SINFONIA CONCERTANTE FOR HORN
AND CHAMBER ORCHESTRA

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
Master of Music

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“Sinfonia Concertante for Horn and Chamber Orchestra,” a thesis prepared by Jamie L. Keesecker in partial fulfillment of the requirements for the Master of Music degree in the School of Music and Dance. This thesis has been approved and accepted by:

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An Abstract of the Thesis of

Jamie L. Keesecker

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Title: SINFONIA CONCERTANTE FOR HORN AND CHAMBER ORCHESTRA

Approved: ____________________________

Dr. David Crumb

The genre "Sinfonia Concertante" typically features one or more solo instruments interacting with an accompanying orchestra. It is neither a concerto nor a formal symphony, but a hybrid of the two. In this composition, the horn is the featured instrument, accompanied by a chamber orchestra consisting of 1 Flute (doubling Piccolo), 1 Oboe, 2 Clarinets (second player doubling Bass Clarinet), 1 Bassoon, 1 Trumpet, 1 Trombone, 2 Percussionists, and a full complement of strings. The piece exhibits characteristics of a traditional symphony through the use of primary and subordinate theme groups that are contrasted in character, harmonic areas, and orchestration. The work explores the concept of rhythmic juxtaposition by the casting of a motive against an augmented version of itself. In general, the use of recurring themes and motivic fragments as well as a recycling of pitch material help to tie the two movements together as a cohesive whole.
CURRICULUM VITAE

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INSTRUMENTATION

Flute / Piccolo
Oboe
2 Bb Clarinets / Bass Clarinet
Bassoon
C Trumpet
Trombone

Timpani
Percussion
  Vibraphone
  Glockenspiel
  Large Suspended Cymbal
  Medium Crash Cymbals

Solo Horn

Violin I
Violin II
Viola
Violoncello
Contrabass
Score in C

(J = 72)

I.

Contemplative

Jamie Keesecker

Flute

Oboe

B♭ Clarinet

Bass Clarinet

Bassoon

C Trumpet

Trombone

Timpani

Percussion

Solo Horn

Violin I

Violin II

Viola

Violoncello

Contrabass
Moving forward a bit

\[ \text{A} \]

\( (\text{d} = 80; \text{f} = 160) \)

Moving forward a bit

\[ \text{A} \]

\( (\text{d} = 80; \text{f} = 160) \)
Fl.

Ob.

Br.-Cl.

Brn.

C Trp.

Tbn.

Timp.

Pno.

Solo Hrn.

Vln. I

Vln. II

Vla.

Vc.

Cb.
G \( \frac{d}{d} = 54; \frac{d}{d} = 162 \)

84  Slightly more active

[Sheet music image]
Distant, Somewhat Ethereal
Increase tremolo speed with crescendo
II.

(\(d = 120\))

**Effortless, with Precision**

- **Flute**
- **Oboe**
- **Bb Clarinet I & II**
- **Bassoon**
- **C Trumpet**
- **Trombone**
- **Timpani**
- **Percussion** (Vibraphone, relatively hard mallets, half-pedal)
- **Piano**
- **Solo Horn**
- **Violin I**
- **Violin II**
- **Viola**
- **Violoncello**
- **Contrabass**
Fl.
Ob.
Bb Cl.
Bsn.
CTpt.
Tbn.
Temp.
Perc.
Pno.
Solo Hn.
Vln. I
Vln. II
VIa.
Ve.
Cb.

Vibraphone
hard mallets, no pedal

Pizzicato

>0...-
Slightly Faster

\( L \ (\text{C} = 108) \)
accel.

Fl.

Ob.

B-Cl.

Bsn.

C Tpt.

Tbn.

Timp.

Pno.

Solo Hn.

Vln. I

Vln. II

Vla

Vc

Cb.
Tempo I

(Fl) f

(Qn) f

(B/C) ii

(Bb) f

(Ctp) f

(Tbn) f

(Tm)

[Note: The note head for Ctp should be properly aligned with the music staff.]

(Pno)

(Vln I)

(Vln II)

(Vla)

(Vc)

(Cb)

(Solo Hn)