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UNIVERSITY OF NORTHERN COLORADO

Greeley, Colorado

The Graduate School

THE *RHAPSODY/CONCERTO* OF ROBERT C. EHLE

A Dissertation Submitted in Partial Fulfillment  
of the Requirements for the Degree of  
Doctor of Arts

Chia-Hua Huang

College of Performance and Visual Arts  
School of Music  
Piano Performance

December, 2013

This Dissertation by: Chia-Hua Huang

Entitled: *THE RHAPSODY/CONCERTO OF ROBERT C. EHLE*

has been approved as meeting the requirement for the degree of Doctor of Arts in the College of Performing and Visual Arts in School of Music, Program in Piano Performance.

Accepted by the Doctoral Committee

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Accepted by the Graduate School

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## ABSTRACT

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The focus of this dissertation is to study and perform the *Rhapsody/Concerto* by Dr. Robert Cannon Ehle (b. 1939). This project includes five chapters plus three appendices. Chapter Two examines the methodology of this study combined with a review of the literature consulted. Chapter Three addresses the composer's biography and musical style. The Fourth Chapter includes an in-depth analysis of *Rhapsody/Concerto* and a discussion of performance practices for the work. *Rhapsody/Concerto* is a work in four-movements titled: "Themes," "Variations," "Dreams," and "Passions." In this piece, Ehle employs various musical techniques; moreover, it features many adventurous harmonies, exhibits several recurring themes throughout, and provides virtuosic passages to explore. The first appendix includes the manuscript with my edited markings for fingerings, articulations, tone color, tempo suggestions, and pedaling. The second appendix is a suggested cadenza, and the third appendix is an enclosed CD recording. As a result, this dissertation offers a guideline for readers and performers. Information includes musical interpretations in the solo piano version and also the concerto version, which have been obtained from the composer's opinions and conductor's advice.

## ACKNOWLEDGMENTS

I am grateful to my co- research advisor, Dr. Robert C. Ehle. I have received an endless supply of support, encouragement, and patience from him to study and perform *Rhapsody/Concerto* worldwide. Dr. Ehle is the most knowledgeable and humble teacher I have met in my life. It is my pleasure and honor to work on this project. This dissertation is dedicated to Dr. Ehle, and his family: Mrs. Linda, and his son Robert Todd.

This dissertation also edited by Matt Fuller, a great composer who lives in Taiwan currently. Thank you for spending so much time to edit this huge project. Thanks for meeting with me and talking to make everything understandable.

To my best friend from my years at UNC, Sarinda Itta, also a Thai composer; Thanks for all the musical examples, typing and suggestions. Thanks for taking care of me and your support, both in the United States and Thailand. I owe her immense thanks. *Rhapsody/Concerto* (© Robert C. Ehle, 2011) is used by permission of the composer.

## TABLE OF CONTENTS

CHAPTER	
I. INTRODUCTION .....	1
II. REVIEW OF THE LITERATURE .....	8
III. ROBERT C. EHLE BIOGRAPHY AND MUSICAL STYLE .....	14
Robert C. Ehle Biography	
Piano Music Styles in Different Periods	
IV. TECHNICAL AND PRACTICAL ISSUES IN THE <i>RHAPSODY/CONCERTO</i> .....	39
Background of the Composition	
First Movement “Themes”	
Second Movement “Variations”	
Third Movement “Dreams”	
Fourth Movement “Passions”	
V. SUMMARY, CONCLUSION AND RECOMMENDATIONS .....	73
BIBLIOGRAPHY .....	76
APPENDIX A: Newly prepared score for the solo version of <i>Rhapsody/Concerto</i> .....	80
APPENDIX B: Suggested cadenza .....	121
APPENDIX C: <i>Rhapsody/Concerto</i> CD recording .....	129

## LIST OF EXAMPLES

Example 1: <i>Four Pieces for Piano “Four Portraits,”</i> Op. 33: I. Duke Ellington, mm. 1-5. . . . .	21
Example 2: “Three-Chord Jazz” in B-flat major. . . . .	31
Example 3: Poly-chord in the <i>Rite of Spring</i> . . . . .	32
Example 4: First statement of the theme, presented slowly and pensively, mm. 41-46. . . . .	48
Example 5: First theme performance style, mm. 41-46. . . . .	48
Example 6-a: First theme as presented in the third movement, indicated as very slow and meditative, mm. 103-104. . . . .	49
Example 6-b: First theme as presented in the fourth movement coda section, marked as broadly, mm. 89-91. . . . .	49
Example 7: Two types of fingerings to make the sixteen notes relaxed and legato, m. 1. . . . .	52
Example 8: Original score vs. performance practice in m. 1. . . . .	56
Example 9: D Pentatonic scale from m. 1. . . . .	56
Example 10: Fingerings and pedal suggestions, mm. 13-16. . . . .	58
Example 11: Original score vs. performance practice in mm. 34-35. . . . .	60
Example 12: Smooth pentatonic melody and arpeggios in the left hand, measures 58-67. . . . .	61
Example 13: Performance practice for these chords, mm.14-15. . . . .	64
Example 14: This passage may be played with two hands using this fingering, mm. 36-38. . . . .	64
Example 15: Use two octaves with separate hands in mm. 56-63. . . . .	65



Example 16: Two-hand fingerings shown in the original cadenza D2-d3. . . . .	66
Example 17: An imitation of the zither in the cadenza. . . . .	66
Example 18: Poly-chords in mm. 31-32. . . . .	69
Example 19: The upper curve is taken by the right hand while still using the left hand in mm. 47-50. . . . .	70
Example 20: Legato, articulating short phrase, and pedal suggestions, mm. 16-22. . . . .	71
Example 21: Right hand grouping, mm. 67-68. . . . .	71
Example 22-a: Left hand pattern group. . . . .	71
Example 22-b: Left hand finger pattern practiced in the opposite way. . . . .	72
Example 23-a: Four part saxophones in the concerto version, mm. 67-68. . . . .	72
Example 23-b: Alteration of saxophone performance. . . . .	72
Example 24: Embellishment in the octave of the right hand, m. 89. . . . .	73
Example 25: Original score vs. embellishment in the last four measures, mm. 97-100. . . . .	74

## LIST OF TABLES

Table 1: Robert C. Ehle works for solo piano. . . . .	24-28
Table 2: <i>Rhapsody/Concerto</i> Structure/Form. . . . .	45-47
Table 3: Basic structure and tempo suggestions in the first movement. . . . .	51
Table 4: Basic structure and tempo suggestions in the second movement. . . . .	55
Table 5: Basic structure and tempo suggestions in the third movement. . . . .	63
Table 6: Basic structure and tempo suggestions in the fourth movement. . . . .	67

## LIST OF ILLUSTRATIONS

Figure 1: The front page from <i>Stream Locomotive #1361 Enter Tyrone: Juggernaut</i> , op. 185. . . . .	23
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## CHAPTER I

### INTRODUCTION

The purpose of this dissertation is to study and perform the *Rhapsody/Concerto* by Robert Cannon Ehle. This project will include two parts: first, it will cover the composer's journal articles and manuscripts (Chapter 2) and the composer's biography, focusing on his three compositional style periods (Chapter 3). Secondly, it will discuss technical and practical issues in the *Rhapsody/Concerto*, which are addressed in the fourth chapter. Additionally, this dissertation will be addressed to two types of readers and divided accordingly: The second and third chapters are for general readers, while the fourth chapter contains some highly technical information for performers. There are many adventurous harmonies and virtuosic passages to explore and several themes are found throughout the piece. The sections of the piece that present technical challenges will be discussed, as will the form of the piece.

Robert C. Ehle is a contemporary American composer born in 1939. He has been part of the music school's faculty at the University of Northern Colorado for since 1971, more than 40 years since the date of this writing.<sup>1</sup> The *Rhapsody/Concerto* is a composition from his first period of work and was composed in 1963. The solo piano version was published first, entitled *Jazz Rhapsody*, Op.13; later on, Dr. Ehle created a concerto version for piano and wind ensemble and changed the title to *Rhapsody/Concerto*. This work consists of four movements. The movements are entitled

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<sup>1</sup> Robert C. Ehle, *Faculty Vita*, 1998.

“Themes,” “Variations,” “Dreams,” and “Passions”. In this piece, Dr. Ehle combined several musical elements, including jazz sound qualities, the use of pentatonic scales, and harmonies and melodies influenced by the late Romantic era. The harmony is not exclusively tonally functional, as it also contains Asian elements. Perhaps these are naturally Asian, but come from Dr. Ehle’s Irish folk heritage.

### **Robert C. Ehle— Biography and Music Style**

Dr. Ehle’s compositions overall cover a wide range of musical genres including orchestral, choral and vocal, chamber music, band, tape and electronic, solo instruments, and keyboard music. His keyboard compositions are not only for piano, but also for organ and harpsichord. His organ works were developed with assistance from his wife, Linda.<sup>2</sup> Piano works make up the most significant part of Dr. Ehle’s entire body of work, numbering more than any other genre. Dr. Ehle's individuality has expressed itself in three different stylistic periods. The first period is from 1957 to 1979, which he refers to as the “Bernstein Style”; the second period, known as the “World/Quasi-minimalist Style,” is counted from 1980 to 2007; and the third period is from 2008 to the present, which he calls the “Psychoacoustics Period”.<sup>3</sup>

Most of the orchestral and symphonic works from Dr. Ehle’s first period include the word “jazz” in the title, in reference to the style; for instance, the *Jazz Symphony, Op.11*. Also, the *Rhapsody/Concerto* was originally titled *Jazz Rhapsody*. In addition, piano works from these 22 years (1957-1979) of the first period included both Classical period style and works in a newer, experimental style. An example of the Classical period

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<sup>2</sup> “My wife, Linda is an outstanding organist and through the years she has recorded many pieces for me. The first of these was the *Little Suite for Organ* then the organ part to *The City*, and my *Organ Symphony*, that was the first version of *A Whole Earth Symphony*, part I”. Ehle, *Autobiographical Sketch*, p. 8.

<sup>3</sup> Ehle, *Autobiographical Sketch*, p. 13-15.

style is the *Piano Sonata No.1 "Romantic", Op. 4*, which utilizes the formal pattern and techniques of a classical piano sonata, along with ascending and descending scales and arpeggios. The second movement is titled "Romantic," and was written as a variation form in the spirit of Chopin. Conversely, his *Piano Sonata No. 2* includes characteristics of Alban Berg's style and only has two movements with titles. In contrast with the first piano sonata, he uses a partly atonal approach to present a new and effective music style.

In his second period, Dr. Ehle's composition techniques tend to use successive motives and patterns. These seemingly erratic motives are combined with mixed meters and unusual accents, and may remind the listener of music from other continents. Minimalism was the predominant style of this period, and this is reflected in the use of repeated patterns in his 48 etudes from 1997. These 48 etudes include four books: *Op. 136, 137, 138* and *139*, with each etude having a different city name. In this work, two basic compositional rules are followed: simple rhythms, and repetitions of the consonant pitch patterns. Some of these etudes are composed from fragments also used elsewhere in Dr. Ehle's compositional output to accompany solo instruments. For example, *Op. 136, No. 1* is a fragment from the accompaniment for an oboe sonata. Another example is the first movement "Dzambul," of *Trio, Op. 104 for Violin, Cello and Piano*; the piano part was taken from *Op. 137, No. 2*. A fragment of nine measures from *Op. 137, No. 2* became the opening passage of *Op. 104*. Moreover, this passage presents different meanings in these two differently structured pieces. Overall, the minimalist style featured in this period shows his artistic temperament.

In his Psychoacoustics period, Dr. Ehle has studied the connection between the ear and the brain in an attempt to understand sound and music.<sup>4</sup> This period uses rootless voicings and brings the brain's ability to perceive pitch into play to provide the ear with some very important pitches, called "virtual" pitches. In his opinion, the piano has too many limits; therefore, he created harmonies and melodies according to the principles of what the ear perceives when it hears musical sounds. Dr. Ehle has demonstrated this ear-experience and new harmony in the pieces *Fantasy-Nocturne* and *Piano Fantasy*. They were composed with rootless harmonies accompanied by melodies from the modes of minor scales. Both musical forms have clear sections with well-planned dynamics. Japanese scales are used in the *Piano Fantasy*. The general ideas and sounds from these two pieces are easily recognizable.

As previously mentioned, the *Rhapsody/Concerto* is from Robert Ehle's first compositional period. *Rhapsody/Concerto* was composed in 1962, when he was a member of the U.S. Army. He was assigned to the 320<sup>th</sup> Army Security Battalion in Bad Aibling, Germany. At that time, Dr. Ehle played both jazz and popular piano music around Bavaria. He made the framework of *Rhapsody/Concerto* with the Jazz style in mind, but still preserved the classical structure. He finished the piano version of this piece at North Texas State University in 1965 and titled it "Jazz Rhapsody, Op. 13". Afterward, he made several changes to both the piece and its title. The version created to be a concerto for piano and wind ensemble is scored for numerous instruments, including two

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<sup>4</sup> Karen Johanne Pallesen & Elvira Brattico, Abstract from *Emotion processing of major, minor, and dissonant chords: A functional magnetic resonance imaging study* (CAT. INIST Vol.1060, 2005). "Musicians and nonmusicians listened to major, minor, and dissonant musical chords while their BOLD brain responses were registered with functional magnetic resonance imaging. In both groups of listeners, minor and dissonant chords, compared with major chords, elicited enhanced responses in several brain areas, including the amygdala, retrosplenial cortex, brain stem, and cerebellum, during passive listening but not during memorization of the chords." p. 450.

flutes, piccolo, two oboes, E-flat clarinet, three B-flat clarinets, alto clarinet, bass clarinet, two bassoons, two alto saxophones, tenor saxophone, baritone saxophone, two cornets, trumpet, flugelhorn, four French horns, baritone, two trombones, basses (including tubas and string bass), timpani, and percussion. Unique to the instrumentation are a jazz drum set and two bongo drums. Eventually, this work's title changed to *Rhapsody/Concerto*. In April of 2011, I had the opportunity to give the premiere performance of the piano solo version of *Rhapsody/Concerto* at the University of Northern Colorado School of Music's 40<sup>th</sup> Annual Faculty Composition Recital. I also produced a recording in Studio A in Frasier Hall at UNC with Greg Heimbecker in 2010. I expect that this piece will become popular in the concert repertoire for both pianists and music lovers.

### **Methodology of the Study and Review of the Literature**

Dr. Ehle has written journal articles featured in *The American Music Teacher*, *Composer USA*, *The Quarterly: Music Education* and *Down Beat*, among many others. The primary focus of these articles has been on aesthetics and supporting his composition style. In addition, several articles offer a useful analysis of his methodology. These articles were helpful in analyzing the *Rhapsody/Concerto*, specifically in regards to musical form, harmony, and melody.

Two important articles address twentieth century piano techniques and styles. In 2004, Dr. Ehle wrote "The Secret of the Pianist's Touch" in *Music Teacher Magazine*, which explains that the sounds a pianist can create with a piano are related to the sensitivity of his hearing. This article also addresses many factors that help in obtaining different sound reactions from the piano.<sup>5</sup> The article helped me to make informed

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<sup>5</sup> Robert C. Ehle, "The Secret of the Pianist's Touch." *Music Teacher Magazine*. XI/2 (November/December 2004), p. 6-9.

decisions regarding pedaling and dynamic contrasts in the *Rhapsody/Concerto*. Another helpful article is “Twentieth Century Music and the Piano,” in which Dr. Ehle discusses several piano techniques, including percussive elements, polychords, polymeters, mirror harmony, and pentatonicism. In the recommendation section of this article, he also addresses popular piano repertoire to support his ideas.<sup>6</sup> This article is helpful for discussing style and interpretation issues.

Two main theory books, *Understanding Post-Tonal Music*, by Miguel A. Roig-Francoli, and *The Complete Musician*, by Steven G. Laitz, were used in my analysis of the *Rhapsody/Concerto*. Specifically, they helped to clarify the musical terms and definitions for the style of the composition period. Regarding theory, Laitz's book discusses the tonal relationships and harmonic techniques. Furthermore, the discussion of form in Part 8 helps to clarify the multiple sections of the *Rhapsody/Concerto*.

### **Analysis and Practical Techniques**

All of the musical scores and examples in this dissertation are taken from Dr. Ehle's manuscript. I contributed editing of fingerings, articulations, tone color, tempo suggestions and pedaling. These details are listed in Appendix A. Appendix B consists of a suggested cadenza. In the third movement, there is an original cadenza, from measure 61-62 in the piano version. In 2012, Dr. Ehle decided to create a complete and challenging cadenza for this piece. I have re-notated it here and also added some suggestions for performance. In addition, I include a conductor's advice regarding balance issues in the concerto version. The CD recording attached is of a performance in collaboration with the Wind Ensemble of the Kaohsiung City Symphony Orchestra, conducted by Mr. Charles Chou (M.M. graduated from City University of New York,

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<sup>6</sup> Robert C. Ehle, “Twentieth Century Music and the Piano.” *Creative Piano Teaching*. (1997), p. 189-197.



Brooklyn College). Information is included about musical interpretation and a variety of recordings obtained from interviews with and emails from Dr. Ehle himself.

The analysis section is separated into stylistic analysis, structural and harmonic plans, and sources of material. The performance practice section addresses the interpretation of this work through piano technique, pedaling, fingering, and symbolic assignment. This dissertation offers a guideline for readers and performers as they study the *Rhapsody/Concerto*.

## CHAPTER II

### REVIEW OF THE LITERATURE

The relevant literature helpful to understanding this piece consists of the composer's own writings about his life, work, and musical understandings. The literature that will be covered here are the articles and unpublished documents written and made accessible to me by the composer.

Regarding Dr. Ehle's biography, he has offered for study two main documents. The first is his faculty vita, which lists his compositional works by year, solo instruments and large ensemble genres, his own personal timeline, a list of publications, and awards received.<sup>7</sup> The second is his detailed autobiography, which thoroughly discusses his background, including his time growing up, his family members, and his educational and compositional careers. In addition, his autobiography offers his interpretation of each of his stylistic periods and his reasons for stylistic changes of direction.<sup>8</sup> Whereas the faculty vita offers a comprehensive list of Dr. Ehle's works, his autobiography provides a timeline and a story to provide context. The autobiography enables the reader to more easily understand, by understanding Dr. Ehle's background and experiences, the influences on and relationships between his works, as well as which of his works are most significant to him.

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<sup>7</sup> Robert C. Ehle, *Faculty Vita*, 1998. 1-2.

<sup>8</sup> Robert C. Ehle, *Autobiographical Sketch*, unpublished, 2002.

Although Dr. Ehle's full-length biography is a key part of this literature review, I will save discussion of style periods for the third chapter. Instead, the current chapter will focus on Dr. Ehle's many scholarly writings in the areas of composition and education. He has had a very productive career as a scholarly writer, and has contributed much to the literature that is instructive for students and educators.

Dr. Ehle has been widely published in the area contemporary music, and his articles have appeared in a variety of publications, including *The American Music Teacher*, *Down beat: The Sound Engineering Magazine*, *Music Educators Journal*, *Composer USA: The Bulletin of the National Association of Composers* and *The Quarterly Journal of Music Teaching and Learning*. The primary focus of many of these articles has been on aesthetics and on supporting his compositional style. In addition, several articles offer useful analyses of methodology, especially regarding twentieth-century music. For example, "The Symbolic Organization of Twentieth-century Music" states that all sounds have their own unique symbolic dimension. As such, states Dr. Ehle, we can refer twentieth-century experimental music as comprising, among other things, chance music, random music, and aleatoric music. Dr. Ehle explains that composers of the twentieth century have a large palette of sounds to pull from, and more creative ways to explore music composition, and as such, can incorporate various symbolic dimensions along with theoretical analysis into the compositional process. The article "Aesthetics and Randomness" describes how being a composer means, in part, listening to your own music many times, and that to be able to understand and enjoy your own music constitutes and aesthetic experience on its own.

