

Adding to the Bass Clarinet Repertoire

Through Informed Transcription

by

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## ABSTRACT

The bass clarinet, developed almost a century after the soprano clarinet, is relatively young compared to many modern instruments and consequently possesses a comparatively small repertoire. Until the mid-20th century, composers did not view the bass clarinet as a solo instrument and instead perceived it as cumbersome due to its low pitch and predominant use as an accompaniment instrument, resulting in a dearth of solo repertory for the bass clarinet before this time. Bass clarinetists desiring to perform repertoire from the Baroque, Classical, and Romantic periods must then appropriate music from other instruments. Through this study, I identify and detail a process for creating informed transcriptions of music for the bass clarinet to increase its body of solo and chamber literature. I examine the original scores and existing transcriptions of Concerto in C minor by Henri Casadesus (attributed to Johann Christian Bach) for cello, Bassoon Concerto Op. 75 by Carl Maria von Weber, Trios, Hob. IV:1-4 “*London Trios*” by Joseph Haydn, *Kol Nidrei*, Op. 47 by Max Bruch, and Clarinet Concerto in A Major, K. 622 by Wolfgang Amadeus Mozart to identify methods for the transcription process. I compare this to the transcription process for other instruments through examination of the Clarinet Sonatas, Op. 120, Nos. 1 and 2 by Johannes Brahms, which were transcribed from clarinet to viola by the composer himself. In this document, I discuss the historical background of the selected pieces, the selection process, editing considerations, performance practice, and the usage of transcriptions as a pedagogical tool. Although transcriptions for the bass clarinet already exist, appropriation of music from other instruments will continue to supplement and diversify its repertoire. These pieces serve to develop important technical and musical skills and allow the bass clarinetist to play

music across various style periods. In this project, I select and transcribe three pieces for the bass clarinet: Sonata for Cello No. 1 in F Major by Benedetto Marcello, Grand Concerto for Bassoon and Orchestra by Johann Nepomuk Hummel, and Serenade in F minor, Op. 73, by Robert Kahn. The transcribed scores are included in the appendices of this document.

## DEDICATION

To my parents, Barry and Carol, and my fiancée, Lindsay.

To bass clarinetists around the world looking to expand their repertoire.

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## CHAPTER 1

### INTRODUCTION

The bass clarinet, developed almost a century after the soprano clarinet, is relatively young compared to many modern instruments; consequently, it has a comparatively small repertoire. Until the mid-20th century, composers did not consider the bass clarinet a solo instrument. Most orchestral bass clarinet parts utilized only the lower half of the instrument's range until the 20th century. Further, the instrument was perceived as cumbersome due to its low pitch and predominant usage as an accompaniment instrument.<sup>1</sup> These factors resulted in a lack of solo repertoire for the bass clarinet before the mid-20th century, when the Czech bass clarinetist Josef Horák gave the first known bass clarinet solo recital in 1955. As a result, bass clarinetists who want to perform repertoire from the Baroque, Classical, and Romantic periods must adapt music from other instruments.

While modern composers are creating a growing body of compositions for this versatile instrument, transcriptions of pieces originally written for other instruments continue to make up an important part of the bass clarinet solo repertoire. These pieces serve to develop important technical and musical skills and allow the bass clarinetist to play music across the various style periods. Although transcriptions for the bass clarinet already exist, further appropriation through informed transcription of selectively chosen compositions from other instruments will continue to supplement its repertoire.

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<sup>1</sup> Thomas Carr Aber, "A History of the Bass Clarinet as an Orchestral and Solo Instrument in the Nineteenth and Early Twentieth Centuries and an Annotated, Chronological List of Solo Repertoire for the Bass Clarinet from Before 1945" (Doctoral diss., University of Missouri–Kansas City, 1990), 57-62, ProQuest Dissertations & Theses Global.

In this document, I provide a background on the history of the bass clarinet and describe its similarities to the other members of the clarinet family. I also explore the use of the bass clarinet as both an ensemble and solo instrument since its creation, as well as the effects on its repertoire caused by its growing acceptance as a virtuosic instrument. I then examine the reasons for transcription and the precedent of transcription.

A key factor in the rise in acceptance of the bass clarinet as a solo instrument was the performance of transcriptions from other instruments. Josef Horák's first recital program included two original compositions for the bass clarinet: "Sketches" by Josef Mašta and a Sonata composed by Othmar Schoeck. The majority of the program, however, consisted of transcriptions, including works by Girolamo Frescobaldi and Richard Wagner. Horák transcribed many works from past composers for his performance needs, but he also sought to obtain authorized transcriptions from living composers, such as Paul Hindemith and Olivier Messiaen. To appeal to wide audiences, he performed recitals comprising both familiar and new music. By obtaining public authorizations and attention from well-known composers, Horák brought credibility to the new role of the bass clarinet as a solo instrument.

Through an analysis of several extant transcriptions, I identify guidelines for selecting works to transcribe and processes to effectively transcribe music for the bass clarinet. These existing transcriptions include the Concerto in C minor by Henri Casadesus (attributed to Johann Christian Bach),<sup>2</sup> transcribed from cello to bass clarinet by Michael Davenport,<sup>3</sup> Bassoon Concerto, Op. 75 by Carl Maria von Weber,<sup>4</sup>

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<sup>2</sup> Johann Christian Bach, *Concerto in c minor W.C. 77* (Paris: Salabert Editions, 2014).

<sup>3</sup> Johann Christian Bach, *Concerto in c minor W.C. 77*, arr. Michael Davenport (Tacoma: Alea Publishing, 2002).



transcribed for bass clarinet by Kathryn Vedder,<sup>5</sup> Trios, Hob. IV:1-4 “London Trios” by Joseph Haydn,<sup>6</sup> transcribed for bass clarinet with two soprano clarinets by Michael Davenport,<sup>7</sup> “Kol Nidrei,” Op. 47 by Max Bruch,<sup>8</sup> transcribed for bass clarinet and piano by Michael and Kimberly Davenport,<sup>9</sup> as well as Clarinet Concerto in A Major, K. 622 by Wolfgang Amadeus Mozart,<sup>10</sup> which needs no written transcription to be performed on the bass clarinet. I also compare the findings to the transcription process for other instruments through examination of the Sonatas No. 1 in F minor and No. 2 in E-flat Major, Op. 120 for Clarinet (or Viola) and Piano<sup>11</sup> by Johannes Brahms, which were transcribed from clarinet to viola by the composer. Based on my analysis, I look at common considerations throughout the transcriptions to describe informed practices for selecting music to transcribe, performance practices, editing considerations, and using transcriptions as a pedagogical tool, including such applications as developing breath control and phrasing.

In this document, pitch will be defined using a standardized system. Middle C on a piano will be denoted as C4. A written C4 played by a bass clarinet pitched in B-flat will sound as B-flat2, a major ninth below the written notation. A written C4 played by a soprano clarinet pitched in B-flat will sound as B-flat3. The pitch range of the bass

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<sup>4</sup> Carl Maria von Weber, *Bassoon Concerto Op. 75* (Boston: Cundy-Bettoney, 1949).

<sup>5</sup> Carl Maria von Weber, *Bassoon Concerto Op. 75*, arr. Kathryn Vedder (Tacoma: Alea Publishing, 2009).

<sup>6</sup> Joseph Haydn, *The London Trios for Two Flutes and Violoncello* (London: Bärenreiter Ltd, 1954).

<sup>7</sup> Joseph Haydn, *Four ‘London’ Trios*, arranged by Michael Davenport (Tacoma: Alea Publishing, 2006).

<sup>8</sup> Max Bruch, *Kol Nidrei: Adagio for Cello with Orchestra and Harp* (London: N. Simrock, 1881).

<sup>9</sup> Max Bruch, *Kol Nidre Op. 47*, arranged by Michael and Kimberly Davenport (Tacoma: Alea Publishing, 2006).

<sup>10</sup> Wolfgang Amadeus Mozart, *Clarinet Concerto in A Major, K. 622*, ed. Rudolf Gerber (London: Ernst Eulenburg Ltd., 1900).

<sup>11</sup> Johannes Brahms, *Sonata No. 1 in f minor Op. 120 for Clarinet (or Viola) and Piano* (Berlin: N. Simrock, 1895); Johannes Brahms, *Sonata No. 2 in Eb Major Op. 120 for Clarinet (or Viola) and Piano* (Berlin: N. Simrock, 1895).

clarinet is divided into three registers. In this document, the chalumeau register will be defined, using written pitch for the bass clarinet, as C3 through B-flat4, the clarion register will be defined as B4 through C6, and the altissimo register will include all pitches above C6.

In Part II of this document, I utilize the knowledge gained from my research to select and transcribe three pieces for the bass clarinet which cover the Baroque, Classical, and Romantic style periods, including both solo and chamber works. These pieces include: Sonata for Cello No. 1 in F Major by Benedetto Marcello, Grand Concerto for Bassoon and Orchestra by Johann Nepomuk Hummel, and Serenade in F minor, Op. 73, by Robert Kahn. Part II begins with a detailed description of the process that I used to select and transcribe these pieces. For each of the three pieces, I discuss the background of the composer and the piece before detailing the changes that I made to the piece during the transcription process. The full scores of these pieces are located in the Appendix of this document. I have received an offer from Alea Publishing to publish my transcriptions upon the completion of this project so that bass clarinetists around the world will be able to play these works.

## PART I

## CHAPTER 2

### HISTORY AND DEVELOPMENT OF THE BASS CLARINET

The bass clarinet, initially developed by Heinrich Grenser in 1793, serves as the bass voice in the clarinet family and sounds one octave lower than the B-flat soprano clarinet and a major ninth below the written pitch. Grenser, an instrument maker in Dresden, developed a nine-keyed bass clarinet, called a *Klarinetten-bass*. This instrument was pitched in the key of B-flat and could play down to a written B-flat (B-flat3). Constructed in a similar manner to the bassoon, this form of the bass clarinet consisted of a bore that doubled back on itself, first going down to the floor and later terminating in an upwards-facing bell.<sup>12</sup>

The shape of the bass clarinet was not standardized until the twentieth century. Until that point, each instrument maker designed their own bass clarinets, resulting in a variety of shapes and configurations.<sup>13</sup> In 1807, Desfontenelles of Lisieux developed a 13-key bass clarinet in a similar shape to the modern saxophone.<sup>14</sup> Later instruments developed with a straight-bore construction with the bell pointing towards the ground. Eventually, manufacturers standardized the instrument into the modern shape of the bass clarinet, consisting of a straight bore along with an “s”-shaped neck and a curved bell

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<sup>12</sup> Nicholas Shackleton, *Grove Music Online*, s.v. “Bass Clarinet,” accessed June 17, 2020, <http://www.oxfordmusiconline.com/subscriber/article/grove/music/02236>.

<sup>13</sup> Jennifer Beth Iles, “The Changing Role of the Bass Clarinet: Support for its Integration into the Modern Clarinet Studio” (Doctoral diss., University of North Texas, 2015), 6, ProQuest Dissertations & Theses Global.

<sup>14</sup> Daniel Arthur Paprocki, “Chamber Music with Bass Clarinet: A Bibliography of Works and a Correlation with the Emergence of the Virtuoso Orchestral Bass Clarinet” (Doctoral diss., Ohio State University, 2000), 1, ProQuest Dissertations & Theses Global.

pointing upwards. This modern bass clarinet was invented by Adolphe Sax in 1838 and has continued to be modified to the present day.<sup>15</sup>

Grenser, and later bass clarinet manufacturers, simplified fingerings between the instruments in the clarinet family by designing the bass clarinet to have similar fingerings to the other forms of the clarinet. Many modern bass clarinets also possess additional keys allowing for alternate fingerings and allowing for an extension of the range below that of a standard B-flat soprano clarinet. In addition to its slightly extended written lower range, the bass clarinet also possesses a full altissimo range. This results in a wide playable range of over four octaves, comparable to the B-flat soprano clarinet.

While the lowest written note for a B-flat soprano clarinet is typically an E3, the standard bass clarinet has an additional key for the right-hand pinky, resulting in a playable range to the written E-flat3, an extension of a minor second below the lowest note of the clarinet. Some professional model bass clarinets also have additional keys to increase their playable range by a minor third lower than a standard bass clarinet to a written C3. These professional models are referred to as full- or extended-range bass clarinets. Although initially uncommon, extended range instruments are now all but required for performing contemporary music for the bass clarinet.<sup>16</sup>

The two most prominent modern manufacturers of bass clarinets are Buffet-Crampon and Henri Selmer Paris. The first extended-range bass clarinet was created by Buffet-Crampon during the 1920s. This form of the instrument was inconsistently produced until it was redesigned and released in 1954.<sup>17</sup> Although Selmer Paris did not

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<sup>15</sup> Nicholas Shackleton, "Bass Clarinet."

<sup>16</sup> Jennifer Beth Iles, "Changing Role of the Bass Clarinet," 43.

<sup>17</sup> *Ibid.*, 44.

begin making extended-range instruments until the 1930s, their instruments were initially more popular than Buffet-Crampon instruments until later refinements were made to the keywork of the extension by Buffet-Crampon. This extension was further redesigned after 1989 to include rollers and larger, linearly placed keys for the right-hand thumb. This facilitates utilizing these notes more effectively in moving passages. In 2014, Buffet-Crampon released the Tosca model bass clarinet. This instrument features improvements to the throat tone register through the use of a second register vent key, rubber dampers to reduce key noise, and an additional roller for the thumb keys.<sup>18</sup>

Despite utilizing the same fingerings as the soprano clarinet, the keywork of the bass clarinet varies from the other members of the clarinet family due to its large size. The tone holes on the instrument are larger than those of the clarinet and cannot be closed solely by covering with the fingers. Adequately sealing the tone holes requires the bass clarinetist to press down pads over the holes. The use of pads to cover the tone holes corrects the issue of improperly sealing the holes that can cause problems on a soprano clarinet, but it also eliminates the ability of the player to alter pitch by changing the distance of the fingers from the tone holes. This key system is much larger and bulkier than the B-flat clarinet, requiring more stretching of the fingers and force to depress the keys. This limited the agility of the instrument until advancements in the keywork were made to facilitate faster playing.<sup>19</sup>

Similar to other members of the clarinet family, the bass clarinet possesses a wide dynamic range that is sustainable throughout all registers of the instrument. This trait of the bass clarinet makes it ideal for playing parts that may be difficult for other

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<sup>18</sup> Jennifer Beth Iles, "Changing Role of the Bass Clarinet," 47-48.

<sup>19</sup> *Ibid.*, 13.

instruments to play at certain dynamic levels. For example, in his Sixth Symphony, Tchaikovsky notates a passage in the bassoon part with the dynamic *pppppp*.<sup>20</sup> This is very challenging to accomplish on the bassoon but can easily be played on the bass clarinet.

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<sup>20</sup> Nicholas Shackleton, "Bass Clarinet."

## CHAPTER 3

### BASS CLARINET REPERTOIRE

Due to its late creation, the bass clarinet took time to become accepted either as an ensemble instrument or as a solo instrument. The clarinet was already the last of the standard orchestral instruments to be developed, and the bass clarinet was created even later than that, putting it behind in terms of available repertoire. As an ensemble instrument, composers typically only used the bass clarinet in accompaniment roles until the 20<sup>th</sup> century. Composers did not publish solo repertoire for the bass clarinet until the end of the 19<sup>th</sup> century, and it did not gain prominence as a solo instrument until the middle of the 20<sup>th</sup> century when the Czech bass clarinetist Josef Horák gave the first solo bass clarinet recital in 1955. Horák's success with the bass clarinet led to an increased body of transcriptions and original compositions and raised its acceptance as a recital instrument that it maintains today.<sup>21</sup>

#### **Usage in Ensembles**

From its inception, the early bass clarinet served primarily as an ensemble instrument. The bass clarinet functioned as a lower complement to the clarinet section in wind bands and orchestras. In possibly its earliest usage in orchestral repertoire, the composer Saverio Mercadante wrote a part for the bass clarinet in his 1834 opera *Emma d'Antiochia*. In this piece, Mercadante utilized a range from written C4 to G6 (sounding B-flat3 to F5) and notated the music using bass clef and tenor clef. This part was likely

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<sup>21</sup> Melissa Sunshine Simmons, "The Bass Clarinet Recital: The Impact of Josef Horak on Recital Repertoire for Bass Clarinet and Piano and a List of Original Works for that Instrumentation" (Doctoral diss., Northwestern University, 2009), 2-9.



played by the musician Catterini Catterino on a *polifono*, which was shaped more like a bassoon than the modern bass clarinet. This instrument is now known as a *glicibarifono*.<sup>22</sup>

Shortly afterwards, the bass clarinet again appeared in the score for the opera *Les Huguenots*, composed in 1836 by Giacomo Meyerbeer which contained a cadenza spanning a range from written C4 to G6. Both of these pieces used the bass clarinet more for soloistic passages than for ensemble playing and used significant portions of its playable range. This was unique for early bass clarinet orchestral music where it mostly played an accompaniment role using only a small portion of its range. After these two early operas, the bass clarinet began to become a standard instrument in the opera orchestra.<sup>23</sup>

Throughout the 19<sup>th</sup> century, orchestral repertoire typically only called for one bass clarinet, if any. In addition to infrequently using the bass clarinet, composers rarely took full advantage of the capabilities of the bass clarinet, even in ensemble music. Although the bass clarinet possesses a wide range for a wind instrument, composers generally relegated it to a smaller portion of its potential range. Until the 20<sup>th</sup> century, composers of orchestral music mainly utilized the chalumeau portion of its range, rarely using more than two and a half octaves.<sup>24</sup>

In the late 19<sup>th</sup> century, composers began to make more effective use of the bass clarinet, and its role in ensembles began to expand. In 1878, Patrick Gilmore introduced the bass clarinet into the American military bands beginning with the 22<sup>nd</sup> Regiment

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<sup>22</sup> Jennifer Beth Iles, "Changing Role of the Bass Clarinet," 13.

<sup>23</sup> Ibid., 12-16.

<sup>24</sup> Nicholas Shackleton, "Bass Clarinet."

Band of New York, otherwise known as the “Gilmore Band.”<sup>25</sup> In orchestral music of this time period, the bass clarinet was utilized in all of Mahler’s Symphonies. Like other composers of the time, however, he tended to utilize only the chalumeau and clarion registers of the instrument. As time progressed, his usage of the instrument evolved. For the first four symphonies, the bass clarinet part mostly doubled the third clarinet part. In his later symphonies, Mahler gave the bass clarinet more of its own parts, often in conjunction with the English horn and the bassoon.<sup>26</sup>

Richard Strauss also frequently used the bass clarinet and began to break it out of the roles to which it had been relegated previously. In *Don Quixote*, Strauss used the bass clarinet to play comical melodies associated with the character Sancho Panza. This is in direct contrast to previous programmatic usage of the bass clarinet in which it was frequently typecast in a more somber role.<sup>27</sup> Strauss also wrote technically demanding parts for the instrument and utilized more of its range than in typical usage. In *Der Rosenkavalier*, he used the range of the instrument up to an altissimo G-sharp.<sup>28</sup>

Beginning in the early 20<sup>th</sup> century, however, the bass clarinet became more prevalent in orchestral music. Composers at this time, such as Igor Stravinsky, occasionally included two bass clarinets in their compositions.<sup>29</sup> In *The Rite of Spring*, Stravinsky wrote demanding music for both bass clarinet parts. He avoided the extreme low range of the instrument but gave both players prominent roles in the piece.<sup>30</sup> Dmitri Shostakovich used the bass clarinet in six of his Symphonies (4, 6, 7, 8, 11, and 13).

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<sup>25</sup> Jennifer Beth Iles, “Changing Role of the Bass Clarinet,” 23-39.

<sup>26</sup> Ibid., 21-22.

<sup>27</sup> Ibid., 23.

<sup>28</sup> Daniel Arthur Paprocki, “Chamber Music with Bass Clarinet,” 96.

<sup>29</sup> Nicholas Shackleton, “Bass Clarinet.”

<sup>30</sup> Daniel Arthur Paprocki, “Chamber Music with Bass Clarinet,” 99.

When writing for the bass clarinet, he often utilized the low range of the instrument, and his bass clarinet parts were similarly demanding to his soprano clarinet parts.<sup>31</sup> Béla Bartók included the bass clarinet in many of his orchestral compositions, often doubling with the soprano clarinets. His writing for the bass clarinet was virtuosic and primarily focused on the lower range of this instrument, which required dexterity with the thumb and pinky keys.<sup>32</sup> George Gershwin also frequently wrote bass clarinet parts in his compositions. He avoided use of the extended low range of the instrument but often wrote in the altissimo range of the instrument. Gershwin featured the bass clarinet in prominent solo passages in many of his pieces, including “An American in Paris” and Concerto in F.<sup>33</sup>

### **Solo Repertoire**

Starting in the 20<sup>th</sup> century, views on the bass clarinet began to change, and it gradually started to take on the role of a solo instrument. At the outset of this trend, very few solo pieces existed for the bass clarinet. Due to the lack of existing repertoire, bass clarinetists had to rely on pieces originally written for other instruments, such as Bach’s cello suites. Friedrich Diethelme composed the earliest known solo work for bass clarinet, *Romanze*, with wind octet accompaniment. He may have written *Romanze* as early as 1840 but did not publish it until sometime between 1889 and 1903. Later in the 19<sup>th</sup> century, 1890, J. Pillevestre composed the earliest known composition for bass clarinet

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<sup>31</sup> Daniel Arthur Paprocki, “Chamber Music with Bass Clarinet,” 98-102.

<sup>32</sup> *Ibid.*, 103-105.

<sup>33</sup> *Ibid.*, 107.

and piano.<sup>34</sup> Schoenberg also included the bass clarinet in his 1926 Suite; however, composers did not frequently compose solo repertoire for the instrument until the middle of the century.<sup>35</sup>

The rise in prominence and frequency of contemporary solo and chamber compositions for the bass clarinet can be attributed to virtuosic players who focused on and promoted the instrument in their musical careers. Among others, these pioneers of the instrument include the Czech bass clarinetist Josef Horák, the Dutch bass clarinetists Henri Bok and Harry Sparnaay, and the American jazz musician Eric Dolphy. Dolphy used the bass clarinet in jazz and experimented with extreme ranges and multiphonics. Recordings of his playing inspired Sparnaay and likely many other bass clarinet players around the world.<sup>36</sup>

### **Josef Horák: Pioneer of the Solo Bass Clarinet**

Josef Horák, a Czech bass clarinetist, served as a profound influence on the growth of the bass clarinet as a solo instrument and the development of its repertoire. Horák was born in Znojmo, Moravia, on March 24, 1931, and died on November 23, 2005. Already an accomplished clarinet player, Josef Horák began playing the bass clarinet in 1955 while filling in for a musician in the Radio Symphony Orchestra. His preferred instrument was an Amati bass clarinet. His father, a professional flutist, heavily influenced his development as a bass clarinetist. Whereas music for the bass clarinet up to this point centered primarily on the low register of the instrument, his early upbringing

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<sup>34</sup> Thomas Carr Aber, "History of the Bass Clarinet," 98-102.

<sup>35</sup> Daniel Arthur Paprocki, "Chamber Music with Bass Clarinet," 109-110.

<sup>36</sup> Jennifer Beth Iles, "Changing Role of the Bass Clarinet," 1, 39.

with the high pitches of the flute as well as the influence of singers and the use of falsetto led Horák to develop a strong upper register on the bass clarinet.<sup>37</sup> Horák worked to expand the upper range through proper breathing and experimentation with different fingerings. He also expanded the low range of the instrument by adopting the bassoon technique of rolling up paper inside the body of their instrument. By doing this, he was able to extend the low register by a minor third to a written A2.<sup>38</sup> His development of the upper register increased perceptions of the versatility of the bass clarinet and opened many avenues for future compositions.

Josef Horák performed the first documented recital for solo bass clarinet on March 24, 1955, shortly after beginning to play the instrument. His recital program included two original compositions written for the bass clarinet, “Sketches” by Josef Mašta and a Sonata composed by Othmar Schoeck. The majority of the program, however, consisted of transcriptions, including works of Benjamin Godard, Girolamo Frescobaldi, Benedetto Marcello, Johann Baptist Vanhal, and Richard Wagner. From this point on, Horák frequently performed on the bass clarinet. He played as part of Due Boemi Di Praga, a duo he formed in Prague in 1964 with the pianist Emma Kovárnová, who later became his wife. He later performed in Denver, Colorado, at the International Clarinet Clinic in 1976, the first bass clarinet recital given in the United States. At this clinic, he also discussed techniques for playing the bass clarinet and the difficulties of getting the bass clarinet accepted as a recital instrument.<sup>39</sup>

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<sup>37</sup> Melissa Sunshine Simmons, “The Bass Clarinet Recital,” 1-2.

<sup>38</sup> Josef Horák, “The Bass Clarinet,” *The Clarinet* 4, no. 2 (Winter 1997): 25.

<sup>39</sup> Melissa Sunshine Simmons, “The Bass Clarinet Recital,” 2-9.

Especially in his early years of performing, Horák played many transcriptions from past composers, particularly from the Baroque period. He stated in an interview that he was partial to performing transcriptions of early music because the timbre of the specific instrument was not as important as other aspects of the piece during that time period.<sup>40</sup> Many Baroque compositions were not even written for a specific instrument and instead just stated the general range of the instrument requested, such as Girolamo Frescobaldi's *Canzoni a Basso Solo*.<sup>41</sup>

As Horák became more established as a renowned bass clarinetist, he also worked to obtain authorized transcriptions from living composers. In doing so, he managed to create recitals consisting both of familiar and new music to appeal to wider audiences. Sometimes Horák would transcribe a piece himself and ask the composer for permission to perform it, and in other cases, the composer would transcribe the piece and provide him with a copy. The first instance of this occurred in 1960 when Paul Hindemith approached Horák and personally suggested that Horák play his Sonata for Bassoon on the bass clarinet. Hindemith also later gave permission for Horák to transcribe another of his compositions, Trio for Heckelphone, Viola, and Piano.<sup>42</sup> Other composers that Josef Horák worked with in this manner include Pablo Casals, Paul Hindemith, Karel Husa, Bohuslav Martinů, Olivier Messiaen, and Karlheinz Stockhausen.<sup>43</sup> By obtaining public authorizations and attention from well-known composers, Horák managed to bring credibility to the new role of the bass clarinet as a solo instrument.

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<sup>40</sup> Norman Heim, "Horák: An Interview," *The Clarinet* 13, no. 3 (Spring 1986): 16.

<sup>41</sup> Josef Horák, "The Bass Clarinet," 25.

<sup>42</sup> Melissa Sunshine Simmons, "The Bass Clarinet Recital," 9-10.

<sup>43</sup> *Ibid.*, 16-17.

## CHAPTER 4

### APPROPRIATION OF EXISTING WORKS

Due to the scarcity of solo compositions for the bass clarinet prior to the late 20<sup>th</sup> century, bass clarinetists often had to play music originally written for other instruments. The bass clarinet slowly started to become better known as a solo instrument through the efforts of virtuoso bass clarinetists, such as Josef Horák, performing repertoire transcribed from other instruments. The increased public attention eventually led to composers writing solo and chamber music for the instrument directly, allowing the development of its own unique repertoire. Due to this process, there is now a rapidly growing body of modern repertoire for the bass clarinet. Even though the repertoire available now is much greater than in the past, supplementing it through transcription is still important to have a variety of available repertoire from all style periods.

The appropriation of music from one instrument to another encompasses a spectrum in terms of how much is changed from the original. An edition is a version of a piece meant to correct mistakes or clarify aspects of the original composition, such as adding accidentals or suggested fingerings. On the other end of the spectrum, an arrangement makes significant changes to the structure, notes, harmony, meter, or length of the piece. Transcriptions fit somewhere between those two extremes based on how closely the transcriber follows what was written by the composer in the original music.<sup>44</sup>

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<sup>44</sup> Nathaniel Frederick Johnson, "Creation of Historically Informed Transcriptions for Chorus and Winds of Franz Schubert's Mass in G and Gabriel Fauré's Requiem" (PhD diss., University of Northern Colorado, 2005), 4-7, ProQuest Dissertations & Theses Global.

## Reasons for Musical Appropriation

The practice of transcribing music from one instrument to another is not uncommon. Musical transcriptions have been made throughout history and have served several purposes. Musicians sometimes play music on a different instrument than what was specified by the composer. This is sometimes done out of necessity in order to successfully play the music if the players do not have access to the instruments that are specified or out of practicality if the music is exceptionally difficult on the original instrument—a common practice in orchestral clarinet parts. For example, composers often call for clarinets pitched in C or D, which are often not readily available. Rather than not play the music at all, the clarinetist will often transpose the part to be playable on another instrument in the clarinet family, such as the B-flat or A clarinet. These substitutions also commonly occur with orchestral bass clarinet parts that specify a bass clarinet in A, an uncommon instrument in modern usage, requiring transposition to the standard bass clarinet in B-flat. Sometimes orchestral clarinetists also transcribe their parts in this manner when a part is less challenging to play (transposed to a less awkward key) or sounds more pleasant on a different clarinet than the one originally specified.

