

An Analysis of the *Concerto for bassoon and orchestra* by Nino Rota

by

Joseph Michael Kluesener

A Research Paper Presented in Partial Fulfillment
of the Requirements for the Degree
Doctor of Musical Arts

Approved November 2011 by the
Graduate Supervisory Committee:

Albie Micklich, Chair
Gary Hill
Benjamin Levy
Timothy Russell
Martin Schuring

ARIZONA STATE UNIVERSITY

December 2012

ABSTRACT

Nino Rota was a prolific composer of twentieth-century film and concert music, including the *Concerto for bassoon and orchestra in b-flat major*. Composing over 150 film scores for directors such as Federico Fellini, Francis Ford Coppola, Henry Cass, King Vidor and Franco Zeffirelli, Rota received distinguished acclaim from several film institutions, professional film reviewers and film music experts for his contributions to the art form. Rota also composed a great deal of diverse repertoire for the concert stage (ballet, opera, incidental music, concerti, symphonies, as well as several chamber works).

The purpose of this analysis is to emphasize the expressive charm and accessibility of his concerto in the bassoon repertoire. The matter of this analysis of the *Concerto for bassoon and orchestra* concentrates on a single concerto from his concert repertoire completed in 1977, two years before Rota's death. The discussion includes a brief introduction to Nino Rota and his accomplishments as a musician and film composer, and a detailed outline of the motivic and structural events of contained in each movement of the concerto. The shape of the work is analyzed both in detailed discussion and by the use of charts, including reduced score figures of excerpts of the piece, which illustrate significant thematic events and relationships.

The analysis reveals how Rota uses lyrical thematic material in a consistently, and he develops the music by creating melodic sequences and varied repetitions of thematic material. He is comfortable writing several forms, as indicated by the first movement, *Toccata* – a sonata-type form; the second

movement, *Recitativo*, opening with a cadenza and followed by a theme and brief development; and the third movement, a theme (*Andantino*) and set of six variations. Rota's writing also includes contrapuntal techniques such as imitation, inversion, retrograde and augmentation, all creating expressive interest during thematic development.

It is clear from the discussion that Rota is an accomplished, well-studied and lyrical composer. This analysis will inform the bassoonist and conductor, and aid in developing a fondness for the *Concerto for bassoon and orchestra* and perhaps other concert works.

TABLE OF CONTENTS

	Page
LIST OF CHARTS.....	v
LIST OF FIGURES.....	vi
SECTION I.....	1
Introduction.....	1
Biography.....	3
The Film Music of Nino Rota.....	6
SECTION II: An Analysis of the Concerto for Bassoon and Orchestra.....	15
Movement I: <i>Toccata</i>	17
Movement II: <i>Recitativo</i>	33
Movement III: <i>Andantino</i> [Theme & Variations I-VI].....	41
CONCLUSION.....	61
BIBLIOGRAPHY.....	62
APPENDIX A: LETTER OF COPYRIGHT PERMISSION.....	65

LIST OF CHARTS

CHART	Page
Movement I: Thematic Areas and Tonal Centers Chart.....	17
Movement II: Sections, Events and Tonal Centers Chart.....	32
Movement III: Theme/Variation Events and Tonal Centers Chart.....	39
Movement III: Theme/Variations Events and Tonal Centers Chart Continued.....	40

LIST OF FIGURES

FIGURE	Page
Figure 1.....	21
Figure 2.....	22
Figure 3.....	23
Figure 4.....	24
Figure 5.....	26
Figure 6.....	28
Figure 7.....	30
Figure 8.....	31
Figure 9.....	35
Figure 10a.....	37
Figure 10b.....	37
Figure 11.....	38
Figure 12a.....	42
Figure 12b.....	43
Figure 13a.....	45
Figure 13b.....	46
Figure 14.....	47
Figure 15.....	49
Figure 16.....	51
Figure 17a.....	53

Figure 17b.....	54
Figure 18a.....	55
Figure 18b.....	56
Figure 18c.....	58
Figure 18d.....	59
Figure 18e.....	60

SECTION ONE

Introduction

What do the films *The White Sheik*, *The Godfather I and II* and *The Orchestra Rehearsal* have in common? They are all award-winning, well-grossing films with scores written by Nino Rota, a composer who is arguably a household name in Italian culture. Despite his acclaim for writing over 150 film scores, Rota (1911-1979) is a composer whose music is infrequently performed in most American concert halls. His films were made under a collection of outstanding film directors – mostly Italian. Directors such as Henry Cass who directed *The Glass Mountain* (1950), Franco Zeffirelli, who directed *The Taming of the Shrew* (1966), King Vidor who directed *War and Peace* (1956), and most notably, Rota's 30-year relationship with directing great, Federico Fellini. Understandably, Nino Rota's film career has overshadowed a great deal of his concert music legacy. But there is concern to preserve his contributions, both in film and art music, as seen to by the work of the Giorgio Cini Foundation:

The Giorgio Cini Foundation's mission is to promote the redevelopment of the monumental complex on the Island of San Giorgio Maggiore and encourage the creation and development of educational, social, cultural and artistic institutions in its surrounding territory.¹

Many of Rota's manuscripts and other artifacts are among the precious acquisitions seen to and protected by the Giorgio Cini Foundation.

The purpose of this analysis is to present and examine the thematic material in Nino Rota's *Concerto for bassoon and orchestra* (1974-1977). The

¹ "Foundation." Fondazione Giorgio Cini. Venice, Italy. <http://www.cini.it/en/foundation> (accessed November 1, 2011)

emphasis and exposure of this music and its charming, audience-friendly themes is meant to encourage bassoonists and conductors to pursue its performance.

Nino Rota began the concerto as a single *Toccata* movement for solo bassoon and orchestra in 1974, and shortly thereafter completed the score in 1977, which made it part of a series of instrumental concerto works with orchestral accompaniment in his repertoire (including concertos for horn, trombone, harp, cello and piano).²

Rota's output extends beyond concerto forms, however, and includes mixed chamber music, choral works, opera and operetta, ballet, and as one might expect orchestral suites of his film scores.³

² *Grove Music Online*, s.v. "Rota, Nino," <http://www.oxfordmusiconline.com/subscriber/article/grove/music/23924> (accessed October 31, 2011).

³ *Ibid.*

Biography

As indicated by his website and several other sources, Nino Rota (Giovanni Rota Rinaldi) was born to a musical lineage in December of 1911 in Milan, Italy. Rota's mother, Ernesta Rinaldi, was a pianist and her father was the famous pianist and composer, Giovanni Rinaldi. This may aid in explaining Rota's reported child prodigy status as a young musician and composer.⁴ His first works were composed and performed when he was an adolescent, but his more professional and significant contributions appear later in life, after Rota pursued study.⁵

Rota's first teacher, Giacomo Orefice, also made significant contributions to bassoon literature (a book of *20 Melodious Etudes*). Later Rota studied with the famous Alfredo Casella, where he earned a diploma at the Conservatorio di Santa Cecilia in Rome. After completing this work, Rota was invited to the Curtis Institute in Philadelphia at age 20, where he studied composition with Rosario Scalero, music history with Johann Beck and conducting with Fritz Reiner.⁶ There he was blessed with the influence and friendship of Aaron Copland, who introduced him to the music of George Gershwin and American popular song and cinema – of which all of these elements “grafted on to [Rota's] passion for Italian

⁴ Laurence E. MacDonald, *The Invisible Art of Film Music* (New York: Ardsley House Publishers, Inc., 1998), 236.

⁵ *Grove Music Online*, s.v. “Rota, Nino,” <http://www.oxfordmusiconline.com/subscriber/article/grove/music/23924> (accessed October 31, 2011).

⁶ Laurence E. MacDonald, *The Invisible Art of Film Music* (New York: Ardsley House Publishers, Inc., 1998), 237.

popular song and operetta.”⁷ Rota felt at home using American styles such as the Negro Spiritual, as done expertly in the film, *Senza pietà (Without pity)*, with a variety of representations of songs such as “Sometimes I Feel Like a Motherless Child,” “All God’s Chillun Gotta Row (to Get to Heaven),” “Nobody Knows De Trouble I Seen,” and “Swing Low Sweet Chariot (coming for to carry me home).”⁸

After studying in America, Rota’s return to Italy revealed an interesting cultural dynamic in which to compose. The Fascist regime under Benito Mussolini inspired a war-torn set of factions in art – those of a “traditional” adherence, and those of an “innovative” persuasion. Giordana Montecchi offers that Rota’s music presented original characteristics during this time: “This made Rota’s idiom exceptionally and uninhibitedly responsive to the widest variety of influences, supported, as it was, by a masterly technique, an elegant manner and a capacity for stylistic assimilation.”⁹

In 1937, Rota established himself professionally in teaching positions, teaching harmony and composition, and later directing the Bari Conservatory for most of his life. While he taught, his efforts in the film industry – particularly following World War II – grew to a point of critical acclaim. Some found his

⁷ *Grove Music Online*, s.v. “Rota, Nino,” <http://www.oxfordmusiconline.com/subscriber/article/grove/music/23924> (accessed October 31, 2011).

⁸ Richard Dyer, “Music, people and reality: the case of Italian neo-realism,” in *European Film Music*, ed. Miguel Mera and David Burnand (Hampshire, England: Ashgate Publishing Limited, 2006), 38.

⁹ *Grove Music Online*, s.v. “Rota, Nino,” <http://www.oxfordmusiconline.com/subscriber/article/grove/music/23924> (accessed October 31, 2011).

work in the cinema to be “anachronistic,”¹⁰ while others maintain it serves as some of the best examples of the film music medium. Mark Evans, in *Soundtrack: The Music of the Movies*, emphasizes Rota’s popular hit from *Romeo and Juliet* (1968): “Rota was an unlikely choice for wide commercial acclaim in an era of electric guitars. Nonetheless, his theme song from Zeffirelli’s *Romeo and Juliet* became an enormous commercial success...”¹¹ Rota’s overall output is evidence of this impact, with 157 film scores to his credit. Many scores were written for some of the best-known directors in the business, including Henry Cass, Franco Zeffirelli, Francis Ford Coppola and Federico Fellini. This work gained Rota popularity in film culture enough to gain comparisons to Ennio Morricone, Arnold Bax, Miklos Rozsa, Virgil Thomson and Malcolm Arnold,¹² and presented him and his colleague film-makers many awards from the Academy of Motion Picture Arts and Sciences and other film institutions.¹³ Rota attracted a great deal of attention from his work in film scoring, including substantial sales of film score recordings.

¹⁰ *Grove Music Online*, s.v. “Rota, Nino,” <http://www.oxfordmusiconline.com/subscriber/article/grove/music/23924> (accessed October 31, 2011).

¹¹ Mark Evans, *Soundtrack: The Music of the Movies*, (New York: Hopkinson and Blake, Publishers, 1975), 167.

¹² Roger Manvell and John Huntley, *The Technique of Film Music*, (London: Focal Press, 1975), 219-234.

