Condensed Score

CONCERTINO

OPUS 26

FEATURES CLARINET SOLOIST

BAND GRADE 3, SOLO GRADE 5 - DURATION 9:00

by Carl Maria von Weber

(1786 - 1826)

arranged by Alfred Reed
edited by Don McCathren

EXTRA SCORES & PARTS AVAILABLE
ALSO AVAILABLE W/PIANO REDUCTION

INSTRUMENTATION

1 - Conductor	2 - Eb Alto Clarinet	2 - 1st & 2nd Horns in F
1 - Master Lesson Plan	2 - Bb Bass Clarinet	2 - 3rd & 4th Horns in F
1 - Bb Clarinet Solo	1 - Bb Contra-Bass Clarinet	2 - 1st Trombone
1 - C Piccolo	1 - 1st Eb Alto Saxophone	2 - 2nd Trombone
6 - 1st & 2nd Flutes	1 - 2nd Eb Alto Saxophone	2 - 3rd Trombone
2 - 1st & 2nd Oboes	1 - Bb Tenor Saxophone	2 - Baritone B.C.
2 - 1st & 2nd Bassoons	1 - Eb Baritone Saxophone	2 - Baritone T.C.
1 - Eb Clarinet	3 - 1st Bb Cornet	5 - Basses
4 - 1st Bb Clarinet	3 - 2nd Bb Cornet	1 - Timpani
4 - 2nd Bb Clarinet	3 - 3rd Bb Cornet	
4 - 3rd Bb Clarinet		

CONCERTINO

SOLO GRADE 5
BAND GRADE 3

(Bb CLARINET SOLO WITH CONCERT BAND)

by von Weber, op. 26
arr. by Alfred Reed
edited by Don McCathren

Notes To The Director:

Before rehearsing this arrangement, may we respectfully suggest that you read carefully the important NOTES TO THE CONDUCTOR that appear on the first page of the Conductor's Score.

Sincerely yours,

Alfred Reed
Don McCathren

(Also Published for Solo Bb Clarinet with Piano Acc.)

NOTES TO THE CONDUCTOR

This new edition of the CONCERTINO by Carl Maria von Weber is the first to take full advantage of the improved instrumentation of the modern symphonic band, making it possible for the first time to achieve a truly artistic performance of the solo, using band accompaniment. This edition is unique in that it is the result of the combined efforts of three experts in the field of solo clarinet literature and band music. The idea was first conceived by the well-known clarinet soloist Don McCathren, who edited the solo clarinet part and prepared the excellent Master Lesson. The band accompaniment was scored by Alfred Reed, outstanding composer and arranger of band music, and the piano accompaniment was written by the brilliant pianist and arranger, Marcel Frank.

The solo part, in this new setting, is effective when played by multiple soloists. It is suggested that the solo part be studied by the entire clarinet section, using the Master Lesson Plan which is provided. Several section rehearsals may be profitably devoted to the study of this work. Prior to the performance, the clarinetists who play the solo best can be selected, and the remaining players should be assigned to the three regular parts. There should be a minimum of two players on each of these parts.

When using only one soloist, it may be necessary to limit the number of players in the clarinet, cornet, saxophone and bass sections of the band to achieve proper balance when the soloist is playing, unless electrical amplification is used for the soloist. Naturally, all players should join in the playing of all tutti passages. Consideration should also be given to the acoustical qualities of the room or auditorium. It is better to use fewer than too many players in the band. This transcription of the original orchestral setting has been designed to sound full with an absolute minimum number of players...even with only one stand of each of the clarinets and basses, and only one player on all other parts. Much cross-cueing in the parts has been done to take care of any weak or missing instrumentation. This is especially true of the frequent independent use of the bassoons, alto and bass clarinets, and horns. Example: at letter "N" the accompaniment is in the horns only, playing in two parts. These are cued in both the saxophones and clarinets, but the cues should not be used if not necessary. Attention is called to the bassoon and baritone soli passages at letter "K" and in the last four measures of "L". These should be clearly heard above the accompaniment without forcing the tone.

In the original version there is no repeat at letter "L". However, it will add interest and brilliance to this variation to repeat this section at a very fast tempo, playing in a light style. This repeat is optional and should only be used if the soloist is advanced and can play the repeat in a very rapid tempo. If repeat is taken, observe the "a tempo" at "L". The horn solo five bars before "P" may be played by either saxophone or cornet, depending on which player can perform it most effectively.

The optional cut at the end of the work has been provided to heighten the effectiveness of the solo. If taken,the players should substitute the first note in the 5th bar from the end for the first note in the 3rd bar from the end. Rehearse this substitution carefully.

Careful attention to dynamics and phrasing will result in a well balanced sound, permitting the soloist to be heard without forcing the tone even in the softest passages. We believe that this new edition will bring new life and recognition to this "masterpiece" of the clarinet repertoire.

The Publishers

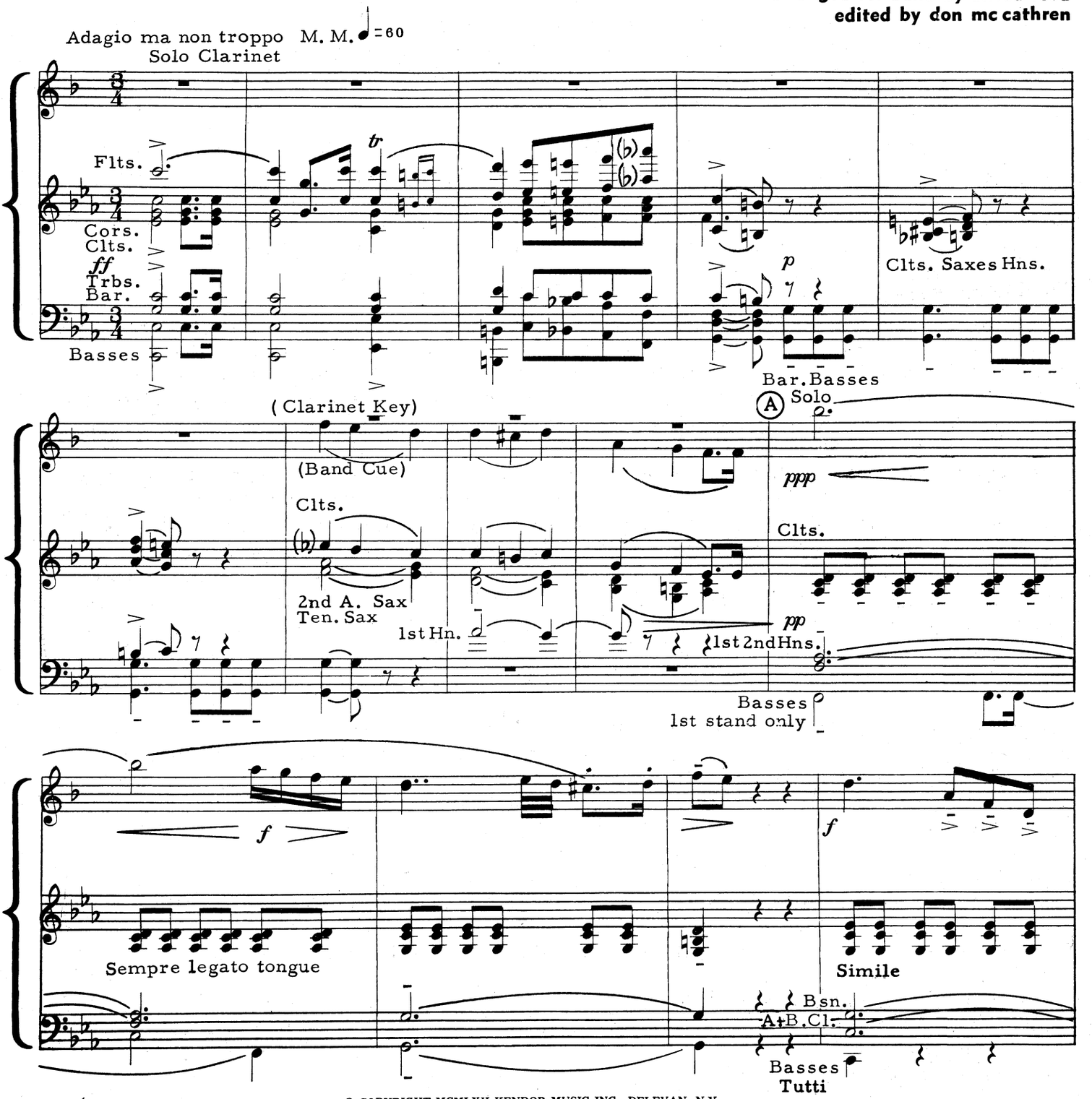
concertino

(for clarinet and band)

Playing Time 9:00

Conductor

by c. m. von weber, op. 26
arranged for band by alfred reed
edited by don mc cathren



