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Concerto for Violin and Orchestra

Joshua Burel

FLORIDA STATE UNIVERSITY

COLLEGE OF MUSIC

CONCERTO FOR VIOLIN AND ORCHESTRA

By

JOSHUA BUREL

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In Memory of
Viktor Ullmann, Hans Krasa, Pavel Haas, and Gideon Klein

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ABSTRACT

Concerto for Violin and Orchestra was written in response to my research involving Czech composers Viktor Ullmann, Hans Krasa, Pavel Haas, and Gideon Klein and their connection with the Holocaust. During my studies I traced these composers' footsteps through Prague, Terezín, and Auschwitz. This work aims to convey the turmoil these composers endured under the Nazi regime while celebrating their lives and urging humanity to look at the horrors of the Holocaust in order to consider our current societal issues of genocide. Thus, it straddles the line between programmatic narrative and less explicit non-descriptive music.

There are many philosophical compositional aesthetics that I will address with this concerto. The first is the conflict created between the programmatic music used to instill a specific dreadful picture and the less explicit music that creates a general feeling of despair. This is further complicated by the second aesthetic decision to juxtapose large symphonic sections with distinctive chamber qualities of the concerto. The symphonic sections allow for the orchestra to explore the depths of the emotional turmoil while the soloist competes to be heard or is completely ignored in a metaphoric representation of the millions of voices lost in the Holocaust. The concerto divisions contrast these symphonic sections and allow the soloist to represent the voice of an individual that is allowed to speak.

Formally this piece directly challenges the structure of the traditional classical and romantic violin concerto where the most substantial musical material is located in the first movement while the second and third movements remain significantly smaller. This work features a shorter first and second movement that gains momentum toward the last movement to allow for the gravity of the piece to be centered in the last portion of the concerto instead of the first.

The first movement introduces the audience to the unpleasant nature of this piece while shifting its focus from the full orchestra to the solo violin in order to prepare for the imminent distress that follows in the last two movements. The second movement is a processional march depicting the struggle of the soloist to overcome the persistent ostinato that ushers the violinist into the most substantial third movement. The final movement features the fastest music, illustrating the horrific situation and concludes with an introspective epilogue focused on the violinist's cry for humanity.

INSTRUMENTATION AND PERFORMANCE NOTES

2 Flutes

2 Oboes

2 Clarinets (1 Clarinet in B-Flat, 1 Clarinet in A)

2 Bassoons

2 Horns

2 Trumpets in B-Flat

2 Trombones (1 Tenor Trombone, 1 Bass Trombone)

1 Tuba

Timpani (5)

Percussion – 3 players (Snare Drum, Tom-toms, Bass Drum, Tam-tam: thin 30” Paiste ideal, Medium Suspended Cymbal, Large Suspended Cymbal, Triangle, Chimes)

Celesta

Solo Violin

Strings

In the opening of the third movement, the tam-tam should be bowed to create a shrieking sound similar to the sound a large rusted metal door would make when it is slammed shut.

Movements II and III should be played attacca.

Score in C

Duration: approximately 23 minutes

Concerto for Violin and Orchestra

In Memory of
Viktor Ullmann, Hans Krasa, Pavel Haas, and Gideon Klein

I.

Score in C

Joshua Burel (2014)

Moderate with Energy ♩=ca. 92

Flute 1
Flute 2
Oboe 1
Oboe 2
Clarinet 1 in Bb
Clarinet 2 in A
Bassoon 1
Bassoon 2
Horn 1 in F
Horn 2 in F
Trumpet 1 in Bb
Trumpet 2 in Bb
Tenor Trombone
Bass Trombone
Tuba
Timpani
Percussion 1
Percussion 2
Percussion 3
Celesta
Solo Violin
Violin I
Violin II
Viola
Violoncello
Double Bass

Moderate with Energy ♩=ca. 92

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6

Fl. 1 *mf* 3

Fl. 2

Ob. 1 *mf* 3

Ob. 2

Cl. 1 *mf* 3

Cl. 2

Bsn. 1 *mf* 3

Bsn. 2

Hr. 1 3

Hr. 2 *mf* 3

Tpt. 1 *mf* 3

Tpt. 2 *mf* 3

Tbn.

B. Tbn.

Tba. *mf*

Timp. *p* *mp*

Perc. 1 *mf* [Tom-toms]

Perc. 2 *p*

Perc. 3 *mp*

Cel.

Solo Vln. *mf* 3

Vln. I

Vln. II

Vla.

Vc.

Db.

3

17

Fl. 1 *mp* *mf*

Fl. 2 *mp* *mf*

Ob. 1 *mp* *mf*

Ob. 2 *mp* *mf*

Cl. 1 *mp* *mf*

Cl. 2 *mp* *mf*

Bsn. 1 *mp* *mf*

Bsn. 2 *mp* *mf*

Hn. 1 *mp* *mf*

Hn. 2 *mp* *mf*

Tpt. 1 *mp* *mf*

Tpt. 2 *mp* *mf*

Tbn. *mp* *mf*

B. Tbn. *mp* *mf*

Tba. *mp* *f*

Timp.