¹³ Mark Evans, *Soundtrack: The Music of the Movies*, (New York: Hopkinson and Blake, Publishers, 1975), 204.

The Film Music of Nino Rota

Much criticism and acclaim of Rota focuses on the fact that “Rota's compositions are noteworthy for their melodious appeal.” Rota seems to surprise his critics despite certain trends that affect the field. For example the film *Romeo and Juliet* (1968), starring Leonard Whiting and Olivia Hussey, with Franco Zeffirelli, director, possesses a melancholy solo guitar theme presented later in the style of a Renaissance dance. Laurence MacDonald writes about Zeffirelli's *Romeo and Juliet*, saying that:

Its popularity led to Capital [Records] to take the unprecedented step of releasing a four-record set of the film's entire vocal and music tracks. In 1970, due to popular demand, a single-disc album of Rota's score was released. Zeffirelli's *Romeo and Juliet* is unique in that no other Shakespearean film has ever spawned such a record-buying frenzy.¹⁴

And more praise regarding the success of *Romeo and Juliet*:

His music has an offbeat quality, sometimes with familiar musical forms treated in a personal, unconventional manner. He could be extremely lyrical, so much so that his themes for *Romeo and Juliet* and *The Godfather* became top-selling records internationally.¹⁵

Paul Kresh, in a modern critique of 1970s movie music culture, assembles an impressive roster of film scores, including among others: *Citizen Kane* by Bernard Herrmann, *The Red Pony* by Aaron Copland, *On the Waterfront* by Leonard Bernstein and *La Dolce Vita* and *Juliet of the Spirits* by Nino Rota. Prefacing this list, Kresh notes, “What Emily and I remember from movies is

¹⁴ Laurence E. MacDonald, *The Invisible Art of Film Music* (New York: Ardsley House Publishers, Inc., 1998), 215-216.

¹⁵ Fred Karlin, *Listening to Movies: The Film Lover's Guide to Film Music*, (New York: Schirmer Books, 1994), 298.

music not at its catchiest or most tuneful, but the effect of music in the right place.” Though this resource is limited in scope due to its age, it is an accurate glimpse at a contemporary film critic of Nino Rota, and that this film critic found Rota’s music to be poignant and enhance the film experience. Kresh continues, “Movie music is at its best when it is written for the purpose for which it is played, knows it[s] place, and does not just drone on monotonously in order *not* to be heard.”¹⁶

Another contemporary of Rota publishes criticism in Volume 6, No. 5 of *Film Monthly Review* from February of 1948. Speaking in particular of a “simple tune,” Hans Keller writes critically regarding Rota’s work in the post-World War II film, *To Live in Peace*:

A lot of noise has [justifiably] been made about *Vivere in pace* (*To Live in Peace*), but Nino Rota’s music isn’t up to the film. It again laudably strives for simplicity, but only partly succeeds. That simpleton of a bassoon tune, for instance, gets on your nerves by the second time you hear it.¹⁷

The ‘noise’ to which Keller refers likely regards issues associated with the Fascist divisions in the community of arts in post-World War II Italy. Italian cinema adopted a new style at this time, producing films intended for the people, reflecting their personal lives and the day-to-day events that make them who they are. Dyer uses films with Nino Rota’s scores as examples of diegetic and non-diegetic music supporting the neo-realist ambition, by connecting diegetic sounds

¹⁶ Paul Kresh, “Is There Any Music at the Movies?” in *Film Music: From Violins to Videos*, ed. James L. Limbacher (Metuchen, New Jersey: The Scarecrow Press, Inc., 1974), 32-42.

¹⁷ Hans Keller, “The Simple Tune,” in *Film Music and Beyond: Writings on Music and the Screen, 1946-59*, ed. Christopher Wintle (London: Plumbago Books, 2006), 71-74.

to his non-diegetic score.¹⁸ (Diegetic and non-diegetic music and sound exist simultaneously in most film. The terms define two different sound sources. Diegetic music is music that belongs to the subjects of the film, created through playing instruments, singing songs, watching TVs, listening to radios, etc., and diegetic sound comes from automobile engines revving, train tracks rattling, and crowds at sporting events. Non-diegetic music is added by the film soundtrack, and sound effects, narration and commentary are considered non-diegetic sounds.)

According to the Academy of Motion Picture Arts and Sciences (AMPAS), the body responsible for the Academy Awards where Oscars are presented for significant achievements in the recent year's films. According to the AMPAS, an original score is a substantial body of music in the form of dramatic underscoring originating with the submitting composer(s).¹⁹ In 1972, Francis Ford Coppola hired Nino Rota to compose the score for a film based on the recently completed novel by Mario Puzo, *The Godfather*. Rota's score contained portions penned by Coppola's father, Carmine Coppola, but he also shared that music in the score to *The Godfather* was recycled from another film, *La fortunella* (1957).

A group of anonymous Italian composers sent a telegram to the AMPAS Music Branch chairman who presented an Oscar executive with the concern that the *Godfather* film and Rota's score were so popular, they would likely win, and

¹⁸ Richard Dyer, "Music, people and reality: the case of Italian neo-realism," in *European Film Music*, ed. Miguel Mera and David Burnand (Hampshire, England: Ashgate Publishing Limited, 2006), 30-38.

¹⁹ Fred Karlin, *Listening to Movies: The Film Lover's Guide to Film Music*, (New York: Schirmer Books, 1994), 208.

that this accusation “caused quite a disturbance.” Despite the arguments favoring the inclusion of Rota’s score, the AMPAS Music Branch rejected it as an original submission because of the quality, not quantity, the music portrayed. This implies that Rota’s score left the most meaningful and memorable impact on the viewer of any music in the film, and they would not let his writings stand in competition. So, since that material was, to their current terms, unoriginal, the film score was not nominated at that time.²⁰

As one can see, there are many criticisms and comments regarding Nino Rota’s music in film. “In film music he used his eclectic inclinations and treated the boundaries of the film medium as a challenge, so producing some of the finest music of the genre.”²¹ Consequently, an important piece among Rota’s concert repertoire features the bassoon (far removed from the ‘simpleton bassoon’ of 1940s Hans Keller). What follows in Section II is a discussion of the thematic material found in Rota’s *Concerto for bassoon and orchestra*, revealing his method for composing the piece and placing an emphasis on this piece of concerto repertoire for the bassoon.

²⁰ Fred Karlin, *Listening to Movies: The Film Lover’s Guide to Film Music*, (New York: Schirmer Books, 1994), 210-211.

²¹ *Grove Music Online*, s.v. “Rota, Nino,” <http://www.oxfordmusiconline.com/subscriber/article/grove/music/23924> (accessed October 31, 2011).

The Concert Music of Nino Rota

The goal of the present analysis is to expose Nino Rota to American researchers and performers so that his compositions, while appreciated for their relevance and impact from film, should be more appreciated for their expressive qualities, and shared in concert halls. As previously indicated, Rota's output includes concertos, mixed chamber music, choral works, opera and operetta, and ballet.²² What follows by title is a list of completed operas, ballet and incidental music, and completed instrumental works for large- and small-scale ensembles. These works have been performed publicly (unpublished and incomplete works are omitted).²³ Other than opera, Rota has completed over 50 vocal and choral works for orchestra with voice, voice and piano, and solo voice (many of which are also unpublished).²⁴

Opera

<p><i>Il principe porcaro</i> (1925-6)</p> <p><i>Ariodante</i> (1938-41)</p> <p><i>Torquemada</i> (1943)</p> <p><i>Il cappello di paglia di Firenze</i> (1945-55)</p> <p><i>Scuola di guida</i> (1959)</p> <p><i>La notte di un nevrastenico</i> (1959)</p> <p><i>Lo scoiattolo in gamba</i> (1959)</p> <p><i>Aladino e la lampada magica</i> (1963-5)</p> <p><i>La visita meravigliosa</i> (1965-9)</p>
--

²² *Grove Music Online*, s.v. "Rota, Nino," <http://www.oxfordmusiconline.com/subscriber/article/grove/music/23924> (accessed October 31, 2011).

²³ *Ibid.* (accessed March 1, 2012).

²⁴ *Ibid.* (accessed March 1, 2012).

Napoli milionara (1973-7)

Ballet and Incidental Music

Rappresentazione di Adamo ed Eva (1957)

Fantasia tricromatica. Balletto sulla musica delle “Variazioni sopra un tema gioviale” (1953, 1961)

La strada (1966)

Aci e Galatea (1971)

Le Molière imaginaire (1976)

Dichterliebe—Amore di Poeta (1978)

L’isola dei pappagalli. Con Bonaventura prigioniero degli antropofagi (1936)

Il suo cavallo (1944)

L’Impresario delle Smirne (1957)

Veglia la mia casa (1958)

Romeo and Juliet (1960)

L’Ariadna (1960)

Domage qu’elle soit une p... (1961)

Much Ado About Nothing (1965)

Il giornalino di Gian Burrasca (1965)

La dodicesima notte (1979)

Large-scale Instrumental Music (Symphonies, Concerto and other forms)

Symphony no. 1 in g major (1935-9)

Symphony no. 2 in f major (1937-41)

Symphony no. 3 in c major (1956-7)

Concerto for violoncello and orchestra (1925)

Concerto for harp and orchestra (1947)

Concerto for orchestra “Festivo” (1958-61)

Concerto in C major for piano and orchestra (1959-1962)

Concerto 'Soirée' for piano and orchestra (1961-2)
Concerto for strings (1964-5, rev. 1977)
Concerto for trombone and orchestra (1966)
Concerto for violoncello and orchestra No. 1 (1972)
Concerto for violoncello and orchestra No. 2 (1973)
Concerto for bassoon and orchestra (1974-7)
Concerto for horn and orchestra "Piccolo mondo antico" (1978)
Fuga (1923)
Serenata per orchestra in quattro tempi (1931-2)
Balli (1932)
Sinfonia sopra una canzone d'amore (1947-1972)
Variazioni e fuga nei 12 toni sul nome di Bach (1950)
Variazioni sopra un tema gioviale (1953)
Fantasia sopra dodici note del 'Don Giovanni' di W.A. Mozart (1960)
La Fiera di Bari (1963)
La Strada suite (1966)
Due momenti (Divertimenti) musicali (1970)
Divertimento concertante (1968-73)
Castel del Monte (Ballata per corno e orchestra) (1974)
Guardando il Fujiyama (Pensiero per Hiroshima) (1976)

Small-scale Instrumental Music (Chamber Music, Piano Solo, etc.)