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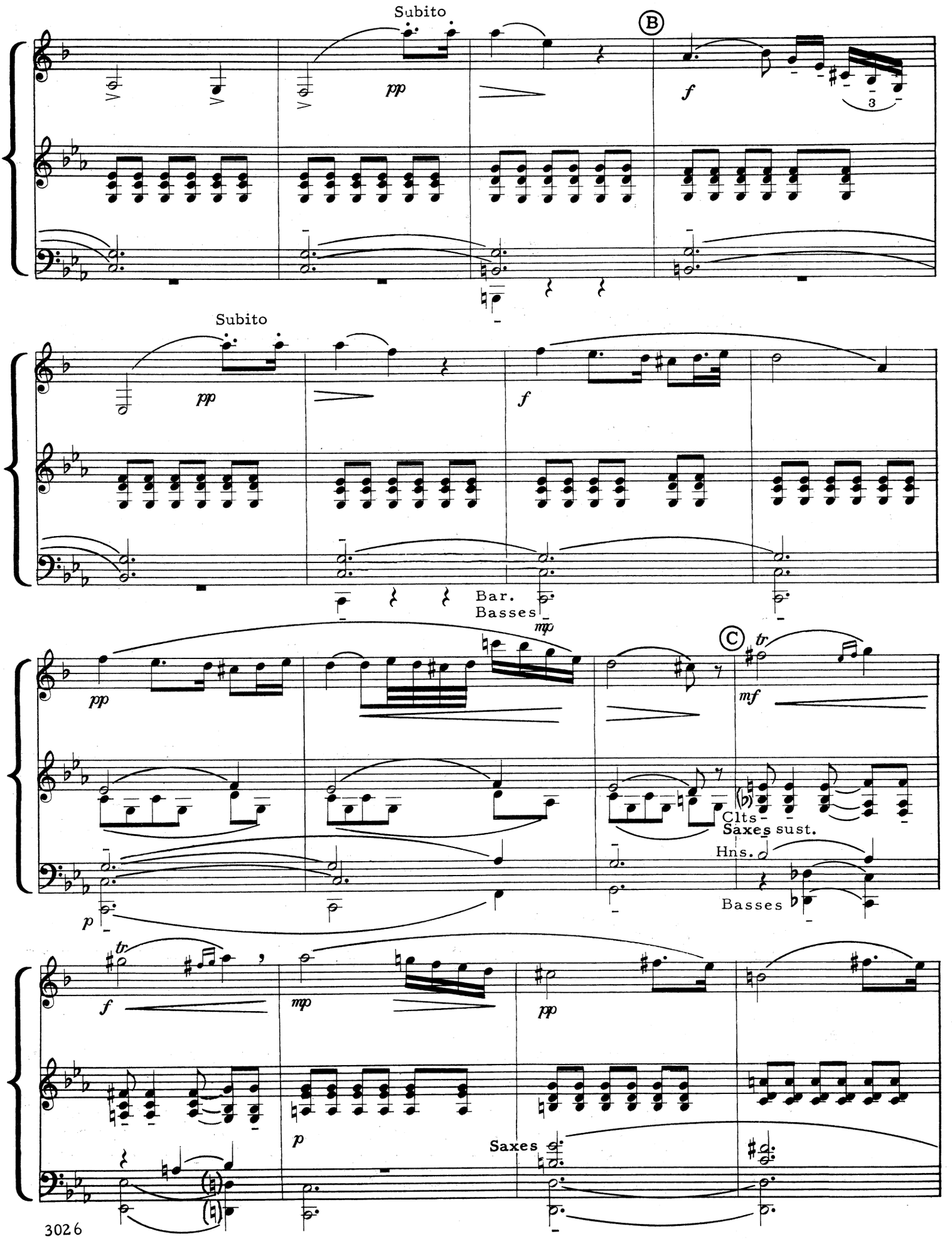
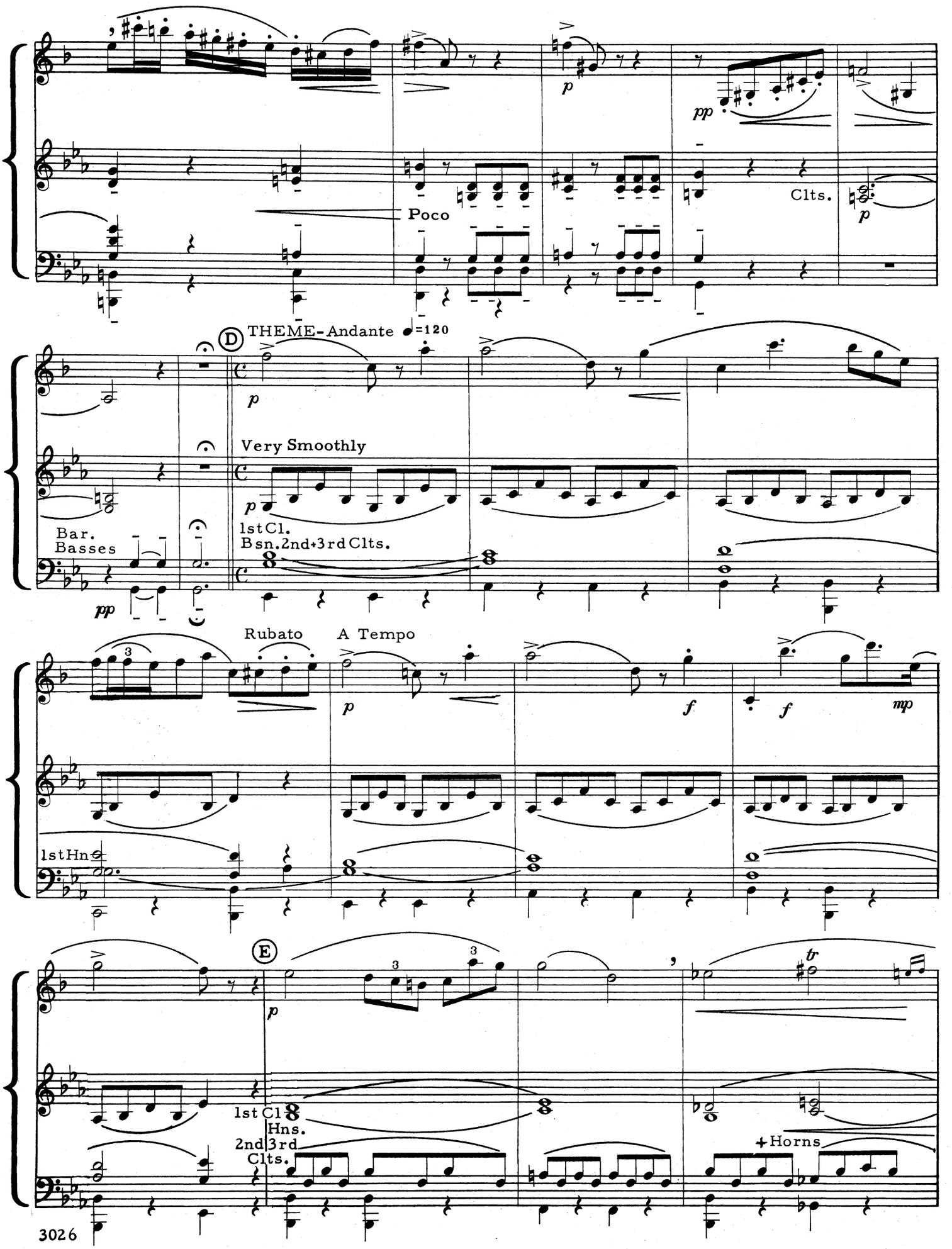
