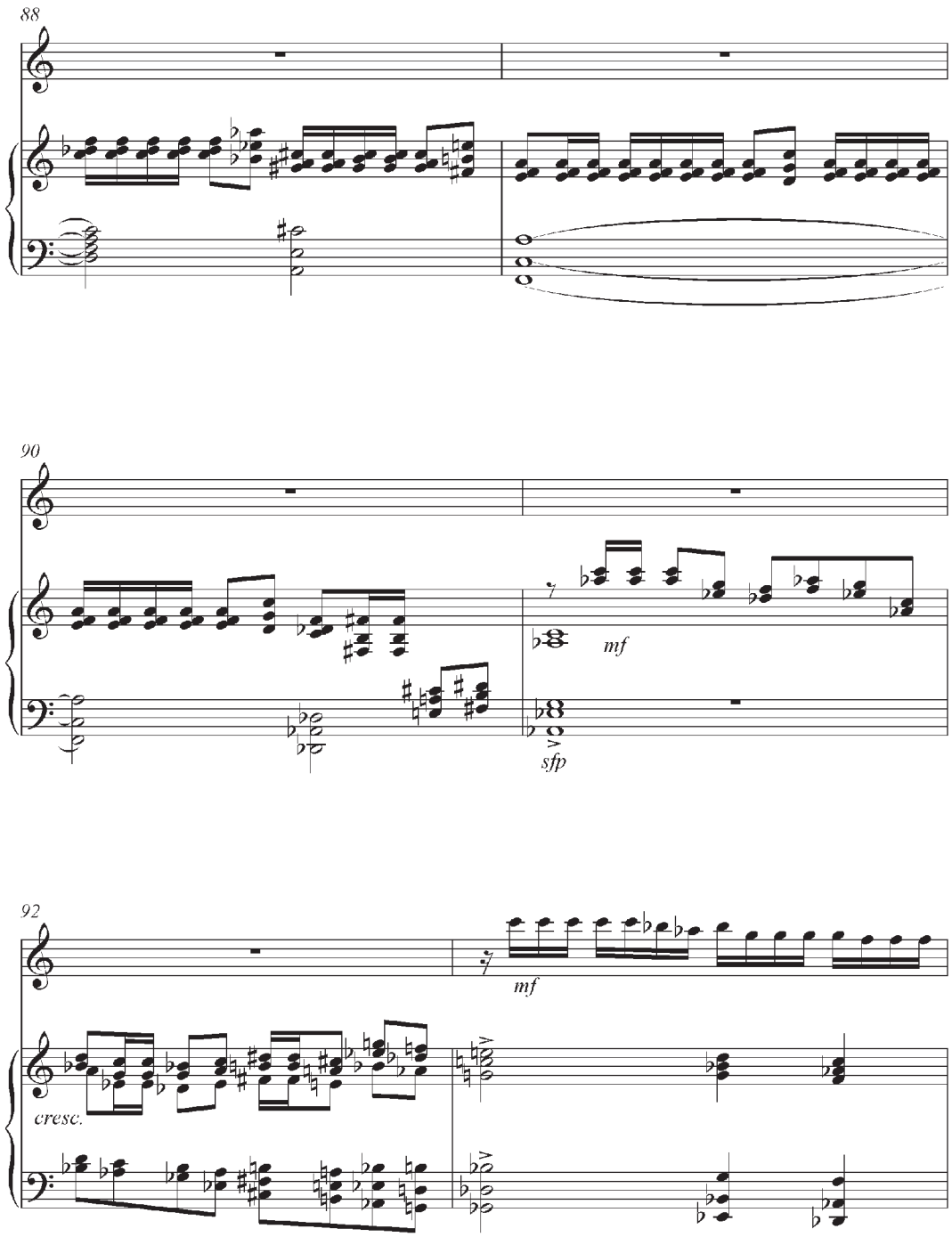
mf
80
cresc.
f
83
86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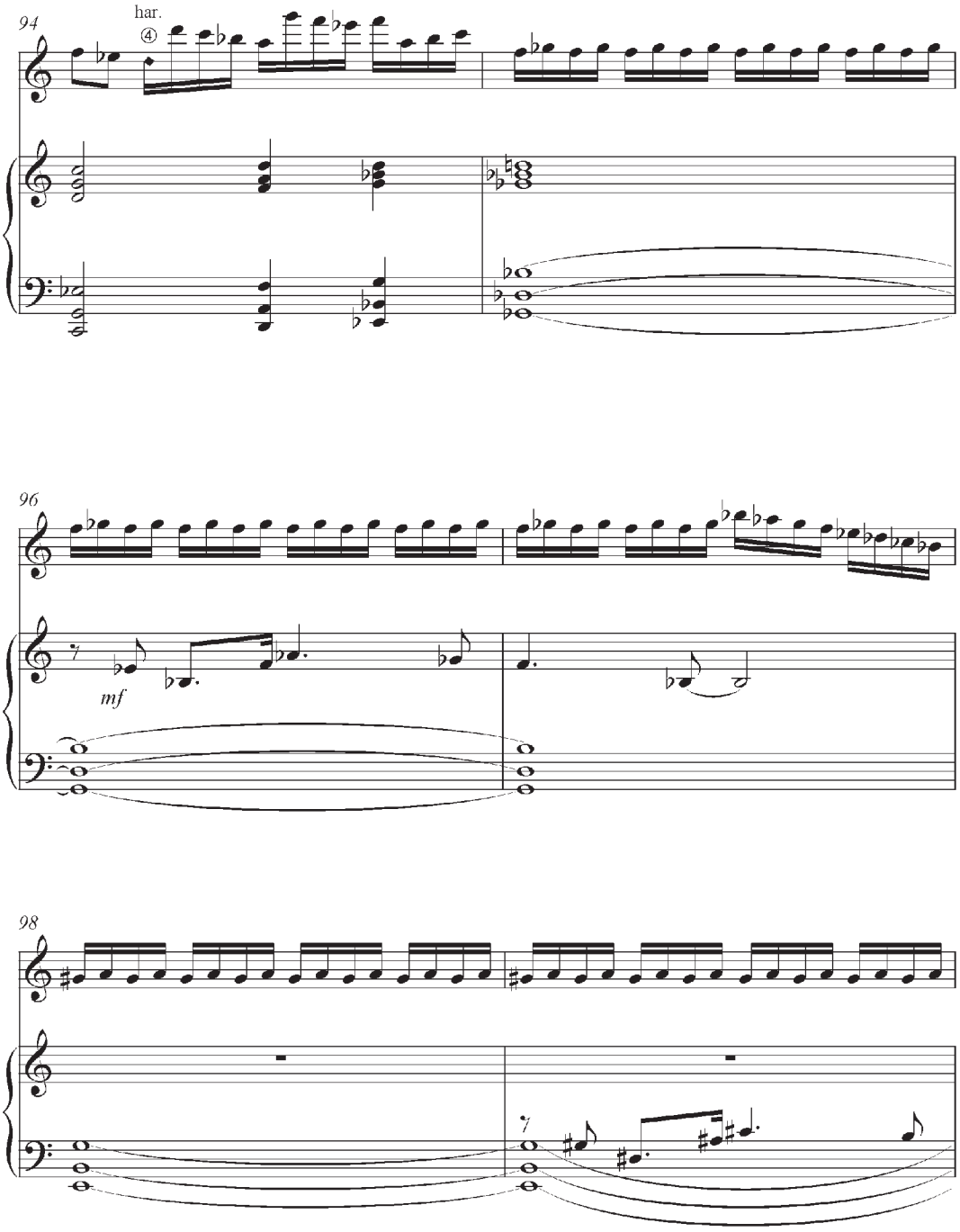
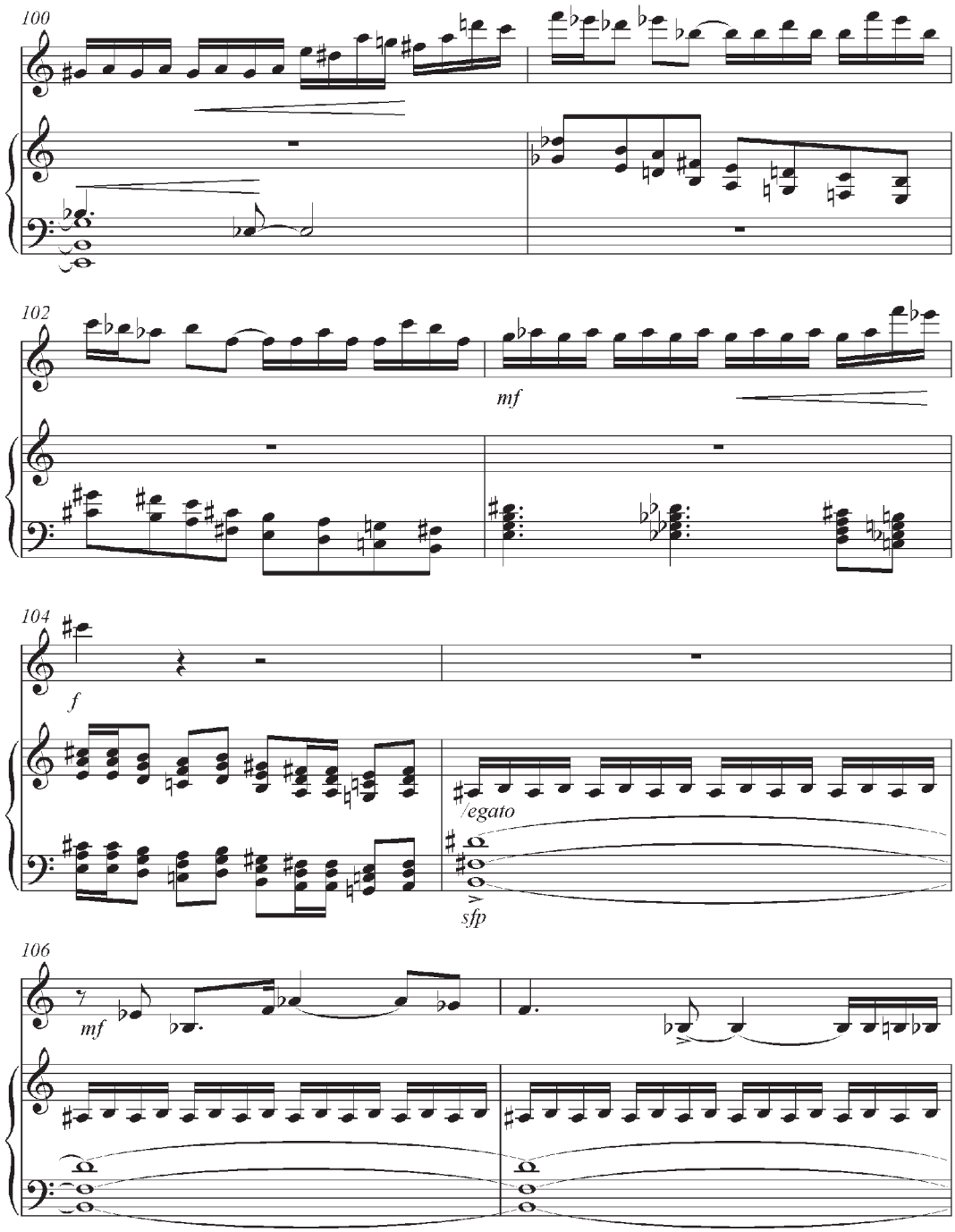
mf
sfp
92
mf
cresc.


