

Concerto for Piano and Orchestra

Preview

(2013)

by Matthew C. Saunders

Concerto for Piano and Orchestra (2013)

Over the past twenty years, I have composed four pieces in the concertante tradition (trombone and string orchestra, and one each for trombone, clarinet and classical guitar with wind ensemble), with only one bearing the name “concerto” (and that piece belonging firmly to my “juvenilia”). After my experience writing my *Piano Sonata* (2010), I feel prepared to tackle a genre that has intrigued me from the beginnings of my interest in classical music. The composer attempting to write a twenty-first century piano concerto has a plethora of examples and artistic models to serve as guide. I intend to adopt no particular piece or composer to this end, but the Romantic ideal of the pianist as individual against the society of the orchestra holds a great deal of importance to my own thinking about the genre. In my own worldview, however, there is not a stark divide between society and the individual—each is dependent on the other, often unwittingly, and frequently unwillingly, and therein lies the conflict inherent in the concerto as a form and, of course, in life generally. I have explored an explicitly-outlined programmatic version of this in my work *Daytime Drama* (2010) for clarinet and wind ensemble, in which the soloist plays the role of a soap-opera heroine who is consistently at the mercy of society and of the events that surround her. In this new piece, I hope to allow the soloist to participate more as an individual who effects change rather than being affected by it. The piece I intend to write, then, will in many ways look backward—as a piano concerto must to a certain extent—while couching the problem of the individual in society in my personal compositional language, which holds rhythm and motive over harmony and theme while emphasizing above all playability and appeal to both performer and listener.

I am pleased to partner on this project with a performer whose work I admire and trust, Avguste Antonov. Mr. Antonov has presented brilliant performances of my compositions on multiple occasions, including both my *Piano Sonata* and my cycle of solo piano pieces *Starry Wanderers* (2008), in venues around the country. This concerto has been my major compositional project for 2013, and the potential of multiple performances of the piece by Mr. Antonov and his orchestral collaborators is very exciting, representing an important next step in my compositional development. Information on his work can be found at www.avgusteantonov.com.

The present score is not the completed piece, but rather is meant as a preview or “teaser” of the complete work. In addition to the approximately six minutes of music presented here, another fourteen remain in short score, to be orchestrated in the coming months, with premiere performances anticipated for the 2014-2015 season. There may be changes to the piece. In particular, it is my practice to delay decisions about percussion until the end of the process. The percussion instruments present may be joined by others, although I will retain a section of timpani plus two. Similarly, I have not made final decisions about score layout.

There are two movements to the concerto played without pause, and this score includes the beginning of the first movement and the middle portion of the second movement, leading to a cadenza for the soloist.

Matthew C. Saunders has taught music from kindergarten to college in styles from madrigal to mariachi, and strives to make beautiful music for and with captivating people. He has climbed mountains, saved someone’s life, and watched the moon rise over the prairie. He has loved, lost, and loved again; helped friends find salvation, and found it for himself as well; taught genius students, and learned from genius teachers. On the day his son Noah was born, he gave him his first shampoo, and looks forward to teaching him to catch a baseball and ride a bicycle sometime around 2015. His dreams are to walk on Mars, hear a grand piano fall into an orchestra pit, make more people laugh than cry, and love his wife Becky passionately and forever. He plays trombone and is always getting better at playing piano, and in the course of a long, love-filled, productive life, he wants to compose the Great American Symphony, ride the rails, hike the trails, read all of the good books, finally watch *The Godfather*, and storm the castles in the air. He will never write unlistenable music, stop stargazing or lose money in Vegas. He doesn’t call his mother often enough, but he still tries to do a good turn daily. He is always up for a few hands of euchre or a good game of chess, likely winning the former and losing the latter.

Dr. Saunders is music department chair at Lakeland Community College, where he directs the Lakeland Civic Orchestra. He previously held the position of Associate Professor of Music at Oklahoma Panhandle State University. He received degrees in music from the University of Cincinnati College-Conservatory of Music and The Ohio State University, where his teachers included Donald Harris, Jan Radzynski, Thomas Wells and Joseph Duchi. Dr. Saunders’ music has been performed across the country, and he has presented his research on rhythm at conferences of the College Music Society and the Society of Composers. He received the 2007 Ruth Friscoe Prize for composition and is the Oklahoma Music Teachers Association 2011 Commissioned Composer, and his one-minute orchestral piece *What It’s Like* will be included in Vox Novus’ first *60x60 Orchestra* project. He has published articles in *The Journal of Band Research*, *The Instrumentalist* and *Music Educators Journal*. He is on the web at www.martiandances.com, but the physical Dr. Saunders lives in Willowick, Ohio with his wife Becky and their son Noah.

