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The University of Oklahoma, D.M.E., 1972
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THE UNIVERSITY OF OKLAHOMA
GRADUATE COLLEGE

SELECTED TWENTIETH CENTURY CLARINET SOLO LITERATURE:
A STUDY IN INTERPRETATION AND PERFORMANCE

A DISSERTATION
SUBMITTED TO THE GRADUATE FACULTY
in partial fulfillment of the requirements for the
degree of
DOCTOR OF MUSIC EDUCATION

BY
VANCE SHELBY JENNINGS

Norman, Oklahoma

1972

SELECTED TWENTIETH CENTURY CLARINET SOLO LITERATURE:
A STUDY IN INTERPRETATION AND PERFORMANCE

APPROVED BY

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DISSERTATION COMMITTEE

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Acknowledgment is made to each of the several publishers who generously allowed reproduction of portions of their copyrighted material: Boosey and Hawkes, Inc., and Aaron Copland, for the use of his Concerto for Clarinet and String Orchestra; Carl Fischer, Inc., for the use of the Concertante for Clarinet and Orchestra by Norman Dello Joio; Heugel et Companie, for the use of the Duo Concertante pour clarinette et piano by Darius Milhaud; Alphonse Leduc et Companie for the use of the Sonatine pour clarinette et piano by Bohuslav Martinu; Edward B. Marks Music Corporation for the use of the Three Songs for Clarinet and Piano by David

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SELECTED TWENTIETH CENTURY SOLO CLARINET LITERATURE:
A STUDY IN INTERPRETATION AND PERFORMANCE

CHAPTER I

INTRODUCTION

The selection and evaluation of twentieth century clarinet literature is a constant problem for the teacher, for which there is no simple solution. The fact that a piece has been written by a recognized composer is no guarantee of quality. Similarly, a solo piece written by a relatively unknown composer may turn out to be a significant contribution to the literature of a given instrument. Further, evaluation of contemporary literature is made difficult by the technical demands of the music itself. It is often discouraging to a teacher to attempt to prepare some of this music well enough to be able to make a discriminatory evaluation. This is especially true when no recordings of the music in question are available.

The disjunct melodic structures and contemporary rhythmic devices used by modern composers present technical and control problems for which many students as well as some

teachers are not properly prepared. This writer was told by the eminent saxophonist, Marcel Mule, that "the new music they write for me keeps getting more and more difficult to play." These technical and rhythmic problems need investigation, study, and recommendations for logical solutions.

The interpretation of new literature is another problem. Proper interpretation depends upon several factors. Among these is an understanding of the form of the music being considered. It is important that a teacher have this understanding before music is presented to a student for study. In regard to a knowledge of form and its effect upon performance, H. Murphy states:

Too often performing technique is the sole goal, and students are permitted to play concertos or sing arias without being aware of even the keys involved--to say nothing of harmonic and formal structure. Granted that even with adequate knowledge the private teacher cannot be expected to teach everything; but he should at least be assured, through inquiry, that the student has gained an understanding of musical structure elsewhere, and show him how it applies to performance.¹

The analysis of form in this study should save the performer much time in the preparation of the new works included herein.

Statement of the Problem

The problem of this study was to provide detailed interpretive suggestions for performing certain twentieth century composition for solo clarinet. The purpose is to

¹Howard A. Murphy, Teaching Musicianship (New York: Coleman-Ross Company, Inc., 1950), p. 162.

assist the applied music teacher to meet the challenges of contemporary literature.

The Need for the Study

The need for a study of this nature is shown by an examination of collections of recital programs published by various universities and programs contained in the NACWPI Bulletin (National Association of College Wind and Percussion Instructors). Twentieth century literature is largely neglected. In the writer's opinion, many students and teachers continue to concentrate on the same rather limited selection of eighteenth and nineteenth century clarinet literature.

The Scope of the Study

The music selected for this study represents a broad scope of compositional styles, which was graded according to difficulty. Because it is important to present some twentieth century literature to students for use during several years of their development, some medium-difficult material is included along with the music of virtuosic quality. Another factor which influenced selection was an estimate of the value of the composition as a contribution to the serious literature of the clarinet. In addition, it is hoped that inclusion in the study will lead to a wider use of these compositions.

Delimitations

The literature included was chosen from what is considered serious music for the clarinet. The works selected

are of sufficient difficulty to pose problems worthy of attention either from a technical, interpretive, or formal standpoint. Only music which has an accompaniment by orchestra or piano has been considered.

The formal analysis of the literature includes detailed aspects of the form, down to and including the phrase. A thoroughly detailed study of all melodic bases, rhythmic devices, and harmonic materials was not made. As far as these musical elements are concerned, the study is concerned primarily with passages of unusual interest or difficulty.

The Procedures of the Study

Selection of the Compositions

Works of some prominent composers have been included, as these particular compositions seem to be relatively unknown, not having achieved the recognition they deserve. A few works by gifted but less well-known composers have also been included, because their works are worthy of a wider circulation.

Interpretative, Technical, and Related Problems

The problems related to the interpretative and technical aspects of the literature are based primarily on the solo parts of the selected works. The following musical elements are discussed from the standpoint of the problems that may occur, then solutions are recommended.

1. Form

2. Tempo
3. Articulation
4. Dynamics and Phrasing
5. Fingering
6. Rhythmic and Ensemble Problems
7. Other Special Considerations
8. Difficulty

Form

Each composition is analyzed according to form. A diagram of the musical form is indicated by measure numbers. A formal analysis is marked on each of the clarinet scores provided at the end of the chapter. Traditional terms have been used whenever possible.

Tempo

While most twentieth century composers include metronomic markings in their works, the technical demands often necessitate slight compromises with regard to tempo. These compromises can be accomplished within certain limits. In some cases, fluctuations of tempi indicated by such terms as ritardando, meno mosso, accelerando, or a piacere, have been modified according to the opinion of the writer.

Articulation

The writer made every effort to clarify articulation markings. Although some modern composers indicate exact articulation, musical notation is still quite imperfect and

often results in an unintended articulation of the musical line. Different interpretations of the printed symbols were considered. In performance, the limitations of the player must be taken into consideration. The tempo of the music also tends to determine the style of articulation used. Often, a slight change in articulation can make the performance sound more alive. Where practicable, specific suggestions have been indicated in the score.

Dynamics and Phrasing

Even though the clarinet has considerable dynamic flexibility, it is limited to some extent. It is difficult to produce the fortissimo dynamic and still maintain a desirable tone quality. The dynamic markings in the clarinet scores included have been adjusted to reflect this limitation and yet maintain the necessary expressiveness of the musical line. Another problem which was considered is the correct placement of crescendo and diminuendo markings in imprinted scores because engravers frequently misplace them. In the scores supplied in the study, this type of notation has been carefully edited to insure accuracy.

The heart of expressive playing is the phrasing. The performer's effort to bring out the true expressiveness of the music culminates in it. The performer must meet this responsibility from the very limited resources of the printed notation. Therefore, in order to give the reader a better concept of phrasing, frequent additions to the printed score have been made.

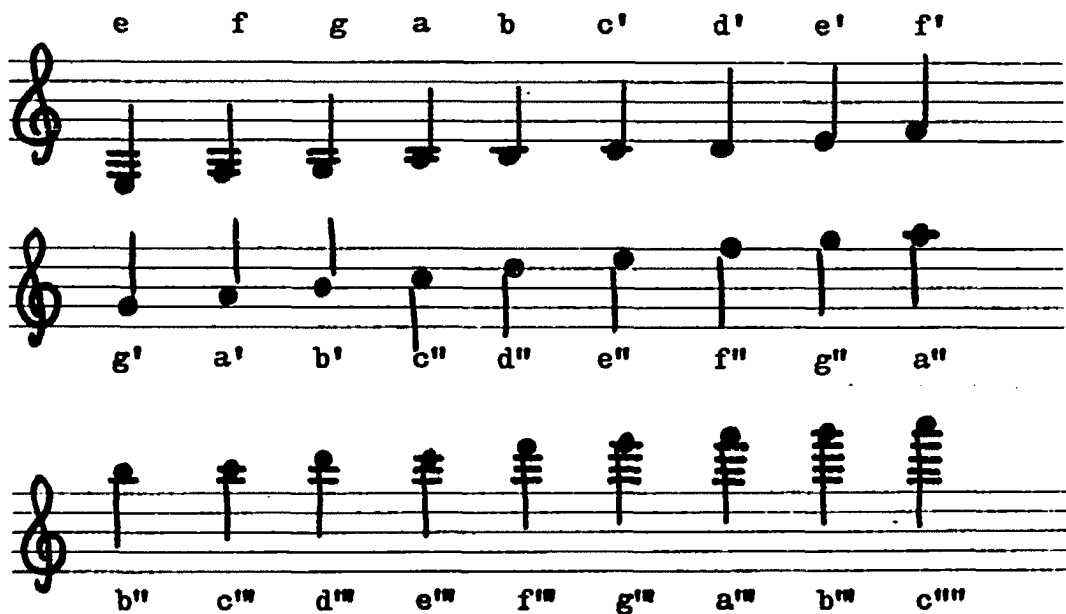
Fingering

It is clearly the duty of a teacher to recommend the best fingering to facilitate a passage. Fingering problems on the modern Boehm system clarinet are complicated by the fact that many choices of fingerings exist for some notes, but only one fingering for others. The writer has suggested fingerings for the more difficult passages in the compositions included. Additionally, and where practicable, alternate fingerings have been indicated.

For the purpose of clarity in indicating fingerings, the Gustave Langenus fingering chart was utilized (see Appendix A).

The traditional system of octave identification is used as illustrated in Example 1.

Ex. 1. Octave Identification of Notes.



The pitches referred to shall be as they are written for the clarinet in B-flat or A as the case may be.

Rhythmic and Ensemble Problems

Twentieth century literature generally includes many rhythmic and ensemble problems. Possible solutions to these problems are proposed in subsequent chapters.

Other Special Considerations

Unique problems are found in certain compositions. Wherever these problems occur, recommendations for solutions are included.

Difficulty

The difficulty of the compositions was rated according to the French system. In this system, compositions are rated as Easy 1, 2, 3; Medium 4, 5, 6; Difficult 7, 8, 9. Where these difficulty ratings are not available from the publisher, an estimate was made by the author based upon comparable compositions.

Appendix A

Appendix A consists of the illustrated portion of the Gustave Langenus Fingering Chart which was used in the text for the purpose of identifying fingerings.

Appendix B

Appendix B is a glossary of terms used in the text, which may need clarification.

Appendix C

Appendix C consists of an annotated list of thirty-five twentieth century clarinet solo compositions which have either orchestral or piano accompaniment. These were graded and are recommended for use by college and/or university clarinet teachers.

Related Literature

The writer's investigation of related literature pertaining to interpretation and performance techniques for the clarinet disclosed four doctoral dissertations. The first of these was completed at Columbia University in 1963 by Joseph Caringi. This study is entitled "The Clarinet Solos of the Paris Conservatory with a Performance Analysis of Selected Compositions." A history of the conservatory and six solos are included in the study. The composers of these selections are Arthur Coquard, Georges Marty, Jules Mouquet, Pierre Revel, Henri Tomasi, and Charles Widor. The Fantasie by Revel, published in 1952, and the concerto by Tomasi, published in 1953 are the most recent compositions included.

Caringi's performance analysis includes an outline of the form using measure numbers, and recommendations as to tempo, articulation, dynamics, some phrasing, fingering, and rhythmic problems. All of the difficulty ratings were supplied by the publisher. A copy of the printed clarinet score is included with each composition. No special editing or indications of form are included on the music. The appendix

contains a listing of the clarinet concours solos through 1962.

A study by Ralph Lee Mills, University of Southern California, 1965, is entitled "Technical and Fundamental Problems in the Performance of Clarinet Solo Literature." This study includes an historical review of the development of the clarinet, a survey of performance practices, and main concepts of selected schools and teachers. It attempts to arrive at an understanding of artistic principles involved in an approach to the clarinet as affected by present trends and to illustrate by example how the change in the style of music has changed clarinet playing. Finally, Mills offers general technical principles of clarinet playing. Musical examples were taken from the literature to illustrate specific problems, but no compositions were analysed in their entirety.

A study by George Townsend, completed at the University of Illinois in 1967, is entitled "A Stylistic and Performance Analysis of the Clarinet Music of Paul Hindemith." This dissertation includes a general stylistic analysis of this music plus a study of form, melody, rhythm, and texture. Townsend used Hindemith's method of harmonic analysis. Performance problems of range, articulation, dynamics, fingerings, and ensemble are discussed. The pieces included are the five solo and chamber works starting with the quintet which dates from 1923 and concluding with the octet written in 1957-58.

At the University of Iowa, a study entitled "Solos for Unaccompanied Woodwind Instruments" was conducted by Lyle C. Merriman. As stated in the title, the scope of this study is limited to those unique compositions which are for one instrument alone without any accompaniment. Chapter I lists eighteenth century solos for flute alone, and Chapter II includes flute and clarinet solos of the nineteenth century. Chapter III deals with solo literature for all woodwinds of the twentieth century. Only Chapter III includes information beyond the scope of an annotated list of works. Full theoretical analyses are not included, but space is devoted when necessary to the harmonic and contrapuntal aspects of the works. Similarly, the formal organization of a work is mentioned only when it has special interest or relevance.

There are a few articles from periodicals dealing with clarinet music from the twentieth century. Two of these from The Clarinet magazine are of the "master lesson" type. One of these by James Collis is entitled "Rabaud's 'Solo de Concours,'" and is an article on this 1901 Paris Conservatory concours solo. The other article is by Clark Brody and is entitled "The Debussy 'Rhapsodie.'" Another article on the Debussy "Rhapsodie" appeared in the April 1966 number of Woodwind World. Written by Lyle Merriman, this article is primarily historical in scope but also includes corrections for the printed score.

A magazine article appearing in the Fall, 1970 issue of the NACWPI Journal is entitled "Resonance and Alternate

Fingerings as Applied to the Concerto for Clarinet, Opus 57, by Carl Nielsen." This article, by Charles F. Martyn, illustrates nine special fingerings for use in the Nielsen Concerto.

The Twentieth Century Clarinetist by Allen Sigel³ is a short book, which discusses some of the aspects of modern clarinet playing. It consists primarily of etudes based upon problems encountered in twentieth century music, but it also contains some textual material and a fingering chart of auxiliary fingerings. None of the several books on clarinet playing uses illustrations from modern literature.

In his book, New Sound for Woodwind, Bruno Bartolozzi⁴ gives directions for the creation of multiple sounds on the four principal woodwinds and provides a fingering chart for some of these "chords." A composition for woodwind quartet utilizing these sounds is then presented. These techniques are not as yet called for in many other compositions.

³Allen Sigel, The Twentieth Century Clarinetist (New York: Franco Columbo, Inc., 1966), 49 pages.

⁴Bruno Bartolozzi, New Sound for Woodwind (London: Oxford University Press, 1967), 78 pages.

CHAPTER II

CONCERTO FOR CLARINET AND STRING ORCHESTRA

BY

AARON COPLAND

Aaron Copland was born in Brooklyn, New York in 1900. He was educated at Boy's High School in Brooklyn. His first composition teacher was Rubin Goldmark. In 1921 he went to Paris where he studied with Nadia Boulanger for three years. When he returned to the United States in 1924, he was awarded a Guggenheim Fellowship, enabling him to return to Europe for an additional two years.¹

The composer wrote two early chamber works which include clarinet. These were the song "As It Fell Upon A Day," for voice, flute, and clarinet dating from 1923, and the Sextet for clarinet, piano and string quartet, which was a reduced version of his Short Symphony written in 1937.²

¹Arthur Berger, Aaron Copland (New York: Oxford University Press, 1953), p. 17.

²Julia Smith, Aaron Copland (New York: E. P. Dutton and Co., Inc., 1955), p. 58.

From his earliest compositions Copland has been closely associated with jazz and popular music in concert version. It was highly logical that he received a commission from Benny Goodman to write a concerto for "The King of Swing."³

Due perhaps to the jazz style of the second movement, the Concerto has been neglected by many serious music students.⁴ Yet this very characteristic could stimulate the interest of students who are strongly attracted to the jazz idiom.

Copland's Concerto for Clarinet was written during 1947 and 1948. It was completed in October of 1948. In addition to the jazz elements in the cadenza and second movement, it also contains a popular Brazilian theme in the free rondo.⁵ The world premiere performance was in New York on November 6, 1950, with Benny Goodman as soloist with the N.B.C. Symphony conducted by Fritz Reiner.⁶

Form

The first movement, a three part song form, A,B,A', is slow, lyrical, and beautiful. The cadenza at the end of it serves as a link between the two movements and also introduces some material utilized later in the second movement.

³Ibid., p. 249.

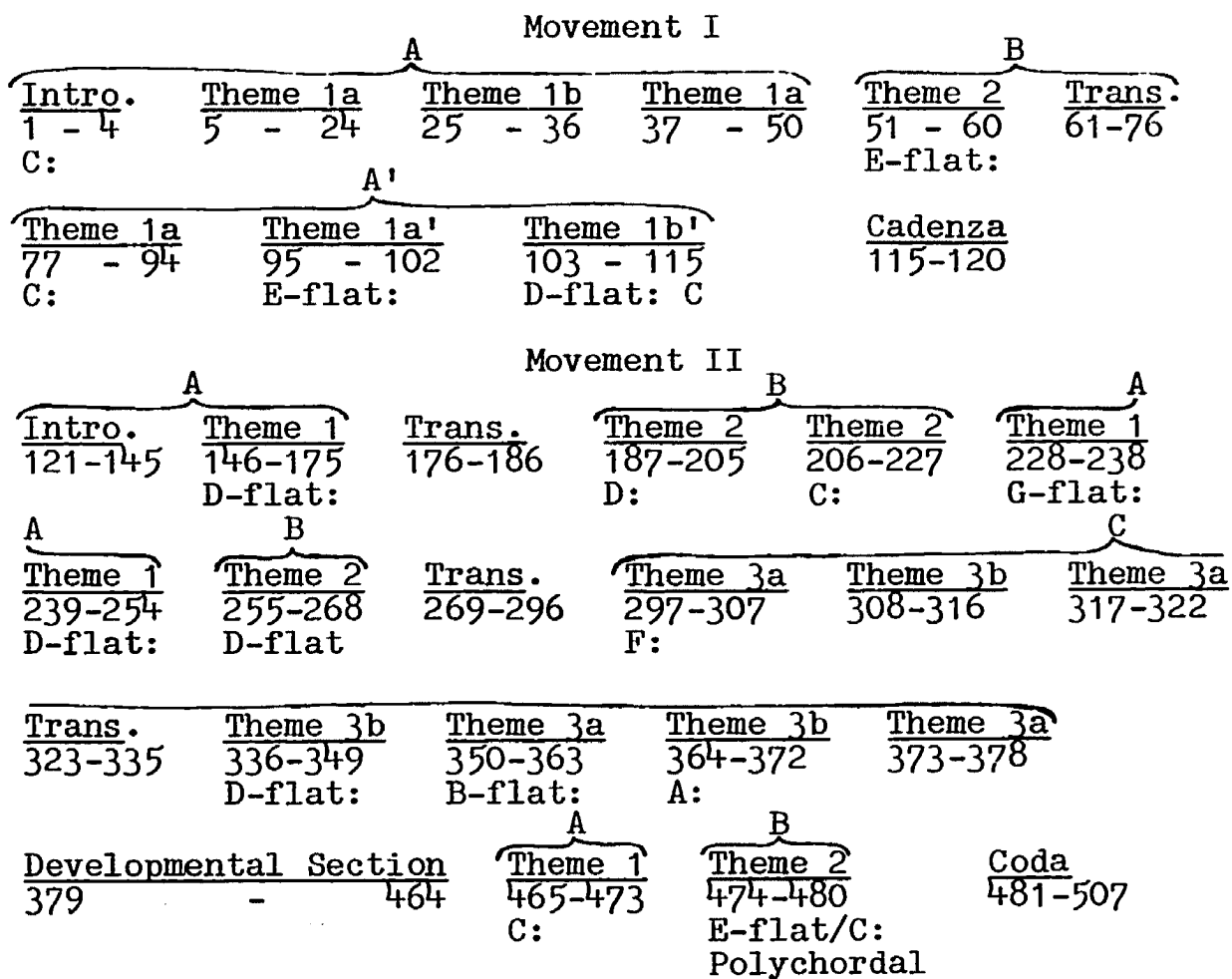
⁴Berger, op. cit., p. 82.

⁵Smith, op. cit., p. 251. See below, p. 17.

⁶Berger, op. cit., p. 105.

The second movement is an unconventional rondo. The form can be diagrammed as follows: A,B,A,B,C,A,B,coda, with a developmental section before the final return to A.

General Analysis



Detailed Analysis

Measures	Description
1 - 4	Introduction in ostinato style. Key of C.
5 - 21	Theme 1a in the clarinet, phrase 1.
19 - 25	Theme 1a in the orchestra (overlaps solo).
25 - 36	Theme 1b. The clarinet has the melodic line.

Measures	Description
37 - 50	Theme 1a. The theme is slightly varied. The phrase extension is modulatory beginning in measure 47.
51 - 60	Theme 2. Key of E-flat. The notes of this theme are similar to those of Theme 1, but the octaves are often changed, creating a more angular line.
61 - 76	Re-transitional passage moves from E-flat through G minor to C.
77 - 94	Theme 1a'. The clarinet plays a varied figure. The orchestra plays Theme 1a starting in measure 80. Extension of the phrase is modulatory toward E-flat (measures 91-94).
95 -102	Theme 1a' continues, varied in the clarinet and orch. Key of E-flat.
103-115	Theme 1b'. Key of D-flat, moves to C in measure 105.
116-120	Cadenza (actually 82 measures). ⁷ Continues on into the second movement without a break. The cadenza is not based on themes previously heard, but forecasts themes of the second movement. Strictly a virtuoso cadenza.
Movement II	
121-145	Orchestral introduction using theme from cadenza, measures 26-28.
146-149	Orchestral introduction to Theme 1 with octaves displaced. This technique was used earlier in the first movement to vary the relationship of the first to the second theme. Key of C.

⁷Because the measures in the cadenza were not numbered by the publisher, the author has supplied measure numbers. The measure after 115 is considered Cadenza measure 1 and the last measure of the cadenza, measure 82, is numbered by the publisher as measure 120.

Measures	Description
150-162	Theme 1 in the clarinet and orchestra, phrase 1.
163-175	Theme 1 principally in the clarinet, phrase 2, extended.
176-186	Transition, clarinet and orchestra. Theme from cadenza, measures 26-28; also used in the introduction to this movement.
187-194	Theme 2. Key of D. The theme is in the clarinet. Imitative accompaniment in the orchestra is based on measure 29 of the cadenza.
195-205	Theme 2. Keys of D-minor and E major. Orchestral interlude.
206-222	Theme 2. Key of C. The theme is in the clarinet, with antiphonal treatment.
223-238	Theme 1. Key of A, then G-flat in the orchestra.
239-254	Theme 1. Key of D-flat. The theme is in the clarinet. Phrase is extended by sequence.
255-268	Theme 2. Key of D-flat. The clarinet has the theme. Rhythmic displacement is used.
269-296	Transition to Theme 3a. Largely a development of a syncopated rhythmic figure possibly based on cadenza measures 10-11.
297-308	Theme 3 (3a). Key of F. The first part of the theme, or 3a, is taken from the cadenza, measures 62-63.
308-316	Theme 3 (3b). The second part of the theme, or 3b, is a Brazilian popular theme. ⁸ It is used here antiphonally between the clarinet and orchestra.

⁸Julia Smith cites Copland's South American travels for the U.S. State Department in 1941 and again in 1947 as a "good will ambassador." Part of the Clarinet Concerto was

Measures	Description
317-322	Theme 3a. The phrase is shortened and varied.
323-336	Transition for orchestra.
337-349	Theme 3b. Key of D-flat. The clarinet is in dialogue with the orchestra.
350-355	Theme 3a. Key of B-flat. The theme is in the orchestra.
356-363	Theme 3a. Key of E-flat.
364-372	Theme 3b. The clarinet theme is answered in the orchestra.
373-378	Theme 3a, shortened.
379-464	Developmental section.
465-473	Theme 1. Key of C. The theme is in the clarinet.
474-480	Theme 2. Polychordal section. Keys of E-flat and C.
481-507	Coda.

Tempo

In the first movement only two tempi are used by the composer. These are "Slowly and expressively" ($\text{♩} = \text{circa } 69$), and "Somewhat faster" ($\text{♩} = 76$).

The opening tempo, "Slowly and expressively," should reflect a mood of tranquility. The tempo indicated allows for this. In this section, the tendency of the player is to play too slowly. Care should be taken to maintain the

written while the composer was in Rio de Janero, Brazil in 1947. As Miss Smith says, "It is not surprising to find a Brazilian popular theme present in the rather free rondo." (Smith, op. cit., pp. 251-252).

indicated tempo exactly and without rubato. At measure 51, the tempo is indicated by the marking "Somewhat faster" ($\text{♩} = 76$). In order to give proper interpretation to the movement, this faster tempo marking must be strictly observed. Because the only moving part at the beginning of the new tempo is in the accompaniment, it is the accompanist's responsibility to set it properly. The faster section continues until measure 77, where the opening tempo returns. At measure 95, the movement once again moves forward at $\text{♩} = 76$, but for only seven measures. Tempo I then continues to the end of the movement, which is the fermata in measure 115.

Other than "freely," no tempo marking is given for the opening of the cadenza. Since it is not indicated otherwise, it can be assumed that the cadenza commences with the tempo of the first movement. In measure 9 of the cadenza, a marking of "Somewhat faster" is found, followed by an accelerando in measure 11. In measure 12, "Twice as fast (lively)" is indicated. Interpreting this as "twice as fast as Tempo I of the first movement," the metronomic setting would be $\text{♩} = 69$. Several indications are given as aids to determine the varying tempi of the cadenza. Examples of these aids are "hold back" and "more deliberate" in measure 19, and "Slower" in measure 23.

Since measures 26-29 contain portions of thematic material used in the second movement, an interesting and

effective tempo here is ♩ = 126, which is the tempo indicated at the beginning of the second movement. This is followed by "somewhat slower" in measure 28 (♩ = circa 96) and increases to "gradually faster" in measure 30. To this writer, the a tempo (lively) in measure 36 of the cadenza refers to "Twice as fast (lively)" found in measure 12. This tempo, ♩ = 69, is too slow to suggest an ideal swing or "fast-four" tempo typical of the jazz of the period in which the composition was written. This writer has found the tempo of ♩ = 116 to be more effective. This tempo should be followed into measure 62. At this point, a tempo of ♩ = 96 becomes a more effective means of conveying the given marking of "incisive." This tempo should then be carried into measure 79, at which point the concluding run of the cadenza is marked "ad. lib.," and should be played slowly at the beginning with a gradual accelerando throughout.

The opening tempo of the last movement is marked "Rather fast" (♩ = 120-126). To this writer, the faster tempo is the more desirable one, as it gives additional vigor and excitement to the introductory section of the movement. At "Perky," measure 150, the ♩ = 120 is a good tempo. This results in the tempo of a "bounce," which, when combined with the indicated staccatissimo, is ideally suited for this idiom.

At measure 269, the indication is "trifle faster"

(♩ = 132). This tempo serves not only to lend excitement to this heavily chorded but somewhat static section, but also sets the tempo for the section commencing at measure 297 marked "With humor, relaxed" (♩ = 132). This tempo is what can be called "medium swing." The pace quickens at measure 309, with the Brazilian melody. This quickened tempo would be described in jazz terms as "up-tempo." At measure 317, the tempo returns to ♩ = 132. It again returns to ♩ = 144 at measure 337, after the poco accelerando. This faster tempo continues until the theme first presented in measure 297 returns in measure 373. The tempo then remains ♩ = 132 until "Tempo I" at measure 481 (♩ = 120), which refers back to the tempo established at the beginning of the movement. This tempo continues for only nine measures to the final coda section which is marked "With emphasis (♩ = 108)," and is carried out, in a slightly broadened fashion, to the conclusion.

Articulation


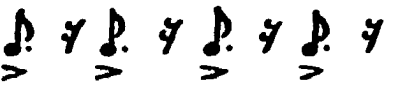

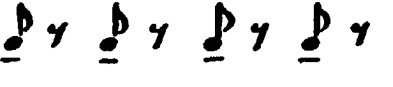


The first movement offers no real problems of articulation. It is quite straightforward and legato.

The cadenza presents the first articulation problem of any consequence. In measure 9 of the cadenza, the notes are marked with tenuto markings. The effect desired here is a combination of notes played in a partially staccato

--- fashion plus a slight accent.⁹ Actually, this "non-staccato" marking is close to that style of tonguing commonly used by most jazz players, who rarely, if ever, use staccato tonguing. This style of tonguing is called for in several places in the cadenza, and again in the second movement. In measure 62 of the cadenza, however, the staccato markings plus the use of the word "incisive" indicate that the notes should be played staccatissimo.

The first articulation style indicated for the clarinet in the second movement is staccatissimo at measure 150 "perky." This articulation is reflective of a part of the cadenza (measures 62-69). The unmarked notes found in measures 159-162, and 169-175 should be played in the tenuto fashion used early in the cadenza. The tenuto style returns in measure 213, and should also be used on unmarked notes in measures 443-466 and 481-496.

⁹Some of the prevalent confusion concerning different articulation markings is clarified by Gardner Read in his book Music Notation 2d ed. (Boston: Allyn and Bacon, Inc., 1969). In Example 15-22, Table of Accents Without Slurs, located on page 270, he gives the following examples:

Written	Played
	
	
	

Dynamics and Phrasing

Owing to the strong jazz element in the cadenza and second movement of this composition, it is felt by this writer that the use of the fortissimo dynamic can be truly utilized. Even so, the player is cautioned to make every effort not to distort the tone quality in using this dynamic.

The composer depends a great deal upon the musician-ship of the performer for the nuances needed for good phrasing, creating a need for some editing and amplification of crescendo and decrescendo markings. In adding these marks to the first movement, it should be borne in mind that they are, for the most part, the type of crescendi and diminuendi necessary to add a sense of definition and direction to the phrase, and are not meant to accomplish large changes in dynamics, except where such markings coordinate with the composer's indications. Those larger changes in dynamics shall be left to the printed markings. Some recommendations are suggested below. The performer may find some, but not all of these suggestions desirable. Their use may be commensurate with the taste of the individual.

Measures	Description
4 - 8	<u>Crescendo</u> , within the <u>piano</u> level, to the downbeat of measure 8.
8	<u>Diminuendo</u> through the second beat of measure 8.

Measures	Description
8 - 9	<u>Crescendo</u> from the third beat of measure 8 to the downbeat of measure 9.
9 - 10	<u>Diminuendo</u> from the downbeat of measure 9 through the second beat of measure 10.
10 - 13	<u>Crescendo</u> from the third beat of measure 10 to the downbeat of measure 13.
13 - 14	<u>Diminuendo</u> from the downbeat of measure 13 through the downbeat of measure 14.
14 - 15	<u>Crescendo</u> through the second beat of measure 15.
15 - 16	<u>Diminuendo</u> from the third beat of measure 15 through the downbeat of measure 16.
16 - 20	<u>Crescendo</u> from the second beat of measure 16 arriving at <u>mezzo piano</u> on the downbeat of measure 20.
20 - 21	<u>Diminuendo</u> from the down beat of measure 20 through measure 21.
24 - 27	<u>Crescendo</u> within the <u>mezzo forte</u> level to the downbeat of measure 27.
27	<u>Diminuendo</u> for the first 1 1/2 beats.
27 - 29	<u>Crescendo</u> from the second half of the second beat of measure 27 to the downbeat of measure 29.
29	<u>Diminuendo</u> for the first 1 1/2 beats.
29 - 31	<u>Crescendo</u> from the second half of the second beat of measure 29 to the downbeat of measure 31.
31 - 32	<u>Diminuendo</u> from the downbeat of measure 31 through the downbeat of measure 32.
32 - 34	<u>Crescendo</u> from the second beat of measure 32 through the downbeat of measure 34.

Measures	Description
34 - 35	<u>Diminuendo</u> from the second beat of measure 34 through measure 35.
36 - 40	<u>Crescendo</u> from the beginning of measure 36 to the downbeat of measure 40.
40	<u>Diminuendo</u> for the first two beats of measure 40.
40 - 41	<u>Crescendo</u> from the third beat of measure 40 to the third beat of measure 41.
41 - 42	<u>Diminuendo</u> from the third beat of measure 41 through the downbeat of measure 42.
42 - 46	<u>Crescendo</u> from the second beat of measure 42 to the first beat of measure 46.
46 - 47	<u>Diminuendo</u> from the first beat of measure 46 through the second beat of measure 47.
47 - 52	<u>Crescendo</u> from <u>piano</u> on the third beat of measure 47 to <u>forte</u> on the first beat of measure 51, then <u>diminuendo</u> slightly through the downbeat of measure 52.
52 - 53	<u>Crescendo</u> within the <u>forte</u> level from the second beat of measure 52 to the downbeat of measure 53.
53 - 54	<u>Diminuendo</u> from <u>forte</u> on the second beat of measure 53 to <u>mezzo forte</u> at the end of the first beat of measure 54.
54 - 56	<u>Crescendo</u> from <u>mezzo forte</u> on the second beat of measure 54 to <u>forte</u> on the downbeat of measure 55, then <u>diminuendo</u> to <u>piano</u> by the end of the downbeat of measure 56.
56 - 57	<u>Crescendo</u> from <u>piano</u> on the second beat of measure 56 to <u>mezzo piano</u> on the downbeat of measure 57.
57 - 59	<u>Diminuendo</u> from <u>mezzo piano</u> on the second beat of measure 57 to <u>piano</u> in measure 59.

Measures	Description
65 - 67	<u>Crescendo</u> , within the <u>mezzo forte</u> level, from the fourth beat of measure 65 to the first beat of measure 67.
67	<u>Diminuendo</u> for the first two beats.
67 - 70	<u>Crescendo</u> from <u>mezzo forte</u> on the third beat of measure 67 to <u>forte</u> on the downbeat of measure 70.
70	<u>Diminuendo</u> for the first two beats of measure 70 to <u>mezzo forte</u> .
70 - 71	<u>Crescendo</u> , within the <u>mezzo forte</u> level, from the third beat of measure 70 to the third beat of measure 71.
71 - 72	<u>Diminuendo</u> from the third beat of measure 71 through measure 72.
74 - 75	<u>Crescendo</u> , within the <u>forte</u> level, from the fourth beat of measure 74 to the third beat of measure 75.
75 - 76	<u>Diminuendo</u> from the third beat of measure 75 to <u>mezzo piano</u> at the end of the second beat of measure 76.
76 - 79	<u>Crescendo</u> from <u>mezzo piano</u> on the third beat of measure 76 to <u>mezzo forte</u> on the downbeat of measure 79.
79 - 81	<u>Diminuendo</u> from the downbeat of measure 79 to <u>mezzo piano</u> on the downbeat of measure 81.
81 - 82	<u>Crescendo</u> , at the <u>mezzo piano</u> level, from the second beat of measure 81 to the downbeat of measure 82.
82	<u>Diminuendo</u> through the third beat of measure 82.
83 - 85	<u>Crescendo</u> from the downbeat of measure 83 to the downbeat of measure 85.
85 - 86	<u>Diminuendo</u> from the first beat of measure 85 through the second beat of measure 86.

Measures	Description
86 - 89	<u>Crescendo</u> from <u>mezzo piano</u> on the third beat of measure 86 to <u>mezzo forte</u> on the third beat of measure 89.
90 - 91	<u>Diminuendo</u> from <u>mezzo forte</u> on the first beat of measure 90 to <u>mezzo piano</u> by the end of the second beat of measure 91.
91 - 95	<u>Crescendo</u> from <u>mezzo piano</u> on the third beat of measure 91 to <u>forte</u> on the downbeat of measure 95.
95 - 96	<u>Diminuendo</u> slightly from the downbeat of measure 95 through the downbeat of measure 96.
96 - 98	<u>Crescendo</u> slightly from the second beat of measure 96 to the downbeat of measure 98.
98	<u>Diminuendo</u> from the downbeat of measure 98 through the second beat of measure 98.
98 - 99	<u>Crescendo</u> from the third beat of measure 98 to the third beat of measure 99.
99 -100	<u>Diminuendo</u> from the third beat of measure 99 through the second beat of measure 100, then continue as printed.
102-103	<u>Crescendo</u> slightly on the third beat of measure 102 to the downbeat of measure 103.
103	<u>Diminuendo</u> slightly on the first 1 1/2 beats of measure 103.
103-105	<u>Crescendo</u> from <u>piano</u> on the second half of the second beat of measure 103 to <u>mezzo piano</u> on the downbeat of measure 105.
105	<u>Diminuendo</u> from the downbeat of measure 105 through the first half of the second beat of measure 105.

Measures	Description
105-106	<u>Crescendo</u> from the last half of the second beat of measure 105 to the downbeat of measure 106, followed by a slight <u>diminuendo</u> through the first half of the second beat of measure 106.
106-107	<u>Crescendo</u> from the last half of the second beat of measure 106 to the downbeat of measure 107, followed by a slight <u>diminuendo</u> through the first half of the second beat of measure 107.
107-109	<u>Crescendo</u> from the last half of measure 107 to the third beat of measure 109.
109-110	<u>Diminuendo</u> from the third beat of measure 109 through the second beat of measure 110.
110-111	<u>Crescendo</u> from the third beat of measure 110 through the third beat of measure 111.
111-112	<u>Diminuendo</u> from the third beat of measure 111 through the second beat of measure 112.
112-113	<u>Crescendo</u> from the third beat of measure 112 to the third beat of measure 113.
113-115	<u>Diminuendo</u> from the third beat of measure 113 through the second beat of measure 115.

The phrase commencing in measure 47 is somewhat unusual. The first part, starting with the b[♭]-flat, makes a crescendo to the e¹ on the downbeat of measure 51, and then diminishes slightly in order to allow a small crescendo into the downbeat of measure 53. The unusual feature of this phrase is that the crescendo occurs as the line moves downward from the f¹ in measure 54 to the e¹ on the downbeat

of measure 55. Other instances of crescendi in downward moving phrases in the first movement are found in measures 83-85, 88-89, and 103-105.

In order to interpret the cadenza better, the following marks may be added to the score:

Measures (of cadenza)	Description
2 - 3	<u>Crescendo</u> from the last half of measure 2 through the first half of the third beat of measure 3.
3 - 4	<u>Diminuendo</u> from the last half of the third beat of measure 3 through the second beat of measure 4.
4	Breath mark after the <u>fermata</u> .
4 - 6	<u>Crescendo</u> , at the <u>mezzo piano</u> level, from the last half of measure 4 through the downbeat of measure 6.
6 - 7	<u>Diminuendo</u> from the second beat of measure 6 to the third beat of measure 7.
7	Breath mark on the rest.
7 - 8	<u>Crescendo</u> from the last half of the third beat of measure 7 to the downbeat of measure 8.
8	<u>Diminuendo</u> from the downbeat of measure 8 through the first half of the fourth beat of measure 8.
8 - 9	<u>Crescendo</u> , at the <u>mezzo forte</u> level, from the last half of the fourth beat of measure 8 to the downbeat of measure 9.
9	<u>Diminuendo</u> from the first beat of measure 9 through the first half of the third beat of measure 9. Breath mark on the rest.