94
har.
④
96
mf
98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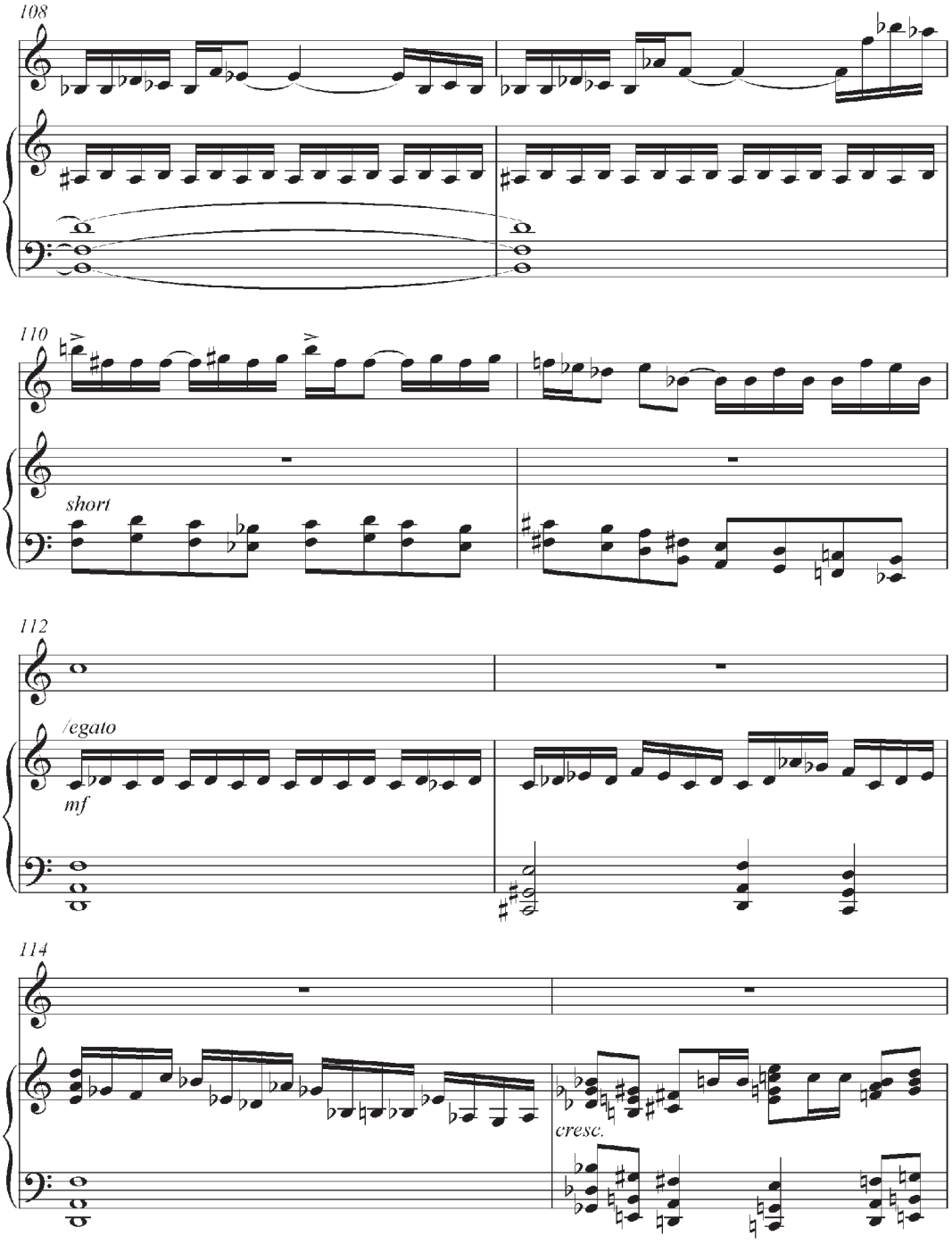
102
mf
104
f
legato
sfp
106
mf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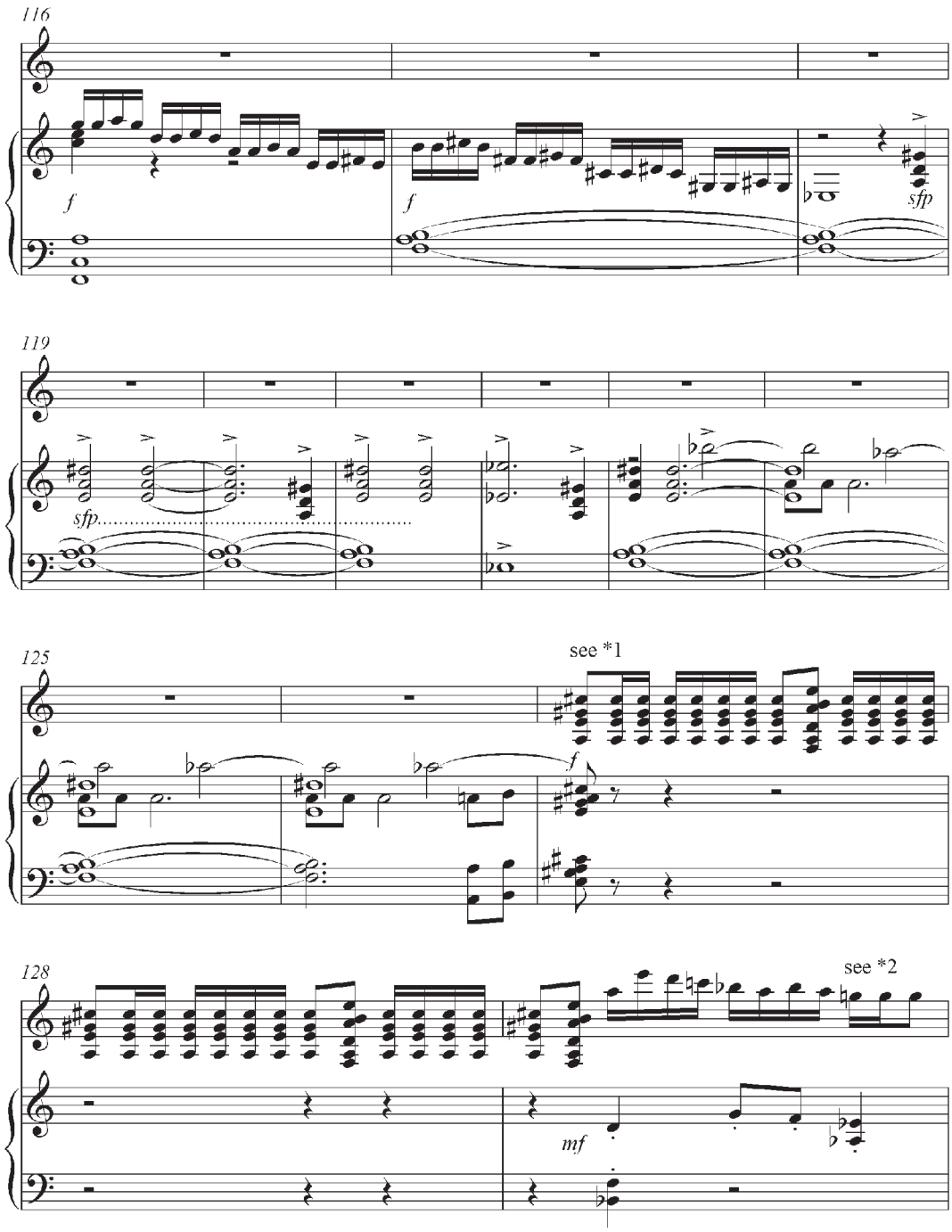
110
short
112
legato
mf
114
cresc.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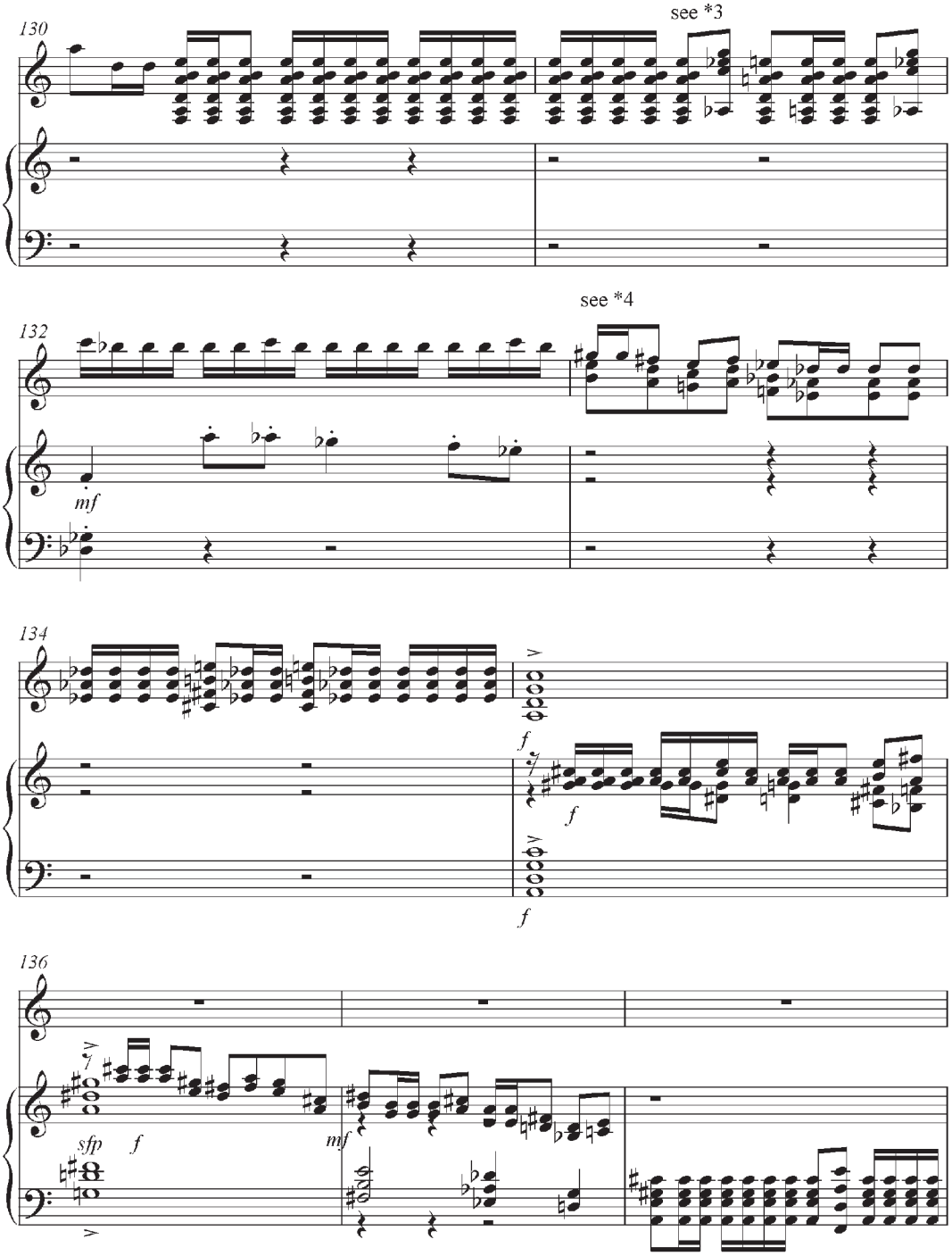
f
f
sfp
119
sfp
125
see *1
f
128
see *2
mf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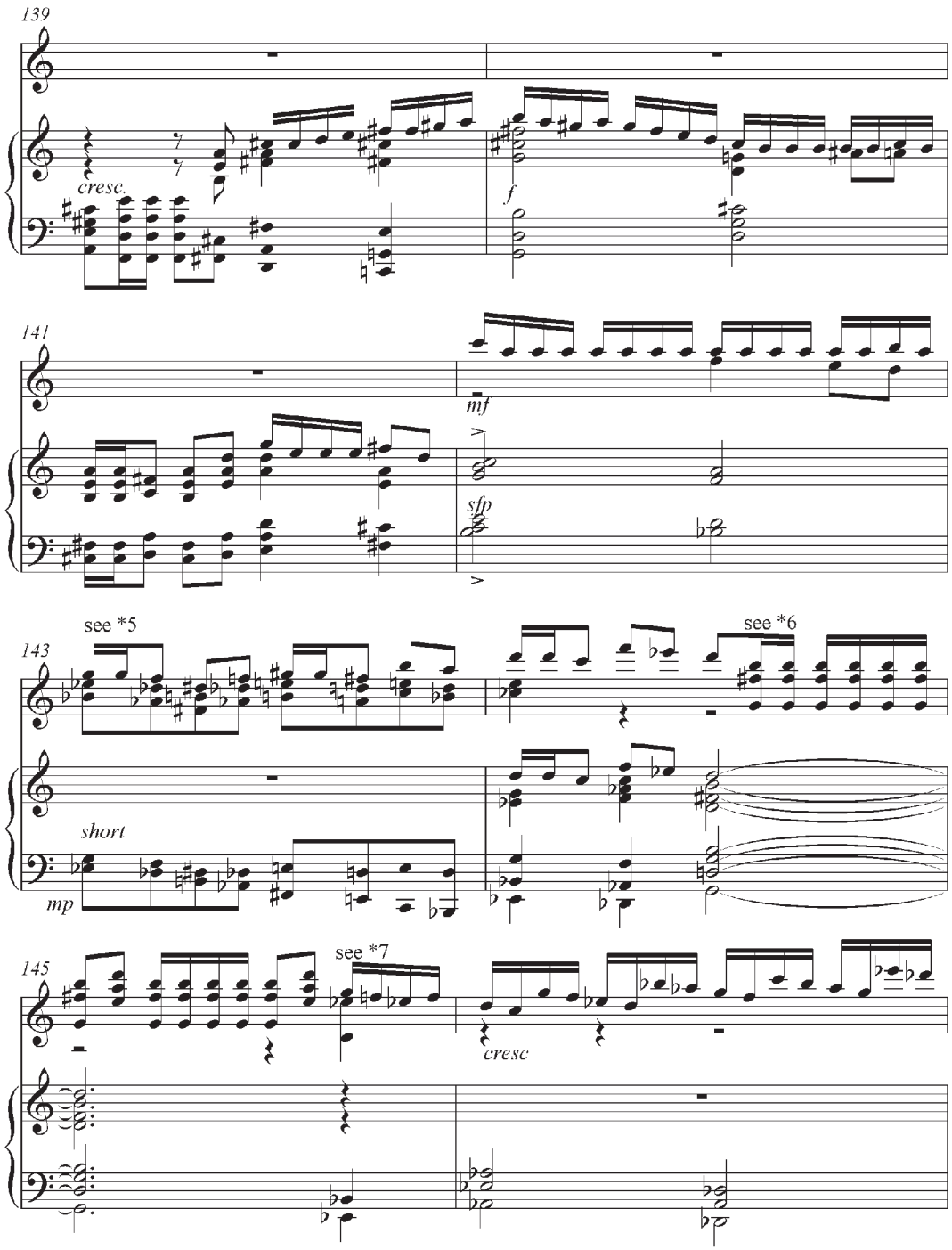
132
see *4
mf
134
f
f
f
136
sfp
f
