Edward Nesbit

Concerto

for violin and ensemble

CONCERTO

EDWARD NESBIT

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Concerto was commissioned by the Royal Philharmonic Society for the Philharmonia Orchestra Young Composers' Academy. The premiere performance was given by Maya Iwabuchi and players from the Philharmonia Orchestra conducted by Clark Rundell at the Royal Festival Hall's *Music of Today* series on 9th June 2011.

LIST OF MOVEMENTS

I - p. 1
II - p. 11

INSTRUMENTATION

flute (= piccolo)
clarinet in B♭

horn in F
tenor trombone

harp

solo violin

violoncello
double bass

Score in C

Duration c. 8' 30"

PERFORMANCE NOTES

flute: diamond noteheads indicate a breathy timbre
clarinet: diamond noteheads indicate echo tone
harp: crossed noteheads indicate xylophonics

PROGRAMME NOTE

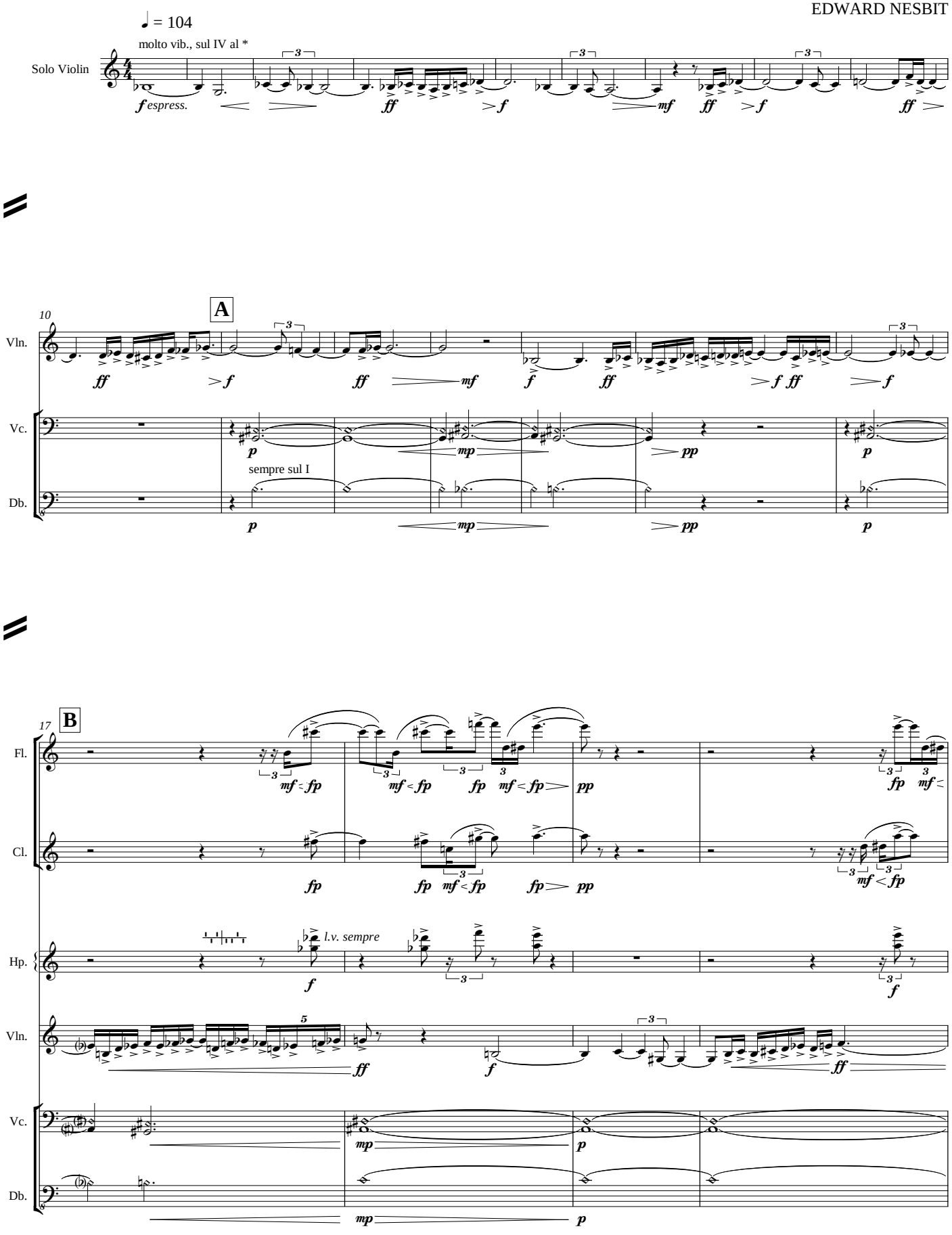
My *Concerto* consists of two movements which explore different aspects of the concerto form. The first movement is a fast *scherzando*, in which the relationship between violin and ensemble takes its lead primarily from nineteenth-century models. The soloist plays almost continuously, and at any given point performs one of two roles: playing the melody, and playing virtuosic decoration as an accompaniment to melodic material in the ensemble.

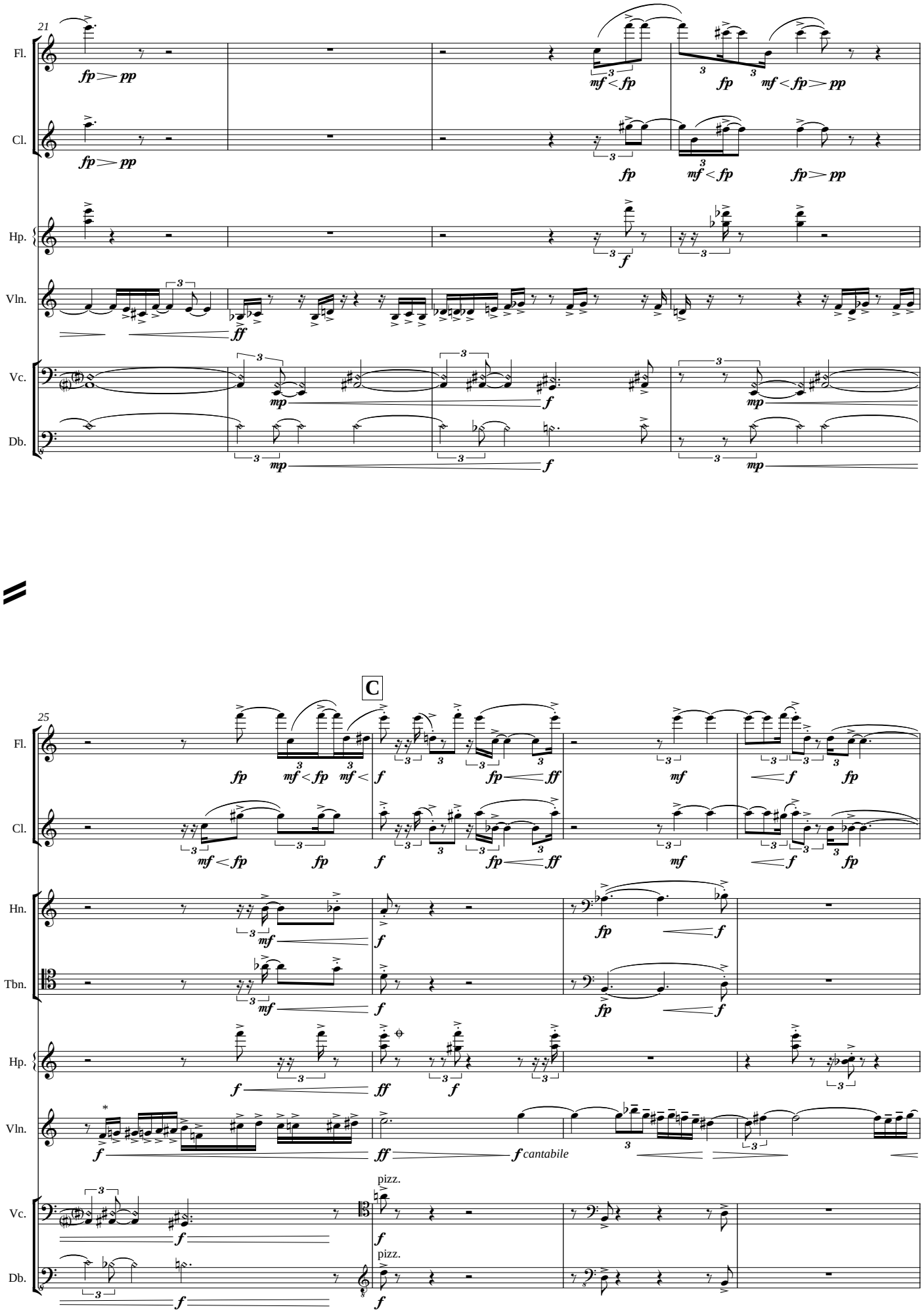
In the second movement, the relationship between violin and ensemble is conceived very differently, and the violin plays music that remains distinct from the ensemble, sometimes in direct opposition to it. As the movement goes on the violin becomes progressively more integrated into the musical discourse of the other instruments, and is eventually assimilated completely, before violin and ensemble again go their separate ways and the movement ends in the disunity with which it began.