Perc. 1

Perc. 2

Perc. 3 [Large Suspended Cymbal] *p* *mf* lv

Cel. *mp* *f* *mp*

Solo Vln. *poco f* *mf* *poco f* *f*

Vln. I *mf* *poco f*

Vln. II *mp* *mf* *poco f*

Vla. *mf* *poco f*

Vc. *poco f*

Db. *poco f*

5

6

36

Fl. 1 *mp* *mf* *mp* *mp*

Fl. 2 *mf* *mp*

Ob. 1 *mf* *mp*

Ob. 2 *mp* *mf* *mp*

Cl. 1 *mp* *mf* *mp*

Cl. 2 *mp* *mf* *mp*

Bsn. 1 *mp* *mf* *mp*

Bsn. 2 *mf* *mp*

Hr. 1 *mp* *mf* *mp*

Hr. 2 *mp* *mf* *p*

Tpt. 1 *mf* *p*

Tpt. 2 *mf* *p*

Tbn. *mf* *mp*

B. Tbn. *mf*

Tba. *mf*

Timp.

Perc. 1 [Tom-toms] *p*

Perc. 2

Perc. 3 [Large Suspended Cymbal] *p* *mp* [Medium Suspended Cymbal] *mp*

Cel. *mp*

Solo Vln. *mf* *f* *mf* *mp*

Vln. I *mf* *p* *mp*

Vln. II *mf* *mp*

Vla. *mf* *mp*

Vc. *p* *mp*

Db. *p*

44

Fl. 1 *mp*

Fl. 2 *mp*

Ob. 1 *mp*

Ob. 2 *mp*

Cl. 1 *mp*

Cl. 2 *mp*

Bsn. 1 *mp*

Bsn. 2 *mp*

Hn. 1

Hn. 2

Tpt. 1 *mp*

Tpt. 2 *mp*

Tbn. *mp*

B. Tbn.

Tba.

Tim. *p*

Perc. 1 *mp*

Perc. 2 *p* (Bass Drum) *lv*

Perc. 3 *p* (Triangle) *lv*

Cel. *2da*

Solo Vln. *mp* *mf* *mp*

Vln. I

Vln. II

Vla. *p*

Vc. *p* *mp*

Db. *p* *mp*

51

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

Tpt. 1

Tpt. 2

Tbn.

B. Tbn.

Tba.

Timp.

Perc. 1

Perc. 2

Perc. 3

Cel.

Solo Vln.

Vln. I

Vln. II

Vla.

Vc.

Db.

mp

mf

af

p

iv

Large Suspended Cymbal

56

Fl. 1 *f* *mf*

Fl. 2 *f* *f*

Ob. 1 *f* *mp* *mf*

Ob. 2 *f* *mf*

Cl. 1 *f* *mp* *mf*

Cl. 2 *f* *mf*

Bsn. 1 *f* *mp* *mf*

Bsn. 2 *f* *mf*

Hr. 1 *f* *mp* *mf* *mp* *mf* *mp* *mf* *mp* *mf*

Hr. 2 *f* *mp* *mf* *mp* *mf* *mp* *mf* *mp* *mf*

Tpt. 1 *f* *mf*

Tpt. 2 *mf* *f* *mf*

Tbn. *f* *mp* *mf* *mp* *mf* *mp* *mf* *mp* *mf*

B. Tbn. *f* *mp* *mf* *mp* *mf* *mp* *mf* *mp* *mf*

Tba. *f* *mf*

Timp. *mf*

Perc. 1 *mp*

Perc. 2 *mf* *mp*

Perc. 3 *mf* *mp* *choke* *choke* *choke* *choke* *choke*

Cel.

Solo Vln. *poco f* *f* *mf* *f* *pizz.*

Vln. I *f* *f*

Vln. II *f* *mf*

Vla. *f* *mf*

Vc. *f* *mf*

Db. *f* *mf*

61

Fl. 1 *f*

Fl. 2 *mf*

Ob. 1 *mp* *mf*

Ob. 2 *mf*

Cl. 1 *mp* *mf*

Cl. 2 *mf*

Bsn. 1 *mp* *mf*

Bsn. 2 *mp* *mf*

Hn. 1 *mp* *mf*

Hn. 2 *mp* *mf*

Tpt. 1 *mf*

Tpt. 2 *mf*

Tbn. *mp* *mf*

B. Tbn. *mp* *mf*

Tba. *mp* *mf*

Timp. *p* *mp*

Perc. 1 *mf* *mp* *Tom-toms*

Perc. 2 *mf* *mp* *choke*

Perc. 3 *choke* *choke* *choke*

Cel.

