379
N81d
No. 17

CONCERTO GROSSO FOR OBOE, CLARINET, PIANO, AND STRING QUARTET

THESIS

Presented to the Graduate Council of the
North Texas State College in Partial
Fulfillment of the Requirements

For the Degree of

DOCTOR OF PHILOSOPHY

By

Lloyd Carr Taliaferro, B. Mus., M. Mus.

Denton, Texas

August, 1956

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1957

TABLE OF CONTENTS

	Page
LIST OF TABLES	v
LIST OF ILLUSTRATIONS	vi
FOREWORD	1
THE MUSIC	13

LIST OF TABLES

Table | Page

I. Third Movement, Theme and Variations with Indication of Order and Length 9

II. Canons within Fourth Movement 11

LIST OF ILLUSTRATIONS

Figure Page

1. Canon Subject 5
2. Canon Subject 5
3. Second Basic Thematic Element 6
4. Theme of First Movement 6
5. Theme of Second Movement. 6
6. Theme of Third Movement 7
7. Theme of Fourth Movement. 7
8. First Fugal Subject 8
9. Second Fugal Subject. 8

FOREWORD

The concerto grosso, so popular with the composers of the late seventeenth and early eighteenth centuries, is clearly distinguishable from the solo concerto as it is known today. In it not a single solo instrument but a group of solo instruments is opposed to the main body of the orchestra (consisting, in the great majority of instances, of strings and a keyboard instrument). Having evolved from the canzona, this form was fostered by the aristocratic patronage of music and reached its artistic zenith during the eighteenth century under this sponsorship. The existence in many noble houses of resident bands of musicians no doubt influenced the choice of instruments forming the concertino or solo group. The composition of the concertino was often dictated by the particular soloists in the employ of the noble personage. The writing for the solo instruments in classic concerti grossi is not as a rule excessively difficult; the object of this style of concerto was not to display the virtuosity, as one thinks of virtuosity today, of a solo performer, but merely to supply what might be described as a dialogue between two instrumental groups. The concerto grosso is, in fact, more nearly related to the eighteenth-century orchestral overture and suite than to the modern solo concerto.

Johann Sebastian Bach's Six Brandenburg Concerti exhibit greater variety in the composition of the concertino than do the more conventional concerti grossi of his predecessors and contemporaries in which two or more stringed instruments usually composed the solo group; for example, Corelli's Opus 6 consists of a group of twelve concerti grossi for two violins, 'cello, and string orchestra with continuo. In the concertino of the Brandenburg Concerti one finds woodwind and brass instruments sharing the prominence of the solo strings, and in the fifth concerto, in D, the clavier is elevated from its humble role of supplying the continuo to that of a principal in the concertino. There is variety also in the formal scheme of these concerti, for while the three-movement division adhered to by Bach in his solo concerti predominates, the first Brandenburg Concerto is in four movements and the third is in two. These physical factors are precedential to the present work.

Characteristics of the concerto grosso which motivated this writer to choose the form for the present work are: 1, the use of a group of solo instruments, as opposed to the single soloist of the modern concerto; 2, the concept of the availibility of two bodies of instruments for use either in opposition or in combination for tutti passages; 3, suitability for chamber music medium; 4, the freedom of choice as to forms for the individual movements; 5, the use of both

homophonic and polyphonic textures within the same work; 6, the use of varied instrumental combinations in the concertino, and 7, the freedom in choice as to the number of movements.

In the nineteenth century few composers chose the concerto grosso as a compositional idiom. The so-called "neoclassical" composers of the twentieth century turned to earlier forms of composition to act as frameworks for modern techniques. However, the concerto grosso has only rarely been exploited by modern composers; the two most notable examples of its use are the Concerto Grosso for Piano and String Orchestra by Ernest Bloch and the Concerto da Camera for flute, English horn, and string orchestra by Arthur Honegger.

The idiom of this Baroque style seems to offer a highly desirable medium for the expression of contemporary musical ideas. To present the concerto grosso style in modern context, certain deviations from classical practice appear through necessity imposed by present-day techniques or through stylistic attitudes of the twentieth-century composer. In the present work this writer has chosen to treat the thematic material of all movements cyclically, a practice not found in Baroque concerti grossi. The strong key feeling and traditional key relationships of the classical concerto grosso are considered nonessential in the present work, and the dance movements usually found in

Baroque concerti grossi have been replaced with movements of a more modern character. In the present work, the four instruments composing the ripieno are occasionally employed as important members of the contrapuntal texture, thus achieving an equal status with the concertino instruments. The Baroque concerto grosso made little use of extended segments of formal imitation, whereas the present work contains many canons, fugatos, and related contrapuntal devices. The employment of a keyboard instrument in the concertino also deviates from the traditional concerto grosso practices. These factors do not, however, weaken the general structure of the form; they serve only as external means of expressing the basic concerto grosso ideal in present-day terms, the most important concept being retained, that of contrasting instrumental groups.

The first movement of the present work is a French overture patterned in form after the overtures of Jean Baptiste Lully. It is in two sections; a slow introduction (Adagio) in triple meter using dotted rhythms is followed by a fast fugal section (Allegro) in duple meter. The French overtures of Lully possessed a repeat of the fast section; however, in the present work the repeat is written out with changes in orchestration. The second movement (Lento) is a simple ABA song-form and presents a rather rhapsodic development of its theme. The third movement consists of a set of six oontinuous variations on the

polyphonic chanson Revecy venu du printans by Claude le Jeune (1528-1600). These variations form the scherzo of the work. The last movement is a rondo (ABACADA). Within this movement there are numerous canons at various intervals based on the opening motive of the movement's theme. The listener's expectancy is violated through the varied material which follows the head of the theme and which is never repeated exactly. For example:

Fig. 1--Canon Subject

or

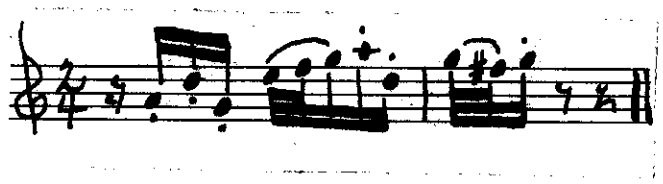


Fig. 2--Canon Subject

To aid in performance of this work, a short discussion of some specific structural aspects may be useful. The thematic material of all movements is derived from two basic elements. These elements act as basic motives throughout the work and add a certain unity to the composition as a whole. The first element is a pattern of three notes

ascending scalewise, the intervallic relationships being either: step, step, half-step; step, half-step, step; or step, step, step. The second element is a six-note pattern with a contour as follows:

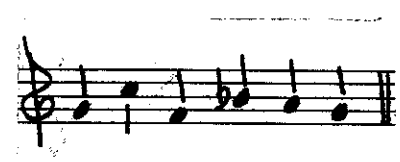


Fig. 3--Second basic thematic element

The main thematic material of the individual movements contains one or both of these elements cast in different arrangements. Below are given the themes of the four movements with the two elements discussed above bracketed and numbered to indicate the particular element involved.

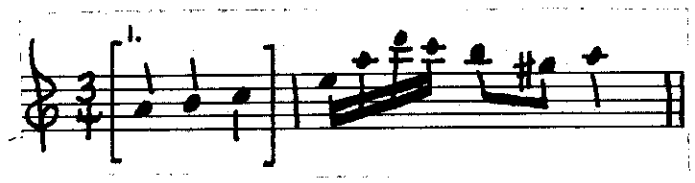


Fig. 4--Theme of first movement

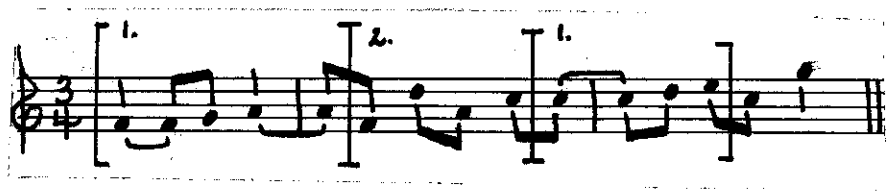


Fig. 5--Theme of second movement

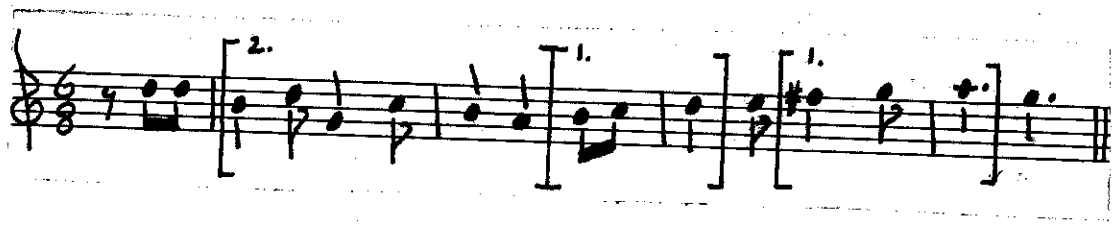


Fig. 6--Theme of third movement

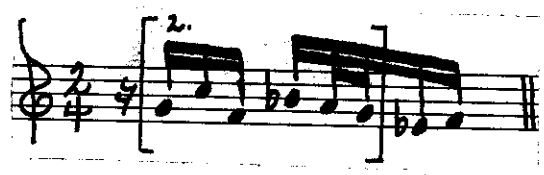


Fig. 7--Theme of fourth movement

Within each movement the theme stated at the outset is developed, and little or no new thematic material is introduced during the movement. This economy of material is in keeping with the modern tendency toward simplicity and directness. Each movement is the development of a single musical idea, and that idea should retain its identity throughout the movement. It is essential that thematic material be given such treatment in performance that it will not be obscured by accompanying material.

The first movement is a French overture and possesses the characteristic features of this form; slow introduction and fast fugal section. The same thematic material is used in both the introductory section and the fugal section. There are two subjects treated fugally, both derived from the opening material. They are:

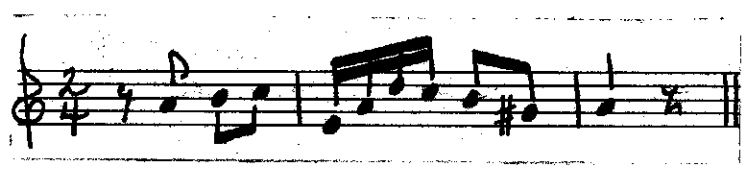


Fig. 8--First fugal subject

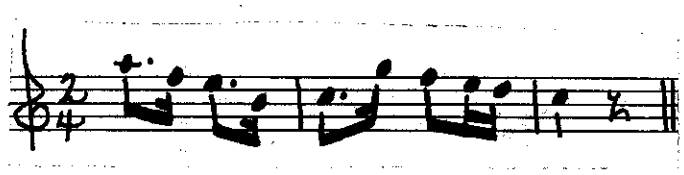


Fig. 9--Second fugal subject

In this movement, special attention is called to the necessity for contrast between the ponderous opening section and the light, facile Allegro section. If the articulation and phrasing of the two sections be exaggerated, the proper contrast will result. A steady motion of sixteenth notes should be maintained throughout the fugal section of this movement, noting the passing of this motion among voices. Special attention is called to the following specific points:

1. Cello: note at bar 83 the augmentation of the second fugue subject.

2. All parts: at bar 57 there is no retard or break in tempo.

3. Oboe and Clarinet: at bar 50 note fragment of theme.

4. Oboe and Clarinet: at bars 137-138 note fragment of theme.

5. Cello: at bars 101-103 the theme must be heard.

6. All parts: at bar 144 there is no retard.

The second movement is a lyrical song-form and should be performed in as singing a manner as possible. It is especially necessary in this movement to prevent the richly orchestrated accompanying material from covering the melodic material. Special attention is called to the following specific points:

1. All parts: tempo must not fall below MM 58 to prevent dragging.

2. All parts: at bars 41-47 a rhapsodic style (cadanza) is desired.

3. Violin II: at bar 73 note important melodic material.

4. All parts: at bar 73 there is no retard.

The third movement is a set of continuous variations, as shown in Table I.

TABLE I

THIRD MOVEMENT, THEME AND VARIATIONS WITH INDICATION OF ORDER AND LENGTH

Material	Bars
Theme	1-16
Variation I	17-34
Variation II	35-55
Variation III	56-79
Variation IV	80-129
Variation V	130-157
Variation VI	158-184
Coda	185-192

These variations form the scherzo of the work and should be treated with a certain degree of humor. It should be noted that, except in the third variation, the eighth note remains constant, and that the speed is governed by this eighth note unit. Considering the rapid tempo of the variations in 6/8 meter (♪. = 100) it may be helpful in rehearsal to consider the sections in 4/8 as being in one beat per measure (𝅗𝅥 = 75). It will be well to consider the third variation as being in one beat per measure. Special attention is called to the following specific points:

1. Cello: note at bar 23 the fragment of the theme.
2. Cello: at bars 56-65 note theme in augmentation.
3. All parts: at bars 83-85, 91-93, and 126-129 observe dynamic markings carefully.
4. All parts: at bar 121 the pause should be short.
5. Strings: at bars 130-133 and 149-158 do not cover solo instrument.
6. All parts: at bars 158-184 exaggerate accent markings.

The fourth movement, a rondo, contains several canons, as shown in Table II.

TABLE II

CANONS WITHIN FOURTH MOVEMENT

Bars	Number of Voices	Interval
113-118	4	5th above
118-123	4	3rd below
123-128	4	octave
230-232	3	unison
241-245	4	octave
246-250	2	2nd below

Care must be taken that the entrance of parts in exposition be heard and not obscured by voices having already entered. Although the motion is rapid and four eighth-note "beats" may be felt in each measure, in the matter of phrasing the beat is the quarter note. A feeling of light, rapid forward-movement should be attained and at no time should there be a feeling of ponderousness. The many repetitions of the head of the main theme are calculated to violate the listener's expectation that the whole theme will follow. It is the composer's intention that this motive be thoroughly "pounded" into the listener. Special attention is called to the following specific points:

1. Piano: at bars 81-84 note theme in inversion.

2. Violin I: at bar 102 note important thematic material.

3. Violin II: at bar 102 the last beat must be heard.

4. Viola: at bar 103 the first beat must be heard.

5. Cello: at bars 103-106 there is important thematic material.

6. Clarinet: at bars 131-139 a rhapsodic style is desired.

7. Viola and Cello: at bar 138 the last beat must be heard.

8. All parts: at bars 143-195 special care must be taken not to cover melodic material.

9. Cello: at bars 174-188 note theme in augmentation.

10. Piano: at bars 246-250 note theme in augmentation.

11. All parts: at bar 256 the final chord should be given its exact dotted-eighth-note length.

12. All parts: at bars 154-156 there is to be no retard.

All trills are to be executed by starting on the written note. Performance time is approximately twenty-three and one-half minutes.

I

adagio (♩=60)

oboe

clarinet

piano

violin I

violin II

viola

'cello

f

mf

10

oboe

clarinet

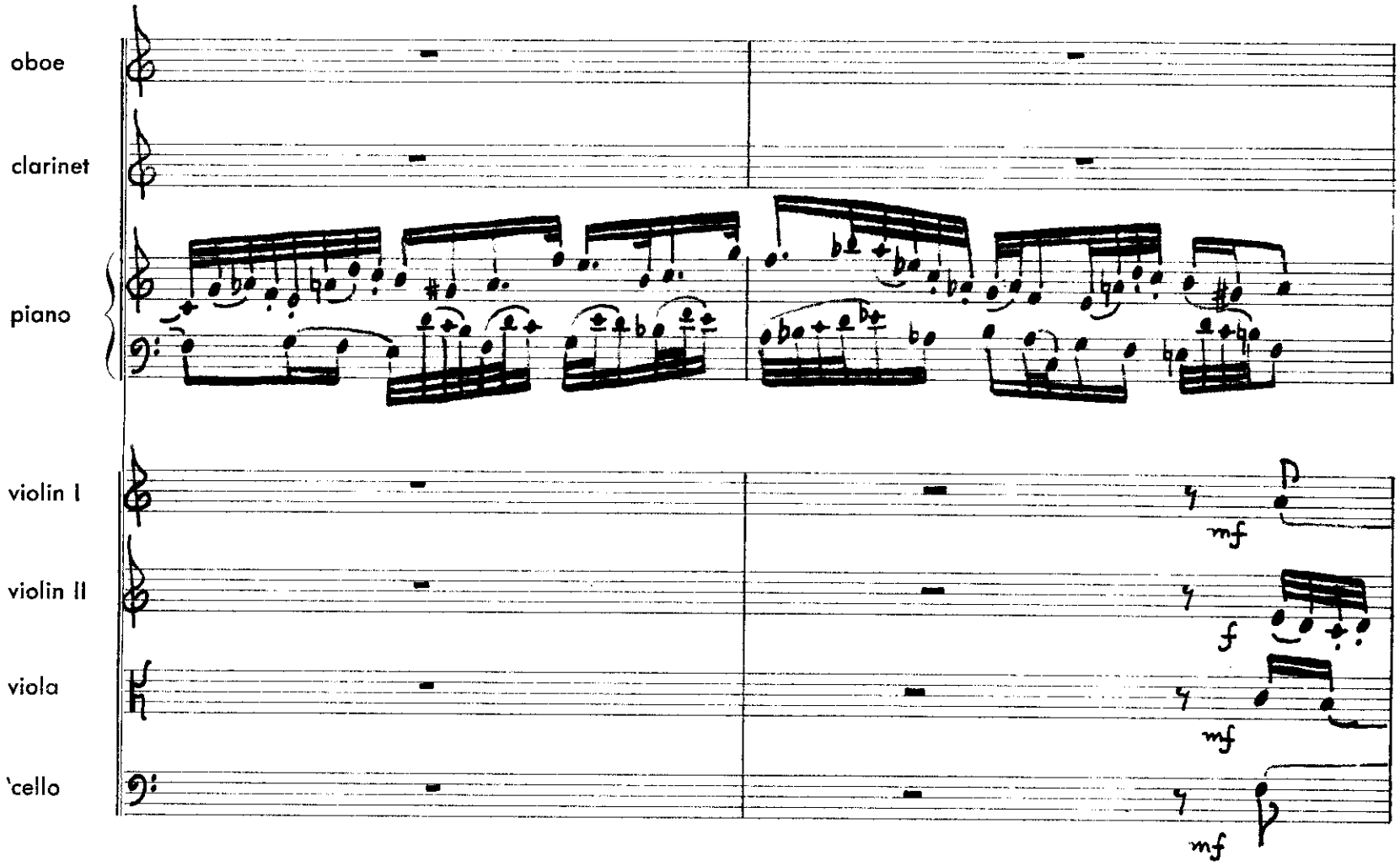
piano

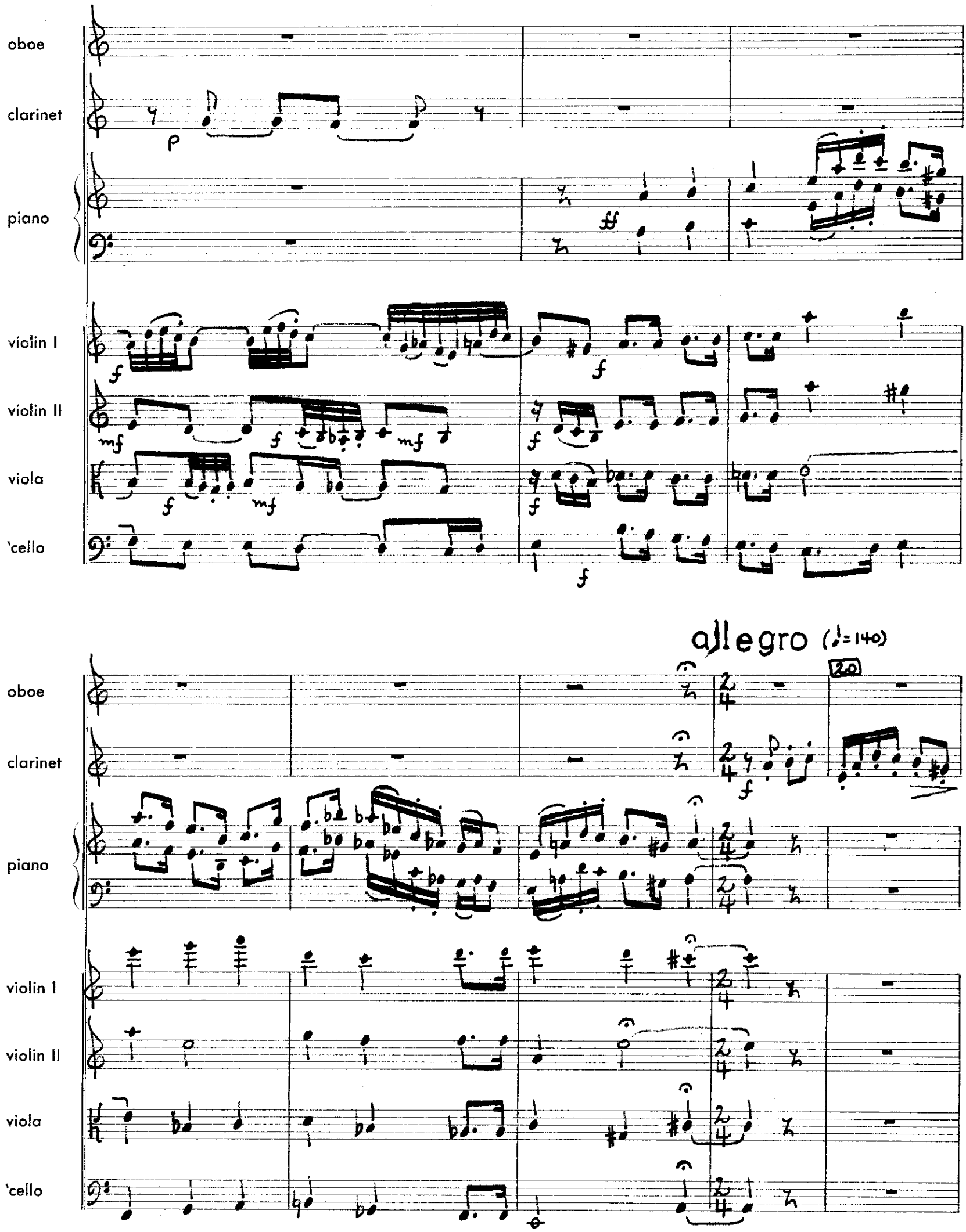
violin I

violin II

viola

'cello




oboe
clarinet
piano
violin I
violin II
viola
'cello
allegro (♩=140)
20

oboe

clarinet

piano

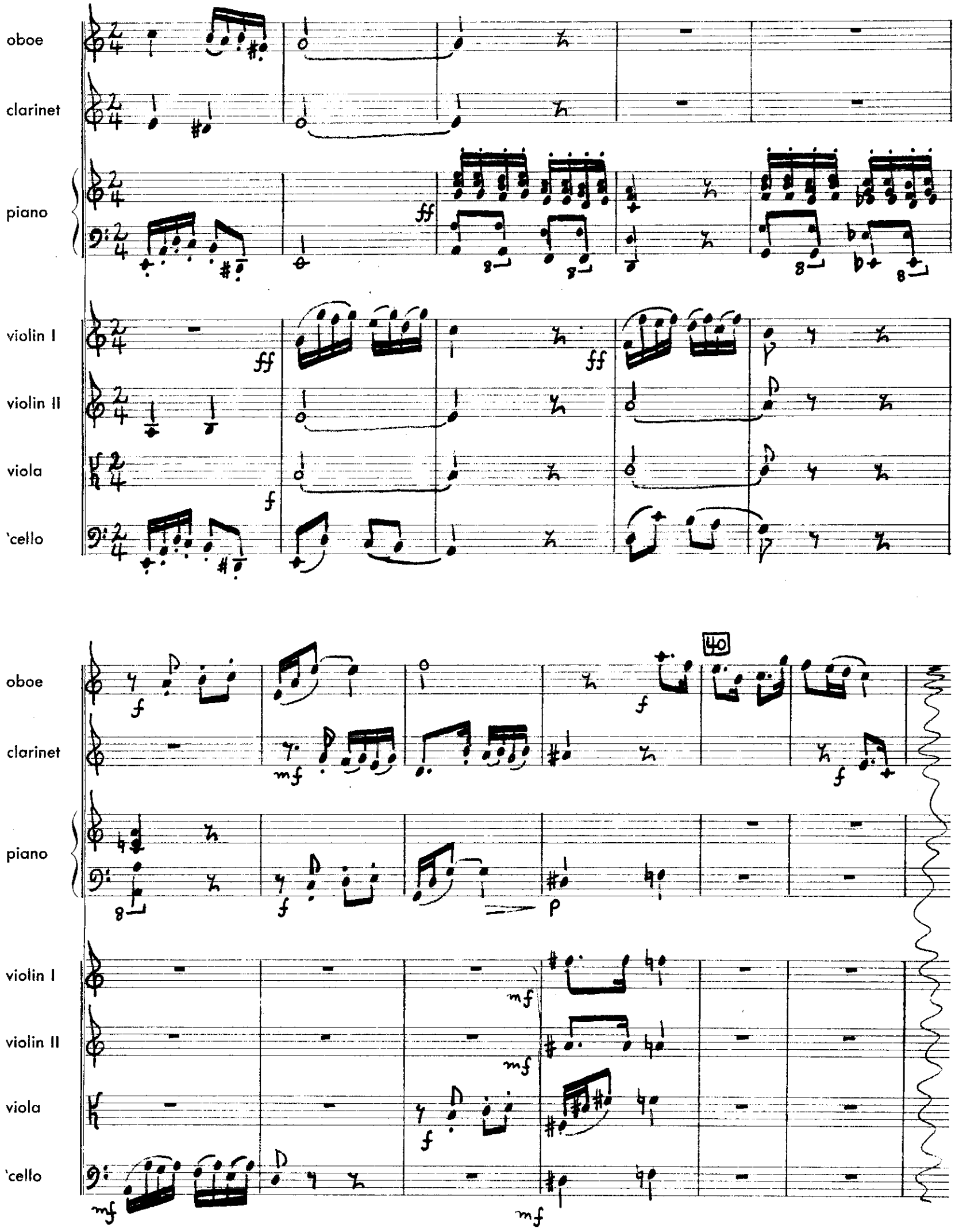
violin I

violin II

viola

'cello

30


oboe
clarinet
piano
violin I
violin II
viola
'cello
ff
f
mf
p
40

oboe

clarinet

piano

violin I

violin II

viola

'cello

50

oboe

clarinet

piano

violin I

violin II

viola

'cello

60

oboe

clarinet

piano

violin I

violin II

viola

'cello

oboe

clarinet

piano

violin I

violin II

viola

'cello

70

oboe

clarinet

piano

violin I

violin II

viola

'cello

80

oboe

clarinet

piano

violin I

violin II

viola

'cello

f

mf

f

mf

mf

90

oboe

clarinet

piano

violin I

violin II

viola

'cello

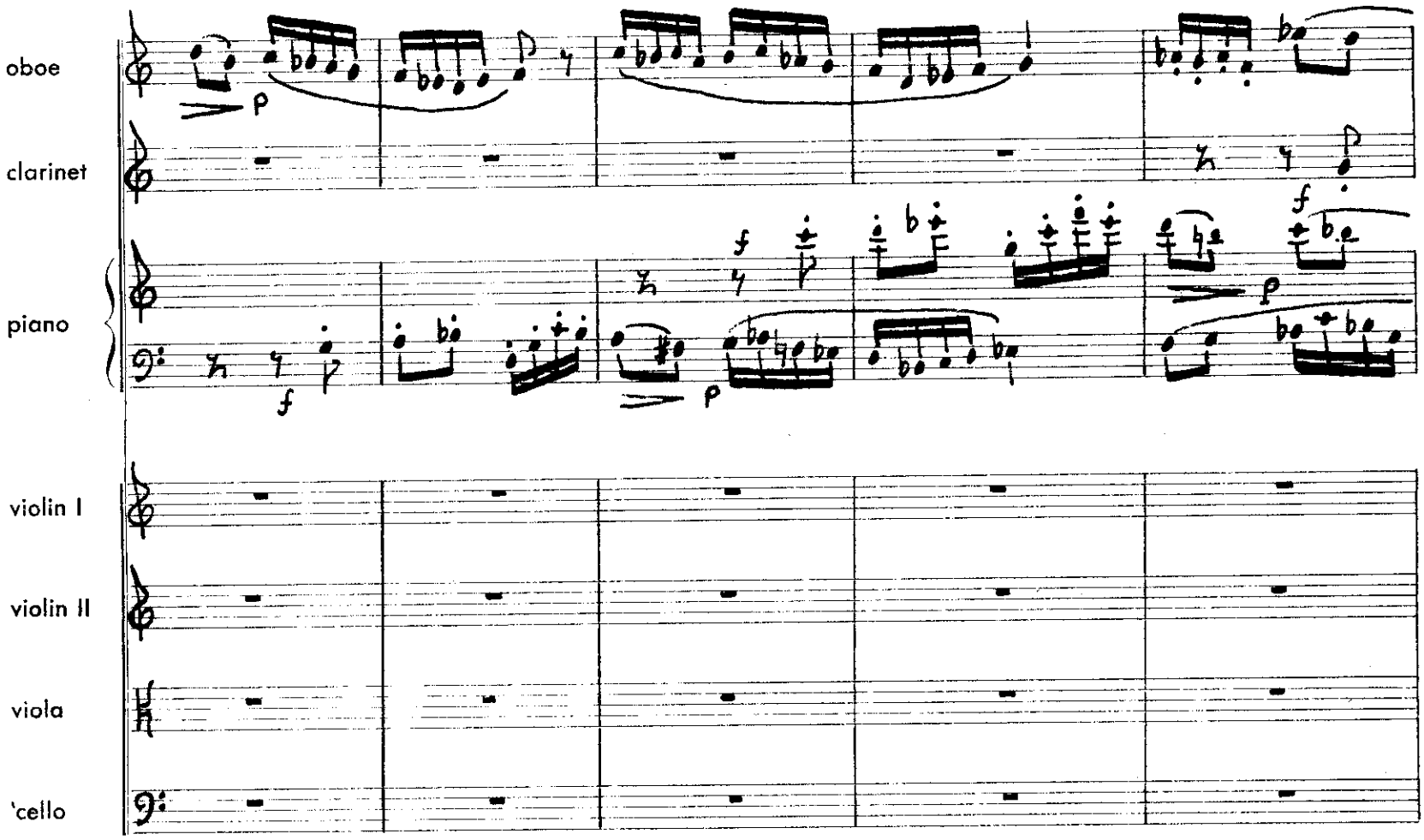
8

f

f

f

f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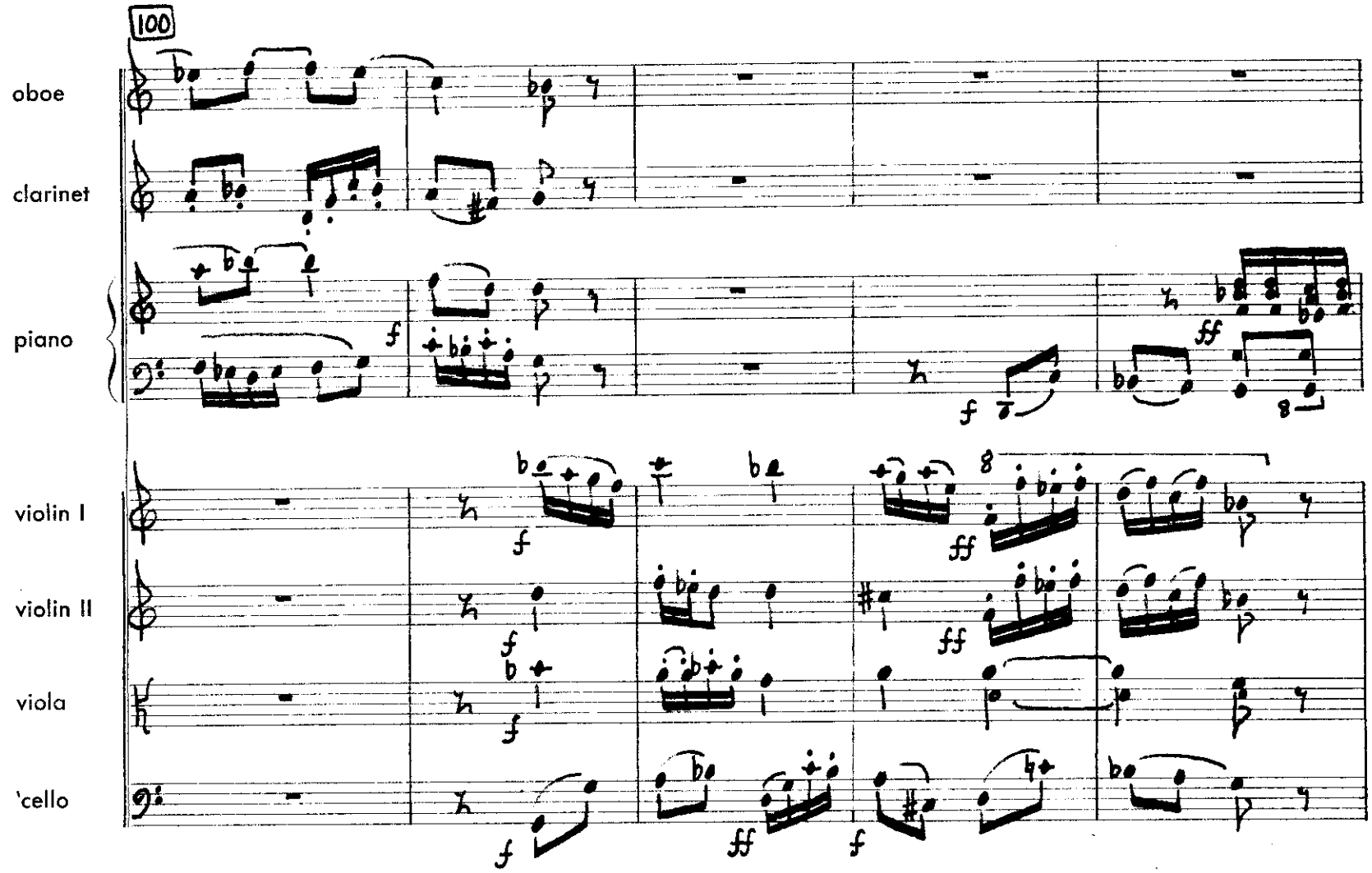
piano
violin I
violin II
viola
'cello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oboe
clarinet
piano
violin I
violin II
viola
'cello

oboe
clarinet
piano
violin I
violin II
viola
'cello

110

oboe
clarinet
piano
violin I
violin II
viola
'cello

oboe

clarinet

piano

violin I

violin II

viola

'cello

120

oboe

clarinet

piano

violin I

violin II

viola

'cello

oboe

clarinet

piano

violin I

violin II

viola

'cello

mf

8

ff

ff

f

p

f

130

oboe

clarinet

piano

violin I

violin II

viola

'cello

p

f

f

f

oboe

clarinet

piano

violin I

violin II

viola

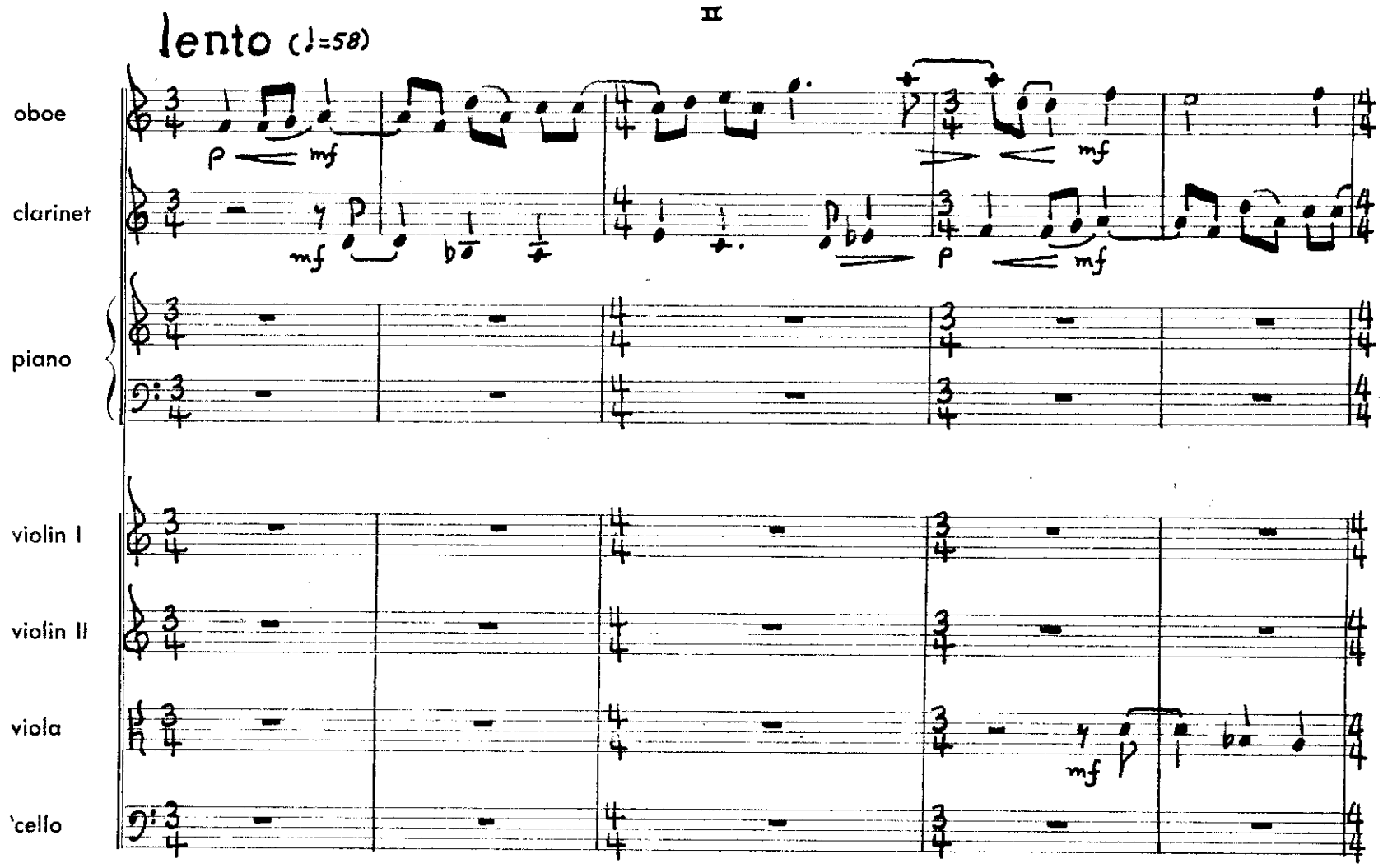
'cello

140

adagio

oboe
clarinet
piano
violin I
violin II
viola
'cello

II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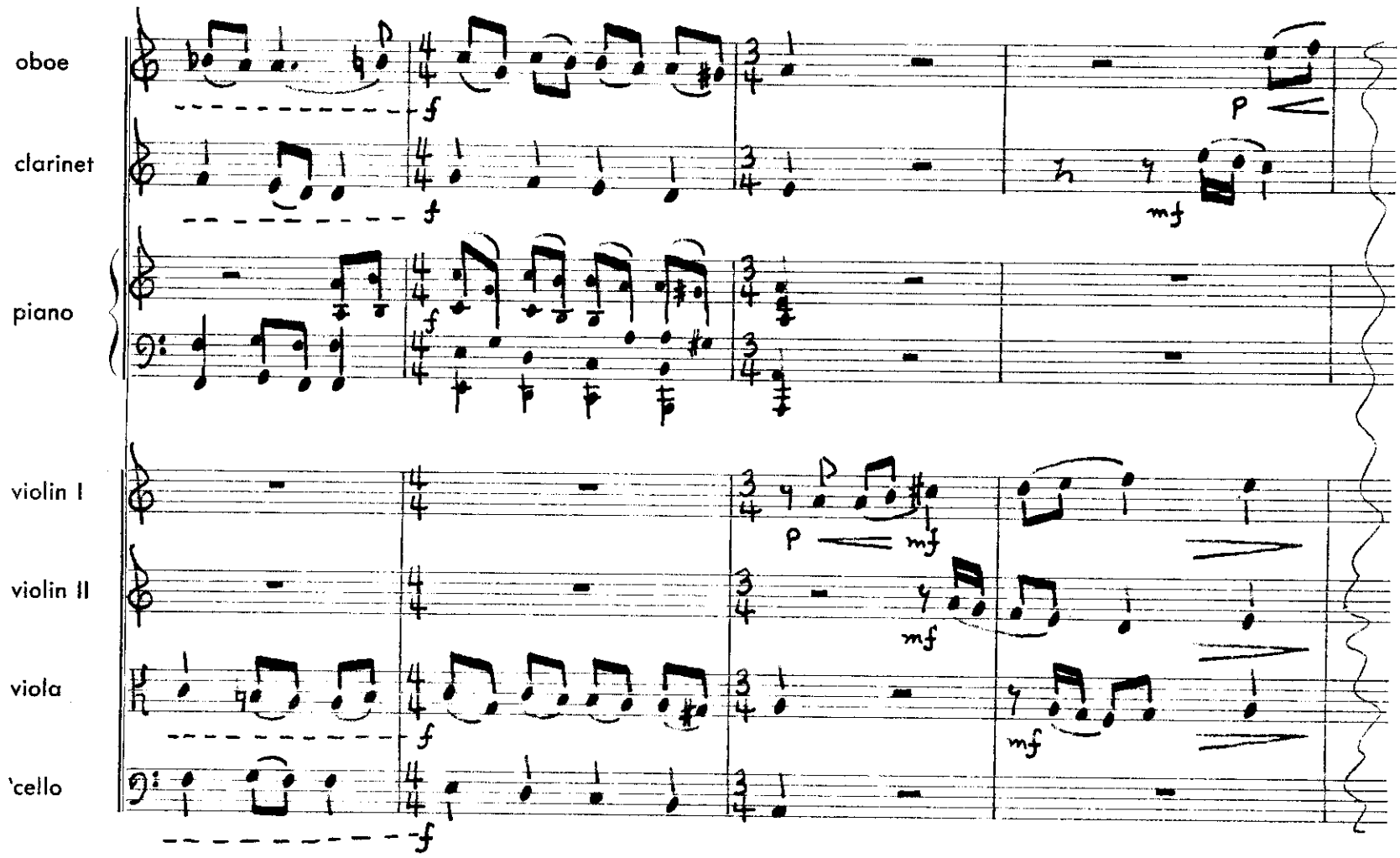
violin II
viola
'cello
p
mf
f
sub. pp
cresc.
10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piano
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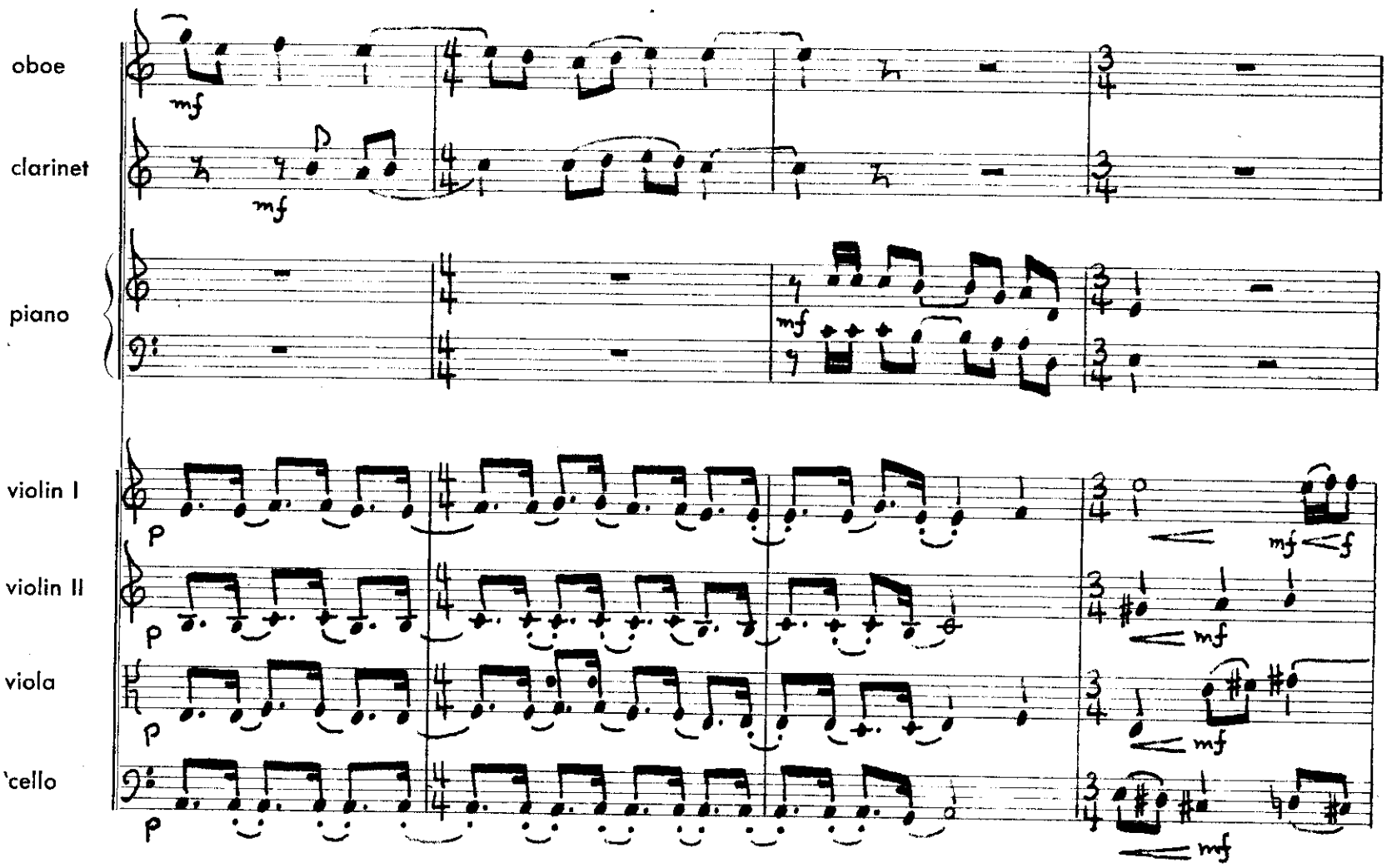
violin II
viola
'cello
f
p
mf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viola
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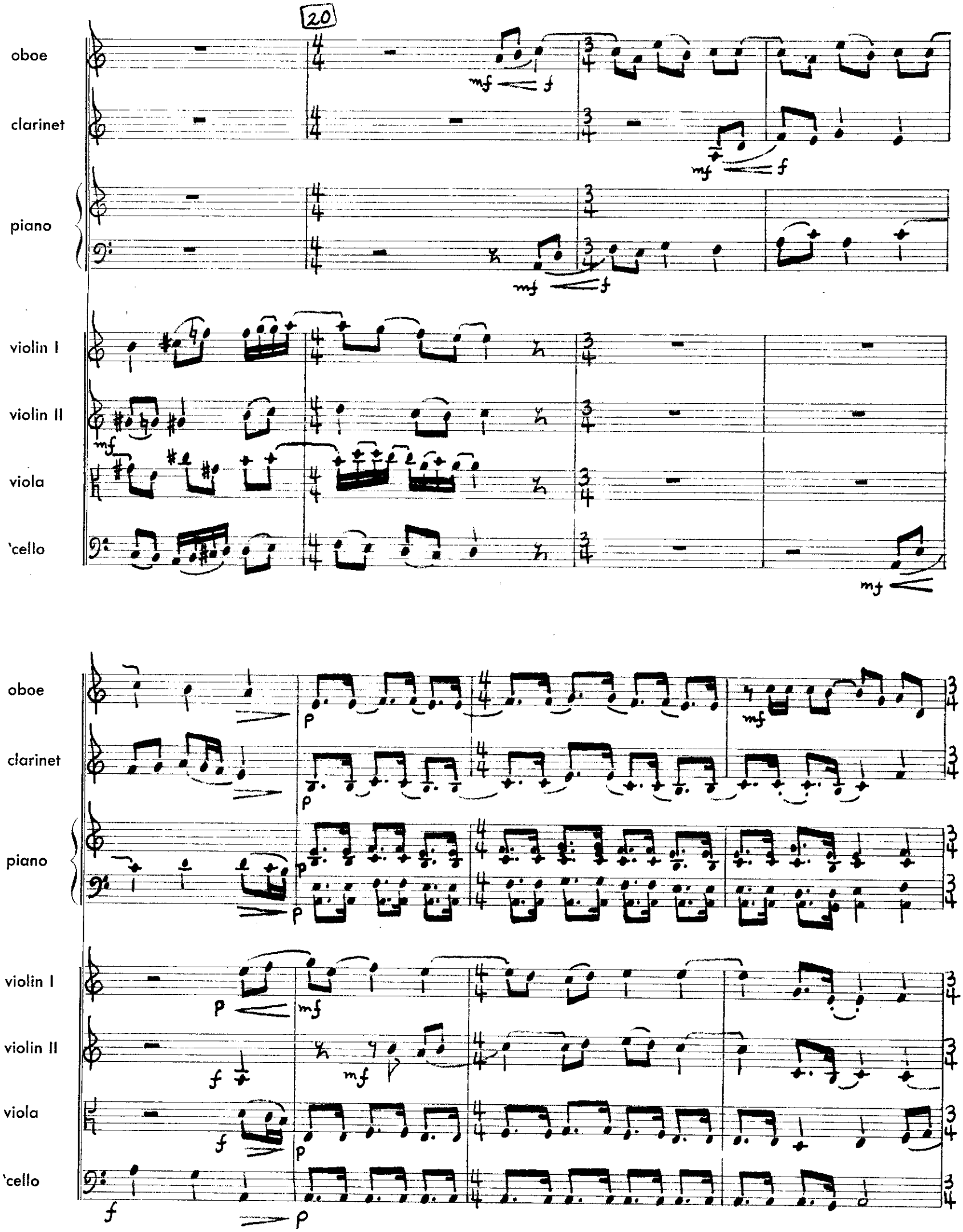
mf
p
f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'cello
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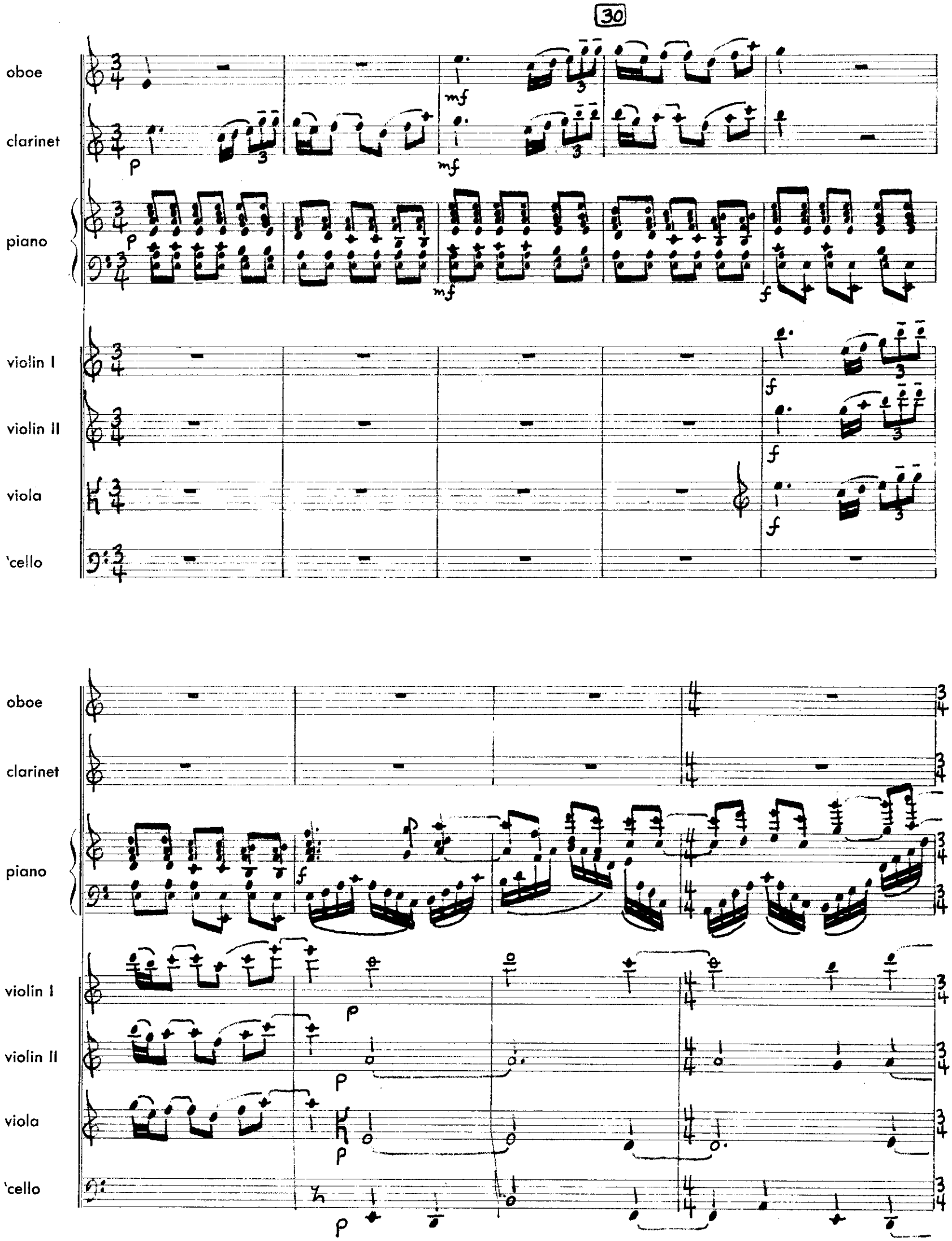
p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'cello
oboe
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piano
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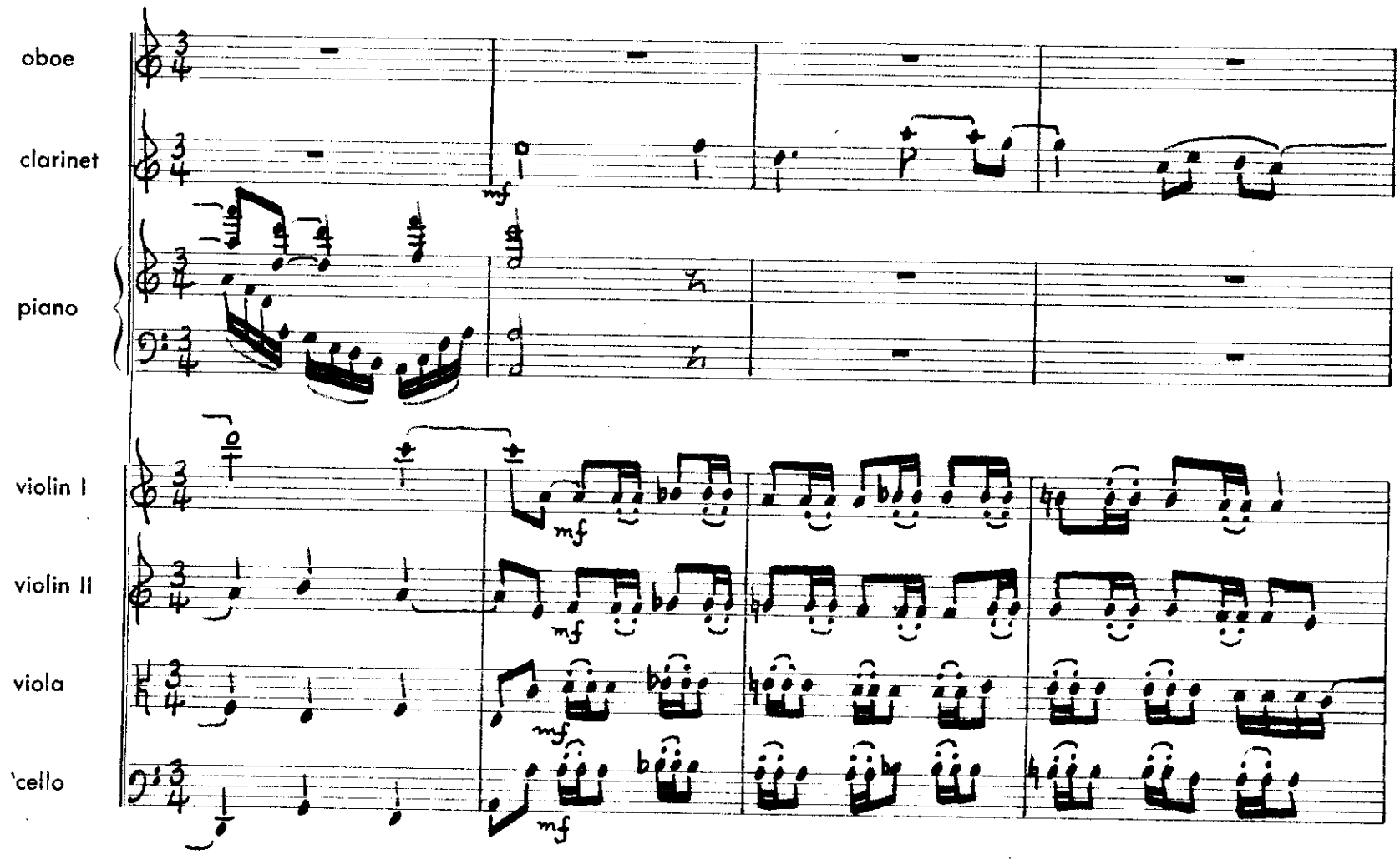
violin II
viola
'cello