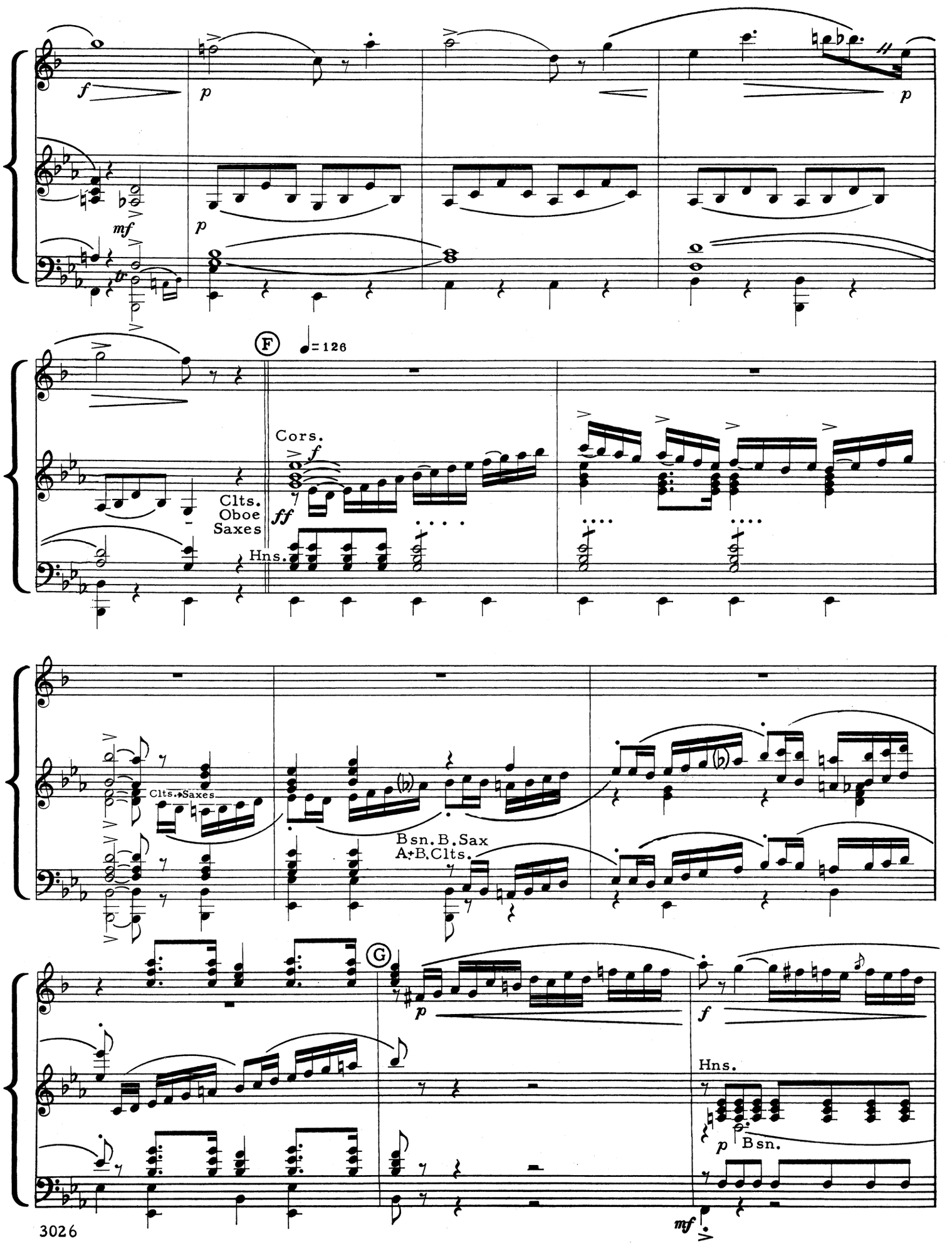
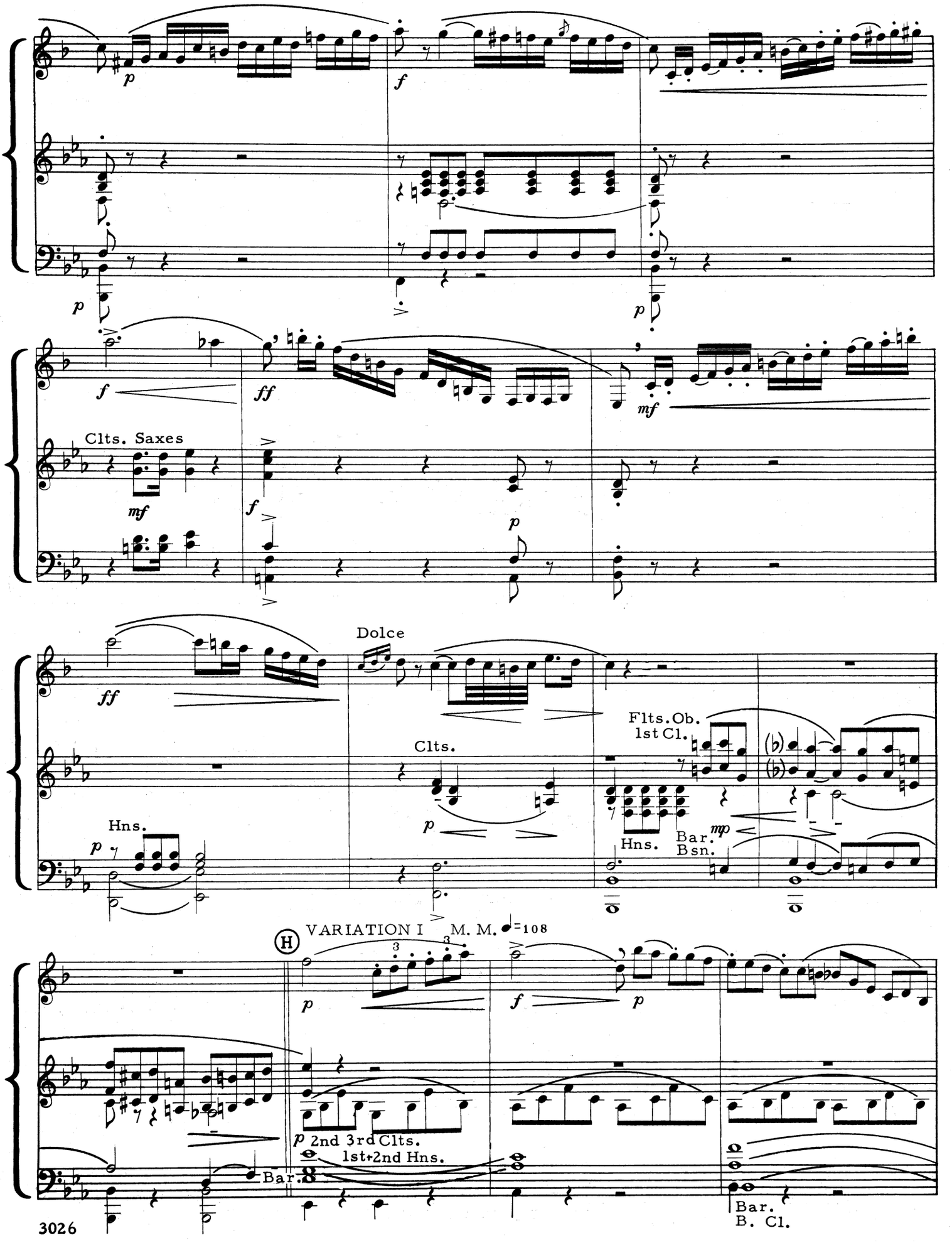
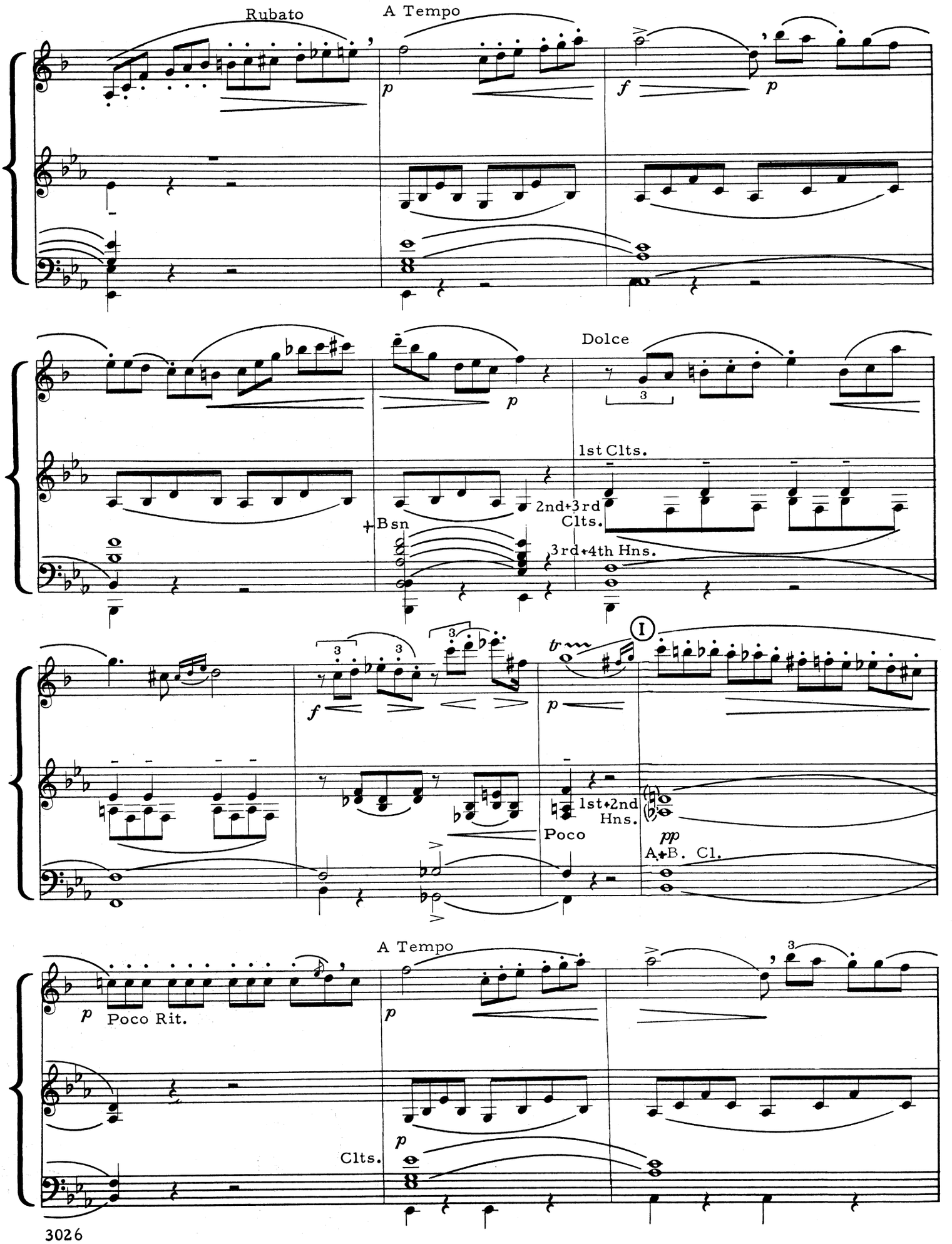
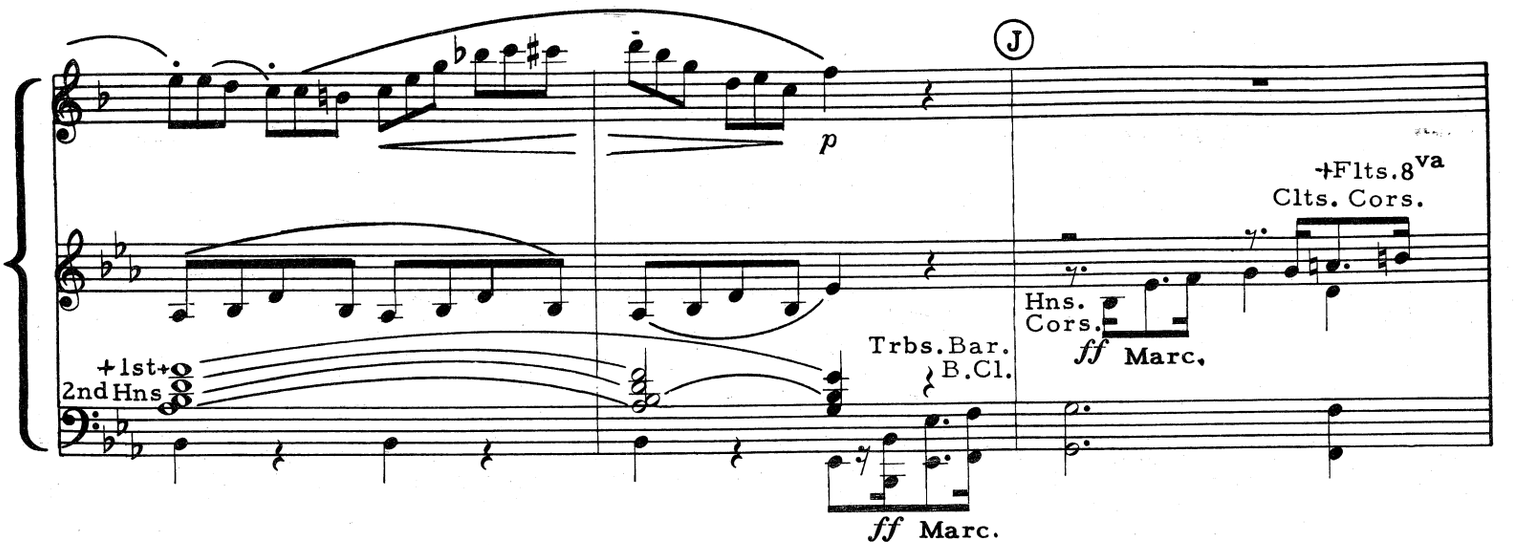

