

Antonio Gervasoni

Piano Concerto ‘Farewell’

Lima, July, 2020

**UNIVERSITY OF
BIRMINGHAM**

**University of Birmingham Research Archive
e-theses repository**

This unpublished thesis/dissertation is copyright of the author and/or third parties. The intellectual property rights of the author or third parties in respect of this work are as defined by The Copyright Designs and Patents Act 1988 or as modified by any successor legislation.

Any use made of information contained in this thesis/dissertation must be in accordance with that legislation and must be properly acknowledged. Further distribution or reproduction in any format is prohibited without the permission of the copyright holder.

Instrumentation

2 Flutes (2nd also Piccolo)
2 Oboes
2 Clarinets in B♭
2 Bassoons
2 Horns in F
2 Trumpets
Trombone
Tuba
Timpani
Percussion (4 players)
 Triangle
 Clash Cymbals
 Suspended Cymbal
 Shaker
 Jawbone or Vibraphone
 High Wood Block (1)
 Low Wood Block (2)
 Snare Drum
 Cajon
 Gong
 Bass Drum
Glockenspiel (played by one of the percussion players)
Harp
Piano (soloist)
Strings

Dedication

To the memory of Kael Zollner, who taught me so much with just his smile and his joy for life.

Programme Notes

The idea of writing a piece for Kael came up in my mind in the days after his death. I was about to start my master's programme at the University of Birmingham and had already decided that I wanted to write a symphonic work. My original idea was to write a symphony, but somehow I couldn't see myself writing a symphony in his memory. I felt something was wrong with that idea and then I remembered that he once told me he liked the piano; it was then that I thought a piano concerto would be a better choice. I will not deny the parallelism with Berg's violin concerto. In a sense, it is precisely this similarity which made me think that the idea was even more appropriate than a symphony.

I didn't want to just write a concerto and put his name on the dedication. I wanted the piece to be very special, so my first idea was to write four movements instead of the usual three, each with a title that would start with a consecutive letter of his name. I chose four adjectives with musical interpretations — adjectives that could be used to describe a piece of music — and I wrote them in English not only because I was about to start a master's degree in the UK, but also because I needed the first one to start with the letter K, which is not used in Spanish.

Nevertheless, I felt that the above was not enough. Something was missing. I wanted the piece to be even more personal. A few days went by and then I remembered that he was very fond of Neruda's '20 poems and a song of despair'. I immediately bought a copy and, after reading all the poems, I chose four that in my mind reflected the titles of the movements.

Each movement is then related to a poem in that book: the first movement (Kind) to poem 6 ('I remember you as you were last autumn...'); the second movement (Adventurous) to poem 9 ('Drunk with pines and long kisses...'); the third movement (Emotional) to poem 15 ('I like for you to be still: it is as though you were absent...'); and finally, the fourth movement (Lively) to poem 14 ('Every day you play with the light of the universe...').

I must clarify one thing. It is not that I relate these poems to Kael himself. Neruda wrote them for his lovers, so they don't apply to Kael. Some isolated words or phrases might work, but my idea was simply to be inspired by something that inspired him; to write music related to something he admired, nothing else.

Finally, it was never my intention to write a piece with a dark and mortuary mood. I always knew he never would have liked that. Instead, I opted for a lighthearted piece, with some occasional tender moments, of course, but joyful in general. Therefore, this concerto does not seek to remember his death, but to celebrate his life.

Antonio Gervasoni
Lima, July 2020

About the Titles

In addition to describing the character of each movement, when placed one on top of the other (as in a programme), the titles, with their first letters, form the name of the dedicatee. For this reason, they must always be displayed in English. If a translation is needed, it can be placed alongside, italicized, or in parentheses.

To the memory of Kael Zollner

Piano Concerto

‘Farewell’

1. Kind

Antonio Gervasoni

Fl. 1.2 ritardando..... Meno mosso ad lib.

Ob. 1.2

Cl. 1.2

Bsn. 1.2

Hn. 1.2 pp — pp — ppp

Tpt. 1.2

Tbn.

Tba. ppp

Glock.

Hp. ppp

Pno. mp — ppp pp p — p

Vln. I ritardando..... unis. Meno mosso ad lib. div. 3 Molto p. mosso ritardando..... unis. Meno mosso ad lib.

Vln. II unis. pppp

Vla. unis. pppp

Vc. div. pppp

D. B. pppp

4

Molto p. mosso rit..... accel. poco a poco rit. T. I° rit. a tempo poco rit.

Fl. 1
2

Ob. 1
2

Cl. 1.2

Bsn. 1.2

Hn. 1.2

Tpt. 1
2

Tbn.

Tba.

Perc.

Glock.

Hp

Pno.

Vln. I

Vln. II

Vla.

Vc.

D. B.

Fl. 1 **6**

Picc.

Ob. 1
2

Cl. 1
2

Bsn. 1
2

Hn. 1
2

Tpt. 1
2

Tbn.

Tba.

Hp

Pno.

Solo

Vln. I
gli altri

Vln. II
unis.

Vla.
unis.

Vc.
unis.

D. B.

Gervasoni - Piano Concerto

accelerando.....

7 Adagio $\text{♩} = 60$

Fl. 1
Picc.
Ob. 1
Cl. 1
Bsn.
2

Hn.
2

Tpt.
2

Tbn.

Tba.

Timp.

Pno.

Vln. I
Vln. II
Vla.
Vc.
D. B.

To Fl.

accelerando.....

7 Adagio $\text{♩} = 60$

f

f

f

f

tr ~~~~~

pp ————— f

f ppp

f

f

f

f

f

51

Fl.

Ob.

Cl.

Bsn.

Hn.

Tpt.

Tbn.

Tba.

Pno.

Vln. I

Vln. II

Vla.

Vc.

D. B.

Gervasoni - Piano Concerto

Musical score for orchestra and piano, page 55. The score is divided into four systems by vertical bar lines. The instrumentation includes Flutes 1 & 2, Oboes 1 & 2, Clarinets 1 & 2, Bassoons 1 & 2, Horns 1 & 2, Trombones 1 & 2, Tuba, Timpani, Piano, Violin I, Violin II, Cello, Double Bass, and Bassoon.

Flute 1 & 2: Dynamics: *pp*, *mp*, *p*. Measures 1-4: eighth-note patterns. Measure 5: sixteenth-note patterns.

Oboe 1 & 2: Dynamics: *pp*, *p*. Measures 1-4: eighth-note patterns. Measure 5: sixteenth-note patterns.

Clarinet 1 & 2: Dynamics: *pp*. Measures 1-4: eighth-note patterns. Measure 5: sixteenth-note patterns.

Bassoon 1 & 2: Dynamics: *pp*, *ppp*. Measures 1-4: eighth-note patterns. Measure 5: sixteenth-note patterns.

Horn 1 & 2: Dynamics: *pp*, *ppp*. Measures 1-4: eighth-note patterns. Measure 5: sixteenth-note patterns.

Trombone 1 & 2: Dynamics: *pp*, *ppp*. Measures 1-4: eighth-note patterns. Measure 5: sixteenth-note patterns.

Tuba: Dynamics: *ppp*. Measures 1-4: eighth-note patterns. Measure 5: sixteenth-note patterns.

Piano: Measures 1-4: eighth-note patterns. Measure 5: sixteenth-note patterns.

Violin I: Dynamics: *pp*, *mp*. Measures 1-4: eighth-note patterns. Measure 5: sixteenth-note patterns.

Violin II: Dynamics: *pp*, *mp*. Measures 1-4: eighth-note patterns. Measure 5: sixteenth-note patterns.

Cello: Dynamics: *div.*, *ppp*. Measures 1-4: eighth-note patterns. Measure 5: sixteenth-note patterns.

Double Bass: Dynamics: *div.*, *ppp*. Measures 1-4: eighth-note patterns. Measure 5: sixteenth-note patterns.

Fl. 1
2

Ob. 1
2

Cl. 1
2

Bsn. 1
2

Hn. 1
2

Tpt. 1,2

Tbn.

Tba.

Timp.

Pno.

Vln. I

Vln. II

Vla.

Vc.

D. B.

8

62

Fl.

Ob.

Cl.

Bsn.

Hn.

Tpt. 1.2

Tbn.

Tba.

Tim.

Glock.

Pno.

Vln. I

Vln. II

Vla.

Vc.