Measures	Description
9 - 10	<u>Crescendo</u> from the last half of the third beat of measure 9 to the downbeat of measure 10.
10	<u>Diminuendo</u> for the entire measure.
12	<u>Crescendo</u> for the first half of measure 12. <u>Diminuendo</u> for the last half of measure 12.
14	<u>Crescendo</u> from the beginning of measure 14 to the last half of the fourth beat of measure 14.
14 - 15	<u>Diminuendo</u> from the last half of the fourth beat of measure 14 through the first half of the first beat of measure 15.
15	<u>Crescendo</u> from the last half of the first beat of measure 15 to the last half of the fourth beat of measure 15.
15 - 16	<u>Diminuendo</u> from the last half of the fourth beat of measure 15 through the first half of the first beat of measure 16.
17	<u>Fermata</u> on the fourth beat, followed by a breath.
18	<u>Crescendo</u> , at the <u>forte</u> level, for the entire measure.
19	<u>Diminuendo</u> from the second beat of measure 19 through the first half of the third beat of measure 19.
19 - 20	<u>Crescendo</u> from the last half of the third beat of measure 19 through the first half of the second beat of measure 20. <u>Fermata</u> on the downbeat of measure 20.
21	<u>Crescendo</u> from the beginning of measure 21 to the third beat of measure 21. <u>Fermata</u> on the second beat (half-note).

Measures	Description
23 - 24	<u>Crescendo</u> from the last half of the third beat of measure 23 to the third beat of measure 24.
24	<u>Fermata</u> on the second beat.
25 - 26	<u>Crescendo</u> from <u>piano</u> on the last half of the third beat of measure 25 to <u>mezzo piano</u> on the <u>fermata</u> of measure 26.
26	<u>Diminuendo</u> on the <u>fermata</u> of measure 26.
26 - 27	<u>Crescendo</u> , at the <u>mezzo piano</u> level, from the last half of the third beat of measure 26 to the downbeat of measure 27.
27	<u>Diminuendo</u> from the downbeat of measure 27 through the first half of the third beat of measure 27.
27 - 28	<u>Crescendo</u> from the last half of the third beat of measure 27 to the downbeat of measure 28.
28	<u>Diminuendo</u> from the downbeat of measure 28 through the first half of the third beat of measure 28.
28 - 29	<u>Crescendo</u> , at the <u>mezzo forte</u> level, from the last half of the third beat of measure 28 to the downbeat of measure 29.
29	<u>Diminuendo</u> from the downbeat of measure 29 through the first half of the third beat of measure 29. Breath mark after the tied <u>e</u> "-flat.
29 - 30	<u>Crescendo</u> from the last half of the third beat of measure 29 to the downbeat of measure 30.
30	<u>Diminuendo</u> from the downbeat of measure 30 to the third beat of measure 30.
30 - 31	<u>Crescendo</u> from the last half of the third beat of measure 30 to the downbeat of measure 31.

Measures	Description
31	<u>Diminuendo</u> from the downbeat of measure 31 through the first half of the third beat of measure 31. Breath mark after the tied <u>g</u> ".
31 - 32	<u>Crescendo</u> from the last half of the third beat of measure 31 to the first beat of measure 32.
32	<u>Diminuendo</u> from the downbeat of measure 32 through the first half of the third beat of measure 32. <u>Fermata</u> on the tied <u>d</u> ".
32 - 33	<u>Crescendo</u> from the last half of the third beat of measure 32 to the downbeat of measure 33.
33 - 34	<u>Diminuendo</u> throughout measure 33 to the downbeat of measure 34.
34	Breath mark after the first eighth-note. Accent on the <u>a</u> "-flat. <u>Crescendo</u> from the second half of the first beat of measure 34 to <u>forte</u> on the downbeat of measure 36.
36	Accent on the <u>e</u> ".
44	<u>Fermata</u> on the <u>d</u> " of the downbeat. Accent on the <u>d</u> " of the second beat.
45	Accent on the <u>b</u> "-flat of the second beat.
46	Accent on the <u>d</u> " of the second beat.
52	<u>Fermata</u> on the <u>c</u> ' of the downbeat. Accent on the <u>d</u> of the second beat.
53	<u>Crescendo</u> from the last half of the first beat of measure 53 to the third beat, then <u>diminuendo</u> to the last half of the fourth beat of measure 53. Accent on the <u>d</u> of the second beat.
54	<u>Crescendo</u> from the last half of the first beat of measure 54 to the third beat, then <u>diminuendo</u> to the last half of the fourth beat of measure 54. Accent on the <u>b</u> of the second beat.

Measures	Description
55	<u>Crescendo</u> from the last half of the first beat of measure 55 to the third beat, then <u>diminuendo</u> to the last half of the fourth beat of measure 55. Accent on the <u>b</u> of the second beat.
56	<u>Crescendo</u> from the last half of the first beat of measure 56 to the third beat, then <u>diminuendo</u> to the last half of the fourth beat of measure 56. Accent on the <u>b</u> of the second beat.
57	Accent on the <u>b</u> (quarter-note) of the second beat. <u>Fermata</u> on the last <u>b</u> of the measure.
58	Accent on the <u>a''</u> of the third beat.
59	Accent on the <u>c'</u> -sharp of the third beat.
62	<u>Fermata</u> on the <u>c'''</u> (half-note).
63	Accent on the downbeat.
71	<u>Fermata</u> on the tied <u>f</u> .
73	<u>Fermata</u> on the downbeat (quarter-note).
74	<u>Fermata</u> on the <u>f'''</u> (quarter-note).
74 - 79	<u>Crescendo sempre</u> from the fourth beat of measure 74 to the downbeat of measure 79.

Additional marks which should be provided for the second movement are as follows:

Measures	Description
150	Accent on the <u>d'''</u> .
155-156	<u>Crescendo</u> , at the <u>forte</u> level, to the downbeat of measure 156. Accent on the <u>d'''</u> in both measures.
159	Accent on the second <u>e'''</u> of the measure.
160	Accent on the second <u>g''</u> of the measure.

Measures	Description
161	Accent on the <u>a</u> ".
162	Accent on the <u>a</u> ".
163	Accent on the <u>d</u> '".
166	Accent on the first <u>d</u> '" of the measure.
170	Accent on the downbeat <u>e</u> '".
171	Accent on the downbeat <u>c</u> '" and the second <u>b</u> " of the measure.
172	Accent on the <u>a</u> ".
173	Accent on the <u>a</u> ".
174	Accent on the <u>b</u> ".
175	Accent on the <u>e</u> '".
179-181	<u>Crescendo</u> to the downbeat of measure 181.
181-183	<u>Crescendo</u> to the downbeat of measure 183.
183-185	<u>Crescendo</u> to the downbeat of measure 185.
187	<u>Crescendo</u> starting on <u>e</u> to the <u>e</u> ' on the fourth beat of measure 187.
188	<u>Diminuendo</u> from the downbeat of measure 188 for the entire bar.
189	<u>Crescendo</u> from the beginning of measure 189 to the second beat, then <u>diminuendo</u> for the rest of the measure.
190-191	<u>Crescendo</u> to the fourth beat of measure 190, then <u>diminuendo</u> to the downbeat of measure 191.
191	<u>Crescendo</u> from the second half of the downbeat of measure 191 for the entire measure.
192-193	<u>Crescendo</u> throughout measure 192 to the downbeat of measure 193.

Measures	Description
205-206	<u>Crescendo</u> to the downbeat of measure 206. Accent on the downbeat of measure 206.
207	<u>Crescendo</u> to the second beat of measure 207. Accent on the <u>d</u> ".
208-209	<u>Crescendo</u> to the downbeat of measure 209, then <u>diminuendo</u> for the remainder of the measure. Accent on the <u>d</u> ".
210-211	<u>Crescendo</u> to the downbeat of measure 211, then <u>diminuendo</u> for the remainder of the measure. Accent on the <u>d</u> ".
212-213	<u>Crescendo</u> to the downbeat of measure 213.
214	Accent on the downbeat eighth-note.
215	Accent on the downbeat eighth-note.
216	Accent on the downbeat eighth-note.
218	Accent on the downbeat eighth-note.
220	Accent on the downbeat eighth-note.
241	Accent on the downbeat eighth-note.
243	Accent on the second <u>e</u> ".
250-251	<u>Crescendo</u> to the downbeat of measure 251, then <u>diminuendo</u> for the first half of measure 251.
251-252	At the <u>piano</u> level, <u>crescendo</u> from the last half of measure 251 to the downbeat of measure 252, then <u>diminuendo</u> for the first half of measure 252.
252-253	At the <u>piano</u> level, <u>crescendo</u> from the last half of measure 252 to the downbeat of measure 253, then <u>diminuendo</u> for the first half of measure 253.

Measures	Description
253-254	At the <u>piano</u> level, <u>crescendo</u> from the last half of measure 253 to the downbeat of measure 254, then <u>diminuendo</u> for the first half of the measure.
255-256	At the <u>pianissimo</u> level, <u>crescendo</u> from the last half of measure 255 to the downbeat of measure 256, then <u>diminuendo</u> for the first half of measure 256. Accent on the downbeat of measure 256.
257-258	At the <u>piano</u> level, <u>crescendo</u> from the last half of measure 257 to the downbeat of measure 258, then <u>diminuendo</u> for the first half of measure 258. Accent the downbeat of measure 258.
258-259	<u>Crescendo</u> from the last half of measure 258 to the downbeat of measure 259, then <u>diminuendo</u> for the first half of measure 259. Accent on the downbeat of measure 259.
260-261	<u>Crescendo</u> from the last half of measure 260 to the downbeat of measure 261, then <u>diminuendo</u> for the first half of measure 261. Accent on the downbeat of measure 261.
286-287	<u>Crescendo</u> from the last three eighth-notes of measure 286 to the downbeat of measure 287.
287-288	<u>Crescendo</u> from the last three eighth-notes of measure 287 to the downbeat of measure 288.
288-289	<u>Crescendo</u> from the last three eighth-notes of measure 288 to the downbeat of measure 289.
300-301	<u>Crescendo</u> from the last eighth-note of measure 300 to the fourth eighth-note of measure 301.
301-302	<u>Crescendo</u> from the last eighth-note of measure 301 to the fourth eighth-note of measure 302.

Measures	Description
307	Accent on the second <u>b'</u> (quarter-note).
308	Accent on the <u>d''</u> .
309	Accent on the <u>g''</u> .
310	Accent on the downbeat <u>b'</u> .
313	Accent on the <u>b''</u> (syncopated).
314	Accent on the downbeat <u>e'''</u> .
315	Accent on the <u>g''</u> .
316	Accent on the downbeat <u>b'</u> .
336-337	<u>Crescendo</u> , at the <u>piano</u> level, from the last three eighth-notes of measure 336 to the fourth eighth-note of measure 337. Accent on the <u>g''</u> -flat of measure 337.
338-339	<u>Crescendo</u> from the last eighth-note of measure 338 to the fourth eighth-note of measure 339. Accent on the <u>g'</u> -flat of measure 339.
342	<u>Crescendo</u> , at the <u>forte</u> level, for the first half of measure 342, then <u>diminuendo</u> for the remainder of the measure. Accent on the <u>g'</u> -flat.
344-345	<u>Crescendo</u> , at the <u>piano</u> level, from the beginning of measure 344 to the downbeat of measure 345, then <u>diminuendo</u> .
348-349	<u>Crescendo</u> from the beginning of measure 348 to the downbeat of measure 349, then <u>diminuendo</u> for the remainder of the measure.
364	Accent on the <u>f'</u> -flat.
365	Accent on the <u>c'''</u> -flat.
373	Accent on the second <u>c'''</u> -flat.
374	Accent on the second <u>g''</u> -flat.

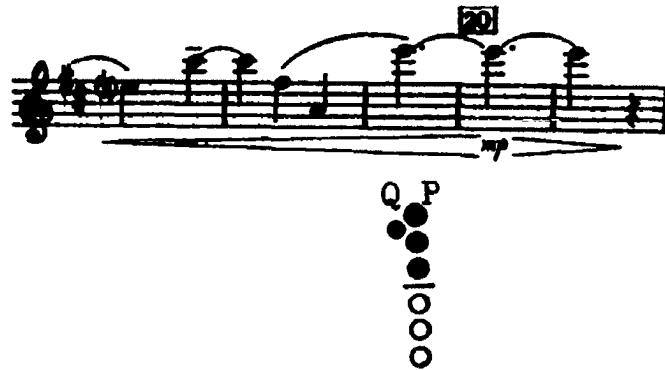
Measures	Description
375	Accent on the <u>b</u> "-flat, <u>c</u> "-flat, and <u>e</u> '-flat.
376	Accent on the <u>c</u> "-flat and <u>b</u> "-flat.
377	Accent on the <u>c</u> "-flat and <u>e</u> '-flat.
443-444	<u>Crescendo</u> from the last three eighth-notes of measure 443 to the downbeat of measure 444, then <u>diminuendo</u> .
469-470	<u>Crescendo</u> from the last two eighth-notes of measure 469 to the downbeat of measure 470, then <u>diminuendo</u> for the remainder of the measure.
471	<u>Diminuendo</u> for the first four eighth-notes of measure 471.
471-472	<u>Crescendo</u> from the last two eighth-notes of measure 471 to the downbeat of measure 472, then <u>diminuendo</u> for the remainder of the measure.
473	<u>Diminuendo</u> for the entire measure.
474-480	<u>Crescendo</u> throughout each of these measures, dropping back to a dynamic level slightly higher than the one in the beginning of the previous measure.

Fingering

One of the overall problems of the Copland Clarinet Concerto is the high range. This is especially true of the first movement where the high notes are sustained. Alternate fingerings need to be utilized to assure the attainment of these notes as well as to prevent them from splitting into even higher overtones while being sustained. An example of this problem occurs in measures 19-21. Here, the e''' is sustained for eight slow beats. The note should be fingered

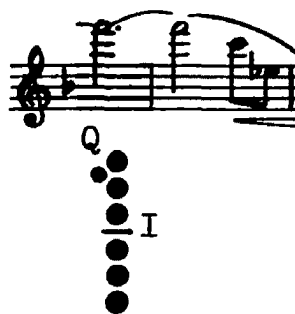
as shown in the following example. This same fingering may also be utilized in measures 51 and 53-54.

Ex. 2, Measures 19-21.



In measures 101-102 a high f occurs with a subito piano dynamic marking. This is best achieved by the use of the "closed" high f fingering.

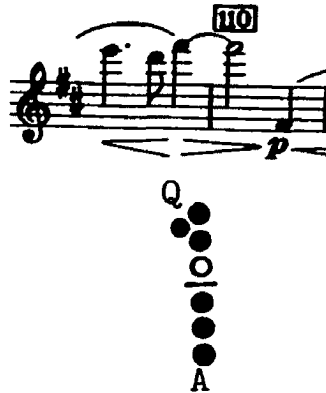
Ex. 3, Measures 101-102.



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In measures 109-110 a high f'''-sharp is found. Because there is a diminuendo occurring on the note for three beats, the note is best fingered with the "closed" high f-sharp fingering.

Ex. 4, Measures 109-110.

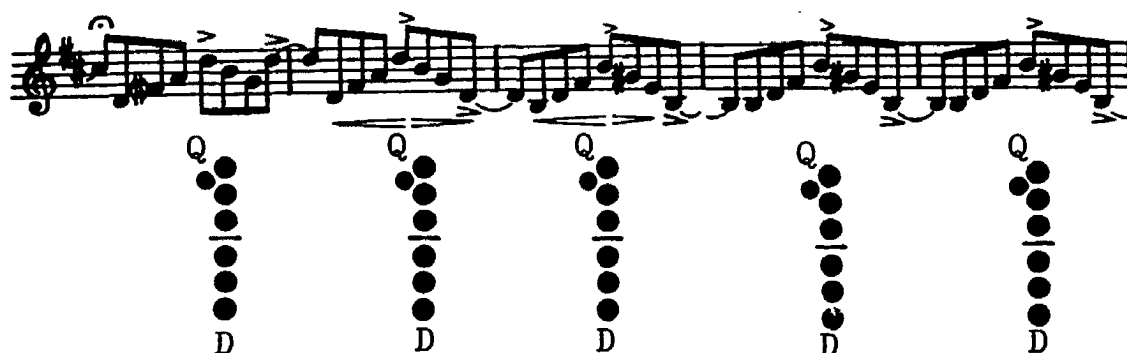


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In the cadenza, some arpeggiated figures appear which are unusual for the clarinet. Although the passages are not difficult in themselves, they are unusual in that they outline a series of triads in a non-tonal succession which must be especially learned for the occasion. An example of this occurs in measures 34-35, where arpeggiated figures of A-flat major, E-flat major, D-flat major, and E major appear. The relation between the first three chords is easily seen, but E major is a surprise to which the player's fingers do not readily respond.

For crossing the register, the right hand little finger keys should be utilized wherever possible. Such an example occurs in measures 52-56 of the cadenza. Here, the use of the right hand little finger greatly facilitates the speed and smoothness of the passage.

Ex. 5, Cadenza, Measures 52-56.

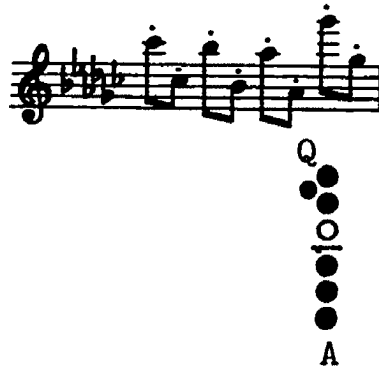


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In measures 78-79 of the cadenza, the problem of the high register once again occurs. In this case, traditional fingerings must be used, due to a lack of alternate fingerings. It is necessary for the player to work out the passage slowly and carefully.

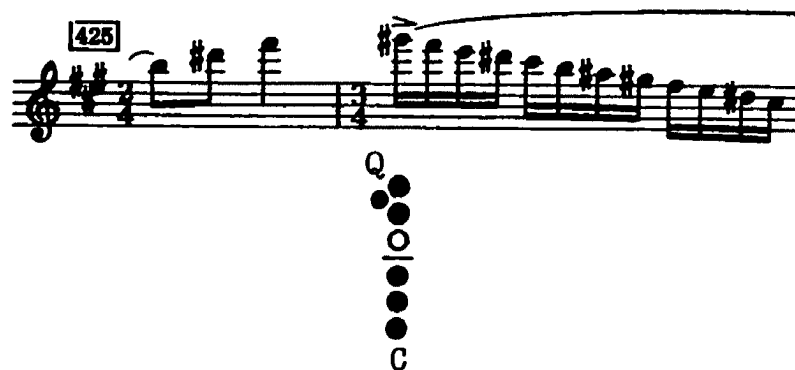
Measure 371 of the second movement contains a g^{'''}-flat following an a[']-flat, a skip of an octave plus a minor seventh. To insure obtaining this high note, the "closed" fingering is best.

Ex. 6, Measure 371.



The passage including measures 425-426 contains a g'''-sharp. To facilitate this passage, it is best to use the "closed" fingering for the g'''-sharp. This insures a response on the high note even though the fingering may seem awkward at first.

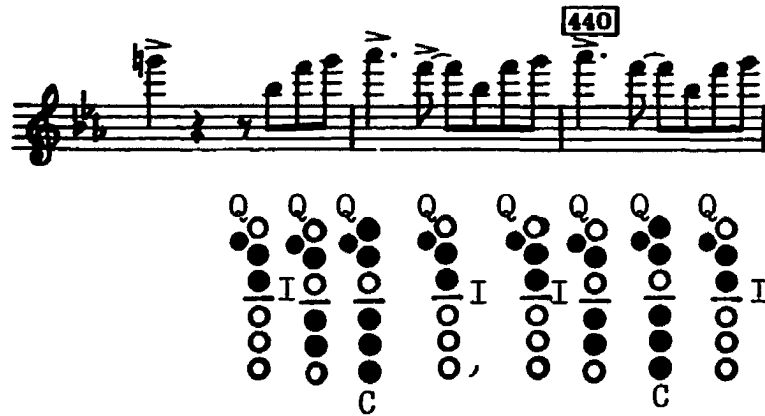
Ex. 7, Measures 425-426.



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In measures 438-440, a fingering problem arises from the juxtaposition of a g^{'''} and an a^{'''}-flat. Due to the need of a dependable fingering for the a^{'''}-flat, the fingerings below are suggested. These fingerings are not ideal because the pitch of the g^{'''} may possibly be compromised, but they are necessary in order to facilitate a practical alternation of right and left little fingers in playing the surrounding notes.

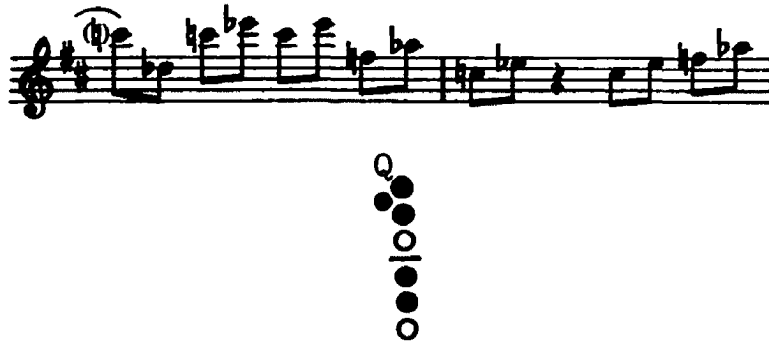
Ex. 8, Measures 438-440.



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The rarely used "forked" a^{'''}-flat is needed in measures 487-488. The broken arpeggio-like figure presents the pattern which requires this fingering:

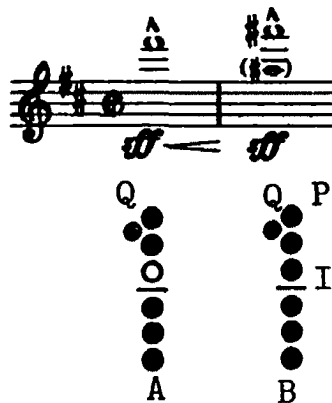
Ex. 9, Measures 487-488.



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In measures 503-504, special fingerings are again necessary for the sustained high notes. Recommended fingerings are provided in the following example.

Ex. 10, Measures 503-504.



Rhythmic and Ensemble Problems

The cadenza is closely related to a type of improvised jazz solo which jazz artists often played with the accompaniment of a tom-tom. All of the eighth-notes in an

uninterrupted series as illustrated below, up to and including measure 61, should be played in the slightly altered rhythmic structure of the jazz style. The notes are not played in strict rhythm, but are "bounced." The actual sounds are difficult, if not impossible to notate. Music written as shown in example 11a is actually performed in a manner close to that shown in example 11b.

Ex. 11a, Measures 36-37, as written.



Ex. 11b, as played.



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In the second movement, the "bounced" rhythm of the jazz style is again implemented in the solo sections from measures 150-176, 187-269, 297-323, 335-379, and 441-489. A suggestion of the jazz style is recommended for the passage from measures 430-441.

Copland uses some meter changes throughout the composition. These are to be expected in contemporary compositions and do not cause any great problems for the most part. One place worthy of mention is in the last part of the second

movement. Here, in measures 411 and 415, Copland inserts one measure of 5/8 meter twice into an alternating series of 3/4 and 2/4. Further complications arise from the fact that the clarinet does not play throughout the entire passage. In fact it begins in 3/4, immediately after a measure of 5/8 in the accompaniment. However, the rhythms of both the clarinet and accompaniment are the same, so careful counting together in eighth-notes beginning in measure 410 should bring off the passage successfully.

Other Special Considerations

In measure 506, the measure preceding the final cadence, the composer indicates a glissando, but most likely desires what is commonly played for this indication in the jazz idiom. This is a smooth sliding of the pitch upwards, technically defined as portamento.⁹ This is possible on the clarinet in the range from b' upwards. A combination of gliding the fingers smoothly off the tone holes and a change of embouchure pressure can accomplish this effect. The pitch is normally lower than the notes being fingered by keeping the embouchure pressure looser than necessary for a specific pitch. As the final note of the glissando is approached, the pressure of the embouchure is gradually increased until the indicated pitch is reached.

⁹Willi Apel, Harvard Dictionary of Music (Cambridge, Massachusetts: Harvard University Press, 1962), p. 595.

Difficulty

The primary difficulties encountered in the Copland Clarinet Concerto result in a need for a command of the altissimo register, good breath control, a musical sense of the phrase line, dependable technique in numerous keys, including E major and G-flat major, and a feeling for and knowledge of the jazz idiom. These factors result in an estimated difficulty rating of seven.

For Benny Goodman

1

CONCERTO

Arranged for Clarinet and Piano
by the Composerfor Clarinet and String Orchestra
(with Harp and Piano)

AARON COPLAND

Clarinet in B \flat Intro. Slowly and expressively ($\text{♩} = \text{circa } 60$)

Th. la [6] *p*

[10] [15] *b \bar{a}*

[20] *mp* [25] Th. lb *mf*

[30] *poco*

[35] *rit. - a tempo* Th. la *p* [40]

moving forward *rit. [45] a tempo* [50] *p poco cresc.*

Th. 2 Somewhat faster ($\text{♩} = 70$) [55]

[60] *p* Trans. 1 *pp* [65] *mf*

[70] *f* *mf*

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B. & H. 10000

2

Clarinet in B \flat

Broader [75] *rit.* *Tempo I \circ* ($\text{♩} = \text{circa } 69$) [80]

[85] (*moving forward . . . hold back*) *a tempo* [90]

Th. Ia' [95] ($\text{♩} = 76$) [100] *circa 69*

poco cresc. *f* *f molto espress* *rit.* *sub. p*

Th. Ib' [105] [110] *p* *rit.* [115] *Cadenza (freely) (short)* *p softly, dreamily*

(*short*), *mp* *plainly*

Somewhat faster *accel.* *Twice as fast (lively)*

[13] *f* *f*

[18] *f* *hold back* *more deliberate* *ff* *f*

Slower [23] *mp* *mf* *p* *mp* *Somewhat slower*

[27] *mf*

gradually faster Clarinet in B \flat

3

31 *poco cresc.*

35 *a tempo (lively)*
f (as before)

40 *mf* *f*

45

50

55

60 *ff* *ff* *ff (incisive)*

66

72 *f* *cresc.*

77 *short (ad lib.)* *dim.*
ff *ff* *accel.*

81 *[120] Rather fast (♩ = 120 - 126)*
p *A Intro.*

4

Clarinet in Bb

125 Vln. 7

130

135 Vln. I

140

145 Vln. I

150 Perky *f* (staccatissimo)

155 Vln. I

160

165 *mf*

170

175 Traps. *ff*

180

185

190

B

p

Clarinet in B \flat

5

Musical score for Clarinet in B \flat , measures 190-235. The score is written in treble clef with a key signature of two sharps (F# and C#). The tempo is marked *Allegro*. The score includes various dynamics and articulations:

- Measures 190-195: *f* (forte), with a slur over the first five measures.
- Measures 195-200: *f* (forte), with a slur over the first five measures.
- Measures 200-205: *f* (forte), with a slur over the first five measures.
- Measures 205-210: *mp* (mezzo-piano), with a slur over the first five measures.
- Measures 210-215: *p* (piano), with a slur over the first five measures.
- Measures 215-220: *mf* (mezzo-forte), with a slur over the first five measures.
- Measures 220-225: *mf* (mezzo-forte), with a slur over the first five measures.
- Measures 225-230: *f* (forte), with a slur over the first five measures.
- Measures 230-235: *dim.* (diminuendo), with a slur over the first five measures.

The score also includes fingerings (e.g., 4, 1, 2, 3, 5, 1) and breath marks (e.g., *Th. 1*, *Vias.*, *Th. 2*). The final measure (235) is marked *dim.* (diminuendo).

6

Clarinet in B \flat

Th. 1. [240] *mp (elegantly)*

[245]

[250] *dim. - - - - - p mp p*

[255] Th. 2 *pp*

[260] *p*

[265]

[270] *Trans. Trifle faster (♩ = 182)* *f marc.*

[275]

[280]

[285] *ff marc.*

[290]

Clarinet in Bb

7

295 *With*
f

Th. 3a *Amor, relaxed* ($\text{♩} = 182$)
mp

300

305

poco accel. - Th. 3b
mp

- - ($\text{♩} = 144$)
 310
mf

315
a tempo
mp

Th. 3a ($\text{♩} = 182$)
p

320 ($\text{♩} = 182$)
trans.

325 *Piano* 330

Clarinet in B \flat

335 Th. 3b
mf
poco accel - - - ($\text{♩} = 144$)
 340 *f* *p* 345
 350 Th. 3a *p* 355
 360 *Vlc.* *suave* *p*
 Th. 3b 365 ($\text{♩} = 144$) *mp* (lightly, with bite)
 370 ($\text{♩} = 132$) Th. 3a *p* (as at first)
 375
 Ritmico *vigoroso* 380 385 390
 Dev. 1 5 5 1
 395 400

Clarinet in B \flat

9

405 *Vla. Vic.*
ff marc.

410 *f ritmico*

415 *marc.*
ff

420 *ff ff ff ff*

425

430

435 *ff ff ff*

440 *(-J = J-)*
2

Clarinet in B \flat

Musical score for Clarinet in B \flat , measures 445-476. The score is written on a single staff in treble clef with a key signature of one sharp (F#). The music features various rhythmic patterns, including eighth and sixteenth notes, and rests. Measure 445 includes a forte (*f*) dynamic marking and a slur. Measure 450 includes a slur. Measure 455 includes a slur. Measure 460 includes a slur. Measure 465 includes a slur and a first ending bracket labeled "Th. 1". Measure 470 includes a slur. Measure 475 includes a slur and a second ending bracket labeled "Th. 2 (not too fast)". The score concludes with a double bar line.

445 *f*
 450
 455
 460
 465 Th. 1
 A *incisive*
 470
 Th. 2
 B (not too fast)
 475

Clarinet in B \flat

11

Coda Tempo I º ($\text{♩} = 120$)

480 *marc.*

485

490 With emphasis ($\text{♩} = 104$) *ff* (forcefully) *8va*

495 *8*

500 *rit.*

Broadening

pliss.

(ad lib.)

CHAPTER III

CONCERTANTE FOR CLARINET AND ORCHESTRA

BY

NORMAN DELLO JOIO

Norman Dello Joio was born in New York in 1913. He descended from a musical Italian family. His father, who was his first teacher, gave him a thorough grounding in piano, organ, and the rudiments of theory.

At nineteen he entered the Institute of Musical Arts in New York and later studied at the Julliard School of Music. His most significant composition teacher, however, was Paul Hindemith, whom he first encountered at the Berkshire Music School in 1940. Hindemith's influence left a permanent mark on Dello Joio and was the single most powerful influence in his artistic development.¹

The Concertante is Dello Joio's only work for solo clarinet. Two other chamber works which included clarinet, a quartet for woodwinds written in 1940, and a trio for flute, clarinet and bassoon have been withdrawn by the composer.

¹Joseph Machlis, Introduction to Contemporary Music (New York: W. W. Norton and Co., Inc., 1961), p. 554.

The Concertante was commissioned by former jazz clarinetist, Artie Shaw. The first performance was by Shaw with the Chautauqua Symphony Orchestra on May 22, 1949.²

Shaw's choice of Dello Joio as composer was a logical one since Dello Joio had at one time led his own dance band. Concerning the idea of writing the piece for clarinet, Dello Joio says, "I have an interest in all instruments for what each can offer in using one's imagination to their characteristic qualities."³

Form

The first movement is described by the composer as a "three part form." He further states that "the main motive which is in the opening measures serves as the motivic basis for the explorations in both movements."⁴

The composition is tonal in concept, but built on a tonal center and not in a key, as such.

²Edward Downes, "The Music of Dello Joio," Musical Quarterly, Vol. 48, No. 2 (April, 1962), p. 172.

³Letter from the composer, January 17, 1972.

⁴Ibid.

General Analysis

I

A									
Introductory section			Thematic section 1			Transitional			
(Adagio)						section			
4	1	-	8	9	-	22	23	-	29
4									

Thematic section 2			B			Introductory section (Leggero e soave)		
6	4	30	-	39	8	40	-	44

Thematic section 1			Transitional section		
45	-	64	65	-	69

Thematic section 2			Closing section			Cadenza		
70	-	84	85	-	95	96	-	122

Thematic section 1 (Adagio del principio)			Thematic section 2			Closing section		
123	-	133	134	-	140	141	-	159

II

Theme and Variations

<u>Tema</u> (Andante semplice)								
4	A		B		A'			
4	1	- 6	7	- 9	10	- 15		
	G centered		B centered		G centered			

Variation I

	Introductory section			A	Transition		
3	(Allegro animato)						
4	16	-	29	30	-	46	47 - 50
	G centered						

B	Introductory section (shortened)			A'
<u>51 - 76</u>	<u>77</u>	<u>-</u>	<u>81</u>	<u>82 - 101</u>

Variation II

	A			
	Theme 1a	Transitional passage		Theme 1b
9	(Spumante)			
8	<u>102 - 121</u>	<u>122</u> - <u>126</u>		<u>127-146</u>
	G centered			C centered
		B		
	Transition	Theme 2	Transition	
	<u>147 - 154</u>	<u>155-178</u>	<u>179 - 185</u>	
		E centered		
	A			
	Theme 1a	Closing section		
		12		
	<u>186-209</u>	8 <u>210</u> - <u>215</u>		
	G centered			

Variation III

4 8	Orch. Introduction (Amabile)	A	Transitional measure	
	<u>216 - 219</u> G centered	<u>220 - 223</u>	<u>224</u>	
	B	Cadenza	Introductory section	
	<u>225 - 235</u>	<u>236-239</u>	<u>240</u>	- <u>241</u>
	A'	Orch. Transitional Passage	Closing section	
	<u>242 - 245</u>	<u>246</u>	-	<u>247</u> <u>248</u> - <u>254</u>

Variation IV

4 4	A (Andante recitativo)	B	Closing section	
	<u>255 - 269</u> D centered	<u>270 - 280</u> B centered	<u>281</u>	- <u>287</u> A centered

Variation V

A		Theme 1		Transition	
Introduction (Allegro ma non troppo)					
4	288	-	301	302	- 330
4	G centered				

B		Transition		A'	
Theme 2				Theme 1	
348	-	379	380 - 385	386	- 417
E-flat centered				C,D,G centered	

Coda

418-440
G centered

Detailed Analysis

Measures Description

I

Adagio e con molto sentimento

A	1 - 8	Introductory section. D centered. The phrase is divided between the orchestra and the clarinet.
	9 - 14	Thematic section 1, phrase 1, (a). The melodic line is entirely in the clarinet. Measures 10-11 contain an elaboration of the opening motive.
	15 - 22	Phrase 2, (b). The theme continues in the clarinet.
	23 - 29	Transitional section.
	30 - 39	Thematic section 2, one phrase, (a). The theme is divided between the orchestra and the clarinet. The thematic material is further transformed from measures 8-12 and 1-4.

Leggero e soave

B	40 - 44	Introductory section, G centered.
---	---------	-----------------------------------

Measures	Description
45 - 51	Thematic section 1, phrase 1. The theme is in the clarinet. It is another transformation and extension of measures 1-4. G centered.
52 - 57	Phrase 2. The thematic material is in both the orchestra and the clarinet alternately.
58 - 64	Phrase 3. The thematic material occurs principally in the clarinet.
B 65 - 69	Transitional section.
70 - 78	Thematic section 2, Phrase 1. C centered. The theme in the clarinet is yet another variant of the opening motive, measures 1-4.
79 - 84	Phrase 2. The clarinet continues its variant of the opening motive.
85 - 95	<u>Codetta</u> leading to the cadenza.
96 -122	<u>Cadenza</u> . Freely derived and improvised from the opening motive.
<u>Adagio del principio</u>	
123-130	Thematic section 1, one phrase. A centered. The theme is divided between the orchestra and the clarinet. The orchestra plays the opening motive (measure 1-2), followed by an ornamented version in the clarinet.
A' 131-133	Transitional section.
134-140	Final thematic section. One phrase. D centered. The theme, based on measures 9-10, is divided between the clarinet and the orchestra.
141-159	Closing section. A chordal passage reminiscent of measures 5-13 over a reiterated pedal tone. The clarinet closes the movement with a literal repetition of measure 4.

II

Theme and Variations

Tema, Andante semplice

	Measures	Description
A	1 - 2	Introduction.
	3 - 6	Phrase 1. G centered. The theme starts in the orchestra, then goes to the clarinet and then back to the orchestra. The theme uses parts of theme 1 of the first movement, reworked, reordered, and transposed. Fragments from measures 8-10 and 1-4 are particularly noticeable.
B	7 - 9	Phrase 2. B centered. The theme, from measures 3-4, is in the clarinet.
	10	Introductory measure.
A'	11 - 15	Phrase 3. G centered. The theme is divided between the clarinet and the orchestra.

Variation I, Allegro animato

	16 - 29	Introductory section. G centered. Primarily orchestral, the accompaniment figure is based upon the inner voice of the Theme, measure 1, and the clarinet part is based on the melody in the top part of the Theme, measures 1-2.
A	30 - 38	First variation section, phrase 1. The figuration in the clarinet is freely derived from measure 3 of the Theme.
	39 - 46	Phrase 2. The figuration continues in the clarinet while the orchestra plays the clarinet line from phrase 1. The clarinet part is derived from a part of measure 3 of the Theme, and rhythmically related.
	47 - 50	Transitional passage.
B	51 - 58	Second variation section, phrase 1. The variation in the clarinet line is based on the Theme, measures 8-9.

	Measures	Description
B	{ 59 - 66	Phrase 2. The line continues in the clarinet, but the orchestra has the melody the clarinet played in Phrase 1. The clarinet line is based on measure 7 of the Theme.
	{ 67 - 76	Phrase 3. The variation line is divided; orchestra, then clarinet. The rising line in the clarinet is based upon the first movement, measures 15-17.
A'	{ 77 - 81	Shortened introductory section.
	{ 82 - 89	Closing variation section, phrase 1. Dialogue style used between clarinet and orchestra.
	{ 90 - 93	Bridge passage.
	{ 94 - 101	Phrase 2. The variation line is divided between clarinet and orchestra.

Variation II, Spumante

A	{ 102-109	Theme 1a, Phrase 1. G centered. Principally orchestral. The clarinet line is derived from measure 4 of the Theme, with a rhythmic change. The accompaniment figure is from the first beat of measure 3 in retrograde.
	{ 110-113	Bridge passage by clarinet alone.
	{ 114-121	Phrase 2. The variation line, primarily from measure 3 of the Theme, is in the clarinet.
	{ 122-126	Transitional passage by the clarinet alone, then the orchestra.
	{ 127-134	Theme 1b. Phrase 1. C centered. The clarinet figure is freely derived from the Theme, measure 5.
	{ 135-146	Phrase 2 (extended). The figuration is principally in the clarinet.
	147 - 154	Transition.

