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A performing and teaching guide to the clarinet excerpts in five
major works for band

Young, Eileen Marie, D.M.A.

The University of North Carolina at Greensboro, 1994

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A PERFORMING AND TEACHING GUIDE TO THE CLARINET EXCERPTS
IN FIVE MAJOR WORKS FOR BAND

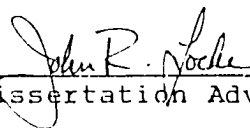
by

Eileen Marie Young

A Dissertation Submitted to
the Faculty of The Graduate School at
The University of North Carolina at Greensboro
in Partial Fulfillment
of the Requirements for the Degree
Doctor of Musical Arts

Greensboro
1994

Approved by



Dissertation Advisor

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Most clarinetists perform at some point in their playing careers, whether as students, amateurs, or professionals, in bands and/or orchestras. While many published resources exist for clarinetists wanting to study or perform orchestral music, almost nothing is available in published form for the band clarinetist.

The purpose of this study is to afford clarinetists and band directors a resource for the study and performance of the clarinet parts in major works for band. These works include Hammersmith: Prelude and Scherzo by Gustav Holst, Lincolnshire Posy by Percy Grainger, Theme and Variations Op. 43a by Arnold Schoenberg, Symphony in B-flat by Paul Hindemith, and Sinfonietta by Ingolf Dahl.

Musical excerpts of clarinet parts were selected from each work. Discussion of the selected excerpts includes suggestions for performance regarding fingerings, phrasing, breathing, technique, intonation, range, articulation, and rhythm. Each discussion offers the performer possible difficulties, reasons for the difficulties, and solutions for each passage and excerpt. Select musical examples were chosen and reproduced within the document. A chart of select clarinet fingerings appears as an aide for the reader and is referred to throughout the document.

Five band works is but a fraction of all band music available for clarinetists. However, this study offers the clarinet performer a guide to preparing for auditions and performances of the five works, the band director a guide for rehearsal and performance of the five works, and the teacher a guide for the study and preparation of the clarinet parts in the five works.

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APPROVAL PAGE

This dissertation has been approved by the following committee of the Faculty of The Graduate School at The University of North Carolina at Greensboro.

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CHAPTER I

PREFACE

Introduction

The tradition of the band in the United States is one of professionalism, scholarship, and fellowship. What began as a military function has grown and expanded. The band, also called wind ensemble or concert band, is now a major organization not only in military branches, but also in communities, colleges and universities, and public schools. The United States military contains several full-time, professional bands as well as countless small ensembles. The tradition of community bands for amateurs remains strong in the United States; in fact, many bands in the Northeast, which date back to the nineteenth century, still perform in concert today. Virtually every American college and university with a music degree program supports concert band and/or wind ensemble offerings. Many American public school programs include concert band as well as marching band among their class offerings.

The clarinet is often thought of only as a solo, chamber, and orchestral instrument, but is also a vital component in the instrumentation of the wind ensemble. Indeed, the function and importance of the clarinet section in wind ensembles compare to that of the violin section in

the orchestra. As a result of the popularity of the wind ensemble, almost all clarinetists will perform music for such an ensemble at some point in their careers. Every college band, university wind ensemble, and military band includes a full clarinet section of players who most likely had to audition for their place in the group.

Purpose

In an ensemble as challenging and competitive as band, the lack of study materials for its musicians is appalling to those who attempt to study band literature. While endless editions of excerpt books, study guides, and dissertation analyses provide sources of study and audition material for the orchestral player, the band musician has little or no help in preparing for auditions and performances. The vast band repertoire includes substantial works by major composers of the nineteenth and twentieth centuries. This document will fill in some of the empty spaces in musical preparation for the clarinetist in band or wind ensemble. In this document I will investigate selected passages from the clarinet parts of the following major works for band, present solutions to problems, and offer suggestions for performing the music:

Gustav Holst (1874-1934),
Hammersmith: Prelude and Scherzo, 1930;

Percy Aldridge Grainger (1882-1961),
Lincolnshire Posy, 1937;

Arnold Schoenberg (1874-1951),
Theme and Variations Opus 43a, 1943;

Paul Hindemith (1895-1963),
Symphony in B-flat, 1951;

Inggolf Dahl (1912-1970),
Sinfonietta, 1961.

As background for the analysis, brief histories of the clarinet and its development in the wind band are presented. This will be helpful in understanding the context of each work.

This guide serves performers, teachers, and conductors alike: performers can use it to prepare themselves for performances or for auditions for military and university bands; the studio teacher can use it as an additional resource for technical and musical materials in private clarinet lessons; and the conductor can utilize it for rehearsals.

Selection of Materials

I have selected these five compositions for analysis for the following reasons:

1. Each composition incorporates major composers and their styles as part of the evolution of the clarinet family in the wind band.

2. Each composition represents a period during which major contemporary composers of orchestral and/or solo music turned to writing original music for band.
3. Each of these compositions was written for a larger-size wind ensemble and contain scoring for a large clarinet section.
4. The author of this document sought to include compositions with which she was very familiar and with which she had extensive performing experience.
5. Each of these compositions is available in at least one modern or well-written edition.

Although Holst and Grainger wrote extensively for band, Schoenberg, Hindemith, and Dahl attempted no other works for the band medium other than the works included in this document. Schoenberg, Hindemith, and Dahl were commissioned by professionals such as the publisher G. Schirmer, Lt. Col. Curry of the United States Army Band, and the Western and Northern Divisions of the College Band Director's National Association, who realized the lack of quality band works and were attempting to add to the early literature of Holst and Grainger.¹

Editorial Procedures

The works are presented in chronological order by date of composition. Editions were chosen according to popularity in performance and author preference. Errata are not discussed unless such occurrences refer directly to the

¹Norman Smith and Albert Stoutamire, Band Music Notes (San Diego: Kjos West, 1987), 202, 113, 55.

edition used here. Each work is approached from beginning to end for analysis of selected excerpts. The excerpts are selected not just for level of difficulty, but for the relevance of each to the following aspects:

1. *The Use of Special Fingerings (for which a chart appears in Appendix A, Figure 1)*: Since this document is largely written for clarinet players and teachers, it is assumed that such readers will know the regular fingerings for clarinet, so most of these are not listed in the Appendix. If there may be a discrepancy among different players regarding fingerings, it is qualified within the paper.
2. *Range (for which a chart appears in Appendix A, Figure 2)*: This includes extreme ranges and difficult or unstable ranges according to each individual member of the clarinet family.
3. *Articulation*: This includes staccato, marcato, legato, and any passages which require advanced skills in tonguing, such as rapid tongued passages or double and triple tonguing.
4. *Rhythms*: This includes mixed meters, syncopation, and difficult or unusual rhythmic patterns.
5. *Technical Passages and Solos*: This includes examples which may require special attention or extra practice individually or as a section.
6. *Intonation*: This includes intonation among clarinets and with other instruments in the band, including pitch tendencies for specific notes in the clarinet parts as well as the parts of other instruments which may cause intonation problems.

Excerpts for all members of the clarinet family, as utilized within each work, were considered for discussion and analysis. Within the text, the term "soprano" has been left out when possible when describing the E-flat soprano clarinet and the B-flat soprano clarinets for simplification.

The excerpts within each piece are organized by sections within the piece and labelled according to how each score and its parts are designed. For example, if a piece is divided by rehearsal letters only, then excerpts in the paper are presented according to those same letters in the score. Any rehearsal letters or numbers used within one work will be used for discussions of that work in the paper as well. Tempo markings are given in the paper as they appear in the score. Any tempo changes from those originally stated at the beginning of each piece may be noted as they occur throughout the paper. Concert key is listed only at the beginning of each work, followed by the key for B-flat instruments and E-flat instruments, respectively. All other key signatures and note identifications within this document appear as they do in the actual clarinet parts. Pitches are identified according to the standard system of positive pitch identification on the grand staff (where middle c=c₁). All examples used in the body of the paper and in the appendices are identified by measure or letter number and are directly from the editions of the scores listed in the bibliography.

Only select musical examples from each work appear in the document. Entire clarinet parts were not included in this document. In most cases it is necessary for any musician using this document as a performing or teaching

guide to have their own clarinet part(s) for rehearsal and reference purposes.

CHAPTER II

A HISTORY OF THE CLARINET AND THE WIND BAND

Members of the Clarinet Family

Who actually invented the clarinet and when remains unknown for sure, but recent evidence now exists which disputes the assumption that J. C. Denner began the process. J. C. Denner made improvements to the chalumeau, a primitive predecessor to the clarinet, which are similar to those of early clarinets; however, it is now believed that his son Jacob actually invented the clarinet around 1710.² Distinguishing features of the first clarinets produced by the Denners include the register key, flared bell, and keys on the lower and upper joints.

Early clarinets had from two to five keys and could be played in several different keys. Some clarinets had interchangeable joints to allow them to play in different keys, but early standard clarinets were pitched in D, C, B-flat, or A (see Appendix B). These clarinets were almost always made of boxwood or some fruit-woods. It was one of these clarinets, probably the five-keyed version, that Mozart first heard performed in Mannheim and that flourished during the Classical period in music.

²Cary Karp, "The Early History of the Clarinet and Chalumeau," Early Music 14/4 (1986): 545.

The clarinet developed rather quickly and by 1800 had attained respect and admiration in almost every genre, as summarized by Geoffrey Rendall in his book, The Clarinet:

By 1800, few orchestras of any pretension would have been without it, and symphonists could write for it without hesitation. In military bands it had long won its tussle with the oboe. In chamber music its place had been assured by Mozart. As a solo instrument it had already had by 1801 a fairly long career.³

After 1800, major changes began to occur in the construction of the clarinet. Jean Lefebvre (1763-1829) is credited with the addition of a sixth key around 1790, although others may have added the key sooner than Lefebvre. Around 1808, Jacques-François Simiot of Lyon modified the bore and tone hole sizes to improve intonation greatly.⁴

Perhaps the greatest improvements on the clarinet were the modifications by Hyacinthe Klose (1808-1880) and Louis August Buffet (d. 1885) in France, in 1843. They adapted the Boehm system, which Theobald Boehm (1794-1881) used to modernize the flute, and revised the mechanism of the clarinet based on Boehm's system of rings and keys. With the exception of minor modifications, this new Boehm system clarinet, with seventeen keys, six rings, and twenty-four tone holes, is the system used today by clarinetists in

³Geoffrey Rendall, The Clarinet: Some Notes upon its History and Construction, 3d ed. rev. Philip Bate (New York: W. W. Norton, 1971), 83-84.

⁴Nicholas Shackleton, "Clarinet," in The New Grove Dictionary of Musical Instruments, ed. Stanley Sadie (London: Macmillan, 1984), 1: 395.

France and the United States. The full Boehm system clarinet has seventeen keys and seven rings.

The other major development of the eighteenth century took the clarinet in a different direction. In 1809, Iwan Müller (1786-1854) developed a thirteen-keyed clarinet with improved tone, intonation, and mechanism. Müller's instrument was the prototype of the German system clarinet still used in Germany today. During the 1840s, Adolphe Sax (1814-1894), while keeping Müller's basic fingering system, added some ring keys to the clarinet to facilitate more fingering options. Oskar Oehler, Eugene Albert, and Schmidt-Kolbe later re-vamped the Müller/Sax mechanism to create the basis for what is now known as the German system clarinet. The German system clarinet has twenty-one keys.

While Lefebvre taught clarinet at the Paris Conservatory, he became one of the first clarinetists to try the new Müller system clarinet. Lefebvre's utter rejection of this new instrument, in favor of his antiquated six-keyed clarinet, led to what are today known as the "French System" and the "German System" clarinets.

In addition to the many mechanical modifications of the clarinet, the mouthpiece and reed also changed. Mouthpieces on early clarinets were usually made of the same material as the body of the instrument.² As the development of the clarinet continued throughout the nineteenth century,

²Ibid., 397.

however, mouthpieces were made of various materials: wood, metal (especially silver), ivory, or glass. Many early clarinetists played with the reed facing upwards on the mouthpiece. Eventually, to gain more control of tone and to increase projection, the mouthpiece was turned around to be played as it is today. Ironically, it was Müller who invented the metal screw ligature, which is used today in various forms by most clarinetists in France and the United States. Most German clarinetists attach the reed to the mouthpiece with string. Clarinets are now made of grenadilla wood, a more consistent material for climatic changes. The E-flat and A soprano clarinets followed the same general evolution as the B-flat soprano clarinet.

The development of the alto, bass, and contrabass clarinets occurred mainly in the nineteenth century. The alto clarinet's early history is sketchy. It is a possible descendent of early instruments such as the clarinet d'amour or the "grande clarinette" in G. In addition, the alto clarinet may be a relative of the basset horn, which was popular during the Classical period but is no longer in use as a regular member of the clarinet family.⁶ The alto clarinet in G lasted only from 1850 to 1900. Various makes of the alto clarinet existed throughout the late eighteenth century, but these were mostly also pitched in G and were

⁶Donald George, "The Development and Use of the Clarinet Choir in the American Concert Band" (Ed.D. diss., Columbia University, 1968), 24.

simply improved basset horns. The evolution of the wind band during the late nineteenth century and early twentieth century revived interest in the alto clarinet. The result of this renewed popularity is the alto clarinet in E-flat, used today only in bands and clarinet choirs.

It is Giles Lot of Paris who is credited with the invention of the bass clarinet around 1772.⁷ Earlier primitive bass clarinets existed, but their makers are unknown. The growing popularity of the wind band during the French Revolution sparked interest in a clarinet that would sound in the register of a bassoon but that could project better than a bassoon.⁸ Hence, early bass clarinets were double-tubed like a bassoon. Sax's renovation of the bass clarinet in 1838 gave rise to its popularity as an orchestral as well as a band instrument during the nineteenth century. Sax added the Boehm system to the existing bass clarinet. Except for a few key modifications made after Sax's developments, this is the instrument used by bass clarinetists today.⁹

The contrabass clarinet existed in early military bands but enjoyed little success. Sax developed a contrabass clarinet similar to his bass clarinet. In 1889, Fontaine-

⁷Ibid., 127.

⁸Ibid., 128.

⁹Rebekah Crouch, "The Contributions of Adolphe Sax to the Wind Band," Journal of Band Research 5/2: 65.