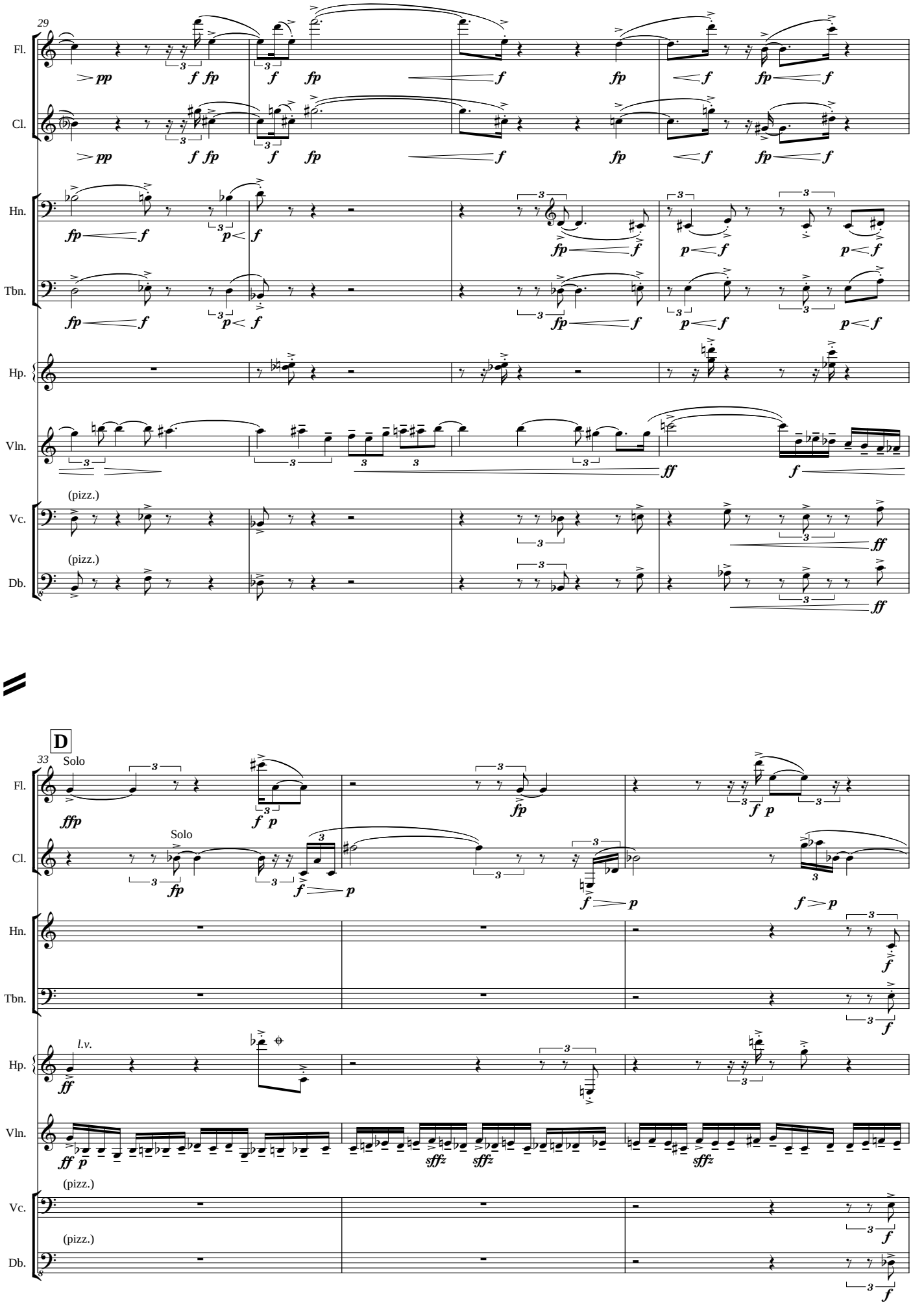
Concerto

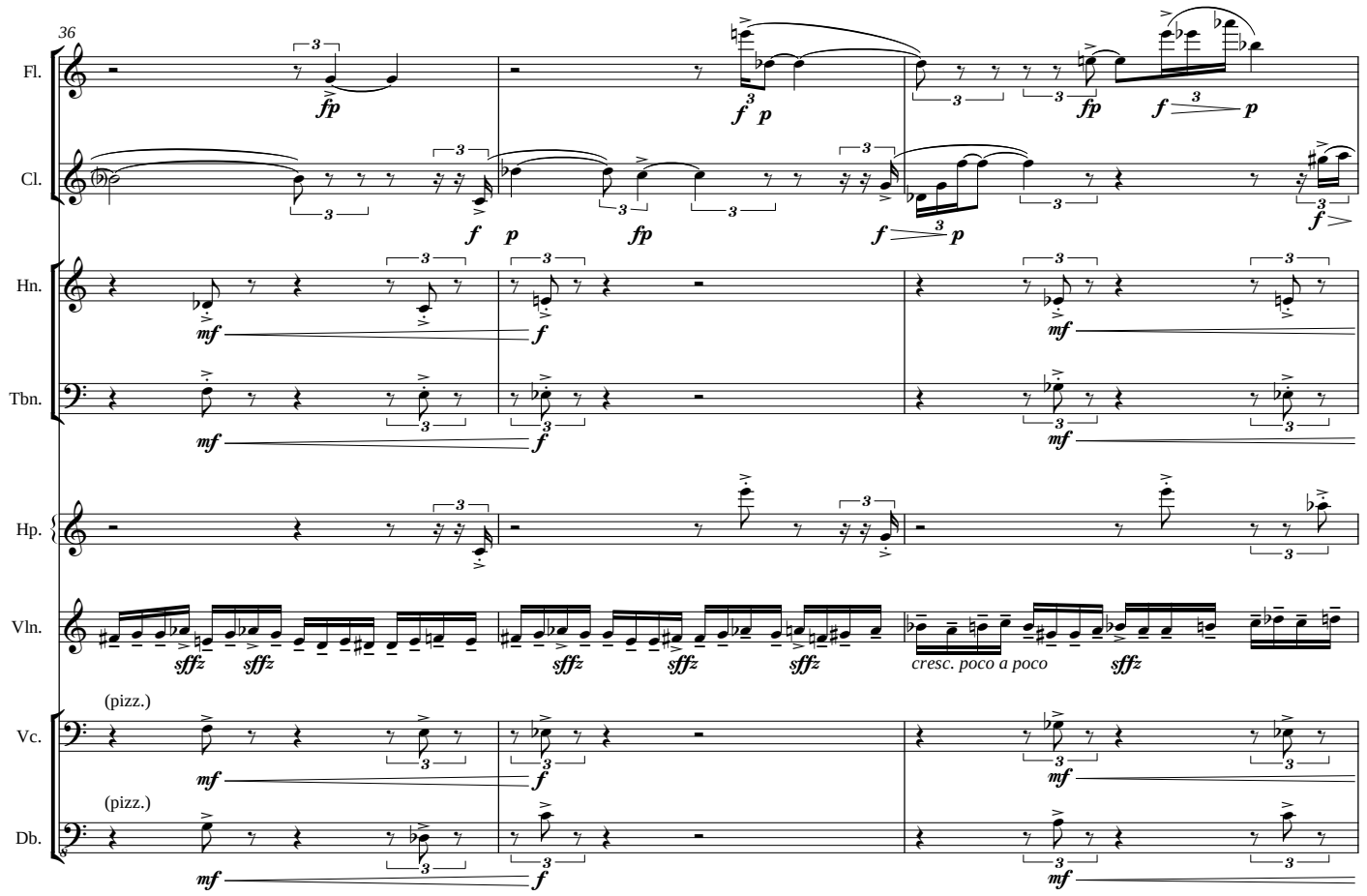
I

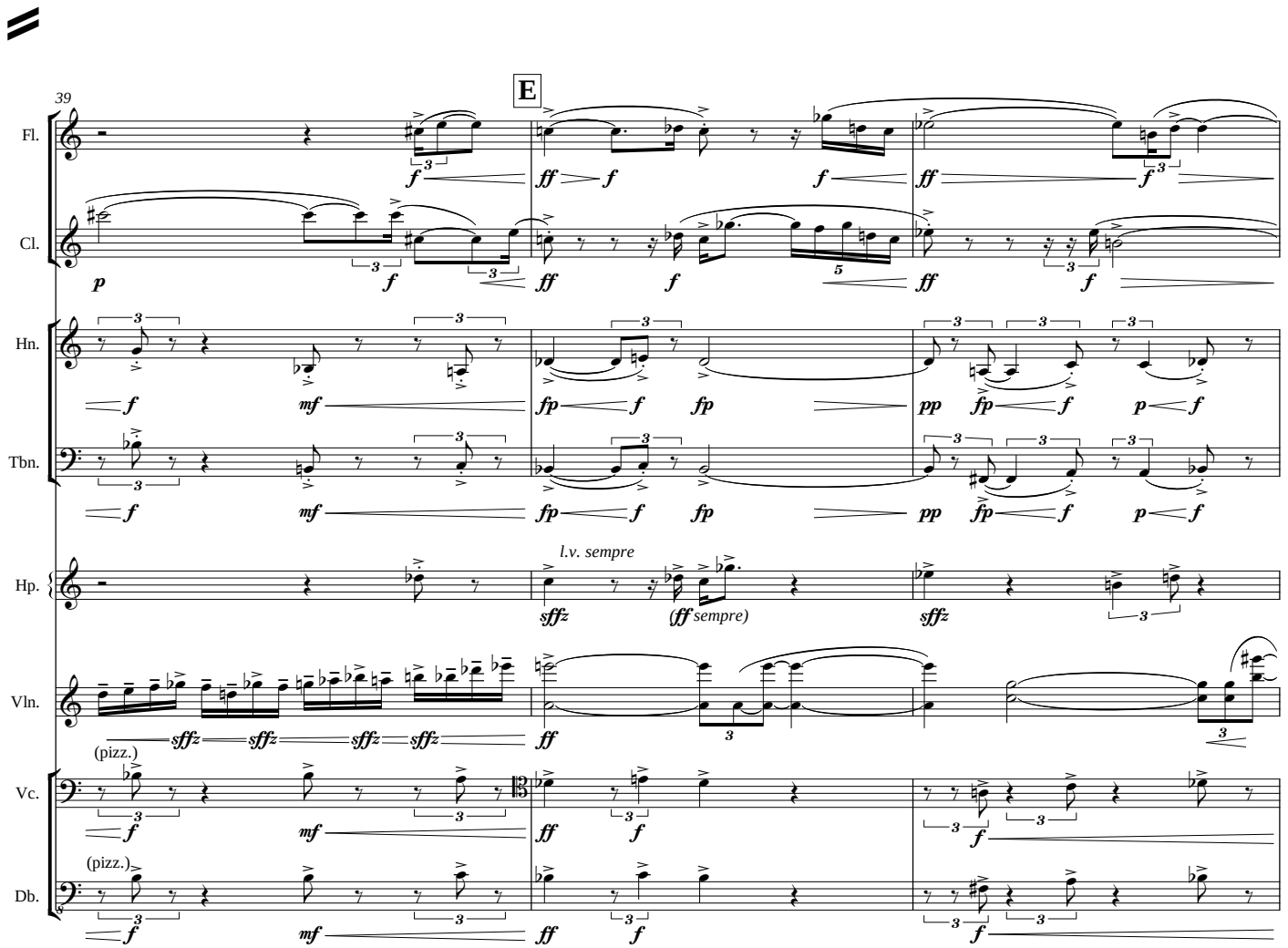
EDWARD NESBIT

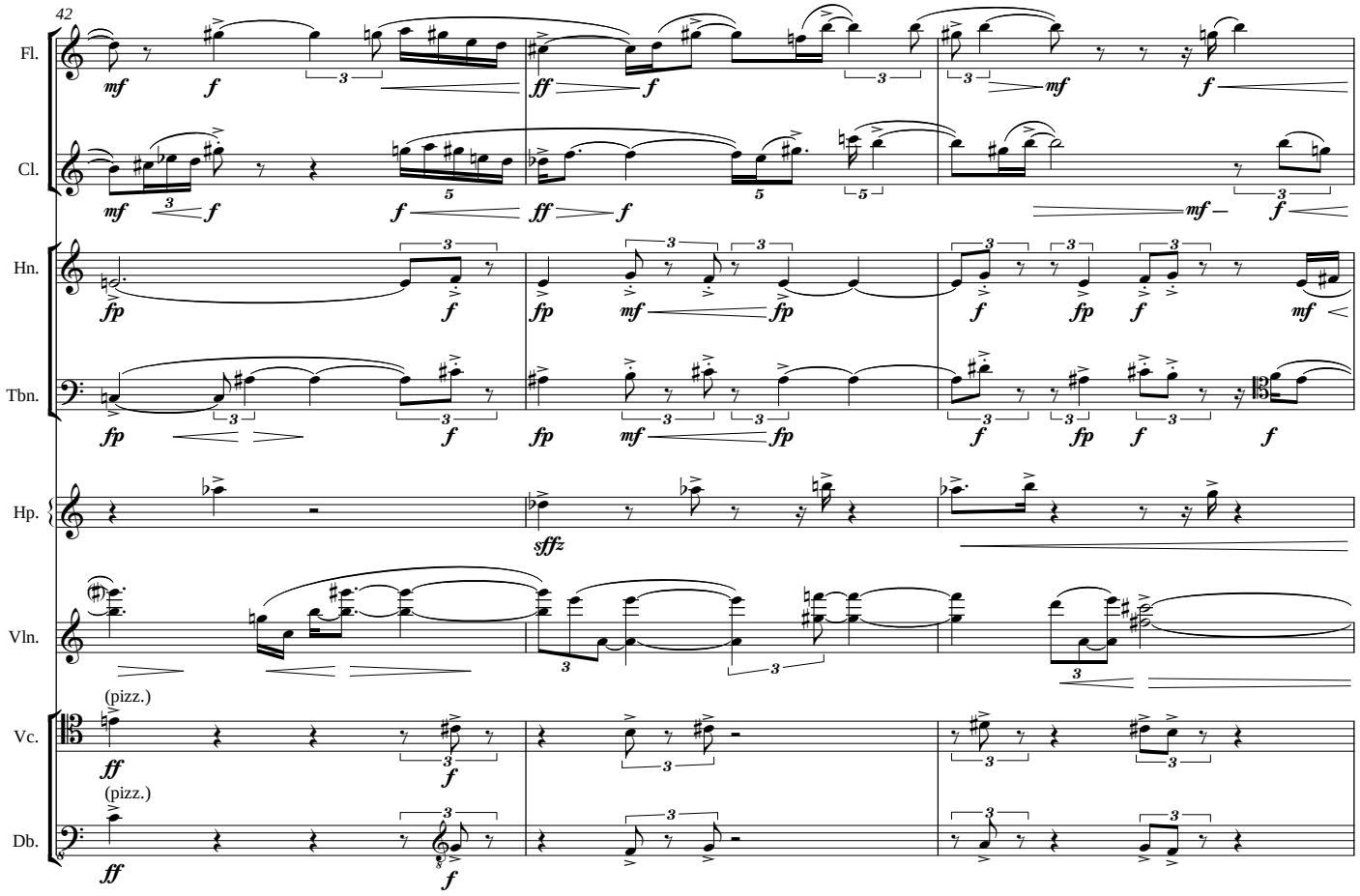


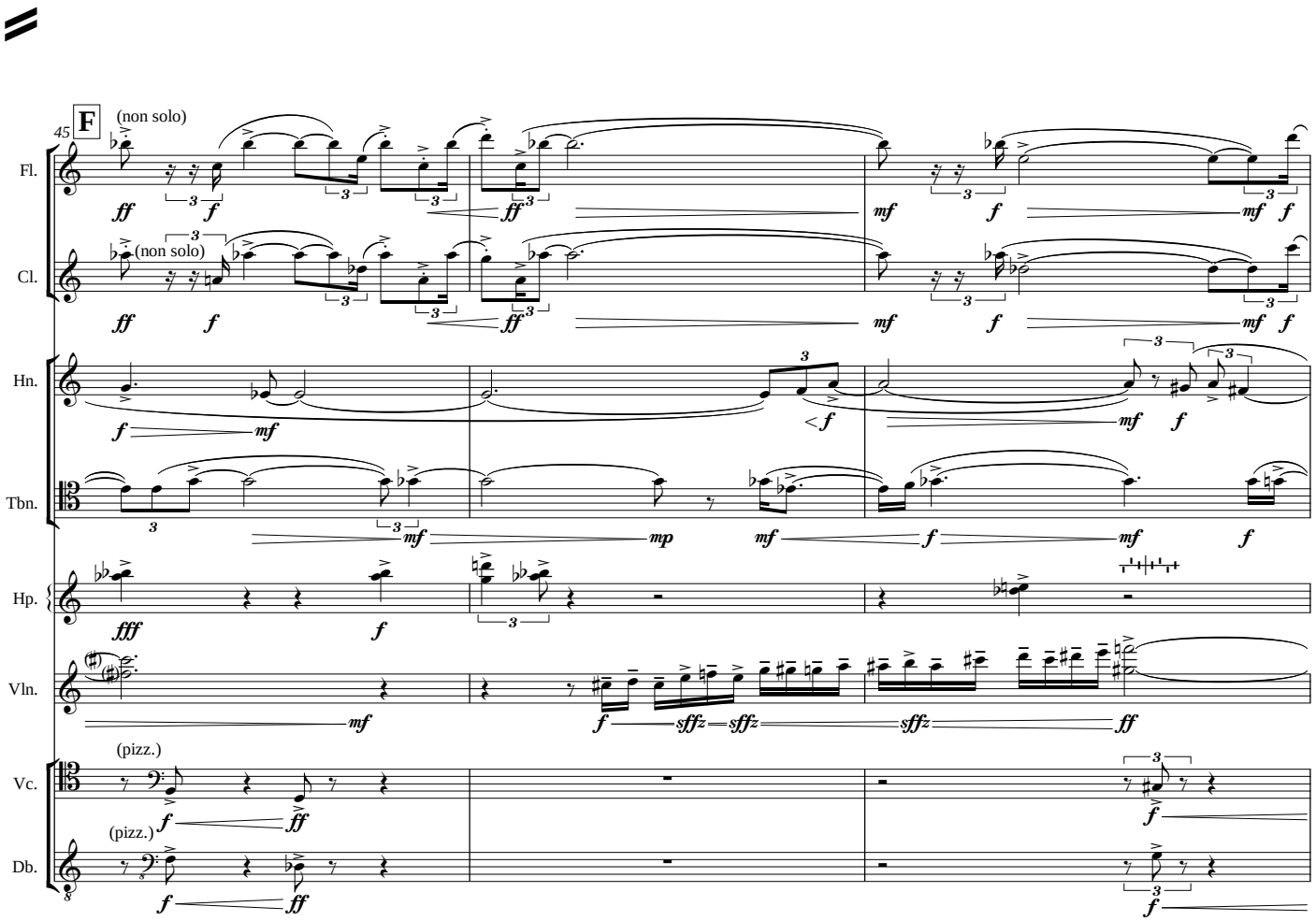

21
Fl.
Cl.
Hp.
Vln.
Vc.
Db.
C
25
Hn.
Tbn.
cantabile
pizz.
pizz.

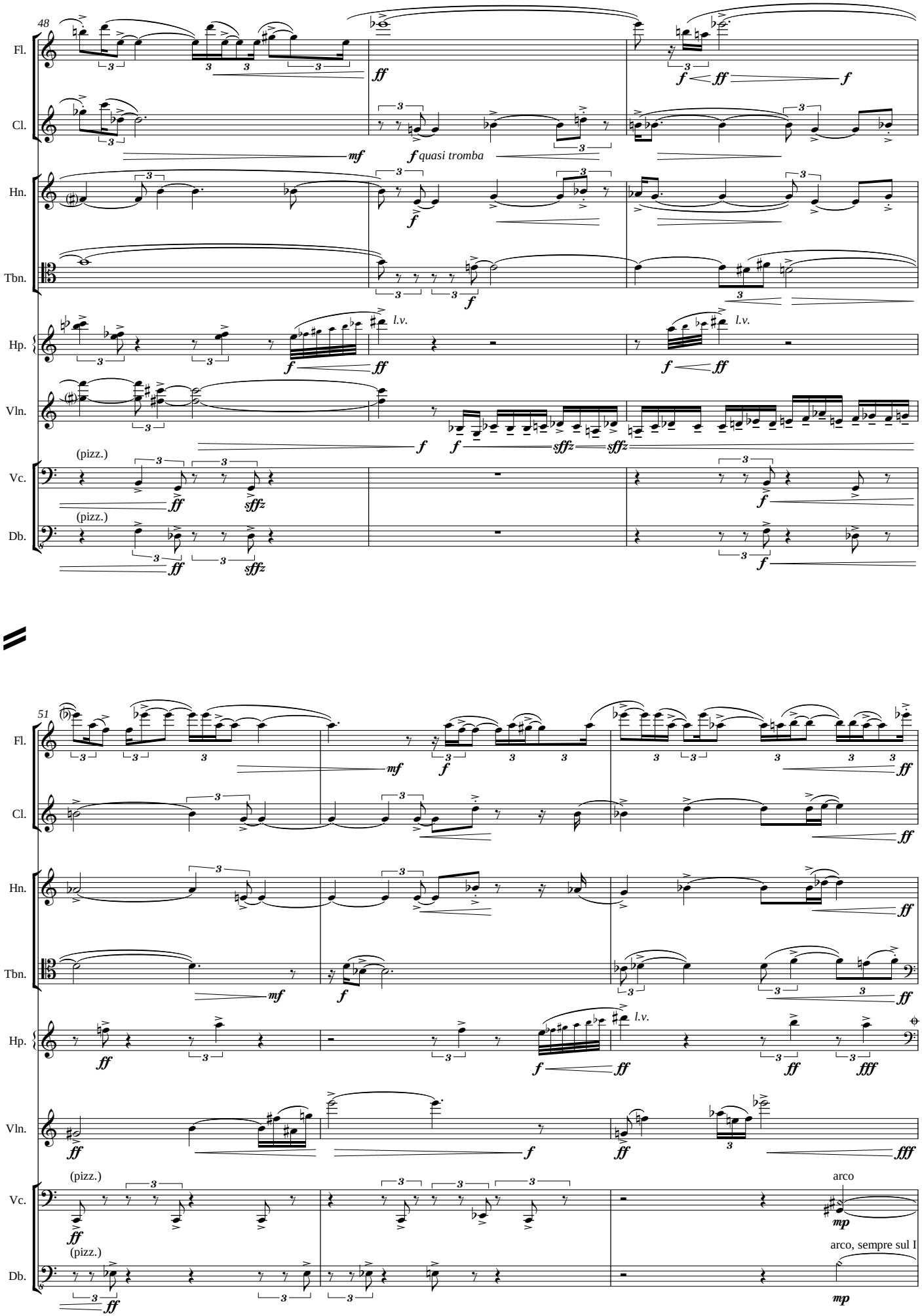

29
Fl.
Cl.
Hn.
Tbn.
Hp.
Vln.
Vc.
Db.