Subito
pp
B
f
3
Subito
pp
f
Bar.
Basses
mp
pp
C
tr
mf
Clts.
Saxes sust.
Hns.
Basses
p
tr
f
mp
pp
p
Saxes

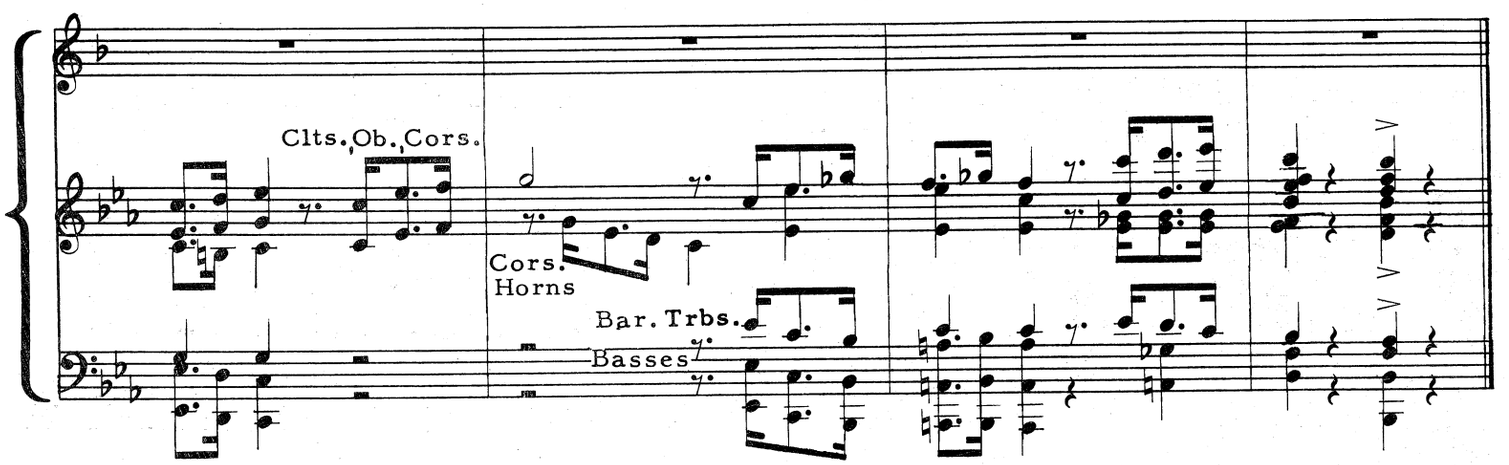

Poco
Clts.
D
THEME-Andante ♩=120
Very Smoothly
Bar.
Basses
1st Cl.
Bsn. 2nd+3rd Clts.
Rubato
A Tempo
1st Hn
E
1st Cl
Hns.
2nd 3rd
Clts.
+Horns


f
p
mf
p
p
F
♩= 126
Cors.
f
Clts.
Oboe
Saxes
ff
Hns.
Clts.+Saxes
Bsn.B.Sax
A+B.Clts.
G
p
f
Hns.
p
Bsn.
mf

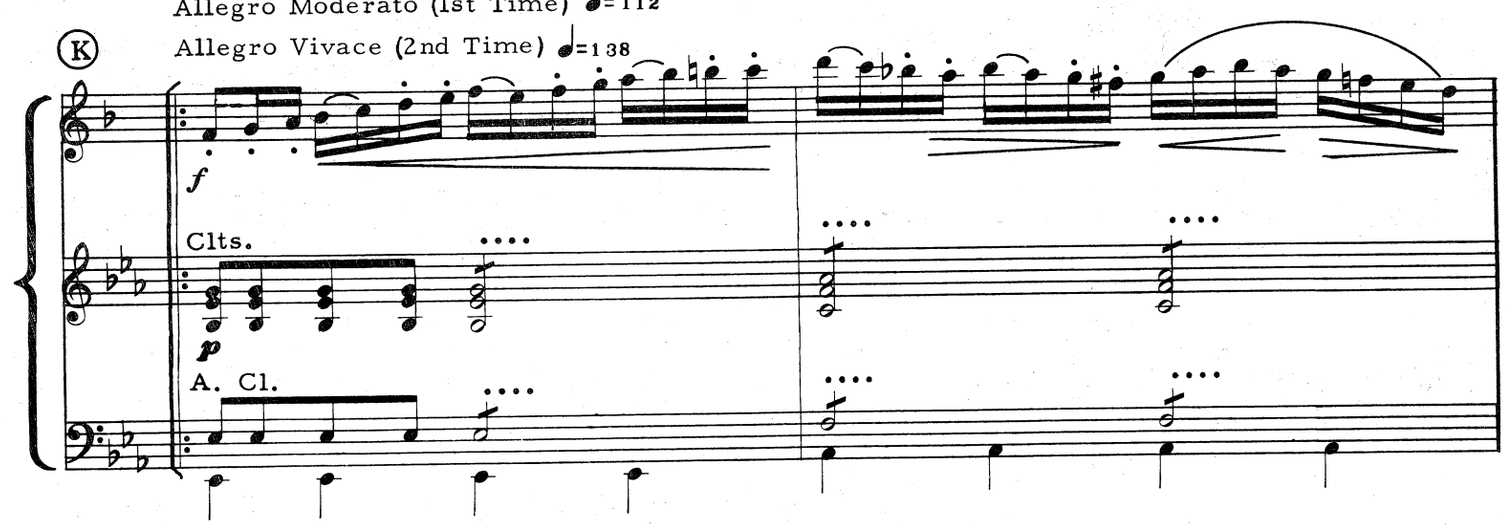

Clts. Saxes
Dolce
Clts.
Flts. Ob.
1st Cl.
Hns.
Bar.
Bsn.
VARIATION I
M. M. ♩=108
2nd 3rd Clts.
1st+2nd Hns.
Bar.
Bar.
B. Cl.

