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Concerto for piano and string orchestra

By

Michael Scott Nicholas

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in

Music

in the

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University of California, Berkeley

Committee in charge:

Professor Cindy Cox, Chair
Professor Edmund J Campion
Professor Franck Y Bedrossian

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Abstract

Concerto for piano and string orchestra

by

Michael Scott Nicholas

Doctor of Philosophy in Music

University of California, Berkeley

Professor Cindy Cox, Chair

For this concerto I decided to look back to the beginnings of the keyboard concerto, instead of the development which took place during the period from the late eighteenth century to the present. My intent was to create a kind of wormhole between the earlier styles and forms and my own personal treatment, informed by my own contemporary environment. Each of the three movements is conceived as a dialogue between myself and one of the early proponents of the keyboard concerto.

The first movement refers to one of the composers who wrote some of the very first works in this genre: J. S. Bach. I took inspiration with a kind of ritornello form, alternating between tutti and solo passages, but with each new section consisting of new material rather than repeats. For some of the solos I even took some of Bach's keyboard figures and made them my own.

In the second movement I looked to the lyricism of Bach's son, C. P. E. Bach, who contributed over 50 works to the genre and—in my opinion—is one of the most important composers of keyboard concerti. His slow movements can be magical, with unrestrained lyricism mixed with interesting and often unconvventional harmonies and orchestrations.

For the final movement I took inspiration from Haydn's final movements, which are often short, fast rondos. Here I transferred Haydn's fast beats into a series of echoes, against which the soloist plays a multitude of different figures. The movement overall is treated in a much more 'classical' way than the second movement.

Concerto

for piano and string orchestra
(16-14-10-10-8)

I— c. 6'

II— c. 14'

III— c. 4'

Concerto for piano and string orchestra

I.

Michael Nicholas

♩ = 88

Piano

f sempre

(no pedal)

Violin I

f sempre

Violin II

f sempre

Viola

f sempre

Violoncello

f sempre

Contrabass

senza vibrato

pp *p*

7

Pno.

Violin I

Violin II

Vla.

Vc.

Cb.

mp *mf* *f* *mf*

13

Pno.

8^{va}

Violin I

Violin II

Vla.

Vc.

Cb.

mp *p* *pp*

17

Pno.

Vln. I

Vln. II

Via.

Vc.

Cb.

21

Pno.

Vln. I

Vln. II

Via.

Vc.

Cb.

pp

p

mp

25

Pno.

Vln. I

Vln. II

Via.

Vc.

Cb.

mf

f sempre

gliss.

mf sempre

f

f

f

mf sempre

f sempre

29

Pno

Vln. I

Vln. II

Vla.

Vc.

Cb.

35

Pno

Vln. I

Vln. II

Vla.

Vc.

Cb.

ff
(pedal ad lib.)

f sempre
(no pedal)

42

Pno

Vln. I

Vln. II

Vla.

Vc.

Cb.

f dim. poco a poco

49

Pno. *(dim. poco a poco)*

Win. I *sul pont., senza vibrato pp sfz*

Win. II *sul pont., senza vibrato pp sfz*

Vla. *sul pont., senza vibrato pp sfz*

Vc. *sul pont., senza vibrato pp sfz*

Cb. *sul pont., senza vibrato pp sfz*

52

Pno. *(dim. poco a poco)*

Win. I *sul pont., senza vibrato pp sfz*

Win. II *sul pont., senza vibrato pp sfz*

Vla. *sul pont., senza vibrato pp sfz*

Vc. *sul pont., senza vibrato pp sfz*

Cb. *sul pont., senza vibrato pp sfz*

54

Pno. *(dim. poco a poco) mp*

Win. I *sul pont., senza vibrato pp*

Win. II *sul pont., senza vibrato pp*

Vla. *sul pont., senza vibrato pp*

Vc. *sul pont., senza vibrato pp*

Cb. *sul pont., senza vibrato pp*

56

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

sost.

61

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

p

71

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

mp

f

nat.

3

5

*depress these notes silently and hold with the sostenuto pedal.

79

Pno. *mp sempre* (no pedal)

Vin. I *mp sempre*

Vin. II *mp sempre*

Vla. *mp sempre*

Vc. *mp sempre*

Cb. *mp sempre*

sfz *f*

86

Pno.

