

Nelhybel: Concerto for Clarinet Critical Commentary for Orchestra and Recital Versions

Vaclav Nelhybel composed the Concerto for Clarinet in a version with band accompaniment and conducted the premiere in November of 1982 at the 47th Annual Conference of the New York State School Music Association. Harold Easley was the soloist with the West Point Military Academy Concert Band. The orchestral version was completed at a later date, with no specific performance planned. The orchestral version was premiered on March 3, 2020, by soloist Dr. Elizabeth Gunlogson, with the University of New Hampshire Symphony Orchestra under the direction of Dr. David Upham. The composer also prepared a piano reduction, presumably after the creation of the orchestral score as the piano most closely reflects the orchestral accompaniment.

The solo part is fundamentally the same across all autograph versions. There are a few instances of pitch discrepancies, with other differences occurring in dynamics and articulations. In these performing editions, an attempt has been made to create a single version of the solo part that can be utilized in all performances, whether with piano, band, or orchestral accompaniment.

An examination of the two versions for band and orchestra demonstrates the composer's deep understanding of the differences between those ensembles and the attendant necessity of reshaping or re-forming the work when transcribing. Close study of the autograph full scores reveals important differences in dynamics and articulations, as well as in the pitches and rhythms of the instrumental parts. These differences have been preserved in the performing editions of the separate band and orchestral scores. However, edits have been made when they improve clarity and the internal consistency of each score.

Sources: (in approximate chronological order)

- B** Autograph band score
- SB** Autograph solo clarinet part for band version
- O** Autograph orchestral score. Condensed score with instrumental attributions.
- OP** Autograph orchestral parts
- SO** Autograph solo clarinet part for orchestral version
- R** Autograph piano reduction with solo part

General Editorial Comments:

In seeking a final version of the orchestral version of the Concerto for Clarinet, inconsistencies between several sources needed to be resolved. The main task was to reconcile O and OP. Inconsistencies were as minor as the composer freely alternating between equivalent methods of notating identical rhythms. Other more significant issues pertained to differences in articulations and dynamics, errors in pitch and rhythm, and the omission of some passages from the orchestral parts. These were resolved by determining which marking was more consistent with the composer's habits, as well as which was used more consistently by the composer when all parts and the score are considered together.

Dotted quarter notes vs. tied notes:

Nelhybel was not consistent in the use of dotted quarter notes versus quarter notes tied to an eighth note. In this edition, tied notes are favored in these and similar situations.

Beaming conventions:

Nelhybel at times wrote broken beams within a single beat, particularly in the solo part. However, these broken beats are inconsistent across the numerous autograph sources. Because a clear intention could not be discerned, beams are used to indicate beat groups in adherence with modern conventions.

Commas:

Nelhybel made frequent use of commas printed above the staff. Sometimes these indicate breath marks or bow retakes. At other times, they indicate phrasing or the grouping of notes for musical reasons. The soloist and orchestral wind musicians should not necessarily interpret these markings as requiring the inhalation of breath or a substantial pause in tempo. Likewise, string players should not interpret these to automatically require bow retakes or a pause in tempo.

Key signatures:

The use of key signatures is inconsistent across the various sources, as indicated below. Additionally, the printed key signatures are not always directly indicative of the current tonal center. Editorial decisions were based upon the autograph solo part and the orchestral, band, and piano scores.

		Autograph sources				Edited Versions
		Band	Orchestra	Solo Parts	Piano Reduction	
Arioso	m. 1: open key	m. 1: open key	m. 1: open key	m. 1: open key	m. 1: open key	m. 1: open key
	m. 16: 3 flats	m. 19-21: 3 flats, at various times in different parts	m. 23: 3 flats	m. 17: 3 flats	m. 16: 3 flats	
	m. 102: open key	m. 102: open key	(unchanged)	(unchanged)	(unchanged)	
Danza	m. 1: open key	m. 1: open key	m. 1: open key	m. 1: open key	m. 1: open key	m. 1: open key
	m. 44: 1 flat	m. 44: 1 flat	m. 44: 1 flat	m. 44: 1 flat	m. 44: 1 flat	m. 44: 1 flat
	m. 70: 2 flats	m. 68-72: 2 flats, at various times in different parts	m. 67: 2 flats	(unchanged)	m. 68: 2 flats	
	m. 84: 3 flats	m. 84: 3 flats	m. 81: 4 flats	m. 81: 4 flats	m. 81: 3 flats	
	(unchanged)	(unchanged)	m. 111: 3 flats	m. 111: 3 flats	(unchanged)	
	m. 123: 4 flats	m. 123: 4 flats	m. 123: 4 flats	m. 126: 4 flats	m. 123: 4 flats	
m. 146: 2 flats m. 159: open key	m. 140-44: open key, at various times in various parts	m. 144: open key	m. 142: open key	m. 140: open key		

Measure numbers:

The numbering of measures is inconsistent across the autograph sources. Based upon the desire for a soloist to move with relative ease between the orchestral, recital, and band versions, the numbering of measures has been made consistent across all versions, with the significant exception of the introduction to the *Arioso*:

- B: The introduction to the band version contains thirteen measures prior to the entry of the soloist. The entire cadenza which follows is marked as m. 14, with the entry of the muted brass marked as m. 15. The *più mosso* begins in m. 16, and the complete movement is 114 measures long.
- O: The introduction to the orchestral version was revised to contain only 12 measures prior to the entry of the soloist. To adjust for this, the composer marked the first measure of the cadenza as m. 13, and the remainder of the cadenza as m. 14. The muted strings, corollary to the muted brass of the band version, enter in m. 15. The *più mosso* begins in m. 16, and the complete movement is 114 measures long.
- R: The introduction in the piano reduction is also 12 measures long, matching the orchestral version. However, the autograph piano reduction numbers an additional bar in the cadenza, causing the piano to enter in m. 16. Therefore, the *più mosso* of the autograph piano reduction begins in m. 17, leading to an apparent length of 115 measures for the entire movement.