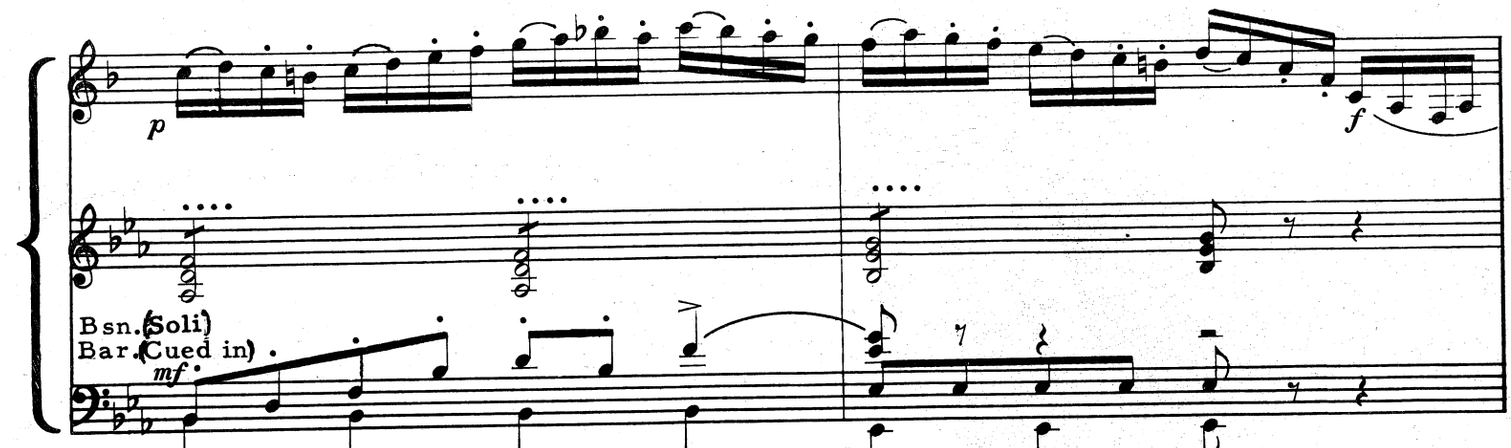

Rubato
A Tempo
p
f
p
Dolce
3
1st Clts.
2nd+3rd Clts.
+Bsn
3rd+4th Hns.
f
tr
I
p
1st+2nd Hns.
Poco
pp
A.+B. Cl.
A Tempo
p
Poco Rit.
p
3
p
Clts.

