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HERMES
Concerto for Violoncello and Orchestra

2013-2014

Composed for thesis for the degree of Master of Music
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Hermes, the merriest of Olympians, and god of travelers, merchants, thieves and wit, was mischievous and crafty. He was known for his uncanny ability to outwit anyone. Apollo fell under the most famous of Hermes’ schemes. When Hermes was just a toddler, he crept into Apollo’s field, stole fifty of his cows, sacrificed two, and hid the others. Using the guts of the sacrificed cows, he made the first seven-stringed lyre. When his mother scolded him, he used the lyre to play her to sleep.

The next morning Apollo discovered his cows were missing and accused Hermes, who, of course, denied everything, and chased him to Mount Olympus. In an audience with Zeus, Apollo demanded Hermes return the cows. Hermes acquiesced and led Apollo to his herd, but when Apollo saw that two were missing he became enraged. To soothe Apollo’s anger, Hermes strummed his lyre. Apollo enjoyed the sound of the lyre so much that he agreed to give Hermes his whole herd in exchange for it. Clever Hermes demanded Apollo’s magic wand as well. The exchange was made and from then on the brothers lived in peace.

Zeus was proud of Hermes and gave him a golden hat with wings, a pair of winged sandals, and a cape for his tricks. He won popularity between the gods and mankind, helping people find their way and leading them to the underworld after death. His relentless charm and wit kept laughter and amusement throughout heaven and earth.
INSTRUMENTATION

Flute
Oboe
B-flat Clarinet (2)
Bassoon

Horn in F (2)
Trumpet in C
Trombone

Percussion (2)
  1- Xylophone, Timpani (3), Triangle, Templeblocks (3), 24" Cymbal,
     Low Tom, Vibraphone
  2- Marimba, Bass Drum, 24" Cymbal, Large Tam Tam,

Piano/Celesta (1 player)

Violoncello solo

Strings
NOTES

Inspired by the Greek myth of same name, *Hermes* captures the whimsical tale of this micheivous god through an eclectic journy of compositional techniques, colorful orchestrations, and dynamic harmonies. This concerto is a combination between a tone poem and a European movement called "imaginary musical theater." Though a concerto, *Hermes* does not feature the cello exclusively; it is in fact a concerto for cello and orchestra, treating both equally. In addition to the cello solo, the trombone is also a prominent instrument, as well as the violin.

The piece utilizes tonal collections (identified as set classes), serial techniques, and polytonality.

NOTATION AND RHYTHM

The thick black line, following a figure, means to continue this figure for the length of the line.

A triangle head tells the player to play the highest note possible. Specific pitches are irrelevant.

Angled beam notation, gradually shortening the value of the notes, tells the player to gradually increase in speed.

The "double down-bow" indicates high bow pressure.
This sporadic effect, known as proportional notation, gives the player liberty to play the pitches "approximately" in the given time frame.

These rhythmic cells, known as microphony, help dissolve time. It is not essential that these rhythms are played perfectly. It is used mainly for effect.

TEMPOS

Tempos are not strict, but metronomic markings are appropriate suggestions for smooth execution of rhythms and for sonorities to sound.

DYNAMICS

Dynamics are relative. The balance between the orchestra and the cello is essential. The conductor has the liberty to alter dynamics to find a healthy balance.

ca. 17 minutes
HERMES
Concerto for Violoncello and Orchestra

Tyler Todd Kimmel (b. 1989)

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TEMPO RUBATO

At the liberty of the soloist

* No re-articulation.
  Play this articulation the same way each time.
Gradually apply proportional notation (approximate rhythms)
SCENE IV

$\text{(}\omega = 60-70)\text{ IN TEMPO } (\omega = 90)$

Hermes
*All chromatic runs are for effect. Rhythmic and pitch accuracy are not of primary importance.
Hermes
A TEMPO (\(\text{\(\frac{3}{2}\)}\) =120)

Fl.

Ob.

Bb Cl. 1

Bb Cl. 2

Bsn.

Hn. 1

Hn. 2

C Tpt.

Tbn.

Perc. 1

Perc. 2

Ct/Pno.

Vl. Solo

Vo.

D.B.
Gradually apply proportional notation (approximate rhythms)
ANDANTE MAESTOSO ($q = 60$)

Hermes
357  SCENE VIII

SUBITO ALLEGRO ($\text{\textit{\textnormal{\textbar}}} - 120$)

Hermes

\begin{align*}
\text{Fl.} & \quad \text{Ob.} \\
\text{Bb Cl. 1} & \quad \text{Bb Cl. 2} \\
\text{Vln. 1} & \quad \text{Vln. 2} \\
\text{Vlc.} & \quad \text{Vla.} \\
\text{Vc.} & \quad \text{Bsn.} \\
\text{Tbn.} & \quad \text{Solo} \\
\text{Hn. 1} & \quad \text{Hn. 2} \\
\text{C.Tpt.} & \quad \text{Tmr.} \\
\text{Perc. 1} & \quad \text{Perc. 2} \\
\text{Col./Perc.} & \quad \text{Vlc.} \\
\text{Solo} & \quad \text{Vla.} \\
\text{Vl. 1} & \quad \text{Vl. 2} \\
\text{Vc.} & \quad \text{D.B.}
\end{align*}