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Concerto for Harpsichord and Chamber Orchestra

A Dissertation Presented

by

Bill M. Wolf

to

The Graduate School

in Partial Fulfillment of the

Requirements

for the Degree of

Doctor of Philosophy

in

Music

Stony Brook University

May 2008

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Stony Brook University

The Graduate School

Bill M. Wolf

We, the dissertation committee for the above candidate for the Doctor of Philosophy degree, hereby recommend acceptance of this dissertation.

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Abstract of the Dissertation

Concerto for Harpsichord and Chamber Orchestra

by

Bill M. Wolf

Doctor of Philosophy

in

Music

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2008

A work in three movements:

1st Movement: A moderately paced double fugue. The orchestra takes the first fugue, while the soloist takes the second. The soloist and orchestra combine towards the end of the movement.

2nd Movement: A slow French overture. The orchestral music features the heavily dotted rhythms found in this style, while the soloist is given two lyrical interludes.

3rd Movement: The fast movement, brisk and playful, with many juxtapositions and sharp twists.

Instrumentation:

Flute, doubling piccola Christ doubling bass clarinet bassoon doubling Controbassoon fresh horn in F including muste

trompet in Bb. including whisps mute and harmon mute

Percussion: Glockenspiel
Vibraphone, including two bows

timperi, 25" Cymbol, 18

10 -- 1cm medium sizod

legand for manpitched percussions

harpsiehod

vidins - five firsts and four seconds? Violes - Elice

violencelles - two Contrabass-one

Stargue bos May be used if greifelde for all strings

A: Cymbol

R: sim of sage

E: bass down

Notes:

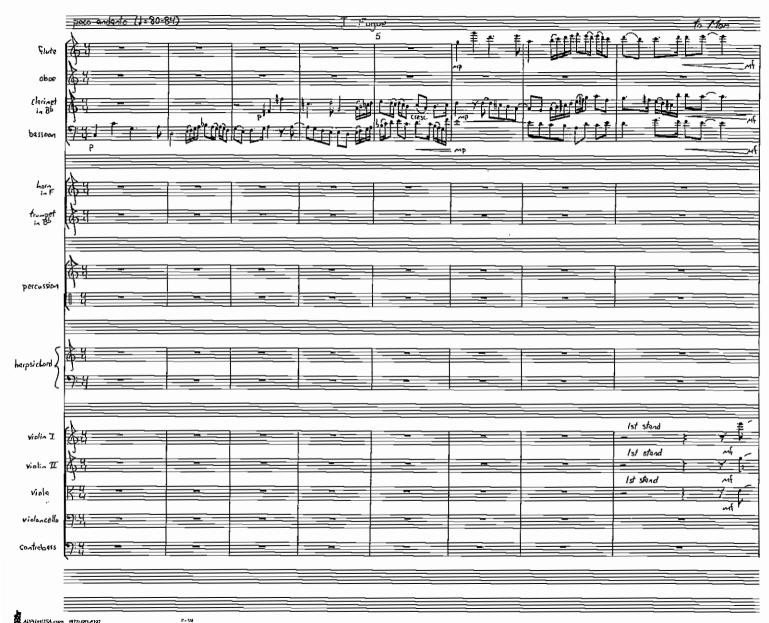
Harpsichord recordination is left to the discretion of the solvist.

Dynamics are approached traditionally. But for some extremely soft and multid passages, tunged and how are one dynamic making less that the ordering while the percussion is usually two mertings less.

As is laditional accidentals apply to an extine measure upon first accuracy; object any natural signs. However, courtesy accidentals are used liberally especially when the same note appears in different actives. In addition accordates in the harpsichoid are sometimes indicated in each separate voice.

No double stops are required for the strings. All passages with more than one note to a stem or with stems in apposite directions are to be played divisi.

Score transposes.









