

Fall 12-12-2021

Concertina for 12 Musicians

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CONCERTINA FOR 12 MUSICIANS

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CONCERTINA FOR 12 MUSICIANS

A Thesis Presented to the Graduate Faculty of the

Meadows School of the Arts

Southern Methodist University

in

Partial Fulfillment of the Requirements

for the degree of

Master of Music

with a

Major in Music Composition

by

Michael Boss

B.M., Film Scoring, The Berklee College of Music

December 18, 2021

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B.M. Film Scoring, The Berklee College of Music, 2008

Concertina for 12 Musicians

Advisor: Dr. Lane Harder

Master of Music conferred December 18, 2021

Thesis completed December 6, 2021

There is ample repertoire that demonstrates bitonality and polytonality. Composers like Bartok used bitonality in his piano piece *Mikrokosmos*. Within neo-classicalism, Stravinsky used an aggressive and biting bitonality in his most famous work, *The Rite of Spring*.

But these techniques are not exclusive to the orchestral or chamber music idioms. Jazz bassist and composer Charles Mingus was no stranger to executing these schemes within the improvisational work *Zoo-Bab-Da-Oo-Ee*, a simple blues tune he wrote early in the development of his musical canon. Over the course of the piece, the harmonic tissue becomes thematic. It is common practice within this work to use extended tertian harmonies and key center movement by whole steps. Further, there are “bimodalities” demonstrated: Lydian, Phrygian, Dorian, and melodic minor. The phrasing within this section includes three voices that “breathe” together, providing contrapuntal elements that create harmonic tranquility. Tri-tonality is also used melodically.

Concertina for 12 Musicians champions several techniques and harmonic schemes: whole tone motion, bimodality, extended tertian harmonies. There are even contemporary harmonic concepts found in the work of artists like Bill Evans and Brian Wilson. The *Concertinas* main focus, however, is to champion the notion that creating harmony with three keys simultaneously is not only possible but palatable.

The number of instruments within the *Concertina for 12 Musicians* compared with standard repertoire is underutilized. This instrumentation is the perfect balance between large-scale symphonic instrumentation and chamber instrumentation. The number of strings, woodwinds, brass, and percussion gives the listener a “full sound” without the same amount of personnel within the symphonic orchestra idiom. The leaner texture from this instrumentation produces a sound that is more preferable to this chamber setting. This piece is an example of 12 soloists playing a virtuosic chamber work, creating sound worlds that offer each player several moments in the spotlight during this 16-minute opus.

Instrumentation :

Clarinet in Bb

Bassoon

Bass Clarinet

Horn in F

Percussion 1: Vibraphone, Susp. Cymbals, Bass Drum, Tambourine

Percussion 2: Susp. Cymbals, Bass Drum, Marimba

Piano

Violin I

Violin II

Viola

Cello

Double Bass

Duration: 15-16min ca.

CONCERTINA FOR 12 MUSICIANS

m. boss (b. 1985)

Andantino ♩ = 80

The musical score for "Concertina for 12 Musicians" is a page from the full score. It features 12 staves, each representing a different instrument or section of the ensemble. The instruments listed are: Clarinet in B♭, Bassoon, Bass Clarinet, Horn in F, Glockenspiel, Vibraphone, Marimba, Tambourine, Cymbals, Bass Drum, Piano, Violin I, Violin II, Viola, Cello, and Double Bass. The music is set in common time (indicated by a '4' below the staff) and uses a key signature of one sharp. Dynamic markings such as 'p' (piano), 'f' (forte), and 'pizz.' (pizzicato) are included. Measure numbers are present at the beginning of each staff.

Bb Cl. *p* *f* — *p*
 Bsn. *p* *f* — *p* *p* — *f* — *p*
 B. Cl. *p* — *f* — *p* *p* — *f* — *p*
 Hn. *p* — *f* — *p* *p* — *f* — *p*
 Glk.
 Vib. *f* — *p* *f* — *p* *f* — *p* *f* Ped.
 Mrb.
 Tamb.
 Cym. *p* — *f* — *p* *f* — *p*
 B. Dr. *f* — *p*

 Pno. *f* — *p* *f*

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

14

rit. Adagio $\text{♩} = 60$

B♭ Cl. *p* — *f*

Bsn. *p* — *f*

B. Cl. *p* — *f* > *p*

Hn. *fp* — *p* — *f* — *p*

Glk.

Vib. *p* — *p Ped.* — *f* — *p*

Mrb.

Tamb.

Cym. *p* — *f*

B. Dr.

Pno *p* — *Ped. ad lib*

Vln. I arco — *p* — *f*

Vln. II arco — *p* — *f*

Vla. arco — *p* — *f*

Vc. *p* — *f* — *p* — *f*

D.B. *p* — *f* — *p* — *f*

a tempo

B. Cl. — — — *f* — *p*
 Bsn. — — — *f* — *p* *f*
 B. Cl. *p* — — *f* — *p* *p*
 Hn. — — — — — —
 Glk. *p* — — *f* — *p*
 Vib. — — — *f* — *p*
 Mrb. — — — — — —
 Tamb. — — — — — —
 Cym. — — — — — —
 B. Dr. — — — — — —
 Pno. — — — *p* — —
 Ped.
 Vln. I — — — — — —
 Vln. II — — — — — —
 Vla. — — — — — —
 Vc. — — — — — —
 D.B. — — — — — —

Bb Cl. *f*
 Bsn. *p*
 B. Cl. *p*
 Hn. *f* = *p*
 Glk. *p* *f*
 Vib. *p* *f*
 Mrb.
 Tamb.
 Cym.
 B. Dr.
 Pno. *f* *p*
 Vin. I *fp*
 Vln. II *fp*
 Vla. *f* = *p*
 Vc. *f* = *p*
 D.B. *f* = *p*

Bb Cl.

 Bsn.

 B. Cl.

 Hn.

 Glk.

 Vib.

 Mrb.

 Tamb.

 Cym.

 B. Dr.

 Pno.

 Vln. I

 Vln. II

 Vla.

 Vc.

 D.B.

f

B. Cl. 26
 Bsn. p
 f
 B. Cl. p
 f
 Hn. 26
 Glk.
 Vib. Ped. f
 Mrlb. 26
 Tamb.
 Cym.
 B. Dr. 26
 Pno. f p
 f p
 Vln. I p
 Vln. II fp f p
 Vla. p
 Vc. p f p
 D.B. p f p

32

29

B♭ Cl.

Bsn.

B. Cl.

Hn.

Glk.

Vib.

Mrb.

Tamb.

Cym.

B. Dr.

29

Pno.

Vln. I

Vln. II

Vla.

Vc.

D.B.

This musical score page contains ten staves of music. The top section (measures 29-31) features brass (B♭ Cl., Bsn., B. Cl.), woodwind (Hn., Glk., Vib.), and percussion (Mrb., Tamb.) instruments. The middle section (measures 32-34) features the Cymbals (Cym.) and Bass Drum (B. Dr.). The bottom section (measures 35-37) features the Piano (Pno.) and string instruments (Vln. I, Vln. II, Vla., Vc., D.B.). Dynamic markings include *p*, *f*, and *mf*. Performance instructions like "Ped." are also present. Measure numbers 29, 32, and 35 are indicated at the start of their respective sections.