D. B.

Musical score for orchestra and piano, page 9. The score includes parts for Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bsn.), Horn (Hn.), Piccolo Trumpet (Tpt. 1.2), Trombone (Tbn.), Double Bass (Tba.), Timpani (Timp.), Glockenspiel (Glock.), Bassoon (Hpf.), Piano (Pno.), Violin I (Vln. I), Violin II (Vln. II), Cello (Vcl.), Double Bass (D. B.), and Bassoon (Bsn.). The score features various dynamics such as *p*, *pp*, *mf*, *mp*, *ppp*, and *tr*. The piano part includes a melodic line and harmonic chords. The strings play pizzicato and arco patterns. The bassoon part includes a melodic line and harmonic chords.

Gervasoni - Piano Concerto

Musical score page 72, measures 1-7. The score includes parts for Flute 1 & 2, Oboe 1 & 2, Clarinet 1 & 2, Bassoon 1 & 2, Horn 1 & 2, Trumpet 1 & 2, Trombone, Tuba, Timpani, Percussion, Glockenspiel, Harp, Piano, Violin I, Violin II, Cello, Double Bass, and Trombones.

The score begins with a dynamic of p . Measures 1-6 feature sustained notes and eighth-note patterns on various instruments. Measure 7 introduces eighth-note patterns on the piano and sustained notes on the strings. Measures 8-10 show eighth-note patterns on the piano and sustained notes on the strings. Measures 11-12 show eighth-note patterns on the piano and sustained notes on the strings. Measures 13-14 show eighth-note patterns on the piano and sustained notes on the strings. Measures 15-16 show eighth-note patterns on the piano and sustained notes on the strings. Measures 17-18 show eighth-note patterns on the piano and sustained notes on the strings. Measures 19-20 show eighth-note patterns on the piano and sustained notes on the strings. Measures 21-22 show eighth-note patterns on the piano and sustained notes on the strings. Measures 23-24 show eighth-note patterns on the piano and sustained notes on the strings. Measures 25-26 show eighth-note patterns on the piano and sustained notes on the strings. Measures 27-28 show eighth-note patterns on the piano and sustained notes on the strings. Measures 29-30 show eighth-note patterns on the piano and sustained notes on the strings. Measures 31-32 show eighth-note patterns on the piano and sustained notes on the strings. Measures 33-34 show eighth-note patterns on the piano and sustained notes on the strings. Measures 35-36 show eighth-note patterns on the piano and sustained notes on the strings. Measures 37-38 show eighth-note patterns on the piano and sustained notes on the strings. Measures 39-40 show eighth-note patterns on the piano and sustained notes on the strings. Measures 41-42 show eighth-note patterns on the piano and sustained notes on the strings. Measures 43-44 show eighth-note patterns on the piano and sustained notes on the strings. Measures 45-46 show eighth-note patterns on the piano and sustained notes on the strings. Measures 47-48 show eighth-note patterns on the piano and sustained notes on the strings. Measures 49-50 show eighth-note patterns on the piano and sustained notes on the strings. Measures 51-52 show eighth-note patterns on the piano and sustained notes on the strings. Measures 53-54 show eighth-note patterns on the piano and sustained notes on the strings. Measures 55-56 show eighth-note patterns on the piano and sustained notes on the strings. Measures 57-58 show eighth-note patterns on the piano and sustained notes on the strings. Measures 59-60 show eighth-note patterns on the piano and sustained notes on the strings. Measures 61-62 show eighth-note patterns on the piano and sustained notes on the strings. Measures 63-64 show eighth-note patterns on the piano and sustained notes on the strings. Measures 65-66 show eighth-note patterns on the piano and sustained notes on the strings. Measures 67-68 show eighth-note patterns on the piano and sustained notes on the strings. Measures 69-70 show eighth-note patterns on the piano and sustained notes on the strings. Measures 71-72 show eighth-note patterns on the piano and sustained notes on the strings.

Gervasoni - Piano Concerto

11

Fl. 1.2
Ob. 1.2
Cl.
Bsn.
Hn.
Tpt.
Tbn.
Tba.
Timp.
Perc.
Glock.
Hp.
Pno.
Vln. I
Vln. II
Vla.
Vc.
D. B.

12

A detailed musical score page showing a complex arrangement of instruments. The top section features woodwind and brass instruments like Flute, Oboe, Clarinet, Bassoon, Horn, Trumpet, Trombone, and Tuba. The middle section includes Percussion, Glockenspiel, and Harp. The bottom section is dominated by the Piano, with other strings like Violin, Cello, and Double Bass providing harmonic support. The score is filled with various dynamics (ss, mp, pp, tr, Sus. Cym., legato, ppp), articulations, and performance instructions. The piano part is particularly active, with intricate right-hand melodies and left-hand harmonic patterns.

Gervasoni - Piano Concerto

Fl. 1
Fl. 2

ob. 1.2

Cl. 1.2

Bsn. 1.2

Hn. 1.2

Tpt. 1.2

Tbn.

Tba.

Timp.

Perc.

Glock.

Hp

Pno.

Vln. I

Vln. II

Vla.

Vc.

D. B.

98

Gervasoni - Piano Concerto

Musical score for orchestra and piano, page 14. The score includes parts for Flute 1 & 2, Oboe 1 & 2, Clarinet 1 & 2, Bassoon 1 & 2, Horn 1 & 2, Trombone 1 & 2, Bass Trombone, Timpani, Percussion (Cl. Cym., B. Dr.), Harp, Piano, Violin I, Violin II, Viola, Cello, and Double Bass. The score shows various dynamics (f, p, mf, pp) and performance instructions (legato, f dim., p cresc., 3, cresc.) across multiple staves. Measure 14 begins with dynamic **f** for Flute 1 & 2, Oboe 1 & 2, Clarinet 1 & 2, Bassoon 1 & 2, and Horn 1 & 2. The score continues with complex rhythmic patterns and dynamic changes throughout the section.

15

Fl. 1

Picc.

To Picc.

Ob. 1
2

Cl. 1
2

Bsn. 1
2

Hn. 1.2

Tpt. 1.2

Tbn.

Tba.

Tim.

Perc.

Hp

Pno.

Vln. I

Vln. II

Vla.

Vc.

D. B.

103

16

Fl. 1 *p*

Picc.

Ob. 1 *p*

Cl. 1.2 *p*

Bsn. 1 *p*

Hn. 1 *p*

Tpt. 1.2

Tbn.

Tba.

Timp. *p*

Perc.

Pno. *f*

Vln. I *mp*

Vln. II *mp*

Vla. *mp*

Vc. *mp*

D. B. *mp*

This musical score page from Gervasoni's Piano Concerto features a complex arrangement of instruments. The top section includes parts for Flute 1, Piccolo, Oboe 1, Clarinet 1.2, Bassoon 1, Horn 1, Trumpet 1.2, Trombone, Tromba, Timpani, and Percussion. The bottom section includes parts for Violin I, Violin II, Viola, Cello, and Double Bass. The score is divided into measures by vertical bar lines, with some measures spanning multiple staves. Dynamic markings such as *p* (piano), *mp* (mezzo-piano), and *f* (forte) are placed above the staves. Measure 16 begins with a series of eighth-note patterns from the woodwinds and brass. Measure 17 begins with a forte dynamic from the piano, followed by sustained notes from the brass and woodwinds. Measures 18-19 show a transition with sustained notes and eighth-note patterns from various instruments. The score concludes with a final section featuring sustained notes and eighth-note patterns from the strings.

Fl. 1 109 f 3

Picc. f 3

Ob. 1 2 f > 3 mp

Cl. 1 2 f > 3 mp p

Bsn. 1 f p

Bsn. 2 f p

Hn. 1.2 f p

Tpt. 1.2

Tbn.

Tba.

Tim. f

Perc.

Pno. legato dim. 6 mp 3 3 Sus. Cym. pp

Vln. I f

Vln. II f

Vla. f

Vc. f

D. B. f

17

Gervasoni - Piano Concerto

Musical score page 18, measures 18-19. The score includes parts for Flute 1, Piccolo, Oboe 1, Oboe 2, Clarinet 1, Clarinet 2, Bassoon 1, Bassoon 2, Horn 1, Horn 2, Trumpet 1, Trombone, Tuba, Percussion, Glockenspiel, Double Bass, and various strings. The score features complex rhythmic patterns and dynamic markings such as *mf*, *p*, and *mp*. Performance instructions include *dim.*, *cresc.*, and *rit.*. The instrumentation is varied, with multiple voices for each woodwind and brass family, and prominent string sections.

