

K52

CONCERTO No. 1

"JOYA"

DAVID BRAID

For Violin and Piano soloists;
with Small String Orchestra (4/4/3/2/1)

Commissioned by Mark Fewer

Revised-2024

Sample

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CONCERTO No. 1 "JOYA"

David Braid (1975-)
Revised-2024

♩=130

Vivace con fuoco

Violin Solo

Piano

Violin I

Violin II

Viola

Violoncello

Contrabass

mf

mf

mf

mf

mf

mf

fp

fp

fp

mf

pizz

mf

div.

8

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

ff

mf

sf

f

14

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

f

f

f

IV

IV

III

f

4

20

A

Vln.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

A tempo, ♩=100

24

Vln.

A tempo, ♩=100

Vln. I

Vln. II

Vla.

Vc.

Cb.

ff

f

sf

fp

ff

f

sf

div a 4

p

unison

p

div

p

ff

f

sf

ff

f

one player only

one player only pizz

arco, normale

mf

ppp

one player only pizz

f

one player only

p

ppp

mf

Violin Cadenza

27

Vln. *f p*

Pno.

Vln. I

Vln. II *one player only pizz p*

Vla. *one player only pizz. gliss with finger mf*

Vc. *one player only no vibrato*

Cb. *one player only pizz pp*

Sample



rit.

accel.

poco a poco
tremolo

30

Vln.

6 6

3/4

B $\text{♩} = 120$
A tempo (subito)

Score for Violins (Vln.), Piano (Pno.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.).

Tempo: $\text{♩} = 120$, A tempo (subito).

Violins (Vln.): *fff* (first measure), *f* (third measure).

Piano (Pno.): *ff* (third measure).

Violin I (Vln. I): *f* (first measure), *sff* (second measure), *ff* (third measure).

Violin II (Vln. II): *f* (first measure), *sff* (second measure), *ff* (third measure).

Viola (Vla.): *f* (first measure), *pp* (third measure, sul tasto non vib.).

Violoncello (Vc.): *f* (first measure), *sff* (second measure), *ff* (third measure).

Contrabass (Cb.): *f* (second measure), *pp* (third measure).

Performance instructions: *tutti, fuoco* (Violin I), *tutti arco, fuoco* (Violin II), *tutti arco, fuoco* (Viola), *tutti, arco, fuoco* (Violoncello).

Dynamic markings: *fff*, *f*, *ff*, *sff*, *pp*.

Articulation: *acc.* (accents), *tr.* (trills), *3* (triplets).

Other markings: *arco* (arco), *sul tasto non vib.* (sul tasto non vib.).

molto rit.

♩=80

A tempo (subito)

36

Vln.

Vln. I

Vln. II

Vla.

Vc.

Cb.

sul tasto
non vib.

pp

sul tasto
non vib.

pp

pp

pp

f

39

Vln.

Vln. I

Vln. II

Vla.

Vc.

Cb.

normale

f

sf

sf

normale

f

sf

sf

normale

f

sf

sf

normale

f

sf

sf

p

pp

f

sf

sf

♩ = 80 (♩ = ♩) ♩ = 120 (♩ = ♩)

Vln. 44 *ff* *< ff*

Pno. *ff* *ff*

Vln. I *ff* *f* *ff*

Vln. II *ff* *f* *ff*

Vla. *ff* *f* *fp*

Vc. *ff* *f* *f* *ff*

Cb. *ff* *f* *ff*

49 Vln. *ff*

Vln. I *f* *ff*

Vln. II *f* *ff*

Vla. *ff*

Vc. *ff*

Cb. *ff*

ff

53

Vln.

f *sf* *sf* *sf* *rit.*

Pno.

f

Vln. I

non divisi

sf *rit.*

Vln. II

div. a2

fp

Vla.

fp

Vc.

div.

fp

Cb.

sf

♩=100 A tempo

[illegible]

60

Vln.

Vln. I

Vln. II

Vla.

Vc.

Cb.

65

Vln.

Vln. I

Vln. II

Vla.

Vc.

Cb.

Sample

D

Al rigori di tempo

Score for Violin (Vln.), Piano (Pno.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabasso (Cb.).

The score is written in 2/4 time, with a key signature of one sharp (F#). The tempo marking is "Al rigori di tempo".

The Violin (Vln.) part begins with a *mp* (mezzo-piano) dynamic and features a melodic line with slurs and accents. The Piano (Pno.) part includes a *mp* dynamic and features a complex rhythmic pattern with slurs and accents. The Violin I (Vln. I) and Violin II (Vln. II) parts are marked with a *mp* dynamic and feature a melodic line with slurs and accents. The Viola (Vla.), Violoncello (Vc.), and Contrabasso (Cb.) parts are marked with a *mp* dynamic and feature a melodic line with slurs and accents.

