

# PARAMETRIC TRANSMUTATIONS

## CONCERTO GROSSO

Untransposed Score

Samuel Burt

**Flute I & II**

**Oboe I & II**

**Clarinet in B<sub>b</sub> I & II**

**Bassoon I & II**

**Horn in F I**

**Horn in F II**

**Trombone I & II**

**Bass Trombone**

**Timpani**

**Suspended & Sizzle Cymbals  
Tambourine**

**Percussion II**

**Cowbell  
Wood Block  
Maracas**

**Percussion III**

**Snare Drum**

**Tom Toms / Vibraphone**

**Bass Drum**

**Piano**

**Conductor Track**

**Violin I**

**Violin II**

**Viola**

**Violoncello**

**Contrabass**

**Solo Flute**

**Solo Oboe**

**Solo Clarinet in B<sub>b</sub>**

**Solo Bassoon**

**Solo Violin 1**

**Solo Violin 2**

**Solo Viola**

**Solo Violoncello**

Fl. 13  
 B♭ Cl.  
 Timp. 13 l.v.  
 S.Dr.  
 Per. III T.T. / Vib.  
 B. Dr.  
 Pno. 13 (8<sup>va</sup>)-  
 Cond.  
 Vln. I 13 15 pp  
 Vln. II  
 Cb. l.v.  
 Vln. I 20 pp  
 Vln. II  
 Cb. l.v.  
 Fl. 22 p  
 Ob.  
 B♭ Cl. 22 ppp  
 Timp. 22 with bow l.v.  
 Perc. I Sus. Cym. pp  
 S.Dr.  
 Per. III T.T. / Vib.  
 B. Dr. 22 (8<sup>va</sup>)-  
 Pno. 22 p  
 Cond.  
 Vln. I 22 mp  
 Vln. II  
 Cb. mp  
 simile

31

Fl. 30  
B♭ Cl. 1st *pp* 5 6 *mp p mp pp*

Tim. 30 *p* *l.v.* *p* *mp* *l.v.*

Sus. Cym. *p* *mp*

Perc. I Tamb. *snares on* *pp* *p* *mp >p* *mp p*

S. Dr. *pp* *p* *mp*

Per. III T.T. / Vib.

B. Dr.

Pno. *(8va)* *mf* *mf* *f*

Cond. 30 *tutti* *p* *mp*

Vln. I *p* *tutti* *p* *mp* *mp*

Vln. II *p* *mp*

Cb. *mp* *p* *mp*

38

39

Fl.

Ob.

1st  
B♭ Cl.

Tim.

Perc. I Sus. Cym. Tamb.

C. Bl.  
W. Bl.  
Mres.

S. Dr.

Per. III T.T. / Vib.

B. Dr.

Pno.

Cond.

Vln. I

Vln. II

Cb.

Fl.

Ob.

B♭ Cl.

Bsn.

Vln. 1

Vln. 2

Vla.

Vc.

Musical score for orchestra and piano, page 47-49. The score includes parts for Flute (Fl.), Oboe (Ob.), Bassoon (Bb Cl.), Timpani (Timp.), Percussion II (Per. II), C. Bl., W. Bl., Mrcs., Snare Drum (S. Dr.), Percussion III (Per. III), T.T. / Vib., Bass Drum (B. Dr.), Piano (Pno.), Conductor (Cond.), Violin I (Vln. I), Violin II (Vln. II), Cello (Cb.), Double Bass (Cb. B.), Flute (Fl.), Oboe (Ob.), Bassoon (Bb Cl.), Bassoon (Bsn.), Violin 1 (Vln. 1), Violin 2 (Vln. 2), Viola (Vla.), and Cello (Vc.). The score features dynamic markings such as *p*, *pp*, *mp*, *mf*, and *pos. normale*. Measure numbers 47, 49, and 50 are indicated at the top of the page.





Fl. 67 1st *p*  
 Bb Cl. 1st *p*  
 Bsn. 1st *p pp* *mp > p*  
 Tbn. *pp < mp p < p < p < mp > p*  
 Tim. 67 *l.v.* *mp p*  
 Per. II C. Bl. W. Bl. Mrcs.  
 S. Dr. *p pp mp p mp p p*  
 Per. III T.T. / Vib.  
 B. Dr.  
 Pno. *mf*  
 Cond.  $\frac{2}{4}$   $\frac{4}{4}$   
 Vln. I 67 *mp*  
 Vln. II  
 Cb. *l.v.* *mp p mp pp p pp*  
 Cb. B *l.v. mp p*  
 Fl. 67 *mp mf p*  
 Ob. *mp p < mp p*  
 Bb Cl. *pp mp mf p*  
 Bsn. *mp mp p*  
 Vln. 1 *mp p*  
 Vln. 2 *mp mf p*  
 Vla. *mp p*  
 Vc. *mp p < mp > p*

74

Bb Cl.

Bsn. *pp*

Hn. I

Timp. *pp* l.v.

Per. II C. Bl. W. Bl. Mrcs. *pp* *p* *mp*

S. Dr. *p* *mp* *mp* *p*

Per. III T.T. / Vib. B. Dr.

Pno. *(8va)* *8va* *8va* *8va* *mf*

Cond.

Vln. I *a2* *mp* *p* solo

Vln. II *mf* *p* *mp*

Cb. *l.v.* *p* *pp* *mp* *mp*

Cb. B *o* *p* *mp*

Fl. *pp* *p* *mp* *p* *mp* *p* *pp*

Ob. *p* *mp* *p* *mp* *p* *mp* *p* *pp*

Bb Cl. *mf* *p* *mp* *p* *mp* *p* *mf*

Bsn. *p* *pp* *pos. normale* *pp* *mp* *pp* *mf*

Vln. 1 *p* *pp* *pos. normale* *pp* *mf*

Vln. 2 *p* *pp* *pos. normale* *pp* *mf*

Vla. *pp* *mp* *p* *pp* *mf*

Vc. *mf*

Fl. 1st *pp*

Ob. 1st *mp* *mf* *p*

B. Cl. *mp*

Bsn.

Hn. I *pp*

Tbn. 1st *mp* *mf* *mp*

B. Tbn. *p* *mf* *p*

Tim. *mf* *mp* *p*

Perc. I Sus. Cym. Tamb. *mp* *p*

Per. II C. Bl. W. Bl. Mrcs. *mf* *f*

S. Dr. *mf* *p*

Per. III T.T. / Vib. *a bit muffled*

B. Dr. *p*

Pno. *p* *mf* *mp* *mf* *mf* *mp*

Cond.

Vln. I *a2* *tutti* *f* *mp* *mp*

Vln. II *pp* *mf* *f*

Cb. *pp* *mp*

Cb. B

*83* *87*

Fl. *mp* *p*

Ob. *p* *mp* *p*

B. Cl. *mp* *p*

Bsn. *p* *mp* *p*

Vln. 1 *mp* *p*

Vln. 2 *mp* *mf*

Vla.