Transcriptions have also been used, as is the focus of this document, to supplement and fill gaps in the repertoire of a particular instrument. The bass clarinet, as discussed in the previous sections, has large gaps in its solo and chamber repertoire due to its comparatively young age. The saxophone, developed even later than the bass clarinet, has a similar gap in its repertoire. Although the viola existed during the major periods of music history, composers infrequently utilized it as a solo instrument, despite the fact that many prominent composers, such as Johann Sebastian Bach, Wolfgang



Amadeus Mozart, Ludwig van Beethoven, and Franz Schubert, were themselves violists. Similarly, the double bass was often not treated as a solo instrument until the 19<sup>th</sup> century. As a result, transcriptions are popular among double bass players as well.<sup>45</sup>

In addition to filling gaps of repertoire for performance, transcriptions adapted from one instrument to another also commonly serve as teaching exercises. Playing and performing repertoire transcribed from different instruments presents many challenges. Used effectively, music teachers can use these pieces as pedagogical tools to develop technical and musical skills in order to overcome these challenges. Challenges in transcribed music often arise from the mechanics of playing the instruments in differing instrument families, including instrument-specific techniques like multiple stops and string crossing in string pieces and technical patterns that are idiomatic on one instrument but may be awkward on another. Additionally, string instruments do not depend on air and breathing for sound production, so music for strings often includes long phrases. Clarinet teachers can assign these pieces to their students as a tool to develop a good sense of phrasing, breath control, and musicality.

Many instruments, for example, including low-pitched instruments such as the trombone and higher-pitched instruments like the clarinet, utilize adaptations of Bach's cello suites. Teachers of these and other instruments frequently assign these pieces to work with their students on various aspects of technique, such as phrasing, musicality, breath control, and developing smooth connections between notes. Transcriptions used in this manner can function similarly to etudes while still being meant for performance. Although these pedagogical applications are generalized to various instruments, they can

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<sup>45</sup> Watson Forbes, "The Value of Transcriptions," *The Strad* 89, no. 1068 (April 1979): 1111.

all be applied to bass clarinet playing. Additionally, Bach's cello suites are often utilized by bass clarinetists to develop their ability to read and play music written in bass clef.

In the Baroque period, transcription itself was frequently used as a pedagogical tool for composers to learn the style of the original composer of the piece.<sup>46</sup> Even Johann Sebastian Bach used this process to learn the compositional styles of Antonio Vivaldi and Giovanni Pierluigi da Palestrina.<sup>47</sup> For these purposes, having fewer editorial markings can be used as a teaching tool to encourage students to learn to make their own musical choices.

Beyond developing musical ability, playing transcriptions also allows players to learn about different historical perspectives, instruments, composers, and musical genres that they would not been exposed to otherwise. These pieces can be used to teach aspects of performance practice, music theory, and style that can only be covered appropriately by performing music from that time period.<sup>48</sup> These applications are one reason why transcriptions should be historically informed and follow the composer's written intentions as much as possible.

Chamber literature from earlier musical periods for the clarinet is limited, and available chamber repertoire for the bass clarinet is even scarcer. Playing chamber works from other instruments will broaden the bass clarinet player's musical experience and

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<sup>46</sup> Shaun R. Popp, "An Examination of Orchestration Techniques Used in Wind Band Transcriptions of A Capella Choral Works" (Doctoral diss., Florida State University), 2013, 13, ProQuest Dissertations & Theses Global.

<sup>47</sup> Laura Elizabeth Zamzow, "Transcriptions of Renaissance and Baroque Polyphony for High School Band" (Doctoral diss., University of Northern Colorado, 2011), 5-6, ProQuest Dissertations & Theses Global.

<sup>48</sup> Ibid., 1-8.

provide them with opportunities to learn about balance, blend, and active listening through chamber playing.<sup>49</sup>

### **Precedent of Musical Appropriation**

#### *Transcription by the Original Composer*

Although composers and musicians created many transcriptions based on pre-existing pieces, the original composers sometimes adapt their works for other instruments themselves for various reasons. Sometimes, the personal experience and preference of a composer for the sounds of specific instruments leads them to make this decision. In addition, by publishing their work for multiple instruments, the composer can reach a wider audience and increase the accessibility and marketability of their music.

Many modern composers currently publish their compositions for multiple instruments, sometimes even at the time of writing. Composer Howard Blake republished his composition “The Enchantment of Venus” (originally for basset clarinet) for the bass clarinet, cello, double bass, and bassoon with accompaniment by either piano or chamber orchestra. In this piece, the composer made registral changes so the bass clarinet part appeared one octave higher but sounded in the same octave as the clarinet. This is not always practical since it sometimes would require the bass clarinet to play in the extreme altissimo register, so Blake made exceptions and retained the original octave for these passages.<sup>50</sup>

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<sup>49</sup> Erica France Manzo, “*Piano Quintet in E Flat Major*, op. 44 by Robert Schumann: Transcribed for clarinet quartet and piano” (Doctoral diss., University of Texas at Austin, 2003), 1-3, ProQuest Dissertations & Theses Global.

<sup>50</sup> Paul Vincent Petrucelly, “The Basset Clarinet: An Examination of Basset Clarinet Works and Their Adaptations” (Doctoral diss., Florida State University, 2018), 12-16.

“Swan Song,” a piece for basset clarinet by Paul Richards, was also transcribed by the composer for both soprano clarinet in A and basset horn in F. Richards did so both to increase the appeal of the piece to a wider variety of musicians and because of his own experience with the unique sounds of these instruments. The basset horn and basset clarinet utilize the same written range, so the part remained the same between both versions. Instead, as in some B-flat clarinet adaptations of Mozart’s Clarinet Concerto, the accompaniment was changed to match the new key.<sup>51</sup>

When publishing “Nocturne étincelant,” the composer Roger Zare originally adapted the basset horn part from his earlier violin composition “Scintillation” before transcribing the new piece for B-flat soprano clarinet. Zare selected the B-flat clarinet rather than the A clarinet to make the piece more widely accessible, since more clarinetists own B-flat clarinets than own A clarinets and because the key of the original violin piece is more idiomatic on the B-flat clarinet.<sup>52</sup>

Not just a modern phenomenon, the practice of composers transcribing their own music also occurs in music from earlier style periods. One of the more well-known composers to transcribe their music to another instrument is Johannes Brahms. Brahms arranged and published his two Clarinet Sonatas, Op. 120, Nos. 1 & 2 for the viola, both to provide the viola with additional repertoire and to create a wider market for these compositions. Brahms also transcribed the clarinet part of his other clarinet works, a trio and a quintet, for the viola as well. The two sonatas became popular and important pieces in the viola repertoire, but the other two pieces have not achieved the same level of popularity. After the success of these transcriptions, Brahms also created a violin

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<sup>51</sup> Paul Vincent Petrucelly, “The Basset Clarinet,” 18-20

<sup>52</sup> Ibid., 23-26.

transcription of the two sonatas; however, this version never became as popular as the version for viola.<sup>53</sup>

### *Transcription in the Wind Band Setting*

Historically, transcriptions have comprised a significant portion of the early repertoire for the wind band, enabling them to play well-known works that already existed. Early European bands mainly played arrangements of folk tunes and popular music.<sup>54</sup> Due to a lack of original music available for wind bands during the early years of the ensemble, transcriptions were necessary to build a varied repertoire. During this time, many of the original compositions that did exist were marches and polkas. Transcriptions of opera arias and overtures, orchestral works, and polyphonic vocal music allowed more serious music to be played. Transcriptions were frequently made by the original composers, professional arrangers, or bandmasters.<sup>55</sup>

In addition to their role in expanding the band repertoire, transcriptions provided several additional benefits. The compositions that were being transcribed in this time period were often popular in their original form, and band concerts, often outdoors and in public parks, were a cheaper way for people to see these pieces being performed than by purchasing tickets to the opera theater. This helped to draw greater audiences and contributed to more varied band concert programs. In school bands, playing works that

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<sup>53</sup> Kyungju Lee, "An Analysis and Comparison of the Clarinet and Viola Version of the *Two Sonatas for Clarinet (or Viola) and Piano* Op. 120 by Johannes Brahms" (Doctoral diss., University of Cincinnati, 204), 7-17.

<sup>54</sup> Laura Elizabeth Zamzow, "Transcriptions for High School Band," 11-12.

<sup>55</sup> Collette Jeannie Rockley, "Guidelines for Effective Transcription for Wind Band: An Analysis of the Orchestration Techniques Used in Keith Wilson's Transcriptions of Hindemith's 'Symphonic Metamorphosis'" (Doctoral diss., University of Arizona, 1997), 12-19, ProQuest Dissertations & Theses Global.

were already familiar to the students created a greater connection between the students and the music as well as between the audience and the music.<sup>56</sup> The familiarity that students had with orchestral transcriptions also helped to continue to engage them after they were no longer in school bands. Music that has been transcribed has also stood the test of time in its original instrumentation, ideally granting it longevity and popularity in the band setting as well.<sup>57</sup>

When transcribing orchestral music for the wind band, it is impossible for the band to sound exactly like the orchestra simply due to the makeup of the ensembles, but the transcriber can work to stay close to the musical intent of the composer.<sup>58</sup> The first major challenge in this process is reorchestrating the parts. When possible, the original wind parts should be played by the instruments the composer called for in the original score. These parts were often used for color and timbre and should remain constant if possible.<sup>59</sup>

Two schools of thought exist in regard to rescoring the string parts. In the first method, promoted by Philip Lang in *Scoring for Band*, parts are directly reassigned from one instrument to another, typically based on the range of the instruments. This simplifies the process, but it this can lead to several problems. This method ignores the blending of instruments and tone colors, potentially causing problems with balance and losing variety in the composition. This method can also lead to extremely challenging parts, such as transcribing rapid detached string passages. These rapidly articulated passages can

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<sup>56</sup> Ibid., 12-19.

<sup>57</sup> Victor Bordo, "Wonderful Band Transcriptions Should be Played and Enjoyed," *The Instrumentalist* 55, no. 7 (December 2001): 48.

<sup>58</sup> Roger Hornig, "How About Transcriptions?" *The Instrumentalist* 27, (1972-72): 74.

<sup>59</sup> Timothy M. Shade, "A Process for Transcribing Orchestral Works for Wind Band; Andre Previn's *Sallie Chisum Remembers Billy the Kid*" (Doctoral diss., University of Miami, 2016), 33-34. ProQuest Dissertations and Theses Global.

become sluggish on wind instruments, although this can be alleviated through the compositional techniques of dovetailing, staggering parts, and divisi parts.<sup>60</sup>

The other method of rescoring, advocated by Keith Wilson, does not directly reassign parts but instead bases part assignment on the timbre and texture of the music. This method leads to a more difficult transcription process, since many decisions must be made regarding the scoring, but it affords the transcriber much greater control over the finished product. Parts can be shifted between instruments throughout the piece to create variety and to ensure that parts are always heard.<sup>61</sup>

Although the wind band has now developed its own expansive repertoire of original music, transcriptions continue to maintain an important role in the repertoire of most bands. The sale of transcriptions for band remained relatively steady and comprised around 20% of the market for band sheet music throughout much of the 20<sup>th</sup> century.<sup>62</sup> In an address at the College Band Directors National Association Conference in 1981, the prominent 20<sup>th</sup> century composer and conductor Gunther Schuller discussed the topic of wind band transcriptions:

While there are many wonderful things you can learn from new music, alas, there are also many other things which you cannot learn from new music. There are too many precious values, profound depths of expression by the master geniuses of the past, which we dare not deprive ourselves and our students from experiencing.<sup>63</sup>

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<sup>60</sup> Collette Jeannie Rockley, "Guidelines for Effective Transcription," 17-31.

<sup>61</sup> *Ibid.*, 45.

<sup>62</sup> Lynn Elliott Moller, "Transcriptions Versus Original Works for Band," *The Instrumentalist* 35, no. 7 (December 1981): 98.

<sup>63</sup> Gunther Schuller, "The Composers Speak: An Address to the CBDNA National Conference, February 13, 1981, Ann Arbor, Michigan," in *The Wind Band and Its Repertoire: Two Decades of Research as Published in the College Band Directors National Association Journal*, ed. Michael Votta, Jr. (Miami: Warner Bros., 2003), 2.

### *Transcription Between Strings and the Clarinet Family*

After being impressed with the playing of the clarinetist Richard Mühlfeld in March 1891, Brahms composed two sonatas for the clarinet. These sonatas quickly rose to a prominent role in the viola repertoire as well. In the early 19<sup>th</sup> century, violists suffered from a similar lack of repertoire as the bass clarinet now does and supplemented their repertoire by transcribing works from other composers, such as Bach's cello suites and viola de gamba sonatas. Consequently, Brahms viewed the viola as an underappreciated instrument and embraced it as a chamber and solo instrument. He featured the viola in many of his works, substituting it for the violin part in his Serenade in A Major Op. 16 and featuring it as a prominent voice in many of his chamber works for strings.<sup>64</sup> After their original publication, Brahms then published viola editions of all of his clarinet works, including the two sonatas, thus creating transcriptions that were true to his own intentions as the original composer.<sup>65</sup>

Brahms did not simply create a note-for-note transcription—he was known for his skill at orchestration and knowledge of the capabilities and timbres of each instrument—rather, he altered the piece as he rewrote it, adding and modifying passages to better suit the viola.<sup>66</sup> Brahms would typically listen to performances of his compositions before sending them for publication, which is an especially good practice to follow when arranging a piece for a different instrument to make sure that everything is playable and sounds as intended.<sup>67</sup> The viola possesses a smaller effective range than the clarinet, requiring Brahms to rewrite some sections of the piece an octave lower to fit within the

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<sup>64</sup> Michael Freyhan, "The Viola's Champion," *The Strad* 108, no. 1285 (May 1997): 540.

<sup>65</sup> Kyungju Lee, "Two Sonatas for Clarinet (or Viola)," 7-17.

<sup>66</sup> *Ibid.*, 7.

<sup>67</sup> *Ibid.*, 25.



appropriate range. Brahms also lowered passages by an octave to utilize the darker tone quality of the viola as opposed to that of the clarinet. Representing different families of instruments, the viola and the clarinet possess many unique capabilities, and Brahms accounted for these when rewriting the piece. For example, the viola has the ability, unlike the clarinet, to play multiple strings at a time. Brahms took advantage of this ability by adding double stops to the viola part. As such, Brahms created his arrangements with these considerations in mind.<sup>68</sup>

Due to the similarities in range between the clarinet and the viola, many other pieces have been transcribed between the two instruments. These include transcriptions of Wolfgang Amadeus Mozart's Concerto in A Major, Robert Schumann's *Fantasy Pieces*, and Sigfrid Karg-Elert's Sonata in B Major. Changes that often need to be made in these transcriptions include octave transpositions, changes in articulations, and the addition of double stops.<sup>69</sup>

Transcribing in the opposite direction, Anthony Thompson created transcriptions of three viola sonatas by Julius Röntgen. In these transcriptions, Thompson transposed the whole piece so that the clarinet could play in the same octave as the original viola part. Instead of using a one-size-fits-all approach to dealing with multiple stops, he treated these differently based on the situation. For some, he maintained the melodic line leaving out the multiple stop altogether. In some situations, he moved all but one note from the multiple stop to the piano so that all notes were heard. He also marked some

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<sup>68</sup> Kyungju Lee, "Two Sonatas for Clarinet (or Viola)," 21-35.

<sup>69</sup> Christina Marie Swanson, "Adding to the Viola Repertoire by Arranging: A study on Methods of Arranging Music for Viola from Clarinet, with an Original Arrangement of the Saint-Saëns *Clarinet Sonata in E-flat*, Op. 167" (Doctoral diss., University of Arizona, 2003), 10-31, ProQuest Dissertations & Theses Global.

multiple stops as grace notes. When faced with *pizzicato* passages, Thompson used both a staccato marking and reduced the note value. For instance, a quarter note would become a staccato eighth note. When passages were marked *con sordino*, he reduced the volume by one dynamic level. Thompson also facilitated breathing through the use of *rubato*.<sup>70</sup>

### **Current Appropriation of Music for the Bass Clarinet**

Although composers and other musicians over the past century arranged many pieces for the bass clarinet, further appropriation of music will continue to supplement its repertoire. Even some contemporary pieces, such as Suite for Solo Bassoon by Ross James Carey, composed in 2015, have been arranged for solo bass clarinet. In this case, the composer created the arrangement himself.<sup>71</sup> The Armenian-American composer Petros Ovsepyan also transcribed his piece “Into Colors,” originally composed for cello and percussion, for the bass clarinet in this manner. In 2005, Ovsepyan rearranged his piece when commissioned to do so by a bass clarinet and percussion duo, “Duometrie” (Carlos Gálvez, bass clarinet and Enric Monfort, percussion).<sup>72</sup>

The bass clarinet and percussion duo is a rapidly growing genre with over thirty pieces written between 1980 and 2000. These pieces consist of a mixture of original compositions and transcriptions. “Memories II of Chief Joseph: Image Music XI-B” by Greg Steinke was originally composed for bassoon and marimba and was later transcribed for several other instruments, including the bass clarinet. Michael Daugherty

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<sup>70</sup> Anthony Martin Thompson. “An Adaptation of the Viola Sonatas of Julius Röntgen for Clarinet and Piano” Doctoral diss., Arizona State University, 2017. ProQuest Dissertations & Theses Global.

<sup>71</sup> “Ross James Carey: Suite,” Alea Publishing & Recording, accessed April 21, 2019, <http://www.bassclarinet.org/alea/ALEA1131.html>.

<sup>72</sup> Daniel Becker, “The Clarinet-Percussion Duo in the 21st Century: A Survey and Discussion of Works from 2000 to July 2015” (Doctoral diss., University of Arizona, 2016), 53.

also transcribed his “Walk the Walk” from baritone saxophone and percussion to bass clarinet and percussion.<sup>73</sup> These examples show a precedent for transcription of contemporary music in addition to that of music from earlier time periods.

Some of the most common instruments to have music transcribed for the bass clarinet include the bassoon and the cello, both due to having similar ranges as the bass clarinet, and the clarinet, due to being in the same instrument family and key. Although in a different key, music for the basset horn can also sometimes be adapted for the bass clarinet due to its similar range. To varying extents, bass clarinetists appropriated from other instruments as well, including the flute, French horn, saxophone, trombone, piano, the bass voice, violin, and other instruments in the clarinet family.

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<sup>73</sup> Daniel Becker, “Clarinet-Percussion Duo,” 12-31.

## CHAPTER 5

### AN IN-DEPTH STUDY OF FIVE EXISTING TRANSCRIPTIONS FOR THE BASS CLARINET

In this section, I take an in-depth look at five pieces that have been transcribed for or are frequently played on the bass clarinet. The pieces that I have selected for further study in this section are meant to cover a diverse breadth of style periods, instrumentations, and musical forms relevant to the pieces that I have selected for transcription in Part II of this project. The five pieces selected are:

- Bassoon Concerto, Op. 75 in F Major by Carl Maria von Weber
- Cello Concerto in C minor, W.C. 77 by Henri Casadesus, attributed to Johann Christian Bach
- Clarinet Concerto in A Major, K. 622 by Wolfgang Amadeus Mozart
- “Kol Nidrei,” Op. 47 by Max Bruch
- Trios, Hob. IV:1-4 “London Trios” by Joseph Haydn

These five pieces encompass the Baroque, Classical, and Romantic style periods, the three periods represented in my original transcriptions. These pieces represent large form works (concerti), smaller scale works, and chamber music. These pieces also illustrate transcriptions from bassoon and cello parts, the instruments focused on in this project. I also have had personal experience playing all of these pieces except for the trios and, as such, I am already familiar with the performance aspects of these transcriptions. Each of these pieces will be discussed individually in the following sections of this chapter, including a brief background on the composer and original composition,

information about the transcription, and an analysis of the transcription process and techniques used to facilitate the transcription.

### **Bassoon Concerto, Op. 75 in F Major by Carl Maria von Weber**

The bass clarinet possesses a similar range as the bassoon. The lowest note on a bassoon is B-flat<sup>1</sup>, which is also the lowest note of a professional bass clarinet (written as C<sub>3</sub>). The similarity in range of sounding pitches between these two instruments enables the music of each instrument to be playable by the other without modifying the original key of the piece. Due to its early inception compared to the bass clarinet, the bassoon possesses a large body of repertoire spanning from the late 17<sup>th</sup> century to the present. The long history of the bassoon provides a wealth of compositions to draw upon, and the accessibility of bassoon music for the bass clarinet opens a wide body of repertoire for potential transcription.

One prominent bassoon composition that has been transcribed for the bass clarinet is Bassoon Concerto by Carl Maria Friedrich Ernst von Weber. Weber was born in Eutin, Germany, on November 18, 1786, and died in London on June 5, 1826. The son of Franz Anton Weber, a violinist, Carl Maria von Weber was also the cousin of Mozart's wife, Constanze. Weber was a prolific composer who, among his many compositions, wrote several important works for the clarinet and the bassoon. These include two clarinet concerti, a clarinet concertino, a duo concertante for clarinet and piano, a quintet for clarinet and strings, and a bassoon concerto.<sup>74</sup>

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<sup>74</sup> Clive Brown, *Grove Music Online*, s.v. "Weber, Carl Maria (Friedrich Ernst) von," accessed September 16, 2020, <https://www-oxfordmusiconline->

At the age of 25, Weber composed his Bassoon Concerto Op. 75 in F Major in 1811 for Georg Friedrich Brandt (1773–1836), a bassoon soloist who performed as a part of the Munich Orchestra. This concerto was first performed at the Court Theater in Munich on December 28, 1811. The piece was first printed in 1823 by Schlesinger in Berlin after undergoing revisions based on the premiere performance. The majority of modern editions of this concerto are based on the 1823 revision rather than the original 1811 manuscript.<sup>75</sup> Written in the same year as his compositions for the clarinet, this piece is one of only two compositions that Weber wrote for the bassoon. It embodies Weber's operatic style of composition and became a mainstay of the bassoon literature, viewed as comparable in importance to Mozart's Bassoon Concerto. This concerto consists of three movements, *Allegro ma non troppo* in F Major, *Adagio* in B-flat Major, and *Rondo: Allegro* in F Major.<sup>76</sup>

Kathryn Vedder transcribed this concerto in 2009 and released it through Alea Publishing, where it is available as of 2020. In this edition, she includes one page of introductory text at the beginning that provides an overview of the piece and the edits made in producing it. In her arrangement, Vedder transposed the written solo part to the key of G Major (C Major in the second movement) in order for the piece to sound in the original key of F Major. The key of G Major (sounding F Major) lies well on the bass clarinet, although some of the technical passages that are idiomatic on the bassoon are more cumbersome on the bass clarinet, including passages at m. 71, mm. 220-221, and

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com.ezproxy1.lib.asu.edu/grovemusic/view/10.1093/gmo/9781561592630.001.0001/omo-9781561592630-e-5000004022.

<sup>75</sup> Carl Maria von Weber, *Concerto for Bassoon and Orchestra*, Op. 75 (New York: Universal Edition, 1990).

<sup>76</sup> Carl Maria von Weber, *Bassoon Concerto Op. 75* (Boston: Cundy-Bettoney, 1949).

mm 234-235. These passages require rapid movement of the little fingers and right thumb to play the extended range notes.

To maintain the original key and octave placement of the piece, some passages extend to the bottom note of an extended range instrument, thus extending beyond the range of a standard bass clarinet. To account for this, Vedder provides alternative notes for players lacking access to instruments with a low C extension. She notates this in her score (see example 5.1) with two note heads on one stem; the lower note head shows the original notes and the upper note head shows the alternative notes an octave higher than the original note.<sup>77</sup>

Example 5.1. Carl Maria von Weber, Arr. Kathryn Vedder, Allegro ma non troppo from Concerto, Op. 75, mm. 68-71.<sup>78</sup>



Clarinet players will likely already have experience with Weber's writing and musical style from playing his clarinet concerti and other clarinet compositions that are an important part of the clarinet repertoire. Since this was written around the same time as Weber's clarinet works, this prior exposure should give the bass clarinetist a grasp of the style of the piece from the outset.

<sup>77</sup> Carl Maria von Weber, *Bassoon Concerto Op. 75*, arr. Kathryn Vedder (Tacoma: Alea Publishing, 2009).

<sup>78</sup> Ibid.

Due to the differences between the bassoon and the bass clarinet, however, there are some key differences in the interpretation of this piece.

Due to the design of the bassoon and the use of a double reed, bassoonists are naturally able to produce light and bouncy articulations. This is not the natural tendency on the bass clarinet. Matching articulation to double-reed instruments is challenging for single-reed instruments, especially for shorter articulations. This becomes more pronounced for instruments with larger reeds, such as the bass clarinet. Due to this difference in articulation, effort is needed to lighten passages that should be bouncier, such as the main themes of the first and third movements. Lower notes are also naturally louder on bassoon than higher pitches, so the bass clarinet player should attempt to emulate this style by bringing out notes in the low register. Additionally, bass clarinet articulation and bassoon articulation sound inherently different, so playing the articulations exactly as written does not necessarily produce the desired result. Listening to recordings of bassoonists playing the piece is important for getting the correct articulation and style when playing this on the bass clarinet. Depending on the technical ability of the player, some passages with repeated rapid articulations may also need to be altered based on the bass clarinetist's articulation speed.

The majority of text from the original music, including full movement names, tempo indications, and stylistic descriptors, are kept intact in Vedder's edition; however, a few textual indications have been removed, such as *risoluto* at the first solo entrance of the first movement and *brillante* in m. 223 of the first movement. This transcription does not include markings for optional performance cuts in the piano part. Vedder also



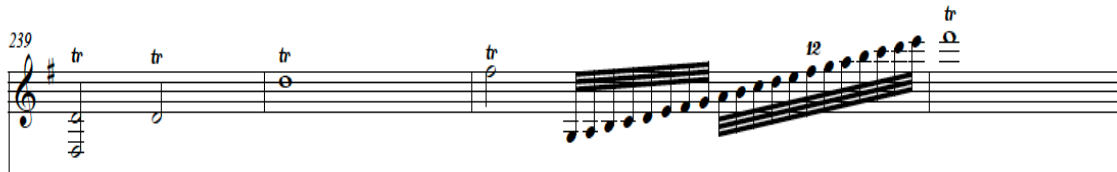
significantly revised the piano reduction, based on her own study of the orchestral score, to better balance with the bass clarinet as opposed to the bassoon.

In the solo part, the majority of changes made consist of adding and removing slurs to facilitate articulation in various passages. Some accents and staccatos were removed or added to indicate how it would sound on a bassoon. She also removed some grace notes throughout the piece but left most of them intact. Vedder altered some of the dynamic markings to account for different tendencies on the bass clarinet. The most significant structural change made in this piece occurs in mm. 239-242 of the solo part in the first movement. Vedder elaborates on the closing sequence of trills from the original solo part (see example 5.2) by adding additional octaves of trills and a fast scalar run to the final trill in m. 242 (see example 5.3).

Example 5.2. Carl Maria von Weber, Allegro ma non troppo from Concerto, Op. 75, mm. 237-243.<sup>79</sup>



Example 5.3. Carl Maria von Weber, Arr. Kathryn Vedder, Allegro ma non troppo from Concerto, Op. 75, mm. 239-242.<sup>80</sup>



<sup>79</sup> Carl Maria von Weber, *Concerto Op. 75* (Berlin: Schlesinger (Lienau), c.a. 1870).

<sup>80</sup> Carl Maria von Weber, *Bassoon Concerto Op. 75*, arr. Kathryn Vedder (Tacoma: Alea Publishing, 2009).

## **Cello Concerto in C minor by Henri Casadesus/Johann Christian Bach**

As with the bassoon, the cello also possesses a similar range to the bass clarinet. The standard tuning of a cello sets its lowest note as C2, a major second above the lowest notes of both a professional bass clarinet and a bassoon. Overlap of ranges between the cello and the bass clarinet makes compositions for cello easily adaptable to the bass clarinet. Developed in the 1660s, the cello possesses a large body of repertoire spanning nearly four centuries that can be adapted to the bass clarinet.

The Cello Concerto in C minor, written by Henri Casadesus and attributed to J.C. Bach, is another important transcription in the bass clarinet repertoire. Henri Gustave Casadesus was born in Paris on September 30, 1879, and died in Paris on May 31, 1947. He was known for playing the viola and the viola d'amore, as well as for composition. An admirer of past music and composers, Casadesus amassed a large collection of rare instruments. This collection is now housed by the Boston Symphony Orchestra as the Casadesus Collection of Historical Musical Instruments.