oboe
clarinet
piano
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violin II
viola
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mf
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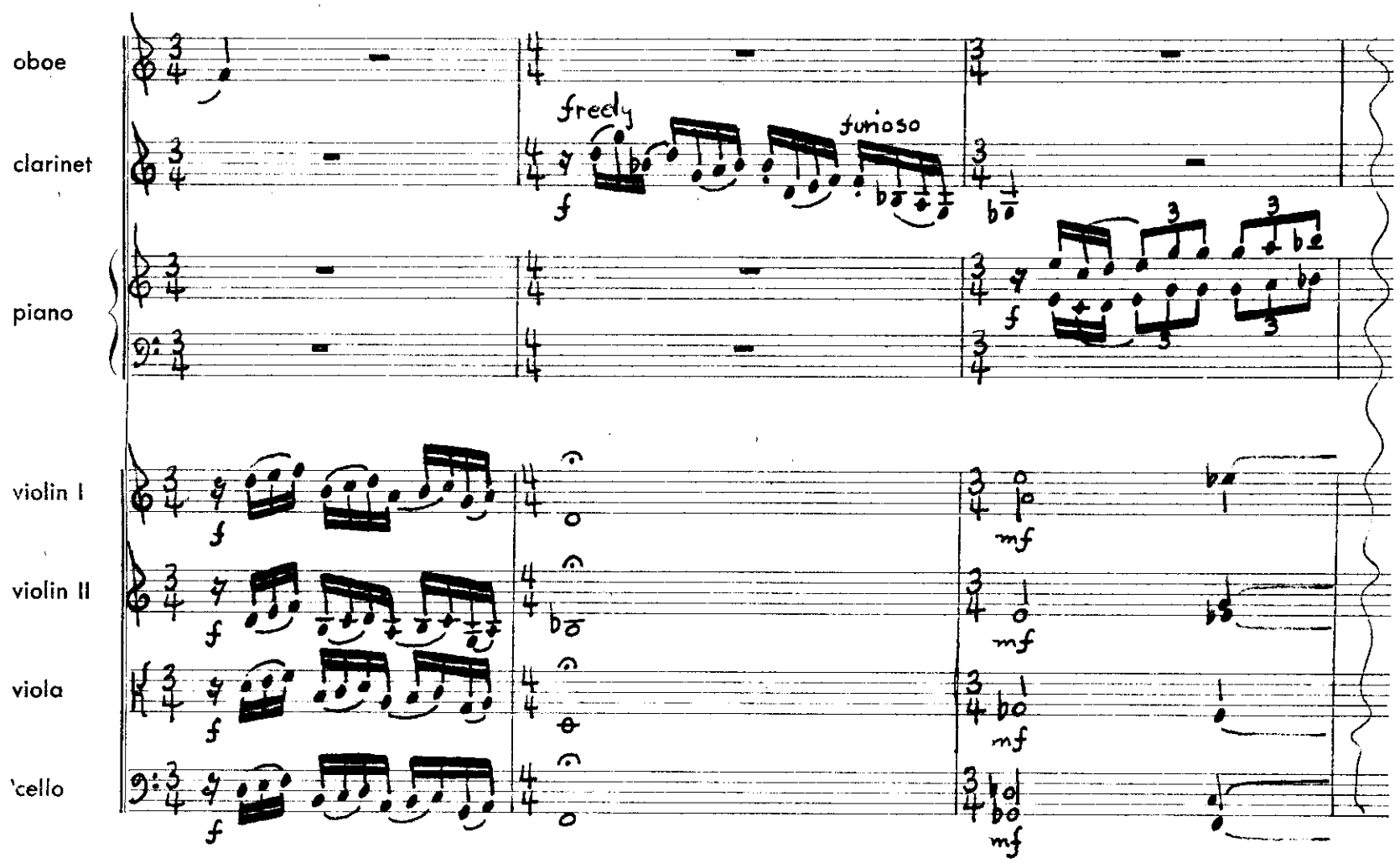
violin II
viola
'cello
mf
p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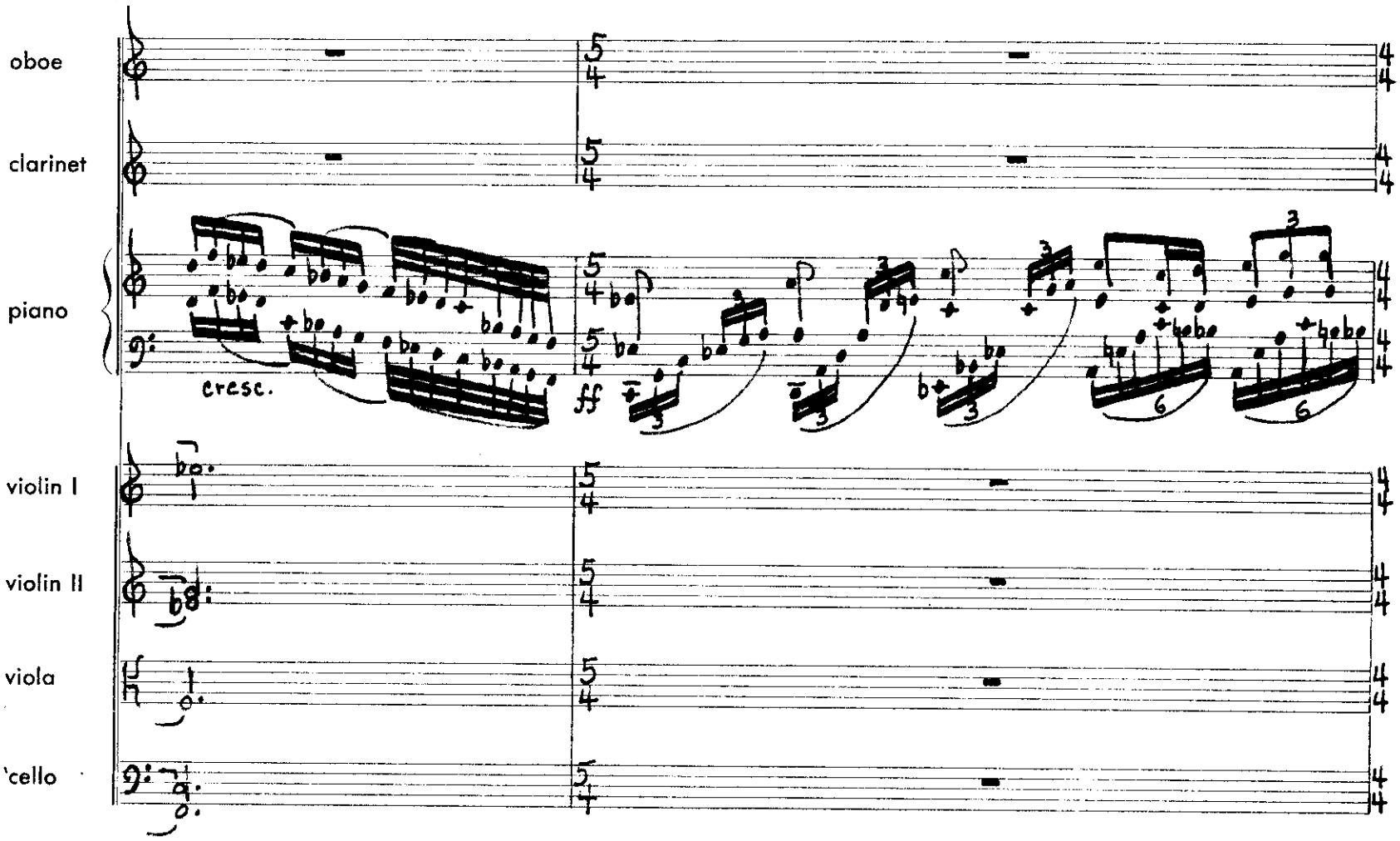
violin II
viola
'cello
freely
furioso
f
mf
cresc.
ff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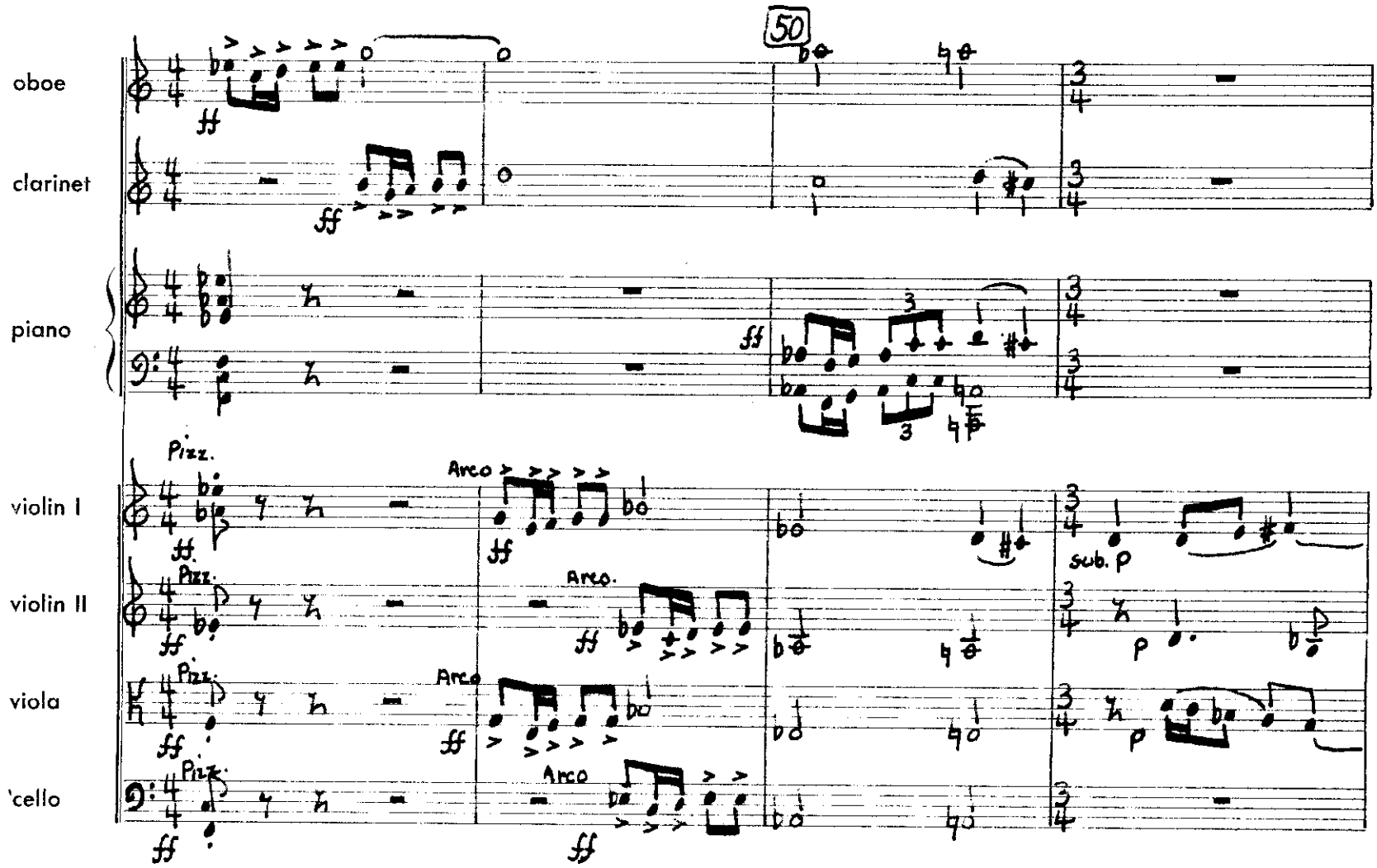
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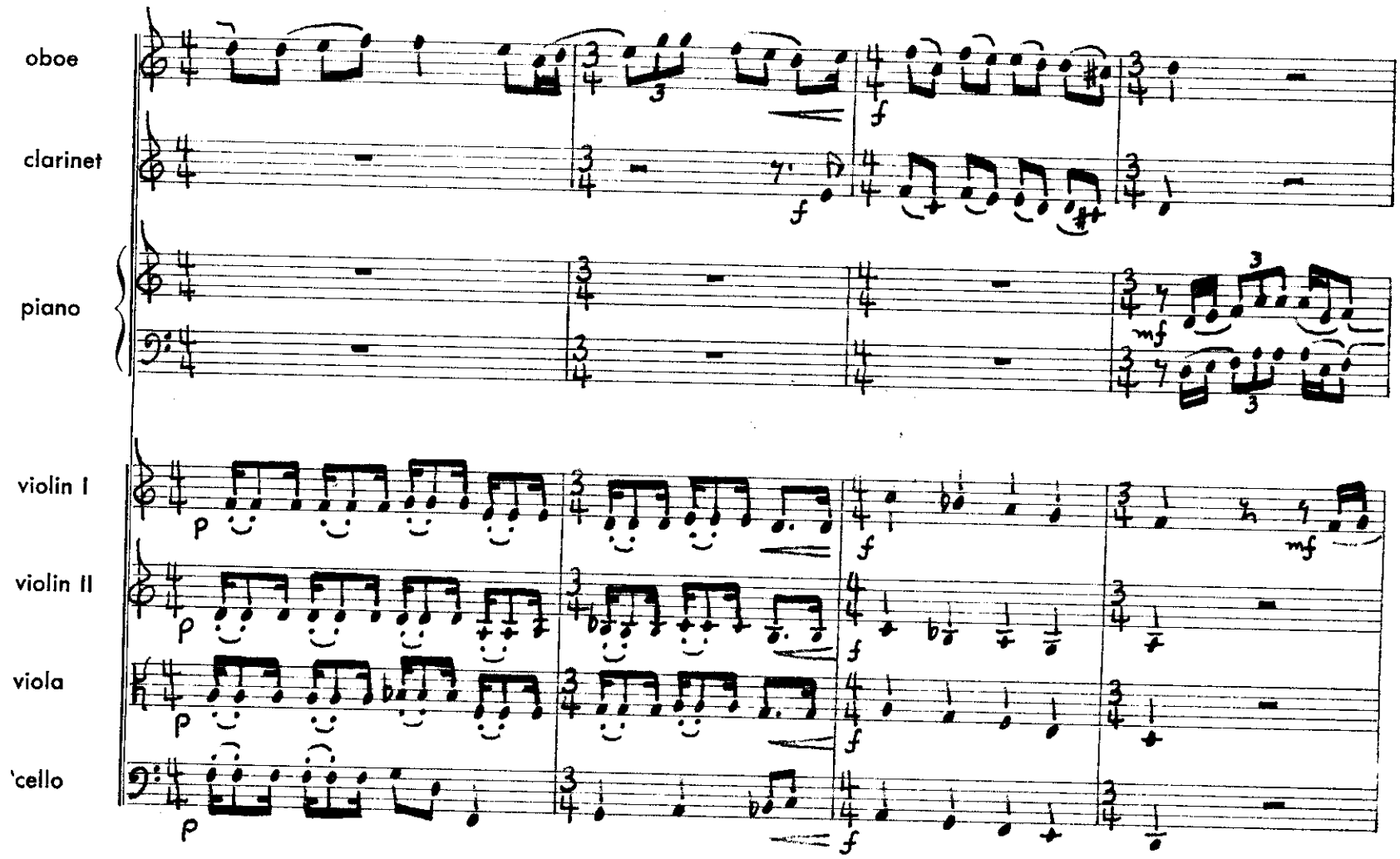
viola
'cello
Pizz.
Arco
sub. p
mf
p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'cello
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f
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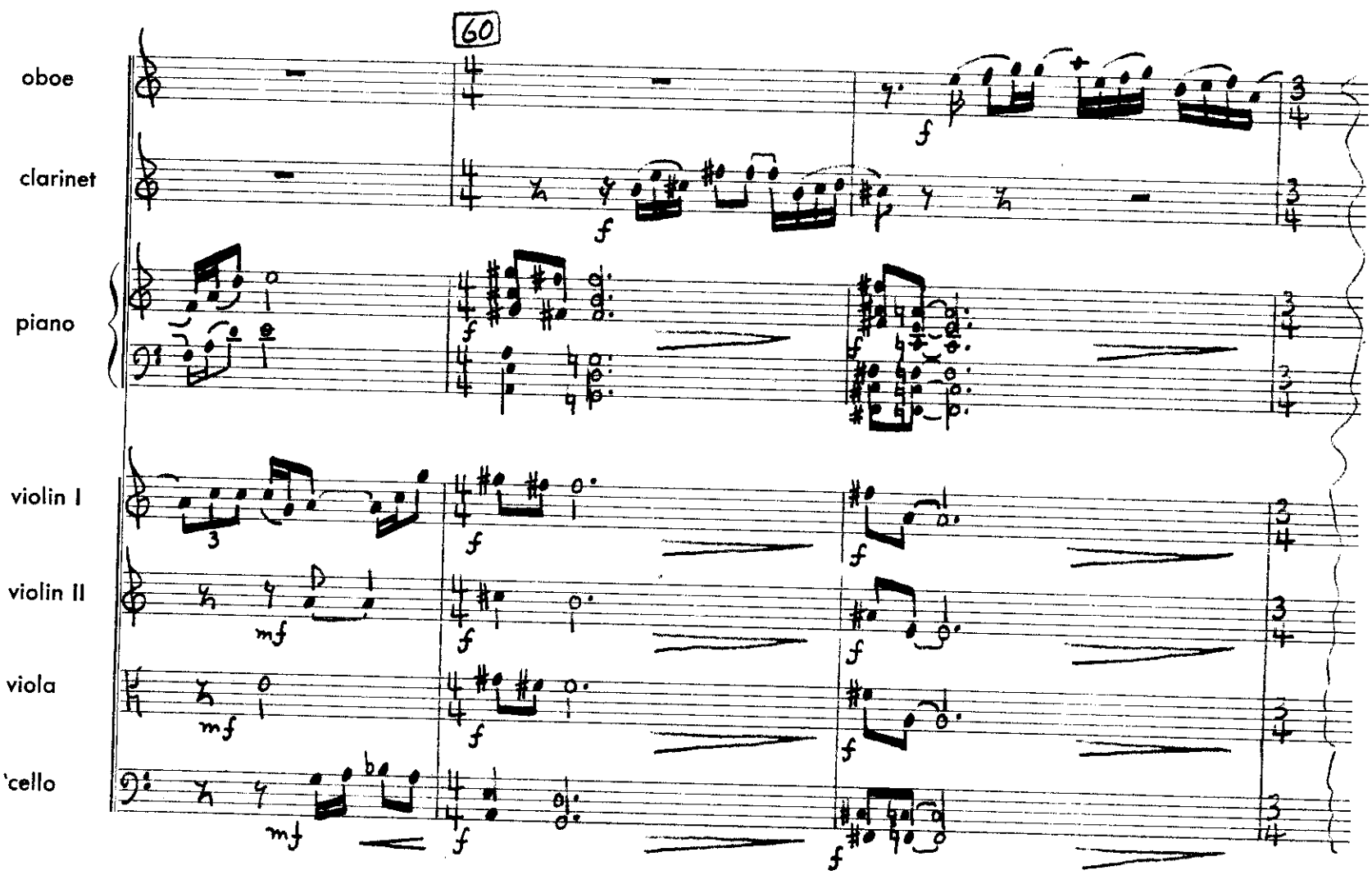
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violin II
viola
'cello
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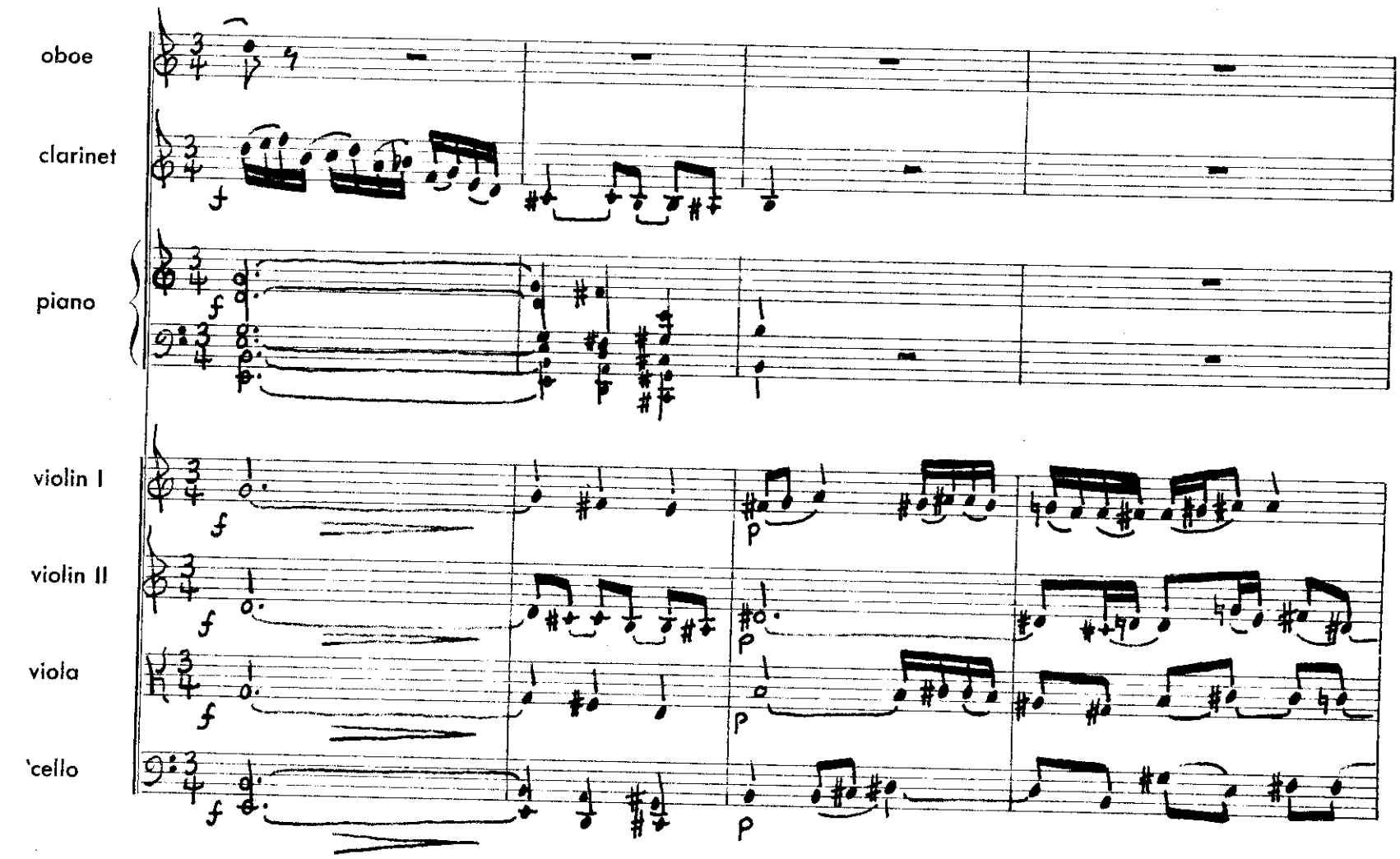
mf


oboe
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piano
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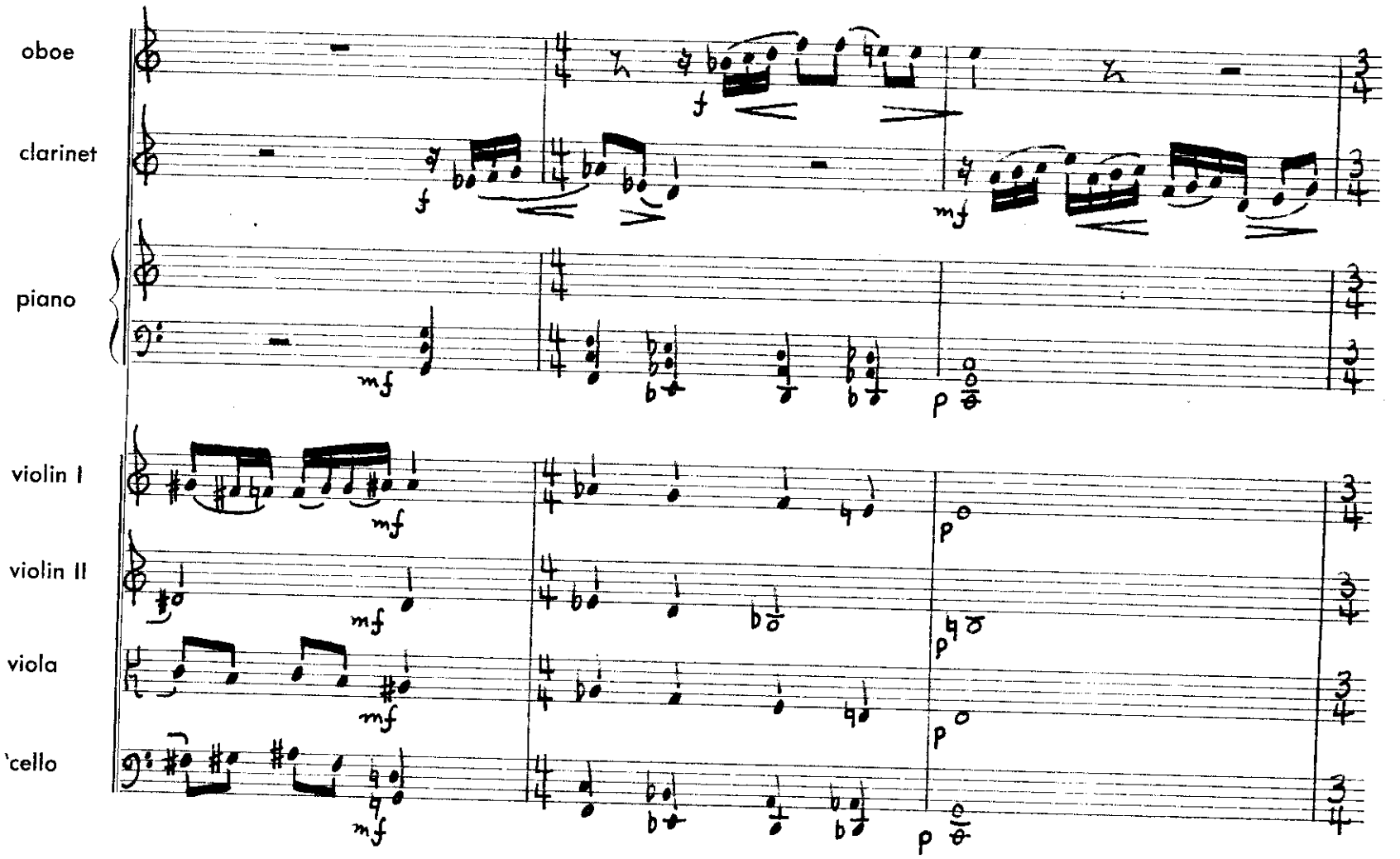
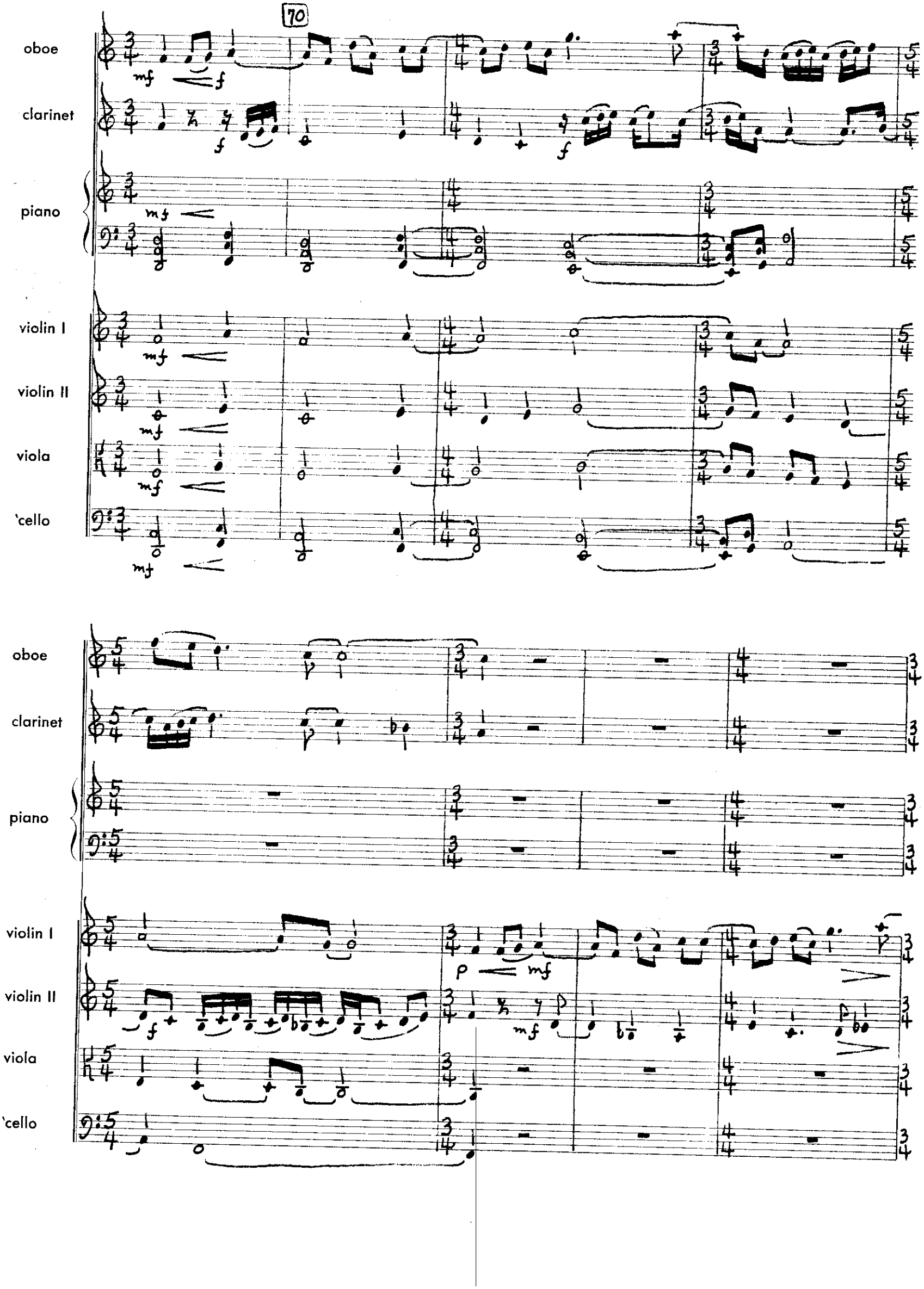
violin II
viola
'cello
f
p
mf


oboe
clarinet
piano
violin I
violin II
viola
'cello
f
mf
p


70
oboe
clarinet
piano
violin I
violin II
viola
'cello
mf
f
p

80

oboe

clarinet

piano

violin I

violin II

viola

'cello

p mf

p mf

mf

sub pp

sub pp

sub pp

f

f

sub pp

oboe

clarinet

piano

violin I

violin II

viola

'cello

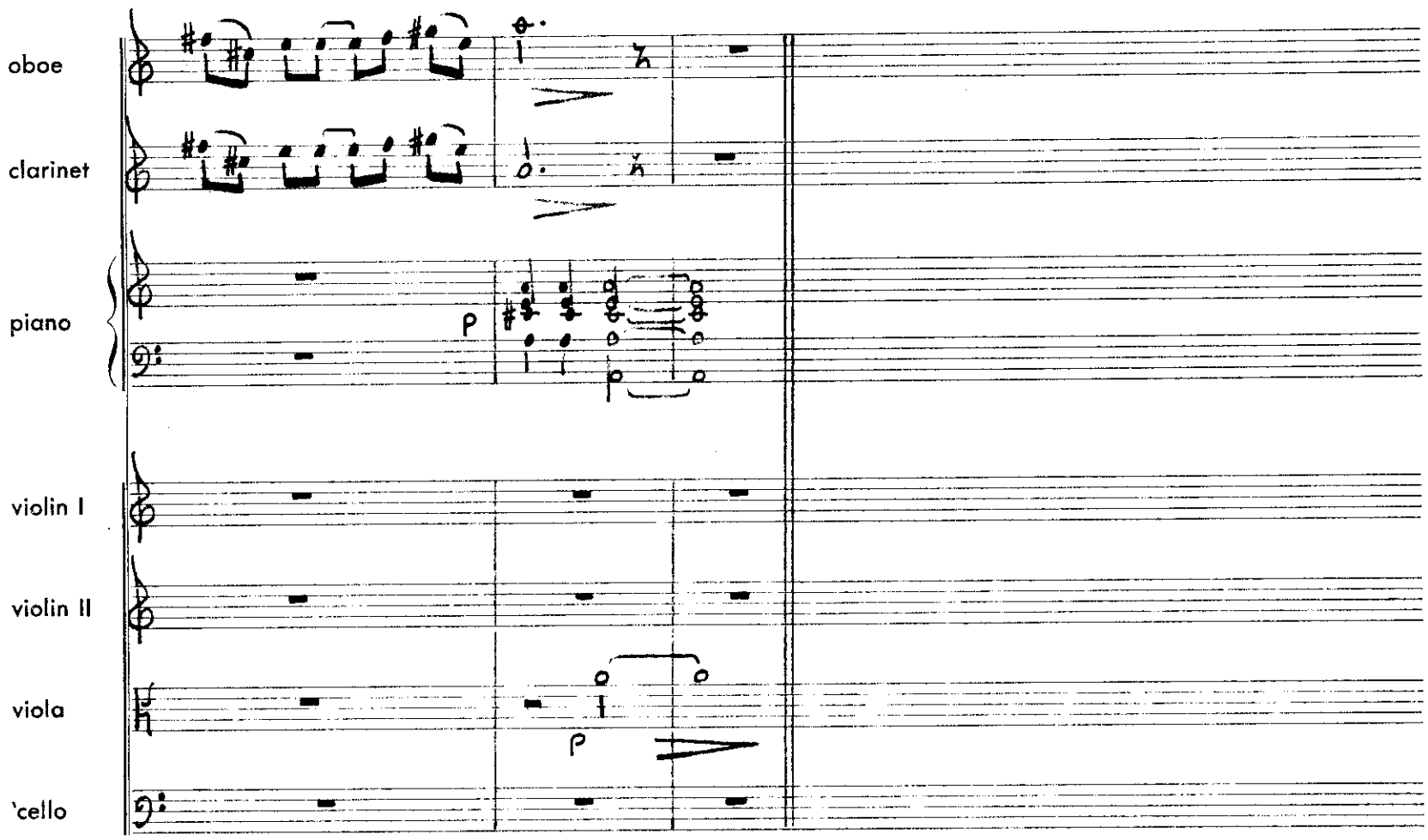
mf

mf

mf

mf

mf


oboe
clarinet
piano
p
violin I
violin II
viola
p
'cello

oboe
clarinet
piano
violin I
violin II
viola
'cello

III

allegro (♩. = 100)

oboe

clarinet

piano

violin I

violin II

viola

'cello

p

mf

10

mf

f

p

oboe

clarinet

piano

violin I

violin II

viola

'cello

mf

mf

mf

mf

mf

20

oboe

clarinet

piano

violin I

violin II

viola

'cello

oboe

clarinet

piano

violin I

violin II

viola

'cello

8

f

f

f

f

f

30

oboe

clarinet

piano

violin I

violin II

viola

'cello

f

p

p

p

oboe

clarinet

piano

violin I

violin II

viola

'cello

mf

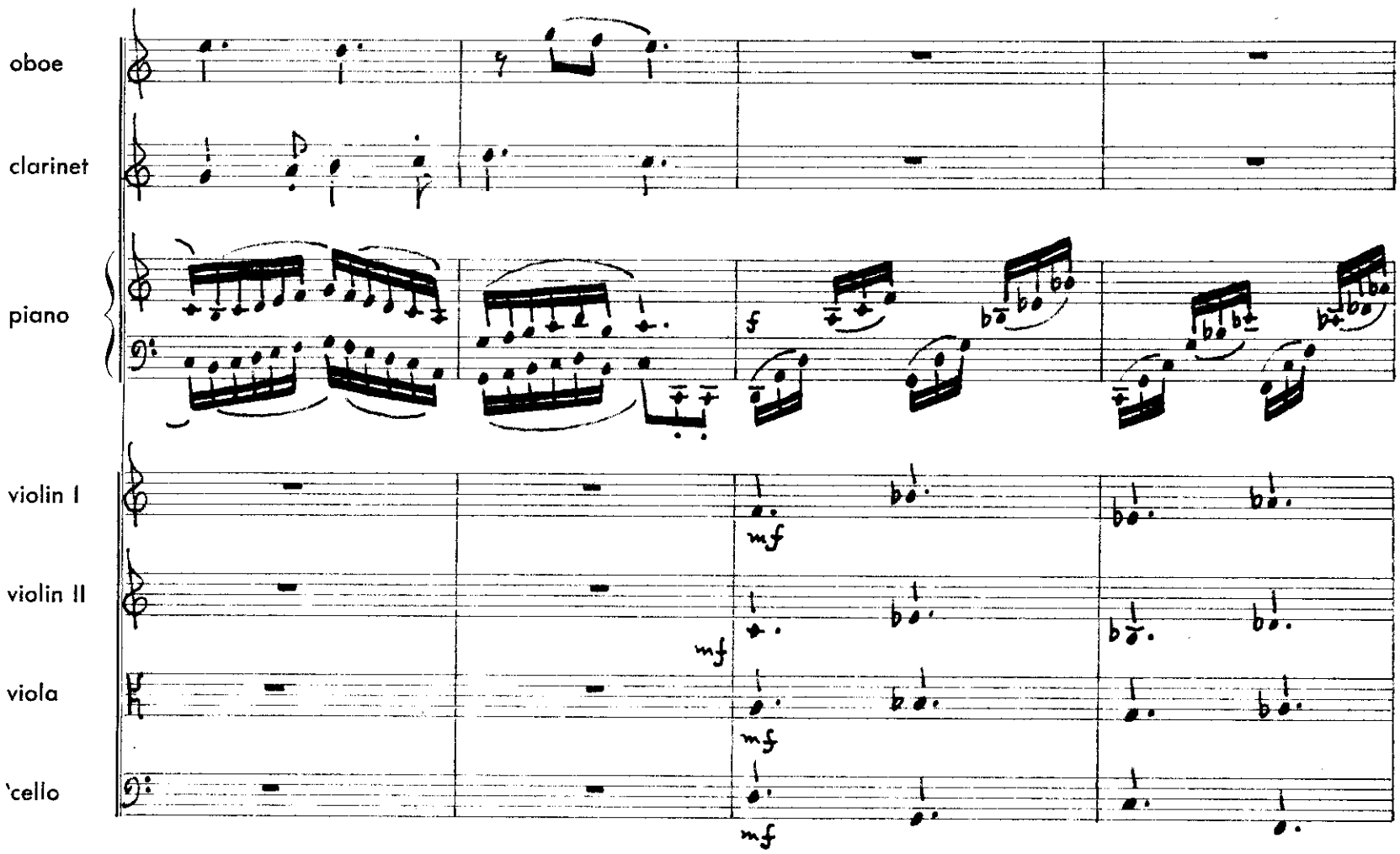
mf

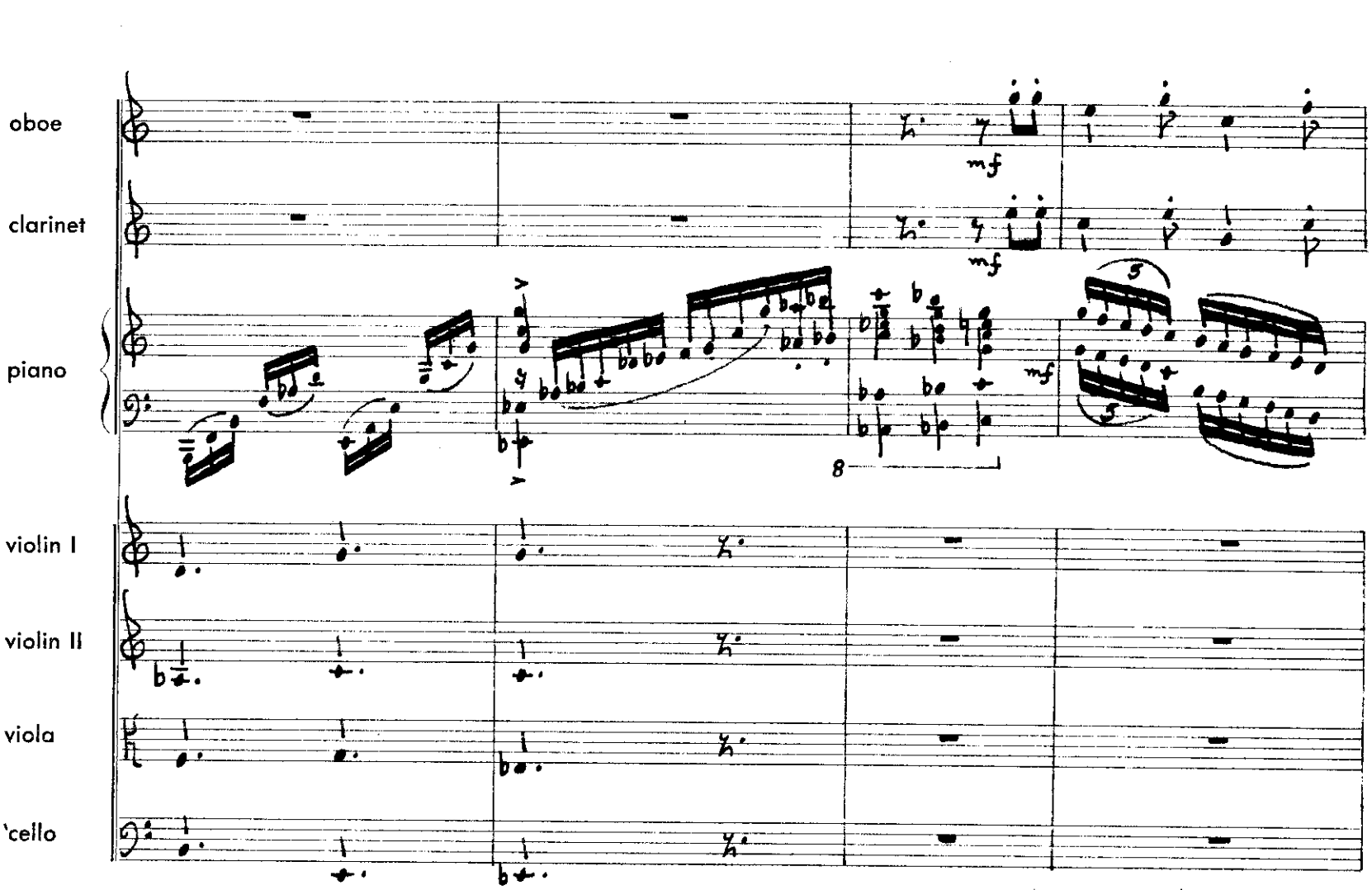
mf

5

3

40


oboe
clarinet
piano
violin I
violin II
viola
'cello
f
mf
mf
mf
mf


oboe
clarinet
piano
violin I
violin II
viola
'cello
mf
mf
mf
8

50

oboe

clarinet

piano

violin I

violin II

viola

'cello

oboe

clarinet

piano

violin I

violin II

viola

'cello

faster (♩.=84)

60

oboe

clarinet

piano

violin I

violin II

viola

'cello

p

p

p

p

oboe

clarinet

piano

violin I

violin II

viola

'cello

f

f

f

f

70

oboe

clarinet

piano

violin I

violin II

viola

'cello

oboe

clarinet

piano

violin I

violin II

viola

'cello

tempo I (♩.=100)

80

oboe

clarinet

piano

violin I

violin II

viola

'cello

90

oboe

clarinet

piano

violin I

violin II

viola

'cello

100

oboe

clarinet

piano

violin I

violin II

viola

'cello

110

oboe

clarinet

piano

violin I

violin II

viola

'cello

120

130

oboe

clarinet

piano

violin I

violin II

viola

'cello

oboe

clarinet

piano

violin I

violin II

viola

'cello

140

oboe
clarinet
piano
violin I
violin II
viola
'cello

cresc
cresc

150

oboe

clarinet

piano

violin I

violin II

viola

'cello

f

mf

mf

mf

mf

oboe

clarinet

piano

violin I

violin II

viola

'cello

ff

f

p

p

p

p

160

oboe

clarinet

piano

violin I

violin II

viola

'cello

oboe

clarinet

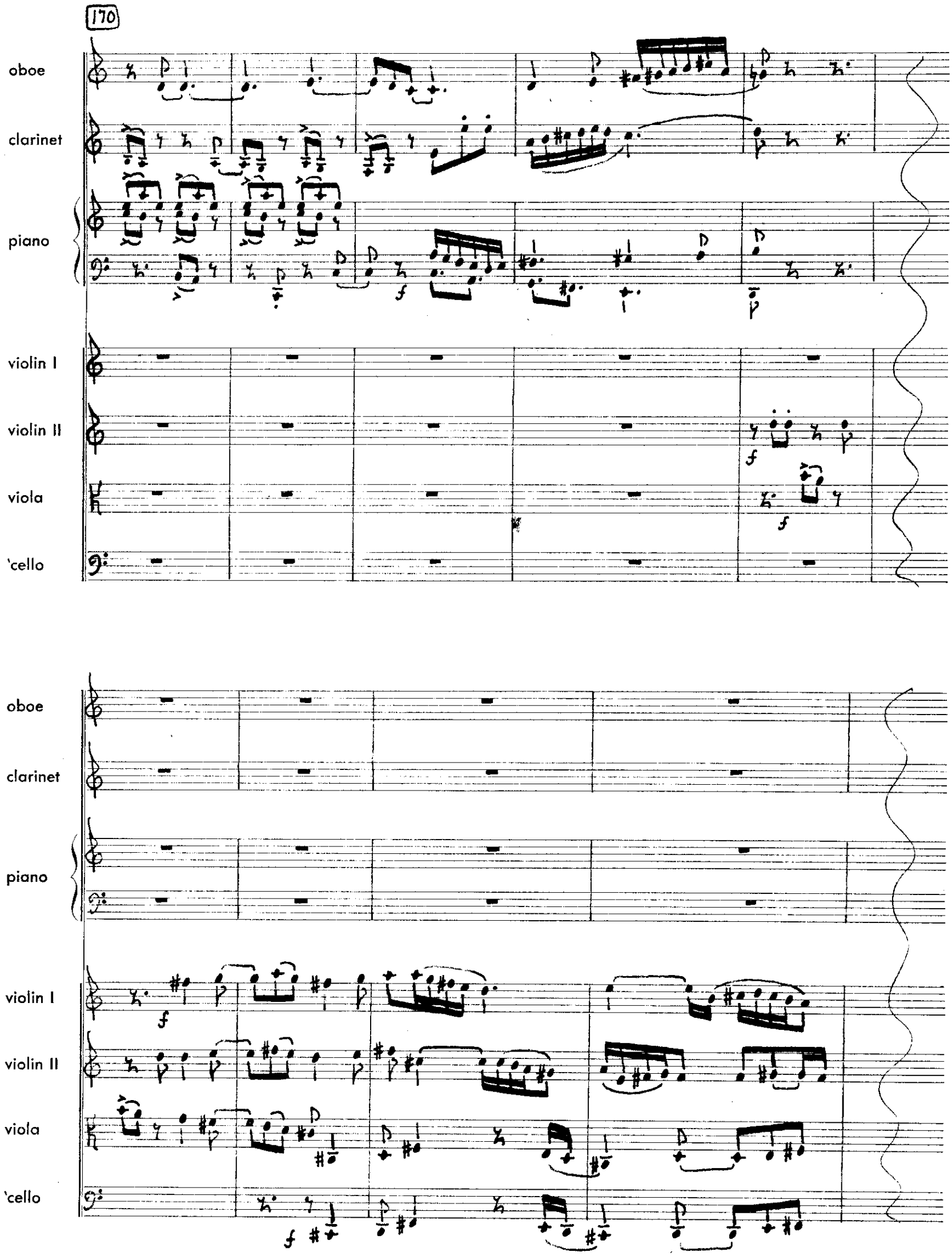
piano

violin I

violin II

viola

'cello


170
oboe
clarinet
piano
violin I
violin II
viola
'cello
oboe
clarinet
piano
violin I
violin II
viola
'cello

180

oboe

clarinet

piano

violin I

violin II

viola

'cello

f

f

8

f

cresc.

fff

ff

fff

mf

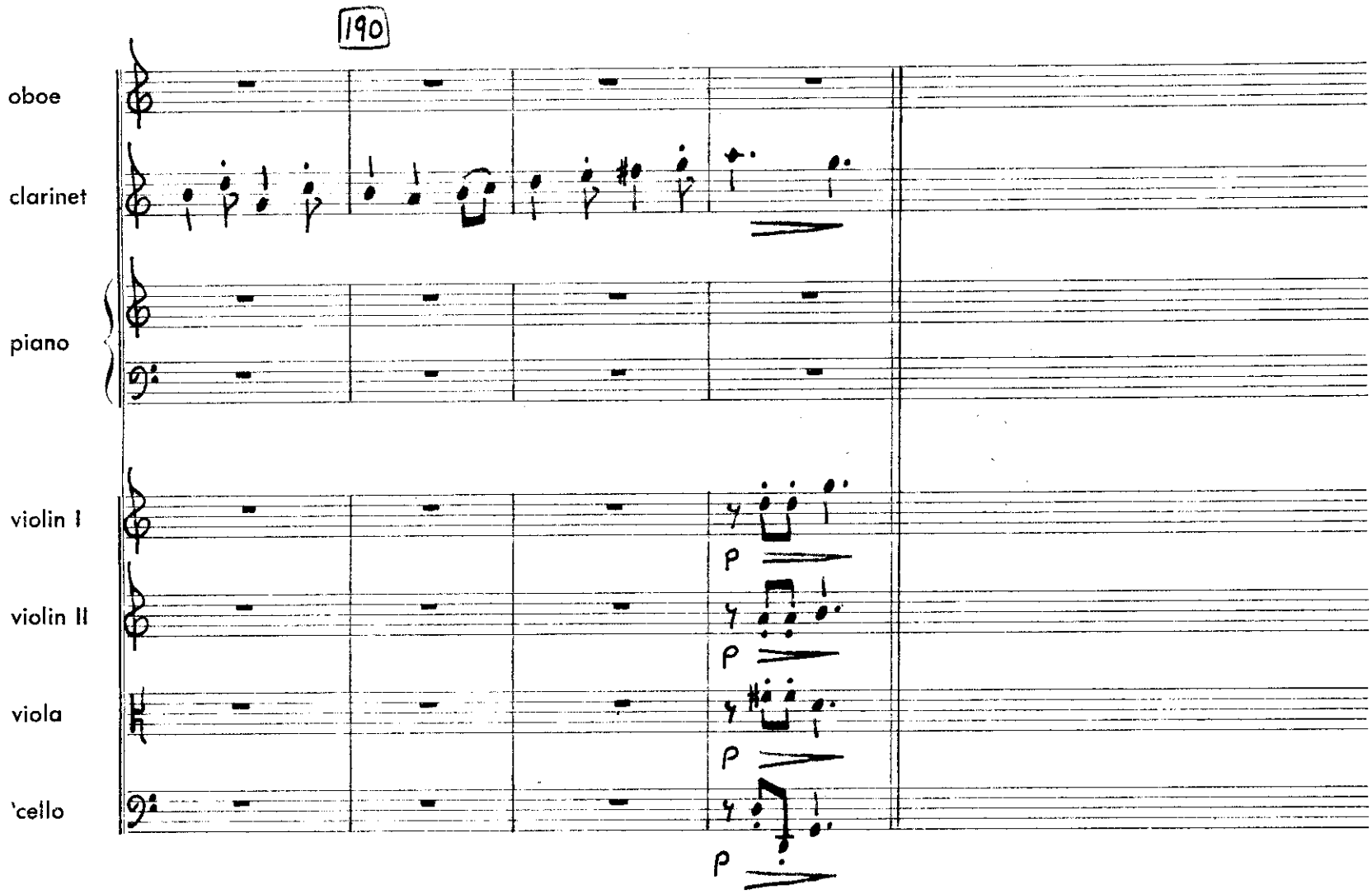
p

mf

mf

mf

mf


190
oboe
clarinet
piano
violin I
violin II
viola
'cello
p
p
p
p

oboe
clarinet
piano
violin I
violin II
viola
'cello

andante (♩=64)