Invenzioni (string quartet) (1932)
Sonata in g major for viola and piano (1934-5)
Canzona (chamber orchestra) (1935)
Quintet (flute, oboe (violin), viola, violoncello, harp) (1935)
Sonata for violin and piano (1936-7)
Sonata for flute and harp (1937)
Piccola offerta musicale (wind quintet) (1943)

Intermezzo for viola and piano (1945)
Sonata for clarinet and piano (1945)
Sarabanda e Toccata (harp) (1945)
Improvviso in d minor for violin and piano (1947)
String Quartet (1948-54)
Elegia for oboe and piano (1955)
Trio for flute, violin (violoncello) and piano (1958)
Improvviso for violin and piano (1969)
5 Pezzi facili (flute and piano) (1972)
Love theme from The Godfather (harp) (1972)
Divertimento concertanto (1968-73)
3 Pezzi (flute) (1972-3)
Trio for clarinet, violoncello and piano (1973)
Nonet (wind quintet plus violin, viola, cello, bass) (1959, 1974-7)
Preludio (n.d.)
Ippolito gioca (1930)
Bagatella (1941)
Fantasia in Do (1944-5)
15 Preludio (1964)
7 Pezzi difficili per bambini (1971)
Due valzer sul nome di Bach: Circus-Waltz, Valzer-Carrillon (1975)

By observing this list of over 70 completed, publicly performed works, one gains a sense of Rota's accomplishments as a concert composer. That his agents, colleagues and patrons were interested in his expressive music as not only for movie theaters but also in concert halls, demonstrates his capabilities and the fondness for his music in performance settings. It is suggested that emphasizing Rota's instrumental concerti for violoncello, horn, trombone, piano, harp and

bassoon will help expand the palette of concerto options for solo artists and orchestras, and further reach audiences through recital performances with reductions of the orchestral score for piano. Presenting Rota's concert works, such as the *Concerto for bassoon and orchestra*, is useful for connecting audiences to Rota's range of credibility as a composer.

SECTION TWO

An Analysis of *Concerto for bassoon and orchestra*

Introduction

Nino Rota's compositional signatures within the *Concerto for bassoon and orchestra* produce inspiring results. Through the following discussion, Rota's selection of thematic events, harmonic progressions and form are examined in detail including detailed remarks regarding the tendencies of each movement: *Toccata*, *Recitativo* and *Andantino* [Theme and Variations I-VI]. The intention of this analysis is to highlight Rota's charming character of melody that is mixed with an adventurous harmonic language and tasteful orchestration.

The first movement, *Toccata*, resembles or is similar to a sonata form, featuring two main themes, a harmonically-unstable developmental area, and a return of those main themes in mostly original key centers. The second movement, *Recitativo*, is similar to most middle concerto movements in that it represents a more lyrical or vocal influence on instrumental music and it is less traditional in that it pairs a cadenza with one brief, thematic idea that is repeated and slightly embellished. The third and final movement is an *Andantino* [Theme and Variations I-VI], bearing fixed characteristics of the main *Andantino* theme and harmonic progression in each variation – earlier variations more so than later variations. Each movement of this concerto is a testament to Rota's creativity and compositional capabilities with concerto form. The work meets fundamental artistic expectations as far as Classical music has set forth, and deserves more recognition for its merits than what it currently receives.

Before detailed discussion of each movement, it is important to summarize Rota's signature tendencies of the work. Regarding melody, Rota's habits are similar to those of Claude Debussy or Erik Satie in that the melodies bear cellular construction over an even number of beats or measures, and are repeated. Melodies often include imitation via textures of orchestra alone or via interplay with bassoon soloist and orchestra. It is this author's opinion that the melodies used are fairly catchy and memorable, with a uniqueness generated by harmonic language, which is what helps make this work so appealing and valuable. And finally, an inherent chromatic progression either of melody or harmonic voicing often occurs. If not obviously in the main melodic content or bass voices, it often appears as middle-ground texture within the orchestral accompaniment.

Summarizing Rota's harmony is less exact, in that the chords often possess tones that blur the frame of typical triadic, closely-related key areas. Rota's chords possess upper tertian extensions, or rather additional diatonic tones that heighten to uniqueness of his language. Most of the harmonic language moves according to step, semitone or chromatic-median relationship, and help drive the melodies to a peak or low point, depending on the dramatic intent of the particular area of the form. There are a few occasions where Rota prepares the classically-informed dominant-tonic relationship, but, due to the addition of chord tones within his harmonic language, this author defines the harmonies as key areas or pitch centers, highlighting a particular tonic through voice-leading and mostly triadic chord structures.

Concerto for bassoon and orchestra, I. Toccata by Nino Rota

Thematic Areas and Tonal Centers Chart

		Tonality
Section	Exposition: mm. 1-103	(B-flat/g)
Themes/Events	Theme (Th.) I - Solo Bsn (8 + 8) (mm. 1-20) Th. I - Orch. (mm. 21-32) Transitional Area I (T.A.): T.A. I Th. - Orch. Th. I Rhythm, Solo Bsn (mm. 33-47) T.A. II: T.A. II Th. - Solo Bsn, Orch. (mm. 48-73) Th. II (4 + 4, inversion) - Solo Bsn, Orch.	B-flat MM7 E-flat & e-flat G E-flat g
Section	Development a.k.a. Developmental Area (D.A.) mm. 104-151	(unstable)
Themes/Events	D.A. I: Th. I Part (Pt.) I with Th. II Augmentation (mm. 104-127) D.A. II: Th. II Retrograde Arpeggiation (mm. 128-151) Crux: Imitative Th. I (mm. 152-163)	d E B-flat (ambiguous)
Section	Return: mm. 164-252	(A-flat, B-flat/G)
Themes/Events	T.A. I: T.A. I Th. - Orch. Th. I Rhythm, Solo Bsn (mm. 164-178) T.A. II: T.A. II Th. Quasi-Invertible Counterpoint - Orch., Solo Bsn (mm. 179-206) Th. II: Th. II Augmentation - Solo Bsn (mm. 207-214); Th. II - Orch. (mm. 215-232) Th. I: Th. I Solo Bsn (mm. 233-239); Th. I Pts. I and II Imitation (mm. 240-252)	A-flat & a-flat C e, f-sharp B-flat MM7, G
Section	Coda: mm. 253-275	(B-flat)
Themes/Events	T.A. I Material - Solo Bsn with T.A. II Material - Orch. (mm. 253-262) T.A. I Th. - Orch. Th. I Rhythm, T.A. I Th. Solo Bsn (mm. 263-275)	c B-flat

Movement I: *Toccata*

Introduction

The form of the first movement of *Concerto for bassoon and orchestra* is comprised of a sonata-related structure, including two principle themes appearing over relatively stable key areas, a developmental area and a return of the initial themes. These key areas relate to each other usually by chromatic mediant, such as from B-flat major to G major. The motion of the bass voice is also important in establishing key areas, guiding the ear toward the pitch center. Transitional and developmental areas appear consistently between presentations of themes and the roles of the transitional areas either increase or decrease the dramatic effect of the form and melody. When the main thematic material recapitulates toward the end of the movement in the same key of B-flat major, the formal display bears credit to Rota's ability to produce large form work in the sonata tradition.

Throughout the first movement, phrasing exhibits a two-part structure in each theme that typically complements each other's contour. These phrases are catchy and memorable, much in the way of many Classical models of melody. Within *Toccata*, they tend to overlap as the final notes of one phrase coincide with the beginning of another phrase, motive or sequence, usually in imitative gestures – a frequent Rota signature. Rota will occasionally include a link or extension of the phrase, behaving as an imitative sequential transition propelling interest forward through the form. To maintain interest, Rota uses imitation and canon throughout areas that are developmental or transitional in the form. So his use of imitation in sequence is frequent.

The harmony of the first movement of the *Concerto* contains light chromaticism or dissonances, and tends to stray from closely-related key areas. In general, however, Rota's harmony remains mostly diatonic and mostly triadic. Rota's more adventurous chords contain upper tertian extensions or are often inverted, allowing for a distinct step-wise or semitone motion in the bass. This is another signature found throughout the entire piece. Other chord progressions include secondary dominant functions but rarely stray so much that the harmony becomes overly Romantic or Expressionist. When observing the rate of harmonic rhythm, there are two tendencies: when a thematic statement is made, the harmony is fairly static, changing with the start of the next phrase, and that when thematic material appears in imitation and is sequenced, the harmonic rhythm is much faster, changing with every beat or measure to emphasize the quick motivic gestures. It should also be pointed out that in the first movement of the *Concerto for bassoon and orchestra* is a progression by the interval of a third or enharmonic third, such as by great composers' extensive use of chromatic-mediant relationships since Beethoven.

Opening & Theme I

The *Toccata* of Rota's *Concerto for bassoon and orchestra* possesses two main thematic areas, a developmental area and a return of the initial thematic ideas. Theme I is grouped in two four-bar phrases in B-flat major. The theme itself is a bouncing eighth-note line with staccato articulation. It repeats at the interval of a perfect fourth before either climbing upward or downward

chromatically by sixteenth-notes to another group of eighth-note thirds or eighth-note arpeggios. This basic structure of repeated eighth-notes followed by sixteenth-note semitones, in turn followed by another group of repeated eighth-notes, is the basis for each appearance or development of Theme I throughout the movement. These eighth-note patterns are also in transitional and developmental thematic areas. The phrases complement each other in shape only, as opposed to the more conventional harmonic underpinning of tonic and dominant. The harmonic activity that accompanies this theme is representative of the whole movement by its chromatic-mediant relationship from B-flat major (mm. 5-7) to D-flat major (mm. 8-11) and G major (m. 12), which is an interval of a third below B-flat and which underpins the final note of the eight-bar phrase.

Figure 1 separates the opening theme into two parts, Part I (mm 5-8) and Part II (mm. 9-12). This separation displays the different contour found in each phrase. Parts I and II of Theme I consist of components featured in forthcoming thematic areas. Throughout the movement, Theme I Parts I and II are used in imitation (mm. 152-157 and mm. 240-252) for an increase in rhythmic and dramatic energy. Rota's harmonic language supports this energy by its semitone passages, which help create a particularly expressive line.

Figure 1: Theme I: Parts I and II (mm. 5-12)

The image shows a musical score for Theme I, divided into two parts. Part I (mm. 5-8) and Part II (mm. 9-12) are both in 3/4 time and B-flat major. The score is arranged in two systems. The first system (mm. 5-8) includes a Bassoon Solo in the bass clef, and Piano, Violin, and Viola parts in the treble clef. The second system (mm. 9-12) includes a Bassoon Solo in the bass clef, and Piano, Violin, and Viola parts in the treble clef. The score contains various musical notations, including notes, rests, and dynamic markings.

Transitional Areas I and II

Two brief thematic areas appear before Theme II: Transitional Area I and II. Transitional Area I appears in three phrases: two six-measure (2 + 4) sequences, followed by a third three-measure phrase of varied repetitions (mm. 33-47). These three phrases move upward by semitone from G major to A-flat major to A major. The first component is a rhythmic fragment of Theme I: an eighth-note followed by two sixteenth-notes and usually another eighth-note. This rhythmic component is fragmented and repeated in mm. 33-34, 39-40 and 45-47. The other eight measures include bassoon solo starting with an arpeggio that is a fragment of Theme II, where each four-note passage is connected by the

same arpeggio in inversion. The subsequent eighth-note passage work outlines intervallic-thirds and semitones as highlighted from the chromatic sixteenth-notes in both parts of Theme I.