Besson created the metal contrabass clarinet, which is the basic model used by today's players. While the bass clarinet sounds one octave below the B-flat soprano clarinet, the contrabass clarinet sounds two octaves below.

It is arguable that "the popularity of the present-day clarinet choir implies that this is a result of the idea by Adolphe Sax."¹⁰ His idea was to have entire families of instruments in the band, for that is what makes band a unique ensemble. His inventions and improvements on other instruments besides those of the clarinet family, namely saxophones and European brass instruments, helped to stabilize and enlarge the instrumentation of the wind band. This in turn led to the establishment of the wind band as a major ensemble in the late nineteenth century and the twentieth century.

The Clarinet in the Wind Band

The modern era of larger military bands began in Europe. In the court of Louis XIV of France (1643-1715), small bands of oboes, shawms, and curtals (similar to bassoons) played music for the court and also served as military bands. These groups performed music written specifically for them by Andre Philidor, Martin Hotteterre, and especially Jean Baptiste Lully, the major court composer under Louis XIV. Later, Louis XV required eighteenth-

¹⁰Ibid.

century French army bands to multiply and expand their instrumentation and clarinets, horns, and bassoons became permanent members of the bands, replacing oboes and shawms. The replacement of oboes with clarinets occurred because clarinets had a wider range, various registers, and control as well as projection. Charles II began bands based on the French model and woodwind instruments were added to the brass and percussion groups in seventeenth-century England. In 1762, the Royal Artillery expanded their instrumentation to include clarinets. At the same time (ca. 1763), Prussian Army bands under Frederick the Great also added clarinets to their groups.¹¹ In 1798, the United States Marines became the first to organize a formal band in the United States; it included two oboes, two clarinets, two horns, two bassoons, and one drum.

The origin of the popular amateur or community wind ensemble is the "Harmoniemusik" groups in Europe, which flourished from about 1750 to 1800.¹² These groups varied in size from two to thirteen instruments but almost always included clarinets. Mozart may have had the greatest impact on the development of the clarinet during this time. He was not only the first composer to write extensively and consistently for the clarinet in orchestral as well as solo

¹¹Clifford Bevan and J. Bradford Robinson, "Band," in The New Grove Dictionary of Musical Instruments, ed. Stanley Sadie (London: Macmillan, 1984), 1: 123.

¹²Ibid., 126.

and chamber music, but he was also the first to write specifically for wind ensemble (Serenade K. 361 for 13 instruments, including clarinets).¹³ Perhaps as a result of Mozart's compositions and his love of the clarinet, the clarinet became the primary melodic soprano-voiced instrument in the wind band. It is difficult to say exactly why and how it happened, but by 1800 clarinets had replaced oboes as the leading woodwind section in the wind ensemble, even though at that time, many oboists still doubled on clarinet.¹⁴

It was the "Harmoniemusik" groups which gave rise to the development of bands in the United States as well as Europe. Such ensembles influenced American military groups to eventually add woodwinds to their bands. As "Harmoniemusik" declined in Europe, civic bands, which existed as early as the thirteenth century, again rose to popularity, and the standard modern wind band instrumentation began to stabilize (see Appendix C, Figure 1). Instruments became more suited to bands and orchestras as innovations in the mechanics of wind instruments and the invention of new wind instruments flourished in the nineteenth century. The German Wilhelm Wieprecht (1802-1872), director of the Prussian Guard band, had a great

¹³Frederick Fenneli, Time and the Winds (Kenosha, WI: Leblanc, 1954), 11.

¹⁴Richard Franko Goldman, The Concert Band (New York: Rinehart, 1946), 35.

influence on instrumentation because of his suggestions of increased sizes of bands in Europe (see Appendix C, Figure 2). Consequently, several major composers of the nineteenth century, such as Mendelssohn, Berlioz, and Wagner, composed works for that medium.

The number of clarinets in nineteenth-century bands increased as well. In 1845, under the advisement of Sax, the French infantry decided on official instrumentation for its bands which, out of a total of fifty members, included one E-flat soprano clarinet, fourteen B-flat soprano clarinets, and two bass clarinets.¹⁵

One of the founding fathers of the modern concert band is Patrick Gilmore (1829-1892). In 1859, Gilmore led the first professional band in the United States in Boston. In 1878, he led the 22nd New York Regiment band which had sixty-six members (see Appendix C, Figure 3). Gilmore's success was carried on by John Philip Sousa (1856-1932), who began with the United States Marine Band from 1880 to 1892, at which time he left to form his own band. Sousa's first band had forty-nine members (see Appendix C, Figure 4) and fluctuated in size to reach a maximum of eighty-four members.¹⁶

By the twentieth century, three types of bands existed in the United States: civilian community bands (the oldest

¹⁵Ibid., 46.

¹⁶Ibid., 59.

being the Allentown Band of Pennsylvania), military bands, and college/university bands. Public school band programs rapidly developed as a result of the popularity of these bands. Instrument manufacturers, who were already selling band instruments to the military, organized band contests in the public schools in 1923 for the purpose of selling instruments.¹⁷ The Music Educators National Conference emerged in 1932 and the National School Band Association took control of school band contests soon thereafter. The contests ignited widespread interest in band, and public school band programs increased across the nation.

One of the first major college bands began at the University of Illinois in 1905 under the direction of A. A. Harding. Harding's band included one A-flat sopranino clarinet, one E-flat soprano clarinet, nineteen B-flat soprano clarinets, two alto clarinets, and two bass clarinets. The University of Illinois band was the first university band to add alto and bass clarinets and the first to use the contrabass clarinet. College bands gained popularity early in the twentieth century with the help of football, which sparked interest in marching band. Also popular at this time was the organization named "wind ensemble," founded by Frederick Fennell at the Eastman School of Music.¹⁸ Today, bands in all three categories

¹⁷Fennell, 46.

¹⁸Ibid., 52.

flourish in the United States. Major composers writing for band in the twentieth century include Stravinsky, Husa, Copland, Holst, Grainger, Schoenberg, and Hindemith, among others.

The instrumentation of the standard clarinet section in the modern band still fluctuates. The A-flat sopranino clarinet, a member of bands around the middle of the twentieth century, is totally out of existence in today's groups. The alto and contrabass clarinets are controversial now. Some bands maintain a regular alto clarinetist, but many use alto and contrabass clarinetists only when absolutely necessary, for works with solo passages. The E-flat soprano clarinet is also questionable as a standard member, although many bands still maintain a regular E-flat clarinetist. The large B-flat soprano clarinet section and the one-or-two member bass clarinet section remain standard in today's bands.

Even though the clarinet is a relatively young instrument, it quickly became the principal ingredient in the band. Although military bands existed decades before the clarinet was even invented, the bands soon adopted the clarinet as their primary instrumental base. Military, community, and college bands remain popular today, and all retain a large clarinet section. With so many bands performing today, any study of band music for clarinetists will apply to numerous musicians.

CHAPTER III

HAMMERSMITH: PRELUDE AND SCHERZO OPUS 52 (1930)

COMPOSER: Gustav Holst (1874-1934)
 EDITION: Boosey and Hawkes, 1956
 KEY: changes - see each section
 METER: 4/2 and 2/4
 MOVEMENTS: No movements, but sections:
 "Poco adagio"
 "Poco vivace"
 "Lento"
 "Vivace"
 INSTRUMENTATION: E-flat Clarinets I and II
 B-flat Clarinet Solo
 B-flat Clarinet I
 B-flat Clarinet II
 B-flat Clarinet III

Gustav Holst is one of England's best known composers. He performed in orchestras in England as a trombonist and taught at several schools in England before becoming professor of composition at the Royal College of Music in 1919. Although he visited the United States at various times throughout his career, he remained in England most of his life. His compositional style included experiments with modality and Eastern musical influences. Two of his major works for orchestra which reflect these influences include St. Paul's (1913) and The Planets (1914-16).

Holst is equally known as a composer for his contributions to the wind band literature. His First Suite in E-flat (1909) and Second Suite in F (1911) are two of the

most idiomatic and popular works for band. Holst's other major work for band, Hammersmith: Prelude and Scherzo, written late in his career (1930), is quite different in style and content from the Suites in that it displays his maturity as a composer and his talent for wind ensemble writing. Hammersmith was commissioned by the British Broadcasting Corporation. The title of Hammersmith comes from a borough in London where Holst lived and worked at the end of his career. The piece is conservative and contrapuntal, in a distinct five-part ABCBA form.¹⁹

In 1956, Boosey and Hawkes published the Hammersmith score from the manuscript. However, the current whereabouts of the Hammersmith manuscript is unknown.²⁰ An incomplete autograph of the Prelude and fragmentary sketches from Hammersmith exist in the British Library. Other parts, some in autograph, are in the British Broadcasting Corporation Music Library.

Hammersmith contains no music for alto, bass, or contrabass clarinets. This is perhaps in part to give Hammersmith a personality different from the Suites, which are traditional in scoring and content for band. The score and parts are marked only with rehearsal letters.

¹⁹Jon C. Mitchell, "Gustav Holst: The Works for Military Band" (Ed.D. diss., University of Illinois at Urbana-Champaign, 1980), 136-37.

²⁰Imogen Holst, A Thematic Catalogue of Gustav Holst's Music (London: G. & I. Holst Ltd., 1974), 178.

Letter A:

The E-flat clarinetist enters in measure 7 after Letter A. Here, the E-flat clarinetist has five flats in the key and should keep in mind that the chromatic g-flat₁ fingering may be used at least three times. The part is marked "I Solo" and is an octave above the bassoon line. These two players will almost definitely need to work on intonation (especially where the clarinetist plays throat tones) in this section as well as measures 20-21 after Letter A. Both parts are marked "mp" and must not exceed this dynamic, or the effect of the Prelude will be spoiled. Since this is an exposed line, the E-flat clarinetist will need to have a reed which is responsive in all registers and at all dynamic levels, not only for this solo, but for the entire piece.

Letter B:

The B-flat clarinetists enter in measure 10 after Letter B and play in the key of D-flat. The solo and second clarinetists can use the chromatic fingerings for g-flat₂ and g-flat₁, but the first and third clarinetists must use the regular fingerings. The third clarinetists should use the chromatic c-flat₁ fingering in measure 12 after Letter B.

The "Poco vivace" begins at measure 20 after B and is in 2/4 meter. This is the beginning of the Scherzo. The solo B-flat clarinetists enter in measure 27 after B with the theme (see Example 1).

Example 1, 11 measures before C, clarinet soli:



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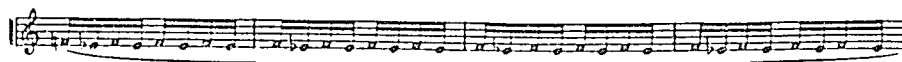
In reference to the accents such as those in Example 1, a note to the players at the beginning of this section says, "The accents (>) must not be overdone." It is suggested that in the seventh measure of this clarinet soli passage, the clarinetist use the alternate c_2 fingering (a trill fingering) for smoother technique. The performer must play the c_2 in measure 10 of this passage with the left hand.

Letter C:

The solo B-flat clarinetists continue and the other B-flat clarinetists enter at Letter C. There are no sharps or flats in the key and many accidentals occur which must be carefully carried through the measure. The solo clarinetists have a descending line of sixteenth notes at Letter C, for which, in measures 5-8 after C, the right side key (used to play $e\text{-flat}_1$) can be kept down even when alternating to the f_1 to make the passage smoother as well

as to raise the pitch of f_1 , which is often flat (see Example 2).

Example 2, measures 5-8 after C, solo clarinet part:



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Letter D:

All of the clarinetists have a part at Letter D. In measure 2 of D, the E-flat clarinet part contains a difficult fingering passage for which there are three possible fingerings. The first option is to slide from $d\text{-sharp}_2/\text{right}$ to b_1/right in order to play $g\text{-sharp}_2/\text{left}$. A second option is to leave out the preceding b_1 , played also by the piccolo, to easily accommodate the $g\text{-sharp}_2$. The third option is to play b_1/left , but quickly switch the right little finger to b_1/right , within the time of an eighth note. This third option may be difficult to use because of the fast tempo. In any event, the $g\text{-sharp}_2$ is the important note (see Example 3).

Example 3, Letter D, measures 1-4:



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The solo clarinet part changes to a 6/8 pattern in measure 10 of D and the other B-flat clarinet parts follow. The solo players can use several chromatic fingerings here, for they play in the key of G-flat. From here to the "Meno mosso," the clarinetists experience many changes in patterns between 2/4 and 6/8 meters and encounter several accidentals.

Letter E:

In measure 6 of E, the solo and first B-flat clarinetists should play d-flat₂ with the left hand and the following e-flat₂ with the right hand. In measures 8-10 and 12 of E, the E-flat clarinetist should leave the right hand fourth finger down throughout the sixteenth-note passage for a smoother alternation. In measure 13 of E, the E-flat clarinetist should use the third right side key for d₃.

Letter G:

The second and third B-flat clarinetists begin an eighth-note pattern in measure 9 of G which looks chromatic at first but is not. The third clarinetists should begin the pattern by playing the e with the right hand. They can

also use the chromatic fingering for b in measure 10 after D.

Letter H:

In measure 5 after H, the entire upper woodwind section plays the second theme (the 6/8 theme) together, "fortissimo." This is a difficult passage for all of the clarinetists, for it moves at a fast tempo, covers a wide range, and contains several accidentals (see Appendix D, Figure 1 for musical example). The B-flat clarinetists, who play in unison measure 15 of H, may want to use the second alternate fingering for e-flat, which will make the preceding octave easier to play.

Letters J-K:

This segment is also difficult for the clarinet section and, along with the previous excerpt, will require much individual practice as well as sectional practice. This segment can only be tackled successfully by beginning slowly and getting used to the difficult fingering patterns contained in it (see Appendix D, Figure 2). Those playing d₃ may want to leave off the right hand e-flat key to facilitate a smoother cross over the break. Another option is to play d₃ "open" (that is, no fingers down, overblow). This fingering produces a flat d₃, but makes the passage much easier to play. Also, c-sharp₃ may be played with only the top left index finger down in the same section. This produces a flat c-sharp₃ but also makes the passage easier

to play. The E-flat clarinetist has an almost impossible part in measures 15 and 16 after Letter J (see Appendix D, Figure 2). However, it is possible to play by using the alternate g-sharp₂ fingering and playing the b₁ notes with the left hand (see Appendix A, Figure 1). Breathing will have to be staggered in all parts throughout this section.

