7210

Concerto for Piano, Winds & Electric Bass

Dennis Sharon

6 Sept 1972

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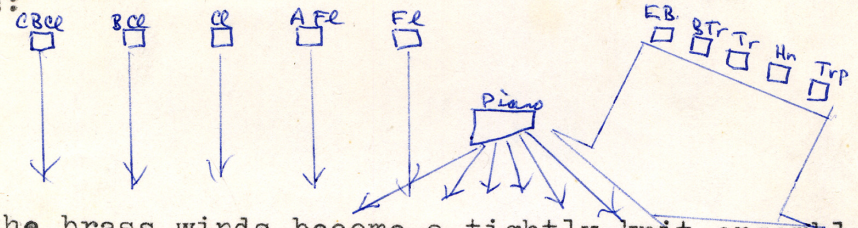
Amsco

CONCERTO FOR PIANO, WINDS [redacted], & ELECTRIC BASS

The concerto for piano, winds, + elec bass [redacted] is a set of complex sound events performed by eleven players, grouped into an "ensemble" of winds, an ensemble of brass with electric bass, and the piano soloist. They are placed in the performance area thus:



so that the brass winds become a tightly-knit ensemble, the winds a collection of singular events, with the piano solo prominent enough that even subtle sonic activity may be heard.

The work is divided into fifteen continuous subsections in each movement, both the first and second movements consisting of the same given material. In the first movement, the order as written is the order in which the material is played; for the second movement, the order of subsections are determined by members of the audience or by other Change determination. In that second movement, the subsections will be different for each player (and naturally at each performance).

The pitches are specified in the entire work; [redacted], rhythmic elements are left to the performers in the seven alternate sections in the piano score and the wind ensemble parts. Only the rhythmic pulse of the brass ensemble [redacted] is fixed throughout. This ratio of 8 to 7 is exploited vertically in the brass parts, for each part is divided into even divisions of the octave (octave, augmented fourth, minor third), with each part "tonally" based a seventh away from the preceding part. Thus, the only notes in the part for trumpet are E, G, Bb, Db, and E--the octave divided in half and quarters. Its neighboring part, the horn, is a minor seventh away, i.e., F#, A, C, Eb, F#. And so forth in turn.

The 8:7 relationship is present there, and it is stable throughout the concerto in a progressive way. The length of the rhythmically marked sections increases regularly (from 10 to 80 seconds) and the duration of the free sections decreases with the same regularity (from 80 seconds to 20 seconds). This now provides a framework of direct inversions, which is also explored throughout the work.

The [redacted] brass ensemble remains the stable element here as well--but the pitches in the wind ensemble move from wide leaps of a very few notes in tight voicing to small steps, many notes, and work at the extreme ranges of the instrument. The piano, [redacted], begins with a complex of fast, chromatically moving, eight-note clusters changes to long, wide single notes toward the conclusion of the movement.

The dynamics similarly invert. This inversion is slightly different, but relates to the 8:7 relationship mentioned earlier. The piano moves with increasing dynamic from the ppp at the outset to the closing fff. The brass and winds concur at ppp in the beginning, but then invert immediately, at each alternate section: ppp/ppp, fff/mp, pp/pp, ff/mp, p/p, f/mp, mp/mp, mf/mp, mf/mf, mp/mp, f/f, p/mp, ff/ff, pp/mp, fff/fff. This joins the ensembles with the piano at each alternate section, with the winds asserting their individualism in the other sections, and the brass creating stability at the mp dynamic.

Last, there is ~~created~~ a juxtaposition of form. The unmetered sections are ~~somewhat~~ amorphous, but the rhythmically notated sections closely resemble forms--there appear a prelude, sonata, variations, a scherzo, a passacaglia, a fugue, a fantasia, and a ~~kind of~~ finale. These ~~furthermore~~, pass through (within each individual part) romantic tonality, ~~a kind of~~ strict tonality, bitonality, two polytonal sections, two tone-row structures, and a fully atonal area. All these provide the idea of progression and inversion.

The ~~entire~~ result of this ~~massed~~ collection of sound events is a sonic texture that remains ~~somehow~~ the same throughout the movement, and still may be perceived to change drastically and completely ~~by the~~ from beginning to end of ~~the~~ movement.

The development of the second movement, naturally, will be expecially more complex due to the element of chance added to it. Here the listener ~~must~~ be prepared (via the first movement) to synthesize, as the performers must, the elements of music he has heard into a new tonal fabric. ~~New~~ lengths of time will be distorted, sections will overlap, forms will merge, tonalities and even atonalities will clash, and the whole (here will) be vitally different from the first movement, although ~~not~~ ~~are~~ pitch will have ~~been~~ changed.

Quartet for piano, 2 winds, & electric bass

10"

1. Prelude

♩=60

Dennis Hetzer

Flute

Oboe d'amore

B♭ clarinet

B♭ bass clarinet

B♭ contrabass clarinet

B♭ cornet

F horn

trombone

bass trombone

electric bass

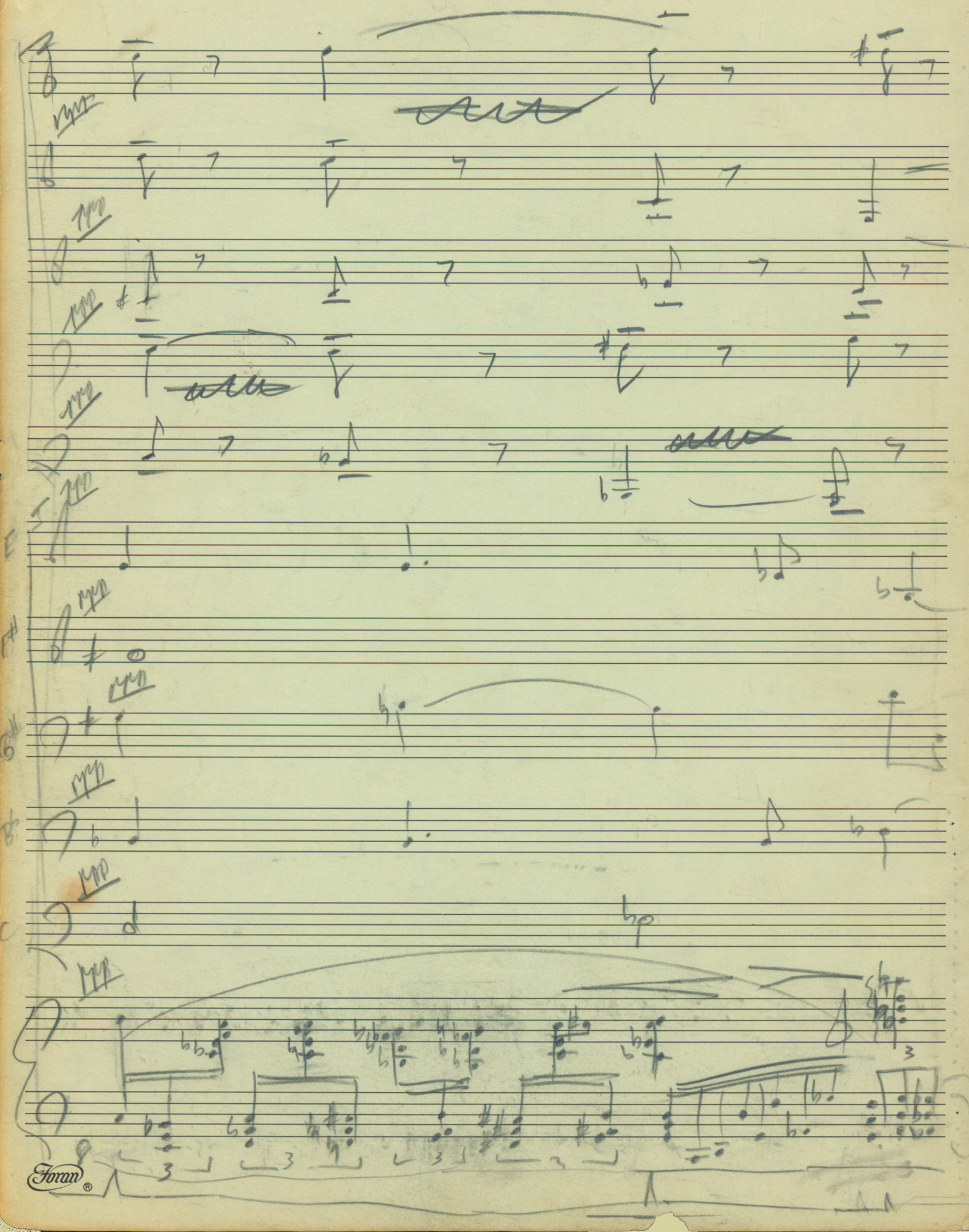
piano

ppp

una corda

1. 10" ppp

Forsan®



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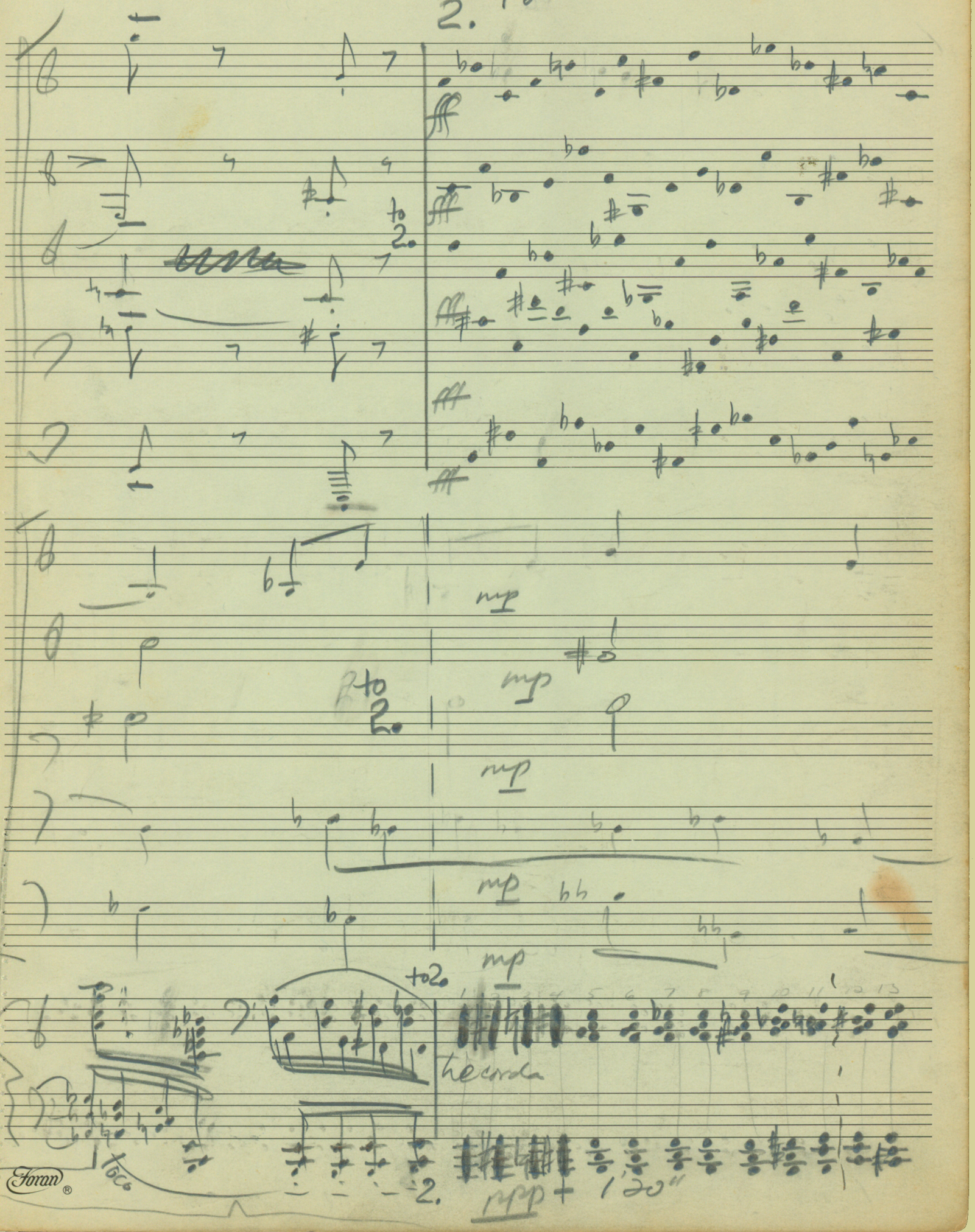
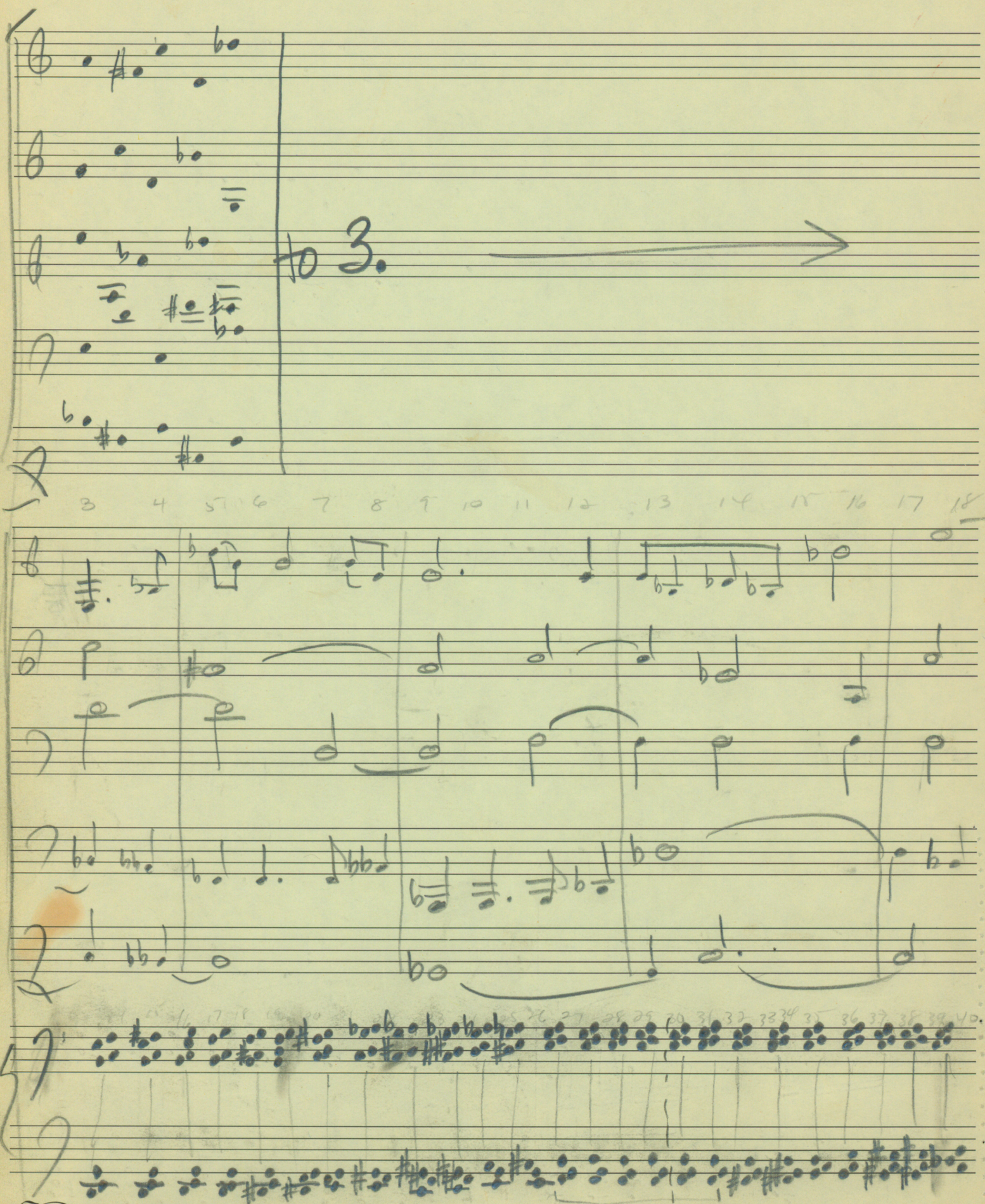
(:10)

2. 1'20"



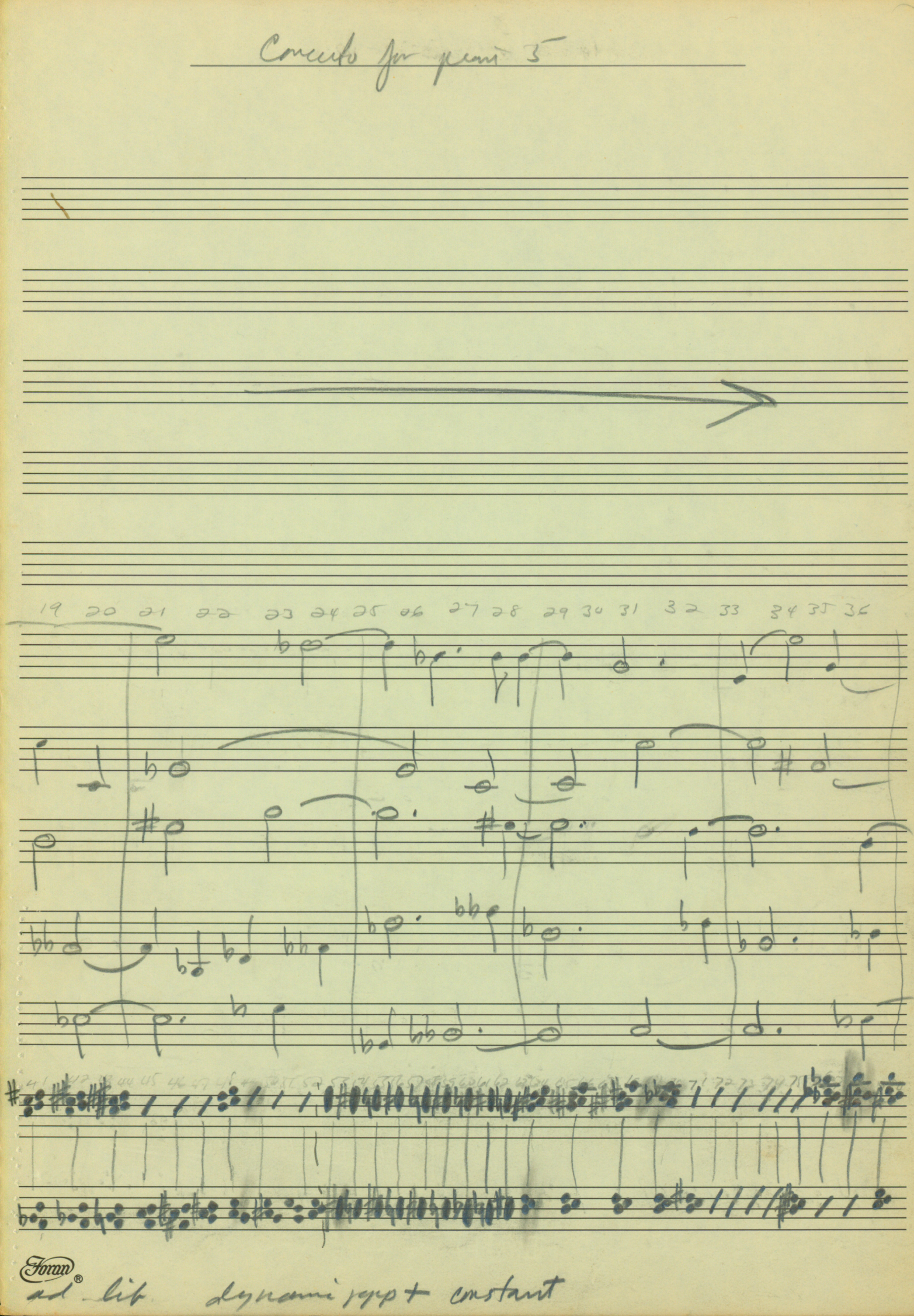
Concerto for piano - 4



(ppp +)

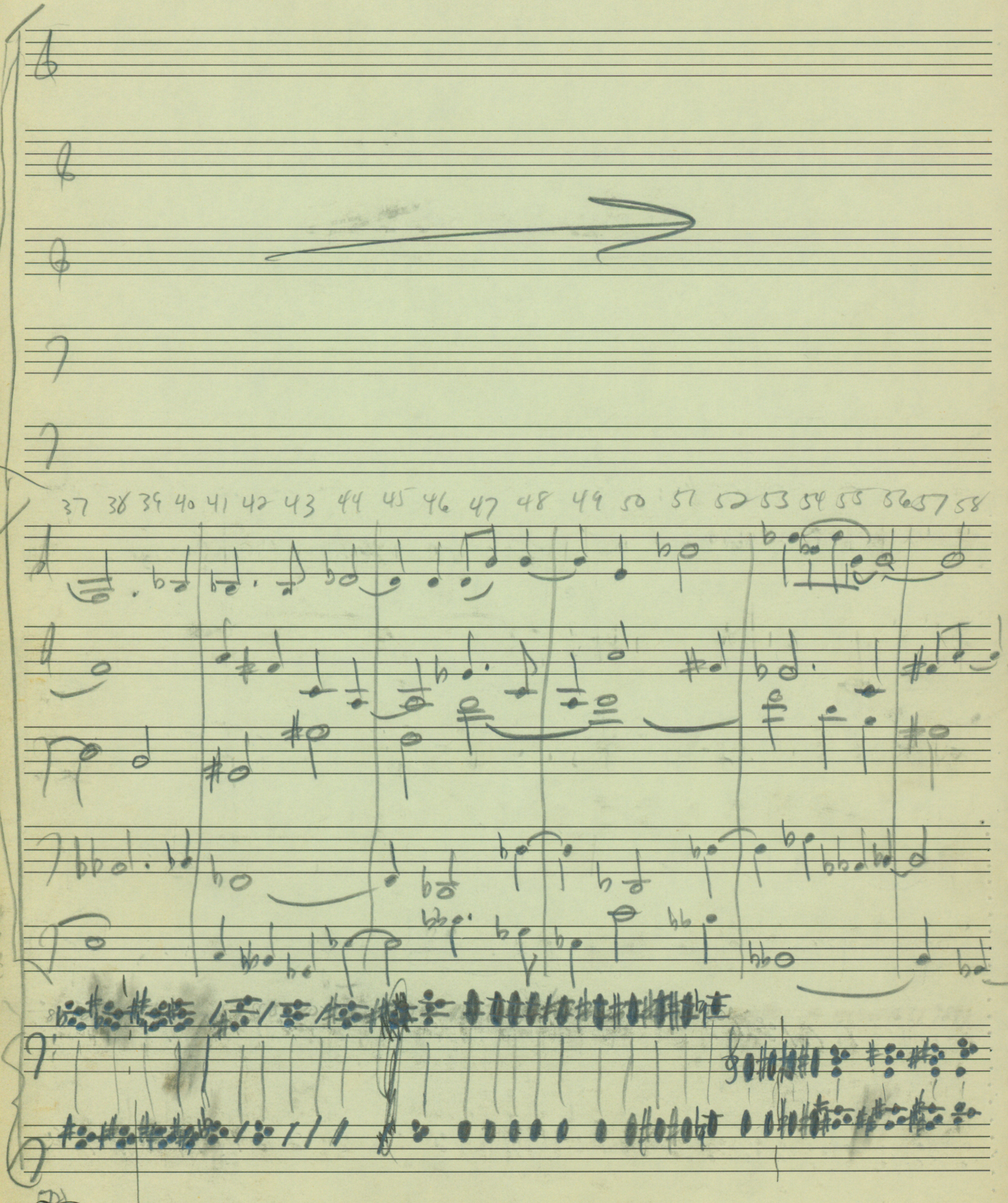
rhythmic arrangement, rest + pedal

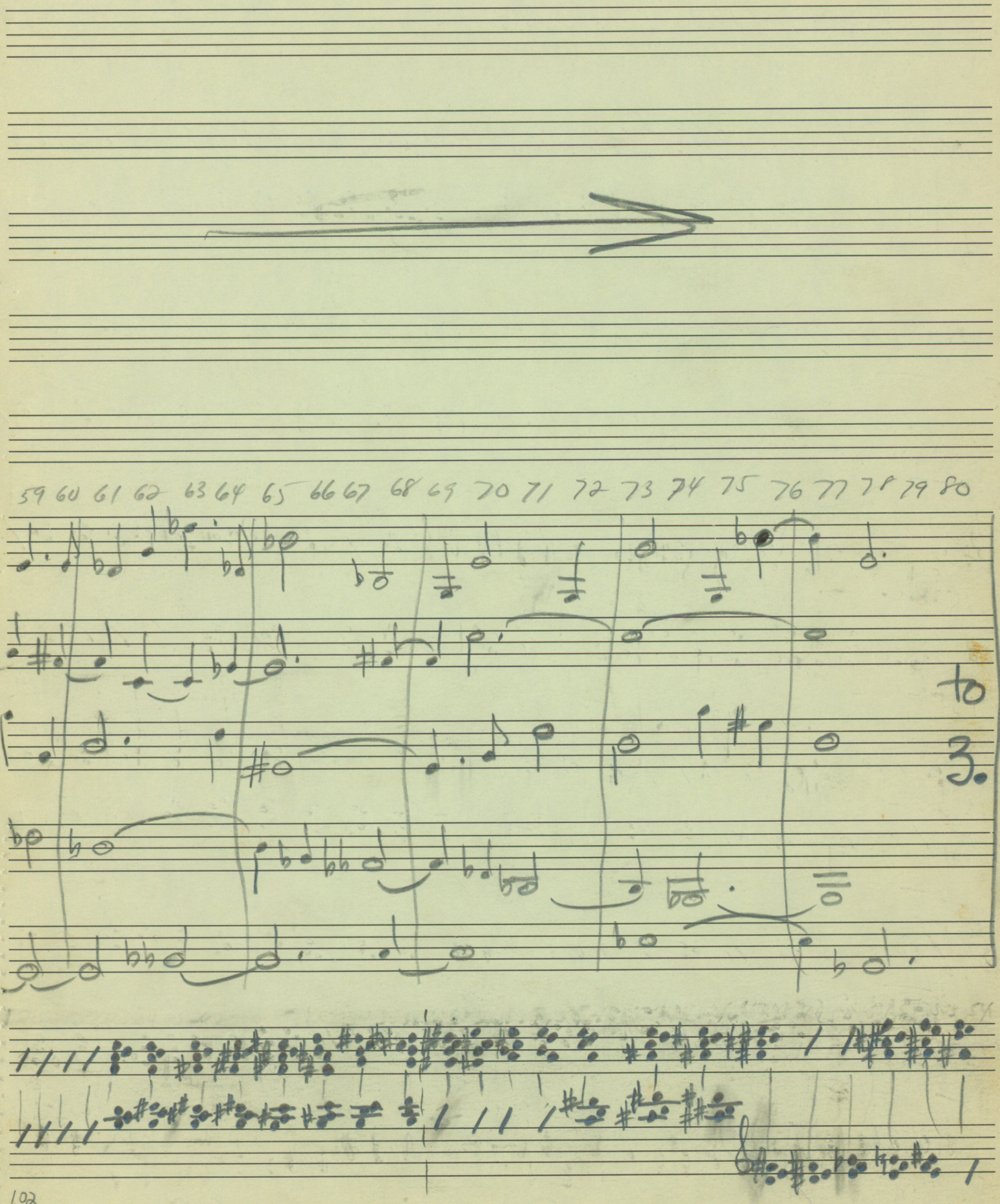
Concerto for piano 3



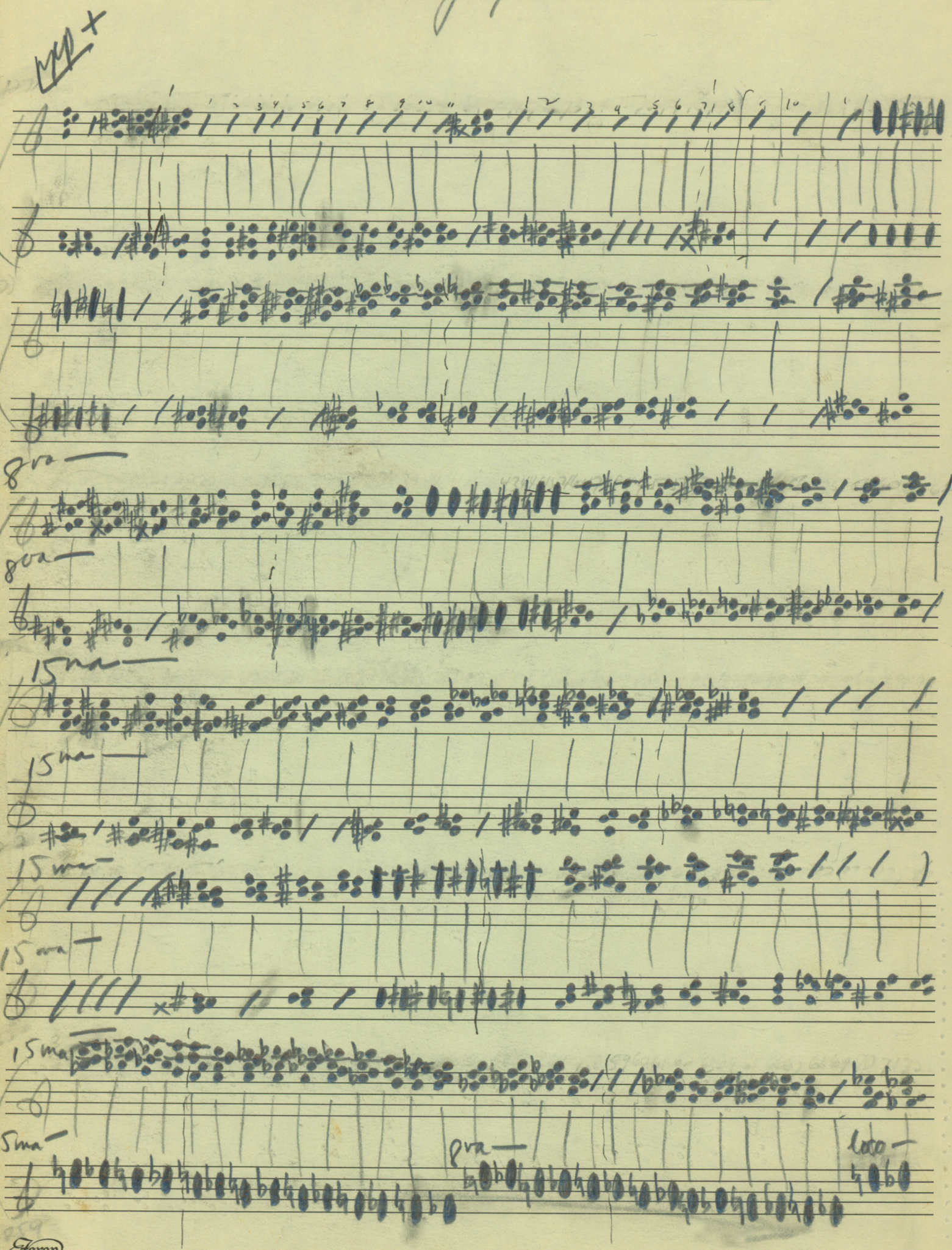
ad lib dynamic type + constant

Concerto for piano -6




59 60 61 62 63 64 65 66 67 68 69 70 71 72 73 74 75 76 77 78 79 80
to
3.

Concerto for piano - 8



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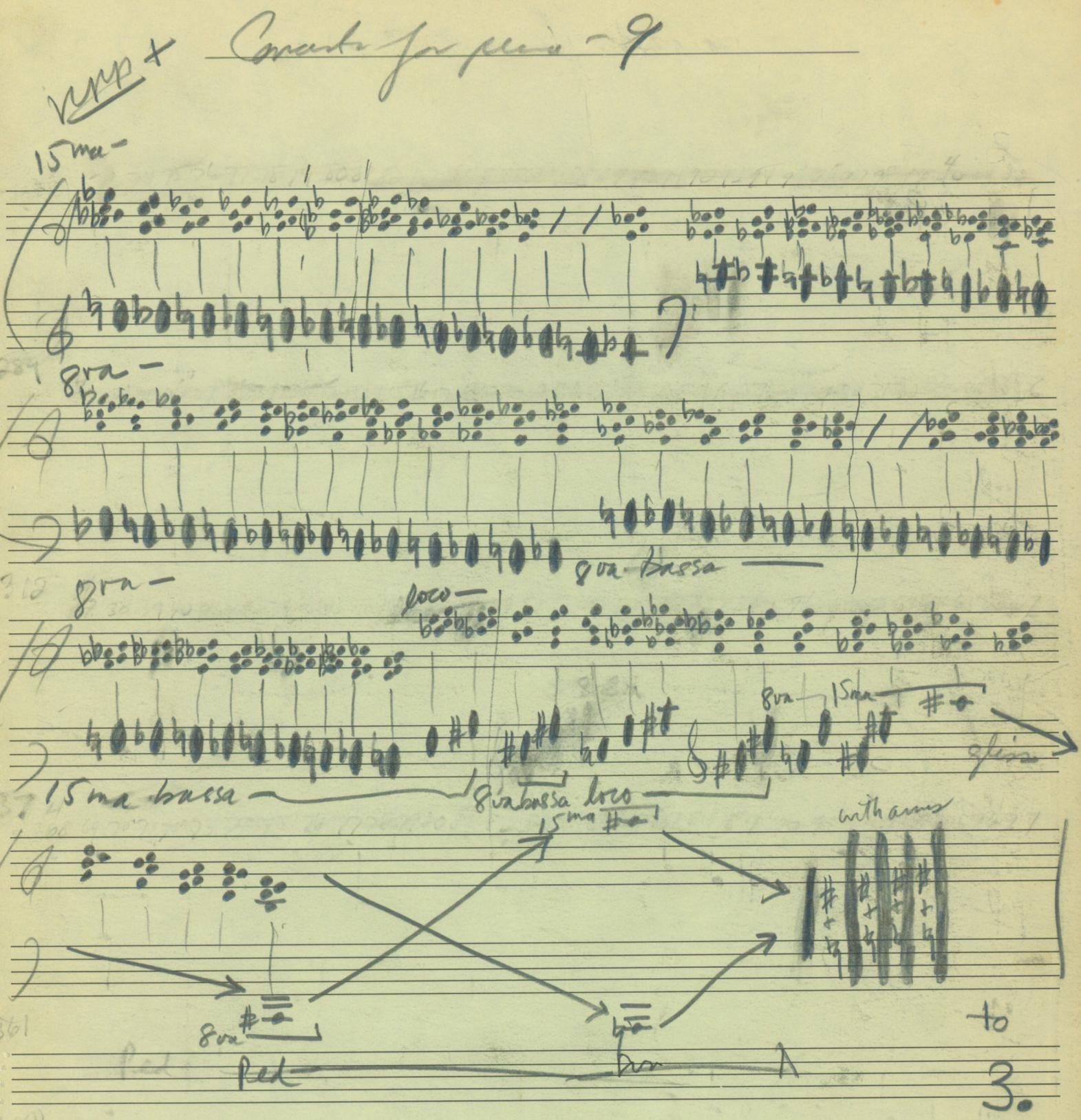
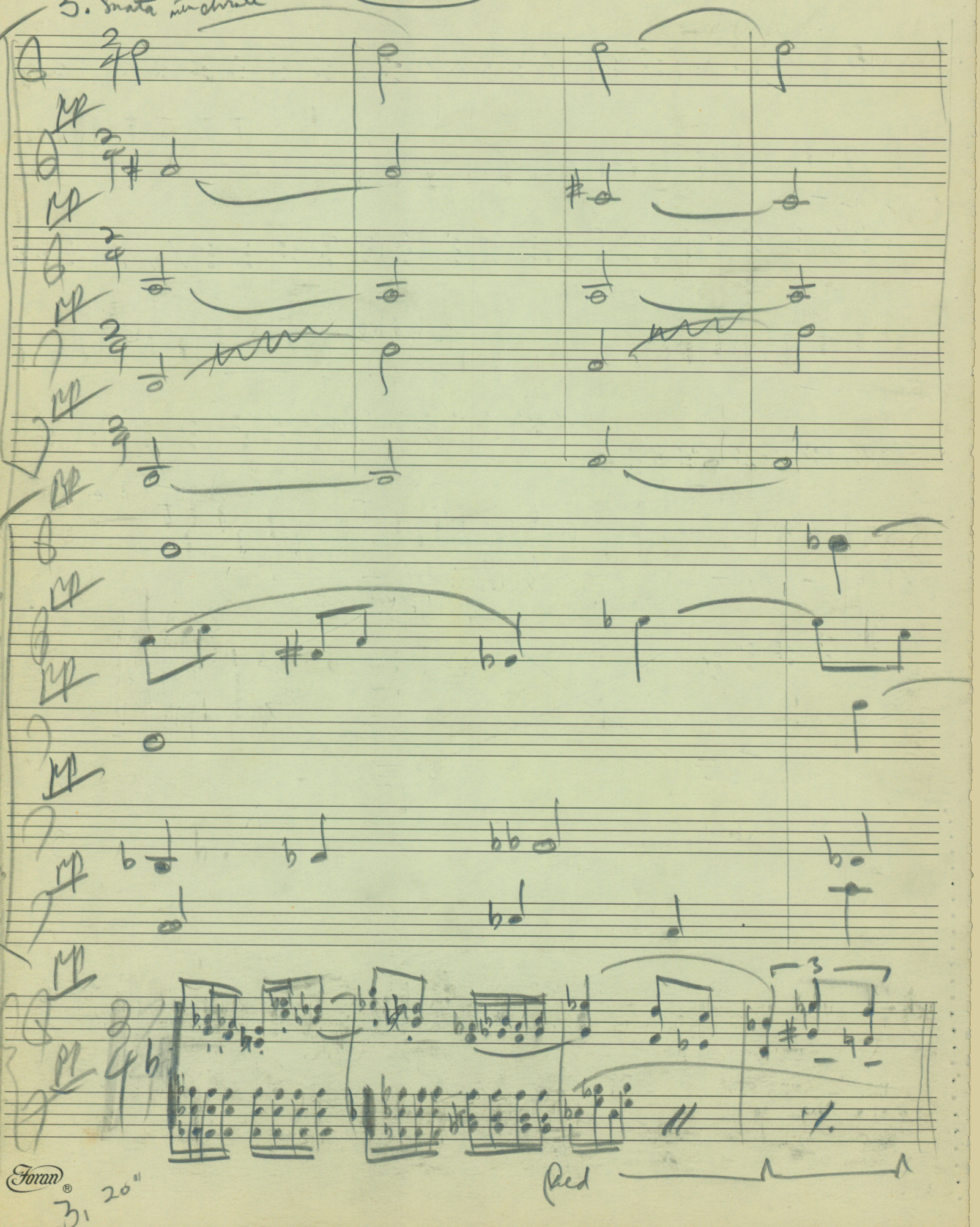

Concerto for piano - 9
mp
15ma
8va
8va bassa
loco
15ma bassa
8va bassa loco
with arms
to
3.
Ped