The composer adjusted the numbering of cadenza in sources B and O, presumably to ensure consistency from m. 15 forward. The additional measure number in the cadenza of R is clearly an outlier, perhaps the result of an error.

The differing durations of the introductions to the band, orchestral, and piano versions of the *Arioso* are preserved. A note is provided in the solo part to caution the soloist to add one bar of rest prior to their entry when performing with band, and to advise them as to the different numbering of measures in the cadenza.

Tempo and metronome indications:

Discrepancies in the tempo indications or metronome marking are given in the detail below. No attempt was made by the editor to provide additional, suggested metronome markings.

Measure numbers in cadenza:

Nelhybel marked dotted bar lines within the cadenzas to suggest a sense of meter. For the purposes of this critical report, these dotted bar lines are numbered as extensions of the overall bar number in the manner of “m. 14.x”. For example, the opening cadenza’s second measure, as indicated by dotted bar lines, is referred to as m. 14.2.

Rehearsal marks:

Rehearsal marks are inconsistent in the autograph sources. At times, rehearsal marks seem to indicate significant musical events. Just as often, however, they simply appear the beginning of a new system. Rehearsal marks have been added at musically significant moments, and measure numbers are marked at the beginning of each system.

Autograph solo clarinet sources:

Sources SB and SO are largely identical, with pages 2-8 of SO likely being simply a photocopy of SB. Page 1 of SO was rewritten. However, an apparent scribal error was created that excluded measures 26-29. As these measures are clearly intended to be performed and are present in O, they have been included into the present edition.

With the publication of a revised band score and parts by Star Music Publishing (2022), the solo part is consistent across all three versions. Editorial notes describing significant differences a soloist should be prepared for when moving between band and orchestral performances are included in the recital version of the score (soloist and piano reduction). Full detail is provided in the critical commentary below.

Location of solo part in orchestral score:

In the orchestral manuscript score, Nelhybel wrote the solo part above all instruments, in the style of a concerto for band. In this edition, it has been placed in the tradition position for an orchestral score, just above the string group.

String bowing indications:

Nelhybel marked few, if any, bowings into the score and parts. Those bowings have been reproduced in this edition, with no attempts made to suggest additional markings.

String *divisi* passages:

The composer's marking of *divisi* passages in the score and parts was inconsistent. When marked by Nelhybel in any part, it has been included and applied consistently throughout the passage. The following passages were marked with either *divisi* or *non-divisi* by the editor, with the remaining spots left to the discretion of the performers.

- Arioso: mm. 38-42, mm. 102-14
- Danza: m. 67, mm. 80-81, mm. 102-4, mm. 118-9, mm. 120-3, m. 161

Autograph bass clarinet orchestral part:

The autograph bass clarinet part to the orchestral version is lost. The autograph orchestral score is written in condensed score form, at times leaving uncertainty as to the individual part-writing. The bass clarinet part for this edition was created by eliminating the autograph Bassoon I and Bassoon II parts from the condensed score and assigning the bass clarinet the remaining pitches. In nearly all circumstances, this resulted in a performable bass clarinet part, with specific problems described below in the Critical Commentary.

The remainder of the Critical Commentary contains detailed descriptions of the discrepancies encountered while assembling the performing editions of the solo clarinet part, the piano reduction, and the orchestral score. To assist the reader, all relevant commentary is repeated in each area.

- Solo clarinet, see page 5.
- Piano reduction, see page 17.
- Orchestral score and parts, see page 20.

Critical Commentary:
Solo Clarinet (all versions):

Arioso:

m. 1 (See also page 2)

B: The band's introduction contains 13 measures prior to the entry of the soloist.

The soloist's cadenza is marked as m. 14 and the ensemble enters in m. 15.

O, R: These introductions contain 12 measures prior to the entry of the soloist. The first measure of the cadenza is marked separately as m. 13, with the remainder of the cadenza marked as m. 14. The ensemble/piano enters in m. 15.

m. 14.1

SB, O, SO: Written as a 4/4 measure with a triplet across beats 3 and 4.

B, R: Triplet notation not present, creating an apparent 5/4 measure.

m. 14.3

B, O: Accent on beat 3.

SB, SO, R: No accent on beat 3.

m. 14.3

SB, SO, R: Third note of quintuplet figure marked staccato.

B, O: No staccato marked.

m. 14.5

O, R: Written as a 4/4 measure with a triplet across beats 3 and 4.

B, SB, SO: Triplet notation not present, creating an apparent 5/4 measure.

m. 14.7

SB: Accent marked on downbeat.

B, O, SO, R: No accent marked.

m. 14.7

O: Staccato on third grace note.

B, SB, SO, R: No staccato marked.

m. 14.7

SB, O, SO, R: Slur from final grace note to half note.

B: No slur marked.

m. 14.7

SB, O, SB, R: Accent marked on beat 3.

B: Accent not marked.

m. 16

B: *Un pochettino piú mosso*

SB, SO, R: *Piú mosso*

O: *Poco piú mosso*

m. 23

B, SB, SO, R: Tenuto marked on sounding D⁴ of beat 3.

O: Tenuto marked on sounding C⁴ of beat 1.