mf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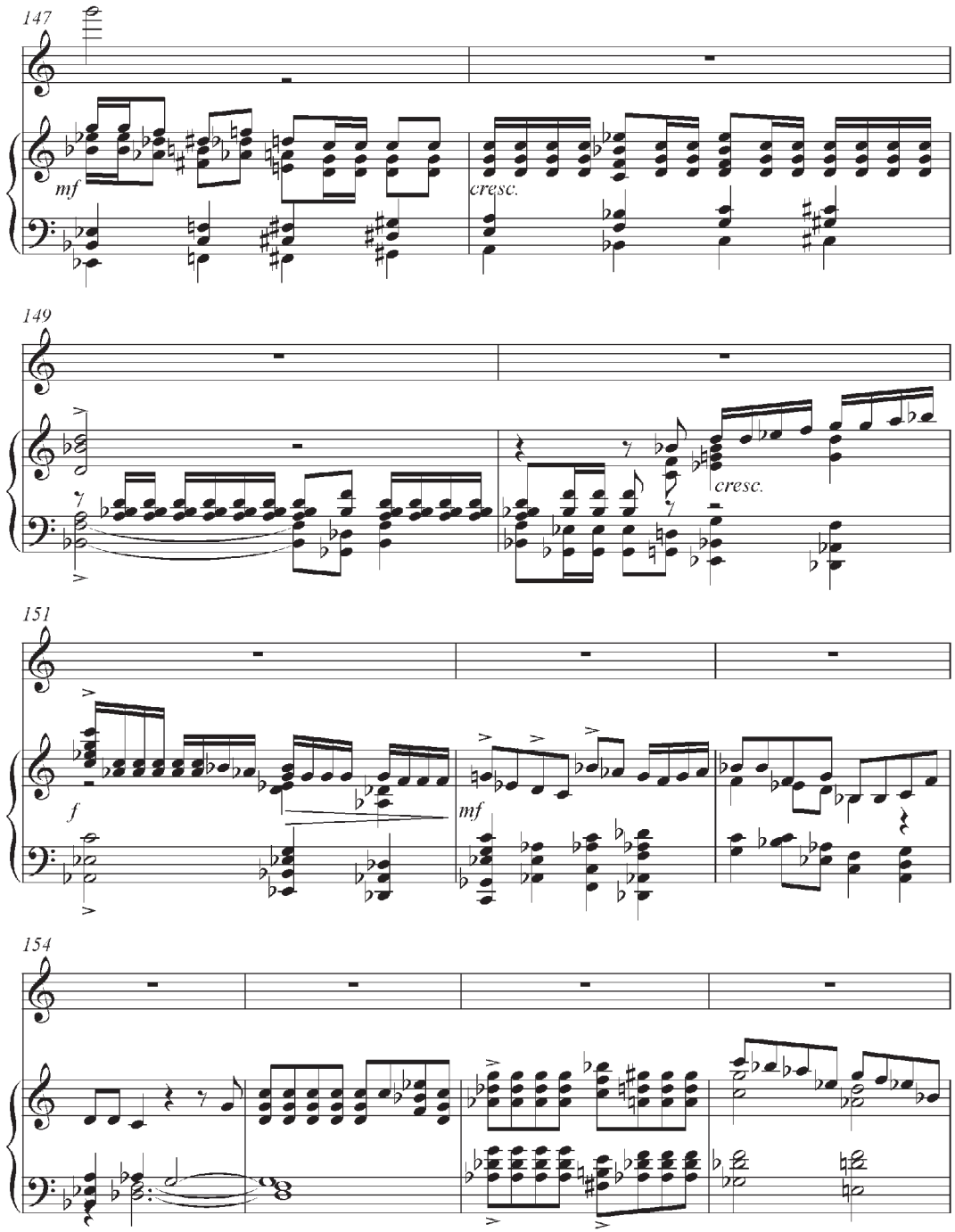
see *5
see *6
short
mp
145
see *7
cresc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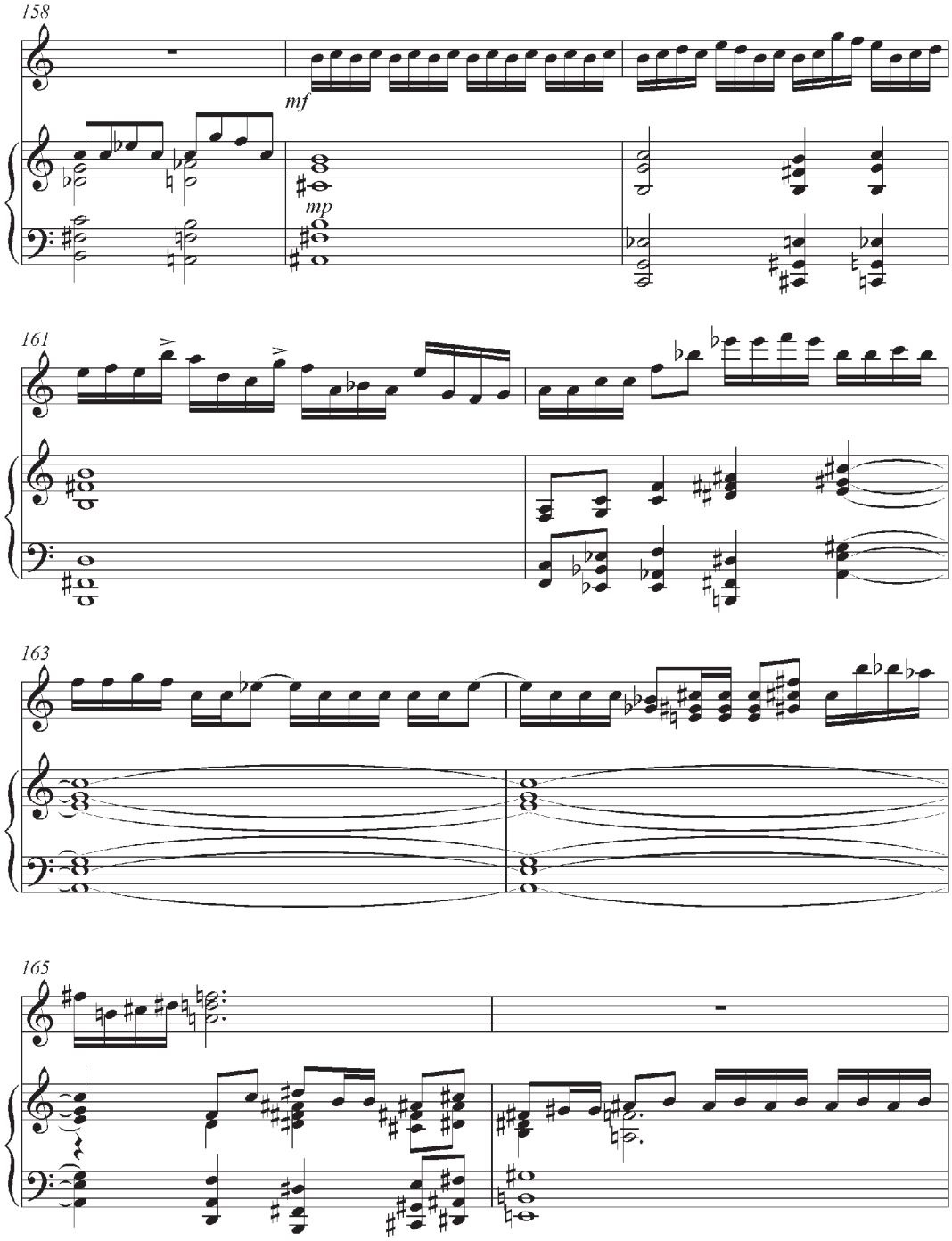
149
cresc.
151
f
mf
154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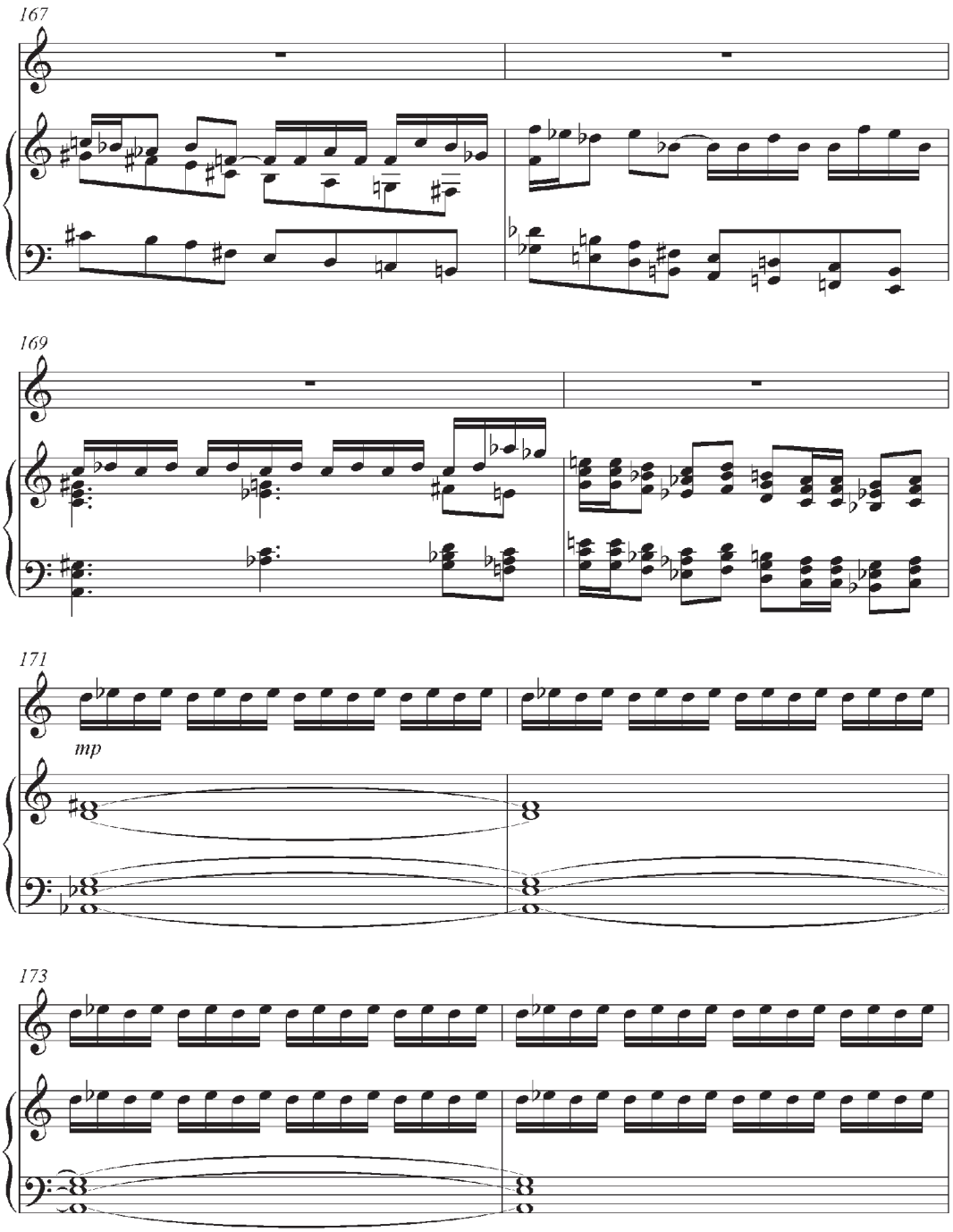
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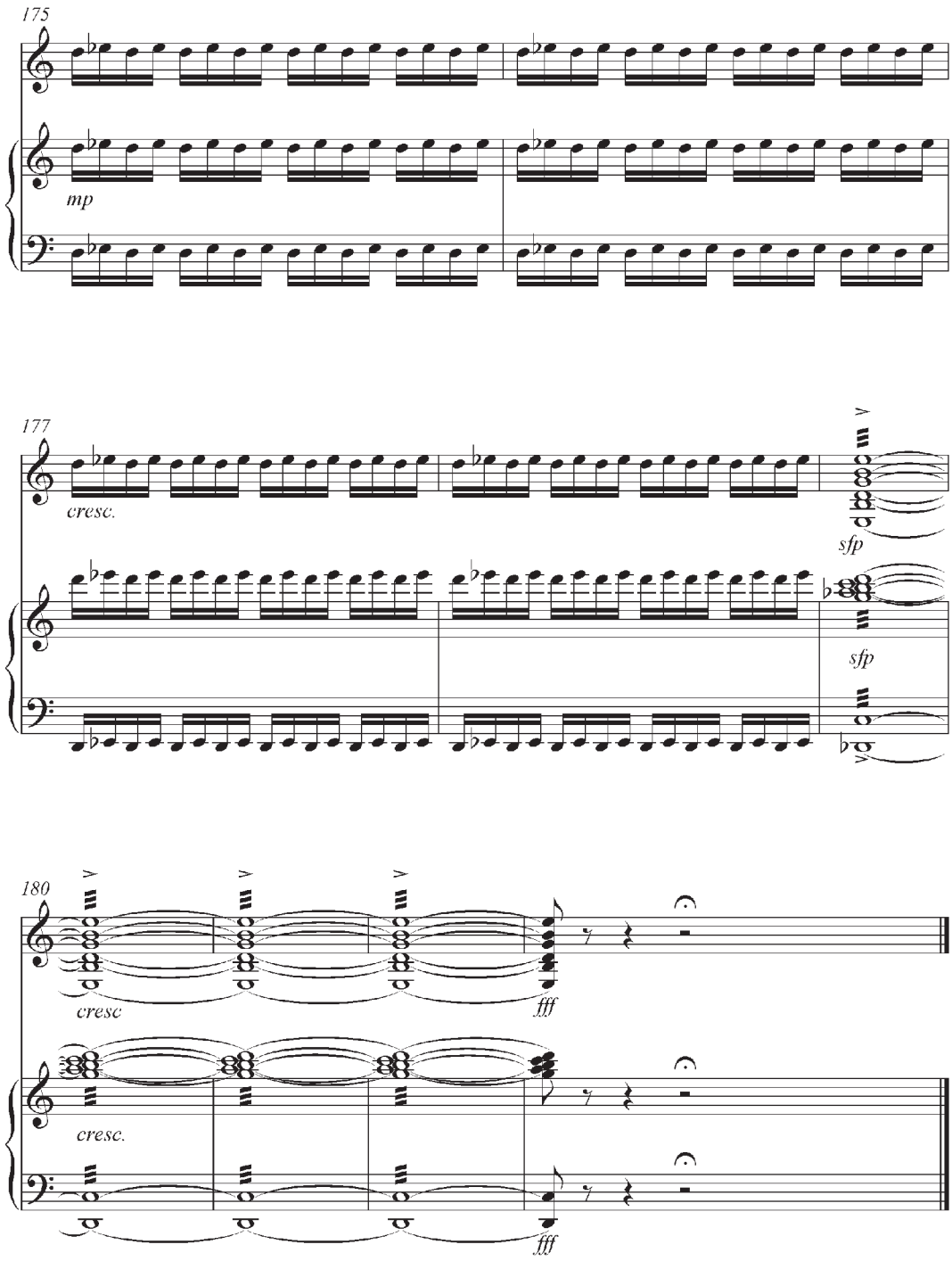
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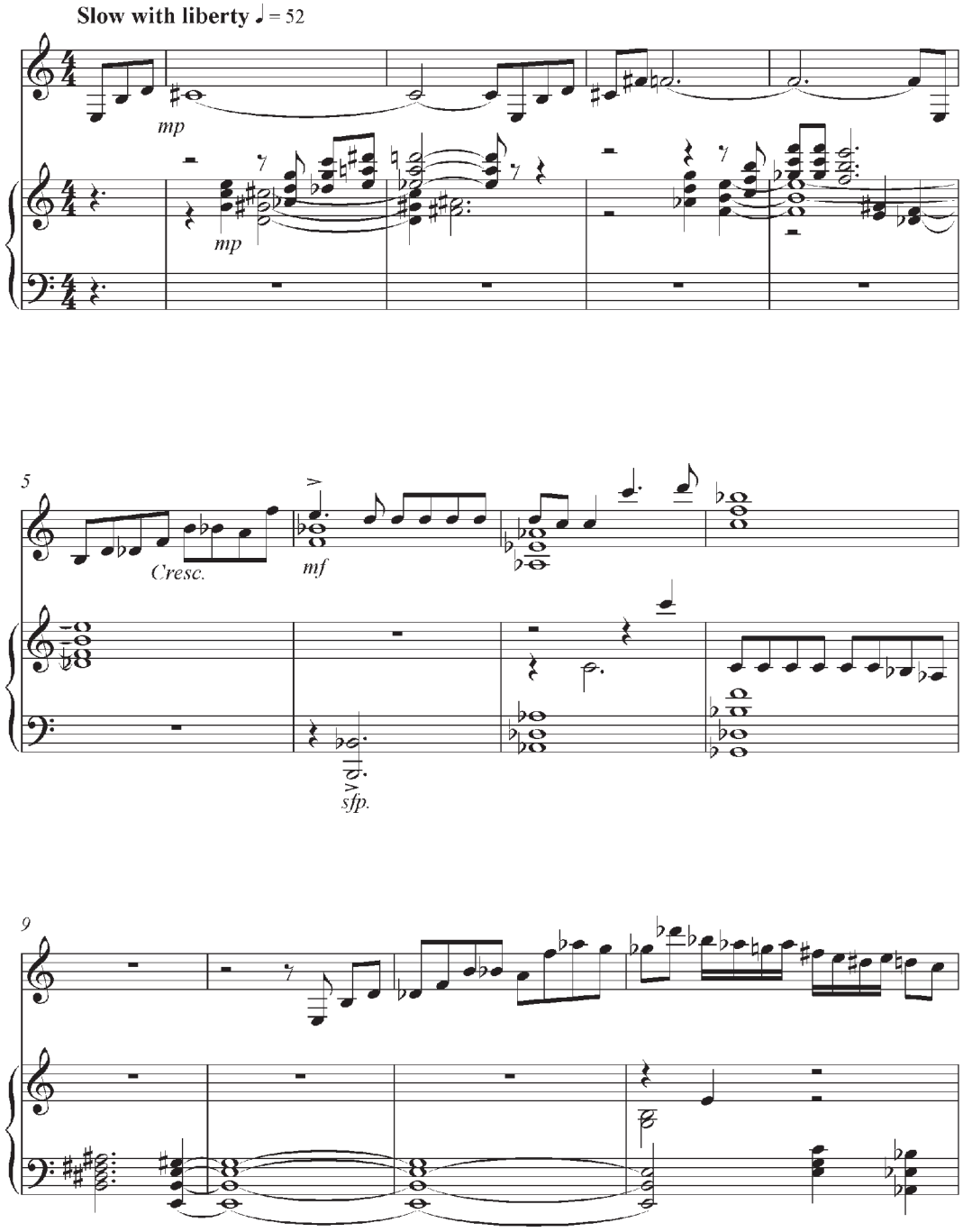
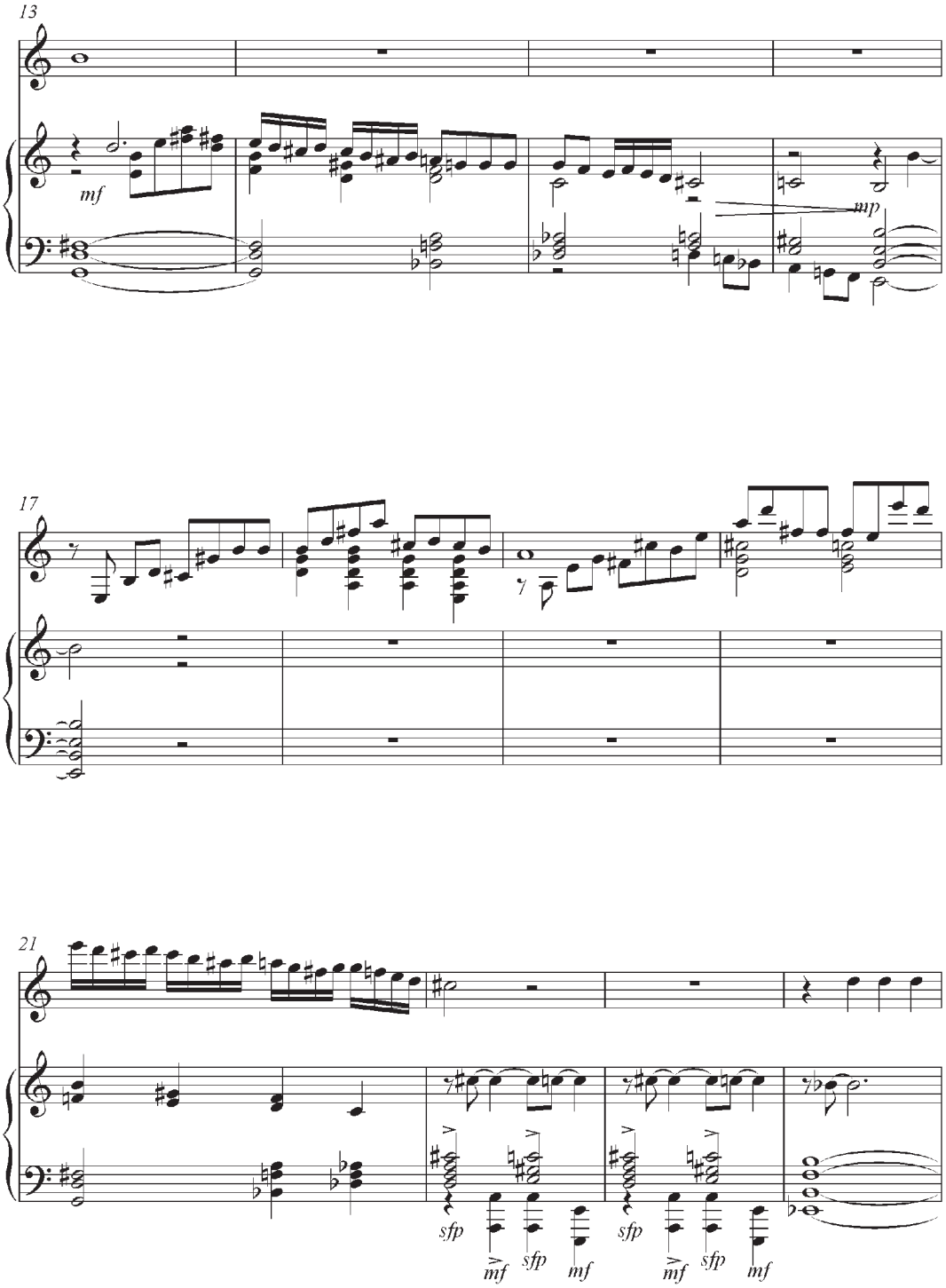
mp
177
cresc.
sfp
sfp
180
cresc
fff
cresc.
fff

