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Title

Violin Concerto

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Violin Concerto

Chris Gendall

(2015-16)

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1: Recto-Verso

p.1

2: Chanter

p.13

Instrumentation:

2 Flutes, both doubling Piccolo

Oboe

Cor Anglais

Clarinet in Bb

Bass Clarinet in Bb

Bassoon

Horn in F

Celesta

Violin Solo

2 Violins

2 Violas

2 Cellos

2 Double Basses

Transposed Score

Proposed instrumental setup:

	Bass Clarinet		Bassoon	
Horn	Flute I	Flute II		Cor Anglais
Oboe			Clarinet	
Cello I		Celesta		Cello II
	Viola I	Viola II		
Double Bass I				Double Bass II
Violin I			Violin II	
		Violin Solo		
		(Conductor, if required)		

PERFORMANCE NOTES:

This work may be performed with or without a conductor. In order to facilitate the latter, parts include:

- Extensive cues from the solo part
- Indications of rhythmic (“with [instrument]”) or pitch (“unison with [instrument]”) co-ordination
- Indications of major rhythmic events, with the following notation:

↓
▽ indication of an ensemble rhythmic unison

The two movements should be performed *attacca*, without a break.

Glissandi begin immediately.

Alternate fingerings for woodwind players appear in the parts (not the score), and may be substituted for others with the same result. Microtones may be sharper or flatter than resulting pitch, but they are notated to the closest quarter-tone.

Horn microtones are produced by playing certain partials without correction, and by half-stopping.

Microtone notation:

Quarter-tones:

♭♭ ♭ ♮ ♯

Inflectional microtones:

♭ ♮ ♯ ♭ ♮ ♯

↑
↺ highest possible note (approx. pitch)

PROGRAMME NOTE:

This concerto takes as its musical material an analysis of some fragments from disco songs, the most extreme colours of which are then isolated, extrapolated from and distorted in the resulting orchestration. First, in “Recto-Verso”, the harmonic content finds itself being swept backwards and forwards in sonic development. Then in “Chanter” the material is treated as a static object, with soloist and ensemble synthesising the mechanism used in bagpipe playing: where fast melodic figuration is necessary to move and break an otherwise continuous flow of sound.

This Violin Concerto was composed in residence as Mozart Fellow at the University of Otago. It was commissioned by and is dedicated to soloist Mark Menzies.

For Mark Menzies

For Mark Menzies
Violin Concerto

1: Recto-verso

Chris Gendall
(2016)

$\text{♩} = 54$

Piccolo I Piccolo *lip* *pp* *ppp* *pp* *mf*

Piccolo II *mp* *ppp* *n* *p* *pp*

Oboe *mp* *mf*

Cor Anglais

Clarinet in B $\flat$ *mp* *mf* *p*

Bass Clarinet in B $\flat$

Bassoon

Horn in F

Celesta *mf* *f* *p* *f*
senza Ped. (except where specified) *Ped.*

Violin Solo *I* *n < p > n* (sounding) *n < mf* *pp* *f* *mf* *n < f* *f* *mp* *pizz.*

$\text{♩} = 54$

Violin I *mp* *pp* *n* *f* *pp* *sul pont.*

Violin II *n* *mf* *pp* *p* *pp* *n* *f* *ppp* *sul pont.*

Viola I *pp* *p* *pp* *n* *pp* *sul pont.*

Viola II *mp* *pp* *p* *pp* *n*

Violoncello I *pp* *p* *pp* *n* *pp*

Violoncello II *pp* *p* *pp*

Double Bass I *ppp* *p* *n*

Double Bass II *II* *mf*

Picc. I *pp* *p* *ppp*
 Picc. II *p* *ppp*
 Ob. *pp* *p* *ppp*
 C. A.
 Cl. *p* *ppp*
 B. Cl.
 Bsn.
 Hn.
 Cel. *pp* *arco* *sul pont.* *5* *I ord.*
 Vln. Solo *pp* *fp* *pp* *p* *n*
 Vln. I *mf* *pp* *ord.* *mp* *pp* *< > n*
 Vln. II *5* *3* *ord.* *mp* *pp* *< > n*
 Vla. I *ppp* *mf* *pp* *ord.* *mp* *3* *3* *3* *n*
 Vla. II *ppp* *sul pont.* *mf* *pp* *ord.* *mp* *3* *n*
 Vc. I *n* *sul pont.* *mf* *pp* *pizz.* *ord.* *f*
 Vc. II *n* *sul pont.* *mf* *> p* *ord.* *mp* *n*
 Db. I *II* *mp* *3* *3* *n*
 Db. II *II* *f*

[illegible]

19

Picc. I

Picc. II

Ob.

