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## Instrumentation

### Large Orchestra

Piccolo  
 2 Flutes  
 2 Oboes  
 2 Bb Clarinets  
 2 Bassoons  
 4 F Horns  
 1 C Trumpet  
 2 Bb Trumpets  
 3 Trombones  
 Tuba  
 Timpani  
 Percussion 1  
     (Suspended Cymbal, Bass Drum,  
     3 Chinese Opera Gongs, Hi-Hat,  
     Tenor Drum, Tam-Tam, 2 Bongos,  
     3 Tom-Toms, Sleigh Bells, Timbale, Cymbal,  
     Ride Cymbal, Wood Blocks, Guiro, Triangle)  
 Percussion 2  
     (Vibraphone, Crotales, Xylophone, Whistle,  
     Triangle, Tom-Toms, Tambourine, Snare)  
 Solo Bb Clarinet  
 Strings

### Chamber Orchestra

Piccolo  
 2 Flutes  
 2 Oboes  
 2 Bb Clarinets  
 2 Bassoons  
 2 F Horns  
 2 Trumpets  
 Timpani  
 Percussion 1  
     (Suspended Cymbal, Bass Drum,  
     3 Chinese Opera Gongs, Hi-Hat,  
     Tenor Drum, Tam-Tam, 2 Bongos,  
     3 Tom-Toms, Sleigh Bells, Timbale, Cymbal,  
     Ride Cymbal, Wood Blocks, Guiro, Triangle)  
 Percussion 2  
     (Vibraphone, Crotales, Xylophone, Whistle,  
     Triangle, Tom-Toms, Tambourine, Snare)  
 Solo Bb Clarinet  
 Strings

**Duration: 11'30"**

Full scores and parts for both versions are available on rental from the publisher.

## Julian Wachner

Julian Wachner is a prolific composer and a conductor of unusual versatility. Lukas Foss describes him as “an enormously talented composer and conductor whose vision and talent will invigorate the musical world.” For the past two seasons, his performances have won the “Best of Boston” distinction in the *Boston Globe*: Bach *St. Matthew Passion*, best oratorio of 2000, and BAM Opera’s production of *The Mikado*, best Opera of 2001; his recent performance of Brahms’ *Third Symphony* was called “compelling and masterful.” Hailed as “an illuminating presence” by the *San Diego Union-Tribune*, Wachner’s recent and future engagements include the Handel and Haydn Society, Boston Pops, San Diego Symphony, Spoleto Festival USA, Lexington Sinfonietta, Back Bay Chorale and Orchestra, The Providence Singers, Opera Providence, Opera McGill, BAM Opera, Pro Arte Chamber Orchestra, New England Philharmonic, and the Orchestra of Emmanuel Music.

Wachner’s original music has been described as “jazzy, energetic, and ingenious” by Richard Dyer of the *Boston Globe*, “bold and atmospheric” by the *New York Times*, “highly enjoyable, touching, clever, and inspiring” by the *Deseret News*, and “up-beat, jazzy, glittering, and poignant” by the *Providence Journal*. His complete catalogue of music, containing more than fifty scores, is published exclusively by E. C. Schirmer Music Company; recordings of his work are currently available on three commercial CDs: Coro Allegro’s *Somewhere I have never traveled*, The Boston Bach Ensemble’s *Julian Wachner: Sacred Music* and the Boston Sinfonietta’s *Julian Wachner: Chamber Music*.

Dedicated to developing young artists, Wachner has directed the Boston Conservatory Orchestra, the Young Artists’ Orchestra of the Tanglewood Music Center, McGill Classical Orchestra, McGill Symphony Orchestra, Boston University Orchestra, Brown University Orchestra, UC Irvine Orchestra, McGill Chamber Singers, McGill Baroque Orchestra, McGill Wind Symphony and the McGill Symphonic Choir. He has also served as director of the Young Artists’ Composition Program at the Boston University Tanglewood Institute. He has held faculty positions at Boston University, the Massachusetts Institute of Technology and is currently Associate Professor of Music at McGill University in Montreal, Quebec.

Born in Hollywood, California, Wachner began his musical education at age four with cello lessons at the University of Southern California and studied improvisation, composition, organ and theory under Dr. Gerre Hancock while a boy chorister at the St. Thomas Choir School in New York City. In 1990, at the age of twenty, he was appointed University Organist and Music Director of Boston University’s Marsh Chapel. In 1996, he earned the Doctor of Musical Arts degree from Boston University’s School for the Arts. He has studied with Lukas Foss, David Hoose, Theodore Antoniou, Gunther Schuller, George Perle and Marjorie Merryman.

Commissioned by Yoichi Udagawa for the Quincy Symphony Orchestra and Mark Margolies, clarinet.  
Dedicated to Lukas Foss in celebration of his 80th birthday.

# Concerto for Clarinet and Orchestra

Julian Wachner

Clarinet

Misterioso ♩ = 60

Piano Reduction

*pp* sustained

6

12

17

*mf*

3

3

3

21 A bit slower

Musical score for measures 21-26. The system includes a vocal line and a piano accompaniment. The vocal line begins with a whole rest in measure 21, followed by a triplet of eighth notes in measure 22. The piano accompaniment starts in measure 21 with a piano (*p*) dynamic. In measure 25, the tempo/mood changes to *quasi bisbigliando* and the dynamic becomes *pp*. The system concludes in measure 26 with the instruction *mp molto espressivo* and a triplet of eighth notes.