Vin. I

Vin. II

Vla.

Vc.

Cb.

92

Pno.

Vin. I

Vin. II

Vla.

Vc.

Cb.

98

Pno. *mp*

Vln. I

Vln. II

Vla.

Vc.

Cb.

103

Pno. *mp*

Vln. I *rit.*

Vln. II *rit.*

Vla.

Vc.

Cb.

108

Pno. *ff marcato*
(no pedal)

Vln. I *pp*

Vln. II *p*

Vla. *mp*

Vc. *mf*

Cb. *f*

$\text{♩} = 88$

115

Piano score for measures 115-120. The score includes staves for Piano (Pno.), Violin I (Vln. I), Violin II (Vln. II), Viola (Via.), Violoncello (Vc.), and Contrabasso (Cb.). The music features complex rhythmic patterns with frequent triplets and sixteenth notes. The key signature has two flats, and the time signature is 3/4.

121

Piano score for measures 121-125. The score includes staves for Piano (Pno.), Violin I (Vln. I), Violin II (Vln. II), Viola (Via.), Violoncello (Vc.), and Contrabasso (Cb.). The music continues with complex rhythmic patterns, including triplets and sixteenth notes. The key signature has two flats, and the time signature is 3/4.

126

Piano score for measures 126-131. The score includes staves for Piano (Pno.), Violin I (Vln. I), Violin II (Vln. II), Viola (Via.), Violoncello (Vc.), and Contrabasso (Cb.). The music continues with complex rhythmic patterns, including triplets and sixteenth notes. The key signature has two flats, and the time signature is 3/4.

p *J=40*

Piano
Violin I
Violin II
Viola
Violoncello
Contrabasso



5

Pmo.
[1-6]
[7-11]
[12-16]
[1-4]
[5-7]
Viol. I
[8-11]
[12-14]
Viol. II
[1-4]
[5-7]
Via.
[8-10]
[1-4]
Vc.
[5-7]
[8-10]
[1-4]
Cb.
[5-8]

17

Vn. I (tutti)

Vn. II

Vla. (5-7)

Vc. (5-7)

Cb. (tutti)

21

Pno.

Vn. I (tutti)

Vn. II

Vla. (5-7)

Vc. (5-7)

Cb. (tutti)

26

Pno.

This image shows a page of musical notation for a large ensemble, likely a symphony or orchestra. The page contains 32 staves, numbered 1 through 32 on the left side. The notation is dense and complex, featuring various musical symbols, clefs, and notes. The first staff (1) begins with a treble clef and a key signature of one flat. The notation includes a variety of note values, rests, and dynamic markings. The music is written in a traditional, formal style, with a focus on melodic and harmonic development. The page is numbered 13 at the bottom center.

A dense musical score consisting of approximately 30 staves. The notation is highly complex, featuring a variety of note values, rests, and dynamic markings. The score is organized into measures, with some measures containing multiple notes. The overall appearance is that of a highly detailed and intricate musical composition.

66

Pno. *p* *mp* *f* *mf* *p*

Vla. [1-5] *pp* *pp* *solo* *sost.*

[6-10] *pp*

Vc. [1-5] *pp* *solo*

[6-10] *pp*

Cl. [1-4] *pp* *pppp*

[5-8] *pp* *pppp*

71

Pno. *mf mp* *p* *leggiero*

(sost.)

Vln. I [1-8] *p* *solo* [1-8] *pp* *pp*

[9-16] *p* *pizz.*

Vln. II [1-7] *p* *pp*

[8-14] *pp*

Cl. [1-8] *pp* *pp*

76

Pno. *f* *(sost.)* *(no pedal)*

Vc. [1] *p* *pp* *f esp. molto*

[2] *p* *pp* *f esp. molto*

[3] *p* *f esp. molto*

[4] *pp* *f esp. molto*

[5] *pp* *f esp. molto*

[6] *pp*

Cl. [1-8] *pp*

81

Pho. *f* *mf* *mp*

Vc. (1) *mf* *mp* *p*

(1) *mf* *mp* *p* sul pont.

(2) *mf* *mp* *p* sul pont.

(3) *mp* *p* sul pont.

