

Concertino for Wind and Brass Quintets - Robert Washburn

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Movement 1:

- Introduction/Theme 1 (mm. 1-13)

1. Melody

- Seen back and forth between horn 1 and the trumpets
- Contains quarter/eighth note combination
- Variation of a theme we see later on

2. Harmony

- Mostly made up of momentary cascades that create cluster chords
- Augmented chords, melody usually adds the sharp 5th

3. Form

- I think that this beginning section is broken up between a 4 bar phrase, 3 bar, 2 bar, and then 4
- This could also be interpreted as all 2 bar phrases other than mm. 7

4. Rhythm

- The rhythm for the melody stands out but everything else is used in a way to stack the texture or hold over suspensions
- Only variation would be the accel. in the last few measures

5. Orchestration/Texture

- Texture is stacked and used to progress crescendos and accent the dynamic changes
- Texture becomes more sparse in the last four measures in order to hint at the style change

6. Dynamics

- Dynamics are used for expressing vulnerability in measures like 6 and 8
- Starting piano really lets the dynamic changes to stick out
- Mm. 1-4 p, mm. 5 cresc. to mf, mm. 6 mp, 7 cresc. to f, mm. 8 mp, mm. 10 mf

7. Stylistic Considerations

- This section is in adagio which is misleading to the rest of the piece
- In mm. 6 it is written as legato
- Style changes drastically in the last four measures

- Theme 2 (mm. 14-43)

1. Melody

- Melody has now changed in style and rhythm
- Seen in the oboe and clarinet in mm. 14-15
- Two set of eighth notes group in twos and one group in three
- Is seen often with variation when there is a time signature change
- Melody stays almost exclusively in the ww. Quintet

- Ww. quintets hints at a future melody in mm. 18-20
- Mm. 32-34 have two different melodies playing against each other in the Horn 2 and tbn.
- Mm. 35 has a variation of the melody in the ww. quintet

2. Harmony

- Harmonies are not written to be conventional
- Melody is mostly chromatic with major 3rds and major 2nds
- Ascending ww. runs in mm 25-27 are based mostly around Bb, based off the flute
- Descending ww. runs add an extra flat, seen in the bassoon
- A lot of the chords outlined in the brass quintet are again augmented

3. Form

- Mm. 14-35 form is mostly oscillating between 4 bar phrases and 3 bar phrases
- Mm. 35 starts the first 5 bar phrase, could be interpreted as 2 and 3 because of the change in syncopation
- Mm. 40 goes back to a 4 bar phrase
- Though the number of measures per phrase look normal, the feel of it is slightly off because of the time signature changes, most 4 bar phrases going between $\frac{7}{8}$ and $\frac{5}{8}$, and the 3 bar phrases are usually in $\frac{9}{8}$

4. Rhythm

- The rhythm of the melodic theme is varied throughout the time signature changes but there is constantly a staccato on the last note of the theme
- The runs after mm. 25 bare used to build momentum
- I genuinely have no idea why the $\frac{9}{8}$ section after 30 is the way it is, it seems like the Horn 2 and tbn. parts are fighting each other while the ww. Hint at the next theme

5. Orchestration/Texture

- The theme is still in the ww. Quintet for now so the brass quintet is mostly acting as echos or accompaniment
- The thickest parts, texture-wise, are mm. 28-31 and 40-43
- Articulations are used to syncopate different beats in order to stick out of the texture, such as staccatos or accents, this can be seen in the $\frac{9}{8}$ measures or even mm. 21-24

6. Dynamics

- There aren't a lot of dynamic changes in this section because the composer is using the orchestration to influence the texture instead of the volume
- This section starts mp and then eventually gets to forte and stays there until mm. 40 when it is ff

7. Stylistic Considerations

- This section is completely different from the last and now we are in an allegro vivo instead of adagio
- Feels more like a dance than before

- Theme 3 (mm. 44-81)

1. Melody

- This section is super weird I will admit

- Melody is seen in both horn parts
- Tuba and tbn. are not necessarily accompanying because it sounds like a different conversation entirely
- At mm. 60 the melody is passed to the trumpets

