CONCERTINO

For Viola and Chamber Orchestra

Maurice Gardner

Commissioned by the Primrose International Viola Archive at Brigham Young University, Provo, Utah.

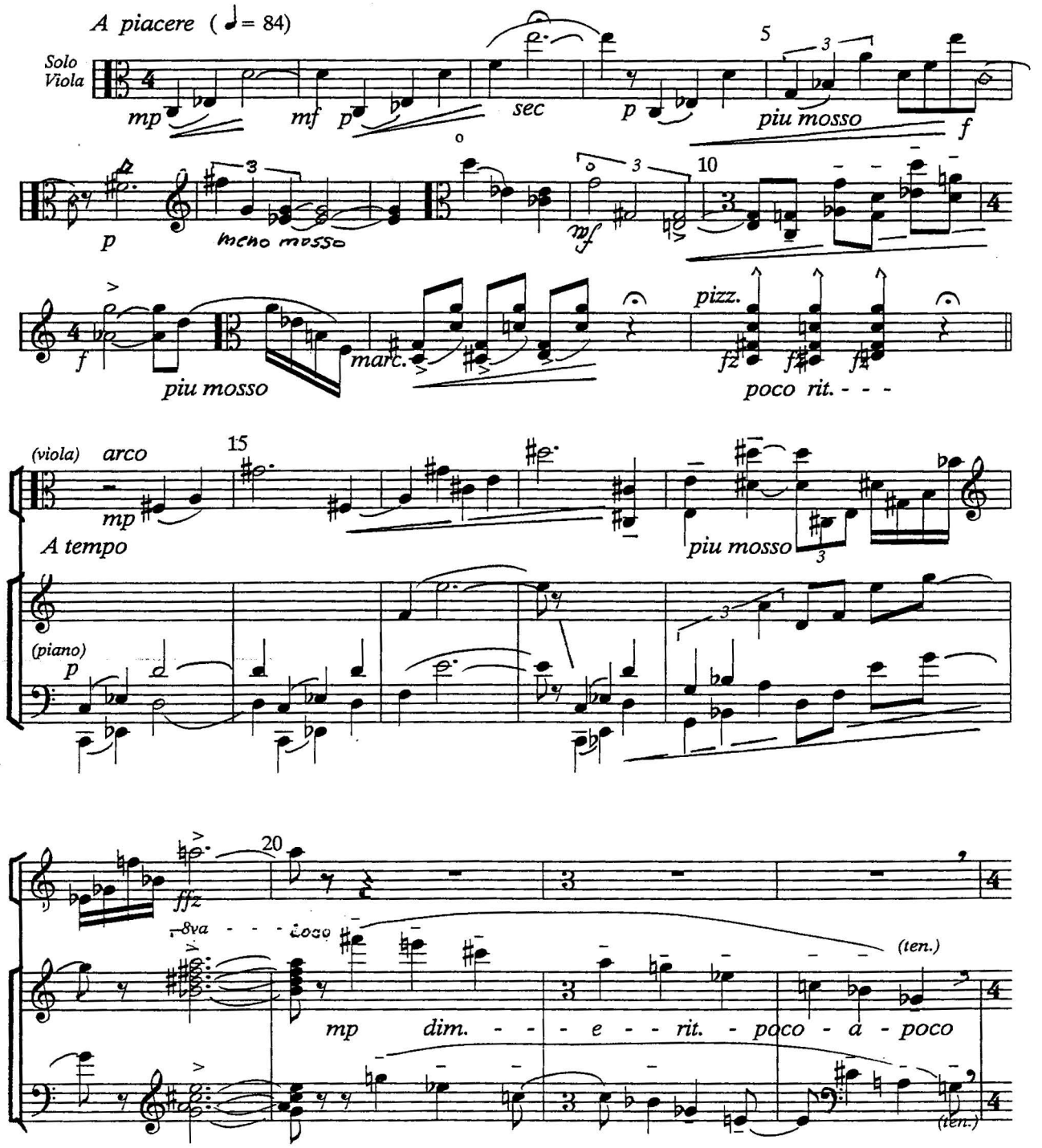
Reduction for Piano and Viola

CONCERTINO

for Viola and Chamber Orchestra (Piano reduction)
(Dedicated to Dwight Pounds who kept this work alive)

- I -

Maurice GARDNER
A. S. C. A. P.



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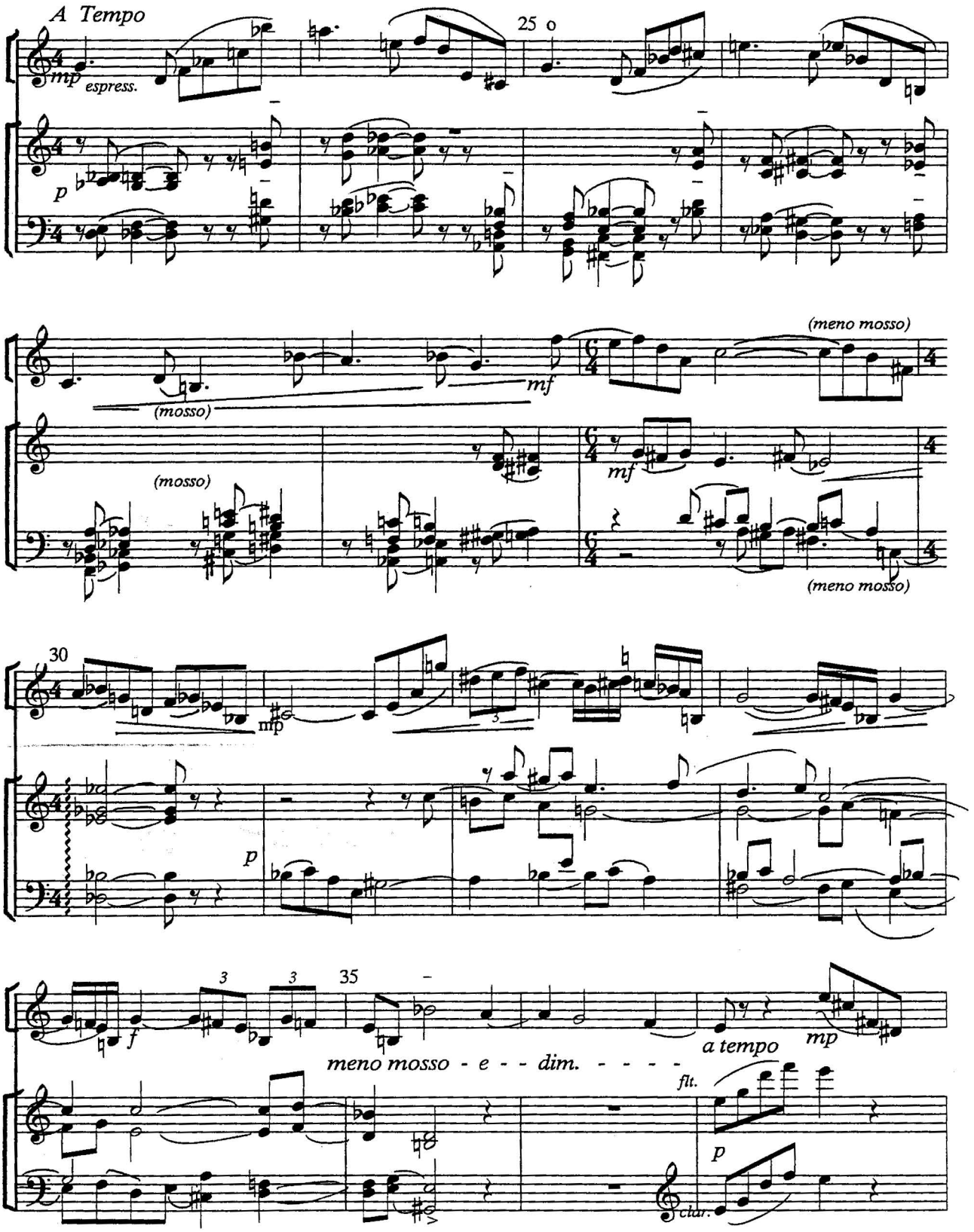
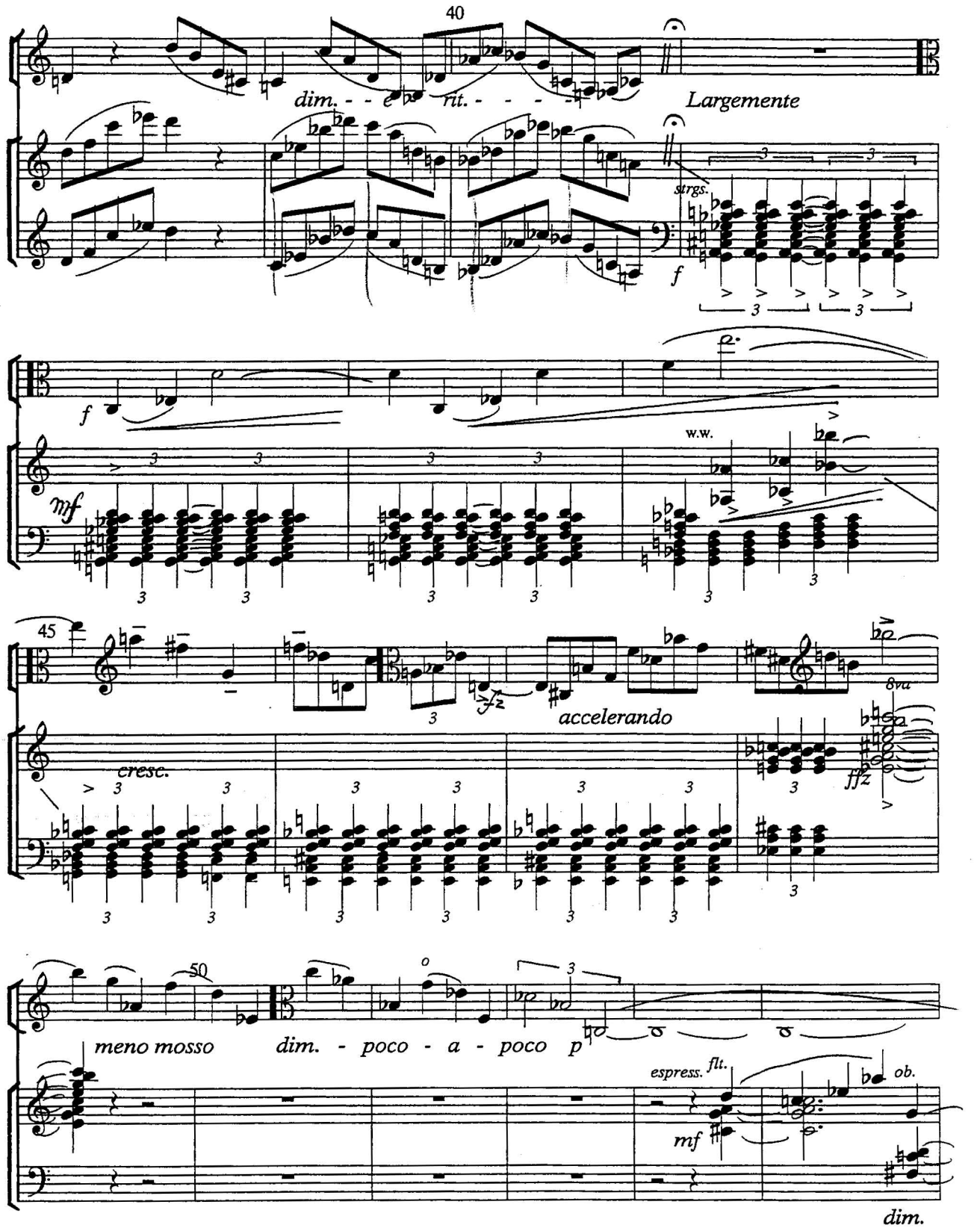
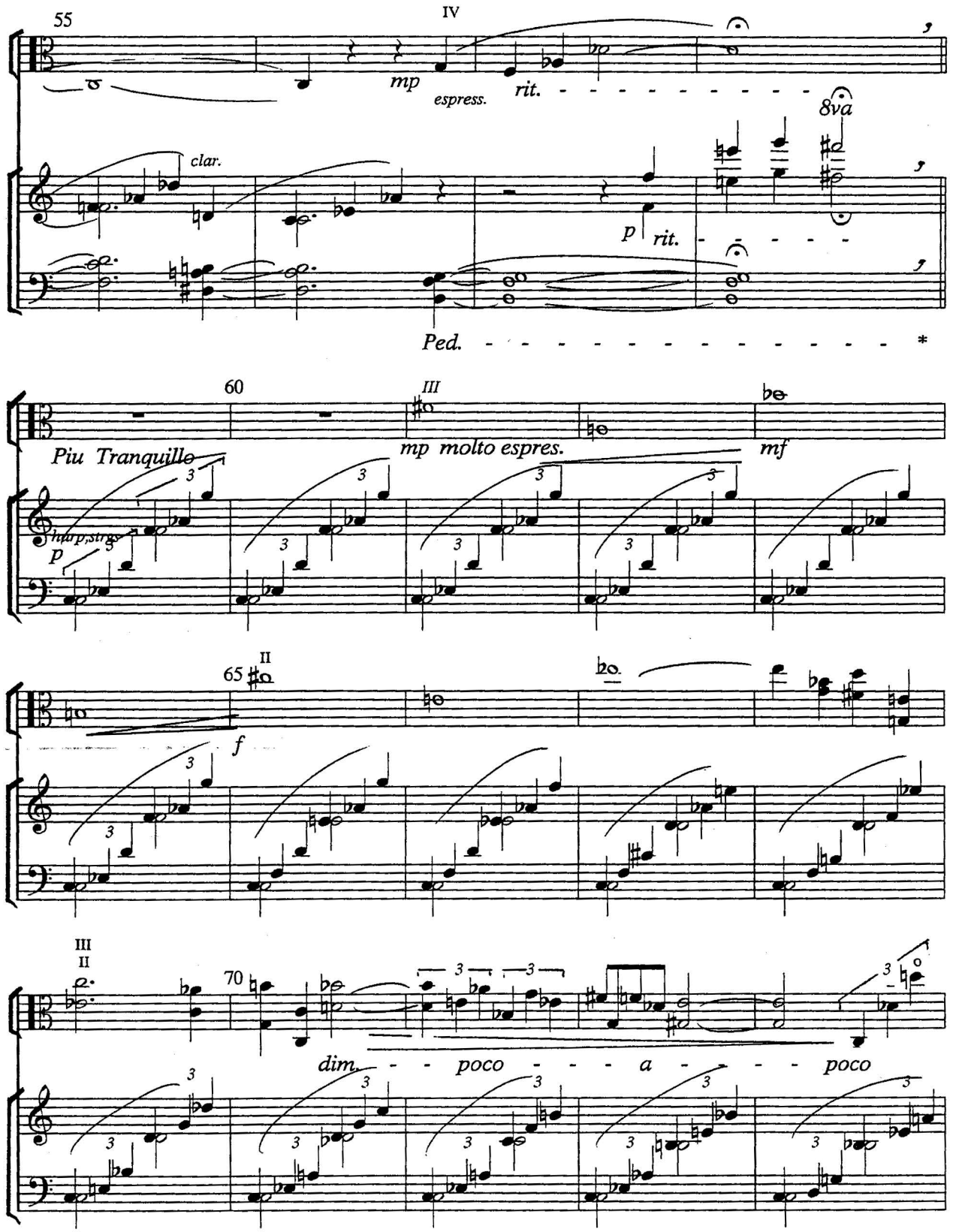
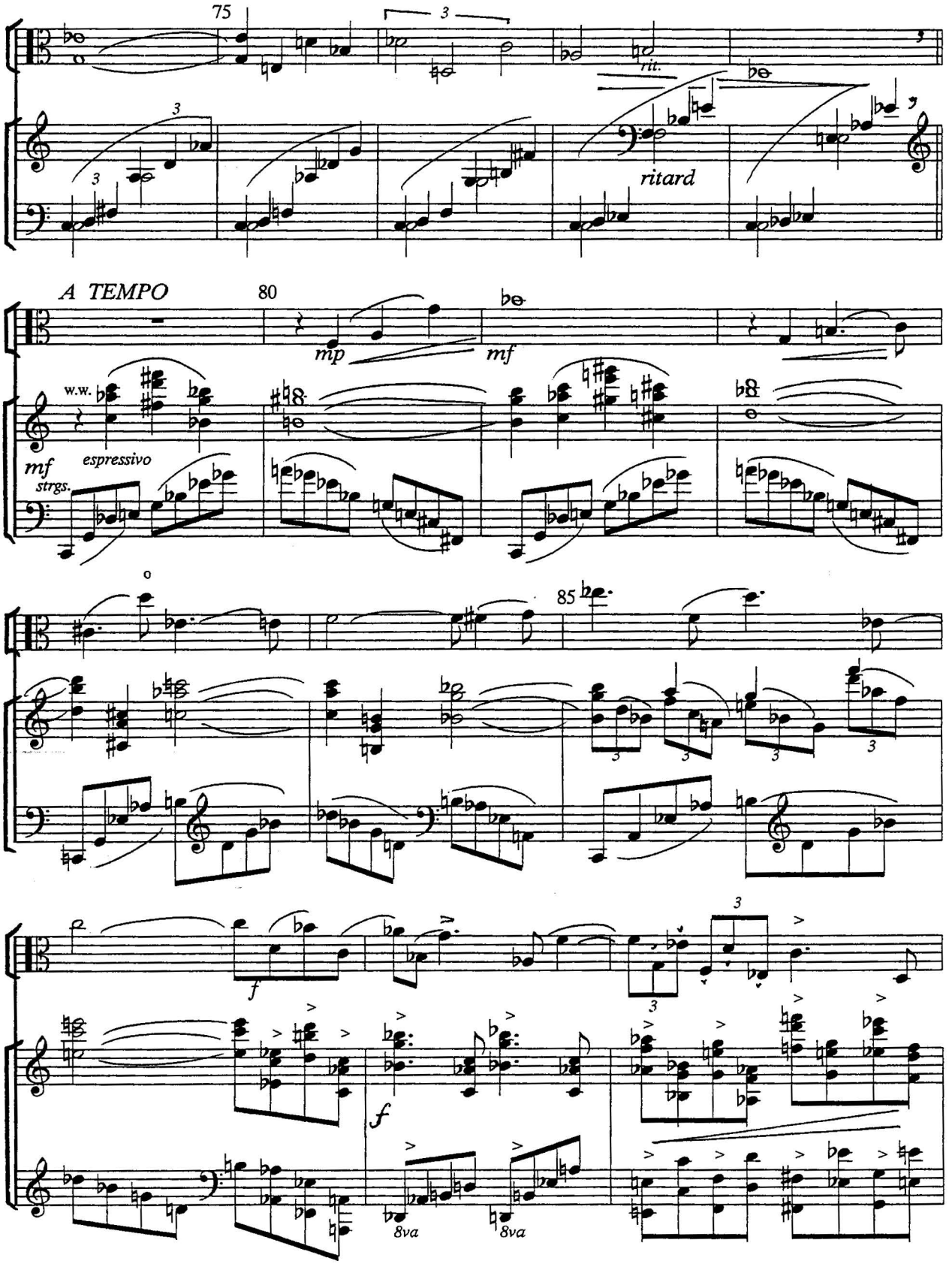
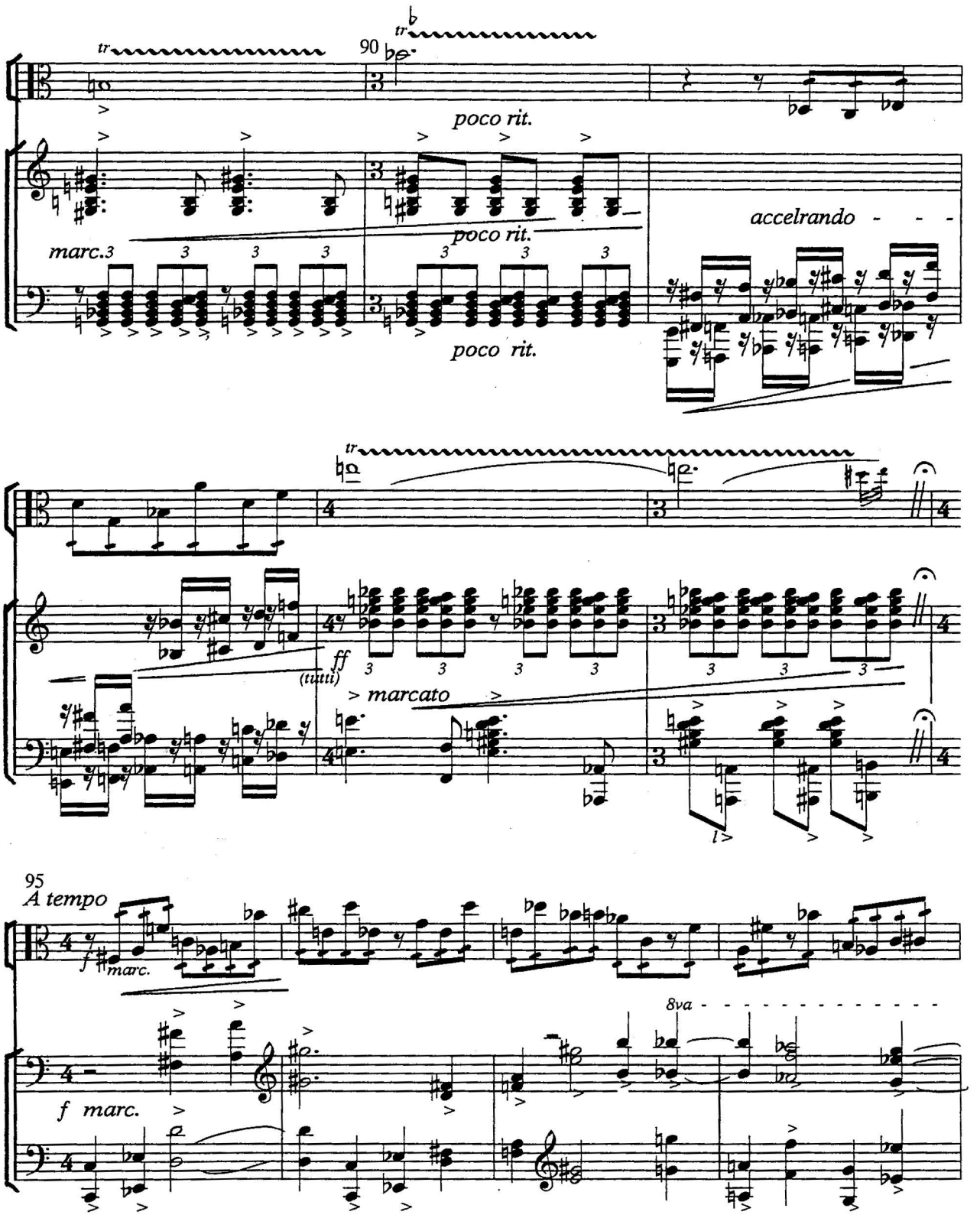
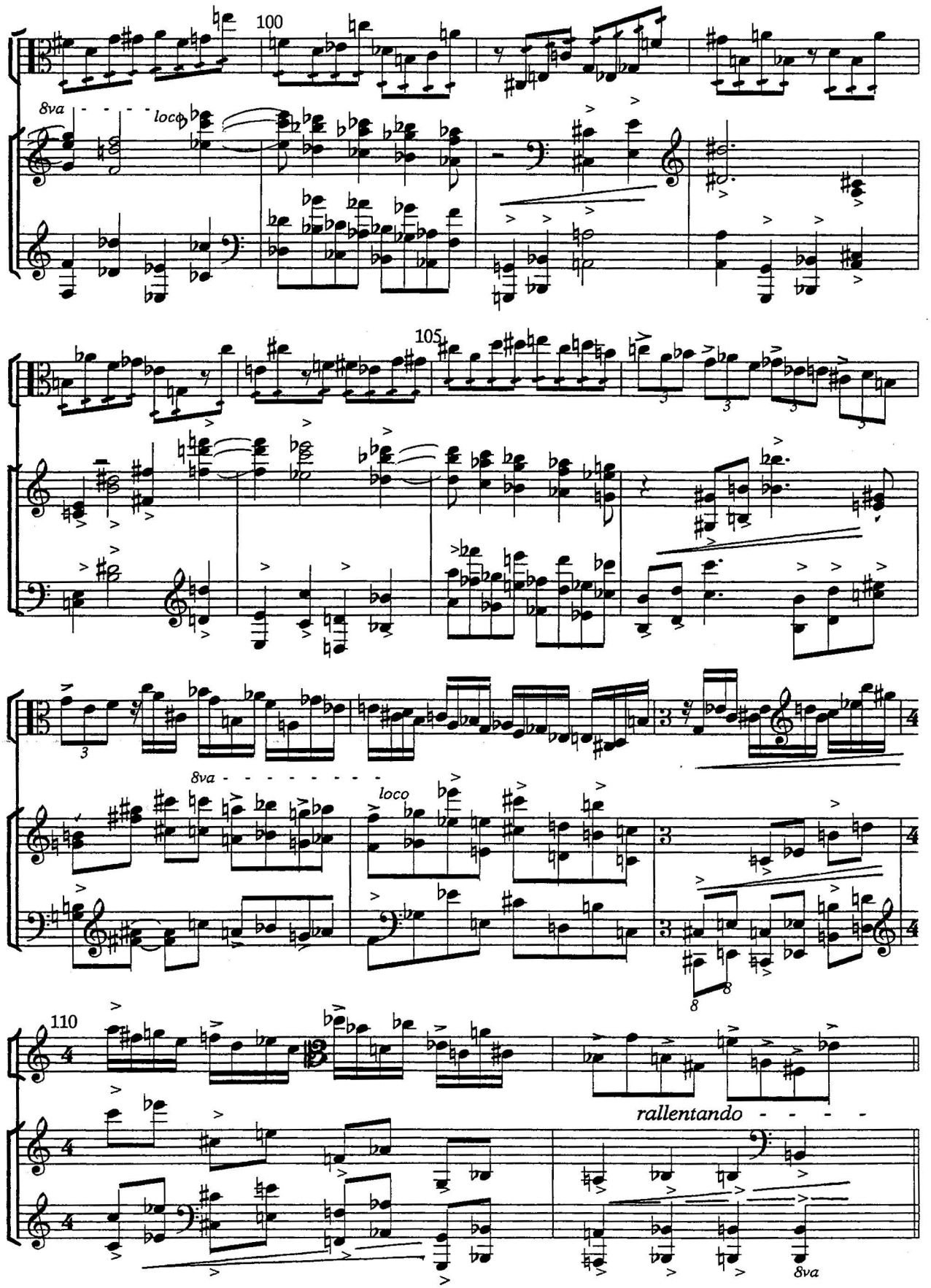