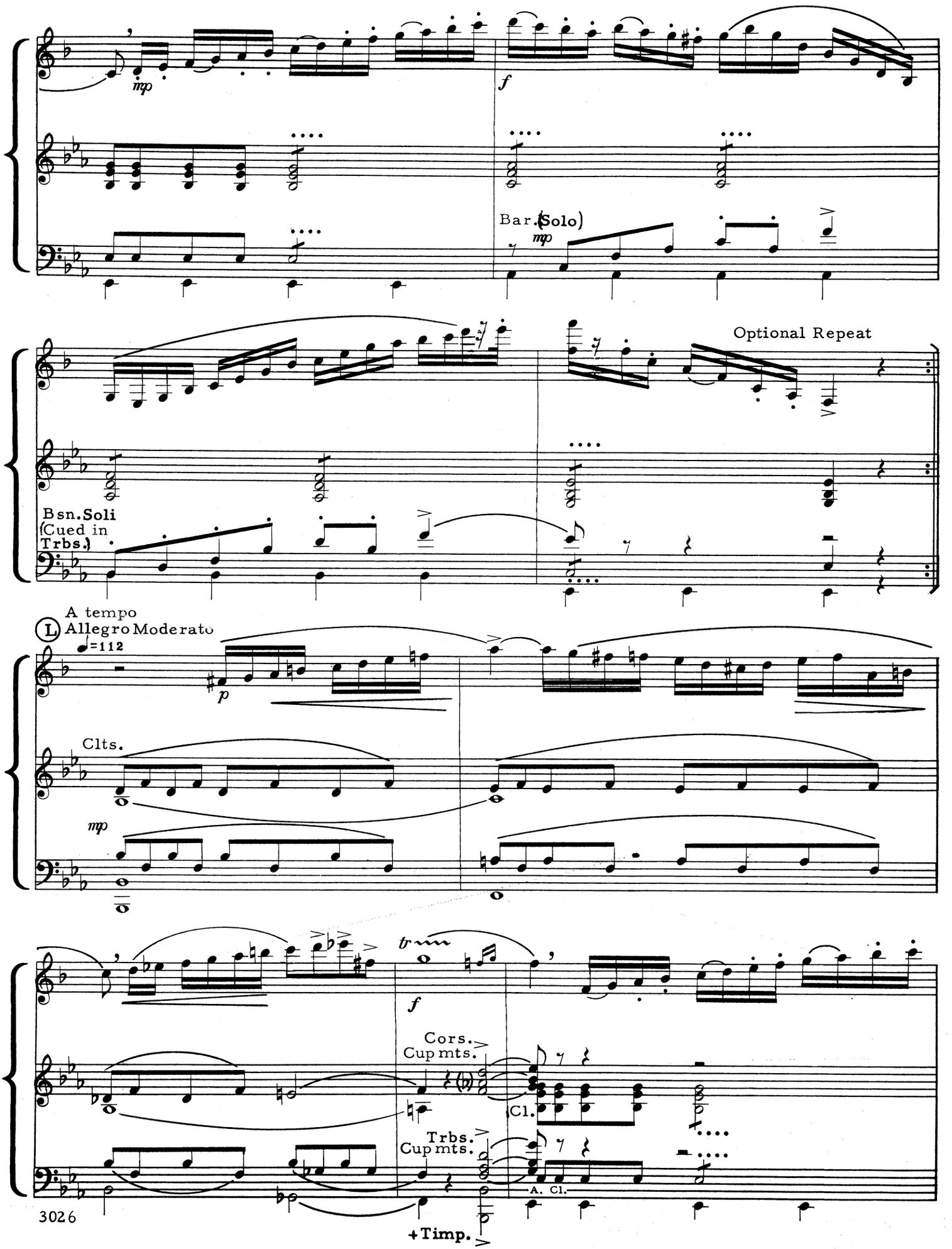


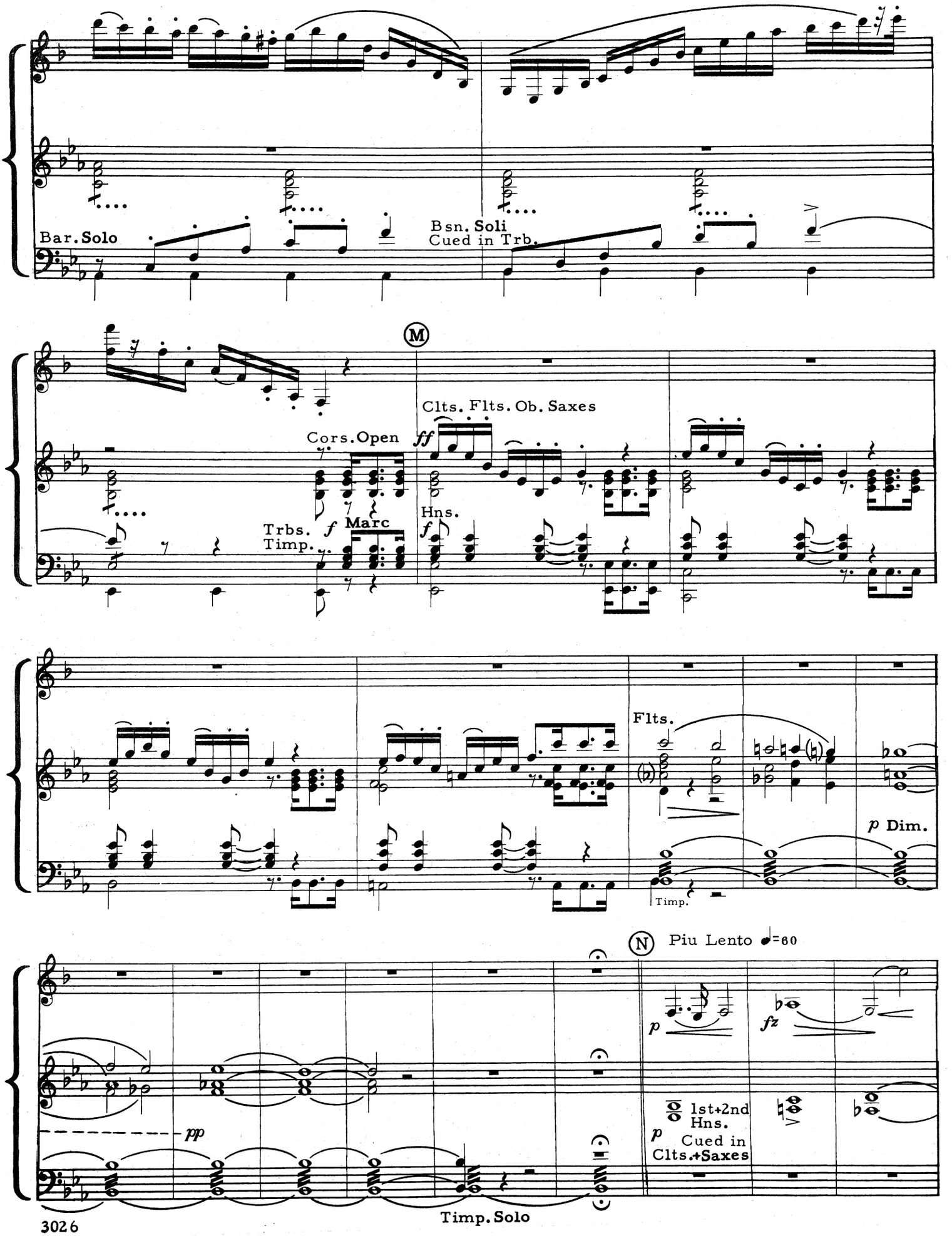


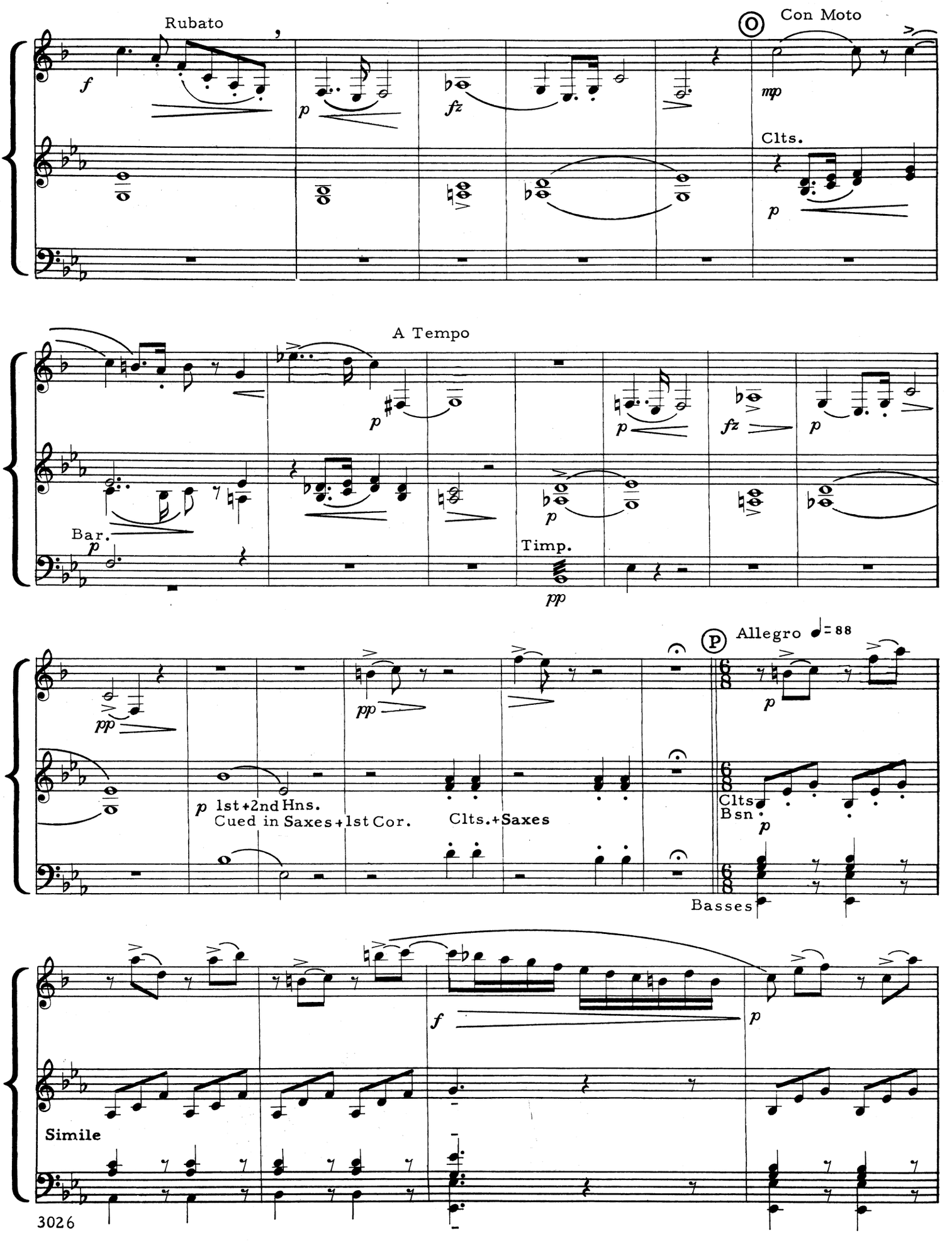
VARIATION II
Allegro Moderato (1st Time) ♩=112