Vcl. *mp* *p*

*83* *87* *sul pont.* *pos. normale*

A detailed musical score page for orchestra and piano, numbered 89. The page features ten staves of music. From top to bottom, the instruments are: Flute (Fl.), Oboe (Ob.), Bassoon (Bsn.), Trombone (Tbn.), Bass Trombone (B. Tbn.), Timpani (Timp.), Suspended Cymbal/Tambourine (Perc. I Sus. Cym. Tamb.), Snare Drum (S.Dr.), Percussion III/Triangle/Vibraphone (Per. III T.T. / Vib.), Bass Drum (B. Dr.), Piano (Pno.), Conductor (Cond.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Cello (Cb.), Double Bass (Cb. B.), Flute (Fl.), Oboe (Ob.), Bassoon (Bsn.), Trombone (Tbn.), Bass Trombone (B. Tbn.), Timpani (Timp.), Suspended Cymbal/Tambourine (Perc. I Sus. Cym. Tamb.), Snare Drum (S.Dr.), Percussion III/Triangle/Vibraphone (Per. III T.T. / Vib.), Bass Drum (B. Dr.), Violin 1 (Vln. 1), Violin 2 (Vln. 2), Viola (Vla.), Cello (Cb.), Double Bass (Cb. B.). The score includes dynamic markings such as *p*, *pp*, *mp*, *mf*, *f*, *flutt.*, *1st*, *2nd*, *3rd*, *tutti*, and *l.v.*. Measures 89-90 are shown, with measure 90 continuing on the next page.

98

Fl. 1st *mp* — *p* — *mf*

Ob. 1st *mp* — *p*

B. Cl. *p* — *mf* — *mp*

Bsn. 1st *mf*

Hn. I

Hn. II

Tbn. *mp* — *mf*

B. Tbn.

98

Tim. *mf* — *f*

Perc. I Sus. Cym. Tamb. *p* — *mf* — *p* — *mf*

Pno. *f* — *mf* — *mp* — *f*

Cond.

98

Vln. I *mf*

Vln. II *mf*

Vla. *mp*

Vc.

Cb. *mp* — *mf*

98

Fl. *mf*

Ob. *mp* — *f* — *mf*

B. Cl. *mp* — *f* — *mf*

Bsn. *mp*

Vln. 1 *mp* — *f* — *mf*

Vln. 2

Vla.

Vc.

Fl. 105

Ob. *mf* *f* *p*

B♭ Cl.

Bsn. *mf*

Hn. I *mf* *f* *pp*

Hn. II *mf* *f* *ff* *mf* *pp*

Tbn. *mf* *f* *ff*

B. Tbn. *f* *ff* *pp*

Tim. *pp*

Perc. I Sus. Cym. Tamb. *mf* *mp* *p*

S. Dr.

Per. III T.T. / Vib. *f* *p* *pp*

B. Dr.

Pno. *f* *p* *ff* *ff* *ff* *mp* *p* *pp*

Cond.

Vln. I *f* *f* *f* *p* *pp*

Vln. II *mf* *f* *ff* *p* *pp*

Vla. *mp* *f* *mf* *p* *pp*

Vc. *f* *ff* *mp* *p* *pp*

Cb. *mf* *f* *mp* *ff*

Fl. 105 *mf* *f* *ff* *p*

Ob. *mf* *f* *ff* *p*

B♭ Cl. *mf* *f* *ff* *p*

Bsn. *mf* *f* *ff* *p*

Vln. 1 *mf* *f* *ff* *p*

Vln. 2 *mf* *p*

Vla. *mf* *p*

Vc. *mf* *p*

Musical score page 113, measures 110-113. The score includes parts for Flute (Fl.), Oboe (Ob.), Bassoon (Bsn.), Bass Clarinet (Bb Cl.), Horn I (Hn. I), Horn II (Hn. II), Trombone (Tbn.), Bass Trombone (B. Tbn.), Timpani (Timp.), Percussion I (Perc. I) with Sus. Cym. and Tamb., Snare Drum (S.Dr.), Percussion III (Per. III) with T.T. / Vib., Bass Drum (B. Dr.), Piano (Pno.), Conductor (Cond.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Cello (Cb.), Flute (Fl.), Oboe (Ob.), Bassoon (Bsn.), Bass Clarinet (Bb Cl.), Violin 1 (Vln. 1), Violin 2 (Vln. 2), Viola (Vla.), and Cello (Vc.). Measure 110: Flute (pp), Bassoon (mp), Bass Clarinet (p), Horn I (mp), Horn II (pp), Trombone (pp), Bass Trombone (pp), Timpani (mp), Percussion I (f), Snare Drum (mp), Percussion III (mp), Bass Drum (p). Measure 111: Bassoon (p), Bass Clarinet (pp), Horn I (p), Horn II (pp), Trombone (pp), Bass Trombone (pp), Timpani (mf), Percussion I (f), Snare Drum (mp), Percussion III (mp), Bass Drum (p). Measure 112: Bassoon (p), Bass Clarinet (pp), Horn I (p), Horn II (pp), Trombone (pp), Bass Trombone (pp), Timpani (f), Percussion I (ff), Snare Drum (p), Percussion III (p), Bass Drum (p). Measure 113: Violin I (mf), Violin II (p), Viola (mf), Cello (mf), Flute (p), Oboe (p), Bassoon (p), Bass Clarinet (p), Violin 1 (mf), Violin 2 (p), Viola (p), Cello (p).





Fl. 1st  
 Ob.  
 B♭ Cl.  
 Hn. I  
 Tbn.  
 Per. II  
 C. Bl.  
 W. Bl.  
 Mrcs.  
 S. Dr.  
 Per. III T.T. / Vib.  
 B. Dr.  
 Pno.  
 Cond.  
 Vln. I  
 Vln. II  
 Vla.  
 Vc.  
 Cb.  
 Fl.  
 Ob.  
 B♭ Cl.  
 Bsn.  
 Vln. 1  
 Vla.  
 Vc.

Measure 129: Flute (Fl.) plays eighth-note patterns with dynamics *mf* and *mp*. Oboe (Ob.) and Bassoon (B♭ Cl.) play sustained notes with dynamics *mp* and *mf*. Horn (Hn. I) and Trombone (Tbn.) play eighth-note patterns with dynamics *mf* and *mp*. Percussion II (Per. II) and Timpani/Vibraphone (Per. III T.T. / Vib.) play sustained notes. Bass Drum (B. Dr.) plays eighth-note patterns with dynamics *mp*. Piano (Pno.) plays eighth-note patterns with dynamics *f* and *mp*. Conductor (Cond.) leads with a tempo of  $\text{♩} = 100$ .

