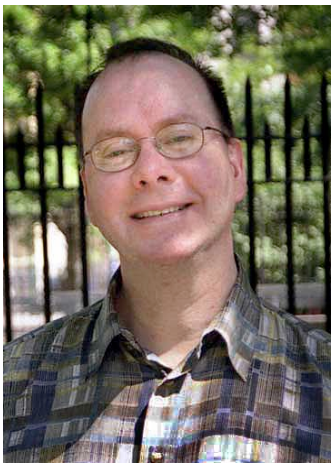
Victor Frost



Concertino

for guitar and chamber orchestra, op. 17

(piano reduction by the composer)

FOUR WINDS PRESS

New York

Concertino for guitar and chamber orchestra, op. 17

Like Weber's *Konzertstück,* this work is in one sectionalized movement. The short score was composed in my first apartment in Weehawken, New Jersey just after I moved up from grad school in Florida (winter, 1979–80). My piano had not yet arrived, and this was my first experience composing music without an instrument. (This was such a strain on my nervous system that I have avoided any duplication of this feat!) I figured that I would orchestrate it when I had found a soloist who was prepared to champion the work, and would thus know just what accompanying forces I should be writing for. But I was not able to find such a person back then, and the orchestration did not take place until 1993. (There were several false starts before I decided on the present chamber orchestration. I guess I was trying to achieve closure.)

There are only two tempo markings, *mesto* for the slow introduction, and *scherzando* for the rest. However, the underlying pulse for the faster music obtains for a jaunty Spanish dance in 3/2, a fugato in 6/8, back to the 3/2 dance, continuing in 3/2 to start the cadenza but switching to 5/4, and then finally a substantial rondo in common time. At one point in the 3/2 *scherzando,* the solo line is about to go too low for the guitar, and the bassoon obligingly takes it over. But it takes its last notes and unexpectedly inverts them, in 6/8 time, to form the subject of a tongue-in-cheek fugue. The guitar solo remains for the most part aloof from these learned goings-on (including, heaven help us, the augmented retrograde of the subject from the 'cellos and basses!). It picks up its bolero where it left off before the contrapuntal interruption, as though this had never occurred. The influence of popular Spanish concertos is evident elsewhere in my opus as well, as in for example the sultry tango episode for the flutes and guitar in the final rondo. People who are otherwise familiar with my music raise their eyebrows upon hearing this work. It is undoubtedly the most gregarious music ever to issue from my pen. I suppose that is why I have always had a special affection for it.

I dedicate the work to the conductor and guitarist Scott Jackson Wiley.

Victor Frost
26 IX 98
New York City

to Scott Jackson Wiley

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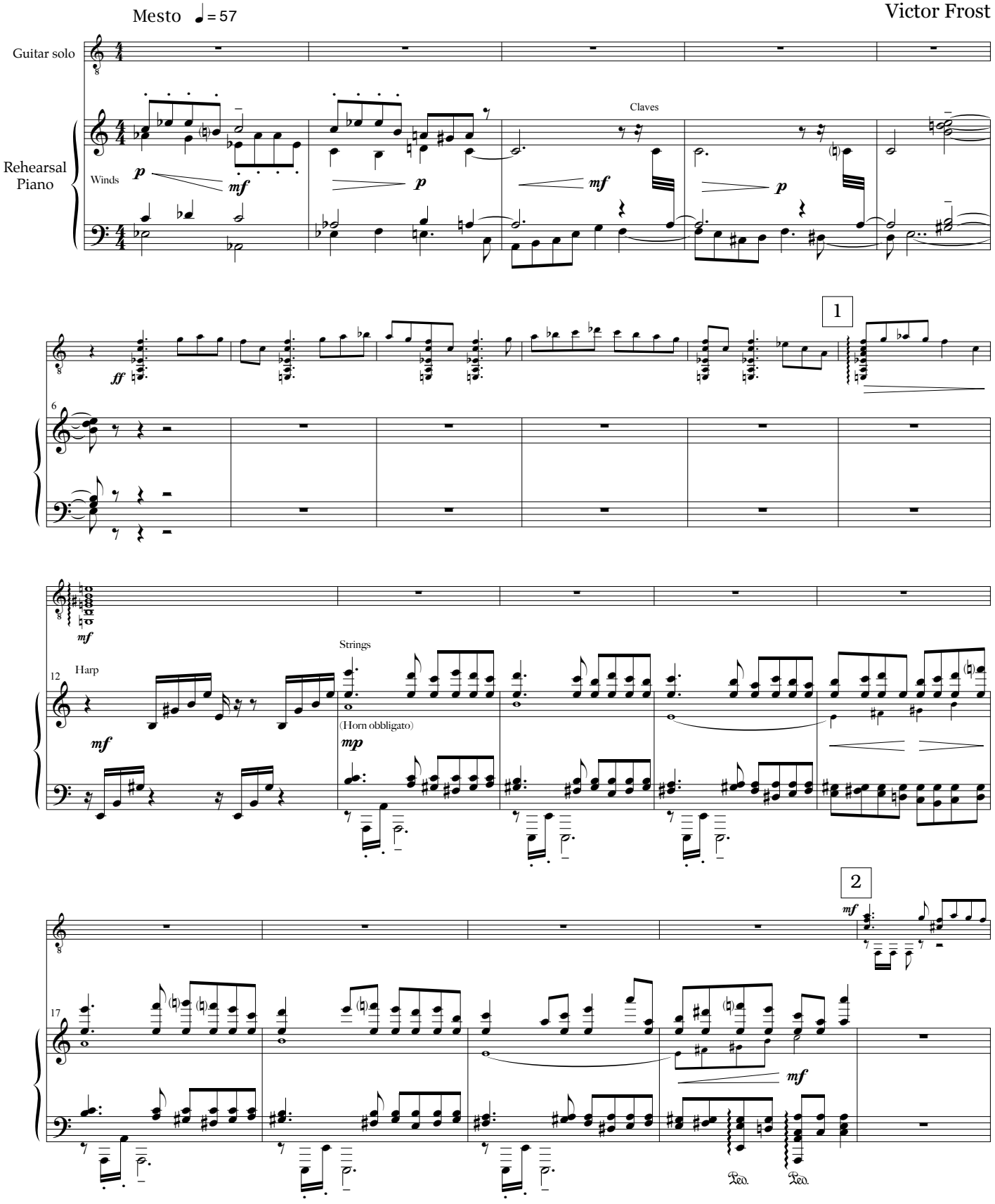