Together with Camille Saint-Saëns, Casadesus founded the Société des Instruments Anciens in 1901 to create an ensemble in which to play music from early music composers on period instruments. This group presented performances in Paris until 1939.<sup>81</sup> Casadesus, along with his brothers Francis Casadesus and Marius Casadesus, also began composing music “in the ancient style,” and attributed it to earlier composers at the time of publishing. This nomenclature originated in 1871 and has also been utilized by

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<sup>81</sup> Johann Christian Bach, *Concerto en ut mineur* (Paris: Editions Salabert, 1947).

well-known composers, including Léo Delibes, Gabriel Pierné, and Maurice Ravel.<sup>82</sup> The three most successful of these compositions created by the Casadesus brothers are Viola Concerto in B minor, attributed to George Frideric Handel, Violin Concerto “Adelaide” in D Major, attributed to Wolfgang Amadeus Mozart, and Cello Concerto in C minor, attributed to Johann Christian Bach.<sup>83</sup>

Johann Christian Bach supposedly composed the Cello Concerto in C minor W.C. 77 for Carl Friedrich Abel, a viola de gamba player, in 1789. More recently, however, historians determined that it was actually composed centuries later. The violist Henri Casadesus composed the concerto during the 1920s in the style of J.C. Bach and attributed it to Bach rather than writing under his own name. This piece was first published in 1947 by Mica Salabert of Editions Salabert. Casadesus also created and published arrangements of this work for cello, violin, viola, and double bass.<sup>84</sup> This concerto consists of three movements, *Allegro molto ma maestoso* in c minor, *Adagio molto espressivo* in c minor, and *Allegro molto energico* in c minor.<sup>85</sup>

Already transcribed and published at the outset for use by multiple instruments within the string family, Michael Davenport transcribed this piece and published it through Alea Publishing in 2002, adding it to the growing body of repertoire for the bass clarinet. A second edition was later released, also by Davenport, reformatted to provide

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<sup>82</sup> José A. Donis, “The Musicologist Behind the Composer: The Impact of Historical Studies Upon the Creative Life in Joaquín Rodrigo’s Guitar Compositions” (Master’s thesis, Florida State University, 2005), 11, Florida State University Digital Library.

<sup>83</sup> G David Cox and Charles Timbrell, *Grove Music Online*, s.v. “Casadesus Family,” accessed September 17, 2020, <https://www-oxfordmusiconline-com.ezproxy1.lib.asu.edu/grovemusic/view/10.1093/gmo/9781561592630.001.0001/omo-9781561592630-e-0000005056>.

<sup>84</sup> Carlos María Solare, “Casadesus Viola Concerto in C minor 'by J.C. Bach', Viola Concerto in B minor 'by Handel' HOFFMEISTER Viola Concerto in D major STAMITZ Viola Concerto in D major,” *Strad* 116, no.13 (2005): 94.

<sup>85</sup> Johann Christian Bach, *Concerto en ut mineur* (Paris: Editions Salabert, 1947).

better page turns for the solo part. Davenport transposed the solo part for this concerto to the written key of d minor for the bass clarinet, maintaining the original sounding key of c minor. As the range of the cello extends almost as low as an extended-range bass clarinet, this edition requires an extended range instrument to be performed as published; no optional notes are included in the printed part for standard range bass clarinets. The performer could, however, rescore the passages containing written D3 for the bass clarinet manually if an extended range instrument is not available.<sup>86</sup>

The bass clarinet, as with other members of the clarinet family, can easily play in the key of d minor; however, the piece introduces some additional challenges inherent to string instruments. Notably, multiple stops occur frequently throughout the first and third movements. Easily played on stringed instruments by utilizing multiple strings at the same time, this technique is not playable in this manner on the bass clarinet.

In his edition, Davenport notates the double- and multiple-stops in different ways depending on the context of the music. When the multiple stops are isolated, which occurs frequently throughout the piece, he notates the multiple stops (see example 5.4) from the original cello part as groups of optional grace notes (see example 5.5) in the transcribed bass clarinet part. He notates the music in this manner to approximate the effect of the multiple stops.

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<sup>86</sup> Johann Christian Bach, *Concerto in c minor W.C. 77*, arr. Michael Davenport (Tacoma: Alea Publishing, 2002).

Example 5.4. Johann Christian Bach, *Allegro molto ma maestoso* from *Concerto en ut mineur*, mm. 1-13.<sup>87</sup>



Example 5.5. Johann Christian Bach, Arr. Michael Davenport, *Allegro molto ma maestoso* from *Concerto in c minor*, W.C. 77, mm. 1-13.<sup>88</sup>

**Allegro molto ma maestoso**



There are several places in the music, such as m. 68 in the first movement and the opening theme of the third movement, where Davenport chose not to include the double stops from the cello version (see example 5.6) in the bass clarinet version (see example 5.7). This decision was likely made to make these passages more playable since the double stops are repeated on rapid consecutive notes; this would be cumbersome and challenging to play on the bass clarinet and would distract from the musicality of the passage.

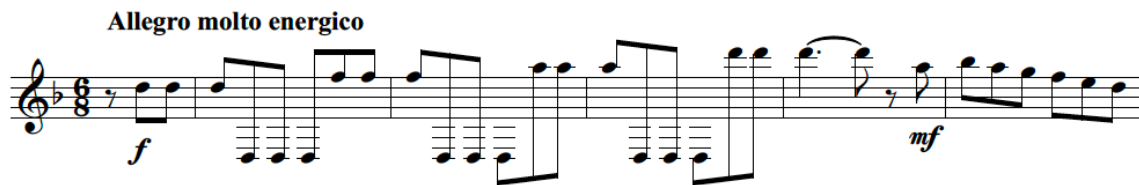
<sup>87</sup> Johann Christian Bach, *Concerto en ut mineur* (Paris: Editions Salabert, 1947).

<sup>88</sup> Johann Christian Bach, *Concerto in c minor* W.C. 77, arr. Michael Davenport (Tacoma: Alea Publishing, 2002).

Example 5.6. Johann Christian Bach, *Allegro molto energico* from *Concerto en ut mineur*, mm. 1-4.<sup>89</sup>



Example 5.7. Johann Christian Bach, Arr. Michael Davenport, *Allegro molto energico* from *Concerto in c minor*, W.C. 77, mm. 1-5.<sup>90</sup>



Additionally, this concerto spans a large range on the bass clarinet, from a written D3 to F6. This wide range requires the player to have flexibility and fluency in all registers of the bass clarinet. The piece also contains frequent large leaps of up to three octaves, stemming from the ability of string players to switch rapidly between low and high strings on their instrument, particularly when they play one of the strings open, as in the first theme of the third movement.

In this transcription, Davenport retains the text from the original composition, including tempo markings. As in Weber's *Bassoon Concerto*, the majority of editorial changes from the original solo part are alterations to slurs and other articulations. A frequent change in slur patterns used in this piece is the slur-two-tongue-two pattern; this

<sup>89</sup> Johann Christian Bach, *Concerto en ut mineur* (Paris: Editions Salabert, 1947).

<sup>90</sup> Johann Christian Bach, *Concerto in c minor* W.C. 77, arr. Michael Davenport (Tacoma: Alea Publishing, 2002).

was changed to facilitate articulation in rapidly tongued passages. Several slurs that were removed were actually only present in the cello edition and not the viola edition. This and other changes may depend on which edition Davenport selected as the original; many of the accents, staccato marks, and slurs varied drastically between the original cello and viola editions of the piece.

The majority of dynamic markings are left untouched; however, some dynamic markings have been removed, possibly to avoid overprescribing the style of the piece. Several of the crescendo and decrescendo symbols are also shifted by one or two beats in either direction. This is also likely dependent on the edition from which the part was transcribed. In m. 79 of the second movement, a *molto rit.* was removed, perhaps to avoid letting the tempo slow too much after the *largo*.

### **Clarinet Concerto in A Major, K. 622 by Wolfgang Amadeus Mozart**

The clarinet is another logical instrument from which the bass clarinet can effectively appropriate music. The standard bass clarinet and soprano clarinet have nearly identical ranges and fingering patterns, only sounding an octave apart from each other. As the range of a bass clarinet further extends to a major third below that of a soprano clarinet, clarinet music fits well within the range of the bass clarinet. Since both instruments are pitched in B-flat, transpositions are unnecessary when appropriating music from the B-flat clarinet to the bass clarinet. This allows the arranger to maintain the original key without requiring any modifications. In adaptations from A clarinet parts, the written notation must be transposed down by a half step to keep the sounding key constant. Since the majority of bass clarinets already possess a written range extending a

half step below that of a soprano clarinet, this transposition does not necessitate any octave displacements.

An important concerto in the clarinet repertoire that is also often played by bass clarinetists is Mozart's Clarinet Concerto. Wolfgang Amadeus Mozart was born in Salzburg on January 27, 1756, and died in Vienna on December 5, 1791. He was the youngest son of the Kapellmeister and composer Leopold Mozart and demonstrated great musical talent from a young age. He grew up playing the violin and keyboard instruments and began composing at the age of five. Mozart worked as a musician with the Salzburg Court from 1773 until his dismissal in 1781. During the final ten years of his life, Mozart attempted to live independently in Vienna without a patron. During his lifetime, Mozart created a large output of compositions, including many concerti that later became core pieces in the repertoire of their respective instruments. Some of his prominent wind concerti include one concerto for bassoon, two flute concerti, an oboe concerto, four French horn concerti, and his Clarinet Concerto in A Major, K. 622.<sup>91</sup>

Wolfgang Amadeus Mozart composed the Clarinet Concerto in A Major, K. 622, probably the most-played piece in the clarinet solo repertoire for auditions, in October 1791 for the clarinet player Anton Stadler. This is one of the last compositions completed before Mozart's death later that year. Stadler (1753–1812) was the second clarinetist in the Viennese Court Orchestra while his brother, Johann Stadler, played first clarinet. Although Anton was regarded as the better soloist, it has been speculated that he chose to play second part due to his fondness for the lower registers of the instrument.<sup>92</sup> The

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<sup>91</sup> Wolfgang Amadeus Mozart, *The Romantic Mozart*, Naxos 8.552211, 1987-91, CD, Liner Notes.

<sup>92</sup> James Campbell, clarinetist, *Mozart-Copland-Weber*, n.d., CBC SMCD5096, CD, Liner Notes.



concerto is comprised of three movements, *Allegro* in A Major, *Adagio* in D Major, and *Rondo* in A Major.<sup>93</sup>

Due to the many similarities between the clarinet and the bass clarinet, the clarinet concerto does not require a transcription to be played on the bass clarinet. While often played on the A clarinet as written, clarinetists also frequently play the piece using the more common B-flat clarinet to be more accessible to younger clarinetists who do not own an A clarinet. Because of this, band and orchestra parts for the piece are available in both keys. This allows clarinetists to only need to learn one set of fingerings to be able to play the piece on either the B-flat or A clarinet. Creating two parts in this manner also makes it easily transferrable to the B-flat bass clarinet as well. Since the instruments are all in the same family and share fingerings, the music is already in an appropriate key and is idiomatic for all instruments in the clarinet family.

Although the original manuscript is not extant, Mozart likely intended for the player to perform this concerto on the basset clarinet, on which Anton Stadler was a virtuoso. The basset clarinet possessed extension keys, similar to those of a professional bass clarinet, allowing it to play down to a written C3. As a result, many common editions for the soprano clarinet, which only possesses a written range to E3, contain displaced and repeated octaves in many passages. An example of this occurs near the end of the exposition in the first movement (see example 5.8).<sup>94</sup>

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<sup>93</sup> Wolfgang Amadeus Mozart, *Concerto: A Major for Clarinet and Orchestra*, ed. Rudolf Gerber (London: Ernst Eulenburg Ltd., 1900).

<sup>94</sup> Wolfgang Amadeus Mozart, *Concerto for Clarinet* ed. Ernst Rudorff (Leipzig: Breitkopf & Härtel, 1881).

Example 5.8. Wolfgang Amadeus Mozart, Allegro from Clarinet Concerto, K. 622, mm. 143-148.<sup>95</sup>



The preceding musical example demonstrates one manner in which this excerpt is notated in many editions for standard clarinets. In the third measure of this excerpt, the contour of the melodic line is preserved, although the pitches are notated one octave higher than they likely would have been on the basset clarinet, which could play the full passage in the lower octave. Rather than following the same methodology in the following two measures, the arpeggio is written with the first octave displaced from the second. Some clarinetists play this as written, while some play it by following the melodic contour from the preceding measure. Neither method is perfect; the clarinetist must choose between preserving the shape of the line or preserving the original octave.

The Barenreiter edition of the Concerto was an attempt at creating a more historically accurate manuscript. In this edition, many editorial dynamic and articulation markings have been removed. The two parts are placed on split staves to show both the extended-range basset clarinet line and the altered line for the standard clarinet. This is a

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<sup>95</sup> Wolfgang Amadeus Mozart, *Concerto for Clarinet* ed. Henri Kling (Leipzig: Breitkopf & Härtel, 1883).

useful tool for showing both versions of the line; however, for longer segments of music, it takes up a significant amount of space.<sup>96</sup>

Due to the relative scarcity of basset clarinets, most clarinetists experience this music by playing on standard B-flat and A soprano clarinets. Therefore, they are unable to play these melodic lines as originally intended. By using a full-range bass clarinet, a clarinetist can play the extended portions of the range in this piece, likely creating a performance closer to the one Mozart envisioned.

### **Kol Nidrei, Op. 47 by Max Bruch**

Max Bruch's "Kol Nidrei," a solo piece for cello, is another bass clarinet transcription that I studied. Max Bruch was a German composer who was born in Cologne on January 6, 1838, and died in Berlin on October 2, 1920. He initially began learning music from his mother, a singer, and later began composing music at age nine. By the time he turned fourteen, Bruch won the Frankfurt Mozart-Stiftung Prize. Following this, he began formally studying composition with Ferdinand Hiller and piano with Carl Reinecke. Although most well-known for his Violin Concerto in G minor, Bruch frequently turned to folk music as a source of material for his compositions. This led to two of his other well-known pieces, "Kol Nidrei" for cello and orchestra and "Scottish Fantasia" for violin and orchestra, as well as lesser known works such as "Suite on Russian Folk Melodies" and "Swedish Dances."<sup>97</sup>

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<sup>96</sup> Paul Vincent Petrucelly, "The Basset Clarinet," 8.

<sup>97</sup> Christopher Fifield. *Grove Music Online*, s.v. "Bruch, Max (Christian Friedrich)," accessed September 17, 2020, <https://www-oxfordmusiconline-com.ezproxy1.lib.asu.edu/grovemusic/view/10.1093/gmo/9781561592630.001.0001/omo-9781561592630-e-0000004122>.

While living in Berlin, Bruch conducted the Stern'schen Gesangverein choir where he received several Jewish folk tunes from its members that he later incorporated into "Kol Nidrei" and "Three Hebrew Songs." Bruch composed "Kol Nidrei," Op. 48, also known as "Adagio on Two Hebrew Melodies for Cello and Orchestra with Harp," in 1881 and later created a reduction for cello and piano.<sup>98</sup> The piece was written for and at the request of Robert Hausmann, a German cellist who also premiered the Double Concerto in A minor, Op. 102 by Johannes Brahms. Bruch's original sketch of the piece was composed in Berlin in 1879, and the piece was premiered in Liverpool in 1880 before being published and dedicated to Hausmann in 1881.<sup>99</sup> Since that time, this piece has become an important part of the cello repertoire.

*Kol Nidre*, also spelled *Kol Nidrey* or *Kol Nidrei*, translates from Aramaic to mean "All Vows" and is an important prayer in the Jewish faith that is recited on the holiday of Yom Kippur, the Day of Atonement. The recitation of *Kol Nidre* is a solemn moment in the Yom Kippur evening service. This is reflected in Bruch's setting of the melody, which is the first main subject in the piece. Traditionally recited three times by the cantor; this structure is paralleled in "Kol Nidrei" where the *Kol Nidre* theme is repeated three times throughout the piece. In the Yom Kippur service, each repetition of the prayer is traditionally recited at a louder volume as is stated in the *Maḥzor Vitry*, "The first time he must utter it very softly like one who hesitates to enter the palace of the king to ask a gift of him whom he fears to approach; the second time he may speak somewhat louder; and the third time more loudly still, as one who is accustomed to dwell at court

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<sup>98</sup> "Bruch: *Kol Nidrei* Op. 47," Alea Publishing & Recording, accessed June 25, 2020, <https://bassclarinet.ecwid.com/Bruch-Kol-Nidrei-Op-47-p145547696>.

<sup>99</sup> Plane-Dukes-Rahman Trio, *Bruch: Kol Nidrei*, 2002, ASV CD DCA 1133, CD. Liner Notes.

and to approach his sovereign as a friend.”<sup>100</sup> Bruch incorporates this dynamic progression into his setting of the melody; the first occurrence of the theme is at *pianissimo*, the second occurrence at *piano*, and finally reaching *forte* by the end of the third repetition. As this dynamic progression of dynamics between the repetitions is an important part of the prayer and is included in Bruch’s composition, it is important that this aspect be preserved in transcriptions of the piece as well.

Michael Davenport released a transcription of this piece for bass clarinet and piano through Alea Publishing in 2006. In creating this transcription, he transposed the solo part to the written keys of e minor and E Major, maintaining the original sounding keys of d minor and D Major. These keys work well on the bass clarinet and allow the piano or orchestral accompaniment to remain in its original key. This piece has a wide pitch range, but it does not require the use of an extended range instrument; the lowest note in the bass clarinet part is a written D-sharp<sup>3</sup>, which is playable on bass clarinets with or without an extended range.

Davenport’s transcription requires the bass clarinetist to play high in the altissimo, especially at the ending, where the player must play an altissimo B6 at the indicated dynamic of *ppp* (see example 5.9). This is challenging to play at that dynamic and is also difficult to keep in tune at such a soft volume. “Kol Nidre” also features several long melodic lines that are taxing on the bass clarinet player to perform with limited time to breathe.

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<sup>100</sup> Joseph Jacobs, Max Schloessinger, Cyrus Adler, and Francis L. Cohen, “Kol Nidre,” Jewish Encyclopedia, accessed August 29, 2020, <http://www.jewishencyclopedia.com/articles/9443-kol-nidre>.

Example 5.9. Max Bruch, Arr. Michael Davenport, *Kol Nidrei*, Op. 47, mm. 110-113.<sup>101</sup>



In his transcription, Davenport maintained the original wording for tempo and dynamic indicators throughout the majority of the piece. Rehearsal letters were removed in this edition, but Davenport added measure numbers at the beginning of each line to aid in rehearsal. The majority of changes from the original part involve breaking long slurred passages into two separate slurs. Some articulation markings were changed from the original, likely because of the inherent characteristics of the bass clarinet compared to the cello. This could, however, also be dependent on which edition was used as source material for the transcription. At the double bar line in m. 59, the tempo indication *un poco piú animato* was not included in this transcription. While this makes the technique in the following section easier to play, it also makes breathing and endurance more difficult.

### **Trios, Hob. IV:1-4 “London Trios” by Joseph Haydn**

The “London Trios,” a set of chamber pieces by Joseph Haydn that were originally composed for two flutes and a cello, have been transcribed for two clarinets and a bass clarinet. Joseph Haydn, a major composer of the Classical period, was born in Rohrau, Lower Austria, on March 31, 1732, and died in Vienna, Austria, on May 31,

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<sup>101</sup> Max Bruch, *Kol Nidrei*, Op. 47, arr. Michael Davenport (Tacoma: Alea Publishing, 2006).

1809. A talented singer, Haydn attended a choir school in Vienna for much of his early life until he reached maturity. After this point, he made a living as a music teacher, street musician, and accompanist, and also began learning how to compose music. As Haydn and his music gradually became more well known, he eventually began employment with the Esterházy court in 1776. During this time, he developed a friendship with Wolfgang Amadeus Mozart. Haydn spent several years in England between 1791 and 1795, where he produced many works, including the *London* Symphonies and “London” Trios. He then spent the remainder of his life again working for the Esterházy family.<sup>102</sup>

Haydn composed the Trios Hob.IV:1-4, commonly known as the “London” Trios while living in England in 1794. This set of four trios was written for two flutes and a cello. At the time, this was an unusual instrumentation; the two upper voices would typically have been played by violins rather than flutes. In these pieces, the two flute parts share the melodic content and are of roughly equal difficulty. The first and third trios of this set are three-movement compositions consisting of two slow movements surrounding one fast movement. The other two trios are both only one movement each.<sup>103</sup>

Alea Publishing released a transcription of these four trios in 2006 as a complete set. The instrumentation of this edition utilizes two clarinets in place of the flutes and replaces the cello with a bass clarinet. This combination works well since, as in the original works, the two upper voices still match each other due to both parts being played

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<sup>102</sup> Georg Feder and James Webster, *Grove Music Online*, s.v. “Haydn, (Franz) Joseph,” accessed September 17, 2020, <https://www-oxfordmusiconline-com.ezproxy1.lib.asu.edu/grovemusic/view/10.1093/gmo/9781561592630.001.0001/omo-9781561592630-e-0000044593>.

<sup>103</sup> *Ibid.*; “Haydn: *Four ‘London’ Trios*,” Alea Publishing & Recording, accessed July 19, 2020, <https://bassclarinet.ecwid.com/Haydn-Four-London-Trios-p145547703>.

on the same instrument. This edition also maintains the original ratio of two soprano voices to one bass voice.

The written parts of the four trios are transposed to retain their original sounding keys. The bass clarinet part does require an extended range instrument, but not many notes require this, so the parts can simply be played up one octave if necessary. Since the clarinet parts were originally flute parts, they tend to sit more in the upper range of the instrument; however, there are only a few instances in each of the two clarinet parts that go higher than a written G6.

Compared to the other pieces discussed in this chapter, these pieces had the fewest editorial differences between the original and transcribed editions. All dynamics included in this edition were present in the original composition, and no dynamics were removed or altered in the transcription. Most of the slurs and articulations have been maintained; when these markings are changed, the changes are made consistently between the three instruments.

Haydn's version of this piece made frequent use of double stops. In this edition, some of the double stops were removed to keep the part from becoming cumbersome, but the transcriber took a different approach to the remaining double stops than in the other cello works discussed. When the double stops are repeated as eighth notes in the original part (see example 5.10), the music in the transcribed part is written to alternate between the two notes of the double stop (see example 5.11).



Example 5.10. Joseph Haydn, *The London Trios for Two Flutes and Violoncello*, mm. 32-34.<sup>104</sup>



Example 5.11. Joseph Haydn, Arr. Michael Davenport, *Four 'London' Trios*, mm. 31-34.<sup>105</sup>



In these examples, Davenport chose to notate the double stops in this manner rather than using the double stops as grace notes. This is less awkward in passages where the double stops are repeated frequently, yet still manages to retain the harmonic language that would be lost by eliminating the double stops altogether.

<sup>104</sup> Joseph Haydn, *The London Trios for Two Flutes and Violoncello* (London: Bärenreiter Ltd, 1954).

<sup>105</sup> Joseph Haydn, *Four 'London' Trios*, arr. Michael Davenport (Tacoma: Alea Publishing, 2006).

## CHAPTER 6

### CONSIDERATIONS FOR APPROPRIATION

#### General Considerations

When choosing a piece to transcribe, many aspects of the music should be taken into consideration to ensure that the piece is both feasible and a worthwhile addition to the repertoire. The piece should ideally not have been previously transcribed so that the transcription actually supplements the repertoire.<sup>106</sup> Selecting pieces that are well known already can be beneficial since they have already proven to be successful compositions and are more likely to be programmed.<sup>107</sup> The transcription of a lesser-known work can help to breathe new life into forgotten repertory and can also provide more of a blank slate without too many pre-existing opinions on how the piece should be played.<sup>108</sup> The piece should also be able to transfer well to the new instrumentation, both in terms of technical aspects of the music and in terms of musicality. For example, some vocal music is difficult to effectively transcribe because the text painting in the original composition is too important to the meaning of the song and gets lost in the transcription.<sup>109</sup>

Throughout the transcription process, it is important to stay as true as possible to the original music and intentions of the composer. Some changes will have to be made

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<sup>106</sup> Zane Stephen Douglas, “*Cinq Etudes-Tableaux* by Serge Rachmaninoff Orchestrated by Ottorino Respighi: A Transcription for Wind Orchestra with Accompanying Historical Context and Transcription Techniques [sic]” (Doctoral diss., University of Nevada, Las Vegas, 2005), ProQuest Dissertations & Theses Global.

<sup>107</sup> Clayborn Maurice Redfield, “*Symphonic Dances*, Op. 64: A Transcription for Wind Orchestra with Accompanying Historical Context and Transcription Method” (Doctoral diss., University of Nevada, Las Vegas, 2005), 8, ProQuest Dissertations & Theses Global; Nathaniel Frederick Johnson, “Creation of Historically Informed Transcriptions,” 1-3.

<sup>108</sup> Darrell Lindsay Brown, “*Tres Danzas Cubanas* by Alejandro García Caturla: A Transcription for Wind Orchestra with Accompanying Biographical Sketch and Transcription Method” Doctoral diss., University of Nevada, Las Vegas, 2017, 1-3, ProQuest Dissertations & Theses Global.

<sup>109</sup> Joseph T. Rawlins, “The Arrangement and its Role in the Performer’s Repertoire,” *The American Music Teacher: Official Journal of the Music Teachers National Association* 33, no. 4 (February-March 1984): 29.

due to the fact that it is being rewritten for a completely different instrument than originally intended.<sup>110</sup> As stated by the early music scholar Robert Donington, “Transcription is already editing.”<sup>111</sup> The simple act of transcribing functions as a change from the original music due to the different characteristics of the new instrument. On the other end of the spectrum, a transcription should not simply be a direct transposition of the music without any consideration for the new medium. The capabilities and characteristics of the new instrument should be utilized.<sup>112</sup>

In creating an accurate transcription, the original manuscript or edition of the piece should be used if available as well as various editions for comparison. This allows the transcriber to see how the piece was originally conceived without any editorial changes and allows them to see what changes others have made in editing the piece.<sup>113</sup> Regardless of any decisions made in the piece regarding editorial changes, the textual instructions left by the composer, such as tempo instructions and expressive markings, should be maintained. If the work was originally a choral work, the text should be included in the score so the performers can learn the meaning of the work and can apply that to their musical interpretation of the piece.<sup>114</sup> Additionally, if the focus of the transcription is on one instrument (i.e. transcribing a chamber work for bassoon and string trio for bass clarinet), the original orchestration should ideally be maintained as

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<sup>110</sup> Christina Marie Swanson, “Adding to the Viola Repertoire.”

<sup>111</sup> Bradley Gene Coker, “The Employment of Historically-Informed Performance Practices in Present-Day Tuba Performances of Two Italian Baroque Violoncello Transcriptions” (Doctoral diss., University of North Texas, 2008), 9, ProQuest Dissertations & Theses Global.

<sup>112</sup> Joseph T. Rawlins, “Arrangement and its Role,” 29.

<sup>113</sup> Patricia Aparecida da Silva, “Brahms’s [sic] *Trio in a minor*, Op. 114: A Transcription and Edition for Double Bass, Clarinet, and Piano” (Doctoral diss., University of Iowa, 2015), 26, ProQuest Dissertations & Theses Global.

<sup>114</sup> Shaun R. Popp, “An Examination of Orchestration Techniques,” 60-72.

much as possible.<sup>115</sup> In addition to preserving the texture and timbre of the original composition, keeping the other parts intact makes the piece more easily programmable if the other parts are already owned and learned by other musicians. This is also an important consideration when determining whether to keep the original key or transpose the piece to a new key.<sup>116</sup>

### **Range and Key Considerations**

The ranges of the instruments involved in the transcription should ideally match as closely as possible to remain faithful to the original intent of the composer and maintain the integrity of the composition. In some situations where the required range falls between that of a standard and a full-range bass clarinet, the arranger should provide alternative notes. Keeping the sounding key of the composition constant is also an important consideration when transcribing for the bass clarinet. Ideally, the arranger should transpose the solo part to maintain the original key to maximize the feasibility of playing with an orchestra, piano, or chamber group. By doing so, the arranger prevents the need for rescoring the whole piece to match a different key signature. This allows the piano or other accompaniment part to remain the same, making the demands of the piece easier on collaborators who already have played the work in its original instrumentation. For these reasons, maintaining the original key is important, however, the arranger must take care to select pieces that will remain in a key that lies well on the instrument once transposed to bass clarinet pitch and that will fall within the range of the bass clarinet.<sup>117</sup>

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<sup>115</sup> Clayborn Maurice Redfield, “*Symphonic Dances: A Transcription*,” 9.