Measures	Description
155-162	Theme 2, Phrase 1. E centered. The melodic line is in the orchestra, then the clarinet. It is derived from the Theme, measure 3.
B 163-166	Interlude in the orchestra.
167-178	Theme 2, phrase 2. A centered, then E centered. The thematic line, based on measure 3 of the Theme, is in the clarinet, then the orchestra, then in dialogue style.
179-185	Transitional passage.
186-194	Theme 1a, phrase 1. G centered. Orchestral.
A' 195-196	Bridge passage in the clarinet, (shortened).
197-209	Theme 1a, phrase 2. The line is principally in the clarinet.
210-215	Closing section.

Variation III, Amabile

216-219	Introductory passage in the orchestra.
220-223	A. Phrase. Clarinet solo. The thematic content is derived from first movement, measure 2, and the Theme, measures 8 and 2.
224	Transitional measure.
225-228	B. Phrase 1. Clarinet solo. The melodic line is from the Theme, measure 3, and the first movement, measure 2.
B 229-235	Phrase 2, clarinet solo.
236-239	Quasi cadenza, from Theme, measure 3.
A' 240-241	Introductory passage, shortened.
242-245	A'. Phrase. Clarinet solo.

Measures	Description
A' { 246-247	Transitional passage in the orchestra.
248-254	Closing section, principally in the clarinet. It is derived from the first movement, measure 8.

Variation IV, Andante recitativo

A	{ 255-263	Phrase 1. The variation melody begins in the orchestra, then moves to the clarinet in measure 260. The orchestra motive is from the first movement, measures 1-2, while the clarinet part is from the Theme, measures 3 and 2.
	264-269	Phrase 2. The variation melody from the Theme, measure 8, is principally in the clarinet.
B	{ 270-274	Phrase 1. The variation theme, derived from the Theme, measure 8, is mainly in the orchestra.
	275-280	Phrase 2. Principally a rhythmic ostinato in the orchestra, based on the Theme, measure 3. The rhythmic pattern is a variant of the rhythm of the accompaniment at the beginning of the first variation.
	281-287	Closing section, principally orchestral, based on the Theme, measure 3.

Variation V, Allegro ma non troppo

A	{ 288-301	Introduction. Freely derived from the intervals of fifths in the Theme, measure 3.
	302-310	Theme 1, phrase 1. Variation melody in the clarinet. It is from the Theme, measure 3.
	311-317	Orchestral interlude.
	318-322	Theme 1, phrase 2. The melodic material in the clarinet is from the Theme, measures 3-4.
	323-330	Phrase 3. The material is freely derived from the Theme, measures 3-4.

	Measures	Description
	331-347	Transition.
	348-358	Theme 2, phrase 1. The thematic material is from the Theme, measure 7.
B	359-369	Phrase 2.
	370-379	Phrase 3.
	380-385	Retransition.
	386-395	Theme 1, phrase 1. Fragmented.
	396-403	Phrase 2.
A'	404-417	Phrase 3.
	418-440	Coda. Based on Theme, measure 3.

Tempo

The tempo of the first movement of the Concertante is indicated by the traditional Italian Adagio e con molto sentimento as well as the metronomic marking of ♩ = 54. The tempo recommended by the composer should be followed. It is ideal for setting the mood of the movement, being sufficiently slow to give the needed languid feeling which approaches that of a pastorale.

In the second major portion of the first movement which starts in measure 40, the tempo is derived from the first section by the marking ♩. = ♩. The rhythmic energy is increased by the change of meter from 4/4 to 6/8, and the increased use of sixteenth-notes.

After the cadenza, the tempo of the movement, Adagio del principio, returns to that of the opening section. Since

the first and last sections are closely related, this return tempo is the logical one.

The theme of the second movement is marked Andante semplice (♩ = 54). The tempo and time signature of the theme is the same as that of the opening and closing sections of the first movement. This gives unity to the two movements while preserving the mood of the first. Commencing with the first variation, however, the given metronomic markings sometimes serve more as a guide than as absolute tempo indications. Deviation from the recommended tempi can be allowed within a reasonable latitude.

Variation I is marked Allegro animato (♩ = 63). The important thing here is the feeling of one beat per measure; it must not be hurried. A lightness should be preserved, similar to a Viennese waltz tempo.

In Variation II, the Italian term Spumante (♩ = 132) is used. As a noun, it literally means "champagne," but as an adverb, "foaming" or "sparkling." It is suggested that the performer try not to exceed the metronomic marking owing to the fast tonguing necessary in the movement. Also, the mood should remain light rather than driving, which might result from a tempo faster than that suggested.

It is the opinion of the writer that the printed tempo marking for Variation III, Amabile (♩ = 76) as it appears in the piano score, is the publisher's misprint, and that it should be marked (♩ = 76), as it appears in the

clarinet part. This tempo allows the triplets in the clarinet part to be played in a relaxed and "amiable" manner, as the Italian word amabile directs.

Variation IV is marked Andante recitativo with no metronomic marking. This implies a moderately slow tempo fluctuating at the appropriate times in the manner of a recitative. It is recommended that the tempo should be $\text{♩} = \text{circa } 60$.

A tempo marking of Allegro ma non troppo ($\text{♩} = 92$) is indicated for Variation V. The player should use this tempo. It is fast enough to preserve excitement yet still allow the syncopated accents to be felt, as they are an important characteristic of the variation.

Articulation

The composer is quite clear on his choices of articulation. Staccato marks are used consistently on the notes in the first movement where a detached style is desired. There is one area of ambiguity, however. In the first two measures of the cadenza, measures 96-97, the notes are marked staccato under a slur. Then, in measure 100, the same markings appear again, but this time with the word staccato included, as well.

There are similar inconsistencies in the remainder of the cadenza. The best results can be obtained by the following procedure:

Measures	Description
96 - 97	<u>Staccato</u> .
98 - 99	Play as printed.
100-101	<u>Staccato</u> .
102-107	Play as printed.
108-109	Play the first half of each measure <u>staccato</u> , the last half of each measure slurred.
110-119	Play all unmarked notes <u>staccato</u> , the remainder slurred, as printed. ⁵

In the Adagio del principio section, measures 125 and 126 are marked delicato. The first two notes in both measures should be slurred, and the subsequent notes should be played staccato, as indicated in the following example. Similarly, in measure 128, the last four notes of each group of six notes, marked as triplets, should be played staccato.⁶

Ex. 12, Measures 125-126. (Adagio)



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In the second movement, the staccato notes in Variation I should be played as marked. In the three-note

⁵All of these changes were suggested by the composer in a letter dated January 17, 1972.

⁶Ibid.

figure which starts in measure 31, the last note in each group should be shortened by stopping the note with the tongue. Care should be taken in executing this figure so that the stopped note will remain light in style.

An ambiguous figure occurs in measure 50. It is this writer's opinion that the figure should be executed in the same manner as the similar figure in measure 81.

The lightness in style of Variation II is helpful in maintaining the spirit of this movement. The two markings of sempre marcatissimo in measures 116 and 199 should be regarded with this lightness in mind.

Once again there is an inconsistency in the marking of staccato eighth-notes throughout the variation. All of the figures that group three notes together as in measures 110-113 should be played staccato whether indicated as such or not. The accented duple eighth-notes, as in measures 110, 112 and 113 may be played somewhat longer.⁷

In Variation V many measures, such as 313, 320, and 325, contain a figure consisting of a series of staccato eighth-notes, some of which are tied, creating a syncopated pattern. Some measures with this figure lack the staccato marks, however. In order to be consistent therefore, the eighth-notes which are not tied or indicated as accented should be played staccato in measures 378-379, 394, 397-399, 410, 414, and 418-422. The three sixteenth-notes occurring

⁷Ibid.

in measure 398 should be slurred, like the sixteenth-notes of measure 397.

Dynamics and Phrasing

For the most part, this composition is well conceived for the clarinet from a standpoint of the dynamic levels required for the player. There are no fortissimo markings in the first movement. In the Theme and Variations only two variations, II and V, contain fortissimo markings.

In Variation II, the fortissimo passages are found in measures 114-120 and 197-201. These passages are generally in the upper clarion register of the clarinet, which is naturally a strong register. A full forte sound is ample to give solid support to the musical idea.

At measure 145, a triple forte marking is found on an f^{'''}-sharp. Of course, the register is sufficiently high to enable the clarinet to realize such a dynamic marking, but the effect would be shrill and unpleasant. The writer regards the marking as more of an exaggeration for effect than a truly expected dynamic. A good solid forte on such a note is sufficient to convey the desired effect to the listener.

In Variation V, fortissimo passages are indicated from measures 399-403, 406-409, and 426-440. In measures 399-403 and 426-440, the register is high and presents no practical problem. A player should be aware, however, that true fortissimo passages on the clarinet are not possible

with good tone quality, and he should work within this limitation, in spite of the dynamic marking in the score.

The passage at measure 406 and again at measure 408 is more problematical, for here these passages start with notes in the chalumeau register. These notes can scarcely be played fortissimo under any circumstances. Here, the marking of piu forte should be used and considered as one of maximum sound, while maintaining a proper and characteristic timbre.

Dello Joio, like Copland, is a composer who leaves much of the subtle dynamics of phrasing to the performer. As an aid to the performer, therefore, the following suggestions are made as to subtle dynamic changes.

Measures	Description
3 - 4	<u>Crescendo</u> , at the <u>pianissimo</u> level, from the beginning of measure 3 to the second beat of measure 4, then <u>diminuendo</u> .
8 - 10	<u>Crescendo</u> , at the <u>piano</u> level, from the fourth beat of measure 8 to the third beat of measure 9, then <u>diminuendo</u> to the downbeat of measure 10.
10 - 11	<u>Crescendo</u> from the second beat of measure 10 to the downbeat of measure 11, then <u>diminuendo</u> for the remainder of the measure.
12 - 14	<u>Crescendo</u> from the second beat of measure 12 to the downbeat of measure 14, then <u>diminuendo</u> through the first half of the fourth beat of measure 14.
14 - 15	<u>Crescendo</u> from the last half of the fourth beat of measure 14 to the third beat of measure 15, then <u>diminuendo</u> through the first half of the fourth beat of measure 15.

Measures	Description
15 - 16	<u>Crescendo</u> from <u>piano</u> on the last half of the fourth beat of measure 15 to <u>mezzo piano</u> on the third beat of measure 16, then <u>diminuendo</u> to <u>piano</u> by the first half of the fourth beat of measure 16.
16 - 18	<u>Crescendo</u> from <u>piano</u> on the last half of the fourth beat of measure 16 to <u>mezzo forte</u> on the third beat of measure 17, then <u>diminuendo</u> to <u>mezzo piano</u> through the downbeat of measure 18.
18 - 19	<u>Crescendo</u> from <u>mezzo piano</u> on the second beat of measure 18 to <u>mezzo forte</u> on the third beat, then <u>diminuendo</u> to <u>mezzo piano</u> by the end of the second half of the second beat of measure 19.
19	<u>Crescendo</u> , at the <u>mezzo piano</u> level, from the last half of the second beat of measure 19 to the last half of the third beat, then <u>diminuendo</u> .
19 - 20	<u>Crescendo</u> , at the <u>mezzo piano</u> level, from the last half of the fourth beat of measure 19 to the last half of the third beat of measure 20, then <u>diminuendo</u> .
20 - 22	<u>Crescendo</u> from <u>mezzo piano</u> on the last half of the fourth beat of measure 20 to <u>mezzo forte</u> on the fourth beat of measure 21, then <u>diminuendo</u> to <u>piano</u> at the end of measure 22.
24 - 25	<u>Crescendo</u> from <u>piano</u> at the beginning of measure 24 to <u>mezzo piano</u> on the third beat of measure 24, then <u>diminuendo</u> through measure 25 to <u>piano</u> .
30 - 31	<u>Crescendo</u> , at the <u>mezzo forte</u> level, to the third beat of measure 31, then <u>diminuendo</u> for the remainder of the measure.
34	<u>Crescendo</u> to the second beat of measure 34, then <u>diminuendo</u> .

Measures	Description
36 - 37	<u>Crescendo</u> , at the <u>piano</u> level, to the third beat of measure 36, then <u>diminuendo</u> through measure 37.
38 - 39	<u>Crescendo</u> , at the <u>piano</u> level, to the third beat of measure 38, then <u>diminuendo</u> through measure 39.

In the section Leggero e soave, which begins with measure 40, the sense of the phrase is directed by the build-up of energy in addition to simple observation of dynamics. This drive of energy should be associated with the suggested dynamic markings, as follows:

48	<u>Crescendo</u> , at the <u>mezzo forte</u> level, to the second beat of measure 48, then <u>diminuendo</u> .
49	<u>Crescendo</u> to the second beat of measure 49, then <u>diminuendo</u> .
51 - 52	<u>Crescendo</u> from <u>forte</u> on the second beat of measure 51 to <u>più forte</u> on the downbeat of measure 52.
54 - 56	The energy drive of this phrase starts in measure 54 and continues to the downbeat of measure 56, with a special emphasis on the last two sixteenth-notes of measure 55 into the downbeat of measure 56.
58 - 60	The energy drive, as well as a slight <u>crescendo</u> at the <u>mezzo forte</u> level, begins with the last two sixteenth-notes of measure 58 and continues to the downbeat of measure 60.
60 - 61	Slight <u>crescendo</u> , at the <u>mezzo forte</u> level, from the second beat of measure 60 to the downbeat of measure 61, then <u>diminuendo</u> through measure 61.
62 - 65	A new semi-phrase feeling starts with measure 62 and the drive continues to the downbeat of measure 65.

Measures	Description
70 - 71	<u>Crescendo</u> , at the <u>mezzo forte</u> level, from the beginning of measure 70 to the downbeat of measure 71, then <u>diminuendo</u> through two-thirds of the second beat of measure 71.
74 - 75	The energy drive, as well as a <u>crescendo</u> , starts in measure 74 and continues to the downbeat of measure 75, then <u>diminuendo</u> through the first beat of measure 75.
75 - 78	<u>Crescendo</u> from the second beat of measure 75 to the downbeat of measure 76, followed by an energy drive and <u>crescendo</u> to <u>forte</u> on the downbeat of measure 78. Then, <u>diminuendo</u> slightly to the second beat of measure 78.
78	Slight <u>crescendo</u> and energy drive from the last three sixteenth-notes of measure 78 to the downbeat of measure 79.
79 - 80	Slight energy drive from the last two sixteenth-notes of measure 79 to the downbeat of measure 80.
80 - 81	Slight energy drive from the last two sixteenth-notes of measure 80 to the downbeat of measure 81.
81 - 82	<u>Crescendo</u> , with an accompanying energy drive, from the second beat of measure 81 to the downbeat of measure 82. The energy drive continues through measure 83.
83	Slight accents on the first and second beats of measure 83.
	Cadenza
96	<u>Crescendo</u> , at the <u>forte</u> level, and drive to the <u>fermata</u> .
97 - 98	<u>Crescendo</u> and <u>accelerando</u> to the second beat of measure 98.

Measures	Description
99	Drive to the <u>fermata</u> , but at the <u>piano</u> level, and slower than in measure 98.
100-101	Start <u>forte</u> , then <u>accelerando</u> to the <u>fermata</u> . The printed slur should not be observed.
102	<u>Accelerando</u> to the last quarter-note.
103-105	<u>Accelerando</u> and <u>crescendo</u> to the <u>fermata</u> , with a slight <u>ritardando</u> on the last three notes before the <u>fermata</u> .
106-109	Each of these measures should be played in tempo, or <u>poco accelerando</u> , and with a <u>crescendo</u> to a lightly accented second beat followed by a <u>diminuendo</u> .
110-113	Steady tempo with accents on the two <u>b</u> "-flats and a slight slowing on the last three sixteenth-notes of measure 112, and a <u>diminuendo</u> on the <u>b</u> '-flat.
113-117	Steady tempo with a <u>crescendo</u> from the last half of measure 113 to the downbeat of measure 114. Lightly accent the downbeat of measure 114, and the <u>b</u> ' on the first and last beats of measure 115.
118-119	<u>Poco a poco accelerando</u> , with a slight <u>ritardando</u> on the last three sixteenth-notes before the <u>fermata</u> in measure 119. On the <u>fermata</u> , <u>diminuendo</u> to <u>piano</u> .
120-124	Slower, with a slight <u>crescendo</u> at the <u>piano</u> level, to the downbeat of measure 121, then <u>diminuendo</u> as marked, down to <u>più piano</u> on the downbeat of measure 124.
125	<u>Poco crescendo</u> , at the <u>pianissimo</u> level, through the second beat of measure 125 to the third beat, then <u>diminuendo</u> .
126	<u>Poco crescendo</u> , at the <u>piano</u> level, through the fifth beat of measure 126 to the sixth beat, then <u>diminuendo</u> .

Measures	Description
128	<u>Poco crescendo</u> , at the <u>piano</u> level, through the first beat of measure 128 to the second beat, then <u>diminuendo</u> to the third beat. <u>Poco crescendo</u> through the third beat of measure 128 to the fourth beat, then <u>diminuendo</u> .
129	Slight <u>crescendo</u> to the second beat of measure 129, then <u>diminuendo</u> . A <u>tenuto</u> marking should be placed on the second beat of measure 129.
135-137	<u>Crescendo</u> , at the <u>mezzo forte</u> level, to the downbeat of measure 136, then <u>diminuendo</u> to the downbeat of measure 137.
137-138	<u>Crescendo</u> from the second beat of measure 137 to the downbeat of measure 138, then <u>diminuendo</u> for the remainder of the measure.
139-140	<u>Crescendo</u> , at the <u>forte</u> level, to the third beat of measure 139, then <u>diminuendo</u> through measure 140.
149-150	<u>Diminuendo</u> throughout measures 149 and 150 to <u>piano</u> .
151-152	<u>Crescendo</u> , at the <u>piano</u> level, to the third beat of measure 151, then <u>diminuendo</u> through measure 152.
156-159	<u>Poco crescendo</u> , at the <u>piano</u> level, to the third beat of measure 156, then <u>diminuendo</u> as marked for the remainder of the movement.

II

3 - 4	<u>Crescendo</u> from <u>piano</u> at the beginning of measure 3 to <u>mezzo piano</u> on the downbeat of measure 4, then <u>diminuendo</u> to <u>piano</u> by the end of measure 4.
7	<u>Crescendo</u> , at the <u>mezzo forte</u> level, from the beginning of measure 7 to the third beat, then <u>diminuendo</u> .

Measures	Description
8 - 9	<u>Crescendo</u> from <u>mezzo forte</u> at the beginning of measure 8 to <u>forte</u> on the downbeat of measure 9, then play as marked.
10	<u>Crescendo</u> , at the <u>mezzo forte</u> level, from the beginning of measure 10 to the third beat, then <u>diminuendo</u> .
12	<u>Diminuendo</u> , at the <u>mezzo forte</u> level, from the beginning of measure 12 through the entire measure.
13 - 14	<u>Crescendo</u> , at the <u>mezzo forte</u> level, from measure 13 to the downbeat of measure 14, then play as marked.

Variation I

18 - 19	<u>Crescendo</u> , at the <u>forte</u> level, from the beginning of measure 18 to the downbeat of measure 19, then <u>diminuendo</u> for the remainder of the measure.
30 - 34	Starting <u>piano</u> , <u>crescendo</u> to <u>mezzo forte</u> on the downbeat of measure 31. General energy drive and slight <u>crescendo</u> , at the <u>mezzo forte</u> level, to the downbeat of measure 33, then <u>diminuendo</u> through measure 34.
35 - 38	General energy drive and slight <u>crescendo</u> to the downbeat of measure 38, then <u>diminuendo</u> .
39 - 42	General energy drive and slight <u>crescendo</u> , at the <u>forte</u> level, from the beginning of measure 39 through measure 40, then <u>diminuendo</u> through measure 42.
50	Starting <u>forte</u> , <u>diminuendo</u> to <u>mezzo forte</u> .
51 - 56	General energy drive and very slight <u>crescendo</u> with the rising phrase line to the downbeat of measure 55, then <u>diminuendo</u> to the downbeat of measure 56.

Measures	Description
56 - 58	<u>Poco crescendo</u> to the downbeat of measure 57, then <u>diminuendo</u> through measure 58.
59 - 64	Energy drive and <u>poco crescendo</u> through measures 59, 60, and 61, with some emphasis on the downbeat of measure 62, then <u>diminuendo</u> through the downbeat of measure 64.
64 - 66	<u>Crescendo</u> starting on the second beat of measure 64 to the downbeat of measure 65, then <u>diminuendo</u> through measure 66.
71 - 75	<u>Crescendo poco a poco</u> , at the <u>mezzo forte</u> level, to the third beat of measure 73, then <u>diminuendo</u> through the second beat of measure 75.
81	Starting <u>mezzo forte</u> , <u>diminuendo</u> to <u>piano</u> .
82 - 84	This is an integrated phrase with the piano. At the <u>piano</u> level, <u>crescendo</u> from the beginning of the phrase at measure 82 to the downbeat of measure 84, then <u>diminuendo</u> for the remainder of the measure.
85 - 89	<u>Crescendo</u> from the beginning of the phrase at measure 85 to the downbeat of measure 89, where it reaches its climax.
94 - 96	<u>Crescendo</u> from <u>mezzo forte</u> at the beginning of measure 94 to <u>forte</u> on the downbeat of measure 95, then <u>subito piano</u> on the downbeat of measure 96, and <u>diminuendo</u> for the remainder of the measure.
98 - 101	Play as marked.

Variation II

107-109	Energy drive and <u>crescendo</u> , at the <u>forte</u> level, from the beginning of the phrase at measure 107 to the second beat of measure 108, then <u>diminuendo</u> for the remainder of the phrase.
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Measures	Description
110-119	Forward motion and <u>crescendo poco a poco</u> from <u>forte</u> at the beginning of the phrase in measure 110 to <u>più forte</u> on the downbeat of measure 114. Strong accents should be used on the downbeats of measures 116 and 117. <u>Diminuendo</u> , at the <u>più forte</u> level, from the beginning of measure 117 to the second beat. <u>Crescendo</u> and energy builds again to the downbeat of measure 119 for a secondary climax.
119-121	<u>Diminuendo</u> for the remainder of measure 119. <u>Crescendo</u> slightly in measure 120 leading to an accent on the second beat, then <u>diminuendo</u> for the remainder of the measure.
122-124	<u>Crescendo poco a poco</u> to the downbeat of measure 124, then <u>diminuendo</u> as printed.
127-128	<u>Crescendo</u> through measure 127 to the downbeat of measure 128, then <u>diminuendo</u> for the remainder of the measure.
129-130	<u>Crescendo</u> to the downbeat of measure 130, then <u>diminuendo</u> for the remainder of the measure.
135-139	From <u>mezzo forte</u> , <u>crescendo</u> to <u>forte</u> on the downbeat of measure 137, then <u>diminuendo</u> to the downbeat of measure 139.
140-150	The energy drive and <u>crescendo</u> , starting <u>piano</u> in measure 140 builds to <u>più forte</u> and a climax on the downbeat of measure 145. The energy and dynamic level remains high through measure 150, although there is a slight drop in dynamics, to <u>forte</u> , owing to the descending pitch line.
155-158	The dynamics here should allow for a slight rise and fall to the phrase. Play <u>mezzo piano</u> in measures 156 and 157, then return to <u>piano</u> in measure 158.

Measures	Description
159-160	At the <u>mezzo forte</u> level, make a <u>crescendo</u> to the third beat of measure 160, then <u>diminuendo</u> slightly for the remainder of the measure.
161-162	<u>Crescendo</u> to the downbeat of measure 162, then <u>diminuendo</u> for the remainder of the measure.
167-169	<u>Crescendo</u> to the downbeat of measure 169, then <u>diminuendo</u> through the second beat.
169-170	<u>Crescendo</u> from the third beat of measure 169 to the downbeat of measure 170, then <u>diminuendo</u> through the second beat.
170-171	<u>Crescendo</u> from the last three eighth-notes of measure 170 to the downbeat of measure 171, then <u>diminuendo</u> .
174-175	The energy drive and <u>crescendo</u> extends from measure 174 to the downbeat of measure 175, then <u>diminuendo</u> .
177-178	<u>Crescendo</u> , at the <u>piano</u> level, from the beginning of measure 177 to the second beat of measure 178, then <u>diminuendo</u> for the remainder of the measure.
195-204	Energy drive and <u>crescendo</u> , starting <u>forte</u> , to <u>più forte</u> on the downbeat of measure 197. The phrase continues at the <u>più forte</u> level to the downbeat of measure 199. A slight <u>diminuendo</u> is then made to the second beat of measure 199. The phrase then <u>crescendos</u> to a secondary climax on the downbeat of measure 201, then makes a <u>diminuendo</u> through measure 204 to <u>piano</u> .
206-208	Make a <u>subito forte</u> on the third beat of measure 206, then <u>diminuendo</u> to <u>piano</u> through measure 208.
212-214	At the <u>piano</u> level, make a <u>poco a poco crescendo</u> from the beginning of measure 212 to the downbeat of measure 214, then <u>diminuendo</u> through the third beat.

Measures	Description
214-215	<u>Crescendo</u> slightly from the fourth beat of measure 214 to the downbeat of measure 215, then <u>diminuendo</u> .
Variation III	
220	At the <u>piano</u> level, make a <u>crescendo</u> from the beginning of measure 220 to the third beat, then <u>diminuendo</u> .
221	<u>Crescendo</u> from the beginning of measure 221 to the third beat, then <u>diminuendo</u> .
225-228	Generally a rising line, the phrase has a slight <u>crescendo</u> to the downbeat of measure 228, followed by a <u>diminuendo</u> through the third beat.
228-230	<u>Crescendo</u> from the fourth beat of measure 228 to the second beat of measure 229, then <u>diminuendo</u> through measure 230.
231-233	Starting <u>piano</u> , <u>crescendo</u> to <u>forte</u> by the downbeat of measure 233.
234-235	The first triplet of measure 234 should lead to the second beat <u>c'''</u> , with the next two triplets leading to the second beat of measure 235, followed by a slight <u>ritardando</u> into the <u>fermata</u> .
236-239	Starting <u>piano</u> , <u>crescendo</u> and <u>accelerando</u> from the beginning of measure 236 to <u>mezzo forte</u> on the downbeat of measure 238, then <u>diminuendo</u> through measure 239.
242	<u>Crescendo</u> , at the <u>piano</u> level, from the beginning of measure 242 to the third beat, then <u>diminuendo</u> slightly through the fourth beat.
243	<u>Crescendo</u> , at the <u>piano</u> level, from the beginning of measure 243 to the third beat, then <u>diminuendo</u> slightly through the fourth beat.

Measures	Description
244-245	Starting <u>piano</u> , make a <u>crescendo</u> through measure 245 to <u>mezzo forte</u> and leading into the <u>piano</u> entrance in measure 246.
248-251	Use strict rhythm and a <u>forte</u> dynamic level leading to the downbeat of measure 250, then make a <u>diminuendo</u> to <u>piano</u> . Make a slight elongation of the sixteenth-note <u>e'''</u> in measure 251.
252-253	<u>Diminuendo</u> as marked.
Variation IV	
259-261	At the <u>piano</u> level, <u>crescendo</u> slightly through measure 259 to the fourth beat of measure 260, then <u>diminuendo</u> through measure 261.
262-263	<u>Crescendo</u> slightly through measure 262 to the downbeat of measure 263, then <u>diminuendo</u> through the <u>fermata</u> .
265-266	<u>Crescendo</u> , at the <u>forte</u> level, from the beginning of measure 265 to the third beat, then <u>diminuendo</u> through measure 266.
267-268	<u>Crescendo</u> from the beginning of measure 267 to the downbeat of measure 268, then <u>diminuendo</u> through the <u>fermata</u> .
271	At the <u>mezzo forte</u> level, <u>diminuendo</u> slightly through measure 271.
272	<u>Crescendo</u> through measure 272 to the downbeat of measure 273, then <u>diminuendo</u> through the fifth beat. The last two eighth-notes of measure 273 lead to the downbeat of measure 274. <u>Tenuto</u> markings should be indicated on these eighth-notes.
277-279	<u>Crescendo</u> slightly on the descending line to the downbeat of measure 278, then <u>diminuendo</u> through measures 278 and 279, but with a slight separation before the <u>a-flat</u> .
285	<u>Chiaro</u> means clear and bright.

Variation V

The opening section of Variation V is very clearly written, straight-forward, and needs little clarification. Generally, in this movement, the indicated accents provide the movement with forward motion and drive. The first passage needing comment starts with measure 309:

Measures	Description
309-310	<u>Crescendo</u> with the rising line through measure 310.
318-319	The forward drive and <u>crescendo</u> extends through measure 318 to the downbeat of measure 319, then <u>diminuendo</u> slightly.
328-330	The line rises to the accents, followed by a <u>diminuendo</u> in each measure, respectively.
339-343	Play at the <u>più forte</u> level.
350-353	<u>Crescendo</u> , at the <u>mezzo forte</u> level, from the beginning of measure 350 to the third beat of measure 352, followed by a slight accent on the third beat <u>d'''</u> of measure 352, then <u>diminuendo</u> through the first beat of measure 353.
353-356	<u>Crescendo</u> from the third beat of measure 353 to the downbeat of measure 355, then <u>diminuendo</u> through measure 356.
359-367	<u>Crescendo poco a poco</u> , at the <u>forte</u> level, from the beginning of measure 359 to the third beat of measure 361, with a slight accent on the third beat <u>d'''</u> of measure 361, followed by a similar accent in measure 362, then <u>diminuendo</u> to the downbeat of measure 367.

Measures	Description
370-371	<u>Crescendo</u> , at the <u>mezzo forte</u> level, through measure 370 to the downbeat of measure 371, with an accent on the first eighth-note of measure 371, then <u>diminuendo</u> for the remainder of the measure.
372-373	<u>Crescendo</u> through measure 372 to the downbeat of measure 373, with an accent on the first eighth-note of measure 373, then <u>diminuendo</u> for the remainder of the measure.
377-378	The energy drive of the phrase goes to the downbeat of measure 378.
406	Use the dynamic marking of <u>più forte</u> .
418-428	These measures are to be played with increasing excitement starting in measure 418 and culminating in measure 428.
418-420	Accent the first sixteenth-note of the fourth beat in each of these three measures, respectively.
422	Accent the first eighth-note of measure 422.
423-425	Accent the first eighth-note of the third beat in each of measures 423, 424, and 425, respectively.
437-440	The excitement of the variation should culminate in these measures with a drive to the final note.

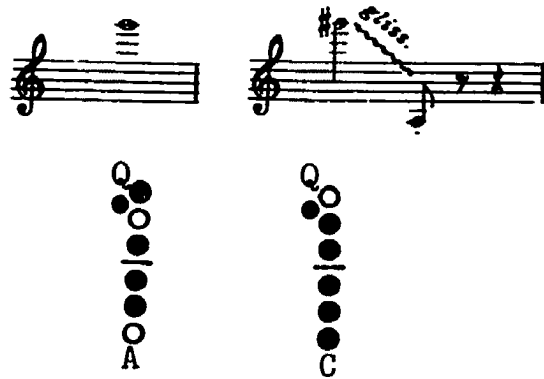
Fingering

The only fingering problems of any consequence in the composition are found in Variation V of the second movement. These concern the high notes, especially where they are sustained.

The g''' in measure 432 should be fingered with one

of the "closed" \underline{g}''' fingerings, while the final \underline{g}''' -sharp in measure 441 should be fingered as shown in the following example:

Ex. 13, Measures 432 and 441.



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Rhythmic and Ensemble Problems

The only difficult rhythmic problem of the piece occurs in Variation V of the second movement. Here, a series of shifting accents is called for which must be worked out carefully between soloist and accompanist. An accent occurs on every fourth eighth-note for one and one-half measures, then the accent is shifted one eighth-note later for one-half measure, thus creating a rhythmic pattern usually associated with Latin America. The careful placement of the accents on the proper notes must be worked out slowly, gradually increasing the speed until the passage is playable at the correct tempo.

Other Special Considerations

A major consideration in the selection of this number for performance is the ability to tongue rapidly with good staccato technique. This is necessary in the fast section and cadenza of the first movement, as well as Variations I, II, and V of the second movement.

Some teachers may feel that this composition could be used to develop the tonguing ability of a pupil. It is this writer's opinion that this composition would be one to avoid for the person with a sluggish tongue.

Difficulty

While it can be recognized that the Concertante does not contain great problems of any specific nature, the combination of the need for a fast tongue, agile technique and good musicianship place the difficulty rating of the composition at the level of seven.

CONCERTANTE

for Clarinet and Orchestra

03919

I

B \flat CLARINET

NORMAN DELLO JOIO

Adagio e con molto sentimento (♩ = 54)

Intro.
Piano

pp

A *Th.1*
p molto espressivo e legato

B *un poco movendo 3*
mf

C *Trans.*
a tempo
p *mp* *p*

D *Th.2*
espr.
mf *3* *3* *3*

Piano 8.....
Piano 8 bassa.....

3 *3* *3*

N2147

Duration
17 minutes

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2

[E]
 Leggero e soavo (e. z. e.)
 B Intro. 5 Th. 1 *cantabile*
 40 *mf* **[F]**

46 *f*

52 *mf*

56 *f* *più f* **[G]** *mf*

60 *cantabile* *mf*

64 *f* **[H]** Trans. 4 **[I]** Th. 2 *mf cantando*

72

77 *f* **[J]**

81 **[K]** Cl. Sec. 10

96 **[L]** CADENZA *f* *accel.*

N2167

100 *f staccato* accelerando

103 *f* accelerando poco rit.

107

110 poco rit.

114

118 poco a poco accel. rall. *p* rall. molto

[M]

A' Adagio del principio

123 Th.1 *p* più *p* *pp* *delicata* *p*

127

[N] 3 Th.2 *mf cantabile*

131

[O] Cl. Sec. **[P]** 7 *f* *p*

139

151 *p* 3 *pp* *ppp*

N2107

TEMA

Andante semplice (♩ : 54)

Piano

N2167

51 **B** **D** *mf cantabile*

55

59 **E**

63 *v* **F** 4

71 *mf*

77 **G** Intro. 3 *mf* *p* **A'**

84 **H** *cresc poco a poco*

89 *v* 4 **I** *mf* *f* *sp*

97 *p* *f*

N2167

6

VAR. II
A Spumanto (d. = 132)
 102 **Th. Ia** 4 **Piano** *f* *crescendo poco a poco*

110 **[A]** *f* *crescendo poco a poco*

113 *più f* *sempre marcatiss.*

117

121 **[B] Trans.**

125 **[C] Th. Ib** 2 *p*

130 4 *mf*

137 **[D]** *f*

141

145 **[E]** *più f* *Trans.*

N2167

149 4 **F** Th. 2

157 *mp* *p* *mf espr.*

161 4 **G**

169 2

174 **H**

179 *Trans.* 7 **I** Th. la. **J**

197 *più f* *sempre marc.*

201 **K**

204 **K**

210 *Cl. Sec.* 2 **K**

N2167

VAR. III
Amabile (♩ = 76)

216 **Intro.** 4 **A** *p fluido*

223 **A** **B** *Tras.*

228 **B** *p cresc. rall. f*

234 **Cadenza** *rit. p liberamente cresc. e accel. poco a poco*

238 **C** **Intro.** 2 **A'** *mf rit. a tempo p*

246 **D** **Cl. Sec.** 2 *f*

VAR. IV
Andante recitativo (♩ = circa 60)

255 **A**

261 **A** *più f*

268 **B** **C** 2

277 **Cl. Sec.** 2 *pp chiaro*

Nz107

VAR. V Intro

Allegro ma non troppo (♩ : 92)

288



290



293



301



305



310



320



324



328



334



N2167

10

338 *più f*

343 *un poco meno*
mf molto cantabile

352

357 *f*

362

368 *mf*

374 *f*

379 *I Trans.* *6^a Th.1*
5-1

389 *J*

393 *poco a poco cresc.*

M2167

397 

400 

404 

409 

415 

420 

423 

426 

431 

437 

N2167

CHAPTER IV

RHAPSODY NO. 1 FOR CLARINET AND PIANO

BY

WILLIAM SCHMIDT

Although born in Chicago, William Schmidt attended the University of Southern California, where he received the Bachelor of Music and Master of Music degrees. He studied composition with Halsey Stevens and the late Ingolf Dahl. Mr. Schmidt is currently the President of Western International Music, Incorporated, a music publishing firm in Los Angeles, and he is still an active composer.

The Rhapsody No. 1 was originally the first movement of a Sonata for Doubles, a three movement work for clarinet, flute, and saxophone, written for Sheriton Stokes. The movement was subsequently revised and published as an independent work.

Mr. Schmidt's other works for clarinet include an earlier Sonatina, Vendor's Call for piano and clarinet choir, Prelude and Fugue, a woodwind trio for flute, clarinet, and

bassoon, and a Concertino for woodwind quartet and piano, which is soon to be published.¹

Form

As implied by the title, the form of the Rhapsody is rather free. Including a somewhat lengthy introduction, the piece is divided into four main parts: Introduction, A (fast), B (slow), and C (fast). The four parts are unified by the use of common motives in all. Major themes are not repeated from section to section. The cadenza contains the germs of most of the rest of the piece.

The Rhapsody has no single tonal center in the traditional sense, and should be considered an atonal composition. Quartal harmonies are used to a great extent. Triads are occasionally mixed with the chords in fourths, and cluster harmonies are used, as well.

¹Interview with the composer, February 29, 1972.

General Analysis

<u>Intro., sect.1-Cadenza</u>			<u>Intro., sect.2</u>			<u>Intro., sect.3</u>		
1	-	7 ²	8	-	12	13	-	21
<u>A</u>			<u>Transitional passage</u>			<u>B</u>		
Faster ♩ =96			Gradually slower			Slower ♩ =69		
22	-	86	86	-	88	89	-	117
<u>Transitional passage</u>			<u>C</u>			<u>Transitional passage</u>		
			Faster ♩ =96					
118			119	-	132	133	-	135
<u>Coda</u>								
136-148								

Detailed Analysis

Measures	Description
1 - 7	Clarinet cadenza, Introduction, section 1. The cadenza contains many of the ideas which are elaborated upon in the first section: a. The upward sweep of three notes at the beginning. b. The leap upwards at the beginnings of measures 1 and 3. c. The dotted and double dotted rhythms, sometimes detached. d. The turning note figures in the first half of the second score.
8 - 12	Introduction, section 2. The theme is in the clarinet. It expands upon the melodic material in the cadenza.
13 - 21	Introduction, section 3. An angular theme is used antiphonally between the clarinet and piano.

²For the sake of clarity, the seven "measures" indicated by broken bar lines in the cadenza are utilized here as measures 1-7. Thus, circle A is at measure 8 of the composition.

	Measures	Description
A.	(22 - 33	Theme 1, Phrase 1. Piano introduces thematic content which begins chromatically, but soon becomes very disjunct. Chordal accompaniment features quartal harmony. It elaborates upon this material for twelve measures.
a	{ 34 - 48	Phrase 2. The clarinet takes up the piano's theme, but elaborates upon it differently for fifteen measures.
-	49 - 52	Transition to B, section 1. The piano introduces antiphonal texture which becomes prominent in the next section.
	53 - 57	Transition, section 2. The clarinet emphasises extremes of range.
b	58 - 62	Theme 2, one phrase. Dialogue between clarinet and piano. Short contrasting idea based on turning note figure of measure 22, but now in dotted rhythm.
	{ 63 - 72	Clarinet improvisation back to principal melody of measure 22.
a'	{ 73 - 78	Theme 1, one phrase. Short return of principal theme as heard in measure 22. The clarinet plays the theme punctuated by chords in the piano.
	{ 78 - 85	Closing section (Codetta). The piano part is principally supportive in this section.
	86 - 88	Transitional passage in the piano. Gradually slowing.
B.	89 - 92	Phrase 1. The clarinet plays the theme over an ostinato figure in the piano. The theme is derived from measures 15-18.
	93 - 100	Phrase 2. The clarinet theme continues over the ostinato, which has moved down a step. The clarinet theme is an inversion of phrase 1.
	101-105	Phrase 3. The clarinet melody continues but the ostinato returns to original pitches.