IV

oboe

clarinet

piano

violin I

violin II

viola

'cello

ff

10

oboe

clarinet

piano

violin I

violin II

viola

'cello

ff

oboe

clarinet

piano

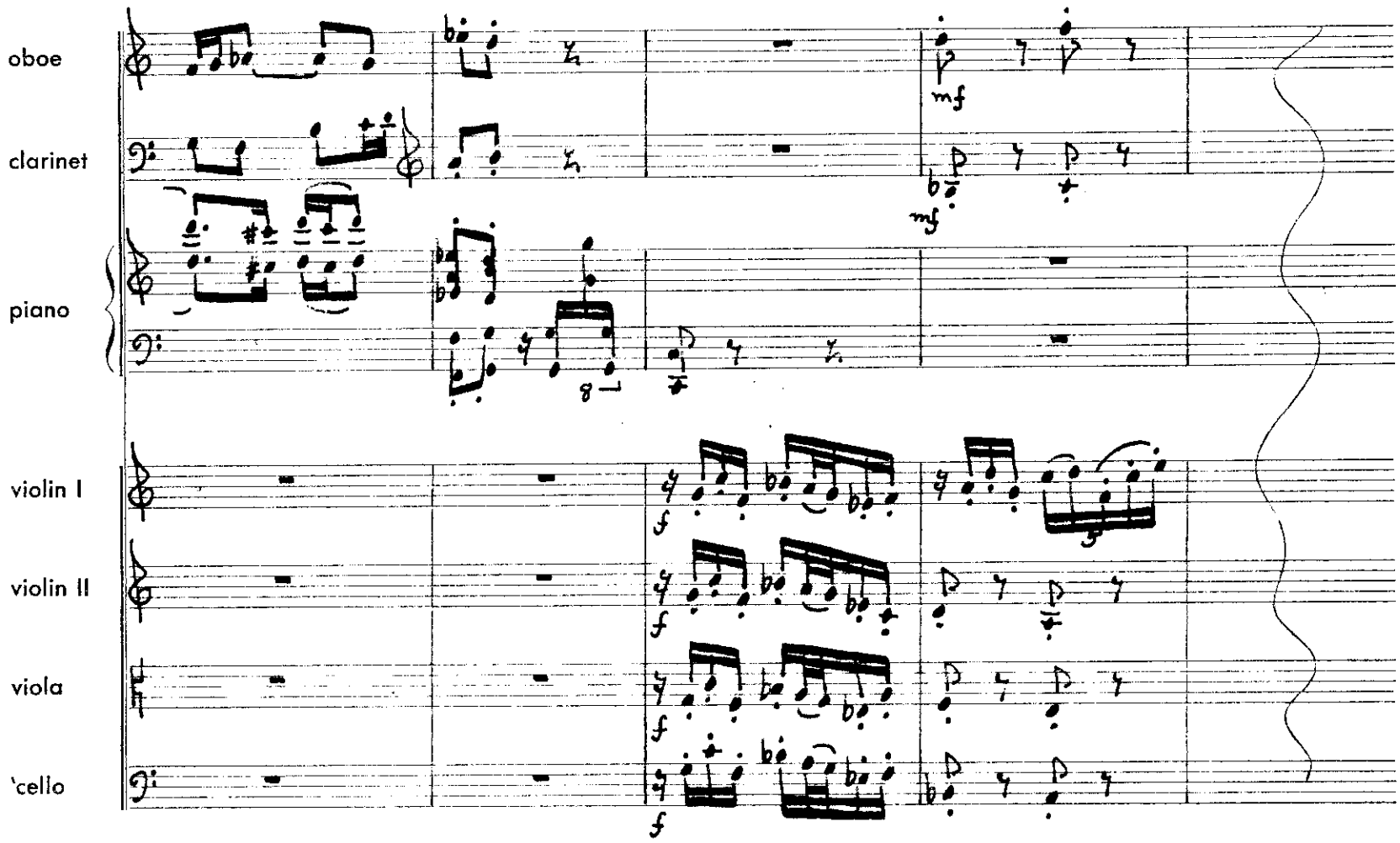
violin I

violin II

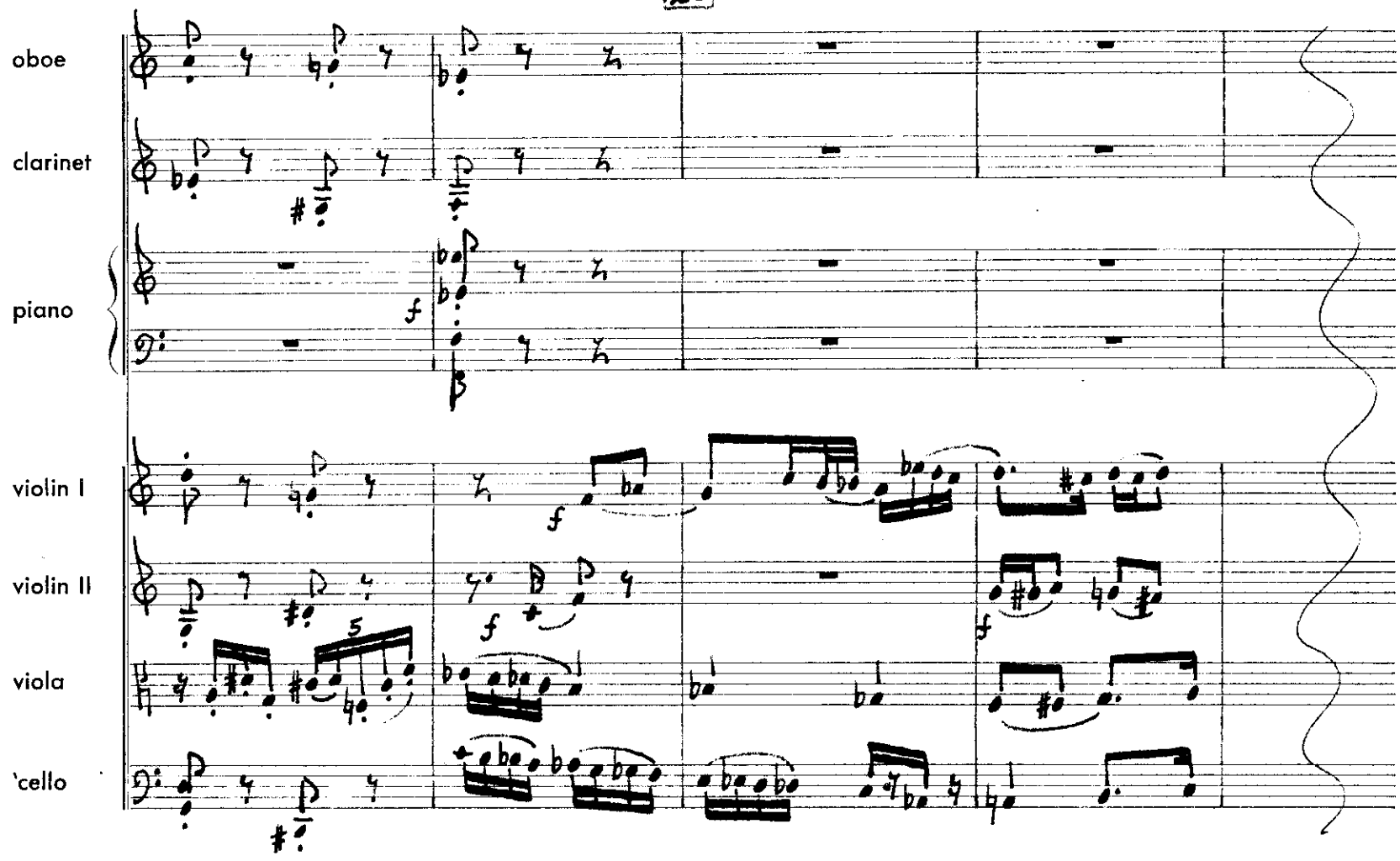
viola

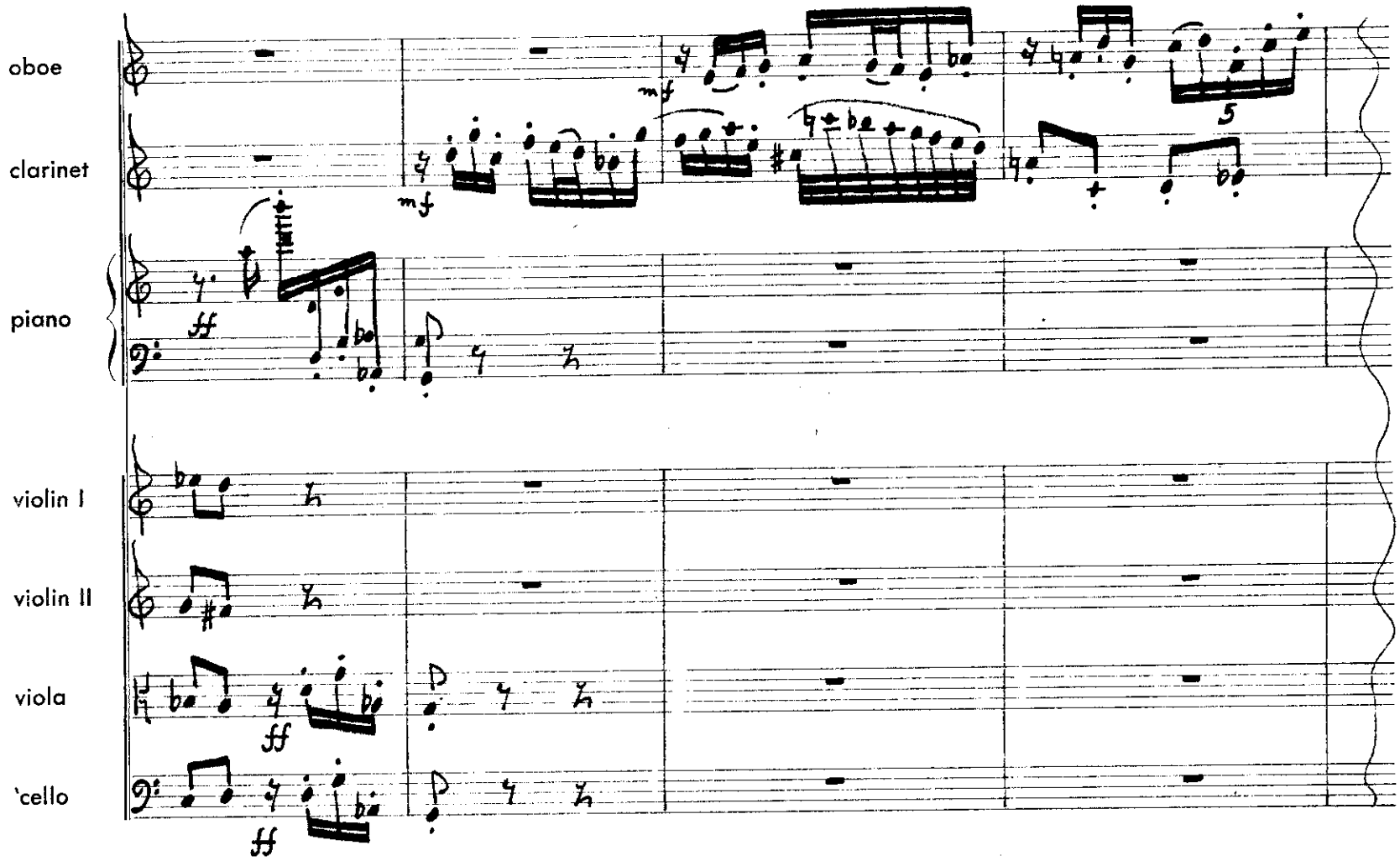
'cello

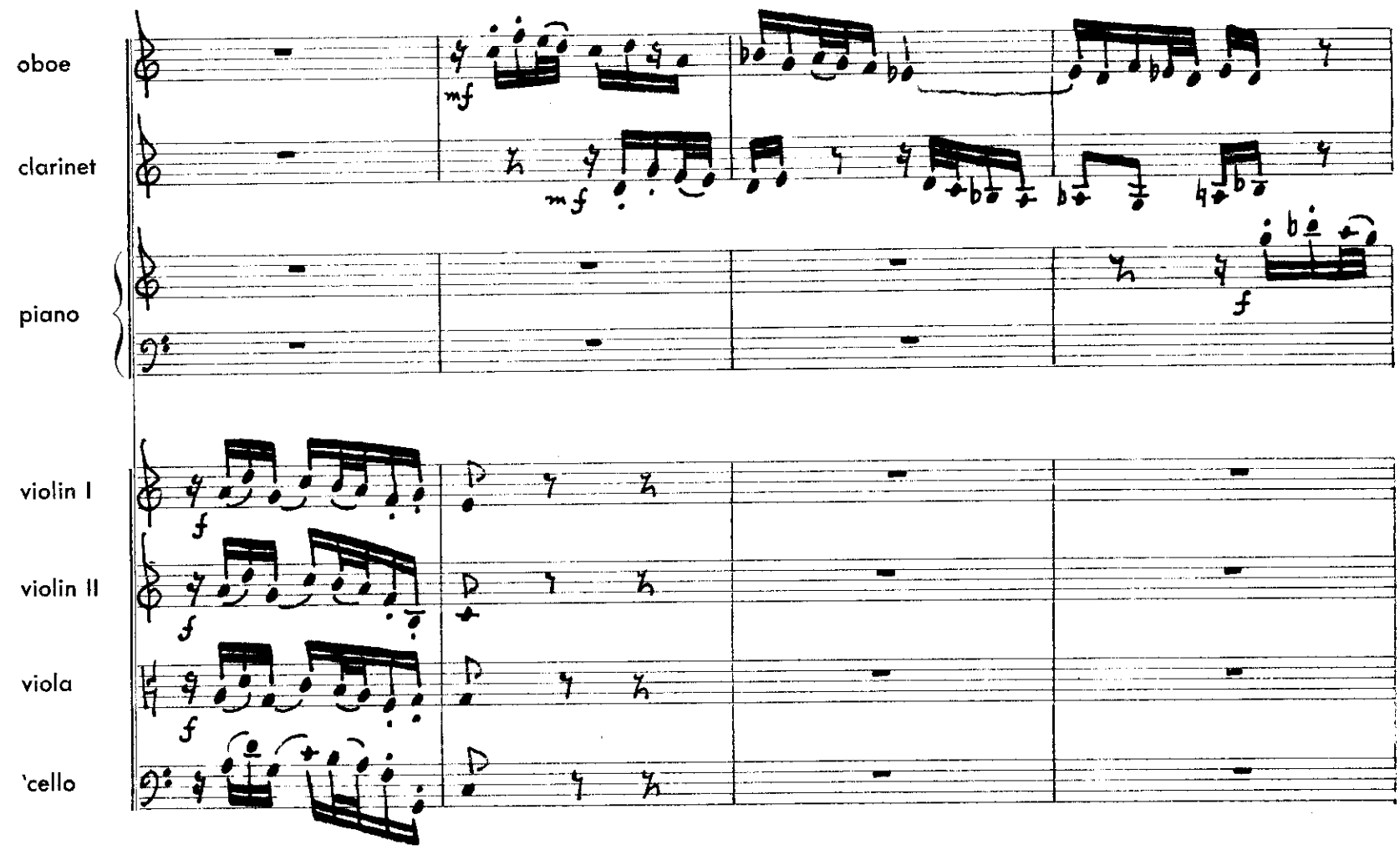
ff


oboe
clarinet
piano
violin I
violin II
viola
'cello
mf
f
8
5

20


oboe
clarinet
piano
violin I
violin II
viola
'cello
f
5


oboe
clarinet
piano
violin I
violin II
viola
'cello
mf
ff
5


oboe
clarinet
piano
violin I
violin II
viola
'cello
mf
f

30

oboe

clarinet

piano

violin I

violin II

viola

'cello

mf

cresc.

ff

oboe

clarinet

piano

violin I

violin II

viola

'cello

40

oboe

clarinet

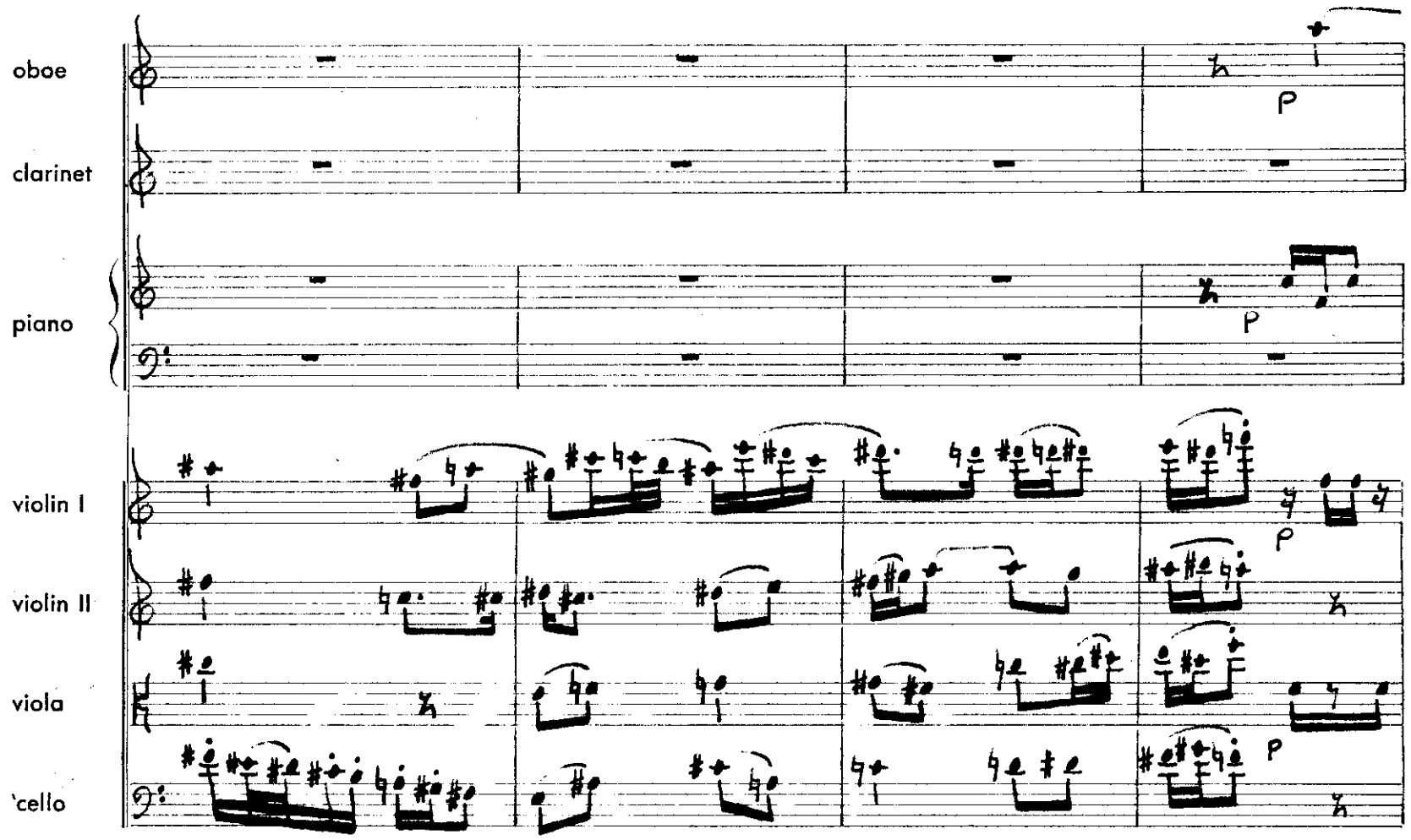
piano

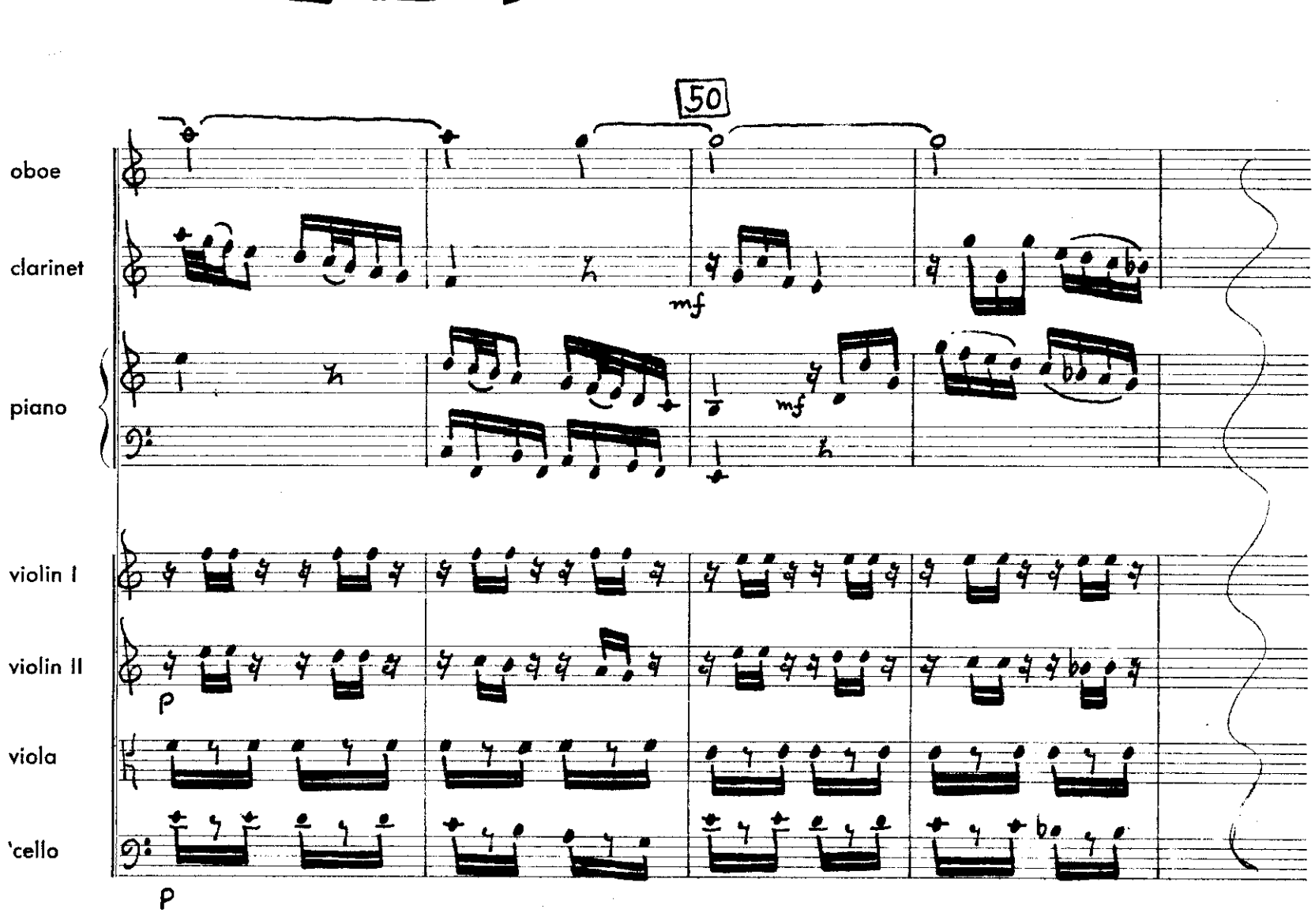
violin I

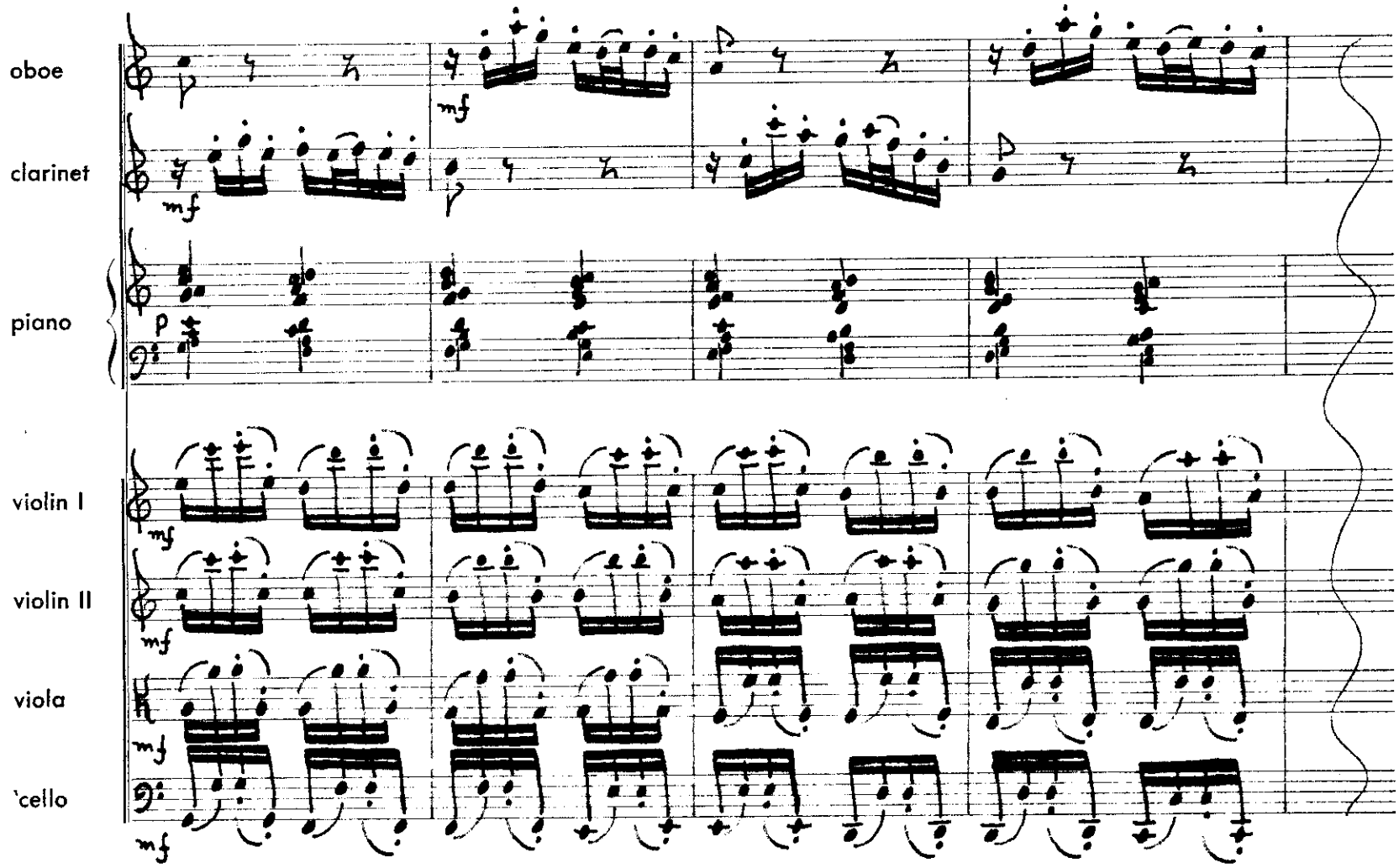
violin II

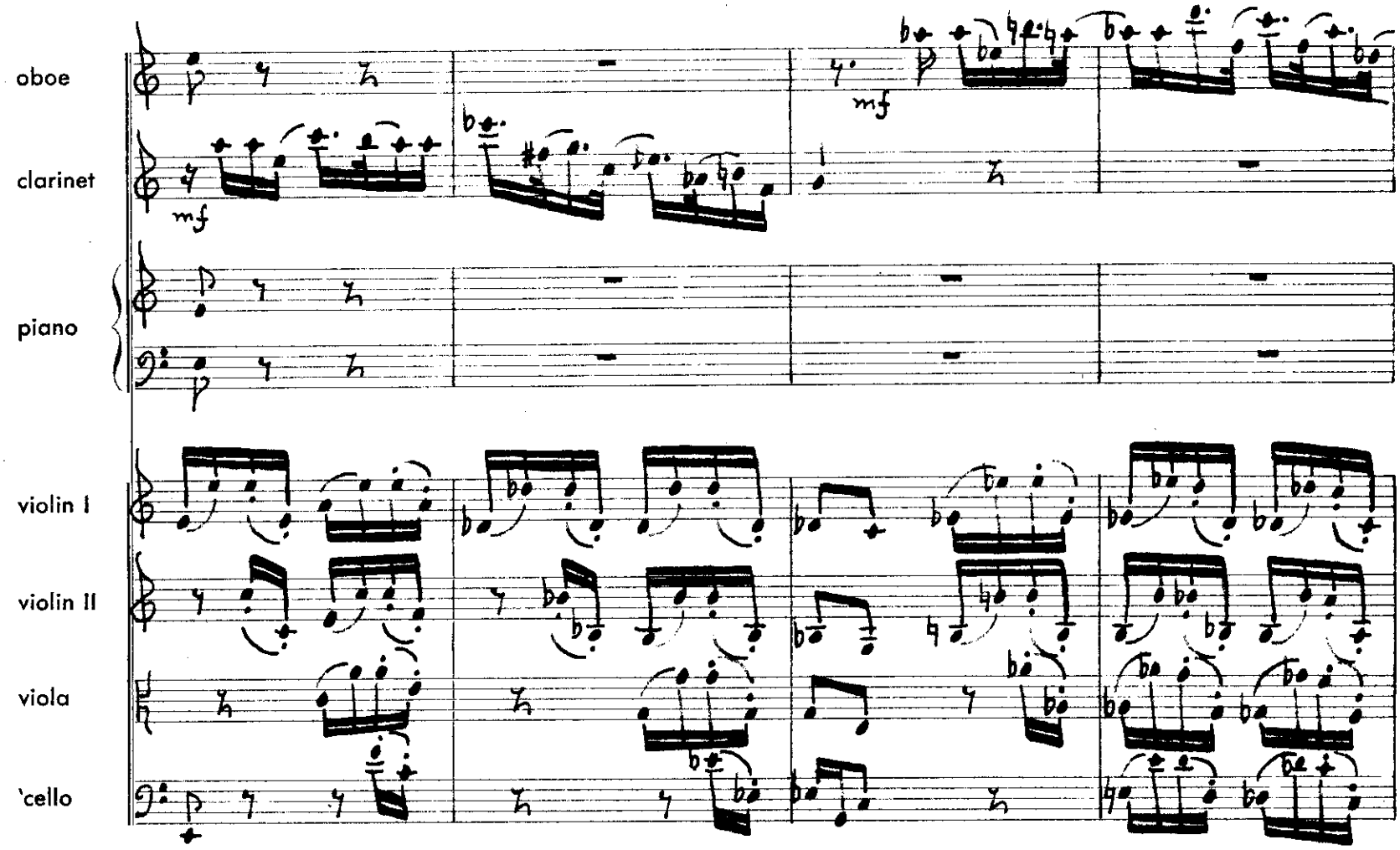
viola

'cello


oboe
clarinet
piano
violin I
violin II
viola
'cello
P
P
P
P


50
oboe
clarinet
piano
violin I
violin II
viola
'cello
mf
mf
P
P


oboe
clarinet
piano
violin I
violin II
viola
'cello
mf
p


oboe
clarinet
piano
violin I
violin II
viola
'cello
mf
p

60

oboe

clarinet

piano

violin I

violin II

viola

'cello

f

oboe

clarinet

piano

violin I

violin II

viola

'cello

f

70

oboe
clarinet
piano
violin I
violin II
viola
'cello

oboe
clarinet
piano
violin I
violin II
viola
'cello

80

oboe

clarinet

piano

violin I

violin II

viola

'cello

f

p

oboe

clarinet

piano

mf

violin I

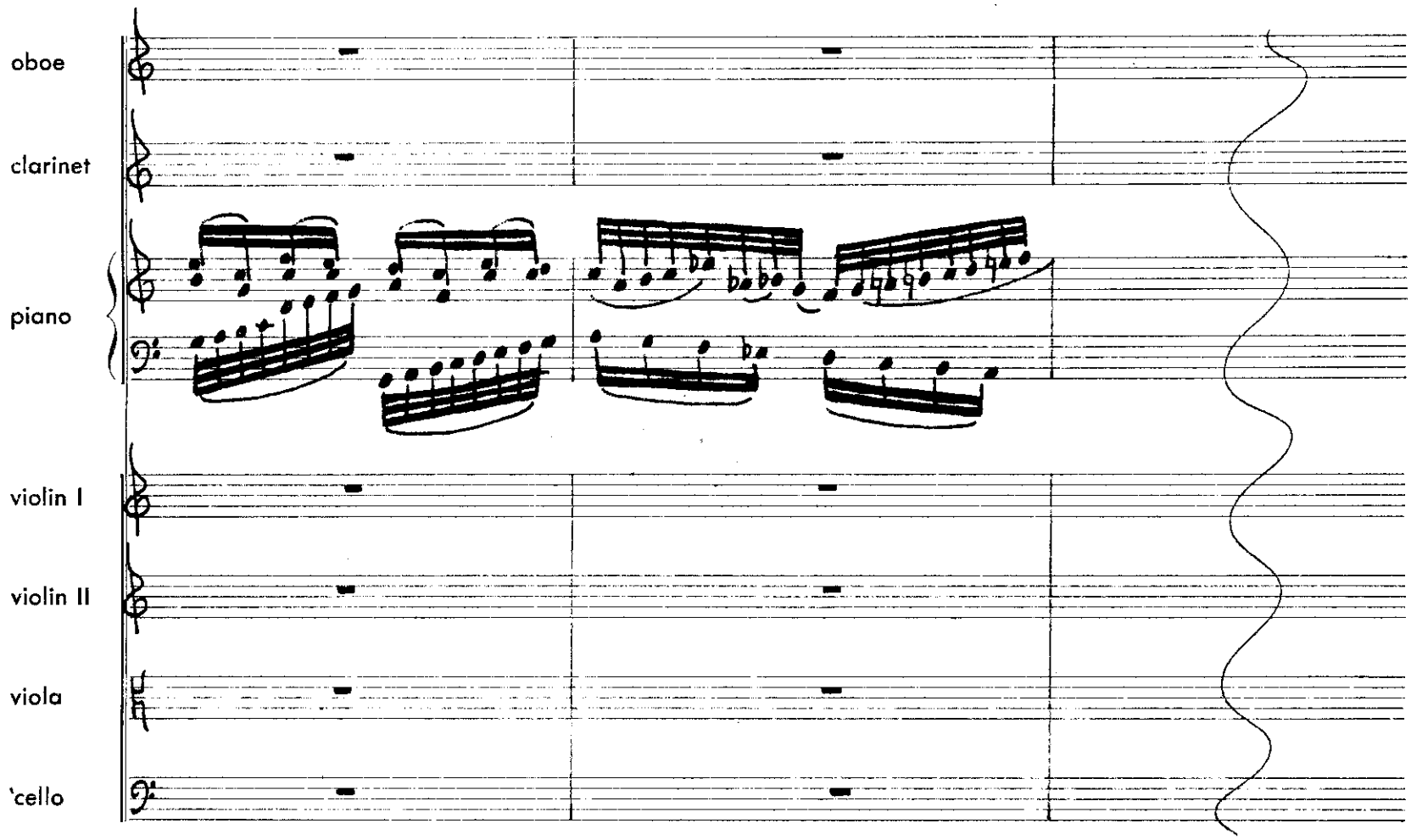
violin II

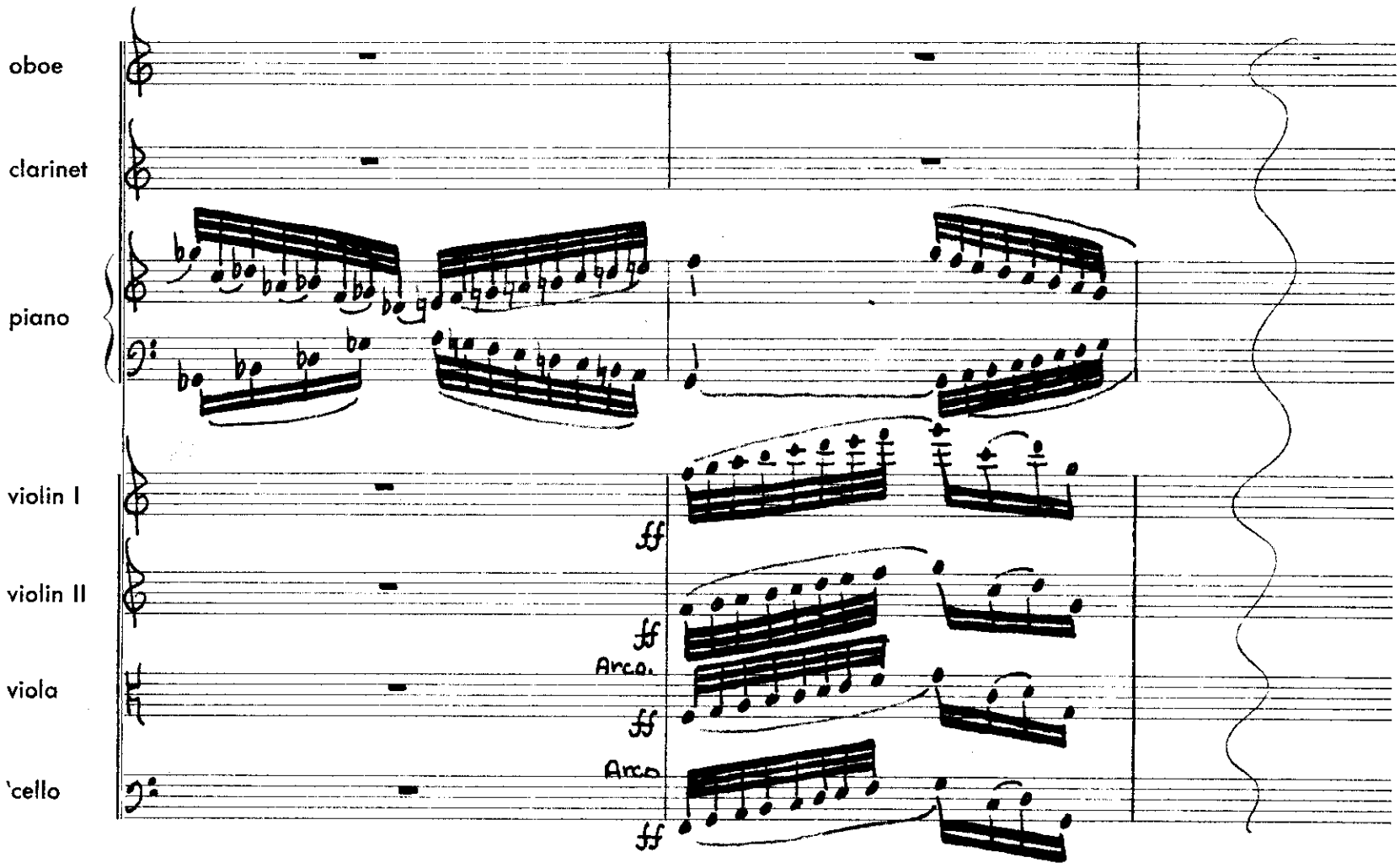
viola

Pizz.

'cello

Pizz.


oboe
clarinet
piano
violin I
violin II
viola
'cello


oboe
clarinet
piano
violin I
violin II
viola
'cello
ff
ff
Arco.
ff
Arco
ff

90

oboe

clarinet

piano

violin I

violin II

viola

'cello

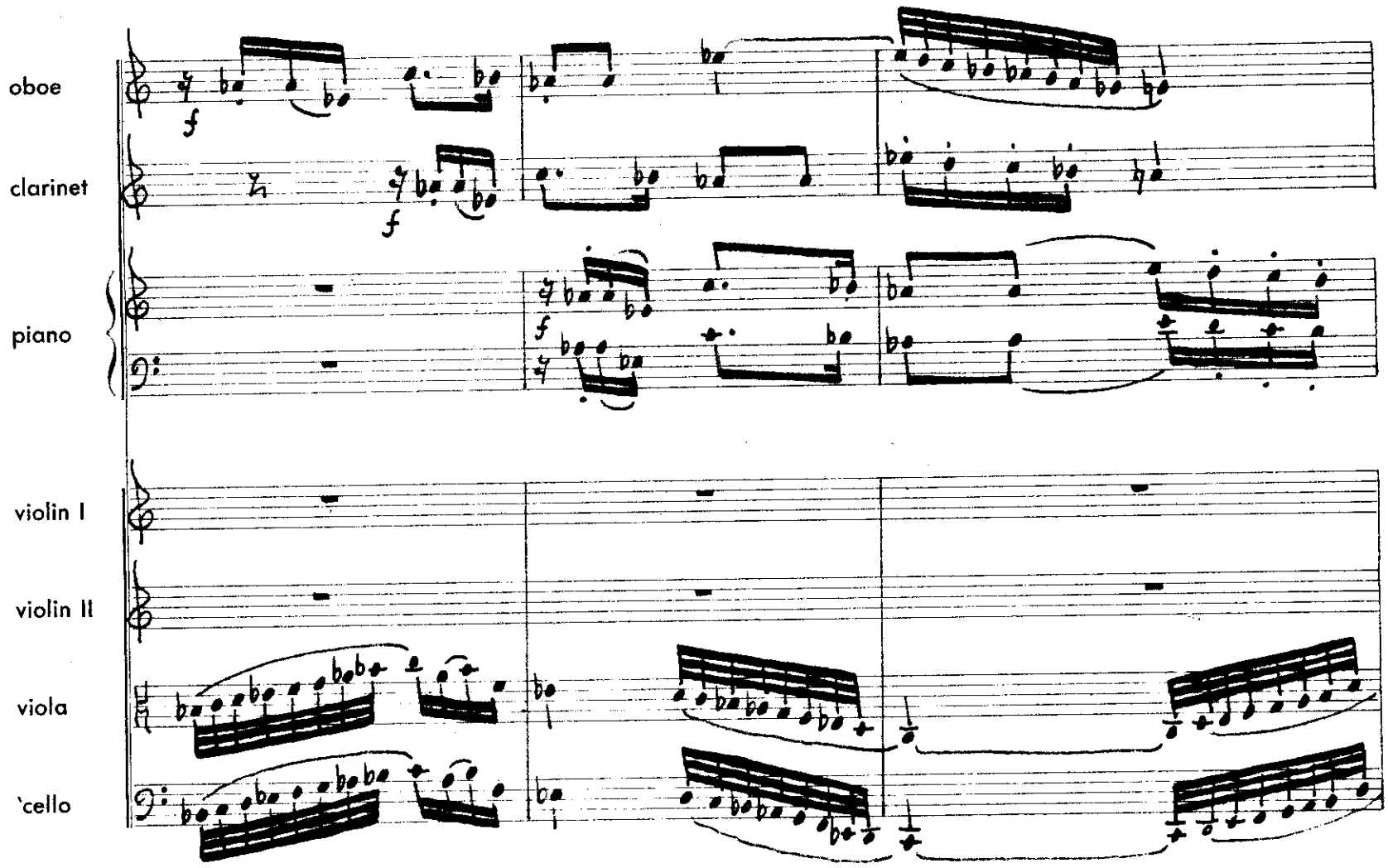
tu.

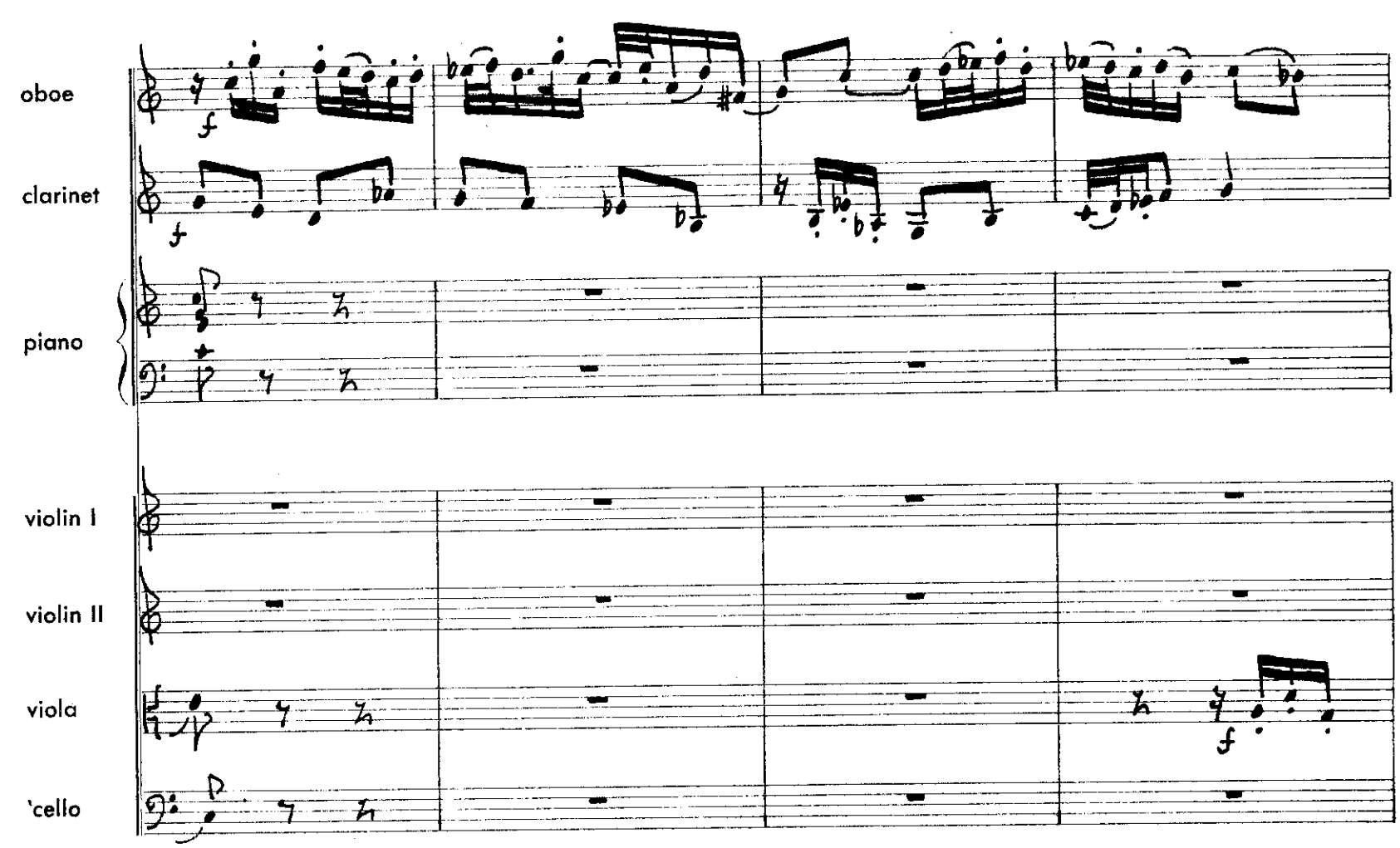
ff

tu.

tu.

tu.


oboe
clarinet
piano
violin I
violin II
viola
'cello


oboe
clarinet
piano
violin I
violin II
viola
'cello

100

oboe

clarinet

piano

violin I

violin II

viola

'cello

f

f

f

oboe

clarinet

piano

violin I

violin II

viola

'cello

f

oboe

clarinet

piano

violin I

violin II

viola

'cello

f

mf

oboe

clarinet

piano

violin I

violin II

viola

'cello

Pizz.

f

Pizz.

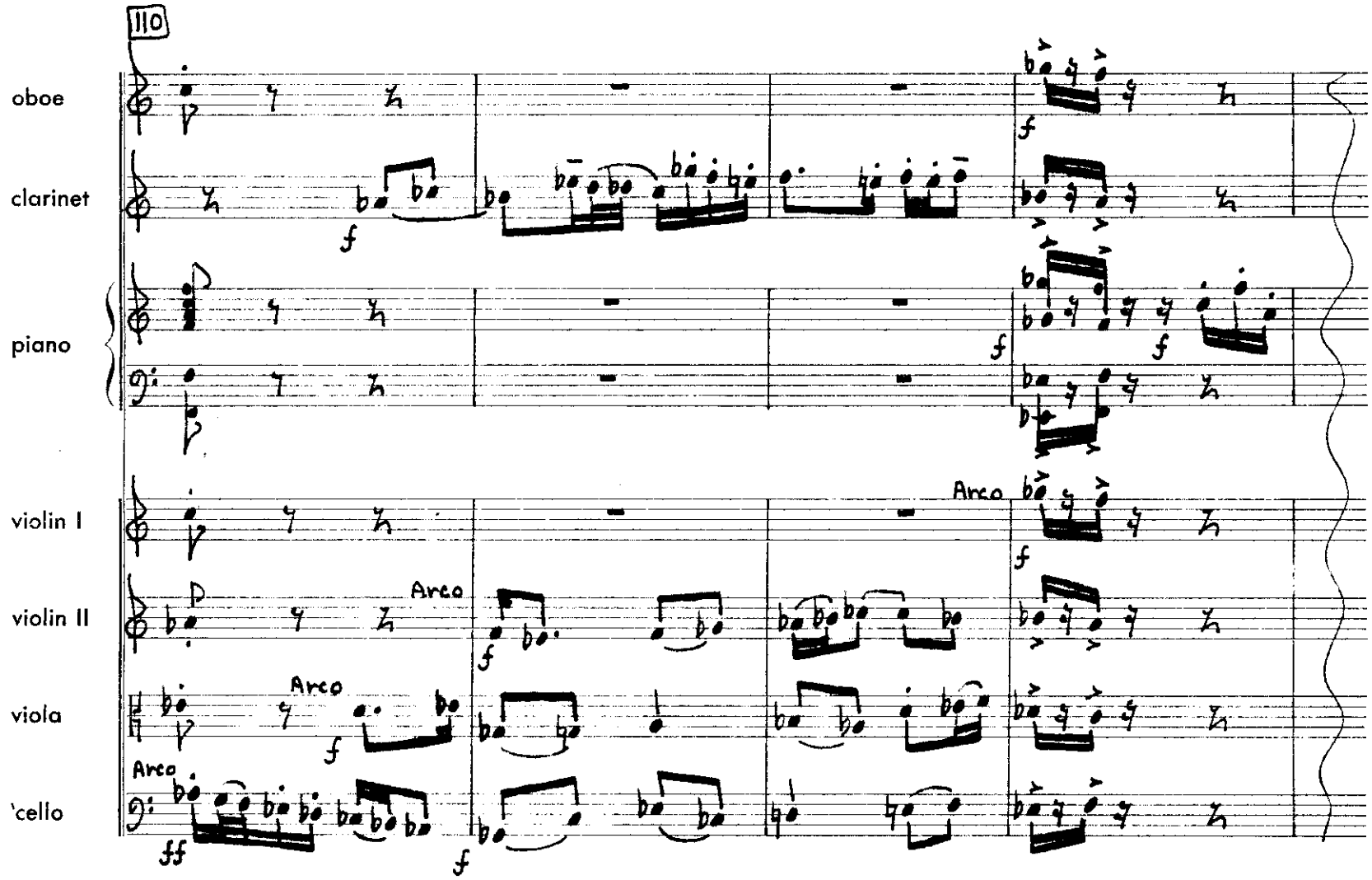
f

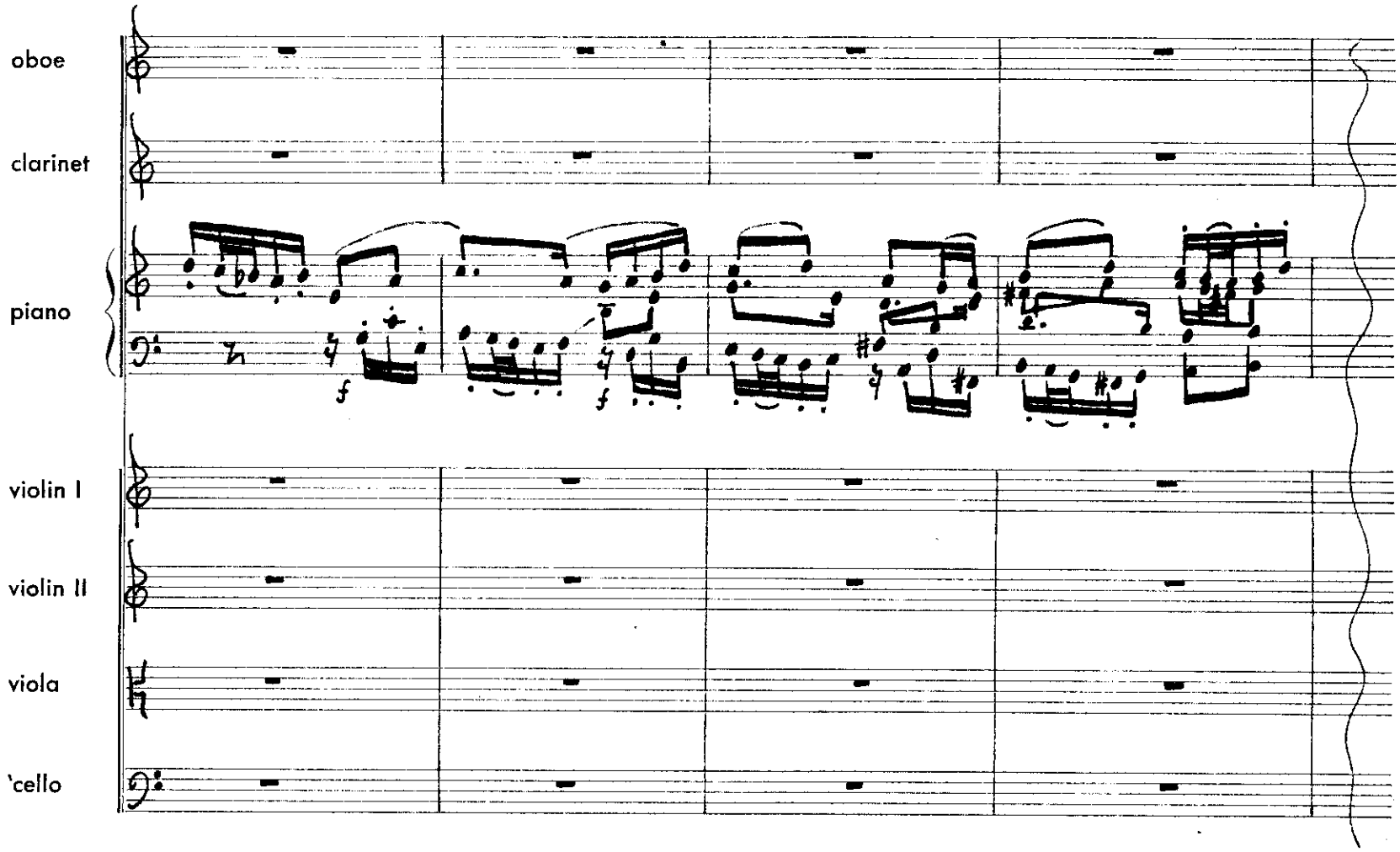
Pizz.

f

Pizz.

