

FULL SCORE

Young String Orchestra

Grade 2



CARL FISCHER

PERFORMANCE

SERIES

Japanese Hoedown

Larry Clark

YAS112

INSTRUMENTATION

Full Score	1
Violin I	8
Violin II	8
Violin III (Viola T.C.)	2
Viola	5
Cello	5
Bass	5
Piano	1

CARL FISCHER®

About the Composition

I thought it might be fun to see what it would be like if I wrote a piece with two diverse styles together. So, I ventured to write a piece that combines the American hoedown sensibilities with a Japanese flavored pentatonic melody. This piece is the result.

The work begins with fiddle-style accompaniment figures as the introduction. Notice the way the two eighth notes are marked with the second note of the two short, typical of this style. The main pentatonic tune follows with a pizzicato bass line, then repeats, but with more Japanese style pizzicato figures. The second theme is a bit more hoedown-like in structure and harmony and is presented in the cello with a return of the fiddle-style eighth notes. The main theme returns again, this time harmonized and with more plucking in the lower strings. After a return of the intro material and a long *ritardando* (which should slow down a lot) there is a fun opening for a solos section. An example solo is provided that can be used, or you can open this section up and repeat as many times as you want to give students the opportunity to try improvising. It's simple in the fact that a good solo can be played using only the five notes of the D pentatonic scale. Once you decide to move on from solos, the second theme returns which leads into the finale through the main theme. An *accelerando* propels the work to the coda using fragments of the melody and of the example solo as the material for a dramatic hoedown-style ending.

I hope this piece will be fun.

Japanese Hoedown

LARRY CLARK

Fast $\text{♩} = 84$ ($\text{♩} = 168$)

Violin I *arco* *mf*

Violin II *arco* *mf*

Viola *arco* *mf*

Cello *pizz. div.* *mf*

Bass *pizz.* *mf*

Piano *mf*

mp 1 2 3 4

Violin I *f*

Violin II *f*

Viola *f*

Cello *f*

Bass *f*

Piano *f*

5 6 7 8

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9

Vln. I *mf*

Vln. II

Vla.

Cello *mf*

Bass *mf*

Pno.

9 10 11 12 13

17 arco

Vln. I

Vln. II pizz. *mf*

Vla. pizz. *mf*

Cello

Bass

Pno. 17

14 15 16 17 18

For Promotional Use Only

I Vln.

II Vln.

Vla.

Cello

Bass

Pno.

19 20 21 22

25

I Vln.

II Vln.

Vla.

Cello

Bass

Pno.

23 24 25 26

mp arco

mp arco

mp arco

mf

mf

mp

I Vln.

II Vln.

Vla.

Cello

Bass

Pno.

27 28 29 30

I Vln.

II Vln.

Vla.

Cello

Bass

Pno.

31 32 33 34

35

Vln. I

Vln. II

Vla.

Cello

Bass

Pno.

35

36

37

38

39

40

41

42

YAS112F

43

rit.

dim.

dim.

dim.

dim.

dim.

dim.

rit.

dim.

43 44 45 46

47 48 49 50

f

f

f

f

f

f

51 A Tempo
Open for solos (example solo)

Vln. I *mf*
 Vln. II *mp* pizz.
 Vla. *mp* pizz.
 Cello *mp* pizz.
 Bass *mp* pizz.
 Pno. *mp*

51 52 53 54

Vln. I
 Vln. II
 Vla.
 Cello
 Bass
 Pno.

55 56 57 58

59

Vln. I

Vln. II

Vla.

Cello

Bass

Pno.

59

60

61

62

63

64

65

66

YAS112F

69

Vln. I

Vln. II

Vla.

Cello

Bass

Pno.

67 68 69 70

71 72 73 74

YAS112F

accel. to end

cresc.

cresc.

cresc.

cresc.

cresc.

accel. to end

cresc.

75 76 77 78

ff

ff

arco

ff

arco

ff

arco

ff

79 80 81 82

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