Concerto for piano - 10

♩ = 96

3. Sonata interrotta 20" (1.30)



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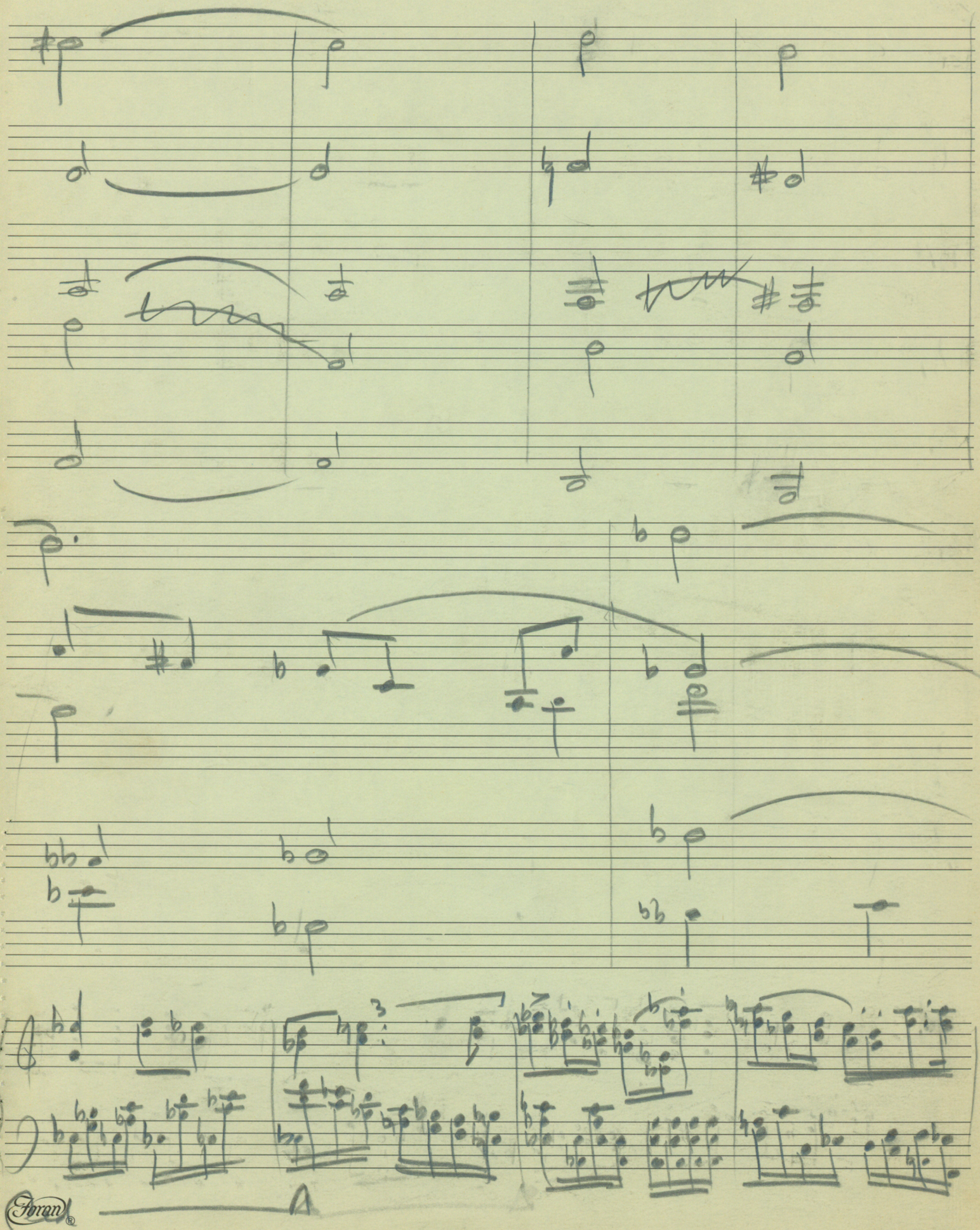
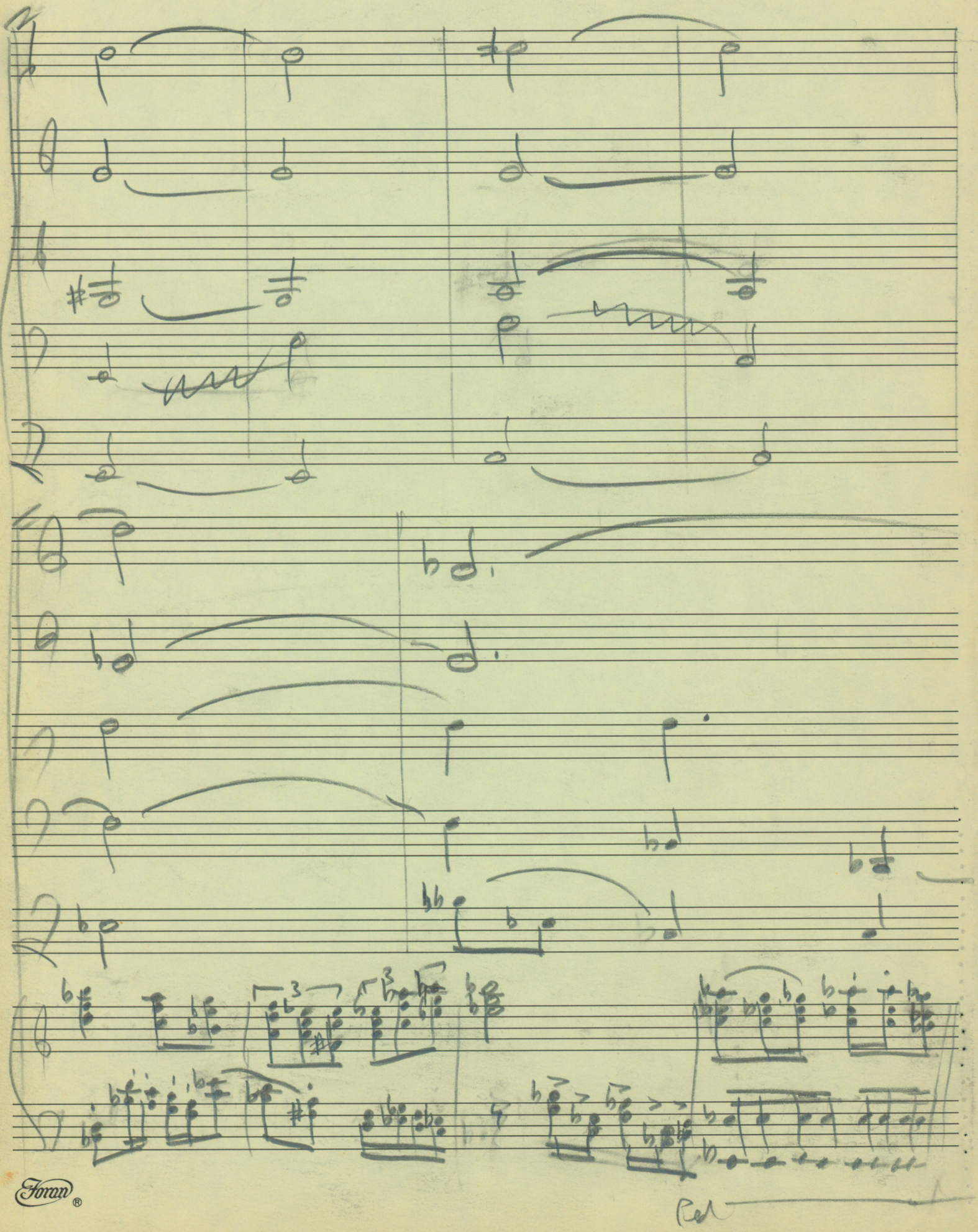
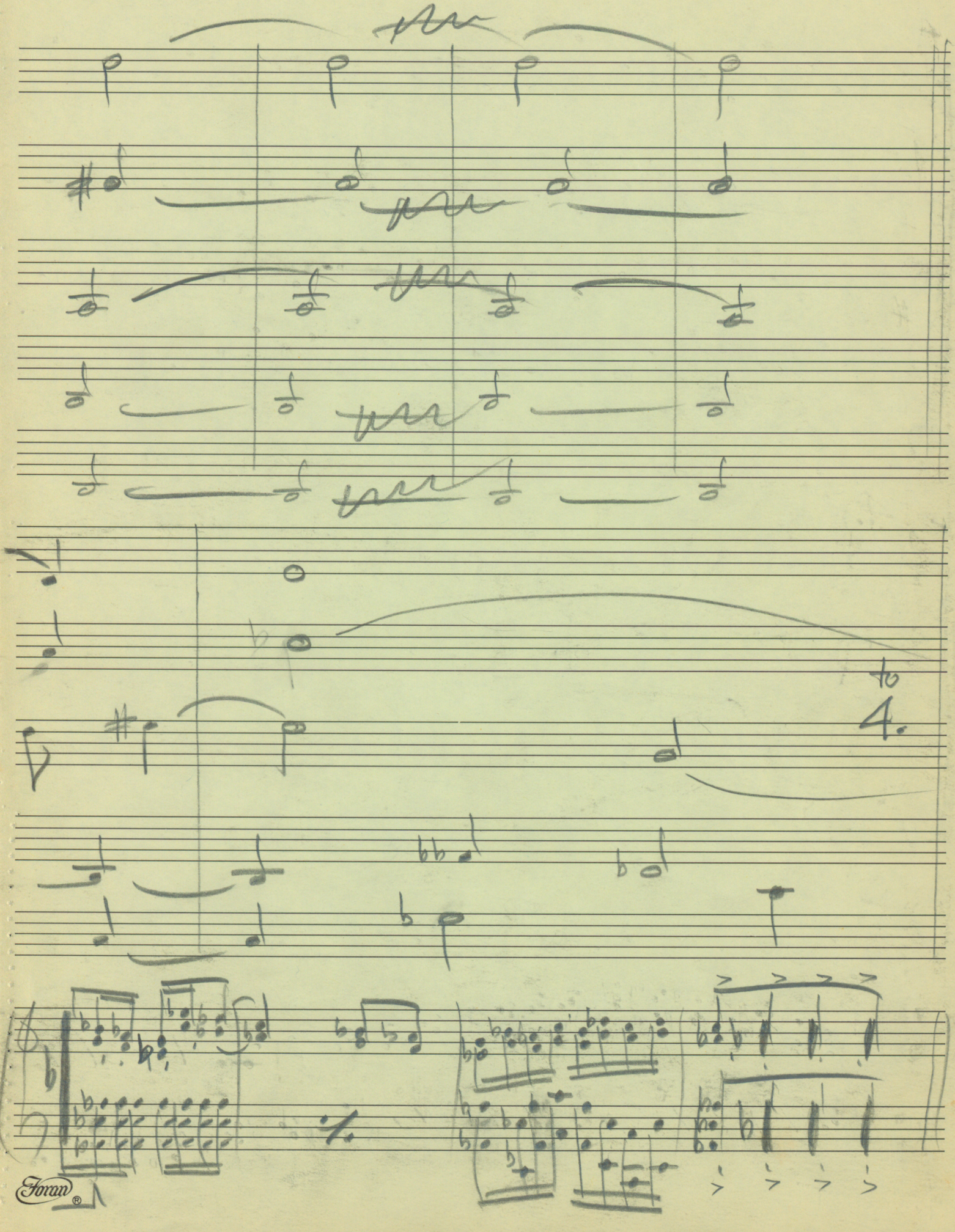
31 20"



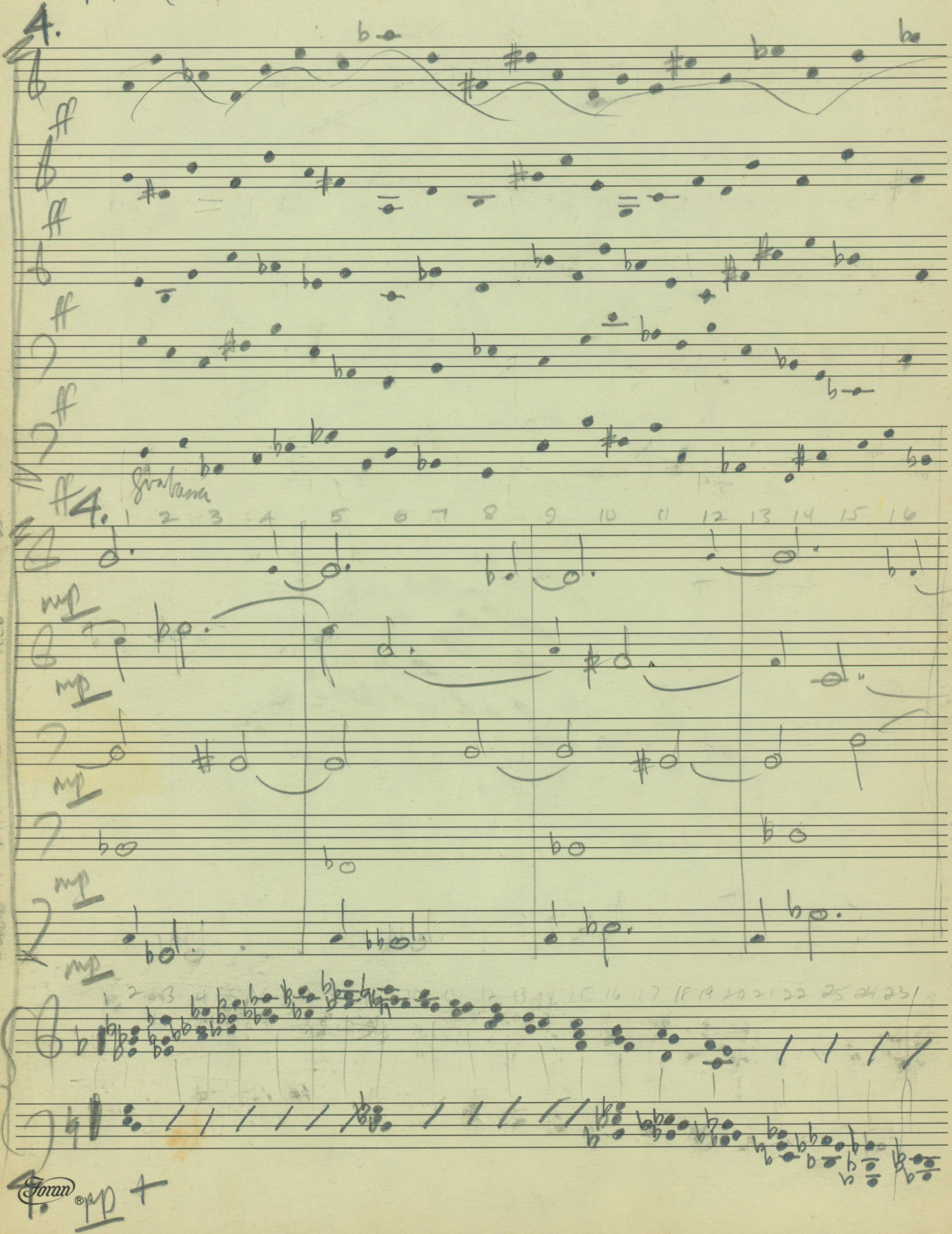
Concerto for piano - 12



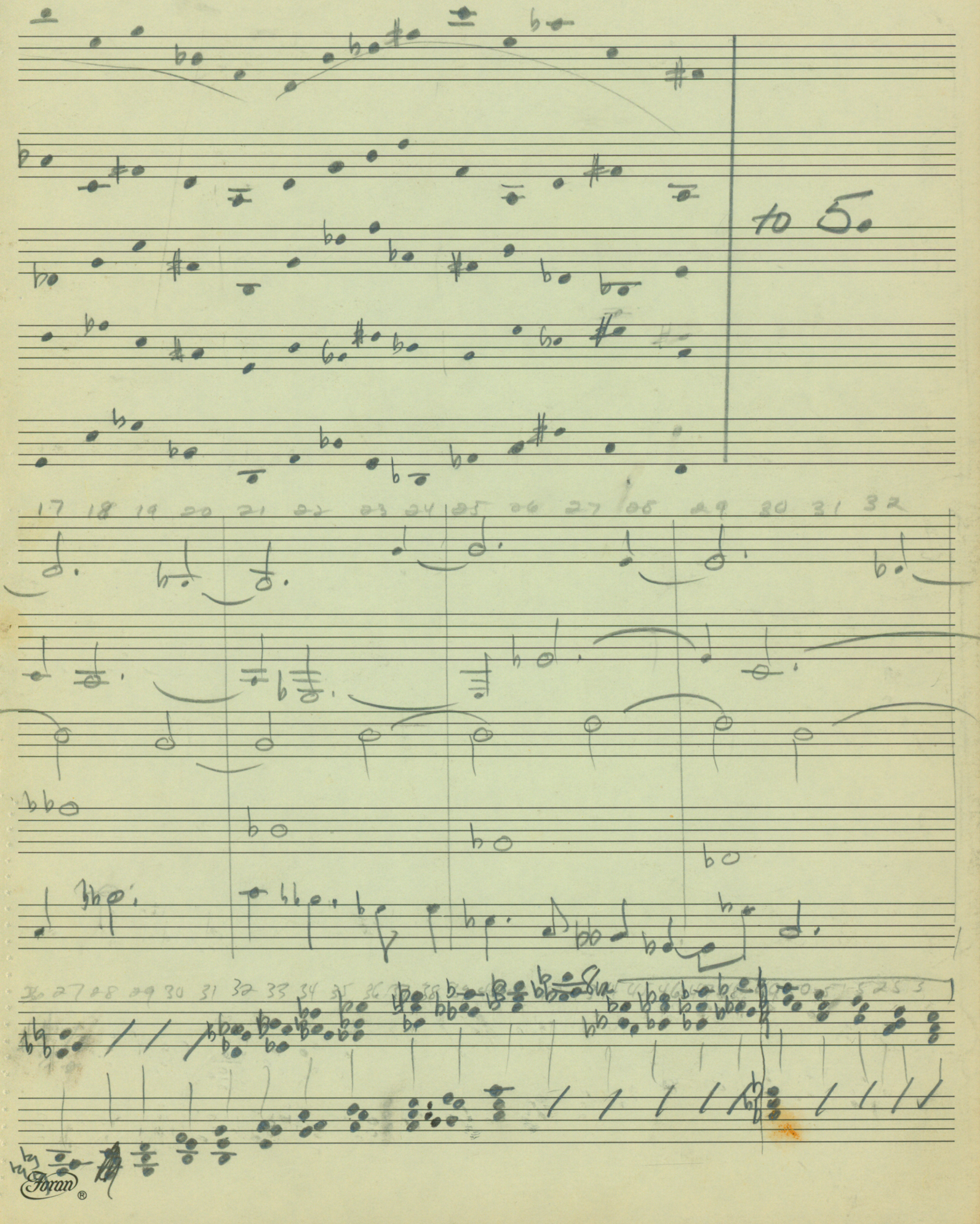

4.

Concerto for piano 14

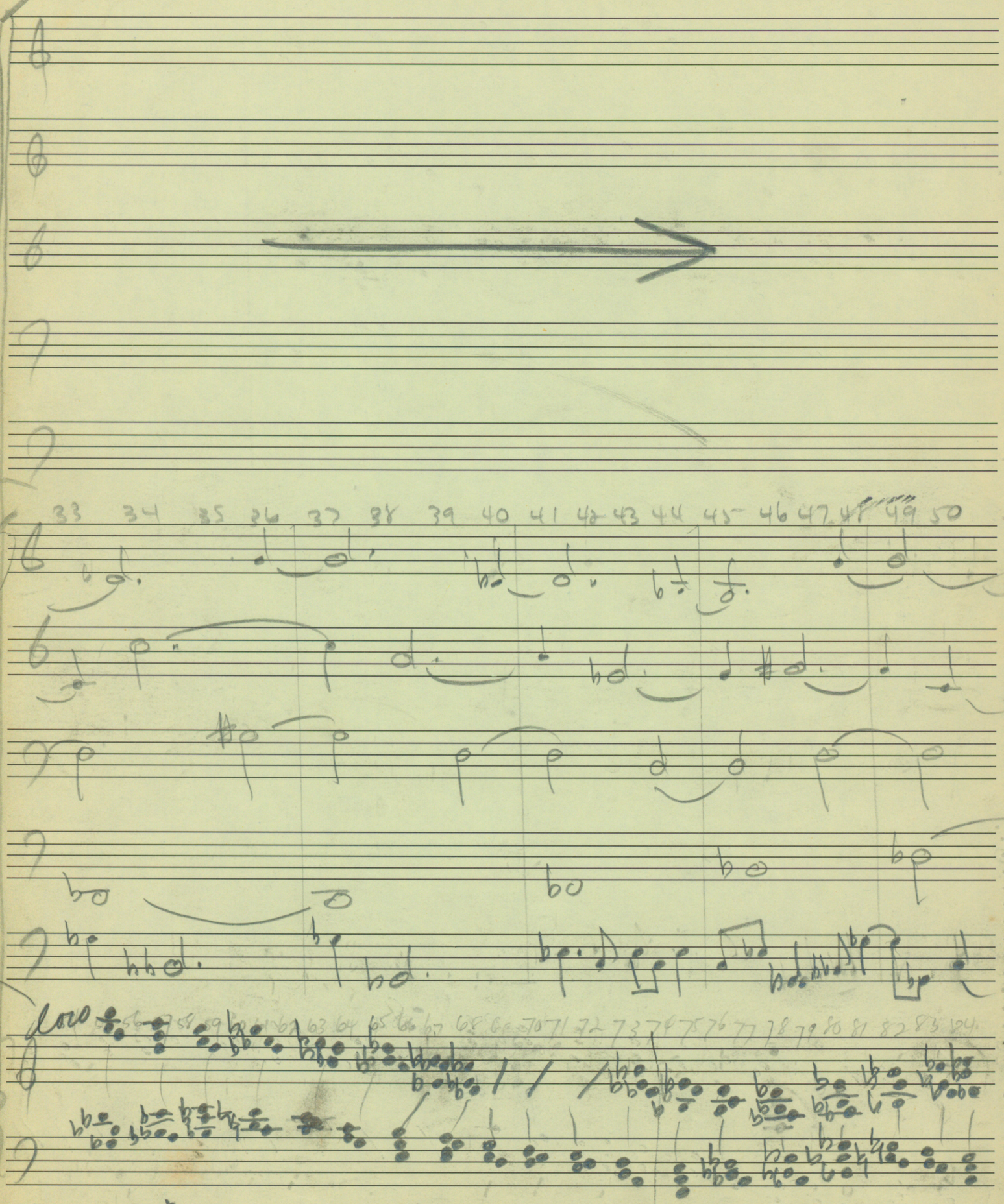
1'10" (1:50)



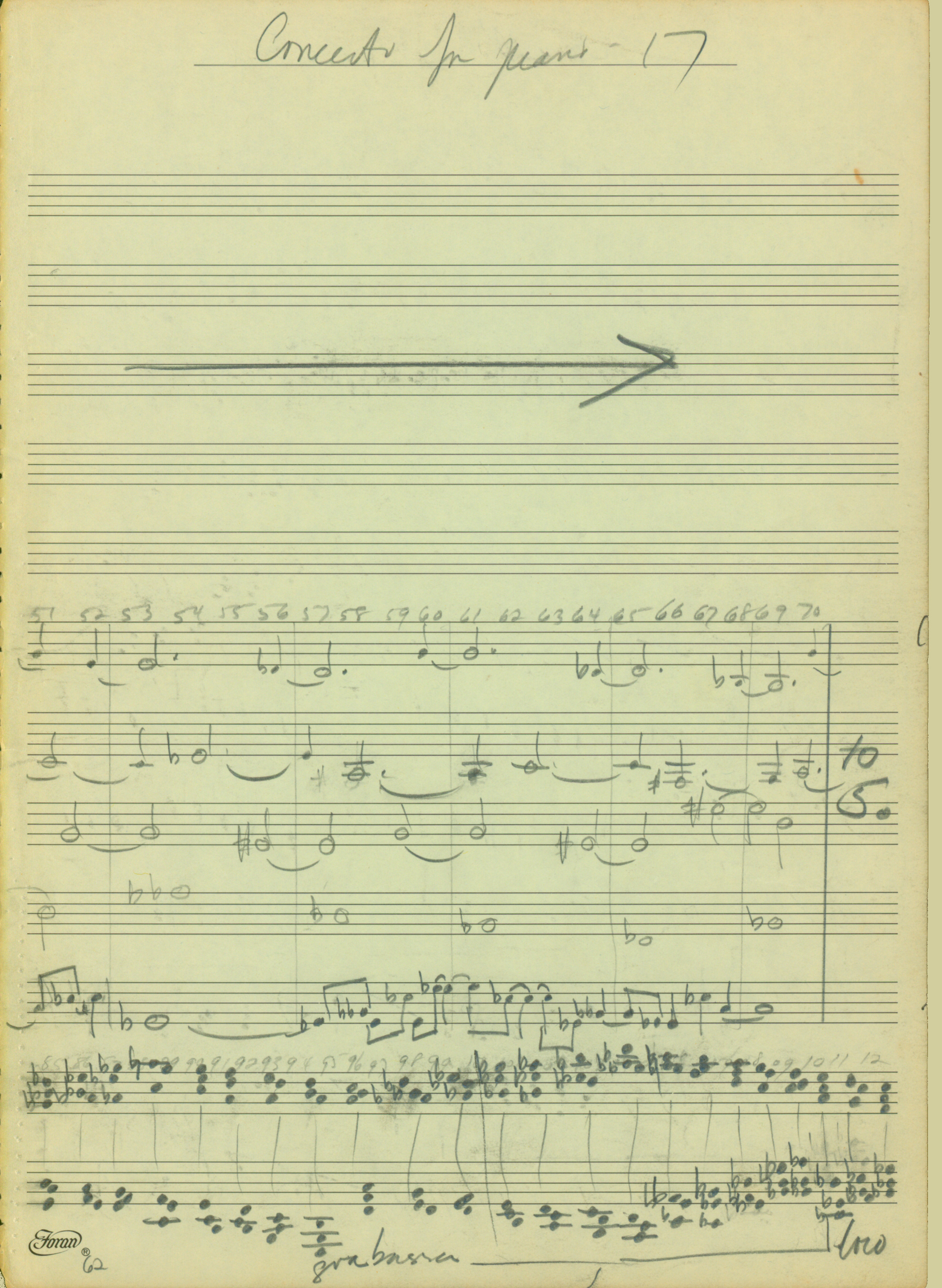
Concerto for piano - 15



Concerto for piano - 16



Concerto for piano - 17



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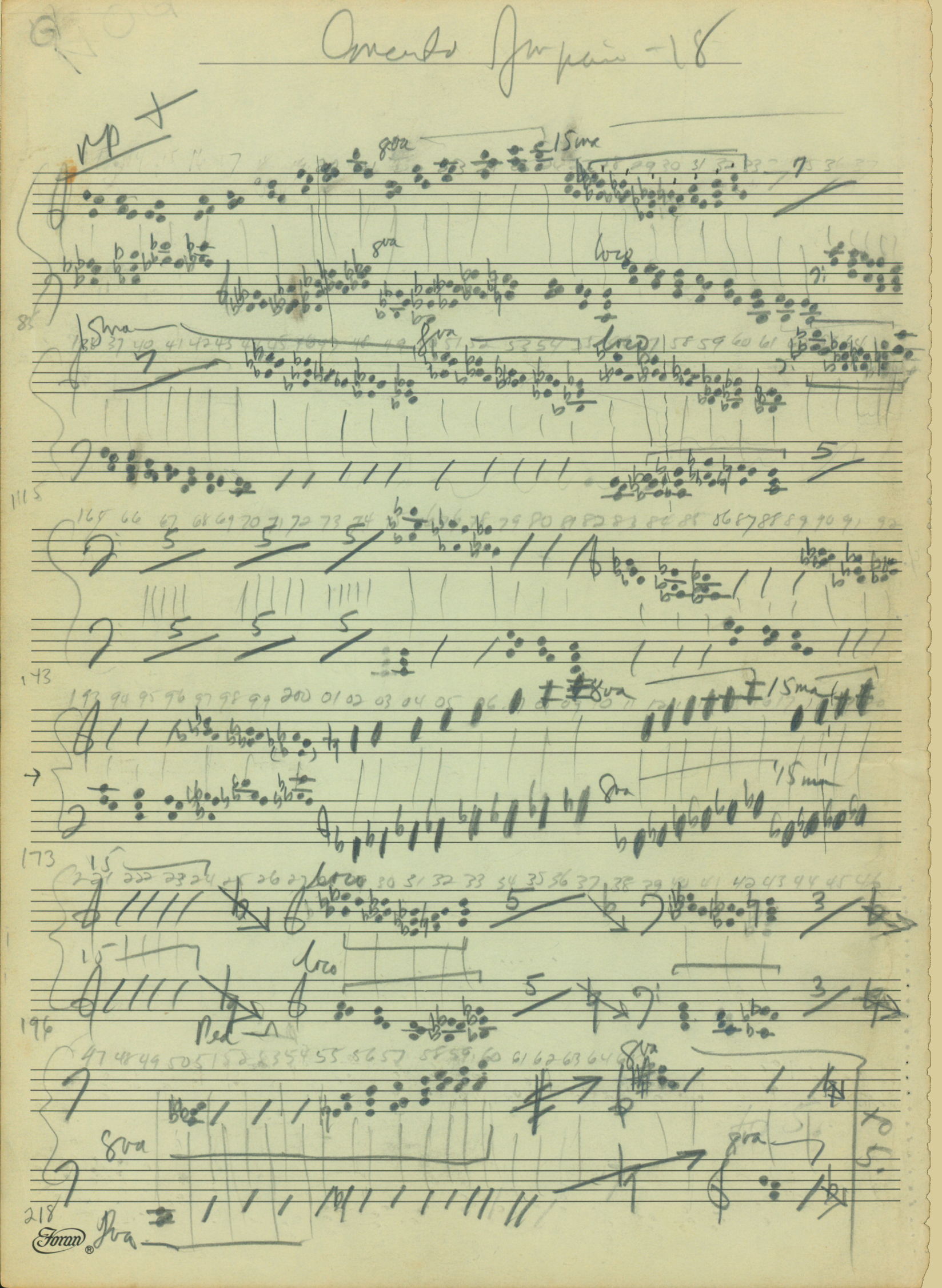
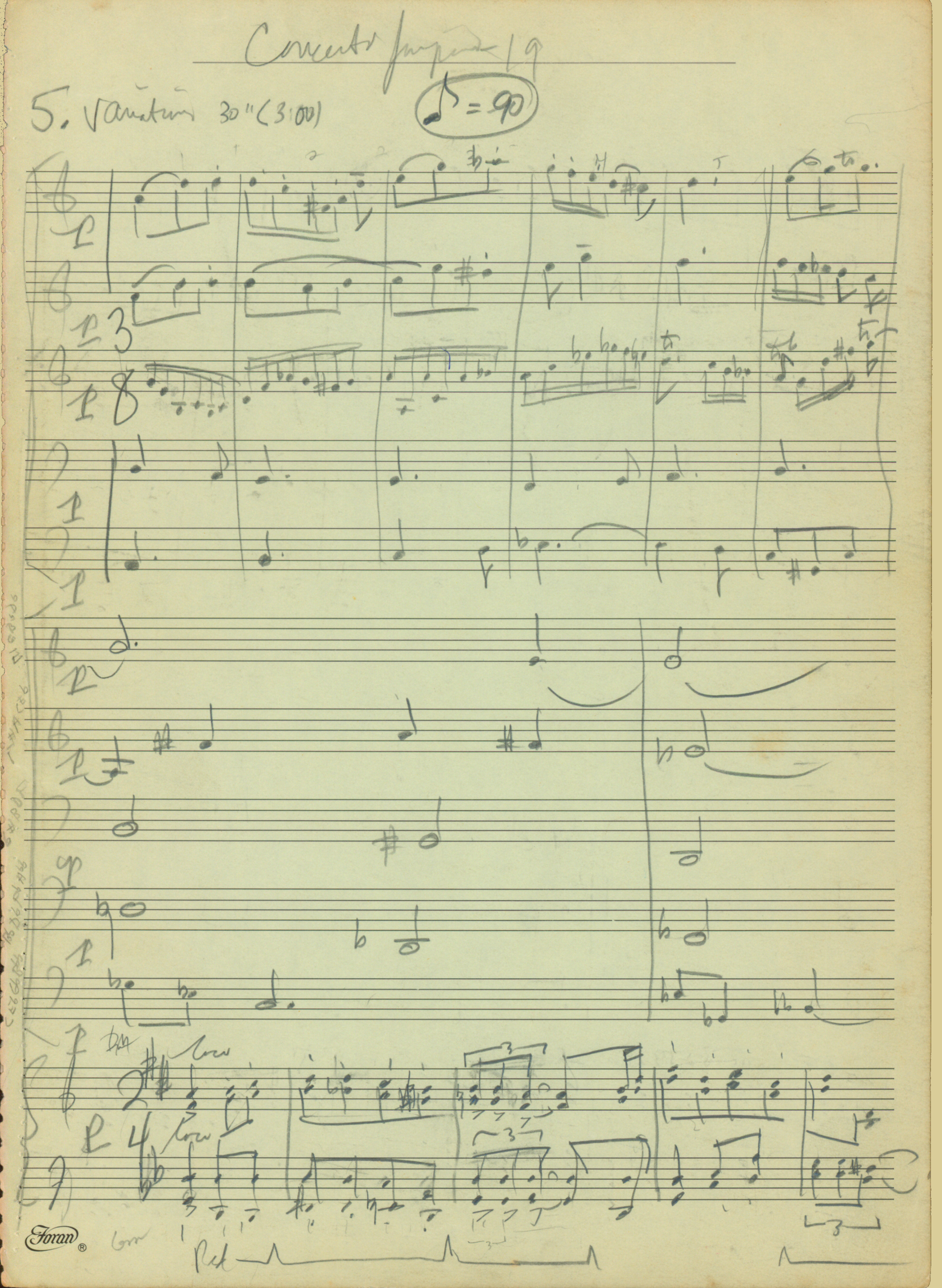
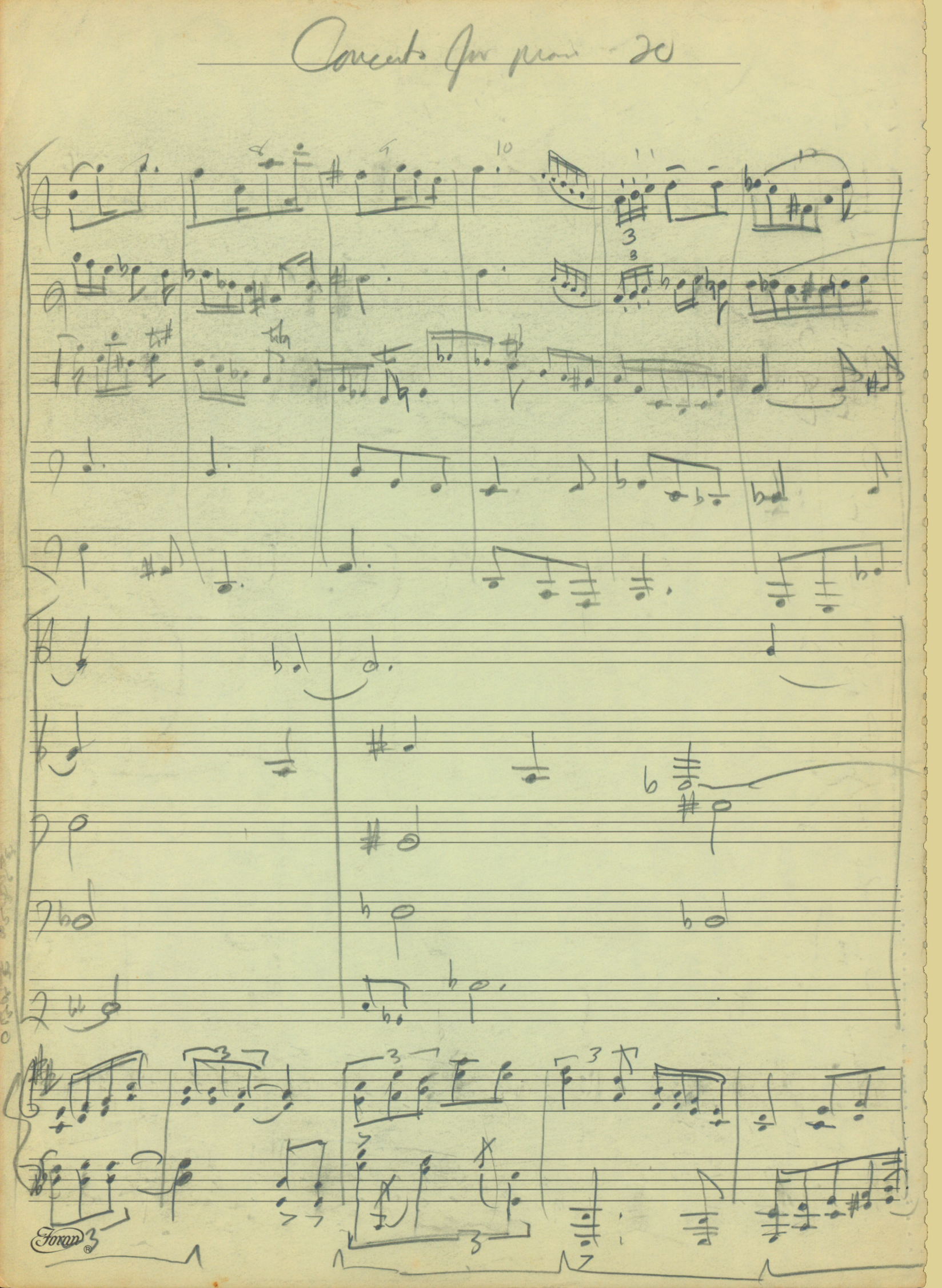
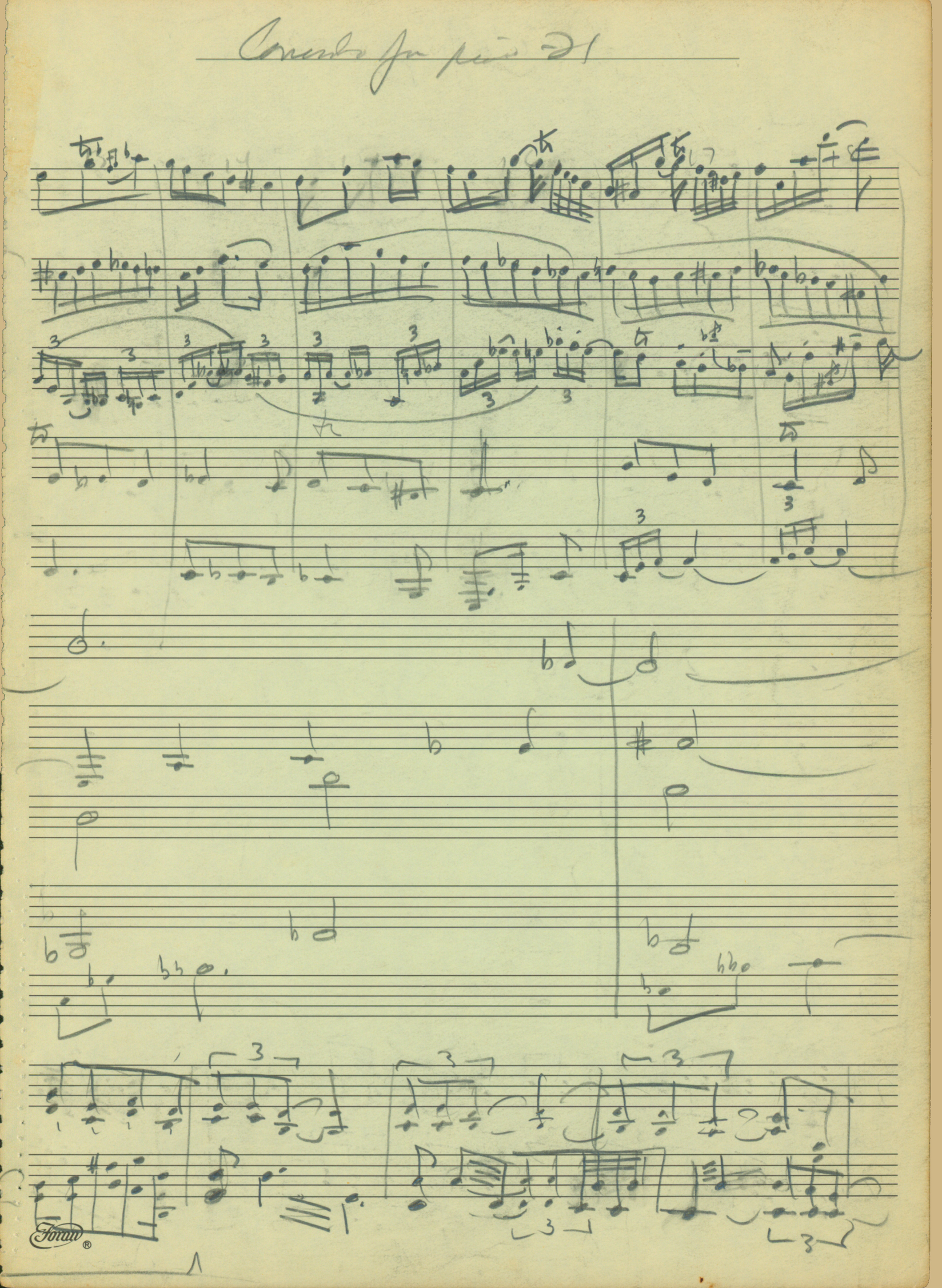
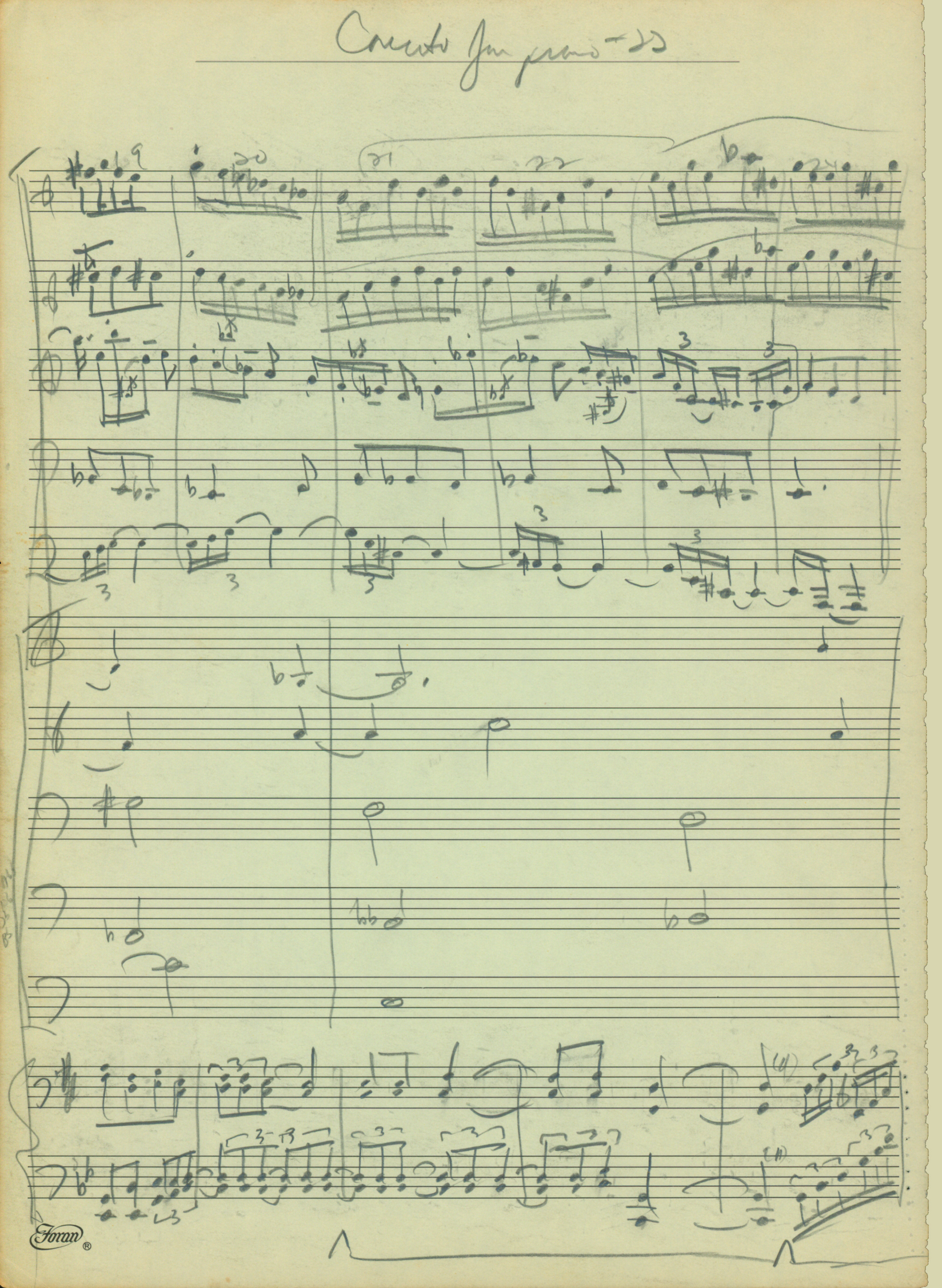
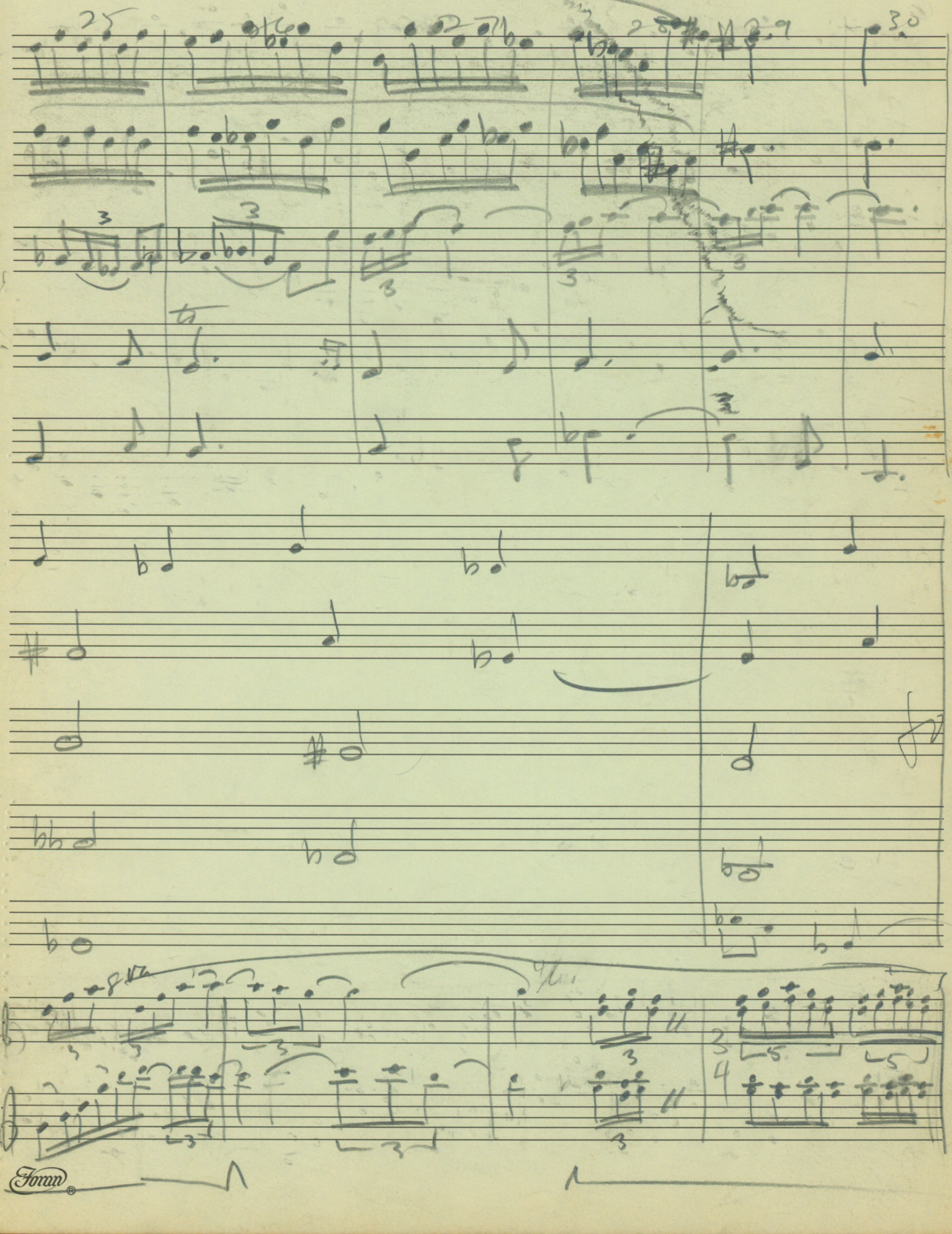