Measure 130: Violin I (Vln. I) and Violin II (Vln. II) play sixteenth-note patterns with dynamics *f* and *mf*, using a three-note grouping (3). Viola (Vla.), Cello (Vc.), and Double Bass (Cb.) play sustained notes with dynamics *f* and *mf*. Cello (Cb.) starts with *pp*. Double Bassoon (Bsn.) and Bassoon (B♭ Cl.) play eighth-note patterns with dynamics *mp* and *p*. Flute (Fl.) and Oboe (Ob.) play eighth-note patterns with dynamics *mf* and *mp*. Violin I (Vln. 1) plays sixteenth-note patterns with dynamics *p* and *mf*, using a six-note grouping (6). Viola (Vla.) and Cello (Vc.) play sustained notes with dynamics *mp*.

Measure 131: Violin I (Vln. 1) continues sixteenth-note patterns with dynamics *p* and *mf*, using a six-note grouping (6). Viola (Vla.) and Cello (Vc.) play sustained notes with dynamics *p*.

Musical score page 133 featuring multiple staves for various instruments:

- Ob. (Oboe)
- B♭ Cl. (B♭ Clarinet)
- Bsn. (Bassoon)
- Tbn. (Tuba)
- C. Bl. (C. Bassoon)
- W. Bl. (W. Bassoon)
- Mr. C. (M. Cello)
- S. Dr. (Snare Drum)
- Per. II (Percussion II)
- Per. III (Percussion III)
- T.T. / Vib. (Timpani / Vibraphone)
- B. Dr. (Bass Drum)
- Pno. (Piano)
- Cond. (Conductor)
- Vln. I (Violin I)
- Vln. II (Violin II)
- Vla. (Viola)
- Vc. (Double Bass)
- Cb. (Cello)
- Fl. (Flute)
- Ob. (Oboe)
- B♭ Cl. (B♭ Clarinet)
- Bsn. (Bassoon)
- Vln. 2 (Violin II)
- Vla. (Viola)

The score includes dynamic markings such as *mf*, *mp*, *f*, *p*, and *mf*. The piano part features a melodic line with grace notes and dynamic changes. The woodwind section includes entries from Oboe, Clarinet, Bassoon, Tuba, Bassoon, Bassoon, Snare Drum, Percussion II, Percussion III, Timpani/Vibraphone, Bass Drum, and Cello. The strings section includes Violin I, Violin II, Viola, Double Bass, Flute, Oboe, Clarinet, Bassoon, Violin II, and Viola.



(142)

Fl. *p* *pp*

B♭ Cl. *p* *pp*

Per. II

C. Bl.  
W. Bl.  
Mrcs.

S. Dr. *snares off* *p* *mf* *mp*

Per. III T.T. / Vib.

B. Dr.

Pno. *mp* *mf*

Cond.

(142)

Vln. I *mp* *mf*

Vln. II *mp* *mf*

Vla. *mp* *mf*

Vc. *mp* *mf*

(142)

Fl. *p* *mp* *pp* *mp*

Ob. *p* *pp*

B♭ Cl. *mp* *mf* *pp* *mp*

Bsn. *p* *pp*

Fl. 149  
 B♭ Cl.  
 Timp.  
 Perc. I Sus. Cym. Tamb.  
 C. Bl.  
 W. Bl.  
 Mrcs.  
 S. Dr.  
 Per. III T.T. / Vib.  
 B. Dr.  
 Pno.  
 Cond.  
 Vln. I  
 Vln. II  
 Vla.  
 Vc.  
 Fl.  
 Ob.  
 B♭ Cl.  
 Vln. 1  
 Vln. 2  
 Vla.

154 l.v. rit.

Timp.  $p \longrightarrow pp$

Perc. I Sus. Cym. Tamb.  $pp \longrightarrow ppp$

Per. II C. Bl. W. Bl. Mrcs.  $p \overline{5} \quad \overline{3} \quad mp \overline{3}$

S. Dr. snare on  $pp \overline{5} \quad p \overline{5} \quad pp$

Per. III T.T. / Vib.

B. Dr.

Cond. rit.

Fl.  $pp \longrightarrow p$

Ob.  $\overline{pp} \quad pp \longrightarrow mp \overline{p}$

B♭ Cl.  $p \overline{pp} \quad mp \overline{pp}$

Bsn.  $p \overline{pp} \quad mp \overline{5} \quad pp$

Vln. 1  $mfp \overline{mp} \quad mp \overline{7} \quad p \overline{6}$

Vln. 2  $pp \quad p \overline{mp} \quad mp \overline{mf} \quad > mp$

Vla.  $p \overline{pp} \quad p \overline{5} \quad p \overline{5}$

Vc.  $p \overline{pp} \quad mp \overline{p}$



166

S.Dr.

Per. III T.T. / Vib.

B. Dr.

vibraphone fast vib.

Pno.

Cond.

Vln. I

Vla.

Vc.

Fl.

B♭ Cl.

Bsn.

Vln. 1

sul pont.  
punta dell'arco

pi? dell'arco

Vln. 2

sul tasto  
non vibrato

Vla.

Vc.

pp

p

Fl. 170  
 Ob. 172  
 B♭ Cl. 170  
 Bsn. 170  
 Hn. I 170  
 Hn. II 170  
 Tbn. 170  
 Perc. I Sus. Cym. Tamb. 170  
 C. Bl. 170  
 W. Bl. 170  
 Mrcls. 170  
 S. Dr. 170  
 Per. III T.T. / Vib. 170  
 B. Dr. 170  
 Pno. 170  
 Cond. 170  
 Vln. I 170  
 Vln. II 170  
 Vla. 170  
 Vc. 170  
 Cb. 170  
 Fl. 172  
 Ob. 172  
 B♭ Cl. 172  
 Bsn. 172  
 Vln. 1 172  
 Vln. 2 172  
 Vla. 172  
 Vc. 172

Measures 170-172 (Tempo = 54) show a complex rhythmic pattern. The instrumentation includes Flute, Oboe, Bassoon, Clarinet, Horn I, Horn II, Trombone, Percussion I (Sus. Cym. Tamb.), C. Bl., W. Bl., Mrcls., Snare Drum, Bass Drum, Piano, Conductor, Violin I, Violin II, Viola, Cello, and Bassoon. The patterns involve various time signatures (8/8, 15/8, 4/4), dynamics (pp, p, pp, ppp, port., sul pont.), and performance techniques (non vibrato, sul tasto). Measures 173-175 (Tempo = 80) continue with similar patterns, involving Flute, Oboe, Bassoon, Clarinet, Violin I, Violin II, Viola, and Cello. The patterns involve various time signatures (8/8, 15/8, 4/4), dynamics (p, pp, pp, pp, pp, pp), and performance techniques (port., sul pont., pizz.).