f


110
oboe
clarinet
piano
violin I
violin II
viola
'cello
Arco
Arco
Arco
Arco
f
ff


oboe
clarinet
piano
violin I
violin II
viola
'cello
f

120

oboe

clarinet

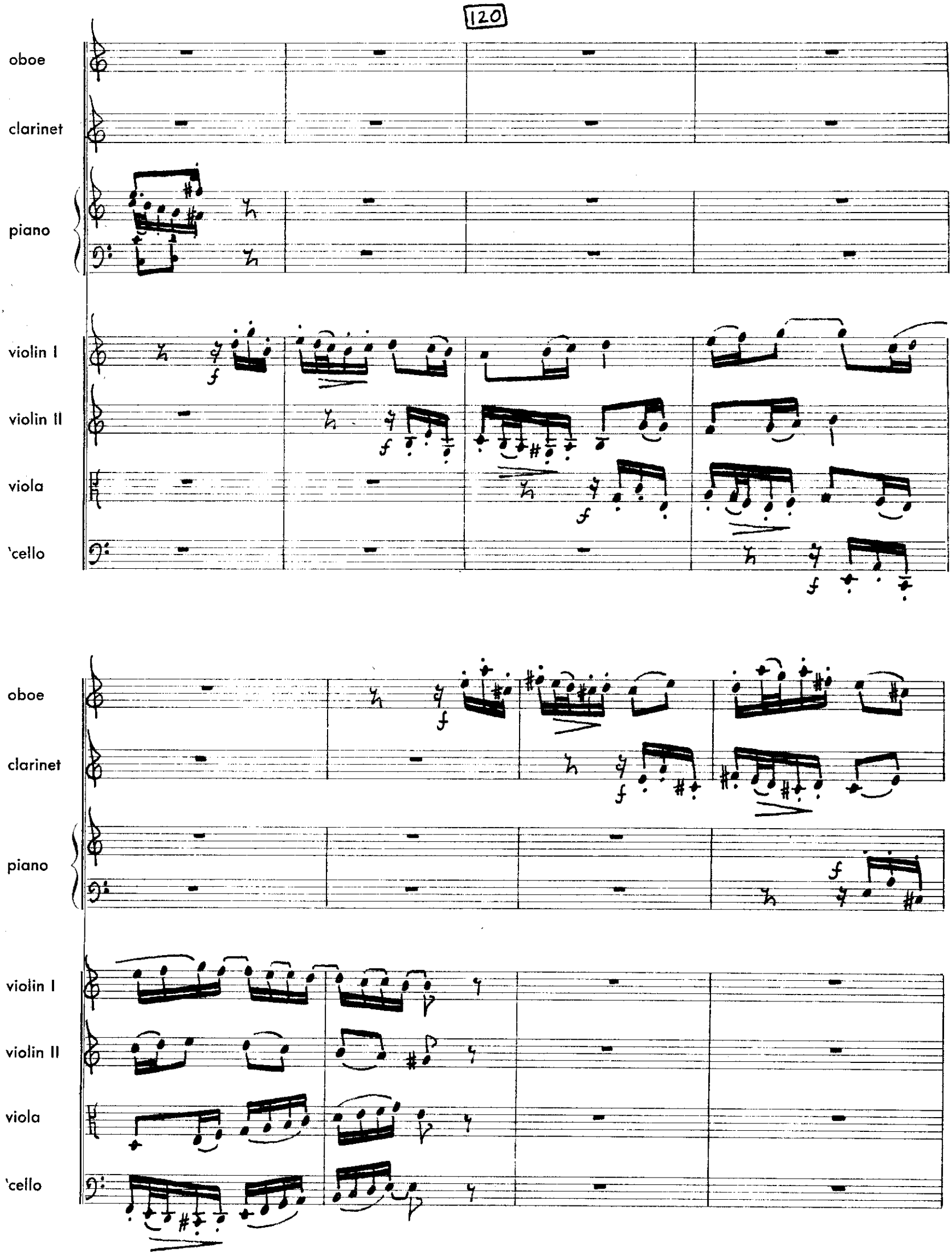
piano

violin I

violin II

viola

'cello



oboe

clarinet

piano

violin I

violin II

viola

'cello

ff

ff

f

f

ff

ff

Pizz

f

Pizz

f

f

130

oboe

clarinet

piano

violin I

violin II

viola

'cello

f

mf

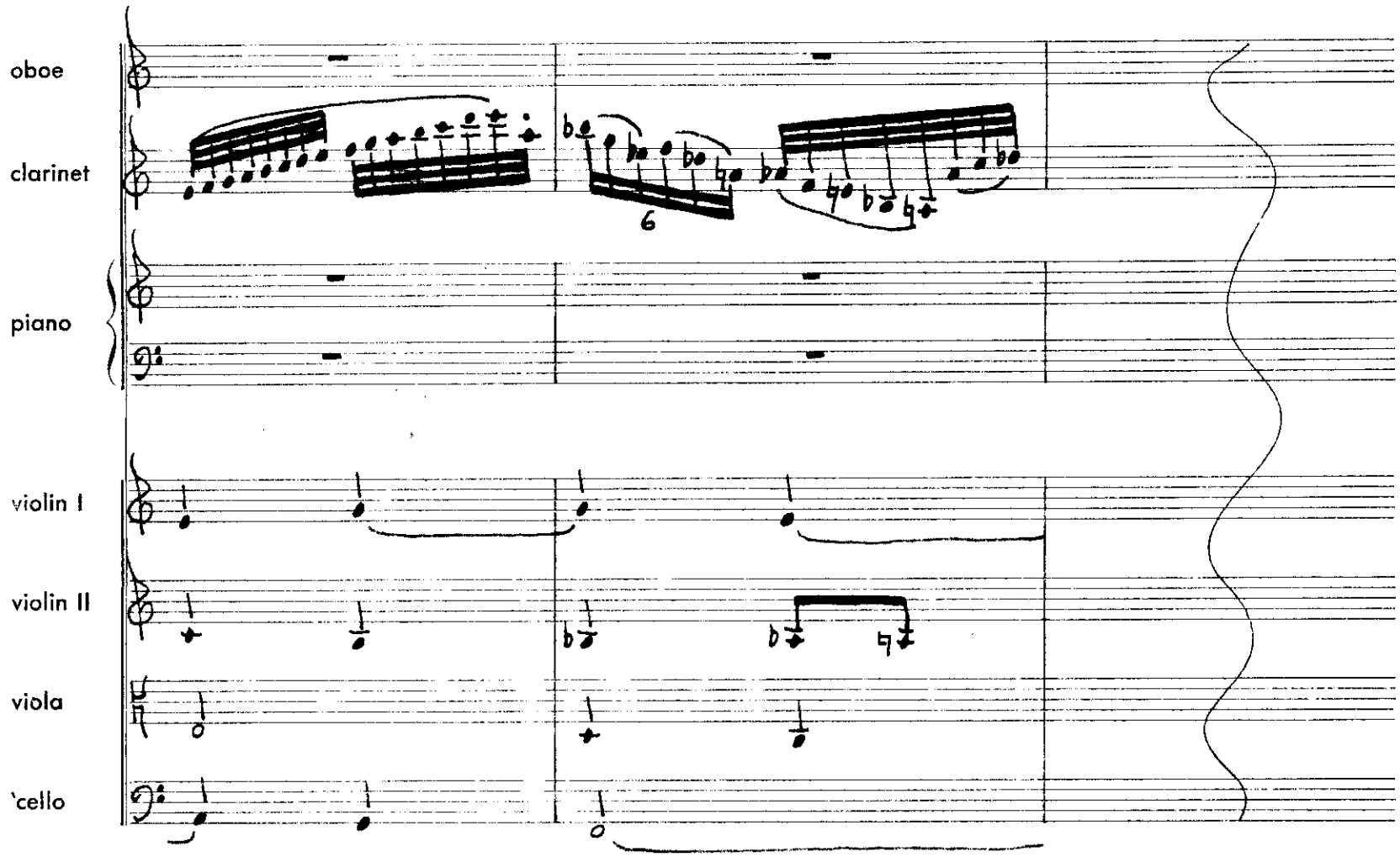
mf

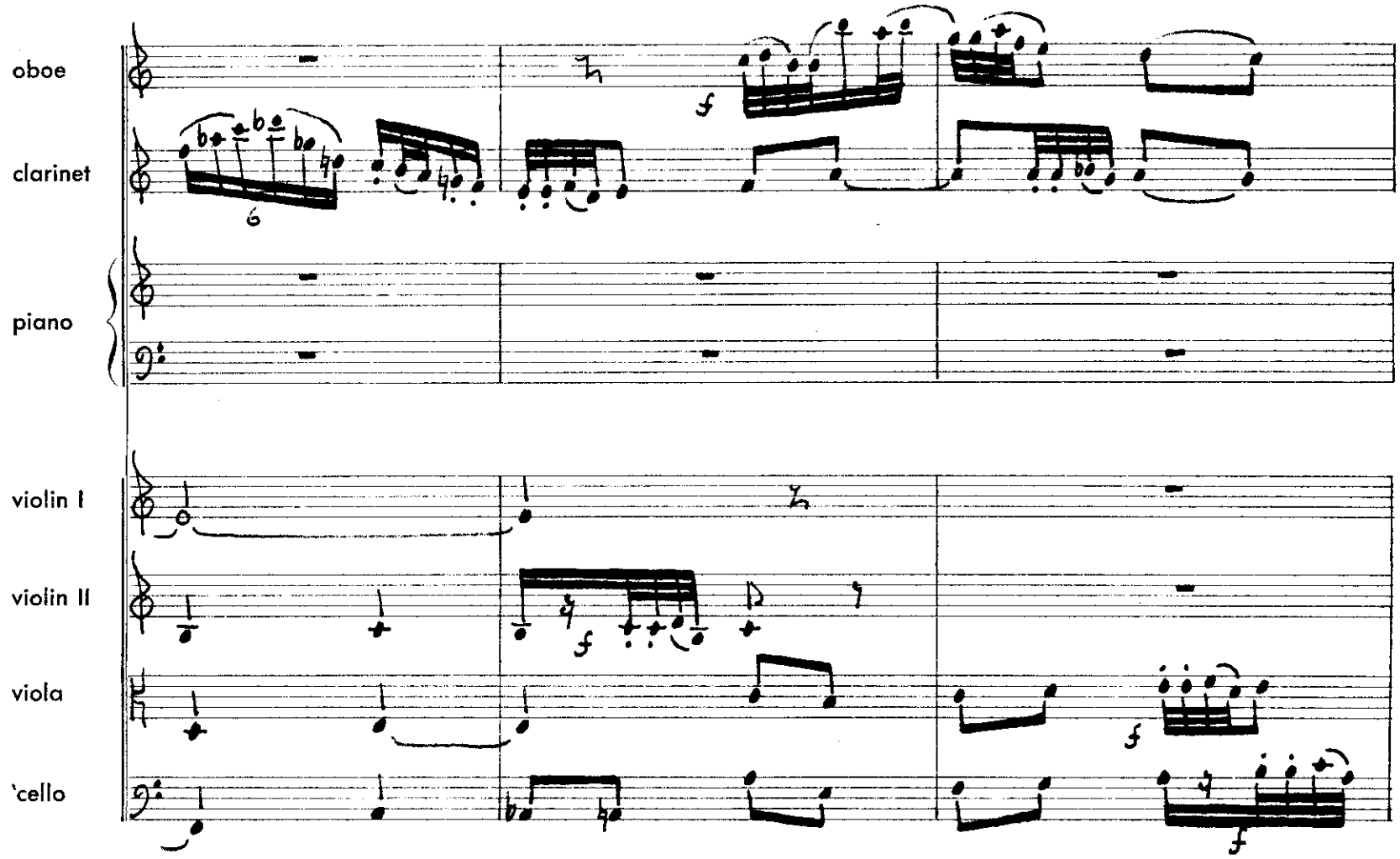
Arco

mf

Arco

mf


oboe
clarinet
piano
violin I
violin II
viola
'cello


oboe
clarinet
piano
violin I
violin II
viola
'cello

140

oboe

clarinet

piano

violin I

violin II

viola

'cello

mf

mf

dolce

p

dolce

p

dolce

p

dolce

p

150

oboe

clarinet

piano

violin I

violin II

viola

'cello

oboe

clarinet

piano

violin I

violin II

viola

'cello

160

oboe

clarinet

piano

violin I

violin II

viola

'cello

mf

p

170

oboe

clarinet

piano

violin I

violin II

viola

'cello

mf

oboe

clarinet

piano

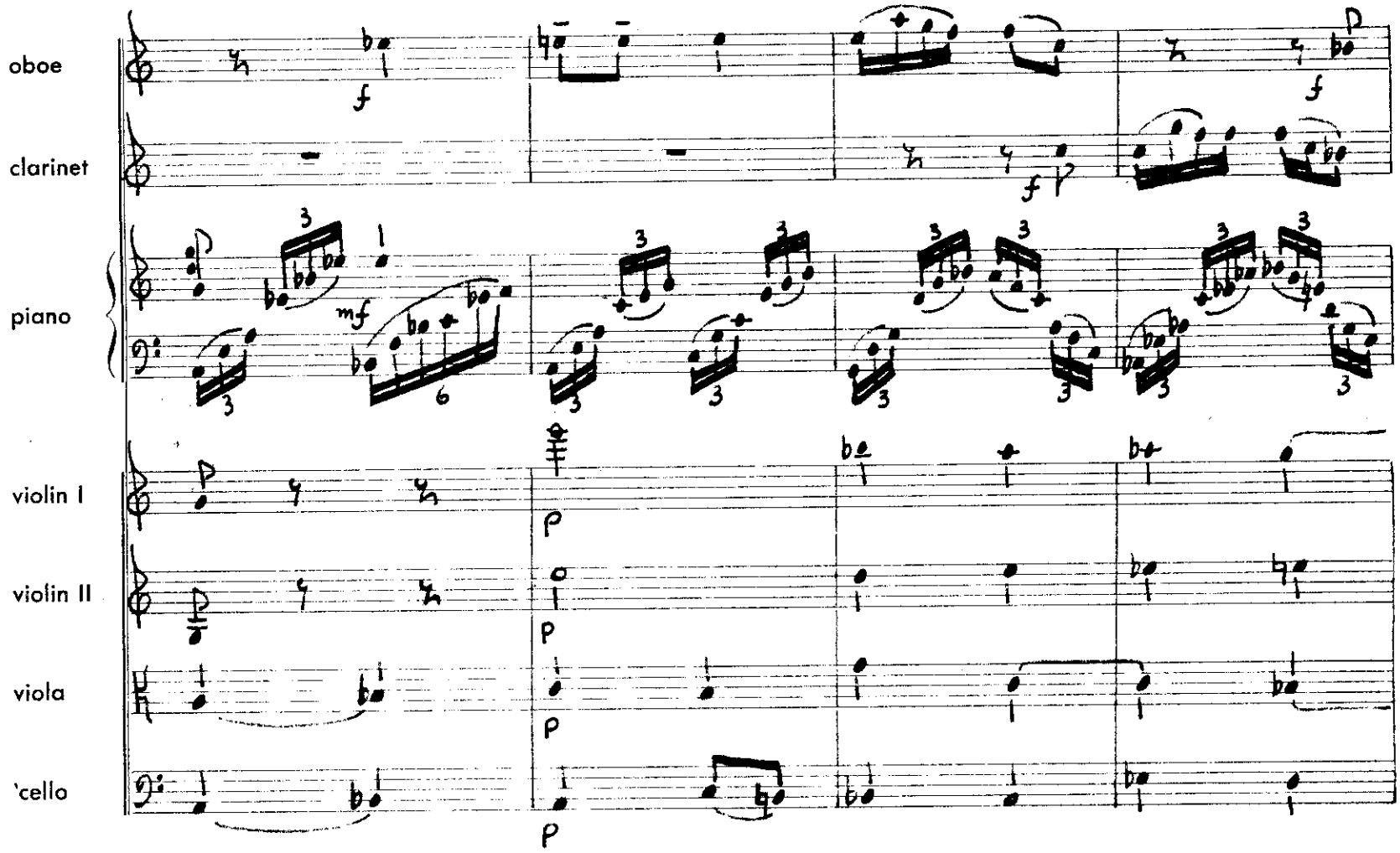
violin I

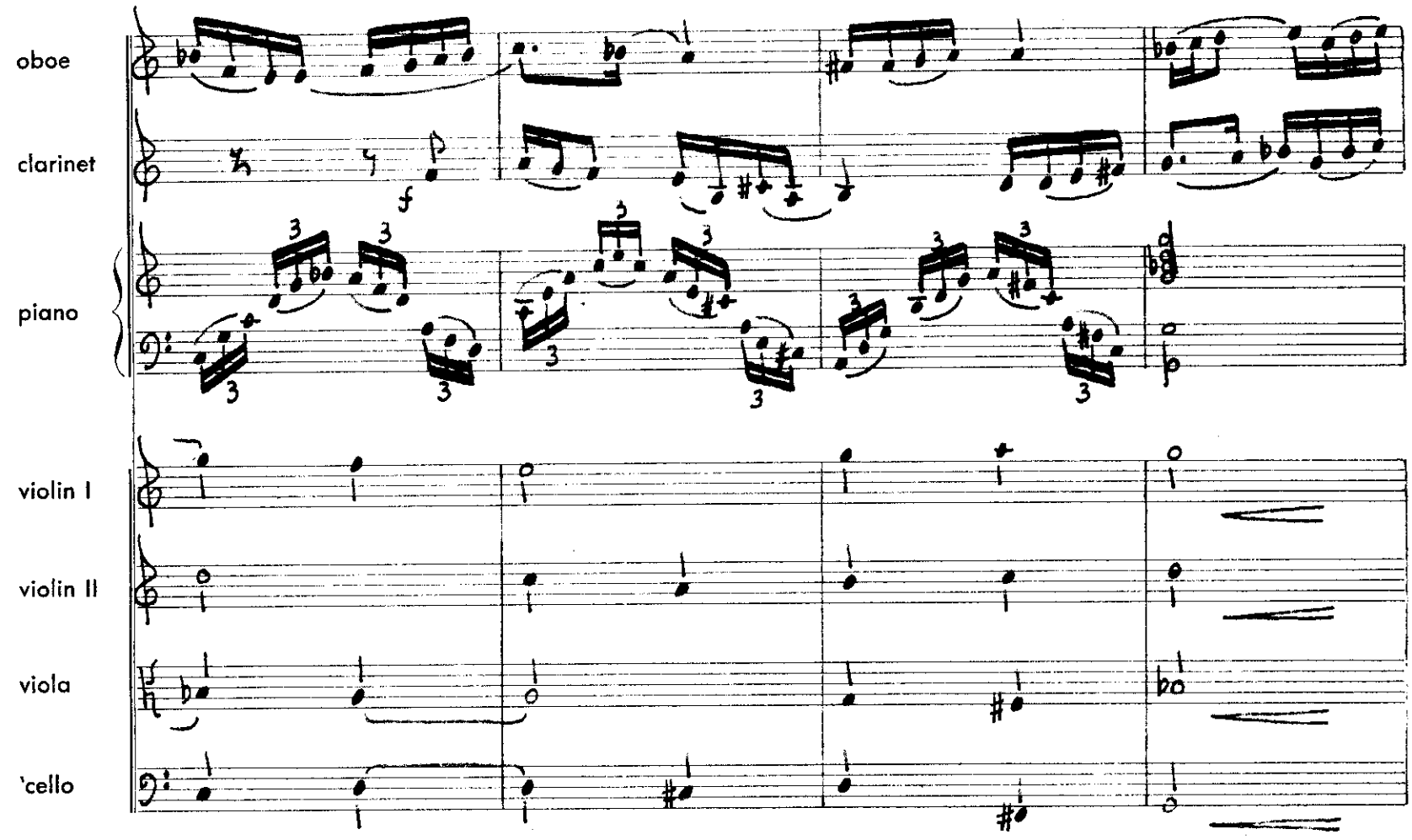
violin II

viola

'cello

180


oboe
clarinet
piano
violin I
violin II
viola
'cello
D
f
mf
p


oboe
clarinet
piano
violin I
violin II
viola
'cello
f

190

oboe
clarinet
piano
violin I
violin II
viola
'cello

tu.

200

oboe

clarinet

piano

violin I

violin II

viola

'cello

oboe

clarinet

piano

violin I

violin II

viola

'cello

oboe

clarinet

piano

violin I

violin II

viola

'cello

oboe

clarinet

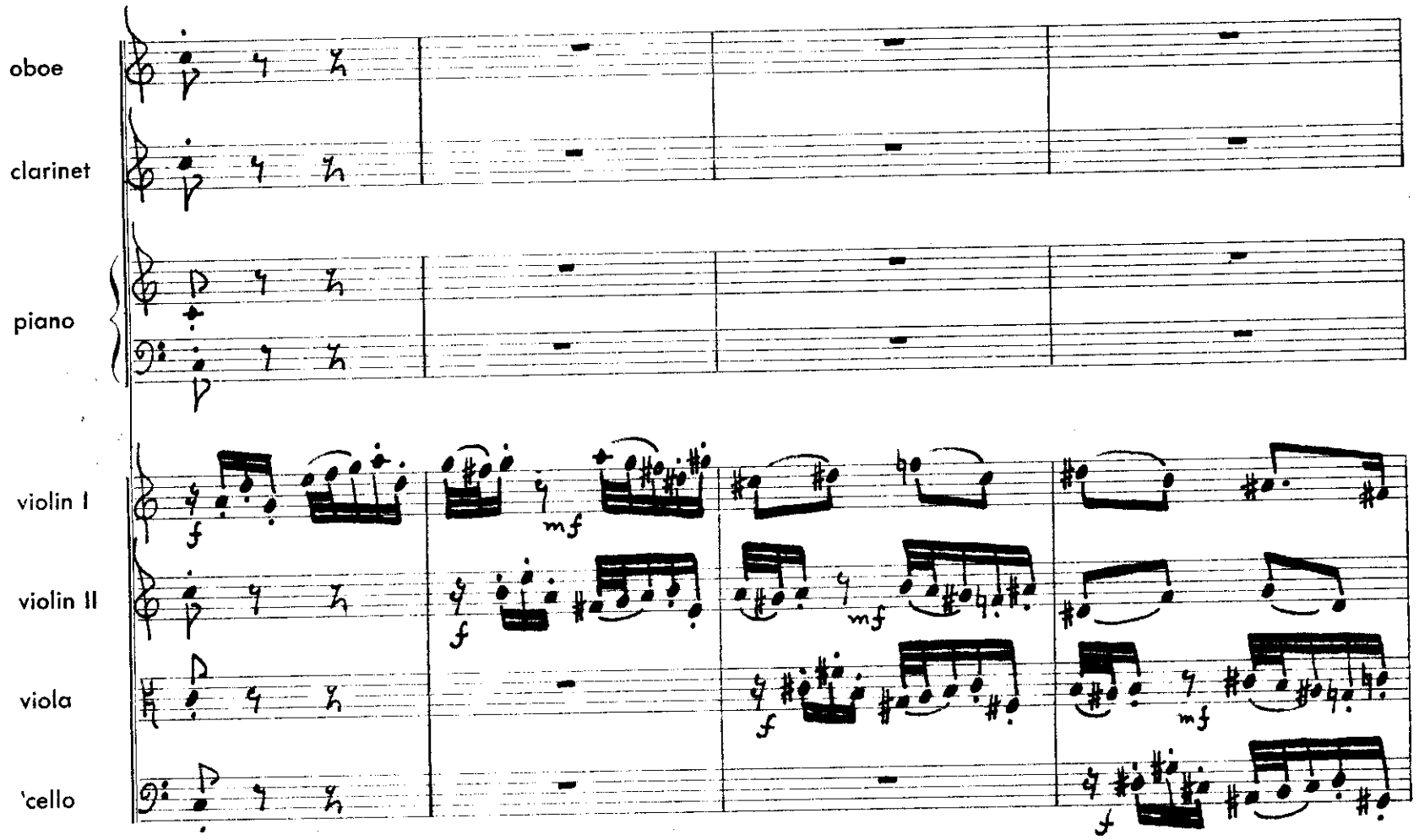
piano

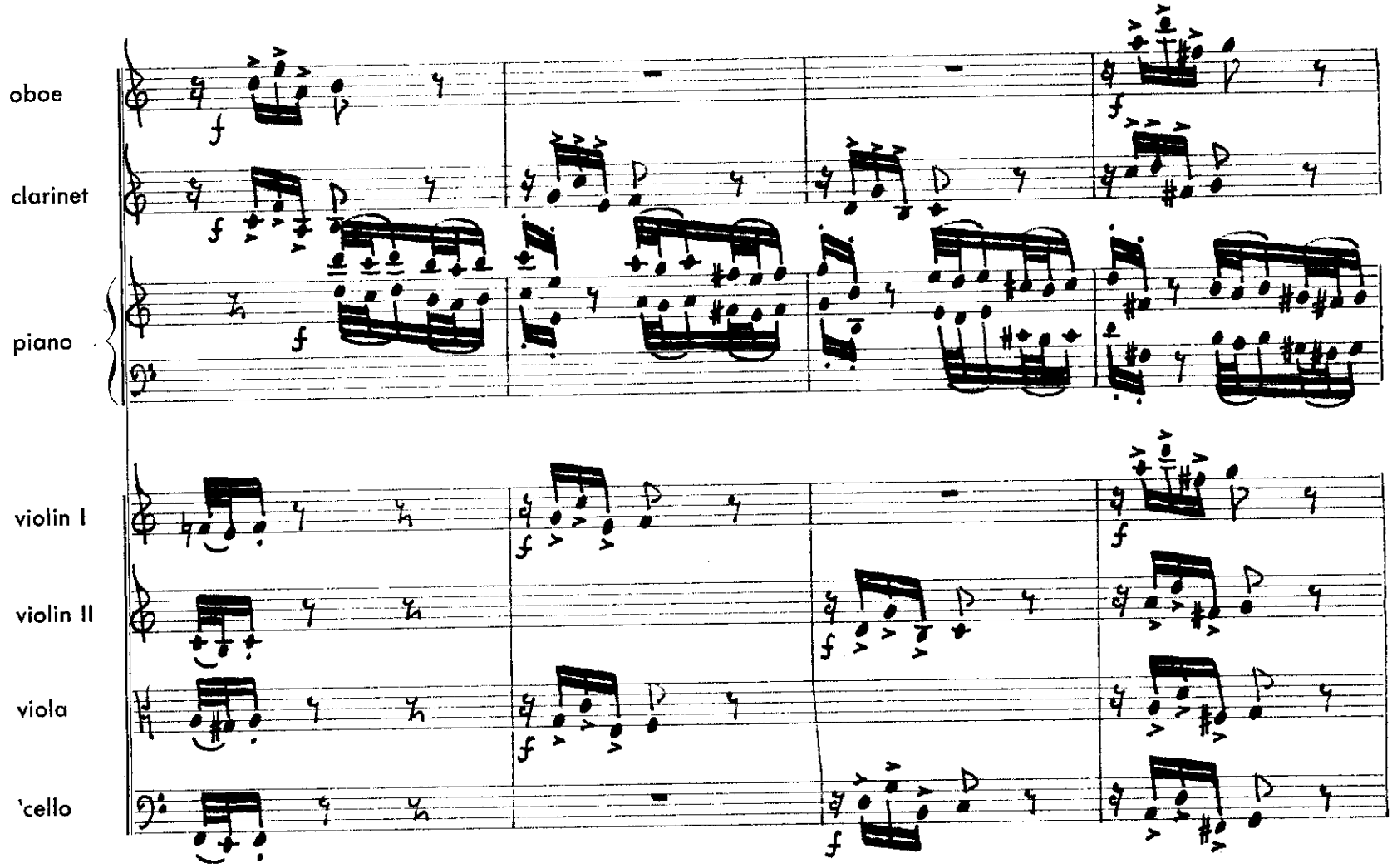
violin I

violin II

viola

'cello


oboe
clarinet
piano
violin I
violin II
viola
'cello
f
mf


oboe
clarinet
piano
violin I
violin II
viola
'cello
f

220

oboe

clarinet

piano

violin I

violin II

viola

'cello

mf

mf

mf

Pizz.

f

Pizz.

f

Pizz.

f

Pizz.

f

oboe

clarinet

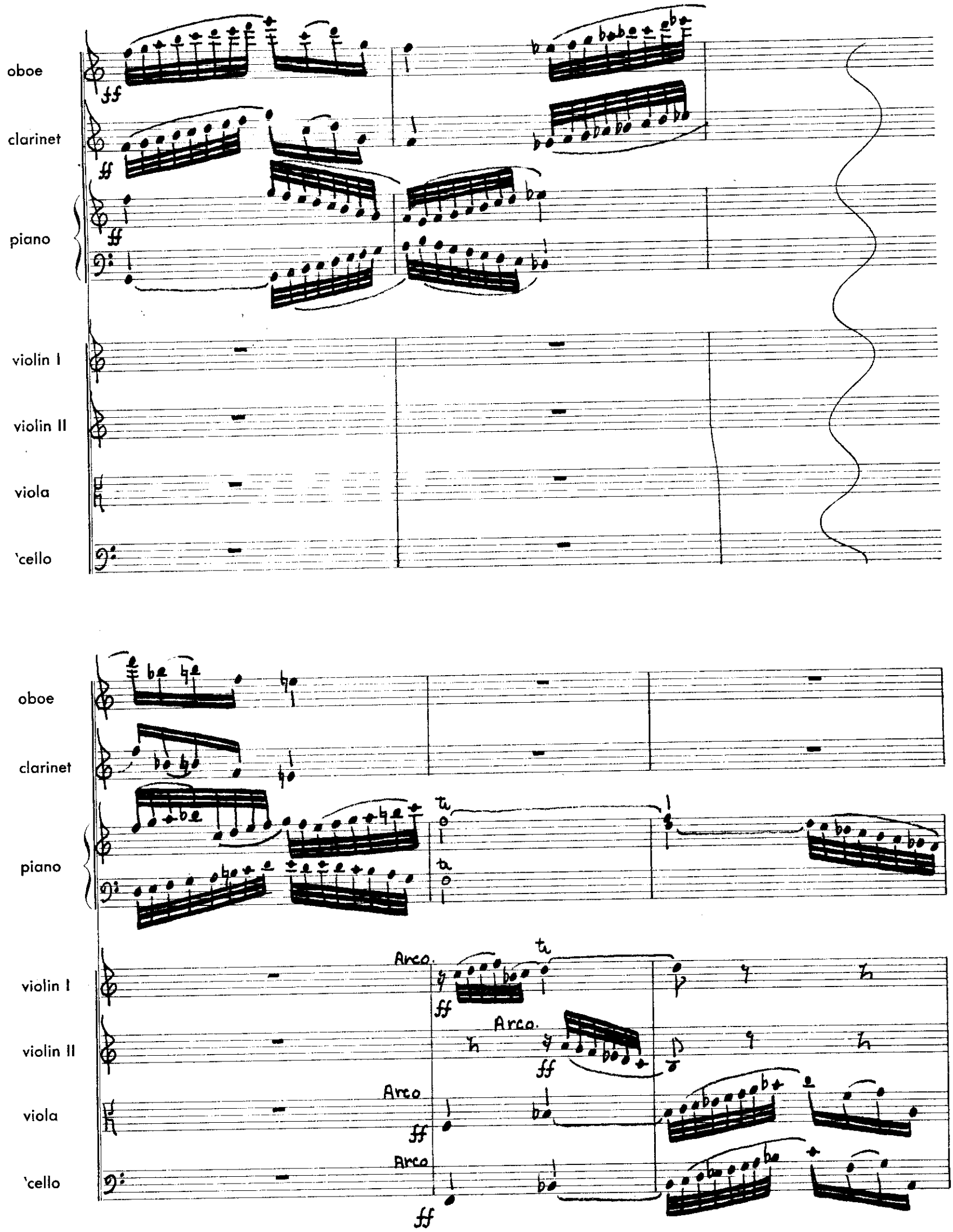
piano

violin I

violin II

viola

'cello


oboe
clarinet
piano
violin I
violin II
viola
'cello
ff
Arco.
Arco
Arco

230

oboe

clarinet

piano

violin I

violin II

viola

'cello

ff

mf

oboe

clarinet

piano

violin I

violin II

viola

'cello

f

oboe

clarinet

piano

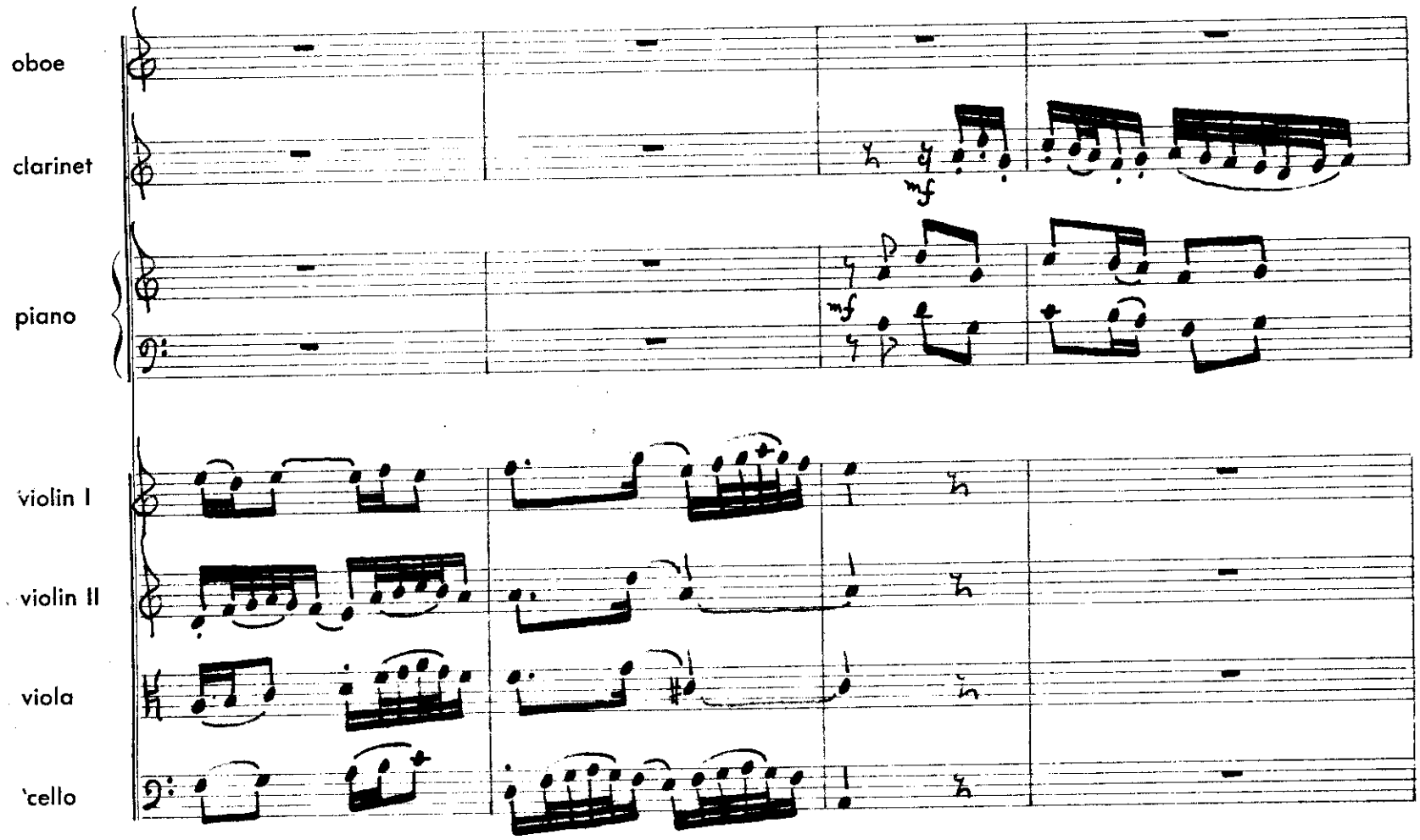
violin I

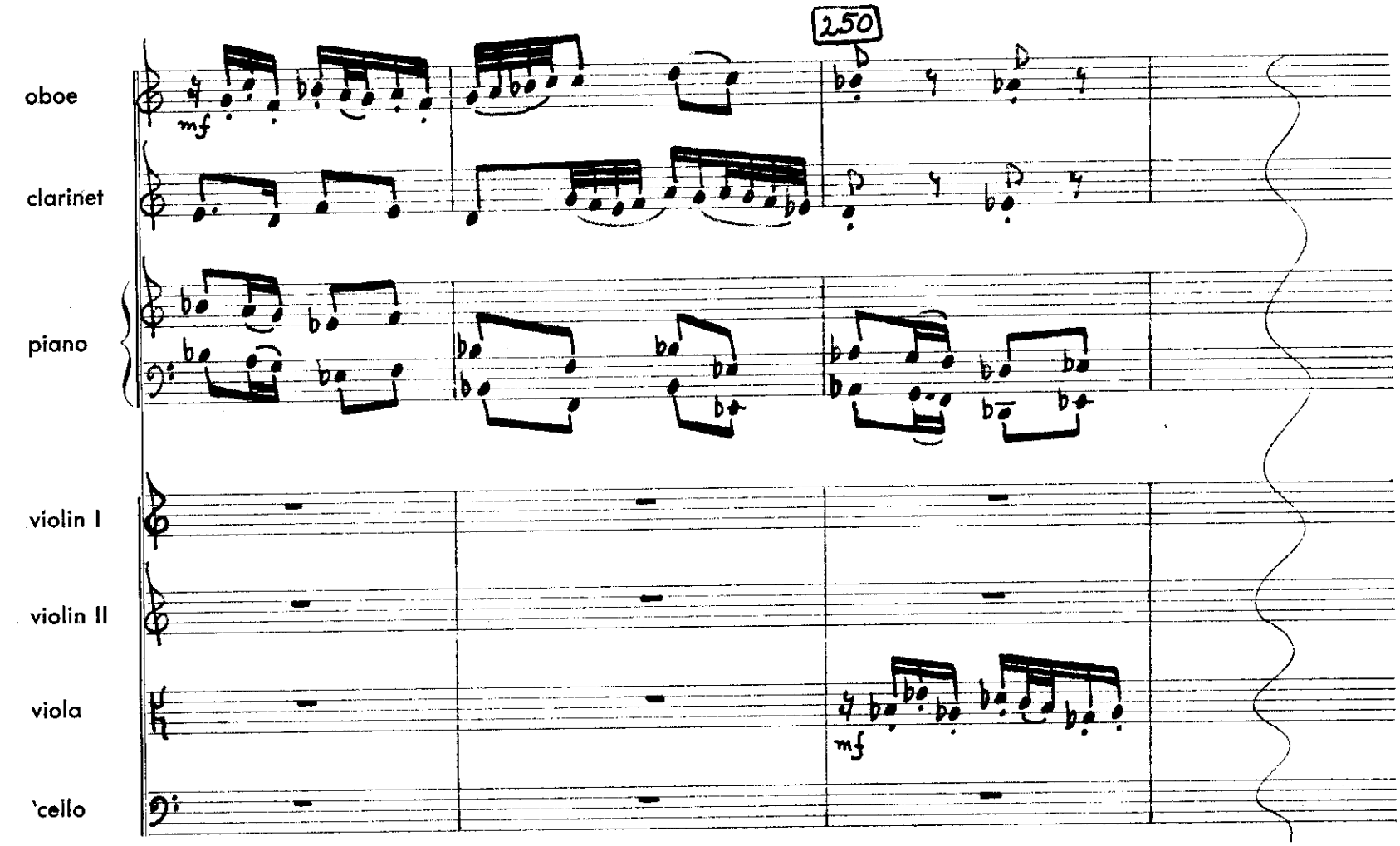
violin II

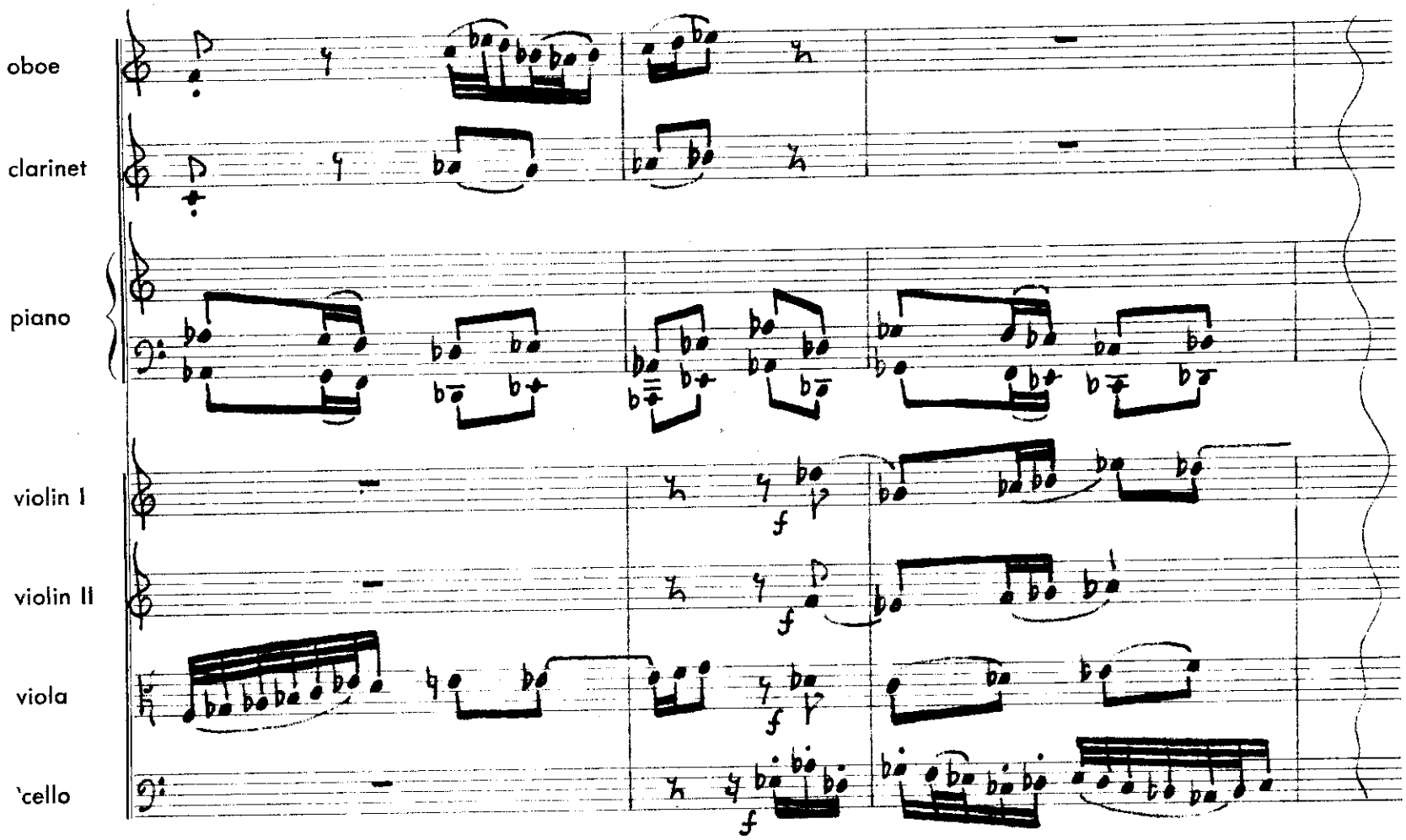
viola

'cello

240


oboe
clarinet
piano
violin I
violin II
viola
'cello
mf
mf

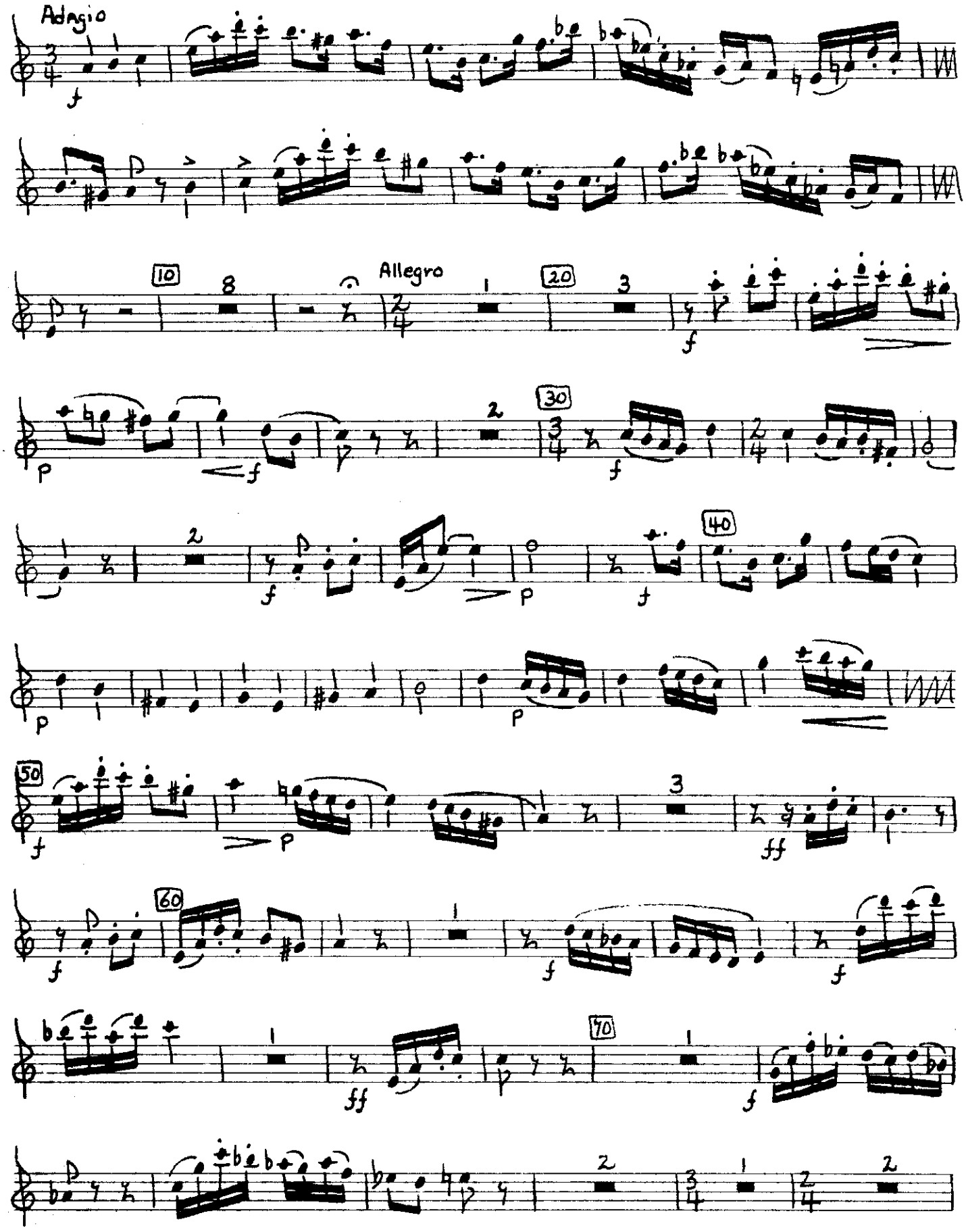

250
oboe
clarinet
piano
violin I
violin II
viola
'cello
mf
mf


oboe
clarinet
piano
violin I
violin II
viola
'cello
f
f
f
f
ff
ff
ff
ff
ff
ff

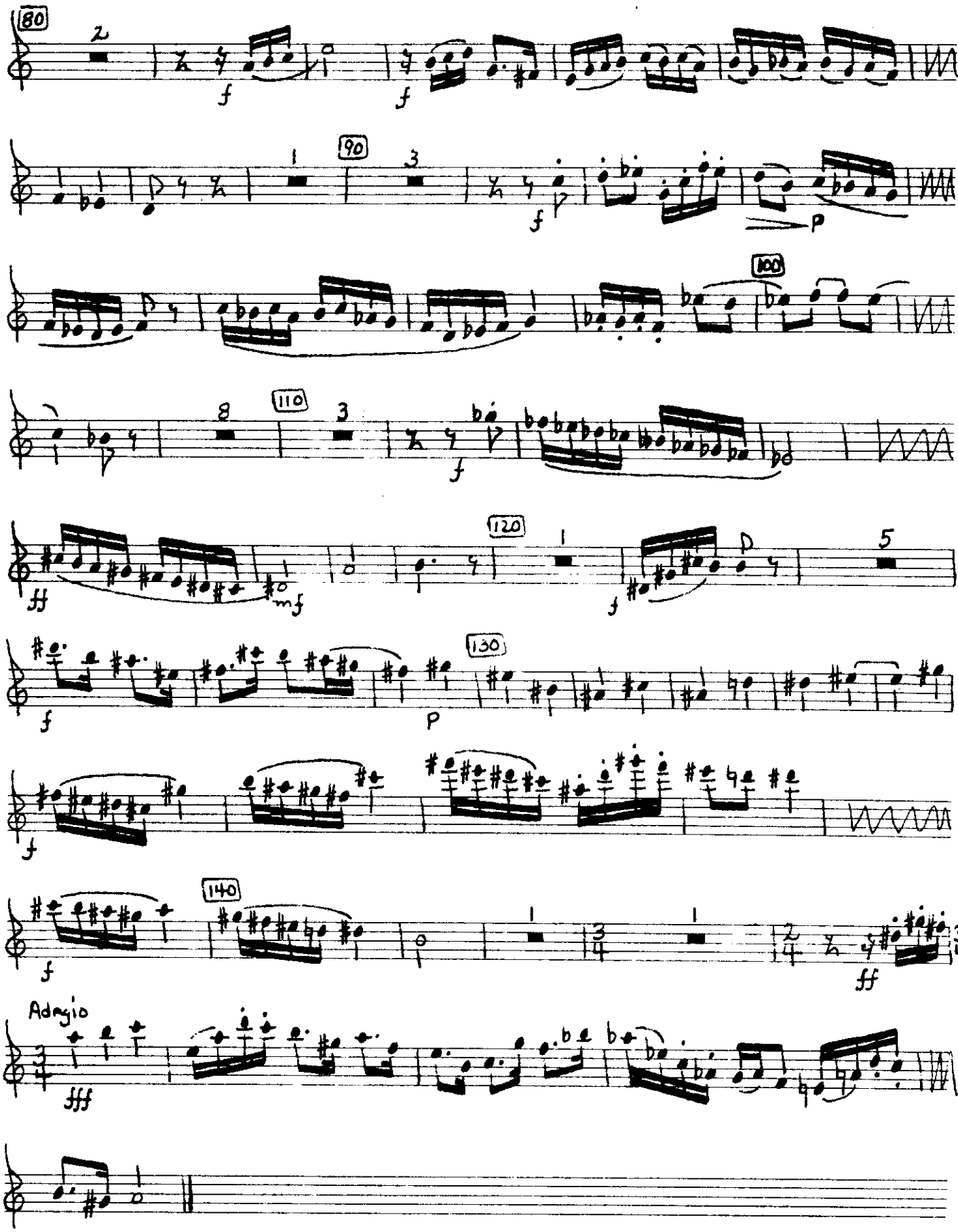
CONCERTO GROSSO

OBOE

Lloyd Taliaferro



MAESTRO
No. 122 10-PLAIN
INDEPENDENT MUSIC PUBLISHERS
215 E 42 ST N Y 17 U S A



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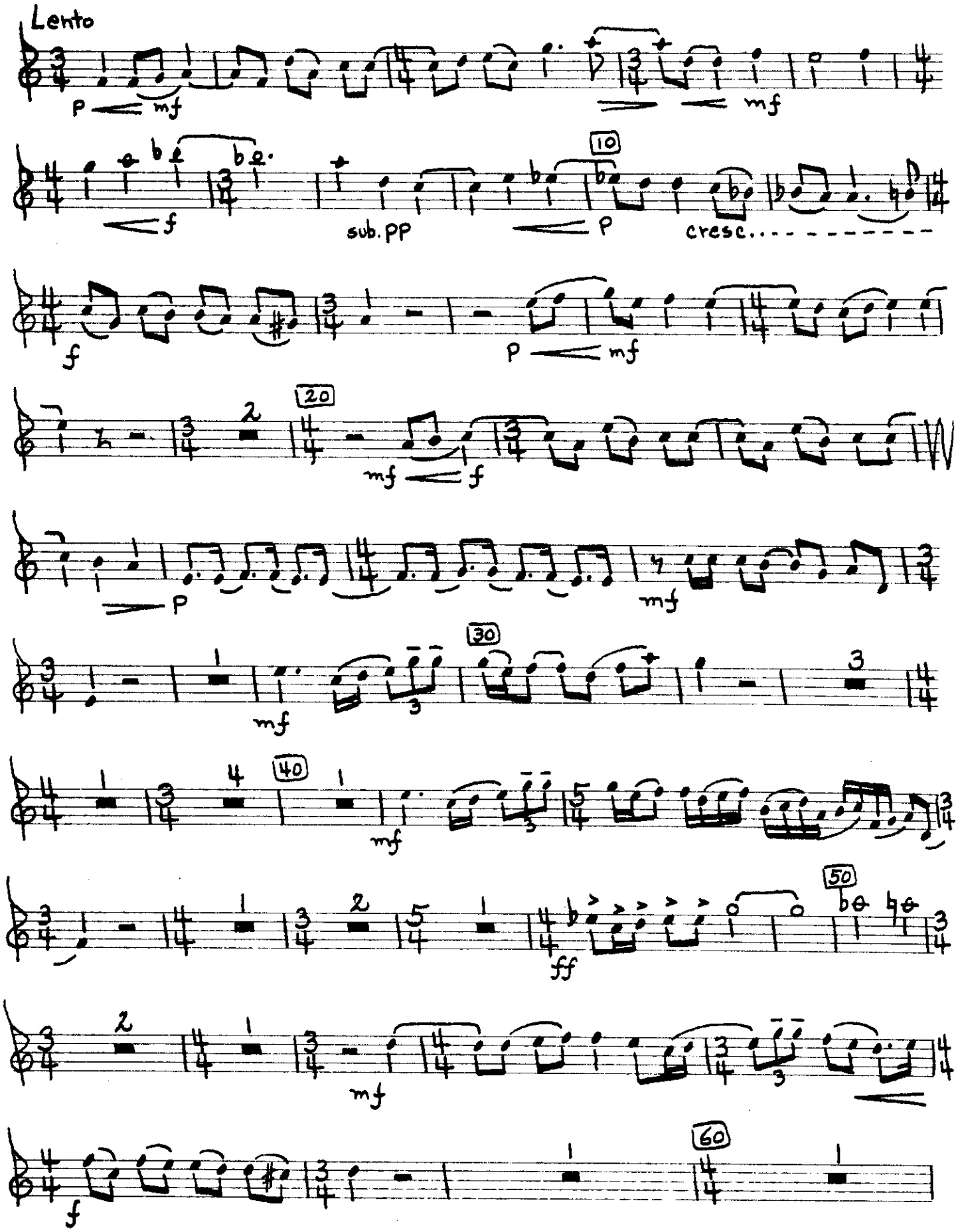
215 E 42 ST N.Y. 17 U.S.A.