A Tempo
mp espress.
25
p
(meno mosso)
(mosso)
mf
(mosso)
mf
(meno mosso)
30
mp
p
35
f
a tempo
mp
meno mosso - e - - dim. - - - - -
flt.
p
clar.

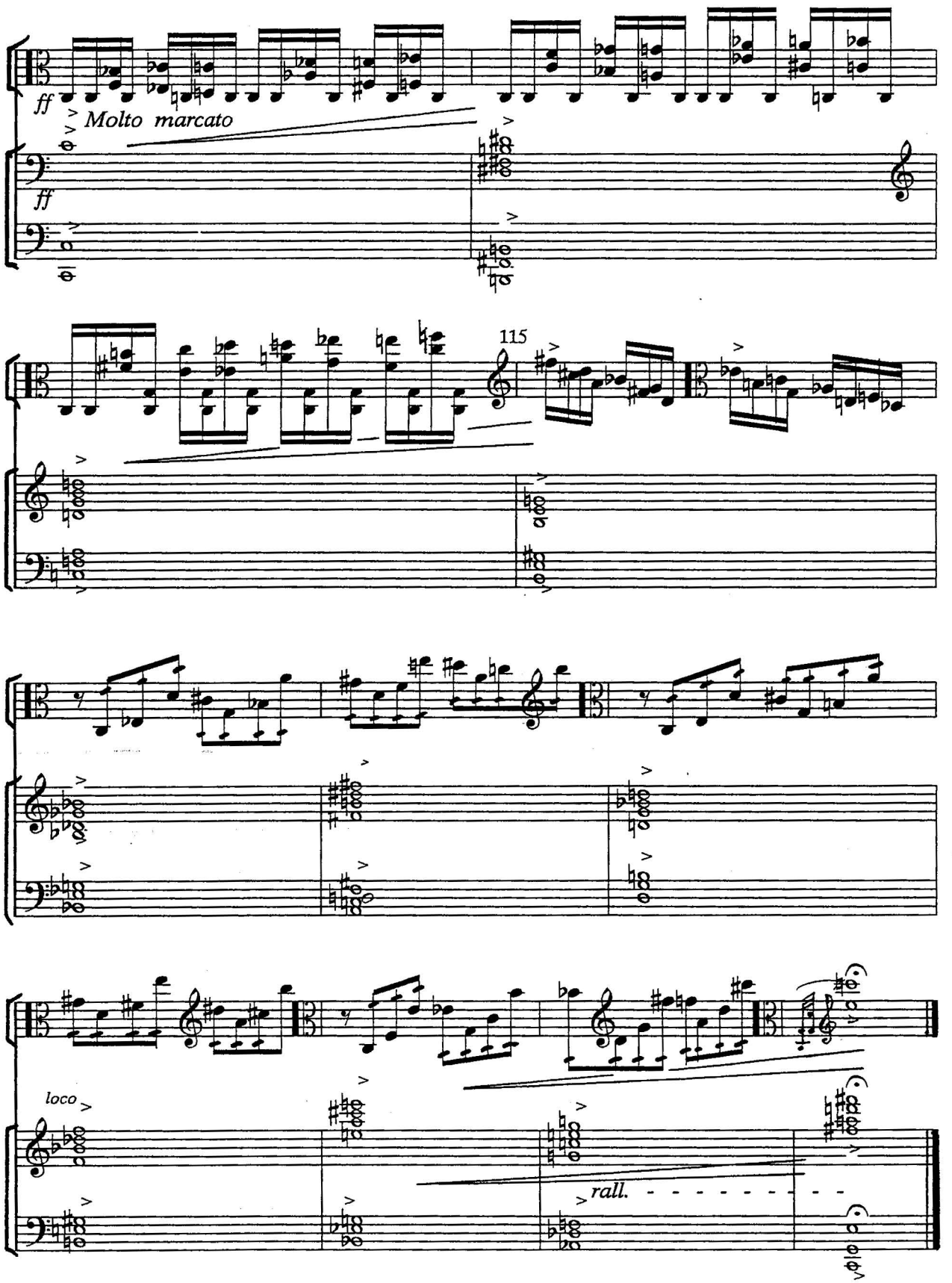

40
dim. - - e rit. - - - -
Largemente
strgs.
f
f
w.w.
mf
45
accelerando
cresc.
8va
fffz
50
meno mosso
dim. - poco - a - poco p
espress. flt.
ob.
mf
dim.


55
IV
mp
espress.
rit.
8va
clar.
p
rit.
Ped.
60
III
Piu Tranquillo
mp molto espres.
mf
harp,strgs
p
65
II
f
III
II
70
dim.
poco
a
poco

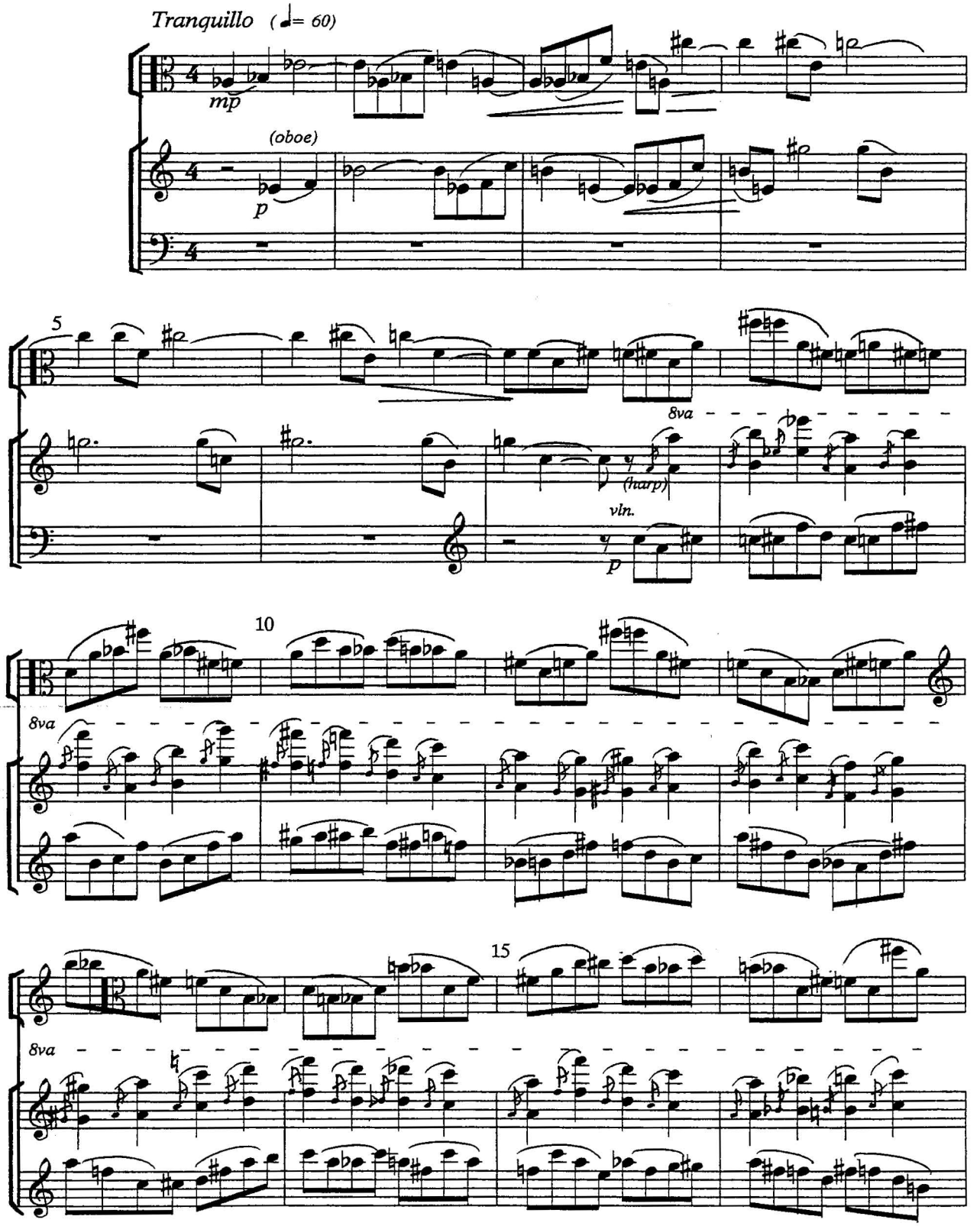

75
rit.
ritard
A TEMPO
80
mp
mf
w.w.
mf
espressivo
strgs.
85
f
f
8va
8va

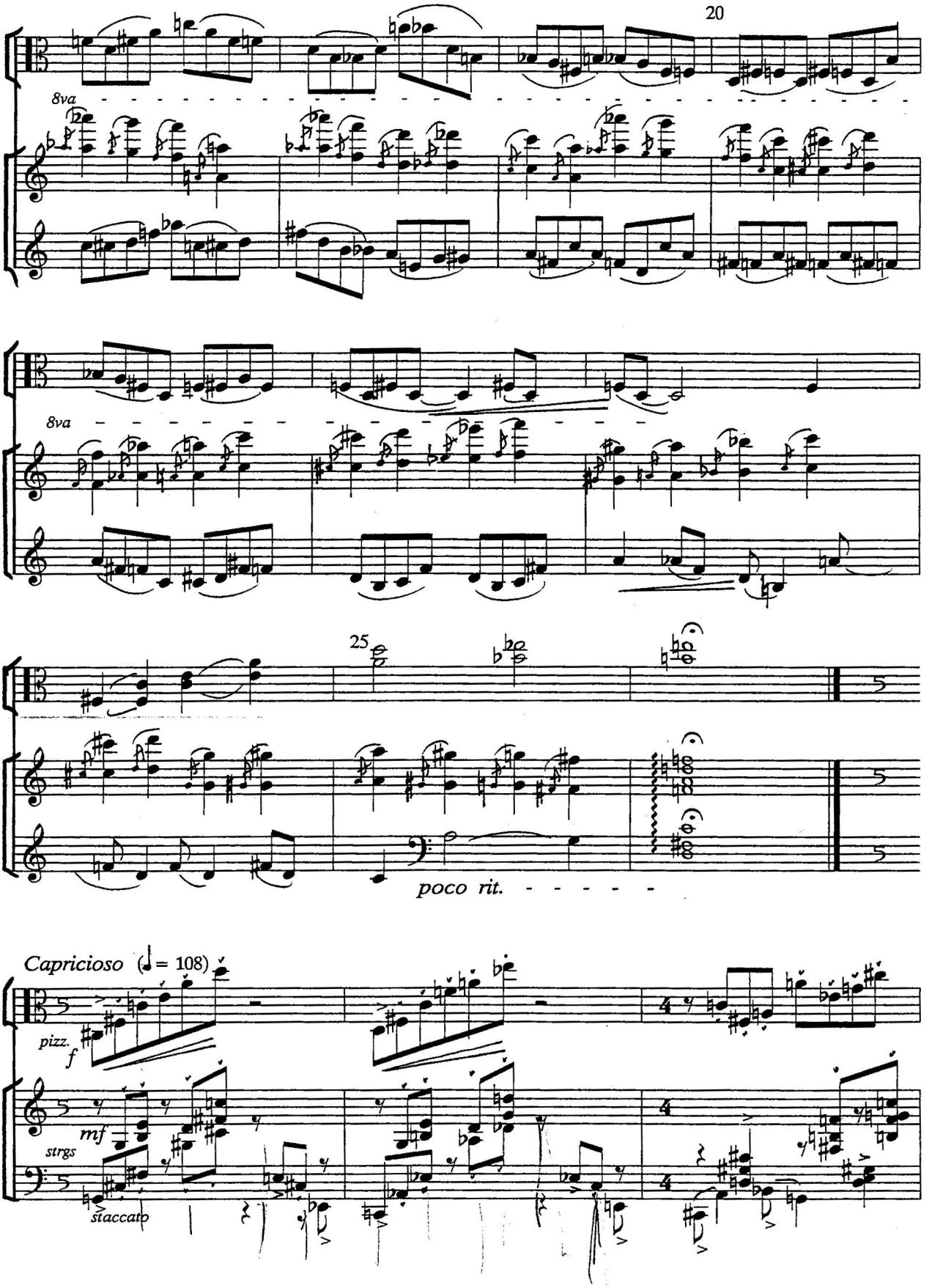

90
tr
poco rit.
marc.
accelrando
poco rit.
poco rit.
ff
(tutti)
marcato
95
A tempo
f marc.
8va
f marc.