Concerto for piano
5. Variation 30" (3:00)
♪ = 90
Low
Low
Low
Ped
Foran

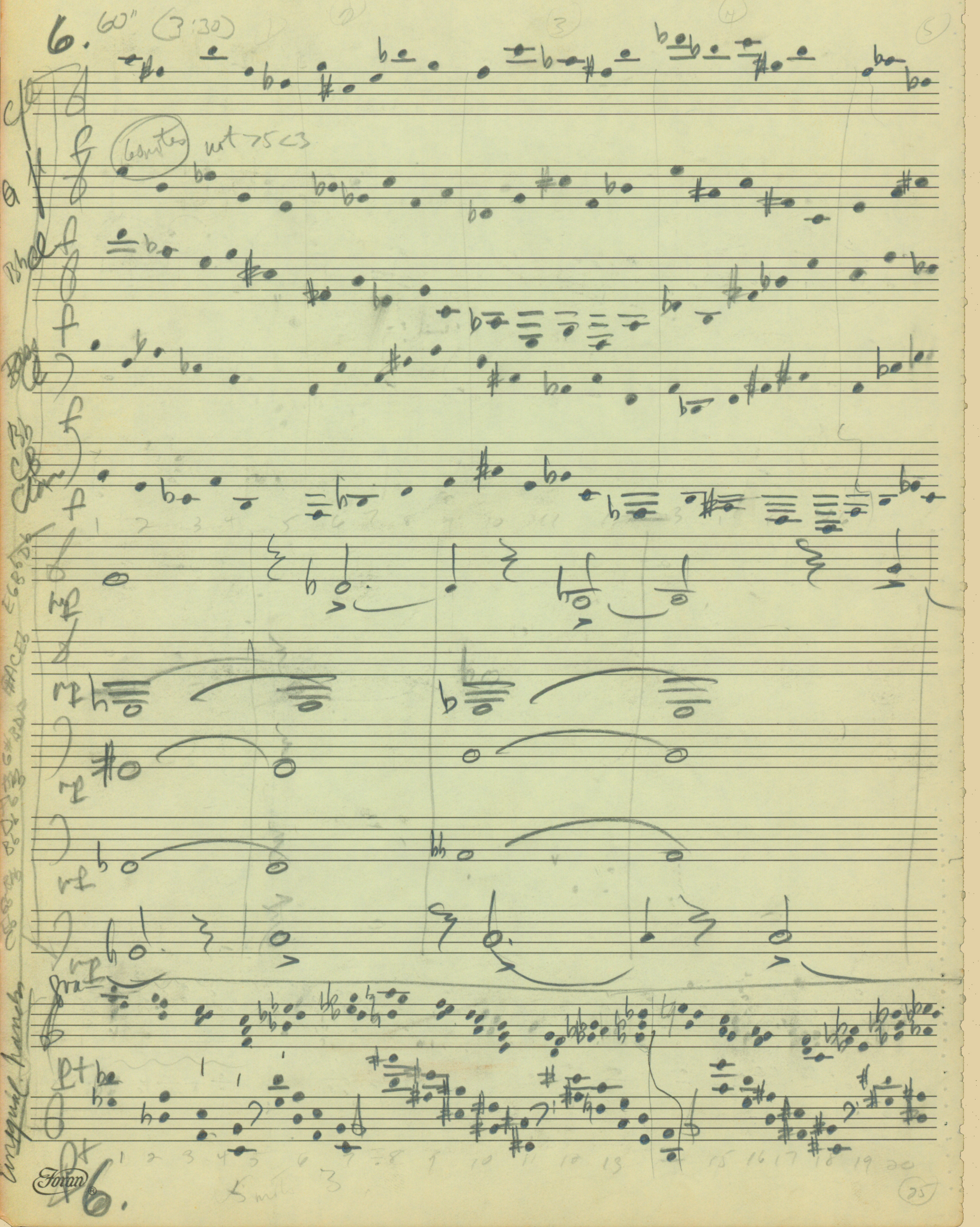


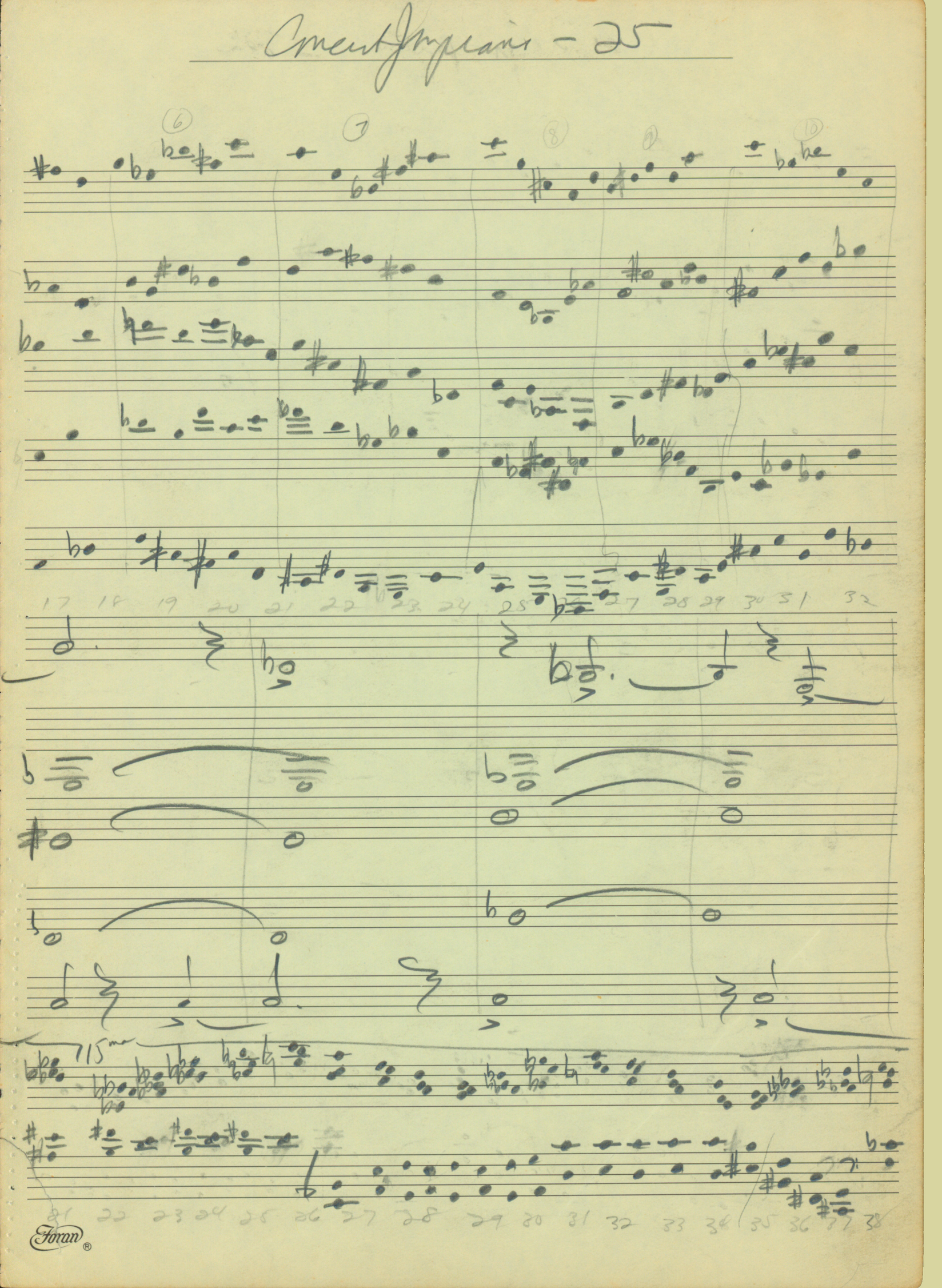


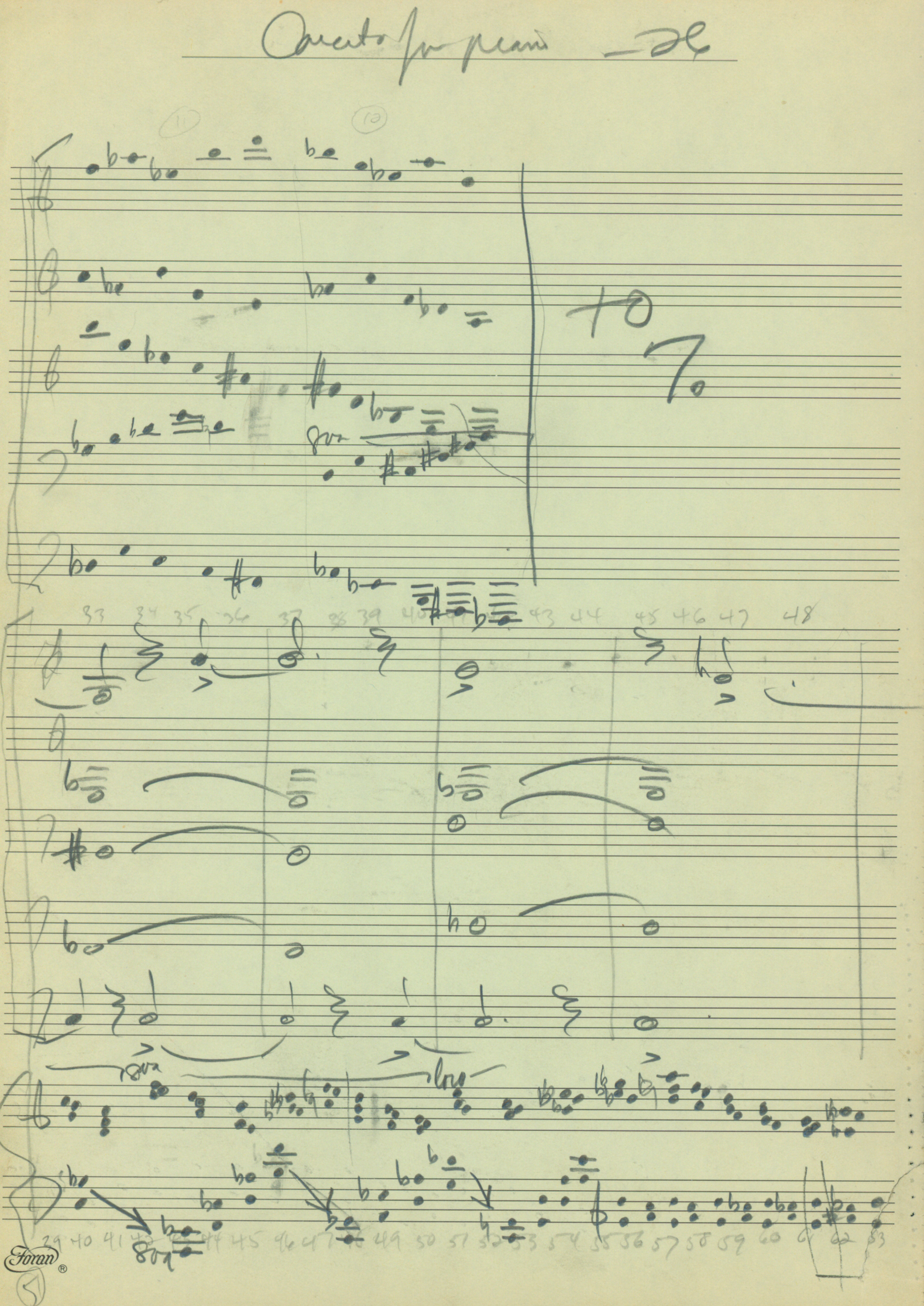



25
28
29
30

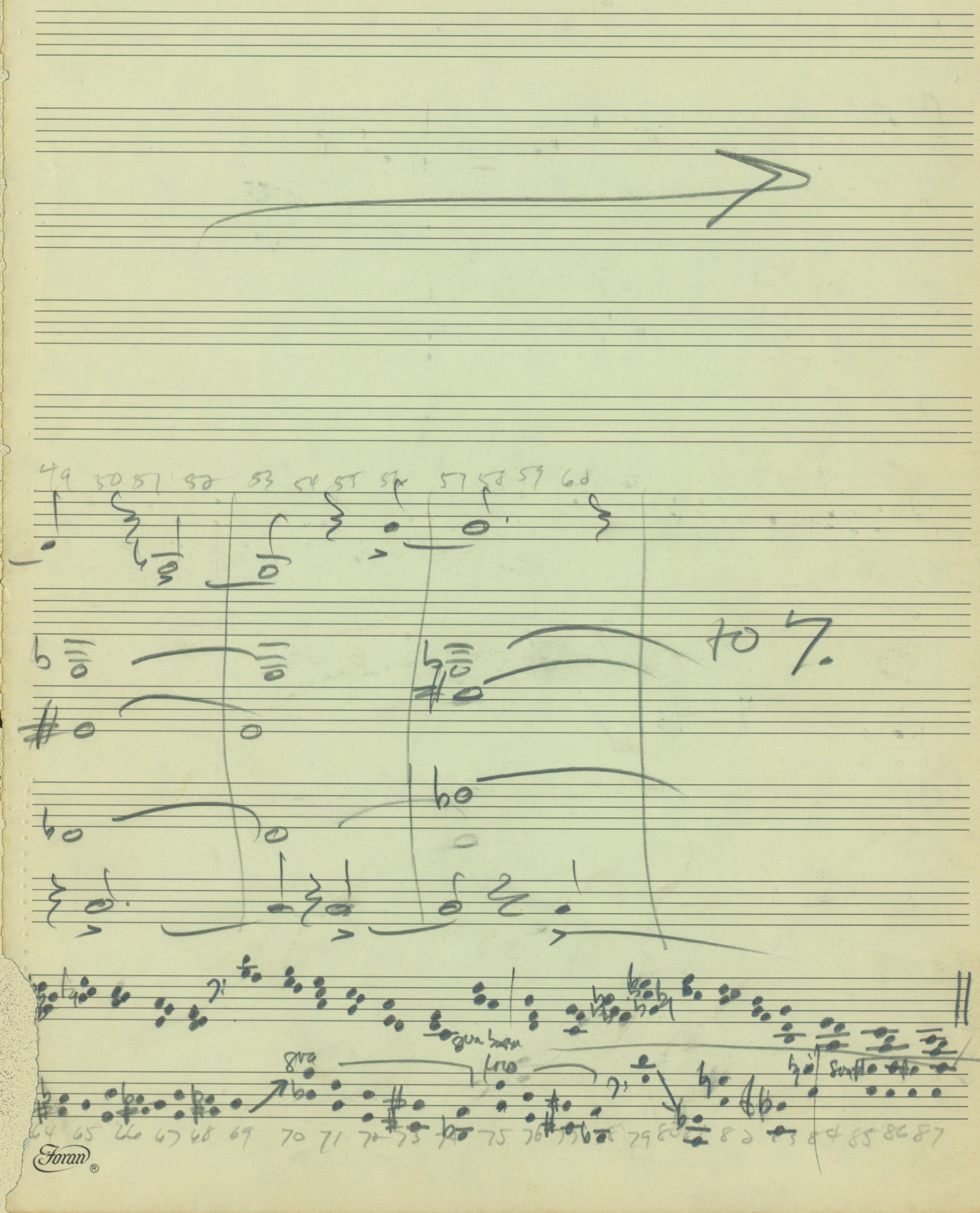
Concerto for piano #24




Concert Impromptu - 25
6
7
8
9
10
715mm


Concerto for piano
8va
8va

Quartet for piano - 27



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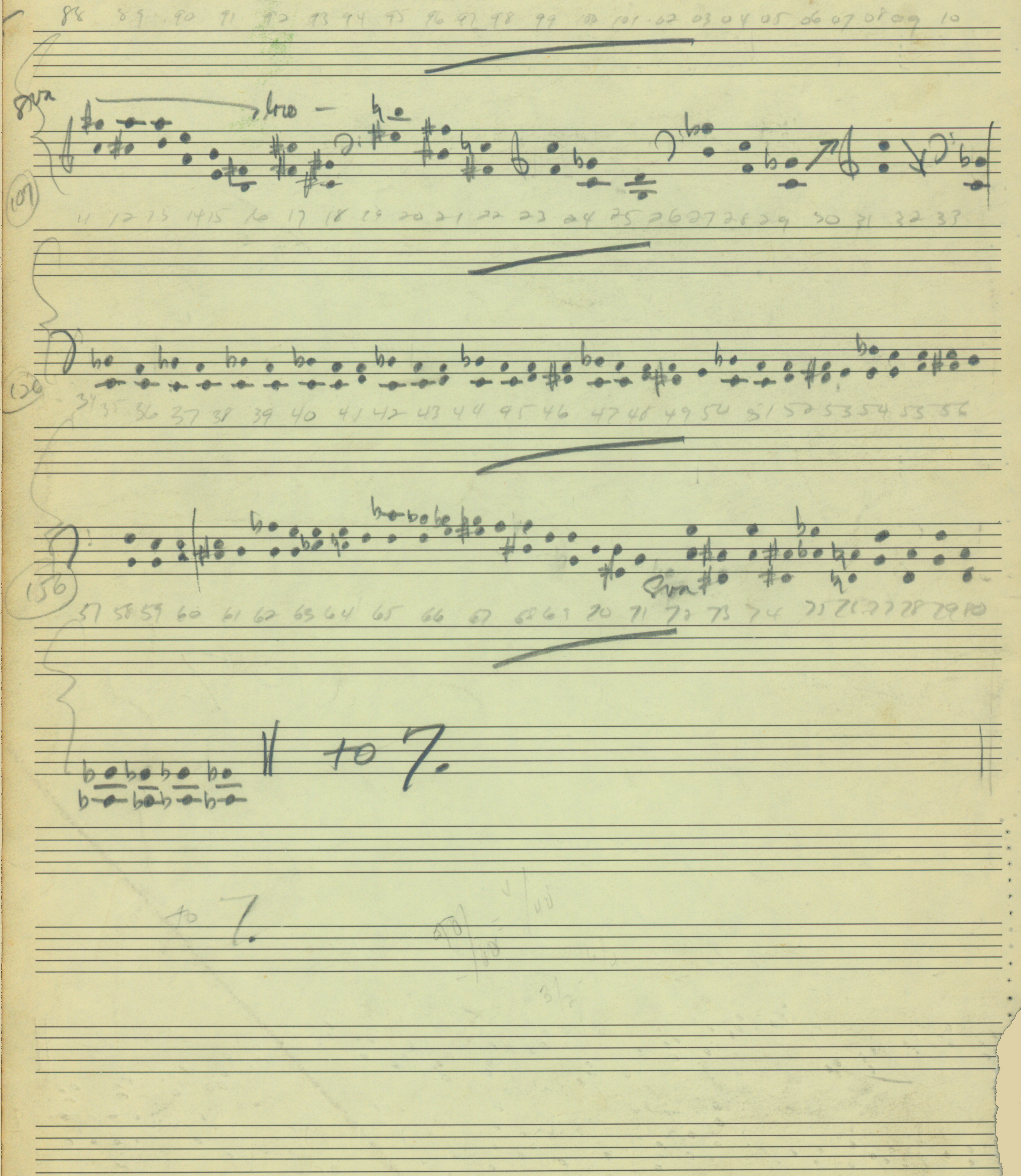
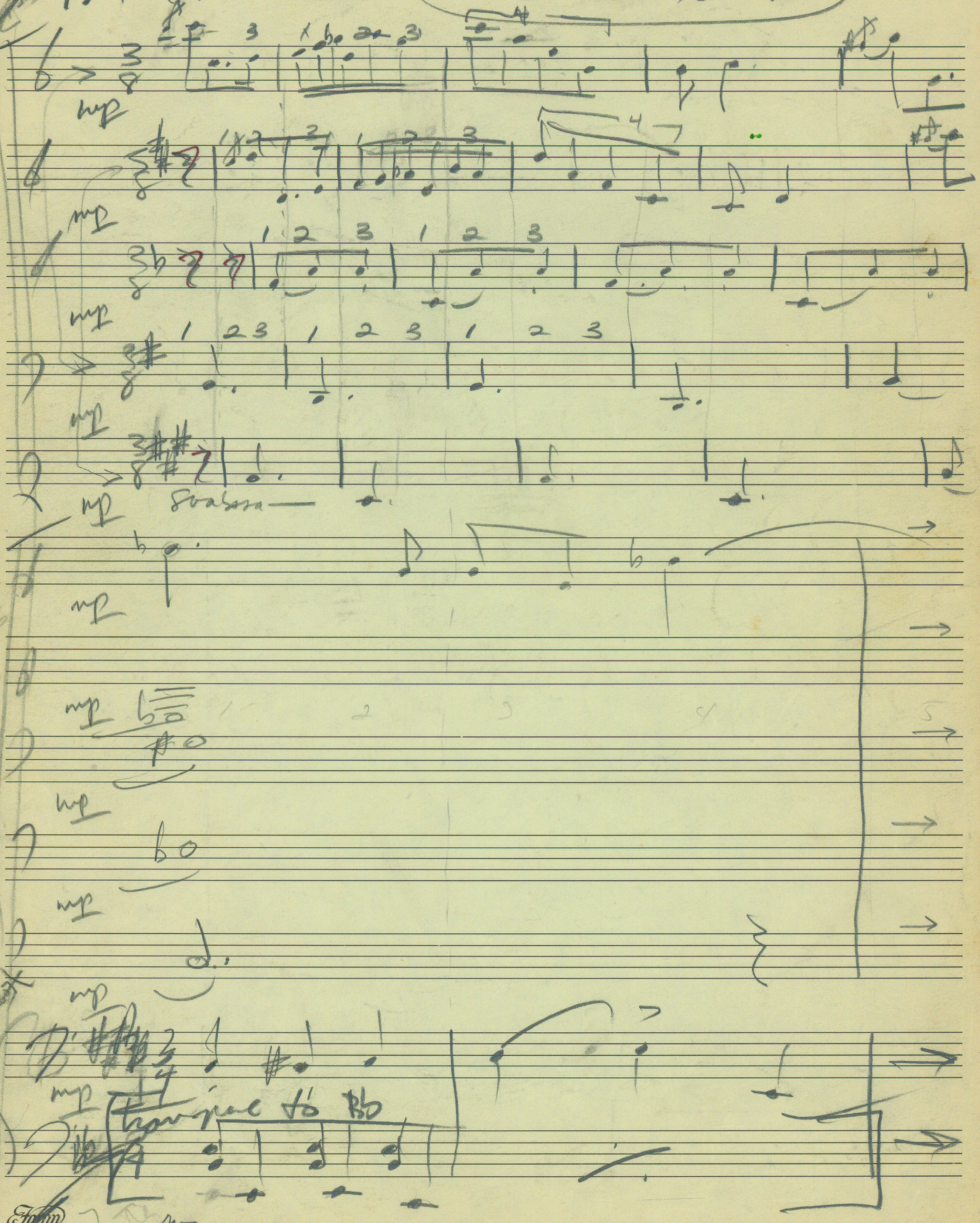
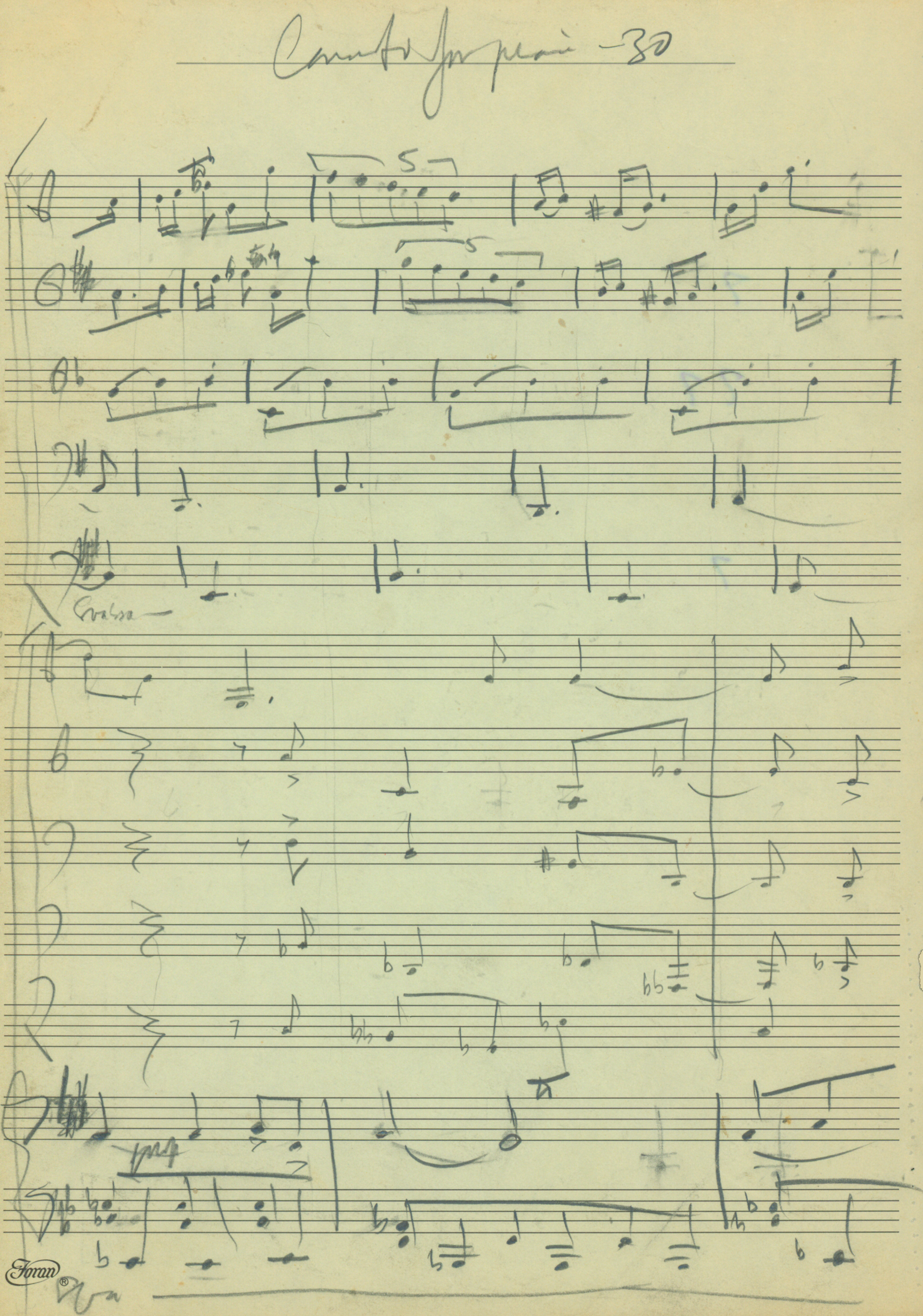
Concerto for piano – 28