2. Harmony

- The melody is mostly chromatic, it sounds atonal at some parts and even sounds like a lot of 12-tone pieces that I have heard
- Most of the ensemble play around with gminor and ab

3. Form

- The phrases in this section are really difficult to distinguish
- It seems like the first time the melody plays the phrase is from 45-56 and then there is a 3 measure interlude
- After that, the melody goes from mm. 60-73, and then the rhythm from the interlude comes back and we get 6 measures of that

4. Rhythm

- With the conversation going on in the tuba and tbn., we can see they are passing of notes like they were in $\frac{5}{8}$ while the other melody is in a duple feel
- The section from mm. 74-79 has the ensemble playing scattered eighth notes that once in a while line up with the second voice

5. Orchestration/Texture

- Very odd and very confusing
- Again, it sounds like the tuba and tbn. are playing a part completely separate to the rest of the ensemble
- The constant pairing of the melody is confusing because it doesn't necessarily make the part louder or stand out more, it would make more sense if they were in octaves or had more intervallic distance

6. Dynamics

- We start out mf across the board, the melody shifts to forte at mm. 50 and then ff at mm. 53
- The ensemble comes in at mm. 57 at a mf
- The melody has a diminuendo at mm. 71 and then they go to mf with then ensemble at 74
- There is a crescendo that leads everyone to forte and then a diminuendo at mm. 82
- Again, I don't think the dynamics are doing as much work as the orchestration is

7. Stylistic Considerations

- I think this specific part is completely different compared to the rest of the piece, mvmt. 2 included
- It should be noted that the contrast between the two voices can make things sound discombobulated so a conductor should be wise not to listen to the bottom voices when conducting this, unless it is to subdivide

- Transition and Theme 2 (mm. 82-105)

1. Melody

- Same melody as before but this time it is passed between the two quintets, the secondary theme is only played in the ww. quintet though

2. Harmony

- Same chromatics that it had before, there is more tonality in the secondary theme
- Less chord structures built because of the thinner texture

3. Form

- 4 measures for the transition from mm. 82-85
- Again, we are going back and forth between 4 bar and three bar phrases
- $\frac{7}{8}$ $\frac{7}{8}$ $\frac{5}{8}$ $\frac{5}{8}$, 3 $\frac{9}{8}$, $\frac{6}{8}$ $\frac{2}{4}$ $\frac{6}{8}$ $\frac{2}{4}$, $\frac{7}{8}$ $\frac{7}{8}$ $\frac{5}{8}$ $\frac{5}{8}$, 3 $\frac{9}{8}$, and then 2 $\frac{6}{8}$
- The phrases sound slightly more broken than before because of the passing between two voices

4. Rhythm

- Rhythm is very similar to what we had before only there is the $\frac{6}{8}$ and $\frac{2}{4}$ phrase that breaks up the others
- Again, a lot of the melody lines have staccatos that stick out from the slurred notes, making it sound more like a dance

5. Orchestration/Texture

- The texture is much thinner in this section because of the melody passing between the two quintets
- The brass quintet often sounds like the response to a call because they generally have more homogenous sound than the ww.

6. Dynamics

- The dynamics in this section are used to highlight the flute and oboe when they have the melody in mm. 86-96. The other players are told piano and the melody is held at mf or forte
- The horn in the ww. Quintet often plays with the brass quintet when the tbn. Or tuba are not playing

7. Stylistic Considerations

- This section always sound more like a dance so it is important to try and keep the staccatos light and the slurs connected in order to get the right contrast

- Theme 4 (mm. 106-136)

1. Melody

- The melody in this section is based off of the counter melody that sometimes plays in between parts of theme 2
- Consists of a duet between at least two parts, it is first seen in the picc. and the oboe in mm. 106 and then in the tpt. and tbn. at mm. 122

2. Harmony

- This is probably the most tonal section that we have heard so far, I like to think of it as the "trio" section if this were a march
- The duet is mostly set in major 3rds and play off of each other's tonal center