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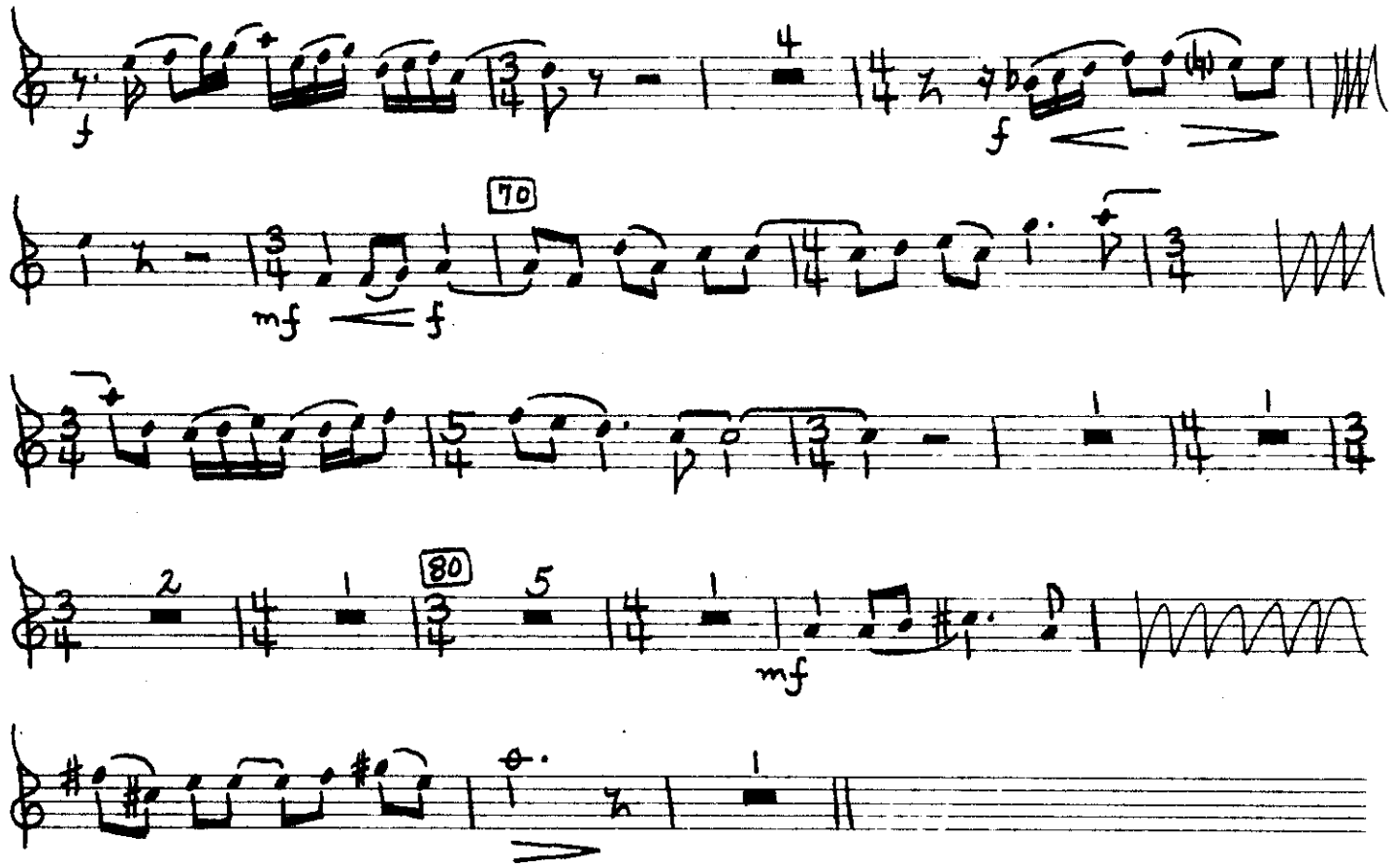
215 E 42 ST N Y 17 U S A



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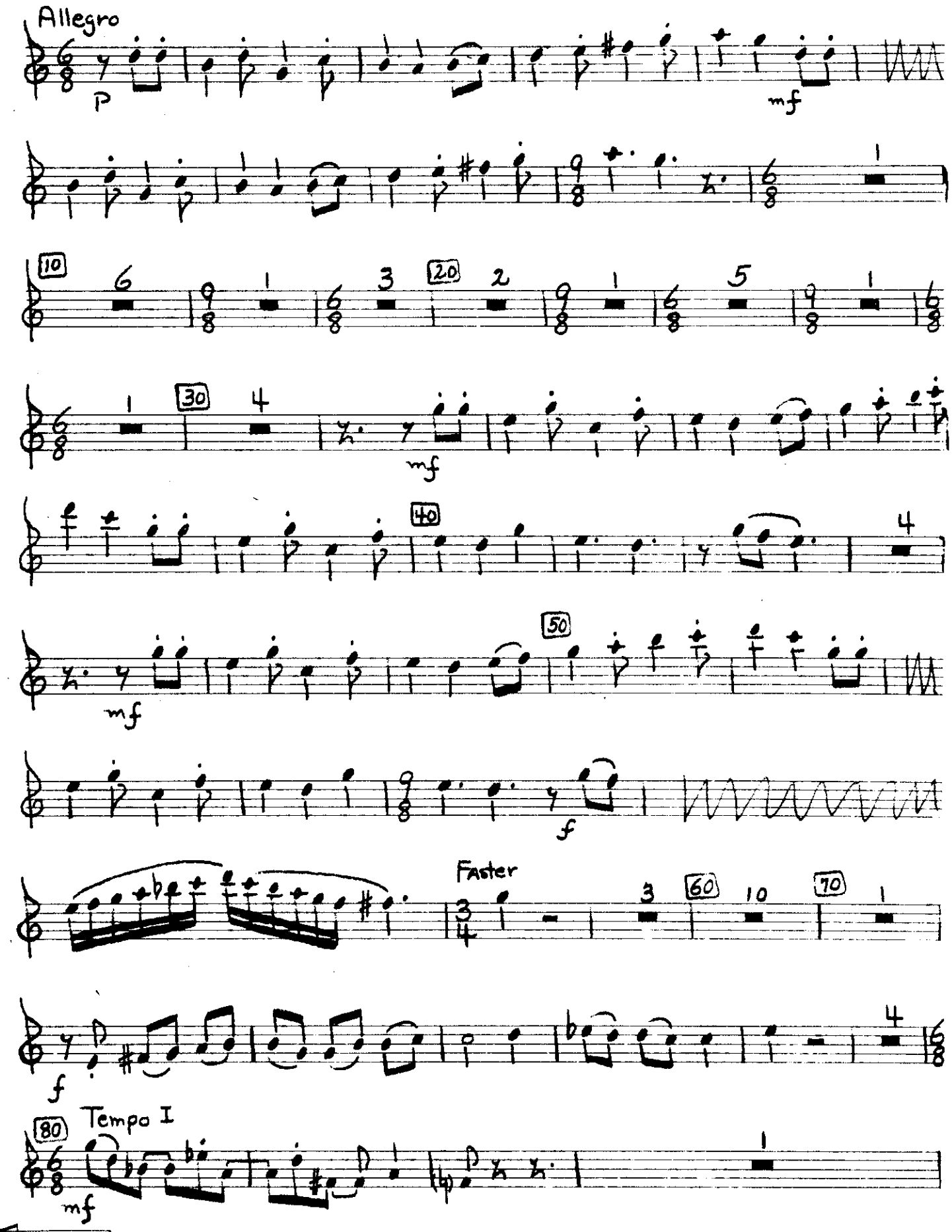
No. 122 10-PLAIN
INDEPENDENT MUSIC PUBLISHERS
215 E. 42 St. N.Y. 17, U.S.A.

III



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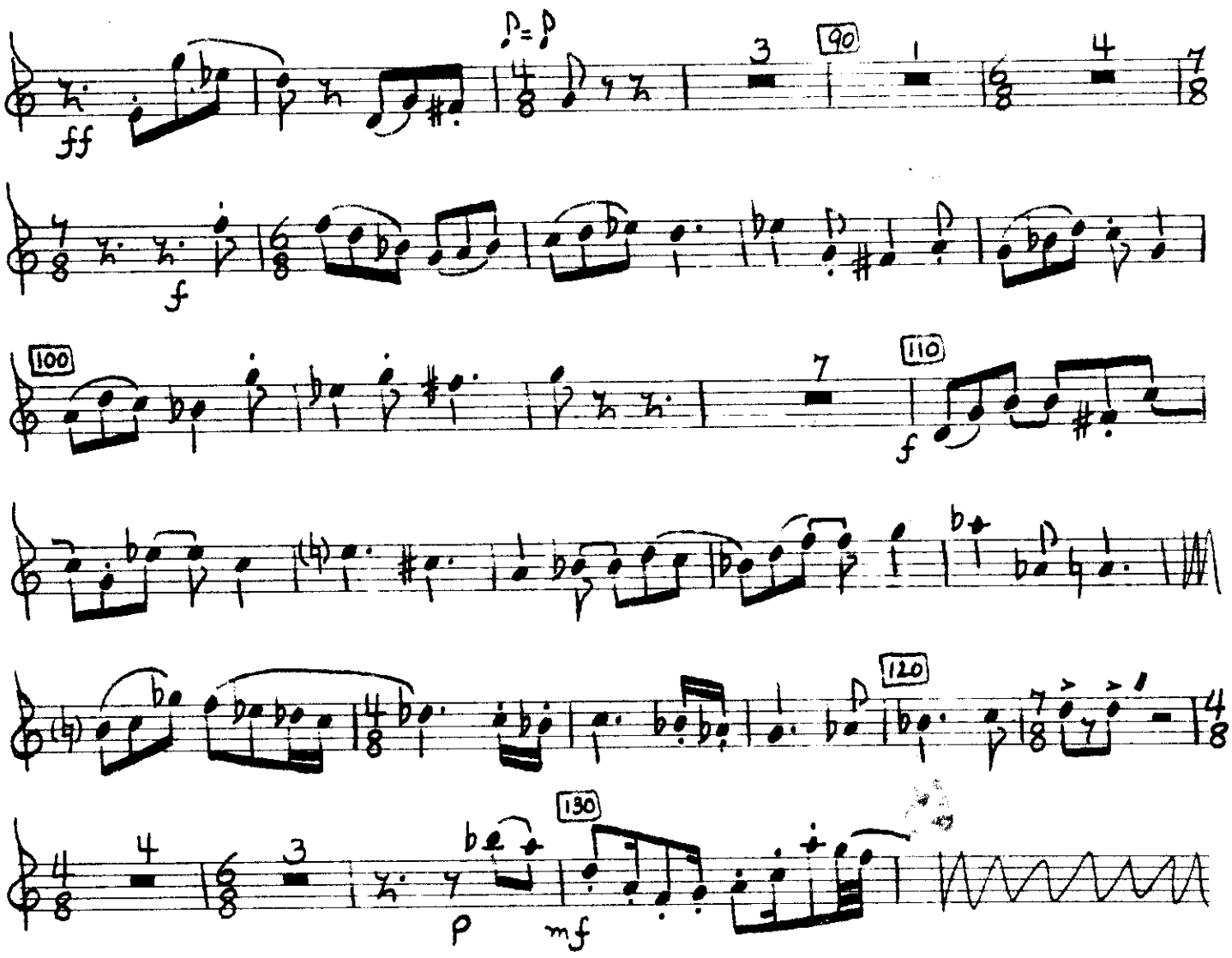
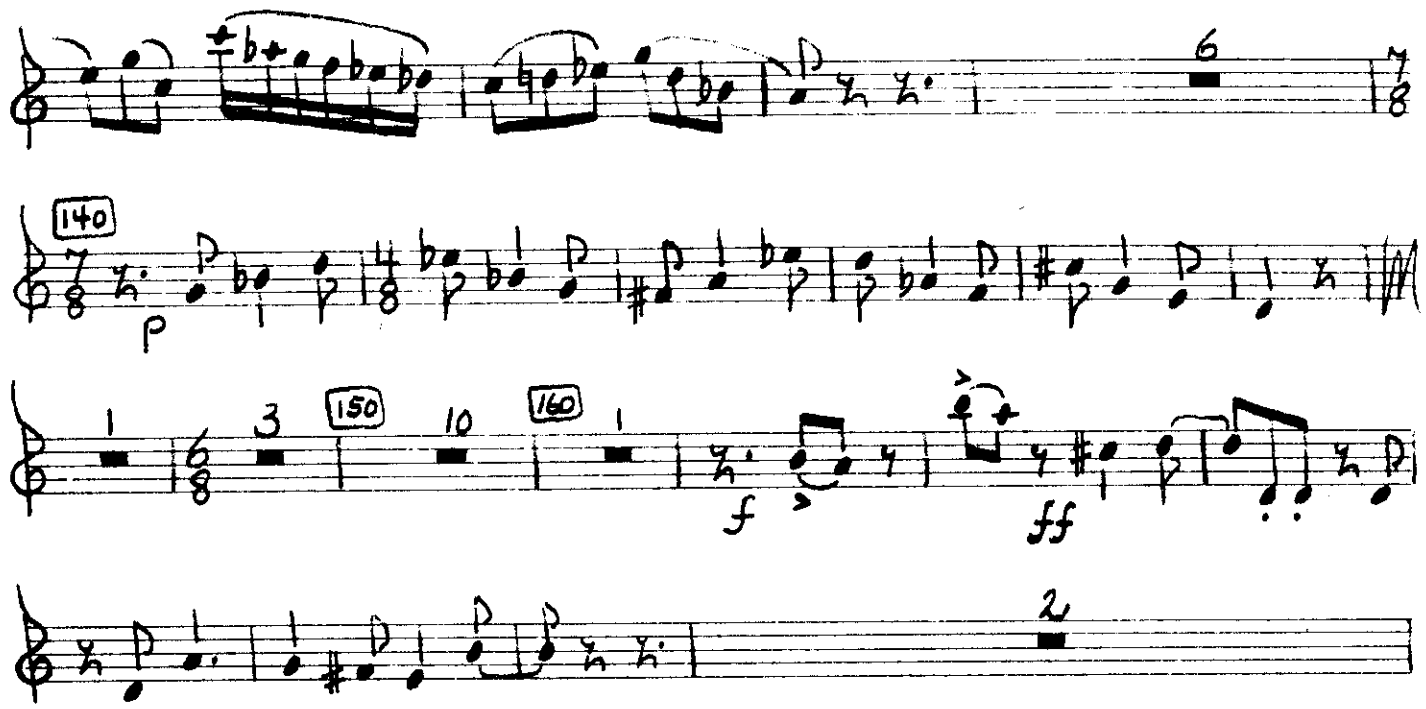
215 E. 42 ST. N.Y. 17 U.S.A.





MAESTRO
No. 122 10-PLAIN
INDEPENDENT MUSIC PUBLISHERS
215 E 42 ST N.Y.17 U.S.A.

170

f

180

4

f

1

mf

190

1

3

IV

Andante

ff

3

ff

10

(♭)

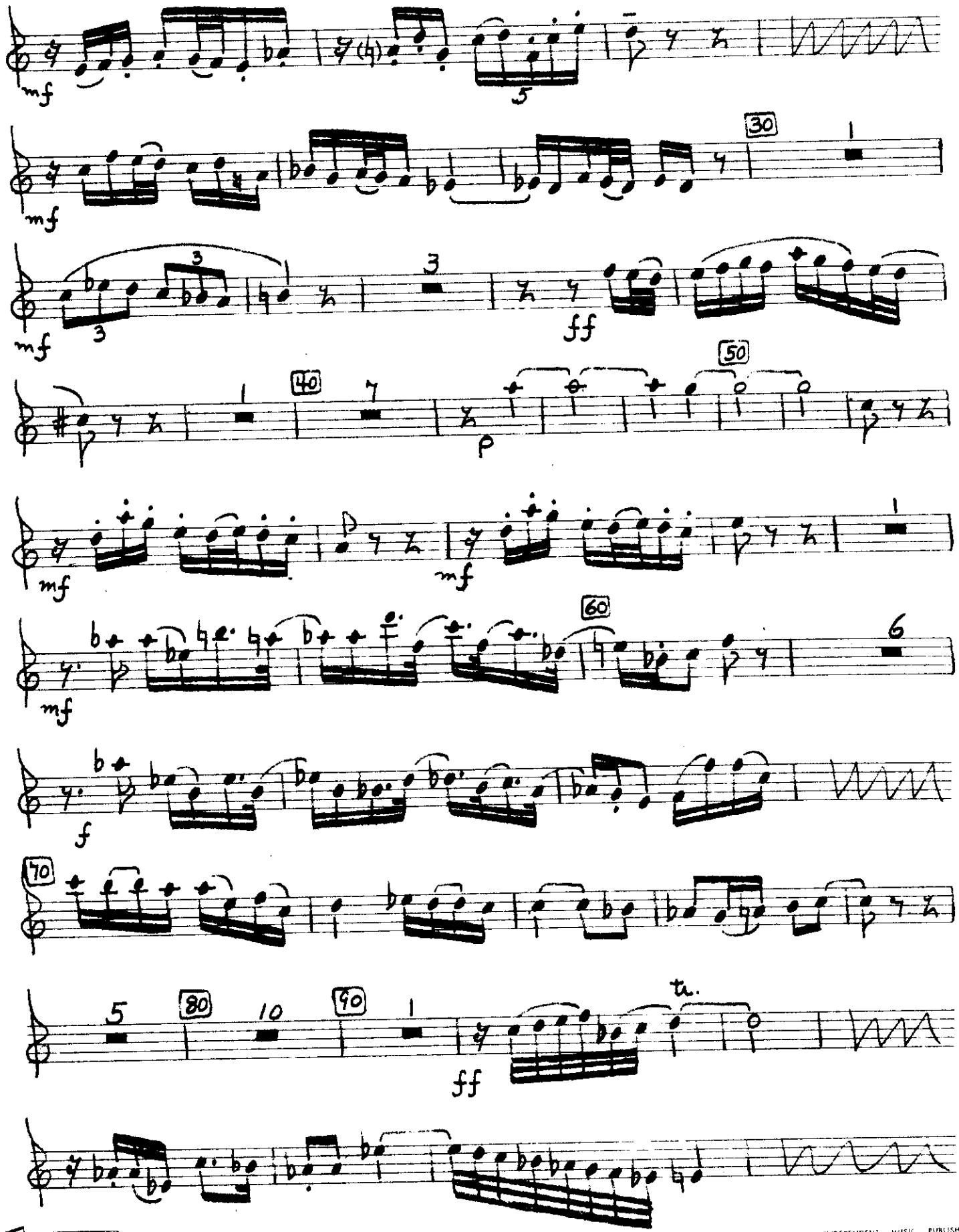
1

mf

20

4

INDEPENDENT MUSIC PUBLISHERS
215 E. 42 ST. N.Y. U.S.A.



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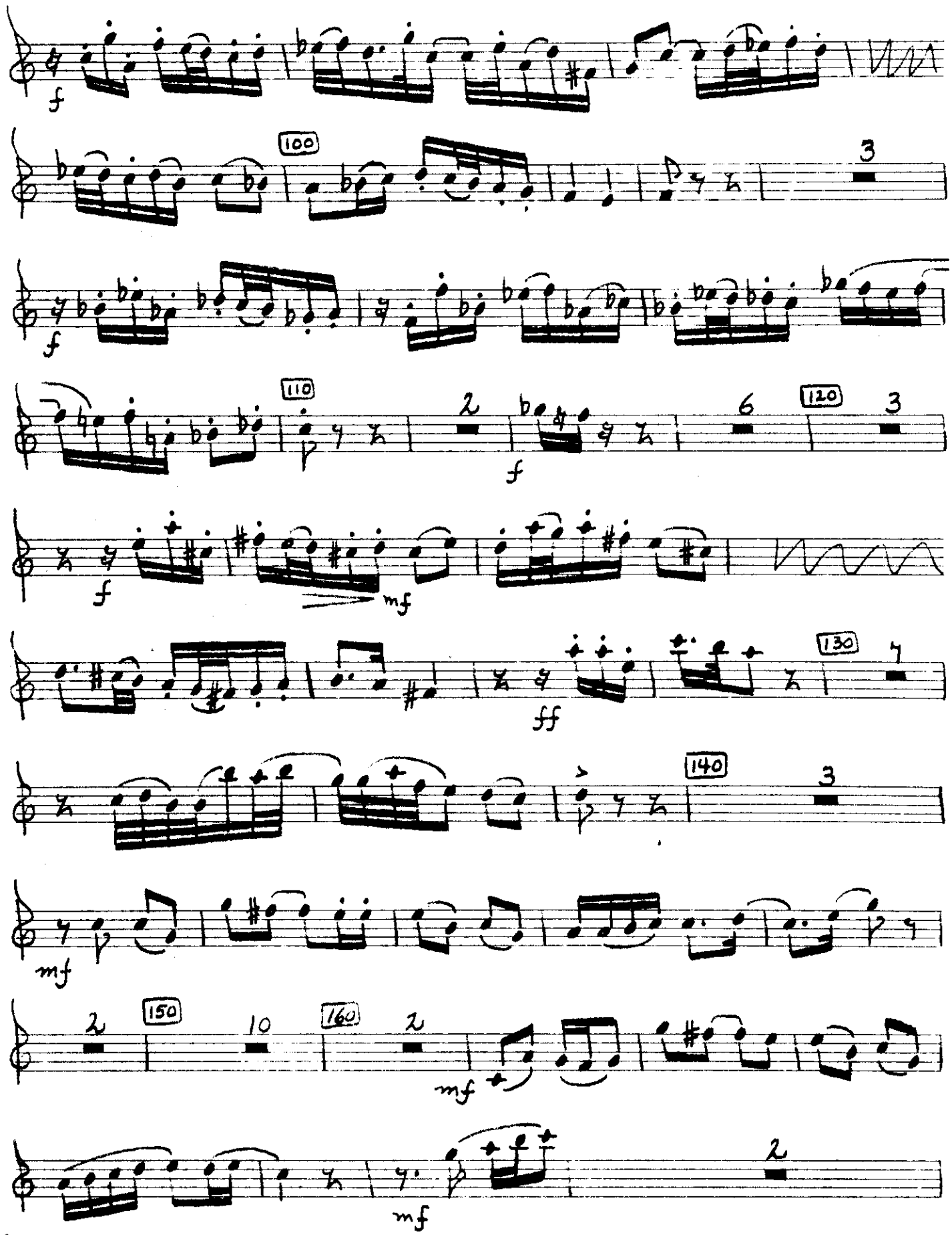
2-5 E 42 ST N.Y. 17 U.S.A.



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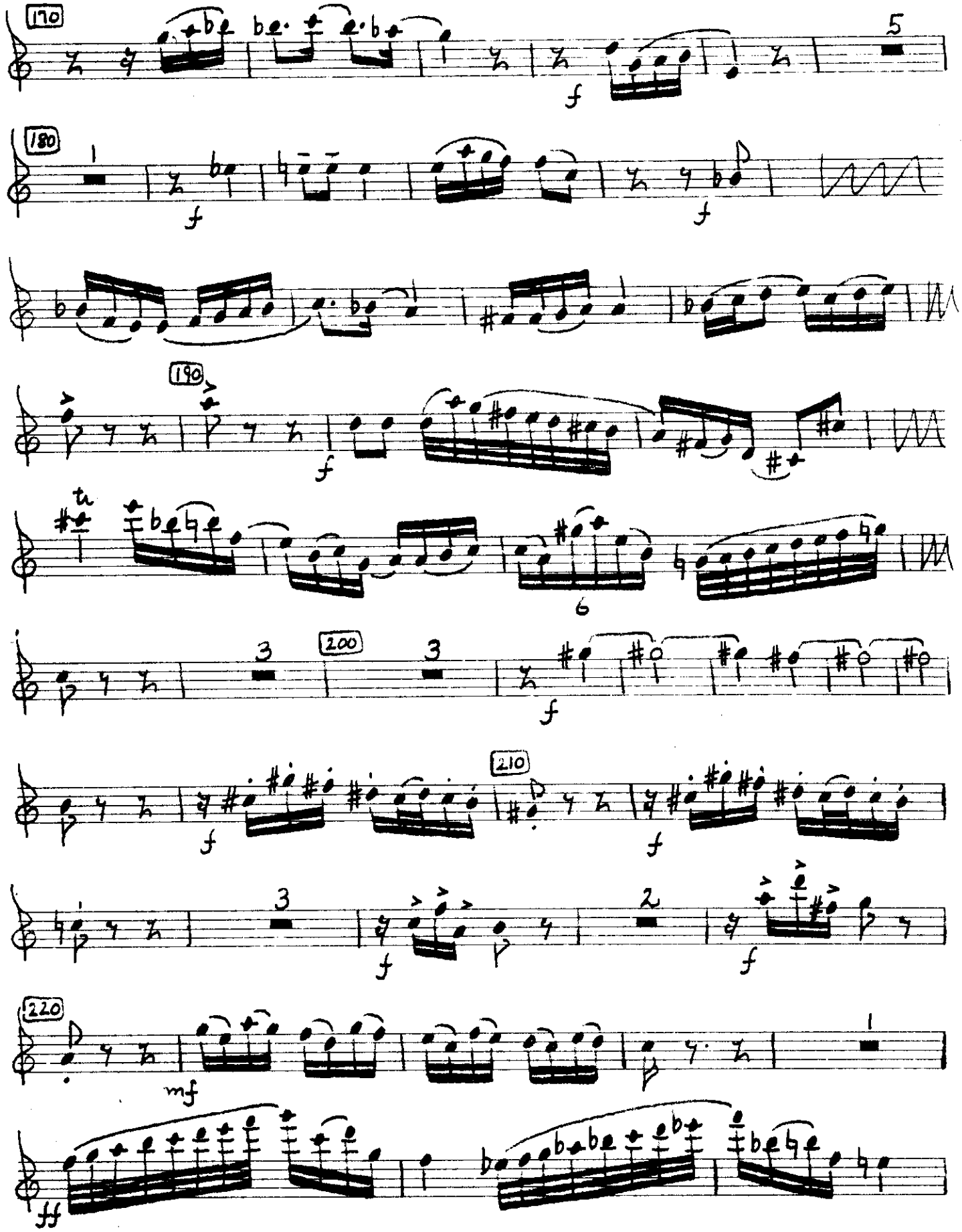
215 E. 42 ST. N.Y. ST. U.S.A.



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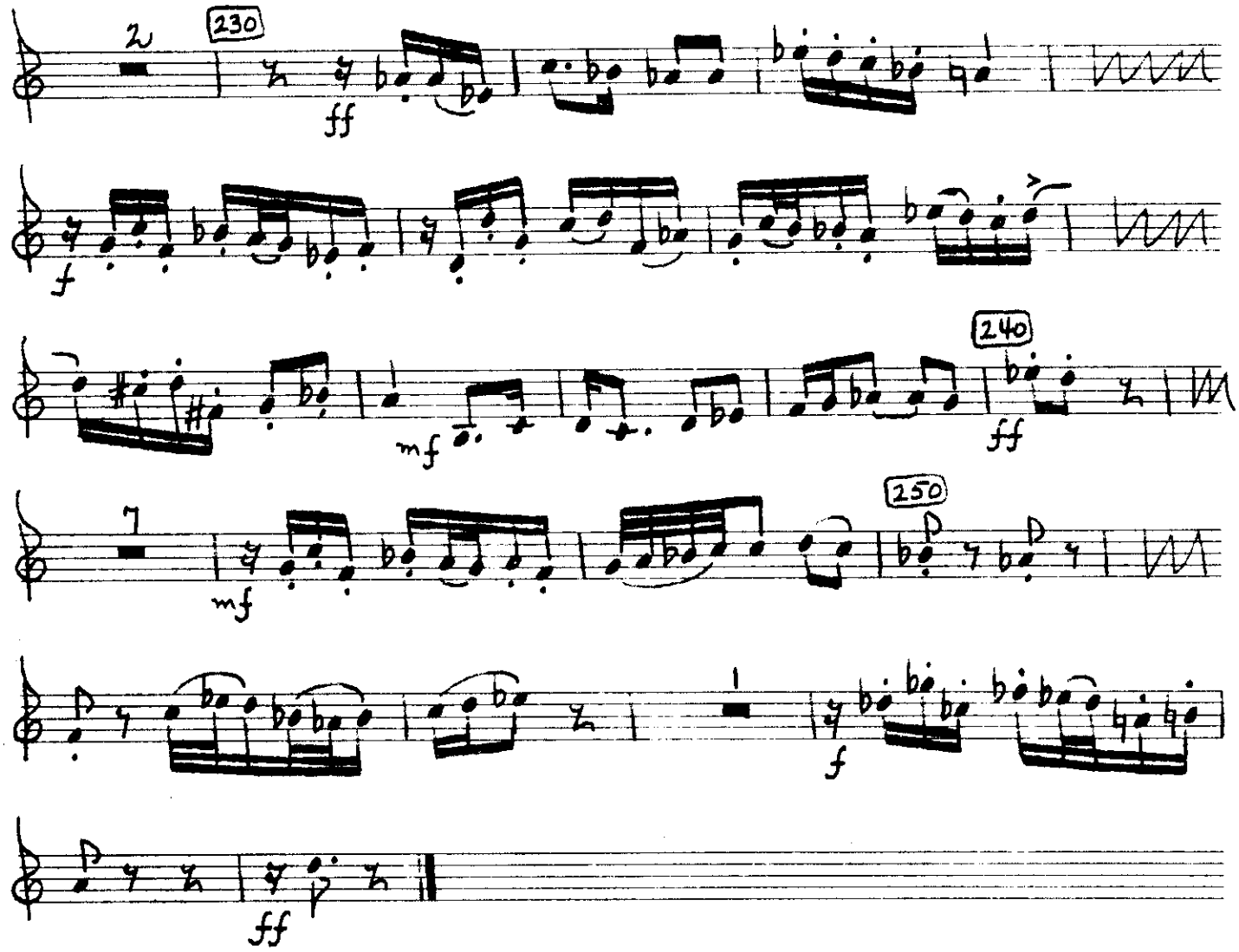
215 E 42 ST NEW YORK U.S.A.



No. 122 10-PLAIN

INDEPENDENT MUSIC PUBLISHERS
215 E 42 ST N Y C U S A

CONCERTO GROSSO

CLARINET IN A

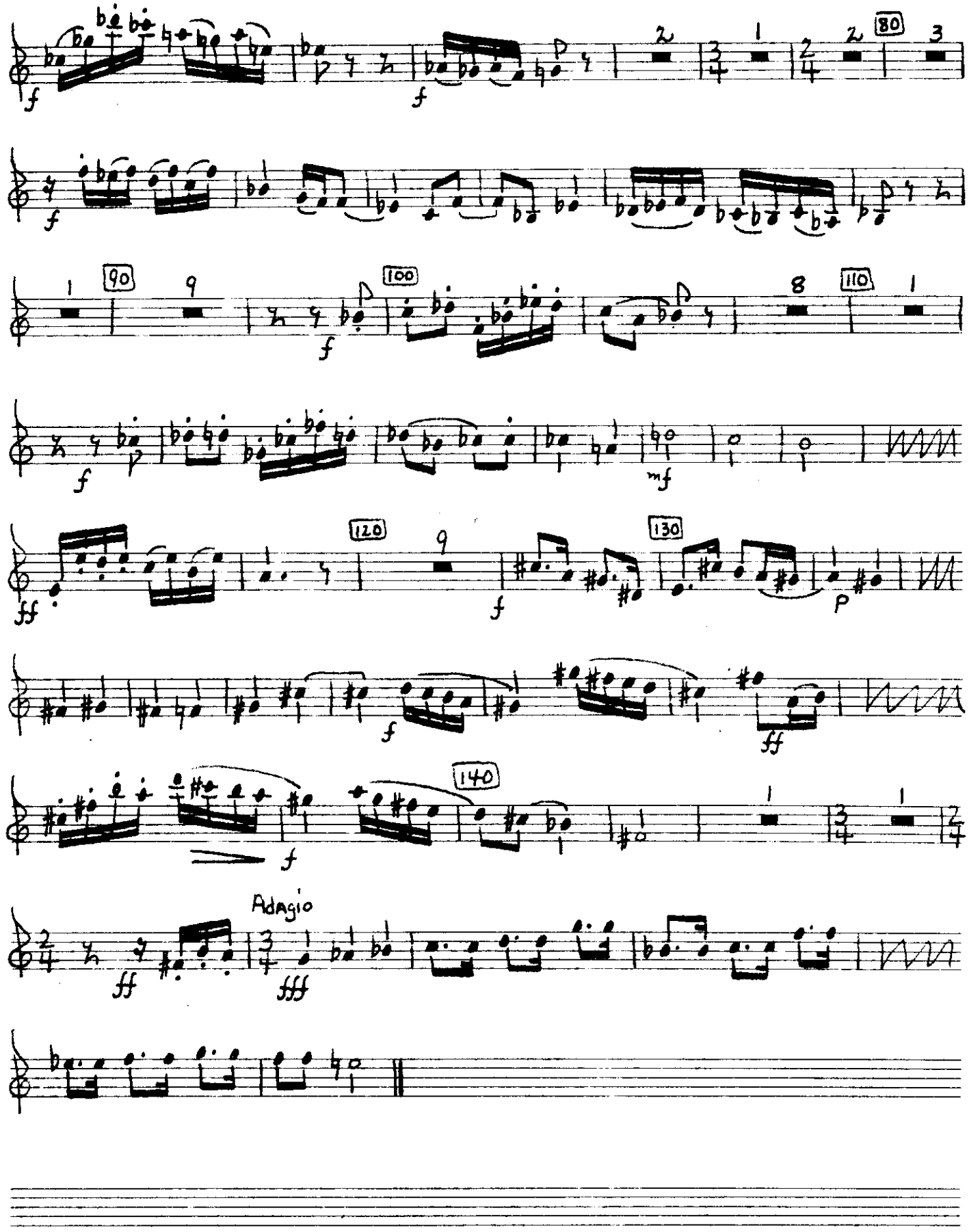
Lloyd Taliaferro

Adagio

Allegro

MAESTRO

INDEPENDENT MUSIC PUBLISHERS
215 E. 42 St. N.Y. 17, N.Y. U.S.A.



INDEPENDENT MUSIC PUBLISHERS
215 E. 42 ST. N.Y. 17, U.S.A.

Lento

mf p

f sub. pp p

mf mf

mf f

p

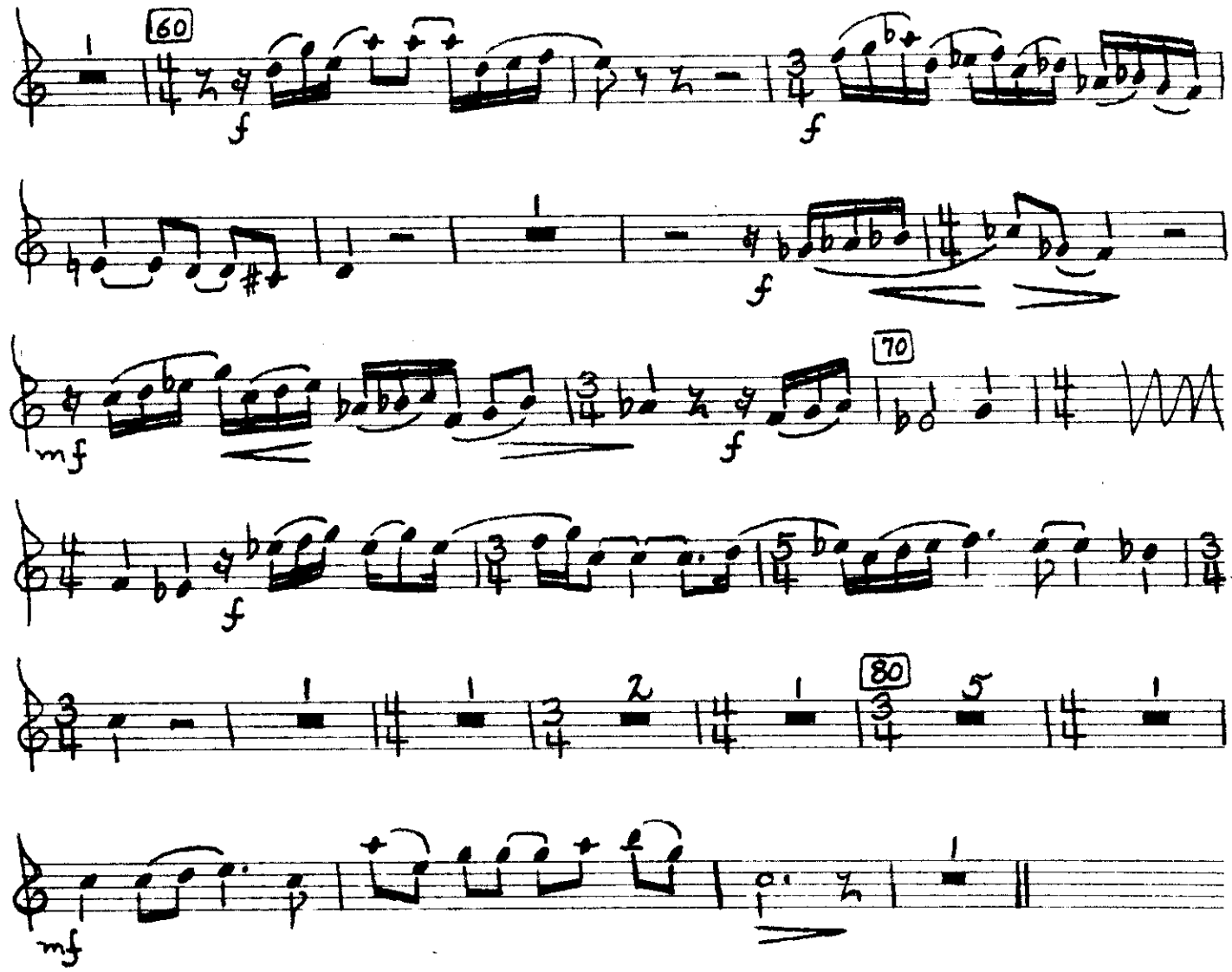
p

mf

f

ff

MAESTRO
No. 122 10-PLAIN
INDEPENDENT MUSIC PUBLISHERS
215 E 42 ST N Y 17, U S A



MASTRO
No. 122 10-PLAIN
INDEPENDENT MUSIC PUBLISHERS
235 E 42 ST NY 17 U S A

III

Allegro

mf

10

f

20

30

mf

40

mf

mf

50

mf

f

Faster

60

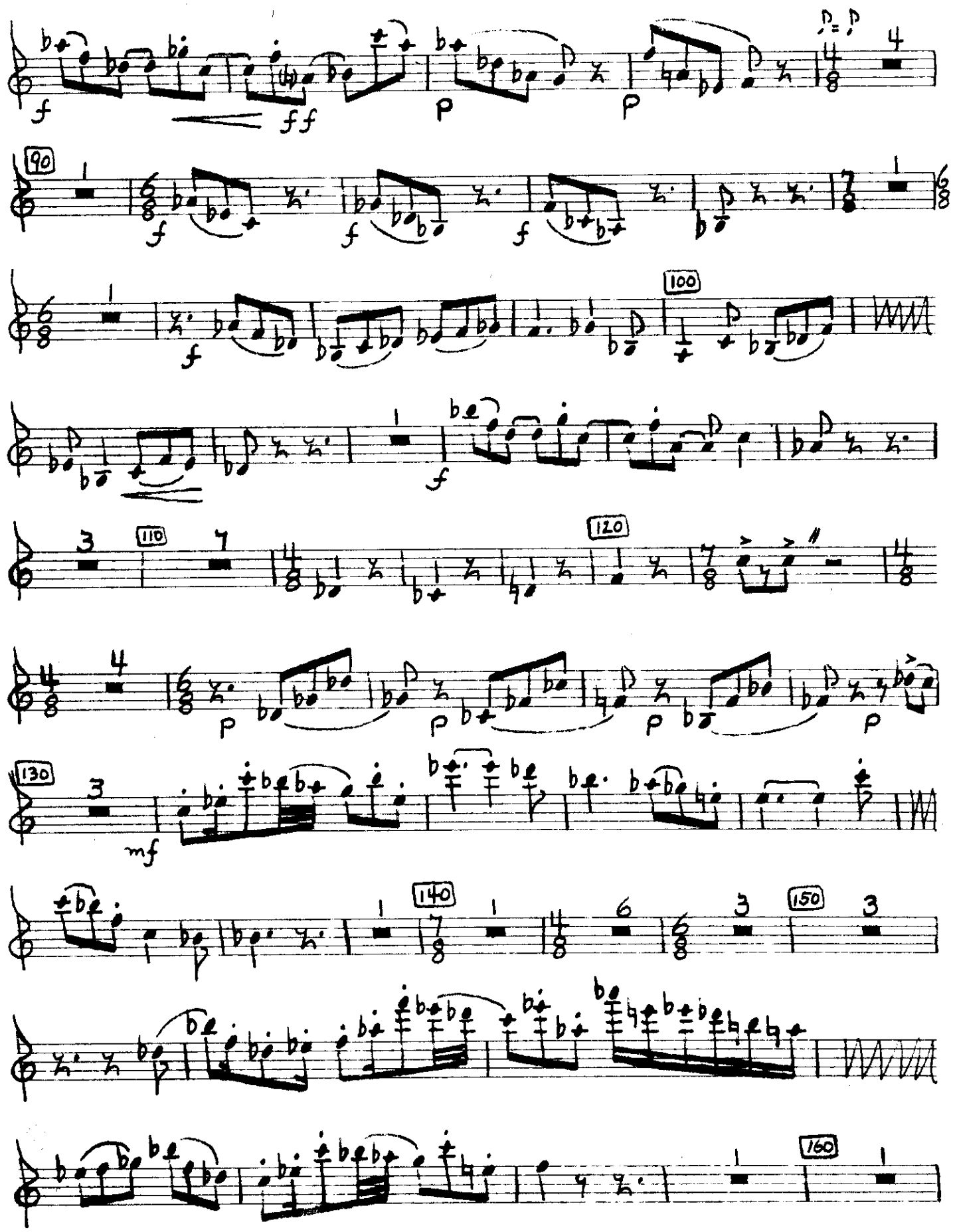
f

70

80 Tempo I

No. 122 10-PLAIN

INDEPENDENT MUSIC PUBLISHERS
215 E. 42 ST. N.Y. 17, U.S.A.



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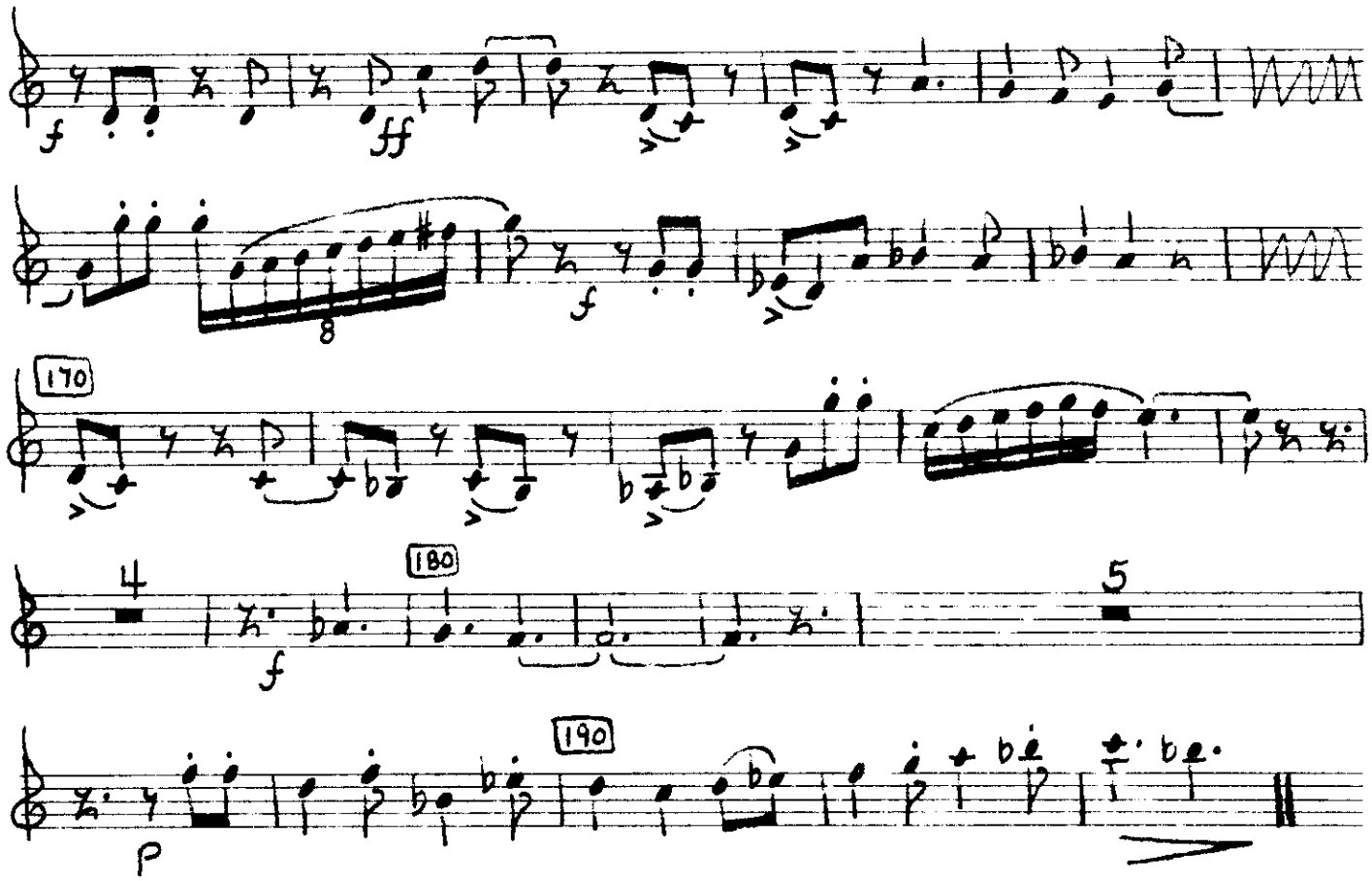
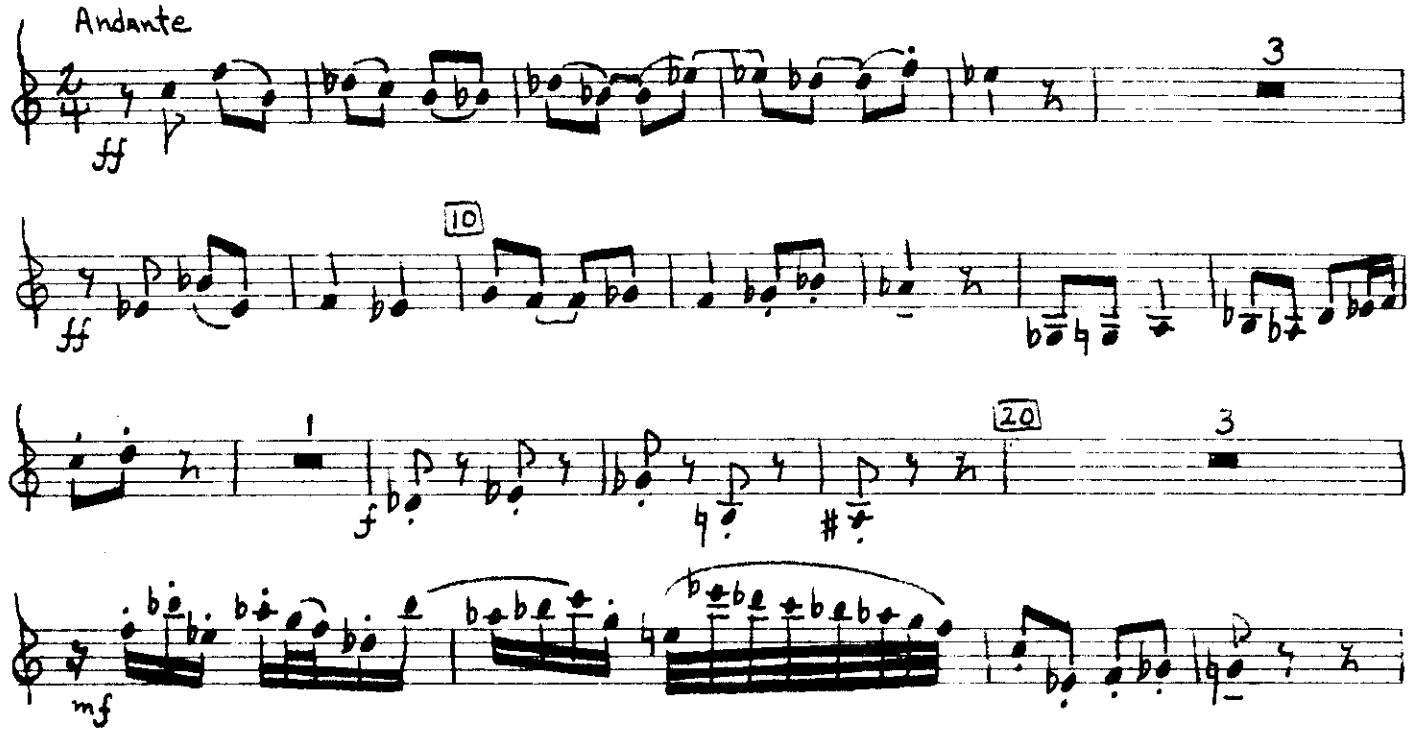
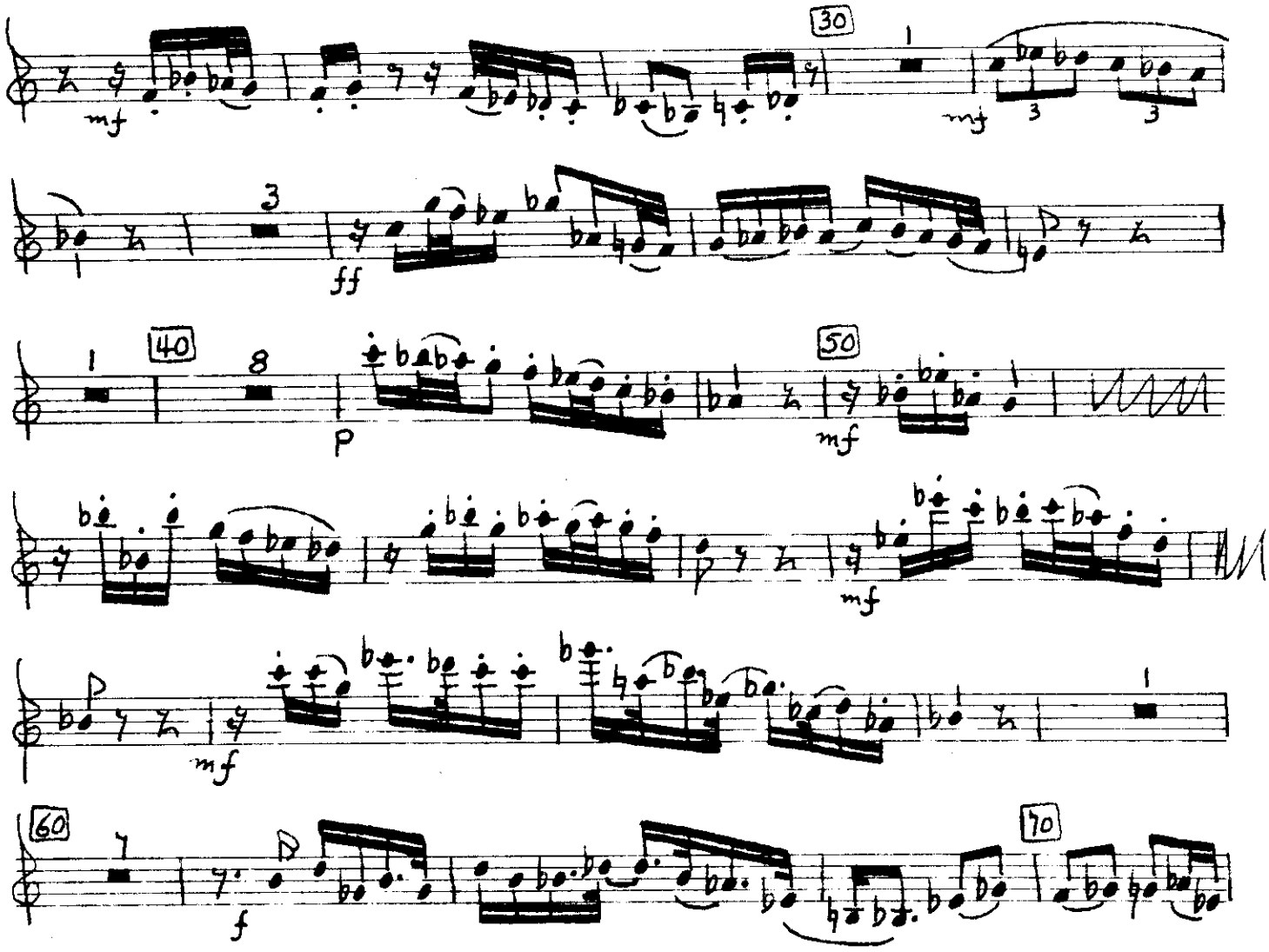


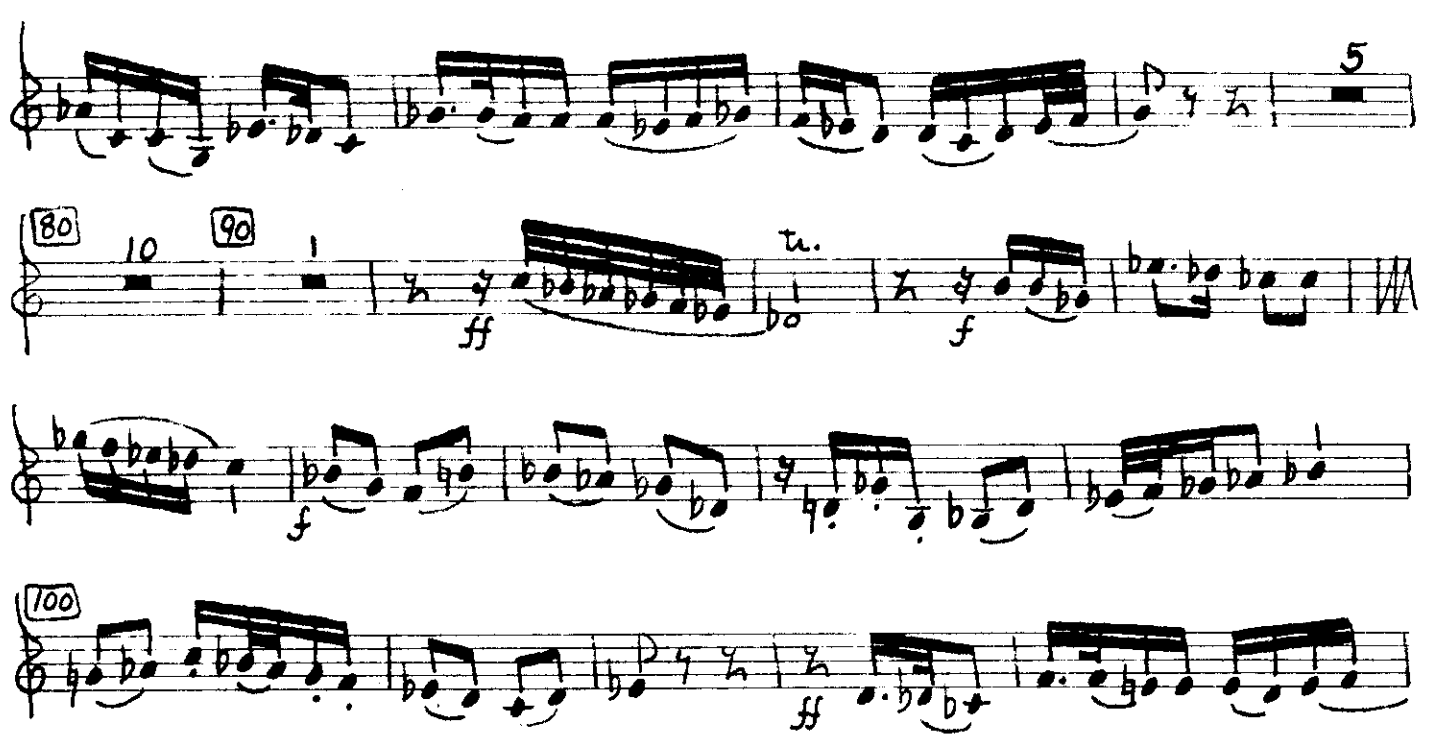
IV



INDEPENDENT MUSIC PUBLISHERS
215 E. 42 St. N.Y. 17 U.S.A.

CLARINET (8)





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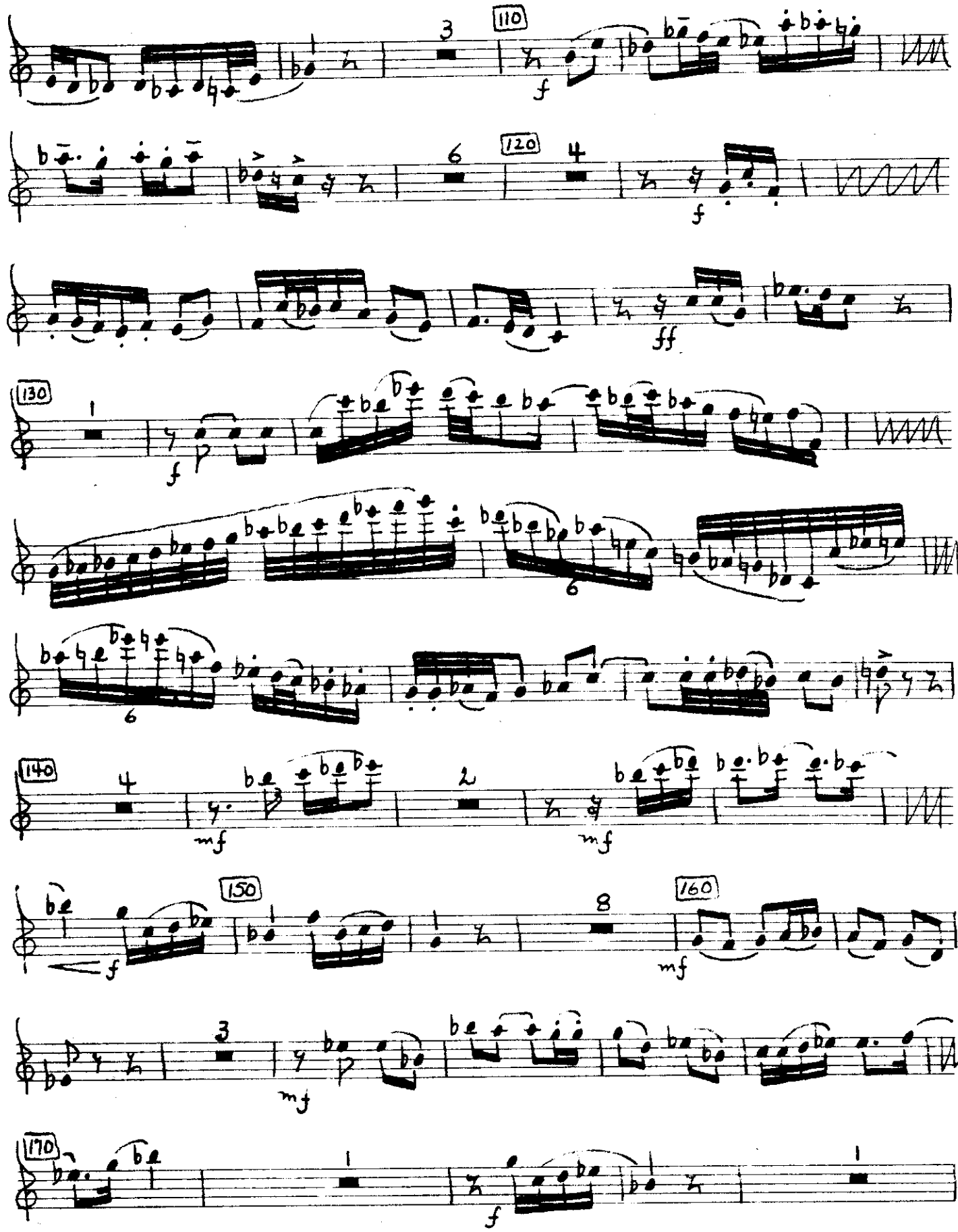
INDEPENDENT MUSIC PUBLISHERS
215 E 42 ST N.Y. U.S.A.



