

For the Duo Scaramouche

Composed for the Restoration of Barletta Cathedral, Italy:~



CONCERTO
for
TWO PIANOS
and
STRINGS

Opus 61



ANDREW DOWNES



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ANDREW DOWNES: CONCERTO FOR 2 PIANOS & STRING ORCHESTRA Opus 61 (1997) duration 25'

This Concerto was commissioned by the Bishop of Naples to celebrate the restoration of the Cathedral of Barletta, in southern Italy. The piano parts were written especially for the Duo Scaramouche. The Italian premiere had to be postponed because of tragic earthquake damage to the restored cathedral. At the British premiere, in November 1997 in the Adrian Boult Hall, Birmingham, and at the French premiere in March 1998 in the Salle Cortot, Paris, the Avison Chamber Orchestra, conducted by Steven Lloyd, accompanied the Duo Scaramouche. The first London performance by the same players took place at St. James, Piccadilly, in August 1999. A video recording was made of this concert and is available from Lynwood Music.

'Appropriately, much of its thematic material derives from the close scalic nature of plainsong; rhythms and textures reflect the composer's interest in World Music. Within these parameters the work strikes as another example of Downes' craftsmanship.'

THE BIRMINGHAM POST

The concerto is in three movements: (i) *Allegro moderato* (ii) *Largo e espressivo* (iii) *Allegro vivace*. The mood of much of the work is outgoing and optimistic, reflecting the joyous nature of the event for which it was written. The idiom, though virtuosic at times, contains some influence from the liturgical music of the Roman church, particularly in the flowing, plainsong-like nature of some of the melodic lines. The style also reflects the cosmopolitan culture of the area of Italy within which Barletta is situated, and this, together with the composer's interest in music from different parts of the world, particularly India, Africa and North America, hopefully allows the music to communicate its feelings to people from many different social and cultural backgrounds. The first movement is predominantly light, airy, and happy in character, and the many dialogues between soloists and orchestra are generally accommodating and uncombative. There is a feeling of modernity (often suggested by idioms borrowed from rock music) existing within an ancient landscape. There is no cadenza - the composer feels that such technique driven devices would upset the natural flow of the musical structure. The second movement is much more reflective and calm, although there are moments of extreme romantic passion. The influence of the Roman liturgy is here felt strongly, mainly through flowing modal lines. The finale is vivacious and dance-like. The strongly defined pizzicato melody, which appears often, conjures up the joyful, boisterous nature of a lively African dance. A much more passionate, contrasting theme is evocative possibly of the wild final section of an Indian raga. This is also suggested by the much more combative nature of the dialogue between the pianos and the strings.

AD

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ISMNs M 57019 113 0 (full score)
M 57019 114 7 (pianofortes part)
M 57019 115 4 (string parts)

Pno 1 *legato*
mf *ff*

Pno 2 *legato*
mf *ff*

Vlins I *f* *mp*

Vlins II *f*

Vlas *f* *mf*

Vcs *pizz.* *mf* *arco* *mf*

Db. *pizz.* *mf*

15

Pno 1 *mp* *diminuendo* *p* *pp*

Pno 2 *mp* *diminuendo* *p* *pp*

Vlins I *mp* *p* *pp*

Vlins II *mp* *p* *pp*

Vlas

Vcs

Db.

20

Pno I

pp

p

Pno 2

p

p

Vlins I

ppp

pp

Vlins II

pp

Vlas

Vcs

pizz.

p

Db.

pizz.

p

25

Pno I

p

p

Pno 2

p

p

Vlins I

mf

Vlins II

Vlas

mf

Vcs

pizz.

p

Db.

pizz.

p

30

Pno I *ff*

Pno II *ff*

Vlns I *leg. mf* *f* *leg. f*

Vlns II *leg. mf* *f* *leg. f*

Vlas *f*

Vcs *arco mp* *f*

Db. *f* *arco*

35 *b*

Pno I *p*

Pno II *p*

Vlns I *subito pp*

Vlns II *subito pp*

Vlas *subito pp*

Vcs

Db.

