

The Rózsa Viola Concerto:
A Performer's Guide

By
Ju Dee Ang

A dissertation submitted in partial fulfillment of
the requirements for the degree of

Doctor of Musical Arts
(Music Performance)

at the
UNIVERSITY OF WISCONSIN-MADISON
2015

Date of final oral examination: 5/21/2015

The dissertation is approved by the following members of the Doctoral Performance and Research Committee:

Sally Chisholm, Artist in Residence and Professor of Viola, Music
Lawrence Earp, Professor of Musicology, Music
Parry Karp, Artist in Residence and Professor of Cello, Music
David Perry, Artist in Residence and Professor of Violin, Music
John Chappell Stowe, Professor of Organ and Harpsichord, Music

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Doctor of Musical Arts: Music Performance

ABSTRACT

The Doctoral Performance and Research submitted by Ju Dee Ang, under the direction of Professor Sally Chisholm at the University of Wisconsin-Madison, in the fulfillment of the requirements for the degree Doctor of Musical Arts consists of the following:

I. Written Project:

“The Rózsa Viola Concerto: A Performer's Guide”

This 102-page project aims to present information about the Rózsa Viola Concerto, op. 37, that would be relevant to the violist, including biographical information about Miklós Rózsa, a musical analysis of every movement, technical exercises helpful to mastering the solo viola part, and a bibliography. The project also includes an edited viola part with suggested bowings and fingerings.

II. Sonata Recital, 12/9/2012, Morphy Hall
Cello Suite No. 6, BWV 1012 - J.S. Bach
Suite (1919) - E. Bloch

III. String Chamber Recital, 4/6/2013, Capitol Lakes
Quartet, M.35 - M. Ravel
Quartet, Op. 18 No. 2 - L.v. Beethoven
Quartet No. 4 “Microquartet” - M. Goleminov

IV. Concerto Recital, 12/11/2013, Morphy Hall
Viola Concerto, TWV 51:G9 - G. Telemann
Viola Concerto - W. Walton

V. Piano Chamber Recital, 5/9/2014, Morphy Hall
Piano Quintet, op. 34 - J. Brahms
Excerpts from “Scenes from the Poet's Dreams” - J. Higdon

VI. Solo Recital, 3/3/2015, Morphy Hall
Transformation I sur “Ciaccona de J.S. Bach” - I. Nodaira
Transformation II sur “Ciaccona de J.S. Bach” - I. Nodaira
Lament - F. Bridge
Brandenburg Concerto No. 6, BWV 1051 - J.S. Bach

VII. Lecture-Recital, 5/21/2015, 2521 Mosse Humanities Building

“The Rózsa Viola Concerto”

This lecture-recital presents biographical information about Miklós Rózsa and a musical analysis of the Viola Concerto (op. 37), situating the Concerto within the context of his other works. It also includes performances of extracts of the Concerto with piano.

Acknowledgements

To my viola professor, Sally Chisholm – these three years in Madison have been such a gift to me, not least for having the opportunity to work with and get to know you – I can never thank you enough.

To Professor Parry Karp – thank you for the many quartet coachings, the meetings, the advice, and the musical trivia.

To Professors Lawrence Earp, David Perry, John Chappell Stowe, Todd Welbourne, R. Anderson Sutton, Uri Vardi, Suzanne Beia and Susan C. Cook – thank you all so much for your help and advice.

To librarian extraordinaire Tom Caw – thanks for the help, the jokes and teaching me that the plural of vinyl is vinyl.

To the many friends and colleagues I have had here, particularly Molly O'Brien, Micah Behr, Joshua Dieringer, Ross Duncan, Marina Drake, and members of the Hunt Quartet past and present, especially Lindsey Crabb, who was there for all 3 years of madness and yet always reliably sane – thank you for sharing this time and music with me, and teaching me so much.

Last but not least, to my husband Hsien Chong Tan – I'm just glad we're doing this together. And to our cats, Martini and Mojito – keep purring. We'll provide the treats.

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Introduction

The Viola Concerto, op. 37, by Miklós Rózsa (1907-1995) was written over a period of four years from 1975 to 1979 and premiered in 1984 with Pinchas Zukerman on the viola, accompanied by André Previn conducting the Pittsburgh Symphony. His last orchestral work, the piece was written for Zukerman at the suggestion of cellist Gregor Piatigorsky, who admired Zukerman's playing. The Concerto took such a long time to write as its progress was continually interrupted by a number of major film score commissions. Among these was acclaimed French director Alain Resnais' *Providence*, which Rózsa regarded as the last important film to be scored by him¹. Rózsa called this his "Double Life", referring to his commitment to work in both the film and the concert world. Indeed, *Double Life* is the title of Rózsa's autobiography (as well as the title of a film for which he won an Academy Award). The long delay between the completion of the piece and its premiere was due to scheduling difficulties between André Previn and Pinchas Zukerman, who had a packed schedule due to taking on conducting duties at the St Paul Chamber Orchestra.²

Rózsa spent the last 55 years of his career in California, and won Academy Awards for his film scores for *Spellbound* (1945), *A Double Life* (1947) and *Ben-Hur* (1959). He first started writing film music as a way to make ends meet; to him, it

¹ Miklós Rózsa, *Double Life* (New York: Wynwood Press, 1989), 195.

² John Fitzpatrick, "Pittsburgh Tales: I," *Pro Musica Sana* 42 (Fall 1984): 3.

was preferable to taking on composition students. As a young composer in Paris who had just finished his formal training in Leipzig and was struggling to pay his bills, he approached Arthur Honegger to ask how one could make a living as a composer. Honegger's answer was that it was impossible to support yourself writing "serious music" alone, but he made his money composing film music³.

Relative to most of Rózsa's output, the Viola Concerto comes across as one of his more somber creations, written idiomatically to exploit the viola's darker tone colors. Rózsa's Hungarian roots are instantly identifiable in the main themes of the work, which also call to mind the Bartók Viola Concerto in terms of a clear kinship to Hungarian folksong. Rózsa's autobiography is rife with references to his love for his country and its traditions. He says, "I was an ardent patriot. I love my country and its people, particularly the peasants."⁴ Later in the narrative, he also states, in a line quoted in nearly every scholarly work on Rózsa: "... the music of Hungary is stamped indelibly one way or other on virtually every bar I have ever put on paper."⁵

After the much delayed premiere, Pinchas Zukerman played the Concerto at a number of concerts but it ultimately did not become part of his standard concerto repertoire, and unlike the other dedicatees of Rózsa's other concerti he did not record the concerto written for him. This probably contributed to its relative obscurity. However, the Concerto has received more attention in recent years. Most notably, young British soloist Lawrence Power and Zurich Orchestra Tonhalle viola

³ Rózsa, *Double Life*, 69-70.

⁴ *Ibid*, 26.

⁵ *Ibid*, 28.

principal Gilad Karni have made the piece part of their solo concerto repertoire and have both recorded it as well. In an interview available online on YouTube, Lawrence Power describes the Concerto as “slightly forgotten” but one that “shows the viola in real Technicolor”⁶. London Symphony viola principal Paul Silverthorne has also recorded it as part of Koch’s project to record all of Rózsa’s orchestral music. The discography at the end of this project contains information about all four recordings that have been made to date.

Rózsa’s compositional ethos is unashamedly tonal and strongly melodic, a strange stance for someone who was active over much of the 20th century, when there was so much upheaval in the compositional world. Indeed, one wonders if this, along with his standing as a film composer, may have contributed to the relative neglect of his concert music, including this Viola Concerto.

⁶ YouTube, “En clave de Lawrence Power,” last modified May 29, 2013, accessed February 15, 2015, <https://www.youtube.com/watch?v=M0onpxrzxkc>

Chapter One. Contextualizing the Viola Concerto for the Performer

“To be a great success my viola piece needs a Paganini for technique and a Caruso for the singing tone.”

- Miklós Rózsa, in an interview before the premiere⁷

In writing a performer’s guide, it’s necessary to address the question of what it is important for a performer to know. Which details of Rózsa’s life and the historical context surrounding the composition of this piece are relevant, and what impact does this knowledge have on how one might perform it? For the Viola Concerto, I think an understanding of the following points is pertinent to putting forth a more effective performance (in addition to the technique of a Paganini and the singing tone of a Caruso).

A. *Rózsa’s love for Hungary and Hungarian folksong*

Miklós Rózsa was born in Budapest, Hungary on April 18, 1907, and passed away in the Hollywood Hills on July 27, 1995. Of the 88 years in between, he would pass 55 of them in Hollywood. Rózsa grew up at a time of great upheaval for Hungary, as the period after World War I saw parts of Hungary partitioned among its neighbors.⁸ After arriving in the US, despite his avowed love for his homeland, Rózsa would only see Hungary again once, but his music retained a strong Hungarian influence. In particular, he sought always to organically evolve a melodic

⁷ Jeffery Dane, “Pittsburgh Tales: II,” *Pro Musica Sana* 42 (Fall 1984), 4.

⁸ Roger Hickman, *Miklós Rózsa’s Ben-Hur: a Film Score Guide* (Plymouth: Scarecrow Press, 2011), 6.

style out of the folksongs of his childhood. In *Double Life*, he puts forth a most passionate statement of his deep connection to his heritage:

...the folk music of this area of Hungary had become an integral part of my musical language, and I found my own melodic style evolving quite spontaneously out of it. I felt this constant urge to express myself musically in the language of my patrimony and of my origins; it was a living source of inspiration. That was where my music began, and where it has ended. I have no choice in the matter and never have had. However much I may modify my style in order to write effectively for films, the music of Hungary is stamped indelibly one way or other on virtually every bar I have ever put on paper.⁹

Agreeing with the composer in remarkably similar language, Christopher Palmer states in his monograph on Rózsa's life and work, "the beginning and end of Miklós Rózsa's music is the folksong."¹⁰

For the performer, being aware of the folksong basis changes the way in which one might approach this music. While Rózsa's music is clearly a product of his own sensibilities and thorough German training, as a performer it may serve the music to search for a level of simplicity in approach, such as one may use in performing folksong. An overly inflected approach may in fact be less appropriate.

Some common features of Hungarian folksong include the use of pentatonic scales, "Scotch snap" or "short-long" rhythms, with the emphasis on the short note, which are also commonly found in the Hungarian language, and the frequent use of the intervals of the perfect fourth and the perfect fifth.

⁹ Rózsa, *Double Life*, 28.

¹⁰ Christopher Palmer, *Miklós Rózsa: A Sketch of his Life and Work* (London and Wiesbaden: Breitkopf & Härtel, 1975), 7.

