



# —Comin'— —Right— —Atcha—

## instrumentation:

Bb clarinet  
bassoon  
trumpet in C  
trombone  
piano  
drum kit  
(b.dr., s.dr., 4 tomtoms, crash, hi-hat,  
splash, ride, china, 2 cowbells)  
violin  
double bass

*The drumkit part may be taken as a guide if the player desires to include their own grooves etc.*

### Programme Notes

The initial source of inspiration for **Comin' Right Atcha** came from a conversation with the conductor of the Absolute Ensemble, Kristjan Jaarvi. He encouraged me to write a work that was inspired by the funk music of James Brown, and to an extent this has been reflected in some sections of the piece, particularly some of the smaller motives and overlapping layers of rhythmic material.

The majority of the material in this piece has been generated from two small motives. The spoken rhythm of the title, "Comin' Right Atcha" (and its variant, "I'm Comin' Right Atcha"), creates one of these, and this is heard earliest in the violin part after the opening hi-hat solo. The other motive is a short, three-pitch descending fragment. The rhythm of this fragment has also been derived from the speech-rhythm of another piece of text.

In this piece I have tried to give all members of the ensemble some sort of solo. This reflects the outstanding calibre of the performers for which I was writing - indeed, a characteristic of all the opportunities I have been fortunate enough to receive as Featured Composer in this year's Musica Viva season.

*Matthew Hindson, 2002*