A large red "Sample" watermark is overlaid on the score.

73

Vln.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

pp

p

pizz

Sample

[illegible]

83

Vln. *mp*

Pno. *mp* *sf* 3

Vln. I

Vln. II *p*

Vla. *p*

Vc. *p*

Cb. (pizz) *p*

87

Vln.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

pp

p

p

p

p

The musical score for measures 87-92 is written for a string ensemble and piano. The key signature has one flat (B-flat). The time signature alternates between 2/4 and 2+3+2/8. The Violin (Vln.) and Piano (Pno.) parts feature intricate sixteenth-note patterns. The Violin I (Vln. I) and Violin II (Vln. II) parts are mostly rests, with Vln. II entering in measure 90 with a *pp* dynamic. The Viola (Vla.) part has a *p* dynamic in measure 90. The Violoncello (Vc.) and Contrabass (Cb.) parts also have *p* dynamics in measure 90. A large red 'Sample' watermark is overlaid diagonally across the score.

[illegible]

96 *secco*

Vln. *mf*

Pno. *mf*

Vln. I

Vln. II

Vla.

Vc.

Cb. *p*

The musical score for measures 96-100 is as follows:

- Measure 96:** Vln. and Pno. start with a half note G4 (sharp) and a half note F#4. Vln. I, Vln. II, Vla., Vc., and Cb. have a whole rest.
- Measure 97:** Vln. and Pno. have a half note G4 (sharp) and a half note F#4. Vln. I, Vln. II, Vla., Vc., and Cb. have a whole rest.
- Measure 98:** Vln. and Pno. have a half note G4 (sharp) and a half note F#4. Vln. I, Vln. II, Vla., Vc., and Cb. have a whole rest.
- Measure 99:** Vln. and Pno. have a half note G4 (sharp) and a half note F#4. Vln. I, Vln. II, Vla., Vc., and Cb. have a whole rest.
- Measure 100:** Vln. and Pno. have a half note G4 (sharp) and a half note F#4. Vln. I, Vln. II, Vla., Vc., and Cb. have a whole rest.

101

Vln.

secco

p

Pno.

Vln. I

arco
unison, normale

Vln. II

normale
p

Vla.

normale, unison
p

Vc.

normale
p

Cb.

arco
p

The musical score is for measures 101 through 106. The key signature is one sharp (F#) and the time signature is 2/4. The score includes parts for Violin (Vln.), Piano (Pno.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabasso (Cb.). Measure 101 starts with a violin entry marked 'secco' and 'p'. The piano part features a complex rhythmic pattern with triplets and sixteenth notes. Violin I and II enter in measure 103 with a 'normale' dynamic. The Viola and Violoncello also enter in measure 103. The Contrabasso enters in measure 105 with an 'arco' marking. The score concludes in measure 106 with a final chord in the piano and violin parts.

[illegible]

110

Vln.

mf

f

gliss.

E

Pno.

mf

f

secco

Vln. I

mf

f

secco

Vln. II

mf

f

secco

div a4

Vla.

div. a3

mf

f

Vc.

mf

f

f

Cb.

mf

f

pizz

f

113

Vln.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

mp

normale

uniso

mp

f

mp

unison

mp

116

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

mf

120

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

mf

f

f

div. a3

f

f

f

F

68

Piano score for measures 120-125. The score includes staves for Piano (Pno.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.). The key signature is one sharp (F#) and the time signature is 2/4. The Piano part features complex rhythmic patterns with triplets and sixteenth notes. The Violin I and II parts play a melodic line with accents and slurs. The Viola part has a sustained chord. The Violoncello and Contrabass parts provide a harmonic foundation with eighth and sixteenth notes. A large red "Sample" watermark is overlaid across the score.

Piano score for measures 126-131. The score includes staves for Piano (Pno.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.). The key signature is one sharp (F#) and the time signature is 2/4. The Piano part continues with complex rhythmic patterns. The Violin I and II parts play a melodic line with accents and slurs. The Viola part has a sustained chord. The Violoncello and Contrabass parts provide a harmonic foundation with eighth and sixteenth notes. A large red "Sample" watermark is overlaid across the score.

126

au talon

3

ff ff ff ff ff ff

au talon

3

ff ff ff ff ff ff

au talon

3

ff ff ff ff ff

129

Vln.

rit.

ff 6

Pno.

Vln. I

normale

rit.

ff

Vln. II

normale

f

Vla.

normale

f

Vc.

f

Cb.

Sample

poesia poetica

Vln.

The musical score for the Violin (Vln.) part is written on a single staff. It begins with a treble clef and a key signature of one flat (B-flat). The tempo is marked 'Allegretto' and the time signature is 3/4. The score contains a series of rapid sixteenth and thirty-second notes, often grouped in triplets. There are several dynamic markings, including 'f' (forte) and '5' (likely indicating a fifth finger or a specific dynamic level). A fermata is placed over a note in the middle of the piece. The score ends with a double bar line.