B. *Rózsa's beliefs as a relatively traditional composer*

To Rózsa, "Tonality is a natural force – like gravity."¹¹ Throughout his career, his work reflected this unwavering commitment to tonality as the organizing principle of his music. He also remained highly critical of the Second Viennese School, stating:

...I do write my music for people, not for computers... for me it is more an expression of emotion than an intellectual or cerebral crossword puzzle... I find myself as out of sympathy with the so-called avant-garde of today as I did with the avant-garde of my own youth - Schoenberg and the Second Viennese School. I am an unashamed champion of tonality.¹²

There is a strong emotional component to Rózsa's music, communicated through memorable melodies and the use of transparent polyphonic textures to generate interest and tension. The performer of this Viola Concerto should be aware of the particularly frequent canonic interplay of thematic material between the solo and various members or sections of the orchestra, as a main organizing principle for the construction of this music.

An awareness of the fairly traditional sonata form structure in the first, second, and fourth movements of this concerto is also probably useful to the performer, particularly in terms of emphasizing key arrival points or highlighting the recapitulations of thematic material.

¹¹ Jeffery Dane, *A Composer's Notes: Remembering Miklós Rózsa* (Lincoln: iUniverse, 2006), 230.

¹² Rózsa, *Double Life*, 233.

C. *The Viola Concerto's status as one of Rózsa's late works*

The Viola Concerto was Rózsa's final orchestral work, as his ailing health near the end of his life prevented him from undertaking any other subsequent work of such a large scale.¹³ A number of other key works for the viola were among their composers' final works as well, amongst them the Shostakovich Viola Sonata and the Bartók Viola Concerto. Coming at the end of their creative lives, these are often among their darkest and most complex works. Rózsa's second last work, an *Introduction and Allegro*, was also written for solo viola and was completed in 1988.

D. *Rózsa's personality as a composer*

I believe it is essential to consider the spirit in which the music may have been composed, and the character of the composer. In particular, one gains a strong sense of Rózsa's personality and priorities through reading his autobiography, something that may stand in as a proxy for being able to work with the composer in person (something that is no longer possible since he passed away in 1995).

Rózsa displays a wry sense of humor in describing his adventures over the decades in Europe and the US. Despite his insistence that he is after all a pessimist, the general emphasis in his story is on how lucky he has been ultimately to have met many interesting people and to have had the opportunities that he had. He spends very little time of the text dwelling upon his misfortunes, though certainly there was much that he could have dwelled upon – the need to remain in exile, the lack of recognition for film composers at the time, the difficult working conditions, the

¹³ Rózsa, *Double Life*, 223-225.

general lack of respect for a film composer's contributions to the final product. He does mention these in passing, but they are by no means the focus of his narrative.

There is also a great sense of pragmatism, probably honed through years of being a film composer during an era when film composers got little or no respect, or, indeed, were barred from even being members of ASCAP as they only wrote "background music".¹⁴ On numerous occasions he describes having a meticulously composed piece of music cut from the film without consultation, or incorporated at an inaudible level in order that sound effects could be heard more clearly. But at no point is there a sense of overt resentment. In addition, he speaks of the innate flexibility required of a film composer, who must be able to evoke a specific mood to the stopwatch stipulating a specific amount of time. The composer fits the music to the action that has already been filmed, and must be able to control the amount of music written precisely to fit to the second the amount of time and the mood needed, including conducting the orchestra as required.

What could all this mean for the performer? I think that a violist approaching this Concerto can look for humor, especially in the timing of various gestures and cross-rhythms in the fast movements. At the same time, it may be helpful not to read into the music an excess of melancholy, despite the somewhat dark colors of sections of the Viola Concerto. A more fleet approach might be more appropriate in these sections. After all, Rózsa ultimately saw his music as "a celebration of life"¹⁵.

¹⁴ Rózsa, *Double Life*, 52.

¹⁵ *Ibid*, 231.

Chapter Two. An Analysis of the Four Movements

The Rózsa Viola Concerto consists of four movements in a clearly tonal neo-Romantic style:

- I. Moderato assai
- II. Allegro giocoso
- III. Adagio
- IV. Allegro con spirito

This ordering of slow-fast-slow-fast movements is fairly unusual among instrumental concerti, and this Concerto is the only one of Rózsa's concerti to have four movements (all the others have the standard three movement structure). A few other concert pieces of the 20th century do have the same structure, such as the Shostakovich First Violin Concerto, the Stravinsky Violin Concerto, the Prokofiev Second Piano Concerto and the Bloch Suite for Viola and Orchestra.

Somewhat like the Stravinsky, all four movements of the Rózsa Concerto make use of a set of interrelated motives. In particular, most of the melodies make use of an idea defined by Roger Hickman as a "motivic cell", where longer melodies are built out of these cells.¹⁶ The main themes share a set of features that are typical of Rózsa's other works, including both his concert music and his other film music, such as typical Hungarian "short-long" rhythms, the use of pentatonic scales, the frequent changing of time signatures, and an obsession with the interval of the

¹⁶ Hickman, *Miklós Rózsa's Ben-Hur: a Film Score Guide*, 7.

perfect fourth (and its inversion, the perfect fifth), both melodically and harmonically.

The Viola Concerto is scored for: 2 flutes (piccolo), 2 oboes, 2 clarinets (bass clarinet), 2 bassoons, 4 horns, 3 trumpets, 3 trombones, tuba, timpani, kettle drums, percussion, harp, celesta, and a standard string section. The orchestration is handled skillfully to provide a wide variety of tone colors while ensuring that the viola solo is never in danger of being drowned out, which is always an important consideration in the writing of string concerti. Where the solo viola is playing, the transparent accompaniment typically consists of one other main instrument, often a woodwind instrument or the harp or a string section, playing a canonic or contrapuntally interesting line that directly relates to the solo material.

In the following section of this performer's guide, I will outline the key themes of each movement, describing the common musical features between the various movements. In particular, I would like to explore specific Hungarian influences in Rózsa's work, which should be taken into consideration in the performer's interpretation. Finally, I will also examine the overall form of each movement.

I. Moderato Assai

The first movement, the longest of the four, has two principal themes. The solo viola enters with the first theme after a brief introduction in the lower registers of the orchestra, somewhat reminiscent of the opening of the Walton Viola Concerto.

The same rhythm occurs in the second theme as well, and also covers a falling interval of a perfect fourth:

Example 2. Movement 1, mm. 54 – 56 (solo viola), © 1988 by Breitkopf & Härtel, Wiesbaden, reproduced with permission of the publisher.



Example 3. Movement 1, mm. 5 – 27 (solo viola), © 1988 by Breitkopf & Härtel, Wiesbaden, reproduced with permission of the publisher.

The musical score for the solo viola part, measures 5 to 27, is presented in five staves. The key signature has one flat (B-flat) and the time signature is 6/8. The score includes dynamic markings: *mp* (measures 5-10), *mf* (measures 11-16), *f* (measures 17-20), and *piu f* (measures 21-27). Performance instructions include *espr. e cantando* at the beginning, *f molto espr.* at the end of measure 16, and *espr.* at the beginning of measure 21. Blue boxes highlight specific melodic cells: measures 6-7, 8-9, 10-11, 12-13, 14-15, 16-17, 18-19, 20-21, 22-23, 24-25, and 26-27.

The cells create a sense of motivic cohesion throughout this opening (and throughout the Concerto), while allowing for development through variations in contour and rhythmic placement. Here, we can see several other key features that give this opening its characteristic sound. There are many examples of short melodic climbs to a downbeat of a falling gesture, often with a “short-long” rhythm. While all seven steps of the typical heptatonic scale are used, the principal notes that outline the contours of the melodic line suggest a pentatonic scale, and the notes in between are simply used as passing tones. The lack of emphasis throughout on leading tones also suggests that a pentatonic scale is really what this opening

solo is built on. The major notes here are D, F, G, A, and C, which form a minor pentatonic scale, the same scale noted by Béla Bartók in his study of Hungarian folk music as being a “prevailing scale” of “ancient-style” folk music¹⁹. In the same article, he notes that “the two tones of the diatonic scale not originally appearing in it... figure there in a passing role, on weak beats, or as secondary tones of a melisma.” We find this same feature in Rózsa’s melody here, where the other tones of the diatonic scale are present but are less important.

Motivic cells are a key part of the structure of the second theme too, although here there is also a particular emphasis on falling perfect fourths and falling thirds. These contribute to the melancholy mood of the movement, suggesting as they have in other works a “sighing” gesture. For example, in Penderecki’s Cadenza for solo viola, a “sighing” motif, there using the interval principally of a minor second, is used very effectively in conveying a mood of despair. Here, it is perhaps not so much despair as nostalgia or regret that is suggested.

¹⁹ Béla Bartók, “Hungarian Folk Music”, in *Essays*, ed. Benjamin Suchoff (Lincoln: University of Nebraska Press, 1976), 61.

Example 4. Movement 1, mm. 54 – 76 (solo viola), © 1988 by Breitkopf & Härtel, Wiesbaden, reproduced with permission of the publisher.

54 **Poco meno mosso** (♩ = ca. 80)
mp espr.

60 *poco rit.* *a tempo*

66

71 *f espr.*

In describing Hungarian folk music, Bartók also refers to the “intermixture of different kinds of measures” as not “uncommon”.²⁰ By this, he is referring to the mixing of time signatures to produce phrases of irregular length. There are two sections in the first movement where this feature is particularly evident. In the section from mm. 153 leading up to the animato at mm. 161, the 2/4 bars are mixed with a 5/8 bar that is used to elongate one phrase, and the section ends in 3/4 bars with notes tied across the bar lines to further increase rhythmic interest. In another section beginning at mm. 170 and leading up to mm. 177, there is a mixture of 3/4,

²⁰ Bartók, “Hungarian Music”, *Essays*, 64.

4/4, 5/4 and 6/4 bars producing phrases of unpredictable and inconsistent length, lending the music a particularly Hungarian character.

In terms of form, the following table illustrates the structure of the first movement:

Table 1. First movement form

Measures	Sections
1 – 54	First theme exposition; opening viola solo is followed by full orchestral tutti mm. 39 – 54
55 – 81	Second theme exposition
82 – 105	Second theme development
106 – 152	Development on “falling” motive from first theme ending with orchestral tutti
153 – 160	Transitional passage on perfect fifths
161 – 187	Second development on falling third from second theme
188 – 259	Cadenza incorporating material from both themes
260 – 308	Recapitulation of second theme
309 – 337	Recapitulation of first theme
338 – 354	Coda

The movement follows the familiar sonata-allegro model, with the exposition – development – recapitulation structure and a cadenza for the soloist at the end of the development leading into the recapitulation. There is use of the “delayed return” recapitulation, in which the recapitulation begins with the second theme rather than the first theme. According to Jonathan Ruck in his dissertation surveying Rózsa’s cello works, this is a common feature in Rózsa’s works.²¹

²¹ Jonathan Ruck, “The Cello Works of Miklós Rózsa,” DMA diss., Indiana University, Bloomington, 2012, 23-24.