Instrumentation:

2 Flutes (2nd doubling piccolo)
2 Oboes
2 Clarinets in B-flat
2 Bassoons
4 Horns in F
2 Trumpets in C
3 Trombones (2 tenor, one bass)
Tuba
Timpani
2 Additional Percussionists (snare drum, bass drum, cymbals, triangle)
Solo Piano
Strings

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for Avguste Antonov

Concerto for Piano and Orchestra (Preview)

Transposing Score

Mvt. 1 (Excerpt)

MATTHEW C. SAUNDERS (2013)

Allegro non troppo (♩=88)

Flutes 1 2
Oboes 1 2
Clarinets in B \flat 1 2
Bassoons 1 2
Horns in F 1 3
Horns in F 2 4
Trumpets in C 1 2
Trombones 1 2
Bass Trombone Tuba
Timpani
Percussion 1 Snare Drum
Percussion 2 Crash Cymbals
PIANO SOLO
Violin 1
Violin 2
Viola
Violoncello
Double Bass

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molto rit.

Quasi cadenza molto meno mosso

6

Fls.

Obs.

Cls.

Bsns. *a2*

Hns. 1
3

Hns. 2
4

Tpts.

Tbns. 1
2

B. Tbn.
Tba.

Timp.

Perc. 1

Perc. 2

f

fp

fp

To Bass Drum

f

molto rit.

Quasi cadenza molto meno mosso

PNO.

Vln. 1

Vln. 2

Vla.

Vc.

Db.

ff

f pleading

mp

(sul D)

(sul G)

mp

mp

mp

fp

mp

fp

fp

mp

fp

13

Fls. *fp* *f*

Obs. *f*

Cls. *p* *f*

Bsns. *sfz mp* a2

Hns. 1 3

Hns. 2 4

Tpts.

Tbns. 1 2 *p* *f*

B. Tbn. *p* *f*
Tbn.

Timp.

Perc. 1 Bass Drum *f secco*

Perc. 2 Crash Cymbals To Bass Drum *f secco*

PNO. *f* *mp* *sfz* *sfz* *ff* *meno f*

Vln. 1 *mp* *pp* *fp* *ff* non div.

Vln. 2 *pp* *fp* *ff* non div.

Vla. *pp* *fp* *ff* non div.

Vc. *mp* *fp* *ff* *ff* pizz.

Db. *mp* *fp* *ff* *ff* pizz.

Concerto for Piano and Orchestra (Preview)/Saunders

4

21

Fls.

Obs.

Cls.

Bsns.

Hns. 1
3

Hns. 2
4

Tpts.

Tbns. 1
2

B. Tbn.
Tba.

Timp.

Perc. 1

Perc. 2

PNO.

Vln. 1

Vln. 2

Vla.

Vc.

Db.

sfz mp

sfz mp

sfz

ff

meno f

pizz.

ff

pizz.

ff

5

3

3

3

3

3

3

8^{vb}

Ped.

stringendo (♩=80)

28

Fls.

Obs.

Cls.

Bsns.

Hns. 1
3

Hns. 2
4

Tpts.

Tbns. 1
2

B. Tbn.
Tba.

Timp.

Perc. 1

Perc. 2

PNO.

sfz ff

8^{va}
Ped.

Vln. 1

Vln. 2

Vla.

Vc.

Db.

Concerto for Piano and Orchestra (Preview)/Saunders

6

35

Fls. *mp*

Obs. *mf* a2

Cls. *mp*

Bsns. *p* 1.

Hns. 1 *p* a2
3

Hns. 2
4

Tpts.

Tbns. 1
2

B. Tbn.
Tba.

Timp.