Two articles by Dr. Ehle specifically address Schenkerian analysis: *Listening to Schenker* and *Heierich Schenker and A theory of Popular Melody*. In the former article, Dr. Ehle discusses music's many-layered nature, one of which includes contrapuntal technique designed to reduced the emphasis on linearity. The latter of the two discusses Dr. Ehle's thoughts on melody in relation to Schenkerian analysis; because we often consider harmony to be the basis of music, melody is often in analysis treated as "the surface of harmony." It is in large part with these ideas that I conduct my analysis of the second movement of the *Rhapsody/Concerto*. Layer analysis helps to understand the three variations contained in the second movement, in particular the melody line in the fifth finger of the right hand against the same chord root movements. In addition, these articles were helpful in analyzing his piano works with regards to musical form, harmony and melody.

For my analysis of the *Rhapsody/Concerto*, I consulted two articles that address jazz harmony. "Basic Jazz Chords: Ninth, Eleventh, and Thirteenth Chords" and "Basic Jazz Chords: Using Altered Chord Voicings," by Jim Aikin, who teaches the types of chords that create a specific jazz sound and which build a jazz harmonic vocabulary. Mr. Aiken also explains the nature and effects of chords in order to understand the function of jazzy chords.<sup>9</sup> These articles served as practical guides for the analysis of some specific sections of the *Rhapsody/Concerto*. For example, in the last C section of the fourth movement, the jazzy melody line leads to the final coda section.

*The Zen Book of piano* talks about getting inside of the piano's living, singing tone. In this book, Dr. Ehle discuss the piano's tone, especially finding ways to affect a

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<sup>9</sup> Jim Aikin, "Basic Jazz Chords: Ninth, Eleventh, and Thirteenth Chords," *Keyboard*, March 1983. "What is it that makes jazz sound like jazz? Rhythmic syncopation is one essential element."

singing tone on the instrument, one which eschews a mechanical tone in favor of a living one. It also describes a number of keyboard techniques and skills that enable students to have fun when playing and listening to piano music. For instance, Dr. Ehle teaches the interpretation of dynamic markings by creating a map and explaining harmonics in order to hear the music more clearly. He especially likes the Japanese scale, as he notes that the scale can provide a beautiful and meaningfully aesthetic experience from just playing a few notes. In addition, he explores pitch sets to test sounds.

In the 2004 *Music Teacher Magazine*, Dr. Ehle wrote “The Secret of the Pianist’s Touch”, which explains that the sounds a pianist can create draw from the instrument are related to the sensitivity of his or her hearing.<sup>10</sup> This article also addresses many factors that help in obtaining different sound reactions from the piano. The article helped me to make informed decisions when thinking about pedaling and dynamic contrasts in the *Rhapsody/Concerto*.

Another helpful article is Dr. Ehle’s “Twentieth Century Piano Technique,” from the journal *Creative Piano Teaching*. In it, Dr. Ehle discusses several piano techniques including percussive elements, polychords, polymeters, mirror harmony, and pentatonicism. In the recommendations section of the article, he also addresses popular piano repertoire to support his ideas. For instance, he discusses techniques often used in the twentieth century compositional works; Stravinsky’s *Petrushka* uses the white keys in one hand and the black keys in the other hand to create polychords. Mirror harmony often

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<sup>10</sup> “The secret of the pianist’s touch is that the pianist has remarkable control over tone colour, but it is achieved indirectly owing to the fact that colour change is more responsive to a change of playing energy than is perceived loudness. It must be pointed out that a listener’s memory of dynamic level is not good at all. So that a piece played at a higher dynamic level than before will hardly be noticed as being louder. It will be noticed as being brighter and more metallic because a greater amount of the steely non-harmonic partials will be generated.” Ehle, “The secret of the pianist’s touch,” *Music Teacher Magazine*, XI.2, p. 7.

appear in Bartok's works, including *Mikrokosmos*. The use of modal material is another common technique that the article discusses, and Dr. Ehle uses as examples Bartok's *For Children* numbers 12, 14, 18, and 25. This article proved to be helpful for the interpretation of Dr. Ehle's style.

Two main theory books which I used for interpreting the theoretical underpinnings of the *Rhapsody/Concerto* were *Understanding Post-Tonal Music* by Miguel A. Roig-Francoli, and *The Complete Musician*, by Steven G. Laitz. These two books were helping in clarifying musical terms and definitions for the style of the composition period. Laitz's book helped in identifying tonal relationships and harmonic techniques. Furthermore, the discussion of form in part eight of *The Complete Musician* helped to clarify the multiple sections of the *Rhapsody/Concerto*. The idea of monothematic development was discussed in one of my interviews of Dr. Ehle. He specifically addressed his idea of a clear compositional form for the *Rhapsody/Concerto*.

The recordings used to review Dr. Ehle's pieces are from Dr. Ehle's first-hand recordings, and some are preserved in the University of Northern Colorado's Skinner Music Library. These recordings are useful and practical sources of information, particularly when learning about his many piano solo works. I reviewed his original cassette recordings from 1981 and developed a very clear performance interpretation despite some fidelity issues that arose from preserving those particular recordings on cassette tape.

The four movements of the *Rhapsody/Concerto* draw out two main themes and combined several compositional techniques, all of which require careful analysis. I used a number of sources, including speaking with Dr. Ehle himself, to complete my analysis of

the work. Certain basic techniques underlie Dr. Ehle's interpretations, and much was learned from his teaching, in-person meetings, and coaching sessions with different wind orchestras. Regarding performances, which I regard as a source of information, as I wish to analyze the piece through in-depth theoretical analysis and practical performance issues, I listened to and analyzed several recordings of past performances, and also reference my own performances of both his solo piano works and the *Rhapsody/Concerto*. I have given performances of both the solo and concerto versions of the *Rhapsody/Concerto* in the United States, Taiwan, and Thailand.

## CHAPTER III

### ROBERT C. EHLE BIOGRAPHY AND MUSIC STYLE

#### **Robert C. Ehle Biography**

A native of Lancaster, Pennsylvania, Robert Cannon Ehle, is a contemporary American composer born in 1939. He has been on the faculty of the music school of University of Northern Colorado for over 41 years, and he has also served in the department's administration. Dr. Ehle received a Bachelor of Music degree from Eastman School of Music in 1961, and a Master of Music from North Texas State University in 1965. He continued his studies in Texas and received his Ph. D in both the theory and composition areas from NTSU in 1971. In addition, he also holds certificates in computer systems technology, mathematics, and electronics from the Capitol Radio Electronics Institute and the U.S. Army Engineer School. Before coming to the University of Northern Colorado in 1971, he was an instructor at North Texas State University from 1964 to 1970, after which he taught electronics at the Denver Institute of Technology from 1970 to 1971. Dr. Ehle is master of contemporary music practices, including composition, analysis, electronic music practices and composition, music acoustics, and psychoacoustics.<sup>11</sup> He currently teaches classes in composition, music theory, and electronic music.

Dr. Ehle has taught many graduate students in music theory and other classes. It is important to note that he treats his students' achievements as his honor. His students are

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<sup>11</sup> Robert C. Ehle, Faculty Vita.



from the United States and around the globe. Many of his former students teach at universities or hold secondary schools teaching positions throughout the United States and abroad.

As an educator and composition scholar, Dr. Ehle has led a productive career as a published writer and is a contributor to many scholarly journals. The many topics he has covered include musical style, theory, and music education issues. His articles covering music theory have addressed the comprehensive approaches of many musical works, structure and materials used in numerous composers' work, and connections between composers' styles and historical periods. Educational articles explicate contemporary teaching procedures and methods regarding music theory. Some of Dr. Ehle's articles have applied the principles of human physiology, psychology, and acoustics to explain why and how music is been perceived. Journals that Dr. Ehle's published works appear in include *The American Music Teacher*, *Down Beat*, *Sound Engineering Magazine*, *Music Educators Journal*, *Composer USA: The Bulletin of the National Association of Composers* and *The Quarterly Journal of Music Teaching and Learning*. Accompanying his industrious and esteemed publication history are several awards that Dr. Ehle has earned, included the College Scholar Award from the University of Northern Colorado (1988-1989), ASCAP standard performance awards (1981-2002) and the George Eastman Honorary Scholar Award form the Eastman School of Music (1961-2002).

Many of Dr. Ehle's orchestral works have been recorded and performed by professional orchestra worldwide. The earliest was *Lunar Landscape*, which was performed by the Eastman Rochester Orchestra in 1961. *Soundpiece* was performed by the Dallas Symphony, awarded the Rockefeller Award, and was published by Carl

Fischer in 1965. *A Space Symphony* was performed by the Denver Symphony Orchestra in 1971. *A Trek Across the Himalayas* was presented by the Greeley Chamber Orchestra and published by Twin Elm. *Forests of the Night* was performed and recorded by the Czech Radio Symphony Orchestra, with Robert Todd Ehle, Dr. Ehle's son, as a concerto violinist and Vladimir Valek as conductor in 1996. His compositions have been published by Dorn and Heilman, and his electronic music compositions have been broadcast across the former Soviet Union, Australia, Canada, Europe, Brazil and the United States.

Dr. Ehle was deeply influenced in terms of his thinking and curiosity by his father, George Ehle. In the 1930's, George built his own sound studio. This caught Dr. Ehle's attention, and he began to show an interest in electronics when he was only 10 years old. He learned to operate his RCA 78 RPM record player and played records at various speeds in order to explore a variety of sounds. Moreover, he discovered and experimented with these sounds and turned the results of those experiments, and the drive to experiment in itself, into part of his nature.<sup>12</sup> In addition to being a music enthusiast, George Ehle was also a chemical engineer and an amateur naturalist. George's abilities and interests had a deep influence on his son; Dr. Ehle uses his talents and ability to build equipment for different types of experimental music applications: acoustics, electronics and natural sciences. Dr. Ehle has continued these pursuits throughout his life.

The piece "Elegy" was dedicated to his beloved father in 1989 after Mr. George Ehle's passing. It has been arranged by Dr. Ehle in several versions, including for organ,

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<sup>12</sup> "My father gave me a Philco console radio that had an RCA plug on the rear panel that said 'phono' on it. That tantalizing prospect encouraged me to look around and I found an old 78 RPM phonograph turntable in a friend's garage which I was able to purchase for a few dollars and the plug into the RCA jack of the radio. It worked! I bought a few old records and was in business. One of the old records was of Les Paul and Mary Ford's 'Mockingbird Hill,' one of the first multitracked records." Robert C. Ehle, *Autobiographical Sketch*, p. 1.

piano, violin and piano duo, chamber orchestra, and string orchestra.<sup>13</sup> This piece is frequently performed on All Saints Day in churches and other venues.

Dr. Ehle's family is a very musical one. His wife, Linda Ehle, is an outstanding organist. His son, Robert Todd Ehle is a talented violinist<sup>14</sup> who has one daughter, Emma, a ballerina. With such gifted family members, Dr. Ehle has composed many pieces that are dedicated to Linda and Todd, and they both have made many recordings of Dr. Ehle's works. Dr. Ehle's first organ piece was *Passacaglia for Organ*, Op. 1a (1959). Later on, he composed *Little Suite for Organ*, Op. 25 (1967), which was published by Dorn Publications in 1981. The organ part was developed into *The Organ Symphony*, which is the first version of *A Whole Earth Symphony*, Part I. Dr. Ehle realized that the organ has many similarities to wind instrument collections. As such, he has composed many winds works premised on the organ that have been performed to great effect in live performance.<sup>15</sup> Regarding works composed for his son, the *Suite for Unaccompanied Violin* was composed when Todd was 13 years old. Later, Todd performed the *Intrada* from the same suite at Carnegie Hall. In Dr. Ehle's famous orchestra piece *Forests of the Night*, Todd was the violin soloist performing with the Czech Radio Symphony. In addition, Todd Ehle has recorded several of Dr. Ehle's pieces on CDs that have been publicly released.

Dr. Ehle studied Schenkerian analysis when he was in Germany. As a teacher, Dr. Ehle specifically focuses on 20<sup>th</sup> century theory, and he believes that composers should

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<sup>13</sup> The Elegy for my Father. Op. 127 for electronic music, Op.127b for piano, Op. 127c for chamber orchestra, and Op. 127d for organ.

<sup>14</sup> Mr. Todd Ehle is a violinist and orchestra conductor at the Delmar School of Music at Delmar College in Corpus Christi, Texas.

<sup>15</sup> "I reasoned that a band and an organ have much in common since both are large wind instrument collections so anything that sounded good on the organ would sound good in the wind ensemble or wind orchestra. This premise was proven true in subsequent performances." Ehle, *Autobiographical Sketch*, p. 6.

experiment with many styles of music aimed at the different tastes of audiences. Dr. Ehle began his own music education when he was a child. In his autobiography, he mentioned that many composers inspired and began driving his musical thoughts when he was 10 years old. For instance, Dr. Ehle was attracted to the minor chords of Ravel and the folk melodies and voicings of Dvorak and Borodin. He also listened to Duke Ellington, the jazz composer, who influenced his jazz-style compositions.<sup>16</sup> He also began working on electronic music at a young age. His first electronic composition was written while he was a junior high school student. Stockhausen's electronic music has also inspired his composition, and Dr. Ehle's piano etudes were inspired by an idea from Stockhausen's celebrated *Klavierstück XI*. Dr. Ehle successfully combined the Moog modular synthesizer and the EMS Putney in a composition while studying at North Texas State University; *Soundscapes* was composed during this time and was in fact an electronic symphony. Around 1960, Dr. Ehle began to think that experimental music might alter people's thinking, and that it might induce them to think of music and experimental music as completely different from classical music. A new and experimental style of music could account for the different tastes of audiences. Leading up to his later thoughts and endeavors, he began his experimental music activities around the age of 12. The cover page of his book *The Composer as Scientist* features a young Dr. Ehle surrounded by his experimental electronic sound setups. It was in *The Composer as Scientist* that he collected and explained all of his experimental techniques.

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<sup>16</sup> "I remember an interesting incident when, at about the age of 10, I discovered to my amazement that these sounds which created me, shook me to the core and had become a part of my nature, actually had names: Ravel: *Quartet in F*, Stravinsky: *The Rite of Spring*, Dvorak: *Cello Concerto*, Borodin: *Symphony No. 2*, Ellington: *Liberian Suite*, etc.!" Ehle, *Autobiographical Sketch*, p. 8.

### Piano Music Style in Different Periods

As a whole, Dr. Ehle's compositions include an incredibly wide range of musical genres including orchestral music, choral and vocal music, chamber music, band music, tape and electronic compositions, solo instrumental music, and keyboard music. His keyboard compositions are not only for piano, but also for organ and harpsichord. His organ works and sketches/parts of orchestra works (e.g. *A Whole Earth Symphony*) were developed with assistance from his wife, Linda. He wrote his most significant organ works including the *Passacaglia for Organ*, Op. 1a (1959), *Prelude and Fugue for Organ*, Op. 6 (1959-1965), *Three Fugues on Famous Themes for Organ*, Op. 32 (1970), *Little Organ Book*, Op. 89 (1987) and *Fantasy for Organ*, Op. 95 (1988). Dr. Ehle has also composed for electronically-prepared-piano in an avant-garde style.<sup>17</sup> Particularly since he left North Texas and moved to Denver in 1971, his compositional focus has shifted to winds orchestration and a large body of piano pieces.<sup>18</sup> Piano works make up the largest and one of the most significant parts of Ehle's entire body of work, numbering more than any other genre.

As a pianist, Dr. Ehle has skilled, sensitive ears, perfect pitch, and a natural inclination for composing for the instrument. He composed his first piano pieces while he was a high school student. Dr. Ehle's individuality has expressed itself in three different stylistic periods. The first period is from 1957 to 1979, which he refers to as the "Bernstein Style". In 1957, when Dr. Ehle entered Eastman School of Music, he wanted

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<sup>17</sup> "Five microphones are attached close to the strings to modify the sound electronically. Contains performing directions. Written so that a particular note on the upper staff stands for a microphone placed close to the string sounding that pitch. Experimental, avant-garde." Maurice Hinson, *Guide to the Pianist's Repertoire*, Indiana University Press. 2000, p. 283.

<sup>18</sup> "During the year in Greeley, I composed *A Whole Earth Symphony* in seven movements for winds and percussion, *Gazals Symphony*, and *Biomass and Strange Particles* for Moog synthesizer and orchestra, among many other compositions including *North American Woodwind Quintet*, and many piano pieces." Ehle, *Autobiographical Sketch*, p.11.

to be a jazz composer. Hence, several pieces have the word “jazz” appearing in the titles, including the *First Suite for Jazz Orchestra* (1960) and *City Etudes* (1961), which include jazz suites for piano. In addition, two of his four piano sonatas were composed in this period. Already in Dr. Ehle’s earliest two sonatas, we hear a variety of structural and stylistic elements in his compositions. For examples, his Sonata No. 1 was constructed using a tonal, key-centered pitch material, while his Sonata No. 2, composed in the same period, is decidedly atonal. *Rhapsody/Concerto* was composed in this period as well, and shows an unmistakable jazz character, in terms of both its rhythmic drive and its melodic and harmonic materials. *Four Pieces for Piano “Four Portraits,”* Op. 33<sup>19</sup> is a set of four musical portraits of composers who had a deep influence on Dr. Ehle: Duke Ellington, Leos Janáček, Luigi Dallapiccola, and Samuel Barber. The first movement described the jazz composer Duke Ellington and uses elements of Ellington’s piano technique, as well as broader jazz compositional and performance characteristics. For example, the piece uses numerous upbeat accents, a large dynamic range, and thirteenth chords in parallel movement (Example 1). These stylistic choices place the piece firmly within the Bernstein style period, which reflects many jazz-oriented stylistic choices on the part of Dr. Ehle.

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<sup>19</sup> Dr. Ehle composed this piece in 1971, which was then published by Dorn in 1979, after which the copyright was withdrawn and copyright returned to him in 1985.

The image shows a musical score for the first system of 'Four Portraits,' Op. 33: I. by Duke Ellington. It is in 2/4 time and consists of two systems. The first system has two staves. The upper staff has dynamics *f > p* and *mp > pp*. The lower staff has dynamics *f > p* and *mp > pp*. The second system also has two staves. The upper staff has dynamics *f > p*, *sfz*, and *fff*. The lower staff has dynamics *sfz* and *fff*. The score features a repetitive rhythmic pattern of eighth notes and rests, with some chords and melodic lines.

Example 1: *Four Pieces for Piano "Four Portraits,"* Op. 33: I. Duke Ellington, mm. 1-5.