117

Fl. 1
Picc.
Ob. 1
Cl.
Bsn.
Hn.
Tpt.
Tbn.
Tba.
Timp.
Perc.
Glock.
Hpf.
Pno.
Vln. I
Vln. II
Vla.
Vcl.
D. B.

19

Gervasoni - Piano Concerto

A detailed musical score page for orchestra and piano, numbered 20. The page features multiple staves for woodwind instruments (Flute, Oboe, Clarinet), brass instruments (Trombone, Tuba), percussion (Percussion, Glockenspiel, Timpani, Harp), and strings (Violin I, Violin II, Viola, Cello, Double Bass). The piano part is prominent at the bottom. The score includes dynamic markings like f (fortissimo), mp (mezzo-forte), and ff (fortissimo), as well as performance instructions such as 'To Fl.', 'div.', and 'Cl. Cym.'. The music consists of three measures of music, with measure 20 starting on the third measure.

123 a²

Fl. 1.2
Ob.
Cl.
Bsn. 1
Hn. 1
Tpt. 1
Tbn.
Tba.
Tim.
Perc.
Glock.
Hp
Pno.
Vln. I
Vln. II
Vla.
Vc.
D. B.

Gervasoni - Piano Concerto

2. Adventurous

Vivace $\lambda = 148$

Flute 1
Piccolo
Oboe 1
Clarinet in B \flat 1, 2
Bassoon 1
Horn in F 1
Trumpet in C 1
Trombone
Tuba
Timpani
Percussion
Harp
Piano

Vivace $\lambda = 148$

Violin I
Violin II
Viola
Violoncello
Double Bass

Gervasoni - Piano Concerto

Fl. 1

Picc.

Ob. 1

Cl. 1.2

Bsn. 1

Hn. 1.2

Tpt. 1.2

Tbn.

Tba.

Timp.

Perc.

Hp.

Pno.

Vln. I

Vln. II

Vla.

Vc.

D. B.

This musical score page from Gervasoni's Piano Concerto features a dense arrangement of instruments. The top section includes parts for Flute 1, Piccolo, Oboe 1, Clarinet 1.2, Bassoon 1, Horn 1.2, Trumpet 1.2, Trombone, Double Bass, Timpani, Percussion, and Harp. The bottom section includes parts for Violin I, Violin II, Cello, Double Bass, and Piano. The piano part is particularly active, providing harmonic support with complex chords and rhythmic patterns. The score uses standard musical notation with stems, clefs, and key signatures. Dynamic markings such as *mp*, *f*, *p*, and *ff* are placed above the staves to indicate the volume level for each instrument or section. The overall layout is typical of a classical symphony score, with multiple staves grouped together for clarity.

14

Fl. 1
Picc.
Ob. 1
Cl. 1.2
Bsn. 1.2

Hn. 1
Tpt. 1.2
Tbn.
Tba.

Timp.

Perc.

Hp

Pno.

Vln. I
Vln. II
Vla.
Vc.
D. B.

Gervasoni - Piano Concerto

Musical score for orchestra and piano, page 20, measures 2-3.

Measure 2:

- Fl. 1:** *p*
- Picc.:** *pp*
- Ob. 1.2:** *pp*
- Cl. 1.2:** *pp*
- Bsn. 1.2:** *pp*
- Hn. 1.2:** *pp*
- Tpt. 1.2:** *pp*
- Tbn.:** *f*
- Tba.:** *f*
- Tim.:** *pp* — *f*
- Perc.:** *pp*
- Hp.:** *f* — *p* *mf*
- Pno.:** *pp* — *cresc.* *f* — *mp* — *f*

Measure 3:

- Vln. I:** *pp* — *mp* — *pp* — *f*
- Vln. II:** *pp* — *mp* — *pp* — *f*
- Vla.:** *pp* — *mp* — *pp* — *f*
- Vc.:** *pp* — *mp* — *pp* — *f*
- D. B.:** *pp* — *mp* — *pp* — *f*

Musical score for orchestra and piano, page 26. The score includes parts for Flute 1, Picc., Oboe 1, Clarinet 1.2, Bassoon 1.2, Horn 1.2, Trombone 1.2, Tuba, Timpani, Percussion, Harp, Piano, Violin I, Violin II, Cello, and Double Bass. The score shows various dynamics and performance instructions, including 'mf', 'p', 'pp', 'Clash Cymbals', and 'ppp'. The piano part features a complex harmonic progression with many sharps and flats.

Gervasoni - Piano Concerto

Fl. 1 f

Picc. f

Ob. 1.2 f

Cl. 1.2 f

Bsn. 1 2 a² ppp f

Hn. 1.2 f

Tpt. 1.2 f

Tbn. f

Tba. f

Tim. f p—f p—f pp pp f

B. Dr. f

Perc.

Perc. + Cl. Cym. Wood Block 1 f

Hp D \natural C \sharp B \natural | E \natural F \sharp G \natural A \natural gliss. p f gliss.

Pno. f pp cresc. f

Vln. I f mf ppp f

Vln. II f mf ppp f

Vla. f mf ppp f

Vc. f mf ppp f

D. B. f ppp f

38

Fl.

Fl.

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

Tpt. 1

Tpt. 2

Tbn.

Tba.

Timp.

Perc.

Perc.

Hp

Pno.

Vln. I

Vln. II

Vla.

Vc.

D. B.

p

f

Shaker

under

pizz.

pizz.

Gervasoni - Piano Concerto

Musical score page 5, measures 44-5. The score includes parts for Flute 1.2, Oboe 1.2, Clarinet 1.2, Bassoon 1.2, Horn 1.2, Trumpet 1.2, Trombone, Tuba, Percussion, Piano, and Strings. Measure 44 starts with a dynamic of *pp*. Measures 45-46 show sustained notes with dynamics of *ppp*. Measure 47 features a "Suspended Cymbal (scrape)" with a dynamic of *pp*. Measure 48 shows a dynamic of *sim.*. Measure 49 begins with a dynamic of *ppp*. Measure 50 shows a dynamic of *ppp*. Measure 51 starts with a dynamic of *pp*. Measures 52-53 show sustained notes with dynamics of *ppp*. Measure 54 shows a dynamic of *ppp*. Measure 55 starts with a dynamic of *pp*. Measures 56-57 show sustained notes with dynamics of *ppp*. Measure 58 shows a dynamic of *ppp*. Measure 59 starts with a dynamic of *pp*. Measures 60-61 show sustained notes with dynamics of *ppp*. Measure 62 shows a dynamic of *ppp*. Measure 63 starts with a dynamic of *pp*. Measures 64-65 show sustained notes with dynamics of *ppp*. Measure 66 shows a dynamic of *ppp*. Measure 67 starts with a dynamic of *pp*. Measures 68-69 show sustained notes with dynamics of *ppp*. Measure 70 shows a dynamic of *ppp*. Measure 71 starts with a dynamic of *pp*. Measures 72-73 show sustained notes with dynamics of *ppp*. Measure 74 shows a dynamic of *ppp*. Measure 75 starts with a dynamic of *pp*. Measures 76-77 show sustained notes with dynamics of *ppp*. Measure 78 shows a dynamic of *ppp*. Measure 79 starts with a dynamic of *pp*. Measures 80-81 show sustained notes with dynamics of *ppp*. Measure 82 shows a dynamic of *ppp*. Measure 83 starts with a dynamic of *pp*. Measures 84-85 show sustained notes with dynamics of *ppp*. Measure 86 shows a dynamic of *ppp*. Measure 87 starts with a dynamic of *pp*. Measures 88-89 show sustained notes with dynamics of *ppp*. Measure 90 shows a dynamic of *ppp*. Measure 91 starts with a dynamic of *pp*. Measures 92-93 show sustained notes with dynamics of *ppp*. Measure 94 shows a dynamic of *ppp*. Measure 95 starts with a dynamic of *pp*. Measures 96-97 show sustained notes with dynamics of *ppp*. Measure 98 shows a dynamic of *ppp*. Measure 99 starts with a dynamic of *pp*. Measures 100-101 show sustained notes with dynamics of *ppp*. Measure 102 shows a dynamic of *ppp*.

51

Fl. 1.2
Ob. 1.2
Cl. 1.2
Bsn. 1.2

Hn. 1.2
Tpt. 1.2
Tbn.
Tba.

Perc.

Hp

Pno.

Vln. I
Vln. II
Vla.
Vc.
D. B.

non arpegg.

mp

Gervasoni - Piano Concerto

Musical score for orchestra and piano, page 6. The score includes parts for Flute 1, Oboe 1, Clarinet 1, Bassoon 1, Horn 1, Trombone 1, Trombone 2, Tuba, Timpani, Percussion, Piano, Violin I, Violin II, Viola, Cello, Double Bass, and Snare Drum.