C. A.

Cl.

B. Cl.

Bsn.

Hn.

Cel.

Vln. Solo

Vln. I

Vln. II

Vla. I

Vla. II

Vc. I

Vc. II

Db. I

Db. II

musical score for orchestra and solo violin, measures 19-22

24 **B**

Picc. I *flz.*
fp *f* *pp* *n* *p* *pp* *ppp* *f* *p*

Picc. II *flz.*
fp *f* *pp* *n* *p* *pp* *ppp* *mf* *p*

Ob. *fp* *f* *pp* *n* *p* *pp* *ppp* *f* *p*

C. A. *f* *p* *f* *pp* *pp* *ppp* *mf* *p*

Cl. *p* *f* *n* *p* *n* *p* *pp*

B. Cl. *p* *f* *pp*

Bsn. *fp* *f* *pp* *mp* *pp*

Hn. *p* *f* *f* *pp* *mp*

Cel. *f* *p* *mf* *p* *f* *p*

Vln. Solo *ord. loco*
f *pp* *p* *ppp* *f*

Vln. I *f* *p* *n* *p* *pizz.* *p* *pp* *f* *p* *ord.*
arco sul pont.

Vln. II *f* *p* *n* *p* *pizz.* *p* *pp* *mf* *p* *ord.*
arco sul tasto

Vla. I *p* *f* *pp* *n* *sul pont.* *f* *p* *ord.*
pp

Vla. II *f* *sub.* *pp* *n* *pizz.* *arco* *pp*

Vc. I *mf* *pp* *pp* *n* *f* *pp*

Vc. II *f* *pp* *n* *pp*

Db. I *fp* *n* *III* *pp* *f* *p* *ord.*
sul pont. *p* *p* *p* *p*

Db. II *(pizz.)* *f* *pp* *n* *mf* *p* *pp*

28

Picc. I *pp* take flute

Picc. II *pp* take flute

Ob. *pp* 3

C. A.

Cl. *pp* $\rightarrow$ *ppp* 5

B. Cl. *pp* 3

Bsn. *pp* 3

Hn. *pp*

Cel. *mp sec.* *mf* *pp* *p* senza ped.

Vln. Solo II *mp ppp* *mp* $\rightarrow$ *ppp* $\leftarrow$ *mf* *pp* *ord.* *n* $\leftarrow$ *p* II *n* $\leftarrow$ *p* $\rightarrow$ *n*

Vln. I *pp* $\leftarrow$ *mp* II *n* $\leftarrow$ *mp* *f* *pp* *p* arco *n*

Vln. II *pp* $\leftarrow$ *mp* *pp* sul tasto flautando

Vla. I

Vla. II

Vc. I

Vc. II

Db. I sul tasto flautando

Db. II *pp* sul tasto flautando

[illegible]

39

Fl. I *3* *p* *ppp* *mp* *f* *3*

Fl. II *3* *p* *f* *3*

Ob. *3* *p* *ppp* *mp* *f* *3*

C. A. *3* *p* *ppp* *p* *f* *3*

Cl. *3* *p* *f* *3*

B. Cl. *3* *p* *ppp* *p* *ff* *pp* *n* *ff*

Bsn. *3* *p* *ppp* *p* *ff* *pp* *n* *ff*

Hn. *3* *p* *ppp* *fp* *ppp* *n*

Cel.

Vln. Solo *pp* *f* *con sord.* *III II II etc.* *p* *ff* *p* *pp* *pizz.* *ff sub.*

Vln. I *< f* *ff* *pizz.* *3* *mp* *con sord.* *arco* *n < mf*

Vln. II *< f* *ff* *pizz.* *3* *mp* *con sord.* *arco* *n < mf*

Vla. I *< f* *ff* *pizz.* *3* *mp*

Vla. II *p* *ff* *mp*

Vc. I *n* *fp* *ff* *p* *n*

Vc. II *pizz.* *p* *arco* *fp* *ff* *p*

Db. I *fp* *ff* *p*

Db. II *pizz.* *p* *arco* *fp* *ff* *p*

[illegible]