The second period, referred to as the “World/Quasi-minimalist Style,” spans from 1980 to 2007. In obvious contrast to the Bernstein style period, Dr. Ehle began to switch his compositional style to a post-minimalist style in 1979. The use of repetition patterns recurring throughout the duration of an entire piece was a common technique in this period.<sup>20</sup>

Dr. Ehle’s use of quasi-minimalist techniques initially formed the content of the accompaniment for solo pieces, however, he later utilized those accompaniments and the styles in which he composed them to build entire pieces. Dr. Ehle’s etudes collection, Op. 136 through Op. 139 all make extensive use of this compositional approach. Twelve preludes for piano, entitled *Russian Preludes*, Op. 124, *Four Pieces for Piano*, Op. 147, and *The Zen Book of Piano* were all composed during this style period and using the world/quasi-minimalist compositional approach. In addition, *Trek*, Op. 103 uses a post-

<sup>20</sup> “In 1979, I decided that it was time for a change and I changed my compositional style to a post-minimalist style. The standard listener’s complaint about minimalism was that there was no melody, so I decided that I would compose music that put minimalism in the piano and the best melody I could write in one or more other instruments. I wrote a sonata for every band and orchestral instrument with piano in this style, as well as many duos, trios, quartets and quintets.” Ehle, *Autobiographical Sketch*, p. 12.

minimalist style for all of its 17 short pieces, some of which were arranged by the composer for chamber orchestra in later years. It is important to note that, as these examples and many others show, Dr. Ehle, like Stockhausen, Boulez, Beethoven, and any number of other great composers, has not been afraid to use his own material in new and re-conceived ways.

The third period in Dr. Ehle's compositional career began in 2008 and continues to the present, and is what he calls the "Psychoacoustics Period." In this compositional period, Dr. Ehle has focused on composing atonal music while paying special attention to psychoacoustics; he has been very explicit in his efforts to consider the brain's cognitive and sensory capabilities and limitations and use those as one set of parameters for his compositional efforts. Dr. Ehle's recent works, sitting within the Psychoacoustics Period, often affect the emotion-related areas of the brain in a very specific and intentional way. In his piano works, we hear carefully-constructed harmonic materials that are used to enhance the listener's awareness of acoustics. Two pieces, the *Fantasie-Nocturne* (2011) and *Piano Fantasy* (2011) demonstrate the psychoacoustics style very well.<sup>21</sup> Other piano works include the three-movement sonata *Journeys*, *November Nocturne*, *Summer Song*, *Pennsylvania Railroad K4s*, *Passacaille sur las mer*, Op. 186, *Prelude*, *New Orleans Funeral Procession and Lullaby*. The most recent piano composition of Dr. Ehle's was completed in 2012, describing a set of three visions, entitled *Quasi una Fantasia*.

Dr. Ehle has developed his own unique style of notation to visually articulate his compositions. His 2010 piece for solo piano, *Steam Locomotive #1361 Entering Tyrone*:

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<sup>21</sup> "I always considered my experimental music to be an interaction between sound produced by various experimental means and my subjective response. In many cases I rather liked what I heard but I never felt that it was exactly right. It has become clear that my favorite music consists of pitches that are arranged in a way that my subconscious likes." Ehle, *Autobiographical Sketch*, p. 15.



*Juggernaut*, Op. 185, uses an artistic script type for the title and also includes a sound map on front page of the score. One particularly interesting aspect of the piece is that it starts with an aural imitation of a train (Figure 1). The first section is comprised of whole-note chords vibrating with each harmony, and the following section is a series of multi-triad chords that seem to test every dynamic level of the piano. Toward the end of the score is a short sound picture that imitates the train leaving. It is a sound-test work, and the ideas may sound similar to the prepared piano. However, the piece uses and tests the piano, using it as a sound tool to create the image of a train. Dr. Ehle, with his broad understanding of theory, sound, music theory, and composition, is able to combine these various fields of knowledge and experience, teaching and sharing with students, professional performers, composers, and audiences in an eye-opening, exciting manner.

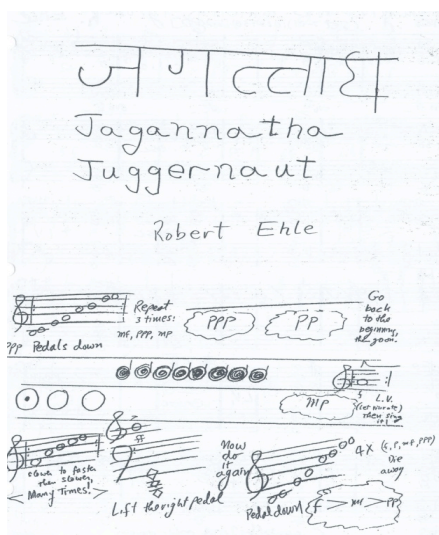


Figure 1: Front page from *Steam Locomotive #1361 Entering Tyrone: Juggernaut*, Op. 185.

The variety of Dr. Ehle's piano works is astonishing. He has tried and assimilated numerous different styles and unique techniques to compose his music. This comes out

clearly in his piano works; they combine a wide range of characters and musical forms.

The following table presents his piano solo works divided by three periods.

Table 1: Robert C. Ehle works for solo piano.

<b>Piano Solo Work</b>	<b>Year of Composition</b>	<b>Duration</b>	<b>Premiere</b>	<b>Difficulty</b>	<b>Period</b>
Partita for Harpsichord or Piano, Op. 2	1959-1965	10'	1967	***	First Style Period "Bernstein" 1957-1979
Sonata No. 1 "Romantic", Op. 4	1960	13'55"	1970	*****	
Autumn, Formerly Prelude and Dance, Op. 7, no. 1	1960	3'57"	2000	****	
City Etudes, Op. 9	1961	40'50"	1983	*** *****	
Five Pieces for Piano	1961	15'	1965	*****	
Jazz Piano Suite	1962	12'42"	2005	*****	
Rhapsody/Concerto	1964	18'	2011	*****	
English Suite	1965	15'	1999	*****	
Piano Sonata No. 2	1968	11'40"	1981	*****	
Four Pieces for Piano "Four Portraits", Op. 33	1971	10'08"	None	****	
Scenes and Dances, Op. 55 †1	1978	15'	2000	****	
Raga Sonata †2	1983	11'83"	No	***	Second Style Period "World/ Quasi- minimalist" 1980-2007
The Lydian Voyager, Op. 67, no. 4	1983	3'22"	1998	***	
Time Crystals, Op. 68	1983	7'13"	1998	***	
Seven Nocturnes †3	1984	20'	No	***	
Drone Dance, Op. 72	1984	2'50"	No	**	
Assorted Piano Pieces	1984	60'	No	***	
Two Sets of Piano Pieces: Mystical Folk Song and Intermediate Pieces	1985	12'	No	***	
Karkok, Op. 72b, no. 9 Op. 72b, no.10	1985	12'	No	**	
Bakfing, Op. 73, no. 2 Madras, Op. 73, no.3	1985	1'09" 9"04	No	**	
Christmas Dance, Op. 101	1987	1'51"	No	**	

Table 1 continued

<b>Piano Solo Work</b>	<b>Year of Composition</b>	<b>Duration</b>	<b>Premiere</b>	<b>Difficulty</b>	<b>Period</b>
Six Petroglyphic Sonatas	1989	20'	No	****	Second Style Period
Trek, Op. 103 †4	1990	21'	No	**	
Petroglyphic Sonata No. 12	1991	8'24	1999	****	(continued)
A Little Keyboard Book	1993	10	No	**	"World/Quasi-minimalist" 1980-2007
Twelve Preludes "Russian Preludes"	1994	20	No	***	
Ocean Song (Piano Version)	1995	3	No	***	
Elegy for My Father (Piano Version)	1995	11'24"	2001	***	
Twelve Preludes Book II	1995	20	No	***	
The Zen Book of Piano		4	No	**	
Turkish Sketches of Piano	1996	3	No	**	
12 Etudes, Op. 136	1997	15'	2012	*****	
12 Etudes, Op. 137	1997	15'	2012	*****	
12 Etudes, Op. 138	1997	16'	2012	*****	
12 Etudes, Op. 139	1997	17'	2012	*****	
A Southwestern Christmas Suite †5	1998	20	No	****	
Piano Pieces, Op. 76	1999	6'08"	No	*****	
Four Pieces for Piano, Op. 147	1999	11'16"	2003	****	
Lop Nor	2005	0'55"	2008	***	
The Issyk Cul	2005	3	2008	***	
The Empire of the Steppes	2005	1'36"	2008	***	

Table 1 continued

<b>Piano Solo Work</b>	<b>Year of Composition</b>	<b>Duration</b>	<b>Premiere</b>	<b>Difficulty</b>	<b>Period</b>
Three Movements Sonata "Journeys"	2007	12'	2009	****	Third Period "Psychoacoustics" 2007-Present
Songs from Nagarkot, Nepal	2007	4'30"	2008	***	
Piano Fantasy †6	2010	9'18"	2010	****	
Sonata Favori †7	2010	12"	2010	*****	
November Nocturne	2010	2'24"	2010	****	
Summer Song	2010	2'	2010	****	
Pennsylvania Railroad K4s	2010	4'48"	2011	**	
Fantasy-Nocturne	2010	5'30"	2010	****	
Stream Locomotive #1361 Entering Tyrone: Juggernaut, Op. 185	2010	5'	2011	****	
Passacaille sur las Mer, Op. 186	2010	8'	No	***	
Prelude, New Orleans Funeral Procession and Lullaby, Op. 186	2010	9'	2011	***	
Lost Child, Op. 188	2011	13'44"	2011	***	
Quasi una Fantasia New Vision-1 1. Gamma 2. Delta 3. Epsilon 4. Phi	2012	15'	No	*****	
Quasi una Fantasia New Vision-2 1. Phi 2. Eta 3. Iota	2012	17'	No	*****	
Quasi una Fantasia New Vision-3	2012		No	*****	

†1 Scenes and Dances, Op. 55: 1. Introduction and Beguine. 2. Interueyyo. 3. Waltz in F. 4. Frieze. 5. Reminiscence 1. 6. Serenata. 7. Reminiscence 2. 8. Gamalan (also version for Apple II computer). 9. Retrospective "Down By the Susquehanna" For My Father (also in new vision 1).

†2 Raga Sonata: 1. Alap. 2. Vilambit. 3. Drut.

†3 Seven Nocturnes (selected from Op. 48, 62, 67&71): 1. High Meadows Op. 48, No. 11. 2. Orbiting Planetary Transponded Op. 62, No.2. 3. Space Flower Op. 71, No. 1. 4. Inaccessible Future, Op. 71, No. 2. 5. Forests of the Night Op. 71, No. 3. 6. Fluxuating Topology, Op. 67, No. 3. 7. Lydian Voyage, Op. 67, No. 4

- †4 *Trek*, Op. 103: 1. Ladakh. 2. Donga La. 3. Manaslu. 4. Lhunsi Dzong. 5. Chomo Lhari. 6. Reflected Moon. 7. Gangtok. 8. Tesi Lupcha. 9. Nanda Devi. 10. Jaljala. 11. Pokhara. 12. Sano Bheri. 13. Lamayuru. 14. Burdun Gomba. 15. Zaskar. 16. Malana. 17. Limbu.
- †5 A Southwestern Christmas Suite: 1. Christmas Village—Raton, M.N. 2. Christmas at La Posada of Santa Fe. 3. New Snowfall on the Sangre de Cristos. 4. La Corazon Historico de Trinidad. 5. Ristras and Luminarios. 6. Returning Home, Op. 143.
- †6 Piano Pieces, Op. 76: 1. Prelude. 2. Madras (Short and long versions). 3. Aguirre (Transcription of a piece by Florian Fricke) 4. Khumbu Ice Fall (Also for piano duo version). 5. Nuptse Mountain (Also for piano duo version). 6. Flight (Also orchestral version).
- †7 Sonata Favori (favorite pieces sonata) uses: 1. Serenata (from Scenes and Dances). 2. Froeze (from Scenes and Dances). 3. Waltz in F (from Scenes and Dances). 4. Toccata (from the English suite)

To sum up Dr. Ehle’s compositional technique in regard to his piano works, we may specifically categorize them in terms of melody, rhythm, and harmony. Dr. Ehle often uses folk and pentatonic lines and scales for melodic materials. A very strong source of inspiration for his folk melodies comes directly from his extensive travels. For instances, Dr. Ehle researched folk melodies while travelling in the Himalaya Mountain, and it is these melodies that exert a strong influence throughout the entire *Trek* suite. Another melodic source that he wanted to keep and nurture both in his own writing and for the public at large has been the American folk song. He found and collected American folk songs to create his *Folk Song Suite*, Op. 15.<sup>22</sup> In many of Dr. Ehle’s works, he made numerous interesting melodic discoveries; for instance, what is considered the cherry blossom melody in the last movement of *Piano Fantasy* (2010) is based on a Japanese folk song and scale. The seemingly-ancient melodies from *Etudes* Op. 137 no. 8,

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<sup>22</sup> “During this time in Germany I met many people who were interested in American Appalachian Mountain music. I collected the songs that were later to become the basis for my Folk Song Suite, Op. 15 for piano four-hands and then later for strings. The Suites was subsequently recorded by the Air Force String Orchestra under Colonel Lowell Graham (a UNC graduate) and then by the UNC Strings under Howard Skinner. The songs I used had been recorded by folk singers and players such as dulcimer players, Jean Ritchie, and guitarists. I often transcribed folk music from recordings and I have often said that if a composer cannot write a great melody, he/she has to find one somewhere-perhaps by collecting and transcribing.” Ehle, *Autobiographical Sketch*, p. 9.

*Yonezawa* and Op. 138 no. 5, *Chardzhou*, were based on pentatonic scales which are similar to those found in Central Asian folk traditions. His melodic sense has throughout much of his career been influenced by the folk musics of many cultures, including his own. Most of his piano works also express a blend of Nationalist and Romantic elements.

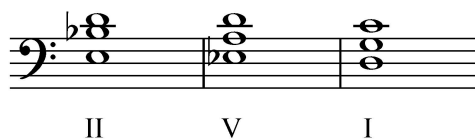
Another fundamental point when considering Dr. Ehle's compositions is his use of rhythm. There are some very unique rhythmic devices present in his piano works, including the matching of varying triplet values, syncopation, and meter changes. Syncopation and/or irregularly accents occur in his piano pieces quite often. For instance, in his *Journeys Sonata*, the first movement, *Tibetan Journey*, uses four quarter notes against quarter-note quintuplets (mm. 25-152) in 4/4 time. This particular pairing may seem odd at the first glance; however, it shows a particular freedom and fluency of pacing. Additionally, the quintuplet rhythm leads the melody line into song-like rubato playing style. The second movement, *Ancient Angkor*, uses 5/4 in the right hand against 4/4 in the left hand throughout the duration of the entire piece. Moreover, in the third movement, *Snakes and Tigers*, Dr. Ehle uses another mixed meter method—3/2 in the right hand and 4/4 in the left hand—to create the sensation of the motions of these two animals. In this movement, he also use changing meter, from 3/2 to 4/4, in measures 21 to 36. Another piece that makes extensive use of changing meters is *Four Pieces for Piano*, "Four Portraits", Op. 33. The second movement, *Leos Janacek*, is largely built on changes each between 4/4 and 3/4. The third movement, *Luigi Dallapiccola*, changes between 5/4, 3/4, 7/1, 7/4, 6/4 and 2/4 throughout the duration of the entire 21-measure movement.

Another aspect of Dr. Ehle's compositional practice is his habit of giving clear metronome markings and musical expression terms on the top of each piece. The tempo marks clearly inform and give expressive direction to the pieces, giving the pianist the ability to display each work with its correct function and character. The four movements of *Rhapsody/Concerto* indicate clear tempo markings in every section of every movement. The tempo markings of the third movement in particular provides a guide for analysis of its multiple sections. For instance, the beginning of the movement is marked as "Slowly and Expressively" from measures 1 to 13, all at quarter note equals 76 beats per minute. When the music is presenting similar thematic material, in measures 63-73, 74-49, 80-86 and 99-102, the tempo is consistently in agreement, showing a well-planned and organized approach to displaying a single theme. Near the end of this movement, two phrases are marked as "much faster" and metronome markings are given instead of an accelerando. As such, performers must attention to Dr. Ehle's indications and take them seriously when playing his pieces.

In terms of harmony, Dr. Ehle uses jazz harmonies and textures in many of his pieces. He created his own theory sheet called "Three-Chord Jazz" derived from Backus's *Acoustical Foundations of Music* in order to teach students to improvise over chords in such way as to give them a jazz sound quality. The reason that these three chords sound like jazz chords is because they all omit the root of each chord. This can be illustrated by way of a II, V, I chord progression, with the II being a secondary dominant chord, or V of V. In the key of C major, the II chord, a D dominant, the secondary dominant of G, expressed by Dr. Ehle's "Three-Chord Jazz," would omit the root and fifth and add the ninth, ending up as F#-C-E. The V chord, a G dominant chord, would

also omit the root and fifth of the chord and add the thirteenth, ending up as F-B-E. The I chord would then be a C major seventh chord with an added ninth and thirteenth, and omitting the root, fifth, and seventh (which is effectively voiced by the thirteenth), and which would be spelled E-A-D. As such, in the key of B-flat major, the three chords would be: E-Bb-D, Eb-A-D, and D-G-C. Notice the consistent voice-leading (Example 2). We are instructed to repeatedly play these three chords at a slow rate with the left hand many times. Once we are familiar, we can improvise with the right hand and the result will sound like jazz. The reason these three jazz chords fit with other chord progressions is that the chord members themselves contain members of the harmonic series. This can be clearly heard if we try to play the subjective root. This can also be seen on the staff: if you put the notes of each chord in order of the harmonic series, you will see that they are all from the series. For example, a chord F#-C-E, the harmonic series will be: C-C-G-C-E-G-Bb-C-D-E-F#-G-Ab-Bb-B-C. That's why these three chords seem to fit with whatever C major melody is played over them. If you play a melody in a different key, then you simply need to change the key of the three chords as well.

If the key is B-flat major, play:

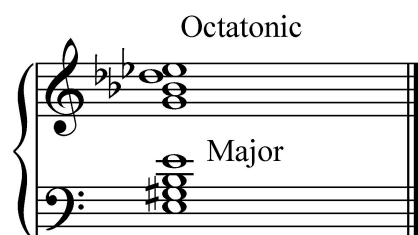


Example 2: “Three-Chord Jazz” in B-flat major.

In addition to jazz-based harmonic structures, poly-chords are also quite common in Dr. Ehle’s compositional output. See, for instance, two moments in the *Rhapsody/Concerto*, the first being in measure 38 of the third movement (Bb-Ab-D against A-D-F-A), which is a cadence-like chord at the conclusion of a phrase consisting



of parallel thirds. This happens yet again in the “Rachmaninoff section” of the fourth movement. From his lecture handout “Secrets of the harmony of the *Rite of Spring*, and modern jazz”, Dr. Ehle explains the harmonic series in relation to the piano. When every tone on the piano is played at once, separate tones called hidden harmonics are introduced into the complex sound. These tones affect our ears in ways that the listener may well find very pleasing and beautiful. For example, in the *Rite of Spring*, the poly-chords presented sound jazzy and special: the tones played in the right hand are created from the octatonic scale and those in the left hand by a major triad (Example 3).



Example 3: Poly-chords in the *Rite of Spring*.

Dr. Ehle’s harmonic decisions and sensibilities reflect different possibilities for music in the 21<sup>st</sup> century. Particularly in his third style period of composition, he is breaking down the diatonic system of harmony. Poly-chords and tone clusters have become his new basic harmonic source, and he wants to give audiences a new awareness of harmonic possibilities. The following paragraphs describe some significant piano works in his three compositional periods. Discussion of these works give a clear interpretation and analysis of his compositional ideas and stylistic characteristics in each of the three periods.