3d

B. Cl. *p*

Bsn. *p f*

B. Cl. *p*

Hn. *f = p*

Glk. *f = p*

Vib. *f*

Mrb.

Tamb.

Cym.

B. Dr. *p < f = p*

Pno. *p* *f* *p* *3* *p* *brillante* *ff*

Ped.

Vln. I *f = p*

Vln. II *f = p*

Vla. *f = p*

Vc. *f = p*

D.B. *f = p*

8^{ta}

arco

p arco f = p

p f = p *misterioso*

p arco f = p f *misterioso*

p f = p f *f*

pizz.

arco

B. Cl. 39
 Bsn.
 B. Cl.
 Hn. 39
 Glk. 39
 Vib.
 Mrb. 39
 Tamb.
 Cym.
 B. Dr. 39

 Pno. 39
 Vln. I p
 Vln. II f
 Vla. p
 Vc. p
 D.B. f

Pno. pp
 Vln. I f
 Vln. II p
 Vla. p
 Vc. f
 D.B. pizz.

B. Cl. p
 Bsn.
 B. Cl.
 Hn.
 Glk.
 Vib.
 Mrb.
 Tamb.
 Cym.
 B. Dr.

 Pno. f
 Vln. I p
 Vln. II f
 Vla. f
 Vc. p
 D.B. f

Bb Cl.

 Bsn.

 B. Cl.

 Hn.

 Glk.

 Vib.

 Mrb.

 Tamb.

 Cym.

 B. Dr.

 Pno.

 Vln. I

 Vln. II

 Vla.

 Vc.

 D.B.

B♭ Cl. *p*
 Bsn. *f* *p* *p* *f* *p*
 B. Cl. *f* *p* *p* *f* *p*
 Hn. *p* *f* *p*
 Glk.
 Vib.
 Mrb.
 Tamb.
 Cym.
 B. Dr.
 Pno. *p* *p* *Ped.*
 Vln. I *f* *p* *p* *f* *p*
 Vln. II *f* *p* *p* *f* *p*
 Vla. *p*
 Vc. *p*
 D.B. *p*

Bb Cl. *Sf*
p *f* *p*
 Bsn.
p *f*
 B. Cl.
p
 Hn.
 Glk. *mf* *p* *p* *mf*
 Vib.
 Mrb.
 Tamb.
 Cym.
 B. Dr.
 Pno. *f* *p* *f* *p*
 Vln. I *f* *p*
 Vln. II *f* *p*
 Vla. *f* *p*
 Vc. *f* *p*
 D.B. *f* *p*

Bb Cl.

 Bsn.

 B. Cl.

 Hn.

 Glk.

 Vib.

 Mrb.

 Tamb.

 Cym.

 B. Dr.

 Pno.

 Vln. I

 Vln. II

 Vla.

 Vc.

 D.B.

Bb Cl. *f*
 Bsn.
 B. Cl. *fp* *p* *f* > *p*
 Hn. *fp* *p* *f* > *p*
 Glk.
 Vib. *f* *p* *f*
 Mrb.
 Tamb.
 Cym. *f* *p*
 B. Dr.

 Pno. *(δ⁹)* *p* *f* *p*

 Vln. I *f* > *p* *p* *f* > *p*
 Vln. II *f* > *p* *p* *f* > *p*
 Vla. *f* > *p* *p* *f* > *p*
 Vc. *f* > *p* *p* *f* > *p*
 D.B. *f* > *p* *p* *f* > *p*

70

B♭ Cl. 67

Bsn. *p* — *f* — *p*

B. Cl. *p* — *f* — *p*

Hn. *f* — *p* — *p* — *fp* — *p* — *f*

Glk.

Vib.

Mrb.

Tamb.

Cym.

B. Dr.

Pno. *f* — *p* — *Ped.*

Vln. I *f*

Vln. II *f*

Vla. *f*

Vc. *f*

D.B. *f*

This musical score page contains ten staves of music. The instruments listed from top to bottom are: Bassoon (B♭ Cl.), Bassoon (Bsn.), Bassoon (B. Cl.), Horn (Hn.), Glissando (Glk.), Vibraphone (Vib.), Marimba (Mrb.), Tambourine (Tamb.), Cymbals (Cym.), and Bass Drum (B. Dr.). The piano (Pno.) staff is shown separately below the main group. Measure 67 begins with dynamic *p*, followed by *f*, then *p*. Measures 68-70 show a sequence of dynamics: *p*, *fp*, *p*, and *f*. Measures 71-73 are mostly rests. Measures 74-76 show sustained notes with dynamic changes. Measures 77-79 are mostly rests. Measures 80-82 show sustained notes with dynamic changes. Measures 83-85 are mostly rests. Measures 86-88 show sustained notes with dynamic changes. Measures 89-91 are mostly rests. Measures 92-94 show sustained notes with dynamic changes. Measures 95-97 are mostly rests. Measures 98-100 show sustained notes with dynamic changes.

a tempo

B♭ Cl. 73

Bsn. f p

B. Cl. > p f p

Hn. p fp

Glk. 73

Vib. f Ped.

Mrb. 73

Tamb. 73

Cym. 4

B. Dr. > f

Pno. 73 f p

Vln. I ff

Vln. II ff

Vla. ff

Vc. arco > ff p

D.B. arco > ff p

Bi Cl. 

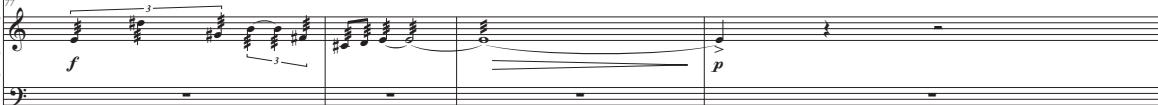
 Bsn. 

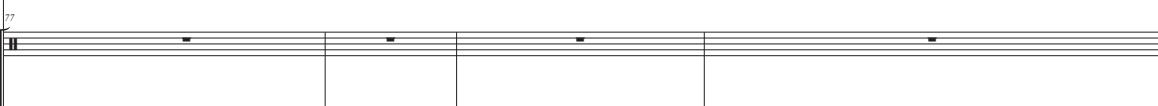
 B. Cl. 

 Hn. 

 Glk. 

 Vib. 

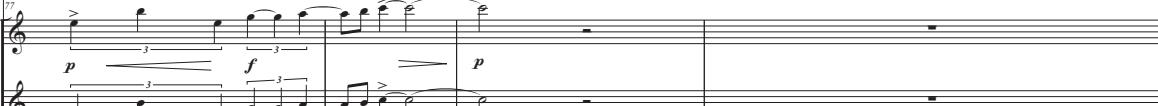
 Mrb. 

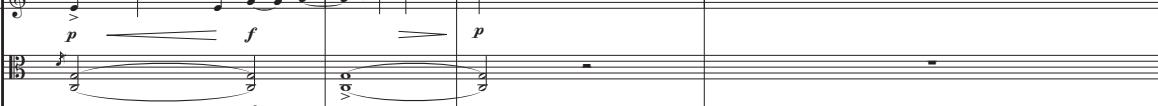
 Tamb. 