Flute 1.2: Rest throughout.

Oboe 1.2: Rest throughout.

Clarinet 1.2: Measures 1-5: eighth-note patterns with dynamics *mp* and *pp*. Measure 6: eighth-note patterns with dynamics *pp* and *f*.

Bassoon 1.2: Measures 1-5: eighth-note patterns with dynamics *mp* and *pp*. Measure 6: eighth-note patterns with dynamics *pp* and *f*.

Horn 1.2: Measures 1-5: eighth-note patterns with dynamics *mp* and *pp*. Measure 6: eighth-note patterns with dynamics *pp* and *f*.

Trombone 1: Measures 1-5: eighth-note patterns with dynamics *mp* and *pp*. Measure 6: eighth-note patterns with dynamics *pp* and *f*.

Trombone 2: Measures 1-5: eighth-note patterns with dynamics *mp* and *pp*. Measure 6: eighth-note patterns with dynamics *pp* and *f*.

Tuba: Measures 1-5: eighth-note patterns with dynamics *mp* and *pp*. Measure 6: eighth-note patterns with dynamics *pp* and *f*.

Timpani: Rest throughout.

Percussion: Snare Drum: Measures 1-5: eighth-note patterns with dynamics *ppp* and *mf*. Measure 6: eighth-note patterns with dynamics *ppp* and *mf*.

Piano: Measures 1-5: eighth-note patterns with dynamics *ppp* and *ppa*. Measure 6: eighth-note patterns with dynamics *ppp* and *ppa*.

Violin I: Measures 1-5: eighth-note patterns with dynamics *pp* and *mp*. Measure 6: eighth-note patterns with dynamics *pp* and *mp*.

Violin II: Measures 1-5: eighth-note patterns with dynamics *pp* and *mp*. Measure 6: eighth-note patterns with dynamics *pp* and *mp*.

Viola: Measures 1-5: eighth-note patterns with dynamics *pp* and *mp*. Measure 6: eighth-note patterns with dynamics *pp* and *mp*.

Cello: Measures 1-5: eighth-note patterns with dynamics *pp* and *mp*. Measure 6: eighth-note patterns with dynamics *pp* and *mp*.

Double Bass: Measures 1-5: eighth-note patterns with dynamics *pp* and *mp*. Measure 6: eighth-note patterns with dynamics *pp* and *mp*.

Snare Drum: Measures 1-5: eighth-note patterns with dynamics *ppp* and *mf*. Measure 6: eighth-note patterns with dynamics *ppp* and *mf*.

Fl. 1.2 66

Ob. 1.2

Cl. 1.2

Bsn. 1.2

Hn. 1.2

Tpt. 1.2

Tbn.

Tba.

Tim. *f*

Perc. *f*

W. Bl. 1

Pno. *cresc.* *mp*

Vln. I *pp* *mp* *pp* *mp* *pp* *mp* *unis.* *pizz.* *arco*

Vln. II *pp* *mp* *pp* *mp* *pp* *mp* *unis.* *pizz.* *arco*

Vla. *pp* *mp* *pp* *mp* *pp* *mp* *unis.* *pizz.* *arco*

Vc. *pp* *mp* *pp* *mp* *pp* *mp* *unis.* *pizz.* *arco*

D. B. *pp* *mp* *pp* *mp* *pp* *mp* *pizz.*

Gervasoni - Piano Concerto

Musical score for orchestra and piano, page 72. The score includes parts for Flute 1, Flute 2, Oboe 1, Oboe 2, Clarinet 1, Clarinet 2, Bassoon 1, Bassoon 2, Horn 1, Trombone, Tuba, Percussion (Cl. Cym., Sn. Dr.), Piano, Violin I, Violin II, Viola, Cello, and Double Bass. The score features complex rhythmic patterns and dynamic markings such as *pp*, *mp*, *p*, *mf*, and *f*. The piano part has two staves, each with a treble clef and a key signature of A major. The strings play sustained notes with grace marks, while the woodwind section provides harmonic support with intricate patterns. The bassoon and double bass provide deep harmonic foundation.

The musical score for orchestra and piano on page 77 consists of two systems of music. The top system begins with a dynamic of **pp**. It features parts for Flute 1, Picc., Oboe 1.2, Clarinet 1.2, Bassoon 1, Bassoon 2, Horn 1, Horn 2, Trombone 1.2, Tuba, and Piano. The piano part has a melodic line with grace notes and harmonic chords. The orchestra parts show various rhythmic patterns and dynamics like **pp**, **mp**, and **p**. The bottom system continues with the same instrumentation. The piano part starts with a dynamic of **dim.** followed by **pp**. The orchestra parts continue with their respective rhythmic patterns and dynamics. The score is written in a clear, professional style with multiple staves and dynamic markings.

[8]

Fl. 1
Picc.
Ob. 1
Cl. 1
Bsn.
Hn.
Tpt. 1.2
Tbn.
Tba.
Timp.
Sn. Dr.
Perc.
Perc.
Hpf
Pno.

To Fl.

+ Cl. Cym. & B. Dr.
W. Bl. 1
Caj.
(basic rhythm, improvise freely if desired)

D: C: B: | E: F: G: A: B: | gliss.
pp f
(8) f
div.

Vln. I
Vln. II
Vla.
Vc.
D. B.

pizz.
pizz.
pizz.
pizz.
pizz.

let ring always
mf 4 4

8

arco
arco

The image shows a page from a musical score, page 88. The score is for a large orchestra and a piano. The instrumentation includes Flute, Oboe, Clarinet, Bassoon, Horn, Trumpet, Trombone, Tuba, Timpani, Percussion, Double Bass, Piano, Violin I, Violin II, Cello, and Double Bass. The music is written in 12 measures, divided into four systems of three measures each. The first system starts with a rest for the Flute and Oboe. The second system begins with a bassoon line. The third system starts with a horn line. The fourth system starts with a trumpet line. The fifth system starts with a bassoon line. The sixth system starts with a bassoon line. The seventh system starts with a bassoon line. The eighth system starts with a bassoon line. The ninth system starts with a bassoon line. The tenth system starts with a bassoon line. The eleventh system starts with a bassoon line. The twelfth system starts with a bassoon line. The score uses various dynamics such as pp, f, and mf. The piano part is present in the lower half of the page.

95

Fl. 1
Fl. 2

Ob. 1
Ob. 2

Cl. 1
Cl. 2

Bsn. 1
Bsn. 2

Hn. 1.2

Tpt. 1.2

Tbn.

Tba.

Timp.

Perc.

Cl. Cym.
W. Bl. 1
Caj.

Perc.

Hp

Pno.

Vln. I

Vln. II

Vla.

Vc. arco
f

D. B. arco
f

9

6 16

6 16

6 16

6 16

6 16

6 16

6 16

6 16

ff

9

104

Fl.

Ob.

Cl.

Bsn.

Hn. 1.2

Tpt. 1.2

Tbn.

Tba.

Timp.

Perc.

Hpf.

Pno.

Vln. I

Vln. II

Vla.

Vcl.

D. B.

Sn. Dr.

Gervasoni - Piano Concerto

Fl. 1.2 129 a 2

Ob. 1.2

Cl. 1.2

Bsn. 1.2

Hn. 1.2

Tpt. 1.2

Tbn.

Tba.

Timp.

Perc.

Perc.

Hp.

Pno.

Vln. I

Vln. II

Vla.

Vc.

D. B.

11

f

mp *f*

f

mf

mp *f*

mp

p

p

p *f*

p *f*

pp *f*

+ Cl. Cym.
W. Bl. 1
Caj.

D: C \sharp B \flat | E \flat F \sharp G \sharp A \flat

ff

f

f

arco

arco

arco

arco

mp *f*

mp *f*

Fl. 1.2

ob. 1.2 a²

Cl. 1.2

Bsn. 1.2 a²

Hn. 1.2

Tpt. 1.2

Tbn.

Tba.

Tim.

Perc. Jawbone Shaker

Perc. W Bl. 1 Caj.

Pno.

Vln. I

Vln. II

Vla.

Vc.