II. Allegro giocoso

This movement was introduced by Rózsa as a foil to the rather substantial and serious first movement and is therefore an addition to what was originally intended to be a more typical three-movement concerto, like his other string concerti for the violin and cello. In his opinion, the first movement had proved to be “darker and weightier” than he had “originally imagined”.²²

The first dance-like theme, beginning immediately in the solo part in the first measure, features an alternating 6/8 – 5/8 time signature that keeps it off-kilter, but also lends it a particularly memorable folk-song character. The use of additive time signatures such as 5/8 is not a particularly Hungarian characteristic but was much more common in Bulgarian folk music (according to Bartók, “in the Hungarian material this kind of rhythm can only be found in traces”²³). However, many composers have made use of this type of rhythm, though not always for the same effect. Most notably, in the second movement of Tchaikovsky’s Sixth Symphony, quintuple meter is used in what otherwise sounds like an elegant waltz, giving it the effect of a “limping” or abnormal waltz, as it feels like a beat is missing. The *danse générale* near the end of Ravel’s *Daphnis et Chloe* is also in a quintuple meter, but there one has a sense that a beat has been added to the first two, prolonging the first half of the bar, rather than that a beat is missing from either half.

Here, in Rózsa’s second movement, the employment of quintuple meter is different from the above examples as it is used in alternation with 6/8, rather than

²² Rózsa, *Double Life*, 221.

²³ Béla Bartók, “The So-Called Bulgarian Rhythm”, in *Essays*, ed. Benjamin Suchoff (Lincoln: University of Nebraska Press, 1976), 46.

employed on its own. I think that this produces rhythmic play, not so much “limping” as jazzy, particularly as the 5/8 is used as a 2+3 rhythm rather than a 3+2, resulting in an accented second beat in the 5/8 bars that sounds like it is a syncopation on the end of the first beat.

Example 5. Movement 2, mm. 1 – 13 (solo viola), © 1988 by Breitkopf & Härtel, Wiesbaden, reproduced with permission of the publisher.

Allegro giocoso (♩. = ca.126)

mp leggiero

mf

f ritmico

In both themes in the second movement, there is an almost obsessive use of the interval of the perfect fourth. In this movement, in contrast to the first movement, while arguments could be made for the existence of motivic cells and the use of pentatonic scales, the use of the perfect fourth is more compelling as the

overall organizing principle here. Quartal harmony, the use of stacked fourths rather than stacked thirds, is evident throughout, often moving in parallel. In his study of Rózsa's music for *Ben-Hur*, Roger Hickman notes Rózsa's use of quartal harmony in both his concert music and film music, including the *Theme, Variations and Finale*²⁴ (his first composition to receive critical acclaim), and the films *Ben-Hur*, *Five Graves to Cairo*, and *The Thief of Baghdad*.²⁵

In *The Thief of Baghdad*, Hickman describes the use of what he calls “imperfect quartal harmony”, where not all of the stacked fourths are perfect fourths, but instead a tritone may be used. According to him, this was “more common in later works”.²⁶ The very first chord of the second movement employs this type of harmony, as it consists of the notes A flat, D and G. Hickman describes a typical spacing in quartal harmony by Rózsa as the use of fifths in the bass with “three pitches related by fourths”²⁷ in the upper instruments; this may be seen in the chords of the second measure of the second movement, reproduced here in the piano reduction by the composer:

²⁴ Hickman, *Miklós Rózsa's Ben-Hur: a Film Score Guide*, 11.

²⁵ *Ibid*, 31-32.

²⁶ *Ibid*, 32.

²⁷ *Ibid*, 31.

Example 6. Movement 2, mm. 2 (piano), © 1988 by Breitkopf & Härtel, Wiesbaden, reproduced with permission of the publisher.



The typical Hungarian “short-long” rhythm is used in both themes in this movement. In mm. 7 of the viola solo, part of the first theme, the rhythm makes its first appearance, in a falling perfect fourth motif. In the second theme, the rhythm is also seen in the second measure of this theme in the solo part, in mm. 58, again in the form of a falling perfect fourth, and the same rhythm is an integral part of the construction of the second theme, occurring as it does every two measures. Another prominent feature of the second theme, written mostly in 6/8, is the use of groups of four in this compound time, where you expect groups of three, which further contributes to the folksong character of the movement.

Example 7. Movement 2, mm. 57 – 64 (solo viola), © 1988 by Breitkopf & Härtel, Wiesbaden, reproduced with permission of the publisher.

In this way, the second movement motives still maintain their close link to the themes of the first movement, employing as they still do the “short-long” rhythm and the repetition of a falling perfect fourth interval.

In terms of time signatures, most of the movement is written in either the 6/8 + 5/8 alternating time signature of the first theme or the 6/8 time signature of the second theme, with the exception of the passage from mm. 185 to 205, where we see the frequent changing between 2/4 and 3/4 time signatures with irregular phrase lengths that was also present in the first movement.

The form of the second movement, which like the first movement is basically in sonata form, is presented in the following table:

Table 2. Second movement form

Measures	Sections
1 – 52	First theme exposition
53 – 116	Second theme exposition
117 – 158	First theme development
159 – 184	Second theme development
185 – 205	Transitional passage
206 – 277	First theme recapitulation (variations)

The sections in the second movement are very clearly delineated, particularly by the use of different time signatures, as noted above. After the presentation of the two main themes, the rest of the movement really consists of elaboration of various features of these two themes. Right after the second theme exposition, the next section starts with what sounds like an exact repeat of the first theme, but this quickly segues into a developmental passage on the first theme. This is followed by a development of the second theme. The closing section begins with a dialogue between the solo viola and the orchestra, where the solo viola plays an inexact inversion of the opening of the first theme.

In a dramatic departure from the obsession with the perfect fourth seen in the rest of the movement, in mm. 253 – 259 we have a passage consisting exclusively of thirds being progressively stacked, with the notes (C, E flat, (G), B flat, (D), F, (A), C, (E), G, B), and D, which are in fact also a series of five minor chords stacked on top of each other (indicated here by bracketing).

From mm. 266, the movement returns to a series of patterns of perfect fourths persistently moving upwards by half-steps. The movement is brought to an end by a light quiet downward gesture in the solo viola.

III. Adagio

The relatively short slow movement begins with a five-measure declamatory introduction featuring the solo viola and canonic entrances in the orchestra, before

the first theme begins in measure 6. This is a long lyrical theme, constructed, as with many of Rózsa's other themes, through linking a number of related motivic cells. We can see this in the first 14 measures of the first theme:

Example 8. Movement 3, mm. 6 – 19 (solo viola), © 1988 by Breitkopf & Härtel, Wiesbaden, reproduced with permission of the publisher.

The musical score for Example 8, Movement 3, measures 6-19 (solo viola), is presented in six systems. The first system begins with the tempo marking *a tempo* and the dynamic marking *mf cantabile*. The first 14 measures of the theme are highlighted with blue boxes, showing the construction of the theme through linked motivic cells. The score includes dynamic markings such as *mf cantabile*, *espr.*, *mf espr.*, and *f*, as well as tempo markings like *a tempo* and *riten.* The key signature is one flat (B-flat major/D minor).

The theme has the same Hungarian “short-long” rhythms that are also present in the principal themes of the first two movements. These are on the first beats of measures 7, 9, 11, 12, 13, 14, and 16, as well as a number of other beats in

measures 17 and 18. There is also a related characteristic rhythm here, that of a duple rhythm followed by a triplet rhythm, where the last note of the former is tied to the first note of the latter. This is used in augmented as well as diminished form, and the occurrences of this are also boxed (double outline) in the example given above.

Within each measure, Rózsa tends to use a relatively confined range, a characteristic of his writing related to the use of motivic cells. As earlier defined, a motivic cell as typically used by Hungarian composers is a short phrase with a range of a perfect fourth or fifth, where there is also usually a significant interval of a major second. The motivic cells are boxed in the example above; as earlier they indicate a tendency for Rózsa to write melodies that stay within a limited range within each phrase, typically a perfect fourth or perfect fifth. Towards the end of the example above, as the music intensifies, the groupings begin to also include one note that is out of the range of a typical motivic cell.

With regard to scales used here, the first theme starts off in a pentatonic scale in the first six measures but subsequently in measure 12 moves to a more diatonic scale with greater emphasis on leading tone gestures that are missing from earlier more modally written themes. The use of the pentatonic scale is another link to the first movement, while the move to a more diatonic scale in the second part of the first theme lends a greater sense of urgency and forward motion.

As in previous movements, a frequent changing of time signatures with the accompanying irregular phrase lengths may be seen here as well. While most of the first theme is written in 4/4, there is the occasional 6/4 where the phrase is

prolonged. In the second theme, we see much greater use of this changing of time signatures, which is used to produce a tempestuous unpredictable atmosphere:

Example 9. Movement 3, mm. 27 – 38 (solo viola), © 1988 by Breitkopf & Härtel, Wiesbaden, reproduced with permission of the publisher.

The musical score for Example 9, Movement 3, mm. 27-38 (solo viola) is presented in four staves. The first staff begins in 6/4 time, marked *mf espr.*, and transitions to 4/4 time, ending with a *sf* dynamic. The second staff continues in 6/4, then changes to 4/4, and ends in 6/4, marked *mf*. The third staff starts in 6/4, then changes to 3/8, 3/4, and 2/4, marked *ff molto espr.*. The fourth staff starts in 3/8, then changes to 3/4, 4/4, and ends in 2/4, marked *f molto espr.*

The use of perfect fifths throughout the opening of this second theme provides another link back to the first movement, where in measures 153-160 we also have a section that is completely written out in perfect fifths. The use of perfect fourths and fifths is another typically Hungarian feature that provides a unifying factor for the work as well.

In terms of form, there is a broad ABA structure to the movement, where A consists largely of the first theme and some elaboration/development of it, B is the same treatment for the second theme, and the movement closes with another treatment of the first theme. The elegiac and nocturnal A section runs from

measures 1 to 25, where the solo viola introduces the first theme, which is then passed to instruments in the orchestra while the solo viola has accompanying sixteenth note figures. The section ends with a poco accelerando into the more tempestuous B section starting in measure 26, before a recap of the A section material in measure 59 in the solo viola part, this time written in harmonics.

IV. Allegro con spirito

The largely fast-paced and spirited fourth movement has clear references to fiddling technique, another link to the folk music that Rózsa draws so much inspiration from. It follows attacca from the third movement with a theme employing many of the open strings of the viola, all of which are actually played in the very first chord of the movement in the solo viola part.