Measures	Description
106 - 117	Closing section. The clarinet part is fragmented, then becomes articulated, leading to a more sustained figure.
118	Transition to the last section.
C. 119-121	Phrase 1. Thematic content alternates between clarinet and piano. The staccato figure is derived from measures 13-14.
122-128	Phrase 2. The theme is in the piano, with figuration in the clarinet. The piano theme is derived from measures 13-14 and measures 22-23.
129-132	Phrase 3. The thematic content continues in the piano.
133-135	Transition to <u>coda</u> .
136-148	<u>Coda</u> (Closing section).

Tempo

In setting tempi for his Rhapsody No. 1, the composer has abandoned the exclusive use of traditional Italian terms for specific metronomic markings and directions in English. The opening introductory section is marked ♩ = 63. Because it is also marked quasi cadenza, such a specific metronomic marking must be considered as only approximate.

In the introductory passage following the cadenza, the composer has indicated several changes of tempo. At measure 8, a tempo, the original marking of ♩ = 63 in 3/4 meter should be adhered to strictly. At measure 13, a tempo of "Slowly," ♩ = 44 is indicated, followed by an accelerando in measure 14, returning to "Slowly" in measure 16. Measure 17 is marked ritardando, and measure 18, "Quickly." This is then followed

in measure 19 by Tempo I, ♩ = 63, leading to the "Faster" tempo of ♩ = 96, for the first principal section of the piece. Because the student tends to play the passage from measures 8-21 without the variety in tempo indicated, every effort should be made to make the tempo changes exactly as indicated.

The first major section of the Rhapsody, measures 22 to 88, is marked ♩ = 96. This marking is sufficiently fast to lend the proper rhythmic drive and forward motion to the music. Even a slightly faster tempo gives the movement a rushed feeling and reduces its effectiveness. However, this section can be played slightly slower than indicated without serious loss of musical effect.

The "Slower" middle section of the Rhapsody is marked ♩ = 69. There will probably be a tendency to play this section even slower than marked. While a slightly slower tempo will not impair the effectiveness of the movement, care should be taken to prevent playing these passages any slower than ♩ = 63.

At measure 119, the Rhapsody returns to the tempo of the first section, ♩ = 96. In context, this tempo will tend to sound faster than it actually is both because of the thirty-second notes with which it starts, and also the contrast to the slow tempo of the section preceding it. This effect is good in that it adds excitement to the movement. The player must be careful not to minimize the contrast. It is also suggested that the player take care not to play this

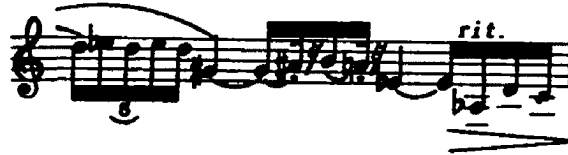
section too fast, since the closing section is marked $\text{♩} = 112$. To give the proper emphasis to this finale, this faster tempo should be reached precisely at the end of the poco accelerando in measure 136.

Articulation

The articulations desired by the composer are well marked. There are some instances, however, where further explanation is needed. The notes in the cadenza marked staccato which occur in measures 2 and 6 should be played semi-staccato, due to the nature of the cadenza and the slow tempo.

The notes in measure 7 of the cadenza which are marked staccato under a slur should be played as follows:

Ex. 14, Measure 7.



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In the principal portion of the first section of the Rhapsody, measures 22 to 86, the staccato notes should be played quite short, as marked.³

³While staccato tonguing styles are to some extent dependent upon tempo, in this instance, that of a moderately fast or faster tempo, the semi-staccato is created by

In the slow section, the single staccato notes occurring in measures 95, 96, and 98 should be just short enough to be separated from the note following and no more. They must always give the listener a sense of leading to the note following in each case. Due to the slow tempo of the section, the notes marked staccato occurring in measures 106-109 and in 111 should all be played semi-staccato.

In the last section, measure 119 to the end, all notes marked staccato should be played as detached as possible.

Dynamics and Phrasing

The composer has used fortissimo markings in several places all of which need to be considered with care in order to prevent distortion of the basic timbre of the clarinet. Such instances occur in measure 6 of the opening cadenza, in measures 52 and 73, and from measure 141 to the end of the composition. In these cases the substitution of a well played più forte dynamic level would be quite sufficient to achieve the desired effect.

In measure 118, the beginning of the last major section of the piece, and in the final measures of the Rhapsody, measures 142-146, the fortissimo marking is indicated for

stopping the notes by stopping the breath. This results in separated but not short notes. The shorter staccato is created by stopping the notes with the tongue. For a more detailed explanation, the reader is referred to A Method of Staccato by Daniel Bonade, published by the G. Leblanc Corp.

notes in the lowest register of the instrument. The only solution here is to play with as strong dynamic level as possible, but with constant care to prevent distortion of the characteristic timbre.

As is the case with most printed music, the crescendo and diminuendo markings are not always the proper length, and their exact beginnings and endings are not clear. The following additions to the existing marks as well as direction for some of the phrases are recommended:

Measures	Description
2	<u>Diminuendo</u> from <u>forte</u> on the second beat of measure 2 to <u>mezzo forte</u> by the beginning of the third beat of measure 2.
3 - 4	<u>Crescendo</u> from <u>mezzo forte</u> on the second beat of measure 3 to <u>forte</u> on the downbeat of measure 4, then <u>diminuendo</u> to <u>mezzo forte</u> on the third beat. Start <u>forte</u> on the last one-fourth of the third beat, measure 4, then play as marked.
5 - 6	The <u>crescendo</u> in measure 5 should extend to the downbeat of measure 6.
7 - 8	A <u>diminuendo</u> starting on the fourth beat of measure 7 should extend to the downbeat of measure 8.
9	The marked <u>crescendo</u> should start <u>pianissimo</u> .
10 - 11	The marked <u>crescendi</u> in each measure, respectively, should start <u>piano</u> .
12	The marked <u>crescendo</u> should start <u>piano</u> and reach <u>mezzo forte</u> on the downbeat of measure 13.

Measures	Description
13 - 16	A gradual <u>crescendo</u> and <u>accelerando</u> with an accompanying energy drive extends from the downbeat of measure 13 to the second beat of measure 15. A <u>diminuendo</u> and lessening of energy then occurs from the third beat of measure 15 reaching <u>mezzo forte</u> on the downbeat of measure 16.
17 - 18	<u>Diminuendo</u> throughout measure 17 arriving at <u>mezzo piano</u> on the downbeat of measure 18.
21 - 22	<u>Diminuendo</u> from <u>piano</u> throughout measure 21 arriving at <u>pianissimo</u> on the downbeat of measure 22.
34 - 37	<u>Crescendo</u> , at the <u>forte</u> level, from the second beat of measure 34 to the downbeat of measure 37. The accompanying energy drive extends on through measure 37.
44 - 48	<u>Crescendo</u> , at the <u>forte</u> level with an accompanying energy drive, from the second beat of measure 44 arriving at <u>più forte</u> at the end of the second beat of measure 48.
52	<u>Crescendo</u> with a strong energy drive from the beginning of measure 52 arriving at <u>più forte</u> on the third beat.
54 & 55	Within the <u>mezzo forte</u> level, <u>crescendo</u> to the fifth thirty-second-note, then <u>diminuendo</u> to the third beat, in each measure, respectively.
57	Within the <u>mezzo forte</u> level, <u>crescendo</u> to the sixth thirty-second-note, then <u>diminuendo</u> to the third beat.
57 - 62	<u>Crescendo</u> from <u>mezzo forte</u> starting on the last three notes of measure 57 to <u>forte</u> on the downbeat of measure 62. A strong energy drive should accompany the <u>crescendo</u> .
62	<u>Diminuendo</u> from <u>forte</u> on the downbeat of measure 62 to <u>mezzo forte</u> at the beginning of the second beat.

Measures	Description
62 - 65	<u>Crescendo</u> from <u>mezzo forte</u> on the last three notes of the second beat of measure 62 to <u>forte</u> on the downbeat of measure 65. A strong forward energy drive should accompany the phrase line.
65 - 67	<u>Diminuendo</u> from <u>forte</u> on the downbeat of measure 65 to <u>mezzo forte</u> on the downbeat of measure 67. The feeling of forward motion should also lessen.
70 - 75	<u>Crescendo</u> , starting as marked to <u>più forte</u> on the downbeat of measure 75. A strong forward drive should accompany the <u>crescendo</u> .
75 - 76	<u>Diminuendo</u> throughout the entire measure to <u>mezzo forte</u> on the downbeat of measure 76.
76 - 77	<u>Crescendo</u> from <u>mezzo forte</u> at the beginning of measure 76 to <u>forte</u> at the beginning of the third beat of measure 77. A strong forward drive should accompany the line.
77 - 78	<u>Diminuendo</u> from <u>forte</u> on the last two sixteenth-notes of measure 77 to <u>mezzo forte</u> on the second beat of measure 78.
78	Within the <u>mezzo forte</u> level, <u>crescendo</u> to the sixth thirty-second-note, then <u>diminuendo</u> .
79	Within the <u>mezzo forte</u> level, <u>crescendo</u> to the sixth thirty-second-note, then <u>diminuendo</u> through the third beat.
82 - 83	In measure 82, make a slight <u>crescendo</u> to the downbeat of measure 83, then <u>diminuendo</u> .
94	<u>Crescendo</u> at the <u>mezzo forte</u> level from the second beat to the third beat of measure 95.
95	<u>Crescendo</u> , at the <u>mezzo forte</u> level from the second beat to the third beat of measure 95.

Measures	Description
101-105	There is a strong drive from the sixteenth notes in measure 101 to the <u>c</u> ". A similar drive exists on the same notes in measure 102. In measure 103, the drive starts on the first beat and goes through the entire measure to the downbeat of measure 104, then relaxes.
105	<u>Diminuendo</u> throughout the measure from <u>forte</u> to <u>mezzo forte</u> .
110-112	<u>Crescendo</u> from <u>piano</u> on the second beat of measure 110 to <u>forte</u> on the downbeat of measure 112.
112-113	<u>Diminuendo</u> from <u>forte</u> on the downbeat of measure 112 to <u>piano</u> on the downbeat of measure 113.
123 & 124	Within the <u>forte</u> level, <u>crescendo</u> to the sixth note of the thirty-second note figure, then <u>diminuendo</u> to the beat following the figure in each measure, respectively.
125-129	A forward drive must be imparted throughout this passage, connecting it with the passage to follow.

Much of the approach to the playing of the phrases has been covered in the preceding material, but some phrases need additional comment. In the first section, the principal theme should have a forward drive throughout the phrase here and wherever it appears. On the third beat of measure 36, the figure becomes very disjunct, or what could be called "disjunct chromaticism." The notes are those in a chromatic scale, but are alternately major sevenths and minor ninths apart. It is difficult to sustain the drive of the phrase through this type of passage. These skips should then

become an exercise to be practiced separately until the necessary smoothness is achieved.

Ex. 15, Measures 34-37.

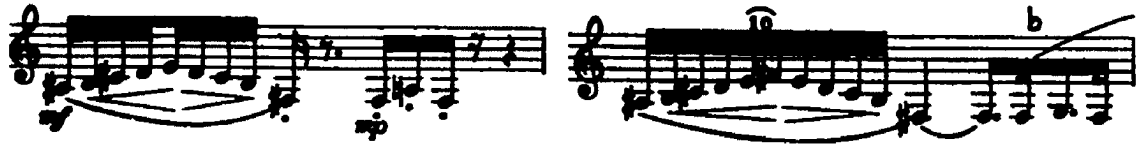


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Another phrase which needs comment is found in measures 57-62. This is generally a rising, forward moving line which drives to the downbeat of measure 62. Then, there is a slight relaxation followed by another drive forward to the downbeat of measure 67.

A problem connected with the playing of the transition section is the treatment of the thirty-second note figures. These occur several times in groups of eight (measures 54 and 55) and ten notes (measures 57, 78, 79, 80, 123, and 124). For best results, a crescendo-diminuendo inflection should be used with these figures whenever they occur.

Ex. 16, Measures 54 and 57.



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The eight note figure in measure 119 is an exception. Here, the drive of the figure, and consequently the crescendo, should go through the entire measure. A diminuendo would be out of place.

The slow middle section is characterized by long phrases with crescendos and diminuendos extending over several measures. Maximum control of the sound by the player is necessary in this section to proportion the amount of crescendo and diminuendo properly over the long phrase lines. A case in point is the phrase occurring in measures 89-92. Here, it is necessary to make a gradual but steady crescendo from the beginning of the phrase in measure 89 to the second beat of measure 90, and then a gradual, well-controlled diminuendo from the second beat of measure 90 to the end of the phrase at measure 92. Another instance of the long

crescendo-diminuendo pattern occurs in measures 110-117. Here, the crescendo incorporates not only the long notes, but a rhythmically changing articulation pattern. Throughout measures 110 and 111, the crescendo must steadily continue. Then, at the beginning of measure 112, the diminuendo begins and continues to the beginning of measure 114, where, once again, a crescendo begins. This crescendo lasts all the way to measure 117.

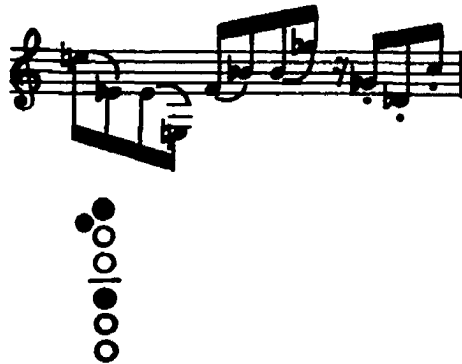
The phrase beginning in measure 130 should be played with a crescendo and a feeling of forward drive from its beginning to the third beat of measure 132. The forward drive then lessens for the remainder of the phrase.

Fingering

Due to the atonal character of the Rhapsody, a number of unusual fingering combinations occur that are not needed in tonal music. Some intensive practice must be devoted to achieving familiarity with these strange fingering combinations.

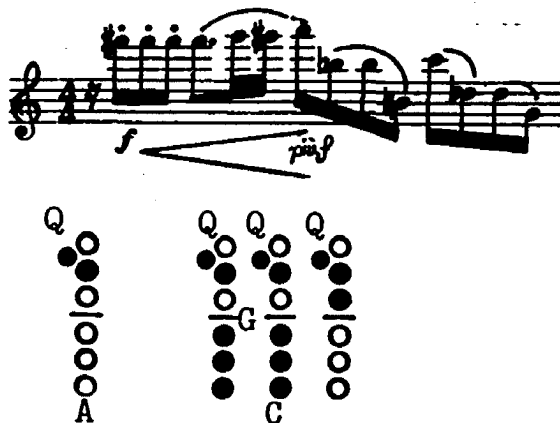
The many skips involving e'-flat or d'-sharp, which occur in measures 38, 42, 60, 65-66, 69, 79, 106, 118, 119, and 127, make the use of the "forked" fingering very practical.

Ex. 17, Measure 38.



One of the most difficult passages in the piece is a brief chromatic passage in measure 52. The lack of alternate fingerings is the stumbling block here. A recommended solution is as follows:

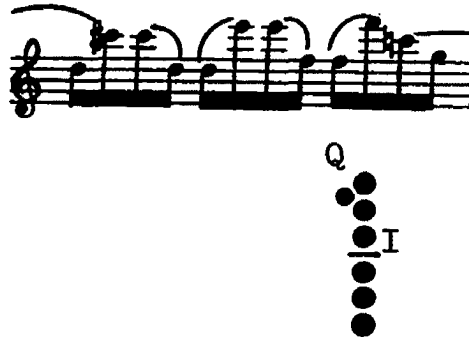
Ex. 18, Measure 52.



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In measure 77, an octave slur to an f''' occurs. Because this note, fingered in the usual manner, is difficult to attain under a slur, the use of the "closed" f''' fingering is recommended.

Ex. 19, Measure 77.



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Rhythmic and Ensemble Problems

Taken as a whole, the Rhapsody is not overly complicated rhythmically. There are a few passages, such as in measure 9, which can cause difficulty, however. This is principally a problem of both clarinetist and accompanist mentally subdividing rhythmically and counting the thirty-second notes in order to get the desired ensemble.

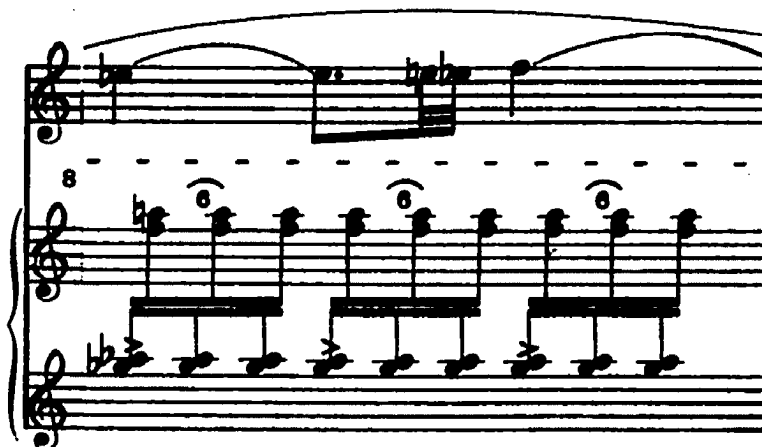
Ex. 20, Measure 9.

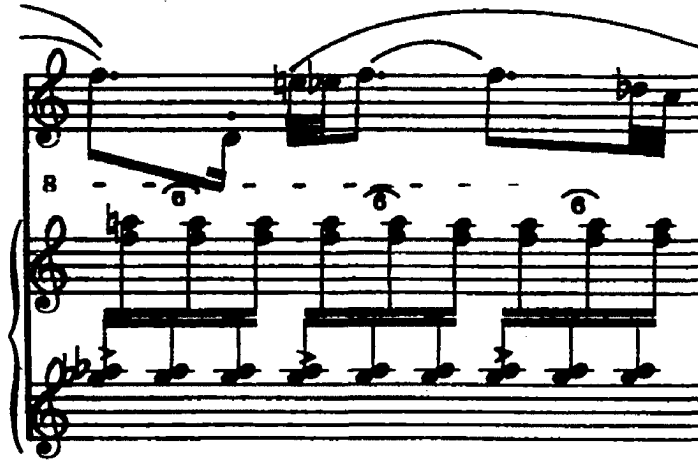


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In the slow section, a challenging problem appears for the clarinet. This is the playing of a slow, sustained melody over a repeated ostinato-like cluster, rhythmically grouped as six notes to a beat.

Ex. 21, Measures 94-95.





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The problem for the player is the correct placement of the rhythmic figures in duple subdivision over the background of six notes per beat. The pianist can help solve the problem with a slight accentuation on each beat. It must not be strong enough to attract the attention of the listener, however.

The last rhythmic problem occurs in measures 138-140. This is a repeated syncopated pattern involving a tied sixteenth and eighth-note, as shown in the following example:

Ex. 22, Measures 138-140.



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The clarinetist and pianist must work out the pattern together, practicing in a slow tempo. At first, it helps to emphasize the subdivision of the beat in practice.

Difficulty

The publisher evaluated this composition as grade four. In the opinion of this writer, the grade should be

five, based on the French system. There is considerable demand on the finger technique as well as on the embouchure and diaphragm for the control of sound in the large skips and high register notes.

The piece is quite useful in introducing the student to a mild type of atonality.

B \flat CLARINET

RHAPSODY NO. 1 for CLARINET & PIANO

WILLIAM SCHMIDT

$\text{♩} = 98$ Intro. Sec. 1

f espr. *mf*

3 *f* *mf* *f* *sub. p*

6 *p* *mf* *sub.* *rit.* *pp* *mf*

9 *pp* *mf* *p* *mf* *p* *mf* *p*

$\text{♩} = 44$ Slowly Intro. Sec. 3

13 *mf* *cresc.* *e* *accelerando* *f* *mf* *Slowly*

17 *rit.* *Quickly* *Tempo I* *mp* *p* *pp*

(A) Intro. Sec. 2 *a tempo*

(B) Faster *a* $\text{♩} = 98$

23

27

AV167

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2.

30

34

37

40

43

46

49

54

(C)

(D)

f

mp

cresc.

poco a poco

f

p

Trans. Sec. 1

Trans. Sec. 2

sub mp

AV167

57 *mf* cresc. *b* 3.

60

62 *f* *mf* cresc.

65 *dim.* *mf* sub. *p* sotto voce *E*

68 cresc.

71 *f*

74 *più f* *mf* cresc.

77 *f* *mf* *Cl. Sec. 10*

79 gradually *dimitt.* *10*

80 *con t.* *mp* *dim.*

84 *fp* *Trans.* *2*

AV167

4. **B** *Slower*
(F) $\text{♩} = 69$

89 *aspr.* *fp* *f* *fp* *mf*

94 *sub.* *fp* *mf*

99 *p* *f* *mf*

103 *Cl. Sec.* *mf* *p*

107 *p*

112 *f* *p* *mf*

117 *Trans.* *cresc. e accel.* **(G)** *Faster* $\text{♩} = 98$

119 *con't.*

122 *10* *10*

125

AVI 67

5.



CHAPTER V

DUO CONCERTANTE

BY

DARIUS MILHAUD

With the exception of Paul Hindemith, no twentieth century composer has written as much music featuring the clarinet as has Darius Milhaud. The first of his chamber works to include the clarinet was the Sonata for flute, oboe, clarinet and piano (1918) which represented Milhaud at the International Society for Contemporary Music Festival held at Salzburg in 1922.¹ The second chamber work was a piece entitled "Cocktail" for voice and three clarinets (1921). This instrumentation was inspired by Stravinsky's Berceuse du Chat.²

The first of the solo works for clarinet was the Sonatine for clarinet and piano (1927) which is dedicated "a [Louis] Cahuzac." The next work to include the clarinet

¹Eric Blom, "Darius Milhaud," Grove's Dictionary of Music and Musicians, 5th ed. (1959), V, 762-764.

²Darius Milhaud, Notes without Music, trans. Donald Evans (New York: Alfred A. Knoff, 1953), p. 122.

was the Pastoral for oboe, clarinet and bassoon (1935).

Two chamber music suites featuring the clarinet were arranged from some of Milhaud's incidental music written for plays in Paris. The first of these was Suite for violin, clarinet and piano and was based on music for 'Le Voyageur sans bagages' (1936). The other was Suite for oboe, clarinet and bassoon, based on themes by Michel Corette, an eighteenth century French composer. Arranged from the incidental music for the play 'Romeo and Juliet,' the work dates from 1937. The last of Milhaud's chamber works involving clarinet was a woodwind quintet entitled "La Cheminée du roi René," written in 1939.

The Concerto for Clarinet was written in 1941 as the result of a commission by Benny Goodman. Of Milhaud's last two compositions for clarinet and piano, the earlier, Caprice (1954) is a light piece of little consequence. The Duo Concertante, however, is a significant composition. It was written for the 1956 concours of the Conservatoire National de Paris and dedicated, as is customary, to the present Professeur de clarinette at the conservatoire, M. Ulysse Delécluse.

Form

The form of the composition is generally that of a third rondo, but the usual key scheme of the classical rondo is modified to go through a greater number of keys as

follows: B-flat - G - F - E-flat - C - B-flat. An overall outline of the form is as follows:

General Analysis

	Theme 1 (Vif)	Theme 2	Trans.	Theme 1	Theme 3 6 (Modéré)
	<u>1 - 8</u>	<u>9 - 28</u>	<u>29 - 37</u>	<u>38 - 49</u>	<u>8 50 - 80</u>
Key: B-flat:	G:			F:	E-flat

	Theme 1 (Vif)	Theme 2	Trans.	Theme 1	Closing Section
	<u>81 - 88</u>	<u>89 - 108</u>	<u>109-117</u>	<u>118-125</u>	<u>126 - 129</u>
E-flat:	C:			B-flat:	

Detailed Analysis

Measures	Description
<u>Theme 1</u>	
a 1-4	Theme 1, Period, phrase 1, key of B-flat; the theme opens in the clarinet.
b 5-8	Phrase 2, closes period.
<u>Theme 2</u>	
a 9-15	Theme 2, Double period, Period 1, phrase 1. The clarinet enters in measure 11 after a piano introduction of two measures. Key of G.
16	An inserted measure that acts as a bridge.
b 17-20	Period 1, phrase 2, closes the period.
c 21-24	Period 2, phrase 1.
d 25-28	Period 2, phrase 2.
29-37	Transitional passage using chromatic mediant progression, measures 31-34.

Measures	Description
<u>Theme 1</u>	
a 38-41	Theme 1, Period, phrase 1; Theme 1 returns but this time in the key of F.
b 42-47	Phrase 2, cadence is extended overlapping the beginning of a transitional passage by one measure.
46-49	Transition utilizes part of thematic material from Theme 2.
<u>Theme 3</u>	
	Modéré
A { a 50-43	Theme 3 is a three-part song form. Part [A] is a three-phrase group. It starts in the key of E-flat and utilizes clusters in measure 51, and mixed major-minor tonality in measure 52.
b 54-58	
a' 59-62	
B { c 63-65	Period, Phrase 1 is shortened by one measure, key of D.
d 66-69	Phrase 2, key of F, closes period.
A' { a" 70-73	Theme 3, Period, phrase 1. Theme 3 returns in the key of F, and is slightly ornamented.
b 74-80	
<u>Theme 1</u>	
a 81-84	Theme 1, Period, phrase 1, key of E-flat.
b 85-88	Phrase 2.

Measures	Description
----------	-------------

Theme 2

- | | |
|-----------|--|
| a 89-95 | Double period: Period 1, phrase 1. Similar to measures 9-15 but in the key of C. |
| 96 | Inserted measure which connects phrases 1 and 2. |
| b 97-100 | Period 1, phrase 2, key of A-flat. |
| c 101-104 | Period 2, phrase 1. |
| d 105-109 | Period 2, phrase 2. |
| 110-117 | Transition. |

Theme 1

- | | |
|-----------|--|
| a 118-121 | Theme 1, Period, phrase 1. It is important to note that the refrain returns in the original key of B-flat. |
| b 122-125 | Phrase 2. |
| 126-129 | Codetta or closing section. There is some use of polytonality in measure 128. |

Alternate Analysis

	Theme 1	Trans.	Theme 2	Retrans.	Theme 1
	$\frac{4}{4}$ (Vif)				
	$\frac{4}{4}$ 1 - 8	9 - 16	17 - 28	29 - 37	38 - 49
Key:	B-flat:		G:		F:
	Theme 3	Theme 1	Trans.	Theme 2	Trans.
	$\frac{6}{8}$ (Modéré)	$\frac{4}{4}$ (Vif)			
	8 50 - 80	4 81-88	89 - 96	97 - 108	109-117
	E-flat:			C:	
	Theme 1	Closing Section			
	$\frac{4}{4}$ 118-125	126	-	129	
	B-flat:				

Alternate Detailed Analysis

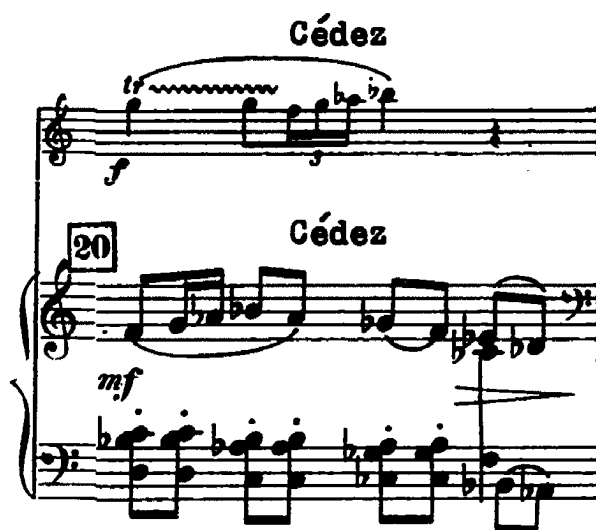
Measures	Description
<u>Theme 1</u>	
a 1-4	Theme 1, Period, phrase 1, key of B-flat.
b 5-8	Phrase 2, closes period.
9-16	Transition.
<u>Theme 2</u>	
	Three phrase group, Key of G.
a 17-20	Phrase 1.
b 21-24	Phrase 2.
c 25-28	Phrase 3.
29-37	Transitional passage.
<u>Theme 1</u>	
	Period.
a 38-41	Phrase 1, key of F.
b 42-47	Phrase 2.
46-49	Transition.
<u>Theme 3</u>	
	Modéré, same as Original analysis.
<u>Theme 1</u>	
	Period.
a 81-84	Phrase 1, key of E-flat.
b 85-88	Phrase 2.
89-96	Transition.
<u>Theme 2</u>	
	Three phrase group.
a 97-100	Phrase 1, key of A-flat.
b 101-104	Phrase 2.
c 105-109	Phrase 3.
110-117	Transition.

Measures	Description
<u>Theme 1</u>	Period
a 118-121	Phrase 1, key of B-flat.
b 122-125	Phrase 2.
126-129	Closing section.

Tempo

The composer has indicated a metronomic marking for each of the major sections in the Duo Concertante. The first and third sections are each marked "Vif" ♩ = 92. This is a very reasonable tempo for these sections considering the technical demands of the music. If so desired by the performer, a slight increase in tempo would not detract from a presentation of this piece. The cédez marked on the fourth beat of both measure 20 and measure 100 would be more effective if placed on the second half of the second beat, thus allowing the clarinet to participate in the slowing and giving it more time to be felt.

Ex. 23, Measure 20.



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The second major division of the composition is marked *Modéré* ♩ = 72. The marking of this tempo is a good one although one could play this section slightly faster without a feeling of rushing. For best results, a pulsation of six beats per measure should be maintained.

A slight rubato allowing for more time in the skips of tenths in measures 51, 56, and in other measures where they occur helps the musical effect.

Ex. 24, Measure 56.



A slight accelerando in measure 79 helps set the mood for the return to the original tempo in measure 80.

Articulation

The printed articulations are quite adequate with the following exceptions and emendations. The first theme is made more effective by the use of these articulation patterns:

Ex. 25, Measures 1-3.



This makes an interesting contrast between the staccato sixteenth-notes and the legato eighth-notes in the semi-phrase which follows. This procedure should then be followed in similar passages throughout the piece, i.e. measures 37-39, 80-82, and 117-119.

The clarinet entry in measures 11 and 92 should imitate the accentuation of the piano execution of this figure. A slight accentuation of the notes while maintaining the legato would be most effective.

Ex. 26, Measure 11.



The first beats of measures 3⁴, 96, and 11⁴ should be played staccato. Measure 101 should be played as sostenuto as possible and without accent since this figure is a variation of the slurred quarter-notes in measure 21.
Ex. 27, Measure 101.



Dynamics and Phrasing

The playing of the fortissimo markings in solo works for clarinet is not necessary and often results in the distortion of the true clarinet timbre. Therefore, the notes indicated as fortissimo in measures 27, 4⁴, 80, 107, and 12⁴ can be played at a più forte level with no loss of effectiveness. These markings are indicated in the edited version which is included in the study.

There are a number of instances in which the crescendo markings do not clearly indicate the extent of the crescendi to be made. These are as follows:

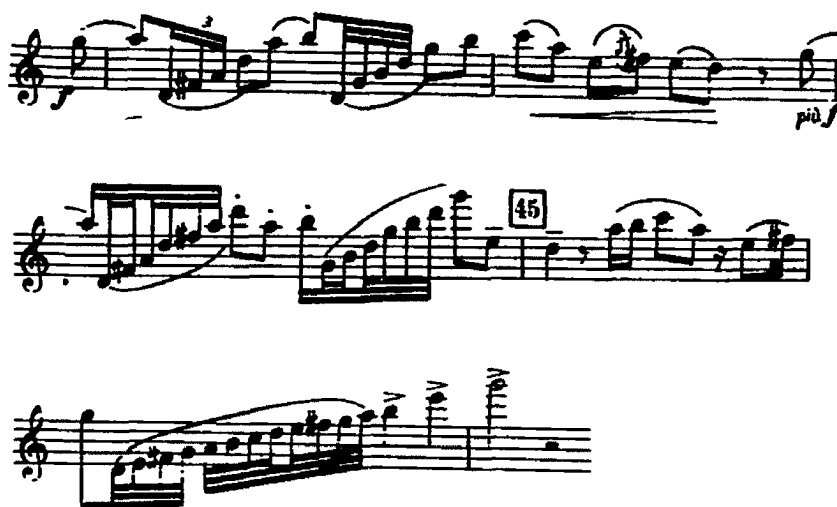
Measures	Description
6	The <u>crescendo</u> should extend through the third beat of measure 6.
19	The <u>crescendo</u> extends through the entire measure.
23 - 24	<u>Crescendo</u> throughout the entire measure into the downbeat of measure 24.
26 - 27	The <u>crescendo</u> should extend through measure 26 to <u>forte</u> on the downbeat of measure 27, and on to <u>più forte</u> on the fourth beat of measure 27.
33 - 34	<u>Crescendo</u> through the entire measure to <u>forte</u> on the downbeat of measure 34.
52 - 53	<u>Crescendo</u> through measure 52 to the downbeat of measure 53.
61 - 62	<u>Crescendo</u> through measure 61 to the downbeat of measure 62.
78 - 80	The <u>crescendo</u> should extend through measure 78 to <u>forte</u> on the downbeat of measure 79, and then continue on to <u>più forte</u> on the downbeat of measure 80.
86 - 87	<u>Crescendo</u> through the entire measure to <u>forte</u> on the downbeat of measure 87.
97 - 98	<u>Crescendo</u> into the downbeat of measure 98.
103-104	The indicated <u>crescendo</u> should move to the downbeat of measure 104.
106-107	The indicated <u>crescendo</u> should reach to the <u>forte</u> on the downbeat of measure 107.
113-114	<u>Crescendo</u> through the entire measure 113 to <u>forte</u> on the downbeat of measure 114.
116	<u>Crescendo</u> to <u>forte</u> on the fourth beat of measure 116.

The phrasing of the Milhaud Duo Concertante is consistent, in that it closely follows the formal aspects of the composition. However, several passages need some special consideration.

The first of these occurs in theme 2, measure 17. This phrase needs to be set off from the preceeding measure, which can be done with a slight separation of the last note of measure 16 from the first note of the new phrase in measure 17. In the final phrase of this same theme, the line must be carried through the unaccompanied measure 28 into measure 29. The same principle should be applied in measures 33-34.

In measures 42-47, there is a climactic drive which reaches its peak in measure 47, one measure after the transition theme has overlapped it in the piano (measure 46). A feeling of forward motion, crescendo and energy must be conveyed by the player throughout the passage starting with the pick-up note to measure 42 and finishing in measure 47.

Ex. 28, Measures 42-47.



In the *Modéré* section, phrase 2 presents a special problem. The phrase is extended by repetition of the first three notes. This figure occurs three times. The repetition makes the phrase a musical challenge in order to keep listener interest. Strict following of the markings gives a dull repetitious effect. A suggested interpretation would be as follows:

Ex. 29, Measures 54-55.



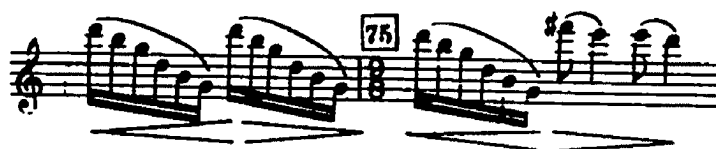
The phrase found in measures 64-67 also presents an interesting challenge. For best results, the phrase should be played as follows:

Ex. 30, Measures 64-67.



The phrase commencing in measure 74 presents a problem similar to that mentioned above in measures 54-55 in that it is repetitious. A suggested solution for this passage is shown below. Care should be taken in approaching the f^{'''}-sharp to insure that the skip of the large interval does not allow the high note to "pop" out.

Ex. 31, Measures 74-75.



The phrase structure of the Duo Concertante starting with measure 80, the return to the vif tempo, is almost identical to that of the first section, and can be executed in the same manner. The final passage of the composition commencing on the fourth beat of measure 125 should be played in such a manner as to move aggressively forward into the final cadence.

Fingering

The Duo Concertante is not a technically difficult piece but some passages are problematical. The first one occurs in measures 12-15. It should be fingered as follows:
Ex. 32, Measures 12-15.

The image displays musical notation and corresponding fingering diagrams for measures 12-15. The notation is on a single staff in treble clef with a key signature of one sharp (F#). Measures 12-15 are indicated by a box containing '15' and a repeat sign. The fingering diagrams consist of vertical columns of dots, each representing a finger (1-4) and a letter (C, A, F, D) indicating the pitch. Dashed lines connect the notes in the notation to the corresponding dots in the diagrams. Some notes are marked with a 'Q' above them, likely indicating a specific fingering or articulation.

Measure 12: Notes are C, A, C, E. Fingering diagrams show fingers 1, 2, 3, 4 for each note respectively.

Measure 13: Notes are C, A, F, F. Fingering diagrams show fingers 1, 2, 3, 4 for each note respectively. The first 'F' is marked with a 'Q' above it.

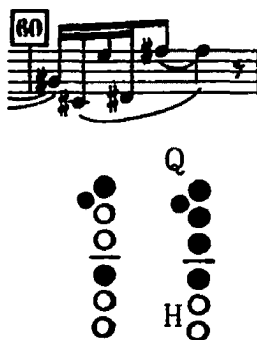
Measure 14: Notes are C, A, F, F. Fingering diagrams show fingers 1, 2, 3, 4 for each note respectively. The first 'F' is marked with a 'Q' above it.

Measure 15: Notes are C, A, F, F. Fingering diagrams show fingers 1, 2, 3, 4 for each note respectively. The first 'F' is marked with a 'Q' above it.

The strong use of the right hand little finger in measure 12 gives balance and control to the fingers. A change of little fingers on the low f-sharp in measure 14 prepares the way for the g-sharp in measure 15.

The next passage needing special attention occurs in measure 60. It should be played as follows:

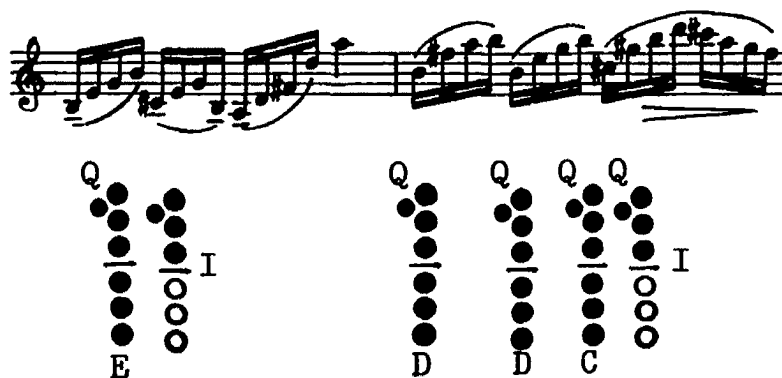
Ex. 33, Measure 60.