II

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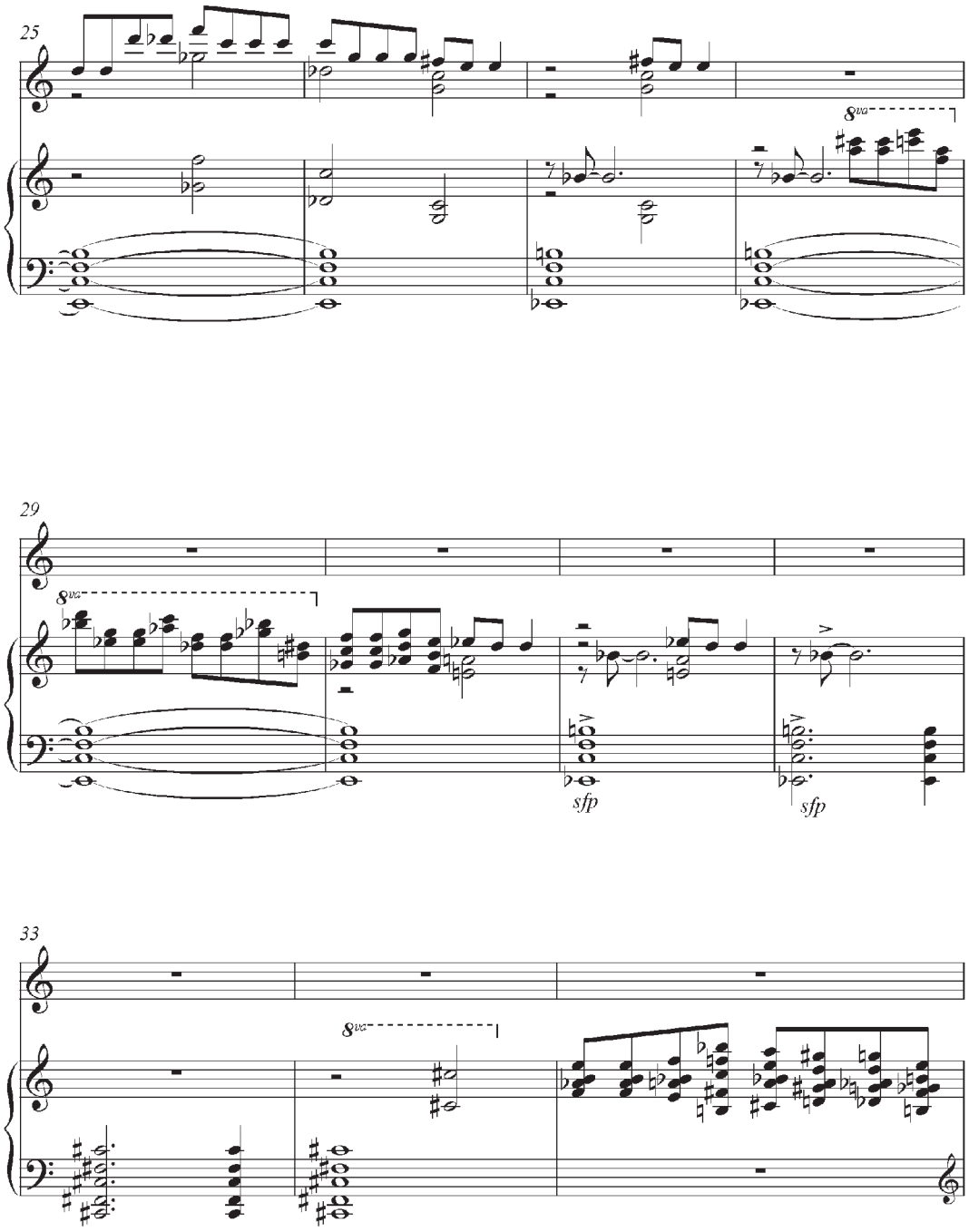
mf
mp
17
21
sfp
mf
sfp
mf
sfp
mf
sfp
mf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8va
29
8va
sfp
sfp
33
8va

36

sfp

sfp

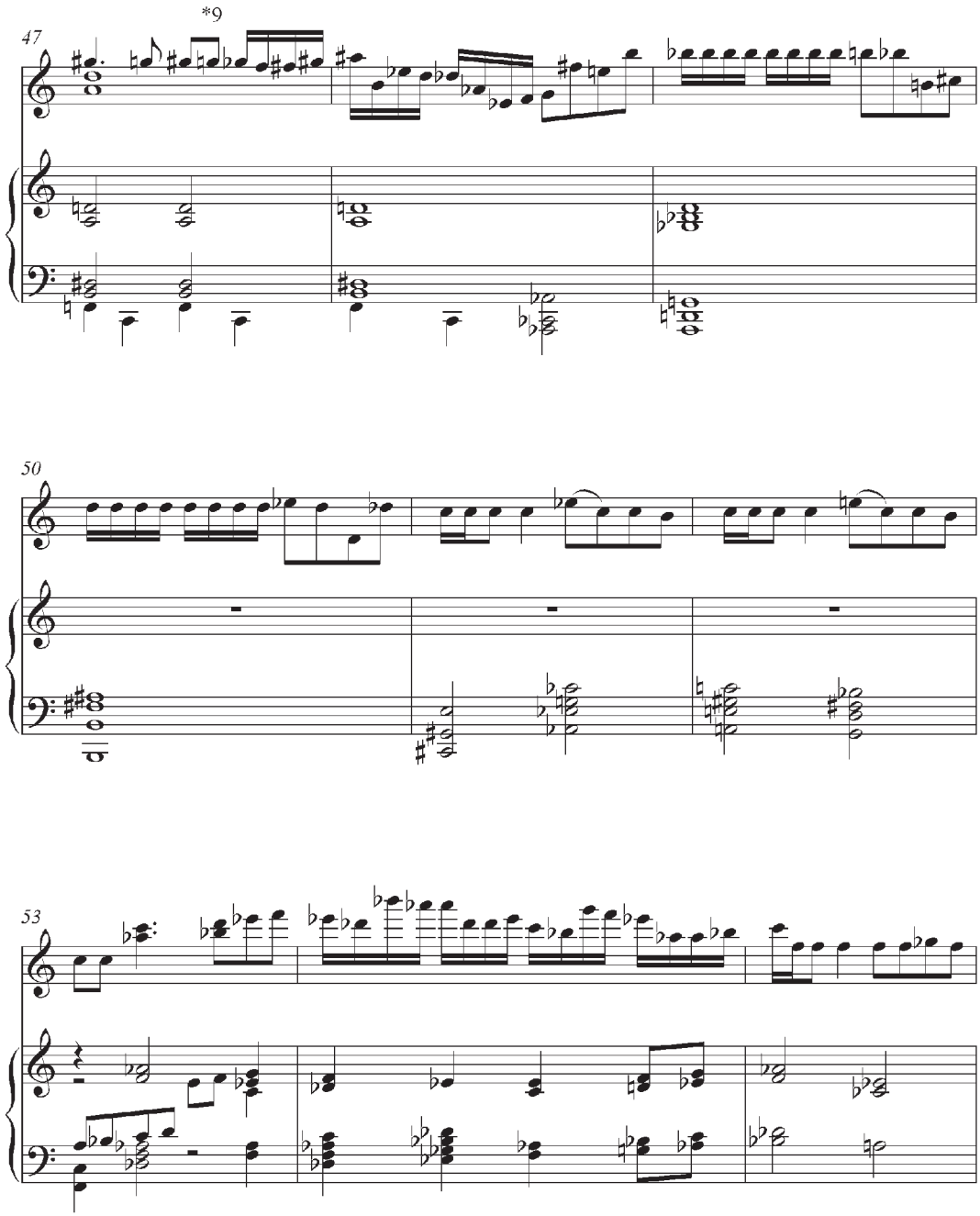
40

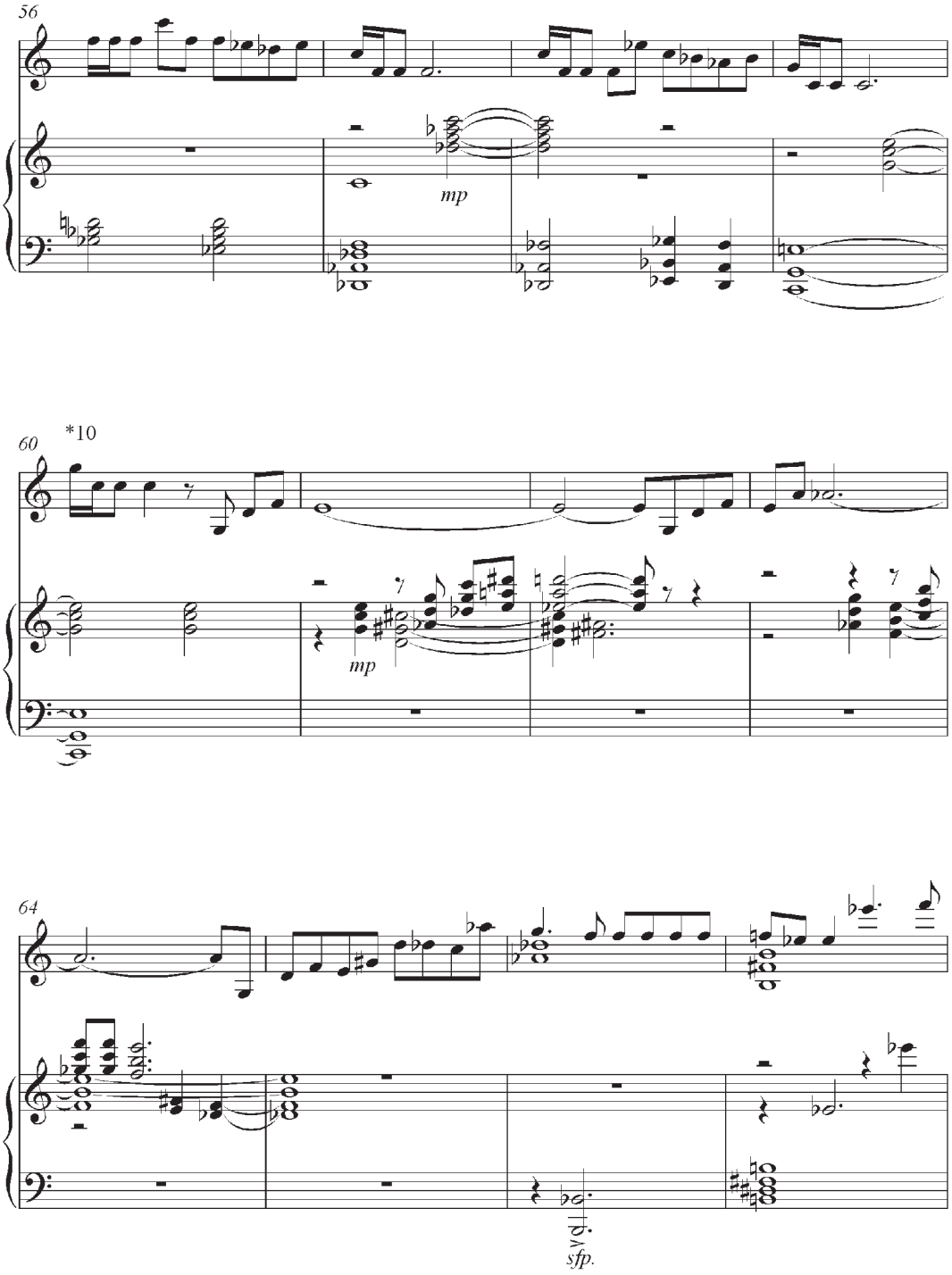
mf

cresc.