55

Vln. Solo

ord. 3

$n < p$ ppp

sul pont. 8^{va} ord. 3

$n < p$ ppp 7 mp

II loco $fp > ppp$ f p 5 n 3 3 $n < mp$

Vln. I

Vln. II

Vla. I

Vla. II

Vc. I

Vc. II

Db. I

Db. II

mp

ppp

ppp

60

Vln. Solo

sul pont. ord. 3

$ppp < f$ $fp < f$ $p < mf$ p $pp < f$ n

IV

sul pont. 3 ord. 3

$pp < f$ p pp n

III IV

Vln. I

Vln. II

Vla. I

Vla. II

Vc. I

Vc. II

Db. I

Db. II

$attacca$

♩ = 63

Fl. I *ppp* *n*

Fl. II *ppp* *n*

Ob. *ppp* *n*

C. A. *ppp*

Cl. *ppp* *mf*

B. Cl. *ppp* *n*

Bsn. *ppp* *p* *n*

Hn. con sord. *ppp* *n*

Cel. *p*

♩ = 63
(con sord.)
sul pont. → ord.

Vln. Solo on the beat *p* *pp* *mf warm* *p sub. > pp* *mp sub.* sul pont. → ord.

Vln. I (con sord.) *pp*

Vln. II (con sord.) *pp*

Vla. I (con sord.) sul pont. → ord. *n* *p* *pp* *n* *p* ord.

Vla. II (con sord.) sul pont. → ord. *n* *p* *pp*

Vc. I (con sord.) sul pont. → ord. *n* *p* *pp* *n* *p* ord.

Vc. II (con sord.) sul pont. → ord. *n* *p* *pp*

Db. I (con sord.) sul pont. → ord. *n* *p* *pp* *n*

Db. II (con sord.) sul pont. → ord. *n* *p* *pp* *mp*

73

Fl. I *pp* *n* *pp* *n* *f*

Fl. II *3* *n* *3* *mp* *pp* *n* *f*

Ob. *3* *pp* *3* *n* *f*

C. A. *5* *pp* *< mf* *pp* *3* *ppp* *< f*

Cl. *3* *n* *< mf* *pp* *ppp* *< f*

B. Cl. *ppp* *< f*

Bsn. *ppp* *< f*

Hn. *p* *ppp* *n* *< f*

Cel. *p* *f*

Vln. Solo *n* *< f* *> n* *mf* *3* *< fp* *ppp* *sul pont. ord.* *3* *III* *< f* *> p* *fp* *pp*

Vln. I *n* *5* *pp* *< >* *ppp* *sul pont.*

Vln. II *pp*

Vla. I *n* *3* *pp* *< >* *3* *pp* *< >* *3* *pp* *(pont.)* *ppp*

Vla. II *pp* *pp*

Vc. I *sul pont.* *n* *ppp*

Vc. II *pp* *pizz.* *f*

Db. I *sul pont.* *ord.* *5* *pp* *> ppp* *sul pont.* *ppp*

Db. II *sul pont.* *ord.* *ppp* *mp* *ppp* *3* *pp* *> ppp* *pp*

78 F

Fl. I *ppp* *ff*

Fl. II *ppp* *ff*

Ob. *ppp* *ff*

C. A. *ppp* *ff*

Cl. *ppp* *ff*

B. Cl. *fp* *ppp* *ff*

Bsn. *fp* *ppp* *ff*

Hn. senza sord. *ppp* *ff*

Cel. *f* *pp* *f* *p* *3*

Vln. Solo *n* *fp* *ff* *mf* *pp* *ff sub.* *p*

Vln. I *ord.* *pp* *mp* *f* *ppp* *mf* *ord.* *p* *f* *pp* *f* *n*

Vln. II *sul pont.* *ppp* *mf* *ppp* *mf* *ffp* *f* *I* *pp* *f* *n*

Vla. I *ord.* *pp* *sul pont.* *ppp* *mf* *ord.* *p* *f* *p*

Vla. II *sul pont.* *ppp* *mf* *ord.* *p* *f* *p*

Vc. I *ord.* *pp* *f* *p* *n* *f* *pp*

Vc. II *arco* *pp* *f* *pp* *mp sotto voce* *p* *f* *pp* *f* *n*

Db. I *ord.* *pp* *n* *fp* *n* *ff* *II* *pp* *f* *n*

Db. II *n* *fp* *pp* *ffp* *IV* *pp* *f* *n*

85

Fl. I *ppp* *n*

Fl. II *ppp*

Ob.

C. A.

Cl.

B. Cl. *ppp* *n*

Bsn.

Hn. *ppp* *n*

Cel.