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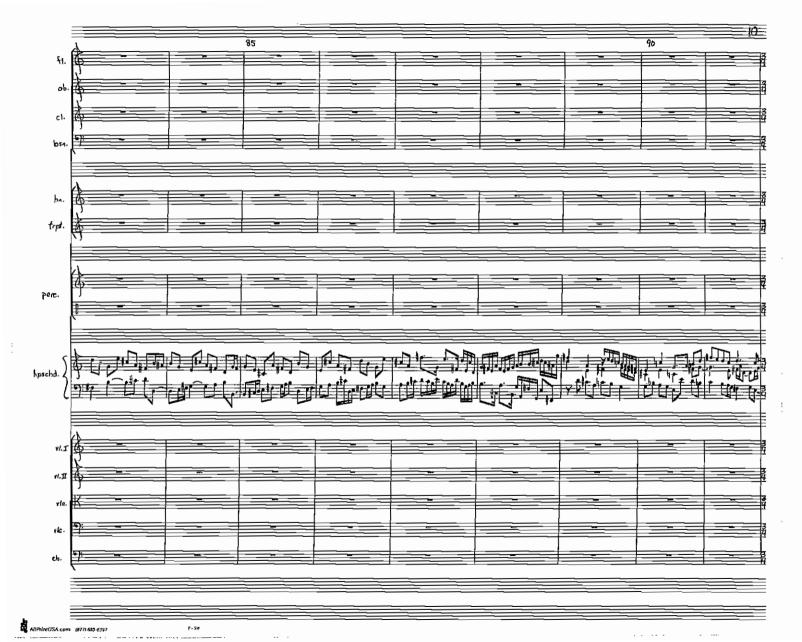