f

44


*9
47
50
53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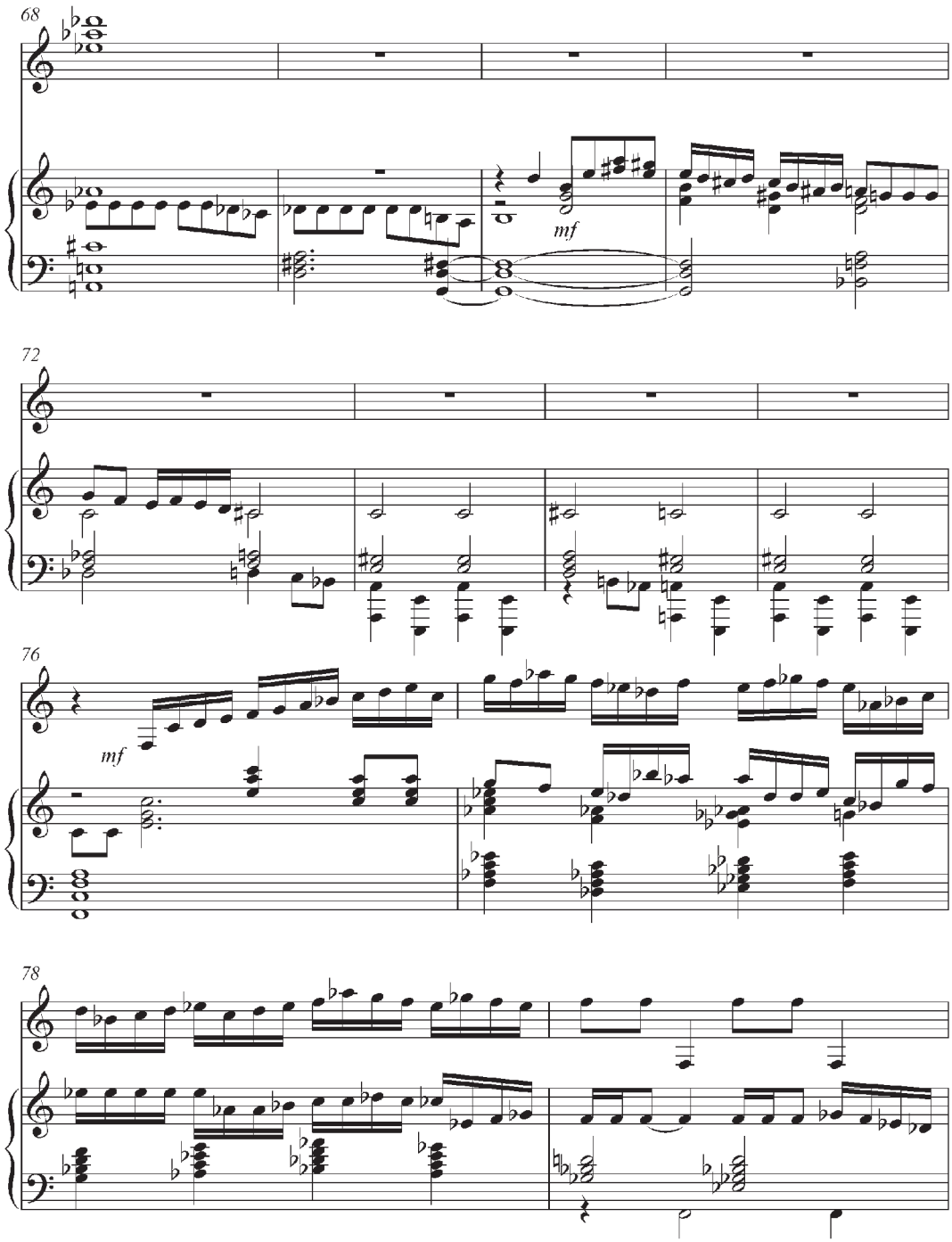
mp
60
*10
mp
64
sfp.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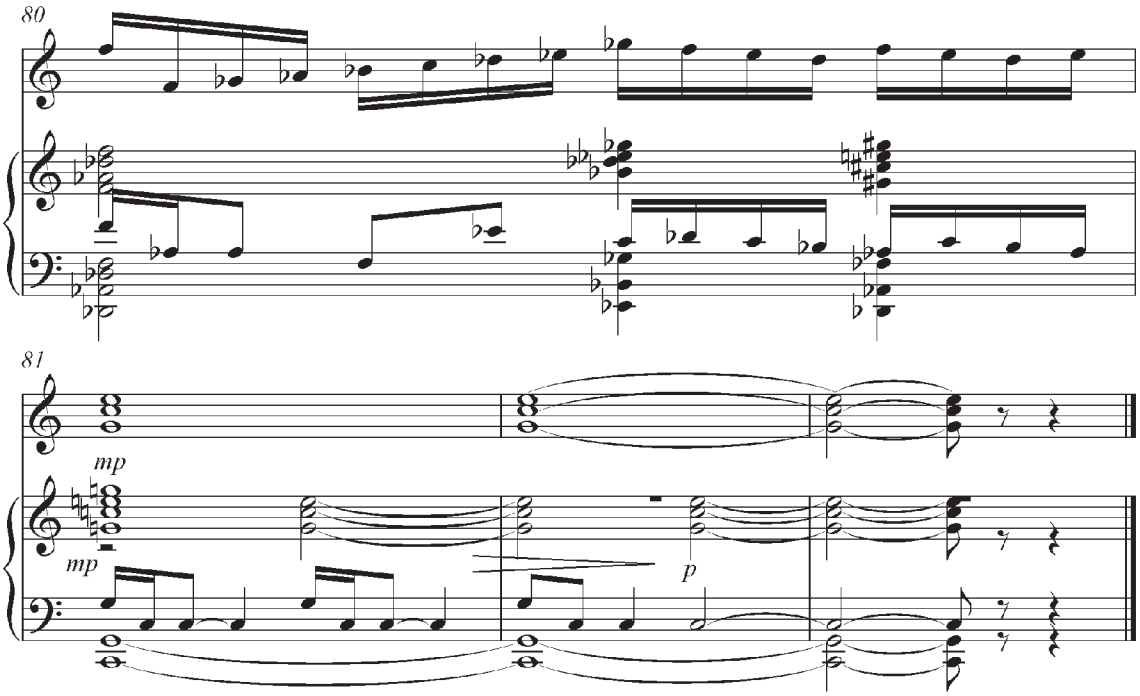
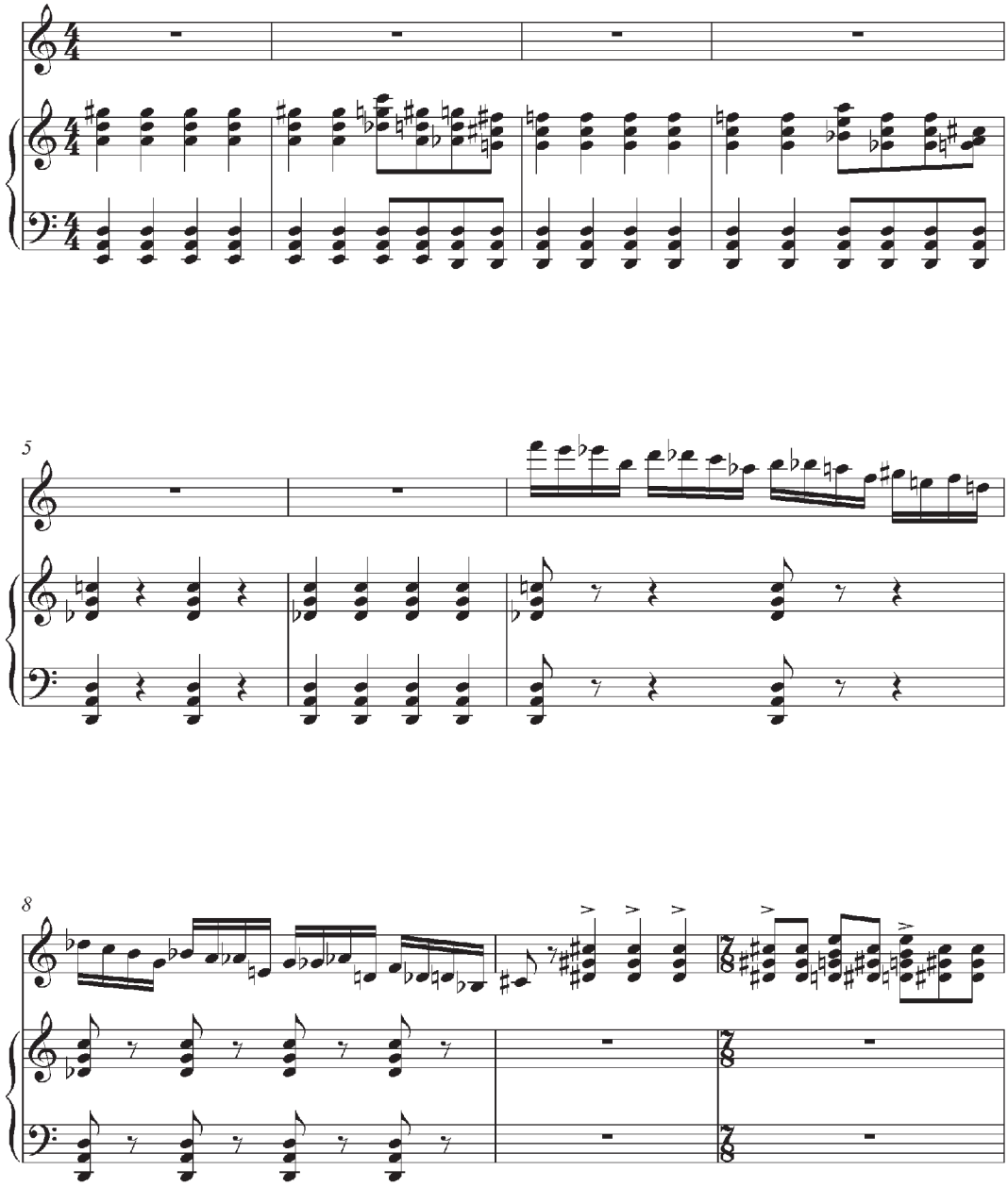
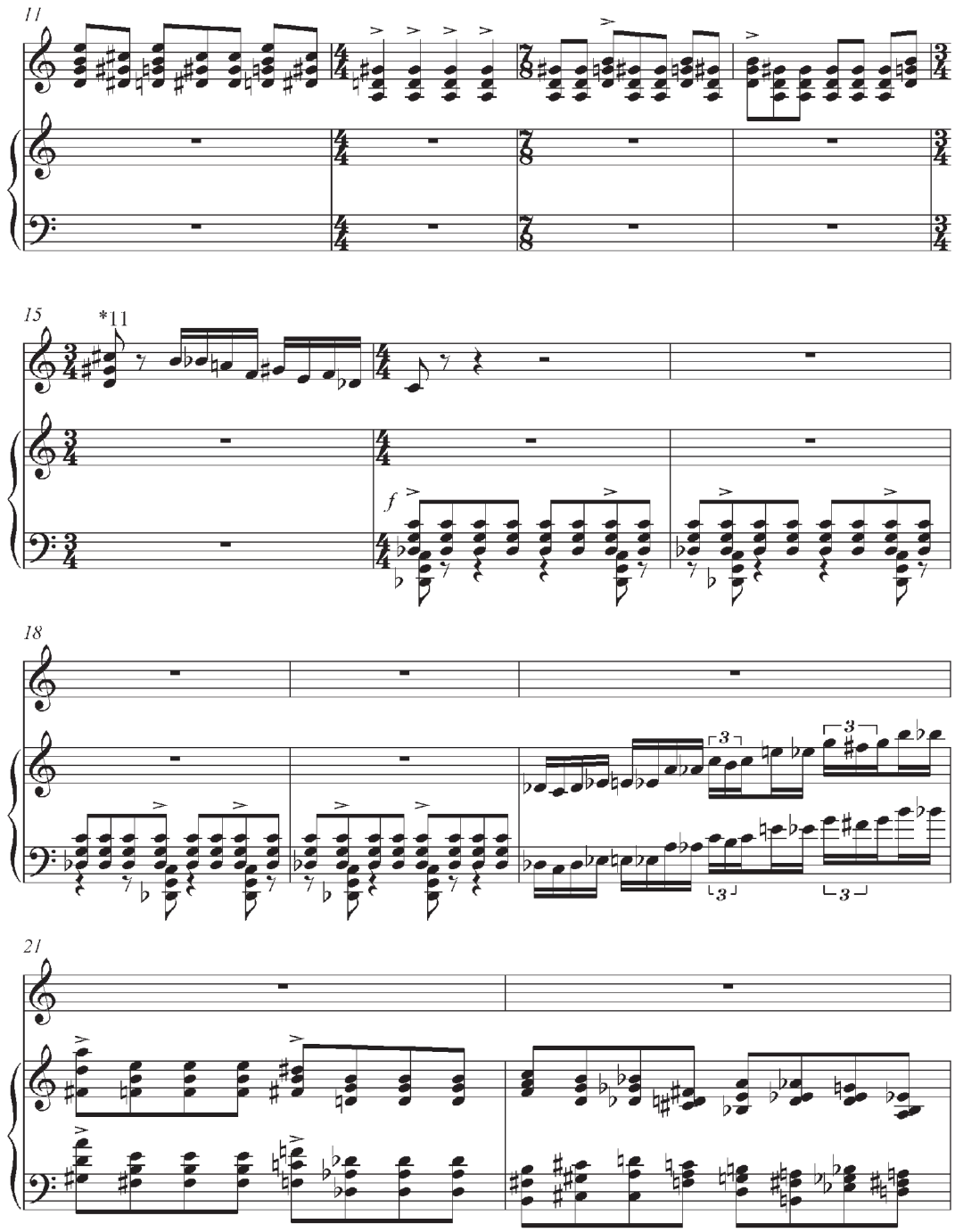
mf
72
76
mf
78