D. B.

This musical score page contains ten staves of music. The top four staves feature woodwind instruments: Flute 1.2, Oboe 1.2, Clarinet 1.2, and Bassoon 1.2. The next four staves feature brass instruments: Horn 1.2, Trumpet 1.2, Trombone, and Tromba. The fifth staff features the Timpani. The sixth staff features two Percussion parts: one playing a Jawbone Shaker and another playing a W Bl. 1 Cajon. The seventh staff features the Piano. The bottom five staves feature bowed strings: Violin I, Violin II, Cello, Double Bass, and Bassoon. The music consists of six measures of continuous eighth-note patterns, followed by a measure of rests, and then another six measures of continuous eighth-note patterns. Measure 136 is indicated at the beginning of the section.

Fl. 1.2

ob. 1.2 a²

Cl. 1.2

Bsn. 1.2 a²

Hn. 1.2

Tpt. 1.2

Tbn.

Tba.

Tim.

Perc.

Perc.

Pno.

Vln. I

Vln. II

Vla.

Vc.

D. B.

The score consists of multiple systems of music, each with its own set of staves for different instruments. The instruments are grouped into sections: woodwinds (Flute 1.2, Oboe 1.2, Clarinet 1.2, Bassoon 1.2, Horn 1.2, Trumpet 1.2), brass (Trombone, Tromba), percussion (Timpani, Percussion 1, Percussion 2), strings (Violin I, Violin II, Cello, Double Bass), and piano (Piano). The music is written in a mix of common time and 6/8 time signatures, with various dynamics and articulations indicated throughout the score.

147

Fl. 1.2 *dim. poco a poco* *pp*

Ob. 1.2 *p*

Cl. 1.2 *dim. poco a poco* *pp*

Bsn. 1.2 *f* *p* *mf* *p* *mf dim. poco a poco*

Hn. 1.2 *mf* *p* *2 mf* *p* *mf dim. poco a poco*

Tpt. 1.2 *mf* *p*

Tbn. *mf dim. poco a poco*

Tba. *mf dim. poco a poco*

Tim. *fr* *ppp*

Perc. *Shak.* *W. Bl. 1* *Caj.* *dim. poco a poco*

Perc. *pppp*

Hp *f dim. poco a poco*

Pno. *pppp*

Vln. I *p*

Vln. II *p*

Vla. *p*

Vc. *dim. poco a poco*

D. B. *dim. poco a poco*

154

12 $\frac{3}{4}$ = $\frac{3}{4}$

(*) Inside the piano: left hand in the lower part of the harp, right hand in the middle or upper part. Slap the strings with the palms. Try not to produce any specific tone. Do not press the sustain pedal! The resulting sound should resemble that of the Peruvian cajon. In order to maximise the surprise effect, wait until the last possible moment before standing up to reach the strings.

171

Fl. 1.2 *ppp*

Ob. 1.2 *ppp*

Cl. 1.2 *ppp*

Bsn. 1.2 *pp*

Hn. 1.2 *open pp*

Tpt. 1.2

Tbn.

Tba.

Tim.

Perc. *(let ring)*
W. Bl. 1
Caj.

Perc. *pp*

Pno. *p* — *mf* *p* — *mf* (*)

Vln. I *pizz.* 4 4 3 4

Vln. II *pizz.* 4 4 3 4

Vla. *pizz.* 4 4 3 4

Vc. *tutti pizz.* 4 4 3 4

D. B. *pizz.* 4 4 3 4

(*) Hit the strings with the nails instead of the palm.

178

14

Fl. 1.2

Ob. 1.2

Cl. 1.2

Bsn. 1.2

Hn. 1.2

Tpt. 1.2

Tbn.

Tba.

Tim.

Perc.

B. Dr.

W. Bl. 1
Caj.

Pno.

Vln. I

Vln. II

Vla.

Vc.

D. B.

14

184

Fl. 1.2
Ob.
Cl. 1.2
Bsn. 1.2

Hn. 1.2
Tpt. 1.2
Tbn.
Tha.

Timp.

Perc.
Perc.

Pno.

Vln. I
Vln. II
Vla.
Vc.
D. B.

15

This musical score page contains two systems of music. The top system (measures 184-185) includes parts for Flute 1.2, Oboe, Clarinet 1.2, Bassoon 1.2, Horn 1.2, Trumpet 1.2, Trombone, Bass Trombone, and Bass Trombone. The bottom system (measures 15-16) includes parts for Piano, Violin I, Violin II, Cello, Double Bass, and Bass Trombone. The score uses a mix of common time and measures with 3/4 and 4/4 time signatures. Rhythmic patterns include sixteenth-note figures and grace marks. Dynamics such as mezzo-forte (mp), piano (pp), and forte (f) are indicated throughout the score.

189 16

Fl. 1.2
Ob.
Cl. 1.2
Bsn. 1.2
Hn.
Tpt. 1.2
Tbn.
Tba.
Timp.
Perc.
Perc.
Pno.
Vln. I
Vln. II
Vla.
Vc.
D. B.

16 tap lightly with the fingers on the body of the instrument

16 tap lightly with the fingers on the body of the instrument

16 tap lightly with the fingers on the body of the instrument

16 tap lightly with the fingers on the body of the instrument

196

17

Fl. 1.2 *p*

Ob. 1 *p*

Ob. 2 *p*

Cl. 1.2 *p*

Bsn. 1.2 *p*

Hn. 1.2 *p*

Tpt. 1.2 *p*

Tbn.

Tba. *p*

Timp. *p* *mf*

Perc.

Perc.

Pno. *p* *mf* *Improvise freely, if desired*

Vln. I pizz. *4* *4* *3* *4* *4*

Vln. II pizz. *4* *4* *3* *4* *4*

Vla. pizz. *4* *4* *3* *4* *4*

Vc. pizz. *4* *4* *3* *4* *4*

D. B. *p* *mp*

Gervasoni - Piano Concerto

Fl. 1.2 202 18

Ob.

Cl. 1.2

Bsn. 1.2

Hn. 1.2

Tpt. 1.2

Tbn.

Tba.

Perc.

B. Dr.

W. Bl. 1
Caj.

Pno.

Vln. I

Vln. II

Vla.

Vc.

D. B.

209

Fl. 1.2
Ob. 1
Ob. 2
Cl. 1.2
Bsn. 1.2
Hn. 1.2
Tpt. 1.2
Tbn.
Tba.

Perc.
Perc.

Pno.

Vln. I
Vln. II
Vla.
Vc.
D. B.

col legno
p
col legno
p
col legno
p
col legno
p
col legno

p

Gervasoni - Piano Concerto

19

Vivace $\text{A} = 156$

Fl. 1.2
Ob.
Cl. 1.2
Bsn. 1.2
Hn. 1.2
Tpt. 1.2
Tbn.
Tba.
Tim.
Perc. B. Dr.
Perc. W. Bl. 1 Caj.
Hp
Pno.
Vln. I
Vln. II
Vla.
Vc.
D. B.

a²

f

f

f

a²

f

f

f

f

f

f

f

f

p

ppp

p

ppp

+ Cl. Cym.

f

f

W. Bl. 1

Cajon

non arpegg.

mp

pp

f

f

19

Vivace $\text{A} = 156$

ord.

pp

ppp

f

ord.

pp

ppp

f

ord.

pp

ppp

f

ord.

pp

ppp

f

ord.

pp

ppp

f

A detailed musical score page for orchestra and piano, numbered 20. The page features multiple staves for woodwind instruments (Flute 1.2, Ob. 1.2, Cl. 1.2, Bsn. 1, Bsn. 2), brass (Hn. 1.2, Tpt. 1.2, Tbn., Tba.), percussion (Perc., Timpani, Double Bass), and strings (Vln. I, Vln. II, Vla., Vc., D. B.). The piano part is at the bottom. The score includes dynamic markings like *mp*, *f*, *p*, *pp*, and *mf*. Performance instructions include glissandi and tempo changes. Measure numbers 223 and 20 are present.

229 a 2.

Fl. 1.2 *p*

Ob. 1.2 *mf*

Cl. 1.2 *pp* *mf*

Bsn. 1.2 *pp* *f*

Hn. 1.2 *p* *mp* *mf*

Tpt. 1.2 *p* *mf*

Tbn. *p* *mp* *mf*

Tba. *pp* *f*

Timp.