Fl. 176 - 1st *pp* 178  
 Ob.  
 B♭ Cl. 1st  
*ppp* *mf*  
 Hn. I 176 *p* *pp*  
 Hn. II  
 Tbn. *p* *pp* *mp* *mf*  
 B. Tbn. *p* *mf*  
 Timp.  
 Per. II C. Bl. W. Bl. Mrcs.  
 S. Dr.  
 Per. III T.T. / Vib.  
 B. Dr.  
 Pno. *p* *grad.*  
 Cond. *3* *4*  
 Vln. I 176 *p* *pp* *port.*  
 Vln. II *p* *pp*  
 Vla.  
 Vc. *pizz.*  
 Fl. 176 *p* 178 *ppp*  
 B♭ Cl.

Fl. 180 *p*

Ob. 1st *mp* *mf*

B♭ Cl. *p*

Perc. I Sus. Cym. Tamb. 180 *p* *mf*

Per. II C. Bl. W. Bl. Mrcs. *pp*

S. Dr.

Per. III T.T. / Vib.

B. Dr.

Pno. *mp* *p* *mp* *p* *mf*

Cond.

Vln. I 180 *p* *mp* *pizz.* *mp*

Vln. II *mp* *pizz.* *mp*

Vla. *pizz.* *mp*

Vc. *pizz.* *l.v.* *p* *arco* *mp* *p*

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

Fl. 180 *f*

B♭ Cl. *ppp* *f*

Bsn. *f*

Vln. 1 *p* *mf* *f*

Vc. *f*

Bb Cl. 183 1st (184) p pp  
 Bsn. 1st p pp  
 Hn. I p pp  
 Hn. II p pp  
 Perc. I Sus. Cym. Tamb. 183  
 Per. II C. Bl. W. Bl. Mrcs.  
 S.Dr. mp p  
 Per. III T.T. / Vib. tom toms hard mallet for grace notes  
 B. Dr. p  
 Pno. mf p  
 Cond.  
 Vln. I arco con vibrato 183 (184) pizz. arco  
 Vln. II mp arco con vibrato pp p  
 Vla. con vibrato arco b: p  
 Vc. pizz. mp pizz. arco con vibrato p  
 Cb. p  
 Fl. 183 (184) pp p mp  
 Ob. p f ff pp  
 Bb Cl. 3  
 Bsn. 6 mp  
 Vln. 1 mp  
 Vln. 2 mf p  
 Vla. p  
 Vc. 5 mp pp

187

B♭ Cl.

Bsn.

Perc. I Sus. Cym. Tamb.

Per. II C. Bl. W. Bl. Mrcs.

S.Dr.

Per. III T.T. / Vib.

B. Dr.

Pno.

Cond.

Vln. I

Vln. II

Vc.

Cb.

Fl.

B♭ Cl.

Bsn.

Vln. I

Vla.

Vc.

(191)

B♭ Cl.

Bsn.

Perc. I Sus. Cym. Tamb.

Per. II C. Bl. W. Bl. Mrcs.

S.Dr.

Per. III T.T. / Vib.

B. Dr.

Pno.

Cond.

Vln. I

Vln. II

Vla.

Vc.

Cb.

Ob.

B♭ Cl.

Bsn.

Vla.

Vc.

196

Hn. I

Perc. I Sus. Cym. Tamb.

Per. II C. Bl. W. Bl. Mrcs.

S.Dr.

Per. III T.T. / Vib.

B. Dr.

Pno.

Cond.

Vln. I

Vln. II

Vla.

Vc.

Fl.

Ob.

B♭ Cl.

Bsn.

Vla.

Vc.

Fl. 1st *non vibrato*  
 2nd *mp* *mf* *mp*  
**(201)**  
 B♭ Cl.  
 Hn. I  
 Hn. II  
 Perc. I Sus. Cym. Tamb.  
 C. Bl. W. Bl. Mrcs.  
 S. Dr.  
 Per. III T.T. / Vib.  
 B. Dr.  
 Cond.

Vln. I  
 Vln. II  
 Vla.  
 Vc.  
 Fl.  
 Bsn.

Fl. 3

Bsn. 4

Tbn. 4

B. Tbn. 4

Tim. 3

Perc. I Sus. Cym. Tamb. 4

Per. II C. Bl. W. Bl. Mrcs. 4

S. Dr. 3

Per. III T.T. / Vib. 4

B. Dr. 4

Pno. 4

Cond. 3

Vln. I 3

Vln. II 3

Vc. 4

Cb. 4

Fl. 3

Bsn. 3

Fl. 1st *f* (208) *mf* *f*

Hn. I *ff* *mf*

Perc. I Sus. Cym. Tamb. *p*

Per. II C. Bl. W. Bl. Mrcs. *mp* *p*

S. Dr. *p*

Per. III T.T. / Vib. *pp* *p*

B. Dr.

Cond. *3*  
*5*  
*3*  
*4*

Vln. I *f* *mf* *p* *mp*

Vln. II *f* *p* *non vibrato* *mp*

Vla. *mp*

Vc.

Fl. *ff* *f* (208) *ff* *mf* *mp* *mf*

Hn. I *mp*

Tbn. *pp* *p*

Tim. *p*

Perc. I Sus. Cym. Tamb. *mf* *p*

Per. II C. Bl. W. Bl. Mrcs. *p* *mp*

S. Dr. *mf* *mp* *f*

Per. III T.T. / Vib. *pp* *mp*

B. Dr.

Cond. *5*

Vln. I *mf* *p* *con vibrato*

Vln. II *p* *fp* *mf*

Vla. *mf* *p* *grad. sul pont.*

Vc. *mf* *p* *sul tasto*

Cb. *arcu* *p* *mf*

Fl. *mf* *f* *mf* *p* *mp* *p* *mf*

Bsn. *mf* *f* *mf*

Musical score for orchestra and piano, page 106, measures 215-216.

**Measure 215:**

- Flute (Fl.):** Rests.
- Bassoon (Bsn.):** 2nd ending, dynamic **p**.
- Horn I (Hn. I):** 2nd ending, dynamic **p**, **pp**.
- Horn II (Hn. II):** 2nd ending, dynamic **p**, **pp**.
- Trombone (Tbn.):** 2nd ending, dynamic **pp**.
- Bass Trombone (B. Tbn.):** Dynamic **p**, **mf**.
- Percussion I (Sus. Cym. Tamb.):** Dynamic **mf**.
- Percussion II (C. Bl. W. Bl. Mrcs.):** Dynamic **mp**.
- Soprano Drum (S. Dr.):** Dynamic **p**.
- Piano (Pno.):** Rests.

**Measure 216:**

- Conductor (Cond.):** Time signature changes from **5/8** to **2/4** to **4/4**.
- Violin I (Vln. I):** **pizz.** Dynamic **mf**.
- Violin II (Vln. II):** **pizz.** Dynamic **mf**.
- Cello (Vcl.):** **pizz.** Dynamic **mf**.
- Violoncello (Vcl.):** **pizz.** Dynamic **mf**.
- Flute (Fl.):** **fp**.
- Oboe (Ob.):** **fp**.
- Cello (Vcl.):** **fp**.
- Double Bass (Vcl.):** **p**, **mf**.

