

# **Behzad Ranjbaran**

## **Concerto** **for Violin and Orchestra**

The CONCERTO was premiered by Joshua Bell and the Royal Liverpool Philharmonic, Gerard Schwarz conducting, on January 9, 2003 in Liverpool, England.

CONCERTO for Violin and Orchestra is the recipient of the Rudolf Nissim Award from ASCAP, and it was supported in part by a grant from The National Endowment for the Arts.

## PROGRAM NOTES

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From my early years studying violin at the Tehran Music Conservatory, I was captivated by the sound of the *kamancheh*, an ancient Persian bowed instrument considered one of the ancestors to the modern violin. I was pleased when the National Endowment for the Arts awarded me a grant to write a violin concerto as it provided me with an occasion to rekindle my fascination with the *kamancheh*. The notion of writing a violin concerto that would incorporate the power and brilliance of a modern instrument with the delicate and lyrical character of an ancient one was simply irresistible. Moreover, the inspiration from the *kamancheh* also informed my use of Persian modes, melodic, and rhythmic figures.

The notes of the violin's open strings (G, D, A, E) also influenced many of the melodic and harmonic elements of my violin concerto. The opening tutti is mostly based on intervals of a perfect 4th and 5th. The primary material for each movement incorporates notes of two of the open strings of the violin, creating a three-note melodic motif as the basis of themes:

1st movement: A-D-A

2nd movement: D-G-D

3rd movement: E-A-E

The overall structure of the concerto is organic and cyclical, as themes are shared between the three movements. For example, the main musical idea of the third movement is a transformation of the first movement's primary theme. While the movements share similar musical materials, each one is defined by distinguishing characters.

The first movement is conflicted; alternating between sections of unabashed lyricism and unforgiving ferocity. The second movement is haunting, mysterious, and expressive with long melodic lines that vary continuously. It moves through different moods and characters including a reimagining of a traditional Persian wedding tune played by the orchestra (m. 98). The third movement is festive in character and features much brilliant passagework for the solo violin. At the climax of this movement, themes from the previous movements re-emerge simultaneously with greater intensity, propelling the concerto to an energetic finale.

The Concerto was composed in 1994 and is dedicated to Joshua Bell.

## INSTRUMENTATION

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Flutes (2nd doubling Piccolo)	Timpani
2 Oboes (2nd doubling English Horn)	Percussion
2 B $\flat$ Clarinets	<i>Vibraphone, Xylophone, Bass Drum, Cymbals,</i>
2 Bassoons	<i>Tambourine, Triangle, Snare Drum</i>
4 F Horns	Celesta
2 C Trumpets	Harp
Trombone	
Bass Trombone	Strings

Orchestral parts and large score are available on rental from the publisher.

dedicated to Joshua Bell

Duration: c. 31'

# Concerto

for Violin and Orchestra

BEHZAD RANJBARAN

Andante maestoso  $\text{♩} = 84$

Woodwinds: Piccolo, Flute, Oboe I & II, Clarinet in Bb I & II, Bassoon I & II. Brass: Horn in F I & II, Trumpet in C I & II, Trombone, Bass Trombone. Percussion: Timpani, Bass Drum, Harp. Dynamics include *f*, *ff*, *fp*, and *f*. The score features complex rhythmic patterns and dynamic markings across multiple staves.

Andante maestoso  $\text{♩} = 84$

Solo Violin, Violin I & II, Viola, Violoncello, Contrabass. Dynamics include *f* and *ff*. The string section provides a rich harmonic and rhythmic foundation for the solo violin part.

6

Picc. *f* 3 3 3 6

Fl. *f* 3 3 3 6

Ob. I *f* 3 3 3 6

Ob. II *f*

B♭ Cl. I *f* 3 3 3 6

B♭ Cl. II

Bn. I *f* 3 3 3 3

Bn. II *ff*

Hn. in F I *mf* *f* *p* < *ff* *f*

Hn. in F II *mf* *f* *p* < *ff* *f*

Hn. in F III *mf* *f* *p* < *ff* *f*

Hn. in F IV

Tpt. in C I *f*

Tpt. in C II

Tbn. I *f* 3 3 3 3

Tbn. II *f* *ff*

Timp. *f*

B. Drum *f*

8

S. Vln.

Vln. I *f*

Vln. II *f*

Vla. *ff*

Vc. *ff*

Cb. *ff*



15 17

Picc. *p* *pp*

Fl. *p* *pp*

Ob. I  
II *p*

B♭ Cl. I  
II *p* *pp* *p*

Bn. I  
II *p*

Hn. in F I  
II *p* *ppp*

III  
IV *ppp*

Tpt. in C I  
II *p*

Tbn. B.Tbn.

Timp. (tr)

Hp. *p espress.*

17

S.Vln. *p espress.*

Vln. I *p* *pp* con sord.

Vln. II *p* *pp* con sord.

Vla.

Vc.

Cb.