The use of the forked d'-sharp followed by the use of key H for the f'-sharp insures a smooth execution.

The next passage needing consideration occurs in measures 92-93. Only one fingering combination can be utilized in this passage which is indicated as follows:

Ex. 34, Measures 92-93.



Ensemble Problems

This composition contains much material which must be carefully interlaced with the accompaniment in order to achieve the subtle nuances necessary for maximum musical effectiveness. One such passage is found in measures 13-15, and again in measures 93-95. Here special attention should be given to the sixteenth-note line as the piano takes over the line from the clarinet. Absolute rhythmic accuracy is necessary to achieve ensemble between the clarinet and piano in measure 15.

Ex. 35, Measure 13-15.

Excerpt from a musical score for measures 13-15. The score is written for a clarinet (top staff) and piano (bottom staff). The clarinet part features a melodic line with sixteenth-note runs. The piano accompaniment consists of chords and moving lines in both hands. Dynamic markings include *p* (piano) for the clarinet and *sf* (sforzando) and *mp* (mezzo-piano) for the piano. A dashed line indicates a transition or overlap between the two parts.

Excerpt from a musical score for measure 15. The score is written for a clarinet (top staff) and piano (bottom staff). The clarinet part continues the melodic line. The piano accompaniment features a more active bass line. A box labeled "15" is present in the left margin, indicating the measure number.

The syncopation in measures 27 and 107 deserves special attention to insure ensemble and maximum effect. Every effort must be made to maintain rhythmic accuracy throughout the passage.

Ex. 36, Measure 27.



Care should also be taken by the performers in measures 66-67 to insure rhythmic integration of the sixteenth-note patterns as they occur between the two instrumental lines.

Ex. 37, Measures 66-67.



Other Special Considerations

The Duo Concertante contains a number of large skips for the clarinettist. Maximum control must be exercised in these passages which occur in measures 60, 71, 75, and 76. Care must be taken to prevent the upper notes from becoming too loud thus ruining the dynamics of the melodic line.

The player must be aware of the composer's use of mild dissonances. The use of clusters is especially noticeable in measures 51 and 60. Mixed major-minor tonalities are also used in measures 52 and 61.

Difficulty

The difficulty rating as supplied by the publisher, Heugel and Company, is a six.

à Ulysse DELECLUSE.

DUO CONCERTANT

pour CLARINETTE et PIANO

CLARINETTE SI \flat

DARIUS MILHAUD

Th.1 Vif $\text{♩} = 92$

mf *mp* *legato* *mf* *mp*

mf *5*

Th.2 *10* *1* *2* *3* *4* *5* *6* *7* *8* *9* *10* *11* *12* *13* *14* *15* *16* *17* *18* *19* *20* *21* *22* *23* *24* *25* *26* *27* *28* *29* *30* *31* *32* *33* *34* *35* *36* *37* *38* *39* *40* *41* *42* *43* *44* *45* *46* *47* *48* *49* *50* *51* *52* *53* *54* *55* *56* *57* *58* *59* *60* *61* *62* *63* *64* *65* *66* *67* *68* *69* *70* *71* *72* *73* *74* *75* *76* *77* *78* *79* *80* *81* *82* *83* *84* *85* *86* *87* *88* *89* *90* *91* *92*

mp *p*

15 *mf* *mp*

20 *f* *mp*

Cédez Mouv'

25 *mf* *p*

Trans. *30* *1*

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H.31564

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Musical score for a single melodic line, likely for a violin or flute. The score consists of 12 staves of music in 4/4 time. It features various dynamics (*mf*, *f*, *p*, *mp*, *spp*, *p*), articulations (accents, slurs), and performance instructions like "legato" and "cantabile". Measure numbers 35, 40, 45, 50, 55, 60, 65, 70, and 75 are marked in boxes. A key signature change to one flat occurs at measure 50, and a tempo change to "Modéré" with a quarter note equal to 72 beats per minute is indicated at measure 50. The score ends with a double bar line at measure 80.

80 *Vif* $\text{♩} = 92$ *Th. 1*

più f *mf* *mp* *legato* *mf* *mp*

85

mf

Th. 2 90 1

mp

95

p *mf*

100 *Cédez*

mp *Monv^t* *mp sostenuto*

105

mf *p* *f* *più f*

Trans. 110 1

mf

115

Th. 1

mf *f* *mf*

120

legato *f* *mf* *f*

125

più f

Cl. 9^{aa}. 6 3 6 3

CHAPTER VI

SONATINA

BY

BOHUSLAV MARTINU

Martinu's compositions in which the clarinet is prominently featured are not numerous. They are limited to the Quintet for Winds, 1930; Les Madrigaux for oboe, clarinet and bassoon, 1937; and the Sonatina for Clarinet and Piano, 1957.

The Sonatina is a composition which truly lives up to what one author has said about the music of Martinu:

The music of Martinu was subjected to two important influences. One is found in his use of form, in his partiality to the Baroque structure . . . The other is discernible in his style so often dependent on Czech folk elements.¹

Both of these elements are noticeable in this composition.

Form

The form of this composition does not bear out the use of the title Sonatina in the classical sense of the word

¹David Ewen, The World of Twentieth Century Music (Englewood Cliffs, N.J.: Prentice Hall Inc., 1968), p. 470.

since the work is not in sonata-allegro form. The sections of the composition are episodic in nature and the phrases are rather irregular and spun out. It is also apparent that period structure, as traditionally conceived, is not present although occasionally such terminology can be loosely applied.

The three movements of the Sonatina are played without a break. The form is as follows:

General Analysis

First movement--Moderato--large ternary form.

	Measures	Description
	1 - 8	Introduction (piano), Key of E-flat.
A	9 - 30	Theme 1 (clarinet).
	31 - 66	Transition.
B	67 - 96	Theme 2, Key of B-flat.
	96 - 107	Transition.
	108 - 115	Introduction.
A	116 - 137	Theme 1.
	138 - 173	Transition.
Coda	174 - 191	Closing section.

Second movement--Andante--through-composed.

	192 - 194	Introduction, Tonality or level of D-flat.
A	195 - 202	Phrase 1.
B	203 - 209	Phrase 2, Key of F-minor.
C	210 - 223	Phrase 3, Tonality of E-flat.
	224 - 235	Closing section.

Third movement--poco allegro--Finale, through-composed.

	Measures	Description
A	{ 236-248	Introduction, Key of G.
	{ 249-274	Theme 1, Tonality of C.
	275-287	Transitional passage.
B	{ 288-331	Theme 2, Key of B-flat.
	{ 331-341	Closing section.

Detailed Analysis

First movement--Moderato

1 - 8	Introductory passage in the piano in the key of E-flat.
9 - 15	Theme 1, phrase 1, key of E-flat. Extended by sequences, this phrase is modulatory in that it touches upon the tonalities of C-minor and B-flat major.
16 - 19	Bridge passage. The clarinet line is fragmented, interrupting the smooth flow of theme 1. The passage modulates to D-minor.
20 - 29	Further extension of theme 1, beginning with its second phrase. This long phrase is extended by sequential patterns.
30 - 51	Transition, first section developmental. This section utilizes an arpeggiated figure in the piano followed by a syncopated accompaniment figure in the piano. The clarinet plays a further development of theme 1, then starts a double-triplet figure which is subsequently taken up in the piano.

Measures	Description
52 - 66	Transition, section 2, harmonic (<u>poco meno, ad lib.</u>). This passage utilizes a thirty-second note figure in the clarinet over a trill in the piano. The clarinet is used as a harmonic instrument (measures 51-58). The piano joins the arpeggiation in measures 59-62.
67 - 75	Theme 2, double period. First period, two phrases. Both phrases feature the clarinet in a highly ornamented sixteenth note folk-like melody in B-flat.
75 - 96	Theme 2, second period, three phrases. The period is contrasting in style to the first period in that it has a lyrical clarinet melody over a sixteenth note piano accompaniment. The first phrase is in D-minor, the second in D-major, and the third in C-major.
96 -107	This is a closing section with a quasi-cadenza leading back to the repeat of the first section.
108-173	Literal repeat of measures 1-65.
174-191	Closing section to the first movement, based on the developmental section closing theme 1 (measures 20-29).

Second movement--Andante

192-194	Introduction. Piano anticipates clarinet theme in diminution.
195-202	Phrase 1. The sustained melody line is supported by an ostinato-like accompaniment. The clarinet part is similar to the accompaniment but is in longer note values and moves in larger intervals. The key is D-flat.
203-209	Phrase 2. Moving melody in contrast to sustained first phrase. The accompaniment is sustained. Key of F-minor.

Measures	Description
210-223	Phrase 3. Return to the style of phrase 1, but not to the same melody. Key of E-flat major.
224-235	Closing section. This closing section also serves as a transition to the last movement. The overall key scheme of the second section is interesting in that it begins in D-flat major and ends in A-flat minor instead of the expected dominant, A-flat major. This is another example of Martinu's practice of playing with major-minor key relationships.
Third movement-- <u>Poco Allegro</u>	
236-248	Introductory section. Written in 2/4 meter, this section moves from G major through C major, and then to B-flat major.
249-255	Theme 1, phrase 1. The beginning suggests a folk theme of narrow range and much repetition. 6/8 meter. Key of F major.
257-275	Phrase 2. The theme is developed through manipulation of intervals and rhythms.
276-287	Transition for piano. The use of hemiola helps to effect the rhythmic return to 2/4 meter.
288-296	Theme 2, phrase 1. The clarinet has the theme in sixteenth-notes accompanied by an ostinato sixteenth-note figure.
297-302	Theme 2, phrase 2. Further extension of phrase 1. The clarinet line is accompanied by a head motive in the piano.
303-313	Theme 2, phrase 3. Further extension of phrase 1 by syncopation and augmentation. The head motive of phrase 2 continues in the piano.

Measures	Description
314-332	Theme 2, phrase 4. Further extension of phrase 3. Syncopated and highly ornamented. Accompanied by an ostinato like that in phrase 1, but made more sonorous by doubling.
332-341	Short coda based on a diminution of the syncopated phrases 3 and 4. Ends with a conventional V I progression but with somewhat unconventional voice leading.

Tempo

Martinu supplies only the traditional Italian tempo indications without metronomic markings. This allows some latitude in selecting tempi for this composition, so the player can use his own discretion and take his own limitations into account, as some sections are technically very demanding.

For the opening of the first movement, the term given is moderato. This writer would recommend a metronomic marking of ♩ = circa 88. Some adjustment in tempo is possible for the most difficult sections of the movement as the composer has provided a poco meno, ad. lib. for the sections occurring in measures 52-66 and 159-173. Even so, the word poco must be strictly observed in order that these sections still can be effectively played. This writer would recommend a metronomic marking of ♩ = circa 76 for these sections. The allegro occurring in measures 174-191 should give a brilliant finish to the first movement. It should be played at

a tempo not less than ♩ = 88, and, if it is within the player's technical ability, ♩ = 96.

In the Andante or slow movement of the Sonatina, the tempo is dictated by the melody which occurs in measures 203-209. The tempo recommended by this writer is ♩ = 84.

The selection of a tempo for the third movement must be based upon the tempo of Theme 1 which is in 6/8 meter. This writer recommends that this tempo be ♩ = circa 72. The introductory section is in 2/4 meter with its eighth-note equal to that of the 6/8 section following. Therefore, a tempo of ♩ = 108 should be used for the introductory section (measures 236-248). This will supply sufficient speed for the finale section which should be very exciting. Although not indicated, the use of a restrained accelerando from measure 332 to the end is very effective.

Articulation

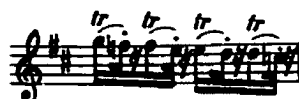
Martinu leaves little to the imagination in his selection of articulation markings. They are remarkably clear and quite effective. Care should be taken that the articulation indicated in measures 67-70 and in similar measures in the first movement is played as indicated in the following example.

Ex. 38, Measure 70.

Written



Played



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Dynamics

The composer's selection of dynamic markings are quite possible and reasonable for the clarinet. Some difficulty will be experienced by the player in trying to maintain a pianissimo level in such places as measures 52-56 and 159-163. In such technically demanding passages, players usually have a strong tendency to play with too much force because they must concentrate so intently on the fingering. Owing to the lack of melodic and rhythmic interest in this passage, more variation in dynamics should be used than that indicated by the composer.

Ex. 39, Measures 52-66.

Tram.
Sec. 2 (Poco meno, *ad lib.*) ($\text{♩} = \text{circa } 76$)

52 *pp*

55 *p*

58 *p* *mf*

60 *mf*

62 *p*

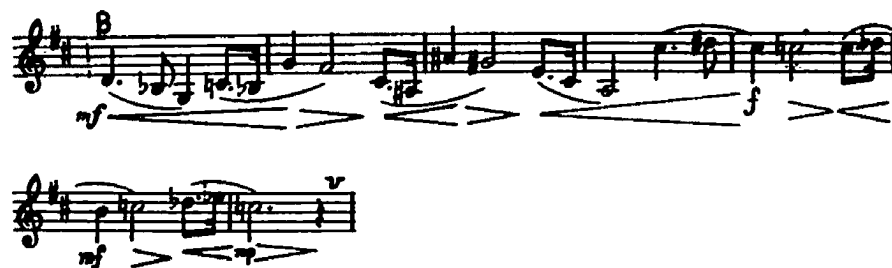
Other marks should be added as follows:

Measures	Description
77 - 79	<u>Crescendo</u> starting on the second beat of measure 77 to the first beat of measure 79.
81 - 83	<u>Crescendo</u> starting on the second beat of measure 81 to the first beat of measure 83.

Measures	Description
85 - 87	<u>Crescendo</u> starting on the second beat of measure 85 to the first beat of measure 87.
87 - 91	<u>Diminuendo</u> starting on the second beat of measure 87 to the first beat of measure 91.
91 - 96	<u>Crescendo</u> from the second half of the first beat of measure 91 to the downbeat of measure 96.
100-102	<u>Crescendo</u> starting on the first beat of measure 100 to the downbeat of measure 102.

In the Andante, the dynamic changes over the ostinato-like section are very subtle. The crescendo indicated as starting on the fourth beat of measure 198 should extend to the first beat of measure 200, then diminuendo through measure 202. The phrase commencing with measure 203 is the most expressive phrase in the movement. It should be played as follows:

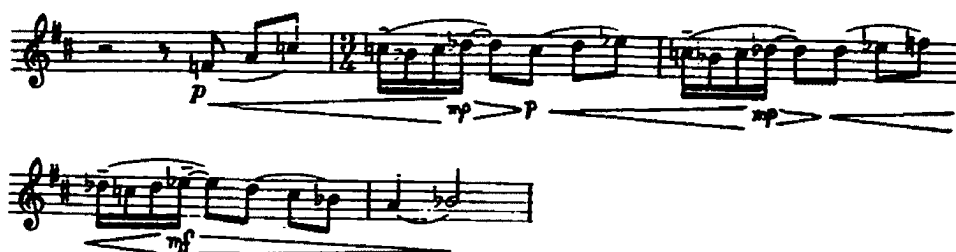
Ex. 40, Measures 203-209.



At measure 210, the melody over the ostinato-like accompaniment resumes. Here the markings also need some amplification. The crescendo commencing in measure 216 should continue into the first beat of measure 219, then diminuendo through the first beat of measure 224.

The phrase forming the closing section of the slow movement should be played as follows with the climax or high point of the phrase occurring on the second beat of measure 230.

Ex. 41, Measures 227-231.



The poco allegro movement of the Sonatina is amply marked and needs little additional explanation. One short portion does need some clarification, however. A crescendo is needed starting on the second beat of measure 273, continuing through measure 275.

Phrasing

The phrase structure of the Sonatina is not at all

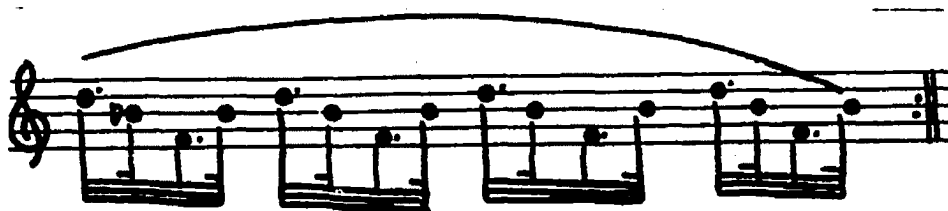
regular. It seems to reflect the Baroque practice of spinning out phrases, sometimes to great length. Several of these phrases demand great breath control because there are no places to breathe without interrupting the musical line. In some cases the problem can be solved by taking several small breaths in succession instead of a single large breath. Such an example is found in measures 31-45, repeated in measures 138-152. This fourteen measure passage is part of the interlude between themes 1 and 2 of the first movement. Quick breaths can be taken after the first eighth note in both measures 33 and 35, but these are the only opportunities. Another such passage is the closing section of the first movement which extends from measures 174 to 191. This eighteen measures must be played in one breath. Although the passage is marked allegro, the forte dynamic level makes this exceedingly difficult to accomplish without sacrificing tone quality. The last passage causing breath problems is in the final section of the composition, measures 314-341. There are two opportunities for short breaths which must be taken very quickly: after the first eighth-note in measure 327, and after the first beat of measure 331.

Fingering

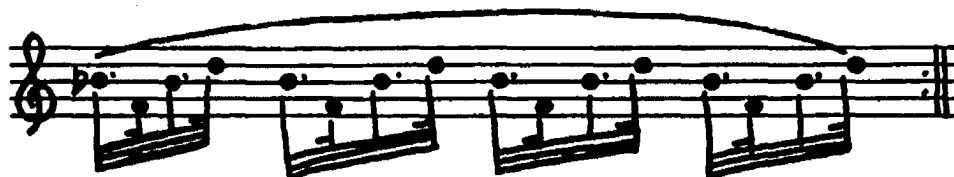
This composition is technically challenging to the player from the outset. Unusual combinations of notes are typical. Of particular difficulty are the tremolo sections which are written over the register "break" of the clarinet.

These are found in measures 52-62, and in measures 159-169. In measures 52-56, the right hand fingers must be kept down as much as possible to facilitate the passage and the "forked" e'-flat should be used. Measure 58 is probably the most difficult measure in the Sonatina, and one of the most awkward passages in the literature. The difficulty of this passage arises from the problem of the register "break" plus the added difficulty of the awkward fingering pattern which must be utilized in playing the notes from b'-flat to f. Because most of the problem occurs in the ascending figure, practice needs to be intensified in this area. The creation of special exercises based on these notes should be helpful. These are as follows:

Ex. 42a, Exercise 1.



Ex. 42b, Exercise 2.



Ex. 42c, Exercise 3.



In measures 264-265 chromatic fingerings should be used in the second half of each of these measures. For the most part, the trills that occur in measures 314-326, which include some chromatic alterations, can be fingered with the regular diatonic fingerings. However, in the case of the g' and a' trills, keys M and N respectively should be utilized in order to achieve as much speed as possible.

Rhythmic and Ensemble Problems

A rather difficult syncopated passage occurs in measures 260-261 of the composition.

Ex. 43, Measures 260-261.



The solution for this passage is to work it out carefully using six beats per measure gradually increasing the speed until the desired tempo is reached. It is not easy even to imagine how the passage sounds up to tempo. In order to achieve as precise a tonal image of the passage as possible, this writer used a tape recorder. The passage was recorded an octave lower at a tempo of ♩ = 158 with six beats per measure, tape speed 3 3/4 inches per second. The subsequent playback at 7 1/2 inches per second reproduced an exact rhythmic performance of the passage.

It is necessary for the clarinetist to have a thorough understanding of the piano part of the composition. The composer's frequent use of syncopation and hemiola makes some of the clarinet entrances quite difficult. It is suggested that rhythmic cues be sketched in the clarinet part for greater security and accuracy in making entrances. Examples of entrances where such cues would be helpful are found in measures 9, 51, 71, 116, 158, 227, 238, 242, 249, and 288.

Difficulty

The difficulty rating as supplied by the publisher, Alphonse Leduc, is a seven.

SONATINA

pour Clarinette Sib et Piano

B. MARTINŪ

CLARINETTE SI \flat

Moderato ($\text{♩} = \text{circa } 66$)

Intro 8 Th. 1

11

15

20

25

31 Trans. Sec. 1

36

41

44

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5

165 *p* *mf*

167 *p*

169

Cl. Sec. Allegro ($\text{♩} = 88-96$)

174 *f*

178

182

187

II

192 *Intro. Andante* ($\text{♩} = 64$) *p* *A*

201 *mf* *f* *B*

208 *mf* *p* *C* *mf*

216 *f* *p* *Cl. Sec.*

6

225 

230 

236 *Intro. Poco allegro* ($\text{♩} = 108$) 

243 

249 *Th. 1* $\text{♩} = \text{circa } 72$ 

253 

257 

260 

263 

266 

269 

273 *Trans. 11*

281 *Th. 2* *p*

292 *mf*

297

302 *f*

308

313 *mf* *tr*

320 *poco f* *tr*

327 *f* *Cl. 9cc.* *accel.*

333 *f*

337

CHAPTER VII

THREE SONGS FOR CLARINET AND PIANO

BY

DAVID WARD-STEINMAN

A native of Louisiana, David Ward-Steinman has studied with many well known teachers of composition. These include Homer Keller, John Boda, Wallingford Riegger, Darius Milhaud, Milton Babbitt, Nadia Boulanger, and Burrill Phillips. He graduated from Florida State University cum laude, and obtained his Master of Music and Doctor of Music Arts degrees from the University of Illinois. Dr. Ward-Steinman has been a faculty member of the San Diego State College since 1961. Presently he is composer-in-residence for the Tampa (Florida) Bay area on a Ford Foundation-M.E.N.C. grant. His compositions include works for almost every media including orchestra, ballet, oratorio, band, chorus, solo voice, piano, and chamber music.

The Three Songs for Clarinet and Piano were written in the Fall of 1957 and revised in January of 1971. The original composition came from a developmental period in the composer's style, but the revision reflects a more mature

viewpoint. The composer has also written for the clarinet in several of his chamber music works. These include Montage for woodwind quintet; Quiet Dance for flute, clarinet, guitar, and 'cello; Fragments from Sappho for soprano, flute, clarinet, and piano; and his newly composed Composition for woodwind quintet, prepared piano, and Putney synthesizer. Additionally, he has included the clarinet in several works for larger ensembles. The Three Songs for Clarinet and Piano represent his only work for this media.

Form

Although entitled "songs" without qualification, the composer has indicated that they should be considered in the nature of lyric pieces, or "songs without words." The actual form of the pieces varies from one to another, but there is an overall key relationship. The composer prefers that the keys be described in a rather broad term such as "key region."¹

The key relationship of the Three Songs follows to some extent the idea of closely related keys in the traditional sense. The first song is generally in the key region of B-flat, while the second song is in the key of the leading tone to B-flat, or the key region of A. The last song starts once again in B-flat but moves to F for the final

¹Interview with the composer, November 1, 1971.

cadence. This overall key relationship gives unity to the Three Songs.

General Analysis

Song I--Fast

<u>Theme 1</u>	<u>Trans.</u>	<u>Theme 2</u>	<u>Trans.</u>	<u>Theme 1</u>
1 - 19	20-22	23 - 31	32-36	37 - 55
B-flat:		C:		B-flat:

Song II--Very slow

(Monothematic)

<u>Theme A</u>	<u>Theme A'</u>	<u>Theme A''</u>	<u>Closing section</u>
1 - 10	11 - 24	25 - 39	40 - 43
A:			

Song III--Bright and rhythmic²

<u>Theme 1</u>	<u>Theme 2, fugato</u>	<u>Trans.</u>	<u>Theme 3, binary</u>	<u>Trans.</u>	<u>Theme 1</u>
1 - 22	23 - 38	39-41	42-59; 60-72	73-77	78 - 95
B-flat:	F:		C:		B-flat:-F:

Detailed Analysis

Song I

	Measures	Description
A	1 - 3	Theme 1. Introductory theme in piano.
	4 - 7	Three phrase group, phrase a. The theme is presented in the clarinet.
	8 - 13	Phrase b, in canon. The subject starts in the piano and the clarinet imitates in canon one measure later.
	14 - 19	Phrase 1'. The first phrase material returns a fifth lower in the clarinet.

²Owing to the composer's use of polyrhythms, there is one more measure in the clarinet part than in the piano part beginning with measure 60 of the Third Song.

	Measures	Description
	20 - 22	Transition, based on material from measures 14 and 16.
B	23 - 27	Theme 2; Periodic structure; Antecedent phrase. The clarinet plays an accompaniment figure to the theme in the piano.
	28 - 31	Consequent phrase. The clarinet plays the melody as the piano has the accompaniment figure formerly played by the clarinet.
	32 - 36	Transition, based on material from measures 7-10.
A'	37 - 39	Theme 1. Introductory theme in the clarinet, similar to measures 1-3.
	40 - 44	Three phrase group, phrase a. Theme is presented in the piano in measures 40-42, similar to measures 4-7.
	45 - 49	Phrase b, extended. The canon is between the clarinet and piano, as measures 8-10.
	50 - 55	Phrase a'. This phrase becomes the closing section, similar to measures 14-19.

Song II

A	1 - 5	Theme A, three phrase group, phrase a. The theme is presented in the clarinet.
	6 - 7	Phrase b. The theme is in the clarinet.
	8 - 10	Phrase a'. The theme is in the piano.
A'	11 - 15	Theme A'. Periodic structure. Antecedent phrase. The theme begins in the piano in measure 11, then is continued freely by the clarinet in measure 12.
	16 - 24	Consequent phrase, extended. The extension of this phrase contains the climax of the song.

	Measures	Description
A"	25 - 30	Theme A", three phrase group, phrase a. Theme A material is presented in the clarinet, but is inverted throughout this phrase.
	31 - 35	Phrase a'. The theme continues in the clarinet, with material derived from theme A, accompanied by theme A in the piano.
	36 - 39	Phrase b'. This phrase has an extended cadential figure using theme A material.
	40 - 43	Closing section.

Song III

A	1 - 9	Theme 1, three phrase group, phrase a. The theme is presented in the clarinet.
	10 - 16	Phrase b. This phrase is derived from phrase a.
	17 - 22	Phrase a'. The varied theme in the clarinet is accompanied by the theme of phrase a in the piano.
B	23 - 38	Theme 2, <u>Fugato</u> . The subject appears in the clarinet. The answer appears in the left hand of the piano in measure 26. It is based on material from Theme 1 of Song I. Subject enters in piano soprano line in measure 30. A variation of the <u>fugato</u> subject appears with the rhythm shifted by one eighth-note in measure 34.
	39 - 41	Transition. This is also based on Theme 1.
	42 - 45	Theme 3, Double period plus a three phrase group. Double period, antecedent phrase. The melody is in the clarinet. ³

³The specific analysis of the double period reflects the thoughts of the composer.

	Measures	Description
C	46 - 50	Consequent phrase.
	51 - 55	Second period, antecedent phrase.
	56 - 58	Consequent phrase.
	59	Introductory measure for second section.
	60 - 63	Theme 3, continued, three phrase group, phrase a. The melody remains in the clarinet and is based on the <u>fugato</u> subject.
	64 - 68	Phrase b.
	69 - 72	Phrase c.
	73 - 77	Transition.
A'	78 - 85	Theme 1, three phrase group, phrase a, identical to measures 1-8.
	86 - 92	Phrase b. The melody starts in the piano instead of the clarinet as in measures 6-7.
	93 - 95	Phrase c. This phrase is shortened and serves as a closing section.

Tempo

The composer has indicated approximate metronomic markings for each of the three songs. The first song is marked ♩ = circa 116, but it can be played slightly faster with good effect. To slow the movement, on the other hand, is detrimental to the mood of the song. The movement has a steady driving rhythm throughout except for one break in the tempo at measure 47, marked allargando molto. The a tempo returns in the next measure following a breath mark indicated by the composer.

The second song is much more flexibly conceived as regards tempo. It is marked "Very slow," ♩ = 40, and this is as slow as it can be played. A tempo any slower causes the song to lose its forward motion and drag. There are several changes of tempo and meter in the movement, both simultaneously and separately. In all cases, the quarter note of simple meter is equivalent to the dotted quarter of compound meter. The poco stringendo in measure 6 is very slight. The song moves faster starting at measure 8 where it is marked ♩ = 60, or ♪ = 180. The original tempo recurs at measure 11, marked come prima (♩ = 40). A more vigorous stringendo than in measure 6 occurs in measures 19-20. By the end of measure 20, the tempo should reach ♩ = 69, or ♪ = circa 138. Here one must think in eighth-notes because of the 7/8 and 8/8 meter. The first tempo returns in measure 25.

The third song is once again marked ♩ = 116 and the indication is "Bright and rhythmic, but not too fast." This cautionary marking by the composer must be heeded for two reasons: there are changes of meter in the movement and it would be possible to begin too fast and thus lose much of the effect of these changes. Also, there is an increase in tempo in measure 78 which would be adversely affected by excessive speed at the beginning of the movement. This last increase in tempo is essential because it assures a rhythmic drive to the final cadence. Before this, some latitude is

allowed the performer in measure 59, marked "Tempo I or faster."

Articulation

The articulation markings in the first two songs indicate very clearly the composer's desires for the performance of these pieces. The third song, however, does need some clarification. The opening theme of the third song does not indicate any special marking for the articulation of the repeated notes. However, measures 7-8 contain staccato repeated notes. The question is, how to differentiate between these two passages. In consultation with the composer, this writer was advised that in the beginning the notes should be played staccato, but that in measures 7 and 8, the notes marked staccato should be played staccatissimo. In playing the first passage staccato, every effort should be made to insure that the forward motion of the thematic material is not compromised.

Dynamics

Since the score used here is a photo copy of the composer's manuscript, many of the usual problems of inaccurately printed crescendos and diminuendos are absent. Nevertheless, there are a few dynamic markings which need further explanation. Several fortissimos are indicated where a solid forte would be more realistic. One such example is found in measure 11 of the first song. These low

notes cannot be played fortissimo with a good tone on the clarinet.

In the second song, fortissimo markings occur in measures 18 and 21. This marking should be observed in a relative sense, because the clarion register is one of the strongest on the clarinet. Play a full forte in the measures marked fortissimo. At measure 21, the sfz as indicated in the piano part would be more appropriate than the fortissimo indicated in the clarinet part.

In the third song, the fortissimo marking on a d''' in measure 72 is not necessary due to the high register. A forte marking would suffice. In measure 78, the indicated fortissimo on a c' is impossible. It should be forte. For the last fortissimo mark occurring at the end of the composition in measures 93-95, a più forte would be sufficient. It is important for the clarinettist to realize the dynamic that the composer wishes in these places and to re-create the composer's desired effect within the limits of good clarinet tone quality.

Phrasing

The phrasing of these songs follows very closely the formal aspects of the phrase structure, the contour of the musical line, and the dynamic marking provided. There are a few passages, however, which deserve special attention. One of these is found in measure 10 of the first song, and again in measure 46. In each case, the last five

eighth-notes in the measure need to drive forward into the downbeat of the measure following. This is especially important in measure 10, because the downbeat is not in the clarinet part, but in the piano. Nevertheless, in order to play the phrase convincingly and correctly, both the clarinetist and the pianist must feel that they have the downbeat. Measure 49 also needs special mention. The entire measure is a crescendo from subito pianissimo to sforzando on the downbeat of measure 50. A strong sense of forward motion needs to be applied in measure 49 because of the generally falling pitch line.

In the second song, the slow tempo calls for a considerable amount of attention to the phrase line. In measure 7, the composer has divided the last part of the phrase into small fragments by the use of breath marks and terms such as "hold back" and "tenuto." The following use of crescendos and decrescendos is a suggested solution to the phrasing problems of this passage.

Ex. 44, Measures 7-8.



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Too, the diminuendo at the end of the second phrase fragment makes the subito forte in measure 8 even more effective.

In the next phrase, the phrase line must be carefully integrated into the piano line. A solution is shown in the following example. Note how the clarinet reinforces the piano in approaching the rinforzando on the downbeat of measure 10. Then, a recommended crescendo to the third beat would give contrast to the diminuendo in the piano in the last half of measure 10. The final diminuendo prepares the way for the presentation of the theme in the piano in measure 11.

Ex. 45, Measures 9-10.

In approaching the climax of this song, the composer has indicated a crescendo starting in measure 16. The intensity of this line must build all the way to the downbeat of measure 19.

In measure 25, theme 1 returns in inversion. This presents an interesting challenge to the player in that what was previously an ascending line is now a descending line. The natural tendency to decrecendo in a descending line must be overcome in this phrase. A suggestion for measures 27-29 is shown as follows:

Ex. 46, Measures 27-29.

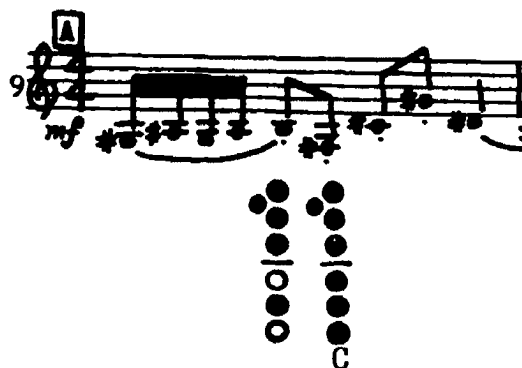


The strong rhythmic drive of the last song lends itself well to the phrase structure of the movement. As such, no particular problems in phrasing occur in this piece.

Fingerings for Song I

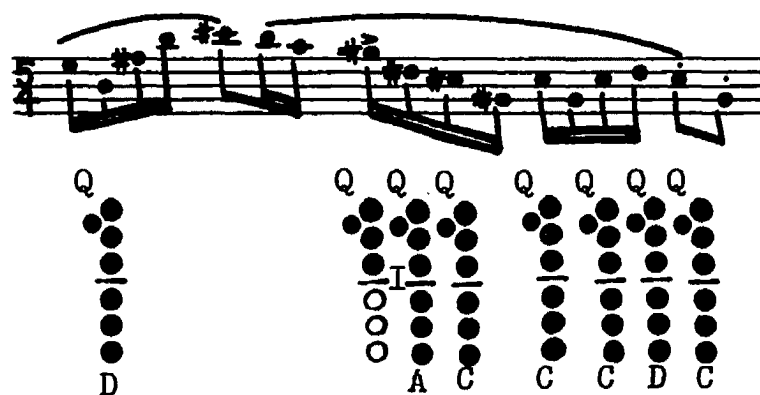
At first glance, the Three Songs do not appear to present much in the way of technical difficulty. However, a closer look reveals a number of rather challenging passages. The first of these problems occurs in measure 9 and again in measure 45. It is necessary to use the "cross fingering" from the a-sharp to the b, and then finger the f-sharp with the right hand little finger.

Ex. 47, Measure 9.



There are several instances where the performer should plan ahead on finger combinations in order to practice them correctly from the beginning. Such a passage occurs in measure 24.

Ex. 48, Measure 24.



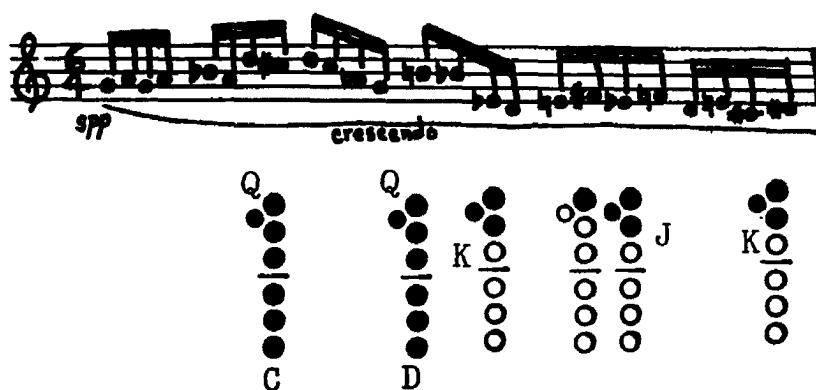
A particularly tricky passage for the conventional Boehm system clarinet is found in measure 30. The problem arises because the d'-flat must employ the left-hand little finger, the f-sharp can employ either the right or left-hand little finger, and the g-sharp which follows must be

fingering with the right-hand little finger. Obviously, all three notes cannot be performed by simply alternating right and left little fingers. Two solutions are possible. One is to slide the left little finger from key I to key F. However, the distance between the two keys creates the possibility of an extra note sounding. The other solution is to take advantage of the short rest created by the use of the staccato mark on the low f-sharp, and during this rest, move the little finger of the right hand quickly to key A for the g-sharp. Whichever fingering is used, considerable practice may be necessary to assure success with this passage. Ex. 49, Measure 30.



The most challenging measure in the first song is measure 49. Some awkward fingering combinations are made more difficult by the length of the passage and the continuous movement in sixteenth notes. Suggested fingerings are shown in the example below.

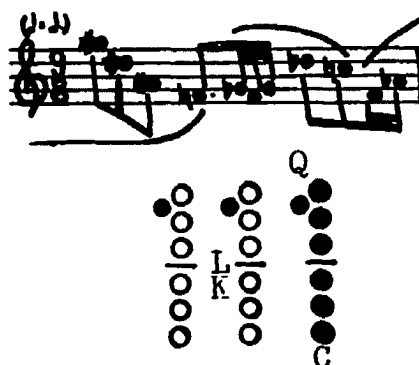
Ex. 50, Measure 49.

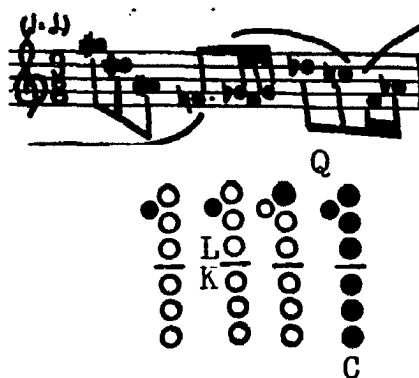


Fingerings for Song II

A choice of fingerings is possible in measure 6. For the smoothest passage between the f' and the g' -flat, the side-key fingering should be used for the g' -flat. For some players this presents a problem in getting the right hand fingers in place for the d'' -flat which follows. An alternate solution is to "cross-finger" the last g' -flat in order to prepare the way for the d'' -flat which follows.

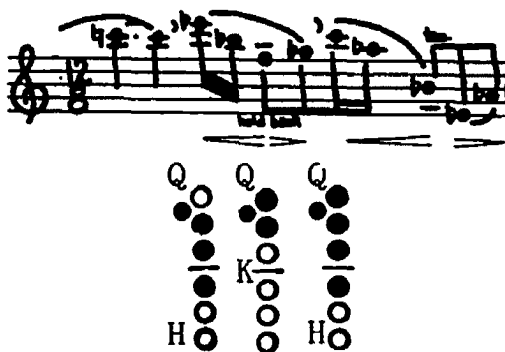
Ex. 51, Measure 6, two solutions.