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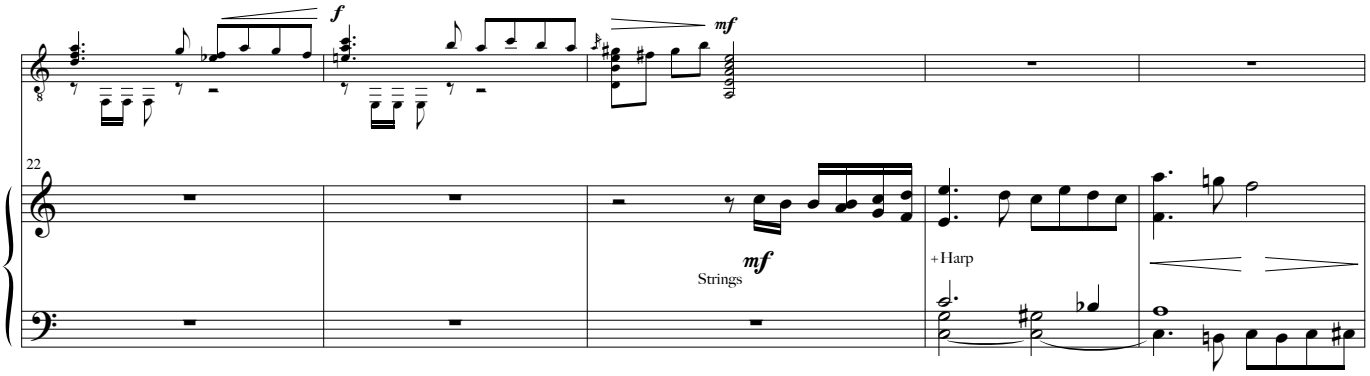
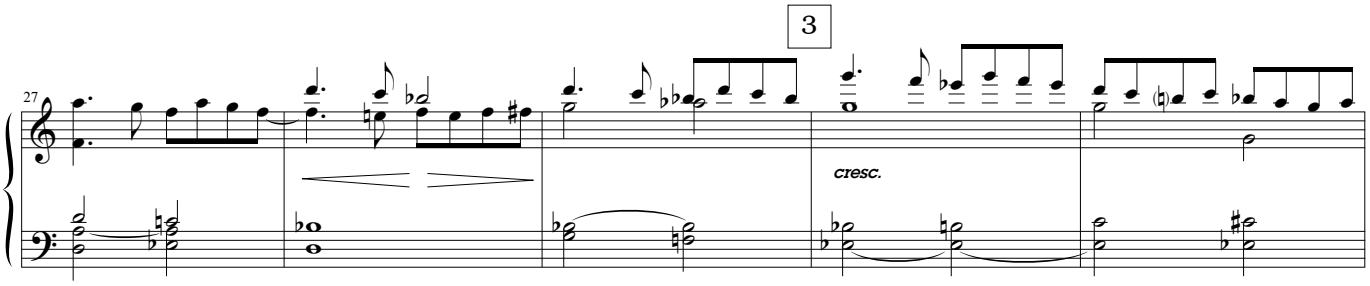
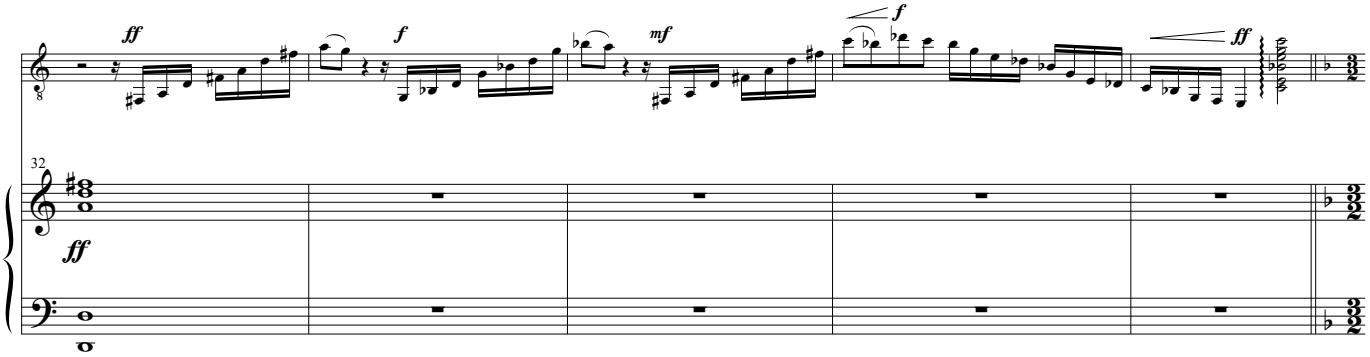
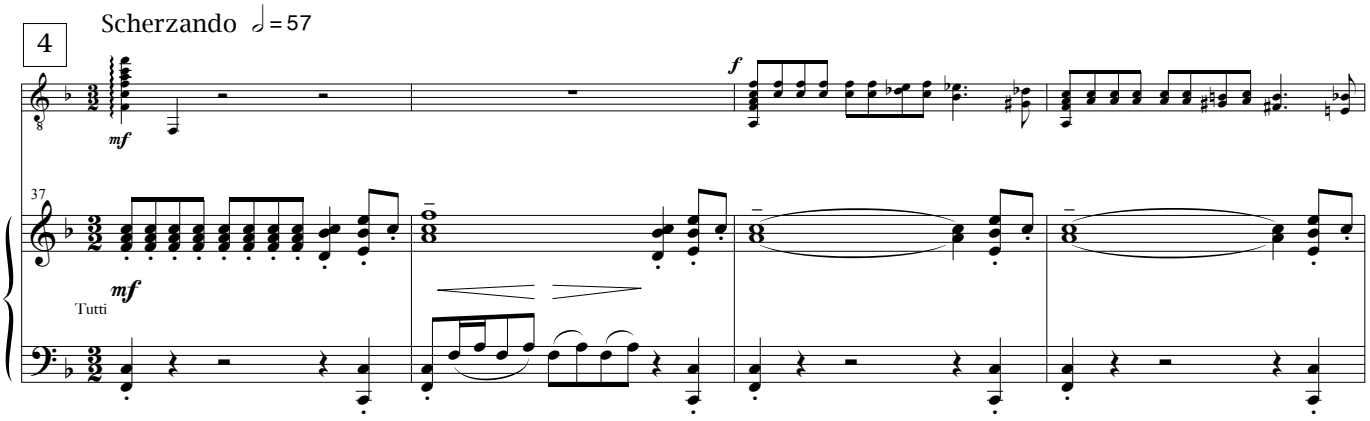
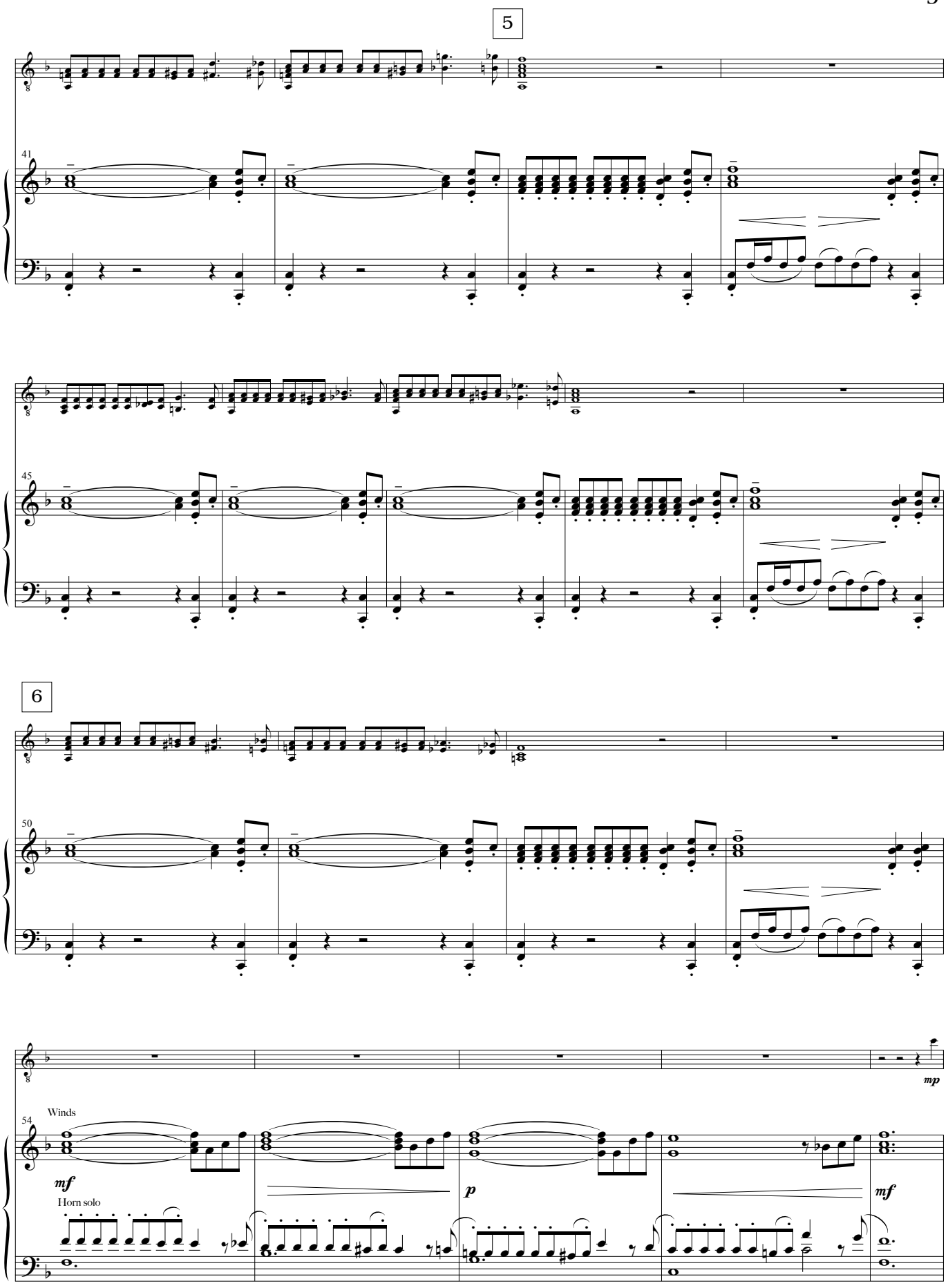
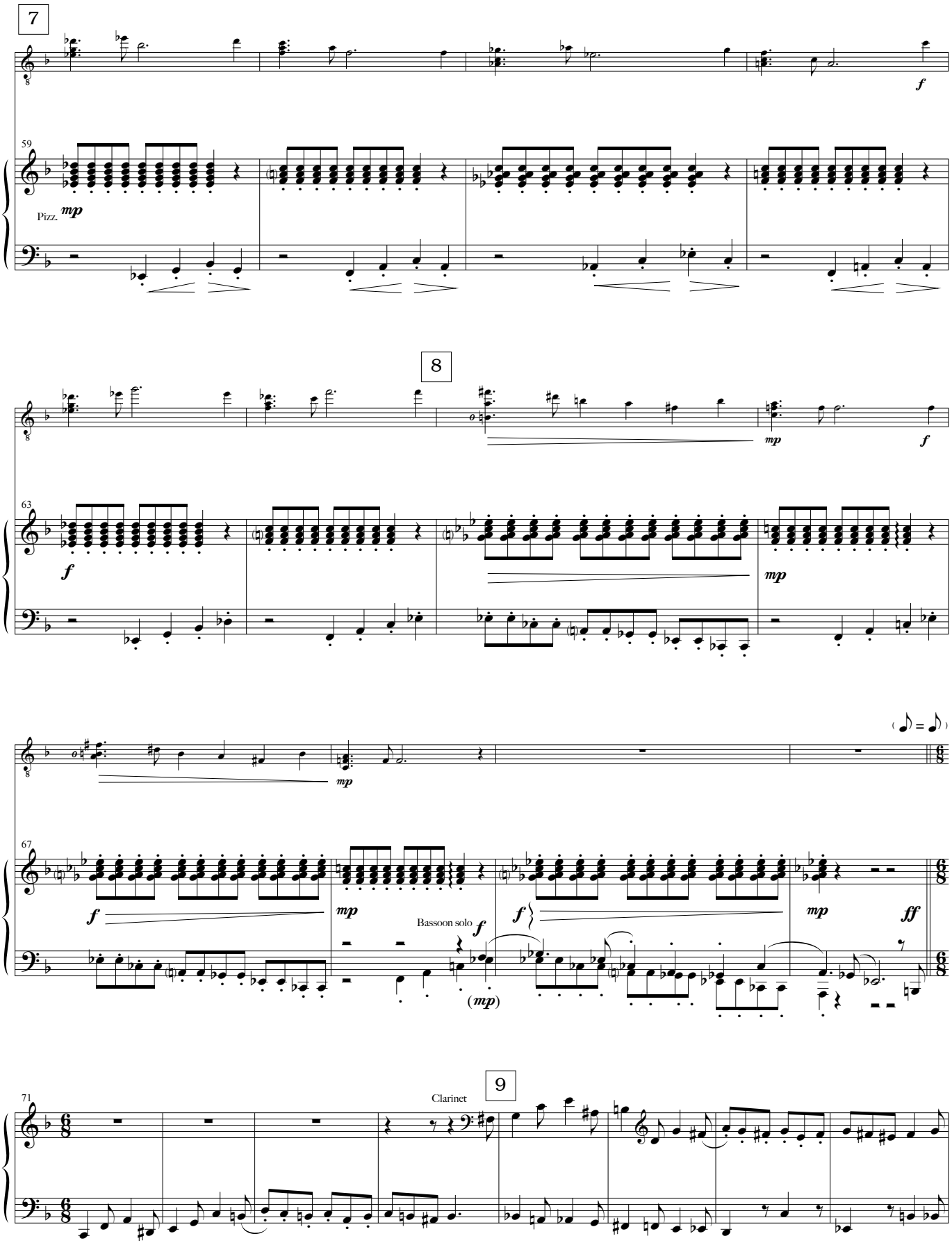