Perc. B. Dr. *pp*

Sn. Dr. *ffff*

Perc. W. Bl. 1 Cnj. *pp* *f*

Pno. *p* *f*

Vln. I *pp* *f* *mp* *mf*

Vln. II *pp* *f* *mp* *mf*

Vla. *pp* *f* *mp* *mf*

Vc. *div.* *pp* *f* *mp* *mf*

D. B. *pp* *f* *mp* *mf*

235

Fl. 1.2
Ob. 1.2
Cl. 1.2
Bsn. 1.2 *a 2*
mp — *f* *mp*

Hn. 1.2
Tpt. 1.2
Tbn.
Tba. *mf* *mp*
mp — *f* *mp*

Timp. *mp* — *f* *mp*

Perc. *pppp* — *f* *pppp*
Perc. *mp* — *f* *mp*

Pno.

Vln. I *mp* — *f* *mp*
Vln. II *mp* — *f* *mp*
Vla. *mp* — *f* *mp*
Vc. *mp* — *f* *mp*
D. B. *mp* — *f* *mp*

Gervasoni - Piano Concerto

Musical score for orchestra and piano, page 241, measures 22-23.

Measure 22:

- Fl. 1, 2:** *f*
- Ob. 1, 2:** *f*
- Cl. 1, 2:** *f*
- Bsn. 1, 2:** *f*
- Hn. 1, 2:** *f*
- Tpt. 1, 2:** *f*
- Tbn.:** *f*
- Tba.:** *f*
- Timpani:** *f*
- Perc. (Sn. Dr., W. Bl. 1 Caj.):** *f*
- Perc. (+ B. Dr.):** *f*
- Hp.:** -
- Pno.:** legato

Measure 23:

- Vln. I:** *f*
- Vln. II:** *f*
- Vla.:** *f*
- Vc.:** *f*, unis.
- D. B.:** *f*

Fl. 1 246 *pp* *ff*

Ob. 1.2 *pp* *ff*

Cl. 1.2 *> pp* *p* *ff*

Bsn. 1 2 *p* *ff*

Hn. 1 *p* *mf* *ff*

2 *p* *mf* *ff*

Tpt. 1.2 *pp* *ff*

Tbn. *p* *ff*

Tba. *mp* *ff*

Tim. *tr* *ppp* *ff*

Cl. Cym. *pp* *ff*

Perc. *pp* *ff*

Perc. *pp* *ff*

Hp *b2.* *pp* *gliss.* *b2.* *gliss.* *b2.* *gliss.* *b2.* *gliss.* *b2.* *ff*

Pno. *cresc.* *ff*

Vln. I *pp* *ff*

Vln. II *pp* *ff*

Vla. *pp* *ff*

Vc. *ff*

D. B. *ff*

Gervasoni - Piano Concerto

3. Emotional

Largo ♩ = 48

poco accel..... molto ritardando.....

1 a tempo

Flute 1.2
Oboe 1
Clarinet in B♭ 1.2
Bassoon 1
Horn in F 1
Horn in F 2
Trumpet in C 1.2
Trombone
Tuba
Timpani
Percussion
Glockenspiel
Harp
Piano
Largo ♩ = 48
poco accel..... molto ritardando.....
feather out to back (*)

1 tutti
div.

Violin I
Violin II
Viola
Violoncello
Double Bass

(*) One by one, from front to back, the musicians at each desk stop playing until only the musicians from the furthest desk remain.

(**) Niente haipins on the winds: descend to the lowest possible dynamic given the possibilities of the instrument and register.

Gervasoni - Piano Concerto

(*) Players may change the direction of the bow but, to maintain the legato, they must do so at different times.

16 *molto ritardando*

Fl. 1.2
Ob.
Cl. 1
Bsn. 1
Hn. 1
Tpt. 1.2
Tbn.
Tba.
Perc.
Hp
Pno.
(Rcd.)
molto ritardando

3 a tempo

Vln. I
Vln. II
Vla.
Vc.
D. B.

Gervasoni - Piano Concerto

Fl. 1 23 1. *ppp* —————
Fl. 2 —————
Ob. 1.2 —————
Cl. 1.2 1. *ppp* —————
Bsn. 1 2 1. *#*
Bsn. 2 —————
Hn. 1.2 1. *ppp* —————
Tpt. 1 2 1. *ppp* —————
Tbn. —————
Tba. —————
Hp —————
Pno. 3 ————— *ppp* ————— *mp* ————— *ppp* ————— *mf* —————
(Rd.)
Vln. I *#*
Vln. II *#*
Vla. *#* *o* *o* *p* *ppp* *mf*
Vc. *o* *o* *p* *ppp* *mf*
D. B. *unis.* *o* *o* *p* *ppp* *div.* *b*
o *o* *p* *ppp* *mf*

Musical score for orchestra and piano, page 4. The score is divided into three systems.

System 1: Flute 1.2, Oboe 1.2, Clarinet 1, Clarinet 2, Bassoon 1.2. Dynamics: *ppp*, *pppp*, *pp*, *pppp*, *ppp*, *pp*.

System 2: Horn 1, Horn 2, Trombone 1.2, Trombone 2, Bass Trombone, Tuba. Dynamics: *pppp*, *ppp*, *pp*, *pp*, *pp*, *pp*, *p*.

System 3: Piano (Pno.). Dynamics: *ppp* cresc., *ppp* (R&ed.). Measure 4 starts with *pppp* for strings and bassoon, followed by *ppp* for strings and bassoon, then *ppp* for strings and bassoon, and finally *ppp* for strings and bassoon.

System 4: Violin I, Violin II, Cello, Double Bass. Dynamics: *pppp*, *div.*, *pppp*, *div.*, *ppp*, *div.*, *unis.*, *pppp*, *div.*

Gervasoni - Piano Concerto

41

molto ritardando..... a tempo..... poco accel..... molto ritardando.....

Fl. 1
2

Ob.

Bsn. 1
2

Hn. 1
2

Tpt. 1.2

Tbn.

Tba.

Tim.

Perc.

Hp

Pno.

(Rado.)

6

molto ritardando..... a tempo..... poco accel..... molto ritardando.....

Vln. I

Vln. II

Vla.

Vc.

D. B.

This musical score page contains two systems of music. System 1 (measures 41-5) includes parts for Flute 1 & 2, Oboe, Bassoon 1 & 2, Horn 1 & 2, Trumpet 1 & 2, Trombone, Double Bass, Timpani, Percussion, Harp, and Piano. The piano part has a section labeled '(Rado.)'. System 2 (measures 6-7) includes parts for Violin 1 & 2, Cello, Double Bass, and Piano. The piano part continues from the previous system. The score uses various dynamics (pp, ppp, trills), time signatures (2/4, 4/4), and performance instructions like 'molto ritardando', 'a tempo', 'poco accel.', 'feather out', and 'div.'.

Gervasoni - Piano Concerto

48

7 a tempo

poco accel.

molto ritardando

Fl. 1
2

Ob. 1.2

Cl. 1
2

Bsn. 1.2

Hn. 1.2

Tpt. 1.2

Tbn.

Tba.

Tim.

Perc.

Sus. Cym.
Gong

Hp

Pno.

(Xylo.)

Vln. I

Vln. II

Vla.

Vc.

D. B.

56 **8 a tempo**

poco accel..... molto ritardando.....

Piano Part (Continued):

8 a tempo

poco accel..... molto ritardando.....

Vln. I
Vln. II
Vla.
Vc.
D. B.

feather out

feather out

feather out

feather out

unis.

feather out

Gervasoni - Piano Concerto

64

poco accel. rit.

Fl. 1.2
Ob. 1.2
Cl. 1.2
Bsn. 1.2
Hn. 1.2
Tpt. 1.2
Tbn.
Tba.
Glock.
Hpf.
Pno.
Vln. I
Vln. II
Vla.
Vc.
D. B.

9

unis.
pppp
unis.
pppp
unis.
pppp
unis.
pppp

Gervasoni - Piano Concerto

4. Lively

Allegro molto $\text{♩} = 136$

Flute 1.2
Oboe 1.2
Clarinet in B♭ 1.2
Bassoon 1.2

Horn in F 1.2
Trumpet in C 1.2
Trombone
Tuba

Timpani

Percussion

Glockspiel

Harp

Piano

p p p *p* *p p p* *p* *pp* *mp*

Reed.

Allegro molto $\text{♩} = 136$

Violin I
Violin II
Viola
Violoncello
Double Bass

Fl. 1.2
Ob. 1.2
Cl. 1.2
Bsn. 1.2

Hn. 1.2
Tpt. 1.2
Tbn.
Tba.

Pno. (Xeo)

Vln. I
Vln. II
Vla.
Vc.
D. B.

1

Fl. 1.2
Ob.
Cl. 1.2
Bsn. 1.2

Hn. 1.2
Tpt. 1.2
Tbn.
Tba.