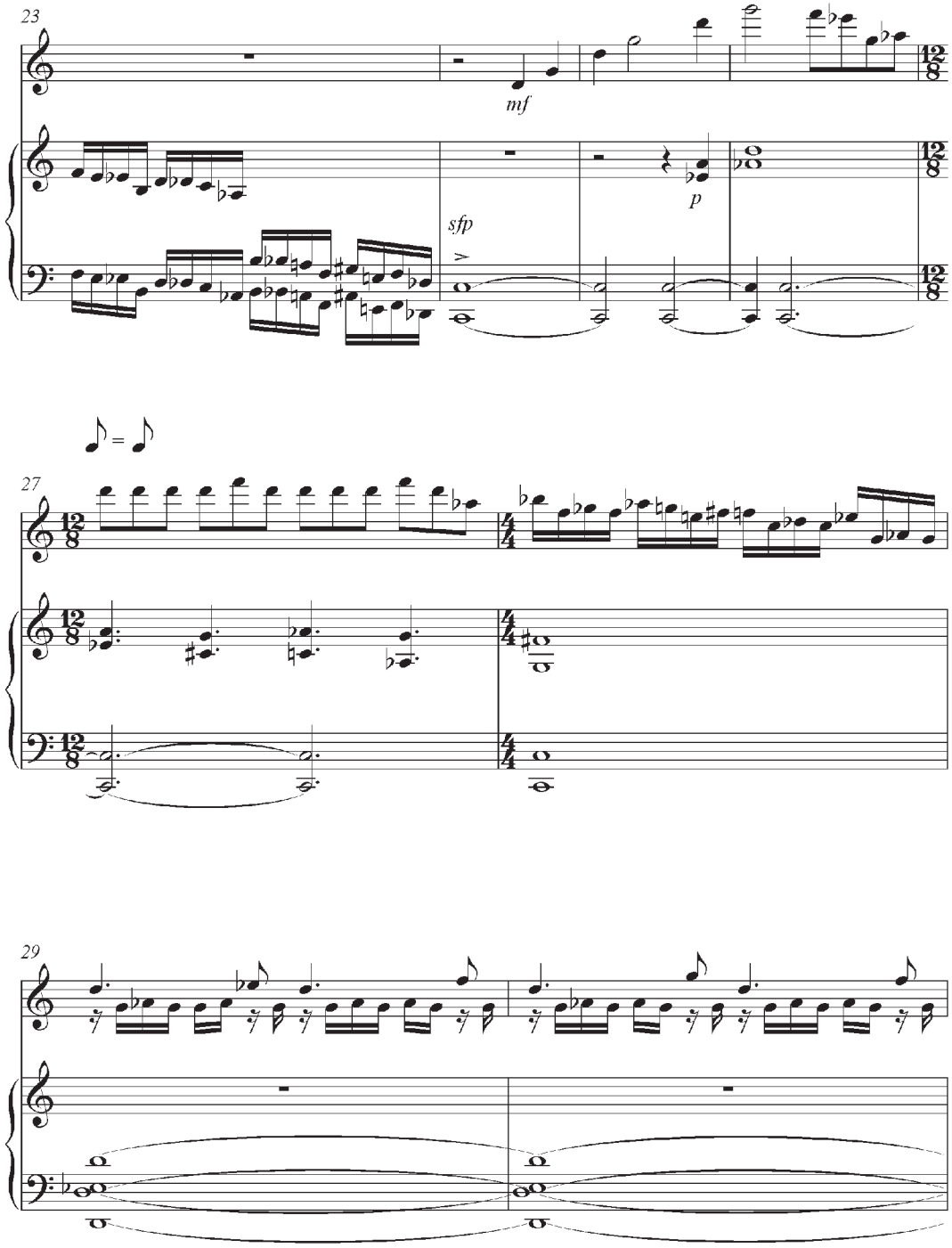

80
81
mp
mp
p

III

Marcato with energy and spirit ♩ = 96




11
15
*11
f
18
21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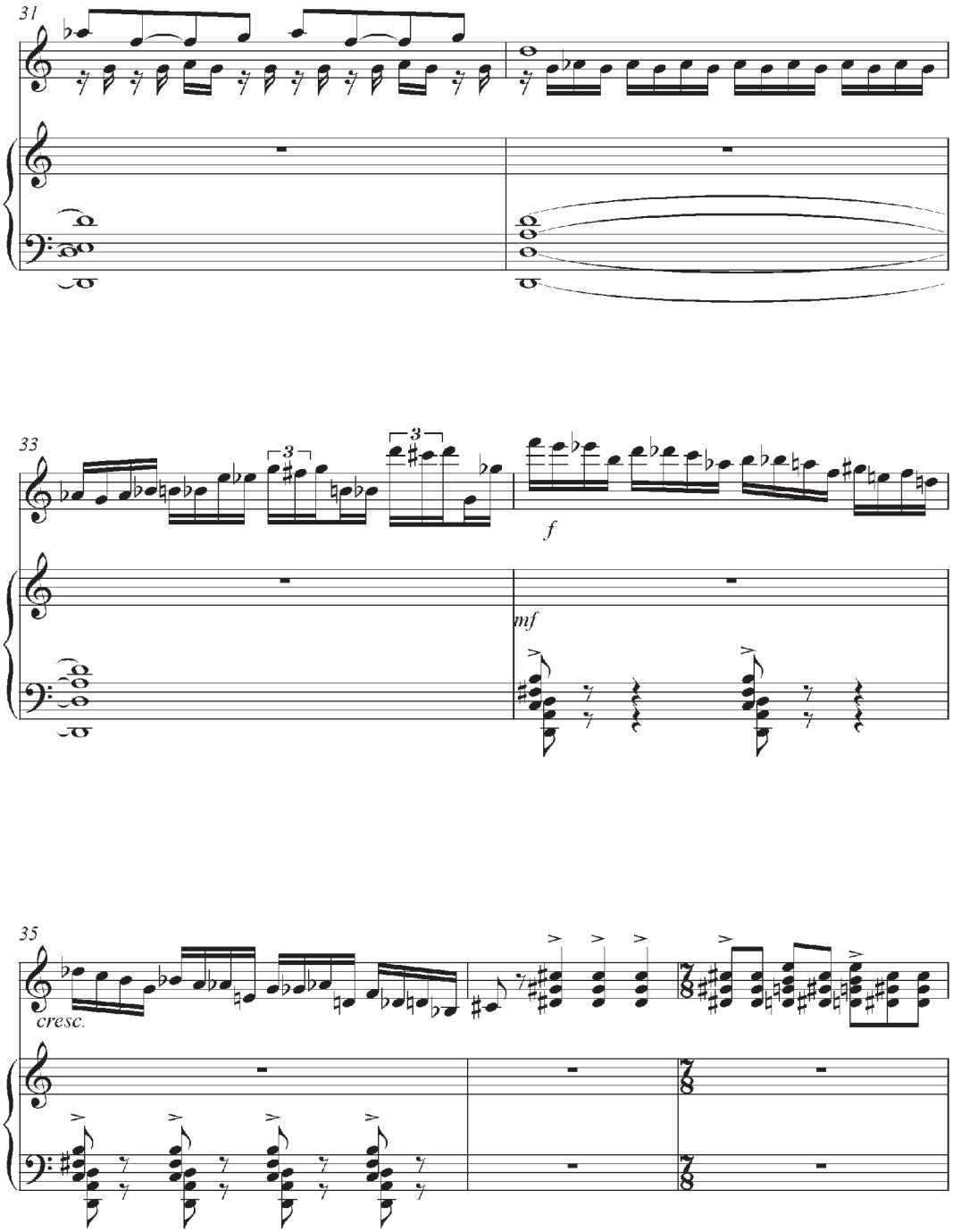
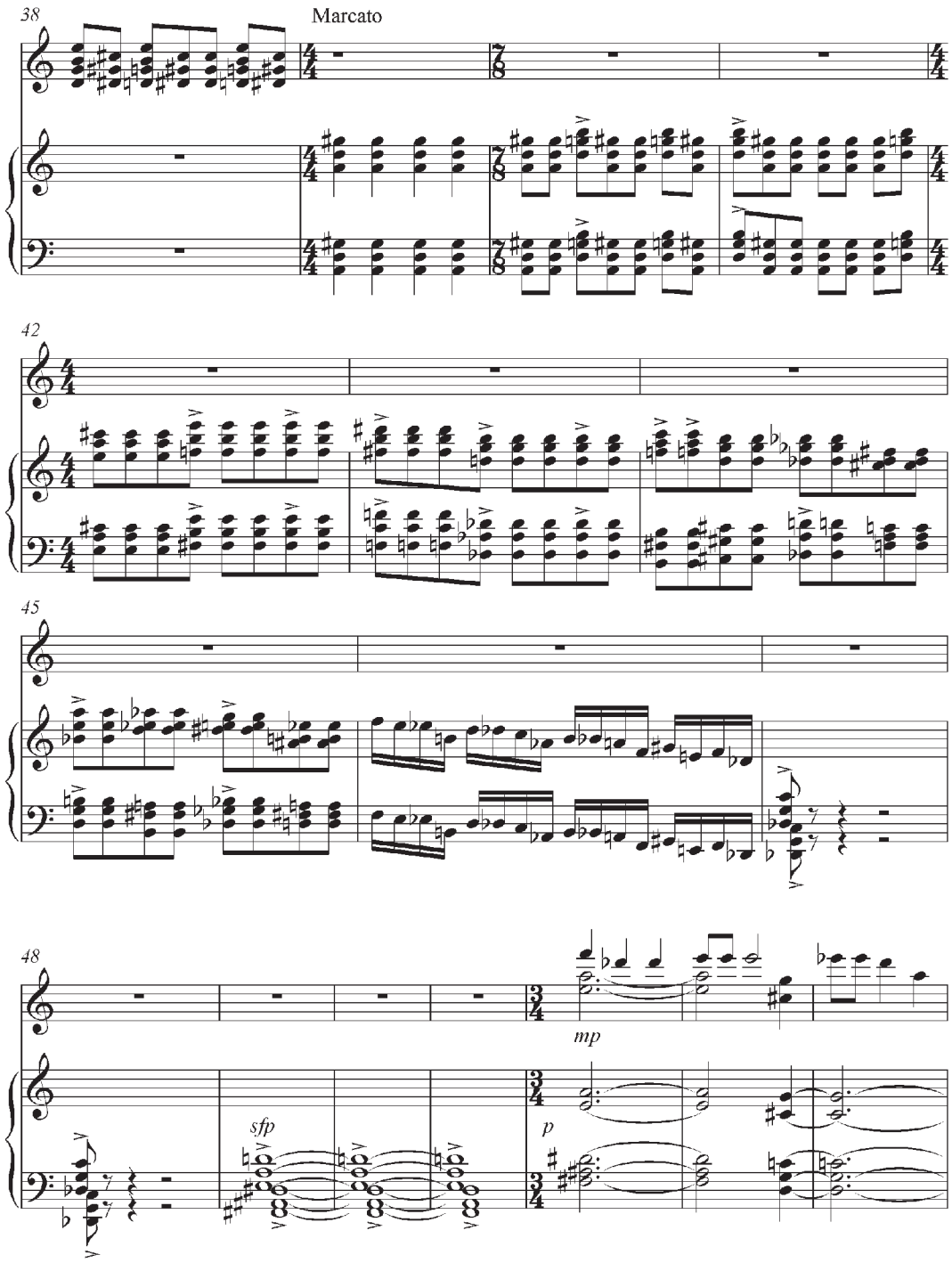
mf
sfp
p
27
29


31
33
f
mf
35
cresc.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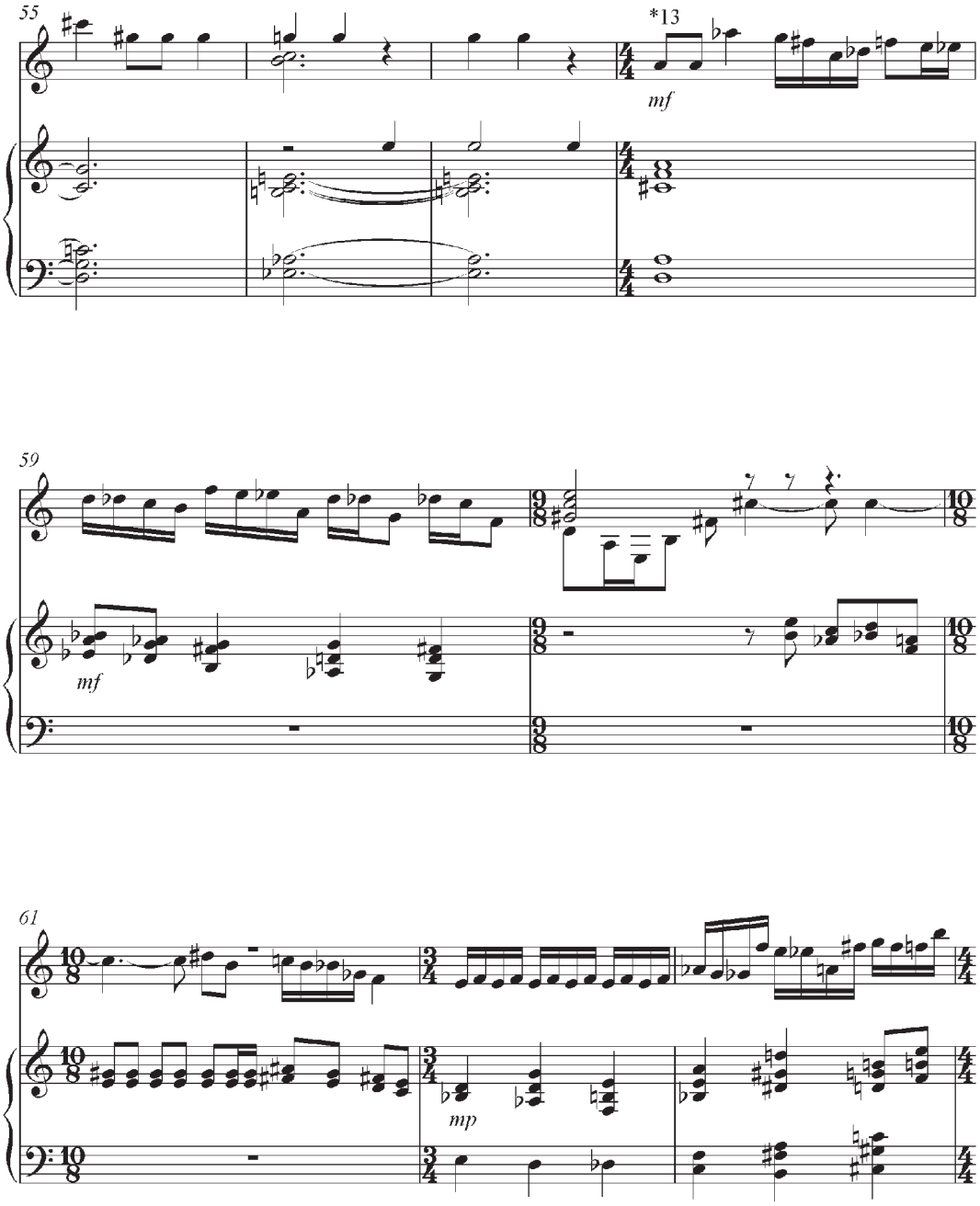
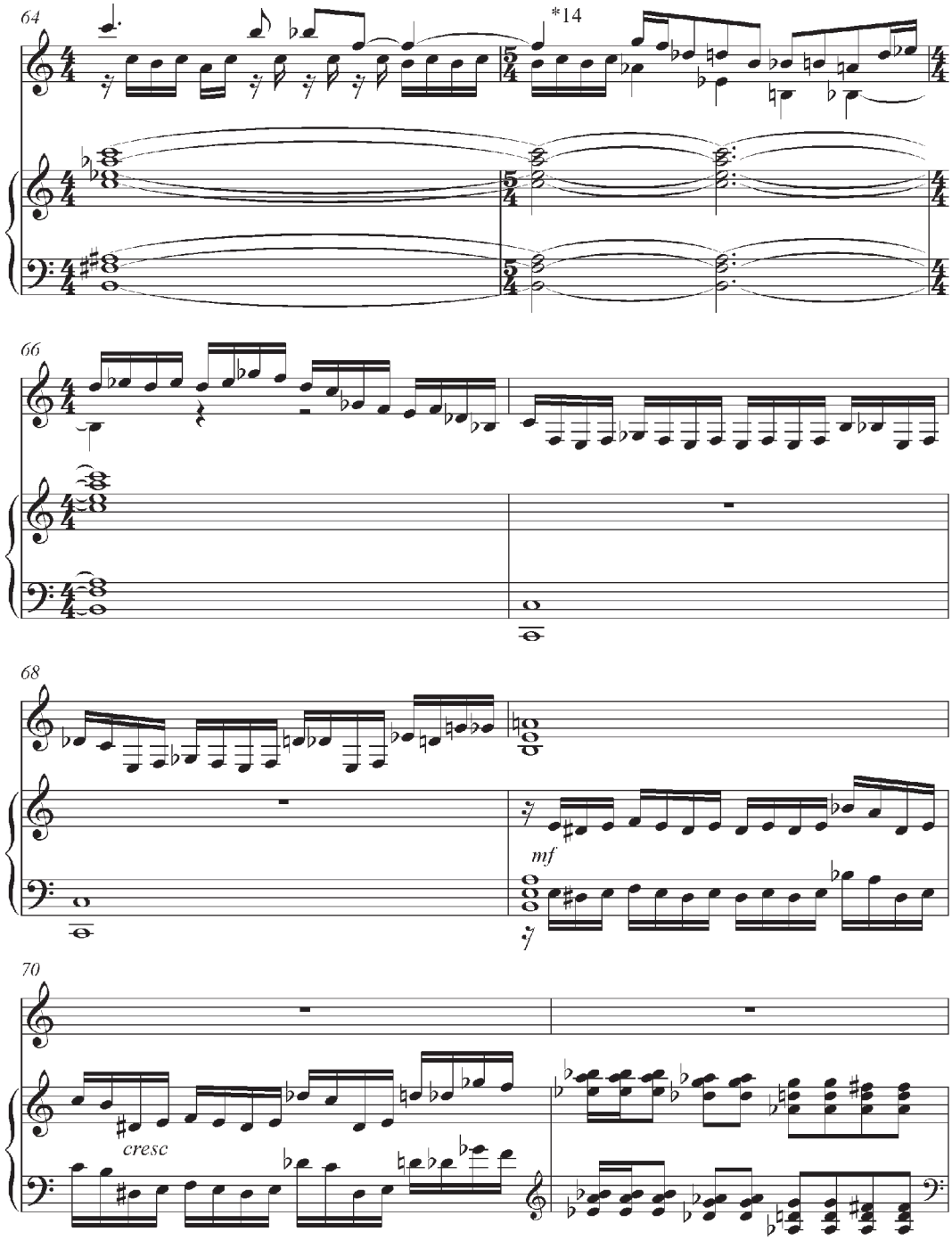
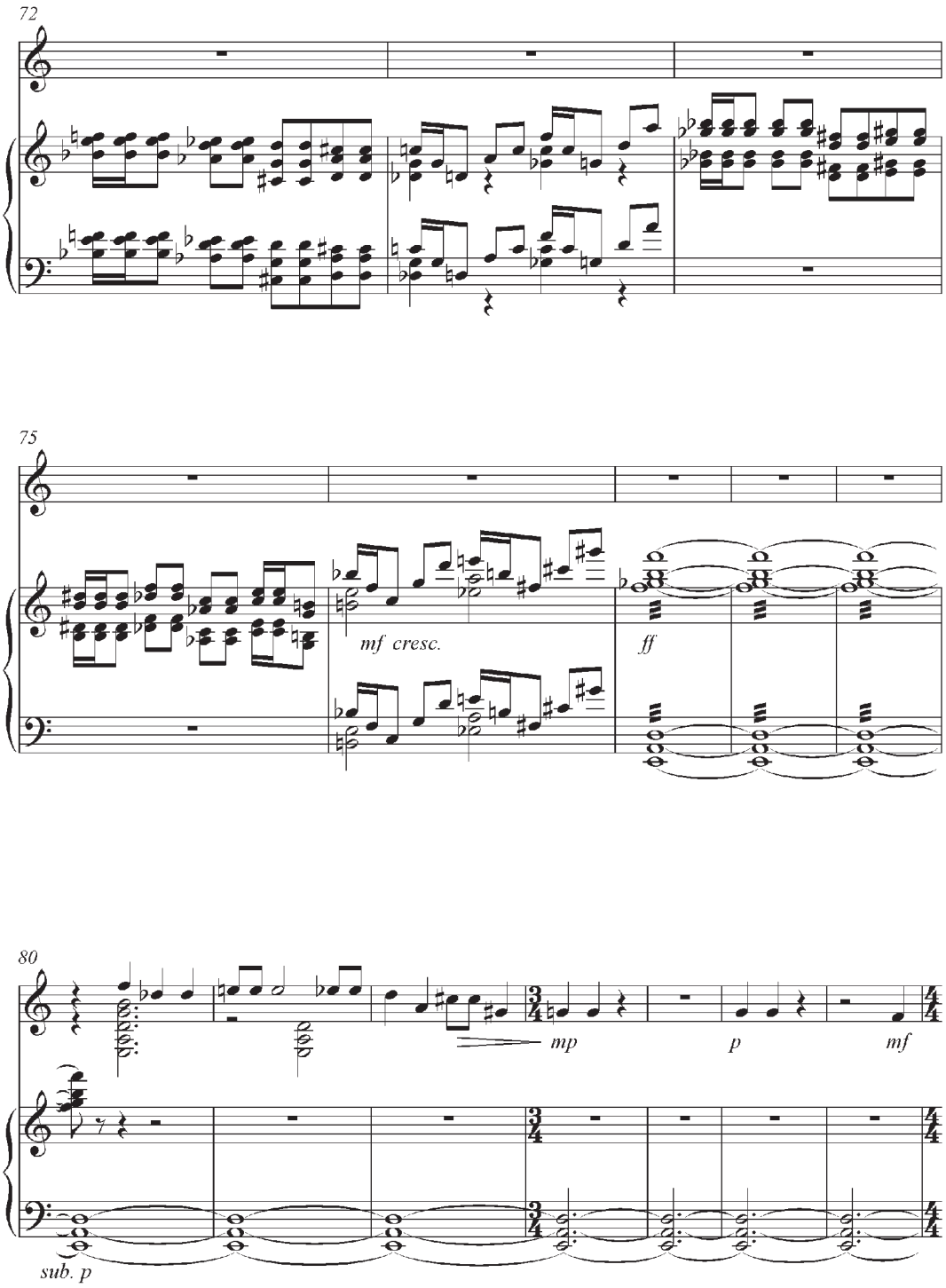
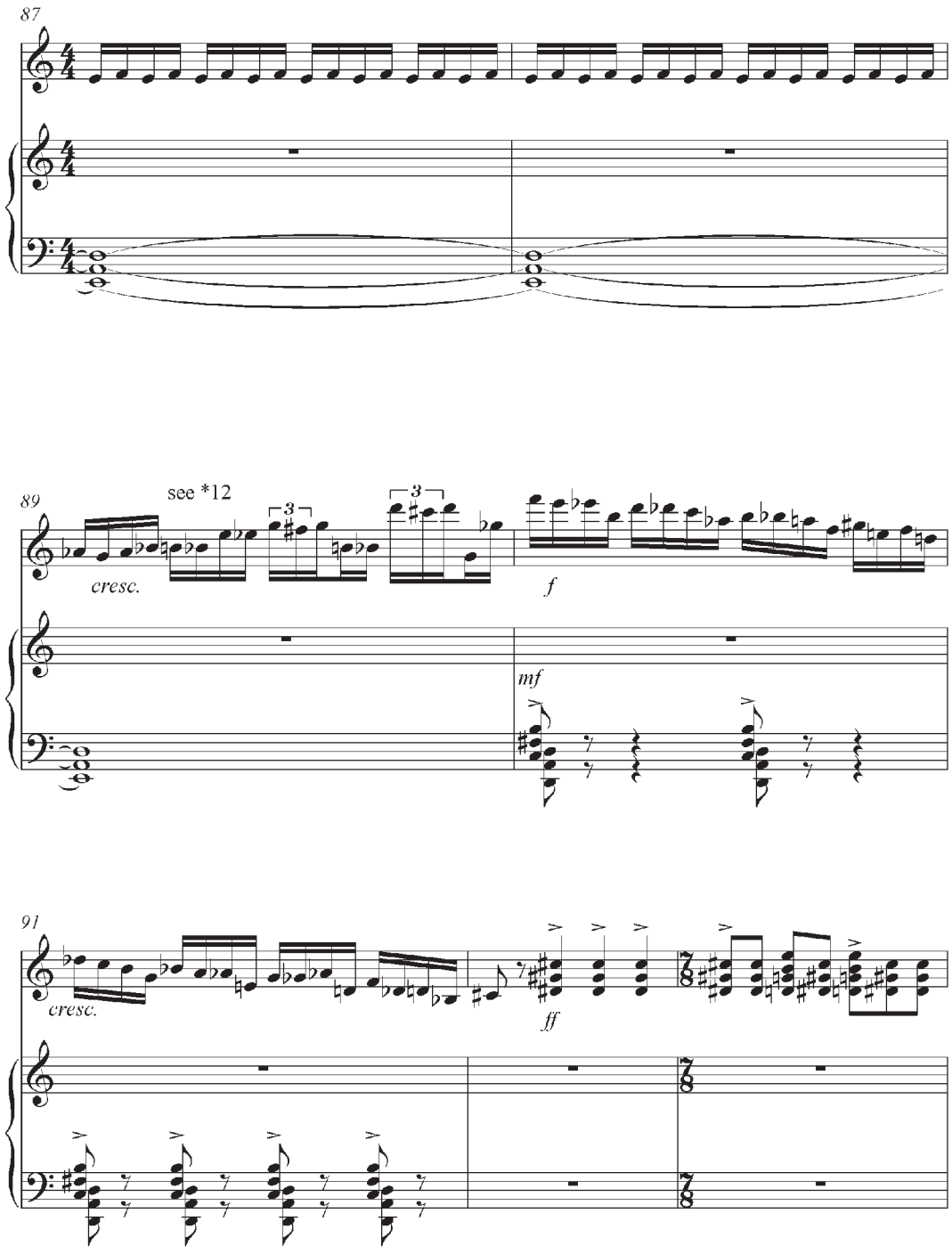
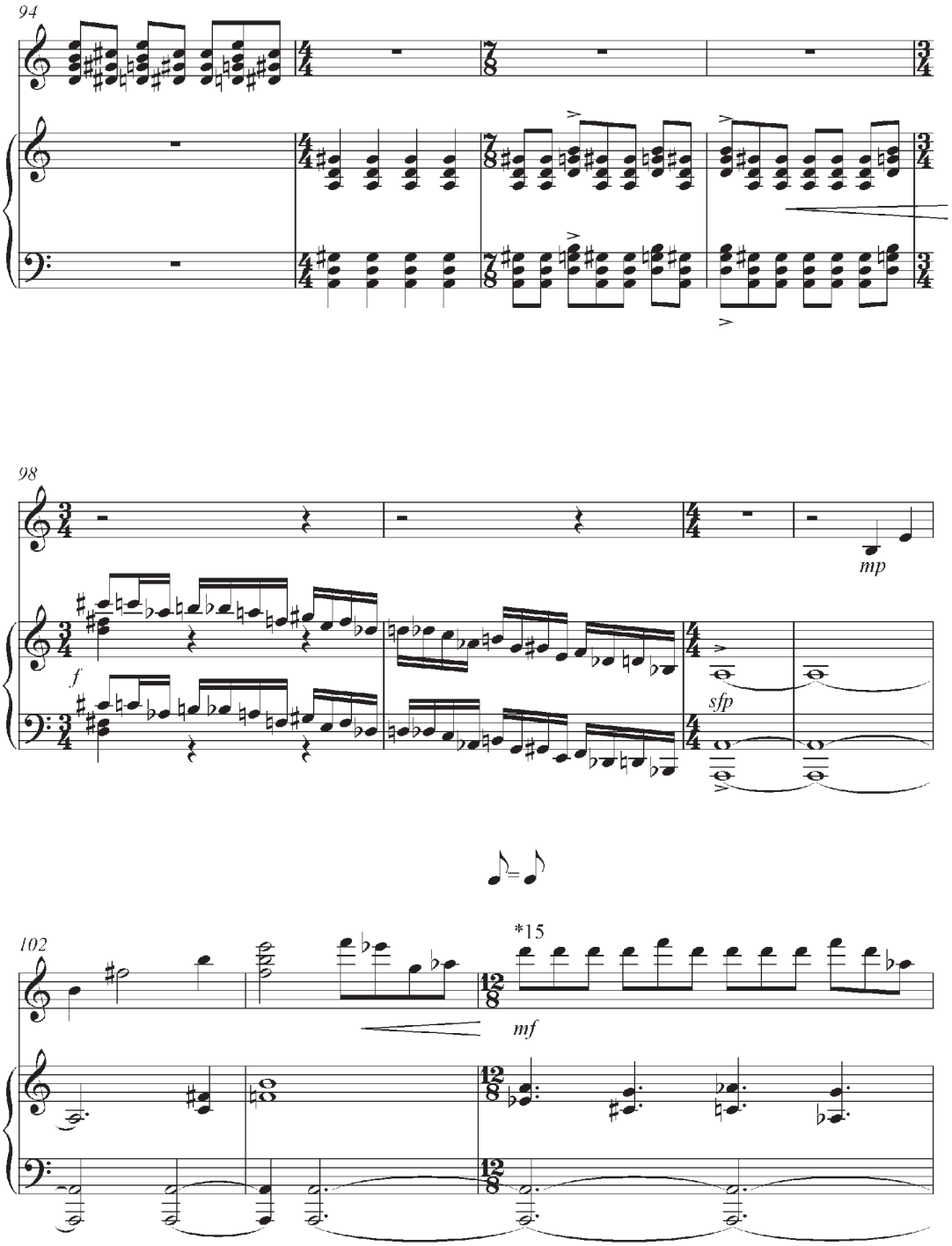
Marcato
42
45
48
mp
sfp
p