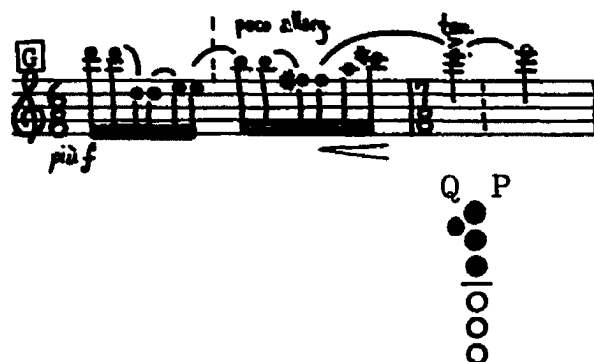
In measure 7, key H should be utilized for the e'''-flat and the g''-flat. This will insure the best intonation as well as the smoothest possible fingering.

Ex. 52, Measure 7.



The alternate version provided in measures 18-19 is preferred by the composer, but because this passage contains an a''', some players may wish to play the lower pitched version. In playing this version, the "closed" fingering should be utilized on the sustained e'''.

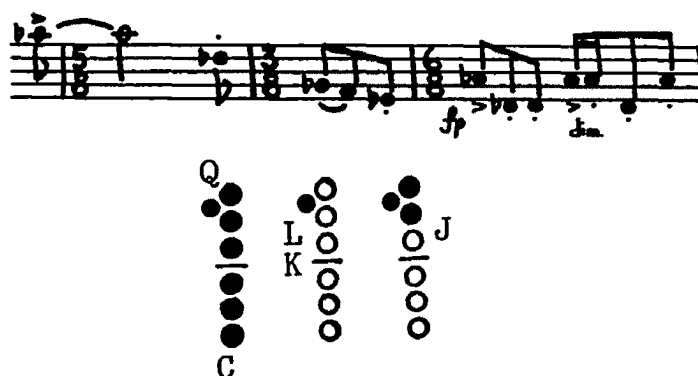
Ex. 53, Measures 18-19.



Fingerings for Song III

The only passage in the third song needing special attention occurs in measures 5-6 and again in measures 81-82. The use of keys K and L is recommended for the g' -flat. It will be noted that this is the same fingering problem that occurred in measure 6 of Song II, but in reverse.

Ex. 54, Measures 5-7.

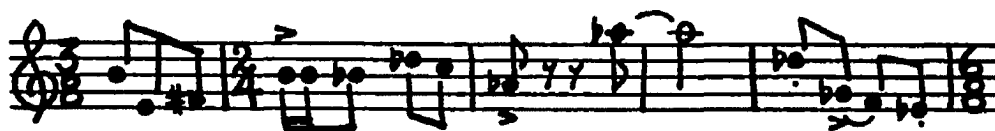


Rhythmic and Ensemble Problems

The main rhythmic problems presented by these songs are created by the composer's use of changing meters. Some performers are able to read odd or mixed-meters with little or no trouble, but to those who have difficulty with this kind of notation, these solutions are recommended.

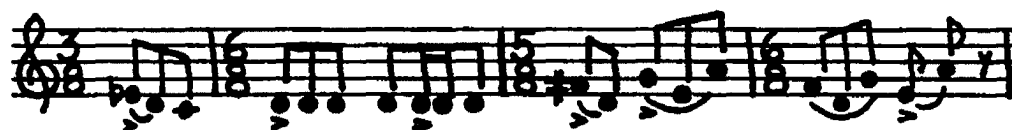
Song III is the only one which contains any changes of meter of sufficient difficulty to deserve special attention here, and this is due largely to the fast tempo of the movement. The first of these problems occurs in measures 3-6. The recommended solution for this passage would be to observe the barring of measure 3, as suggested by the composer in dotted lines, and rebarring measure 5 as shown in the example below. In this way, all but the first part of measure 3 would be in 2/4 meter.

Ex. 55, Measures 3-6, rebarred.



The next problem is found in measures 13-15 and again in measures 89-91. In order to keep the interruption of the rhythmic flow to a minimum, the passage can be rebarred according to the articulation groupings as follows:

Ex. 56, Measures 12-15.



Measures 40-41 can be converted to two measures of $\frac{3}{4}$ meter immediately preceding the $\frac{3}{4}$ meter section which follows in measure 42.

The problem created by the use of polyrhythm in measures 37-38, and later in measures 60-65, can be solved by each player concentrating on the beat note.

Special Considerations

In measure 75 of Song III, the composer indicates a "bend." This is a device used by jazz or dance band arrangers to indicate a quick dip in pitch on a note followed by an immediate return to the correct pitch. It is similar to an inverted mordent, only it is done with the embouchure. The fast tempo creates a special problem with this "bend." There is little time allowed to employ the device successfully in this piece. The player must plan ahead and practice carefully if he is to "bend" effectively.

Ex. 57, Measures 74-76.



Difficulty

While the overall technique necessary to play the Three Songs is not excessive, several difficult and awkward passages do appear. Additionally, a secure sense of rhythm and a rapid tongue are both required. Owing to these demands, a difficulty rating of six has been determined.

THREE SONGS
for
Clarinet and Piano
David Ward-Steinman

Fast (♩ = ca. 116)

Th. 1

mf

6

sf

9

mf

12

sf

16

19

20

Trans.

f

Exuberantly

23

Th. 2

mf

25

29

32

Trans.

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36 *mf* *Th. I*

39 *mp*

43 *mf* *cresc.* *f* *mf*

46 *più f* *allarg. molto*

48 *atempo* *tr(b)/mmmm* *b(b)/mm* *ff* *fp* *fp* *spp* *crescendo*

50 *f* *sempre dim.* *pp*

Very slow ($\text{♩} = 40$)

II

Th. A *pp* *sempre 3 espressivo* *mf* *p*

6 *flauto string.* *mf*

9 *flauto (1.)* *flauto (2.)* *flauto prima* *pp* *Th. A'*

14 *pp* *(.)* *cresc.* *molto cresc.*

ossia

18 *p* *più f* *poco allarg.* *ten.* *sf-p* *string. molto* *calando* *pungently* *dim.*

22 *mp* *p* *p* *Th. Aⁿ* *slow, calm (like the beginning)*

27 *mf* *f*

31 *mf*

36 *cresc. molto* *f* *(don't rest)* *sp* *rit.* *mp* *slower*

39 *very slow* *p* *rit.* *Cl. Sec.* *pp* *with quiet motion* *p* *poco rit.* *pp* *morendo*

-4-

III

Bright and rhythmic, but not too fast ($\text{♩} = \text{ca. 116}$)
 Th.1 ($\text{♩} = \text{♩ throughout}$)

1 *f*

4 *fp* *dim.*

9 *pp* *p* *f*

14 *pp* *f*

18

22 *f* *Th.2*

26 *mf* *f*

29

32 *p*

36 *f* *Trans.*

40 *poco rit.* **Th. 3** *a tempo*

45 *f* *dim.* *p*

53 *allargando* *molto allarg.* *piu f* *ff*

59 *Fast* *sf* *pp* *mf (soaring)* *b2* *v* *b2*

66 *cresc.* *f*

73 *Trans.* *p* *(bnd)* *marc.*

78 **Th. 1** *As at first (but faster)* *f* *sf*

81 *sf* *mf* *pp*

86 *mf* *pp*

91 *sf* *cresc.* *sf* *piu f*

CHAPTER VIII

DIALOGUES FOR CLARINET AND PIANO

BY

GEORGE ROCHBERG

George Rochberg was born in Paterson, New Jersey on July 5, 1918. He graduated from Montclair State Teachers College with a B.A. degree, then went on to the Mannes School of Music to study composition for the next three years. His teachers were Hans Weisse, George Szell, and Leopold Mannes. After serving as an infantry officer in World War II, he continued his music studies at the Curtis Institute of Music with Rosario Scalero. He earned a B.M. degree, and soon after, the M.A. degree from the University of Pennsylvania.

Mr. Rochberg taught composition at the Curtis Institute, and then became Director of Publications for the Theodore Presser Company. Since 1960, he has been chairman of the music department at the University of Pennsylvania. He has received numerous honors including the George Gershwin Memorial Award, a Guggenheim Fellowship, a Fromm Foundation Commission, and two honorary doctorates.

The Dialogues for Clarinet and Piano was commissioned by the Kossevitsky Foundation. It represents Rochberg's only effort for solo clarinet. It was first performed in 1958 at Tanglewood by Eric Simon.¹

One other chamber work including clarinet is the Contra Mortem et Tempus for Violin, Flute, Clarinet, and Piano, which Rochberg wrote as the result of a commission in 1965 by Bowdoin College for the Aeolian Quartet.²

Form

The Rochberg work was originally chosen by the author as a representative serial composition for clarinet. However, an analysis of the work has shown that while employing some conventional serial techniques, Rochberg's use of serial structure in this composition is quite unique. The simplest way to explain the technique which he has used here is to say that he uses a continuously varying sequence of row permutations. Because there is no repetition of groups within this system, it is impossible, without help from the composer himself or possibly a computer, to uncover a source set, much less the various combinations used. This kind of help was not forthcoming from the composer, and in this regard he has said:

¹Ringer, Alexander L., "The Music of George Rochberg," The Musical Quarterly, LII (October, 1966), p. 430.

²Ibid., p. 430.

I couldn't for the life of me remember how I put the thing together. All I can tell you is that there is a row, there are serial devices, it is not a total serial work . . . The only thing which is serialized is pitch, and even there, I have always treated pitch in my own way. I have always maintained that a piece has to be composed aurally. I did not pull the notes off a page or out of a magic square or a matrix. The notes have a relationship to each other both melodically and harmonically, and if some harmonic or melodic conditions required that I change a note in the row or change its order, I did it. Some people would consider this license and being very free, but in the end it really does not matter whether a piece parses out perfectly or not unless it is music.³

Phrase Structure

As with many serial compositions, rhythm plays an important role in the determination of phrase endings. Rochberg uses rhythmic devices in the great majority of the cadences in the Dialogues, but he also uses other methods or a combination of methods. Dynamics also play an important role--usually in combination with the rhythmic devices. In this composition cadences are formed by the following means or combination of means:

1. Rhythmic means: A decrease in the rhythmic activity of the melodic line denoted by:
 - a. The use of ritardandi.
 - b. The use of rests.
 - c. The use of fermati.
 - d. The use of the breath mark.
2. Harmonic relaxation: Moving from a vertical structure of two or more notes to a single note.

The effect of the dynamics reinforces the cadences in one of the following ways:

³Telephone interview with the composer, July 13, 1971.

3. Dynamics:
 a. An increase in dynamics.
 b. A decrease in dynamics.

The numbering system above will be used to indicate in the analysis the types of phrase endings employed as well as the type of dynamic reinforcement. It should be noted, however, that not every ritardando, rest, fermata or breath mark denotes a cadence.

Examples of cadential devices used are as follows:

Ex. 59, Type 1a, Rhythmic activity decrease by means of an indicated ritardando. Dialogue I, Measures 117-121.

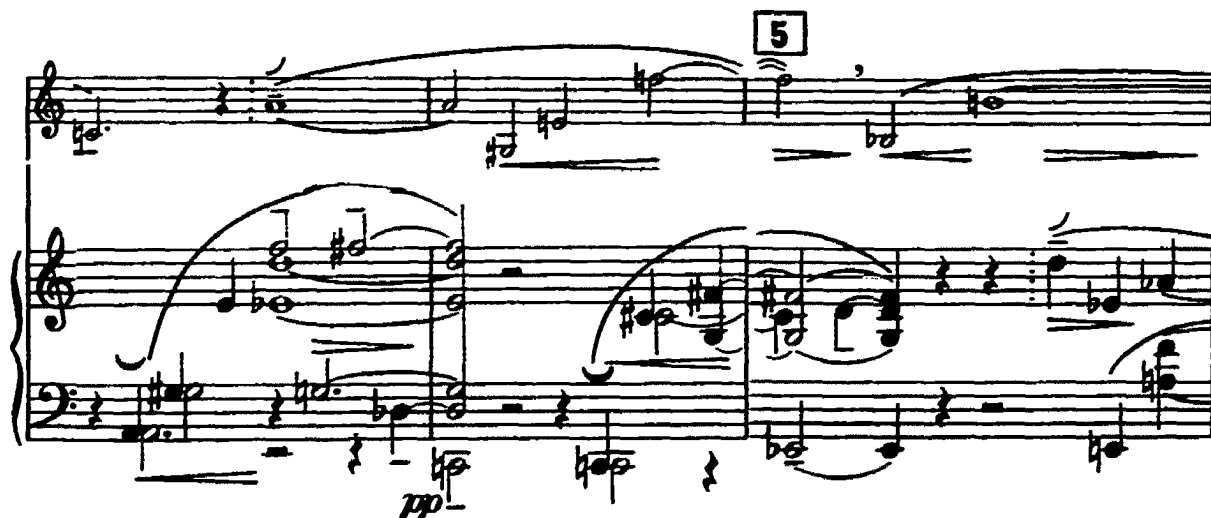
The musical score for Dialogue I, Measures 117-121, is presented in a three-staff format. The top staff is for the vocal line, and the bottom two staves are for the piano accompaniment. The key signature is one flat (B-flat major or D minor). The tempo/mood is marked 'molto rit.' (very slow) at the beginning of the passage. A box containing the number '120' is placed above the vocal staff. The tempo is further indicated by a quarter note followed by '= 168'. The dynamics are marked as 'ff' (fortissimo) for the vocal line and 'pp' (pianissimo) for the piano accompaniment. The score shows a clear decrease in rhythmic activity as the measures progress, with the vocal line featuring a long, sustained note and the piano accompaniment showing a gradual reduction in note density and movement.

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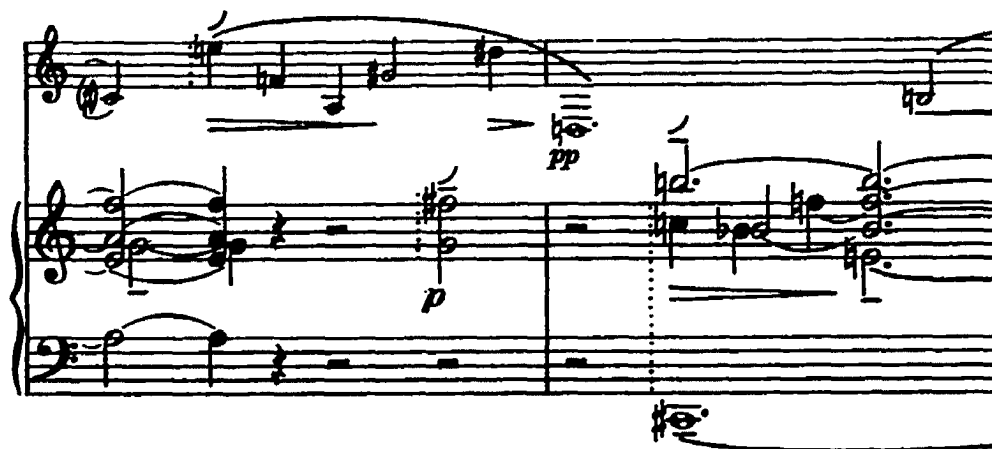
Ex. 60, Type 1b, Rhythmic activity decreases by the use of rests. Dialogue I, Measures 10-14.

Ex. 61, Type 1c, Rhythmic activity decreases by the use of the fermata. Dialogue II, Measures 58-61.

Ex. 62, Type 1d, Rhythmic activity decreases by the use of the breath mark. Dialogue III, Measures 3-5.



Ex. 63, Type 2, Harmonic relaxation by reducing the texture to one note with corresponding decrease in volume. Dialogue III, Measures 8-9.



In some cases these techniques may be used in combination as illustrated below where a cadence occurs because of a decrease in volume, single note texture, and the use of rests all being included in measure 182.

Ex. 64. Combination cadence. Dialogue I, Measures 178-183.

Dialogue I

General Analysis

The form of the first movement is broadly three-part. The movement itself is generated from a basic rhythmic and intervallic cell first appearing in the clarinet in measure 2. The intervals are, in order and reduced to fit within an octave: major seventh, perfect fourth, major seventh and minor sixth. The intervals may be used in ascending or descending direction. The rhythmic device is a triplet of three sixteenth-notes in the first part gradually changing to three eighth-notes around measure 56. The three sixteenth-notes return with the return of "A" in measure 119. The triplet figure is completed by various combinations of eighth-notes and quarter-notes.

$\text{♩} = 168$

$\text{♩} = 132$

$\text{♩} = 168$

$\frac{A}{1 - 62}$

$\frac{B}{63 - 118}$

$\frac{A}{119-232}$

Throughout the movement the cell is continuously manipulated. The clarinet and piano are treated as equals as nearly as possible in carrying out this manipulation. Each sub-phrase, owing to the cell length, is brief. This prevents a prolonged dialogue between melody and accompaniment. The direction, texture and excitement of the various phrases are varied by the fluctuation between the two extremes: the extension of the original length of the cell and the reduction of the cell to one note. A characteristic phrase technique results from sustaining horizontally appearing notes to form vertical sonorities.

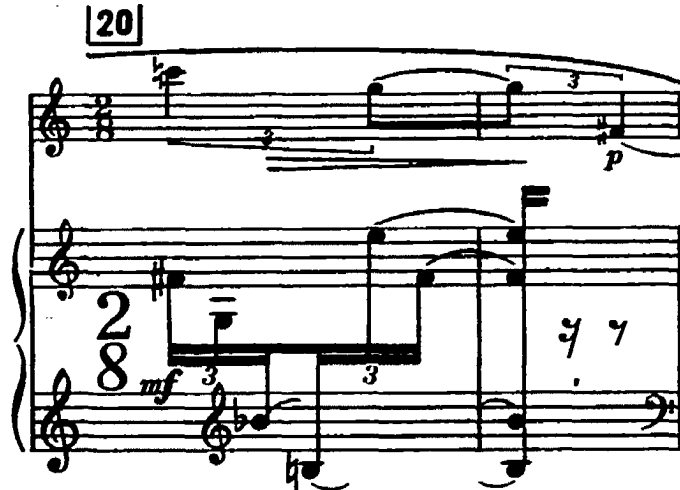
Detailed Analysis

In the first part of A (measures 1-14) the cell is manipulated by several melodic or rhythmic devices including inversion, octave displacement, reordering of the intervals, notes added or eliminated from the cell, and rhythmic augmentation. Of all of the notes of the cell, the last two are treated the most freely. Additionally, the cells, especially as sounding in the clarinet and piano together, are overlapped and juxtaposed in free counterpoint or in imitation.

In measures 15 to 61 of section A, the melodic cell material is heard increasingly in harmonic form because the

composer simply sustains the notes of the cell, as in measures 20-21.

Ex. 65, Dialogue I, Measures 20-21.



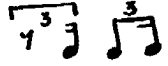
Other vertical sonorities also appear occasionally as accompaniment.

Most of the cadences in this first section are exclusively of the rhythmic type. Only one combines rhythmic and melodic means and none of them employs the device of harmonic relaxation alone.

A.	Measures	Description	Cadences
	1 - 13	Phrase 1	1a, 1b, and 3b.
	14 - 24	Phrase 2	1a, 1b, 1c, and 3b.
	25 - 37	Phrase 3	1a, 1b, and 3b.
	37 - 49	Phrase 4	1a, 1b, 2, and 3b.
	50 - 62	Phrase 5	1b and 3b.

Section B, measures 63 to 118, can be likened to a development section. In this section pointillism is approached briefly by reduction of the cell to two notes in

measures 72 to 80, and to one note in measures 112 and 113. Also, some of the very large intervals between notes of the cell that have been displaced by several octaves lend a pointillistic sound to the section.

This section is also characterized by the introduction of a new rhythm pattern, , which begins at measure 63. The pattern becomes more predominant until it is used exclusively from measures 85-96 leading up to the climax. From the climax in measure 97 to the return of the A section in measure 119, the pattern appears less and less, until it is finally taken over by the prevailing rhythmic motives of the A section previously described.

The climax reached in measures 96-97 is emphasized, first of all, by the coloristic change from the antiphonal alternation of two and three note groups between clarinet and piano to the comparatively long arpeggios which begin at measure 85. In addition, the dynamics are fortissimo and the clarinet reaches a concert f^{'''}, its highest note of the movement.

B.	Measures	Description	Cadences
	63 - 76	Phrase 1.	1a, 1b, 2, and 3b.
	77 - 84	Phrase 2.	1c, and 3b.
	85 - 98	Phrase 3.	1a, 1b, 2, and 3a. (contains the climax)
	98 -107	Phrase 4.	1a, 1b, 2, and 3b.
	107-119	Phrase 5.	1a, and 3a. (end of development)

The A section returns quite clearly in the manner of a recapitulation. The opening cell in the clarinet and the piano chords of measures 1-3 reappear in measures 119-121 transposed up an augmented fourth. In this section, the cell returns in its basic shape and the manipulations described above in the first appearance of the A section are used again. The return of the first section is so precise that measures 183-191 in the A' section are exactly the same as measures 25-34 in the A section in every respect. The codetta, measures 216-232, is closely related in its series of pitches and rhythms to measures 85-97, the buildup to the climax of the development. In this context, however, it leads to a convincing conclusion rather than a climax.

	Measures	Description	Cadences
A'	119-131	Phrase 1.	1a, 1b, 2, and 3b.
	132-143	Phrase 2.	1a, 1b, 2, and 3b.
	143-160	Phrase 3.	1a, 1b, and 3b.
	161-181	Phrase 4.	1a, 1b, 2, and 3b.
	182-193	Phrase 5.	1a, 2, and 3b.
	194-205	Phrase 6.	1a, 1b, and 3b.
	205-216	Phrase 7.	1a, 1c, and 3a.
	216-232	Codetta.	1b, and 2.

Dialogue II

General Analysis

The second movement is also a three-part form, A B A', with the B section repeated.

$$\frac{A}{1 - 52}$$

$$\frac{B}{53 - 95}$$

$$\frac{A'}{96 - 121}$$

The clarinet part is made up of a variety of rhythmic and articulated groupings of notes or sub-phrases. There are basically six different types of these sub-phrases, ranging in length from two to four notes, which are principally thirty-second notes. These are combined or juxtaposed in seemingly random order. The six types of groupings or sub-phrases can be illustrated from the clarinet part as follows:

Grouping type	Measure
a	5
b	6
b'	10
c	7
c'	17
d	16

Detailed Analysis

All of the cadences in the movement are rhythmic in nature. Those in the A and A' sections are achieved by the use of rests while all of those in the B section utilize the fermata. All cadences are reinforced by the use of dynamics.

	Measures	Description	Cadence
A.	1 - 4	Piano introduction.	No cadence as such.

Measures	Description	Cadences
5 - 8	Phrase 1, clarinet enters.	1b, 3a.
9 - 12	Phrase 2.	1b, 3a.
13 - 17	Phrase 3.	1b, 3a.
18 - 25	Phrase 4.	1b, 3a.
26 - 32	Phrase 5.	1b, 3a.
33 - 39	Phrase 6.	1b, 3a.
40 - 52	Phrase 7.	1b, 1c, 3a.

The B section is characterized by a more legato style and softer dynamics. The sub-phrases are longer than in the first section, being from one to eight notes in length. Frequently the sostenuto pedal of the piano is used to sustain some melodic sub-phrases so that they become chords. The entire section is repeated literally.

	Measures	Description	Cadences
B.	53 - 60	Phrase 1.	1c, 3b.
	61 - 67	Phrase 2.	1c, 3b.
	68 - 85	Phrase 3.	1c, 2, 3a.
	86 - 93	Phrase 4.	1c, 3a.
	94 - 95	Codetta	2, 3a.

The final A section is just half as long as the first section, being twenty-six measures in length as compared to fifty-two measures for the first section. In addition, exactly half of the final A section, the thirteen measures from 101 to 113 is a repetition of measures 21-34 transposed down a major second. Thus the final A section

consists of a short five measure introduction based on motives from the first A section, the thirteen measure repeated section, and finally a concluding section of eight measures again based on motives from the first A section.

	Measures	Description	Cadences
A'	96 -106	Phrase 1.	1b, 3a.
	106-112	Phrase 2.	1b, 2, 3b.
	113-121	Phrase 3.	1b, 2, 3a.

Dialogue III

General Analysis

The third movement consists of seven sections which are grouped together in the following way: the first three form an exposition, the fourth or middle section is a development, and the final three sections is the recapitulation.

$\frac{A(\text{♩} = 66)}{1 - 13}$	$\frac{B(\text{♩} = \text{♩})}{14 - 17}$	$\frac{C(\text{♩} = \text{♩})}{18 - 22}$	
$\frac{D(\text{♩} = 54)}{23 - 44}$	$\frac{A'(\text{♩} = 66)}{44 - 56}$	$\frac{B'(\text{♩} = \text{♩})}{57 - 60}$	$\frac{C'(\text{♩} = \text{♩})}{61 - 66}$

Detailed Analysis

The phrases in the third movement are overlapping between the clarinet and the piano. Only the clarinet phrases are listed here. Three use the idea of harmonic relaxation while the remainder are of rhythmic origin.

	Measures	Description	Cadences
A	1 - 5	Phrase 1.	1d, and 3b.
	5 - 9	Phrase 2.	2, and 3b.
	9 - 13	Phrase 3.	1c, and 3b.
B	14 - 17	Single phrase.	1b, 1c, and 3b.
C	18 - 22	Single phrase.	1b, 1c, and 3b.
D	23 - 40	Developmental section.	
	23 - 25	Phrase 1.	1a, 1b, 2, and 3b.
	26 - 28	Phrase 2.	1a, 1b, 2, and 3b.
	28 - 40	Phrase 3.	1a, and 3b.
	41 - 43	Transitional section.	1b, and 3b.
A'	44 - 48	Phrase 1.	1d.
	48 - 52	Phrase 2.	2, and 3b.
	52 - 56	Phrase 3.	1b, and 3b.
B'	57 - 60	Single phrase.	1b, 1c, and 3a.
C'	61 - 65	Single phrase.	1c, and 3a.
	65 - 66	Closing section.	1a, 1c, and 3b.

The development section, measures 23-40, uses contrapuntal techniques, including imitation in stretto and inversion between piano and clarinet in measures 24-25, as well as a purely rhythmic imitation using a three sixteenth-note rhythmical figure from measures 29 to 32.

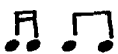
The return of A, measures 44-48, is characterized by the use of Tempo I, as well as the same rhythmic pattern in both clarinet and piano used from measures 1 to 13.

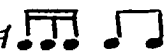
Sections B and C are transposed an augmented fourth lower when they reappear.


Dialogue IV

General Analysis

The form of the final movement is determined largely by the use of rhythmic cells upon which the movement is based. These rhythmic cells are of three basic types:

a.) 1 

b.) 

c.) 

The pitch content is controlled by the serial method, but the control is not strict, nor is there a correlation between the use of the row and the rhythmic structures.

$\frac{A^1}{1 - 29}$

$\frac{B^1}{30 - 59}$

$\frac{\text{Transitional section}}{60 - 72}$

$\frac{A^2}{73 - 95}$

$\frac{B^2}{96 - 117}$

$\frac{A^3}{118-132}$

$\frac{B^3}{133-148}$

Detailed Analysis

In the A sections the piano and clarinet are treated somewhat alike in that they both take part in the spinning out of the melodic-rhythmic material. In addition, the piano intermittently provides an harmonic accompaniment. In contrast, the roles of the two instruments become dissimilar in the B sections. The clarinet is legato and lyrical while the piano plays an ostinato-like accompaniment in staccato pointillistic style. The rhythmic cells are varied by augmentation, extended by adding notes, or shortened by the elimination of notes from the ends of the cells. Rhythmic

devices are used exclusively in the movement to determine cadences. Four cadences lessen the rhythmic activity by the use of ritardandi, one by means of a fermata, and the remaining ones are achieved by the use of rests.

	Measures	Description	Cadences
A ¹	1 - 9	Phrase 1.	1a, 3b
	9 - 14	Phrase 2.	1b, 1c, 3a.
	15 - 20	Phrase 3.	1a, 3b.
	20 - 27	Phrase 4.	1b, 3a.
	27 - 30	Codetta.	1b, 3a.
B ¹	31 - 44	Phrase 1.	1b, 3a.
	45 - 59	Phrase 2.	1b, 3b.
	60 - 71	Transitional passage	1b, 3a.
A ²	72 - 81	Phrase 1.	1b, and 3a.
	81 - 87	Phrase 2.	1a, and 3b.
	87 - 96	Phrase 3.	1b, and 3a.
B ²	96 - 102	Phrase 1.	1b, and 3a.
	103-107	Phrase 2.	1b, and 3a.
	108-117	Phrase 3.	1b, and 3a.
A ³	118-128	Phrase 1.	1a, 3a in piano, 3b in clarinet.
	128-132	Phrase 3.	1b, and 3a.
B ³	133-139	Phrase 1.	1b, and 3a.
	140-146	Phrase 2.	1b, 1c, and 3a.
	147-148	Codetta.	1b, and 3a.

Tempo

In the major sections throughout the piece, the composer designates tempo by metronomic markings. This method seems to remove all doubt as to the composer's wishes. However, there are many deviations from this basic tempo within sections, which are indicated by the standard Italian terms. Thus, the apparent rigidity of the metronomic markings is considerably moderated. Owing to the extensive changes of tempo, the performer can conclude that the sectional use of metronomic markings was intended principally to be a guide.

In the first movement, the ♩ = 168 may seem rather fast to the performer, as indeed it is, due to the necessity of making large skips on the clarinet in rather quick time. For this reason, one may wish to reduce the indicated tempo to ♩ = 144 at the most. Should this slower tempo be utilized, it would also be advisable to play the ♩ = 108 in measure 50 slower, possibly ♩ = 100.

The second movement is marked ♩ = 144-152. Because of the multimetrical nature of this movement and considering the difficulty of the fast register skips, this writer would recommend the slower tempo marking. It is still sufficiently fast to produce the desired effect, but it is an aid in learning and playing the movement.

In the third movement, the tempo indicated for the first section is ♩ = circa 66. At measure 10 a new tempo is indicated as mosso ♩ = ♩ , indicating that the new tempo is

twice as fast as the original one. Therefore, ♩ = 66, and the eighth-note is now equal to 132. It is essential to grasp the tempo for the eighth-notes because the measures consist of multimeteric indications of 7/8, 5/8, 7/8, 4/4, etc. The tempi marked can be observed without difficulty, and this should be done.

The fourth movement is marked ♩ = 104-108, but contains four sections which are marked ♩ = 126. The increased tempo causes no difficulty, however, because technical demands are reduced. For example, the sixteenth-notes used in the slower tempo are not present in the faster sections. The indicated tempi can be utilized exactly as indicated throughout the movement.

Dynamics

There are several instances where the composer has indicated a dynamic of double or even triple forte. In the majority of these places, the substitution of a solid forte or più forte dynamic will suffice, and yet preserve good tone quality.

In the first movement, such a place is the passage from measure 64 to measure 73. The effect desired here is the occasional introduction of a sudden, forceful dynamic. Best results will be obtained if this dynamic is created at a level permitting good tone quality, allowing the natural strength of the higher note to obtain the indicated contrast.

The c'''-sharp⁴ in measures 68-69 is an especially strong note and will provide the desired effect without forcing. The same is true of the g'''-sharp in measures 96-97. As for the subito-fortissimo, mezzo forte indicated on the c'-sharp in measure 98, the best results will be obtained with a subito-forte, mezzo piano, because this register is too weak to provide the indicated dynamic. A somewhat similar instance occurs in measure 210 on an a'-sharp, which is one of the weakest notes on the clarinet. Instead of the indicated subito-fortissimo, piano, a subito-forte, piano would provide the best results. In measure 222, a più forte dynamic should also be utilized instead of fortissimo.

In the second movement, the fortissimo marking is also found. The dynamic requested in measures 10-11 is possible, but a più forte would be preferable. The same is true of measures 30-31, 56-57, 63-64, 110-111, and 115-116. In measures 14, 83-87, and 119-121 the fortissimo and fortississimo dynamic is not even possible because of the many throat tones used.⁵ Here, the player must create as much sound as possible, but resist a tendency to overblow the instrument, with the resulting coarse tone.

⁴Note that the written pitch on the piano score is b'''-flat. The discrepancy is explained by the fact that the clarinet part on the piano score is in C, while the solo part is written for the A clarinet.

⁵The "throat" register of the clarinet is generally considered to extend from f' to b'-flat.

In the fourth movement, a fortissimo dynamic is indicated in measure 24 on an e'''-flat, followed by a diminuendo to mezzo piano. This effect is easily created by a più forte followed by a diminuendo to piano. The same is true of the a''-flat in measure 96. The last excessively loud indication is a triple forte in the final two measures of the composition. This passage is marked molto pesante as well. For best results, maximum sound within the dynamic range of good timbre should be utilized.

The placement of crescendi and diminuendi markings in this composition has been exceptionally well done. There are only a few instances where some clarification is necessary. These are as follows:

Measures	Description	(Dialogue I)
9 - 10	Add a <u>crescendo</u> marking on the sixteenth-note triplet going to the downbeat of measure 10.	
14 - 15	The <u>crescendo</u> mark should go to the downbeat of measure 15.	
19 - 20	The <u>crescendo</u> mark should go to the downbeat of measure 20.	
45 - 46	The <u>crescendo</u> mark should go to the downbeat of measure 46.	
114-115	The <u>crescendo</u> mark should go to the downbeat of measure 115.	

(Dialogue II)

92 - 93	The <u>crescendo</u> mark should go to the downbeat of measure 93.
114-115	The <u>crescendo</u> mark should go to the downbeat of measure 115.

Measures	Description	(Dialogue III)
55 - 56	The <u>crescendo</u> mark should continue to the downbeat of measure 56.	
62	The <u>crescendo</u> mark should continue into the beginning of the <u>d^{'''}</u> -sharp.	
63 - 64	The <u>crescendo</u> mark should extend to the downbeat of measure 64.	
66	The <u>crescendo</u> mark should extend to the third beat of measure 66.	

(Dialogue IV)

31 - 32	The <u>crescendo</u> mark should extend to the downbeat of measure 32.
41 - 42	The <u>crescendo</u> mark should extend to the downbeat of measure 42.
111-112	The <u>crescendo</u> mark should extend to the downbeat of measure 112.

Phrasing

The phrasing of the Rochberg composition has been carefully marked, as far as such markings go. The crescendo and diminuendo markings should be observed carefully as they give a strong indication of the inflexions needed. As usual, the printed page is limited in the amount of direction that can be given and some additional information is needed.

In the first movement, some of the cells need amplification as to their direction and inflexion. For the most part, the sixteenth-note triplets drive ahead to the eighth-notes following, with a slight crescendo. The introductory cell in measures 2-3 is a good example of this figure. A similar one occurs in measures 9-10, with the crescendo

added as recommended above. The cell in measures 30-31 is different, however, in that a diminuendo replaces the crescendo.

It is typical of this music that the clarinet and piano figures have to be closely integrated. An example is found in measures 40-41. At this point, the piano begins a sixteenth-note figure which leads directly to the clarinet which continues the figure. The piano then plays the triplet figure again, one beat later.

In some cases, the player needs to carry the dynamic leaning as well as the energy of a phrase through the peak note of the cell. An example of this occurs in measures 45-46 where the drive of the phrase continues to the downbeat of measure 46 before relaxing. Other examples are as follows:

Measures	Description	(Dialogue I)
56 - 58	The drive extends to the downbeat of measure 58.	
79 - 82	The drive should extend through measures 80 and 81 to the downbeat of measure 82.	
94 - 97	The drive follows the <u>crescendo</u> continuously through the entire passage through the downbeat of measure 97.	
104-107	The drive goes to the downbeat of measure 106, then relaxes.	
113-115	The drive extends to the middle note of the triplet in measure 115.	
126-129	The drive peaks on the downbeat of measure 127, then relaxes.	

Measures	Description	(Dialogue I)
138	The drive of the triplet in measure 138 is to the second beat of measure 138.	
140-142	The energy of the drive extends to the downbeat of measure 142.	
143-146	The triplet drives to the downbeat of measure 144 with a <u>crescendo</u> , but <u>diminuendos</u> to allow the piano phrase to take over.	

(Dialogue II)

5 - 6	The drive of measure 5 is to the downbeat of measure 6.
7 - 8	The two notes in measure 7 move toward the downbeat of measure 8.
44 - 45	The drive of the cell is to the downbeat of measure 45.
53 - 55	The energy drive moves through measures 53 and 54 to the downbeat of measure 55 then relaxes slightly to the <u>ritard</u> .
61 - 62	The slight forward drive is to the downbeat of measure 62.
86 - 87	The drive of this phrase continues through the final note in measure 87.
113-115	The drive is to the downbeat of measure 115, then resumes, continuing to the end of the movement.

A special feature of the third movement is the composer's use of two special marks. They are taken from Schoenberg, who used them to indicate phrase inflexions where meter was irregular. The J mark is a strong beat stress and the v mark is a weak beat stress. They should be used to help shape the phrases.⁶ By the use of these accent marks,

⁶Letter from the composer, July 20, 1971.

breath marks, and clear dynamic markings, little else is needed in determining the phrasing of this movement.

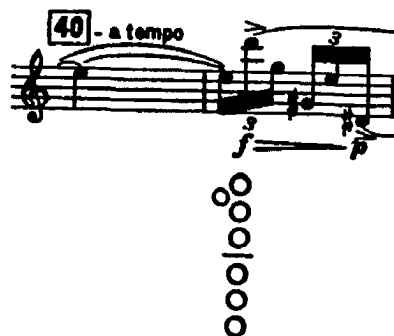
The special accent marks mentioned above are also employed in the fourth movement. Additionally, the movement is well marked as to crescendi and diminuendi. The meaning of the Italian Burlesca is quite clear and little else is needed to interpret this movement.

Fingering

Of the four movements, three are fast, and the first two are very fast. The piece is written with rapid figures over wide skips. An additional complication is the fact that the composition was written for clarinet in A. Most A clarinets offer more resistance to the amount of air expended than do the shorter B-flat clarinets. This adds to the problem of the wide skips. A B-flat clarinet part has been provided by the composer, but with the specific restriction that a low e-flat key is necessary, because all four movements of the Dialogues call for that note.

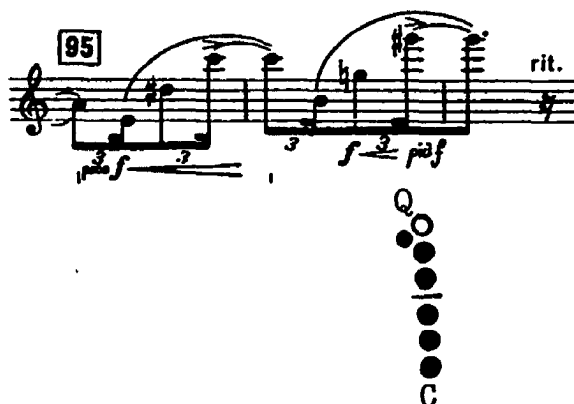
Owing to the fast tempo of the first movement, a difficult passage occurs in measures 41 and 174. To facilitate this passage, the d''' can be played open, or as an overblown g'. This helps greatly in negotiating this fast and awkward passage.

Ex. 64, Measures 40-41.



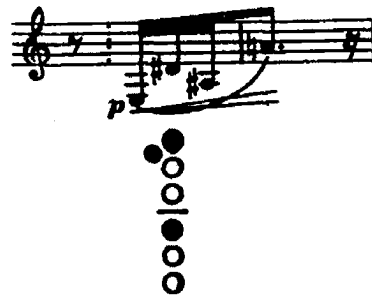
A dependable \underline{g}''' -sharp is needed quickly in measures 96-97. This passage should be fingered as follows:

Ex. 65, Measures 95-97.