Pno.

ppp

Cadenza
senza meter
tremolo

tremolo

Vln. I

ff *ppp*

Vln. II

ff *ppp*

Vla. 

Vc. 

Cb. 

H

♩=140
A tempo

solo

Pno. *p*

Vln. I *p* *mp*

Vln. II *p* *mp*

Vla. *p*

Vc. *p*

Cb. *p* *arco*

Vln. I *mf* *sf* *mf* *sf*

Vln. II *mf* *sf* *mf* *sf*

Vla. *mp* *mf* *sf* *mf* *sf*

Vc. *p* *mf* *sf* *mf* *sf*

Cb. *p* *mf*

146

Vln. I *sf* *ff* *f* *mf*

Vln. II *sf* *ff* *f* *mf*

Vla. *sf* *ff* *f* *mf*

Vc. *sf* *ff* *f* *mf*

Cb. *f* *ff* *mf*

150

Vln. I *rit.* *A Tempo* *ff*

Vln. II *ff*

Vla. *ff*

Vc. *fp* *f* *ff*

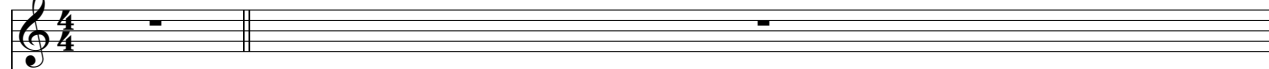
Cb. *fp* *f* *ff*

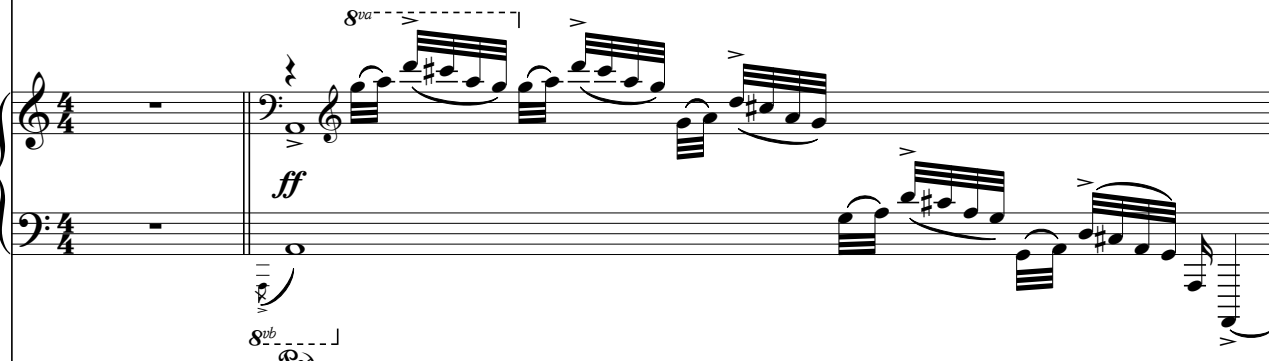
♩ = 60

I

Senza meter, senza tempo
ad lib piano cadenza

152 accel. . . .

Vln. 

Pno. 

ff

8va

8vb

Ped.

Senza meter, senza tempo
ad lib piano cadenza

accel. . . .

Vln. I 

gliss.

mf

Vln. II 

gliss.

mf

Vla. 

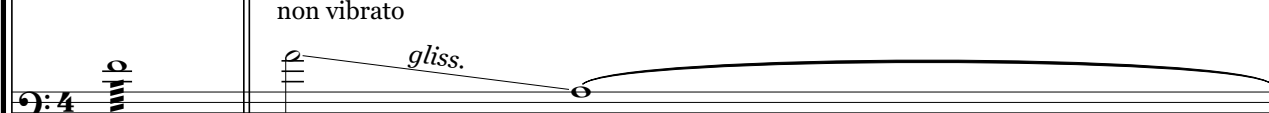
gliss.

mf

Vc. 

gliss.

mf

Cb. 

gliss.

mf

156

Vln. I

Vln. II

Vla.

Vc.

Cb.

f

port.

p

160

Vln.

rit.

Pno.

Solo, ad lib.

pp

Vln. I

Legato, sul tasto e non vibrato tutti

pp

rit.

Vln. II

tutti

pp

p

Vla.

tutti

pp

p

Vc.

tutti

pp

p

Cb.

non vibrato

pp

pp

pp

p

K $\text{♩} = 90$ **A tempo**

Vln.

Pno.

p

with pedal

 $\text{♩} = 90$ **A tempo**

Vln. I

Vln. II

Vla.

Vc.

Cb.