(pizz.)
(pizz.)
D
33
Solo
Solo
l.v.

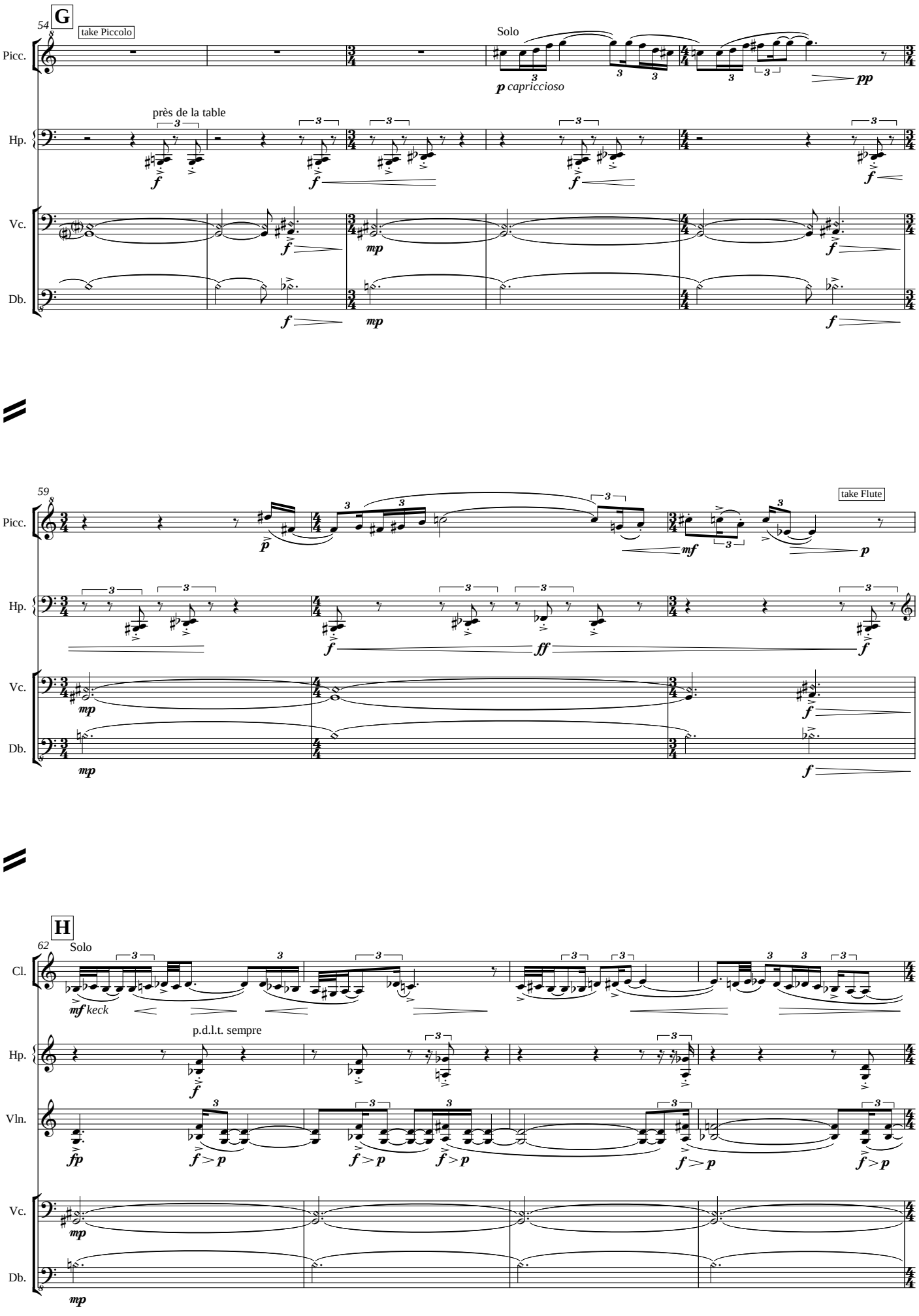

36
Fl.
Cl.
Hn.
Tbn.
Hp.
Vln.
Vc.
Db.
(pizz.)
(pizz.)
cresc. poco a poco

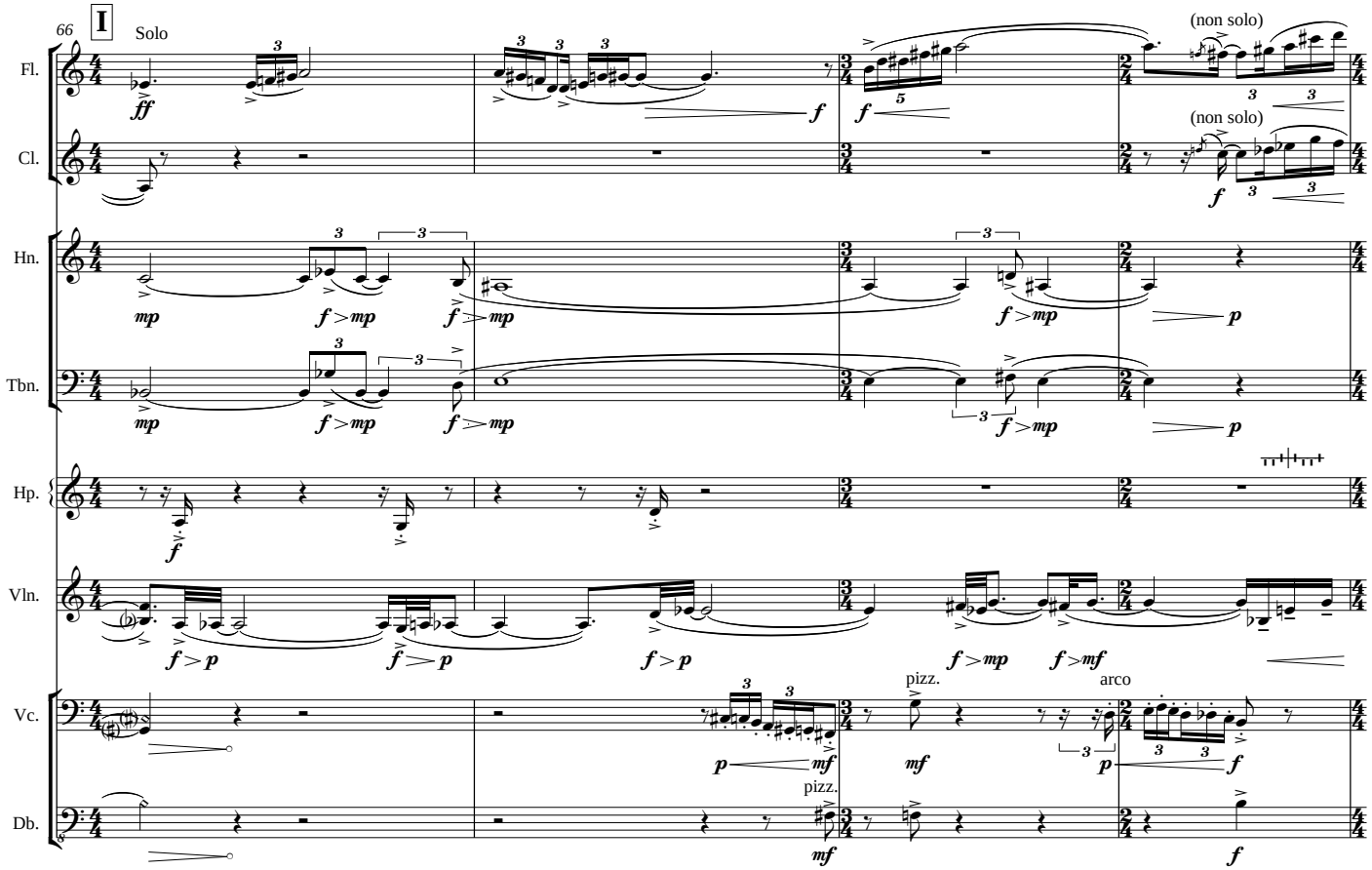

39
E
Fl.
Cl.
Hn.
Tbn.
Hp.
Vln.
Vc.
Db.
l.v. sempre
(ff sempre)
(pizz.)
(pizz.)

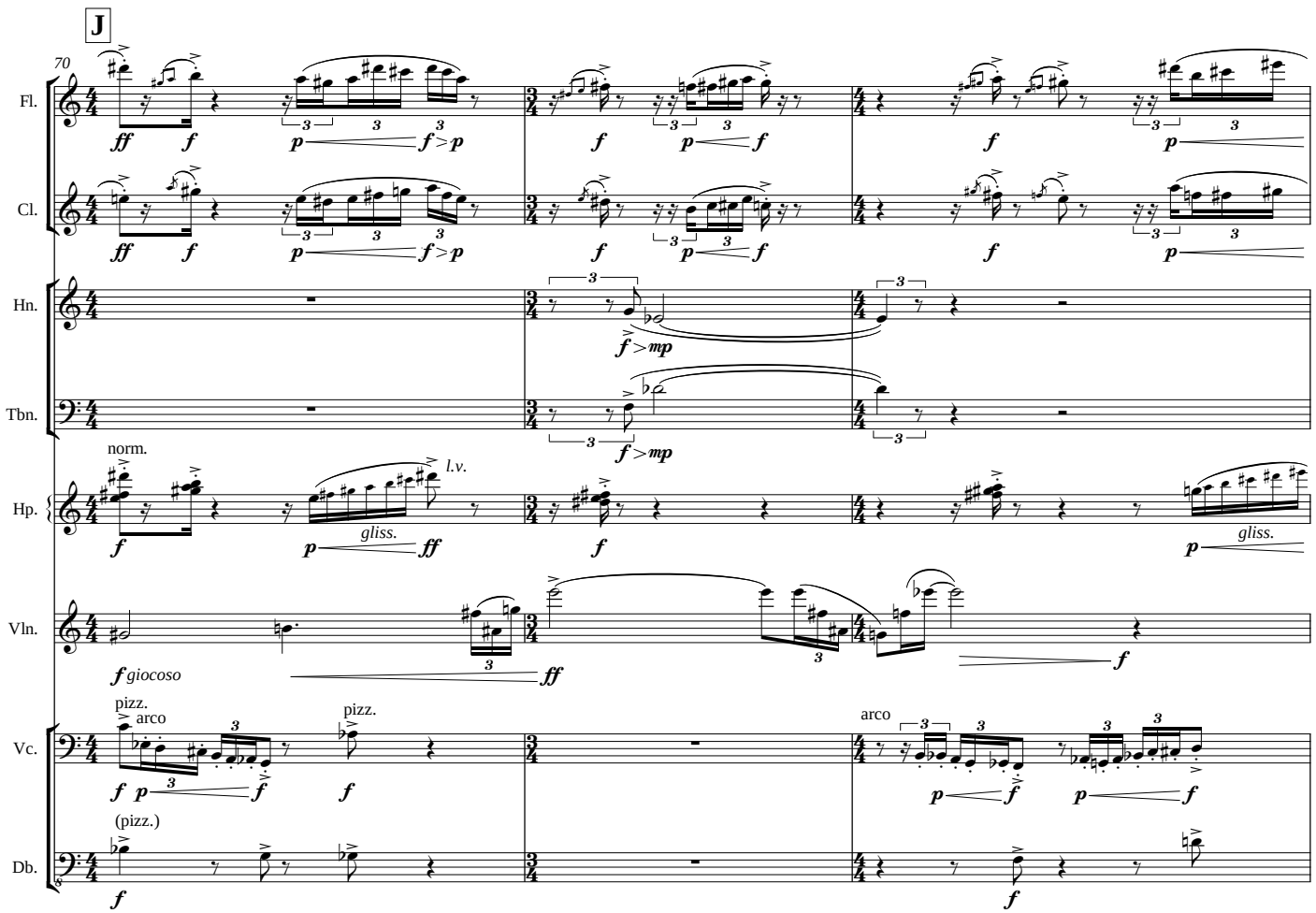

42
Fl.
Cl.
Hn.
Tbn.
Hp.
Vln.
Vc.
Db.
(pizz.)
(pizz.)