Vln. Solo *mp > ppp* *mf sub.* *ppp < f > pp* *mp < f > pp mf < p* *sul pont.* *ord.* *sul pont.* *ord.*

Vln. I *ppp* *p* *ppp* *n* *(ord.)* *sul pont.* *ppp* *p* *ppp* *pizz. (ord.)* *mp*

Vln. II *sul pont.* *ppp* *(ord.)* *sul pont.* *ppp* *p* *ppp* *pizz. (ord.)* *mp* *p*

Vla. I *ppp* *p* *ppp* *n* *(ord.)* *sul pont.* *ppp* *p* *ppp* *pizz. (ord.)* *mp* *p*

Vla. II *sul pont.* *ppp* *(ord.)* *sul pont.* *ppp* *p* *ppp* *pizz. (ord.)* *mp* *p*

Vc. I *In* *mp > ppp* *n*

Vc. II

Db. I

Db. II

[illegible]

96

Fl. I

Fl. II

Ob.

C. A.

Cl.

B. Cl.

Bsn.

Hn.

Cel.

Vln. Solo

Vln. I

Vln. II

Vla. I

Vla. II

Vc. I

Vc. II

Db. I

Db. II

III

sul pont.

ord.

on the beat

sul pont.

ord.

mf > p

mf

pp sub.

loco

III

IV

I

IV

III

pp

mf

n

mf

ppp

ppp

103 **G**

Fl. I *p* < *mf* *mf* > *pp* *pp* < *f* > *pp* *mf* < *pp*

Fl. II *p* < *mf* *mf* > *pp* *mf* < *pp* *mf* < *pp*

Ob. *p* < *mf* *mf* > *pp* *pp* < *f* > *pp* *mf* < *pp*

C. A. *p* < *mf* *mf* > *pp* *mf* < *pp* *mf* > *pp*

Cl. *p* < *mf* *mf* > *pp* *mf* > *pp* *mf* < *pp*

B. Cl. *p* < *mf* *mf* > *pp* *pp* < *f* > *pp* *mf* < *pp*

Bsn. *p* < *mf* *mf* > *pp* *mf* < *pp* *mf* < *pp*

Hn. *fpp* < *mf* > *p* *mf* > *pp* *pp* < *fp* < *n* *pp* < *mfp* < *ppp*

Cel. *mf* *mf* *pp* < *f* > *pp* *mp*

Vln. Solo *fp* < *mf* < *ff* *ff* > *pp* *ff* < *pp* < *mf* *mp* > *pp* *mfp* > *pp* *f* < *pp*

Vln. I *p* < *mf* > *p* *n* < *f* *n* < *f* *pp*

Vln. II *f* *p* < *f* *n* < *f* *mf* < *pp* *mf* < *p* < *pp*

Vla. I *p* < *mf* > *p* *n* < *f* *n* < *f* *pp*

Vla. II *f* *p* < *f* *mf* *mf* *p* < *pp*

Vc. I *p* < *mf* > *p* *mf* > *pp* *mf* > *pp* *pp*

Vc. II *f* *p* < *f* *mf* *mf* *p* < *pp*

Db. I *p* < *mf* > *p* *mfp* < *n* *mf* > *pp* *mfp* < *n*

Db. II *f* *p* < *f* *mf* *mf* *p* < *pp*

108

Fl. I *p* *pp*

Fl. II *p* *pp*

Ob. *p* *pp*

C. A. *p* *pp* *mp > ppp*

Cl. *p* *pp* *p*

B. Cl. *p* *pp* *mp* *ppp*

Bsn. *p* *ff* *pp* *mp* *pp*

Hn. *ff* *pp* *mp*

Cel. *p* *p*

Vln. Solo *p* *fp* *ff* *pp* *mp* *pp* *mp* *pp*

Vln. I *ppp* *n* *pp*

Vln. II *p* *pp* *arco*

Vla. I *ppp* *n* *pp*

Vla. II *p* *pp* *arco*

Vc. I *ppp* *n* *pp*

Vc. II *p* *pp* *arco*

Db. I *ff* *pp* *p* *IV*

Db. II *ff* *pp* *p* *III*

114

Fl. I *p* *pp* *ppp* *n* *p*

Fl. II *p* *pp*

Ob. *p* *pp* *ppp* *p*

C. A. *pp*

Cl. *pp* *ppp* *pp*

B. Cl. *pp*

Bsn. *pp*

Hn. *pp*

Cel. *mp*

Vln. Solo *mp* *pp* *mp* *mf* *p* *mf* *mp* *f* *p* *7*

sul pont. ord. *mp* *mf* *p* *mf* *mp* *f* *p*

Vln. I

Vln. II

Vla. I

Vla. II

Vc. I

Vc. II *mp* *pp*

Db. I *ppp* *p* *ppp*

Db. II

[illegible]