*Bernstein Period from 1957 to 1979*

Dr. Ehle's piano works spanning the 22 years between 1957 and 1979, his "Bernstein Period Style," include works both in a Classical period style and works in an experimental style in keeping with the new developments of the middle and late twentieth century. Several composers affected him during this period, including Leonard Bernstein, Charles Ives, and Béla Bartok. In particular, Dr. Ehle integrated Bernstein's symphonic jazz style and use of Hebraic musical elements, Ives's ecstatic style, and Bartok's use of symmetry and folk song. In considering genres outside of works for solo piano, Dr. Ehle considers his most significant orchestra work from this period to be *Bay Psalmes* (1970).<sup>23</sup> *Bay Psalmes* describes a cultural and human expression of the Massachusetts Pilgrims and Puritains during the time period from 1620 to 1640.

Dr. Ehle has composed four piano sonatas altogether, with the first and second sonatas asserting the young Dr. Ehle's individuality as well as highlighting two contrasting styles. The sonatas *Romantic*, Op. 4 (1959) and Op. 26 (1968) were both composed in the first period. The third sonata, *Raga-Sonata*, was written in 1983 during the World/Quasi-minimalist period. Lastly, the fourth sonata, *Journeys*, was composed in 2008, at the beginning of the Psychoacoustics period. *Journeys* was for Dr. Ehle a somewhat experimental musical endeavor in which he used extended minimalist and Indian classical music techniques.

The first sonata, Op. 4, utilizes formal structures of the Classical period, not unlike Haydn, along with a brilliant approach to technique like Mozart. It includes three movements: *Allegro moderato*, *Andante* and *Presto*. Dr. Ehle makes use of numerous

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<sup>23</sup> "My early works often encountered criticism. I like them because they are my youth but they are not my best work, *Bay Psalmes* seems to be the high point of my compositional career. Everyone seems to admire it." Ehle, *Autobiographical Sketch*, p. 10.

Classical elements in the first movement. The movement is in sonata-allegro form and combines elements of traditional tonality and scale. A romantic slow movement, which was written as a variation form in the spirit of Chopin, and with a singing melody, is followed by a toccata-like finale with exciting octave scales throughout the entire movement. The first sonata was a reworking of one of his earlier works, composed when he was a college student. This sonata is important, as it shows Dr. Ehle's genesis as a mature musical thinker before his own musical idiom was established.

The second sonata is, for Dr. Ehle, his most significant, as he considers it the most mature work of his four sonatas. Pianist Mrs. Sharon Kimmey premiered the piece at a UNC faculty recital and played it with great control over tone and color. The piece itself uses a number of compositional devices that fit into the modern idiom, including changing meters, a large tessitura, sophisticated phrasing, atonal pitch material, and wide dynamic range. The sonata is characterized both by Dr. Ehle's musical thought process and by a stylistic approach very conscious of Alban Berg, and it is in two movements only; I. Exposition: Slow & Expansive, and II. Animation: Fast but firmly. In addition, some of the atonal devices used in this sonata herald further developments in Dr. Ehle's approach to pitch that can be heard in *Journeys*. The third sonata, *Raga-Sonata*, also includes three movements: Alap, Vilambit, and Drut. This sonata has never been performed. *Journeys*, the most recent sonata, contains three story-like movements, each of which addresses a different culture and/or country: *Tibetan Journey*, *Ancient Ankgor*, and *Snakes and Tigers*. This sonata was performed by Dr. Ehle on a Faculty Composition Recital and it was video taped and played over Channel 98 for six months.

*The City Etudes*, Op. 9, were originally composed in 1961 and included eight suites filling an entire album. These etudes were intended to capture the drama and pathos of live theater as it may be found in major cities around the world. These major cities included New York, London, Chicago, Boston, Stockholm, Rome, Paris, and Tokyo. With this piece, Dr. Ehle has tried to take the audience's memory back to an era where television shows did not utilize videotaping and were always performed live. He made use of jazz chords and rhythmic accents to provide an urban feeling for each of the movements; the effect of jazz chords is quite powerful in this work. Additionally, there are numerous meter changes in the fourth etude, *Boston*. Again forecasting future developments, these etudes seem to look forward to Dr. Ehle's many travels and his musical reflections on them in his "World/Quasi-minimalist Period".

*World/Quasi-minimalist Period from 1980 to 2007*

Dr. Ehle's autobiography and lectures make very clear that he loves to travel around the world, and also that he views cultures as being very inspirational for him as a creative person and composer. In his second period, Dr. Ehle's compositional techniques began to move toward the use of successive motives and patterns.<sup>24</sup> From his piano repertoire, the most representative works include the suite *The Four Pieces for Piano*, Op. 147, *The 48 etudes*, *Assorted Piano Pieces*, and *A Southwestern Christmas Suite*. In addition to travel and the exploration of other cultures being inspirations for many of Dr. Ehle's works in this period, he also expanded upon and used new technical devices. His piano pieces from this time period are often multi-movement works that are comprised of

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<sup>24</sup> "When people heard the music of Philip Glass and Steve Reich they often complained that it had "no melody." I decided that I would compose music which used the minimalist style in the piano and then good melodies in continuous tone instruments. This type of thing has since then been labeled post-minimalist: minimalism with melody and John Adams has been the most famous person using it." Ehle, *Autobiographical Sketch*, p. 13.

large amounts of repeated motives. These erratic motives are combined with mixed meters and unusual accents. That minimalism was the predominant style in this period is reflected especially in his *48 Etudes*.

These *48 Etudes* encompass four books of music: Op. 136, 137, 138 and 139, each being named for a different city, an extension of Op. 9 from the previous compositional period. The etudes offer great practice for finger independence, good positioning for all ten fingers, and a practical approach to harmony for the pianist playing modern music. In this work, two basic compositional rules are followed: use of simple rhythm and repetition of consonant pitch patterns. Each etude in each set has an aesthetically pleasing and effective pair design relationship. For instance, the first and second etudes from Op. 136 have nice contrasts, those being passion and calm; this type of dual impression at the beginning of the piece sets the stage nicely for the audience, and raises their expectations of what is to come. This happens as well in the etudes of Op. 137, 138, and 139. The relationship between each etudes was an important consideration for Dr. Ehle during the process of composition. Additionally, the fragments that form these etudes are also used elsewhere to accompany solo instruments. For instance, the main material used in Op. 136, No. 1 is a fragment from the accompaniment for an oboe sonata. Another example is the first movement, *Dzambul*, of *Trio, Op. 104 for Violin, Cello and Piano*; the piano part was used again Op. 137, No. 2. Similarly, a fragment of nine measures from Op. 137, No. 2 is identical to the opening passage of Op. 104. In this instance and in many others, the presentation and context of the passage in two different settings gives it two very different meanings, which again demonstrates Dr. Ehle's economical artistic temperament.

Dr. Ehle's ingenuity and humility are both demonstrated by his practice of using melodic materials from all over the world. He has said both in speaking and in writing that folk melodies and scales have been very important in his composition.<sup>25</sup> The folk-like melodies in the etudes clearly demonstrate that Dr. Ehle has heard the musics of many cultures in many countries, and he is often able to imitate the sound of native instruments in his etudes through his deep knowledge of the instruments and of acoustics. Op. 136, No. 3, *Victoria*, is an imitation of the zither and uses rapid and running thirty-second notes. Op. 137, No. 8, *Yonezawa*, uses intervals of the pentatonic scale, especially minor thirds and whole tones, to make the melody line. Another interesting and unique example is found in Op. 138, No. 2, *Velikiye* uses the Japanese Hiro-Joshi scale. This particular Japanese scale is beautiful and particularly well-suited for vertical combination. In *The Zen Book of Piano*, Dr. Ehle addresses this scale, suggesting that the left hand (5421) play the pitches B-C-E-F, while the right hand (1245) plays the pitches A-B-D-E.<sup>26</sup>

#### *Psychoacoustics Period from 2008 to Present*

In his Psychoacoustics period, Dr. Ehle has studied the connection between the ear and the brain in an attempt to understand sound and music. He has composed with his ear as his primary guide and has found special sounds and scales that sound good to him and push him to new areas of composition. In this period he has also spent time thinking about and experimenting with the tuning of the piano. According to his handout "The Acoustics of the Modern Metal-Frame Piano," he believes that the piano should be based

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<sup>25</sup> "I do not think that I have a particular gift for melody, but I often thought that I should take the best folk melodies I could find (that conform to Schenker's ideals) and use them to achieve a popular sort of music. Otherwise, I am just too abstract and experimental in my approach to be really popular. This seems to have been born out. My composition that borrow folk music melody and style are often my most successful and for the reasons which Schenker articulated so successfully." Ehle, *Autobiographical Sketch*, p. 29.

<sup>26</sup> Ehle, *The Zen Book*, "A Japanese Scale" p. 17-19.

on an equal temperament in the octave from A3 to A4, upon which the remainder of the strings spanning out from this octave should derive their tuning. Therefore, a relatively high degree of inharmonicity and stretched tuning will be inherent in the modern piano. This involves a consonant yet complex harmony that gives a true voicing to the harmonic series across the range of the keyboard.

In Dr. Ehle's opinion, the piano has too many limits; therefore, he has created harmonies and melodies according to the principles of what the ear perceives as being musical sounds. Dr. Ehle has demonstrated this ear-experience and a new approach to harmony in the pieces *Fantasy-Nocturne* and *Piano Fantasy*. They were both composed with rootless harmonies that accompany melodies derived from the modes of the minor scales. Both pieces have clear sections with well-planned dynamics. For example, a Japanese cherry blossom melody was used in the last section of *Piano Fantasy*; the general ideas and sounds from these two pieces are easily recognizable because of the Japanese scale and the harmony.

In this period's piano works, Dr. Ehle has shown a fondness for using triplets that put the left and right hand against each other, making a larger and broader texture out of the hemiola. For instance, *Summer Song* (2008) has triplets in the left hand against even eighth notes in the right hand. In these pieces, some of which share similar characteristics, I often play in a medium tempo and with much expression. As such, I approach *Summer Song* in a fashion very similar to how I approach the performance of the pieces *Testament* and *Moonlight. Iota*, from 1998, mixes Stravinsky-like chords and a jazz style, and the entire piece uses five-fingers chords with heavy accents to bring out the exciting and sectional nature of the work. The middle section, from measure 13, must swing to

demonstrate and make audible the jazzy motion. *The Lost Child*, from 2011, is a lullaby with three variations, and it is also a sectional work; it is comprised of a prelude, a presentation of the theme, and a section of largely chordal textures.

A clear progression in terms of characteristics and their maturation can be seen in Dr. Ehle's writing, both in general and for the piano in particular, from one style period to the next, and one can follow these characteristics from their embryonic state in the first period through their development and to full maturity in the third style period. For example, as Dr. Ehle became more interested in sound and tuning in his third period, his writing for the piano becomes much more chordal than running finger work. His most recent work, *Song for Flutes* (2013), is transcribed for piano and uses many mixed and poly-chords. In this piece, there is a long legato every two bars and heavy syncopation in the middle section (mm. 29-39). The overall structure is essentially tripartite, with a moderate beginning, a lively middle section, and a slow ending section.

Dr. Ehle's career as both a composer and a pianist has spanned his entire life expressing artistic freedoms of American and Asian cultures. These great masterpieces demonstrate not only Dr. Ehle's variety of style, but also his lyricism and sensuality.



## CHAPTER IV

TECHNICAL AND PRACTICAL ISSUES IN THE *RHAPSODY/CONCERTO***Background of the Composition**

The *Rhapsody/Concerto* is one of Dr. Ehle's Bernstein period compositions, meaning that this work was influenced by the compositional style of Leonard Bernstein. The work was composed in 1963 during Dr. Ehle three-year military obligation serving in the U.S. Army. He was assigned to the 320<sup>th</sup> Army Security Battalion at Bad Aibling, Germany, in southern Bavaria.<sup>27</sup> At the time, Dr. Ehle was an active pianist playing jazz, popular and classical piano music around Bavaria. In addition, he spent time studying Schenker's analytical method, math, and physics, earning certificates in several different areas. He composed two significant works during this time: the *Jazz Piano Suite, Op.12*, while in Massachusetts, and the *Jazz Rhapsody, Op.13* for wind band and piano, while in Germany.<sup>28</sup> He began the compositional frame of *Rhapsody/Concerto* with the jazz style in mind, all the while preserving the classical structure. He finished the four movement piano version of *Rhapsody/Concerto* at North Texas State University in 1965 and entitled it "Jazz Rhapsody, Op. 13". Afterward, he made several changes to both the piece and its title. The concerto version for piano and wind ensemble uses full wind band instrumentation.

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<sup>27</sup> "At that time all American males faced a minimum two-year military obligation: "I drove down to Washington, D.C. and auditioned for the Airmen of Note, the Navy School of Music, Marine Band and the Army Band. When I was there the Army Band was getting ready to go out and march in the rain with ponchos on. I decided that there must be some more creative and educational thing I could do in my military years, so I joined the Army Security Agency with the understanding that I would be stationed in Germany and would do electronic technical work." Ehle, *Autobiographical Sketch*, p. 5.

<sup>28</sup> Ibid.

A total of 35 players are required, and the baritone horn may be omitted because it doubles the trombone part. It is based on the following instrumentation: two flutes, piccolo, two oboes, E-flat clarinet, three B-flat clarinets, alto clarinet, bass clarinet, two bassoons, two alto saxophones, tenor saxophone, baritone saxophone, two cornets, trumpet, flugelhorn, four French horns, baritone, two trombones, a bass section of tuba and string bass, timpani and a percussion section, including timpani, triangle, suspended cymbal, crash cymbals, snare drum, tenor drum and bass drum, Tam Tam, and two bongo drums. With the exception of some specific instruments, the piece should only use one player per part. Otherwise, the ensemble will over-power the soloist. At the top of the original concerto's full score, Dr. Ehle wrote the following dedication: "Dedicated with great appreciation to my parents, George and Betty Ehle, whose efforts on my behalf made this work possible, and who taught me the value of American jazz and popular music of all eras."<sup>29</sup> This dedication shows that Dr. Ehle would like to reach all music lovers and audiences. This work is not only a piece written for pianists, but is also a reflection of the society of the era.<sup>30</sup> In 1973, Dr. Ehle changed this piece's title officially to "*Rhapsody/Concerto for Piano and Band, Op.13b.*"

Dr. Ehle made the first recording of *Rhapsody/Concerto for Piano and Band* with the University of Northern Colorado Wind Ensemble in 1981. He recorded the wind parts first, and then mixed them with his electronic piano. The original cassette recording inspired and informed my recording and studying. Listening to the cassette tape, I have gained a clear understanding of the tempo chosen for each movement, as well as the ideal

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<sup>29</sup> Robert C. Ehle, *Rhapsody/Concerto*, Op.13b p. i.

<sup>30</sup> "We study the music of a period; we also study the society of the period, and then conclude that the music is a type of music which that society would have wanted." Ehle, "On Applying Sociology to Music Making," *American Music Teacher*, Feb/Mar 1984, p. 79.

phrasing leading into different sections. In February of 2010, I recorded the piano version with recording engineer Greg Heimbecker. It was based on my interpretation from the cassette recording, but with slightly faster tempi in some sections; for instance, the C section (mm. 67-88) of the fourth movement was changed from the original marked tempo of quarter=108 to quarter=132. Also, I tried to perform in such a way that the runs were easily heard. The premiere performance of the piano solo version and took place on April of 2011 at the 40<sup>th</sup> Annual UNC Faculty Composition Recital. In September of 2012, I recorded the concerto version with the wind musicians of the Kaohsiung City Orchestra in Taiwan, after which Sonata Record Company Limited released the album in Taiwan. This recording, which is included in the enclosed CD, makes use of different tempo choices than the piano version, as well as a new cadenza in the third movement.

The *Rhapsody/Concerto* was written in four movements: “*Themes*,” “*Variations*,” “*Dreams*,” and “*Passions*.” I will first describe the basic structural form and suggested tempi, followed by the piano technique, fingering, pedaling, and symbolic assignments, which the include articulations and tone color in each movement. Furthermore, I will address the conductor’s advice regarding balance issues of the wind band.

Some of the clear jazz-like characteristics appearing in the *Rhapsody/Concerto* include: rhythmic syncopation, jazz chords, jazz melodies, pentatonic scales, and tempo changes in every section of each movement. In addition, the solo piano and the wind parts work in a very close relationship. For instance, the solo piano part and the wind parts take turns sharing the theme, the winds support the harmony for the solo piano, and some coda sections present effective transitions to following movements. In this way, Dr.

Ehle's outstanding strategy for creating balance between the solo piano and wind parts is made clear to the listener. In addition, Dr. Ehle uses a jazz improvisation style in this piece; however, he does not want the pianist to actually improvise, so he wrote solo parts representative of the jazz improvisation style.<sup>31</sup>

The *Rhapsody/Concerto* is designed in a monothematic style.<sup>32</sup> It is also successfully incorporates the Classical and the Romantic concerto styles. The monothematic idea appears and is worked out in all four movements, unifying the entire work. Dr. Ehle has said that he was always interested in Franz Liszt's idea of the single movement sonata in his concertos, where there is an overlay of sonata allegro form and sonata on concerto form. In such a work the first section would be the exposition and the last would be the recap section. In between would be a fantasia section, a slow section, and a closing finale section corresponding to the traditional movements of sonatas, concertos and symphonies. The *Rhapsody/Concerto* displays these ideas very clearly. Originally, Dr. Ehle sketched the work as a single movement. He then broke it up again to facilitate recording and printing. The themes presented in the first movement reappear in successive movements (originally sections), but each movement/section has its own themes as well. Thus, each movement/section becomes a continuation of new, specifically appropriate thematic material and a continuation of the on-going thematic development of a number of cyclic themes. The form structure table below shows that the

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<sup>31</sup> "When I went to North Texas State University, I had chosen that institution because they were noted as a jazz school (I was still thinking of becoming a jazz composer). Later on, I discovered that the popular notion of jazz was very narrow and that the type of composition I want to do was not accepted as jazz, so I studied composition with Samuel Adler, Martin Mailman and Merrill Ellis. My experiences at North Texas were totally memorable for me and I thank the state of Texas for making them possible." Ehle, *Autobiographical Sketch*, p. 5.

<sup>32</sup> The New Harvard Dictionary of Music, s.v. "monothematic." "A composition based on one or on several themes, respectively. Examples of sonata form are often polythematic, having different themes associated with each of the principal tonal areas of the exposition. Some composers, however (e.g., Haydn) have composed monothematic sonata forms." p. 429.

four movements are all in 4/4 meter. The ends of the second and third movements are both marked “attacca”, signifying that there is no pause between movements. The longest movement is the first movement, which is in a sonata allegro form. The second movement is a variation form and includes one theme with three variations. The third movement has multiple sections, all in a slow mood. The last movement is in rondo form. The table below (Table 2) shows the original tempi suggestions included in each section of the four movements.

Table 2: *Rhapsody/Concerto* Structure/Form.