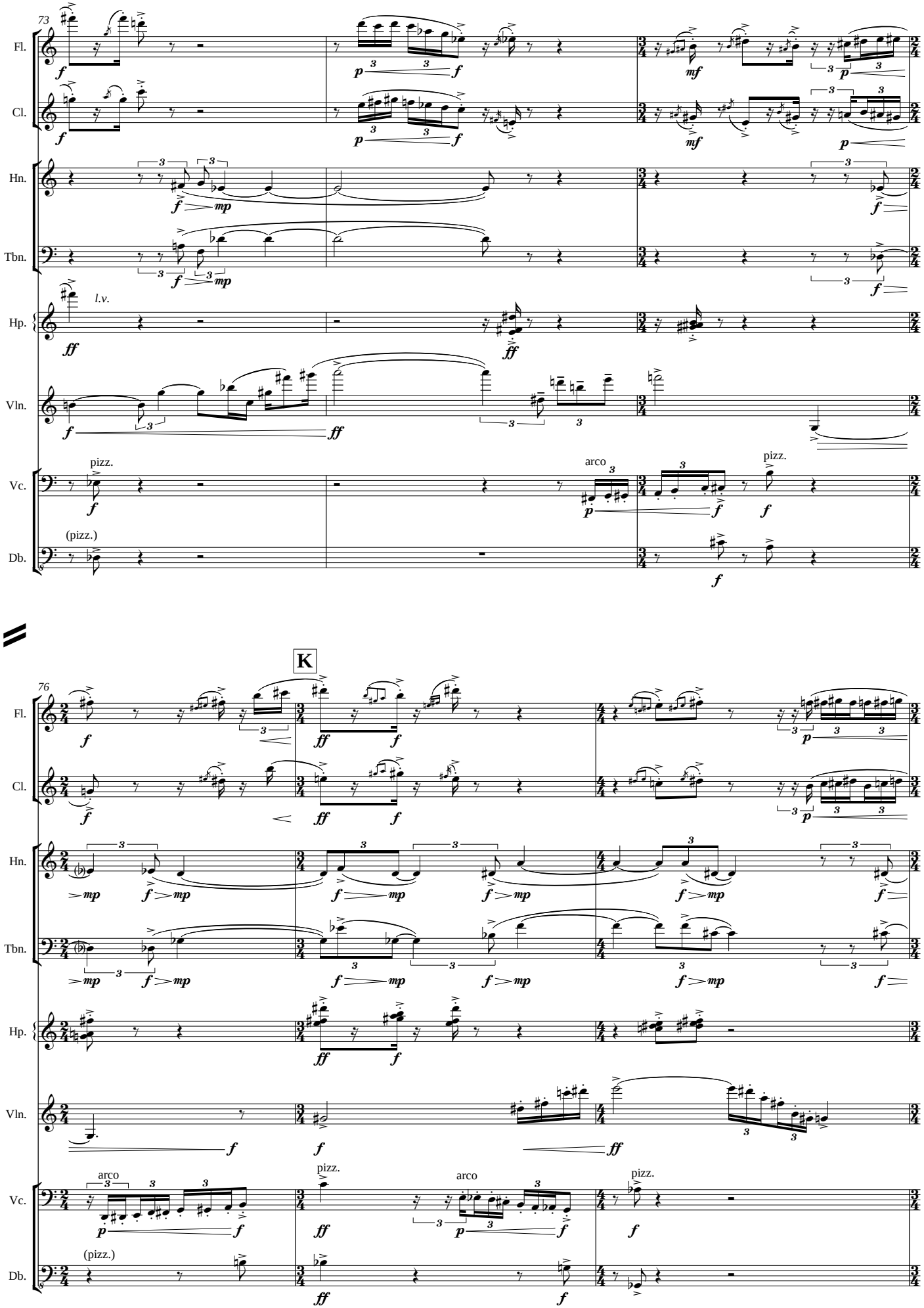

45
F
(non solo)
(non solo)
Fl.
Cl.
Hn.
Tbn.
Hp.
Vln.
Vc.
Db.
(pizz.)
(pizz.)

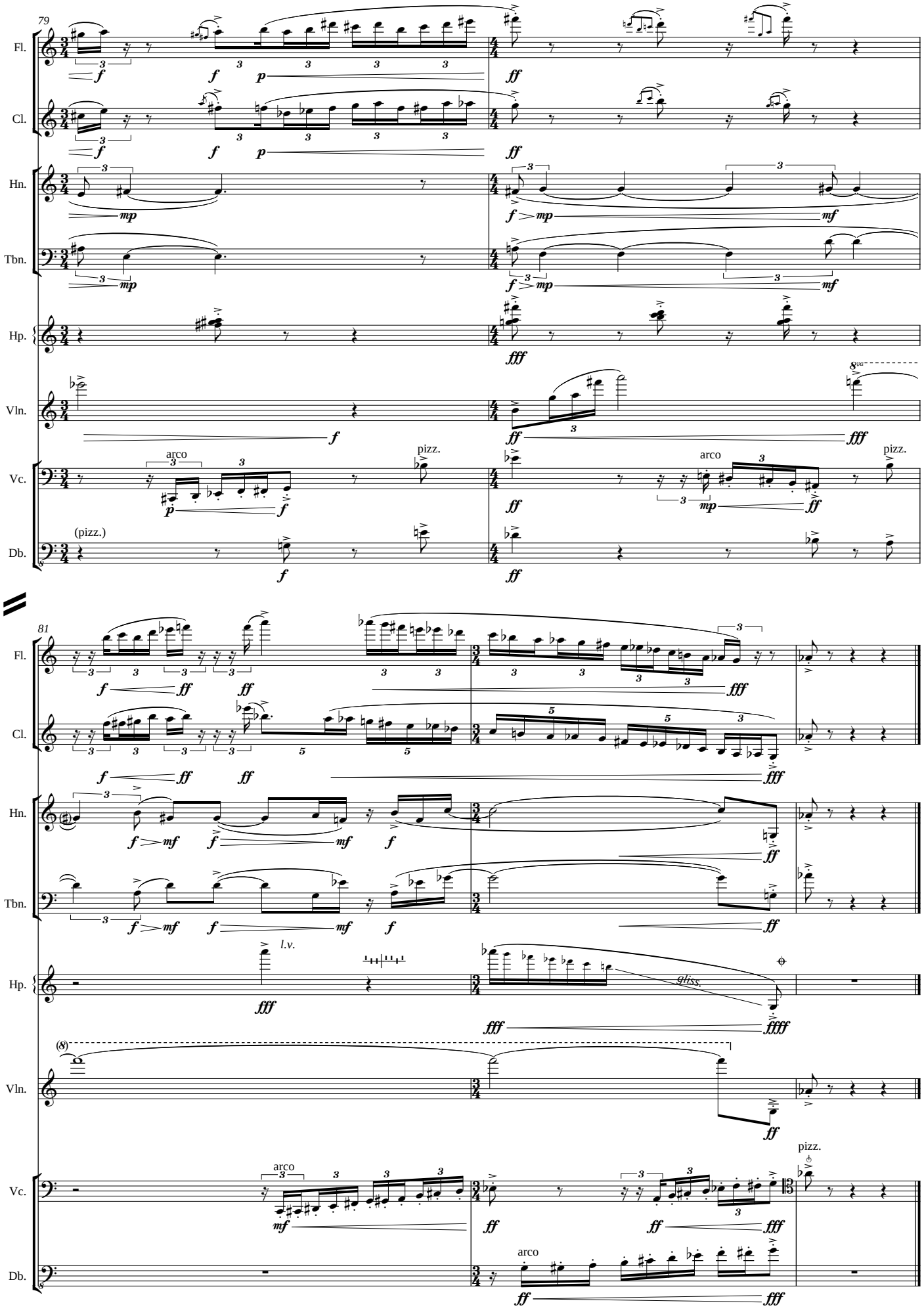

48
Fl.
Cl.
Hn.
Tbn.
Hp.
Vln.
Vc.
Db.
(pizz.)
quasi tromba
l.v.
51
arco
arco, sempre sul I


54
G
take Piccolo
Solo
p capriccioso
pp
Picc.
près de la table
Hp.
Vc.
Db.
59
take Flute
mf
p
ff
62
H
Solo
mf keck
p.d.l.t. sempre
fp
Cl.
Vln.