220

B♭ Cl. *mp*

Perc. I Sus. Cym. Tamb.

Per. II C. Bl. W. Bl. Mrcs.

S. Dr.

Per. III T.T. / Vib.

B. Dr.

Pno.

Cond.

**2 rit.** **3**  **$\text{♩} = 60$**   **$\text{♩} = 60$**

220 *arco sul pont.* *rit.* **(223)**  **$\text{♩} = 60$**   **$\text{♩} = 60$**

Vln. I *arco sul pont. (con vibrato)* *mp* *f* *ff* *p*

Vln. II *mp* *f* *ff* *p*

Vla. *f* *p*

Ob. *f* *mf* *ff*

Vc. *p* *f* *mf* *f* *ff* *mp* *ff*

224

B♭ Cl. *#mp*

Perc. I Sus. Cym. Tamb.

Per. II C. Bl. W. Bl. Mrcs.

S. Dr.

Per. III T.T. / Vib.

B. Dr.

Pno.

Cond.

**5**  **$\text{♩} = 96$**  **4 accel.** **5**

224 *p* *pp* *p* *pp* *pp*

Vln. I *pos. normale* *pp*

Vln. II *pos. normale* *p* *pp* *pp*

Vla. *mp* *pp* *pp*

B♭ Cl. *mf* *p* *fp* *mp* *p* *Alt. F#* *mf* *p* *mp* *p*

229

B♭ Cl.

Perc. I Sus. Cym. Tamb.

Per. II C. Bl. W. Bl. Mrcs.

S. Dr.

Per. III T.T. / Vib.

B. Dr.

Cond.

Vln. I

Vln. II

Vla.

Vc.

Cb.

Bsn.

Vc.

This musical score page contains six systems of music. The top system features woodwind and percussion parts. The second system includes a conductor's baton. The third system has strings and bassoon parts. The fourth system continues with strings and bassoon. The fifth system shows a bassoon part with specific dynamics and markings. The sixth system concludes with a bassoon part. Various instruments are listed on the left: B♭ Cl., Perc. I Sus. Cym. Tamb., Per. II C. Bl. W. Bl. Mrcs., S. Dr., Per. III T.T. / Vib., B. Dr., Cond., Vln. I, Vln. II, Vla., Vc., Cb., Bsn., and Vc. The score uses a mix of common time signatures (3/4, 2/4, 3/4, 4/4) and a 5/8 signature. Dynamic markings include *pp*, *p*, *mp*, and *ricochet*.



Fl. *mp* — *p* 1st *f* *fp* 2nd

B♭ Cl. *p* *mp*

Hn. I *p*

Hn. II *p*

Tim. *mf*

Perc. I Sus. Cym. Tamb.

Per. II C. Bl. W. Bl. Mrcs.

S. Dr.

Per. III T.T. / Vib.

B. Dr.

Pno. *pp* *mp* *pp* *mp* *p* *mp*

Cond. *3* *4*

Vln. I *mp*

Vln. II *mf* *sul pont.* *mp* *p* *mp* *sul pont.*

Vc. *mf* *p* *mp* *mf* *p*

Fl. *p*

B♭ Cl. *mp* *p*

Bsn. *f* *mp* *f* *fp* *mf*

Vla. *mf* *f* *mp* *f* *mf* *mp* *mf* *p*

Musical score for orchestra and piano, page 244-247. The score includes parts for Flute (Fl.), Oboe (Ob.), Percussion II (Per. II), C. Bl., W. Bl., Mrcs., Snare Drum (S.Dr.), Percussion III/T.T. / Vibraphone (Per. III T.T. / Vib.), Bass Drum (B. Dr.), Piano (Pno.), Conductor (Cond.), Violin I (Vln. I), Violin II (Vln. II), Flute (Fl.), Viola (Vla.), and Cello (Vc.). The score features various dynamics (e.g., *p*, *mf*, *pp*, *rit.*) and performance instructions (e.g., *ricochet*, *fp*). Measure 244 shows woodwind entries and piano chords. Measures 245-246 show violin and piano patterns. Measure 247 concludes with a dynamic section involving piano and woodwinds.



253

Fl.

B♭ Cl.

Hn. I

Hn. II

Tbn.

B. Tbn.

Perc. I Sus. Cym. Tamb.

Per. II C. Bl. W. Bl. Mrcs.

S. Dr.

Per. III T.T. / Vib.

B. Dr.

Pno.

Cond.

258

Vln. I pos. normale

Vln. IB

Vln. IC sul pont.

Vln. II ricochet

Vla.

Vc.

Vc. B

Vc. C

Cb.

Cb. B

A detailed musical score page from a symphony or large orchestra. The page features multiple staves for different instruments, each with its own clef, key signature, and time signature. The instruments include: Hn. I (Horn I), Hn. II (Horn II), Tbn. (Bassoon), B. Tbn. (Double Bassoon), Timp. (Timpani), Perc. I (Percussion I) with Sus. Cym. (Suspension Cymbal) and Tamb., Per. II (Percussion II) with C. Bl. (C. Clarinet), W. Bl. (W. Clarinet), and Mrcs. (Mutes), S.Dr. (Snare Drum), Per. III (Percussion III) with T.T. / Vib. (T.T. / Vibraphone), B. Dr. (Bass Drum), Pno. (Piano), Cond. (Conductor), Vc. (Violoncello), Vc. B (Violoncello B), Vc. C (Violoncello C), Cb. (Cello), Cb. B (Cello B), Bsn. (Bassoon), and Vcl. (Violin). The score includes dynamic markings such as *p*, *pp*, *mp*, *mf*, *secco*, and *rit.*. Measure numbers 259, 260, and 261 are indicated at the top of the page. The conductor's staff shows a tempo marking of  $\bullet = 60$ .

264  
 Ob.  
 B♭ Cl.  
 Hn. I  
 Hn. II  
 Perc. I Sus. Cym. Tamb.  
 Per. II C. Bl. W. Bl. Mrcs.  
 Pno.  
 Cond.  
 Vln. I  
 Vln. IB  
 Vln. IC  
 Vln. ID  
 Vln. II  
 Vln. IIB  
 Vln. IIC  
 Vln. IID  
 Cb.  
 Cb. B  
 Fl.  
 Ob.  
 Vc.

265  
 1st *pp*  
 2nd *pp*  
 1st *ppp*  
 2nd *ppp*  
*sizzle cymbal*  
*l.v.*  
*p*  
*sul pont.*  
*pppp*  
*ppp*  
*sul pont.*  
*pppp*  
*f*  
*mf*  
*mp*  
*mf*  
*f*  
*pp*

Musical score for orchestra and piano, page 269. The score includes parts for Hn. I, Hn. II, Tbn., Timp., Perc. I (Sus. Cym. Tamb.), Per. II (C. Bl., W. Bl., Mrcs.), S.Dr., Per. III (T.T. / Vib.), B. Dr., Pno., Cond., Vln. I, Vln. IB, Vln. IC, Vln. ID, Vla., Vla. B, Vc., Vc. B, Fl., Bsn., Vla., and Vc. The score features various dynamic markings such as *pp*, *ppp*, *p*, *sul pont.*, *ricochet*, *pizz.*, and *tom toms*. The piano part is shown with two staves. The conductor's part is also included.