27

Musical score for measures 27-32. The system includes a vocal line and a piano accompaniment. The vocal line features a triplet of eighth notes in measure 27, followed by a half note in measure 28, and then a triplet of eighth notes in measure 29. The piano accompaniment consists of chords. The system concludes in measure 32 with the instruction *f ma dolce*.

30

Musical score for measures 30-34. The system includes a vocal line and a piano accompaniment. The vocal line begins with a triplet of eighth notes in measure 30, followed by a half note in measure 31, and then a half note in measure 32. The piano accompaniment consists of chords. The system concludes in measure 34 with a piano (*p*) dynamic.

35

Musical score for measures 35-40. The system includes a vocal line and a piano accompaniment. The vocal line begins with a half note in measure 35, followed by a half note in measure 36, and then a half note in measure 37. The piano accompaniment consists of chords. The system concludes in measure 40 with the instruction *Red. ad lib.*

40 *ff*

43 *pp subito* *mp* *mf* *mp poco a poco più agitato e crescendo* *accelerando poco a poco* *accelerando poco a poco* *mp poco a poco più agitato e crescendo*

48 *mf* *♩ = 66* *♩ = 66*

53 *f* *meno f* *più f* *♩ = 76* *♩ = 76* *più f*

A tempo,  
un poco più mosso  
come primo  
♩ = 72

57

*f appassionata*

A tempo,  
un poco più mosso  
come primo  
♩ = 72

*f molto espressivo*

62

*meno f*

67

*sempre meno f*

*poco ritard.*

72

*p*

*mp remaining gentle*

*p*

♩ = 64

## II. Pulse!

Clarinet

Molto allegro ♩ = 136

*ff*

Piano Reduction

Molto allegro ♩ = 136

*ff*

103

*mf*

*f*

106

*ff*

*mp*

108

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111

*mf* *ff* *mf* *ff* *mf*

*ff* *mp secco* *mf*

115

*mf*

*flutter*

117

*ff*

*f* *pp*

119

*mp with fun*

*mp*



123 *ff* *mf* *gliss.*

127 *ff* *mf*

130

133 *ff*

This musical score is for a piano piece, spanning measures 123 to 133. The notation is in treble and bass staves. The key signature has one flat (B-flat). The score includes various musical notations such as dynamics (*ff*, *mf*), articulation (*gliss.*), and phrasing slurs. A large, diagonal watermark reading 'Copyrighted material' is overlaid across the page.

135 *ff*

137 *jazzy, overblown feel*

140 *gliss.*

143 *mp* *mf* *ff*

This musical score is for a piano piece, spanning measures 135 to 143. The notation is written for a grand piano, with a treble and bass staff. The key signature is B-flat major (two flats). The tempo and mood are indicated by the text "jazzy, overblown feel". The dynamics range from mezzo-piano (*mp*) to fortissimo (*ff*). The score includes various musical notations such as slurs, ties, and accents. A large, diagonal watermark reading "Copyrighted Material" is overlaid across the page.

146

149

152

155

*fff* *mf*

*mp*

*mf*

*f*

gliss.

3

This musical score is for a piano piece, spanning measures 146 to 155. The notation is arranged in four systems, each with a single treble staff and a grand staff (treble and bass staves). The key signature is one sharp (F#), and the time signature is 4/4. Measure 146 features a treble staff with a triplet of eighth notes and a glissando, and a grand staff with a steady eighth-note accompaniment. Measure 149 includes dynamic markings of *fff* and *mf* in the treble, *mp* in the bass, and *mf* in the grand staff. Measure 152 shows a treble staff with a melodic line and a grand staff with a consistent eighth-note accompaniment. Measure 155 begins with a forte (*f*) dynamic in the treble and continues with a melodic line, while the grand staff maintains the eighth-note accompaniment. A large, diagonal watermark reading 'Copyrighted Material' is visible across the page.

158 *ff*

161 *f* *ff*

164 *dolce* *mf* *pp* *mp* *f*

169 *mf* *f* *pp*

The musical score is for a piano piece, likely a sonata or concerto, in G major and 2/2 time. It consists of four systems of staves. The first system (measures 158-160) features a treble staff with a melodic line marked *ff* and a grand staff with a rhythmic accompaniment marked *f*. The second system (measures 161-163) continues the accompaniment with a *ff* dynamic in the treble. The third system (measures 164-168) introduces a *dolce* (sweet) marking and features a change in texture with a *mf* treble line, a *pp* (pianissimo) grand staff accompaniment, and a *mp* (mezzo-piano) melodic line. The fourth system (measures 169-171) returns to a more complex texture with *mf*, *f*, and *pp* dynamics. The score includes various musical notations such as triplets, quintuplets, and slurs, indicating a technically demanding piece.

173

*mp* *mf*

*pp* *p*

177

*f* *mp*

*f* *ff* *p*

180

*mf*

183

*f* *ff*

3

The musical score consists of four systems of staves. The first system (measures 173-176) shows a piano introduction with a melody in the right hand and accompaniment in the left hand. The second system (measures 177-179) continues the melody and accompaniment. The third system (measures 180-182) features a more active piano part. The fourth system (measures 183-185) includes a triplet of eighth notes in the piano part and a continuation of the melody. Dynamics range from piano (pp) to fortissimo (ff). A large 'Copyright Review Only' watermark is overlaid on the page.