

Concertino

For any high instrument

Accompanied by clarinet, alto sax, drum set/glockenspiel, soprano, violin, and cello

For Andrea La Rose and thingNY

By Jeffrey Young

Instructions

- The 3rd movement is the 1st movement read in reverse (only read the measures in reverse order, not the notes!).
- In the 1st and 3rd movements, each measure within repeat signs should be played eight times. For the accompanying instruments: the first four times should be more or less as written. In the remaining four repeats, each player should gradually change the notes in his or her part to create a transition to the next texture. Different types of transitions are possible – try adding notes and/or techniques from your part in the next measure. If you don't like the way that sounds, try something else. The last four repeats of the last measure of the first movement should decay into crazed virtuosity (with a sharp unison cutoff!). The last four repeats of the last repeated measure of the third movement should decay into silence.
- The soloist should color/ornament his or her part in the first and third movements like crazy. The part doesn't look much like a solo part, but it should be made into the most prominent voice by playing using a wide range of technique (e.g. tremolo, trills, fluttertongue, over pressure, singing while playing, sul pont.). Any type of ornamentation (including adding rhythms as desired) or tone coloration is permissible as long as the notes indicated, in the octaves indicated, come out most strongly – the scalar movement should be clear. It is also important to change to the note of the next measure at the same time as the accompaniment moves on.
- In the second movement, the accompanists may add subtle ornamentation to their held notes if desired.
- After the second movement, there should be a brief pause. Then, the soloist should improvise a short cadenza, approximately in C pentatonic, and in the spirit of the second movement but gradually growing more excited, which concludes in a rapid run up to the first note of the 3rd movement (C two octaves above the treble clef staff). The accompaniment enters one or two seconds after the soloist reaches that note.
- The soprano may sing any syllables she likes, but avoid words please. If her voice is too buried in the texture, minimal amplification may be used for balance.
- Percussion notation: F space at the bottom of the staff (i.e. if read in treble clef) is bass drum, then going up G is low tom, A is mid tom, B is high tom, C is snare, and then G above the staff is ride and A is crash.
- Be creative and have fun! ☺ ☺ ☺

Musical score for measures 9-11. The score is arranged in a system with staves for H.S.I., Cl., A. Sax., Dr., S., Vln., and Vc. The key signature is one sharp (F#). Measure 9 starts with a treble clef and a common time signature. Dynamics include *mf*, *mp*, and *f*. Measure 10 features a drum solo with 'x' marks. Measure 11 includes a *mf* dynamic and a *mf* *arco* instruction for the strings.

Musical score for measures 12-14. The score continues with the same instruments. Measure 12 starts with a treble clef and a common time signature. Dynamics include *ff*, *f*, and *fff*. Measure 13 features a drum solo with 'x' marks. Measure 14 includes a *fff* dynamic and a *fff* *arco* instruction for the strings. The text "attaca, after short breath" appears below the Vln. and Vc. staves in measure 14.

Mvt 3: Down
(read measures in reverse order)

Transposed Score

Mvt 2: There

Jeffrey Young

♩ = 60

flourishes in C pentatonic

flourishes in C pentatonic with added D#

High Solo Instrument

Clarinet in B♭

Alto Saxophone

Glockenspiel

Soprano

Violin

Violoncello

10

flourishes in C pentatonic

H.S.I.

Cl.

A. Sax.

Glock.

S.

Vln.

Vc.

19

flourishes in C pentatonic with added F

flourishes in C pentatonic

H.S.I. *f*

Cl. *p* *f* *p* *f*

A. Sax. *p* *f* *p* *f*

Glock. *f* *f*

S. *f* *f*

Vln. *p* *f* *p* *f*

Vc. *p* *f* *p* *f*

29

flourishes in C pentatonic with added D#

flourishes in C pentatonic

H.S.I. *f* *f* *f* *mp*

Cl. *p* *f* *p* *mf* *p*

A. Sax. *p* *f* *p* *mf* *p*

Glock. *f* *p* *mf* *p*

S. *f* *mf* *p*

Vln. *p* *f* *p* *mf* *p*

Vc. *p* *f* *p* *mf* *p*

rit.