f
mf
22
mf
Strings
+Harp

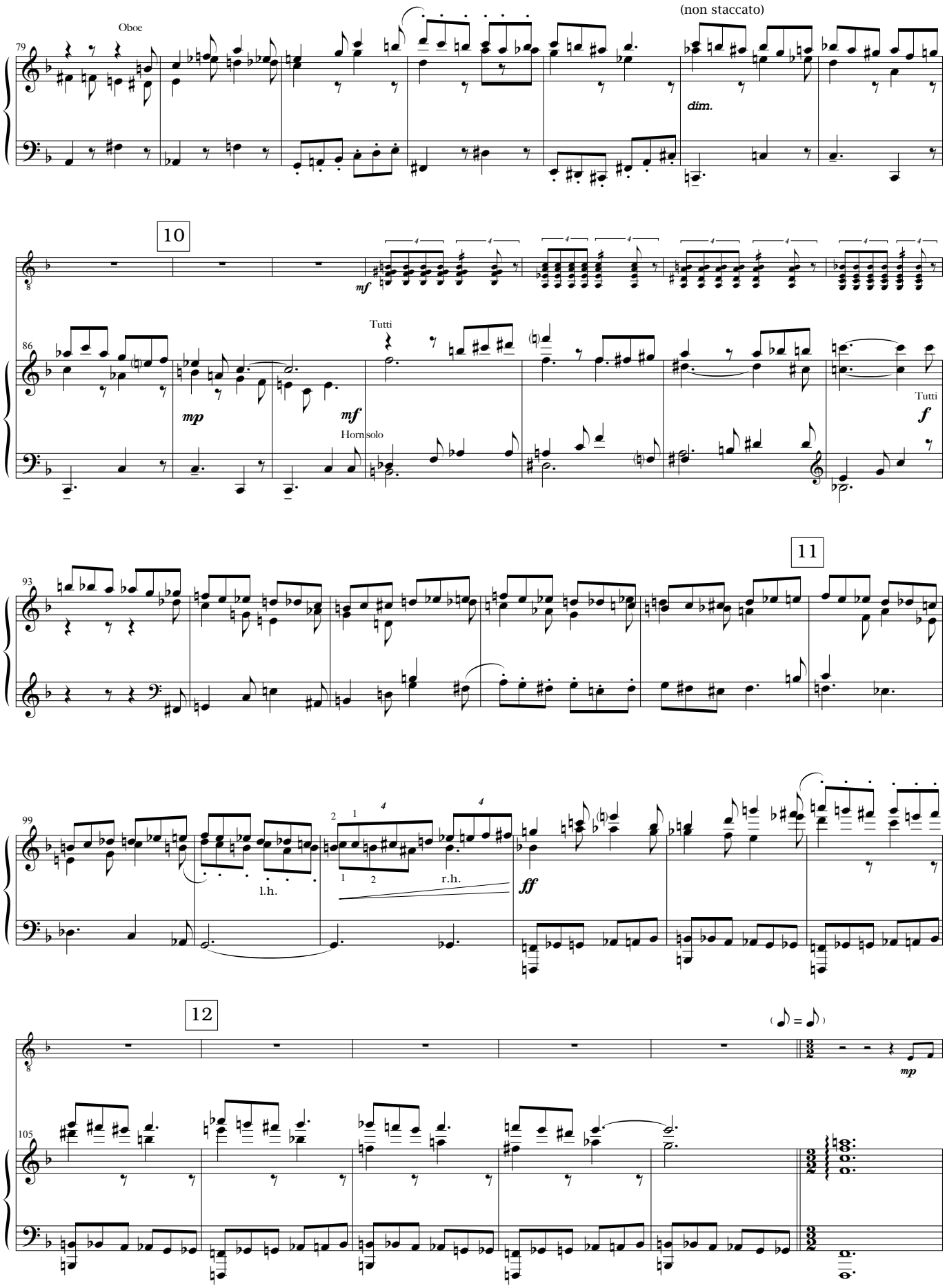

3
27
cresc.

