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*Commissioned by The Redwood Symphony, Eric Kujawsky, Music Director  
for a California premiere in their 2015–2016 season*

## **NOTES**

When asked to compose this work, I asked myself what the meaning of “concerto” is in the twenty-first century.

The modern concerto had its roots in the Baroque period, and further developed in form in the Classical period, with the development of sonata form. Further expansion of the form developed in the Romantic period, leaving us in the 20th century with more freedom. So for me, a concerto simply means a work for solo instrument (or instruments) with accompaniment of orchestra or band.

With this in mind, I felt free to follow my muse in writing a four movement work (most concertos are in three movements). Although the solo violin is spotlighted, there is a good deal of give and take between the violin and the orchestra.

I have written two fast bravura movements, and two more contemplative and melodic slow movements. The first movement is a Tarantella, a dance which can be traced all the way back to 1100 BC! If bitten by a tarantula, it was thought that this dance was a kind of musical exorcism. Over time, it became a common popular dance, usually fast and in 6/8 time. (I have always had a creepy feeling about tarantulas, so perhaps my composing this movement was a kind of personal exorcism!)

Next is a Meditation—a slow movement based on a long lyrical melody developed mainly in the violin.

The third movement is fast and technically challenging for the violin. It is a Toccata, which can be defined as a virtuoso piece, generally emphasizing dexterity of fingering. The form first appeared in Northern Italy during the late Renaissance.

The finale, “In Paradiso,” is another slow and lyrical movement based on a long tonal melody. It is dedicated to a dear friend, the brilliant late Canadian-American composer, Robert Frederick Jones. As Robert was deeply religious and spiritual, this is an attempt to portray the beauty of heaven through music, as is with a chorus in a Requiem Mass.

—Henry Mollicone  
October, 2014

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Commissioned by the Redwood Symphony, Eric Kujawsky, Music Director

# Concerto for Violin and Orchestra

Henry Mollicone

## I. Tarantella

**Allegro** ♩ = 132

*loco*

Flutes 1 2 *ff*

Oboes 1 2 *ff* *dim.* *f cresc.*

B♭ Clarinets 1 2 *ff* *dim.* *f cresc.*

Bassoons 1 2 *ff dim.* *f cresc.*

Horn in F 1 *ff* *f cresc.*

Horn in F 2 *ff* *f cresc.*

Percussion 1 (Timpani, Triangle, 2 Small Tom-Toms, Floor Tom, Snare Drum, 2 Finger Cymbals) *mf* Timpani *secco*

Percussion 2 (Crash Cymbals, Large Suspended Cymbal, Tambourine, Slapstick, 3 Wood Blocks, Vibraphone, Glockenspiel) *f*

Harp [Tacet in first movement]

Piano (Celesta) *ff* *dim.* *f*

Violin Solo

Violin 1 *ff* *dim.* *f cresc.*

Violin 2 *ff* *dim.* *f cresc.*

Viola *ff* *f cresc.*

Violoncello *ff* *f cresc.*

Contrabass *ff* *f cresc.*



Vln. Solo

12

Poco meno mosso Più mosso

*f* *mf*

Vln. Solo

17

Poco meno mosso Più mosso

*f* *p*

8<sup>va</sup> loco

Vln. Solo

22

poco rit. Poco meno mosso

*f* *intenso*

Vln. Solo

27

Più mosso Poco meno mosso

21

Vln. Solo

30

Più mosso

8<sup>va</sup>

Vln. Solo

34

loco dance-like

*p* *mf*

Vln. Solo

39

*p* *mf* ritard.

Vln. Solo

43

*f* a tempo ritard.

Allegro ♩ = 132 (in tempo)

47

Fl. 1 *f*

Fl. 2 *f*

Ob. 1 *f*

Ob. 2 *f*

Cl. 1 *f*

Cl. 2 *f*

Bsn. 1 *f*

Bsn. 2 *f*

Hn. 1 *f*

Hn. 2 *f*

Perc. 1 (Timp.) *f*

Perc. 2 Tambourine *f*

Pno. *f*

Vln. Solo *ff* *a piacere* *loco* Sul G *sf*

Allegro ♩ = 132 (in tempo)

Vln. 1 *f*

Vln. 2 *f* (div.)

