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Give a brief account of the First Movement, the Introduzione, paying particular attention to the structure and melodic invention.

This movement is in Sonata form with an introduction. The movement opens with a theme in the cellos and double basses which is built on the interval of a perfect fourth and a major second. At bar 6 the violins begin a very chromatic wedge figure which is continued through the violin, violas and flutes, with the cellos and basses holding on their note as a pedal. The flute part in bar 11 continues the wedge figure, and the upper flute part highlights the perfect fourth.

At bar 12 the perfect fourth and major second sequence from the beginning is repeated, but the idea grows. At bar 22, the theme is repeated again, this time with the violas joining the cellos and basses. The theme is in diminution and is lengthened yet again. Bar 30 sees the introduction of a new idea in the flutes.

The second part of the introduction begins in bar 35. The cello and bass parts are based on the principle of the perfect fourth and major second. This theme is in diminution and is picked up by the violas two bars later. In bar 39 the trumpets take over the flute idea from bar 30 and develop it. This is a verbunkos Hungarian melody, a synthetic Hungarian style incorporating all Hungarian music.

The introduction part three begins in bar 51, and this is a further development of the flute idea at bar 30. Bar 63 sees a glimmer of the very chromatic first subject.

The exposition begins in bar 76, with the tonal centre of F. The exposition is usually made up of two main themes. Theme 1a begins with a melody similar to that of a Serbo-Croat melody. Throughout the whole Concerto for Orchestra there are themes derived from these six notes, the germinal motive: F, G, Aflat, B, Bflat, C. The outline of this is an augmented fourth, a tritone, and as far as the B, they are octatonic. These notes are not found in any Western scale, this pattern is usually found in an Arab scale and in Serbo-Croat folk songs. The theme can be split into two parts, the X part, which is the outline of the tritone and the germinal motive, and the Y part, which is the sequence of perfect fourths. The theme as a whole is built on two three bar sequences, the second of which are an inverted version of the first, finishing with two bars to round it off, asymmetrically. In this section, the time signature changes frequently. Motive X finishes off the first section of the first theme, followed by a complete bars rest in all parts.

Theme 1b begins in bar 95 with a Cminor feel. The woodwind at bar 99 have the same rhythm as the violins at bar 76, and at bar 109 the lower strings have an inverted version of that motive in bar 76. In bars 118 the oboes and clarinets play a whole tone scale, with an interval of a tritone between the parts.

Theme 1c begins with the trombones in bar 134. This tune begins with the perfect fourth, and the germinal motive is highlighted in the oboe part at 138. The drone on C in the violins and cellos at bar 149 should lead on to the second subject in C, but actually lead down to B instead.

The second subject begins at the end of bar 154 in B, with the oboes playing the tune. At first the theme is built on two notes, similar to that of an Arab style melody, with a narrow range. At 175 the clarinets have the tune in octaves and at 192 the flutes and oboes have the tune using the three notes of the tritone spaces out, but unusually with the oboe higher than the second flute. At 192 there are parallel chords in the violins, an impressionistic influence.

The development section begins in bar 231 with the development of the tune from bar 76. Firstly the X motive is developed, in sequence and inversion, and this is

extended at 242 in contrary motion between the woodwind and strings, but across the barline in the woodwind, and so they are not playing together. The horns at this point are playing an ascending whole tone scale. Bar 248 sees the development of the Y motive. There is a canon between the second violins and cellos.

The lyrical development of 1b begins in the clarinets at bar 272. The theme opens with a perfect fourth, and the orchestration now is light, a new effect. At 288 the cor anglais has the theme, and lots of this section is built on the interval of a fourth.

Bar 313 sees the return of the original idea from 1a. In 316 the trombone has the tune from 1c and is now treated as a brass fugue. This tune goes through the second trumpet in bar 328 and in the first trumpet a perfect fourth higher in bar 334. At 342 theme 1c is inverted in a fugal style. The tune is in stretto at 363, through the brass section, each part coming in a bar after the previous. By bar 380 all of the brass instruments are playing interlocking fourths. The development section ends with a glimmer of theme 1a.

The recap begins in bar 396, in which all of the parts are brought in the wrong order. The second subject comes in at bar 401 in the clarinets. This first section can be compared back to bar 192 of the exposition, where the orchestration is completely different. Like bar 192, the flute and clarinet parts at 424 are spaced out with the oboe between the flute parts, and the second flute unusually low. At this point there are cross rhythms between the strings and harp.

There are tone clusters in the second harp part at 438, like those Kodaly used in his Harry Jones Suite. At 456 there is syncopation in the flutes and oboes, and at 462 the trumpets and harp have parallel moving chords, reminiscent of Debussy.

At 467 there are snippets of the Arab melody from the second subject, and snippets of the germinal motive from the first subject.

The recap of the first subject returns in bar 488, but with no 1b theme. At 514 there is a glimmer of 1c in the brass parts, and the movement finishes with the inverted X motive.