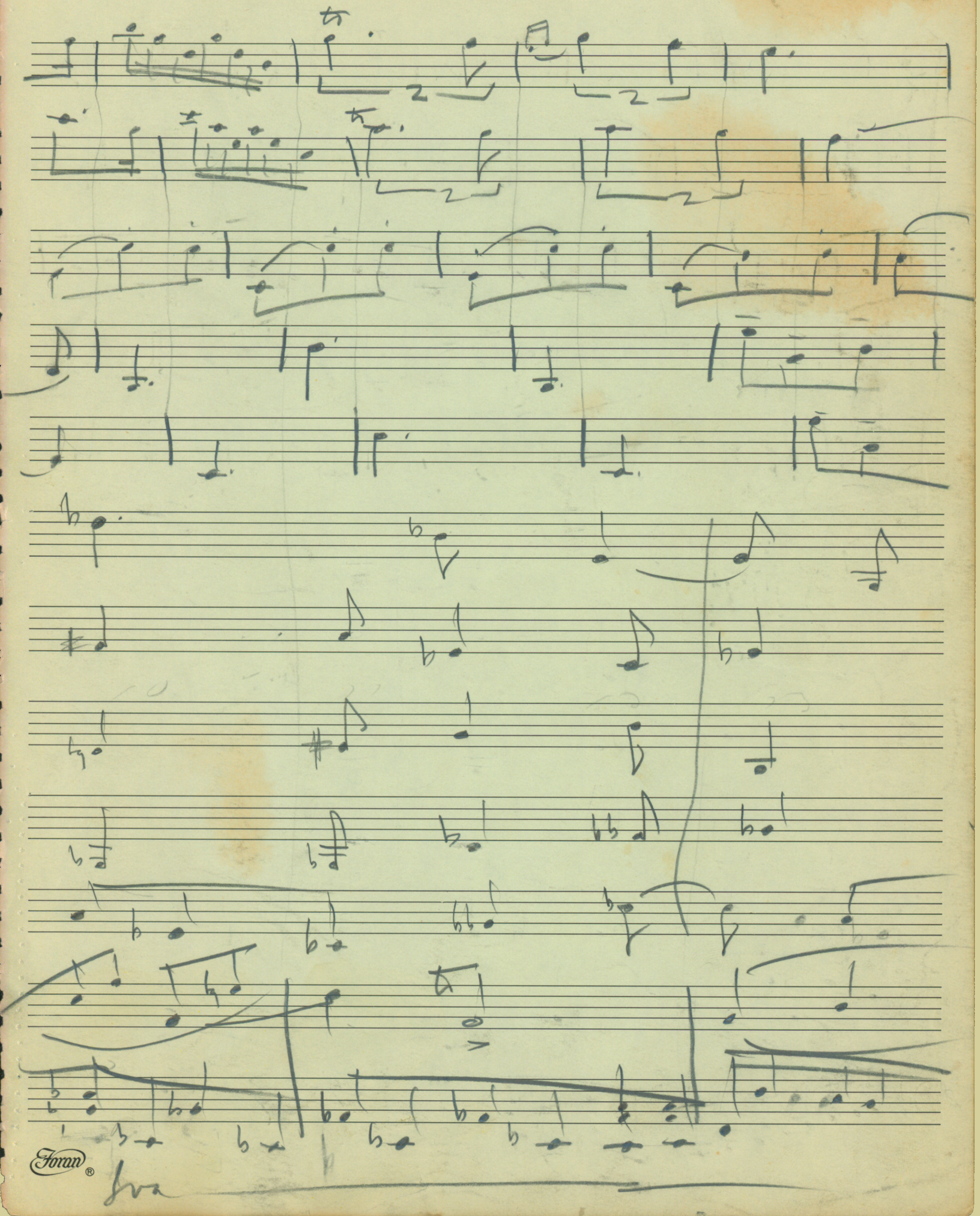
Concerto for Jessie - 09

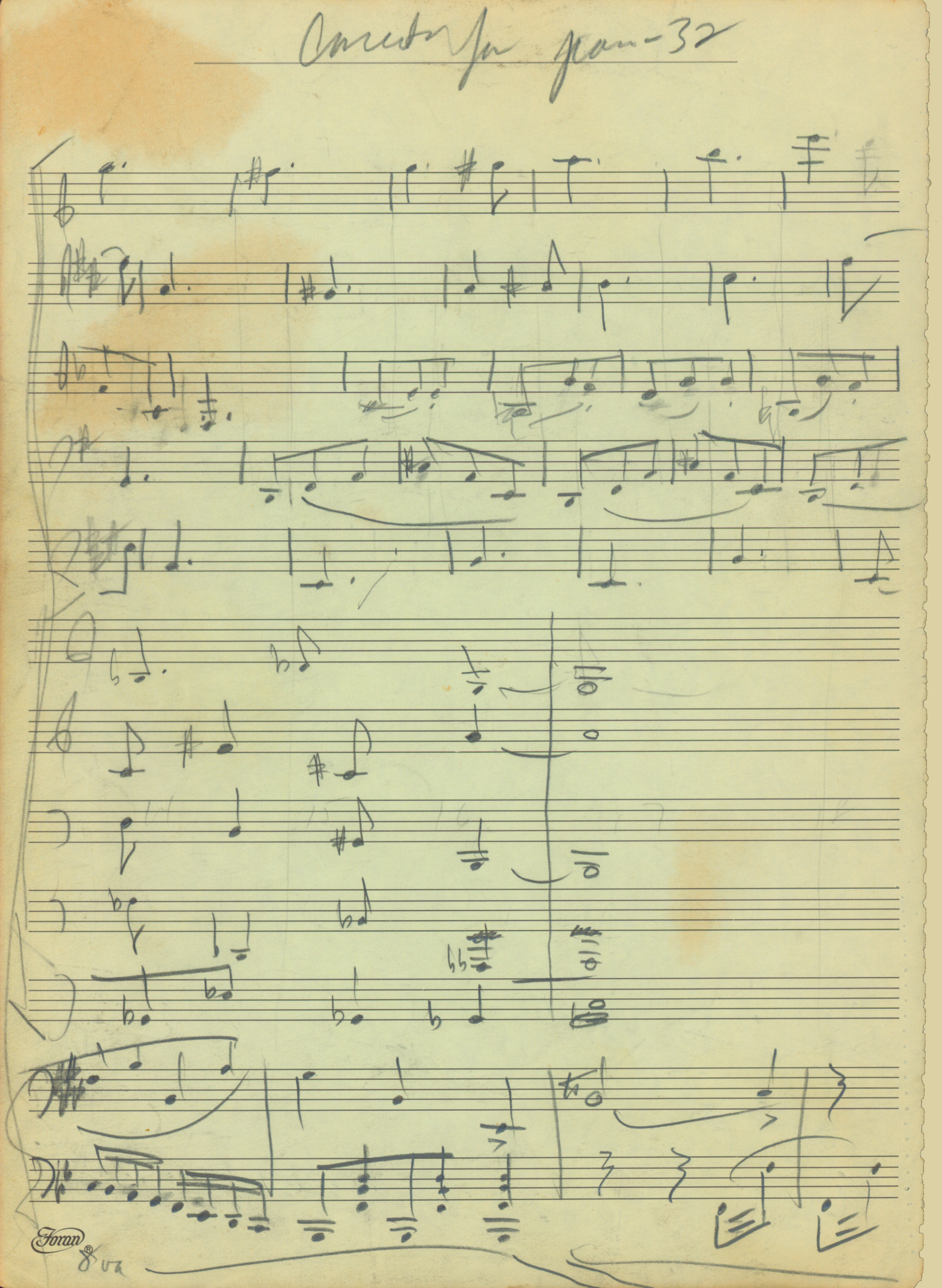
7. 40" (4:30) Scherzo ♩. = 60 , ♩ = 90

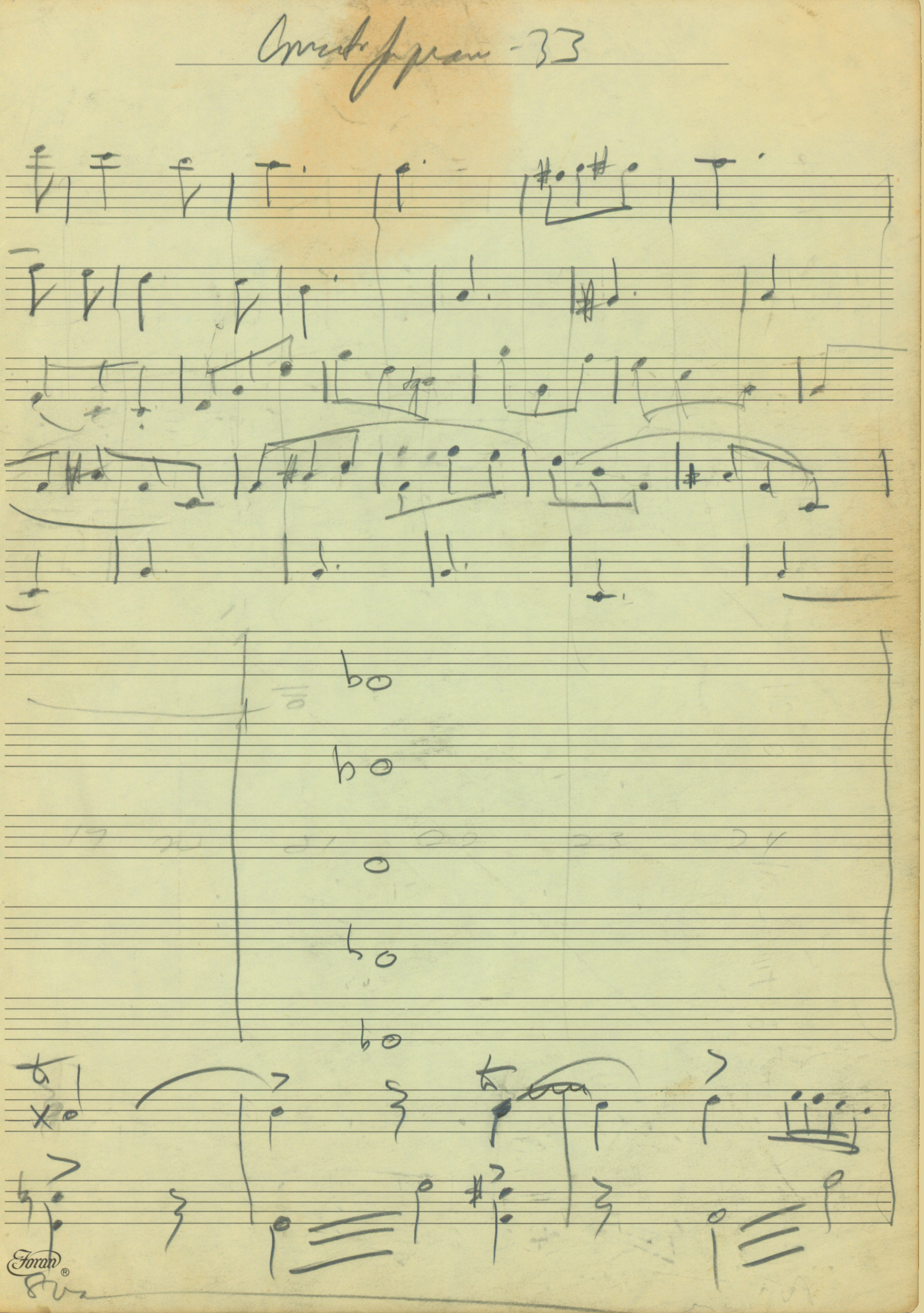


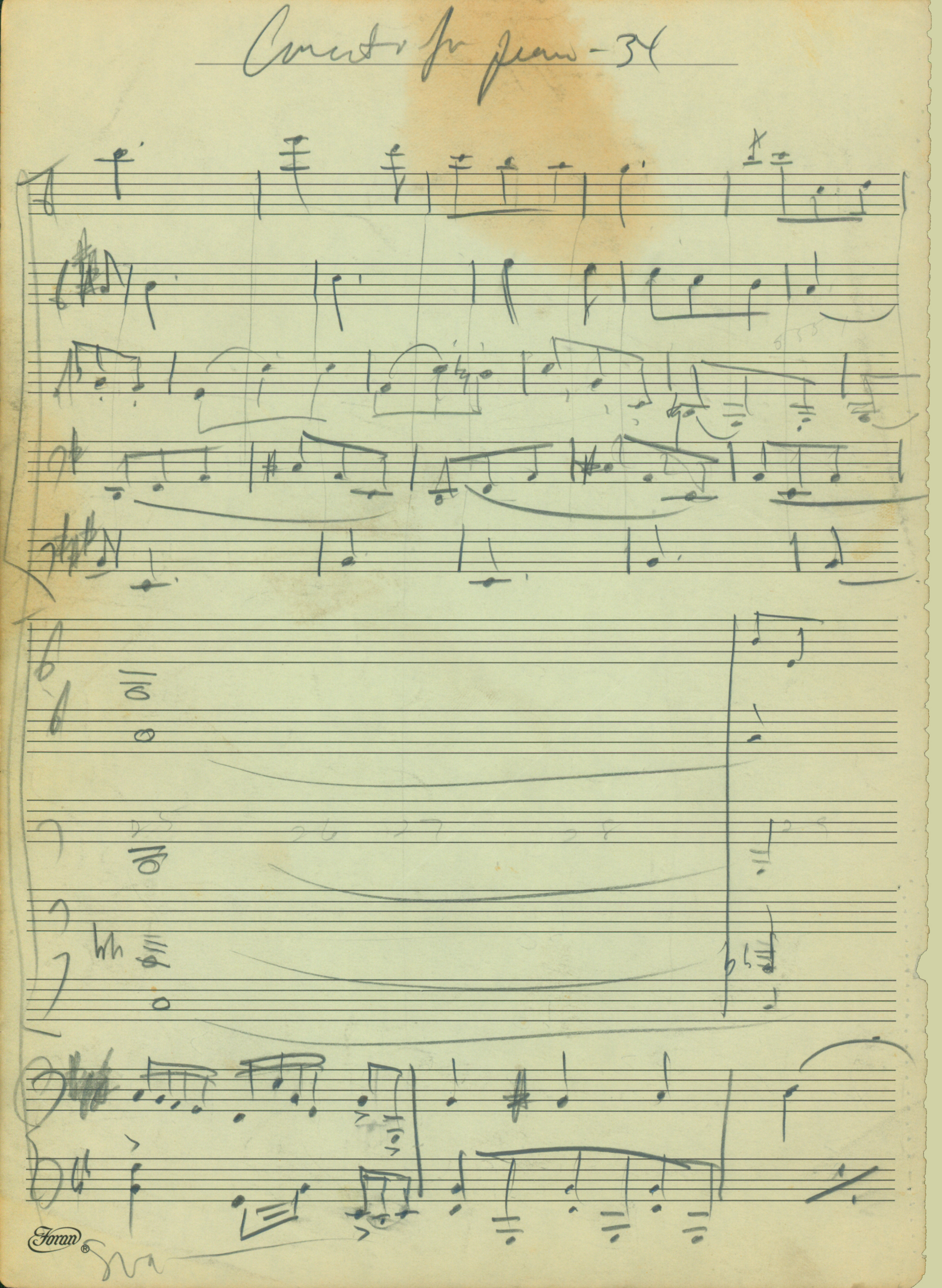

5
5
Grabsa

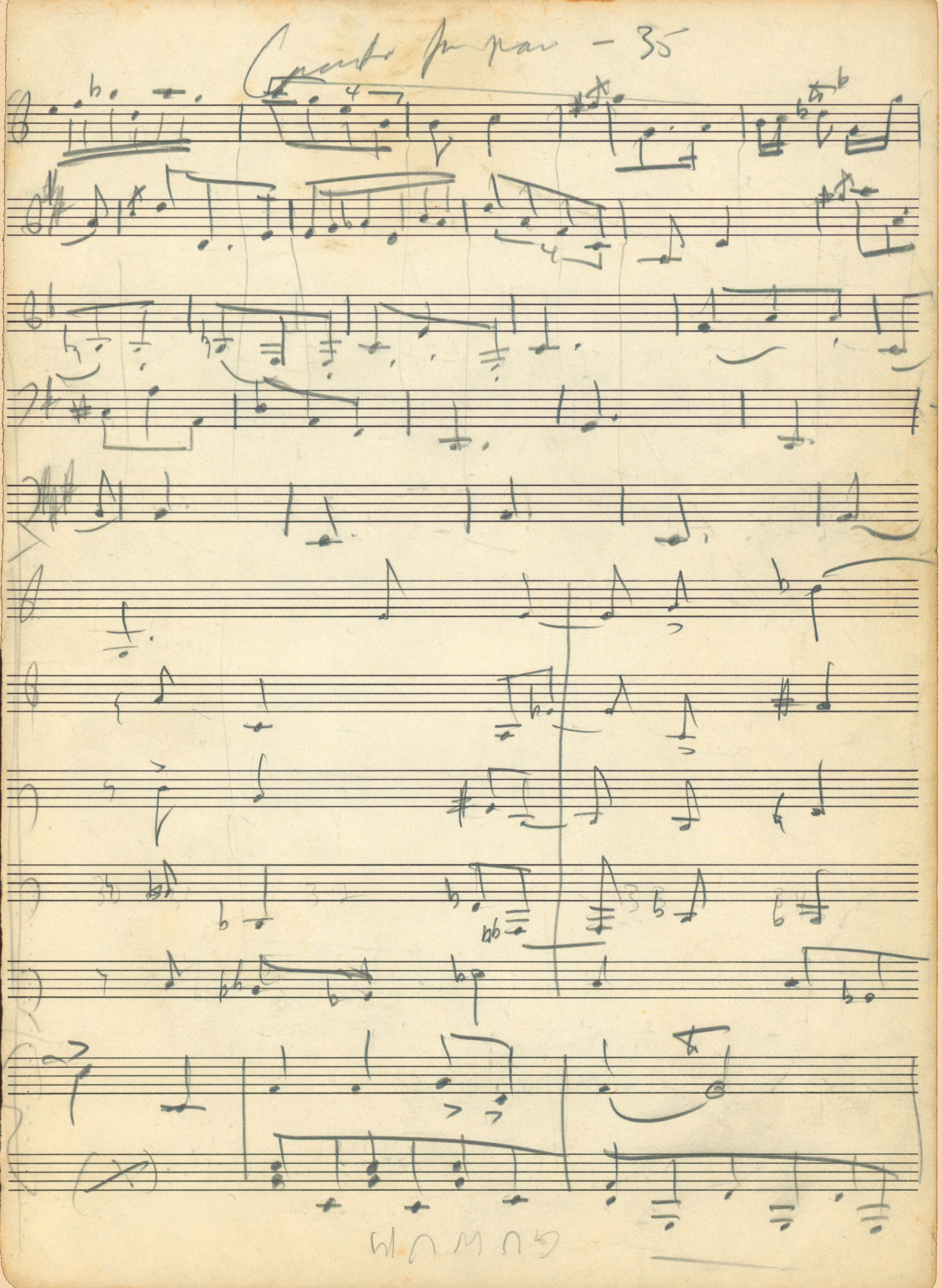
Concerto for piano - 31

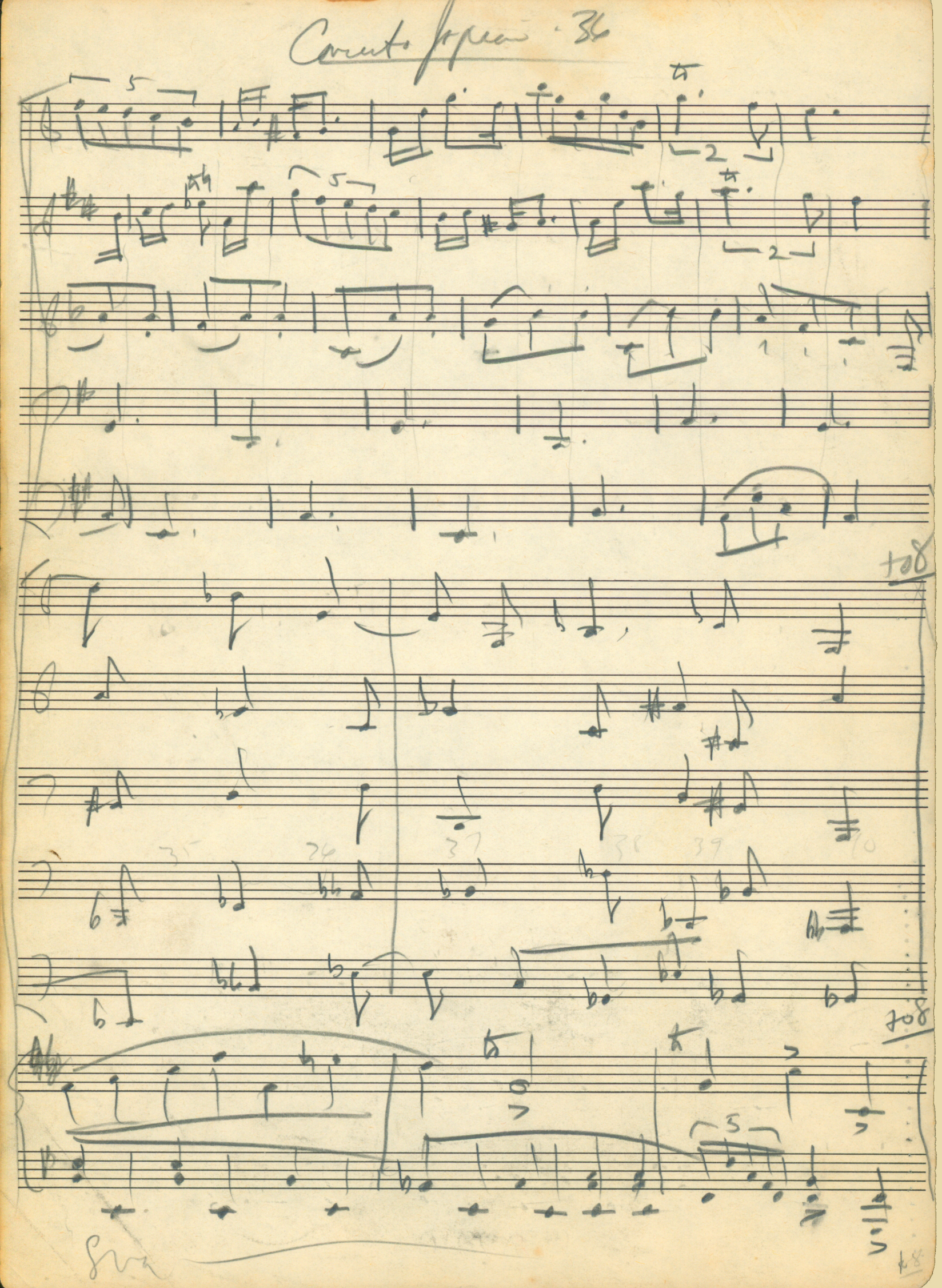



Concerto for flute-32



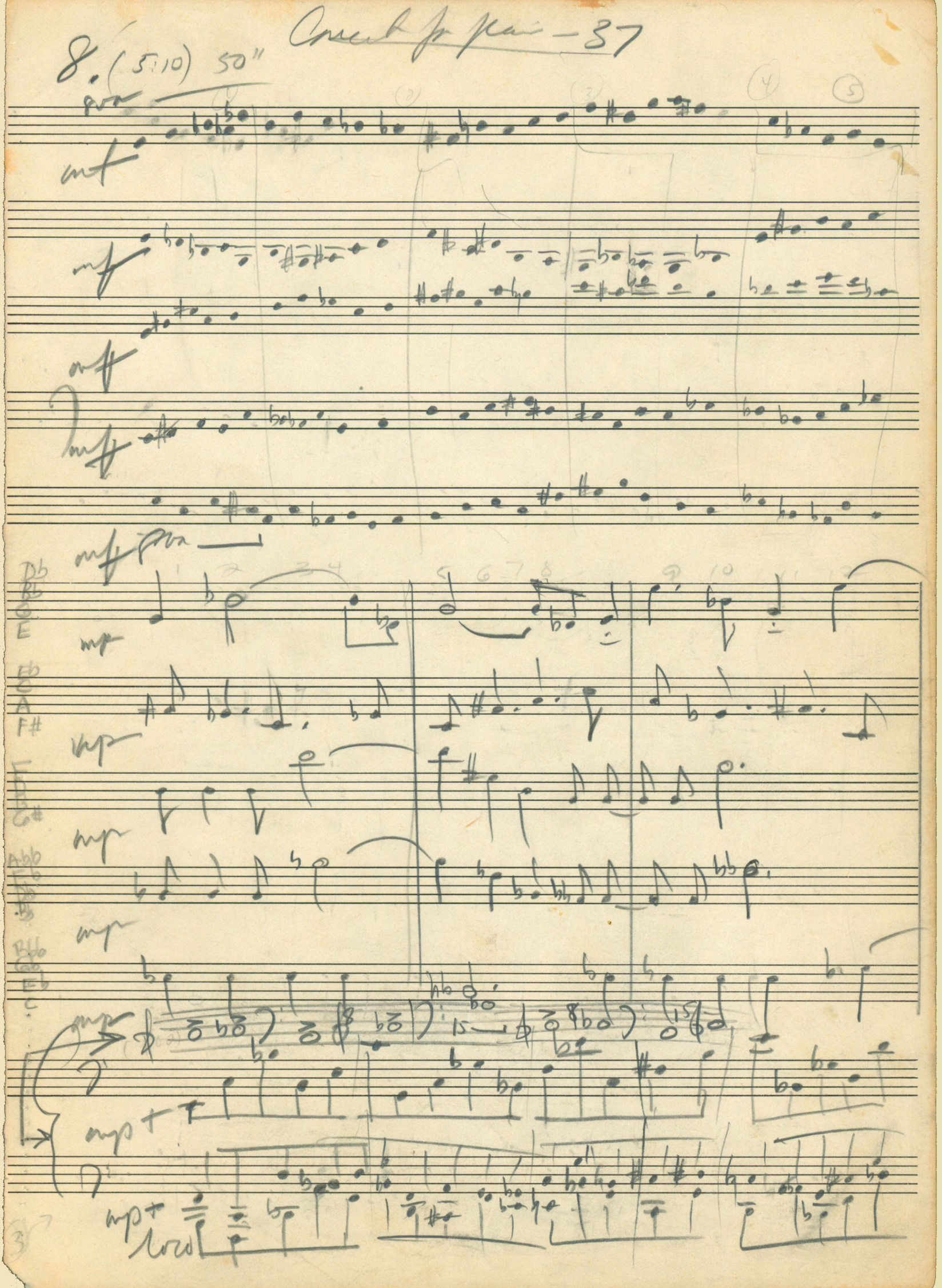

Concerto for piano - 3(



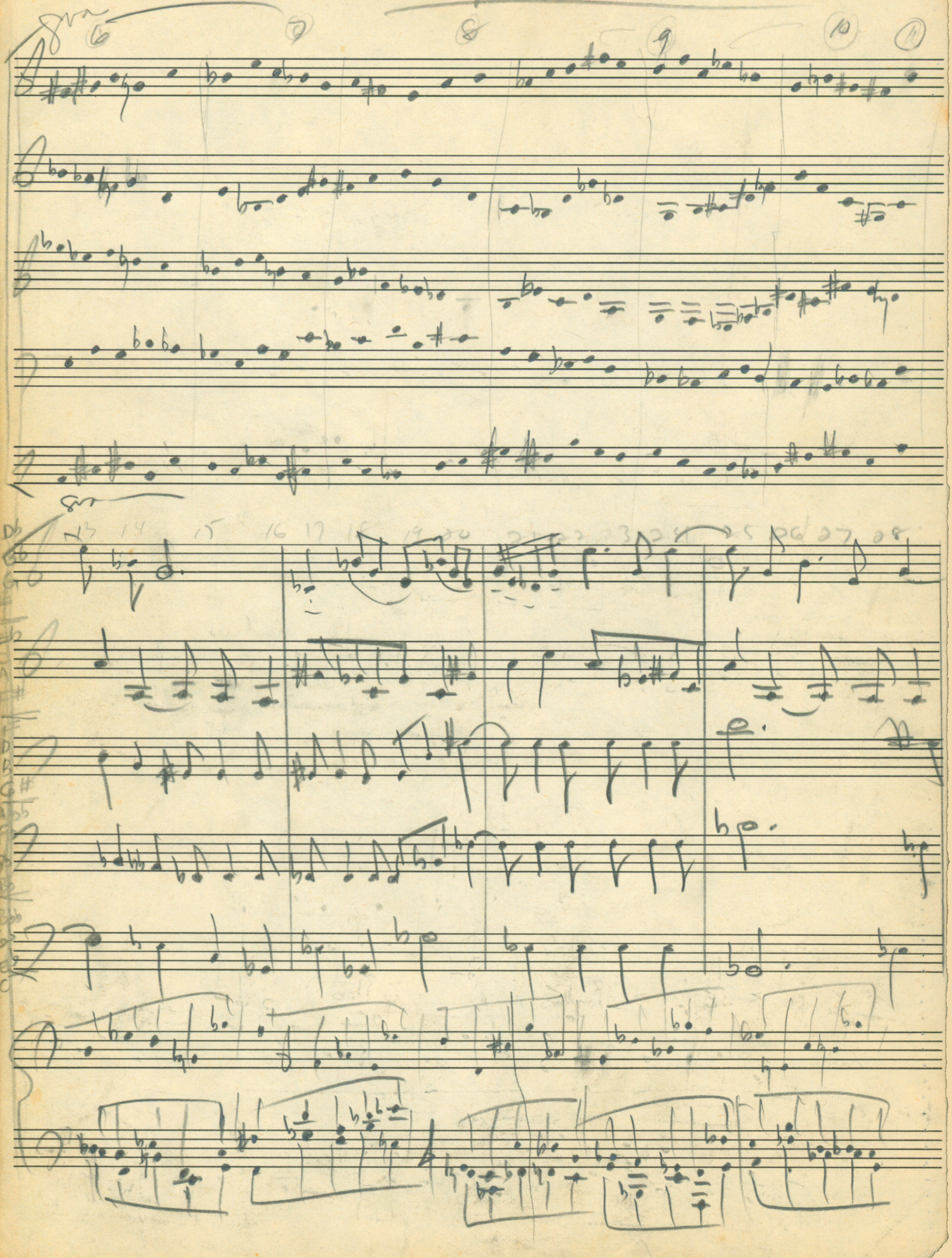


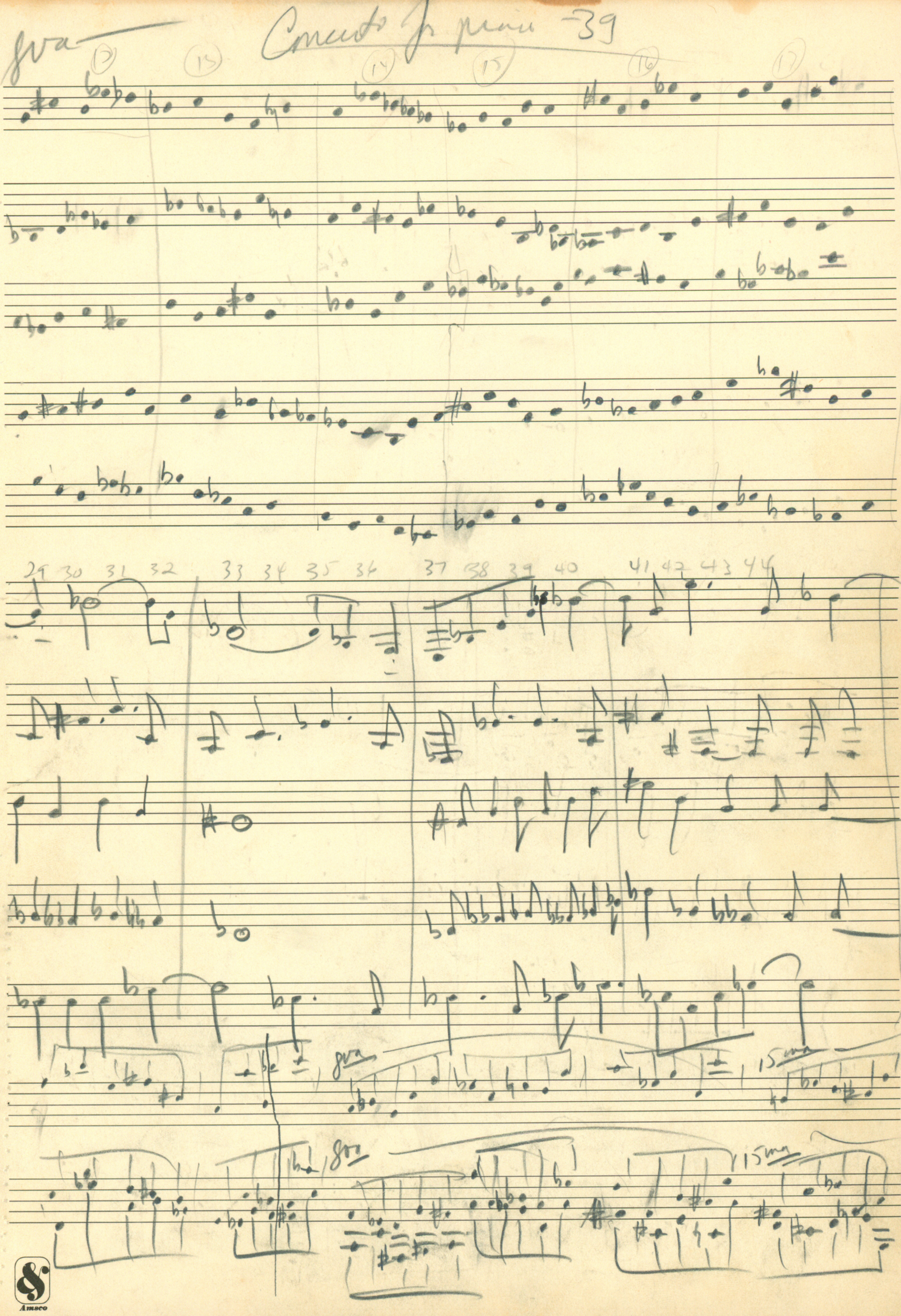
8. (5:10) 50"

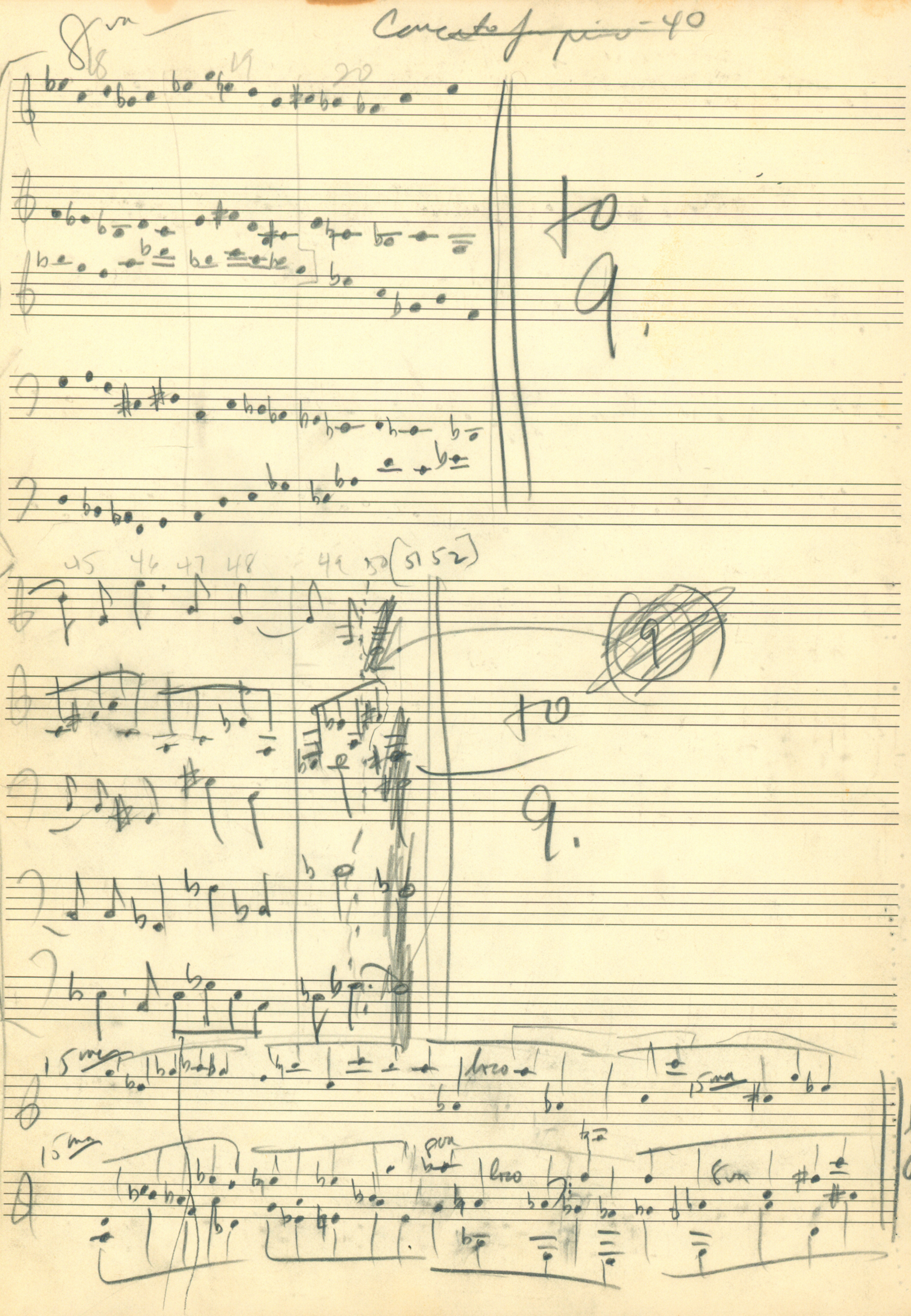
Concert for piano – 37



Concerto for piano - 38

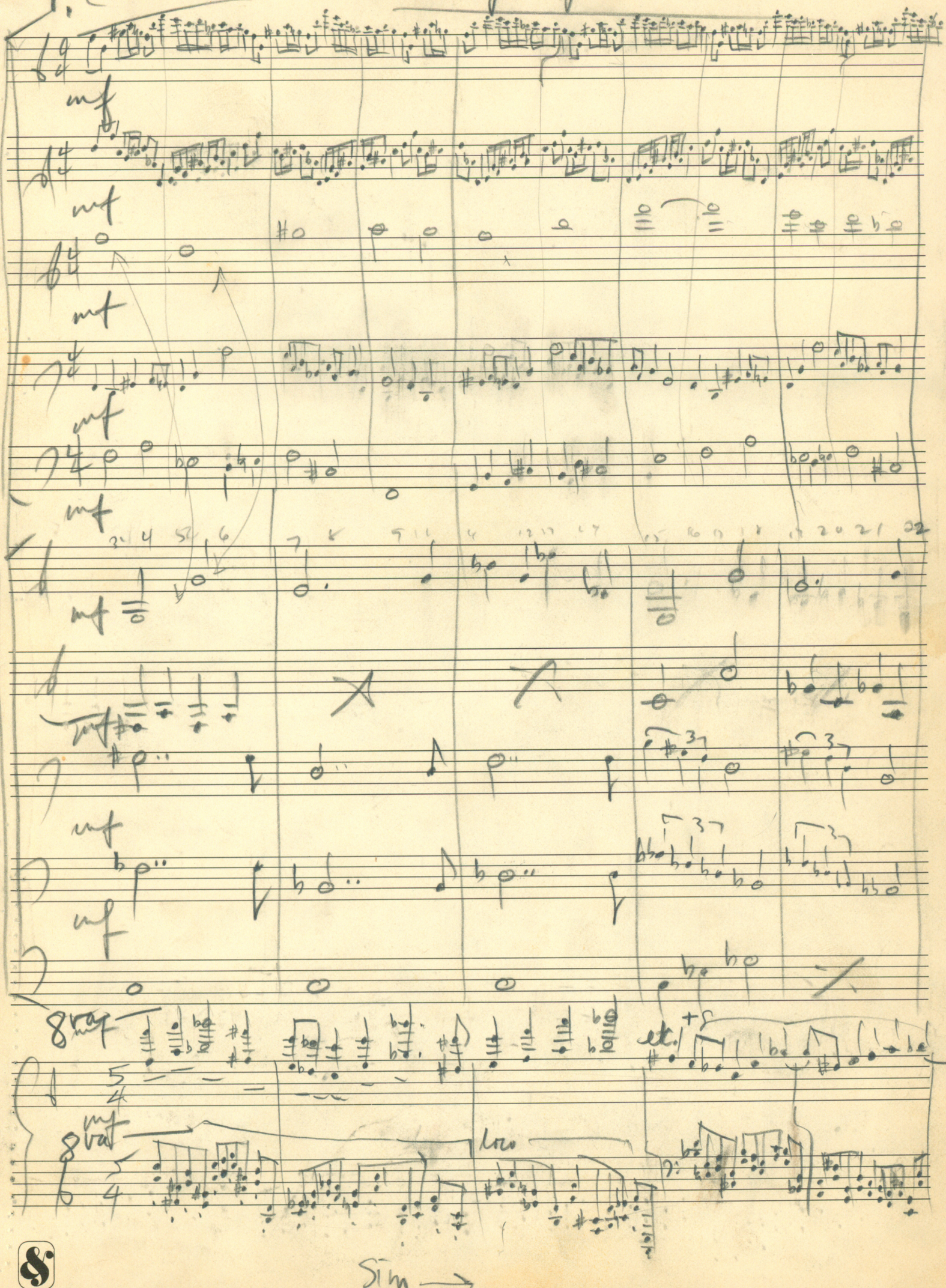


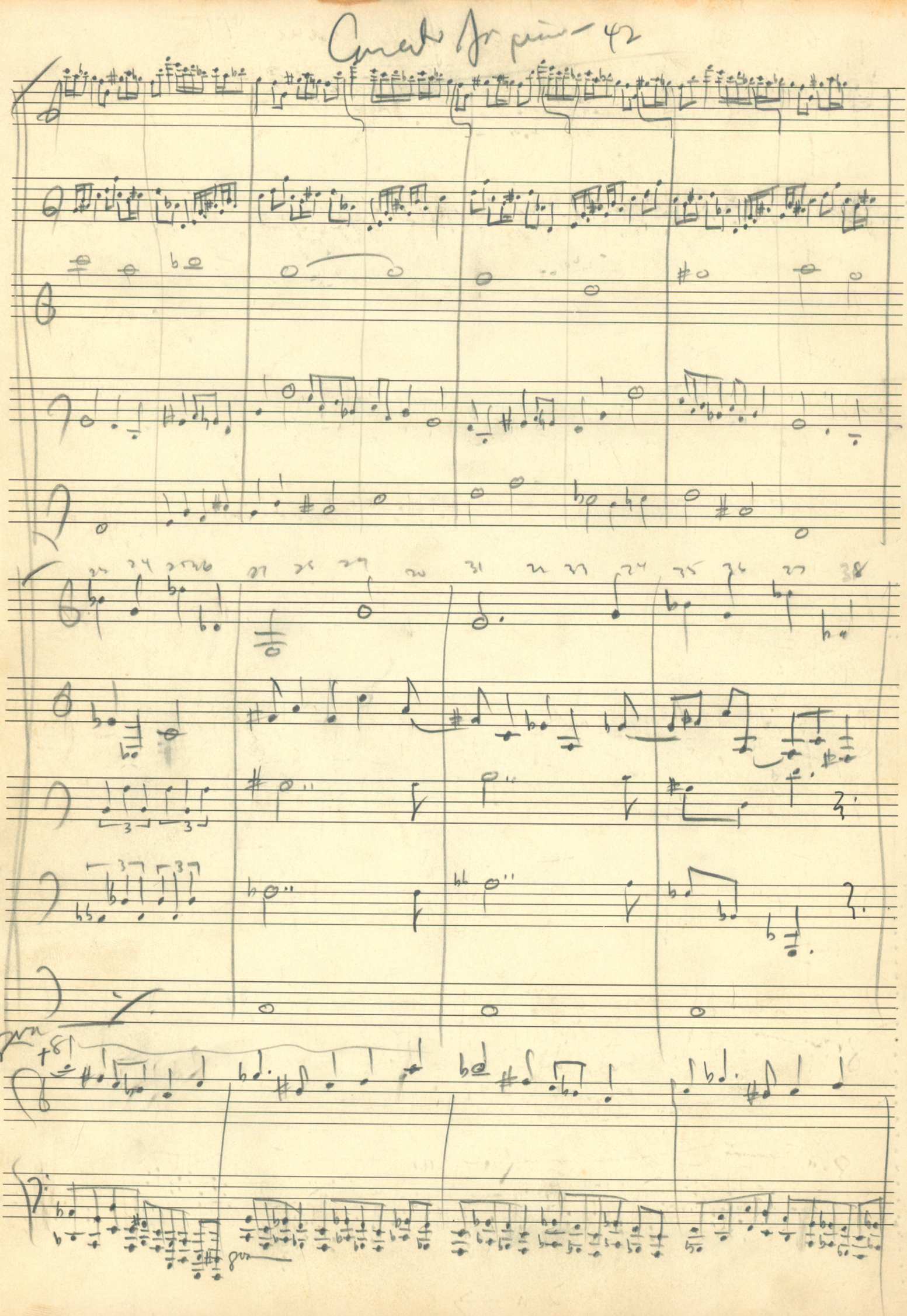

Concerto for piano - 39
gva
15ma
8va
15ma


8va
Concerto f pno - 40
45 46 47 48 49 50 (51 52)
15ma
15ma
8va

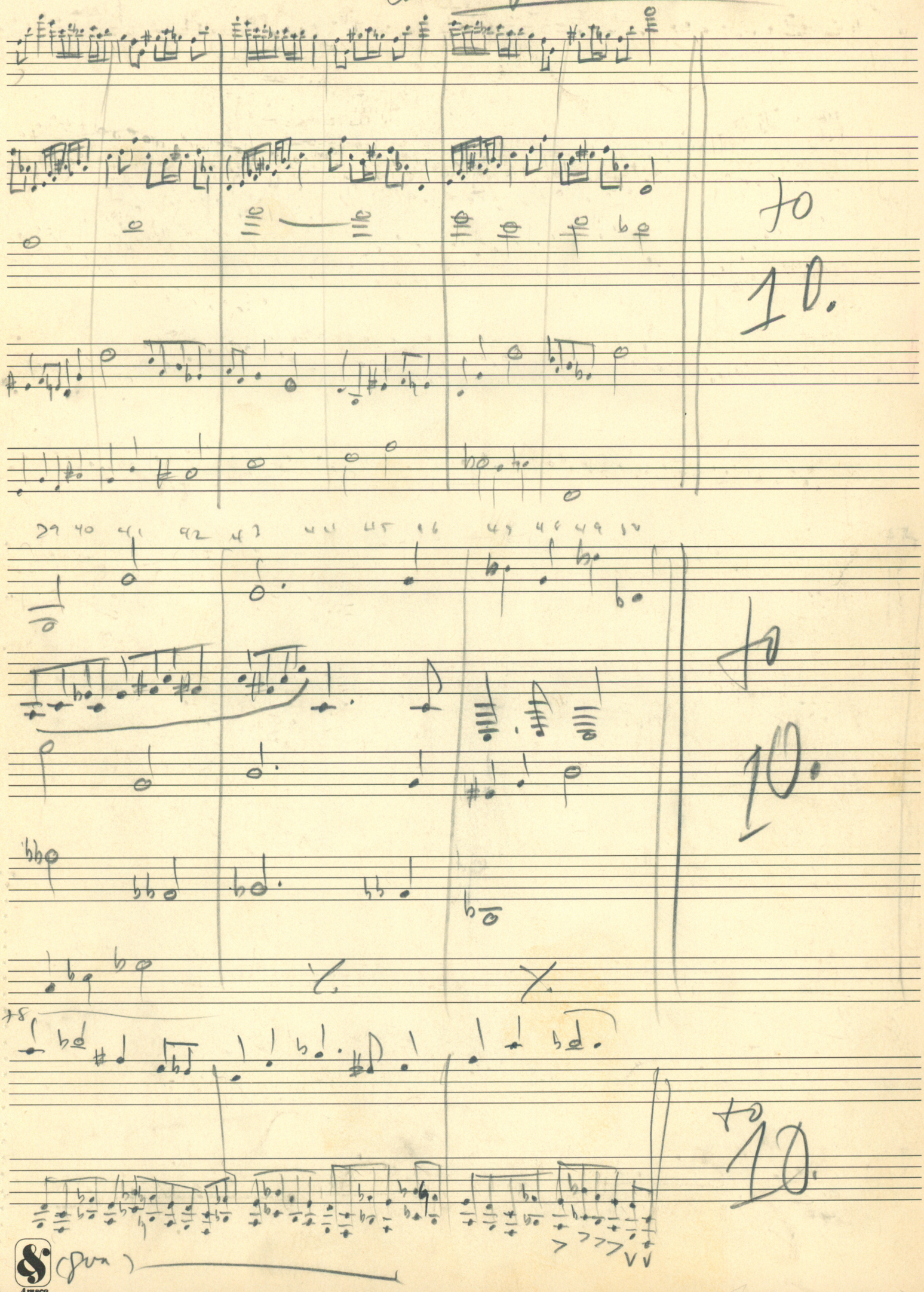
9. (6:00) Passa 50 "