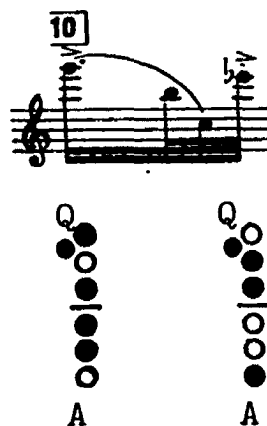
In measure 133 and again in measure 138 the forked \underline{d}' -sharp fingering should be employed.

Ex. 66, Measures 133-134.



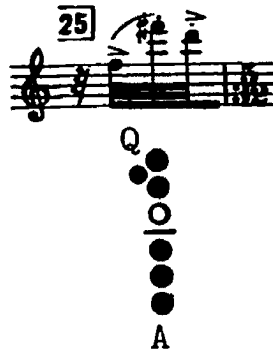
In the second movement, measure 10 presents the first fingering problem. Once again, the problem arises because of the fast tempo of the movement. A dependable g''' fingering is needed. The passage should be fingered as shown in the following example. This fingering should also be used for the g''' in measure 95 and measure 119.

Ex. 67, Measure 10.



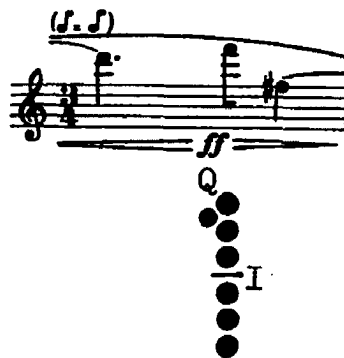
The f'''-sharp in measure 25 of the second movement should be fingered with the "closed" fingering. This fingering should also be utilized in measures 48 and 98.

Ex. 68, Measure 25.



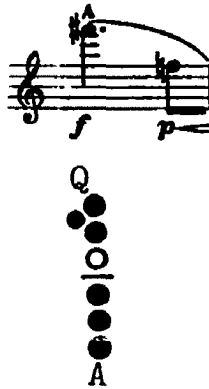
The third movement, with its slow tempi does not present any great fingering difficulties. However, measure 16 is worthy of mention, as the "closed" fingering for the f''' would insure the passage, but this could be considered as optional.

Ex. 69, Measure 16.

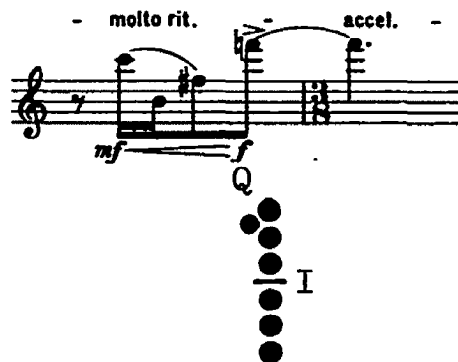


In the fourth movement, there are several passages that would be aided by the use of the "closed" f'''-sharp fingering. These occur in measures 38, 42, and 66.

Ex. 70, Measure 38.



The "closed" f''' fingering would insure dependability in several places. These occur in measures 4, 63-64, and 90. Ex. 71, Measures 63-64.



A final comment is in order in regard to the B-flat clarinet part. The technical demands of the composition are slightly easier on the B-flat clarinet. This, added to the naturally freer response of the instrument, would make it desirable to play the piece on the B-flat clarinet, provided the instrument has a low e-flat key. This requirement is stipulated in the score by the composer.

Rhythmic and Ensemble Problems

Rhythmic problems dominate one's attention throughout the Dialogues. The composition demands excellent rhythmic sense on the part of both clarinetist and pianist. Rhythmic cues are provided throughout the clarinet part. The best results would be obtained if the clarinetist could play from the piano score, but unfortunately, the clarinet part is not transposed. The clarinetist must familiarize himself intimately with the piano score.

In the first movement, the only place of rhythmic difficulty occurs in measures 20-21. Carefully aligning the clarinet part to that of the piano helps to place the notes correctly, as illustrated in the following example.

Ex. 72, Measures 20-21.

In the second movement, care should be taken to give the $3/32$ measures full value and not to play them as triplet figures in $3/16$ time. Much emphasis must be placed on the counting of the $5/32$ measures. They occur often and for the

most part must maintain their integrity. In the measures in $5/32$ time, the subdivision of the majority of the measures is clearly marked as either 3:2 or 2:3. In most of the measures, the 3:2 division prevails.

In some phrases such as measures 68 to 74 it will be necessary for the clarinettist to follow the piano. Here, the clarinet part is more sustained, while the piano moves. Visual communication between clarinet and piano is also quite necessary, here.

Ex. 73, Measures 68-74.

The musical score for Example 73, Measures 68-74, is presented in two systems. The first system covers measures 68 to 70, and the second system covers measures 71 to 74. The time signature is $5/32$. The piano part is marked *pp* (pianissimo) and *delicato* (delicate) in the first system, and *p* (piano) in the second. The clarinet part is marked *pp* in the first system. The score includes various musical notations such as notes, rests, and dynamic markings. A bracket under the piano part in the first system is labeled "Con. sord." (Con sordina). A bracket under the piano part in the second system is labeled "5/32".

The slower tempo of the third movement practically eliminates the possible difficulties encountered in playing the multi-metric sections. Careful counting should bring this movement off without great difficulty.

Rhythmically, the fourth movement is the least complicated of the four. With the exception of the first movement, it contains fewer changes of meter than any other. Moreover, the meters are simple and familiar, with only one $5/8$ measure in the movement. Because of the lack of rhythmic complexity, the movement should cause few problems to the performer.

Difficulty

The principal difficulty of this composition comes from its very irregular multi-metric construction and the problems of ensemble. The fingering difficulties are created by the angularity of the musical line and the fast tempi. For these reasons, the difficulty rating of the piece should be an eight.

A Clarinet

DIALOGUES

for Clarinet and Piano

I

George Rochberg
(1957 - 1958)

(♩ = 168) *ten. - rit. - a tempo* [5] *rit. -*
pp *p* *pp* *p*
a tempo [10] *rit. molto* [15] *a tempo*
mp *p* *pp* *mp*
 [20] *rit.* *(breve)*
p *mf* *p* *mp* *pp*
 [25] *Meno mosso sost.* *a tempo* [30]
p *p*
 [35] *rit.* *a tempo* *poch. rit.*
poco f *p* *mp* *p* *mf* *f* *p*
 [40] *a tempo* [45] *rit.*
f *p* *p*
a tempo [50] *Poco meno mosso* (♩ = ca. 108) [55]
pp *pp* *mp* *pp* *rit.*

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A Clarinet

a tempo di meno mosso

rit. - - - ($\text{♩} = 168$)

60

p *pp*

65 *sost.* - - - *a tempo* - - - *molto rit.* - - - **70**

($\text{♩} = \text{ca. } 132$)

f *mf* *f* *mf*

- *a tempo* *accel.* - - - *a tempo* **75** *rit.* - - - *a tempo*

f *mf* *pp* *f*

80 *rit.* - - - ($\text{♩} = \text{ca. } 108$) **85** ($\text{♩} = 168$)

f *mp*

($\text{♩} = \text{ca. } 108$) **90** ($\text{♩} = 168$) *accel.* **100** ($\text{♩} = 108$)

mp *p* *pp* *mf*

95 *rit.* - - - *poco accel.* - - - **105** *molto rit.* - - - ($\text{♩} = 132$)

f *mf* *sf* *mp* *p* *pp* *f*

110 *poco sost.* - - - *molto rit.* - - - *a tempo* - - - **115** *accel.* - - -

mf *f*

A Clarinet

3

molto rit. - - - **A** ($\text{♩} = 168$) [120] - 3 - *ten. - rit.* - - - *a tempo*

[125] *rit.* - - *a tempo* *pp* *p* *pp*

[130] *rit.* - - *a tempo* *p* *pp*

[135] *a tempo* *p* *f*

[140] *poco rit.* - - *a tempo* *mf* *f* *p*

[145] *a tempo* *p*

[150] *rit.* - - *Meno mosso* - - *a tempo* *pp* *p*

[155] *a tempo* *p*

[160] *rit. poco a poco* - - ($\text{♩} = 108$) *pp* *mp*

[165] ($\text{♩} = 168$) *p* *mp* *mf* *poco f*

[170] *p*

[175] *piu f* *p* *p*

[180] *rit.* - -

A Clarinet

- a tempo - - - *Meno mosso* *sost.* - - - a tempo

185

poco f *p* *mp* *pp*

190

rit. - - -

195 *Meno mosso* ($\text{♩} = 108$) **200** ($\text{♩} = 168$)

pp *mf*

rit. - **205** - a tempo - - - accel.

pp *mf*

210 *sost.* - - - *Meno mosso* **215** *molto rit.* ($\text{♩} = 168$)

f *sf* *ff*

accelerando **220** *più accel.*

più f

225 *molto rit.* **230** ($\text{♩} = 168$)

pp *ff*

A Clarinet

5

II

A ($\text{♩} = 144 - 152$) (F, F)

This musical score is for a clarinet part, labeled 'A Clarinet II'. It consists of eight staves of music, each with a treble clef and a key signature of one flat (B-flat). The tempo is marked as $\text{♩} = 144 - 152$. The score begins with a dynamic of f and a v (vibrato) marking. Measures 5, 10, 15, 20, 25, 30, 35, and 40 are marked with boxed numbers. The dynamics vary throughout, including sf , più f , mp , and f . The notation includes various note values, rests, and articulation marks.

5 (f v)

10

15

20

25 più f mp f

30 più f

35 40

A Clarinet

45

50

L'istesso tempo

55

poco rit. -

a tempo

60

(breve)

poco rit. - - a tempo

65

(breve)

70

75

80

accel. poco a poco

A Clarinet

Un poco sost.

f *più f* *staccatiss.*

85

a tempo

90

95

100

105

110

115

120

A Clarinet

III

(♩ = ca 66)

p dolcissimo ed espr.

pp mp

10 (♩ = ♩) (♩ = ♩) mp p pp

Mosso - - tempo - Sost. (♩ = ♩)

15 (♩ = ♩; ♩ = ♩) f ff poch. accel.

Più mosso-tempo-molto sost. - - 20 - - incalz. - - Sost. - - (breve) - molto rit. (lunga)

(♩ = ca 54) poco incalz. - - 25 - rit. - - a tempo

poco incalz. - - rit. - - a tempo 30 (♩ = ♩)

a tempo accel. poco a poco - subito p mp

A Clarinet

9

molto accel. - - - *rit. molto* - - - *a tempo* *sost.* - - - *a tempo*

35

40 *rit.* - - - *Tranquillo* ($\text{♩} = \text{ca } 50$)

mp \rightarrow *p* *pp dolciss.* *trans.*

A' Tempo I ($\text{♩} = \text{ca } 66$) ($\text{♩} = \text{♩}$)

45 ($\text{♩} = \text{♩}$)

50 *mp*

55 **B'** *Mosso* - *a tempo* - *sost.* ($\text{♩} = \text{♩}; \text{♩} = \text{♩}$)

60 *poch. accel.* **C' Più mosso** - *a tempo* *sost. molto* ($\text{♩} = \text{♩}$)

p *poco f* *più f*

65 **Meno mosso** ($\text{♩} = \text{ca } 54$) *molto rit.*

incalz. *mf* *f* *p* *ppp*

Cl. Sec.

A Clarinet

IV

Burlesca; $\text{♩} = 104 - 108$

rit. - poco accel. - a tempo - - accel.

f sf più f p f

molto meno mosso - a tempo - - rit. - - a tempo

mp p f mf espr. p

rit. - - a tempo

mf sf

poco rit. - - a tempo - - rit. - poco accel. - a tempo

f sf mp f

molto meno mosso - a tempo

più f mp f p sf

Tempo, $\text{♩} = 126$

pp pp f p

p f p

p mp mf p

A Clarinet

11

55 *mf* *f* *p* *p* *Un poco meno mosso* *Trans.* 60

65 *molto rit.* *accel.* *al* *Tempo, J = 126*

70 *molto rit.* *Tempo I, J = 104-108* *A²*

75 *meno mosso - poco a tempo* *molto meno mosso - a tempo* *p* *pp* *f* *mf* *sf*

80 *poco meno mosso* *a tempo* *rit.* *mf* *f* *mp*

85 *poco a tempo* *a tempo* *p* *pp* *mf*

90 *molto meno mosso - a tempo* *poco rit.* *a tempo* *più f* *p* *mf* *sf* *p* *pp* 95

100 *poco a poco accel.* *al* *B²* *più f* *p*

A Clarinet

Tempo, $\text{♩} = 126$

105

pp *p* *pp*

110

pp *mf* *f* *p*

115

rit. - - - Tempo I, $\text{♩} = 104-108$ rit. 120 meno mosso

p *f* *p* *poco f* *p*

125

a tempo molto rit. - a tempo

f *p*

molto meno mosso 130 accel.

più f *p* *f* *p* *f*

B³ Tempo, $\text{♩} = 126$ 135 accel. 140

pp *p* *mp* *mf*

Presto 145 Molto meno mosso Tempo I

f *mf molto pesante* *mf*

CHAPTER IX

SONATA FOR CLARINET AND PIANO

BY

BORIS PILLIN

Chicago born Boris Pillin graduated from the University of California at Los Angeles with a B.A. degree in 1964. He attended the University of Southern California on a Woodrow Wilson Fellowship and received the A.M. degree in Music History and Literature in 1967. Pillin's Masters Thesis, "Some Aspects of Counterpoint in Selected Works of Arnold Schoenberg," has been published. His principal composition teacher was Leonard Stein. He has had additional study with Robert Linn and John Vincent.

The Sonata, dedicated to classmate Christy Lundquist, is Mr. Pillin's only composition for solo clarinet, to date. Originally written as a class project, the Sonata was later revised. It was first performed by Miss Lundquist and pianist Sharon Davis at Mount St. Mary's College in 1968.

Mr. Pillin's present day endeavors, in addition to composition, include the music publishing business and

private tutoring in composition and music theory.¹

Form

The Sonata for Clarinet and Piano is in three movements. The first movement is in sonata allegro form. Conventional key schemes are not used, but the composition centers around certain notes.² The first movement is centered around A. Varying time signatures are utilized.

The second movement is a simple song form, centered around E-flat. The last movement is a rondo centered around A.

General Analysis

I

Introduction (Allegro)	Theme 1a	Theme 1b	Theme 2 (Andante con moto)
1 - 3	4 - 17	18 - 19	40 - 56
A centered:			D centered:
Transitional passage (Accelerando)	Development (from Th. 1a) (Tempo I)		
57 - 63	64 - 97		
Recapitulation (Th. 1b)	Theme 2 (varied) (Tempo II)		
98 - 112	113 - 131		
D centered:	A centered:		
Transitional passage	Coda (based on Theme 1a) (Tempo I)		
132 - 138	139 - 157		

¹Letter from the composer, March 6, 1972.

²The key centers of the various sections of the composition reflect the suggestions of the composer in letters of March 6, and May 5, 1972.

II

Theme 1 (Adagio)	Theme 2 (Andante con moto)	Theme 1 (Tempo I)
<u>1 - 13</u>	<u>14 - 32</u>	<u>33 - 53</u>
E-flat centered		

III

Theme 1 <u>Allegro molto</u>	Theme 2	Transition	Theme 1
<u>1 - 14</u>	<u>15 - 22</u>	<u>22 - 23</u>	<u>24 - 32</u>
A centered	C & C-sharp (polychordal mixture)		A centered
Transition	Theme 3 (Pesante)	Transition (Theme I)	Theme 2
<u>33 - 38</u>	<u>39 - 53</u>	<u>54 - 66</u>	<u>67 - 72</u>
	A centered		C & C-sharp (polychordal mixture)
Transition	Theme 4 (Tempo II, ironico)	Development (Theme I)	
<u>73 - 76</u>	<u>77 - 89</u>	<u>90 - 105</u>	
Theme 4 (Tempo II)	Theme 3 (Pesante)	Transition	Theme 1
<u>106 - 118</u>	<u>119 - 137</u>	<u>134 - 137</u>	<u>138-143</u>
	A centered		A centered
Theme 2	Transition	Coda (Theme I)	
<u>144-151</u>	<u>152 - 154</u>	<u>155 - 169</u>	
C & C-sharp (polychordal mixture)		A centered	

Detailed Analysis

Measures	Description
	<u>Allegro molto</u>
1 - 3	Introduction.
4 - 15	Theme 1a--phrase.
16 - 17	Interlude for piano.
18 - 22	Theme 1b, three phrase group. Phrase 1. The theme is in the clarinet.

Measures	Description
23 - 30	Phrase 2. The theme continues in the clarinet, after a brief interlude for piano.
31 - 39	Phrase 3. The piano has the theme with the clarinet playing an obligato-like passage.
40 - 45	Theme 2. <u>Andante con moto</u> . Three phrase group, phrase 1. The piano has the theme with the clarinet playing an obligato-like passage.
46 - 51	Phrase 2. Thematic content is in both the piano and the clarinet. Contrapuntal duet between the clarinet and right hand of the piano.
52 - 56	Phrase 3. Thematic content of phrase 2, but the parts given to the clarinet and the right hand of the piano are reversed.
57 - 63	Transitional passage. Angular lines in the clarinet.
64 - 97	Development section. Thematic material starts in the piano, then appears in the clarinet. Based on theme 1a.
98 -103	Recapitulation. Theme 1b--period, phrase 1. Thematic material is in the clarinet.
104-112	Phrase 2. Thematic material is in the piano, with the clarinet playing an obligato-like passage.
113-118	Theme 2 (Tempo II). Three phrase group, phrase 1. The theme is in the piano with the clarinet playing a decorative passage.
119-126	Phrase 2, extended. Contrapuntal duet between the clarinet and right hand of the piano.
127-131	Phrase 3. The thematic material is in the clarinet, then piano. Contrapuntal duet continues.

Measures	Description
132-138	Transition to Coda. The angular theme is in the clarinet.
139-157	Coda. Material from the introduction and theme 1a. Imitative between the piano and clarinet.

II

Adagio

1 - 5	Theme 1--period, phrase 1. The theme is in the clarinet.
5 - 6	Chordal interlude in the piano.
6 - 14	Phrase 2. The phrase starts in the piano then the theme moves to the clarinet.
14 - 19	Theme 2. Three phrase group, phrase 1. The theme begins in the piano then continues in the clarinet.
20 - 25	Phrase 2. The theme is in the piano then continues in the clarinet.
26 - 32	Phrase 3. The theme is principally in the clarinet, although it begins in the piano.
33 - 37	Theme 1--period, phrase 1. The theme is in the clarinet; predominantly chordal accompaniment in the piano.
38 - 43	Chordal interlude in the piano, extended.
44 - 53	Phrase 2, extended. Thematic content is in the clarinet. The movement ends monophonically.

III

Rondo--Allegro molto

1 - 14	Theme 1, single phrase. Thematic and harmonic material is combined in the clarinet and piano.
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Measures	Description
15 - 17	Theme 2--period, phrase 1. The theme is in the clarinet. Motives in the piano are reminiscent of Theme 1.
18 - 21	Phrase 2. The theme continues in the clarinet.
22 - 23	Chordal transition in the piano.
24 - 32	Theme 1, single phrase. The clarinet is used more ornamentally as the piano plays the theme in measures 30-32.
33 - 38	Transition in the clarinet and piano based on Theme 1.
39 - 43	Theme 3. Three phrase group, phrase 1. The theme is in the clarinet.
44 - 47	Phrase 2. The theme is in the piano with the clarinet accompanying with <u>tremolo</u> .
48 - 53	Phrase 3. The theme returns to the clarinet.
54 - 57	Transition in the clarinet and piano based on Theme 1.
58 - 66	Theme 1, single phrase.
67 - 70	Theme 2--period, phrase 1. The theme is in the piano, accompanied by broken figures in the clarinet.
71 - 72	Phrase 2, shortened. The theme is in the piano, answered antiphonally by the clarinet.
73 - 76	Chordal transition by the piano.
77 - 85	Theme 4--period, phrase 1. The theme starts in the piano, then becomes a contrapuntal duet between the clarinet and the right hand of the piano.
86 - 89	Phrase 2, overlaps the end of phrase 1, as the theme returns to the piano, then goes to the clarinet, then back to the piano.

Measures	Description
90 -105	Development. Based on Theme 1.
106-113	Theme 4--period, phrase 1. The theme starts in the piano, then moves to a duet between the clarinet and the right hand of the piano.
114-118	Phrase 2. The theme is in the clarinet, with some antiphonal imitation in the piano.
119-125	Theme 3, three phrase group, phrase 1. The theme is in the clarinet, with percussive chordal accompaniment.
126-129	Phrase 2. The theme is in the piano, left hand.
130-133	Phrase 3. The theme is in the clarinet, with percussive chordal accompaniment.
134-137	Transition in the clarinet and piano based on Theme 1.
138-143	Theme 1, shortened. The theme is in the clarinet.
144-147	Theme 2--period, phrase 1. The theme is in the clarinet.
148-151	Phrase 2. The theme continues in the clarinet.
152-153	Chordal transition.
154-162	Coda, section 1. Theme 1 is in the piano, with the clarinet playing <u>tremolos</u> .
163-169	Coda, section 2. The theme is in the clarinet, with chordal accompaniment.

Tempo

The composer has taken great care in using metronomic markings to indicate each of the several tempi in the Sonata. Since this has been done so thoroughly, the only

comments to be made here concern some slight adjustments of the tempi which could be made for either greater effectiveness or as a compromise for the sake of a limited technique. Also, some slight adjustments may be made to add brilliance to a performance.

In the first movement, the recommended tempo is ideal. A faster tempo would give a somewhat frantic feeling to the movement. On the other hand, it could possibly be played as slowly as ♩ = 108 without serious loss of effectiveness.

The Andante con moto section is marked ♩ = 76. The section has a warm, romantic-style theme which lends itself well to this indicated tempo. Should the tempo of the first theme be slowed as mentioned above, this section would not suffer at a slightly slower tempo, such as ♩ = 72.

In the second movement, the indicated tempo, ♩ = 45, does not seem quite appropriate. Normally, a marking of adagio carries with it the connotation of a subdivided tempo, which in this case would be ♩ = 90. After some experimentation with this movement, it is the opinion of this writer that a tempo of ♩ = 72-76 would be best for the adagio portions of this movement. This tempo enables the player to bring out the drama in the music. The faster andante con moto, ♩ = 108, is most appropriate for the contrasting middle section.

The opening section of the third, rondo, movement

is marked allegro molto, ♩ = 126. Once again, this tempo is ideal. It is fast enough to create the necessary excitement of the movement, but it does not sound at all too fast. The contrasting tempo II of theme 3, ♩ = 100, seems to offer just the right amount of contrast. This tempo is marked Pesante in measure 39 and Ironico in measure 77. In this movement, the player should make every effort to play the indicated tempi as precisely as possible.

Articulation

In the rhythmic pattern found in the opening theme, the notation does not truly indicate the proper separation of notes. It should be played detached, as shown in the following example:

Ex. 74, Measure 4.



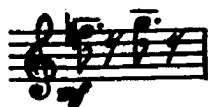
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This mode of performance should be followed whenever this figure appears.

Strict interpretation of the tenuto marking, as in measure 18, should be observed whenever it is used to provide the necessary separation of quarter notes. Other examples

are in measures 22, 24, 36, 98, and 102.

Ex. 75, Measure 18.



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The dot appearing over the last note of a slurred group means that it should be played shorter than notated. It usually immediately precedes a staccato note, as in measures 19-21, 26-28, 83, 99-101, 141, and 153.

Ex. 76, Measures 19-21.



In the final movement, two styles of staccato tonguing are required. The first is the regular detached tonguing usually expected. These indications appear in part of Theme 1 and its several repetitions.

The other style of staccato appears in Theme 3, measure 39, marked Pesante, and is indicated by a triangular marking. Here, the notes are played as detached as possible, but heavily as well. To achieve this effect without a

distortion of the tone quality is difficult at best, but care should be taken to do so.

Dynamics

In the first and third movements, the composer has made frequent use of the fortissimo dynamic marking. Such frequent use of this marking implies that the composer desires the maximum dynamic possible within the range of good tone quality, and not the sound that a player might produce while playing fortissimo in a large ensemble such as a band or orchestra. In practical terms then, the dynamic produced would be more realistically a forte or più forte. Because the extreme high register is called for where many of these markings occur, the amount of sound transmitted to the listener will probably be forte, in any case, because of the acoustical properties of the clarinet. In order to produce changes in dynamics for crescendi and diminuendi, and to create the necessarily subtle shadings of a phrase line, it may be necessary to lower some of these forte markings to mezzo forte.

To enhance the phrasing and expression in the composition, some additional dynamic markings, as well as crescendi and diminuendi are recommended. These are as follows:

I

Measures	Description
4 - 5	<u>Crescendo</u> from <u>mezzo forte</u> on the first beat of measure 4 to <u>forte</u> on the second beat of measure 5.
5 - 6	<u>Decrescendo</u> from <u>forte</u> on the second beat of measure 5 to <u>mezzo forte</u> on the downbeat of measure 6.
7 - 10	<u>Crescendo</u> from <u>mezzo forte</u> at the beginning of measure 7 to <u>più forte</u> on the second beat of measure 10, then <u>diminuendo</u> to <u>mezzo forte</u> as marked.
14 - 16	<u>Diminuendo</u> from <u>più forte</u> on the second beat of measure 14 to <u>mezzo forte</u> on the downbeat of measure 16.
26 - 27	<u>Crescendo</u> from <u>mezzo forte</u> at the beginning of measure 26 to <u>forte</u> on the downbeat of measure 27.
37 - 38	<u>Diminuendo</u> from <u>più forte</u> at the beginning of measure 37 to <u>piano</u> on the second beat of measure 38.
38 - 39	<u>Crescendo</u> from <u>piano</u> on the second beat of measure 38 to <u>mezzo piano</u> on the downbeat of measure 39, then <u>diminuendo</u> to <u>piano</u> as indicated.
50 - 51	The <u>diminuendo</u> in measure 50 should continue to the end of measure 51.
52 - 54	The <u>crescendo</u> from <u>piano</u> beginning in measure 52 extends to <u>mezzo piano</u> on the downbeat of measure 54, then <u>diminuendo</u> for the remainder of measure 54.
57 - 58	<u>Crescendo</u> from <u>piano</u> on the third beat of measure 57 to <u>mezzo forte</u> on the downbeat of measure 58, then continue <u>forte</u> where indicated.
60 - 63	The <u>crescendo</u> , as printed, continues all the way to measure 63.

Measures	Description
68 - 70	<u>Crescendo</u> from <u>mezzo forte</u> at the beginning of measure 68 to <u>forte</u> on the downbeat of measure 70, then <u>diminuendo</u> to <u>mezzo forte</u> by the end of the dotted eighth-note <u>c-sharp</u> in measure 70.
70 - 73	<u>Crescendo</u> from <u>mezzo forte</u> beginning with the sixteenth-note <u>b</u> in measure 70 to <u>forte</u> on the downbeat of measure 73.
76 - 79	<u>Crescendo</u> slightly, within the <u>forte</u> level, from measure 76 to the second beat of measure 78, then <u>diminuendo</u> to measure 79.
86 - 91	<u>Crescendo</u> from <u>mezzo forte</u> on the second beat of measure 86 to <u>più forte</u> on the second beat of measure 90, then <u>diminuendo</u> to <u>mezzo forte</u> on the downbeat of measure 91.
107-108	<u>Crescendo</u> from <u>mezzo forte</u> at the beginning of measure 107 to <u>forte</u> on the downbeat of measure 108, then <u>diminuendo</u> through the remainder of measure 108.
109	Measure 109 should be played at <u>più forte</u> throughout.
110-112	<u>Crescendo</u> from <u>forte</u> at the beginning of measure 110 to <u>più forte</u> on the downbeat of measure 111, then <u>diminuendo</u> to <u>piano</u> , as printed.
115-117	<u>Crescendo</u> from <u>piano</u> in measure 115 to <u>mezzo piano</u> at the end of measure 117.
125-126	The <u>diminuendo</u> in measure 125 should continue through measure 126.
127-129	<u>Crescendo</u> evenly from <u>piano</u> at the beginning of measure 127 to <u>mezzo piano</u> on the downbeat of measure 129 then <u>diminuendo</u> for the remainder of the measure.

Measures	Description
146-150	<u>Crescendo</u> from <u>forte</u> beginning with the last three sixteenth-notes of measure 146 to <u>più forte</u> on the second beat of measure 150.

II

1 - 2	<u>Crescendo</u> from <u>piano</u> at the beginning of measure 1 to <u>mezzo piano</u> on the downbeat of measure 2.
2	<u>Diminuendo</u> from <u>mezzo piano</u> on the downbeat of measure 2 to <u>piano</u> on the first half of the fourth beat.
3 - 4	<u>Crescendo</u> from <u>piano</u> on the last half of the first beat of measure 3 to <u>mezzo piano</u> on the downbeat of measure 4.
7 - 9	<u>Crescendo</u> from <u>piano</u> on the fourth beat of measure 7 to <u>mezzo piano</u> on the downbeat of measure 9.
10 - 11	<u>Crescendo</u> within the <u>forte</u> level from the downbeat of measure 10 to the third beat of measure 10, and then on to the downbeat of measure 11.
33 - 35	The <u>crescendo</u> from <u>piano</u> to <u>mezzo piano</u> starting in measure 33 should continue to the downbeat of measure 35, then <u>diminuendo</u> back to <u>piano</u> on the first half of the fourth beat of measure 35.
35 - 37	<u>Crescendo</u> from <u>piano</u> on the last eighth-note of measure 35 to <u>mezzo piano</u> on the third beat of measure 36, then <u>diminuendo</u> through the first half of the downbeat of measure 37, then <u>crescendo</u> as marked.

III

14 - 17	<u>Crescendo</u> from <u>mezzo piano</u> on the last quarter note of measure 14 to <u>mezzo forte</u> on the downbeat of measure 16, then <u>diminuendo</u> to <u>mezzo piano</u> by the end of measure 17.
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Measures	Description
41 - 43	<u>Crescendo</u> from <u>forte</u> on the second eighth-note of measure 41 through measure 42 to the <u>sforzando</u> on the downbeat of measure 43.
50 - 51	<u>Crescendo</u> from <u>forte</u> on the second eighth-note of measure 50 to <u>più forte</u> through measure 51.
52 - 54	<u>Crescendo</u> from <u>mezzo forte</u> in measure 52 to <u>sforzando</u> on the downbeat of measure 54.
66	<u>Crescendo</u> from <u>mezzo forte</u> to <u>forte</u> in the ascending passage in measure 66.
67 - 68	<u>Crescendo</u> from <u>mezzo piano</u> to <u>mezzo forte</u> in the ascending passage in measures 67 and 68.
70	<u>Crescendo</u> from <u>mezzo piano</u> to <u>mezzo forte</u> in the ascending passage in measure 70.
87 - 89	<u>Crescendo</u> , within the <u>mezzo forte</u> level, through measures 87 and 88 to the downbeat of measure 89.
132-134	<u>Crescendo</u> from <u>forte</u> on the second eighth-note of measure 132 through measure 133 to <u>sforzando</u> on the downbeat of measure 134.
144-147	<u>Crescendo</u> from <u>mezzo piano</u> at the beginning of measure 144 to <u>mezzo forte</u> on the downbeat of measure 146, then <u>diminuendo</u> through measure 147.

Phrasing

I

A feature of the phrasing of the first movement is an energetic drive to the climax of the phrases. Certain of these climaxes will be pointed out here in order to better enable the player to render them more effectively.

Measures	Description
4 - 13	An energetic forward drive should start with the first note of measure 4 and drive to the second beat of measure 5. The drive continues through the entire phrase to the accented <u>d</u> "-sharp in measure 13.
14 - 16	The first three sixteenth-notes of measure 14 lead to the accented <u>d</u> "-sharp, and then lose intensity with the <u>diminuendo</u> .
42 - 45	Beginning in measure 42, the energy drives ahead climaxing on the second beat of measure 45, then relaxes slightly.
49 - 50	The drive of this passage is through measure 49 to the downbeat of measure 50, followed by a slight relaxing of the next three notes.
60 - 63	The energy drive of this phrase extends all the way through to the downbeat of measure 63.
103-106	This phrase climaxes on the downbeat of measure 105, then has a secondary climax on the second beat of measure 106.
109-112	This passage has its climax on the downbeat of measure 111. The descending notes are then played in a more relaxed manner.
119-122	The <u>a</u> " in measure 120 should be slightly elongated.
123-126	The drive of this passage is through measure 124 to the downbeat of measure 125, followed by a slight relaxing of the next three notes.
135-138	The energy drive of this passage continues to build, climaxing at the downbeat of measure 138.

Measures	Description
146-157	The energetic drive forward should start with the last three notes of measure 146 and drive through to the second beat of measure 150. The drive then continues through the entire phrase to the final note in measures 156-157.

II

1 - 5	The first semi-phrase should move toward the <u>a'</u> on the downbeat of measure 2, then relax. The movement of the second semi-phrase should generate from the rising eighth-note figure in measure 3 climaxing on the <u>g''</u> -flat in measure 4.
16 - 20	The phrase should have emphasis and a slight elongation of the <u>c''</u> on the fourth beat of measure 17, followed by slight emphasis of the downbeat sixteenth-notes of measures 18 and 19 respectively.
33 - 38	This phrase should be played in the same manner as measures 1-5.
48 - 53	The <u>c'''</u> , <u>d'''</u> -flat, <u>e'''</u> -flat eighth-notes lead to the <u>a''</u> on the third beat of measure 48, but the drive continues to the <u>a''</u> on the downbeat of measure 49. The pattern then repeats itself in measures 49-50, and measure 51, and then there is a relaxation moving into the final note of the movement.

III

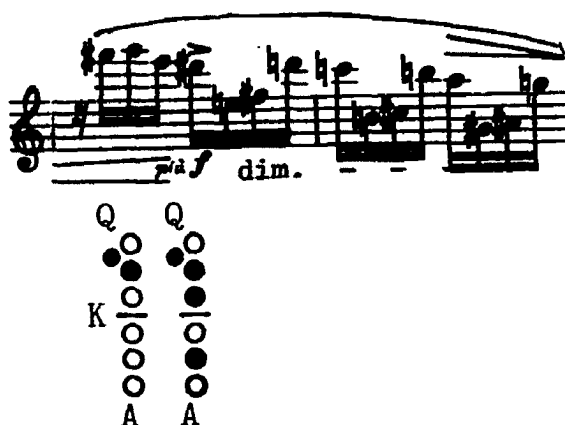
1 - 9	The energy drive of this figure goes from the beginning of measure 1 to the downbeat of measure 4. The drive then continues to the accented third eighth-note of measure 7, then resumes its forward motion to measure 9.
10 - 11	The notes in measure 10 move toward the downbeat of measure 11.

Measures	Description
11 - 12	The three note figure of measure 11 moves into the accented downbeat of measure 12.
12 - 14	Each time, the two sixteenth-notes should move energetically to the quarter notes, but the overall effect is one of concluding the phrase, so the long line should seem to relax.
14 - 17	In this semi-phrase the motion is to the downbeat of measure 16, followed by a slight relaxation through measure 17.
18 - 22	The forward motion begins with the first note of measure 18 and drives throughout the figure to the downbeat of measure 22.
24 - 28	In measure 24, the principle theme begins again in the piano, with the clarinet joining in measure 25 as the figure moves forward to the downbeat of measure 26. The piano again moves the figure forward and the clarinet again joins to drive forward to the third beat of measure 28.
29 - 32	The energy of this figure follows the dynamics into the accents in measures 30 and 32, respectively.
33 - 39	In this transitional passage, the energy moves constantly forward as the piano takes over from the clarinet and moves into the downbeat of measure 39.
39 - 43	The new figure begins on the second eighth-note of measure 39 and moves energetically ahead to the downbeat of measure 43.
43 - 48	This passage is more relaxed, but measure 47 moves ahead into the downbeat of measure 48.
48 - 54	The more energetic theme returns and moves ahead to the downbeat of measure 54.

Measures	Description
54 - 66	This transitional passage moves vigorously ahead to the downbeat of measure 60, where it becomes slightly less vigorous. It moves ahead to the downbeat of measure 66. Then, it is more relaxed through measure 66.
67 - 70	The melody, in the piano, moves toward the downbeat of measure 69, then becomes more relaxed to the conclusion of the phrase at measure 70.
71 - 73	The piano has the melody which is imitated by the clarinet in measure 72, as it moves ahead to the downbeat of measure 73.
73 - 76	The transitional passage begins vigorously, but loses its vigor by measure 75, as it leads to Tempo II.
77 - 85	The phrases of Theme 4 are much more relaxed in character. The piano moves to the downbeat of measure 79, then eases off. It is joined by the clarinet on the third beat of measure 80. The emphasis of this phrase is on the second beat of measure 81, and again on the third eighth-note of measure 83.
86 - 90	The piano moves the new phrase ahead to the downbeat of measure 87, as the clarinet takes over the phrase to move to the second beat of measure 88. The phrase then eases off to the downbeat of measure 90.
90 -105	The development section is characterized by the figures from Theme 1, which move vigorously ahead with special emphasis on the third beat of measure 91, the downbeat of measure 93, the downbeat of measure 97, and then on to the downbeat of measure 104; the movement slackens through measure 105 in order to return to Tempo II.

Measures	Description
105-118	These phrases are played in the same manner as measures 77-89, except that the piano and clarinet lines are reversed from measure 109 to measure 113.
119-125	At measure 119 the vigorous Theme 3 is resumed, as the phrase drives toward the downbeat of measure 125.
125-130	The <u>misterioso</u> section is played in a more relaxed manner, except for the <u>tremolos</u> in measure 129 which need to move forward to the downbeat of measure 130.
130-134	This phrase again moves ahead with vigor to the downbeat of measure 134.
134-137	The transition moves ahead to Theme 1 which begins with the downbeat of measure 138.
138-143	The energetic Theme 1 figure moves to the downbeat of measure 140, then to the accented fourth eighth-note of measure 141, then ahead to the downbeat of measure 143. It then eases slightly.
144-147	The Theme 2 phrase moves to the downbeat of measure 146, then relaxes slightly through measure 147.
148-152	This phrase moves ahead to the downbeat of measure 152.
154-158	Theme 1 begins again, moving to the downbeat of measure 156, then to the third beat of measure 158.
159-162	The energy drive follows the <u>crescendo</u> markings to the downbeats of measures 160 and 162, respectively.
163-169	The drive pushes continually to the final cadence.

Ex. 78, Measures 14-15.

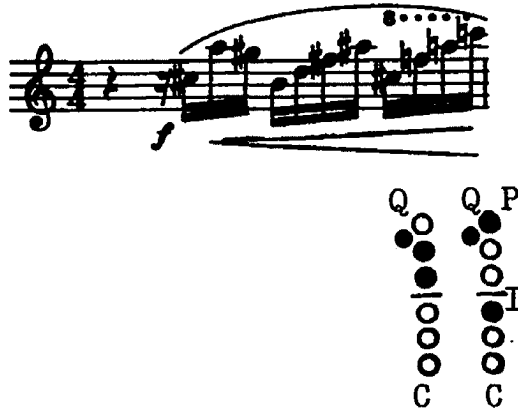


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There is no easy way to play the passage found in measures 30-31. Cross fingerings must be utilized in moving into and away from the g''-flat, except for the last one, which may be fingered chromatically. For those who experience difficulty in playing this passage, the pattern should be practiced using dotted rhythms.