Solo Vln. *mp* *f* *pizz.* *arco* *mp* *poco f*

Vln. I *mp* *f* *mp*

Vln. II *mp* *f* *mp*

Vla. *mp* *f* *mp*

Vc. *mp* *mf* *mp*

Db. *mp* *mf* *mp*

12

79

Fl. 1 *mp* *mf* *mf*

Fl. 2 *mp* *mf* *mf*

Ob. 1 *mp* *mf* *mf* *poco f* *f* *poco f*

Ob. 2 *mp* *mf* *mf* *poco f* *f* *poco f*

Cl. 1 *mp* *mf* *mf* *poco f* *f* *poco f*

Cl. 2 *mp* *mf* *mf* *poco f* *f* *poco f*

Bsn. 1 *mp* *mf* *mf*

Bsn. 2 *mp* *mf* *mf*

Hn. 1 *mp* *mf* *mp* *mf*

Hn. 2 *mp* *mf* *mp* *mf*

Tpt. 1 *mp* *mf* *mp* *mf*

Tpt. 2 *mp* *mf* *mp* *mf*

Tbn. *mp* *mf* *mp* *mf*

B. Tbn. *mp* *mf* *mp* *mf*

Tba. *mp* *mf* *mp* *mf*

Temp. *p* *mp* *p*

Perc. 1 *mp* *mp* *mp*

Perc. 2 *choke* *choke* *choke* *mp* *Large Suspended Cymbal* *mp* *Medium Suspended Cymbal* *mp*

Perc. 3 *choke* *choke* *choke* *mp* *Large Suspended Cymbal* *mp* *Medium Suspended Cymbal* *mp*

Cel. *mp* *mf* *mp*

Solo Vln. *mp* *mf* *mp*

Vln. I *mp* *mf* *mp*

Vln. II *mp* *mf* *mp*

Vla. *mp* *mf* *mp*

Vc. *mp* *mf* *mp*

Db. *mp* *mf* *mp*

14

8/

Fl. 1 *mp* *mf* *mp* *mp*

Fl. 2 *mp* *mp*

Ob. 1 *mp* *p* *mp*

Ob. 2 *mp* *mf* *mp*

Cl. 1 *mp* *mf* *p* *mp* *mp*

Cl. 2 *mp* *mf* *mp*

Bsn. 1 *mp*

Bsn. 2 *mp*

Hr. 1 *mf* *mf*

Hr. 2 *mf*

Tpt. 1 *mp* *mf*

Tpt. 2 *p* *mf*

Tbn. *mp* *mf* *mp*

B. Tbn. *mp*

Tba. *mp*

Timp. *p* *pp* *p*

Perc. 1

Perc. 2 *Chimes* *mp*

Perc. 3 *Large Suspended Cymbal* *p* *mp* *Medium Suspended Cymbal* *lv* *p*

Cel.

Solo Vln. *mp* *mf* *mf*

Vln. I *mf* *mf*

Vln. II *p* *mf*

Vla. *mf* *p* *mf*

Vc. *mp* *p* *mp*

Db. *p* *mp* *mp*

97

Fl. 1 *mf* *p*

Fl. 2 *mf* *mp*

Ob. 1 *mf* *mp*

Ob. 2 *mf* *mp*

Cl. 1 *mf* *mp*

Cl. 2 *mf* *mp*

Bsn. 1 *mf*

Bsn. 2 *mf* *mp*

Hn. 1 *mp* *mf* *p* *mp* *mf*

Hn. 2 *mp* *mf* *mp*

Tpt. 1 *mf* *mf* *p* *mp* *mf*

Tpt. 2 *mf* *mf* *mp*

Tbn. *mf* *mp* *mp* *mf*

B. Tbn. *mf* *mp*

Tba. *mf* *mp*

Timp. *mp* *mf* *mp* A → Gz

Perc. 1 [Tam-tam] *mp* *lv*

Perc. 2 *mf* *mf* *lv*

Perc. 3 [Large Suspended Cymbal] *mp* *mf*

Cel.

Solo Vln.

Vln. I *f* *mf* *mp* *poco f*

Vln. II *f* *mf* *mp* *poco f*

Vla. *f* *mp* *poco f*

Vc. *mf* *mp* *mf*

Db. *mf* *mp*

17

197

poco rit. Slowly ♩=ca. 70

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Bsn. 1

Bsn. 2

Hr. 1

Hr. 2

Tpt. 1

Tpt. 2

Tbn.

B. Tbn.

Tba.

Timp.

Perc. 1

Perc. 2

Perc. 3

Cel.

Solo Vln.

Vln. I

Vln. II

Vla.

Vc.

Db.

p

mp

p

pizz.

p

pizz.

p

120

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

Tpt. 1

Tpt. 2

Tbn.

B. Tbn.

Tba.

Temp.

Perc. 1

Perc. 2

Perc. 3

Cel.

Solo Vln.

Vln. I

Vln. II

Vla.

Vc.

Db.

121

122

123

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54

133

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Bsn. 1

Bsn. 2

Hr. 1

Hr. 2

Tpt. 1

Tpt. 2

Tbn.

B. Tbn.

Tba.

Timp.

Perc. 1

Perc. 2

Perc. 3

Cel.

Solo Vln.

Vln. I

Vln. II

Vla.

Vc.

Db.

B♭ → A
F → E
E → B
C → A

Tam-Tam

lv

pp

Bass Drum

lv

pp

ppp

p

p

pp

ppp

arco

pp

ppp

II.