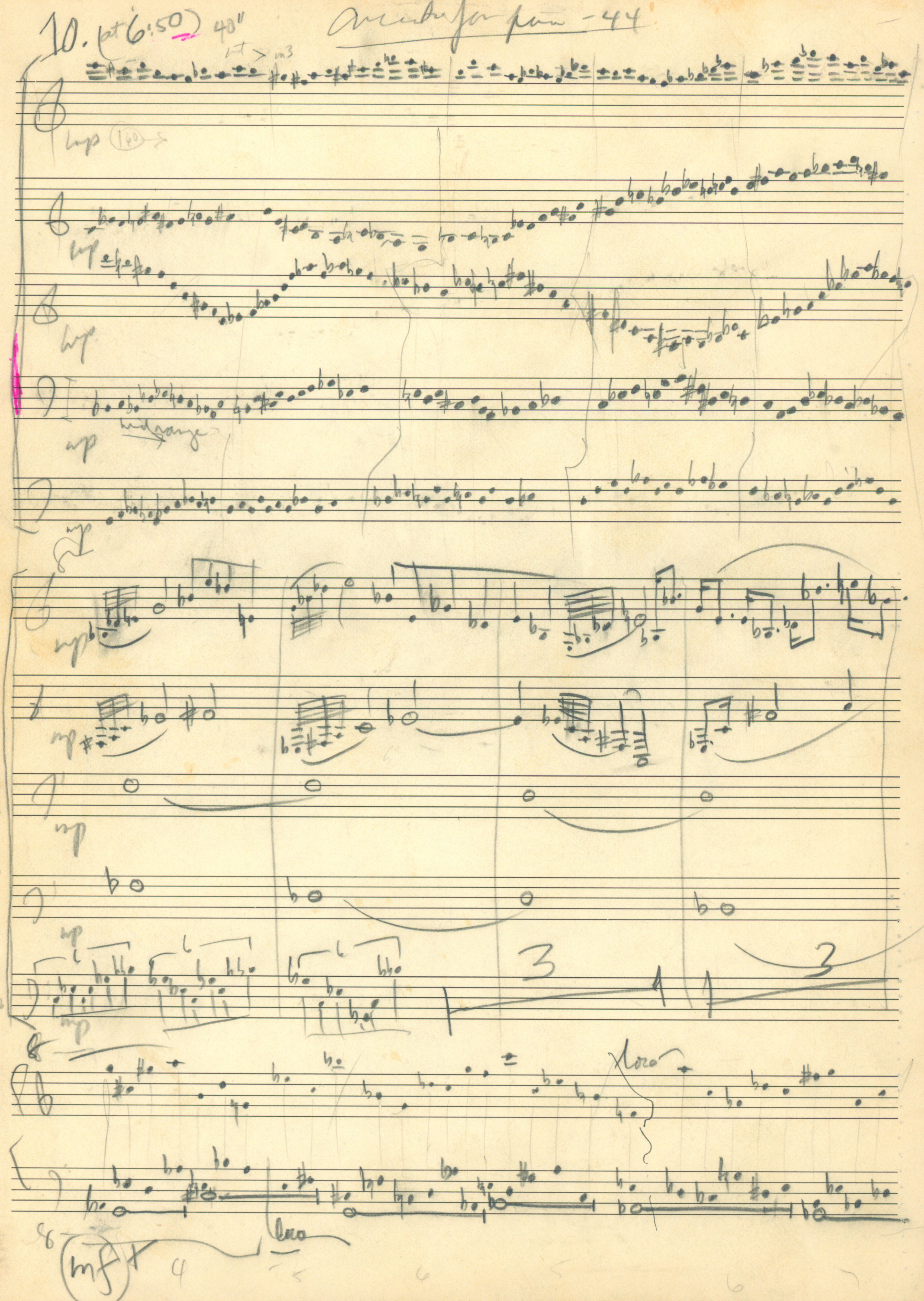
Concerto for piano - 41

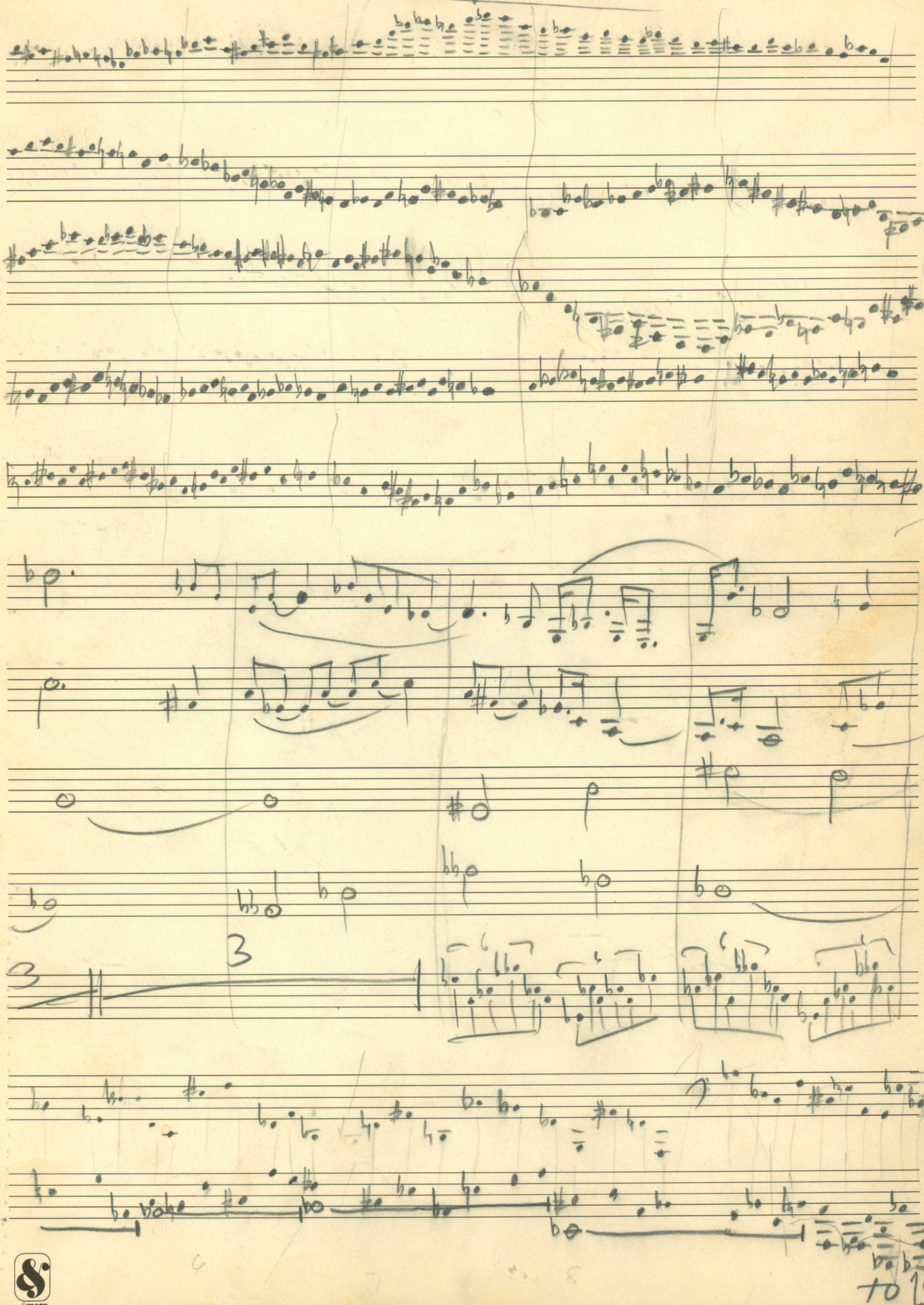


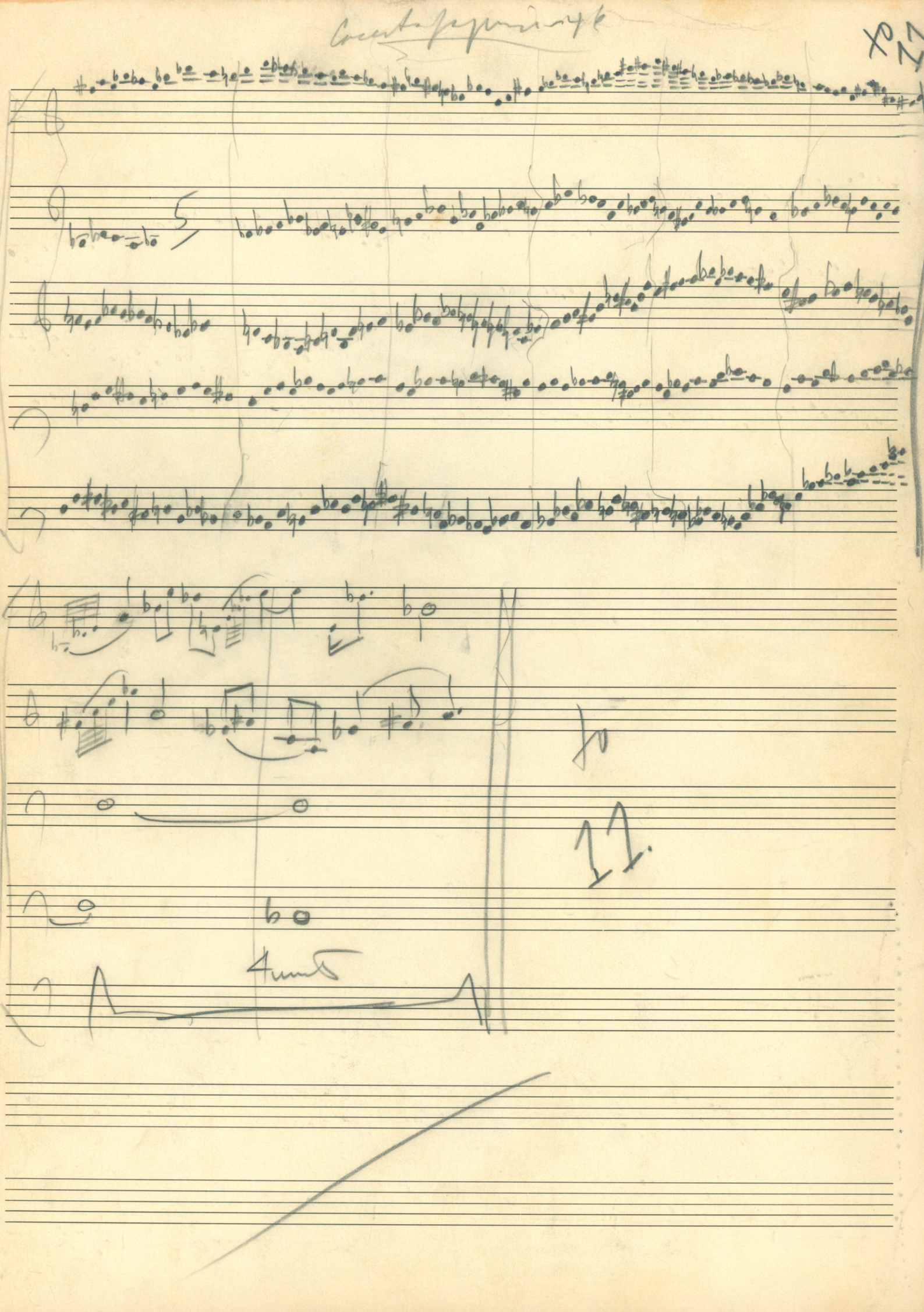


Concerto Jacquin -43

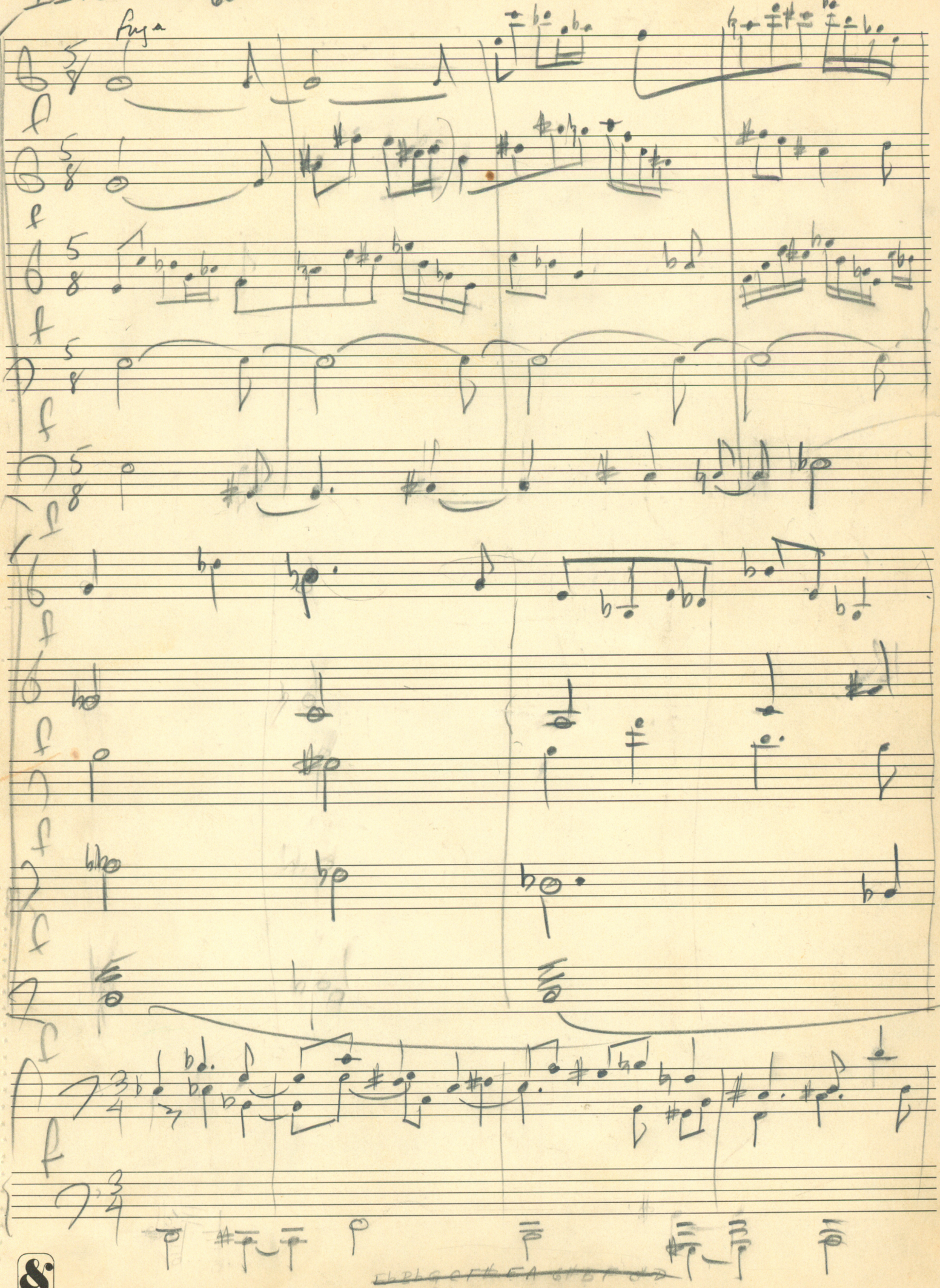


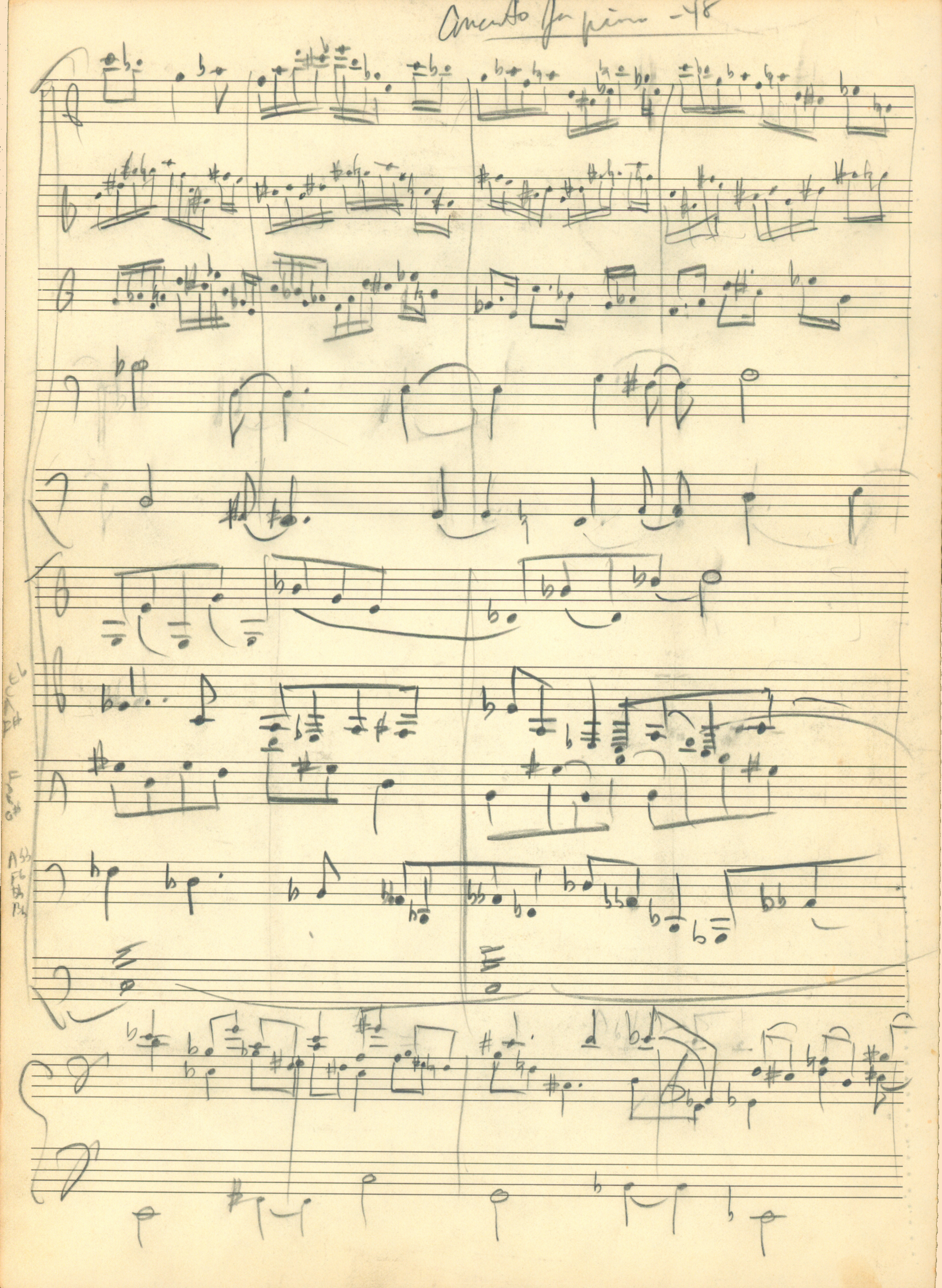

10. (at 6:50) 40"
mp
mf

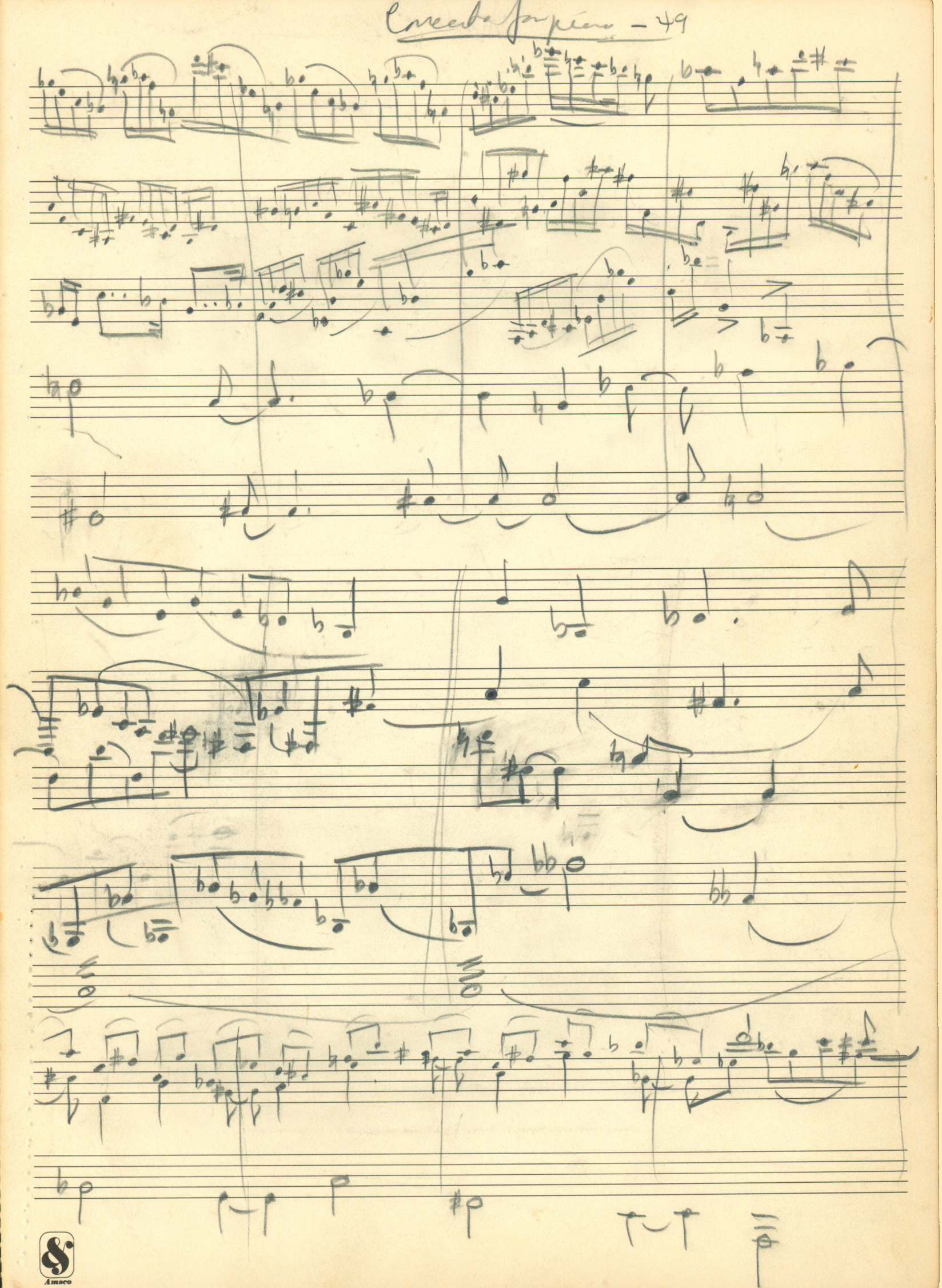

3
3
to



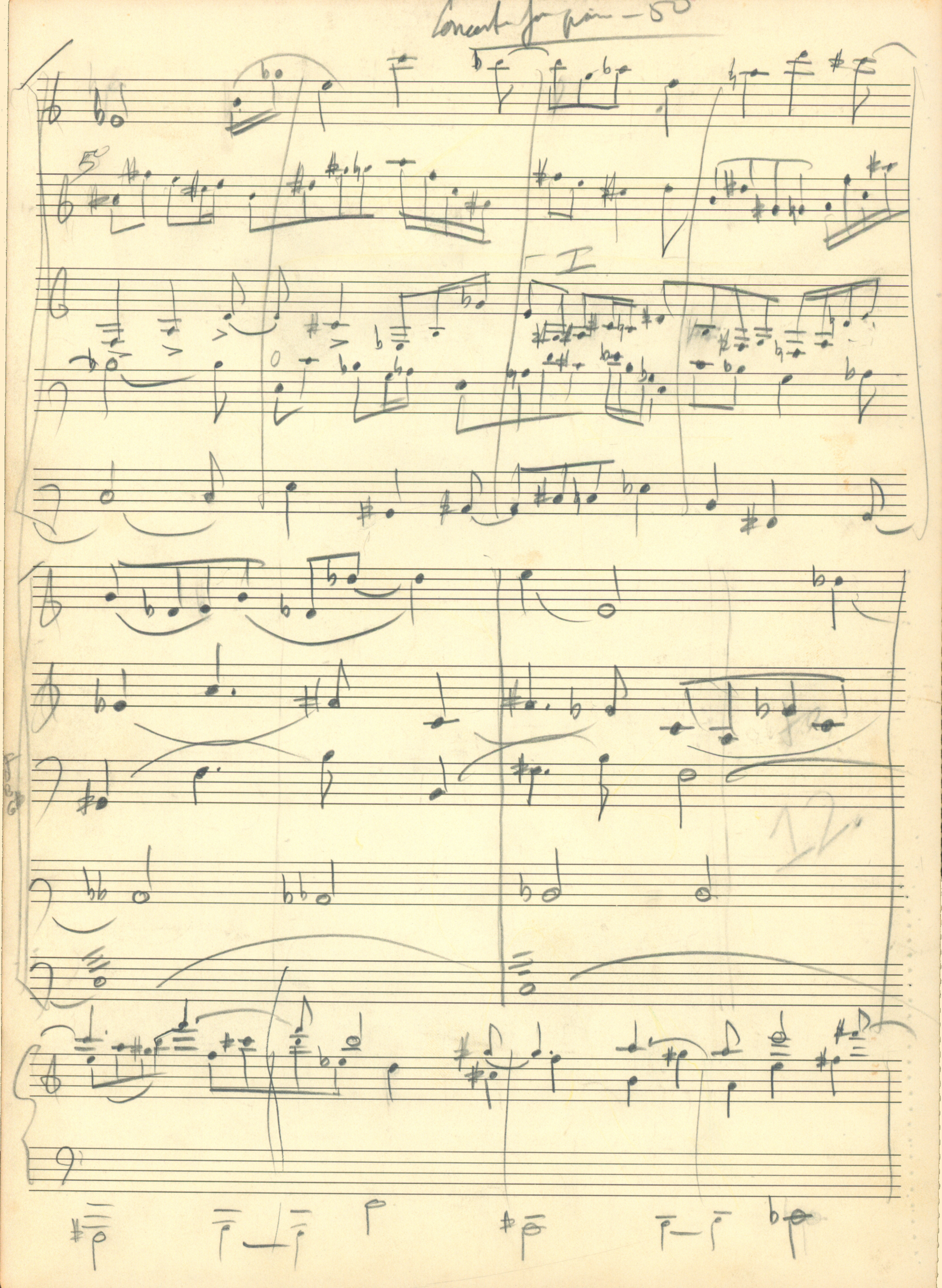
11. (at 7:30) 60" Concerto for piano – 47