Hp

Pno.

Vln. I
Vln. II
Vla.
Vcl.
Vc.
D. B.

2

Gervasoni - Piano Concerto

25

3

4

Fl. 1.2
Ob.
Cl. 1.2
Bsn. 1.2
Hn. 1.2
Tpt. 1.2
Tbn.
Tba.
Timp.
Hpf
Pno. (220)

Vln. I
Vln. II
Vla.
Vc.
D. B.

Gervasoni - Piano Concerto

35

5

Fl.

Ob.

Cl.

Bsn.

Hn.

Tpt.

Tbn.

Tba.

Timp.

Perc.

Hp.

Pno.

Vln. I

Vln. II

Vla.

Vc.

D. B.

(R20.)

5

40

Fl.

Ob.

Cl.

Bsn.

Hn.

Tpt.

Tbn.

Tba.

Tim.

Perc.

B. Dr.

Pno.

Vln. I

Vln. II

Vla.

Vc.

D. B.

45

Fl.

Ob.

Cl.

Bsn.

Hn.

Tpt.

Tbn.

Tba.

Tim.

Perc.

Pno.

Vln. I

Vln. II

Vla.

Vc.

D. B.

Gervasoni - Piano Concerto

Fl. 1.2 *p pp*

Ob. 1 *p ppp*

Ob. 2 *p ppp*

Cl. 1 *p pp*

Cl. 2 *p pp*

Bsn. 1.2 *p pp*

Hn. 1.2 *p pp*

Tpt. 1 *p ppp*

Tpt. 2 *p ppp*

Tbn. *p pp*

Tba. *p pp*

Tim. *p pp*

Perc. *B. Dr.*

Hp *p pp*

Pno. *pp mp pp mp dim.*

Vln. I *ppp p p p*

Vln. II *ppp p p p*

Vla. *ppp p p p*

Vc. *ppp p p p*

D. B. *p ppp mp*

Fl. 1.2 *pp*

Ob. *p*

Cl. *p*

Bsn. 1.2 *mf*

Hn. 1.2 *mf*

Tpt. *p*

Tbn. *mf*

Tba. *mf*

Tim. *mf*

Perc. *mp*

Hp *pp*

Pno. *pp*

Vln. I *ppp*

Vln. II *ppp*

Vla. *ppp*

Vc. *ppp*

D. B. *ppp*

Gervasoni - Piano Concerto

Musical score for orchestra and piano, page 6. The score includes parts for Flute 1 & 2, Oboe, Clarinet 1 & 2, Bassoon 1 & 2, Horn 1 & 2, Trumpet 1 & 2, Trombone, Tuba, Timpani, Percussion, Glockenspiel, Double Bass, and Piano.

Flute 1 & 2: play eighth-note patterns in measures 1-4, then rest in measure 5. Dynamics: *pp*, *p*, *mf*, *p*, *mf*.

Oboe: play eighth-note patterns in measures 1-4, then rest in measure 5. Dynamics: *pp*, *p*, *mf*, *p*, *mf*.

Clarinet 1 & 2: play eighth-note patterns in measures 1-4, then rest in measure 5. Dynamics: *pp*, *p*, *mf*, *p*, *mf*.

Bassoon 1 & 2: play eighth-note patterns in measures 1-4, then rest in measure 5. Dynamics: *pp*, *p*, *mf*, *p*, *mf*.

Horn 1 & 2: play eighth-note patterns in measures 1-4, then rest in measure 5. Dynamics: *p*, *p*, *p*.

Trumpet 1 & 2: play eighth-note patterns in measures 1-4, then rest in measure 5. Dynamics: *p*, *p*, *p*.

Trombone: play eighth-note patterns in measures 1-4, then rest in measure 5. Dynamics: *p*.

Tuba: rests throughout the section.

Timpani: dynamic *f*.

Percussion: dynamic *p*.

Glockenspiel: dynamic *p*, (mute).

Double Bass: dynamic *f*.

Piano: dynamic *pp sub.*, *mf*, *pp*, *mf*.

Violin I: dynamic *f*, *pizz.*, *mf*, *pizz.*, *p*, *arco*, *pizz.*, *p*, *arco*, *mf*.

Violin II: dynamic *f*, *pizz.*, *mf*, *pizz.*, *p*, *arco*, *pizz.*, *p*, *arco*, *mf*.

Viola: dynamic *f*, *mf*, *pizz.*, *div.*, *p*, *arco*, *mf*.

Cello: dynamic *f*, *mf*, *pizz.*, *div.*, *p*, *pizz.*, *p*, *mf*.

Double Bass: dynamic *f*.

Fl. 1.2 a2 63 *p*

ob. 1.2 *p*

Cl. 1 *p*

Cl. 2 *p*

Bsn. 1.2 *p*

Hn. 1.2 *p*

Tpt. 1/2 *p*

Tbn.

Tba.

Timpani *p*

Perc. *p*

Glock. *p*

Hp

Pno. *pp* *mp* *pp*

Vln. I *pizz.* *pp* *mp* *pp*

Vln. II *pizz.* *pp* *mp* *pp*

Vla. *pizz.* *pp* *mp* *pp*

Vc. *pizz.* *pp*

D. B. *mp*

Gervasoni - Piano Concerto

Fl. 1.2 a² ff p mf

Ob. 1 mp ff p mf

Ob. 2 mp ff p mf pp

Cl. 1 ff p mp p mf

Cl. 2 ff p mp p mf

Bsn. 1 Bsn. 2 pp ff f

Hn. 1.2 b² p mf

Tpt. 1 p f p mf

Tpt. 2 p f p mf

Tbn. b² pp f p mp p mf

Tba. p f > p p mf

Tim. tr ppp f p mf

Perc. Sus. Cym. + B. Dr. ppp f p

Hp

Pno. ff p f

Vln. I f p mf

Vln. II f p mf

Vla. f p mf

Vc. f p mf

D. B. arco f p mf

73

Fl. 1.2
Ob.
Cl. 1.2
Bsn. 1.2

Hn. 1.2
Tpt.
Tbn.
Tba.

Timp.
Perc.

Hp

Pno.

Vln. I
Vln. II
Vla.
Vc.
D. B.

7

78

Fl. 1.2
Ob. 1.2
Cl. 1.2
Bsn. 1.2
Hn. 1.2
Tpt. 1.2
Tbn.
Tba.

Timp.

Hp.

Pno.

Vln. I
Vln. II
Vla.
Vc.
D. B.

8

Fl. 1.2

Ob. 1.2

Cl. 1.2

Bsn. 1.2

Hn. 1.2

Tpt. 1.2

Tbn.

Tba.

Perc.

B. Dr.
secco

Pno.

Vln. I

Vln. II

Vla.

Vc.

D. B.

8

Fl. 1 2 *pp* *mp* *pp* [9] *mf* *a 2*
 Fl. 1 2 *pp* *mp* *pp* *ppp* *mp*
 Ob. 1 2 *pp* *mp* *pp* *pp* *mp*
 Cl. 1 2 *pp* *mp* *ppp* *pp* *mp*
 Bsn. 1 2 *pp* *pp* *pp* *pp* *pp*
 Hn. 1.2
 Tpt. 1 2 *pp* *mp* *pp* *ppp*
 Tbn.
 Tba.
 Perc. *B. Dr.* *mp* *pp* *ppp* *Sus. Cym.*
 Pno. *mf* *pp* *pp* *pp* *pp*
 Vln. I *pp* *p*
 Vln. II *pp* *p*
 Vla. *mf* *pp*
 Vc. *mf* *pp* *p* *mp*
 D. B. *mf* *pp*

Gervasoni - Piano Concerto

Musical score for orchestra and piano, page 11. The score includes parts for Flute 1, Flute 2, Oboe 1, Oboe 2, Clarinet 1, Clarinet 2, Bassoon 1, Bassoon 2, Horn 1, Horn 2, Trumpet 1, Trumpet 2, Trombone, Tuba, Snare Drum, Percussion, Piano, Violin I, Violin II, Viola, Cello, Double Bass, and Cl Cym. The score features complex rhythmic patterns with sixteenth-note figures and sustained notes. Dynamics include *p*, *pp*, *mp*, *mf*, *cresc.*, *dim.*, *arco*, *pizz.*, and *glissando*. Measure numbers 99 and 11 are indicated at the top left. Measure 11 begins with a dynamic of *p*.