Perc. I Sus. Cym. Tamb.

S.Dr.

Per. III T.T. / Vib.

B. Dr.

Pno.

Cond.

Vln. I

Vln. IB

Vln. IC

Vln. ID

Vln. II

Vln. IIB

Vln. IIC

Vc.

Vc. B

Fl.

B♭ Cl.

Bsn.

Vln. 1

Vln. 2

Perc. I Sus. Cym.  
 Tamb. sizzle cymbal  
 Per. II C. Bl.  
 W. Bl.  
 Mres.  
 S.Dr.  
 Per. III T.T. / Vib.  
 B. Dr.  
 Pno.  
 Cond.  
 Vln. I 278 sul pont.  
 ricochet  
 Vln. IB sul pont.  
 ricochet  
 Vln. IC sul pont.  
 Vln. ID sul pont.  
 Vln. II sul pont.  
 Vln. IIB sul pont.  
 Vln. IIC  
 Vla. ricochet  
 Vc. ricochet  
 Vc. B  
 Vc. C  
 Fl.  
 Ob.  
 Bb Cl.  
 Bsn.  
 Vln. 1 pizz.  
 Vln. 2 pizz.  
 Vla.  
 Vc.

(282) 1st

B♭ Cl.      Hn. II

Perc. I Sus. Cym. Tamb.

Per. II C. Bl. W. Bl. Mrcs.

S. Dr.

Per. III T.T. / Vib. B. Dr.

Pno.

Cond.

Vln. I pos. normale pp sul pont. ppp sul pont.

Vln. IB pos. normale ppp

Vln. IC pos. normale ppp

Vln. ID pos. normale ppp

Vln. II

Vln. IIB pos. normale ppp

Vln. IIC pos. normale pp ppp

Vln. IID pos. normale pp ppp

Vla. ppp

Vla. B ppp

Vla. C ppp

Vc. pp ppp

Vc. B pp ppp

Vc. C ppp

(282)

Fl.

Ob.

B♭ Cl. mf f 5 mp side R side L. pp mp pp mp

Bsn.

Vc.

Fl. Ob. B. Cl. Hn. I Hn. II

Perc. I Sus. Cym. Tamb. C. Bl. W. Bl. Mrcs. S.Dr. Per. III T.T. / Vib. B. Dr.

Pno. Cond.

Vln. I Vln. IB Vln. IC Vln. ID Vln. II Vln. IIB Vln. IIC Vln. IID Vla. Vla. B Vla. C Vc. Vc. B Vc. C Cb. Cb. B

Fl. Ob. B. Cl. Bsn. Vc.

Fl. 292 3 - 4 - 8 - 4 - 1st  
 2nd - p - ppp  
 Ob. 1st - pp  
 B. Cl. 5 - pp  
 Bsn. 1st - pp  
 Hn. I 2 - p - ppp  
 Hn. II 2 - p - ppp  
 Per. II C. Bl. 3 - 4 - 8 - 4 - 3  
 W. Bl. Mres. 3 - ppp  
 S. Dr. 3 - 4 - 8 - 4 - 3  
 Per. III T.T. / Vib. vibraphone fast vib.  
 B. Dr. 3 - 4 - 8 - 4 - 3  
 Pno. 3 - p - mp - p - pp  
 Cond. 3 4 4 5 4 3 4

Vln. I pppp 3 - 4 - 8 - 4 - 3  
 Vln. IB 2 - pp - pppp  
 Vln. IC 3 - pppp 3 - 4 - 8 - 4 - 3  
 Vln. ID 3 - pp - ppp - pppp  
 Vln. II 3 - pppp  
 Vln. IIB > ppp 3 - 4 - 8 - 4 - 3  
 Vln. IIC 3 - p - pp - ppp  
 Vln. IID 3 - pp - ppp  
 Vla. 3 - 4 - 8 - 4 - 3  
 Vla. B 3 - 4 - 8 - 4 - 3  
 Vc. 3 - 4 - 8 - 4 - 3  
 Vc. B 3 - 4 - 8 - 4 - 3  
 Fl. 3 - 4 - 8 - 4 - 3  
 Ob. 3 - 4 - 8 - 4 - 3  
 B. Cl. 3 - 4 - 8 - 4 - 3  
 Bsn. 3 - 4 - 8 - 4 - 3  
 Vla. 3 - p - fp - mp - p  
 Vc. 3 - p - mp - ricochet - 3 - 4 - 8 - 4 - 3



Musical score page 303-305. The score includes parts for Flute (Fl.), Bassoon (Bsn.), Horn (Hn. I), Snare Drum (S.Dr.), Bass Drum (B. Dr.), Piano (Pno.), Conductor (Cond.), Violin I (Vln. I), Violin II (Vln. II), Cello (Vcl.), Double Bass (Vc. B.), Oboe (Ob.), Bassoon (Bb Cl.), and Violin I (Vln. I). The score features dynamic markings such as *pp*, *p*, *mp*, *mf*, and *fff*. Measure 303 shows woodwind entries. Measure 304 begins with a forte dynamic. Measure 305 starts with a piano dynamic and includes performance instructions like "1st", "2nd", "pos. normale", and "sul tasto". Measure 306 concludes with a piano dynamic.

307

Fl. 1st  
B♭ Cl.

Perc. I Sus. Cym. Tamb.  
pp

S.Dr.  
pp

Per. III T.T. / Vib.

B. Dr.

Pno. mp pp p mp

Cond.

Vln. I pp pp ricochet

Vln. II pp sul tasto pp p pp p pp

Vla. p ppp

Vc.

Vc. B ppp

307

Fl. p mp

Ob. mp mfp p mp

B♭ Cl. p pp mp p pp mp

Vln. 1 ppp p pp pp pp pizz. mf

Vln. 2 ppp p pp ppp pp pp

(312)

Fl.

B♭ Cl.

Hn. I

Hn. II

Tbn.

B. Tbn.

Tim.

Perc. 1 Sus. Cym. Tamb.

S. Dr.

Per. III T.T. / Vib.

B. Dr.

Pno.

Cond.

Vln. II

Vla.

Vc.

Vc. B

Cb.

Ob.

B♭ Cl.

Bsn.

Vla.

Vc.

Bb Cl. 316  
 Hn. I  
 Tbn.  
 B. Tbn.  
 Perc. I Sus. Cym. Tamb.  
 S. Dr.  
 Per. III T.T. / Vib.  
 B. Dr.  
 Pno.  
 Cond.  
 Vla.  
 Vla. B  
 Vc.  
 Vc. B  
 Cb.  
 Bb Cl.  
 Bsn.  
 Vc.