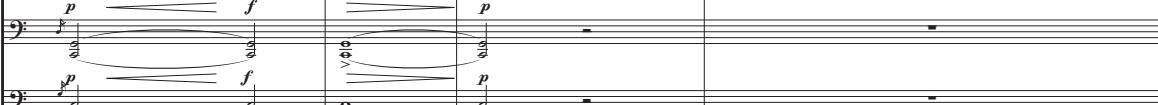
 Cym. 

 B. Dr. 

Pno. 

 Vln. I 

 Vln. II 

 Vla. 

 Vc. 

 D.B. 

B♭ Cl. *sl*
f — *p* — *f* — *f*
 Bsn. *f* — *p* — *f* — *ff*
 B. Cl. *f* — *p* — *f* — *ff*
 Hn. *f* — *p* — *fp* —
 Glk. *sl*
 Vib.
 Mrb.
 Tamb.
 Cym.
 B. Dr. *ff* — *p* —
 Pno. *f*
 Vln. I *ff* — *p* — *p* — *f*
 Vln. II *ff* — *p* — *p* — *f*
 Vla. *ff* — *p* — *p* — *f*
 Vc. *ff* — *p* — *p* — *f*
 D.B. *ff* — *p* — *p* — *f*

86 88 Adagio $\bullet = 60$

rit.

B♭ Cl. Bsn. B. Cl. Hn. Glk. Vib. Mrb. Tamb. Cym. B. Dr.

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

Detailed description: This is a page from a musical score. It contains eight staves of music, each with a different instrument. The instruments are: Bass Clarinet (B♭ Cl.), Bassoon (Bsn.), Bassoon (B. Cl.), Horn (Hn.), Glockenspiel (Glk.), Vibraphone (Vib.), Marimba (Mrb.), Tambourine (Tamb.), Cymbal (Cym.), Bass Drum (B. Dr.), Piano (Pno.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Cello (Vc.), and Double Bass (D.B.). The score is in 2/4 time. Measure 86 starts with a dynamic of *f*. Measures 87 and 88 begin with a dynamic of *p*. Measure 88 ends with a dynamic of *f*. The piano part has a dynamic of *f* at measure 86, *p* at measure 87, and *f* at measure 88. The strings (Violins, Violas, Cellos, Double Bass) play eighth-note patterns throughout the measures. The bassoon and horn parts also contribute to the harmonic texture.

accelerando

99

B♭ Cl.

Bsn.

B. Cl.

Hn.

Glk.

Vib.

Mrb.

Tamb.

Cym.

B. Dr.

Pno.

Vln. I

Vln. II

Vla.

Vc.

D.B.

Andante $\downarrow = 77$

Bsn.

B. Cl.

Hn.

Glk.

Vib.

Mrb.

Tamb.

Cym.

B. Dr.

Pno.

Vln. I

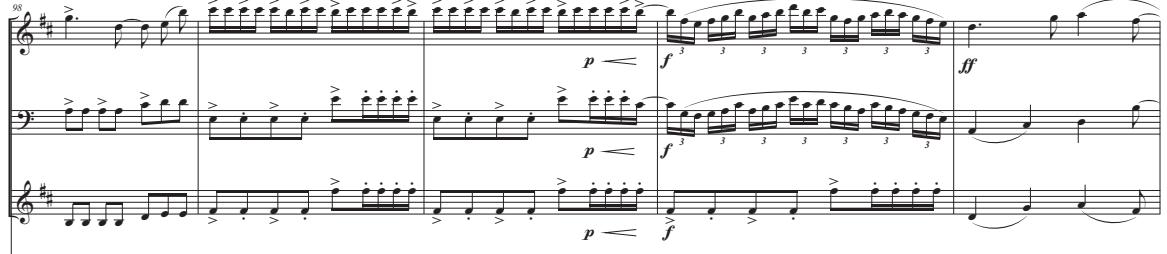
Vln. II

Vla.

Vc.

D.B.

98

B. Cl. 

Bsn. 

B. Cl. 

Hn. 

Glk. 

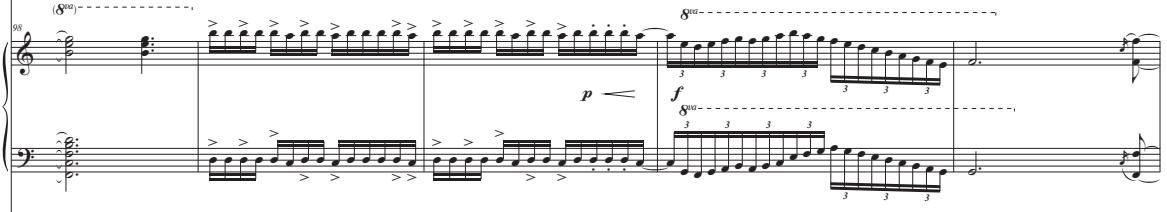
Vib. 

Mrb. 

Tamb. 

Cym. 

B. Dr. 

(800) 

Vln. I 

Vln. II 

Vla. 

Vc. 

D.B. 

Bb Cl. *f*
 Bsn. *p* *fp*
 B. Cl. *f* *p* *fp*
 Hn. *f*
 Glk.
 Vib.
 Mrb. *p* *fp*
 Tamb.
 Cym.
 B. Dr.
 Pno. *p* *f*
 Vln. I *f* *p* *fp*
 Vln. II *f* *p* *fp*
 Vla. *f* *p* *fp*
 Vc. *f* *p* *fp*
 D.B. *f* *p* *fp*

112

B♭ Cl. *fp*

Bsn. *fp* *f* *f*

B. Cl. *fp* *f* *p*

Hn. *ff*

Glk.

Vib. *f Ped.*

Mrb. *fp* *ff*

Tamb.

Cym.

B. Dr. *p* *f*

Pno. *f* *ff*

Vln. I *fp* *ff* choke *p < f > p*

Vln. II *fp* *ff* choke *p < f > p*

Vla. *fp* *ff* choke *p < f > p*

Vc. *fp* *ff* choke *p < f > p*

D.B. *fp* *ff* *p < f > p*

118

B♭ Cl. *fp*

Bsn.

B. Cl. *fp*

Hn. *p f p*

Glk.

Vib.

Mrb. *f'p*

Tamb.

Cym.

B. Dr.

Pno. *Ped.*

Vln. I *f pizz.*

Vln. II *f pizz.*

Vla. *f pizz.*

Vc. *f pizz.*

D.B. *f*

Lento $\text{♩} = 55$

rit. *misterioso* *p*

misterioso *p*

B. Cl. *121*

 Bsn.

 B. Cl.

 Hn. *121*

 Glk. *121*

 Vib. *121*

 Mrb. *121*

 Tamb. *121*

 Cym. *121*

 B. Dr. *121*

 Pno. *121*

 Vln. I *121*

 Vln. II *121*

 Vla. *121*

 Vc. *121*

 D.B. *121*

B. Cl. *fp*
 Bsn.
 B. Cl. *fp*
 Hn. *fp*
 Glk.
 Vib. *f Ped.*
 Mrb.
 Tamb.
 Cym.
 B. Dr.
 Pno. *p*
 Vln. I
 Vln. II
 Vla.
 Vc.
 D.B.