- m. 24
 B: No staccato marked on beat 1.
 SB, O, SO, R: Staccato dot on beat 1.
- m. 25
 O: Staccato dot marked on downbeat of beat 1.
 B, SB, SO, R: No staccato dot.
- m. 26
 B, O, R: End of beat 1 into beat 2 marked with a tenuto on the sixteenth note and a sub-slur from sixteenth note to following dotted eighth note.
 SB: No tenuto or sub-slur marked.
 SO: Passage missing/deleted by copying error.
- m. 27
 B, SB, SO: No tenuto mark on sounding F⁴ within beat 2.
 O, R: Tenuto mark present.
- m. 30
 SB, O, SO: *poco sf* restated in beats 2 and 3.
 B, R: *sf* restated in beats 2 and 3.
- m. 32
 B, R: *sf* restated in second and third portions of the triplet figure.
 SB, O, SO: *poco sf* restated in second and third portions of the triplet figure.
- m. 32
 O, SO: Staccato marked on final sounding F⁴ of measure.
 B, SB, R: No staccato marked.
- m. 36-37
 B: *Poco agitato* marked at m. 36.
 O, OP, R: *Poco agitato* marked at m. 37.
 SB, SO: The number of bars of rest supports marking *Poco agitato* at m. 36.
 This discrepancy is preserved in the orchestral and band versions. The soloist should be aware that the conductors of the band and orchestral accompaniments will refer to this *Poco agitato* in different locations.
- m. 44-45
 B, SB, O, SO: Sub-slur written across bar line from sounding Ab⁴ to G⁴.
 R: No sub-slur written.
- m. 46
 B: Tenuto written on second pitch of beat 1 sextuplet. No sub-slurs present.
 O: Tenuto written on second and fourth pitches of beat 1 sextuplet. No sub-slurs.
 SB, SO, R: Tenuto written on second and fourth pitches of beat 1 sextuplet. Sub-slurs from second to third sixteenth note and fourth sixteenth note to following beat.
- m. 46

- B, O, R: *mf* written at end of crescendo, on the second half of beat 3.
SB, SO: No *mf* present.
- m. 47
B, SB, SO, R: No staccato written on first sounding Bb⁴.
O: Staccato present on first sounding Bb⁴.
- m. 47
B, O, R: Tenuto written on sounding C⁵.
SB, SO: No tenuto written on sounding C⁵.
- m. 49
B: No sub-slur marked from sounding E⁵ to F⁵.
SB, O, SO, R: Sub-slur marked from sounding E⁵ to F⁵.
- m. 51
B, SB, SO: Grace notes in quintuplet have no accent or sub-slur.
O: Grace notes marked with accent on first note; no sub-slur.
R: Grace notes marked with accent on first note and a sub-slur.
- m. 55
B: No staccato marked on sounding Db⁵.
SB, O, SO, R: Staccato marked on sounding Db⁵.
- m. 56-57
B: Sub-slur from sounding C⁵ to D^{b5} to C⁵ begun but not completed.
SB, SO: Complete sub-slur from sounding C⁵ to Db⁵ to C⁵.
O, R: No sub-slur written.
- m. 67
B, SB, SO, R: No staccato marked on downbeat.
O: Staccato marked on downbeat.
- m. 67
B: No sub-slur present on final two pitches, sounding C⁵ to Eb⁵.
SB, O, SO, R: Sub-slur marked on final two pitches.
- m. 68
B, SB, O, SO: No tenuto mark on first sounding Ab⁵ of final sextuplet figure.
R: Tenuto marked added.
- m. 68
B, O: Staccato dot written on final sounding F⁵ of measure (fourth pitch of the sextuplet).
SB, SO, R: No staccato dot written.
- m. 68
B: "*free*" is written beneath beat 3 of the solo part.

- SB, O, SO, R: No similar indication given.
- m. 69-70
 B: No sub-slur from sounding F⁵ to G⁵.
 SB, O, SO, R: Sub-slur present in all sources.
- m. 72
 B, SB, SO, R: No staccato marking on downbeat.
 O: Staccato marked on downbeat.
- m. 75
 B, SB, SO, R: No staccato marking on fourth, fifth, and sixth pitches of beat 1 septuplet.
 O: Staccato marked on fourth, fifth, and sixth pitches of beat 1 septuplet.
- m. 75
 B, O: Beat 3 contains sounding Ab⁵, per the key signature and lack of an accidental.
 SB, SO, R: Beat 3 contains sounding A⁵, as explicitly marked with an accidental.
- m. 75
 B, SB, SO, R: No staccato marking on final four pitches of beat 3 septuplet.
 B, O: Staccato marked on final four pitches of beat 3 septuplet.
- m. 76
 B: Beat 1 triplet marked with staccato, then accent, accent.
 SB, SO: Beat 1 triplet marked with no staccato, then accent, accent.
 O: Beat 1 triplet marked with staccato and accent, staccato and accent, accent.
 R: Beat 1 triplet marked with accent, accent, accent.
- m. 89
 B, O, R: No sub-slur written from sounding D⁴ in the first beat to the following C⁴.
 SB, SO: Sub-slur written.
- m. 90
 B, R: No staccato written on final five pitches of descending sextuplet, beat 3.
 SB, O, SO: Staccato written.
- m. 92
 B, O, R: *Diminuendo* from beat 1 to pp on beat 3.
 SB, SO: No *diminuendo* marked.
- m. 92
 B, SB, SO, R: No staccato marked at beginning of beat 3.
 O: Staccato marked.
- m. 93
 B, O, R: Accent marked on sounding Eb⁴, second half of beat 2.
 SB, SO: No accent marked.
- m. 94
 B: Specifies p as the peak of the dynamic swell in mm. 93-94.

SB, O, SO, R: Unspecified peak to dynamic swell.

m. 98

B, O: Crescendo written on beat 3.

SB, SO, R: No crescendo written.

m. 99

B: No tenuto on downbeat.

SB, O, SO, R: tenuto on downbeat.

m. 101:

B, R: No staccato anywhere in beat 2.

SB, SO: Staccato only on first pitch of the beat 2 sextuplet.

O: Staccato on the second, third, fourth and fifth pitches of the beat 2 sextuplet.

m. 102-7:

B, O, R: A phrasing slur is marked from beat 3 of m. 102 to the end of m. 107.

SB, SO: The phrasing slur begins two pitches later, on beat 3 of m. 103.

Danza:

m. 1

B, O: Metronome marking of $q = 144$.

SB, SO: No metronome marking given.

R: Metronome marking of $q = 168$.

m. 30-33

B: The trumpet solo is accompanied by harmony in the bells, chimes, and other brass. Additionally, the trumpet part is slightly altered by the addition of an A^4 passing tone on the second half of beat 1 of m. 33.

O, OP, R: The trumpet solo is unaccompanied and lacks the A^4 passing tone.

The following may be played by the pianist when preparing for a performance with band:

Danza, m. 30-33: (band version)

m. 45

B: No comma indicated in beat 1.

