

KENDOR SOLO SERIES WITH CONCERT BAND

Condensed Score

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



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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

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(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

Adagio ma non troppo M. M. $\text{♩} = 60$
Solo Clarinet

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Adagio ma non troppo M. M. $\text{♩} = 60$
Solo Clarinet

Flts. V Flts. tr (b) (b)

Cors. Clts. ff Trbs. Bar. Basses

Clts. Saxes Hns. Bar. Basses Solo A

(Clarinet Key)

(Band Cue) Clts. (b) 2nd A. Sax Ten. Sax 1st Hn. 1st 2nd Hns. Basses 1st stand only

f Sempre legato tongue Simile Bsn. At B.C1. Basses Tutti

CONDUCTOR - 2

Subito

(B)

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pp

f

Subito

pp

f

Bar.
Basses

mp

tr

mf

(b) Clts.
Saxes sust.

Hns.

Basses

tr

f

mp

pp

Saxes

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3026

Musical score page 1. The top system shows three staves: Treble, Bass, and Bass. The Treble staff has six measures with dynamic markings *p* and *pp*. The Bass staff has two measures with dynamic *p*. The Bass staff also includes a measure with a bassoon part labeled "Poco". The third staff has a bassoon part labeled "Clts." with dynamic *p*.

Musical score page 2. The top system starts with a bassoon part labeled "Bar. Basses" with dynamic *pp*. The second system begins with a bassoon part labeled "1st Cl. Bsn. 2nd+3rd Clts." with dynamic *p*. The third system starts with a bassoon part labeled "Rubato" followed by "A Tempo".

Musical score page 3. The top system shows a bassoon part with dynamic *p*. The second system shows a bassoon part with dynamic *f*. The third system shows a bassoon part with dynamic *mp*.

Musical score page 4. The top system starts with a bassoon part labeled "1st Cl. Bsn. 2nd+3rd Clts." with dynamic *p*. The second system shows a bassoon part with dynamic *tr*. The third system shows a bassoon part with dynamic *p*.

CONDUCTOR - 4

Musical score page 4, measures 3025-3026. The score consists of four systems of music. The first system shows woodwind entries with dynamics *f* and *p*. The second system shows bassoon entries. The third system starts at tempo *F* (♩ = 126) with entries from Cors., Clts., Oboe, Saxes, and Hns. The fourth system continues with entries from Clts. and Saxes, followed by Bassoon and Bass Clarinet entries.

Musical score page 4, measures 3026-3027. The score continues with entries from Bassoon and Bass Clarinet. Measure 3027 begins with a dynamic *f* and features entries from Horns. The bassoon has a prominent entry in measure 3027.

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CONDUCTOR - 5

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(H) VARIATION I M. M. = 108

p 2nd 3rd Clts.
1st+2nd Hns.

Bar. 8 Bar. B. Cl.

3026

CONDUCTOR - 6

Rubato A Tempo

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3026

J

+1st+
2nd Hns

Flts. 8va
Clts. Cors.

Hns. Cors.
ff Marc.

Trbs. Bar.
B.Cl.

ff Marc.

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Clts., Ob., Cors.

Cors. Horns

Bar. Trbs.

Basses

VARIATION II
Allegro Moderato (1st Time) $\text{♩} = 112$

Allegro Vivace (2nd Time) $\text{♩} = 138$

K

f

Clts.

p

A. Cl.

**R
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p

Bsn. (Soli)
Bar. (Cued in).
mf

Musical score page 8, measures 1-4. The score consists of four staves. The top staff has dynamics *mp*, *f*, and *mp*. The second staff has three dots above it. The third staff has three dots above it. The bottom staff has three dots above it. A large purple watermark "FOR PREVIEW ONLY" is overlaid across the top half of the page.

Musical score page 8, measures 5-8. The score consists of four staves. The top staff has an "Optional Repeat" instruction. The second staff has three dots above it. The third staff has three dots above it. The bottom staff has three dots above it. A large purple watermark "FOR PREVIEW ONLY" is overlaid across the middle section of the page.

Musical score page 8, measures 9-12. The score consists of four staves. The top staff has a tempo marking "A tempo" and dynamic *p*. The second staff has "Clts." above it. The third staff has dynamic *mp*. The bottom staff has a dynamic *mp*. A large purple watermark "REPRODUCTION PROHIBITED" is overlaid across the middle section of the page.

Musical score page 8, measures 13-16. The score consists of four staves. The top staff has dynamic *f*. The second staff has "Cors. Cup mts." above it. The third staff has "Trbs. Cup mts." above it. The bottom staff has "A. Cl." and "+ Timp." above it. A large purple watermark "KendorMusic.com" is overlaid across the bottom section of the page.

Bar. Solo

Bsn. Solo
Cued in Trb.

(M)

Cors Open ff

Clts. Flts. Ob. Saxes

Trbs. f Marc

Hns. f

Timp.

Flts.

p Dim.

Timp.

(N) Piu Lento $\bullet=60$

1st+2nd Hns. p Cued in Clts.+Saxes

pp

Timp. Solo

CONDUCTOR - 10

Rubato

Con Moto

Clts.

p

A Tempo

Bar.