<sup>116</sup> Nathaniel Frederick Johnson, “Creation of Historically Informed Transcriptions,” 55.

<sup>117</sup> Patricia Aparecida da Silva, “*Trio in a minor*,” 38.

If changing the key of the piece is necessary, however, the relationship between the keys of each movement should be preserved in order to maintain the cohesiveness of the composition.<sup>118</sup>

Composers and arrangers utilize varying methods to align the ranges of pieces when transcribing between instruments depending on whether the melodic contour or register is most important to the composition. Some transcriptions, such as the Cello Concerto by Casadesu/Bach discussed previously, do not make allowances for range differences at all.<sup>119</sup> While the passages in this transcription fit within the playable range of an extended-range bass clarinet, the majority of non-professional players use standard bass clarinets. These players cannot play the notes written in the part and must transpose on their own, choosing to either displace just those notes or to shift the entire passage by an octave.

The simplest method a transcriber can use to rectify notes that are out of range on a standard bass clarinet is to transpose the music to fit the notes within the range of the instrument. Based on the context of the music, the arranger either would displace the original notes by an octave into the range of the instrument or would transpose the whole phrase. An example of displacement occurs in “Solstice” by Theresa Martin. When transcribing this basset horn piece for the clarinet, Martin shifted individual notes to fit into the smaller range of the clarinet.<sup>120</sup> Shifting individual notes is effective in this piece but would disrupt the line in a more melodic composition. In other pieces, such as Duo

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<sup>118</sup> Brian Matthew Sproul, “A Comparative Study of Wind Band Transcriptions [sic] of Malcolm Arnold’s *Little Suite for Brass*, Op. 80; *Four Scottish Dances*, Op. 59; and *Four English Dances*, Set 1, Op. 27; and an Original Transcription for Wind Band of his *Four Irish Dances*, Op. 126” (Doctoral diss., University of Alabama, 2006), ProQuest Dissertations & Theses Global.

<sup>119</sup> Johann Christian Bach, *Concerto in c minor W.C. 77*, arr. Michael Davenport (Tacoma: Alea Publishing, 2002).

<sup>120</sup> Paul Vincent Petrucelly, “The Basset Clarinet,” 16-17.

Sonata for Bass Clarinet and Piano by Peter Schickele, the composer maintained the integrity of the melodic lines by changing the octave of whole sections.<sup>121</sup> In “Swan Song,” Paul Richards combines these two strategies based on whether the affected notes are part of motivic or textural material and whether they are part of the melody or harmonic structure of the piece.<sup>122</sup> Another method used in the transcription process is to show both the original notes and the transposed notes on the same staff with a set of paired note heads. Kathryn Vedder utilizes the paired note heads in her arrangement of the Weber Bassoon Concerto.<sup>123</sup> By notating both sets of notes, Vedder provides for players of both standard and extended-range instruments. This can also be accomplished by using split staves to show both versions of the part concurrently.

### **String-Specific Considerations**

Transcribing from one wind instrument to another, such as from bassoon to bass clarinet, is relatively straightforward. Although there are differences in timbre, articulation, pitch and dynamic tendencies, and fingerings between instruments in the same family, the general method of playing and technique is similar between the two instruments. Transcription between stringed instruments and the bass clarinet, however, requires many additional considerations to account for the differences in tone production and breathing, method of playing, and string-specific techniques, such as multiple stops, muted strings, pizzicato, spiccato, détaché, and other articulation markings.

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<sup>121</sup> Paul Vincent Petrucelly, “The Bass Clarinet,” 21-23.

<sup>122</sup> *Ibid.*, 18-20.

<sup>123</sup> Carl Maria von Weber, *Bassoon Concerto Op. 75*, arr. Kathryn Vedder (Tacoma: Alea Publishing, 2009).

Stringed instruments produce sound through the movement of a bow across a string or, in the case of pizzicato, through plucking a string. Unlike wind instruments, this method of tone production does not require breath support. As a result, many string compositions feature long, uninterrupted sections of playing that would not be playable on a wind instrument in a single breath. When transcribing music from stringed instruments, the inclusion of breath marks as editorial markings is important not only to give the player a chance to breathe, but also to help shape musical phrases.<sup>124</sup> Similarly, when transcribing choral music for wind instruments, breath marks should be retained for these same reasons.<sup>125</sup> While string players do not need to breathe, they have their own limitation in that they are not able to slur as many notes together as a wind player due to the length of the bow.<sup>126</sup> This is especially pronounced at louder dynamics, where a bass clarinetist could have a twelve note slur, while a cellist might have to play four three-note slurs. Articulations may need to be added in order to simulate these bow changes, and the transcriber needs to ensure that the original phrasing is maintained during the transcription.<sup>127</sup>

Music for strings often contains extended sections of rapidly articulated notes. This can be difficult to transfer to wind instruments where heavy articulation and tongue fatigue can slow the tempo. Although possible for advanced clarinet players to perform these passages, it would likely distract from the style meant by the composer.<sup>128</sup> In these situations, it can be appropriate to add slurs to reduce the number of articulated notes in a

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<sup>124</sup> Erica France Manzo, "*Piano Quintet* Transcribed for Clarinet Quartet," 14-16.

<sup>125</sup> Shaun R. Popp, "An Examination of Orchestral Techniques," 82.

<sup>126</sup> Nathaniel Frederick Johnson, "Creation of Historically Informed Transcriptions," 34.

<sup>127</sup> Christina Marie Swanson, "Adding to the Viola Repertoire," 15.

<sup>128</sup> Douglas Eugene Bish, "Transcription Techniques for the Concert Band, 1900-1950. (Volumes I and II)" (Doctoral diss., Boston University, 1988), 355, ProQuest Dissertations & Theses Global.

row. The slur-two-tongue-two pattern, consisting of slurring the first two notes of each group of four 16<sup>th</sup> notes, is commonly used by clarinetists.<sup>129</sup>

There are also several techniques specific to string playing that do not have a direct analog to bass clarinet playing, or to wind playing in general. String players frequently use double stops or multiple stops, playing two or more strings simultaneously. There are different ways that bass clarinetists can imitate this technique. First, the line that appears most important can remain in the bass clarinet part while the rest of the notes are shifted to the accompaniment or other instruments in a chamber ensemble.<sup>130</sup> In the case of repeated multiple stops, such as in a tremolo, the double stops can be written as an alternation of their component pitches. Multiple stops can also be written as grace notes, ending on the top note of the multiple stop.

Another string-specific technique is the *pizzicato*, in which the strings are plucked rather than bowed to produce a separated sound. This can be approximated on wind instruments by reducing the note value by half and adding a rest of equal value. For example, a quarter note with a *pizzicato* marking would become an eighth note followed by an eighth rest. The transcriber may also indicate *quasi pizz.* on the score to show that the original part used *pizzicato*. The indication “con sordino” is an instruction for the string to be muted. This can be accomplished in transcription by reducing the marked dynamic in the score.<sup>131</sup>

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<sup>129</sup> Erica France Manzo, “*Piano Quintet* Transcribed for Clarinet Quartet,” 31.

<sup>130</sup> *Ibid.*, 17.

<sup>131</sup> Arthur A. Clappé, *The Principles of Wind-Band Transcription* (New York: Carl Fischer, 1921), 74.



## PART II

## CHAPTER 7

### TRANSCRIPTION PROCESS

Through this research project, I will supplement the repertoire of the bass clarinet by creating my own transcriptions of three pieces from various periods of musical history from which there is little to no originally composed music for the instrument. After the completion of this project, I will publish my transcriptions so that other bass clarinetists may make use of these musical works.

For the purposes of this project, I have selected and transcribed one work each from the Baroque, Classical, and Romantic periods of music history. From the Baroque period, I selected Sonata No. 1 in F Major by Benedetto Marcello. This is a short cello sonata that was originally written for cello and basso continuo but is now frequently played with piano accompaniment. The second piece is a piano reduction of Grand Concerto for Bassoon and Orchestra in F Major by Johann Nepomuk Hummel, a concerto from the Classical period. I also selected a chamber trio from the Romantic period by Robert Kahn, Serenade in F minor, op. 73.

In this introductory chapter, I will describe the process that I used to select and transcribe the three pieces. These processes and techniques were informed by my research on transcription in Part I of this document.

#### **Selection Process**

The first step in selecting potential pieces for transcription was to research what transcriptions had already been published for this instrumentation. This was important for two reasons. First, this exploratory research ensured that the pieces selected had not

already been published as transcriptions. This process also, in the case of the chamber piece, provided an overview of the common instrumentations of chamber ensembles used in existing transcriptions for the bass clarinet.

No individual source has a comprehensive database of all existing transcriptions for the bass clarinet. Therefore, I searched through the websites of various music publishers and sheet music databases to create my own listing of existing transcriptions. Although this listing is incomplete, it was helpful in getting an idea of the pieces that have already been transcribed for the bass clarinet.

Two of the publishing companies with the largest selections of bass clarinet transcriptions that I used in this project were Alea Publishing and Jeanne, Inc. A significant number of additional pieces were also found through the International Music Score Library Project (IMSLP). As I compiled this list, I made note of relevant aspects of the piece and the transcription process from the catalog information given on each piece. This information included the composer, the title, the original instrumentation, the new instrumentation, the arranger, the publisher, whether the piece required an extended range instrument, whether the original key was maintained, whether the original range was maintained, and any additional notes based on the information provided.

I knew for this project that I wanted to cover a breadth of style periods, specifically one piece each from the Baroque, Classical, and Romantic periods. These were chosen because of the limited existing music from these time periods for the bass clarinet. I did not select any 20<sup>th</sup> century compositions since many contemporary pieces composed directly for the bass clarinet already exist. I also wanted to select pieces representing a variety of different types of composition. For this project, I chose to

transcribe a concerto, a chamber work, and a piece with piano that could either be a sonata or a solo piece.

From my research, pieces originally for cello and bassoon have proven to be well-suited for transcription to the bass clarinet. Although other instruments also carry over well to this new instrumentation, I chose to focus on cello and bassoon since I have had the most performance experience with transcriptions from those instruments. I also wanted to select pieces with a range of difficulties so that these pieces could be played by players with a range of skill levels and experience. I then selected possible works to transcribe that could fill a typical recital program, in this case, around 50 minutes of music.

Once I had a list of potential pieces to transcribe, I made a more thorough check to see if they had already been transcribed. I also looked at the scores to see which pieces would transcribe well. General considerations included the original key signature and range, the presence of string-specific techniques, and aspects that would provide pedagogical opportunities, such as long phrasing, challenging technique, and ornamentation.

### **Transcription Process**

Once I had selected the three pieces for transcription, I began by searching for sheet music. Scores were obtained through a combination of sources, including the Arizona State University Music Library, the InterLibrary Loan Program, and the International Music Score Library Project. I tried to obtain multiple editions of each

piece, including both modern editions and the original publication or manuscript if available.

I then determined the final instrumentation for these pieces. This was only a consideration for the chamber piece, since the other pieces only had one solo instrument plus accompaniment. This trio was written for one upper voice, one lower voice, and a piano part. Robert Kahn had provided options for the upper voice to be played by either a violin, a viola, an oboe, or a clarinet. Since there was already a clarinet part written for this, I chose to keep the clarinet on the top part since the bass clarinet and clarinet would blend together well in the ensemble.

The first step in the actual transcription process was to create a part to play from so that I could see how the music worked on the bass clarinet. For later steps in the process, it was important for the solo part to still be in the original key and clef to simplify comparisons between editions, so I first input the original solo part directly. I input the solo part by itself into the free music notation software MuseScore 2.3.2 on a Sony VCPF13SFX laptop. I used the built-in computer keyboard and a mouse to input the original solo parts and did not perform any edits at this time. I used the transpose tool to shift the music into treble clef and into the correct key and octave for the bass clarinet. I then converted the file back to the original notation for later editing.

The initial editing process consisted of several cycles of playing the music, listening to it, and making necessary changes to make it playable. These included articulation changes, altering slurs, and modifications to difficult passages. Once the solo part was at a workable level, I began to rehearse with two collaborative pianists and a

clarinetist. Through these rehearsals, I made more changes based on their observations and my own.

At this point, I performed these pieces in recital on January 31, 2020, in the Recital Hall at Arizona State University (see Appendix D). Following this initial performance, I met with the musicians who collaborated with me on these pieces for feedback to make sure that their parts were logical and feasible to play as written.

I then began the main editing process of comparing the scores of different editions. By keeping the solo part in the original key and clef, this process was easier than it would have been by leaving the part written for the bass clarinet. I exported this to a MusicXML file and imported it into the notation software Finale 26.3.1.643. To simplify note entry for the complex piano parts, I used a Yamaha PSR-EW310 keyboard connected via MIDI to enter the notation into the program.

During this process, I compared my score and part note-for-note to the original score or earliest publication I could find. This allowed me to identify which markings were editorial and which were written by the original composer. I then compared this to multiple other editions. At each step, I kept a log of everything that was different between the editions and everything that I changed in my score.

At this point in the editing process, it would be helpful to look at other works by the composer to see how they wrote for the bass clarinet. Unfortunately, this was not possible for these composers; however, the upper part in the *Serenade* was written with versions for the clarinet, the violin, and the viola. By looking at these parts, I was able to see how Kahn treated the same material for both a member of the clarinet family and a member of the string family.

Through all of these steps, I was able to create transcriptions that I hope are close to what the composers would have envisioned had they been writing for the bass clarinet. The final step for the transcription was to go through the pieces and add additional markings, such as breath marks, courtesy accidentals, and rehearsal letters to prepare the piece for publication.

### **General Editorial Techniques**

When transcribing the works for this project, one of my main goals was to stay as true to the original intentions of the composer as possible. Due to transferring the music to a different instrument than intended, some aspects of the piece will need to be changed, but maintaining as much of the original notation is important. Having fewer editorial markings can also be used as a teaching tool so that students learn to make their own musical choices.

In each of these transcriptions, the solo part has been transposed to maintain the original key, allowing the other parts to remain in the original key as well. No notes or rhythms were changed in these transcriptions except to correct obvious typographical errors. I also avoided changing octaves, instead marking optional notes an octave higher for players using instruments without extended range. All original text and markings from the original edition have also been preserved in this transcription. Optional cuts were added to the concerto based on feedback from pianists, and courtesy accidentals were added to all parts when appropriate.

Some changes specific to playing the bass clarinet have been made in this process. Breath marks have been added when necessary. Slurs and articulations have been altered

to facilitate rapid articulation and to prevent rushing or dragging. Some sections of these pieces were very technically demanding to play on the bass clarinet; I added ossia containing simplified versions of these passages so players can choose which version to play based on their abilities. When changes were made to the solo part, I made corresponding changes to the accompaniment and to the solo part if the same passage occurred more than once.

Unless otherwise noted, all editorial marks in these transcriptions will be enclosed in parenthesis, and all added slurs are dotted.

### **Format of the Remainder of the Document**

The remainder of Part II of this document is devoted to my transcriptions of these pieces. Each of the following three chapters is dedicated to one piece and adheres to the following format. First, background information on the composer and the piece itself will be provided. The second section of each chapter covers the details of the transcription process for that piece, including source material and specific editing concerns encountered in that transcription. Following that is a listing of all editorial changes made by measure. Each chapter ends with a brief performance guide. These guides are informed by my own experience playing these pieces on the bass clarinet and by my observations from listening to recordings of these pieces played by the original instruments. As such, they should be treated as musical advice rather than strict rules about how to play the pieces. The three chapters are presented in chronological order by musical period, starting with the Baroque period and ending with the Romantic period.



## CHAPTER 8

### SONATA FOR CELLO NO. 1 IN F MAJOR BY BENEDETTO MARCELLO

#### **Background Information**

Sonata for Cello No. 1 is a Baroque cello sonata composed by Benedetto Giacomo Marcello. Marcello was born in Venice, Italy, during the summer of 1686 and died in Brescia, Italy, on July 24, 1739. He was the son of a Venetian nobleman and the younger brother of Alessandro Marcello, who was also a composer. In addition to composing, Marcello was also a teacher, a writer, and a public official. He married one of his vocal students, Rosanna Scalfi Marcello, in May 1728, but the marriage was declared void after his death since she was a commoner. Marcello produced a great output including many oratorios, sonatas, vocal music, duets, a set of twelve concerti for strings, and over 300 cantatas.<sup>132</sup>

Marcello composed a set of six sonatas for cello and basso continuo while in Venice and later published the set of pieces in 1732 with Gerhard Fredrik Witvogel in Amsterdam. These pieces are some of his most frequently performed works today.<sup>133</sup> The six sonatas are split evenly, with three in major keys and three in minor keys. The sonatas are No.1 in F Major, No. 2 in e minor, No. 3 in a minor, No. 4 in g minor, No. 5 in C Major, and No. 6 in G Major. Each of the pieces consists of four movements, and the pieces average approximately eight minutes in length depending on repeats. All six

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<sup>132</sup> Eleanor Selfridge-Field. *Grove Music Online*, s.v. "Marcello, Benedetto Giacomo," accessed September 19, 2020, <https://www-oxfordmusiconline-com.ezproxy1.lib.asu.edu/grovemusic/view/10.1093/gmo/9781561592630.001.0001/omo-9781561592630-e-0000017716>.

<sup>133</sup> D. Moore, "Marcello: 6 Cello Sonatas, Op 1," *American Record Guide* 77, no. 6 (November 1, 2014): 127–127.

sonatas follow the same structure; movements one and three are slow movements, and movements two and four are fast movements.

The first of these sonatas is the focus for this project. Sonata No. 1 in F Major consists of 117 measures and is approximately ten minutes in length. All of the movements contain frequent repeats except for the third movement. The first movement of the piece is marked *Largo* and has a 4/4 time signature. The second movement, marked *Allegro*, is also in 4/4 time. The third movement, marked *Largo*, is in 2/4, and the final *Allegro* movement is in 2/4. The entire Sonata is written in the key of F Major except for the third movement, which is written in the key of d minor.

## **Transcription Details**

### *Source Editions*

Marcello's sets of cello sonatas have been transcribed for several instruments already, including the tuba, trombone, and viola. The edition for trombone contains both a realization of the accompaniment and a version with the original figured bass. There are also many editions in publication for cello with different editorial markings and different realizations.

For my initial transcription and recital performance, I chose to use the solo part from an edition by Alfred Moffat.<sup>134</sup> This part was selected because it contains down-bow and up-bow markings so that I could see how a cellist would play the piece and where the natural points of emphasis would be. The copy of this edition that I obtained only

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<sup>134</sup> Benedetto Marcello, *Sonata in F Major*, arranged by Alfred Moffat (Mainz: B Schotts Söhne, 1911).

contained the solo part, so I utilized the N. Simrock edition for the piano accompaniment.<sup>135</sup>

These editions contained a significant amount of editorial markings. The first step in the transcription process for this piece was to compare these editions to a scan of the original manuscript from its initial publication.<sup>136</sup> I also compared this scan to a facsimile of the original to check for discrepancies and artifacts of the printing or scanning processes.<sup>137</sup> During the comparison, I checked the figured bass for accuracy, and I removed all slurs, articulations, and dynamic markings not present in the original manuscript. I made note of these edits and selectively added some of the markings back in later.

After removing the editorial markings from the part and score, I compared it to two additional editions to determine how other editors treated the material. An edition by Gaspar Cassado is labeled as a transcription even though it is still for cello.<sup>138</sup> Cassado changed the key of the piece to C Major and included a complicated realization of the figured bass line. This edition also contained a large amount of editorial marks, over-prescribing the dynamics and leading to a cluttered score. The Katims edition of this sonata is a transcription for viola.<sup>139</sup> There are no changes to the part except for the inclusion of double stops in m. 10 of the second movement. It is also the only edition to have the correct pitches of the pickup notes to m. 23 in the second movement to match

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<sup>135</sup> Benedetto Marcello, *Sonata in F Major*, arranged by Alfredo Carlo Piatti (Berlin: N. Simrock, 1874).

<sup>136</sup> Benedetto Marcello, *6 Sonatas for Cello Solo and Basso Continuo* (Amsterdam: Gerhard Fredrik Witvogel, 1732).

<sup>137</sup> Benedetto Marcello, *Six Solos for a Violoncello with a Thorough Bass for the Harpsichord* (London: John Walsh, n.d.).

<sup>138</sup> Benedetto Marcello, *Sonata No. 1 for Cello and Piano*, arranged by Gaspar Cassado (New York: International Music Company, 1950).

<sup>139</sup> Benedetto Marcello, *2 Sonatas in g minor and F Major*, arranged by Milton Katims (New York: International Music Company, 1949).

the notes in the original manuscript. This edition uses the same realization of the figured bass as the N. Simrock edition.

The original manuscript of this piece only contains one dynamic marking, a *piano* in m. 33 of the second movement; there are no *crescendi* or *diminuendi* notated in the piece. Marcello did not mark any staccato, accent, or legato marks; however, he did make use of the “stroke staccato” marking several times. There are no tempo alterations marked in the manuscript aside from the indications at the beginning of each movement. Although there are few articulation markings in the piece, Marcello made liberal use of slur markings throughout the sonata.

#### *Editorial Changes*

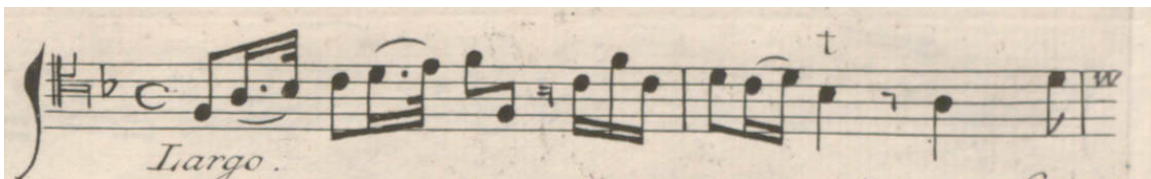
In this transcription, all notes, rhythms, articulations, text, ornamentation, and other markings from the manuscript have been retained to match Marcello’s original intentions. Aspects of the notation have been updated to current practices, including modern beaming and notation of rests, modern “sharp” symbols, and changing markings from “t” to “tr” for trills. Because there was only one dynamic marking in the original part, the original marking will be placed in brackets, and the editorial markings will be marked normally. The articulation markings will follow the standard procedure described in the previous chapter. Editorial articulation marks will be enclosed in parenthesis. Slurs present in the original score will appear normally, and added slurs will be marked with dotted lines.

The solo part for this sonata has been transposed to G Major, maintaining the original sounding key of F Major and allowing the key of the accompaniment to remain

unchanged. All clefs in the solo part have been changed to treble clefs. The majority of dynamics from the published edition were removed with minimal dynamic markings retained. No *crescendo* or *decrescendo* symbols were used to avoid over-prescribing the peaks of phrases. Breath marks and courtesy accidentals have been added where necessary, and an alternate note one octave higher has been provided for the one written D3 that is out of the range of a standard bass clarinet.

There were some typographical errors in the solo part between the published editions and the original manuscript. In m. 2 of the first movement, the eighth rest was placed after the second quarter note (see example 8.1) but should have been placed before it (see example 8.2). In m. 23 of the second movement, the last note of the measure was an incorrect pitch. There was also an incorrect pitch in m. 1 of the third movement. In the interest of matching Marcello's intentions, I changed the parts to match the manuscript.

Example 8.1. Benedetto Marcello, Largo from 6 Sonatas for Cello Solo and Basso Continuo, mm. 1-2.<sup>140</sup>



Example 8.2. Benedetto Marcello, Arr. Alfredo Carlo Piatti, Largo from Sonata in F Major, mm. 1-2.<sup>141</sup>



<sup>140</sup> Benedetto Marcello, *6 Sonatas for Cello Solo and Basso Continuo* (Amsterdam: Gerhard Fredrik Witvogel, 1732).

<sup>141</sup> Benedetto Marcello, *Sonata in F Major*, arranged by Alfredo Carlo Piatti (Berlin: N. Simrock, 1874).

Written-out ornamentation was not common in Italian works from this time period, although composers often notated trills and appoggiaturas as Marcello did in this piece. I have added some suggestions for optional ornamentation to the score, such as trills, grace notes, and modified forms of passages. Short ornaments are enclosed in parenthesis (see example 8.3) while longer ornamented phrases are displayed as *ossias* (see example 8.4).

Example 8.3. Benedetto Marcello, Arr. Zachary Myones, Largo from Sonata in F Major, m. 3.<sup>142</sup>



Example 8.4. Benedetto Marcello, Arr. Zachary Myones, Largo from Sonata in F Major, m. 7-9.<sup>143</sup>

Although not present in the original manuscript, several of the editions and recordings studied contained double stops. Since the bass clarinet is not able to play double or multiple stops, I have added a few of these double stops as optional grace

<sup>142</sup> Benedetto Marcello, “Sonata in F Major,” arranged by Zachary Myones, score, 2020.

<sup>143</sup> Ibid.

notes. These are located in mm. 28 – 29 of the second movement, m. 15 of the third movement, and m. 16 of the fourth movement.

Benedetto Marcello marked one dynamic in this entire sonata, a *piano* in m. 33 of the second movement. I have added louder dynamics to the sections surrounding this to create contrast. Marcello also only included one type of articulation mark in this piece, the “stroke staccato.” This is indicated by a vertical line above the note and means to put space between the notes. On stringed instruments, it is played by lifting the bow off the string between each note. Marcello used these markings throughout the piece at the ends of sections in the fast movements (See Example 8.5). I have retained these markings in my edition. In cases where the piano is in unison with the solo part, I have added these markings to the piano part as well for uniformity.

Example 8.5. Benedetto Marcello, Allegro from Sonata No. 1, mm. 22-23.<sup>144</sup>



<sup>144</sup> Benedetto Marcello, *6 Sonatas for Cello Solo and Basso Continuo* (Amsterdam: Gerhard Fredrik Witvogel, 1732).

Throughout this sonata, I have added slurs to passages with rapidly articulated notes. This was done to facilitate articulation on a wind instrument. I utilized several different patterns in these sections to create variety and to show the building of intensity in the melodic line (see example 8.6).

Example 8.6. Benedetto Marcello, Arr. Zachary Myones, Allegro from Sonata in F Major, m. 1-11.<sup>145</sup>

**Allegro**

The musical score consists of three staves of music in F Major. The first staff begins with a forte (*f*) dynamic and features a slur over a triplet of notes. The second staff, starting at measure 5, continues with rapid articulation. The third staff, starting at measure 8, includes a mezzo-forte (*mf*) dynamic and a slur with a trill-like marking (*tr*) over the final notes.

### List of Changes

The following is a list of all alterations that I made to the solo part of this piece that are different than what was notated in the original manuscript. As stated above, all editorial markings from the Whitehouse and Piatti editions that were not present in the original were removed and then added back in selectively. Brief explanations are included where necessary. Please refer to the preceding section for detailed explanations of the transcription process and techniques used in creating the transcription of this

<sup>145</sup> Benedetto Marcello, “Sonata in F Major,” arranged by Zachary Myones, score, 2020.



sonata. Please refer to the score (see Appendix E) for a visual representation of what was changed.

### *Movement I: Largo*

In this movement, I corrected errors from the editions to match the score.