Procession March ♩=ca. 76 (♩=ca. 38)

Flute 1

Flute 2

Oboe 1

Oboe 2

Clarinet 1 in B♭

Clarinet 2 in A

Bassoon 1

Bassoon 2

Horn 1 in F

Horn 2 in F

Trumpet 1 in B♭

Trumpet 2 in B♭

Tenor Trombone

Bass Trombone

Tuba

Timpani

Percussion 1

Percussion 2

Percussion 3

Celesta

Solo Violin

Violin I

Violin II

Viola

Violoncello

Double Bass

Procession March ♩=ca. 76 (♩=ca. 38)

col legno 3 ricochet 6 ricochet 6 3 simile 3 6 6 3 3 6 6 3

div. pizz. mp

p

arco

p

g/acc

mp

p

<

7

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

Tpt. 1

Tpt. 2

Tbn.

B. Tbn.

Tba.

Timp.

Perc. 1

Perc. 2

Perc. 3

Cel.

Solo Vln.

Vln. I

Vln. II

Vla.

Vc.

Db.

musical score for page 22, measures 7-12. The score includes staves for woodwinds (Flutes, Oboes, Clarinets, Bassoons), brass (Horns, Trumpets, Trombones, Tuba), percussion (Timpani, Percussion 1-3, Cymbals), strings (Solo Violin, Violins I & II, Viola, Violoncello, Double Bass), and a Celesta. Measures 7-12 show various musical notations including rests, eighth notes, triplets, and dynamic markings like *p*, *mf*, and *glass*.

13

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

Tpt. 1

Tpt. 2

Tbn.

B. Tbn.

Tba.

Timp.

Perc. 1

Perc. 2

Perc. 3

Cel.

Solo Vln.

Vln. I

Vln. II

Vla.

Vc.

Db.

13

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100

24

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26

36

Fl. 1 *mf* *3* *mf* *p*

Fl. 2 *mp* *3* *mf* *p*

Ob. 1 *mf* *3* *mf* *p*

Ob. 2 *mp* *3* *mf* *p*

Cl. 1 *3* *mp* *3* *mf* *mp*

Cl. 2 *3* *mp* *3* *mf* *mp*

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

Tpt. 1 *p*

Tpt. 2 *p* *p*

Tbn.

B. Tbn.

Tba. *Mute* *p* *3* *p*

Timp.

Perc. 1 *3*

Perc. 2

Perc. 3

Cel.

Solo Vln. *3* *mf*

Vln. I *6* *3* *6* *3* *6* *3* *6* *3* *6* *3* *6* *3*

Vln. II *6* *3* *6* *3* *6* *3* *6* *3* *6* *3* *6* *3*

Vla. *6* *3* *6* *3* *6* *3* *6* *3* *6* *3* *6* *3*

Vc.

Db.

28

29

49

Fl. 1 *mp* *mf*

Fl. 2 *mp* *mf*

Ob. 1 *mp* *mf*

Ob. 2 *mp* *mf*

Cl. 1 *mp* *mf*

Cl. 2 *mp* *mf*

Bsn. 1 *p* *p* *mp* *p* *mp* *mp* *mf* *mp* *mp*

Bsn. 2 *p* *p* *mp* *p* *mp* *mp* *mf* *mp* *mp*

Hn. 1 *mp* *mf* Without mute *mp*

Hn. 2 *mp* *mf* Without mute *mp*

Tpt. 1 *mp* *mf* *mp*

Tpt. 2 *p* *mp* *p* *mp*

Tbn. *p* *p* *mp* *p* *mp* *mp* *mf* *mp* *mp*

B. Tbn. *p* *p* *mp* *p* *mp* *mp* *mf* *mp* *mp*

Tba. *p* *mp* *p* *mp* *mf* *mp* *mf* *mp* *mp*

Timp. *p* *mp*

Perc. 1 *p* *mp*

Perc. 2 *p* *mp*

Perc. 3

Cel.

Solo Vln. *mp* *mf*

Vln. I *mf* Added weight to bow to produce subharmonic div.

Vln. II *p* *mp* *arco* *mp* *arco*

Vla. *p* *mp* *arco* *mp*

Vc. *p* *mp*

Db. *p* *mp*

54

Fl. 1 *mf* *mp* *mf* *mp*

Fl. 2 *mf* *mp* *mf* *mp*

Ob. 1 *mp* *mf*

Ob. 2 *mf* *mp* *mp*

Cl. 1 *mf* *mp* *mf*

Cl. 2 *mf* *mp* *mp* *mf*

Bsn. 1 *mf* *p* *mp* *p* *p* *mp* *p* *p* *mp* *p*

Bsn. 2 *mf* *p* *mp* *p* *p* *mp* *p* *p* *mp* *p*

Hn. 1 *mf*

Hn. 2 *mf*

Tpt. 1 *mf* *f* *mp*

Tpt. 2 *mp* *mf* *f* *mp*

Tbn. *mf* *mf* *p*

B. Tbn. *mf* *mf* *p* *p* *mp* *p* *p* *mp* *p*

Tba. *mf* *mf* *p* *p* *mp* *p* *p* *mp* *p*

Timp. *mp*

Perc. 1 *mp*

Perc. 2 *mp*

Perc. 3

Cel.

