

LESHNOFF

JONATHAN LESHNOFF

Concerto for Two Percussionists and Orchestra



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*Comissioned by the Meehan/Perkins Percussion Duo with Co-Commissioners:
the International Festival-Institute at Round Top, Baylor University,
River Oaks Chamber Orchestra, and Associate Commissioner:
the Duluth-Superior Symphony Orchestra*

Instrumentation:

2 Flutes

2nd Flute doubles on Piccolo

2 oboes

2 Clarinets

2 Bassoons

2nd Bassoon doubles on Contrabassoon

4 Horns

2 Trumpets

2 Trombones

1 Bass Trombone

Timpani

Solo Percussion 1

Pitched Instruments: Glockenspiel, Marimba, Almglocken, Vibraphone, Crotales, Pitched Gongs

Solo Percussion 2

Pitched Instruments: Finger Cymbals, Marimba, Thai Gong, Crotales, Crystal Glasses, Vibraphone,
Temple Bowl, Chimes, Pitched Gongs

Harp

Strings

Solo Unpitched Percussion Key:

Temple Blocks/Wood Blocks Log Drums Bongos Side of Snare Drum Triangle

Unpitched Percussion A

Bass Drum Toms* Unpitched Buffalo Bells Tam-tam Five Cymbals Hi-hat High, Small Bell

Unpitched Percussion B

***Toms should have a tight sound, more piercing rather than diffuse**

The composer wishes to thank Andrew Hamilton for his tireless work in preparing the score and parts of this work. Katie Hunt, Christy Senita, Julie Houtz, and Daniel Gerlowski also helped tremendously.

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[illegible]

10 11 12 13 14 **A** 16 17 18 19 20 21

Fl. 1 *mf* *f* *mf* *f* *mf* *ff* *p*

Fl. 2 *mf* *f* *mf* *f* *mf* *f* *p*

Ob. 1 *mf* *f* *mf* *f* *mf* *ff* *p*

Ob. 2 *mf* *f* *mf* *f* *mf* *ff*

B♭ Cl. 1 *mf* *f* *mf* *f* *mf* *ff* *p*

B♭ Cl. 2 *mf* *f* *mf* *f* *mf* *ff*

Bsn. 1 *mf* *f* *p*

Bsn. 2 *mf* *f*

Hr. 1 *mf* *f* *p* *f*

Hr. 2 *mf* *f* *p* *f*

Hr. 3 *mf* *f* *p* *f*

Hr. 4 *mf* *f* *p* *f*

C Tpt. 1 *mf* *f* *mf* *f*

C Tpt. 2 *mf* *f* *mf* *f*

Tbn. 1 *mf* *f*

Tbn. 2 *mf* *f*

B. Tbn. *p* *f*

Timp. *p* *f*

U.P. 1A *sfz* *sfz*

U.P. 1B *p* *pp*

U.P. 2A *sfz* *sfz*

U.P. 2B *p* *pp* *p*

10 11 12 13 14 **A** 16 17 18 19 20 21

Vln. I *mf* *f* *mf* *f* *mf* *ff* *p* *div.*

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

Vla. *mf* *f* *mf* *f* *mf* *ff* *p* *div.*

Vc. *sfz=mf* *f* *pp*

Cb. *sfz=mf* *f* *pp*

suspended cymbals
soft mallets
p *pp*

suspended cymbals
soft mallets
p *pp*

22 23 24 25 **B** 27 29

Fl. 1 *pp*

Fl. 2 *pp*

Ob. 1

Ob. 2

B♭ Cl. 1

B♭ Cl. 2

Bsn. 1

Bsn. 2

B

Hr. 1

Hr. 2

Hr. 3

Hr. 4

C Tpt. 1

C Tpt. 2

Tbn. 1

Tbn. 2

B. Tbn.

Timp.

U.P. IB *scatopi* *pp*

P.P. 1 *glockenspiel* *P clear and articulate*

P.P. 2 *finger cymbals* *ppp* *marimba* *p*

22 23 24 25 **B** 27 28 29

Vln. I *unison* *ppp* *div.*

Vln. II *pp* *ppp*

Vla. *div.* *pp*

Vc. *ppp* *pp*

Cb. *ppp* *pp*

This image shows a page of a musical score, likely for a symphony orchestra. The page is numbered 39 at the bottom left. The score is written for various instruments, including Flutes (Fl. 1, Fl. 2), Oboes (Ob. 1, Ob. 2), Clarinets (Bb Cl. 1, Bb Cl. 2), Bassoons (Bsn. 1, Bsn. 2), Horns (Hn. 1, Hn. 2, Hn. 3, Hn. 4), Trumpets (C Tpt. 1, C Tpt. 2), Trombones (Tbn. 1, Tbn. 2), and Timpani (Timp.). The score includes dynamic markings such as *mf*, *pp*, *p*, and *f*. A large 'C' time signature change is visible in the center of the page. The score is written in a standard musical notation with staves and notes.