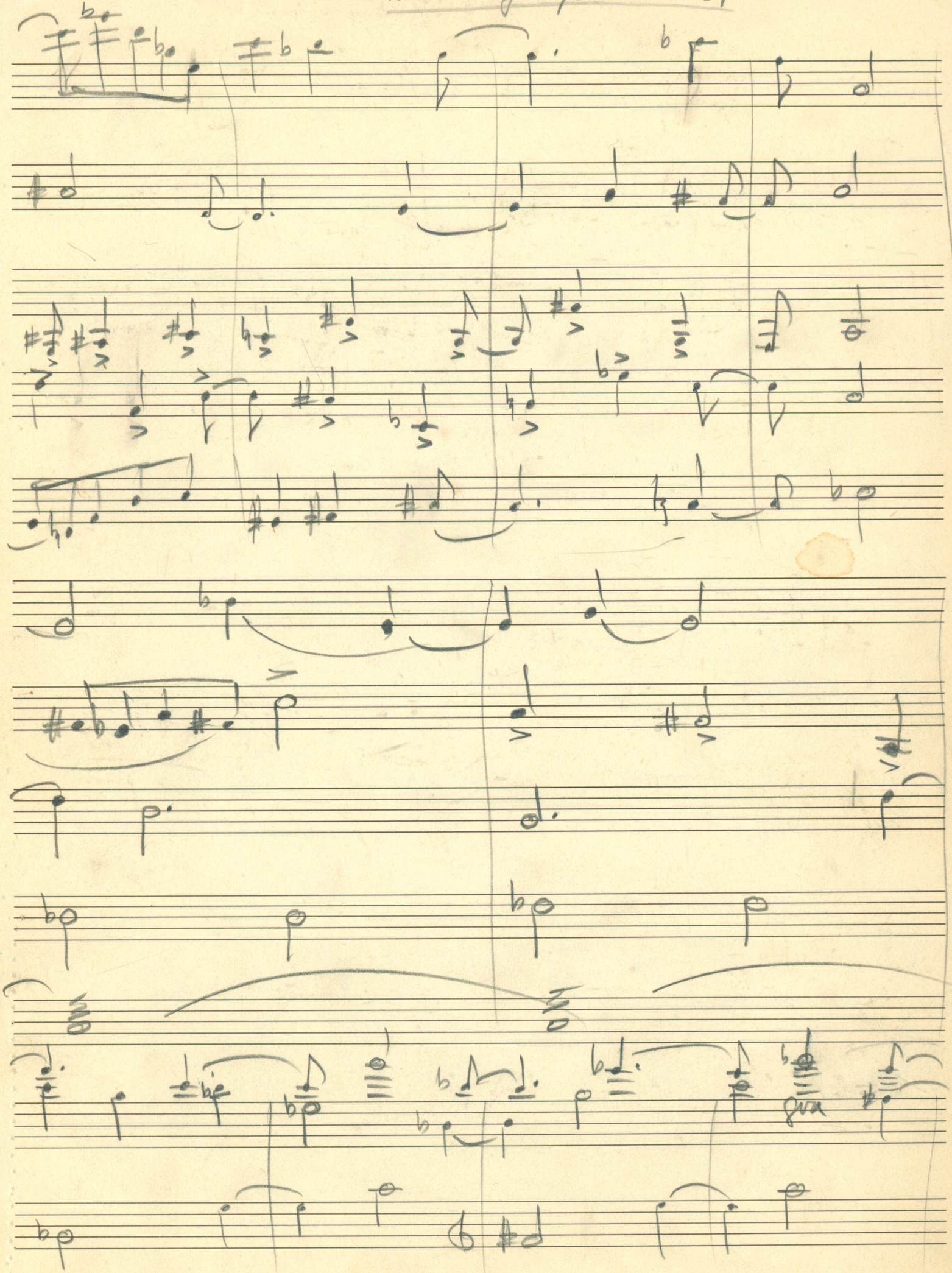




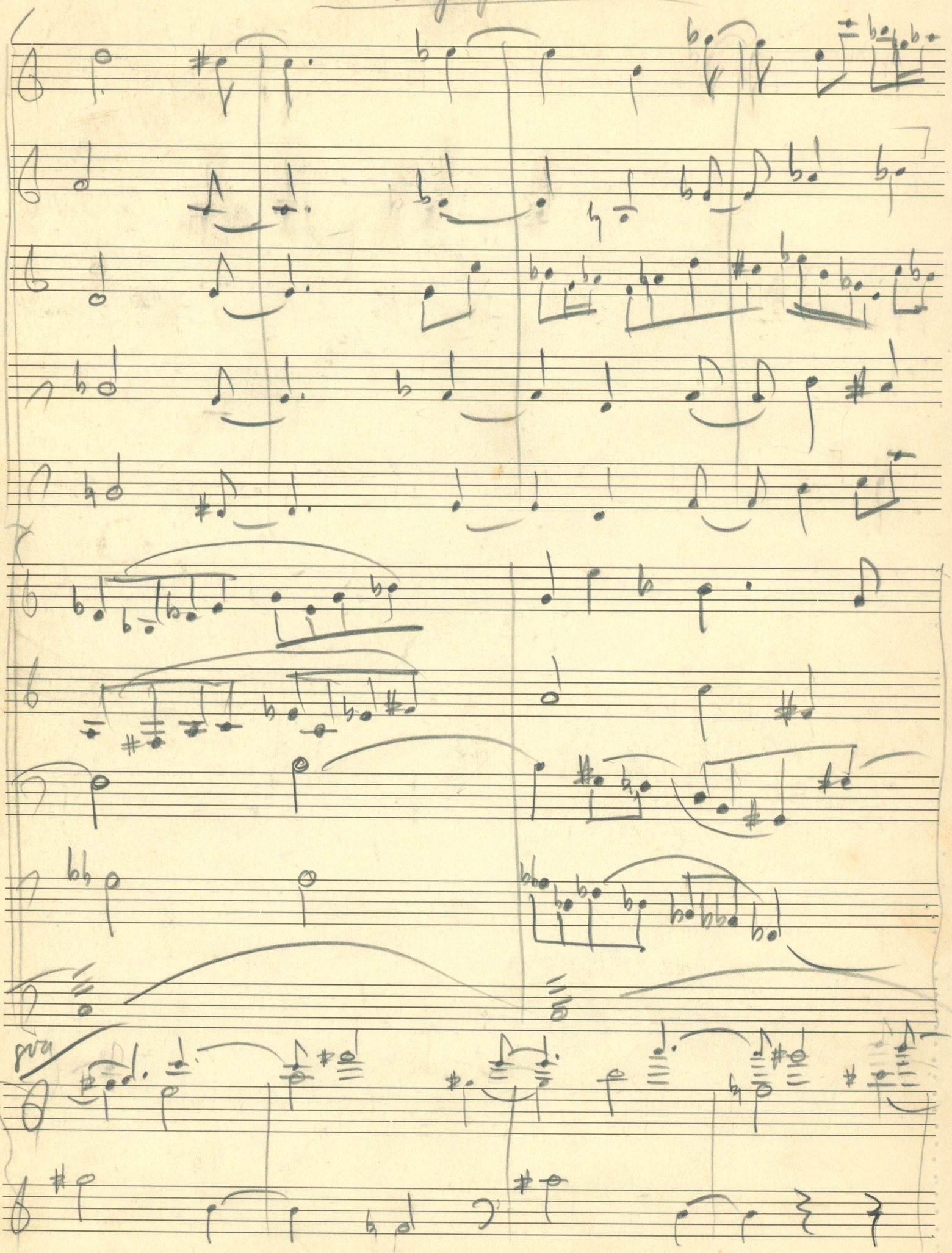


Ansco

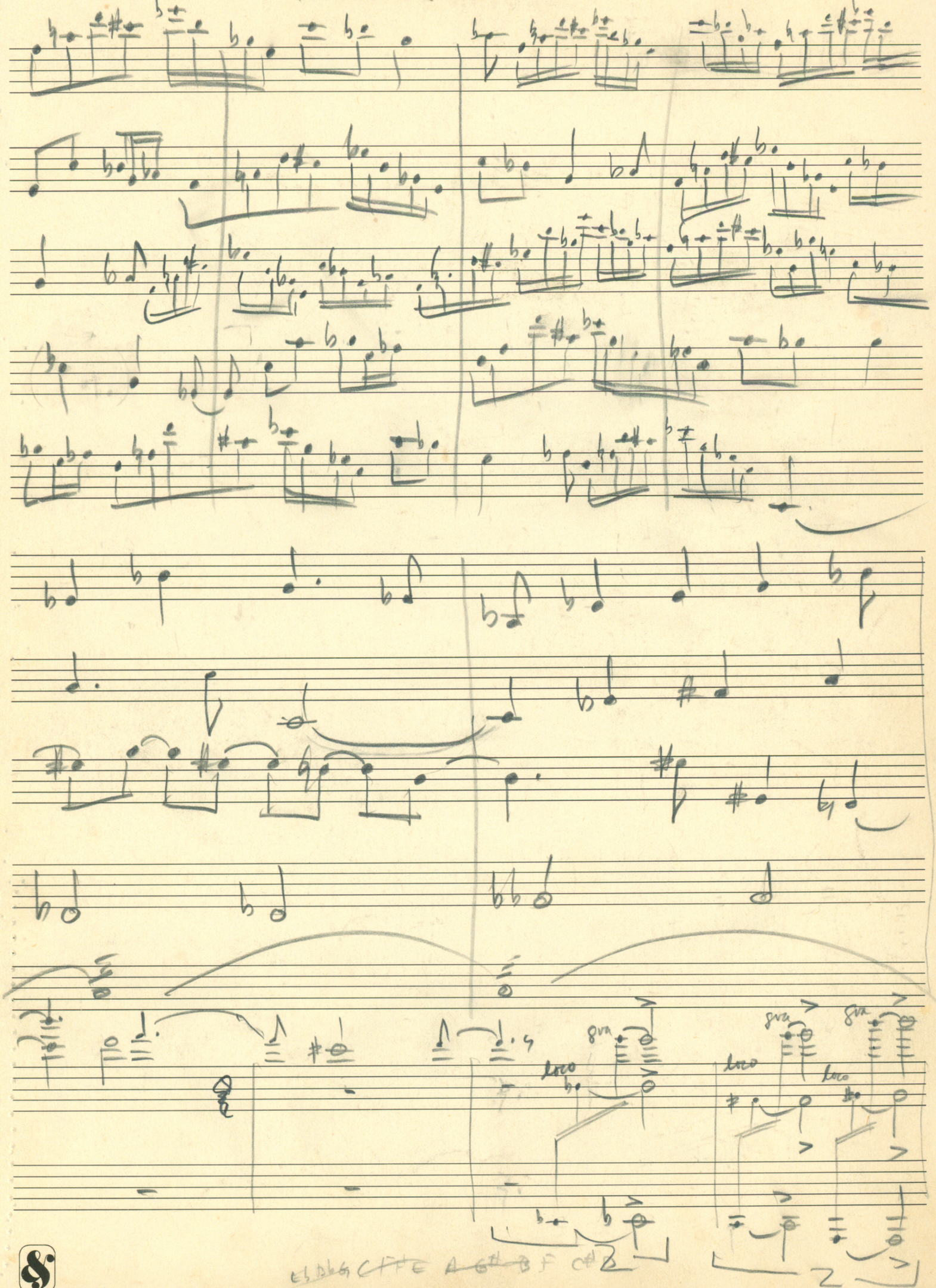

Concerto for piano - 80
5
I



Concerto for piano - 52

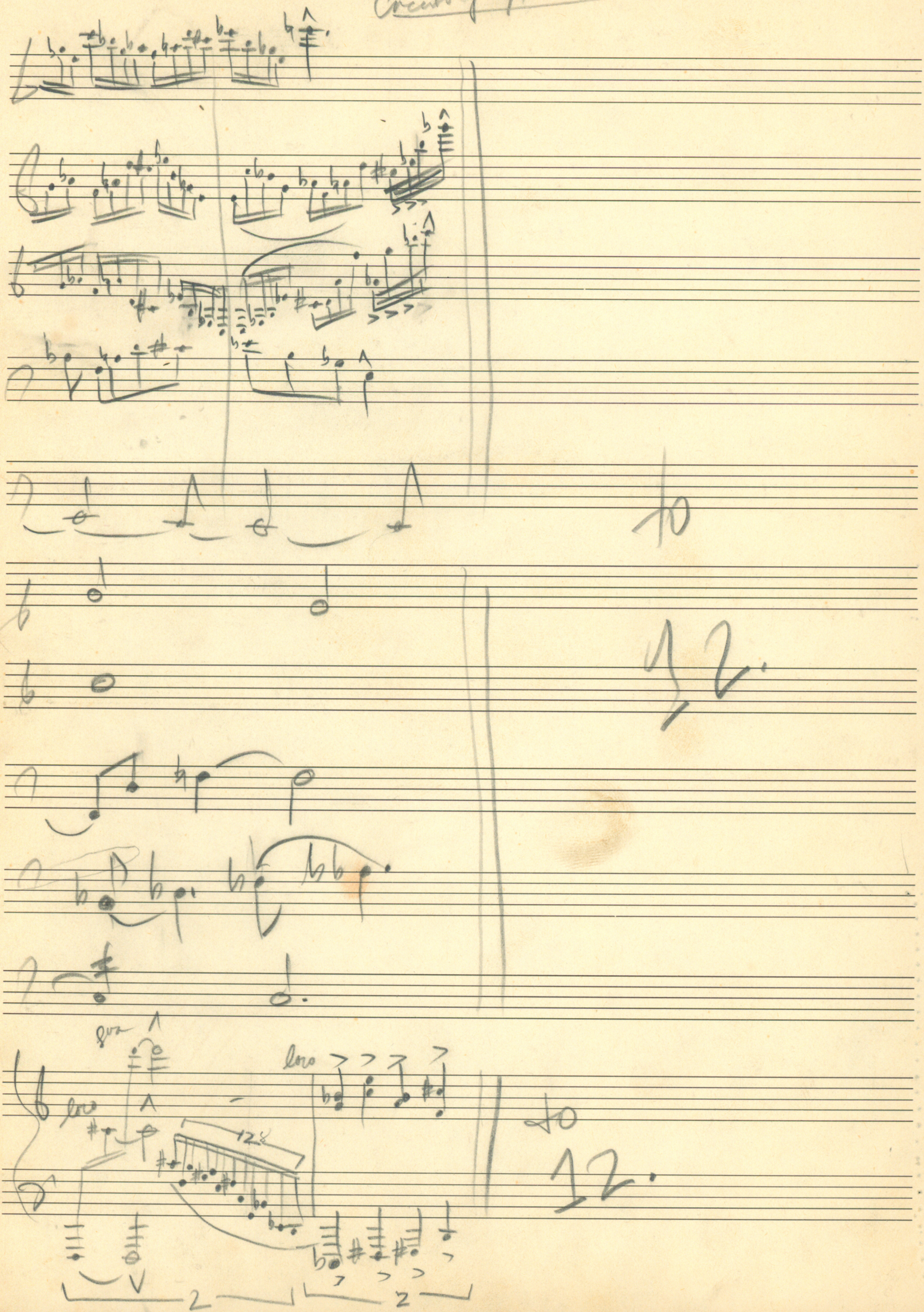


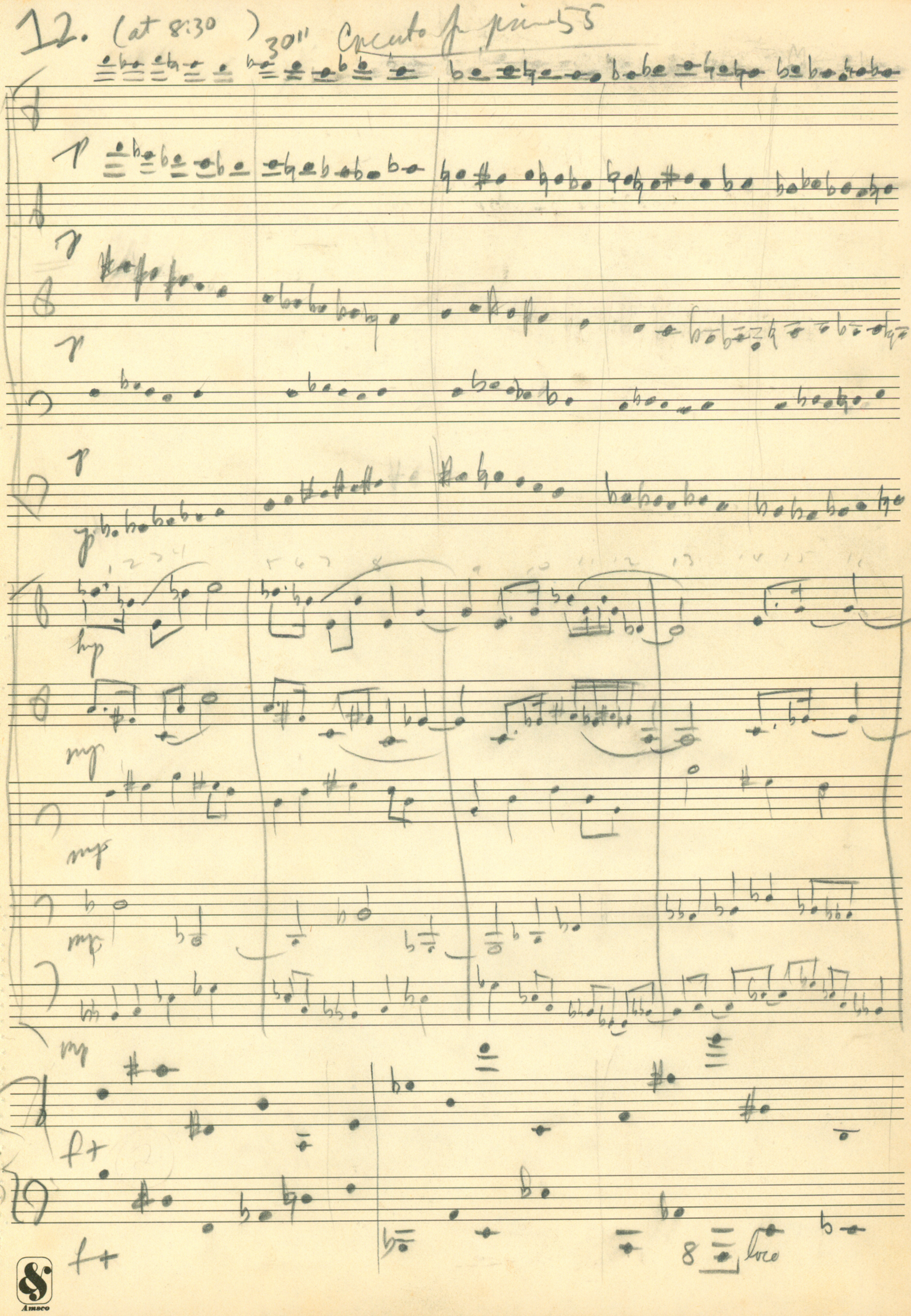
Concerto for piano - 53

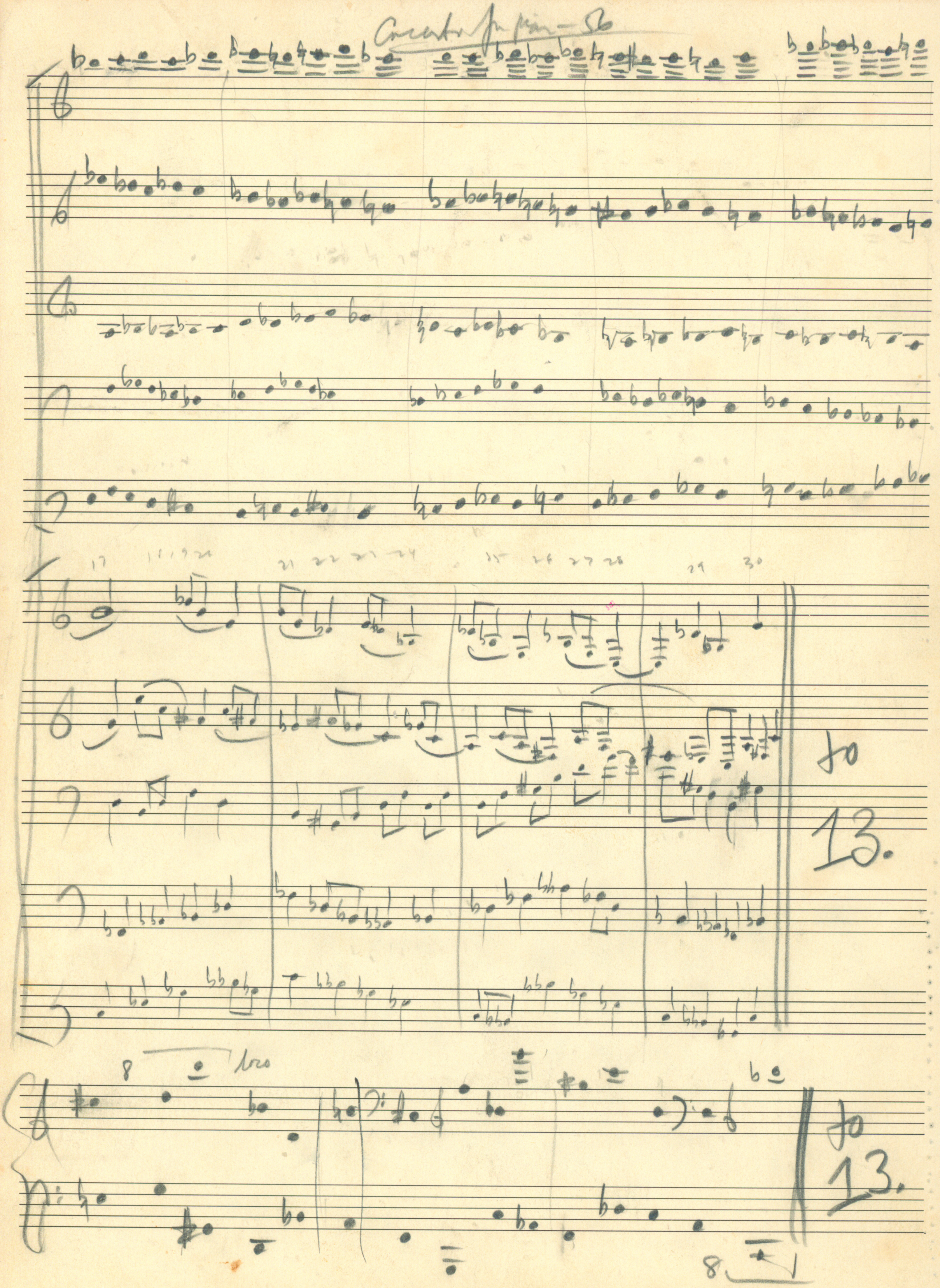


Amsco

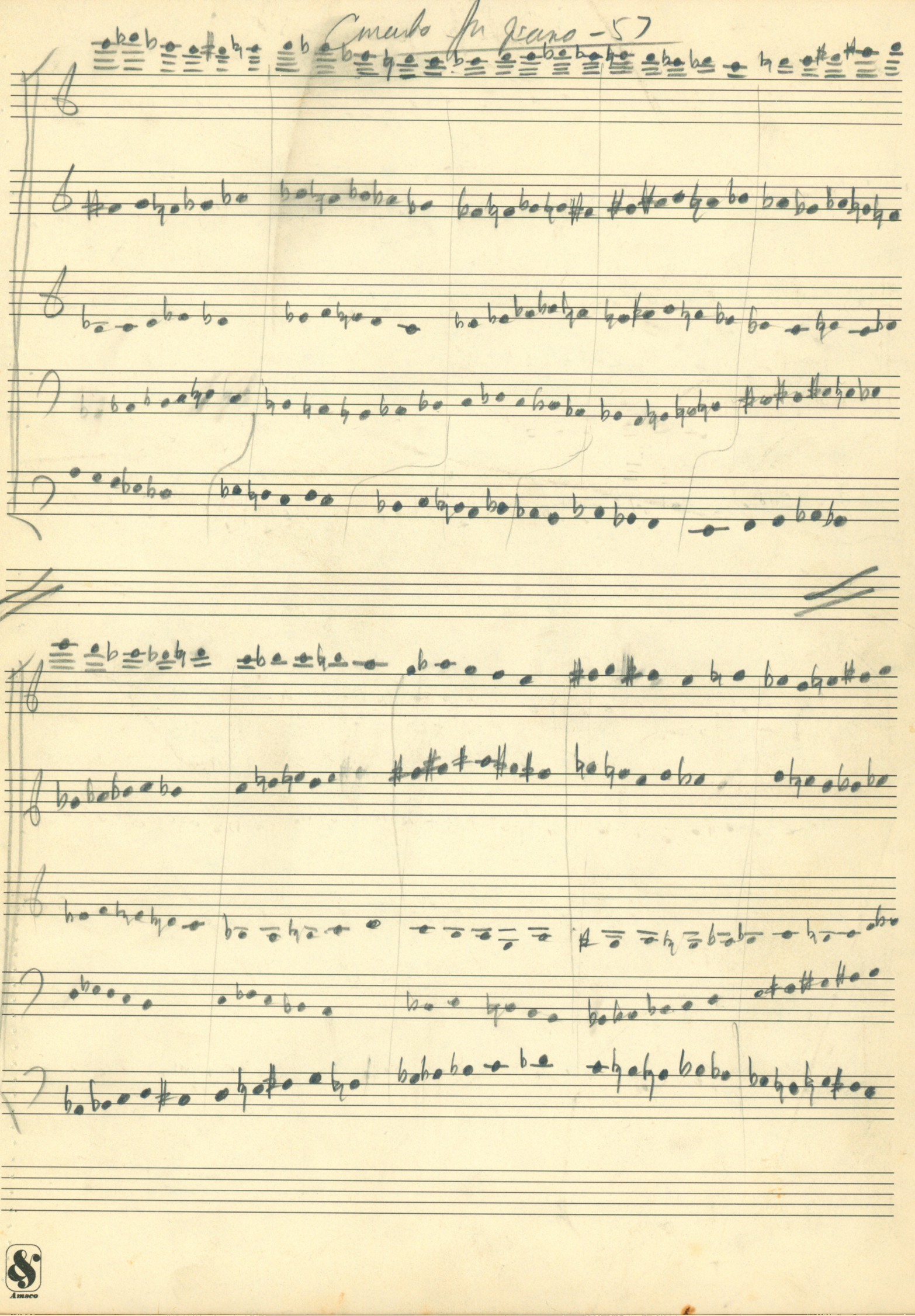
Concerto for piano 54



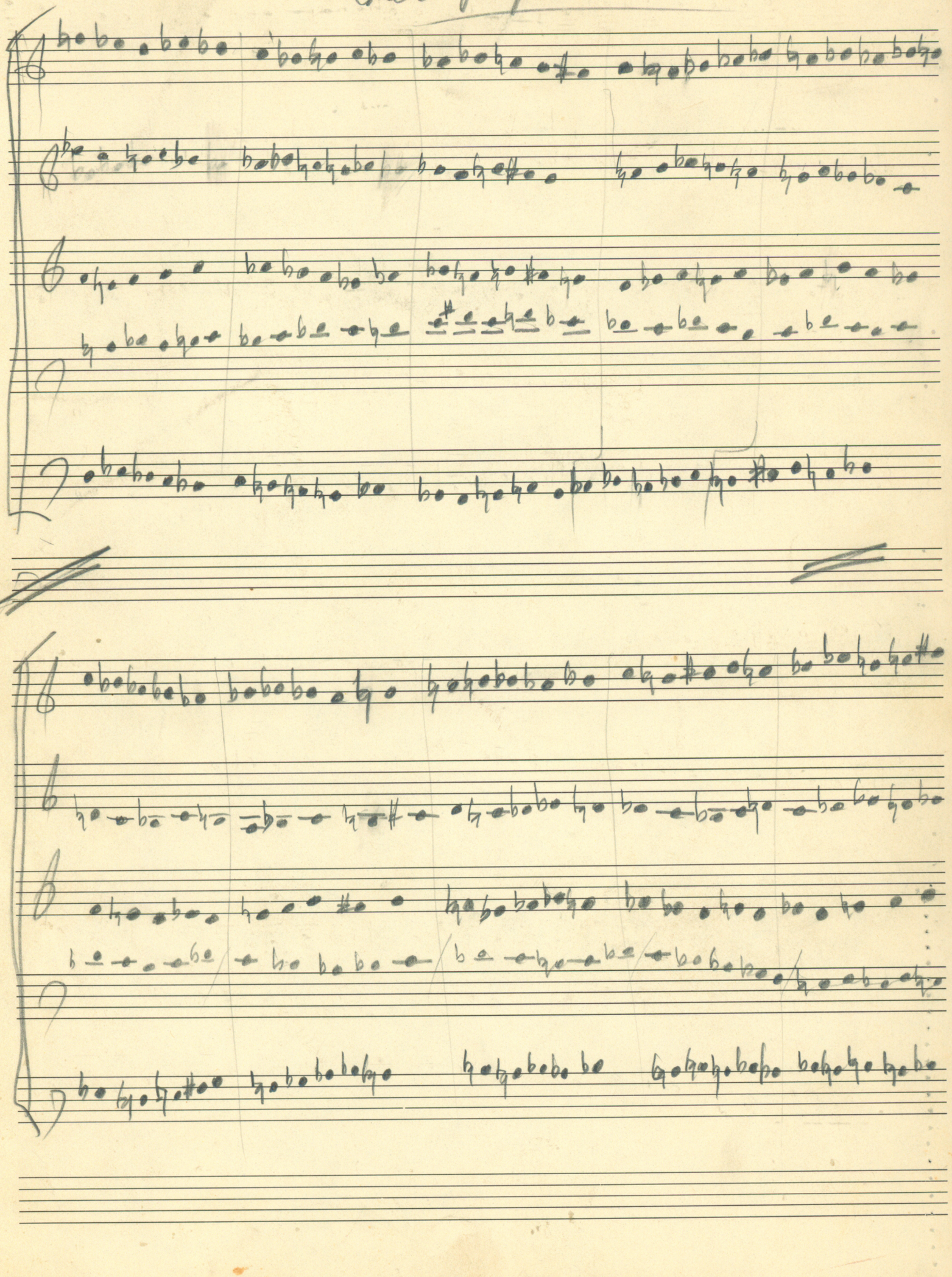

12. (at 8:30)
30"
Crescendo poco a poco
p
mp
mp
mp
mp
f+
f+
8
loco

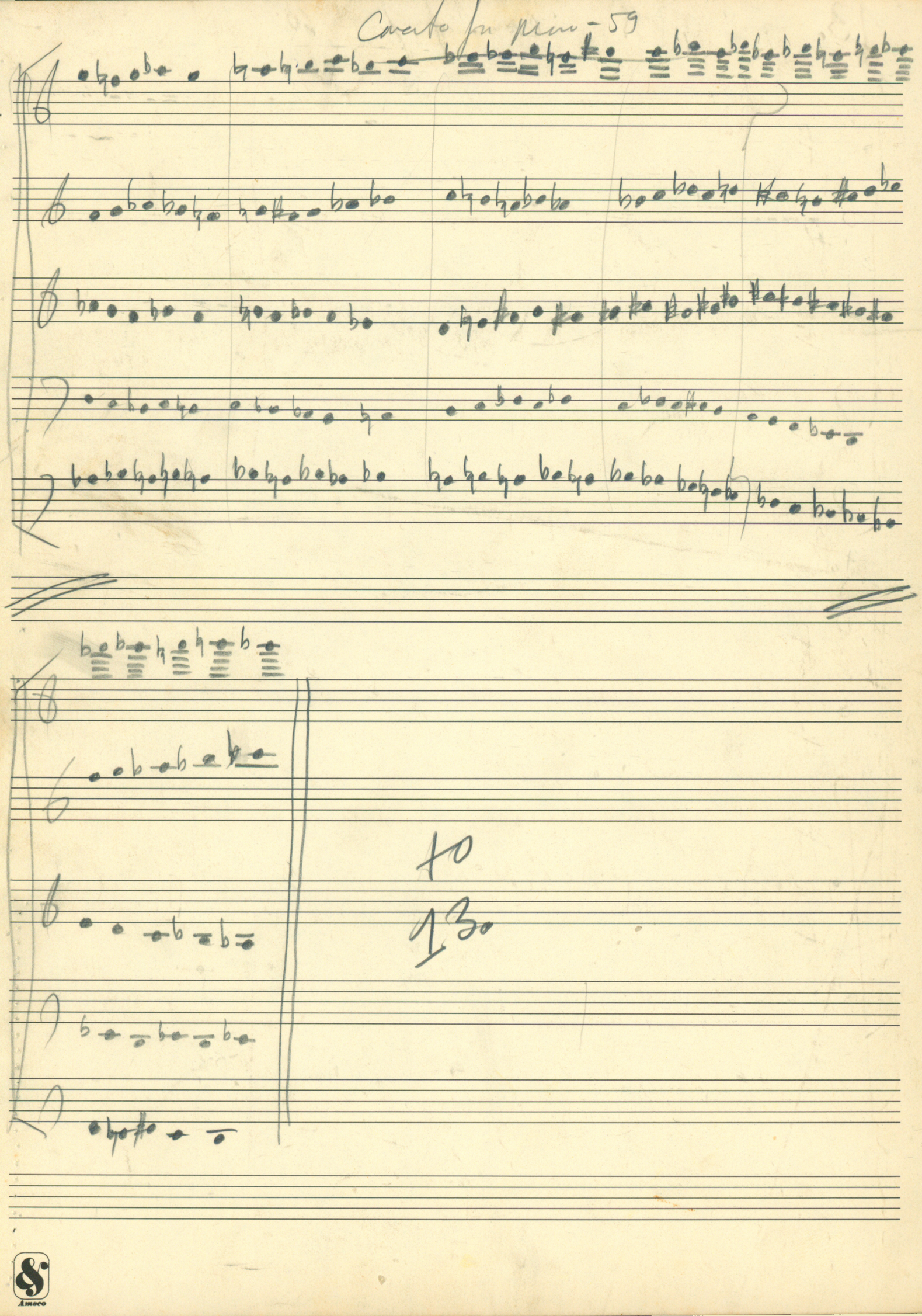


Concerto for piano – 56
to 13.
loco
to 13.


Cmenko fn Jeano -57

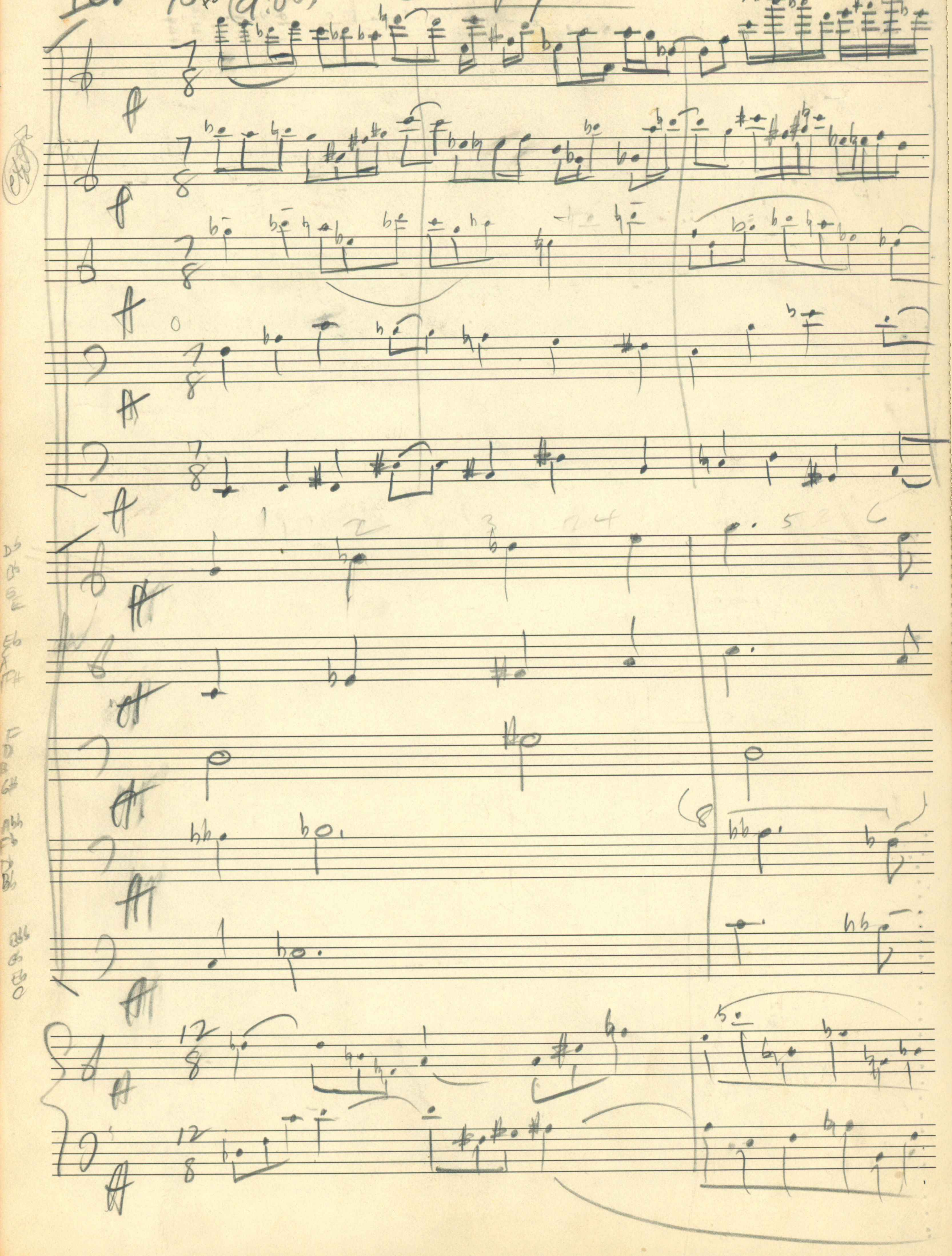
Concerto for piano - 58

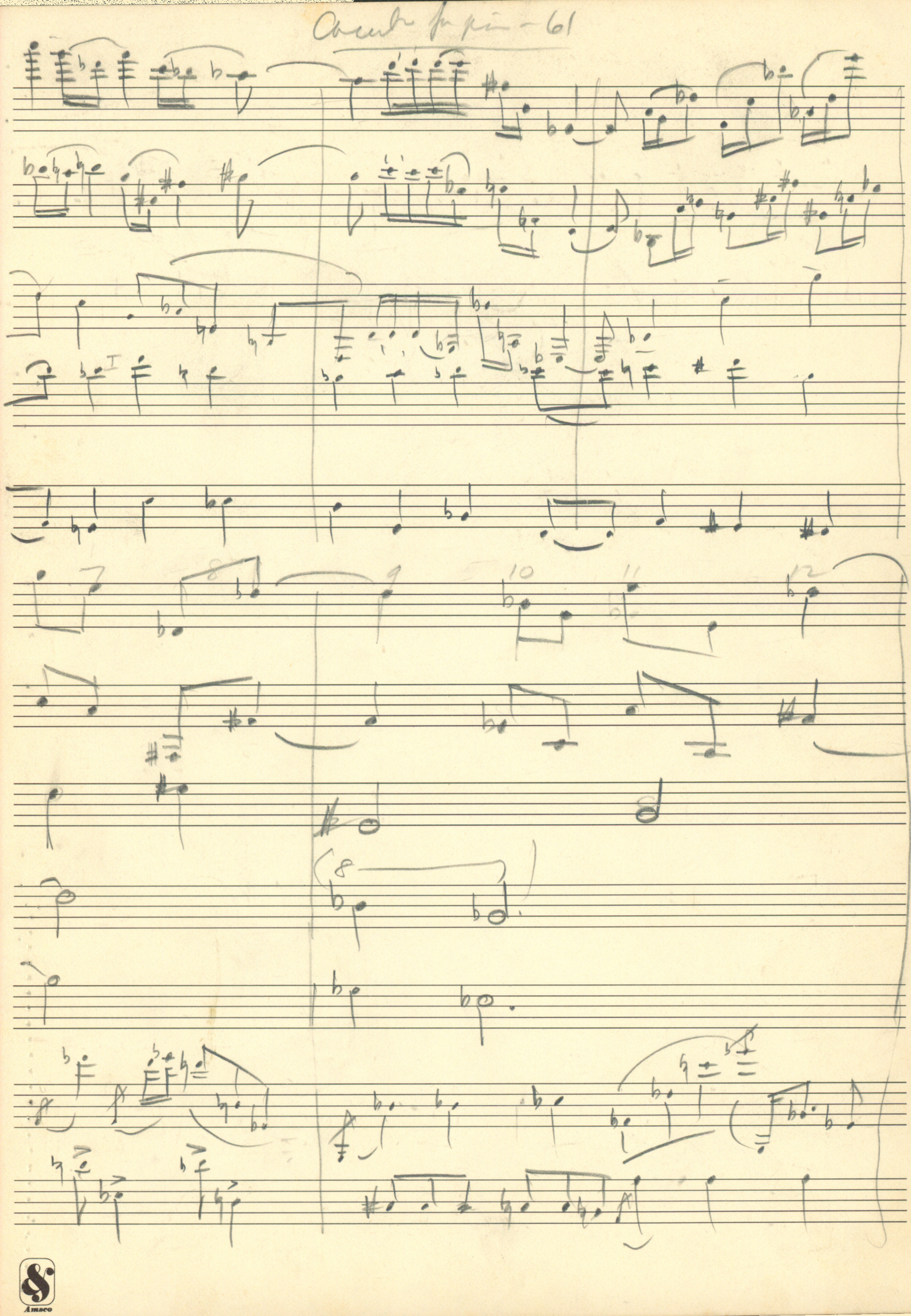


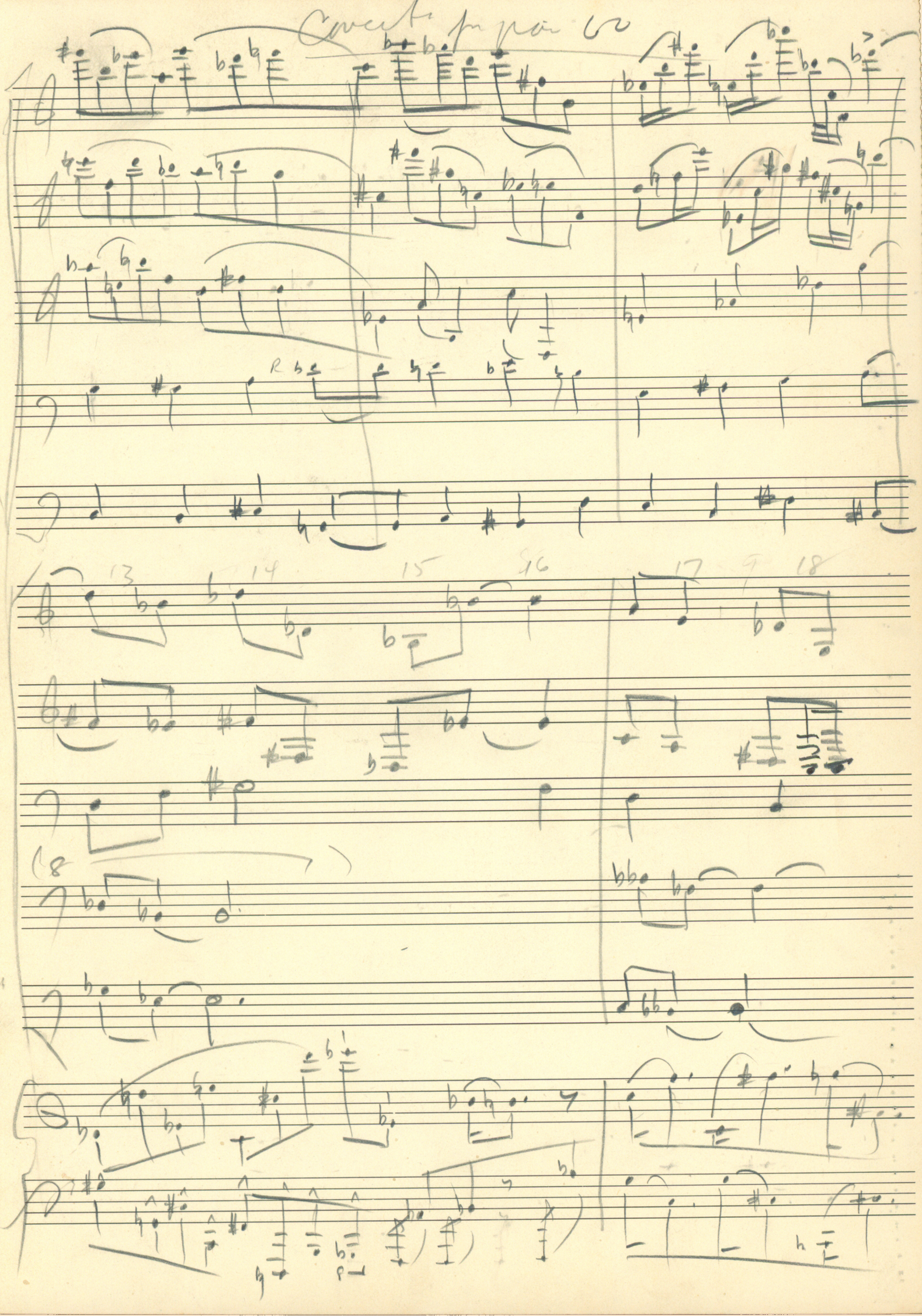

Concerto for piano - 59
10
13

13. 70 (9:00)

