

VIOLIN I

To Quynh Nguyen

Concerto-Fantasy for Piano and Chamber Orchestra

Paul Chihara
(2020)

Dolce Cantabile ♩ = c. 71

Solo

p *p espr.*

Meno Mosso ♩ = c. 63

p

Poco Meno Mosso ♩ = c. 60

p

pp **Tutti**

A ♩ = c. 76

pp

p

33

34-35

Solo

40

p

$\text{♩} = 82$

44-48

B Allegro $\text{♩} = \text{c. } 110$
Tutti *pizz.*

49

f

52-53

54

Maestoso $\text{♩} = \text{c. } 96$
arco

(f)

pizz.

59-61

C

63

arco

pp

CHORALE

68-71

p sostenuto

74

rit.

78

$\text{♩} = \text{c. } 66$

81-87

88-89

poco rit.

RHAPSODIE NO. 1

D Poco Più Mosso ♩ = c. 94

90

mf espr. < f

rit.

96 **A Tempo**

p

2

100-101

rit.

II. INTERLUDE

Moderato Cantabile ♩ = c. 100

4

2

4

5

104-107

109-113

E **Meno Mosso**

Più Animato

2

114-115

p

Poco Più Mosso

119

f

mf ————— *mp*

2

5/4

4/4

4/4

122-123

rit.

f

*mf*³ ————— *mp*

3

5/4

4/4

4/4

2

rit.

Più Lento

125

Solo

pp lontano

ppp

6/4

3/4

4/4

4/4

pp

ppp

6/4

3/4

4/4

4/4

pp

ppp

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Andante Cantabile $\text{♩} = 76$
5

130-134 136-137

poco accel.

poco rit.

Poco Più Mosso
Tutti

F 138

p espr. 3 3 *pp* *mf*

142-143 *mf espr.*

147

f *allarg.* *mf*

150 sul G

p

155 **Tranquillo** **Senza Tempo**

f *p*

Andante Cantabile

159-160 162-163

G 6

166-171

III. SCHERZO

Andante Moderato

173-179

Allegro Vivace $\text{♩} = \text{♩}$
6

f

180-185

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189

Musical staff 189-192. Measure 189 starts with a treble clef, a key signature of two flats, and a 4/4 time signature. It contains eighth and sixteenth notes with slurs and ties. Measure 190 has a whole rest. Measure 191 has a whole rest. Measure 192 has a quarter note followed by a quarter rest.

193

Musical staff 193-199. Measure 193 has a whole rest. Measure 194 has a quarter note followed by a quarter rest. Measure 195-197 is a triplet of eighth notes. Measure 198-199 is a triplet of eighth notes. Dynamics include *f*.

H

Musical staff 200-212. Measure 200-201 is a triplet of eighth notes. Measure 202-209 is an 8-measure rest. Measure 210-212 is a triplet of eighth notes. Dynamics include *f*.

Musical staff 213-221. Measure 213-215 is a triplet of eighth notes. Measure 216-217 is a triplet of eighth notes. Measure 218-219 is a triplet of eighth notes. Measure 220-221 is a triplet of eighth notes. Measure 222 has a quarter note followed by a quarter rest. Dynamics include *f*.

I

Musical staff 223-227. Measure 223-227 is a 5-measure rest. Measure 228 has a whole note. Dynamics include *f*.

229

Musical staff 229-232. Measure 229 has a whole note. Measure 230 has a quarter note followed by a quarter rest. Measure 231 has a quarter note followed by a quarter rest. Measure 232 has a quarter note followed by a quarter rest. Dynamics include *f*.

233

Musical staff 233-236. Measure 233 has a quarter note followed by a quarter rest. Measure 234 has a quarter note followed by a quarter rest. Measure 235 has a quarter note followed by a quarter rest. Measure 236 has a quarter note followed by a quarter rest. Dynamics include *p*.

237

Musical staff 237-240. Measure 237 has a quarter note followed by a quarter rest. Measure 238 has a quarter note followed by a quarter rest. Measure 239 has a quarter note followed by a quarter rest. Measure 240 has a quarter note followed by a quarter rest. Dynamics include *cresc.*

241

Musical staff 241-243. Measure 241 has a quarter note followed by a quarter rest. Measure 242-243 is a 2-measure rest. Measure 244 has a quarter note followed by a quarter rest. Dynamics include *f* and *mf*.

245

Musical staff 245-248. Measure 245 has a quarter note followed by a quarter rest. Measure 246 has a quarter note followed by a quarter rest. Measure 247 has a quarter note followed by a quarter rest. Measure 248 has a quarter note followed by a quarter rest. Dynamics include *f*.

J

7

249-255

256

mp

260

mp

264

mp

268

f *mf*

272

p

276

mf *mf* *f* *f*

280

f 3 *f*

281-283

286

mf

K

290

mf espr. 3 3 *f* *f*

296 *ff* **3** 300-302

3 303-305 *f* **3** **3** **3** **3**

308 **3** **3** **3** **4** 309-312 *mf* **3** **3** **3/4**

314 **3/4** **4/4** **2/4** **3/4** **2** 317-318 **4/4**

7 319-325 **3/4** **4/4** **3/4** **3/4**

L 328 *f* = 76 **3/4** **2/4** **4/4** **3/4**

334 *pizz.* **3/4** **4/4** **3/4** **2/4**

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338 *arco*
mf *f* *mf espr.*
 Musical notation for measures 338-341, including dynamic markings and articulation.

RHAPSODIE NO. 2

342
p *mf*
 Musical notation for measures 342-345.

346
 Musical notation for measures 346-349.

350
mf *f*
 Musical notation for measures 350-353.

354
pp
 Musical notation for measures 354-357.

358
p *poco rit.* *pp*
 Musical notation for measures 358-361.

IV. FINALE

M ♩ = c. 116
 4
 362-365
f *pizz.*
 Musical notation for measures 362-365, including a repeat sign and dynamic markings.

367
arco
 Musical notation for measures 367-370.

371
mf
 Musical notation for measures 371-374.

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376 *f accel.*

379 *ff*

$\text{♩} = 122$

383

N

387

5/4 6/4 2 4/4

390-391

392 *Maestoso* $\text{♩} = 96$

f

Allegro Molto

12

397-408

O

13

409-421

pp

"THE HANOI RAG"

legato

425 *f*

431 *mf*

3

434-436

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437

(*mf*) *ff*

441

f

444

f

P
447

mf *ff* *mf*

22
451-472

Q
473-476

(*mf*)

478

f *ff* *f*

11
482-492

R
493

(*f*) *ff*

7
495-501

502

f *ff* *f*

505 *ff* *f* *mf* **6/4**

508 *rit. p* *ff* **6/4** **3/4**

S 509 **Heroic** ♩ = c. 122

515 *f* **3** **3** **3**

520 *ff* **3** **3** **3**

523 *f* *ff* **3** **3** **3** **3** **3**

527 *sub. p* **3** **3** **3** **3**

532 **3** **3** **3** **3** **3** **3** **3** **4/4**

T 535 *ff* **3** 536-538

Tranquillo

senza vib.

540 Più Lento

540-548 *pp*

EPILOGUE

Tenderly ♩ = c. 68

542-548 *ppp*

549-556 *pp* *p* *ppp*

557-561 *mf* *p*

562-565 *p*

U

566-572 *p* *pp* *senza vib.* *n.*

573 Senza Tempo

In Tempo

574-577 *4*

CODA

Allegro, ma non troppo

579-584 *4* *p* *ord.*

585-588 *mf*

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13

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V
589

ff allarg. *mf*

594

pp

599 **Lento** *pizz.*

(pp)