Alternate ornamentation has been added as optional ossias.

m. 1: added *mf*

m. 1: provided optional ornamentation as ossia

m. 2: changed rhythm; changed to match original score

m. 3: provided optional trill

m. 7: added *mf*

m. 7: provided optional ornamentation as ossia

m. 8: added *p*

m. 8: provided optional grace note

mm. 8 – 9: added slurs; added on dotted rhythms

mm. 8 – 9: provided optional ornamentation as ossia

m. 13: added slur

### *Movement II: Allegro*

In this movement, the majority of edits were to add slurs and change articulation patterns for ease of playing. Optional ornaments have been added to this movement, and typographical errors have been corrected.

m. 1: added *f*

m. 3: added breath mark

m. 3: added *p*; added for contrast

mm. 3 – 9: added slurs; added for ease of articulation

m. 10: added *mf*

m. 11: added slur; added for ease of articulation

m. 11: provided optional trill

m. 12: provided optional grace notes

m. 12: added *f*

m. 13: added slur; slur-two-tongue-two

m. 13: added *f*

m. 15: added breath mark

m. 15: added *p*

mm. 15 – 20: added slurs; added for ease of articulation

m. 16: added *crescendo*

m. 18: added *p*

m. 19: added *crescendo*

m. 21: added *f*

m. 23: added *p*; added for contrast

m. 23: changed last 16<sup>th</sup>-note from A to B; changed to match score

mm. 24 – 26: added slurs; added for ease of articulation

m. 25: provided optional trill

m. 26: added *mf*; added for contrast with only original dynamic (*p*) at m. 46

m. 28: added breath mark

mm. 28 – 29: added grace notes; substitute for double stop

m. 29: added *f*

mm. 29 – 35: added slurs; added for ease of articulation

m. 32: added breath mark

m. 36: provided optional grace note

m. 36: added *f*; contrast with original dynamic in m. 46

### *Movement III: Largo*

In this movement, I fixed a common notational error to match the original manuscript. Optional ornaments have been added, and accommodations have been made for double stops in the cello part.

m. 1: changed last note from G to F-sharp; changed to match score

m. 1: added *p*

m. 4: provided optional grace notes

m. 7: added courtesy accidental; C-natural

m. 8: added *crescendo*

m. 11: added *f*

m. 13: added *dim*

m. 15: added grace notes; substitute for double stop

*Movement IV: Allegro*

Most editorial changes in this movement involve changing slurs and articulation patterns for ease of playing. Ossia's have been added for ornamentation, and alternate notes have been provided as substitutes for extended-range notes.

m. 1: added *p*

m. 10: added *crescendo*

m. 16: added *ff*

m. 16: added grace notes; substitute for multiple stop

m. 16: added alternate low D

m. 17: provided optional grace note

m. 19: added *p*

m. 20: added slur; added for ease of articulation

m. 23: added *crescendo*

m. 25: added *p*

m. 27: added breath mark

m. 31: added *crescendo*

mm. 37 – 38: added slurs; added for ease of articulation

m. 39: added *f*

m. 40: added breath mark

m. 40: provided optional grace note

m. 41: added *p*

m. 43: provided optional trill

m. 45: added breath mark

m. 46: added *f*

m. 50: provided optional grace note

### **Performance Guide**

In the Baroque period, most dynamics, articulations, and ornaments were not notated by the composer and were instead left to the performer. These aspects of the music were also typically changed in the repeated sections. All editorial markings in this edition are meant to be taken as suggestions rather than strict rules. For younger players, the included markings can be helpful guides; however, players are free to ignore these editorial marks and use their own musical ideas. Ossia are also provided with optional alternate versions of select passages and extended ornamentation.

This piece follows a typical pattern of two slow movements alternating with two fast movements. This is meant to create contrast between the movements, so the performer should make sure to highlight this; there should be a significant difference in tempo between the movements. Another way to create contrast is to change aspects of the performance when taking repeats. The soloist can alter the dynamics, change articulation patterns, add or remove ornamentation, or play ossia passages to achieve this.

#### *Movement I: Largo*

Both sections of the *Largo* are repeated. The performer should use dynamic changes and added ornamentation to distinguish the repeats and to create more variety in the piece. The opening theme of this movement is stately and should not be played too

fast. A slight space between pairs of eighth notes, such as in beat three of measure one or beat two of measure three, works well with this theme. The trill in measure two should be played beginning on the upper note. The trills in measures five and six should also be played in this manner.

There are ample opportunities for ornamentation during the repeat of this first section. Additional notes can be added to beats two and four in the first measure. A trill can be added to the eighth note on beat three of the third measure. The 16<sup>th</sup> note pattern on beats three and four of measure four can be changed to a dotted 16<sup>th</sup>-32<sup>nd</sup> rhythmic pattern. Additionally, the original trills can be removed during the first statement of the theme and added for the repeat.

The second section of the *Largo* features a restatement of the first theme. It is played down a fourth and is extended from the original theme. All trills in this section should also be played starting from the upper note. The B-natural in the trill in measure 13 can be played on the side. The last two measures should slow down greatly during the second time through to create a greater contrast going into the *Allegro* section.

As with the last section, there are many places in this theme to add ornamentation on the repeat. Measure seven can be modified in the same manner as measure one above. An upper neighbor grace note can be added before the third beat of measure eight. In measure nine, trills may be added to the downbeats of beats two through four, or the entire phrase can be modified (see example 8.7). Measure 11 can be changed to dotted rhythm patterns as in measure four. Trills can also be added to the first and last beats of measure 12.

Example 8.7. Benedetto Marcello, Arr. Zachary Myones, Bass Clarinet Part and Ossia for Largo from Sonata in F Major, m. 9.<sup>146</sup>

The image shows two staves of musical notation for a Bass Clarinet part. The top staff is the main part, and the bottom staff is an ossia. Both staves are in treble clef with a key signature of one sharp (F#). The music begins at measure 9, indicated by a '9' above the staff. The first staff contains a triplet of eighth notes, followed by a slur over two eighth notes, and then a triplet of eighth notes. The second staff contains a triplet of eighth notes, followed by a slur over two eighth notes, and then a triplet of eighth notes. The music is written in a style that suggests a light and bouncy articulation.

*Movement II: Allegro*

In addition to the change in tempo, this section should have a distinct shift in style from the *Largo*. The first entrance should sound light and effortless. The slur-two-tongue-two articulation pattern is very helpful to use throughout this movement to maintain a light and bouncy style of playing. Due to the quantity of running sixteenth note patterns in this movement, however, this articulation pattern can be very repetitive, both for the listener and for the performer. Various similar articulation patterns can be used to create more variety. These include slur-two-tongue-six, slur-two-slur-two, slur-three-tongue-one, and articulating all notes in the beat. Suggested usage of these patterns has been marked in the score but is open to modification by the performer to decide whether or not to use them.

Although not notated in the score, the performer can crescendo through each of the patterns of sixteenth notes from measure 17 through measure 22 to build intensity leading to the end of the first section. Due to the nature of the melodic lines in this

<sup>146</sup> Benedetto Marcello, “Sonata in F Major,” arranged by Zachary Myones, score, 2020.

section, dynamic changes will be the most effective way to create contrast between the repeats of this section.

In a similar structure to the first movement, the theme of this movement is restated in measure 13 down a fourth from its original presentation. This time, however, Marcello included an additional slur marking not present in the original. Just as in the previous section, utilization of different articulation patterns can help keep the music light and provide contrast between phrases. The short vertical lines in measure 36 are an articulation marking used in Baroque music to denote playing a note with more weight or emphasis. Since this is the only type of articulation marking that Marcello actually notated in his score, the performer should make sure to follow this marking each time that it occurs throughout the piece.

There is an optional ossia from measure 21 through measure 25. This ossia, as well as other ossias occurring later in the piece, are a good way to create differences between the repeated sections. This ossia can be facilitated by utilizing the overblown throat tone fingerings for the altissimo notes. The grace notes in measures 28 and 29 are used to represent double stops in the cello part and should be played with emphasis on the lower note so that it does not become too short to be heard as part of the harmonic structure.

To conclude the phrase ending in measure 32, Marcello again makes use of the weighted articulation marks. He marked *piano* at the beginning of the following phrase in measure 33. This is the only dynamic marking present in the original score (see example 8.8). The performer should make sure to emphasize this dynamic change with a large



contrast from the previous section. The performer may also choose to play the ossia in measure 33 to create further contrast during the repeat.

Example 8.8. Benedetto Marcello, Allegro from Sonata No. 1, mm. 32-33.<sup>147</sup>



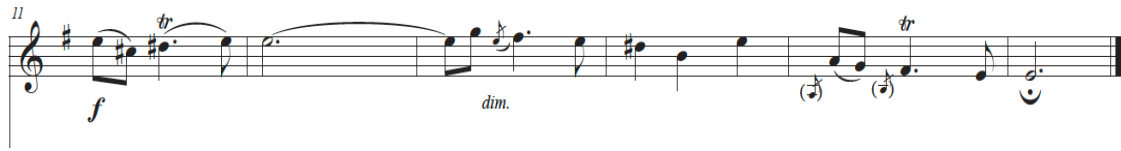
### *Movement III: Largo*

The performers need to make sure that this movement does not begin too fast or it will lose its effectiveness as a strong contrast to the surrounding movements. Everything in this movement should be played smoothly and expressively. Grace notes can be added when deemed appropriate by the performer. Trills in this section should not be rushed. The two grace notes in measure 15 represent double stops in the cello and should be emphasized (see example 8.9).

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<sup>147</sup> Benedetto Marcello, *6 Sonatas for Cello Solo and Basso Continuo* (Amsterdam: Gerhard Fredrik Witvogel, 1732).

Example 8.9. Benedetto Marcello, Arr. Zachary Myones, Largo from Sonata in F Major, m. 11-16.<sup>148</sup>



*Movement IV: Allegro*

Articulation in this movement should be light and effortless as in the previous fast movement. The majority of the indicated slur patterns are present in the original manuscript; however, the bass clarinetist may alter them if needed.

The written D3 grace note in measure 16 may be omitted if the player does not have access to an extended range instrument. If this is the case, they should shift the low D up one octave and play the other grace notes as in that same octave to maintain the D Major arpeggio (see example 8.10). Ossias are provided for measure 46 through the end of the piece to provide a dramatic ending.

Example 8.10. Benedetto Marcello, Arr. Zachary Myones, Allegro from Sonata in F Major, m. 15-16.<sup>149</sup>



<sup>148</sup> Benedetto Marcello, “Sonata in F Major,” arranged by Zachary Myones, score, 2020.

<sup>149</sup> Ibid.

## CHAPTER 9

### GRAND CONCERTO FOR BASSOON AND ORCHESTRA BY JOHANN

### NEPOMUK HUMMEL

#### **Background**

##### *Johann Nepomuk Hummel*

The second piece that I transcribed, Grand Concerto for Bassoon and Orchestra, was originally written by Johann Nepomuk Hummel, a composer and pianist of the late Classical period. Hummel was born in Pressburg, now known as Bratislava, on November 14, 1778, and died in Weimar, Germany, on October 17, 1837. During his lifetime, Hummel was held in similar regard to Beethoven with whom he had developed both a friendship and a rivalry. Although in modern times he is most known for his solo piano music, he produced works in many other genres including opera and instrumental concerti.<sup>150</sup>

Despite his birth in Slovakia, Hummel was of German descent.<sup>151</sup> He first studied violin and piano with his father, the director of the Imperial School of Military Music.<sup>152</sup> When Hummel was eight years old, he and his family moved to Vienna. There, he impressed Wolfgang Amadeus Mozart so much with his piano playing that Mozart offered to teach him for free. Hummel took him up on this offer and moved in with

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<sup>150</sup> Valeri Popov, bassoon. *Mozart-Weber-Hummel: Bassoon Concertos, 1998*, Chandos Chan 9656, CD. Liner Notes.

<sup>151</sup> Marion Phyllis Barnum, "A Comprehensive Performance Project in Piano Literature and an Essay on J. N. Hummel and his Treatise on Piano Playing," (Doctoral diss., The University of Iowa, 1971), 17, ProQuest Dissertations & Theses Global.

<sup>152</sup> Irvin, J. Wade, "An Analysis and Comparison of Two Contrasting Bassoon Concertos by Johann Nepomuk Hummel and Gordon Jacob," (Doctoral diss., The University of Alabama, 1990), 5, University Microfilms International.

Mozart.<sup>153</sup> In 1787, Hummel made his debut public performance at age nine. In 1788, upon Mozart's recommendation, Hummel went on a tour with his father for five years across Europe, including Germany, Denmark, Holland, Scotland, and England.<sup>154</sup>

Hummel learned English while staying in London and developed an acquaintance with Joseph Haydn. During his time in London, he also studied piano under Muzio Clementi.<sup>155</sup>

Following his tour, Hummel returned to Vienna in 1793, after Mozart had died in 1791. He then took up study of counterpoint from Johann Georg Albrechtsberger and learned vocal composition techniques and musical philosophy from Antonio Salieri. Hummel succeeded Haydn in his position in Eisenstadt at the court of Esterházy from 1804 until his dismissal in 1811 for neglecting his duties. He then returned to Vienna and became Kapellmeister in Stuttgart in 1816 for two years before taking a similar position in Weimar where he worked until his death.<sup>156</sup>

### *Grand Concerto for Bassoon and Orchestra*

Hummel's Grand Concerto for Bassoon and Orchestra was not published during his lifetime. There is no date of publication or opus number given in the score. Some people believe that it was written in 1806, one year after his trumpet concerto; however,

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<sup>153</sup> Joel Sachs. *Grove Music Online*, s.v. "Hummel, Johann Nepomuk," accessed September 18, 2020. <https://www-oxfordmusiconline-com.ezproxy1.lib.asu.edu/grovemusic/view/10.1093/gmo/9781561592630.001.0001/omo-9781561592630-e-0000013548>.

<sup>154</sup> Marion Phyllis Barnum, "Treatise on Piano Playing," 22.

<sup>155</sup> Ronald Wayne Tyree, "An Edition for Study and Performance of the *Grand Concerto for Bassoon and Orchestra* by J. N. Hummel (1778-1837) and *Four Sonatas for Bassoon and Keyboard*, Opus 26 by J. B. Boismortier (1691-1765?) (Volumes I and II)," (Doctoral diss., State University of Iowa, 1957), 1, University Microfilms.

<sup>156</sup> Marion Phyllis Barnum, "Treatise on Piano Playing," 28-30.

the inscription in the score indicates that it was written in Vienna, so it is likely that it was composed between the years of 1811 – 1816. The piece was dedicated “per il Signor Griesbacher,” likely referring to Raimund Griesbacher, a musician who played clarinet, basset horn, and bassoon and served as an instrument maker at the court in Vienna. This piece languished in obscurity until Ronald Wayne Tyree published an edition of it as part of his dissertation in 1957 and brought it into the bassoon repertoire.

This concerto is a very technically demanding work for the bassoon. It was originally composed for solo bassoon accompanied by an orchestra consisting of two oboes, two horns, and strings. As a piece in the late Classical style, it begins to show aspects of the burgeoning Romantic movement, such as the contrasting lyrical and virtuosic sections. Hummel’s piano background also shows through in the way he writes the accompaniment, such as his frequent use of Alberti bass patterns.

Comprised of three movements, the structure of the concerto consists of two fast movements surrounding a slow middle movement and is about 28 minutes in length. The piece begins with a Sonata-Allegro form for the first movement. This movement in F Major begins with a double exposition in the Classical concerto style and is marked *Allegro Moderato*. This movement is written with a 4/4 time signature and is 328 measures long. There is no cadenza in the first movement, but the part is extremely demanding on the soloist nonetheless. The second movement, *Romanza, Andantino e Cantabile*, uses a modified Sonata-Allegro form and is in the key of B-flat Major. Written in 2/4 time and spanning 134 measures, this movement is lyrical and expressive and includes a cadenza for the soloist. The third movement, encompassing 244 measures, returns to the original key of F Major and takes the form of an ABACABA rondo. This

movement is marked *Rondo Vivace* and is written in 6/8 time. The middle section of this movement features a shift to a new key signature of B-flat Major before returning to end the concerto in F Major.

## **Transcription Process**

### *Source Editions*

In his 1957 Doctoral Dissertation at the State University of Iowa, Ronald Wayne Tyree discovered this concerto and created the first published edition for performance with a piano reduction.<sup>157</sup> To create this edition, he used a photographic reproduction of the autograph score. Tyree added editorial markings and corrected notes believed to be typographical errors. He included dynamics to create echoes on passages that were repeated and altered the articulation patterns for playability. He made note of what changes were made and clearly marked in his scores which markings were his own to delineate them from Hummel's original markings. Tyree enclosed his editorial markings in parenthesis, original slurs in brackets, and added his own rehearsal letters. I chose to use this edition of the concerto as a starting point for my transcription because his detailed markings and process allowed me to easily see the differences between the scores and to determine which changes to keep in my own edition.

In his dissertation, Tyree also included his edition of the full orchestral score with editorial markings.<sup>158</sup> I compared his reduction to the full score to see how he scored the orchestra parts in the piano. Since I made my own editorial changes to the piece, I

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<sup>157</sup> J. N. Hummel, *Grand Concerto for Bassoon and Orchestra*, arranged for bassoon and piano by Ronald Wayne Tyree (London: Musica Rara, 1971).

<sup>158</sup> Ronald Wayne Tyree, "An Edition for Study and Performance."

consulted the score to determine what additional changes I would need to make to the accompaniment to match the changes in the solo part.

I also referenced a second piano reduction by Norman Richardson.<sup>159</sup> I compared both the solo part and the piano reduction from this edition to Tyree's edition. Richardson changed many slurs and dynamics from Tyree's version. He substituted some ossia passages for the original passages and left some ossias out entirely from his edition. There were numerous pitch errors in his piano reduction compared with the original score; most of these were transposition errors from the viola and horn parts. This piano reduction was much easier to read than Tyree's reduction, although it did not follow the orchestral score as well. In my edition, I worked to combine elements from each publication so that I could both stay true to Hummel's original intent and make the reduction easier to read and play for the pianist.

### *Editorial Changes*

In this transcription, I indicated slurs not present in the original score with dotted slur markings. Dynamic markings, articulation markings, and other editorial changes are enclosed in parenthesis. Alternate versions of passages are included as ossias above the main staff.

I transposed the bassoon part to the written key of G Major for the bass clarinet. This allowed the accompaniment to remain in the original key of F Major. I have included three optional cuts for performance time considerations. These are located from mm. 15 – 45 in the first movement during the piano exposition, from mm. 107 – 116 in

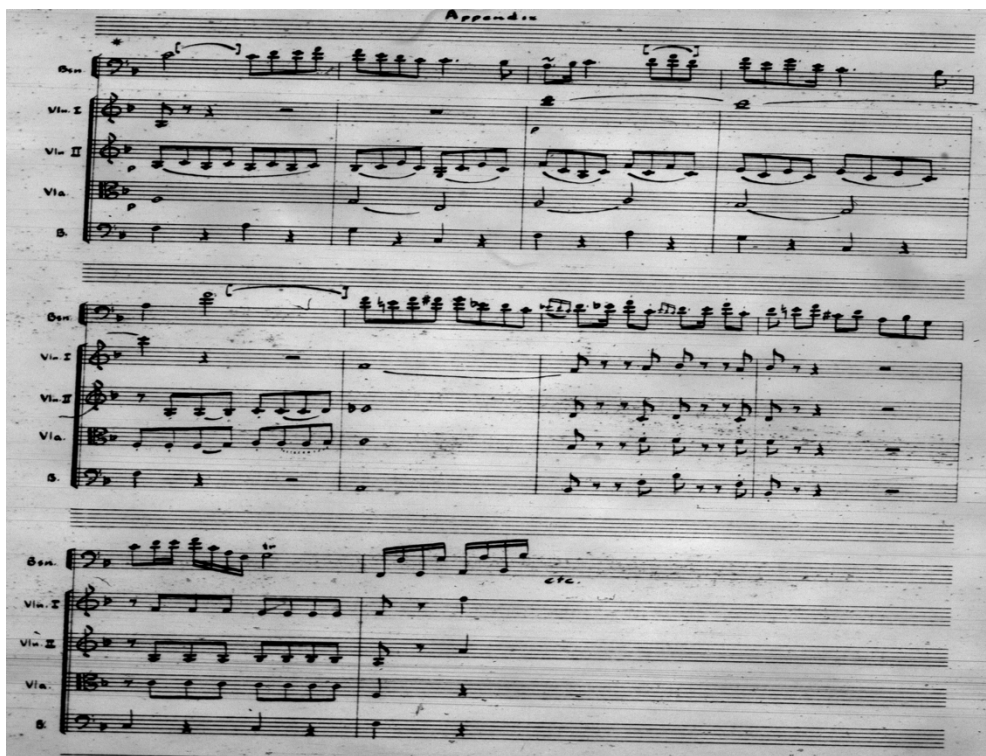
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<sup>159</sup> J. N. Hummel, *Bassoon Concerto*, arranged for bassoon and piano by Norman Richardson (London: Boosey & Hawkes, 1975).

the second movement during the solo cadenza, and from mm. 229 – 237 in the third movement.

At the end of the original manuscript, Hummel included a section marked “Appendix.” Based on Tyree’s observations, it appears that this is a sketch of a nine-measure alternate form of the section between mm. 296 – 299 in the first movement (see example 9.1). It is likely that Hummel included it at the end rather than as an ossia due to its length. I have included this passage in my edition; however, I moved it to appear immediately following the end of the first movement instead of the end of the piece for easier access.

Example 9.1. Johann Nepomuk Hummel, Arr. Ronald Wayne Tyree, Appendix from Grand Concerto for Bassoon and Orchestra, mm. 1-10.<sup>160</sup>



<sup>160</sup> Ronald Wayne Tyree, “An Edition for Study and Performance,” 31.



Based on my study of the two editions of the piano reduction and the orchestral score, I made several major types of changes throughout the piano reduction. The cello and bass parts are notated in unison on the same line of the orchestral score but sound one octave apart. I doubled parts of the left hand down an octave to simulate this effect when doing so did not adversely affect the playability of the piano part. I also filled in some chords to match the pitches used in the score when it did not make the part too cumbersome. In my comparison to the orchestral score, I found and corrected a pitch error in m. 123 of the first movement where the note from the violin parts should have been a B-natural. I also shifted notes between the left- and right-hand parts to make the music easier to play and easier to read. This was especially useful for improving the readability of some tremolo passages.

In my transcription of the solo part, I added breath marks and courtesy accidentals where appropriate. I also made some changes in dynamics to create echo effects between repeated passages and to match the dynamic of the accompaniment where necessary. Hummel frequently used notes that require the use of a bass clarinet with a low C extension. In these instances, I have provided alternate notes for players without extended-range instruments (see example 9.2).

Example 9.2. Johann Nepomuk Hummel, Arr. Zachary Myones, *Romanza, Andantino e cantabile* from *Grand Concerto*, m. 10-17.<sup>161</sup>



<sup>161</sup> Johann Nepomuk Hummel, “Grand Concerto,” arranged by Zachary Myones, score, 2020.

I changed articulation markings and slurs throughout the piece. This was done for several reasons. I often changed these markings to match the piano when playing the same phrase or to match other occurrences of the same phrase throughout the piece. Slurs were frequently added to facilitate rapid articulation through use of the slur-two-tongue-two and slur-two-tongue-six patterns. Repeated sequences of two-note slurs were also used to improve response in some technical sections of the piece (see example 9.3).

Example 9.3. Johann Nepomuk Hummel, Arr. Zachary Myones, Allegro moderato from Grand Concerto, mm. 143-144.<sup>162</sup>



Example 9.4. Johann Nepomuk Hummel, Arr. Zachary Myones, Allegro moderato from Grand Concerto, mm. 236-237.<sup>163</sup>

Due to the technical demands of this concerto, Hummel included several simplified forms of passages as ossias, which I have included in this edition. Several passages remain, however, that are extremely difficult to play on the bass clarinet due to its differences in fingering and voicing from the bassoon. I have written simplified forms of these passages as well and included them in the score as ossias (see example 9.5). I have also added an optional part one octave lower in m. 212 of the first movement; the lower octave better leads to the final note of the phrase (see example 9.6).

Example 9.5. Johann Nepomuk Hummel, Arr. Zachary Myones, Bass Clarinet Part and Ossia for Allegro moderato from Grand Concerto, m. 142-143.<sup>164</sup>

<sup>163</sup> Zachary Myones, “Grand Concerto,” score.

<sup>164</sup> Ibid.



m. 70: added slur; continued slur-two-tongue-two pattern from first two beats to the third beat

m. 76: added slur

m. 78: added slur

m. 84: added *mf*

m. 89: added *mp*; added for contrast

m. 99: added *crescendo*: added to match accompaniment

m. 99: added breath mark

mm. 100 – 103: added slurs; changed articulation pattern to paired slurs for better response

mm. 100 – 103; added ossia; simplified form of passage

m. 102: added breath mark

m. 105: added *crescendo*; build to *f*

m. 106: added *f*; added to match piano entrance

m. 109: added *mf*

m. 109: added *staccato* marks; added to match other occurrences of this phrase throughout the piece

m. 125: added *mf*

mm. 125 – 126: added slur and *staccato* markings; added to match other occurrences of this phrase

m. 128: added breath mark

m. 129: added slur; added to match earlier occurrence

m. 132: added *pp*; added for contrast

m. 133: added breath mark

m. 137: added *staccato* marks; added to match other occurrences

m. 142: added *f*; added to match *p – f – p – f* pattern in preceding measures

mm. 142 – 144: added ossia; simplified form of passage

mm. 142 – 144: added slurs; added for better response

m. 146: added staccato marks; added to match piano

m. 147: added *p*

m. 149: added *crescendo*

m. 150: added slurs to beat four; added to continue articulation pattern of first three beats

m. 150: added ossia; simplified form of passage

m. 150: added alternate low D; for use one standard bass clarinet without extension

m. 153: added optional grace notes

m. 154: added *f*; added to match dynamic of piano entrance

m. 170: added *mf*

m. 173: added slur and staccato marks; added to match other occurrences

m. 175: added alternate low D

m. 177: added slur and staccato marks; added to match other occurrences

mm. 178 – 179: added slur; added for smoothness of line

m. 179: added alternate low D

m. 180: added *p* and *crescendo*; added for contrast and direction

m. 182: added *mf*

m. 183: added *mp*; for echo effect

m. 184: added *crescendo*

m. 184: added optional grace notes

m. 185: added optional ornamentation as ossia

m. 186: added slurs to original ossia

m. 188: added *f*; added to match piano

m. 191: added *mp*; added so bass clarinet comes over piano texture at *p*

m. 194: added slur over staccato marks; added to prevent notes from being too short

m. 201: added slur

m. 201: added *piano*; added for echo effect

m. 203: added slur

m. 207: added *mf*

m. 212: provided alternate octave lower; lower octave better leads to final note of phrase

m. 226: provided optional grace notes

m. 229: provided optional trill

m. 231: added *mf*

m. 237: added *crescendo*; added to match piano

m. 234: provided optional turn

m. 236 – 237: provided optional ornamentation as ossia

m. 237: added *crescendo*

m. 238: added slur

m. 250: added *f* and *diminuendo*; to match piano intensity and continue line

m. 251: added *mf*

m. 257: added slur; added to match beat three to beat one

m. 259: added *mf*

m. 267: provided alternate low D

m. 272: added *mf*

m. 280: added *p*; added for contrast

mm. 280 – 283: added slurs; added for better response

mm. 280 – 283: added ossia; simplified form of passage

m. 281: added *crescendo*

m. 284: added *f*

mm. 285 – 286: added slurs; added to facilitate articulation

m. 286: added *pp*; added for echo effect

m. 287: added *mf*

m. 289: added *crescendo*

m. 289: added breath mark

m. 291: provided optional grace notes

m. 292: added *f*; added to match piano part

m. 297: provided alternate low D

m. 299 – provided alternate low D

mm. 300 – 303: added ossia; simplified form of passage

m. 309: provided optional grace notes

m. 309: added *f*; added to match piano

*Movement II: Romanza, Andantino e cantabile*

The majority of alterations made to this movement are to create consistency within and between parts and to provide dynamic contrast.



m. 9: added *mp*

m. 13: provided alternate low C

m. 16: added slur

m. 17: provided alternate low C

m. 19: added *crescendo*; added to match piano

m. 25: added *mf*

m. 27: added slur

m. 31: provided alternate low D

m. 38: provided alternate low D

m. 39: added *pp*; added for echo effect

m. 40: provided alternate low D

m. 41: added *mp* and *crescendo*; added to match piano

m. 41: added slur

m. 46: added *crescendo*

m. 46: provided alternate low D

m. 46: added staccato marks; added to create space between notes

m. 48: added *f*; added to match piano

m. 54: added *mp*

m. 60: added *mf*

m. 67: provided alternate low D

mm. 68 – 69: added slurs; added to match earlier statement

m. 74: added *mp*

m. 86: added *mf*

- m. 88: added *crescendo*
- m. 91: added *crescendo*; added to match piano
- m. 92: added *f*; added to match piano
- mm. 107 – 116: optional cut in cadenza
- m. 127: added *mp*
- m. 131: added *p*
- m. 132: added *diminuendo*
- m. 134: provided alternate low C

### *Movement III: Rondo, Vivace*

The third movement also contains some technically challenging sections, for which I have provided ossias. Alternate notes are provided where necessary for instruments without extended range.

