CONCERTO GROSSO NO. 1

by

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A THESIS

Presented to the School of Music and Dance
and the Graduate School of the University of Oregon
in partial fulfillment of the requirements
for the degree of
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THESIS APPROVAL PAGE

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Title: Concerto Grosso No. 1

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THESIS ABSTRACT

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This concerto is the composer’s conversation with the past. In four movements, each one embodies a traditional musical form. The work is a continually transforming kaleidoscope of relentless virtuosity, fanciful flights of harmony and melody, and unapologetic shifts in timbre and texture. Although conceived in four separate movements, the entire work is without intervening pauses. The concerto grosso is scored for flute, violin, piano, and string orchestra, and is approximately twenty-five minutes in duration.
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INSTRUMENTATION

Solo Group:
Flute
Violin
Piano

Orchestra:
Violin I
Violin II
Viola
Violoncello
Contrabass
Concerto Grosso No. 1
I. Prelude

Martin Quiroga Jr. (1987)
II. Oberstimmenfuga

Flute

Violin

Piano

Violin I

Violin II

Viola

Violoncello

Double Bass
ATTACCA
III. Passacaglia

\[ \text{Flute} \quad \text{Violin} \quad \text{Piano} \quad \text{Violin I} \quad \text{Violin II} \quad \text{Viola} \quad \text{Violoncello} \quad \text{Double Bass} \]

\[ \text{\( J = 68 - 76 \) molto vibrato} \]

\[ \text{pp} \quad \text{mp} \quad \text{p} \quad \text{mf} \]
96 molto accel. . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . .
IV. Rondo