Aside from being reminiscent of folk fiddling, this is also a direct link to the frequent use of perfect fifth double-stops in the first and third movements and the general fascination with perfect fourths and fifths in Rózsa's music deriving from Hungarian folk music tradition. The first 18 bars of the first theme demonstrate the nature of the solo string writing here, with many double-stops involving open strings and quickly repeated and developed melodic fragments:

Example 10. Movement 4, mm. 1 – 18 (solo viola), © 1988 by Breitkopf & Härtel, Wiesbaden, reproduced with permission of the publisher.

The musical score for Example 10, Movement 4, measures 1-18 (solo viola), is presented in five staves. The first staff is in bass clef with a common time signature. It features chords and some melodic fragments, marked with dynamics *sff* and *ff* and the instruction *strepitoso*. The second staff continues in bass clef with *con fuoco* and features more rhythmic activity. The third staff is in bass clef with a 3/2 time signature, showing a melodic line with accents. The fourth staff is in treble clef with a 3/2 time signature, showing a melodic line with accents. The fifth staff is in bass clef with a 3/2 time signature, showing a melodic line with accents and a dynamic marking *p scherzando*.

The motivic cells (small melodic cells framed by a perfect fourth or perfect fifth, with a significant major second interval) that are so characteristic of Rózsa's melodic writing are still used here, particularly in the 3/2 bars where the repeated fragment usually forms such a melodic cell. The interval of the perfect fourth, while not as obviously a key part of the structure here as with the third movement, is still the typical range of many of the melodic gestures in this first theme. In measures 12 and 13, each half of the measure frames a perfect fourth and the second half of each is a clear motivic cell.

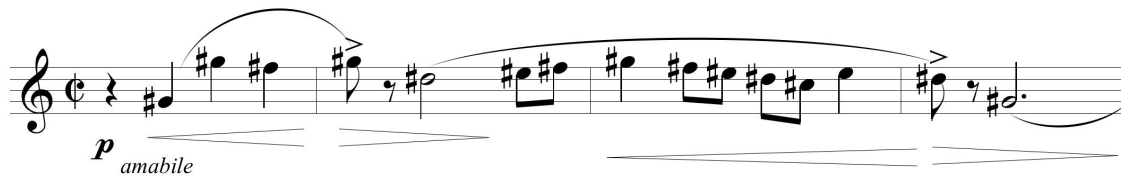
One of the ways in which Rózsa creates contrast between the first and second themes is in the use of quick changes of time signature only in the first theme, where cut time, 3/4 and 3/2 are used to create a sense of rhythmic playfulness:

Example 11. Movement 4, mm. 18 – 29 (solo viola), © 1988 by Breitkopf & Härtel, Wiesbaden, reproduced with permission of the publisher.

In contrast, the lyrical sections of this movement tend to stay in a single, flowing time signature.

Perhaps because the first theme is so heavily drawing from fiddling traditions and is so relatively active, there is less evidence here of the Hungarian “short-long” rhythms so present elsewhere in more lyrical passages in the Viola Concerto. There is an appearance of the “short-long” rhythm in the second theme introduced by the oboe in measure 53:

Example 12. Movement 4, mm. 53 – 56 (oboe), © 1984 by Breitkopf & Härtel, Wiesbaden, reproduced with permission of the publisher.



In terms of structure, the movement is once again in a rather episodic sonata form, as with the first and second movements. There is a mixture of fast, fiddling-based material (first theme, and developed from parts of the second theme) and slower elegiac lyrical material (second theme and related material, first introduced by the oboe). As in the first movement, the recapitulation of the second theme is placed before the recapitulation of the first theme, which as noted earlier is the “delayed return” recapitulation characteristic of Rózsa’s work.

Table 3. Fourth movement form

Measures	Sections
1 – 52	First theme exposition – “fiddling” material in cut time, with occasional 3/2 and 3/4 bars to vary phrase lengths.
53 – 104	Second theme exposition begins in the oboe, with slow Hungarian “short-long” rhythms – stress on the short first beat, followed by longer note on the second beat of the measure – solo viola interjects with chromatic accompanying figure that itself morphs into an agitated fiddling figure with open string notes alternated with melodic notes.
105 – 123	Brief development of first theme material, with different rhythms applied to similar string writing for the solo viola.
124 – 144	Second theme brief development – elegiac theme shares the same feature as the initial oboe melody of having slow Hungarian “short-long” rhythms.
145 – 168	Transitional passage with short upward scalar snippets.

Measures	Sections
169 - 219	Second theme recapitulation - viola solo carries the theme this time, while the oboes play the contrapuntal accompanying figures, which once again morph into the agitated fiddling figure familiar from the second theme exposition.
220 - 251	Transitional passage 2 - same scalar material as first transitional passage.
252 - 340	Recapitulation of opening first theme material, with the theme starting in the orchestra.

Chapter Three. Suggestions for Performance and Technical Study

This part of the performer's guide will consist of two parts: first, a marked viola part with suggested bowings and fingerings (at Appendix A); second, suggestions for dealing with the considerable technical challenges of the solo part.

Commentary on the edited viola part

- In the second movement, which has in many sections alternating 6/8 and 5/8 measures, every time signature change has been marked for clarity, rather than using the 6/8 + 5/8 convention that is used in the published viola part and is only printed at the first measure of each of these sections. Where multi-measure rests include both meters, those rests have not been combined on the page, to facilitate following the accompaniment in the part.
- The part has been treated to enable convenient page turns, which were not possible in the published viola part. This should facilitate easier learning of the Concerto, as well as allow for performances without memorization of the solo part. The first page is treated as a fold-out, to be viewed together with the second and third pages. The end of the third movement and the beginning of the fourth movement are on facing pages to facilitate the indicated attacca between those movements.
- Where helpful to avoid confusion, cautionary accidentals have been added throughout the part.

- The performer should also be aware that a number of slurs have been altered from the published viola part to reflect my preferred bowings. For the sake of legibility, I have chosen not to keep the original bowings in the edited part. The measures where slurs have been altered are listed in Table 4 below for the reader's reference. Otherwise, every effort has been made to reproduce every other printed indication exactly as given on the published part, aside from the errata listed in Table 5.

Table 4. List of Measures where Slurs were Altered in Edited Viola Part for Bowing Purposes

Movement	Measure Numbers
I	5, 19, 29, 30, 33, 34, 68, 82, 101, 167, 190-191, 192-193, 194-195, 199, 258, 278-279, 287, 289, 293, 318, 324, 326, 328, 331, 343, 345, 349, 350, 351
II	1, 3, 5, 43, 64-65, 74, 102, 108-109, 117, 119, 121, 167, 193-194, 196, 208, 212, 214, 230, 232, 234, 236-237, 238, 242
III	4, 14, 18, 36, 38, 39, 40, 51, 52, 61, 66
IV	16, 128, 140, 165-166, 167-168, 173-174, 185, 191

- At the end of the first movement, there is an extended passage in harmonics from the end of mm. 341 to mm. 349. The execution of this passage is greatly complicated by the trill marked over the harmonic in mm. 344 and 345, which is difficult to execute cleanly and audibly as written. Players who have recorded this piece have played this passage in various ways. I play the notated pitches from mm. 341 to mm. 345 at pitch rather than as harmonics to facilitate the

execution of the trill, returning to harmonics in the last three sixteenth notes of mm. 345, and this is reflected in the edited viola part. This approach was used by Paul Silverthorne and Gilad Karni in their recordings. Lawrence Power executes most of the harmonics as written, only executing the trill at pitch. Maria Newman performs the trill over the harmonic but in my opinion this works less well as the alternation between the two harmonics is difficult to perform to good effect.

Errata in published viola part of the viola and piano reduction, Edition Breitkopf 8434

In comparing the published viola part of the viola and piano reduction with the autograph full orchestral score²⁸, which I borrowed from G. Schirmer Inc. in New York, I found a great number of discrepancies. Some are obvious misprints in the published viola solo part, for the reasons stated in Table 5 below. Jonathan Morgan had also noted some of these errors in his 2014 DMA dissertation (errata not previously listed in his dissertation are marked with an asterisk).²⁹

I have not included the other discrepancies I found in the edited viola part as it is not clear that the full orchestral score is the composer's last word on his intentions for the viola solo, although it is purportedly in the composer's hand, according to music historian Jeffrey Dane, who was very active in the Miklós Rózsa

²⁸ Miklós Rózsa, "Konzert für Viola und Orchester," *Reproduction of autograph score* (Wiesbaden: Breitkopf & Härtel, 1983).


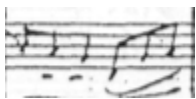
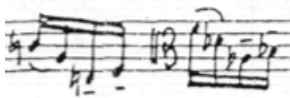
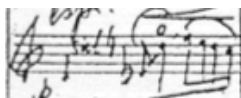
²⁹ Jonathan Phillippe Morgan, "The Double Life of Miklós Rózsa's Viola Concerto: An Arrangement for Solo Viola and Chamber Ensemble" (DMA diss., University of California, Santa Barbara, 2014), 24.





society³⁰. After the premiere in 1984, the piano reduction was made by the composer and was published by Breitkopf & Härtel in 1988. At this point in time, it is impossible to ascertain if Rózsa might have decided to make changes in the viola solo after the time at which the autograph orchestral score was made, and these might therefore account for some of the discrepancies found in the comparison between the published viola solo and the viola solo as written out in the autograph orchestral score.

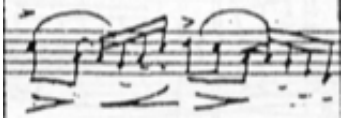
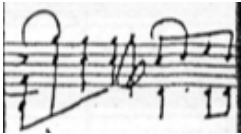
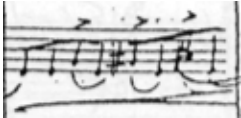
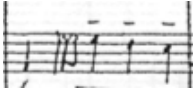
I have therefore chosen to keep the corrections in the edited viola part to only those listed in Table 5, and will assume that the other changes (typical discrepancies here are use of octaves instead of single notes, accents placed on different notes within a phrase, slurs placed differently, etc.) were in fact conveyed as such by Rózsa to his publisher. The corrections listed in Table 5 are marked in the edited viola part with an asterisk. The list of remaining discrepancies between the published viola part and the solo viola part as written in the autograph orchestral score, not included in the edited viola part, is in Table 6 for the reader's reference and consideration. Relevant measures from the autograph score have been reproduced for reference in both tables 5 and 6 (copyright 1983 by Breitkopf & Härtel, Wiesbaden, reproduced with permission of the publisher).