Bb Cl. *pp* *p* (320) *p* (322) *p* *mp* *pp*  
 Perc. I Sus. Cym. Tamb. *pp* *p* *pp* *p* *pp* *p* *mp* *pp* *sizzle cymbal* *l.v.*  
 S.Dr.  
 Per. III T.T. / Vib. *mp* *p*  
 B. Dr.  
 Pno. *mp*  
 Cond. *3* *4* *2* *3* *4* *4*  
 Vla. *sul tasto* *pp* *p* (322) *pp* *p* *pp* *p* *p* *pp* *pos. normale* *ricochet*  
 Vla. B. *p* *pp* *pp* *p* *ppp* *p* *sul tasto* *p*  
 Vc.  
 Vc. B.  
 Bb Cl. *pp* *mp* *p* *mp* *mf* *pp* *mf* *pp*  
 Bsn. *pp*  
 Vln. 1 *arco* *pp*  
 Vln. 2 *pp*  
 Vla. *pp* *p*  
 Vc. *pp* *mf* *p* *pp* *mp* *p* *pp* *pp*

324

B♭ Cl. 1st *pp* *p* *pp* *mp* *pp* *p*

Perc. I Sus. Cym. Tamb.

S.Dr.

Per. III T.T. / Vib. *pp* *p*

B. Dr.

Pno. *p*

Cond.

Vln. I *sul tasto* *pp* *p* *sul tasto non vibrato* *ppp* *pos. normale* *pp*

Vla.

Vla. B *pp* *p*

Vc.

Vc. B *sul tasto* *pp* *p* *pos. normale* *ppp*

Vc. C

Cb. *pp* *p* *pp*

Fl.

Ob.

B♭ Cl. *p* *mp* *mf* *p* *mf* *p*

Bsn. *pp* *p* *pp*

Vln. 1 *sul pont.* *pp* *p*

Vln. 2 *p* *pp* *p*

Vla. *pp* *p* *mp* *pp* *pp*

Vc. *p* *pp* *3 mp* *pp* *pp* *5 mp*

B♭ Cl. 327  
 Perc. I Sus. Cym. Tamb. 327  
 S. Dr.  
 Per. III T.T. / Vib.  
 B. Dr.  
 Pno.  
 Cond.  
 Vla.  
 Vla. B  
 Vc.  
 Vc. B  
 Vc. C  
 Cb.  
 Fl. 327  
 Ob.  
 B♭ Cl.  
 Bsn.  
 Vln. 1  
 Vln. 2  
 Vla.  
 Vc.

*non vibrato*  
*pos. normale*  
*sul tasto*  
*sul pont.*  
*grad.* → *sul tasto*  
*sul pont.* *grad.* → *sul tasto*  
*grad.* → *sul tasto*  
*grad.* → *sul tasto*

(335)

Hn. I      333

Perc. I Sus. Cym. Tamb.      333

Per. II C. Bl. W. Bl. Mrcs.

S. Dr.

Per. III T.T. / Vib.

B. Dr.

Pno.

Cond.

Vc.      5  
4

Vc. B      2  
4

Vc. C      5  
8

Cb.      2  
4

B♭ Cl.      5  
4

Vla.      5  
4

Vc.      5  
8

Bb Cl. 341  
 Perc. I Sus. Cym. Tamb.  
 C. Bl. W. Bl. Mrcs.  
 S.Dr.  
 Per. III T.T. / Vib.  
 B. Dr.  
 Pno.  
 Cond.  
 Vc.  
 Vc. B.  
 Vc. C.  
 Cb.  
 Bb Cl.  
 Vln. 1  
 Vln. 2  
 Vla.  
 Bb Cl. 347  
 Perc. I Sus. Cym. Tamb.  
 Pno.  
 Cond.  
 Vc.  
 Vc. C.  
 Cb.  
 Bb Cl.

# **SAMUEL BURT**

# **PARAMETRIC TRANSMUTATIONS**

## **CONCERTO GROSSO**

duration: 16 minutes

For

### **CONCERTINO**

Flute  
Clarinet  
Bassoon  
Clarinet  
2 Violins  
Viola  
Violoncello

and

### **RIPENO**

2 Flutes  
2 Oboes  
2 Clarinets  
2 Bassoons  
2 Horns  
1 Trombone  
1 Bass Trombone  
5 Timpani  
Percussion 1  
    Suspended Cymbal  
    Sizzle Cymbal  
    Tambourine  
Percussion 2  
    Cowbell  
    Wood Block  
    Maracas  
Percussion 3  
    Snare Drum  
    Tom Toms  
    Vibraphone  
    Bass Drum  
Piano  
Strings

Composed 2003

© 2003 Samuel Burt

# PARAMETRIC TRANSMUTATIONS

## Notation Issues and Performance Notes

These performance notes are provided to assist the conductor, concertino, and orchestra in interpreting this work. The composer requests that these notes should never be used in any way in program notes.

This work focuses primarily on a gradual transformation from a homorhythmic texture to a fluid single line. Many other musical parameters (orchestration, rhythmic activity, harmonic rhythm, etc.) also metamorphose through the piece at different rates, producing a subtle counterpoint of musical ideas with many levels of perceptibility. A performance should seek to convey these layers of change.

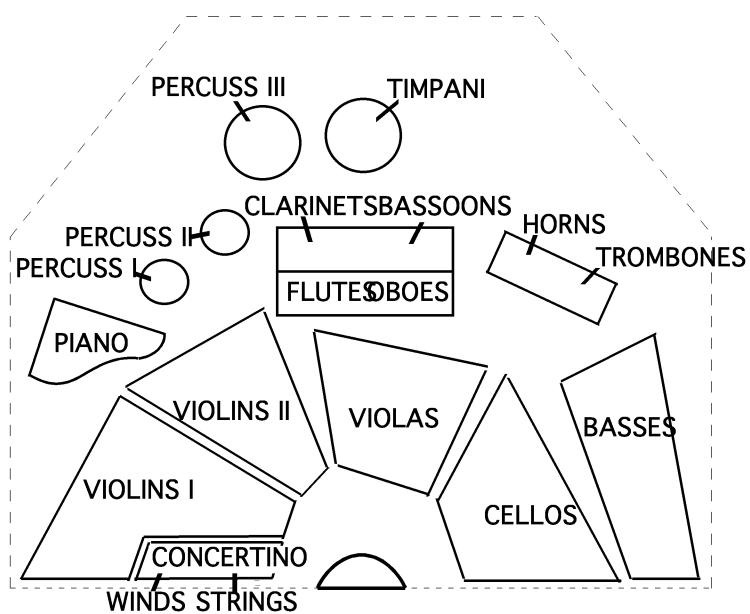
Also of special note: often, performers in different locations throughout the orchestra and especially members of the concertino with percussion, are asked to perform very precise homorhythmic attacks together. The performers should be listening for this and handle it with great care.