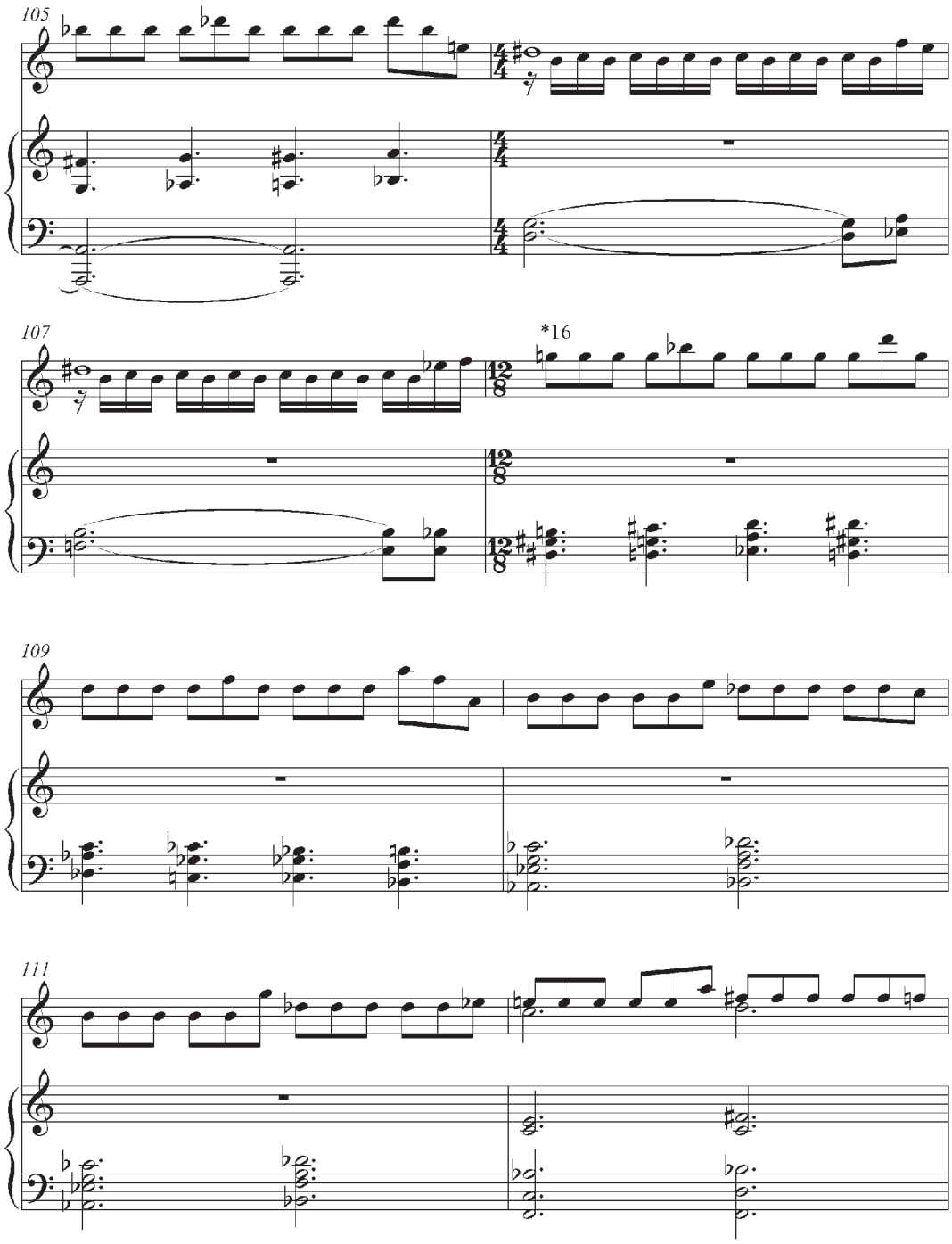

55
*13
mf
59
mf
61
mp

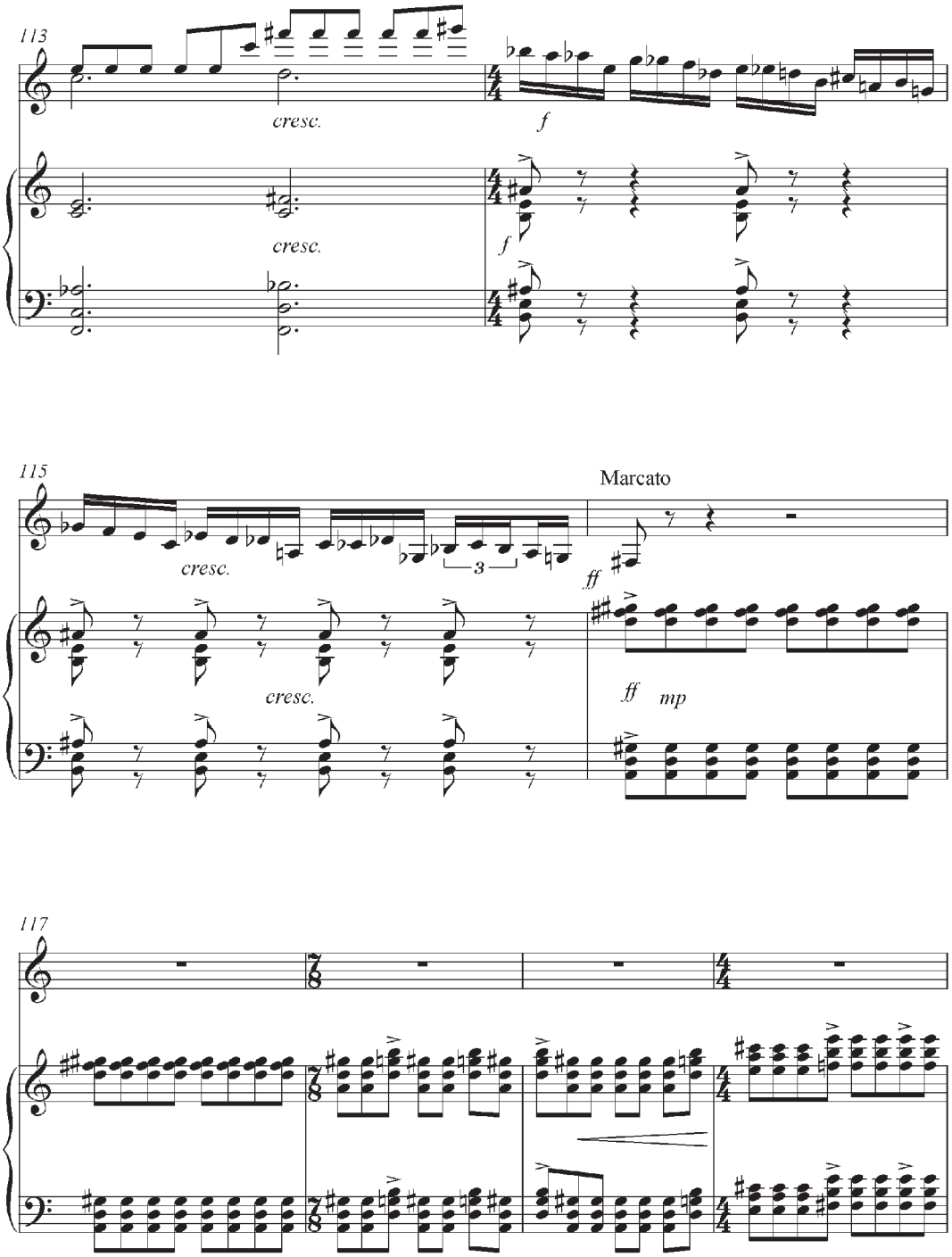

64
*14
66
68
mf
70
cresc

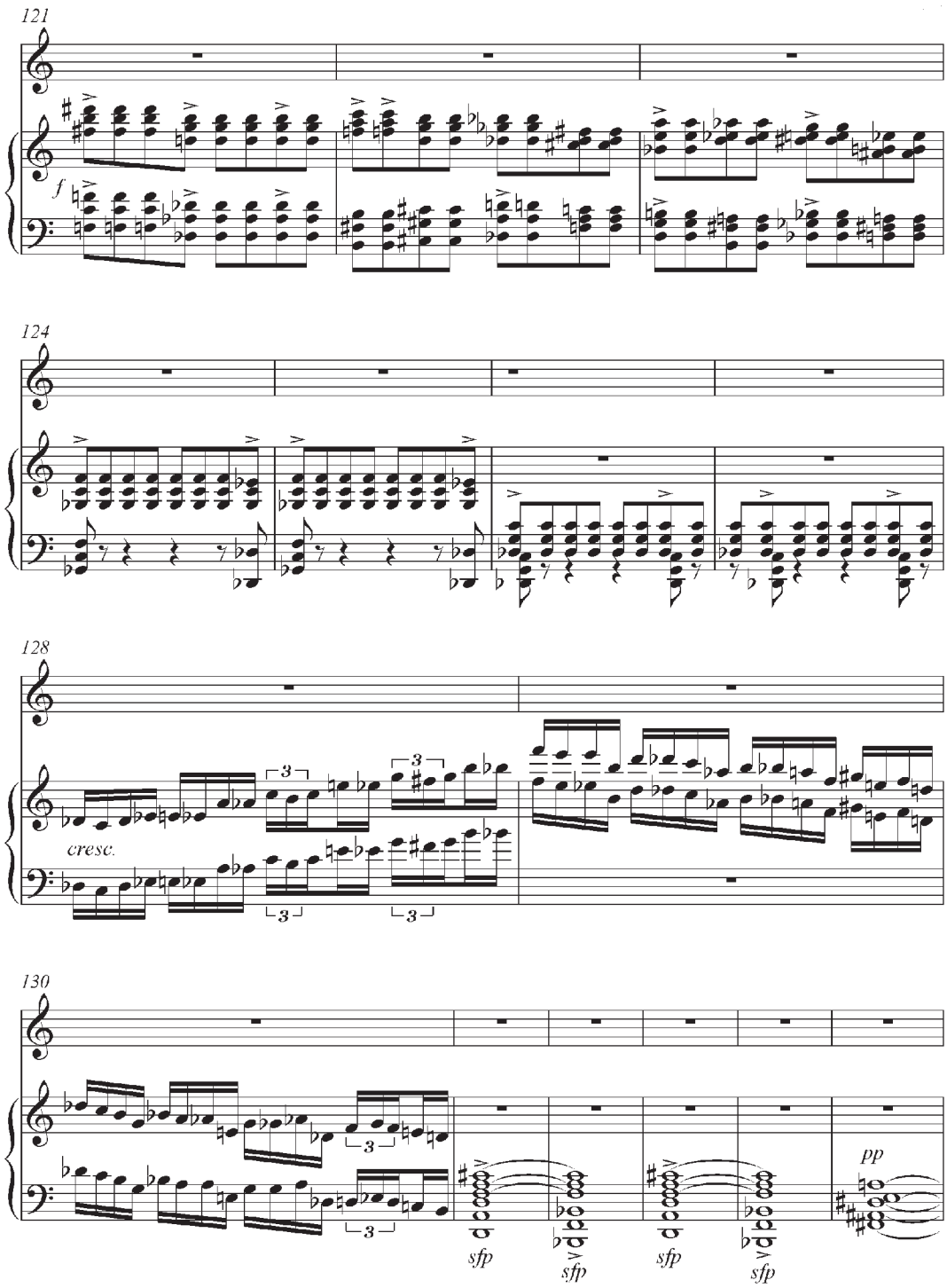

72
75
mf cresc.
ff
80
mp
p
mf
sub. p

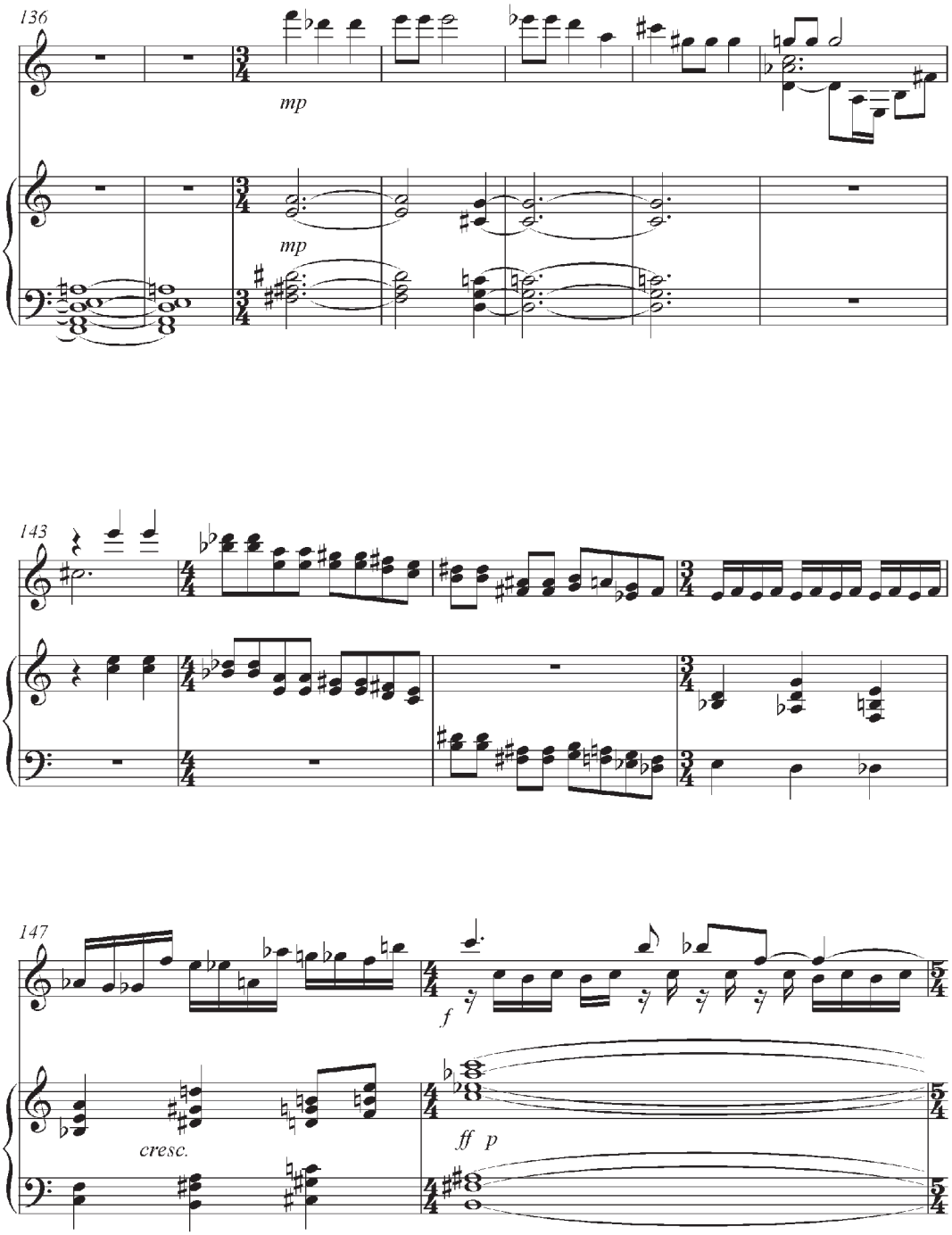

87
89
see *12
cresc.
f
mf
91
cresc.
ff

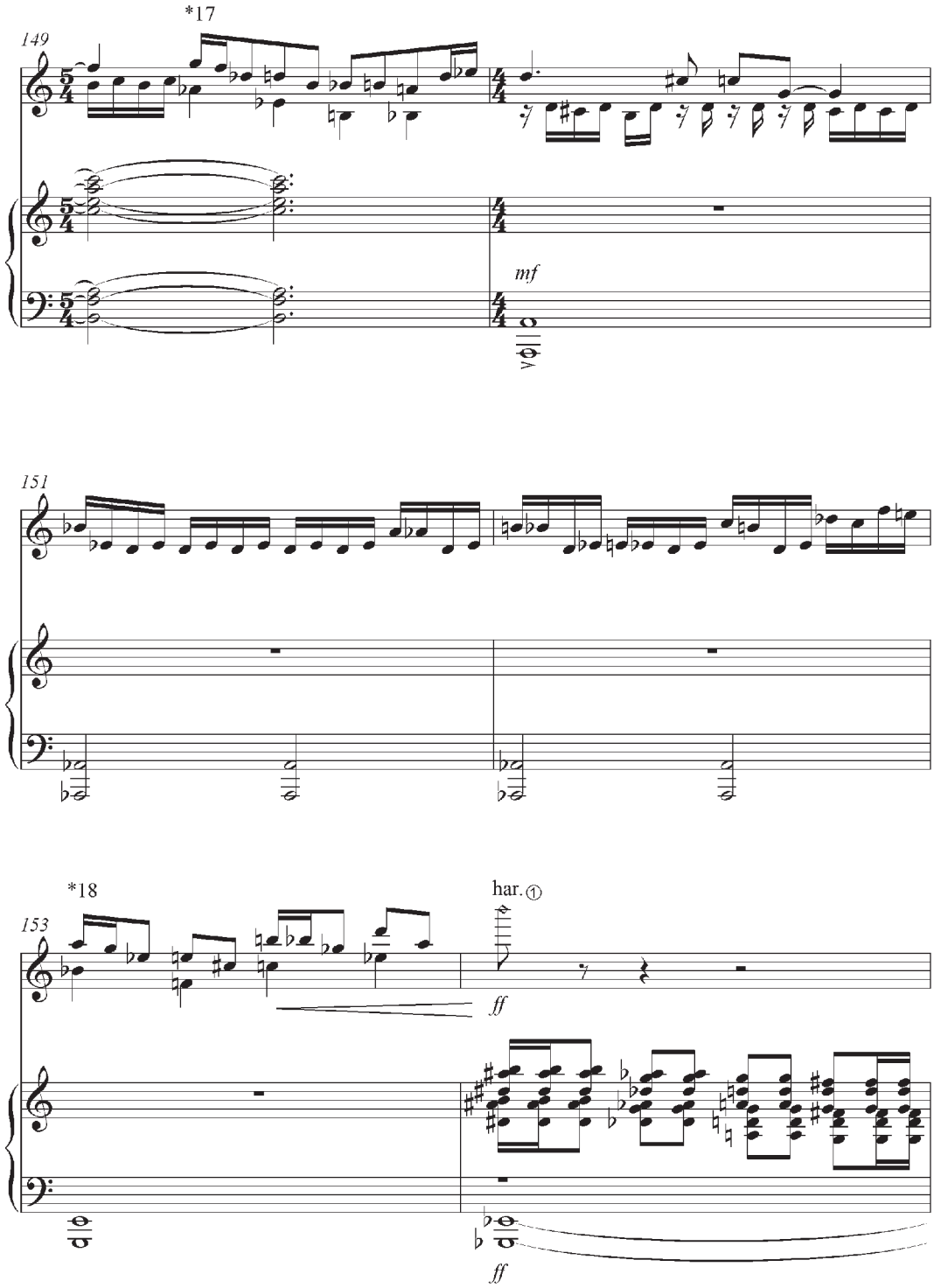

94
98
mp
f
sfp
102
*15
mf

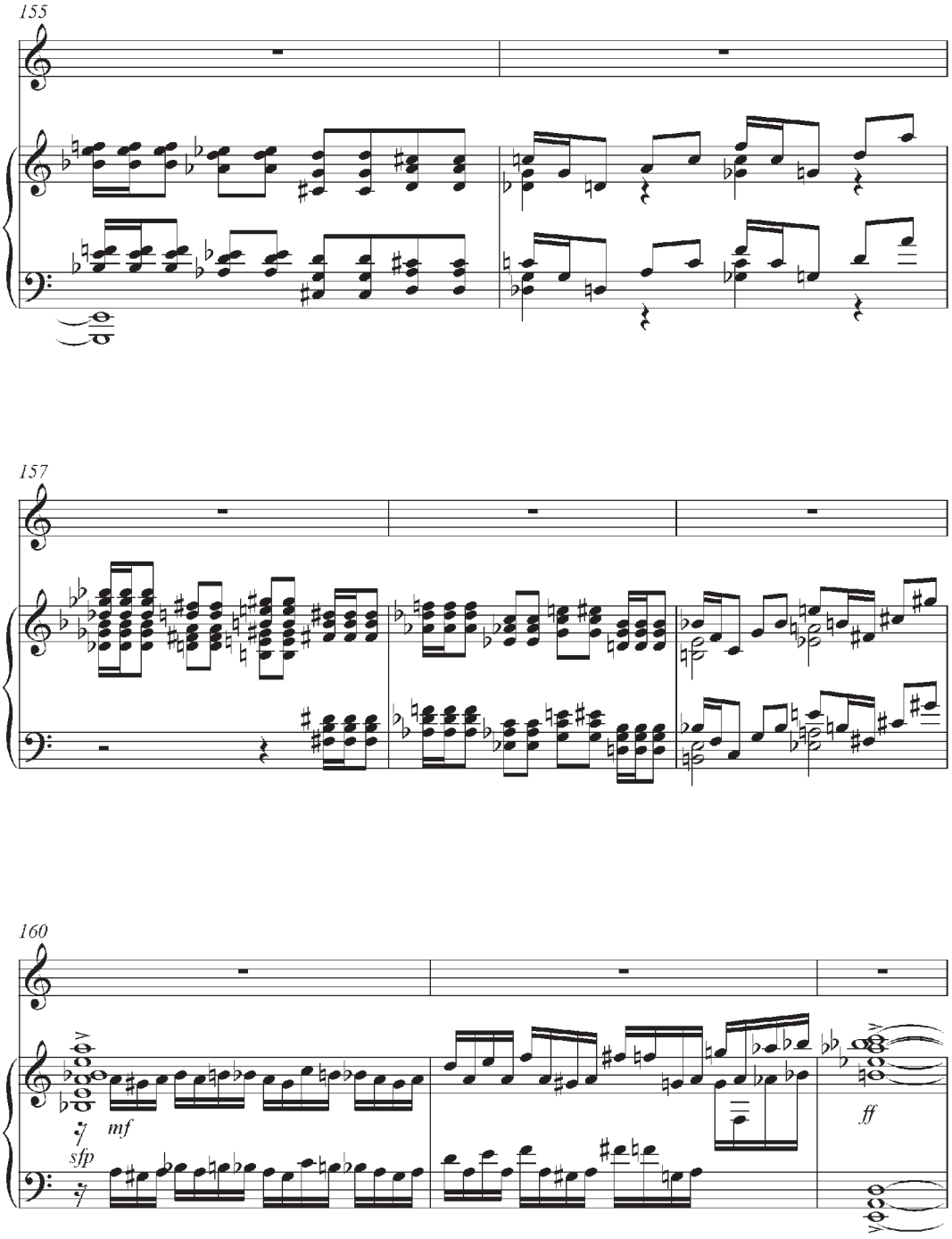

105
107
*16
109
111

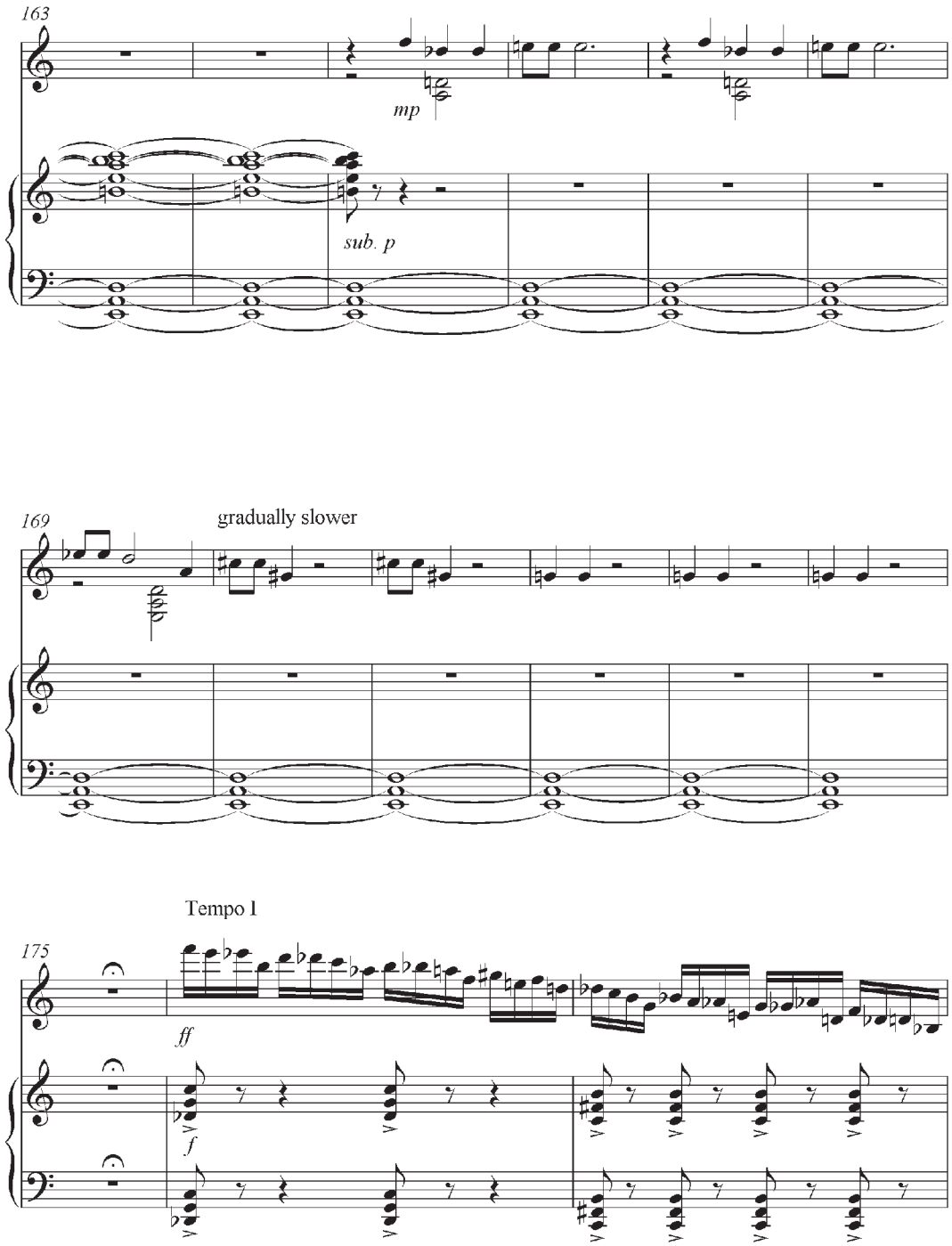

113
cresc.
f
cresc.
f
115
cresc.
3
Marcato
ff
cresc.
ff
mp
117

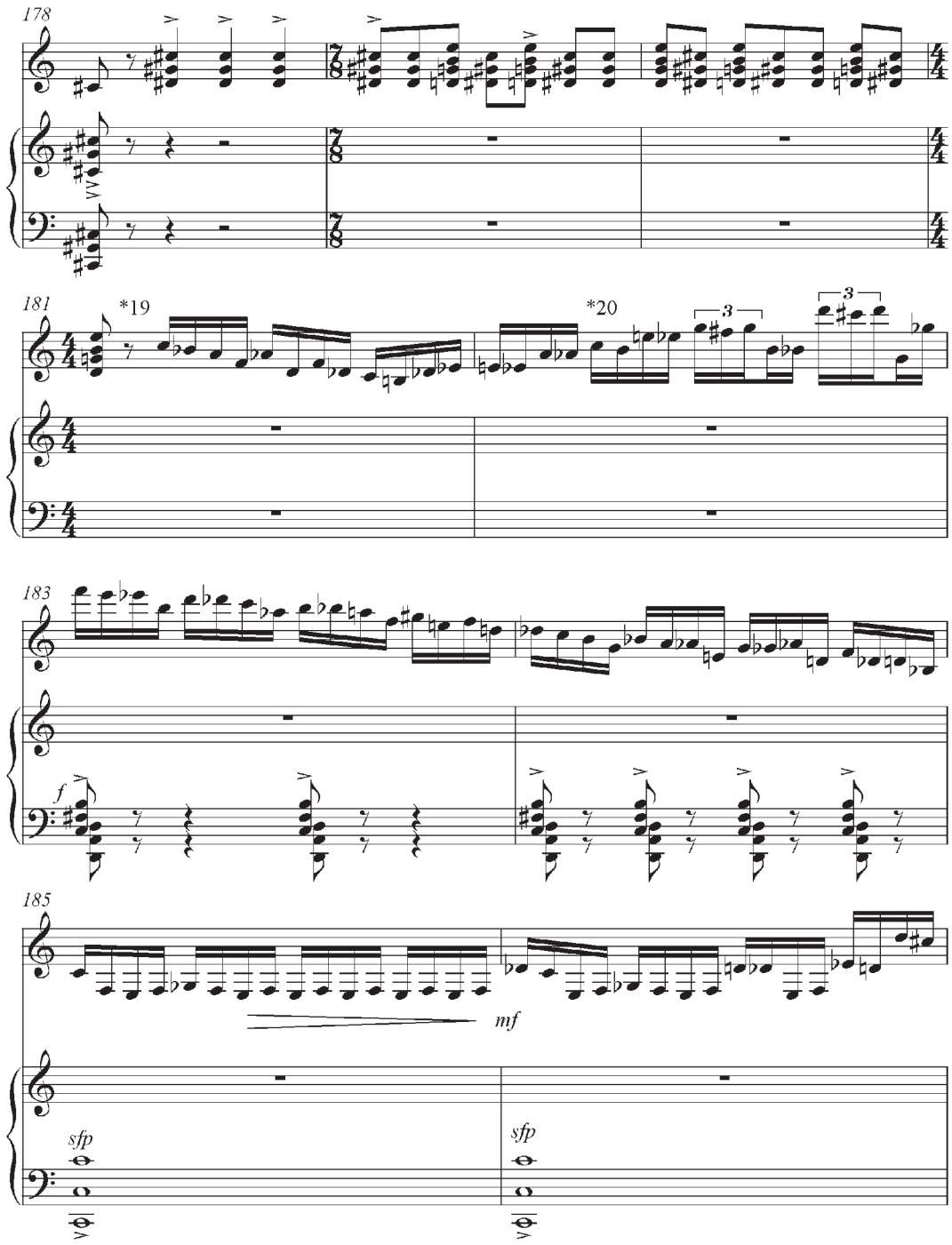

121
f
124
128
cresc.
130
sfp
sfp
sfp
sfp
pp

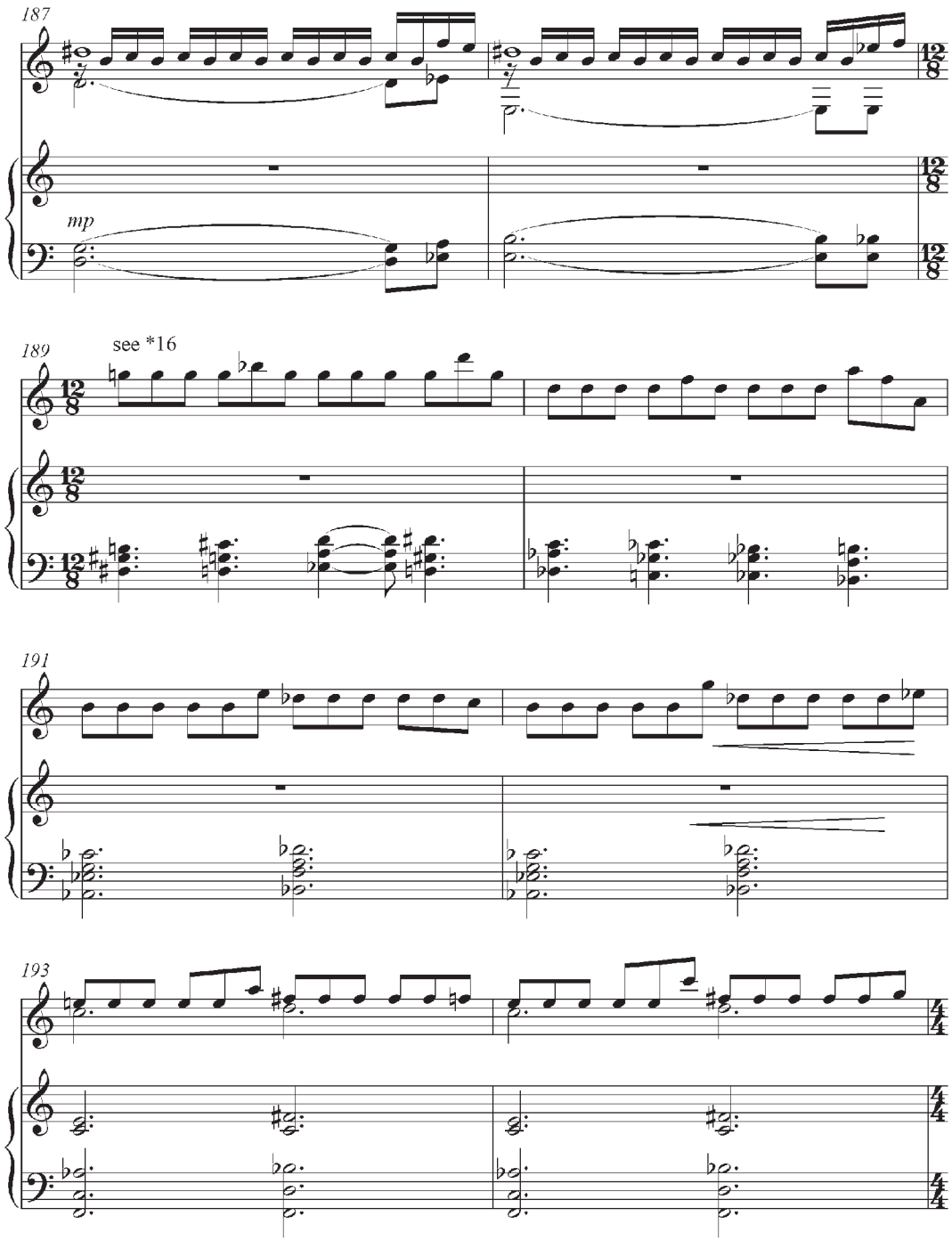

136
mp
mp
143
147
f
cresc.
ff p

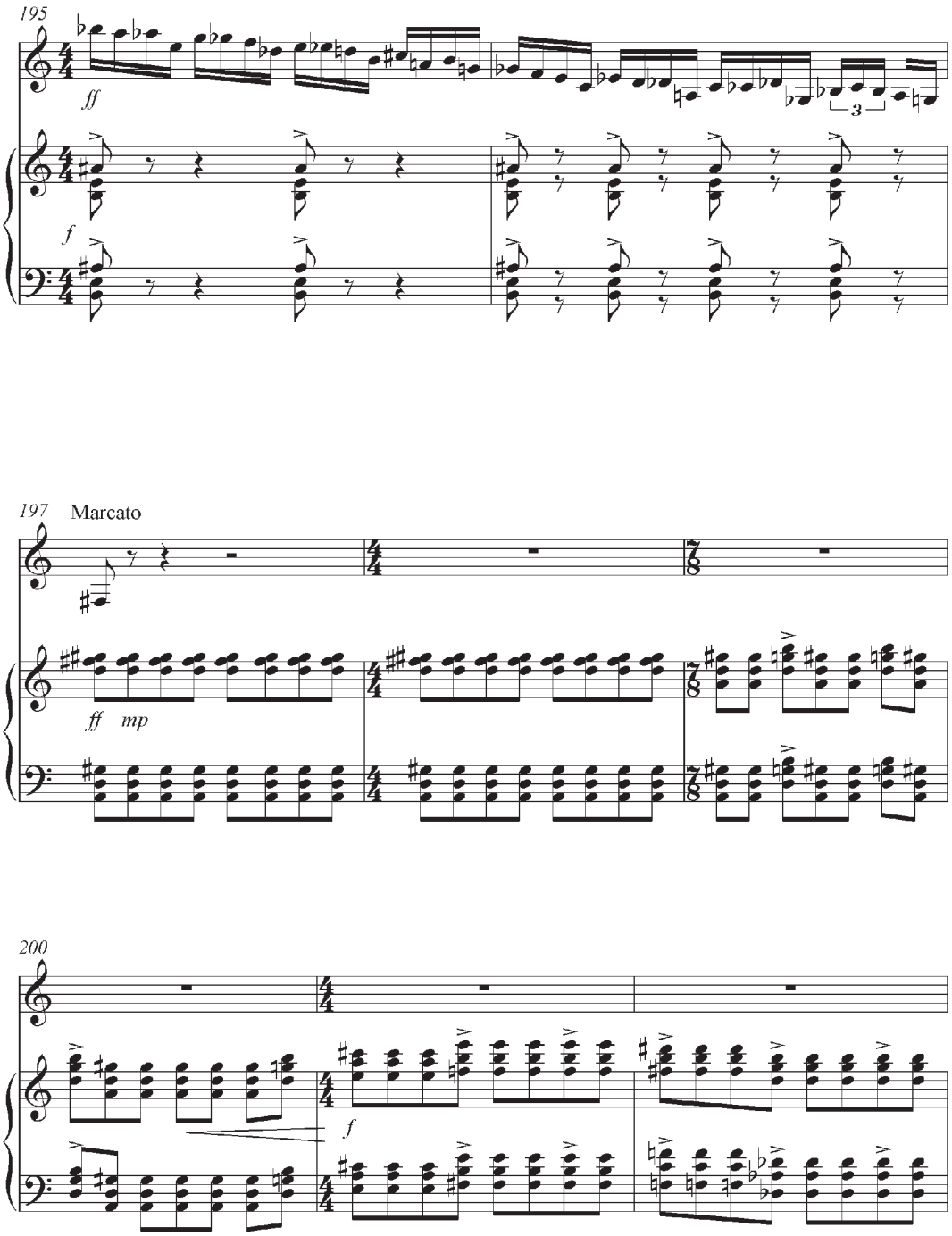

*17
149
mf
151
*18
153
har. ①
ff
ff

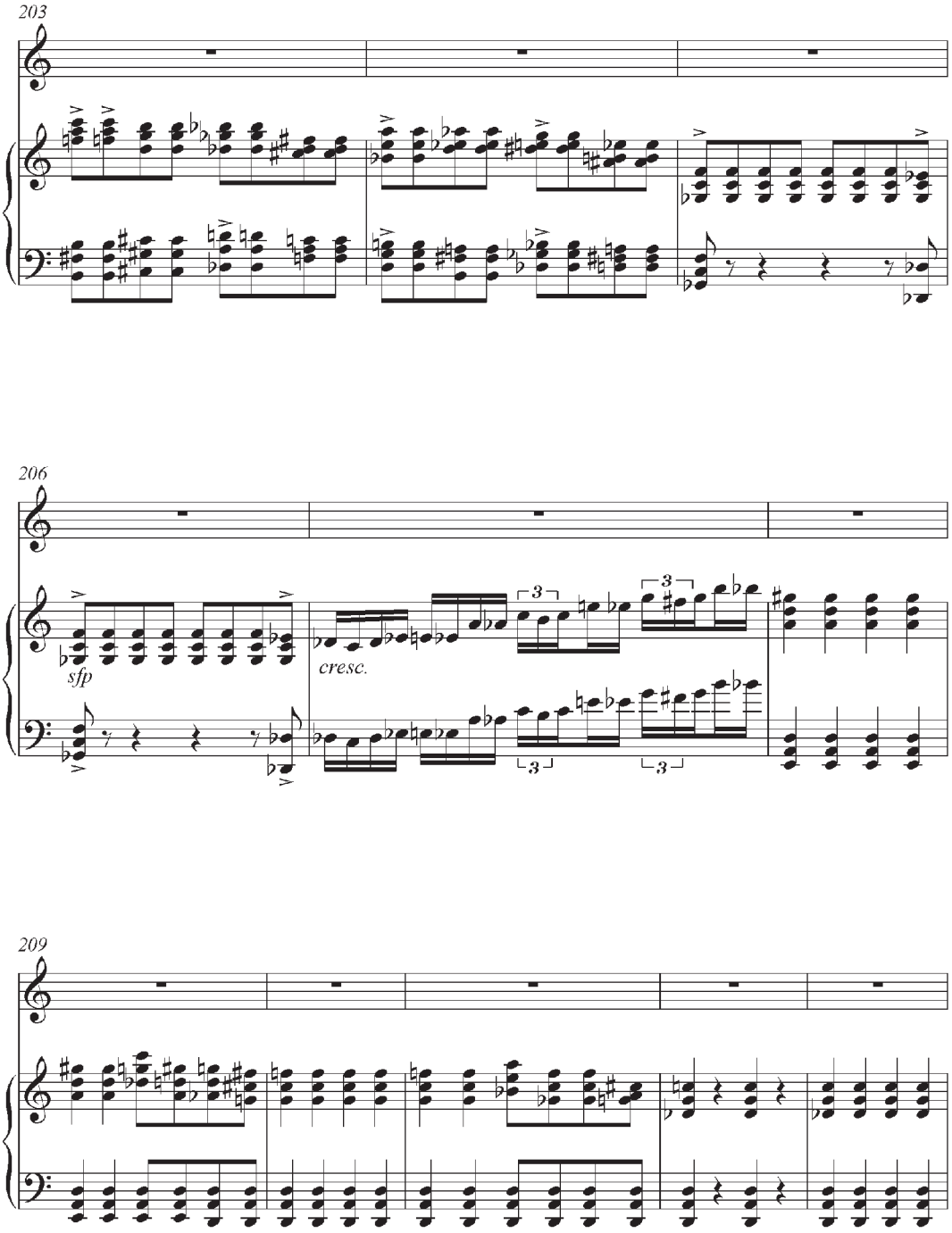

155
157
160
mf
sfp
ff

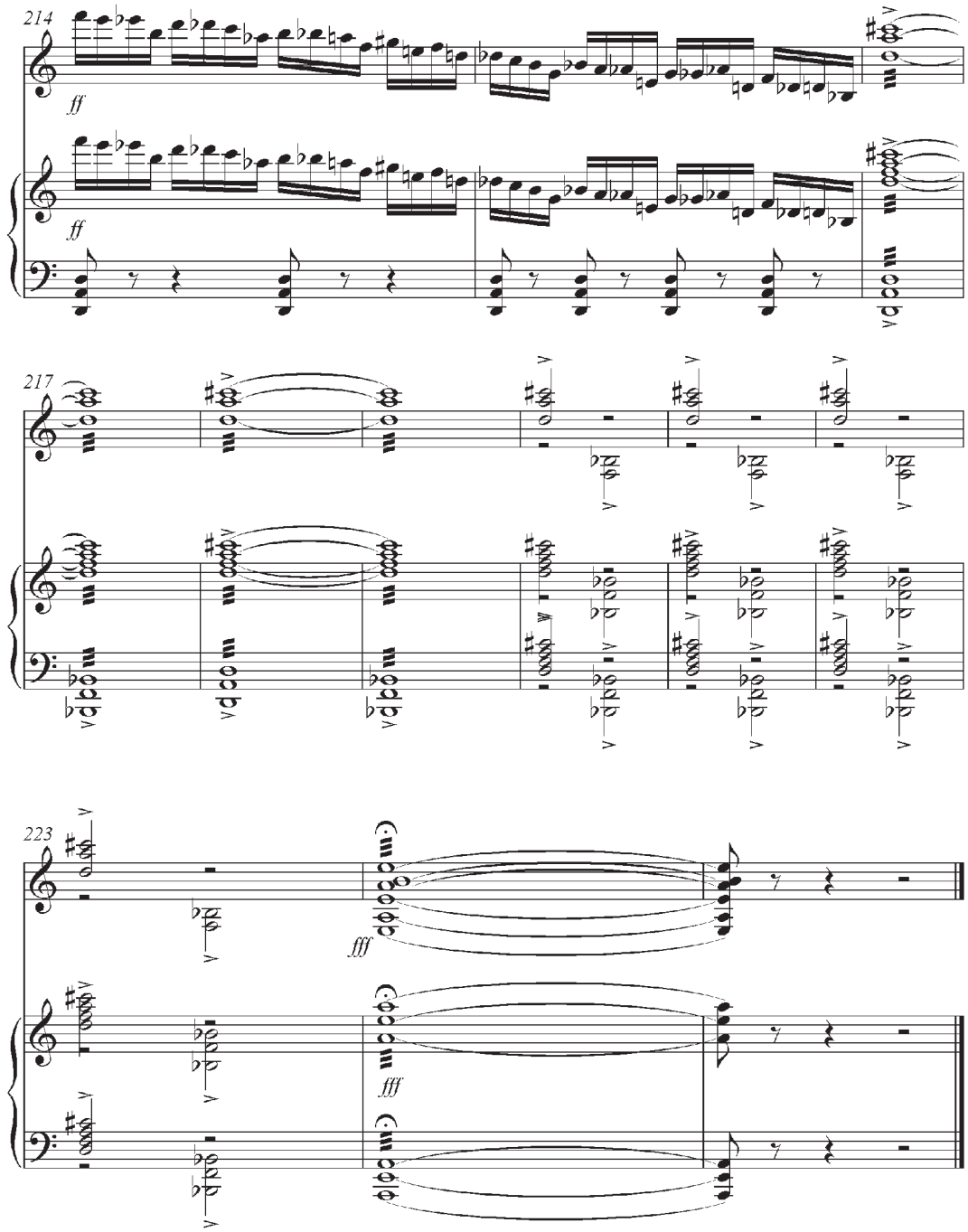

163
mp
sub. p
169
gradually slower
Tempo I
175
ff
f


178
181
*19
*20
183
f
185
mf
sfp
sfp


187
mp
189
see *16
191
193


195
ff
f
197
Marcato
ff
mp
200
f


203
206
sfp
cresc.
209

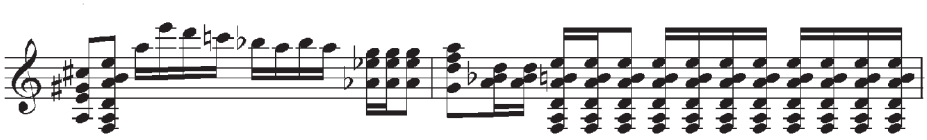

214
ff
ff
217
223
fff
fff

Original Manuscript

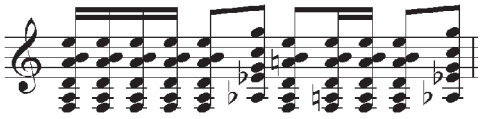
*1. Movement I, tempo marking

♩ = 120

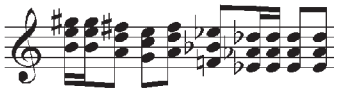
*2. Movement I, measure 3-4