SB, O, SO, R: Comma printed in beat 1.

m. 46

B, O, R: Comma indicated in beat 3.

SB, SO: No comma printed in beat 3.

- m. 47
B, O, R: No comma indicated in beat 1.
SB, SO: Comma printed in beat 1.
- m. 48
B: Tenuto indicates on first sixteenth note of beat 3
SB, O, SO, R: No tenuto indicated.
- m. 51
B: Crescendo through beats 1 and 2 to mf on beat 3.
SB, O, SO, R: No crescendo or change of dynamic.
- m. 59
B: No staccato written on the downbeat of beat 2.
SB, O, SO, R: Staccato printed.
- m. 61
B, SB, SO, R: mf printed on the second half of beat 1
BO: mf printed on the second half of beat 2
- m. 63
B: No staccato printed on downbeats of beats 1 and 3.
SB, O, SO, R: Staccato printed.
- m. 64
B: No staccato printed anywhere within the beat 3 triplet.
SB, SO, R: Staccato printed on the first and second pitches of the beat 3 triplet.
O: Staccato printed only on the second pitch of the beat 3 triplet.
- m. 74
B, SB, SO: No staccato printed on downbeat of beat 1
O, R: Staccato printed.
- m. 77-78
B, SB, SO: Crescendo only in m. 78, to an accent and marked dynamic of ff.
O, R: Crescendo that starts earlier, on beat 3 of m. 77, to an accent and an unspecified dynamic.
- m. 82
B, O: Slur begins on beat 4
SB, SO, R: Slur begins on the second half of beat 3.
- m. 92
B: No staccato written on downbeat of beat 4.
SB, O, SO, R: Staccato present on downbeat of beat 4.
- m. 92-93
B, O, R: Slur from accented final eighth note of m. 92 to following downbeat.
SB, SO: No slur from accented final eighth note.

- m. 92-93
 B, SB, SO, R: Crescendo starts on second pitch (sounding Bb⁴) of m. 92.
 O: Crescendo starts on first pitch of m. 93.
- m. 95
 B: Metronome marking of *Tempo I*, q = 140.
 O: No metronome marking. Simply marked as *Tempo I*.
 SB, SO, R: Metronome marking of *Tempo I*, q = 144.
- m. 95
 B: No articulation marked on downbeat of beat 1.
 SB, SO: Staccato dot written on downbeat of beat 1.
 O, R: Staccato dot and accent written on downbeat of beat 1.
- m. 96
 B, SB, O, SO, R: Staccato and accent marked on downbeat of beat 3.
- m. 98
 B, SB, O, SO, R: No articulation marked on downbeat of beat 1.
- m. 99
 B, O: Accent marked on downbeat of beat 3.
 SB, SO: No articulation marked on downbeat of beat 3.
 R: Staccato and accent marked on downbeat of beat 3.
- m. 100
 B, R: No staccato marked on downbeat of beat 1.
 SB, O, SO: Staccato articulation written on downbeat of beat 1.
- m. 100
 B, O: Sounding E⁵ confirmed with accidental as the second pitch of beat 2.
 SB, SO, R: Sounding Eb⁵ confirmed with accidental as the second pitch of beat 2.
- m. 101
 B, R: Two solid slurs printed, each starting with an accent, with dotted slur above.
 SB, SO: Single slur over the entire passage which begins with an accent.
 O: Two solid slurs are printed, each starting with an accent. The first solid slur ends in a staccato. A dotted slur is written over both solid slurs.
- m. 102
 B, O: No metronome marking. Simply marked as *Meno mosso*.
 SB, SO, R: Metronome marking of *Meno mosso*, q = 132.
- m. 114
 B, SB, SO, R: Accent written on sounding B³, second pitch of beat 1.
 O: Tenuto written sounding B³, second pitch of beat 1.
- m. 115
 B, SB, SO, R: Crescendo during beats 1 and 2 to f.
 O: No crescendo marked.

- m. 116
 B: Crescendo starting on beat 1 to *molto* f at end of beat 3.
 SB, SO, R: Crescendo starting on beat 2 to unspecified end; *molto* f on beat 4.
 O: Crescendo starting on beat 2 to f at end of beat 3.
- m. 120
 B, SB, SO, R: Accent on downbeat of beat 1.
 O: No accent written.
- m. 126
 B: No accent on downbeat of beat 3.
 SB, O, SO, R: Accent written on downbeat of beat 3.
- m. 130
 B: Specifies f dynamic in beat 2 at start of crescendo.
 SB, O, SO, R: Specifies no dynamic at start of crescendo.
- m. 132
 B: Accent and sf marked on final eighth note of measure.
 SB, O, SO, R: Only accent marked on final eighth note.
- m. 137
 B: No staccato written on downbeats of beats 2, 3 and 4.
 SB, SO: Staccato written on downbeats of beats 2 and 3 but not on beat 4.
 O, R: Staccato written on downbeat of beat 2 but not beats 3 and 4.
- m. 140
 B, O: No metronome marking. Simply marked as *Poco meno mosso*.
 SB, SO, R: Metronome marking of *Poco meno mosso*, q = 132.
- m. 144
 B: Measure clearly intended to be a 4/4 measure, as indicated by the rests in the ensemble parts and the instructions, using tick marks, for the conductor to beat measures 144 and 145 in four. Solo part has bracket with 3/2 above the staff.
 SB, SO, R: Written in 4/4 time, using quarter-note triplet indications over beats 1-2 and 3-4.
 O: Same as band score but without the instructions for conductor.
- m. 145
 B, SB, SO, R: No staccato articulations marked on any pitches.
 O: Staccato articulation marked on sounding F#³ at end of first slur but nowhere else.
- m. 152-153
 B: Crescendo starts on beat 1 of m. 153.
 SB, SO: Crescendo starts on approximately beat 4 of m. 152.