16

Pno 1

Pno 2

Vlins I

Vlins II

Vlas

Vcs

Db.

mp

mf

cantabile

mp

mp

ppp

ppp

ppp

mp

p

p

pizz.

mp

pizz.

mp

40

Pno 1

Pno 2

Vlins I

Vlins II

Vlas

Vcs

Db.

mf

mf

mf

mf

mp

mp

mp

f

f

leg.

ff

arco

leg.

ff

Pno 1
 Pno 2
 Vlns I
 Vlns II
 Vlas
 Vcs
 Db.

Musical score for the first system, featuring piano, violin, viola, cello, and double bass parts. Dynamics include *fff* and *ff*.

Pno 1
 Pno 2
 Vlns I
 Vlns II
 Vlas
 Vcs
 Db.

Musical score for the second system, featuring piano, violin, viola, cello, and double bass parts. Dynamics include *ff*, *mf*, *p*, *leg.*, and *pizz*.

Piano I (Pno I) and Piano II (Pno 2) parts featuring sixteenth-note patterns and triplet markings. The score includes dynamic markings such as *mf* and *mp*, and performance instructions like *leg.* (legato).

Violins I (Vlins I) and Violins II (Vlins II) parts with dynamic markings *mf* and *mp*.

Viola (Vlas) part with dynamic markings *mf* and *mp*.

Violoncello (Vcs) part with dynamic markings *mf* and *mp*, and performance instructions like *leg.* and *pizz* (pizzicato).

Double Bass (Db.) part with dynamic markings *mf* and *mp*.

Piano I (Pno I) and Piano II (Pno 2) parts featuring sixteenth-note patterns and triplet markings. The score includes dynamic markings such as *mf*, *mp*, and *p*, and performance instructions like *legato* and *pizz* (pizzicato).

Violins I (Vlins I) and Violins II (Vlins II) parts with dynamic markings *f* and performance instructions like *pizz* (pizzicato).

Viola (Vlas) part with dynamic markings *f* and performance instructions like *pizz* (pizzicato).

Violoncello (Vcs) part with dynamic markings *f* and performance instructions like *pizz* (pizzicato).

Double Bass (Db.) part with dynamic markings *f* and *ff*, and performance instructions like *pizz* (pizzicato).

Piano score for measures 78-84. The score includes parts for Pno 1, Pno 2, Vlns I, Vlns II, Vlas, Vcs, and Db. Measure 80 is marked with a piano (*p*) dynamic. The strings are marked *pizz.* (pizzicato) with a piano (*p*) dynamic. Pno 1 features triplet patterns.

Piano score for measures 85-92. The score includes parts for Pno 1, Pno 2, Vlns I, Vlns II, Vlas, Vcs, and Db. Measure 85 is marked with a piano (*p*) dynamic. The strings are marked *pizz.* (pizzicato) with a piano (*p*) dynamic. Pno 1 features triplet patterns. The Vlas part is marked *arco* (arco) with a mezzo-forte (*mf*) dynamic. The Vlns I part is marked *divisi* (divisi).

Pno I
 Pno 2
 Vlns I
 Vlns II
 Vlas
 Vcs
 Db.

cresc
mp cresc
divisi leg arco
mp cresc
mf
divisi leg arco
mp cresc
mf
divisi pizz.
mp
mf
cresc
mp cresc

Pno I
 Pno 2
 Vlns I
 Vlns II
 Vlas
 Vcs
 Db.

90
mf cresc
f cresc
ff
mf cresc
f cresc
ff
mf cresc
f cresc
ff
cresc
f cresc
ff
cresc
f
ff
divisi leg arco
ff
mf cresc
f
ff
leg arco
ff

8

Pno 1
cresc. poco a poco **fff**

Pno 2
ff cresc. poco a poco **fff**

Vlns I
divisi **fff**

Vlns II
divisi **fff**

Vlas
divisi **fff**

Vcs
divisi **fff**

Db.
cresc. poco a poco **fff** *arco* **fff**

105

110

Pno 1

Pno 2

Vlns I

Vlns II

Vlas

Vcs

Db.

gently

115

Pno 1
subito mp

Pno 2
subito mp

Vlins I

Vlins II

Vlas
legato arco p

Vcs
legato arco subito p

Db.

cantabile

120

Pno 1
mp

Pno 2
mp

Vlins I
divisi molto leg pp

Vlins II
divisi molto leg pp

Vlas
divisi molto leg pp

Vcs
divisi molto leg pp

Db.