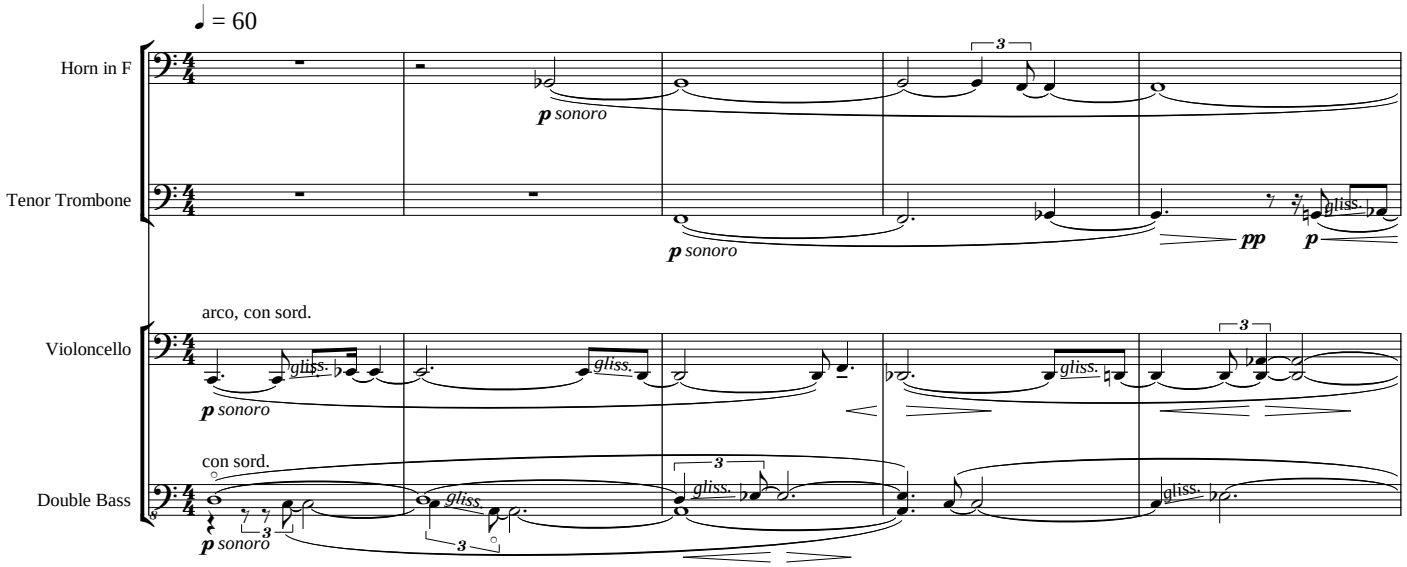

66
I
Solo
(non solo)
(non solo)
Fl.
Cl.
Hn.
Tbn.
Hp.
Vln.
Vc.
Db.
pizz.
arco
pizz.

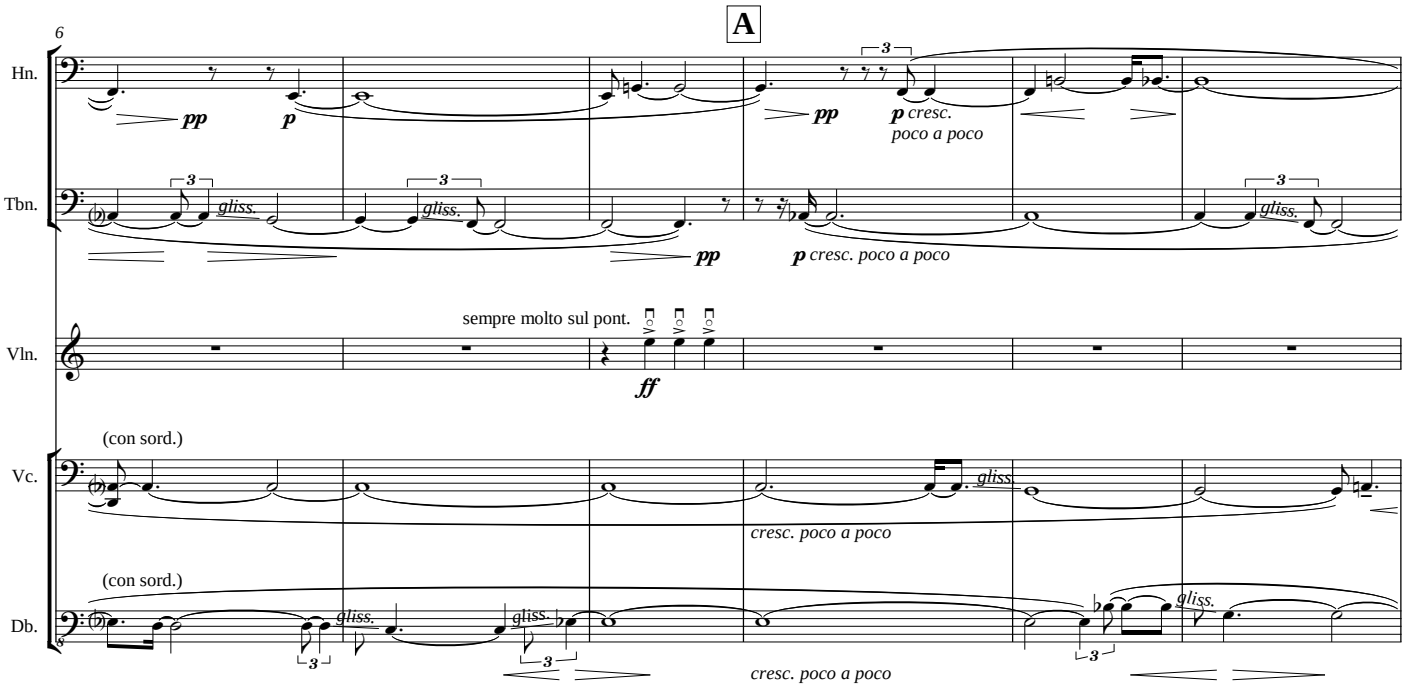

70
J
Fl.
Cl.
Hn.
Tbn.
Hp.
Vln.
Vc.
Db.
norm.
l.v.
gliss.
giocoso
pizz.
arco
(pizz.)

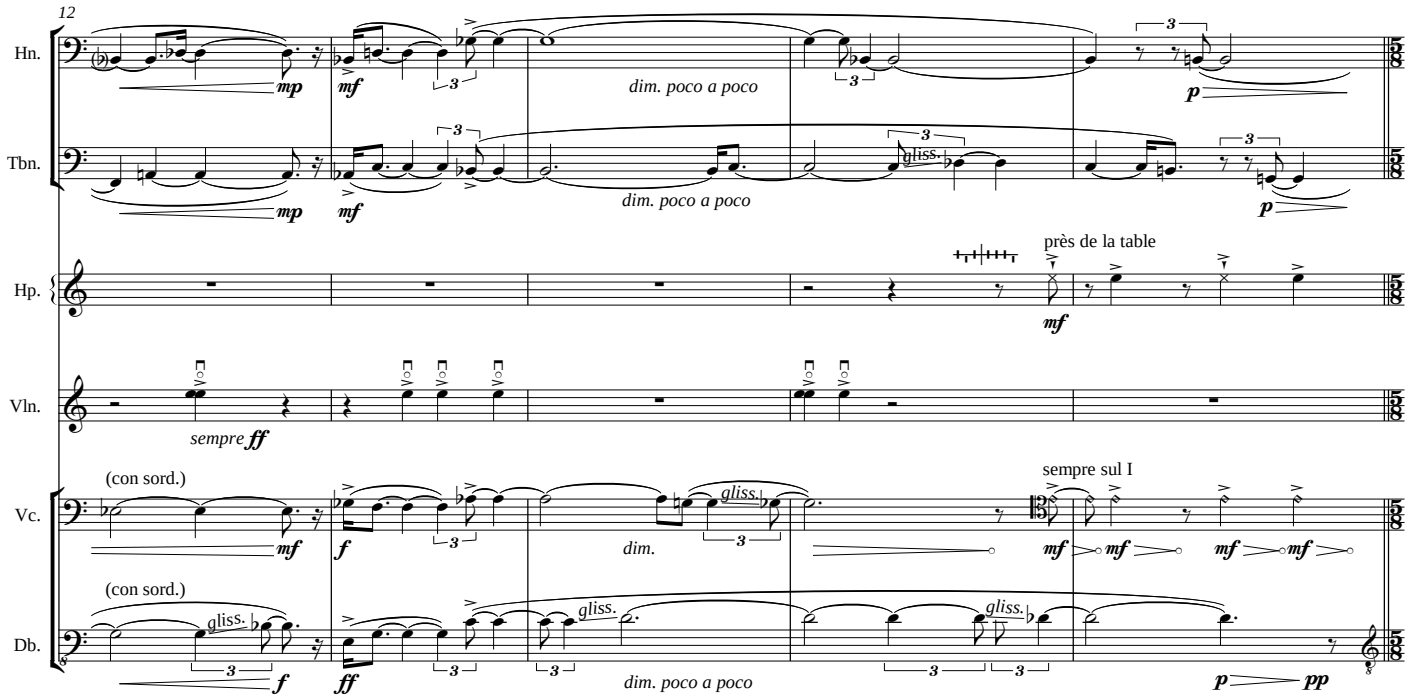

73
Fl.
Cl.
Hn.
Tbn.
Hp.
Vln.
Vc.
Db.
l.v.
pizz.
arco
(pizz.)
K
76

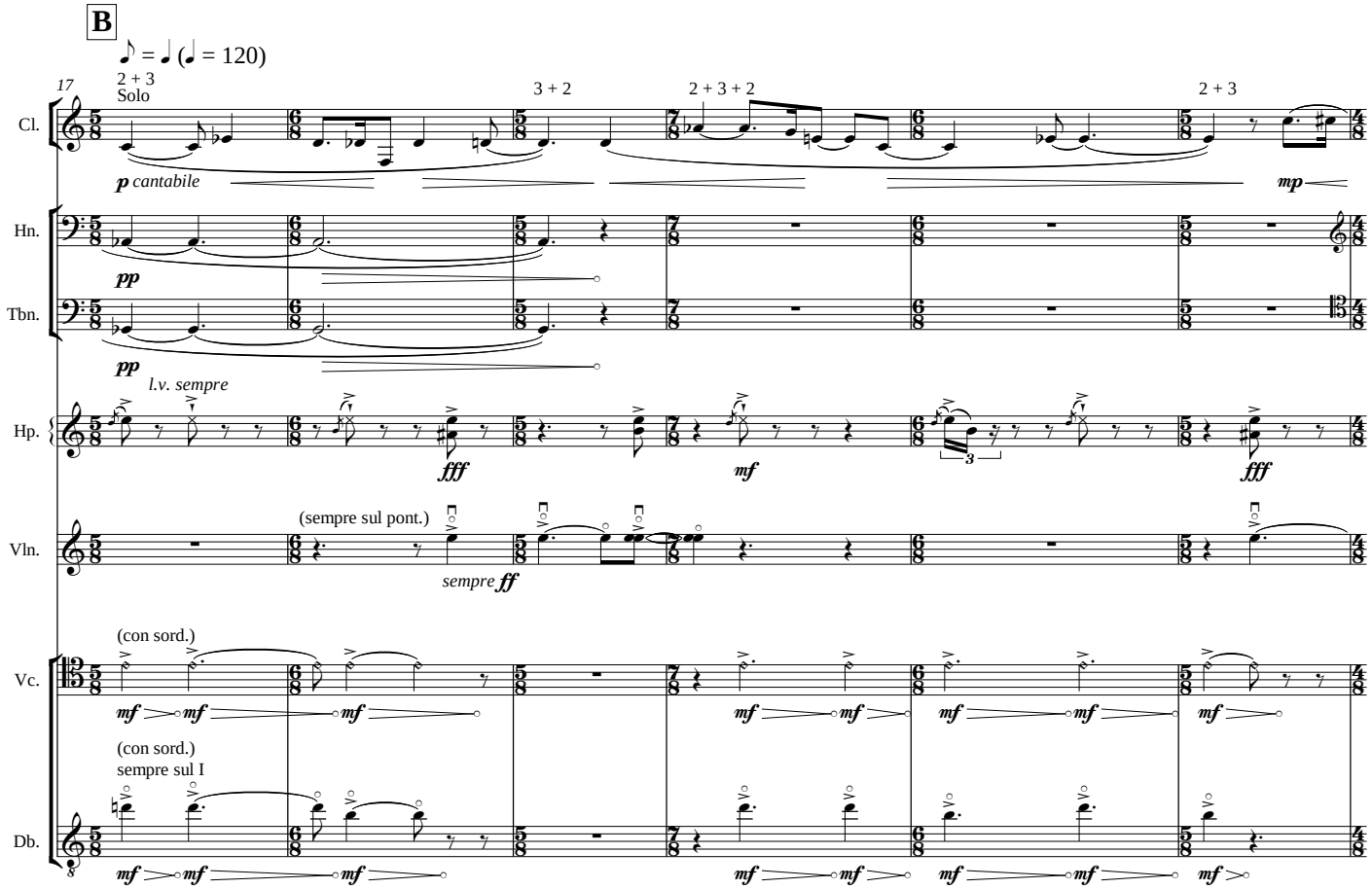

79
Fl.
Cl.
Hn.
Tbn.
Hp.
Vln.
Vc.
Db.
arco
pizz.
(pizz.)
81
l.v.
gliss.
(8)

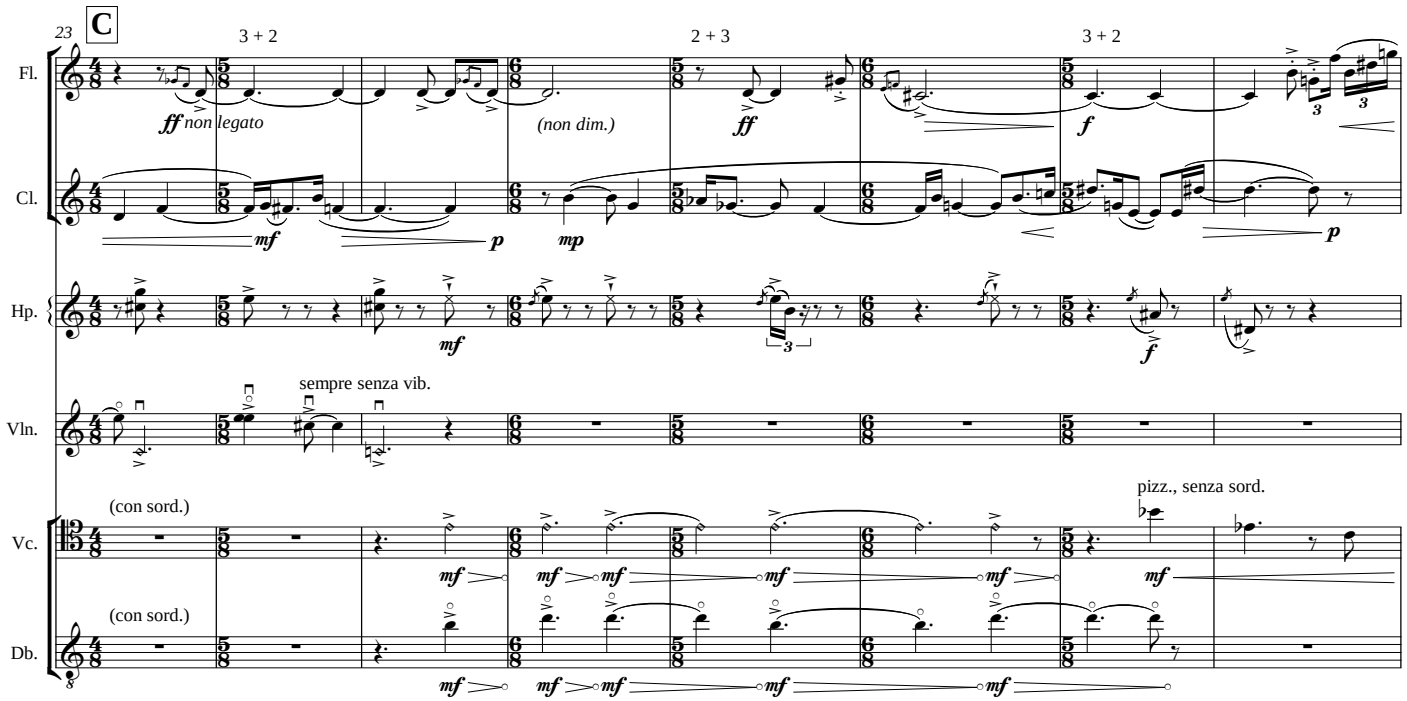
II

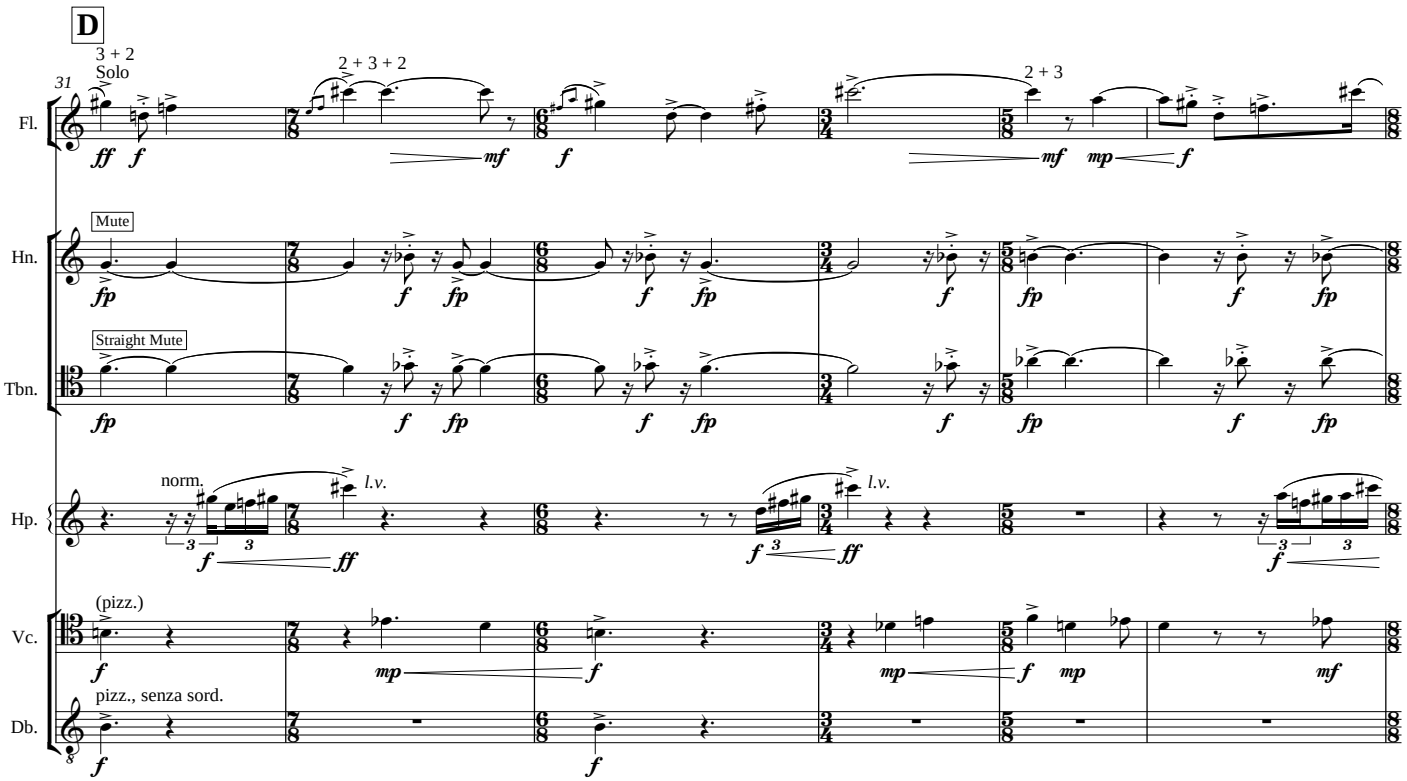

♩ = 60
Horn in F
Tenor Trombone
Violoncello
Double Bass
arco, con sord.
con sord.
p sonoro
gliss.
pp
p

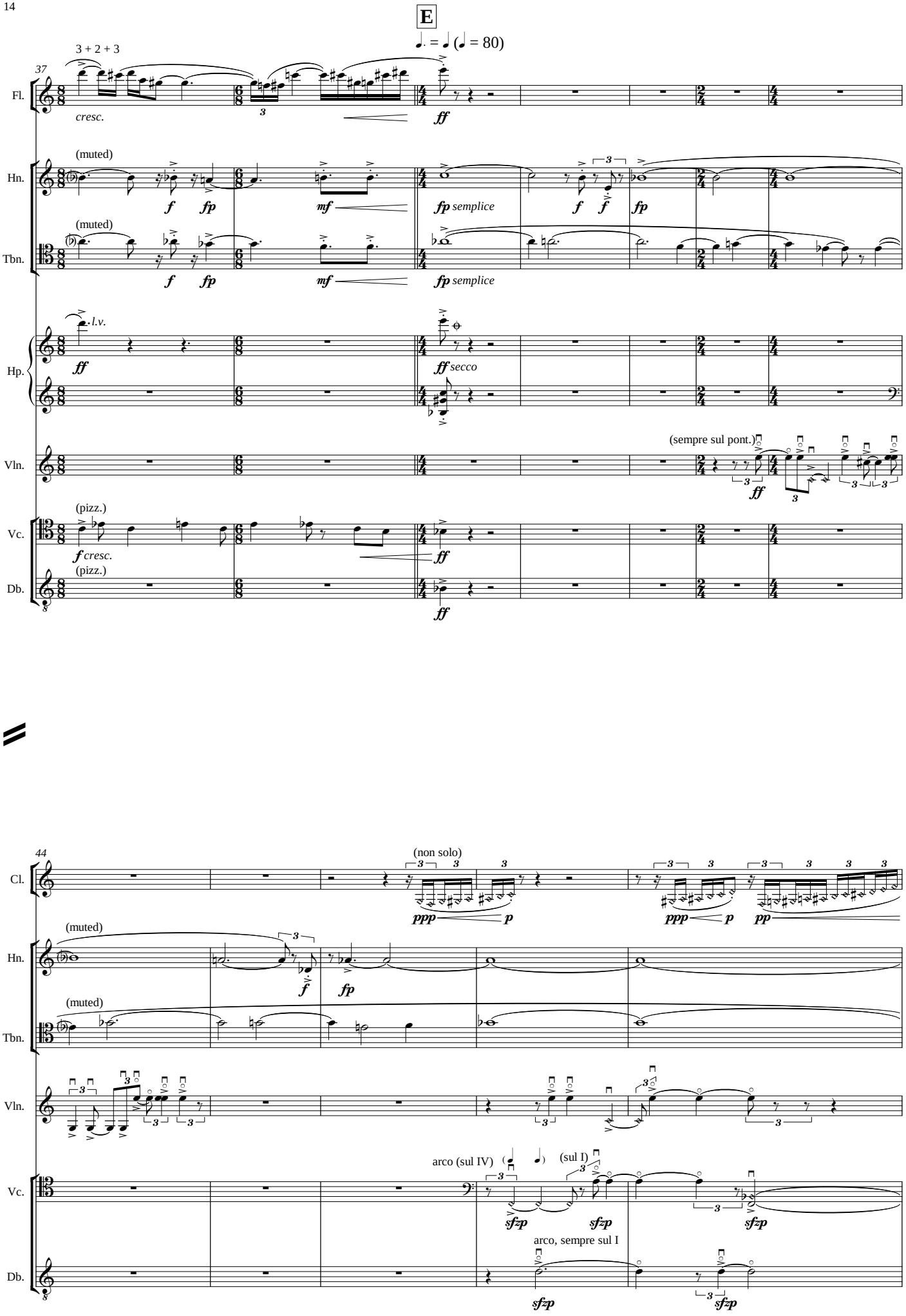

A
6
Hn.
Tbn.
Vln.
Vc.
Db.
pp
p
p cresc. poco a poco
p cresc. poco a poco
sempre molto sul pont.
ff
(con sord.)
(con sord.)
gliss.
cresc. poco a poco
cresc. poco a poco