Timp.

pp

Allegro $\text{d} = 88$

1st + 2nd Hns.
Cued in Saxes + 1st Cor.

Clts. + Saxes

Clts. Bsn.

Basses

Simile

f

p

p

3026

Q

Tutti

ff Hns.

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Col. F1.8va Higher

(R) Risoluto

f

Clts.

pp

Hns. (Cued in Saxes)

Clts.

pp

Musical score page 12, measures 1-4. The score consists of four systems of music. The top system has three staves: Treble, Bass, and another Bass. The middle system has three staves: Treble, Bass, and another Bass. The bottom system has three staves: Treble, Bass, and another Bass. Measure 1: Treble staff has eighth-note pairs. Bass staff has eighth-note pairs. Bottom staff has eighth-note pairs. Measure 2: Treble staff has eighth-note pairs. Bass staff has eighth-note pairs. Bottom staff has eighth-note pairs. Measure 3: Treble staff has eighth-note pairs. Bass staff has eighth-note pairs. Bottom staff has eighth-note pairs. Measure 4: Treble staff has eighth-note pairs. Bass staff has eighth-note pairs. Bottom staff has eighth-note pairs.

Musical score page 12, measures 5-8. The score consists of four systems of music. The top system has three staves: Treble, Bass, and another Bass. The middle system has three staves: Treble, Bass, and another Bass. The bottom system has three staves: Treble, Bass, and another Bass. Measure 5: Treble staff has eighth-note pairs. Bass staff has eighth-note pairs. Bottom staff has eighth-note pairs. Measure 6: Treble staff has eighth-note pairs. Bass staff has eighth-note pairs. Bottom staff has eighth-note pairs. Measure 7: Treble staff has eighth-note pairs. Bass staff has eighth-note pairs. Bottom staff has eighth-note pairs. Measure 8: Treble staff has eighth-note pairs. Bass staff has eighth-note pairs. Bottom staff has eighth-note pairs.

Musical score page 12, measures 9-12. The score consists of four systems of music. The top system has three staves: Treble, Bass, and another Bass. The middle system has three staves: Treble, Bass, and another Bass. The bottom system has three staves: Treble, Bass, and another Bass. Measure 9: Treble staff has eighth-note pairs. Bass staff has eighth-note pairs. Bottom staff has eighth-note pairs. Measure 10: Treble staff has eighth-note pairs. Bass staff has eighth-note pairs. Bottom staff has eighth-note pairs. Measure 11: Treble staff has eighth-note pairs. Bass staff has eighth-note pairs. Bottom staff has eighth-note pairs. Measure 12: Treble staff has eighth-note pairs. Bass staff has eighth-note pairs. Bottom staff has eighth-note pairs.

Musical score page 12, measures 13-16. The score consists of four systems of music. The top system has three staves: Treble, Bass, and another Bass. The middle system has three staves: Treble, Bass, and another Bass. The bottom system has three staves: Treble, Bass, and another Bass. Measure 13: Treble staff has eighth-note pairs. Bass staff has eighth-note pairs. Bottom staff has eighth-note pairs. Measure 14: Treble staff has eighth-note pairs. Bass staff has eighth-note pairs. Bottom staff has eighth-note pairs. Measure 15: Treble staff has eighth-note pairs. Bass staff has eighth-note pairs. Bottom staff has eighth-note pairs. Measure 16: Treble staff has eighth-note pairs. Bass staff has eighth-note pairs. Bottom staff has eighth-note pairs.

CONDUCTOR - 13

Con passione

(U)

Clts.

Hns.

Bsn.

f

Poco f

Saxes

Clts.

(W)

Flts., Ob., Clts., Hns.

p

mf

f

3026

CONDUCTOR - 14

 Con Fuoco $\text{d} = 94$

Hns.
(Cued in
Saxes,Cors.) *ff*

Clts.

1st+2nd Hns.-
Cued in Bar.

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This page contains four staves of musical notation. The first staff features dynamic markings *f* and *ff*. The second staff includes dynamics *ff* and *p*, along with instrument cues for Horns (Hns.) and Clarinets (Clts.). The third staff shows instrument cues for 1st and 2nd Horns. The fourth staff contains no specific markings.

Cors. *pp*

Hns.

FOR PREVIEW ONLY

This page contains four staves of musical notation. The second staff includes dynamics *pp* and *p*, along with instrument cues for Horns (Hns.) and Clarinets (Clts.). The other staves contain no specific markings.

+ Saxes

Bsn.

Ffts. Ob.

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This page contains four staves of musical notation. The second staff includes instrument cues for Bassoon (Bsn.) and Saxophones (+ Saxes). The third staff includes instrument cues for Flutes (Ffts.) and Oboe (Ob.). The fourth staff contains no specific markings.

11

mf

Hns.

mf

Trbs., Timp.

mp

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This page contains four staves of musical notation. The second staff includes dynamic marking *mf*. The third staff includes instrument cue for Horns (Hns.). The fourth staff includes dynamic markings *mf* and *mp*, along with instrument cues for Trombones (Trbs.) and Timpani (Timp.). The first staff contains no specific markings.

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