B♭ Cl.

Bsn.

B. Cl.

Hn.

Glk.

Vib.

Mrb.

Tamb.

Cym.

B. Dr.

Pno.

Vln. I

Vln. II

Vla.

Vc.

D.B.

B. Cl. *f*
 Bsn. *f*
 B. Cl. *f*
 Hn. *f*
 Glk.
 Vib. *f*
 Mrb.
 Tamb.
 Cym.
 B. Dr.
 Pno. *f*
 Vln. I
 Vln. II
 Vla. *f*
 Vc. *f*
 D.B. *f*

a tempo

B-Cl. Bsn. B. Cl. Hn. Glk. Vib. Mrb. Tamb. Cym. B. Dr.

Pno.

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

156 *a tempo*

B♭ Cl. *p*

Bsn. *p*

B. Cl. *f* *p*

Hn.

Glk.

Vib. *p* *Ped.* *f* *p* *f*

Mrb.

Tamb.

Cym.

B. Dr.

Pno. *p* *Ped.*

Vln. I *f* *pizz.* *arco* *p* *f*

Vln. II *f* *pizz.* *arco* *p* *f*

Vla. *f* *arco* *p* *f*

Vc. *p* *arco* *f* *p*

D.B. *p* *f* *p* *f*

B. Cl. *164*
 Bsn.
 B. Cl.
 Hn. *f*
 Glk.
 Vib. *Ped.* *p* *f*
 Mrb.
 Tamb.
 Cym. *p* *f*
 B. Dr.
 Pno. *p* *f* *p* *f*
Ped.
 Vln. I *p*
 Vln. II *p*
 Vla.
 Vc. *f* *p*
 D.B. *p*

B. Cl. *accelerando*
 Bsn.
 B. Cl.
 Hn.
 Glk.
 Vib.
 Mrb.
 Tamb.
 Cym. **p**
 B. Dr.
 Pno.
 Vln. I
 Vln. II
 Vla.
 Vc.
 D.B.

Andante $\text{♩} = 70$

B♭ Cl. *ff*

Bsn.

B. Cl. *f*

Hn. *f* $\xrightarrow{\text{—}} p$ *f*

Glk.

Vib.

Mrb.

Tamb.

Cym.

B. Dr.

Pno. *f* *mf* *Ped.*

Vln. I *p* *f*

Vln. II *f* *p* *f*

Vla. *f* *p* *f*

Vc. *f* *p* *f* *p*

D.B. *f* *p* *f* *p*

Bb Cl. *p* *f* *p* *f*
 Bsn. *p* *f* *p* *f*
 B. Cl. *p* *f* *p* *f*
 Hn. *p* *f*
 Glk.
 Vib.
 Mrb.
 Tamb.
 Cym. *p* *f* *p*
 B. Dr. *p* *f* *p*
 Pno. *p* *f* *p* *f*
 Vln. I *p* *f* *p* *f*
 Vln. II *p* *f* *p* *f*
 Vla. *p* *f* *p* *f*
 Vc. *p* *f* *p* *f*
 D.B. *f* *p* *f*

Bb Cl. 188
 Bsn.
 B. Cl.
 Hn.
 Glk. 188
 Vib.
 Mrb. 188
 Tamb.
 Cym.
 B. Dr. 188
 Pno. 188
 Vln. I
 Vln. II
 Vla.
 Vc.
 D.B.

Bb Cl. *f*
 Bsn.
 B. Cl. *fp* *f*
 Hn. *p*
 Glk.
 Vib.
 Mrb. *p* *f*
 Tamb.
 Cym.
 B. Dr.
 Pno. *p*
 Vln. I
 Vln. II
 Vla.
 Vc. *pizz.* *f*
 D.B. *pizz.* *f*

200

197 rit. - - - - a tempo

B♭ Cl. dolce

Bsn. dolce

B. Cl.

Hn. dolce

Glk.

Vib.

Mrb. *P* Ped.

Tamb.

Cym.

B. Dr.

197 Pno. *f* *p* *p*

Vln. I *f* *p* *p*

Vln. II *f* *p* *p*

Vla. *f* *p* *p*

Vc. arco *p* solo 8va *f*

D.B. *p* *f*

203

B♭ Cl.

Bsn.

B. Cl.

Hn.

Glk.

Vib.

Mrb.

Tamb.

Cym.

B. Dr.

203

Pno.

Vln. I

Vln. II

Vla.

Vc.

D.B.

dolce

express.

p

f

p

f

p

f

p

f

p

f

p

p

f

p

p

p

p

p

p

Bb Cl. *f*
 Bsn. *p*
 B. Cl. *f* *p*
 Hn. *fp* *p* *f*
 Glk.
 Vib. *f* *Ped.*
 Mrb.
 Tamb.
 Cym.
 B. Dr.
 Pno. *f* *p*
 Vln. I
 Vln. II
 Vla.
 Vc.
 D.B. *f* *p*

213

B♭ Cl.

Bsn.

B. Cl.

Hn.

Glk.

Vib.

Mrb.

Tamb.

Cym.

B. Dr.

Pno.

Vln. I

Vln. II

Vla.

Vc.

D.B.

The musical score page 217 features a grid of 15 instrument staves. The top row consists of B♭ Clarinet, Bassoon, Bass Clarinet, Horn, Glockenspiel, Vibraphone, and Marimba. The middle row includes Tambourine, Cymbals, Bass Drum, and two staves for the Piano. The bottom row contains Violin I, Violin II, Viola, Cello, and Double Bass. Each staff has a tempo marking '213' at the beginning. Dynamics such as 'f' (fortissimo) and 'p' (pianissimo) are indicated throughout the score. Performance instructions like 'f' and 'p' are placed directly below specific staves, particularly the lower strings and bassoon.

223

Allegretto $\downarrow = 100$

Bsn.

B. Cl.

Hn.

Glk.

Vib.

Mrb.

Tamb.

Cym.

B. Dr.

Pno.

Vln. I

Vln. II

Vla.

Vc.

D.B.

B♭ Cl. 229
 Bsn.
 B. Cl.
 Hn.
 Glk.
 Vib.
 Mrb.
 Tamb.
 Cym.
 B. Dr.
 Pno.
 Vln. I
 Vln. II
 Vla.
 Vc.
 D.B.

Bb Cl. *f*
 Bsn. >
 B. Cl. >
 Hn. > *f* > *p* *fp*
 Glk.
 Vib.
 Mrb.
 Tamb. > > > > > > > >
 Cym.
 B. Dr.
 Pno. *f* *agitato*
 Vln. I 3 3 3 3
 Vln. II 3 3 3 3
 Vla. 3 3 3 3
 Vc. > arco > > >
 D.B. > *f* arco > > >

B♭ Cl.

Bsn.

B. Cl.

Hn. 241 3 3 3 > 3 f 3 ff p

Glk.

Vib.

Mrb.

Tamb. > > > > > > > > >

Cym.