Letters M-O:

This section features a B-flat clarinet solo beginning in measure 12 before M ("Lento, $\text{♩} = \text{♩}$, " 3/2 meter). The exposed solo is totally unaccompanied for the first seven measures (see Appendix D, Figure 3). Suggested breathing is marked in the excerpt. Frederick Fennell, in his book Basic Band Repertory, says that this solo must be divided between two players because of breathing.²¹ This is not necessary, however, for the player can breathe between phrases in measures 3, 10, 13, 16, 19, 21, 23, and 24 of the Lento. In addition, there is a second solo beginning in measure 3 after N where two solo clarinet players are needed on these separate parts (see Appendix D, Figure 3). This is a difficult excerpt, especially in terms of counting, for the meter and some of the rhythms are somewhat uncommon. Since counting correctly is crucial, the beats should be marked in the part if necessary. The conductor can help with the counting by giving cues where the contour of the

²¹Frederick Fennell, Basic Band Repertory: British Band Classics from the Conductor's Point of View (Evanston, IL: The Instrumentalist, 1980), 35.

solo part changes to faster rhythms. This excerpt is excellent for study of articulation, smooth technique, and counting.

Letters P-R:

The scherzo returns here ("Vivace $\text{♩} = \text{♩}$," 2/4 and 6/8 meters). The patterns are similar to those in the previous scherzo section. The E-flat clarinetists have a very difficult part: an extended line of rapid, tongued eighth notes (in a 6/8 pattern). Since the line is divided between the first and second E-flat clarinet parts, it is necessary here to have two E-flat clarinetists (see Example 4).

Example 4, measure 5 of Letter Q through measure 7 of Letter R, separate E-flat clarinet parts:

The image shows two staves of musical notation. The top staff begins with a whole rest in measure 5, followed by eighth notes in measures 6 and 7. The bottom staff begins with a whole rest in measure 5, followed by eighth notes in measures 6 and 7. The notation includes a 'ppstacc' marking under the first part.

Very few clarinetists could play the whole line by themselves at the indicated tempo. Although the solo clarinet part has the second E-flat clarinet cue, this passage is technically quite difficult to play on B-flat clarinet. This is an awkward and exposed section for clarinetists, and it is up to the conductor to decide how to handle the division of the parts.

In measures 9-10 of P, the solo clarinetist should use the second alternate fingering for b-flat₂ (see Appendix A). Also in measure 10, the E-flat clarinetist must play c₂ with the right hand and the following g-sharp₂ with the left. At Letters Q-R, the E-flat clarinetists should play all c₂ notes with the right hand. In measures 5-6 of Letter Q, the E-flat clarinetist should use the second alternate fingering for b-flat₂ (see Appendix A).

Letter S:

In measures 10-11 of S, all B-flat clarinetists should slide down from d-sharp₂ to b₁ with the right hand so that the following g-sharp₂ (the important note, accented) can be played using the regular fingering. Another alternative is to play b₁ with the left hand and simultaneously depress the right hand b₁ key before moving to g-sharp₂ (sometimes called a "double fingering"). This alternative is possible in this slower "Allargando" section.

Letters U-Y:

Beginning one measure before U, the E-flat clarinetists, the solo B-flat clarinetists, and the first clarinetists have rapid sixteenth-note figures which alternate b_2/c -sharp₃, presenting an "over-the-break" problem. This is an awkward interval on clarinet and the extended (four measures) passage for E-flat clarinet is impossible to play using the regular c-sharp₃ fingering. All players with this figure should simply add the third right side key to the b_2 fingering to produce a c-sharp₃. Although this alternate fingering does not provide the best intonation, this accompaniment passage moves quickly, making the alternate fingering appropriate. The B-flat clarinetists should be careful not to use the chromatic f-sharp fingering in measures 2-3 after W, but should use the regular fingering to accommodate the following d-sharp₂ in a smooth manner.

The key changes at Letter Y. The runs at Y in the clarinet parts are just broken E-flat major scales (B-flat scales for the E-flat clarinetist) which change to D scale (A scale) patterns, 10 measures after Y.

The "Poco adagio" begins at measure 14 after Y to close the piece. The E-flat and solo B-flat clarinetists have a bit of the Scherzo theme here. In measure 5 of this section, the E-flat clarinetist must play the b_1 with the left hand to accommodate the following d-sharp₂. At Letter

Z, the solo B-flat clarinetist can easily use the chromatic g-flat₁ fingering; however, that note is held in unison with the E-flat clarinetist for two beats and the first clarinetists for more than four beats. Therefore, the solo clarinetists may want to use their regular g-flat₁ fingering if it provides improved intonation compared to the chromatic fingering.

The final statement from the clarinet section is an exposed solo for the solo B-flat clarinet, an octave below the flute passages. Intonation will almost definitely be a problem between the two, especially where the clarinet is partially in its problematic throat register. The flute will tend to be sharp in its higher register, while the clarinet will tend to be flat in its throat register. The two players should work together to establish stable intonation.

Hammersmith contains some rather difficult passages for the clarinet section and also provides several excellent examples of various aspects of playing for study in private lessons. These include tone studies in sustained passages, articulation variations, and dynamic range, as well as technique. The clarinet parts contain many intervals of a fourth or a fifth in the melodic material and although the range for each part is practical, the technique and intervals are difficult at times. Practice of E-flat and D major scales will help the B-flat clarinetists with the

technique in the fast sections of the piece. This piece is not played as often as Holst's Suites for band, but it is a challenging and well-written work for advanced band players.

CHAPTER IV

LINCOLNSHIRE POSY (1937)

COMPOSER: Percy Aldridge Grainger (1882-1961)
 EDITION: Frederick Fennell, 1987, pub. Ludwig Music
 KEY: varies according to movement
 METER: varies according to movement
 MOVEMENTS: Lisbon
 Horkstow Grange
 Rufford Park Poachers
 The Brisk Young Sailor
 Lord Melbourne
 The Lost Lady Found
 INSTRUMENTATION: E-flat Clarinet
 B-flat Clarinet I
 B-flat Clarinet II
 B-flat Clarinet III
 E-flat Alto Clarinet
 B-flat Bass Clarinet

Percy Aldridge Grainger was born in Australia but came to the United States in 1915 to perform as a professional piano soloist. Soon thereafter he joined the United States Army as an oboist in the band and became a United States citizen in 1919. He later taught music at New York University.

Grainger's compositional style was unique and innovative for his time. He was one of the first twentieth-century composers to experiment with such compositional aspects as irregular rhythms, folk music, and electronic music.²² Grainger wrote and arranged many works

²²Smith and Stoutamire, 95.

specifically for band. He was one of the few composers of his time to write for the full clarinet family in his works for band. He composed his band pieces with great detail and concern for tone color and balance within each family of instruments as well as within the entire band.²³ Grainger combined his expertise in writing for band with his collection and reproduction of folk song material. The result is one of his most popular works for band, Lincolnshire Posy, an original work based on English folk songs.²⁴

The original publication of Lincolnshire Posy contains many errors and discrepancies between the score and the parts. In an effort to provide bands with a clear performing edition, Frederick Fennell edited the work with newly engraved parts prepared from the autographs, and that edition is the basis for this analysis.²⁵

Lincolnshire Posy is divided into six movements. The first five movements are based on folk material which Grainger collected. The last movement is an original composition by Grainger.

²³Thomas Slattery, "The Wind Music of Percy Aldridge Grainger" (Ph.D. diss., The University of Iowa, 1967), 141.

²⁴Ibid., 67.

²⁵Percy Aldridge Grainger, Lincolnshire Posy, prepared from the autographs by Frederick Fennell (Cleveland: Ludwig Music, 1987), 1.

Movement I, "Lisbon"
(Sailor's Song)

"Brisk, with plenty of lilt, ♩.=116" 6/8 meter

Measures 18-33:

The woodwind section plays the first variation on the theme which was stated at the beginning of the movement (see Example 1).

Example 1, measures 17-21, clarinet section parts:

The image shows a musical score for the clarinet section, measures 17-21. It consists of five staves: F♯ Cl. 1, F♯ Cl. 2, Al. Cl., and Bs. Cl. Each staff is marked with a forte dynamic (mf) and a detached articulation. The music is in 6/8 time and features a rhythmic pattern of eighth and sixteenth notes.

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All parts are marked to be played detached. Everyone should breathe together in measure 21 after the quarter note, in measure 25 after the quarter note, in measure 29 after the quarter note, and in measure 33 on beat 5 to keep phrasing consistent. In measure 32 (and throughout the movement in

passages such as this one), the grace notes are to be played before the last eighth note (beat 6).

Measures 34-49:

This is Variation II, played by the clarinet choir with bassoon accompaniment. Only the first B-flat clarinetists have the melody, and these players should breathe and phrase every four measures, as in measures 18-33. The other clarinetists should stagger their breathing.

Measures 50-end:

This is Variation III, again played by the clarinet choir with bassoon accompaniment. The E-flat, first B-flat, and second B-flat clarinetists play the melody and should breathe together, every four measures. The E-flat clarinet part is marked "reedy" here, perhaps in an effort to get the players to blend their sound with that of the B-flat clarinetists. The other clarinet parts are accompaniment parts, and the players of these should breathe in measure 54 after the quarter note and in measure 59, beat 6. The last six measures of this movement include some duple rhythms that must be carefully placed to be accurate. The third clarinetists must watch the conductor in the last measure, for theirs is the only clarinet part which changes on beat 2 in that measure under the fermata.

This movement contains many subtle differences in dynamics, articulation, and range in the clarinet parts, all of which should be exaggerated enough so that the

differences are obvious to the listener. This movement would be a good exercise for intonation within the clarinet section or clarinet choir, for the clarinetists play as a section throughout the movement.

Movement II, "Horkstow Grange"
(The Miser and his Man: A Local Tragedy)

"Slowly flowing; singingly $\text{♩} = \text{about } 76.$ " 4/4 meter

Measures 10-19:

All of the soprano clarinetists play the melody here. The grace note in measure 10 should occur before the beat, as it should throughout this movement. Breathing must be staggered throughout, but players should not breathe between measures 13 and 14 or measures 33-34, for there is a crescendo between these measures (see Example 2).

Example 2, measures 13-17, clarinet parts:

The image shows a musical score for five measures of music. The top staff is for Eb Clarinet (Eb Cl.). Below it are two staves for the 1st and 2nd clarinetists. The music is in 4/4 time and features a melody with grace notes and dynamic markings. The first measure has a grace note before the first beat. The second measure has a dynamic marking of *sf*. The third measure has a dynamic marking of *p*. The fourth measure has a dynamic marking of *sf*. The fifth measure has a dynamic marking of *p*. The score is written in a standard musical notation with stems and beams.

In measure 14, the bass clarinetists should breathe after the printed e-flat so they can get smoothly to the following a-flat, for both notes must be played with the right hand (unless the bass clarinet is equipped with an alternate a-flat key for the left hand). Also in that measure as well as measure 34, the first and second B-flat clarinetists must use a double fingering on c_2 (left to right) to accommodate the following a-flat₂. The players could also use the alternate a-flat fingering, but that note is marked "forte," and the alternate fingering produces a very stuffy note. The passage in Example 2 calls for a wide range of dynamics in a few measures. The grace note in the last measure of this movement is usually played on the beat. This movement would make an excellent clarinet study for work on dynamic range, sound blending, intonation, and phrasing.

Movement III, "Rufford Park Poachers"
(Poaching Song)

"Flowingly ♩ =about 132" 4/8 and 5/8 meters

This analysis will refer to Version A only, since Version A is the most popular choice. Version B (preferred by Grainger) calls for a solo alto clarinetist, which every band may not have. This movement features mixed meters.

Measures 1-17:

This is one of the most difficult sections in all of band literature. It features the odd combination of piccolo

and B-flat clarinet together in octaves, two eighth notes apart from E-flat clarinet and bass clarinet. Correct counting and good intonation are crucial and difficult in this segment (see Example 3). This soli passage will probably require a sectional for the four soloists. They will need to work on careful placement of the sixteenth notes, large dynamic changes, and placement of the mordant in measure 16.

Example 3, measures 1-6, solo quartet:

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Measures 18-46:

Counting, rhythms, and meter changes make this a difficult spot for the clarinet section. In addition, the parts call for a wide range of dynamics, but all of this occurs as strictly accompaniment material under the flugelhorn solo. The clarinetists should look at the

conductor frequently throughout this section, for the flugelhorn soloist may play parts of the solo rubato. Breathing must be staggered, for this passage should sound continuous throughout.

Measures 46-67:

The grace notes in the clarinet parts are usually played before the beat. The mordants are usually played on the beat.

Measures 68-end:

This section is similar to the beginning of the movement, but here, the piccolo and E-flat clarinet are paired against the solo oboe and solo bassoon. Intonation is a factor between the piccolo and E-flat clarinet, especially since the clarinet is in its problematic and unstable throat range for much of the solo. These players will need to work together to establish stable intonation. Balance may also be a consideration here, since the bassoon will not project as well as the other three instruments, especially during soft passages.

Movement IV, "Brisk Young Sailor"
(who returned to wed his true love)

"Sprightly ♩ =about 92" 3/4 meter

This movement is mostly diatonic but some of the clarinet passages are difficult. The beginning is tricky, for it starts on an up-beat with only the first B-flat clarinetists.

Measures 1-17:

Articulation is important in this movement. The E-flat clarinetist plays the melody in unison/octaves with the oboes and flutes in measures 10-12. This is a difficult passage for these players in regard to intonation, especially when the E-flat clarinet is in the throat register. The clarinet section has a difficult eighth/sixteenth note off-beat passage beginning in measure 10 (see Example 4). Technique is difficult for the first clarinetists, for the rapid, tongued sixteenth-note passages in measures 14-16 pass back and forth over the break. In addition, the off-beat notes for all B-flat clarinetists in measures 11-12 tend to rush. This section will probably require a sectional rehearsal.

