

# **A U T O ' 6 6**

## **Concerto for Clarinet**

Reduction for solo clarinet, piano, and percussion

**James M. David (2011)**

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**AUTO '66**  
**Concerto for Clarinet**

**Duration:**

- |      |                   |       |
|------|-------------------|-------|
| I.   | Lamborghini Miura | 5'30" |
| II.  | Mini Cooper S     | 3'    |
| III. | G.T.O.            | 4'30" |

Total Duration: ca. 13 minutes

**Instrumentation:**

Solo Clarinet in B-flat

Piano

Percussion (one player): Vibraphone, Crotales (Low 8va), Splash Cymbal, China Cymbal, Hi Hat, Ride Cymbal, Small Tam-Tam, Bongos, Timbales, Large Tom (floor), Pedal Bass Drum, Tambourine (mounted), Piccolo Woodblock, Small and Medium Woodblocks, Caixa or Piccolo Snare Drum

# AUTO '66

## Concerto for Clarinet

James M. David (2011)

### I. Lamborghini Miura

reduction for clarinet, piano, and percussion

Fierce, Unrelenting (♩ = 148)

Clarinet in B $\flat$

Piano

Percussion

*ff*

*ff*

*mf*

*ff*

*ff*

*mp*

*ff*

All trills are 1/2 step above given pitch unless otherwise indicated

Sm. Brake Dr. or Sm. Cowbell

Ride Cym. (l.v. sempre)

Ride Cym. on bell

B $\flat$  Cl.

Pf.

Perc.

*mf*

*sfz*

21

B $\flat$  Cl.

Pf.

Perc.

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

*f* *ff* *f*

30

B $\flat$  Cl.

Pf.

Perc.

*ff* *mf*

Ride (on bell)  
+ Bongos

38 39

B♭ Cl.

Pf.

Perc.

Low Bongo

45

B♭ Cl.

Pf.

Perc.



63 Alla Tarantella (♩ = 166)

B♭ Cl.

Pf.

Perc.

B♭ Cl.

Pf.

Perc.

85

B♭ Cl. *p* *mf*

85

Pf. *pp* *mf*

85

Hi-Hat  
(tightly closed)

Perc. *f*

100

B♭ Cl. *f*

95

Pf. *p*

95

Perc.

105

B $\flat$  Cl.

Pf.

Perc.

*mf*

115

B $\flat$  Cl.

Pf.

Perc.

120

(♩ = ♩)

*ff*



132 (♩ = ♩.)

B♭ Cl.

Pf.

Perc.

Bongos

*fff*

135

(♩ = ♩.) **Alla Cubana** (♩ = 124)

B♭ Cl.

Pf.

Perc.

*f*

*mp*

*mf*

+ Ped. B.D.

AUTO '66 - p. 9

140

B $\flat$  Cl.

Pf.

Perc.

*f*

145

B $\flat$  Cl.

Pf.

Perc.

*p*

*mf*

5:3

4

150

B♭ Cl.

Pf.

Perc.

154

B♭ Cl.

Pf.

Perc.

157

*f* *sfz* *mf*

159

B $\flat$  Cl.

Pf.

Perc.

163

B $\flat$  Cl.

Pf.

Perc.

165

167

B $\flat$  Cl.

Pf.

Perc.

175

*Alla Tarantella* ( $\text{♩} = 166$ )

( $\text{♩} = 186$ )

B $\flat$  Cl.

Pf.

Perc.

*pp*

*mp*

*fp*

*mp*

*pp*

AUTO '66 - p. 13

B♭ Cl. *p*

Pf. *fp* *f* *p*

Perc.

B♭ Cl. *mf*

Pf. *mf*

Perc. *mf*

209

B♭ Cl. *ff*

Pf. *ff*

Perc. *f* *mf*

Hi-Hat (tightly closed)

212

B♭ Cl.

Pf.

Perc.

217

B $\flat$  Cl.

Pf.

Perc.

220

Brake Dr.

*ff*

221

B $\flat$  Cl.

Pf.

Perc.

231

B $\flat$  Cl.

Pf.

Perc.

236

Detailed description: This system covers measures 231 to 236. The B $\flat$  Clarinet part begins with a melodic line of eighth notes, followed by a trill in measure 236. The Piano part features a complex texture with many beamed notes and chords in both staves. The Percussion part maintains a consistent eighth-note rhythmic pattern throughout the system.

239

B $\flat$  Cl.

Pf.

Perc.

Detailed description: This system covers measures 239 to 244. The B $\flat$  Clarinet part continues with eighth-note runs and includes a trill. The Piano part maintains its dense, chordal texture. The Percussion part continues with its steady eighth-note pattern.

246

B $\flat$  Cl.

Pf.

Perc.

252

*molto rit.*

257 Static, Intense ( $\text{♩} = 60$ )

B $\flat$  Cl.

Pf.

Perc.



## II. Mini Cooper S

Vivace (♩ = 144)

Clarinet in B $\flat$

Piano

Crotales

Vibraphone

B $\flat$  Cl.

Pno.

Crt.

Vib.

*p* *f* *p* *f* *mp*

*f* *f* *f*

11

11

11

AUTO '66 - p. 20

19

B $\flat$  Cl. *p* without inflection

Pno. *mp*

Crt.

Vib. *mf*

35

B $\flat$  Cl. *mp*

Pno. *p*

Crt.

Vib.

41

B $\flat$  Cl.

*f*

49

Pno.

Crt.

Vib.

51

B $\flat$  Cl.

*mf*

51

Pno.

Crt.

Vib.

62

B $\flat$  Cl. *ff*

Pno. *f* *f* *f* *mf* *f*

Crt. *f* *f*

Vib. *f* *p* *f*

*Leo*

72

B $\flat$  Cl. *mf* *f* *8va*

Pno. *mf* *f*

Crt. *f*

Vib. *mp* *f*

83 (♩ = ♩.)