An outstanding example of the demand for facility in the extreme register of the instrument is found in measure 118 of the first movement. The notes called for include a''' and c''', further complicated by being under a slur. To enable the a''' to speak, the c key should be utilized with the regular fingering. This means that the A key cannot be used with the final c''', but the note can be successfully produced with the indicated fingering.

Ex. 79, Measure 118.



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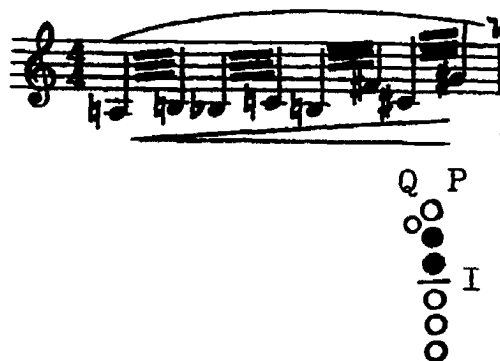
The fingering for the a''' shown above should also be used for the slurred a''' in measure 120.

In the third movement, several trills and tremolos cause some fingering difficulties. The first of these occurs in measure 29 and again in measures 44 and 159. For the instrument with an articulated g''-sharp key (Key I), there is no problem. However, for most clarinets, it will be necessary to coordinate the right-hand middle finger with the left-hand little finger in playing from the b to the c'-sharp. To attempt any other fingering will result in the c'-sharp being flat and muffled.

The tremolos occurring in the last half of measure 47 also present a problem. Leaving the right-hand middle finger down will result in a slightly muffled f'-sharp, but this does facilitate the passage with no great loss of sound.

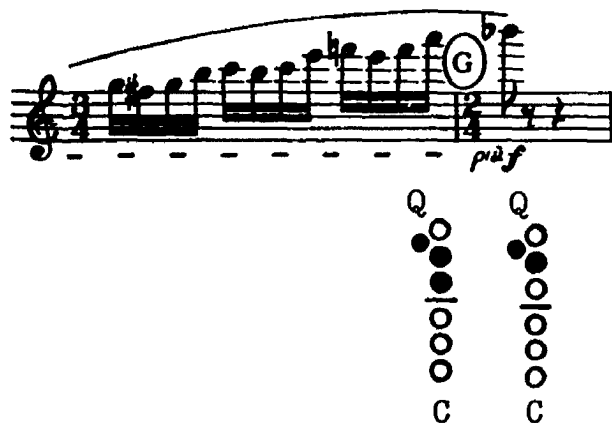
The change from the c'-sharp to the g'-sharp is more problematical, however. The g'-sharp will sound satisfactorily with two fingers of the left hand down in place, and this does assist in achieving some speed in the passage.

Ex. 80, Measure 47.



In measure 96, the problem of approaching a''' under a slur once again appears with the complication of moving on to a b'''-flat. The C key helps attain the a''', with an unconventional fingering recommended for the b'''-flat.

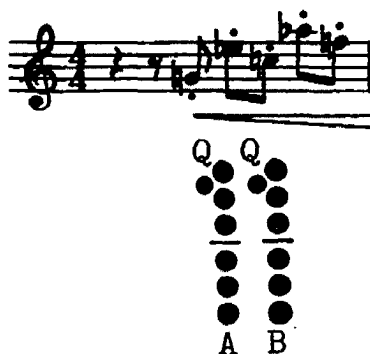
Ex. 81, Measures 96-97.



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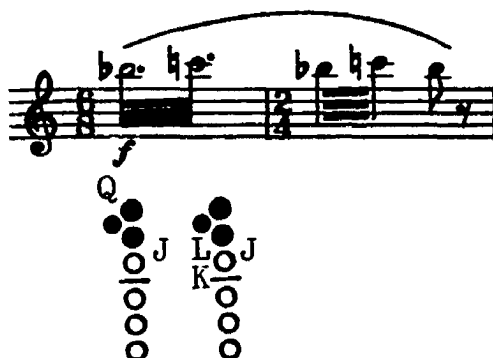
The arrangement of the notes in measure 129 necessitates a glide by the right-hand little finger from key A to key B, in order to free the left-hand little finger to use key I for the A"-flat.

Ex. 82, Measure 129.



An effective trill fingering for the notes in measures 155-156 is as follows:

Ex. 83, Measures 155-156.



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Rhythmic and Ensemble Problems

There are many rhythmic complexities in this sonata. There is a great deal of syncopation, in addition to the often rapidly changing meter. For example, in the first ten measures of the piece, there are six changes of meter.

The only solution to counting and playing the first movement accurately is to subdivide mentally into eighth-note rhythms. Slow practice of the passages may be necessary in order to clarify some of the mixed meters, most especially those involving syncopated passages. The clarinetist's knowledge of the piano part can also be quite helpful. This is especially true where the piano plays the same rhythmic patterns as the clarinet.

There is a rhythmic problem in measure 60 which also occurs in measure 135. Here, it is best to count the $7/8$ measure as a measure of $2/4$ plus $3/8$. The piano figure helps the clarinet delineate the $3/8$ portion of the measure. It would also be helpful for the clarinetist to add rhythmic cues to his part.

The third movement is an interesting mixture of simple and compound time. The player often changes from a $2/4$ meter to a $6/8$ meter and back. Some places are slightly more complex because of the insertion of measures in $5/8$, $3/8$, $9/8$, $7/8$, and $8/8$, in varying orders.

However, despite seemingly complex changes such as measures 13-23 which contain many changes of meter, the

performance is not as difficult as it looks. Once again, the principle is to have a complete understanding of the piano part. For example, in measures 15-18, the piano left-hand maintains a rising eighth-note "triple" figure throughout except for the last four notes of the 8/8 measure. The clarinetist can concentrate on the triple figure throughout except for the last four notes. The latter may be thought of as two groups of two eighth-notes each, thereby maintaining ensemble with the piano.

Another complicated structure occurs in measures 67-70 which involves the patterns of 5/8, 6/8, 5/8, 8/8. No standard pattern can be established, but by re-grouping within the measures, some order of counting the passage can be developed. Measure 67 may be grouped as 2/8 plus 3/8, allowing the second half of the measure to lead logically into measure 68 which is in 6/8 meter. Measure 69 can be counted as 2/8 plus 3/8, and measure 70 as 2/8 plus 6/8. This gives a pattern of regularity to this section, yet preserves the basic rhythmic integrity of these measures.

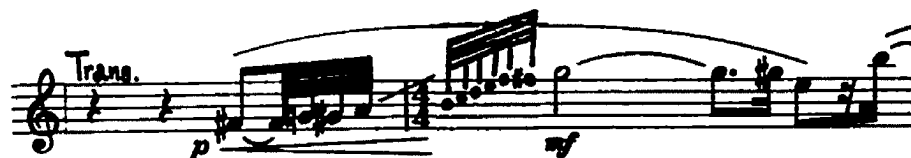
The principle of subdividing within the measure can be utilized in the other places in the composition where frequent meter changes occur.

Other Special Considerations

The glissando which occurs in measures 57 and 132 of the first movement deserves some special mention. The speed called for makes it a difficult problem. For the

clarinetist who is unable to produce the true sound of gliding from one note to another, an alternate solution of a partially chromatic glissando is suggested, starting on the b' and going to the printed g''.

Ex. 84, Measures 57-58.



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Difficulty

The difficulty of this composition is based on several aspects; great irregularity of note patterns, extremely high range, and very irregular rhythmic structure. For these reasons, this writer would rate the difficulty of this piece as a seven.

Dedicated to Christy Lundquist

Bb CLARINET**SONATA****BORIS PILLIN**

Allegro (♩ = 120)

Intro. 2 Th. 1a. *mf* *cresc.* *f* *più f* *mf* *più f* *mf* *cresc.*

8 *cresc.* *più f* *mf* *più f* *mf*

13 *più f* *dim.* (A) Th. 1b *mf*

19 *mf*

26 *Allarg.* *f* *a tempo* (B)

32 *più f*

35 *8..... Ritard.* *più f* *p*

39 *Andante con moto* (♩ = 76) (C) Th. 2 *mp* *p*

44 *più f* *mp*

AVI 57

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3.

47 *Ritard.*

52 **(D)** *a tempo* *p* *mp* *sf* *Trans.* *p*

58 *mf* *f* *Accel.* *cresc.*

61 **(E)** *Dev.* *Tempo I* *cresc.* *f* *3* *15.....*

68 *mf* *f* *mf*

73 **(F)** *f* *2* *mf*

80 *f* *più f*

85 *mf* *mf*

90 *più f* *mf* *più f* *mf* *più f*

AVI 57

4.

95 **(G) Recap.** *Th. 1b*

103 *f cresc.* *Allarg.*

107 *mf* *f* *più f* *f*

111 *più f* *p* **(H) Tempo II** *Th. 2* *p*

116 *mf* *f*

119 *p* *più f* *p*

124 *f* *p* *mp* *Rit.* **(I) a tempo**

130 *f* *p* *mf* *Trans.*

134 *f* *Accel.*

138 *f* *Tempo I **(J)** *Coda**

144 *più f*

149 *f* *più f* *mf* *f* *mf*

153 *f* *più f*

Adagio ($\text{♩} = 72-76$)

Th.1 *p* *mp* *p* (A)

4 *mp* *mf* *p*

9 *mp* *sub. f* *sub. mp <=> p*

Andante con moto ($\text{♩} = 108$)

13 *pp* (B) Th.2 1 (- 7) *mf*

18 *v* 1 (C)

23 *v* 1

6.

Ritard.

27 *f* *pizz*

31 *p* *Th. I* *Tempo I* *D*

35 *mp* *p* *mp* *mf*

39 *p* *cresc.* *E*

46 *f* *sub. p* *dim. poco a poco*

50 *ppp*

AVI 57

Allegro Molto (♩ = 126)

Th.1
più f

6
mp

10
più f

13
 Th.2 (A)
mp *mf*

17
mp *f*

21
 (B) Trans. 1 Th.1 1
f

26
f *mp*

30
 Trans. *f* *cresc.*

34

83

90 *Tempo I*
Dev. *mf cresc.*

95 *cresc.* *più f*

100 *f* *cresc.* *dim.*

104 *Ritard.* *mp* *mf* *Tempo II*

111 *dim.* *Rall.* *p* *cresc.*

117 *Th. 3 Pesante* *più f* *più fp* *più f*

124 *sfz* *mp* *misterioso*

128 *Tempo I* *più f* *più fp* *più f*

133 *Trans.* *sfz* *sfz* *sfz*

AVI 57

10.

137 *Th. 1*
più f

141 *Th. 2*
mf *f* *mp* *J*

145 *mf*

149 *f*

152 *Tram.* *Th. 1* *f*

158 *f* *mp* *f*

163 *f* *cresc. poco a poco*

166 *f* *sf*

AVI 57

CHAPTER X

SUMMARY AND CONCLUSIONS

Summary

The solo repertoire of the American clarinetist that is actively performed is limited. It consists primarily of traditional eighteenth and nineteenth century compositions of the major composers such as Mozart, Weber and Brahms. A few of the early twentieth century works, especially those concours compositions of the Paris Conservatory and the works of well-recognized composers such as Hindemith, have also been accepted into the repertoire. Other than these, contemporary works have been neglected with the result that a large number of twentieth century clarinet compositions remain virtually unknown.

Although the extent of this study is limited, it is hoped that as a result of it the repertoire of the clarinetist will be broadened. Each of the pieces selected for inclusion here has been chosen for specific reasons. Works of some prominent composers have been included inasmuch as these particular compositions still seem to be relatively unknown or have not achieved the recognition they deserve. A few

works by gifted but less well-known composers have also been included, as it is felt that their works are worthy of a wider circulation.

The compositions have been approached from the standpoints of the performer and the teacher. An analysis of form, as needed by the performer, is introductory to the compositions considered. The specific interpretative and performance problems of tempo, articulation, dynamics, phrasing, fingerings, and rhythmic complexities are discussed, and recommendations as to solutions of the various problems are made. Finally, ratings of difficulty are provided for each composition to give the reader objective criteria by which to judge the technical demands of the work.

Conclusions

There is a larger body of literature for the clarinet than is commonly believed, and much of it has been written in the twentieth century. More explorations need to be done into this area, and a greater emphasis should be placed on playing music from our own time.

Copyright dates are not precise guides to the style of the music. For example, the Berg Vier Stücke, Op. 5, remain one of the most adventuresome compositions for the clarinet and piano of the twentieth century despite the 1912 composition date. There are some serial compositions for clarinet and, more recently, compositions using experimental devices such as aleatoric sections and the duration of notes

specified in seconds. These should be evaluated and performed.

The newer methods of producing two or more tones simultaneously on the clarinet need further study. These new procedures may be included in the exercise books of the future. The use of multi-media for the clarinet is also a new challenge.

There is a rich, new and exciting world for the clarinetist who dares to explore and keep an open mind.

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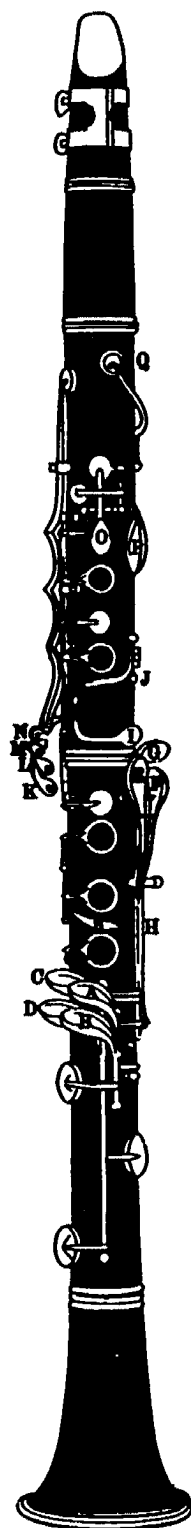
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APPENDICES

APPENDIX A

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APPENDIX B

Glossary of Terms

Energy drive. The forward drive created by a slight rhythmic distortion which gives musical interest to a phrase.

Poco forte. A term used to indicate a dynamic level between mezzo forte and forte.

Più forte. A term used to indicate a dynamic level louder than forte but not as loud as fortissimo. It is construed herein to be the maximum dynamic possible on the clarinet without distortion of the true clarinet timbre.

stopped staccato. The staccato created on the clarinet by stopping the tone with the tongue. It is used principally by players of the French school. When properly executed, it is a very effective method of making precise rapid short notes.

semi-staccato. Regularly indicated by placing a slur over notes marked staccato, the notes are each stopped by stopping the breath. The resulting notes are separated but longer than those made with the stopped staccato. There is a speed limitation owing to the inability of a player to stop and start the breathing muscles very quickly.

APPENDIX C

A SELECTED ANNOTATED LIST OF RECOMMENDED
CLARINET SOLO LITERATURE

The degree of difficulty is based on the French system as follows: Easy 1, 2, 3; Medium 4, 5, 6; and Difficult 7, 8, 9. Where these ratings are not supplied by the publisher, an estimate has been supplied by the author.

The copyright date is the earliest given. In cases where the actual year of the writing of the composition is known, it has been supplied in parentheses.

Composer: Jurg Baur

Title: Ballata Romana

Media: B-flat Clarinet and Piano

Dedication: None

Degree of difficulty: 7

Duration: 8' 15" (I. 2'50"; II. 2'25"; III. 1'00";
IV. 1'00"; V. 1'00")

Publisher: Breitkopf and Härtel

Copyright date: 1961 (1960)

Description:

The Ballata Romana is a modern treatment of a rather old form based on the music for the ballata. The harmonic style utilizes chords built in seconds, fourths and sevenths. The five movements follow the idea behind the ballata. The movements are as follows:

- I. Elegia
II. Burletta
III. Aria
IV. Burletta
V. Elegia

The melodic content of each of the Elegias is the same. This is also true of the Burlettas. It is an interesting composition.

The primary difficulty of the work comes from the need for a good technique in the high register which ranges up to b'''. There are also some unusual arpeggiated combinations.

Composer: Alban Berg
 Title: Vier Stücke für Clarinette und Klavier
 Media: B-flat Clarinet and Piano
 Dedication: None
 Degree of Difficulty: 8
 Duration: 7' 25" (No. 1, 1' 25"; No. 2, 1' 55"; No. 3,
 1' 05"; No. 4, 3' 00")
 Publisher: Universal Edition
 Copyright date: 1924 (1913)
 Description:

Although one of Berg's "student compositions," the Four Pieces for Clarinet and Piano represent a major change in the compositions available for the clarinet. The pieces are atonal, but precede Berg's serial works.

Much of the difficulty in playing these pieces results from rhythmic demands in ensemble with the piano. Other special effects such as flutter tonguing and quasi-flutter tonguing are needed. This composition is now considered a classic in the literature of the clarinet.

The pieces are marked:

- I. Massig
- II. Sehr langsam
- III. Sehr rasch
- IV. Langsam

Composer: Alain Bernaud
Title: Phantasmes
Media: Clarinet in B-flat and Piano
Dedication: None
Degree of difficulty: 8
Duration: 8' 00"
Publisher: Editions Le Rideau Rouge (Theodore Presser)
Copyright: 1970
Description:

A two movement work, (slow-fast) played attaca used as the Morceau de concours by the Paris Conservatory in 1970.

The work uses some compositional devices used by Debussy as well as some more contemporary ones such as polytonality. It is not rhythmically complex but does provide considerable technical challenge. An interesting and exciting work well-worthy of recital programming.

Composer: Harrison Birtwistle
Title: Verses
Media: B-flat Clarinet and Piano
Dedication: Allan Hacker
Degree of Difficulty: 6
Duration: 4' 05"
Publisher: Universal Edition
Copyright date: 1966
Description:

This is a serial composition without a strict treatment of the row. It consists of several miniatures, somewhat in the style of Webern. The primary difficulties that confront the player are those of rhythm and ensemble. The composition is very effective when well-played.

Composer: Francis Burt
Title: Duo for Clarinet and Piano
Media: B-flat Clarinet and Piano
Dedication: Georgiana Dobrée
Degree of difficulty: 7
Duration: 8' 15"
Publisher: Universal Edition
Copyright date: 1954
Description:

The Duo is basically a one movement work exploiting synthetic scales and varying rhythmic devises in changing meters. The composition is a challenging rhythmic study.

Composer: Ferruccio Busoni
Title: Concertino, Opus 48
Media: B-flat Clarinet and Small Orchestra
Dedication: Edmondo Allegra
Degree of difficulty: 6
Duration: 10' 03"
Publisher: Breitkopf and Härtel
Copyright date: 1918
Description:

The Concertino is organized as three movements moving smoothly, one into another. The harmonic content is principally late Romantic in style but contains the mixed modes of the twentieth century style.

The clarinet part contains arpeggios of a polytonal nature as well as mixed modes. This use of unfamiliar material and the need for a good tonguing technique result in the technical difficulties to be found in the number. The orchestration is very effective and the piano reduction is more playable than most. This might be expected of Busoni. The piece deserves many more performances than it presently receives.

Composer: Frank Campo
Title: Kinesis
Media: B-flat Clarinet and Piano
Dedication: None
Degree of difficulty: 5
Duration: 6' 20"
Publisher: Western International Music, Inc.
Copyright date: 1969 (1950)
Description:

Essentially this composition is a one movement work with a three part form, ABA'. The tempo of the A section is bright with a slower B section in $\frac{5}{8}$ time. The work is tonal but not traditional in a key sense. The A sections are principally in $\frac{6}{8}$ time. The piece features a great deal of forward drive or moto perpetuo, hence its name. This is an interesting short composition.

Composer: Henry Cowell
Title: Six Casual Developments for Clarinet and Piano
Media: B-flat Clarinet and Piano
Dedication: None
Degree of Difficulty: 6
Duration: 6' 48" (I. 40"; II. 1' 15"; III. 2' 05";
IV. 55"; V. 1' 03"; VI. 50")
Publisher: Merian Music, Inc. (Theodore Presser Co.)
Copyright date: 1949
Description:

This selection consists of six short movements in varied tempi and styles. Developments II, IV, V, and VI are versions of the four movements of Cowell's Suite for Woodwind Quintet. The music uses many contemporary devices, including bi-tonality and multi-metric structure. Of the movements, I, II, V, and VI are the strongest.

Composer: Matt Doran

Title: Sonata for Clarinet and Piano

Media: B-flat Clarinet and Piano

Dedication: None

Degree of Difficulty: 7

Duration: 16' 00" (I.-6' 00"; II.-5' 00"; III.- 5' 00")

Publisher: Western International Music, Inc.

Copyright date: 1969 (1963)

Description:

This piece is a three movement composition containing many of the traditional devices of form. The composition is tonal, but the style is atonal in quality.

All three movements are multi-metric, but only in the last does it create much in the way of problems for the clarinetist. This is an exciting composition, well worth programming.

Composer: Clyde Duncan
 Title: Sonatine for Clarinet and Piano
 Media: B-flat Clarinet and Piano
 Dedication: Donald Halloran
 Degree of difficulty: 5
 Duration: 9' 45" (I.-2' 35"; II.-4' 00"; III.-3' 10")
 Publisher: Edwin H. Morris and Co., Inc.
 Copyright date: 1955 (1952-53)
 Description:

The three movements of the sonatina are marked as follows:

- I. With energy and drive (♩ = 104)
- II. Slowly, meditatively (♩ = 56)
- III. Very fast (♩. = 120)

Winner of the 1954 NACWPI Composition Contest, the Sonatina is reminiscent of the compositional style of Hindemith. The first movement contains a strong sense of forward motion, the slow movement is dramatic, and the final movement is fast and lighter in character. The piece would be an effective one to precede the study of the Hindemith Sonata. It is presently out-of-print.

Composer: Jean Francaix
Title: Concerto for Clarinet and Orchestra
Media: B-flat Clarinet and Orchestra
Dedication: Fernand Oubradous
Degree of Difficulty: 9
Duration: 20' 46" (I. 7' 00"; II. 4' 26"; III. 3' 40";
IV. 5' 40")
Publisher: Editions Musicales Transatlantiques
(Theodore Presser Co.)

Copyright date: 1968

Description:

This concerto is a four movement work in Francaix's inimitable but characteristic style. The movements are marked:

- I. Allegro
- II. Scherzando
- III. Andantino
- IV. Allegriissimo

The work is tonal and the rhythms are regular, but it is complicated by being in A major--B major for B-flat clarinet and includes many accidentals. The concerto is extremely difficult. The Francaix enthusiast will enjoy it, but if one is not such a person, this writer would recommend something more easily adapted to the fingers. The piano reduction is not truly playable by one pianist.

Composer: Alun Hoddinott
 Title: Concerto for Clarinet and String Orchestra, Op. 3.
 Media: Clarinet in A and String Orchestra
 Dedication: "To my parents"
 Degree of difficulty: 7
 Duration: 13' 30" (I.-5' 00"; II.-5' 45"; III.-2' 55")
 Publisher: Oxford University Press
 Copyright date: 1955
 Description:

The three movements of this piece are marked:

- I. Capriccio--Allegro giocoso
- II. Arioso--Lento con malinconia
- III. Burlesca--Allegro piacevole

The concerto uses non-tertian, non-functional harmony. However, it is melodically conceived with only mild dissonances in an expanded tonality. The rhythmic structure is regular, and the technical demands are not too unusual. The first and third movements are fast and technical in nature. The piano reduction is quite playable. The concerto makes excellent recital material.

Composer: Arthur Honegger

Title: Sonatine

Media: Clarinet in A and Piano

Dedication: Werner Reinhart

Degree of difficulty: 6

Duration: 5' 05" (I.-2' 00"; II.-2' 05"; III.-1' 00")

Publisher: Éditions Salabert, Paris

Copyright date: 1925 (I. July, 1922, Zurich;
II. October, 1921, Zurich;
III. November, 1921, Paris)

Description:

Written over a period of almost a year, the three movements comprising the "Sonatine" would be better titled "Three Pieces" or "Three Songs." The three movements were written in the order and in the places indicated above. Such devices as rhythmic ostinato, imitation and stretto are used. Early jazz rhythms are present showing the influence of the "twenties." The only complication of the piece arises from the intricate syncopation in the third movement. The author highly recommends this composition; a collection of attractive little pieces very worthy of performance.

Composer: Rudolph Kelterborn

Title: Vier Stücke für Klarinette B und Klavier

Media: B-flat. Clarinet and Piano

Dedication: Eduard Brunner and Charles Dobler

Degree of difficulty: 8

Duration: 8' 10" (I.-2' 35"; II.-2' 00"; III.-1' 45";
IV.-2' 00")

Publisher: Bote and Bock

Copyright date: 1970 (1970)

Description:

This is a quasi-experimental composition in four movements. The movements are not all marked with tempo markings. The first and fourth utilize several tempi indicated by metronomic markings. The second is marked as $\bullet = 42$ or a regular tempo throughout. Molto presto is indicated for the third movement.

Many contemporary devices are used in the pieces with aleatoric choice of notes, lengths of fermati specified in seconds, and piano sounds reinforced by the clarinet. This is one of the most interesting pieces investigated in the study. It is highly recommended.

Composer: Leo Kraft
Title: Ballad
Media: B flat Clarinet and Piano
Dedication: None
Degree of Difficulty: 3
Duration: 2' 45"
Publisher: Theodore Presser
Copyright date: 1965
Description:

Ballad is a moderately moving lyrical piece with occasional mild dissonance and modal harmonic treatment. The piece is an effective contemporary composition which would be helpful in the development of phrasing and control for the young student. The range is up to e'''-flat.

Composer: Ernst Krenek

Title: Suite for Clarinet and Piano

Media: B-flat Clarinet and Piano

Dedication: None

Degree of difficulty: 6

Duration: 6' 45" (I.-1' 44"; II.-1' 50"; III.-2' 05";
IV.-1' 15")

Publisher: Rongwen Music, Inc. (Broude Brothers).

Copyright date: 1955 (1955)

Description:

The suite consists of four movements marked as follows:

- I. Andante sostenuto (♩ = ca. 60)
- II. Allegro moderato (♩. = ca. 54)
- III. Andante (♩ = ca. 72)
- IV. Vivace (♩ = ca. 150)

This short suite is serial music, but the row is not strictly observed. It is an effective short piece suitable for the introduction of serial music.

Composer: Ezra Laderman

Title: Sonata for Clarinet and Piano

Media: B-flat Clarinet and Piano

Dedication: "For Jacob"

Degree of difficulty: 8

Duration: 9' 20" (I.-2' 50"; II.-1' 15"; III.-50";
IV.-1' 45"; V.-2' 40")

Publisher: Oxford University Press

Copyright date: 1970 (1957)

Description:

The Sonata consists of five movements which are marked as follows:

- I. Andante (♩ = 66) - Allegro marcato (♩ = 108)
- II. Allegretto (♩ = 132)
- III. Moderato, quasi recitativo (♩ = 72)
- IV. Andante, (Aria) (♩ = 66)
- V. Molto allegro (♩ = 72)

The third and fourth movements are played *attaca*.

This composition is freely serialized and is amazingly consonant for a serialized work. It is reasonably melodic with only moderate dissonance. It is an effective recital selection.

Composer: Lars-Erik Larsson
 Title: Concertino, Op. 45, No. 3.
 Media: B-flat Clarinet and String Orchestra
 Dedication: None
 Degree of difficulty: 5
 Duration: 11' 25" (I.-5' 50"; II.-3' 00"; III.-2' 35")
 Publisher: Carl Gehrman's Musicforlag--Stockholm.
 Copyright date: 1957
 Description:

The three movements of the Concertino are marked:

- I. Allegro (♩ = ca. 126)
- II. Andante (♩ = ca. 76)
- III. Presto (♩ = ca. 144)

The composition contains tertian harmony with added notes and treated dissonance. There is also a touch of impressionism. The form of the first movement is first rondo. The irregular rhythms are sufficiently complicated to be troublesome. This is an interesting piece, suitable for student recitals or concert appearances.

Composer: Alexander Manevich
Title: Concerto for Clarinet and Orchestra
Media: B flat Clarinet and Orchestra
Dedication: None
Degree of difficulty: 7
Duration: 12' 30"
Publisher: M. C. A.
Copyright date: 1965 (1955)
Description:

The concerto is a one movement work in a style reminiscent of Rimsky-Korsakov although the melodic lines are more disjunct and the harmonic content is more dissonant. Some of the clarinet part is very florid and involves contemporary note patterns. The work is warm, exciting and quite rewarding. It is highly recommended.

Composer: Darius Milhaud
Title: Sonatine
Media: B-flat Clarinet and Piano
Dedication: "A [Louis] Cahuzac"
Degree of difficulty: 7
Duration: 8' 40" (I.-3' 00"; II.-3' 30"; III.-2' 10")
Publisher: Durand and Company
Copyright date: 1929 (1927)
Description:

The three movements of the Sonatine reflect an earlier compositional style of Milhaud. The first movement is especially dissonant, but the second movement is quite lyrical, and the third movement is charming despite the marking, très rude. This composition is a very effective advanced level recital piece.

Composer: Raymond Gallois Montbrun
Title: Concertstück
Media: B-flat Clarinet and Piano
Dedication: August Perier
Degree of difficulty: 8
Duration: 6' 45"
Publisher: Alphonse Leduc
Copyright date: 1946
Description:

This composition was the 1946 Paris Conservatory Concours solo. It is tonal music, following the general style of the French contemporary school, and is exceptionally well written.

The form of the Concertstück is similar to many of the concours solos, that is: opening cadenza, fantasie style section, followed by a fast section.

In the opinion of the writer, this is one of the best of the concours solos and is highly recommended.

Composer: Carl Nielsen
Title: Concerto for Clarinet and Orchestra, Op. 57
Media: Clarinet in A and Orchestra
Dedication: Aage Oxenvad
Degree of difficulty: 9
Duration: 24' 00"
Publisher: Sanfundet til Udgevelse of dansk Music.
(Edition Dania, Copenhagen, Denmark)
Copyright date: 1948 (1928)
Description:

This concerto, which is in one movement, was one of Nielsen's last and most mature works. The harmonic structure is principally tertian and the work is tonal, but the melodic structure is more contemporary and the result distinctly that of Nielsen.

It is an exciting work, but exceedingly difficult. A piano reduction is available but a performance with piano requires the addition of a snare drum, which plays an essential role in the orchestration.

Composer: Josef Pálenicěk
 Title: Mala Suita
 Media: B-flat Clarinet and Piano
 Dedication: Venovano Milanu Kostohryzovi
 Degree of difficulty: 7
 Duration: 8' 30" (I.-2' 20"; II.-3' 25"; III.-2' 45")
 Publisher: Panton, Prague
 Copyright: 1967 (1943)
 Description:

The Mala Suita consists of three movements. The first is marked Allegro con brio; the second, Andante rapsodica; and the last, a toccata, Allegro. The harmonic quality and the melodic style is reminiscent of Martinu. All of the movements contain changes of meter, but the third movement is relatively free from complications in this regard.

The demands upon the clarinetist consist of unusual arpeggiated figures, synthetic scale passages and fast tempi. This is an exciting and unusual composition.

Composer: Claude Pascal
 Title: Trois Légendes
 Media: B-flat Clarinet and Piano
 Dedication: Ulysse Delécluse
 Degree of difficulty: 7
 Duration: 8' 30"
 Publisher: Durand and Company
 Copyright date: 1964
 Description:

Trois Légendes, a three movement work which is quasi-impressionistic, was written by one of the better contemporary French composers as the 1964 Paris Conservatory Morceau de Concours. The Légendes are:

- I. . . . de la Montagne Fauve
- II. . . . des Etangs de Choey
- III. . . . des Pirinpinpillins

Although containing frequent key changes, the work is tonal. It is not rhythmically complex but does have some meter changes. The first two movements are more interesting than the last.

Composer: Francis Poulenc
 Title: Sonata for Clarinet and Piano
 Media: B-flat Clarinet and Piano
 Dedication: None
 Degree of difficulty: 7
 Duration: 14' 28" (I.-5' 44"; II.-5' 42"; III.-3' 02")
 Publisher: J. W. Chester
 Copyright date: 1963 (1962)
 Description:

The three movements of this sonata are marked:

- I. Allegro Tristamente (♩ = 136)
- II. Romanza - très calme (♩ = 54)
- III. Allegro con fuoco (♩ = 144)

The sonata is written in Poulenc's own distinctive French-romantic style. It is well written for the instrument but demands good technique and excellent breath and phrase control. It is a very effective recital solo.

Composer: William Presser
Title: Fantasy
Media: B-flat Clarinet and Piano
Dedication: Gomer Pound
Degree of Difficulty: 6
Duration: 4' 00"
Publisher: Tenuto Publications (Theodore Presser)
Copyright date: 1962
Description:

Fantasy is principally a lyrical piece in three part form, ABA, slow, fast, slow, although harmonically conservative for the twentieth century. The primary difficulty of the composition results from considerable use of the high register. The piece is well worth programming.

Composer: Max Reger
Title: Sonate in B-flat, Opus 107.
Media: B-flat Clarinet and Piano.
Dedication: None.
Degree of difficulty: 5
Duration: 31' 15"
Publisher: Bote and Bock.
Copyright date: 1908.
Description:

This sonata is the last of three clarinet sonatas which Reger wrote, and the only one actually written in the twentieth century. However, it is in the late Romantic style, reflecting the influence of Brahms. The four movements are marked:

- I. Moderato
- II. Scherzo
- III. Adagio
- IV. Allegretto con grazia

The clarinet is used primarily as a melodic instrument in the sonata and as a consequence there is little technical demand. However, a sense of phrasing and musicianship with good breath control are essential.

Composer: Jules Semler-Collery
Title: Fantasie et Danse en Forme de Gigue
Media: B-flat Clarinet and Piano
Dedication: "a Ulysse Delécluse"
Degree of Difficulty: 8
Duration: 8' 00"
Publisher: Alphonse Leduc
Copyright date: 1955
Description:

This, the 1955 Paris Conservatory concours solo, is one of the best of these compositions. It is written as tonal music and follows the more conservative French contemporary compositional ideas.

The work opens with a florid cadenza followed, as the title indicates, by a slow fantasie section which leads to the dance movement. A thorough technique and good tongue are essential for the performance of this piece, but it is an exciting and worthwhile undertaking.

Composer: Vladimir Soukup
 Title: Sonata for Clarinet and Piano
 Media: B-flat Clarinet and Piano
 Dedication: None
 Degree of difficulty: 7
 Duration: 13' 00" (I.-6' 05"; II.-6' 55")
 Publisher: Panton, Prague
 Copyright date: 1970 (1966)
 Description:

This sonata has only two movements. The first is marked: I. Elegia (♩ = 60). This movement is melodic with considerable use of ornamental runs and flourishes. The harmonic content is similar to that of the contemporary Czech school which follows much in the style of Martinu. Chords are built in seconds and fourths with some of these chords used simultaneously.

The second movement is marked: II. Burleska (♩ = 116). It is a fast movement and makes use of folk-like melodies with a substantial amount of syncopation.

The work presents technical challenge with the use of unusual note combinations. The clarinet part is very interesting, exciting, and rewarding.

Composer: Robert Starer
Title: Dialogues for Clarinet and Piano
Media: B-flat Clarinet and Piano
Dedication: None
Degree of difficulty: 7
Duration: 7'
Publisher: M. C. A.
Copyright date: 1967 (1961)
Description:

This composition is a one movement work using techniques other than serial construction to achieve atonality. The work is quite contrapuntal with apparently unrelated lines in contrast. The generative cell uses intervals of tri-tones, seconds and sevenths, and the vertical structures likewise employ seconds and sevenths. The composition is multi-metric which accounts for its considerable rhythmic difficulty. Only a few passages contain fingering problems.

Composer: Halsey Stevens
Title: Concerto for Clarinet and String Orchestra
Media: B-flat Clarinet and String Orchestra
Dedication: Lee Gibson
Degree of Difficulty: 7
Duration: 21' 49" (1. 8' 02"; 2. 8' 39"; 3. 5' 08")
Publisher: Peer International
Copyright date: 1971
Description:

This composition is a three movement work which evolves around key centers rather than being in a traditional key or being atonal.

The movements are:

- I. Andante non troppo - Allegro
- II. quasi Adagio
- III. Allegro moderato

The concerto exploits almost the full range of the clarinet extending from the low e to a'''. The composition is not complicated rhythmically, and its principal difficulties are the technical passages in the final movement. The thematic content is well-conceived, and the work is beautifully written. In the opinion of this writer, it is one of the finest available new works,--a classic in its own time.

Composer: Antoni Szalowski
Title: Sonatina
Media: B-flat Clarinet and Piano
Dedication: Ludwig Kurkiewicz
Degree of Difficulty: 6
Duration: 8' 10" (I.-2:00; II.-3:45; III.-2:25)
Publisher: Omega Music Co.
Copyright date: 1948
Description:

The Sonatina is a three movement work. The movements are marked:

- I. Allegro non troppo (♩ = 92)
- II. Larghetto (♩ = 54)
- III. Allegro (♩ = 144)

The composer uses a non-functional mixture of tertian and secundal harmony in an expanded tonality. The piece is an interesting composition which would be quite effective as a junior or senior recital piece.

Composer: Louise Talma
Title: Three Duologues for Clarinet and Piano
Media: B-flat Clarinet and Piano
Dedication: "for Beveridge and Michael Webster"
Degree of difficulty: 8
Duration: 10' 00" (I.-5' 00"; II.-3' 00"; III.-2' 00")
Publisher: Edition Musicus
Copyright date: 1969
Description:

The first of the Three Duologues utilizes several tempi, but is principally a fast movement. The second movement is slow and the last one very fast. Multi-metric time signatures occur throughout the pieces.

The composition is an interesting combination of serialization and ostinato and contains many passages of freely dissonant atonal counterpoint.

The pieces are demanding technically but can be quite effective when properly performed.

Composer: Andre Tchaikowsky
Title: Sonata, Opus 1
Media: Clarinet in A and Piano
Dedication: Michael Riddall
Degree of difficulty: 6
Duration: 8' 00"
Publisher: Josef Weinberger, Ltd., London
Copyright date: 1969
Description:

This sonata uses an essentially contemporary treatment of the Romantic compositional style as developed by post-World War II, Iron-curtain country composers. This first compositional effort by this Polish pianist is a one movement work containing a slow introduction with a faster section introduced by a cadenza. The work closes with a return to a slow section, similar to the opening one. Multi-metric measures are common, but the sonata is not unduly complicated by these changes. A good technique and control of the phrase lines are needed, but the piece is quite approachable by a moderately experienced player.

Composer: Edmund Trafford
Title: Introduction and Allegro
Media: B flat Clarinet and Piano
Dedication: None
Degree of Difficulty: 5
Duration: 7' 05"
Publisher: Tenuto Publications (Theodore Presser)
Copyright date: 1971 (1968)
Description:

Essentially this composition is a one movement work in two sections. It employs synthetic scales, polychordal harmony and a pentatonic melodic line. It is an effective introductory twentieth century composition for the uninitiated student.