Example 4, measures 9-12, clarinet parts:

The image shows a musical score for four clarinet parts. The staves are labeled 1, B♭ C1 2, 1, and A1 C1. The music is in 4/4 time and features a complex rhythmic pattern of eighth and sixteenth notes, including off-beat passages. Dynamic markings include *mp (throat)* and *np (throat)*.

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Measures 18-25:

The E-flat and first B-flat clarinetists have rhythmic arpeggiated accompaniment parts which are somewhat exposed but must remain clear and steady throughout the passage. The best way to practice this section is to begin slowly and accent each triplet. Almost each beat is a major scale or arpeggio except measure 19 (beat 2) through measure 20 (beat 2), which will need special attention for correct notes (see Example 5).

Example 5, measures 18-25, clarinet accompaniment parts:

The musical score for Example 5, measures 18-25, clarinet accompaniment parts, is presented in three systems. Each system contains two staves: the top staff is for E-flat Clarinet (Eb Cl.) and the bottom staff is for B-flat Clarinet 1 (Bb Cl. 1). The music is written in 2/4 time and features rhythmic arpeggiated accompaniment parts. The first system covers measures 18 and 19. The second system covers measures 20 and 21. The third system covers measures 22 and 23. The score includes various dynamics such as *mf* and *ff*, and articulations like accents and slurs. The notation includes eighth and sixteenth notes, often grouped in triplets, and rests.

Since the patterns are slurred, articulation is not a problem. After the technique is learned, the players should add the changing dynamics.

Measures 34-end:

All soprano clarinetists should breathe in measure 37 after the quarter note, accent beat 1 in measure 38, and watch the conductor for the fermata cut-off in measure 39. The end of the movement may contain some pitch problems among the clarinetists and flutists, for, at the soft dynamic, the clarinets will tend to be sharp, and the flutes will tend to be flat.

Movement V, "Lord Melbourne"
(War Song)

"Heavy, fierce $\text{♩}=\text{about } 96\text{-}120$ " Free time

As a section, the clarinetists most often accompany other instruments or sections of the band in this movement. The meters are mixed at times and counting is somewhat unconventional in spots. This section requires detail to articulation, counting, accents, and dynamics.

The clarinetists begin playing in measure 14 ("Lively, playful $\text{♩}=92$). The parts, often syncopated, and include various accents and soft dynamics. Since the meter changes rapidly and scoring is thin in this section, counting must be precise. Beginning in measure 44, the clarinets have accents under a slur. These accents should be tongued but connected to give a heavy feel to the passage. The

clarinetists should be aware that from measure 50 to the end, intonation may be a problem. Beginning in measure 50, all flutists, piccoloists, and soprano clarinetists play in unison or octaves with each other, as well as with other woodwinds and brass, at rather loud dynamics. Overblowing will cause flat tones in most clarinets and sharp tones in most flutes.

At Letter D, the clarinetists, along with the rest of the ensemble, now play in "free time." Here, each note is conducted. Everyone must watch the conductor for each note.

Movement VI, "The Lost Lady Found"
(Dance Song)

"Fast, but sturdily ♩ =about 66" 3/4 meter, in one

This movement contains a set of repetitions of an original tune and its simple accompaniment. The soprano clarinetists (four parts) begin the movement with the melody in unison with the oboes, English horn, and soprano and alto saxophones. Stable intonation is difficult to maintain when several clarinetists play simultaneously in the fickle throat register. This passage is exposed, for there is no accompaniment or any other parts playing. In addition, at measures 34 and 94, the E-flat clarinetist and the first B-flat clarinetists play the melody one octave higher than the other clarinetists. Intonation must be worked out in sectional rehearsal. At measure 50, the alto clarinetist

plays the melody as a soli with the piccolo. This will also require work on intonation.

In this movement, the clarinet parts are not overly technical but require detail as to placement of accents and various dynamics. This movement provides much material for study of articulation and musicality for clarinetists.

Grainger almost certainly composed Lincolnshire Posy with the intention of presenting his collected folksongs as close to their original form as possible. To do so in a band setting, he scored the songs carefully with regard to tone color, rhythm, and balance. Grainger composed each part of Lincolnshire Posy with specific detail for each instrument in the areas of articulation, dynamics, and rhythm according to the particular capabilities of the individual instrument or family of instruments. The clarinetists who perform this piece are obligated to keep this in mind and do their best to bring out the fine detail in their parts throughout Lincolnshire Posy.

CHAPTER V

THEME AND VARIATIONS OPUS 43a (1943)

COMPOSER: Arnold Schoenberg (1874-1951)
 EDITION: G. Schirmer, 1949
 KEY: G minor (A minor, E minor)
 METER: varies according to movement
 MOVEMENTS: Theme
 7 Variations
 Finale
 Allegro
 INSTRUMENTATION: E-flat Clarinet
 B-flat Clarinet I
 B-flat Clarinet II
 B-flat Clarinet III
 E-flat Alto Clarinet
 B-flat Bass Clarinet

Arnold Schoenberg was a Viennese cellist and composer. He left Europe in 1933 because of the threat of Nazi control of Germany and Austria. After a brief stay in Paris, Schoenberg moved to the United States and became a United States citizen. He eventually joined the music faculties of the University of Southern California and the University of California in Los Angeles.

Schoenberg's early compositional style shows the influence of Richard Wagner in works such as Verklärte Nacht (1899). His style eventually led to short-form compositions with an absence of tonality, including his popular Pierrot Lunaire (1912). As he came to believe that the old system of tonality was obsolete, Schoenberg developed his

twelve-tone system and attracted students such as Berg and Webern. Although he wrote works for many genres, Schoenberg wrote no solo works for clarinet (he did compose the Woodwind Quintet Opus 26, 1924, including clarinet) and no other works for band other than Theme and Variations Opus 43a. Schoenberg was commissioned by G. Schirmer to compose a work for band in 1943. Schirmer was trying to fortify the band repertoire with a work by a major contemporary composer and thus help give credibility to the amateur concert band. By writing the Theme and Variations for wind band, Schoenberg thought he was providing a much-needed major work for the repertoire of such an ensemble. Although it is difficult to perform, Theme and Variations is conservative in length, form, and content as compared to other difficult, later works by Schoenberg. Thought by many to be much too difficult for the average band, the resulting work was a composition of such depth and challenge that it was rarely performed after its premiere.²⁶ Today, many university and professional bands perform Theme and Variations and it enjoys a popularity which it did not have in the middle twentieth century.

Schoenberg gives detailed phrase markings in each part throughout Theme and Variations. The Schirmer edition referred to in this paper clearly outlines the phrase

²⁶Smith and Stoutamire, 240.

markings in the parts. Each measure is numbered in the piece and the piece is divided by variation.

Theme

"Poco Allegro, $\text{♩} = 84$ " 4/4 meter

Measures 1-21:

The first and second clarinetists state the theme beginning in measure 1. Dynamics and articulations are specifically indicated and should be observed with care. Several measures in this section require practice for smoothness in rapid "over-the-break" passages. These measures include measure 5 (B-flat clarinet I), measures 10-11 (B-flat clarinets I and II), and measure 14 (bass clarinet). In addition, there are many accidentals to be carried through each of those measures. In measure 11, the third B-flat clarinetists should use the chromatic fingering for b. In measure 14, the alto clarinetist may want to use the chromatic fingering for f-sharp1 for the slurred passage.

Variation I

"Poco Allegro, $\text{♩} = 84$ " 4/4 meter

Measures 22-42:

There are many accidentals to be carried through the measure in the clarinet parts. In measure 22, bass clarinetists must play the c₂ with the right hand (unless

the instrument has an alternate a-flat/e-flat key, in which case c_2 may be played either right or left). There are some difficult triplet figures in the clarinet parts in this variation, most of which are soft and slurred (see Example 1).

Example 1, measures 30-33, triplet figures for clarinets:

The image shows a musical score for five instruments: Bb I, Bb II, Bb III, Alto Eb, and Bass Bb. The score is divided into four measures (30-33). Each instrument part contains complex triplet figures. The first two measures (30-31) are marked with a piano (*p*) dynamic, and the last two measures (32-33) are marked with a pianissimo (*pp*) dynamic. The music is written in a key signature of one flat (Bb) and a common time signature (C). The triplet figures are slurred and often include grace notes. The Alto Eb and Bass Bb parts also feature similar triplet patterns.

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These triplets are not in any scalar pattern and must be practiced carefully for correct notes. From measure 33, beat 4, through measure 34, the second clarinetists should follow this fingering pattern: $c\text{-sharp}_2$ /right, c_2 /left, b_1 /right, $c\text{-sharp}_2$ /left, all leading to $d\text{-sharp}_2$ which must be played with the right hand. The g_3 in measure 37 of the first B-flat clarinet part should be played with the fingering which best suits the player, for there are many fingerings for g_3 . Pitch may be a consideration in choosing since this note is in unison with the E-flat clarinet.

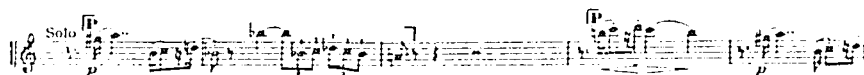
Variation II

"Allegro Molto, $\text{♩} = 132$ " 4/4 meter

Measures 43-84:

The articulations and dynamics are scored in great detail in this variation. They are important to the character of this section and should be strictly adhered to (see Example 2).

Example 2, solo first clarinet, measures 43-47:



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The first (solo) B-flat clarinetist should play c-sharp₂ with the left hand in measure 51 and b₁/right-c-sharp₂/left (as well as d-flat₂/left) in measures 53-54. In measure 61, the second B-flat clarinetists can use the chromatic fingering for b. The chromatic f-sharp₁ fingering is suggested in the following measures: 61 (bass clarinet); 65-66 (B-flat clarinets I and II); 80 (alto and bass clarinets). The chromatic fingering for f-sharp₂ is suggested in the following measures: 71-72 (B-flat clarinet III); 76 (E-flat clarinet); and 83 (bass clarinet). In measure 77, the bass clarinetist has the following fingering

pattern: b_1 /right, c-sharp₂/left, d-sharp₂/right, and c₂/left.

The two soli first B-flat clarinetists should be aware of probable pitch problems with their lines in octaves, measures 63-64, 67-68, and 71-73. When the bottom part contains throat tones, these may tend to be under the pitch of the upper clarion/altissimo notes in the upper soli part.

Variation III

"Poco Adagio, $\text{♩} = 60$ " 4/4 meter

Measures 85-105:

This variation contains several solo passages for the principal player. The subtle differences in articulation are important here.

The chromatic fingering for f-sharp₂ (and g-flat₂) is suggested in the following measures: 88 (B-flat clarinet II); 100 (all B-flat clarinets); and 103 (B-flat clarinet I). In measure 96, the first B-flat clarinetists can use the side (trill) fingering for b_1 (see Appendix A). Since the tempo in this passage is fast, this slightly out-of-tune fingering blends well, keeps the entire passage in the same register (under the break), and makes the technique smooth.

Variation IV

"Tempo di Valzer, $\text{♩} = 60$ " 3/4 meter

Measures 106-147:

The first B-flat clarinetists may want to use the first alternate fingering for the d_3 in measure 126 to make the passage smoother. The chromatic fingering for f-sharp₂ is suggested in measure 137 for all B-flat clarinetists.

Variation V

"Molto Moderato, $\text{♩} = 82$ " 4/4 meter

Measures 148-168:

This variation features a duet between the principal B-flat clarinetist and the principal euphonium. The euphonium solo is an inversion (a tritone lower) of the clarinet solo (see Example 3).

Example 3, measures 148-151, clarinet and euphonium solos:

The image shows two staves of musical notation. The top staff is for the clarinet, and the bottom staff is for the euphonium. Both staves are marked with a piano dynamic (*p*) and the instruction *cantabile*. The music is in 4/4 time and features a complex, chromatic melodic line with many accidentals. The clarinet part is marked 'Solo' and the euphonium part is also marked 'Solo'. The two parts are presented as a duet, with the euphonium playing an inversion of the clarinet's melody.

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Both are based on the note sequence B-flat/A-flat/G/F-sharp/E/F-sharp/G. There are many accidentals to be carried

through the measure. Balance between the solo instruments is rarely a problem since the louder euphonium is usually in the back row and the clarinet in the front row. Balance between the soloists and the orchestra, however, may be a problem since the solos are marked "p" but the saxophone and clarinet section accompaniment is marked "mf." A major excerpt for both clarinet and euphonium, this is excellent for work on clarinet in the areas of smoothness of line, technique, large interval technique, and odd rhythms. The second B-flat clarinetists should use the chromatic fingering for b in measure 157 as should the bass clarinetist in measure 161. Measure 161 presents a problem (as indicated in the score) for the second B-flat clarinetists: they have a low d in their part, which is out of the range of the B-flat clarinet. Three options are available to the director here: have the second clarinetists play the d up one octave (d_1); have the second clarinetists leave out the note all together; or have the alto clarinetist, which has no written part in this passage, play the second clarinet part along with the B-flat clarinetists and play the low d in place of the second clarinetists. The director will have to transpose the passage for the alto clarinet (in E-flat) upon choosing the third option. In measure 167, the alto clarinetist has the following fingering pattern: b_1 /right, c-sharp₂/left, d-sharp₂/right.

Variation VI

"Allegro, $\text{♩}=84$ " 2/2 meter

Measures 169-189:

Pitch may be a problem among the tutti upper woodwinds, including clarinets, for many parts are in unison or octaves and marked "fortissimo." The players should be careful not to overblow, for this will magnify pitch problems by causing notes to be flat. In measure 179, the E-flat clarinetist has the following fingering pattern: b-sharp₁/right, c-sharp₂/left, d-sharp₂/right. In measure 179, all B-flat clarinetists should use the chromatic fingering for f-sharp₂.

Variation VII

"Moderato, $\text{♩}=84$ " 4/4 meter

Measures 190-212:

This is a difficult section for clarinetists. Few of the passages are together in the clarinet section and individual practice is necessary. The clarinetists must count carefully and carry accidentals through the measure (see Example 4). The players should use chromatic fingerings as needed and carry the many accidentals through the measure.