Vla. *f* unis. *pizz.*

Vlc. *f* *pizz. (secco sempre)*

Cb. *f*

54

Fl. 1  
Fl. 2  
Ob. 1  
Ob. 2  
Cl. 1  
Cl. 2  
Bsn. 1  
Bsn. 2  
Hn. 1  
Hn. 2  
Perc. 1  
Perc. 2  
Pno.  
Vln. Solo  
Vln. 1  
Vln. 2  
Vla.  
Vlc.  
Cb.

*mf*  
*mf*  
*mp*  
*mp*  
*mp*  
*f*  
*mf*  
*mf*  
*mf*  
*mf*

4

This musical score page contains 16 staves for various instruments and a solo violin. The instruments listed on the left are Flute 1 and 2, Oboe 1 and 2, Clarinet 1 and 2, Bassoon 1 and 2, Horn 1 and 2, Percussion 1 and 2, Piano, Violin Solo, Violin 1 and 2, Viola, Violoncello, and Contrabass. The score is in a key signature of one flat (B-flat major or D minor) and a 4/4 time signature. The music begins at measure 54. The Flute and Oboe parts are mostly rests. The Clarinet and Bassoon parts play a rhythmic eighth-note pattern. The Horns play a steady eighth-note accompaniment. The Percussion part features a snare drum pattern. The Piano part is silent. The Violin Solo part starts with a forte (*f*) dynamic and plays a melodic line with a four-measure rest in measure 58. The Violin 1 and 2 parts play a melodic line with a mezzo-forte (*mf*) dynamic. The Viola part plays a steady eighth-note accompaniment. The Violoncello and Contrabass parts play a rhythmic eighth-note pattern. The score ends at measure 59.

60

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

Perc. 1

Perc. 2 (Tamb.)

Pno.

Vln. Solo

Vln. 1

Vln. 2

Vla.

Vlc.

Cb.



# II. Meditation

**Andante** ♩ = 86

Fl. 1 *mp*

Hp. *p*  
D#, C#, Bb, Eb, F#, G#, Ab

**Andante** ♩ = 86

Vln. 1 *Solo* *p leggiero*  
*poco* *poco* *sim.*

Vln. 2 *Solo* *p leggiero*  
*poco* *poco* *sim.*

Vla. *Solo* *p leggiero*  
*poco* *poco* *sim.* 2 players, *Soli*

Vlc. *Solo* *p leggiero*  
*poco* *p Solo* *poco* *sim.*

Cb. *p leggiero* *poco* *sim.*

---

**rit.** **a tempo** (♩ = 86)

Fl. 1 *p*

Hp. *p dolce*

Vln. Solo *mp espr.*

**rit.** **a tempo** (♩ = 86)

Vln. 1 *pp* *Tutti* *p dolce*

Vln. 2 *pp* *Tutti* *p dolce*

Vla. *pp* *Tutti, unis.* *p dolce*

Vlc. *pp* *Tutti* *p dolce*

Cb. *pp*

13

Hp.

Vln. Solo

Vln. 1

Vln. 2

Vla.

Vlc. *div.*

Cb.

*Tutti*

*p poco espr.*

19

Hp.

Vln. Solo

Vln. 1

Vln. 2

Vla.

Vlc.

Cb.

A#



30

Fl. 1

Ob. 1

Cl. 1

Bsn. 1

Hn. 1

Perc. 1

Perc. 2

Hp.

Pno.

Vln. Solo

Vln. 1

Vln. 2

Vla.

Vlc.

Cb.

*p*

*mp*

*mf*

[Pedals: E major]  
D#, C#, Bb, Eb, F#, G#, Ab

35

Cl. 1

Bsn. 1

Hn. 1

Hp.

Vln. Solo

Vln. 1

Vln. 2

Vla.

Vlc.

Cb.

*p*

*p*

*mp*

*p dolce*

*p dolce*

*div.*

*p dolce*

*unis.*

*unis.*

*p dolce*

*p dolce*

*p dolce*

*A#*

40

Hn. 1

Hp.

Vln. Solo

Vln. 1

Vln. 2

Vla.

Vlc.

Cb.

*cresc.*

*cresc.*

*cresc.*

*cresc.*

*cresc.*

*cresc.*

*cresc.*

*cresc.*

*cresc.*

*en dehors*

*div.*

*A#*

## III. Toccata

Presto  $\text{♩} = 76 - 84$  (In 2)

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. 1  
*sempre leggero e staccatissimo*  
**pp**

Cl. 2  
*sempre leggero e staccatissimo*  
**pp**

Bsn. 1  
**p**  
*sempre leggero e staccatissimo*

Bsn. 2  
**p**  
*sempre leggero e staccatissimo*

Hn. 1  
**p**  
*sempre leggero e staccatissimo*

Hn. 2

Perc. 1  
Snare Drum  
**p**

Perc. 2  
Slapstick  
**p**

Pno.