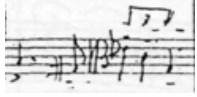
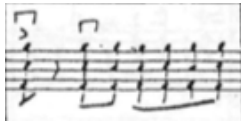


³⁰ "Manuscripts, Pens and Composers," Jeffrey Dane, National Library of Canada Electronic Collection, last modified 2001, accessed March 2, 2015, <http://www.collectionscanada.gc.ca/eppp-archive/100/202/300/inditer/2001/08-06/dane/pens/pens.htm>.

Table 5. List of Errata in the Published Viola Part of the Viola and Piano Reduction

Location	Comments
Movement 1, mm. 8*	<p>The last two sixteenths of the measure should be an F and a G, not an E and an F as printed in the published viola part. This is in the autograph orchestral score and the published piano part.</p> 
Movement 1, mm. 64*	<p>The printed G (fifth eighth note in the measure) should actually be an A. This is in the autograph orchestral score and the published piano part, and is also consistent with a similar figure in mm. 66.</p> 
Movement 1, mm. 205*	<p>The fourth sixteenth note of the measure should be an E, not a G. This is in the autograph orchestral score and the published piano part, and seems more consistent with the general melodic contour, which is repeated in sequence in the second half of the measure.</p> 
Movement 1, mm. 313*	<p>The second note of the measure should be an E flat, not an E natural. This is in the autograph orchestral score and the published piano part and is consistent with this being the recapitulation of the opening theme of the movement.</p> 

Location	Comments
Movement 1, mm. 316*	<p>There should be a slur over the A, G, and tied E. This is in the autograph orchestral score as well as the published piano part.</p> 
Movement 1, mm. 353-354*	<p>The last two measures should not be linked with a slur. This is in the autograph orchestral score as well as the published piano part.</p> 
Movement 2, mm. 21*	<p>According to the alternating 6/8+5/8 time signature scheme, this should be a 6/8 bar and not the printed 5/8 bar. There is an eighth rest missing after the first eighth note in the measure. This is present in the autograph orchestral score and the published piano part.</p> 
Movement 3, mm. 2-3*	<p>There should be a slur over the last note of mm. 2 and the first two notes of mm. 3, as would be consistent with a similar phrase earlier in the middle of mm. 1. This is also in the printed piano part and the autograph orchestral score.</p> 

Location	Comments
Movement 3, mm. 39*	<p>The second last note of the measure should be an E, not an F. This is in the autograph orchestral score and the published piano part, and also seems more consistent with the general melodic contour.</p> 
Movement 3, mm. 60	The 6/4 time signature is missing.
Movement 4, mm. 9*	<p>The slur in the second half of the measure should be over only the first two notes, not three. This is consistent with similar figuration elsewhere and is also in the autograph orchestral score.</p> 
Movement 4, mm. 59	An “a tempo” indication is missing.
Movement 4, mm. 76*	<p>The first G in the measure should be a G natural instead of a G sharp. This is in the published piano part as well as the autograph orchestral score.</p> 
Movement 4, mm. 93	<p>The triplet indication is erroneous.</p> 

Location	Comments
Movement 4, mm. 161*	<p>The printed B in the triplet in the second half of the measure should actually be a C. This is in the autograph orchestral score and the published piano part, and is consistent with the previous bar, which is identical but an octave higher.</p> 
Movement 4, mm. 177	An “a tempo” indication is missing.
Movement 4, mm. 187 – 194	This line should be in treble clef, not alto clef as printed.
Movement 4, mm. 254*	<p>There should be an eighth rest after the first eighth note chord.</p> 
Movement 4, mm. 280*	<p>The final eighth of the bar should be a perfect fifth interval of D and A rather than a ninth of G and A as printed. This is in the autograph orchestral score and is also consistent with the composer’s treatment elsewhere in the score.</p> 
Movement 4, mm. 281*	<p>The fourth eighth of the bar should be an E natural rather than the E flat that is carried over from the earlier accidental in the same measure. This is consistent with a later figure in the next measure and there is also a natural marked next to the E in the autograph orchestral score.</p> 

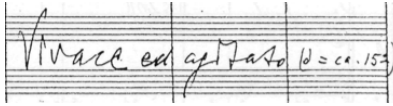

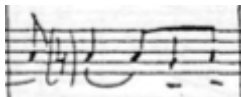

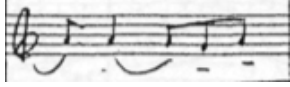









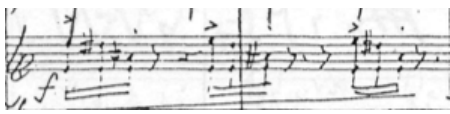
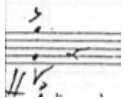

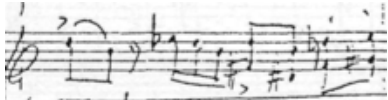




Location	Comments
Movement 4, mm. 316*	<p>The tempo indication here should be half note = ca. 152, rather than quarter note = ca. 152 as printed. This is in the autograph orchestral score and the published piano part, and is also how the passage has been played in all the recordings made so far.</p> 






Table 6. List of Remaining Discrepancies Between the Published Viola Part and the Autograph Orchestral Score




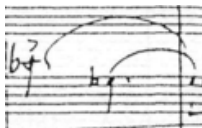

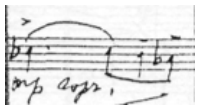
Location	Comments
Movement 1, mm. 11	<p>In the autograph orchestral score, there is no slur over the last two eighth notes.</p> 
Movement 1, mm. 14	<p>In the autograph orchestral score, there is no slur over the last two eighth notes.</p> 
Movement 1, mm. 15	<p>In the autograph orchestral score, the entire second half of the measure is slurred together.</p> 




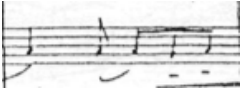


Location	Comments
Movement 1, mm. 17	<p>In the autograph orchestral score, there is no slur over the last two eighth notes.</p> 
Movement 1, mm. 18 and 19	<p>In the autograph orchestral score, there is a slur over the two sixteenth notes and the following two tied eighth notes, in each of these measures.</p> 
Movement 1, mm. 29 and 30	<p>In the autograph orchestral score, there is no slur over the seventh and eighth sixteenth notes of these measures.</p> 
Movement 1, mm. 33	<p>In the autograph orchestral score, there is no slur over the first two sixteenth notes.</p> 
Movement 1, mm. 34	<p>In the autograph orchestral score, the first quarter note B flat is an octave double-stop with the B flat below the printed B flat of the printed viola part.</p> 
Movement 1, mm. 55	<p>In the autograph orchestral score, there is no slur over the last two eighth notes.</p> 





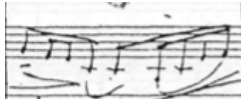
Location	Comments
Movement 1, mm. 73-74	<p>In the autograph orchestral score, there is a slur over mm. 73 and the first half of mm. 74.</p> 
Movement 1, mm. 74	<p>In the autograph orchestral score, there is a slur over the last three eighths.</p> 
Movement 1, mm. 87	<p>In the autograph orchestral score, there is no slur over the last two eighths.</p> 
Movement 1, mm. 96-97	<p>In the autograph orchestral score, there is a slur over the first dotted quarter and the next note.</p> 
Movement 1, mm. 114-115	<p>In the autograph orchestral score, all of the notes in these measures are double-stops with the E just above middle C.</p> 
Movement 1, mm. 116	<p>In the autograph orchestral score, this is a double-stopped G, with the G just above middle C.</p> 


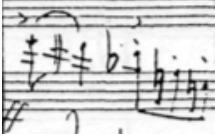

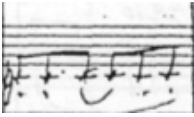
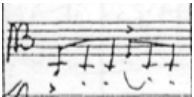

Location	Comments
Movement 1, mm. 163	<p>In the autograph orchestral score, the accents fall in different places as compared to the printed viola part.</p> 
Movement 1, mm. 167	<p>In the autograph orchestral score, there is a slur over the first two eighths.</p> 
Movement 1, mm. 173	<p>In the autograph orchestral score, the second last sixteenth has a G natural in the double-stop, not a G sharp.</p> 
Movement 1, mm. 183-184	<p>In the autograph orchestral score, the slurs are differently marked over these two measures.</p> 
Movement 1, mm. 189	<p>In the autograph orchestral score, there is no slur over the last three sixteenth notes.</p> 
Movement 1, mm. 192	<p>In the autograph orchestral score, there is a slur over the first two thirty-second notes and the rest of the measure.</p> 

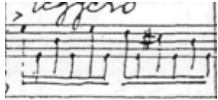



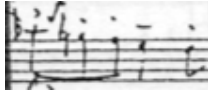
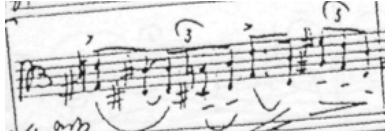
Location	Comments
Movement 1, mm. 195	<p>In the autograph orchestral score, there is a slur over the last four sixteenth notes and the first note of the next measure.</p> 
Movement 1, mm. 197	<p>In the autograph orchestral score, there is a slur over the last four sixteenth notes.</p> 
Movement 1, mm. 199	<p>In the autograph orchestral score, there is a slur over the last six sixteenth notes.</p> 
Movement 1, mm. 212	<p>In the autograph orchestral score, it is somewhat unclear as to whether Rózsa intended the whole measure to be slurred together.</p> 
Movement 1, mm. 249	<p>In the autograph orchestral score, the third sixteenth note of the measure is also a double-stop with C flat, like the first two.</p> 

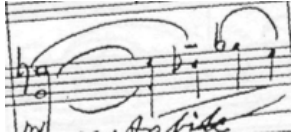




Location	Comments
Movement 1, mm. 281	<p>In the autograph orchestral score, the entire measure is slurred together.</p> 
Movement 1, mm. 282	<p>In the autograph orchestral score, there is no slur over the last two eighth notes.</p> 
Movement 1, mm. 286	<p>In the autograph orchestral score, there is a slur over the whole measure.</p> 
Movement 1, mm. 288	<p>In the autograph orchestral score, there is a slur over the whole measure.</p> 
Movement 1, mm. 293	<p>In the autograph orchestral score, there is a slur over the last three eighth notes.</p> 
Movement 1, mm. 299	<p>In the autograph orchestral score, there is no slur over the last two eighth notes.</p> 







Location	Comments
Movement 1, mm. 304-305	<p>In the autograph orchestral score, there is a slur over the last three eighth notes of mm. 304 and the first note of mm. 305.</p> 
Movement 1, mm. 305-306	<p>In the autograph orchestral score, there is a slur over the last three eighth notes of mm. 305 and the first note of mm. 306.</p> 
Movement 1, mm. 307	<p>In the autograph orchestral score, the second and third eighth notes of the measure are not slurred in.</p> 
Movement 1, mm. 326	<p>In the autograph orchestral score, there is no slur over the last two eighth notes.</p> 
Movement 1, mm. 327 and 328	<p>In the autograph orchestral score, there is a slur over the two sixteenth notes and the following two tied eighth notes, in each of these measures.</p> 
Movement 1, mm. 331	<p>In the autograph orchestral score, there is a slur over the last three eighth notes.</p> 