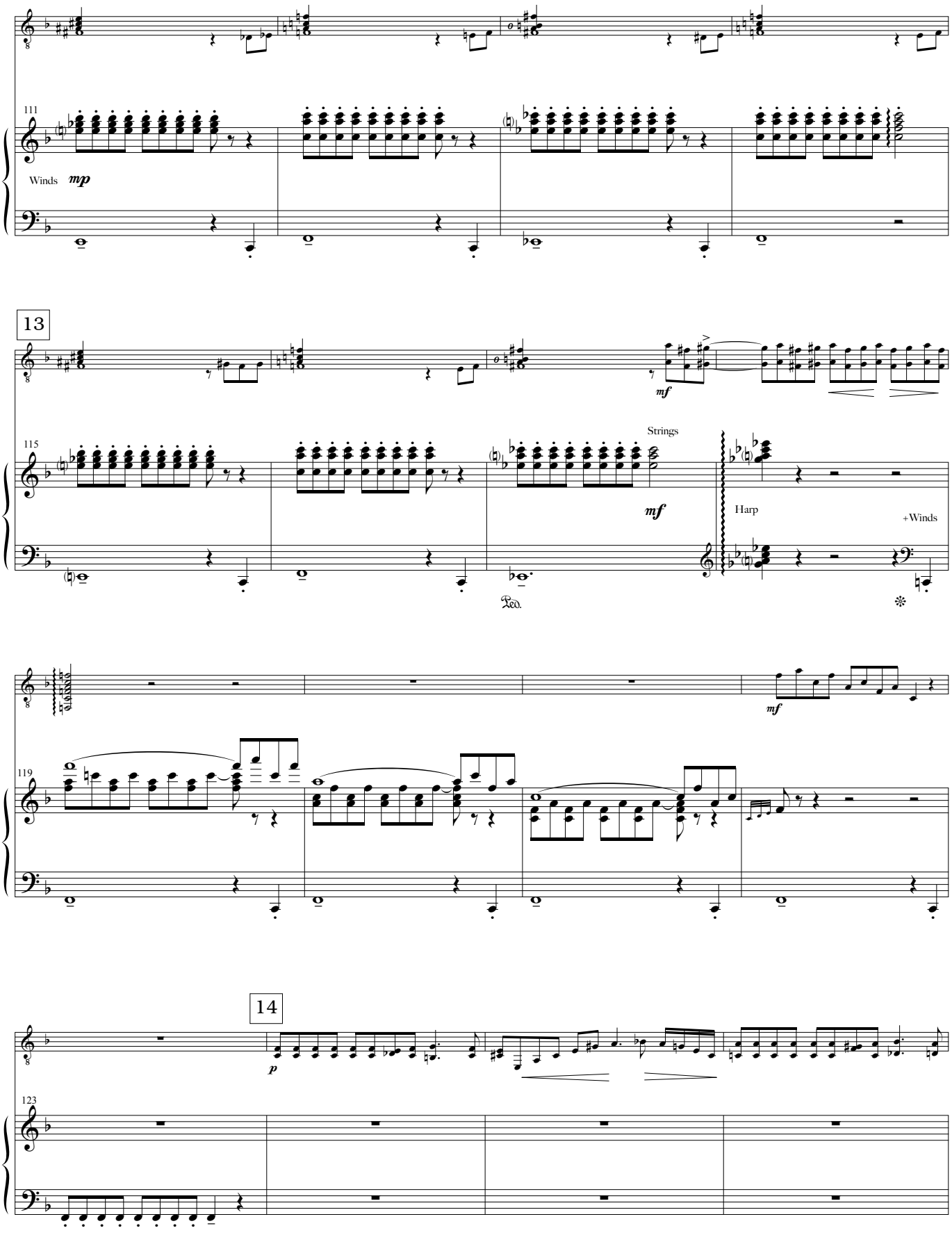

ff
f
mf
f
ff
32
ff

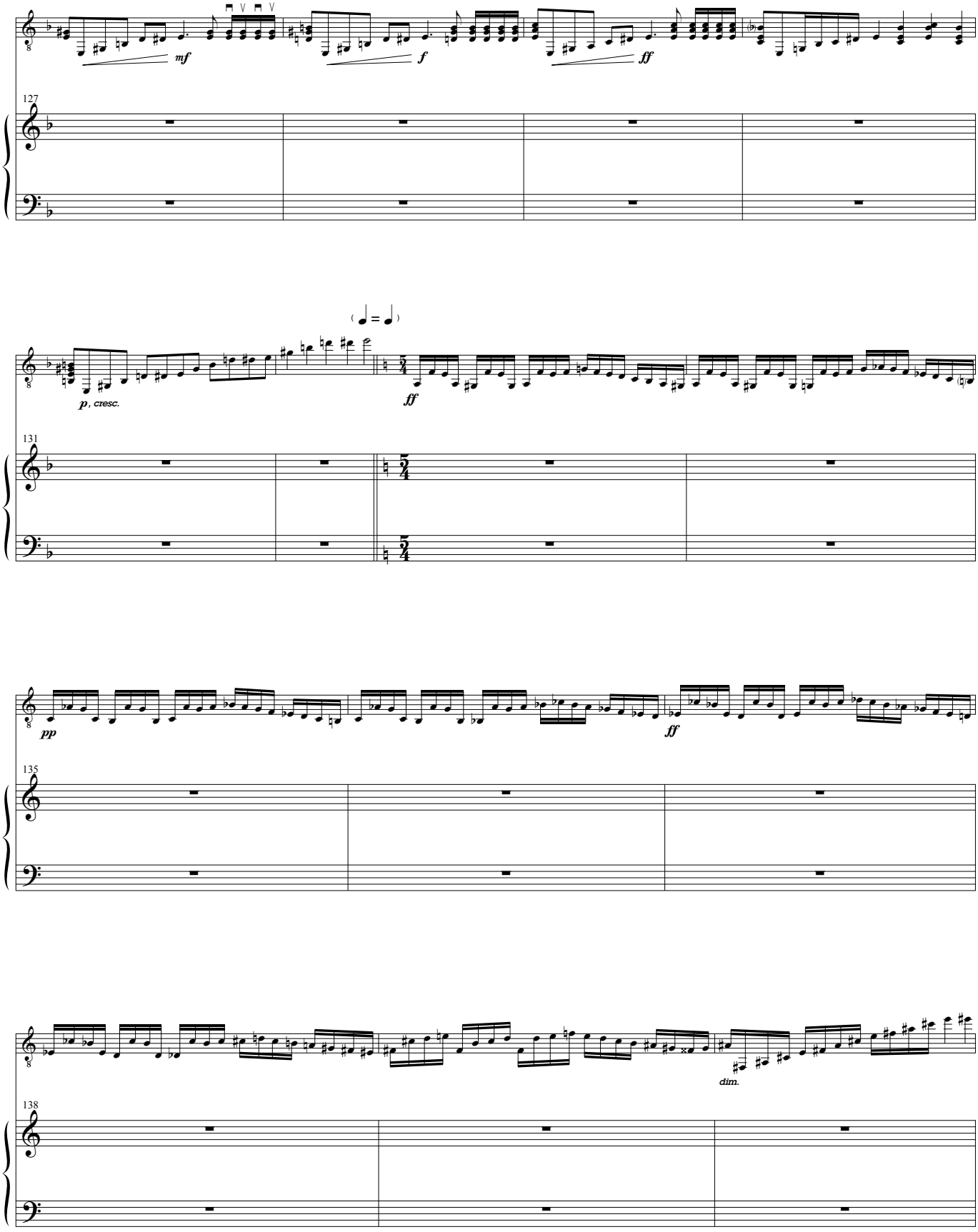

4
Scherzando ♩= 57
mf
f
37
mf
Tutti

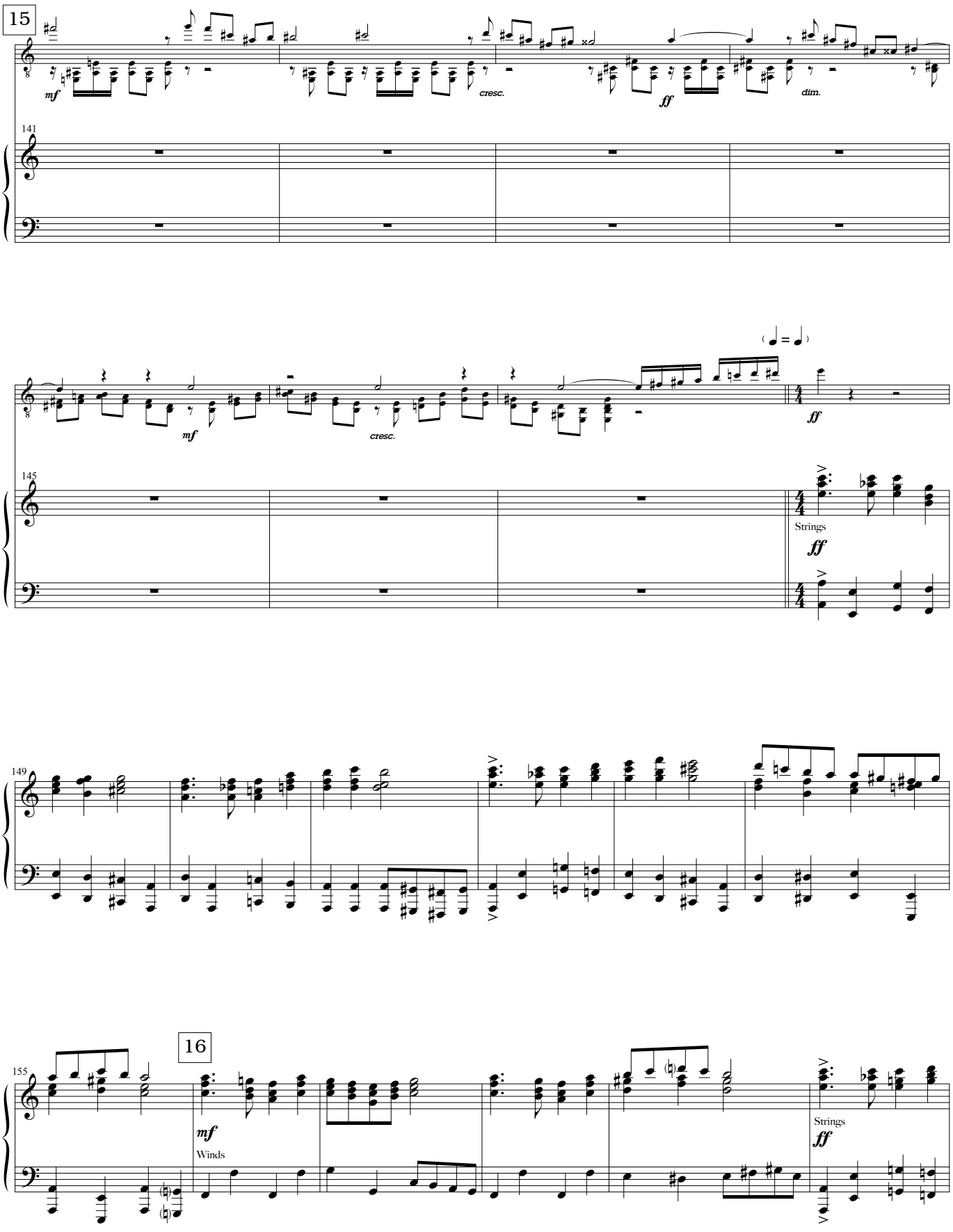

5
41
45
6
50
54
Winds
mf
Horn solo
p
mf
mp

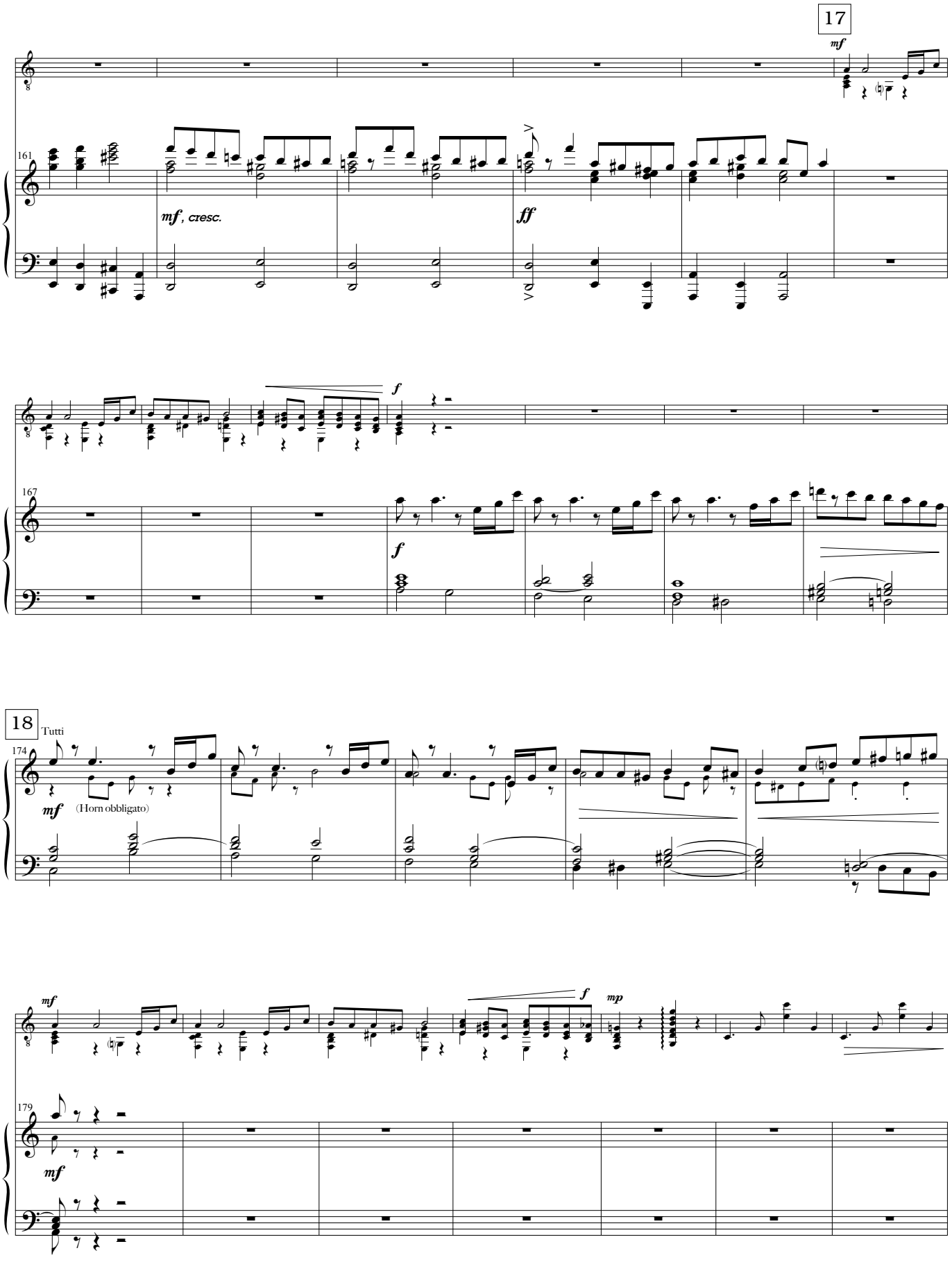