<b>Movements</b>	<b>Title</b>	<b>Form</b>	<b>Meters</b>	<b>Tempo marking</b>	<b>Suggested Tempo</b>	<b>Number of measures</b>
First	Themes	Sonata Form	4/4	Slowly (mm. 1-40) Slowly and pensively (mm. 41-51) Allegretto ad libitum (mm. 52-83) Faster (mm. 84-163) Much slower (mm. 164-165)	♩=106 ♩=80 ♩=126 ♩=152 ♩=92	165
Second	Variations	Variation form	4/4	Faster, tempo ad libitum (mm. 1-17) Much faster (mm. 18-46) Much slower (mm. 47-67)	♩=84 ♩=126 ♩=92	67

Table 2 continued













Movements	Title	Form	Meters	Tempo marking	Suggested Tempo	Number of measures
Third	Dreams	Multiple Sections	4/4	Slowly and expressively (mm. 1-13) Smoothly (mm. 14-38) Rhythmically (mm. 39-53) Slower (mm. 54-62) Tempo as before (mm. 63-73) <i>A tempo I</i> (mm. 74-79) <i>Tempo I</i> (mm. 80-86) Broadly (mm. 87-98) A tempo (mm. 99-102) Very slowly and meditatively, tempo ad libitum (mm. 103-108) Much faster (mm. 109-114) Much faster (mm. 115-116)	 =76  =84  =84  =100  =84  =88  =76  =72  =76  =68  =116  =192	116

Table 2 continued

Movements	Title	Form	Meter	Tempo marking	Suggested Tempo	Number of measures
Fourth	Passions	Rondo Form	4/4	Allegretto (mm. 1-15) A little bit slower (mm. 16-50) <i>Tempo I</i> (mm. 51-66) Faster (mm. 67-81) Faster (mm. 82) Presto (mm. 83-88) Broadly (mm. 89-96) Very broadly (mm. 97-100)	♩=96 ♩=92 ♩=96 ♩=108 ♩=116 ♩=126 ♩=80 ♩=63	100

The first theme in the first movement states an important subject, which appears throughout the four movements (Example 4). The theme also symbolizes Dr. Ehle's artistic character. This statement represents part of Dr. Ehle's musical culture, which is a style that includes classical harmony and the jazz sound. This thematic melody is also similar to popular music, as the listener can sing/play it and become familiar with it.<sup>33</sup> The jazz melody also has folk elements, which Dr. Ehle gives an illuminating picture of to the audience at the beginning of the piece.

<sup>33</sup>Robert C. Ehle, "The new music culture that is now coming into being in the western world is non-masterpiece oriented. It is active/participatory. It is millions of amateurs, all playing guitars and singing (bellowing?) through high-powered amplifiers." "Ideas in composition and theory," *The American Music Teacher* (September/October 1983 ), p. 31.



Example 4: First statement of the theme, presented slowly and pensively, mm. 41-46.

According to Dr. Ehle's interpretation of playing the theme, the even eighth-notes should be played in a triplet rhythm to represent the jazz swing style.<sup>34</sup> As such, the first theme should be played in this way (Example 5). This main theme will repeat almost exactly in the third and the fourth movements.



Example 5: First theme performance style, mm. 41-46.

Dr. Ehle made changes in both the bass part and in certain rhythms as this theme is developed throughout the piece (Example 6-a & 6-b).



Example 6-a: First theme as presented in the third movement, indicated as very slow and meditative, mm. 103-104.

<sup>34</sup> Robert C. Ehle, program notes for *Rhapsody/Concerto*.





Example 6-b: First theme as presented in the fourth movement coda section, marked as broadly, mm. 89-91.

### First Movement: “Themes”

Analysis shows that the first movement is in a sonata allegro form. It includes two main themes, which are also used in the other movements. The movement begins with a mysterious introduction (mm. 1-40). The harmony rests on a half-diminished seventh chord (D-F-Ab-C) to create a dark atmosphere. In the concerto version, the B-flat clarinets play the half-diminished seventh chords in broken fashion. The opening section is in the tonic key of C major (mm. 1-40), and then it goes down a fifth to the key of F major (measure 41), following a long tradition in tonal music. The principal theme of the exposition comprises a solo statement that is clearly marked “slowly & pensively” (mm. 41-51). Before the principle theme works its way into the exposition section, the solo B-flat clarinet joins the melody in measure 46 and accompanies the solo piano until measure 51. Both voices are playing syncopated rhythms toward the end of the section.



The exposition begins with an *Allegretto ad libitum* in the bright key of F major, spanning from measure 52 to 83. The solo piano makes the main statement three times with the left hand playing an ostinato pattern. Following this is the second theme, which starts in the key of A minor in measure 84. It uses the same dotted-eighth note motive from

the first theme. However, the second theme is more lyrical than the first. The piano plays legato voicings against dotted rhythms in the percussion. The second theme takes place from measure 84 to measure 107. The transition between the exposition and development uses the woodwinds to form a bridge between measures 107 and 118. The transition is soft and gentle, and leads directly into the development section.

The development section takes place in measures 118 to 149. This is a rhythmically-driven section; we also see the rhythmic motif — the dotted-eighth rhythm from the first theme appears once again. The solo piano, together with the percussion and string basses, plays a “hemiola” from measures 118 to 126 in A minor. This stresses the syncopated rhythm and showcases the forward-moving jazz rhythmic style. The coda section begins in measure 150, with no recapitulation. The coda is played *tutti* by the entire wind band, which continues playing the rhythmic motif from measures 156-161 with agitated motion. The solo piano then joins the ensemble in the last two measures (mm. 164-165), where it is marked “much slower,” with solo flute toward to the end. Following is a diagram of the basic structure of first movement.

Table 3: Basic structure and tempo suggestions in the first movement.

Measures	Function/Form	Tempo Marking	Suggested Tempo	Key
mm.1-40	Introduction	Slowly	♩=106	C major
mm.41-51	First Theme Statement	Slowly and Pensively	♩=80	F major
mm.52-83	First Theme	Allegretto ad Libitum	♩=126	F major
mm.84-107	Second Theme	Faster, piu mosso	♩=152	A minor
mm.108-117	Transition	<i>Piu Rit Poco a Poco</i>	♩=146	A minor
mm. 118-149	Development	Moderato; Rhythmically	♩=152	A minor

mm. 150-163	Coda	Accented	 =152	A minor
mm. 164-165	Coda	Much slower	 =92	A minor

Regarding the issues of performance, the exposition presents a clear and unique statement of the first theme. During the introductory first 11 measures of the piano version, I play the half-diminished seventh chords (D-F-Ab-C) with a fully legato touch at pianissimo volume. When playing the broken half-diminished chords in the right hand, I suggest that the fingers stay close to the keys and follow two types of fingerings. The first is to rotate using the wrist: 1-2-3-4-5, while the second starts from the forefinger then crosses to the thumb: 2-1-2-3-5. The second way allows the hand a more relaxed motion and make it easier to execute a long legato line (Example 7). In addition, I use a long pedaling with *una corda* in both of these measures to make the broken chords blurred and create a dark atmosphere. As mentioned before, the first theme is in the bright key of F major and is played with an energetic mood. The left hand plays pacing, march-like, quarter notes. These should be played with separation, and the right hand should play more rhythmically and staccato to match the left hand.



Example 7: Two types of fingerings to make the sixteen notes relaxed and legato, m. 1.

The exposition starts at measure 52. The solo piano makes this main statement with string bass and percussion. The left hand is playing an ostinato pattern. My practice method in this section (mm. 52-83) is first to play the left hand's ostinato alone with the string bass and then the right hand alone with the percussion. The performer especially

needs to pay attention to the dotted rhythms. This method helps the performer listen to each part and match them with both hands. This also gave me confidence both in listening and memory during performance of this section. In addition, since this main theme is repeated three times, I play the first time (mm. 52-67) at mezzo-forte volume and begin the section in a mood of lively humor. The second time (mm. 68-75) is played with a more exciting manner due to the seventh chord and the texture, so I play at fortissimo here. The last time, from measures 76 to 83, I play legato and mezzo piano to close out this section. It is important to put accents on the off-beats of some phrases. For instance, the third off-beat of measure 53 and the second and fourth off-beats of measures 58-59. This will create the jazz effect and provide motion to move the phrase forward. Regarding the tempo of the exposition of the concerto version, I played at quarter note equals 126 to maintain steadiness with the wind band. In the piano solo version, I played slightly faster, at quarter note equals 132, so that I could affect more rubato during the performance.

The second theme begins in measure 84, and presents the motivic material of the first theme. In this section (mm. 84-107), I play the tempo at quarter note equals 152, which was given in the original score. In contrast to the first theme, the second theme is transposed to the minor mode and is more lyrical. The harmonic progression of the first theme ends on a tonic F major chord and moves to an A minor immediately at the beginning of the second theme. The second theme is also repeated three times; the first phrase is from measures 84 to 93, the second phrase is a four-measure fragment from measures 94 to 97, and the third phrase is from 98 to 107. When the second theme is played the third time, it switches to the key of D minor and ends in the first inversion of

the tonic. A short transition connects the exposition and the development (mm. 107-117). In this section, the piano is still accompanied by the string bass and the drums. In addition, Dr. Ehle added flute and B-flat clarinet to play trills in the background creating a nice transition from measure 107 to 110. In the piano solo version, the trill can be accomplished using this fingering: I use the mainly a 2/3 fingering to control the half-notes trills and turn quickly to 1/3/2 and 3/4/2/3 to make the trills legato and smooth. In these three measures (mm. 108 to 110), I also want to bring out the half note voice more. Throughout the second theme section, I play more legato to present the minor mood and lyrical line.

The dotted-eight note rhythmic motif runs through the section from measures 118 to 149. The long melody line in the development uses a jazz rhythm, with the rhythmic markings accenting the third beat and the long notes of the syncopations. In the concerto version, the left hand is still matched by either the string basses or the drums, playing parallel lines with the same accents and syncopated rhythm. The hemiola in the coda section (mm. 156-162) precedes the final two measures, in which the piano plays a singing melody with the flute.







### **Second Movement: “Variations”**

The second movement is titled “Variations.” This movement includes five main sections: a statement of the theme in the first 17 measures, followed by three variations in the same key of A minor and thirteenth chords rooted on A, and ending with a coda. The galloping theme is followed by a passage of running thirty-second notes from the opening to measure 17. After this virtuosic passage, the first variation arrives with even eighth notes. In the first variation (mm. 18 to 33), the chords in the right hand are successive

third inversion seventh chords with a hemiola played every two bars. In the concerto version, the four saxophones parts control the harmony with strong rhythms. The second variation begins with dotted-eighth notes and sixteenth notes in the left hand against triplets, quintuplets, and sextuplets. This section is from measures 34 to 42, with the French horns both accompanying and doubling the left hand of the solo piano.

A short sequence in measures 43 to 46 creates an exquisitely cloudy atmosphere. This entire sequence happens again in the coda section after the third variation. The third variation itself takes place from measures 47 to 55. It is marked “much slower”. The section is characterized by triplet rhythms, which consist of an eighth-note triplet leading to a quarter-note triplet. The last twelve bars comprise the coda section, during which the French horn and oboe take turns playing a poetic solo melody before the timpani ends the movement with three up-beats on the pitch of “E”. The ending E is the dominant note in the key of A minor and creates tension before connecting to the third movement. Below is an outline of the structure of the second movement.

Table 4: Basic structure and tempo suggestions in the second movement.

Measures	Function/ Form	Tempo Marking	Suggested Tempo	Key
mm. 1-17	Theme	Faster (Tempo ad libitum)	 =92	A minor
mm. 18-33	Variation I	Much faster	 =126	A minor
mm. 34-43	Variation II	Driving	 =112	A minor
mm. 43-46	Transition	(None)	 =84	A minor
mm. 47-55	Variation III	Much slower	 =92	A minor
mm. 56-67	Coda	(None)	 =84	A minor

Regarding performance issues, which are similar to those of the first theme of the first movement, the beginning sixteenth notes should be played with a dotted thirty-second rhythm (Example 8). This interpretation comes from Dr. Ehle's previous recording, and sounds like a galloping rhythm. The piano solo in the first two measures conveys this sense of freedom. In addition, in the beginning four measures, a D pentatonic scale is presented (Example 9).

The image displays two musical staves side-by-side, comparing the original score with a performance practice interpretation for the first measure of a piece in 4/4 time. The top staff shows the original score, which begins with a dotted sixteenth note followed by an eighth note. The bottom staff shows a performance practice interpretation where the dotted sixteenth note is replaced by a dotted thirty-second note, creating a galloping rhythm. The bottom staff also includes a dynamic marking of 'mf'.

Example 8: Original score vs. performance practice in m. 1.

The image shows a single musical staff with a treble clef, containing the D Pentatonic scale in the key of D major. The notes are D, E, F#, G, A, and B, arranged in ascending order from left to right.

Example 9: D Pentatonic scale from m. 1.

The first measures are to be played freely with *tempo ad libitum*. I perform the first two measures with slightly more staccato, and the following two measures (mm. 3-4) with more legato to create contrast. Furthermore, in the concerto version, the third measure should be played in a swing style and should match the parallel thirds in the B-flat clarinets; this makes it easier to unify and create a cohesive ensemble sound when playing the swing rhythms. Measures five and six are a fragment of running thirty-second notes with the harmony rooted in the ii half-diminished seven (B-D-F-A). This fragment becomes an extended passage in measures 13-15, which starts on the dominant E. Measures 13 to 15 are a virtuosic passage, which includes the same arch shape as that created by the thirty-second notes. I suggest playing this passage in a lyrical, cadenza-like way. The pedal should be used with a light touch at the beginning of every group. I also suggest that there be a slight accent on the first note of each group. For the concerto version, this will help the wind parts to change the harmony in each bar. In the piano version, this will create a nice sense of pacing and provide a leading melodic and rhythmic motion. From a practice point of view, I set the same fingers in the same shape groups (Example 10). This is helpful when performing from memory, and it is natural for the wrist's rotation. One must not play the easy section at a fast tempo and slow down at the hard section. The set tempo of this movement is an individual issue left to the pianist. However, the pianist should try to set the tempo using these passages as a guide. In addition, in measure 16, I play *glissando* rather than the original notation, which is three scale degrees away from B. The *glissando* effect worked quite well when I played the concerto version with the wind band.



8va

2 5 4 5 3 2 1 1 2 3 4 5 4 3 2 1 2 3 4 5 4 3 2 1 2 3 4 5 4 3 2 1 2 3 4 5 4 3 2

4 1 2 1 2 3 5 5 4 3 2 1 2 3 4

1 2 5 4 5 3 2 1

Similar

1 3 1 2 1 2 3 5

glissando

Ped.

\*

Example 10: Fingerings and pedal suggestions, mm. 13-16.

The seventh chords in “Variation I” control and inform the melody. The left hand does not change harmony frequently and the right hand follows suit. As result, I put weight in the fifth finger of the right hand in order to more clearly bring out the phrase shape (mm.18-33). Also, I do not play “Variation I” too mechanically. There is a natural

rubato feel in this section due to the ties between bars. This may create an illusion and make us unsure of where the bar line is. However, listening to the harmony on the downbeat of each bar will allow the performer to keep the correct pulse going.

Physically, I feel the pulse on the upbeat of the fourth beat. We can think of the weight of the first beat as being meant to fall; it can then be played without having to rely on the wind parts and can be thought of individually. “Variation II” is the most challenging of all three variations. It uses triplets, quintuplets, and triplet-grouped sextuplets against a dotted-sixteenth rhythm. This difficult rhythm may be puzzling. My suggestion is to clearly mark the beats and be soft with the rest, letting them sneak into the right rhythm. The piano part in “Variation II” is mostly matched by the French horns. The horn players in this section should play with a short, staccato feel to match the left hand of the piano. It also makes the phrase steady and creates an agitated style. Additionally, in the piano version, I play a shorter dotted rhythm, which is relatively close to being double-dotted-eighth notes with a thirty-second note rhythm in the left hand to match the triplets. This way makes it much easier to match the triplet, bring out the agitated character, and create forward motion (Example 11).

Example 11: Original score vs. performance practice in mm. 34-35.

At the end of this section (mm. 42-43), I use a half pedal for the dominant A and play a slight *ritardando* in the last six-note grouping. The wind parts catch the A and move to a four-measure transition.

“Variation III” presents another triplet style section. This section is marked as “much slower”. It includes eighth-note triplets and quarter-note triplets. The piano only has four saxophones for accompaniment in this section. The piano may play *mezzo-forte* in relation to the thin wind parts. The ending coda has a contrapuntal texture in the wind parts, making a pretty ending. In the piano version, I suggest that the pentatonic melodies be played very smoothly. Also, listen and make sure to be clear with the connection from note to note. The harmony of the left hand, which uses widely spaced chords, can play softly with a slow arpeggio motion to support the lyrical melody (Example 12).

The image displays two systems of musical notation. The first system shows a treble clef staff with a smooth pentatonic melody and a bass clef staff with arpeggiated accompaniment. Fingerings are indicated by numbers 1-5 above the notes. The second system continues the piece, featuring a treble clef staff with a melodic line and a bass clef staff with arpeggiated accompaniment. Dynamics markings *mp*, *p*, and *pp* are present in the bass staff. The piece concludes with a double bar line.

Example 12: Smooth pentatonic melody and arpeggios in the left hand, mm. 58-67.

### Third Movement “Dreams”

The third movement begins with the marking “slow and expressively.” This movement presents a poetic mood with the suggestion of deep affection. My analysis is that this movement is in multiple sections, with different subjects in each section. The subjects are derived either from previous material taken from the first movement or are new subjects. I use letters to denote the different sections. The A section is the main theme of the movement and evokes a picture of dreams in the beginning four measures, singing with the French horn. This melody has a lonesome, gypsy-like character. This first section goes to measure 13, where *piu accel* marks the transition to the next section. The B section begins with a passage from the first movement, measures 20 to 27 of the winds part. After this tremolo phrase (mm.14-19), a new phrase begins using a pentatonic melody to represent an Asian style (mm. 20-24). A short fragment of the A theme then appears again in measures 25 to 27. Next, the C section changes to the key of A-flat, using parallel thirds, from measures 28-35. This is followed by parallel thirds in sixteenth












notes is a diminished version of the previous phrase (mm. 36-38). This section ends with poly-chords: Eb-Ab-D against D-F-A.

The D section begins in measure 39. This section, very rhythmic in character, is taken from the development section of the first movement. The first 11 measures of the section are a repetition from the first movement, after which comes a solo passage (mm. 50-53). A slower transition before moving into the cadenza uses a parallel pentatonic scale, the flute and the first B-flat clarinet playing in E-flat and the piccolo and second clarinet playing a fifth higher in B-flat. After the transition, Dr. Ehle inserted an optional cadenza in the piano solo version. However, in the concerto version score, he adds a one-measure cadenza using the Asian scale to test the piano's low and high range and create a ringing bell effect. I will address the new cadenza more specifically later.

The "D" section, which I have marked as D2, returns once again. This D2 section is an extra repetition, including the same tempo from D1. Measure 74 then goes back to the main theme, A, and develops it into a longer passage (mm. 74-86). Following this is a broad tutti section (mm.87-98) in the key of D-flat major, followed by a quick change to F major. The main theme from A comes back again in measure 99-102. The first theme of the first movement appears in here, played slowly and as a solo in F major (mm. 103-108). The ending coda section (mm. 109-116) is played by the brass only. The tempo is marked as "much faster," at quarter note equals 116. Moreover, in the last two measures, the music is marked "much faster" again: "Much faster: drummer sets tempo for next movement". As such, the drums play from measure 115 to lead into the last movement. The conductors I have worked with prefer to affect a crescendo in all of the brass parts during the eight long notes at the end of the movement going forward into the next

movement. One conductor also mentioned that marking a crescendo will help the tempo move forward and will connect to the beginning of the fourth movement at a natural and rich volume.

Table 5: Basic structure and tempo suggestion in the third movement.