Solo Vln. *fp* *mf* *IV*

Vln. I *f* *col legno ricolchet* *div.* *ricochet* *sim.*

Vln. II *mf* *col legno ricolchet* *mp* *ricochet* *sim.*

Vla. *mf* *col legno ricolchet* *mp* *ricochet* *sim.*

Vc. *mf* *mp*

Db. *mf* *mp*

32

33

68

Fl. 1 *mp* *mf* *mf* *f*

Fl. 2 *mf* *mp* *mf* *f*

Ob. 1 *mf* *mp* *mf* *f*

Ob. 2 *mf* *mp* *mf* *f*

Cl. 1 *mp* *mf* *mf* *f*

Cl. 2 *mf* *mp* *mf* *f*

Bsn. 1 *p* *mp* *f*

Bsn. 2 *p* *mp* *f*

Hn. 1 *mp* *mp* *mf* *f*

Hn. 2 *mp* *mp* *mf* *f*

Tpt. 1 *mp* *mp* *mf* *f*

Tpt. 2 *mp* *mp* *mf* *f*

Tbn. *p* *mp* *f*

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

Tba. *p* *mp* *f*

Tim. *mf*

Perc. 1 normal rimshot normal rimshot *mf*

Perc. 2 *mf*

Perc. 3 lv lv [Medium Suspended Cymbal] choke *p* *f*

Cel.

Solo Vln. *f*

Vln. I *mf* *f*

Vln. II *mf* *f*

Vla. *arco* *mf* *f*

Vc. *mf*

Db. *mf*

71

Fl. 1 *mf*

Fl. 2 *mf*

Ob. 1 *mf*

Ob. 2 *mf*

Cl. 1 *mf*

Cl. 2 *mf*

Bsn. 1 *mf*

Bsn. 2 *mf*

Hn. 1 *mf*

Hn. 2 *mf*

Tpt. 1 *mf*

Tpt. 2 *mf*

Tbn. *mp*

B. Tbn. *mp*

Tba. *mp*

Timp. *mp*

Perc. 1 *mp* rimshot

Perc. 2 *mp*

Perc. 3 [Large Suspended Cymbal] *mp* lv

Cel.

Solo Vln. *gliss.*

Vln. I *mp* *mf*

Vln. II *mf*

Vla. *col legno* *div.* *ricochet* *6* *3* *mf* *mf* *mf* *mf* *sim.* *6* *3*

Vc. *mp*

Db. *mp*

36

79

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

Tpt. 1

Tpt. 2

Tbn.

B. Tbn.

Tba.

Timp.

Perc. 1

Perc. 2

Perc. 3

Cel.

Solo Vln.

Vln. I

Vln. II

Vla.

Vc.

Db.

mp

mp

mp

p

6 3 3 6 3 6 3 6 3 6 3

83 **Rubato**

Fl. 1

Fl. 2

Ob. 1 *mp*

Ob. 2

Cl. 1

Cl. 2

Bsn. 1

Bsn. 2 *mp*

Hr. 1

Hr. 2

Tpt. 1

Tpt. 2

Tbn.

B. Tbn.

Tba.

Timp. *A3 → D4*

Perc. 1

Perc. 2

Perc. 3

Cel.

Solo Vln. **Rubato**
mp *mp* *p*

Vln. I

Vln. II

Vla. *6 3 6 3*

Vc. *p*

Db.

91 *Slowly dying* $\text{♩} = \text{ca. } 70$ Attacca

Fl. 1 *p* *mp*

Fl. 2

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

Tpt. 1

Tpt. 2

Tbn.

B. Tbn.

Tba.

Timp.

Perc. 1

Perc. 2

Perc. 3

Cel. *p* *pp*

Solo Vln. *p* *pp* *Relax*

Vln. I *Solo con sord.* *pp* *p* *pp < p* *p* *pp* *p* *pp*

Vln. II *Solo con sord.* *pp*

Vla. *Solo col legno* *p*

Vc.

Db. *Solo pizz.* *p*

III.

Violent with Force $\text{♩} = \text{ca. } 120$

Flute 1

Flute 2

Oboe 1

Oboe 2

Clarinet 1 in B $\flat$

Clarinet 2 in A

Bassoon 1

Bassoon 2

Horn 1 in F

Horn 2 in F

Trumpet 1 in B $\flat$

Trumpet 2 in B $\flat$

Tenor Trombone

Bass Trombone

Tuba

Timpani

Percussion 1

Percussion 2

Percussion 3

Celesta

Solo Violin

Violin I

Violin II

Viola

Violoncello

Double Bass

With Intensity ♩=ca. 80

The score is written for a large orchestra and includes the following parts:

