Concertino
for Flute, Harp, and String Quartet
Volume I

by

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The Ph.D. in Composition and Music Theory dissertation consists of two discrete projects: an original composition and a scholarly essay. This is Volume I of the dissertation, the original composition. Volume II is bound separately.
Performance Notes

*Concertino* is a single-movement composition comprised of six distinct sections, which are to be performed *attacca*.

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<th>I. Prelude (2.5 min.)</th>
<th>IV. Fantasy (2.5 min.)</th>
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<td>II. Scherzo (5.25 min.)</td>
<td>V. Rhapsody (5.5 min.)</td>
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<td>III. Interlude (1.25 min.)</td>
<td>VI. Postlude (2 min.)</td>
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The Prelude, Interlude, and Postlude are spare, and advance a single musical trajectory over the course of the work. The Scherzo and Rhapsody are more substantial, and are effectively free-standing movements. The Fantasy is an extended cadenza for flute and harp, and links the Interlude and Rhapsody. If desired, the Scherzo and Rhapsody may be excerpted for individual performance. In such cases, please note that the latter actually concludes with the flute and harp on beat one of the Postlude.

*Concertino* was composed with quartet in mind, but the string parts may be augmented to 3-3-2-2 if additional performers are available. Do not, however, implement *divisi* where double- or triple-stops are notated, and bear in mind that the dynamics in the score may need to be adjusted to maintain balance with the harp. Certain passages in the work are intricate from an ensemble standpoint, so additional strings will almost certainly necessitate a conductor. It may be helpful to have one present in any case.

*Concertino* was written for flautist Sarah Tiedemann during 2008 and 2009, with funding from the Horace H. Rackham School of Graduate studies at the University of
Michigan. Please consult the second volume of this dissertation for additional acknowledgments.

**About the Score**

Accidentals carry through the measure, are held across barlines by ties, and apply to pitches in one register only. Cautionary accidentals have been added where appropriate.

All dynamics are to be performed *subito* unless otherwise indicated. The use of “*n.*” (*niente*) with a diminuendo marking is an indication to fade out completely.

Dynamics followed by “*pos.*” (*possibile*) should be executed to the degree possible given constraints of the instrument.

There are three types of accents used in the score (weakest to strongest): the *tenuto* (−), the *marcato* (>) and the *martellato* (♦). The strength of these accents should always be relative to the prevailing dynamic.

Time signature changes are beat-constant unless a new tempo is provided. Metric modulation is present in sections II and IV, and is indicated where it occurs.

Natural harmonics, including those in the harp part, are notated as sounding. Artificial harmonics in the strings are accompanied by parenthetical noteheads at the sounding pitch.

Without exception, grace notes are to be played before the beat, and slurred to the notes they precede. Grace notes in the harp part need not be muffled.
Certain melodies in sections II and V are set in quasi-canon at the unison (or octave), often with little rhythmic separation. In such cases, the imitating voice is marked “echo” (echo) for clarity.

Bowing decisions are left to the performers, but a number of suggestions appear in the score, particularly in sections I, III, and VI. Bowings in parentheses may be executed at any point during the measure in which they appear; the desired effect is that these changes are not heard.

In passages marked “poco vib.,” the strings are to play with slower and more discreet oscillation than normal, but not in straight-tones. Likewise, “poco sul pont.” calls for a balance between normal arco and sul ponticello.

Harpistic key signatures are provided throughout the work, and invariably reflect forthcoming pedal positions. Individual pedal changes are indicated where they occur; their exact timing is left to the performer. Again, please note that harp harmonics in the score are notated as sounding.
II. SCHERZO

Poco allegretto e con moto \( \frac{\text{\textit{d}}}{\textit{=100}} \)

(Di C: B: E: P: G: A:)

\( p \quad p \quad pp \quad p \quad\)

\( \text{avventato} \)

\( p \quad pp \quad p \quad pp \quad u \quad\)

\( \text{senza sord.} \quad \text{animato} \quad \text{pizz. con vib.} \quad \text{pizz.} \quad\)

\( l. v \quad mp \quad\)

\( \text{senza sord.} \quad \text{animato} \quad \text{pizz. con vib.} \quad\)

\( \text{animo} \quad \text{arco con vib.} \quad\)

\( \text{mp} \quad p \quad mp \quad\)

\( \text{mp} \quad p \quad\)

\( \text{mp} \quad\)

3
Tempo giusto e molto leggero; sempre grazioso
(key clicks with normally-produced note)
Calmando; quasi improvvisato \( \frac{3}{8} \) (\( \frac{1}{2} \))
Tempo primo e con brio ( \( \frac{q}{96} \) )

poco rit.

Dolce (cro) solo

Tempo primo e con brio ( \( \frac{q}{96} \) )

Dolce (cro) solo
Come prima ma poco espressivo e con calore rit.

Come prima ma poco espressivo e con calore
Larghetto sostenuto ed intimo \( \frac{d}{d} = 60 \)

III. INTERLUDE
IV. FANTASY

L'istesso tempo ma rubato e con affetto
Allegretto dolce $\frac{4}{4} \ ( \ \underline{\underline{\frac{8}{8}}})$

Harp

Flute

mp

mf

poco articolato

f

mp

mf

ma dolce
V. RHAPSODY

Allegro agitato e serioso; alla marcia $d = 138$
Sempre vivace ma più leggero
Marcato ma non troppo

D (C) (B) (F) (A)
Grazioso; come il ballo (\( \frac{4}{4} \))

Pizz. a breve

Bril.

Dim.

Poco marcato

mf > mp

mf > mp

mf > mp

mf > mp

mf > mp
Subito misterioso; leggero ( \( \downarrow = \downarrow \) )
Come prima poi energico \( (j = \wedge) \)
VI. POSTLUDE

Larghetto sostenuto e tranquillo $q = 60$

*Play the E as notated, but pause briefly before continuing in beat three.*
Esadone (esclusa)

intimo (rubato)

morando