Measures	Function/Form	Tempo Marking	Suggested Tempo	Key
mm. 1-13	A	Slowly & Expressively	 =76	A minor
mm.14-38	B	Smoothly	 =84	A minor
mm. 28-38	C	Delicately	 =84	A-flat major
mm. 39-53	D1	Rhythmically	 =84	A minor
mm. 54-61	Transition	Slower	 =100	B major
mm. 62	Cadenza	Cadenza: Tempo <i>ad libitum</i>	X	C major
mm. 63-73	D2	Tempo as before	 =84	A minor
mm.74-86	A2	A tempo	 =88	A minor
mm. 87-98	E	Broadly	 =72	D-flat major
mm. 99-102	A3	A tempo	 =76	A minor
mm.103-108	F	Very slowly & meditatively	 =68	F major
mm.109-116	Coda	Much faster—Much faster	 =116-192	C Major

They are some very interesting technical issues in the third movement. The beginning four measures of the A theme should be played extremely legato. Flattened fingers in the right hand may be needed to achieve this. There is some special notation for measures 14 to 19. Dr. Ehle wants the pianist to play the arpeggio quickly and from top

to bottom. I also played the crescendo from the top note to the bottom note; therefore, the thumb will have the accent (Example 13).

Example 13: Performance practice for these chords, mm.14-15.

Parallel thirds are employed in this movement often. I have notated all the fingerings in appendix A. Measures 36 to 38 are to be played as a very free passage. I feel comfortable playing with the right hand only since this is not at a fast tempo. However, it is possible to play it with two hands. This way will make the parallel thirds more unified and smooth, and it definitely resolves any technical issues (Example 14).

RH:	5	4	3	2	1	2	1	3	5	4	1	3	2	3	1	2	5	3	1	2	4	3	4	5	3	2	1	2	1	3	4	2	1	4	2	5	3	4	2	4
LH:	2	3	1	2	3	2	1	3	1	2	4	3	4	3	1	3	1	2	5	3	1	2	1	2	1	2	3	5	3	2	1	2	4	2	4	2	4	2	4	2

Example 14: This passage may be played with two hands using this fingering, mm. 36-38.

In the transition section (mm. 54-61) of in the concerto version, the piano holds whole-note chords to support the woodwinds harmonically. In the piano solo version, it is easier to play two octaves with separate hands in fifth intervals. In addition, it is effective to use half and long pedling to hold out the harmony (Example 15).

The image shows two systems of musical notation for piano. The first system has two staves. The upper staff is in treble clef and the lower in bass clef. Both contain dense, multi-note chords and arpeggiated patterns. Below the first system, the text 'scs1' is written under the first measure and 'Pedal simile' under the second measure. A horizontal line with a small upward-pointing triangle at its end spans the width of the first system. The second system also has two staves with similar complex textures. A second horizontal line with a small upward-pointing triangle at its end spans the width of the second system.

Example 15: Use two octaves with separate hands in measure 56-63.

Dr. Ehle re-wrote the cadenza in the spring of 2012. The original cadenza is only one measure, at measure 62. It starts on D2 then goes up to a high d3. This short measure uses the pentatonic scale to create a water-like extension. I suggest using two hand fingerings to press each note deeply (Example 16). The new cadenza begins with a brilliant technical passage beginning before measure 62. The new cadenza also uses sectional passages after the pentatonic scale, followed by broken seventh chords; I suggest using the fingering 5/3/2/1 to run this group (mm. 2-3). After this passage comes a repeat of the first theme of the first movement. I opt for a faster tempo, quarter note equals 132, to present the theme here. Next, the passage uses the intervals of a second plus a fifth in parallel triplets (mm. 12-13). As before, I use the same fingering, 4/3/1, to run the group and to play the descending passage. The next section begins suddenly, with



a triplet rhythm plus broken triads. This section should be played more legato to make a blurred harmony and rapid sound. This is an imitation of the zither, which makes the chord easier to voice. After this section is the E section of the third movement. I play this section more broadly and slow down more than before because there is a piano solo here. Prior to the ending, Dr. Ehle uses the virtuoso passage from the beginning of the second movement and then connects it to the pentatonic bell ringing.

Example 16: Two-hand fingerings shown in the original cadenza D2-d3.

**Rapidly (in 3), half note = 120**  
**Logato, with pedal**






Example 17: An imitation of the zither in the cadenza.

#### Fourth Movement “Passions”

The movement “Themes” uses a wide variety of compositional elements and techniques. The last movement is titled “Passions” and is played immediately after the third movement *attacca*. In my opinion, this movement is the most difficult, requiring the most technical prowess of the four movements. “Passions” is based on a rondo form using an ABAC form, plus a coda. In the concerto version, the first A section is comprised of solo piano playing in parallel with the wind band during the first half

phrase (mm. 1-5), while in the recapitulation the A' theme (mm. 51-66) is for wind band only. The B section then proceeds from measures 16 to 50. Dr. Ehle named this lyrical B section the “Rachmaninoff section”. It uses a late-Romantic harmony and is based on an image. The C section (mm. 67-88) uses a harmonic and rhythmic approach derived from jazz. This individual section jumps out of the entire movement. Eventually, the coda (mm. 89-100) goes back to the main theme of the first movement and is marked “very broadly”. The solo piano and wind band play *tutti* until the end. The following table outlines the basic structure and tempo suggestions.

Table 6: Basic structure and tempo suggestions in the fourth movement.

Measures	Function/Form	Tempo Marking	Suggested Tempo	Key
mm. 1-15	A	Allegretto	 =100	F major
mm. 16-50	B	A little bit slower	 =92	A minor
mm. 51-66	A'	Tempo I	 =96	F major
mm. 67-88	C	Faster—Presto	 =108-126	D minor
mm. 89-100	Coda	Broadly	 =80	F major

A marching spirit marks the beginning of the A section. It is an energetic opening with all the wood winds participating. The piano joins during the first half of the phrase (mm.1-5). In the second half of the phrase (mm. 6-15), the wind parts are reduced to saxophones only to thin the textures. In measures 10 to15, the B-flat cornets use cup mutes to make a softer sound. Throughout the entire A section, the alto clarinet, bass clarinet, bassoons, and saxophones have quarter notes and should play separated, tenuto-length notes to create a lighter, march-like style. According to the conductor, Mr. Chou, it is better to count in four rather than in two. The recapitulation at A<sup>1</sup> is the same as this

section, but omits the piano. In the piano version, the subject, from measures 1 to 5, is in the right hand and should be played with strong and clear articulation. The next phrase, from measures 6 to 10, moves the subject to the left hand and is accompanied by the right hand; thus, the subject is inverted. Regarding pedal usage in the A section, I suggest using a quick touch pedal that is about the length of an eighth note to deal with the quarter notes accompanying the chord. This prevents the sound from becoming muddy while still giving the line a voice-like quality.

In the Rachmaninoff section, the performer should think carefully about interpreting the heavy and rich sound. If the arms and fingers have the right rotations, the pianist will have the freedom to present an ocean-like picture. I suggest dividing the two hands and practicing the parts individually, especially for the purpose of providing clarity in the fingers of the left hand, as well as for memorization. The result will be that after adding the right hand, the performer will have more confidence in playing the right hand melody. When comparing the right and left hands, we see that they occupy different roles: the right hand controls the melody and the left hand supports the harmony and provides accompaniment.

If we treat the Rachmaninoff section as an independent section, it can be identified as a small ternary form, ABA. The first A is from measures 16 to 30, the B section is from measures 31 to 37, and the recapitulation of A is from measures 38 to 50. For my own performance of the Rachmaninoff section, I treat the A section as an initial statement of the material, followed by the *agitato* in B, followed by an increasing passion in the returning A section. I then proceed to the climax in measures 47 to 49 and fade away in measure 50. Since this section is a solo in the concerto version, it can be played

with total freedom and rubato. I generally play *mf–f* in this passage, with the exception of the three measures of the climax (mm. 47-49), which are played *fortissimo*. These three measures can be played with as much volume as possible because the wind band joins in. The Rachmaninoff section includes both seventh and ninth chords. In addition, some poly-chords appear in the melody while the bass plays broken chords (Example 18).

Example 18: Poly-chords in mm. 31-32.

To solve some technical issues in the left hand, I suggest borrowing the right hand in some measures. This makes the sixteenth-notes more fluent-sounding and easier to play (Example 19). The following is an example of the fingerings I used, taking turns between the left and right hands.

Example 19: The upper curve is taken by the right hand while still using the left hand in mm. 47-50.

Dr. Ehle marked this section as, “a little bit slower, ♩=92.” I agree with beginning at this tempo or even slower. This helps to build a clear contrast to the A section and makes a lyrical statement in the first A passage. I particularly enjoy the long legato melody leading into this section. For instance, my first phrase is from measure 16 to

measure 22, the second phrase is from measures 23 to 30, and so on. I also articulated the shorter phrases within the larger seven-measure phrase from measure 16 to 22. The short-breath legato in these 7 measures pushes the phrase across the bar line, making a continuous melodic stream. Pedaling is continuous with a slight change at each chord. The example below is of the first phrase, which leads the way for dynamic design and pedaling (example 20).

The image displays a musical score for Example 20, consisting of three systems of piano and right-hand (R.H.) parts. The tempo is marked "A Little Slower, ♩=92". The key signature is one sharp (F#) and the time signature is 4/4. The piano part (left hand) features a continuous stream of eighth notes, with "Ped." markings and brackets indicating sustained pedal points. The right-hand part (right hand) features a melodic line with "R.H." and "(Very legato) R.H." markings, along with "V" (accents) and "Ped." markings. The score illustrates the articulation of short phrases within a larger seven-measure phrase, pushing it across the bar line to create a continuous melodic stream.

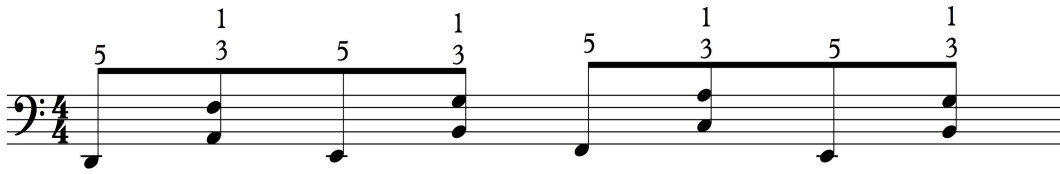
Example 20: Legato, articulating short phrase, and pedal suggestions, mm.16-22.

The C section uses a Boogie-Woogie<sup>35</sup> left-hand style. It includes three sections with tempo changes: the first passage is from measures 67 to 81 and is marked  $\text{♩}=108$ . The second passage is in measure 82, marked as  $\text{♩}=116$ , and the third passage increases in tempo to Presto  $\text{♩}=138$ , from measures 82 to 88. In the piano version, I choose to speed up to  $\text{♩}=152$ ; in the concerto version, it is necessary to play the melody with the flute, piccolo, and oboe, so I played at  $\text{♩}=138$  in order to be more unified with them. The ensemble stresses the strong beats and plays more rhythmically in this section. Regarding technical issues in measures 67 to 69, the right hand fingerings and groupings should be played as shown below. Try to ignore the tie first and stress the accent on the upbeat of the fourth beat. This will create a natural jazz swing effect (Example 21). In the left hand, I use the same fingering pattern (Example 22a) to make more precise leaps and to make it easier to memorize. The performer could also practice the opposite way to achieve more precise jumps (Example 22b).

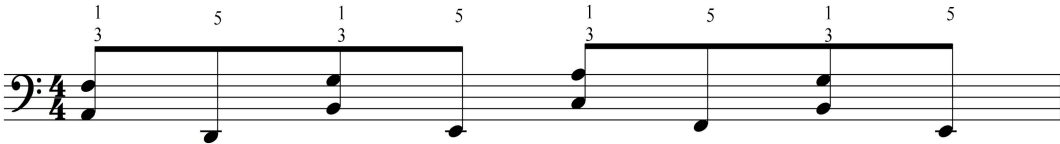
The image shows a musical score for two staves. The top staff is the right hand, and the bottom staff is the left hand. The key signature has one flat (B-flat), and the time signature is 4/4. The right hand melody starts with a piano (p) dynamic. The first measure has a quarter rest followed by eighth notes with fingerings 1 2 3. The second measure has eighth notes with fingerings 1 2 3. The third measure has eighth notes with fingerings 1 2 3 1. The fourth measure has eighth notes with fingerings 5, 2, 3. The word "similar" is written above the second measure. The left hand accompaniment consists of chords with rests.

Example 21: Right hand grouping, mm. 67-68.

<sup>35</sup> “A piano blues style featuring percussive ostinato accompaniments such as that of the accompanying example. The steadily repeated bass patterns, one or two bar long, delineate the 12-bar blues progression, sometimes with IV in measure 2 or 10 [see Blues]. ... The piano style flourished from around 1936 through the early 1940s with the rediscovery of performers from the 1920s such as Meade Lux Lewis and Albert Ammons.” Barry Kernfeld, “Boogie-woogie” in *The Harvard Concise Dictionary of Music and Musicians*, edited by Don Michael Randel. 1999.



Example 22a: Left hand finger pattern group.



Example 22b: Left hand finger pattern practiced in the opposite way.

To resolve balance issues in measures 67 to 72, the conductor changes from even eighth-notes in the saxophones, alto I & II, to four eighth-notes with a short rest (Example 23a). This change makes a clearer articulation of the beat. In addition, the four part saxophones should be played staccato instead of tenuto (Example 23b). This will assist in making the four beats clearer in the left hand of the piano.

Example 23a: Four part saxophones in the concerto version, mm. 67-68.



Example 23b: Alteration of saxophone performance.

The coda section is a re-statement of the first theme. It is marked *Broadly*,  $\text{♩}=80$ . I play it slightly faster, at  $\text{♩}=96$ , because the former C section tempo is already at  $\text{♩}=132$ , and I do not want to have too much contrast between the C and coda sections. In measure 89, I play a dotted-sixteenth note rhythm instead of even eighth-notes (Example 24). The reason I play this way is because of an idea taken from Dr. Ehle's cassette recording, on which he performed some improvisation. Another reason is that the solo piano is doubling with the wind band and the piano has a hard time competing with the ensemble in terms of volume. If a dotted-sixteenth rhythm is played, it comes out more and creates a special sparkling. Additionally, in the last four measures (mm. 97-100), I played differently in the piano version than in the concerto version. In the concerto version, Dr. Ehle wrote a new version of the ending phrases, which was an idea taken from Chopin Etude Op. 10, No. 8. I performed the virtuosic passage rather than big chords (Example 25).



Example 24: Embellishment in the octave of the right hand, m. 89.

Example 25: Original score vs. embellishment in the last four measures, 97-100.

In the coda section, it is easy for the pianist to play too loudly and violently. I suggest keeping the tempo steady without slowing down or speeding up. The fingers should stay very close to the keys when playing the octaves in order to make them sound

rich and full. At the same time, try to use the arm's weight for the final chords (mm. 98-100) in order to make them brilliant.

## CHAPTER V

### CONCLUSION AND RECOMMENDATIONS

This project is a practical performance book. It is meant to be a guide for performers and listeners regarding aspects of Dr. Ehle's *Rhapsody/Concerto*. I sincerely hope that this concerto will become popular for performing in wind band concerts. This piece is a special and new addition to the wind band/orchestra repertoire.

From an educational perspective, jazz music has begun to spread to Taiwan only during the last ten years. When I performed the *Rhapsody/Concerto*, many audience members and my students asked me if this is a jazz work. Many particularly enjoyed the jazz sounds in the last movement and the easily singable melody lines. I believe that people like discussing the pieces they enjoy according to their taste. Dr. Ehle's work, including his piano solo repertoire, has been enjoyed by students and music lovers who want to experience a new sound. I also performed the *Rhapsody/Concerto* at the 7<sup>th</sup> Annual Taiwan Clinic International Jazz Festival in April, 2013. This piece fit into the concert program quite well.

From a theoretical perspective, we would do well to examine the "Thematic Sonata Form" of the *Rhapsody/Concerto*. The sonata form has been one of the great musical achievements, lasting from the baroque period to the romantic period and into the present day. In this piece, it is used to present the main theme, two additional themes, and several motives to create a coherence that runs through the entire piece. In addition, Dr.

Ehle presents his own early period musical vocabulary, including Asian scales, jazz and folk-like melodic lines, and a harmonic approach that uses the major and minor system as well as 7<sup>th</sup>, 9<sup>th</sup>, and 13<sup>th</sup> jazz chords. In addition, the voice leading and phrase structures are sometimes conventional and sometimes break commonly accepted rules. Those elements present both an American style of music and Dr. Ehle's individual musical style, showing the cultural identity, the individuality and the innovations in his works. I feel that the importance of performing this concerto is precisely because Dr. Ehle represents one of American's musical contributions to the world. He created and composed this and many other works that are enjoyable to play and made in a manner that will be admired worldwide.

### **Suggestions for Further Study**

The discussion about voice leading/phrase structure and tempi decisions are interesting points in relation to playing the *Rhapsody/Concerto*. The piano solo version can provide more freedom since there is no wind band accompaniment, and as such does not present issues regarding tempi agreement and balance. It can be more personal and can present a more individual character. This is precisely the reason that I chose to make some edits and suggestions in the piano version. Recording has been my best aural tool for examining technical issues as well as the differing abilities of wind orchestras. I performed *Rhapsody/Concerto* with the Kaohsiung City Orchestra Wind Ensemble in September, 2012. In 2013, I performed the piece with the Hsinchu City Youth band under the conductor Ms. Kuo En-Tzu during Dr. Ehle's visit to Taiwan in March. In June of 2013, I performed the concerto with National Chiao-Tung University under Mr. Shen Min-Shang. Considering the different ages of students in these groups allows me to

understand that different ensembles create different sound signatures. In the end, however, they all sound wonderful and have great musical experiences. Meanwhile, I have continued to develop this work with all interested musicians.

This work encompasses some difficult technical issues, especially in the cadenza section, which borrowed some phrases from his Etudes work, Op. 136. It is useful to play some of the Etudes, Op. 136-139 to warm up before playing this concerto. The Etudes can inspire and help the pianist discover new imagery and learn the jazz swing style. I also mention to students that they should learn the layers of each phrase, as well as the pedaling in relation to consonant and dissonant harmonies. Students must control both the rhythmic style and the tempo in order to give a correct interpretation of the concerto. Moreover, *Rhapsody/Concerto* is a work in which there are no pauses between movements, and as such the pianist can benefit from engaging students imagination with their practicing. For example, they can think that each daily practice session and every rehearsal continues the story embedded in the multiple, non-stop movements, making the piece feel like a movie for audiences.

I have become increasingly aware that a musician's age affects their taste. In my middle 30's, I have a more virtuosic technique and a deeper interpretation of *Rhapsody/Concerto*. Years into the future, I am sure I will have more thoughtful insights about the layers of this work, and a different level of maturity to bring to its performance.

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## APPENDICES

APPENDIX A: NEWLY PREPARED SCORE FOR THE SOLO VERSION  
OF RHAPSODY/CONCERTO

RHAPSODY/CONCERTO (1973)

I  
Themes

Robert C. Ehle  
Edited by Chiahua Huang

Slowly, ♩=106

2 1 2 3 5 3 2 1

pp

3

8<sup>vb</sup>

L.V.

mp

7

pp

L.V.