- m. 1: added *mf*
- m. 16: added *f*
- m. 35: added *mf*
- m. 36: added alternate low D
- mm. 36 – 38: added staccato to match piano
- m. 38: added alternate low D
- m. 44: added alternate low D
- m. 44: added *mf*

m. 54: added *pp*; added for echo effect

m. 60: added *crescendo*

m. 63: added *f*

m. 63: added ossia; simplified form of measure

m. 65: added *pp*; added for echo effect

m. 65: added ossia: simplified form of measure

m. 67: added *crescendo*

mm. 70 – 71: added ossia: simplified form of passage

m. 70: added *crescendo*

m. 74: added slur; added for smooth grace notes

m. 75: added *f*

m. 79: added *p*; added for contrast

mm. 79 – 80: added slurs

m. 83: added *crescendo*

m. 85: added *f*

m. 89: provided alternate low D

m. 96: added *mf*

mm. 96 – 99: added slurs; added for smooth grace notes

m. 101: added *crescendo*

m. 104: added *decrescendo* to *mf*

m. 108: provided alternate low C

m. 117: added *mf*

m. 120 – 123: added slurs; added for ease of articulation

m. 122: added *pp*; added for echo effect

m. 125: added *f*; added for contrast

m. 128: provided alternate low C

m. 133: added *mf*

mm. 153 – 154: provided alternate low D

m. 153: added *f*

m. 154: added *diminuendo*

m. 156: added *ritardando*

m. 157: added *a tempo*

m. 169: added *mf-p*; added for contrast between repeats

m. 176: added *mf-p*; added for contrast between repeats

m. 179: provided alternate low D

m. 183: added *f*

m. 191: added *mf*

m. 198: added *f*

m. 206: added slurs and staccato markings

m. 210: added *f*

m. 212: provided alternate low C

m. 221: added optional trill

m. 222: added *fp*

m. 225: added *crescendo*

m. 225: provided alternate low D

m. 229: added *forte*

m. 230: provided alternate low D

m. 232: provided alternate low D

mm. 229 – 237: Added optional cut

### **Performance Guide**

This Classical concerto is a technically demanding piece both for the bassoonist and the bass clarinetist. Hummel included some ossia in his original manuscript with simpler versions of some of the challenging passages on the bassoon. These are included in this edition as well as additional ossia created to simplify some of the passages that are difficult on the bass clarinet. Articulations and slurs are also not set in stone and may be changed by the soloist both for playability purposes and personal preferences.

According to Hummel's own views on trills, as presented in his 1828 book on pianoforte playing,<sup>166</sup> trills should begin on the principal note unless otherwise stated. He notates trills beginning on the upper note with a grace note preceding the trill. This practice should be adhered to in order to remain true to Hummel's musical intentions with this piece.

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<sup>166</sup> Marion Phyllis Barnum, "Treatise on Piano Playing," 111.

*Movement I: Allegro moderato*

The first movement of this concerto begins with the piano alone for the first 61 bars. If desired by the performers for time considerations, a cut may be made from the end of measure 15 to the start of measure 45.

The bass clarinet soloist enters with the first theme on the pickup to measure 63. The full measure of straight eighth notes in the piano is a good cue to listen to for this entrance. Depending on personal preference, the slurs in measures 63 through 65 may each be extended by one beat to match the slur in measure 68 and the slur pattern of the theme at measure 109. Regardless of which version of the slurs is chosen, the player should create a slight space between the pairs of consecutive quarter notes, such as in measure 63 and measure 65.

The low E in measure 85 should be played loudly to mimic the tendency of a bassoon to play louder in the low register, but the performer needs to make sure that the downbeat of the following measure does not pop. The grace note in measure 86 should be played as a 16<sup>th</sup> note on the beat. The phrase in measure 89 should be played softer than the preceding phrase to create contrast.

This passage from measure 100 through measure 102 is challenging to play on the bass clarinet due to the articulation patterns and large leaps between registers. Performers wishing to play the original version of this passage should alter the articulation pattern to slur every two pairs of notes. This helps with speed as well as improving the response of the lower notes. The player should also emphasize the lower note of each pair; this both helps the note respond and more closely approximates the relative volume of the bassoon in that register. A simplified version of this passage has been included in the score as an

ossia to be used instead if desired. An additional ossia written by Hummel provides an alternate version of measure 104.

The quarter notes in the theme at measure 109 should be detached but not too short. The player can add optional turns on the first and third beats of measure 113. Make sure to hold the final note of the theme in measure 116 for its full value. This note also has a tendency to go sharp in pitch.

The player should make an abrupt dynamic change at the *pp* in measure 132 to contrast with the first phrase of this section. An alternate version of this passage was written by Hummel and is provided as an ossia in the score. This ossia is not noticeably different in difficulty to the original passage and may be selected based on personal preference.

Beginning at measure 142 is another passage that is extremely difficult to play as written on the bass clarinet due to the rapid alterations between the clarion and extreme low register of the instrument. If playing the original part, slurring each group of two sixteenth notes from measure 142 through measure 144 and emphasizing the lower note will be useful as with the previous passage. A simplified ossia that still maintains the forward motion and harmonic structure of the original is provided in the score.

Hummel wrote an alternate form of measure 145 that is included as an ossia. This ossia is much easier than the original material and can be utilized to give the fingers a brief break before the next fast section. If desired, the player can also slow down leading up to beat three of measure 146 and gradually accelerate through the following phrase. The piano does not play in measures 149 and 150, providing opportunity for the soloist to vary the tempo for dramatic effect.

The grace note at measure 170 should occur before the beat. Throughout this section, the performer should emphasize the lower notes. An alternate version of measure 182 of comparable difficulty is provided by the composer as an ossia. The soloist can also choose to ornament the following passage with grace notes before beats two and three of measure 184.

The grace note in measure 194 should occur on the beat and take half of the value of the following note, resulting in two eighth notes. The staccatos in this section should not be too short, though the articulation should be light and detached. The player should make a large contrast in volume going into measure 202 to create an echo effect when the previous phrase is repeated.

Articulation should be light for the triplet passages beginning in measure 208. The player should place the emphasis on the downbeats to bring out the lower notes. The end of this passage, measure 212, is sometimes played one octave lower by bassoonists so that the G-sharp is closer to the A on the following downbeat. Both versions are provided in the score and may be selected based on personal preference. The end of this section may be ornamented by adding grace notes before the final beat of measure 226 and by adding a trill in measure 229.

Since the pianist only plays on beat one of measure 250, the soloist can pull the tempo back on the ascending scale before going to the original tempo at measure 251. When the opening theme returns at measure 251, the player should match their slurs to the pattern used at the beginning of the piece for consistency. If the bass clarinetist has an instrument with a low C extension, they can bring the E-flat<sub>4</sub> in measure 266 down one octave to lead into the written D<sub>3</sub> in measure 267.



Measure 280 through measure 283 is another challenging passage for the bass clarinet. The leaps should be slurred in groups of two for better response. An ossia is provided with a simpler version of the section. Measure 286 should be played softly as an echo of the previous measure before building to *forte* in measure 292. If needed, a breath may be taken before the last three 8<sup>th</sup> notes in measure 289.

The ending section of this movement contains rapid octave passages from measure 299 through measure 302. These are idiomatic on the bassoon due to its use of an octave key; however, the 12<sup>th</sup>-based register key on the bass clarinet makes this passage extremely cumbersome to play at tempo. An ossia is provided with a simplified version. Alternatively, the soloist can simply play the lower notes as a running eighth note line, leaving out the upper octave entirely.

### *Movement II: Romanza, Andantino e cantabile*

The first entrance of the bass clarinet in this movement, although *mezzo-piano*, should still sound confident. The pair of repeated eighth notes in measure 10 should be slightly detached from each other. As with the first movement, notes in the low register should be emphasized, such as the low C in measure 13. If the player does not have access to an extended range instrument, they can play these notes one octave higher. Make sure not to clip the ending of the phrase in measure 21.

Although the music is marked *mf* at measure 25, it should still not get too loud at this point in the movement. The entrance at measure 37 can get louder to create contrast with the *pp* in measure 39. Although it needs to stay mostly in time, this section can push

and pull for dramatic effect until measure 48 where the piano part becomes more active again. The trill in measure 47 should begin with the bottom note.

Measure 54 should start like the beginning with a confident *mp* and should gradually build in intensity through measure 65. The turn in measure 66 should be played quickly at the end of the dotted sixteenth note. The runs in measures 67 through 71 have a tendency to rush; the pulse needs to be kept steady here. Measure 72 can pull back slightly before returning to the original tempo in measure 74.

The tempo should pull back going into the fermata in measure 92 where the cadenza begins. This cadenza should be played freely. If a cut is needed for time, the trill at the end of measure 107 can cut directly to the trill in measure 116 since both trills are the same. Make sure not to slow down too much in the last two measures of the piece.

### *Movement III: Rondo, Vivace*

This movement should be light and bouncy. The player should listen to recordings of bassoon players to get an idea of the light articulation needed for this movement. Although the articulations are light, the staccato notes should not be clipped short. Eighth note trills in this movement, such as in measure 8, should be fast. A maximum of five notes should be played for these trills.

The tempo may pull back at the beginning of measure 27 before accelerating to the original tempo by the downbeat of measure 28. The end of the phrase in measure 32 should not be clipped. The staccato 8<sup>th</sup> note pattern at measure 36 is in rhythmic unison with the piano, and both players should match their attacks and note lengths. If the soloist

does not have access to a bass clarinet with a low C extension, the D3 eighth notes should be raised by one octave.

Measure 54 should be a quiet echo of measure 52. A large breath should be taken after the downbeat of measure 65, and an additional breath may be taken after the downbeat of measure 72 if needed. Emphasizing the lower note of each slurred pair at measure 63 will help keep the response even. A simplified ossia is provided in this score for this section.

The piano does not play in measures 83 and 84, so the soloist is free to pull the tempo back before returning to the original tempo at measure 85. The section beginning at measure 98 contains frequent ornamentation, consisting of grace notes and turns. These ornaments need to be played quickly to avoid dragging the tempo.

The section beginning at measure 106 contains many articulated 16<sup>th</sup> note runs. The articulations should remain light throughout this section, so additional slurs can be added as needed to achieve this effect. Measure 120 should be played much softer than the preceding measures to function as an echo before the heavily ornamented theme from this section returns at *forte* in measure 124. At the close of this section, the phrase beginning in measure 132 should feature a marked difference in style, played more like the main theme of the movement, from the rest of this section.

The piano stops playing on the downbeat of measure 153 in the transition to the next section of the movement. The soloist has the freedom to play this passage in a freer manner. If playing on an instrument without extended range, the low Ds in measures 153 and 154 should be played up one octave. The tempo should slow at the end of this transition in measure 156 before the main theme returns in the following measure.

Both halves of the following section, beginning at measure 169, repeat. The dynamic markings in the score indicate a difference between each repeat. The player can also create more rubato with the beginnings and ends of phrases during the second time through. Bring out the E-flat in measure 192 and 194 to draw attention to the difference between this statement of the theme and the original statement.

## CHAPTER 10

### SERENADE IN F MINOR, OP. 73 BY ROBERT KAHN

#### **Background**

*Robert Kahn*

The final piece that I transcribed, Serenade in F minor, was written by Robert Kahn. Kahn, a German composer, was born in Mannheim, Germany, on July 21, 1865, and died in Kent, England, on May 29, 1951. He studied at the Berlin Musikhochschule (Berlin Conservatory) and the Munich Akademie der Tonkunst (University of Music and Performing Arts Munich) and later ended up teaching piano and music theory at the Berlin Conservatory from 1894 until 1930. Among his pupils was the pianist Arthur Rubenstein.<sup>167</sup> Kahn was forced out of his position in 1934 by the Nazi party because he was Jewish and eventually moved to England in 1937 where he remained until his death in the Village of Biddenden.<sup>168</sup>

A composer of the Romantic period, Kahn's primary musical influences were Johannes Brahms, Felix Mendelssohn, and Robert Schumann. Kahn was introduced to Brahms by the director of the Berlin Conservatory, Joseph Joachim, and informally learned aspects of composition from him.<sup>169</sup> Kahn frequently utilized counterpoint in his

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<sup>167</sup> Charlotte Erwin. *Grove Music Online*, s.v. "Kahn, Robert," accessed September 21, 2020, <https://www-oxfordmusiconline-com.ezproxy1.lib.asu.edu/grovemusic/view/10.1093/gmo/9781561592630.001.0001/omo-9781561592630-e-0000014596>.

<sup>168</sup> Han de Vries, Henk Guittart, and Ivo Janssen. *Kahn-Klughardt-Loeffler-Hindemith: Trios, 2002*, Chandos CHAN 9990, CD. Liner Notes.

<sup>169</sup> "Robert Kahn: *Trio Serenade in f minor*, Op. 73," Edition Silvertrust, accessed September 22, 2020, <http://www.editionsilvertrust.com/kahn-trio-serenade.htm>.

compositions and focused much of his output on chamber music and choral works. Due to suppression of his music by the Nazi Party, few of his works are well-known today.<sup>170</sup>

### *Serenade Op. 73*

Robert Kahn's Serenade in F minor Op. 73 is perhaps his most well-known composition today. Originally conceived as a trio for oboe, French horn, and piano, Kahn's publisher suggested that he make it available for more instruments. Although the publisher requested making it available for a typical piano trio consisting of violin, viola, and cello, Kahn reworked the piece for multiple instruments.<sup>171</sup> Published in 1923 through Simrock in Berlin, Kahn's edition of this piece includes versions of the upper part and lower part for several different instruments while the piano part remains consistent through all versions. This results in a variety of possible instrumentations for the piece.

The piece consists of one continuous 282-measure movement broken into nine main sections. The time signature throughout the entire piece is 6/4, although the tempo changes drastically between each section. Most of the transitions into new sections are introduced with a *ritardando*, although some of the sections begin with a *stringendo*. There is one repeated section in the second half of the piece. With the repeat, the performance time for this piece is approximately twelve minutes. Exact tempi are not specified in the score, however, so recordings of this piece vary widely in duration.

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<sup>170</sup> Charlotte Erwin, "Kahn, Robert."

<sup>171</sup> "Robert Kahn: *Trio Serenade in f minor*, Op. 73," Edition Silvertrust, accessed September 22, 2020, <http://www.editionsilvertrust.com/kahn-trio-serenade.htm>.

## Transcription Details

### *Source Edition*

For this trio, I used Kahn's original publication as the basis for my transcription.<sup>172</sup> This score is unique among the pieces selected for this project because it has already been rewritten by the composer himself for multiple instruments. From comparing the parts for each instrument, I was able to get an understanding of how Kahn writes for each instrument and between instrument families.

In the publication, Kahn lists all of the possible combinations of instruments. The upper part may be played by violin, viola, clarinet, or oboe, while the lower part is written for French horn, viola, and cello. This results in a total of twelve possible ensemble configurations (see Example 10.1).

Example 10.1. Robert Kahn, *Serenade*, Op. 73, preface.<sup>173</sup>

Die Serenade kann, außer in der Originalbesetzung, noch in folgenden Zusammenstellungen gespielt werden:

Klavier	}	Oboe und Bratsche
		" " Violoncello
		Violine und Horn
		" " Bratsche
		" " Violoncello
		Klarinette und Horn
		" " Bratsche
		" " Violoncello
		Bratsche und Horn
		" " Violoncello
		Zwei Bratschen

Die Extrastimmen: Violine, Klarinette, Bratsche, Violoncello à Mk. 1.– zuzügl. Teuerungszuschlag.

<sup>172</sup> Robert Kahn, *Serenade in f minor for Piano, Oboe (or Violin or Clarinet or Viola) and Horn (or viola or Cello)*, Op. 73 (Berlin: N. Simrock, 1923).

<sup>173</sup> Ibid.

### *Comparison of Upper Part*

The actual score of Kahn's *Serenade* shows its original instrumentation of oboe on the upper part, French horn on the lower part, and piano. While not included in the score, the parts for the additional instruments are included following the score; however, the version of the upper part for the viola is not present in the copy I obtained.

There were minor typographical differences between the oboe and clarinet parts, such as dynamics being moved by one or two beats in either direction. The majority of all notes, rhythms, dynamics, articulations, and other markings are otherwise the same between the two parts. This is to be expected since the two instruments are both woodwinds played with a reed. One *pp* is missing from the clarinet part, but the preceding *decrescendo* is still present, so this is likely a typographical or printing error. Also, one measure in the clarinet part uses a *crescendo* symbol, while the corresponding measure in the oboe part uses text.

The most significant difference between the clarinet and oboe parts occurs in mm. 207 – 215 of the clarinet part. The repeat sign appears one measure earlier in the clarinet part than in the score, and the first ending in the clarinet part has one fewer measure in the first ending. Because of the corresponding change in the first ending, this has no effect on the way the piece sounds, but it can cause issues in rehearsal. The clarinet part (see example 10.2) is the only part in which this change occurs; all of the other parts match the score (see example 10.3). I do not see any reason for it to be written this way in the clarinet part, so it was likely caused by human error during the original publishing process. This error was changed in the clarinet part to match the score and the other parts.



Example 10.2. Robert Kahn, Clarinet Part for Serenade in f minor, mm. 207-218.<sup>174</sup>

Musical score for Example 10.2, Clarinet Part for Serenade in f minor, mm. 207-218. The score is in F minor (three sharps) and 3/4 time. It consists of two staves. The first staff begins with the tempo marking "Più mosso" and dynamic markings *f*, *mf espr.*, and *p*. The second staff begins with *espr.* and includes first and second endings. The music features a melodic line with various dynamics and expressive markings.

Example 10.3. Robert Kahn, Serenade in f minor, mm. 207-215.<sup>175</sup>

Musical score for Example 10.3, Serenade in f minor, mm. 207-215. The score is in F minor (three sharps) and 3/4 time. It consists of five systems of staves. The first system includes a vocal line with the tempo marking "Più mosso" and dynamic markings *f* and *mf espr.*, and a piano accompaniment with *f* and *giogoso*. The second system continues the piano accompaniment with *mf* and *p* dynamics. The third system continues the piano accompaniment with *p* dynamics. The fourth system includes a vocal line with *espr.* and *f* dynamics, and a piano accompaniment with *f* dynamics. The fifth system continues the piano accompaniment. The score features complex rhythmic patterns and expressive markings.

<sup>174</sup> Robert Kahn, *Serenade in f minor*, score.

<sup>175</sup> Ibid.

Although there are some alterations to the violin version of the upper part, Kahn does not treat it significantly differently than the wind instruments. All notes, rhythms, articulations, and dynamics are the same as the other versions of this part, and all passages are notated in the same octave. Kahn does not include any string-specific techniques, such as double stops, but he does include textual indications such as *con sordino* and *senza sordino*. The composer also included different courtesy accidentals than in the versions for other instruments.

#### *Comparison of Lower Part*

The viola part actually contains several significant differences from the French horn part in the score. The first note of the piece, which consists of seven dotted-whole notes tied together, is notated as a double stop in octaves on the viola part. The courtesy accidentals given in this part are different from those given to the other instruments on the lower part. Also, in both the horn (see example 10.4) and viola (see example 10.5) parts, the notes in mm. 227 – 232 are doubled one octave down with German text providing instruction that the smaller lower notes should be played instead of the upper notes if a viola is being used in place of an oboe for the upper voice of the ensemble. The exact wording of the German text is different between the two parts, but the general meaning is the same.

Example 10.4. Robert Kahn, Horn Part for Serenade in f minor, mm. 223-237.<sup>176</sup>

\* Falls an Stelle der Oboe Bratsche gespielt wird, sind hier die unteren Noten zu blasen; sonst nach Belieben

Example 10.5. Robert Kahn, Viola Part (Lower Part) for Serenade in f minor, mm. 223-237.<sup>177</sup>

\*) Die unteren Noten sind nur zu spielen, wenn auch die Oboestimme auf der Bratsche ausgeführt wird

The cello part is nearly identical to the French horn part except for different courtesy accidentals and minor typographical differences, such as dynamic markings and slurs that have been shifted by one or two beats. The main difference is that, unlike the French horn and viola parts, the cello part does not contain the optional lower notes in mm. 227 – 232. Also, there are no double stops or other string-specific techniques in the cello part.

<sup>176</sup> Robert Kahn, *Serenade in f minor*, score.

<sup>177</sup> Ibid.

### *Editorial Changes*

Overall, this piece required the fewest editorial markings of the three pieces included in this project. This was partially because the composer had already written the piece for multiple instruments and partially because, as a Romantic work, it already contained many dynamic and articulation markings. In this transcription, my edits are enclosed in parentheses, and slurs that I have added are notated with dotted lines. Courtesy accidentals are written normally.

I transposed the cello part of this piece to the written key of g minor, maintaining the original sounding key of f minor so that the other parts did not need to be transposed as well. The new instrumentation of bass clarinet with clarinet works well since the two instruments are in the same family. The cello part did not have any notation of *con sordino* or *senza sordino*, but there was one instance of this in the violin version of the upper part. Normally this would be approximated by decreasing the dynamic by one level when transcribing to a non-muted instrument, but in this instance the clarinet is already marked *p* and would be buried under the texture if marked any softer.

As referenced above, I retained the instructions to play mm. 227 – 232 if a viola is playing the top part. Although the top part in my edition is written for clarinet, nothing was structurally changed in the piece, so the bass clarinetist could still play with other instruments on the top part from the original instrumentation. This lower octave can also be used for easier range.

The majority of other edits made to the bass clarinet part were courtesy accidentals and breath marks where appropriate. In m. 87 and m. 131, the *poco a poco ritenuto* was indicated one measure earlier in the cello part than in the score. When

making the bass clarinet part, I moved these markings to match the other instruments.

Also, the clarinet and bass clarinet play in rhythmic unison in mm. 280 – 281, so I added mordents in the bass clarinet part to match the mordents in the clarinet line (see example 10.6).

Example 10.6. Robert Kahn, Arr. Zachary Myones, Clarinet (Top Line) and Bass Clarinet (Bottom Line) Parts for Serenade in f minor, Op. 73, m. 278-280.<sup>178</sup>

The image shows a musical score for two parts: Clarinet (Top Line) and Bass Clarinet (Bottom Line). The score is in treble clef with a key signature of one sharp (F#) and a time signature of 3/4. The music is marked with a forte dynamic (*ff*). The top line (Clarinet) and bottom line (Bass Clarinet) play in rhythmic unison. The score consists of three measures. The first two measures feature a melodic line with a slur over the notes. The third measure features a more complex rhythmic pattern with a slur over the notes. The bottom line (Bass Clarinet) has a mordent marking above the first note of the third measure.

The most significant edits made to the clarinet part were done to correct typographical errors in the original. In m. 191, the clarinet part (see example 10.7) had a quarter rest at the beginning of the measure instead of an eighth rest as was marked in the score (see example 10.8), resulting in an extra half-beat in the measure. I corrected this to match the score.

<sup>178</sup> Robert Kahn, “Serenade in f minor, Op. 73,” arranged by Zachary Myones, score, 2020.

Example 10.7. Robert Kahn, Clarinet Part for Serenade in f minor, mm. 189-192.<sup>179</sup>



Example 10.8. Robert Kahn, Oboe Part (from Score) for Serenade in f minor, mm. 189-191.<sup>180</sup>



In m. 224, the last two notes in the clarinet part were B-flats (see example 10.9), repeating the preceding two beats. In the score, this was written a half-step higher, continuing the pattern of chromatic motion in the rest of the measure (see example 10.10). I changed these pitches to match the score.

Example 10.9. Robert Kahn, Clarinet Part for Serenade in f minor, mm. 219-224.<sup>181</sup>



Example 10.10. Robert Kahn, Oboe Part (from Score) for Serenade in f minor, mm. 222-224.<sup>182</sup>



<sup>179</sup> Robert Kahn, *Serenade in f minor*, score.

<sup>180</sup> Ibid.

<sup>181</sup> Ibid.

<sup>182</sup> Ibid.

Since I was working only with the composer's original score and not combining other scores as with the other two pieces, the only changes to the piano part were made to correct typographical errors. In m. 26, I changed the dotted quarter note to a half note in the right hand to get the correct number of beats in the measure. In m. 28, I changed a dotted half note to a half note in the right hand to get the correct number of beats in the measure. In m. 185, I added staccato marks in the right hand to match the left hand part and to match repetitions of this pattern in other measures.

### **List of Changes**

The following is a list of all alterations that I made to this piece to adapt it to the new instrumentation. The changes are listed by instrument, and brief explanations are included where necessary. Please refer to the preceding section for detailed explanations of the transcription process and techniques used in creating the transcription of this trio. Please refer to the score (Appendix G) for a visual representation of what was changed.

#### *Bass Clarinet:*

The majority of editorial changes made to this piece occur within the bass clarinet part.

m. 59: added courtesy accidental for F-natural

m. 87: moved *poco a poco ritenuto*; this indication was written one measure earlier in the part than in the score, so it was moved to match the score for uniformity between players.

m. 87: added courtesy accidental for B-flat

m. 91: added courtesy accidental for E-flat

m. 131: moved *poco a poco ritenuto*; this indication was written one measure earlier in the part than in the score, so it was moved to match the score for uniformity between players.

m. 134: added courtesy accidental for A-natural

m. 164: added breath mark between slurred passages

m. 165: added courtesy accidental for B-flat

m. 185: added courtesy accidental for C-natural

m. 190: added courtesy accidental for E-natural

m. 196: added courtesy accidental for B-natural

m. 219: added courtesy accidental for D-natural

mm. 227-232: added optional lower octave; this is meant to be played if a viola is playing the top part.

m. 250: added courtesy accidental for D-natural

m. 256: added courtesy accidental for F-sharp

m. 280: added mordent; added to match the clarinet part in rhythmic unison

m. 281: added mordent; added to match the clarinet part in rhythmic unison

#### *Clarinet:*

This part had some typographical errors that were corrected in this edition. A few breath and articulation markings were added for easier playability.

mm. 95-105: added slurs in 16<sup>th</sup>-note passages; slur-two-tongue-two articulation pattern

m. 158: added breath mark before beat six

m. 191: corrected typographical error in original; too many beats in measure



mm. 207-208: moved repeat sign; repeat sign was printed one measure earlier than in the score and other parts

m. 213: added breath mark after beat one

m. 224: changed B-flat notes to B-natural; changed to match score

m. 230: added courtesy accidental for A-natural

m. 253: added staccato on beat three; changed to match score

m. 281: changed rhythm on beat four; changed to match bass clarinet when in unison

### *Piano*

The only changes in this part are to correct typographical errors, create consistency, and improve readability.

m. 26: changed quarter note to half note in right hand; changed to fix typographical error – missing beat

m. 28: changed dotted half note to half note in right hand; changed to fix typographical error – extra beat

m. 126: added courtesy accidental for G-natural

m. 183: enharmonically respelled A-flat as G-sharp

m. 185: added staccato marks in right hand; added to match left hand part and repetitions in other measures

m. 186: added courtesy accidental for E-natural

m. 192: added courtesy accidental for B-flat

## Performance Guide

This Romantic chamber work features frequent key and tempo changes. Frequent rehearsal will be needed to get all of the transitions between sections smooth and together. This piece has frequent alternation between sections with unison playing and sections where the players have melodic lines in imitation.

Kahn's writing in this piece varies from octave and unison playing to dissonant passages, creating a complex and beautiful work. The performers also should closely follow the marked dynamic changes; the independently shifting dynamics are important to create the texture of the piece.

### *Andante Sostenuto*

The piece starts with the bass clarinet entering by itself at a very soft dynamic level. The piano enters in the following measure and sets the tempo for the first section of the piece. The main theme is first introduced by the clarinet player in measure five and later by the bass clarinet player in measure 12. Although this theme is marked *p*, it needs to be treated as a soloistic *p* to balance properly. In this theme, all players need to make sure not to clip quarter notes that come before rests, such as in measure seven of the clarinet part and measure 14 of the bass clarinet part. The grace notes in this theme should be played before the beat.

After both statements of the theme, the piano texture changes greatly in measure 19; both clarinetists need to follow the moving quarter notes in the piano part, especially during long periods of rest. In measure 28, the clarinet and bass clarinet play in a short canon (see example 10.11). These canons occur frequently throughout the piece. Players

may find it helpful to look at a score and mark these in their music to provide guideposts for correct entrances.

Example 10.11. Robert Kahn, Arr. Zachary Myones, Clarinet (Top Line) and Bass Clarinet (Bottom Line) Parts for Serenade in f minor, Op. 73, m. 27-29.<sup>183</sup>

The image shows a musical score for two parts: Clarinet (Top Line) and Bass Clarinet (Bottom Line). The score is in F minor, indicated by two flats in the key signature. The time signature is 4/4. The music starts at measure 27. The Clarinet part begins with a rest in measure 27, then enters in measure 28 with a melody of quarter notes: F4, G4, A4, Bb4, C5, Bb4, A4, G4. The Bass Clarinet part begins with a rest in measure 27, then enters in measure 28 with a melody of quarter notes: F3, G3, A3, Bb3, C4, Bb3, A3, G3. Dynamics include *p dolce* for both parts in measure 28, and *pp* for the Clarinet part in measure 29. The music concludes in measure 29 with a final note on F4 for the Clarinet and F3 for the Bass Clarinet.

In measure 33, although the tendency when rehearsing is to want to play the rhythms together, the clarinet and bass clarinet should be offset by one quarter note. The clarinet directly picks up the melody from the bass clarinet in measure 40. They need to match their dynamic and pitch to create a seamless transition.

### *Vivace*

The transition to the first fast section at measure 52 can be tricky to align. Both clarinetists need to listen closely to the piano in the preceding two measures. As the clarinet has rests and the bass clarinet is simply holding a long note, the piano player should lead the *ritard*. The bass clarinetist and piano play together on the downbeat of the *Vivace*. For this entrance, the bass clarinet should cue the downbeat to the pianist and listen carefully for the piano to set the tempo for the section with the following eighth note.