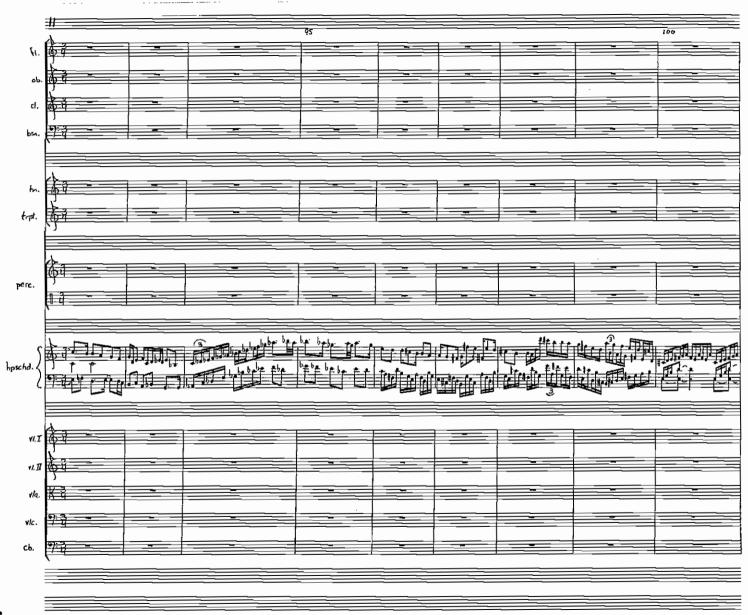




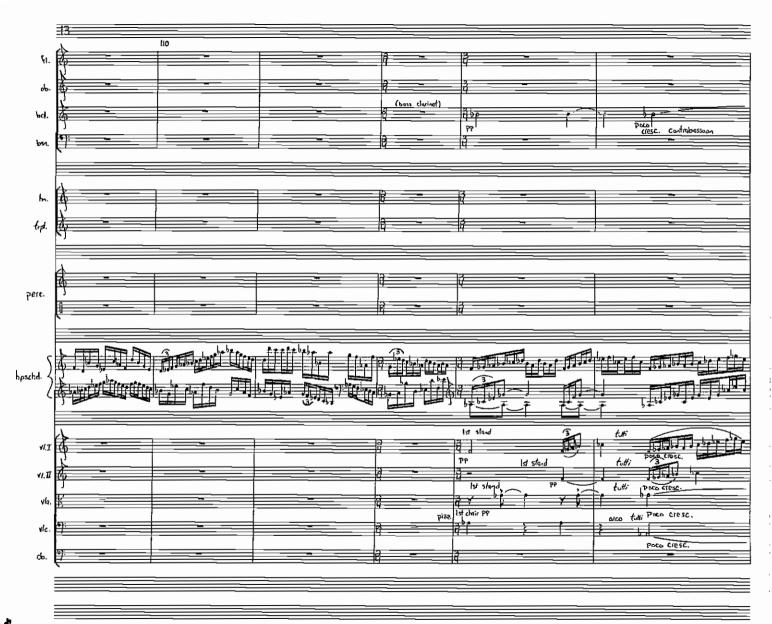






















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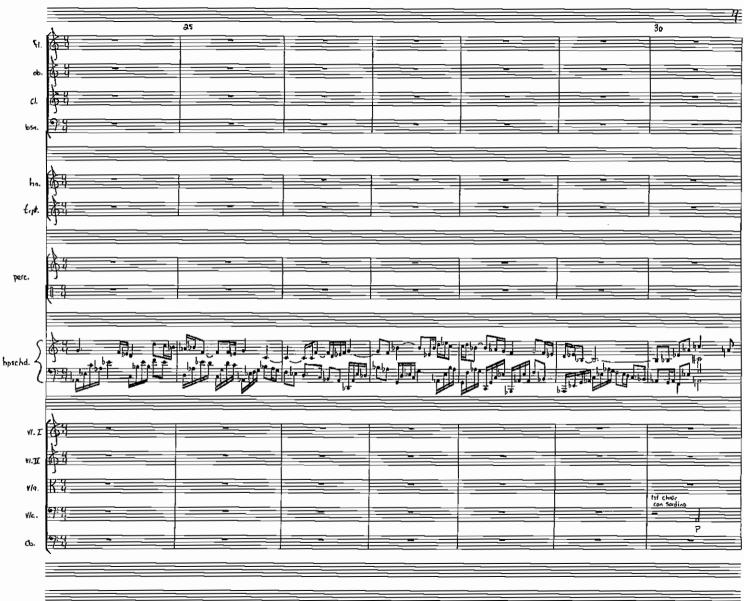
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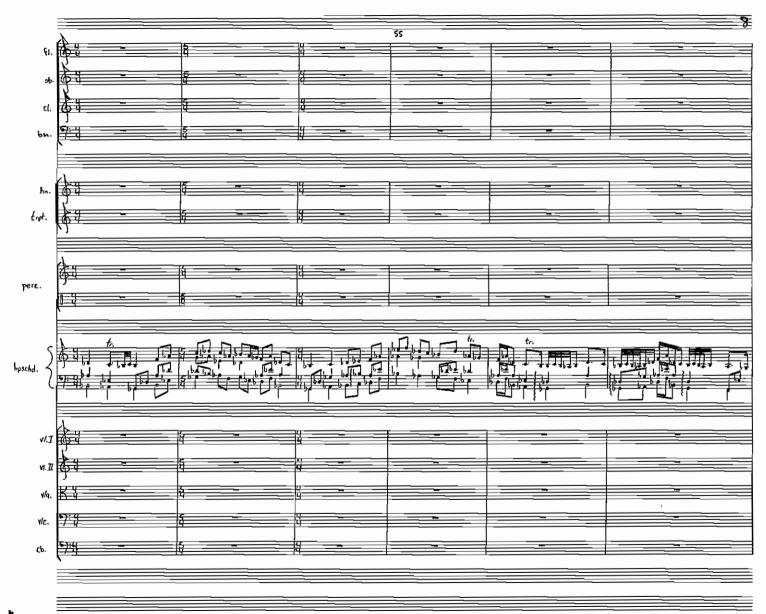
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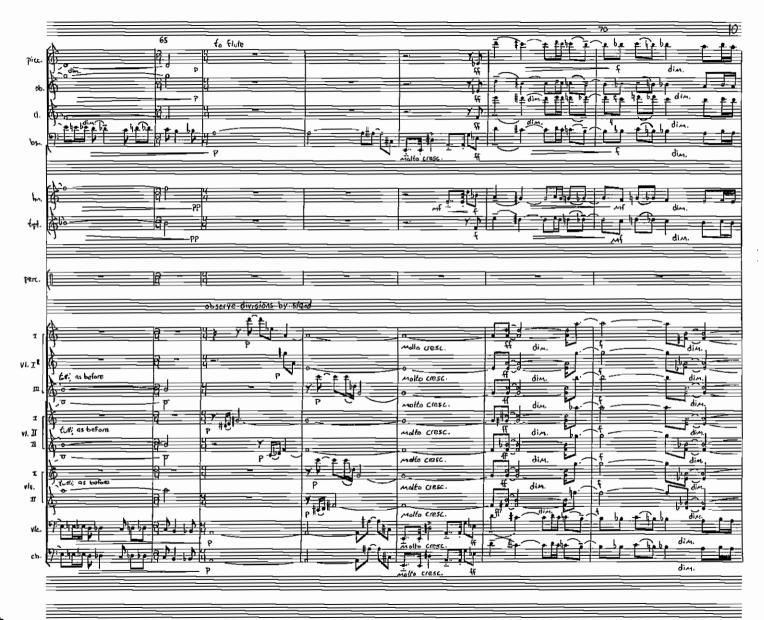