122

Fl. I *pp* < *mf* > *pp* *f* *pp* *pp*

Fl. II *pp* < *mf* > *pp* *f* *pp*

Ob. *pp* < *mf* > *pp*

C. A. *pp* < *mf* > *pp*

Cl. *pp* < *mf* > *pp*

B. Cl. *p* *pp*

Bsn. *p*

F Horn *pp* < *mf* > *f* *pp* *n*

Cel. *pp* < *mf* > *pp*

Vln. Solo *p* < *f* > *p* *mf* < *f* > *mp* < *ppp* > *mf* < >

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

Vln. II *mp* *pizz.* *mf*

Vla. I *pp* *mf* *arco* *pp*

Vla. II *pp* *arco* *pp*

Vc. I

Vc. II

Db. I *p* *pizz.*

Db. II *p* *pizz.*

p

[illegible]

129

Fl. I

Fl. II

Ob.

C. A.

Cl.

B. Cl.

Bsn.

Hn.

F Horn

Cel.

Vln. Solo

Vln. I

Vln. II

Vla. I

Vla. II

Vc. I

Vc. II

Db. I

Db. II

slap-tongue

2^{ed}

3^{ed}

4^{ed}

5^{ed}

6^{ed}

7^{ed}

8^{ed}

9^{ed}

10^{ed}

11^{ed}

12^{ed}

13^{ed}

14^{ed}

15^{ed}

16^{ed}

17^{ed}

18^{ed}

19^{ed}

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241^{ed}

242^{ed}

243^{ed}

244^{ed}

245^{ed}

246^{ed}

247^{ed}

248^{ed}

249^{ed}

250^{ed}

251^{ed}

252^{ed}

253^{ed}

254^{ed}

255^{ed}

256^{ed}

257^{ed}

258^{ed}

259^{ed}

134

whistle tone *ad lib.*

Fl. I *pp*

Fl. II *pp*

whistle tone *ad lib.*

take Piccolo

Ob.

C. A.

Cl.

B. Cl.

Bsn.

Hn.

Cel.

Vln. Solo

mp *< f mp sub. >* *< mf > mp < f >* *p* *< mf p >* *pp* *< mp > pp*

poco sul pont. *ord.*

Vln. I *mp dim.* *pizz.* *pp* *arco* *n < p*

Vln. II *mp dim.* *pizz.* *pp*

Vla. I *p dim.* *pizz.* *pp*

Vla. II *pizz.* *pp*

Vc. I *mp dim.* *pp*

Vc. II *mp dim.* *pp* *arco* *ppp*

Db. I *mp dim.* *pp*

Db. II *mp dim.* *pp*

27

[illegible]

[illegible]

[illegible]

157

K

Picc. I *ppp* *pp*

Picc. II *ppp*

Ob. *ppp*

C. A. *ppp*

Cl. *ppp*

B. Cl. *ppp*

Bsn. *ppp*

Hn.

Cel. *pp*

K

Vln. Solo *mp* *ppp* *p* *n* *loco* *p* *7* *ppp* *ord.* *pp* *n* *p* *pp* *p* *n*

Vln. I *ppp* *I n < p > n*

Vln. II *ppp* *I n < p > n*

Vla. I *n* *ppp* *II* *n < p > n*

Vla. II *ppp* *II* *n < p > n*

Vc. I *ppp* *n* *p*

Vc. II *ppp* *p* *n*

Db. I *ord.* *ppp*

Db. II *ord.* *ppp*

164

Picc. I *ppp*

Picc. II *ppp*

Ob. *ppp*

C. A. *ppp*

Cl. *ppp*

B. Cl. *ppp*

Bsn. *ppp*

Hn. *ppp*

Cel. *pp*

Vln. Solo *n* *mp* *p* *n* *p* *ppp*

Vln. I *ppp*

Vln. II *ppp*

Vla. I *ppp*

Vla. II *ppp* *p*

Vc. I *ppp*

Vc. II *ppp*

Db. I *ppp*

Db. II *ppp*

169

Picc. I

Picc. II

Ob.

C. A.

Cl.

B. Cl.

Bsn.

Hn.

Cel.

Vln. Solo

Vln. I

Vln. II

Vla. I

Vla. II

Vc. I

Vc. II

Db. I

Db. II

170

171

172

Slightly slower, $J = 54$

33