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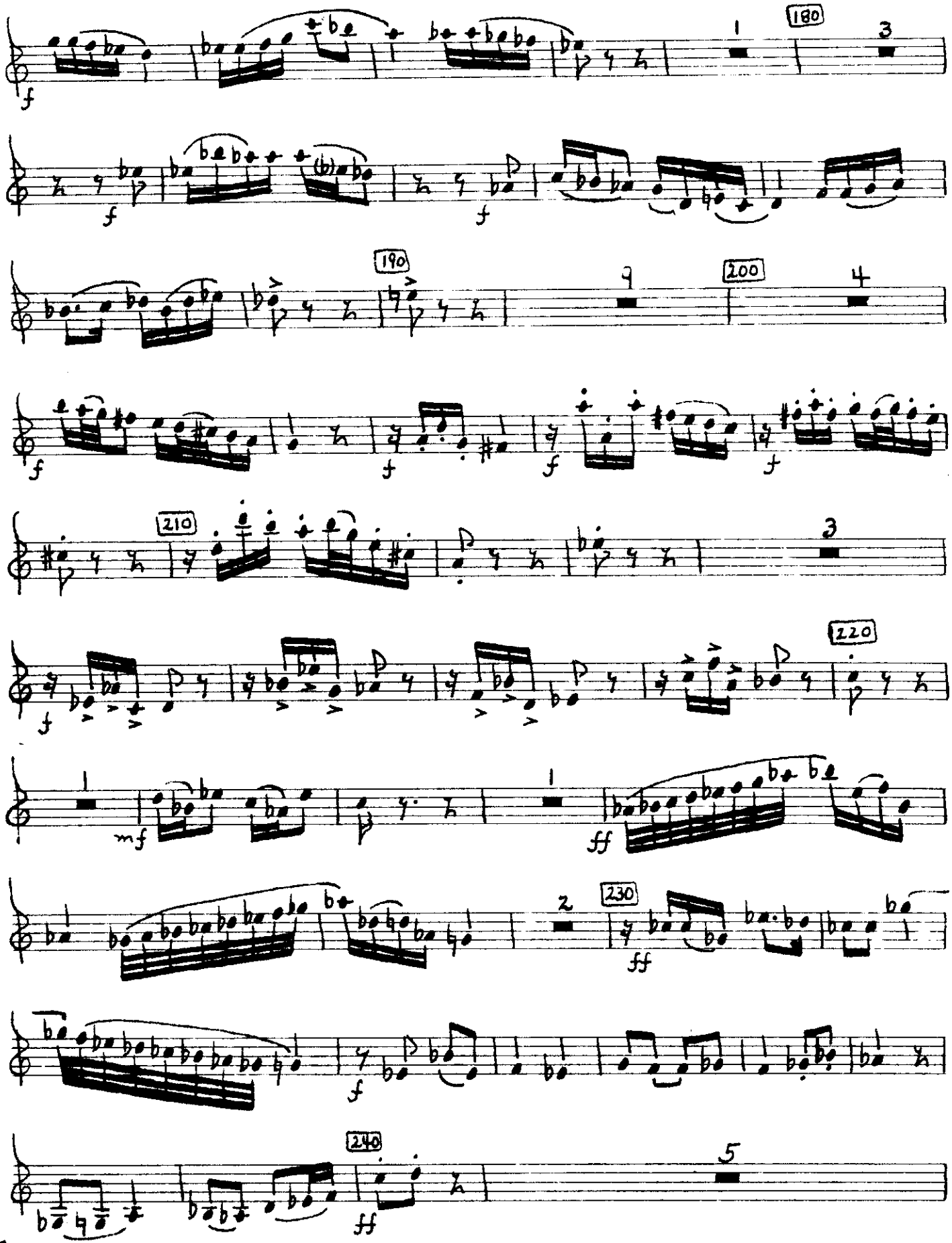
215 E. 42 ST. N.Y. 17, U.S.A.

CLARINET (10)



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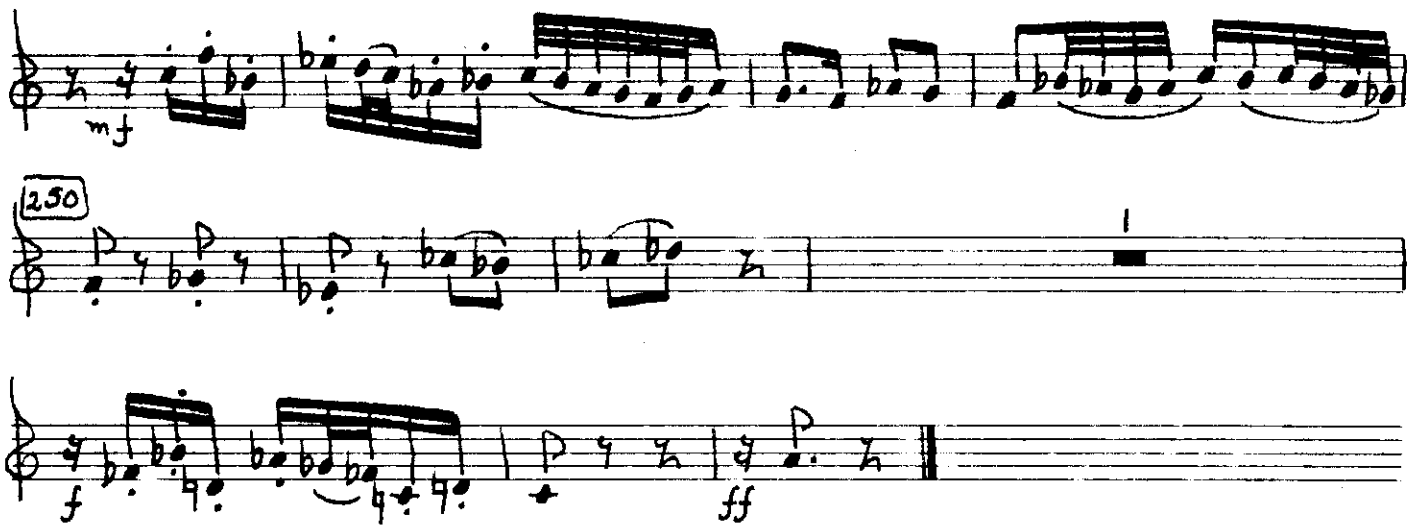
215 E. 42 ST. N.Y. 17 U.S.A.

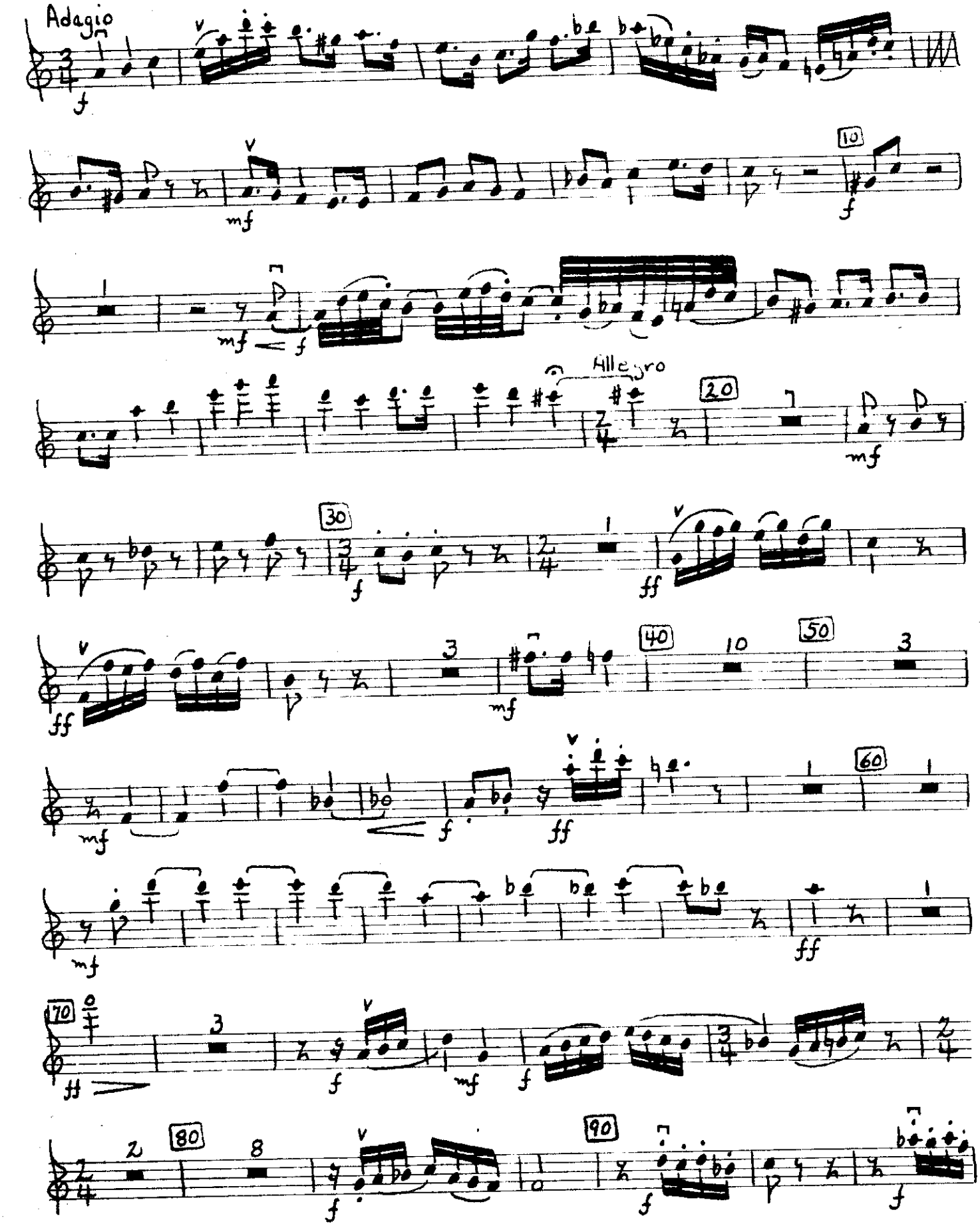


INDEPENDENT MUSIC PUBLISHERS
215 E 42 ST N Y 17 U S A

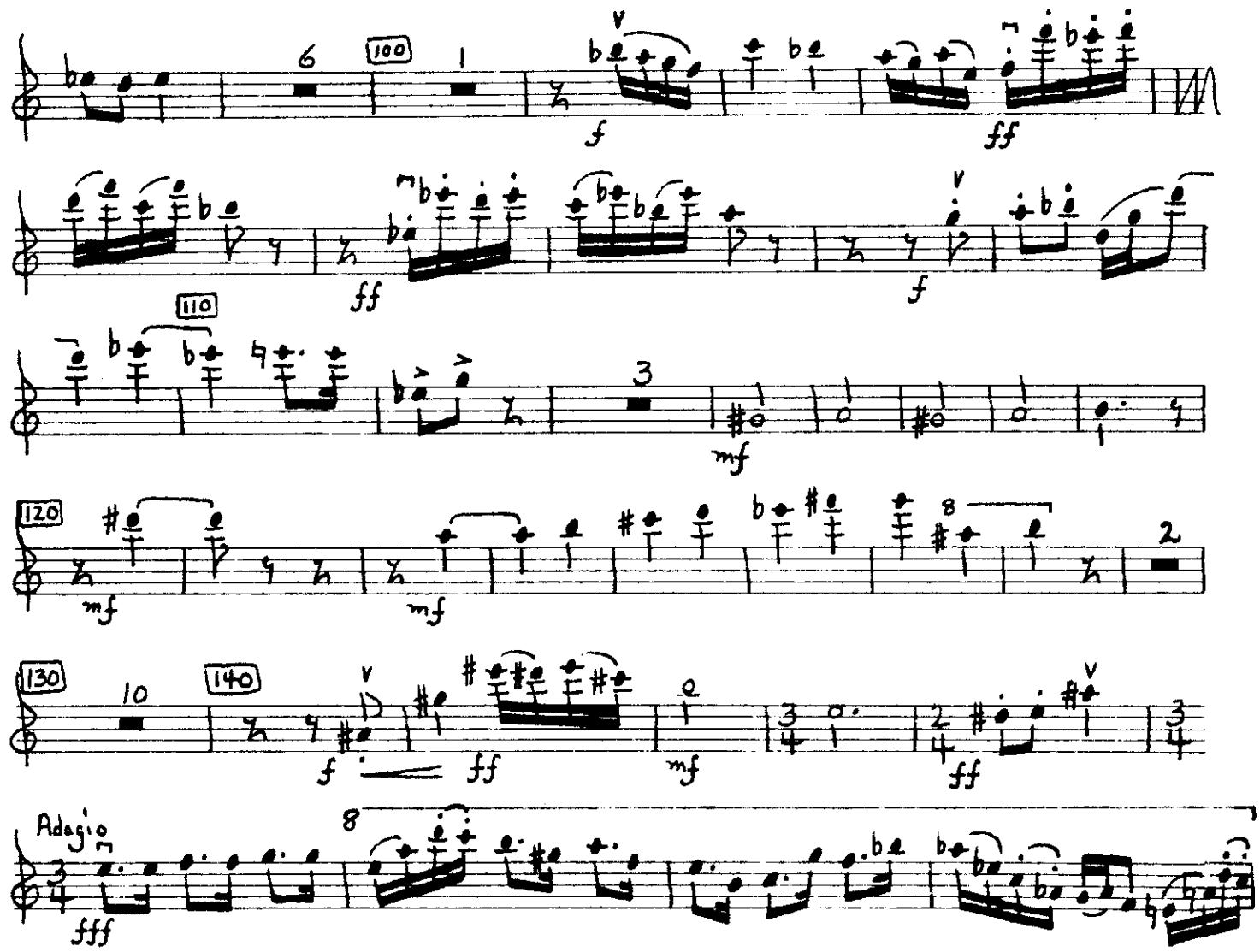
CONCERTO GROSSO

VIOLIN I

Lloyd Taliaferro



INDEPENDENT MUSIC PUBLISHERS



INDEPENDENT MUSIC PUBLISHERS
215 E 42 ST N Y 17 U S A

II

Lento

10

20

30

40

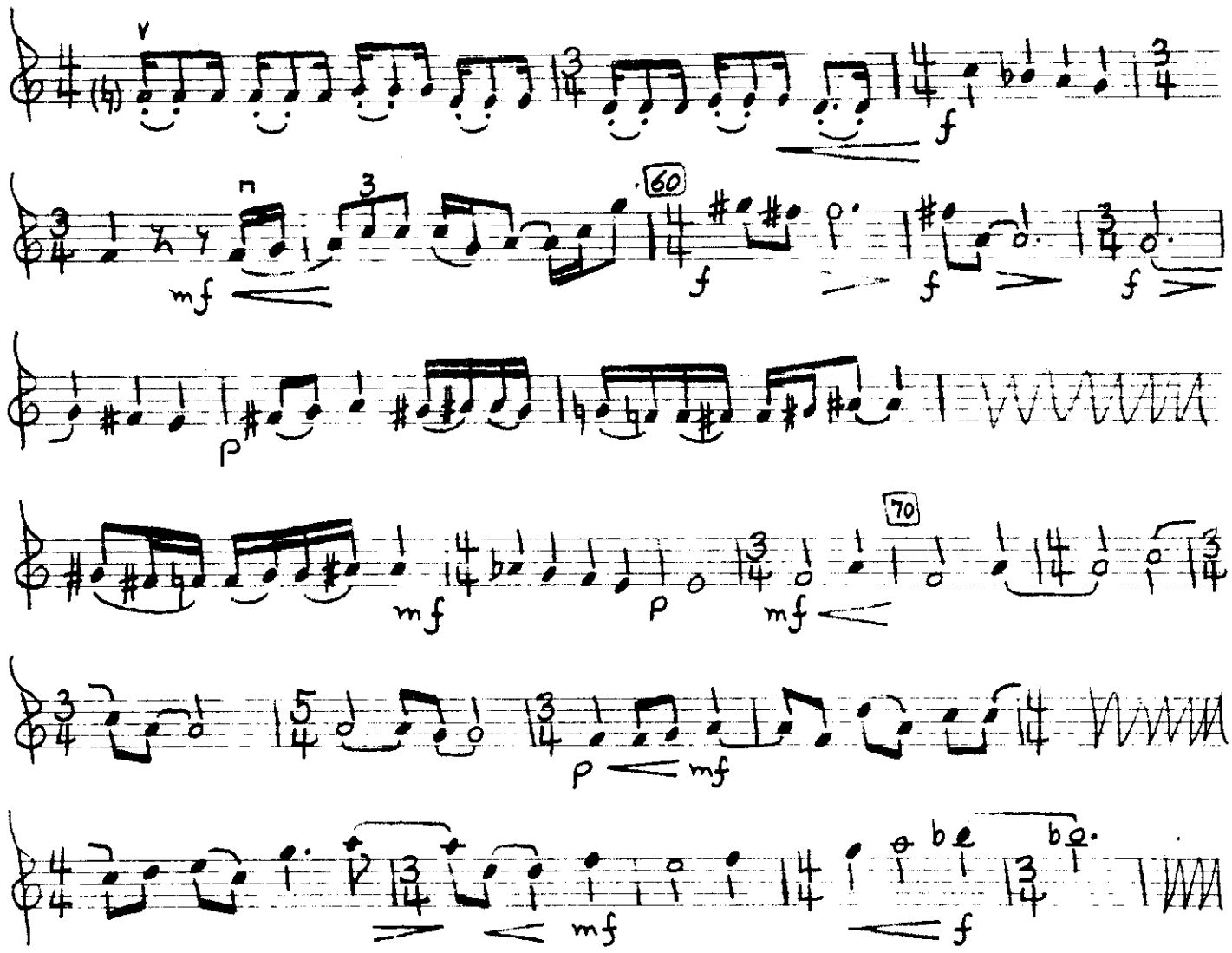
50

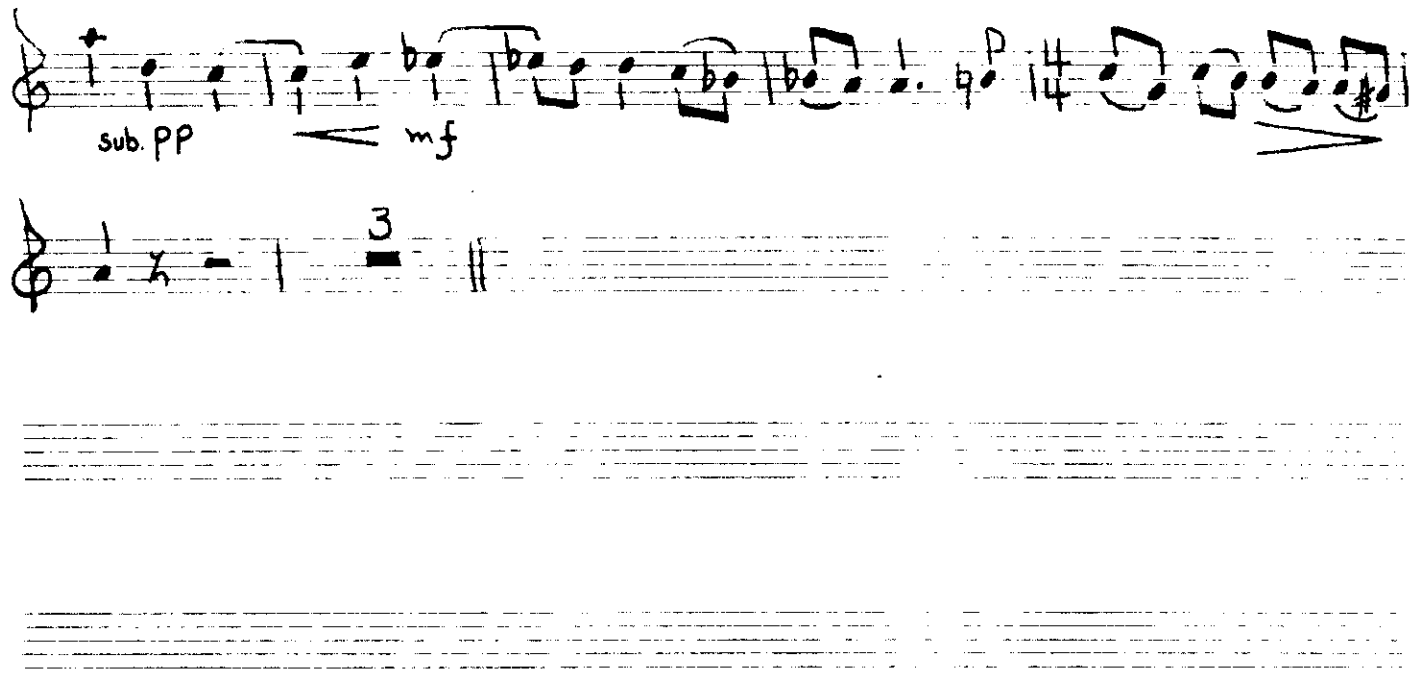
Pizz.

Arco.

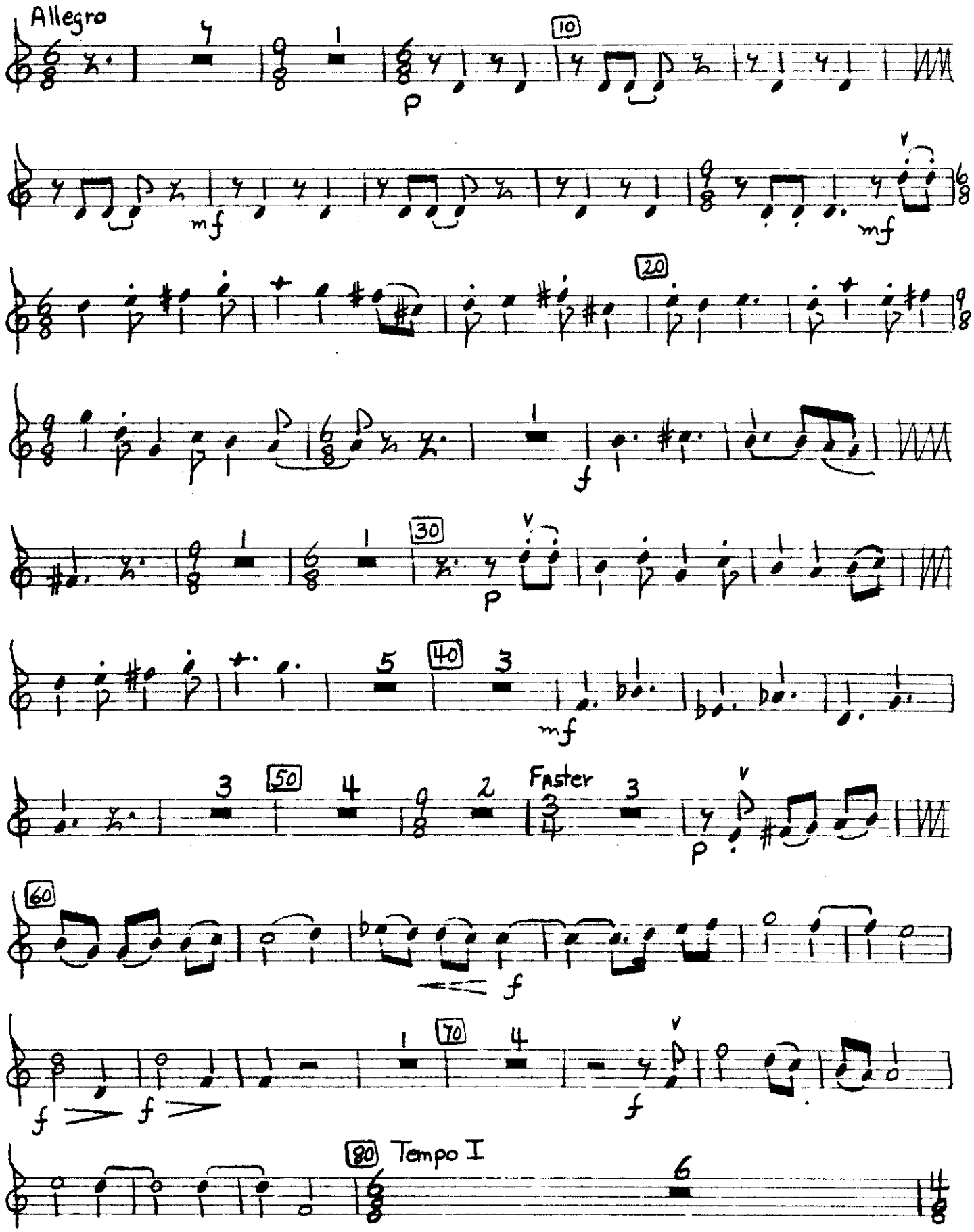
MAESTRO
No. 122 10-PLAIN

INDEPENDENT MUSIC PUBLISHERS
215 E 42 ST N Y 17 U S A


V
mf
60
f
f
f
p
mf
70
p
mf
p
mf
mf
f


sub. pp
mf
3

III



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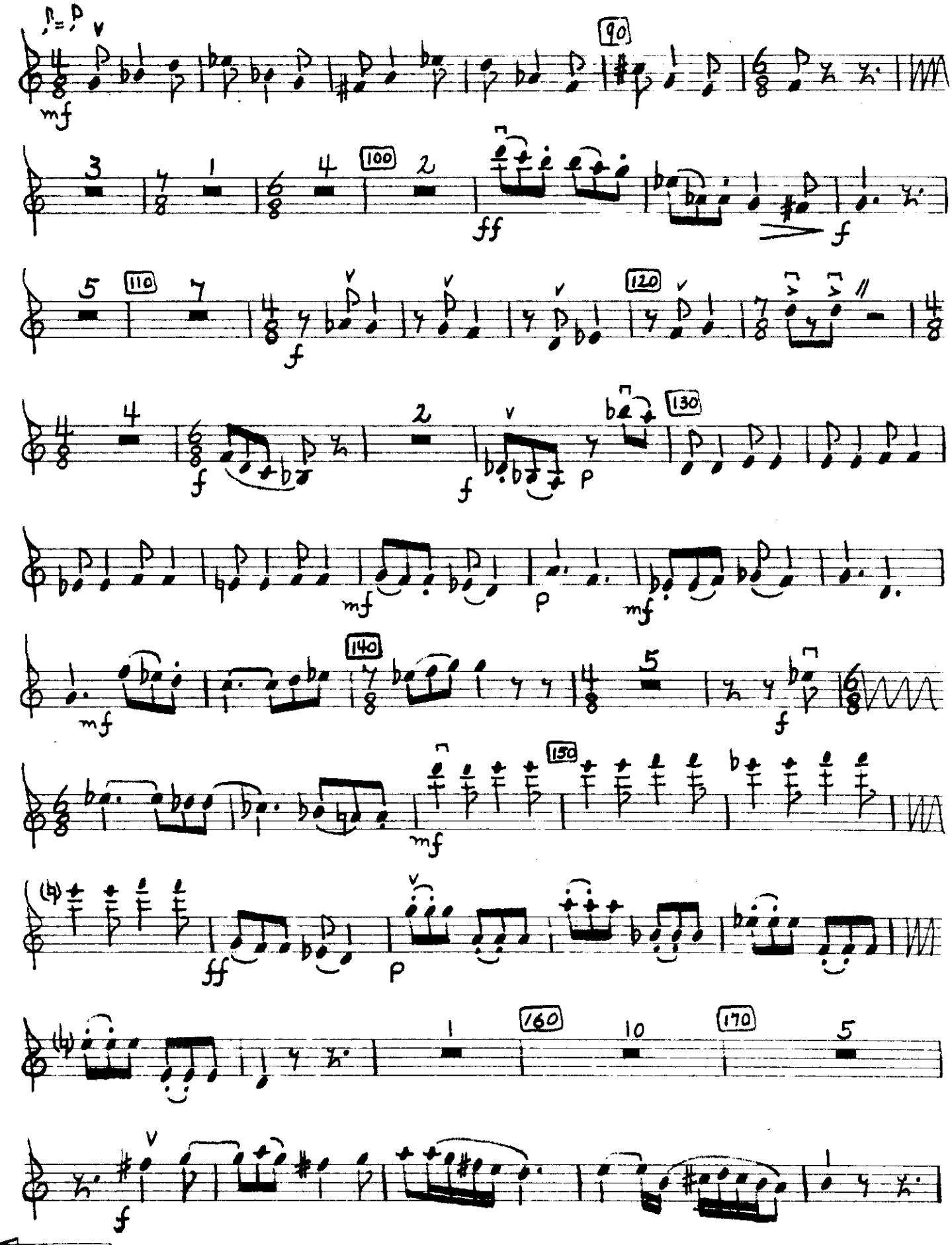
215 E 42 ST NY 17 U.S.A.



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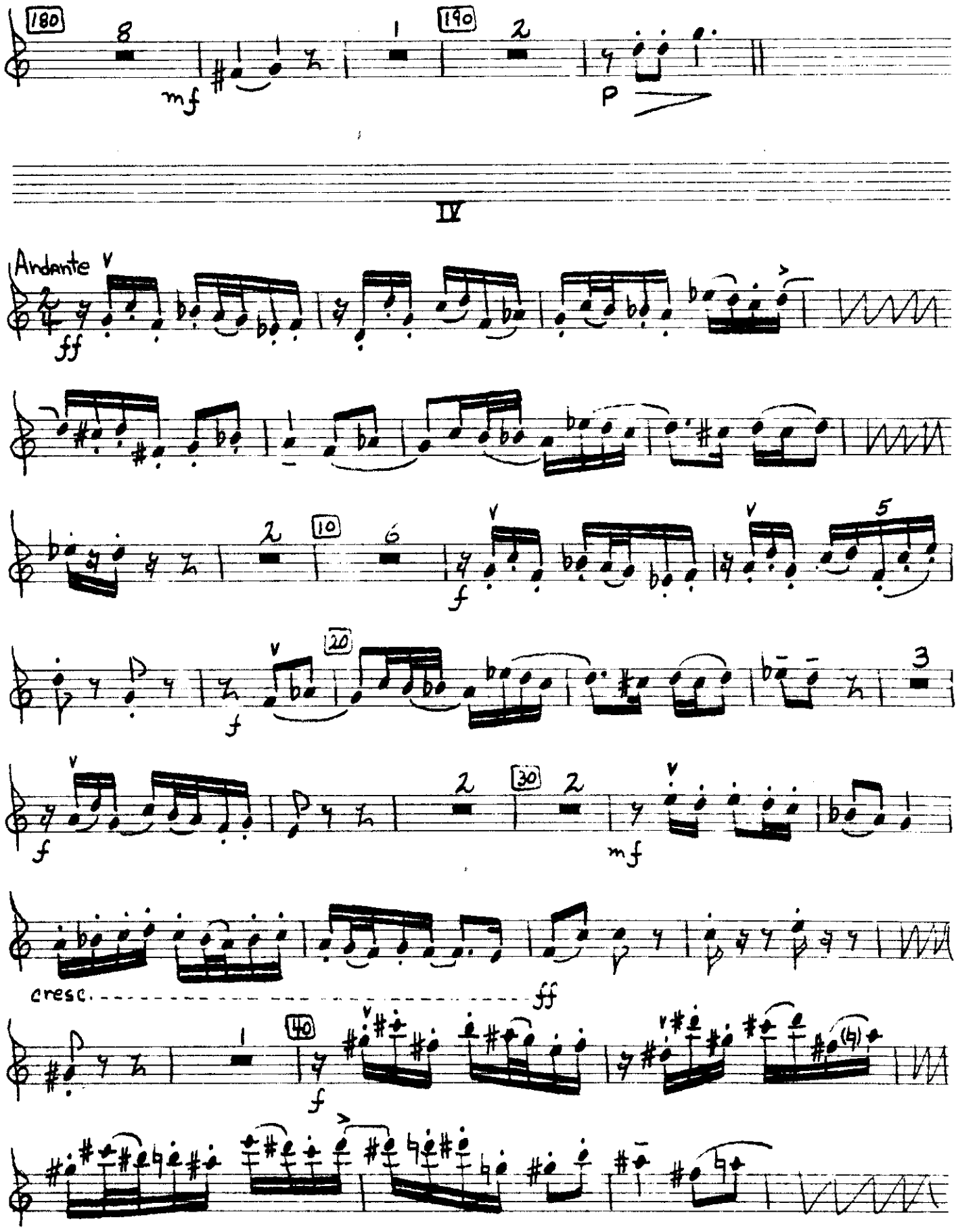

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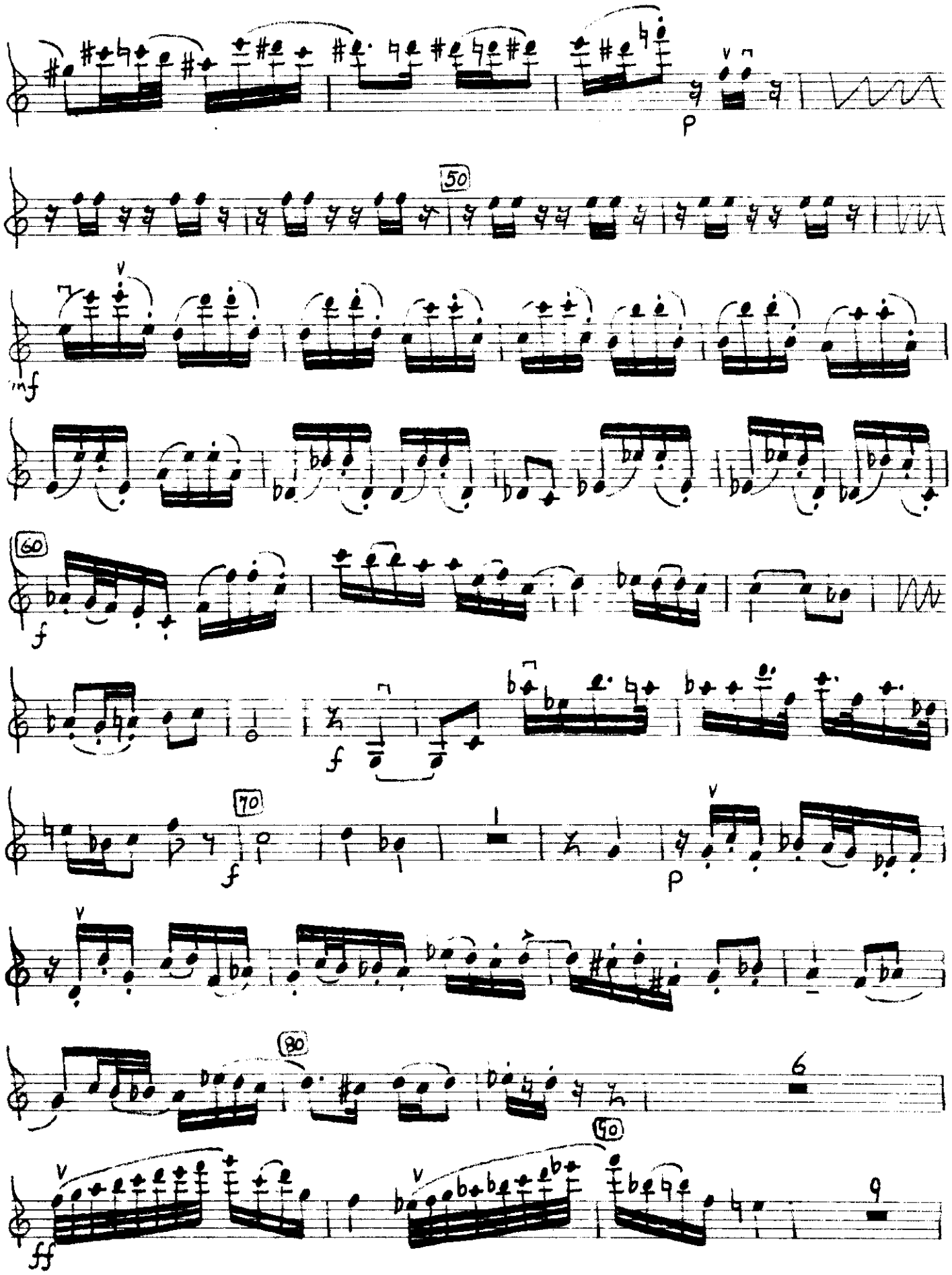

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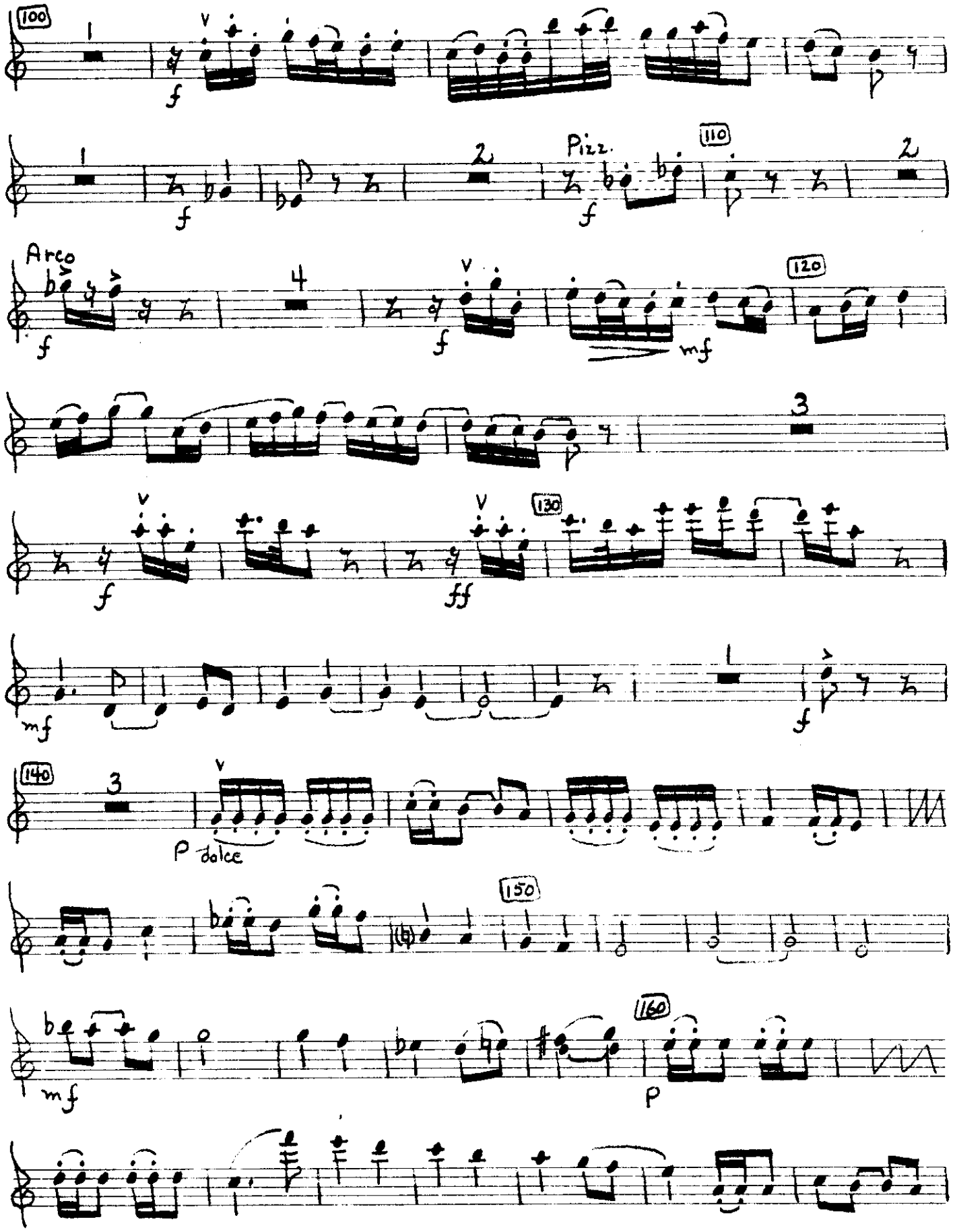

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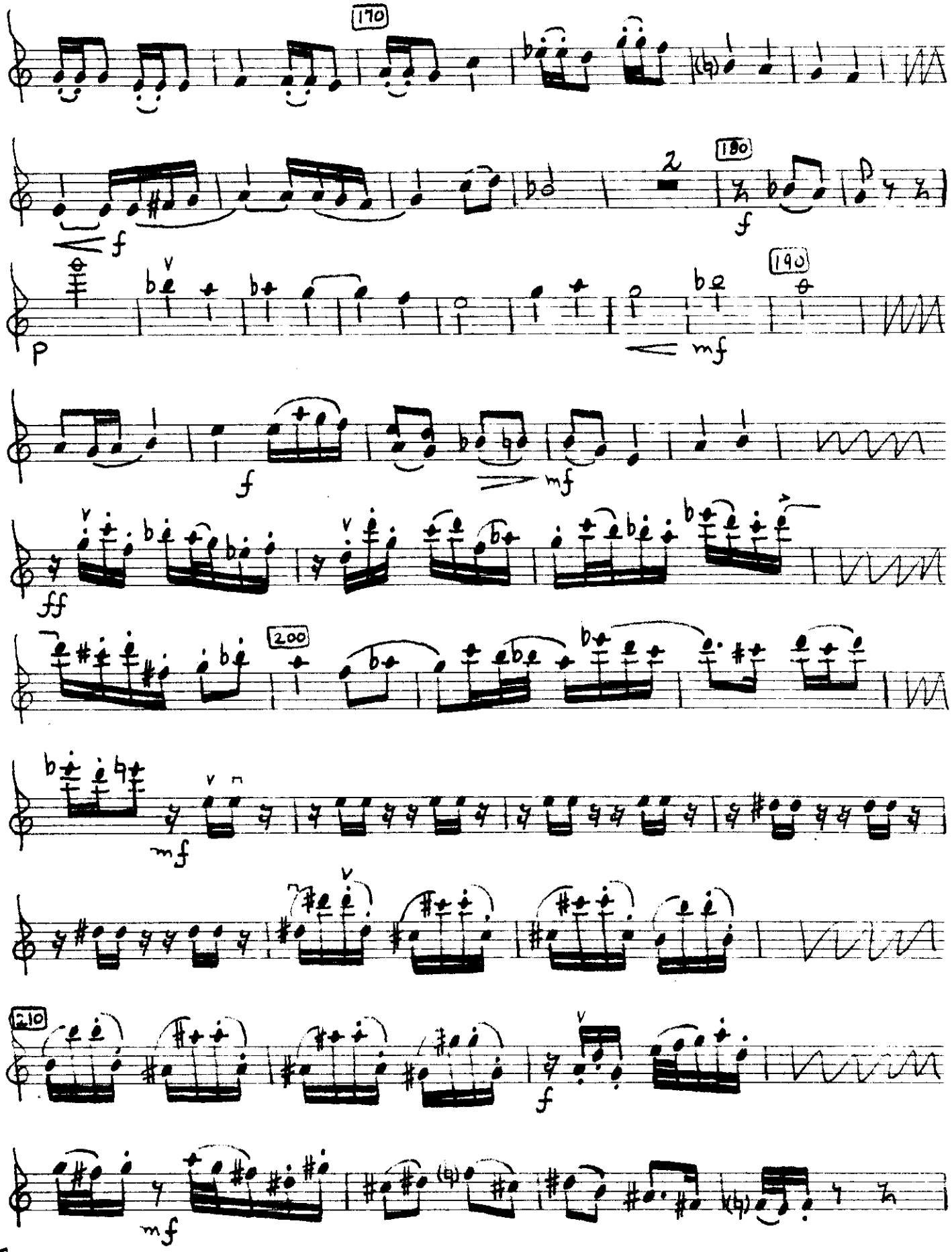
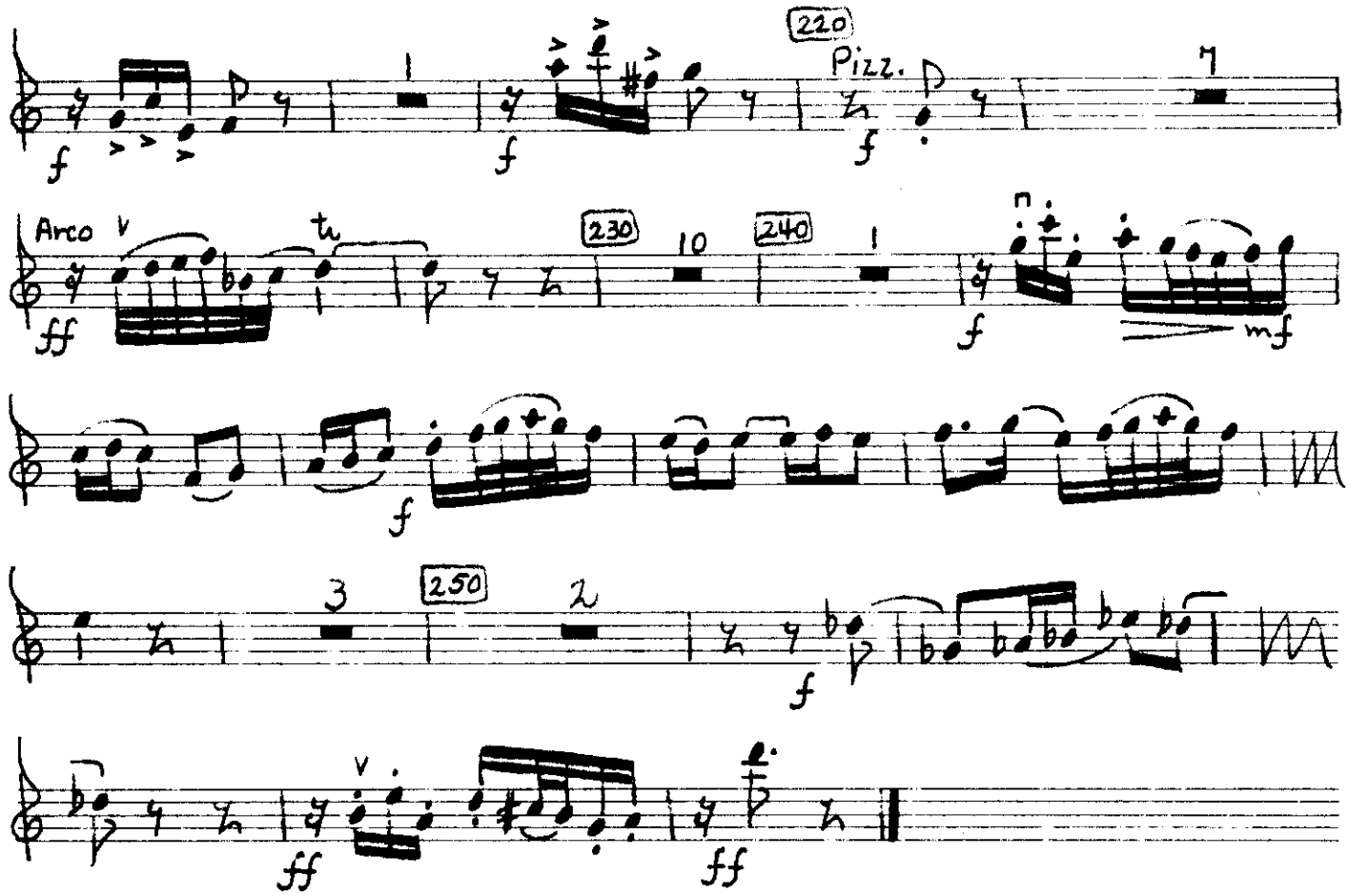


INDEPENDENT MUSIC PUBLISHERS
NEW YORK U.S.A.

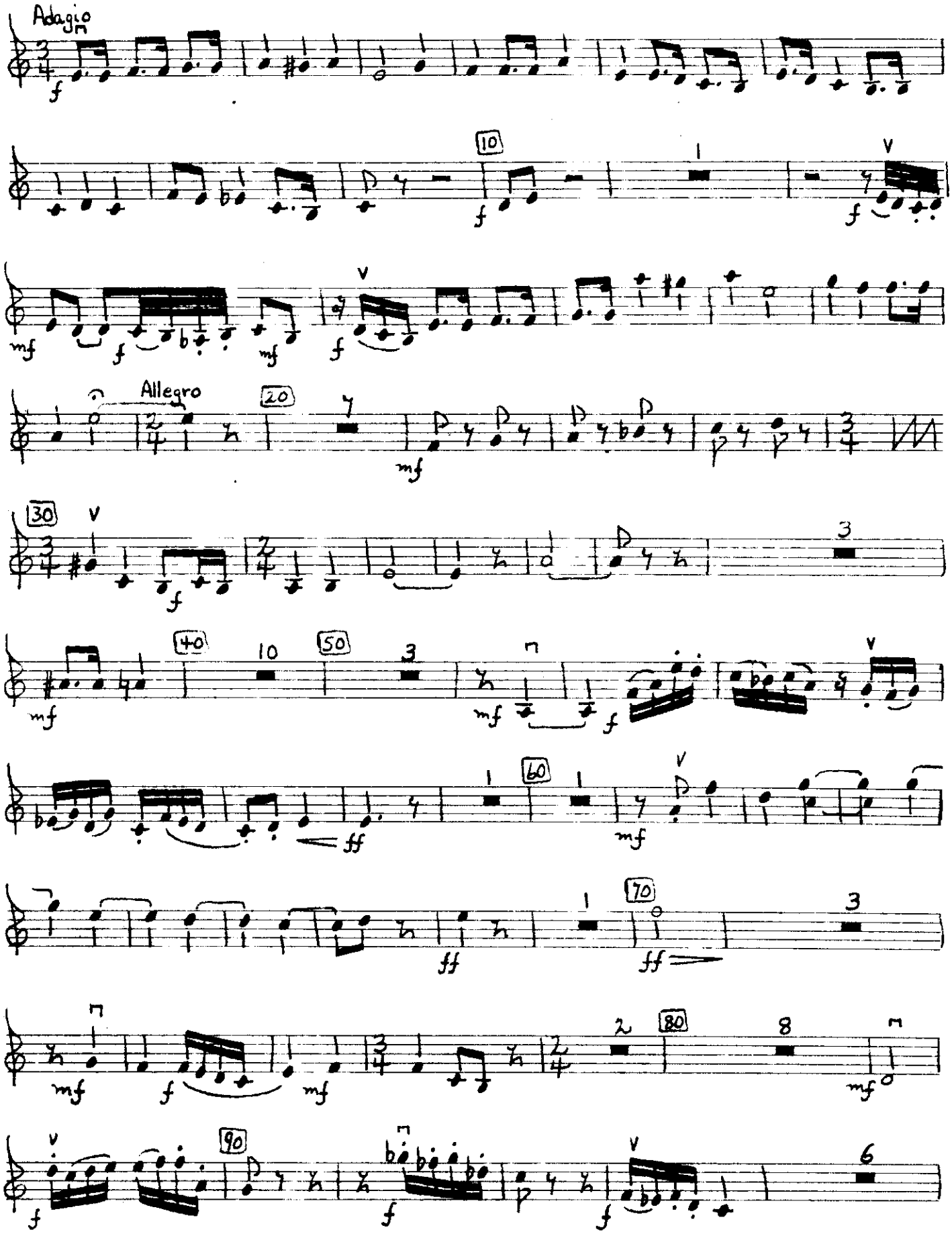


MAESTRO
No. 122 10-PLAIN
INDEPENDENT MUSIC PUBLISHERS

CONCERTO GROSSO

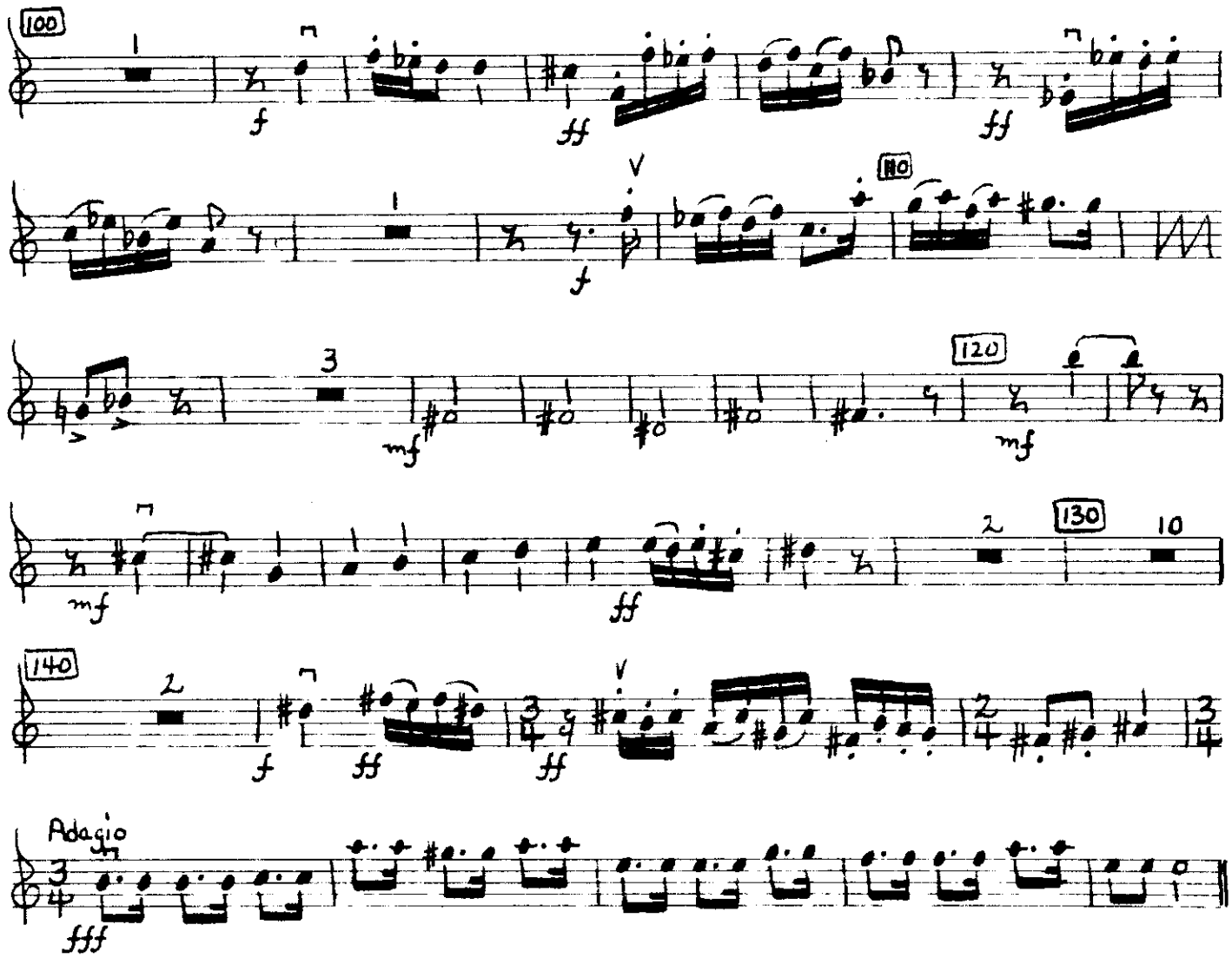
VIOLIN II

Lloyd Taliaferro



MAESTRO
No. 122 10-PLAIN

INDEPENDENT MUSIC PUBLISHERS
215 E 42 ST N.Y. 17, U.S.A.