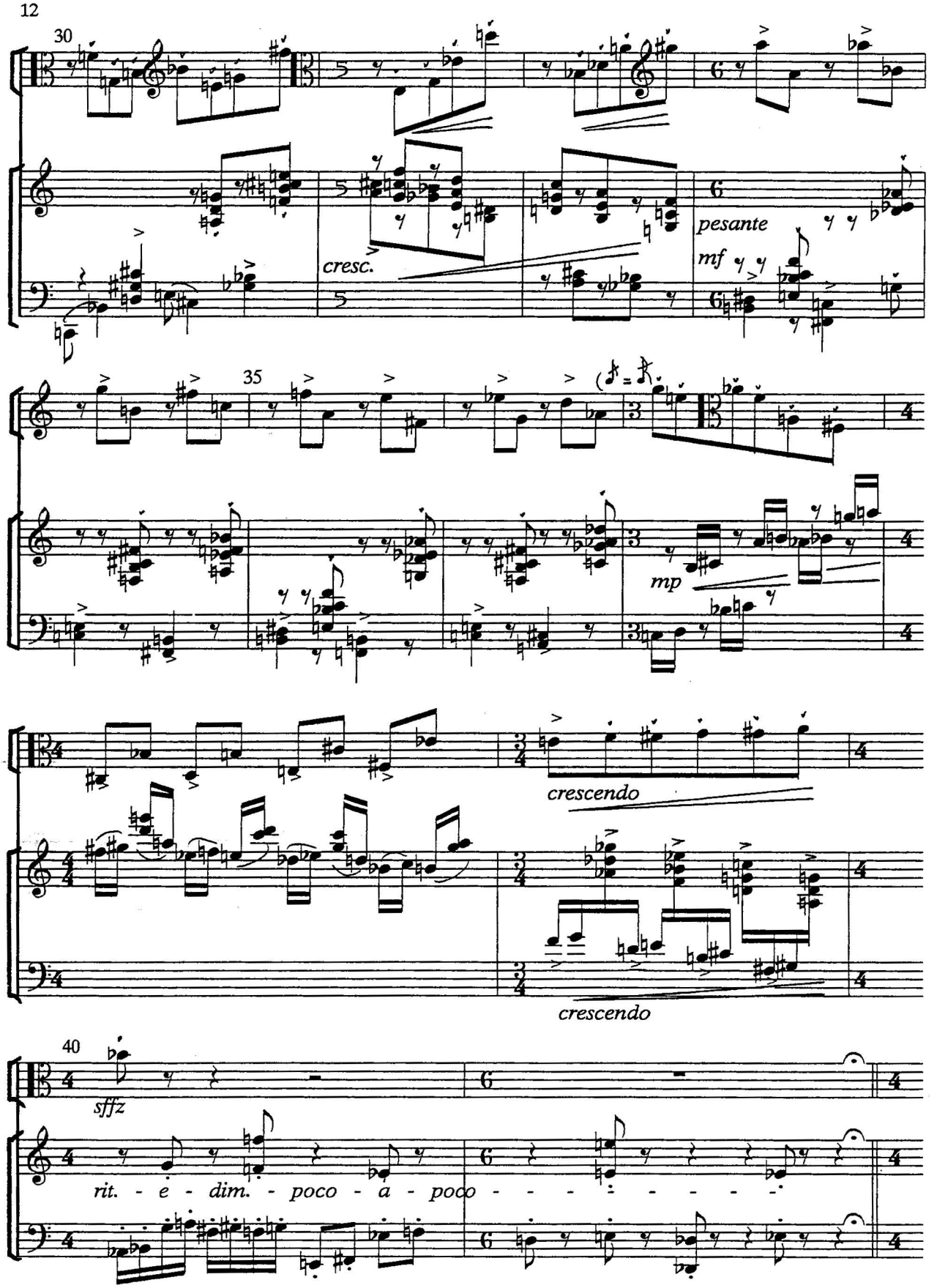

100
8va
loco
105
8va
loco
110
rallentando
8va

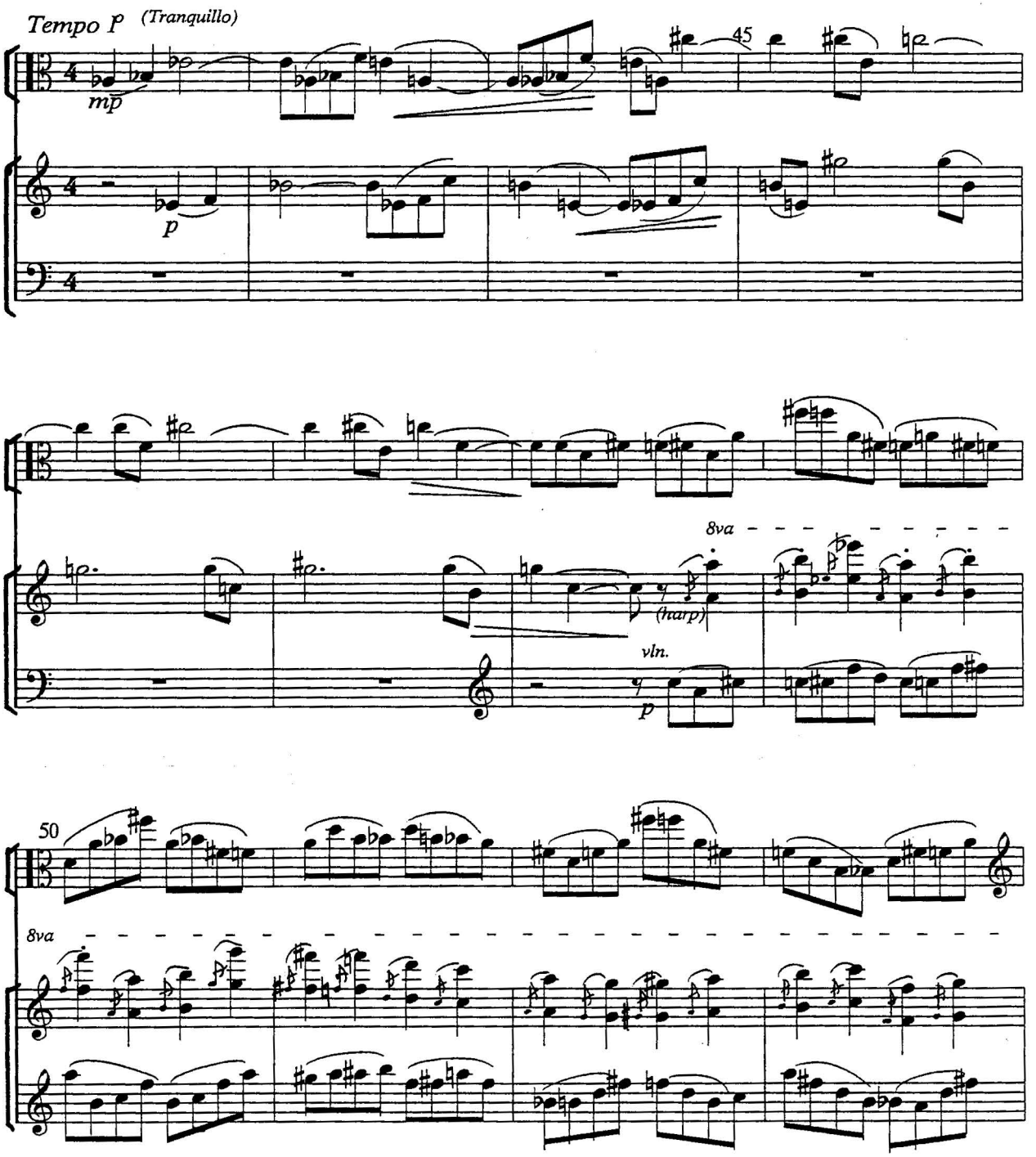

ff
Molto marcato
ff
115
loco
rall.

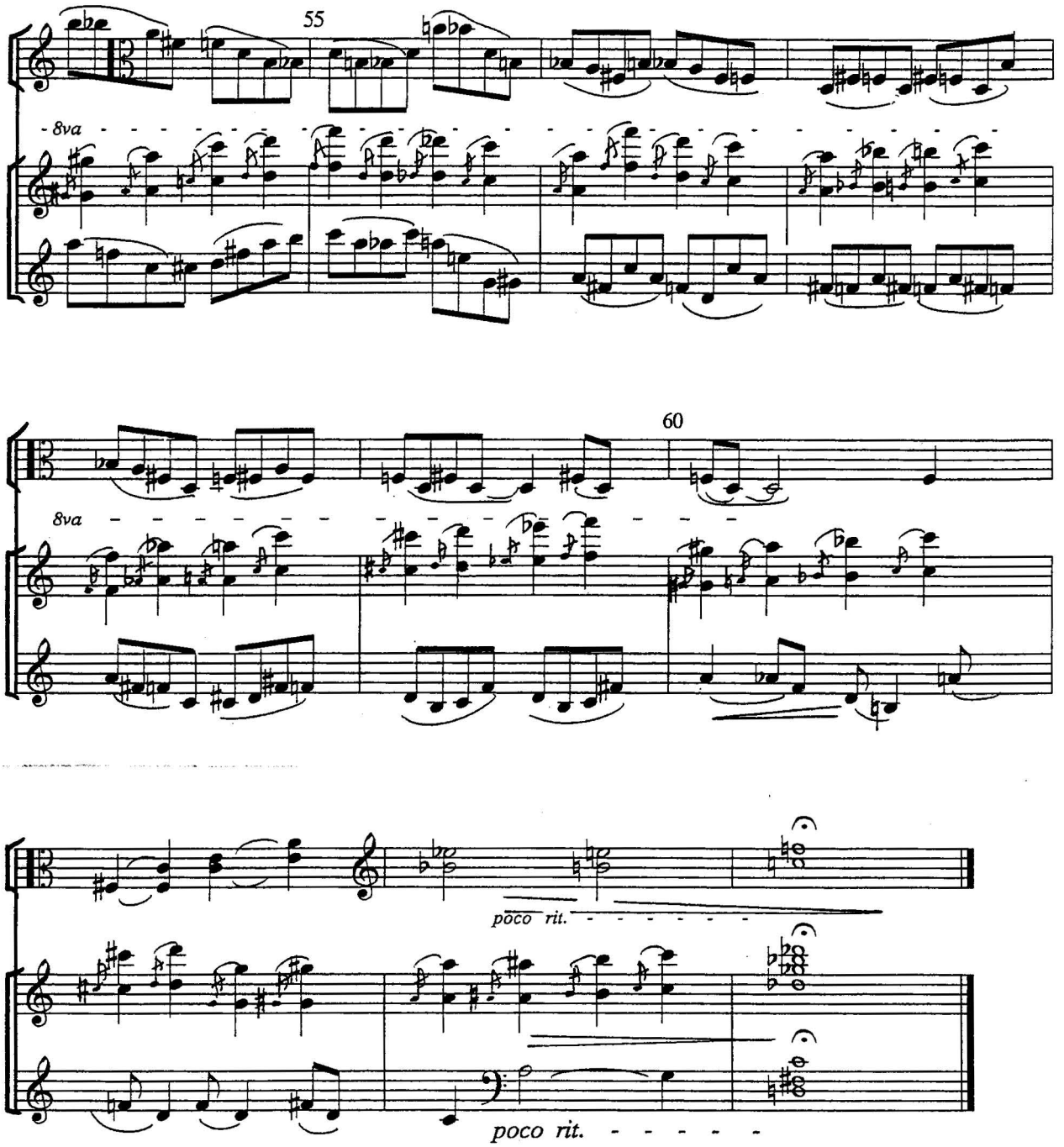
- II -



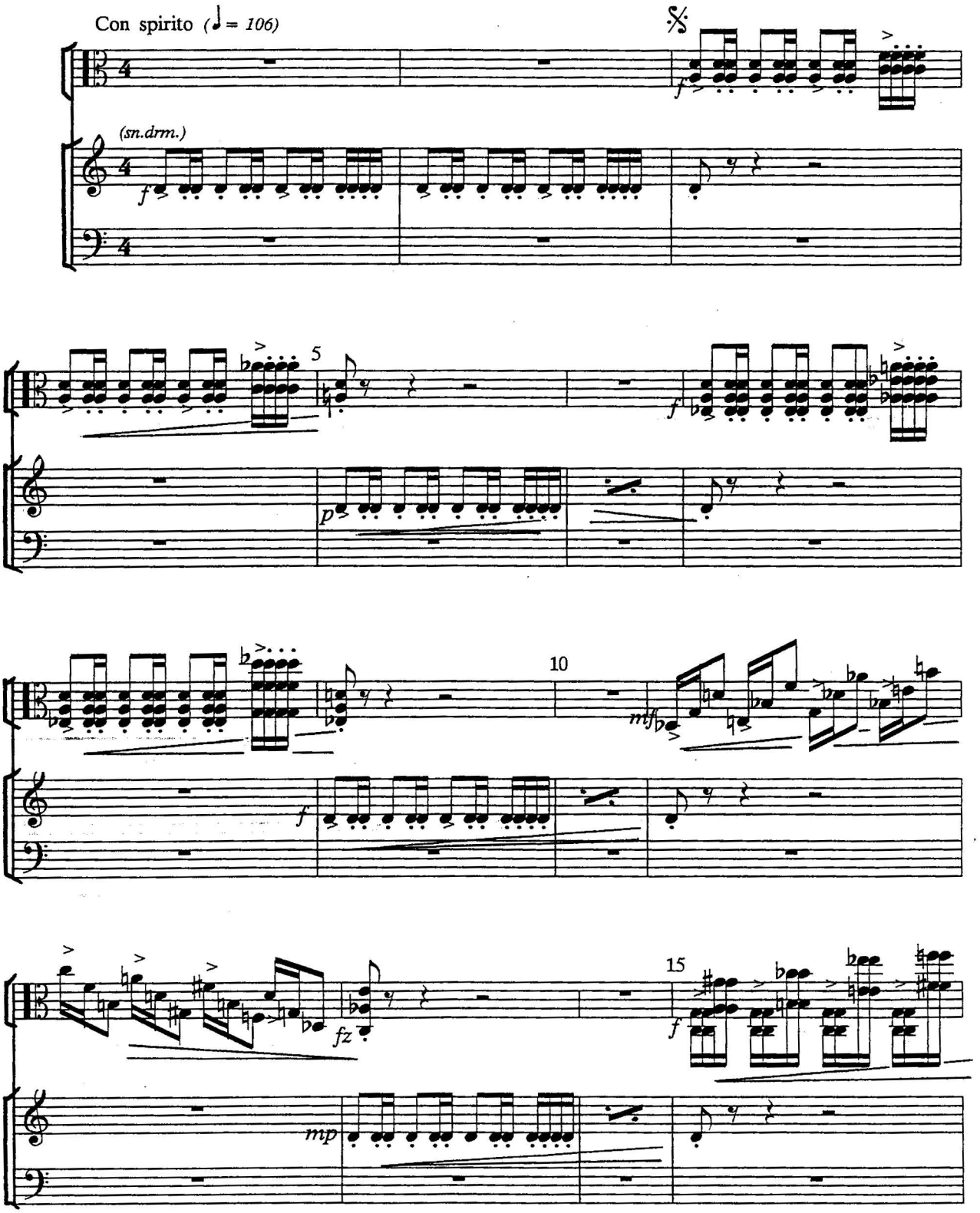

20
8va
8va
25
poco rit.
Capricioso (♩= 108)
pizz.
f
mf
strgs
staccato

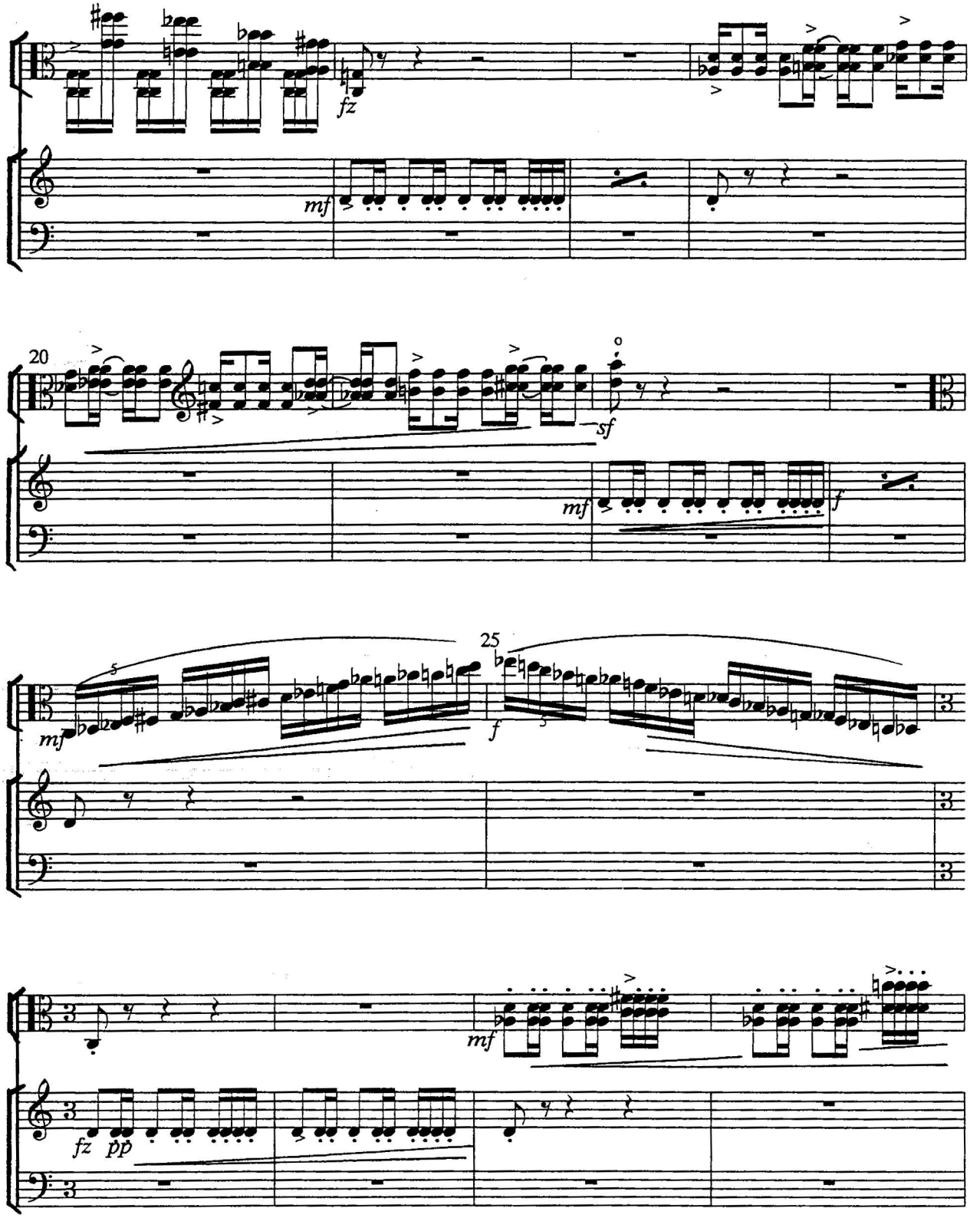

30
cresc.
pesante
mf
35
mp
crescendo
crescendo
40
sffz
rit. - e - dim. - poco - a - poco