- Flutes:** Fl. 1 and Fl. 2. Fl. 1 has a *f* dynamic. Fl. 2 has *f* dynamics and includes triplets and sixteenth-note passages.
- Oboes:** Ob. 1 and Ob. 2. Ob. 1 has a *f* dynamic. Ob. 2 has *f* dynamics and includes triplets and sixteenth-note passages.
- Clarinets:** Cl. 1 and Cl. 2. Cl. 1 has a *f* dynamic. Cl. 2 has *f* dynamics and includes triplets and sixteenth-note passages.
- Bassoons:** Bsn. 1 and Bsn. 2. Both have *f* dynamics.
- Horns:** Hn. 1 and Hn. 2. Hn. 1 has *mf* and *f* dynamics. Hn. 2 has *mf* and *f* dynamics.
- Trumpets:** Tpt. 1 and Tpt. 2. Tpt. 1 has *fmp* and *f* dynamics. Tpt. 2 has *fmp* and *f* dynamics.
- Baritone:** B. Tbn. with a *f* dynamic.
- Trombone:** Tbn. with a *f* dynamic.
- Timpani:** Timp. with *mf* and *mp* dynamics.
- Percussion:** Perc. 1 (Chimes), Perc. 2 (Tam-tam, Bass Drum), and Perc. 3. Perc. 1 has a *f* dynamic. Perc. 2 has *mf* and *mp* dynamics. Perc. 3 has *mf* and *mp* dynamics.
- Cello:** Cel. with a *f* dynamic.
- Solo Violin:** Solo Vln. with a *f* dynamic.
- Violins:** Vln. I and Vln. II. Both have *f* dynamics.
- Viola:** Vla. with a *f* dynamic.
- Violoncello:** Vc. with a *f* dynamic.
- Double Bass:** Db. with a *f* dynamic.

With Intensity ♩=ca. 80

(60).....

19 Forward Motion ♩=ca. 120

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

Tpt. 1

Tpt. 2

Tbn.

B. Tbn.

Tbu.

Timp.

Perc. 1

Perc. 2

Perc. 3

Cel.

Solo Vln.

Vln. I

Vln. II

Vla.

Vc.

Db.

lv

lv

lv

mp

mf

f

pizz. div.

forceful

arco

p

[illegible]

38

Fl. 1 *mp* *mf*

Fl. 2 *mp*

Ob. 1 *mp* *mf*

Ob. 2

Cl. 1 *mp* *mf*

Cl. 2 *mp* *mp*

Bsn. 1 *mp* *mp*

Bsn. 2 *mp*

Hn. 1

Hn. 2

Tpt. 1 *mp*

Tpt. 2 Without mute *mp*

Tbn.

B. Tbn.

Tba.

Timpani *mp*

Perc. 1 *mp*

Perc. 2 *p* *mp*

Perc. 3 *mp* choke choke

Cel.

Solo Vln. *mp* *mp* *mf*

Vln. I *pizz.* *mf* *mp* *mf*

Vln. II *pizz.* *mf* *mp* *mf*

Vla. *pizz.* *mf* *mp* *mf*

Vc. *arco* *mp* *mp*

Db. *arco* *mp* *pizz.* *mp*

46

Fl. 1 *mf*

Fl. 2 *mp* *mf* *f*

Ob. 1 *mp* *f*

Ob. 2 *mf* *f*

Cl. 1 *mp* *f*

Cl. 2 *mf* *mp* *mf* *f*

Bsn. 1 *mf* *mp* *f*

Bsn. 2 *mp* *mf* *mp* *mf* *f*

Hn. 1 *f*

Hn. 2 *f*

Tpt. 1 *f*

Tpt. 2 *f*

Tbn. *mf*

B. Tbn. *mf*

Tba. *mf*

Timp. *mp* *mf* *mf*

Perc. 1 *mf* *mp* *mf* *p* *mf* *p*

Perc. 2 *mf* *mp* *mf* *mf*

Perc. 3 choke choke choke choke *mf* [Large Suspended Cymbal]

Cel.

Solo Vln. *mf* *f*

Vln. I *f* *mf* *f*

Vln. II *f* *mf* *f*

Vla. *f* *arco* *mf* *mp* *mf* *f*

Vc. *f* *arco* *mf* *mp* *mf* *f*

Db. *f* *arco* *mf* *mp* *mf* *f*

51

Fl. 1 *mp*

Fl. 2

Ob. 1 *mp*

Ob. 2

Cl. 1 *mp* *mf*

Cl. 2 *mp* *mf*

Bsn. 1 *mp*

Bsn. 2 *mp*

Hr. 1

Hr. 2

Tpt. 1

Tpt. 2

Tbn. *mf*

B. Tbn. *mf*

Tba. *mf*

Timpani

Perc. 1 *mf* *Chimes* *rimshot* *mp*

Perc. 2

Perc. 3 *choke* *lv* *choke* *choke* *choke* *choke*

Cel.

Solo Vln.

Vln. I *mf*

Vln. II

Vla. *f* *arco* *mp*

Vc. *f* *pizz.* *mp*

Db. *f* *pizz.* *mp*

58

Fl. 1 *mp* *f*

Fl. 2 *mp* *f*

Ob. 1 *mp* *f*

Ob. 2 *mf* *f*

Cl. 1 *mp* *f*

Cl. 2 *mp* *f*

Bsn. 1 *mf* *f*

Bsn. 2 *f*

Hr. 1 *f*

Hr. 2 *f*

Tpt. 1 *f*

Tpt. 2 *f*

Tbn. *mf*

B. Tbn. *mf*

Tba. *mf*

Timp. *mp* *mf*

Perc. 1 *mf* [Bass Drum]

Perc. 2 *mp* *f*

Perc. 3 *mf* [choke] [choke] [Medium Suspended Cymbal] [Large Suspended Cymbal] [choke] [choke]

Cel.