145

Pno 1 *legato* *f* *fff*

Pno 2 *f* *fff*

Vlins I *ff* *f* *legato*

Vlins II *ff* *f* *legato*

Vlas *ff* *f* *legato*

Vcs *pizz.* *f* *f* *arco legato*

Db. *pizz.* *f* *f*

150

Pno 1 *ff*

Pno 2 *f* *ff* *f*

Vlins I *f* *diminuendo* *mf* *mp* *divisi legato*

Vlins II *f* *diminuendo* *mf* *mp* *legato*

Vlas *f* *diminuendo* *mf* *mp* *divisi legato*

Vcs *f* *diminuendo* *mf* *mp* *legato*

Db. *f* *diminuendo* *mf* *mp* *arco legato*

155

Pno I
fff *ff* *fff* *ff* *fff*

Pno II
ff *f* *ff* *f* *ff*

Vlins I
legato
ff

Vlins II
p *legato*
ff

Vlas
legato
ff

Vcs
p *legato*
ff *legato*
ff

Db.
p *legato*
ff *legato*
ff

Pno I

Pno II
fff

Vlins I
fff

Vlins II
fff

Vlas
fff

Vcs
fff

Db.
fff *pizz.*
fff

Piano score for Pno 1, Pno 2, Vlns I, Vlns II, Vlas, Vcs, and Db. The score includes dynamic markings such as *ffff* and *ff*, and a tempo marking of 160. The music features complex rhythmic patterns and articulation marks.

Continuation of the piano score for Pno 1, Pno 2, Vlns I, Vlns II, Vlas, Vcs, and Db. This section includes dynamic markings such as *ffff*, *ff*, and *pizz.* (pizzicato). The music continues with complex rhythmic patterns and articulation marks.

175

gently

Pno I

Pno 2

Vlins I

Vlins II

Vlas

Vcs

Db.

gently

mf

mf

Preview File Only

180

Pno I

Pno 2

Vlins I

Vlins II

Vlas

Vcs

Db.

190

Pno I *ff*

Pno II *ffff*

Vlns I *f*

Vlns II *f*

Vlas *f*

Vcs *f*

Db.

6'30"

Pno I *ffff*

Pno II *ffff*

Vlns I *ffff*

Vlns II *ffff*

Vlas *ffff*

Vcs *ffff*

Db. *ffff*

Largo e espressivo
♩=46

Piano 1

Piano 2

Violins I

Violins II

Violas

Violoncellos

Double bass

legato
ppp

legato
ppp

solo
ppp

solo
ppp

tutti
legato
pp

Pno 1

Pno 2

Vlins I

Vlins II

Vlas

Vc.

Db.

mp

mp

mp

mp

legato
pp

legato
pp

tutti
legato
ppp

tutti
legato
ppp

legato
ppp

Piano I (Pno 1) and Piano II (Pno 2) parts feature dense, flowing textures with *p* dynamics. The strings (Vlins I, Vlins II, Vlas, Vc., Db.) play *solo legato* passages with *p* dynamics.

Second system of the score, starting with a double bar line. The Piano I part begins with *cantabile* and *mp* dynamics. The Piano II part is marked *gently and sad* with *p* dynamics. The strings play *legato* passages with *pp* dynamics.

Piano 1 (Pno 1): *mp cresc. f* (first system), *mp* *cantabile* (second system)

Piano 2 (Pno 2): *mp cresc. f* (first system), *mp* *cantabile* (second system)

Violins I (Vlns I): *divisi* (second system), *subito ppp* (second system)

Violins II (Vlns II): *subito ppp* (second system)

Viola (Vlas): *subito ppp* (second system), *divisi* (second system)

Violoncello (Vc.): *subito ppp* (second system), *divisi* (second system)

Double Bass (Db.): *subito ppp* (second system), *pizz.* (second system), *mp* (second system)

Piano 1 (Pno 1): *mf* (first system), *mf* (second system)