Figure 2: Transitional Area I (mm. 33-39)

The image shows a musical score for Transitional Area I, measures 33-39. It consists of three staves. The top staff is labeled 'Bassoon Solo' and contains a melodic line with eighth notes and chromatic sixteenth notes. The middle staff is labeled 'Winds' and contains a complex texture of overlapping eighth-note chords. The bottom staff is labeled 'Strings' and contains a series of sustained chords with long horizontal lines indicating their duration.

Transitional Area II appears in E-flat major, the chromatic-mediant of G major and the initial key of Transitional Area I. The Transitional Area II Theme (labeled in Figure 3, m. 50) appears in groups of five chromatic sixteenth-notes that outline intervallic thirds ascending and descending in one measure (mm. 50-52) with an extra or expressive, “odd” measure (mm. 53-54). This is emphasized in the measures following the varied repeat overlapping and imitating while modulating rhythmically to create lively texture and increase harmonic tension (mm. 59-66). This area climaxes with two octaves of oscillation between A and B-flat via *tutti* orchestra for five measures descending in register to the orchestral bassoon, piano, viola and cello (m. 67). The oscillation lowers a semitone in m. 72 to alternate between A-flat and B-flat. The material then metrically modulates providing transition and preparing the arrival of Theme II in m. 74.

Figure 3: Transitional Area II (mm. 50-59)

The musical score for Transitional Area II (mm. 50-59) is presented in two systems. The top system, measures 50-54, features a Bassoon Solo (Russian Solo) and a Harp part. The bottom system, measures 55-59, features Flute and Oboe, Clarinet and Bassoon, and Harp parts. The music is in 3/4 time and features a descending melodic arch in the strings and woodwinds, with a chromatic bass line in the harp.

Theme II

Theme II appears in a minor mode, which is a result of the harmonic area over which it plays. This second theme area shifts harmony every two measures between g minor, G-flat major, g minor and a-flat minor (mm. 74-81). Rota maintains the semitone behavior within the harmonic gesture, and the second statement of Theme II appears in c-minor, which is a chromatic mediant of a-flat minor.

The melodic arch of Theme II appears generally in descent in mm. 74-77, which is inverted in the complementary four-bar phrase in mm. 78-81 (see Figure 4). Through this balanced melodic construction, Rota produces a chromatic

passage of four notes which outline the interval of a major or minor third and appear at the beginning and end of each individual four-measure arch. This four-note relationship is overlapped and sequenced in the complementing phrase of the second appearance of Theme II in mm. 86-89 (and reminiscent of Transitional Area II). Theme II is then passed around the orchestra via solo treble winds with an off-beat eighth-note accompaniment, which, in this author's interpretation, is a metric modulation from the accompaniment in the first two presentations of Theme II (mm. 74-89) to increase rhythmic interest. Within this area, Theme II is then fragmented and variedly repeated in first flute and first violin (mm. 98-103), continuously emphasizing the four-note, mostly chromatic passage that outlines an interval of a third, or highlights the semi-tone/chromatic tendencies of the movement and whole work.

Figure 4: Theme II (mm. 74-81)



Developmental Areas I and II

As with conventional sonata form, a developmental section typically follows the presentation of two main themes, and Rota's *Toccata* includes such an area. Within the Development section, are two Areas of thematic material, herein called Developmental Areas I and II.

This Development of Rota's bassoon concerto includes two theme areas which are drawn from Themes I and II, presented in motivic fragments creating expressive gestures throughout. The first area in the Development, Developmental Area I (D.A. I, mm. 104-127) is a combination of material from Themes I and II. The first two measures of Theme I Part I appear. The second measure is repeated twice, in sequence, creating a four-bar gesture over d minor in the orchestral bassoon. The key center lowers a semitone to D-flat major over a C pedal tone, with a similar treatment structuring Theme I Part II, with two measures from the initial presentation followed by the sequence, only this time, descending in the doubled horn part (mm. 104-111). These four-bar gestures create opposing melodic arches occurring right after one another. Starting at m. 112, a four-measure phrase consisting of the Theme I Part II material precedes the Theme I Part I material creating a melodic inversion between the orchestral bassoon, piano and cello and the doubled horns. Another four-bar presentation of the ascending sequenced material from Theme I Part I appears before a quote of the opening four-bar solo phrase occurs in the cello and double bass in A-flat major (mm. 120-127).

Figure 5: Developmental Area I (mm. 104-119)

Also of importance in Developmental Area I is the appearance of Theme II material in augmentation. In this appearance, the theme is presented by the treble clef winds and treble clef strings in octaves at a rate that is half as fast as its first appearance in mm. 74-81. This event takes twice the number of measures beginning in m. 104 and ending in m. 119 with a four-measure repeat of the augmented Theme II. The texture combines with the melodic inversion of Theme I Parts I and II to create a poignant expressive peak in the overall shape of the movement.

A dramatic turning point occurs immediately following Developmental Area I in Developmental Area II (D.A. II; mm. 132-139). This section includes rhythmic material from Theme I Part I in the orchestral texture and melodic material from Theme II in the bassoon solo. The inverted intervallic third – or intervallic sixth frames the first melodic fragment from Theme I Part I, with its characteristic rhythm (see Figure 6). This gesture is presented in hypnotic, recurring imitation, starting with first clarinet, followed by first flute, first oboe and finally piccolo (mm. 128-151). The first appearance of the triplet rhythm made by the harp outlines the same intervallic pattern as the droplets of treble wind gestures, but also adding to the hypnotic character by blurring the metric subdivision. Four measures of soft dynamic texture introduce the next theme, labeled “D.A. II Theme.” This theme is an inversion of the arpeggio in Theme II which has been augmented at the same rate that the four-note chromatic, step-wise motion from Theme II was augmented in D.A. I. Here, harmony results from mode mixture (mm. 132-147). Four more measures of Theme II augmentation appear in a C-sharp/D-flat harmonic ambiguity, which forms a chromatic-median relationship between the preceding e minor and forthcoming B-flat major harmony, pinned around a C-flat pedal-tone.

Figure 6: Developmental Area II (mm. 132-139)

The image displays a musical score for the Developmental Area II (mm. 132-139). The score is written for Bassoon Solo, Flute, Oboe, Clarinet, and Harp. The key signature is B-flat major (two flats) and the time signature is 3/4. The score is divided into two systems, with measures 132-135 in the first system and measures 136-139 in the second system. The Bassoon Solo part is the primary melodic line, featuring a series of eighth notes with a descending contour. The Fl., Ob., Cl. part provides a rhythmic accompaniment, consisting of a repeating eighth-note pattern. The Harp part features a triplet rhythm, with the first appearance of this rhythm in measure 132. The score includes various musical notations such as slurs, ties, and dynamic markings.

Return of Themes (Developmental)/False Recapitulation

According to sonata form conventions, the initial themes must return.

Here, Rota repeats the opening thematic ideas in an expected location. Theme I Part I and Theme I Part II occur in order and overlap with each other, but they appear above a harmonically ambiguous B-flat major chord over a C-flat pedal tone (mm. 152-157). Melodically-speaking, this is a clear return; however, harmonically, it is more complicated, and does not return to the expected chord.

The other initial components of the form follow in order as they were first introduced: Transitional Area I (mm. 164-179db), Transitional Area II (mm. 179-207), Theme II (augmented) (mm. 207-231), but contain moments of bassoon solo *bravura* and imitation that emphasize developmental treatment. Rather interestingly, in m. 231, the opening finally recapitulates in its original form and key area. Rota has created a false or inverted recapitulation, meaning he placed the original repetition of Theme I after the elements that followed it in the exposition or opening of the movement.

The expressive interest continues through the remainder of the recapitulation. The presentation of mm. 33-73 occurring with mm. 74-81 (in augmentation) behaves as a return and presents these transitional themes in transposed key areas. T.A. II Theme appears in motivic inversion, starting first with orchestral solo winds then answered by the bassoon solo (mm. 180-189). The climactic half-step alternation from m. 67 appears and dissolves with a slight delay into an augmented presentation of Theme II in m. 207. Here, Theme II is augmented to twice the rhythmic value as its original presentation, providing a mournful affect (mm. 207-214). Theme II appears next in the orchestral oboe, followed by flute and violin (mm. 215-228), bearing aspects of mm. 90-103, except for the difference in the bassoon solo at mm. 215-222, which includes a string of sequenced triplet-eighth-notes in place of trills.

Figure 7: Theme II with Solo Bravura (mm. 215-223)

The musical score for Theme II with Solo Bravura (mm. 215-223) is presented in three systems. The first system (mm. 215-218) features a Bassoon Solo Bravura part with a melodic line of eighth notes, some grouped in triplets. The Oboe part plays a similar melodic line. The accompaniment consists of chords in the left hand and eighth notes in the right hand. The second system (mm. 219-223) continues the melodic development, with a fermata over the final measure (m. 223). The bassoon and oboe parts continue their melodic lines, while the accompaniment provides harmonic support.

Theme I material returns in mm. 233-252, starting with the melody in a lower octave of the bassoon register, almost exactly as its first appearance in mm. 5-11. This melody is then imitated between differing groups of orchestral voices. The resulting imitative section from mm. 240-252 is the fastest rate of imitation, appearing after two beats (or one measure's worth) of material, creating a dramatic peak just before the Coda. (The overlapping imitative themes use material from both Theme I Part I and Theme I Part II.)

Coda/Closing

The Coda or Closing is a brief section including emphasis of intervallic-third and semitone relationships as appears throughout the movement (consequently remaining in subsequent movements), and including transitional motives (arpeggio, repeated rhythmic patterns, semitone or intervallic-third motion). These components are fragmented and varied similarly to previous instances. The final ascending line by the bassoon solo is no less important. It, too, outlines the intervallic-third and semitone relationship prevalent throughout the movement, just before the final accented chords.

Figure 8: Coda (mm. 265-275)

The musical score for the Coda section (mm. 265-275) is presented in two systems. The first system (mm. 265-269) features a Bassoon Solo and Strings. The second system (mm. 270-275) features Winds and a Pizzicato section. The music is in 4/4 time and features intervallic-third and semitone relationships.

Concerto for bassoon and orchestra, II. Recitativo by Nino Rota

Sections, Events and Tonal Centers Chart

		Tonality
Section	Opening Cadenza: mm. 1-25	B-flat, (D pedal)
Event(s)	Bsn solo with orch. double bass in mm. 1-25; stg chord in m. 5; ww chord in m. 11; stg + ww chords: mm. 15-20db; combined ww and stg chords: mm. 21-24	
Section	Recitativo Theme: mm. 26-34db	D
Event(s)	Orch. violins I & II in mm. 26-34db, joined by flutes in m. 30	
Section	Recitativo Theme: mm. 34-40	B-flat
Event(s)	Bsn solo in mm. 34-40 with sustained chords in wws, stgs and hp in mm. 34-39	
Section	Recitativo Sequence: mm. 41-51	D-flat
Event(s)	Stgs in mm. 41-45; orch. ob & cl in mm. 46-51; Bsn solo in mm. 44-51	
Section	Recitativo Theme (Unaccompanied): mm. 52-55	D-flat
Event(s)	Bsn solo (crux)	
Section	Coda (Recitativo Theme): mm. 56-61	G to B-flat
Event(s)	Bsn solo with orch. strings	

Movement II: *Recitativo* (Figures 9-11)

Introduction

This *Recitativo*, reminiscent of forms such as the Baroque *fantasia*, contains motivic gestures similar to early twentieth-century American Jazz and Pop. This is a brief *intermezzo* nestled between the *Toccata* and the finale. Within the second movement there are brief formal sections anchored around a repeating theme that is somewhat chromatic and jazz-influenced, and arguably memorable. Elements of jazz are suggested in Rota's characteristic melodic phrasing, much as in the cellular phrases of Claude Debussy or Erik Satie. Rota emphasizes this melodic sequencing throughout the *Concerto for bassoon and orchestra*.