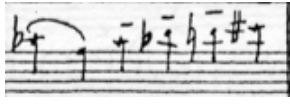

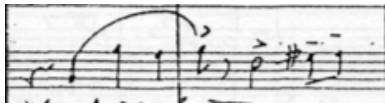
Location	Comments
Movement 1, mm. 332 and 333	<p>In the autograph orchestral score, there is a slur over the final four sixteenth notes in each of these measures.</p> 
Movement 1, mm. 337	<p>In the autograph orchestral score, the final four sixteenth notes are not slurred together.</p> 
Movement 1, mm. 338-339	<p>In the autograph orchestral score, the last three sixteenth notes of mm. 338 are slurred together with the first two eighth notes of mm. 339.</p> 
Movement 1, mm. 339-340	<p>In the autograph orchestral score, the last three sixteenth notes of mm. 339 are slurred together with the first two eighth notes of mm. 340.</p> 
Movement 1, mm. 351	<p>In the autograph orchestral score, the first two sixteenth notes of the measure are not slurred together.</p> 



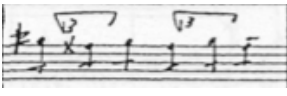
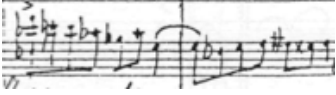


Location	Comments
Movement 2, mm. 21-22, 23-24, 25-26	<p>In the autograph orchestral score, the sixteenth note runs are not slurred into the first note of the following measure in these measures.</p> 
Movement 2, mm. 43	<p>In the autograph orchestral score, the first two notes are slurred together.</p> 
Movement 2, mm. 58, 60, 62, 64, 102, 104, 106, 108, 164, 168	<p>In the autograph orchestral score, there are slurs over the quadruplet groups in these measures.</p> 
Movement 2, mm. 111	<p>In the autograph orchestral score, there is no slur over the last two eighth notes.</p> 
Movement 2, mm. 113	<p>In the autograph orchestral score, there is no slur over the second and third eighth notes.</p> 
Movement 2, mm. 114	<p>In the autograph orchestral score, there is no slur over the last two eighth notes.</p> 

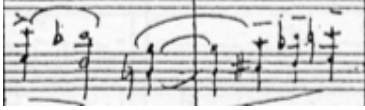

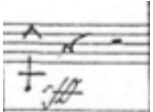
Location	Comments
Movement 2, mm. 127	<p>In the autograph orchestral score, there is no slur over the first two sixteenth notes.</p> 
Movement 2, mm. 149-150	<p>In the autograph orchestral score, the notes and rhythms in these two measures are different from the published viola part.</p> 
Movement 2, mm. 193-194	<p>In the autograph orchestral score, the run at the end of mm. 193 is not slurred into the first note of mm. 194.</p> 
Movement 2, mm. 235-236	<p>In the autograph orchestral score, the last three eighth notes of mm. 235 are slurred together with the first eighth note of mm. 236.</p> 
Movement 2, mm. 238	<p>In the autograph orchestral score, there is no slur over the quarter note and final eighth note of the measure.</p> 
Movement 3, mm. 4	<p>In the autograph orchestral score, there is a slur over the last two triplet eighths of the second beat of the measure.</p> 

Location	Comments
Movement 3, mm. 6	<p>In the autograph orchestral score, this measure is slurred differently.</p> 
Movement 3, mm. 8	<p>In the autograph orchestral score, the end of this measure is slurred differently.</p> 
Movement 3, mm. 18	<p>In the autograph orchestral score, the second sixteenth note of the measure is not included in the slur.</p> 
Movement 3, mm. 22	<p>In the autograph orchestral score, the second beat is slurred differently (and the measure as a whole is slurred like the previous two measures).</p> 
Movement 3, mm. 51	<p>In the autograph orchestral score, the eighth on the third beat of the measure is slurred in.</p> 

Location	Comments
Movement 3, mm. 61	<p>In the autograph orchestral score, the sixteenth on the second beat of the measure is not slurred in, and the first non-harmonic note of the measure is not slurred in.</p> 
Movement 3, mm. 63	<p>In the autograph orchestral score, the fifth beat of the measure is slurred differently.</p> 
Movement 4, mm. 14-16	<p>In the autograph orchestral score, the slurring patterns of this figure are different, with the eighth notes slurred two by two, matching the later return of this figure in mm. 267-269.</p> 
Movement 4, mm. 97-100	<p>In the autograph orchestral score, parts of these measures are slurred together.</p> 
Movement 4, mm. 120	<p>In the autograph orchestral score, the first two eighth notes of the measure are not slurred together.</p> 
Movement 4, mm. 129-130	<p>In the autograph orchestral score, the second half of this measure is slurred differently.</p> 

Location	Comments
Movement 4, mm. 130	<p>In the autograph orchestral score, the last two quarter notes of this measure are slurred together and do not have tenuto marks on them.</p> 
Movement 4, mm. 131	<p>In the autograph orchestral score, the third and fourth quarter notes of this measure are not slurred together and have tenuto marks on them.</p> 
Movement 4, mm. 147-148, 151-152, 155-156	<p>In the autograph orchestral score, the pairs of eighths are slurred together, which would result in a significantly different articulation for these passages.</p> 
Movement 4, mm. 171-172, 177-178, 183-184, 189-190	<p>In the autograph orchestral score, the first four notes of this melodic gesture are all slurred together, in each of these measures.</p> 

Location	Comments
Movement 4, mm. 211-212	<p>In the autograph orchestral score, the last two quarter notes of mm. 211 and the first note of mm. 212 are slurred together.</p> 
Movement 4, mm. 215-216	<p>In the autograph orchestral score, the last four eighth notes of mm. 215 and the first note of mm. 216 appear to be double-stops with the open D string.</p> 
Movement 4, mm. 251	<p>In the autograph orchestral score, the notes in this measure are triplet eighths, not triplet quarters.</p> 
Movement 4, mm. 265-266	<p>In the autograph orchestral score, the second eighth note of mm. 266 is not slurred with the note before it.</p> 
Movement 4, mm. 297	<p>In the autograph orchestral score, the first beat of this measure has different notes and a different accent placement, on the third sixteenth instead of the first sixteenth.</p> 
Movement 4, mm. 300-301	<p>In the autograph orchestral score, the second quarter of mm. 301 is slurred together with the notes before it.</p> 

Location	Comments
Movement 4, mm. 302-303	<p>In the autograph orchestral score, the second quarter note of mm. 303 is slurred together with the note before it.</p> 
Movement 4, mm. 317, 319-321	<p>In the autograph orchestral score, these measures are played an octave below (excerpts are in alto clef).</p> 
Movement 4, mm. 340	<p>In the autograph orchestral score, the last note is an open C string, not a chord.</p> 

Suggestions for technical study

The following are specific technical issues in the solo part that are not commonly encountered in the standard repertoire, and some suggestions for practice. Most of the exercises are built around the idea of isolation and repetition, the idea being that most technically difficult passages can be broken into smaller areas of difficulty to be practiced separately. Slow consistent repetition should gradually make each of these areas doable, and they can thereafter be combined in the original passage once mastered individually.

It is also often helpful to perform actions in reverse to clarify the motions required, and for those exercises for which this is not written into the exercise, it is always an option to play the exercise in reverse. Aside from these exercises listed below, it is also always possible to work on bowing clarity by playing through passages but not fingering them, i.e. with only open strings, ensuring that the string changes are clean and on time. Finally, in working on all the double-stops, or other difficult passages in difficult registers of the instrument that require quick clean shifts, each of the notes can be played as four sixteenth notes or eight thirty-second notes at a fairly quick tempo such as quarter = 108 or 120. This often greatly clarifies the motions required in both hands, as it forces the required shifts to take place in a clearly defined small period of time.

I. Moderato assai

mm. 33

There is an intonation challenge here for violists with smaller hands resulting from the need for a gradual change in hand frame as one progresses through the bar, while holding down the same note, B flat, with the second finger on the D string. A suggestion here to solidify the frame for each unit of two sixteenths is to practice the passage as double-stops, to continue on to the first two notes of the next measure, and then to play this same passage in reverse.

Ex. 1. Exercise addressing movement 1, mm. 33.

*mm. 35 – 37*

There is another intonation challenge here, requiring stabilizing the correct hand frame in a high position and being able to return to it quickly from first position. The following exercise, using double-stops, should enable this passage to sound well in tune if repeated consistently with careful attention to intonation.

Ex. 2. Exercise addressing movement 1, mm. 35 – 37.



mm. 153 – 160

This section, along with several others in the Concerto, consists almost exclusively of double-stopped perfect fifths. Perfect fifths pose a unique challenge on string instruments, as usually they must be stopped by the same finger on both strings. There is often only one position of the arm that enables the fifth to sound in tune, and in a passage such as this where the fifths follow each other in quick succession, the performer must be very familiar with the necessary arm positions for each fifth in the series and be able to move between them with accuracy and ease. The following exercise is designed to allow the performer to work on these fifths in a context outside of the actual passage as written.

Ex. 3. Exercise addressing movement 1, mm. 153 – 160.

The image shows a musical exercise for double-stopped perfect fifths in 2/4 time. It consists of two staves of music. The first staff contains six measures of music, each with a double bar line at the end. The notes are: G2-B2, G2-B2, G2-B2, G2-B2, G2-B2, and G2-B2. The second staff contains six measures of music, each with a double bar line at the end. The notes are: G2-B2, G2-B2, G2-B2, G2-B2, G2-B2, and G2-B2. Fingerings (1, 2, 3) are indicated above the notes. Accidentals (flats) are present on the lower note of the fifth in several measures.

mm. 167 – 168

This passage and the one directly following it both require great familiarity with double-stopped sixths. Isolating and repeating particular sequences of sixths should enable this passage to be played with greater facility. Even if different fingerings are chosen from the ones in the edited part, this same exercise will still

mm. 190, 192, 194

These measures all involve moving in and out of a perfect fifth double-stop, which is complicated for intonation for the same reasons earlier listed that double-stopped fifths are hard to play. Double-stopped fifths are uniquely inflexible in terms of where the arm has to be placed in order for them to sound in tune. Passages such as these, where the fingers also have to move between being on one string and being on two strings while the bow is holding a single long bow stroke, are difficult. The motion of both the finger and arm at the same time has to be accomplished without affecting the legato line.