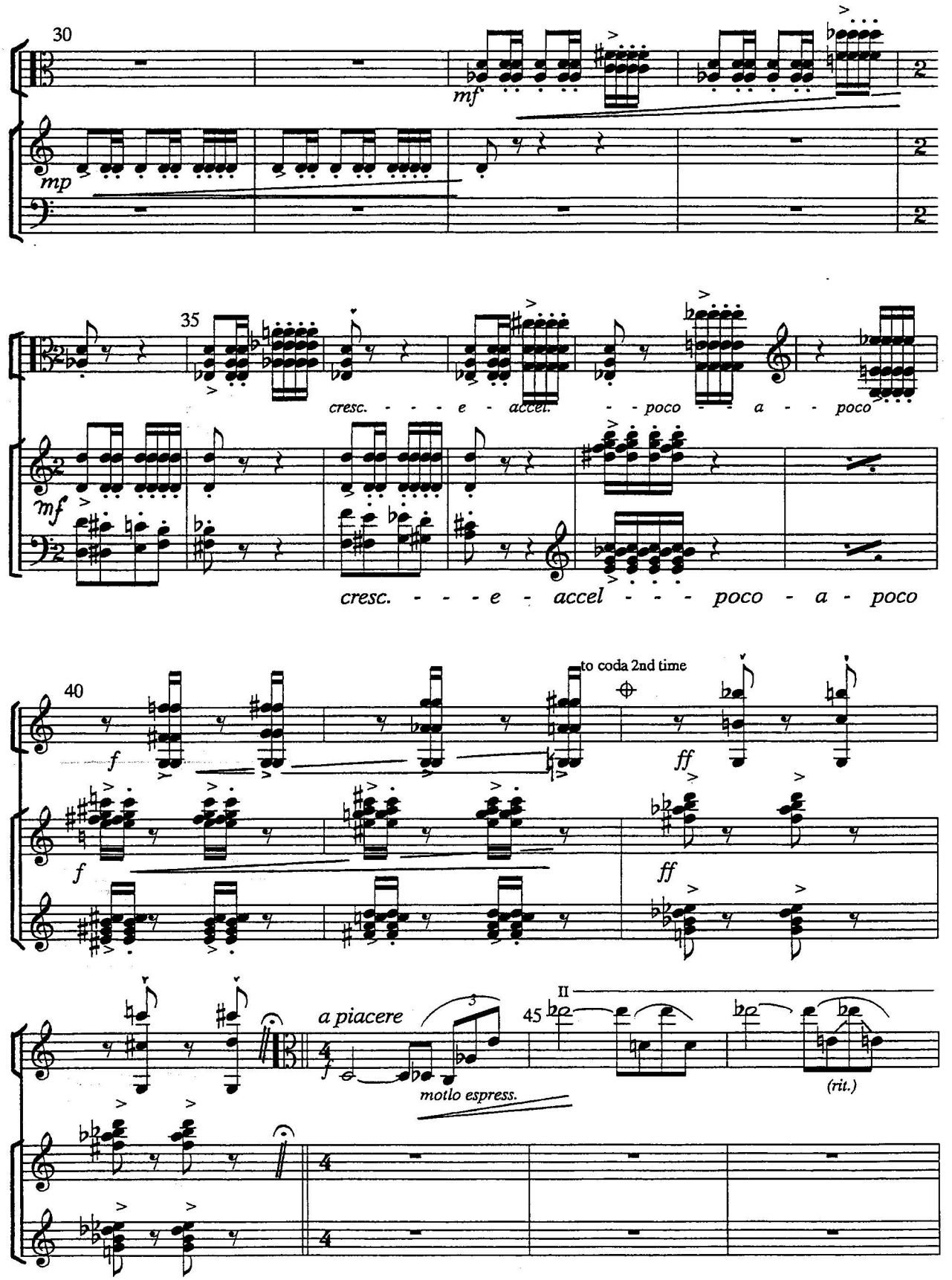

Tempo I° (Tranquillo)
mp
45
p
8va
(harp)
vln.
p
50
8va

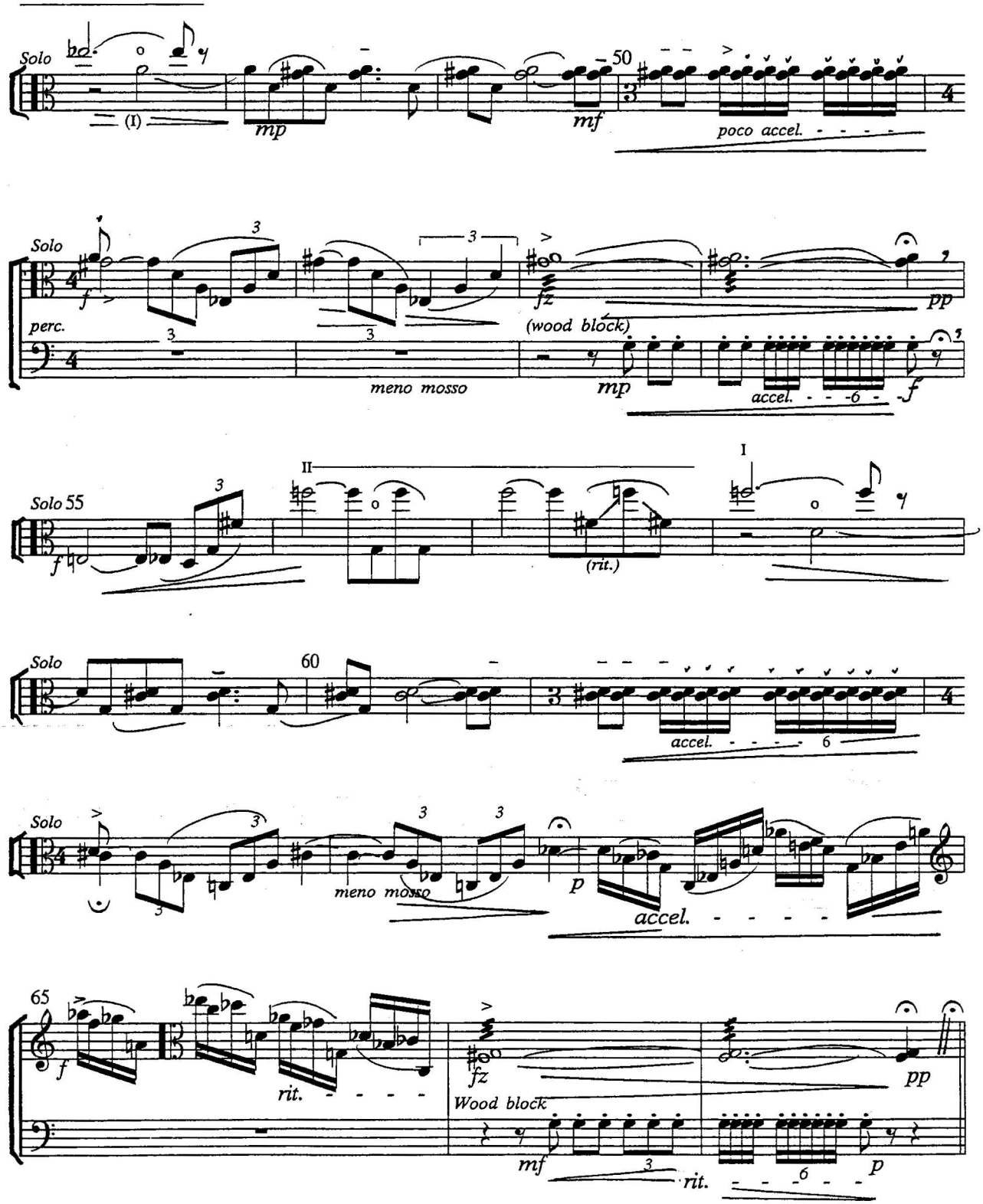

55
8va
60
8va
poco rit.
poco rit.

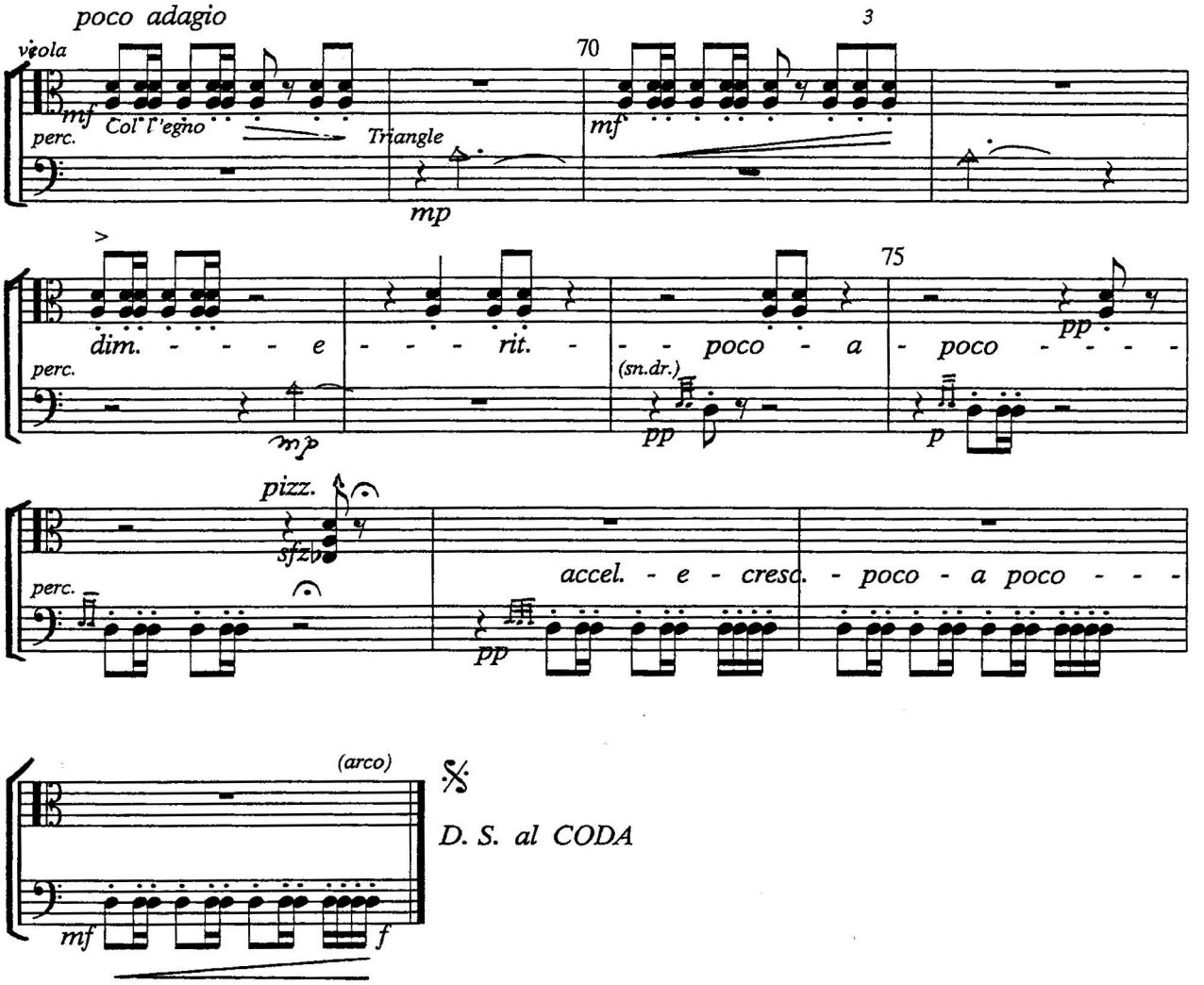
- III -




fz
mf
20
sf
mf
f
25
mf
f
mf
fz
pp

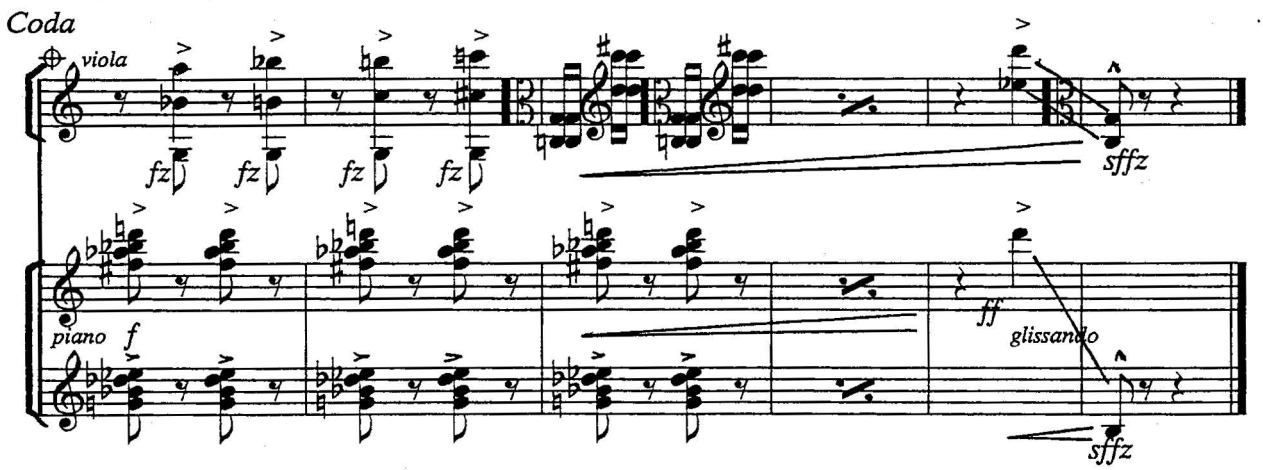

30
mf
mp
35
cresc. - - - e - accel. - - poco - - a - - poco
mf
cresc. - - - - e - accel - - - - poco - a - poco
40
to coda 2nd time
f
ff
f
ff
a piacere
45
II
motlo espress.
(rit.)


Solo
(I)
mp
50
mf
poco accel.
Solo
perc.
f
fz
(wood block)
pp
meno mosso
mp
accel.
f
II
I
Solo 55
f
(rit.)
Solo
60
accel.
Solo
meno mosso
p
accel.
65
f
rit.
fz
Wood block
pp
mf
rit.
p

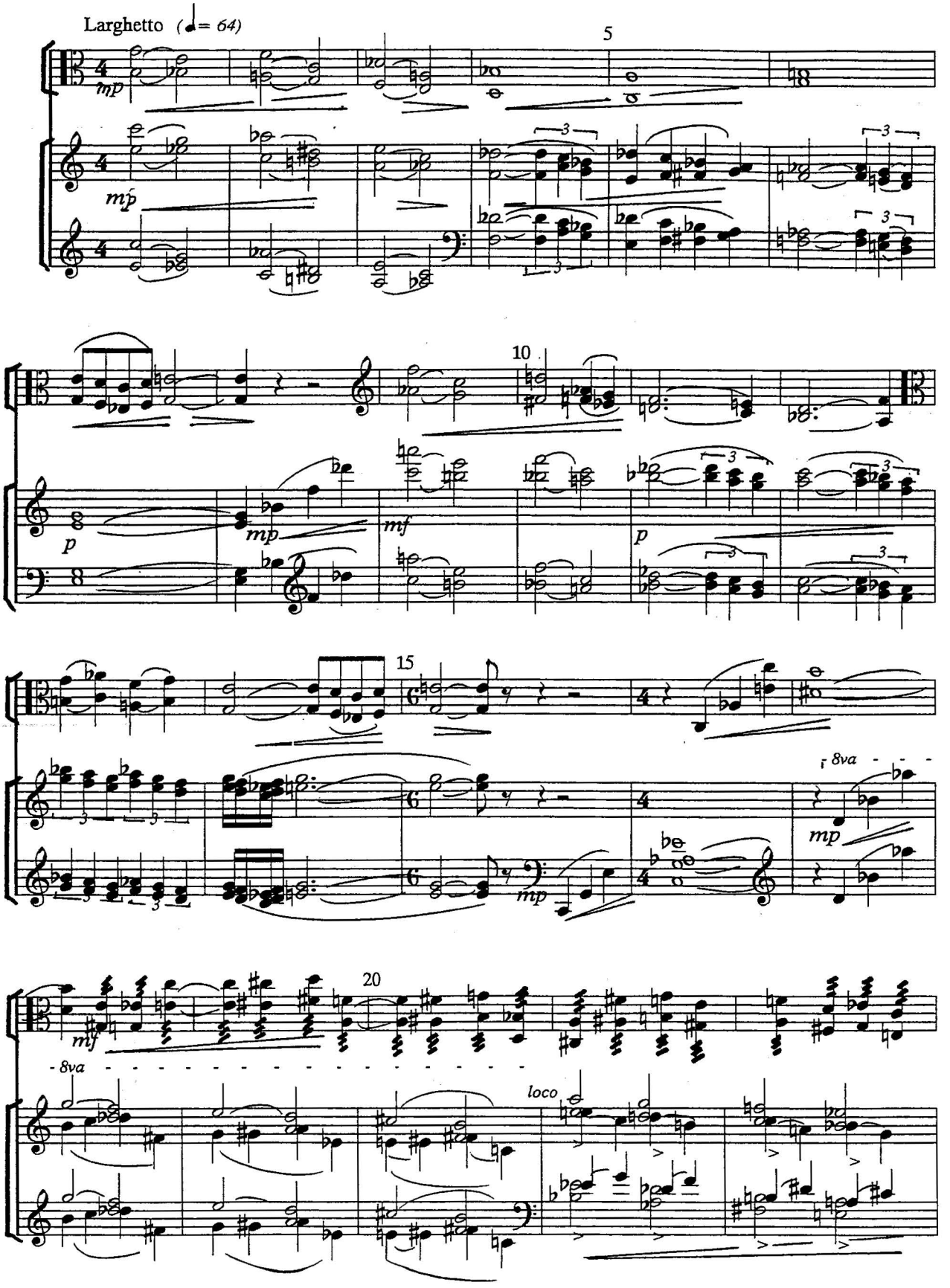

poco adagio
viola
mf
perc.
Col l'legno
Triangle
mp
70
3
mf
dim. - - - - e - - - - rit. - - - poco - a - poco - - - -
mp
(sn.dr.)
pp
75
pp
p
pizz.
sfz
perc.
accel. - e - cresc. - poco - a poco - - -
pp