The repetitions are decorated or embellished, adding an improvised quality that is reminiscent of American blues and jazz. One is reminded of the music of Gershwin's *Porgy and Bess*. In addition to referencing that American style, the Baroque *fantasia*, such as those by G. P. Telemann, presents motives or shapes in repetitions that are embellished or sequence through key areas, and are organized freely in a through-composed manner, mimicking improvised music. Rota's *Recitativo* provides similar freedoms, though orchestrated for multiple players with soloist. The principal *Recitativo* Theme follows a cadenza-like opening, which contains melodic sequences, another of Rota's signatures in this work. The bassoon solo begins the cadenza-like section and is supported by an increasing frequency of expressive chords provided by the orchestra, creating slight dramatic flare as it proceeds along the melodic sequences.

Analysis of *Recitativo*

Introductory Cadenza

The opening sound is quiet and dark, from low B-flat provided by orchestral bass in m. 1 and bassoon solo in m. 2. The bassoon solo arpeggiated B-flat major, peaking at the tonic pitch of f-sharp minor (enharmonic to bassoon's G-flat), which is the first chord provided by strings less double bass in m. 5. The peak of the bassoon line lingers on G-flat4 before moving down a semitone to F4, the dominant pitch from the opening B-flat major arpeggio, and precedes the repeat of the opening orchestral bass and bassoon solo (mm. 7-8). Mm. 8-11 present the bassoon in a more active rhythmic pattern consisting of tones of the B-flat major arpeggio and peaking this time on A-flat4 in m. 11, supported by an inverted a-flat minor chord in flutes and clarinets. In this opening section, Rota has essentially repeated the first six measures, creating a progressive phrase interest by using more rhythmic energy and by changing the peak melodic and harmonic impact in the fifth measure of the phrase. The only difference in which is the link in mm. 12-14, completing the second phrase.

Figure 9: Introductory Cadenza (mm. 1-25)

The next area exemplifies the improvisatory characteristics of the melody, as reminiscent of baroque *fantasia* or American jazz, and the following is a detailed description. Recalling the semitone gesture in mm. 5-6, the peak A-flat4 relaxes downward a semitone to G4, which now acts as the fifth scale degree of c major in mm. 12-13 and c minor in m. 14, implied by the sustained E-flat3 in the bassoon solo line. Echoing the role of the orchestral winds in m. 11, the orchestral strings produce an inverted a-flat minor chord in m. 15, initiating the anacrusis in the bassoon solo line that leads to an area of the cadenza with repeated gestures over a D3 pedal tone. The D3 pedal tone is repeated amid a set of pitches that, when aligned in order, create unstable dominant-seventh chords, increasing the expressive interest of the solo line. The bassoon line made from a series of double-dotted eighth notes (mm. 17-19db) followed by thirty-second

notes, creating an urgent rhythmic line is repeated over m. 19 to m. 21, with different rhythm and emphasizing a chromatic ascent (mirrored at the interval of a perfect fourth in the flute I and violin I), all while repeating the d pedal tone. The peak of the phrase occurs in m. 23, supported by an unstable seventh-chord (mm. 21-24), after which, finally the bassoon line stands alone, sustaining the tonic F-sharp⁴ of the f-sharp half-diminished chord in inversion which began in m. 23.

This marks the end of the introductory, cadenza-like passage. The opening consists of three separate areas of arpeggio gestures (mm. 1-11, 12-17db, 17-23), varied, and the second and third of which overlap (see mm. 11-12 and 16-17). This event prepares the melancholy *Recitativo* Theme, which begins in m. 26 in violins I and II.

***Recitativo* Theme**

Presented in two micro-phrases, the Theme of the *Recitativo*, common to Rota's melodies in this concerto, begins with a syncopated quarter-note to eighth-note gesture, followed by a downward-moving semitone pair of eighth-notes slurred into a half note (mm. 26-27). This downward-moving semitone becomes an important element for later thematic development. The second half of Rota's *Recitativo* Theme occurs by repeating the first two notes of the Theme, now decorated or embellished slightly and providing improvisatory character common to the aforementioned American stylistic influence (mm. 28-29).

Figure 10a: Theme – Orchestra (mm. 26-29)

Following the Theme, the chromatic gesture is the basis for a melodic sequence with a dramatic crescendo, setting the stage for the bassoon solo entrance in m. 34. At this point, the bassoon makes the same statement of the Theme as did the violins in mm. 26-29. In mm. 34-37, though, the Theme is based in B-flat major rather than D major as before.

Figure 10b: Theme – Bassoon Solo (mm. 34-37)

The bassoon line weaves its way downward in mm. 38-40 (much as the violins and flutes in mm. 30-33) to a sustained c-flat that then leads to another statement of the Theme by first violins in mm. 41-45. Overlapping the Theme in m. 45, the bassoon solo line begins a series of three ascending flourishes using arpeggios from b minor, b minor dominant-seventh and d-flat half-diminished-seventh chords and arriving on a high A-flat⁴ peak in m. 48, confirming the

emphasis of D-flat half-diminished-seventh chord through m. 51. The peak note is emphasized in mm. 49-51 by brief chromatic passages in varying rhythms.

Closing

The bassoon solo presents the last complete statement of the short Theme in mm. 52-55 without accompaniment, which is unlike any other area displaying the *Recitativo* Theme. Material from the first measure of the Theme begins the final phrase and melodic descent in m. 56, arriving at the opening low BB-flat, and supported by an austere chord in the orchestral strings. Between the complete lay-out of the Theme and the final BB-flat, the bassoon line repeats the sequence as first presented by violins and flutes in mm. 31-32. Additionally, the harmonic direction is rather apparent, moving chromatically upwards through G major, A-flat major, extending A major in mm. 58-59, and arriving on a B-flat major (lacking the third of the chord) in mm. 60-61, referring to the same double bass and bassoon texture heard at the beginning. This chromatic slide in harmony outlines the interval of a third – G to B-flat – a familiar chromatic-mediant relationship, and proceeds upwards, opposing the contour of the bassoon solo line, reminiscent of the first movement.

Figure 11: Closing (mm. 56-61)

56 *Bassoon Solo*

Vln, Vc

Ch.

Concerto for bassoon and orchestra, III. Theme (Andantino) and Variations I-VI by Nino Rota

Theme and Variation Events and Tonal Centers Chart

		Tonality
Theme	<i>Andantino</i> : mm. 1-60	B-flat
Events	Th. Pt. I (mm. 4-12), Pt. II (mm. 12-20) - Orch. Th. Pt. II Melodic Sequence (mm. 20-30) - Orch. Th. Pt. I (mm. 32-40), Pt. II (mm. 40-48) - Bsn Solo Th. Pt. II Mel-Seq. (mm. 48-58) - Orch Th. Pt. I "Tag" (mm. 57-60) - Bsn Solo	
Var. I: Waltz	mm. 61-117	B-flat
Events	Intro (mm. 61-65) - Orch.; Th. Pt. I (mm. 65-73), Pt. II (mm. 73-81) - Bsn Solo Embellished Th. Pt. I (mm. 81-89), Pt. II (mm. 89-97) - Orch./Bsn Solo Th. Pt. II Mel-Seq. (mm. 97-105, mm. 105-114) - Vlins, Ob/Bsn Solo Th. Pt. I "Tag" (mm. 114-117) - Bsn Solo	
Var. II: Polka	mm. 118-176	B-flat
Events	Intro (mm. 118-121) - Bsn Solo/Orch; Th. Pt. I (mm. 121-129), Pt. II (mm. 129-137) - Orch. Th. Pt. I (mm. 137-145), Pt. II (mm. 145-153) - Bsn Solo Th. Pt. I Mel-Seq. (mm. 153-161), Pt. II Mel-Seq. (mm. 161-171) - Orch./Bsn Solo Th. Pt. I "Tag" (mm. 171-176) - Bsn Solo	
Var. III: Siciliana	mm. 177-209	b-flat
Events	Intro (mm. 177-180) - Orch. Th. Pt. I (mm. 180-184), Pt. II (mm. 184-188) - Bsn Solo Th. Pt. I (mm. 188-192) - Orch., Pt. II (mm. 192-196) - Bsn Solo Th. Pt. II Mel-Seq. (mm. 197-202), (mm. 202-207) - Orch., Bsn Solo/Orch. Th. Pt. I "Tag" (mm. 207-209) - Bsn Solo	
Var. IV: Scherzo	mm. 210-256	B-flat
Events	Th. Pt. I (mm. 211-214), Pt. II (mm. 215-218) - Orch./Bsn Solo Th. Pt. I Mel-Seq. (mm. 219-226) - Orch./Bsn Solo Th. Pt. I (mm. 226-229), Pt. II (mm. 230-233) Th. Pt. I (Inverted) (mm. 234-236), Mel-Seq. (mm. 237-241) - Orch./Bsn Solo Th. Pt. I Imitation (mm. 241-249) - Solo Vln & Cl/Solo Bsn Th. Pt. I (Inverted) (mm. 252-255) - Orch./Solo Bsn	
Var. V: Sarabanda	mm. 257-276	B/b
Events	Th. Pt. Ia (mm. 258-259), Ib (mm. 259-260) Varied Repeat Ib (mm. 261-263) - Bsn Solo Th. Pt. II (mm. 264-269) - Orch Var-Rep. Embellished Th. Pt. I (mm. 269-274) - Bsn Solo Th. Pt. I "Tag" (mm. 274-276)	

Theme and Variation Events and Tonal Centers Chart (continued)