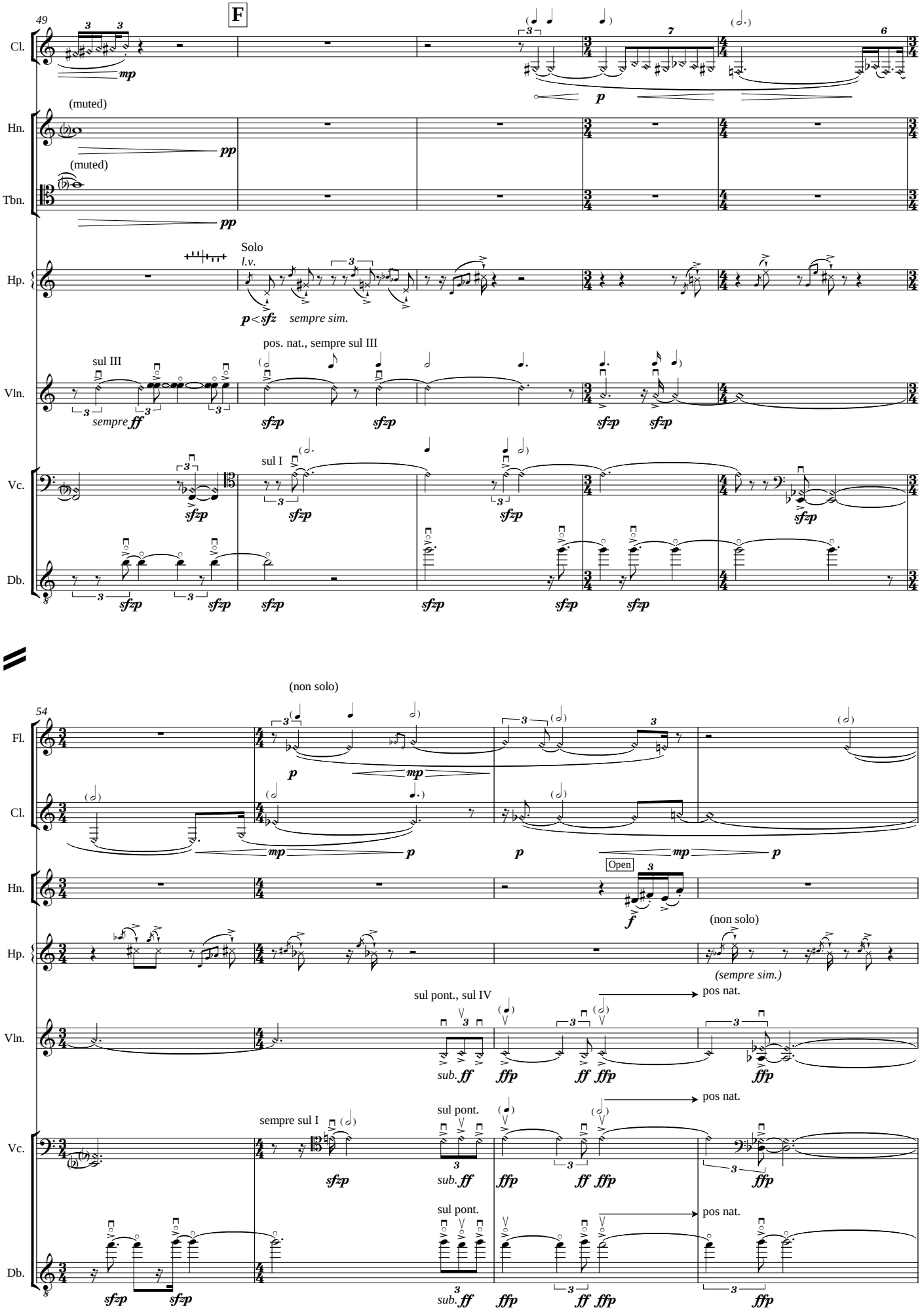

12
Hn.
Tbn.
Hp.
Vln.
Vc.
Db.
mp
mf
dim. poco a poco
p
près de la table
sempre ff
(con sord.)
f
dim.
sempre sul I
gliss.
ff
pp

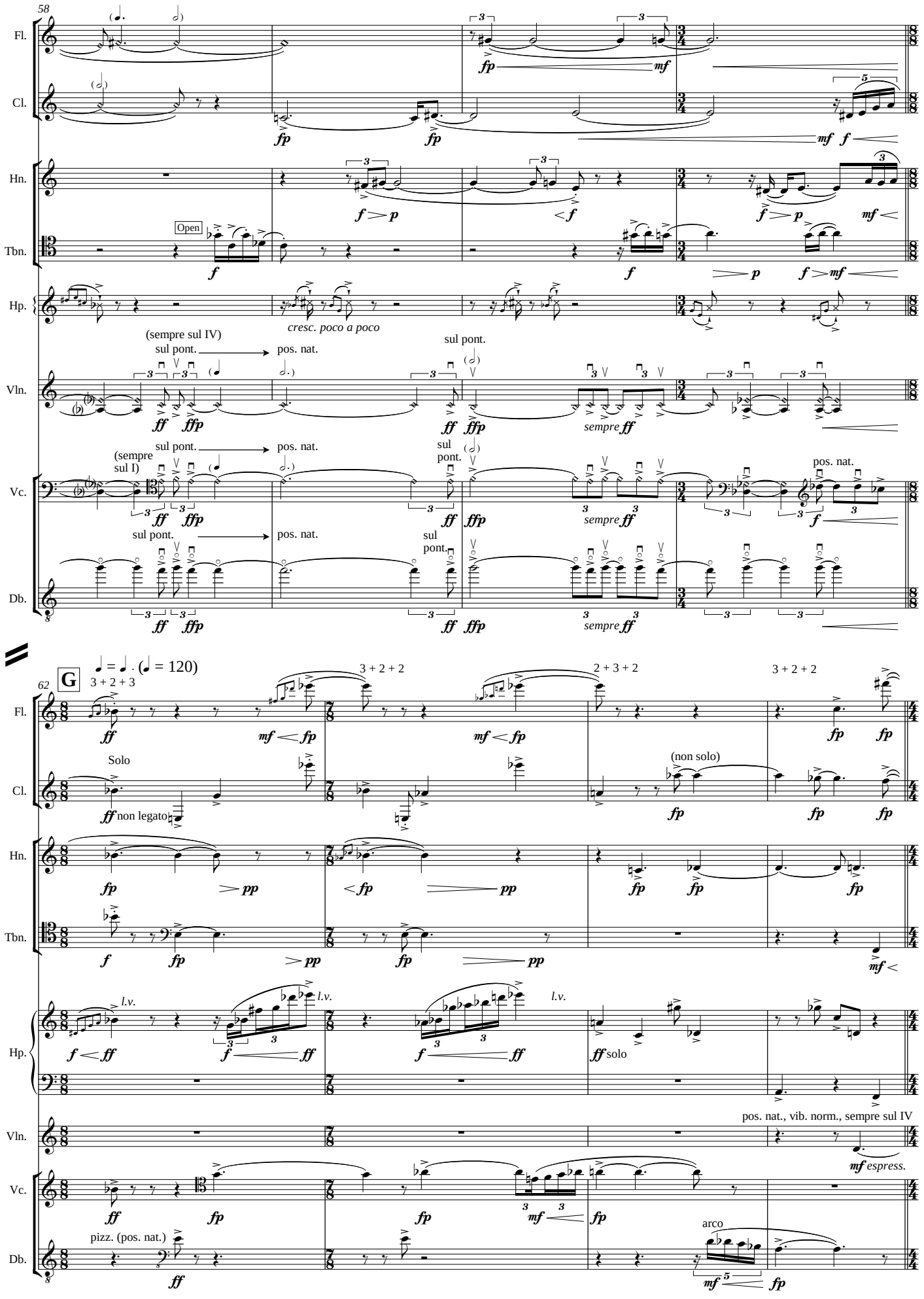

B
♪ = ♩ (♩ = 120)
17
2 + 3
Solo
3 + 2
2 + 3 + 2
2 + 3
Cl.
p cantabile
mp
Hn.
Tbn.
pp
l.v. sempre
Hp.
fff
mf
Vln.
(sempre sul pont.)
sempre ff
Vc.
(con sord.)
(con sord.)
sempre sul I
Db.


C
23
3 + 2
2 + 3
3 + 2
Fl.
ff non legato
(non dim.)
ff
f
Cl.
mf
p
mp
p
Hp.
mf
f
sempre senza vib.
Vln.
(con sord.)
pizz., senza sord.
Vc.
mf
mf
mf
mf
mf
mf
(con sord.)
Db.
mf
mf
mf
mf
mf


D
31
3 + 2
Solo
2 + 3 + 2
2 + 3
Fl.
ff
f
mf
f
mf
mp
f
Mute
Hn.
fp
f
fp
f
fp
f
fp
f
fp
Straight Mute
Tbn.
fp
f
fp
f
fp
f
fp
f
fp
norm.
l.v.
l.v.
Hp.
f
ff
f
ff
f
(pizz.)
Vc.
f
mp
f
mp
f
mp
mf
pizz., senza sord.
Db.
f
f


E
♩. = ♩ (♩ = 80)
37
3 + 2 + 3
Fl.
cresc.
ff
Hn.
(muted)
f fp
mf
fp semplice
f f
fp
Tbn.
(muted)
f fp
mf
fp semplice
Hp.
l.v.
ff
ff secco
Vln.
(sempre sul pont.)
ff
Vc.
(pizz.)
f cresc.
ff
Db.
(pizz.)
ff
44
Cl.
(non solo)
ppp p
ppp p
pp
Hn.
(muted)
f
fp
Tbn.
(muted)
Vln.
Vc.
arco (sul IV)
(sul I)
sfzp
sfzp
sfzp
Db.
arco, sempre sul I
sfzp
sfzp


49
F
Cl.
mp
p
(muted)
Hn.
pp
(muted)
Tbn.
pp
Solo
l.v.
Hp.
p < sfz
sempre sim.
pos. nat., sempre sul III
sul III
Vln.
sempre ff
sfzp
sfzp
sfzp
sfzp
sul I
Vc.
sfzp
sfzp
sfzp
sfzp
Db.
sfzp
sfzp
sfzp
sfzp
sfzp
sfzp
54
(non solo)
Fl.
p
mp
Cl.
mp
p
p
mp
p
Open
Hn.
f
(non solo)
Hp.
(sempre sim.)
sul pont., sul IV
pos nat.
Vln.
sub. ff
ffp
ff
ffp
ffp
sempre sul I
sul pont.
pos nat.
Vc.
sfzp
sub. ff
ffp
ff
ffp
ffp
sul pont.
pos nat.
Db.
sfzp
sfzp
sub. ff
ffp
ff
ffp
ffp


58
Fl.
Cl.
Hn.
Tbn.
Hp.
Vln.
Vc.
Db.
Open
cresc. poco a poco
(sempre sul IV)
sul pont.
pos. nat.
(sempre sul I)
sempre ff
G
♩ = ♩ . (♩ = 120)
3 + 2 + 3
3 + 2 + 2
2 + 3 + 2
Solo
non legato
(non solo)
l.v.
solo
pizz. (pos. nat.)
arco
pos. nat., vib. norm., sempre sul IV
mf espress.

H

♩ = ♪ (♩ = 60)

66

Fl. *semplice*

Cl. *semplice*

Hn. *f*

Tbn. *f*

Hp. *fff*

Vln. sul IV / sul III

Vc. pizz. *ff*

Db. pizz. *ff*

Mute

mp

mp (non solo) *l.v.*

arco, con sord., sul pont. *pp* *mp*

71

Fl.

Cl.