3. Form

- I believe this portion is mostly 4 bar phrases, if we follow the melody
- The duet gets passed off after the first three phrases

4. Rhythm

- The melody line is made to sound like a simple duple tune but there isn't anything simple going on underneath
- Because of the addition of the $\frac{3}{8}$ bars and $\frac{5}{4}$ bars, this section sounds contrasting compared to the rest of the piece
- We still sometimes see that theme 2 rhythm peaking through every once in a while but it is no longer in the fore-ground
- This section feels as if they added an extra few beats to the $\frac{7}{8}$ motif they have already created

5. Orchestration/Texture

- The bassoon part plays the part of the motor and it is nothing we have seen before in this piece
- The melody line soars over the pieces of counter melody that pop out every once in a while
- There is always some sort of subdividing going on in the background
- This texture is much more structured than it has been before

6. Dynamics

- Everything is pretty much mf for this whole section
- The composer uses the different colors of the ensemble to make parts heard instead of the level of volume

7. Stylistic Considerations

- Again, this part sounds a lot like a "trio" section of a march and prepares you for the transition into the beginning of the end
- There isn't any written indicators of a style change but I think the bassoon part changes the tone entirely

- Interlude/Theme 2 (mm. 137-146)

1. Melody

- The same melody is seen but at a much lower level
- The tune is being passed between quintets again
- Mm. 143-146 act as a transition, added that counter melody we have seen before

2. Harmony

- Not much to say about the harmony because it is so similar to before
- The only thing to note is that I think this piece gets more and more tonal as it goes

3. Form

- At mm. 137-140 the theme gets passed to both quintets in $\frac{7}{8}$ and then they have a $\frac{6}{8}$ gap between them
- At 141 they are passed between two $\frac{8}{8}$ measures
- The last three measure of this section are purely a transition to try and build more into the end

4. Rhythm

- Rhythm is standard from what we have seen before only it sounds more disconnected because of the gaps in measures
- The 8/8 switches up the original form and adds some spice to trick the audience (and the ensemble)
- The last three measures being purely eighth note runs really build momentum into the next section, especially because the last measure switches to sixteenth notes which add more flourish

5. Orchestration/Texture

- This is as sparse as we get in this piece when it comes to texture
- It plays on the back and forth that the ensemble has before but makes it more dramatic by adding those extra measures in there

6. Dynamics

- There is a big dynamic contrast to the last section
- It goes all the way down to a piano and doesn't build up until the eighth note runs in mm. 143
- The piano dynamic plus the thin texture allows the band to start super small so that the next section seems twice as big

7. Stylistic Considerations

- There isn't much to consider with this sections since it is more of a transition than it's own section and uses a lot of what has already been developed

- Theme 2/Big Finale (mm. 147-156)

1. Melody

- Same melody as before but now we are in unison
- The repetition right before the end is a great way of interpreting the original theme

2. Harmony

- Because we are in unison there are more pronounced chord structures
- Chords that are outlines are mostly Bb and Ab
- Everything stays pretty consistent until mm. 154 when the tuba has a low Db which adds more dissonance and edge, especially because of the orchestration
- We end the movement on a unison Bb which is very interesting

3. Form

- We get 4 measures of the original theme, 4 measures of development, and then finally 2 measures with the motif and unison last note
- Compared to the rest of this piece this is a very simple way to wrap things up

4. Rhythm

- Not much to say about the rhythm since it is very similar to what we have already seen before
- I do find the repeated 2/4 measures to be interesting though and they push a lot of motion towards the end

5. Orchestration/Texture

- Because we are mostly in unison the audience will be able to tell that this is the end
- In mm. 154 the Hn. Bsn. Tbn. and Tuba parts all drop a large interval which adds more weight to that last part. This along with the Db in the Tuba is super effective
- I also think that mm. 155 works perfectly as an ending for this piece

6. Dynamics

- We start forte to re-introduce the theme but then drop down to mp at mm. 151 in order to have enough room to build towards the end and then it gets broken by mm. 155 and then a forte unison note to finish everything up