- O, R: Crescendo starts on beat 3 of m. 152.
- 154-155
 B: Crescendo starts on beat 2 of m. 154.
 SB, O, SO: Crescendo starts on beat 4 of m. 154
 R: Crescendo starts on beat 1 of m. 155, perhaps due to a page turn in the score.
- 154-155
 B: Tenuto articulation on beat 2 of m. 154 with no slur to m. 155.
 SB, O, SO, R: Accented articulation on beat 2 of m. 154 with slur to end of m. 155.
- m. 155
 B: Beat 3 marked with *sff* and accent.
 SB, O, SO, R: Beat 3 marked with *ff* and no accent.
- m. 156
 B: Reiterates *ff* dynamic.
 SB, O, SO, R: No reiteration of dynamic
- m. 156
 B, O, R: Accent marked on F#⁵ in beat 3.
 SB, SO: Staccato marked on F#⁵ in beat 3.
- m. 157
 B, O, R: Accent marked on second half of beat 3, single slur to sounding C#⁵.
 SB, SO: No accent marked on second half of beat 3, additional sub-slur from sounding B³ to D⁴.
- m. 158
 B, O, R: No indication of *ritardando*.
 SB, SO: *Ritardando* indicated.
- m. 158-159
 B: Slur from final pitch of m. 158 (sounding Eb⁶) to m. 159.
 SB, O, SO, R: No slur from end of m. 158 into m. 159.
- m. 159.1
 B: *sff* on downbeat with diminuendo.
 SB, SO: *sff* on downbeat with no diminuendo.
 O: No *sff* on downbeat with no diminuendo.
 R: No *sff* on downbeat with crescendo following.
- m. 159.2
 B, SB, O, SO: No staccato on beat 1.
 R: Staccato marked on beat 1.
- m. 159.2
 B, SB, SO, R: Diminuendo from sounding D⁶ to *mf* on beat 1 of m. 159.3.
 O: No diminuendo.
- m. 159.3

- B: Comma marked in beat 1 between sounding Bb⁵ and B⁴.
SB, O, SO, R: No comma marked.
- m. 159.3
S, O, R: Staccato dot on B⁴ in beat 1.
SB, SO: No staccato dot.
- m. 159.4
B, O: *ritard.* marked starting on beat 3.
SB, SO, R: No *ritard.* marked.
- m. 159.5
B, SB, SO, R: Comma printed between first two sixteenth notes of beat 1.
R: No comma printed.
- m. 159.5
B, O: Text instructions for “slow start” or “slow”.
SB, SO, R: No text written.
- m. 159.5
B: No staccato dot on sounding Bb³, beat 3.
SB, O, SO, R: Staccato dot on sounding Bb³, beat 3.
- m. 159.7
B, SB, SO: Sounding F³ on beat 3.
O, R: Sounding G³ on beat 3.
- m. 159.9
B, O, R: No staccato marked on downbeat of beat 1.
SB, SO: Staccato marked.
- m. 159.9-159.10
B, SB, SO: *f* dynamic printed under sounding D³ in beat 1 of m. 159.10.
O: *f* dynamic printed under sounding F⁴ in beat 4 of m. 159.9.
R: *f* dynamic printed under sounding F³ in beat 1 of m. 159.10.
- m. 159.10
B: Sounding B⁴ on beat 3 due to lack of accidental.
SB, O, SO, R: Sounding Bb⁴ on beat 3, confirmed with accidental.
- m. 159.10
B, SB, O, SO: No tempo alterations indicated.
R: *Allargando* written on beat 3, leading to a fermata on beat 1 of m. 159.11.
- m. 159.10
B, SB, O, SO: No dynamic changes indicated.
R: Crescendo from end of beat 3 to *ff* on downbeat of m. 159.11.
- m. 159.10
B: Sounding Bb⁵ on first pitch of beat 4.

- SB, O, SO, R: Sounding C⁶ on first pitch of beat 4. Confirmed in SB, SO using text (“d”) in the transposed part.
- m. 160
B, O, R: Slur from sounding C#⁶ to D⁶ in beat 1.
SB, SO: No slur.
- m. 160
B: sfp and accent marked on third triplet, with subsequent crescendo in m. 161.
SB, O, SO, R: Only accent on third triplet.
- m. 161-165
B: Crescendo marked from m. 161 to ff arrival in m. 165.
SB, O, SO: No change of dynamic.
R: “*crescendo*” printed, but unclear if it belongs to m. 161-165 or m. 159.12.
- m. 166
B: sf marked.
SB, O, SO, R: No sf marked.
- m. 166
B, O: Diminuendo to pp.
SB, SO, R: No diminuendo marked.
- m. 180
B: “*louder than the ensemble*” written.
SB, O, SO, R: No text written.
- m. 182
B, SB, SO: Tenuto marked on beat 2 only.
O, R: Tenuto marked on beat 4 only.
- m. 193
B, SB, SO, R: Staccato written on beat 2.
O: No staccato written on beat 2.
- m. 194
B, R: Final note of measure accented with no sub-slur to following pitch.
SB, SO: Final note accented with sub-slur to following pitch.
O: Final note marked tenuto with no sub-slur.
- m. 196
B: Sounding B⁵ marked with accent.
SB, O, SO, R: Sounding B⁵ marked with tenuto.
- m. 200
B, O: Rising, chromatic figure from sounding E⁶ to G⁶.
SB: Originally an accented, sounding A#⁵, which was crossed out by the composer and replaced with the rising chromatic figure.
SO, R: Accented, sounding A#⁵.

B, SB, O:

ff < sf

SO, R:

ff >

m. 212

B, R: Tenuto marked on beat 2.

O, SB, SO: No tenuto marked on beat 2.

Critical Commentary:

Piano Reduction:

Piano Four Hands and Single-Pianist versions:

The composer wrote the introduction to the *Arioso* and *Danza* for piano four hands. If possible, a page-turning assistant could perform as the second pianist. However, to promote performances of the work, the editor has created alternate versions for a single pianist. This work was done in consultation with the composer's widow.

To facilitate page turns, both versions are printed at the beginning of each movement, the composer's original four hand version coming first. By binding together the unneeded pages, either version could be executed with relative ease.