In all three of these measures, although there is a held note and a second voice moving in eighth notes that enters later, each of these held notes should be placed at the beginning of the phrase already as a double-stop fifth in order to maintain good intonation. The other fingers involved in the moving line have to be placed in this context of holding the perfect fifth, with the arm in that particular position, and therefore may not feel as if they are in the same spacing as they usually are in that position if a double-stop perfect were not being held. The exercises should be practiced slowly to determine what the placements should be in this context to maintain good intonation.

Ex. 6 Exercise addressing movement 1, mm. 190, 192, 194.

mm. 307 – 308

The main difficulty here is in the legato link, despite a bow change, from a single note on the A string to double-stopped harmonics on the A and D strings at a very soft dynamic. The harmonics require a very specific bow pressure and speed to keep pure, and the adjustment from the previous note has to occur very quickly in order to maintain the melodic line. The main suggestion here is to begin the exercise below by doing it in forte while prioritizing the legato link and a smooth transition between the G sharp on the A string and the double-stopped harmonic, and then to gradually work on reducing the dynamic until a satisfactory pianissimo is achieved. In order to get the harmonics to sound quickly, the third finger should be kept relatively close to the string as the harmonics approach, and the hand brought sufficiently over the fingerboard.

Ex. 7 Exercise addressing movement 1, mm. 307 – 308.



II. Allegro giocoso

There are just a few types of technical difficulties in the solo writing of this movement. The principal one is producing clean fast action in the fingers with the correct hand framing for all the fast runs – this is simply a necessary technical foundation, and there are many resources for working on this – Ševčík etudes, John Kendall exercises, Simon Fischer technique development books, and so on. The

exercises below focus on helping with framing of minor sevenths and framing of the hand in high positions, in order to perform this movement with better intonation.

mm. 7, 11 – 12, 123 – 126

These similar passages require the left hand to establish a good frame with the second and fourth fingers on adjacent strings, which enables accurate intonation of a minor seventh interval, moving upwards by half step. The exercise removes all the other notes and focuses on familiarizing the hand with this motion of a consistent hand frame. When this motion upward by half step is well established, the performer can return to practicing these passages as written, playing the other notes while keeping the necessary hand frame for the duration of these measures to maintain accurate intonation.

Ex. 8 Exercise addressing movement 2, *mm. 7, 11 – 12, 123 – 126*.

mm. 26 – 31

Once again, this is an exercise in moving a hand frame upwards in half steps, this time a frame established between the first and fourth fingers on the same string. As with the previous passage, once there is a degree of comfort and familiarity established, the passage as written can be practiced slowly to fit into the needed hand frames.

Ex. 9 Exercise addressing movement 2, mm. 26 – 31.



III. Adagio

Some of the difficulties presented by the slow movement are similar to those in past movements, including the use of many double-stopped sixths and perfect fifths. In addition, there is a brief passage in harmonics, and beginning and concluding passages high on the C and E strings. Aside from these, the rest of the slow movement does not present significant technical challenges.

mm. 1 – 2

Although it is not strictly necessary and the composer does not indicate to do so, it may serve the melancholy nature of this opening introduction to play the first two measures on the C string. As the required shifts are quite large and go rather high (up to the E flat a ninth above the open string), it is useful to isolate the notes required and practice them outside of the rhythms used in this opening. These fingerings as indicated here reflect my preferred fingerings in this passage but the exercise may be used with other fingerings as well.

Ex. 11 Exercise addressing movement 3, mm. 1 – 2.



mm. 4 – 5

This is a passage of double-stopped sixths somewhat reminiscent of similar passages in the Walton Viola Concerto. As with that concerto, developing a

comfortable familiarity with the required sixths and being able to move between them smoothly is essential for this passage to go smoothly. Some time spent on the exercise below should help; again, other fingerings may be used if preferred – I typically opt for using the same set of fingers on consecutive notes, moving up and down the strings rather than have to “hop” between strings, but this is often a matter of personal preference.

Ex. 12 Exercise addressing movement 3, mm. 4 – 5.

mm. 59 – 61

This passage in harmonics should pose no particular difficulty for those who have done a fair amount of technical work in octaves and/or harmonics, but the following is an exercise to isolate and facilitate the particular shifts and harmonics needed for this passage.

Ex. 13 Exercise addressing movement 3, mm. 59 – 61.

mm. 67 – 71

The concluding passage of the slow movement is in a very high register for the viola and requires a number of those notes to be held for a long time at very quiet dynamics. The following exercise allows the performer to become more comfortable in high registers and should be carried out with a moderately slow bow and a gentle vibrato at a dynamic of pianissimo and a metronome marking of approximately quarter = 50, as is required for this passage.

Ex. 14 Exercise addressing movement 3, mm. 67 – 71.

IV. Allegro con spirito

Given that the performer has generally sound technical foundations and adequate time is given to learning what is a very note-y movement, this movement should not present insurmountable difficulties. As with previous movements there are a number of passages that require good facility with double-stopped octaves and sixths – these should become more manageable with use of the following exercises.

mm. 84 – 92, 202 – 204, 246 – 248

These are all the passages in the fourth movement that require double-stopped octaves in the left hand (these are mostly broken octaves, with only one short passage in held double-stops). Some require shifts of augmented seconds, and much of the movement is scalar though there are exceptions. The following exercises isolate the required shifts and should greatly strengthen familiarity with octaves in general.

Ex. 17 Exercise addressing movement 4, mm. 246 – 248.

mm. 157 – 160, 298 – 304

A long series of double-stopped sixths can be tricky as they usually require either many shifts up and down or quick hopping of the fingers between strings. As with the octaves, the following exercises isolate the required shifts in these passages.

Ex. 18 Exercise addressing movement 4, mm. 157 – 160.

Ex. 19 Exercise addressing movement 4, mm. 298 – 304.

The image displays a musical score for Exercise 19, measures 298 through 304. The score is written on a single treble clef staff in a key signature of one flat (B-flat). The music consists of a sequence of chords, each marked with a fingering number (1, 2, 3, or 4) above the notes. The notes are primarily quarter notes, with some chords containing eighth notes. The exercise is divided into three lines of notation. The first line contains measures 298-301, the second line contains measures 302-303, and the third line contains measure 304. The final measure (304) ends with a double bar line and repeat dots. The key signature changes to two flats (B-flat and E-flat) in the final measure.

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Discography

Karni, Gilad, viola. *Concerto for Viola and Orchestra, Op. 37 (1979)*, by Miklós Rózsa. Budapest Concert Orchestra MÁV. Marius Smolij, cond. Naxos 8.570925. 2008.

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Viola Concerto, Op. 37

Miklós Rózsa

Edited by Ju Dee Ang

Moderato assai $\text{♩} = 52$

I

espr. e cantando

mp

8 *poco rit.* *a tempo*

mp

13 *mf*

19 *f molto espr.*

24 *accel.* *al*

27 **Più mosso** ($\text{♩} = \text{ca. } 80$)

espr.

più f

30

33 *più f*

* Refer to Chapter 3 for notes on asterisked sections

Poco più largamente (♩ = ca. 72)

93 *rit.*

ff *appass.*

98 *poco a poco accel.*

mf

mp

Animato (♩ = ca. 100)

104 *p*

108

112 *mf* *f*

Più mosso (♩ = ca. 144)

116

ff

Meno mosso (♩ = ca. 92)

145

150

ff *energico, con gran forza*

157

poco rit.

Animato (♩ = ca. 100)

161

f *appass.*

163

2 3 4 2 3

165

più f *accel.*

Più allegro (♩ = ca. 120)

167

4 2 3 4 2 3

170

mf *ff*

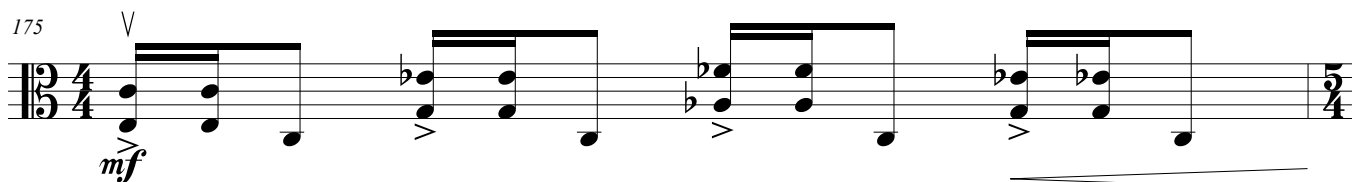
172

mf

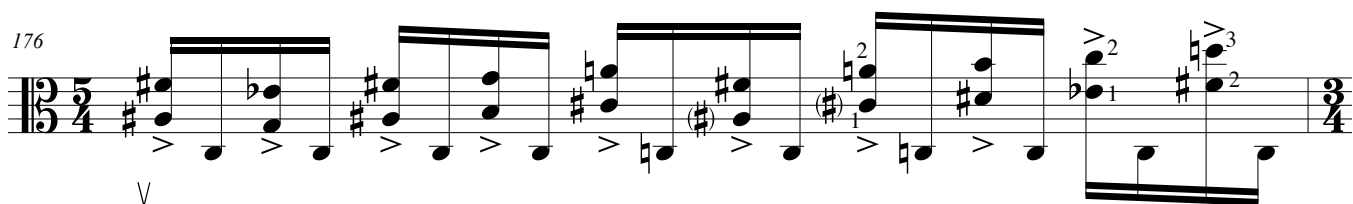
173

f *ff*

175 *mf*



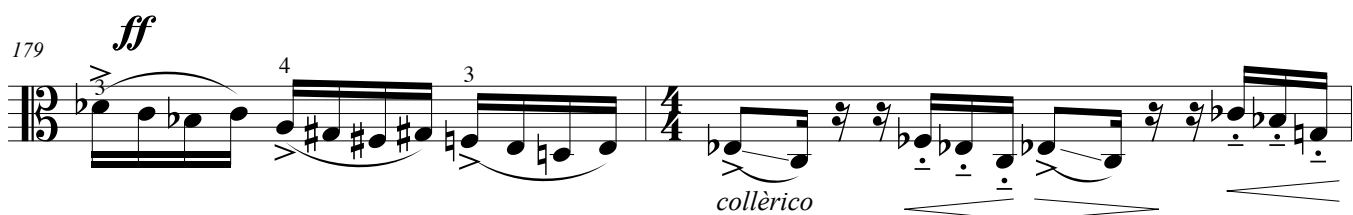
176



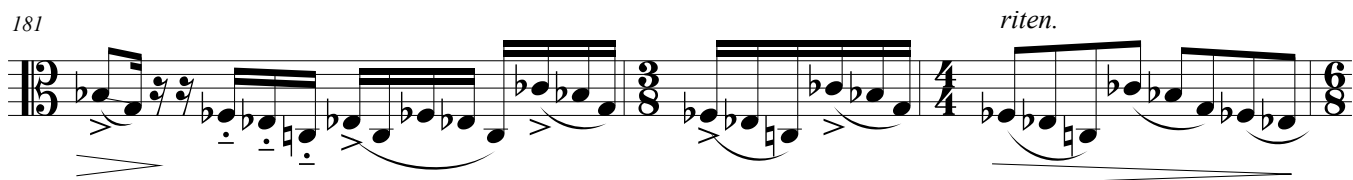
177 *ff*



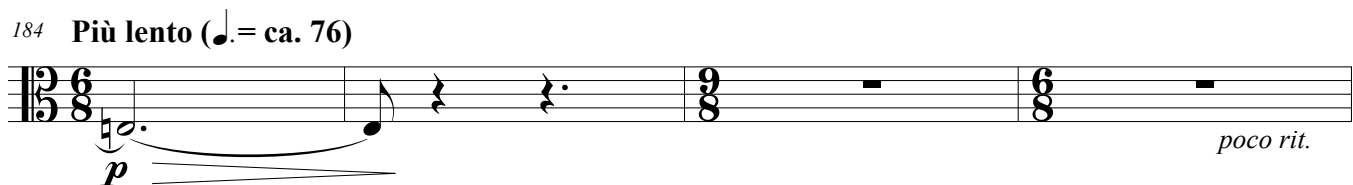
179 *collèrico*



181 *riten.*



184 *Più lento* (♩ = ca. 76) *p* *poco rit.*



188 **Cadenza**
a tempo
p
poco rit.
a tempo
mf espr.