7. Stylistic Considerations

- I don't have a lot for this section because it is a development of the main theme
- I do like how it ends on a stinger

Movement 2:

- Main Theme (mm. 1-33)

1. Melody

- The first theme is seen in the oboe in mm. 3 and is picked up by the bsn. In mm. 7
- This is the original theme that is going to be varied from here on out
- There is a secondary theme in the clarinet at mm. 14, this also gets seen later on but changed a lot
- Main theme is again seen in mm. 22 in the Fl. and oboe with an echo in the clar.
- Horn also has it in mm. 26
- It is tossed back and forth in the ww. from mm. 28-31

2. Harmony

- The harmony is hard to really tell because of how chromatic it can get some times
- It is centered around D at the beginning and then changes to bm around mm. 7
- Bm is also very present at mm. 13
- This whole section does end up in Bb Major at the fermata at mm. 33
- Sometimes when the main theme is played, it is deliberate for it to have a lot of dissonance

3. Form

- First two measures are used as an intro before the main theme is introduced
- First time the theme is played it is a 4 bar phrase from mm. 3-6 and then the Bsn. extends it by two measures
- The secondary theme is also a 4 bar phrase from mm. 14-17 and then 18-21
- The second time the main theme plays it seems to be a 6 bar phrase just like when the bsn. Had it
- The last section also seems like a 6 bar phrase

4. Rhythm

- The main theme has a consistent combination of note qualities that will be recognisable later on
- The beginning is broken up by half notes (clar.), quarter notes (horn), and the more subdivided rhythm from the theme

- At mm. 7 we see more complicated rhythms but not enough to overshadow the melody
- The secondary theme at mm. 14 is an entirely different combination of note values so we can tell that it is a different idea not just from the tonal structure
- Bsn. takes on a similar oscillating line like the horns had before but this time it is mimicking the melody (mm. 13)
- Horn has an oscillating part as well but it is more similar to the past theme (mm. 13)
- Once the main theme comes back in mm. 22 the bsn. and horn go back to what they were doing the first time it played
- Parts are tossed between instruments from mm. 28-31

5. Orchestration/Texture

- The texture is very interesting based on the choices that they made with the note values
- They also are only using the ww. Quintet during this section which I think is smart because the ww. Have a less homogenous sound than the brass and can expose a lot of the colors that need to be heard during this introduction to the main theme
- The texture is also well designed because the only time where the entire quintet is playing is at the end and the max amount of instruments playing the same theme at the same time is limited to three
- Ending this in unison is also interesting

6. Dynamics

- We start mp and grow to mf at mm. 7
- The horn part goes back to mp at mm. 9
- Everyone is piano at mm. 13 until the clarinet feature comes in mp at mm. 14
- Flute is feature mp at mm. 18
- Everyone is mf again at mm. 22 when the main theme enters again
- There is a diminuendo at mm. 28 that takes everyone to piano by the end of this section

7. Stylistic Considerations

- This is definitely a lot different compared to the first movement
- We are at andantino with quarter note equals 96-106
- This beginning is very colorful with the different kinds of features they do

- Variant 1 & 2 (mm. 34-60)

1. Melody

- The first variant has changed the note value and rhythmic structure of the main theme but it is also being passed off from the horns to the tpt., then clar., ob., and lastly fl.
- There is a small mention of the theme again in mm. 41
- This is also when the brass quintet is finally being introduced in this movement
- The second variant has the melody being played very aggressively and with differing articulations, now slurred mostly in the ww. and accented in the brass
- When the ww. aren't slurring they are playing staccato
- Ww. have the melody until the tuba and tbn. take it in mm. 50

2. Harmony

- The harmony isn't super structured for these variants
- V1. has horn starting on a G and the tpt. starts with a C, clar. Ab, Oboe Bb, and flute a D

- The chord at mm. 41 somewhat outlines Fsharp minor
- V2. starts centered around Ab with a 9th and 12th then the ww. Hint at Csharp in their runs at mm. 47
- At mm. 50 we are centered around C and then end this section resolving into D