B. Dr. 241

Pno. 241 p dolce

Vln. I f p f fp

Vln. II f p f

Vla. f p f

Vc. > p p f

D.B. > p p f

246 *espress.*

B♭ Cl. *p* *f* *p* *poco*

Bsn. *p* *f* *p* *poco*

B. Cl. *p* *f* *p* *poco*

Hn. *dolce* *p* *f* *p* *poco*

Glk. *246*

Vib. *f Ped.* *p* *poco*

Mrb. *246*

Tamb. *246*

Cym. *p* *f* *p*

B. Dr. *p* *f* *p*

Pno. *246* *p* *f* *mf* *p*

Vln. I *p* *f* *p* *poco*

Vln. II *p* *f* *p* *poco*

Vla. *p* *f* *p* *poco*

Vc. *arco* *p* *f* *p* *poco*

D.B. *p* *f* *p* *poco*

CONCERTINA FOR 12 MUSICIANS

m. boss (b. 1985)

Andantino ♩ = 80

The musical score is organized into 12 staves, each representing a different instrument. The instruments are:

- Clarinet in B♭
- Bassoon
- Bass Clarinet
- Horn in F
- Glockenspiel
- Vibraphone
- Marimba
- Tambourine
- Cymbals
- Bass Drum
- Piano
- Violin I
- Violin II
- Viola
- Cello
- Double Bass

The score is set in common time (♩ = 80). Key signatures include one sharp throughout most of the piece. Dynamic markings such as *p* (pianissimo), *f* (fortissimo), and *pizz.* (pizzicato) are used. Measure numbers are indicated at the start of each staff.

Bb Cl. *p* *f* — *p*
 Bsn. *p* *f* — *p* *p* — *f* — *p*
 B. Cl. *p* — *f* — *p* *p* — *f* — *p*
 Hn. *p* — *f* — *p* *p* — *f* — *p*
 Glk.
 Vib. *f* — *p* *f* — *p* *f* — *p* *f* Ped.
 Mrb.
 Tamb.
 Cym. *p* — *f* — *p* *f* — *p*
 B. Dr. *f* — *p*

 Pno. *f* — *p* *f* — *p*

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

14

rit. Adagio $\text{♩} = 60$

B♭ Cl. *p* — *f*

Bsn. *p* — *f*

B. Cl. *p* — *f* > *p*

Hn. *fp* — *p* — *f* — *p*

Glk.

Vib. *p* — *p Ped.* — *f* — *p*

Mrb.

Tamb.

Cym. *p* — *f*

B. Dr.

Pno *p* — *Ped. ad lib*

Vln. I arco — *p* — *f*

Vln. II arco — *p* — *f*

Vla. arco — *p* — *f*

Vc. *p* — *f* — *p* — *f*

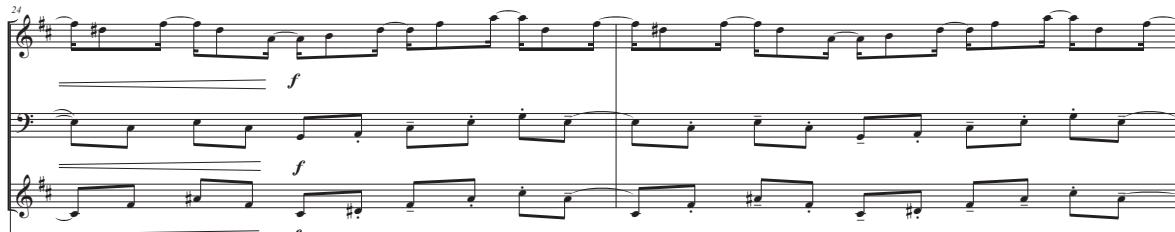
D.B. *p* — *f* — *p* — *f*

17 *a tempo*
 Bb Cl.
 Bsn.
 B. Cl.
 Hn.
 Glk.
 Vib.
 Mrb.
 Tamb.
 Cym.
 B. Dr.
 Pno.
 Vln. I
 Vln. II
 Vla.
 Vc.
 D.B.

Measure 17: Bb Cl. (f), Bsn. (f), B. Cl. (p), Hn. (f), Glk. (p), Vib. (f), Mrb., Tamb., Cym., B. Dr. (p).
 Measure 18: Bb Cl. (ff), Bsn. (ff), B. Cl. (f), Hn. (ff), Glk. (ff), Vib. (ff), Mrb., Tamb., Cym., B. Dr. (ff).
 Measure 19: Bb Cl. (ff), Bsn. (ff), B. Cl. (ff), Hn. (ff), Glk. (ff), Vib. (ff), Mrb., Tamb., Cym., B. Dr. (ff).
 Measure 20: Bb Cl. (ff), Bsn. (ff), B. Cl. (ff), Hn. (ff), Glk. (ff), Vib. (ff), Mrb., Tamb., Cym., B. Dr. (ff).

Ped. (Pedal) is indicated under the piano staff in measure 18.

Bb Cl. *f*
 Bsn. *p*
 B. Cl. *p*
 Hn. *f* = *p*
 Glk. *p* *f*
 Vib. *p* *f*
 Mrb.
 Tamb.
 Cym.
 B. Dr.
 Pno. *f* *p*
 Vin. I *fp*
 Vln. II *fp*
 Vla. *f* = *p*
 Vc. *f* = *p*
 D.B. *f* = *p*

Bb Cl. 

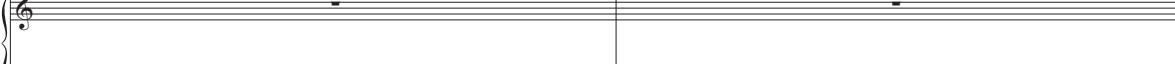
 Bsn. 

 B. Cl. 

 Hn. 

 Glk. 

 Vib. 

 Mrb. 

 Tamb. 

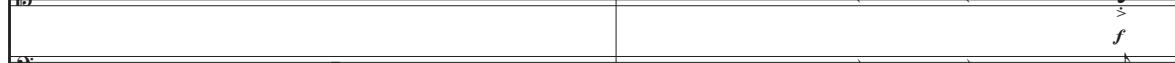
 Cym. 

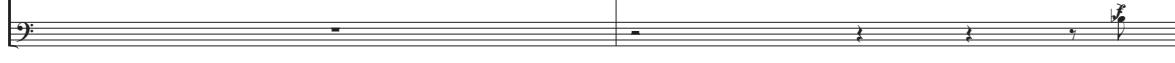
 B. Dr. 

 Pno. 

 Vln. I 

 Vln. II 

 Vla. 

 Vc. 

 D.B. 

B. Cl. 26
 Bsn. p
 f
 B. Cl. p
 f
 Hn. 26
 Glk.
 Vib. Ped. f
 Mrlb. 26
 Tamb.
 Cym.
 B. Dr. 26
 Pno. f p
 f p
 Vln. I p
 Vln. II fp f p
 Vla. p
 Vc. p f p
 D.B. p f p

32

29

B♭ Cl.

Bsn.

B. Cl.

Hn.

Glk.

Vib.

Mrb.

Tamb.

Cym.