193
mf espr.

198 *accel.* **Animato** (♩ = ca. 80)
f appass.

204
f appass.

209 **Più allegro ed agitato** (♩ = ca. 120)
p

215

219 *mf*

223 *f impetuoso*

228 *ff*

232

236

240

245

ff risoluto

249

cresc.

253

ff appass.

257

riten.

Più lento (♩ = ca. 76)

mf

p fluente

262

268

275 *mf espr.*

281 *molto espr.*

287 *f molto espr.*

293 *ff* *p* *mp* *espr.*

300 *rit.* *Poco meno mosso* (♩. = ca. 80) *mp*

305 *molto rit.* *Tempo I* (♩. = ca. 52) *pp*

313 *p espr. sul G*

318 *mf* *espr.*

325 *f*

331

335

338 **Calmo** (♩ = ca. 50)

343

350 **Tranquillo** (♩ = ca. 60)

Più calmo (♩ = ca. 76)

rit.

a piacere

allargando

lunga

Allegro giocoso (♩. = ca.126)

II

mp leggiero

5

9

mf

13

f ritmico

16

20

ff

24

28

ff

33

39

f *ff furioso*

44

50

accel. *a tempo* 4 *gaio*

mp

59

64

69

mf *f*

74

sff 10

86 *mf* *f con fuoco*

91

96 *più f* *p*

101 *ff con fuoco*

106

110

114 *poco rit.* *Tempo I* *mp*

119

123

127 *leggiero*
ppp

Musical staff 127-130: Treble clef, 6/8 time signature. The music consists of a continuous eighth-note pattern with various accidentals. The dynamic is *ppp*. There are accents (>) under some notes.

130

Musical staff 130-133: Treble clef, 6/8 time signature. Continuation of the eighth-note pattern. A first finger fingering (1) is indicated above the final measure.

133

Musical staff 133-136: Treble clef, 6/8 time signature. Continuation of the eighth-note pattern with various fingering numbers (3, 1, 3, 1, 3, 1, 3, 1, 2) indicated above the notes.

136 *strepitoso*
f *ff* *f*

Musical staff 136-141: Treble clef, 6/8 time signature. The music becomes more rhythmic and accented. Dynamics include *f*, *ff*, and *f*. The tempo marking is *strepitoso*. Fingering numbers (1, 3, 1, 4, 2) are shown above notes.

141 *ff* *poco a poco cresc.*

Musical staff 141-146: Treble clef, 6/8 time signature. Continuation of the rhythmic pattern. Dynamics include *ff* and *poco a poco cresc.* Fingering numbers (1, 3, 4, 1) are shown above notes.

146 *restez*

Musical staff 146-151: Treble clef, 6/8 time signature. Continuation of the rhythmic pattern. The instruction *restez* is written above the staff. Fingering numbers (2, 1, 3, 4, 2, 1, 1, 2, 3) are shown above notes.

151 *ff furioso*

Musical staff 151-156: Treble clef, 6/8 time signature. Continuation of the rhythmic pattern. Dynamics include *ff furioso*. Fingering numbers (3, 2, 4, 1, 2, 1, 3, 2, 3) are shown above notes.

156 *accel.* *a tempo* 3

Musical staff 156-159: Bass clef, 6/8 time signature. The staff contains rests, indicating a section where the viola is silent. The tempo markings *accel.* and *a tempo* are present, along with a 3-measure rest symbol.

163 *p* *giocoso* *pp*

167 *p* *pp*

171 *poco a poco accel.* *mp*

175 *ff* *Più animato* (♩. = ca. 152)

192 *energico e feroce* *ff* *sf*

196 *sff*

198 *sf* *p* *G.P.*

205 *poco rit.* *Tempo I* (♩. = ca. 126) *p scherzando*

211 *p*

215

219

223

226

229

233

237

242

247

253

p *mp*

258

mf *f* *ff*

263

mf *mp*

sempre dim. e perdendosi sino al fine

267

p *pizz.*

271

pp *pizz.*

276

arco *saltato* *ppp*

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23

24 *poco accel.*

26 *Poco più mosso* (♩ = ca. 72)

p *mf espr.* *sf*

29

mf *sf* *mf*

32

ff molto espr. *sf*

37

f molto espr.

40

f

44 *poco rit.* *a tempo*

mf

48

f

49 *mf* *f molto espr.*

51 *ff* *f espr.*

54 *mp*

57 *f* *rit.* *Tempo I* *p dolcissimo*

60 *p*

61 *p espr.* *mf*

63 *dim.* *poco a poco riten.*

64 *Tranquillo* ($\text{♩} = \text{ca. } 50$)

67 *p* *pp morendo* *ppp* *rit.* *lunga* *subito ff* *attacca*

IV

6 *sf ff* *strepitoso* *con fuoco*

10

14

17 *p* *scherzando*

21 *f*

25 *sf sf*

28 *sf sf*

32 *ff*

37

6

f

47

mf

51

poco rit.

mp

p

Poco meno mosso ($\text{♩} = \text{ca. } 92$)

56

p *languidamente*

poco rit. ----- *a tempo* *

p

63

poco rit. ----- *a tempo*

p

70

poco rit. ----- *a tempo*

p

76

poco rit. ----- *a tempo* *

mf

80

Poco largamente ($\text{♩} = \text{ca. } 80$)

84

f

ff *molto appass.*

88

93

98

103

107

113 *mp*

116

119 *mp*

123 *riten.* ----- *Meno mosso* (♩ = ca. 96)
mf espr.

127

130 *ff*

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136 *f* *espr.*

140 *ff* *molto espr.*

143 *mp* **Più mosso** (♩ = ca. 120)

147

151 *f*

155 *f* *appass.* **Poco sostenuto** (♩ = ca. 80)

158 *ff* *molto appass.*

163 *mf* *riten.*

169 **Poco animato** (♩ = ca. 92) *p* *mp* *espr.*

175 *poco rit.* *a tempo*
p

181 *poco rit.* *a tempo*
p *mf*

187 *poco rit.* *a tempo*
mp *mf*

193 *poco rit.* *a tempo* *poco a poco accel.*
p *mf*

198 *Animato* (♩ = ca. 132)
p

201

204 *f* *f*

214 *più f*
Più mosso (♩ = ca. 144)

218 *ff* *ff*

229 *marc. e martellato*

229 *ff*

Musical notation for measures 229-232 in bass clef, 3/4 time. The music features a series of eighth notes with accents and slurs, starting with a fortissimo (*ff*) dynamic.

233

Musical notation for measures 233-236 in bass clef, 3/4 time. The music continues with eighth notes and slurs.

237

237

Musical notation for measures 237-239 in bass clef, 3/4 time. Includes fingerings (2, 2, 2, 2, 3, 4, 1) and slurs.

240

240 *p*

Musical notation for measures 240-243 in bass clef, 3/4 time. Includes fingerings (2, 1, 2, 2, 4, 2, 4, 3, 4, 3, 1, 2) and a piano (*p*) dynamic.

244

244 *mf*

Musical notation for measures 244-246 in bass clef, 3/4 time. Includes fingerings (4, 3, 1) and a mezzo-forte (*mf*) dynamic.

247

247 *ff*

Musical notation for measures 247-250 in bass clef, 3/4 time. Includes triplets and a fortissimo (*ff*) dynamic.

Tempo I (♩ = ca. 138)

250

250 *sff* *strepitoso*

Musical notation for measures 250-253 in bass clef, 3/4 time. Includes triplets and a fortissimo (*sff*) dynamic with the instruction *strepitoso*.

254

254

Musical notation for measures 254-258 in bass clef, 3/4 time. Includes a star symbol and slurs.

259

259

Musical notation for measures 259-262 in bass clef, 3/4 time. Includes slurs and a flat sign.

263

ff *veemente*

This system contains measures 263 through 266. It is written in a grand staff with a bass clef on the left and a treble clef on the right. The music features a series of chords and melodic lines. Measure 263 starts with a bass clef and a common time signature. There are dynamic markings *ff* and *veemente* starting in measure 264. Accents and slurs are used throughout the passage.

267

This system contains measures 267 through 270. It is written in a grand staff with a treble clef on the left and a bass clef on the right. The music continues with complex rhythmic patterns and slurs. Measure 267 starts with a treble clef and a common time signature. There are dynamic markings *ff* and *veemente* from the previous system. Accents and slurs are used throughout the passage.

270

This system contains measures 270 through 273. It is written in a grand staff with a treble clef on the left and a bass clef on the right. The music continues with complex rhythmic patterns and slurs. Measure 270 starts with a treble clef and a common time signature. There are dynamic markings *ff* and *veemente* from the previous system. Accents and slurs are used throughout the passage.

273

p

This system contains measures 273 through 276. It is written in a grand staff with a treble clef on the left and a bass clef on the right. The music continues with complex rhythmic patterns and slurs. Measure 273 starts with a treble clef and a common time signature. There are dynamic markings *ff* and *veemente* from the previous system. Accents and slurs are used throughout the passage.

310

313

accel.

Vivace e Agitato
316 * (♩ = ca.152) *marcatissimo*

ff

321

f brillante

325

ff

329

332

Con tutta forza

336

mp *Poco allarg.* *fff*