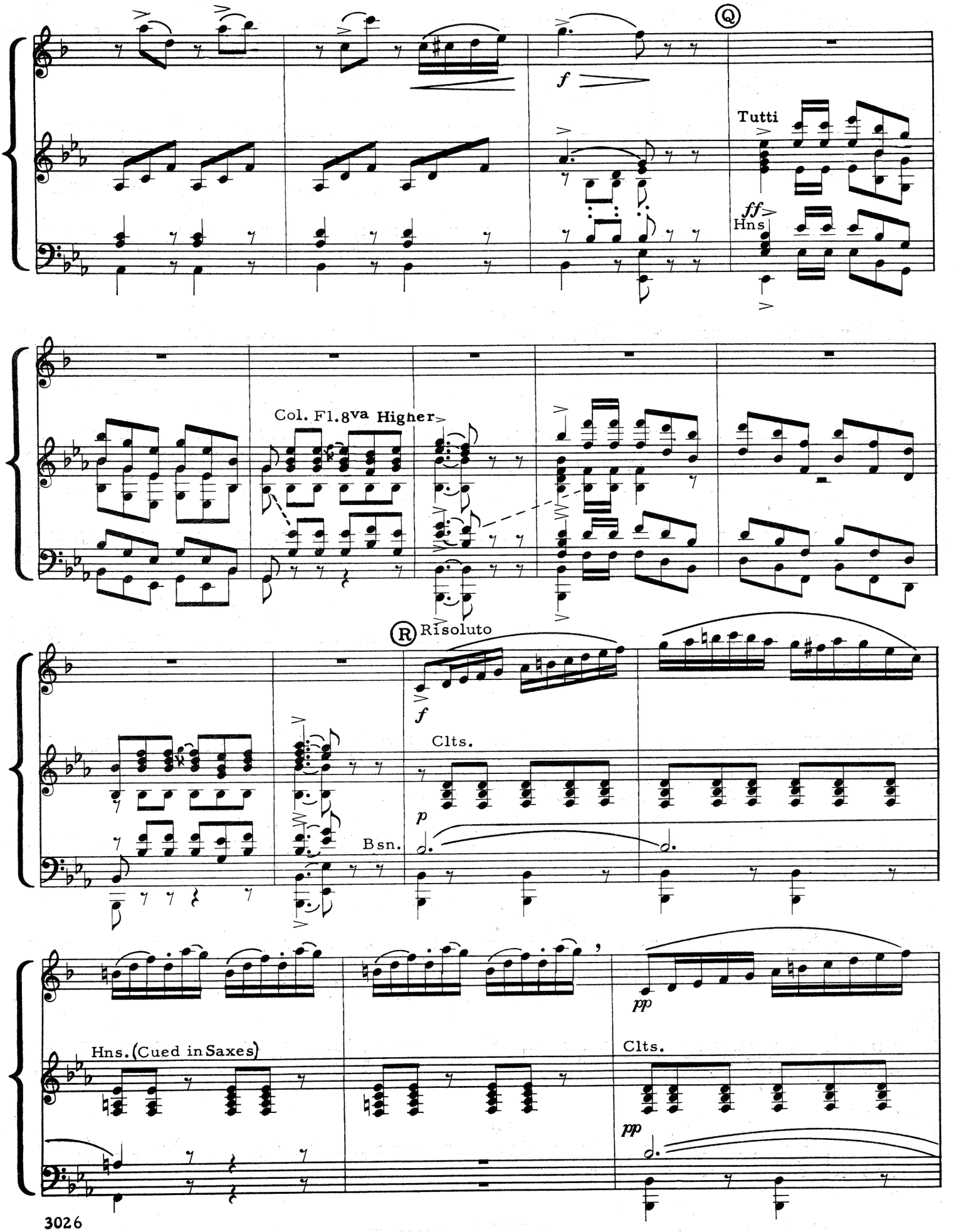


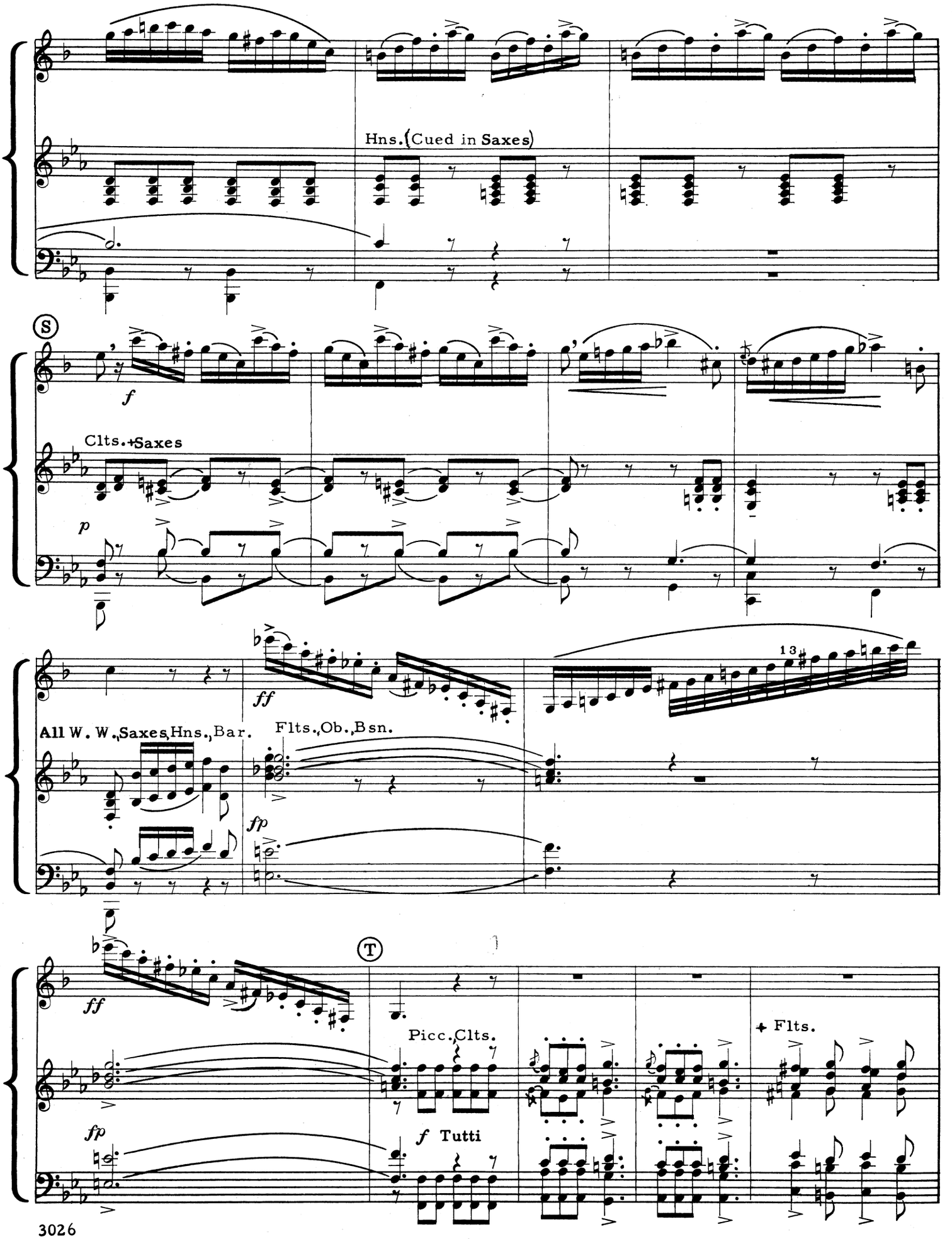


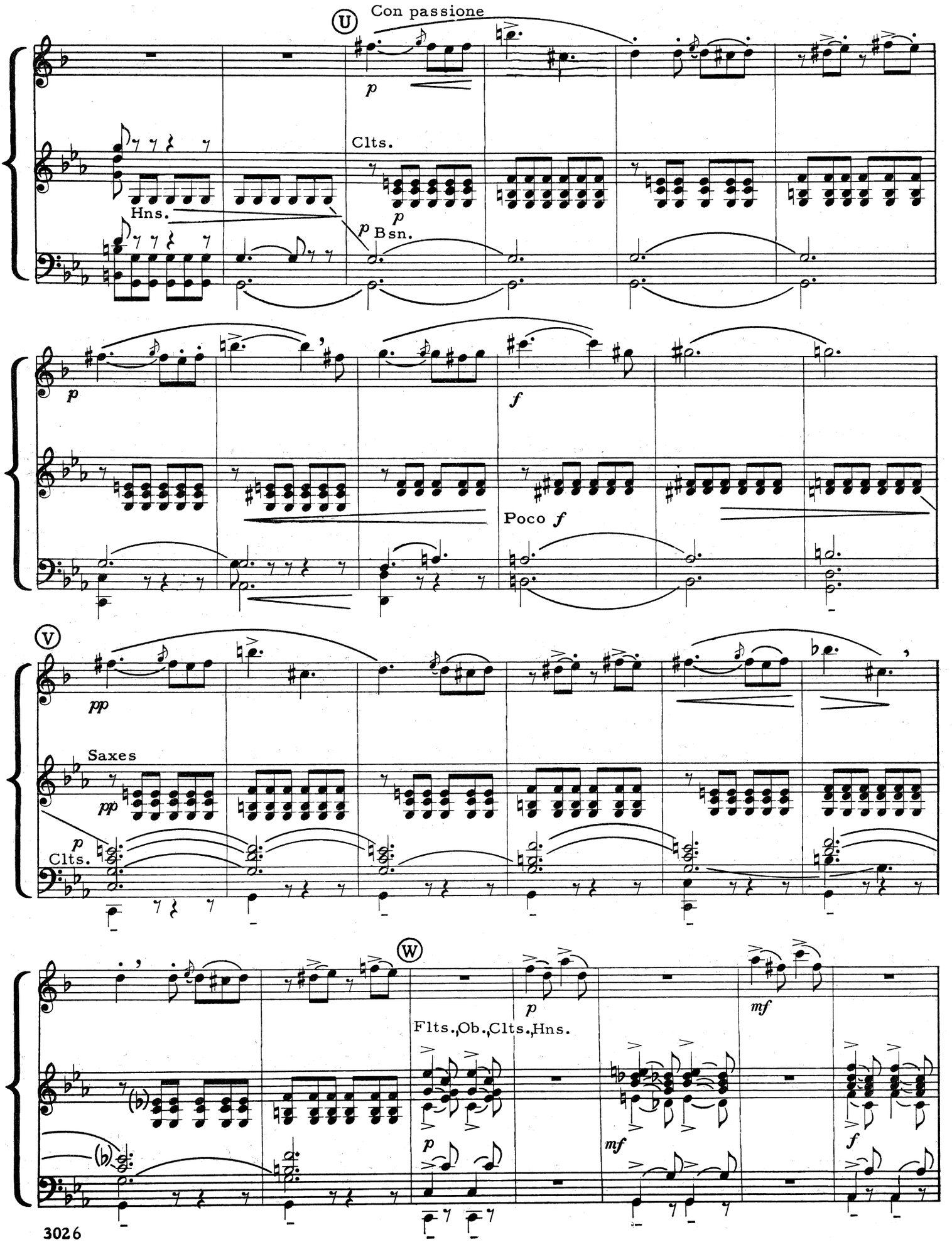

mp
f
Bar. (Solo)
mp
Optional Repeat
Bsn. Soli
(Cued in
Trbs.)
A tempo
L Allegro Moderato
♩=112
p
Clts.
mp
tr
f
Cors.
Cup mts.
Cl.
Trbs.
Cup mts.
A. Cl.
+Timp.