104

Fl. 1
Fl. 2
Ob. 1
Ob. 2
Cl. 1
Cl. 2
Bsn. 1
Bsn. 2
Hn. 1
Hn. 2
Tpt. 1.2
Tbn.
Tba.
Timp.
Perc.
Hpf
Pno.
Vln. I
Vln. II
Vla.
Vc.
D. B.

12

A detailed musical score for orchestra and piano, page 109. The score includes parts for Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bsn.), Horn (Hn.), Trumpet (Tpt.), Trombone (Tbn.), Double Bass (Tba.), Timpani (Tim.), Percussion (Perc.), Piano (Pno.), Violin I (Vln. I), Violin II (Vln. II), Cello (Vcl.), Double Bass (D. B.), and Bassoon (Bsn.). The score consists of four systems of music. The first system features woodwind entries with dynamic markings like pp, mp, and p. The second system shows more complex woodwind patterns. The third system includes brass and woodwind entries. The fourth system concludes with a piano solo section featuring dynamic markings dim. and cresc. The piano part includes various performance techniques like grace notes and slurs. The score is written on multiple staves, each with a specific clef and key signature.

Musical score for orchestra and piano, page 114, measures 13-14. The score includes parts for Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bsn.), Horn (Hn.), Trumpet (Tpt.), Trombone (Tbn.), Double Bass (Tba.), Timpani (Timp.), Percussion (Perc.), Glockenspiel (Glock.), Piano (Pno.), Violin I (Vln. I), Violin II (Vln. II), Cello (Vcl.), and Double Bass (D. B.). Measure 13 starts with woodwind entries (Fl., Ob., Cl.) followed by bassoon entries (Bsn.). Measure 14 begins with a dynamic *p* for the piano, followed by entries from the brass section (Hn., Tpt., Tbn., Tba.) and timpani (Timp.). The piano part features a rhythmic pattern of eighth-note pairs. Measures 13-14 conclude with a dynamic *p* for the piano.

Gervasoni - Piano Concerto

Fl. 1.2 119

Ob.

Cl.

Bsn. 1.2

Hn. 1
2

Tpt. 1
2

Tbn.

Tba.

Tim.

Perc.

Sn. Dr.

+ B. Dr.

secco

Hp

Pno.

Vln. I

Vln. II

Vla.

Vc.

D. B.

pizz.

14

This page contains a complex musical score for a piano concerto. The score is organized into three main sections: a top section (measures 119-14), a middle section (measure 14), and a bottom section (measures 14). The instrumentation includes various woodwinds (Flute 1.2, Oboe, Clarinet, Bassoon 1.2), brass (Horn 1, 2, Trompete 1, 2, Trombone, Tuba), strings (Violin I, Violin II, Cello, Double Bass), and percussion (Percussion, Snare Drum, Bass Drum). The score uses a variety of dynamic markings such as *p*, *pp*, *mf*, *f*, and *secco*. Measure 119 begins with woodwind entries, followed by brass entries in measure 14, and concludes with string entries in the final section. The score is written on multiple staves, each with its own clef and key signature.

Fl. 1
Fl. 2
Ob. 1
Ob. 2
Cl.
Cl.
Bsn. 1. 2
Hn. 1. 2
Tpt. 1. 2
Tbn.
Tba.
Perc.
Hp
Pno.
Vln. I
Vln. II
Vla.
Vc.
D. B.

12/8

ppp

pp

ppp

ppp

1. pp

2. pp

mp

pp

mf

pp

ppp

ppp

mf

pp

mf

pp

mf

pp

129

Fl.

Ob.

Cl.

Bsn. 1.2

Hn. 1.2

Tpt. 1.2

Tbn.

Tba.

Perc. B. Dr.

Cl. Cym.

Hp.

Pno.

Vln. I

Vln. II

Vla.

Vc.

D. B.

15

15

A detailed musical score page from a classical or symphonic work. The page is numbered 134 at the top left. The score is arranged in multiple staves, each representing a different instrument or group of instruments. The instruments listed include Flute (1 & 2), Oboe, Clarinet (1 & 2), Bassoon (1 & 2), Horn (1 & 2), Trombone (1 & 2), Tuba, Timpani, Percussion, Harp, Piano, Violin I, Violin II, Viola, Cello, and Double Bass. The music consists of several measures of complex notation. The piano part (Pno.) is particularly prominent, featuring sustained notes and rhythmic patterns. Various dynamic markings such as *mp*, *mf*, *p*, and *pp* are used throughout the score. The overall style is characteristic of late 19th or early 20th-century orchestral music.

Gervasoni - Piano Concerto

144

17 *Tempo I*

molto rit.

Fl. 1 *pppp* *p* *ppp*

Fl. 2 *pppp* *p* *ppp*

Ob. *pppp* *p* *ppp*

Cl. 1 *pppp* *p* *ppp*

Bsn. 1 *pppp* *p* *ppp*

Hn. 1 *ppp* *p* *ppp*

Tpt. 1 *pppp* *p* *ppp*

Tbn. *pppp* *p* *ppp*

Tba. *pppp* *p* *ppp*

Tim. *pppp* *p* *ppp*

Hp. *pppp* *p* *ppp*

Pno. *ppp* *p* *ppp* *p*

ff

Vln. I *pppp* *p* *ppp* *p* *ppp* *p* *ppp* *p*

div. a 2 *unis.* *feather out to back*

Vln. II *pppp* *p* *ppp* *p* *ppp* *p* *ppp* *p*

div. a 2 *unis.* *feather out to back*

Vla. *pppp* *p* *ppp* *p* *ppp* *p* *ppp* *p*

div. a 2 *unis.* *feather out to back*

Vc. *pppp* *p* *ppp* *p* *ppp* *p* *ppp* *p*

div. a 2 *unis.* *feather out to back*

D. B. *pppp* *p* *ppp* *p* *ppp* *p* *ppp* *p*

151

Fl. 1
Fl. 2
Ob.
Cl. 1
Bsn. 1
Hn. 1
Tpt. 1
Tbn.
Tba.
Hp
Pno.
(Rwd.)
Vln. I
Vln. II
Vla.
Vc.
D. B.

Fl. 1

Picc.

Ob. 1
2

Cl. 1
2

Bsn. 1
2

Hn. 1.2

Tpt. 1.2

Tbn.

Tba.

Tim.

Hp

Pno.

Vln. I

Vln. II

Vla.

Vc.

D. B.

167 [19]

Fl. 1
Picc.
Ob. 1,2
Cl. 1,2
Bsn. 1,2
Hn. 1,2
Tpt. 1,2
Tbn.
Tba.
Timp.
Perc.
Sn. Dr.
Harp
Pno.
Vln. I
Vln. II
Vla.
Vc.
D. B.

167 [19]

Fl. 1

Picc.

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Bsn. 1

Hn. 1.2

Tpt. 1.2

Tbn.

Tba.

Tim.

Perc.

Pno.

Vln. I

Vln. II

Vla.

Vc.

D. B.

172

20

Sn. Dr.

+ Cl. Cym. & B. Dr.

Fl. 1 178

Picc.

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Bsn. 1

Hn. 1.2

Tpt. 1.2

Tbn.

Tba.

Timp.

Pno.

Vln. I

Vln. II

Vla.

Vc.

D. B.

183

Fl. 1
Picc.
Ob. 1.2
Cl. 1
Cl. 2
Bsn. 1
Bsn. 2
Hn. 1
Hn. 2
Tpt. 1.2
Tbn.
Tba.
Timp.
Perc.
Cl. Cym.
B. Dr.
Sn. Dr.
Hp
Pno.
Vln. I
Vln. II
Vla.
Vc.
D. B.

The score consists of multiple staves for different instruments. The top section includes woodwind instruments like Flute 1, Piccolo, Oboe 1.2, Clarinet 1, Clarinet 2, Bassoon 1, Bassoon 2, and brass instruments like Horn 1, Horn 2, Trumpet 1.2, Trombone, and Tuba. The middle section features the harp (Harp) and timpani (Timp.). The bottom section includes the double bass (D. B.) and piano (Pno.). The piano part is particularly prominent, with complex sixteenth-note patterns. The score is divided into measures by vertical bar lines, and dynamics like *f*, *p*, and *pp* are indicated throughout.

188

Fl. 1
p
Fl. 1
Picc.
Ob. 1 & 2
Cl. 1 & 2
Bsn. 1 & 2
Hn. 1 & 2
Tpt. 1 & 2
Tbn.
Tba.
Timp.
Perc. pppp
Glock.
Hp
Pno. mp cresc.
Vln. I
Vln. II
Vla.
Vc.
D. B.