<sup>183</sup> Zachary Myones, “Serenade in f minor, Op. 73,” score.

This section should be stylistically distinct from the flowing opening section, and staccatos should be emphasized to create space between the notes with crisp articulations. In this section, the clarinet and bass clarinet again will have a tendency for their patterns to align starting in measure 59 through measure 66. The two parts, however, are offset to create the composite rhythm of constant eighth notes (see example 10.12).

Example 10.12. Robert Kahn, Arr. Zachary Myones, Clarinet (Top Line) and Bass Clarinet (Bottom Line) Parts for Serenade in f minor, Op. 73, m. 61-65.<sup>184</sup>

The image shows a musical score for two staves, Clarinet (Top Line) and Bass Clarinet (Bottom Line), for measures 61-65. Both staves are in the key of f minor (one flat) and 4/4 time. The Clarinet part (top staff) begins in measure 61 with a piano (*p*) dynamic. It features a series of eighth notes with staccato articulation, creating a rhythmic pattern of constant eighth notes. The Bass Clarinet part (bottom staff) also begins in measure 61 with a piano (*p*) dynamic. It features a similar series of eighth notes with staccato articulation, offset from the Clarinet part. The two parts are offset by one eighth note, creating a composite rhythm of constant eighth notes. The score includes dynamic markings (*p*) and staccato articulations for both parts.

In measure 68, the clarinet picks up the melody with a one-note overlap from the bass clarinet. The overlapping note is in unison, and pitch must match between the two instruments. Although the two musical lines are notated at different dynamics, with a crescendo marked in the bass clarinet part and a *p* marked for the clarinet entrance, the clarinet player must match the energy of the bass clarinet line. The bass clarinet enters at measure 80 with this same melody and should match the style of the clarinet statement of the melody.

In measure 96, the clarinet needs to listen carefully to the piano part in order to enter on beat two at the correct tempo. In this section, the clarinet and bass clarinet rhythmic patterns are again offset from each other and must not mistakenly be played in

<sup>184</sup> Zachary Myones, “Serenade in f minor, Op. 73,” score.

unison. Depending on the tempo taken in this section, the clarinet player may choose to use a slur-two-tongue-two articulation pattern for the running sixteenth notes.

Beginning in measure 107, both the clarinet and bass clarinet lines naturally feel like they should be getting softer, but both players must sustain the intensity and delay the decrescendo until marked in measure 110. In measure 119, the clarinet and bass clarinet make a final statement of the theme of this section in octaves and in rhythmic unison.

*Tempo I (Andante sostenuto)*

This section revisits the themes of the opening of the piece, although the piano part is much more active. Both clarinet players should listen for the constant eighth notes in the piano as well as the two quarter-note chords that occur on beats four and five of the piano part in each measure. As the bass clarinet player leads the melody for much of the early part of this section, it would help the other players for the bass clarinet to give a visual cue on the downbeat of each measure.

Throughout this whole section, the clarinet and bass clarinet players pass the melody back-and-forth. The style of these lines should match between both players. The piano has constant eighth notes underlying most of this section of the piece, providing a strong rhythmic backbone to align the parts. To create a smooth line, the bass clarinet should use the open fingering (register key only) for each altissimo D6 from measure 162 through measure 165.

Leading to the next section, the tempo changes are given by the piano and bass clarinet parts, while the clarinet rests until the pickup note to the next section. The ritard

in measure 173 should be led by the bass clarinet due to its moving line. The *poco stringendo* in measure 174 will be led by the piano while the bass clarinet holds a long note.

*Allegretto non troppo e grazioso*

The clarinet starts this section with a pickup note in the new tempo at the end of the preceding stringendo. The mordents in the theme of this section, later also played by the bass clarinet, should be quick. The bass clarinet picks up the melody line in measure 180 and needs to match the style of the clarinet.

Beginning in measure 184, all three parts have the same repeating rhythmic pattern at varying points. The staccato quarter notes should not be played too short by any of the players. The notes should be kept light with separation between the notes. The clarinet and bass clarinet play in rhythmic unison from measure 186 through measure 189 and need to match their mordents to each other. Although the clarinet dynamics for this passage remains between *p* and *pp*, the contrast between these should be emphasized for dramatic musical effect.

At measure 198, the clarinet and bass clarinet again play the theme in canon and remain offset from each other for the rest of this section. The bass clarinet player needs to make sure that the pitch on the altissimo D6 and clarion D5 match in measures 202 through 204. The piano should lead the stringendo into the next section. The clarinet players can listen for the constant eighth notes in the piano part.

### *Più mosso*

In this section, the bass clarinet player should use overblown throat tone fingerings to produce the altissimo notes. The open, resonant quality of the notes produced with these fingerings helps to bring the lines out through the thick texture of the piano part. With both the clarinetist and bass clarinetist playing in the upper register together, significant rehearsal time will need to be devoted to working on intonation between players. This section also includes many octave leaps; the notes in each octave need to be in tune with each other.

### *Tempo I (Allegretto non troppo)*

The bass clarinet enters with the melody in measure 240. This melodic line tends to drag, so the player needs to work to keep the tempo steady. The pianist can help with this by ensuring that their quarter notes are in tempo and do not let the bass clarinetist slow down.

At measure 248, the clarinet and bass clarinet lines are in canon. As with earlier in the piece, the staccato articulations should not be too short. This canon should be light and playful with large contrasts between the dynamic levels. Although not marked in the score, many recordings of other instrumentations of this piece insert a *ritardando* in measure 256 leading to the *poco più animato*.

### *Poco più animato*

The bass clarinet player needs to make sure that the octave Ds at the beginning of this section match each other in pitch. In measure 260, the clarinet and bass clarinet play

the melodic line in octaves. The two clarinetists will need to agree on and match lengths and styles for the mordents and grace notes in this melodic line so their parts are together.

### *Vivace*

The rallentando leading into the final vivace section should be very dramatic, creating a large contrast between the two sections. From the middle of measure 277 until the end of the piece, the clarinet and bass clarinet are in rhythmic unison and need to make sure that the mordents and grace notes align. The grace note in measure 281 should feel weighted so it is not rushed. The final two notes of the piece should not be too short.



## CHAPTER 11

### CONCLUSION

Due to the late creation of the bass clarinet at the end of the 18<sup>th</sup> century, a significant body of repertoire for the bass clarinet was not developed until the middle of the 20<sup>th</sup> century. Beginning in the 1950s, Josef Horák championed the bass clarinet as a solo instrument, leading to increased attention by composers to create music for the instrument. Now, the bass clarinet enjoys a wealth of 20<sup>th</sup> century original compositions. This large volume of new music is deceptive, however, hiding the significant gaps in its repertoire.

Only playing music originally written for their instrument, bass clarinetists would not be able to play much music from the earlier style periods—that of the Baroque, Classical, and Romantic. By appropriating music from other instruments through informed transcriptions, however, they gain the ability to play music from across musical history and incorporate that into their sense of musicality. These transcriptions serve roles both as performative and pedagogical tools and allow bass clarinetists to begin to fill the gaps in their repertoire. This will lead to greater awareness of the bass clarinet as a solo instrument and stimulate interest in the instrument by performers, listeners, and composers.

I hope that the three pieces that I transcribed for this project will be enjoyed by bass clarinet players worldwide and will provide them with further avenues to delve into music from earlier style periods. This project provides tools for others to continue to expand the repertoire of the bass clarinet and hopefully will inspire other bass clarinetists to create their own historically informed transcriptions.

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APPENDIX A

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October 17, 2020

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- Haydn: London Trios (transcribed for two clarinets and bass clarinet)
- J.C. Bach: Concerto (transcribed for bass clarinet and piano)

Please don't hesitate to contact me if there are any questions; the best way to reach me is via e-mail: [bassclarinet.org@gmail.com](mailto:bassclarinet.org@gmail.com).

Regards,

A handwritten signature in black ink that reads "Kim Davenport". The signature is written in a cursive, flowing style.

Kim Davenport  
President, Alea Publishing & Recording

3701 Tacoma Ave S  
Tacoma, WA 98418

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APPENDIX B

PERMISSION LETTER: UNIVERSAL MUSIC PUBLISHING

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[coline.gautier1999@umusic.com](mailto:coline.gautier1999@umusic.com)

Regards,

Coline Gautier

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APPENDIX D  
RECITAL PROGRAM

# Zach Myones, Bass Clarinet

Doctoral Recital Series  
Recital Hall | January 31, 2020 | 7:30 p.m.

## Program

Sonata for Cello and Piano No.1 in F Major  
I. Largo con espressione  
II. Allegro  
III. Largo  
IV. Allegro molto

Benedetto Marcello  
(1686-1739)  
Arr. Zach Myones

Michelle Kim, Piano

Serenade in f minor, op. 73

Robert Kahn  
(1865-1951)  
Arr. Zach Myones

Julia Lougheed, Clarinet  
Michelle Kim, Piano

**\*\*Intermission\*\***

Grand Concerto for Bassoon and Orchestra in F Major  
I. Allegro moderato  
II. Romanza, Andantino e cantabile  
III. Rondo, Vivace

Johann Nepomuk Hummel  
(1778-1837)  
Arr. Zach Myones

Stephen Kuebelbeck, Piano



## School of Music

APPENDIX E

TRANSCRIBED SCORE: SONATA IN F MAJOR



Score

# Sonata I

in F Minor

Benedetto Marcello

Trans. Zachary Myones

Largo

Ossia

Bass Clarinet

Piano

3

5

5

Musical score for measures 7-8. The first system contains two treble clef staves and one grand staff (treble and bass clefs). Measure 7 is marked *mf*. Measure 8 features a trill (*tr*) in the upper treble staff and a piano (*p*) dynamic in the lower treble staff. The grand staff continues with *mf* in the upper treble and *p* in the bass clef.

Musical score for measures 9-11. The first system contains two treble clef staves and one grand staff. Measure 9 is marked *mf*. Measure 10 features a trill (*tr*) in the upper treble staff. Measure 11 features a piano (*p*) dynamic in the upper treble staff. The grand staff continues with *mf* in the upper treble and *p* in the bass clef.

Musical score for measures 12-13. The first system contains two treble clef staves and one grand staff. Measure 12 features a trill (*tr*) in the upper treble staff. Measure 13 features a piano (*p*) dynamic in the upper treble staff. The grand staff continues with *mf* in the upper treble and *p* in the bass clef.

Sonata I

Allegro

*f* *p* *f* *p*

4 4

7 7

10 10 *mf* *f* *mf* *f*

Musical score for Sonata I, measures 13-22. The score is written for piano and includes dynamic markings such as *f*, *p*, and *cresc.*. It features a treble and bass clef system with various musical notations including notes, rests, and ornaments.

Measures 13-16: Treble clef starts with *f*, then *p* and *cresc.*. Bass clef starts with *f*, then *p*. Measure 15 has an ornament *(<sup>o</sup>)* over the first note.

Measures 17-19: Treble clef starts with *p* and *cresc.*. Bass clef starts with *p*. Measure 18 has a slur over the first two notes.

Measures 20-21: Treble clef starts with *f*. Bass clef has a slur over the first two notes.

Measures 22: Treble clef has trills *(tr)* over the first and third notes. Bass clef has *f* and *(1) (1) (1)* under the first three notes.

Sonata I

25

*mf*

28

*f*

31

*[p]*

34

*f*

Largo

*p*

*pp*

*tr*

*cresc.*

*tr*

*f*

*tr*

*dim.*

*tr*

*p*

*p*

Sonata I

7

Allegro

*p*

*cresc.*

*p*

*f*

19 <sup>2</sup>  
*p* *crescendo*

24 *p* (9)

29 *cresc.* *tr.*

34 *f* *tr.*



Musical score for measures 40-43. The system includes a single treble clef staff at the top and a grand staff (treble and bass clefs) below. The key signature is one sharp (F#). Measure 40 features a treble clef staff with a half note G4, a quarter note A4, and a quarter note B4, with a trill (tr) over the G4. A fermata is placed over the A4. The piano accompaniment in the grand staff begins with a half note G3 and a half note F#3. Measure 41 has a treble clef staff with a half note G4, a quarter note A4, and a quarter note B4, with a trill (tr) over the G4. The piano accompaniment continues with a half note G3 and a half note F#3. Measure 42 has a treble clef staff with a half note G4, a quarter note A4, and a quarter note B4, with a trill (tr) over the G4. The piano accompaniment continues with a half note G3 and a half note F#3. Measure 43 has a treble clef staff with a half note G4, a quarter note A4, and a quarter note B4, with a trill (tr) over the G4. The piano accompaniment continues with a half note G3 and a half note F#3.

Musical score for measures 44-47. The system includes a single treble clef staff at the top and a grand staff (treble and bass clefs) below. The key signature is one sharp (F#). Measure 44 features a treble clef staff with a half note G4, a quarter note A4, and a quarter note B4, with a trill (tr) over the G4. A fermata is placed over the A4. The piano accompaniment in the grand staff begins with a half note G3 and a half note F#3. Measure 45 has a treble clef staff with a half note G4, a quarter note A4, and a quarter note B4, with a trill (tr) over the G4. The piano accompaniment continues with a half note G3 and a half note F#3. Measure 46 has a treble clef staff with a half note G4, a quarter note A4, and a quarter note B4, with a trill (tr) over the G4. The piano accompaniment continues with a half note G3 and a half note F#3. Measure 47 has a treble clef staff with a half note G4, a quarter note A4, and a quarter note B4, with a trill (tr) over the G4. The piano accompaniment continues with a half note G3 and a half note F#3.

Musical score for measures 48-51. The system includes a single treble clef staff at the top and a grand staff (treble and bass clefs) below. The key signature is one sharp (F#). Measure 48 features a treble clef staff with a half note G4, a quarter note A4, and a quarter note B4, with a trill (tr) over the G4. The piano accompaniment in the grand staff begins with a half note G3 and a half note F#3. Measure 49 has a treble clef staff with a half note G4, a quarter note A4, and a quarter note B4, with a trill (tr) over the G4. The piano accompaniment continues with a half note G3 and a half note F#3. Measure 50 has a treble clef staff with a half note G4, a quarter note A4, and a quarter note B4, with a trill (tr) over the G4. The piano accompaniment continues with a half note G3 and a half note F#3. Measure 51 has a treble clef staff with a half note G4, a quarter note A4, and a quarter note B4, with a trill (tr) over the G4. The piano accompaniment continues with a half note G3 and a half note F#3.

APPENDIX F

TRANSCRIBED SCORE: GRAND CONCERTO

Score

# Grand Concerto

Johann Nepomuk Hummel

Trans. Zachary Myones

Allegro moderato

Bass Clarinet

Piano

*p*

*simile*

*p*

5

5

9

9

RH

*tr*

Grand Concerto

14

Vi-

14

Vi-

*ff*

17

17

20

20

24

24

3

Grand Concerto

3

A

27

27

*p*

*simile*

32

32

LH

*simile*

LH

37

37

*simile*

42

42

-de

*f*

-de

46

49

54

57

**B**

Musical score for measures 60-66. The system includes a single treble clef staff and a grand staff (treble and bass clefs). The treble staff begins with a rest followed by a melodic line starting at measure 60, marked with a dynamic of *(mf)*. The grand staff starts at measure 62 with a piano accompaniment of chords in the right hand and single notes in the left hand, marked with a dynamic of *simile*.

Musical score for measures 67-71. The system includes a single treble clef staff and a grand staff. The treble staff continues the melodic line from measure 67, featuring a complex rhythmic pattern. The grand staff continues the piano accompaniment from measure 67, with chords in the right hand and notes in the left hand.

Musical score for measures 72-76. The system includes a single treble clef staff and a grand staff. The treble staff continues the melodic line from measure 72, including a fermata over a note. The grand staff continues the piano accompaniment from measure 72, marked with a dynamic of *simile*.

Musical score for measures 77-80. The system includes a single treble clef staff and a grand staff. The treble staff continues the melodic line from measure 77, featuring a complex rhythmic pattern. The grand staff continues the piano accompaniment from measure 77, with chords in the right hand and notes in the left hand.



81

mf

f

p

3

3

Detailed description: This system covers measures 81 to 85. The top staff features a melodic line with a trill in measure 81 and a fermata in measure 85. The piano accompaniment includes chords and triplets in both hands. Dynamics include *mf*, *f*, and *p*.

86

mp

f

p

3

Detailed description: This system covers measures 86 to 89. The top staff has a melodic line with a fermata in measure 86 and a triplet in measure 89. The piano accompaniment consists of chords and moving lines. Dynamics include *mp*, *f*, and *p*.

90

LH

p sostenuto

Detailed description: This system covers measures 90 to 94. The top staff has a melodic line with a fermata in measure 90. The piano accompaniment features chords and a section labeled 'LH' in measure 93. Dynamics include *p sostenuto*.

95

(9)

Detailed description: This system covers measures 95 to 99. The top staff has a melodic line with a fermata in measure 95. The piano accompaniment includes chords and moving lines. A circled '9' is present in measure 99.



Grand Concerto

7

100 *ossia 1*

(pp)

(pp)

*p*

(pp)

*p*

104

(cresc.)

(f)

*p*

*f*

108

(mf)

(mf)

Musical score for measures 113-117. The system includes a vocal line and a piano accompaniment. The piano part features a complex texture with arpeggiated chords and moving lines in both hands. A dynamic marking of *p* is present at the end of the system, followed by the instruction *cresc.*

Musical score for measures 118-122. The piano accompaniment continues with intricate rhythmic patterns and chordal textures. The vocal line remains mostly silent in this section.

Musical score for measures 123-126. The piano part features a prominent arpeggiated figure in the right hand. A dynamic marking of *(mf)* is indicated. The vocal line enters with a melodic phrase.

Musical score for measures 127-131. The piano accompaniment continues with arpeggiated textures. The vocal line features a melodic line with some grace notes and slurs.

Grand Concerto

Musical score for measures 131-134. The top staff is a single melodic line in treble clef with a key signature of one sharp (F#). It features a complex rhythmic pattern with sixteenth and thirty-second notes, including a fermata over the final measure. The bottom staff is a grand staff (treble and bass clefs) with a key signature of one flat (Bb). It provides harmonic support with chords and some melodic fragments. Dynamics include *pp* (pianissimo) and *p* (piano).

Musical score for measures 135-138. The top staff continues the melodic line from the previous system. The bottom staff features a more active bass line with chords and melodic movement. Dynamics include *f* (forte).

Musical score for measures 139-142. The top staff has a rest for the first two measures, followed by a melodic entry in measure 141. The bottom staff has a rhythmic accompaniment of chords. Dynamics include *p* (piano) and *f* (forte).

Musical score for measures 141-146. The system consists of three staves. The top two staves are treble clefs, and the bottom two are a grand staff (treble and bass clefs). Measure 141 starts with a treble clef staff containing a melodic line with eighth notes. Measure 143 is marked with a treble clef staff containing a melodic line with eighth notes and a grand staff with a bass line of chords. A dynamic marking *(f)* is present in the grand staff at the end of measure 143.

Musical score for measures 147-150. The system consists of two staves. The top staff is a treble clef with a melodic line of eighth notes, marked with *(p)* and *(cresc.)*. The bottom staff is a grand staff with a bass line of chords, marked with *(p)*. A small treble clef staff with a melodic line is positioned above the main treble staff in measure 147.

Musical score for measures 151-154. The system consists of two staves. The top staff is a treble clef with a melodic line, marked with *(f)* and a fermata. The bottom staff is a grand staff with a bass line of chords, marked with *(fz)* and *(fz)*.

156

Musical score for measures 156-160. The system consists of a vocal line and a piano accompaniment. The vocal line is mostly rests. The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and a more complex bass line in the left hand. A trill (tr) is marked above a note in measure 159, and a forte (f) dynamic is indicated below the piano part in measure 160.

161

Musical score for measures 161-163. The vocal line has a melodic line starting in measure 161. The piano accompaniment continues with a similar rhythmic pattern. A trill (tr) is marked above a note in measure 162, and a left hand (LH) marking is present in measure 163.

164

Musical score for measures 164-166. The vocal line has a melodic line starting in measure 164. The piano accompaniment features a complex bass line with many sixteenth notes. A left hand (LH) marking is present in measure 165, and a piano (p) dynamic is indicated below the piano part in measure 166.

Grand Concerto

169 *(mf)*

173

177 *(p)*

181 *(mf)* *(mp)* *(cresc. )*

183

185

185

*f*

*f*

This system contains three staves of music. The top staff is a single melodic line starting at measure 183. The middle staff begins at measure 185 and features a melodic line with a forte (*f*) dynamic marking. The bottom staff is a grand staff (treble and bass clefs) starting at measure 185, with a forte (*f*) dynamic marking. A fermata is placed over the final note of the middle staff.

189

189

*mp*

*p*

This system contains three staves of music. The top staff is a single melodic line starting at measure 189 with a mezzo-piano (*mp*) dynamic marking. The middle staff begins at measure 189 and features a melodic line with a piano (*p*) dynamic marking. The bottom staff is a grand staff starting at measure 189, with a piano (*p*) dynamic marking. A fermata is placed over the final note of the top staff.

194

194

This system contains three staves of music. The top staff is a single melodic line starting at measure 194. The middle staff begins at measure 194 and features a melodic line. The bottom staff is a grand staff starting at measure 194. A fermata is placed over the final note of the top staff.

199

(pp)

199

(pp)

203

(f)

207

(mf)

p

211

p



Grand Concerto

15

215

Musical score for measures 215-218. The system consists of a single treble clef staff and a grand staff (treble and bass clefs). The treble staff contains a melodic line with eighth-note triplets and quarter notes. The grand staff provides harmonic accompaniment with chords and moving lines in both hands.

219

Musical score for measures 219-223. The system consists of a single treble clef staff and a grand staff. The treble staff continues the melodic line with some rests. The grand staff features more complex harmonic textures with chords and moving lines.

224

Musical score for measures 224-228. The system consists of a single treble clef staff and a grand staff. The treble staff has a long rest followed by a melodic phrase. The grand staff continues with accompaniment.

229

Musical score for measures 229-232. The system consists of a single treble clef staff and a grand staff. The treble staff begins with a fermata and a dynamic marking of *(mf)*. The grand staff includes dynamic markings of *f* and *p*, and a *cresc.* marking in the bass line.

Musical score for measures 233-237. The system includes a vocal line and a piano accompaniment. Measure 233 features a vocal line with a fermata and a piano accompaniment with a fermata. The piano part has a complex texture with many notes.

Musical score for measures 238-242. The system includes a vocal line and a piano accompaniment. Measure 238 has a vocal line with a fermata and a piano accompaniment with a fermata. The piano part has a complex texture with many notes.

Musical score for measures 243-247. The system includes a vocal line and a piano accompaniment. Measure 243 has a vocal line with a fermata and a piano accompaniment with a fermata. The piano part has a complex texture with many notes. Dynamics include *cresc.* and *f*.

Musical score for measures 248-252. The system includes a vocal line and a piano accompaniment. Measure 248 has a vocal line with a fermata and a piano accompaniment with a fermata. The piano part has a complex texture with many notes. Dynamics include *(f)*, *(dim.)*, *(mf)*, and *p*. A section marker 'J' is present above measure 248.

Grand Concerto

Musical score for measures 252-256. The system includes a single melodic line in treble clef and a piano accompaniment in grand staff (treble and bass clefs). Measure 252 starts with a treble clef and a key signature of one sharp (F#). The piano part features a rhythmic pattern of eighth notes in the bass clef and chords in the treble clef. A triplet of eighth notes is marked in measure 255. The system concludes with a short melodic fragment in treble clef.

Musical score for measures 257-261. The system includes a single melodic line in treble clef and a piano accompaniment in grand staff. Measure 257 begins with a treble clef and a key signature of one flat (Bb). The piano part has a dynamic marking of *f* (forte) in the bass clef and *p* (piano) in the treble clef. The piano accompaniment consists of chords in the treble clef and eighth-note patterns in the bass clef. The system ends with a short melodic fragment in treble clef.

Musical score for measures 262-266. The system includes a single melodic line in treble clef and a piano accompaniment in grand staff. Measure 262 starts with a treble clef and a key signature of one sharp (F#). The piano part features chords in the treble clef and eighth-note patterns in the bass clef. The system concludes with a short melodic fragment in treble clef.

267

(cresc.)

271

(mf)

*f* *p*

275

*p*

280

(p) (cresc.)

284

(*f*) (*pp*) (*mf*)

(*pp*)

288

(*cresc.*)

(*p*)

292

(*f*) (*mf*)

(*f*)

296

(*p*) (*pp*) (*p*) (*pp*) (*p*) (*pp*)

*pp*  
\* If the Appendix is used it should replace the passage within the signs (\*)

300

303

306

*tr* *tr* **M**  
(*f*)

310

313

Musical score for measures 313-317. The system includes a vocal line (top) and a piano accompaniment (bottom). The piano part features a complex rhythmic pattern with many beamed notes and rests. Dynamics include *fz* (forzando) in both the right and left hands.

318

Musical score for measures 318-320. The system includes a vocal line (top) and a piano accompaniment (bottom). The piano part features a complex rhythmic pattern with many beamed notes and rests. Dynamics include *fz* (forzando) in both the right and left hands. A *trm* (trill) marking is present in the right hand.

321

Musical score for measures 321-325. The system includes a vocal line (top) and a piano accompaniment (bottom). The piano part features a complex rhythmic pattern with many beamed notes and rests. Dynamics include *p* (piano) in the right hand.

326

326

*pp*



\* Appendix

Bass Clarinet

*dolce*

Piano

*p*

300

304

First system of musical notation, measures 1-6. It features a grand staff with treble and bass clefs. The music is in 2/4 time and B-flat major. The right hand contains a melodic line with eighth-note patterns and slurs, while the left hand provides a harmonic accompaniment with chords and single notes.

Second system of musical notation, measures 7-13. The right hand begins with a melodic phrase marked *(mp)*. The left hand features a piano section marked *p* with a dense texture of chords and arpeggiated figures. The system concludes with a fermata over the final note of the right hand.

Third system of musical notation, measures 14-19. The right hand continues with a melodic line, including a phrase marked with a fermata. The left hand maintains a complex accompaniment with chords and arpeggios. The system ends with a fermata over the final note of the right hand.

21

(mf)

*f* *p* *f* *p* *p*

This system contains measures 21 through 26. The upper staff has a melodic line starting at measure 21 with a dynamic marking of *(mf)*. The piano accompaniment in the lower staves features a rhythmic pattern of eighth notes and chords, with dynamic markings of *f*, *p*, *f*, *p*, and *p* alternating across the measures.

27

This system contains measures 27 through 31. The upper staff continues the melodic line, including a triplet of eighth notes in measure 30. The piano accompaniment consists of chords and rhythmic patterns, with a dynamic marking of *p* in measure 30.

32

*p*

This system contains measures 32 through 36. The upper staff continues the melodic line. The piano accompaniment features a complex rhythmic pattern with chords and eighth notes, with a dynamic marking of *p* in measure 34.

Grand Concerto

37 *(f)* *(pp)*

40 *(mp)* *p*

45 *(cresc.)*

48 *(f)* *f* *p* *f* *p* *pp*

Grand Concerto

Musical score for Grand Concerto, page 27, measures 53-67. The score is written for a single melodic line and a piano accompaniment. The key signature is one flat (B-flat major or D minor), and the time signature is 4/4. The score is divided into four systems, each with a measure number at the beginning of the first staff.

- System 1 (Measures 53-57):** The melodic line begins at measure 53 with a mezzo-piano (*mp*) dynamic. The piano accompaniment starts at measure 53 with a piano (*p*) dynamic. A dynamic marking **D** is placed below the piano part at measure 56.
- System 2 (Measures 58-62):** The melodic line begins at measure 58 with a mezzo-forte (*mf*) dynamic. The piano accompaniment starts at measure 58 with a piano (*p*) dynamic.
- System 3 (Measures 63-66):** The melodic line begins at measure 63. The piano accompaniment starts at measure 63.
- System 4 (Measures 67-70):** The melodic line begins at measure 67. The piano accompaniment starts at measure 67.

28

Grand Concerto

71

(mp)

fp

This system contains measures 71 to 75. The first staff is a single melodic line with a circled triplet of eighth notes at the beginning. The piano accompaniment consists of chords in the right hand and a bass line in the left hand. Dynamic markings include *(mp)* and *fp*.

76

This system contains measures 76 to 81. The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and a bass line in the left hand. The melodic line continues with various note values and rests.

82

This system contains measures 82 to 85. The piano accompaniment has a steady eighth-note bass line. The melodic line includes a triplet of eighth notes and a fermata over a note.

86

(mf)

(cresc.)

tr

This system contains measures 86 to 90. The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and a bass line in the left hand. The melodic line includes a circled triplet of eighth notes and several trills marked with *tr*. Dynamic markings include *(mf)* and *(cresc.)*.