INDEPENDENT MUSIC PUBLISHERS
215 E. 42 ST. N.Y. 17, U.S.A.

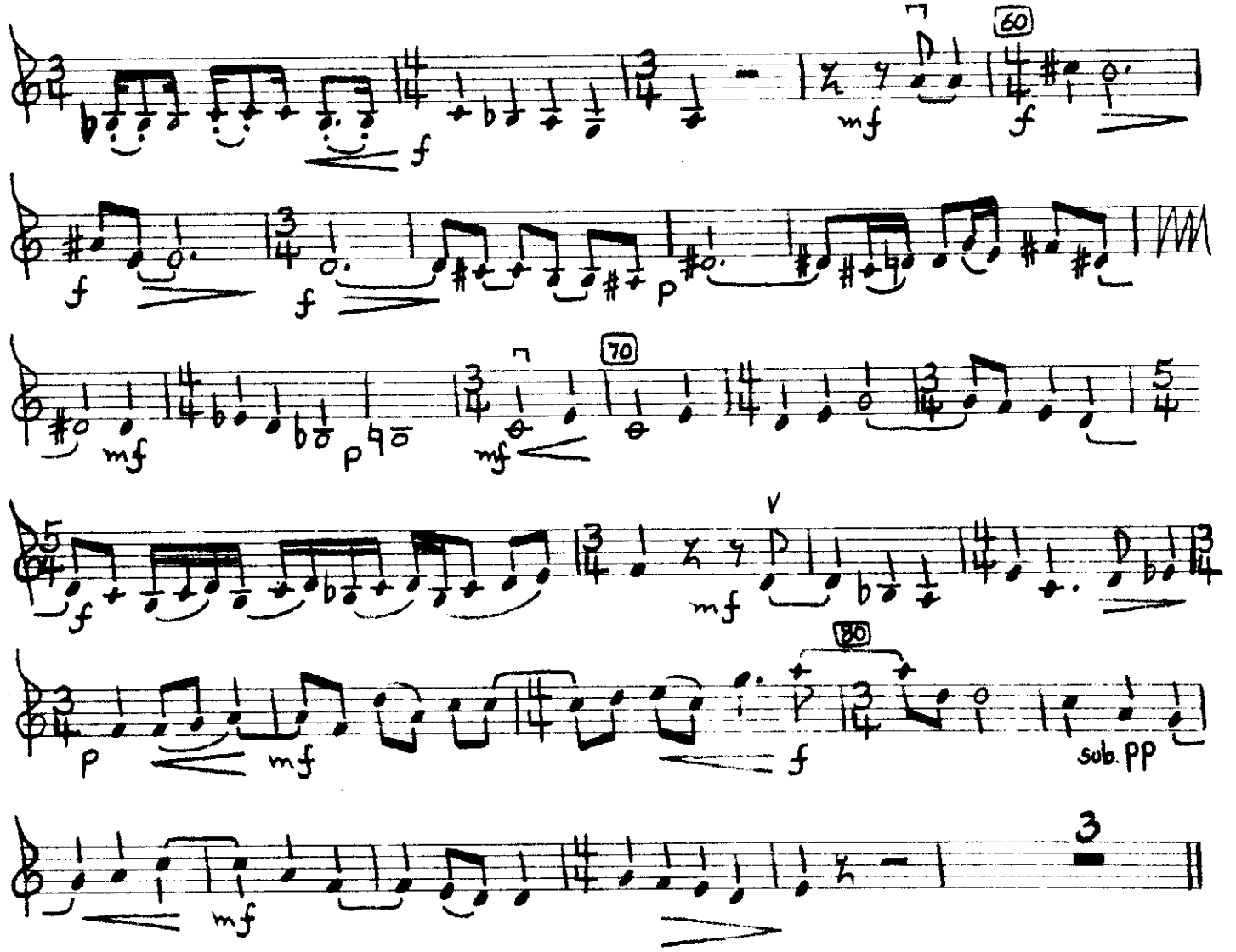
Lento

mf p mf f mf f p mf

Pizz. Arco

ff ff p p p

MASTRO
No. 122 10-PLAIN
INDEPENDENT MUSIC PUBLISHERS



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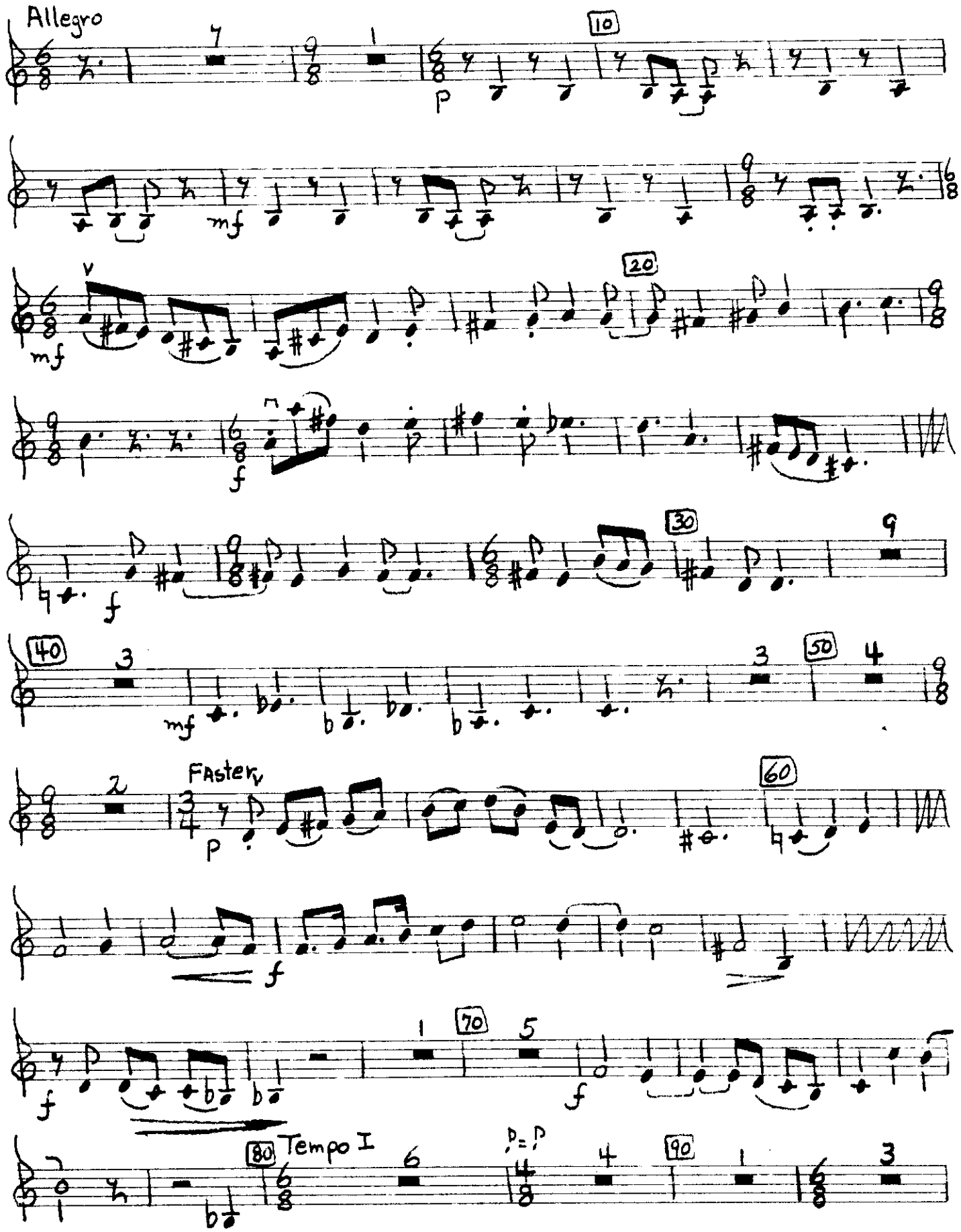

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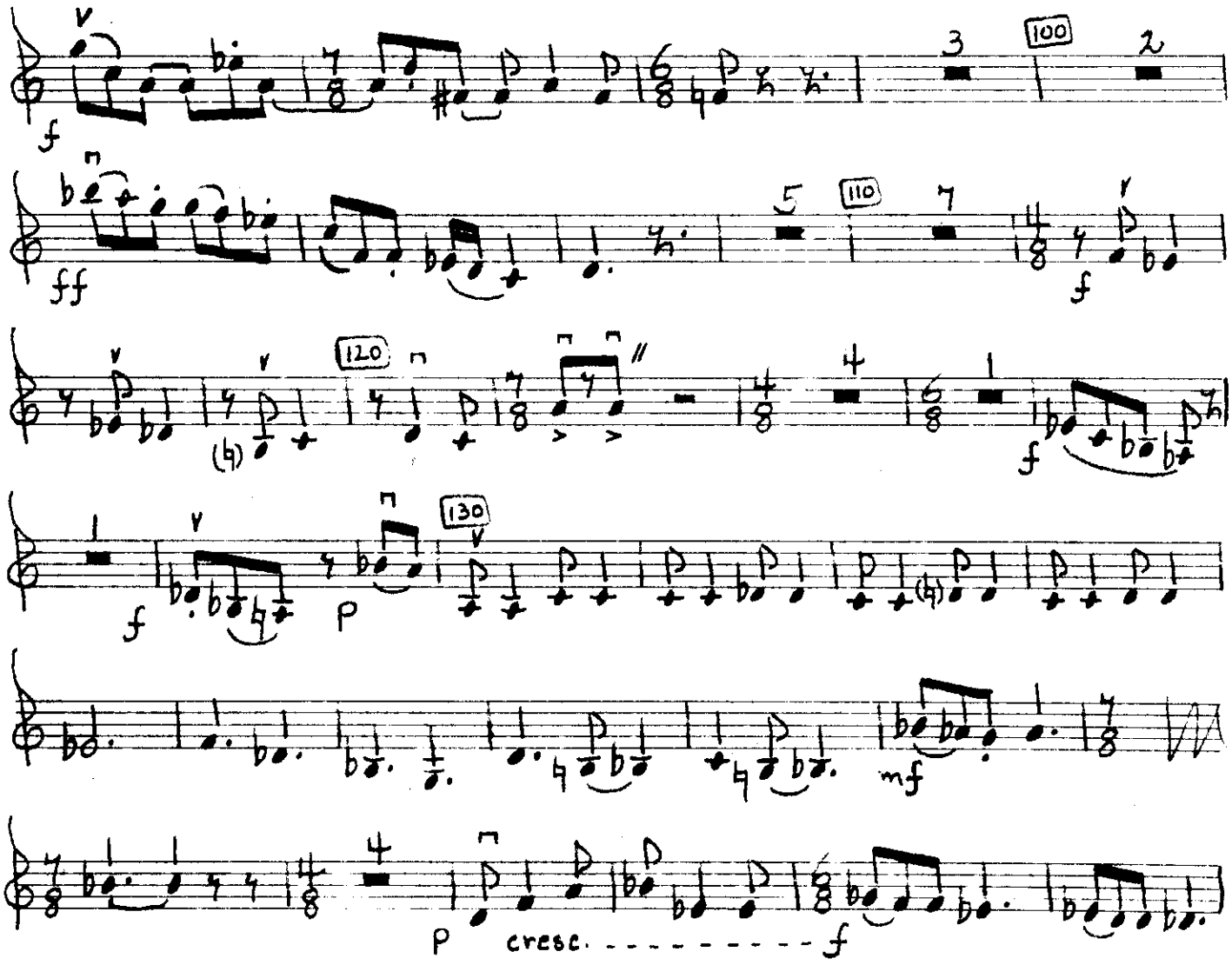


MAESTRO
No. 122 10-PLAIN
INDEPENDENT MUSIC PUBLISHERS
215 E. 42 ST. N.Y. 17 U.S.A.

mf

190

P

IV

Andante

ff

10

f

20

f

f

30

mf

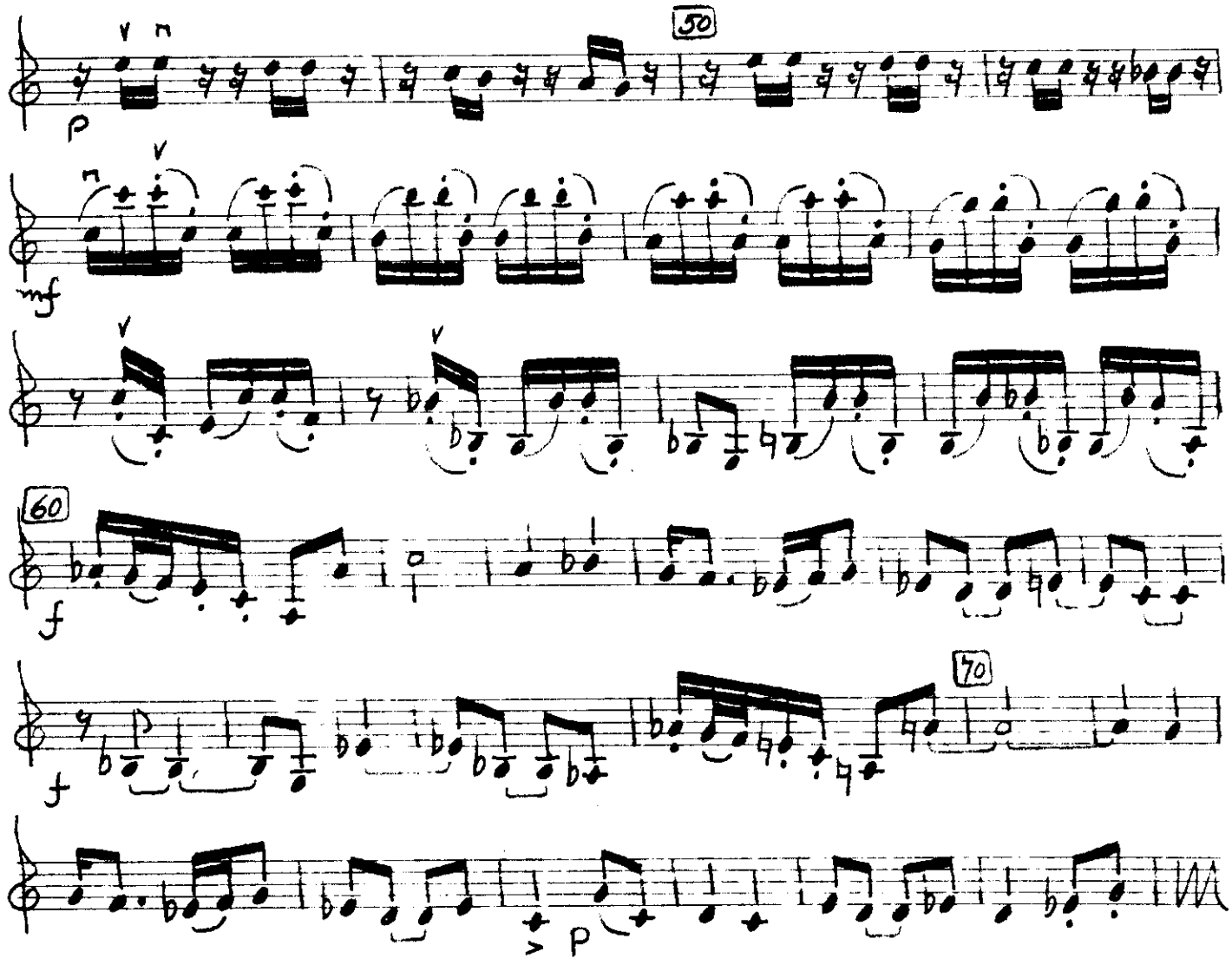
cresc.

ff

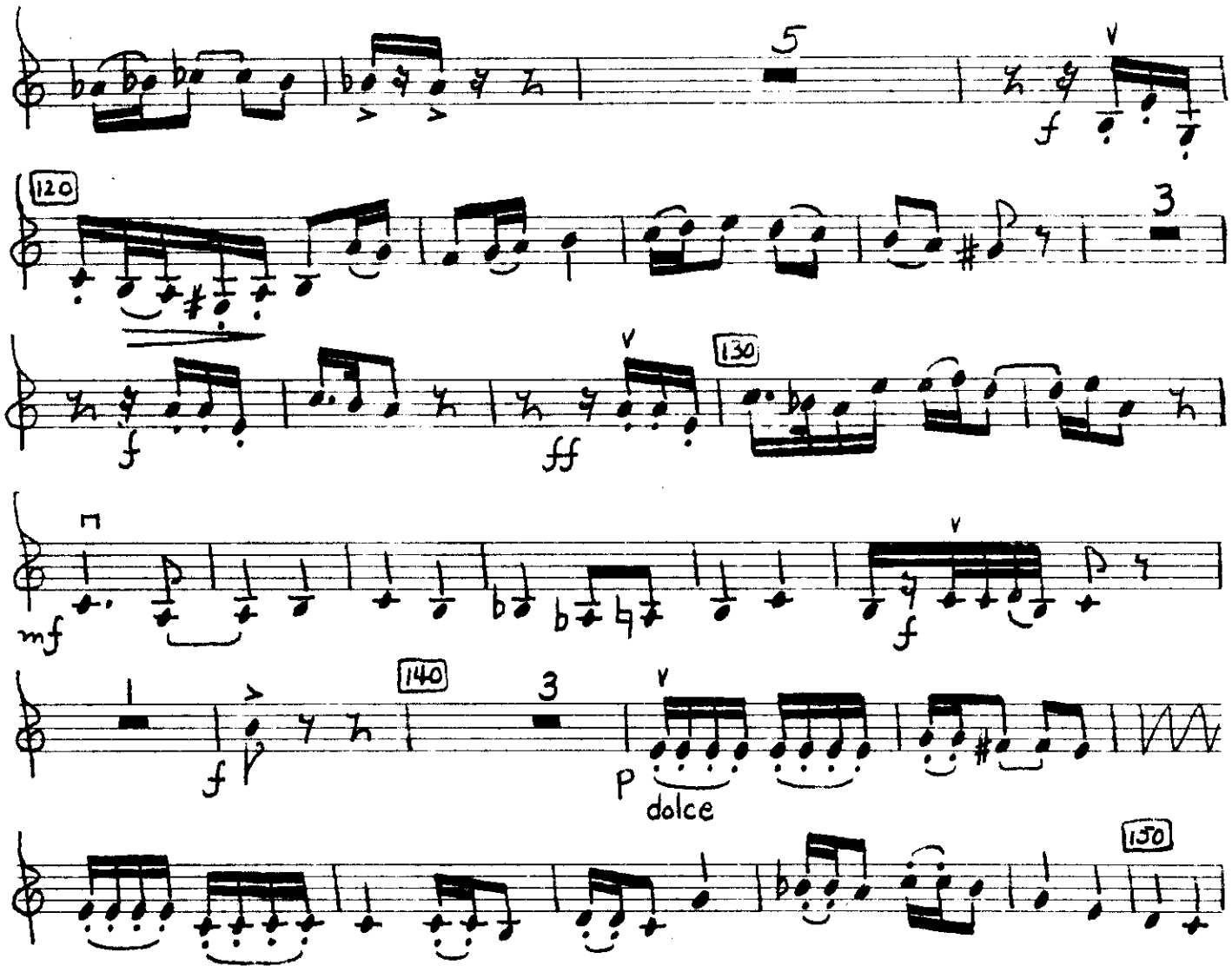
40

f

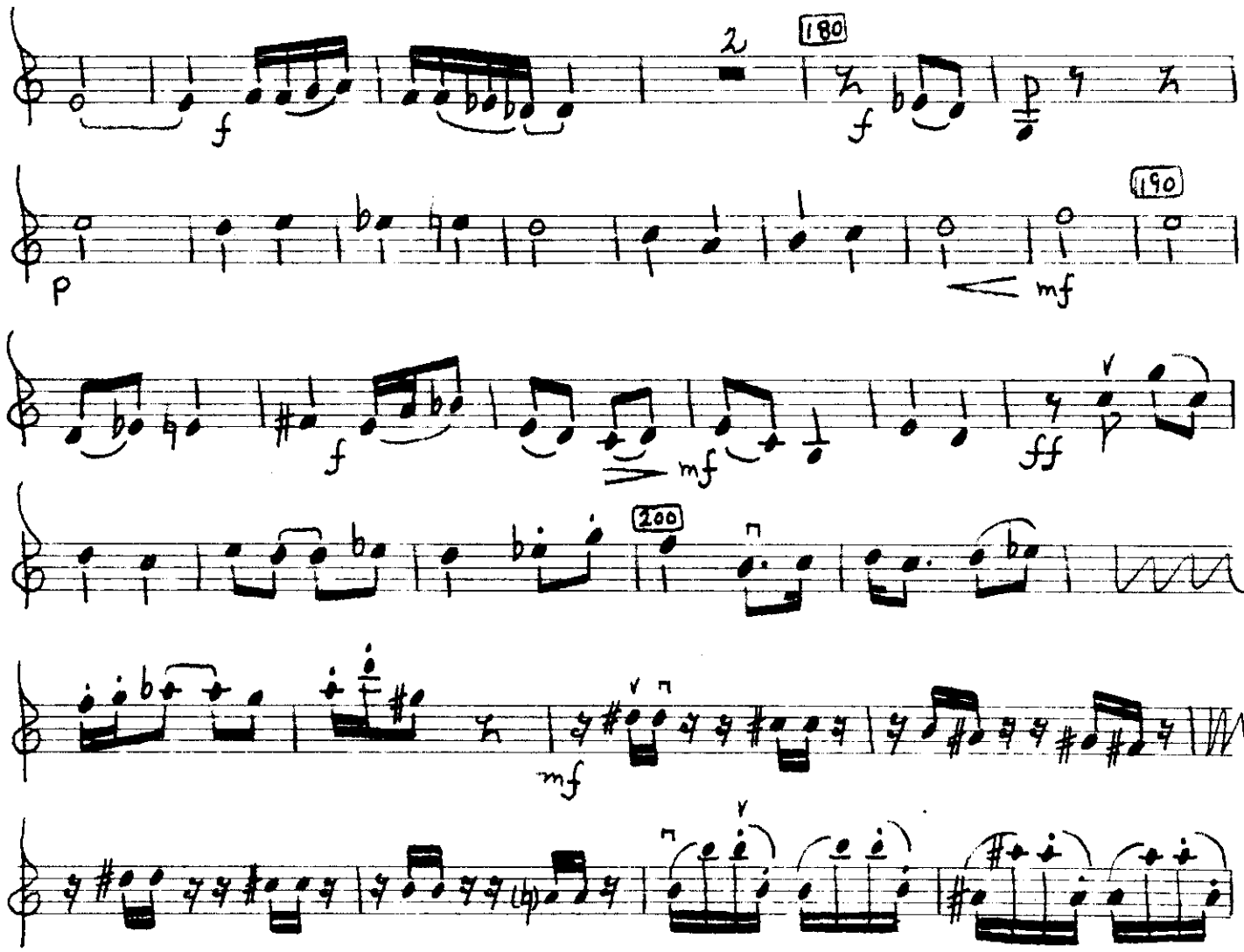
MASTERO
No. 122 10-PLAIN
INDEPENDENT MUSIC PUBLISHERS
215 E 42 ST N.Y. 17, U.S.A.



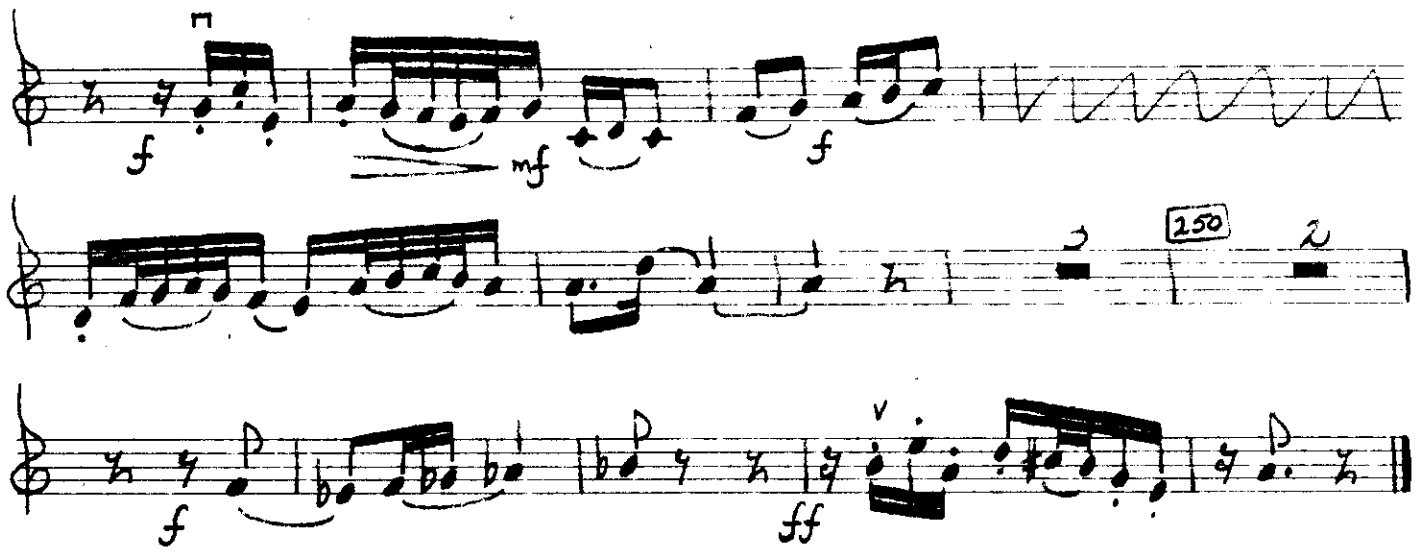
INDEPENDENT MUSIC PUBLISHERS
NEW YORK N.Y. / U.S.A.



AEBERSOLD
No. 122 10-PLAIN
INDEPENDENT MUSIC PUBLISHERS
211 E. 43 ST. N.Y. 17, U.S.A.



INDEPENDENT MUSIC PUBLISHERS
215 E. 42 St. N.Y. N.Y. U.S.A.

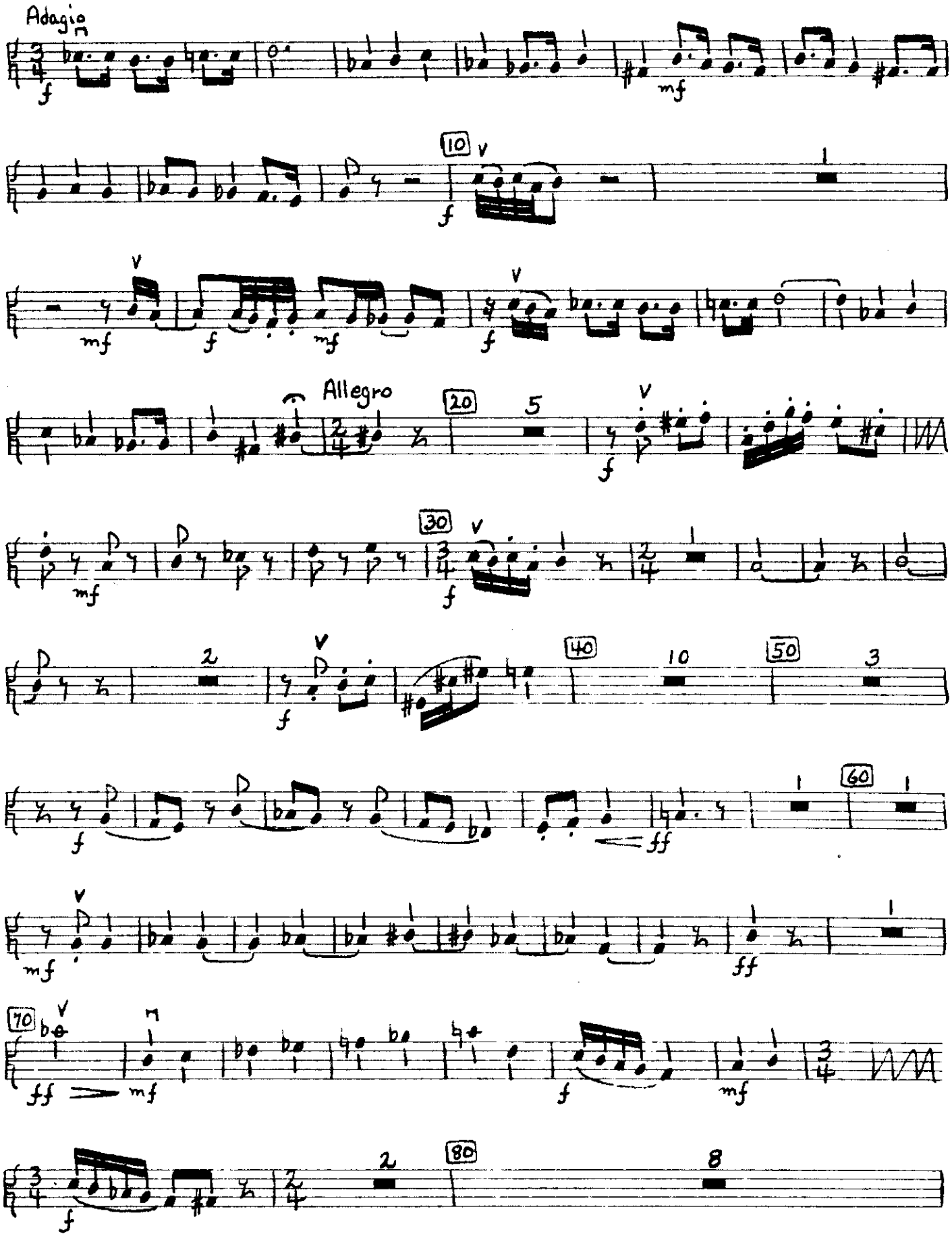


INDEPENDENT MUSIC PUBLISHERS

CONCERTO GROSSO

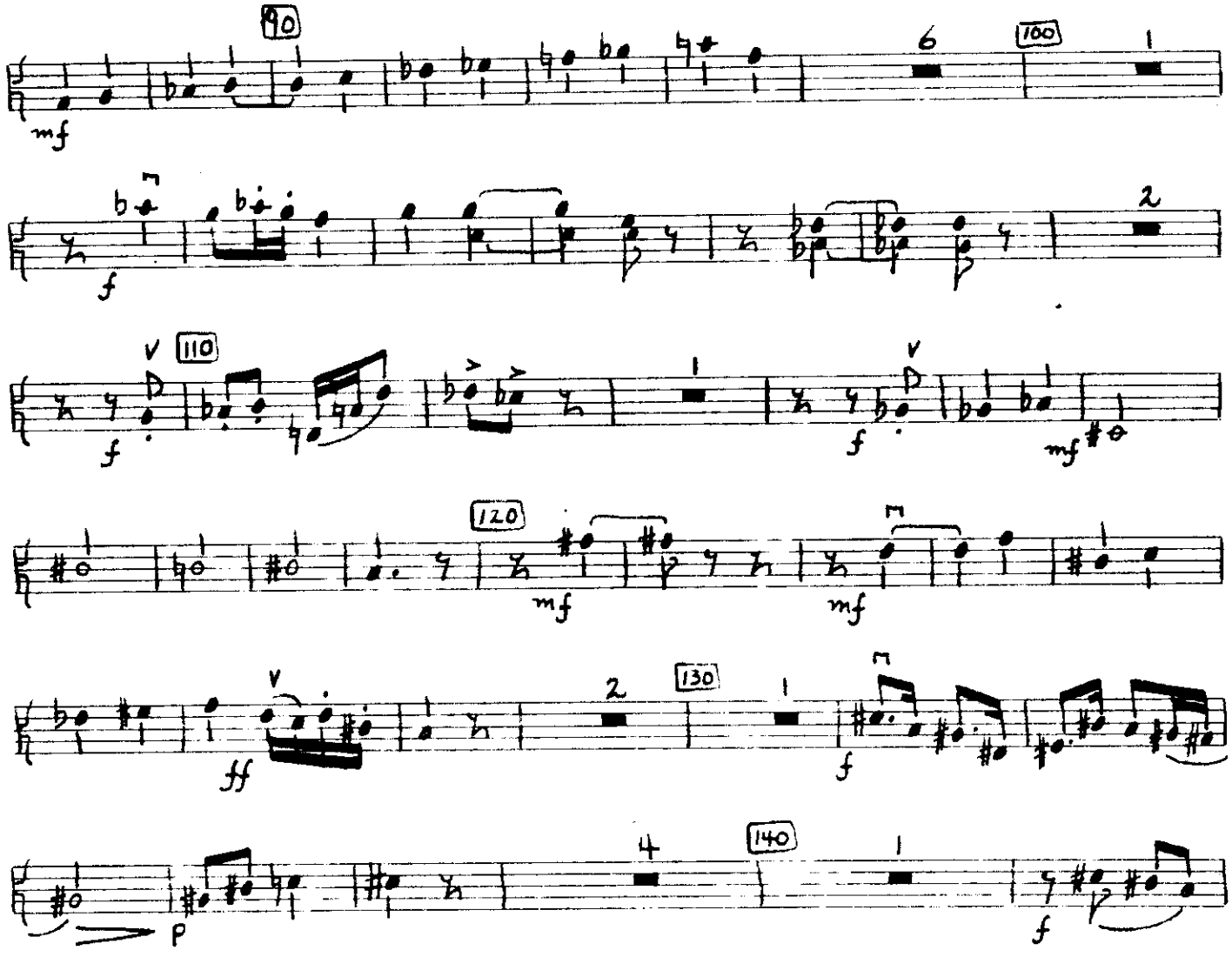
VIOLA

Lloyd Taliaferro



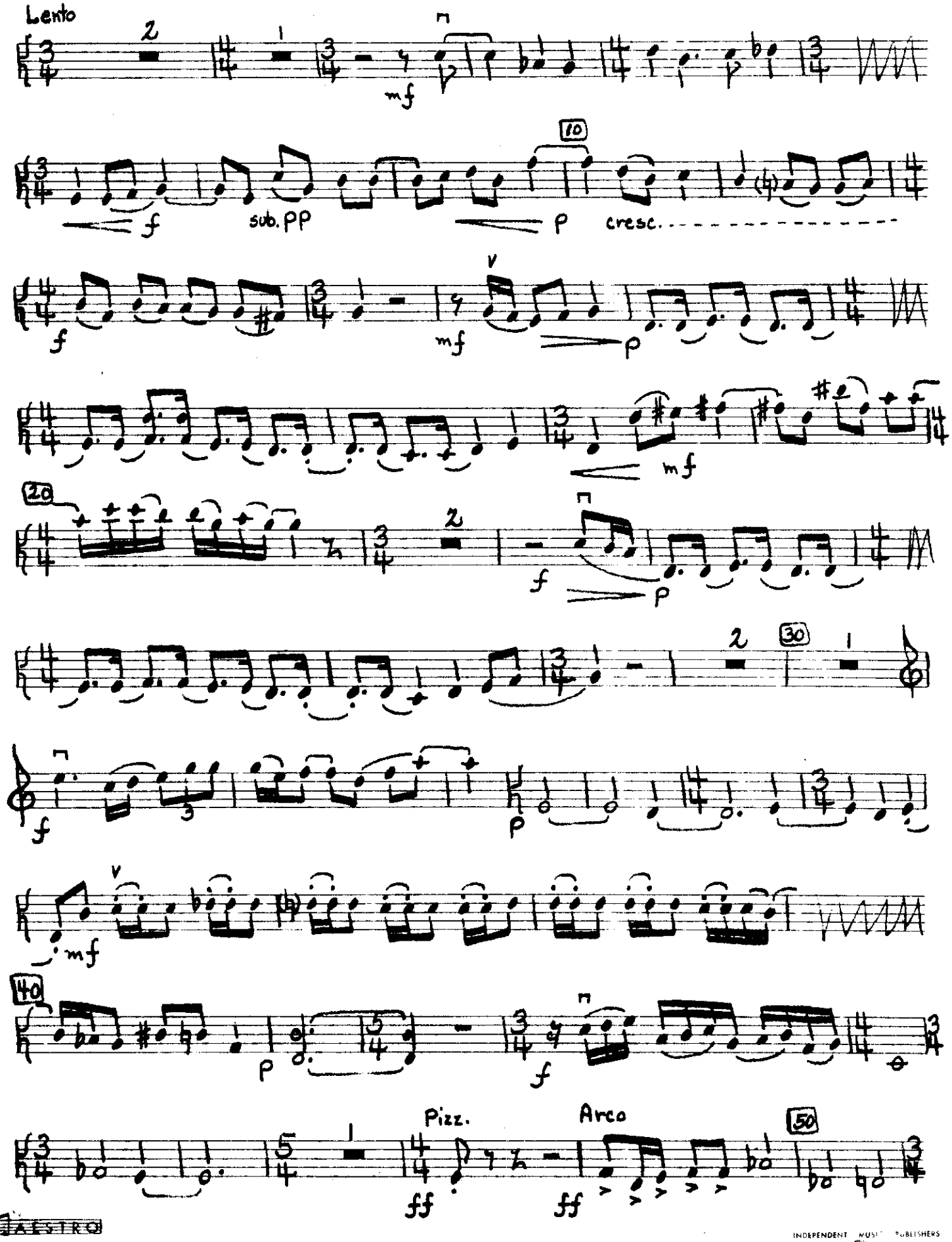
MAESTRO
No. 122 10-PLAIN

INDEPENDENT MUSIC PUBLISHERS
215 E 42 ST N Y 17 U S A



INDEPENDENT MUSIC PUBLISHERS
215 E 42 ST NY 17 USA

II



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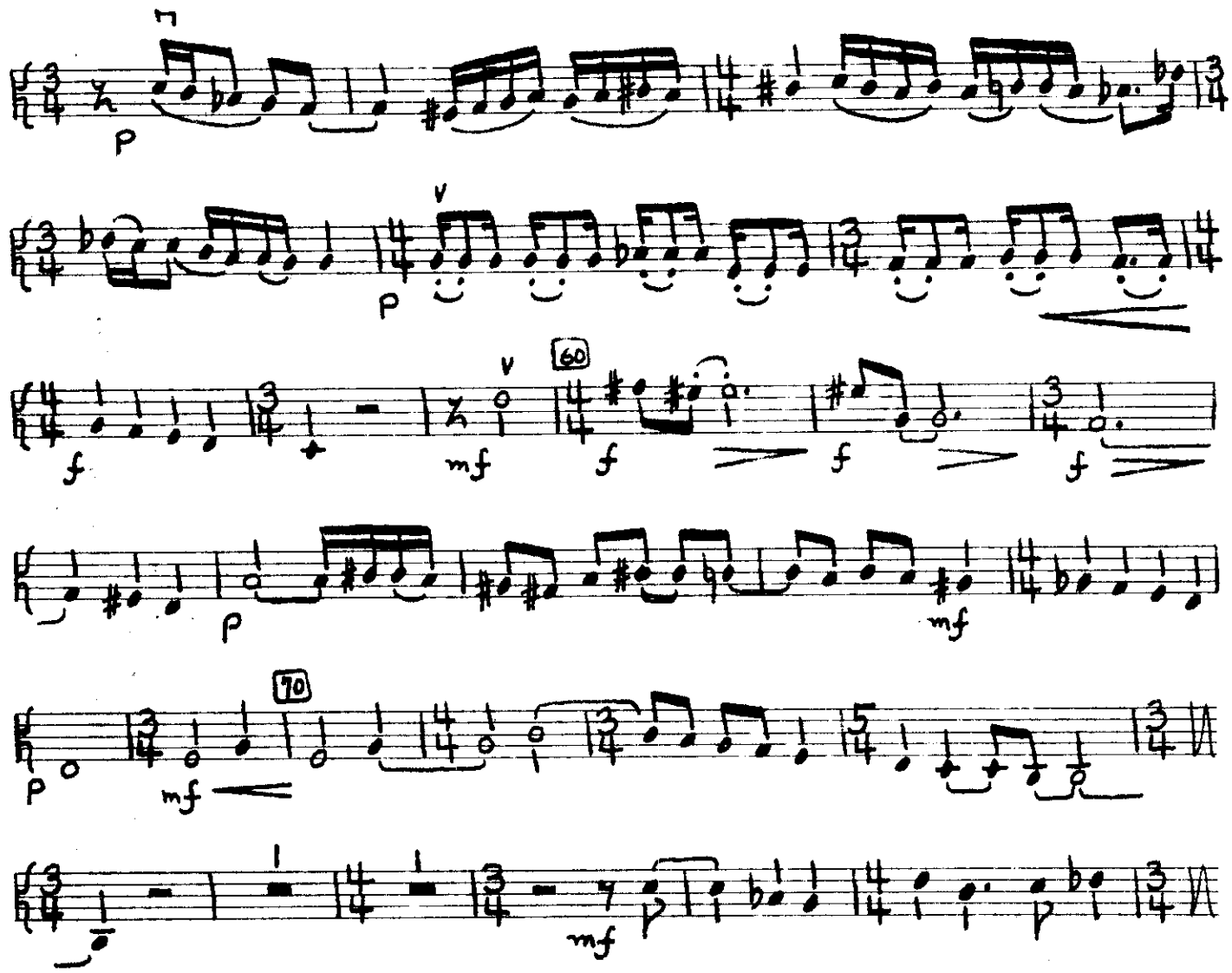

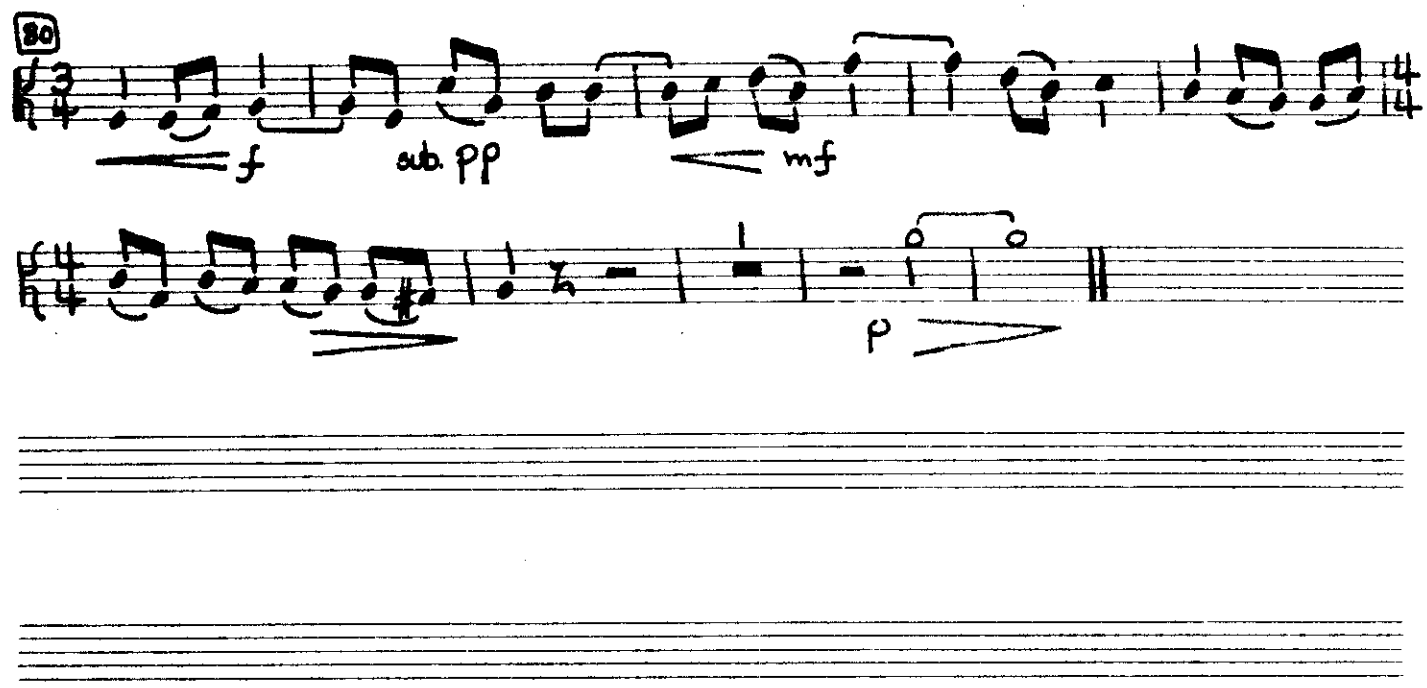

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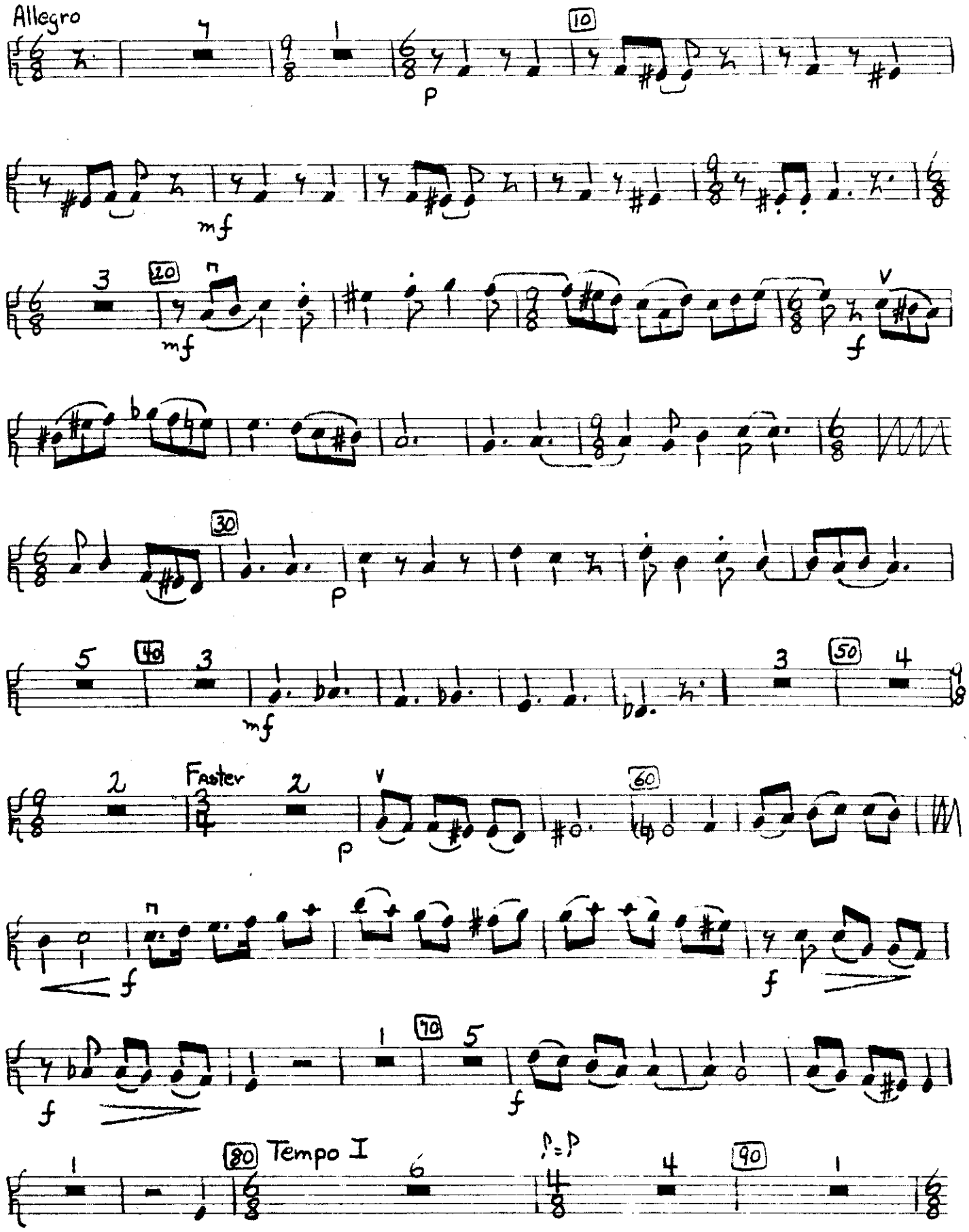

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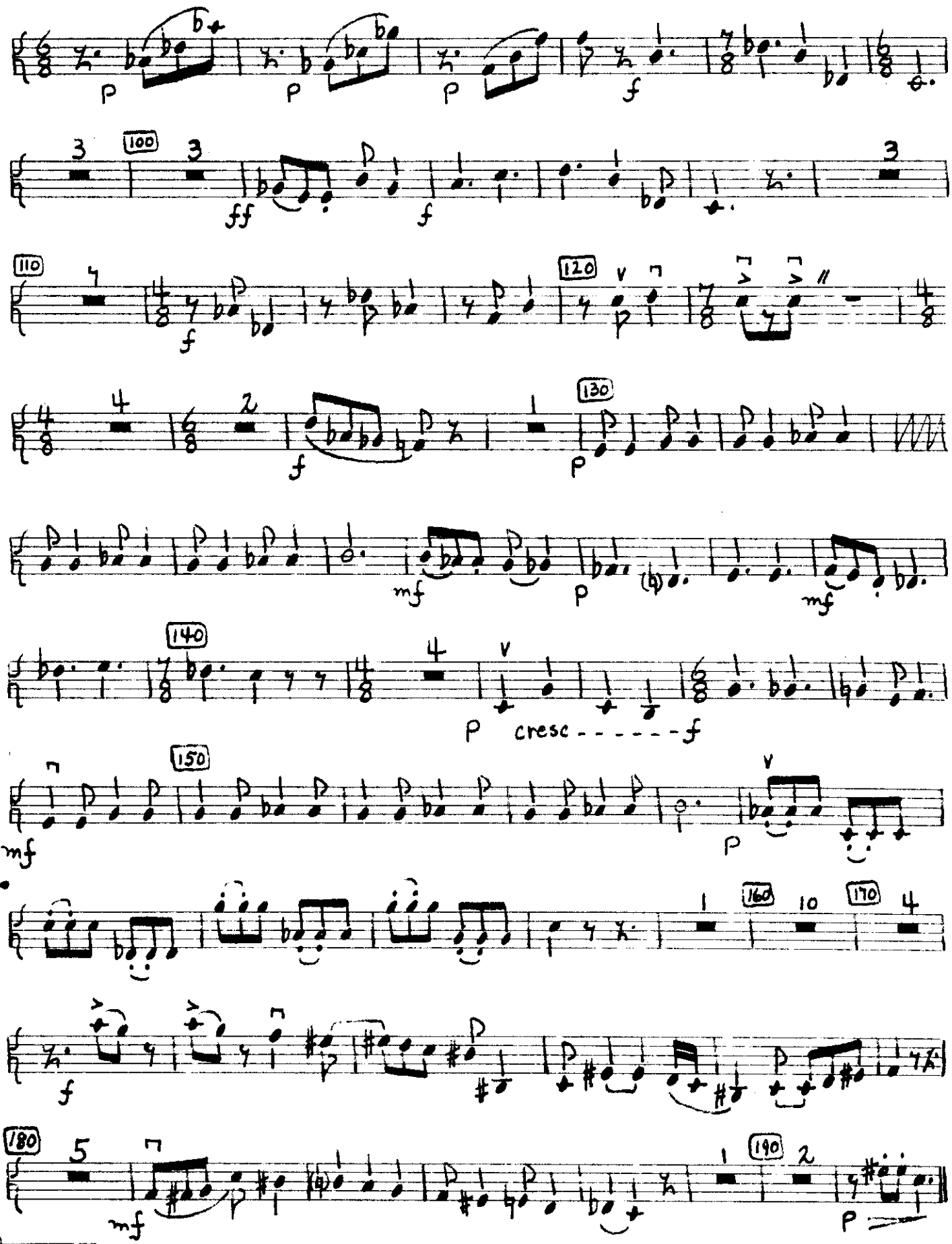

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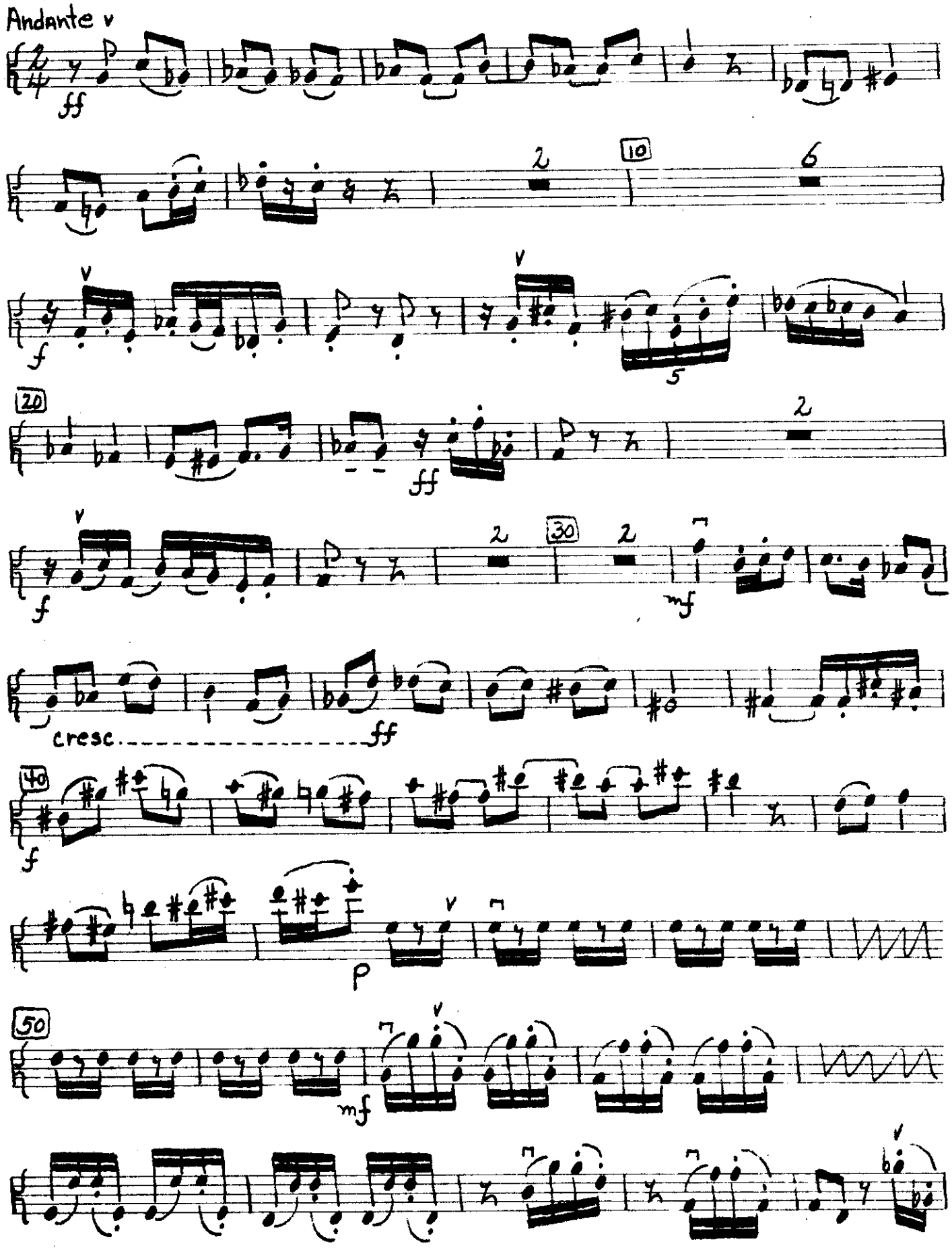