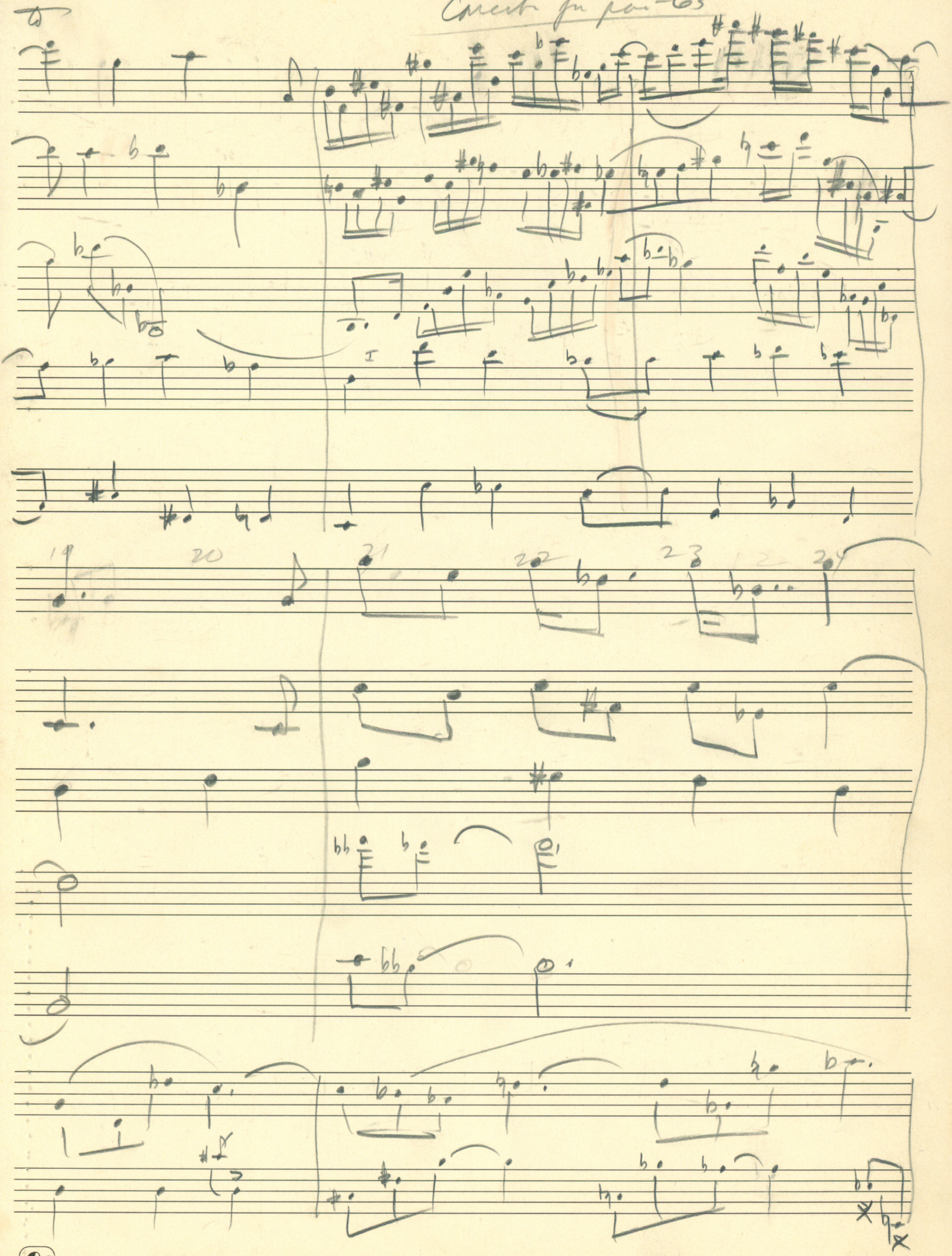
60



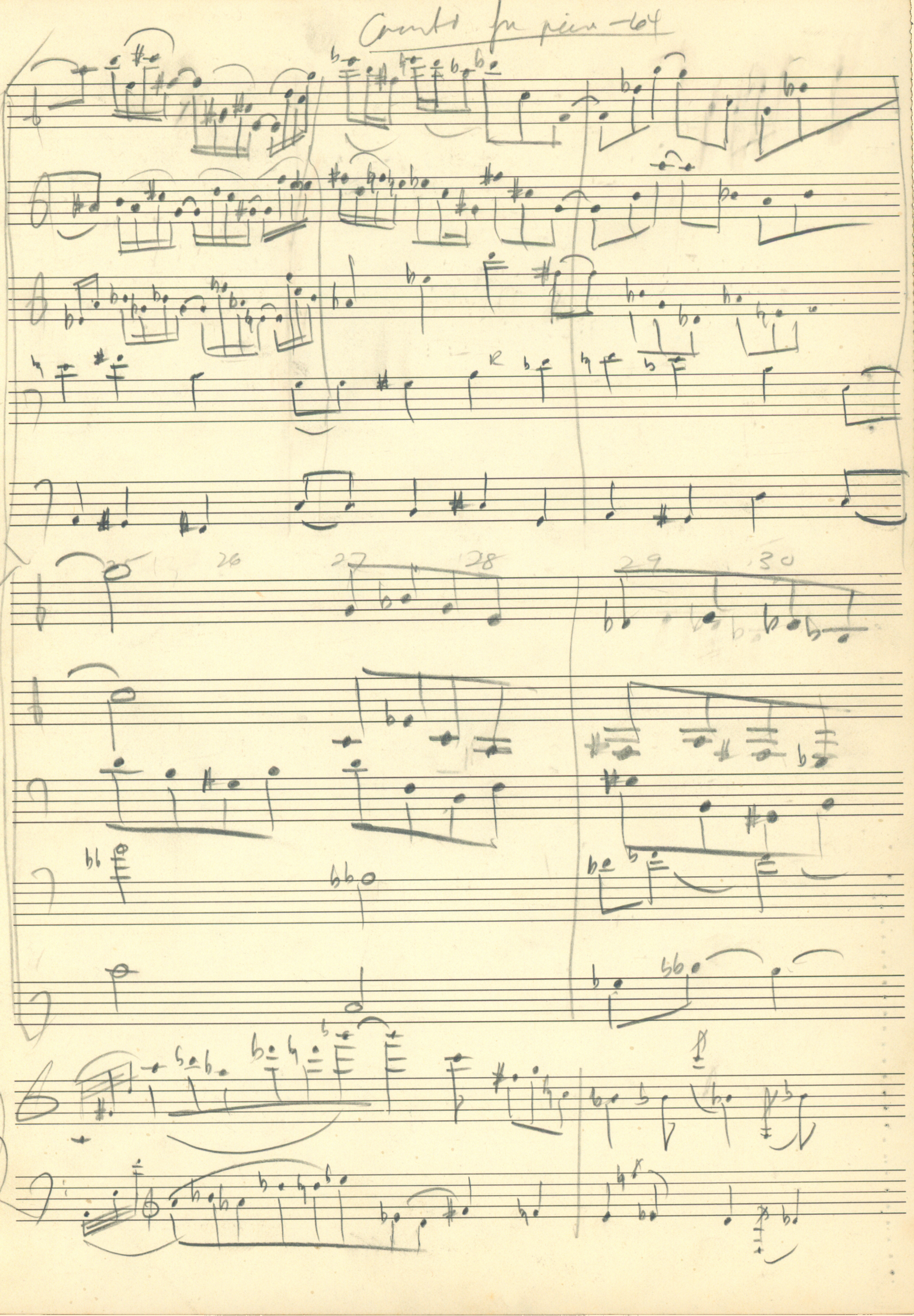

Concerto for pno - 61



Concerto for pno.-63



Amsco


Canto fu pieu -64
25
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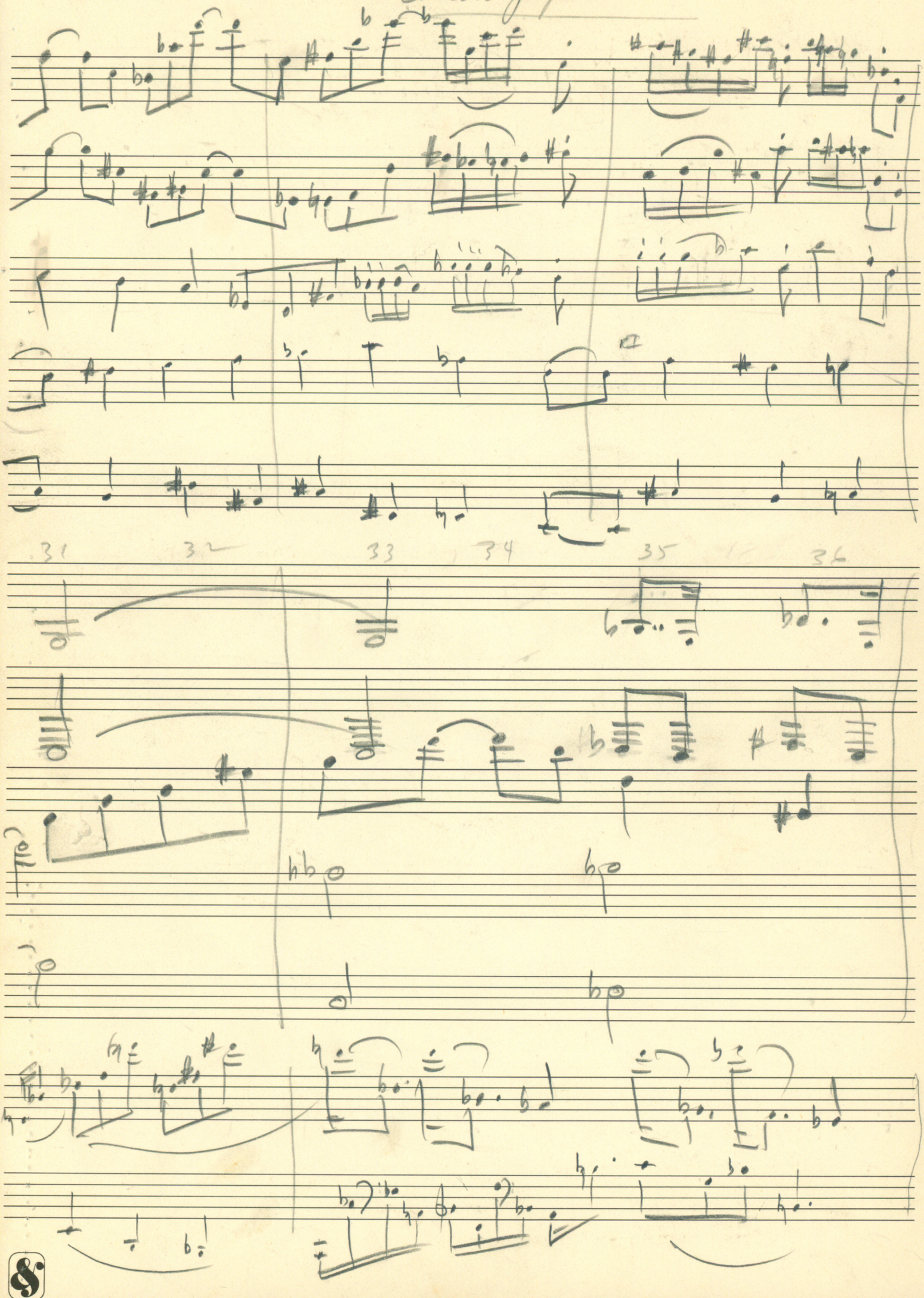
31
32
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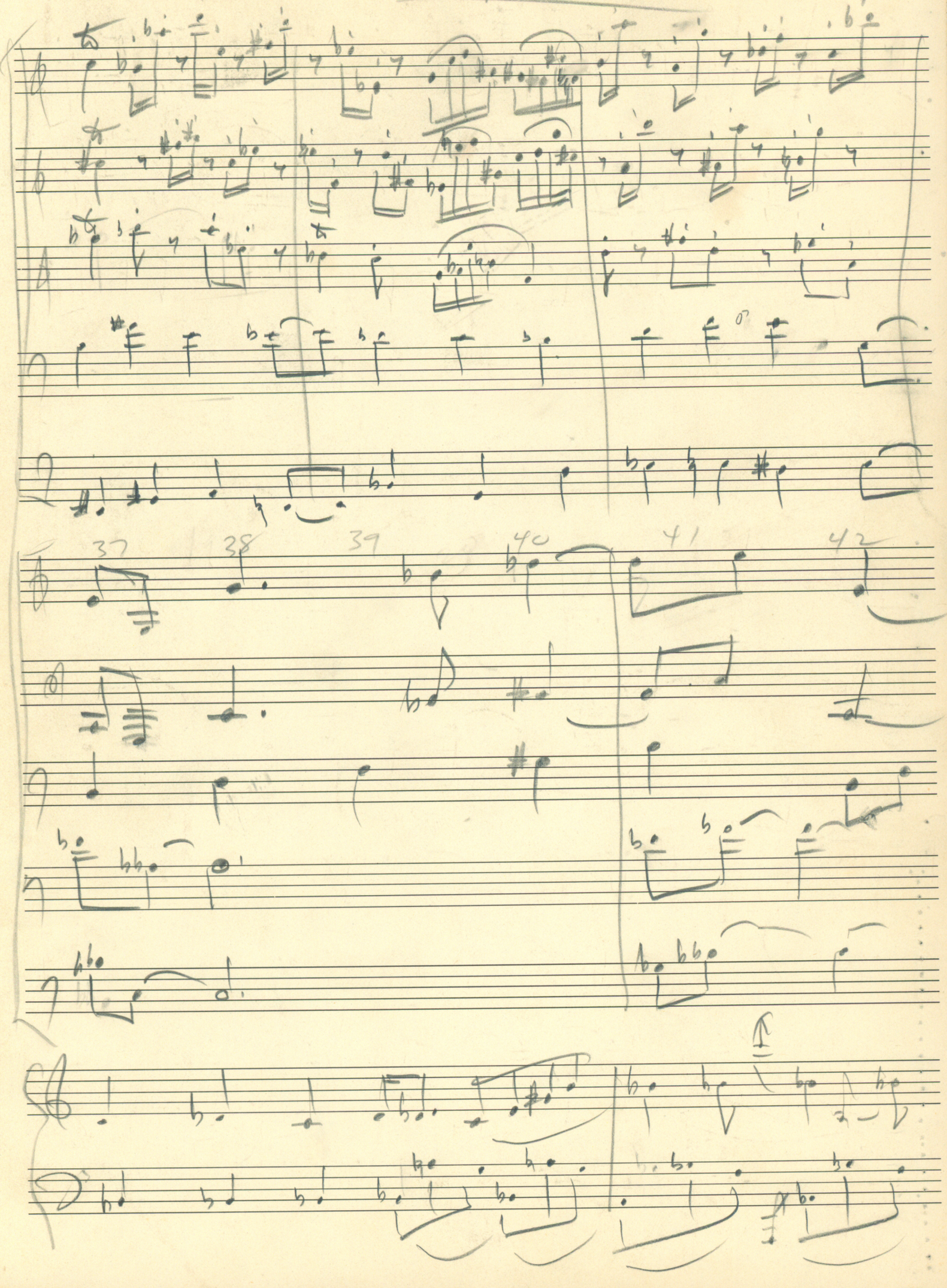
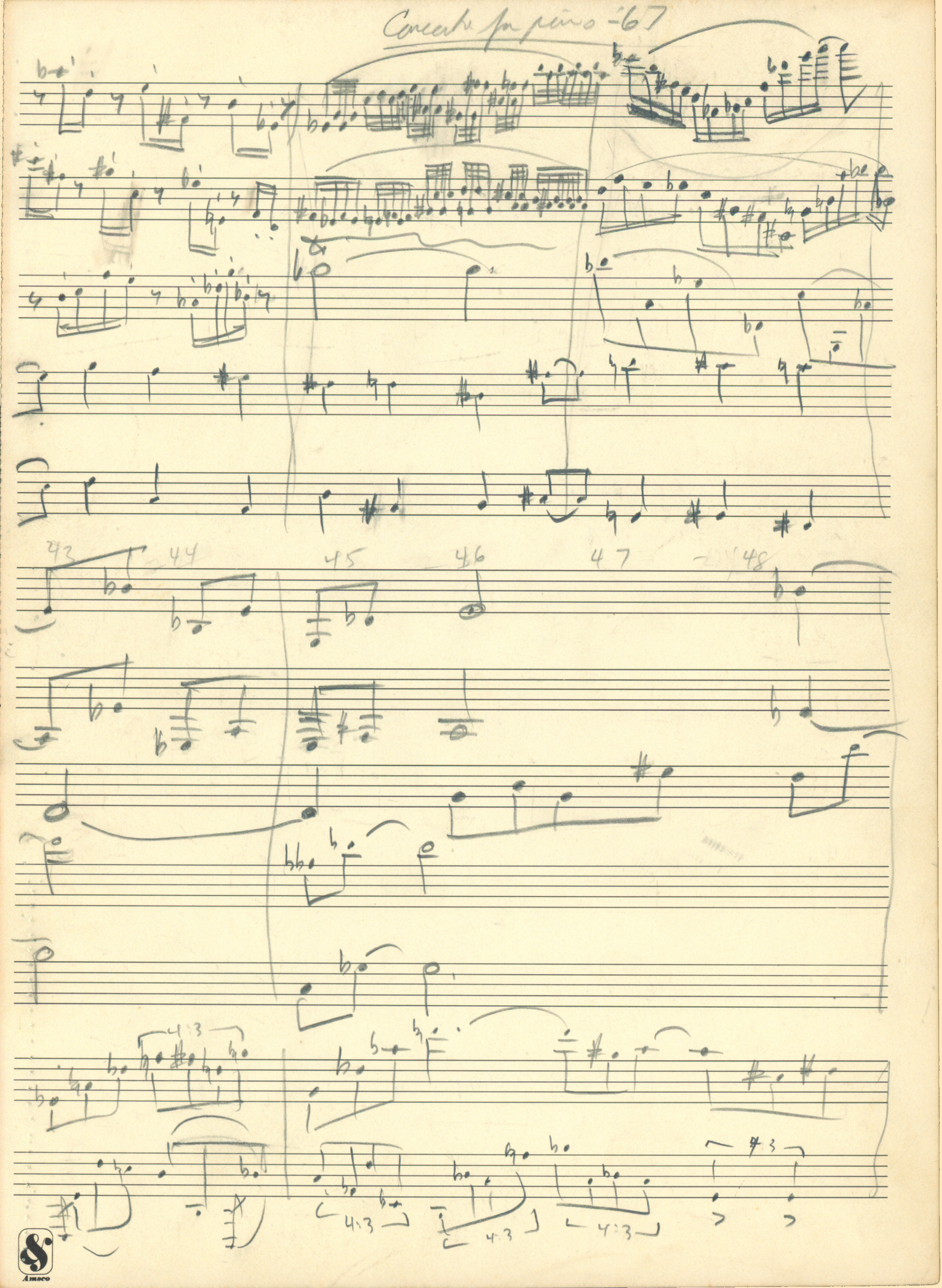
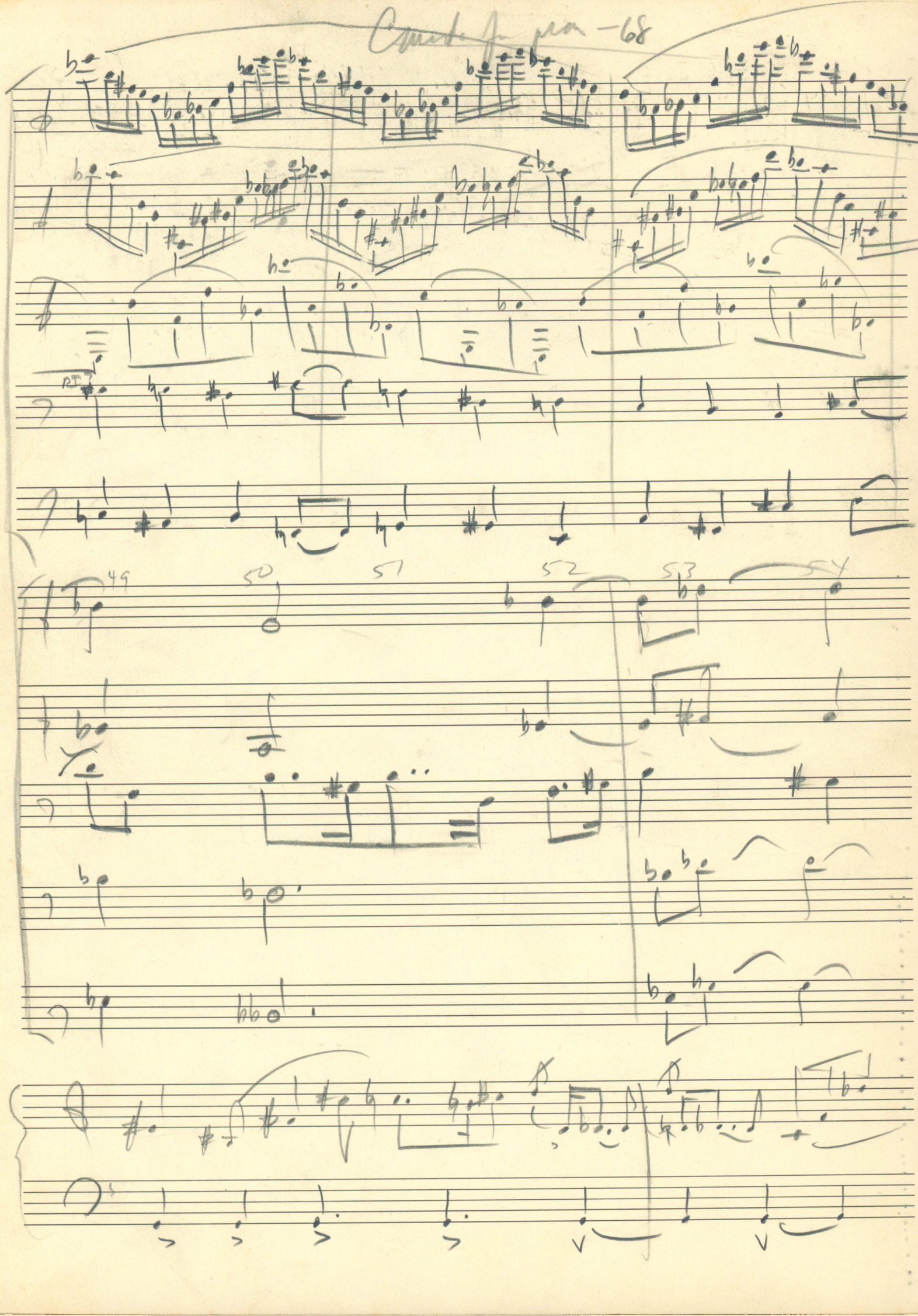
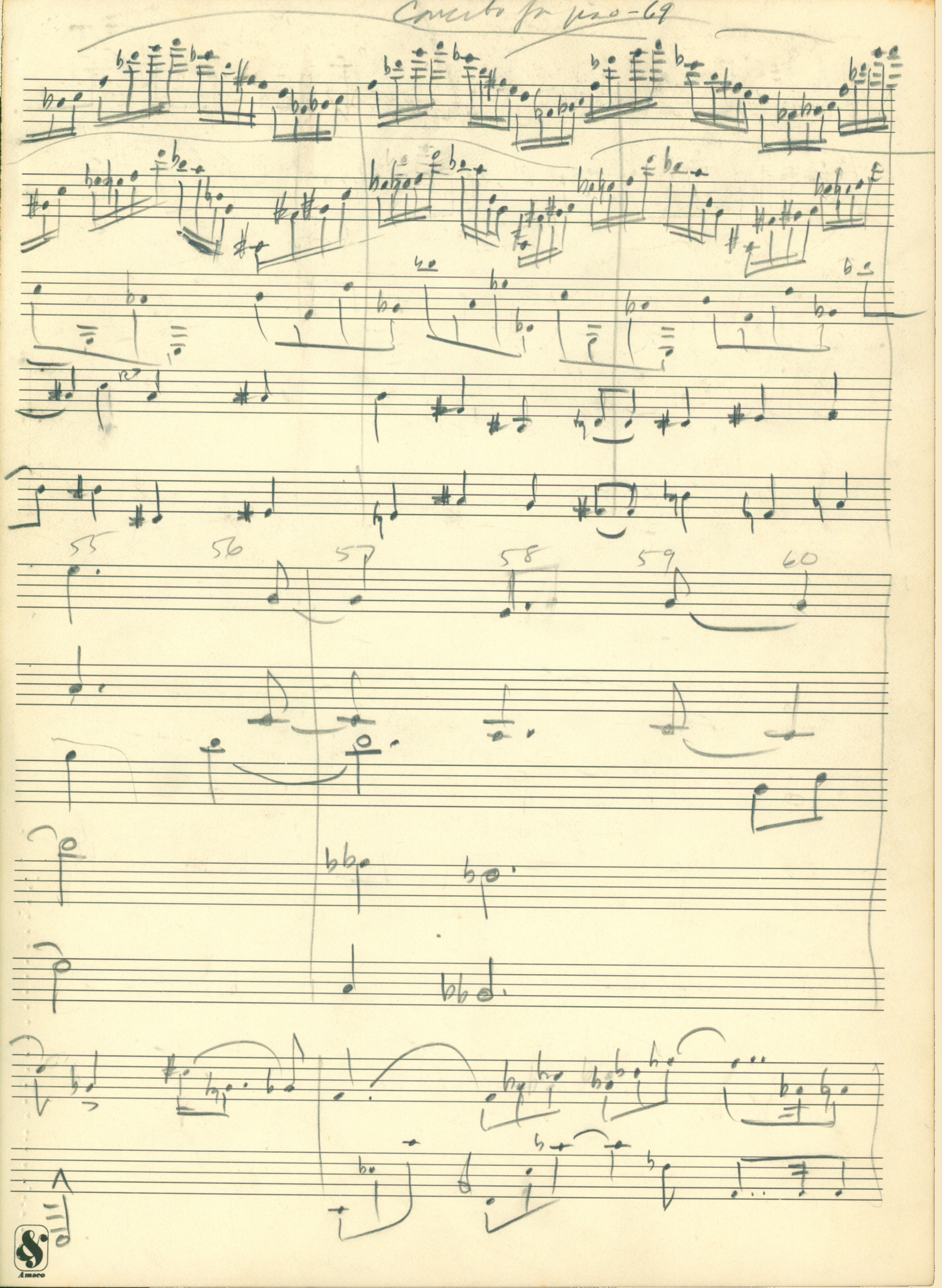
Concertpiano - 66




Concerto for piano -67
43
44
45
46
47
48
4:3
4:3
4:3
4:3




Concerto for piano-69
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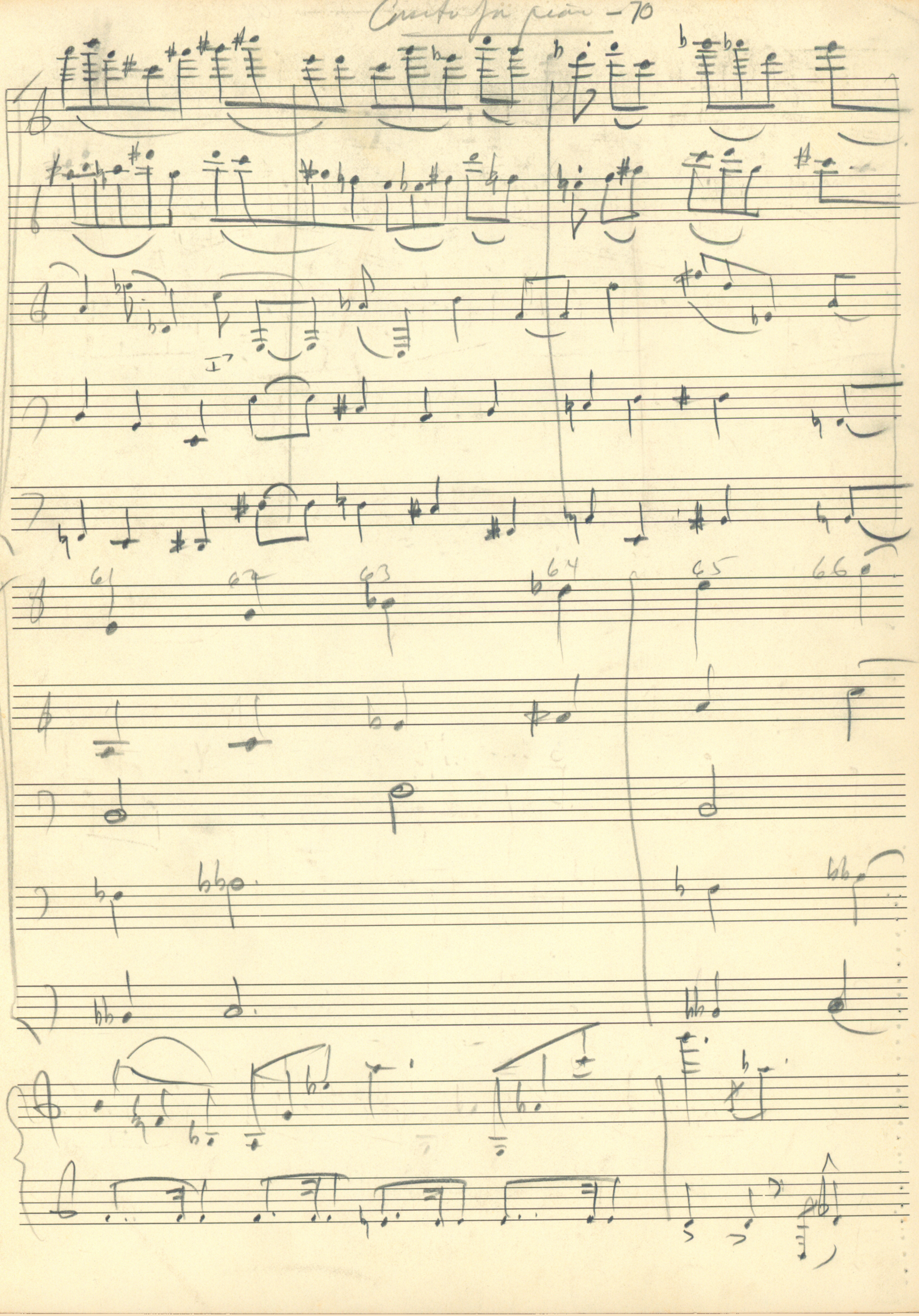
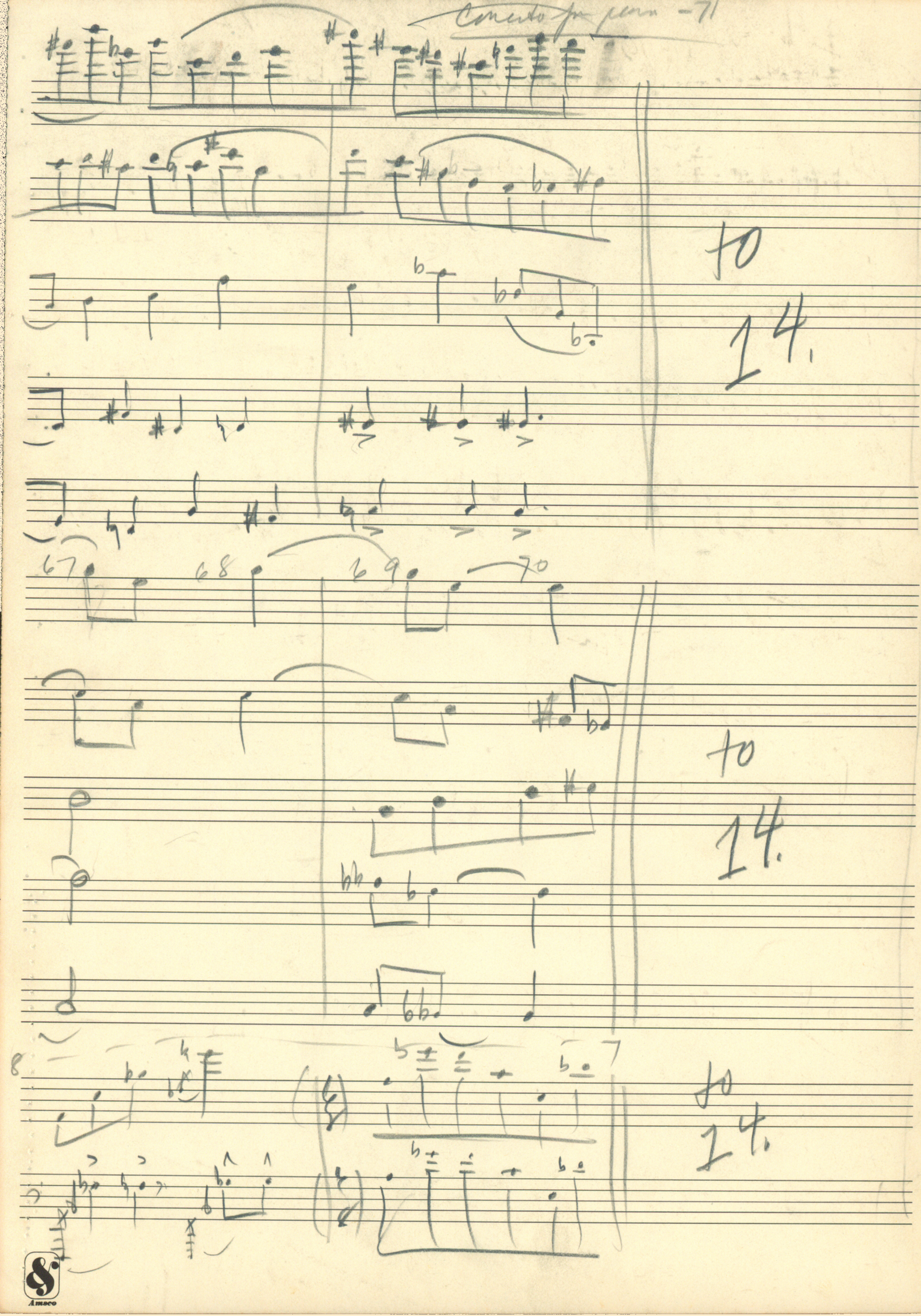
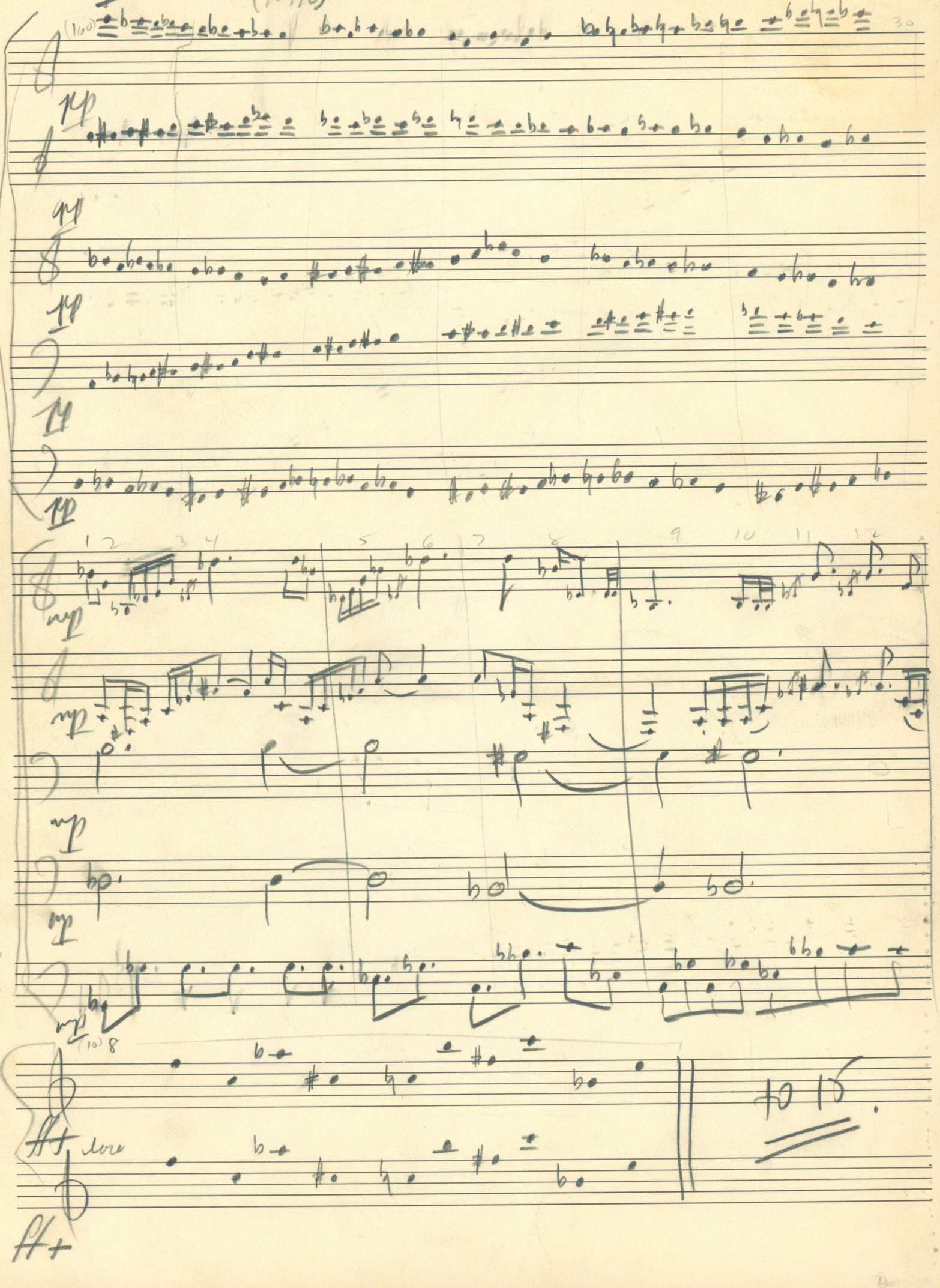
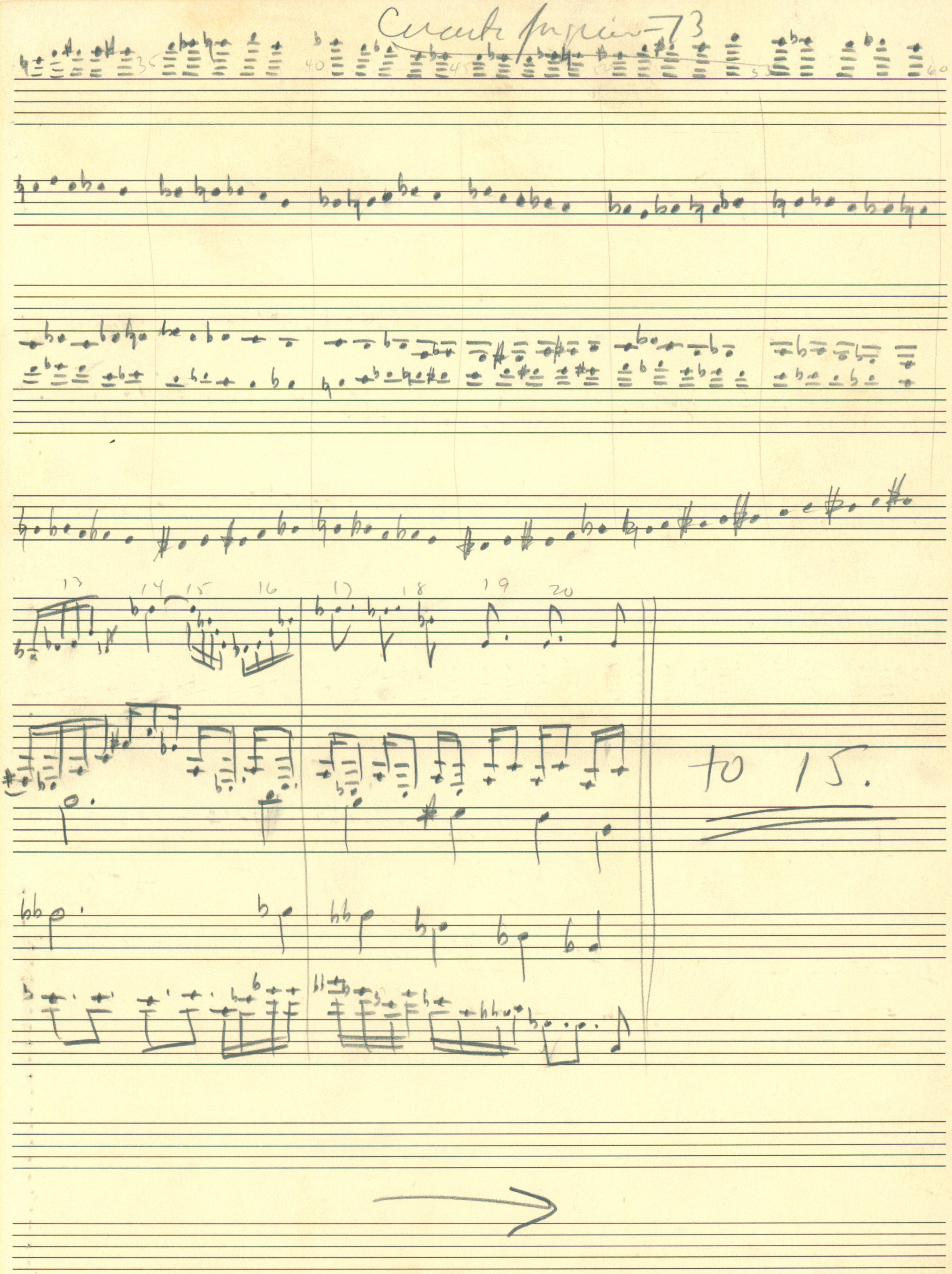



Concerto for piano - 71
to
14.
67
68
69
70
to
14.
8
to
14.