General comments:

Throughout the piano reduction, the composer wrote staccato eighth notes with pedal through the subsequent rests, rather than writing out the full rhythmic value of the sustained pitches.

In some instances, this seems to have been done to encourage a more open, ringing quality of sound. Examples of this can be found in the *Arioso* at mm. 13, 15, 25-26, etc. It is particularly effective at evoking the sound of metallic percussion instruments, such as in the *Arioso* at mm. 19-22, 24, 28, 33, 42, and other similar spots.

However, in the *Arioso* at mm. 1-12, mm. 102-7, and mm. 110-14, the desired effect is to gradually accumulate dissonances, as would occur with wind or string instruments capable of sustaining their sound. The sustain pedal is to be used throughout, along with a gentle articulation and *sotto voce* tone quality, resulting in a rather misty or hazy sound.

Arioso:

m. 1 (See also page 2)

B: The band's introduction contains 13 measures prior to the entry of the soloist.

The soloist's cadenza is marked as m. 14 and the ensemble enters in m. 15.

O, R: These introductions contain 12 measures prior to the entry of the soloist. The first measure of the cadenza is marked separately as m. 13, with the remainder of the cadenza marked as m. 14. The ensemble/piano enters in m. 15.

m. 12

B: Woodwinds and brass sustain chord. Mallet percussion plays rhythm on dissonant chord. Timpani performs a glissando.

O: Winds sustain, brass plays rhythm, string glissando.

P: The composer wrote glissando lines up and down staff lines in a random pattern.

The piano is unable to effectively emulate the fully chromatic glissando of the strings and timpani and would most likely result in a glissando strongly suggestive of C major. Therefore, in consultation with the composer's widow, an alternate version is printed in this edition using dissonant chords played in the rhythm of the brass in the orchestral version and metallic percussion of the band version.

m. 16

B: *Un pochettino piú mosso*

SB, SO, R: *Piú mosso*

O: *Poco piú mosso*

m. 22

B, SB: *allargando*

O, SO, R: No *allargando*

OP: *allargando* in majority of parts.

m. 36-37

B: *Poco agitato* marked at m. 36.

O, OP, R: *Poco agitato* marked at m. 37.

SB, SO: The number of bars of rest supports marking *Poco agitato* at m. 36.

m. 75

B, O: Beat 3 in the solo part contains sounding $A\flat^5$, per the key signature.

SB, SO, R: Beat 3 in the solo part contains sounding $A\sharp^5$, marked with an accidental.

Danza:

m. 1

B, O: Metronome marking of $q = 144$.

SB, SO: No metronome marking given.

R: Metronome marking of $q = 168$.

m. 29

O: G^3 is the lowest pitch (in viola).

R: A^3 is the lowest pitch on beat 1, moving to G^3 on beat 2.

B: No corollary to be found here, as the introduction is composed differently.

m. 30-33

B: The trumpet solo is accompanied by harmony in the bells, chimes, and other brass. Additionally, the trumpet part is slightly altered by the addition of an A^4 passing tone on the second half of beat 1 of m. 33.

O, OP, R: The trumpet solo is unaccompanied and lacks the A^4 passing tone.

The following may be used when preparing for a performance with band:

Danza, m. 30-33: (band version)

The image shows a musical score for the band version of 'Danza, m. 30-33'. It consists of two staves: a treble clef staff and a bass clef staff. The time signature is 4/4. The key signature is one sharp (F#). The treble clef staff begins with a treble clef, a key signature of one sharp, and a common time signature. The bass clef staff begins with a bass clef, a key signature of one sharp, and a common time signature. The score includes dynamic markings 'sf' and 'f marcato'. The treble clef part has a melodic line with a passing tone on the second half of beat 1 of m. 33. The bass clef part has a harmonic accompaniment with chords and a passing tone on the second half of beat 1 of m. 33.

- m. 44
 B, SB, SO, R: Metronome marking of $q = 144$.
 O: No metronome marking. Marked with only *A tempo*, referring to m. 1 ($q = 144$).
- m. 95
 B: Metronome marking of *Tempo I*, $q = 140$.
 O: No metronome marking. Simply marked as *Tempo I*.
 SB, SO, R: Metronome marking of *Tempo I*, $q = 144$.
- m. 100
 B, O: Solo part has sounding E^5 on second pitch of beat 2, confirmed by accidental.
 SB, SO, R: Solo part has sounding Eb^5 on second pitch of beat 2, confirmed by accidental.
- m. 102
 B, O: No metronome marking. Simply marked as *Meno mosso*.
 SB, SO, R: Metronome marking of *Meno mosso*, $q = 132$.
- m. 112-116
 B: Begins with a *p* dynamic; brief crescendo in m. 114 leads to a *mf* dynamic on beat 4; Measure 115-16 again crescendos to *f*.
 O: Maintains a *p* dynamic throughout entire passage.
 R: Begins with a *p* dynamic; crescendo begins on beat 4 of m. 114, leading to a *sf* articulation on beat 3 of m. 116, with a precise dynamic unspecified.
- m. 140
 B, O: No metronome marking. Simply marked as *Poco meno mosso*.
 SB, SO, R: Metronome marking of *Poco meno mosso*, $q = 132$.
- m. 159.7
 B, SB, SO: Solo part has sounding F^3 on beat 3.
 O, R: Solo part has sounding G^3 on beat 3.
- m. 159.10
 B: Solo part has sounding B^4 on beat 3 due to lack of accidental.
 SB, O, SO, R: Solo part has sounding Bb^4 on beat 3, confirmed with accidental.
- m. 159.10
 B: Solo part has sounding B^4 on beat 3 due to lack of accidental.
 SB, O, SO, R: Solo part has sounding Bb^4 on beat 3, confirmed with accidental.
- m. 192-206
 Throughout these measures, there are six instances of isolated chords marked with both staccato and accented articulations, intended to emulate the heavy, biting sound of muted brass. As much as possible, they should be played *secco* and isolated from the prevailing legato and *molto sostenuto* texture.
- m. 200
 B, O: Rising, chromatic figure from sounding E^6 to G^6 .