24

Fl. I  
Fl. II

Ob. I  
Ob. II

B♭ Cl. I  
B♭ Cl. II

Bn. I  
Bn. II

Hn. in F I  
Hn. in F II

III  
IV

Tpt. in C I  
Tpt. in C II

Tbn. B. Tbn.

Timp.

Vib.

Hp.

S. Vln.

Vln. I

Vln. II

Vla.

Vc.

Cb.

*mf*

*ppp*

*p*

*f*

*f*

*f*

*p*

*p subito*

*p*

*mf*

*p*

*arco*

*pizz.*

*p*

*p*

1

3

5

3

7

31

28

Fl. I  
Fl. II

Ob. I  
Ob. II

B♭ Cl. I  
B♭ Cl. II

Bn. I  
Bn. II

Hn. in F I  
Hn. in F II

Hn. in F III  
Hn. in F IV

Tpt. in C I  
Tpt. in C II

Tbn. I  
Tbn. II  
Tbn. III

Timp.

Hp.

S. Vln

Vln. I

Vln. II

Vla.

Vc.

Cb.

*fp* *mf*

*mp*

*p*

*pp*

*ppp*

*ppp*

*arco*

div.

div. arco

3 7 6 7

31



36

Fl. I  
Fl. II

Ob. I  
Ob. II

B♭ Cl. I  
B♭ Cl. II

Bn. I  
Bn. II

Hn. in F  
I  
II  
III  
IV

Tpt. in C  
I  
II

Tbn. B. Tbn.

Timp.

Hp.

Cel.

S. Vln

Vln. I

Vln. II

Vla.

Vc.

Cb.

*f*

*mf*

*p*

*p amoroso*

*pizz.*

*pp*

*pp*

39

The musical score for measures 39-41 includes the following parts and details:

- Flutes (Fl. I, II):** Rests throughout the measures.
- Oboes (Ob. I, II):** Measure 39: Rests. Measure 40: Ob. I plays a half note G4, followed by a half note F4. Measure 41: Ob. I plays a half note E4, followed by a half note D4. Dynamics: *p espress.* (measures 40-41), *mf* (measure 41).
- Clarinets (B♭ Cl. I, II):** Rests throughout the measures.
- Bassoons (Bn. I, II):** Rests throughout the measures.
- Horns (Hn. in F I, II, III, IV):** Rests throughout the measures.
- Trumpets (Tpt. in C I, II):** Rests throughout the measures.
- Tubas (Tbn. B.Tbn):** Rests throughout the measures.
- Timpani (Timp.):** Rests throughout the measures.
- Piano (Hp.):** Rests throughout the measures.
- Cello (Cel.):** Measures 39-41: Rapid sixteenth-note passages in both hands, with sixteenth-note figures in the right hand and eighth-note figures in the left hand. Dynamics: *mf*.
- Violins (Vln. I, II):** Measures 39-41: Rapid sixteenth-note passages in both hands. Dynamics: *mf*.
- Viola (Vla.):** Rests throughout the measures.
- Violoncello (Vc.):** Measures 39-41: Sparse accompaniment with eighth and sixteenth notes. Dynamics: *mf*.
- Double Bass (Cb.):** Measures 39-41: Sparse accompaniment with eighth and sixteenth notes. Dynamics: *mf*.

# II

## Adagio sognando ♩=56

4

Musical score for woodwinds and harp. The score includes parts for Flute I and II, Oboe I and II, Clarinet in B♭ I and II, Bassoon I and II, Horn in F I, II, III, and IV, Trumpet in C I and II, Trombone and Bass Trombone, and Timpani. The Harp part features a melody starting with a *mf* dynamic, including triplets and slurs.

## Adagio sognando ♩=56

4

Musical score for Solo Violin. The part begins with a *p dolce et espress.* dynamic and includes a triplet of eighth notes. A section marked 'III' is indicated by a dashed line.

Musical score for strings. The parts include Violin I (with *con sord.* and *p* dynamics), Violin II (with *con sord.* and *p* dynamics), Viola (with *con sord.* and *p* dynamics), Violoncello (with *con sord.* and *p* dynamics), and Contrabass (with *pizz.* and *p* dynamics). The strings play a rhythmic accompaniment with triplets and slurs.

7

I  
Fl.

II

I  
Ob.

II

I  
Bb Cl.

II

I  
Bn.

II

I  
Hn. in F

II

III  
IV

I  
Tpt. in C

II

Tbn.  
B. Tbn.

Timp.

Vib.

Hp.

S. Vln.

Vln. I

Vln. II

Vla.

Vc.

Cb.

*p espress.*

*mf*

*p*

*mf*

*mp*

*pp*

*arco*

*pp*

12

13

Fl. I  
Fl. II  
Ob. I  
Ob. II  
Bb Cl. I  
Bb Cl. II  
Bn. I  
Bn. II  
Hn. in F I  
Hn. in F II  
III  
IV  
Tpt. in C I  
Tpt. in C II  
Tbn. I  
B. Tbn. II  
Timp.  
Vib.  
Hp.  
S. Vln.  
Vln. I  
Vln. II  
Vla.  
Vc.  
Cb.