B. Dr.

29

Pno.

Vln. I

Vln. II

Vla.

Vc.

D.B.

This musical score page contains ten staves of music. The top section (measures 29-31) features brass (B♭ Cl., Bsn., B. Cl.), woodwind (Hn., Glk., Vib.), and percussion (Mrb., Tamb.) instruments. The middle section (measures 32-34) features the Cymbals (Cym.) and Bass Drum (B. Dr.). The bottom section (measures 35-37) features the Piano (Pno.) and string instruments (Vln. I, Vln. II, Vla., Vc., D.B.). Dynamic markings include *p*, *f*, and *mf*. Performance instructions like "Ped." are present in the piano part. Measure numbers 29, 32, and 35 are indicated at the start of their respective sections.

3d

B. Cl. *p*

Bsn. *p f*

B. Cl. *p*

Hn. *f = p*

Glk. *f = p*

Vib. *f*

Mrb.

Tamb.

Cym.

B. Dr. *p < f = p*

Pno. *p* *f* *p* *3* *p* *brillante* *ff*

Ped.

Vln. I *f = p*

Vln. II *f = p*

Vla. *f = p*

Vc. *f = p*

D.B. *f = p*

8^{ta}

arco

p arco f = p

p f = p *misterioso*

p arco f = p f *misterioso*

p f = p f *f*

pizz.

arco

B. Cl. 39
 Bsn.
 B. Cl.
 Hn. 39
 Glk. 39
 Vib.
 Mrb. 39
 Tamb. 39
 Cym.
 B. Dr. 39

 Pno. 39
 Vln. I p
 Vln. II f
 Vla. >
 Vc. p
 D.B. p

 Pno. pp

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

 Vln. I f
 Vln. II p
 Vla. f
 Vc. p
 D.B. pizz.
 Vln. I f
 Vln. II p
 Vla. f
 Vc. p
 D.B. f

44

B♭ Cl.

Bsn.

B. Cl.

Hn.

Glk.

Vib.

Mrb.

Tamb.

Cym.

B. Dr.

Pno.

Vln. I

Vln. II

Vla.

Vc.

D.B.

fp

f

fp

fp

f_{Ped.}

p

ped.

f

p

f

f

p

p

f

p

p

f

p

f

p

p

f

f

pizz

arco

p

f

B♭ Cl. *p*
 Bsn. *f* *p* *p* *f* *p*
 B. Cl. *f* *p* *p* *f* *p*
 Hn. *p* *f* *p*
 Glk.
 Vib.
 Mrb.
 Tamb.
 Cym.
 B. Dr.
 Pno. *p* *p* *Ped.*
 Vln. I *f* *p* *p* *f* *p*
 Vln. II *f* *p* *p* *f* *p*
 Vla. *p*
 Vc. *p*
 D.B. *p*

Bb Cl. *Sf*
p *f* *p*
 Bsn.
p *f*
 B. Cl.
p
 Hn.
 Glk. *mf* *p* *p* *mf*
 Vib.
 Mrb.
 Tamb.
 Cym.
 B. Dr.
 Pno. *f* *p* *f* *p*
 Vln. I *f* *p*
 Vln. II *f* *p*
 Vla. *f* *p*
 Vc. *f* *p*
 D.B. *f* *p*

Bb Cl.

 Bsn.

 B. Cl.

 Hn.

 Glk.

 Vib.

 Mrb.

 Tamb.

 Cym.

 B. Dr.

 Pno.

 Vln. I

 Vln. II

 Vla.

 Vc.

 D.B.

Bb Cl. *f*
 Bsn.
 B. Cl. *fp* *p* *f* > *p*
 Hn. *fp* *p* *f* > *p*
 Glk.
 Vib. *f* *p* *f*
 Mrb.
 Tamb.
 Cym. *f* *p*
 B. Dr.

 Pno. *(δ⁹)* *p* *f* *p*

 Vln. I *f* > *p* *p* *f* > *p*
 Vln. II *f* > *p* *p* *f* > *p*
 Vla. *f* > *p* *p* *f* > *p*
 Vc. *f* > *p* *p* *f* > *p*
 D.B. *f* > *p* *p* *f* > *p*

70

B♭ Cl. 67

Bsn. *p* — *f* — *p*

B. Cl. *p* — *f* — *p*

Hn. *f* — *p* — *p* — *fp* — *p* — *f*

Glk.

Vib.

Mrb.

Tamb.

Cym.

B. Dr.

Pno. *f* — *p* — *Ped.*

Vln. I *f*

Vln. II *f*

Vla. *f*

Vc. *f*

D.B. *f*

a tempo

B♭ Cl. Bsn. B. Cl. Hn. Glk. Vib. Mrb. Tamb. Cym. B. Dr.

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

Bi Cl. 

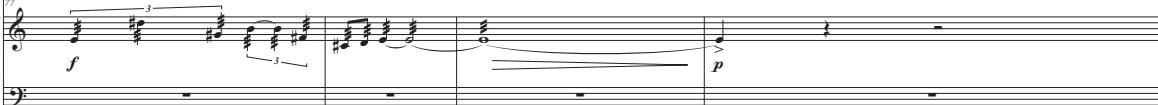
 Bsn. 

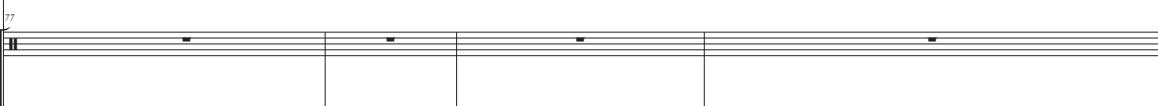
 B. Cl. 

 Hn. 

 Glk. 

 Vib. 

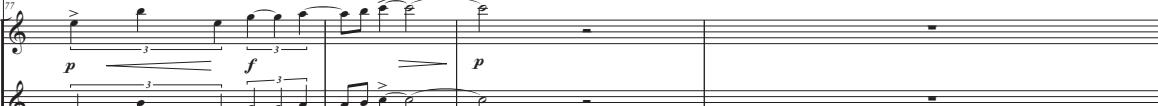
 Mrb. 

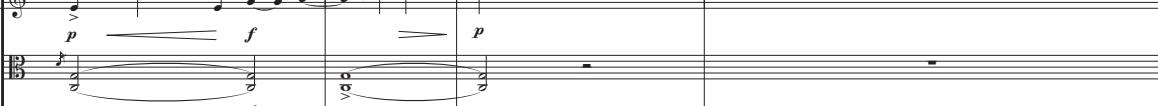
 Tamb. 

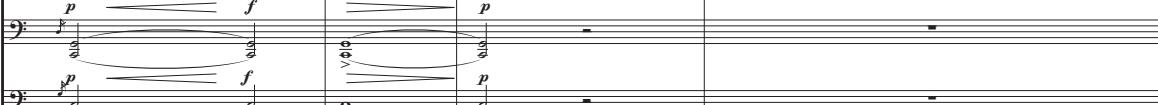
 Cym. 

 B. Dr. 

Pno. 

 Vln. I 

 Vln. II 

 Vla. 

 Vc. 

 D.B. 