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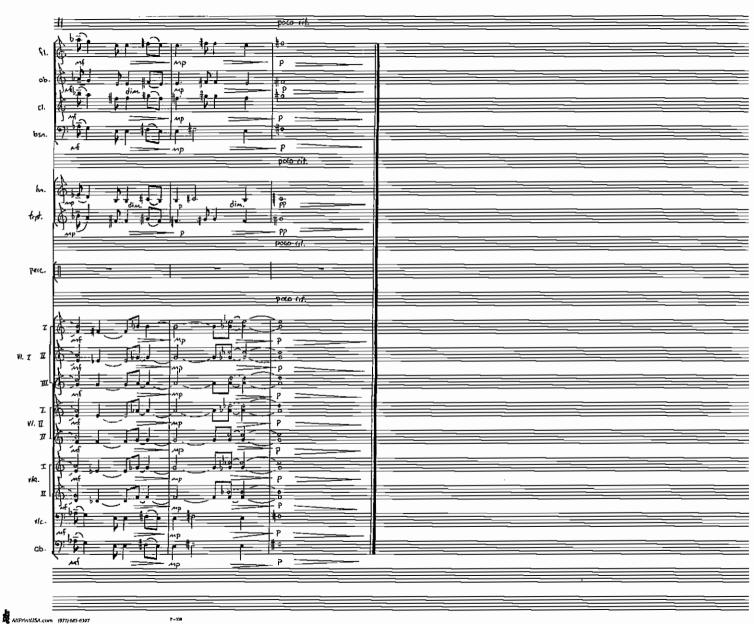








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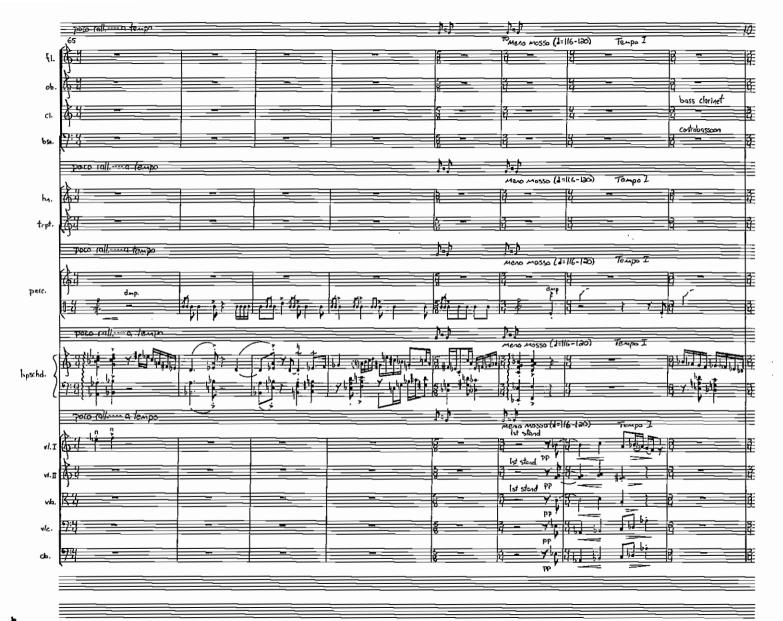
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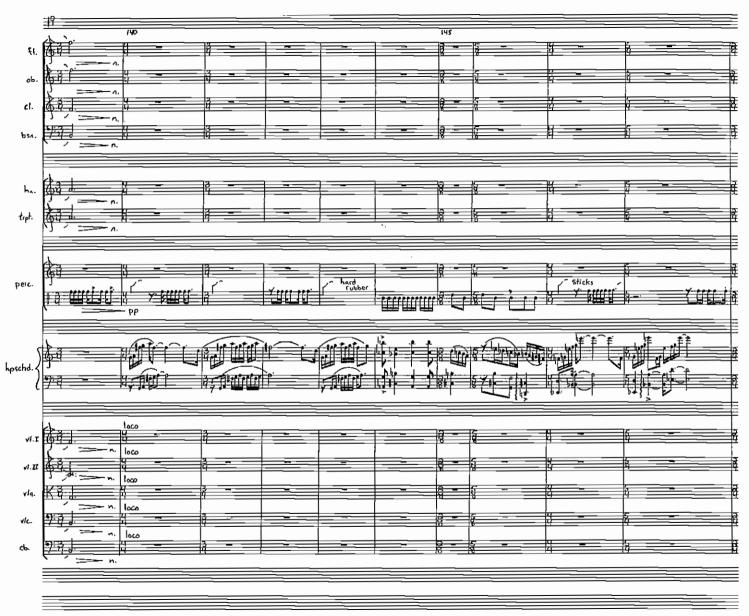
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