		Tonality
Var.	VI: Galop : mm. 277-397	B-flat
Events	Th. Pt. I (mm. 278-282) - Bsn Solo, Pt. I (mm. 283-286) - Orch. Th. Pt. I Mel-Seq./Var-Rep. (mm. 286-293) - Orch. Transitional Area Th. (Sequenced) (mm. 293-296) - Orch. Th. Pt. I (mm. 296-300) - Bsn Solo, Pt. I (mm. 300-304) - Orch. Th. Pt I Mel-Seq./Var-Rep. (mm. 304-311) - Orch. T.A. Th. (Seq.) (mm. 311-314) - Orch. Th. Pt. I (Inverted) Mel-Seq. (mm. 314-321) - Bsn Solo/Orch. T.A. Th. Mel-Seq. (mm. 321-328) - Orch./Bsn Solo Mel-Seq: Inverted/Regular Three-Note Arpeggio (mm. 328-333) - Orch. Th. Pt. I 'Bravura' (mm. 333-340), Mel-Seq (mm. 340-344) Orch./Solo Th. Pt. I 'Bravura' (mm. 348-355), Mel-Seq. (mm. 355-362) - Bsn Solo T.A. Th. (mm. 362-364), Mel-Seq. (mm. 365-370) - Orch. Bravura' Call-and-Response (mm. 371-378) - Bsn Solo/Orch. Repetition/Mel-Seq. (C-and-R/T.A. Th.) (mm. 379-387) - Solo/Orch. T.A. Th. Rep./Mel-Seq./"Tag" (mm. 388-397) - Orch., Bsn Solo	

Movement III: *Andantino* [Theme & Variations I-VI] (Figures 12-18)

Introduction to *Andantino*

Finding a Theme and Variations form at the end of a multi-movement work is typical in classical music, and Rota applies this formula to the *Concerto for bassoon and orchestra*, with a theme (*Andantino*) followed by six variations (all variations are in the style of classical or older dance forms: *Waltz*, *Polka*, *Siciliana*, *Sarabanda*, *Scherzo* and *Galop*). Most of the varied melodies make clear references to the traits of the *Andantino* theme. There are two variations (Variation IV: *Scherzo* and V: *Sarabanda*) whose identities are not as obviously related, but careful examination reveals the signature melodic phrase used in the original *Andantino* theme (figure 12a). In this movement we may also observe Rota's dramatic sense (influenced by film music) heightened here through the chosen theme and variation format, progressing into increasingly excited and distant variations. Only the *Sarabanda* breaks this expectation, but purely as a device to indicate the "calm before the storm" of the final *Galop* variation.

Andantino

The *Andantino* is a charming and lyrical melody, using Rota's paired phrase structures Rota continues to avoid overt dominant-tonic harmonic relationships in the *Andantino*, and harmonies mostly follow the behavior of previous movements – bass voices moving in mostly stepwise, semitone or chromatic-mediant relationships. The Theme consists of two phrases, referred to as Part I and Part II. Parts I and II maintain shape throughout Variations I-III

(Waltz, Polka, Siciliana). There is also a micro-division apparent within Part I and II, which will later be referred to as Part Ia and Part Ib during Variations IV-VI. Part II is not recycled in the same way as Part I, and is altogether missing from Variations V and VI. Figure 12a displays the reduced score and indicates when Theme Part I and Theme Part II occur.

Figure 12a: Theme – *Andantino* (mm. 32-48)

The image displays a musical score for the Theme in *Andantino*, measures 32-48. The score is arranged in three systems, each with three staves. The top staff is the Bassoon Solo, the middle staff is the Clarinet (Cl.), and the bottom staff is the Harp (Harp). The key signature is one flat (B-flat) and the time signature is 3/4. The score is divided into two sections: Theme Part I (measures 32-40) and Theme Part II (measures 40-48). Theme Part I features a melodic line in the bassoon and a rhythmic accompaniment in the harp. Theme Part II features a melodic line in the bassoon and a rhythmic accompaniment in the harp. The harp part includes a 'pizz.' (pizzicato) marking. The bassoon part includes a 'Solo' marking. The clarinet part includes a 'Cl.' marking. The harp part includes a 'Harp' marking. The score is written in a reduced score format, showing the essential melodic and rhythmic elements of the theme.

The first appearance of bassoon solo is similar to the opening (mm. 1-31). From mm. 4-20^{db}, Parts I and II of the Theme appear in order, and from mm. 20-32^{db}, Part II of the melody appears in the oboe, but is sequenced from oboe to clarinet and finally to violins every two measures (mm. 22² -27). This sequence extends Part II of the theme, which concludes with a rhythmic, classically-styled

turn on the leading tone to b-flat in mm. 29-30. The matter of extending material of Theme II forms the basis by which Rota will develop melodic interplay and expressive interest throughout the movement.

The bassoon solo enters with the *Andantino* theme in mm. 32-60, replicating the orchestral display from mm. 4-32^{db}. This display includes Theme Part II in sequence (mm. 48-57) extending the phrase, via orchestral oboe and bassoon solo. The bassoon solo then displays the first seven notes of the *Andantino* (mm. 57² -59^{db}), followed by a descending arpeggio, concluding the *Andantino* as a “tag” that returns in subsequent Variations I-III, and V-VI, and always reinforces the B-flat tonal center.

Figure 12b: Thematic Sequencing and Theme (mm. 48-60)

Variation I: *Valzer* (Waltz)

Variation I of Rota's *Andantino* is in the style of a playful waltz. Winds and strings produce a light-hearted waltz character in mm. 61-65^{db}, preparing for the bassoon soloist's entrance in m. 65. As represented by Figure 13a, this variation of the *Andantino* theme fits the original structure, including a short anacrusis and Theme Parts I and II. The three-note anacrusis of the Theme is expanded into a five-note arpeggio to fulfill the additional beat subdivisions found in the waltz meter (see mm. 65, 69 and 73). To satisfy the difference between the simple duple meter of the *Andantino* and the simple triple meter of the waltz style,

Rota chooses to present a rhythmic hemiola of rotating semitones, emphasizing a non-chord tone on principal beat subdivisions of the meter, acting as a leading tone to the original pitch from the Theme. This hemiola rhythm enhances the playful character of the movement, tricking the listener by shifting beat emphases.

Figure 13a: Variation I: *Waltz* (mm. 65-81)

65 Bassoon Solo (Part I)

Ob., Cl.

Vln., Vla.

Vln., Vc., Ch., Pno. pizz.

70 (Part II)

Cl.

76

Cl.

Vln., Vla.

Hr.

Bsn.

Increasing the light-hearted or playful character, Rota then embellishes the rhythm of the triple meter waltz by adjusting quarter-notes to eighth-notes. Figure 13b displays this eighth-note embellishment in bassoon solo, which, like the formal structure of the opening of the movement, follows the first violins. The embellishment also emphasizes the leading and tonic chord tones, as in previous instances, displaying a clear connection to the melodic format of the Theme.

Figure 13b: Variation I: Embellished *Waltz* Theme (mm. 89-98)

89 Bassoon Solo (Part I)

Vln. Cl.

Strings, Pno. *plac.*

94

Cl.

Vln.

leggiero

Variation II: *Polka*

Festively, the bassoon solo begins Variation II: *Polka* with a four-bar polka-style “oom-pah” bass line supported by orchestral bassoon and horns. This sets the stage for the playful variation of the *Andantino* Theme that strikingly resembles Theme I from the *Toccata* movement of the concerto. Variation II follows the same two-part melodic structure as in the *Andantino* and Variation I: Waltz, including the short anacrusis, Part I and Part II. The contour of the melody appears differently, however, than the contour of the original *Andantino*. Mm. 129-137 resembles the Theme Part II, except the final note of the phrase settles a half step lower than expected. This half-step difference in the violin and flute melody, another trait maintained through many of the Variations, is quite expressive, and is emphasized by semitone accentuations and suddenly thicker textures (mm. 136-137).

The bassoon solo enters in m. 137 using the same three-note anacrusis arpeggio as found in the Theme and Variation I: Waltz. Instead of an oscillation between leading and chord tones, Rota uses the semitones below and above to emphasize chord tones of the original Theme melody in the first two measures of Parts Ia and b (see mm. 138-139, 142-143, 146-147, etc.). Also of interest is the final micro phrase of Part II, mm. 149²-153, where the bassoon solo suddenly descends producing the phrase in its lower, boisterous register.

Figure 14: Variation II: *Polka* (mm. 137-153)

The musical score for Variation II: *Polka* (mm. 137-153) is presented in three systems. The first system (mm. 137-145) shows the Bassoon Solo (Part I) in the bass clef and Violins and Violas (pizz) in the treble clef. The second system (mm. 146-149) shows Flute, Clarinet, Horn, and Piano in the treble clef and Violins, Violas, Cello, and Double Bass in the bass clef. The third system (mm. 150-153) shows the same instruments as the second system. The score includes various musical notations such as notes, rests, and dynamic markings.

Variation II: *Polka* continues with melodic sequences in Rota's signature style, using segments of thematic material. The interplay found in previous sections of the movement between bassoon solo and treble instruments (oboes, flutes, piccolo and celesta) continues, first with orchestral oboe (m. 153²) and then joined by bassoon solo (m. 157). Within these sequences, orchestral oboe emphasizes an upward motion via semitones, and the bassoon solo pours downwards by semitones, creating a spreading contour between both voices. The role of the oboe is replaced by flute, piccolo and celesta in m. 161 and joined by bassoon solo in m. 165, repeating their opposing contours as before, to a peak expression in m. 177. To conclude the variation, the bassoon solo follows this climax with a single phrase of the polka-styled theme, accented by a very quick orchestral sweep, like a unison shout of "Hey!" at the end of the dance.

Variation III: *Siciliana*

Typical of many variation forms, the Theme is adjusted or changed to a different mode, presenting a great deal more expressive options for the composer. To this degree, Nino Rota uses the minor mode of b-flat within Variation III: *Siciliana*. The variation uses the slow compound duple meter characteristic of the *siciliana* as codified in eighteenth century music. The characteristic *siciliana* rhythm of dotted-eighth-note, sixteenth-note, eighth-note mingles with the melancholy minor mode. Rota takes care to present the *Andantino* Theme in the same structure as before: in two parts, beginning with a brief, step-wise anacrusis, as opposed to previous three-note arpeggios found in the Theme, Variation I:

Waltz and Variation II: Polka. The phrase structure displays Part I in mm. 180²-184^{db} and Part II in mm. 184²-188 sounded by bassoon solo with muted, pensive string accompaniment. This is unique when compared to previous displays of the Theme, which are traditionally introduced by treble instruments (violin and flute).

Figure 15: Variation III: *Siciliana* (mm. 180-188)

The musical score for Variation III: *Siciliana* (mm. 180-188) is presented in a multi-staff format. The top staff is the Bassoon Solo, marked 'Bassoon Solo (Part I)' and '(Part II)'. The middle staves are for the Violin (labeled 'Vln con sord'), Viola ('Via'), and Violoncello/Double Bass ('Vc, Ch'). The score shows the bassoon solo playing a melodic line in Part I (mm. 180-184) and Part II (mm. 184-188), while the strings provide a muted, pensive accompaniment. The key signature is one flat and the time signature is common time.

Treble instruments such as clarinet and violin join the bassoon and begin the typical Rota-styled interplay following the main display of the variation. Clarinet and first violins each play Parts Ia and b, while bassoon completes Part II of the phrase (mm. 188²-196^{db}). Following in m. 197, violins begin thematic material from Part II while the clarinets produce an interesting counter-melody that lasts until m. 200, where the melodic material is switched to orchestral flute and oboe completing Part II. In similar fashion, bassoon solo repeats Part II of the Theme in m. 201², which starts a melodic sequence between bassoon solo and

clarinet, then between bassoon solo and first flute and oboe, releasing after a *decrescendo* to *pianissimo*. In a *lento* tempo, bassoon solo accompanied by high string accompaniment completes the variation with Part I of the *siciliana* theme.