7
59
Pizz.
mp
f
8
63
mp
f
67
Bassoon solo
(mp)
ff
9
71
Clarinet

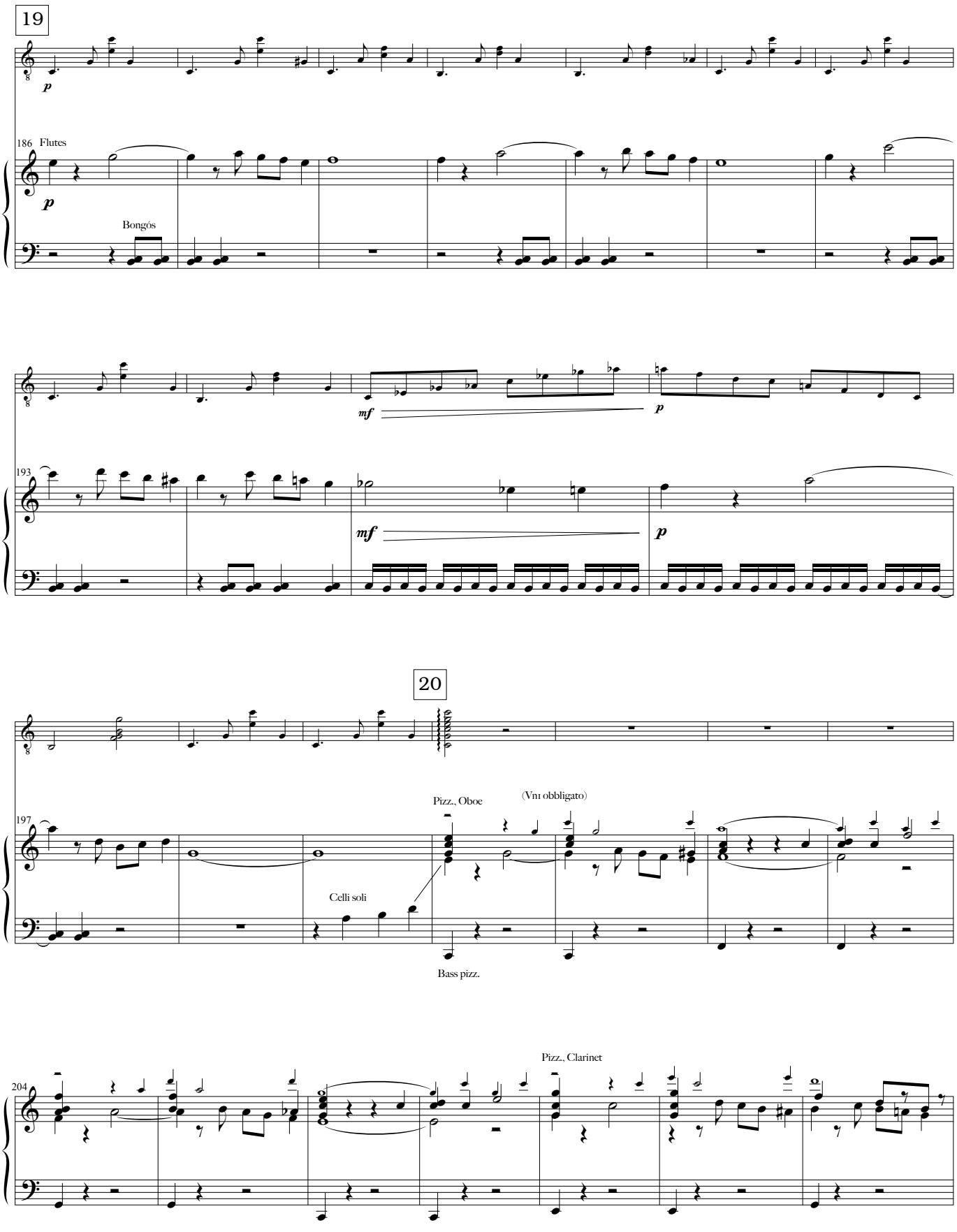

Oboe
79
(non staccato)
dim.
10
mf
86
Tutti
mp
mf
Horn solo
Tutti
f
11
93
99
l.h.
r.h.
ff
12
105
mp

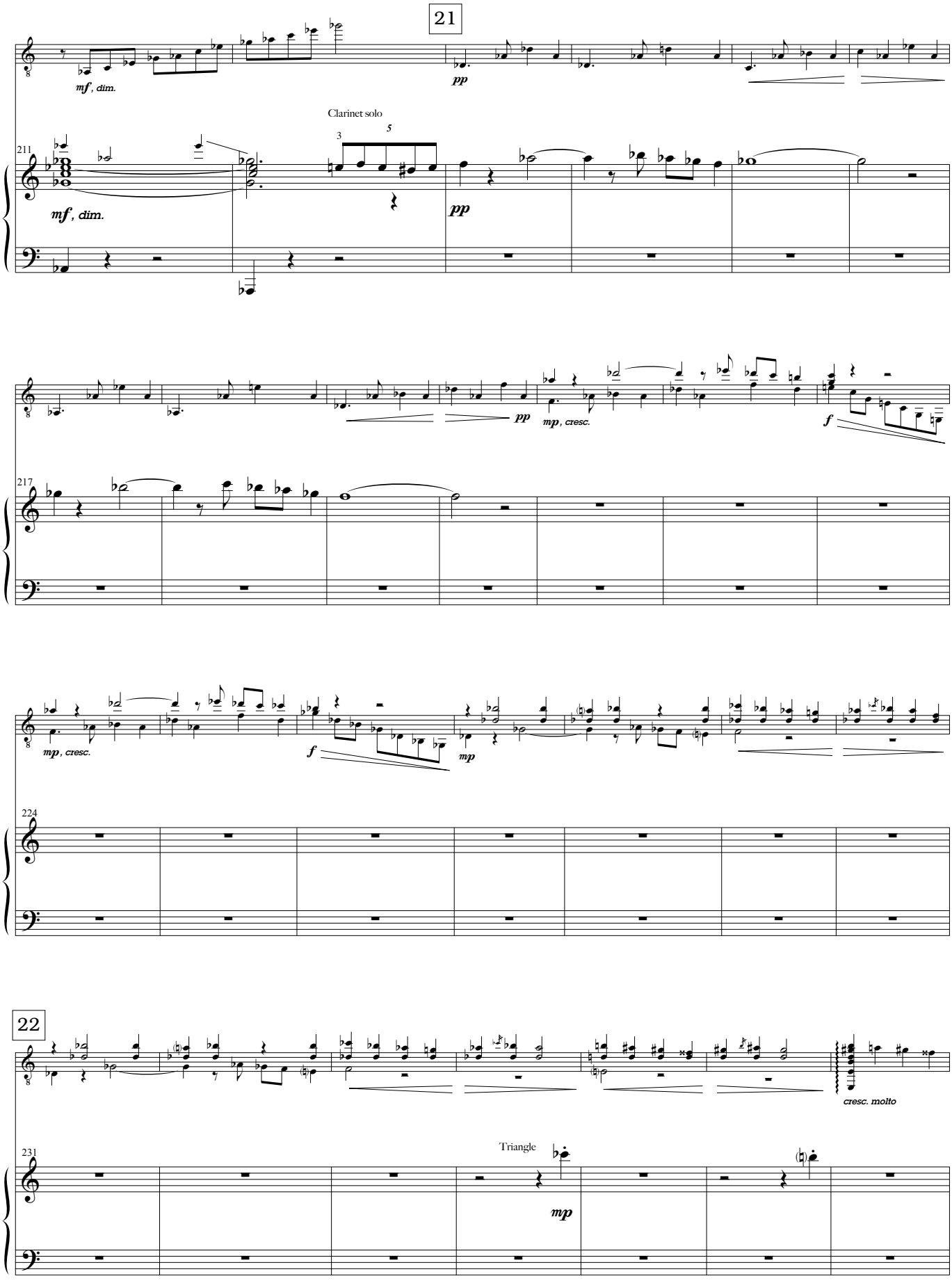