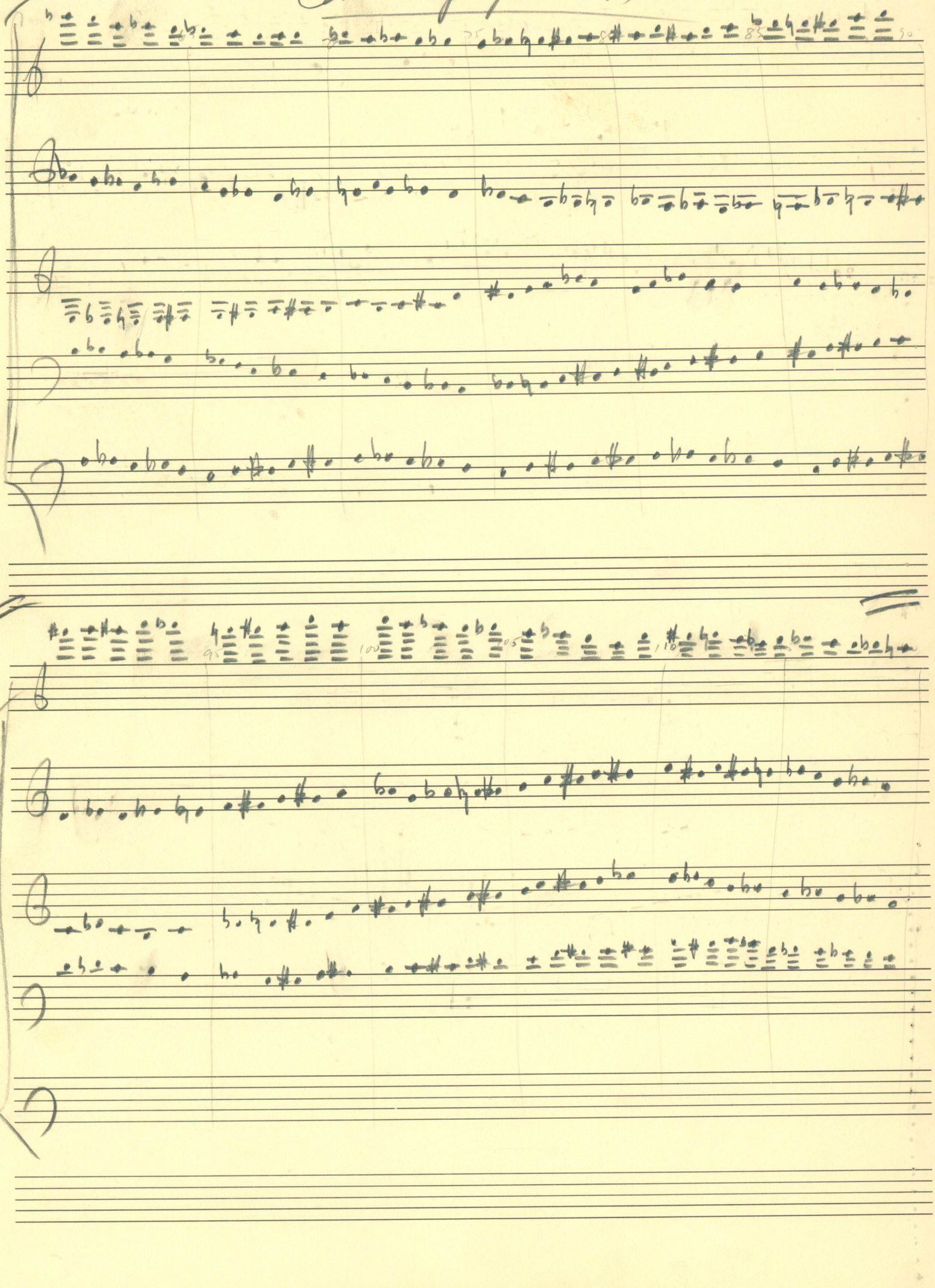
14. 20" (10:10) Cuarto fragmento – 72



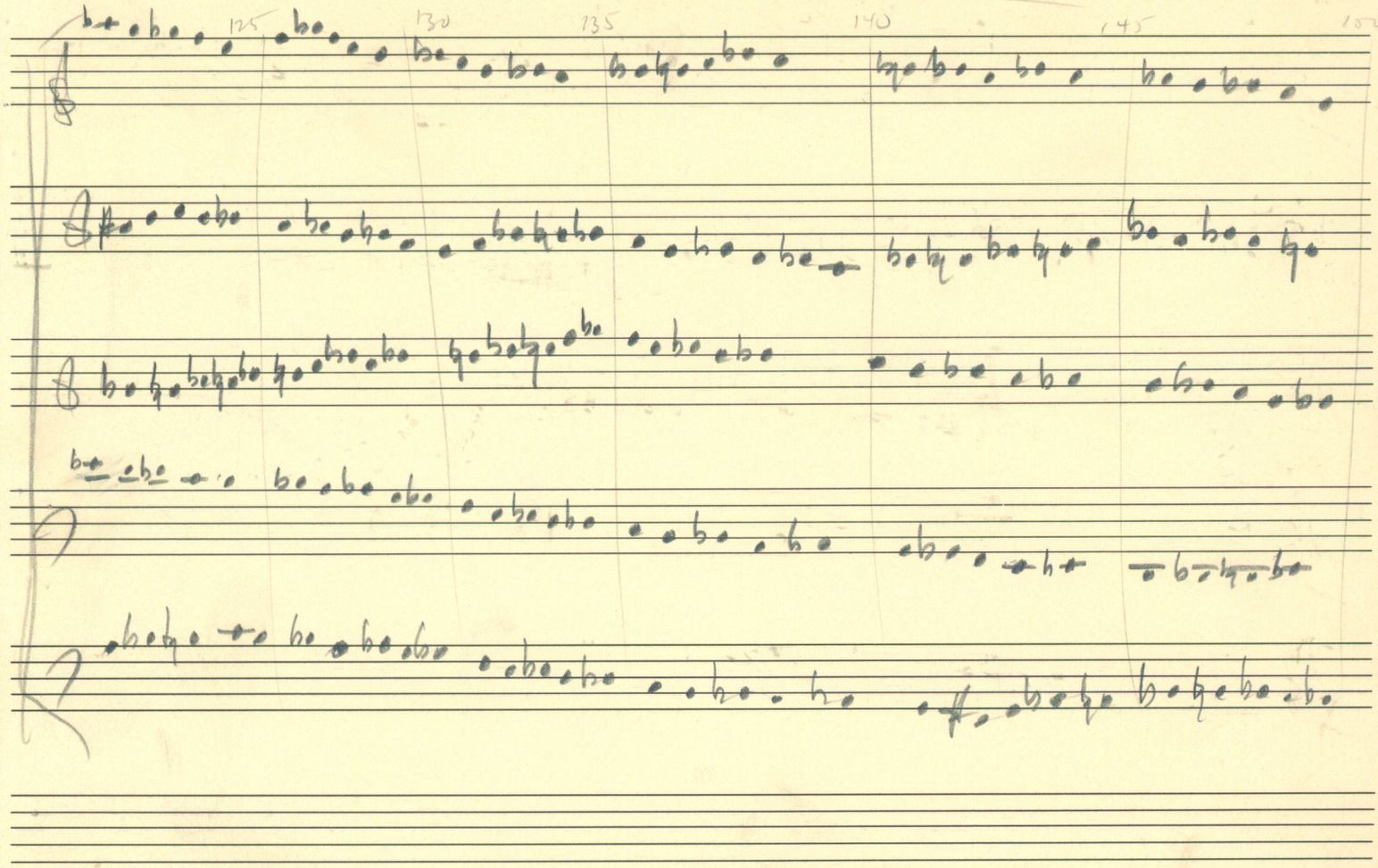


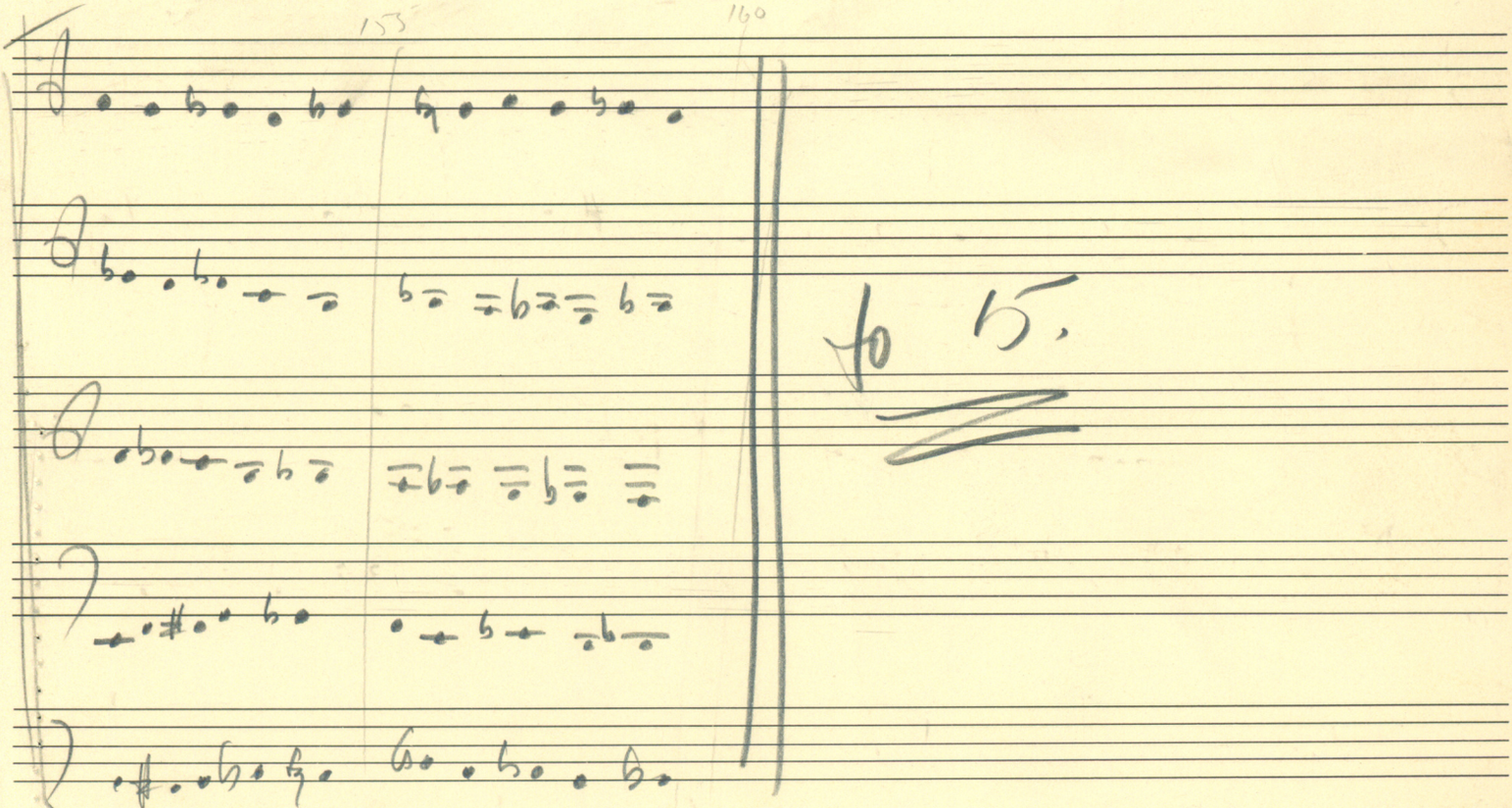
Amsco

Concerto for piano - 74



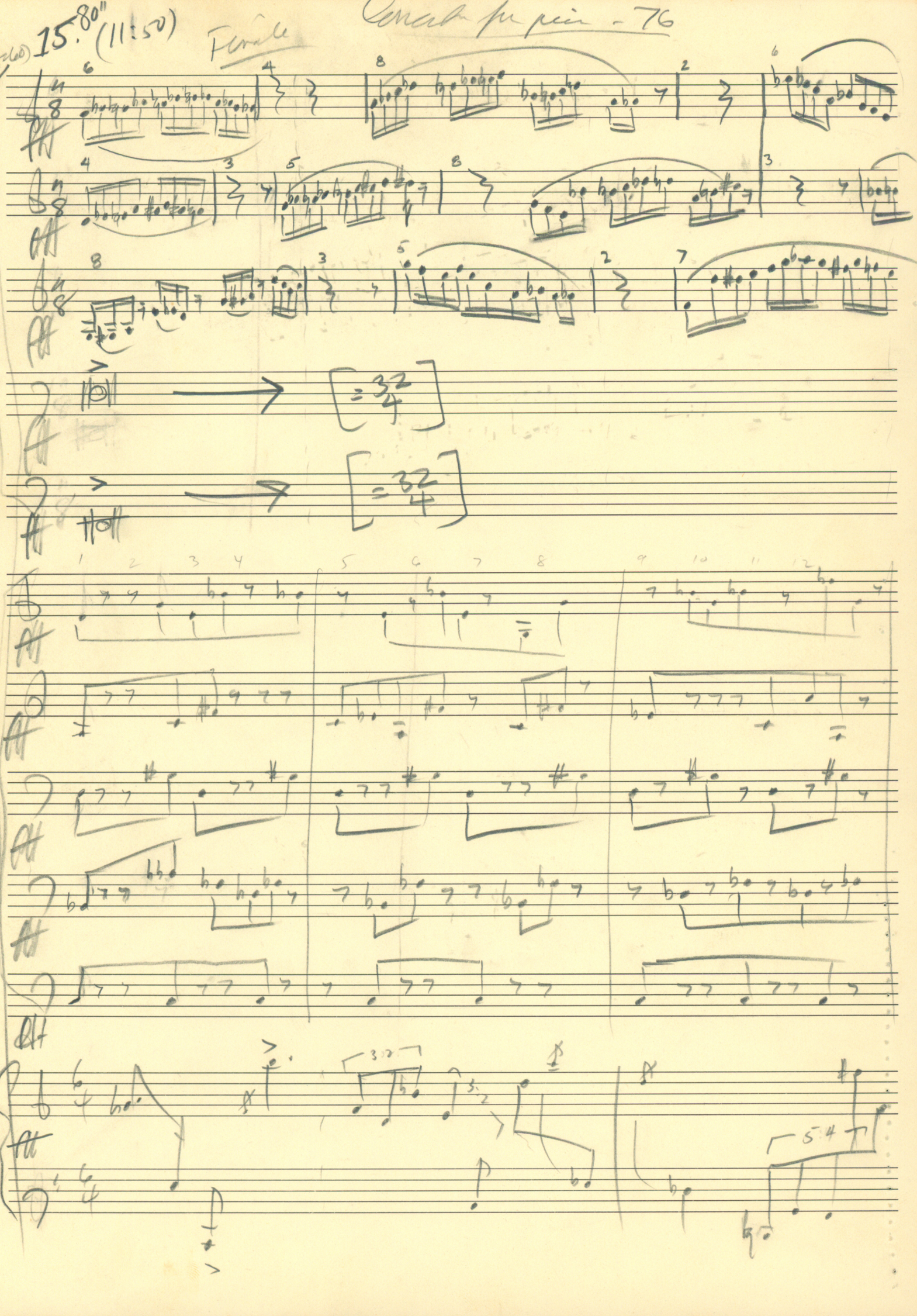
Avenue for piano - 75



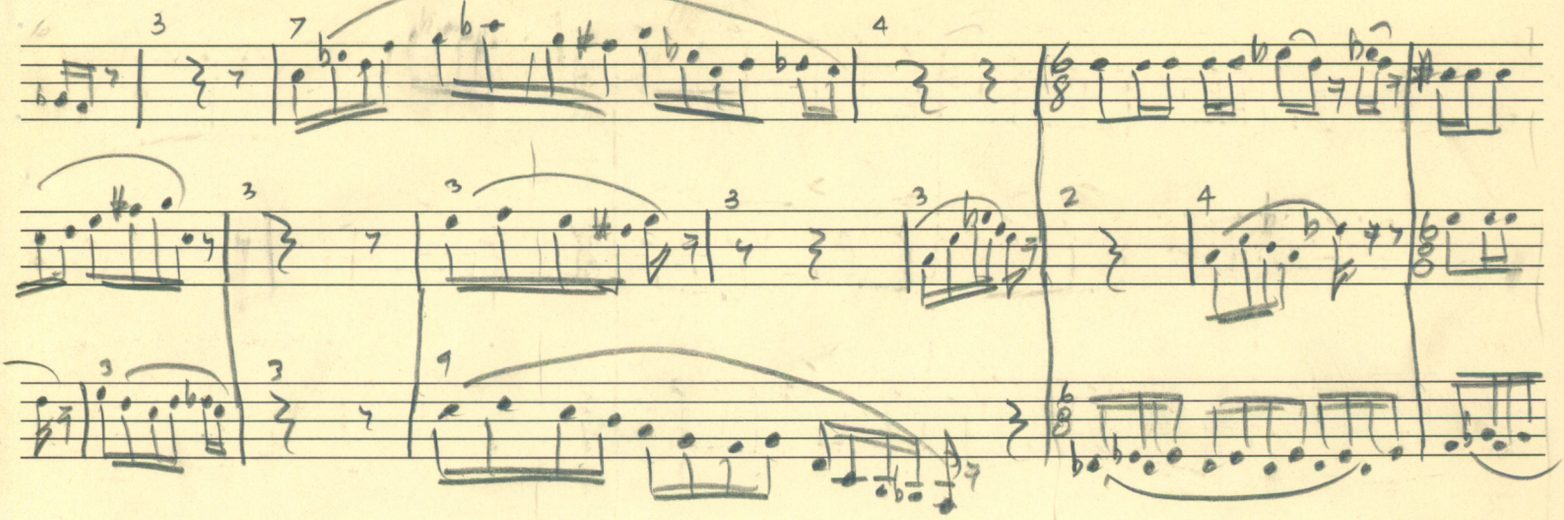


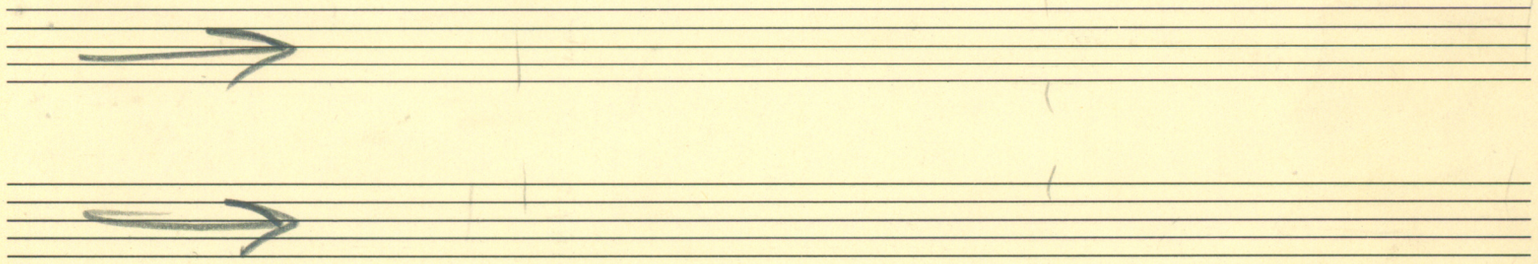
to 15.

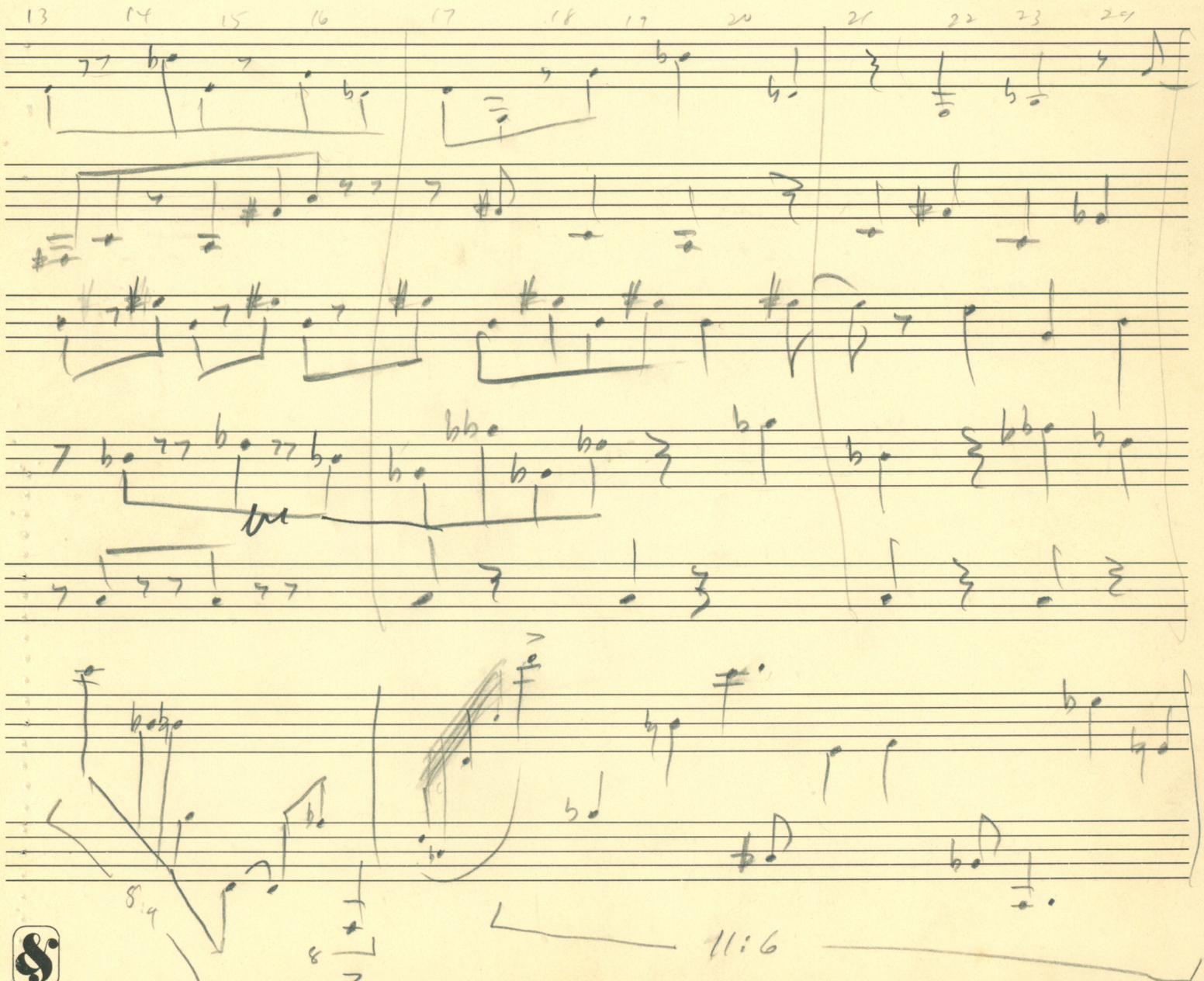
Amsco

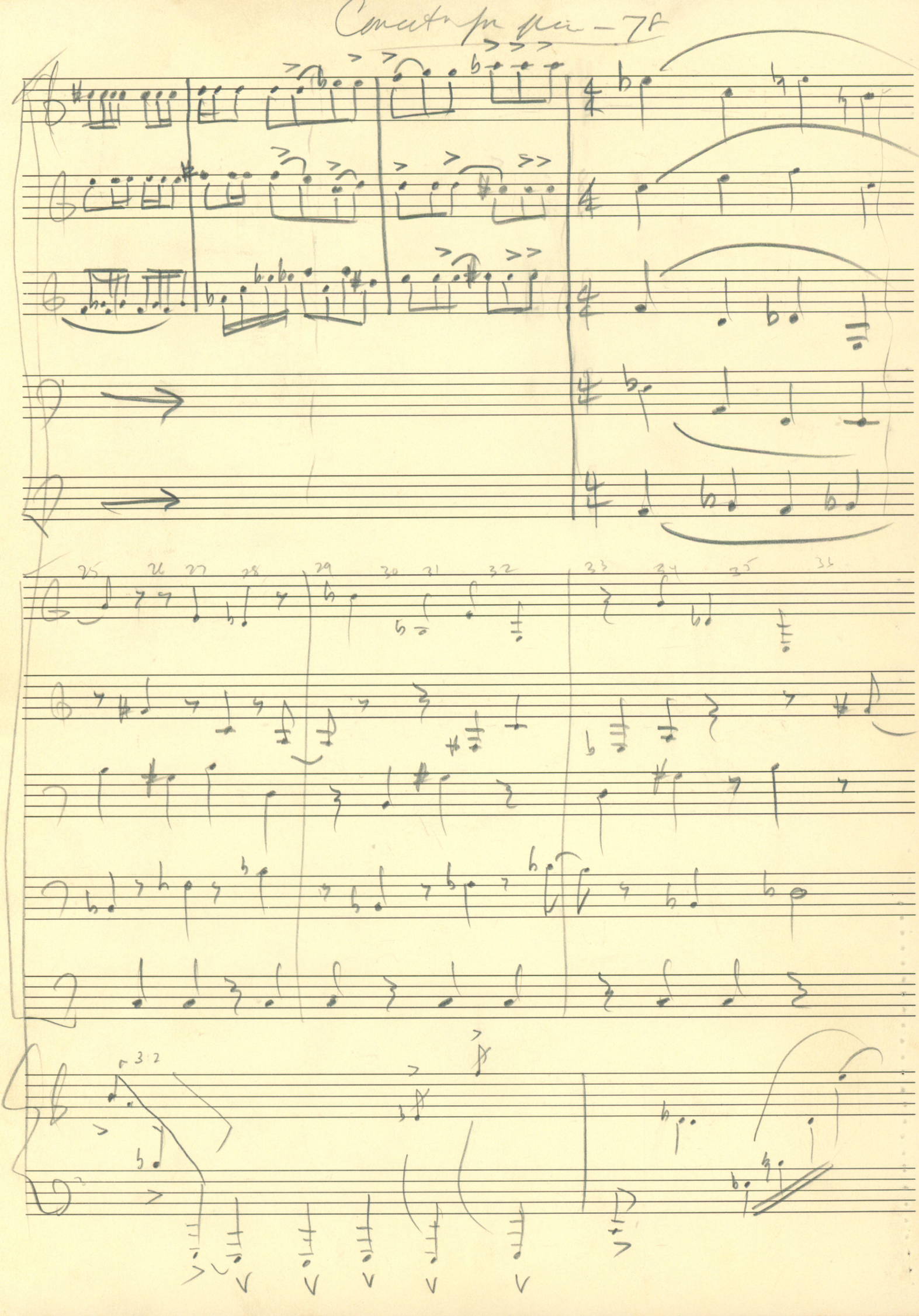

15. 80" (11:50)
Finale
Concerto pour piano - 76
♩=160
[=32/4]
[=32/4]

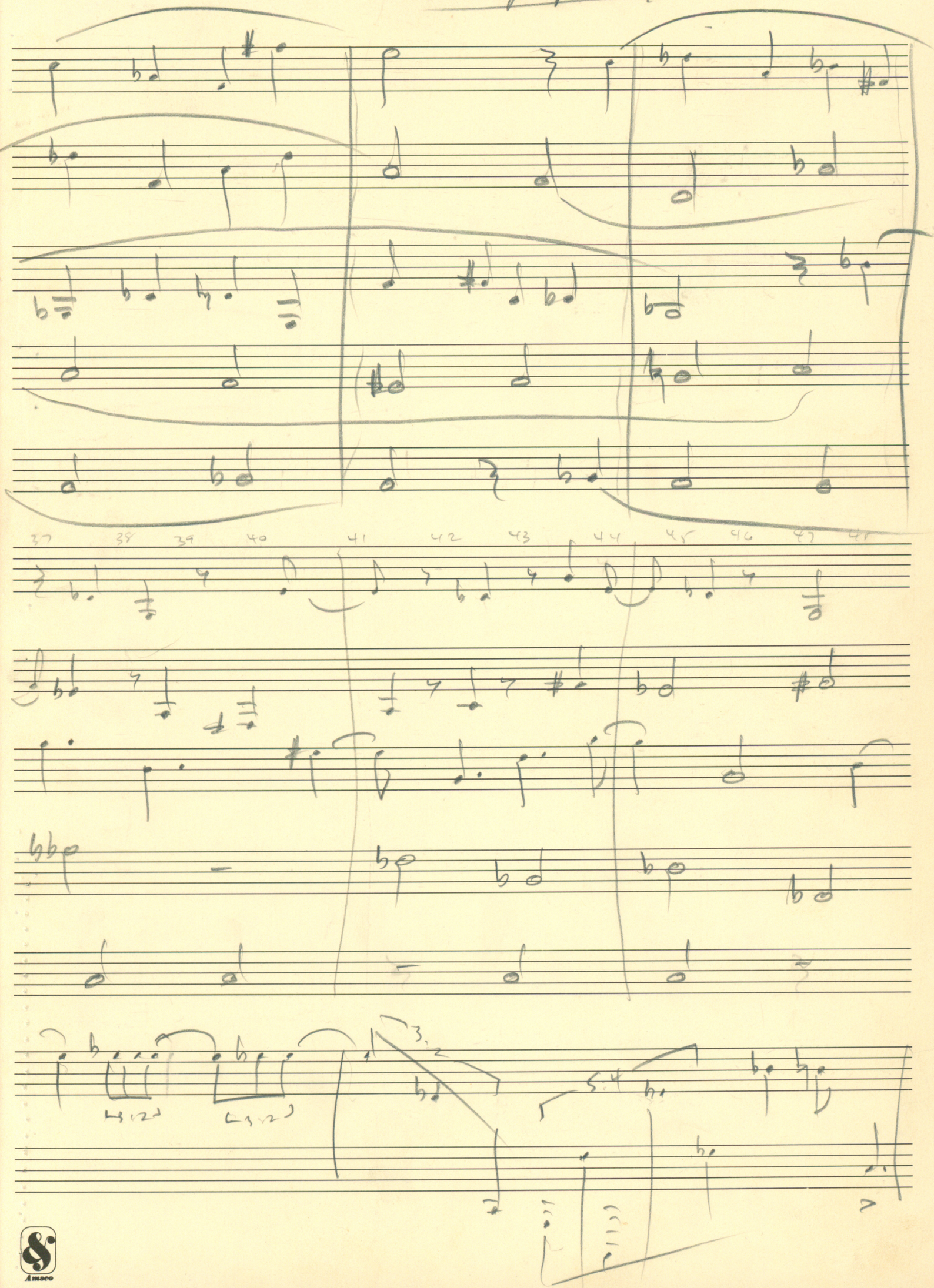
Concerto per piano - 77







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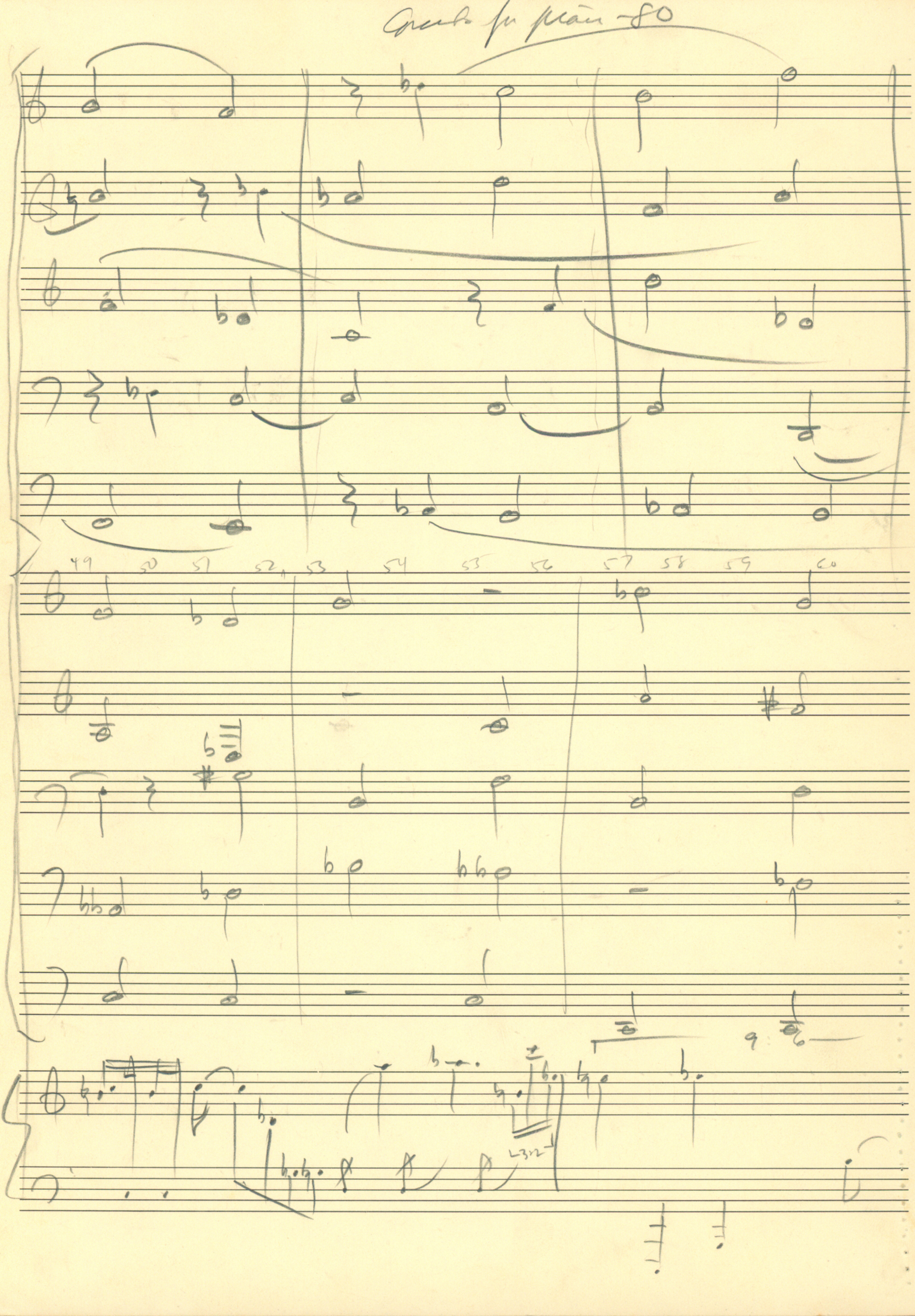
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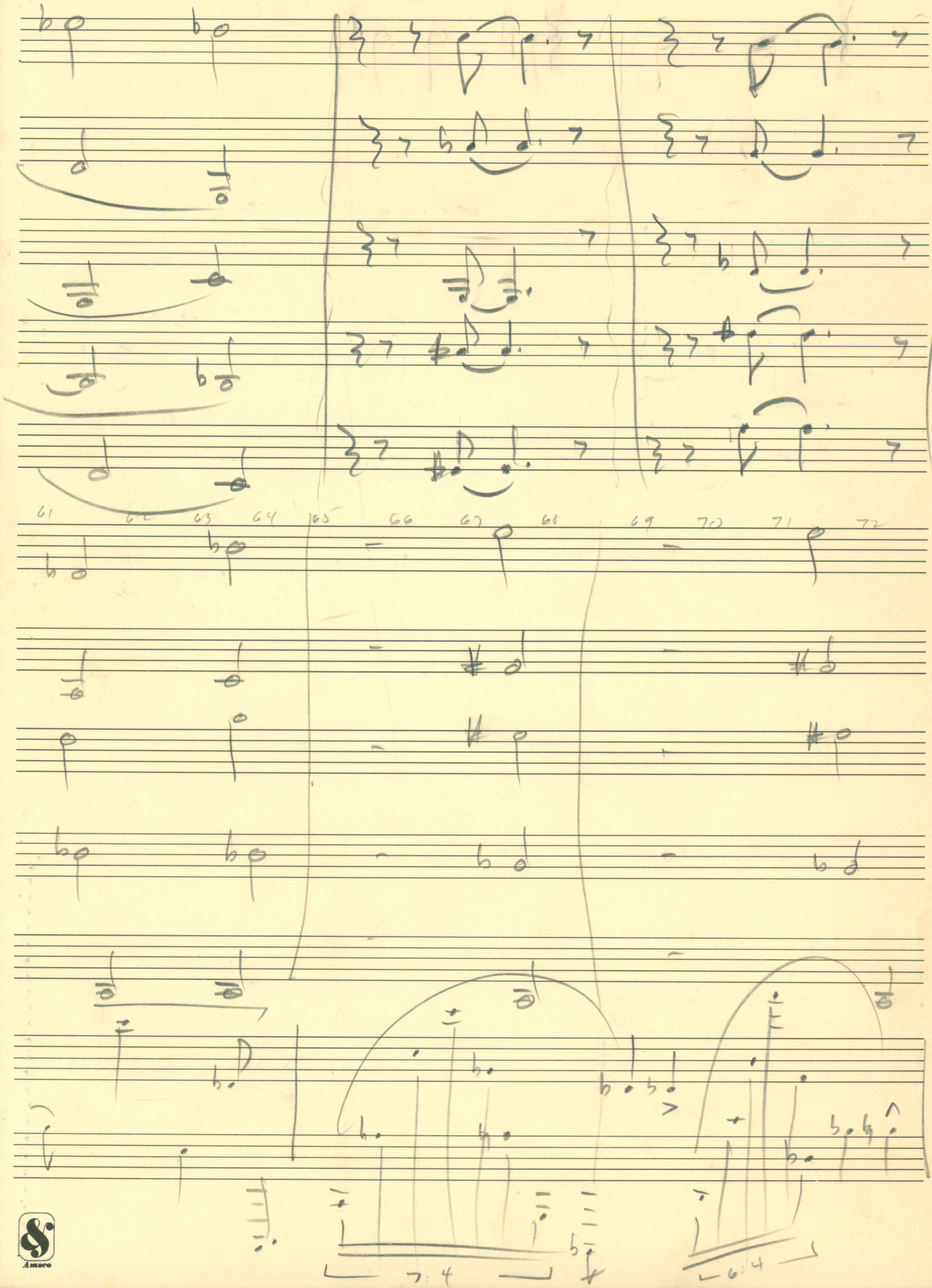
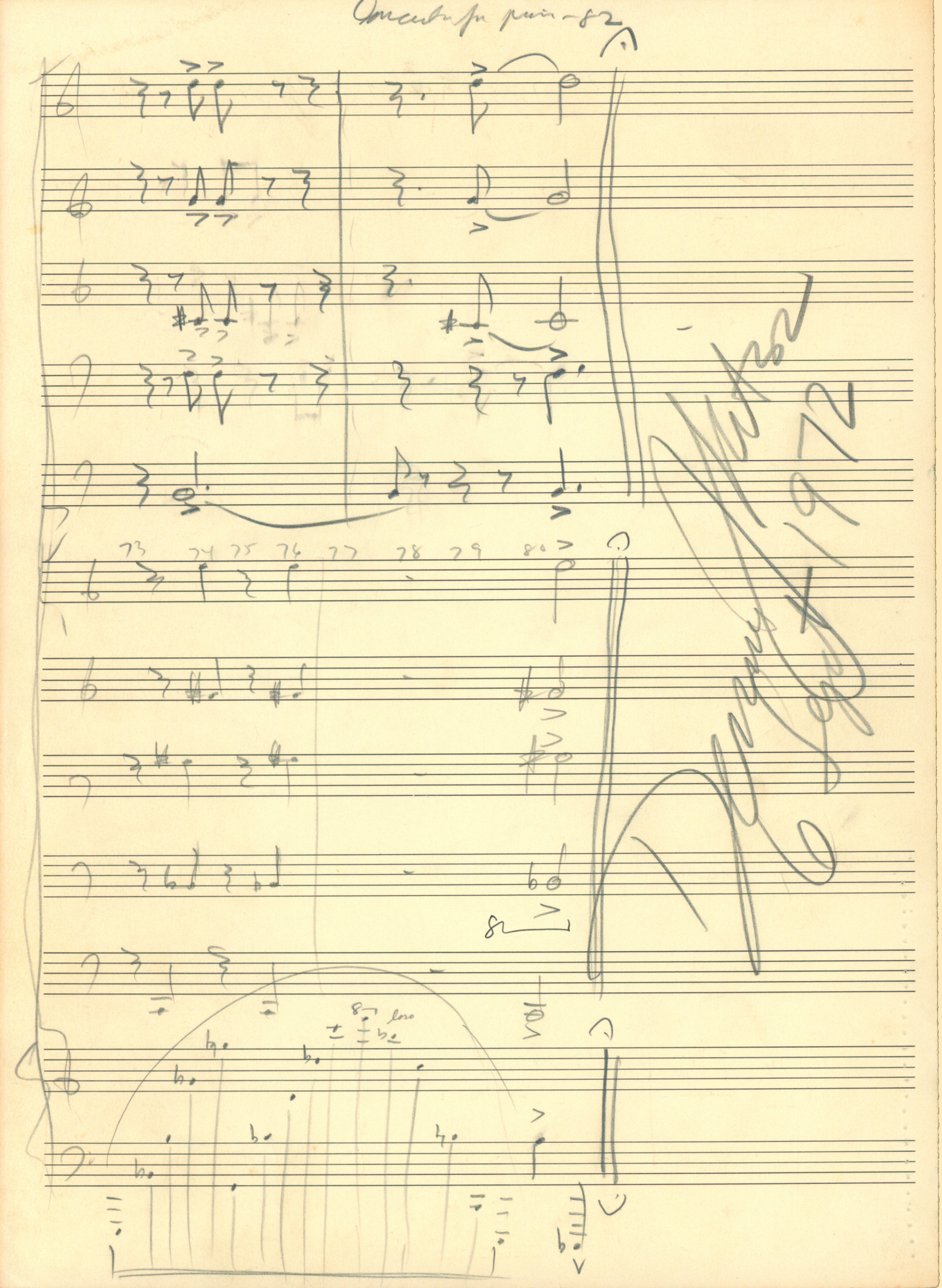
Ameco