Perc. 1

Perc. 2

PNO. *sfz* *ff* *staccato e con forza* *mf, flowing, legato*

Vln. 1 *mf*

Vln. 2 *mf*

Vla. *mf*

Vc. arco *mf*

Db. arco *mf*

43 7

Fls. *mp* *ff*

Obs. *mp* *ff*

Cls. *ff*

Bsns. *f* *ff*

Hns. 1 *p* *a2*

Hns. 2 *p* *a2*

Tpts. *p*

Tbns. 1 *p*

Tbns. 2 *p*

B. Tbn. *p*

Tba. *p*

Timp. *ff*

Perc. 1 Snare Drum *sfz p*

Perc. 2

PNO. *6* *5* *6* *6* *8va* *sfz* *(loco)*

Vln. 1 *mf* *f* *ff*

Vln. 2 *mf* *f* *ff*

Vla. *mf* *f* *ff*

Vc. *mf* *f* *ff*

Db. *f* *ff*

Concerto for Piano and Orchestra (Preview)/Saunders

8
49

Tempo primo ($\text{♩}=88$)

Fls. *flutter-tongue*

Obs. *flutter-tongue*

Cls. *flutter-tongue*

Bsns. *a2*

Hns. 1 *sfz*

Hns. 2 *sfz*

Tpts. *sfz*

Tbns. 1 *sfz*

Tbns. 2 *sfz*

B. Tbn. *sfz*

Timp.

Perc. 1 *ff*

Bass Drum

Perc. 2 *f*

To Triangle

PNO. *f* *3* *8va* *ff* *martellato, brittle*

Vln. 1 *ff* *fp* *ff* *fp* *ff*

Vln. 2 *ff* *fp* *ff* *fp* *ff*

Vla. *ff* *fp* *ff* *fp* *ff*

Vc. *ff* *fp* *ff* *fp* *ff*

Db. *ff* *ff* *ff*

Concerto for Piano and Orchestra (Preview)/Saunders

Musical score for Concerto for Piano and Orchestra (Preview) by Saunders, page 9. The score includes staves for Flutes (Fls.), Oboes (Obs.), Clarinets (Cls.), Bassoons (Bsns.), Horns (Hns. 1, 2), Trumpets (Tpts.), Trombones (Tbns. 1, 2), Bass Trombone (B. Tbn.), Tubas (Tba.), Timpani (Timp.), Percussion 1 (Perc. 1), Percussion 2 (Perc. 2), Piano (PNO.), Violins 1 (Vln. 1), Violins 2 (Vln. 2), Viola (Vla.), Violoncello (Vc.), and Double Bass (Db.). The score features various musical notations including dynamics such as *sfz p*, *f*, and *f secco*.

Concerto for Piano and Orchestra (Preview)/Saunders

10

60

Fls. *f*

Obs. *f*

Cls. *f* a2

Bsns. *f*

Hns. 1. *mp*

Hns. 2. *mp*

Tpts.

Tbns. 1. 2.

B. Tbn. Tba.

Timp.

Perc. 1

Perc. 2

PNO.

Vln. 1

Vln. 2

Vla.

Vc.

Db.

65 11

Fls. *f*

Obs. *f* a2 3

Cls. *f* a2

Bsns. *f* a2 3

Hns. 1 *f*
3

Hns. 2 *f*
4

Tpts.

Tbns. 1
2

B. Tbn.
Tba.

Timp.

Perc. 1

Perc. 2

PNO. *f* *ff* *sfz*

Vln. 1 *f* arco 3

Vln. 2 *f* arco

Vla. *f* arco

Vc. *f* (pizz.) arco 3

Db. *f* (pizz.)

Concerto for Piano and Orchestra (Preview)/Saunders

12

71

Fls. *f* 2nd Fl. to Picc.

Obs. *f* a2 3

Cls. *f* a2 *fp*

Bsns. *f* a2 3

Hns. 1. *fp* 2.

Hns. 2. 4. *fp*

Tpts.

Tbns. 1. 2.

B. Tbn. Tba.

Timp.

Perc. 1

Perc. 2 Bass Drum *mf*

PNO. *f* *ff* *sfz*

Vln. 1 *f* 3

Vln. 2 *f*

Vla. *f*

Vc. *f* 3

Db.

77

Fls. *mf* 1.

Obs. *mf* 1.