3. Form

- V1. is broken into two 4 bar phrases but it does sound slightly broken because of the different tonal centers and instrumentation
- V2. is also broken into 4 bar phrases, starting most with two sixteenth + eighth combination and ending them the same way
- I do think that mm. 54-60 could all be considered one phrase when you look at the tuba and trombones part

4. Rhythm

- The rhythm for V1. is not changed much from the original theme other than the use of sixteenth notes and eighth notes instead of eighth and quarter
- There is a rit. from mm. 40-41
- V2. Is a lot different because of how it is separating between the two quintets, the brass have more of an echo than an actual theme though

5. Orchestration/Texture

- V1. is very sparse other than the last two measures (mm. 40-42)
- V2. has a considerable amount of unison playing compared to V1. which makes it stand out a lot

6. Dynamics

- V1. starts with F to p for the hn. and tpt. entrances
- Clar. starts at mf, Oboe at f, and Fl. at f. Tpt. and hn. 1 are at a mp
- There is a cresc. from mm. 40-41 that takes everyone from a p to a mf
- V2. starts everyone forte
- There is a sforzando in the supporting voices at mm. 48 and 50
- Everyone pretty much stays forte going into the next section

7. Stylistic Considerations

- V1. is andante quarter note equals around 72
- V2. is Allegro Vivace with quarter note equals around 136
- There is a hug difference between the two which makes them super contrasting

- Secondary Theme (mm. 61-94)

1. Melody

- Tpt. leads into this section where we hear a call and response chime from the oboe/clar. and the Fl.
- Bsn. comes in with the melody at mm. 65 and it sounds similar to the secondary theme we hear in the first section only slightly different
- Hn. 2 picks up the melody in mm. 73
- A variant of the main theme plays at mm. 81

2. Harmony

- We are mostly centered around DM for this section when looking at the bsn. part

- This section is considerably more melodic and tonal than the others
- We end this section in a weird G chord with an added Fsharp and Db

3. Form

- This entire section is 4 bar phrases except for mm. 89-90 where we have a slight break in the form because of the switch-up near the end of this section
- When the variant is seen at mm. 81 we are still going back and forth between the quintets with the melody only the tpt. has it

4. Rhythm

- Because this section is slightly more melodic, we don't see a lot of the rhythms we did in the last section until mm. 81
- The rhythm is similar to the simplicity of the main theme
- There is a rit. from 91-93

5. Orchestration/Texture

- Other than the bsn. we are mostly depending on the higher voices until mm. 81
- It is a lot thinner here and it is a break from all of the unison that we had before
- I'd like to think of this part as a slight call-back to V1. where we saw the melody being passed smoothly through parts

6. Dynamics

- There is a decrescendo from mm. 61-62 to get everyone lower than mf
- Tpt. is p and the others are mp
- The bsn. and horn are mf when they have the melody
- At mm. 81 it goes back to forte as it did before
- There is a diminuendo at mm. 87-89 going from f to p
- Everyone is p until they are pp at mm. 93

7. Stylistic Considerations

- There isn't any style changed written in this section but I do think that it calls for a more legato and andante

- Variant 3 (mm. 95-106)

1. Melody

- In this section the melody is seen broken up into cascades that for chord clusters
- A more structural form of the melody is seen in the hn. In mm. 103 and the tpt. 1 in mm. 104
- The last measure of this section more unison and pushes into the next variant section

2. Harmony

- It is really hard to tell what harmonies are happening because of how stacked each of the chords are
- Mm. 96 seems to make a A7 in the brass and bm in the ww.
- I think the most notable part of the harmony is where the lower voices are going, tuba is descending by a m2, M2, m3, then up a P4

3. Form

- I think this section is broken up into 2 bar phrases until mm. 103 when it becomes one stretched phrase

4. Rhythm

- If you look at this section horizontally it look wild but the first few measures are actually just cascading eighth notes
- It switches time signatures from 4/4 $\frac{3}{4}$ 4/4 $\frac{3}{4}$ and back to 4/4
- The rhythmic lines seem to hint at the main theme but not in a set place in the measure, they are floating between down beats until the lead up in mm. 106
- There is also a Piu Mosso at mm. 102 for around bpm 88