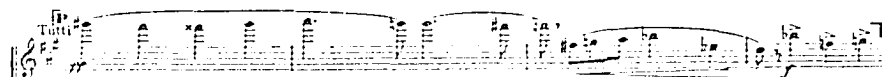
Example 4, measures 199-201, different clarinet parts:

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In measures 205-206, the first B-flat clarinetists have a passage in their extreme altissimo range, one octave above the second and third B-flat clarinets. The following fingerings are suggested for this pattern (see Appendix A): regular fingerings for g-sharp₃, f-sharp₃, a₃, and f₃; and first alternate fingering for f-double sharp₃/g₃. This fingering pattern provides smooth movement by changing as few fingers as possible and still maintaining good intonation. However, in the extreme high range, differences in individual mouthpieces, instruments, and reed strengths may cause some variation in pitch among clarinetists in each section. Pitch problems are almost certain to occur in measures 205-208. The first clarinets, in their extreme altissimo register, are in unison with the E-flat clarinet, piccolo, and flutes and in octaves with the oboes and other

B-flat clarinets (see Example 5). This same situation occurs in the Finale, measures 213-226.

Example 5, measures 205-208, altissimo first clarinet part:



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Finale

"Moderato" 4/4 meter

Measures 213-226:

In measures 218-220, the first B-flat clarinetists should use the regular fingerings listed in Appendix A for the altissimo notes. They should be sure to play a₃ with the left c-sharp key.

Allegro

"Allegro, $\text{♩} = 84$ " 2/2 meter

Measures 227-248:

The challenging aspects of this section for clarinetists include sudden dynamic changes and extreme altissimo register writing. In addition, the clarinet passages include large intervals, some of which are under slurs, making them almost impossible. Repeated sectional

practice will help the clarinetists to tackle the technique and grasp the style of this section confidently.

In measure 228, the bass clarinetist should use the chromatic fingering for f-sharp₂. The first B-flat clarinetists have a difficult slur in measure 234 and should try the second alternate fingering for f-sharp₂ (see Appendix A). This fingering will speak easily, will help make the slur possible, and will work with any of the fingerings for the preceding a-sharp₂ of the same measure. The first B-flat clarinetists should use the regular fingerings in Appendix A for the altissimo notes in measure 239. Measure 240 is an awkward passage for all B-flat clarinetists and these players will need to experiment with the three fingerings for e-flat₂ listed in Appendix A to find the best one for their technique. However, all players should agree on one fingering for best intonation results.

Tempo Primo

"Tempo Primo, $\text{♩} = 84$ " 4/4 meter

Measures 249-end:

The soprano clarinetists again have clarion and altissimo register parts. The range of the first B-flat clarinets is through b-flat₃, and the E-flat clarinet range is through g-sharp₂, both difficult registers. Rarely found in the clarinet parts in band music, these extreme ranges result in a barrage of pitch problems. The problems can be

overcome, however, by either finding the fingering that works for everyone or eliminating all players but one on each part. This does not lessen the effect, since many other parts in the band have the same notes.

The first alternate fingering for e-flat₃ may be best for the E-flat and alto clarinetists in measure 249. In measure 251, the E-flat soprano clarinetist and the alto clarinetist should trill from c₃ to d₃ by fingering c₃ and trilling the third right hand side key. The tutti/first B-flat clarinetists should play b₁/left in measure 252 and c-sharp₂/left in measure 253. In measures 264-65, the first B-flat clarinetists should again use the regular fingering for the altissimo notes as suggested in Appendix A. In measure 266, the first B-flat clarinetists have the following fingering pattern: first alternate fingering for g₃; regular fingerings for a₃ and b-flat₃; and regular fingering for e-flat₃. Although there are many fingering possibilities for a₃ and b-flat₃, the ones suggested in Appendix A usually speak easily, sound in-tune, allow for smooth technique, and require few finger changes throughout these difficult altissimo passages. In measure 269, B-flat clarinetists II and III should play c₂/left. The bass clarinet part in measure 271 includes low e-flat and d, notes which require one or two extensions on the instrument. In measures 274-275, the B-flat clarinetists should play c-sharp₂/left and remember to carry accidentals through each

measure. The alto clarinetist should play the last note of measure 275 (c-sharp₂) on the right to accommodate the following g-sharp₂/left.

Although the writing for the clarinet section in Theme and Variations is idiomatic, this is a challenging work for the clarinet section from both musical and technical standpoints. It would take a talented clarinet section and a knowledgeable section leader to prepare this piece for performance. Several of the excerpts in Theme and Variations are excellent for almost every aspect of clarinet playing. Teachers would be wise to familiarize themselves and their students with the entire work.

CHAPTER VI

SYMPHONY IN B-FLAT (1951)

COMPOSER: Paul Hindemith (1895-1963)
 EDITION: B. Schott, 1951/1979
 Distributed by European American Music
 KEY: no flats or sharps in the key
 signature throughout the piece
 METER: varies according to movement
 MOVEMENTS: Moderately fast, with vigor
 Andantino grazioso; Fast and gay
 Fugue: Rather broad
 INSTRUMENTATION: E-flat Clarinet
 B-flat Clarinet Solo
 B-flat Clarinet I
 B-flat Clarinet II
 B-flat Clarinet III
 E-flat Alto Clarinet
 B-flat Bass Clarinet

Paul Hindemith was born in Germany and lived and worked later in life in the United States. He left Germany permanently in 1935 because of his battles with the Nazis over the production of one of his most well-known works, Mathis der Maler (1934). Hindemith eventually became a United States citizen and joined the faculty of Yale University in 1940 as a professor of theory and composition. After moving to the United States, Hindemith composed another of his most popular works, the Symphonic Metamorphosis on Themes by Carl Maria von Weber (1943). Keith Wilson later transcribed the work for band. Hindemith wrote works for many different genres, including a sonata

for almost every wind instrument. He composed several chamber works for clarinet and or bass clarinet, including his first opus, Trio for clarinet, horn, and piano (1917).

The Symphony in B-flat is his only contribution to the wind ensemble repertoire. It was commissioned by United States Army band conductor Lt. Col. Hugh Curry. Symphony in B-flat is one of the first major works for band by a major twentieth-century composer. Its quality and popularity have influenced other composers of this century to also write for the band medium.²⁷ The version referred to in this paper is the renewed 1979 version by Schott, who also published it originally in 1951.

Hindemith's compositional style evolved from thick textures in a Romantic style during his early years as a composer to experimentation with various styles and forms such as atonality, fugue and canon, and counterpoint. Symphony in B-flat is highly contrapuntal. The thematic development is rather intricate and, although the piece also includes many meter changes and polyrhythms, the thematic material is always dominant.²⁸ Symphony in B-flat also contains many of the major/minor second/seventh/ninth

²⁷Ibid., 113.

²⁸Earl Bruning Jr., "A Survey and Handbook of Analysis for the Conducting and Interpretation of Seven Selected Works in the Standard Repertoire for Wind Band" (D.A. diss., Ball State University, 1980), 180.

intervals and ascending fourths often found in Hindemith's compositions.

Hindemith treats the woodwind and brass choirs separately throughout much of the piece. The clarinet section is featured quite often, especially in movements one and two.

Movement I

"Moderately fast, with vigor $\text{♩} = 88-92$ " 3/2 meter

Measures 1-10:

All of the soprano clarinet parts are different, but the clarinets help to establish the B-flat tonality at the beginning (see Example 1).

Example 1, measures 1-3, establishment of B-flat tonality by the soprano clarinets:

The image shows a musical score for five soprano clarinet parts. The parts are labeled on the left: Clarinet Eb, Clarinet Bb Solo, Clarinet Bb 1st, Clarinet Bb 2nd, and Clarinet Bb 3rd. The score consists of three measures of music. Each part has a treble clef and a key signature of one flat (B-flat). The music is written in a rhythmic pattern that establishes the B-flat tonality. The notes are primarily eighth and sixteenth notes, with some rests. The overall texture is dense and rhythmic.

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The E-flat clarinet part has a string of tongued eighth notes mixed with a few quarter notes, and all are staccato tongued. This part maintains a 24/8 rhythmic pattern. The Solo B-flat clarinet part contains slurred eighth notes with a few quarter notes and maintains a 15/8-12/8-9/8 rhythmic pattern. Usually, the conductor will maintain a triple beat pattern in 3/2. The clarinetists must count carefully, for their parts do not fit into a 3/2 pattern until Letter A. In measure 1, the third clarinetists must play the c_2 on the left side. The best place to breathe is in measure 3, after beat two; this allows the players to also switch from the f_2 to the $f\text{-sharp}_2$ and use the regular $f\text{-sharp}_2$ fingering. In measure 5, the players should use the chromatic fingering for the $f\text{-sharp}_1$, but return to the regular $f\text{-sharp}_1$ fingering in measure 6.

The first B-flat clarinet part contains eighth notes and a few quarter notes in a staccato tongued, 6/8 rhythmic pattern. Measures 1-4 require the players to play all of the c_2 's with the left hand. For smooth technique, they should use the third alternate $a\text{-sharp}_2$ fingering in measures 5 and 7. In measure 8, the players must play the $c\text{-sharp}_2$ with the left hand, but measure 9 requires that they play the $c\text{-sharp}_2$'s with the right hand. The second B-flat clarinetists should watch and count carefully at the beginning, for their part is opposite all of the other clarinet parts. Their eighth/quarter notes move in a

rhythmic 6/8 pattern. In measures 1 and 4, the players must play the c_2 's with the right hand and should use the third alternate a-sharp₂ fingering in measure 7. Measure 8 calls for the players to use the chromatic f-sharp₂ fingering on beat two only, and use the regular f-sharp₂ fingering on beat three and one half.

The third B-flat clarinet part begins with the same note values as the other parts, but in a rhythmic 12/8 pattern. The players must begin by playing the c_2 with the left hand and do so throughout measure 4.

Letters A to C:

The clarinetists play the melody together from measures 11-17 and should be careful of pitch problems with the piccolo, flutes, and oboes, who have the same pitches. All players here should breathe in measure 15 on the eighth note on beat 3. Specific problems also arise in this section. The solo B-flat clarinetists should use the regular f_3 fingering in measure 14; however, it is suggested that they use the alternate fingering for the f_3 in measure 17. Its pitch is better (it is not as flat) where the part is in unison with the E-flat clarinet, piccolo (8va) and second flute. The second B-flat clarinetists should follow this pattern in measure 13 to avoid sliding any fingers: d -flat₂/left, c_2 /right, b_1 /left, and c-sharp₂/right.

From measures 18-40, the clarinet parts and entrances are varied and independent. The players must count

carefully, watch the conductor for cues, and, if necessary, write the large beats into their parts. The first clarinetists should begin the triplet pattern in measure 20-21 by playing the b_2 with the right hand and the $c\text{-sharp}_2$ with the left. The first clarinetists should follow the same pattern again in measures 22-23 and in all of the B-flat clarinet parts at measure 25.

Letter C:

Beginning at measure 3 of C, the B-flat soprano clarinetists have the theme in unison (see Example 2). In measure 42, the grace notes should occur before the beat. In measure 45, the clarinetists should use the chromatic $f\text{-sharp}_2$ fingering. Also in measure 45, the same players should slide with the left hand from the $d\text{-flat}_2$ to the c_2 since both must be played with the left hand to accommodate the following $e\text{-flat}_2$. From measure 48 to Letter D, the first and second clarinetists have a chromatic passage in thirds, which leads the entire clarinet section (except for E-flat clarinet) to a caesura before starting the second theme of the movement at D.

Example 2, Letter C, measures 3-9, theme in clarinets:

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Letters D-E:

The clarinetists, with the oboists and bassoonists, play the theme at D three times in a row. The theme begins "piano." The players must stress the crescendo and diminuendo to make the line interesting (see Example 3). It is important for all players to carry the many accidentals through each measure (mark them in if necessary) and stagger the breathing throughout measures 51-70. In measure 53, the alto clarinetist should use the chromatic

fingering for f-sharp₁, the B-flat soprano and bass clarinetists should use the regular g-flat₂ fingering. These fingerings apply each time this theme occurs. In measure 56, all B-flat parts should use the chromatic fingering for the c-flat₁.

Example 3, Letter D, measures 1-6, theme two in the clarinet section:

The image shows two systems of musical notation for a clarinet section. The first system includes parts for Clarinet Solo, Clarinet 1st/2nd, Clarinet 3rd, Clarinet Alto, and Bass Clarinet. The second system includes parts for Clarinet Solo, Clarinet 1st, Clarinet 2nd/3rd, Clarinet Alto, and Bass Clarinet. The music is in 3/4 time and features a complex rhythmic pattern with many sixteenth and thirty-second notes. Dynamics include piano (p) and fortissimo (ff). The notation includes various articulations and slurs.

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Measures 70-78 make up a difficult passage for the clarinet section in the piece (the bass clarinetist drops

out and the others are joined by the E-flat clarinetist in measure 74). This passage contains many sharps. Some carry through the measure and some are canceled out later in the measure. This section is marked "ff" and must be played as smoothly as possible (see Example 4).

Example 4, measures 74-77, many accidentals in clarinet parts:

The image shows a musical score for four clarinet parts: Clar. E♭, Clar. Solo Clar. 1st, Clar. 2nd, 3rd, and Clar. Alto. The score is highly complex, featuring many accidentals and dynamic markings such as 'cresc' and 'ff'. The parts are written in a fast tempo and are characterized by a high density of notes and accidentals.

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It is suggested that the passages be practiced slowly at first, as a section and individually. The players should note that this section is neither chromatic or scalar. The many accidentals and the mixed meters, all of which occur within a fast tempo, present technique problems. In addition, pitch problems may occur because all of the clarinetists are in unison. In measure 74, the solo and

first B-flat clarinetists should use the second alternate fingering for the a-sharp₂ (it will be easier to accommodate the following c-sharp₂ from). In measure 77, the same players should use the second alternate a-sharp fingering.

Molto agitato:

This section at measure 78 also features the clarinets. It begins with the alto clarinet and saxophones in measure 78. The solo and first B-flat clarinetists enter in measure 80 and the second and third B-flat clarinetists enter in measure 82 (see Example 5). This rhythm prevails throughout this movement to Letter M and should be played crisp and short to maintain the "agitato" style.