Piano 2 (Pno 2): *mf* (first system), *mf* (second system)

Violins I (Vlns I): *pizz.* (second system), *mp cresc pizz.* (second system)

Violins II (Vlns II): *mp cresc pizz.* (second system)

Viola (Vlas): *mp cresc pizz.* (second system)

Violoncello (Vc.): *mp cresc* (second system)

Double Bass (Db.): *mp cresc* (second system)

15

Pno I *f cresc* *ff cresc*

Pno II *f cresc* *ff cresc*

Vlins I *mf* *f arco*

Vlins II *mf* *f arco*

Vlas *mf* *f arco*

Vc. *f*

Db. *f arco*

Pno I *fff*

Pno II *fff*

Vlins I

Vlins II

Vlas

Vc. *fff* *subito pp dim.*

Db. *fff* *subito pp dim.*

8

legato
mp *p* *pp* *mf*

Pno 1

mp *p* *pp* *mf*

Pno 2

legato
ppp

Vlins I

legato
ppp

Vlins II

ppp dim.

Vlas

ppp dim.

Vc.

ppp dim.

Db.

ppp dim.

legato
p

legato
divisi
p

legato
p

20

p *p*

Pno 1

cantabile
mp

Pno 2

tutti
legato
pp

Vlins I

tutti
legato
pp

Vlins II

pp

Vlas

pp

Vc.

pp

Db.

pp

legato
pp

legato
pp

legato
pp

legato
pp

legato
pp

Pno 1
mp

Pno 2
mp

Vlins I

Vlins II

Vlas

Vc.

Db.

Pno 1
mf

Pno 2
mf

Vlins I
divisi
ppp
mp

Vlins II
divisi
ppp
mp

Vlas
divisi
ppp
mp

Vc.
ppp
pizz
mp

Db.
pizz
mp

25

Pno 1 *mp* *f*

Pno 2 *mf* *f*

Vlins I *legato* *p* *f*

Vlins II *legato* *p* *f*

Vlas *legato* *p* *f*

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

Db. *mp* *mf* *f*

Pno 1 *fff* *legato* *subito mp* *mp*

Pno 2 *fff* *legato* *mp*

Vlins I *fff*

Vlins II *fff*

Vlas *fff* *legato* *p*

Vc. *fff* *legato* *p*

Db. *arco* *subito p*

musical score for Pno 1, Pno 2, Vlns I, Vlns II, Vlas, Vc., and Db. The score includes dynamic markings such as *p*, *pp*, *gently*, *cantabile*, and *solo legato*.

musical score for Pno 1, Pno 2, Vlns I, Vlns II, Vlas, Vc., and Db. The score includes dynamic markings such as *mp*, *molto legato*, and *tutti legato*. A rehearsal mark **30** is present at the beginning of the system.

Pno 1

Pno 2

Vlins I

Vlins II

Vlas

Vc.

Db.

divisi
p

divisi
pp
tutti
divisi
pp

tutti
legato
p

legato
p

pizz
p

Pno 1

Pno 2

Vlins I

Vlins II

Vlas

Vc.

Db.

legato
f

legato
f

mp

warmly
mf

warmly
mf

warmly
mf

mf

arco
mf

Pno 1

Pno 2

Vlins I

Vlins II

Vlas

Vc.

Db.

fff

fff

fff

fff

divisi

f

divisi

f

divisi

f

divisi

f

pizz

ff

Pno 1

Pno 2

Vlins I

Vlins II

Vlas

Vc.

Db.

gently, as in chant

subito mp

subito mp

gently, as in chant

subito mp

subito mp

legato

p

p

35

Pno 1 *mp*

Pno 2 *mp*

Vlins I *p*

Vlins II *p*

Vlas *p* *cresc molto*

Vc. *p* *cresc molto*

Db. *arco* *p* *cresc molto*

Pno 1 *fff*

Pno 2 *fff*

Vlins I *fff* *appassionato* *divisi*

Vlins II *fff* *appassionato* *divisi*

Vlas *fff* *appassionato* *divisi*

Vc. *fff* *appassionato* *divisi*

Db. *fff* *appassionato*