(4) *p* sul pont.

(5) *p* sul pont.

(6) *p* sul pont. al sord.



86

Pho. *p* *mp* *mf* *f* *ff*

Vn. I *mp* *mf* *f*

Vn. II *mf* *f*

Vla. (utti) pizz. *mp* divisi *mf*

Vc. (utti) *p* *gliss.*

(1) *mp* *mp* *mp* al sord.

(2) *mp* *mp* *mp* al sord.

(3) *mp* *mp* *mp* al sord.

(4) *mp* *mp* *mp* al sord.

(5) *mp* *mp* *mp* al sord.

92

Pho.

(1)

(2)

(3)

(4)

(5)

(6)

(7)

(8)

Vn. I

(9)

(10)

(11)

(12)

(13)

(14)

(15)

(16)

(17)

Vn. II

(18)

(19)

96

Pno. *f* *mp*

Vin. I (1-8) (9-16) *mf* *mp* *p*

Vin. II (1-7) (8-14) *mf* *mp*

Via. (1-5) (6-10) *mf* al sord.

Vc. (1-5) (6-10) *mf* al sord.

100

Pno. *p* *pp*

Vin. I (1-8) (9-16) *pp* pizz. solo (arco) al sord. *pp* pizz. al sord.

Vin. II (1-7) (8-14) *p* *pp* pizz. al sord. *pp* pizz. al sord.

Via. (1-5) (6-10) *pp* con sord. *pp* con sord.

Vc. (1-5) (6-10) *pp* con sord. *pp* con sord.

Cb. (1-4) (5-8) *pp* con sord. *pp* con sord.

104

Pno.

Via. (1-5) (6-10)

Vc. (1-5) (6-10)

Cb. (1-4)

107

Prin.

Vln. I (tutti) *con sord.* *pp*

Vln. II (tutti) *con sord.* *pp*

Vla. (tutti) *pp*

Vc. (tutti) *pp*

Cb. (tutti)

Detailed description: This system covers measures 107 and 108. The piano part features a melodic line in the right hand and a supporting bass line in the left hand. The string sections (Violins I and II, Viola, Violoncello, and Contrabasso) are marked *tutti* and *pp* (pianissimo). The Violin parts are also marked *con sord.* (con sordina). The music consists of eighth and sixteenth notes with various articulations and slurs.

109

Prin.

Vln. I (tutti) *pp*

Vln. II (tutti) *pp*

Vla. (tutti) *pp*

Vc. (tutti) *pp*

Cb. (tutti) *pp*

Detailed description: This system covers measures 109 and 110. The piano part continues with a melodic line and a bass line. The string sections remain *tutti* and *pp*. The music features complex rhythmic patterns with many slurs and ties across measures.

III.

$\text{♩} = 84$

Piano

f *mp*

8^{va}

$\text{♩} = 84$

Violini I (senza sord.) *f* *dim.* (quasi echo) *pp* *f* *dim.* *sim.* *f* *dim.* *f* *dim.* *f* *dim.*

Violini II (senza sord.) *f* *dim.* (quasi echo) *pp* *f* *dim.* *sim.* *f* *dim.* *f* *dim.* *f* *dim.*

Viola (senza sord.) *f* *dim.* (quasi echo) *pp* *f* *dim.* *sim.* *f* *dim.* *f* *dim.* *f* *dim.*

Violoncello (senza sord.) *f* *dim.* (quasi echo) *pp* *f* *dim.* *sim.* *f* *dim.* *f* *dim.* *f* *dim.*

Contrabbassi (senza sord.) *f* *dim.* (quasi echo) *pp* *f* *dim.* *sim.* *f* *dim.* *f* *dim.* *f* *dim.*