B♭ Cl. *sl*
f — *p* — *f* — *f*
 Bsn. *f* — *p* — *f* — *ff*
 B. Cl. *f* — *p* — *f* — *ff*
 Hn. *f* — *p* — *fp* —
 Glk. *sl*
 Vib.
 Mrb.
 Tamb.
 Cym.
 B. Dr. *ff* — *p* —
 Pno. *f*
 Vln. I *sl*
f — *p* — *p* — *f*
 Vln. II *sl*
f — *p* — *p* — *f*
 Vla. *sl*
f — *p* — *p* — *f*
 Vc. *sl*
f — *p* — *p* — *f*
 D.B. *sl*
f — *p* — *p* — *f*

88

rit. Adagio = 60

B♭ Cl.

Bsn.

B. Cl.

Hn.

Glk.

Vib.

Mrb.

Tamb.

Cym.

B. Dr.

Pno.

Vln. I

Vln. II

Vla.

Vc.

D.B.

86

87

88

89

Ped. ad lib.

accelerando

99

B♭ Cl.

Bsn.

B. Cl.

Hn.

Glk.

Vib.

Mrb.

Tamb.

Cym.

B. Dr.

Pno.

Vln. I

Vln. II

Vla.

Vc.

D.B.

Andante $\downarrow = 77$

Bsn.

B. Cl.

Hn.

Glk.

Vib.

Mrb.

Tamb.

Cym.

B. Dr.

Pno.

Vln. I

Vln. II

Vla.

Vc.

D.B.

98

B♭ Cl. 

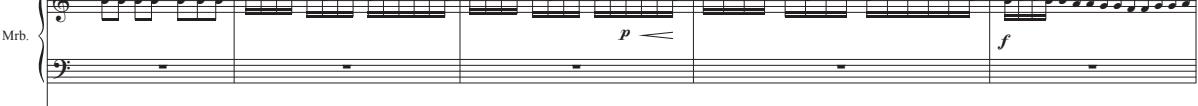
Bsn. 

B. Cl.

Hn. 

Glk. 

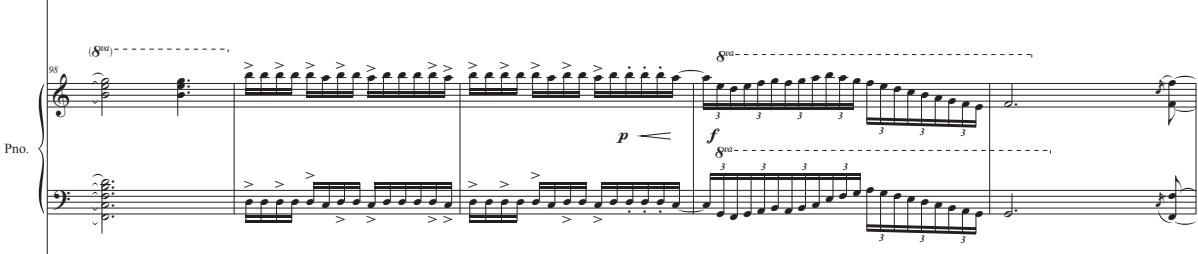
Vib. 

Mrb. 

Tamb. 

Cym. 

B. Dr. 

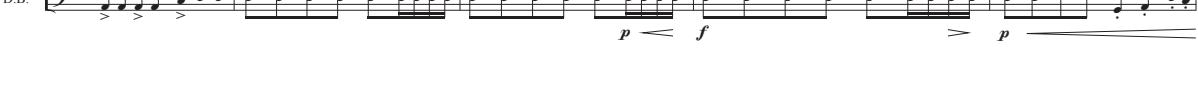
(80a) 

Pno. 

Vln. I 

Vln. II 

Vla. 

Vc. 

D.B. 

Bb Cl. *f*
 Bsn. *p* *fp*
 B. Cl. *f* *p* *fp*
 Hn. *f*
 Glk.
 Vib.
 Mrb. *p* *fp*
 Tamb.
 Cym.
 B. Dr.
 Pno. *p* *f*
 Vln. I *f* *p* *fp*
 Vln. II *f* *p* *fp*
 Vla. *f* *p* *fp*
 Vc. *f* *p* *fp*
 D.B. *f* *p* *fp*

112

B♭ Cl. *fp*

Bsn. *fp* *f* *f*

B. Cl. *fp* *f* *p*

Hn. *ff*

Glk.

Vib. *f Ped.*

Mrb. *fp* *ff*

Tamb.

Cym.

B. Dr. *p* *f*

Pno. *f* *ff*

Vln. I *fp* *ff* choke *p < f > p*

Vln. II *fp* *ff* choke *p < f > p*

Vla. *fp* *ff* choke *p < f > p*

Vc. *fp* *ff* choke *p < f > p*

D.B. *fp* *ff* *p < f > p*

118

B♭ Cl. *fp*

Bsn.

B. Cl. *fp*

Hn. *p f p*

Glk.

Vib.

Mrb. *f'p*

Tamb.

Cym.

B. Dr.

Pno. *Ped.*

Vln. I *f*

Vln. II *f*

Vla. *f*

Vc. *f*

D.B. *f*

Lento $\text{♩} = 55$

rit.

misterioso

p

misterioso

p

B. Cl. *121*

 Bsn.

 B. Cl.

 Hn.

 Glk.

 Vib.

 Mrb.

 Tamb.

 Cym.

 B. Dr.

 Pno.

 Vln. I

 Vln. II

 Vla.

 Vc.

 D.B.

B. Cl. *fp*
 Bsn.
 B. Cl. *fp*
 Hn. *fp*
 Glk.
 Vib. *f Ped.*
 Mrb.
 Tamb.
 Cym.
 B. Dr.
 Pno. *p*
 Vln. I
 Vln. II
 Vla.
 Vc.
 D.B.

B♭ Cl.

Bsn.

B. Cl.

Hn.

Glk.

Vib.

Mrb.

Tamb.

Cym.

B. Dr.

Pno.

Vln. I

Vln. II

Vla.

Vc.

D.B.

135

p *f*

p *f*

p

p

p

p

p

p

p

f *p*

p *f* *f* *p*

p *pizz.* *f* *p*

p *pizz.* *f* *p*

p *pizz.* *f* *p*

p *pizz.* *f* *p*

B. Cl. *f*
 Bsn. *f*
 B. Cl. *f*
 Hn. *f*
 Glk.
 Vib. *f*
 Mrb.
 Tamb.
 Cym.
 B. Dr.
 Pno. *f*
 Vln. I
 Vln. II
 Vla. *f*
 Vc. *f*
 D.B. *f*

a tempo

B-Cl. Bsn. B. Cl. Hn. Glk. Vib. Mrb. Tamb. Cym. B. Dr.

Pno.

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

156 *a tempo*

B♭ Cl. *p*

Bsn. *p*

B. Cl. *f* *p*

Hn.

Glk.

Vib. *p* *Ped.* *f* *p* *f*

Mrb.

Tamb.

Cym.