111
Winds
mp
13
mf
115
Strings
mf
Harp
+Winds
Ped.
119
mf
14
p
123

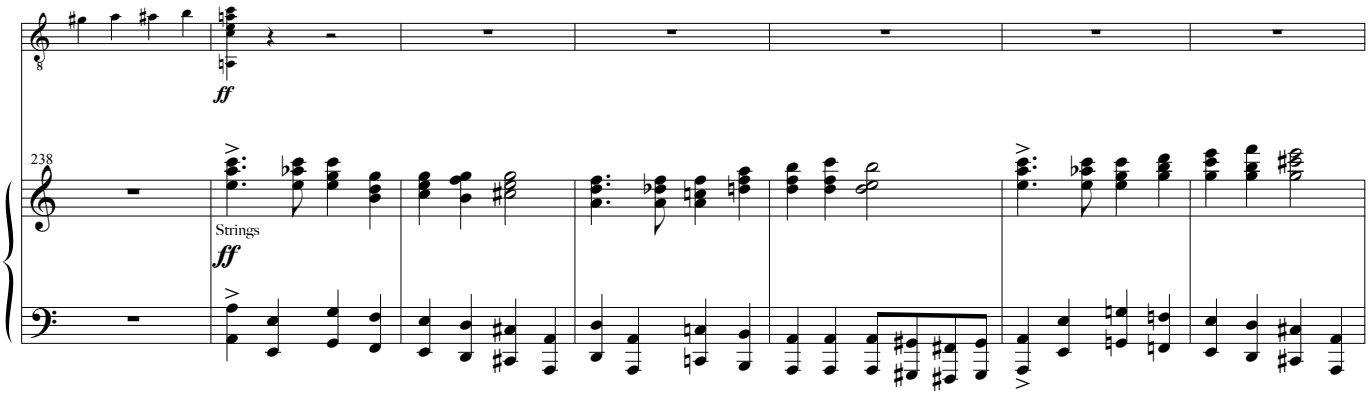

mf
f
ff
127
(♩ = ♩)
p, cresc.
ff
131
pp
ff
135
dim.
138


15
mf
cresc.
ff
dim.
141
145
mf
cresc.
ff
Strings
ff
149
155
16
mf
Winds
Strings
ff