5. Orchestration/Texture

- This section is the most interesting texturally
- Stacking all of the voices on top of each other with a sustain gives the effect of leaving the sustain pedal down on a piano for two long
- This part is also probably the thickest because it is rarely moving in unison and has a lot of over-sustained notes

6. Dynamics

- Entrances for this are mostly Mfp until the tuba, tbn., hn., and bsn come in on a forte
- At mm. 103 everyone is told to go forte with "piu f"
- This crescendos more and more until mm. 107

7. Stylistic Considerations

- This section is adagio with quarter not equals around 48
- It is significantly different in style and stands out as a variant

- Variant 4 (mm. 107-130)

1. Melody

- The melody line here is slightly altered from the main theme and hops from the tpts. To the tbn., then to the Hns. and the ww.
- The tbn. part continues the melody line with a counter melody while the other entrances happen

2. Harmony

- There isn't much to say about the harmony since there are just repeating lines in this section

3. Form

- Tpts. get 7 bars before the tbn. Come in
- Tbn. gets 6 bars before the hns. Come in
- Hn. gets 5 bars before the ww. Come in
- The last ww. Phrase ends after 7 bars

4. Rhythm

- Main theme is altered slightly and has more staccatos than before
- This theme is seen more as a straight line in comparison to the V2. where the parts were passed around within the same measure

5. Orchestration/Texture

- Texture is super interesting because of the amount of bars each group gets before the other comes in

- Having all of these moving lines makes for a very good transition into the ending section, similar to what movement 1 did

6. Dynamics

- Each entrance, other than ww. , is marked as marcato ma non staccato and f
- Trpt. is marked ff at the start unlike the others

7. Stylistic Considerations

- This section is Allegro deciso at quarter note equals around 120
- All entrances, other than ww., is marked with a marcato ma non staccato

- Main theme and variants (mm. 131-End)

1. Melody

- Melody is passed between the Oboe, picc., cl., picc. again, ob., then picc., then all the ww. quintet intertwine at mm. 145
- Hn. joins the ww. quintet at mm. 147 then sustains with the tpt. 2 and hn. 1
- Bsn., tbn, and tuba are playing modified version of the variant that the ww. Are playing at mm. 148
- Tpt. 1 is playing a different modified variant at mm. 148
- At mm. 162 we get a recapitulation of the main theme in the tpt. and the horns at mm. 166
- Last three measures pass the theme between the ww. quintet and the brass quintet

2. Harmony

- The harmony is similar to what we have seen before but more complex to the point where the tonal center is not the main ide

3. Form

- Up until mm. 145, the phrases are split into 2 bars
- This could also be interpreted as 4 bar phrases if you count it as a call and response.
- After mm. 145, there are set phrases because of how many separate ideas are being played at once.
- From mm. 162 to the end, I see it as a 4 bar phrase, a 2 bar phrase, and a 3 bar phrase to end it

4. Rhythm

- It is kind of hard to sum up everything that is happening in this section because it is a combination of everything we've seen so far
- Each part (section) from mm. 145-162 is playing a augmented version of the main themes rhythm from lowest notes value to highest
- There is a poco rit. at mm. 167 and another at 169
- At mm. 168 we have a Poco meno mosso at quarter note equals around 100

5. Orchestration/Texture

- This orchestration is impressive
- While just listening to this and note look at the score you should be able to hear each part on their own
- This is the most stacked texture we have gotten this entire piece

6. Dynamics

- We go from mp, to p, to mp, to mf and then a big crescendo into mm. 162
- Picc., Ob., Cl., are all forte at mm. 162
- The horns and tpt. 2 are mp sub.
- The tuba, tbn, and Bsn. are mf (Bsn. being mf sub)
- Tpt. 1 is mp
- There is a huge crescendo from mm. 159-162 and everyone ends up forte
- Everyone ends ff

7. Stylistic Considerations

- There isn't anything written in about the style but I do think that each section is trying to do their part to play in the same style of any recall to the original source