Hn. (muted) *mp* *mp*

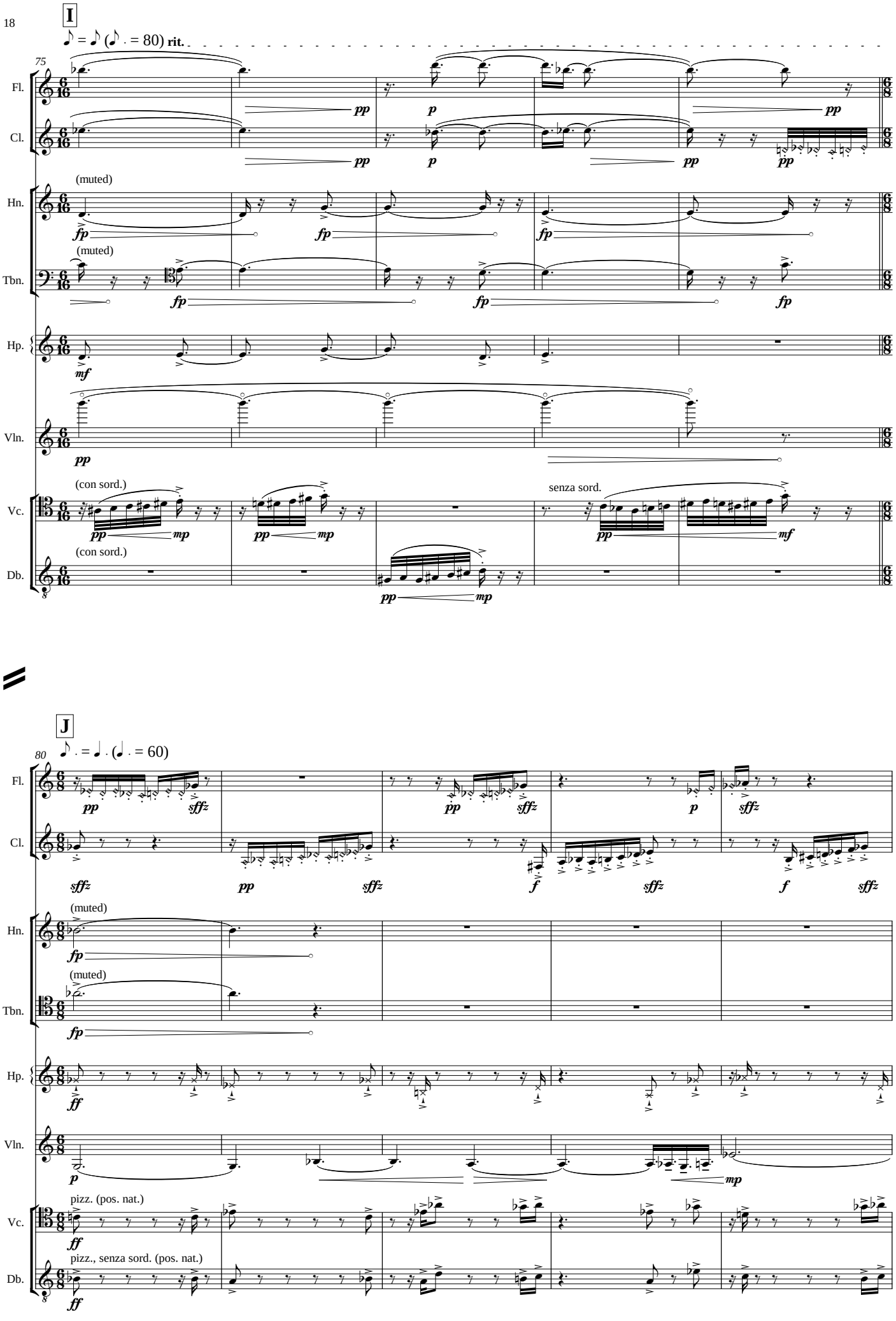
Tbn. Straight Mute *mp* *mp*

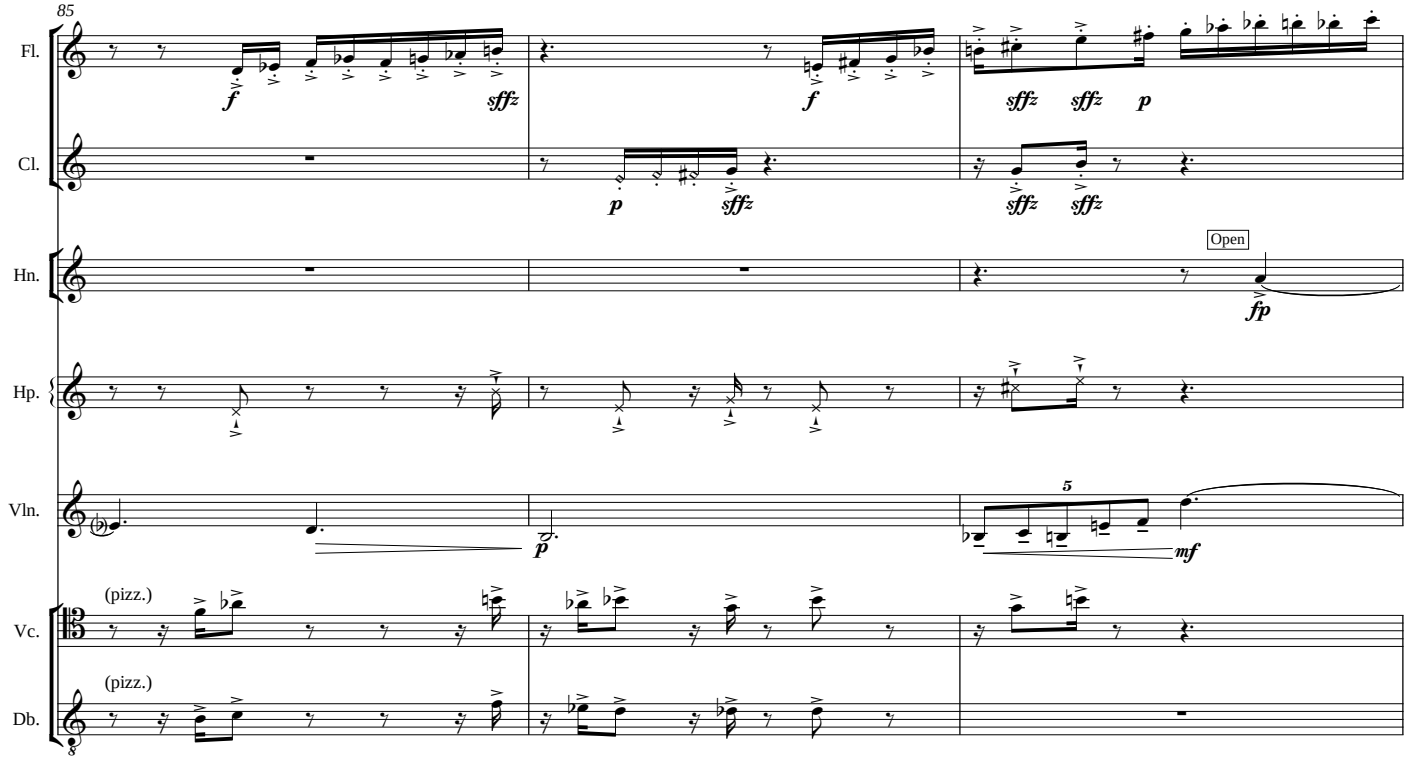
Hp. *sempre l.v.* *mp*

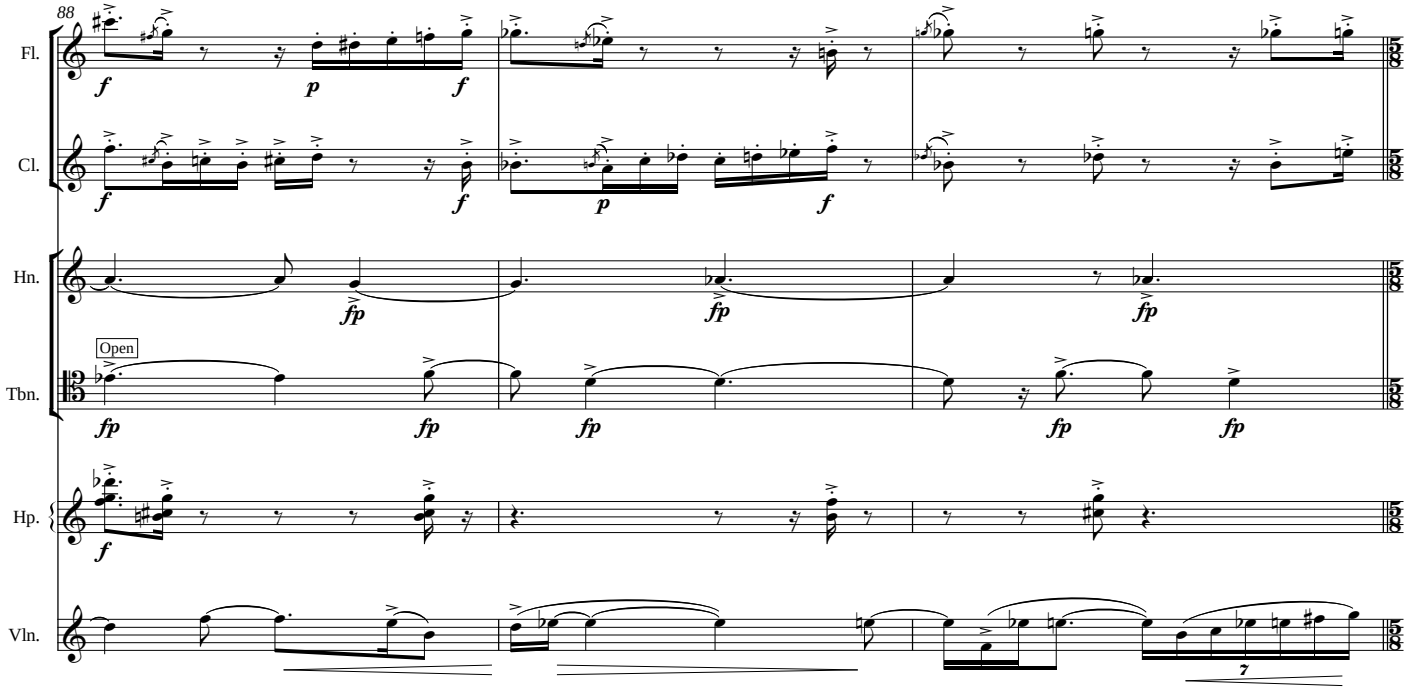
Vln. sul III / sul IV / sul I

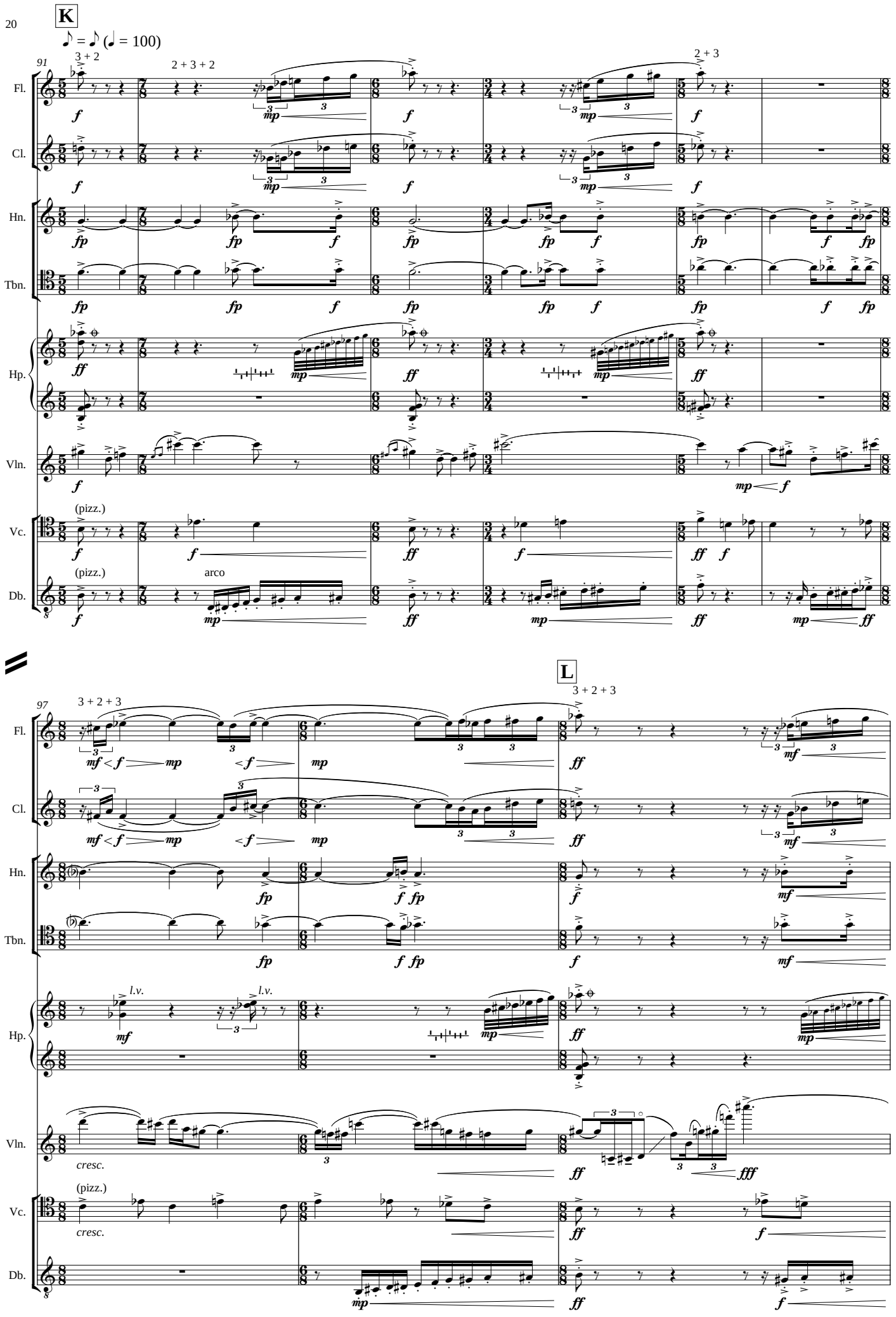
Vc. (con sord.) *pp* *mp*

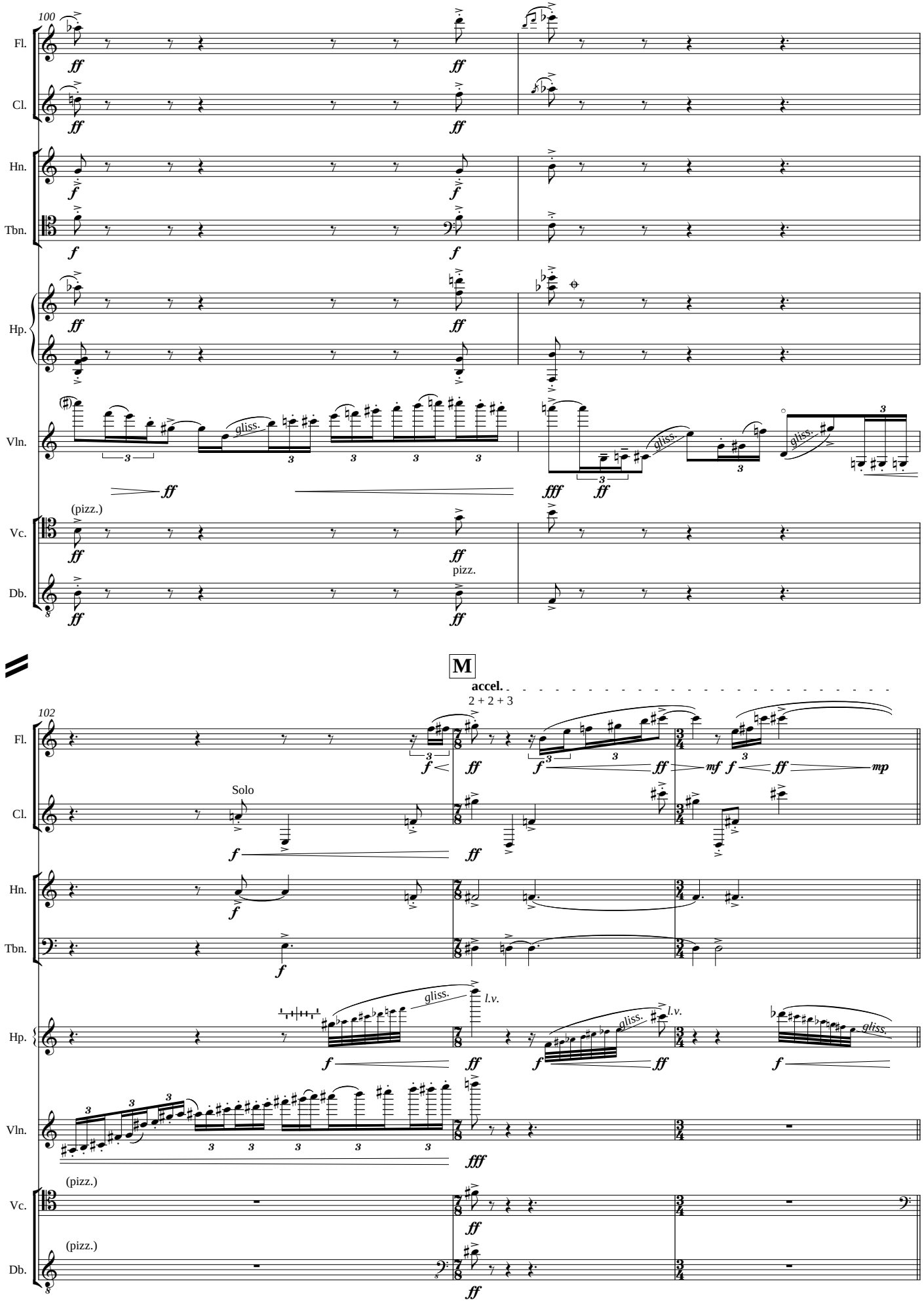
Db. arco, con sord., sul pont. *pp* *mp*