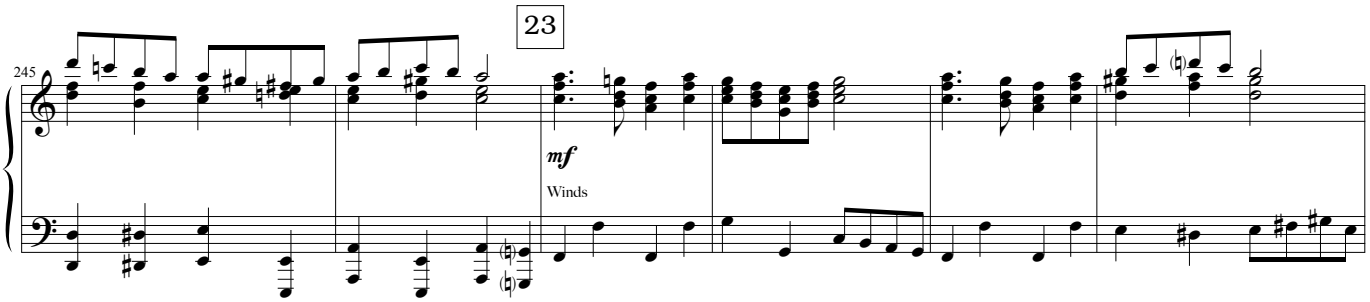

17
mf
161
mf, cresc.
ff
f
167
f
18
Tutti
174
mf
(Horn obbligato)
mf
f
mp
179
mf

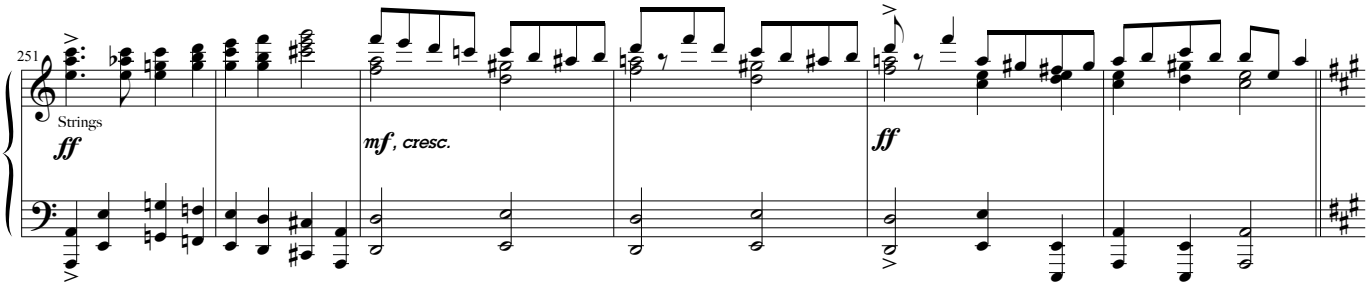

19
p
186 Flutes
p
Bongós
mf
p
193
mf
p
20
197
Pizz., Oboe
(Vn1 obbligato)
Celli soli
Bass pizz.
Pizz., Clarinet
204

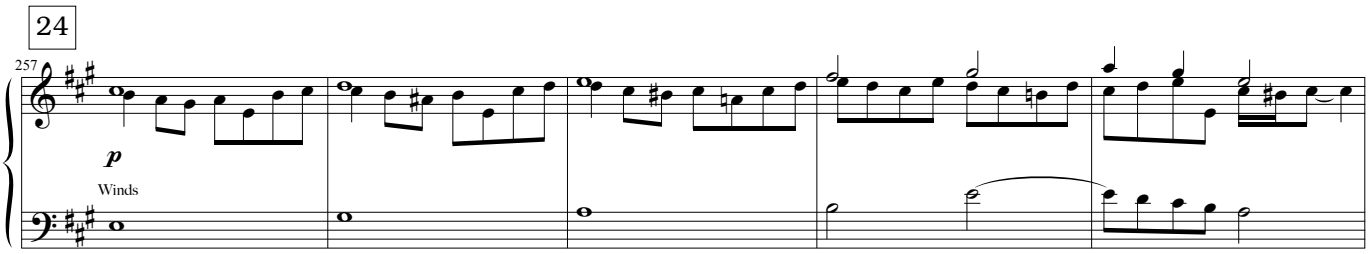

21
mf, dim.
pp
Clarinet solo
3
5
211
mf, dim.
pp
pp
mp, cresc.
f
217
mp, cresc.
f
mp
224
22
cresc. molto
231
Triangle
mp