Solo Vln. *f*

Vln. I *mf* *f*

Vln. II *mf* *f*

Vla. *f*

Vc. *f* *arco*

Db. *f* *arco*

50

68 With Passion $\text{♩} = \text{ca. } 90$

Fl. 1 *f* *mp* *mf*

Fl. 2 *f* *mp* *mf*

Ob. 1 *f* *mp* *mf*

Ob. 2 *f* *mf* *mp* *mf*

Cl. 1 *f* *mp* *mf*

Cl. 2 *f* *mp* *mf*

Bsn. 1 *f* *mp* *mf*

Bsn. 2 *f* *mp* *mf*

Hn. 1 *f*

Hn. 2 *f*

Tpt. 1 *f* *mp* *mf*

Tpt. 2 *f*

Tbn. *f*

B. Tbn. *f*

Tba. *f*

Timpani *mf*

G♯ → F
F → E
G♯ → F

Perc. 1 *mp* *lv*

Perc. 2 *mf* *Chimes* *mp*

Perc. 3 *choke* *lv* *choke* *choke* *subito p* *f*

Cel. *mf* *f*

Solo Vln. *mf* *f* *mf*

Vln. I *f*

Vln. II *f*

Vla. *f*

Vc. *f*

Db. *f*

79

Fl. 1 *p*

Fl. 2

Ob. 1 *p*

Ob. 2

Cl. 1 *p*

Cl. 2

Bsn. 1 *p*

Bsn. 2

Hr. 1

Hr. 2

Tpt. 1

Tpt. 2

Tbn.

B. Tbn.

Tba.

Timp.

Perc. 1

Perc. 2

Perc. 3

Cel. *p*

Solo Vln. *mp* *p* *mp*

Vln. I *p* *mp*

Vln. II *mp*

Vla. *mp*

Vc. *p* *mp*

Db. *p* *mp* *pp*

53

101

Fl. 1 *mf*

Fl. 2 *mp*

Ob. 1 *mp*

Ob. 2

Cl. 1 *mp*

Cl. 2 *mp*

Bsn. 1

Bsn. 2 *mp*

Hr. 1 *mf*

Hr. 2

Tpt. 1 Straight Mute *mp*

Tpt. 2 Straight Mute *mp*

Tbn. *mf*

B. Tbn. *mf*

Tba. *mp*

Timp. *mp*

Perc. 1

Perc. 2

Perc. 3 *lv*

Cel. *f*

Solo Vln. *poco f* *f*

Vln. I *mp*

Vln. II *mp*

Vla. *mp*

Vc.

Db.

108

Fl. 1 *mp* *mf* *mf* *mf*

Fl. 2 *mf* *mf* *mf* *mf*

Ob. 1 *mf* *mf* *mf* *mf*

Ob. 2 *mp* *mf* *mf* *mf*

Cl. 1 *mf* *mf* *mf* *mf*

Cl. 2 *mf* *mf* *mf* *mf*

Bsn. 1 *mf* *mf* *f* *mf*

Bsn. 2 *mf* *f* *mf* *mf*

Hn. 1 *f* *mf* *mf* *mf*

Hn. 2 *f* *mf* *mf* *mf*

Tpt. 1 Without Mute *mp* *mf* *f* *mf*

Tpt. 2 Without Mute *mf* *f* *mf* *mf*

Tbn. *mp* *mf* *mf* *mf*

B. Tbn. *mf* *mf* *mf* *mf*

Tba. *mf* *mf* *mf* *mf*

Timp. *mf* *mf* *mf* *mf*

Perc. 1 *mp* *mf* *mf* *mf*

Perc. 2 *mf* *mf* *mf* *mf*

Perc. 3

Cel. *mf* *mf* *mf* *mf*

Solo Vln. *mf* *mf* *mf* *mf*

Vln. I *mf* *mf* *mf* *mf*

Vln. II *mf* *mf* *mf* *mf*

Vla. *mf* *mf* *mf* *mf*

Vc. *f* *f* *mf* *mf*

Db. *f* *f* *mf* *mf*

113

Fl. 1 *f*

Fl. 2 *f*

Ob. 1 *f*

Ob. 2 *f*

Cl. 1 *f*

Cl. 2 *f*

Bsn. 1 *f*

Bsn. 2 *f*

Hn. 1 *f*

Hn. 2 *f*

Tpt. 1 *f*

Tpt. 2 *f*

Tbn. *f*

B. Tbn. *f*

Tba. *f*

Timp. *mf*

Perc. 1 *mf*

Perc. 2 *f*

Perc. 3 *mf*

Cel.

Solo Vln.

Vln. I *f*

Vln. II *f*

Vla. *f*

Vc. *f*

Db. *f*

Tam-tam *lv* *Medium Suspended Cymbal* *choke* *Large Suspended Cymbal* *lv* *choke* *choke* *lv* *choke*

57

121

Fl. 1 *a a a a a f*

Fl. 2 *a a a f*

Ob. 1 *a a a f*

Ob. 2 *a a a f*

Cl. 1 *a a a a a f*

Cl. 2 *a a f*

Bsn. 1 *f*

Bsn. 2 *f*

Hr. 1 *f*

Hr. 2 *f*

Tpt. 1 *f*

Tpt. 2 *f*

Tbn. *f*

B. Tbn. *f*

Tba. *f*

Timp. *mf*

Perc. 1 *mf*

Perc. 2

Perc. 3 *choke mp mf*

Cel.