Variation IV: *Scherzo*

The *Scherzo* variation reverses the role of the bassoon solo back to portraying a bass role (such as the “oom-pah” of the bassoon solo in the beginning of the Polka) and also draws rhythmic motives from the first movement of the concerto. The bassoon solo opens with a downward-moving chromatic gesture arriving at the tonic pitch of B-flat, providing a bass role. This act leaves space for the oboe and clarinet to portray Part I of the Theme in a silly chromatic descent, based off the original *Andantino* phrase structure (Theme Part Ia and Ib). That the treble winds first display the Theme is also typical of Rota’s melodic structuring in this work, and expressively humorous when juxtaposed to the static sustained tone of the bassoon solo. Pursuant of the traditional *scherzo* (meaning “joke” in Italian, coming from the German *scherz* or *scherzen* meaning “to joke”), Rota portrays well the comedy of this style.

Repeating the anacrusis gesture in m. 218, the bassoon solo settles again on B-flat. Once there, harp and flute enhance the repeated thematic elements portrayed by the oboe in a downward chromatic scale. Rota’s signature melodic sequencing begins in m. 220³ between orchestral violin with oboe and bassoon solo, proceeding until bassoon solo extends its chromatic gesture upward, driving the phrase to an arrival on the b-flat in m. 226.

Figure 16: Variation IV: *Scherzo* (missing Theme Part II) (mm. 210-226)

The musical score is presented in three systems, each with three staves (Bassoon, Oboe/Clarinet, and Violins/Violas/Cello/Double Bass). The first system (mm. 210-214) is labeled 'Bassoon Solo (Part I)'. The second system (mm. 215-220) is labeled '(Part II)' and includes parts for Oboe, Clarinet, Horn, and Harp. The third system (mm. 221-226) is labeled 'Imitation' and features a complex interplay of woodwinds and strings.

Dove-tailing excitedly into the next segment, the orchestra strikes punchy, eighth-note accentuations in dance-like fashion, while the chromatic *Scherzo* melody courses out among orchestral flutes, clarinets and trumpet, at a dynamic of *forte*. This is another well-placed instance of humor played by Rota, harkening back to composers like Stamitz, Haydn, Mozart and Beethoven, surprising listeners with sudden dynamic shifts. This excitement shifts into a melodic sequence with the return of bassoon solo in m. 233, creating what would be a

third sequence phrase except that the chromatic line proceeds upward, rather than down, and the accompanying orchestration is considerably lighter.

The lighter orchestration gives way to melodic sequence, using motives from the *Scherzo*, and rotating between treble winds and bassoon solo. The bassoon solo rounds out the phrase with a downward-falling scale to a dramatic low D-flat in m. 241, triggering motives beginning like the *Scherzo* Theme but with a wider leap. This treatment is developmental to a degree, but does not explore enough key areas to merit the traditional definition of the term. What is more noteworthy in this case is the signature phrase structuring of Rota, which again is paired in melodic sequences (see mm. 243-244, 245-246 between piano right-hand, clarinet and violin I and bassoon solo). Another game of imitative tag occurs in mm. 247-249 between multiple treble voices and bassoon solo, until the bassoon solo escapes in m. 250, free of accompaniment. Like the rhythm of the *Scherzo* opening, bassoon solo sustains a pitch (this time the leading tone of aⁱ in the highest bassoon register) while the orchestra presents a diminishing *Scherzo* Theme. Finally, all voices arrive at B-flat, taking on a different role than in previous examples. Rota leaves listeners with a disappearing effect, certainly capricious as the *Scherzo* suggests, however, at the very end he creates a mood of suspense, as seen in the inverted B major major-seventh chord sustained by the winds in m. 256 and overlapping into the next variation.

Variation V: *Sarabanda*

The *Sarabanda* (Italian) or *Sarabande* (French, German) is a traditional dance movement found in countless Baroque suites of the seventeenth century, developing from vocal and instrumental dance music. The Baroque *Sarabanda* was in a slow triple meter, with repetitious rhythmic patterns. Taking up a mere four pages of manuscript in the full score, Rota's *Sarabanda* Variation departs the farthest from the original *Andantino* melody, and is the most eccentric of these dance variations.

This variation begins after a colorful chord held over from the end of the Scherzo with a delicate flute arpeggio, joined by strings and harp. The bassoon solo enters amid this hazy texture using the three-note anacrusis from the *Andantino* theme, still maintaining the same melodic structure. In particular, the bassoon solo in mm. 258-260 reflects mm. 4 and 8 from the *Andantino*. Another pair of gestures similar to this appears in mm. 261-263, but behaves more as a sequenced phrase or varied repeat than Part II of the Theme. This change provides the sense of emptiness, enhancing the variety of previous variations, creating distance from the original *Andantino* characteristics.

Figure 17a: Variation V: *Sarabanda* (mm. 257-263)

The musical score for Variation V: *Sarabanda* (mm. 257-263) is presented in three staves. The top staff is labeled "Bassoon Solo (Part Ia)" and the middle staff is labeled "Bassoon Solo (Part Ib)". The bottom staff is labeled "Strings, Harp". The music is in 3/8 time and features a hazy texture with arpeggiated chords in the strings and harp. The bassoon solo enters with a three-note anacrusis, maintaining the same melodic structure as the original *Andantino* theme. The score includes various musical notations such as notes, rests, and dynamic markings.

These events are then repeated in Rota's signature style. This time, score markings of *piano dolcissimo* lead the orchestral celli as they relay the *Sarabanda* Theme (mm. 264-269). As this section transitions by way of the clarinet in m. 269, the bassoon solo returns with the familiar inverted three-note arpeggio, repeating the patterns figured by the eerie flute and clarinet sixteenth-note passages in mm. 269³-274. The bassoon solo now combines this sixteenth-note passagework with the vocal sustain of the *Sarabanda* Theme, concluding with a restatement of the melody from mm. 258-260. Along with the final statement of the variation theme, the phrase contains a mysterious echo of the eerie flute, now in the muted solo violin, providing an unsettling suspense such as the calm before a storm.

Figure 17b: Variation V: *Sarabanda* Continued (mm. 269-276)

The musical score for Variation V: *Sarabanda* Continued (mm. 269-276) is presented in two systems. The first system covers measures 269-272, and the second system covers measures 273-276. The score is in 3/4 time and features a bassoon solo (Part Ia and Part Ib) in the bass clef, a solo violin in the treble clef, and a cello/bass line in the bass clef. The key signature has one sharp (F#). The bassoon solo is marked 'Bassoon Solo (Part Ia)' and '(Part Ib)'. The violin part is marked 'Solo Vln.'. The cello/bass part is marked 'Vn., Ch.' and 'Vln., Vla., Harp.'.

Variation VI: *Galop*

The *Galop* – often called “quick polka” – is German in origin and related to the polka. As popular as the *quadrille*, waltz and polka in the early-twentieth century, this couples’ dance in 2/4 is simple in step and rather invigorating in execution. It is the basis of style formulating the exciting finale to this series of dance-inspired variations.

The *Galop* Variation begins with a ‘crack-of-the-whip,’ an accent in the orchestral winds, strings and piano, that leads the piano and double bass into a marching pulse on the tonic that has been shared by all the variations except Variation V: *Sarabanda*. Bassoon solo enters first with the *Galop* Theme, bearing attributes of the *Andantino* Theme and scherzo variation, since which is now truncated, omitting Theme Part II. From mm. 278-287, bassoon solo unveils the varied Theme Parts Ia and b, echoed by viola at an interval of a minor 9th in m. 282⁴. As the orchestral viola plays, bassoon solo lingers on a G-flat, delaying a chromatic descent to low BB-flat by quarter notes and eighth notes in mm. 285-286. This gesture is an example of Rota’s departure from the original *Andantino* Theme Part II, creating playful interest for the listener while reinforcing the presence of chromatic descents such as examples in the Theme, Variations II and Variation IV.

Figure 18a: Variation VI: *Galop* (mm. 278-287)

Following the initial interplay of the bassoon solo and viola, oboe presents Theme Part Ia before a melodic sequence with viola in mm. 289-291. The final measure of Theme Ia repeats over a crescendo shifting to a dramatic transitional area (mm. 291-292). Rota introduces a new rhythmic idea labeled “Galop Transitional Area” which is sequenced in a pyramid-type texture and dynamic (mm. 293-296^{db}), just before the bassoon solo returns.

Figure 18b: Variation VI: *Galop* (Transitional Area) (mm. 293-296)

The following area (mm. 292-333) is a good example of extending the form of the *Galop* to more dramatic proportions. It is virtually a repeat of the opening material from mm. 278 through 296^{db} transposed up a semitone from B-flat to B at first in mm. 296-304, changing to E in mm. 305-310. Shifting downward to E-flat in mm. 311-313 drives the harmony to a center of A-flat in m. 314, the end of the repeated section and the beginning of a new section that behaves a bit like a classically-oriented development by stating motivic fragments of thematic material in relatively unstable key areas. In other words, portions of main and transitional thematic areas are broken down into motives and sequenced or varied around changing pitch centers.

The bassoon solo begins with the traditional three-note arpeggio anacrusis in m. 314, but now inverted, then plays through Part Ia of the Theme before clarinet and viola repeats this same gesture beginning in m. 316⁴ as the viola did before in m. 282. From m. 318⁴ to m. 321^{db} bassoon solo is sequenced by flute and piccolo playing Part Ia of the *Galop* Variation with the descending three-note arpeggio. This is interrupted in mm. 321-327 by accented brass, oboe and clarinet, all using either the entire Transitional Area motive, or the triplet-eighth-note-to-eighth-note portion. Now developing the opening three-note arpeggio, Rota writes a brief episode in melodic sequence from mm. 328-333^{db}.

In the next section, Rota features the bassoon as he did in the first movement, *Toccata*, where he wrote episodes of *bravura* passagework and employed challenging tonguing requirements for the bassoon soloist. Starting in m. 333, the three-note arpeggio appears as if the *Andantino* variations do,

however, the *Galop* Theme is presented not by the bassoon solo, but instead by flute, piccolo, celesta and violins, and in a texture that resembles the original variation via the chromatic descent. Both Parts Ia and Ib are unveiled by the orchestral accompaniment while the bassoon soloist is charged with rapid tonguing of triplet-eighth-notes through several continuous beats. This area concludes with a short melodic sequence and repetitions (mm. 340-344), as the bassoon solo climbs upward to high b-flat¹, the peak of this episode.