Example 5, measures 78-82, entrances at the "Molto agitato" section:

The image shows a musical score for five clarinet parts: Clarinet Solo, Clarinet 1st, Clarinet 2nd, Clarinet 3rd, and Clarinet Alto. The score is in 2/4 time and features a complex, rhythmic pattern. The Clarinet Alto part begins in measure 78, while the other four parts enter in measure 80. The music is characterized by rapid sixteenth-note passages and syncopated rhythms, typical of the 'Molto agitato' section.

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As each new part enters with the two-to-three measure melody, the preceding parts should play softer to allow the new entrance to be heard. The solo, first, and second clarinetists should practice measure 89 together for the correct rhythm and exact difference between the dotted sixteenth rhythm and the triplet rhythm. Also in that measure, the first clarinetists must begin the measure by playing the c_2 with the left hand, as should the third clarinetists in measure 93.

Letter K:

Beginning at eight measures before Letter K, the woodwinds have various repeated patterns and meter changes ($3/2$, $2/2$, $3/4$, $3/2$, $2/2$), all marked "ff." The E-flat clarinetist has an awkward pattern for eight measures and should practice the pattern by first trying the regular e-flat₃ fingering. This is a fast passage, and for some the first alternate e-flat₃ fingering may work best (see Appendix A).

Two measures before K, the entire woodwind section has a crescendo which leads to Letter K, where the dynamic drops quickly to "piano." Here, the B-flat soprano clarinetists accompany theme one with the upper woodwinds and the counter-theme with the low woodwinds (including bass clarinet). The rhythmic patterns and articulations are all different among the four B-flat soprano parts, although all parts are F major arpeggios within one octave until measure

161. Each section must count carefully and independently of the other parts.

Letters L to M:

An important B-flat clarinet solo based on theme one from the beginning of the movement opens this section. The accompaniment is marked "pianissimo," but the solo is marked only "mezzo forte." Balance may be a problem, especially with the flutes in an extremely high register. The clarinet solo may not project if dynamics are not strictly adhered to by the accompanying instruments. The solo clarinetist should bring out the accents and dynamic changes in the solo line. The player must count carefully and place the rhythms exactly as marked. In measure 172, the clarinetist should use the chromatic f-sharp₁ fingering. The player should breathe in measure 174 after the b₂ dotted half note. The counting in measures 178-181 is crucial. The quarter notes occur on a different beat each time and the passage must be made to sound smooth and effortless.

Letter M-end:

Here, the clarinetists have the same patterns as in measures 51-70 but on different pitches. The players should again note the many accidentals which carry through each measure.

Movement II

"Andantino grazioso, $\text{♩} = 56$ " 2/2 meter

This movement is in three-part form: measures 1-48 is the song section; measures 49-90 is the trio; and measures 91-end is a combination of the first two sections.

Measures 1-48:

Of the clarinet section, only the second and third B-flat soprano and the alto and bass clarinetists play in this section. They have entirely accompaniment but important parts (see Example 6).

Example 6, beginning of movement II, clarinet accompaniment:

The image shows a musical score for four clarinet parts: 2nd Clarinet, 3rd Clarinet, Clarinet Alto, and Bass Clarinet. The score is in 2/2 time and begins with a piano (p) dynamic marking. The music consists of a rhythmic pattern of eighth notes with grace notes, which is repeated throughout the section.

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It is crucial that the clarinetists here play the grace notes together, for this figure occurs throughout this section only in the clarinet and bassoon parts. The players should also note that not all of the grace note figures are

chromatic. All of this section is marked "piano-pianissimo."

Measures 49-90:

This section is marked "Fast and gay, $\text{♩} = 112$." The clarinets have the theme and main accompaniment parts here. General comments about the clarinet parts include the following: the solo and first B-flat clarinetists carry the melody while the second and third B-flat clarinetists maintain a staccato accompaniment; the tendency is to rush the sixteenth notes (sectional rehearsal with a metronome is suggested); later in this section, the parts switch and the second and third clarinetists have the melody while the solo and first clarinetists accompany (those with the melody must play it loud enough to be heard clearly); all players must be careful to carry the many accidentals through each measure correctly.

Specifically, those playing the melody in measure 3 must play the c_2 's with the right hand. In measure 62, beat four, the second and third clarinetists should use the second alternate e-flat₁ fingering. In measures 65-71 the writing is sparse and correct entrances by each clarinet section are very important. The rhythmic pattern at Letter G is odd because the accents occur on the last eighth note and not on any downbeats. The same pattern occurs frequently in this section.

The clarinets have an extended passage from measures 77-94, which includes the melody, transition, and return to the melody at Letter I. Since there are few rests in this passage, breathing must be staggered throughout. In measure 84, the solo and first B-flat clarinetists must practice this awkward "upper-break" passage slowly for accuracy. In measures 87-90, the E-flat clarinetist, all B-flat soprano clarinetists, and the alto clarinetist have difficult parts which must be practiced slowly together for exact note changes, accidentals, and staggered breathing (everyone should not breathe at measure 91, for the melody begins immediately there in the clarinet parts. The clarinet section may want to practice at first by slightly accenting the downbeat; they can later smooth out the section and add the diminuendo.

Measures 91-end:

This section is made up of material in the previous sections in different keys. Many of the same technical aspects occur and will not be repeated here. The movement ends with sixteenth note runs in the B-flat soprano clarinet parts. These passages contain many accidentals.

The solo B-flat clarinetists, in measure 125 beat one, must play the c_2 with the right hand and the b_1 with the left to accommodate the following e-flat₂.

In this movement, articulation is important and different in each section. The performers should be

reminded in Section II to cut short the last note of a slur when it is followed by a staccato note. It is also crucial to carry accidentals through each measure, especially in the clarinet parts, which not only have many accidentals, but which also carry the melody or exposed parts quite often. Finally, the clarinetists must count carefully and enter passages with confidence, because writing in this movement is more for independent clarinet parts than for clarinet choir writing.

Movement III

"Fugue - Rather broad $\text{♩} = 100$ " 2/2 meter

This movement is not nearly as difficult for the clarinet section as are the first two movements. However, it does contain passages which require certain fingerings, careful counting, and solo playing.

Letters A-B:

Beginning in measure 10, players on the four B-flat clarinet parts should play the c_2 with the left hand. At Letter B, the solo and first clarinets have the fugue subject, "forte." This part must be heard clearly (see Example 7).

Letters E-F:

Here the "scherzando" begins. The solo and first clarinetists have a "pianissimo" accompaniment figure which must sound light and must not drag.

Example 7, Letter B, measures 1-5, fugue subject in solo/first clarinets:



Hindemith SYMPHONY IN B FLAT

© B. Schott's Soehne, Mainz, 1951

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Letter G:

At G, the E-flat clarinetist should play the c_2 's with the right hand. The B-flat clarinets have the counter theme in measures 93-98. In measure 93, the B-flat solo players must use the chromatic f-sharp₂ fingering to get smoothly to the following d-sharp₃ in measure 94. Also in measure 93, the second and third clarinetists must play the b_1 with the right hand to accommodate the following g-sharp₂.

Letters J to K:

Here, the clarinets have the same part as at Letter E. This section, however, is in a different key.

Letters K to L:

The solo B-flat clarinetist has a solo here which alternates with the first flute. Again, balance may be a problem with the many accompanying lines against the solo clarinet. The solo line is awkward and, with all of the accidentals, must be worked out for smoothness of line and technique.

Letters L-N:

Letter L is marked "Tempo primo" and contains fugue subject material and counter-theme material. In measures 174-77, the d-flat₃ may pose pitch problems because it is held by the solo and first clarinetists in unison. In measures 182-83, the E-flat clarinetist should use the second alternate b-flat₂ fingering. Also in measure 183, the second and third clarinetists must follow this pattern through measure 185: b₁/left, c₂/right, d-flat₂/left, c₂/right, b₁/left, and c₂/right, all leading to the following e-flat₂ which can only be played by the right hand. Finally, in measure 189, the E-flat clarinetist should again play the c₂ with the right hand to accommodate the following a-flat₂.

Letter O-end:

The soprano clarinetists all play "forte-fortissimo" and have repeated eighth-note patterns to the end, but the E-flat clarinet part is in a 6/4 pattern and the B-flat parts are in a 2/2 pattern. The solo B-flat clarinetists should use the following fingerings: measures 206-7, chromatic f-sharp₂; measures 209-212, chromatic g-flat₂; measures 213-end, either alternate d-flat₃ or regular, but all players must use the same fingering to keep the pitch stable. The second clarinetists have the most difficult part here, for it is to be tongued and contains many awkward accidentals. Their part must be practiced slowly at first.

This movement ends with complex and highly individual clarinet parts similar to the opening of the piece. The E-flat part is in a 12/4 pattern; the solo B-flat part has a 3/2 pattern; the first B-flat part plays a 2/8 pattern; the second B-flat part has a 10/8 pattern; and the third B-flat part plays in a 4/8 pattern.

Symphony in B-flat features much separate brass and woodwind choir writing. The woodwind parts contain complex contrapuntal writing. Although the clarinets are often featured as a section, they are also play a part in passages which are thinly-scored to emphasize woodwind colors (e.g. Movement 2, section 2).²⁹ The E-flat clarinet is sometimes scored differently from the B-flat clarinets to emphasize its unique tone color. Part of the function of the clarinets and woodwinds in general is to provide various instrumental color variations through different articulations as well. Having to read many accidentals and count various complex polyrhythms and meter changes, in addition to technique, are all challenging aspects of the clarinet parts in this work. Articulations and dynamics are written in detail and must be strictly observed as part of the overall effect of the piece. Symphony in B-flat is a major work for the clarinet section as well as for the wind band.

²⁹William Tarwater Jr., "Analyses of Seven Major Band Compositions of the Twentieth Century" (Ph.D. diss., George Peabody College for Teachers, 1958), 37.

CHAPTER VII

SINFONIETTA (1961)

COMPOSER: Ingolf Dahl (1912-1970)
EDITION: Tetra Music Corporation, 1969
Distributed by Alexander Broude
KEY: E-flat (F and C)
METER: varies according to movement
MOVEMENTS: Introduction and Rondo
Pastoral Nocturne
Dance Variations
INSTRUMENTATION: E-flat Clarinet
B-flat Clarinet I
B-flat Clarinet II
B-flat Clarinet III
E-flat Alto Clarinet
B-flat Bass Clarinet

Ingolf Dahl was born in 1912 in Germany to Swedish parents. He moved to the United States in 1935. By 1938, he settled in California, where he studied composition with Nadia Boulanger and became an arranger of Hollywood film and radio scores. In 1943, he became a United States citizen and in 1945 he joined the music faculty of the University of Southern California. Dahl was teaching at the University of Southern California when he was commissioned to write his first work for wind ensemble, the Concerto for Alto Saxophone (1949), for professional saxophonist Sigurd Rascher. It was not until 1961 that he began working on the Sinfonietta for Concert Band, which was commissioned by the Western and Northern Divisions of the College Band

Director's National Association.³⁰ The version referred to in this paper is the 1969 version published by Tetra Music Corporation (Alexander Broude sole selling agents). The score is currently available for purchase through Plymouth Music Inc. in Fort Lauderdale, Florida.

Sinfonietta was designed to "reflect both the acoustical properties and idiomatic qualities of the instruments" of the band.³¹ Although Dahl's early compositions show evidence of a linear style similar to that of Hindemith, it was during a later compositional period that Dahl wrote Sinfonietta, his first approach to combining serial techniques with tonal materials. Sinfonietta is tonally based in A-flat major and its three movements form an arch: movement one is in A-flat; movement two is in D-flat; and movement three is in A-flat. Although this work contains techniques and difficulties unique to contemporary music, it is today one of the most respected works in the wind band literature.

In his article in The Instrumentalist, Byron Adams claims that while Sinfonietta was in progress, Dahl "was in the habit of carrying around scraps of manuscript paper containing short passages of his work-in-progress and

³⁰Smith and Stoutamire, 55.

³¹Byron Adams, "Ingolf Dahl's Sinfonietta for Concert Band," The Instrumentalist 42 (1988): 22.

consulting players on technical details and articulation."²² Dahl may have consulted clarinet players on these matters, for his writing for clarinets in Sinfonietta is both challenging and idiomatic. Dahl's works for clarinet include Concerto a tré for clarinet, violin, and cello (1946), and Sonata da Camera for clarinet and piano (1970).

Movement I, "Introduction and Rondo"

"Moderato e dolce $\text{♩}=76$ " 2/4 meter.

In this entire section of movement I, only the first eight measures contain clarinet parts. The remaining portion of the introduction features backstage cornets. At Letter B, the Rondo begins "Allegro con brio ($\text{♩}=120-138$)."

Letter B:

In the Rondo, the entire clarinet section (except for the E-flat clarinet) plays in unison and is marked "forte." The clarinetists should work slowly toward correct notes, precise rhythms, and sectional unity in order to support the melody. The E-flat clarinetist has the melody (with the upper woodwinds) and should be aware of pitch problems that may occur in measures 3-4. Its written e₃ tends to be flat and is played in unison with the flutists, whose written g₃ tends to be sharp. Beginning in measure 7, the clarinet

²²Ibid.

section takes on a different character. This section, which lasts from measure 7 to Letter C, includes several misplaced accents and slurs as well as staccato markings. All of these markings should be carefully heeded. Above the B-flat soprano and the low clarinets, the E-flat clarinetist continues to play a different part. It moves with the others at Letter B, measures 7-8, but in measure 12 it is in the key of B major with a sixteenth note pattern in a high range (with flutes and saxophones). To help with the difficult technique, E-flat clarinetists should practice the B major scale before tackling this passage; in addition, they should use the third alternate fingering for the A-sharp in measure 14 to facilitate the F-sharp in the next measure. The first and second clarinetists join the E-flat clarinetist at measure 2 of C and all three parts should consider using the second alternate fingering for the b-flat₂, one measure before C.

Letter C:

The style of the movement changes and now features soli writing ("one stand") in the clarinet section. The first clarinetist enters at C, the second at measure 3, and the third at measure 5. The parts continue in sixteenth-note patterns, but the major difference is that the first clarinetist enters with slurred sixteenths, while the second and third clarinetists have the more difficult staccato tongued sixteenth notes at their entrances.