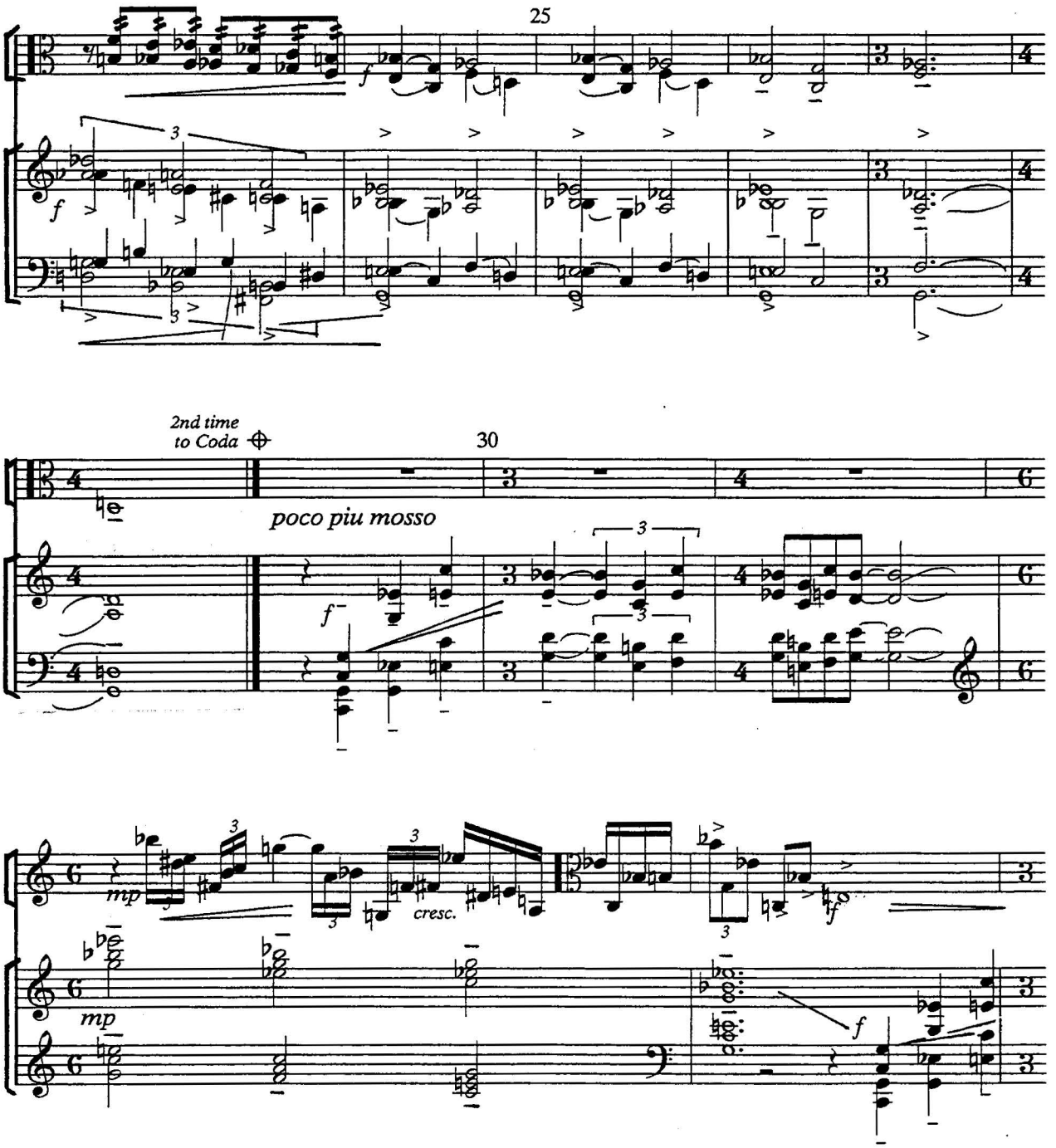
(arco)
mf
f

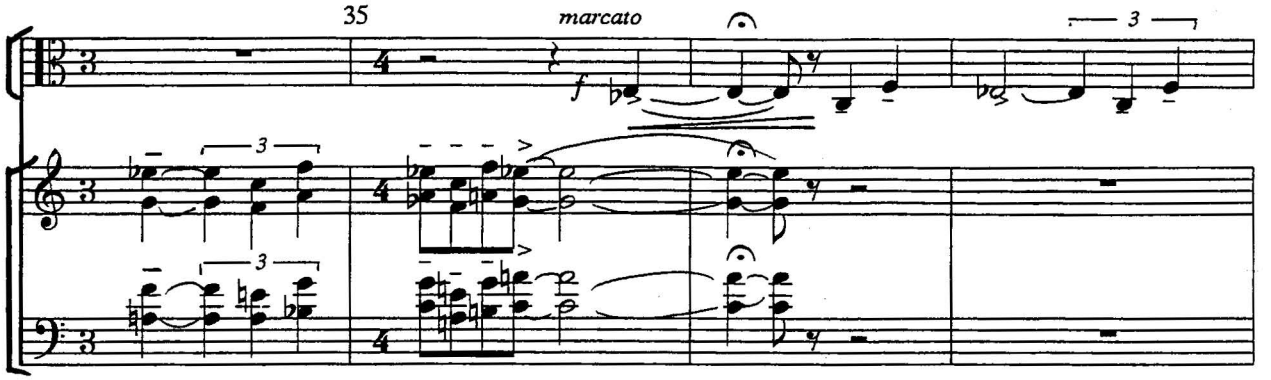
D. S. al CODA

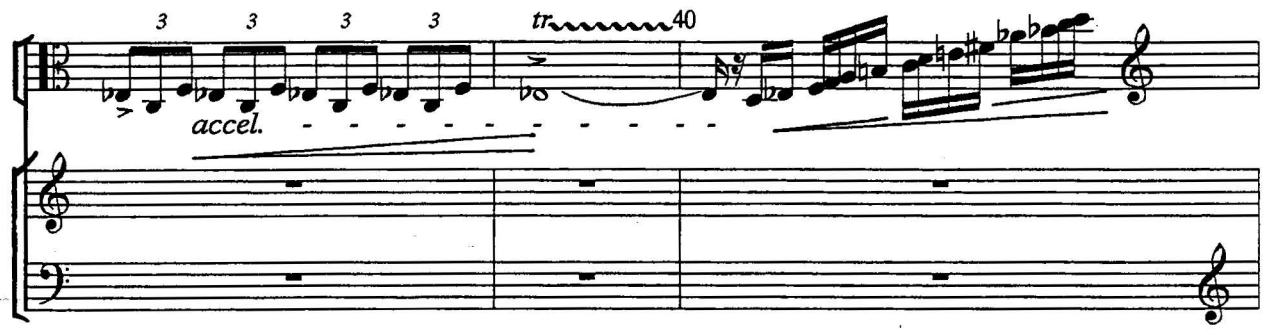

Coda
viola
fz
fz
fz
fz
sffz
piano
f
ff
glissando
sffz

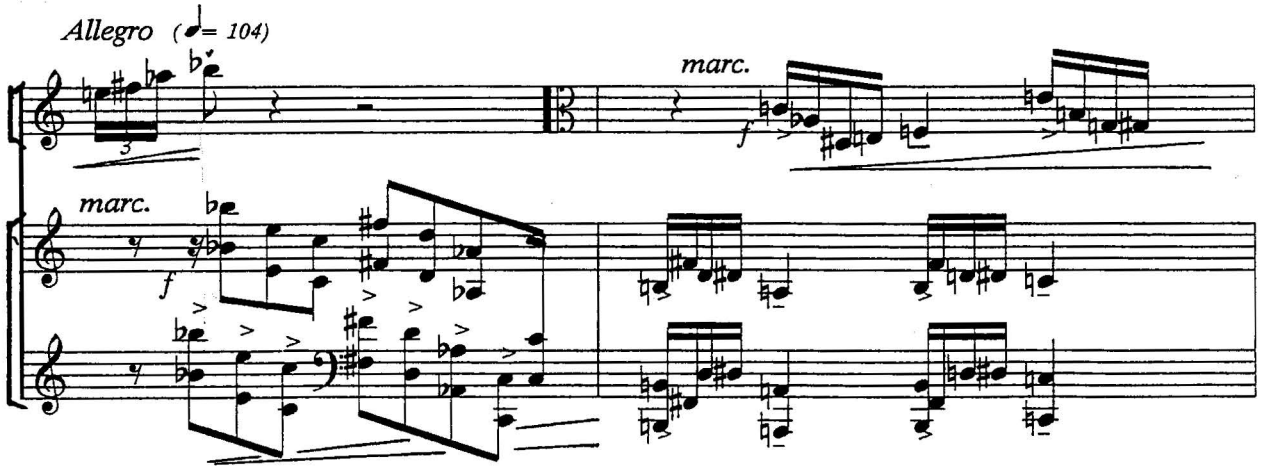
- IV -

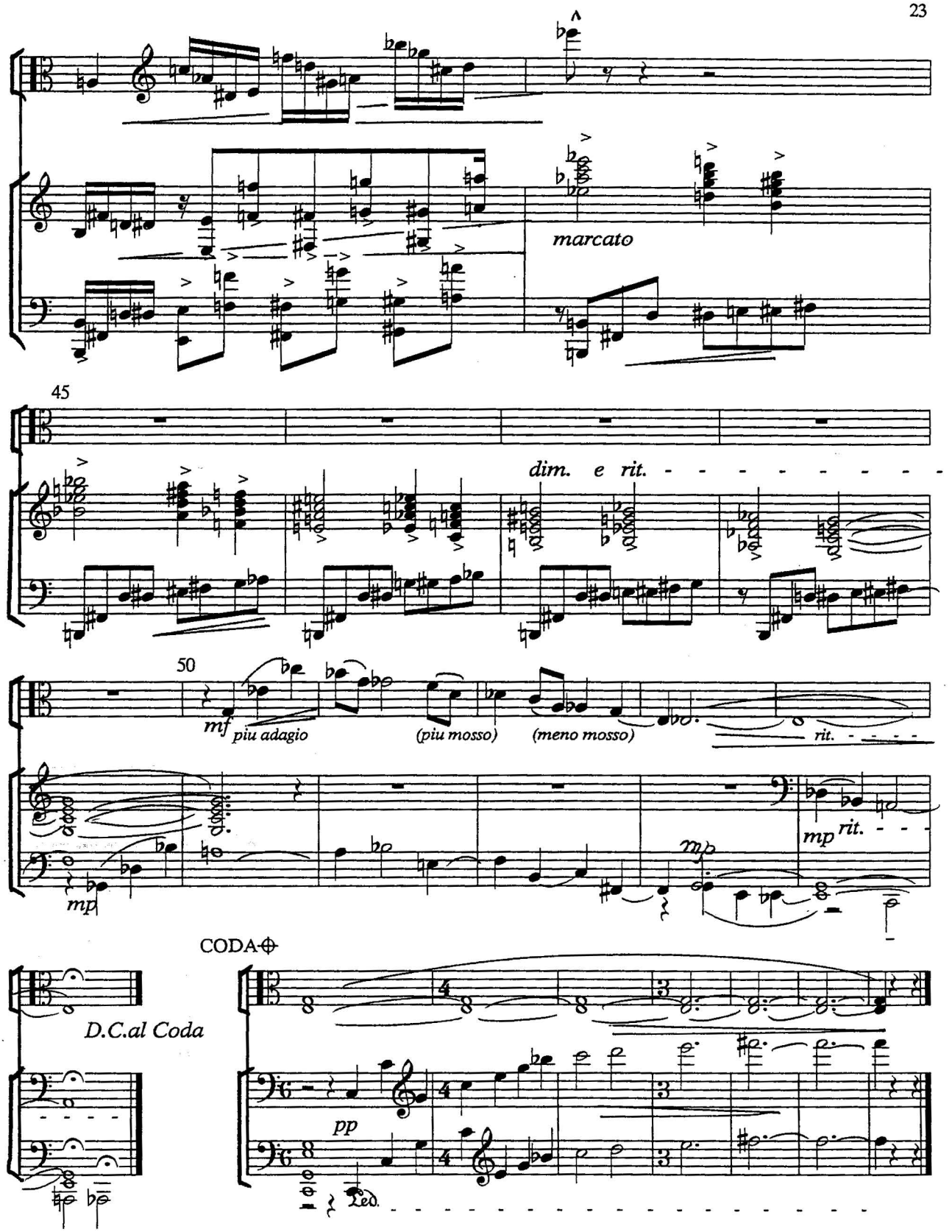



25
2nd time
to Coda
30
poco piu mosso
cresc.

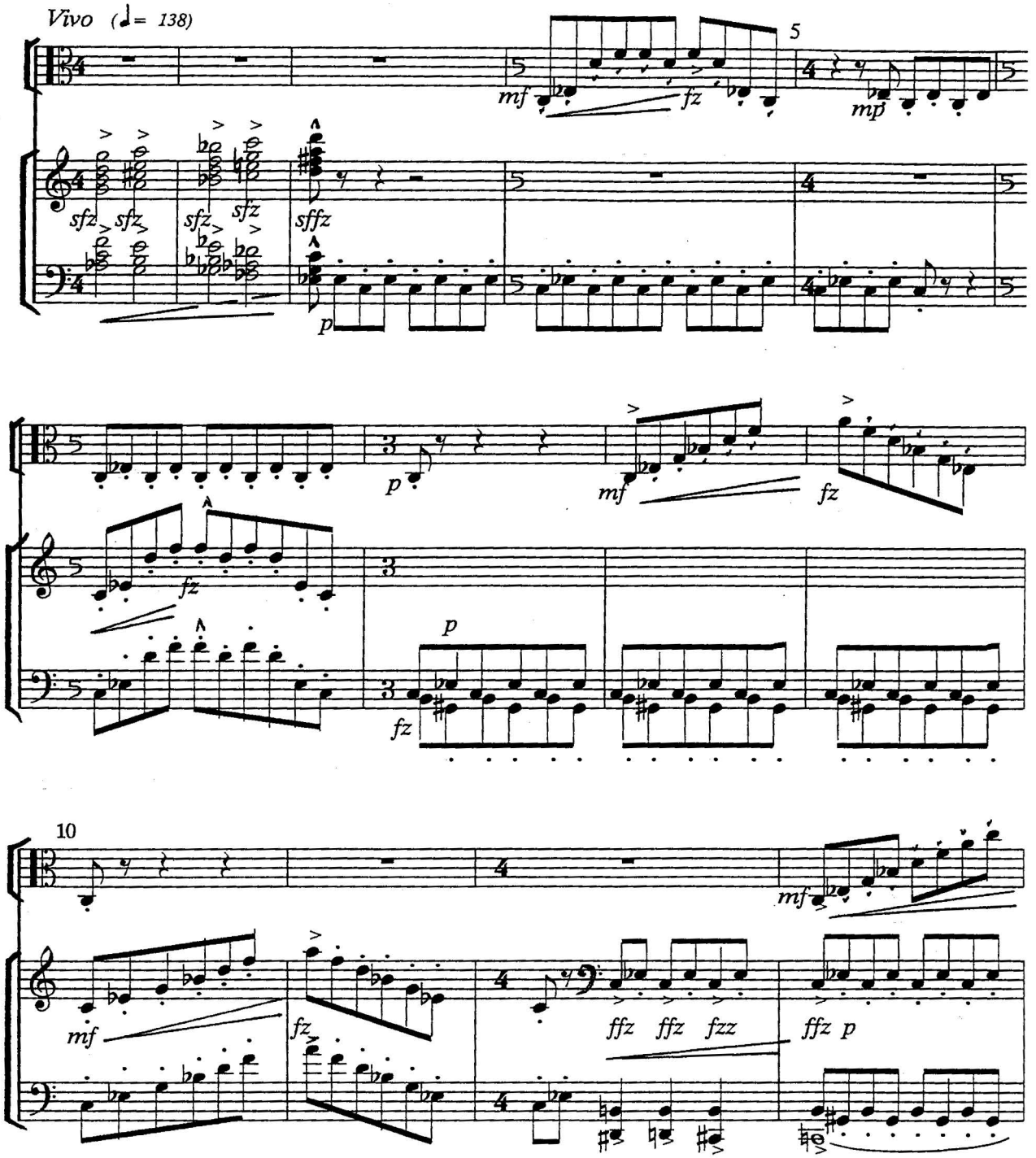

35
marcato
f
3
3
3

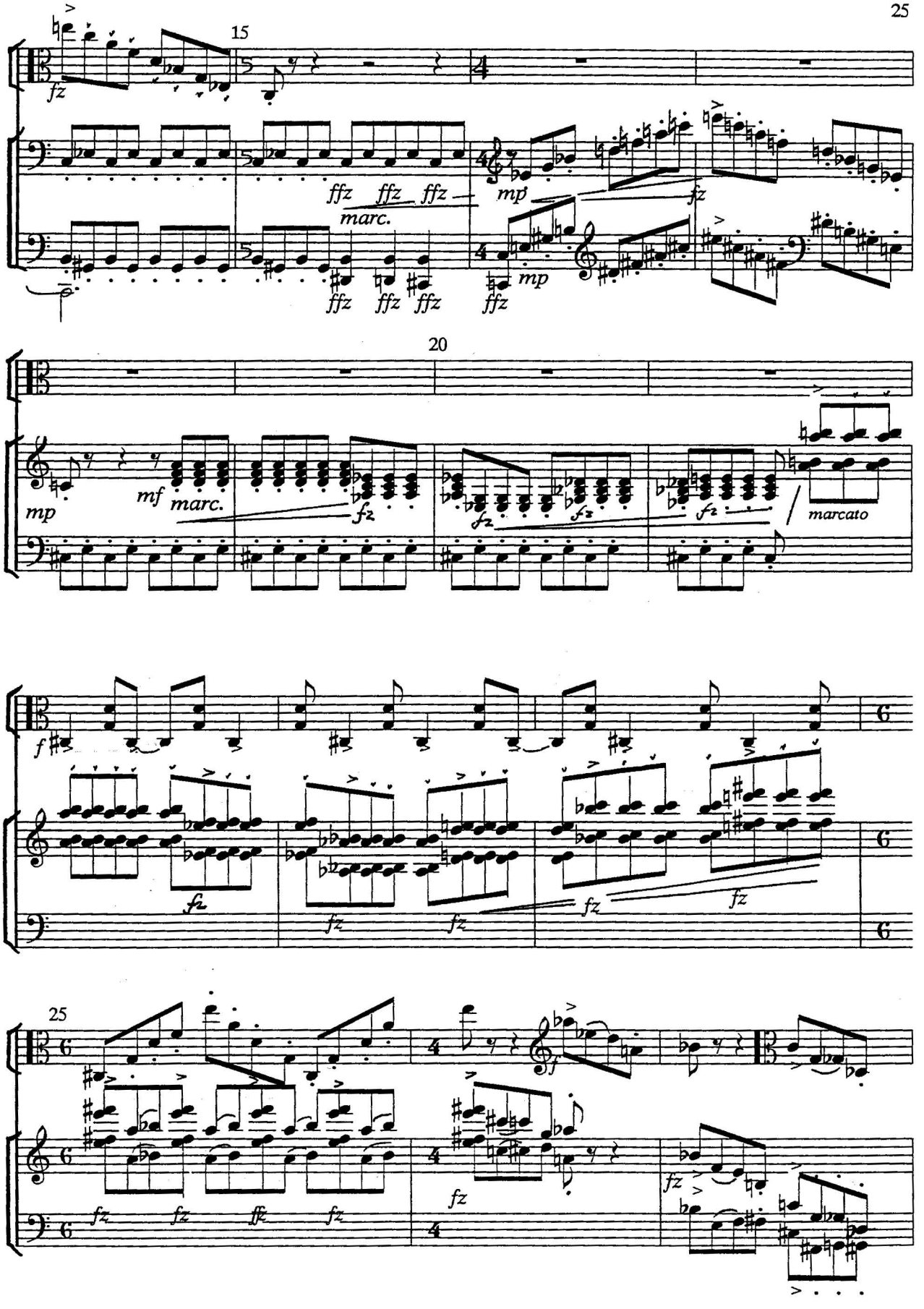

3
3
3
3
tr
40
accel.

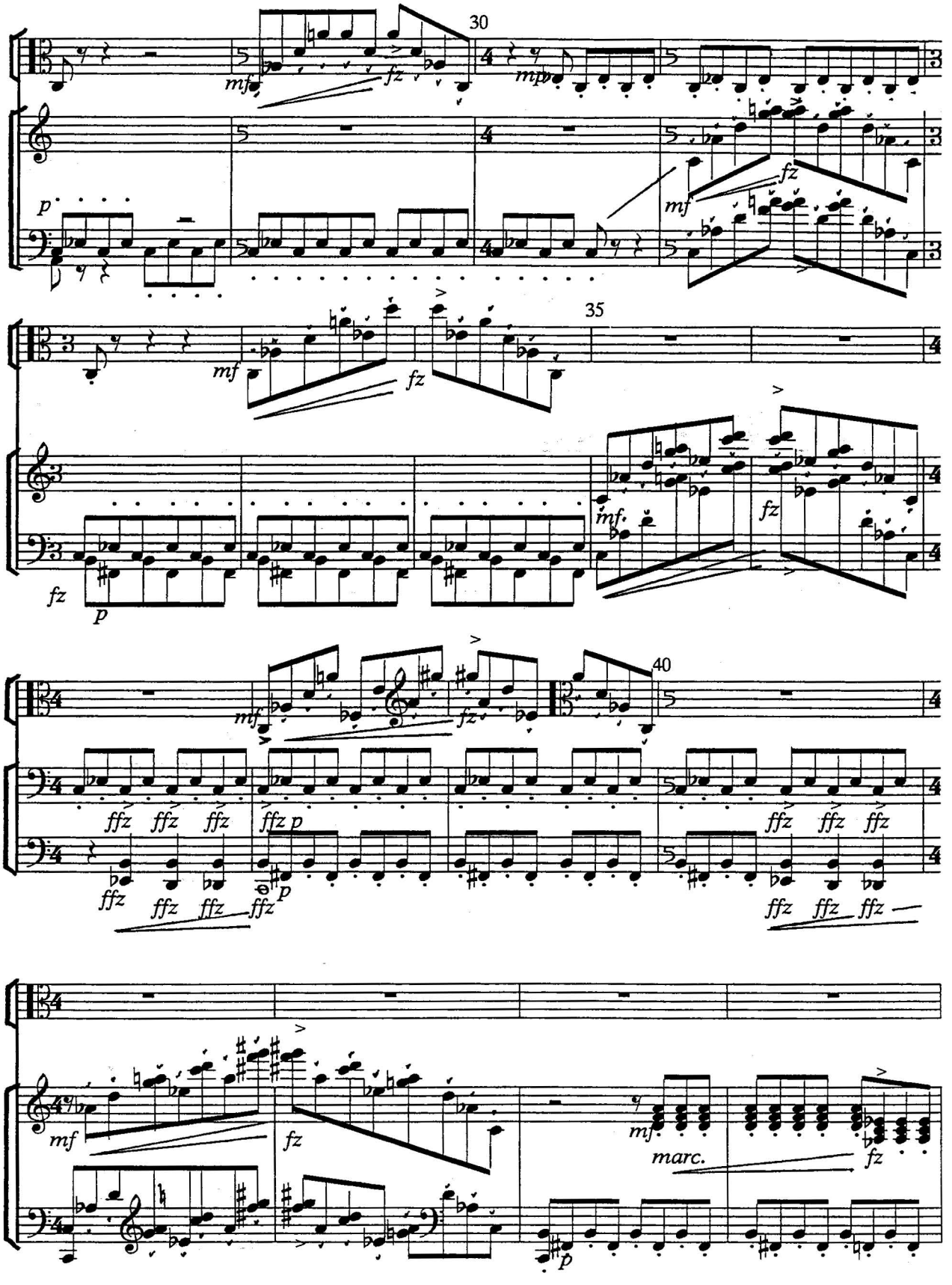

Allegro (♩= 104)
3
marc.
f
marc.
f

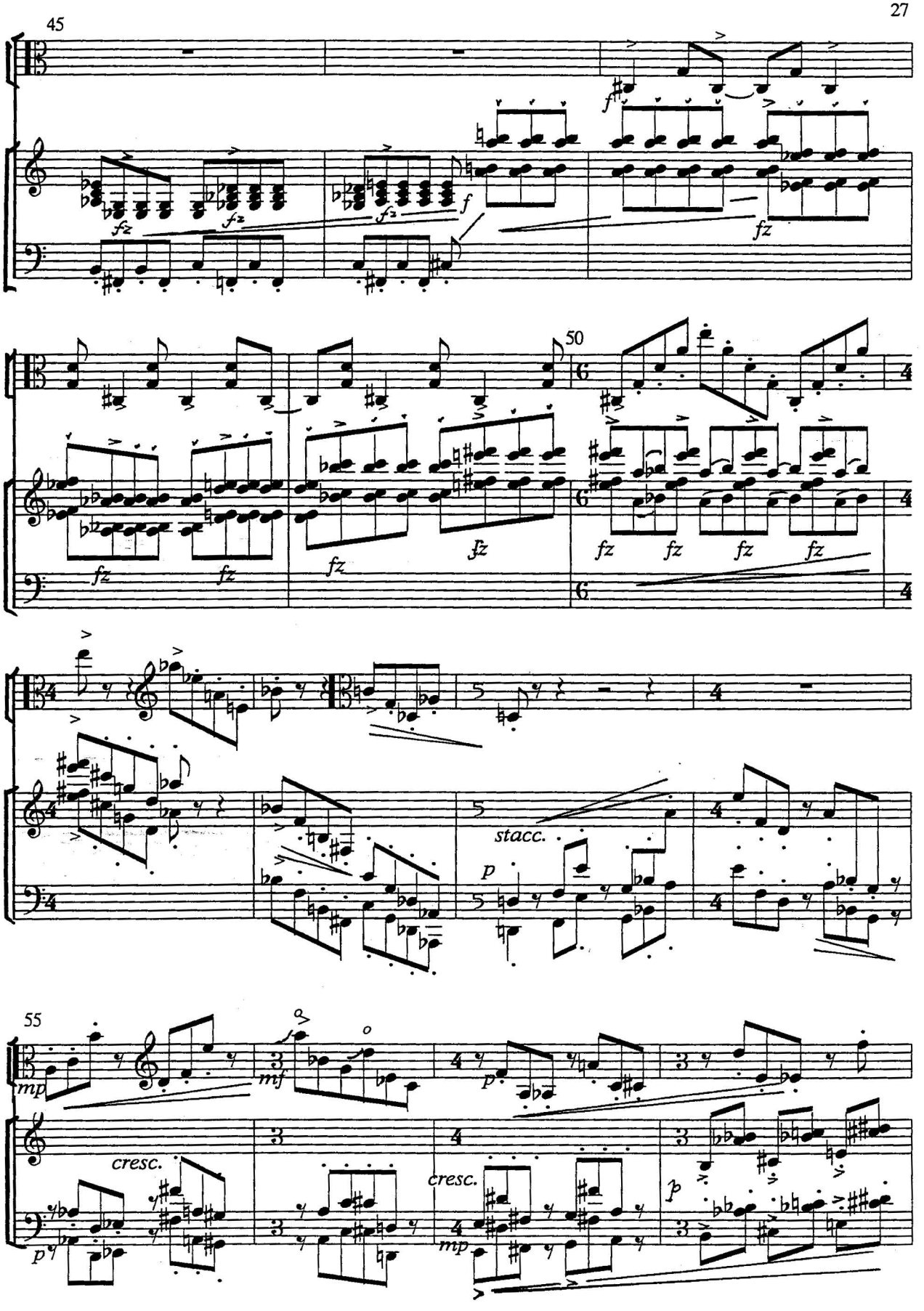

marcato
45
dim. e rit.
50
mf
piu adagio
(piu mosso)
(meno mosso)
rit.
mp
mp
rit.
CODA
D.C.al Coda
pp
Ped.