Figure 18c: Variation VI: *Galop* (Embellished/Bravura) (mm. 233-244)

The image shows a musical score for Variation VI: *Galop* (Embellished/Bravura) (mm. 233-244). The score is in 3/4 time and features a bassoon solo (Part Ia and Part Ib) with rapid triplet-eighth-note patterns. The orchestral accompaniment includes Piccolo, Flute, Violin, Viola, Oboe, Clarinet, Violoncello, and Double Bass. The score is divided into two systems, with the first system covering measures 233-244 and the second system covering measures 239-244. The key signature is one flat (B-flat major/D minor).

As mentioned, following this area of *bravura* is a repetition of the triplet-eighth-note-to-eighth-note motive of the *Galop* Transitional Area Theme cascading downward through orchestral piccolo, oboe, clarinet and double bass, cueing a new area of thematic material and accompaniment. Figure 18d displays a reduction of mm. 348-362, where bassoon solo plays another *bravura* gesture

based on the *Andantino* Theme containing Parts Ia and Ib (mm. 348-355^{db}). Starting within m. 355, the events appear in typical Rota style, first with components of the Theme sequencing in the bassoon solo (mm. 355⁴-359³). While the string choir and piano remain playing an offbeat-accented pattern, the orchestral woodwinds sprinkle gestures throughout, first with sparse interjections and then by a drawn out chromatic passage (mm. 355-361). The bassoon solo completes the *bravura* section by fragmenting arpeggios from previous measures, moving chromatically upwards from G major to B-flat major in mm. 360-362^{db}, a harmonic shift of a chromatic mediant, which is all too familiar by this point in the piece.

Figure 18d: Variation VI: *Galop* (Embellished/Bravura) (mm. 348-362)

348 Bassoon Solo (Part Ia) (Part Ib) Fl

351 Picc. Tbn.

358 Picc., Fl., Ob., Vln. Cl. Hrn.

Rota continues with another section of familiar material from the Transitional Area. Full orchestral texture from mm. 362-365^{db} boasts the Transitional Area material connecting directly to a series of melodic sequences using material from Theme Parts Ia and Ib in violins, first flute, oboe and clarinet. This occurs until m. 370³, where the orchestration makes a dramatic shift to whispering strings and piano only. Another bassoon solo *bravura* gesture forms a

call-and-response with first flute and clarinet, providing melodic interest in mm. 371-378, reinforcing Rota's chromatic tendencies.

Figure 18e: Variation VI: *Galop* (Embellished/Bravura) (mm. 371-275)

The bassoon solo then completes a series of repetitions and sequences continuing the interplay between it and treble orchestral winds. Also exciting are dynamic swells that Rota repeats every two measures starting in m. 381, and climaxing in m. 388. Here, Transitional Area material is presented at a *fortissimo* dynamic, and followed by a diminution of sorts, changing the quarter-note rhythm to eighth-notes and reducing the triplet-eighth-note to eighth-note figure to a single quarter note value in m. 390, and reduced again to two eighth-notes in m. 391. This increases climactic tension to a breaking point, and Rota suddenly drops the texture to a flurry of trilling and tremolos in the winds and strings in mm. 392-393. After an accented halt from the orchestra, the bassoon solo plays its final dancing gesture, using the triplet-eighth-note-to-eighth-note figure from the Transitional Area, answered by the orchestra for one more instance of the rhythm before an accented final note concludes the concerto.

Conclusion

The purpose of this analysis was to highlight the expressive charm and accessibility of this concerto in the bassoon repertoire. Nino Rota is a composer deserving high regard, and this discussion intends to introduce some of his abilities through examination of his compositional signatures in the *Concerto for bassoon and orchestra*. Through emphasizing the *Concerto's* structural and melodic aspects, it is my hope that bassoonists and conductors may be afforded insights into the piece that will guide their own performance, and perhaps be impetus for further involvement in Rota's concert works. This analysis demonstrates Nino Rota's signature style like that of a lyrical composer who makes effective use of melodic ideas, creative yet relatively familiar harmonic language, and of delightful interplay between the bassoon soloist and varying textures of the orchestration. Rota is effective in referencing melodic motives and repeating transitional areas to call attention to new melodic events in the musical narrative, adhering throughout to recognizable elements, making clear his unique style. His entire output, both film and art music, place Rota, in this author's view, in that category of composers whose work is unfortunately overlooked, and worthy of critical attention.

BIBLIOGRAPHY

- Anderson, Martin. "Rota [Rinaldi], Nino." In *The Oxford Companion to Music*, edited by Alison Latham. *Oxford Music Online*, <http://www.oxfordmusiconline.com/subscriber/article/opr/t114/e5765> (accessed November 1, 2011).
- Berry, Wallace. *Form in Music*. Englewood Cliffs, New Jersey: Prentice-Hall, Inc., 1986.
- Blood, Brian. "Helmholtz Pitch Notation" in *Music Theory Online: Staves, Clefs and Pitch Notation*. Copyright Dolmetsch Organisation, 2011. <http://www.dolmetsch.com/musictheory1.htm#helmholtz> (accessed November 1, 2011)
- Černušák, Gracian, et al. "Polka." In *Grove Music Online. Oxford Music Online*, <http://www.oxfordmusiconline.com/subscriber/article/grove/music/22020> (accessed November 1, 2011).
- Dyer, Richard. "Music, people and reality: the case of Italian neo-realism." In *European Film Music*, edited by Miguel Mera and David Burnand, 28-40. Hampshire, England: Ashgate Publishing Limited, 2006.
- Ellis Little, Meredith. "Siciliana." In *Grove Music Online. Oxford Music Online*, <http://www.oxfordmusiconline.com/subscriber/article/grove/music/25698> (accessed November 1, 2011).
- Evans, Mark. *Soundtrack: The Music of the Movies*. New York: Hopkinson and Blake, Publishers, 1975.
- "Foundation." Fondazione Giorgio Cini. Island of San Giorgio Maggiore, Venice, Italy. <http://www.cini.it/en/foundation> (accessed November 1, 2011)
- Gammond, Peter and Andrew Lamb . "waltz." In *The Oxford Companion to Music*, edited by Alison Latham. *Oxford Music Online*, <http://www.oxfordmusiconline.com/subscriber/article/opr/t114/e7260> (accessed November 1, 2011).
- Gammond, Peter and Kenneth Chalmers . "film music." In *The Oxford Companion to Music*, edited by Alison Latham. *Oxford Music Online*, <http://www.oxfordmusiconline.com/subscriber/article/opr/t114/e2518> (accessed November 1, 2011).
- Hudson, Richard and Meredith Ellis Little. "Sarabande." In *Grove Music Online. Oxford Music Online*,

- <http://www.oxfordmusiconline.com/subscriber/article/grove/music/24574>
(accessed November 1, 2011).
- Jones, Timothy. "variation form." In *The Oxford Companion to Music*, edited by Alison Latham. *Oxford Music Online*,
<http://www.oxfordmusiconline.com/subscriber/article/opr/t114/e7067>
(accessed November 1, 2011).
- Karlin, Fred. *Listening to Movies: The Film Lover's Guide to Film Music*. New York: Schirmer Books, 1994.
- Keller, Hans. "The Simple Tune." In *Film Music and Beyond: Writings on Music and the Screen, 1946-59*, edited by Christopher Wintle, 71-74. London: Plumbago Books, 2006.
- Kresh, Paul. "Is There Any Music at the Movies?" In *Film Music: From Violins to Videos*, edited by James L. Limbacher, 32-42. Metuchen, New Jersey: The Scarecrow Press, Inc., 1974.
- Lamb, Andrew. "Galop." In *Grove Music Online. Oxford Music Online*,
<http://www.oxfordmusiconline.com/subscriber/article/grove/music/10589>
(accessed November 1, 2011).
- MacDonald, Laurence E. *The Invisible Art of Film Music: A Comprehensive History*. New York: Ardsley House, Publishers, Inc., 1998.
- Manvell, Roger and John Huntley. *The Technique of Film Music*. London: Focal Press, 1975.
- Montecchi, Giordano. "Rota, Nino." In *Grove Music Online. Oxford Music Online*,
<http://www.oxfordmusiconline.com/subscriber/article/grove/music/23924>
(accessed October 31, 2011).
- ninorota.com. Copyright 2009, by Nina Rota. <http://www.ninorota.com/> (accessed November 1, 2011).
- "Nino Rota" Fondazione Giorgio Cini. Island of San Giorgio Maggiore, Venice, Italy. http://www.cini.it/en/collection/show/id/34/type_id/1 (accessed November 1, 2011)
- Rota, Nino. *Concerto per fagotto e orchestra*. Ancona, Italy: Bèrben Edizioni Musicali, 1983.

"Rota, Nino." In *The Oxford Dictionary of Music*, 2nd ed. rev., edited by Michael Kennedy. *Oxford Music Online*,
<http://www.oxfordmusiconline.com/subscriber/article/opr/t237/e8717>
(accessed November 1, 2011).

Russell, Tilden A. and Hugh Macdonald. "Scherzo." In *Grove Music Online*.
Oxford Music Online,
<http://www.oxfordmusiconline.com/subscriber/article/grove/music/24827>
(accessed November 1, 2011).

APPENDIX A

LETTER OF COPYRIGHT PERMISSION FROM CARL FISCHER, LLC

CARL FISCHER, LLC.
65 Bleecker Street
New York, NY 10012

November 10, 2011

Joseph Klausner
700 E. Mesquite Circle
Unit N-125
Tempe, AZ 85281

Carl Fischer, LLC, on behalf of Theodore Presser Company and Edizioni Berben (the "Owner"), hereby grants to you (the "Licensee") non-exclusive permission to include the excerpts listed below from the copyrighted musical work CONCERTO FOR BASSOON AND ORCHESTRA by Nino Rota (the "Musical Work") in your dissertation for Arizona State University titled, "An Analysis of the Concerto for Bassoon and Orchestra by Nino Rota" (the "Dissertation").

Excerpts to be included:

I. Toccata – Allegretto vivace

Min. 5-20
Min. 31-47
Min. 50-67
Min. 74-89
Min. 104-120
Min. 128-163
Min. 207-234
Min. 265-275

II. Recitativo – Lento

Min. 1-40
Min. 57-61

III. Theme (Andantino) and Variations I-III

Min. 32-60
Min. 65-81
Min. 89-99
Min. 110-122
Min. 137-153
Min. 180-188
Min. 210-226
Min. 240-257 (257-263)
Min. 260-276
Min. 278-288
Min. 291-296
Min. 333-344
Min. 348-362
Min. 371-375
Min. 395-398

Fee: An administrative fee of Ten Dollars (\$10.00). Payment is due within thirty (30) days from the date of this license (November 10, 2011).

The copyright notice, as it appears in the original publication, and a statement that these excerpts are printed with the permission of Theodore Presser Company must appear in the Dissertation.

This permission is limited to the submission requirements of and for the purposes of review by the Arizona State University. Any other use of the Musical Work, including but not limited to the Musical Work being made available on any internet websites or digital databases will require a separate permission.

Carl Fischer, LLC
©/b Theodore Presser Company and Edizioni Berben

Joseph Klausner



Subin Liu
Coordinator, Licensing & Copyright