90 *Cadenza*

90 (cresc.) (f)

90 *f cresc. f*

95

95

101

101

105

105 *ten. rit. Vi- tr tr tr tr tr tr*

Musical score for measures 111-117. The system consists of a single treble clef staff and a grand staff (treble and bass clefs). The treble staff contains a melodic line with slurs and trills. The grand staff is mostly empty, with some notes in the bass line at the end of the system. Measure 111 is marked with a first ending bracket. Trills are indicated with 'tr' and a slur.

Musical score for measures 118-124. The system consists of a single treble clef staff and a grand staff. The treble staff has a melodic line with a sixteenth-note run in measure 118, marked with a '6' and a slur. The grand staff has a rhythmic accompaniment in the bass line. Dynamics include *p* and trills are marked with 'tr' and a slur.

Musical score for measures 125-129. The system consists of a single treble clef staff and a grand staff. The treble staff has a melodic line with a sixteenth-note run in measure 125, marked with a slur and *(mp)*. The grand staff has a rhythmic accompaniment in the bass line.

Musical score for measures 130-134. The system consists of a single treble clef staff and a grand staff. The treble staff has a melodic line with a sixteenth-note run in measure 130, marked with a slur and *(p)*. The grand staff has a rhythmic accompaniment in the bass line. Dynamics include *(p)*, *(dim.)*, and *pp*.



Rondo, Vivace

The first system of the musical score consists of three staves. The top staff is a single melodic line in treble clef, starting with a half note G4, followed by quarter notes A4, B4, and C5, then a half note B4, and finally a half note A4. The dynamic marking *(mf)* is placed below the first measure. The middle and bottom staves are a grand staff in bass clef. The middle staff begins with a piano *p* dynamic and features a series of chords, with the instruction *simile* appearing in the second measure. The bottom staff provides a simple bass line with quarter notes.

The second system continues the piece. The top staff begins at measure 6 with a melodic line that includes a trill *tr* over the eighth note G4. The middle and bottom staves continue the accompaniment. The middle staff features a *f* dynamic marking in the final measure, which coincides with a change in the bass line of the bottom staff to a more active eighth-note pattern.

The third system starts at measure 10. The top staff is mostly empty, with a few notes in the final measure. The middle and bottom staves are more active. The middle staff has a *>* accent over the first measure. The bottom staff features a complex eighth-note accompaniment with slurs and ties.

Musical score for measures 14-18. The system consists of three staves: a single treble clef staff at the top and a grand staff (treble and bass clefs) below. Measure 14 begins with a rest in the top staff, followed by a half note G4. The grand staff features a piano introduction with chords and a bass line. Dynamics include *f* and *p*. An *tr* (trill) is marked above a note in measure 17.

Musical score for measures 19-24. The system consists of three staves: a single treble clef staff at the top and a grand staff below. Measure 19 begins with a half note G4. The grand staff continues with piano accompaniment. A fermata is placed over a note in measure 23.

Musical score for measures 25-29. The system consists of three staves: a single treble clef staff at the top and a grand staff below. Measure 25 begins with a half note G4. The grand staff continues with piano accompaniment. A fermata is placed over a note in measure 26.

**B**

31

31

*mf*

*f*

*tr*

37

37

*f*

*f*

**C**

43

43

*mf*

48

48

53

*pp*

*pp*

**D**

59

*(cresc.)* *(f)*

*pp*

**D**

64

*pp* *(mp)*

*pp*

This musical score page contains measures 68 through 75. It features a single melodic line at the top and a piano accompaniment below. The piano part is divided into two systems, each with a grand staff (treble and bass clefs). Measure 68 is marked with a crescendo '(cresc.)'. Measure 71 includes a trill ornament. Measure 75 is marked with a forte '(f)' dynamic and a piano '(p)' dynamic. The score includes various musical notations such as slurs, ties, and dynamic markings.

81

(cresc) (f)

This system contains measures 81 through 85. The upper staff features a melodic line with a crescendo leading to a fortissimo (f) dynamic. The piano accompaniment consists of chords in the right hand and a simple bass line in the left hand.

86

f

This system contains measures 86 through 89. The piano accompaniment becomes more active, with a fortissimo (f) dynamic in the right hand. The upper staff continues with a melodic line.

90

tr p

This system contains measures 90 through 93. It features a trill (tr) in the upper staff and a piano (p) dynamic in the piano accompaniment. The piano part has a busy, rhythmic texture.

94 *(mf)*

94 *simile*

94 *simile*

99 *(cresc.)*

103 *(mf)*

Detailed description: This page of a musical score for a Grand Concerto, page 37, contains measures 94 through 103. The score is written for a solo instrument (likely violin or flute) and a piano accompaniment. The solo part begins at measure 94 with a melodic line marked *(mf)*. The piano accompaniment starts at measure 94 with a rhythmic pattern of eighth notes, marked *simile* in both the treble and bass staves. A short melodic fragment is shown below the piano part between measures 94 and 99. At measure 99, the solo part continues with a melodic line marked *(cresc.)*. The piano accompaniment continues with a rhythmic pattern of eighth notes. At measure 103, the solo part features a melodic line with trills, marked *(mf)*. The piano accompaniment continues with a rhythmic pattern of eighth notes.

108

108

**F**

112

112

(mf)

118

118

( )



122

*pp* *f*

122

*(pp)*

126

*f*

126

131

**G**

*(mf)*

131

136

136

142

142

*dolce*

148

148

*f*

154

154

*(dim.)* *(f)*

*(p)* *simile*

160

160

*f*

*mf-p*

164

164

*p*

*simile*

*mf-p*

169

169

*mf-p*

*simile*

173

173

*mf-p*

177

*(mf-p)*

181

*(f)*

*(mf)*

185

*p*

*f*

190

*(mf)*

*p*

*simile*

*p*

Detailed description: This page of a musical score for a Grand Concerto contains measures 177 through 190. It is written for a piano and a solo instrument, likely a violin or flute. The score is in 2/4 time and features a key signature of one sharp (F#). The piano part is written in a bass clef, and the solo part is in a treble clef. The music is divided into four systems. The first system (measures 177-180) shows the piano playing chords and the soloist playing a melodic line. The second system (measures 181-184) features a more active piano accompaniment and a melodic line for the soloist. The third system (measures 185-188) includes a section where the piano plays chords and the soloist has a melodic line, followed by a section where the piano plays chords and the soloist has a melodic line. The fourth system (measures 189-190) shows the piano playing chords and the soloist playing a melodic line. Dynamics include *(mf-p)*, *(f)*, *(mf)*, *p*, *f*, *(mf)*, and *p*. The word *simile* is used in measure 190 to indicate a change in dynamics.

197

(*f*)

*p* simile

202

208

(*f*)

J

212

Musical score for Grand Concerto, measures 216-224. The score is written for a single melodic line and a piano accompaniment.

Measures 216-219: The melodic line features a series of eighth-note runs. The piano accompaniment consists of a steady eighth-note bass line in the left hand and chords in the right hand.

Measures 220-223: The melodic line continues with eighth-note runs, marked with *fz* (forzando) and *fp* (for piano). The piano accompaniment features chords in the right hand and a bass line in the left hand, marked with *mf* (mezzo-forte) and *pp* (pianissimo).

Measure 224: The melodic line concludes with a series of eighth-note runs, marked with *cresc.* (crescendo). The piano accompaniment features chords in the right hand and a bass line in the left hand.

**K**

Musical score for measures 229-234. The system includes a vocal line and a piano accompaniment. The vocal line starts with a fermata and the syllable "Vi-". The piano accompaniment features a complex texture with chords and moving lines. Dynamics include *f*, *f p*, *p*, *simile*, and *f*. The key signature has one sharp (F#).

Musical score for measures 235-240. The system includes a vocal line and a piano accompaniment. The vocal line has a fermata and the syllable "-de". The piano accompaniment continues with a similar texture. Dynamics include *f*. The key signature has one sharp (F#).

Musical score for measures 241-246. The system includes a vocal line and a piano accompaniment. The vocal line has a fermata. The piano accompaniment features a complex texture with chords and moving lines. Dynamics include *f*. The key signature has one sharp (F#). The system ends with a double bar line and the marking *8vb*.

APPENDIX G

TRANSCRIBED SCORE: SERENADE IN F MINOR



Score

# Serenade

in F moll

Robert Kahn, Op. 73

Zach Myones

Andante sostenuto (Ziemlich langsam)

Clarinet in B $\flat$

Bass Clarinet

Piano

*pp*

*p*

*p* *espress.*

*ppp* *p*

Serenade

Musical score for measures 12-15. The system includes a vocal line and a piano accompaniment. The vocal line starts with a whole note chord, followed by a half note melody. The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and chords in the left hand. The word "espress." is written below the piano part.

Musical score for measures 16-19. The vocal line continues with a half note melody. The piano accompaniment has a more active right hand with eighth notes and chords. The word "p" (piano) is written below the vocal line in measure 18, and "p espress." is written below the piano part in measure 19.

Musical score for measures 20-23. The vocal line features a half note melody. The piano accompaniment has a rhythmic pattern of eighth notes in the right hand and chords in the left hand. The word "pp" (pianissimo) is written below the vocal line in measure 21, and "pp" is written below the piano part in measure 22.

Serenade

A

Musical score for measures 24-27. The system includes a vocal line and a piano accompaniment. The vocal line starts with a whole rest in measure 24, followed by a half note in measure 25, and a quarter note in measure 26. The piano accompaniment features a melody in the right hand and a bass line in the left hand. Dynamics include *pp* and *p*. The key signature has three flats.

Musical score for measures 28-31. The system includes a vocal line and a piano accompaniment. The vocal line has a melody starting in measure 28. The piano accompaniment continues with a melody in the right hand and a bass line in the left hand. Dynamics include *dolce*, *p*, and *pp*. The key signature has three flats.

Musical score for measures 32-35. The system includes a vocal line and a piano accompaniment. The vocal line has a melody starting in measure 32. The piano accompaniment continues with a melody in the right hand and a bass line in the left hand. Dynamics include *pp*, *f*, and *p espress.*. The key signature has three flats.

Musical score for measures 36-39. The system includes a vocal line and a piano accompaniment. The piano part features a complex texture with many chords and some double flats in the bass line.

Musical score for measures 40-43. The system includes a vocal line and a piano accompaniment. Performance markings include *espress.*, *dim.*, *pp*, and *p*. The piano part has a steady accompaniment with some triplets in the bass line.

Musical score for measures 44-47. The system includes a vocal line and a piano accompaniment. Performance markings include *pp*, *p*, and *dolce*. The piano part features a more active accompaniment with some triplets in the bass line.

Serenade

Musical score for measures 48-51. The score is in 2/4 time and B-flat major. It features a vocal line and a piano accompaniment. The vocal line starts with a rest in measure 48, then has a melodic line in measures 49 and 50, ending with a fermata in measure 51. The piano accompaniment consists of chords in the right hand and a rhythmic pattern in the left hand. Dynamics include *pp* and *rit.*. A *Ped.* marking is present in measure 51, and a *\** symbol is at the end of the system.

**B** Vivace

Musical score for measures 52-56. The score is in 2/4 time and B-flat major. It features a vocal line and a piano accompaniment. The vocal line has a melodic line in measures 52-56 with dynamics *f* and *mf*. The piano accompaniment is more active, with a rhythmic pattern in the right hand and a bass line in the left hand. Dynamics include *f*, *mf*, and *sf*.

Musical score for measures 57-60. The score is in 2/4 time and B-flat major. It features a vocal line and a piano accompaniment. The vocal line has a melodic line in measures 57-60 with dynamics *f* and *p*. The piano accompaniment is active, with a rhythmic pattern in the right hand and a bass line in the left hand. Dynamics include *f*, *p*, *mf*, and *sf*.

Musical score for measures 63-67. The system consists of four staves. The top two staves are for a melodic instrument, and the bottom two are for piano accompaniment. The key signature has three flats (B-flat, E-flat, A-flat). Measure 63 starts with a piano (*p*) dynamic. The piano part features a strong (*sf*) chord in measure 64 and a rhythmic pattern of eighth notes. The melodic lines are marked with *p* dynamics.

Musical score for measures 68-72. The system consists of four staves. The top two staves are for a melodic instrument, and the bottom two are for piano accompaniment. The key signature has three flats. Measure 68 starts with an *espress.* marking. The piano part features a steady eighth-note accompaniment. The melodic lines include triplets and are marked with *p* dynamics.

Musical score for measures 73-77. The system consists of four staves. The top two staves are for a melodic instrument, and the bottom two are for piano accompaniment. The key signature has three flats. Measure 73 starts with a piano (*p*) dynamic. The piano part features a steady eighth-note accompaniment. The melodic lines include triplets and are marked with *p* dynamics.

Serenade

78

*mf* *p* *p* *espress.*

83

*p* *poco a poco rit.*

88

*p* *p*

Serenade

**C** *a tempo*

Musical score for measures 93-97. The system includes a vocal line and a piano accompaniment. The vocal line starts with a rest, then has a triplet of eighth notes marked *p*, followed by a triplet of eighth notes marked *f*. The piano accompaniment features a triplet of eighth notes marked *p* and a triplet of eighth notes marked *f*. The word *stringendo* is written above the piano part. The key signature has three flats and the time signature is common time.

Musical score for measures 98-102. The system includes a vocal line and a piano accompaniment. The vocal line has a triplet of eighth notes marked *f*. The piano accompaniment has a triplet of eighth notes marked *sf*. The key signature has three flats and the time signature is common time.

Musical score for measures 103-107. The system includes a vocal line and a piano accompaniment. The vocal line has a triplet of eighth notes marked *mf*. The piano accompaniment has a triplet of eighth notes marked *sf*. The key signature has three flats and the time signature is common time.



Serenade

108

*p*

*mf* *f*

sempre non legato

114

*f*

*f*

**D**

119

*p* *espress.*

*p* *espress.*

*p*

Musical score for measures 124-128. The score is in 3/4 time and features a key signature of two flats. It consists of three systems of staves. The first system has a vocal line (top) and a piano accompaniment (bottom). The vocal line contains triplet eighth notes. The piano accompaniment has a rhythmic pattern of eighth notes in the right hand and chords in the left hand. Dynamics include *p* (piano).

Musical score for measures 129-133. The score continues with the same instrumentation. Measures 129-132 feature triplet eighth notes in the vocal line. Measure 133 shows a change in the vocal line. Dynamics include *p* (piano) and *espress.* (espressivo). Performance markings include *poco a poco rit.* (poco a poco ritardando) and *<>* (crescendo/decrescendo).

Musical score for measures 134-138. The score continues with the same instrumentation. Measures 134-137 feature triplet eighth notes in the vocal line. Measure 138 shows a change in the vocal line. Dynamics include *p* (piano) and *dim.* (diminuendo). Performance markings include *>* (crescendo) and *f* (forte).

Serenade

**E**

Tempo I (Andante sostenuto)

11

Musical score for measures 139-142. The score is in 6/8 time and features a key signature of three flats. It consists of four staves: two vocal staves and two piano staves. The vocal staves have melodic lines with slurs. The piano staves feature triplet patterns in the right hand and chordal accompaniment in the left hand. Performance markings include *pp*, *p espress.*, *p dolce*, and *col Ped.*

Musical score for measures 143-145. The score continues with the same four-staff format. The vocal staves have melodic lines with slurs. The piano staves feature triplet patterns in the right hand and chordal accompaniment in the left hand.

Musical score for measures 146-148. The score continues with the same four-staff format. The vocal staves have melodic lines with slurs. The piano staves feature triplet patterns in the right hand and chordal accompaniment in the left hand. Performance markings include *p dolce* and *p*.

149

*pp*

*p espress.*

Ped. \* Ped. \*

152

*p*

Ped. \* Ped. \*

155

**F**

*p dolce*

*espress.*

*f*

*p*

Ped. \* con Ped.

Serenade

Musical score for measures 158-160. The system includes a vocal line and a piano accompaniment. The vocal line starts with a fermata over a whole note, followed by a melodic phrase. The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and a similar pattern in the left hand. The word "espress." is written below the piano part.

Musical score for measures 161-163. The system includes a vocal line and a piano accompaniment. The vocal line has a fermata over a whole note, followed by a melodic phrase. The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and a similar pattern in the left hand. The word "p dolce" is written below the piano part.

Musical score for measures 164-166. The system includes a vocal line and a piano accompaniment. The vocal line has a fermata over a whole note, followed by a melodic phrase. The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and a similar pattern in the left hand. The word "p" is written below the piano part.

Musical score for measures 167-170. The system includes a vocal line and a piano accompaniment. The vocal line starts at measure 167 with a melody in a minor key, marked *p* and *pp*. The piano accompaniment features a rhythmic pattern in the right hand and a more active bass line. Dynamics include *p* and *pp*.

Musical score for measures 170-174. The system includes a vocal line and a piano accompaniment. The vocal line continues the melody from the previous system, marked *poco rit.*. The piano accompaniment features a complex rhythmic pattern in the right hand and a steady bass line. Dynamics include *poco rit.*.

Musical score for measures 174-177. The system includes a vocal line and a piano accompaniment. The tempo and mood change to *Allegretto non troppo e grazioso*, indicated by a 'G' in a box. The vocal line starts at measure 174 with a melody in a major key, marked *p*. The piano accompaniment features a rhythmic pattern in the right hand and a steady bass line. Dynamics include *poco stringendo* and *p*.

Serenade

Musical score for measures 177-179. The system includes a vocal line and a piano accompaniment. The vocal line starts at measure 177 with a melodic line in G major. The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and chords in the left hand. Dynamics include *p* (piano) and *sf* (sforzando).

Musical score for measures 180-182. The system includes a vocal line and a piano accompaniment. The vocal line starts at measure 180 with a melodic line in G major, marked *grazioso*. The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and chords in the left hand. Dynamics include *p* (piano).

Musical score for measures 183-185. The system includes a vocal line and a piano accompaniment. The vocal line starts at measure 183 with a melodic line in G major. The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and chords in the left hand. Dynamics include *p* (piano).

Musical score for measures 186-188. The score is in 3/4 time and consists of three systems. The first system (measures 186-187) features a melody in the upper voice with dynamics *pp* and *p*. The second system (measures 187-188) continues the melody with dynamics *pp* and *p*. The piano accompaniment is in the lower voice, with dynamics *pp* and *p*. The key signature changes from one sharp to one flat between measures 187 and 188.

Musical score for measures 189-191. The score is in 3/4 time and consists of three systems. The first system (measures 189-190) features a melody in the upper voice with dynamics *pp* and *p*. The second system (measures 190-191) continues the melody with dynamics *pp* and *p*. The piano accompaniment is in the lower voice, with dynamics *pp* and *p*. The key signature changes from one flat to one sharp between measures 190 and 191.

Musical score for measures 192-194. The score is in 3/4 time and consists of three systems. The first system (measures 192-193) features a melody in the upper voice with dynamics *mf* and *p*. The second system (measures 193-194) continues the melody with dynamics *mf* and *p*. The piano accompaniment is in the lower voice, with dynamics *f* and *mf*. The key signature changes from one sharp to one flat between measures 193 and 194. A hairpin symbol  $\delta$  is present above the melody in measure 194. Performance markings include *rit.*, *mf*, *a tempo*, *espress.*, and *p*.



Serenade

195

*espress.*

*Sua*

*espress.*

*Seo.* \*

198

*p dolce*

*p*

*p dolce*

201

*p*

*leggero*

Musical score for measures 204-206. The system includes a vocal line and a piano accompaniment. The vocal line starts with a rest, followed by a melodic phrase. The piano accompaniment features a rhythmic pattern of eighth notes. Dynamics include *p* and *pp*. The tempo marking *stringendo* is indicated with a dashed line.

Musical score for measures 207-208. The system includes a vocal line and a piano accompaniment. The vocal line has a melodic phrase with a fermata. The piano accompaniment has a rhythmic pattern. Dynamics include *f* and *mf*. The tempo marking *più mosso* is indicated.

Musical score for measures 209-210. The system includes a vocal line and a piano accompaniment. The vocal line has a melodic phrase with a fermata. The piano accompaniment has a rhythmic pattern. Dynamics include *espress.* and *mf*. A first ending bracket labeled **I** is present.

Serenade

Musical score for measures 211-212. The score is in 3/4 time and features a key signature of three sharps (F#, C#, G#). It consists of three systems of staves. The first system has two staves, both starting with a dynamic marking of *p* (piano). The second system has two staves, with the upper staff starting with a dynamic marking of *> p* (piano with an accent). The music includes various melodic lines and accompaniment patterns.

Musical score for measures 213-215. This system includes a first ending bracket above measures 213 and 214. The key signature changes to two sharps (F#, C#). The first system has two staves, with the upper staff marked *espress.* (espressivo) and the lower staff marked *f* (forte). The second system has two staves, with the lower staff marked *f*. The music features more complex melodic and harmonic textures.

Musical score for measures 216-217. This system includes a second ending bracket above measures 216 and 217. The key signature changes to one flat (F, C). The first system has two staves, with the lower staff marked *espress.*. The second system has two staves. The music concludes with a final cadence in the new key signature.

Musical score for measures 219-221. The score is in 3/4 time and features a key signature of three flats (B-flat, E-flat, A-flat). It consists of four staves: two vocal staves (Soprano and Alto) and two piano staves (Right and Left Hand). The vocal parts have long, flowing lines with many ties. The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes in the right hand and chords in the left hand.

Musical score for measures 222-223. The score continues in the same key signature and time signature. It consists of four staves: two vocal staves and two piano staves. The vocal parts continue with long lines and ties. The piano accompaniment maintains the rhythmic pattern from the previous measures.

Musical score for measures 224-225. The score continues in the same key signature and time signature. It consists of four staves: two vocal staves and two piano staves. A section marked with a 'J' in a box begins at measure 224. The tempo changes from *poco rit.* to *f a tempo*. The piano accompaniment features a more active rhythmic pattern in the right hand, including sixteenth notes and chords, while the left hand continues with chords. Dynamics include *f* (forte).

Serenade

Musical score for measures 226-227. The system consists of four staves. The top two staves are for a vocal line, and the bottom two are for a piano accompaniment. Measure 226 shows a vocal line with a long note and a piano accompaniment with chords. Measure 227 continues the vocal line with a note marked with an asterisk and a piano accompaniment with chords. Dynamics include *f* in measure 227.

Musical score for measures 228-229. The system consists of four staves. The top two staves are for a vocal line, and the bottom two are for a piano accompaniment. Measure 228 shows a vocal line with a long note and a piano accompaniment with chords. Measure 229 continues the vocal line with a long note and a piano accompaniment with chords. Dynamics include *mf* *espress.* in measure 228.

Musical score for measures 230-231. The system consists of four staves. The top two staves are for a vocal line, and the bottom two are for a piano accompaniment. Measure 230 shows a vocal line with a long note and a piano accompaniment with chords. Measure 231 continues the vocal line with a long note and a piano accompaniment with chords. Dynamics include *p* in measure 230 and *mf* and *p* in measure 231.

\* If upper part is played by a viola, play the lower of the paired notes

Serenade

Musical score for measures 233-235. The score is in G major (one sharp) and 3/4 time. It features a vocal line and a piano accompaniment. The vocal line starts with a melodic phrase marked *espress.* and ends with a note marked *mf*. The piano accompaniment features a rhythmic pattern of eighth notes, with a dynamic marking of *f* in the middle of the system.

Tempo I (Allegretto non troppo)

Musical score for measures 236-238. The score is in G major and 3/4 time. It features a vocal line and a piano accompaniment. The vocal line starts with a melodic phrase marked *poco a poco al*. The piano accompaniment features a rhythmic pattern of eighth notes, with a dynamic marking of *p* in the middle of the system.

**K**

Musical score for measures 239-241. The score is in G major and 3/4 time. It features a vocal line and a piano accompaniment. The vocal line starts with a melodic phrase marked *p* and *grazioso*. The piano accompaniment features a rhythmic pattern of eighth notes, with a dynamic marking of *pp* in the middle of the system.

242

242

242

245

245

*p*

245

*mp*

248

248

*p* *grazioso*

248

248

*p*

3

3

3

3

Musical score for measures 250-251. The system consists of five staves: two vocal staves (soprano and alto) and three piano staves (right hand, left hand, and grand staff). The key signature is one sharp (F#) and the time signature is 3/4. Measure 250 features a vocal melody with a slur and a piano accompaniment with triplets in both hands. Measure 251 continues the vocal melody and piano accompaniment.

Musical score for measures 252-253. The system consists of five staves: two vocal staves and three piano staves. Measure 252 includes dynamic markings *pp* for the vocal staves and *pp* for the piano accompaniment. Measure 253 includes dynamic markings *p* for the vocal staves and *p* for the piano accompaniment. The piano accompaniment features triplets in the right hand.

Musical score for measures 254-255. The system consists of five staves: two vocal staves and three piano staves. Measure 254 includes dynamic markings *pp* for the vocal staves and *pp* for the piano accompaniment. Measure 255 includes dynamic markings *p* for the vocal staves and *p* for the piano accompaniment. The piano accompaniment features triplets in the right hand.



Serenade *poco piu animato*

25

Musical score for measures 256-260. The score is in 3/4 time and features a key signature of one sharp (F#). It consists of four staves: two vocal staves (Soprano and Alto) and two piano staves (Right and Left Hand). The vocal parts begin with a long note on a whole rest, marked with a fermata and a dynamic of *f*. The piano accompaniment starts with a triplet of eighth notes in the right hand and a triplet of eighth notes in the left hand, both marked with a dynamic of *f*. The piano part includes several triplet markings and a *ped.* (pedal) marking in the left hand.

Musical score for measures 258-260. The score continues from the previous system. The vocal parts have rests, with a *p* dynamic marking appearing in the final measure. The piano accompaniment features a *poco rit.* (ritardando) marking and a *p* dynamic marking. The piano part includes a *ped.* marking in the left hand.

Musical score for measures 261-265. The score is in 3/4 time and features a key signature of one sharp (F#). It consists of four staves: two vocal staves (Soprano and Alto) and two piano staves (Right and Left Hand). The vocal parts begin with a melodic line marked with a fermata and a dynamic of *a tempo*. The piano accompaniment starts with a melodic line marked with a fermata and a dynamic of *grazioso*. The piano part includes a *dolce* marking and a *a tempo* marking.

Musical score for measures 264-265. The score is in 3/4 time with a key signature of one sharp (F#). It features four staves: two for the vocal line and two for the piano accompaniment. The vocal line consists of a melodic line with a slur over measures 264 and 265. The piano accompaniment includes a right-hand part with chords and a left-hand part with a bass line.

Musical score for measures 266-268. Measure 266 begins with a large 'M' marking. The tempo marking 'poco a poco rallent.' is placed above the staff. The score includes dynamic markings: 'f espress.' in the vocal line, 'mf' in the piano right hand, and 'f espress.' in the piano left hand. The piano accompaniment features a complex rhythmic pattern in the right hand and a steady bass line in the left hand.

Musical score for measures 269-271. The score includes dynamic markings: 'p espress.' in the vocal line and 'p' in the piano right hand. The piano accompaniment continues with its characteristic rhythmic pattern in the right hand and bass line in the left hand.

Musical score for measures 272-274. The score is in 3/4 time and features a key signature of one sharp (F#). It consists of four staves: two for the vocal line and two for the piano accompaniment. The vocal line begins with a long note on G4, followed by a melodic phrase. The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and a bass line in the left hand. Dynamics include *pp* (pianissimo) and *molto rall.* (molto rallentando). The word *espress.* (espressivo) is written above the piano part.

**N** Vivace

Musical score for measures 275-277. The score is in 3/4 time and features a key signature of one sharp (F#). It consists of four staves: two for the vocal line and two for the piano accompaniment. The vocal line has a melodic line with some rests. The piano accompaniment is more active, with a rhythmic pattern of eighth notes and chords. Dynamics include *mf* (mezzo-forte), *sf* (sforzando), and *p* (piano).

Musical score for measures 278-280. The score is in 3/4 time and features a key signature of one sharp (F#). It consists of four staves: two for the vocal line and two for the piano accompaniment. The vocal line has a melodic line with some rests. The piano accompaniment is very active, with a rhythmic pattern of eighth notes and chords. Dynamics include *ff* (fortissimo). There are some performance markings like accents and a *Red.* (Reduction) marking at the end.

Serenade

The musical score for 'Serenade' begins at measure 281. It consists of two vocal staves and a piano accompaniment. The vocal staves are in treble clef with a key signature of one sharp (F#). The piano accompaniment is in a grand staff with a key signature of one flat (Bb). The piano part features a steady bass line of quarter notes in the left hand and chords in the right hand. The vocal lines consist of eighth and quarter notes with some phrasing slurs. The score concludes with a double bar line at the end of the system.