*mf espress.*

*pp*

*pp*

*mf*

*mf*

*p*

*mf*

*mf*

*p*

*p*

*pizz.*

*p*



This page of a musical score contains measures 23 through 26. The instruments and their parts are as follows:

- Flutes (Fl. I & II):** Measure 23 starts with *ppp*. Measure 26 begins with a *ppp* sixteenth-note pattern, marked *a2*.
- Oboes (Ob. I & II):** Play a melodic line starting in measure 23 with *mp espress.*
- English Horn (Eng. Hn.):** Enters in measure 26 with *mf espress.* and triplet markings.
- Bass Clarinet (Bb Cl. I & II):** Measure 23 has *pp*. Measure 26 has *ppp* with triplet markings.
- Bassoon (Bn. I & II):** Measure 23 has *pp*.
- Horn in F (Hn. in F I & II):** Measure 23 has *pp* with first and second endings marked.
- Horn in F (Hn. in F III & IV):** Measure 23 has *pp con sord.* with first and second endings marked.
- Trumpet in C (Tpt. in C I & II):** Measure 23 has *p*.
- Tuba (Tbn. B. Tbn.):** Measure 23 has *pp*.
- Snare Cymbal (Perc. S. Cymb.):** Measure 23 has *ppp* with dynamic markings.
- Harp (Hp.):** Measure 23 has *p*. Measure 26 has *pp*.
- Cello (Cel.):** Measure 23 has *pp*. Measure 26 has *ppp* with triplet markings.
- Violin (Vln. I & II):** Measure 23 has *pp*. Measure 26 has *pp*.
- Viola (Vla.):** Measure 23 has *pp*. Measure 26 has *pp*.
- Violoncello (Vc.):** Measure 23 has *pp*. Measure 26 has *pp*.
- Double Bass (Cb.):** Measure 23 has *mp* with *pizz.* marking.

Measures 23 and 26 are boxed at the top of their respective staves. The score includes various dynamic markings, articulations, and performance instructions such as *espress.* and *con sord.*



# III

Allegro con brio ♩=96

Musical score for woodwinds and strings. The woodwind section includes Flute I and II, Oboe I and II, Clarinet in Bb I and II, Bassoon I and II, Horn in F I and II, Trumpet in C I and II, and Trombone I and II. The string section includes Violin I and II, Viola, Violoncello, and Contrabasso. The Harp part is also present. The score is in 6/8 time and features dynamic markings such as *f* and *mf*.

Allegro con brio ♩=96

Musical score for solo violin and string quartet. The Solo Violin part begins with a triplet and is marked *f con impeto*. The string quartet (Violin I, Violin II, Viola, Violoncello, and Contrabasso) plays pizzicato, with dynamic markings including *mf*, *p*, and *arco*.

6 7

I Fl. II

I Ob. II

I B♭ Cl. II

I Bn. II

I Hn. in F II

III IV

I Tpt. in C II

Tbn. B.Tbn.

Timp.

Hp.

S.Vln. 7 *ten.* *ten.* *ten.*

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

Vln. II *arco* *mf* *mf* *arco* *mf*

Vla. *mf* *mf*

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

Cb. *arco* *mf* *pizz.*





23

Fl. I  
Fl. II

Ob. I  
Ob. II

B♭ Cl. I  
B♭ Cl. II

Bn. I  
Bn. II

Hn. in F I  
Hn. in F II

Hn. in F III  
Hn. in F IV

Tpt. in C I  
Tpt. in C II

Tbn. B.Tbn.

Timp.

Hp.

Measures 23-27. The woodwind and percussion parts enter in measure 23 with a forte (*f*) dynamic. The flute, oboe, and bassoon parts are marked with *a2*. The horn and trumpet parts also feature *f* dynamics. The timpani part has a *f* dynamic. The harp part is silent throughout this section.

23

S. Vln.

Vln. I

Vln. II

Vla.

Vc.

Cb.

Measures 23-27. The string section begins in measure 23 with a forte (*f*) dynamic. The solo violin part is marked *f con fuoco*. The first and second violin parts, viola, and cello parts all have a *f* dynamic. The double bass part also has a *f* dynamic.

This musical score page contains the following instruments and parts:

- Flutes:** Fl. I and II
- Oboes:** Ob. I and II
- Clarinets:** B♭ Cl. I and II
- Bassoons:** Bn. I and II
- Horns:** Hn. in F I, II, III, and IV
- Trumpets:** Tpt. in C I and II
- Trombones:** Tbn. and B. Tbn.
- Timpani:** Timp.
- Harpsichord:** Hp.
- Violins:** Vln. I and II
- Viola:** Vla.
- Violoncello:** Vc.
- Double Bass:** Cb.

Measure numbers 28 and 33 are indicated in boxes at the top of the woodwind and string sections. Dynamics include *f* (forte), *p* (piano), and *pizz.* (pizzicato). The woodwinds and strings play a rhythmic accompaniment, while the flutes, oboes, and bassoons have melodic lines. The strings play a complex rhythmic pattern, with the double bass playing a pizzicato line.