8<sup>va</sup>

10

*ff* *cresc.*

*ffz*

12 (8)

Loco

*Very legato*

*ffz*

13

*pp*

*pp*

8<sup>vb</sup>

15 4 2

Marcato with scarp

*ffz* *cresc.* *dim.*

(8)

19 5 4 5 5 5 4 4 5 5 5 4

*cresc. Poco a Poco*

(8).....

24 V

(8).....

28 5 4 3 4

R.H.

(8).....

32

*L.V.*

*mp*

*Loco*

(8)

35

37

39

**Theme Very Slow**  
Slowly & Pensively,  $\text{♩} = 80$

*mf*

4 5 4 3  
1 2 1 2

42

*cresc.*

3 4 3 2 5 3  
1 2 1

45

48

5 5  
3 2

*Allargando*

51

**Allegro ad Libitum, ♩=126**

**Lively with humor**

54

*similar pedal*

57

*(half pedal)*

60

*v*

63

66

Musical notation for measures 66-68. Measure 66 features a treble clef with a series of eighth-note chords and a bass clef with a steady eighth-note accompaniment. Measure 67 continues the treble line with more eighth-note chords and the bass line. Measure 68 shows a change in the treble line with more complex chordal structures and the bass line.

69

Musical notation for measures 69-71. Measure 69 includes a dynamic marking  $>$  and a fingering sequence 34 45. Measure 70 features a fingering sequence 3 4 5 3 2 3. Measure 71 concludes the system with a final note in the treble clef marked with a fingering 5.

72

Musical notation for measures 72-74. Measure 72 starts with a dynamic marking  $>$  and a fingering 4. Measure 73 continues with similar chordal patterns and a dynamic marking  $>$ . Measure 74 features a dynamic marking  $>$  and a fingering  $b$ .

75

Musical notation for measures 75-77. Measure 75 includes a dynamic marking  $>$  and a fingering sequence 5 3 2 1 5 3 2 1. Measure 76 features a dynamic marking  $>$  and a fingering  $b$ . Measure 77 concludes the system with a dynamic marking  $>$ .



77

Musical score for measures 77-79. The piece is in 3/4 time with a key signature of one flat (B-flat major). Measure 77 begins with a whole rest in the treble and a bass line of quarter notes: B2, G2, F2, E2. Measure 78 continues the bass line with quarter notes: D2, C2, B1, A1. Measure 79 features a complex treble line with eighth and sixteenth notes and a bass line of quarter notes: G1, F1, E1, D1.

80

2 3 5 3 5 4 3 2 4 5 2 5 3 5  
1 1 3 1 3 2 1 1 2 3 1 3 1 1

Musical score for measures 80-82. The key signature changes to two sharps (D major). Measure 80 has a treble line with eighth-note chords and a bass line of quarter notes: D2, C2, B1, A1. Measure 81 continues with similar chords and bass notes: G1, F1, E1, D1. Measure 82 features a treble line with eighth-note chords and a bass line of quarter notes: C2, B1, A1, G1.

83

Faster, ♩=132

1 4 3 2

Musical score for measures 83-85. The tempo is marked 'Faster, ♩=132'. Measure 83 has a treble line with eighth-note chords and a bass line of quarter notes: G1, F1, E1, D1. Measure 84 features a treble line with eighth-note chords and a bass line of quarter notes: C2, B1, A1, G1. Measure 85 has a treble line with eighth-note chords and a bass line of quarter notes: F1, E1, D1, C2.

86

Musical score for measures 86-88. Measure 86 has a treble line with eighth-note chords and a bass line of quarter notes: B1, A1, G1, F1. Measure 87 continues with similar chords and bass notes: E1, D1, C2, B1. Measure 88 features a treble line with eighth-note chords and a bass line of quarter notes: A1, G1, F1, E1.

89

Musical score for measures 89-91. The piece is in 3/4 time. Measure 89 features a treble clef with a melodic line of eighth notes and a bass clef with a chordal accompaniment. A slur covers measures 89, 90, and 91. Measure 90 continues the melodic line. Measure 91 shows a change in the bass line with a fermata over the final chord.

92

Musical score for measures 92-94. Measure 92 has a treble clef with a melodic line and a bass clef with a chordal accompaniment. A *dim.* (diminuendo) marking is present in measure 92. A slur covers measures 92, 93, and 94. Measure 93 continues the melodic line. Measure 94 features a fifth finger (5) marking on the treble clef and a fermata over the final chord.

95

Musical score for measures 95-97. Measure 95 has a treble clef with a melodic line and a bass clef with a chordal accompaniment. A slur covers measures 95, 96, and 97. Measure 96 continues the melodic line. Measure 97 features a first finger (1) marking on the treble clef and a fermata over the final chord.

98

Musical score for measures 98-100. Measure 98 has a treble clef with a melodic line and a bass clef with a chordal accompaniment. A fifth finger (5) marking is present in measure 98. A slur covers measures 98, 99, and 100. Measure 99 continues the melodic line. Measure 100 features a fermata over the final chord.

101

104

4 5 5 5 4 2

107

Piu rit poco a poco

trmm trmm trmm

Bring out half-note voices

111

trmm

*p*

115 Rhythmically

Musical score for measures 115-118. The piece is in 3/8 time. Measure 115 features a treble clef with a complex chordal texture and a bass clef with a steady eighth-note accompaniment. Measure 116 continues the treble texture. Measure 117 begins with a dynamic marking of *f* and features a more active treble line with slurs and accents. Measure 118 concludes the system with a final chord in the treble and a whole note in the bass.

119

Musical score for measures 119-121. Measure 119 starts with a treble clef and a dynamic marking of *f*. The treble part has a complex chordal texture, while the bass part has a steady eighth-note accompaniment. Measure 120 continues the treble texture. Measure 121 concludes the system with a final chord in the treble and a whole note in the bass.

122

Musical score for measures 122-124. Measure 122 starts with a treble clef and a dynamic marking of *f*. The treble part has a complex chordal texture, while the bass part has a steady eighth-note accompaniment. Measure 123 continues the treble texture. Measure 124 concludes the system with a final chord in the treble and a whole note in the bass.

125

Musical score for measures 125-127. Measure 125 starts with a treble clef and a dynamic marking of *f*. The treble part has a complex chordal texture, while the bass part has a steady eighth-note accompaniment. Measure 126 continues the treble texture. Measure 127 concludes the system with a final chord in the treble and a whole note in the bass.

128

2 3 5 4 2 4

131

3 4 2 3

*dim.*

1

134

*mf*

1

137

1

140

Musical score for measures 140-142. Measure 140 features a complex treble clef passage with a slur over a series of eighth notes and a dotted quarter note. The bass clef has a whole note chord. Measure 141 continues the treble clef melody with a slur over a half note and a quarter note. The bass clef has a whole note chord. Measure 142 shows the treble clef melody ending with a quarter note and a half note. The bass clef has a whole note chord with a *v* (accents) marking.

143

Musical score for measures 143-145. Measure 143 has a treble clef melody starting with a quarter rest followed by a quarter note, then a slur over a half note. The bass clef has a whole note chord. Measure 144 continues the treble clef melody with a slur over a half note and a quarter note. The bass clef has a whole note chord. Measure 145 shows the treble clef melody ending with a quarter note and a half note. The bass clef has a whole note chord.

146

Musical score for measures 146-148. Measure 146 has a treble clef melody starting with a quarter rest followed by a quarter note, then a slur over a half note. The bass clef has a whole note chord. Measure 147 continues the treble clef melody with a slur over a half note and a quarter note. The bass clef has a whole note chord. Measure 148 shows the treble clef melody ending with a quarter note and a half note. The bass clef has a whole note chord with a sharp sign (#) on the note.

149

Accented

*ff*

Musical score for measures 149-151. Measure 149 has a treble clef melody starting with a quarter rest followed by a quarter note, then a slur over a half note. The bass clef has a whole note chord. Measure 150 continues the treble clef melody with a slur over a half note and a quarter note. The bass clef has a whole note chord. Measure 151 shows the treble clef melody ending with a quarter note and a half note. The bass clef has a whole note chord. The word "Accented" is written above the treble clef staff, and the dynamic marking *ff* is written below the bass clef staff.

153

Musical score for measures 153-155. Measure 153 features a treble clef with a series of chords and a bass clef with a simple accompaniment. Measure 154 continues the accompaniment. Measure 155 shows a treble clef with a melodic line and a bass clef with a simple accompaniment. A dynamic marking of *ff* is present in measure 155. Fingering numbers 4, 5, 3, 5, 3 are indicated above the treble clef staff in measure 155.

156

Musical score for measures 156-157. Measure 156 features a treble clef with a complex melodic line and a bass clef with a simple accompaniment. Measure 157 continues the melodic line in the treble clef and the accompaniment in the bass clef.

158

Musical score for measures 158-159. Measure 158 features a treble clef with a complex melodic line and a bass clef with a simple accompaniment. Measure 159 continues the melodic line in the treble clef and the accompaniment in the bass clef.

160

Musical score for measures 160-161. Measure 160 features a treble clef with a complex melodic line and a bass clef with a simple accompaniment. Measure 161 continues the melodic line in the treble clef and the accompaniment in the bass clef. Fingering numbers 5, 4, 3, 1, 2, 1, 3, 5, 2 are indicated above the treble clef staff in measure 160.

162

Much slower, ♩=92

*mp*

*Attacca*



## II

Variations

Faster (Tempo ad Libitum), ♩=84

1 *mf*

2

4

5

5 4 5 2 5 4 3 2 1 1 2 3 4 5 4 3 2 1 2 3 4 5 4 3 2 1 3 4 5

4 1 2 1 2 3 5 5 1 4 1 4 1 4 1 4 1 3

6

4 1 *rubato*

7

dim.

Musical notation for measures 7-8. Measure 7 features a complex rhythmic pattern in the right hand with sixteenth notes and eighth notes, while the left hand plays a steady eighth-note accompaniment. Measure 8 continues this pattern with a *dim.* (diminuendo) marking.

9

*mf*

Musical notation for measures 9-10. Measure 9 shows a melodic line in the right hand and a block-chord accompaniment in the left hand. Measure 10 continues the melodic development in the right hand.

10

Musical notation for measures 11-12. Measure 11 features a melodic line in the right hand and a block-chord accompaniment in the left hand. Measure 12 continues the melodic development in the right hand.

12

Musical notation for measures 13-14. Measure 13 features a melodic line in the right hand and a block-chord accompaniment in the left hand. Measure 14 continues the melodic development in the right hand.

13

8va

Musical notation for measures 15-16. Measure 15 features a melodic line in the right hand and a block-chord accompaniment in the left hand. Measure 16 continues the melodic development in the right hand. Fingerings are indicated by numbers 1-5 above and below notes.

14

Musical notation for measures 17-18. Measure 17 features a melodic line in the right hand and a block-chord accompaniment in the left hand. Measure 18 continues the melodic development in the right hand. Fingerings are indicated by numbers 1-5 above and below notes.

15 *Legato*

Musical notation for measures 15 and 16. The piece is marked *Legato*. A long slur covers the entire passage from measure 15 to the end of measure 16. The music consists of continuous sixteenth-note patterns in both the treble and bass staves.

16 *8<sup>va</sup>*

Musical notation for measures 16 and 17. Measure 16 features an *8<sup>va</sup>* instruction. A repeat sign is placed at the end of measure 17, with a dashed line above it indicating the end of the section.

(8)

17

Musical notation for measures 17 and 18. Measure 17 includes fingering numbers: 1 3 2 1 4 3 2 1 3 2 1 2. Measure 18 includes fingering numbers: 1 2 3 4 5 1 2 3 and 1 2 3 4. A repeat sign is placed at the end of measure 18, with a dashed line above it.

18 **Much Faster, ♩=126** *mf*

Musical notation for measures 18, 19, and 20. The tempo is marked **Much Faster, ♩=126** and the dynamic is *mf*. The music features a steady accompaniment of chords in the bass and a melody of eighth notes in the treble.

21

Musical notation for measures 21, 22, and 23. The tempo remains **Much Faster, ♩=126**. The accompaniment continues with chords, and the melody consists of eighth-note patterns.

24 *cresc.* *8<sup>va</sup>*

Musical notation for measures 24, 25, and 26. Measure 24 is marked *cresc.* and *8<sup>va</sup>*. The music features a steady accompaniment of chords in the bass and a melody of eighth notes in the treble, with the volume increasing.

27 (8)

Musical score for measures 27-29. Measure 27 is marked with a circled 8. The score features a complex piano accompaniment with dense chords and a melodic line in the right hand with various ornaments and slurs.

30

Musical score for measures 30-32. The piano accompaniment continues with dense chords, and the right hand has a melodic line with slurs and ornaments.

33 **Driving** 6 1 2 3 5

Musical score for measures 33-35. Measure 33 is marked "Driving". Fingerings 6, 1, 2, 3, 5 are indicated above the right hand. Fingerings 3, 4 are indicated below the right hand. The piano accompaniment is rhythmic and driving.

36 5

Musical score for measures 36-38. Fingerings 5 are indicated above the right hand. The piano accompaniment features a steady eighth-note pattern.

39 5

Musical score for measures 39-41. Fingerings 5 are indicated above the right hand. The piano accompaniment continues with a steady eighth-note pattern.

42 6 3 *rubato* 6

Musical score for measures 42-44. Measure 42 is marked with a circled 6. Fingerings 6 and 3 are indicated above the right hand. The word "rubato" is written below the right hand. The piano accompaniment has a more relaxed feel.

46 *rit.* Much slower,  $\text{♩} = 92$   
1 3 2 3 5  
*mf*

49

51

53 *Smoothly*  
*legato*

57  
*mp*  
5 4 2 1 2 1

62  
*mp* *p* *pp*  
*Attacca*

### III Dreams

Slowly & Expressively, ♩=76

5

2 1

4

5

*rubato*

**A tempo**

6

4  
2

8

Musical notation for measures 8 and 9. Measure 8 features a complex chordal texture in the right hand and a bass line with eighth notes. Measure 9 continues the bass line and includes a five-fingered scale-like passage in the right hand.

10

Musical notation for measures 10 and 11. Measure 10 has a sustained chord in the right hand and a bass line with eighth notes. Measure 11 features a melodic line in the right hand and a bass line with eighth notes.

11

Musical notation for measures 11 and 12. Measure 11 has a melodic line in the right hand and a bass line with eighth notes. Measure 12 includes the instruction "piu accel." with an arrow pointing right, indicating a tempo increase.

13

Smoothly, ♩=84

Musical notation for measures 13 and 14. Measure 13 features a melodic line in the right hand and a bass line with eighth notes. Measure 14 includes the instruction "mf" and a key signature change to D major.

15

Musical notation for measures 15 and 16. Measure 15 features a melodic line in the right hand and a bass line with eighth notes. Measure 16 includes a key signature change to D major and a melodic line in the right hand.

16

Musical notation for measures 16-18. The right hand plays a series of chords with downward-pointing stems, while the left hand plays a simple bass line with whole notes and rests.

19

Musical notation for measures 19-20. Measure 19 features a complex chordal texture in the right hand and a bass line. Measure 20 shows a melodic line in the right hand with fingering 1 2 3 5 and a bass line with fingering 5 2 1 5 4 2 1.

21

Musical notation for measures 21-22. The right hand has a melodic line with a fermata on the final note, and the left hand has a bass line. The word "(accented)" is written above the final note of the right hand.

23

Musical notation for measures 23-25. Measures 23-24 feature a rapid sixteenth-note melody in the right hand. Measure 25 is marked "Delicately" and features a soft, sustained chord in the right hand.

26

Musical notation for measures 26-28. The right hand plays chords with a fermata on the final note, and the left hand plays a descending eighth-note melody.



28

rubato

Musical score for measures 28-29. The piece is in 7/8 time and B-flat major. Measure 28 features a treble clef with a quarter rest followed by a half note chord (B-flat, D-flat, F) and a half note chord (G, B-flat, D-flat). The bass clef has a half note chord (B-flat, D-flat, F) and a half note chord (G, B-flat, D-flat). Measure 29 continues with a treble clef half note chord (B-flat, D-flat, F) and a half note chord (G, B-flat, D-flat). The bass clef has a half note chord (B-flat, D-flat, F) and a half note chord (G, B-flat, D-flat). The word "rubato" is written above the bass clef in measure 28.

30

Musical score for measures 30-31. Measure 30 has a treble clef with a quarter rest, a half note chord (B-flat, D-flat, F), and a half note chord (G, B-flat, D-flat). The bass clef has a half note chord (B-flat, D-flat, F) and a half note chord (G, B-flat, D-flat). Measure 31 has a treble clef with a half note chord (B-flat, D-flat, F) and a half note chord (G, B-flat, D-flat). The bass clef has a half note chord (B-flat, D-flat, F) and a half note chord (G, B-flat, D-flat).

32

Musical score for measures 32-33. Measure 32 has a treble clef with a quarter rest, a half note chord (B-flat, D-flat, F), and a half note chord (G, B-flat, D-flat). The bass clef has a half note chord (B-flat, D-flat, F) and a half note chord (G, B-flat, D-flat). Measure 33 has a treble clef with a half note chord (B-flat, D-flat, F) and a half note chord (G, B-flat, D-flat). The bass clef has a half note chord (B-flat, D-flat, F) and a half note chord (G, B-flat, D-flat).

34

Musical score for measures 34-35. Measure 34 has a treble clef with a half note chord (B-flat, D-flat, F) and a half note chord (G, B-flat, D-flat). The bass clef has a half note chord (B-flat, D-flat, F) and a half note chord (G, B-flat, D-flat). Measure 35 has a treble clef with a half note chord (B-flat, D-flat, F) and a half note chord (G, B-flat, D-flat). The bass clef has a half note chord (B-flat, D-flat, F) and a half note chord (G, B-flat, D-flat).

36

Very legato

Musical score for measures 36-37. Measure 36 has a treble clef with a half note chord (B-flat, D-flat, F) and a half note chord (G, B-flat, D-flat). The bass clef has a half note chord (B-flat, D-flat, F) and a half note chord (G, B-flat, D-flat). Measure 37 has a treble clef with a half note chord (B-flat, D-flat, F) and a half note chord (G, B-flat, D-flat). The bass clef has a half note chord (B-flat, D-flat, F) and a half note chord (G, B-flat, D-flat). The phrase "Very legato" is written above the treble clef in measure 36.

37

*very legato*

39 Rhythmically,  $\text{♩} = 84$

*mf*

42

45

48 *8va*

Rit.

50 *A Tempo*

53

*sest*

55

*Pedal simile*

57

Musical score for measures 57-58. The system consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. Measure 57 features a series of chords in the right hand, with a slur over the first four notes. Measure 58 continues with similar chords, including a trill-like figure in the right hand. A fermata is placed over the final note of measure 58. A brace is positioned below the bass staff, spanning both measures.

59

Musical score for measures 59-60. The system consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. Measure 59 features a series of chords in the right hand, with a slur over the first four notes. Measure 60 continues with similar chords, including a trill-like figure in the right hand. A fermata is placed over the final note of measure 60. A brace is positioned below the bass staff, spanning both measures.

Cadenza

3 3 3

8<sup>va</sup>

*ff* *zn*

Musical score for the Cadenza section. The system consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The bass staff contains three triplet figures. The treble staff contains a melodic line with an 8<sup>va</sup> (octave) marking. The dynamic marking *ff zn* is present at the beginning.

(8)

Musical score for the final section. The system consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The treble staff contains a melodic line with an 8<sup>va</sup> (octave) marking. The dynamic marking *ff zn* is present at the beginning.