Cls. *mf* a2

Bsns. *mf* *ff*

Hns. 1 *f*

Hns. 2 *f*

Tpts.

Tbns. 1

Tbns. 2

B. Tbn. Tba.

Timp.

Perc. 1

Perc. 2 *f* *ff*

To Crash Cymbals Crash Cymbals

PNO. *f* *espressivo* 8^{vb}

Vln. 1 *mf*

Vln. 2 *mf*

Vla.

Vc.

Db.

14 82 + Picc. a2 (Fl. 1 and Picc.) **molto rall.** Ominous (♩=64)

Fls. *mf* *f*

Obs. *mf* *f*

Cls. *mf* *f*

Bsns. *v*

Hns. 1 3

Hns. 2 4

Tpts.

Tbns. 1 2

B. Tbn. Tba. *ff*

Timp. *ff* *p*

Perc. 1

Perc. 2 To Triangle

PNO. *6* *6* *6* *6* *p*

(8).....

Vln. 1 *mf* *f* *pp*

Vln. 2 *mf* *f* *pp*

Vla. arco *f* *sfz* *pp*

Vc. arco *f* *sfz* *pp*

Db. arco *f* *pp*

Concerto for Piano and Orchestra (Preview)/Saunders

89

Fls. Picc. *mf* *f* *mp*

Obs. *mf* *f* *mp*

Cls. *mf* *f* *mf*

Bsns. *mf* *f* *mf*

Hns. 1 3

Hns. 2 4

Tpts.

Tbns. 1 2

B. Tbn. Tba.

Timp.

Perc. 1 Triangle *mp*

Perc. 2

PNO.

(8)...l

Vln. 1

Vln. 2

Vla.

Vc.

Db.

Concerto for Piano and Orchestra (Preview)/Saunders

16 93 Picc.

Fls. *mf* *f* *mf*

Obs. *f* *<f* *mp*

Cls. *mp* *mf* *mf*

Bsns. *mp* *mf* *mf*

Hns. 1 3

Hns. 2 4

Tpts.

Tbns. 1 2

B. Tbn. Tba.

Timp.

Perc. 1 *mp*

Perc. 2

PNO.

Vln. 1

Vln. 2

Vla.

Vc.

Db.

96

Fls. Picc. *f* *mp*

Obs. 1. *f* *p*

Cls. *f* *sub. ff*

Bsns. *f*

Hns. 1 3

Hns. 2 4

Tpts.

Tbns. 1 2

B. Tbn. Tba.

Timp.

Perc. 1 To Snare Drum

Perc. 2

PNO. *mf cantabile*

Vln. 1

Vln. 2

Vla.

Vc.

Db.

Concerto for Piano and Orchestra (Preview)/Saunders

18 103

Fls. Picc. *mf*

Obs. *f* *mp* *f* *mp* *f* *mf*

Cls. *mf* *f* *f* *mp* *f*

Bsns. *mp* *f*

Hns. 1 3

Hns. 2 4

Tpts.

Tbns. 1 2

B. Tbn. Tba.

Timp.

Perc. 1

Perc. 2

PNO.

Vln. 1

Vln. 2

Vla.

Vc.

Db.

108

Fls. *f* Picc.

Obs. *f*

Cls.

Bsns.

Hns. 1 3

Hns. 2 4

Tpts.

Tbns. 1 2

B. Tbn. Tba.

Timp.

Perc. 1

Perc. 2

PNO. *f* *mp* *mf* *pp* tenderly, longingly

Vln. 1

Vln. 2

Vla.

Vc.

Db.

Mvt. 2 (Excerpt)

[Scherzando (♩.=76)]

475

Flutes 1 2 *f* a2 (Fl. 1 & Picc.)

Oboes 1 2

Clarinets in B \flat 1 2

Bassoons 1 2

Horns in F 1 3

Horns in F 2 4

Trumpets in C 1 2

Trombones 1 2

Bass Trombone

Tuba

Timpani *secco* *f*

Percussion 1

Percussion 2

[Scherzando (♩.=76)]

p *glistening*

PIANO SOLO *f*

Violin 1 *f*

Violin 2 *f*

Viola *f* non div. div. non div. div.

Violoncello *f*

Double Bass *f*

479

Fls.

Picc. to Fl. 2

Obs.