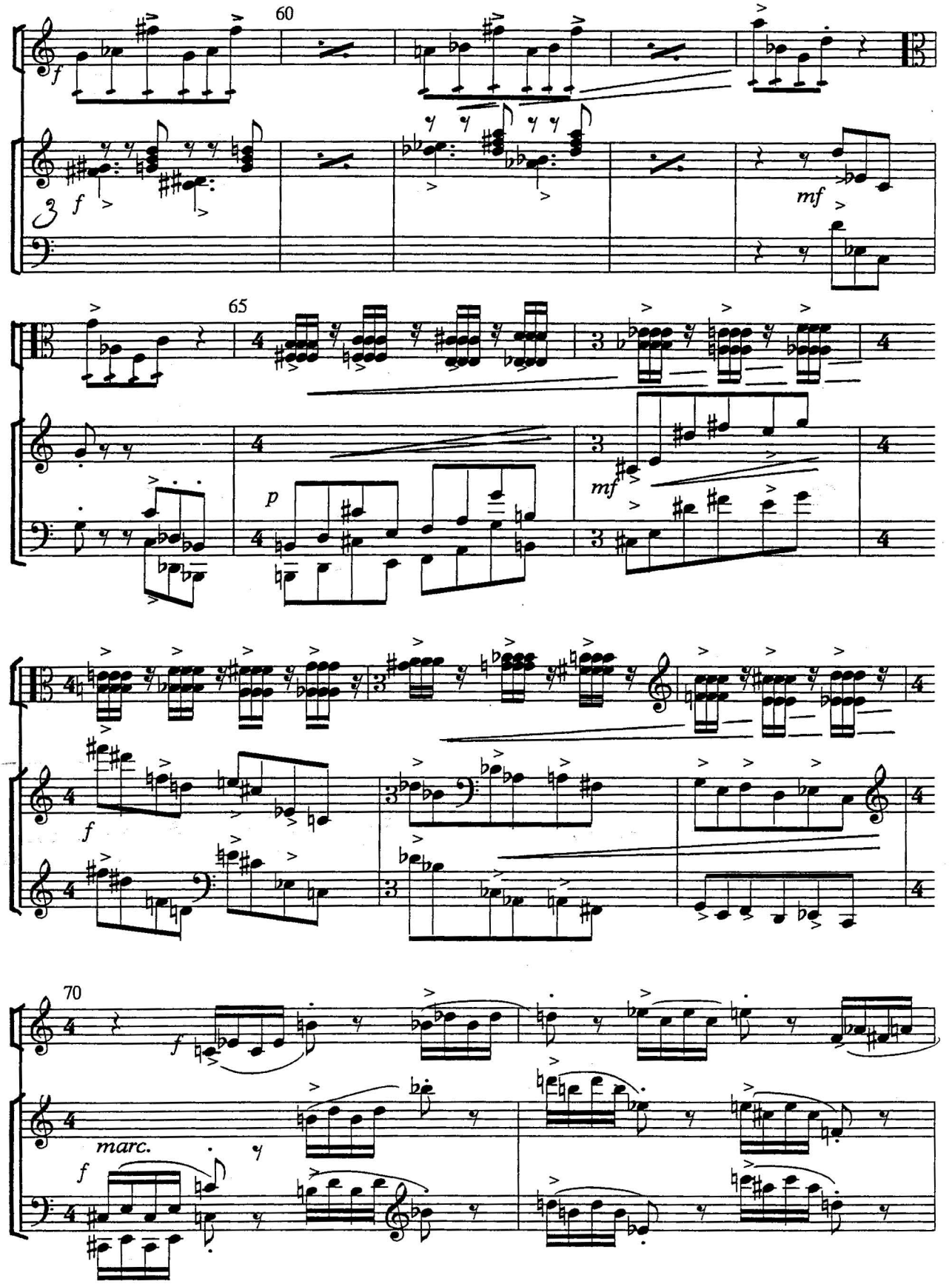
- V -

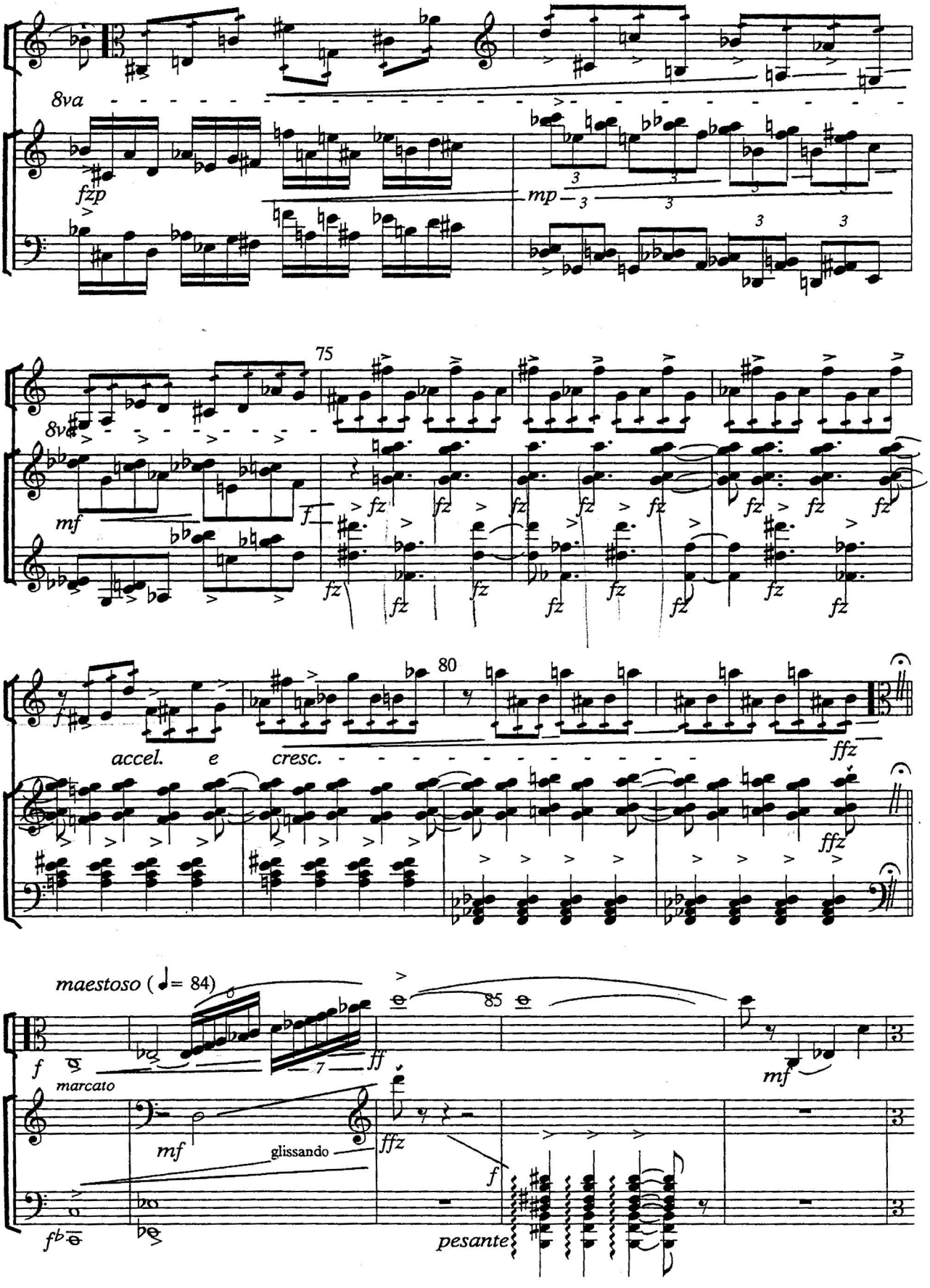

Vivo (♩= 138)
5
mf
fz
mp
sfz
sfz
sfz
sfz
sffz
p
p
mf
fz
fz
p
fz
10
mf
mf
fz
ffz
ffz
fzz
ffz
p

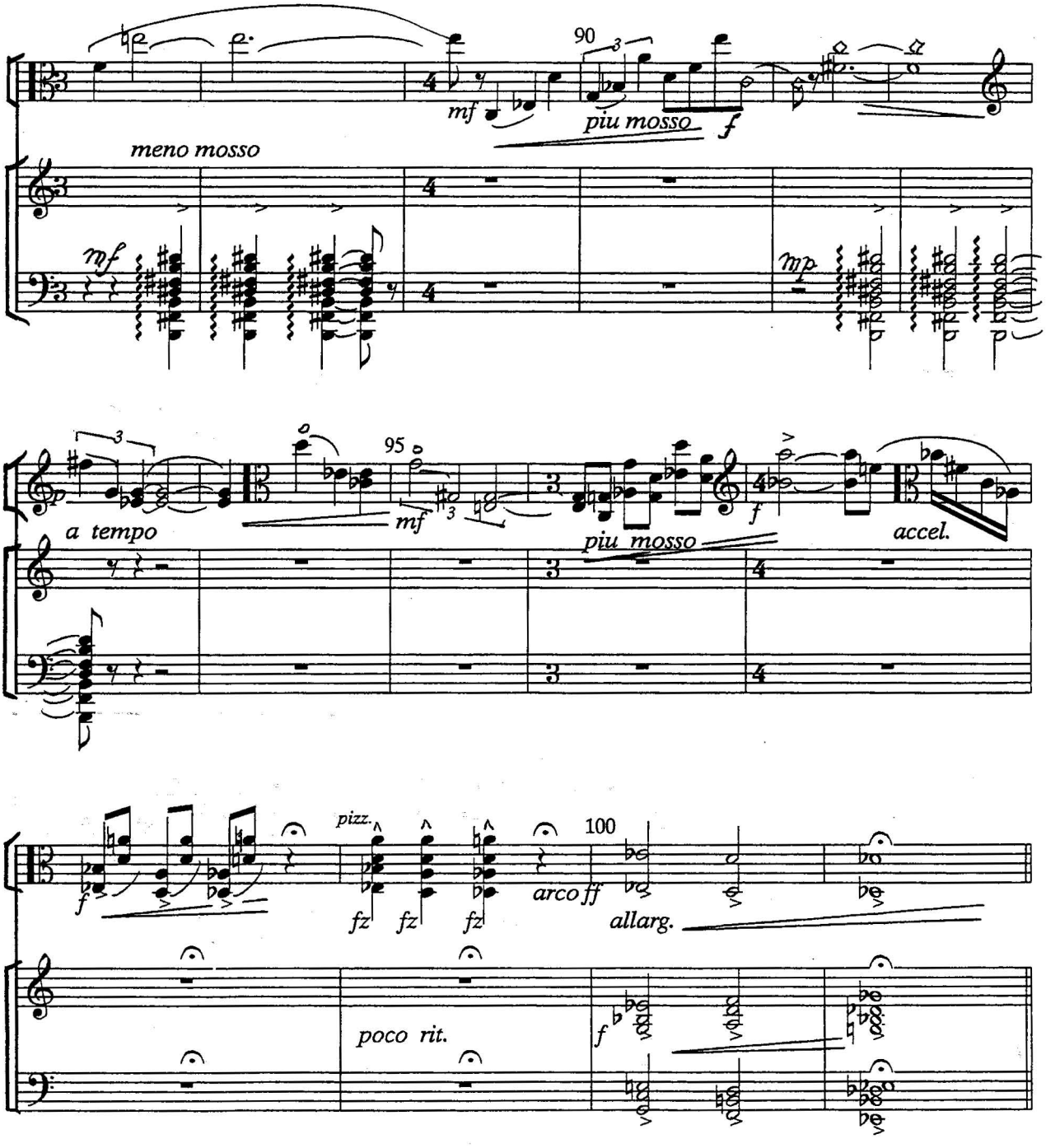

15
fz
ffz ffz ffz
marc.
mp
fz
mp
ffz ffz ffz
ffz
20
mp
mf marc.
fz
fz
fz
fz
marcato
f
fz
fz
fz
fz
25
fz fz ffz fz
fz
fz

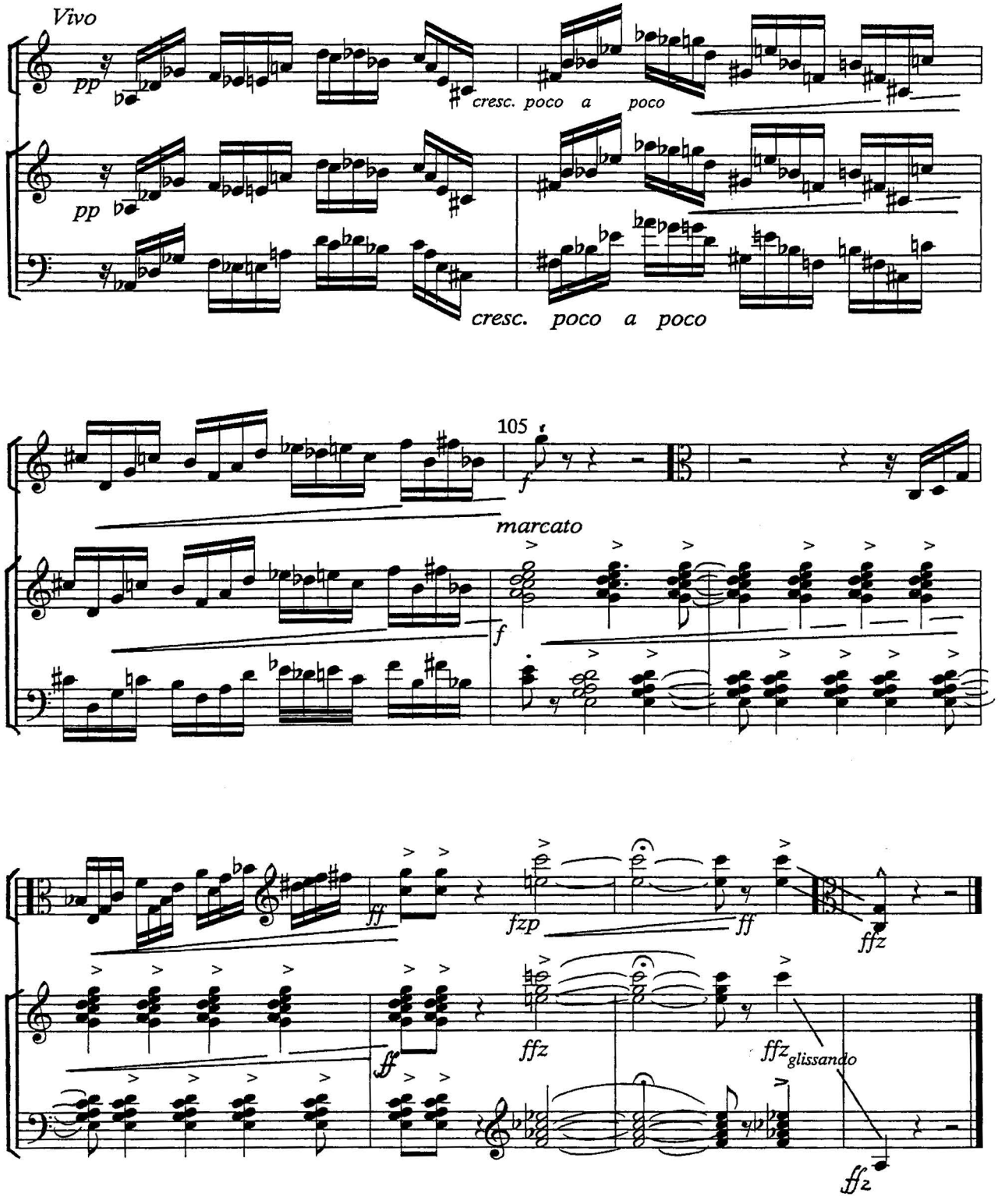

30
mf
fz
mp
p
mf
fz
35
mf
fz
fz
p
mf
fz
40
mf
fz
ffz
ffz
ffz
ffz p
ffz
ffz
ffz
ffz
ffz
ffz
ffz
ffz
ffz
ffz
ffz
ffz
mf
fz
mf
marc.
fz
p


45
50
fz
f
stacc.
p
mp
mf
cresc.


60
f
3
f
mf
65
p
mf
f
70
f
marc.
f


8va
fzp
mp
75
8va
mf
f
fz
80
accel.
e
cresc.
ffz
maestoso (♩= 84)
f
marcato
ff
85
mf
mf
glissando
ffz
f
fb
pesante


90
mf
piu mosso
f
meno mosso
mf
mp
95
a tempo
mf
piu mosso
f
accel.
pizz.
100
f
fz
fz
fz
arco ff
allarg.
poco rit.
f


Vivo
pp
cresc. poco a poco
pp
cresc. poco a poco
105
f
marcato
f
ff
fzp
ff
ffz
ff
ffz
ffz glissando
ffz

CONCERTINO

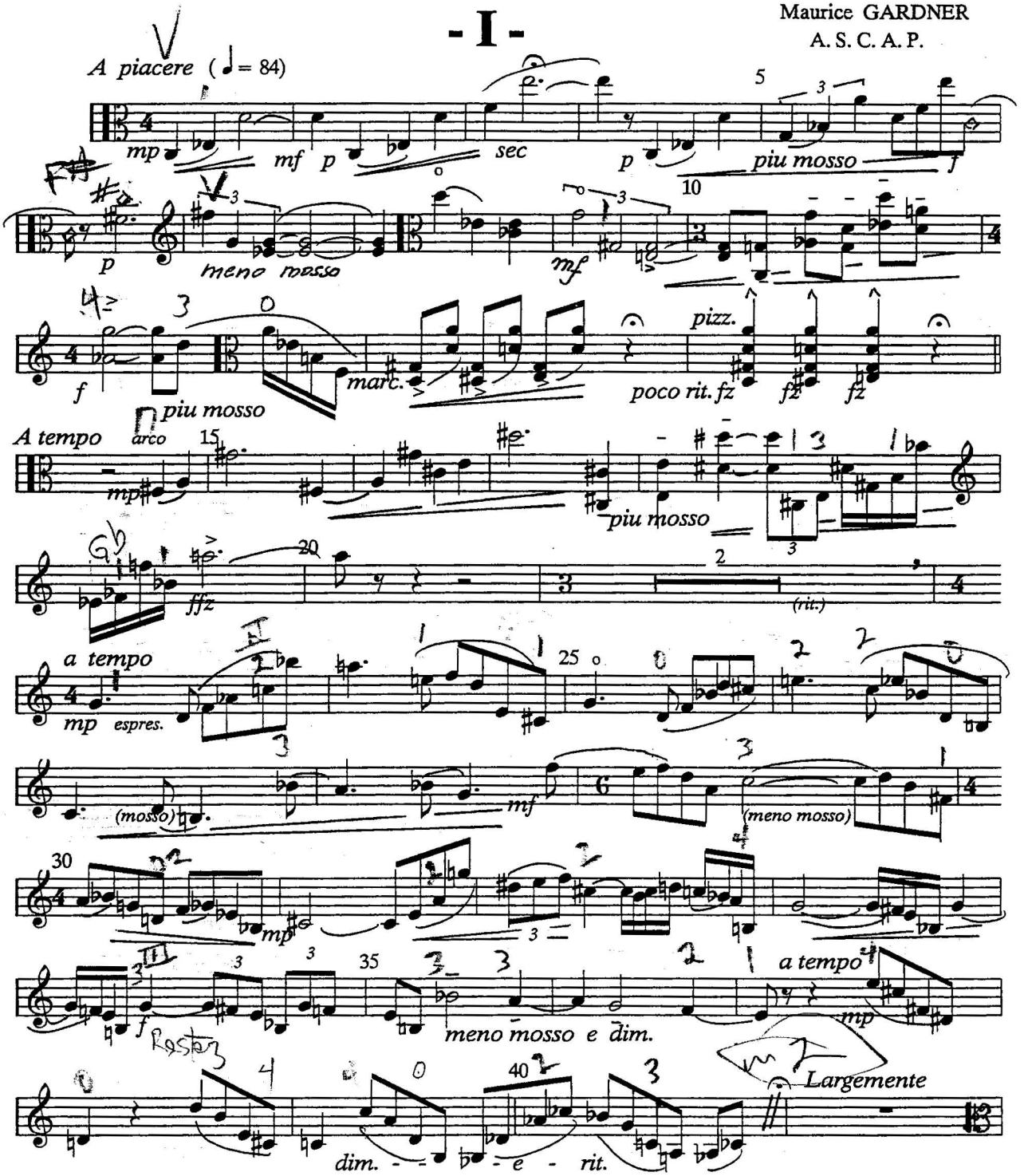
for VIOLA and CHAMBER ORCHESTRA

(Dedicated to Dwight Pounds who kept this work alive)

Solo Viola

- I -

Maurice GARDNER
A. S. C. A. P.