Musical score for measures 60-62. The piece begins with a treble clef and a key signature of one flat. Measure 60 features a treble clef with a sharp sign and a bass clef with a sharp sign, both containing a whole note chord. Measure 61 shows a treble clef with a sharp sign and a bass clef with a sharp sign, both containing a whole note chord. Measure 62 is a whole note chord in the treble clef with a sharp sign and a bass clef with a sharp sign.

63 ♩=84 (Tempo as before)

Musical score for measures 63-64. Measure 63 starts with a treble clef and a key signature of one flat, containing a quarter rest followed by a quarter note G4, a quarter note A4, and a quarter note B4. The bass clef contains a quarter note G2, a quarter note A2, and a quarter note B2. Measure 64 continues with a treble clef and a key signature of one flat, containing a quarter note C5, a quarter note B4, and a quarter note A4. The bass clef contains a quarter note G2, a quarter note A2, and a quarter note B2.

65

Musical score for measures 65-67. Measure 65 starts with a treble clef and a key signature of one flat, containing a quarter rest followed by a quarter note G4, a quarter note A4, and a quarter note B4. The bass clef contains a quarter note G2, a quarter note A2, and a quarter note B2. Measure 66 continues with a treble clef and a key signature of one flat, containing a quarter note C5, a quarter note B4, and a quarter note A4. The bass clef contains a quarter note G2, a quarter note A2, and a quarter note B2. Measure 67 continues with a treble clef and a key signature of one flat, containing a quarter note G4, a quarter note A4, and a quarter note B4. The bass clef contains a quarter note G2, a quarter note A2, and a quarter note B2.

68

Musical score for measures 68-70. Measure 68 starts with a treble clef and a key signature of one flat, containing a quarter note G4, a quarter note A4, and a quarter note B4. The bass clef contains a quarter note G2, a quarter note A2, and a quarter note B2. Measure 69 continues with a treble clef and a key signature of one flat, containing a quarter note C5, a quarter note B4, and a quarter note A4. The bass clef contains a quarter note G2, a quarter note A2, and a quarter note B2. Measure 70 continues with a treble clef and a key signature of one flat, containing a quarter note G4, a quarter note A4, and a quarter note B4. The bass clef contains a quarter note G2, a quarter note A2, and a quarter note B2.

71

rit..

Musical score for measures 71-72. Measure 71 begins with a treble clef, a key signature of one flat (B-flat), and a 7-measure rest. The melody in the treble clef starts on G4 and moves stepwise up to D5. The bass clef accompaniment consists of chords: G2-B2-D3, G2-B2-D3, G2-B2-D3, and G2-B2-D3. Measure 72 is marked 'rit..' and features a treble clef with a key signature of one flat. The melody is a sixteenth-note scale from G4 to D5. The bass clef accompaniment consists of chords: G2-B2-D3, G2-B2-D3, G2-B2-D3, and G2-B2-D3.

73

A Tempo I, ♩=88

Musical score for measures 73-74. Measure 73 begins with a treble clef, a key signature of one flat, and a 7-measure rest. The melody in the treble clef starts on G4 and moves stepwise up to D5. The bass clef accompaniment consists of chords: G2-B2-D3, G2-B2-D3, G2-B2-D3, and G2-B2-D3. Measure 74 is marked 'A Tempo I, ♩=88' and features a treble clef with a key signature of one flat. The melody is a sixteenth-note scale from G4 to D5. The bass clef accompaniment consists of chords: G2-B2-D3, G2-B2-D3, G2-B2-D3, and G2-B2-D3.

76

Slower ad lib.

Musical score for measures 76-77. Measure 76 begins with a treble clef, a key signature of one flat, and a 7-measure rest. The melody in the treble clef starts on G4 and moves stepwise up to D5. The bass clef accompaniment consists of chords: G2-B2-D3, G2-B2-D3, G2-B2-D3, and G2-B2-D3. Measure 77 is marked 'Slower ad lib.' and features a treble clef with a key signature of one flat. The melody is a sixteenth-note scale from G4 to D5. The bass clef accompaniment consists of chords: G2-B2-D3, G2-B2-D3, G2-B2-D3, and G2-B2-D3.

78

Musical score for measures 78-79. Measure 78 begins with a treble clef, a key signature of one flat, and a 7-measure rest. The melody in the treble clef starts on G4 and moves stepwise up to D5. The bass clef accompaniment consists of chords: G2-B2-D3, G2-B2-D3, G2-B2-D3, and G2-B2-D3. Measure 79 is marked 'Slower ad lib.' and features a treble clef with a key signature of one flat. The melody is a sixteenth-note scale from G4 to D5. The bass clef accompaniment consists of chords: G2-B2-D3, G2-B2-D3, G2-B2-D3, and G2-B2-D3.

79 Tempo I, ♩=76

Musical score for measures 79-80. The piece is in 3/4 time with a tempo of 76 beats per minute. The key signature has one sharp (F#). The music features a rhythmic pattern of eighth notes in the right hand and a bass line of eighth notes in the left hand. Measure 80 ends with a whole note chord in the right hand and a half note in the left hand.

81

Musical score for measures 81-82. The key signature changes to two flats (Bb, Eb). The music consists of chords in the right hand and a bass line of quarter notes in the left hand. Measure 82 ends with a half note in the left hand.

84

Musical score for measures 84-85. The key signature changes to three flats (Bb, Eb, Ab). The music features chords in the right hand and a bass line of quarter notes in the left hand. Measure 85 ends with a half note in the left hand.

87 Broadly ♩=72

Musical score for measures 87-89. The key signature changes to four flats (Bb, Eb, Ab, Db). The music is marked "Broadly" with a tempo of 72 beats per minute. It features chords in the right hand and a bass line of quarter notes in the left hand. Measure 89 ends with a half note in the left hand.

90

Musical score for measures 90-92. The piece is in a key with two flats (B-flat major or D minor) and a 3/4 time signature. Measure 90 features a complex texture with many beamed sixteenth notes in the right hand and chords in the left hand. Measure 91 continues this texture. Measure 92 shows a transition with fewer notes in the right hand and a more active bass line in the left hand.

93

Musical score for measures 93-95. The key signature changes to one flat (F major or D minor) and the time signature changes to 4/4. Measure 93 has a melodic line in the right hand and chords in the left. Measure 94 features a half note in the right hand and a moving bass line. Measure 95 is marked *dolce* and features a smooth, flowing melodic line in both hands.

96

Musical score for measures 96-98. The key signature changes to two sharps (D major or B minor) and the time signature changes to 3/4. Measure 96 has a melodic line in the right hand and a bass line in the left. Measure 97 features a melodic line in the right hand and a bass line in the left. Measure 98 features a melodic line in the right hand and a bass line in the left.

99

Musical score for measures 99-101. The key signature changes to one sharp (G major or E minor) and the time signature changes to 4/4. Measure 99 has a melodic line in the right hand and a bass line in the left. Measure 100 features a melodic line in the right hand and a bass line in the left. Measure 101 features a melodic line in the right hand and a bass line in the left.



103 Very slowly & meditatively, ♩=68, tempo ad lib

106

108 Much faster, ♩=116

112

*mf*

*Attacca*

# IV

## Passions

Allegretto,  $\text{♩} = 96$

The musical score is written for piano in 4/4 time. It begins with a tempo marking of *Allegretto* and a metronome marking of  $\text{♩} = 96$ . The key signature has one flat (B-flat). The score is divided into five systems:

- System 1:** Starts with a forte (*f*) dynamic. The right hand features a quintuplet of eighth notes. The left hand plays a steady accompaniment of chords.
- System 2:** The right hand begins with a triplet of eighth notes. The left hand continues with chords and some eighth-note accompaniment.
- System 3:** The dynamic changes to mezzo-forte (*mf*). The right hand has a melodic line with some grace notes. The left hand features a sextuplet of eighth notes.
- System 4:** Continues the sextuplet in the left hand. The right hand has a melodic line with a long slur.
- System 5:** The right hand changes to a 5/4 time signature. The left hand continues with chords and eighth notes.

13

15 A Little Slower, rhapsodically, ♩=92 R.H.

(Very legato) R.H.

17

19

21

22

Musical score for measures 22-23. The right hand (RH) features a complex chordal texture with many accidentals, while the left hand (LH) plays a steady eighth-note accompaniment.

24

Musical score for measures 24-25. The right hand (RH) continues with complex chords, and the left hand (LH) maintains the eighth-note accompaniment. A *cresc.* (crescendo) marking is present in the right hand.

26

Musical score for measures 26-27. The right hand (RH) has a long note in measure 26, followed by a melodic line in measure 27. The left hand (LH) continues with the eighth-note accompaniment. A *R.H.* marking is present in measure 27.

28

Musical score for measures 28-29. The right hand (RH) has a melodic line in measure 28, followed by a melodic line in measure 29. The left hand (LH) continues with the eighth-note accompaniment. A *L.H.* marking is present in measure 28, and a *dim.* (diminuendo) marking is present in measure 29. A bracket with the number 6 is under the LH line in measure 28.

30

Musical score for measures 30-31. The right hand (RH) has a complex chordal texture in measure 30, followed by a complex chordal texture in measure 31. The left hand (LH) continues with the eighth-note accompaniment. A *mp* (mezzo-piano) marking is present in measure 30.

32

Musical score for measures 32-33. The right hand (RH) has a complex chordal texture in measure 32, followed by a complex chordal texture in measure 33. The left hand (LH) continues with the eighth-note accompaniment.

34

Musical score for measures 34-35. The piece is in 3/4 time and G major. The right hand features a complex chordal texture with many accidentals, while the left hand plays a steady eighth-note accompaniment.

36

Musical score for measures 36-37. The right hand continues with dense chordal patterns, and the left hand maintains the eighth-note accompaniment.

38

*mf*

Musical score for measures 38-39. The right hand has a melodic line with a trill in measure 38. The left hand continues with the eighth-note accompaniment.

40

Musical score for measures 40-41. The right hand features a melodic line with a trill in measure 40. The left hand continues with the eighth-note accompaniment.

42

Musical score for measures 42-43. The right hand has a melodic line with a trill in measure 42. The left hand continues with the eighth-note accompaniment.

44

Musical score for measures 44-45. The right hand has a melodic line with a trill in measure 44. The left hand continues with the eighth-note accompaniment.

46

Musical score for measures 46-47. The right hand (RH) features a series of chords and a final chord held in a fermata. The left hand (LH) has a rhythmic pattern of eighth notes.

48

Musical score for measures 48-49. Measure 48 has a fermata over the right hand. Measure 49 includes a sixteenth-note triplet in the right hand and a sixteenth-note sextuplet in the left hand.

50

Musical score for measures 50-51. Measure 50 is marked "R.H." and features a crescendo. Measure 51 is marked "Tempo I, ♩=96" and includes a five-measure rest in the right hand.

52

Musical score for measures 52-53. The right hand has a melodic line with slurs and ties, while the left hand provides harmonic support with chords.

54

Musical score for measures 54-55. The right hand has a melodic line with slurs and ties, and the left hand has chords. The piece concludes with a *dim.* (diminuendo) marking.

56

*mf*

6

58

60

63

65

Faster, ♩=108

*f*

68

5 3 1

70

Musical score for measures 70-71. The piece is in 3/4 time. Measure 70 features a treble clef with a melodic line of eighth notes and a bass clef with a steady eighth-note accompaniment. Measure 71 shows a key signature change to one flat (B-flat) and continues the melodic and accompanimental patterns.

72

Musical score for measures 72-73. Measure 72 continues the melodic line from the previous system. Measure 73 features a more active melodic line with sixteenth-note runs in the treble clef, while the bass clef accompaniment remains steady.

74

Musical score for measures 74-75. Measure 74 continues the melodic line. Measure 75 shows a key signature change to two flats (B-flat and E-flat) and features a more complex melodic line with some chromaticism in the treble clef.

76

Musical score for measures 76-77. Measure 76 continues the melodic line. Measure 77 shows a key signature change to one flat (B-flat) and features a melodic line with some chromaticism in the treble clef.

78

Musical score for measures 78-79. Measure 78 continues the melodic line. Measure 79 shows a key signature change to two flats (B-flat and E-flat) and features a melodic line with some chromaticism in the treble clef.

80

Musical score for measures 80-81. Measure 80 continues the melodic line. Measure 81 shows a key signature change to one flat (B-flat) and features a melodic line with some chromaticism in the treble clef.



82 *Faster*, ♩=116 *Presto*, ♩=126

*subito p*

84

86

*ff*

88

*rit.* 3

91

8<sup>va</sup>

94

*rit.*

97 Very Broadly, ♩=63

The musical score for measures 97-100 is written for piano. The tempo is marked 'Very Broadly' with a quarter note equal to 63 beats. The music is characterized by dense, sustained chords in the right hand and sparse, moving lines in the left hand. The dynamics are marked as *ff* (fortissimo) in measure 97, *f* (forte) in measure 98, *mf* (mezzo-forte) in measure 99, and *f* (forte) in measure 100. A pedal point is indicated at the bottom of the page.

Ped.

## APPENDIX B: Suggested Cadenza

## Rhapsody/Concerto Suggested Cadenza (2012)

Cadenza: Tempo ad Libitum

8<sup>va</sup>

*ff<sup>z</sup>*

(8)

*p* *cresc.*

Allegretto ad Libitum, ♩=126

5 4  
2 2

The first system of music consists of two staves. The treble staff begins with a half note G4, followed by quarter notes F4, E4, and D4. The bass staff has a half note G3. The system concludes with a long fermata over the final notes of both staves.

The second system continues the piece. The treble staff has a half note G4, followed by quarter notes F4, E4, and D4. The bass staff has a half note G3. The system concludes with a sequence of notes in the treble staff: G4 (fingered 4), F4 (fingered 3), and E4 (fingered 1). The bass staff has a half note G3. The system concludes with a sequence of notes in the bass staff: G3 (fingered 1), F3 (fingered 2), and E3 (fingered 5). The marking "L.H." is placed below the bass staff.

The third system consists of two staves. The treble staff is empty. The bass staff contains a continuous eighth-note pattern starting on G3 and ascending to G4.

Rapidly (in 3), half note = 120  
Legato, with pedal

The fourth system consists of two staves. The treble staff contains a series of eighth-note triplets starting on G4 and ascending to G5. The bass staff contains a series of eighth-note triplets starting on G3 and ascending to G4. The dynamic marking "mp" is placed at the beginning of the treble staff.

The fifth system consists of two staves. The treble staff continues the eighth-note triplet pattern from the previous system, starting on G4 and ascending to G5. The bass staff contains a series of eighth-note triplets starting on G3 and ascending to G4.

The sixth system consists of two staves. The treble staff continues the eighth-note triplet pattern from the previous system, starting on G4 and ascending to G5. The bass staff contains a series of eighth-note triplets starting on G3 and ascending to G4. The dynamic marking "p" is placed at the beginning of the treble staff.

First system of musical notation, featuring a treble and bass clef. The melody in the treble clef consists of eighth-note triplets with a '3' above each group. The bass clef accompaniment consists of eighth-note chords.

Second system of musical notation, starting with a piano (*p*) dynamic marking. It continues the triplet melody and accompaniment from the first system.

Third system of musical notation, continuing the piece with the same triplet patterns.

Fourth system of musical notation, maintaining the rhythmic and melodic structure.

Fifth system of musical notation, continuing the sequence of eighth-note triplets.

Sixth system of musical notation, concluding the piece with the final triplet measures.

First system of musical notation. It consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The music features a series of eighth-note triplets in the right hand, with a *pp* dynamic marking. The left hand provides a steady accompaniment of eighth notes.

Second system of musical notation, continuing the piece with eighth-note triplets in the right hand and accompaniment in the left hand.

Third system of musical notation. It includes a *mf* dynamic marking at the beginning and a *subito p* marking later in the system, indicating a sudden change in volume. The triplet pattern continues.

Fourth system of musical notation, maintaining the eighth-note triplet motif in the right hand.

Fifth system of musical notation, continuing the piece with eighth-note triplets.

Sixth system of musical notation, the final system on the page, concluding with eighth-note triplets.

First system of musical notation, featuring a treble and bass clef. The treble staff contains a sequence of eighth-note triplets, while the bass staff provides a steady accompaniment of eighth notes.

Second system of musical notation, continuing the piece with similar triplet patterns in the treble and accompaniment in the bass.

Third system of musical notation, maintaining the rhythmic and melodic structure of the previous systems.

Fourth system of musical notation, showing the progression of the eighth-note triplet exercise.

Fifth system of musical notation, continuing the sequence of eighth-note triplets.

Sixth system of musical notation, concluding the piece with the final triplet patterns.

First system of musical notation, featuring a treble and bass clef. The melody consists of eighth-note triplets with a '3' above each group. The bass line provides a steady accompaniment.

Second system of musical notation, continuing the piece with similar triplet patterns in both hands.

Third system of musical notation, maintaining the rhythmic and melodic structure.

Fourth system of musical notation, showing the progression of the piece.

Fifth system of musical notation, continuing the sequence of triplets.

Sixth system of musical notation, concluding the piece with a *dim.* (diminuendo) marking at the end of the bass line.



A musical score for piano, consisting of two staves. The treble staff contains a series of six eighth notes, each beamed with two other eighth notes to form a triplet. The bass staff contains a similar series of six eighth notes, also beamed in triplets. The notes are in a descending sequence.

Broadly,  $\text{♩} = 72$

A musical score for piano, consisting of two staves. The treble staff features a series of chords and melodic lines, including a prominent descending line. The bass staff features a series of chords and a few melodic notes. The tempo is marked "Broadly" with a quarter note equal to 72 beats per minute.

A musical score for piano, consisting of two staves. The treble staff features a series of chords and melodic lines, including a prominent descending line. The bass staff features a series of chords and a few melodic notes. The tempo is marked "Broadly" with a quarter note equal to 72 beats per minute.

A musical score for piano, consisting of two staves. The treble staff features a series of chords and melodic lines, including a prominent descending line. The bass staff features a series of chords and a few melodic notes. The tempo is marked "Broadly" with a quarter note equal to 72 beats per minute. The word "dolce" is written in the treble staff.

A musical score for piano, consisting of two staves. The treble staff features a series of chords and melodic lines, including a prominent descending line. The bass staff features a series of chords and a few melodic notes. The tempo is marked "Broadly" with a quarter note equal to 72 beats per minute.

The first system of music consists of two staves. The upper staff is in treble clef and contains a series of eighth-note chords and single notes, with a large slur encompassing the entire line. The lower staff is in bass clef and contains a similar rhythmic pattern of eighth notes and chords, also under a large slur.

The second system of music consists of two staves. The upper staff is in treble clef and features a melodic line with eighth notes and some longer notes, under a large slur. The lower staff is in bass clef and contains a rhythmic accompaniment of eighth notes, also under a large slur. The marking "rit." is placed below the upper staff towards the end of the system.

The third system of music consists of two staves. The upper staff is in treble clef and contains a melodic line with eighth notes and some longer notes, under a large slur. The lower staff is in bass clef and contains a dense, rhythmic accompaniment of eighth notes, also under a large slur. The marking "A tempo" is placed below the upper staff at the beginning of the system.

The fourth system of music consists of a grand staff (treble and bass clefs). It features a long, sweeping melodic line that starts in the bass clef and moves up through the treble clef, ending with a fermata. The line is composed of several long, curved notes connected by a continuous line.

APPENDIX C: *RHAPSODY/CONCERTO* CD RECORDING

(A pocket to hold the CD should  
be built into this page.)