Cls.

Bsns.

Hns. 1
3

Hns. 2
4

Tpts.

Tbns. 1
2

B. Tbn.
Tba.

Timp.

Perc. 1

Perc. 2

PNO.

f leading

Vln. 1

sub. p

Vln. 2

Vla.

Vc.

Db.

Concerto for Piano and Orchestra (Preview)/Saunders

22

483

Fls.

Obs.

Cls.

Bsns.

Hns. 1
3

Hns. 2
4

Tpts.

Tbns. 1
2

B. Tbn.
Tba.

Timp.

Perc. 1

Perc. 2

PNO.

Vln. 1

Vln. 2

Vla.

Vc.

Db.

488

Fls.

Obs.

Cls.

Bsns.

Hns. 1
3

Hns. 2
4

Tpts.

Tbns. 1
2

B. Tbn.
Tba.

Timp.

Perc. 1

Perc. 2

PNO.

Vln. 1

Vln. 2

Vla.

Vc.

Db.

subito p

Concerto for Piano and Orchestra (Preview)/Saunders

24 493 1.^{iv}

Fls. *f*

Obs.

Cls. 1. *f*

Bsns.

Hns. 1 3

Hns. 2 4

Tpts.

Tbns. 1 2

B. Tbn. Tba.

Timp.

Perc. 1 Snare Drum *p*

Perc. 2 Triangle *p* To Bass Drum

PNO.

Vln. 1

Vln. 2

Vla.

Vc.

Db.

497 25

Fls.

Obs.

Cls.

Bsns.

Hns. 1
3

Hns. 2
4

Tpts.

Tbns. 1
2

B. Tbn.
Tba.

Timp.

Perc. 1
Snare Drum
p

Perc. 2

PNO.

Vln. 1

Vln. 2

Vla.

Vc.

Db.

f

a2

Concerto for Piano and Orchestra (Preview)/Saunders

26

501

Fls. *f* (Fl. 2) *f*

Obs. *f* *f*

Cls. *fp cresc.*

Bsns. *fp cresc.*

Hns. 1 3

Hns. 2 4

Tpts.

Tbns. 1 2 *p*

B. Tbn. Tba. *p*

Timp.

Perc. 1

Perc. 2

PNO.

Vln. 1 *f*

Vln. 2 *f*

Vla. *f*

Vc.

Db.

505

Fls. *ff*

Obs. *ff*

Cls. *ff*

Bsns. *ff*

Hns. 1 *ff* a2 *fp* *sfz*

Hns. 2 *ff* a2 *fp* *sfz*

Tpts. *ff*

Tbns. 1 *ff*

2 *ff*

B. Tbn. *ff*

Tuba

Timp. *ff* *fp* *ff*

Snare Drum

Perc. 1 Bass Drum *fp* *ff* To Susp. Cymbal

Perc. 2 *f* *f*

PNO. *ff*

Vln. 1 *f* *f*

Vln. 2 *f* *f*

Vla. *f* *f*

Vc. *f* *f*

Db. *f* *f*

molto rall.

510

The musical score is arranged in a standard orchestral format. The top section contains the woodwind and brass instruments: Flutes (Fls.), Oboes (Obs.), Clarinets (Cls.), Bassoons (Bsns.), Horns (Hns. 1 and 2), Trumpets (Tpts.), Trombones (Tbns. 1 and 2), and Bass Trombone (B. Tbn. Tba.). The middle section includes Percussion (Perc. 1 and 2) and Timpani (Timp.). The bottom section features the Piano (PNO.) and the string section (Violins 1 and 2, Viola, Violoncello (Vc.), and Double Bass (Db.)). The score is written in a key signature of two flats and a 4/4 time signature. The tempo is marked **molto rall.** (very slow). The page number 28 is in the top left, and the rehearsal mark 510 is at the top of the first staff. The piano part (PNO.) is the most active, with complex rhythmic patterns and melodic lines. The strings provide a steady accompaniment, with some instruments like the double bass and cello playing a similar rhythmic pattern to the piano. The woodwinds and brass are mostly silent in this section, with some sustained notes in the trombones and bass trombone.

514 **A tempo** (♩.=76) **molto rall.** 29

Fls.