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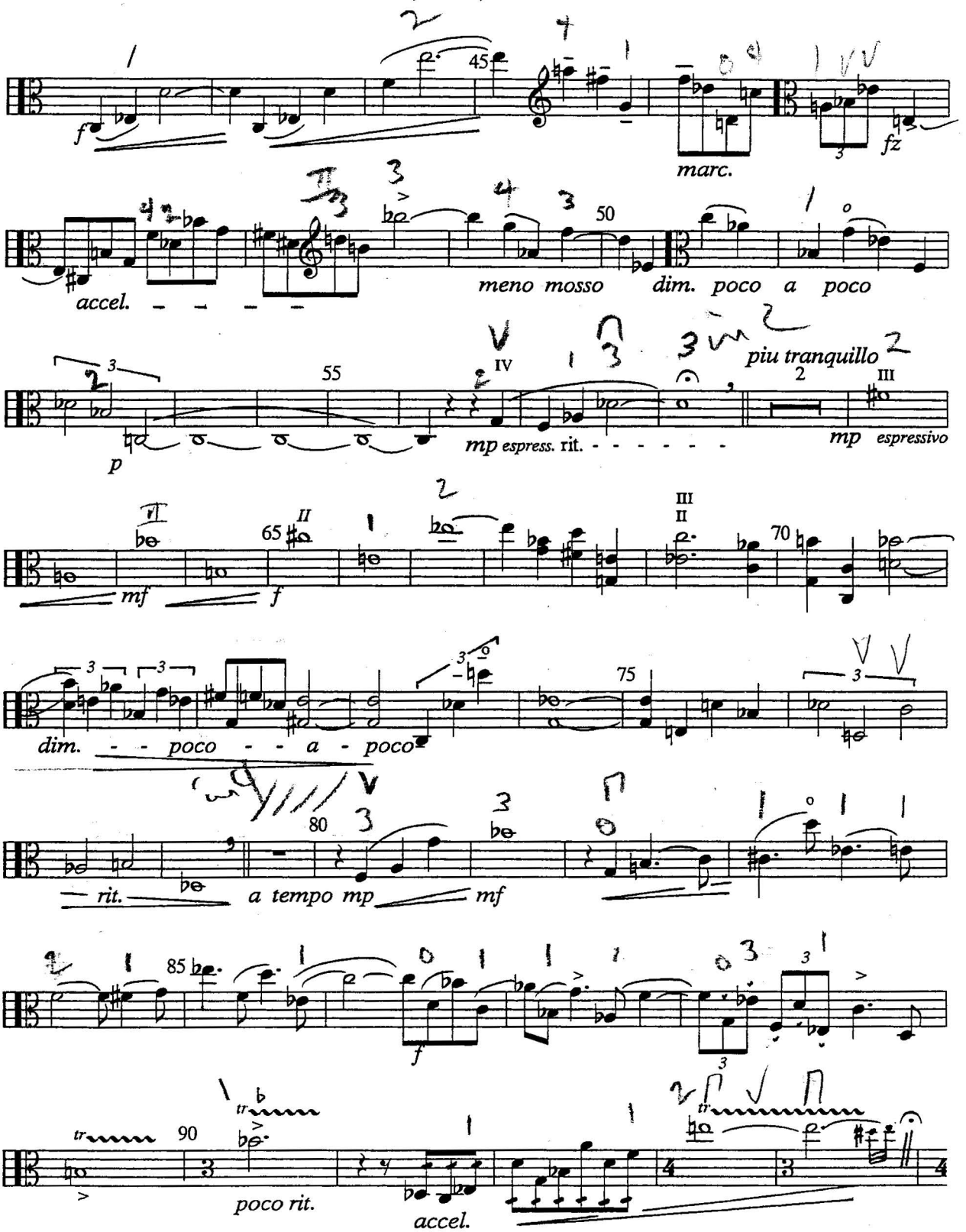
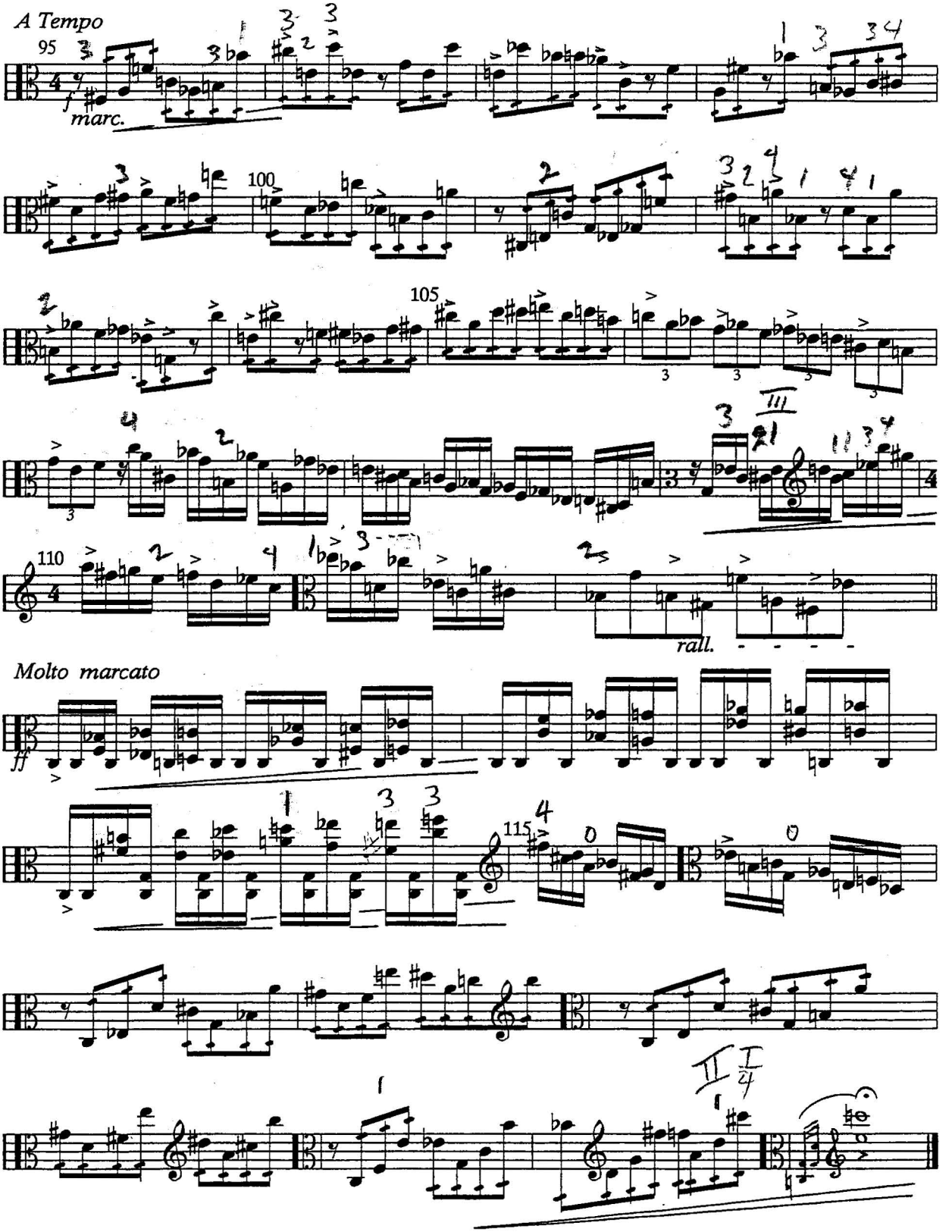
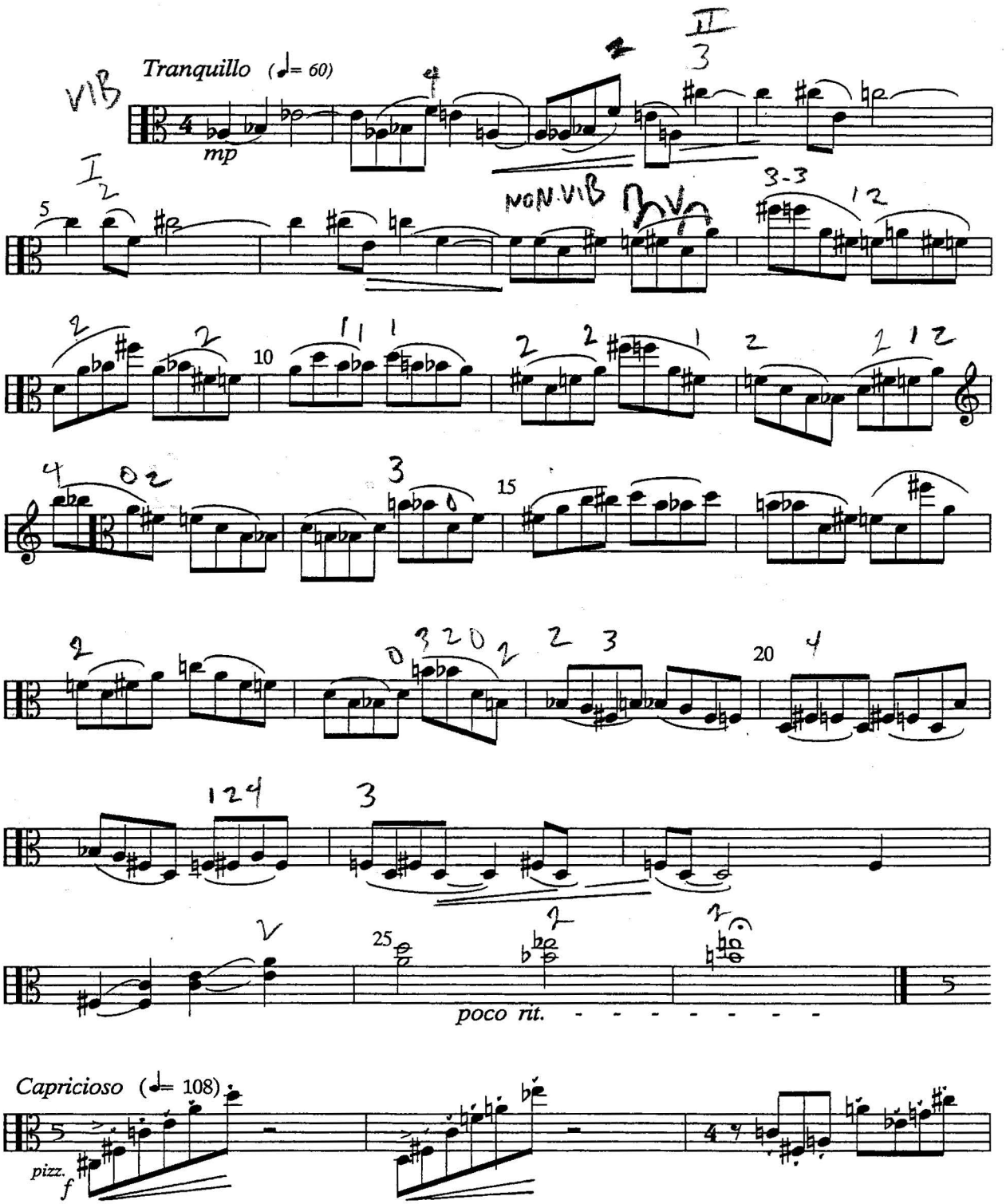
(solo viola)

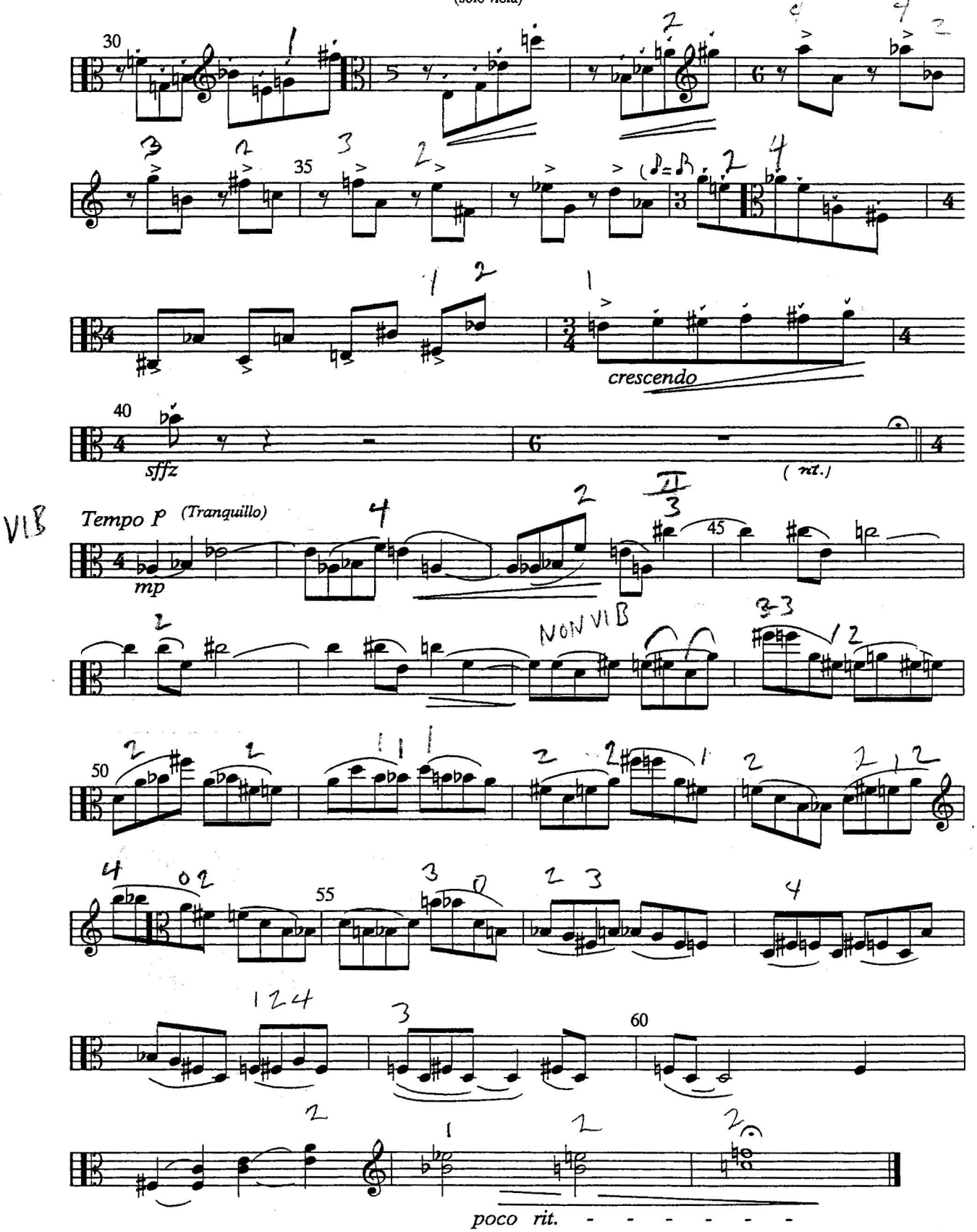

45
f
marc.
fz
50
accel.
meno mosso
dim. poco a poco
55
piu tranquillo
p
mp espress. rit.
mp espressivo
65
mf
f
70
dim. poco a poco
75
80
rit.
a tempo mp
mf
85
f
90
poco rit.
accel.


A Tempo
95
f
marc.
100
105
110
rall.
Molto marcato
ff
115

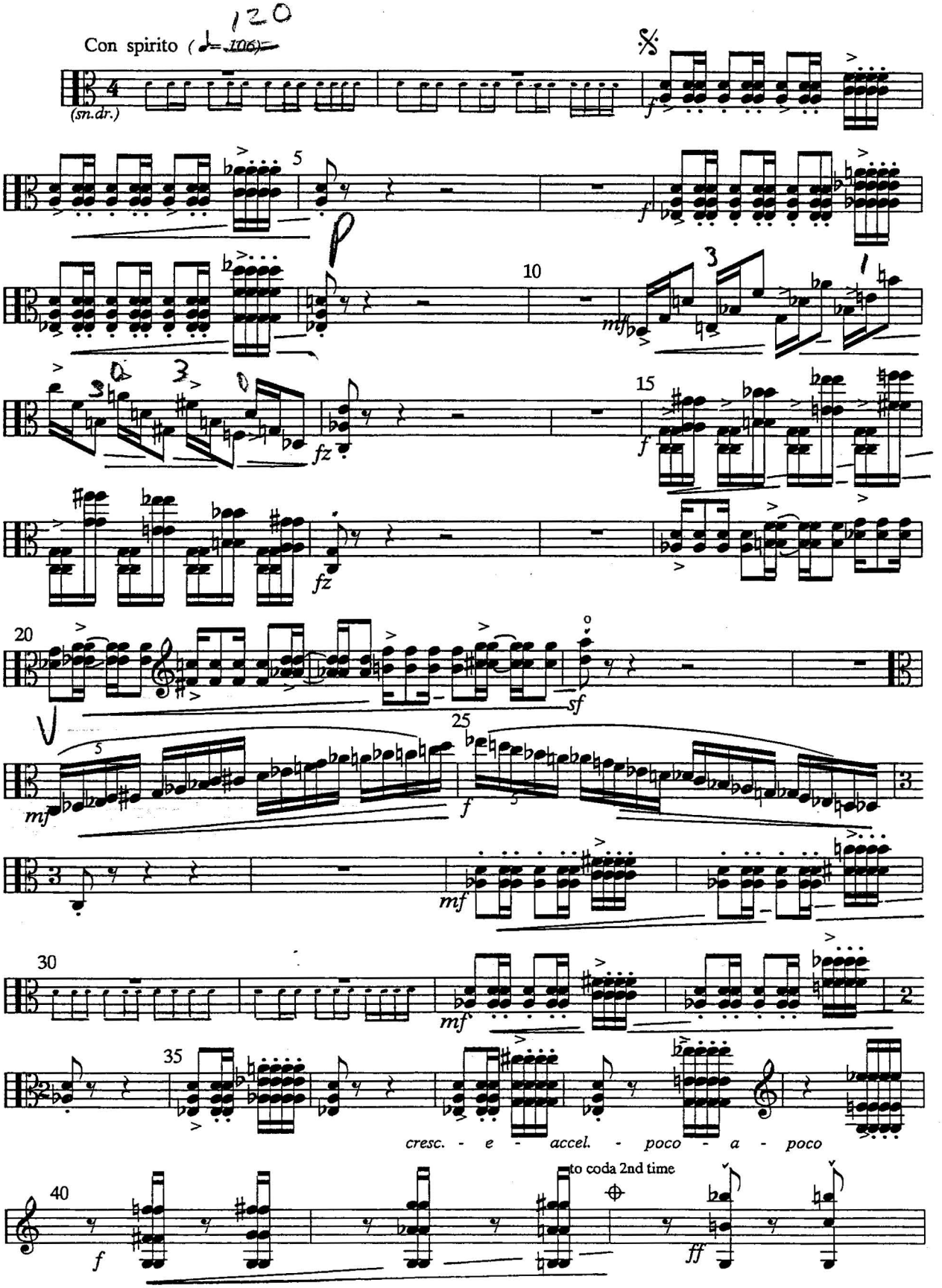
- II -

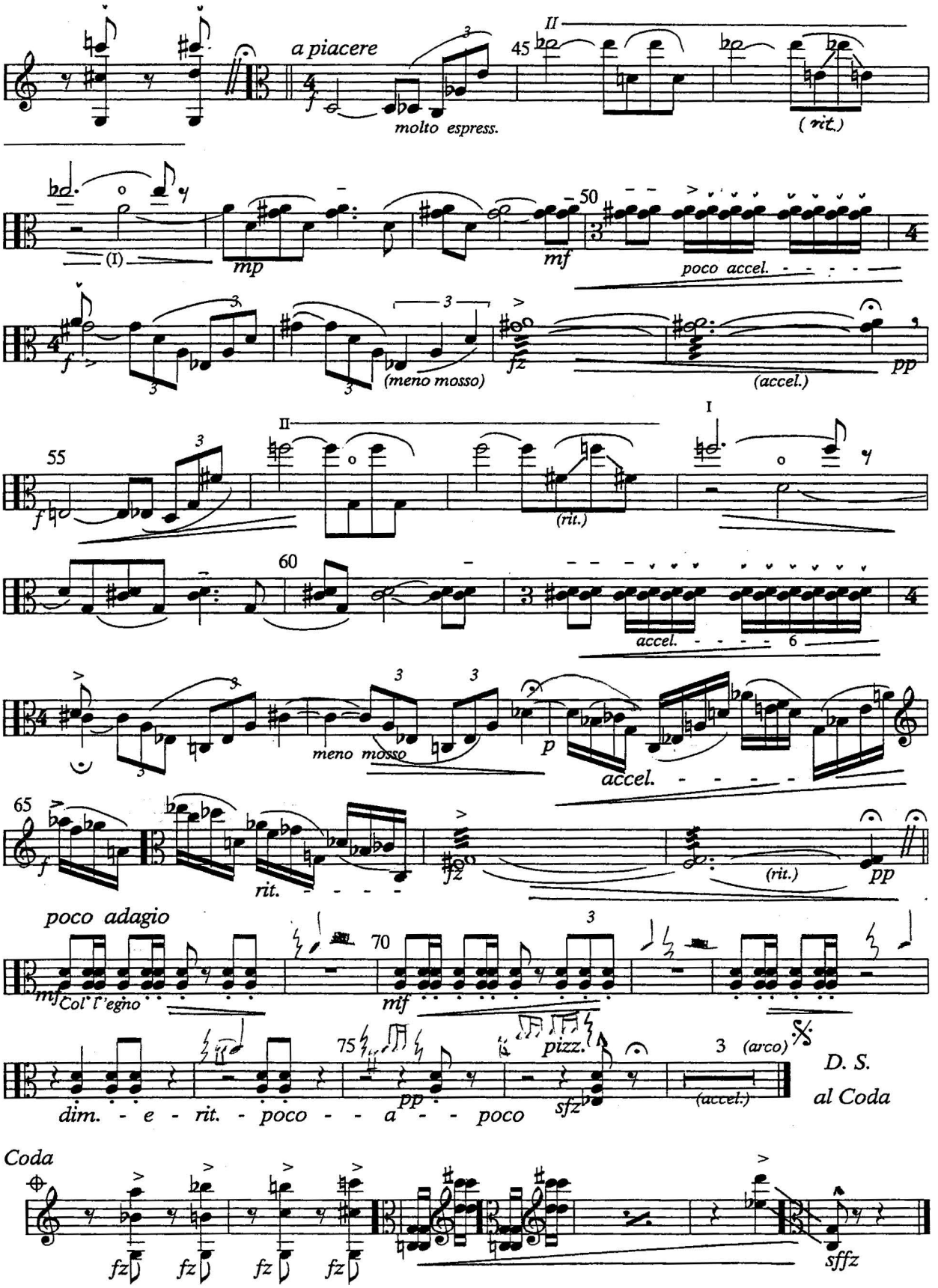


(solo viola)