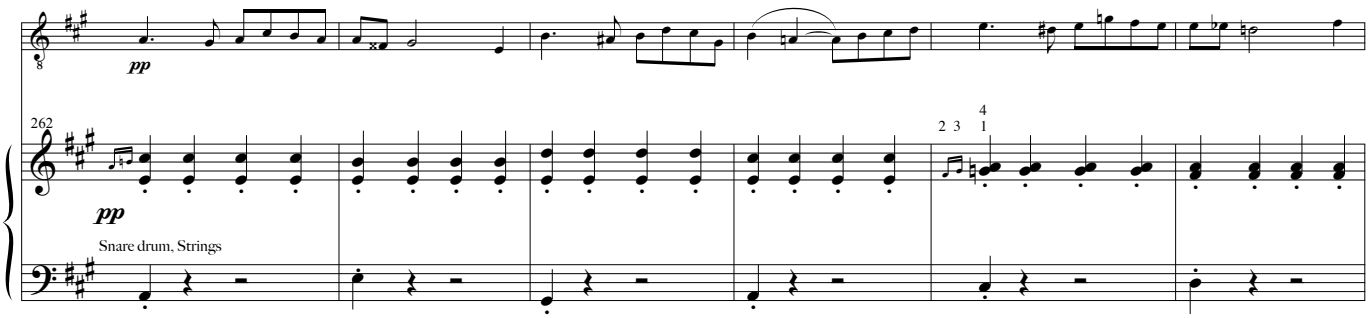

ff

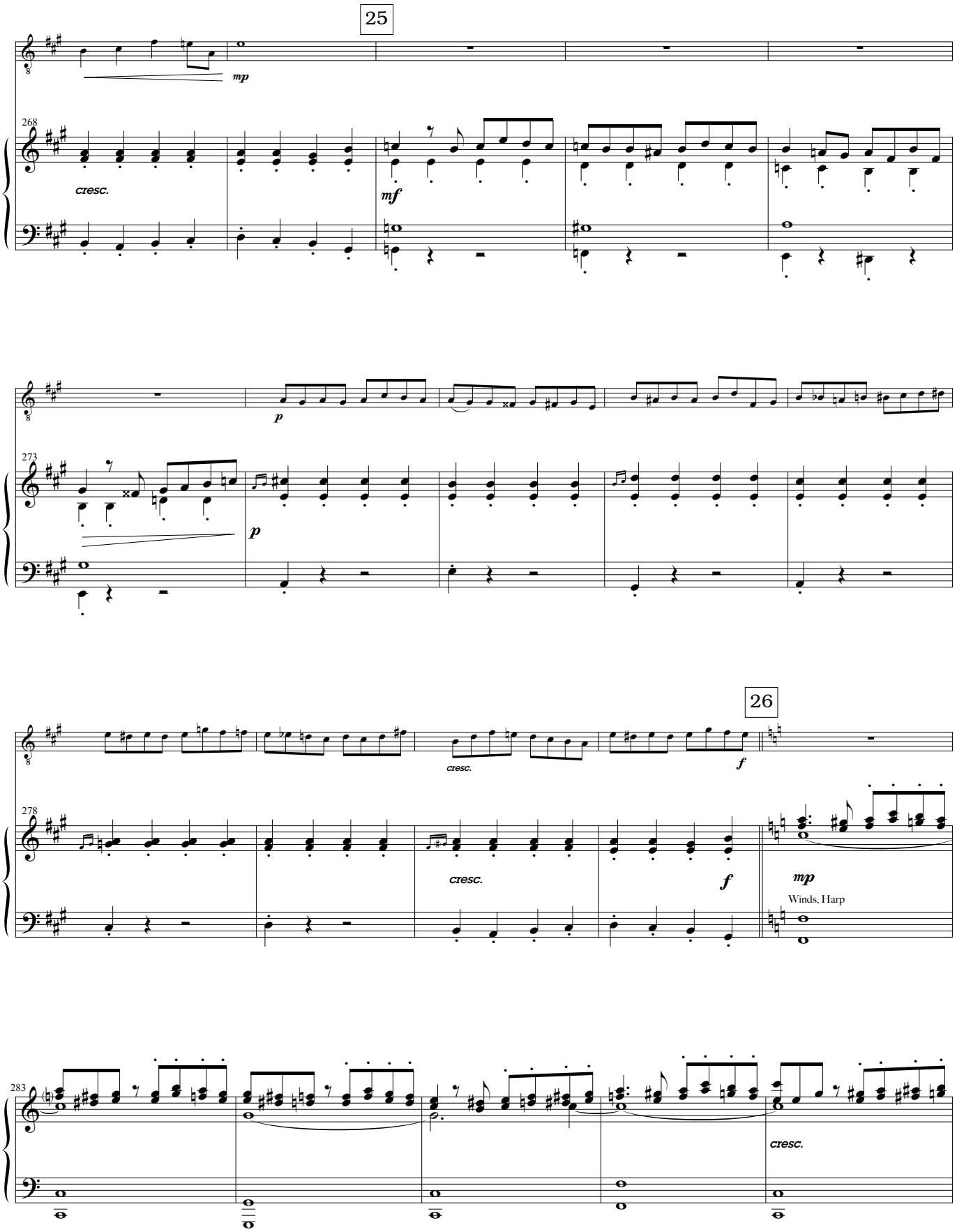
238
Strings
ff

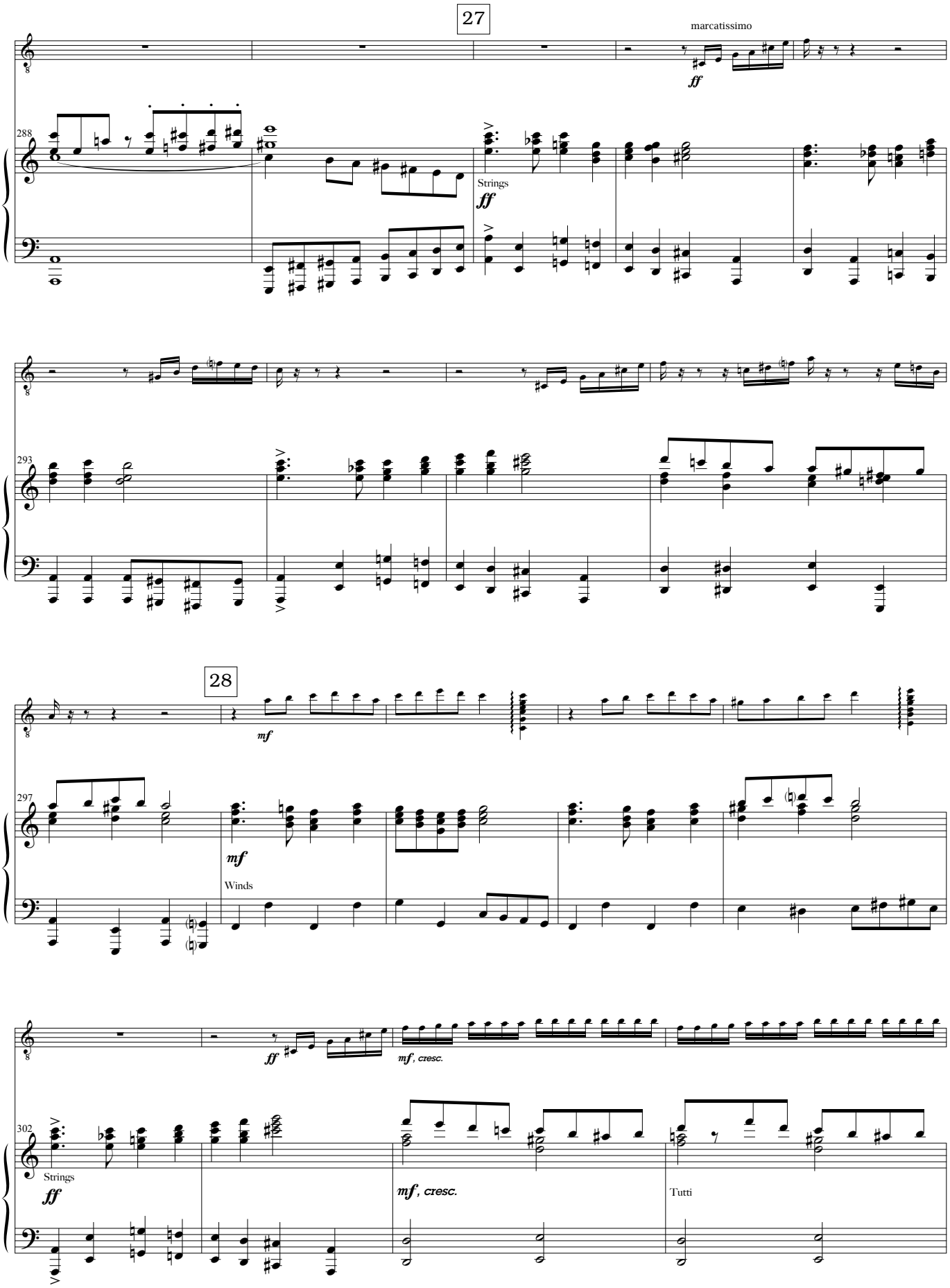

23
245
mf
Winds

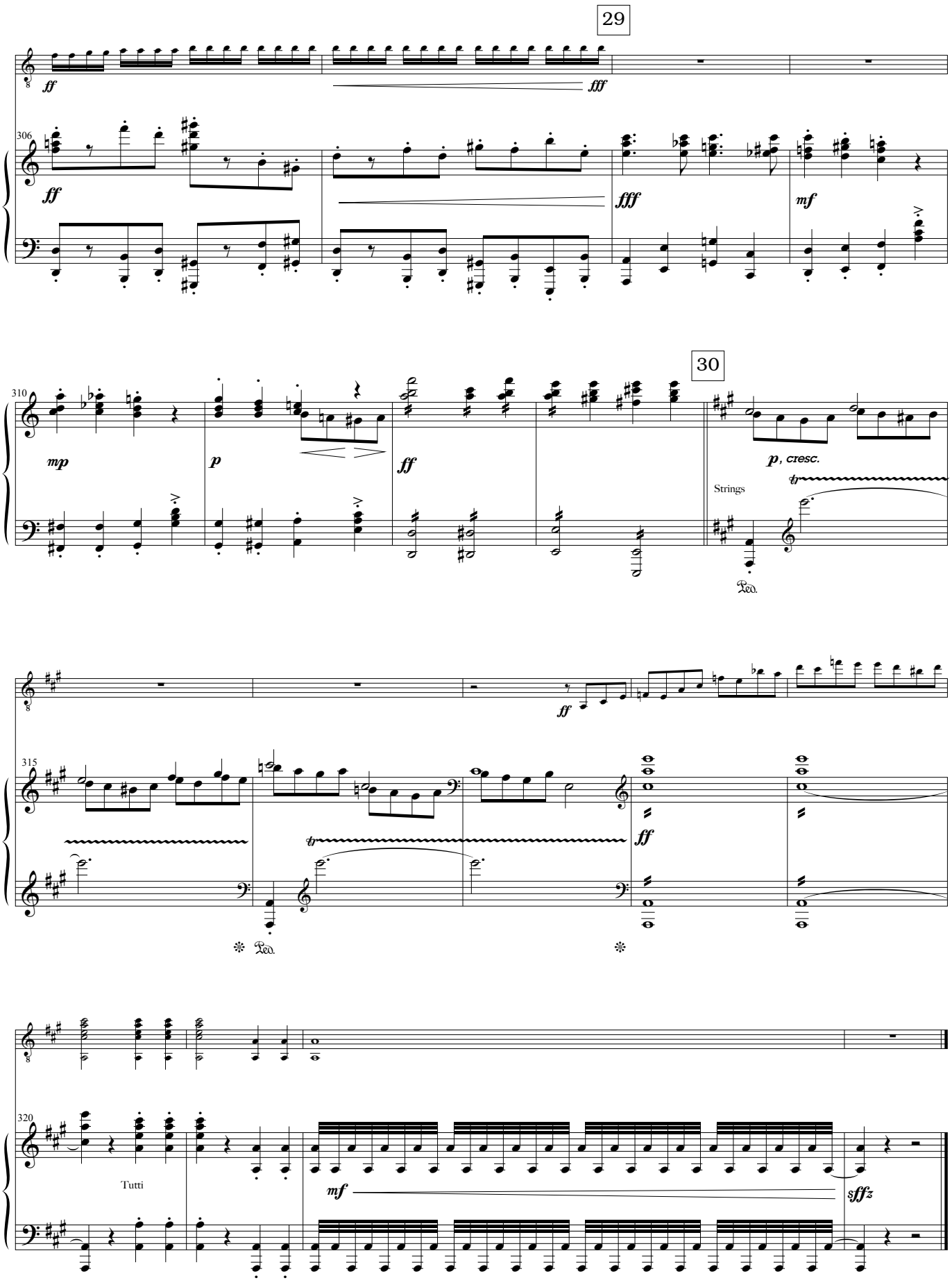

251
Strings
ff
mf, cresc.
ff


24
257
p
Winds


pp
262
pp
Snare drum, Strings


25
mp
268
cresc.
mf
p
273
p
26
cresc.
f
278
cresc.
f
mp
Winds, Harp
283
cresc.


27
marcatissimo
ff
288
Strings
ff
293
28
mf
297
mf
Winds
ff
mf, cresc.
302
Strings
ff
mf, cresc.
Tutti


29
306
ff
fff
ff
fff
mf
30
310
mp
p
ff
p, cresc.
Strings
tr
Ped.
315
ff
tr
ff
Ped.
320
Tutti
mf
sffz