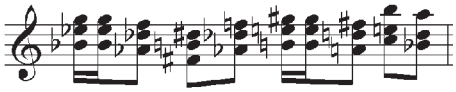
*3. Movement I, measure 5



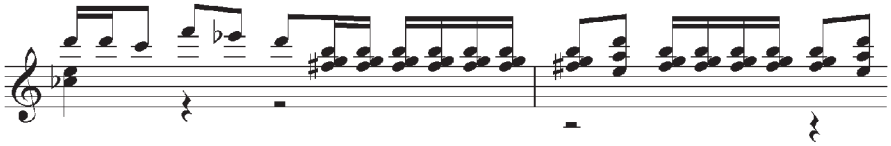
*4. Movement I, measure 17



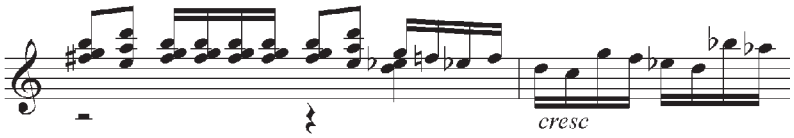
*5. Movement I, measure 17



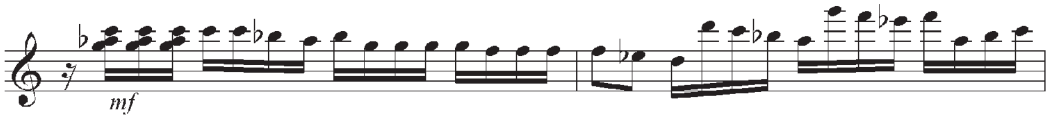
*6. Movement I, measure 18-19



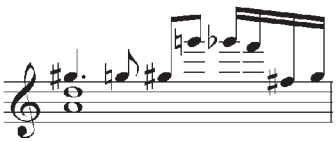
*7. Movement I, measure 19-20



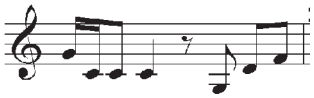
*8. Movement I, measure 25



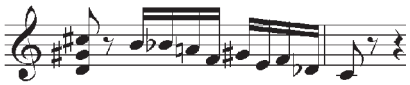
*9 Movement II, measure 47



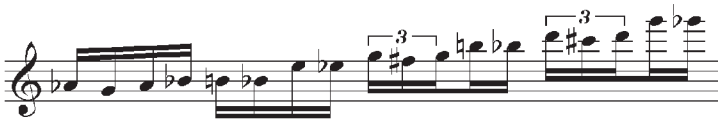
*10. Movement II, measure 60



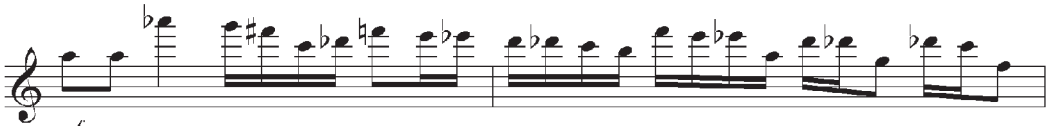
*11. Movement III, measure 15



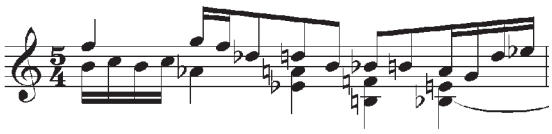
*12. Movement III, measure 33 & 89



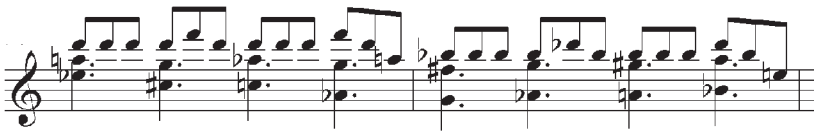
*13. Movement III, measure 58-59



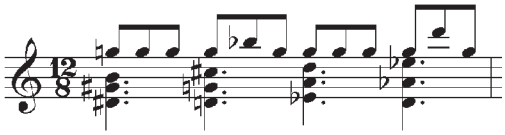
*14. Movement III, measure 65



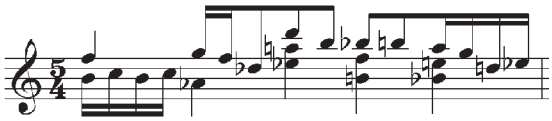
*15. Movement III, measure104-105



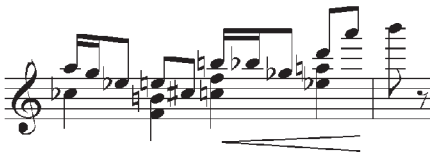
*16 Movement III, measure 107 & 189



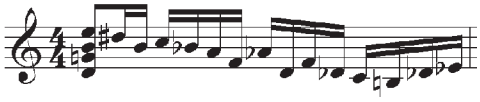
*17. Movement III, measure 149



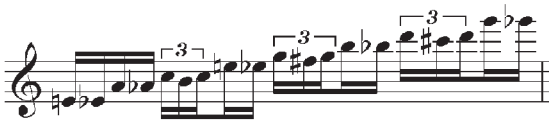
*18. Movement III, measure 153



*19. Movement III, measure 181



*20. Movement III, measure 182



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