B♭ Cl.

Pno.

Crt.

Vib.

*f*

*p*

*Red.*

89

B♭ Cl.

Pno.

Crt.

Vib.

*mp*

*p*

*Red.*

*p*

B♭ Cl. *f*

Pno. *Ped.* *Ped. simile*

Crt.

Vib.

B♭ Cl. *ff*

Pno. *f* *Ped.*

Crt. *f*

Vib. *f*

118

B♭ Cl.

Pno.

Crt.

Vib.

132

129

B♭ Cl.

Pno.

Crt.

Vib.

*mf*

*mp*

*mf*

*p*

143 (♩.=♩)

B♭ Cl.

Pno.

Crt.

Vib.

mf

mf

Ped

B♭ Cl.

Pno.

Crt.

Vib.

f

f

f

159

B $\flat$  Cl.

Pno.

Crt.

Vib.

*ff*

*ff*

*ff*

*ff*

*p*

8va

4

168

B $\flat$  Cl.

Pno.

Crt.

Vib.

*p*

*p*

*pp*

8va

4

*p*

172

B $\flat$  Cl.

Pno.

Crt.

Vib.

183

B $\flat$  Cl.

Pno.

Crt.

Vib.

*pp*

*ppp*

III. G.T.O.  
Medium Funk (♩ = 108)

The musical score is arranged in four systems. The first system includes Clarinet in B $\flat$ , Piano, and Percussion. The Clarinet in B $\flat$  part starts with a *mf* dynamic and features a melodic line with eighth-note patterns and slurs. The Piano part consists of a left-hand bass line with chords and a right-hand part with sustained chords and slurs, alternating between *f* and *mp* dynamics. The Percussion part includes Tambourine, Tom, and B.D. (Bass Drum) with a *f* dynamic, and a Hi-Hat (tightly closed) with a *mp* dynamic. The second system includes B $\flat$  Cl., Piano, and Percussion. The B $\flat$  Cl. part continues the melodic line with eighth-note patterns and slurs. The Piano part continues with similar textures, alternating between *f* and *mp* dynamics. The Percussion part continues with the same rhythmic patterns, alternating between *f* and *mp* dynamics. The score is marked with measure numbers 9 and 10 at the beginning of the second system.

17 **18**

B $\flat$  Cl. *f* *mf*

Pf. *f* *mp*

Perc. *f* *mp* Hi-Hat (open)

25 **27**

B $\flat$  Cl. *f*

Pf. *f* *mp*

Perc. *f* *mp*

32

B $\flat$  Cl.

Pf.

Perc.

*ff*

*f* *mp*

6 6 6

39

B $\flat$  Cl.

Pf.

Perc.

*ff*

*f* *ff*

*ff* Hi-Hat (open) + B.D./Tom

6 3

45

B $\flat$  Cl.

Pf.

Perc.

China Cym.

54

B $\flat$  Cl.

Pf.

Perc.

*p* *ff* *p* *ff* *p*

61 (2+2+3) 66

B♭ Cl. *f*

Pf. *f* 15<sup>ma</sup>

Perc. *ff* *f*

68

B♭ Cl.

Pf. (15<sup>ma</sup>)

Perc.

75

B♭ Cl.

Pf.

Perc.

79

81

B♭ Cl.

Pf.

Perc.

*mf*

87

B $\flat$  Cl. *ff*

Pf.

Perc.

93

B $\flat$  Cl. *accel.* **95** *Fast* (♩ = 150) *mp*

Pf. *p*

Perc. *p* **Splash Cym.** **Picc. Woodblock**

B♭ Cl. *mf* *f*

Pf. *mf*

Perc. Caixa or Picc. Snare Dr. *mf*

B♭ Cl. *f*

Pf. *f*

Perc. *f*

111

B $\flat$  Cl.

Pf.

Perc.

*mf*

Ride Cym.

Ride Cym. on bell

113

B $\flat$  Cl.

Pf.

Perc.

*mf*

118

B $\flat$  Cl.

Pf.

Perc.

Bongos

+ Cym.'s

122

118

118

118

122

123

B $\flat$  Cl.

Pf.

Perc.

123

123

128

B $\flat$  Cl.

Pf.

Perc.

132

B $\flat$  Cl.

Pf.

Perc.

Med. Sn. Dr.

137

*mp*

*ff*

*f*

*mp*

*f*

139

B $\flat$  Cl.

Pf.

Perc.

*mf*

148

B $\flat$  Cl.

Pf.

Perc.

154

*f*

*ff*

*fff*

*mf*

155

B $\flat$  Cl.

Pf.

Perc.

*fff* *mf* *fff* *mf* *fff* *mf*

160

B $\flat$  Cl.

Pf.

Perc.

*fp*

167 Cadenza: Freely (♩ = ca. 120)

B♭ Cl. *p*

Pf. *ffz* *pp* *pp* *arco*

Perc. *ffz* *p* *f* *p* *f*

Tam-Tam arco

China Cym. arco

B♭ Cl. *f* *ff*

Pf. *fp* *fp*

Perc. *p* *f* *ff* *ff*

Tam-Tam w/ superbball

175

B $\flat$  Cl.

Pf.

Perc.

3 3 6

*f*

*ff*

180 Very Fast, Relentless ( $\text{♩} = 170$ )

179

B $\flat$  Cl.

Pf.

Perc.

5 3 7

*p* *fff* *ff*

+ Cym.'s

*ff*

185

B $\flat$  Cl.

Pf.

Perc.

*fp*

190

B $\flat$  Cl.

Pf.

Perc.

192 Held Back (♩ = 120)

*fff*

*fff*

*fff*