Obs. *mp*

Cls. *mp* a2

Bsns. *ff* *mf* *f* *ff*

Hns. 1 *mp* *mf* *f* *ff*

Hns. 2 *mp* *mf* *f* *ff*

Tpts. *mf* *f* *ff*

Tbns. 1 *mf* *f* *ff*

Tbns. 2 *mf* *f* *ff*

B. Tbn. *mf* *f* *ff*

Tba. *mf* *f* *ff*

Timp. *fp*

Perc. 1

Perc. 2

A tempo (♩.=76) **molto rall.**

PNO. *ff*

Vln. 1 *ff*

Vln. 2 *ff*

Vla. *ff*

Vc. *ff*

Db. *ff*

30 520 **Molto meno mosso con licenza** (♩=56)

Fls.

Obs.

Cls.

Bsns.

Hns. 1
3

Hns. 2
4

Tpts.

Tbns. 1
2

B. Tbn.
Tba.

Timp. *f*

Perc. 1

Perc. 2 *pp*
Susp. Cymbal
yarn mallet
To Triangle

Molto meno mosso con licenza (♩=56)

PNO. *ff* *p quasi-echo* *pp* *p cantabile*
Ped. non div. Ped.

Vln. 1

Vln. 2

Vla.

Vc.

Db.

529

Fls.

Obs.

Cls.

Bsns.

Hns. 1
3

Hns. 2
4

Tpts.

Tbns. 1
2

B. Tbn.
Tba.

Timp.

Perc. 1

Perc. 2

PNO.

Vln. 1

Vln. 2

Vla.

Vc.

Db.

p

pp

32 *rall.* // **A tempo** (♩.=56)

537

Fls. *pp*

Obs. *pp*

Cls. *pp*

Bsns. *pp*

Hns. 1
3

Hns. 2
4

Tpts.

Tbns. 1
2

B. Tbn.
Tba.

Timp.

Perc. 1

Perc. 2

rall. // **A tempo** (♩.=56)

PNO. *p sotto voce*

Ped.

Vln. 1 *pp*

Vln. 2 *pp*

Vla.

Vc.

Db.

543

Fls.

Obs.

Cls.

Bsns.

Hns. 1
3

Hns. 2
4

Tpts.

Tbns. 1
2

B. Tbn.
Tba.

Timp.

Perc. 1

Perc. 2

PNO.

Vln. 1

Vln. 2

Vla.

Vc.

Db.

pp

pp

pp

pp

8va

Concerto for Piano and Orchestra (Preview)/Saunders

34

548

Fls.

Obs.

Cls.

Bsns.

Hns. 1. 3. *pp*

Hns. 2. 4. *pp*

Tpts.

Tbns. 1. 2.

B. Tbn. Tba.

Timp.

Perc. 1

Perc. 2

PNO. *p*

Vln. 1

Vln. 2

Vla. *pp*

Vc. *pp*

Db.

555

Fls. *f*

Obs. *f* a2

Cls. *f* a2

Bsns.

Hns. 1 *pp* *f*
3 (3. senza sordino)

Hns. 2 *pp* *f*
4

Tpts.

Tbns. 1
2

B. Tbn.
Tba.

Timp.

Perc. 1

Perc. 2

(8)-----1

PNO.

Vln. 1 *pp* *ff*

Vln. 2 *pp* *ff*

Vla. *pp* *ff*

Vc. *pp* *ff*

Db. *ff*

561

Fls.

Obs.

Cls.

Bsns.

Hns. 1
3

Hns. 2
4

Tpts.

Tbns. 1
2

B. Tbn.
Tba.

Timp.

Perc. 1

Perc. 2

8va

PNO.

p cresc.

mf

Vln. 1

ff

pp

Vln. 2

ff

pp

Vla.

ff

pp

Vc.

ff

pp

Db.

ff

p

Snare Drum

pp

pizz.

566

1.

Fls.

Obs.

Cls.

Bsns.

Hns. 1
3

Hns. 2
4

Tpts.

Tbns. 1
2

B. Tbn.
Tba.

Timp.

Perc. 1

Perc. 2

PNO.

Vln. 1

Vln. 2

Vla.

Vc.

Db.

pp

p

pp

mf

poco f

Triangle

pp

fz pp

fz pp

fz pp

fz pp