14

Pno. *f* *mp* *f* 5

8^{va}

Vln. I *f* *dim.* *f* *dim.* *f* *dim.*

Vln. II *f* *dim.* *f* *dim.* *f* *dim.*

Vla. *f* *dim.* *f* *dim.* *f* *dim.*

Vc. *f* *dim.* *f* *dim.* *f* *dim.*

Cb. *f* *dim.* *f* *dim.* *f* *dim.*

29

Pno. *mp* *piu p* *f*

8^{va}

Vln. I *f* *dim.* *f* *dim.* *f* *dim.* *f* *dim.* *f* *dim.* *f* *dim.*

Vln. II *f* *dim.* *f* *dim.* *f* *dim.* *f* *dim.* *f* *dim.* *f* *dim.*

Vla. *f* *dim.* *f* *dim.* *f* *dim.* *f* *dim.* *f* *dim.* *f* *dim.*

Vc. *f* *dim.* *f* *dim.* *f* *dim.* *f* *dim.* *f* *dim.* *f* *dim.*

Cb. *f* *dim.* *f* *dim.* *f* *dim.* *f* *dim.* *f* *dim.* *f* *dim.*

44

Pno.

Vln. I

Vln. II

Via.

Vc.

Cb.

p

mp

mf

f

63

Pno.

Vln. I

Vln. II

Via.

Vc.

Cb.

f

mf

f

p

mp

mf

f

82

Pno.

Vln. I

Vln. II

Via.

Vc.

Cb.

mp

mf

mf

mp

f

mp

151

Pno. *mp* *f* *f sempre* *f* 5

Vln. I *f dim.* *f dim.* *f dim.* *f dim.*

Vln. II *f dim.* *f dim.* *f dim.* *f dim.*

Vla. *f dim.* *f dim.* *f dim.* *f dim.*

Vc. *f dim.* *f dim.* *f dim.* *f dim.*

Cb. *f dim.* *f dim.* *f dim.* *f dim.*

162

Pno. 5

Vln. I *f dim.* *f dim.* *f dim.* *p*

Vln. II *f dim.* *f dim.* *f dim.* *mp*

Vla. *f dim.* *f dim.* *f dim.* *mf*

Vc. *f dim.* *f dim.* *f dim.* *f*

Cb. *f dim.* *f dim.* *f dim.* *al sord.*

176

Pno. *mf* *f* *mf* *mp*

Vln. I *p* *p* *p* *p* *mf* *mp* *p*

Vln. II *mp* *mp* *mp* *mp* *mp* *mp* *p*

Vla. *mf* *mf* *mf* *mf* *mp* *p*

Vc. *f* *f* *f* *al sord.*

Cb.

196 *p* *pp* rit.

Pno.

Vin. I *pp*

Vin. II *pp*

Vla. *pp*

Vc. *pp* con sord. senza vib.

Cb. *pp*

217 *p* *f* *mf* $\text{♩} = 63$ $\text{♩} = 84$

Pno.

Vin. I $\text{♩} = 63$ $\text{♩} = 84$ *mf*

Vin. II

Vla.

Vc. *f*

Cb. *f*

236

Pno.

Vin. I *mf*

Vin. II *mf*

Vla. *mf* *pp* *mf* *sfz mf*

Vc.

Cb.

249

Pno. *mp* *mf*

Vln. I

Vln. II *mp*

Vla. *mp*

Vc. *mp*

Cb. *mp*

via sord.

260

Pno. *f* *mf*

Vln. I *mp* *mf* *mf*

Vln. II *mf* *mf*

Vla. *mf* *mf*

Vc. *mf* *mf*

Cb. *mp* *mf*

273

Pno. *mp* *p* *pp* *f dim.*

Vln. I *mp* *p* *pp* *f dim.*

Vln. II *mp* *p* *pp* *f dim.*

Vla. *mp* *p* *pp* *f dim.*

Vc. *mp* *p* *pp* *f dim.*

Cb. *mf* *mp* *p* *pp* *f dim.*

Musical score for measures 294-308. The piano part (Pno.) features a melodic line in the right hand with dynamics *(mp)*, *f*, and *mp*, and a bass line with a *sfz* marking. The string parts (Vln. I, Vln. II, Vla., Vc., Cb.) are marked *f dim.* throughout.

Musical score for measures 309-318. The piano part (Pno.) has a *mp* dynamic and a *f* dynamic. The string parts (Vln. I, Vln. II, Vla., Vc., Cb.) are marked *f dim.* throughout.

Musical score for measures 320-329. The piano part (Pno.) has a *mp* dynamic and a *f* dynamic. The string parts (Vln. I, Vln. II, Vla., Vc., Cb.) are marked *f dim.* throughout.