39 40 **C** 42 43 44 45 46

Vln. I *div.*
mf

Vln. II *div.*
mf

Vla. *div.*
mf

Vc. *mp*
p

Cb.

This image shows a page from a musical score, likely for a symphony. The score is written for a large ensemble, including woodwinds, brass, percussion, and strings. The notation is in standard musical notation, with notes, rests, and dynamic markings (p, mf, f) indicating the volume and intensity of the music. The page is numbered 47, 48, 49, 50, 51, 52, 53, and 54. A large, faint watermark 'D' is visible across the page.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

B♭ Cl. 1

B♭ Cl. 2

Bsn. 1

Bsn. 2

Hr. 1

Hr. 2

Hr. 3

Hr. 4

C Tpt. 1

C Tpt. 2

Tbn. 1

Tbn. 2

B. Tbn.

Timp.

U.P. 1A

U.P. 1B

U.P. 2A

U.P. 2B

56 57 58 59 60 61 62 63

Vln. I

Vln. II

Vla.

Vc.

Cb.

mp *mf* *mp* *mf* *mp*

mp *mf* *mp* *mf* *mp*

mp *mf* *mp* *mf* *mp*

mp *mf* *mp* *mf* *mp*

open *mf* *mf*

p *f* *p* *f* *p* *f* *f*

p *f* *p* *f* *p* *f* *f*

p *f* *p* *f* *p* *f* *f*

p *f* *p* *f* *p* *f* *f*

64 65 66 67 68 69 70 71 72 73

Fl. 1 *mf* *f*

Fl. 2 *mf* *f*

Ob. 1 *mf* *f*

Ob. 2 *mf* *f*

B♭ Cl. 1 *mf* *f*

B♭ Cl. 2 *mf* *f*

Bsn. 1 *mf* *f*

Bsn. 2 *mf* *f*

Hr. 1 *mp* *f*

Hr. 2 *mp* *f*

Hr. 3 *mp* *f*

Hr. 4 *mp* *f*

C Tpt. 1 *mp* *f*

C Tpt. 2 *mp* *f*

Tbn. 1 *f*

Tbn. 2 *f*

B. Tbn. *mp* *f*

Timp. *mp* *f*

U.P. 1A

U.P. 1B

U.P. 2A

U.P. 2B

64 65 66 67 68 69 70 71 72 73

Vln. I *f*

Vln. II *f*

Vla. *f*

Vc. *f*

Cb. *f*

E

75

76

77

78

79

80

Fl. 1 *mf*

Fl. 2 *mf*

Ob. 1 *mf*

Ob. 2 *mf*

B♭ Cl. 1 *mf*

B♭ Cl. 2 *mf*

Bsn. 1 *mp* *mf* *mp*

Bsn. 2 *mp* *mf* *mp*

E

Hrn. 1 *mp*

Hrn. 2

Hrn. 3

Hrn. 4

C Tpt. 1 *mp* *straight mute*

C Tpt. 2 *mp* *straight mute*

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

Tbn. 2

B. Tbn. *mp* *mf* *mp* *mf*

Timp. *p*

U.P. 1A *mp* *mf*

U.P. 2A *mp* *mf*

E

75

76

77

78

79

80

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

Vln. II *mp* *f* *p* *f* *pizz.* *mf* *arco* *mp*

Vla. *mp* *f* *p* *f* *pizz.* *mf* *arco* *mp*

Vc. *mp* *non-div.* *f* *p* *f* *pizz.* *mf* *arco* *non-div.* *mp*

Cb. *mp* *pizz.* *f* *p* *f* *pizz.* *mp*

81 82 83 84 85 86 87 88 89 90

Fl. 1 *mf*

Fl. 2 *mf*

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

Ob. 2 *mf* *mf*

Bs. Cl. 1 *mf* *p* *mp*

Bs. Cl. 2 *mf* *p* *mp*

Bsn. 1 *mf* *mp*

Bsn. 2 *mf* *mp*

Hr. 1 *mp*

Hr. 2

Hr. 3

Hr. 4

C. Tpt. 1 *mp*

C. Tpt. 2 *mp*

Tbn. 1 *mp* *mp*

Tbn. 2 *mp*

B. Tbn. *mp* *mp*

Timp.

U.P. 1A

U.P. 1B

U.P. 2A

U.P. 2B

81 82 83 84 85 86 87 88 89 90

Vln. I *f* *mf* *pizz.* *arco*

Vln. II *f* *mf* *pizz.* *arco*

Vla. *f* *mf* *pizz.* *arco*

Vc. *f* *mf* *pizz.* *arco*

Cb. *f* *mf*