Solo Vln.

Vln. I *a a a a a f subito mp*

Vln. II *a a a a a f subito mp*

Vla. *f*

Vc. *f*

Db. *f*

Con-Sorta

123 ♩= With Desperation and Intensity ♩=ca. 60

Fl. 1 mf f

Fl. 2 mf f

Ob. 1 mf f

Ob. 2 mf f

Cl. 1 mf f

Cl. 2 mf f

Bsn. 1 mf f

Bsn. 2 mf f

Hn. 1 mf f

Hn. 2 mf f

Tpt. 1 mf f

Tpt. 2 mf f

Tbn. mf f

B. Tbn. mf f

Tba. mf f

Timp. mf f

Perc. 1 mf f

Perc. 2 mf f

Perc. 3 mf f

Cel. mf f

Solo Vln. mf f

Vln. I mf f

Vln. II mf f

Vla. mf f

Vc. mf f

Db. mf f

C4 → C3
F → G4

Chimes

Tam-tam

arco

60

61

135

Fl. 1 *mf* *mp* *p* *mp*

Fl. 2 *mf* *mp* *p* *mp*

Ob. 1 *mp* *mp*

Ob. 2 *mp* *mp*

Cl. 1 *mf* *mp*

Cl. 2 *p* *p*

Bsn. 1 *mp* *p*

Bsn. 2 *mp* *p*

Hn. 1 *mf* *mp* *mf* *mp*

Hn. 2 *mf* *mp* *mf* *mp*

Tpt. 1 *mf* *f* *mf* *mp*

Tpt. 2 *mf* *f* *mf* *mp*

Tbn. *mp*

B. Tbn. *mp*

Tba. *mp*

Timp. *mf*

Perc. 1

Perc. 2 *mp* *mf* *mp*

Perc. 3 *mf*

Cel.

Solo Vln. *mf*

Vln. I *mp*

Vln. II *mp*

Vla. *mp*

Vc. *mp* *p*

Db. *mp* *p*

63

169 Contemplative $\text{♩} = \text{ca. } 44$

Fl. 1 p mp

Fl. 2

Ob. 1 p mp

Ob. 2

Cl. 1 p

Cl. 2 mp

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

Tpt. 1

Tpt. 2

Tbn.

B. Tbn.

Tba.

Timp.

Perc. 1 lv p lv lv lv

Perc. 2

Perc. 3

Cel.

Solo Vln. mp mf mp

Vln. I p *espress. p*

Vln. II *espress. p*

Vla. *espress. p*

Vc. *espress. p*

Db. *espress. p*

178

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

Tpt. 1

Tpt. 2

Tbn.

B. Tbn.

Tba.

Timp.

Perc. 1

Perc. 2

Perc. 3

Cel.

Solo Vln.

Vln. I

Vln. II

Vla.

Vc.

Db.

mp

p

lv

194

Still Dying ca. 38

poco rit.

Last Plea

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

Tpt. 1

Tpt. 2

Tbn.

B. Tbn.

Tba.

Timp.

Perc. 1

Perc. 2

Perc. 3

Cel.

Solo Vln.

Vln. I

Vln. II

Vla.

Vcl.

Db.

BIOGRAPHICAL SKETCH

Joshua Burel graduated with honors from Western Michigan University where he received his Bachelor of Music degree in Violin Performance and Music Education and his Master of Music degree in Composition. He is the recipient of several awards including the Theodore Presser Music Award for his project *Czech Composers and the Holocaust: Engaging History through Composition and Performance*, a Downbeat Music Award for his orchestral performance of Mahler's *Symphony No. 1 "Titan,"* and Goodwill Ambassador Award from the city of Holland, MI as a member of the International Holland String Quartet.

An accomplished violinist, Joshua has performed in the United States, Europe, and Mexico having played with many orchestras and chamber ensembles throughout his career. He recently recorded Ernst von Dohnanyi's *Symphony No. 2* under the Naxos Music Label with the Florida State University Symphony Orchestra and will be performing at Carnegie Hall as a member of the new music ensemble What Is Noise this spring. His own compositions have been performed throughout the United States and his work *Roanoke* will be featured at Carnegie Hall in May 2014. In 2011, he was commissioned to write his *Sonata No. 2 for violin and piano "Subharmonics,"* which explores an extended violin technique allowing players to produce notes below the G-string. He is currently working on a piece for Duo Rodinia as part of a collaborative project initiated by the duo to commission and perform new works by living composers.

Joshua has studied composition with Richard Adams, C. Curtis-Smith, and Ellen Taaffe Zwilich and violin with Renata Artman Knific, Amanda Walvoord Dykhouse, and Ellen Rizner. He is currently completing his Doctor of Music degree in Composition at Florida State University where he studies composition with Ladislav Kubik and violin with Benjamin Sung.