SB: Originally an accented, sounding A#⁵, which was crossed out by the composer and replaced with the rising chromatic figure.

SO, R: Accented, sounding A#⁵.

B, SB, O:



SO, R:



Critical Commentary:

Orchestral Score:

Arioso:

m. 13, woodwinds

The autograph orchestral score indicates a chord of eight pitches for only seven instruments to play. The English horn autograph part indicates a sounding C⁵, which is the only pitch reasonably playable by the bass clarinet after excluding pitches assigned to the bassoons in the autograph parts. The English horn was reassigned to supply a missing F⁵, allowing the contour of the English horn part to conform more closely with other woodwinds. C⁶ found in the autograph orchestral score has been excluded.

m. 16

B: *Un pochettino piú mosso*

SB, SO, R: *Piú mosso*

O: *Poco piú mosso*

m. 16-18, oboe

O: Slur in score begins on beat 3 of m. 18.

OP: Slur present from beat 4 of m. 16 through m. 19.

m. 19, woodwinds

B, O: Accents consistently marked in all woodwinds.

OP: Accent missing in manuscript orchestral English horn and Bassoon 2 parts but present in other orchestral woodwind parts.

m. 21-22, vibraphone

O: *l.v.* ("let vibrate") line present.

OP: *l.v.* ("let vibrate") line missing.

m. 22

B, SB: *allargando*

O, SO, R: No *allargando*

OP: *allargando* in majority of parts.

m. 36-37

B: *Poco agitato* marked at m. 36.

O, OP, R: *Poco agitato* marked at m. 37.

SB, SO: The number of bars of rest supports marking *Poco agitato* at m. 36.

m. 42, Vibraphone

O: Pitch F⁴ written on downbeat.

OP: Eighth note rest written on downbeat.

m. 44, String bass

OP: Written Bb².

O: Written Bb³.

m. 49, woodwinds

B: Accent and *sforzando* marked on downbeat.

O, OP, R: Only accent marked on downbeat.

m. 62, woodwinds

O, OP: No crescendo leading to beat 2 is marked. No accent marked on beat 2.

B: Crescendo marked, leading to accent on beat 2.

R: No crescendo marked, as the piano is incapable of creating that effect.

m. 90-92, bass clarinet:

If the bass clarinetist is unable to play a sounding C², they should play m. 90-92 an octave higher than written and Bassoon 2 should play an octave lower than written.

Danza:

m. 1

B, O: Metronome marking of q = 144.

SB, SO: No metronome marking given.

R: Metronome marking of q = 168.

m. 30-33, Trumpet 1

B: The trumpet solo is accompanied by harmony in the bells, chimes, and other brass. Additionally, the trumpet part is slightly altered by the addition of an A⁴ passing tone on the second half of beat 1 of m. 33.

O, OP, R: The trumpet solo is unaccompanied and lacks the A⁴ passing tone.

m. 34-37, Flute 1 and 2

O: Score indicates "+ *8^{va}* 2 fls" above the other woodwinds.

OP: Orchestral parts have no pitches.

m. 34-37, Bass clarinet

O: Bass clarinet and "Bns" (plural) are indicated here where there is only two musical lines.

OP: Bass clarinet part is unavailable for consultation. Bassoon parts confirm they are assigned each to their own musical line. Bass clarinet is added to the lower part with Bassoon 2.

m. 73, woodwinds

B: No restatement/confirmation of the earlier p dynamic.

O, OP: No restatement/confirmation of the earlier mf dynamic.

R: Earlier mf dynamic restated.

m. 76-78, Bassoon 1

O: Continuous slur, with accents only on initial and final notes.

OP: Initial note accented, with slur to D⁴. Accent on F⁴ with second slur to accent on final note.

m. 94, Viola

O: Condensed score states Fb⁴/E⁴ arrival on beat 3 for the lowest voice of the chord. Score also indicates a quarter rest on beat 3 for some voice, likely viola.

OP: Viola part indicates only the beat 3 quarter rest, but no Fb⁴/E⁴ half note. Fb⁴/E⁴ not present in any other autograph string part.

m. 95

B: Metronome marking of *Tempo I*, q = 140.

O: No metronome marking. Simply marked as *Tempo I*.

SB, SO, R: Metronome marking of *Tempo I*, q = 144.

m. 102

B, O: No metronome marking. Simply marked as *Meno mosso*.

SB, SO, R: Metronome marking of *Meno mosso*, q = 132.

m. 112-116

B: Beginning with a p dynamic, a brief crescendo in m. 114 leads to a mf dynamic on beat 4. Measures 115-116 again crescendo to f.

O: Maintains p dynamic throughout entire passage.

R: Beginning with a p dynamic, a crescendo begins on beat 4 of m. 114, leading to a sf articulation on beat 3 of m. 116, precise dynamic unspecified.

m. 133-134, woodwinds

B: Accents marked consistently on final note of m. 133 and first note of m. 134.

O: No articulation marked in either location.

OP: Nothing marked in Fl 1, Fl 2, Bsn 1. Accents marked on both notes in Ob, EH. Accent marked only on first eighth note in m. 133 in Bsn 2.

m. 140

B, O: No metronome marking. Simply marked as *Poco meno mosso*.

SB, SO, R: Metronome marking of *Poco meno mosso*, q = 132.

m. 146-148, Chimes:

O: Chime part is present.

OP: Chime part not written.

m. 156, all woodwinds and brass

O: sf articulation written only under beat 1 in the trombone parts.

OP: sf articulation written only under beat 1 in the horn and trombone parts.

m. 156-157, Flute 1:

O: F⁵ is given as the highest pitch in a woodwind chord of six notes. Only five instruments are named: Oboe, English horn, Bass clarinet, Bassoons 1 and 2.

OP: F⁵ is not found in either the Flute 1 or Flute 2 parts.

m. 157, all woodwinds and brass

O: sf articulation written only under beat 3 in the trombone parts.