### Overview of the formal landmarks

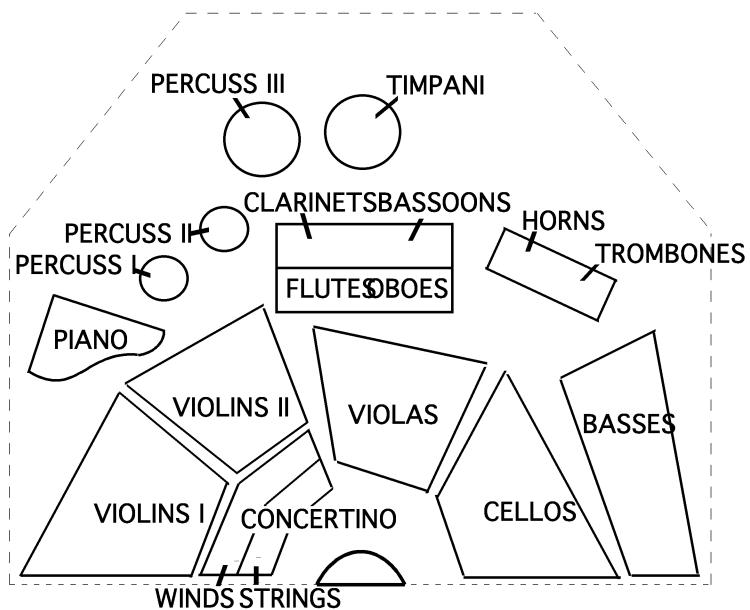
- 1 long notes with open registral expanse
- 39 monophonic soloists fill expanse
- 83 upper strings move into soloist register and begin gravitating toward specific pentachords
- 108 strings and soloists trade roles
- 149 monophonic material runs out leaving only soloists with sustained chords
- 172 fragmented gestures begin to appear
- 201 a single line begins to dominate
- 247 quartetone trills become increasingly more dense
- 290 climactic density of quartetone trills receding to spectrally retuned pentachords
- 228 second trill climax
- 235 relaxation of density, dissonance, and rhythmic activity

## Staging

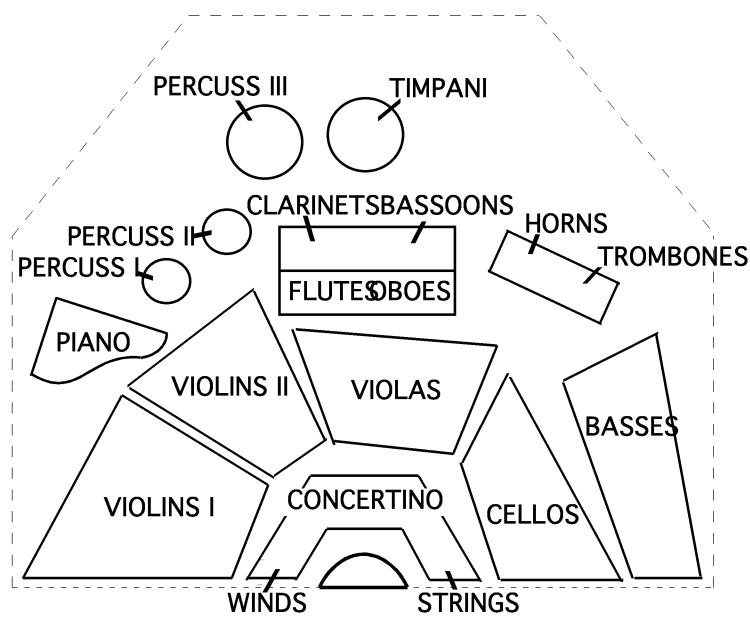
Staging this work requires that the concertino can see the conductor and that the concertino's sound can be predominant and contrasting to the instruments by which they are positioned. The suggested setups may be modified for various stage sizes and conductor's preferences.



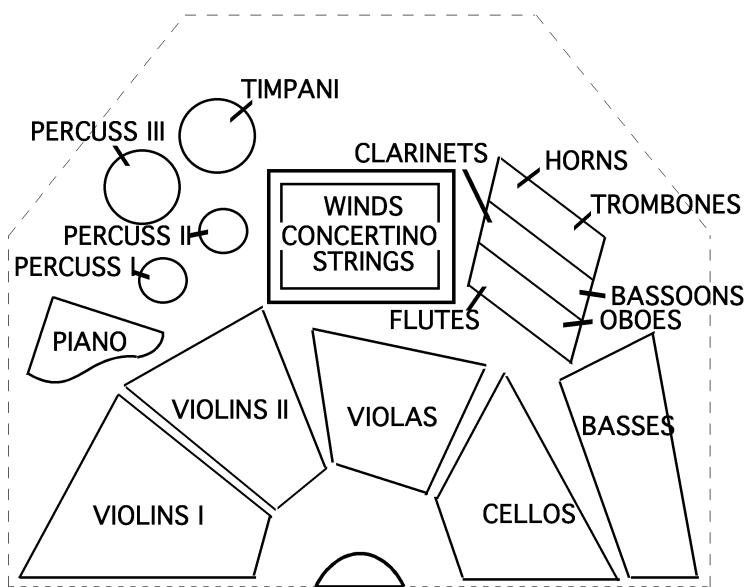
This setup puts the concertino in a straight line in the front moving a row of first violins. Here, all the members of the concertino are visible to the audience.



This staging places the concertino in front of the orchestra and provides it with a good view of the conductor. This requires that the first and second violins be moved.



Here, all members of the concertino have an equally good view of the conductor and placement in view of the audience. Violins, violas, and cellos must be moved to accomodate this arrangement.



For orchestral directors willing to experiment, the concertino could be placed on a raised platform behind the violas. Woodwinds and other effected sections would be moved for a better view of the conductor. This setup is ideal if the orchestra has the resources to implement it.

## Notation

### Phrase Markings

Slurs will be indicated by solid curves while phrase markings, used very frequently at the beginning of the piece, are indicated by dashed curves.



### Quarter-Tones

This work features an integral use of quarter-tones for tight buzzy effects and for approximately tuned spectral chords. The composition contains the following method of notating quarter-tones:

$\flat$  indicates three-quarters flat

$\flat$  indicates one-quarter flat

$\natural$  indicates one-quarter flat

$\natural$  indicates one-quarter sharp

$\sharp$  indicates one-quarter sharp

$\sharp$  indicates three-quarters sharp

### Percussion Mallets

snare stick

wire brush

hard rubber mallet

medium rubber mallet

soft rubber or yarn mallet

large headed yarn or cloth covered mallet

metal mallet

bow

# **SAMUEL BURT**

## **PARAMETRIC TRANSMUTATIONS**