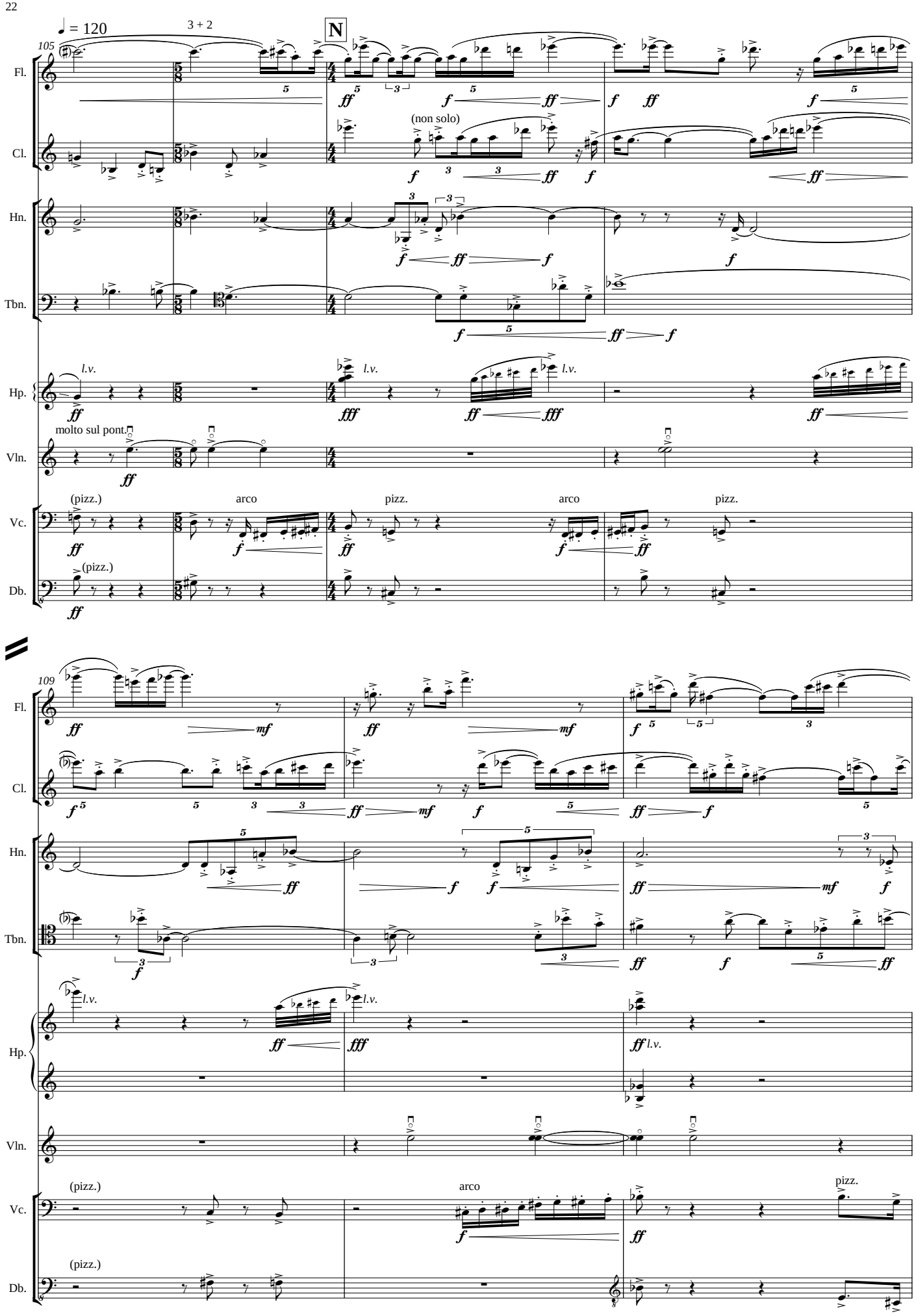

I
♪ = ♪ (♪ . = 80) rit.
75
Fl.
Cl.
Hn.
Tbn.
Hp.
Vln.
Vc.
Db.
(muted)
(muted)
(con sord.)
(con sord.)
senza sord.
pp
p
fp
mf
mp
J
♪ . = ♩ . (♩ . = 60)
80
sffz
f
ff
pizz. (pos. nat.)
pizz., senza sord. (pos. nat.)

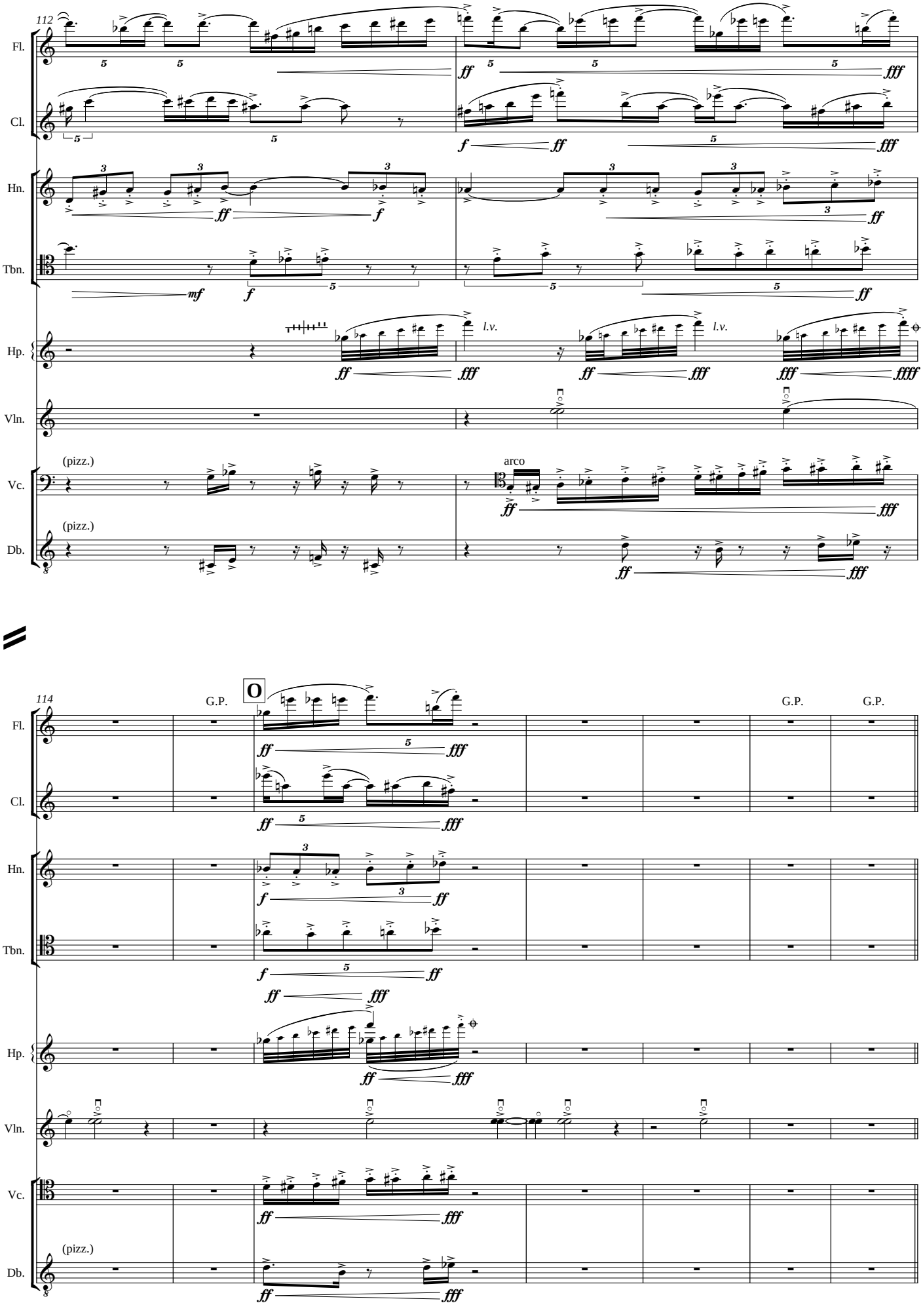

85
Fl.
Cl.
Hn.
Hp.
Vln.
Vc.
Db.
(pizz.)
(pizz.)
Open
5

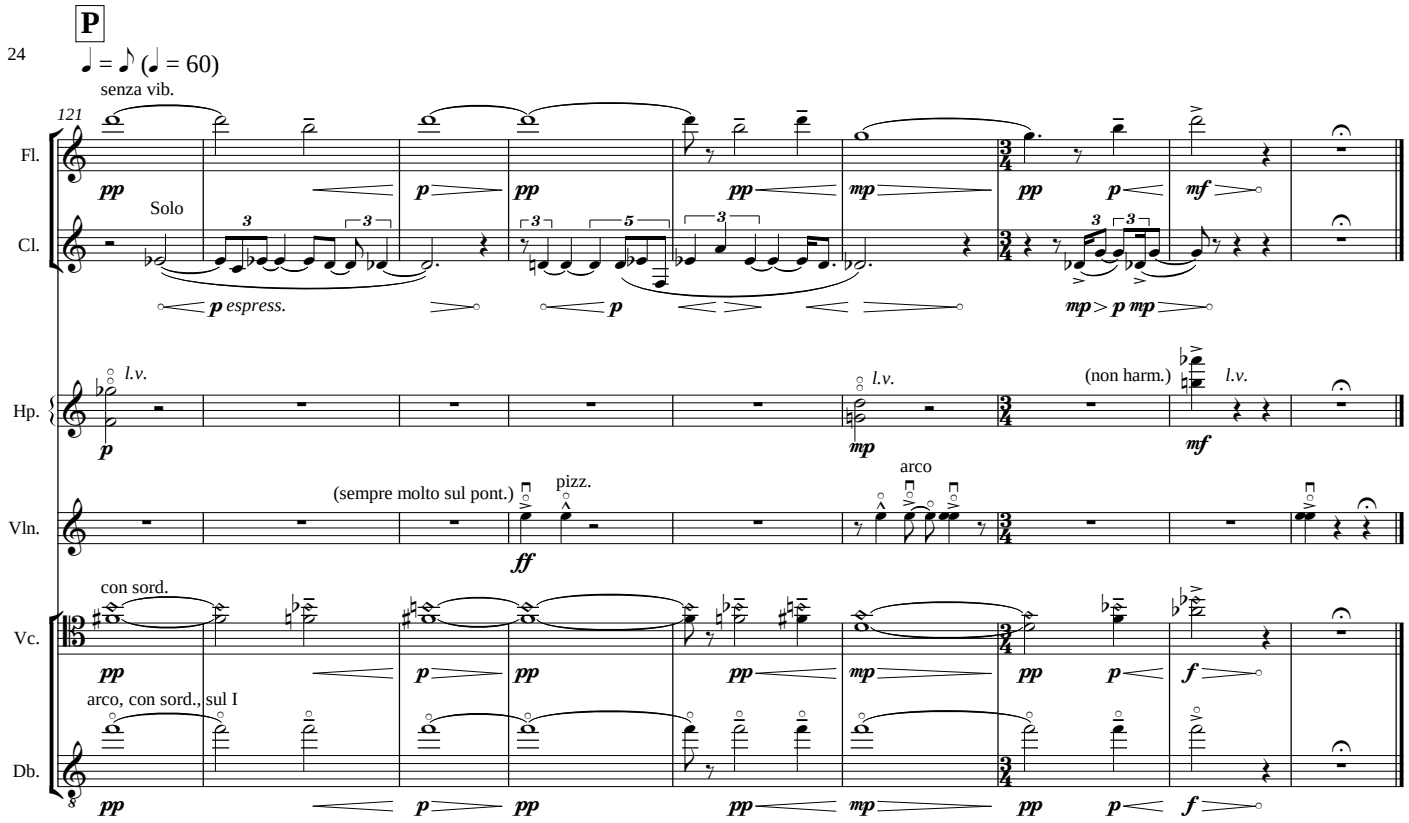

88
Fl.
Cl.
Hn.
Tbn.
Hp.
Vln.
Open
7


K
♪ = ♪ (♩ = 100)
91
3 + 2
2 + 3 + 2
2 + 3
Fl.
Cl.
Hn.
Tbn.
Hp.
Vln.
Vc.
Db.
(pizz.)
arco
L
97
3 + 2 + 3
l.v.
cresc.


100
Fl.
Cl.
Hn.
Tbn.
Hp.
Vln.
Vc.
Db.
(pizz.)
pizz.
gliss.
M
accel.
2 + 2 + 3
102
Solo
l.v.


♩ = 120
3 + 2
N
105
Fl.
Cl.
Hn.
Tbn.
Hp.
Vln.
Vc.
Db.
(non solo)
l.v.
molto sul pont.
(pizz.)
arco
pizz.
109


112
Fl.
Cl.
Hn.
Tbn.
Hp.
Vln.
Vc.
Db.
(pizz.)
arco
l.v.
114
G.P.
O


P
♩ = ♪ (♩ = 60)
senza vib.
121
Fl.
Cl.
Solo
p espress.
Hp.
l.v.
(non harm.)
Vln.
(sempre molto sul pont.)
pizz.
arco
con sord.
Vc.
arco, con sord., sul I
Db.