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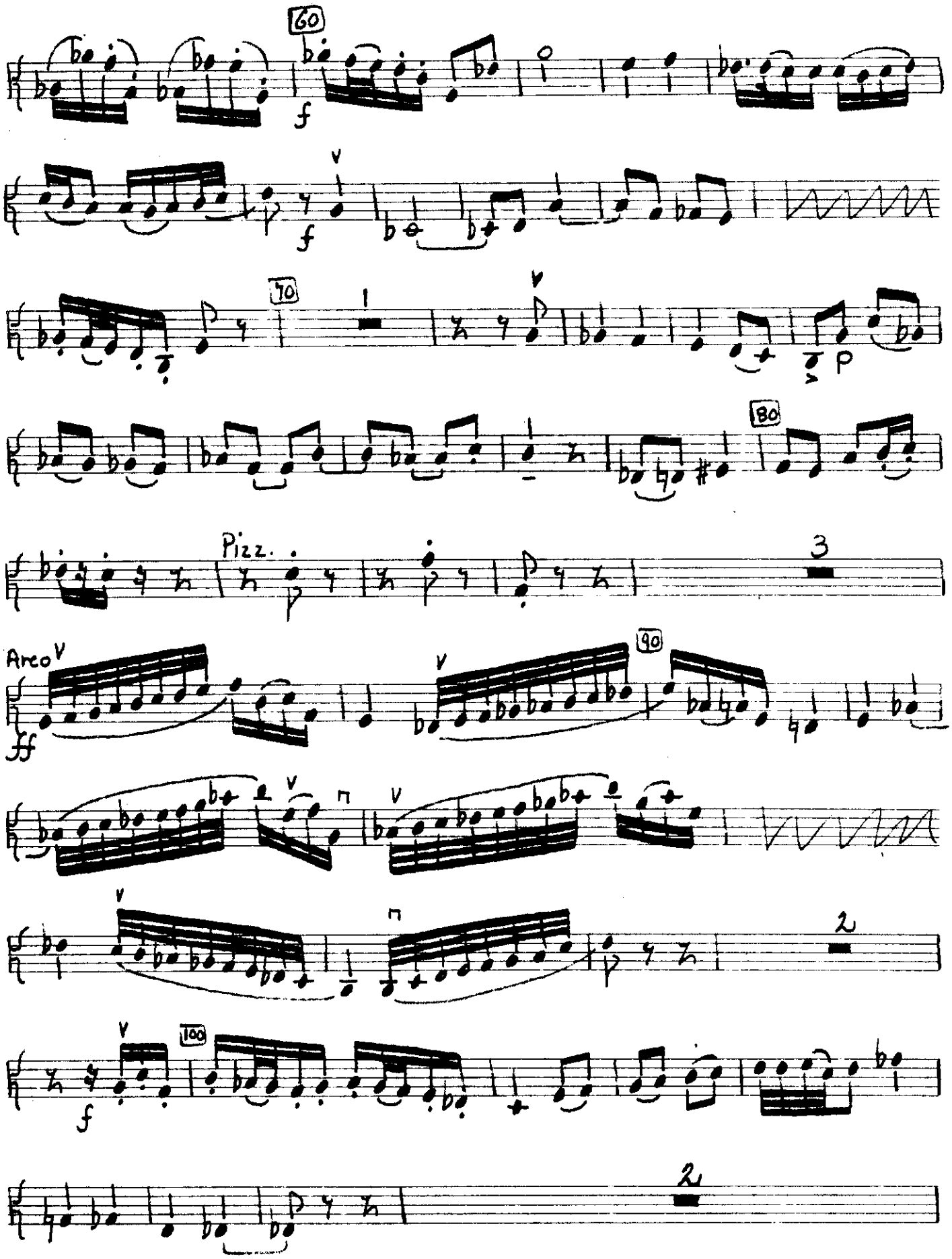

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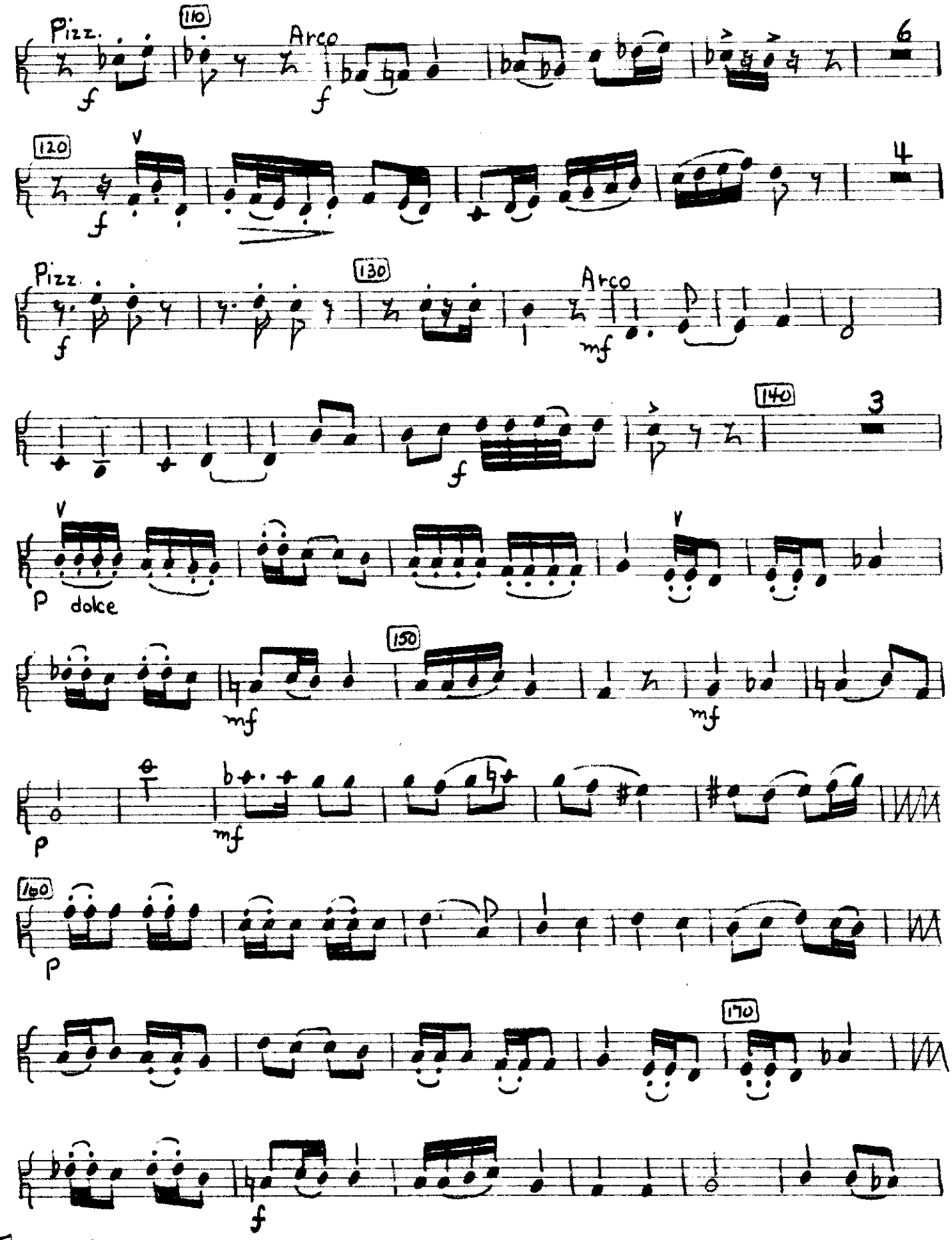

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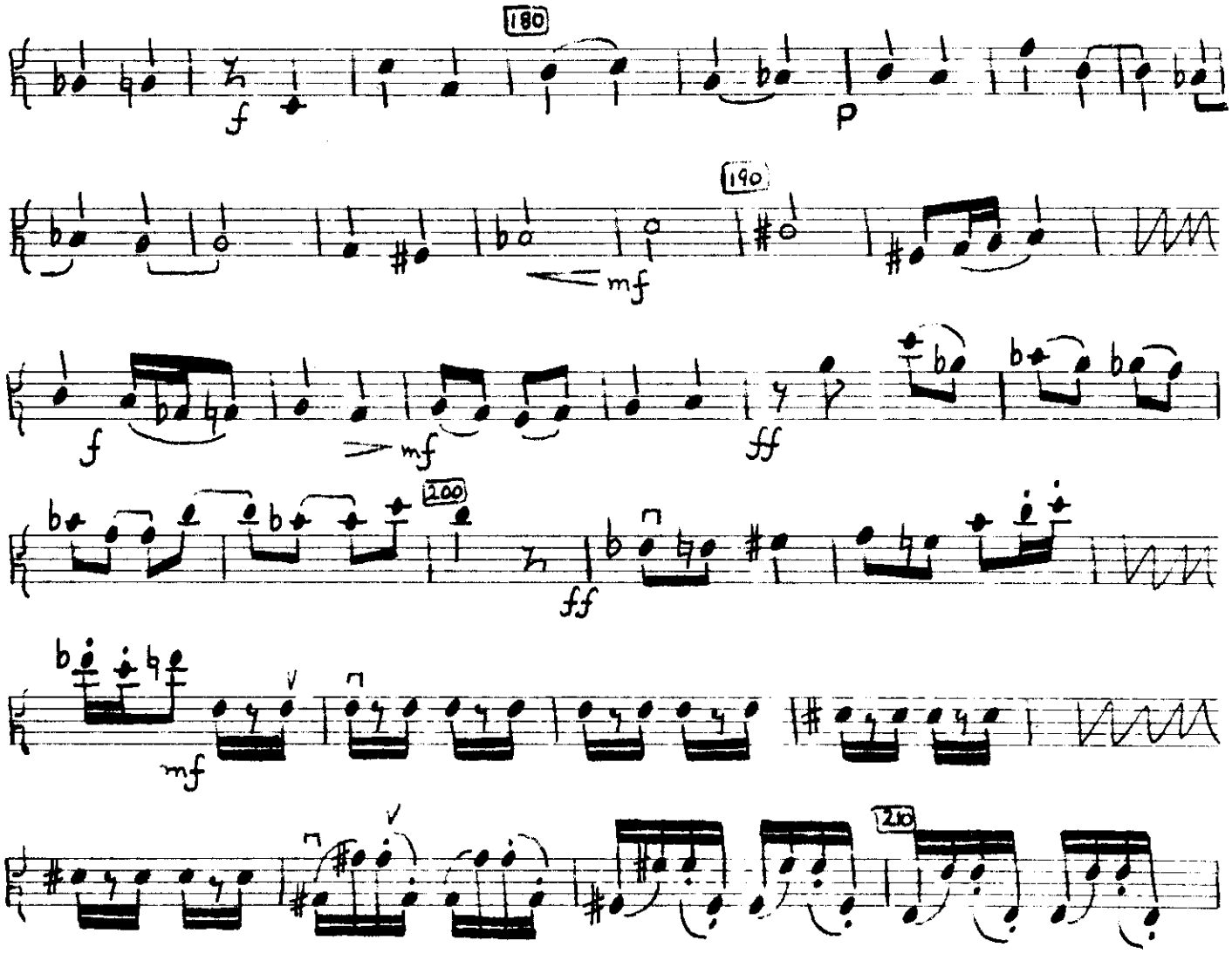

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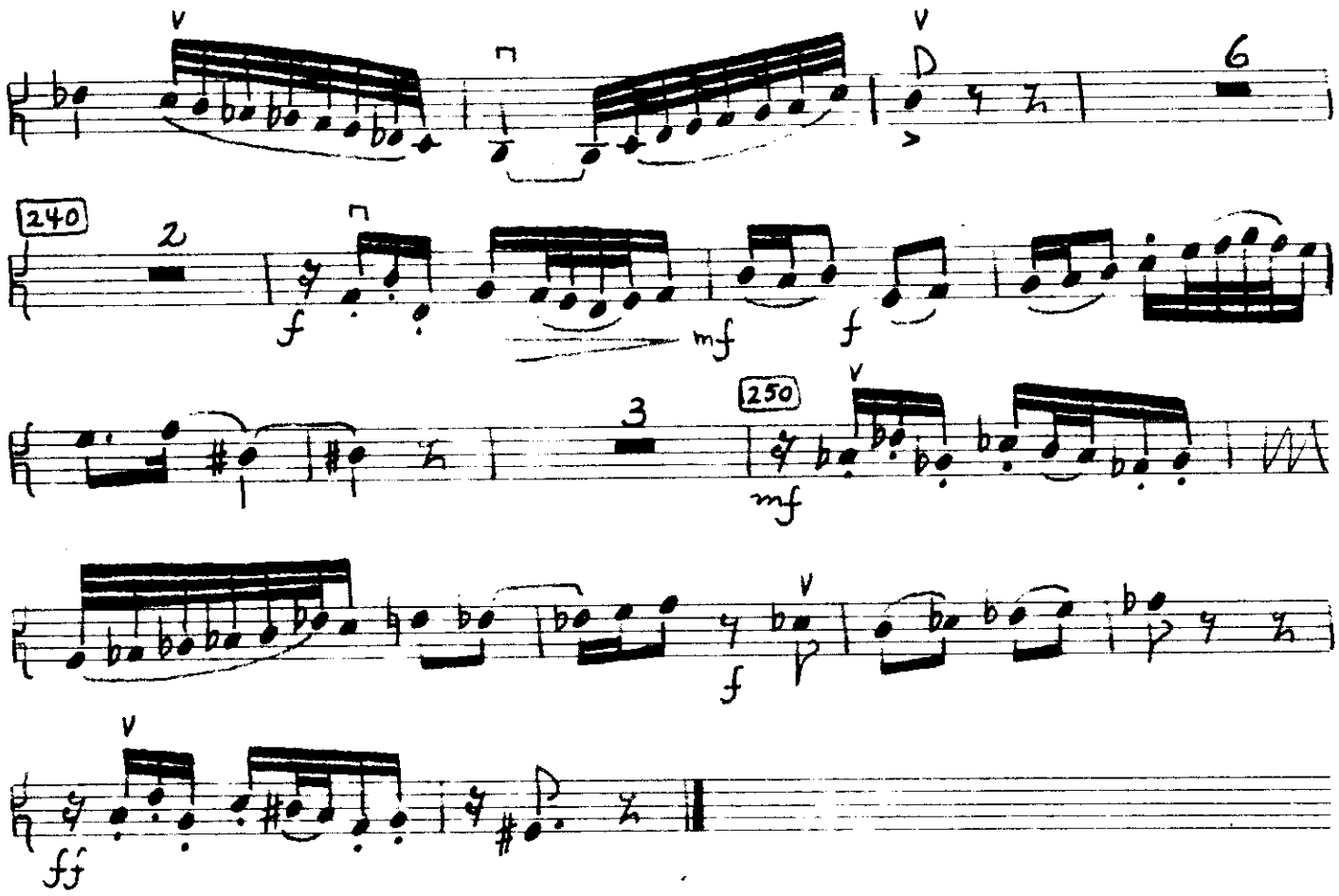

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CONCERTO GROSSO

'CELLO

Lloyd Taliaferre

Adagio

Allegro

No. 122 10-PLAIN

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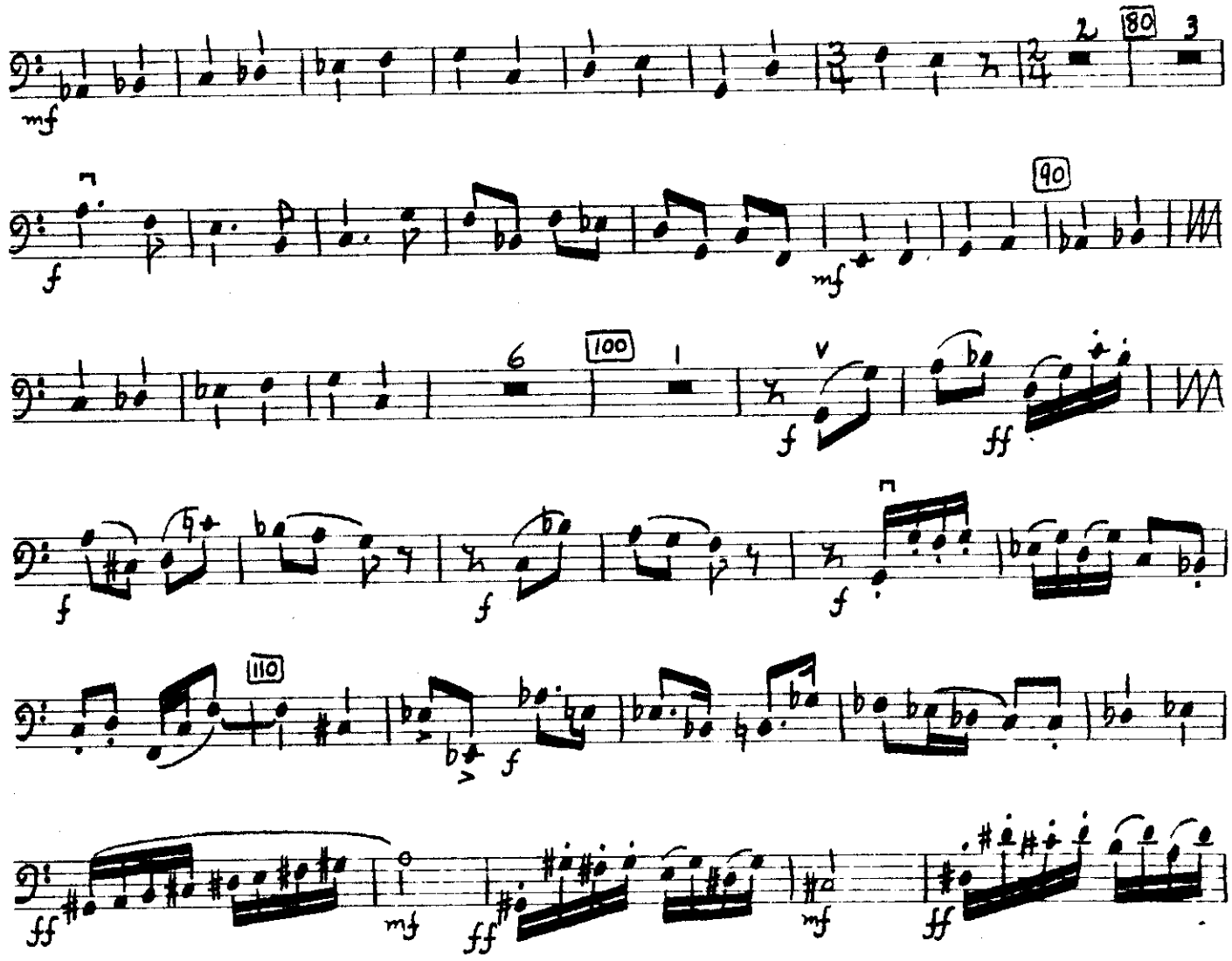
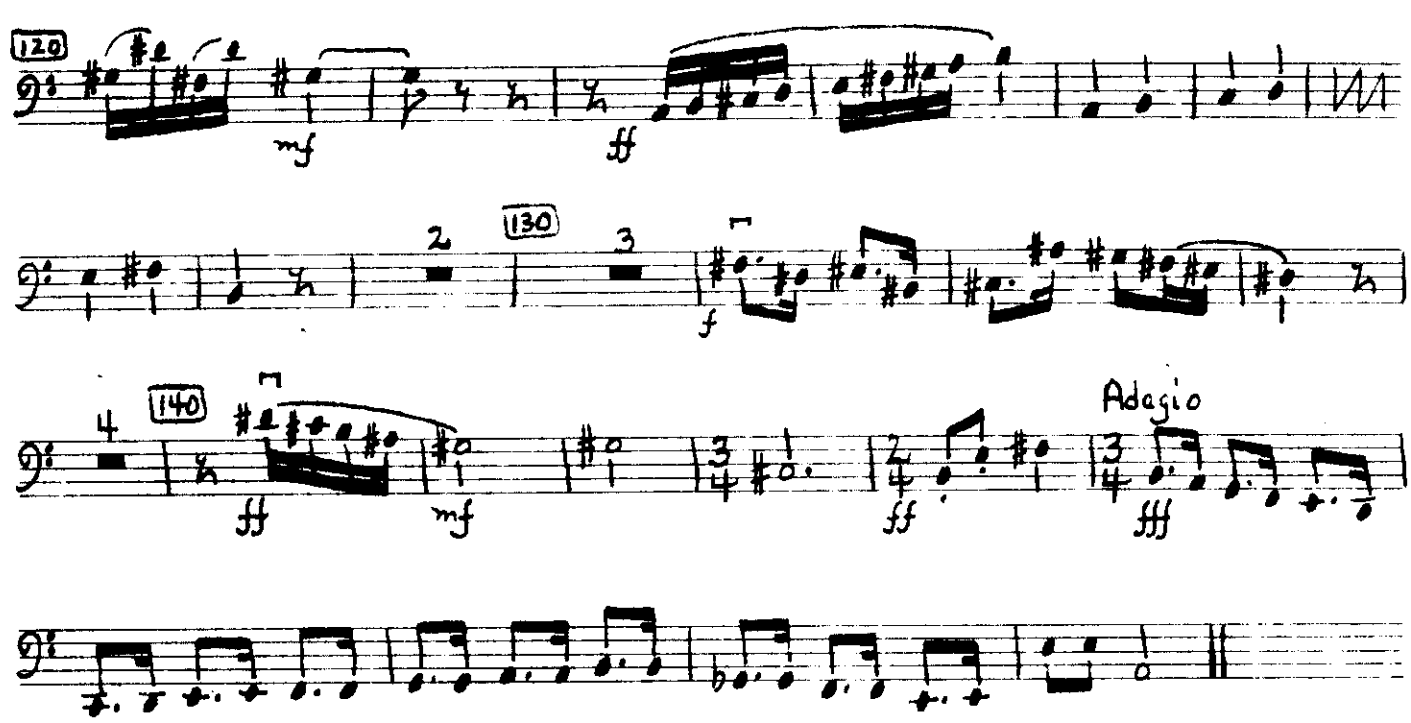
215 E 42 ST NY 17 U S A





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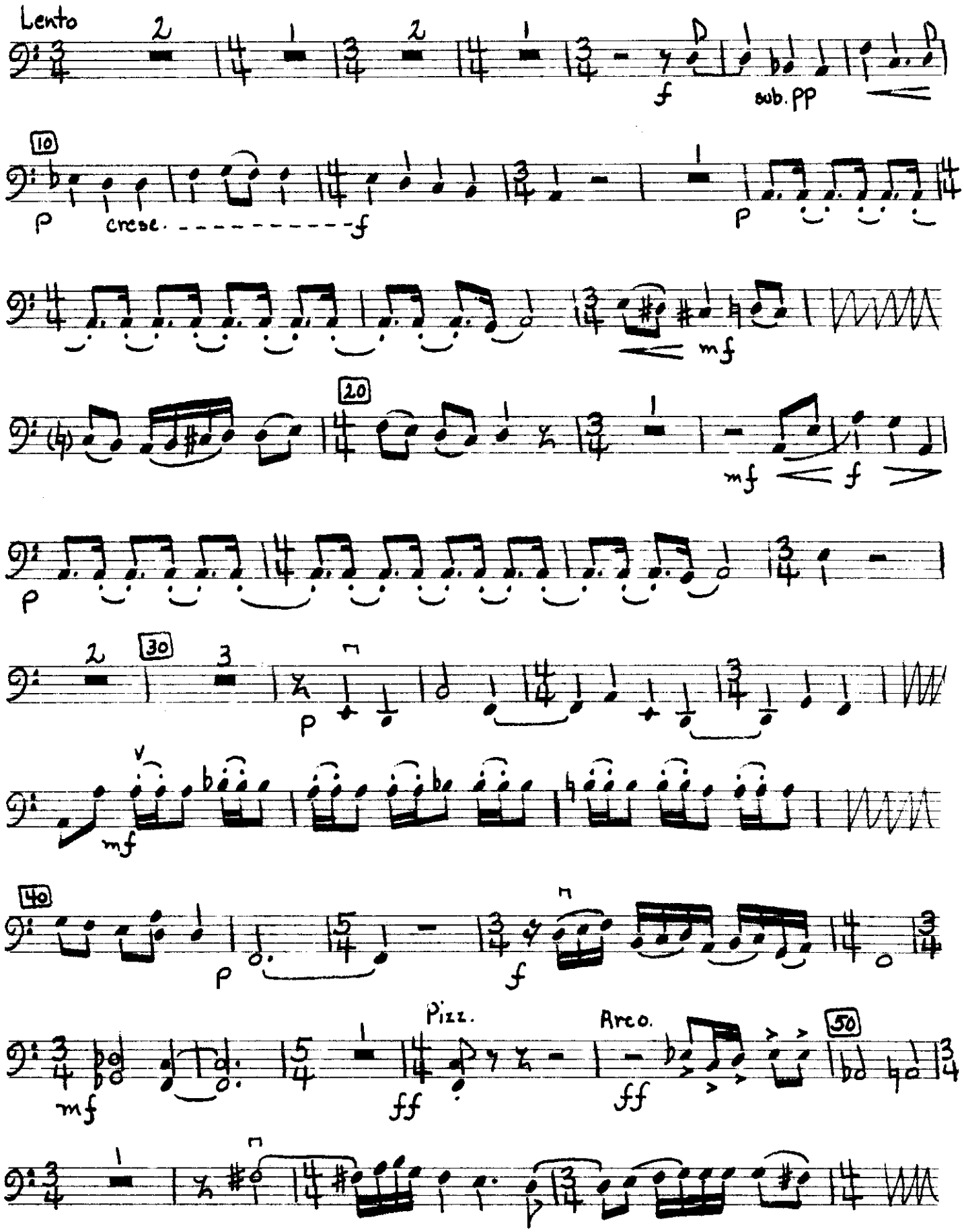

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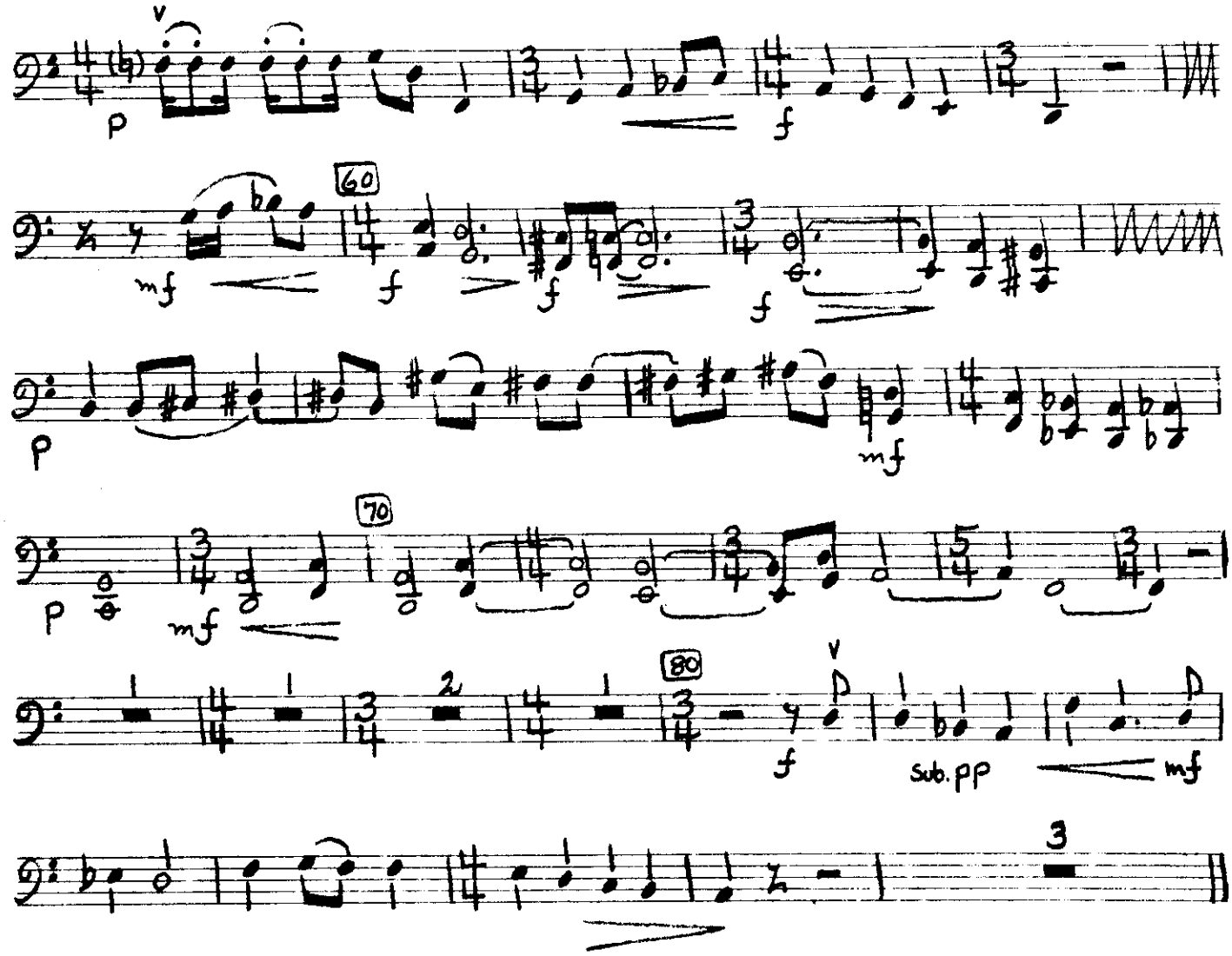
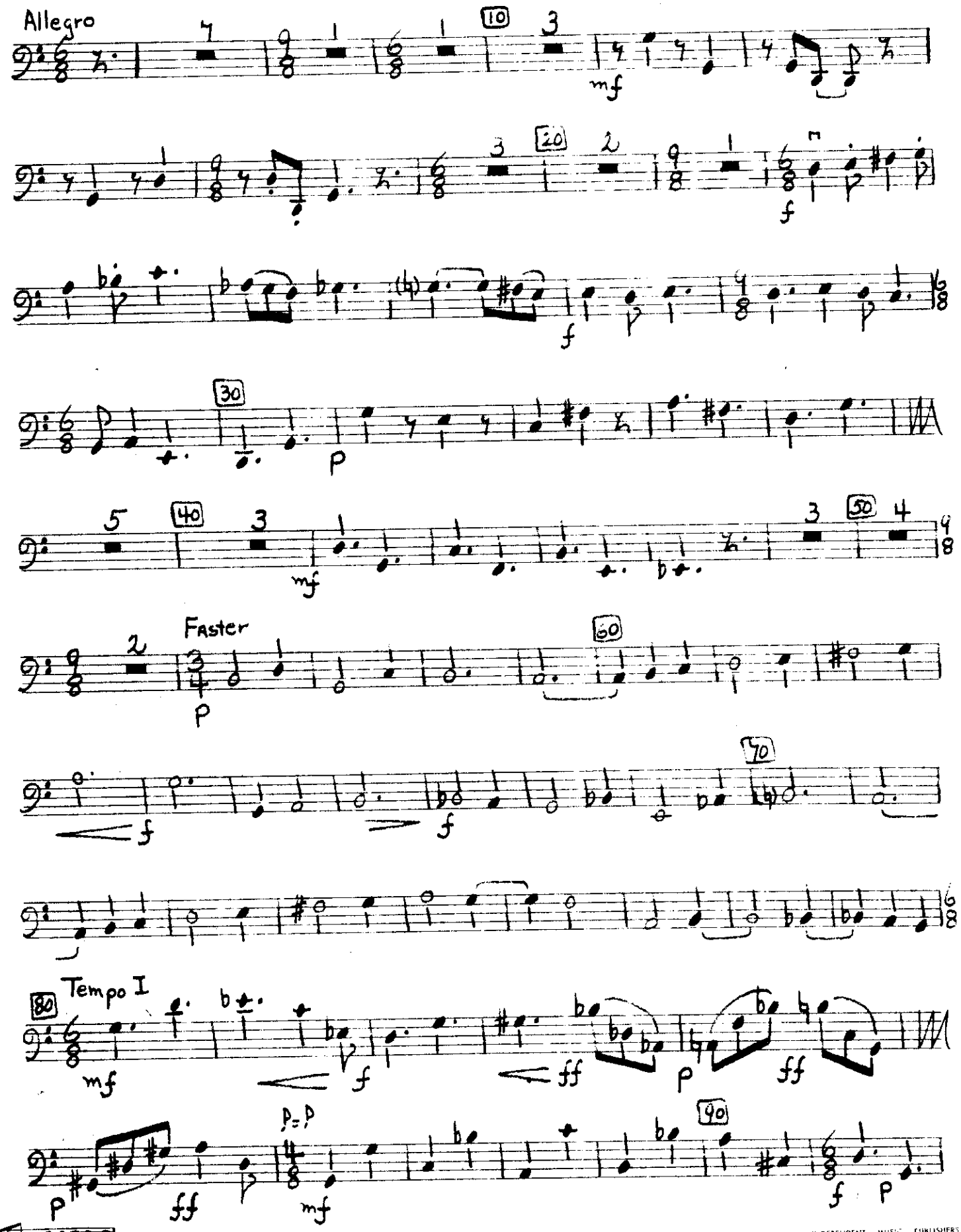


MAESTRO
No. 122 10-PLAIN

INDEPENDENT MUSIC PUBLISHERS
215 E 42 ST N Y 17 U S A

III



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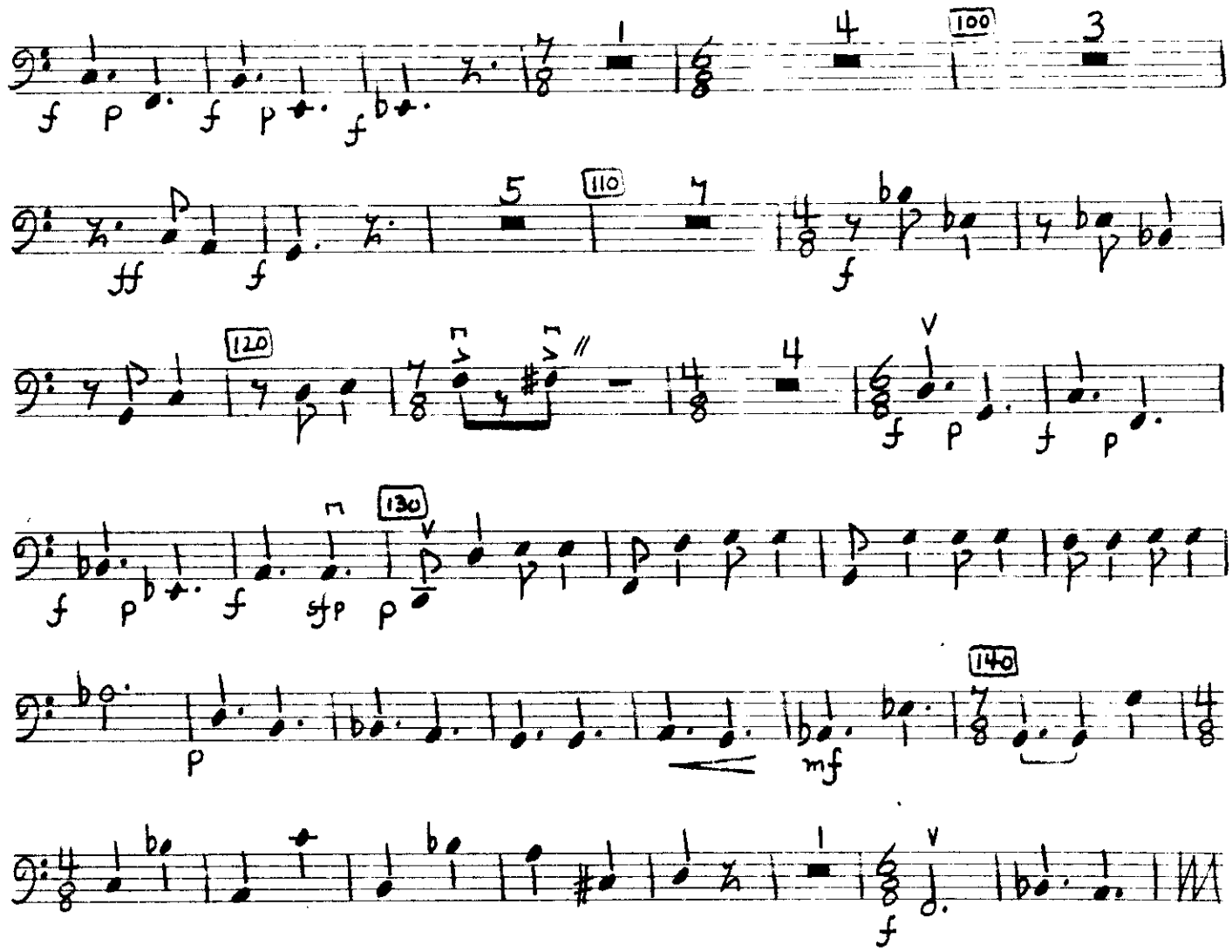
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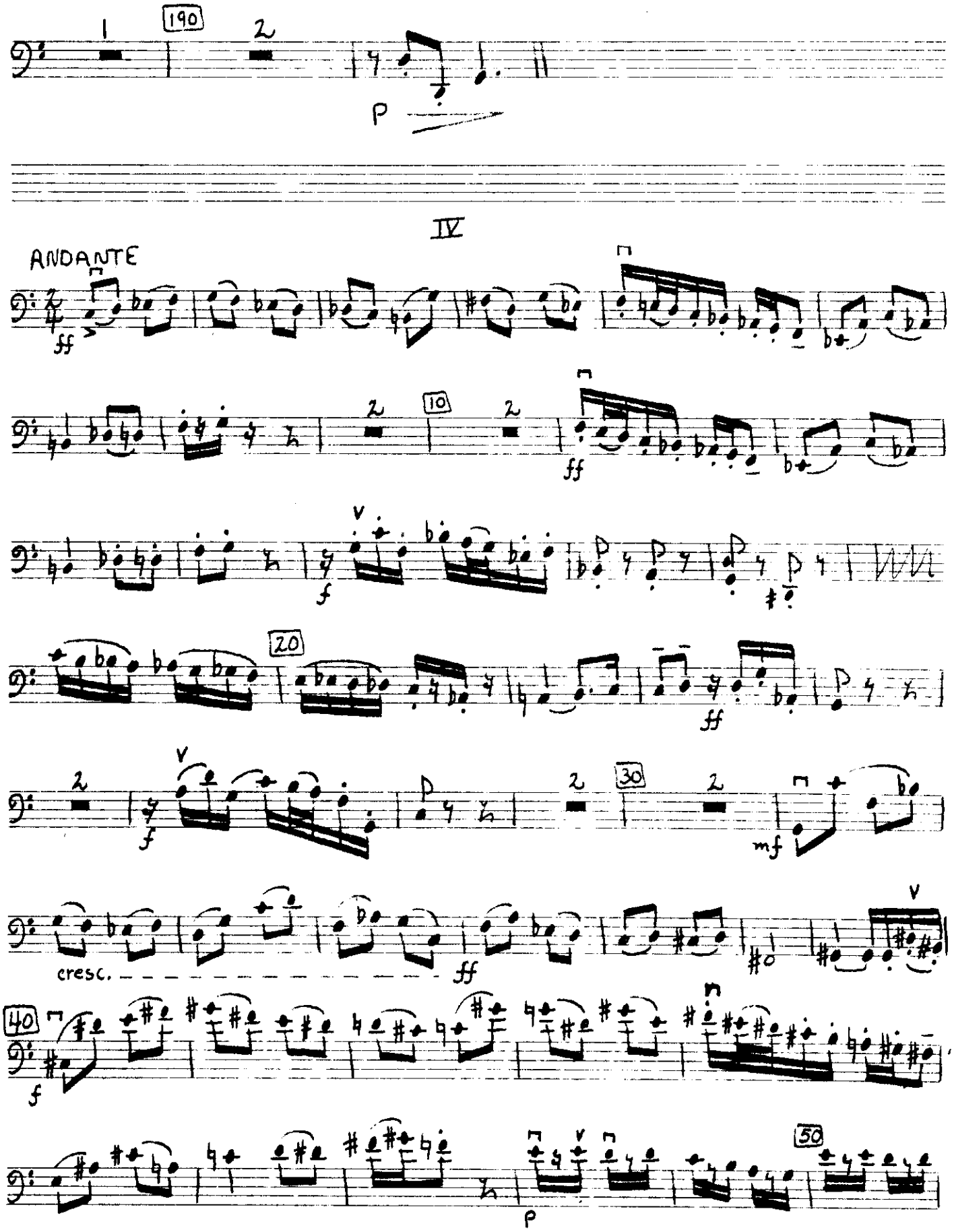

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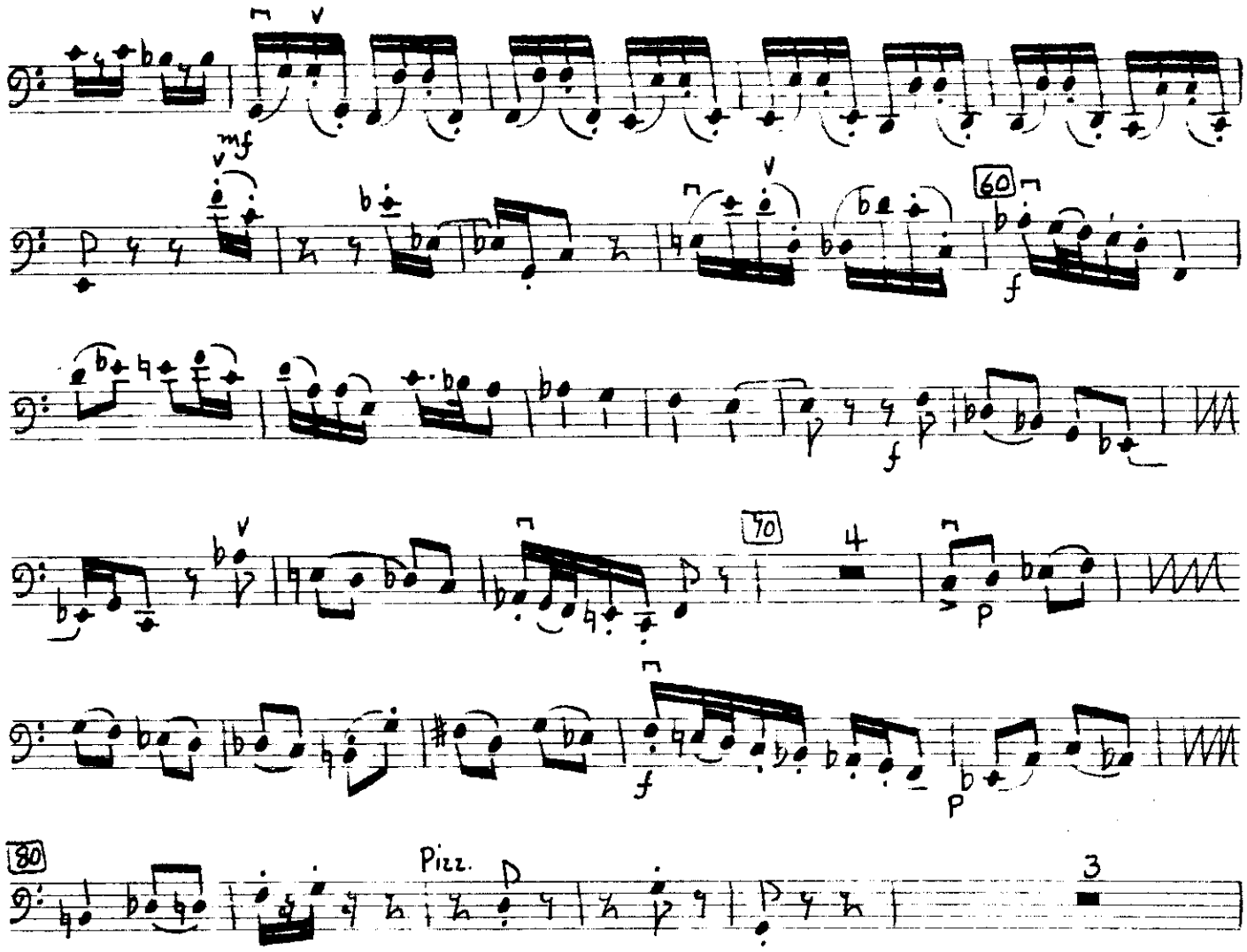

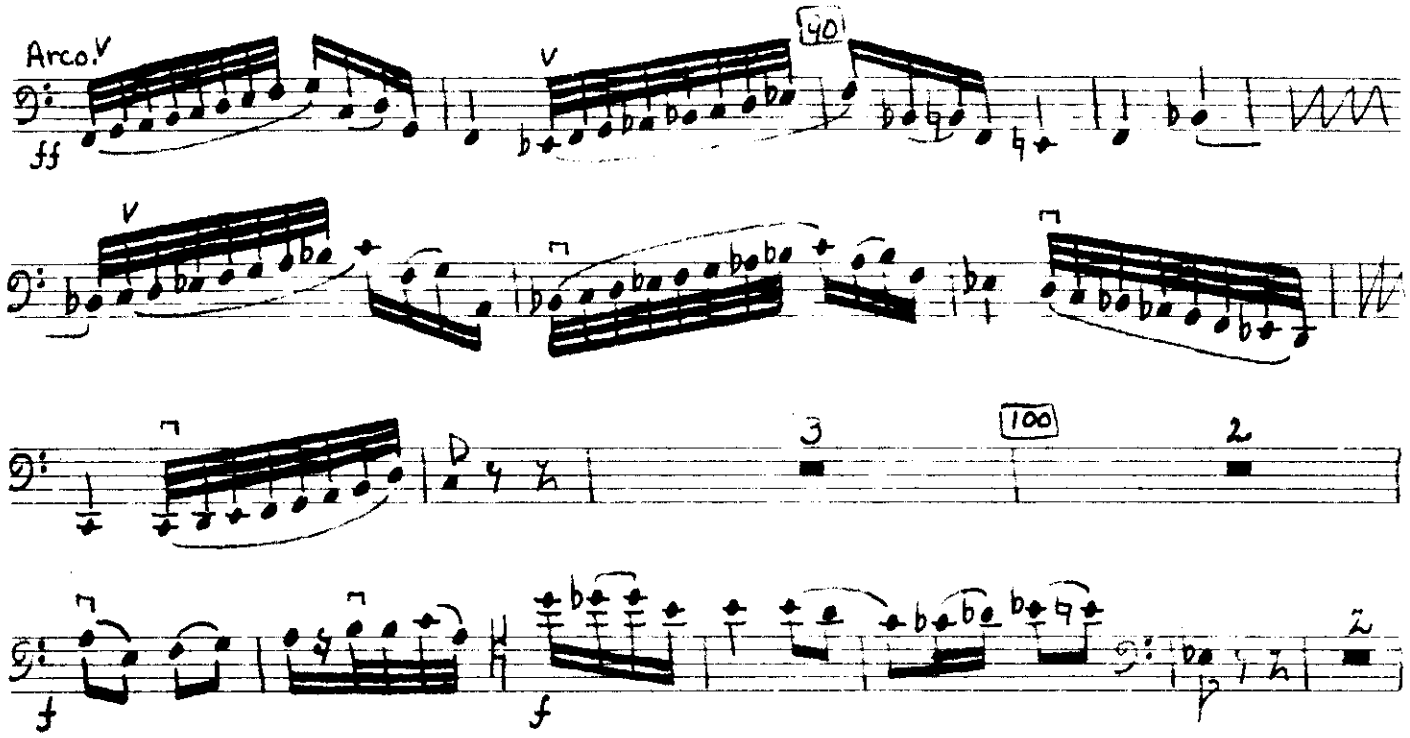

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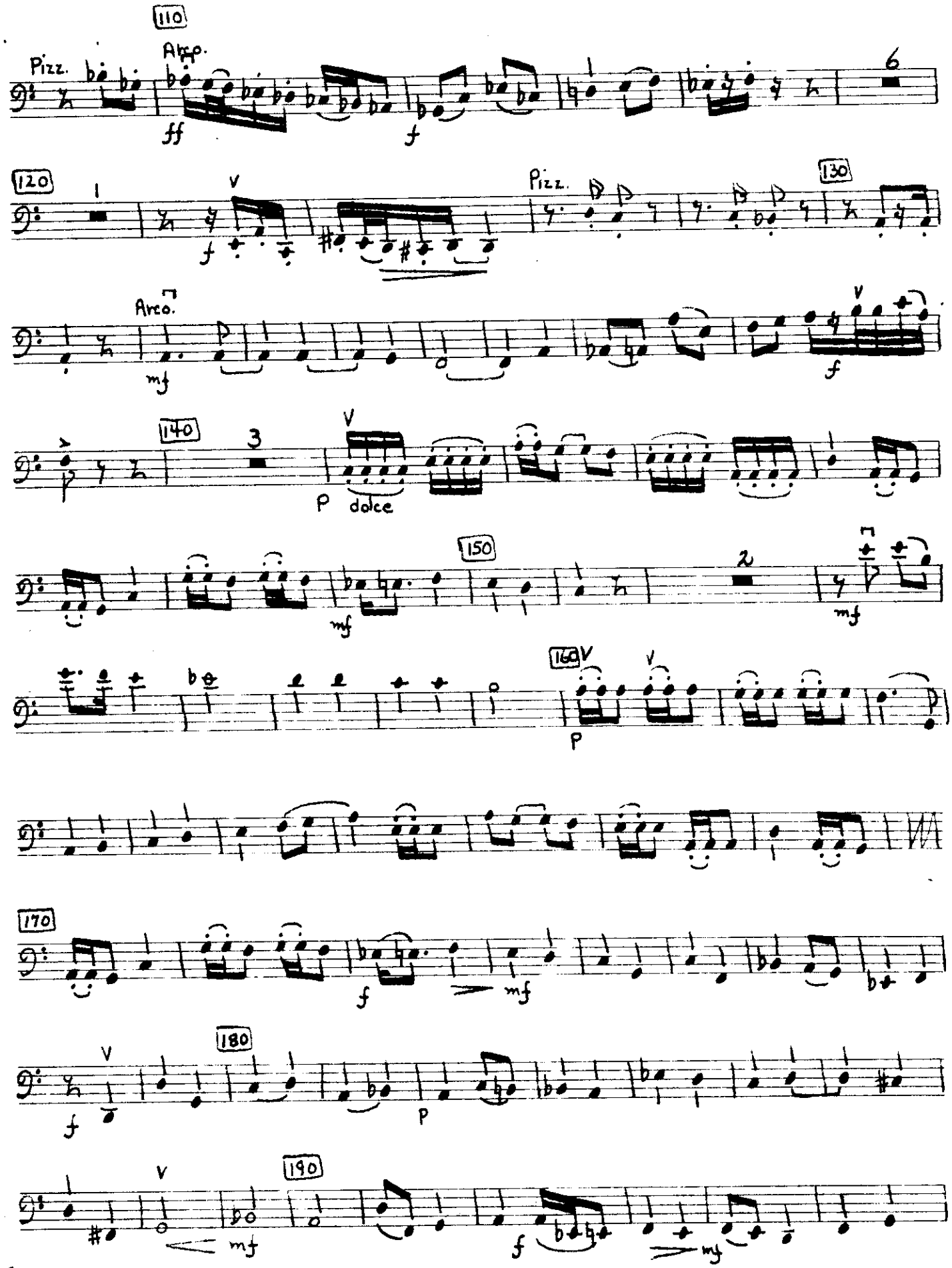

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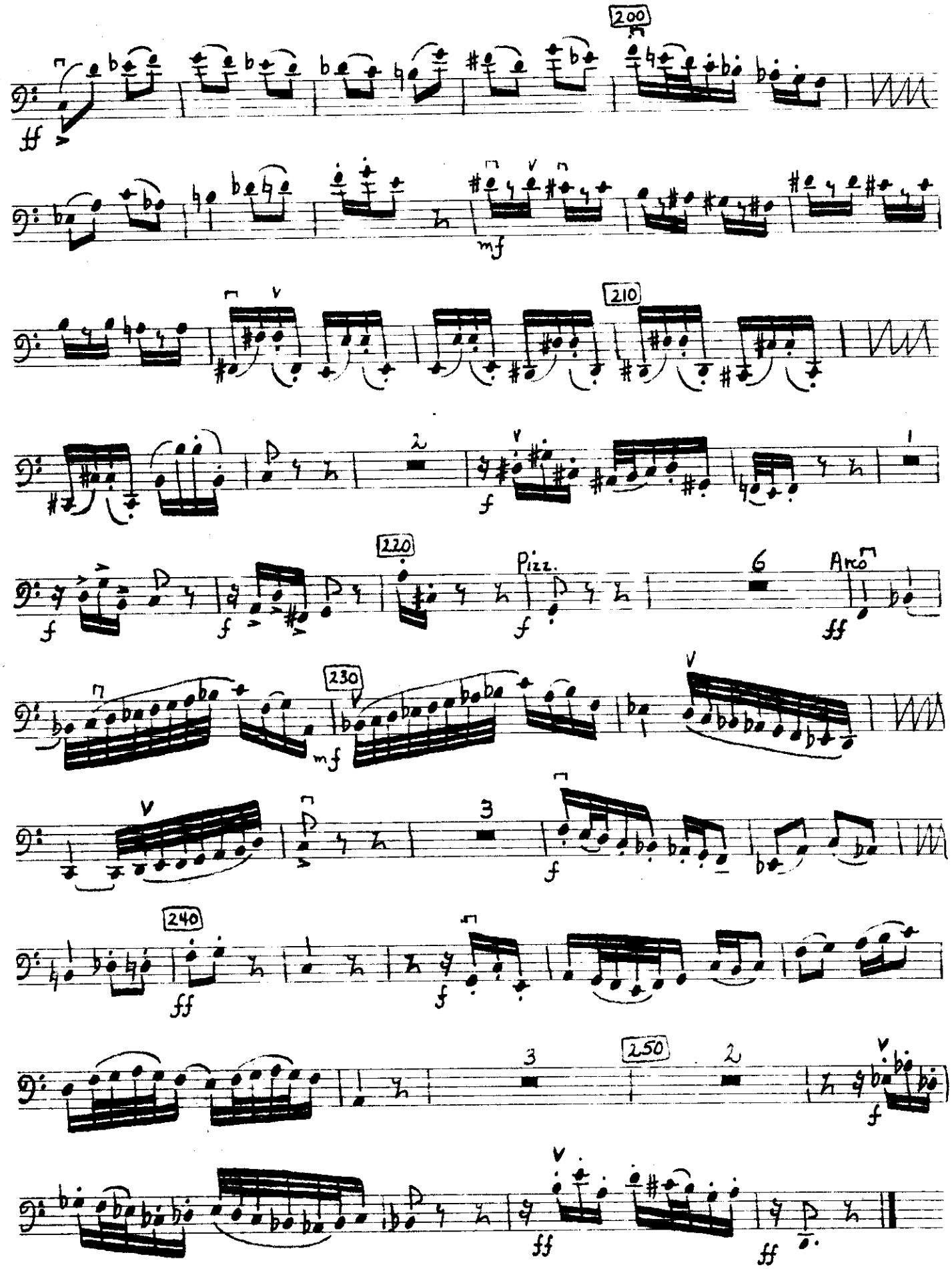

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