Letter F:

All of the clarinetists play, but the overall writing for the band is sparse. The clarinetists have rhythmically independent lines and counting must be exact (see Example 1). I suggest that the conductor or teacher conduct this passage in a sectional, for the section leader's playing is needed to help lead counting and rhythmic accuracy.

Example 1, Letter F, measures 6-11, independent parts:

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Letters G to H:

The section from measure 5 of G, through H, measure 6 calls for "marcato staccatissimo" on sixteenth notes that include several accidentals. In the E-flat clarinet part, the player should use the chromatic G-flat fingering for the g-flat₂ at Letter G, measure 6 and at Letter H, measure 3, but return to using the regular g-flat₂ fingering at Letter H, measures 4-5. At G, measures 11-12, the E-flat

clarinetist will have to slide the left hand little finger from the a-flat₂ to the d-flat₂ downbeat to accommodate the following e-flat₂.

Letters H to J:

The sixteenth note passages require the first B-flat clarinetists to use the chromatic A-sharp fingering at H, measures 11-12. The first clarinetists should also use the chromatic F-sharp fingering at measure 8.

Letters J-K:

The woodwind section is featured here: E-flat clarinet with the flutes, oboe, and alto saxophones; and the B-flat, alto, and bass clarinet with the bassoons and tenor saxophone. The E-flat clarinetist must be aware of possible pitch problems with the flutes. At J-K, the flutes play in their high range, which tends to be sharp. The other clarinetists will need to work toward rhythmic unity and proper execution of displaced accents and staccato figures (see Example 2).

Example 2, Letter J, measures 5-10, clarinet parts:

The image shows a musical score for five clarinet parts. The parts are labeled on the left as E-flat Cl, 1, E-flat Cl 2, 3, and B Cl. The score consists of five measures, numbered 5 through 10. Each measure contains musical notation for all five parts, including notes, rests, and various performance markings such as accents and slurs. Dynamic markings like 'p' and 'f' are also present.

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Letters Q-R:

This section features all of the B-flat clarinetists in a unison cadenza, accompanied by the other members of the clarinet section (see Appendix D, Figure 4). Letter P is marked "Allegro con brio, come prima ($\text{♩}=120$)" and, as it leads to the recapitulation section of movement one, it modulates through the six-tone set which is the basis of Sinfonietta: A-flat, E-flat, C, G, D, and A. The B-flat clarinetists should work on this as a separate group, one section at a time. First, the pitch on the held notes a_2 , d_3 , and f_3 will be a problem with many different players who possess different mouthpieces and different models of clarinets. Players should be added one-at-a-time to the principal player's pitch on each note to determine each player's pitch tendency until all are playing and in-tune. Second, the cadenza should be broken down into small sections and worked on slowly for correct notes and rhythms. From Letter P to Letter Q, the section should work on cutting off the held a_2 and held d_2 together and in time enough to stay in tempo. Players should use the regular e-flat₃ fingering at measure 12 after P. At Letter Q, the c-sharp₂ must be played on the left side to accommodate the following d-sharp₂. In measure three after Q, everyone should use the regular d-sharp₃ fingering to keep the pitch as steady as possible. At this point, the players will encounter many accidentals and should be sure to carry each

one through the measure as necessary and mark them in the parts if they so desire. The next section should begin with Letter Q, measure 4, beat 4. The players should use the second alternate b-flat₂ fingering at Q, measure 7. At Q, measures 8-9, they must play the d-flat₂ on the left side to accommodate the following e-flat₂ and they should play the c-flat₂ on the right side so as not to forget the d-flat₂ fingering. The final section is Q, measures 12-15, where everyone should leave the right hand finger off of the e-flat key for the d₃ and use the second alternate b-flat₂ fingering in measure 14 after Q to make the technique smoother and easier. Everyone will probably want to play the f-sharp₁ with the chromatic fingering in measure 15, the last measure of the cadenza, for smoothness of technique, since this measure is at a fast tempo.

After the cadenza has been successfully learned, the section should go back to Letter P and add the following: dynamics, maintaining fortissimo level throughout; accents, some of which are off the beat; articulations (differences in staccato and slurred spots); and the accelerando beginning at Letter Q, measure 12, which is important for achieving the faster marking and tempo of "Con spirito, ma leggiero" ($\text{♩} = 120-126$) at R. Individual practice as well as sectional practice is ultimately necessary for the successful execution of this cadenza in the clarinet section.

Letters T-V:

This section is near the end of the first movement and includes a few passages of full clarinet section playing in which all parts move together. The section will need to work on rhythmic accuracy, coordinated dynamics and crescendos, and correct and accurate grace notes. It is helpful for the players to know that here, E-flat and first B-flat clarinets are in unison, second and alto clarinets are in unison, and third and bass clarinets are in unison. Also, the writing in this section requires the alto and bass clarinetists to play in their difficult upper clarion registers, which may need extra attention with respect to technique and pitch problems.

Movement II, "Pastoral Nocturne"

"Andantino con moto $\text{♩} = 63-60$ " 12/8 meter

Letter A:

The movement begins with more unison playing, but this time it includes the alto clarinet along with all of the B-flat clarinets. Because of the inclusion of the alto clarinet, pitch problems may ensue in the first three measures on the held notes. The principal clarinetist will want to determine the length of the legato/dotted notes throughout the passage (see Example 3) and have everyone conform to one length.

Example 3, measures 1-3, unison clarinet section:

The musical score shows four staves for the clarinet section. The first staff is labeled '1 Clarinet', the second '2 Clarinet', the third '3 Clarinet', and the fourth 'E♭ Alto Clarinet'. The music is written in a unison line across all staves. The first measure is marked 'as softly as possible' and 'pp dolce, espr.'. The second and third measures continue the unison line. The score includes dynamic markings and articulation symbols.

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This section will also require practice for smoothness among the various large leaps which occur throughout Letter A. As a group, the clarinetists alone begin the movement and should practice starting together, dynamics as marked ("pp dolce, espr."), and stable intonation. In addition, they should also practice the decrescendo on b-flat₁ (B-flat clarinetists only) to pianisissimo at A. Everyone should breathe just before the last eighth note in measure 3. No other breaths should be necessary until after this section.

Letter B:

At two measures before B, the solo first B-flat clarinetist joins the solo alto saxophonist for a short duet. The two should decide on staccato lengths at B. To accommodate the following e-flat₂, the clarinetist must play the c₂ at Letter B on the left side.

Letter C:

Beginning at measure 4, the clarinetists have independent parts and each must be treated exactly as

marked, for rhythms and articulations are different in each part. At measure 2 of C, the first B-flat clarinetists should use the second alternate b-flat₂ fingering, as should the E-flat clarinetist at measures 4-5. The third clarinetists, however, should use the regular b-flat₂ fingering throughout this passage. At the second measure of E, a solo first B-flat clarinetist and the bass clarinetist have solos in canon with the first bassoonist. Each entrance is marked "f espr." and balance as well as pitch should be worked out carefully so that all parts sound at this dynamic. The bass clarinet will not project nearly as well as the first clarinet, which is in a high range.

Letter F:

At measure 5, the middle section of this movement begins. It is marked "Allegretto molto grazioso (quasi Gavotte $\text{♩} = 90-86$)" and the meter changes to 4/4.

Letter I:

This is the return of the "Andantino come prima," similar to the beginning of the movement. The English Hornist starts the section solo at two measures before I, and the solo first clarinetist joins in at the end of the second measure after I. Intonation will be a consideration in rehearsal for these two players.

Letter M:

At measure 4, "p dolce" eighth notes in the full clarinet section lead to the alto clarinet solo at measure

7, which ends the movement as a mirror of the first clarinet solo at Letter B. This passage, marked "piano molto espressivo" and "molto rubato," is unusually soloistic for alto clarinet. The player must be careful to correctly distinguish between the triple rhythms and duple rhythms in the passage and make the staccato a crisp contrast to the three measures of slurred notes (see Example 4). The alto clarinetist should be careful to note that the conductor may choose not to conduct from the beginning of the solo until the "a tempo" at measure 10 after M.

Example 4, movement 2, last nine measures, alto clarinet solo:

The musical score consists of three staves of music. The first staff starts with a treble clef and a key signature of one flat. It begins with a 'Solo' marking above the staff and 'p molto' below. The music features a mix of triple and duple rhythms. The second staff continues the piece, with 'un poco rubato' and 'a tempo' markings above the staff. The third staff shows the final measures of the solo, ending with a double bar line.

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In addition to specific writing for the alto clarinet, including a range of f - f_3 , this movement also calls for detail with respect to dynamics and pitch in all of the clarinet parts. Articulations are also important to the

style of the movement and should be adjusted carefully according to the tempo.

Movement III, "Dance Variations"

"Vivacissimo $\text{♩} = 152$ " 3/4 meter

Letters C-E:

This is the first important ensemble section for clarinetists in this movement. This section calls for strict detail to dynamics, accents, and staccato, all over a gradual crescendo. At measure 3 of D, all first clarinetists should use the two right side keys to play d-flat, to accommodate smooth technique and stable intonation simultaneously. From here through Letter E, the b-flat clarinetists should be aware of pitch in unison with the flutists and the bass clarinetist should be aware of pitch in unison with the bassoonists.

Letter H:

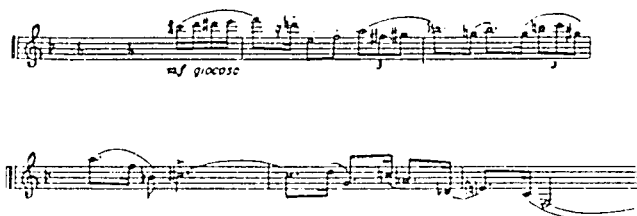
This section is made up of sparse writing which includes the clarinets. The clarinetists, with the first bassoonist and the tenor saxophonist, should practice counting and write in the large beats if necessary.

Letter L:

The first clarinetists have an exposed soli beginning at 1 measure before L. The players should carefully distinguish between triplet and sixteenth note rhythms and

keep the entire line mezzoforte until the indicated diminuendo at measure 5 (see Example 5).

Example 5, one measure before Letter L through 5 measures after L, clarinet soli with varied rhythms:



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Letters M-N:

Where the movement changes to "Un poco meno mosso ($\text{♩} = 120-126$)," the E-flat clarinetist has "pp staccatiss." eighth notes in unison with the flutes. This will prove to be a difficult passage for the E-flat clarinetist, for the range is high and sometimes uncontrollable.

The principal clarinetist has an exposed solo and although it is only four bars long, it contains large intervals and some difficult fingerings (see Example 6). For these, the player should use the following fingerings: the alternate f_3 at measure 2 after N since all fingers will be down already for the preceding d_2 ; and the c_2 in the next measure on the left side.

Example 8, one measure before Letter S through one measure after S, difficult run in clarinet parts:

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Letter U:

The first clarinetists have another soli, from measure 4 of U through Letter V, and this one is totally unaccompanied. This passage begins with a chromatic run of sixteenth notes and contains the same duple and triple rhythms found in Example 5.

Letters X-Y:

As this movement ends (assuming the band will perform the written ending and not the optional ending), two first clarinetists are asked at 3 measures before Y through 2 after Y to play a passage "pp subtone" ($\text{♩} = 80$). Subtone is a special technique that should be practiced correctly by the two players so as to produce an effective timbre change at this point in the piece. The players should try blowing slow air and slightly unfocusing the sound or slightly damping the reed with the tongue to achieve the subtone effect. Finally, the first clarinetist has a two-beat solo three and one-half measures from the end which includes a diminuendo from mezzoforte to pianisissimo over two short

beats. To help the diminuendo, the player should end the run with the second alternate b-flat₂ fingering, for this fingering is much less bright and less projecting than the regular fingering, and it is technically easier to use with the preceding f₂.

In Sinfonietta, Dahl has given the clarinet section much challenging but idiomatic writing. The parts for each of the clarinets are neither too difficult nor too easy for the college or professional level band. He clearly utilizes the various timbre differences of the distinct registers of the clarinet and of the different members of the clarinet family. The piece promotes sectional playing as well as full ensemble performance.

CHAPTER VIII

CONCLUSIONS

The clarinet family does have a major role in the band works included in this document. Holst, Grainger, Schoenberg, Hindemith, and Dahl all treat the clarinet as a vital part of their works for band. These composers demand high standards of technique and musical skill from clarinetists performing their band pieces. In these five works, the clarinet is not simply the "violin section of the band." Instead, the composers utilize the clarinet in a variety of aspects: solo; section; melody; and accompaniment. Indeed, some of these composers pushed the limit of the "traditional" role of the clarinet and included extended ranges (Schoenberg) and contemporary techniques (Dahl) in their clarinet parts. Holst and Dahl even use silence of the clarinet section as a musical effect in their works for band.

In addition, these contemporary composers use the other members of the clarinet family (E-flat clarinets, alto clarinet, and bass clarinet) in very unique ways. In these band works, the alto and bass clarinets escape their usual role of accompaniment to become equal members of the clarinet family and even soloists (Grainger, Dahl). The E-

flat clarinet, too, is a new voice in these works, and not always just doubling the flute or upper clarinet parts.

Of course, the five works in this document represent only a fraction of contemporary band music. Through their compositions for band, Holst, Grainger, Schoenberg, Hindemith, and Dahl all contributed greatly to the establishment and identity of the band as a viable ensemble for professional musicians as well as amateurs and students. While the band remains a popular ensemble in high schools, colleges, and communities, more and more composers write challenging works for various levels of the band. Clarinetists today are required to perform demanding parts in many other high-quality, original works for band by other major composers as well. The clarinet parts in those works also deserve detailed practice for performances of any kind, whether in concerts, lessons, or auditions.

No project of this kind currently exists for clarinetists wishing to study and perform band music. While clarinetists have access to many editions of orchestral excerpts for clarinet, many other clarinetists wishing to audition for college or military bands have no such publications available. Since published excerpt books of original works for band do not exist, that will be a future step in a project of this scope. This guide is only a beginning to what will be a major performance project for clarinetists, for there are many quality works for band

which clarinetists can utilize for study, practice, and performance.