Vln. Solo  
*sf staccatissimo*  
**mp** **sf** **sf**

Presto  $\text{♩} = 76 - 84$  (In 2)

Vln. 1  
*pizz.*  
**pp** *sempre leggero*

Vln. 2  
*pizz.*  
**pp** *sempre leggero*

Vla.  
*pizz.*  
**p**  
*pizz., div.*

Vlc.  
**p**  
*pizz.*

Cb.  
**p**

4 (In 3)

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

Perc. 1

Perc. 2

Pno.

Vln. Solo

Vln. 1

Vln. 2

Vla.

Vlc.

Cb.

*pp*

*p*

*f*

*unis.*

*div.*

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Review only







13

Fl. 1

Fl. 2

Ob. 1  
*p*

Ob. 2  
*p*

Cl. 1  
*p*

Cl. 2  
*p*

Bsn. 1  
*mp*

Bsn. 2  
*mp*

Hn. 1  
*p*

Hn. 2  
*p*

(S.D.)

Perc. 1  
*mp*  
(Slapstick)

Perc. 2  
*mp*

Pno.

Vln. Solo  
*sf*

Vln. 1  
*p*

Vln. 2  
*p*  
*div.*

Vla.  
*mp*

Vlc.  
*mp*

Cb.  
*mp*

In memory of Robert F. Jones

# IV. In Paradiso

**Andante** ♩ = 56 *poco rubato*

Hp. *mp*  
D $\sharp$ , C $\sharp$ , B $\flat$ , E $\flat$ , F $\sharp$ , G $\sharp$ , A $\flat$

Vln. Solo *p* *mp* *mf* *mp* *p*

---

7 *rit.* **Andante** ♩ = 56 Tri. *p*

Perc. 1

Hp. *p*

Vln. Solo *mf* *mp* *heavenly*

Vln. 2 *rit.* **Andante** ♩ = 56 *arco, con sord.* *p*

Vla. *arco, con sord.* *p*

Vlc. *arco, div., con sord.* *p*

Cb. *p* *(pizz.) con sord.* *p (gently throughout)*

---

12 *poco*

Hp. G $\flat$  G $\sharp$

Vln. Solo *poco*

Vln. 2 *poco*

Vla. *poco*

Vlc. *poco*

Cb. *poco*

17

Hp.

Vln. Solo

Vln. 1

Vln. 2

Vla.

Vlc.

Cb.

*mp*

*mf*

*mp*

*mp*

*mp*

*mp*

E $\flat$  G $\flat$  E $\flat$  G $\sharp$

22

Perc. 1

Hp.

Vln. Solo

Vln. 1

Vln. 2

Vla.

Vlc.

Cb.

*rit.* *a tempo*

*p*

*p* *poco*

*mp* *poco più f*

*rit.* *a tempo* *arco (senza sord.)* *heavenly*

*p* *poco* *mp*

*p* *div.*

*p*

*arco* *pizz.*

*p*

Tri.

Db, C $\flat$  C $\sharp$



37

Perc. 2 *p* *ped.* *Vibr.*

Hp. *p*  $\emptyset$  *(p)*

Vln. Solo *mp* *più p* *mp*

Vln. 1 *mp* *più p* *p* *con sord.*

Vln. 2 *mp* *più p* *p*

Vla. *mp* *più p* *p*

Vlc. *mp* *più p* *p*

Cb. *mp* *pizz.* *arco* *p* *pizz.* *p*

42

Hn. 1 *p*

Perc. 2 *poco* *ped.* *p* *ped.* *poco* *ped.*

Hp. *poco* *p* *poco*  
*G<sub>b</sub>* *A<sub>b</sub>* *F<sub>b</sub>*

Vln. Solo *p* *mf* *mp* *cresc.*

Vln. 1 *poco* *p* *cresc.*

Vln. 2 *poco* *p* *cresc.*

Vla. *poco* *p unis.* *p* *cresc.*

Vlc. *poco* *p* *cresc.*

Cb. *p* *cresc.*