B. Dr.

Pno. *p* *Ped.*

Vln. I *f* *pizz.* *arco* *p* *f*

Vln. II *f* *pizz.* *arco* *p* *f*

Vla. *f* *arco* *p* *f*

Vc. *p* *arco* *f* *p*

D.B. *p* *f* *p* *f*

B. Cl. *164*
 Bsn.
 B. Cl.
 Hn. *f*
 Glk.
 Vib. *Ped.* *p* *f*
 Mrb.
 Tamb.
 Cym. *p* *f*
 B. Dr.
 Pno. *p* *f* *p* *f*
Ped.
 Vln. I *p*
 Vln. II *p*
 Vla.
 Vc. *f* *p*
 D.B. *p*

B. Cl. *accelerando*
 Bsn.
 B. Cl.
 Hn.
 Glk.
 Vib.
 Mrb.
 Tamb.
 Cym. **p**
 B. Dr.
 Pno.
 Vln. I
 Vln. II
 Vla.
 Vc.
 D.B.

Andante $\text{♩} = 70$

B♭ Cl. *ff*

Bsn.

B. Cl. *f*

Hn. *f* $\xlongequal{\text{—}} \text{p}$ *f*

Glk.

Vib.

Mrb.

Tamb.

Cym.

B. Dr.

Pno. *f* *mf* *Ped.*

Vln. I *p* *f*

Vln. II *f* *p* *f*

Vla. *f* *p* *f*

Vc. *f* *p* *f* *p*

D.B. *f* *p* *f* *p*

Bb Cl. *p* *f* *p* *f*
 Bsn. *p* *f* *p* *f*
 B. Cl. *p* *f* *p* *f*
 Hn. *p* *f*
 Glk.
 Vib.
 Mrb.
 Tamb.
 Cym. *p* *f* *p*
 B. Dr. *p* *f* *p*
 Pno. *p* *f* *p* *f*
 Vln. I *p* *f* *p* *f*
 Vln. II *p* *f* *p* *f*
 Vla. *p* *f* *p* *f*
 Vc. *p* *f* *p* *f*
 D.B. *f* *p* *f*

Bb Cl. 188
 Bsn.
 B. Cl.
 Hn.
 Glk. 188
 Vib.
 Mrb. 188
 Tamb.
 Cym.
 B. Dr. 188
 Pno. 188
 Vln. I
 Vln. II
 Vla.
 Vc.
 D.B.

Bb Cl. *f*
 Bsn.
 B. Cl. *fp* *f*
 Hn. *p*
 Glk.
 Vib.
 Mrb. *p* *f*
 Tamb.
 Cym.
 B. Dr.
 Pno. *p*
 Vln. I
 Vln. II
 Vla.
 Vc. *pizz.* *f*
 D.B. *pizz.* *f*

200

197 rit. - - - - - a tempo

B♭ Cl. dolce *p*

Bsn. dolce *f*

B. Cl. *f* *p*

Hn. *f* *p* *fp*

Glk.

Vib. *p* Ped.

Mrb. *fp* *fp* *f*

Tamb.

Cym.

B. Dr.

197 Pno. *f* *p* *p* Ped.

Vln. I *f* *p*

Vln. II *f* *p*

Vla. *f* *p*

Vc. *3* *3* *3* arco *p* solo *8va* *3*

D.B. *3* *3* *3* *3* *3* *3* *p* *f*

203

B♭ Cl. f

Bsn. f

B. Cl. p dolce

Hn. solo f

Glk.

Vib. f p

Mrb.

Tamb.

Cym. p f

B. Dr.

203

Pno. express. f p

Vln. I

Vln. II

Vla.

Vc. (δ⁰)

D.B. p f p p

Bb Cl. *f*
 Bsn. *p*
 B. Cl. *f* *p*
 Hn. *fp* *p* *f*
 Glk.
 Vib. *f* *Ped.*
 Mrb.
 Tamb.
 Cym.
 B. Dr.
 Pno. *f* *p*
 Vln. I
 Vln. II
 Vla.
 Vc.
 D.B. *f* *p*

213

B♭ Cl.

Bsn.

B. Cl.

Hn.

Glk.

Vib.

Mrb.

Tamb.

Cym.

B. Dr.

Pno.

Vln. I

Vln. II

Vla.

Vc.

D.B.

The musical score page 217 features a grid of staves for various instruments. The top section includes B♭ Clarinet, Bassoon, Bass Clarinet, Horn, Glockenspiel, Vibraphone, Marimba, Tambourine, Cymbals, Bass Drum, and Piano. The bottom section includes Violin I, Violin II, Viola, Cello, and Double Bass. Dynamic markings such as *f* (fortissimo) and *p* (pianissimo) are placed above specific staves. Performance instructions like *f* and *p* are also present. The piano part shows a unique pattern of open and closed circles on the keys.

223

Allegretto $\downarrow = 100$

Bsn.

B. Cl.

Hn.

Glk.

Vib.

Mrb.

Tamb.

Cym.

B. Dr.

Pno.

Vln. I

Vln. II

Vla.

Vc.

D.B.

B♭ Cl. 229
 Bsn.
 B. Cl.
 Hn.
 Glk.
 Vib.
 Mrb.
 Tamb.
 Cym.
 B. Dr.
 Pno.
 Vln. I
 Vln. II
 Vla.
 Vc.
 D.B.

Bb Cl. *f*
 Bsn. >
 B. Cl. >
 Hn. > *f* > *p* *fp*
 Glk.
 Vib.
 Mrb.
 Tamb. > > > > > > > >
 Cym.
 B. Dr.
 Pno. *f* *agitato*
 Vln. I 3 3 3 3
 Vln. II 3 3 3 3
 Vla. 3 3 3 3
 Vc. > arco > > >
 D.B. > *f* arco > > >

241

B♭ Cl.

Bsn.

B. Cl.

Hn. *f* *ff* *p*

Glk.

Vib.

Mrb.

Tamb.

Cym.

B. Dr.

Pno. *p* *dolce*

Vln. I *f* *p* *f* *fp*

Vln. II *f* *p* *f*

Vla. *f* *p* *f*

Vc. *>* *p* *f*

D.B. *p* *p* *p* *f*

246

B♭ Cl. *espress.*
 p ————— *f* ————— *p* *poco*

Bsn. *p* ————— *f* ————— *p* *poco*

B. Cl. *p* ————— *f* ————— *p* *poco*

Hn. *dolce*
 p ————— *f* ————— *p* *poco*

Glk. 246
 p ————— *f* ————— *p* *poco*

Vib. *f Ped.* ————— *p* *poco*

Mrb. 246
 p ————— *f* ————— *p* *poco*

Tamb. 246
 p ————— *f* ————— *p* *poco*

Cym. *p* ————— *f* ————— *p* *poco*

B. Dr. 246
 p ————— *f* ————— *p* *poco*

Pno. 246
 p ————— *f* ————— *mf* *p*
 p ————— *f* ————— *mf* *p*

Vln. I 246
 p ————— *f* ————— *p* *poco*

Vln. II *p* ————— *f* ————— *p* *poco*

Vla. *p* ————— *f* ————— *p* *poco*

Vc. arco
 p ————— *f* ————— *p* *poco*

D.B. *p* ————— *f* ————— *p* *poco*