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APPENDIX A
CLARINET FINGERINGS AND RANGES

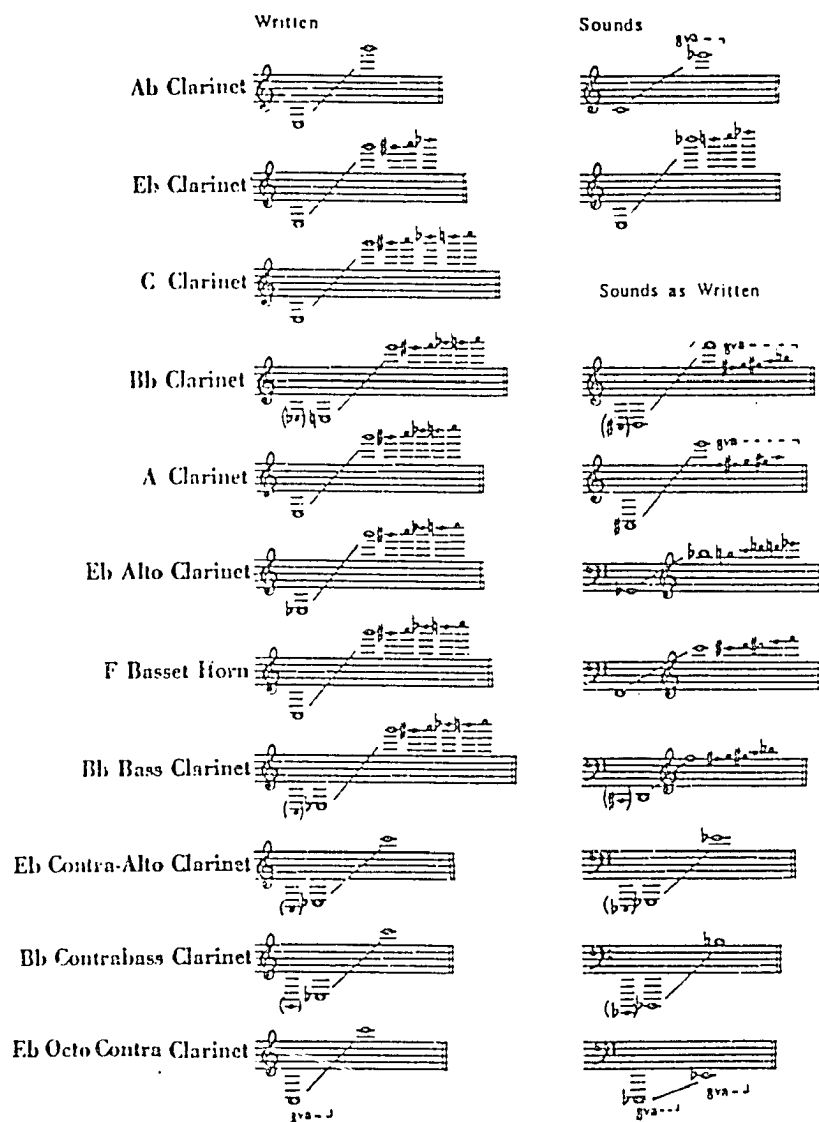
Figure 1 shows a chart of special fingerings referred to in the paper. Only selected regular fingerings (those referred to in the body of the document) are listed here, along with alternate and chromatic fingerings. The fingerings are in order by pitch, lowest to highest. Each diagram emulates the clarinet from top to bottom. "Alt" stands for alternate, "chrom" stands for chromatic, and "sk" stands for side key. Enharmonics for each note are not named here but may be mentioned in the paper.

| <u>chrom b:</u> | <u>e-flat₁: req</u> | <u>1st alt</u> | <u>2d alt</u> | <u>3d alt</u> |
|-----------------|--------------------------------|----------------|---------------|---------------|
| • o | • o | • o | • o | • o |
| o | o | o | o | o |
| o | sk1 o | o | o | o |
| - | - | - | - | - |
| o | o | o | o | o |
| o | o | o | o | o |
| o | o | o | o | o |

| <u>chrom f-sharp₁:</u> | <u>alt b-flat₁:</u> | <u>b₁ side:</u> | <u>chrom f-sharp₂:</u> |
|-----------------------------------|--------------------------------|----------------------------|-----------------------------------|
| • o | † o | † o | ! o |
| o | o | o | o |
| sk2 o | sk3 o | sk3 o | o |
| sk1 o | o | o | o |
| - | - | - | - |
| o | o | o | o |
| o | o | o | o |
| o | o | o | o |

| <u>alt g-sharp₂:</u> | <u>b-flat₂:</u> | <u>1st alt</u> | <u>2nd alt</u> | <u>3d alt</u> |
|---------------------------------|----------------------------|----------------|----------------|---------------|
| ! o | ! o | ! o | ! o | ! o |
| o | o | o | o | o |
| o | o | o | o | o |
| - | - | - | - | - |
| o | o | o | o | o |
| o | o | o | o | o |
| o | o | o | o | o |

Figure 2, the written and sounding ranges of each member of the clarinet family:



Source: Lucien Cailliet, The Clarinet and Clarinet Choir (Kenosha, WI: Leblanc, n.d.), 12.

APPENDIX B

THE NAMES AND PITCHES OF CLARINETS FROM THE
EIGHTEENTH AND NINETEENTH CENTURIES

Piccolo or octave clarinets:

- C ?Italy, mid-19th century
- B-flat 19th century, ? mainly military
- A early 19th century; rare
- A-flat from early 19th century; chiefly military, especially in Hungary and Italy

Sopranino clarinets:

- G late 18th century to early 19th; especially Austria (Schrammel-Musik)
- F early 18th century to early 19th; very widespread military use
- E late 18th century to mid 19th; rare
- E-flat from late 18th century, replacing clarinet in F; military and orchestral
- D from early 18th century; rare in Western Europe after early 19th century

Soprano clarinets:

- C from early 18th century; becoming rare in 20th century
- B late 18th century to early 19th; rare
- B-flat from early 18th century; predominant from mid-18th century
- A from 18th century
- A-flat mid-18th century to mid-19th, often as clarinette d'amour
- G from mid-18th century, often at first as clarinette d'amour; rare - virtually obsolete except in Turkey

Basset-horns:

- G late 18th century
- F from late 18th century
- D late 18th century

Alto clarinets:

- F 19th century, especially early
- E-flat from 19th century

Bass Clarinets:

C late 18th century to early 20th
E-flat from early 19th century
A late 19th century

Contrabass (pedal) clarinets:

E-flat from late 19th century
B-flat from late 19th century

Source: Nicholas Shackleton, "Clarinet," in The New Grove Dictionary of Musical Instruments, ed. Stanley Sadie, 3 vols. (London: Macmillan, 1984), 1: 389-390.

APPENDIX C
EARLY MILITARY BAND INSTRUMENTATION

Figure 1, page 40, instrumentation of early military bands:

England (Royal Artillery Band)

| | |
|--------------|---------------------------------|
| 2 flutes | 3 key bugles |
| 3 oboes | 3 trombones (alto, tenor, bass) |
| 11 clarinets | 1 ophicleide |
| 3 bassoons | 2 serpents |
| 2 horns | 2 bass horns |
| 2 trumpets | 5 drums |

TOTAL: 39 players

Austria (Infantry Band)

| | |
|--------------------------|-----------------------------|
| 1 piccolo <i>Db</i> | 2 key trumpets in <i>Eb</i> |
| 2 clarinets in <i>Ab</i> | 2 trumpets in <i>Ab</i> |
| 1 clarinet in <i>Eb</i> | 2 trumpets in <i>Eb</i> |
| 9 clarinets in <i>Bb</i> | 1 trumpet in <i>F</i> |
| 1 bassoon | 1 trumpet in <i>C</i> |
| 1 serpent | 1 bass trumpet in <i>Eb</i> |
| 2 horns in <i>Eb</i> | 2 tenor trombones |
| 2 horns in <i>Ab</i> | 1 bass trombone |
| | 1 side drum |

TOTAL: 32 players

France (Infantry Band)

| | |
|---------------------------------------|-------------------------------------|
| 2 flutes in <i>F</i> or <i>Eb</i> | 2 contra bassoons |
| 2 clarinets in <i>F</i> or <i>Eb</i> | 2 trumpets in <i>F</i> or <i>Eb</i> |
| 4 oboes | 4 horns in <i>F</i> or <i>Eb</i> |
| 12 clarinets in <i>Bb</i> or <i>C</i> | 2 trombones |
| 6 bassoons | |

TOTAL: 36 players

Source: Richard Franko Goldman, The Concert Band (New York: Rinehart, 1946).

Figure 2, page 43, Wieprecht's suggested classifications of
and increases in instrumentation, 1845:

Soft instruments: 2 flutes
2 clarinets in *Ab* or *G*
2 clarinets in *Eb* or *D*
8 clarinets in *Bb* or *A*
2 oboes in *Eb* or *D*
2 bassoons
2 batyphones (a sort of bass
clarinet invented by Wieprecht)

Medium instruments: 2 cornets in *Bb* or *A*
2 cornets in *Eb* or *D*
2 tenor horns in *Bb* or *A*
1 baritone horn in *Bb* or *A*
2 bass horns in *F* or *Eb*

Loud instruments: 4 trumpets in *Eb* or *D*
2 tenor trombones in *Bb*
2 bass trombones in *F* or *Eb*
2 bass tubas in *F* or *Eb*
3 percussion players

TOTAL: 42 players

Source: Richard Franko Goldman, The Concert Band (New York:
Rinehart, 1946).

Figure 3, pages 57-8, instrumentation of Gilmore's 22nd
Regiment of New York band, 1878:

| | |
|--|----------------------------|
| 2 piccolos | 2 bassoons |
| 2 flutes | 1 contra bassoon |
| 2 oboes | 1 Eb soprano cornet |
| 1 Ab sopranino clarinet | 4 Bb cornets (1st and 2nd) |
| 3 Eb soprano clarinets | 2 trumpets |
| 16 Bb clarinets (8 1st, 4 2nd, 4 3rd) | 2 fluegelhorns |
| 1 alto clarinet | 4 French horns |
| 1 bass clarinet | 2 Eb alto horns |
| 1 soprano saxophone | 2 Bb tenor horns |
| 1 alto saxophone | 2 euphoniums |
| 1 tenor saxophone | 3 trombones |
| 1 bass saxophone (baritone?) | 5 bombardons (basses) |
| | 4 percussion players |

TOTAL: 66 players

Figure 4, page 59, instrumentation of John Philip Sousa's
band, 1892:

2 flutes
2 oboes
2 Eb clarinets
14 Bb clarinets
1 alto clarinet
1 bass clarinet
2 bassoons
3 saxophones
4 cornets
2 trumpets
4 French horns
3 trombones
2 euphoniums
4 basses
3 percussion players

TOTAL: 49 players

Source: Richard Franko Goldman, The Concert Band (New York:
Rinehart, 1946.

APPENDIX D
ADDITIONAL MUSICAL EXAMPLES

Figure 1, measure 5 after Letter H to Letter I of
Hammersmith:

Musical score for the first system of Figure 1, measure 5. It features four staves: Solo B♭ Clarinet, 1st B♭ Clarinet, 2nd B♭ Clarinet, and 3rd B♭ Clarinet. The Solo and 1st parts are marked with a forte (*ff*) dynamic. The music is in a key signature of two flats and a 2/4 time signature.

Musical score for the second system of Figure 1, measure 5. It features four staves: Solo B♭ Clarinet, 1st B♭ Clarinet, 2nd B♭ Clarinet, and 3rd B♭ Clarinet. The Solo and 1st parts are marked with a forte (*ff*) dynamic. The music is in a key signature of two flats and a 2/4 time signature.

Musical score for the third system of Figure 1, measure 5. It features four staves: Solo B♭ Clarinet, 1st B♭ Clarinet, 2nd B♭ Clarinet, and 3rd B♭ Clarinet. The Solo and 1st parts are marked with a forte (*ff*) dynamic. The music is in a key signature of two flats and a 2/4 time signature.

Figure 2, measure seven of Letter J through measure 5 of Letter K of Hammersmith, clarinet parts:

The image displays a musical score for five clarinet parts: Eb Clarinet, Solo Bb Clarinet, 1st Bb Clarinet, 2nd Bb Clarinet, and 3rd Bb Clarinet. The score is divided into three systems. The first system shows measures 7 through 9. The second system shows measures 10 through 11. The third system shows measures 12 through 15. The Eb Clarinet part begins with a *fff* dynamic marking. The Solo Bb Clarinet and 1st Bb Clarinet parts include *stacc.* markings in measures 9 and 10. The 2nd and 3rd Bb Clarinet parts are marked *fff* throughout. The score features complex rhythmic patterns, including sixteenth and thirty-second notes, and various articulations such as accents and staccato.

Figure 3, "Lento" through measure eight after Letter O of Hammersmith, B-flat clarinet solo:

The musical score consists of eight staves of music for a B-flat clarinet solo. The tempo is marked "Lento" and the dynamics range from *mp* to *ppp*. The score includes various musical notations such as slurs, accents, and triplets. A circled letter "O" is placed above the first staff, indicating the starting point for the analysis.

Staff 1: *Lento* 1 Solo, *mp*. The first measure contains a circled letter "O".

Staff 2: *pp*. The final measure contains a triplet of eighth notes marked *ppp*.

Staff 3: Features several triplet markings over eighth notes.

Staff 4: *sempre pp*. The staff is filled with triplet markings over eighth notes.

Staff 5: Continues with triplet markings over eighth notes.

Staff 6: Continues with triplet markings over eighth notes.

Staff 7: Continues with triplet markings over eighth notes.

Staff 8: Ends with a circled letter "O" above the first measure.

Figure 4, pages 38-42, Letters P-R, clarinet section
 cadenza and accompaniment in *Sinfonietta*:

The image displays a musical score for a clarinet section, consisting of five systems of staves. The first system is labeled with instrument parts: Eb Cl., Bb Cls. (1 and 2), A. Cl., and B. Cl. The score is written in treble clef with a 2/3 time signature. It features various musical notations including dynamics (e.g., *ff*), articulation (accents), and phrasing slurs. The notation is dense, with many sixteenth and thirty-second notes, and includes some complex rhythmic patterns and grace notes. The score is presented in a clean, black-and-white format typical of a printed musical score.

* The cadenza-like passage between P and R should be played only by as many players as can perform it adequately at the required speed and brilliance.

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