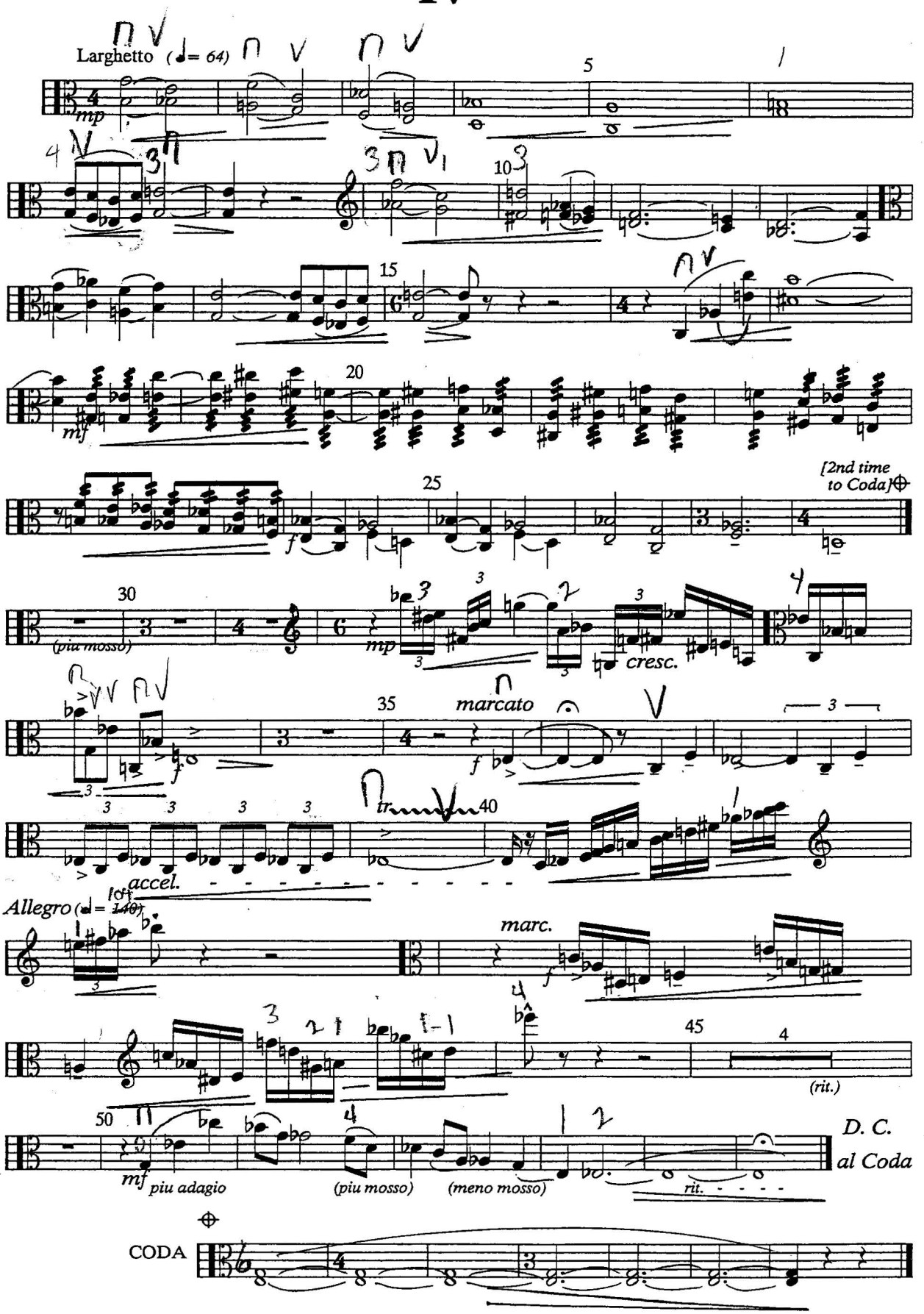

30
35
crescendo
40
sffz
(rit.)
VIB
Tempo P (Tranquillo)
mp
45
NON VIB
50
55
60
poco rit.

- III -

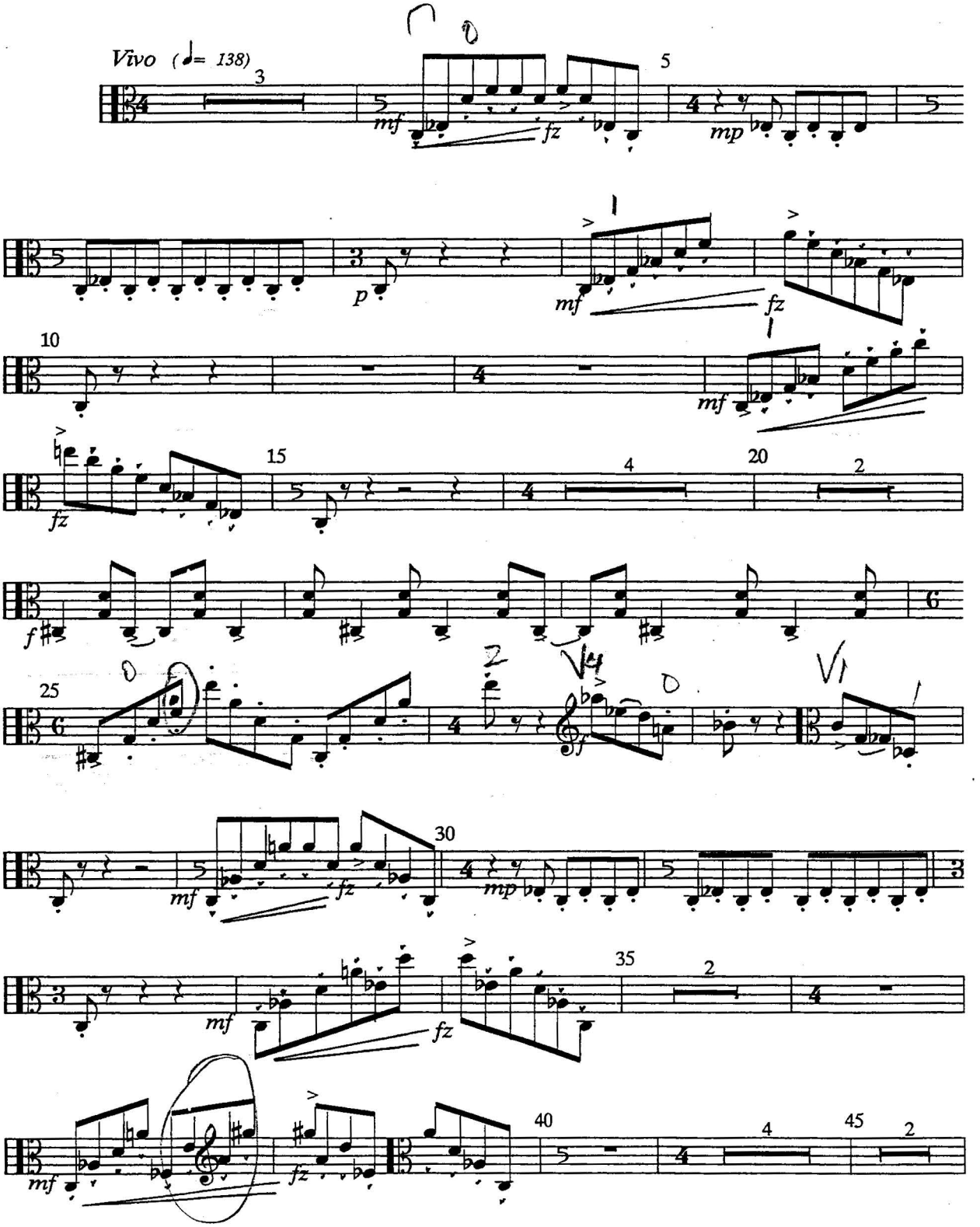

Con spirito (♩= 120 ~~106~~)
(sn.dr.)
cresc. - e - accel. - poco - a - poco
to coda 2nd time


a piacere
molto espress.
II
45
(rit.)
(I)
mp
50
mf
poco accel.
f
(meno mosso)
fz
(accel.)
pp
II
I
55
f
(rit.)
60
accel.
6
meno mosso
p
accel.
65
f
rit.
fz
(rit.)
pp
poco adagio
mp
Col' l'egno
70
mf
pizz.
3
(arco)
D. S.
al Coda
75
pp
sfz
(accel.)
dim. - e - rit. - poco - - a - - poco
Coda
fz
fz
fz
fz
sffz

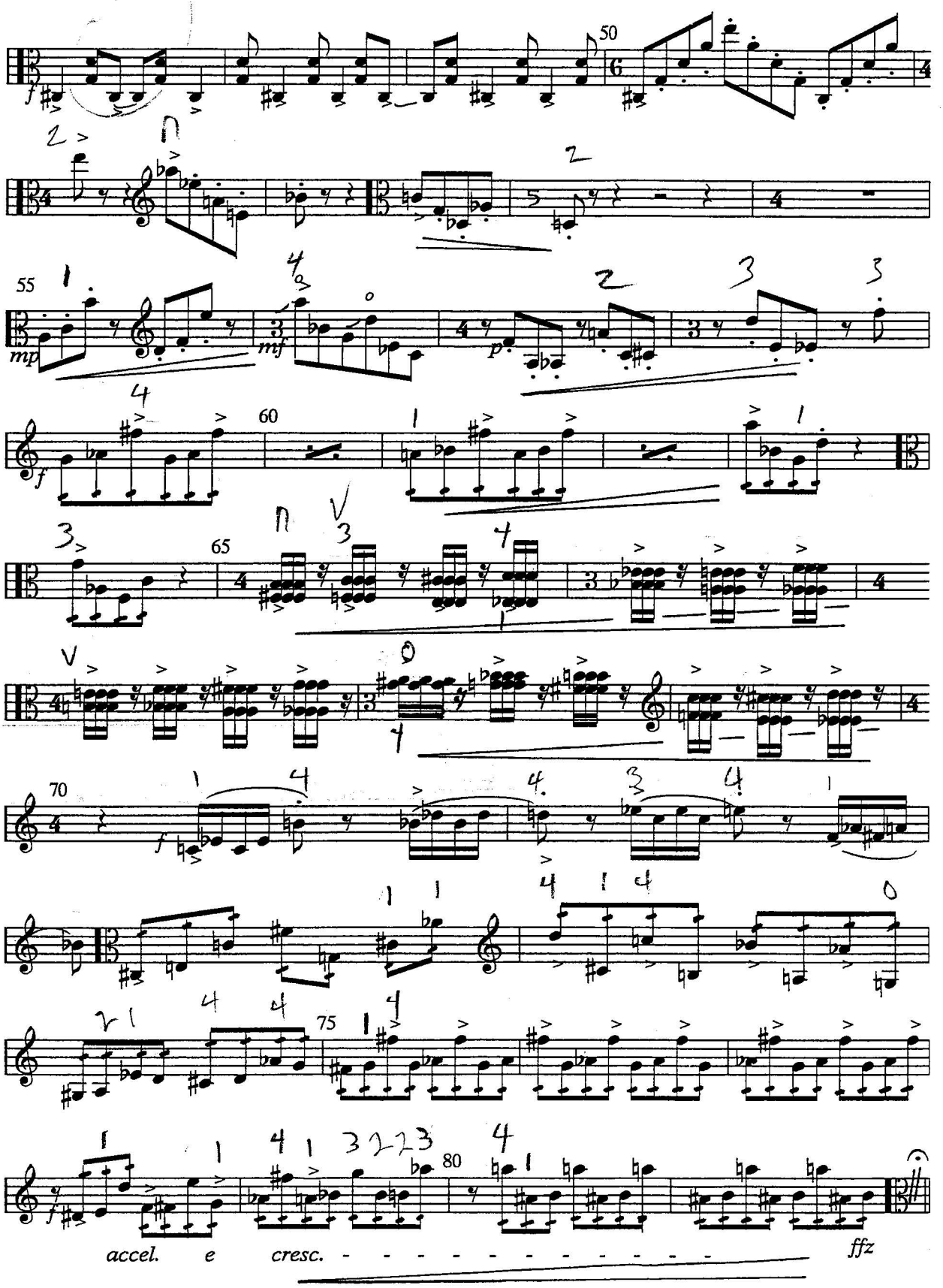
- IV -

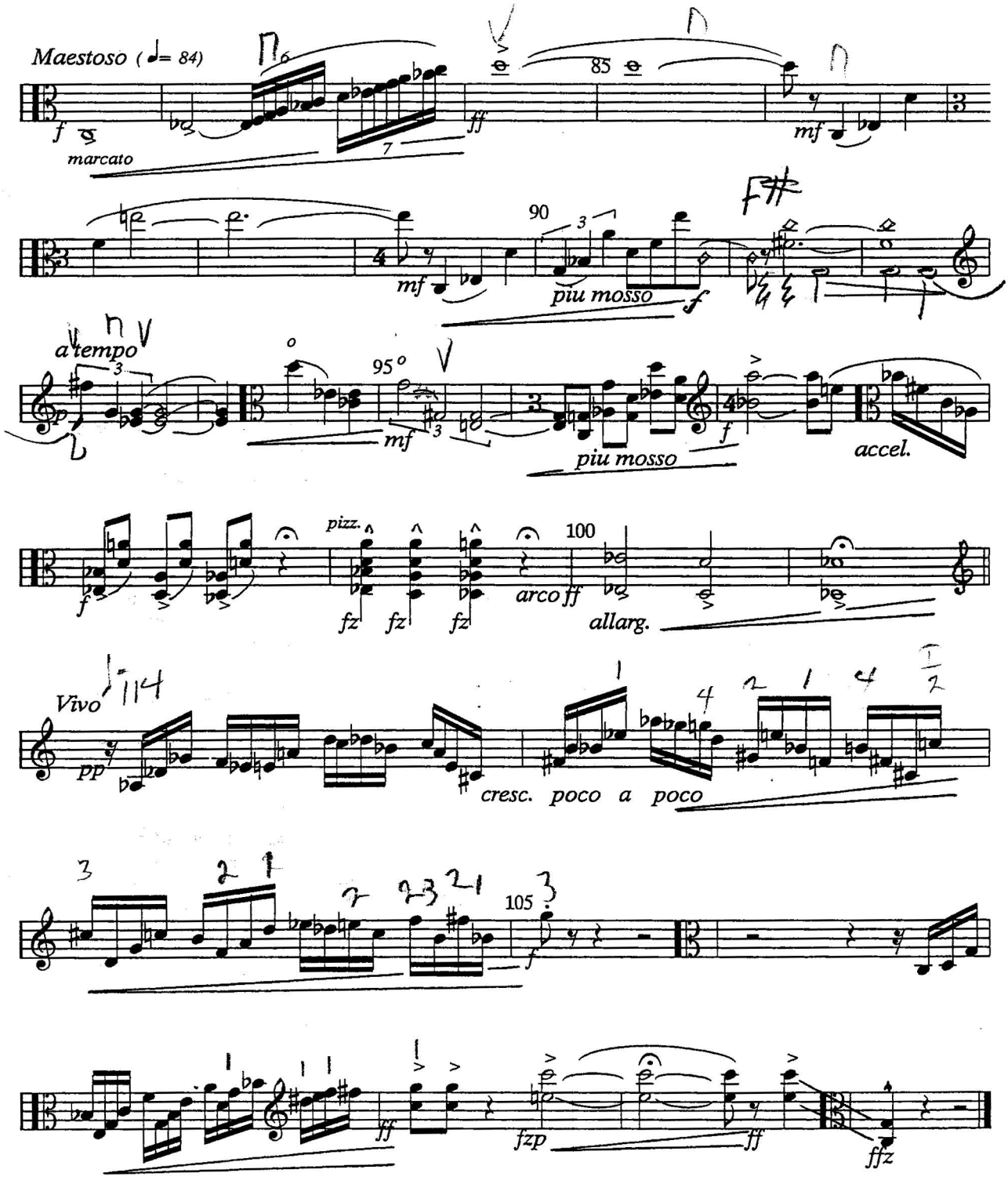

Larghetto (♩= 64)
mp
5
10
15
20
mf
25
[2nd time to Coda]
f
30
(piu mosso)
mp
cresc.
35
marcato
f
40
tr
accel.
Allegro (♩= 140)
loco
marc.
45
(rit.)
50
mf piu adagio
(piu mosso)
(meno mosso)
rit.
D. C. al Coda
CODA

- V -



(solo viola)




Maestoso (♩= 84)
marcato
85
90
piu mosso
a tempo
95
mf
piu mosso
accel.
pizz.
arco
100
allarg.
Vivo
cresc. poco a poco
105
fzp
ffz

CONCERTINO for VIOLA and CHAMBER ORCHESTRA

Adopting the baroque **Concertino** in the modern style of a concerto in free 20th century form, the first movement ***A piacere*** starts out in a pensive manner with a three note motif played by the solo viola. The orchestra soon joins with the soloist in an animated dialogue. Later, the motif expands, this time as accompaniment to the fervent viola solo that builds progressively in intensity, bringing the movement to a forceful ending.

A quiet duet between viola and oboe introduces the second ***Tranquillo*** movement. Joined by harp and muted strings, the instruments weaving a minimalistic design that streams by unceasingly. A momentary pause gives way to an animated ***Capricioso***, returning again to the introductory duet, ending on a quizzical note.

An animated dialogue between the snare drum and solo viola marks the third ***Con Spirito*** movement. First, the drum with a percussive, repetitive figure, alternating with lively variation answers by the soloist. A middle section displays cadenza-like passages which are echoed by percussive drum responses. The movement returns to the first section, ending on a boisterous note.

Movement IV, marked ***Larghetto*** is languid, fluctuating between major and minor, and at times combining the two modes to form mild dissonances. In direct contrast, the energetic ***Allegro*** middle section disturbs the ambience but quickly returns to the ***Largetto,*** ending quietly.

Five stentorian chords announce the last movement's *Vivo*. Reappearing again from the first movement, the three-note motif, this time extended to four notes builds continually in a jocose, humorous vein. Sharp accents and sudden dynamic changes follow one another in quick sequence, mounting gradually to a noisy climax. Now, the motif is restated *Maestoso* three times, ultimately coming to a convincing resolution and halting momentarily. Startlingly, the work swiftly drives forward boisterously *Con fuoco* with renewed energy to a jubilant finale, ending with an exuberant glissando.

m.g.