OP: sf articulation written only under beat 3 in the horn and trombone parts.

m. 161, String Bass

O: Two half notes, marked down-bow and up-bow.
 OP: Two half notes with a single slash on the stem and a confirmation of eighth notes via four dots printed above the noteheads.



- m. 167, Tom-toms
 - B: Indicates "(let ring)".
 - O, OP: No indication of "(let ring)"
- m. 172, English horn
 - B, O: Accent indicated on beat 4.
 - OP: Tenuto indicated on beat 4.
- m. 175, Tom-toms:
 - B, OP: Final eighth note of bar is middle drum
 - O: Final eighth note of bar is highest drum
- m. 177, Cello and Double Bass
 - B, O: No diminuendo marked on beat 4/tied to next measure.
 - OP: Diminuendo marked on beat 4/tied to next measure.
- m. 179, Cello and String bass
 - B: Diminuendo in bass voices.
 - O: Diminuendo indicated on Eb³.
 - OP: No diminuendo written on Eb³.
- m. 179-180, English horn
 - B, O: Sustains sounding C⁵ for two-and-a-half beats. Reattacks C⁵ on beat 4, tied into next measure.
 - OP: Sustains sounding C⁵ for only one eighth note. Reattacks A⁴ on beat 4, slurred to C⁵ in next measure.
- m. 181, Bassoon 1
 - B, OP: Diminuendo on beats 1 & 2
 - O: Diminuendo missing
- m. 182, English horn. See also measure 194.
 - B: Changes from G^{#4} to G⁴ on beat 3.
 - O, OP: Remains on G^{#4} throughout beat 3.
- m. 182, Bassoon 1
 - O: Crescendo on beat 4.
 - OP: No crescendo on beat 4.
- m. 183, Bassoon 2
 - O: No diminuendo on beats 3 & 4

- OP: Diminuendo on beats 3 & 4
 B, BP: (recomposed; not relevant/related)
- m. 184, Bassoon 1
 B, O: Crescendo on beats 3 & 4
 OP: No crescendo on beats 3 & 4
- m. 187-188, Bassoon 2 and Bass clarinet
 B, O: Crescendo on F#², diminuendo on G².
 OP: No crescendo or diminuendo.
- m. 188, Flute 1
 B, O: Slur indicated from beat 2 to following bar.
 OP: No slur indicated
- m. 190, Trombone 1
 B: G#³ confirmed via accidental in Horn 2 part on downbeat of beat 1.
 O: G#³ of previous measure not confirmed with accidental on downbeat of beat 1.
 The passage of the bar line would suggest G♯³.
 OP: Downbeat of G♯³ confirmed with courtesy accidental.
 R: Passage is not reflected in piano reduction.
- m. 191, Flute 1
 B, OP: Accent written on beat 3
 O: Tenuto written on beat 3
- m. 193, Trumpet 1
 B: Db⁴ in beat 4, explicitly confirmed in score.
 O: No accidental marked on beat 4, allowing Db⁴ from beat 1 to persist.
 OP: D♯⁴ in beat 4, explicitly confirmed with accidental.
- m. 194, English horn. See also measure 182.
 B: Remains G#⁴ through beat 3.
 O, OP: Remains on G#⁴ through beat 3.
- m. 195-196, Flute 2
 B, O: Diminuendo from C⁴ to B⁴.
 OP: No diminuendo from C⁴ to B⁴.
- m. 195, Flute 1
 B, OP: Diminuendo marked on beats 3 & 4.
 O: No diminuendo marked on beats 3 & 4.
- m. 197, Flute 1
 B, O: Slur over beats 2, 3 and 4.
 OP: Slur missing on beats 2, 3 and 4
- m. 199, Bassoon 2 and Bass clarinet
 B: All low voices consistently crescendo.
 O, OP: Bassoon 2 and Bass clarinet not marked to crescendo but Cello and Bass are.

- m. 199, Chimes
 B: Beat 2 marked with accent and sff.
 O: Beat 2 marked only with ff.
 OP: Beat 2 marked with accent and ff.
- m. 201, English horn
 B, OP: ff
 O: Lacking ff
- m. 203, Bassoon 2
 B, O: Slur marked from Eb³ to following downbeat.
 OP: No slur marked from Eb³ to following downbeat.
- m. 204, Flute 1
 B, O: Crescendo on beats 2-4.
 OP: No crescendo marked.
- m. 204, Bassoon 1
 B, O, R: Tenuto articulation on beat 3.
 OP: Lacking tenuto on beat 3.
- m. 204-205, Flute 2
 B: Accent on C⁵, with diminuendo.
 O: Tenuto on C⁵, with diminuendo.
 OP: Tenuto on C⁵, with no diminuendo.
- m. 205, Oboe
 B: Tenuto marked, with no diminuendo.
 O: No tenuto or diminuendo marked.
 OP: Both tenuto and diminuendo marked.
- m. 205, Bassoon 1
 B, R: Tenuto on beat 4.
 O, OP: No tenuto on beat 4.
 Note: Previous statements of this phrase (m. 169, 181, and 194) include this tenuto.
- m. 205, Bassoon 1
 B, OP: Slur from beat 4 to next downbeat.
 O: Slur is missing.
- m. 205-207, Viola
 O: Viola part is present.
 OP: Passage not written into the orchestral part.
- m. 206, Flute 2
 B: C#⁵ = p with tenuto and diminuendo.
 O: C#⁵ = tenuto only, with no dynamic or diminuendo.
 OP: C#⁵ = tenuto with diminuendo, no dynamic specified.

m. 207-208, Flute 2

B: Tenuto and diminuendo, C⁵ to B⁴

O: Tenuto, no diminuendo, C⁵ to B⁴

OP: Piano, tenuto and diminuendo, remains on C⁵

m. 208-209, English horn

B: Not usable reference, due to dynamics being delayed by one measure. pp arrives in m. 210 in the band version.

O: Dynamic not clear. Possible to infer diminuendo to pp from context.

OP: No diminuendo written in English horn.

m. 211, Bassoon 1

B, O: Diminuendo on beats 1-3.

OP: Lacking diminuendo on beats 1-3.