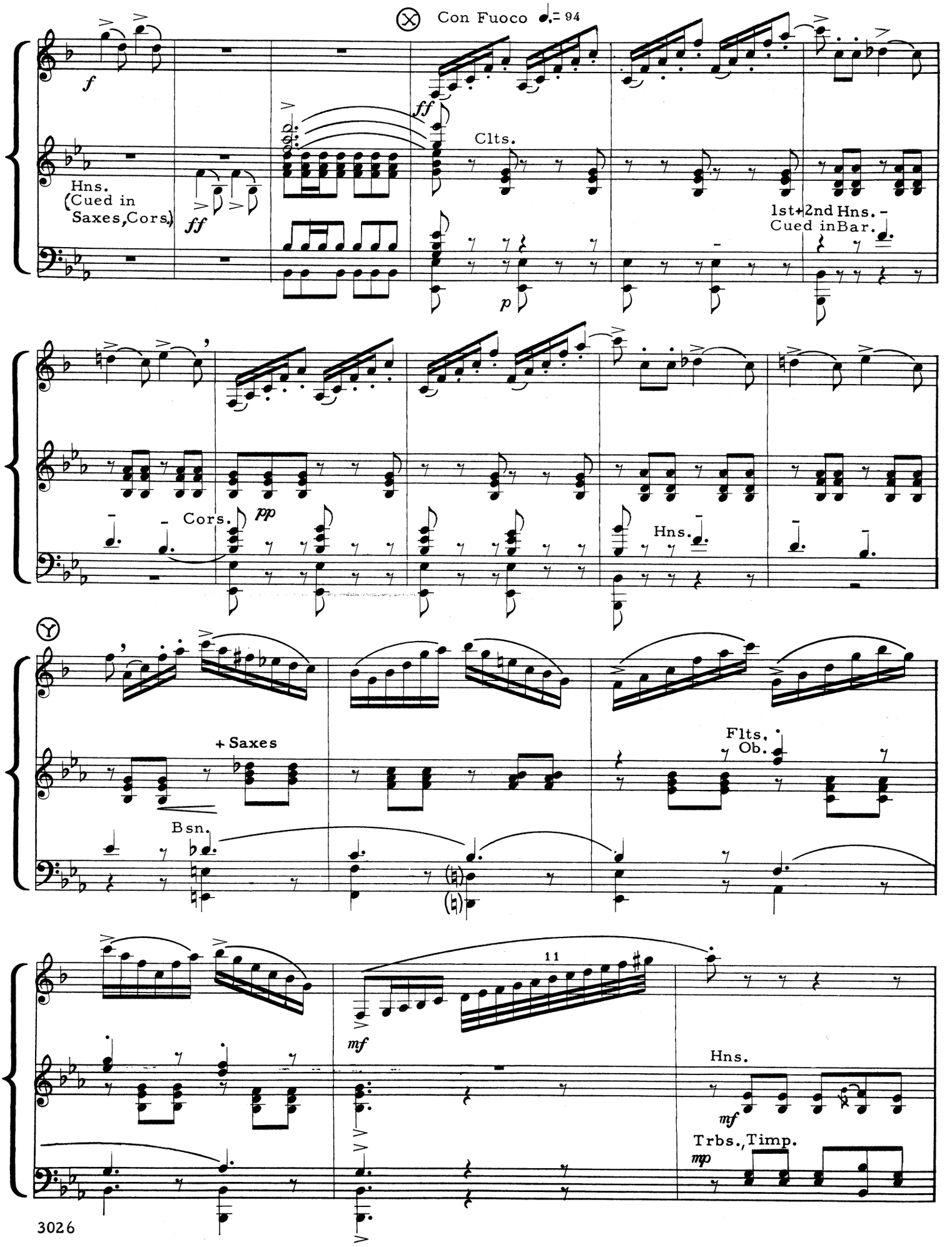

Bar. Solo
Bsn. Soli
Cued in Trb.
M
Clts. Flts. Ob. Saxes
Cors. Open
ff
Hns.
Trbs.
Timp.
f Marc
Flts.
p Dim.
Timp.
N Piu Lento ♩=60
p
fz
pp
1st+2nd Hns.
p Cued in Clts. +Saxes
Timp. Solo

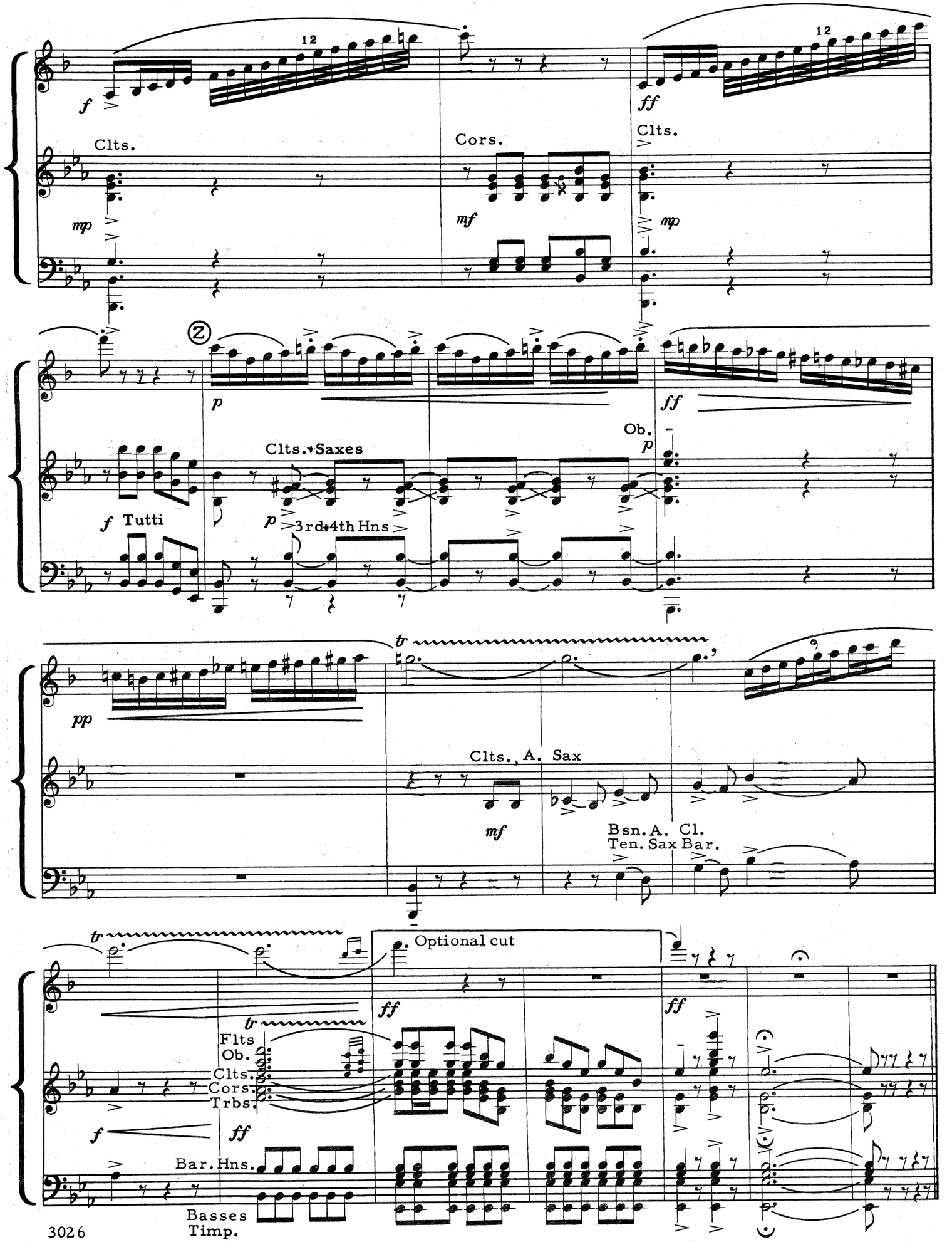

Rubato
Con Moto
Clts.
A Tempo
Bar.
Timp.
Allegro ♩= 88
1st+2nd Hns.
Cued in Saxes+1st Cor.
Clts.+Saxes
Clts
Bsn
Basses
Simile


Q
f
Tutti
ff
Hns
Col. Fl. 8va Higher
R Risoluto
f
Clts.
p
Bsn.
pp
Hns. (Cued in Saxes)
Clts.
pp


Hns. (Cued in Saxes)
S
f
Clts. + Saxes
p
ff
13
All W. W., Saxes, Hns., Bar.
Flts., Ob., Bsn.
fp
T
ff
Picc. Clts.
+ Flts.
fp
f Tutti


U
Con passione
p
Clts.
p
Hns.
p Bsn.
p
f
Poco f
V
pp
Saxes
pp
p
Clts.
W
p
Flts., Ob., Clts., Hns.
mf
p
mf
f


Con Fuoco ♩. = 94
f
ff
Clts.
Hns.
(Cued in
Saxes, Cors.)
ff
1st+2nd Hns. -
Cued in Bar.
p
Cors.
pp
Hns.
+ Saxes
Flts.
Ob.
Bsn.
11
mf
Hns.
mf
Trbs., Timp.
mp


12
f
Clts.
mp
Cors.
mf
12
ff
Clts.
mp
2
p
ff
Clts.+Saxes
Ob.
p
f Tutti
p
3rd+4th Hns
pp
tr
Clts., A. Sax
mf
Bsn. A. Cl.
Ten. Sax Bar.
tr
Optional cut
ff
ff
tr
Flts
Ob.
Clts.
Cors.
Trbs.
f
ff
Bar. Hns.
Basses
Timp.